

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

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SVEUČILIŠTE JOSIPA JURJA STROSSMAYERA U OSIJEKU  
AKADEMIJA ZA UMJETNOST I KULTURU U OSIJEKU  
ODSJEK ZA INSTRUMENTALNE STUDIJE  
STUDIJ TAMBURAŠKO UMIJEĆE

ALEKSANDAR GAŠPAROVIĆ

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

DIPLOMSKI RAD

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# 1. UVOD

Antonin Leopold Dvořák je napoznatiji češki skladatelj u doba romantizma. Prvotno je bio violist a u kasnijoj fazi i skladatelj. Skladao je većinom instrumentalnu glazbu. Među najpoznatijim djelima su 16 slavenskih plesova izvorno napisani za klavir četveroručno, a ubrzo nakon toga ih je sam Dvořák aranžirao za orkestar. Dvořákovi slavenski plesovi inspirirani su Brahmsovim mađarskim plesovima i često se uspoređuju. Iako su inspirirani Brahmsovim plesovima, najveća je razlika to što Dvořák nije koristio glazbene motive iz folklorne glazbe.

Slavenski plesovi izvode se i dalje od strane najpoznatijih svjetskih orkestara, među njima je Londonska i Berlinska filharmonija.

Priredivanje za tamburaške ansamble je kolegij koji je nastao iz potrebe za novim transkripcijama u svrhu obogaćivanja tamburaškog repertoara, orkestralnog i komornog. Ovaj rad zasnovan je na transkripciji za tamburaški nonet u kojoj je obuhvaćen cijeli instrumentarij tamburaškog orkestra.

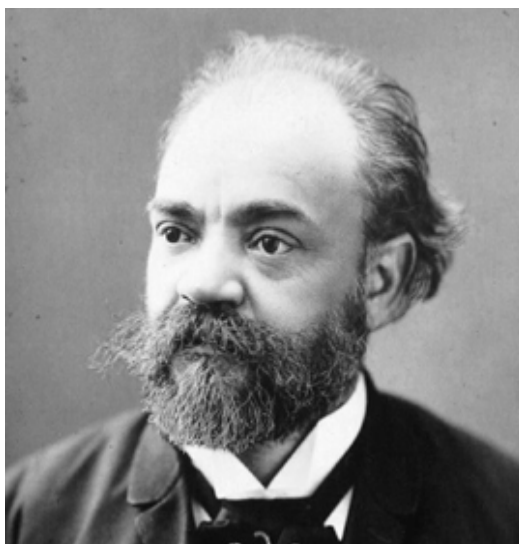
## 2. ANTONIN DVOŘÁK

Dvořák je češki skladatelj, predstavnik romantizma. Njegovo zanimanje za glazbu bilo je nesumnjivo ogromno, budno je pratio sva glazbena zbivanja za razliku od mnogih egomanskih umjetnika tog razdoblja. Bio je samouki svirač violine, te je svirao u raznim orkestrima. Iako nije imao sustavno glazbeno znanje, njegova želja za stvaranjem glazbe potaknula ga je da sam istražuje glazbenu literaturu i širi svoje znanje. Kao skladatelj najpoznatiji je po svojim slavenskim plesovima podijeljenim u dvije zbirke. Upravo sa svojim plesovima dobio je naklonost Brahmsa koji ga je potaknuo u stvaranju i potvrdio da je na pravom putu. «Svojim je poznatim lakonizmom ustvrdio da je invencija Pražanina toliko bogata da bi neki drugi skladatelji njegovim mrvicama mogli graditi glavne teme.» (Žmegač, 2009:522-523).

### 2.1. BIOGRAFIJA

Antonin Dvořák rođen je 1841. u Nelahozevesu, malom mjestu pored Praga. Od malih nogu je bio zaljubljenik u glazbu te je ubrzo počeo učiti violinu. Sa 16 godina upisao je orguljašku školu u Pragu, istu je završio za dvije godine. «U školskom izvještaju bilo je za Dvořáka navedeno da je nadaren ali više kao praktični glazbenik, dok je u teoriji slab.» Svirao je u raznim orkestrima kao violist odbijajući posao orguljaša i zborovođe. Glavni događaj u njegovom glazbenoj stvaralaštvu zbilo se kada je dobio austrijsku državnu nagradu za *mlade, siromašne slikare, kipare i glazbenike*. Dobio je više preporuka za svoj rad među kojima je i simfonija u Es-duru, članovi komisije, među kojima je bio i Johannes Brahms odmah su uočili njegovu nadarenost. «Tijekom godina koje se otada nižu, Dvořákova slava neprekidno raste. Iz njegova pera izlaze skladbe većeg i manjeg opsega, od opera i simfonija do popjevaka i kratkih instrumentalnih djela.»(Andreis, 1975:21-22).

Antonin Dvořák, kao skladatelj, pokazao je u svojim djelima privrženost domovini. Svojim naporinim radom i talentom iza sebe je ostavio značajne opuse. Postao je ravnatelj konzervatorija u Pragu 1901.godine iz kojeg su iznikli mnogi veliki skladatelji poput Josefa Suka, Vincislava Novaka i dr. Preminuo je 1904.godine u Pragu (Andreis, 1975:24).



Slika 1. Antonin Dvořák

Prema: <https://www.dvorakovapraha.cz/en/about-us/antonin-dvorak/>

## 2.2. OPUS

«Pravog Dvořáka treba tražiti u njegovim instrumentalnim skladbama, u simfonijama, komornim djelima, koncertima, klavirskim radovima. Tu je on u nebrojenim primjerima pokazao iskonsku vitalnost svoga talenta i stvaralačkog nagona.» Napisao je devet simfonija od kojih je najznačajnija druga, četvrta i peta. Za orkestar je pisao, osim simfonija, i razna druga djela poput suita, serenada, simfonijskih pjesmi, uvertira i plesova. U napopularnija dijela pripadaju dvije skupine slavenskih plesova (op.46 i op.72) od po osam komada. Prvo ih je napisao za klavir četveroručno a zatim i za orkestar.

Svojim djelima je utemeljio područje koncertantne glazbe u Češkoj.

(Andreis, 1975:24-27).

### 3. SLAVENSKI PLES op.46, br.2

Inspiriran 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, 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 score includes dynamic markings such as *dim.* (diminuendo) and *pp* (pianissimo). There are also performance instructions like *tr* (trill) and *flag.* (flag). The date "14. 7. 1878" is visible 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 to 181. The score is written for nine parts: Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as slurs, dynamics (p, pp, pizz.), and articulation marks. 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. Trbnj

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

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

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

Dm G7 C E7 A E7

*p*

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

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

42

15 rit.

