

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

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SVEUČILIŠTE JOSIPA JURJA STROSSMAYERA U OSIJEKU

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DIPLOMSKI STUDIJ TAMBURAŠKO UMIJEĆE

TIHOMIR DAMJANOVIĆ

PRIREĐIVANJE ZA TAMBURAŠKI ORKESTAR

ANTONÍN LEOPOLD DVOŘÁK

SLAVENSKI PLES BR.6, OP.46

DIPLOMSKI RAD

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1. UVOD

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

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

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

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

2. ANTONÍN LEOPOLD DVOŘÁK

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



Slika 1. Portret Antonín Leopold Dvořák

2.1. BIOGRAFIJA

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

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

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

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

2.2. OPUS

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

Gostovao je na više putovanja u Londonu, gdje je izveo *Stara majka prepuna bola*. Kao narudžbe Briminghama 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.



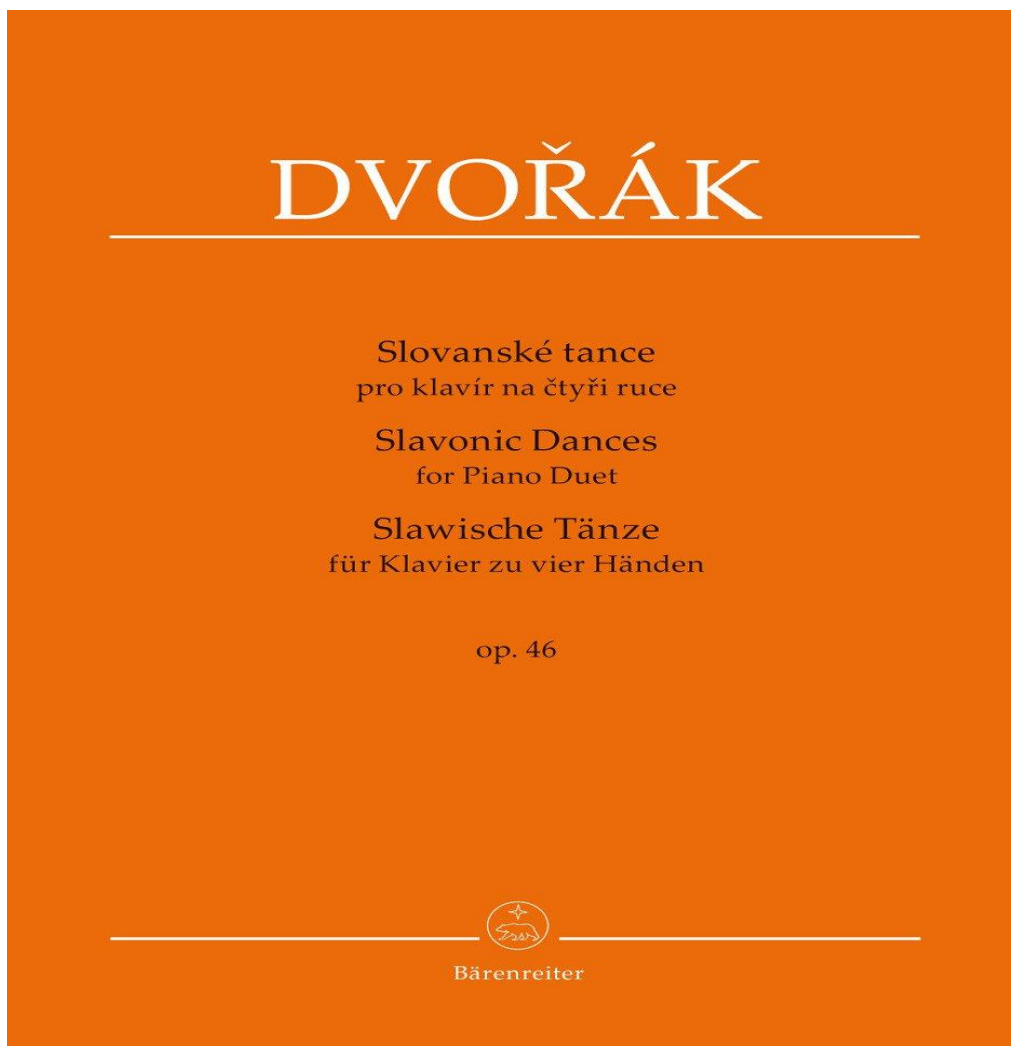
Slika 2. Rodna kuća A.Dvořáka

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 from top to bottom:

