

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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SADRŽAJ

	Str.
1. UVOD.....	1
2. ANTONIN DVOŘÁK.....	2
2.1. Biografija.....	2
2.2. Opus.....	3
3. SLAVENSKI PLES op.46, br.2.....	4
3.1. Problematika transkribiranja.....	4
3.2. Transkripcija.....	10
4. ZAKLJUČAK.....	40
5. LITERATURA.....	41
6. SAŽETAK.....	42
7. SUMMARY.....	43
8. PRILOZI.....	44

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.

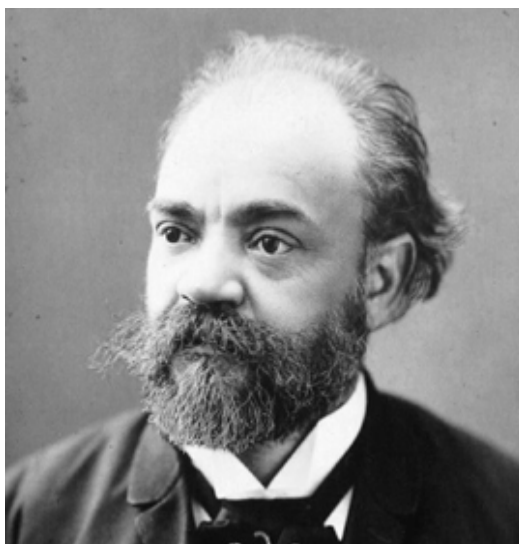
2. ANTONIN DVOŘÁK

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 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 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. It features five staves: Violin I (Viol.), Violin II (Viol.), Viola (Vle.), Violoncello (Vlc.), and Contrabass (Cb.). The Violin I part starts with a *dim.* marking and includes a trill (*tr*) and a fermata. The Violoncello part also starts with a *dim.* marking and includes a trill (*tr*) and a *pp* marking. The Viola and Contrabass parts have *pp* markings. The score includes dynamic markings such as *dim.*, *pp*, and *ppp*, as well as performance instructions like *tr* and *flag.*. 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 178-181. The parts are: Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. The key signature has one sharp (F#). Measure 178 starts with a treble clef and a key signature of one sharp. The score includes various dynamics: *p* (piano) for Br. 1 in measure 178, and *pp* (pianissimo) for Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde in measure 180. The word "pizz." is written above the score in measure 180. The second measure of the second brass part (Br. 2) shows a specific intervallic spacing between notes that is highlighted in the caption.

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.

Trbni I. II. F

I. II.

Trbni

III.

Timp. E, H

Piatti

Gr. Cassa

Trgl.

I.

Viol.

II.

Vle

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

G

84

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

ffz *p* *ffz* *p* *ffz* *p* *ffz* *p* *ffz* *p* *ffz* *p*

Dm G7 C E7 A E7

p

Slika 5. Detalj iz transkripcije partiture (obratiti pozornost na trozvuke)

Sljedeći problem je nedostatak različitih vrsta instrumenata u tamburaškom nonetu što često uvjetuje da jedan tamburaški instrument pokriva više simfonijskih instrumenata. Primjer rješenja ovog problema je slučaj u kojem se četiri dionice roga pokrivaju jednim tamburaškim instrumentom – bugarijom.

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.

9

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

p

p

p

p

p

p

prigušeno

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

s trzalicom

p

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#^o F#^o 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

B

29

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

Dynamic markings: *fz*, *p*

Chords (Bug.): G, G, G, D7, D7, D7, G, G, G, D7, D7, D7, G, H7, H7, H7, E, E

36

Bis. 1 *marc.*
cresc.

Bis. 2 *marc.*
cresc.

Br. 1 *marc.*
cresc.

Br. 2 *marc.*
cresc.

Br. 3 *marc.*
cresc.

E-Br. *cresc.*

Čelo *marc.*
cresc.

Bug. *cresc.*
H7 H7 E E H7 H7 E E G#7 C#m G#m A G#o

Berde *cresc.*

C

43

Musical score for a brass ensemble, measures 43-47. 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#). The score features dynamic markings such as *f*, *pp*, and chord symbols like F#m, C#7, and F#7.

