

# PRIREĐIVANJE ZA TAMBURAŠKI ORKESTAR SLAVENSKOG PLESA BR. 8 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  
DIPLOMSKI STUDIJ TAMBURAŠKO UMIJEĆE

IVAN KARADŽA

**PRIREĐIVANJE ZA TAMBURAŠKI  
ORKESTAR SLAVENSKOG PLESA BR. 8,  
OP. 46 A. DVOŘÁKA**

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Potpis

\_\_\_\_\_

# 1. UVOD

Antonín Dvořák jedan je od najutjecajnijih skladatelja 19. stoljeća podrijetlom iz Češke. Uz Bedřicha Smetanu, predstavnik je češkog nacionalnog stila te njihovog folklorne tradicije i kulture. Komponirao je razne glazbene forme, ali posebno su uspješna bila njegova zborna djela, opere te instrumentalna glazba s kojom je ostvario svjetsku slavu. Jedno od njegovih najznačajnijih i najpoznatijih djela su dvije zbirke Slavenskih plesova op. 46 i op. 72 napisane prvotno za klavir četveroručno, a nešto kasnije i za simfonijski orkestar aranžirane od samog skladatelja. Svaka zbirka se sastoji od osam plesova karakterističnih po svojem folklornom ritmu vezanim uz češku kulturu, ali i uz kulturu drugih slavenskih zemalja poput Srbije, Poljske i Ukrajine. Slavenski plesovi se i danas nerijetko nalaze na repertoaru najboljih svjetskih orkestara.

Slavenski ples br. 8, op. 46 je jedan od najpoznatijih i najizvođenijih plesova obje zbirke. Ideju za ovaj ples Dvořák je pronašao u poznatom češkom plesu zvanom *Furiant* koji je karakterističan po svojem brzom tempu i trodobnoj mjeri.

U ovom radu ćemo pronaći transkripciju ovog plesa priređenu za tamburaški orkestar. Izazov predstavlja relativno malen broj dionica tamburaškog orkestra spram simfonijskog te naravno bogatstvo boje i opsega simfonijskog orkestra kojeg treba dočarati nešto skromniji tamburaški orkestar. Uz izuzetno dobro poznavanje tamburaških instrumenata važno je prepoznati i kvalitete simfonijskih instrumenata te to što bolje spojiti u jednu smislenu cjelinu.

Tambure su žičani trzalački instrumenti načinjeni od drveta te su karakteristične za podneblja Slavonije i Srijema. Ova transkripcija pomoći će u obogaćivanju tamburaške orkestralne literature.

## 2. O SKLADATELJU I SKLADBI

### 2.1. BIOGRAFIJA SKLADATELJA

Antonín Leopold Dvořák jest češki kompozitor rođen u Nelahozevesu na Vltavi nedaleko od Praga 08. rujna 1841. godine kao najstariji sin seoskog mesara i gostioničara. Iako je trebao preuzeti posao od oca, mladog Dvořáka je više zanimala glazba te je počeo učiti svirati violinu, tada popularno glazbalo u području Bohemije, kod učitelja Josefa Spitzza. „U šesnaestoj godini (1857.) otišao je u Prag i upisao se u Orguljašku školu, čuvenu zbog odličnih nastavnika. Tu je kroz dvije godine trebao savladati nauku o harmoniji, kontrapunkt strogog i slobodnog stila, nauku o oblicima, vještinu sviranja na orguljama, improvizaciju i dr.“ (Kovačević, 1971; str. 494). Zbog oskudnih materijalnih izvora, ali i gradiva kojeg su ga podučavali, Dvořák počinje svirati violu u orkestru Udruženja sv. Cecilije gdje spoznaje djela ranih romantičara te Wagnera. 1859. završava sa školovanjem te biva prepušten sam sebi. Unatoč lošijoj financijskoj situaciji Dvořák pronalazi vremena, između davanja privatnih sati i sviranja u orkestru, za komponiranje. Dvije godine nakon toga u praško Narodno kazalište vraća se Bedrich Smetana na mjesto direktora te se zalaže za nova strujanja u glazbi pod nazivom – novoromantizam. Usprkos žestokih okršaja vezanih uz pravac mlade i nacionalno obojene češke kulture svi se zalažu za stvaranje češkog narodnog kazališta kao centra i rasadnika češke drame i opere. Slušajući glazbu Wagnera i njemačkog kazališta Dvořák dobiva inspiraciju za pisanjem opere te tako nastaje njegova prva opera pod nazivom *Alfred* (neizvedena za njegova života). Puno veći uspjeh u češkom kulturnom životu doživjela je njegova druga opera *Kral a uhřir* nastala 1874. godine. „Međutim, Dvořák je već bio prodro u javnost drugim jednim djelom, *Himnusom* op. 37 za mješoviti zbor i orkestar, na dva odlomka iz lirske epske poeme V. Haleka *Dedicove Bile Hory*. Oduševljen patriotski obojenim stihovima, Dvořák je progovorio svojim osobnim glazbenim jezikom, pa je *Himnus* 1873. u izvođenju impozantnog zbora *Hlahola* (300 pjevača i veliki simfonijski orkestar) pod vodstvom Dvořákovog prijatelja Bendla doživio spontani uspjeh. Sa *Himnusom* Dvořák ulazi u drugu etapu svog stvaralaštva“ (Kovačević, 1971; str. 494). U drugoj etapi se gotovo potpuno posvećuje narodnoj poeziji Češke, ali i drugih susjednih zemalja. 1873. godine dobiva austrijsku stipendiju te se počinje intenzivno družiti s još jednim velikanom europske glazbe, Johannesom Brahmsom. Djelom *Moravske dvojzpevy* (dua za ženske glasove u pratnji klavira) se predstavlja svjetskoj publici. „Sklada Stabat Mater i Zvuke

iz Moravske koji su očarali Johannesu Brahmsa te on naređuje svojem izdavaču Fritzu Simrocku da ih objavi“ (Chabenat, 2008; str. 19). Otada se intenzivnije počinje razvijati poslovni odnos između Dvořáka i Simrocka. Usporedno s poslovnim odnosom razvija se Dvořák i kao umjetnik pa nastaju izrazito popularna djela poput *Stabat mater* za solista, zbor i orkestar 1877. godine. Sljedeće godine Dvořák sklada svoju čuvenu prvu zbirku Slavenskih plesova koje je zamislio prvotno za klavir četveroručno, a nedugo zatim ih je orkestrirao za veliki simfonijski orkestar. Tada, ali i sada Slavenski plesovi predstavljaju jedno od najpopularnijih djela svjetske orkestralne literature. Prema Kovačeviću (1971) Dvořákova djela postaju popularna diljem svijeta jednim dijelom zbog suradnje s izdavačem Simrockom. Postaje iznimno cijenjen u Americi i Engleskoj te dirigira u dvoranama Londona i doživljava golemo poštovanje publike zbog svojih uspješnih djela. 1886. godine Dvořák sklada drugu zbirku od osam Slavenskih pjesama za klavir četveroručno. „Kao i u prvoj seriji teme nisu citati narodnih melodija nego ideje vlastite autorove invencije. Njihova obrada je suptilnija, harmonijski bogatija. U njima nema one eruptivne snage i bujne radosti kojom se odlikuje prva serija. To djelo zrelog čovjeka, sklonog kontemplaciji, kao da je ogrnuto prozirnim velom tihe melankolije“ (Kovačević, 1971; str. 495). Ubrzo nakon izdanja za klavir, Dvořák i ovu zbirku orkestrira za veliki simfonijski orkestar. U godinama nakon Slavenskih plesova doživljava mnoštvo uspjeha s djelima poput Klavirskog kvinteta u A . duru, Četvrte simfonije u G – duru, Requijama za solistu, zbor i orkestar. Postaje profesor kompozicije na Praškom konzervatorijumu te biva izabran za počasnog doktora Univerziteta u Cambridgeu i Pragu. Zbog velikih poslovnih obaveza i putovanja po gradovima Europe komponiranje nerijetko pada u drugi plan. U posljednjoj etapi svojega stvaralaštva Dvořák se okreće nekom novom glazbenom izričaju. „Već u uvertiri Husitska naslućuje se kao podloga muzičke inspiracije vanmuzički elemenat, neka vrsta nepisanog programa koji upravlja razvojem oblika i njegovim zvučnim talasanjem. Tu je Dvořák na putu prema simfonijskoj poemi, kojoj se posvećuje pri kraju svoga stvaralaštva“ (Kovačević, 1971; str. 495). Kako je bio popularan odavno na američkom tlu, uskoro je dobio ponudu na položaju ravnatelja Nacionalne glazbene akademije u New Yorku što je naposljetku i prihvatio. Ondje se upoznaje s melodijskim i ritmičkim karakteristikama crnačkih i indijanskih pjesama. Američki period je za njega bio iznimno plodan u komponiranju pa je tako ondje napisao neka svoja kapitalna djela kao što je Simfonija u e – molu Iz novoga svijeta, gudački kvartet u F – duru, Biblicke pjesni, koncert za violončelo i orkestar u h – molu te sonatina za violinu i klavir u G – duru. „Deveta simfonija nastala je u New Yorku, uzor joj je češka glazba, no preuzima američke utjecaje; Dvořák, doduše, ne primjenjuje nikakve indijanske ili američke melodije, nego piše u duhu ovih američkih



