

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.

Priredivanje 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.

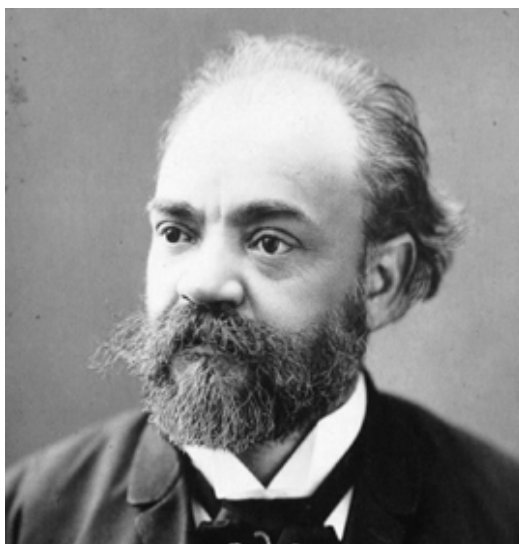
2. ANTONIN DVOŘÁK

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 Brahmovim 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 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 for the Slavenski ples br.2, Op. 46, No. 2. It features five staves: Violins I and II, Viola, Violoncello, and Contrabass. The Violin I part starts with a 'dim.' marking and includes a trill. The Violoncello part also has a 'dim.' marking and a trill. The Viola part has a 'pp' marking. The Contrabass part has a 'pp' marking. The score includes a 'flag.' marking and a 'tr' marking. The date '14. 7. 1878' is written 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.

The image shows a musical score for a brass ensemble, measures 178 to 181. The score is written for nine parts: 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 common time (C). The score includes various musical notations such as slurs, dynamics (p, pp), and a 'pizz.' instruction above the first measure. The dynamics for the brass parts are generally *pp* (pianissimo) from measure 180 onwards. The Berde part has a *pp* dynamic at the end of the section.

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#07 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.

Allegro vivo

A $\text{♩} = 132$

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.*

F#° F#° G G D7 D7 G G D7 D7 G G D7 D7

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

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

Musical score for a brass band, measures 43-48. The score includes parts for Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. It features various dynamics (*f*, *pp*) and articulations (accents, slurs). 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, F#7.

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. *F#° F#° G G* *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.*

79 **grandioso**

The musical score consists of nine staves, each representing a different instrument or part. The notation is as follows:

- Bis. 1:** Treble clef, F# key signature. Starts with a *cresc.* dynamic, followed by a *ff* dynamic. The tempo is **grandioso**.
- Bis. 2:** Treble clef, F# key signature. Starts with a *cresc.* dynamic, followed by a *ff* dynamic.
- Br. 1:** Treble clef, F# key signature. Starts with a *cresc.* dynamic, followed by a *ff* dynamic.
- Br. 2:** Treble clef, F# key signature. Starts with a *cresc.* dynamic, followed by a *ff* dynamic.
- Br. 3:** Treble clef, F# key signature. Starts with a *cresc.* dynamic, followed by a *ff* dynamic.
- E-Br.:** Treble clef, F# key signature. Starts with a *cresc.* dynamic, followed by a *ff* dynamic.
- Čelo:** Bass clef, F# key signature. Starts with a *cresc.* dynamic, followed by a *ff* dynamic.
- Bug.:** Treble clef, F# key signature. Chordal accompaniment with dynamics *C*, *G7*, *C*, *G7*, *C*.
- Berde:** Bass clef, F# key signature. Starts with a *ff* dynamic.

G

84

Musical score for measures 84-89. The score is written for a band with the following parts: 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 score includes various dynamics and articulations.

Measure 84: Bis. 1, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde all play. Dynamics include *ffz* and *p*. Chord symbols: Dm, G7, C.

Measure 85: Bis. 1, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde all play. Dynamics include *ffz* and *p*. Chord symbols: C, E7, A.

Measure 86: Bis. 1, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde all play. Dynamics include *ffz* and *p*. Chord symbols: A, E7.

Measure 87: Bis. 1, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde all play. Dynamics include *ffz* and *p*. Chord symbols: E7.

Measure 88: Bis. 1, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde all play. Dynamics include *ffz* and *p*. Chord symbols: E7.

Measure 89: Bis. 1, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde all play. Dynamics include *ffz* and *p*. Chord symbols: E7.

