

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

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**Damjanović, Tihomir**

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SVEUČILIŠTE JOSIPA JURJA STROSSMAYERA U OSIJEKU

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ODSJEK ZA INSTRUMENTALNE STUDIJE

DIPLOMSKI STUDIJ TAMBURAŠKO UMIJEĆE

TIHOMIR DAMJANOVIĆ

**PRIREĐIVANJE ZA TAMBURAŠKI ORKESTAR**

**ANTONÍN LEOPOLD DVOŘÁK**

**SLAVENSKI PLES BR.6, OP.46**

DIPLOMSKI RAD

Mentor:

red.prof.art. Davor Bobić

Sumentor:

Tihomir Ranogajec, ass.

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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.



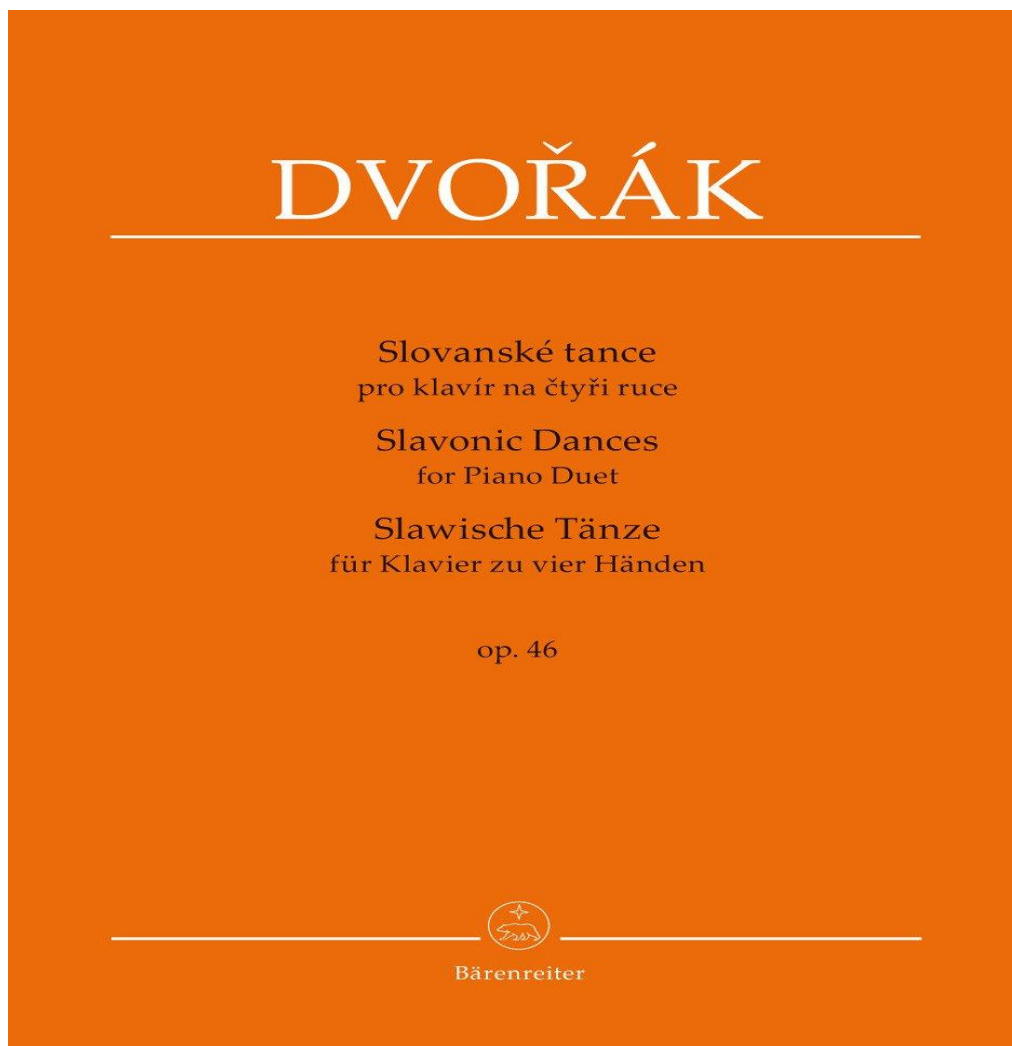
*Slika 2. Rodna kuća A.Dvořáka*

### 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**

The musical score is arranged in a system with the following parts and staves:

