

PRIREĐIVANJE ZA TAMBURAŠKI NONET SLAVENSKOG PLESA BR. 2 OP. 46 ANTONINA DVORAKA

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SVEUČILIŠTE JOSIPA JURJA STROSSMAYERA U OSIJEKU
AKADEMIJA ZA UMJETNOST I KULTURU U OSIJEKU
ODSJEK ZA INSTRUMENTALNE STUDIJE
STUDIJ TAMBURAŠKO UMIJEĆE

ALEKSANDAR GAŠPAROVIĆ

**PRIREĐIVANJE ZA TAMBURAŠKI NONET
SLAVENSKOG PLESA BR.2,
OP.46 A.DVOŘÁKA**

DIPLOMSKI RAD

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1. UVOD

Antonin Leopold Dvořák je napoznatiji češki skladatelj u doba romantizma. Prvotno je bio violist a u kasnijoj fazi i skladatelj. Skladao je većinom instrumentalnu glazbu. Među najpoznatijim djelima su 16 slavenskih plesova izvorno napisani za klavir četveroručno, a ubrzo nakon toga ih je sam Dvořák aranžirao za orkestar. Dvořákovi slavenski plesovi inspirirani su Brahmsovim mađarskim plesovima i često se uspoređuju. Iako su inspirirani Brahmsovim plesovima, najveća je razlika to što Dvořák nije koristio glazbene motive iz folklorne glazbe.

Slavenski plesovi izvode se i dalje od strane najpoznatijih svjetskih orkestara, među njima je Londonska i Berlinska filharmonija.

Priređivanje za tamburaške ansamble je kolegij koji je nastao iz potrebe za novim transkripcijama u svrhu obogaćivanja tamburaškog repertoara, orkestralnog i komornog. Ovaj rad zasnovan je na transkripciji za tamburaški nonet u kojoj je obuhvaćen cijeli instrumentarij tamburaškog orkestra.

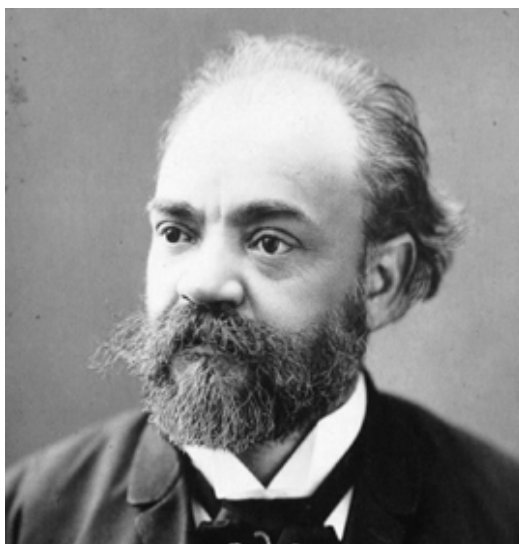
2. ANTONIN DVOŘÁK

Dvořák je češki skladatelj, predstavnik romantizma. Njegovo zanimanje za glazbu bilo je nesumnjivo ogromno, budno je pratio sva glazbena zbivanja za razliku od mnogih egomanskih umjetnika tog razdoblja. Bio je samouki svirač violine, te je svirao u raznim orkestrima. Iako nije imao sustavno glazbeno znanje, njegova želja za stvaranjem glazbe potaknula ga je da sam istražuje glazbenu literaturu i širi svoje znanje. Kao skladatelj najpoznatiji je po svojim slavenskim plesovima podijeljenim u dvije zbirke. Upravo sa svojim plesovima dobio je naklonost Brahmsa koji ga je potaknuo u stvaranju i potvrdio da je na pravom putu. «Svojim je poznatim lakonizmom ustvrdio da je invencija Pražanina toliko bogata da bi neki drugi skladatelji njegovim mrvicama mogli graditi glavne teme.» (Žmegač, 2009:522-523).

2.1. BIOGRAFIJA

Antonin Dvořák rođen je 1841. u Nelahozevesu, malom mjestu pored Praga. Od malih nogu je bio zaljubljenik u glazbu te je ubrzo počeo učiti violinu. Sa 16 godina upisao je orguljašku školu u Pragu, istu je završio za dvije godine. «U školskom izvještaju bilo je za Dvořáka navedeno da je nadaren ali više kao praktični glazbenik, dok je u teoriji slab.» Svirao je u raznim orkestrima kao violist odbijajući posao orguljaša i zborovođe. Glavni događaj u njegovom glazbenoj stvaralaštvu zbilo se kada je dobio austrijsku državnu nagradu za *mlade, siromašne slikare, kipare i glazbenike*. Dobio je više preporuka za svoj rad među kojima je i simfonija u Es-duru, članovi komisije, među kojima je bio i Johannes Brahms odmah su uočili njegovu nadarenost. «Tijekom godina koje se otada nižu, Dvořákova slava neprekidno raste. Iz njegova pera izlaze skladbe većeg i manjeg opsega, od opera i simfonija do popjevaka i kratkih instrumentalnih djela.»(Andreis, 1975:21-22).

Antonin Dvořák, kao skladatelj, pokazao je u svojim djelima privrženost domovini. Svojim naporinim radom i talentom iza sebe je ostavio značajne opuse. Postao je ravnatelj konzervatorija u Pragu 1901.godine iz kojeg su iznikli mnogi veliki skladatelji poput Josefa Suka, Vincislava Novaka i dr. Preminuo je 1904.godine u Pragu (Andreis, 1975:24).



Slika 1. Antonin Dvořák

Prema: <https://www.dvorakovapraha.cz/en/about-us/antonin-dvorak/>

2.2. OPUS

«Pravog Dvořáka treba tražiti u njegovim instrumentalnim skladbama, u simfonijama, komornim djelima, koncertima, klavirskim radovima. Tu je on u nebrojenim primjerima pokazao iskonsku vitalnost svoga talenta i stvaralačkog nagona.» Napisao je devet simfonija od kojih je najznačajnija druga, četvrta i peta. Za orkestar je pisao, osim simfonija, i razna druga djela poput suita, serenada, simfonijskih pjesmi, uvertira i plesova. U napopularnija dijela pripadaju dvije skupine slavenskih plesova (op.46 i op.72) od po osam komada. Prvo ih je napisao za klavir četveroručno a zatim i za orkestar.

Svojim djelima je utemeljio područje koncertantne glazbe u Češkoj.

(Andreis, 1975:24-27).

3. SLAVENSKI PLES op.46, br.2

Inspiriran Brahmsovim plesovima Dvořák se odlučio 1848. godine skladati prvi opus pod brojem 46. Opus se sastoji od 8 slavenskih plesova te je skladan na zahtjev najvećeg berlinskog glazbenog izdavača Fritza Simrocka. Prvotno je htio iskoristiti glazbene motive iz češkog folklor ali se ubrzo predomislio i skladao potpuno originalna djela. Iznimka je Slavenski ples br.2. u e-molu u kojem je Dvořák iskoristio glazbene motive Ukrajinskog plesa – Dumka. Cijeli opus je skladan za klavir četveroručno a ubrzo nakon izdavanja je Dvořák odlučio aranžirati ga za simfonijski orkestar.

Slavenski ples br.2 napisan je u formi ronda te ga krasi ekspresivne melodije potpuno nute raznim agogičkim i dinamičkim oznakama. Karakteristične su nagle promjene tempa koje rezultiraju i promjenama karaktera.

3.1. PROBLEMATIKA TRANSKRIBIRANJA

Kod transkribiranja Slavenskog plesa br.2 napisanog za simfonijski orkestar potrebno je određene elemente prilagoditi tamburaškom instrumentariju. Prvobitni problem je nastao zbog manjeg tonskog opsega tambura. Primjer rješenja ovog problema je slučaj da dionicu violončela preuzima drugi brač koji u globalu svira dionicu druge violine.

The image shows a musical score snippet for Slavenski ples br.2, Op. 46, No. 2. The score is written for a symphony orchestra and includes staves for Violins I and II, Viola, Violoncello, and Contrabass. The key signature is one flat (B-flat major/C minor). The score includes dynamic markings such as *dim.* (diminuendo) and *pp* (pianissimo), and performance instructions like *tr* (trill) and *flag.* (flag). The date "14. 7. 1878" is visible at the bottom right of the score.

Slika 2. Detalj iz originalne partiture (obratiti pozornost na registar violončela)

Prema: https://imslp.org/wiki/File:PMLP4972-Dvorak_-_Slavonic_Dances,_Op.46;_B.83.pdf

pizz.