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 ensemble and includes the following parts:

- Bis. 1**: Bismarck horn 1, Treble clef, playing a melodic line with slurs and accents. Dynamics include *mf*.
- Bis. 2**: Bismarck horn 2, Treble clef, playing a melodic line with slurs and accents. Dynamics include *mf*.
- Br. 1**: Trumpet 1, Treble clef, playing a melodic line with slurs and accents. Dynamics include *mf*.
- Br. 2**: Trumpet 2, Treble clef, playing a melodic line with slurs and accents. Dynamics include *mf*.
- Br. 3**: Trumpet 3, Treble clef, playing a rhythmic accompaniment with slurs and accents.
- E-Br.**: Euphonium, Treble clef, playing a sustained harmonic line.
- Čelo**: Trombone, Bass clef, playing a rhythmic accompaniment with slurs and accents.
- Bug.**: Tuba, Treble clef, playing a rhythmic accompaniment with slurs and accents. Chord symbols **C#** and **G#7** are written above the staff.
- Berde**: Percussion, Bass clef, playing a rhythmic accompaniment with slurs and accents.

H

100

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

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.* at the beginning and *pp* at the end.

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.* at the beginning.

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.* at the beginning.

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.* at the beginning.

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.* at the beginning.

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* at the beginning and *pp* at the end.

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* at the beginning.

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* at the beginning and *pp* at the end.

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

128 **J** in tempo

The musical score is arranged in nine staves, each representing a different instrument or section. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four measures. The first measure (128) features a complex rhythmic pattern with many sixteenth notes. The second measure (129) includes trills in the upper staves. The third measure (130) has a more melodic focus with sustained notes and slurs. The fourth measure (131) continues the melodic lines with some trills. Dynamics include *pp* (pianissimo), *p* (piano), and *espress.* (espressivo). The *tr* marking indicates trills. The *pizz.* marking in the Berde part indicates pizzicato.

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

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 2/4 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 passage.

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 accompaniment with slurs.
- Br. 3:** Treble clef, featuring a rhythmic accompaniment with slurs.
- E-Br.:** Treble clef, featuring a rhythmic accompaniment with slurs.
- Čelo:** Bass clef, featuring a rhythmic accompaniment with slurs.
- Bug.:** Treble clef, featuring a bass line with chords and slurs. Chords are labeled as C, G7, C, C, G, D7, G7, G7, C, G7.
- Berde:** Bass clef, featuring a bass line with slurs.

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 section. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'poco a poco rit.' at the top. The dynamics are indicated by '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 solo with a 'p' dynamic. The third measure (176) shows the woodwinds playing with a 'dim.' dynamic. The fourth measure (177) concludes the passage with a 'dim.' dynamic. The string parts (Čelo, Bug., Berde) are mostly silent, with some sustained notes in the E-Br. part.

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

f *pizz.* *p*

9

p *s trzalicom* *rit.* *pp*
Allegro vivo

18 **A** $\text{♩}=132$

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

24

f *ff*

29

ff *ff*

34 **B**

p *cresc.* *f*

45 **C** *poco rit.*

pp *cresc.* *f*

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

f *dim.* *p* *pp* V.S.

2

Berde

62 **E**

pp

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

pp poco a poco cresc. f

78

grandioso

p ff

86 **G**

p

94

grandioso

ff

102 **H**

poco rit..

pp

110

Meno mosso

I Quasi andante

poco rit..

p dim. pp

120

Allegretto scherzando, quasi Tempo I.

rit. . . .

p pp

128

J in tempo

pizz. pp

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**



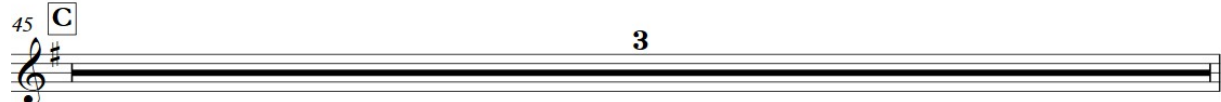
29 *fz*



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

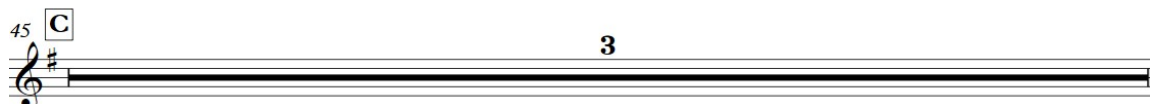
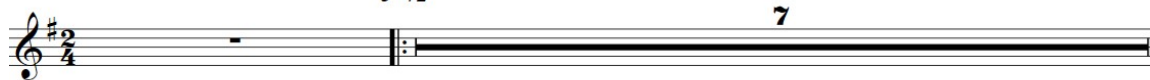
175 poco a poco rit.