- E - Bisernica 1**: Treble clef, 3/4 time, key of D major. Staff contains rests.
- Bisernica 2**: Treble clef, 3/4 time, key of D major. Staff contains rests.
- Bisernica 3**: Treble clef, 3/4 time, key of D major. Staff contains rests.
- A - Brač 1**: Treble clef, 3/4 time, key of D major. Starts with a rest, then plays a melodic line with a *mf* dynamic and trills (*tr*) in the second and fourth measures.
- Brač 2**: Treble clef, 3/4 time, key of D major. Staff contains rests.
- Brač 3**: Treble clef, 3/4 time, key of D major. Staff contains rests.
- E - Brač**: Treble clef, 3/4 time, key of D major. Staff contains rests.
- Čelo**: Bass clef, 3/4 time, key of D major. Plays a rhythmic accompaniment of eighth notes with a *p* dynamic.
- Bugarija**: Treble clef, 3/4 time, key of D major. Plays a rhythmic accompaniment of eighth notes with a *p* dynamic. Chord symbols **D**, **A**, **G**, and **D** are placed above the staff.
- Berda**: Bass clef, 3/4 time, key of D major. Plays a rhythmic accompaniment of eighth notes with a *p* dynamic.

The tempo and mood are indicated as **Allegretto scherzando** at the top and bottom of the score.

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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*p* *cresc.* *mf*

*p* *cresc.* *mf*

*p* *cresc.* *mf*

*p* *cresc.* *mf*

*p* *cresc.* *mf*

*p* *cresc.* *mf*

*p* *cresc.* *mf*

*p* *cresc.* *mf*

*p* *cresc.* *mf*

*pizz.* *cresc.* *mf*

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*












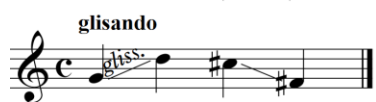
Berda *pizz.* *p* *mf*

H A<sup>7</sup> H A<sup>7</sup> 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><b>legato</b></p> 	<p>Legato se izvodi trzanjem bez prekida, do završetka legato luka.</p>
<p><b>non legato</b></p> 	<p>Non legato se izvodi trzanjem s prekidima između tonova.</p>
<p><b>staccato</b></p> 	<p>Staccato je kratko izvođenje tonova.</p>
<p><b>portato</b></p> 	<p>Portato svira se od tona do tona kucano bez prekida.</p>
<p><b>tenuto</b></p> 	<p>Tenuto sviramo trzanjem bez obzira na vrijednost note.</p>
<p><b>portato s prekidom</b></p> 	<p>Portato tonove kucamo s prekidom prije iduće note.</p>
<p><b>akcent</b></p> 	<p>Akcent se izvodi s naglaskom na note.</p>
<p><b>portamento</b></p> 	<p>Portamento se izvodi kromatskim nizom od tona do tona.</p>
<p><b>con sordino</b></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><b>pizzicato</b></p> 	<p>Pizzicato se izvodi pomoću okidanja žice prvim ili drugim prstom ili palcem desne ruke.</p>
<p><b>flageolet</b></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><b>glisando</b></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 for the piece "Allegretto scherzando". It is written in the key of D major (two sharps) and 3/4 time. The score includes parts for three E-flat Clarinets (E - Bisernica 1, 2, 3), three A Clarinets (A - Brač 1, 2, 3), an E Clarinet (E - Brač), a Cello (Čelo), a Bugarija (Bulgarian Folk Instrument), and a Bassoon (Berda). The tempo and mood are "Allegretto scherzando".