178

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

p

pp

pp

pp

pp

pp

pp

pp

Slika 3. Detalj iz transkripcije partiture (obratiti pozornost na taktove u dionici drugog brača)

Sljedeći problem je razlika u melodijsko-intervalskom razmaku između žica. Kod gudačkih instrumenata je to čista kvinta, a kod tamburaških čista kvarta što dovodi do ne mogućnosti izvođenja akorda u slogu koji je zapisan u originalnoj partituri.

85 F

Fl. picc.

Fl. I.

Ob. III.

Cl. I. II. A

Fag. I. II.

I. II.

Cor. F

III. IV.

Trbe I. II. F

I. II.

Trbni

III.

Timp. E, H

Piatti

Gr. Cassa

Trgl.

I.

Viol.

II.

Vcl.

Vcl.

Cb.

Slika 4. Detalj iz originalne partiture (obratiti pozornost na trozvuke i četverozvuke u dionicama gudača)

Prema: https://imslp.org/wiki/File:PMLP4972-Dvorak_-_Slavonic_Dances,_Op.46;_B.83.pdf

9

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

prigušeno

Bug.

G G Em F#o7 H7 Am H7 Em H7 Em G Am H7 Am

Berde

s trzalicom

p

Slika 7. Detalj iz transkripcije partiture (obratiti pozornost na dionicu bugarije)

3.2. TRANKIPCIJA

Slavenski ples br.2 op.46

Allegretto scherzando

Antonin Dvoržak

Transkripcija: A. Gašparović

♩=72

Bisernica 1
 Bisernica 2
 Brač 1
 Brač 2
 Brač 3
 E-Brač
 Čelo
 Bugarija
 Berde

Em Am H7 Am H7 Em H7 Em G F#o H7 Em F#o F#o

pizz.

9

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

p

p

p

p

p

p

prigušeno

p

s trzalicom

p

G G Em F#°7 H7 Am H7 Em H7 Em G Am H7 Am

Allegro vivo

A ♩ = 132

16 rit.

Bis. 1 *pp* *p* *cresc.* *mf* *cresc.*

Bis. 2 *pp* *p* *cresc.* *mf* *cresc.*

Br. 1 *pp* *p* *cresc.* *mf* *cresc.*

Br. 2 *pp* *p* *cresc.* *mf* *cresc.*

Br. 3 *pp* *p* *cresc.* *mf* *cresc.*

E-Br. *pp* *p* *cresc.* *mf* *cresc.*

Čelo *pp* *p* *cresc.* *mf* *cresc.*

Bug. *pp* *p* *cresc.* *mf* *cresc.*

Berde *pp* *p* *cresc.* *mf* *cresc.*

23 grandioso

Bis. 1
 Bis. 2
 Br. 1
 Br. 2
 Br. 3
 E-Br.
 Čelo
 Bug.
 Berde

f *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

G G D⁷ D⁷ G G D⁷ D⁷ D⁷ G G G D⁷ D⁷ D⁷

29 B

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

fz *p* *fz* *p* *fz* *p* *fz* *p* *fz* *p*

G G G D⁷ D⁷ D⁷ G G G D⁷ D⁷ D⁷ G H⁷ H⁷ H⁷ E E

Bis. 1
 Bis. 2
 Br. 1
 Br. 2
 Br. 3
 E-Br.
 Čelo
 Bug.
 Berde

marc.
 cresc.
 marc.
 cresc.
 marc.
 cresc.
 marc.
 cresc.
 marc.
 cresc.
 marc.
 cresc.
 marc.
 cresc.
 marc.
 cresc.

H7 H7 E E H7 H7 E E G#7 C#m G#m A G#o

C

43

This musical score is for a brass and woodwind ensemble, measures 43-48. The score is written in treble clef with a key signature of two sharps (F# and C#). The instruments are arranged vertically as follows: Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. The score includes dynamic markings such as *f* (forte), *pp* (pianissimo), and *f* (forte). The Bug. part includes chord symbols: F#m, C#7, F#m, F#m, C#7, C#7, F#m, F#m, C#7, C#7, F#7, and F#7. The Berde part includes dynamic markings *f* and *pp*.

49 **poco rit.**

Bis. 1 *cresc.* *f* *dim.*

Bis. 2 *cresc.* *f* *dim.*

Br. 1 *cresc.* *f*

Br. 2 *fz* *f* *dim.*

Br. 3 *fz* *f* *dim.*

E-Br. *f*

Čelo *cresc.* *f*

Bug. *cresc.* *f* C#7 C#7 F#7 F#7 F#7 F#7 H7 H7

Berde *cresc.* *f*

60 rit. **E**

Bis. 1 *pp*

Bis. 2 *pp* *tr*

Br. 1 *pp* *p* *espress.*

Br. 2 *pp* *p* *espress.*

Br. 3 *pp*

E-Br. *p* *espress.*

Čelo

Bug. *pp* *p*

Berde *pp*

F

Piu mosso (Allegro vivo)

66

Bis. 1 *pp*

Bis. 2 *pp*

Br. 1 *pp* *p poco a poco cresc.*

Br. 2 *pp* *p poco a poco cresc.*

Br. 3 *pp* *f poco a poco cresc.*

E-Br. *pp* *f poco a poco cresc.*

Čelo *pp* *p poco a poco cresc.*

Bug. *pp*

Berde *pp* *pp poco a poco cresc.*

Musical score for measures 73-77, featuring the following parts and dynamics:

- Bis. 1**: *p*
- Bis. 2**: *p*
- Br. 1**: *f*, *p*
- Br. 2**: *f*, *p*
- Br. 3**: *f*, *p*
- E-Br.**: *f*, *p*
- Čelo**: *f*, *fz*, *p*
- Bug.**: *f*, *p*. Chord markings: **Hdim7**, **E7**, **Am**, **G7**
- Berde**: *f*, *p*

79 **grandioso**

Bis. 1 *cresc.* *ff*

Bis. 2 *cresc.* *ff*

Br. 1 *cresc.* *ff*

Br. 2 *cresc.* *ff*

Br. 3 *cresc.* *ff*

E-Br. *cresc.* *ff*

Čelo *cresc.* *ff*

Bug. C G⁷ C G⁷ C

Berde *ff*

G

84

Musical score for measures 84-88, featuring a key signature of one sharp (F#) and a 4/4 time signature. The score is arranged for a band with the following parts:

- Bis. 1:** Treble clef, melodic line with dynamics *ffz* and *p*.
- Bis. 2:** Treble clef, melodic line.
- Br. 1:** Treble clef, melodic line with dynamics *ffz* and *p*.
- Br. 2:** Treble clef, melodic line with dynamics *ffz*.
- Br. 3:** Treble clef, melodic line with dynamics *ffz*.
- E-Br.:** Treble clef, melodic line with dynamics *ffz* and *p*.
- Čelo:** Bass clef, melodic line with dynamics *p*.
- Bug.:** Treble clef, harmonic accompaniment with chord symbols: Dm, G7, C, E7, A, E7. Dynamics include *p*.
- Berde:** Bass clef, rhythmic accompaniment with dynamics *p*.

89 grandioso

Bis. 1 *ff*

Bis. 2 *ff*

Br. 1 *mf marc.* *ff*

Br. 2 *ff*

Br. 3 *ff*

E-Br. *mf*

Čelo *ff*

Bug. *ff*

Berde *p* *ff*

A E7 A E7 A G#7

This musical score is for a brass and woodwind ensemble, covering measures 95 through 99. The score is written in G major (one sharp) and 2/4 time. The instruments are arranged as follows:

- Bis. 1**: First Bismillah, Treble clef.
- Bis. 2**: Second Bismillah, Treble clef.
- Br. 1**: First Trumpet, Treble clef.
- Br. 2**: Second Trumpet, Treble clef.
- Br. 3**: Third Trumpet, Treble clef.
- E-Br.**: Euphonium, Treble clef.
- Čelo**: Trombone, Bass clef.
- Bug.**: Baritone, Treble clef.
- Berde**: Bass Drum, Bass clef.

