

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

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**Gašparović, Aleksandar**

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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

Mentorica:

doc.art. Mia Elezović

Sumentor:

Tihomir Ranogajec, ass.

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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.

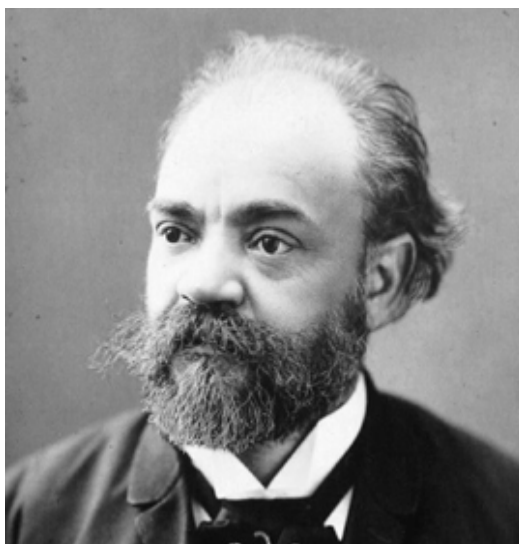
## 2. ANTONIN DVOŘÁK

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

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

#### 3.1. PROBLEMATIKA TRANSKRIBIRANJA

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

The image shows a musical score snippet for Slavenski ples br.2, Op.46. It features five staves: Violins I and II, Viola, Violoncello, and Contrabass. The Violin I part starts with a *dim.* marking and includes a trill. The Violoncello part also starts with a *dim.* marking and includes a trill. The Viola part has a *pp* marking. The Contrabass part has a *pp* marking. The score includes dynamic markings such as *dim.*, *pp*, and *ppp*, and performance instructions like *tr* (trill) and *flag.* (flag). 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](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.





**G**

84

Bis. 1 *ffz* *p*

Bis. 2

Br. 1 *ffz* *p*

Br. 2 *ffz*

Br. 3 *ffz*

E-Br. *ffz* *p*

Čelo *p*

Bug. Dm G7 C E7 A E7 *p*

Berde *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.





### 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#° H7 Em F#° F#°

pizz.

9

Bis. 1 *p*

Bis. 2 *p*

Br. 1 *p*

Br. 2 *p*

Br. 3 *p*

E-Br.

Čelo *prigušeno*

Bug. *p*

Berde *s trzalicom* *p*

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



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 D<sup>7</sup> D<sup>7</sup> G G D<sup>7</sup> D<sup>7</sup> D<sup>7</sup> G G G D<sup>7</sup> D<sup>7</sup> D<sup>7</sup>



29 B

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

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

G G G D<sup>7</sup> D<sup>7</sup> D<sup>7</sup> G G G D<sup>7</sup> D<sup>7</sup> D<sup>7</sup> G H<sup>7</sup> H<sup>7</sup> H<sup>7</sup> E E

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

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

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

C

43

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

Measures 43-48:

- Bis. 1 & 2:** Play *f* in measures 43-44, then rest in 45-47, and play in 48.
- Br. 1 & 2:** Play *f* in 43, *pp* in 44, and *f* in 48.
- Br. 3:** Play *f* in 43, then rest in 44-47, and play in 48.
- E-Br.:** Play *pp* throughout.
- Čelo:** Play *f* in 43, *pp* in 44-48.
- Bug.:** Play *f* in 43, *pp* in 44, and *f* in 48. Chords: F#m, C#7, F#m, F#m, C#7, C#7, F#m, F#m, C#7, C#7, F#7, F#7.
- Berde:** Play *f* in 43, *pp* in 44, and *f* in 48.