pjesama“ (Michels, 2006; str. 495). Nadalje, 1895. godine vraća se u domovinu gdje ponovno postaje profesor kompozicije, a nedugo zatim i rektor Praškog konzervatorijuma. „Gudački kvarteti u As – duru i u G – duru, njegovi možda najličniji, najsavršeniji kvarteti, napisani odmah nakon povratka u domovinu, ujedno su posljednje kompozicije iz oblasti apsolutne muzike koje je Dvořák napisao. Otada se posvećuje isključivo operi i programskoj muzici“ (Kovačević, 1971; str. 495). Pred kraj svog života napisao je još pet simfonijskih poema (Vodnik, Polednice, Zlaty kolovrat, Holoubek i Pisen bohatyrska) i tri opere (Čert a Kača, Rusalka i Armida) čime završava svoj bogati glazbeni opus. „Njega je u prvom redu privlačio muzički (i ne samo muzički) folklor njegove zemlje; no on je u svoj široki interes obuhvatio narodno stvaranje i ostalih slavenskih naroda, o čemu, primjerice, svjedoče Slavenski plesovi. Ali – ovo je za Dvořáka veoma značajno – on skoro nikada nije posezao za gotovim citatima iz folkloru. On se najprije udubljavao u obilježja narodnih tvorevina, a zatim je, redovito uspješno, nastojao stvoriti melodije koje će i melodijskim i latentno-harmonijskim i ritmičkim osobinama pripadati proučenom folklornom području“ (Kovačević, 1971; str. 495). Dvořák je utemeljitelj češke simfonijske, koncertantne, komorne i oratorijske glazbe. Preminuo je 01. svibnja 1904. godine u Pragu od moždanog udara.



SLIKA 1: Antonín Leopold Dvořák  
Prema:

[https://hr.wikipedia.org/wiki/Anton%C3%ADn\\_Dvo%C5%99%C3%A1k#/media/Datoteka:Dvorak1.jpg](https://hr.wikipedia.org/wiki/Anton%C3%ADn_Dvo%C5%99%C3%A1k#/media/Datoteka:Dvorak1.jpg)

## 2.2. SLAVENSKI PLESOVI

Slavenski plesovi su zbirka od šesnaest skladbi koje je skladao Antonín Dvořák 1878. i 1886. godine. Slavenski plesovi pripadaju najpoznatijim Dvořákovim djelima skladanima za glasovir četveroručno, prije nego što ih je skladatelj preradio za orkestar na zahtjev njemačkog izdavača Fritza Simrocka. Simrock je nakon izdavanja skladbe *Zvuci iz Moravske* odmah tražio od Dvořáka nove skladbe. Nakon velikog uspjeha *Mađarskih plesova* Johanna Brahmsa među amaterskim glazbenicima Simrock je prepoznao što publika voli i želi te je predložio Dvořáku kakve skladbe da napiše. Nadahnuti *Mađarskim plesovima* Johanna Brahmsa, Slavenski plesovi su sabrani u dva niza od osam plesova koji nisu povezani ni tematskom građom ni tonalitetom. Brahmsove plesove Dvořák je uzeo samo kao model, postoje bitne razlike između ta dva djela. Brahms je za svoje plesove iskoristio već postojeće mađarske narodne melodije dok je Dvořák koristio samo karakteristične ritmove slavenske folklorne glazbe. Melodije su bile potpuno njegove. Nedugo nakon što ga je Brahms preporučio Simrocku Slavenski plesovi su postali izrazito popularni diljem Njemačke, a nakon toga i diljem cijelog svijeta pa su tako bili izvođeni u eminentnim koncertnim dvoranama i gradovima poput Dresdena, Hamburga, Nice, Berlina, Londona, New Yorka, Bostona te dakako Praga.



SLIKA 2: Naslovna stranica partiture za klavir četveroručno (op. 46)

Prema: <http://hz.imslp.info/files/imglnks/usimg/4/4e/IMSLP157870-SIBLEY1802.17532.6706-39087011344316score.pdf>

Prva zbirka od osam plesova (op. 46) nastala je 1878. godine pod nazivima: br. 1 u C – duru (*Furiant*), br. 2 u E – molu (*Dumka*), br. 3 u As – duru (*Polka*), br. 4 u F – duru (*Sousedská*), br. 5 u A – duru (*Skočná*), br. 6 u D – duru (*Sousedská*), br. 7 u C – molu (*Skočná*) i br. 8 u G – molu (*Furiant*). U ovoj zbirci plesova prevladavaju motivi iz čeških narodnih plesova osim plesa br. 2 koji je nastao prema motivima ukrajinske dumke. Nakon ogromnog uspjeha prve zbirke plesova Simrock nagovara Dvořáka na novu zbirku, međutim potonji je oklijevao jer je smatrao da je skladati istu stvar dva puta zaista teško. Simrock nije odustajao te je Dvořák nakon osam godina počeo pisati novu seriju plesova.



SLIKA 2: Naslovna stranica partiture za orkestar (op. 72)  
 Prema: <http://hz.imslp.info/files/imglnks/usimg/e/e7/IMSLP225700-SIBLEY1802.17317.f70d-39087009471055score.pdf>

Za razliku od prve zbirke plesova koji su odicali radošću i zadovoljstvom, u drugoj imamo razna raspoloženja koja se protežu od melankolične atmosfere pa do pomalo i divlje. U drugoj zbirci nailazimo na karakteristične forme i ritmove drugih slavenskih zemalja poput Srbije, Poljske i Ukrajine. Op. 72 nastao je 1886. godine također od osam plesova pod nazivima: br. 1 (9) u H – duru (*Odzemek*), br. 2 (10) u E – molu (*Starodávnyj*), br. 3 (11) u F – duru (*Skočná*), br. 4 (12) u Des – duru (*Dumka*), br. 5 (13) u B – molu (*Špacírka*), br. 6 (14) u B – duru (*Starodávnyj*), br. 7 (15) u C – duru (*Kolo*) i br. 8 (16) u As – duru (*Sousedská*). „Te kratke skladbe duboko izvorne, kontrastne po ugođaju i bogato raznolike u slikama, koje dočaravaju,

istodobno su i poučne za Dvořákov pogled na nacionalni pravac u glazbi. On se osjećao Čehom, pisao češku glazbu, ali nije izgubio iz vida slavenstvo kao nov, širok pojam, kao kompleks nove umjetničke vitalnosti, koja je u tadašnji razvoj europske glazbe već bila unijela neobično dalekosežne, značajne elemente“ (Andreis, 1989; str. 26). Upravo ta otvorenost prema drugim narodima i njihovim posebnostima, prije svega njihovom karakterističnom ritmu u folkloru, predstavlja Dvořákovu genijalnost i posebnost. Iako su plesovi nastali na temelju narodnih plesnih ritmova te zapisani prvotno za klavir četveroručno, nakon orkestracije postali su sastavni dio orkestralnog repertoara svih simfonijskih orkestara diljem svijeta. Orkestraciju za Slavske plesove napisao je za sljedeće instrumente: piccolo, dvije flaute, dvije oboe, dva klarineta, dva fagota, četiri roga, dvije trube, tri trombona, timpane, cimbala, bas bubanj, triangl, violine, viole, violončela te kontrabase.

8.

Presto.

Presto. 8051

SLIKA 3: Raspored dionica Slavskeg plesa br. 8, op. 46 u originalnoj partituri  
 Prema: <http://hz.imslp.info/files/imglnks/usimg/3/37/IMSLP225698-SIBLEY1802.17317.a03c-39087009471030score.pdf>

### 2.3. SLAVENSKI PLES BR. 8, OP. 46

Slavenski ples br. 8 napisan je u g – molu u tempu *Presto* i predstavlja osmi ples u prvoj zbirci Dvořákových plesova. Jedan je od najpopularnijih i najizvođenijih plesova. Dvořáku je inspiracija za ovaj ples bio češki brzi vatreni ples zvan *Furiant*. *Furiant* je ples za u  $\frac{3}{4}$  mjeri s karakterističnim ritmom hemiole<sup>1</sup>.



SLIKA 4: Primjer hemiole na samom početku skladbe.

