

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.

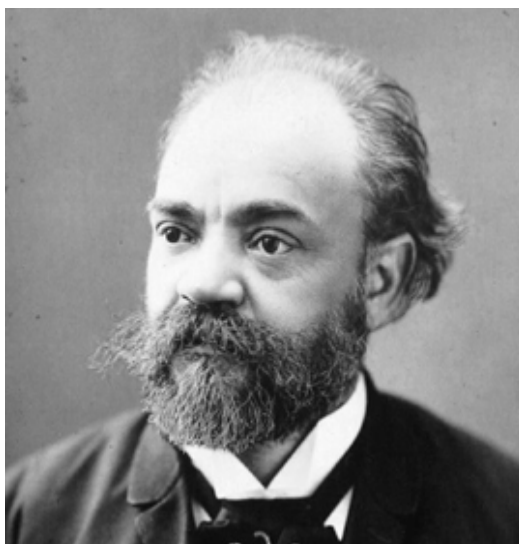
2. ANTONIN DVOŘÁK

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 by Dvořák. The score is for a symphony orchestra and includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violoncello part features a trill and a dynamic marking of 'pp' (pianissimo). The date '14. 7. 1878' is printed 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 score includes parts for Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. Dynamics include *p*, *pp*, and *pizz.* A blue horizontal line is drawn below the Berde staff.

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

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

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 43-47. 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* (forte) and *pp* (pianissimo). Chord symbols are provided for the Bug. part: 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*

Tempo I.

$\text{♩} = 72$

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.*

79 **grandioso**

The score consists of nine staves, each representing a different instrument or part:

- Bis. 1:** Treble clef, starts with *cresc.*, then *ff*. Features melodic lines with accents.
- Bis. 2:** Treble clef, starts with *cresc.*, then *ff*. Features melodic lines with accents.
- Br. 1:** Treble clef, starts with *cresc.*, then *ff*. Features melodic lines with accents.
- Br. 2:** Treble clef, starts with *cresc.*, then *ff*. Features melodic lines with accents.
- Br. 3:** Treble clef, starts with *cresc.*, then *ff*. Features melodic lines with accents.
- E-Br.:** Treble clef, starts with *cresc.*, then *ff*. Features a rhythmic pattern of eighth notes.
- Čelo:** Bass clef, starts with *cresc.*, then *ff*. Features a rhythmic pattern of eighth notes.
- Bug.:** Treble clef, features chordal accompaniment with dynamics *C* and *G7*.
- Berde:** Bass clef, features a rhythmic pattern of eighth notes, starting with *ff*.

The score is divided into five measures. The first three measures show a gradual increase in dynamics from *cresc.* to *ff*. The fourth and fifth measures are marked *ff* and **grandioso**. The key signature has one sharp (F#).

G

84

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

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

89 grandioso

Bis. 1 *ff*

Bis. 2 *ff*

Br. 1 *mf marc.* *ff*

Br. 2 *ff*

Br. 3 *ff*

E-Br. *mf*

Čelo *ff*

Bug. A E⁷ A E⁷ A G^{#7} *ff*

Berde *p* *ff*

Musical score for a brass ensemble, measures 95-99. The score is written for the following instruments: 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 features complex rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *mf* (mezzo-forte). The E-Br. part consists of sustained notes. The Čelo part features a rhythmic pattern of eighth notes. The Bug. part features a rhythmic pattern of eighth notes with chordal accompaniment. The Berde part features a rhythmic pattern of eighth notes.

100 **H**

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

p

mf marc.

pp

p

pp

G#7

C#

poco rit..

Meno mosso

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.

128 **J** in tempo

This musical score page contains nine staves for different instruments, arranged from top to bottom: Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The tempo is marked 'in tempo'. The score is divided into five 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 melodic line in the brass parts. The fourth measure (131) continues the melodic development. The fifth measure (132) concludes the phrase. Dynamics include *pp* (pianissimo), *p* (piano), and *espress.* (espressivo). Performance instructions like *pizz.* (pizzicato) are present in the Berde part.