Fl. I. *pp*

Fl. II. *pp*

Ob. I. II.

Cl. I. II. A. *pp*

Fag. I. II. *pp*

I. II. *pp*

Cor. F. *pp*

III. IV. *pp*

Trbe I. II. F.

I. II. *pp*

Trbni *pp*

III.

Timp. E, H

Piatti *[pp]*

Gr. Cassa *[pp]*

Trgl. *[pp]*

I. *pp*

Viol. II. *pp*

Vle. *pp*

Vcl. *pp*

Cb. *pp*

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#<sup>o7</sup> H7 Am H7 Em H7 Em G Am H7 Am

Berde

s trzalicom

p

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

### 3.2. TRANKIPCIJA

## Slavenski ples br.2 op.46

Allegretto scherzando

Antonin Dvoržak

Transkripcija: A. Gašparović

♩=72

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

Em Am H7 Am H7 Em H7 Em G F#o H7 Em F#o F#o

pizz.

9

Bis. 1 *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#o7 H7 Am H7 Em H7 Em G Am H7 Am

Allegro vivo

A  $\text{♩} = 132$

16 rit.

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

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

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

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

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

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

Čelo *pp* *p* *cresc.* *mf* *cresc.*

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

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

ord.

F#<sup>o</sup> F#<sup>o</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>

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>



**B**

29

29

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

*f*

*fz*

*p*

*fz*

*p*

*fz*

*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

Dynamics: *marc.*, *cresc.*

Chord symbols for Bug.: H7, H7, E, E, H7, H7, E, E, G#7, C#m, G#m, A, G#o

C

43

Musical score for a brass and woodwind ensemble, measures 43-48. The score is in G major (one sharp) and 4/4 time. The instruments are: Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. The score includes dynamics (f, pp), articulation (accents), and phrasing slurs. The Bug. part includes chord symbols: F#m, C#7, F#m, F#m, C#7, C#7, F#m, F#m, C#7, C#7, F#7, F#7.

49 *poco rit.*

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

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

Br. 1 *cresc.* *f*

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

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

E-Br. *f*

Čelo *cresc.* *f*

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

Berde *cresc.* *f*

Tempo I.

$\text{♩} = 72$

**D**

53

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

*f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

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

60 rit. **E**

Bis. 1 *pp*

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.*

This musical score is for a brass and woodwind ensemble, spanning measures 73 to 77. 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 (Cello), Bug. (Trumpets), and Berde (Bass Drum).

**Measures 73-77:**

- Bis. 1 & 2:** Rests in measures 73-75. In measure 76, they play a sixteenth-note figure. In measure 77, they play a half-note figure. Dynamics: *p*.
- Br. 1 & 2:** Play sixteenth-note figures with trills in measures 73-75. In measure 76, they play a half-note figure. In measure 77, they play a half-note figure. Dynamics: *f* in measure 76, *p* in measure 77.
- Br. 3:** Plays a half-note figure in measures 73-75. In measure 76, it plays a half-note figure. In measure 77, it plays a half-note figure. Dynamics: *f* in measure 76, *p* in measure 77.
- E-Br.:** Plays a half-note figure in measures 73-75. In measure 76, it plays a half-note figure. In measure 77, it plays a half-note figure. Dynamics: *f* in measure 76, *p* in measure 77.
- Čelo:** Plays a half-note figure in measures 73-75. In measure 76, it plays a half-note figure. In measure 77, it plays a half-note figure. Dynamics: *f* in measure 76, *fz* in measure 77, *p* in measure 77.
- Bug.:** Plays a half-note figure in measures 73-75. In measure 76, it plays a half-note figure. In measure 77, it plays a half-note figure. Chords: *Hdim7* (red), *E7*, *Am*, *G7*.
- Berde:** Plays a half-note figure in measures 73-75. In measure 76, it plays a half-note figure. In measure 77, it plays a half-note figure. Dynamics: *f* in measure 76, *p* in measure 77.



79 **grandioso**

The musical score consists of nine 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 tempo is **grandioso**. The dynamics are *cresc.* for measures 79-81 and *ff* for measures 82-83. The brass parts (Bis. 1, Br. 1, Br. 2, Br. 3) play a melodic line with slurs and accents. The E-Br. part plays a rhythmic pattern of eighth notes. The Čelo part plays a rhythmic pattern of eighth notes. The Bug. part plays a rhythmic pattern of eighth notes. The Berde part plays a rhythmic pattern of eighth notes. The chord symbols C, G7, and C are written above the Bug. staff.

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 G7 C G7 C

Berde *ff*

**G**

84

Musical score for a band, starting at measure 84. The score is written for ten parts: Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *ffz* and *p*. A chord chart for the Bug. part is provided at the bottom.

Chord chart for Bug. part:

Measure	Chord
1	Dm
2	G7
3	C
4	E7
5	A
6	E7

89 grandioso

Bis. 1 *ff*

Bis. 2 *ff*

Br. 1 *mf marc.* *ff*

Br. 2 *ff*

Br. 3 *ff*

E-Br. *mf*

Čelo *ff*

Bug. *ff*

Berde *p* *ff*

A E7 A E7 A G#7

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

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

**H**

100

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

*p*

*p*

*p*

*p*

*p*

*mf marc.*

*pp*

*p*

*pp*

G#7

C#

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

*p espress.*

*p*

Am G H

I Quasi andante

poco rit..

The musical score consists of nine staves, each representing a different instrument or voice part. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four measures. The first two measures are marked *p dim.* and the last two are marked *pp*. The tempo is *Quasi andante* and there is a *poco rit.* marking at the beginning of the second measure. The parts are:

- Bis. 1:** Treble clef, melodic line with dynamics *p dim.* and *pp*.
- Bis. 2:** Treble clef, melodic line with dynamics *pp* and *p dim.*.
- Br. 1:** Treble clef, melodic line with dynamics *p dim.* and *pp*.
- Br. 2:** Treble clef, melodic line with dynamics *p dim.* and *pp*.
- Br. 3:** Treble clef, melodic line with dynamics *p dim.* and *pp*.
- E-Br.:** Treble clef, melodic line with dynamics *p dim.* and *pp*.
- Čelo:** Bass clef, melodic line with dynamics *p dim.* and *pp*.
- Bug.:** Treble clef, harmonic accompaniment with dynamics *p dim.* and *pp*. Chords are labeled F, G, and H.
- Berde:** Bass clef, melodic line with dynamics *p dim.* and *pp*.