Prema: <http://hz.imslp.info/files/imglnks/usimg/4/4e/IMSLP157870-SIBLEY1802.17532.6706-39087011344316score.pdf>



SLIKA 5: Drugi primjer hemiole na početku Code

Prema: <http://hz.imslp.info/files/imglnks/usimg/4/4e/IMSLP157870-SIBLEY1802.17532.6706-39087011344316score.pdf>

Ovaj ples je skladan u formi ronda te tema<sup>2</sup> traje osam taktova. Glavna karakteristika teme jest kontrast. Kontrastno je to što se u prva četiri takta tema pojavljuje u molu, a zatim gotovo isto u duru. Nadalje, tema se pojavljuje za veliku tercu niže u gornjim glasovima, ali ovaj puta u pratnji valcera. U srednjem dijelu se napetost smiruje te melodija u G – duru u piccolu podsjeća na pastirsku idilu koja ubrzo biva prekinuta ponavljanjem glavne teme. Svi ti dijelovi se u nastavku ponavljaju te dolazimo do Code u kojoj tema modulira<sup>3</sup> više puta za pola

<sup>1</sup> Hemiola je glazbeni termin koji opisuje ritamsku grupu koja, primjerice, u trodobnoj mjeri ima puls na dva.

<sup>2</sup> Tema je prikazana na slici br. 4.

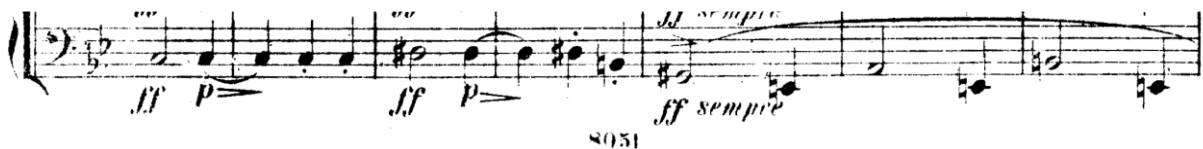
<sup>3</sup> Primjer modulacija je na slici br. 5.





### 3. PROBLEMATIKA TRANSKRIPCIJE

Svako transkribiranje iz originalne zamisli u neki drugi sastav vuče za sobom određene probleme. Prvi takav problem u slučaju transkripcije iz simfonijskog u tamburaški orkestar jest broj dionica. Simfonijski orkestar je mnogo bogatiji instrumentarijem negoli tamburaški. Osim po broju dionica razlikuju se i po bogatstvu boja i opsega. Simfonijski orkestar je sastavljen od drvenih i limenih puhača, udaraljki i gudača. Tamburaški orkestar je sastavljen od šest različitih instrumenata koji se neznatno razlikuju svojom bojom, ali veoma svojim opsegom. U originalnoj partituri najviši ton je g4, a najniži E kontra. Razlika u opsegu je veća od šest oktava i tu se javlja teškoća u transkribiranju ovog djela jer je najniži ton berde Fis kontra.



SLIKA 7: Detalj iz dionice basa u originalnoj partituri.

Prema: <http://hz.imslp.info/files/imglnks/usimg/3/37/IMSLP225698-SIBLEY1802.17317.a03c-39087009471030score.pdf>



SLIKA 8: Detalj iz transkripcije. (Obratiti pozornost na frazu koja je premještena za oktavu više zbog nedostatka opsega)

Kao što je već navedeno, imamo problem i s premalim brojem tamburaških instrumenata pa često jedan tamburaški instrument zamjenjuje više simfonijskih. Najbolji takav primjer se očituje u dionici bugarije koja zamjenjuje skoro sve limene puhače koji imaju ulogu pratnje u gotovo cijeloj skladbi.



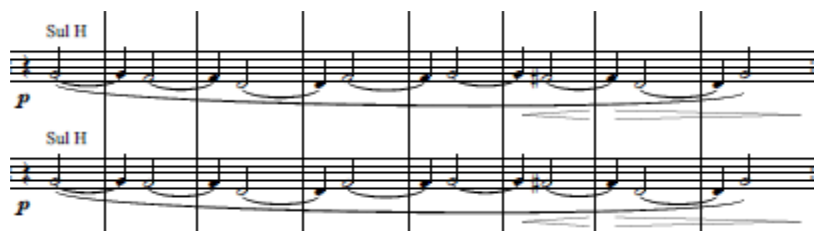
SLIKA 9: Dionice limenih puhača na početku skladbe.

Prema: <http://hz.imslp.info/files/imglnks/usimg/3/37/IMSLP225698-SIBLEY1802.17317.a03c-39087009471030score.pdf>



SLIKA 10: Dionica bugarije na početku transkripcije.

Nadalje, rasporediti dionice iz simfonijskog u tamburaški orkestar je izuzetno zahtjevno i ne može se reći da postoji jedinstveno rješenje već se mora doskočiti svakoj partituri ili situaciji u toku skladbe na različite načine. Međutim, vrlo je jasno za neke dionice poput berde koja svira dionicu kontrabasa, flaute koju sviraju bisernice ponajviše zbog svojeg opsega, ali i boje. Nerijetko dionice bisernice obuhvaćaju i dionice trube, oboe ili klarineta, a dionice bračeva dionice violina. Tamburaško čelo svira dionice violončela ili fagota, a E brač preuzima ulogu viole iz simfonijskog orkestra. Od proširenih tehnika sviranja korišten je *sul H<sup>4</sup>* u dionicama bračeva 1 i 2.



SLIKA 11: Detalj iz transkripcije gdje bračevi sviraju samo na trećoj žici.

<sup>4</sup> *Sul H* je tehnika sviranja samo na trećoj žici bračeva.



SLIKA 12: Dionice iz originalne partiture. (Obratiti pozornost na dionice drvenih puhača i gudača)

Prema: <http://hz.imslp.info/files/imglnks/usimg/3/37/IMSLP225698-SIBLEY1802.17317.a03c-39087009471030score.pdf>

SLIKA 13: Dionice iz partiture za tamburaški orkestar. (Obratiti pozornost na bisernice i bračeve koji sviraju dionice drvenih puhača, odnosno gudača)

#### **4. TRANSKRIPCIJA SLAVENSKOG PLESA BR. 8, OP 46 A. DVOŘÁKA**

# Slavenski ples br. 8 op. 46

A. Dvořák  
Priradio za tamb. orkestar: Ivan Karadža

$\text{♩} = 240$   
**Presto**

Bisernica 1 *ff* *p*  
 Bisernica 2 *ff* *p*  
 Bisernica 3 *ff*  
 Brač 1 *ff* *p* Sul H  
 Brač 2 *ff* *p* Sul H  
 Brač 3 *ff*  
 E brač *ff*  
 Čelo *ff* *p*  
 Bugarija *ff* *p*  
 Berde *ff* *p*

Chord symbols for Čelo and Bugarija:  
 Gm F#° Gm F#° Gm G F#° G A°7 F7 Bb/F A°7 D/F# Gm  
 Gm D/F# Gm D/F# Gm G D/F# G F#° G F#° G D7/A G/B D7/A G/B

Bis 1 *ff* *p*  
 Bis 2 *ff*  
 Bis 3 *ff*  
 Brač 1 *ff* *p*  
 Brač 2 *ff* *p*  
 Brač 3 *ff* *p*  
 E brač *ff*  
 Čelo *ff* *p*  
 Bug *ff* *pp*  
 Berde *ff* *p*

Chord symbols for Čelo and Bug:  
 Gm D/F# Gm D/F# Gm G D/F# G F#° G F#° G D7/A G/B D7/A G/B

33

Bis 1 *ff* > *p* *ff* > *p* *fp*

Bis 2 *ff* > *p* *ff* > *p* *fp*

Bis 3 *ff* > *p* *ff* > *p*

Brač 1 *ff* > *p* *ff* > *p* *p* *sf* *fp* *sf*

Brač 2 *ff* > *p* *ff* > *p* *p* *sf* *fp* *sf*

Brač 3 *ff* > *p* *ff* > *p* *p*

E brač *ff* > *p* *ff* > *p* *p*

Čelo *ff* > *p* *ff* > *p* *p* *sf* *fp* *sf*

Bug *ff* > *p* *pp* *ff* > *p*

Berde *ff* > *p* *ff* > *p* *p* *sf*

*Cm/G* *Aø7* *Dm/F* *F7* *Bb/F* *Cm/G* *Aø7* *Dm/F* *F7* *Bb/F*

49

Bis 1 *sf* *p* *f*

Bis 2 *sf* *p* *f*

Bis 3 *sf* *p* *f*

Brač 1 *fp* *f*

Brač 2 *fp* *f*

Brač 3 *fp* *f*

E brač *fp* *f*

Čelo *fp* *sf* *fp* *sf* *f*

Bug *fp* *fp* *fp* *fp* *p* *f*

Berde *sf* *sf* *p* *f*

*Bb* *C°/Bb* *Bb* *C°/Bb* *Bb* *C°/Bb* *Bb* *C°/Bb* *Bb*

65

ff *dim.* *pp*

ff *dim.* *pp*

ff *dim.* *pp*

ff *dim.*

ff *dim.*

ff *dim.* *p*

ff *dim.* *p* *pp*

ff *dim.* *p*

Gm D/F# Gm D/F# Gm G D/F# G D/F# G D/F# G D/F# G

ff *dim.* *p*

81

*p*

*pp* *pp*

*pp* *pp*

*pp* *pp*

*pp* *pp*

*pp*

97

Bis 1 *dim.* *pp* *p*  
 Bis 2 *p*  
 Bis 3 *p*  
 Brač 1 *p*  
 Brač 2  
 Brač 3  
 E brač *pp*  
 Čelo *pp*  
 Bug  
 Berde *pp*

