

PRIREĐIVANJE ZA TAMBURAŠKI ORKESTAR, ANTONIN LEOPOLD DVORAK, SLAVENSKI PLES BR. 6, OP.46

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SVEUČILIŠTE JOSIPA JURJA STROSSMAYERA U OSIJEKU

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DIPLOMSKI STUDIJ TAMBURAŠKO UMIJEĆE

TIHOMIR DAMJANOVIĆ

PRIREĐIVANJE ZA TAMBURAŠKI ORKESTAR

ANTONÍN LEOPOLD DVOŘÁK

SLAVENSKI PLES BR.6, OP.46

DIPLOMSKI RAD

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1. UVOD

U drugoj polovici 19. stoljeća započinje u Češkoj razdoblje kulturno - umjetničke samostalnosti. Tako je i na glazbenom polju zakoračila velikim koracima. U glazbi za kratko vrijeme ostvaren je nacionalni umjetnički jezik. Prvi skladatelj koji je izvršio preobražaj u srcu njihove glazbe bio je Bedrich Smetana.

Skladatelj koji je umio stati uz bok Smetani bez straha da će ga njegova slava prekriti a zatim ostati potpuno samostalan u glazbenim zamislama osjetiti moć i čar narodne glazbe obje te osobine u visokom stupnju posjedovao je Antonín Dvořák, drugi veliki majstor češke glazbe. Njegova se instrumentalna djela i danas često nalaze na repertoarima najpoznatijih svjetskih orkestara. Njegova su djela često aranžirana i transkribirana za razne vrste sastava, za što je najbolji dokaz klavirski opus *Slavenski plesovi* koje su mnogi obrađivali. Skladba *Slavenski ples br.6* iz opusa 46 originalno je napisana za klavir četveroručno pod br.3. Navedena skladba je temelj ovoga rada te se na njoj bazira ova transkripcija.

Priređivanje za tamburaške ansamble jedna je od glazbenih disciplina koja se izučava na diplomskom studiju Tamburaško umijeće u Republici Hrvatskoj.

Ovaj rad je nastao iz potrebe za novim tamburaškim repertoarom, jer tamburaški orkestri od osnovne škole, srednje škole, akademije, amaterski i profesionalni svakodnevno nezaustavljivo rastu u svakom pogledu umjetničkom i izvođačkom.

2. ANTONÍN LEOPOLD DVOŘÁK

Dvořák je češki skladatelj, predstavnik kasnog romantizma i umjetničkog nacionalnog pokreta. Njegova najpoznatija djela su instrumentalna djela ali skladao je i oratorij, operu, himnu, popjevke. U školskom izvješću bilo je navedeno da je nadaren ali više kao praktički glazbenik, dok je u teoriji slab. Prema kvalifikacijama koje mu je davala svjedodžba, Dvořáku je predstojalo mjesto orguljaša ili zborovođe. Svoje kompozicije gradi na folkloru , ali ide više u širinu ne smo češkim nego opće slavenskim folklorom. Prvi je veliki češki simfoničar i komorni skladatelj. Njegove skladbe u domovini i svijetu su nezaobilazne i danas.



Slika 1. Portret Antonín Leopold Dvořák

2.1. BIOGRAFIJA

Antonín Dvořák rođen je 8. rujna 1841. godine sjeverno od Praga u malenom mjestu imenom Nelahozeves. Dvořák je bio najstariji sin od četrnaestero djece. Njegov otac František Dvořák ima dva zanimanja: on je istodobno i ugostitelj i mesar u Nelahozevesu, a profesionalno je svirao citru. Majka mu je bila Anna, rođena Zdenkova. Malog Antonína Dvořáka vrlo rano uvode u svijet glazbe te on ubrzo pokazuje istinsku nadarenost koja impresionira njegove prve učitelje. U rodnom gradu u osnovnoj školi 1847. godine počeo je učiti svirati violinu, tada popularno glazbalo u području Bohemije, kod učitelja Josefa Spitzza. Uskoro postaje član gradskog orkestra koji svake nedjelje prati bogoslužja u malenoj crkvi u Nelahozevesu. No otac opsjednut je samo jednim: da njegov prvorođeni sin preuzme obiteljski posao mesara. Niti na jedan trenutak ne pomišlja na razvijanje nesumljivoga glazbenoga dara mladoga Antonina. Godine 1853. šalje svojega sina u susjedni grad Zlonice, kod ujaka Antonín Zdenek, da ondje živi, uči njemački jezik, koji je u ono doba prijeko potreban svakom trgovcu, te da postane mesar. I kad je Antonín Dvořák mudro i s tugom poslušao svojeg oca, sudbina je pokucala na njegova vrata.

Zapravo, njegov profesor njemačkog Anton Liehmann isto je tako strastven glazbenik. Primijetivši glazbene sklonosti svojega učenika, predlaže mu da se pridruži njegovu amaterskom orkestru koji svakoga vikenda svira na brojnim pučkim zabavama. Uz učenje njemačkog jezika, uči i glazbenu teoriju, te sviranje orgulja i violine. Anton Liehmann i Antonin Dvořák isto tako redovito sviraju zajedno, učitelj njemačkog na orguljama, a učenik na violini. Nakon godine dana František Dvořák duboko je razočaran napretkom svojega sina u učenju njemačkog jezika. On, međutim, ništa ne zna o glazbenom buđenju Antonína Dvořáka. Stoga odlučuje poslati sina nešto dalje, u pogranični grad Češka Kamenice. Niti ondje providnost ne popušta ovoga mladića. Njegov novi profesor njemačkog, Franz Hanke, iskusni je ljubitelj glazbe koji će primijetiti darovitosti svojega učenika, doduše ne za jezike, nego za glazbu. Kad se dakle u svojoj petnaestoj godini, Antonín Dvořák vratio u rodni Nelahozeves, nije mogao odbiti pomagati svojem ocu u obiteljskoj mesnici.

Tijekom dvije duge godine skladatelj redovito, u svoje slobodne dane, odlazi u Zlonice kod svojega nekadašnjega profesora njemačkog kako bi svirao violinu. Taj profesor uspjeh će, ne bez muke, uvjeriti oca da pusti sina u Prag, kako bi ondje okušao sreću kao glazbenik, ali pod uvjetom da postane orguljaš.

Krajem 1857. godine Antonín Dvořák upisuje se u orguljašku školu u Pragu, orgulje uči kod Josefa Foerstera, pjevanje kod Josefa Zvonara, a teoriju Františka Blažeka. Također uzima i dodatne lekcije iz njemačkog jezika, nastupao kao dodatni glazbenik svirajući violinu s brojnim glazbenim skupinama i orkestrima. Svjedodžbu stječe bez ikakvih teškoća 1859. godine. Ovo je bila dvostruka prigoda za Antonína Dvořáka. Godine 1866. dolazi u praško Narodno kazalište novi direktor B.Smetana on će snažno utjecati na opus Antonína Dvořáka.

2.2. OPUS

Godine 1878. napisao je 8 slavenskih plesova, koji se smatraju vrhunskim djelom (2 furianta, jugoslavenski ples, polka, 2 susedske i 2 skocne), a godinu dana kasnije je napisao poznati *Koncert za violinu i orkestar u a-molu*. U ovim se djelima može prepoznati skladateljeva zrelost.

Gostovao je na više putovanja u Londonu, gdje je izveo *Stara majka prepuna bola*. Kao narudžbe Briminghamu su nastali poznati oratoriji: *Duh mlade i Sveta Ludmila* (1. veliki oratorij na češkom). Uz to napisao je svoju prvu uspješnu simfoniju *VII. simfoniju u d-molu op.70*.