Allegretto scherzando, quasi Tempo I.

rit. . . . .

120

Bis. 1

Musical staff for Bis. 1, treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Dynamics include *p espress.* at the beginning and *pp* at the end.

Bis. 2

Musical staff for Bis. 2, treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Dynamics include *p espress.* at the beginning.

Br. 1

Musical staff for Br. 1, treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Dynamics include *p espress.* at the beginning.

Br. 2

Musical staff for Br. 2, treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Dynamics include *p espress.* at the beginning.

Br. 3

Musical staff for Br. 3, treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Dynamics include *p espress.* at the beginning.

E-Br.

Musical staff for E-Br., treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents.

Čelo

Musical staff for Čelo, bass clef, key signature of one sharp (F#). The staff contains a bass line with slurs and accents. Dynamics include *p* at the beginning and *pp* at the end.

Bug.

Musical staff for Bug., treble clef, key signature of one sharp (F#). The staff contains a bass line with slurs and accents. Dynamics include *p* at the beginning.

Berde

Musical staff for Berde, bass clef, key signature of one sharp (F#). The staff contains a bass line with slurs and accents. Dynamics include *p* at the beginning and *pp* at the end.

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



128 **J** in tempo

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

*pp*

*p* *espress.*

*p*

*pizz.*

*tr*

**K** Più mosso (Allegro vivo)

134

The musical score consists of nine staves, each representing a different instrument part. The parts are: Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. The score is written in treble clef for the upper parts and bass clef for the lower parts. The key signature has one sharp (F#). The tempo is marked 'Più mosso (Allegro vivo)'. The score is divided into six measures. The first measure starts at measure 134. Dynamics are indicated by *pp* (pianissimo) and *f* (forte). The Bug. part includes chord symbols: D7, D7, G, G, D7, D7, G, G. The Berde part has a consistent rhythmic pattern of eighth notes.

**L**

**grandioso**

140

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

Dynamics: *ff*, *f*, *fff*

Chords: D<sup>7</sup>, G

This musical score is for a brass and woodwind ensemble, spanning measures 147 to 151. The score is written in G major (one sharp) and 2/4 time. The instruments are arranged in the following order from top to bottom: Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. The music features a rhythmic pattern of eighth and sixteenth notes, often beamed together. Dynamics include *ff* (fortissimo) and *tr* (trills). The Bug. part includes chord symbols: G, G, D7, D7, G, G, D7, D7, G7, G7. The Berde part has a *ff* dynamic marking at the end of the section.

152

The musical score consists of nine staves, each representing a different instrument or voice part. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into five measures, numbered 152 to 156. The parts are:

- Bis. 1:** Treble clef, featuring a melodic line with trills and slurs.
- Bis. 2:** Treble clef, featuring a melodic line with trills and slurs.
- Br. 1:** Treble clef, featuring a melodic line with trills and slurs.
- Br. 2:** Treble clef, featuring a rhythmic pattern of eighth notes.
- Br. 3:** Treble clef, featuring a rhythmic pattern of eighth notes.
- E-Br.:** Treble clef, featuring a rhythmic pattern of eighth notes.
- Čelo:** Bass clef, featuring a rhythmic pattern of eighth notes.
- Bug.:** Treble clef, featuring a bass line with chords labeled C, G7, C, C, G, D7, G7, G7, C, G7.
- Berde:** Bass clef, featuring a rhythmic pattern of eighth notes.

Dynamic markings include *tr* (trill) and *tr* (trill) with wavy lines. There are also *(tr)* markings in the Br. 1 staff. The score is written in a standard musical notation style with various clefs and accidentals.

The musical score consists of nine staves, each representing a different instrument or part. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into five measures, with dynamics and performance markings indicated below the staves.

- Bis. 1:** Treble clef, playing a melodic line with eighth notes. Dynamics: *p*, *cresc.*
- Bis. 2:** Treble clef, playing a melodic line with eighth notes. Dynamics: *p*, *cresc.*
- Br. 1:** Treble clef, playing a melodic line with eighth notes. Dynamics: *p*, *cresc.*
- Br. 2:** Treble clef, playing a melodic line with eighth notes. Dynamics: *p*, *cresc.*
- Br. 3:** Treble clef, playing a melodic line with eighth notes. Dynamics: *p*, *cresc.*
- E-Br.:** Treble clef, playing a melodic line with eighth notes. Dynamics: *p*, *cresc.*
- Čelo:** Bass clef, playing a melodic line with eighth notes. Dynamics: *p*, *cresc.*
- Bug.:** Treble clef, playing a rhythmic accompaniment with chords. Chords are labeled: C, C, G, D<sup>7</sup>, G, D<sup>7</sup>, G, D<sup>7</sup>, G, D<sup>7</sup>. Dynamics: *p*, *cresc.*
- Berde:** Bass clef, playing a rhythmic accompaniment with eighth notes. Dynamics: *p*, *cresc.*

**N**

**Meno mosso, quasi Tempo I.**

**poco rit..**

162

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

*ff*

*f*

*p*

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

**O**

**Più mosso**

168

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

*dim.*

*pp*

*pp*

*pp*

*p espress.*

*dim.*

*p*

*dim.*

*pp*

H7 Em H7 Em H7 Em



174 **poco a poco rit.**

**Bis. 1**  
(tr) *molto tranquillo*  
**p**  
*dim.*

**Bis. 2**  
**p**  
*molto tranquillo*  
*dim.*

**Br. 1**  
*dim.*

**Br. 2**  
**p**  
*tr*  
*tr*

**Br. 3**  
*dim.*

**E-Br.**  
*dim.*

**Čelo**

**Bug.**

**Berde**

pizz.

178

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

#### 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

*ff* *ff*

34 **B**

*p* *cresc.* *f*

45 **C** *poco rit.*

*pp* *cresc.* *f*

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

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



2

Berde

62 **E**

pp

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

pp poco a poco cresc. f

78

grandioso

p ff

86 **G**

p

94

grandioso

ff

102 **H**

poco rit..

pp

110

Meno mosso

**I** Quasi andante

poco rit..

p dim. pp

120

Allegretto scherzando, quasi Tempo I.

rit. . . .

p pp

128

**J** in tempo

pizz. pp

136 **K** Più mosso (Allegro vivo)

Musical notation for measure 136, bass clef, key signature of one sharp (F#). The measure contains a sequence of eighth notes: F#2, G2, A2, B2, C3, D3, E3, F#3. The first and last notes are marked with a forte (*f*) dynamic.