K Più mosso (Allegro vivo)

134

The musical score is arranged in ten staves. The first five staves (Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3) are in treble clef. The sixth staff (E-Br.) is in treble clef. The seventh staff (Čelo) is in bass clef. The eighth staff (Bug.) is in treble clef. The ninth staff (Berde) is in bass clef. The key signature is one sharp (F#). The score begins at measure 134. Dynamics include *pp* (pianissimo) and *f* (forte). A trill (tr) is marked in the first two staves. Chords for guitar are indicated as D7 and G. The score is divided into six measures.

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

f

ff

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

Bis. 1

Musical staff for Bis. 1 with notes, rests, and dynamic marking *ff*.

Bis. 2

Musical staff for Bis. 2 with notes, rests, and dynamic marking *ff*.

Br. 1

Musical staff for Br. 1 with notes, rests, and dynamic marking *ff*.

Br. 2

Musical staff for Br. 2 with notes, rests, and dynamic marking *ff*.

Br. 3

Musical staff for Br. 3 with notes, rests, and dynamic marking *ff*.

E-Br.

Musical staff for E-Br. with notes, rests, and dynamic marking *ff*.

Čelo

Musical staff for Čelo with notes, rests, and dynamic marking *ff*.

Bug.

Musical staff for Bug. with chords and dynamic marking *ff*.

Berde

Musical staff for Berde with notes, rests, and dynamic marking *ff*.

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:

- Bis. 1:** Treble clef, featuring melodic lines with trills and slurs.
- Bis. 2:** Treble clef, featuring melodic lines with trills and slurs.
- Br. 1:** Treble clef, featuring melodic lines with trills and slurs.
- Br. 2:** Treble clef, featuring rhythmic patterns with slurs.
- Br. 3:** Treble clef, featuring rhythmic patterns with slurs.
- E-Br.:** Treble clef, featuring rhythmic patterns with slurs.
- Čelo:** Bass clef, featuring rhythmic patterns with slurs.
- Bug.:** Treble clef, featuring chordal accompaniment with dynamic markings like *tr*.
- Berde:** Bass clef, featuring rhythmic patterns with slurs.

Measure 152 starts with a tempo marking of 152. The score includes various musical notations such as trills, slurs, and dynamic markings like *tr* and *tr*.

The musical score consists of 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 a repeat sign at the end of the fifth measure. The dynamics are marked as *p* (piano) and *cresc.* (crescendo). 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*

dim.

dim.

pp

poco a poco rit.

The musical score consists of nine staves, each representing a different instrument or section. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo and mood are indicated as 'poco a poco rit.' and 'molto tranquillo'. The dynamics range from piano (*p*) to *dim.* (diminuendo).
- **Bis. 1:** Starts with a trill (tr) on the first note, followed by a melodic line. Dynamics: *p*, *molto tranquillo*, *dim.*
- **Bis. 2:** Remains silent in the first measure, then enters with a melodic line. Dynamics: *p*, *molto tranquillo*, *dim.*
- **Br. 1:** Plays a sustained note with a long breath mark. Dynamics: *dim.*
- **Br. 2:** Features a melodic line with trills (tr) and a tremolo (tr) effect. Dynamics: *p*
- **Br. 3:** Plays a sustained note with a long breath mark. Dynamics: *dim.*
- **E-Br.:** Plays a sustained note with a long breath mark. Dynamics: *dim.*
- **Čelo:** Remains silent throughout the passage.
- **Bug.:** Remains silent throughout the passage.
- **Berde:** Remains silent throughout the passage.

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 Slavenskog plesa op.46, br.2, koje je ujedno i tema ovog diplomskog rada, služi obogaćivanju tamburaške literature na akademskoj razini. Slavenski ples je moguće transkribirati za tamburaški ansambl uz određene prilagodbe, stoga ovaj rad može služiti kao primjer izbora skladbi za transkribiranje.

5. LITERATURA

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6. SAŽETAK

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

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

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

7. SUMMARY

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

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

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

8. PRILOZI

Berde

Slavenski ples br.2 op.46

$\text{♩}=72$
Allegretto scherzando

Antonin Dvoržak
Transkripcija: A. Gašparović

9

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

9

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

18 **A** $\text{♩}=132$

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

24

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

29

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

34 **B**

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

45 **C** poco rit..

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

54 **D** Tempo I. $\text{♩}=72$ rit..

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

2

Berde

62 **E**

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**. 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** and *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 consists of a single line of music with 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**. 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**. 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 indicated by a horizontal line with the number 6 above it.