Dvořák se vratio u Češku i napisao još 8 slavenskih plesova: odzemek, dumka, špacirka, kolo, susedska i dvije mazurke, a prva mazurka se smatra simbolom Dvořákovе glazbe. Uz Slavenske plesove skladao je i *Misu u D-duru*.

Engleska mu je bila velika inspiracija za svoju novu *VIII. simfoniju u G-duru*, koju je nazvao "Engleskom", koju je skladao 1889. godine. Godine 1890. sklada poznati *Requiem op.89*, koji se smatra jednim od najboljih napisanih requiema uopće. Kasnije skladao je 3 poznate koncertne uvertire: *U prirodi op.91*, *Karneval op.92* i *Othello op.93*.

U rujnu 1892. godine dobio je mjesto dirigenta u New Yorku. Ubrzo nakon dolaska u Ameriku, Dvořák je napisao seriju članaka u kojima se osvrće na stanje američke glazbe. Podupirao je koncept da afroamerička glazba i glazba američkih Indijanaca postane osnova razvoja američke nacionalne glazbe. Upoznao je Harrya Burleigha, svoga učenika u to vrijeme i jednog od prvih afroameričkih skladatelja. Burleigh je upoznao Dvořák s tradicionalnom

američkom spiritualnom glazbom. U Americi je napisao poznata djela kao *IX. simfoniju u e-molu Iz Novog svijeta op.95* (koja je njegova najpoznatija simfonija). Ljeto 1893. godine proveo je s obitelji u češkoj zajednici u gradiću Spillville, savezna država Iowa, gdje su živjeli rođaci, a tijekom boravka je skladao *Gudački kvartet u F-duru, op. 96 Američki*. Ostala poznatija djela iz SAD-a su *Te Deum i Koncert za violončelo i orkestar u h-molu*, koje je njegovo posljednje američko djelo. Vratio se iz SAD-a sa suprugom 1895. godine.

Vratio se u Češku i napisao svoje posljednje gudačke kvartete, s kojima je završio svoje instrumentalno djelovanje. Do svoje smrti skladao je samo opere. Godine 1900. skladao je *Rusalku* koja je njegova najljepša opera u njoj se nalazi i poznata arija za mjesec.

Godine 1903., a da to on nije znao, završio je skladanje svojeg posljednjeg djela i posljednje opere *Armide*. Tijekom praizvedbe je morao izaći iz kazališta, jer mu je pozlilo. Bilo je utvrđeno da je obolio na jetra. Dana 1. svibnja je umro zbog potresa mozga.



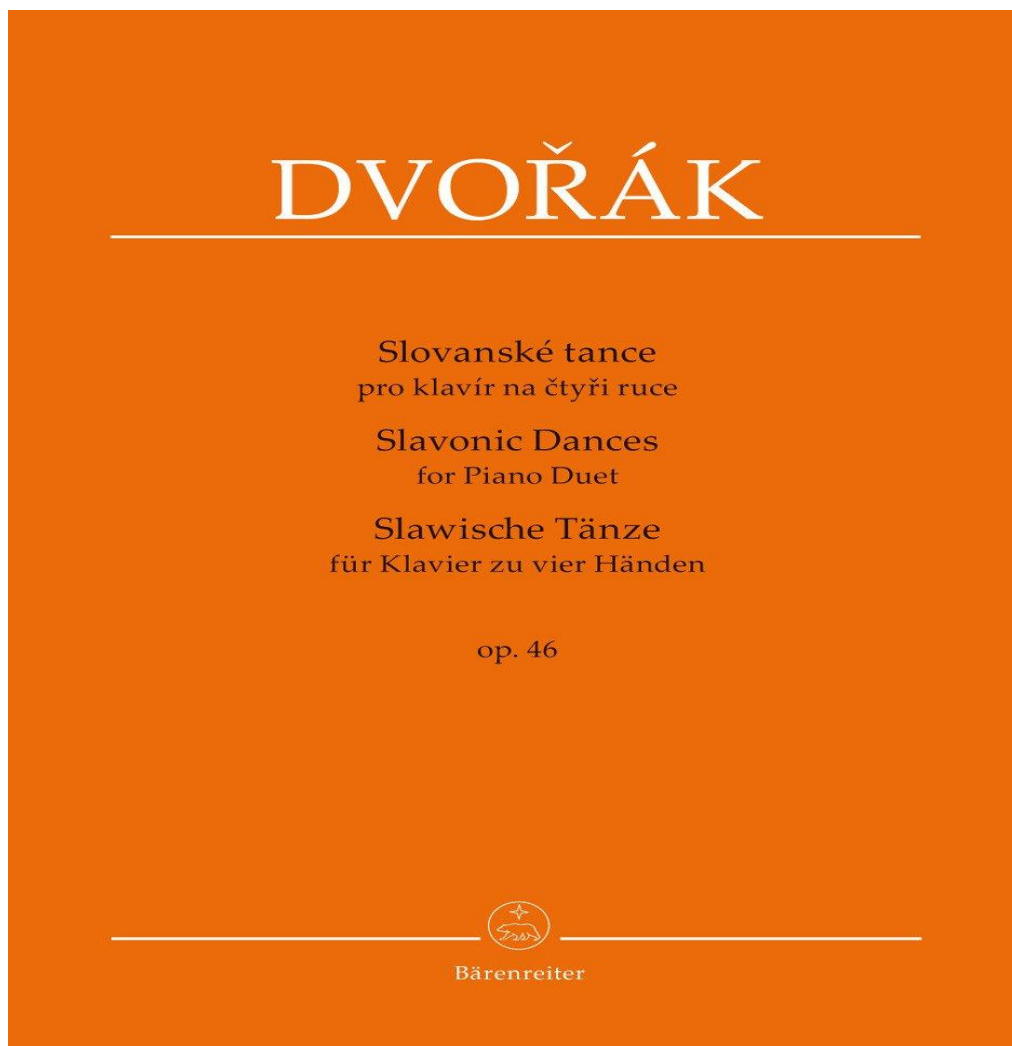
Slika 2. Rodna kuća A.Dvořáka

3. SLAVENSKI PLES BR.6, OP.46

Jedno od remek djela Dvořáka su *Slavenski plesovi* u dva njegova životna razdoblja, opus 46 i opus 72.

Slavenski plesovi op.46, napisan u Češkoj na utjecaj njegovog suvremenika i direktora tada u Narodnom kazalištu R.Smetane koji se zalaže za nova strujanja u glazbi za novo romantizam. Da bi stekao jasan uvid u suštinu zbivanja Dvořák posjećuje Njemačko kazalište i sluša Wagnera. Sklada više uspješnih djela i razvija se kao umjetnik.

Godine 1878. piše prvu seriju svojih čuvenih *Slavenskih plesova za klavir četveroručno* i odmah ih raspisuje za veliki orkestar. Ubrzo postale su jedno od najpopularnijih djela svjetske orkestralne literature pa tako i ovaj ples.



Slika 3. Slavenski plesovi

3.1. PROBLEMATIKA TRNSKRIBIRANJA

Slavenski ples br.6, op.46 napisan je u D-duru za simfonijski orkestar gdje je orkestracija instrumenata podijeljena na:

- gudače
- puhače
- udaraljke

Kod transkribiranja takvog orkestra za tamburaški orkestar pojavljuju se problemi koji zahtijevaju određenu vrstu prilagodbe tamburaškim instrumentima i njihovim akustičkim karakteristikama. Jedan od problema je nedostatak različitih vrsta instrumenata, što uvjetuje da jedan tamburaški instrument pokriva više simfonijskih instrumenata.