144 **L** grandioso

Musical notation for measure 144, bass clef, key signature of one sharp (F#). The measure contains a sequence of eighth notes: F#2, G2, A2, B2, C3, D3, E3, F#3. The first and last notes are marked with a fortissimo (*ff*) dynamic. The word "grandioso" is written above the staff.

152

**M**

Musical notation for measure 152, bass clef, key signature of one sharp (F#). The measure contains a sequence of eighth notes: F#2, G2, A2, B2, C3, D3, E3, F#3. The first and last notes are marked with a piano (*p*) dynamic. The word "cresc." is written below the staff.

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

poco rit..

Musical notation for measure 163, bass clef, key signature of one sharp (F#). The measure contains a sequence of eighth notes: F#2, G2, A2, B2, C3, D3, E3, F#3. The first and last notes are marked with a forte (*f*) dynamic. The word "dim." is written below the staff.

171 **O** Più mosso

poco a poco rit.

Musical notation for measure 171, bass clef, key signature of one sharp (F#). The measure contains a sequence of eighth notes: F#2, G2, A2, B2, C3, D3, E3, F#3. The first and last notes are marked with a pianissimo (*pp*) dynamic. The number "6" is written above the staff.

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**



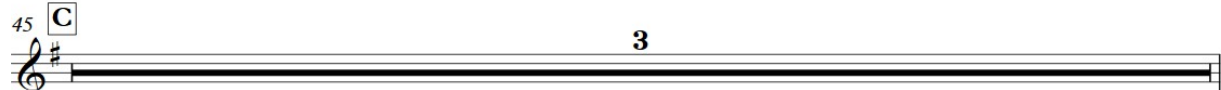
29 *fz*



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

tr~ pp

136 **K** Più mosso (Allegro vivo)

f

144 **L** grandioso

ff

151

ff tr~

157 **M**

p cresc.

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

poco rit.

**O** Più mosso

ff p tr~

175 poco a poco rit.

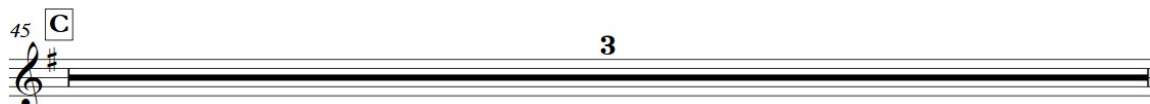
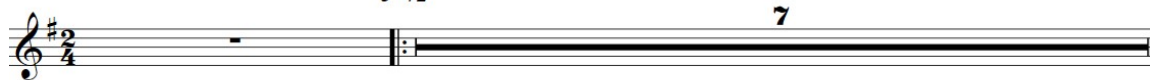
molto tranquillo p dim. pizz.

# Slavenski ples br.2 op.46

Antonin Dvoržak  
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72



48 **poco rit..**

*cresc.* *f* *dim.*

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

54 **D** **Tempo I.** ♩=72 **rit..**

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

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

62 **E**

*trem* *trem*

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

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

*pp* *p*

Detailed description: Musical staff 68-78. Treble clef, key signature of one sharp (F#). The staff contains eleven measures of music. It begins with a *pp* dynamic. The first measure has a quarter note G4, followed by eighth notes A4, B4, and C5. The second measure continues with eighth notes D5, E5, and F#5. The third measure has a quarter note G5, followed by eighth notes F#5, E5, and D5. The fourth measure has a quarter note C5, followed by eighth notes B4, A4, and G4. The fifth measure has a quarter note F#4, followed by eighth notes E4, D4, and C4. The sixth measure has a quarter note B3, followed by eighth notes A3, G3, and F#3. The seventh measure has a quarter note E3, followed by eighth notes D3, C3, and B2. The eighth measure has a quarter note G2, followed by eighth notes F#2, E2, and D2. The ninth measure has a quarter note B2, followed by eighth notes A2, G2, and F#2. The tenth measure has a quarter note D3, followed by eighth notes C3, B2, and A2. The eleventh measure has a quarter note F#2, followed by eighth notes E2, D2, and C2. The staff ends with a *p* dynamic.

79 **grandioso**

*cresc.* *ff*

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

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

*ff* *mf*

Detailed description: Musical staff 86-98. Treble clef, key signature of one sharp (F#). The staff contains thirteen measures of music. It begins with a *ff* dynamic. The first measure has a quarter note G4, followed by eighth notes A4, B4, and C5. The second measure continues with eighth notes D5, E5, and F#5. The third measure has a quarter note G5, followed by eighth notes F#5, E5, and D5. The fourth measure has a quarter note C5, followed by eighth notes B4, A4, and G4. The fifth measure has a quarter note F#4, followed by eighth notes E4, D4, and C4. The sixth measure has a quarter note B3, followed by eighth notes A3, G3, and F#3. The seventh measure has a quarter note E3, followed by eighth notes D3, C3, and B2. The eighth measure has a quarter note G2, followed by eighth notes F#2, E2, and D2. The ninth measure has a quarter note B2, followed by eighth notes A2, G2, and F#2. The tenth measure has a quarter note D3, followed by eighth notes C3, B2, and A2. The eleventh measure has a quarter note F#2, followed by eighth notes E2, D2, and C2. The twelfth measure has a quarter note G2, followed by eighth notes F#2, E2, and D2. The thirteenth measure has a quarter note A2, followed by eighth notes G2, F#2, and E2. The staff ends with a *mf* dynamic.

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

*p*

Detailed description: Musical staff 99-109. Treble clef, key signature of one sharp (F#). The staff contains eleven measures of music. It begins with a *p* dynamic. The first measure has a quarter note G4, followed by eighth notes A4, B4, and C5. The second measure continues with eighth notes D5, E5, and F#5. The third measure has a quarter note G5, followed by eighth notes F#5, E5, and D5. The fourth measure has a quarter note C5, followed by eighth notes B4, A4, and G4. The fifth measure has a quarter note F#4, followed by eighth notes E4, D4, and C4. The sixth measure has a quarter note B3, followed by eighth notes A3, G3, and F#3. The seventh measure has a quarter note E3, followed by eighth notes D3, C3, and B2. The eighth measure has a quarter note G2, followed by eighth notes F#2, E2, and D2. The ninth measure has a quarter note B2, followed by eighth notes A2, G2, and F#2. The tenth measure has a quarter note D3, followed by eighth notes C3, B2, and A2. The eleventh measure has a quarter note F#2, followed by eighth notes E2, D2, and C2. The staff ends with a *poco rit..* marking.