Measures 43-47:

- Bis. 1**: Treble clef, F# major. Measure 43: F#4, A#4. Measure 44: F#4, A#4. Measure 45: F#4, A#4. Measure 46: F#4, A#4. Measure 47: F#4, A#4.
- Bis. 2**: Treble clef, F# major. Measure 43: F#4, A#4. Measure 44: F#4, A#4. Measure 45: F#4, A#4. Measure 46: F#4, A#4. Measure 47: F#4, A#4.
- Br. 1**: Treble clef, F# major. Measure 43: F#4, A#4. Measure 44: F#4, A#4. Measure 45: F#4, A#4. Measure 46: F#4, A#4. Measure 47: F#4, A#4.
- Br. 2**: Treble clef, F# major. Measure 43: F#4, A#4. Measure 44: F#4, A#4. Measure 45: F#4, A#4. Measure 46: F#4, A#4. Measure 47: F#4, A#4.
- Br. 3**: Treble clef, F# major. Measure 43: F#4, A#4. Measure 44: F#4, A#4. Measure 45: F#4, A#4. Measure 46: F#4, A#4. Measure 47: F#4, A#4.
- E-Br.**: Treble clef, F# major. Measure 43: F#4, A#4. Measure 44: F#4, A#4. Measure 45: F#4, A#4. Measure 46: F#4, A#4. Measure 47: F#4, A#4.
- Čelo**: Bass clef, F# major. Measure 43: F#2, A#2. Measure 44: F#2, A#2. Measure 45: F#2, A#2. Measure 46: F#2, A#2. Measure 47: F#2, A#2.
- Bug.**: Treble clef, F# major. Measure 43: F#4, A#4. Measure 44: F#4, A#4. Measure 45: F#4, A#4. Measure 46: F#4, A#4. Measure 47: F#4, A#4.
- Berde**: Bass clef, F# major. Measure 43: F#2, A#2. Measure 44: F#2, A#2. Measure 45: F#2, A#2. Measure 46: F#2, A#2. Measure 47: F#2, A#2.

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*

Tempo I.

♩=72

D

53

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

f

dim.

p

f

dim.

p

f

dim.

p

f

dim.

p

f

dim.

p

f

dim.

p

f

dim.

p

f

dim.

p

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

60 rit. **E**

Bis. 1 *pp* *tr*

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.*

This musical score is for a brass ensemble and woodwinds, spanning measures 73 to 77. The score is written in G major (one sharp) and 4/4 time. The instruments are: Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo (Cello), Bug. (Trumpet), and Berde (Bass Drum). The score features a variety of dynamics, including *f* (forte), *fz* (forzando), and *p* (piano). Trills are indicated in the first three measures for the first two brass parts. The woodwinds (Bug. and Berde) play a rhythmic pattern of eighth notes. The brass parts have melodic lines with various articulations and dynamics. The score concludes in measure 77 with a final chord and dynamics.

73

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

f *fz* *p* *f* *p*

f *f* *f* *f* *p*

f *f* *f* *f* *p*

f *f* *f* *f* *p*

f *f* *f* *f* *p*

f *fz* *p* *f* *p*

Hdim7 E7 Am G7

f *p*

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 and includes the following parts:

- Bis. 1:** Treble clef, G major key signature. Dynamics: *ffz*, *p*.
- Bis. 2:** Treble clef, G major key signature.
- Br. 1:** Treble clef, G major key signature. Dynamics: *ffz*, *p*.
- Br. 2:** Treble clef, G major key signature. Dynamics: *ffz*.
- Br. 3:** Treble clef, G major key signature. Dynamics: *ffz*.
- E-Br.:** Treble clef, G major key signature. Dynamics: *ffz*, *p*.
- Čelo:** Bass clef, G major key signature. Dynamics: *p*.
- Bug.:** Treble clef, G major key signature. Chord symbols: Dm, G7, C, E7, A, E7. Dynamics: *p*.
- Berde:** Bass clef, G major key signature. Dynamics: *p*.

89 grandioso

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 score is divided into six measures. The first five measures are marked with a dynamic of *mf marc.* (mezzo-forte, marcato), and the sixth measure is marked with a dynamic of *ff* (fortissimo) and the tempo marking *grandioso*. The parts include various rhythmic patterns, including sixteenth-note runs and chords. The brass parts (Br. 1, 2, 3) and woodwinds (Čelo, Bug.) play chords and rhythmic figures, while the strings (E-Br., Berde) provide a harmonic and rhythmic foundation. The percussion (Bis. 1, 2) has rests in the first five measures and enters in the sixth measure with a rhythmic pattern. The bassoon (Bug.) and bass (Berde) parts play chords and rhythmic figures, respectively.

Staff labels: Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., Berde.

Dynamics: *mf marc.*, *ff*, *p*, *ff*.

Tempo: *grandioso*.

Chords: A, E7, A, E7, A, G#7.

