

# 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.

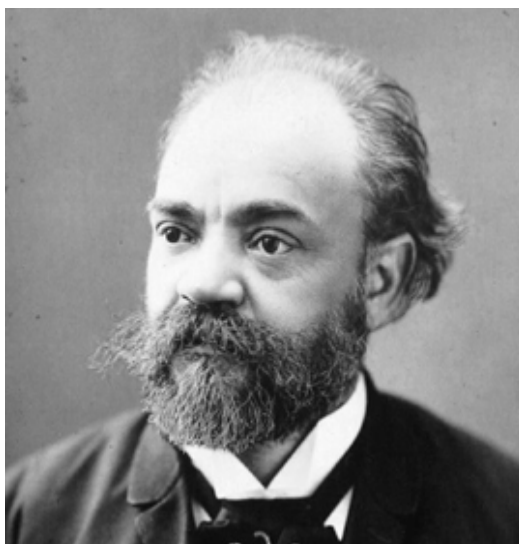
## 2. ANTONIN DVOŘÁK

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 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 snippet for Slavenski ples br.2, Op. 46, No. 2. The score is written for Violins I and II, Viola, Violoncello, and Contrabass. The key signature is one flat (B-flat major/E-flat minor). The time signature is 2/4. The score includes dynamic markings such as *dim.*, *tr*, *pp*, and *ppp*. The Violoncello part is marked with *pp* and *ppp*. The Contrabass part is marked with *pp*. The score is dated 14. 7. 1878.

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 through 181. The parts 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 has one sharp (F#) and the time signature is common time (C). Measure 178 starts with a treble clef and a key signature of one sharp. The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics *p* and *pp* are used throughout. A *pizz.* marking is present above the staff in measure 180. 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. *ffz*

Fl. I. *ffz*

Ob. III. *ffz*

Cl. I. II. A *ffz*

Fag. I. II. *ffz*

I. II. Cor. F *p*

III. IV. *p*

Trbne I. II. F *p*

I. II. Trbni

III.

Timp. E, H *pp*

Piatti *Solo pp*

Gr. Cassa *pp*

Trgl. *pp*

I. Viol. *p*

II. *pizz.*

Vle. *p*

Vcl. *p*

Cb. *p*

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

**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.

The image displays a page of a musical score for a symphony orchestra. The page number '42' is in the top left. The score is for 'Slavonic Dances, Op. 46, B. 83'. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into two systems. The first system includes parts for Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II, Horns I, II, III & IV, Trumpets I & II, Trombones I, II, III, Timpani, Snare Drum, Cymbals, and Triangle. The second system includes Violins I & II, Viola, Violoncello, and Contrabass. A bracket labeled '15' groups the Horn I, II, III & IV parts. The Horn I part has a 'rit.' marking. The Horn II part has a 'cresc.' marking. The Horn III & IV part has a 'cresc.' marking. The Violin I part has a 'cresc.' marking. The Violin II part has a 'cresc.' marking. The Viola part has a 'cresc.' marking. The Violoncello part has an 'arco' marking. The Contrabass part has a 'pp' marking. The Triangle part has a '[pp]' marking. The score ends with a double bar line and repeat dots.

Slika 6. Detalj iz originalne partiture (obratiti pozornost na dionice roga)

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)

9

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

prigušeno

Bug.

G G Em F#07 H7 Am H7 Em H7 Em G Am H7 Am

Berde

s trzalicom

*p*

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

### 3.2. TRANKIPCIJA

## Slavenski ples br.2 op.46

Allegretto scherzando

Antonin Dvoržak

Transkripcija: A. Gašparović

♩=72

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

Em Am H7 Am H7 Em H7 Em G F#° 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

Allegro vivo

**A** ♩ = 132

16 rit.

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

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

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

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

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

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

Čelo *pp* *p* *cresc.* *mf* *cresc.*

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

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

23 grandioso

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

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

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

Chord symbols for Bug.: 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

Dynamics: *fz*, *p*

36

Bis. 1 *marc.*  
*cresc.*

Bis. 2 *marc.*  
*cresc.*

Br. 1 *marc.*  
*cresc.*

Br. 2 *marc.*  
*cresc.*

Br. 3 *marc.*  
*cresc.*

E-Br. *cresc.*

Čelo *marc.*  
*cresc.*

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

Berde *cresc.*

C

43

Musical score for a brass 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 measures 45-48.
- Br. 1 & 2:** Play *f* in measure 43, *pp* in measure 44, then play a melodic line in measures 45-48.
- Br. 3:** Play *f* in measure 43, then rest in measures 44-48.
- E-Br.:** Play *pp* in measure 44, then play a melodic line in measures 45-48.
- Čelo:** Play *f* in measure 43, *pp* in measure 44, then play a rhythmic pattern in measures 45-48.
- Bug.:** Play *f* in measure 43, *pp* in measure 44, then play chords in measures 45-48. 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 measure 43, *pp* in measure 44, then play a rhythmic pattern in measures 45-48.

