

PRIREĐIVANJE ZA TAMBURAŠKI ORKESTAR SLAVENSKOG PLESA BR. 8 OP. 46 ANTONINA DVORAKA

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

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

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SVEUČILIŠTE JOSIPA JURJA STROSSMAYERA U OSIJEKU
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Potpis

1. UVOD

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

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

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

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

2. O SKLADATELJU I SKLADBI

2.1. BIOGRAFIJA SKLADATELJA

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

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

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



SLIKA 1: Antonín Leopold Dvořák
Prema:

https://hr.wikipedia.org/wiki/Anton%C3%ADn_Dvo%C5%99%C3%A1k#/media/Datoteka:Dvorak1.jpg

2.2. SLAVENSKI PLESOVI

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



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

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

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



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

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

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

8.

Presto.

Presto. 8051

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

2.3. SLAVENSKI PLES BR. 8, OP. 46

Slavenski ples br. 8 napisan je u g – molu u tempu *Presto* i predstavlja osmi ples u prvoj zbirci Dvořákovih plesova. Jedan je od najpopularnijih i najizvođenijih plesova. Dvořáku je inspiracija za ovaj ples bio češki brzi vatreni ples zvan *Furiant*. *Furiant* je ples za u $\frac{3}{4}$ mjeri s karakterističnim ritmom hemiole¹.



SLIKA 4: Primjer hemiole na samom početku skladbe.

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



SLIKA 5: Drugi primjer hemiole na početku Code

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

Ovaj ples je skladan u formi ronda te tema² traje osam taktova. Glavna karakteristika teme jest kontrast. Kontrastno je to što se u prva četiri takta tema pojavljuje u molu, a zatim gotovo isto u duru. Nadalje, tema se pojavljuje za veliku tercu niže u gornjim glasovima, ali ovaj puta u pratnji valcera. U srednjem dijelu se napetost smiruje te melodija u G – duru u piccolu podsjeća na pastirsku idilu koja ubrzo biva prekinuta ponavljanjem glavne teme. Svi ti dijelovi se u nastavku ponavljaju te dolazimo do Code u kojoj tema modulira³ više puta za pola

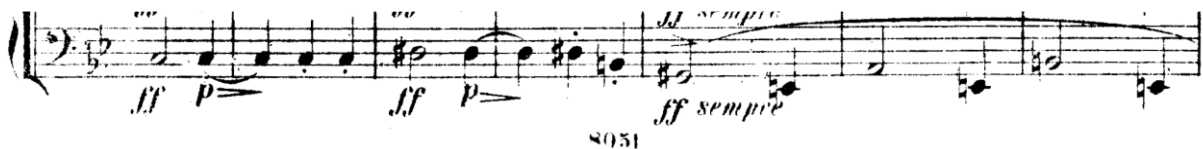
¹ Hemiola je glazbeni termin koji opisuje ritamsku grupu koja, primjerice, u trodobnoj mjeri ima puls na dva.

² Tema je prikazana na slici br. 4.

³ Primjer modulacija je na slici br. 5.

3. PROBLEMATIKA TRANSKRIPCIJE

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



SLIKA 7: Detalj iz dionice basa u originalnoj partituri.

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



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

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



SLIKA 9: Dionice limenih puhača na početku skladbe.

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



SLIKA 10: Dionica bugarije na početku transkripcije.

Nadalje, rasporediti dionice iz simfonijskog u tamburaški orkestar je izuzetno zahtjevno i ne može se reći da postoji jedinstveno rješenje već se mora doskočiti svakoj partituri ili situaciji u toku skladbe na različite načine. Međutim, vrlo je jasno za neke dionice poput berde koja svira dionicu kontrabasa, flaute koju sviraju bisernice ponajviše zbog svojeg opsega, ali i boje. Nerijetko dionice bisernice obuhvaćaju i dionice trube, oboe ili klarineta, a dionice bračeva dionice violina. Tamburaško čelo svira dionice violončela ili fagota, a E brač preuzima ulogu viole iz simfonijskog orkestra. Od proširenih tehnika sviranja korišten je *sul H⁴* u dionicama bračeva 1 i 2.



