

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

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

ALEKSANDAR GAŠPAROVIĆ

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

DIPLOMSKI RAD

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1. UVOD

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

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

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

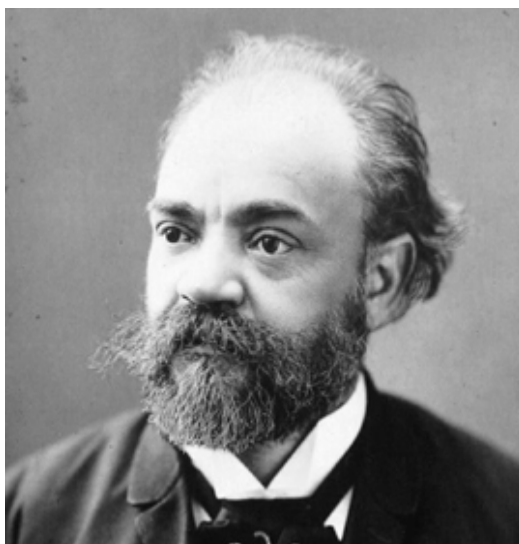
2. ANTONIN DVOŘÁK

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

2.1. BIOGRAFIJA

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

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



Slika 1. Antonin Dvořák

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

2.2. OPUS

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

Svojim djelima je utemeljio područje koncertantne glazbe u Češkoj.

(Andreis, 1975:24-27).

3. SLAVENSKI PLES op.46, br.2

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

Slavenski ples br.2 napisan je u formi rondo 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 for the Slavenski ples br.2, Op. 46, No. 2. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violin I part starts with a 'dim.' marking and includes a trill ('tr') and a fermata. The Violoncello part also has a 'dim.' marking and a trill. The Viola part has a 'pp' marking. The Contrabass part has a 'pp' marking. The score is dated '14. 7. 1878' at the bottom right.

Slika 2. Detalj iz originalne partiture (obratiti pozornost na registar violončela)

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

pizz.

The image shows a musical score for a brass ensemble, measures 178-181. The score 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. 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

9

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

prigušeno

Bug.

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

Berde

s trzalicom

p

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

3.2. TRANKIPCIJA

Slavenski ples br.2 op.46

Allegretto scherzando

Antonin Dvoržak

Transkripcija: A. Gašparović

♩=72

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

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

pizz.

9

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

p

p

p

p

p

p

prigušeno

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

s trzalicom

p

23 grandioso

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

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

G G D⁷ D⁷ G G D⁷ D⁷ D⁷ G G G D⁷ D⁷ D⁷

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 and woodwind ensemble, measures 43-48. The score is in the key of D major (two sharps) 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 such as *f* (forte), *pp* (pianissimo), and *f* (forte). 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. The Berde part includes dynamics *f* and *pp*.

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. *F#° F#° G G* *pp* *p*

Berde *pp*

F**Piu mosso (Allegro vivo)**

66

Bis. 1 *pp*

Bis. 2 *pp*

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

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

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

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

Čelo *pp* *p poco a poco cresc.*

Bug. *pp*

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

This musical score is for a brass 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). The score features a variety of dynamics, including *f* (forte), *fz* (forzando), and *p* (piano), along with trills and accents. The brass parts (Br. 1, 2, 3) play a melodic line with trills, while the woodwinds (E-Br., Čelo, Bug., Berde) provide harmonic support. The Bug. part includes specific chord markings: **Hdim7**, **E7**, **Am**, and **G7**. The Berde part is marked with *f* and *p*. The score is divided into six measures, with a key signature change to G major at the beginning of measure 73.