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*

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*

Detailed description of the musical score: The score is for measures 60 to 64. It begins with a 'rit.' (ritardando) marking and a section labeled 'E' in a box. The key signature has one sharp (F#). The parts are:
 

- Bis. 1:** Treble clef, playing sixteenth-note patterns, starting with *pp*.
- Bis. 2:** Treble clef, playing sixteenth-note patterns, starting with *pp* and including a trill (*tr*) in measure 62.
- Br. 1 & 2:** Treble clef, playing eighth-note patterns, starting with *pp* and moving to *p espress.* in measure 62.
- Br. 3:** Treble clef, playing quarter notes, starting with *pp*.
- E-Br.:** Treble clef, playing eighth-note patterns, starting with *p espress.*
- Čelo:** Bass clef, playing eighth-note patterns.
- Bug.:** Treble clef, playing quarter notes, starting with *pp* and moving to *p* in measure 62. Chord symbols F#° and G are indicated above the staff.
- Berde:** Bass clef, playing eighth-note patterns, starting with *pp*.

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

66

Bis. 1 *pp*

Bis. 2 *pp*

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

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

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

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

Čelo *pp* *p poco a poco cresc.*

Bug. *pp*

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





79 **grandioso**

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

- Bis. 1:** Treble clef, F# key signature. Starts with *cresc.* and *ff*. Features eighth-note patterns with accents.
- Bis. 2:** Treble clef, F# key signature. Starts with *cresc.* and *ff*. Features eighth-note patterns with accents.
- Br. 1:** Treble clef, F# key signature. Starts with *cresc.* and *ff*. Features eighth-note patterns with accents.
- Br. 2:** Treble clef, F# key signature. Starts with *cresc.* and *ff*. Features eighth-note patterns with accents.
- Br. 3:** Treble clef, F# key signature. Starts with *cresc.* and *ff*. Features eighth-note patterns with accents.
- E-Br.:** Treble clef, F# key signature. Starts with *cresc.* and *ff*. Features sixteenth-note patterns with accents.
- Čelo:** Bass clef, F# key signature. Starts with *cresc.* and *ff*. Features sixteenth-note patterns with accents.
- Bug.:** Treble clef, F# key signature. Features chordal accompaniment with dynamics *C* and *G7*.
- Berde:** Bass clef, F# key signature. Starts with *ff*. Features eighth-note patterns with accents.

**G**

84

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

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

Dm G7 C E7 A E7

89 grandioso

Bis. 1 *ff*

Bis. 2 *ff*

Br. 1 *mf marc.* *ff*

Br. 2 *ff*

Br. 3 *ff*

E-Br. *mf*

Čelo *ff*

Bug. *ff*

Berde *p* *ff*

A E7 A E7 A G#7

This musical score is for a brass ensemble and includes the following parts:

- Bis. 1**: First Bismar, treble clef, playing a melodic line with slurs and accents.
- Bis. 2**: Second Bismar, treble clef, playing a melodic line with slurs and accents.
- Br. 1**: First Trumpet, treble clef, playing a melodic line with slurs and accents.
- Br. 2**: Second Trumpet, treble clef, playing a melodic line with slurs and accents.
- Br. 3**: Third Trumpet, treble clef, playing a rhythmic accompaniment with slurs and accents.
- E-Br.**: Euphonium, treble clef, playing a sustained harmonic line.
- Čelo**: Trombone, bass clef, playing a rhythmic accompaniment with slurs and accents.
- Bug.**: Tuba, treble clef, playing a rhythmic accompaniment with slurs and accents.
- Berde**: Percussion, bass clef, playing a rhythmic accompaniment with slurs and accents.

The score is in the key of D major (one sharp) and 4/4 time. The dynamic marking *mf* (mezzo-forte) is indicated for the melodic lines. The tuba part includes chord markings: C# and G#7.