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

⁴ *Sul H* je tehnika sviranja samo na trećoj žici bračeva.

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

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

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

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

Slavenski ples br. 8 op. 46

A. Dvořák
Priradio za tamb. orkestar: Ivan Karadža

$\text{♩} = 240$
Presto

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

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

33

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

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

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

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

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

Brač 3 *ff* > *p* *ff* > *p* *p*

E brač *ff* > *p* *ff* > *p* *p*

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

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

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

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

49

Bis 1 *sf* *p* *f*

Bis 2 *sf* *p* *f*

Bis 3 *sf* *p* *f*

Brač 1 *fp* *f*

Brač 2 *fp* *f*

Brač 3 *fp* *f*

E brač *fp* *f*

Čelo *fp* *sf* *fp* *sf* *f*

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

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

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

65

ff *dim.* *pp*

ff *dim.* *pp*

ff *dim.* *pp*

ff *dim.*

ff *dim.*

ff *dim.* *p*

ff *dim.* *p* *pp*

ff *dim.* *p*

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

81

p

pp *pp*

pp *pp*

pp *pp*

pp *pp*

pp

97

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

113

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

128 **A tempo**

Bis 1 *ff* *p*

Bis 2 *ff* *p*

Bis 3 *ff*

Brač 1 *ff* *p* Sul H

Brač 2 *ff* *p* Sul H

Brač 3 *ff*

E brač *ff*

Čelo *ff* *p*

Bug *ff* *p* Gm F#° Gm F#° Gm G F#° G A#7 F7 Bb/F A#7 D/F# Gm

Berde *ff* *p*

144

Bis 1 *ff* *p*

Bis 2 *ff*

Bis 3 *ff*

Brač 1 *ff* *p*

Brač 2 *ff* *p*

Brač 3 *ff* *p*

E brač *ff*

Čelo *ff* *p*

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

Berde *ff* *p*

160

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

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

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

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

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

Brač 3: *ff* > *p* *ff* > *p* *p*

E brač: *ff* > *p* *ff* > *p* *p*

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

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

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

Chord symbols: Cm/GA^{b7} Dm/F F7 B^b/F Cm/GA^{b7} Dm/F F7 B^b/F

176

Bis 1: *p* *f*

Bis 2: *p* *f*

Bis 3: *p* *f*

Brač 1: *fp* *f*

Brač 2: *fp* *f*

Brač 3: *f*

E brač: *f*

Čelo: *fp* *sf* *fp* *sf* *f*

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

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

Chord symbols: B^b C[°]/B^b B^b C[°]/B^b B^b C[°]/B^b B^b C[°]/B^b B^b

192 Coda

Bis 1 *ff*

Bis 2 *ff*

Bis 3 *ff*

Brač 1 *ff*

Brač 2 *ff*

Brač 3 *ff*

E brač *ff*

Čelo *ff*

Bug *ff*

Berde *ff*

ff — *ff* — *ff* — *ff*

Chord progression for Bug: Gm, D/F#, Gm, D/F#, Gm, G, D/F#, G, G, Ab, B/F#, D7/A, G.

208

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

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

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

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

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

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

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

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

Bug *dim.* *p* *ff* — *ff* — *ff* — *ff*

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

Chord progression for Bug: D7/A, G, A^{o7}, Gm, D7/A, Gm, G, Ab, B/F#, E7, Am/E, E7, Am/E.

224

Bis 1
 Bis 2
 Bis 3
 Brač 1
 Brač 2
 Brač 3
 E brač
 Čelo
 Bug
 Berde

dim. sempre *p* *pp*
dim. sempre *p* *pp*
dim. sempre *p* *pp*
dim. sempre *p* *pp*
dim. sempre *p* *pp*
dim. sempre *p* *pp*
dim. sempre *p* *pp*
dim. sempre *p* *pp*
dim. sempre *p* *pp*
dim. sempre *p* *pp*
dim. sempre *p* *pp*
dim. sempre *p* *pp*

E7 Am/E E7 Am/E A^ø7 Gm D7/A Gm A^ø7 G D7/A G



240

Bis 1
 Bis 2
 Bis 3
 Brač 1
 Brač 2
 Brač 3
 E brač
 Čelo
 Bug
 Berde

p *pp* *pp*

256 **Meno mosso** rit. . .