- 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 quarter notes with a *p* dynamic.
- Bugarija**: Treble clef, 3/4 time, key of D major. Plays a rhythmic accompaniment of quarter 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 quarter notes with a *p* dynamic.

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.

The image displays a complex musical score for a tambura ensemble, consisting of 12 staves. The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo) are used throughout. Crescendo markings (*cresc.*) are placed above several staves, indicating a gradual increase in volume. The score is divided into measures by vertical bar lines, and the overall structure is organized into systems. The number '122' is written at the top left of the first staff. The number '8051' is written at the bottom center of the score.

Slika 6. Visoki registri

19

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

p *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*












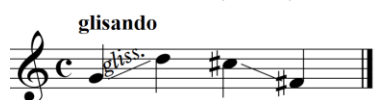
H A⁷ H A⁷ H H E H E H

pizz.

Slika 7. Prilagodba oktava

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

ARTIKULACIJA NA TAMBURAMA

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

Slika 8. Legenda

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

39

6.

Allegretto scherzando.

Piccolo.

Flöte.

2 Hoboen.

2 Clarinetten in A.

2 Fagotte.

4 Hörner in D.

2 Trompeten in D.

3 Posaunen.

Pauken in D.G.

Becken und grosse Trommel.

Triangel.

Allegretto scherzando.

Violine I.

Violine II.

Bratsche.

Violoncell.

Contrabass.

Allegretto scherzando.

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

Allegretto scherzando

The musical score is arranged in a system with 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 rests, then enters in the third measure with a melodic line marked *mf* and trills (*tr*).
- 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. Starts with a *p* dynamic. The rhythm consists of quarter notes and eighth notes.
- Bugarija**: Treble clef, 3/4 time, key of D major. Starts with a *p* dynamic. The rhythm consists of quarter notes. Chord symbols *D*, *A*, *G*, and *D* are placed above the staff.
- Berda**: Bass clef, 3/4 time, key of D major. Starts with a *p* dynamic. The rhythm consists of quarter notes.

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

The musical score on page 10 consists of several systems of staves. The top system includes two treble clef staves and two bass clef staves. The second system continues with similar staves. The third system features a grand staff (treble and bass clefs) and two additional bass clef staves. The fourth system includes a grand staff and two bass clef staves. The fifth system features a grand staff and two bass clef staves. The sixth system includes a grand staff and two bass clef staves. The seventh system features a grand staff and two bass clef staves. The eighth system includes a grand staff and two bass clef staves. The score is marked with various dynamics: *p*, *fz*, *mf*, *p*, *pp*, *pizz.*, and *pp*. The number '8051' is printed at the bottom center of the page.

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

7

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

mf

p

fz

mf

pp

mf

pp

mf

p

pizz.

mf

Hm Em Hm Em Hm

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

The image shows a detailed musical score for a flute and clarinet duo, with piano accompaniment. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. It consists of several systems of staves. The top system includes a flute part (treble clef) and a clarinet part (treble clef). The piano accompaniment is divided into two systems: the first system has a right-hand part (treble clef) and a left-hand part (bass clef), while the second system has a right-hand part (treble clef) and a left-hand part (bass clef). The score features various dynamics such as *p* (piano), *fz* (forzando), *mf* (mezzo-forte), and *dim.* (diminuendo). There are also markings for *arco* and *con plectrum* in the piano part. The number 41 is printed in the top right corner, and the number 86.51 is at the bottom center of the score.