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**



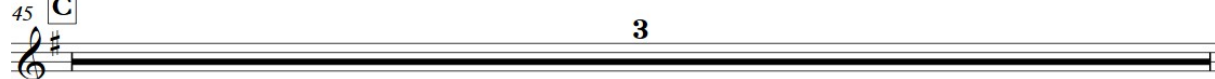
29 *fz*



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

tr~ 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.

O Più mosso

ff p tr~

175 poco a poco rit.

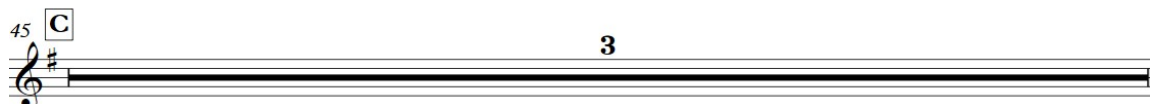
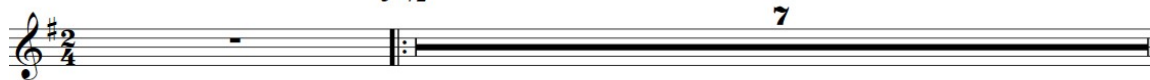
p molto tranquillo dim. pizz.

Slavenski ples br.2 op.46

Antonin Dvoržak
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72



48 **poco rit..**

cresc. *f* *dim.*

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

54 **D** **Tempo I.** ♩=72 **rit..**

f *dim.* *p* *pp*

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

62 **E**

trem *trem*

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

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

pp *p*

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

79 **grandioso**

cresc. *ff*

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

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

ff *mf*

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

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

p

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

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

p espress.

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

Detailed description: This block contains the first line of musical notation, measures 1 through 8. It is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegretto scherzando' with a quarter note equal to 72 beats. The dynamics start with a forte (*f*) first half note followed by a piano (*p*) half note. The melody features eighth and sixteenth notes with various articulations like slurs and accents.

9

p *pp* rit..

Allegro vivo

Detailed description: This block contains the second line of musical notation, measures 9 through 17. The tempo changes to 'Allegro vivo'. The dynamics include piano (*p*) and pianissimo (*pp*). A 'rit.' (ritardando) marking is present at the end of the line. The notation includes slurs and accents.

18 **A** ♩=132

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

Detailed description: This block contains the third line of musical notation, measures 18 through 22. It is marked with a boxed 'A' and a tempo of 132. The dynamics are piano (*p*), crescendo (*cresc.*), mezzo-forte (*mf*), and crescendo (*cresc.*). The notation consists of eighth notes with accents.

23

f *ff*

Detailed description: This block contains the fourth line of musical notation, measures 23 through 28. The dynamics are forte (*f*) and fortissimo (*ff*). The notation features eighth notes with accents.

29 **B**

fz *p*

Detailed description: This block contains the fifth line of musical notation, measures 29 through 38. It is marked with a boxed 'B'. The dynamics are fortissimo (*fz*) and piano (*p*). The notation includes slurs and accents.

39 **C**

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

Detailed description: This block contains the sixth line of musical notation, measures 39 through 46. It is marked with a boxed 'C'. The dynamics include crescendo (*cresc.*), forte (*f*), and pianissimo (*pp*). The tempo is marked 'marc.' (marcato). The notation features slurs and accents.

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 ends with a 'rit.' (ritardando) marking.

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 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 (F#). The staff contains a melodic line with trills and slurs. Dynamics range from *p poco a poco cresc.* to *f*. The section is labeled 'F'.

77

p *cresc.*

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

82 *grandioso* **G** 8

ff *ffz*

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

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 slurs and accents. Dynamics range from *ff* to *mf*.

102 **H** *poco rit.*

p

Detailed description: Musical staff 102-109. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Dynamics range from *p*. The section is labeled 'H' and ends 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 (F#). The staff contains a melodic line with slurs and accents. Dynamics range from *p dim.* to *pp*. The section is labeled 'I' and ends 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 (F#). The staff contains a melodic line with slurs and accents. Dynamics range from *p espress.*. The section is labeled 'I' and ends 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* *tr*

177

pp

Slavenski ples br.2

op.46

Antonin Dvoržak
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72

9

18 **A** Allegro vivo ♩=132

29 **B** 7 marc. cresc. f

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

59 **E** rit. pp

70 **F** Piu mosso (Allegro vivo) f poco a poco cresc.

