

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.

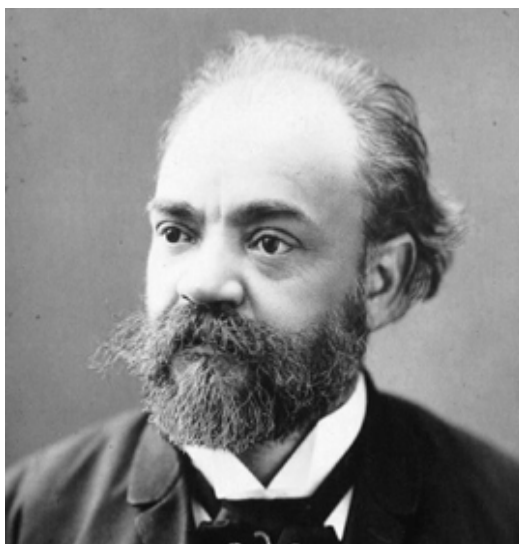
2. ANTONIN DVOŘÁK

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 folklora 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. The staves are labeled I. Viol., II. Viol., Vle., Vlc., and Cb. The Violoncello (Vlc.) part features a trill (tr) and a dynamic marking of pp. The Contrabass (Cb.) part also features a dynamic marking of pp. The score is in E minor (one sharp) and 3/4 time. The tempo is marked 14. 7. 1878.

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

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

pizz.

178

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

pp

pp

pp

pp

pp

pp

pp

pp

Slika 3. Detalj iz transkripcije partiture (obratiti pozornost na taktove u dionici drugog braća)

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.

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

The musical score is for measures 84 through 88. It features nine staves: Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like *ffz* and *p*. The Bug. part includes chord symbols: Dm, G7, C, E7, A, and E7. The Berde part has a *p* marking at the end of the sequence.

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

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

3.2. TRANKRIPTCIJA

Slavenski ples br.2 op.46

Allegretto scherzando

Antonin Dvoržak

Transkripcija: A. Gašparović

♩=72

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

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

pizz.

The musical score is for the piece 'Korčula' by D. Šturm. It is written for a large ensemble and includes the following parts:

- Bis. 1**: First Bismarck (Horn 1), starting with a rest and then playing a melodic line.
- Bis. 2**: Second Bismarck (Horn 2), starting with a rest and then playing a melodic line.
- Br. 1**: First Trumpet, playing a melodic line.
- Br. 2**: Second Trumpet, playing a melodic line.
- Br. 3**: Third Trumpet, playing a melodic line.
- E-Br.**: Euphonium, playing a melodic line.
- Čelo**: Cello, playing a melodic line.
- Bug.**: Bugles, playing a rhythmic pattern.
- Berde**: Bass Drum, playing a rhythmic pattern.

The score is in 2/4 time and features a key signature of one sharp (F#). The tempo is marked 'p' (piano). The score includes various musical notations such as rests, notes, and dynamic markings. The lyrics 's trzalicom' are written below the Bass Drum part.

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.*

F#° F#° G G D7 D7 G G D7 D7 G G D7 D7

23 grandioso

Bis. 1 *f* *ff*

Bis. 2 *f* *ff*

Br. 1 *f* *ff*

Br. 2 *f* *ff*

Br. 3 *f* *ff*

E-Br. *f* *ff*

Čelo *f* *ff*

Bug. *f* *ff*

Berde *f* *ff*

G G D⁷ D⁷ G G D⁷ D⁷ D⁷ G G G D⁷ D⁷ D⁷

Detailed description: This is a page of a musical score, page 13, showing measures 23 through 28. The score is for a brass and woodwind ensemble. The instruments listed on the left are Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Čelo, Bug., and Berde. The key signature is one sharp (F#). The tempo/mood is 'grandioso'. The score is written in 4/4 time. Measures 23-28 show a progression of dynamics from forte (f) to fortissimo (ff). The Bugle part includes chord symbols: G, D7, and G. The Berde part has a melodic line with some chromaticism. The woodwinds (Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3) have more complex melodic lines with many slurs and ties. The E-Br. part has a steady melodic line. The Čelo part has a steady bass line. The Bug. part has a steady bass line with some chromaticism. The Berde part has a steady bass line with some chromaticism.

29 B

Bis. 1 *fz*

Bis. 2 *fz*

Br. 1 *fz* *p*

Br. 2 *fz* *p*

Br. 3 *fz*

E-Br. *fz*

Čelo *fz* *p*

Bug. *fz* *p*

Berde *fz* *p*

G G G D⁷ D⁷ D⁷ G G G D⁷ D⁷ D⁷ G **H7** **H7** **H7** E E

36

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

marc.

cresc.

marc.

cresc.

marc.

cresc.

marc.

cresc.

marc.

cresc.

marc.

cresc.

marc.

cresc.

marc.

cresc.

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

cresc.

cresc.