49 *poco rit.*

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

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

Br. 1 *cresc.* *f*

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

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

E-Br. *f*

Čelo *cresc.* *f*

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

Berde *cresc.* *f*



60 rit. **E**

Bis. 1 *pp* *tr*

Bis. 2 *pp* *tr*

Br. 1 *pp* *p espress.*

Br. 2 *pp* *p espress.*

Br. 3 *pp*

E-Br. *p espress.*

Čelo

Bug. *pp* *p*

Berde *pp*

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

66

Bis. 1 *pp*

Bis. 2 *pp*

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

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

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

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

Čelo *pp* *p poco a poco cresc.*

Bug. *pp*

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

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

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



79 **grandioso**

Bis. 1 *cresc.* *ff*

Bis. 2 *cresc.* *ff*

Br. 1 *cresc.* *ff*

Br. 2 *cresc.* *ff*

Br. 3 *cresc.* *ff*

E-Br. *cresc.* *ff*

Čelo *cresc.* *ff*

Bug. C G<sup>7</sup> C G<sup>7</sup> C

Berde *ff*

**G**

84

Musical score for measures 84-88. The score includes parts for Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. A key signature change to G major is indicated at the top. Dynamics include *ffz*, *p*, and *p*.

Chord progression for Bug.:

Measure	Chord
84	Dm
85	G7
86	C
87	E7
88	A
89	E7

89 grandioso

The score consists of nine staves:

- Bis. 1:** Treble clef, playing a rhythmic pattern of eighth notes. Dynamics: *ff*.
- Bis. 2:** Treble clef, mostly silent, with a few notes in the final measure. Dynamics: *ff*.
- Br. 1:** Treble clef, playing a melodic line. Dynamics: *mf marc.* (measures 90-91), *ff* (measures 92-94).
- Br. 2:** Treble clef, mostly silent, with notes in the final measure. Dynamics: *ff*.
- Br. 3:** Treble clef, mostly silent, with notes in the final measure. Dynamics: *ff*.
- E-Br.:** Treble clef, playing a melodic line. Dynamics: *mf* (measures 90-91), *ff* (measures 92-94).
- Čelo:** Bass clef, playing a melodic line. Dynamics: *ff* (measures 92-94).
- Bug.:** Treble clef, playing a rhythmic pattern of eighth notes. Chords are indicated above the staff: A, E7, A, E7, A, G#7. Dynamics: *ff*.
- Berde:** Bass clef, playing a rhythmic pattern of eighth notes. Dynamics: *p* (measures 90-91), *ff* (measures 92-94).

This musical score page, numbered 95, features eight staves for different instruments. The top five staves (Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3) are in treble clef with a key signature of one sharp (F#). The E-Br. staff is in treble clef with a key signature of one sharp. The Čelo staff is in bass clef with a key signature of one sharp. The Bug. staff is in treble clef with a key signature of one sharp, and the Berde staff is in bass clef with a key signature of one sharp. The score is divided into five measures. The first three measures show a consistent melodic line for the brass instruments, with dynamics marked *mf*. The fourth measure contains a dynamic marking *mf* and a cross symbol (×) above the notes. The fifth measure continues the melodic line. The E-Br. staff has a long note spanning the first three measures and another long note in the fifth measure. The Čelo staff provides a rhythmic accompaniment with eighth notes. The Bug. staff shows chordal accompaniment with notes for C# and G#7. The Berde staff has a simple rhythmic pattern of eighth notes.

**H**

100

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

*p*

*mf marc.*

*pp*

*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 measures 128 through 132. The instruments are arranged as follows from top to bottom: Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as dynamics (*pp*, *p*, *espress.*), articulation (*pizz.*), and performance instructions (*tr* for trills). The woodwinds (Čelo and Bug.) play a steady eighth-note accompaniment, while the brass instruments feature more complex melodic and harmonic lines, including trills and slurs.

**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.

**L**

**grandioso**

140

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

*f* *ff*

D<sup>7</sup> D<sup>7</sup> G G D<sup>7</sup> D<sup>7</sup> G G D<sup>7</sup> D<sup>7</sup> G G D<sup>7</sup> D<sup>7</sup>



152

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

Musical score for measures 152-156. The score is written for a brass and woodwind ensemble. The key signature is one sharp (F#). The score includes parts for:

- Bis. 1**: Trumpet 1, featuring trills and slurs.
- Bis. 2**: Trumpet 2, featuring trills and slurs.
- Br. 1**: Trumpet 3, featuring a trill and slurs.
- Br. 2**: Trombone 1, featuring slurs and accents.
- Br. 3**: Trombone 2, featuring slurs and accents.
- E-Br.**: Euphonium, featuring slurs and accents.
- Čelo**: Cello, featuring slurs and accents.
- Bug.**: Bass Drum, featuring chords labeled C, G7, C, C, G, D7, G7, G7, C, G7.
- Berde**: Bassoon, featuring slurs and accents.