The score is divided into two systems. The first system includes parts for E - Bisernica 1, Bisernica 2, Bisernica 3, A - Brač 1, Brač 2, Brač 3, E - Brač, Čelo, Bugarija, and Berda. The second system includes parts for Berda.

The A - Brač 1 part begins with a *mf* dynamic and features trills (*tr*) in the first and third measures. The Čelo part begins with a *p* dynamic. The Bugarija part begins with a *p* dynamic and includes chord markings D, A, G, and D above the notes. The Berda part begins with a *p* dynamic.

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

The musical score on page 10 consists of four staves. The top two staves are for Violin I and Violin II, both in treble clef. The bottom two staves are for Viola and Cello/Double Bass, both in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a mezzo-forte (mf) dynamic. In the first system, the Violin parts play a melodic line that moves from mf to piano (p) and then fortissimo (f). The Viola and Cello/Double Bass parts provide harmonic support with sustained notes and chords. The second system continues this texture. The third system shows a dynamic shift to piano (p) for the Violin parts. The fourth system includes 'sul G.' markings for the Violin parts and a 'pizz.' instruction for the Cello/Double Bass part. The score concludes with a fortissimo (f) dynamic. A rehearsal mark '8051' is positioned at the bottom center of the page.

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

7

The musical score consists of the following parts:

- Bis. 1:** Treble clef, key signature of two sharps (F# and C#). Starts with a rest in measure 7, then plays a sixteenth-note pattern starting in measure 8. Dynamics: *p* (piano), *fz* (forzando).
- 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, then plays a sixteenth-note pattern starting in measure 8. Dynamics: *p*, *fz*.
- Brač 1:** Treble clef, key signature of two sharps. Plays a melodic line starting in measure 7. Dynamics: *mf* (mezzo-forte).
- Brač 2:** Treble clef, key signature of two sharps. Plays a melodic line starting in measure 7. Dynamics: *mf*. In measure 9, it plays a chord with dynamics *pp* (pianissimo).
- Brač 3:** Treble clef, key signature of two sharps. Plays a melodic line starting in measure 7. Dynamics: *mf*. In measure 9, it plays a chord with dynamics *pp*.
- E - Brač:** Treble clef, key signature of two sharps. Plays a melodic line starting in measure 7. Dynamics: *mf*. In measure 9, it plays a chord with dynamics *p* (piano).
- Čelo:** Bass clef, key signature of two sharps. Plays a bass line starting in measure 7. Dynamics: *mf*. In measure 9, it plays a chord with dynamics *p* and a *pizz.* (pizzicato) marking.
- Bug.:** Treble clef, key signature of two sharps. Plays a rhythmic pattern starting in measure 7. Dynamics: *mf*. Above the staff, there are markings: Hm Em Hm Em Hm.
- Berda:** Bass clef, key signature of two sharps. Plays a rhythmic pattern starting in measure 7. Dynamics: *mf*.

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)



13

The musical score is set in G major and 4/4 time. It consists of the following parts and dynamics:

- Bis. 1:** *mf* (mezzo-forte) in the first measure, followed by *dim.* (diminuendo) in the final measure.
- Bis. 2:** *p* (piano) in the first measure, *sf* (sforzando) in the second and third measures, *mf* (mezzo-forte) in the fourth measure, and *dim.* (diminuendo) in the final measure.
- Bis. 3:** *mf* (mezzo-forte) in the fourth measure, and *dim.* (diminuendo) in the final measure.
- Brač 1, 2, 3:** All three brass parts have *mf* (mezzo-forte) dynamics in the fourth measure and *dim.* (diminuendo) in the final measure.
- E - Brač:** *fz* (forzando) in the first and second measures, *mf* (mezzo-forte) in the fourth measure, and *dim.* (diminuendo) in the final measure.
- Čelo (Cello):** *mf* (mezzo-forte) in the fourth measure, and *dim.* (diminuendo) in the final measure.
- Bug. (Bugle):** *mf* (mezzo-forte) in the fourth and fifth measures.
- Berda (Bassoon):** *mf* (mezzo-forte) in the fourth measure, and *dim.* (diminuendo) in the final measure.