3.2. TRANSKRIPCIIJA

Artikulacija znači način izvođenje nekoga tona, to je jedan od problema jer se bojom razlikuje od gudača i puhača. Udaraljke smo izostavili jer u tamburaškome orkestru ih nedostaje pa željeni efekt smo pridonosili na drugačiji način.

Podijelili smo orkestar na:

- piccolo = E - bisernica 1
- flauta = bisernica 2
- oboa = bisernica 3
- violina I = A - brač 1
- violina II = brač 2
- viola = brač 3
- klarinet i fagot = E - brač
- violončelo = čelo
- rog, trubu i trombon = bugarija
- kontrabas = berda

6.

Allegretto scherzando.

Piccolo.

Flöte.

2 Hoboen.

2 Clarinetten
in A.

2 Fagotte.

4 Hörner in D.

2 Trompeten
in D.

3 Posauen.

Pauken in D.G.

Becken und
grosse Trommel.

Triangel.

Allegretto scherzando.

Violine I.

Violine II.

Bratsche.

Violoncell.

Contrabass.

Allegretto scherzando.

Slika 4. Podjela instrumenata simfonijskog orkestra

Allegretto scherzando

E - Bisernica 1

Bisernica 2

Bisernica 3

A - Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bugarija

Berda

mf

tr

p

D A G D

p

p

Allegretto scherzando

Slika 5. Podjela instrumenata tamburaškog orkestra

Samom promjenom instrumenata nailazimo na još jedan veliki problem a to je: opseg tamburaških instrumenata, spomenuta artikulacija i sama boja tamburaškog orkestra. Prvi problem smo rješavali sa izmjenom oktava na bisernicama, bračevima i berdi. Dok na bugariji koji je harmonijski instrument pridavali smo skupinu instrumenata koja je služila kao ritamska pratnja svirajući akorde.

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The image displays a complex musical score for a tambura ensemble, consisting of 12 staves. The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings are prominently featured, starting with *p* (piano) and progressing through *cresc.* (crescendo) to *mf* (mezzo-forte). The score is divided into measures by vertical bar lines, and some measures contain fermatas. The bottom of the page includes the number '8051'.

Slika 6. Visoki registri

19

Bis. 1 *p* *mf*

Bis. 2 *p* *mf*

Bis. 3 *p* *mf*

Brač 1 *p* *mf*

Brač 2 *p* *mf*

Brač 3 *mf*

E - Brač *mf*

Čelo *p* *mf*

Bug. *p* *mf*












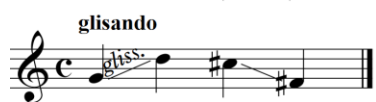
Berda *pizz.* *p* *mf*

H A⁷ H A⁷ H H E H E H

Slika 7. Prilagodba oktava

Sve vrste tamburaških instrumenata sviraju se sa trzalicom udarcima na žicu da bi dobili ton. To je tehnika sviranja koja predstavlja sljedeću prepreku kod tanskribiranja literature. Artikulacija se prilagođavala da bi se dobio željeni efekt kompozicije. Na sljedećoj slici pokazujemo legendu određenih tehnika sviranja tambure.

ARTIKULACIJA NA TAMBURAMA

<p>legato</p> 	<p>Legato se izvodi trzanjem bez prekida, do završetka legato luka.</p>
<p>non legato</p> 	<p>Non legato se izvodi trzanjem s prekidima između tonova.</p>
<p>staccato</p> 	<p>Staccato je kratko izvođenje tonova.</p>
<p>portato</p> 	<p>Portato svira se od tona do tona kucano bez prekida.</p>
<p>tenuto</p> 	<p>Tenuto sviramo trzanjem bez obzira na vrijednost note.</p>
<p>portato s prekidom</p> 	<p>Portato tonove kucamo s prekidom prije iduće note.</p>
<p>akcent</p> 	<p>Akcent se izvodi s naglaskom na note.</p>
<p>portamento</p> 	<p>Portamento se izvodi kromatskim nizom od tona do tona.</p>
<p>con sordino</p> 	<p>Con sordino je prigušeno dobivanje tona. Tamburaši umjesto sordine koriste ruku. Prvi način je da se prstima lijeve ruke svira točno po pragovima, a drugi da se dlanom desne ruke pritisne na konjić. U oba slučaja artikulacija se izvodi kao i kod uobičajenog sviranja.</p>
<p>pizzicato</p> 	<p>Pizzicato se izvodi pomoću okidanja žice prvim ili drugim prstom ili palcem desne ruke.</p>
<p>flageolet</p> 	<p>Flageolet se izvodi na način da lijevom rukom pritisnemo na mjesto tona koji želimo, a desnom pomoću kažiprsta blago pritisnemo žicu za oktavu više i trzalicom okinemo žicu.</p>
<p>glisando</p> 	<p>Glisando izvodimo kličući prstom od početnog do krajnjeg tona, a može biti trzani ili kucani.</p>

Slika 8. Legenda

Sljedeći problem je razlika u koloritu simfonijskog i tamburaškog orkestra. Ista se tema pojavljuje u različitim instrumentima violini, piccolu, flauti, oboi, ističući se svojim koloritom. U nastavku je prikazano rješenje ovog problema:

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6.

Allegretto scherzando.

Piccolo.

Flöte.

2 Hoboen.

2 Clarinetten in A.

2 Fagotte.

4 Hörner in D.

2 Trompeten in D.

3 Posaunen.

Pauken in D.G.

Becken und grosse Trommel.

Triangel.

Allegretto scherzando.

Violine I.

Violine II.

Bratsche.

Violoncell.

Contrabass.

Allegretto scherzando.

Slika 9. Detalj iz originalne partiture (tema počinje s prvom violinom)

Allegretto scherzando

The musical score is arranged in a system with eight staves. The top three staves are for E - Bisernica 1, Bisernica 2, and Bisernica 3, all of which are currently silent. The fourth staff is for A - Brač 1, which begins with a *mf* dynamic and features a trill (*tr*) in the third measure. The fifth and sixth staves, for Brač 2 and Brač 3, are silent. The seventh staff is for E - Brač, also silent. The eighth staff is for Čelo, playing a rhythmic pattern of quarter notes with a *p* dynamic. The ninth staff is for Bugarija, playing a rhythmic pattern of quarter notes with a *p* dynamic and chordal markings D, A, G, and D above the notes. The tenth staff is for Berda, playing a rhythmic pattern of quarter notes with a *p* dynamic. The tempo and mood 'Allegretto scherzando' are indicated at the top and bottom of the score.

Slika 10. Detalj iz transkripcije (gdje tema počinje s A-bračem)

Musical score for a string quartet, page 10. The score is in G major and 4/4 time. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music shows a dynamic shift from mezzo-forte (*mf*) to piano (*p*) and then to fortissimo (*f*). The lower strings play a rhythmic pattern of eighth notes. The upper strings play a melodic line with slurs and accents. The score includes dynamic markings such as *mf*, *p*, *f*, and *pp*, as well as performance instructions like "sul G." and "pizz.".