**M**

157

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

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

**N**

Meno mosso, quasi Tempo I.

poco rit..

162

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

*ff*

*f*

*p*

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

**O**

**Più mosso**

168

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

*dim.*

*pp*

*tr*

*p*

*pp*

*pp*

*p espress.*

*pp*

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

*dim.*

*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/mood is marked 'poco a poco rit.' and 'molto tranquillo'. The dynamics are marked 'p' (piano) and 'dim.' (diminuendo).  
- **Bis. 1:** Measure 174 has a trill (tr) on the first note. Measures 175-177 show a melodic line with a 'p' dynamic in 175 and 'dim.' in 177.  
- **Bis. 2:** Measure 174 is a whole rest. Measures 175-177 show a melodic line with 'p' in 175 and 'dim.' in 177.  
- **Br. 1:** Measures 175-177 show a sustained note with a 'dim.' dynamic in 177.  
- **Br. 2:** Measures 175-177 show a melodic line with trills (tr) and 'p' dynamic in 175, and 'dim.' in 177.  
- **Br. 3:** Measures 175-177 show a sustained note with a 'dim.' dynamic in 177.  
- **E-Br.:** Measures 175-177 show a sustained note with a 'dim.' dynamic in 177.  
- **Čelo:** Measures 175-177 are whole rests.  
- **Bug.:** Measures 175-177 are whole rests.  
- **Berde:** Measures 175-177 are whole rests.



#### 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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2. Žmegač, V. (2009), *Majstori europske glazbe: Od baroka do sredine 20. stoljeća*, Matica Hrvatska, Zagreb

## 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

*f* *ff*

34 **B**

*p* *cresc.* *f*

45 **C** *poco rit.*

*pp* *cresc.* *f*

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

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



2

Berde

62 **E**

pp

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

pp poco a poco cresc. f

78

grandioso

p ff

86 **G**

p

94 grandioso

ff

102 **H**

poco rit..

pp

110 Meno mosso

**I** Quasi andante

poco rit..

p dim. pp

120 Allegretto scherzando, quasi Tempo I.

rit. . . .

p pp

128 **J** in tempo

pizz. pp

136 **K** Più mosso (Allegro vivo)

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

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 complex rhythmic pattern with sixteenth and thirty-second notes. The dynamic marking *ff* is present at the beginning and end of the line.

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 quarter notes and rests. The dynamic marking *p* and the instruction *cresc.* are present.

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 consists of a single line of music with quarter notes and rests. The dynamic marking *f* is present at the beginning, and *p* and *dim.* are present later in the line.

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 complex rhythmic pattern with sixteenth notes and rests. The dynamic marking *pp* is present at the beginning and end of the line. A large number **6** is written above the staff.

# 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

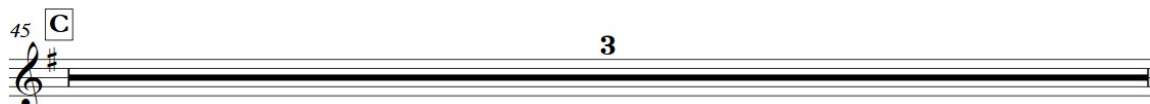
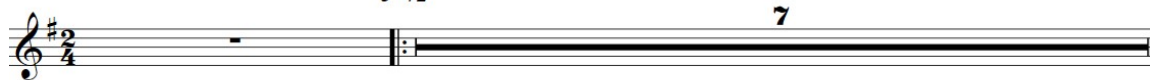
175 poco a poco rit.