The score features a variety of musical notations:

- Measures 95-97**: The brass instruments (Bis. 1, 2, Br. 1, 2) play a melodic line with eighth notes and dotted rhythms, often beamed together. The Euphonium (E-Br.) plays a sustained, low note. The Trombone (Čelo) plays a rhythmic pattern of eighth notes. The Baritone (Bug.) and Bass Drum (Berde) play a simple rhythmic accompaniment.
- Measure 98**: The brass instruments (Bis. 1, 2, Br. 1, 2) play a melodic line with eighth notes and dotted rhythms, often beamed together. The Euphonium (E-Br.) plays a sustained, low note. The Trombone (Čelo) plays a rhythmic pattern of eighth notes. The Baritone (Bug.) and Bass Drum (Berde) play a simple rhythmic accompaniment. A dynamic marking of *mf* (mezzo-forte) is present.
- Measure 99**: The brass instruments (Bis. 1, 2, Br. 1, 2) play a melodic line with eighth notes and dotted rhythms, often beamed together. The Euphonium (E-Br.) plays a sustained, low note. The Trombone (Čelo) plays a rhythmic pattern of eighth notes. The Baritone (Bug.) and Bass Drum (Berde) play a simple rhythmic accompaniment.

The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings. The key signature is G major (one sharp) and the time signature is 2/4. The instruments are arranged in a standard brass section layout.

H

100

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

p

p

p

p

p

mf marc.

pp

p

pp

G#7

C#

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

p espress.

p

Am G H

I Quasi andante

poco rit.

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

p dim.

pp

F G H

Allegretto scherzando, quasi Tempo I.

rit.

120

Bis. 1

Musical staff for Bis. 1, treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Dynamics include *p espress.* and *pp*.

Bis. 2

Musical staff for Bis. 2, treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Dynamics include *p espress.*

Br. 1

Musical staff for Br. 1, treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Dynamics include *p espress.*

Br. 2

Musical staff for Br. 2, treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Dynamics include *p espress.*

Br. 3

Musical staff for Br. 3, treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Dynamics include *p espress.*

E-Br.

Musical staff for E-Br., treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents.

Čelo

Musical staff for Čelo, bass clef, key signature of one sharp (F#). The staff contains a bass line with slurs and accents. Dynamics include *p* and *pp*.

Bug.

Musical staff for Bug., treble clef, key signature of one sharp (F#). The staff contains a bass line with slurs and accents. Dynamics include *p*. Chord symbols are written above the staff.

Berde

Musical staff for Berde, bass clef, key signature of one sharp (F#). The staff contains a bass line with slurs and accents. Dynamics include *p* and *pp*.

Em Am H7 Am H7 Em H7 Em G F#° H7 Em F#° F#° G G

128 **J** in tempo

Musical score for a brass band, measures 128-131. The score includes parts for Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'in tempo'. Dynamics include *pp*, *p*, and *p pizz.* Performance instructions include 'espress.' and 'tr.'.

K Più mosso (Allegro vivo)

134

Bis. 1 *pp* *f*

Bis. 2 *pp* *f*

Br. 1 *pp* *f*

Br. 2 *pp* *f*

Br. 3 *pp* *f*

E-Br. *pp* *f*

Čelo *pp* *f*

Bug. *pp* *f* D⁷ D⁷ G G D⁷ D⁷ G G

Berde *pp* *f*

This musical score is for a brass and woodwind ensemble, spanning measures 147 to 151. The score is written in G major (one sharp) and 4/4 time. The instruments are arranged in the following order from top to bottom: Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are marked with *ff* (fortissimo) in several measures. Trills are indicated with a 'tr' symbol and a wavy line. Chord symbols (G, D7, G7) are provided for the Bug. part. The Berde part has a *ff* dynamic marking at the end of the page.

152

The musical score consists of nine staves, each representing a different instrument or voice part. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into five measures, numbered 152 to 156. The parts are as follows:

- Bis. 1:** Treble clef, featuring a melodic line with trills and slurs.
- Bis. 2:** Treble clef, featuring a melodic line with trills and slurs.
- Br. 1:** Treble clef, featuring a melodic line with trills and slurs.
- Br. 2:** Treble clef, featuring a rhythmic pattern of eighth notes.
- Br. 3:** Treble clef, featuring a rhythmic pattern of eighth notes.
- E-Br.:** Treble clef, featuring a rhythmic pattern of eighth notes.
- Čelo:** Bass clef, featuring a rhythmic pattern of eighth notes.
- Bug.:** Treble clef, featuring a bass line with chords labeled C, G7, C, C, G, D7, G7, G7, C, G7.
- Berde:** Bass clef, featuring a rhythmic pattern of eighth notes.

The musical score consists of nine staves, each representing a different instrument or part. The key signature is one sharp (F#). The score is divided into five measures, with dynamics *p* and *cresc.* indicated. The parts are:

- Bis. 1:** Treble clef, playing a melodic line with eighth notes and slurs. Dynamics: *p*, *cresc.*
- Bis. 2:** Treble clef, playing a similar melodic line. Dynamics: *p*, *cresc.*
- Br. 1:** Treble clef, playing a melodic line. Dynamics: *p*, *cresc.*
- Br. 2:** Treble clef, playing a melodic line. Dynamics: *p*, *cresc.*
- Br. 3:** Treble clef, playing a melodic line. Dynamics: *p*, *cresc.*
- E-Br.:** Treble clef, playing a melodic line. Dynamics: *p*, *cresc.*
- Čelo:** Bass clef, playing a melodic line. Dynamics: *p*, *cresc.*
- Bug.:** Treble clef, playing chords. Chords are labeled C, G, and D7. Dynamics: *p*, *cresc.*
- Berde:** Bass clef, playing a melodic line. Dynamics: *p*, *cresc.*

N

Meno mosso, quasi Tempo I.

poco rit..

162

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

ff

f

p

G D7 Em Am **H7** Am **H7** Em **H7** Em G F#°

O

Più mosso

168

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

dim.

pp

pp

pp

p espress.

p

dim.

pp

H7 Em H7 Em H7 Em

174 **poco a poco rit.**

The musical score consists of nine staves, each representing a different instrument or voice part. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'poco a poco rit.' (rhythmically decreasing). The dynamics are marked as *p* (piano) and *dim.* (diminuendo). The score is divided into four measures. The first measure (174) features a woodwind solo with a trill. The second measure (175) continues the woodwind melody with a *p* dynamic. The third measure (176) shows the woodwinds playing a descending line, with *dim.* markings. The fourth measure (177) concludes the phrase with a *dim.* marking. The string parts (Čelo, Bug., Berde) provide a steady accompaniment, while the brass parts (Br. 1, Br. 2, Br. 3, E-Br.) play sustained notes or chords.

Bis. 1 *molto tranquillo* *p* *dim.*
 Bis. 2 *p* *molto tranquillo* *dim.*
 Br. 1 *dim.*
 Br. 2 *p* *tr* *tr*
 Br. 3 *dim.*
 E-Br. *dim.*
 Čelo
 Bug.
 Berde

4. ZAKLJUČAK

Razvojem tambure kao umjetničkog instrumenta, pojavila se potreba za novom literaturom, aranžmanima i transkripcijama. Prilog ovom je otvaranje preddiplomskog studija *Tambure* i diplomskog studija *Tamburaško umijeće*. Transkripcija Slavenkog plesa op.46, br.2, koje je ujedno i tema ovog diplomskog rada, služi obogaćivanju tamburaške literature na akademskoj razini. Slavenki ples je moguće transkribirati za tamburaški ansambl uz određene prilagodbe, stoga ovaj rad može služiti kao primjer izbora skladbi za transkribiranje.

5. LITERATURA

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6. SAŽETAK

**Naslov rada: PRIREĐIVANJE ZA TAMBURAŠKI NONET SLAVENSKOG PLESA
OP.46, BR.2 A.DVOŘÁKA**

Slavenski plesovi spadaju među najpoznatija i najizvođenija djela Antonina Dvořáka. Ples, čija je transkripcija u ovom radu, pogodna je za tamburaške ansamble, zvukovno i karakterno. Problematika koja se pojavila tijekom transkribiranja lako je rješiva prilagodbom određenih fraza, te može služiti kao primjer. Transkripcija je nastala radi obogaćivanja tamburaške literature u želji da se potakne stvaranje novih transkripcija.

Ključne riječi: Slavenski plesovi, Antonin Dvořák, tamburaški ansambl, transkripcija

7. SUMMARY

GRADUATE THESIS: TRANSCRIPTION FOR TAMBURA NONET SLAVONIC DANCE OP.46, NO. 2 BY A.DVOŘÁK

Slavonic dances are one of Antonin Dvořák's most famous and most performed works. This particular dance, transcribed in this paper, is suitable for tambura ensembles in both sound and character.. The problem that emerged during transcription is easily solved by adapting specific phrases, and can serve as an example. Transcription was created to enrich the tambura literature with the hope of inspiring new transcriptions.