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

13

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

p *sf* *mf* *dim.*

mf *dim.*

mf *dim.*

fz *mf* *dim.*

mf *nat.*

Fis Cis⁷ Fis Cis⁷ Fis

mf *mf*

mf

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). The number 13 is written in the top right corner 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:** Trumpets, playing melodic lines with dynamics *f* and *ff*.
- Brač 1:** First Trombone, playing melodic lines with dynamics *f* and *ff*.
- Brač 2, 3:** Second and Third Trombones, playing chordal parts with dynamics *f* and *ff*. Brač 2 and 3 are noted to play the reverse of the chord.
- E - Brač:** E-tuba, playing melodic lines with dynamics *f* and *ff*.
- Čelo:** Cello, playing a bass line with dynamics *f* and *ff*.
- Bug.:** Bugle, playing a rhythmic pattern with dynamics *f* and *ff*. Chords E, G, D, Em, and Hm are indicated above the staff.
- Berda:** Euphonium, playing a bass line with dynamics *f* and *ff*. The word "ord." is written above the staff.

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

p

mf *tr* *tr*

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* *fz* *mf* *pp* *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 *nat. mf*
 Bug. *Fis Cis⁷ Fis Cis⁷ Fis*
 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 A⁷ H A⁷ H H E H E H

25

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

- Bis. 1, 2, 3:** Trumpets. Dynamics: *f* (measures 1-2), *ff* (measures 3-6). Includes accents and breath marks.
- Brač 1, 2, 3:** Trombones. Dynamics: *f* (measures 1-2), *ff* (measures 3-6). Includes accents.
- E - Brač:** Euphonium. Dynamics: *f* (measures 1-2), *ff* (measures 3-6). Includes accents and breath marks.
- Čelo:** Cello. Dynamics: *f* (measures 1-2), *ff* (measures 3-6). Includes accents.
- Bug:** Trombone. Dynamics: *f* (measures 1-2), *ff* (measures 3-6). Includes accents.
- Berda:** Double Bass. Dynamics: *f* (measures 1-2), *ff* (measures 3-6). Includes an *ord.* marking in measure 3.

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

31

The musical score consists of seven staves, each representing a different instrument or voice part. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into six measures.

- Bis. 1:** Remains silent throughout the passage.
- Bis. 2:** Plays a melodic line starting in measure 1 with a *p* dynamic, followed by a *dim.* marking in measure 2. It is silent in measures 3-6.
- Bis. 3:** Remains silent in measures 1-2, then enters in measure 3 with a *p* dynamic, followed by a *dim.* marking in measure 4. It continues in measures 5 and 6.
- Brač 1:** Remains silent throughout the passage.
- Brač 2:** Plays a rhythmic accompaniment of chords. Dynamics are *p* in measure 1, *dim.* in measure 2, and *pp* in measure 3. It continues in measures 4-6.
- Brač 3:** Plays a rhythmic accompaniment of chords. Dynamics are *p* in measure 1, *dim.* in measure 2, and *pp* in measure 3. It continues in measures 4-6.
- E - Brač:** Plays a melodic line starting in measure 1 with a *p* dynamic, followed by a *dim.* marking in measure 2. It is silent in measures 3-4, then re-enters in measure 5 with a *pp* dynamic and continues in measure 6.
- Čelo:** Plays a melodic line starting in measure 1 with a *mf* dynamic, followed by a *dim.* marking in measure 2, and *p* in measure 3. It continues with *dim.* in measure 4 and *pp* in measures 5 and 6.
- Bug.:** Plays a rhythmic accompaniment of chords. Dynamics are *p* in measure 1, *dim.* in measure 2, and *pp* in measure 3. It continues in measures 4-6.
- Berda:** Plays a rhythmic accompaniment of chords. Dynamics are *p* in measure 1, *dim.* in measure 2, and *pp* in measure 3. It continues with *pp* in measure 4, then *pizz.* in measure 5, and *ord.* in measure 6.