This musical score page, numbered 95, features eight staves for different instruments. The key signature is one sharp (F#) and the time signature is 4/4. The instruments are: Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo (Cello), Bug. (Trumpets), and Berde (Trombones). The first four staves (Bis. 1-2 and Br. 1-2) play a melodic line with slurs and accents, marked *mf* starting in measure 97. The E-Br. staff has a long note with a slur. The Čelo staff plays a bass line with slurs and accents. The Bug. staff plays chords labeled C# and G#7. The Berde staff plays a rhythmic pattern of eighth notes. The score is divided into five measures.

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

The musical score consists of eight staves. The top four staves are for woodwinds: Bis. 1, Bis. 2, Br. 1, and Br. 2. The next two staves are for brass: Br. 3 and E-Br. The bottom two staves are for strings: Čelo (Cello) and Berde (Bass). The Bassoon (Bug.) staff includes a chord progression: Em Am H7 Am H7 Em H7 Em G F#° H7 Em F#° F#° G G. Dynamics include *p espress.*, *pp*, and *p*. The tempo marking is *Allegretto scherzando, quasi Tempo I.* and the ending is marked *rit.*

128 **J** in tempo

The musical score is arranged in nine staves, each representing a different instrument or part. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into five measures, with measure numbers 128, 129, 130, 131, and 132 indicated at the top of each staff.

- Bis. 1:** Treble clef, playing a melodic line with trills in measures 128 and 132.
- Bis. 2:** Treble clef, playing a rhythmic pattern of eighth notes, marked *pp* and including trills in measures 128 and 132.
- Br. 1:** Treble clef, playing a melodic line with slurs, marked *p espress.*
- Br. 2:** Treble clef, playing a melodic line with slurs, marked *p espress.*
- Br. 3:** Treble clef, playing a sustained melodic line, marked *pp*.
- E-Br.:** Treble clef, playing a melodic line with slurs, marked *p espress.*
- Čelo:** Bass clef, playing a rhythmic pattern of eighth notes.
- Bug.:** Treble clef, playing a melodic line with slurs, marked *p*.
- Berde:** Bass clef, playing a rhythmic pattern of eighth notes, marked *pizz.*

K Più mosso (Allegro vivo)

134

The musical score is arranged in a system with nine staves. The instruments are labeled on the left: 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 is divided into six measures. Dynamics are indicated by *pp* (pianissimo) and *f* (forte). A trill (tr) is marked above the first note of the second measure in the woodwind parts. The guitar part (Bug.) includes chords D7 and G. The bass part (Berde) features a steady eighth-note accompaniment.

L

grandioso

140

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

ff

ff

ff

ff

ff

ff

f

ff

D⁷ D⁷ G G D⁷ D⁷ G G D⁷ D⁷ G G D⁷ D⁷

147

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

ff

tr

G G D⁷ D⁷ G G D⁷ D⁷ G⁷ G⁷

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.

M

157

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

C

C

G

D⁷

G

D⁷

G

D⁷

G

D⁷

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

tr

pp espress.

pp

pp

pp

dim.

pp

dim.

pp

H7 *Em* *H7* *Em* *H7* *Em*

dim.

pp

poco a poco rit.

This musical score page contains measures 174 through 177. The instruments are arranged vertically from top to bottom: Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo and mood are marked 'poco a poco rit.' and 'molto tranquillo'. The dynamics are marked 'p' (piano) and 'dim.' (diminuendo). The woodwinds (Bismarck, Clarinet, Bassoon) play melodic lines with various articulations like trills and slurs. The strings (Violin, Viola, Cello, Double Bass) provide harmonic support with sustained notes and some rhythmic patterns. The woodwinds and strings generally follow a dynamic contour from piano to diminuendo.

pizz.

178

This musical score page features ten staves for various instruments. The top two staves are for Bismars (Bis. 1 and Bis. 2), followed by three staves for Trumpets (Br. 1, Br. 2, Br. 3), one for Euphonium (E-Br.), one for Cello (Čelo), one for Bugle (Bug.), and one for Snare Drum (Berde). The music is written in a key with one sharp (F#) and a common time signature (C). The score begins at measure 178. The Bismars and Trumpets 1-3 play melodic lines with dynamic markings of *p* and *pp*. The Euphonium, Cello, and Bugle parts provide harmonic support with *pp* dynamics. The Snare Drum part is marked *pp* and includes a trill in the first measure. The word 'pizz.' is written at the top right of the page.

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

fz

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**

Musical notation for measure 62, bass clef, key signature of one sharp (F#). The measure contains a sequence of eighth notes: F#4, A4, B4, C5, B4, A4, G4, F#4. There are dynamic markings *pp* and hairpins indicating a crescendo and decrescendo.