# Slavenski ples br.2 op.46

Antonin Dvoržak  
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72



48 **poco rit..**

*cresc.* *f* *dim.*

54 **D** **Tempo I.** ♩=72 **rit..**

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

62 **E**

*tr* *tr*

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

*pp* *p*

79 **grandioso**

*cresc.* *ff*

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

*ff* *mf*

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

*p*

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

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

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

*p* *espress.*

128 **J** in tempo

135 **K** Più mosso (Allegro vivo)

144 **L** grandioso

151

157 **M**

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

**O** Più mosso

175 poco a poco rit.



# Slavenski ples br.2 op.46

Antonin Dvoržak  
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72

Measures 1-8: Treble clef, key signature of one sharp (F#), 2/4 time. Measure 1 starts with a half note G4. Measure 2 has a repeat sign. Dynamics: *f* (measure 1), *p* (measure 2). Measure 9 starts with a half note G4.

9

Measures 9-17: Treble clef, key signature of one sharp (F#), 2/4 time. Measure 9 starts with a half note G4. Measure 10 has a repeat sign. Dynamics: *p* (measure 9), *pp* (measure 17). Marking: *rit.* above measure 16.

Allegro vivo

18 **A** ♩=132

Measures 18-22: Treble clef, key signature of one sharp (F#), 2/4 time. Measure 18 starts with a half note G4. Dynamics: *p* (measure 18), *cresc.* (measures 19-20), *mf* (measure 21), *cresc.* (measure 22).

23

Measures 23-28: Treble clef, key signature of one sharp (F#), 2/4 time. Measure 23 starts with a half note G4. Dynamics: *f* (measure 23), *ff* (measure 24).

29

Measures 29-33: Treble clef, key signature of one sharp (F#), 2/4 time. Measure 29 starts with a half note G4. Dynamics: *fz* (measure 33).

34 **B**

Measures 34-42: Treble clef, key signature of one sharp (F#), 2/4 time. Measure 34 starts with a half note G4. Dynamics: *p* (measure 34), *cresc.* (measures 35-42). Marking: *marc.* above measure 41.

43 **C**

Measures 43-51: Treble clef, key signature of one sharp (F#), 2/4 time. Measure 43 starts with a half note G4. Dynamics: *f* (measure 43), *pp* (measure 44), *cresc.* (measures 45-51). Marking: *poco rit.* above measure 50.

52 **D** ♩=72 Tempo I.

Measures 52-61: Treble clef, key signature of one sharp (F#), 2/4 time. Measure 52 starts with a half note G4. Dynamics: *f* (measures 52-53), *dim.* (measures 54-55), *p* (measures 56-57), *pp* (measures 58-61). Marking: *rit.* above measure 59.

62 **E**

Measures 62-68: Treble clef, key signature of one sharp (F#), 2/4 time. Measure 62 starts with a half note G4. Dynamics: *p espress.* (measures 62-63), *pp* (measures 64-68). Marking: *V.S.* at the end.

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 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*) dynamic for the rest of the line. The melody features eighth and sixteenth notes with various articulations like slurs and accents.

9

*p* *rit.* *pp*

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 are piano (*p*) for most of the line, with a ritardando (*rit.*) and pianissimo (*pp*) marking at the end. 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 melody 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 and slurs.

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**

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

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 marcato (*marc.*), crescendo (*cresc.*), forte (*f*), and pianissimo (*pp*). 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 *f*, another decrescendo (*dim.*) to *p*, and finally a decrescendo to *pp*. The tempo is marked 'Tempo I. ♩=72'. There are markings for 'poco rit.' at the beginning and 'rit.' at the end. A box labeled 'D' is placed above the staff.