113

Bis 1 *sempre più p* *pp* *rit.*  
 Bis 2 *sempre più p* *pp*  
 Bis 3 *sempre più p* *pp*  
 Brač 1 *sempre più p* *pp*  
 Brač 2 *sempre più p* *pp*  
 Brač 3 *sempre più p* *pp*  
 E brač *pp*  
 Čelo *sempre più p* *pp*  
 Bug  
 Berde *sempre più p* *pp*

128 **A tempo**

Bis 1 *ff* *p*  
 Bis 2 *ff* *p*  
 Bis 3 *ff*  
 Brač 1 *ff* *p* Sul H  
 Brač 2 *ff* *p* Sul H  
 Brač 3 *ff*  
 E brač *ff*  
 Čelo *ff* *p*  
 Bug *ff* *p*  
 Berde *ff* *p*

Gm F#° Gm F#° Gm G F#° G A#7 F7 Bb/F A#7 D/F# Gm

144

Bis 1 *ff* *p*  
 Bis 2 *ff*  
 Bis 3 *ff*  
 Brač 1 *ff* *p*  
 Brač 2 *ff* *p*  
 Brač 3 *ff* *p*  
 E brač *ff*  
 Čelo *ff* *p*  
 Bug *ff* *pp*  
 Berde *ff* *p*

Gm D/F# Gm D/F# Gm G D/F# G F#° G F#° G D7/A G/B D7/A G/B

160

Bis 1: *ff* > *p* *ff* > *p* *fp*

Bis 2: *ff* > *p* *ff* > *p* *fp*

Bis 3: *ff* > *p* *ff* > *p*

Brač 1: *ff* > *p* *ff* > *p* *p* *sf* *fp* *sf*

Brač 2: *ff* > *p* *ff* > *p* *p* *sf* *fp* *sf*

Brač 3: *ff* > *p* *ff* > *p* *p*

E brač: *ff* > *p* *ff* > *p* *p*

Čelo: *ff* > *p* *ff* > *p* *p* *sf* *fp* *sf*

Bug: *ff* > *p* *pp* *ff* > *p* *p* *sf* *fp* *sf*

Berde: *ff* > *p* *ff* > *p* *p* *sf*

Chord symbols: Cm/GA<sup>b7</sup> Dm/F F7 B<sup>b</sup>/F Cm/GA<sup>b7</sup> Dm/F F7 B<sup>b</sup>/F

176

Bis 1: *p* *f*

Bis 2: *p* *f*

Bis 3: *p* *f*

Brač 1: *fp* *f*

Brač 2: *fp* *f*

Brač 3: *f*

E brač: *f*

Čelo: *fp* *sf* *fp* *sf* *f*

Bug: *fp* *fp* *fp* *fp* *p* *f*

Berde: *sf* *sf* *p* *f*

Chord symbols: B<sup>b</sup> C<sup>°</sup>/B<sup>b</sup> B<sup>b</sup> C<sup>°</sup>/B<sup>b</sup> B<sup>b</sup> C<sup>°</sup>/B<sup>b</sup> B<sup>b</sup> C<sup>°</sup>/B<sup>b</sup> B<sup>b</sup>



192 Coda

Bis 1 *ff*

Bis 2 *ff*

Bis 3 *ff*

Brač 1 *ff*

Brač 2 *ff*

Brač 3 *ff*

E brač *ff*

Čelo *ff*

Bug *ff*  
Gm D/F# Gm D/F# Gm G D/F# G G Ab B/F# D7/A G

Berde *ff*

*ff* — *ff* — *ff* — *ff*

208

Bis 1 *dim.* *p* *ff* — *ff* — *ff* — *ff*

Bis 2 *dim.* *p* *ff* — *ff* — *ff* — *ff*

Bis 3 *dim.* *p* *ff* — *ff* — *ff* — *ff*

Brač 1 *dim.* *p* *ff* — *ff* — *ff* — *ff*

Brač 2 *dim.* *p* *ff* — *ff* — *ff* — *ff*

Brač 3 *dim.* *p* *ff* — *ff* — *ff* — *ff*

E brač *dim.* *p* *ff* — *ff* — *ff* — *ff*

Čelo *ff* *dim.* *p* *ff* — *ff* — *ff* — *ff*

Bug *dim.* *p* *ff* — *ff* — *ff* — *ff*  
D7/A G *dim.* A<sup>o7</sup> Gm D7/A Gm G Ab B/F# E7 Am/E E7 Am/E

Berde *dim.* *p* *ff* — *ff* — *ff* — *ff*

224

Bis 1

Bis 2

Bis 3

Brač 1

Brač 2

Brač 3

E brač

Čelo

Bug

Berde

*dim. sempre*

*p*

*pp*

*dim. sempre*

*p*

*pp*

*dim. sempre*

*p*

*pp*

*dim. sempre*

*p*

*pp*

*dim. sempre*

*p*

*pp*

*dim. sempre*

*p*

*pp*

*dim. sempre*

*p*

*pp*

*dim. sempre*

*p*

*pp*

*dim. sempre*

*p*

*pp*

*dim. sempre*

*p*

*pp*

E7 Am/E E7 Am/E Aø7 Gm D7/A Gm Aø7 G D7/A G



240

Bis 1

Bis 2

Bis 3

Brač 1

Brač 2

Brač 3

E brač

Čelo

Bug

Berde

*p*

*pp*

*pp*

256 **Meno mosso** rit. . .

Bis 1 *dim. molto* *sempre dim.* **pp**  
 Bis 2 *dim. molto* *sempre dim.* **pp**  
 Bis 3  
 Brač 1 **p** *dim. molto* **pp** *sempre dim.*  
 Brač 2 **p** *dim. molto* **pp** *sempre dim.*  
 Brač 3 **p** *dim. molto* **pp** *sempre dim.*  
 E brač **p** *dim. molto* **pp** *sempre dim.*  
 Čelo **p** *dim. molto* **pp** *sempre dim.*  
 Bug  
 Berde

272 **A tempo**

Bis 1 **ff**  
 Bis 2 **ff**  
 Bis 3 **ff**  
 Brač 1 **ff**  
 Brač 2 **ff**  
 Brač 3 **ff**  
 E brač **ff**  
 Čelo **ff**  
 Bug **ff** G F#° G  
 Berde **ff**

## 5. ZAKLJUČAK

Ideja rada je proširiti umjetničku tamburašku orkestralnu literaturu, ali i približiti glazbeni romantizam tamburi. Antonín Leopold Dvořák se svijetu predstavio s mnoštvom uspješnih skladbi, ali Slavenski plesovi predstavljaju njegovo najpoznatije i najizvođenije djelo. Slavenski ples br. 8, op. 46 je skladba nastala na temelju češkog narodnog folkloru i njihovog plesa *Furiant* te Dvořákovih inovativnih glazbenih ideja. Upravo taj folklor je poveznica s tamburom kojoj je kroz povijest bila primarna aktivnost sviranje u folkloru. Tambura je postala dijelom kurikulumu na glazbenim akademijama, ali zbog nedostatka klasične literature potrebno je raditi na transkripcijama kako bi se literatura svih glazbenih razdoblja približila tamburi kao instrumentu. Transkripcija partiture simfonijskog orkestra za tamburaški orkestar nosi sa sobom određene probleme kao što su manjak dionica i opsega. Preduvjet uspješnoj transkripciji je poznavanje instrumenata koji čine tamburaški orkestar, ali i koji čine simfonijski. Treba voditi brigu također i o kontrastima u orkestraciji kako bi izvedba bila što bogatija i zanimljivija kako publici tako i izvođačima. Ovoj transkripciji podjednako je pomogla i originalna partitura skladana za klavir četveroručno, ali i orkestralna.

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## 7. SAŽETAK

Slavenski ples br. 8, op. 46 djelo je češkog skladatelja Antonína Dvořáka kao jedan od osam plesova iz zbirke nastale 1878. godine prvotno zapisane za klavir četveroručno, a godinu dana kasnije i za simfonijski orkestar. U ovom radu ovaj ples je priređen za tamburaški orkestar te instrumenti koji se nalaze u priređenoj partituri su: tri bisernice, tri brača, E brač, čelo i berdu.

**Ključni pojmovi:** Slavenski ples br. 8, op. 46, Antonín Dvořák, tamburaški orkestar, transkripcija

## **8. SUMMARY**

Slavic dance no. 8, op. 46 is the work of Czech composer Antonín Dvořák as one of eight dances from the cycle originally written in 1878 for the piano duet and a year later for the symphony orchestra. In this paper this dance is transcribed for the tambura orchestra and the instruments contained in the score are: three bisernica, three brač, E brač, čelo and berda.