Key words: Slavonic dance, Antonin Dvořák, tambura ensemble, transcription

8. PRILOZI

Berde

Slavenski ples br.2 op.46

$\text{♩}=72$
Allegretto scherzando

Antonin Dvoržak
Transkripcija: A. Gašparović

9

1st system of musical notation in bass clef, 2/4 time, key of D major. It starts with a forte (*f*) dynamic and a pizzicato (*pizz.*) instruction. The music consists of eighth notes and quarter notes.

9

2nd system of musical notation in bass clef, 2/4 time, key of D major. It begins with a piano (*p*) dynamic and a *s trzalicom* instruction. The music features eighth notes and quarter notes. The system concludes with a *rit.* instruction and a piano-piano (*pp*) dynamic.

18 **A** $\text{♩}=132$

3rd system of musical notation in bass clef, 2/4 time, key of D major. It starts with a piano (*p*) dynamic and includes a *cresc.* (crescendo) marking. The music consists of eighth notes and quarter notes.

24

4th system of musical notation in bass clef, 2/4 time, key of D major. It begins with a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The music features eighth notes and quarter notes.

29

5th system of musical notation in bass clef, 2/4 time, key of D major. It starts with a forte (*f*) dynamic and ends with a fortissimo (*ff*) dynamic. The music consists of eighth notes and quarter notes.

34 **B**

6th system of musical notation in bass clef, 2/4 time, key of D major. It begins with a piano (*p*) dynamic and includes a *cresc.* (crescendo) marking. The music consists of eighth notes and quarter notes.

45 **C** poco rit..

7th system of musical notation in bass clef, 2/4 time, key of D major. It starts with a piano-piano (*pp*) dynamic and includes a *cresc.* (crescendo) marking. The music consists of eighth notes and quarter notes.

54 **D** Tempo I. $\text{♩}=72$ rit..

8th system of musical notation in bass clef, 2/4 time, key of D major. It begins with a forte (*f*) dynamic, followed by a *dim.* (diminuendo) marking and a piano (*p*) dynamic. The music consists of eighth notes and quarter notes. The system concludes with a *rit.* instruction and a piano-piano (*pp*) dynamic. The text "V.S." is written at the end of the system.

2

Berde

62 **E**

70 **F** Piu mosso (Allegro vivo)

78

grandioso

86 **G**

94

grandioso

102 **H**

poco rit..

110

Meno mosso

I Quasi andante

poco rit..

120

Allegretto scherzando, quasi Tempo I.

rit. . . .

128

J in tempo

136 **K** Più mosso (Allegro vivo)

Musical notation for measure 136, marked **K** Più mosso (Allegro vivo). The notation is in bass clef with a key signature of one sharp (F#). It consists of a single line of music with a dynamic marking of *f* at the beginning and end.

144 **L** grandioso

Musical notation for measure 144, marked **L** grandioso. The notation is in bass clef with a key signature of one sharp (F#). It features a dynamic marking of *ff* at the beginning and end, and includes accents over several notes.

152

M

Musical notation for measure 152, marked **M**. The notation is in bass clef with a key signature of one sharp (F#). It features a dynamic marking of *p* and a *cresc.* marking.

163 **N** Meno mosso, quasi Tempo I.

poco rit..

Musical notation for measure 163, marked **N** Meno mosso, quasi Tempo I. The notation is in bass clef with a key signature of one sharp (F#). It features a dynamic marking of *f* at the beginning, *p* in the middle, and *dim.* at the end. There are also slurs and accents present.

171 **O** Più mosso

poco a poco rit.

Musical notation for measure 171, marked **O** Più mosso. The notation is in bass clef with a key signature of one sharp (F#). It features a dynamic marking of *pp* at the beginning and end, and includes a six-measure rest marked with the number 6.

Bisernica 1

Slavenski ples br.2 op.46


Antonin Dvoržak
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72 **7**



9 *p* *rit.* *pp*
Allegro vivo



18 **A** ♩=132 *p* *cresc.* *mf* *cresc.*



24 *f* *ff* **grandioso**



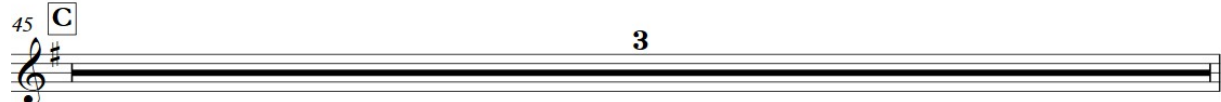
29 *fz*



34 **B** **4** *cresc.* *marc.* *f*



45 **C** **3**



48 *cresc.* **poco rit.** *dim. f*

54 **D** **Tempo I.** ♩=72 *f* *dim.* *p* **rit.** *pp*

62 **E**

69 **F** **Piu mosso (Allegro vivo)** *pp* *p* *cresc.*

82 **grandioso** **G** *ff* *ffz* *p*

89

94 **grandioso** *ff* *mf*

102 **H** *p* **poco rit.**

110 **Meno mosso** **I** **Quasi andante** *p dim.* *pp* **poco rit.**

120 **Allegretto scherzando, quasi Tempo I.** *p espress.* **rit.** *pp*

128 **J** in tempo

136 **K** Più mosso (Allegro vivo)

144 **L** grandioso

151

157 **M**

163 **N** Meno mosso, quasi Tempo I.

poco rit.

O Più mosso

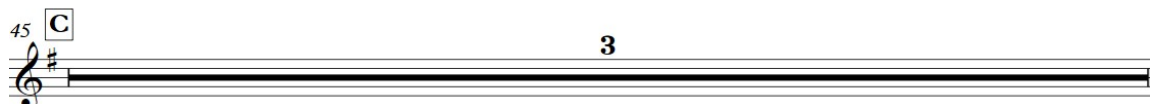
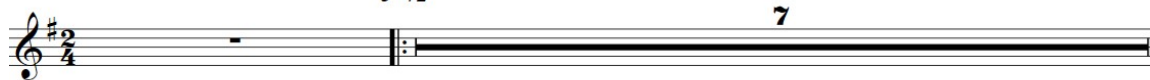
175 poco a poco rit.

Slavenski ples br.2 op.46

Antonin Dvoržak
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72



48 **poco rit..**

cresc. *f* *dim.*

Detailed description: Musical staff 48-53. Treble clef, key signature of one sharp (F#). The staff contains six measures of music. It begins with a *cresc.* marking. The first measure has a whole rest. The second measure starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The third measure continues with eighth notes D5, E5, and F#5. The fourth measure has a quarter note G5, followed by eighth notes F#5, E5, and D5. The fifth measure has a quarter note C5, followed by eighth notes B4, A4, and G4. The sixth measure has a quarter note F#4, followed by eighth notes E4, D4, and C4. The staff ends with a *f* dynamic and a *dim.* marking over the final measure.

54 **D** **Tempo I.** ♩=72 **rit..**

f *dim.* *p* *pp*

Detailed description: Musical staff 54-61. Treble clef, key signature of one sharp (F#). The staff contains eight measures of music. It begins with a *f* dynamic. The first measure has a quarter note G4, followed by eighth notes A4, B4, and C5. The second measure continues with eighth notes D5, E5, and F#5. The third measure has a quarter note G5, followed by eighth notes F#5, E5, and D5. The fourth measure has a quarter note C5, followed by eighth notes B4, A4, and G4. The fifth measure has a quarter note F#4, followed by eighth notes E4, D4, and C4. The sixth measure has a quarter note B3, followed by eighth notes A3, G3, and F#3. The seventh measure has a quarter note E3, followed by eighth notes D3, C3, and B2. The eighth measure has a quarter note G2, followed by eighth notes F#2, E2, and D2. The staff ends with a *pp* dynamic and a *rit..* marking.

62 **E**

trem *trem*

Detailed description: Musical staff 62-67. Treble clef, key signature of one sharp (F#). The staff contains six measures of music. It begins with a *trem* marking. The first measure has a quarter note G4, followed by eighth notes A4, B4, and C5. The second measure continues with eighth notes D5, E5, and F#5. The third measure has a quarter note G5, followed by eighth notes F#5, E5, and D5. The fourth measure has a quarter note C5, followed by eighth notes B4, A4, and G4. The fifth measure has a quarter note F#4, followed by eighth notes E4, D4, and C4. The sixth measure has a quarter note B3, followed by eighth notes A3, G3, and F#3. The staff ends with a *trem* marking.