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

272 **A tempo**

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

5. ZAKLJUČAK

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

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7. SAŽETAK

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

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

8. SUMMARY

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

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

9. PRILOZI

Slavenski ples br. 8 op. 46

A. Dvořák

Priredio za tamb. orkestar: Ivan Karadža

♩=240
Presto

ff

9 p

17 ff

25 p

33 ff > p ff > p

41 fp

4

52 p

60 f ff

68 dim.

76 pp

3

Bisernica 1

85 *p*

93 *dim.* *pp*

101 *p*

109 *3* *sempre più p*

117 *rit.* *pp*

125 *A tempo* *ff*

133 *p*

141 *ff*

149 *p*

157 *ff* *p* *ff*

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

176 *p*

Detailed description: This page of a musical score for 'Bisernica 1' contains eleven staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 85 with a piano (*p*) dynamic. It features several long, flowing melodic lines with slurs and ties. At measure 93, there is a dynamic shift to *pp* with a *dim.* (diminuendo) marking. Measure 101 returns to *p*. Measure 109 includes a triplet of eighth notes and a *sempre più p* instruction. Measure 117 has a *rit.* (ritardando) marking and returns to *pp*. Measure 125 is marked *A tempo* and *ff* (fortissimo). Measures 133, 141, 149, and 157 show dynamic fluctuations between *p* and *ff*. Measure 165 features a *fp* (fortissimo piano) dynamic and a fermata over a quarter note, with a '4' indicating a four-measure rest. The final staff, starting at measure 176, consists of a continuous eighth-note accompaniment pattern starting at a *p* dynamic.

Bisernica 1

184

f

192

ff

200 Coda

ff

208

dim. *p* *ff*

216

ff

224

dim. sempre

232

p *p*

250

Meno mosso

258

dim. molto

266

rit. *sempre dim.* *pp* *A tempo* *ff*

274

Slavenski ples br. 8 op. 46

A. Dvořák

Privedio za tamb. orkestar: Ivan Karadža

$\text{♩} = 240$
Presto

ff

9
p

17
ff

25
8

33
ff > p ff > p

41
4
fp

52
p

58
f ff

66
dim.

74
3
pp

Bisernica 2

84 **19**

p

110 **2**

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

131 *p*

139 *ff*

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

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

173 *p*

181 *f*

189 *ff*

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

Bisernica 2

205

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

213

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

221

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

229

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

243

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

253

Meno mosso

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

261

rit. . . .

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

269

A tempo

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

Slavenski ples br. 8 op. 46

A. Dvořák

Priredio za tamb. orkestar: Ivan Karadža

$\text{♩} = 240$
Presto

Musical staff 1: Treble clef, 3/4 time signature, key signature of two flats. Starts with a *ff* dynamic marking.

Musical staff 2: Measure 9. Includes an 8-measure repeat sign. *ff* dynamic marking.

Musical staff 3: Measure 24. Includes an 8-measure repeat sign.

Musical staff 4: Measure 33. Alternating *ff* and *p* dynamics.

Musical staff 5: Measure 41. Includes a 12-measure repeat sign.

Musical staff 6: Measure 60. Continuous eighth-note accompaniment.

Musical staff 7: Measure 65. *ff* dynamic marking.

Musical staff 8: Measure 73. *dim.* and *pp* dynamic markings.

Musical staff 9: Measure 81. Includes 3-measure and 19-measure repeat signs. *p* dynamic marking.

Musical staff 10: Measure 109. *rit.* and *sempre più p* markings.

Musical staff 11: Measure 117. Includes a 5-measure repeat sign. *pp* dynamic marking.