**Key words:** Slavic dance no. 8, op. 46, Antonín Dvořák, tambura orchestra, transcription

## 9. PRILOZI

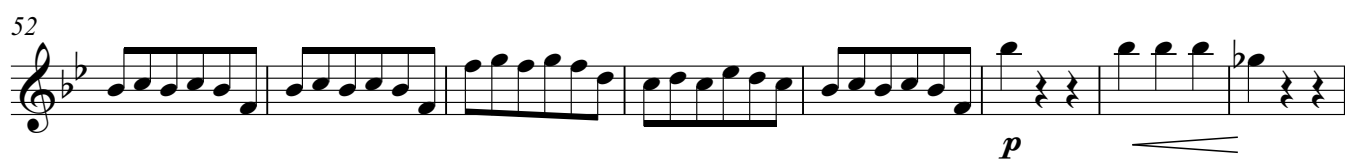
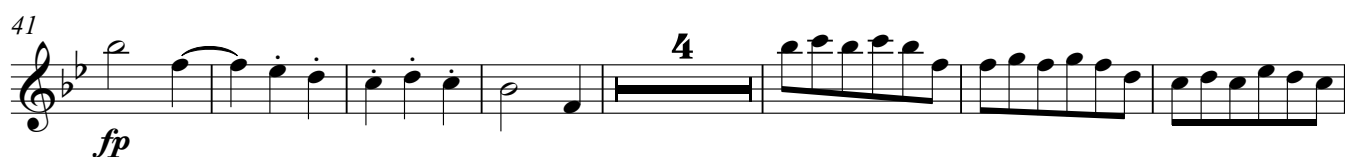
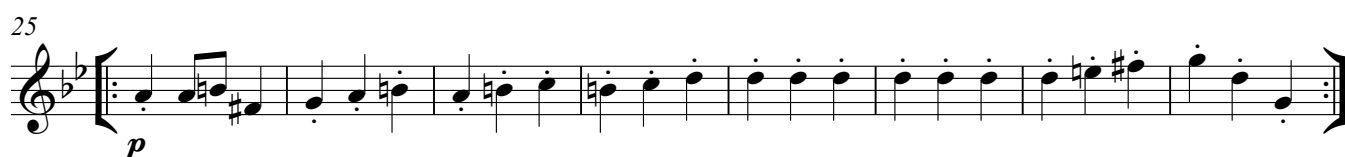


# Slavenski ples br. 8

## op. 46

A. Dvořák

Priredio za tamb. orkestar: Ivan Karadža

♩=240  
Presto

Bisernica 1

85 *p*

93 *dim.* *pp*

101 *p*

109 *3* *sempre più p*

117 *rit.* *pp*

125 *A tempo* *ff*

133 *p*

141 *ff*

149 *p*

157 *ff* *p* *ff*

165 *p* *fp* **4**

176 *p*

Detailed description: This is a musical score for a piece titled "Bisernica 1". It consists of ten staves of music, each starting with a measure number. The music is written in treble clef with a key signature of one sharp (F#). The first staff (85) begins with a piano (*p*) dynamic. The second staff (93) features a decrescendo (*dim.*) leading to a pianissimo (*pp*) dynamic. The third staff (101) returns to piano (*p*). The fourth staff (109) includes a triplet of eighth notes and a marking "sempre più p". The fifth staff (117) has a "rit." (ritardando) marking and ends with *pp*. The sixth staff (125) is marked "A tempo" and begins with a fortissimo (*ff*) dynamic. The seventh staff (133) starts with a piano (*p*) dynamic. The eighth staff (141) features a fortissimo (*ff*) dynamic. The ninth staff (149) starts with a piano (*p*) dynamic. The tenth staff (157) shows dynamics of *ff*, *p*, and *ff*. The eleventh staff (165) starts with a piano (*p*) dynamic, has a fortissimo-piano (*fp*) dynamic, and ends with a four-measure rest. The final staff (176) begins with a piano (*p*) dynamic.

Bisernica 1

184

Musical staff 184-191: Treble clef, key signature of two flats. The staff contains eighth-note patterns with rests. Dynamics include *f* and hairpins.

192

Musical staff 192-199: Treble clef, key signature of two flats. The staff contains eighth-note patterns with rests. Dynamics include *ff* and hairpins.

200 Coda

Musical staff 200-207: Treble clef, key signature of two flats. The staff contains eighth-note patterns with rests. Dynamics include *ff* and hairpins.

208

Musical staff 208-215: Treble clef, key signature of two flats. The staff contains eighth-note patterns with rests. Dynamics include *dim.*, *p*, and *ff*.

216

Musical staff 216-223: Treble clef, key signature of two flats. The staff contains eighth-note patterns with rests. Dynamics include *ff* and hairpins.

224

Musical staff 224-231: Treble clef, key signature of two flats. The staff contains eighth-note patterns with rests. Dynamics include *dim. sempre*.

232

Musical staff 232-249: Treble clef, key signature of two flats. The staff contains eighth-note patterns with rests. Dynamics include *p* and *p*. Includes fingerings 7 and 5.

250

Musical staff 250-257: Treble clef, key signature of one sharp. The staff contains half-note patterns with rests. Dynamics include *Meno mosso* and hairpins.

258

Musical staff 258-265: Treble clef, key signature of one sharp. The staff contains half-note patterns with rests. Dynamics include *dim. molto* and hairpins.

266

Musical staff 266-273: Treble clef, key signature of one sharp. The staff contains half-note patterns with rests. Dynamics include *rit.*, *sempre dim.*, *pp*, and *A tempo ff*.

274

Musical staff 274-281: Treble clef, key signature of one sharp. The staff contains half-note patterns with rests. Dynamics include *ff*.

# Slavenski ples br. 8 op. 46

A. Dvořák

Privedio za tamb. orkestar: Ivan Karadža

$\text{♩} = 240$   
Presto

ff

9  
p

17  
ff

25  
8

33  
ff > p ff > p

41  
4  
fp

52  
p

58  
f ff

66  
dim.

74  
pp 3

Bisernica 2

84 **19**

*p*

110 **2**

119 *rit.* **5** *sempre più p* **A tempo** *pp* *ff*

131 *p*

139 *ff*

147 **8** *ff* *p*

162 *ff* *p* **4** *fp*

173 *p*

181 *f*

189 *ff*

197 **Coda** *ff* *ff* *ff*

Bisernica 2

205

Musical staff 205: Treble clef, key signature of one flat (B-flat), starting with a sharp sign. The staff contains a series of eighth notes. Dynamics include *ff* and *dim.*

213

Musical staff 213: Treble clef, key signature of one flat. The staff contains a series of eighth notes with some slurs. Dynamics include *p*, *ff*, and *ff* with hairpins.

221

Musical staff 221: Treble clef, key signature of one flat. The staff contains a series of eighth notes. Dynamics include *dim. sempre*.

229

Musical staff 229: Treble clef, key signature of one flat. The staff contains a series of eighth notes. Dynamics include *p*. A fermata with the number 7 is placed over the final notes.

243

Musical staff 243: Treble clef, key signature of one sharp (F-sharp). The staff contains a series of eighth notes. Dynamics include *pp*. A fermata with the number 3 is placed over the first few notes.

253

Meno mosso

Musical staff 253: Treble clef, key signature of one sharp. The staff contains a series of eighth notes. Dynamics include *dim.molto*.

261

rit. . . .

Musical staff 261: Treble clef, key signature of one sharp. The staff contains a series of eighth notes. Dynamics include *sempre dim.*

269

A tempo

Musical staff 269: Treble clef, key signature of one sharp. The staff contains a series of eighth notes. Dynamics include *pp* and *ff*.

# Slavenski ples br. 8 op. 46

A. Dvořák

Priredio za tamb. orkestar: Ivan Karadža

$\text{♩} = 240$   
Presto

ff

9 8 ff

24 8

33 ff  $\underline{p}$  ff  $\underline{p}$

41 12

60

65 ff

73 dim. pp

81 3 19 p

109

117 rit. *sempre più p* 5 pp

Bisernica 3

128 **A tempo**

Musical staff 128-135: Treble clef, key signature of two flats. Measure 128 starts with a *ff* dynamic. The staff contains a series of eighth and sixteenth notes.

Musical staff 136-150: Treble clef, key signature of two flats. Measure 136 begins with an 8-measure rest, followed by a *ff* dynamic. The staff contains eighth and sixteenth notes.

Musical staff 151-165: Treble clef, key signature of two flats. Measure 151 starts with an 8-measure rest, followed by a *ff* dynamic, then a *p* dynamic, and another *ff* dynamic. The staff contains eighth and sixteenth notes.

Musical staff 166-184: Treble clef, key signature of two flats. Measure 166 begins with a 12-measure rest, followed by a *p* dynamic. The staff contains eighth notes.

Musical staff 185-191: Treble clef, key signature of two flats. Measure 185 starts with a *f* dynamic. The staff contains eighth notes.

Musical staff 192-199: Treble clef, key signature of two flats. Measure 192 starts with a *ff* dynamic. The staff contains eighth and sixteenth notes.

Musical staff 200-207: Treble clef, key signature of two flats. Measure 200 is marked **Coda** and starts with a *ff* dynamic. The staff contains eighth and sixteenth notes.