61 **E**

*pp* *p espress.* *pp*

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

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

*p poco a poco cresc.* *f*

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

77

*p* *cresc.*

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

82 *grandioso* **G** 8

*ff* *ffz*

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

94 *grandioso*

*ff* *mf*

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

102 **H** *poco rit.*

*p*

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

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

*p dim.* *pp*

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

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

*p espress.*

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

128 **J** in tempo

*p espress.* *> pp*

136 **K** Più mosso (Allegro vivo)

*f*

144 **L** grandioso

*ff* *ff*

153

*p* *cresc.*

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

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

171 **O** Più mosso

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

177

*pp*

# Slavenski ples br.2

## op.46

Antonin Dvoržak  
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72

*f* *p*

9

*p* *rit.* *pp*

18 **A** Allegro vivo ♩=132

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

29 **B** 7

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

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

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

59 *rit.* **E**

*pp* *pp*

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

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

78 *grandioso*

*p* *cresc.* *ff* *ffz*

86 **G** 8

*p*

94 **grandioso**

*ff*

102 **H** poco rit..

*p*

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

*p espress.* *p dim.* *pp*

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

*p espress.*

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

*pp* *pp*

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

*f*

144 **L** **grandioso**

*ff* *ff*

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

*p* *cresc.*

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

*ff* *p* *dim.*



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

The musical notation consists of a single staff in treble clef with a key signature of one sharp (F#). The piece begins at measure 171 with a dynamic marking of *pp*. The first measure contains two quarter notes: G4 and A4. The second measure contains two quarter notes: B4 and C5, with a fermata over both. The third measure contains two quarter notes: D5 and E5, with a *dim.* marking. The fourth measure contains two quarter notes: F#5 and G5. The fifth measure contains two quarter notes: A5 and B5. The sixth measure contains two quarter notes: C6 and B5, with a slur over both. The seventh measure contains two quarter notes: A5 and G5. The eighth measure contains two quarter notes: F#5 and E5, with a slur over both. The piece ends with a final *pp* dynamic marking.

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)

D<sup>7</sup> D<sup>7</sup> G G D<sup>7</sup> D<sup>7</sup> G G D<sup>7</sup> D<sup>7</sup> G G D<sup>7</sup> D<sup>7</sup> G G

144 **L** grandioso

D<sup>7</sup> D<sup>7</sup> G G D<sup>7</sup> D<sup>7</sup> G G D<sup>7</sup> D<sup>7</sup> G G D<sup>7</sup> D<sup>7</sup> G<sup>7</sup> G<sup>7</sup> C G<sup>7</sup> C C

154 G D<sup>7</sup> G<sup>7</sup> G<sup>7</sup> C G<sup>7</sup> **M** C C G D<sup>7</sup> G D<sup>7</sup> G D<sup>7</sup> G D<sup>7</sup> G D<sup>7</sup> G D<sup>7</sup>

*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

*f* *p* *dim.*

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.

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

Allegro vivo

Measures 18-23: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 18 is marked with a fermata and a piano (*p*) dynamic. A first ending bracket labeled "A" and "ord." spans measures 18-23. The tempo marking "♩=132" is placed above the staff. The melody consists of eighth notes. Dynamics include piano (*p*), crescendo (*cresc.*), mezzo-forte (*mf*), and crescendo (*cresc.*).

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

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

Measures 34-44: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 34 is marked with a piano (*p*) dynamic. A first ending bracket labeled "B" spans measures 34-44. The tempo marking "marc." (marcato) is placed above the staff. Dynamics include piano (*p*), crescendo (*cresc.*), and forte (*f*).

Measures 45-50: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 45 is marked with a piano (*p*) dynamic. A first ending bracket labeled "C" spans measures 45-50. The tempo marking "cresc." is placed above the staff. The melody consists of eighth notes. Measure 50 ends with a fermata and a piano (*p*) dynamic.

Measures 51-59: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 51 is marked with a piano (*p*) dynamic. A first ending bracket labeled "D" spans measures 51-59. The tempo marking "Tempo I. ♩=72" is placed above the staff. The tempo marking "poco rit." (poco ritardando) is placed above the staff. Dynamics include forte (*f*), forte (*f*), and piano (*p*) with a decrescendo (*dim.*) marking.

Measures 60-65: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 60 is marked with a piano (*p*) dynamic. A first ending bracket labeled "E" spans measures 60-65. The tempo marking "rit." (ritardando) is placed above the staff. The melody consists of eighth and quarter notes. Measure 65 ends with a fermata and a pianissimo (*pp*) dynamic. The text "V.S." (Vivace) is written to the right of the staff.