Slika 11. Detalj iz originalne partiture (gdje tema prelazi u piccolo i obou)

7

The musical score consists of the following parts and dynamics:

- Bis. 1:** Treble clef, key signature of two sharps. Starts with a rest in measure 7. In measure 8, it begins with a piano (*p*) dynamic, followed by *fz* in measure 9 and *fz* in measure 10.
- Bis. 2:** Treble clef, key signature of two sharps. Remains silent throughout the measures.
- Bis. 3:** Treble clef, key signature of two sharps. Starts with a rest in measure 7. In measure 8, it begins with a piano (*p*) dynamic, followed by *fz* in measure 9 and *fz* in measure 10.
- Brač 1:** Treble clef, key signature of two sharps. Starts with a mezzo-forte (*mf*) dynamic. In measure 10, it changes to piano (*p*).
- Brač 2:** Treble clef, key signature of two sharps. Starts with a mezzo-forte (*mf*) dynamic. In measure 10, it changes to pianissimo (*pp*).
- Brač 3:** Treble clef, key signature of two sharps. Starts with a mezzo-forte (*mf*) dynamic. In measure 10, it changes to pianissimo (*pp*).
- E - Brač:** Treble clef, key signature of two sharps. Starts with a mezzo-forte (*mf*) dynamic. In measure 10, it changes to piano (*p*).
- Čelo:** Bass clef, key signature of two sharps. Starts with a mezzo-forte (*mf*) dynamic. In measure 10, it changes to piano (*p*) and includes a *pizz.* (pizzicato) marking.
- Bug.:** Treble clef, key signature of two sharps. Starts with a mezzo-forte (*mf*) dynamic.
- Berda:** Bass clef, key signature of two sharps. Starts with a mezzo-forte (*mf*) dynamic.

Chord markings above the Bugle part: Hm Em Hm Em Hm

Slika 12. Detalj iz transkripcije (temu sviraju 1 i 3 bisernica)

41

The image shows a page of a musical score, page 41, featuring a flute and clarinet part with piano accompaniment. The score is written in G major and 4/4 time. The flute and clarinet parts are in the upper system, while the piano accompaniment is in the lower system. The flute and clarinet parts are marked with dynamics such as *p*, *fz*, *mf*, and *dim.*. The piano accompaniment includes a bass line and a right-hand line, with dynamics like *mf* and *dim.*. The score is divided into measures by vertical bar lines. The page number '41' is located in the top right corner. At the bottom of the page, the number '80.51' is visible.

Slika 13. Detalj iz originalne partiture (temu nastavlja flauta i klarinet)

Jedan od problema su bili i akordi kod gudača jer se oni štimalju kvintno, za razliku od tambura koje su kvartnog štima. Taj problem smo rješavali tako da smo radili obrate akorda.

A detailed musical score for a string quartet and piano. The score is written in G major and 2/4 time. It consists of 13 measures. The top two staves are for Violin I and Violin II, both playing sixteenth-note patterns. The third staff is for Viola, also playing sixteenth-note patterns. The bottom two staves are for the Piano, with the right hand playing chords and the left hand playing a bass line. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo). A rehearsal mark '43' is present at the top right of the score. The number '8054' is printed at the bottom center.

Slika 15. Detalj iz originalne partiture (2 violina i viola sviraju akorde)

25

The musical score consists of the following parts:

- Bis. 1, 2, 3:** Trumpets, playing melodic lines with dynamics *f* and *ff*.
- Brač 1:** First Trombone, playing a melodic line with dynamics *f* and *ff*.
- Brač 2, 3:** Second and Third Trombones, playing chords. Brač 2 and 3 are noted to play the reverse of the chord.
- E - Brač:** E-tuba, playing a melodic line with dynamics *f* and *ff*.
- Čelo:** Cello, playing a bass line with dynamics *f* and *ff*.
- Bug.:** Bugle, playing a rhythmic pattern with dynamics *f* and *ff*.
- Berda:** Euphonium, playing a bass line with dynamics *f* and *ff*.

Chord progression for Brač 2 and 3:

- E
- G
- D
- Em
- Hm

Slika 16. Detalj iz transkripcije (brač 2 i 3 sviraju obrat akorda)

3.3. PARTITURA ZA TAMBURAŠKI ORKESTAR

ANTONÍN DVOŘÁK

SLAVENSKI PLES BR.6, OP.46

partitura za tamburaški orkestar

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

E - Biserica 1

Biserica 2

Biserica 3

A - Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bugarija

Berda

mf

tr

p

D A G D

p

p

Allegretto scherzando

13

Bis. 1 *mf* *dim.*
 Bis. 2 *p sf sf mf*
 Bis. 3 *mf*
 Brač 1 *mf* *dim.*
 Brač 2 *mf* *dim.*
 Brač 3 *mf* *dim.*
 E - Brač *fz fz mf* *dim.*
 Čelo *nat. mf*
 Bug. *Fis Cis⁷ Fis Cis⁷ Fis* *mf mf*
 Berda *mf*

19

Bis. 1 *p* *mf*

Bis. 2 *p* *mf*

Bis. 3 *p* *mf*

Brač 1 *p* *mf*

Brač 2 *p* *mf*

Brač 3 *mf*

E - Brač *mf*

Čelo *p* *mf*

Bug. H A⁷ H A⁷ H H E H E H *p* *mf*

Berda pizz. *p* *mf*

25

Bis. 1 *f* *ff*

Bis. 2 *f* *ff*

Bis. 3 *f* *ff*

Brač 1 *f* *ff*

Brač 2 *f* *ff*

Brač 3 *f* *f* *ff*

E - Brač *f* *ff*

Čelo *f* *ff*

Bug. E G D Em Hm *f* *ff*

Berda *f* *ff* ord.

31

Bis. 1
 Bis. 2
 Bis. 3
 Brač 1
 Brač 2
 Brač 3
 E - Brač
 Čelo
 Bug.
 Berda

p *dim.* *p* *dim.* *pp*
p *dim.* *pp*
mf *dim.* *p* *dim.* *pp*
p *dim.* *pp*
p *dim.* *pp* *pizz.* *ord.* *pp*

37

Bis. 1 *pp*

Bis. 2

Bis. 3 *pp*

Brač 1 *pp*

Brač 2 *pp*

Brač 3 *pp*

E - Brač *pp*

Čelo *pp*

Bug. *pp* *svirati ton*

Berda

43

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

pp

p

pp

pp

pp

p

p

pp

p

G Hm G

50

Bis. 1 *fz ff fz*

Bis. 2 *fz ff fz*

Bis. 3 *fz ff fz*

Brač 1 *ff marcato*

Brač 2 *ff marcato*

Brač 3 *ff marcato*

E - Brač *sf ff sf*

Čelo *fz ff marcato*

Bug. *H⁷ Em E H Fism⁷ E Cis⁷*

Berda *ff*

Detailed description of the musical score: The score is for page 50 and consists of ten staves. The top three staves are for woodwinds (Bis. 1, 2, 3), the next three for brass (Brač 1, 2, 3), the fourth for E-Brač, the fifth for Cello (Čelo), the sixth for Bugles (Bug.), and the seventh for Bass Drum (Berda). The key signature is one sharp (F#). The woodwind parts (Bis. 1, 2, 3) feature melodic lines with dynamic markings of *fz* and *ff*. The brass parts (Brač 1, 2, 3) play a rhythmic pattern of eighth notes with a *ff marcato* dynamic. The E-Brač part has a melodic line with *sf* and *ff* dynamics. The Cello part plays a rhythmic pattern of eighth notes with *fz* and *ff marcato* dynamics. The Bugle part has a simple rhythmic accompaniment with chord symbols *H⁷ Em E H Fism⁷ E Cis⁷* above it. The Bass Drum part plays a simple rhythmic pattern with a *ff* dynamic.

56

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

f

dim.

p

f

dim.

p

f

dim.

p

p

espress.