Musical staff 208-215: Treble clef, key signature of two flats. Measure 208 starts with a *dim.* dynamic, followed by a *p* dynamic, and ends with a *ff* dynamic. The staff contains eighth and sixteenth notes.

Musical staff 216-223: Treble clef, key signature of two flats. Measure 216 starts with a *ff* dynamic. The staff contains eighth and sixteenth notes.

Musical staff 224-231: Treble clef, key signature of two flats. Measure 224 starts with a *ff* dynamic, followed by a *ff* dynamic, and ends with a *ff* dynamic. The staff contains eighth and sixteenth notes.

Musical staff 232-255: Treble clef, key signature of two flats. Measure 232 starts with a *p* dynamic, followed by a 7-measure rest, a 2-measure rest, and a 10-measure rest. The staff contains eighth notes.

Musical staff 256-259: Treble clef, key signature of one sharp. Measure 256 is marked **Meno mosso** and starts with an 11-measure rest, followed by a 6-measure rest. Measure 257 is marked **A tempo** and starts with a *ff* dynamic. The staff contains eighth and sixteenth notes.



# Slavenski ples br. 8 op. 46

A. Dvořák

Priradio za tamb. orkestar: Ivan Karadža

♩=240  
**Presto**

1-8 *ff*

9-16 *p* Sul H

17-24 *ff*

25-32 *p*

33-40 *ff* > *p* *ff* > *p*

41-52 *p* *sf* *fp* *sf* 4

53-62 *fp* *f* 4

63-69 *ff* 7

70-74 *dim.*

75-93 7 19

Brač 1

103 *p* *<* *>* 3

112 *rit. .*  
*sempre più p* *pp*

123 - *A tempo*  
*ff*

132 *Sul H*  
*p*

140 *ff*

148 *p*

156 *ff* *> p*

164 *ff* *> p* *p* *sf* *fp*

173 *sf* *fp* 4

184 *f* *ff* 4

193

Brač 1

200 Coda

Musical notation for measures 200-207. The key signature is B-flat major. The notation features a series of eighth and sixteenth notes with slurs and accents. Dynamic markings include *ff* (fortissimo) and *ff* (fortissimo) with slurs.

208

Musical notation for measures 208-215. The key signature changes to B major. The notation features a series of eighth and sixteenth notes with slurs and accents. Dynamic markings include *dim.* (diminuendo), *p* (piano), and *ff* (fortissimo) with a slur.

216

Musical notation for measures 216-223. The key signature is B major. The notation features a series of eighth and sixteenth notes with slurs and accents. Dynamic markings include *ff* (fortissimo) and *ff* (fortissimo) with slurs.

224

Musical notation for measures 224-231. The key signature is B major. The notation features a series of eighth and sixteenth notes with slurs and accents. Dynamic marking includes *dim. sempre* (diminuendo sempre).

232

Musical notation for measures 232-239. The key signature is B major. The notation features a series of eighth and sixteenth notes with slurs and accents. Dynamic markings include *p* (piano) and *pp* (pianissimo).

240

Musical notation for measures 240-248. The key signature is B major. Measure 240 contains a triplet of eighth notes. The notation features a series of eighth and sixteenth notes with slurs and accents.

249

Musical notation for measures 249-255. The key signature is B major. The notation features a series of eighth and sixteenth notes with slurs and accents.

256 **Meno mosso**

Musical notation for measures 256-262. The key signature is B major. The notation features a series of eighth and sixteenth notes with slurs and accents. Dynamic markings include *p* (piano), *dim. molto* (diminuendo molto), and *pp* (pianissimo).

263

Musical notation for measures 263-272. The key signature is B major. The notation features a series of eighth and sixteenth notes with slurs and accents. Dynamic marking includes *sempre dim.* (sempre diminuendo). Measure 272 contains a quintuplet of eighth notes. The tempo marking *rit.* (ritardando) is present above the staff.

273 **A tempo**

Musical notation for measures 273-276. The key signature is B major. The notation features a series of eighth and sixteenth notes with slurs and accents. Dynamic marking includes *ff* (fortissimo).

# Slavenski ples br. 8 op. 46

A. Dvořák

Privedio za tamb. orkestar: Ivan Karadža

$\text{♩} = 240$   
Presto

1-8: *ff*

9-16: *p* Sul H

17-24: *ff*

25-32: *p*

33-40: *ff*  $\rightrightarrows$  *p* *ff*  $\rightrightarrows$  *p*

41-48: *p* *sf* *fp* *sf*

49-58: *fp* **4**

60-67: *f* *ff*

68-75: *dim.*

76-83: **4**

Brač 2

81 *pp*

89 *pp*

97

105

113 *sempre più p*

121 *pp* rit. **5** A tempo *ff*

133 *p* Sul H

141 *ff*

149 *p*

157 *ff* *p* *ff*

165 *p* *p* *sf* *fp*

173 *sf* *fp* **4**

Brač 2

184 

192 

200 Coda 

208 

216 

224 

232 

240 

250 

Meno mosso

258 

266 

# Slavenski ples br. 8 op. 46

A. Dvořák

Priredio za tamb. orkestar: Ivan Karadža

$\text{♩} = 240$   
Presto

ff

9

8

ff

24

p

32

33

ff p ff p

41

p

49

57

f

65

ff

73

dim.

4

Brač 3

81 *pp*

89 *pp*

97

105

113 *sempre più p*

121 *rit.* **5** *A tempo* *pp* *ff*

133 **8** *ff*

148 *p*

156 *ff* *p*

164 *ff* *p*

172

180

Detailed description: This is a musical score for a piece titled 'Brač 3'. It consists of ten staves of music, numbered 81 to 180. The music is written in a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various dynamic markings: *pp* (pianissimo) at measures 81, 89, and 121; *ff* (fortissimo) at measures 121, 133, and 156; and *p* (piano) at measures 148, 156, and 164. There are also markings for *rit.* (ritardando) and *A tempo*. Performance instructions include a five-measure rest at measure 121 and an eight-measure rest at measure 133. The music features a variety of rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, with some measures containing rests. The score ends with a double bar line and a repeat sign at measure 180.



Brač 3

188 *f* *ff* Coda *ff*

196 *ff* *ff* *dim.*

204 *ff* *ff* *dim.*

212 *p* *ff* *ff* *ff*

220 *ff*

228 *dim. sempre* *pp* **4**

239

247

255 **Meno mosso** *p* *dim. molto* *pp*

263 *rit.*

271 **A tempo** *ff*

# Slavenski ples br. 8

E brač

op. 46

A. Dvořák

Privedio za tamb. orkestar: Ivan Karadža

$\text{♩} = 240$   
Presto

9 **ff**

24 **ff** 8

33 **ff**  $\text{p}$  **ff**  $\text{p}$

41 **p**

49

57 **f**

65 **ff**

73 **p**

81 *dim.* **pp**

E brač

89

Musical staff 89-96 in G major. The melody consists of eighth and quarter notes. A hairpin crescendo is shown below the staff, and the dynamic marking *pp* is placed at the end of the staff.

97

Musical staff 97-104 in G major. The melody continues with eighth and quarter notes. The dynamic marking *pp* is placed at the end of the staff.

105

Musical staff 105-112 in G major. The melody continues with eighth and quarter notes.

113

Musical staff 113-120 in G major. The melody continues with eighth and quarter notes. The dynamic marking *sempre più p* is placed above the staff.

121

Musical staff 121-128 in G major. The melody continues with eighth and quarter notes. The dynamic marking *pp* is placed below the staff. The tempo marking *rit.* is placed above the staff, and *A tempo* is placed below the staff. The staff ends with a double bar line and a key signature change to F major.

129

Musical staff 129-143 in F major. The melody continues with eighth and quarter notes. The staff ends with a repeat sign and an 8-measure rest.

144

Musical staff 144-151 in F major. The melody continues with eighth and quarter notes. The dynamic marking *ff* is placed below the staff.

152

Musical staff 152-166 in F major. The melody continues with eighth and quarter notes. The staff starts with an 8-measure rest. The dynamic marking *ff* is placed below the staff, and *p* is placed above the staff. The staff ends with a double bar line and a key signature change to E minor.

167

Musical staff 167-174 in E minor. The melody consists of eighth notes. The dynamic marking *p* is placed below the staff.

175

Musical staff 175-182 in E minor. The melody consists of eighth notes.

183

Musical staff 183-190 in E minor. The melody consists of eighth notes. The dynamic marking *f* is placed below the staff.