**H**

100

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

*p*

*p*

*p*

*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

Bis. 1 *p espress.* *pp*

Bis. 2 *p espress.*

Br. 1 *p espress.*

Br. 2 *p espress.*

Br. 3 *p espress.*

E-Br.

Čelo *p* *pp*

Bug. *p*

Berde *p* *pp*

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



128 **J** in tempo

Musical score for a brass band, measures 128-132. The score includes parts for Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. The key signature is one sharp (F#) and the time signature is 4/4. The music features various dynamics such as *pp*, *p*, and *p espress.*, and includes trills and pizzicato markings.

**K** Più mosso (Allegro vivo)

134

The musical score is arranged in a system with eight staves. The parts are labeled on the left as Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. The music is in the key of D major (one sharp) and begins at measure 134. The first two staves (Bis. 1 and Bis. 2) feature a melodic line with a trill in the second measure. The brass parts (Br. 1, Br. 2, Br. 3) play a rhythmic pattern of eighth notes. The E-Br. part plays a steady eighth-note accompaniment. The Čelo part plays a rhythmic pattern of eighth notes. The Bug. part plays a steady eighth-note accompaniment. The Berde part plays a steady eighth-note accompaniment. Dynamics are marked as *pp* (pianissimo) and *f* (forte). The tempo is marked as *Più mosso (Allegro vivo)*.

**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*

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>

This musical score is for a brass and woodwind ensemble, spanning measures 147 to 151. The score is written in G major (one sharp) and 4/4 time. The instruments are arranged in the following order from top to bottom: Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are marked with *ff* (fortissimo) in measures 149, 150, and 151. Trills are indicated with a 'tr' symbol and a wavy line above the notes in measures 149 and 151. Chord symbols are provided for the Bug. part: G, G, D7, D7, G, G, D7, D7, G7, G7. The score concludes with a *ff* dynamic marking in measure 151.

152

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

Musical score for measures 152-156. 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 various musical notations including trills, slurs, and dynamic markings.

Chord progression for Bug. (measures 152-156):  
 C G7 C C G D7 G7 G7 C G7

M

157

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

C

C

G

D<sup>7</sup>

G

D<sup>7</sup>

G

D<sup>7</sup>

G

D<sup>7</sup>

**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*

*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 as follows: 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 a 'p' dynamic in 175.  
- **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.

178 pizz.

The musical score consists of ten staves, each with a specific instrument label on the left. The key signature is one sharp (F#) and the time signature is common time (C).

- Bis. 1**: First staff, treble clef, with a trill in the third measure.
- Bis. 2**: Second staff, treble clef, with a *pp* dynamic marking.
- Br. 1**: Third staff, treble clef, with a *p* dynamic marking and a crescendo hairpin.
- Br. 2**: Fourth staff, treble clef, with a *pp* dynamic marking.
- Br. 3**: Fifth staff, treble clef, with a *pp* dynamic marking.
- E-Br.**: Sixth staff, treble clef, with a *pp* dynamic marking.
- Čelo**: Seventh staff, bass clef, with a *pp* dynamic marking.
- Bug.**: Eighth staff, treble clef, with a *pp* dynamic marking.
- Berde**: Ninth staff, bass clef, with a *pp* dynamic marking.

Measures 178 and 179 contain melodic lines for the brass instruments, while measures 180 and 181 feature sustained chords and half notes. A *pizz.* instruction is located at the top right of the page.

#### 4. ZAKLJUČAK

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

## 5. LITERATURA

1. Andreis, J. (1975). *Povijest glazbe: Knjiga 2*. Zagreb: Liber; Mladost
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**. 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 marked with the number 6.

Bisernica 1

# Slavenski ples br.2 op.46

Antonin Dvoržak  
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72 **7**



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



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



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



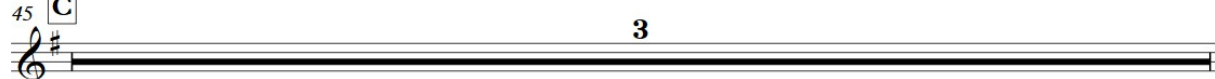
29 *fz*



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



45 **C** **3**



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

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

62 **E**

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

82 *grandioso* *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

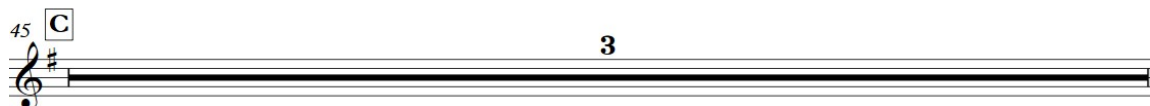
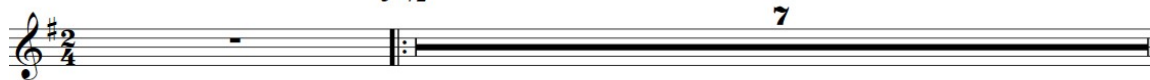
175 poco a poco rit.