2

Čelo

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

Musical notation for measures 70-78. The piece is in G major (one sharp) and 2/4 time. It begins with a bass clef and a key signature of one sharp. The tempo is 'Piu mosso (Allegro vivo)'. The dynamics are marked as *p poco a poco cresc.*, *f*, *fz*, and *p*. There are slurs over the notes and accents on some notes.

79

Musical notation for measures 79-85. The tempo is 'Piu mosso (Allegro vivo)'. The dynamics are marked as *cresc.* and *ff*. The word 'grandioso' is written above the staff. There are slurs over the notes and accents on some notes.

86 **G**

Musical notation for measures 86-93. The piece is in G major (one sharp) and 2/4 time. It begins with a bass clef and a key signature of one sharp. The dynamics are marked as *p*. There are slurs over the notes and accents on some notes.

94

Musical notation for measures 94-101. The tempo is 'Piu mosso (Allegro vivo)'. The dynamics are marked as *ff*. The word 'grandioso' is written above the staff. There are slurs over the notes and accents on some notes.

102 **H**

Musical notation for measures 102-107. The piece is in G major (one sharp) and 2/4 time. It begins with a bass clef and a key signature of one sharp. The dynamics are marked as *pp*. There are slurs over the notes and accents on some notes.

108

Musical notation for measures 108-113. The tempo is 'Piu mosso (Allegro vivo)'. The dynamics are marked as *poco rit.* and 'Meno mosso'. There are slurs over the notes and accents on some notes.

114 **I** Quasi andante

Musical notation for measures 114-119. The piece is in G major (one sharp) and 2/4 time. It begins with a bass clef and a key signature of one sharp. The tempo is 'Quasi andante'. The dynamics are marked as *p dim.* and *pp*. The word 'poco rit..' is written above the staff. There are slurs over the notes and accents on some notes.

120

Musical notation for measures 120-127. The piece is in G major (one sharp) and 2/4 time. It begins with a bass clef and a key signature of one sharp. The tempo is 'Allegretto scherzando, quasi Tempo I.'. The dynamics are marked as *p* and *pp*. The word 'rit..' is written above the staff. There are slurs over the notes and accents on some notes.

128 **J** in tempo

Musical notation for measures 128-135. The piece is in G major (one sharp) and 2/4 time. It begins with a bass clef and a key signature of one sharp. The tempo is 'in tempo'. The dynamics are marked as *pp*. There are slurs over the notes and accents on some notes.

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

144 **L** grandioso  
*ff*

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

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

168 **O** Più mosso  
*dim.* *p*

175 poco a poco rit.  
*pp*

# Slavenski ples br.2 op.46

E-Brač

Antonin Dvoržak  
Transkripcija: A. Gašparović

Allegretto scherzando  $\text{♩} = 72$

*f* *p* *p*

9 *rit.* *pp*

*p* *pp*

18 **A**  $\text{♩} = 132$

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

29 **B** 7

*p* *f* *cresc.*

45 **C**

*pp*

49 *poco rit.* *f*

*p* *f*

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

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



62 **E**

*p espress.* *pp*

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

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

80 **grandioso**

*ff* *ffz*

86 **G**

*p* *mf*

94 **grandioso**

*ff*

102 **H**

*mf marc.* *poco rit.*

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

*p espress.* *p dim.* *pp*

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

*rit.*

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

*p espress.* *pp*

136 **K** Più mosso (Allegro vivo)

143 **L** grandioso

157 **M**

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

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



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*  
*p*  
*Solo*  
*p*  
*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<sup>l</sup>muta 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. *fz*

II. *fz*

Vle *fz* *p*

Vcl. *fz* *p*

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



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

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

C  
trquillo  
45

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

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. *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. *p poco a poco cresc.*

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

Cl. I. II. A *marc.*

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

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

III. IV.

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

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

III. *pp poco a poco cresc.*

Timp. E, H

Piatti

Gr. Cassa *pp poco a poco cresc.*

Trgl. *p poco a poco cresc.*

Più mosso (Allegro vivo)

I. Viol. *mf marc.*

II.