Bisernica 3

128 **A tempo**

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

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

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

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

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

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

200 **Coda**

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

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

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

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

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

256 **Meno mosso**

Musical staff 256-263: Treble clef, key signature of one sharp. Measure 256 starts with an 11-measure rest, followed by a 6-measure rest, and then a *ff* dynamic. The staff contains eighth and sixteenth notes.

A tempo

Slavenski ples br. 8 op. 46

A. Dvořák

Priradio za tamb. orkestar: Ivan Karadža

♩=240
Presto

1-8 *ff*

9-16 *p* Sul H

17-24 *ff*

25-32 *p*

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

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

53-62 *fp* 4 *f*

63-69 *ff*

70-74 *dim.*

75-93 7 19

Brač 1

103 *p* *<* *>* 3

112 *rit. .*
sempre più p *pp*

123 - *A tempo*
ff

132 *Sul H*
p

140 *ff*

148 *p*

156 *ff* *> p*

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

173 *sf* *fp* 4

184 *f* *ff* 4

193

Brač 1

200 Coda

Musical staff 200-207. Treble clef, key signature of two flats. The staff contains a melodic line with slurs and dynamic markings: *ff*, *ff*, *ff*, *ff*, *ff*.

208

Musical staff 208-215. Treble clef, key signature of two flats. The staff contains a melodic line with slurs and dynamic markings: *dim.*, *p*, *ff*.

216

Musical staff 216-223. Treble clef, key signature of two flats. The staff contains a melodic line with slurs and dynamic markings: *ff*, *ff*, *ff*.

224

Musical staff 224-231. Treble clef, key signature of two flats. The staff contains a melodic line with slurs and dynamic markings: *dim. sempre*.

232

Musical staff 232-239. Treble clef, key signature of two flats. The staff contains a melodic line with slurs and dynamic markings: *p*, *pp*.

240

Musical staff 240-248. Treble clef, key signature of two flats. The staff contains a melodic line with a triplet of eighth notes marked with a '3' and a key signature change to one flat. Dynamic markings: *p*, *pp*.

249

Musical staff 249-255. Treble clef, key signature of one flat. The staff contains a melodic line with slurs and dynamic markings: *p*, *pp*.

256 **Meno mosso**

Musical staff 256-262. Treble clef, key signature of one flat. The staff contains a melodic line with slurs and dynamic markings: *p*, *dim. molto*, *pp*.

263

Musical staff 263-272. Treble clef, key signature of one flat. The staff contains a melodic line with slurs, a key signature change to one sharp, and a quintuplet of eighth notes marked with a '5'. Dynamic markings: *rit.*, *sempre dim.*.

273 **A tempo**

Musical staff 273-279. Treble clef, key signature of one sharp. The staff contains a melodic line with slurs and dynamic markings: *ff*.

Slavenski ples br. 8 op. 46

A. Dvořák

Priradio za tamb. orkestar: Ivan Karadža

$\text{♩} = 240$
Presto

1-8: *ff*

9-16: Sul H, *p*

17-24: *ff*

25-32: *p*

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

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

49-58: *fp* 4

60-67: *f* *ff*

68-75: *dim.*

76-84: 4

Brač 2

81 *pp*

89 *pp*

97

105

113 *sempre più p*

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

133 *Sul H* *p*

141 *ff*

149 *p*

157 *ff* *p* *ff*

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

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

Brač 2

184 

192 

200 Coda 

208 

216 

224 

232 

240 

250 

Meno mosso

258 

266 

Slavenski ples br. 8 op. 46

A. Dvořák

Priredio za tamb. orkestar: Ivan Karadža

♩=240
Presto

ff

9

8

ff

24

p

32

33

ff p ff p

41

p

49

57

f

65

ff

73

4

dim.