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, starting with a *cresc.* dynamic and moving to *ff* at measure 81. The melody features eighth-note patterns with accents.
- Bis. 2:** Treble clef, starting with a *cresc.* dynamic and moving to *ff* at measure 81. The melody features eighth-note patterns with accents.
- Br. 1:** Treble clef, starting with a *cresc.* dynamic and moving to *ff* at measure 81. The melody features eighth-note patterns with accents.
- Br. 2:** Treble clef, starting with a *cresc.* dynamic and moving to *ff* at measure 81. The melody features eighth-note patterns with accents.
- Br. 3:** Treble clef, starting with a *cresc.* dynamic and moving to *ff* at measure 81. The melody features eighth-note patterns with accents.
- E-Br.:** Treble clef, playing a rhythmic accompaniment of eighth notes, starting with a *cresc.* dynamic and moving to *ff* at measure 81.
- Čelo:** Bass clef, playing a rhythmic accompaniment of eighth notes, starting with a *cresc.* dynamic and moving to *ff* at measure 81.
- Bug.:** Treble clef, playing chords in the left hand, with dynamics *C*, *G7*, *C*, *G7*, and *C* indicated above the staff.
- Berde:** Bass clef, playing a rhythmic accompaniment of eighth notes, moving to *ff* at measure 81.

G

84

Musical score for a band, featuring ten staves: Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. 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 located at the bottom of the page.

Chord chart for Bug. part:

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**: 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 written 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..

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

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 melodic 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 chords and slurs. Dynamics include *p* at the beginning.

Chord progression: Em Am H7 Am H7 Em H7 Em G F#° H7 Em F#° F#° G G

Berde

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

128 **J** in tempo

Musical score for a brass ensemble, measures 128-131. 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 tempo is marked 'in tempo'. Dynamics include *pp*, *p*, and *p pizz.* Performance instructions include 'espress.' and 'tr.'.

K Più mosso (Allegro vivo)

134

The musical score consists of nine staves, each representing a different instrument or voice part. 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 a key with one sharp (F#) and starts at measure 134. The tempo is marked 'Più mosso (Allegro vivo)'. Dynamics are indicated by *pp* (pianissimo) and *f* (forte). The score includes various musical notations such as slurs, accents, and trills. The Bug. part includes chord symbols: D7, D7, G, G, D7, D7, G, 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 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 several measures. Trills are indicated with a 'tr' symbol and a wavy line. Chord symbols (G, D7, G7) are provided for the Bug. part. The Berde part has a *ff* marking at the end of the passage.

152

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

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

Chord symbols for the Bug. part are: C, G7, C, C, G, D7, G7, G7, C, G7.

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 chords. Chord symbols: C, C, G, D⁷, G, D⁷, G, D⁷, G, D⁷. Dynamics: *p*, *cresc.*
- Berde:** Bass clef, playing a melodic line 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.

pp

pp

dim.

pp

H7 Em H7 Em H7 Em

174 **poco a poco rit.**

The musical score consists of nine staves, each representing a different instrument or voice part. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'poco a poco rit.' at the top. The dynamics are indicated by 'p' (piano) and 'dim.' (diminuendo). The score is divided into four measures. The first measure (174) features a woodwind solo with a trill. The second measure (175) continues the woodwind solo with a 'molto tranquillo' marking. The third measure (176) shows the woodwinds playing a melodic line with a 'dim.' marking. The fourth measure (177) concludes the phrase with a 'dim.' marking. The string parts (Čelo, Bug., Berde) provide a harmonic foundation with sustained notes and some movement in the lower register.

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

The musical score consists of nine staves, each representing a different instrument. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into four measures.
 - **Measure 178:** Bis. 1 and Bis. 2 play a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5. Br. 1 plays a similar line but with a dynamic marking of *p*. Br. 2 plays a sixteenth-note pattern. Br. 3 plays a quarter note G4. E-Br., Čelo, and Bug. are silent. Berde plays a quarter note G2.
 - **Measure 179:** Bis. 1 and Bis. 2 continue their melodic line. Br. 1 continues with a dynamic marking of *p*. Br. 2 continues with a dynamic marking of *pp*. Br. 3 continues with a dynamic marking of *pp*. E-Br., Čelo, and Bug. are silent. Berde continues with a dynamic marking of *pp*.
 - **Measure 180:** Bis. 1 and Bis. 2 continue their melodic line. Br. 1 continues with a dynamic marking of *pp*. Br. 2 continues with a dynamic marking of *pp*. Br. 3 continues with a dynamic marking of *pp*. E-Br., Čelo, and Bug. are silent. Berde continues with a dynamic marking of *pp*.
 - **Measure 181:** Bis. 1 and Bis. 2 continue their melodic line. Br. 1 continues with a dynamic marking of *pp*. Br. 2 continues with a dynamic marking of *pp*. Br. 3 continues with a dynamic marking of *pp*. E-Br., Čelo, and Bug. are silent. Berde continues with a dynamic marking of *pp*.
 - **Measure 182:** All instruments play a whole note chord consisting of G4, B4, and C5. The dynamic marking for this chord is *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 Slavenskog plesa op.46, br.2, koje je ujedno i tema ovog diplomskog rada, služi obogaćivanju tamburaške literature na akademskoj razini. Slavenski ples je moguće transkribirati za tamburaški ansambl uz određene prilagodbe, stoga ovaj rad može služiti kao primjer izbora skladbi za transkribiranje.