C

43

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

Measures 43-48. The score is in the key of F# (one sharp). The instrumentation includes two Bismarck horns (Bis. 1, 2), three Trumpets (Br. 1, 2, 3), Euphonium (E-Br.), Trombone (Čelo), Bugles (Bug.), and Bass Drum (Berde). The music features a variety of dynamics, including fortissimo (f) and pianissimo (pp). The Bugle part includes specific 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.* *C#7* *C#7* *F#7* *F#7* *F#7* *F#7* *H7* *H7* *f*

Berde *cresc.* *f*

Detailed description of the musical score: The score is for a brass and woodwind ensemble. It consists of nine staves. The first four staves (Bis. 1, Bis. 2, Br. 1, Br. 2) are in treble clef. The fifth staff (Br. 3) is 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 marked 'poco rit.'. The score is divided into four measures. Measure 49: Bis. 1, Bis. 2, and Br. 1 have a melodic line starting with a half note F#4, followed by quarter notes G#4, A4, and B4. Br. 2 and Br. 3 have a whole note F#4. E-Br. has a continuous eighth-note pattern. Čelo has a continuous eighth-note pattern. Bug. has a half note F#4 and a half note G#4. Berde has a half note F#4 and a half note G#4. Measure 50: Bis. 1, Bis. 2, and Br. 1 have a melodic line starting with a half note G#4, followed by quarter notes A4, B4, and C5. Br. 2 and Br. 3 have a whole note G#4. E-Br. has a continuous eighth-note pattern. Čelo has a continuous eighth-note pattern. Bug. has a half note G#4 and a half note A4. Berde has a half note G#4 and a half note A4. Measure 51: Bis. 1, Bis. 2, and Br. 1 have a melodic line starting with a half note A4, followed by quarter notes B4, C5, and D5. Br. 2 and Br. 3 have a whole note A4. E-Br. has a continuous eighth-note pattern. Čelo has a continuous eighth-note pattern. Bug. has a half note A4 and a half note B4. Berde has a half note A4 and a half note B4. Measure 52: Bis. 1, Bis. 2, and Br. 1 have a melodic line starting with a half note B4, followed by quarter notes C5, D5, and E5. Br. 2 and Br. 3 have a whole note B4. E-Br. has a continuous eighth-note pattern. Čelo has a continuous eighth-note pattern. Bug. has a half note B4 and a half note C5. Berde has a half note B4 and a half note C5. Dynamics: Bis. 1, Bis. 2, and Br. 1 start with 'cresc.' and end with 'f' and 'dim.'. Br. 2 and Br. 3 start with 'fz' and end with 'f' and 'dim.'. E-Br. starts with 'f'. Čelo starts with 'cresc.' and ends with 'f'. Bug. starts with 'cresc.' and ends with 'f'. Berde starts with 'cresc.' and ends with 'f'. Chord symbols: C#7, C#7, F#7, F#7, F#7, F#7, H7, H7 are written above the Bug. staff in measures 49-52.

$\text{♩} = 72$

D

18

60 *rit.* **E**

Bis. 1 *pp* *tr*

Bis. 2 *pp* *tr*

Br. 1 *pp* *p espress.*

Br. 2 *pp* *p espress.*

Br. 3 *pp*

E-Br. *p espress.*

Čelo

Bug. *F#° F#° G G pp p*

Berde *pp*

Piu mosso(Allegro vivo)

66 **Piu mosso (Allegro vivo)**

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

pp

p poco a poco cresc.

f poco a poco cresc.

pp

pp poco a poco cresc.

[illegible]

79 **grandioso**

Bis. 1 *cresc.* *ff*

Bis. 2 *cresc.* *ff*

Br. 1 *cresc.* *ff*

Br. 2 *cresc.* *ff*

Br. 3 *cresc.* *ff*

E-Br. *cresc.* *ff*

Čelo *cresc.* *ff*

Bug. C G⁷ C G⁷ C

Berde *ff*

Detailed description of the musical score: The score is for measures 79 to 83. It features nine staves. The first six staves (Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3, E-Br.) and the seventh staff (Čelo) all begin with a 'cresc.' marking. At measure 83, these six parts reach a 'ff' (fortissimo) dynamic. The eighth staff (Bug.) shows a sequence of chords: C major, G7, C major, G7, and C major. The ninth staff (Berde) has a 'ff' marking at measure 83. The tempo/mood is 'grandioso'.

G

[illegible]

89 grandioso

Bis. 1 *ff*

Bis. 2 *ff*

Br. 1 *mf marc.* *ff*

Br. 2 *ff*

Br. 3 *ff*

E-Br. *mf*

Čelo *ff*

Bug. A E⁷ A E⁷ A G^{#7} *ff*

Berde *p* *ff*

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

Musical score for measures 95-99. The score is for a brass and woodwind ensemble. Measures 95-99 show a sequence of chords: C# (measures 95, 97, 99) and G#7 (measures 96, 98). The brass parts (Bis. 1, Bis. 2, Br. 1, Br. 2, Br. 3) play a melodic line with slurs and accents. The E-Br. part plays a sustained note. The Čelo part plays a rhythmic pattern. The Bug. part plays a rhythmic pattern. The Berde part plays a rhythmic pattern. The dynamics are marked *mf* (mezzo-forte) for measures 95-99.