Harmonic annotations above the Bug. staff include: **Fis Cis<sup>7</sup>** (measures 4-5), **Fis Cis<sup>7</sup>** (measure 5), and **Fis** (measure 6).

Slika 14. Detalj iz transkripcije (temu nastavljaju 2 bisernica i E-brač)

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 located at the top right of the score. The number '8051' is printed at the bottom center of the score.

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:** Three Bismars, each with a melodic line starting at *f* and moving to *ff*.
- Brač 1:** Trombone 1, playing a melodic line starting at *f* and moving to *ff*.
- Brač 2, 3:** Trombones 2 and 3, playing chords. Brač 2 and 3 are noted to play the reverse of the chord.
- E - Brač:** E-Trombone, playing a melodic line starting at *f* and moving to *ff*.
- Čelo:** Cello, playing a bass line starting at *f* and moving to *ff*.
- Bug.:** Bugle, playing a rhythmic pattern starting at *f* and moving to *ff*.
- Berda:** Bass Drum, playing a rhythmic pattern starting at *f* and moving to *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**

7

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

*mf* *p* *fz* *pp* *pizz.* *p* *mf*

Hm Em Hm Em Hm

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**  
*mf nat.*

**Bug.**  
*Fis Cis<sup>7</sup> Fis Cis<sup>7</sup> 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. *p* *mf*  
 Berda *pizz.* *p* *mf*

H A<sup>7</sup> H A<sup>7</sup> H H E H E H



25

The musical score for page 25 consists of the following parts and markings:

- Bis. 1, 2, 3:** Treble clef, key signature of two sharps (F# and C#). Dynamics: *f* (measures 1-2), *ff* (measures 3-6). Includes accents and breath marks.
- Brač 1:** Treble clef, key signature of two sharps. Dynamics: *f* (measures 1-2), *ff* (measures 3-6). Includes accents and breath marks.
- Brač 2:** Treble clef, key signature of two sharps. Dynamics: *f* (measures 1-2), *ff* (measures 3-6). Includes accents.
- Brač 3:** Treble clef, key signature of two sharps. Dynamics: *f* (measures 1-2), *f* (measure 3), *ff* (measures 4-6). Includes accents.
- E - Brač:** Treble clef, key signature of two sharps. Dynamics: *f* (measures 1-2), *ff* (measures 3-6). Includes accents and breath marks.
- Čelo:** Bass clef, key signature of two sharps. Dynamics: *f* (measures 1-2), *ff* (measures 3-6). Includes accents.
- Bug:** Treble clef, key signature of two sharps. Dynamics: *f* (measures 1-2), *ff* (measures 3-6). Includes accents.
- Berda:** Bass clef, key signature of two sharps. Dynamics: *f* (measures 1-2), *ff* (measures 3-6). Includes accents and the marking "ord." above measure 3.

Chord symbols for Bug: E, G, D, Em, Hm.

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

A Hm A Hm

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. *H<sup>7</sup> Em E H Fism<sup>7</sup> E Cis<sup>7</sup>*

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) in treble clef. The next three staves are for brass (Brač 1, 2, 3) in treble clef. The fourth staff is for E-Brač in treble clef. The fifth staff is for Čelo in bass clef. The sixth staff is for Bug. in treble clef with a key signature of one sharp (F#) and includes chord symbols: H<sup>7</sup>, Em, E, H, Fism<sup>7</sup>, E, Cis<sup>7</sup>. The seventh staff is for Berda in bass clef. The score begins with a repeat sign and a first ending bracket. Dynamic markings include *fz* (forzando), *ff* (fortissimo), *sf* (sforzando), and *ff marcato*. The woodwinds and E-Brač play melodic lines, while the brass and Čelo play rhythmic patterns with accents. The Bug. and Berda provide harmonic support.