5. LITERATURA

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6. SAŽETAK

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

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

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

7. SUMMARY

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

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

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

8. PRILOZI

Berde

Slavenski ples br.2 op.46

$\text{♩}=72$
Allegretto scherzando

Antonin Dvoržak
Transkripcija: A. Gašparović

9

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**

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

78

grandioso

86 **G**

94

grandioso

102 **H**

poco rit..

110

Meno mosso

I Quasi andante

poco rit..

120

Allegretto scherzando, quasi Tempo I.

rit. . . .

128

J in tempo

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 fortissimo (*ff*) dynamics. 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 piano (*p*) dynamics. 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 forte (*f*) dynamics. 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 pianissimo (*pp*) dynamics. 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~ *tr~* *pp*

136 **K** Più mosso (Allegro vivo)

f

144 **L** grandioso

ff

151

ff *tr~* *tr~* *tr~* *tr~*

157 **M**

p *cresc.*

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

ff *p* *tr~* *tr~* *tr~*

175 *poco a poco rit.*

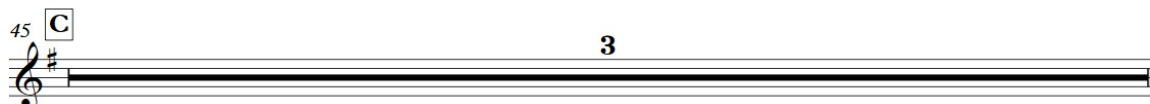
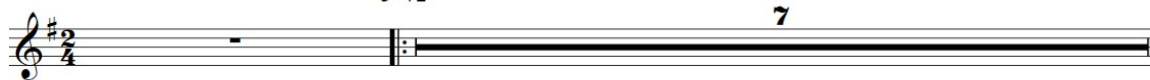
molto tranquillo *p* *dim.* *pizz.*

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 A3, followed by eighth notes G3, F#3, and E3. The eighth measure has a quarter note G3, followed by eighth notes F#3, E3, and D3. 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 consists of a continuous tremolo pattern over a series of notes: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, 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C-110, B-111, A-111, G-111, F#-111, E-111, D-111, C-111, B-112, A-112, G-112, F#-112, E-112, D-112, C-112, B-113, A-113, G-113, F#-113, E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, E-130, D-130, C-130, B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, 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C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-2

128 **J** in tempo

135 **K** Più mosso (Allegro vivo)

144 **L** grandioso

151

157 **M**

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

poco rit.

O Più mosso

4

4

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. Measure 10 has a repeat sign. Dynamics: *p* (measure 9), *pp* (measure 10). Tempo marking: *rit.* above measure 10.

Allegro vivo

♩=132

Measures 18-28: Treble clef, key signature of one sharp (F#), 2/4 time. Measure 18 starts with a half note G4. Measure 19 has a repeat sign. Dynamics: *p* (measure 18), *cresc.* (measure 19), *mf* (measure 20), *cresc.* (measure 21). Measure 23 starts with a half note G4. Measure 24 has a repeat sign. Dynamics: *f* (measure 23), *ff* (measure 24). Measure 29 starts with a half note G4. Measure 30 has a repeat sign. Dynamics: *fz* (measure 29).