# 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*

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

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.* rit.

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 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**

*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 (f) dynamic, followed by a fortissimo (fz) dynamic, then a decrescendo (dim.) to piano (p). The tempo is marked 'Tempo I. ♩=72'. The piece concludes with a 'rit.' (ritardando) marking.

61 **E**

*pp* *p espress.* *pp*

Detailed description: Musical staff 61-70. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with piano (pp) and piano espressivo (p espress.) dynamics. The piece concludes with a pianissimo (pp) dynamic.

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 a dynamic range from piano (p) to fortissimo (f). The tempo is marked 'Piu mosso (Allegro vivo)'. The piece concludes with a fortissimo (f) dynamic.

77

*p* *cresc.*

Detailed description: Musical staff 77-81. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with piano (p) dynamics and a crescendo (cresc.) marking. The piece concludes with a piano (p) dynamic.

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 fortissimo (ff) and fortissimo con sordina (ffz) dynamics. The piece concludes with a fortissimo (ff) dynamic.

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 fortissimo (ff) and mezzo-forte (mf) dynamics. The piece concludes with a mezzo-forte (mf) dynamic.

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 piano (p) dynamics and a 'poco rit.' (poco ritardando) marking. The piece concludes with a piano (p) dynamic.

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 piano (p) and pianissimo (pp) dynamics, a decrescendo (dim.), and a 'poco rit.' (poco ritardando) marking. The tempo is marked 'Meno mosso' and 'Quasi andante'. The piece concludes with a pianissimo (pp) dynamic.

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 piano (p) dynamics and a piano espressivo (p espress.) dynamic. The tempo is marked 'Allegretto scherzando, quasi Tempo I.'. The piece concludes with a ritardando (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* *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.*

78 *grandioso*

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

86 **G** 8

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

94 **grandioso**

Musical staff 94-101: Treble clef, key signature of one sharp (F#). The music consists of eighth and sixteenth notes with slurs and accents. Dynamics include *ff*.

102 **H** *poco rit.*

Musical staff 102-109: Treble clef, key signature of one sharp. The music consists of chords and dyads. Dynamics include *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 and sixteenth notes with slurs. Dynamics 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 and sixteenth notes with slurs. Dynamics include *p espress.*.

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

Musical staff 128-135: Treble clef, key signature of one sharp. The music consists of eighth and sixteenth notes with slurs. Dynamics include *pp*.

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

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

144 **L** **grandioso**

Musical staff 144-152: Treble clef, key signature of one sharp. The music consists of eighth and sixteenth notes with slurs and accents. Dynamics include *ff*.

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

Musical staff 153-162: Treble clef, key signature of one sharp. The music consists of eighth and sixteenth notes with slurs and accents. Dynamics 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 and sixteenth notes with slurs and accents. Dynamics include *ff*, *p*, and *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 tempo is marked 'Più mosso' and the dynamics are 'pp', 'dim.', and 'pp'. The notation includes a treble clef, a key signature of one sharp, and various note values including quarter notes, eighth notes, and a half note with a fermata. There are slurs over the first two measures and the last two measures. The piece ends with a double bar line.

Bugarija

# Slavenski ples br.2 op.46

Antonin Dvoržak  
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72

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

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

Allegro vivo

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

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

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

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

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

**D** Tempo I. ♩=72

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

V.S.

62 **E**

*p* *pp*

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

*p* *pp*

78 **grandioso**

G7 C G7 C G7 C Dm G7 C

*p* *pp*

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

*p* *pp*

94 **grandioso**

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

*p* *pp*

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

*p* *pp*

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

*p* *p dim.* *pp*

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

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

*p* *pp*

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

*p* *pp*

136 **K** Più mosso (Allegro vivo)

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 over a half note F#2, followed by a dynamic marking *f*. Measure 2 starts with a dynamic marking *p*. The melody consists of quarter and eighth notes, with a repeat sign at the end of measure 8.