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.*

Cis<sup>7</sup> H<sup>7</sup> 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*

H<sup>7</sup> E Cis<sup>7</sup> Fism H<sup>7</sup> 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.*

*cresc.*

H<sup>7</sup> E D<sup>7</sup>



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 D<sup>7</sup> G

80

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

C G Ab<sup>5</sup> E H<sup>7</sup> E



91

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

*fz* *p* *fz* *p*

A Cis<sup>7</sup> Fism Cis<sup>7</sup> 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. *p* *pp* Fis

Berda *dim.* *pp*

103

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug. *svirati ton*

Berda

*pp*

*pp*

*fp*

*pp*

*f*

*pp*

*fp*

*pp*

*f*

*pp*

109

The musical score for page 109 consists of nine staves, each with a specific instrument or part label. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into six measures. The dynamics and articulations are as follows:

- Bis. 1:** *mf* (measures 2-3), *dim.* (measures 4-5), *pp* (measure 6).
- Bis. 2:** *mf* (measures 3-4), *dim.* (measures 5-6), *p* (measure 6).
- Bis. 3:** *mf* (measures 2-3), *dim.* (measures 4-5), *pp* (measure 6).
- Brač 1:** *mf* (measures 2-3), *dim.* (measures 4-5), *pp* (measure 6).
- Brač 2:** *mf* (measures 2-3), *dim.* (measures 4-5), *pp* (measure 6).
- Brač 3:** *pizz.* (measure 1), *mf* (measures 2-3), *dim.* (measures 4-5), *pp* (measure 6).
- E - Brač:** *p* (measure 1), *mf* (measures 2-3), *dim.* (measures 4-5), *pp* (measure 6).
- Čelo:** *pizz.* (measure 1), *mf* (measures 2-3), *dim.* (measures 4-5), *pp* (measure 6).
- Bug.:** *p* (measure 1), *mf* (measures 2-3), *dim.* (measures 4-5), *pp* (measure 6), *dim.* (measure 6).
- Berda:** Rests throughout the entire piece.

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*

*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*  
*mf*  
*mf*  
*ord.*  
*mf*  
*mf*  
*dim.*  
*p*  
*mf*  
*dim.*  
*p*  
*mf*  
*dim.*  
*p*

G     D     Hm     Em     Hm     Em     Hm

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<sup>7b5</sup> Fis Gism<sup>7b5</sup>

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<sup>7b5</sup>, H Cism<sup>7b5</sup>, H. Dynamic marking *f*.
- Berda**: Bass Drum, bass clef, dynamic marking *f*.

139

The musical score consists of the following parts and markings:

- Bis. 1:** Dynamics  $f$ ,  $fz$ ,  $ff$
- Bis. 2:** Dynamics  $f$ ,  $fz$ ,  $ff$
- Bis. 3:** Dynamics  $f$ ,  $ff$
- Brač 1:** Dynamics  $f$ ,  $fz$ ,  $ff$
- Brač 2:** Dynamics  $f$ ,  $fz$ ,  $ff$
- Brač 3:** Dynamics  $f$ ,  $ff$ ; includes trills ( $tr$ ) and triplets ( $3$ ) in the final two measures.
- E - Brač:** Dynamics  $f$ ,  $fz$ ,  $ff$
- Čelo:** Dynamics  $f$ ,  $fz$ ,  $ff$ ; includes trills ( $tr$ ) and triplets ( $3$ ) in the final two measures.
- Bug.:** Dynamics  $f$ ,  $ff$ ; includes accents ( $>$ ) in the final two measures.
- Berda:** Dynamics  $f$ ,  $ff$

Chord progression for Bug. (Guitar):

Em Am<sup>6</sup> Em Am<sup>6</sup> 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<sup>7b5</sup>*