68 **F** **Piu mosso (Allegro vivo)** **6**

pp *p*

Detailed description: Musical staff 68-78. Treble clef, key signature of one sharp (F#). The staff contains eleven measures of music. It begins with a *pp* dynamic. The first measure has a quarter note G4, followed by eighth notes A4, B4, and C5. The second measure continues with eighth notes D5, E5, and F#5. The third measure has a quarter note G5, followed by eighth notes F#5, E5, and D5. The fourth measure has a quarter note C5, followed by eighth notes B4, A4, and G4. The fifth measure has a quarter note F#4, followed by eighth notes E4, D4, and C4. The sixth measure has a quarter note B3, followed by eighth notes A3, G3, and F#3. The seventh measure has a quarter note E3, followed by eighth notes D3, C3, and B2. The eighth measure has a quarter note G2, followed by eighth notes F#2, E2, and D2. The ninth measure has a quarter note B2, followed by eighth notes A2, G2, and F#2. The tenth measure has a quarter note E2, followed by eighth notes D2, C2, and B1. The eleventh measure has a quarter note G1, followed by eighth notes F#1, E1, and D1. The staff ends with a *p* dynamic.

79 **grandioso**

cresc. *ff*

Detailed description: Musical staff 79-85. Treble clef, key signature of one sharp (F#). The staff contains seven measures of music. It begins with a *cresc.* marking. The first measure has a quarter note G4, followed by eighth notes A4, B4, and C5. The second measure continues with eighth notes D5, E5, and F#5. The third measure has a quarter note G5, followed by eighth notes F#5, E5, and D5. The fourth measure has a quarter note C5, followed by eighth notes B4, A4, and G4. The fifth measure has a quarter note F#4, followed by eighth notes E4, D4, and C4. The sixth measure has a quarter note B3, followed by eighth notes A3, G3, and F#3. The seventh measure has a quarter note E3, followed by eighth notes D3, C3, and B2. The staff ends with a *ff* dynamic.

86 **G** **7** **grandioso**

ff *mf*

Detailed description: Musical staff 86-98. Treble clef, key signature of one sharp (F#). The staff contains thirteen measures of music. It begins with a *ff* dynamic. The first measure has a quarter note G4, followed by eighth notes A4, B4, and C5. The second measure continues with eighth notes D5, E5, and F#5. The third measure has a quarter note G5, followed by eighth notes F#5, E5, and D5. The fourth measure has a quarter note C5, followed by eighth notes B4, A4, and G4. The fifth measure has a quarter note F#4, followed by eighth notes E4, D4, and C4. The sixth measure has a quarter note B3, followed by eighth notes A3, G3, and F#3. The seventh measure has a quarter note E3, followed by eighth notes D3, C3, and B2. The eighth measure has a quarter note G2, followed by eighth notes F#2, E2, and D2. The ninth measure has a quarter note B2, followed by eighth notes A2, G2, and F#2. The tenth measure has a quarter note E2, followed by eighth notes D2, C2, and B1. The eleventh measure has a quarter note G1, followed by eighth notes F#1, E1, and D1. The twelfth measure has a quarter note B1, followed by eighth notes A1, G1, and F#1. The thirteenth measure has a quarter note E1, followed by eighth notes D1, C1, and B0. The staff ends with a *mf* dynamic.

99 **H** **poco rit..**

p

Detailed description: Musical staff 99-109. Treble clef, key signature of one sharp (F#). The staff contains eleven measures of music. It begins with a *p* dynamic. The first measure has a quarter note G4, followed by eighth notes A4, B4, and C5. The second measure continues with eighth notes D5, E5, and F#5. The third measure has a quarter note G5, followed by eighth notes F#5, E5, and D5. The fourth measure has a quarter note C5, followed by eighth notes B4, A4, and G4. The fifth measure has a quarter note F#4, followed by eighth notes E4, D4, and C4. The sixth measure has a quarter note B3, followed by eighth notes A3, G3, and F#3. The seventh measure has a quarter note E3, followed by eighth notes D3, C3, and B2. The eighth measure has a quarter note G2, followed by eighth notes F#2, E2, and D2. The ninth measure has a quarter note B2, followed by eighth notes A2, G2, and F#2. The tenth measure has a quarter note E2, followed by eighth notes D2, C2, and B1. The eleventh measure has a quarter note G1, followed by eighth notes F#1, E1, and D1. The staff ends with a *poco rit..* marking.

110 **Meno mosso** **I** **Quasi andante** **poco rit..**

pp *p dim.* *pp*

Detailed description: Musical staff 110-119. Treble clef, key signature of one sharp (F#). The staff contains ten measures of music. It begins with a *pp* dynamic. The first measure has a quarter note G4, followed by eighth notes A4, B4, and C5. The second measure continues with eighth notes D5, E5, and F#5. The third measure has a quarter note G5, followed by eighth notes F#5, E5, and D5. The fourth measure has a quarter note C5, followed by eighth notes B4, A4, and G4. The fifth measure has a quarter note F#4, followed by eighth notes E4, D4, and C4. The sixth measure has a quarter note B3, followed by eighth notes A3, G3, and F#3. The seventh measure has a quarter note E3, followed by eighth notes D3, C3, and B2. The eighth measure has a quarter note G2, followed by eighth notes F#2, E2, and D2. The ninth measure has a quarter note B2, followed by eighth notes A2, G2, and F#2. The tenth measure has a quarter note E2, followed by eighth notes D2, C2, and B1. The staff ends with a *pp* dynamic and a *poco rit..* marking.

120 **Allegretto scherzando, quasi Tempo I.** **rit..**

p espress.

Detailed description: Musical staff 120-129. Treble clef, key signature of one sharp (F#). The staff contains ten measures of music. It begins with a *p espress.* dynamic. The first measure has a quarter note G4, followed by eighth notes A4, B4, and C5. The second measure continues with eighth notes D5, E5, and F#5. The third measure has a quarter note G5, followed by eighth notes F#5, E5, and D5. The fourth measure has a quarter note C5, followed by eighth notes B4, A4, and G4. The fifth measure has a quarter note F#4, followed by eighth notes E4, D4, and C4. The sixth measure has a quarter note B3, followed by eighth notes A3, G3, and F#3. The seventh measure has a quarter note E3, followed by eighth notes D3, C3, and B2. The eighth measure has a quarter note G2, followed by eighth notes F#2, E2, and D2. The ninth measure has a quarter note B2, followed by eighth notes A2, G2, and F#2. The tenth measure has a quarter note E2, followed by eighth notes D2, C2, and B1. The staff ends with a *rit..* marking.

128 **J** in tempo

135 **K** Più mosso (Allegro vivo)

144 **L** grandioso

151

157 **M**

163 **N** Meno mosso, quasi Tempo I.

O Più mosso

175 poco a poco rit.

Slavenski ples br.2 op.46

Antonin Dvoržak
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72

Measures 1-9 of the first system. Measure 1 starts with a half note G4, followed by a repeat sign. The melody consists of eighth and quarter notes. Dynamics include *f* and *p*. A *rit.* marking is present at the end of the system.

Allegro vivo

♩=132

Measures 10-28 of the second system. Measure 10 starts with a boxed 'A' and a half note G4. The tempo is marked *Allegro vivo*. Dynamics include *p*, *cresc.*, *mf*, and *cresc.*. Measures 23-28 feature a rhythmic pattern of eighth notes with accents, with dynamics *f* and *ff*. Measure 29 ends with a *fz* dynamic.

♩=132

Measures 29-33 of the third system. Measure 34 starts with a boxed 'B' and a half note G4. The tempo is marked *Allegro vivo*. Dynamics include *p*, *cresc.*, and *marc.*

♩=132

Measures 34-42 of the fourth system. Measure 43 starts with a boxed 'C' and a half note G4. The tempo is marked *Allegro vivo*. Dynamics include *f*, *pp*, and *cresc.*. A *poco rit.* marking is present at the end of the system.

♩=72 Tempo I.

Measures 43-61 of the fifth system. Measure 52 starts with a boxed 'D' and a half note G4. The tempo is marked *Tempo I.*. Dynamics include *f*, *f*, *dim.*, *p*, and *pp*. A *rit.* marking is present at the end of the system.