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

*pp* *p dim.* *pp*

Detailed description: Musical staff 110-119. Treble clef, key signature of one sharp (F#). The staff contains ten measures of music. It begins with a *pp* dynamic. The first measure has a quarter note G4, followed by eighth notes A4, B4, and C5. The second measure continues with eighth notes D5, E5, and F#5. The third measure has a quarter note G5, followed by eighth notes F#5, E5, and D5. The fourth measure has a quarter note C5, followed by eighth notes B4, A4, and G4. The fifth measure has a quarter note F#4, followed by eighth notes E4, D4, and C4. The sixth measure has a quarter note B3, followed by eighth notes A3, G3, and F#3. The seventh measure has a quarter note E3, followed by eighth notes D3, C3, and B2. The eighth measure has a quarter note G2, followed by eighth notes F#2, E2, and D2. The ninth measure has a quarter note B2, followed by eighth notes A2, G2, and F#2. The tenth measure has a quarter note D3, followed by eighth notes C3, B2, and A2. The staff ends with a *pp* dynamic and a *poco rit..* marking.

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

*p espress.*

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

128 **J** in tempo

135 **K** Più mosso (Allegro vivo)

144 **L** grandioso

151

157 **M**

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

**O** Più mosso

175 poco a poco rit.



# Slavenski ples br.2 op.46

Antonin Dvoržak  
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72

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* (measures 24-28).

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* (measures 29-33).

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* (measures 44-45), *cresc.* (measures 46-51). 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 of measure 68.

70 **F** Più mosso (Allegro vivo)

*p poco a poco cresc.* *f*

77

*p cresc.*

82 **G** grandioso

*ff* *ffz* *p* *mf marc.*

92 grandioso

*ff* *mf*

100 **H** poco rit.

*p*

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

*p dim.* *pp*

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

*p espress.*

128 **J** in tempo

*p espress.* *pp*

136 **K** Più mosso (Allegro vivo)

*f*

144 **L** **grandioso**  
*ff*

151 *ff*

157 **M**  
*p* *cresc.*

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

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

# Slavenski ples br.2 op.46

Antonin Dvoržak  
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72

*f* *p*

9

*p* *pp* rit..

Allegro vivo

18 **A** ♩=132

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

23

*f* *ff*

29 **B**

*f* *p*

39 **C**

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

2

Brač 2

50 *poco rit.* **D** Tempo I. ♩=72 *rit.*

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

Detailed description: Musical staff 50-60. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various dynamics and articulations. It starts with a forte *fz* dynamic, followed by a crescendo to *f*, then a decrescendo to *dim.*, a crescendo back to *f*, another decrescendo to *dim.*, and finally a crescendo to *p*. The tempo is marked 'Tempo I. ♩=72'. There are 'poco rit.' markings at the beginning and end of 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*. There are slurs and accents throughout 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*. There are slurs and accents throughout 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.*. There are slurs and accents throughout the staff.

82 *grandioso* **G** 8

*ff* *ffz*

Detailed description: Musical staff 82-83. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with dynamics ranging from *ff* to *ffz*. There are slurs and accents throughout the staff. A fermata is present at the end of the staff, with the number '8' written above 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*. There are slurs and accents throughout the staff.

102 **H** *poco rit.*

*p*

Detailed description: Musical staff 102-109. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with dynamics ranging from *p*. There are slurs and accents throughout the staff. The tempo is marked 'poco rit.'.

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

*p dim.* *pp*

Detailed description: Musical staff 110-119. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with dynamics ranging from *p dim.* to *pp*. There are slurs and accents throughout the staff. The tempo is marked 'Meno mosso' and 'Quasi andante'. There is a 'poco rit.' marking at the end of 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.*. There are slurs and accents throughout the staff. The tempo is marked 'Allegretto scherzando, quasi Tempo I.'. There is a 'rit.' marking at the end of the staff.

128 **J** in tempo

*p espress.* *> pp*

136 **K** Più mosso (Allegro vivo)

*f*

144 **L** grandioso

*ff* *ff*

153

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

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

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

171 **O** Più mosso

*pp* *poco a poco rit.* *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.* *f*

78 *grandioso*

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

86 **G** 8

8

94 **grandioso**

Musical staff 94-101: **grandioso**, *ff*. The staff contains a melodic line with eighth and sixteenth notes, some with accents.

102 **H** poco rit..

Musical staff 102-109: **H**, *poco rit.*, *p*. The staff contains a series of chords with some eighth notes.

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

Musical staff 110-119: **Meno mosso**, **I** **Quasi andante**, *poco rit.*, *p espress.*, *p dim.*, *pp*. The staff contains a melodic line with slurs and dynamic markings.

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

Musical staff 120-127: **Allegretto scherzando, quasi Tempo I.**, *rit.*, *p espress.*. The staff contains a melodic line with slurs.

128 **J** in tempo

Musical staff 128-135: **J**, *in tempo*, *pp*. The staff contains a melodic line with slurs.

136 **K** Più mosso (Allegro vivo)

Musical staff 136-143: **K**, **Più mosso (Allegro vivo)**, *f*. The staff contains a melodic line with slurs and accents.

144 **L** grandioso

Musical staff 144-152: **L**, **grandioso**, *ff*. The staff contains a melodic line with slurs.

153 **M**

Musical staff 153-162: **M**, *p*, *cresc.*. The staff contains a melodic line with slurs.

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

Musical staff 163-170: **N**, **Meno mosso, quasi Tempo I.**, *poco rit.*, *ff*, *p*, *dim.*. The staff contains a melodic line with slurs.



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

*pp* *dim.* *pp*

Bugarija

# Slavenski ples br.2 op.46

Antonin Dvoržak  
Transkripcija: A. Gašparović

Allegretto scherzando

$\text{♩} = 72$

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

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

Allegro vivo

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

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

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

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

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

**D** Tempo I.  $\text{♩} = 72$

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

V.S.