*Hn*

*A<sup>7</sup>*

*Hm*

*dim.*

*p*

*pp*

*dim.*

*p*

*dim.*

151

The image shows a musical score for a brass ensemble starting at measure 151. The score includes parts for three trumpets (Bis. 1, 2, 3), three trombones (Brač 1, 2, 3), E-trombone (E - Brač), Cello (Čelo), Bugle (Bug.), and Double Bass (Berda). The key signature is D major (two sharps). The brass parts (Bis, Brač, E - Brač) are marked *pp*. The Cello part is marked *pp* and *molto espress.* The Bugle part is marked *svirati ton*. The Double Bass part is marked *pp*. The score features various articulations, including slurs and accents, and dynamic markings. Chords A7 and Hm are indicated above the Bugle part. The music consists of six measures, with a crescendo leading to a hairpin at the end.

Bis. 1

Bis. 2

Bis. 3

*pp*

Brač 1

*pp*

Brač 2

*pp*

Brač 3

*pp*

E - Brač

*pp*

Čelo

*pp* *molto espress.*

Bug.

A<sup>7</sup> Hm *svirati ton*

Berda

*pp*

157

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

*pp* *mf* *cresc.* *fz*

*pp* *mf* *cresc.*

*pp* *mf* *cresc.*

*pp* *mf* *cresc.* *fz*

*pp* *mf* *cresc.* *fz*

*pp* *mf* *cresc.*

*pp* *mf* *cresc.*

Hm Em Hm Em Hm

*pizz.*

*pp* *mf* *cresc.*

163

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

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

Bis. 3  
*f* *ff*

Brač 1  
*f* *ff* *tr* 3

Brač 2  
*f* *ff* *tr* 3

Brač 3  
*f* *ff* *tr* 3

E - Brač  
*f* *ff* *tr* 3

Čelo  
*f* *ff*

Bug.  
*f* *ff* E H<sup>7</sup> E H<sup>7</sup> E G D

Berda  
*f* *ff* ord.



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.**  
 Em<sup>6</sup> Hm A Hm Em<sup>6</sup> 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.

Gm<sup>6</sup> Gm<sup>#7</sup> Gm Fis<sup>7</sup> Hm D

182

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

A G D Em<sup>7b5</sup> D Em<sup>7b5</sup> 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*

Em<sup>7b5</sup> D D

196

The musical score consists of eight staves, each representing a different instrument or voice part. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into measures 196 through 200. The dynamics and markings are as follows:

- Bis. 1:** Starts with a half note, followed by eighth notes. Dynamics: *cresc.* (measures 197-199), *ff* (measure 200).
- Bis. 2:** Similar to Bis. 1. Dynamics: *cresc.* (measures 197-199), *ff* (measure 200).
- Bis. 3:** Starts with a half note, followed by eighth notes. Dynamics: *p* (measure 197), *mf* (measure 198), *f* (measure 199), *ff* (measure 200).
- Brač 1:** Rests in measures 196-199, then plays a half note followed by eighth notes. Dynamics: *ff* (measure 200).
- Brač 2:** Rests in measures 196-197, then plays eighth notes. Dynamics: *cresc.* (measures 198-199), *ff* (measure 200).
- Brač 3:** Rests in measures 196-197, then plays eighth notes. Dynamics: *cresc.* (measures 198-199), *ff* (measure 200).
- E - Brač:** Rests in measures 196-197, then plays eighth notes. Dynamics: *p* (measure 198), *mf* (measure 199), *ff* (measure 200).
- Čelo:** Rests in measures 196-197, then plays eighth notes. Dynamics: *cresc.* (measures 198-199), *ff* (measure 200).
- Bug:** Rests in measures 196-197, then plays eighth notes. Dynamics: *cresc.* (measures 198-199), *ff* (measure 200).
- Berda:** Rests in measures 196-197, then plays eighth notes. Dynamics: *cresc.* (measures 198-199), *ff* (measure 200).