100

H

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#

Detailed description of the musical score: The score is for measures 100 to 105. Measure 100 is marked with a rehearsal sign 'H'. The key signature has two sharps (F# and C#). The time signature is 4/4. The parts are: Bis. 1 (treble clef, eighth notes), Bis. 2 (treble clef, eighth notes), Br. 1 (treble clef, eighth notes), Br. 2 (treble clef, eighth notes), Br. 3 (treble clef, eighth notes), E-Br. (treble clef, half note), Čelo (bass clef, eighth notes), Bug. (treble clef, chords), and Berde (bass clef, eighth notes). Dynamics: *p* for Bis. 1, 2, 3, 4, 5; *mf marc.* for E-Br.; *pp* for Čelo; *p* for Bug. and Berde. Chord symbols G#7 and C# are shown above the Bug. part in measures 101 and 102 respectively.

106

poco rit..

Meno mosso

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

p espress.

p

Am G H

Detailed description of the musical score: The score is for measures 106 to 111. It features nine staves. The first four staves (Bis. 1, Bis. 2, Br. 1, Br. 2) are in treble clef. The fifth staff (Br. 3) is 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 'poco rit..' from measure 106 to 107, and 'Meno mosso' from measure 108 to 111. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The 'p' marking appears in measures 109 and 110. The 'espress.' marking appears in measures 109 and 110. The 'Am', 'G', and 'H' markings appear in measure 111.

112 **I** Quasi andante poco rit.

Bis. 1 *p dim.* *pp*

Bis. 2 *pp* *p dim.* *pp*

Br. 1 *p dim.* *pp*

Br. 2 *p dim.* *pp*

Br. 3 *p dim.* *pp*

E-Br. *p dim.* *pp*

Čelo *p dim.* *pp*

Bug. F G H *p dim.* *pp*

Berde *p dim.* *pp*

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

Bis. 1 *p espress.* *pp*

Bis. 2 *p espress.*

Br. 1 *p espress.*

Br. 2 *p espress.*

Br. 3 *p espress.*

E-Br.

Čelo *p* *pp*

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

Berde *p* *pp*

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

Bis. 1 *pp* *f* *tr*

Bis. 2 *pp* *f* *tr*

Br. 1 *pp* *f*

Br. 2 *pp* *f*

Br. 3 *pp* *f*

E-Br. *pp* *f*

Čelo *pp* *f*

Bug. *pp* *f* D⁷ D⁷ G G D⁷ D⁷ G G

Berde *pp* *f*

32

147

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

ff

tr

G G D⁷ D⁷ G G D⁷ D⁷ G⁷ G⁷

152

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

C G⁷ C C G D⁷ G⁷ G⁷ C G⁷

Detailed description of the musical score: The score is for measures 152 to 156. It features nine staves. The top three staves (Bis. 1, Bis. 2, Br. 1) contain complex melodic lines with many trills and grace notes. The middle three staves (Br. 2, Br. 3, E-Br.) have more rhythmic, eighth-note patterns. The bottom three staves (Čelo, Bug., Berde) provide harmonic support. The Bug. part is specifically marked with chords: C, G⁷, C, C, G, D⁷, G⁷, G⁷, C, G⁷. The Berde part consists of simple eighth-note patterns. The key signature is one sharp (F#).

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

f

p

f

p

G D⁷ Em Am **H7** Am **H7** Em **H7** Em G F[°]

O

Più mosso

168

Bis. 1

Bis. 2

Br. 1

Br. 2

Br. 3

E-Br.

Čelo

Bug.

Berde

dim.

pp

tr

pp

pp

pp

p espress.

dim.

p

dim.

pp

H7 Em H7 Em H7 Em

174 **poco a poco rit.**

Bis. 1 *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.

[illegible]

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

1. Andreis, J. (1975). *Povijest glazbe: Knjiga 2*. Zagreb: Liber; Mladost
2. Žmegač, V. (2009), *Majstori europske glazbe: Od baroka do sredine 20. stoljeća*, Matica Hrvatska, Zagreb