E brač

191

199 **Coda** *ff*

207 *ff* *ff* *ff* *ff*

215 *dim.* *p* *ff*

223 *ff* *ff* *ff*

231 *dim. sempre*

239 *p* *pp*

247

255 **Meno mosso**

263 *p* *dim. molto* *rit.* *pp*

271 **A tempo**

*ff*

Čelo

# Slavenski ples br. 8 op. 46

A. Dvořák

Priradio za tamb. orkestar: Ivan Karadža

$\text{♩} = 240$   
Presto

9

*ff*

17

*p*

25

*ff*

33

*p*

42

*ff*  $\rightrightarrows$  *p* *ff*  $\rightrightarrows$  *p*

52

*sf* *fp* *sf* *fp* *sf*

61

*fp* *sf*

68

*f* *ff*

75

*p* *dim.*

83

*p* *pp*

91

*p* *pp*

Čelo

92

Musical staff 92: Bass clef, key signature of one sharp (F#). The staff contains a series of eighth notes with rests. A hairpin crescendo is shown below the staff, starting with a wedge and ending with a *pp* dynamic marking.

101

Musical staff 101: Bass clef, key signature of one sharp (F#). The staff contains a series of eighth notes with rests. A hairpin crescendo is shown below the staff, starting with a wedge and ending with a *pp* dynamic marking.

110

Musical staff 110: Bass clef, key signature of one sharp (F#). The staff contains a series of eighth notes with rests. A hairpin crescendo is shown below the staff, starting with a wedge and ending with a *sempre più p* dynamic marking.

119

Musical staff 119: Bass clef, key signature of one sharp (F#). The staff contains a series of eighth notes with rests. A hairpin crescendo is shown below the staff, starting with a wedge and ending with a *pp* dynamic marking. Above the staff, the marking *rit.* is present.

127

Musical staff 127: Bass clef, key signature of one sharp (F#). The staff contains a series of eighth notes with rests. A hairpin crescendo is shown below the staff, starting with a wedge and ending with a *ff* dynamic marking. Above the staff, the marking *A tempo* is present.

135

Musical staff 135: Bass clef, key signature of one flat (Bb). The staff contains a series of eighth notes with rests. A hairpin crescendo is shown below the staff, starting with a wedge and ending with a *p* dynamic marking.

143

Musical staff 143: Bass clef, key signature of one flat (Bb). The staff contains a series of eighth notes with rests. A hairpin crescendo is shown below the staff, starting with a wedge and ending with a *ff* dynamic marking.

151

Musical staff 151: Bass clef, key signature of one flat (Bb). The staff contains a series of eighth notes with rests. A hairpin crescendo is shown below the staff, starting with a wedge and ending with a *p* dynamic marking.

159

Musical staff 159: Bass clef, key signature of one flat (Bb). The staff contains a series of eighth notes with rests. A hairpin crescendo is shown below the staff, starting with a wedge and ending with a *ff* dynamic marking. A hairpin decrescendo is shown below the staff, starting with a wedge and ending with a *p* dynamic marking.

167

Musical staff 167: Bass clef, key signature of one flat (Bb). The staff contains a series of eighth notes with rests. A hairpin crescendo is shown below the staff, starting with a wedge and ending with a *p* dynamic marking. A hairpin decrescendo is shown below the staff, starting with a wedge and ending with a *ff* dynamic marking.

177

Musical staff 177: Bass clef, key signature of one flat (Bb). The staff contains a series of eighth notes with rests. A hairpin crescendo is shown below the staff, starting with a wedge and ending with a *ff* dynamic marking.

187

Musical staff 187: Bass clef, key signature of one flat (Bb). The staff contains a series of eighth notes with rests. A hairpin crescendo is shown below the staff, starting with a wedge and ending with a *f* dynamic marking. A hairpin decrescendo is shown below the staff, starting with a wedge and ending with a *ff* dynamic marking.

Čelo

194

Coda

Musical staff 194: Bass clef, key signature of two flats. The staff contains a sequence of notes with dynamic markings *ff* and a *Coda* symbol.

202

Musical staff 202: Bass clef, key signature of two flats. The staff contains a sequence of notes with dynamic markings *ff*.

209

Musical staff 209: Bass clef, key signature of two flats. The staff contains a sequence of notes with dynamic markings *dim.*, *p*, and *ff*.

217

Musical staff 217: Bass clef, key signature of two flats. The staff contains a sequence of notes with dynamic markings *ff* and accents.

226

Musical staff 226: Bass clef, key signature of two flats. The staff contains a sequence of notes with dynamic markings *dim. sempre* and *p*.

235

Musical staff 235: Bass clef, key signature of two flats. The staff contains a sequence of notes with dynamic markings *pp*.

243

Musical staff 243: Bass clef, key signature of two flats. The staff contains a sequence of notes with dynamic markings *pp*.

252

Meno mosso

Musical staff 252: Bass clef, key signature of two flats. The staff contains a sequence of notes with dynamic markings *p*, *dim. molto*, and *pp*.

261

rit. . . .

Musical staff 261: Bass clef, key signature of two flats. The staff contains a sequence of notes with dynamic markings *sempre dim.*

269

A tempo

Musical staff 269: Bass clef, key signature of two flats. The staff contains a sequence of notes with dynamic markings *ff*.

Bugarija

# Slavenski ples br. 8

## op. 46

A. Dvořák

Privedio za tamb. orkestar: Ivan Karadža

$\text{♩} = 240$   
**Presto**  
Gm

F#° Gm F#° Gm G

F#° G

ff

9 A<sup>ø7</sup> F<sup>7</sup> B<sup>b</sup>/F A<sup>ø7</sup> D/F# Gm

p

17 Gm D/F# Gm D/F# Gm G D/F# G

ff

25 F#° G F#° G D<sup>7</sup>/A G/B D<sup>7</sup>/A G/B

pp

33 Cm/G A<sup>ø7</sup> Dm/F F<sup>7</sup> B<sup>b</sup>/F Cm/G A<sup>ø7</sup> Dm/F F<sup>7</sup> B<sup>b</sup>/F

ff p pp ff p

41 8 B<sup>b</sup> C<sup>°</sup>/B<sup>b</sup> B<sup>b</sup>

fp fp fp

55 C<sup>°</sup>/B<sup>b</sup> B<sup>b</sup> C<sup>°</sup>/B<sup>b</sup> B<sup>b</sup>

fp p f

63 C<sup>°</sup>/B<sup>b</sup> B<sup>b</sup>

fp



Bugarija

65 Gm D/F# Gm D/F# Gm G D/F# G

73 D/F# G D/F# G D/F# G D/F# G

81 3

84 38 6 Gm A tempo F#° Gm F#° Gm G

134 F#° G

136 A°7 F7 Bb/F A°7 D/F# Gm

144 Gm D/F# Gm D/F# Gm G D/F# G

152 F#° G F#° G D7/A G/B D7/A G/B

160 Cm/G A°7 Dm/F F7 Bb/F Cm/G A°7 Dm/F F7 Bb/F

168 8 Bb C°/Bb Bb C°/Bb

Bugarija

183 Bb C°/Bb Bb C°/Bb

*p* *f*

191 Bb

192 Gm D/F# Gm D/F# Gm G D/F# G

*ff*

Coda  
200 G Ab B/F# D7/A

*ff* *ff* *ff* *ff*

207 G D7/A G A°7 Gm D7/A Gm G

*dim.* *p* *ff*

215 Ab B/F# E7 Am/E E7

*ff* *ff* *ff*

223 Am/E E7 Am/E E7 Am/E A°7 Gm

*dim. sempre*

230 D7/A Gm A°7 G D7/A G

*p* *ff*

243 **Meno mosso** **A tempo**

13 11 6 G F#° G

*ff*

Berde

# Slavenski ples br. 8 op. 46

A. Dvořák

Privedio za tamb. orkestar: Ivan Karadža

$\text{♩} = 240$   
Presto

9

*ff*

17

*p*

25

*ff*

33

*p*

41

*ff*  $\text{>}$  *p* *ff*  $\text{>}$  *p*

49

*p* *sf* *sf* *sf*

57

*p* *f*

65

*ff*

73

*dim.* *p*

81

*pp* **16**

Berde

102

Musical staff 102: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with stems pointing up, followed by rests. The dynamic marking *pp* is placed below the staff.

110

Musical staff 110: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with stems pointing up, followed by rests. The dynamic marking *sempre più p* is placed below the staff.

118

Musical staff 118: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with stems pointing up, followed by rests. A *rit.* marking is placed above the staff. The dynamic marking *pp* is placed below the staff.

126

Musical staff 126: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with stems pointing up, followed by rests. A double bar line with repeat dots is present. The tempo marking *A tempo* is placed above the staff. The dynamic marking *ff* is placed below the staff.

134

Musical staff 134: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with stems pointing up, followed by rests. A double bar line with repeat dots is present. The dynamic marking *p* is placed below the staff.

142

Musical staff 142: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with stems pointing up, followed by rests. A double bar line with repeat dots is present. The dynamic marking *ff* is placed below the staff.

150

Musical staff 150: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with stems pointing up, followed by rests. A double bar line with repeat dots is present. The dynamic marking *p* is placed below the staff.

158

Musical staff 158: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with stems pointing up, followed by rests. A double bar line with repeat dots is present. The dynamic marking *ff* is placed below the staff, with a hairpin crescendo leading to *p* and another hairpin crescendo leading to *ff* and then *p*.