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. The first measure has a *cresc.* marking. The last measure has a *f* marking and a *dim.* marking with a hairpin. The music consists of eighth and sixteenth notes, some beamed together.

54 **D** **Tempo I.** ♩=72 **rit..**

f *dim.* *p* *pp*

Detailed description: Musical staff 54-61. Treble clef, key signature of one sharp. The staff contains eight measures. Measure 54 starts with a *f* marking. Measure 55 has a *dim.* marking. Measure 56 has a *p* marking. Measure 61 ends with a *pp* marking. The tempo is marked **Tempo I.** with a quarter note equal to 72 (♩=72). The section is marked **D** and **rit..**. The music features a mix of eighth and sixteenth notes.

62 **E**

tr *tr*

Detailed description: Musical staff 62-67. Treble clef, key signature of one sharp. The staff contains six measures of music. Measures 62-67 consist of continuous sixteenth-note patterns. Trills are indicated by *tr* markings above notes in measures 63 and 67.

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

pp *p*

Detailed description: Musical staff 68-78. Treble clef, key signature of one sharp. The staff contains eleven measures. Measure 68 starts with a *pp* marking. Measure 78 ends with a *p* marking. The section is marked **F** and **Piu mosso (Allegro vivo)** with a 6-measure rest. The music features sixteenth-note patterns.

79 **grandioso**

cresc. *ff*

Detailed description: Musical staff 79-85. Treble clef, key signature of one sharp. The staff contains seven measures. Measure 79 starts with a *cresc.* marking. Measure 85 has a *ff* marking. The section is marked **grandioso**. The music features sixteenth-note patterns.

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

ff *mf*

Detailed description: Musical staff 86-98. Treble clef, key signature of one sharp. The staff contains thirteen measures. Measure 86 starts with a 7-measure rest. Measure 87 has a *ff* marking. Measure 98 has a *mf* marking. The section is marked **G** and **grandioso**. The music features sixteenth-note patterns.

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

p

Detailed description: Musical staff 99-109. Treble clef, key signature of one sharp. The staff contains eleven measures. Measure 99 starts with a *p* marking. The section is marked **H** and **poco rit..**. The music features quarter notes with accents.

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. The staff contains ten measures. Measure 110 starts with a *pp* marking. Measure 111 has a *p dim.* marking. Measure 112 has a *pp* marking. The section is marked **I**, **Quasi andante**, and **poco rit..**. The music features quarter notes.

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

p espress.

Detailed description: Musical staff 120-129. Treble clef, key signature of one sharp. The staff contains ten measures. Measure 120 starts with a *p espress.* marking. The section is marked **Allegretto scherzando, quasi Tempo I.** and **rit..**. The music features eighth-note patterns.

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

9

p *rit.* *pp*

Allegro vivo

18 **A** ♩=132

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

23

f *ff*

29

fz

34 **B**

p *cresc.* *marc.*

43 **C**

f *pp* *cresc.*

poco rit.

52 **D** ♩=72 Tempo I.

f *f* *dim.* *p* *pp*

rit.

62 **E**

p *espress.* *pp* 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 *tr*

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*

Musical notation for measures 1-8, starting with a fermata on the first measure. The tempo is marked as Allegretto scherzando with a quarter note equal to 72 beats. Dynamics range from *f* to *p*.

9

p *rit.* *pp*

Musical notation for measures 9-17. Dynamics include *p*, *rit.*, and *pp*. The tempo changes to Allegro vivo.

18 **A** ♩=132

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

Musical notation for measures 18-22, marked as section A. The tempo is marked as ♩=132. Dynamics include *p*, *cresc.*, *mf*, and *cresc.*

23

f *ff*

Musical notation for measures 23-28. Dynamics include *f* and *ff*.