6. SAŽETAK

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

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

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

7. SUMMARY

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

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

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

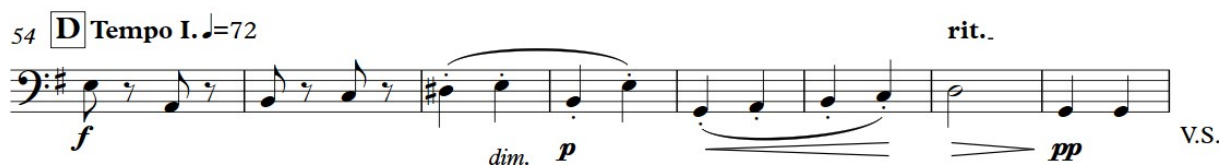
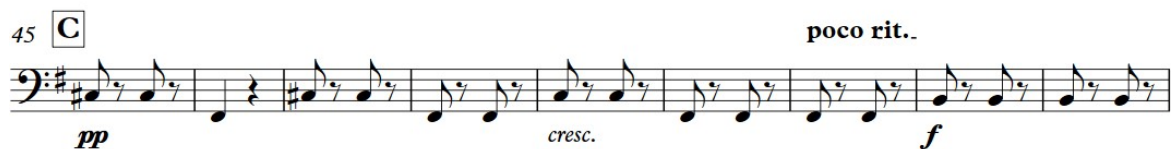
8. PRILOZI

Berde

Slavenski ples br.2 op.46

$\text{♩}=72$
Allegretto scherzando

Antonin Dvoržák
Transkripcija: A. Gašparović



V.S.

2

Berde

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

78

grandioso

86 **G**

94 grandioso

102 **H**

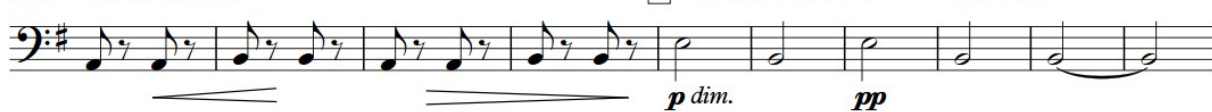
poco rit..



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)144 **L** grandioso

152

M163 **N** Meno mosso, quasi Tempo I.

poco rit..

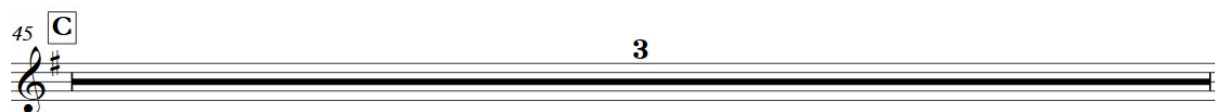
171 **O** Più mosso

poco a poco rit.



Slavenski ples br.2
op.46

Allegretto scherzando

Antonin Dvoržák
Transkripcija: A. Gašparović

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

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

62 **E** *tr*

69 **F** Piu mosso (Allegro vivo) 6 *pp* *p* *cresc.*

82 *grandioso* *ff* *ffz* **G** *p*

89

94 *grandioso* *ff* *mf*

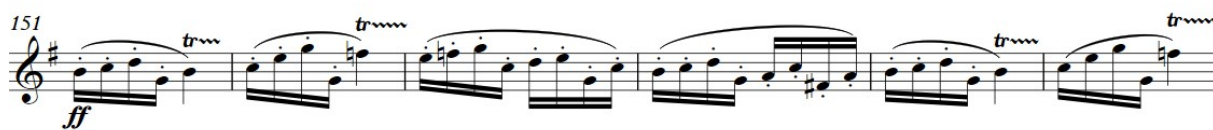
102 **H** *p* *poco rit.*

110 *Meno mosso* **I** Quasi andante *p dim.* *pp* *poco rit.*

120 *Allegretto scherzando, quasi Tempo I.* *p espress.* *rit.* *pp*

128 **J** in tempo136 **K** Più mosso (Allegro vivo)144 **L** grandioso

151

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

poco rit.

O Più mosso

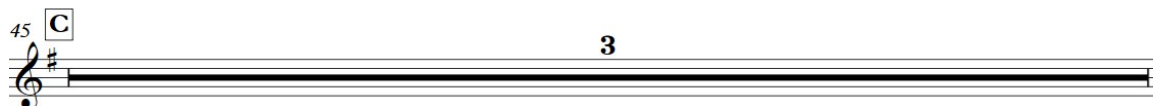
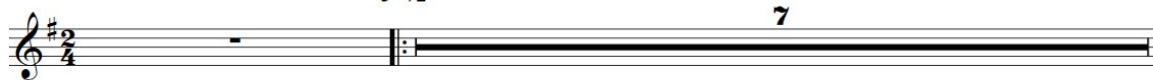
175 poco a poco rit.



Slavenski ples br.2
op.46Antonin Dvořák
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72



48 **poco rit..**

cresc. *f* *dim.*

54 **D** **Tempo I. ♩=72** **rit..**

f *dim.* *p* *pp*

62 **E**

tr *tr*

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

pp *p* *p*

79 **grandioso**

cresc. *ff* *ff*

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

ff *ff* *mf*

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

p *p* *p*

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

pp *p* *dim.* *pp*

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

p *espress.* *rit.*

128 **J** in tempo135 **K** Più mosso (Allegro vivo)144 **L** grandioso

151

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

175 poco a poco rit.