♩=132

Measures 34-42: Treble clef, key signature of one sharp (F#), 2/4 time. Measure 34 starts with a half note G4. Measure 35 has a repeat sign. Dynamics: *p* (measure 34), *cresc.* (measure 35), *marc.* (measure 36).

♩=132

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

♩=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. Measure 53 has a repeat sign. Dynamics: *f* (measure 52), *f* (measure 53), *dim.* (measure 54), *p* (measure 55). Measure 58 starts with a half note G4. Measure 59 has a repeat sign. Dynamics: *pp* (measure 58). Tempo marking: *rit.* above measure 58.

♩=72

Measures 62-70: Treble clef, key signature of one sharp (F#), 2/4 time. Measure 62 starts with a half note G4. Measure 63 has a repeat sign. Dynamics: *p espress.* (measure 62), *pp* (measure 63). Tempo marking: *V.S.* at the end of the line.

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*

Musical notation for measures 1-8, starting with a fermata on the first measure. The tempo is marked as Allegretto scherzando with a quarter note equal to 72 beats. Dynamics include *f* and *p*.

9

p *rit.* *pp*

Musical notation for measures 9-17. Dynamics include *p*, *rit.*, and *pp*. The tempo changes to Allegro vivo.

18 **A** ♩=132

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

Musical notation for measures 18-22, marked as section A. The tempo is marked as ♩=132. Dynamics include *p*, *cresc.*, *mf*, and *cresc.*

23

f *ff*

Musical notation for measures 23-28. Dynamics include *f* and *ff*.

29 **B**

fz *p*

Musical notation for measures 29-38, marked as section B. Dynamics include *fz* and *p*.

39 **C**

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

Musical notation for measures 39-46, marked as section C. Dynamics include *marc.*, *cresc.*, *f*, and *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 (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. The tempo is marked 'Meno mosso' and 'Quasi andante'. The piece concludes with a piano (p) 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 espressivo (p espress.) dynamics and a 'rit.' (ritardando) marking. The tempo is marked 'Allegretto scherzando, quasi Tempo I.'. The piece concludes with a piano (p) dynamic.

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** Più mosso (Allegro vivo)

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

78 *grandioso*

p *cresc.* *ff* *ffz*

86 **G** 8

8

94 **grandioso**

ff

102 **H** poco rit..

p

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

p espress. *p dim.* *pp*

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

p espress.

128 **J** in tempo

pp *pp*

136 **K** Più mosso (Allegro vivo)

f

144 **L** grandioso

ff *ff*

153 **M**

p *cresc.*

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

ff *p* *dim.*

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

pp *dim.* *pp*

Bugarija

Slavenski ples br.2 op.46

Antonin Dvoržak
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72

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

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

Allegro vivo

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

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

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

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

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

D Tempo I. ♩=72

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

V.S.

62 **E**

p *pp*

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

p *pp*

78 **grandioso**

G7 C G7 C G7 C Dm G7 C

p *pp*

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

p *pp*

94 **grandioso**

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

p *pp*

102 **H** poco rit..

p *pp*

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

p *p dim.* *pp*

120 **Allegretto scherzando, quasi Tempo I.** Em Am **H7** Am **H7** Em **H7** Em G F#° **H7** Em F#° F#° G G **rit.**

p *pp*

128 **J** in tempo

p *pp*

136 **K** Più mosso (Allegro vivo)

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

144 **L** grandioso

D⁷ D⁷ G G D⁷ D⁷ G G D⁷ D⁷ G G D⁷ D⁷ G⁷ G⁷ C G⁷ C C

154 G D⁷ G⁷ G⁷ C G⁷ **M** C C G D⁷ G D⁷ G D⁷ G D⁷ G D⁷ G D⁷

p *cresc.*

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

Em Am H⁷ Am H⁷ Em H⁷ Em G F[♯] H⁷ Em H⁷ Em H⁷ Em

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

$\text{♩} = 72$

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 the instruction "prigušeno" (diminished). The piece ends with a piano (*pp*) dynamic and a ritardando (*rit.*) marking.