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

Musical notation for measure 70, bass clef, key signature of one sharp (F#). The measure contains a sequence of eighth notes: F#4, A4, B4, C5, B4, A4, G4, F#4. There are dynamic markings *pp* and *f*, and the instruction *poco a poco cresc.*

78

grandioso

Musical notation for measure 78, bass clef, key signature of one sharp (F#). The measure contains a sequence of eighth notes: F#4, A4, B4, C5, B4, A4, G4, F#4. There are dynamic markings *p* and *ff*.

86 **G**

Musical notation for measure 86, bass clef, key signature of one sharp (F#). The measure contains a sequence of eighth notes: F#4, A4, B4, C5, B4, A4, G4, F#4. There are dynamic markings *p*.

94 grandioso

Musical notation for measure 94, bass clef, key signature of one sharp (F#). The measure contains a sequence of eighth notes: F#4, A4, B4, C5, B4, A4, G4, F#4. There is a dynamic marking *ff*.

102 **H**

poco rit..

Musical notation for measure 102, bass clef, key signature of one sharp (F#). The measure contains a sequence of eighth notes: F#4, A4, B4, C5, B4, A4, G4, F#4. There is a dynamic marking *pp*.

110 Meno mosso

I Quasi andante

poco rit..

Musical notation for measure 110, bass clef, key signature of one sharp (F#). The measure contains a sequence of eighth notes: F#4, A4, B4, C5, B4, A4, G4, F#4. There are dynamic markings *p dim.* and *pp*.

120 Allegretto scherzando, quasi Tempo I.

rit. . . .

Musical notation for measure 120, bass clef, key signature of one sharp (F#). The measure contains a sequence of eighth notes: F#4, A4, B4, C5, B4, A4, G4, F#4. There are dynamic markings *p* and *pp*.

128 **J** in tempo

pizz.

Musical notation for measure 128, bass clef, key signature of one sharp (F#). The measure contains a sequence of eighth notes: F#4, A4, B4, C5, B4, A4, G4, F#4. There are dynamic markings *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.* (crescendo) 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.* (diminuendo) at the end. There are also slurs under the first two groups of notes.

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* (pianissimo) at the beginning and end. A large number '6' is written above the staff, indicating a six-measure rest.

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* *ff* *ffz* *p* **G**

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

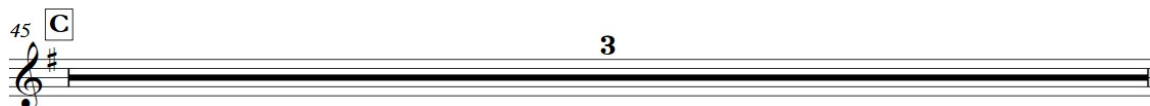
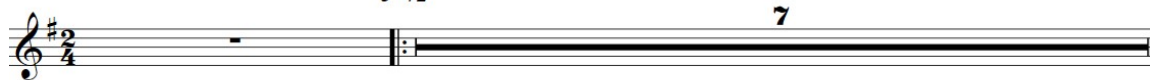
175 poco a poco rit.

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 marking and a *dim.* marking over the final two measures.

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 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 eighth measure has a quarter note G2, followed by eighth notes F#2, E2, and D2. The staff ends with a *pp* dynamic marking and a *rit..* marking over the final two measures.

62 **E**

tr

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 *tr* 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 *tr* 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 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 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 D3, followed by eighth notes C3, B2, and A2. The eleventh measure has a quarter note F#2, followed by eighth notes E2, D2, and C2. The staff ends with a *p* dynamic marking.

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 marking.

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 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 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 D3, followed by eighth notes C3, B2, and A2. The eleventh measure has a quarter note F#2, followed by eighth notes E2, D2, and C2. The twelfth measure has a quarter note G2, followed by eighth notes F#2, E2, and D2. The thirteenth measure has a quarter note A2, followed by eighth notes G2, F#2, and E2. The staff ends with a *mf* dynamic marking.

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 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 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 D3, followed by eighth notes C3, B2, and A2. The eleventh measure has a quarter note F#2, followed by eighth notes E2, D2, and C2. 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 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 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 D3, followed by eighth notes C3, B2, and A2. The staff ends with a *pp* dynamic marking 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 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 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 D3, followed by eighth notes C3, B2, and A2. 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 Dvorzak
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72

f *p* *rit.* *pp*

Allegro vivo

♩=132

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

B

p *cresc.* *marc.*

C

f *pp* *cresc.* *poco rit.*

D ♩=72 Tempo I.