Cis⁷ H⁷ E H

f

dim.

pizz.

f

dim.

p

62

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

p

pp

pp

pp

p

H⁷ E Cis⁷ Fism H⁷ E

ord.

p

68

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

pp

p

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

H⁷ E D⁷

74

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

ff

ff

ff

ff *marcatissimo*

ff *marcatissimo*

fz

ff *marcatissimo*

fz

G C G D⁷ G

80

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

C G Ab⁵ E H⁷ E

91

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

fz *p* *fz* *p*

A Cis⁷ Fism Cis⁷ Fism

97

Bis. 1
dim. *pp*

Bis. 2
dim. *pp*

Bis. 3
dim. *pp*

Brač 1

Brač 2

Brač 3
pp

E - Brač
dim. *pp*

Čelo
dim. *pp*

Bug.
Fis
p *pp*

Berda
dim. *pp*

103

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

pp

pp

pp

fp

pp

f

pp

fp

pp

f

pp

svirati ton

109

The musical score for page 109 consists of nine staves, each with a specific instrument or part name:

- Bis. 1:** Treble clef, key signature of one sharp (F#). Dynamics: *mf*, *dim.*, *pp*.
- Bis. 2:** Treble clef, key signature of one sharp (F#). Dynamics: *mf*, *dim.*, *p*.
- Bis. 3:** Treble clef, key signature of one sharp (F#). Dynamics: *mf*, *dim.*, *pp*.
- Brač 1:** Treble clef, key signature of one sharp (F#). Dynamics: *mf*, *dim.*, *pp*.
- Brač 2:** Treble clef, key signature of one sharp (F#). Dynamics: *mf*, *dim.*, *pp*.
- Brač 3:** Treble clef, key signature of one sharp (F#). Includes *pizz.* marking. Dynamics: *mf*, *dim.*, *pp*.
- E - Brač:** Treble clef, key signature of one sharp (F#). Dynamics: *p*, *mf*.
- Čelo:** Bass clef, key signature of one sharp (F#). Dynamics: *mf*, *dim.*, *pp*. Includes *pizz.* marking.
- Bug.:** Treble clef, key signature of one sharp (F#). Dynamics: *p*, *mf*, *dim.*, *pp*, *dim.*.
- Berda:** Bass clef, key signature of one sharp (F#). No dynamics or notes.

115

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

mf *dim.*

pp

pp

pp

pp

p

ord.

pp

pizz.

pp

pp

D A

121

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

p

f

mf

pp

ord.

mf

dim.

p

G D Hm Em Hm Em Hm

mf

dim.

p

mf

dim.

p

127

Bis. 1 *p* *mf*

Bis. 2 *p* *mf*

Bis. 3 *p* *mf*

Brač 1 *pp* *mf*

Brač 2 *mf*

Brač 3 *mf*

E - Brač *pp* *mf*

Čelo *mf*

Bug. *pp* *mf* Fis Gism^{7b5} Fis Gism^{7b5}

Berda *mf*

The musical score is arranged in a system with the following parts from top to bottom:

- Bis. 1**: First Bismar, treble clef, dynamic markings *fz*, *f*, *fz*.
- Bis. 2**: Second Bismar, treble clef, dynamic marking *f*.
- Bis. 3**: Third Bismar, treble clef, dynamic marking *f*.
- Brač 1**: First Trombone, treble clef, dynamic markings *f*, *fz*.
- Brač 2**: Second Trombone, treble clef, dynamic marking *f*.
- Brač 3**: Third Trombone, treble clef, dynamic marking *f*.
- E - Brač**: E-Trombone, treble clef, dynamic marking *f espress.*
- Čelo**: Cello, bass clef, dynamic markings *f espress.*, *fz*.
- Bug.**: Bugles, treble clef, with chordal markings *Fis*, *H Cism^{7b5}*, *H Cism^{7b5}*, *H* and dynamic marking *f*.
- Berda**: Bass Drum, bass clef, dynamic marking *f*.

139

Bis. 1
f *fz* *ff*

Bis. 2
f *fz* *ff*

Bis. 3
f *ff*

Brač 1
f *fz* *ff*

Brač 2
f *fz* *ff*

Brač 3
f *ff* *tr* *3* *tr* *3*

E - Brač
f *fz* *ff*

Čelo
f *fz* *ff* *tr* *3* *tr* *3*

Bug.
f *ff*

Berda
f *ff*

Em Am⁶ Em Am⁶ Em G D

145

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

dim.

p

tr

3

Em^{7b5}

Hn

A⁷

Hm

dim.

p

pp

dim.

p

dim.

157

Bis. 1
 Bis. 2
 Bis. 3
 Brač 1
 Brač 2
 Brač 3
 E - Brač
 Čelo
 Bug.
 Berda

mf *cresc.*
mf *cresc.*
pp
pp
pp *mf* *cresc.* *fz*
pp *mf* *cresc.* *fz*
pp *mf* *cresc.* *fz*
pp *mf* *cresc.*
 Hm Em Hm Em Hm
pp *mf* *cresc.*
pp *mf* *cresc.*

pizz.

163

Bis. 1 *f* *ff* 3 3 tr tr

Bis. 2 *f* *ff* 3 3 tr tr

Bis. 3 *f* *ff*

Brač 1 *f* *ff* 3 3 tr tr

Brač 2 *f* *ff* 3 3 tr tr

Brač 3 *f* *ff* 3 3 tr tr

E - Brač *f* *ff* 3 3 tr tr

Čelo *f* *ff*

Bug. *f* *ff* E H⁷ E H⁷ E G D

Berda *f* *ff* ord.

Detailed description of the musical score: The score is for page 163 and consists of ten staves. The top three staves are for Bismarck horns (Bis. 1, 2, 3), the next three for Trumpets (Brač 1, 2, 3), the fourth for E-Flute (E - Brač), the fifth for Trombone (Čelo), the sixth for Bugles (Bug.), and the seventh for Bass Drum (Berda). The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems. The first system (measures 1-4) features a melody in the brass parts starting with a forte (*f*) dynamic, while the woodwinds and bass drum play a rhythmic accompaniment. The second system (measures 5-8) features a crescendo to fortissimo (*ff*) dynamics, with the brass parts playing triplets and trills (tr). The bass drum part includes the instruction 'ord.' (order) and continues with a rhythmic pattern. The Bugle part includes chord symbols: E, H⁷, E, H⁷, E, G, and D.

169

Bis. 1
tr 3 *tr* 3

Bis. 2
tr 3 *tr* 3 *p* *dim.*

Bis. 3
p *dim.*

Brač 1
tr 3 *tr* 3

Brač 2
tr 3 *tr* 3

Brač 3
tr 3 *tr* 3 *p* *dim.*

E - Brač
tr 3 *tr* 3 *p* *dim.*

Čelo
p

Bug.
 Em⁶ Hm A Hm Em⁶ Hm
p *dim.*

Berda
 pizz.
p

175

Bis. 1

Bis. 2
fp *dim.* *ppp*

Bis. 3
dim. *pp*

Brač 1
p

Brač 2
pp

Brač 3
pp *dim.* *ppp* *pp*

E - Brač
pp *dim.* *ppp*

Čelo
pp *dim.* *ppp* *pp sempre*

Bug.
pp *dim.* *ppp* *pp sempre*

Berda
pp *dim.* *ppp* *pp sempre*

ord.