37

The musical score consists of nine staves. The top three staves are for woodwinds: Bis. 1 (flute), Bis. 2 (oboe), and Bis. 3 (clarinet). The next three staves are for brass: Brač 1 (trumpet), Brač 2 (trumpet), and Brač 3 (trumpet). The E - Brač staff is for the E-flat trumpet. The Čelo staff is for the cello. The Bug. staff is for the bugle, with the instruction "svirati ton" above it. The Berda staff is for the bassoon. The score is in 2/4 time with a key signature of one sharp (F#). Dynamics are marked *pp* (pianissimo) throughout. The woodwinds and brass play melodic lines with slurs and accents. The strings provide harmonic support with sustained notes and rhythmic patterns.

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug. *svirati ton*

Berda

43

The musical score consists of nine staves. The first three staves are for woodwinds (Bis. 1, 2, 3) and the last three for strings (Čelo, Berda). The middle three staves are for brass (Brač 1, 2, 3) and electric guitar (E - Brač). The guitar part includes chord markings: G, Hm, and G. Dynamics include *pp* and *p*. The score is in 3/4 time with a key signature of one sharp (F#).

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

pp

p

pp

p

pp

p

G Hm G

50

Bis. 1 *fz ff fz*

Bis. 2 *fz ff fz*

Bis. 3 *fz ff fz*

Brač 1 *ff marcato*

Brač 2 *ff marcato*

Brač 3 *ff marcato*

E - Brač *sf ff sf*

Čelo *fz ff marcato*

Bug. *H⁷ Em E H Fism⁷ E Cis⁷*

Berda *ff*

Detailed description of the musical score: The score is for page 50 and consists of ten staves. The top three staves are for woodwinds (Bis. 1, 2, 3) in treble clef with a key signature of one sharp (F#). They play a melodic line with dynamics *fz* and *ff*. The next three staves are for brass (Brač 1, 2, 3) in treble clef with a key signature of one sharp (F#). They play a rhythmic accompaniment with dynamics *ff marcato*. The fifth staff is for E-Brač in treble clef with a key signature of one sharp (F#), playing a melodic line with dynamics *sf* and *ff*. The sixth staff is for Čelo in bass clef with a key signature of one sharp (F#), playing a rhythmic accompaniment with dynamics *fz* and *ff marcato*. The seventh staff is for Bug. in treble clef with a key signature of one sharp (F#), showing a sequence of chords: *H⁷ Em E H Fism⁷ E Cis⁷*. The eighth staff is for Berda in bass clef with a key signature of one sharp (F#), playing a rhythmic accompaniment with dynamics *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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

espress.

Cis⁷ H⁷ E H

f

dim.

p

pizz.

62

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

p

pp

pp

pp

p

H⁷ E Cis⁷ Fism H⁷ E

ord.

p

68

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

pp

p

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

H⁷ E D⁷

74

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

ff

ff

ff

ff

ff *marcatissimo*

ff *marcatissimo*

fz

ff *marcatissimo*

fz

G C G D⁷ G

80

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

C G Ab⁵ E H⁷ E

86

86

Bis. 1 *ff*

Bis. 2 *ff*

Bis. 3 *ff*

Brač 1 *ff*

Brač 2 *ff*

Brač 3 *ff*

E - Brač *ff*

Čelo *ff* *marcatissimo sempre*

Bug. *ff*

Berda *ff*

H⁷ E A E A E⁷ A

91

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

fz *p* *fz* *p*

A Cis⁷ Fism Cis⁷ Fism

Detailed description of the musical score: The score is for page 91 and consists of ten staves. The top three staves are for Bismas (Bis. 1, 2, 3), the next three for Brač (Brač 1, 2, 3), followed by E-Brač, Čelo, Bug., and Berda. The key signature is one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings. The Bismas and Brač parts feature complex rhythmic patterns with many slurs and accents. The Čelo part starts with a forte (*fz*) dynamic and transitions to piano (*p*). The Bug. and Berda parts provide harmonic support with specific chord changes indicated above the staff: A, Cis⁷, Fism, and Cis⁷ Fism. The Berda part also shows a dynamic shift from *fz* to *p*.