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

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*

9

p *rit.* *pp*

Allegro vivo

18 **A** ♩=132

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

23

f *ff*

29 **B**

f *p*

39 **C**

marc. *cresc.* *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 *p*. There are trills and slurs throughout. The tempo is marked 'Tempo I. ♩=72' and the section is labeled 'D'. The piece concludes with a 'rit.' (ritardando) marking.

61 **E**

pp *p espress.* *pp*

Detailed description: Musical staff 61-70. Treble clef, key signature of one sharp. The staff contains a melodic line with dynamics ranging from *pp* to *p espress.* and back to *pp*. There are slurs and trills. The section is labeled 'E'.

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. The staff contains a melodic line with trills and slurs. Dynamics range from *p poco a poco cresc.* to *f*. The tempo is marked 'Piu mosso (Allegro vivo)'. The section is labeled 'F'.

77

p *cresc.*

Detailed description: Musical staff 77-81. Treble clef, key signature of one sharp. The staff contains a melodic line with slurs and accents. Dynamics range from *p* to *cresc.*. The section is labeled 'G'.

82 *grandioso* **G** 8

ff *ffz*

Detailed description: Musical staff 82-83. Treble clef, key signature of one sharp. The staff contains a melodic line with slurs and accents. Dynamics range from *ff* to *ffz*. The section is labeled 'G' and includes a fermata for 8 measures.

94 *grandioso*

ff *mf*

Detailed description: Musical staff 94-101. Treble clef, key signature of one sharp. The staff contains a melodic line with slurs and accents. Dynamics range from *ff* to *mf*. The section is labeled 'H'.

102 **H** *poco rit.*

p

Detailed description: Musical staff 102-109. Treble clef, key signature of one sharp. The staff contains a melodic line with slurs and accents. Dynamics range from *p*. The section is labeled 'H' and concludes with a 'poco rit.' marking.

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

p dim. *pp*

Detailed description: Musical staff 110-119. Treble clef, key signature of one sharp. The staff contains a melodic line with slurs and accents. Dynamics range from *p dim.* to *pp*. The tempo is marked 'Meno mosso' and 'Quasi andante'. The section is labeled 'I' and concludes with a 'poco rit.' marking.

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

p espress.

Detailed description: Musical staff 120-127. Treble clef, key signature of one sharp. The staff contains a melodic line with slurs and accents. Dynamics range from *p espress.*. The tempo is marked 'Allegretto scherzando, quasi Tempo I.' and concludes with a 'rit.' marking.

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*

177

p

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**

Musical staff 94-101: Treble clef, key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, some beamed together. A dynamic marking of *ff* is present at the beginning.

102 **H** poco rit..

Musical staff 102-109: Treble clef, key signature of one sharp. The music features a series of chords, primarily triads and dyads, with some grace notes. A dynamic marking of *p* is at the start.

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

Musical staff 110-119: Treble clef, key signature of one sharp. The music is divided into two sections. The first section (110-114) is marked *p espress.* and the second section (115-119) is marked *p dim.* and *pp*. A dynamic hairpin is shown across the first section.

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

Musical staff 120-127: Treble clef, key signature of one sharp. The music consists of a series of eighth notes, some beamed together. A dynamic marking of *p espress.* is at the start, and a *rit.* marking is at the end.

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

Musical staff 128-135: Treble clef, key signature of one sharp. The music consists of a series of eighth notes, some beamed together. A dynamic marking of *pp* is at the start and end.

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

Musical staff 136-143: Treble clef, key signature of one sharp. The music consists of a series of eighth notes, some beamed together. A dynamic marking of *f* is at the start.

144 **L** **grandioso**

Musical staff 144-152: Treble clef, key signature of one sharp. The music consists of a series of eighth notes, some beamed together. Dynamic markings of *ff* are at the start and end.

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

Musical staff 153-162: Treble clef, key signature of one sharp. The music consists of a series of eighth notes, some beamed together. Dynamic markings of *p* and *cresc.* are present.

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

Musical staff 163-170: Treble clef, key signature of one sharp. The music consists of a series of eighth notes, some beamed together. Dynamic markings of *ff*, *p*, and *dim.* are present.

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.** 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 F#2, 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 *fz*.