♩=72

Measures 62-70 of the sixth system. Measure 62 starts with a boxed 'E' and a half note G4. The tempo is marked *Tempo I.*. Dynamics include *p espress.* and *pp*. The system ends with *V.S.*

70 **F** Più mosso (Allegro vivo)

p poco a poco cresc. *f*

77

p cresc.

82 **G** grandioso

ff *ffz* *p* *mf marc.*

92 grandioso

ff *mf*

100 **H** poco rit.

p

110 **I** Meno mosso Quasi andante poco rit.

p dim. *pp*

120 **J** Allegretto scherzando, quasi Tempo I. rit.

p espress.

128 **J** in tempo

p espress. *pp*

136 **K** Più mosso (Allegro vivo)

f

144 **L** **grandioso**
ff

151
ff

157 **M**
p *cresc.*

163 **N** **Meno mosso, quasi Tempo I.** **poco rit.**
ff *p* *dim.*

171 **O** **Più mosso** **poco a poco rit.**
pp *dim.* *p* *pp*

Slavenski ples br.2 op.46

Antonin Dvoržak
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72

f *p*

9

p *pp*

rit..

Allegro vivo

18 **A** ♩=132

p *cresc.* *mf* *cresc.*

23

f *ff*

29 **B**

f *p*

39 **C**

cresc. *marc.* *f* *pp*

2

Brač 2

50 *poco rit.* **D** Tempo I. ♩=72 *rit.*

fz *f* *dim.* *f* *dim.* *p*

Detailed description: Musical staff 50-60. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various dynamics and articulations. It starts with a forte (*fz*) dynamic, followed by a crescendo to *f*, then a decrescendo (*dim.*) to *f*, another decrescendo (*dim.*) to *p*, and finally a decrescendo to *pp*. The tempo is marked 'Tempo I. ♩=72'. There are markings for 'poco rit.' at the beginning and 'rit.' at the end. A box labeled 'D' is placed above the staff.

61 **E**

pp *p espress.* *pp*

Detailed description: Musical staff 61-70. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with dynamics ranging from *pp* to *p espress.* and back to *pp*. A box labeled 'E' is placed above the staff.

70 **F** Piu mosso (Allegro vivo)

p poco a poco cresc. *f*

Detailed description: Musical staff 70-76. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with trills (*tr~*) and dynamics ranging from *p poco a poco cresc.* to *f*. A box labeled 'F' is placed above the staff.

77

p *cresc.*

Detailed description: Musical staff 77-81. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with dynamics ranging from *p* to *cresc.*

82 *grandioso* **G** 8

ff *ffz*

Detailed description: Musical staff 82-83. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with dynamics ranging from *ff* to *ffz*. A box labeled 'G' is placed above the staff, followed by a fermata with the number '8' below it.

94 *grandioso*

ff *mf*

Detailed description: Musical staff 94-101. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with dynamics ranging from *ff* to *mf*.

102 **H** *poco rit.*

p

Detailed description: Musical staff 102-109. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with dynamics ranging from *p* to *poco rit.*. A box labeled 'H' is placed above the staff.

110 *Meno mosso* **I** *Quasi andante* *poco rit.*

p dim. *pp*

Detailed description: Musical staff 110-119. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with dynamics ranging from *p dim.* to *pp*. A box labeled 'I' is placed above the staff.

120 *Allegretto scherzando, quasi Tempo I.* *rit.*

p espress.

Detailed description: Musical staff 120-127. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with dynamics ranging from *p espress.* to *rit.*

128 **J** in tempo

p espress. *> pp*

136 **K** Più mosso (Allegro vivo)

f

144 **L** grandioso

ff *ff*

153

M

p *cresc.*

163 **N** Meno mosso, quasi Tempo I.

poco rit..

ff *p* *dim.*

171 **O** Più mosso

poco a poco rit.

pp *p* *tr* *tr*

177

pp

Slavenski ples br.2

op.46

Antonin Dvoržak
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72

f *p*

9

p *rit.* *pp*

18 **A** Allegro vivo ♩=132

p *cresc.* *mf* *cresc.* *f* *ff*

29 **B** 7

fz *marc.* *cresc.* *f*

45 **C** 5 *poco rit.* **D** Tempo I. ♩=72

fz *f* *dim.* *f* *dim.* *p*

59 *rit.* **E**

pp *pp*

70 **F** Piu mosso (Allegro vivo)

f *poco a poco cresc.* *f*

78 *grandioso*

p *cresc.* *ff* *ffz*

86 **G** 8

p

94 **grandioso**

ff

102 **H** *poco rit.*

p

110 **Meno mosso** **I** **Quasi andante** *poco rit.*

p espress. *p dim.* *pp*

120 **Allegretto scherzando, quasi Tempo I.** *rit.*

p espress.

128 **J** **in tempo**

pp *pp*

136 **K** **Più mosso (Allegro vivo)**

f

144 **L** **grandioso**

ff *ff*

153 **M** *p* *cresc.*

p *cresc.*

163 **N** **Meno mosso, quasi Tempo I.** *poco rit.*

ff *p* *dim.*

171 **O** Più mosso poco a poco rit. *pp* *dim.* *pp*

The musical notation is on a single staff in treble clef with a key signature of one sharp (F#). The piece is marked 'Più mosso' and 'poco a poco rit.'. The dynamics are 'pp' (pianissimo) at the beginning and end, and 'dim.' (diminuendo) in the middle. The melody consists of several measures of music, including a half note, a quarter note, and a half note with a fermata.

Bugarija

Slavenski ples br.2 op.46

Antonin Dvoržak
Transkripcija: A. Gašparović

Allegretto scherzando

$\text{♩} = 72$

Em Em Am H7 Am H7 Em H7 Em G F#° H7 Em F#° F#°

9 G G Em F#°7 H7 Am H7 Em H7 Em G Am H7 Am rit. F#° F#° G G

Allegro vivo

18 **A** D7 D7 G G D7 D7 G G D7 D7 G G

24 D7 D7 G G D7 D7 D7 G G G D7 D7 D7

29 G G G D7 D7 D7 G G G D7 D7 D7 G H7

34 **B** H7 H7 E E H7 H7 E E H7 H7 E E G#7 C#m G#m A G#° F#m C#7

44 F#m F#m **C** C#7 C#7 F#m F#m C#7 C#7 F#7 F#7 C#7 C#7 F#7 F#7 F#7 F#7 H7 H7

D Tempo I. $\text{♩} = 72$

53 H7 H7 Em Am H7 Am H7 Em H7 Em G F#° H7 Em rit. F#° F#° G G

V.S.

62 **E**

p *pp*

70 **F** Piu mosso (Allegro vivo) Hdim7 E7 Am

p *pp*

78 **grandioso**

G7 C G7 C G7 C Dm G7 C

p *pp*

86 **G** E7 A E7 A E7 A E7 A

p *pp*

94 **grandioso**

G#7 C# G#7 C# G#7 C# G#7 C#

p *pp*

102 **H** poco rit..

p *pp*

110 **Meno mosso** Am G **H** F G **H** **I** **Quasi andante** poco rit..

p *p dim.* *pp*

120 **Allegretto scherzando, quasi Tempo I.** Em Am **H7** Am **H7** Em **H7** Em G F#° **H7** Em F#° F#° G G **rit.**

p *pp*

128 **J** in tempo

p *pp*

136 **K** Più mosso (Allegro vivo)

D⁷ D⁷ G G D⁷ D⁷ G G D⁷ D⁷ G G D⁷ D⁷ G G

144 **L** grandioso

D⁷ D⁷ G G D⁷ D⁷ G G D⁷ D⁷ G G D⁷ D⁷ G⁷ G⁷ C G⁷ C C

154 G D⁷ G⁷ G⁷ C G⁷ **M** C C G D⁷ G D⁷ G D⁷ G D⁷ G D⁷ G D⁷

p *cresc.*

163 **N** Meno mosso, quasi Tempo I. poco rit..

Em Am H7 Am H7 Em H7 Em G F#° H7 Em H7 Em H7 Em

171 **O** Più mosso poco a poco rit.

4 3

Čelo

Slavenski ples br.2 op.46

Antonin Dvoržak
Transkripcija: A. Gašparović

Allegretto scherzando

$\text{♩} = 72$

Measures 1-8: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 1 starts with a fermata over a half note G2, followed by a dynamic marking *f*. Measure 2 starts with a dynamic marking *p*. The melody consists of eighth and quarter notes.