97

Bis. 1
dim. *pp*

Bis. 2
dim. *pp*

Bis. 3
dim. *pp*

Brač 1

Brač 2

Brač 3
pp

E - Brač
dim. *pp*

Čelo
dim. *pp*

Bug.
 Fis
p *pp*

Berda
dim. *pp*

103

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

The musical score for page 103 is arranged in a system of staves. The instruments are: Bis. 1, Bis. 2, Bis. 3, Brač 1, Brač 2, Brač 3, E - Brač, Čelo, Bug., and Berda. The key signature is one sharp (F#). The score includes the following musical details:

- Bis. 1, 2, 3:** Mostly rests, with Bis. 3 having a melodic line starting in the fourth measure marked *pp*.
- Brač 1, 2, 3:** Rests until the fourth measure, then play a melodic line marked *pp*.
- E - Brač:** Active throughout, starting with *fp*, then *pp* with a crescendo hairpin, then *f* and *pp* with a decrescendo hairpin.
- Čelo:** Rests throughout.
- Bug.:** Active throughout, starting with *fp*, then *pp* with a crescendo hairpin, then *f* and *pp* with a decrescendo hairpin. The instruction "svirati ton" is written above the staff.
- Berda:** Rests throughout.

109

The musical score for page 109 consists of nine staves. The key signature is one sharp (F#) and the time signature is 3/4. The dynamics and articulations are as follows:

- Bis. 1:** *mf*, *dim.*, *pp*
- Bis. 2:** *mf*, *dim.*, *p*
- Bis. 3:** *mf*, *dim.*, *pp*
- Brač 1:** *mf*, *dim.*, *pp*
- Brač 2:** *mf*, *dim.*, *pp*
- Brač 3:** *pizz.*, *mf*, *dim.*, *pp*
- E - Brač:** *p*, *mf*, *dim.*, *pp*
- Čelo:** *pizz.*, *mf*, *dim.*, *pp*
- Bug.:** *p*, *mf*, *dim.*, *pp*, *dim.*
- Berda:** (No notes)

115

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

mf *dim.*

pp

pp

pp

pp

p

ord.

pp

pp

pizz.

pp

pp

D A

121

Bis. 1
Bis. 2
Bis. 3

Brač 1
Brač 2
Brač 3

E - Brač

Čelo

Bug.

Berda

G D Hm Em Hm Em Hm

p
mf
pp
mf
ord.
mf
mf
mf
mf
dim.
dim.
dim.
p
p
p
p
p
p
p

127

Bis. 1 *p* *mf*

Bis. 2 *p* *mf*

Bis. 3 *p* *mf*

Brač 1 *pp* *mf*

Brač 2 *mf*

Brač 3 *mf*

E - Brač *pp* *mf*

Čelo *mf*

Bug. *pp* *mf*

Berda *mf*

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

The musical score is arranged in a system with eight staves. The top three staves are for Bismars (Bis. 1, 2, 3), the next three for Brač (Brač 1, 2, 3), and the fourth for E-Brač. The fifth staff is for Čelo (Cello), the sixth for Bugaj (Bugle), and the seventh for Berda (Bass Drum). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics such as *fz*, *f*, and *f espress.*, and articulation marks like accents and slurs. The Bugaj staff includes chordal indications: Fis, H Cism^{7b5}, H Cism^{7b5}, and H. The Berda staff features a *f* dynamic marking.

139

Bis. 1
f *fz* *ff*

Bis. 2
f *fz* *ff*

Bis. 3
f *ff*

Brač 1
f *fz* *ff*

Brač 2
f *fz* *ff*

Brač 3
f *ff* *tr* *3* *tr* *3*

E - Brač
f *fz* *ff*

Čelo
f *fz* *ff* *tr* *3* *tr* *3*

Bug.
f *ff*

Berda
f *ff*

Em Am⁶ Em Am⁶ Em G D

145

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

dim.

p

tr

3

dim.

p

dim.

p

dim.

p

pp

dim.

p

dim.