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 *Tempo I. ♩ = 72* appear 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** appears 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. *ff* **grandioso**

86 **G**

p

94

ff **grandioso**

102 **H**

pp

108

poco rit. **Meno mosso**

114 **I** Quasi andante

p dim. *pp* *poco rit.*

120 Allegretto scherzando, quasi Tempo I.

p *pp* *rit.*

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

45 **C**

49 *poco rit.* *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**

102 **H**

mf marc. *poco rit..*

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

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

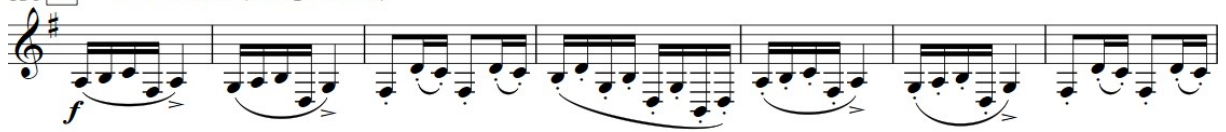
120 **Allegretto scherzando, quasi Tempo I.** **rit.**

rit.

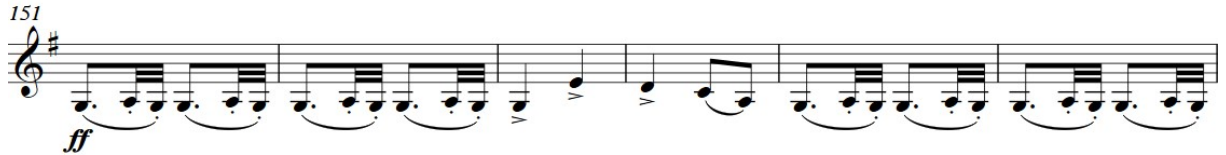
128 **J** in tempo

p espress. *pp*

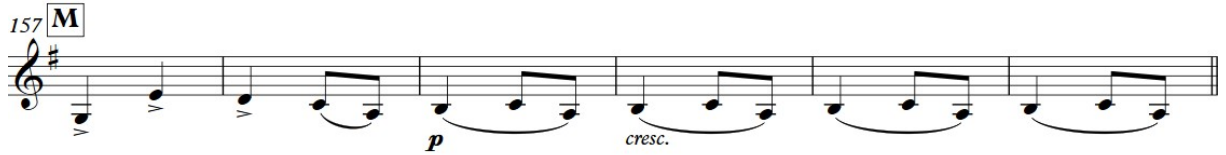
136 **K** Più mosso (Allegro vivo)



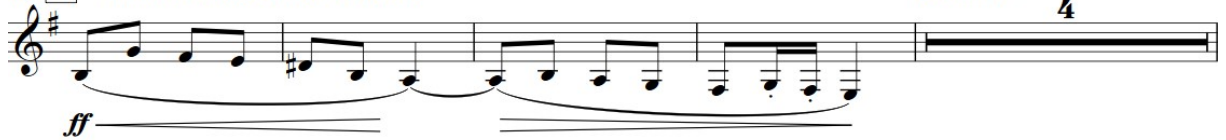
143 **L** grandioso



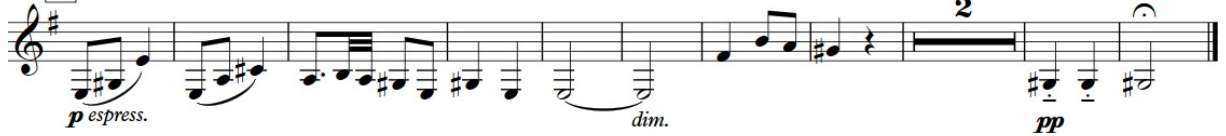
157 **M**



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



171 **O** Più mosso



Allegretto scherzando

Flauto I. *p*

Flauto II. (Fl. piccolo) *p*

Oboi I. II. *f* *p*

Clarinetti I. II. A *f* *p*

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* *p*

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.

p
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*

I. II. 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
E *muta in D*

Piatti
Gr. Cassa *p* *cresc.* *mf* *cresc.*

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.*

25 *grandioso* 30

Fl. picc. *ff*

Fl. I. *f* *ff*

Ob. I.II. *f* *ff*

Cl. I.II.A *f* *ff*

Fag. I.II. *f* *ff* a2

I. II. Cor. F. III. IV. *f* *ff*

Trbe I. II. F. *f* *ff*

I. II. Trbni III. *f* *ff* a2

Timp. D. H. *f* *ff*

Piatti Gr. Cassa *f* *ff*

Trgl. *f* *ff*

grandioso 8

I. Viol. *f* *ff*

II. Viol. *f* *ff*

Vle. *f* *ff*

Vel. *f* *ff*

Cb. *f* *ff*

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 woodwind section includes Flutes I and II, Oboe I and II, Clarinet I and II (A), and Bassoon I and II. The brass section includes Cor Anglais I and II, Trumpets I, II, and III, and Trombones I, II, and III. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The percussion section includes Timpani, Snare Drum, and Cymbals. The score includes various dynamics such as *marc.*, *cresc.*, *mf*, and *p*, and performance instructions like *a2* and *arco*.