Slavenski ples br.2 op.46

Antonin Dvoržak
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72

f *p* *rit.* *pp*

Allegro vivo

♩=132

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

♩=132

p *cresc.* *marc.*

♩=132

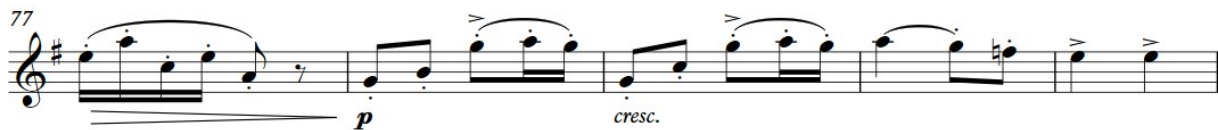
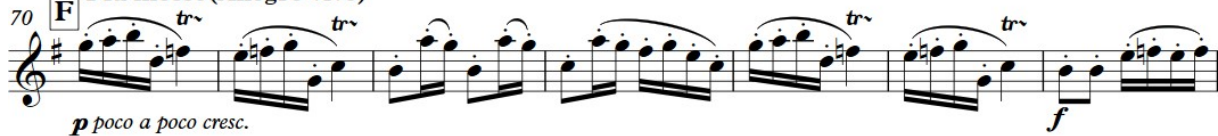
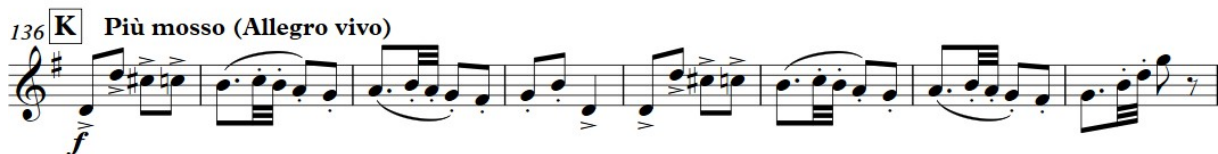
f *pp* *cresc.*

♩=72 Tempo I.

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

♩=72

p *espress.* *pp* V.S.