Brač 3

81 *pp*

89 *pp*

97

105

113 *sempre più p*

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

133 **8** *ff*

148 *p*

156 *ff* *p*

164 *ff* *p*

172

180

Detailed description: This is a musical score for a piece titled 'Brač 3'. It consists of ten staves of music, numbered 81 to 180. The music is written in a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various dynamic markings: *pp* (pianissimo) at measures 81, 89, and 121; *ff* (fortissimo) at measures 121, 133, and 156; and *p* (piano) at measures 148, 156, and 164. There are also markings for *rit.* (ritardando) and *A tempo*. The score features several rests, slurs, and articulation marks. A five-measure rest is marked with a '5' and a double bar line, and an eight-measure rest is marked with an '8' and a double bar line. The piece concludes with a final cadence at measure 180.

Brač 3

188 *f* *ff* Coda *ff*

196 *ff* *ff* *dim.*

204 *ff* *ff* *dim.*

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

220 *ff*

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

239

247

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

263 *rit.*

271 **A tempo** *ff*

Slavenski ples br. 8

E brač

op. 46

A. Dvořák

Privedio za tamb. orkestar: Ivan Karadža

$\text{♩} = 240$
Presto

9

24

33

41

49

57

65

73

81

ff

ff

ff

p

ff

p

f

ff

dim.

pp

8

8

ff

p

ff

p

ff

p

f

ff

dim.

pp

E brač

89

Musical staff 89: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes and quarter notes. A dynamic marking of *pp* is present towards the end of the staff. A hairpin symbol is located below the staff.

97

Musical staff 97: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes and quarter notes. A dynamic marking of *pp* is present towards the end of the staff.

105

Musical staff 105: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes and quarter notes.

113

Musical staff 113: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes and quarter notes. A dynamic marking of *sempre più p* is present.

121

Musical staff 121: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes and quarter notes. A dynamic marking of *pp* is present. The tempo marking *rit.* is above the staff, and *A tempo* is below the staff. A key signature change to one flat (Bb) occurs at the end of the staff. A dynamic marking of *ff* is present at the end of the staff.

129

Musical staff 129: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes and quarter notes. A first ending bracket with the number 8 is present at the end of the staff.

144

Musical staff 144: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes and quarter notes. A dynamic marking of *ff* is present at the beginning of the staff.

152

Musical staff 152: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes and quarter notes. A first ending bracket with the number 8 is present at the beginning of the staff. Dynamic markings of *ff* and *p* are present.

167

Musical staff 167: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes and quarter notes. A dynamic marking of *p* is present at the beginning of the staff.

175

Musical staff 175: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes and quarter notes.

183

Musical staff 183: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes and quarter notes. A dynamic marking of *f* is present at the end of the staff.

E brač

191

199 **Coda** *ff*

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

215 *dim.* *p* *ff*

223 *ff* *ff* *ff*

231 *dim. sempre*

239 *p* *pp*

247

255 **Meno mosso**

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

271 **A tempo**

ff

Čelo

Slavenski ples br. 8 op. 46

A. Dvořák

Priradio za tamb. orkestar: Ivan Karadža

$\text{♩} = 240$
Presto

9

17

25

33

42

52

61

68

75

83

ff

p

ff

p

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

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

fp *sf*

f *ff*

dim.

pp

Čelo

92

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

101

Musical staff 101: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with rests. A pianissimo (*pp*) dynamic marking is placed below the staff.

110

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

119

Musical staff 119: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with rests. Above the staff, the instruction *rit.* is written. Below the staff, a pianissimo (*pp*) dynamic marking is placed.

127

Musical staff 127: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with rests. Above the staff, the instruction *A tempo* is written. Below the staff, a fortissimo (*ff*) dynamic marking is placed.

135

Musical staff 135: Bass clef, key signature of two flats (Bb). The staff contains a sequence of eighth notes with rests. A piano (*p*) dynamic marking is placed below the staff.

143

Musical staff 143: Bass clef, key signature of two flats (Bb). The staff contains a sequence of eighth notes with rests. A fortissimo (*ff*) dynamic marking is placed below the staff.

151

Musical staff 151: Bass clef, key signature of two flats (Bb). The staff contains a sequence of eighth notes with rests. A piano (*p*) dynamic marking is placed below the staff.

159

Musical staff 159: Bass clef, key signature of two flats (Bb). The staff contains a sequence of eighth notes with rests. A fortissimo (*ff*) dynamic marking is placed below the staff, followed by a hairpin crescendo leading to a piano (*p*) dynamic marking. This pattern repeats.