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.

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* *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*

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*

I. II. *pp* *p*

Cor. F III. IV. *pp*

Trbe I. II. F

I. II. *pp*

Trbni 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*

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. Trbni pp

III. Trbni 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 *f poco a poco cresc.* *marc.*

Fag. I. II. *p 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. *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 p*

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

I. II. Cor. F *p*

III. IV. *p*

Trbni I. II. F *a2 p*

I. II. Trbni *p*

III. *p*

Timp. E, H *pp*

Piatti *pp*

Gr. Cassa *Solo pp*

Trgl. *pp*

I. Viol. *p*

II. *pizz.*

Vle. *p*

Vcl. *p*

Cb. *p*

90 grandioso

Fl.picc. *mf marc.* *ff*

Fl. I. *mf marc.* *ff*

Ob. I. II. *mf marc.* *ff*

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

Fag. I. II. *p* *ff*

I. II. Cor. F *ff*

III. IV. *ff*

Trbe I. II. F *ff*

I. II. Trbni *ff*

III. *ff*

Timp. E, H *p*

Piatti *pp* *ff*

Gr. Cassa *ff*

Trgl. *ff*

I. Viol. *p sempre* *arco* *ff*

II. *mf* *ff*

Vle. *mf* *ff*

Vcl. *p sempre* *ff*

Cb. *ff*

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 with multiple staves. 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), and Bassoon I and II (Fag. I. II.). The brass section consists of Horn I and II (I. II.), Cor Anglais (Cor. F), Trumpets III and IV (III. IV.), Trombone I and II (Trbe I. II. F), Trumpets I and II (I. II.), and Trombones I, II, and III (Trbni III.). The percussion section includes Timpani (Timp. E, H), Cymbals (Piatti), Grand Cassa (Gr. Cassa), and Triangle (Trgl.). The string section includes Violin I (I.), Violin II (II.), Viola (Vle), Violoncello (Vcl.), and Contrabasso (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 is one sharp (F#) and the time signature is 2/4. The page number '95' is printed at the top left of the first staff.

100

Fl. picc. *p*

Fl. I. *p*

Ob. I. II. *p*

Cl. I. II. A *a2 p*

Fag. I. II. *a2 p*

I. II. Cor. F *pp*

III. IV. *pp*

Trbe I. II. F *a2 pp*

I. II. Trbni *pp*

III.

Timp. E, H

Piatti

Gr. Cassa

Trgl.

I. Viol. *ten. sul G pp*

II. *mf marc. p*

Vle *pp*

Vcl. *pp*

Cb. *pp*

Detailed description of the musical score: The score is for page 100 of a symphony. It features a woodwind section with Piccolo Flute, Flute I, Oboe I/II, Clarinet I/II A, and Bassoon I/II. The brass section includes Horns I/II, Horns III/IV, Trumpets I/II/F, and Trombones I/II/III. Percussion includes Timpani (E, H), Cymbals, Grand Cassa, and Triangle. The string section consists of Violins I/II, Viola, Violoncello, and Contrabasso. The score begins with a treble clef and a key signature of one sharp (F#). The woodwinds and strings play a rhythmic pattern of eighth notes. The brass section provides harmonic support with sustained notes. The score includes dynamic markings such as *p*, *pp*, *mf marc.*, and *ten.* (tension). A 'G' is written above the first measure of the woodwinds, and 'a2' is written above the Clarinet and Bassoon staves.

105 *poco rit.*

Fl. picc.

Fl. I.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.
Cor. F

III. IV.

Trb. I. II. F

I. II.
Trb. ni

III.

Timp. E, H

Piatti

Gr. Cassa

Trgl.

poco rit.

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

H
Quasi andante
115

sempre più rit.

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

p dim.
dim.
pp
pp
p
dim.
pp
p dim.
pp
tr
pp
p
dim.
pp
p dim.
pp
p dim.
pp
p dim.
pp

Quasi andante
sempre più rit.

Allegretto scherzando, quasi Tempo I.

120

125

Fl.picc.

Fl.I.

p espress.

p espress.

Ob.I.II.

Cl.I.II.A

p_{a2} espress.