166

Musical staff 166: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with stems pointing up, followed by rests. A double bar line with repeat dots is present. The dynamic marking *p* is placed below the staff. Three triplet markings (the number 3) are placed above the staff, each followed by a dynamic marking *sf*.

180

Musical staff 180: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with stems pointing up, followed by rests. A double bar line with repeat dots is present. The dynamic marking *sf* is placed below the staff. A triplet marking (the number 3) is placed above the staff. A hairpin crescendo leads to *p*, followed by a hairpin crescendo leading to *f*.

190

Musical staff 190: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with stems pointing up, followed by rests. A double bar line with repeat dots is present. The dynamic marking *ff* is placed below the staff.

Berde

198

Coda

Musical staff 198-205. Bass clef, key signature of one flat. The staff begins with a double bar line and a repeat sign. The music consists of eighth and quarter notes with slurs and accents. Dynamics include *ff* and hairpins indicating crescendos and decrescendos.

206

Musical staff 206-213. Bass clef, key signature of one flat. The staff begins with a double bar line. The music consists of eighth and quarter notes with slurs and accents. Dynamics include *ff*, *dim.*, and *p*.

214

Musical staff 214-221. Bass clef, key signature of one flat. The staff begins with a double bar line. The music consists of eighth and quarter notes with slurs and accents. Dynamics include *ff* and hairpins indicating crescendos and decrescendos.

222

Musical staff 222-229. Bass clef, key signature of one flat. The staff begins with a double bar line. The music consists of eighth and quarter notes with slurs and accents. Dynamics include *ff* and hairpins indicating crescendos and decrescendos. The staff ends with *dim. sempre*.

230

Musical staff 230-237. Bass clef, key signature of one flat. The staff begins with a double bar line. The music consists of eighth and quarter notes with slurs and accents. Dynamics include *p* and *pp*.

238

Musical staff 238-266. Bass clef, key signature of one flat. The staff begins with a double bar line. The music consists of eighth and quarter notes with slurs and accents. Dynamics include *ff*. The staff ends with a double bar line and a repeat sign. Above the staff, the tempo changes to **Meno mosso** with measures 12 and 11 indicated by thick black bars.

267

Musical staff 267-274. Bass clef, key signature of one flat. The staff begins with a double bar line and a repeat sign. The music consists of eighth and quarter notes with slurs and accents. Dynamics include *ff*. Above the staff, the tempo is marked **A tempo** with measure 6 indicated by a thick black bar.

Secondo.

VIII.

Presto.

The musical score is written for piano in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of six systems of music, each with a grand staff (treble and bass clefs). The dynamics and articulations are as follows:

- System 1:** Starts with a forte (*ff*) dynamic. The right hand features chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment.
- System 2:** Begins with a piano (*p*) dynamic. The right hand has chords, and the left hand continues with eighth notes. A piano-piano (*pp*) dynamic is indicated towards the end of the system.
- System 3:** Returns to a forte (*ff*) dynamic. Similar to the first system, it features chords and arpeggios in the right hand and eighth notes in the left.
- System 4:** Starts with a fortissimo-piano (*fp*) dynamic. The right hand has chords with accents, and the left hand has eighth notes.
- System 5:** Features a variety of dynamics: *ff* at the start, *p* in the middle, and *f* towards the end. The right hand has chords and arpeggios, while the left hand has eighth notes.
- System 6:** Starts with a piano-piano (*pp*) dynamic. The right hand has a sixteenth-note arpeggiated pattern, and the left hand has eighth notes. The system concludes with a fortissimo (*f*) dynamic.

Primo.

VIII.

Presto.

8

8

8

8



Secondo.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth-note patterns, while the lower staff provides a harmonic accompaniment with quarter notes. The system concludes with a fortissimo (*f*) dynamic marking.

The second system continues the piano accompaniment. It features a *molto crescendo* marking in the upper staff, indicating a gradual increase in volume. The melodic line in the upper staff is more active, with some sixteenth-note passages. The system ends with a fortissimo (*f*) dynamic marking.

The third system of the piano accompaniment is characterized by a fortissimo (*ff*) *grandioso* dynamic marking. The music is more intense and features a complex, rhythmic texture with many sixteenth notes in both staves.

The fourth system shows a *dimin.* (diminuendo) marking in the upper staff, indicating a decrease in volume. The melodic line becomes more sparse and features some slurs. The system concludes with a *p dimin.* (piano diminuendo) marking.

The fifth system of the piano accompaniment is marked *pp* (pianissimo) and *pp. sempre* (pianissimo sempre), indicating a very soft and sustained dynamic. The music consists of block chords in the upper staff and a simple bass line in the lower staff.

The sixth system continues the *pp* texture. It features a *dimin.* marking in the upper staff. The music is primarily composed of block chords and a steady bass line.

The seventh system of the piano accompaniment maintains the *pp* texture. The upper staff continues with block chords, and the lower staff has a simple bass line. The system concludes with a final chord.



Primo.

8  
*p*

8  
*molto crescendo*

8  
*f* *ff grandioso*

*ff* *dimin.*

*p dimin.* 3 1 *p dolce*

*dimin.* *pp*

*legato.* *stacc.*

Secondo.

dimin.

sempre più *p*  
*pp*

*ff*

*p*  
*pp*

*ff*

*fp*

*ff*  
*p*  
*f*

Primo.

First system of musical notation. The right hand features a triplet of eighth notes followed by quarter notes. The left hand has a steady eighth-note accompaniment. A *dimin.* marking is present in the right hand.

Second system of musical notation. The right hand has a melodic line with a *sempre più p* marking. The left hand continues with eighth notes. A *pp* marking is present in the right hand.

Third system of musical notation. Both hands feature a complex rhythmic pattern with eighth notes and chords. A *ff* marking is present in the left hand.

Fourth system of musical notation. The right hand has a melodic line with a *p* marking. The left hand has a steady eighth-note accompaniment. A *pp* marking is present in the right hand.

Fifth system of musical notation. Both hands feature a complex rhythmic pattern with eighth notes and chords. A *ff* marking is present in the left hand.

Sixth system of musical notation. The right hand has a melodic line with a *p* marking. The left hand has a steady eighth-note accompaniment.

Seventh system of musical notation. Both hands feature a complex rhythmic pattern with eighth notes and chords. A *ff* marking is present in the left hand, and a *f* marking is present in the right hand.



Secondo.

pp

f

f

The first system of the piano accompaniment consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs. The lower staff is in bass clef and contains a harmonic accompaniment. Dynamics include *pp* at the beginning and *f* in two places.

p

f

The second system of the piano accompaniment consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs. The lower staff is in bass clef and contains a harmonic accompaniment. Dynamics include *p* and *f*.

f

*molto crescendo*

f

The third system of the piano accompaniment consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs. The lower staff is in bass clef and contains a harmonic accompaniment. Dynamics include *f*, *molto crescendo*, and *f*.

*ff grandioso*

The fourth system of the piano accompaniment consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs. The lower staff is in bass clef and contains a harmonic accompaniment. Dynamics include *ff grandioso*.

*ff p*

*f p*

*f p*

The fifth system of the piano accompaniment consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs. The lower staff is in bass clef and contains a harmonic accompaniment. Dynamics include *ff p*, *f p*, and *f p*.

f

*dimin.*

The sixth system of the piano accompaniment consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs. The lower staff is in bass clef and contains a harmonic accompaniment. Dynamics include *f* and *dimin.*

p

*fp*

*fp*

*fp*

The seventh system of the piano accompaniment consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs. The lower staff is in bass clef and contains a harmonic accompaniment. Dynamics include *p*, *fp*, *fp*, and *fp*.

Primo.

First system of musical notation. Treble clef with a soprano 's' above the staff. The key signature has two flats. The piece begins with a piano (*pp*) dynamic. The right hand features a melodic line with slurs and a final flourish. The left hand provides a simple accompaniment.

Second system of musical notation. The right hand continues with a melodic line, featuring a series of eighth notes and a final flourish. The left hand accompaniment remains simple.

Third system of musical notation. The right hand continues with a melodic line. The left hand accompaniment features a *molto crescendo* marking, indicating a gradual increase in volume.

Fourth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment features a *ff grandioso* marking, indicating a very loud and grandioso dynamic.

Fifth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment features a *ff* marking, indicating a very loud dynamic.

Sixth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment features a *dimin.* marking, indicating a gradual decrease in volume.

Seventh system of musical notation. The right hand continues with a melodic line. The left hand accompaniment features a *sf* marking, indicating a sforzando dynamic.



Secondo.

*ff sempre*

*dimin.* *p* *dimin.*

*pp*

*poco a poco meno mosso*

*cresc.* *dim.*

*sempre più p* *dim.*

*Presto.*

*poco rit.* *pp* *ff*

Primo.

*ff sempre*

*dimin.* *p* *dimin.*

*pp* 3

*pp* 1 *pp* 1 *pp*

*poco a poco meno mosso*  
*cresc.* *dim.*

*sempre più p* *dimin.* *poco rit.*

*Presto.*  
*pp* *ff*