Allegro vivo

Measures 18-23: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 18 is marked with a fermata and the instruction "ord. A". The tempo is $\text{♩} = 132$. Dynamics range from piano (*p*) to mezzo-forte (*mf*) with crescendo (*cresc.*) markings.

Measures 24-28: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 24 starts with a forte (*f*) dynamic, followed by fortissimo (*ff*) dynamics.

Measures 29-33: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 33 ends with a forte (*fz*) dynamic.

Measures 34-44: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 34 is marked with a fermata and the instruction "B". Dynamics range from piano (*p*) to forte (*f*) with crescendo (*cresc.*) and marcato (*marc.*) markings.

Measures 45-50: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 45 is marked with a fermata and the instruction "C". Dynamics range from pianissimo (*pp*) to crescendo (*cresc.*).

Measures 51-59: Bass clef, key signature of one sharp (F#), 2/4 time. Measure 51 is marked with a fermata and the instruction "D Tempo I. ♩ = 72". The tempo returns to 72. Dynamics range from forte (*f*) to piano (*p*) with a decrescendo (*dim.*) marking.

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

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. *poco rit.*
f *p*

168 **O** Più mosso
dim. *p*

175 poco a poco rit.
pp

Slavenski ples br.2 op.46

E-Brač

Antonin Dvoržak
Transkripcija: A. Gašparović

Allegretto scherzando $\text{♩} = 72$

f *p* *p*

9 *rit.* *pp*

18 **A** $\text{♩} = 132$

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

29 **B** 7

45 **C**

49 *poco rit.* *f*

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

f *dim.* *p*

62 **E**

p *espress.* *pp*

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

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

80 **grandioso**

ff *ffz*

86 **G**

p *mf*

94 **grandioso**

102 **H**

mf marc. *poco rit..*

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

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

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

rit..

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

p espress. *pp*

136 **K** Più mosso (Allegro vivo)

143 **L** grandioso

157 **M**

163 **N** Meno mosso, quasi Tempo I. poco rit. $\frac{4}{4}$

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

10

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

p
a2
p
p
p
p
p
p
Solo
p
p
pizz.
arco

15 rit.

Fl. I. *pp*

Fl. II. *pp*

Ob. I. II. *pp*

Cl. I. II. A. *pp*

Fag. I. II. *pp*

I. II. Cor. F. *pp*

III. IV. *pp*

Trbe I. II. F.

I. II. Trbni

III.

Timp. E, H

Piatti

Gr. Cassa

Trgl. *(pp)*

I. Viol. *pp*

II. *cresc.* *pp*

Vle. *cresc.* *pp*

Vcl. *arco* *pp*

Cb. *pp*

A Allegro vivo

20

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

Fl. II.

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

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

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

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

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

Trbe I. II. F

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

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

Timp. E, H

Piatti *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.*

grandioso

25 30

Fl. picc. *ff*

Fl. I. *f* *ff*

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

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

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

I. II. *ff*

Cor. F. *f* *ff*

III. IV. *f* *ff*

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

I. II. *f* *ff* a2

Trbni *f* *ff*

III. *f* *ff*

Timp. D. H. *ff*

Piatti *f* *ff*

Gr. Cassa *f* *ff*

Trgl. *f* *ff*

grandioso

I. *f* *ff* 8

Viol. II. *f* *ff*

Vle. *f* *ff*

Vel. *f* *ff*

Cb. *f* *ff*

B^lmuta in Flauto II.1
35

Fl. picc. *fz*

Fl. I. *fz*

Ob. I.II. *fz* *p*

Cl. I.II.A *fz* *p*

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

I.II. *fz* *p*

Cor.F *fz*

III.IV. *fz* *p*

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

I.II. *fz*

Trbni *fz*

III. *fz*

Timp. D,H *fz* *D muta in E*

Piatti *fz*

Gr.Cassa *fz*

Trgl. *p*

I. *fz* *8*

Viol. II. *fz*

Vle. *fz* *p*

Vcl. *fz* *p*

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

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

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

50 *poco rit.*

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

Fl. II.