29 **B**

fz *p*

Musical notation for measures 29-38, marked as section B. Dynamics include *fz* and *p*.

39 **C**

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

Musical notation for measures 39-46, marked as section C. Dynamics include *marc.*, *cresc.*, *f*, and *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 *p*. There are several slurs and accents throughout the passage.

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*. There are slurs and accents throughout the passage.

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*. There are slurs and accents throughout the passage.

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.*. There are slurs and accents throughout the passage.

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*. There are slurs and accents throughout the passage. A fermata is present at the end of the staff.

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*. There are slurs and accents throughout the passage.

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*. There are slurs and accents throughout the passage.

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*. There are slurs and accents throughout the passage.

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.*. There are slurs and accents throughout the passage.

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.

ff *poco rit.* *p* *dim.*

171 **O** Più mosso

pp *p* *poco a poco rit.* *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.*

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

ff *p* *dim.*

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

pp *dim.* *pp*

Bugarija

Slavenski ples br.2 op.46

Antonin Dvoržak
Transkripcija: A. Gašparović

Allegretto scherzando

♩=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. ♩=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.** **rit.**

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

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#^o 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 and a forte (*f*) dynamic. Measure 2 begins with a piano (*p*) dynamic. The melody consists of eighth and quarter notes with some ties.

Measures 9-17: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 9 is marked with a fermata and a piano (*p*) dynamic. The text "prigušeno" (diminished) is written below the staff. The melody continues with eighth and quarter notes. Measure 17 ends with a fermata and a pianissimo (*pp*) dynamic. The tempo marking "rit." (ritardando) is placed above the staff.

Allegro vivo

Measures 18-23: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 18 is marked with a fermata and a piano (*p*) dynamic. A box labeled "A" is placed above the staff. The tempo marking "Allegro vivo" is above the staff, and the tempo is indicated as $\text{♩} = 132$. The melody consists of eighth notes. Measure 23 ends with a mezzo-forte (*mf*) dynamic and a "cresc." (crescendo) marking.

Measures 24-28: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 24 starts with a forte (*f*) dynamic. Measure 25 begins with a fortissimo (*ff*) dynamic. The melody consists of eighth notes.

Measures 29-33: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 29 starts with a forte (*f*) dynamic. Measure 33 ends with a forte (*f*) dynamic and a "fz" (forzando) marking.

Measures 34-44: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 34 is marked with a piano (*p*) dynamic. A box labeled "B" is placed above the staff. The melody consists of eighth notes. Measure 44 ends with a forte (*f*) dynamic. The tempo marking "marc." (marcato) is above the staff, and "cresc." (crescendo) is written below the staff.

Measures 45-50: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 45 is marked with a pianissimo (*pp*) dynamic. A box labeled "C" is placed above the staff. The melody consists of eighth notes. Measure 50 ends with a mezzo-forte (*mf*) dynamic and a "cresc." (crescendo) marking.

Measures 51-59: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 51 is marked with a forte (*f*) dynamic. A box labeled "D" is placed above the staff. The tempo marking "Tempo I" is above the staff, and the tempo is indicated as $\text{♩} = 72$. The text "poco rit." (poco ritardando) is above the staff. The melody consists of eighth notes. Measure 59 ends with a piano (*p*) dynamic and a "dim." (diminuendo) marking.

Measures 60-65: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 60 is marked with a piano (*p*) dynamic. A box labeled "E" is placed above the staff. The tempo marking "rit." (ritardando) is above the staff. The melody consists of eighth notes. Measure 65 ends with a pianissimo (*pp*) dynamic and the text "V.S." (Vincenzo Scacchi).

2

Čelo

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

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

79

cresc. *ff* **grandioso**

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*

18 **A** $\text{♩} = 132$

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

29 **B** 7

mf *cresc.*

45 **C**

pp

49 *poco rit.* *f*

f

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

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*

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

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.

171 **O** Più mosso

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. Trbni

III.