Gm⁶ Gm^{#7} Gm Fis⁷ Hm D

182

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

A G D Em^{7b5} D Em^{7b5} D

189

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

pp

pp

pp

pp

pp *sempre*

pp *sempre*

pp *sempre*

pp *sempre*

pp *sempre*

Em^{7b5} D D

196

Bis. 1
cresc. *ff*

Bis. 2
cresc. *ff*

Bis. 3
p *mf* *f* *ff*

Brač 1
ff

Brač 2
cresc. *ff*

Brač 3
cresc. *ff*

E - Brač
p *mf* *ff*

Čelo
cresc. *ff*

Bug.
cresc. *ff*

Berda
cresc. *ff*

This musical score is for a brass and woodwind ensemble, spanning measures 203 to 208. The score is written in D major (two sharps) and 2/4 time. The instruments are arranged in a system with three staves for each instrument type: three Bismars (Bis. 1, 2, 3), three Baritone Horns (Brač 1, 2, 3), an E-Baritone Horn (E - Brač), a Trumpet (Čelo), a Bugle (Bug.), and a Bass Drum (Berda). The music features a rhythmic pattern of eighth notes in the brass parts, with accents and dynamic markings such as *fz* (forzando) and *ff* (fortissimo). The Bugle part has a melodic line with a trill (tr) and a dynamic marking of *fz*. The Bass Drum part has a rhythmic pattern with accents and a dynamic marking of *fz*. The score concludes with a double bar line at the end of measure 208.

4. ZAKLJUČAK

Češka je kulturna scena bila slabo razvijena sve do pojave Mozarta 1786. godine i njegove opere *Figarov pir* koja je svojim uspjehom potakla razvoj glazbene kulture. Također je osnovan konzervatorij (1808.), jedna od najstarijih institucija toga tipa u središnjoj Europi, a uvođenjem njemačke opere u Pragu pokrenuo se razvoj glazbene kulture. Tako se došlo na ideju kako bi njihova nacionalna glazba trebala preuzeti temelje tradicijske pjesme te iz toga načiniti sustav tonaliteta, melodijskih postupaka, harmonijskih spojeva i ritma koji bi se koristio kao temelj umjetničkog stvaranja. Dugi niz godina niti jedan skladatelj nije imao uspjeha spojiti te dvije proturječnosti sve do dolaska Smetane koji se povratkom u domovinu 1861. godine odlučio posvetiti samo nacionalnoj glazbi.

Smetana je imao težak zadatak stvoriti nacionalnu glazbu koja nije imala nikakve temelje, a iz kojih bi mogao graditi svoja djela. Morao je primijeniti forme i skladateljska sredstva drugih skladatelja što nije naišlo na odobravanje publike i kritike. Ali bez Dvořákova doprinosa to bi poglavlje ostalo nepotpuno. S njim češka glazba je dobila sav svoj sjaj, svu punoću umjetničkog ostvarenja. Pojavom Dvořákovog lirskog nevjerovatno bogatog i raskošnog muziciranja. Antonín Dvořák kao pripradnik generacije koja je izrodila mnogo poznatih imena definitivno zaslužuje epitet vrhunskog svjetskog kompozitora nacionalnog smjera. U najpopularnije kompozicije spadaju dva opusa po osam *Slavenskih plesova* op.46 i op.72 koje je napisao za klavir četveroručno i orkestar, ali kao orkestralne su najpoznatije. I ovdje jedan predivan ples koji smo transkribirali za tamburaški orkestar pokazuje svu ljepotu Dvořákova skladateljskog umijeća. Antonín Dvořák je ostavio veliki neizbrisiv trag u povijesti glazbe. Upravo iz navedenih razloga *Slavenski plesovi* predstavljaju vrlo snažnu jedinstvenu literaturu i glazbenu cjelinu, koja će sigurno zauvijek ostati na svjetskim pozornicama.

5. LITERATURA

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6. PRILOZI

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

9 *p* *fz* *fz* *mf* 2

16 *dim.* *p* *mf*

24 *f* *ff*

31 6 *pp* *pp*

42 4 *p* *fz*

51 *ff* *fz*

57 *f* *dim.* *p*

63 *p* 8 *ff*

76

84 *ff*

90 2

97 *dim.* *pp* 7

110 *mf* *dim.* *pp*

115

119 *pp* 2 *p* *p*

128 *mf* *fz*

135 *f* *fz* *f* *fz*

143 *ff* *dim.*

149 14 *f* *ff* 3 *tr*

168 *tr* 3 *tr* 3 *tr* 3 15 *pp*

189 2 *pp*

198 *cresc.* *ff*

204 *fz*

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando
12

p sf sf mf

p mf f

ff p dim.

10 **4** *p fz*

ff fz

f dim. p

p p

ff

ff

95 *p* *dim.* *pp*

103 8 *mf* *dim.* *p*

115 *mf* *dim.*

119 *pp*

127 *p* *mf*

133 *f* *f*

141 *fz* *ff* 2

149 *p* 8 *mf* *cresc.*

162 *f* *ff* 3 3 *tr*

169 *tr* 3 3 *p* *dim.* 2 *fp* *dim.*

179 4 *ppp* *pp* 2

191

pp *cresc.*

199

ff

204

fz

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

9

16

26

33

39

43

52

58

76

84

89

p *mf* *fz* *fz* *mf*

p *mf* *f*

ff

p *dim.* *pp*

pp

p *fz* *ff*

fz *f*

dim. *pp* *ff*

ff

95 *p* *dim.* *pp*

103 **3** *pp* **2** *mf*

112 *dim.* *pp*

118 **2**

126 *p* *mf*

133 *f* *f*

140 *ff* *dim.* *p*

150 *pp*

159 *mf* *cresc.* **3** *f*

167 *ff*

171 **2** *p* *dim.* *dim.*

177

187

197

203

pp *pp* *p* *mf* *f* *ff* *fz*

4 3 2

Detailed description: This musical score is for the piece 'Bisernica 3'. It consists of four staves of music in treble clef with a key signature of one sharp (F#). The first staff (measures 177-186) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. It features a *pp* dynamic and a 4-measure rest. The second staff (measures 187-196) starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5. It includes a 3-measure rest and a 2-measure rest. The third staff (measures 197-202) begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5. It shows a dynamic progression from *p* to *mf* to *f* to *ff*. The fourth staff (measures 203-206) starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5. It features a *fz* dynamic and ends with a double bar line.

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

2 *mf* *tr* *tr* *mf*

9 *mf* *dim.* *p*

20 *mf* *f* *ff*

28 *pp* **6**

38 *pp*

43 *pp* **4** *ff marcato*

52

59 *pp* **8**

72 *cresc.* *ff*

76

80

87 *ff*

93 **11** *pp* **2**

110 *mf* *dim.* *pp*

115

119 *pp*

125 *pp*

131 *mf* *f* *fz*

139 *f* *fz* *ff*

147 **6** *pp* *pp*

158 **4** *f* *tr* *ff* **3**

Detailed description: This page of a musical score contains ten staves of music in treble clef with a key signature of one sharp (F#). The music is primarily composed of eighth and sixteenth notes, often with slurs and accents. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). There are several measures with repeat signs and first/second endings. Measure 110 includes a *dim.* (diminuendo) marking. Measure 158 features a trill (*tr*) and a triplet of eighth notes.