Em^{7b5}

Hn

A⁷

Hm

A⁷

Hm

The musical score is written in A major (two sharps) and consists of eight staves.
 - **Bis. 1, 2:** Remain silent throughout.
 - **Bis. 3:** Plays a melody starting with a half note D4, moving to E4 and F#4.
 - **Brač 1, 2:** Enter in the second measure with a triplet of eighth notes.
 - **Brač 3:** Plays chords of G#4-B4-D5.
 - **E - Brač:** Plays a series of chords: G#4-B4-D5, E5-G#5-A6, B6-D7-E8, and F#8-A9.
 - **Čelo:** Plays a melodic line starting with a half note D3, moving to E3 and F#3.
 - **Bug.:** Plays chords: G#4-B4-D5, E5-G#5-A6, B6-D7-E8, and F#8-A9.
 - **Berda:** Plays a melodic line starting with a half note D3, moving to E3 and F#3.
 - **Dynamic markings:** *pp* is used for Bis. 3, Brač 1, Brač 2, E-Brač, Čelo, and Berda.
 - **Performance instructions:** *molto espress.* is written under Čelo; *svirati ton* is written above Bug.
 - **Chord symbols:** A⁷ and Hm are placed above the Bug. staff.

Musical score for page 157, featuring instruments: Bis. 1, Bis. 2, Bis. 3, Brač 1, Brač 2, Brač 3, E - Brač, Čelo, Bug., and Berda. The score includes dynamic markings such as *pp*, *mf*, *cresc.*, and *fz*, and chord symbols *Hm* and *Em*.

163

Bis. 1 *f* *ff* 3 tr

Bis. 2 *f* *ff* 3 tr

Bis. 3 *f* *ff*

Brač 1 *f* *ff* 3 tr

Brač 2 *f* *ff* 3 tr

Brač 3 *f* *ff* 3 tr

E - Brač *f* *ff* 3 tr

Čelo *f* *ff*

Bug. *f* *ff* E H⁷ E H⁷ 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.
 Em⁶ Hm A Hm Em⁶ Hm
p *dim.*

Berda
 pizz.
p

175

Bis. 1

Bis. 2
fp *dim.* *ppp*

Bis. 3
dim. *pp*

Brač 1
p

Brač 2
pp

Brač 3
pp *dim.* *ppp* *pp*

E - Brač
pp *dim.* *ppp*

Čelo
pp *dim.* *ppp* *pp sempre*

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

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

ord.

Chord symbols: Gm^6 $Gm^{\#7}$ Gm Fis^7 Hm D

182

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

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

189

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

pp

pp

pp

pp

pp *sempre*

pp *sempre*

pp *sempre*

Em^{7b5} D D

196

The musical score for page 196 consists of eight staves, each representing a different instrument. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems of four staves each.

- Bis. 1:** Treble clef, starts with a half rest, then eighth notes. Dynamics: *cresc.* (measures 2-4), *ff* (measures 5-6).
- Bis. 2:** Treble clef, starts with a half rest, then eighth notes. Dynamics: *cresc.* (measures 2-4), *ff* (measures 5-6).
- Bis. 3:** Treble clef, starts with a half rest, then eighth notes. Dynamics: *p* (measure 2), *mf* (measure 3), *f* (measure 4), *ff* (measures 5-6).
- Brač 1:** Treble clef, starts with a half rest, then eighth notes. Dynamics: *ff* (measures 5-6).
- Brač 2:** Treble clef, starts with a half rest, then eighth notes. Dynamics: *cresc.* (measures 2-4), *ff* (measures 5-6).
- Brač 3:** Treble clef, starts with a half rest, then eighth notes. Dynamics: *cresc.* (measures 2-4), *ff* (measures 5-6).
- E - Brač:** Treble clef, starts with a half rest, then eighth notes. Dynamics: *p* (measure 2), *mf* (measure 3), *ff* (measures 5-6).
- Čelo:** Bass clef, starts with a half rest, then eighth notes. Dynamics: *cresc.* (measures 2-4), *ff* (measures 5-6).
- Bug:** Treble clef, starts with a half rest, then eighth notes. Dynamics: *cresc.* (measures 2-4), *ff* (measures 5-6).
- Berda:** Bass clef, starts with a half rest, then eighth notes. Dynamics: *cresc.* (measures 2-4), *ff* (measures 5-6).