Timp. E, H

Piatti

Gr. Cassa

Trgl. *(pp)*

I. Viol. *pp*

II. *cresc.* *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*

Musical score for page 40, featuring woodwinds, brass, and strings. The score is written in G major and 4/4 time. The instruments and their parts are as follows:

- Flutes:** Fl. I. and Fl. II. are mostly silent.
- Oboe:** Ob. I. II. plays a melodic line with dynamics *marc.*, *cresc.*, and *marc.*
- Clarinets:** Cl. I. II. A and B play harmonic accompaniment with dynamics *[mf] cresc.*
- Bassoon:** Fag. I. II. plays a bass line with dynamics *a2* and *cresc.*
- Cor:** I. II. and III. IV. play harmonic accompaniment with dynamics *cresc.*
- Trumpets:** Trbe I. II. F and III. play harmonic accompaniment with dynamics *cresc.*
- Trumpets:** I. II. and III. are silent.
- Timpani:** Timp. E, H, Piatti, Gr. Cassa, and Trgl. play rhythmic accompaniment.
- Violins:** Viol. I. and II. play melodic lines with dynamics *p*, *marc.*, and *cresc.*
- Viola:** Vle. plays harmonic accompaniment with dynamics *marc.*
- Violoncello:** Vol. plays harmonic accompaniment with dynamics *cresc.*
- Double Bass:** Cb. plays harmonic accompaniment with dynamics *cresc.*

C
trquillo
45

Fl. I. I.
Fl. I. II.
Ob. I. I. II.
Cl. I. I. II. A
Fag. I. 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. Cor. F *cresc.* *f*

III. IV. *cresc.* *f*

Trbe I. II. F

I. II. Trbni

III.

Timp. E, H *tr* *fp*

Piatti

Gr. Cassa

Trgl.

I. Viol. *cresc.* *f*

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* *p*

Piatti *f* *dim.* *p* *p*

Gr. Cassa *f* *dim.* *p* *p*

Trgl. *f* *dim.* *p* *p*

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*

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. *p poco a poco cresc.*

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

Cl. I. II. A *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. *poco a fz poco cresc.*

Vle *marc.* *fz*

Vcl. *p poco a poco cresc.*

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

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

Cb. *p* *cresc.*

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 a standard orchestral format. The woodwind section 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.), Cor Anglais I and II (I. II. Cor. F), and Trumpet I, II, and III (Trbe. I. II. F). The brass section includes Trumpets I and II (I. II. Trbni) and Trombones I, II, and III (III. Trbni). The percussion section consists of Timpani (Timp. E, H), Cymbals (Piatti), Grand Cassa (Gr. Cassa), and Triangle (Trgl.). The string section includes Violins I and II (I. Viol., II. Viol.), Viola (Vle), Violoncello (Vcl.), and Contrabass (Cb.). The score features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings such as *mf*, *f*, and *ff*, and articulation marks like accents and slurs. The key signature has one sharp (F#) and the time signature is 2/4. The page number '95' is located at the top left of the first staff.

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.

I. II.

Cor. F

III.

Trbe I. II. F

I. II.

Trbni

III.

Timp. E, H

Piatti

Gr. Cassa

Trgl.

Meno mosso

Soli

p espress.

p

p

pp

pp

rit. I in tempo *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. Cor. F *[p]* *pp* *p*

III. IV. *pp*

Trbn. I. II. F *pp*

I. II. Trbn. *pp*

III. *pp*

E muta in D

Imp. E, H

Piatti

Gr. Cassa

Trgl.

rit. in tempo *tr*

I. Viol. *[pp]* *tr*

II. *[pp]* *tr*

Vle. *[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.

Fl.picc. *J* *tr* *tr* *tr* *tr* *tr* 155 *tr*
ff *tr* *tr* *tr* *tr* *tr*
 Fl.I. *ff* *tr* *tr* *tr* *tr* *tr*
 Ob.I.II. *ff* *a2*
 Cl.I.II.A *ff* *a2* *tr* *tr* *tr* *tr* *tr*
 Fag.I.II. *ff*
 I.II. *a2*
 Cor.F *a2*
 III.IV. *a2*
 Trbe I.II.F *a2* *a2*
 I.II. *a2*
 Trbni *a2*
 III. *a2*
 Timp. D,H
 Piatti
 Gr. Cassa
 Trgl.
 I. *ff* *tr* *tr* *tr* *tr* *tr*
 Viol. *ff* *tr* *tr* *tr* *tr* *tr*
 II. *ff* *tr* *tr* *tr* *tr* *tr*
 Vle. *ff*
 Vcl. *ff*
 Cb. *ff*