Measures 9-17: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 9 starts with a dynamic marking *p* and the instruction *prigušeno*. The melody continues with eighth and quarter notes. Measure 17 ends with a dynamic marking *pp* and the instruction *rit.*

Allegro vivo

Measures 18-23: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 18 starts with a dynamic marking *p* and a boxed letter **A**. The tempo marking is $\text{♩} = 132$. The melody consists of eighth notes. Measure 23 ends with a dynamic marking *mf* and the instruction *cresc.*

Measures 24-28: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 24 starts with a dynamic marking *f*. The melody consists of eighth notes. Measure 28 ends with a dynamic marking *ff*.

Measures 29-33: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 29 starts with a dynamic marking *fz*. The melody consists of eighth notes. Measure 33 ends with a dynamic marking *f*.

Measures 34-44: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 34 starts with a dynamic marking *p* and a boxed letter **B**. The melody consists of eighth notes. Measure 44 ends with a dynamic marking *f* and the instruction *marc.*

Measures 45-50: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 45 starts with a dynamic marking *pp* and a boxed letter **C**. The melody consists of eighth notes. Measure 50 ends with a dynamic marking *cresc.*

Measures 51-59: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 51 starts with a dynamic marking *f* and the instruction *poco rit.*. Measure 59 ends with a dynamic marking *p* and the instruction *dim.*. A boxed letter **D** and the tempo marking $\text{♩} = 72$ are placed above the staff.

Measures 60-65: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 60 starts with a dynamic marking *pp* and the instruction *rit.*. A boxed letter **E** is placed above the staff. Measure 65 ends with a dynamic marking *pp* and the instruction *V.S.*

2

Čelo

70 **F** Piu mosso (Allegro vivo)

p poco a poco cresc. *f* *fz* *p*

79

cresc. **grandioso** *ff*

86 **G**

p

94

grandioso *ff*

102 **H**

pp

108

poco rit. **Meno mosso**

114 **I** Quasi andante

p dim. *pp* *poco rit.*

120 Allegretto scherzando, quasi Tempo I.

p *rit.* *pp*

128 **J** in tempo

pp

136 **K** Più mosso (Allegro vivo)
f

144 **L** grandioso
ff

153 **M**
p *cresc.*

163 **N** Meno mosso, quasi Tempo I. *poco rit.*
f *p*

168 **O** Più mosso
dim. *p*

175 poco a poco rit.
pp

Slavenski ples br.2 op.46

E-Brač

Antonin Dvoržak
Transkripcija: A. Gašparović

Allegretto scherzando $\text{♩} = 72$

f *p* *p*

9 *rit.* *pp*

p *p* *p* *p* *p*

18 **A** $\text{♩} = 132$

p *cresc.* *mf* *cresc.* *f* *ff*

29 **B** 7

p *f* *cresc.*

45 **C**

pp *ff*

49 *poco rit.* *f*

p *f*

54 **D** Tempo I. $\text{♩} = 72$ *rit.*

f *dim.* *p*

62 **E**

p espress. *pp*

70 **F** Piu mosso (Allegro vivo)

f poco a poco cresc. *f* *p* *cresc.*

80 **grandioso**

ff *ffz*

86 **G**

p *mf*

94 **grandioso**

ff

102 **H**

mf marc. *poco rit.*

110 **Meno mosso** **I** Quasi andante **poco rit.**

p espress. *p dim.* *pp* *poco rit.*

120 **Allegretto scherzando, quasi Tempo I.** **rit.**

p *rit.*

128 **J** in tempo

p espress. *pp*

136 **K** Più mosso (Allegro vivo)

143 **L** grandioso

157 **M**

163 **N** Meno mosso, quasi Tempo I. poco rit. . . 4

171 **O** Più mosso poco a poco rit. 2

Allegretto scherzando

Flauto I. *p*

Flauto II. (Fl. piccolo) *a2 p*

Oboi I. II. *f p*

Clarinetti I. II. A *f*

Fagotti I. II. *f p*

I. II. Corni F *f p*

III. IV. *p*

Trombe I. II. F

I. II. Tromboni

III.

Timpani E, H

Piatti

Gran Cassa

Triangolo

Allegretto scherzando

I. Violini *f*

II. *f*

Viole *f p*

Violoncelli *f*

Contrabassi *f p pizz.*

10

Fl. I.
Fl. II.
Ob. I. II.
Cl. I. II. A
Fag. I. II.
I. II.
Cor. F
III. IV.
Trbne I. II. F
I. II.
Trbni
III.
Timp. E, H
Piatti
Gr. Cassa
Trgl.
I.
Viol.
II.
Vle
Vcl.
Cb.

a2
p
p
p
p
p
p
Solo
p
p
pizz.
arco

15 rit.

Fl. I. *pp*

Fl. II. *pp*

Ob. I. II. *pp*

Cl. I. II. A *pp*

Fag. I. II. *pp*

Cor. F. *pp*

III. IV. *pp*

Trbe I. II. F

I. II. *pp*

Trbni III.

Timp. E, H

Piatti

Gr. Cassa

Trgl. *(pp)*

I. *pp*

Viol. II. *pp*

Vle. *cresc.* *pp*

Vcl. *arco* *pp*

Cb. *pp*

A Allegro vivo

20

Fl. I. *p* *cresc.* *mf* *cresc.*

Fl. II.

Ob. I. II. [*muta in Flauto piccolo*] *p* *cresc.* *mf* *cresc.*

Cl. I. II. A *p* *cresc.* [*p*] *mf* *cresc.*

Fag. I. II. *p* *cresc.* *mf* *cresc.*

I. II. Cor. F *p* *cresc.* *mf* *cresc.*

III. IV. *p* *cresc.* *mf* *cresc.*

Trbe I. II. F

I. II. Trbni *p* *cresc.* *mf* *cresc.*

III. *p* *cresc.* *mf* *cresc.*

Timp. E, H

Piatti *p* *cresc.* *mf* *cresc.*

Gr. Cassa

Trgl.

Allegro vivo

I. Viol. *p* *cresc.* *mf* *cresc.*

II. *p* *cresc.* *mf* *cresc.*

Vle *p* *cresc.* *mf* *cresc.*

Vcl. *p* *cresc.* *mf* *cresc.*

Cb. *p* *cresc.* *mf* *cresc.*

grandioso

25 30

Fl. picc.

Fl. I.

Ob. I. II.

Cl. I. II. A.

Fag. I. II.

I. II.

Cor. F.

III. IV.

Trbe I. II. F.

I. II.

Trbni

III.

Timp. D. H.

Piatti

Gr. Cassa

Trgl.

grandioso

I.

Viol.

II.

Vle.

Vel.

Cb.

B^lmuta in Flauto II.1
35

Fl. picc. *fz*

Fl. I. *fz*

Ob. I.II. *fz* *p*

Cl. I.II.A *fz* *p*

Fag. I.II. *fz* *a2* *p*

I.II. *fz* *p*

Cor.F *fz*

III.IV. *fz* *p*

Trbe I.II.F *fz* *a2*

I.II. *fz*

Trbni *fz*

III. *fz*

Timp. D,H *fz* *p* D muta in E

Piatti *fz*

Gr.Cassa *fz*

Trgl. *p*

I. *fz* *8*

Viol. II. *fz*

Vle. *fz* *p*

Vcl. *fz* *p*

Cb. *fz* *pizz.* *p*

Fl. I. I.
Fl. I. II.
Ob. I. II.
Cl. I. II. A
Fag. I. II.
I. II. Cor. F
III. IV. Trbe I. II. F
I. II. Trbni
III.
Timp. E, H
Piatti
Gr. Cassa
Trgl.
I. Viol.
II. Viol.
Vle
Vol.
Cb.

marc.
cresc. marc.
[mf] cresc.
a2
cresc.
cresc.
cresc.
cresc.
p
marc.
cresc. marc.
cresc.
marc.
cresc. arco
cresc.

C
trquillo
45

Fl. I.
Fl. II.
Ob. I. II.
Cl. I. II. A
Fag. I. II.
I. II.
Cor. F
III. IV.
Trbe I. II. F
I. II.
Trbni
III.
Timp. E, H
Piatti
Gr. Cassa
Trgl.
I.
Viol.
II.
Vle
Vcl.
Cb.

trquillo

50 *poco rit.*

Fl. I. *cresc.* *f* *dim.*

Fl. II.