78 grandioso ff

86 **G** 8

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 with slurs and accents. The dynamic marking is *ff*.

102 **H** poco rit..

Musical staff 102-109: Treble clef, key signature of one sharp. The music consists of chords with slurs. The dynamic marking is *p*.

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

Musical staff 110-119: Treble clef, key signature of one sharp. The music consists of eighth notes with slurs. Dynamic markings include *p espress.*, *p dim.*, and *pp*.

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

Musical staff 120-127: Treble clef, key signature of one sharp. The music consists of eighth notes with slurs. The dynamic marking is *p espress.*.

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

Musical staff 128-135: Treble clef, key signature of one sharp. The music consists of eighth notes with slurs. The dynamic marking is *pp*.

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

Musical staff 136-143: Treble clef, key signature of one sharp. The music consists of eighth notes with slurs and accents. The dynamic marking is *f*.

144 **L** **grandioso**

Musical staff 144-152: Treble clef, key signature of one sharp. The music consists of eighth notes with slurs. The dynamic marking is *ff*.

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

Musical staff 153-162: Treble clef, key signature of one sharp. The music consists of eighth notes with slurs. Dynamic markings include *p* and *cresc.*.

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

Musical staff 163-170: Treble clef, key signature of one sharp. The music consists of eighth notes with slurs. Dynamic markings include *ff*, *p*, and *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

$\text{♩} = 72$

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

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

Allegro vivo

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

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

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

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

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

D Tempo I. $\text{♩} = 72$

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

V.S.

62 **E**

p *pp*

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

p *pp*

78 **grandioso**

G7 C G7 C G7 C Dm G7 C

p *pp*

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

p *pp*

94 **grandioso**

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

p *pp*

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

p *pp*

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

p *p dim.* *pp*

120 **Allegretto scherzando, quasi Tempo I.** **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 Dvořák
Transkripcija: A. Gašparović

Allegretto scherzando

♩=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.

9

Measures 9-17: Continuation of the melody. Measure 9 is marked *prigušeno* (diminished). Measure 17 ends with a fermata and a pianissimo (*pp*) dynamic. A *rit.* (ritardando) marking is placed above the staff.

Allegro vivo

18

Measures 18-23: Section A (marked 'ord. A'). Tempo is marked *Allegro vivo* with a quarter note equal to 132 (♩=132). Measure 18 starts with a piano (*p*) dynamic. The melody features eighth notes with accents. Dynamics include *cresc.* and *mf cresc.*

24

Measures 24-28: Continuation of the eighth-note melody. Measure 24 starts with a forte (*f*) dynamic. Measure 26 has a fortissimo (*ff*) dynamic.

29

Measures 29-33: Continuation of the eighth-note melody. Measure 33 ends with a forte (*fz*) dynamic.

34 **B**

Measures 34-44: Section B. Measure 34 starts with a piano (*p*) dynamic. The melody consists of quarter notes with accents. Dynamics include *cresc.* and *f*. A *marc.* (marcato) marking is present above the staff.

45 **C**

Measures 45-50: Section C. The melody consists of sixteenth-note runs. Measure 45 starts with a pianissimo (*pp*) dynamic. Measure 50 has a *cresc.* marking.

51

Measures 51-59: Section D. Tempo is marked *Tempo I* with a quarter note equal to 72 (♩=72). Measure 51 starts with a forte (*f*) dynamic. Measure 53 has a *f* dynamic. Measure 59 ends with a piano (*p*) dynamic and a *dim.* (diminuendo) marking.

60

Measures 60-65: Section E. Measure 60 starts with a piano (*p*) dynamic. Measure 65 ends with a pianissimo (*pp*) dynamic. A *rit.* (ritardando) marking is placed above the staff. The text 'V.S.' is written at the end of the line.

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

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. *f* *p* poco rit.

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.*

f *dim.* *p*

62 **E**

p espress. *pp*

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

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

80 **grandioso**

ff *ffz*

86 **G**

p *mf*

94 **grandioso**

ff

102 **H**

mf marc. *poco rit.*

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

p espress. *p dim.* *pp*

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. poco rit. **4**

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

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*] *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

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.*

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* *D muta in E*

Piatti *fz*

Gr.Cassa *fz*

Trgl. *p*

I. *fz* *8*

Viol. II. *fz*

Vle. *fz* *p*

Vcl. *fz* *p*

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

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

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

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*

65 rit.