167

Musical staff 167: Bass clef, key signature of two flats (Bb). The staff contains a sequence of eighth notes with rests. A piano (*p*) dynamic marking is placed below the staff, followed by a hairpin crescendo leading to a fortissimo (*ff*) dynamic marking. This pattern repeats.

177

Musical staff 177: Bass clef, key signature of two flats (Bb). The staff contains a sequence of eighth notes with rests. A fortissimo (*ff*) dynamic marking is placed below the staff, followed by a hairpin crescendo leading to a piano (*p*) dynamic marking. This pattern repeats.

187

Musical staff 187: Bass clef, key signature of two flats (Bb). The staff contains a sequence of eighth notes with rests. A forte (*f*) dynamic marking is placed below the staff, followed by a hairpin crescendo leading to a fortissimo (*ff*) dynamic marking.

Čelo

194

Coda

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

202

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

209

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

217

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

226

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

235

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

243

Musical staff 243: Bass clef, key signature of two flats. The staff contains a sequence of notes.

252

Meno mosso

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

261

rit. . . .

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

269

A tempo

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

Bugarija

Slavenski ples br. 8

op. 46

A. Dvořák

Privedio za tamb. orkestar: Ivan Karadža

$\text{♩} = 240$
Presto

Gm F#° Gm F#° Gm G F#° G

9 A^{ø7} F⁷ B^b/F A^{ø7} D/F# Gm

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

25 F#° G F#° G D⁷/A G/B D⁷/A G/B

33 Cm/G A^{ø7} Dm/F F⁷ B^b/F Cm/G A^{ø7} Dm/F F⁷ B^b/F

41 8 B^b C[°]/B^b B^b C[°]/B^b B^b

55 C[°]/B^b B^b C[°]/B^b B^b

63 C[°]/B^b B^b

Bugarija

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

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

81 3

84 38 6 Gm A tempo F#° Gm F#° Gm G

134 F#° G

136 A°7 F7 Bb/F A°7 D/F# Gm

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

152 F#° G F#° G D7/A G/B D7/A G/B

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

168 8 Bb C°/Bb Bb C°/Bb

Bugarija

183 Bb C°/Bb Bb C°/Bb

p *f*

191 Bb

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

ff

Coda
200 G Ab B/F# D7/A

ff *ff* *ff* *ff*

207 G D7/A G A°7 Gm D7/A Gm G

dim. *p* *ff*

215 Ab B/F# E7 Am/E E7

ff *ff* *ff*

223 Am/E E7 Am/E E7 Am/E A°7 Gm

dim. sempre

230 D7/A Gm A°7 G D7/A G

p 7

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

13 11 6 G F#° G

ff

Berde

Slavenski ples br. 8 op. 46

A. Dvořák

Privedio za tamb. orkestar: Ivan Karadža

$\text{♩} = 240$
Presto

9

ff

17

p

25

ff

33

p

41

ff \curvearrowright *p* *ff* \curvearrowright *p*

49

p *sf* *sf* *sf*

57

p *f*

65

ff

73

dim. *p*

81

pp **16**

Berde

102

Musical staff 102: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise. The dynamic marking *pp* is placed below the staff.

110

Musical staff 110: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise. The dynamic marking *sempre più p* is placed below the staff.

118

Musical staff 118: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise. The dynamic marking *pp* is placed below the staff. A *rit.* marking is placed above the staff, with a horizontal line extending over the notes.

126

Musical staff 126: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise. The dynamic marking *ff* is placed below the staff. The tempo marking *A tempo* is placed above the staff.

134

Musical staff 134: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise. The dynamic marking *p* is placed below the staff.

142

Musical staff 142: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise. The dynamic marking *ff* is placed below the staff.

150

Musical staff 150: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise. The dynamic marking *p* is placed below the staff.

158

Musical staff 158: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise. The dynamic marking *ff* is placed below the staff. A hairpin crescendo is shown above the staff, starting from *ff* and ending at *p*.