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

Allegro vivo

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

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

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

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

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

Measures 51-59: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 51 starts with a dynamic marking *f* and the instruction *poco rit.*. Measure 59 ends with a dynamic marking *p* and the instruction *dim.*. The tempo marking is **D** Tempo I. ♩=72.

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

2

Čelo

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

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

79

*cresc.* *ff* **grandioso**

86 **G**

*p*

94

*ff* **grandioso**

102 **H**

*pp*

108

*poco rit.* **Meno mosso**

114 **I** Quasi andante

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

120 Allegretto scherzando, quasi Tempo I.

*p* *pp* *rit.*

128 **J** in tempo

*pp*

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

144 **L** grandioso  
*ff*

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

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

168 **O** Più mosso  
*dim.* *p*

175 poco a poco rit.  
*pp*

# Slavenski ples br.2 op.46

E-Brač

Antonin Dvoržak  
Transkripcija: A. Gašparović

Allegretto scherzando  $\text{♩} = 72$

9 rit.. All

18 **A**  $\text{♩} = 132$

29 **B** 7

45 **C**

49 poco rit..

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



62 **E**

*p espress.* *pp*

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

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

80 **grandioso**

*ff* *ffz*

86 **G**

*p* *mf*

94 **grandioso**

*ff*

102 **H**

*mf marc.* *poco rit.*

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

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

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

*rit.*

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

*p espress.* *pp*

136 **K** Più mosso (Allegro vivo)

*f*

143 **L** grandioso

*ff* *ff*

*ff*

157 **M**

*p* *cresc.*

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

*ff* poco rit. . . 4

171 **O** Più mosso

*p espress.* *dim.* *pp* poco a poco rit. . . 2

Allegretto scherzando

Flauto I. *f*

Flauto II. (Fl. piccolo) *p*

Oboi I. II. *f* *p* *a2*

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

Fagotti I. II. *f* *p*

I. II. Corni F *f* *p*

III. IV. *f* *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*  
*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

The musical score is divided into two systems. The first system includes parts for Flutes I and II, Oboe I and II, Clarinet I and II A, Bassoon I and II, Horns I and II, Horns III and IV, Trumpets I and II, Trombones I, II, and III, Timpani E, H, Cymbals, and Triangle. The second system includes Violins I and II, Viola, Violoncello, and Contrabass. The score is in 2/4 time with a key signature of one sharp (F#). It features dynamic markings such as *p*, *cresc.*, *mf*, and *mf cresc.*. Performance instructions include *[muta in Flauto piccolo]* for the Oboe and *E muta in D* for the Timpani. A rehearsal mark '20' is placed above the first staff.

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 *E muta in D*

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

Gr. Cassa

Trgl.

**Allegro vivo**

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

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

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

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

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



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* *p* *D muta in E*

Piatti *fz*

Gr.Cassa *fz*

Trgl. *p*

I. *fz* *8*

Viol. II. *fz*

Vle. *fz* *p*

Vcl. *fz* *p*

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



Musical score for page 40, featuring woodwinds, brass, and strings. The score is in G major and 4/4 time. The woodwind section includes Flutes I and II, Oboe I and II, Clarinet I and II (A), and Bassoon I and II. The brass section includes Cor Anglais I and II, Trumpets I, II, and III, and Trombones I, II, and III. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The percussion section includes Timpani, Snare Drum, and Cymbals. The score includes various dynamics such as *marc.*, *cresc.*, *mf*, and *p*, and articulation marks like accents and slurs. The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support.

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. *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*





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

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

Cb. *p* *cresc.*





85 F

Fl. picc. 85 F

Fl. I.

Ob. I. II.

Cl. I. II. A a2

Fag. I. II. [ffz] p

I. II. Cor. F p

III. IV.

Trbni I. II. F a2

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



95

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

Detailed description: This page of a musical score covers measures 95 through 99. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Piccolo Flute (Fl.picc.), Flute I (Fl. I.), Oboe I and II (Ob. I. II.), Clarinet I and II A (Cl. I. II. A), and Bassoon I and II (Fag. I. II.). The brass section consists of Horn I and II (I. II.), Cor Anglais (Cor. F), Trumpets III and IV (III. IV.), Trombone I and II (Trbe I. II. F), Trumpets I and II (I. II.), and Trombones I, II, and III (Trbni III.). The percussion section includes Timpani (Timp. E, H), Cymbals (Piatti), Grand Cassa (Gr. Cassa), and Triangle (Trgl.). The string section includes Violin I (I.), Violin II (II.), Viola (Vle), Violoncello (Vcl.), and Contrabasso (Cb.). The score features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings such as *mf*, *f*, and *ff*, and articulation marks like accents and slurs. The key signature has one sharp (F#) and the time signature is 2/4. Measure 95 is marked with a rehearsal sign. The score ends with a double bar line at the end of measure 99.