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 A⁷ 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* 2

16 *dim.* *p* *mf*

24 *f* *ff*

31 6 *pp* *pp*

42 4 *p* *fz*

51 *ff* *fz*

57 *f* *dim.* *p*

63 *p* 8 *ff*

76

84 *ff*

90 2

97 *dim.* *pp* **7**

110 *mf* *dim.* *pp*

115

119 *pp* **2** *p* *p*

128 *mf* *fz*

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

143 *ff* *dim.*

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

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

189 **2** *pp*

198 *cresc.* *ff*

204 *fz*

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

12

p sf sf mf

18

p mf f

27

ff p dim.

33

10 4

p fz

51

ff fz

57

f dim. p

63

6

p p

74

ff

82

ff

88

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 **2**

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

26 *p* *mf* *f*

33 *ff* **2** *pp*

39 *pp*

43 **4** *p* *fz* *ff*

52 *fz* *f*

58 **11** **2** *dim.* *pp* *ff*

76

84 *ff*

89

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

pp

4

pp

187

3

2

197

p

mf

f

ff

203

fz

Detailed description: This is a musical score for a piece titled '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 four-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 three-measure rest and a two-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) features a sixteenth-note pattern (G4, A4, B4, C5, B4, A4, G4) and ends with a *fz* dynamic. The piece concludes with a double bar line.

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

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

9 *mf* *dim.* *p*

20 *mf* *f* *ff*

28 *pp* **6**

38 *pp*

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

52

59 *pp* **8**

72 *cresc.* *ff*

76

80

87 *ff*

93 *pp* 11 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

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

181 16 *ff*

202

205

Detailed description: The image shows a musical score for a piece titled 'A - Brač 1'. It consists of four staves of music in treble clef with a key signature of two sharps (F# and C#). The first staff (measures 168-177) features three trills (tr) over triplet eighth notes, followed by a rest of 8 measures, and ends with a piano (*p*) dynamic. The second staff (measures 181-190) contains sixteenth-note patterns with accents and a rest of 16 measures, concluding with a fortissimo (*ff*) dynamic. The third staff (measures 202-204) shows a rhythmic pattern of eighth notes with accents. The fourth staff (measures 205-208) features a sequence of chords with accents, ending with a double bar line.

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

6

mf pp

14 mf dim. p

22 mf f ff

30 p dim. pp pp

38 pp

43 pp ff marcato

52

58 pp

70 cresc.

74 ff

78

84

90

95

112

118

125

134

140

147

153

ff

pp

mf

dim.

pp

p

f

p

mf

f

fz

ff

dim.

p

pp

11

2

4

2

Detailed description: This is a musical score for a piece titled "Brač 2". The score is written in treble clef with a key signature of one sharp (F#). It consists of 15 measures, numbered 78 to 153. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), *fz* (forzando), and *dim.* (diminuendo) are used throughout. There are also numerical markings (11, 2, 4, 2) above some measures, likely indicating fingerings or specific rhythmic groupings. The score ends with a double bar line at measure 153.

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

165 *ff* *tr* 3 3 3 3

172 **9** *pp*

188 **2**

198 *cresc.* *ff*

204

Detailed description: This musical score is for the piece 'Brač 2' and spans measures 156 to 204. It is written in a single treble clef with a key signature of two sharps (F# and C#). The score is divided into six systems. The first system (measures 156-164) begins with a piano (*pp*) dynamic and a fermata of 4 measures, followed by a forte (*f*) dynamic. The second system (measures 165-171) features a fortissimo (*ff*) dynamic and four triplet trills (*tr* 3). The third system (measures 172-187) starts with a fermata of 9 measures and a piano (*pp*) dynamic. The fourth system (measures 188-197) contains a fermata of 2 measures. The fifth system (measures 198-203) includes a crescendo (*cresc.*) and fortissimo (*ff*) dynamic. The sixth system (measures 204-204) concludes the piece.