62 **E**

*p* *pp*

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

*p* *pp*

78 **grandioso**

G7 C G7 C G7 C Dm G7 C

*p* *pp*

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

*p* *pp*

94 **grandioso**

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

*p* *pp*

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

*p* *pp*

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

*p* *p dim.* *pp*

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

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

*p* *pp*

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

*p* *pp*

136 **K** Più mosso (Allegro vivo)

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 Dvoržak  
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 piece ends with a fermata and a pianissimo (*pp*) dynamic. A "rit." (ritardando) marking is placed above the final measure.

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 boxed letter "A" is placed above the staff. The tempo marking is ♩=132. The piece features a series of eighth notes with a "cresc." (crescendo) marking. Measure 23 ends with a mezzo-forte (*mf*) dynamic and another "cresc." marking.

Measures 24-28: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 24 starts with a forte (*f*) dynamic. Measure 25 begins with a fortissimo (*ff*) dynamic. The melody consists of eighth 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. Measure 33 ends with a forte (*f*) dynamic and a fermata.

Measures 34-44: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 34 is marked with a piano (*p*) dynamic and a boxed letter "B". The piece features a series of eighth notes with a "cresc." (crescendo) marking. Measure 44 ends with a forte (*f*) dynamic and a fermata. A "marc." (marcato) marking is placed above the final measure.

Measures 45-50: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 45 is marked with a piano (*p*) dynamic and a boxed letter "C". The piece features a series of eighth notes with a "cresc." (crescendo) marking. Measure 50 ends with a mezzo-forte (*mf*) dynamic.

Measures 51-59: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 51 is marked with a piano (*p*) dynamic and a boxed letter "D". The tempo marking is "Tempo I. ♩=72". The piece features a series of eighth notes with a "f" (forte) dynamic. Measure 59 ends with a piano (*p*) dynamic and a "dim." (diminuendo) marking.

Measures 60-65: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 60 is marked with a piano (*p*) dynamic and a boxed letter "E". The piece features a series of eighth notes with a "rit." (ritardando) marking. Measure 65 ends with a pianissimo (*pp*) dynamic and a fermata. The text "V.S." (Vincenzo Scarlatti) is written at the end of the staff.

2

Čelo

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

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

79

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

86 **G**

*p*

94

**grandioso** *ff*

102 **H**

*pp*

108

*poco rit.* **Meno mosso**

114 **I** Quasi andante

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

120 Allegretto scherzando, quasi Tempo I.

*p* *rit.* *pp*

128 **J** in tempo

*pp*

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

144 **L** grandioso *ff*

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

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

168 **O** Più mosso *dim.* *p*

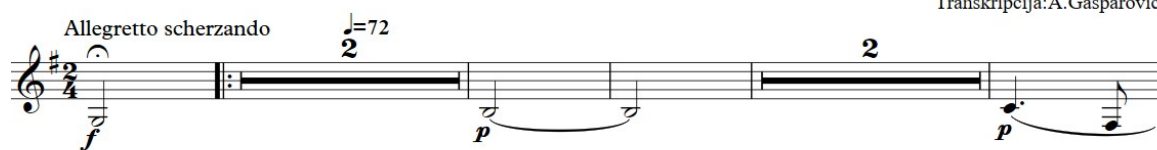
175 poco a poco rit. *pp*

# Slavenski ples br.2 op.46

E-Brač

Antonin Dvoržak  
Transkripcija: A. Gašparović

Allegretto scherzando  $\text{♩} = 72$



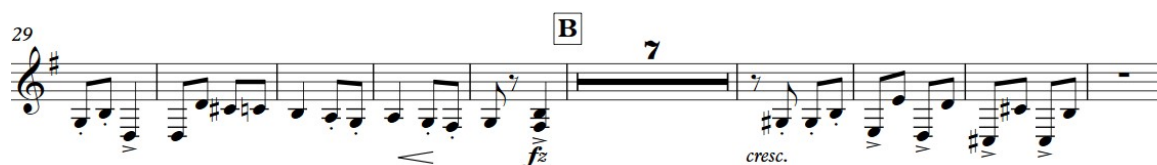
9 rit.. *pp*



18 **A**  $\text{♩} = 132$



29 **B** 7



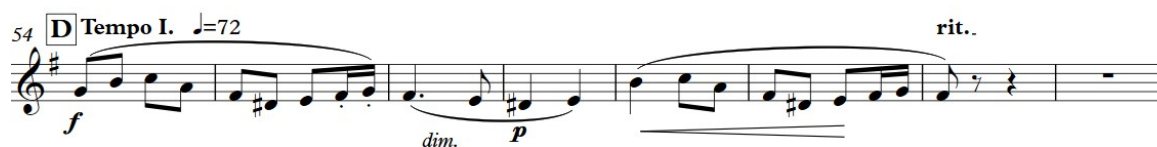
45 **C**



49 poco rit.. *f*



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





62 **E**

*p* *espress.* *pp*

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

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

80 **grandioso**

*ff* *ffz*

86 **G**

*p* *mf*

94 **grandioso**

102 **H**

*mf* *marc.* *poco rit..*

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

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

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

*rit..*

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

*p* *espress.* *pp*

136 **K** Più mosso (Allegro vivo)

*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

2

Allegretto scherzando

Flauto I. *p*

Flauto II. (Fl. piccolo) *a2 p*

Oboi I, II. *f p*

Clarinetti I, II, A. *f p*

Fagotti I, II. *f p*

I, II. *f p*

Corni F. *f p*

III, IV. *f p*

Trombe I, II, F.

I, II. *f p*

Tromboni. *f p*

III.

Timpani E, H.

Piatti.

Gran Cassa.

Triangolo.

Allegretto scherzando

I. *f p*

Violini. *f p*

II.

Viola. *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.

*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*

Cor. F. *pp*

III. IV. *pp*

Trbe I. II. F.

I. II. *pp*

Trbni III.

Timp. E, H

Piatti

Gr. Cassa

Trgl. *(pp)*

I. *pp*

Viol. II. *pp*

Vle. *cresc.* *pp*

Vcl. *arco* *pp*

Cb. *pp*

A Allegro vivo

20

Fl. I. *p* *cresc.* *mf* *cresc.*

Fl. II.