168 *tr* 3 *tr* 3 *tr* 3 8 *p*

181 16 *ff*

202

205

Detailed description: The image shows a musical score for a piece titled 'A - Brač 1'. It consists of four staves of music in treble clef with a key signature of two sharps (F# and C#). The first staff (measures 168-179) features three measures of triplets, each marked with a trill (tr) above the first note. This is followed by an 8-measure rest, and then a final measure with a piano (p) dynamic. The second staff (measures 180-191) contains six measures of eighth-note patterns, some with grace notes (w), followed by a 16-measure rest, and ends with a fortissimo (ff) dynamic. The third staff (measures 192-201) is a continuous eighth-note pattern with accents (^) above each note. The fourth staff (measures 202-205) begins with a quarter-note eighth-note pattern with accents, followed by three measures of chords with a fermata over the first measure, and ends with a double bar line.

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

6

mf pp

14 mf dim. p

22 mf f ff

30 p dim. pp pp

38 pp

43 pp ff marcato

52

58 pp

70 cresc.

74 ff

78

84

90

95

112

118

125

134

140

147

153

ff

pp

mf

dim.

pp

p

f

p

mf

f

fz

ff

dim.

p

pp

11

2

4

2

Detailed description: This is a musical score for a piece titled "Brač 2". The score is written in treble clef with a key signature of one sharp (F#). It consists of 15 measures, numbered 78 to 153. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff*, *pp*, *mf*, *f*, *p*, *fz*, and *dim.* are used throughout. There are also numerical markings (11, 2, 4, 2) above some measures, possibly indicating fingerings or groupings. The score is presented on a single page, with the page number 2 in the top left and 71 in the bottom right.

156 *pp* **4** *f*

165 *ff* *tr* 3 3 3 3

172 **9** *pp*

188 **2**

198 *cresc.* *ff*

204

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

6

mf

pp

14

mf

dim.

22

mf

f

f

ff

29

p

dim.

pp

36

pp

pp

43

pp

4

ff marcato

52

57

7

pp

68

cresc.

74

ff

79

84

89 *ff*

94 *p*

99 *pp* 6

109 pizz. *mf* *dim.* *pp* 3

119 ord. *pp* *mf* *p*

127 4 *mf* *f*

136 *f*

143 *tr* *ff* 3 3 3 3 *dim.* *p*

151 *pp* *pp* *mf*

Detailed description: This is a musical score for a piece titled "Brač 3". It consists of ten staves of music, each starting with a measure number. The key signature is one sharp (F#). The notation includes various dynamics such as *ff*, *p*, *pp*, *mf*, and *f*, as well as performance instructions like *pizz.*, *ord.*, *tr.*, and *dim.*. There are also numerical markings (6, 3, 4) indicating specific rhythmic or structural elements. The score ends with a double bar line at measure 151.

160 *cresc.* *fz* *f*

167 *tr* *ff* 3 3 *p* *dim.*

175 *pp* *dim.* *ppp* *pp*

183

191 2 *cresc.*

200 *ff*

205

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando
6

13 *mf* *p*

20 *fz* *fz* *mf* *dim.*

27 *ff* *mf* *f*

34 *pp* *pp* *pp*

43 **4** *p* *sf* *ff*

52 *sf*

58 *p*

64

69

Detailed description: This is a musical score for a piece titled 'Slavenski ples br.6' by Antonin Dvorak, op. 46, transcribed by Tihomir Damjanović. The score is in E major and 3/4 time, marked 'Allegretto scherzando'. It consists of 70 measures. The first measure is a whole rest. The second measure starts with a half note G4, followed by quarter notes A4, B4, and C5. The third measure has a half note D5, followed by quarter notes C5, B4, and A4. The fourth measure has a half note G4, followed by quarter notes F4, E4, and D4. The fifth measure has a half note C4, followed by quarter notes B3, A3, and G3. The sixth measure has a half note F3, followed by quarter notes E3, D3, and C3. The seventh measure has a half note E3, followed by quarter notes D3, C3, and B2. The eighth measure has a half note D3, followed by quarter notes C3, B2, and A2. The ninth measure has a half note C3, followed by quarter notes B2, A2, and G2. The tenth measure has a half note B2, followed by quarter notes A2, G2, and F2. The eleventh measure has a half note A2, followed by quarter notes G2, F2, and E2. The twelfth measure has a half note G2, followed by quarter notes F2, E2, and D2. The thirteenth measure has a half note F2, followed by quarter notes E2, D2, and C2. The fourteenth measure has a half note E2, followed by quarter notes D2, C2, and B1. The fifteenth measure has a half note D2, followed by quarter notes C2, B1, and A1. The sixteenth measure has a half note C2, followed by quarter notes B1, A1, and G1. The seventeenth measure has a half note B1, followed by quarter notes A1, G1, and F1. The eighteenth measure has a half note A1, followed by quarter notes G1, F1, and E1. The nineteenth measure has a half note G1, followed by quarter notes F1, E1, and D1. The twentieth measure has a half note F1, followed by quarter notes E1, D1, and C1. The twenty-first measure has a half note E1, followed by quarter notes D1, C1, and B0. The twenty-second measure has a half note D1, followed by quarter notes C1, B0, and A0. The twenty-third measure has a half note C1, followed by quarter notes B0, A0, and G0. The twenty-fourth measure has a half note B0, followed by quarter notes A0, G0, and F0. The twenty-fifth measure has a half note A0, followed by quarter notes G0, F0, and E0. The twenty-sixth measure has a half note G0, followed by quarter notes F0, E0, and D0. The twenty-seventh measure has a half note F0, followed by quarter notes E0, D0, and C0. The twenty-eighth measure has a half note E0, followed by quarter notes D0, C0, and B0. The twenty-ninth measure has a half note D0, followed by quarter notes C0, B0, and A0. The thirtieth measure has a half note C0, followed by quarter notes B0, A0, and G0. The thirty-first measure has a half note B0, followed by quarter notes A0, G0, and F0. The thirty-second measure has a half note A0, followed by quarter notes G0, F0, and E0. The thirty-third measure has a half note G0, followed by quarter notes F0, E0, and D0. The thirty-fourth measure has a half note F0, followed by quarter notes E0, D0, and C0. The thirty-fifth measure has a half note E0, followed by quarter notes D0, C0, and B0. The thirty-sixth measure has a half note D0, followed by quarter notes C0, B0, and A0. The thirty-seventh measure has a half note C0, followed by quarter notes B0, A0, and G0. The thirty-eighth measure has a half note B0, followed by quarter notes A0, G0, and F0. The thirty-ninth measure has a half note A0, followed by quarter notes G0, F0, and E0. The fortieth measure has a half note G0, followed by quarter notes F0, E0, and D0. The forty-first measure has a half note F0, followed by quarter notes E0, D0, and C0. The forty-second measure has a half note E0, followed by quarter notes D0, C0, and B0. The forty-third measure has a half note D0, followed by quarter notes C0, B0, and A0. The forty-fourth measure has a half note C0, followed by quarter notes B0, A0, and G0. The forty-fifth measure has a half note B0, followed by quarter notes A0, G0, and F0. The forty-sixth measure has a half note A0, followed by quarter notes G0, F0, and E0. The forty-seventh measure has a half note G0, followed by quarter notes F0, E0, and D0. The forty-eighth measure has a half note F0, followed by quarter notes E0, D0, and C0. The forty-ninth measure has a half note E0, followed by quarter notes D0, C0, and B0. The fiftieth measure has a half note D0, followed by quarter notes C0, B0, and A0. The fifty-first measure has a half note C0, followed by quarter notes B0, A0, and G0. The fifty-second measure has a half note B0, followed by quarter notes A0, G0, and F0. The fifty-third measure has a half note A0, followed by quarter notes G0, F0, and E0. The fifty-fourth measure has a half note G0, followed by quarter notes F0, E0, and D0. The fifty-fifth measure has a half note F0, followed by quarter notes E0, D0, and C0. The fifty-sixth measure has a half note E0, followed by quarter notes D0, C0, and B0. The fifty-seventh measure has a half note D0, followed by quarter notes C0, B0, and A0. The fifty-eighth measure has a half note C0, followed by quarter notes B0, A0, and G0. The fifty-ninth measure has a half note B0, followed by quarter notes A0, G0, and F0. The sixtieth measure has a half note A0, followed by quarter notes G0, F0, and E0. The sixty-first measure has a half note G0, followed by quarter notes F0, E0, and D0. The sixty-second measure has a half note F0, followed by quarter notes E0, D0, and C0. The sixty-third measure has a half note E0, followed by quarter notes D0, C0, and B0. The sixty-fourth measure has a half note D0, followed by quarter notes C0, B0, and A0. The sixty-fifth measure has a half note C0, followed by quarter notes B0, A0, and G0. The sixty-sixth measure has a half note B0, followed by quarter notes A0, G0, and F0. The sixty-seventh measure has a half note A0, followed by quarter notes G0, F0, and E0. The sixty-eighth measure has a half note G0, followed by quarter notes F0, E0, and D0. The sixty-ninth measure has a half note F0, followed by quarter notes E0, D0, and C0. The seventieth measure has a half note E0, followed by quarter notes D0, C0, and B0.