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

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

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

I. II. *cresc.* *f*

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

Trbe I. II. F

I. II. *cresc.* *f*

Trbni III.

Timp. E, H *tr* *fp*

Piatti Gr. Cassa

Trgl.

I. *cresc.* *f*

Viol. II. *cresc.* *f*

Vle *cresc.* *f*

Vcl. *cresc.* *f*

Cb. *cresc.* *f*

Tempo I. 55

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Tempo I.

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

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

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

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

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

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

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 *pp*

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. *pp poco a poco cresc.*

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. *poco a poco cresc.*

Vle. *marc.* *fz poco cresc.* *fz*

Vcl. *p poco a poco cresc.*

Cb. *p poco a poco cresc.*

75 *trm*

Fl. picc. *f* *p* *cresc.*

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

Ob. I.II. *f* *p* *cresc.*

Cl. I.II.A *p* *cresc.*

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

I. II. Cor.F III. IV. *f* *p* *cresc.*

Trbe I.II.F *a 2* *f* *p* *cresc.*

I. II. Trbni III. *f* *p* *cresc.*

Timp. E,H

Piatti

Gr.Cassa

Trgl. *f* *p* *cresc.*

I. Viol. *f* *p* *cresc.*

II. *f* *p* *cresc.*

Vle *fz* *f* *p* *cresc.*

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

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

85 **F**

Fl.picc. *ffz*

Fl.I. *ffz*

Ob.I.II. *p*

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

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

I.II. Cor.F *p*

III.IV. *p*

Trbe I.II.F *a2 p*

I.II. Trbni *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. It features a variety of instruments including woodwinds (piccolo flute, flutes, oboes, clarinets, bassoons), brass (trumpets, trombones, horns), percussion (timpani, snare, triangle), and strings (violins, viola, violoncello, double bass). The score includes dynamic markings such as *ffz*, *p*, *pp*, and *pizz.*, along with performance instructions like *Solo* for the snare drum. The key signature is one sharp (F#) and the time signature is 4/4. The music is marked with a forte dynamic (**F**) at the beginning of the page.

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.

The image shows a page of a musical score for measures 95 through 99. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Piccolo Flute, Flute I, Oboe I and II, Clarinet I and II A, and Bassoon I and II. The brass section includes Horn I and II, Cor Anglais, Trumpets I, II, III, and IV, and Trombones I, II, and III. The percussion section includes Timpani (E and H), Cymbals, Snare Drum, and Gong. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are various dynamic markings such as *mf*, *f*, and *ff*, and articulation marks like accents and slurs. The key signature is one sharp (F#) and the time signature is 2/4. The page number 95 is written at the top left of the first staff.

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.

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

rit. I in tempo *tr* 130

Fl. picc. *pp*

Fl. I. II.

Ob. I. II. *pp*

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

Fag. I. II. *pp*

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

Cor. F

III. IV. *pp*

Clarinete I. II. F

I. II. *pp*

Trbnni III. *pp*

E muta in D

Imp. E, H

Piatti

Gr. Cassa

Trgl.

rit. in tempo *tr*

I. [*pp*] *tr*

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

Vle. [*pp*] *espress.*

Vcl. [*pp*] *pizz.*

Cb. [*pp*]

87

150

Fl. picc.

Fl. I.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.

Cor. F

III. IV.

Trbe I. II. F

I. II.

Trbni

III.

Timp. D, H

Piatti

Gr. Cassa

Trgl.

I.

Viol.

II.

Vle

Vcl.

Cb.

160

Fl. picc.

Fl. I.

Ob. I, II.

Cl. I, II, A.

Fag. I, II.

I, II.

Cor. F.

III, IV.

Trbni I, II, III.

Fimp. D, H.

Piatti.

Gr. Cassa.

Trgl.

Viol. I.

Viol. II.

Vle.

Vcl.

Cb.

tr

a2

p

cresc.

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 *pp* *tr*

Piatti

Gr. Cassa

Trgl. *p*

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

II.

Vle *p espress.*

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

Cb. *pp*