Ob. I. II. [*muta in Flauto piccolo*] *p* *cresc.* *mf* *cresc.*

Cl. I. II. A *p* *cresc.* [*p*] *mf* *cresc.*

Fag. I. II. *p* *cresc.* *mf* *cresc.*

I. II. Cor. F *p* *cresc.* *mf* *cresc.*

III. IV. *p* *cresc.* *mf* *cresc.*

Trbe I. II. F

I. II. Trbni *p* *cresc.* *mf* *cresc.*

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

Timp. E, H

Piatti

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.*

grandioso

25 30

Fl. picc.

Fl. I.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.

Cor. F

III. IV.

Trbe I. II. F

I. II.

Trbni

III.

Timp. D, H

Piatti

Gr. Cassa

Trgl.

I.

Viol.

II.

Vle

Vel.

Cb.

grandioso

8

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. II. *fz*

Vle. *fz* *p*

Vcl. *fz* *p*

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



This musical score page, numbered 40, features a variety of instruments. The woodwind section includes Flutes I and II (F1. I., F1. II.), Oboe I and II (Ob. I. II.), Clarinet I and II (Cl. I. II. A.), and Bassoon I and II (Fag. I. II.). The brass section consists of Cor Anglais I and II (I. II. Cor. F.), Trumpets I and II (Trbe I. II. F.), and Trombones I, II, and III (I. II. Trbn, III.). The percussion section includes Timpani (Timp. E., H.), Cymbals (Piatti), Snare Drum (Gr. Cassa), and Triangle (Trgl.). The string section includes Violins I and II (I., II.), Viola (Vle.), Violoncello (Vol.), and Contrabass (Cb.). The score is written in G major and 4/4 time. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. Performance markings such as *marc.*, *cresc.*, *[mf]*, and *a2* are present throughout the score.

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.

trquillo

50 *poco rit.*

Fl. I. *cresc.* *f* *dim.*

Fl. II.

Ob. I. II. *cresc.* *f* *dim.*

Cl. I. II. A *fz* *f* *dim.*

Fag. I. II. *cresc.* *f*

I. II. *cresc.* *f*

Cor. F III. IV. *cresc.* *f*

Trbe I. II. F

I. II. *cresc.* *f*

Trbni III.

Timp. E, H *tr* *fp*

Piatti Gr. Cassa

Trgl.

I. *cresc.* *f*

Viol. II. *cresc.* *f*

Vle *cresc.* *f*

Vcl. *cresc.* *f*

Cb. *cresc.* *f*

Tempo I. 55

Fl. I. *f* *dim.* *p* *p*

Fl. II. *f* *dim.* *p* *p*

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

Cl. I. II. A *f* *dim.* *p* *p*

Fag. I. II. *f* *dim.* *p* *p*

I. II. *f* *dim.* *p* *p*

Cor. F *f* *dim.* *p* *p*

III. IV. *f* *dim.* *p* *p*

Trbe I. II. F *f* *dim.* *p* *p*

I. II. *f* *dim.* *p* *p*

Trbni *f* *dim.* *p* *p*

III. *f* *dim.* *p* *p*

Timp. E, H *f* *dim.* *p* *p*

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

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

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

Tempo I.

I. *f* *dim.* *p* *p*

Viol. *f* *dim.* *p* *p*

II. *f* *dim.* *p* *p*

Vle *f* *dim.* *p* *p*

Vcl. *f* *dim.* *p* *p*

Cb. *f* *dim.* *p* *p*

60

ritard. 60

D  
in tempo

Fl. I. *pp*

Fl. II. *pp*

Ob. I. II. *pp* a2 *p espress.*

Cl. I. II. A *pp* a2 *p espress.*

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

I. II. *pp* *p*

Cor. F *pp*

III. IV. *pp*

Trbe I. II. F

I. II. *pp*

Trbni III. *pp*

Timp. E, H

Piatti

Gr. Cassa

Trgl.

ritard. in tempo

I. *pp* *pp* *tr*

Viol. II. *pp* *pp* *tr*

Vle *pp* *p espress.*

Vcl. *(dim.) pp* *p*

Cb. *pp* *pizz.*

65 rit.

Fl. I. I.

Fl. II.

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

Cl. I. II. A a2

Fag. I. II. p pp

I. II. Cor. F a2 pp

III. IV. Cor. F pp

Trbe. I. II. F

I. II. 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.*



80 **grandioso**

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.

Vla.

Vcl.

Cb.

*ff* **grandioso**

This page of a musical score shows a full orchestral ensemble. The instruments listed on the left are: 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., Vla., Vcl., and Cb. The score is in 2/2 time and features a key signature of one sharp (F#). It begins at rehearsal mark 80. The woodwinds and strings play rhythmic patterns, with a marked *ff* (fortissimo) starting at measure 80. The trumpets and trombones play a simple rhythmic accompaniment. The percussion section includes timpani, cymbals, and a gong. The string section consists of first and second violins, viola, violin, and cello. The score is written for a grandioso performance style.

85 **F**

Fl.picc. *ffz*

Fl.I. *ffz*

Ob.I.II. *p*

Cl.I.II.A *a2 ffz p*

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

I.II. Cor.F *p*

III.IV. *p*

Trbe I.II.F *a2 p*

I.II. Trbni *p*

III. *p*

Timp.E,H *pp*

Piatti Gr.Cassa *Solo pp*

Trgl. *pp*

I. Viol. *p*

II. *pizz.*

Vle. *p*

Vcl. *p*

Cb. *p*

Detailed description: This page of a musical score covers measures 85 to 88. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into several sections. The woodwind section includes Piccolo Flute (Fl.picc.), Flute I (Fl.I.), Oboe I and II (Ob.I.II.), Clarinet I and II A (Cl.I.II.A), and Bassoon I and II (Fag.I.II.). The brass section includes Horns I and II (I.II. Cor.F), Horns III and IV (III.IV.), Trumpets I and II (Trbe I.II.F), and Trombones I and II (I.II. Trbni), Trombone III (III.). The percussion section includes Timpani (Timp.E,H), Snare Drum (Piatti), Cymbals (Gr.Cassa), and Triangle (Trgl.). The string section includes Violins I and II (I. Viol., II.), Viola (Vle.), Violoncello (Vcl.), and Contrabass (Cb.). Dynamics are indicated throughout, with *ffz* (fortissimo with accent) for the flutes and bassoon, *p* (piano) for the oboe, clarinet, bassoon, horns, trumpets, trombones, and strings, and *pp* (pianissimo) for the timpani and triangle. The triangle part is marked *Solo pp*. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support.