70 **F** Più mosso (Allegro vivo)82 **G** grandioso

144 **L** *grandioso*

ff

151 *tr*

157 **M**

p *cresc.*

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

ff *p* *dim.*

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

pp *dim.* *p* *pp*

Slavenski ples br.2 op.46

Antonin Dvořák
Transkripcija: A. Gašparović

Allegretto scherzando
♩=72

f *p*

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

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

23 *f* *ff*

29 **B** *fz* *p*

39 **C** *marc.* *cresc.* *f* *pp*

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

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

61 **E**

pp *p* *espress.* *pp*

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

p *poco a poco cresc.* *f*

77 *p* *cresc.*

82 *grandioso* **G** 8

ff *ffz*

94 *grandioso*

ff *mf*

102 **H** *poco rit.*

p

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

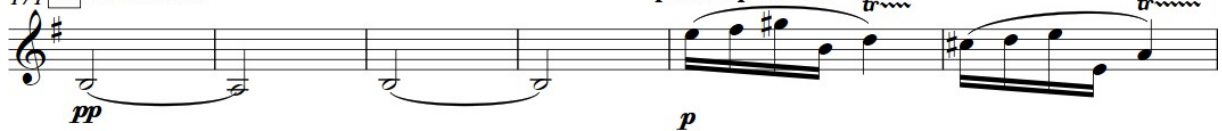
p *dim.* *pp*

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

p *espress.*

128 **J** in tempo136 **K** Più mosso (Allegro vivo)144 **L** grandioso

153

M163 **N** Meno mosso, quasi Tempo I.171 **O** Più mosso

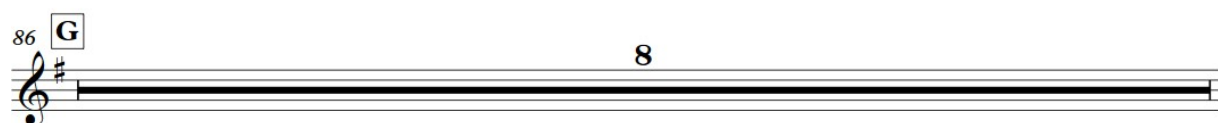
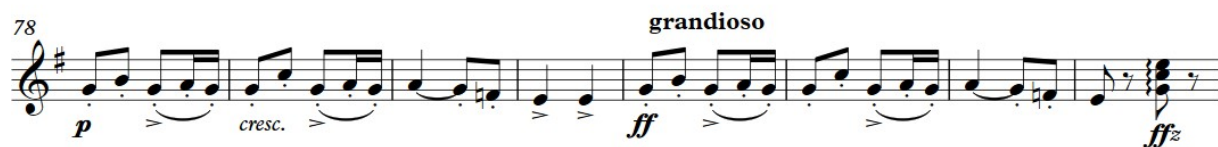
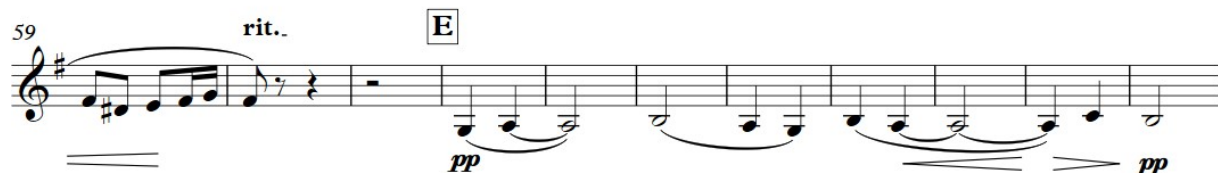
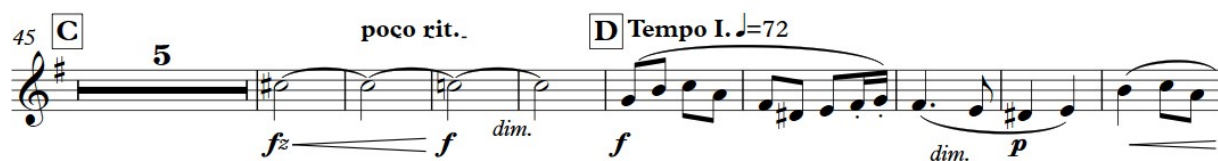
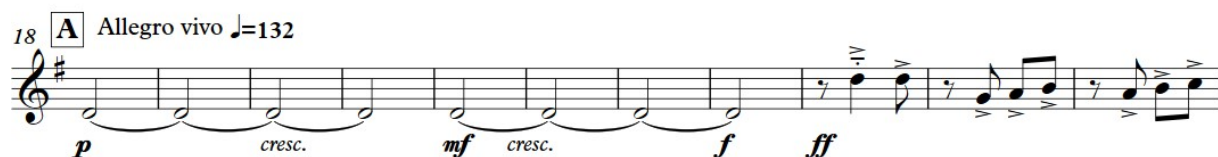
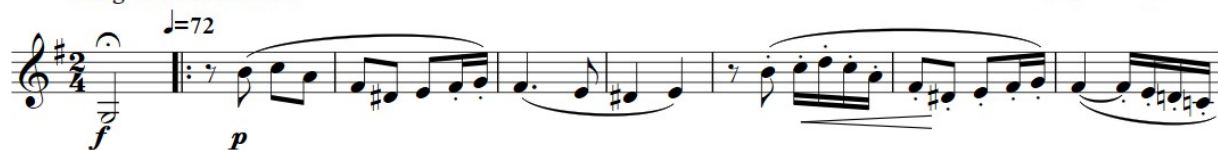
177

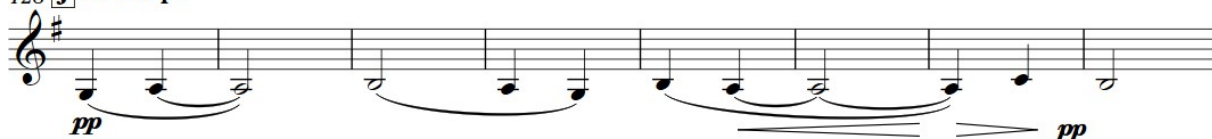


Slavenski ples br.2 op.46

Antonin Dvoržak
Transkripcija: A. Gašparović

Allegretto scherzando



94 **grandioso**102 **H**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)**144 **L** **grandioso**

153

M163 **N** **Meno mosso, quasi Tempo I.****poco rit.**

171 **O** Più mosso poco a poco rit.

pp *dim.* *pp*

Bugarija

Slavenski ples br.2 op.46

Allegretto scherzando

♩=72

Antonin Dvoržak
Transkripcija: A. Gašparović

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

53 [D] Tempo I. ♩=72 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)

Hd7 *E7* *Am*

78 *grandioso*

G7 *C* *G7* *C* *G7* *C* *Dm* *G7* *C*

86 **G**

E7 *A* *E7* *A* *E7* *A* *E7* *A*

p

94 *grandioso*

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

ff

102 **H**

p

poco rit..

110 *Meno mosso*

Am *G* *H* *F* *G* *H*

p *p dim.* *pp*

Quasi andante *poco rit..*

120 *Allegretto scherzando, quasi Tempo I.*

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

p

rit.

128 **J** in tempo

p *pp*

136 **K** Più mosso (Allegro vivo) *f* D⁷ D⁷ G G D⁷ D⁷ G G D⁷ D⁷ G G D⁷ D⁷ G G *f*

144 **L** grandioso *ff* D⁷ D⁷ G G D⁷ D⁷ G G D⁷ D⁷ G G D⁷ D⁷ G⁷ G⁷ C G⁷ C C *ff*

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. *f* Em Am **H7** Am **H7** Em **H7** Em G F[♯]° **H7** Em **H7** Em **H7** Em *p* *dim.* poco rit..