Fag.I.II.

p

a₂

I.II.

Cor.F

III.

Trbe I.II.F

I.II.

Trbni

III.

Timp.E,H

Piatti

Gr.Cassa

Trgl.

p

p

Allegretto scherzando, quasi Tempo I.

I.

Viol.

p espress.

II.

p espress.

Vle

p

Vcl.

p

Cb.

p

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. [*pp*]

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

III.IV. *pp*

Clarinete I.II.F

I.II. *pp*

Trbni III. *pp*

E muta in D

Imp. E, H

Piatti

Gr. Cassa

Trgl.

rit. in tempo *tr*

I. [*pp*]

Viol. II. [*pp*]

Vle. [*p*] *espress.*

Vcl. [*pp*]

Cb. [*pp*] *pizz.*

Fl. picc. *trm* ritard. 135 *trm*
 Fl. I. *pp*
 Ob. I. II. *trm* *pp* *trm*
 Cl. I. II. A *pp* a2
 Fag. I. II. *pp*
 I. II. Cor. F. *a2* *pp*
 III. IV. *pp*
 Trbe I. II. F *pp*
 I. II. Trbni *pp*
 III. *pp*
 Timp. D, H
 Piatti
 Gr. Cassa
 Trgl.
 I. Viol. *trm* ritard. *trm* *pp* *trm*
 II. *trm* *pp* *trm*
 Vle *pp*
 Vel. *pp*
 Cb. *pp*

Più mosso (Allegro vivo)

140

Picc.
 Fl. I.
 Ob. I. II.
 Cl. I. II. A
 Fas. I. II.
 I. II.
 Cor. F
 III. IV.
 Fag. I. II. F
 I. II.
 Trbnl.
 III.
 Timp. D, H
 Piatti
 Gr. Cassa
 Trgl.

Più mosso (Allegro vivo)

I.
 Viol.
 II.
 Vcl.
 Vcl.
 Cb.

144

grandioso 145

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

Vel.

Cb.

The image shows a page of an orchestral score, measures 144 and 145, marked "grandioso". The score is arranged in systems. The woodwind section includes Piccolo, Flute I, Oboe I and II, Clarinet I and II A, and Bassoon I and II. The brass section includes Trumpets I and II, Horns III and IV, Trombone I, II, and F, and Trombones I, II, and III. The percussion section includes Tom-toms, Cymbals, Snare Drum, and Triangle. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. Dynamics such as *ff* and *a2* are indicated throughout. The key signature is one sharp (F#) and the time signature is 4/4.

87

150

Fl. picc.

Fl. I.

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. D, H

Piatti

Gr. Cassa

Trgl.

I.

Viol.

II.

Vle

Vcl.

Cb.

Fl. picc. *J* *tr* *tr* 155 *tr*

Fl. I. *ff* *tr* *tr* *tr* *tr*

Ob. I. II. *ff* *a₂*

Cl. I. II. A. *ff* *a₂* *tr* *tr* *tr*

Fag. I. II. *ff*

I. II. Cor. F. III. IV.

Trbe. I. II. F. *a₂* *a₂*

I. II. Trbn. III.

Timp. D, H. Piatti. Gr. Cassa. Trgl.

I. Viol. *ff* *tr* *tr* *tr* *tr*

II. *ff* *tr* *tr* *tr* *tr*

Vle. *ff*

Vcl. *ff*

Cb. *ff*

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.

pp

dim.

dim.

p

dim.

p

dim.

a²

a²

72

Più mosso *trmn* *p*

175 poco a poco rit. *molto tranquillo*

Fl. picc. *p* *pp* *dim.*

F. I. I.

Ob. I. II.

Cl. I. II. A

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

I. II. Cor. F *pp* *dim.*

III. IV.

Trbe I. II. F

I. II. Trbni

III.

Timp. E, H *pp* *tr*

Piatti Gr. Cassa

Trgl. *p*

I. Viol. *p* *pp molto tranquillo*

II.

Vle *p espress.*

Vcl. *p* *trmn*

Cb. *pp*

180

Fl. picc.
dim. *pp*

Fl. I.
pp

Ob. I. II.

Cl. I. II. A
a₂ *pp*

Fag. I. II.
pp

I. II.
Cor. F
III. IV.
pp *pp*

Trbe. I. II. F

I. II.
Trbni
III.

Timp. E, H
Piatti
Gr. Cassa
Trgl.
tr *pp*

I.
Viol. *dim.* *pp* *flag.*

II.
pp

Vle
pp

Vlc.
tr *dim.* *pp*

Cb.
pp