90 grandioso

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

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

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

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

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

I.II. Cor.F *ff*

III.IV. *ff*

Trbe I.II.F *ff*

I.II. Trbni *ff*

III. *ff*

Timp.E,H *p*

Piatti *pp* *ff*

Gr.Cassa *ff*

Trgl. *ff*

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

II. *mf* *ff*

Vle. *mf* *ff*

Vcl. *p sempre* *ff*

Cb. *p sempre* *ff*

95

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

Detailed description: This page of a musical score covers measures 95 through 99. The score is arranged in a standard orchestral format. The woodwind section includes Piccolo Flute (Fl.picc.), Flute I (Fl. I.), Oboe I and II (Ob. I. II.), Clarinet I and II A (Cl. I. II. A), Bassoon I and II (Fag. I. II.), and Cor Anglais (Cor. F). The brass section includes Trumpets III and IV (III. IV.), Trombones I and II (Trbni I. II.), and Trombone III (III.). 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 (Viol. I. II.), 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.

Ob. I. II.

Cl. I. II. A *a2* *p*

Fag. I. II. *a2* *p*

I. II. Cor. F *p*

III. IV.

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.

Vle. *mf marc.*

Vcl. *p*

Cb. *pp*

Detailed description of the musical score: This page of a musical score (page 100) features a variety of 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 consists of 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.). Percussion includes Timpani (Timp. E, H), Cymbals (Piatti), Snare Drum (Gr. Cassa), and Triangle (Trgl.). The string section includes Violin I and II (I. Viol., II.), Viola (Vle.), Violoncello (Vcl.), and Contrabass (Cb.). The score shows complex rhythmic patterns and dynamics such as *p*, *pp*, *mf marc.*, and *ten.*. A key signature change to G major is indicated by a 'G' above the staff at the beginning of the second system.

105 *poco rit.*

Fl. picc.

Fl. I.

Ob. III.

Cl. I. II. A.

Fag. I. II.

I. II.  
Cor. F.

III. IV.

Trbne I. II. F.

I. II.  
Trbni

III.

Timp. E, H

Piatti  
Gr. Cassa

Trgl.

I.  
Viol.

II.

Vle

Vcl.

Cb.

Meno mosso

110

Fl. picc.

Fl. I.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Soli

*p espress.*

*a<sup>2</sup>*

*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*

*p*

H  
Quasi andante  
115

sempre più 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  
Vel.  
Cb.

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



### 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.

Trbni

III.

Timp.E,H

Piatti

Gr.Cassa

Trgl.

I.

Viol.

II.

Vle

Vcl.

Cb.

*p espress.*

*p espress.*

*p*

*p*

*p*

*a<sub>2</sub>*

*a<sub>2</sub>*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

Allegretto scherzando, quasi Tempo I.

I in tempo

Fl. picc. rit. *pp* *tr* 130

Fl. I, II. *pp*

Ob. I, II. *pp* *tr*

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

Fag. I, II. *pp*

Horn I, II. [*pp*] *p*

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

Horn III, IV. *pp*

Trbni I, II. *pp*

Trbni III. *pp*

Imp. E, H. E muta in D

Piatti

Gr. Cassa

Trgl.

Viol. I. rit. *pp* *tr*

Viol. II. [*pp*] *tr*

Vle. [*pp*] [*p*] *espress.*

Vcl. [*pp*]

Cb. [*pp*] *pizz.*

Fl. picc. *tr* ritard. 135 *tr*

Fl. I.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.  
Cor. F

III. IV.

Trbe. I. II. F

I. II.  
Trbni

III.

Timp. D, H

Piatti

Gr. Cassa

Trgl.

I. Viol.

II.

Vle.

Vel.

Cb.

Più mosso (Allegro vivo)

140

picc.  
Fl. I.  
Ob. I, II  
Cl. I, II, A  
Bsn. I, II  
I. II.  
Cor. F  
III. IV.  
Tuba I, II, F  
I. II.  
Trbn I  
III.  
Timp. D, H  
Pia.  
Gr. Cassa  
Trgl.

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

Più mosso (Allegro vivo)

Detailed description: This is a page of a musical score for an orchestra. The top section, starting at measure 140, includes staves for Piccolo, Flute I, Oboe I and II, Clarinet I, II, and A, Bassoon I and II, Horns I and II (F), Horns III and IV, Tuba I, II, and F, Trumpets I and II, Trombone I, Trombone II and III, Timpani (D and H), Snare Drum, Cymbals, and Triangle. The bottom section includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in 2/4 time with a key signature of one sharp (F#). Dynamics include *f* (forte) and *f<sub>a2</sub>* (fortissimo). The tempo is marked 'Più mosso (Allegro vivo)'. The page number '140' is located at the top right of the first system.

98

grandioso 145

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

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

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* 155 *tr*

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

Ob. I. II. *ff* *a2*

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

Fag. I. II. *ff*

I. II.  
Cor. F.

III. IV.

Trbe. I. II. F. *a2* *a2*

I. II.  
Trbn. I.

III.

Timp. D, H.

Piatti

Gr. Cassa

Trgl.

I.  
Viol. I.

II.  
Viol. II.

Vle.

Vcl.

Cb.

*ff*

160

*tr*

Fl. picc.

Fl. I.

Ob. I.II.

Cl. I.II.A

Fag. I.II.

I. II. Cor.F III.IV.

Trbni I. II. III.

Fimp. D, H Piatti Gr. Cassa

Trgl.

*tr*

I. Viol. II.

Vle.

Vcl.

Cb.

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





170

poco rit.

Fl. picc.

Fl. I.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.  
Cor. F.

III. IV.

Trbni I. II. F

I. II.  
Trbni

III.

Timp. E. H.

Piatti  
Gr. Cassa

Trgl.

I.  
Viol.

II.

Vle

Vcl.

Cb.

*Solo*

*p*

*dim.*

*a<sup>2</sup>*

*a<sup>2</sup>*

*p*

*dim.*

*pp*

*dim.*

*dim.*

*p*

*dim.*

*p*

*dim.*

*dim.*

72

Più mosso *trmn* *p*

175 poco a poco rit. *molto tranquillo*

Fl. picc. *p*

F. I. I.

Ob. I. II.

Cl. I. II. A

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

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

III. IV.

Trbe I. II. F

I. II. Trbni

III.

Timp. E, H *pp* *tr*

Piatti

Gr. Cassa

Trgl. *p*

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

II.

Vle *p espress.*

Vcl. *p* *trmn*

Cb. *pp*