171 **O** Più mosso *pp* 4 poco a poco rit. 3

Čelo

Slavenski ples br.2 op.46

Antonin Dvořák
Transkripcija: A. Gašparović

Allegretto scherzando

♩=72



9



Allegro vivo

18



24



29



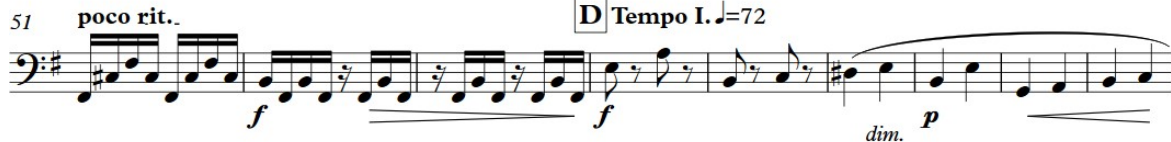
34



45



51



60



V.S.

2

Čelo

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

79

grandioso

86 **G**

94

grandioso

102 **H**

108

poco rit..

Meno mosso

114 **I** Quasi andante

poco rit..



120 Allegretto scherzando, quasi Tempo I.

rit..

128 **J** in tempo

136 **K** Più mosso (Allegro vivo)



144 **L** grandioso



153

M



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



168

O Più mosso



175 poco a poco rit.



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** **fz** *cresc.*

45 **C** **pp**

49 **poco rit.** **f**

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

62 **E**

p espress. *pp*

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

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

80 **grandioso**

ff *ffz*

86 **G**

p *mf*

94 **grandioso**

102 **H**

mf marc. *poco rit..*

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

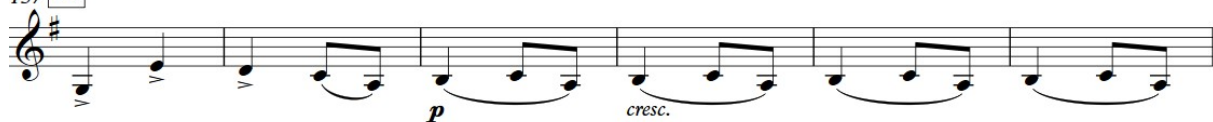
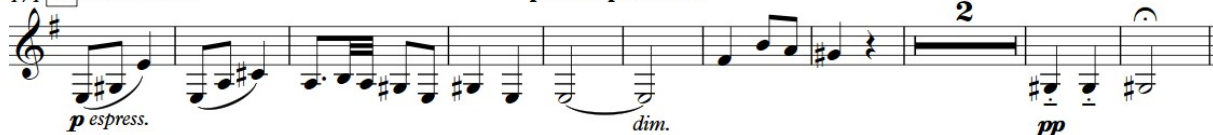
p espress. *p dim.* *pp*

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

p *pp*

128 **J** in tempo

p espress. *pp*

136 **K** Più mosso (Allegro vivo)143 **L** grandioso157 **M**163 **N** Meno mosso, quasi Tempo I.171 **O** Più mosso

Allegretto scherzando

Flauto I.

Flauto II.
(Fl. piccolo)

Oboi I. II.

Clarineti I. II. A

Fagotti I. II.

I. II.
Corni F
III. IV.

Trombe I. II. F

I. II.
Tromboni
III.

Timpani E, H

Piatti

Gran Cassa

Triangolo

Allegretto scherzando

I.
Violini

II.

Viole

Violoncelli

Contrabassi

15 rit.

Fl. I. *pp*

Fl. II. *pp*

Ob. I. II. *pp*

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

Gr. Cassa

Trgl. *pp*

I. *pp*

Viol. II. *pp*

Vle *cresc.* *pp*

Vcl. *cresc.* *pp*

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

Cor. F. *p* *cresc.* *mf* *cresc.*

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

Trbe. I. II. F

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

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

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

Timp. E, H *E muta in D*

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

Gr. Cassa

Trgl.

Allegro vivo

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

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

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

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

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

25 *grandioso* 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 8

I. *f* *ff*

Viol. *f* *ff*

II. *f* *ff*

Vle *f* *ff*

Vcl. *f* *ff*

Ch. *f* *ff*

40

Fl. I. I.

Fl. I. II.

Ob. I. I. II.

Cl. I. I. II. A

Fag. I. 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.

marc.

cresc.

arco

cresc.

C
tranquillo
45

Fl. I. 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.

tranquillo

I.
Viol.

II.

Vle

Vcl.

Ch.

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.

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*

Vel. *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

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

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

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

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

Piatti

Gr. Cassa

Trgl.

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*

82

65 rit.

Fl. I. I.

Fl. II.

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

Cl. I. II. A a2

Fag. I. II.

I. II. Cor. F a2

III. IV.

Trbe I. II. F

I. II. Trbni

III.