203

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

*fz*

*fz*

*fz*

*fz*

*tr*

*fz*

*ff*

*fz*

*fz*

D A<sup>7</sup> D

## 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.

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## **6. PRILOZI**

# Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

**Allegretto scherzando**

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

16 *dim.* *p* *mf*

24 *f* *ff*

31 *pp* *pp*

42 *p* *fz*

51 *ff* *fz*

57 *f* *dim.* *p*

63 *p* *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*

**6** *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. 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. 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. 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. It ends with a *fz* dynamic and 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.

Musical score for A - Brač 1, measures 168-205. The score is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 3/4.

Measure 168: *tr* (trill) over a half note G4, followed by three eighth notes (A4, B4, C5) beamed together, marked with a '3'. This pattern repeats. The measure ends with a quarter rest, followed by a whole rest for 8 measures.

Measure 181: *tr* (trill) over a half note G4, followed by three eighth notes (A4, B4, C5) beamed together, marked with a '3'. This pattern repeats. The measure ends with a quarter rest, followed by a whole rest for 16 measures.

Measure 202: A series of eighth notes (G4, A4, B4, C5, B4, A4, G4) with accents (>) above each note.

Measure 205: A series of eighth notes (G4, A4, B4, C5, B4, A4, G4) with accents (>) above each note. The measure ends with a double bar line.

Dynamic markings: *p* (piano) at the start of measure 168, and *ff* (fortissimo) at the end of measure 181.

# Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

**Allegretto scherzando**

**6**

14

22

30

38

43

52

58

70

74

*mf* *pp* *mf* *dim.* *p* *mf* *f* *ff* *p* *dim.* *pp* *pp* *pp* *ff marcato* *pp* *cresc.* *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*, *p*, *f*, *fz*, and *dim.* are used throughout. There are also numerical markings (11, 2, 4, 2) above some measures, possibly indicating fingerings or specific rhythmic values. The score is presented on a single page with a page number '2' at the top left and '71' at 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* *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.* (pizzicato), *ord.* (ordine), and *tr* (trills). There are also numerical markings (6, 3, 4) indicating specific rhythmic or structural elements. The score shows a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

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 *mf* *f*

34 *ff* *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 score features various dynamics including *mf*, *p*, *fz*, *dim.*, *ff*, and *pp*. There are also articulation marks like accents and slurs. A section starting at measure 43 is marked with a '4' and a repeat sign. The piece concludes with a final cadence in measure 70.

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

9 Hm 4 Fis Cis<sup>7</sup> Fis Cis<sup>7</sup> Fis

19 H A<sup>7</sup> H A<sup>7</sup> H H E H E H E

27 G D Em Hm A Hm A

34 Hm 2 *svirati ton*

43 4 G Hm G H<sup>7</sup> Em E H

53 Fism<sup>7</sup> E Cis<sup>7</sup> Cis<sup>7</sup> H<sup>7</sup> E H

61 H<sup>7</sup> E Cis<sup>7</sup> Fism H<sup>7</sup> E 3

70 H<sup>7</sup> E 2 D<sup>7</sup> G C G D<sup>7</sup> G

*cresc.* *ff* *marcatissimo*

79 C G A<sup>b5</sup> E H<sup>7</sup> E H<sup>7</sup> E

87 A E A E<sup>7</sup> A A Cis<sup>7</sup> Fism Cis<sup>7</sup> 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<sup>7b5</sup> Fis Gism<sup>7b5</sup> Fis