74

ff marcatisimo fz

82

ff

89

fz p

96

dim. pp fp

104

pp f pp p mf

111

119

pp mf

126

p pp mf

134

f espress. f

141

fz ff dim.

148

p *pp* *pp*

158

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

165

tr *3* *tr* *3* *tr* *3* *tr* *3* *p*

172

dim. *pp* *dim.* *ppp*

181

pp *3* *3* *ff*

198

p *mf* *ff*

204

p *fz*

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

p *mf*

9 *pizz.* *mf* *nat.*

18 *p* *mf* *f*

26 *ff* *mf* *dim.* *p* *dim.*

35 *pp* *pp* *pp*

42 *pp* *p*

49 *fz* *ff marcato*

55 *espress.*

62 *p*

68

72 *cresc.* *ff* *marcatissimo*

79 *fz*

87 *ff* *marcatissimo sempre* *fz*

93 *p* *dim.* *pp*

101 **6** *pizz.* *mf*

112 *dim.* *pp* **3**

119 *pizz.* *pp* *ord.* *mf* *dim.* *p*

127 **4** *mf* *f espress.* *fz*

139 *f* *fz* *ff* **3** **3** **3** **3**

147 *p* *dim.* *pp* *molto espress.*

156 *pp* *mf* *cresc.* *fz* *f*

164



171



182



190



198



204



Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

D A G D Hm Em Hm Em

p *mf*

9 Hm 4 Fis Cis⁷ Fis Cis⁷ Fis

mf *mf*

19 H A⁷ H A⁷ H H E H E H E

p *mf* *f*

27 G D Em Hm A Hm A

ff *p* *dim.* *pp*

34 Hm 2 *svirati ton*

pp *pp*

43 4 G Hm G H⁷ Em E H

p

53 Fism⁷ E Cis⁷ Cis⁷ H⁷ E H

p

61 H⁷ E Cis⁷ Fism H⁷ E 3

p

70 H⁷ E 2 D⁷ G C G D⁷ G

cresc. *ff* *marcatissimo*

79 C G A^{b5} E H⁷ E H⁷ E

87 A E A E⁷ A A Cis⁷ Fism Cis⁷ Fism

ff *fz*

95 3 Fis *svirati ton*

p *pp* *fp* *pp*

105

f *pp* *p* *mf*

112

dim. *pp* *dim.*

119 D A G D Hm Em Hm Em Hm

pp *mf* *dim.* *p*

127 D A G D D Fis Gism^{7b5} Fis Gism^{7b5} Fis

pp *mf*

134 H Cism^{7b5} H Cism^{7b5} H Em Am⁶

f *f*

140 Em Am⁶ Em G D Em^{7b5} Hn

ff

147 A⁷ Hm A⁷ Hm A⁷ Hm *svirati ton*

dim. *p* *pp*

156 Hm Em Hm Em Hm E H⁷

pp *mf* *cresc.* *f*

164 E H⁷ E G D Em⁶ Hm A

ff *p*

172 Hm Em⁶ Hm Gm⁶ Gm^{#7} Gm Fis⁷ Hm

dim. *pp* *dim.* *ppp*

180 D A G D Em^{7b5} D Em^{7b5}

pp sempre

188 D Em^{7b5} D D

pp sempre

196

cresc.

202 D A⁷ D

ff *ff* *fz*

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

The musical score is written for a bass clef instrument in 3/4 time, with a key signature of one sharp (F#). It consists of ten staves of music, each starting with a measure number. The dynamics and articulations are as follows:

- Staff 1 (measures 1-8): *p* (measures 1-4), *mf* (measures 5-8).
- Staff 2 (measures 9-16): *mf* (measures 9-12), *p* (measures 13-16). Includes a 4-measure rest in measure 11 and a *pizz.* marking in measure 16.
- Staff 3 (measures 17-24): *mf* (measures 17-20), *f* (measures 21-22), *ff* (measures 23-24). Includes an *ord.* marking in measure 24.
- Staff 4 (measures 25-32): *p* (measures 25-28), *dim.* (measures 29-30), *pp* (measures 31-32). Includes *pizz.* in measure 31 and *ord.* in measure 32.
- Staff 5 (measures 33-40): *pp* (measures 33-40). Includes a repeat sign in measure 39.
- Staff 6 (measures 41-48): *pp* (measures 41-44), *ff* (measures 45-48). Includes a 4-measure rest in measure 47.
- Staff 7 (measures 49-56): *f* (measures 49-52), *dim.* (measures 53-54), *p* (measures 55-56). Includes *pizz.* in measure 55.
- Staff 8 (measures 57-64): *p* (measures 57-64). Includes an *ord.* marking in measure 64.
- Staff 9 (measures 65-72): *cresc.* (measures 65-72). Includes *ff marcatisimo* in measure 72.
- Staff 10 (measures 73-80): *fz* (measures 73-80).

82

ff

90

fz p dim.

98

pp 16

119

mf dim. p mf

133

f

141

ff dim.

149

p dim. pp

156

pp pizz. mf cresc. f ord.

164

ff pizz. p

172

ord. pp dim. ppp

181

pp sempre

189

Musical notation for measures 189-196. The key signature is two sharps (F# and C#). The notation consists of a single bass clef staff. Measures 189-190 contain quarter notes. Measures 191-192 contain eighth notes. Measure 193 is a whole rest. Measures 194-195 contain eighth notes. Measure 196 contains a quarter note. The dynamic marking *pp sempre* is placed below the staff.

197

Musical notation for measures 197-202. The key signature is two sharps (F# and C#). The notation consists of a single bass clef staff. Measures 197-198 contain quarter notes. Measures 199-200 contain eighth notes. Measure 201 contains a quarter note. Measure 202 contains a sixteenth-note triplet. The dynamic marking *cresc.* is placed below the staff, and *ff* is placed below the triplet.

203

Musical notation for measures 203-209. The key signature is two sharps (F# and C#). The notation consists of a single bass clef staff. Measures 203-204 contain sixteenth-note triplets with accents. Measures 205-206 contain eighth notes with accents. Measure 207 contains a quarter note with an accent. Measure 208 contains a quarter note with an accent. Measure 209 contains a quarter note. The dynamic marking *fz* is placed below the staff.