Timp. E, H

Piatti

Gr. Cassa

Trgl.

I. Viol. trm rit. pp trm

II. Viol. trm pp trm

Vle pp

Vel. pp

Cb. pp

E Più mosso (Allegro vivo)

70 *trm* *trm* *trm*

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

Fl. I.

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

Cl. I. II. A *marc.*

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

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

Cor. F

III. IV.

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

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

Trbni

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. II.

Vle *mf marc.* *poco a poco cresc.* *fz*

Vcl. *marc.* *fz*

Cb. *p poco a poco cresc.*

75 *trm*

Fl. picc. *f* *cresc.*

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

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

Cl. I. II. A *p_{a2}* *cresc.*

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

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

Cor. F *f* *p* *cresc.*

III. IV. *f* *p* *cresc.*

Trbe I. II. F *a2* *f* *p* *cresc.*

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

Trbni *f* *p* *cresc.*

III. *f* *p* *cresc.*

Timp. E, H

Piatti

Gr. Cassa

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

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

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

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

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

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

arco

85 F

Fl.picc. *ffz*

Fl.I. *ffz*

Ob.I.II. *ffz*

Cl.I.II.A *a2 ffz*

Fag.I.II. *ffz*

I.II. *p*

Cor.F *p*

III.IV. *p*

Trbe I.II.F *a2 p*

I.II. *p*

Trbni *p*

III. *p*

Timp.E,H *pp*

Piatti *Solo pp*

Gr. Cassa *pp*

Trgl. *pp*

I. *p*

Viol. *pizz.*

II. *p*

Vle *p*

Vcl. *p*

Cb. *p*

88

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.

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

III.

Timp. E, H

Piatti

Gr. Cassa

Trgl.

I. Viol. *ten. sul G pp*

II.

Vle *mf marc. p*

Vcl. *pp*

Cb. *pp*

105 *poco rit.*

Fl. picc.

Fl. I.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.

Cor. F

III. IV.

Trbe I. II. F

I. II.

Trbni

III.

Timp. E, H

Piatti

Gr. Cassa

Trgl.

I.

Viol.

II.

Vle

Vcl.

Cb.

poco rit.

Detailed description of the musical score: The score is for measures 105 through 109. It is written for a full orchestra. The woodwind section includes Piccolo Flute (Fl. picc.), Flute I (Fl. I.), Oboe I and II (Ob. I. II.), Clarinet I and II A (Cl. I. II. A), Bassoon I and II (Fag. I. II.), Cor Anglais I and II (Cor. F), and Trumpets I and II (Trbni I. II.). The brass section includes Horns I, II, III, and IV (I. II., III. IV.), Trombones I and II (Trbe I. II. F), and Tuba (Cb.). The percussion section includes 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 score begins at measure 105 with a 'poco rit.' marking. The key signature is one sharp (F#). The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The brass section provides harmonic support with sustained chords and moving lines. The percussion section is mostly silent, with some activity in the triangle and cymbals. The score ends at measure 109 with a final 'poco rit.' marking.

Meno mosso

110

Fl. picc.

Fl. I.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Soli

p espress.

a2

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

[illegible]

rit. I in tempo *tr* 130

Fl. picc. *pp*

Fl. I. II. *pp*

Ob. I. II. *pp*

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

Fag. I. II. *pp*

I. II. *[pp]*

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

III. IV. *pp*

Trbn I. II. F *pp*

I. II. *pp*

Trbn I. *pp*

III. *pp*

E muta in D

Imp. E, H

Piatti

Gr. Cassa

Trgl.

rit. in tempo *tr*

I. *[pp]*

Viol. I. *[pp]*

II. *[pp]*

Vle *[p] espress.*

Vcl. *[pp]*

Cb. *[pp]* *pizz.*

Fl. picc. *trill* *ritard.* 135 *trill*
 Fl. I.
 Ob. I. II. *trill*
 Cl. I. II. A *pp*
 Fag. I. II. *pp* *a2*
 I. II. *a2*
 Cor. F *pp*
 III. IV. *pp*
 Trbe I. II. F
 I. II. *pp*
 Trbni *pp*
 III. *pp*
 Timp. D, H
 Piatti
 Gr. Cassa
 Trgl.
 I. *trill* *ritard.* *trill*
 Viol. II. *trill* *pp* *trill*
 Vle *pp*
 Vol. *pp*
 Cb. *pp*

97

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.

150

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

Meno mosso, quasi Tempo I. 165

Fl. picc.

Fl. I.

Ob. I. II.

Cl. I. II. A

Fag. I. II.

I. II.
Cor. F

III. IV.

Trbe I. II. F

I. II.
Trbni

III. IV.

Timp. D, H

Piatti

Gr. Cassa

Trgl.

D muta in E

Meno mosso, quasi Tempo I.

I.
Viol.

II.

Vle

Vcl.

Cb.

14. 7. 1878