166

Musical staff 166: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise. The dynamic marking *p* is placed below the staff. Three triplet markings (the number 3) are placed above the staff, each covering a group of three notes.

180

Musical staff 180: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise. The dynamic marking *sf* is placed below the staff. A hairpin crescendo is shown above the staff, starting from *p* and ending at *f*.

190

Musical staff 190: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise. The dynamic marking *ff* is placed below the staff.

Berde

198

Coda

Musical staff 198: Bass clef, key signature of one flat (B-flat). The staff contains a sequence of notes with dynamic markings *ff* and hairpins indicating crescendos and decrescendos.

206

Musical staff 206: Bass clef, key signature of one flat. The staff contains notes with dynamic markings *ff*, *dim.*, and *p*.

214

Musical staff 214: Bass clef, key signature of one flat. The staff contains notes with dynamic markings *ff* and hairpins indicating crescendos and decrescendos.

222

Musical staff 222: Bass clef, key signature of one flat. The staff contains notes with dynamic markings *ff* and a *dim. sempre* marking.

230

Musical staff 230: Bass clef, key signature of one flat. The staff contains notes with dynamic markings *p* and *pp*.

238

Musical staff 238: Bass clef, key signature of one flat. The staff contains notes with dynamic markings *ff* and *pp*. It includes a double bar line with the number 12 above it, followed by a section marked **Meno mosso** with the number 11 above it.

267

Musical staff 267: Bass clef, key signature of one sharp (F-sharp). The staff contains notes with dynamic markings *ff* and a section marked **A tempo** with the number 6 above it.

Secondo.

VIII.

Presto.

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

- System 1:** Starts with a forte (*ff*) dynamic. The right hand features chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment.
- System 2:** Begins with a piano (*p*) dynamic. The right hand has chords, and the left hand continues with eighth notes. A piano-piano (*pp*) dynamic is indicated later in the system.
- System 3:** Returns to a forte (*ff*) dynamic. Similar to the first system, it features chords and arpeggios in the right hand and eighth notes in the left.
- System 4:** Marked *fp* (fortissimo piano), it features dotted eighth notes in the right hand and eighth notes in the left.
- System 5:** Starts with *ff*, then moves to *p*, and ends with *f*. It includes chords and arpeggios in the right hand and eighth notes in the left.
- System 6:** Features a piano-piano (*pp*) dynamic in the right hand with sixteenth-note runs, and a forte (*f*) dynamic in the left hand with eighth notes.

Primo.

VIII.

Presto.

8

8

8

8

Secondo.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and contains a melodic line of eighth notes, starting with a piano (*p*) dynamic and moving towards fortissimo (*ff*). The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth notes. The system concludes with a fortissimo (*f*) dynamic marking.

The second system continues the piano accompaniment. The upper staff features a melodic line with a *molto crescendo* marking, leading to a fortissimo (*f*) dynamic. The lower staff continues with a steady accompaniment of chords and eighth notes.

The third system shows a significant increase in intensity. The upper staff has a melodic line marked *ff grandioso*. The lower staff continues with a rhythmic accompaniment of chords and eighth notes.

The fourth system features a melodic line in the upper staff that is marked *dimin.* and *p dimin.*, indicating a gradual decrease in volume. The lower staff continues with a consistent accompaniment of chords and eighth notes.

The fifth system consists of two staves with a focus on chords. The upper staff is marked *pp* and *pp. sempre*, indicating a very soft and sustained dynamic. The lower staff provides a simple accompaniment of chords and eighth notes.

The sixth system continues with a focus on chords. The upper staff is marked *dimin.*, indicating a gradual decrease in volume. The lower staff continues with a consistent accompaniment of chords and eighth notes.

The seventh system concludes the piano accompaniment with a focus on chords. The upper staff continues with a gradual decrease in volume (*dimin.*). The lower staff provides a consistent accompaniment of chords and eighth notes.

Primo.