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

94

99

109

119

127

136

143

151

ff

p

pp

mf *dim.* *pp*

pp *mf* *p*

mf *f*

ff *3* *3* *3* *3* *dim.* *p*

pp *pp* *mf*

160 *cresc.* *fz* *f*

167 *tr* *ff* *3* *tr* *3* *tr* *3* *tr* *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. Measures 13-20 feature a melodic line with dynamics *mf*, *p*, *fz*, *fz*, *mf*, and *dim.*. Measures 20-27 continue the melodic line with dynamics *mf* and *f*. Measures 27-34 feature a rhythmic pattern with dynamics *ff*, *pp*, *pp*, and *pp*. Measures 43-52 feature a rhythmic pattern with dynamics *p*, *sf*, and *ff*. Measures 52-58 feature a rhythmic pattern with dynamics *sf* and *p*. Measures 64-69 feature a rhythmic pattern.

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*

165

ff *p*

172

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

181

pp

198

p *mf* *ff*

204

p *fz*

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

p *mf*

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

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.* *ord.* *pp* *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

The musical score is written on a single treble clef staff in the key of D major (one sharp) and 3/4 time. It consists of eight lines of music, each with a measure number at the beginning. Chord symbols are placed above the staff, and dynamic markings are placed below. Some measures contain rests or specific articulation marks like 'svirati ton'.

Line 1 (measures 1-8): Chords D, A, G, D, Hm Em, Hm Em. Dynamics: *p*, *mf*.

Line 2 (measures 9-18): Chords Hm, Fis Cis7, Fis Cis7, Fis. Dynamics: *mf*, *mf*. Includes a 4-measure rest.

Line 3 (measures 19-26): Chords H A7, H A7, H, H, E H, E H E. Dynamics: *p*, *mf*, *f*.

Line 4 (measures 27-33): Chords G, D, Em, Hm, A, Hm, A. Dynamics: *ff*, *p*, *dim.*, *pp*.

Line 5 (measures 34-42): Chords Hm. Dynamics: *pp*, *pp*. Includes a 2-measure rest and the instruction 'svirati ton'.

Line 6 (measures 43-52): Chords G, Hm, G, H7 Em, E, H. Dynamics: *p*. Includes a 4-measure rest.

Line 7 (measures 53-60): Chords Fism7, E, Cis7, Cis7, H7, E, H. Dynamics: *p*.

Line 8 (measures 61-68): Chords H7, E, Cis7, Fism, H7, E. Dynamics: *p*. Includes a 3-measure rest.

70 H⁷ E **2** D⁷ G C G D⁷ G

cresc. *ff marcatissimo*

79 C G A^{b5} E H⁷ E H⁷ E

ff

87 A E A E⁷ A A C^{is7} Fism C^{is7} Fism

ff *fz*

95 **3** Fis *svirati ton*

p *pp* *svirati ton*

105

f *pp* *p* *mf*

112

dim. *pp* *dim.*

119 D A G D Hm Em Hm Em Hm

pp *mf* *dim.* *p*

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

pp *mf*

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

f *f*

140 Em Am⁶ Em G D Em^{7b5} Hn

147 A⁷ Hm A⁷ Hm A⁷ Hm *svirati ton*

156 Hm Em Hm Em Hm E H⁷

164 E H⁷ E G D Em⁶ Hm A

172 Hm Em⁶ Hm Gm⁶ Gm^{#7} Gm Fis⁷ Hm

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

188 D Em^{7b5} D D

196

202 D A⁷ D

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

p *mf* *pizz.* *p* *ord.* *mf* *f* *ff* *pizz.* *ord.* *p* *dim.* *pp* *pp* *pp* *4* *pp* *ff* *pizz.* *f* *dim.* *p* *ord.* *p* *cresc.* *ff marcatisimo* *fz*

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 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 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 staff. Measures 203-204 contain sixteenth-note triplets. Measures 205-206 contain eighth notes. Measure 207 contains a quarter note. Measure 208 contains a quarter note. Measure 209 contains a quarter note. The dynamic marking *fz* is placed below the staff.