Fl. I. I.

Fl. II.

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

Cl. I. II. A a2

Fag. I. II. p pp

I. II. Cor. F a2 pp

III. IV. Cor. F pp

Trbe. I. II. F

I. II. Trbn. pp

III. Trbn. pp

Timp. E, H

Piatti

Gr. Cassa

Trgl.

I. Viol. trm rit. pp trm

II. Viol. trm pp trm

Vle. pp

Vel. pp

Cb. pp

E Più mosso (Allegro vivo)

70 *trm* *trm* *trm*

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

Fl. I.

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

Cl. I. II. A *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*

Trbe I.II.F *a2 p*

I.II. Trbni

III.

Timp.E,H

Piatti Gr.Cassa *pp*

Trgl. *Solo pp*

I. Viol. *p*

II. *pizz.*

Vle. *p*

Vcl. *p*

Cb. *p*

Detailed description: This page of a musical score, numbered 85, features a dynamic marking of *F* (Forzando). The score is arranged in systems for various instruments. 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 includes Horns I and II (I.II. Cor.F), Horns III and IV (III.IV.), Trumpets I and II (Trbe I.II.F), and Trombones I and II (I.II. Trbni), with a third trombone part (III.) also present. The percussion section includes Timpani (Timp.E,H), Cymbals and Gong (Piatti Gr.Cassa), and Triangle (Trgl.). The string section includes Violins I and II (I. Viol., II.), Viola (Vle.), Violoncello (Vcl.), and Contrabass (Cb.). The score shows complex rhythmic patterns and dynamic markings such as *ffz*, *p*, and *pp*. A *Solo pp* marking is specifically noted for the Triangle part.

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* *pp* *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. *ff*

Vle. *mf* *ff*

Vcl. *mf* *ff*

Cb. *p sempre* *ff*

95

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

Detailed description of the musical score: This page contains measures 95 through 99 of a symphonic work. The score is arranged in a standard orchestral format. The woodwind section includes Piccolo Flute, Flute I, Oboe I and II, Clarinet I and II (A), Bassoon I and II, and Cor Anglais. The brass section includes Trumpets I and II, Trombones I, II, III, and IV, and Tuba. The percussion section includes Timpani (E and H), Cymbals, Grand Cassa, and Triangle. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#), and the time signature is 4/4. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The woodwinds and strings play intricate melodic and harmonic lines, while the brass and percussion provide a strong rhythmic foundation.

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

III.

Timp. E, H

Piatti

Gr. Cassa

Trgl.

I. *ten. pp*

Viol. II. *sul G pp*

Vle *mf marc. p*

Vcl. *pp*

Cb. *pp*

G

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

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. [*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.*

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.

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.

160

Fl. picc.

Fl. I.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II. Cor. F

III. IV.

Trbni I. II. F

III.

Fimp. D, H

Piatti

Gr. Cassa

Trgl.

Viol. I.

Viol. II.

Vle

Vcl.

Cb.

tr

a2

p

cresc.

Meno mosso, quasi Tempo I. 165

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. IV.

Timp. D, H

Piatti
Gr. Cassa

Trgl.

Meno mosso, quasi Tempo I.

I.
Viol.

II.

Vle

Vcl.

Cb.

poco rit. 170

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.

Solo

p

dim.

pp

dim.

dim.

p

dim.

p

dim.

dim.

dim.

dim.

dim.

72

Più mosso

175 poco a poco rit.

Fl. picc. *p* *tr* *tr* *tr* *tr* *molto tranquillo*

F.I.I.

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

Cl. I.II.A *pp* *dim.*

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

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

III. IV.

Trbe I.II. F *pp*

I. II. Trbni

III.

Timp. E, H *tr* *pp*

Piatti

Gr. Cassa

Trgl. *p*

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

II.

Vle *p espress.*

Vcl. *p* *tr* *tr* *tr* *p*

Cb. *pp*

180

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

Vlc.

Cb.

dim.

pp

a2

tr

flag.

8°

14. 7. 1878