8
p

8
molto crescendo

8
f *ff grandioso*

ff *dimin.*

p *dimin.* 3 1 *p dolce*

dimin. *pp*

legato. *stacc.*

Secondo.

dimin.

sempre più p
pp

ff

p
pp

ff

fp

ff
p
f

Primo.

The first system of music consists of two staves. The upper staff (treble clef) begins with a triplet of eighth notes. The lower staff (bass clef) contains a series of quarter notes. A 'dimin.' (diminuendo) marking is placed above the lower staff, indicating a gradual decrease in volume.

The second system continues with two staves. The upper staff features a melodic line with a slur. The lower staff has a bass line with a slur. The dynamic marking 'sempre più p' (always more piano) is written above the lower staff, and 'pp' (pianissimo) is written above the upper staff.

The third system consists of two staves. Both staves feature a series of chords and eighth notes. A 'ff' (fortissimo) dynamic marking is present at the beginning of the system.

The fourth system consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with slurs. A 'pp' (pianissimo) dynamic marking is present in the latter part of the system.

The fifth system consists of two staves. Both staves feature a series of chords and eighth notes. A 'ff' (fortissimo) dynamic marking is present at the beginning of the system.

The sixth system consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with slurs. A 'p' (piano) dynamic marking is present at the beginning of the system.

The seventh system consists of two staves. Both staves feature a series of chords and eighth notes. The dynamic markings 'ff' (fortissimo), 'p' (piano), and 'f' (forte) are present throughout the system.

Secondo.

pp *f* *f*

p *f*

f *molto crescendo* *f*

ff grandioso

ff p *f p* *f p*

f *dimin.*

p *fp* *fp* *fp*

Primo.

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The right hand starts with a piano (*pp*) dynamic and features a melodic line with slurs and a fermata. The left hand provides a simple accompaniment. A first ending bracket is present at the end of the system.

Second system of musical notation. The right hand continues the melodic line with slurs and a fermata. The left hand accompaniment remains simple.

Third system of musical notation. The right hand continues the melodic line. The left hand accompaniment becomes more active. The instruction *molto crescendo* is written above the left hand.

Fourth system of musical notation. The right hand continues the melodic line. The left hand accompaniment is more active. The instruction *ff grandioso* is written above the left hand.

Fifth system of musical notation. The right hand continues the melodic line. The left hand accompaniment is more active. The instruction *ff p* is written above the left hand.

Sixth system of musical notation. The right hand continues the melodic line. The left hand accompaniment is more active. The instruction *dimin.* is written above the left hand.

Seventh system of musical notation. The right hand continues the melodic line. The left hand accompaniment is more active. The instruction *fp* is written above the left hand.

Secondo.

ff sempre

dimin. *p* *dimin.*

pp

poco a poco meno mosso

cresc. *dim.*

sempre più p *dim.*

Presto.

poco rit. *pp* *ff*

Detailed description: This is a piano score for a piece titled 'Secondo'. It consists of seven systems of music, each with a grand staff (treble and bass clefs). The first system is in a key with two flats and starts with a forte (*ff*) dynamic and the instruction *sempre*. The second system continues in the same key, featuring a *dimin.* (diminuendo) hairpin, a piano (*p*) dynamic, and another *dimin.* instruction. The third system is in the same key and begins with a pianissimo (*pp*) dynamic. The fourth system changes key to one sharp and includes the tempo instruction *poco a poco meno mosso*. The fifth system continues in this key with a *cresc.* (crescendo) hairpin followed by a *dim.* (diminuendo) hairpin. The sixth system also remains in one sharp, with a *sempre più p* (getting softer) instruction and a *dim.* hairpin. The seventh system begins with a *poco rit.* (ritardando) instruction, followed by a pianissimo (*pp*) dynamic, then a fortissimo (*ff*) dynamic, and concludes with the tempo marking *Presto.*

Primo.

ff *sempre*

dimin. *p* *dimin.*

pp 3

pp 1 *pp* 1 *pp*

poco a poco meno mosso
cresc. *dim.*

sempre più p *dimin.* *poco rit.*

Presto.
pp *ff*