Ob. I. II. *cresc.* *f* *dim.*

Cl. I. II. A *fz* *f* *dim.*

Fag. I. II. *cresc.* *f*

I. II. *cresc.* *f*

Cor. F III. IV. *cresc.* *f*

Trbe I. II. F

I. II. *cresc.* *f*

Trbni III.

Timp. E, H *tr* *fp*

Piatti Gr. Cassa

Trgl.

I. *cresc.* *f*

Viol. II. *cresc.* *f*

Vle *cresc.* *f*

Vcl. *cresc.* *f*

Cb. *cresc.* *f*

Tempo I. 55

Fl. I. *f* *dim.* *p* *p*

Fl. II. *f* *dim.* *p* *p*

Ob. I. II. *f* *dim.* *p* *p*

Cl. I. II. A *f* *dim.* *p* *p*

Fag. I. II. *f* *dim.* *p* *p*

I. II. *f* *dim.* *p* *p*

Cor. F *f* *dim.* *p* *p*

III. IV. *f* *dim.* *p* *p*

Trbe I. II. F *f* *dim.* *p* *p*

I. II. *f* *dim.* *p* *p*

Trbni *f* *dim.* *p* *p*

III. *f* *dim.* *p* *p*

Timp. E, H *f* *dim.* *p*

Piatti

Gr. Cassa

Trgl.

Tempo I.

I. *f* *dim.* *p* *p*

Viol. *f* *dim.* *p* *p*

II. *f* *dim.* *p* *p*

Vle *f* *dim.* *p* *p*

Vcl. *f* *dim.* *p* *p*

Cb. *f* *dim.* *p* *p*

60

ritard. 60

D
in tempo

Fl. I. *pp*

Fl. II. *pp*

Ob. I. II. *pp* a2 *p espress.*

Cl. I. II. A *pp* a2 *p espress.*

Fag. I. II. *pp* a2 *p espress.*

I. II. *pp* *p*

Cor. F *pp*

III. IV. *pp*

Trbe I. II. F

I. II. *pp*

Trbni *pp*

III. *pp*

Timp. E, H

Piatti

Gr. Cassa

Trgl.

ritard. in tempo

I. *pp* *pp* *tr*

Viol. II. *pp* *pp* *tr*

Vle *pp* *p espress.*

Vcl. *(dim.) pp* *p*

Cb. *pp* *pizz.*

65 rit.

Fl. I. I.

Fl. II.

Ob. I. II. [muta in Flauto piccolo] a2

Cl. I. II. A a2

Fag. I. II. p pp

I. II. Cor. F a2 pp

III. IV. Cor. F pp

Trbe. I. II. F

I. II. Trbn. pp

III. Trbn. pp

Timp. E, H

Piatti

Gr. Cassa

Trgl.

I. Viol. trm rit. pp trm

II. Viol. trm pp trm

Vle. pp

Vel. pp

Cb. pp

E Più mosso (Allegro vivo)

70 *trm* *trm* *trm*

Fl. picc. *p poco a poco cresc.*

Fl. I.

Ob. I. II. *p poco a poco cresc.* *trm* *trm* *trm*

Cl. I. II. A *mf marc.*

Fag. I. II. *f poco a poco cresc.*

I. II. Cor. F *pp poco a poco cresc.*

III. IV.

Trbe I. II. F *a2* *pp poco a poco cresc.*

I. II. Trbni *pp poco a poco cresc.*

III. *pp poco a poco cresc.*

Timp. E, H

Piatti

Gr. Cassa *pp poco a poco cresc.*

Trgl. *p poco a poco cresc.*

Più mosso (Allegro vivo)

I. Viol. *mf marc.*

II.

Vle *poco a poco cresc.* *fz poco cresc.* *fz*

Vcl. *mf marc.*

Cb. *p poco a poco cresc.*

75 *trm*

Fl. picc. *f* *p* *cresc.*

Fl. I. *mf* *p* *cresc.*

Ob. I.II. *f* *p* *cresc.*

Cl. I.II.A *p* *cresc.*

Fag. I.II. *f* *p* *cresc.*

I. II. Cor.F III. IV. *f* *p* *cresc.*

Trbe I.II.F *a 2* *f* *p* *cresc.*

I. II. Trbni III. *f* *p* *cresc.*

Timp. E,H

Piatti

Gr.Cassa

Trgl. *f* *p* *cresc.*

I. Viol. *f* *p* *cresc.*

II. *f* *p* *cresc.*

Vle *fz* *f* *p* *cresc.*

Vcl. *fz* *fz* *p* *cresc.*

Cb. *fz* *fz* *p* *cresc.*

85 **F**

Fl. picc. *ffz*

Fl. I. *ffz*

Ob. I. II. *p*

Cl. I. II. A *a2 ffz*

Fag. I. II. *[ffz]* *p*

I. II. Cor. F *p*

III. IV. *p*

Trbni I. II. III. *a2*

I. II. Trbni *p*

III. *p*

Timp. E, H *pp*

Piatti *Solo pp*

Gr. Cassa *pp*

Trgl. *pp*

I. Viol. *p*

II. *pizz.*

Vle *p*

Vcl. *p*

Cb. *p*

95

Fl.picc.

Fl.I.

Ob. I.II.

Cl. I.II.A

Fag. I.II.

I. II.
Cor.F

III. IV.

Trbe I.II.F

I. II.
Trbni

III.

Timp. E,H

Piatti

Gr.Cassa

Trgl.

I.
Viol.

II.

Vle

Vcl.

Cb.

Detailed description: This page of a musical score covers measures 95 through 99. The score is arranged in systems. The first system includes Piccolo Flute (Fl.picc.), Flute I (Fl.I.), Oboe I and II (Ob. I.II.), Clarinet I and II A (Cl. I.II.A), Bassoon I and II (Fag. I.II.), Horn I and II (I. II. Cor.F), Horn III and IV (III. IV.), Trumpet I and II (Trbe I.II.F), Trombone I and II (I. II. Trbni), Trombone III (III.), Timpani (Timp. E,H), Cymbals (Piatti), Grand Cassa (Gr.Cassa), and Triangle (Trgl.). The second system includes Violin I (I. Viol.), Violin II (II.), Viola (Vle), Violoncello (Vcl.), and Contrabass (Cb.). The music is in a key with one sharp (F#) and a 2/4 time signature. The woodwinds and strings play complex rhythmic patterns, while the brass and percussion provide harmonic support. Measure numbers 95, 96, 97, 98, and 99 are indicated at the top of the page.

105 *poco rit.*

Fl. picc.

Fl. I.

Ob. III.

Cl. I. II. A.

Fag. I. II.

I. II.
Cor. F.

III. IV.

Trbne I. II. F.

I. II.
Trbni

III.

Timp. E, H

Piatti
Gr. Cassa

Trgl.

I.
Viol.

II.

Vle

Vcl.

Cb.

Meno mosso

110

Fl. picc.

Fl. I.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Soli

p espress.

p

I. II.

Cor. F

III.

Trbe I. II. F

I. II.

Trbni

III.

Timp. E, H

Piatti

Gr. Cassa

Trgl.

Meno mosso

I.

Viol.

II.

Vle

Vcl.

Cb.

pp

I in tempo

rit. tr 130

Fl. picc. *pp*

Fl. I. II. *pp*

Ob. I. II. *pp*

Cl. I. II. A *pp* [*p*] *espress.*

Fag. I. II. *pp*

I. II. *[pp]*

Cor. F *[p]* *pp* *p*

III. IV. *pp*

Trbn. I. II. F *pp*

I. II. *pp*

Trbn. III. *pp*

E muta in D

Imp. E, H

Piatti

Gr. Cassa

Trgl.

rit. tr

I. *[pp]*

Viol. II. *[pp]*

Vle. *[pp]* *[p]* *espress.*

Vcl. *[pp]*

Cb. *[pp]* *pizz.*

87

150

Fl. picc.

Fl. I.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.

Cor. F

III. IV.

Trbe I. II. F

I. II.

Trbni

III.

Timp. D, H

Piatti

Gr. Cassa

Trgl.

I.

Viol.

II.

Vle

Vcl.

Cb.

170

poco rit.

Fl. picc.

Fl. I.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.
Cor. F.

III. IV.

Trbni I. II. F

I. II.
Trbni

III.

Timp. E. H.

Piatti
Gr. Cassa

Trgl.

I.
Viol.

II.

Vle

Vcl.

Cb.

Solo

p

dim.

a2

p

dim.

Pp

dim.

dim.

poco rit.

p

dim.

p

dim.