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 complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *p*, *pp*, *mf marc.*, and *ten.* are used throughout. A 'G' marking is present above the Flute I staff in the third measure. The key signature has one sharp (F#) and the time signature is 4/4.

105 *poco rit.*

Fl. picc.

Fl. I.

Ob. I. II.

Cl. I. II. A

Fag. I. II. *a2*

I. II. Cor. F

III. IV.

Trb. I. II. F *a2*

I. II. Trb. ni

III.

Timp. E, H

Piatti

Gr. Cassa

Trgl.

*poco rit.*

I. Viol.

II.

Vle

Vcl.

Cb.

Meno mosso

110

Fl. picc.

Fl. I.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.

Cor. F

III.

Trbe I. II. F

I. II.

Trbni

III.

Timp. E, H

Piatti

Gr. Cassa

Trgl.

Meno mosso

I.

Viol.

II.

Vle

Vcl.

Cb.

*Soli*

*p espress.*

*p*

*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.  
Pia.  
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*

Quasi andante  
sempre più rit.



Allegretto scherzando, quasi Tempo I.

120

125

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.  
Trbn. I.

III.

Timp. E, H.

Piatti.

Gr. Cassa.

Trgl.

I.

Viol.

II.

Vle.

Vcl.

Cb.

*p espress.*

*p espress.*

*p*

*a<sub>2</sub>*

*p*

*p*

*p*

*p*

*p*

Allegretto scherzando, quasi Tempo I.

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.*

135

Fl. picc. *trill ritard.* *pp*

Fl. I.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II. *a2* *pp*

Cor. F.

III. IV.

Trbni I. II. F *pp*

I. II. *pp*

Trbni

III. *pp*

Timp. D, H

Piatti

Gr. Cassa

Trgl.

I. *trill ritard.* *pp*

Viol. II. *trill* *pp*

Vle. *pp*

Vol. *pp*

Cb. *pp*

Più mosso (Allegro vivo)

140

picc.  
Fl. I.  
Ob. I. II.  
Cl. I. II. A.  
Fag. I. II.  
I. II.  
Cor. F.  
III. IV.  
Tubo I. II. F.  
I. II.  
Trbn I.  
III.  
Timp. D, H  
Piatti  
Gr. Cassa  
Trgl.  
I.  
Viol.  
II.  
Vcl.  
Vcl.  
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.

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

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

I. II.

Trbni

III.

Fimp. D, H

Piatti

Gr. Cassa

Trgl.

I.

Viol.

II.

Vle

Vcl.

Cb.

*tr*

*a2*

*p*

*cresc.*



Meno mosso, quasi Tempo I. 165

The musical score consists of the following parts:

- Fl. picc.** (Piccolo Flute)
- Fl. I.** (First Flute)
- Ob. I. II.** (Oboe I and II)
- Cl. I. II. A.** (Clarinets I, II, and Alto)
- Fag. I. II.** (Bassoons I and II)
- I. II. Cor. F.** (Horns I, II, and French Horns)
- III. IV. Trbe I. II. F.** (Trumpets I, II, and Trombones I and II)
- I. II. Trbni.** (Trombones I and II)
- III. IV.** (Trombones III, IV, and Baritone/Euphonium)
- Timp. D, H.** (Timpani Drum and Snare)
- Piatti Gr. Cassa.** (Cymbals and Grand Cassa)
- Trgl.** (Triangle)
- I. Viol.** (First Violin)
- II. Viol.** (Second Violin)
- Vle.** (Viola)
- Vcl.** (Violoncello)
- Cb.** (Contrabasso)

Key markings include *ff* (fortissimo), *f* (forte), and a dynamic change for the timpani: *D muta in E*. The tempo is indicated as *Meno mosso, quasi Tempo I.*

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.

Cl. I. II. A

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

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

III. IV.

Trbe. I. II. F.

I. II. Trbni.

III.

Timp. E, H

Piatti

Gr. Cassa

Trgl.

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

II.

Vle. *p espress.*

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

Cb. *pp*