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*

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

I. II. Cor. F *p*

III. IV. *p*

Trbne I. II. F *a2 p*

I. II. Trbni

III.

Timp. E, H

Piatti *pp*

Gr. Cassa *Solo pp*

Trgl. *pp*

I. Viol. *p*

II. *pizz.*

Vle. *p*

Vcl. *p*

Cb. *p*

90

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

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. *mf* *ff*

Vle *mf* *ff*

Vcl. *p sempre* *ff*

Cb. *p sempre* *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), Bassoon I and II (Fag. I. II.), Cor Anglais I and II (I. II. Cor. F), and Trumpet I, II, and III (Trbe I. II. F). The brass section includes Trumpets I and II (I. II. Trbni) and Trombones I, II, and III (III. Trbni). The percussion section consists of Timpani (Timp. E, H), Cymbals (Piatti), Grand Cassa (Gr. Cassa), and Triangle (Trgl.). The string section includes Violins I and II (I. Viol., II. Viol.), Viola (Vle), Violoncello (Vcl.), and Contrabass (Cb.). The 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 *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: This page of a musical score, numbered 100, contains staves 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 Horn I and II (I. II. Cor. F), Horn III and IV (III. IV.), Trumpet I and II F (Trbe I. II. F), and Trombone I, II, and III (I. II. Trbni, III.). The percussion section includes Timpani E and H (Timp. E, H), Cymbals (Piatti), Grand Cassa (Gr. Cassa), and Triangle (Trgl.). The string section includes Violin I and II (I. Viol., II.), Viola (Vle.), Violoncello (Vcl.), and Contrabasso (Cb.). The score features various dynamics such as *p*, *pp*, *mf marc.*, and *ten.*, along with articulation marks like accents and slurs. A key signature change to G major is indicated at the top of the page.

105 *poco rit.*

Fl. picc.

Fl. I.

Ob. I.II.

Cl. I.II.A

Fag. I.II. *a2*

I. II. Cor. F

III. IV.

Trbe. I.II. F *a2*

I. II. Trbni

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.

Soli

*p espress.*

*p*

I. II.

Cor. F

III.

Trbe I. II. F

I. II.

Trbni

III.

Timp. E, H

Piatti

Gr. Cassa

Trgl.

Meno mosso

I.

Viol.

II.

Vle

Vcl.

Cb.

*pp*

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

Quasi andante  
sempre più rit.





I in tempo

rit. tr 130

Fl. picc. *pp*

Fl. I. II. *pp*

Ob. I. II. *pp*

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

Fag. I. II. *pp*

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

III. IV. *pp*

Trbn. I. II. F *pp*

I. II. Trbn. *pp*

III. *pp*

E muta in D

Imp. E, H

Piatti

Gr. Cassa

Trgl.

I. Viol. *pp* *tr*

II. *pp* *tr*

Vle. *[p]* *espress.*

Vcl. *[pp]*

Cb. *[pp]* *pizz.*







87

150

Fl. picc.

Fl. I.

Ob. I. II.

Cl. I. II. A.

Fag. I. II.

I. II.

Cor. F.

III. IV.

Trbe I. II. F.

I. II.

Trbni

III.

Timp. D, H

Piatti

Gr. Cassa

Trgl.

I.

Viol.

II.

Vle

Vcl.

Cb.

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

Trbe I. II. F

I. II.  
Trbni

III.

Timp. E, H

Piatti  
Gr. Cassa

Trgl.

I.

Viol.

II.

Vle

Vcl.

Cb.

*Solo*

*p*

*dim.*

*a<sup>2</sup>*

*p*

*dim.*

*pp*

*dim.*

*dim.*

*p*

*dim.*

*p*

*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 *pp* *tr*

Piatti

Gr. Cassa

Trgl. *p*

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

II.

Vle *p espress.*

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

Cb. *pp*