*pp* *mf*

134 H Cism<sup>7b5</sup> H Cism<sup>7b5</sup> H Em Am<sup>6</sup>

*f* *f*

140 Em Am<sup>6</sup> Em G D Em<sup>7b5</sup> Hn

*ff*

147 A<sup>7</sup> Hm A<sup>7</sup> Hm A<sup>7</sup> Hm *svirati ton*

*dim. p pp*

156 Hm Em Hm Em Hm E H<sup>7</sup>

*pp mf cresc. f*

164 E H<sup>7</sup> E G D Em<sup>6</sup> Hm A

*ff p*

172 Hm Em<sup>6</sup> Hm Gm<sup>6</sup> Gm<sup>#7</sup> Gm Fis<sup>7</sup> Hm

*dim. pp dim. ppp*

180 D A G D Em<sup>7b5</sup> D Em<sup>7b5</sup>

*pp sempre*

188 D Em<sup>7b5</sup> D D

*pp sempre*

196

*cresc.*

202 D A<sup>7</sup> D

*ff ff fz*

# Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

**Allegretto scherzando**

The musical score is written in bass clef with a 3/4 time signature. It begins with a key signature of one sharp (F#). The tempo and mood are indicated as **Allegretto scherzando**. The score is divided into measures, with measure numbers 9, 20, 28, 36, 43, 53, 61, 69, and 76 marked at the beginning of their respective staves.

Dynamics include *p*, *mf*, *f*, *ff*, *pp*, *cresc.*, and *fz*. Articulations such as *pizz.* (pizzicato) and *ord.* (ordine) are used. There are also markings for *dim.* (diminuendo) and *marcatissimo*.

The score features several musical notations:
 

- Measure 9: *p* dynamic.
- Measure 12: A 4-measure rest.
- Measure 13: *mf* dynamic.
- Measure 18: *pizz.* marking.
- Measure 20: *p* dynamic.
- Measure 24: *mf* dynamic.
- Measure 26: *f* dynamic.
- Measure 28: *ff* dynamic.
- Measure 32: *pizz.* marking.
- Measure 34: *ord.* marking.
- Measure 36: *p* dynamic.
- Measure 38: *dim.* marking.
- Measure 40: *pp* dynamic.
- Measure 44: *pp* dynamic.
- Measure 45: *pp* dynamic.
- Measure 46: *pp* dynamic.
- Measure 47: *pp* dynamic.
- Measure 48: *pp* dynamic.
- Measure 49: *pp* dynamic.
- Measure 50: *pp* dynamic.
- Measure 51: *pp* dynamic.
- Measure 52: *pp* dynamic.
- Measure 53: *pp* dynamic.
- Measure 54: *pp* dynamic.
- Measure 55: *pp* dynamic.
- Measure 56: *pp* dynamic.
- Measure 57: *pp* dynamic.
- Measure 58: *pp* dynamic.
- Measure 59: *pp* dynamic.
- Measure 60: *pp* dynamic.
- Measure 61: *pp* dynamic.
- Measure 62: *pp* dynamic.
- Measure 63: *pp* dynamic.
- Measure 64: *pp* dynamic.
- Measure 65: *pp* dynamic.
- Measure 66: *pp* dynamic.
- Measure 67: *pp* dynamic.
- Measure 68: *pp* dynamic.
- Measure 69: *pp* dynamic.
- Measure 70: *pp* dynamic.
- Measure 71: *pp* dynamic.
- Measure 72: *pp* dynamic.
- Measure 73: *pp* dynamic.
- Measure 74: *pp* dynamic.
- Measure 75: *pp* dynamic.
- Measure 76: *pp* dynamic.
- Measure 77: *pp* dynamic.
- Measure 78: *pp* dynamic.
- Measure 79: *pp* dynamic.
- Measure 80: *pp* dynamic.
- Measure 81: *pp* dynamic.
- Measure 82: *pp* dynamic.
- Measure 83: *pp* dynamic.
- Measure 84: *pp* dynamic.
- Measure 85: *pp* dynamic.
- Measure 86: *pp* dynamic.
- Measure 87: *pp* dynamic.
- Measure 88: *pp* dynamic.
- Measure 89: *pp* dynamic.
- Measure 90: *pp* dynamic.
- Measure 91: *pp* dynamic.
- Measure 92: *pp* dynamic.
- Measure 93: *pp* dynamic.
- Measure 94: *pp* dynamic.
- Measure 95: *pp* dynamic.
- Measure 96: *pp* dynamic.
- Measure 97: *pp* dynamic.
- Measure 98: *pp* dynamic.
- Measure 99: *pp* dynamic.
- Measure 100: *pp* dynamic.

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.