

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

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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 zamislima 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 nego češkim nego opće slavenskim folklorom. Prvi je veliki češki simfoničar i komorni skladatelj. Njegove skladbe u domovini i svijetu su nezaobilazne i danas.



Slika 1. Portret Antonín Leopold Dvořák

2.1. BIOGRAFIJA

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

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

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

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

2.2. OPUS

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

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

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

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

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

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

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

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



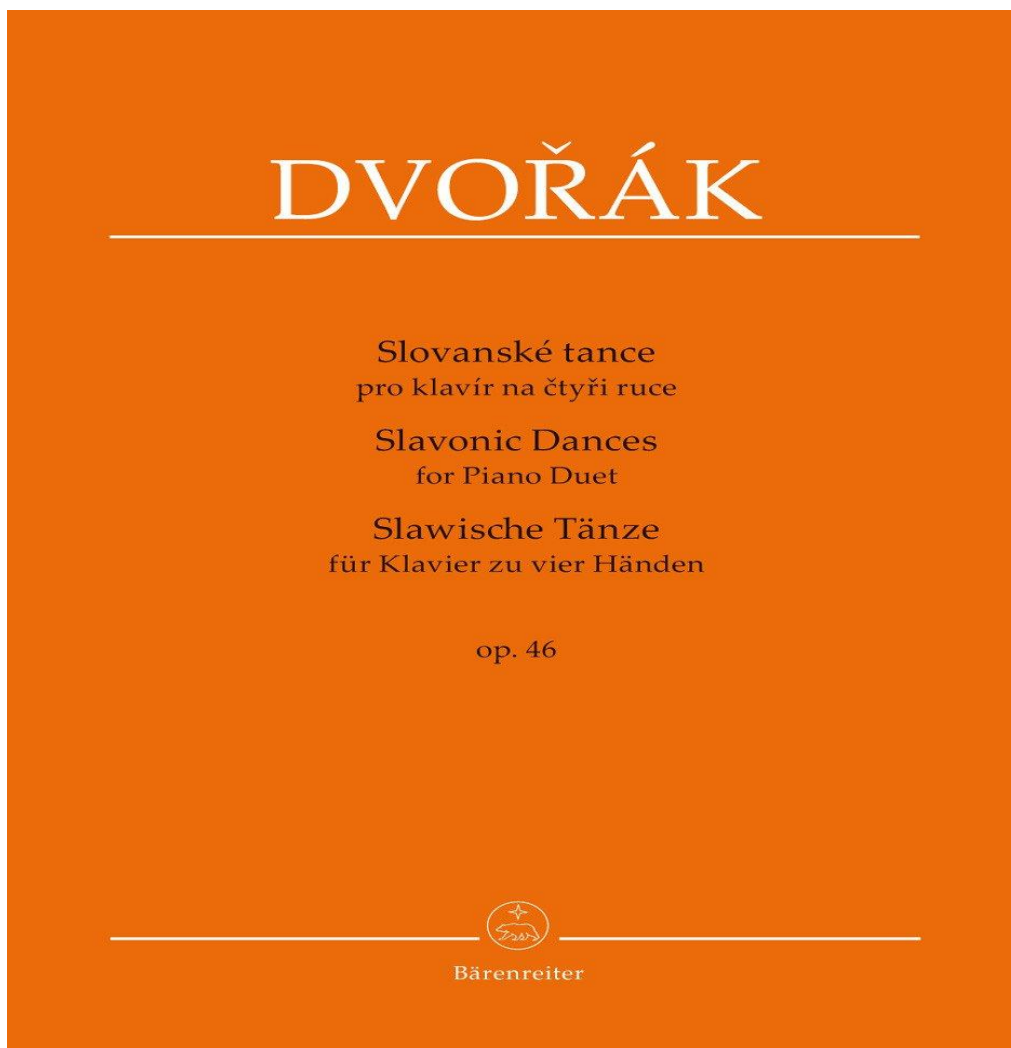
Slika 2. Rodna kuća A.Dvořáka

3. SLAVENSKI PLES BR.6, OP.46

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

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

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



Slika 3. Slavenski plesovi

3.1. PROBLEMATIKA TRNSKRIBIRANJA

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

- gudače
- puhače
- udaraljke

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

3.2. TRANSKRIPCIJA

Artikulacija znači način izvođenja 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 seven staves. The top three staves are for E-Bisernica 1, Bisernica 2, and Bisernica 3, all of which are currently silent. The fourth staff is for A-Brač 1, which begins with a *mf* dynamic and features a trill (*tr*) in the second measure. The fifth and sixth staves, Brač 2 and Brač 3, are also silent. The seventh staff is for E-Brač, which is silent. The eighth staff is for Čelo, playing a rhythmic pattern of quarter notes with a *p* dynamic. The ninth staff is for Bugarija, playing a rhythmic pattern of quarter notes with a *p* dynamic and including chord markings D, A, G, and D above the notes. The tenth staff is for Berda, playing a rhythmic pattern of quarter notes with a *p* dynamic. The tempo and mood are indicated as **Allegretto scherzando**.

Slika 5. Podjela instrumenata tamburaškog orkestra

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

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 of staves. The number '122' is visible at the top left of the score, and '8051' is at the bottom center.

Slika 6. Visoki registri

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Bis. 1 *p* *mf*

Bis. 2 *p* *mf*

Bis. 3 *p* *mf*

Brač 1 *p* *mf*

Brač 2 *p* *mf*

Brač 3 *mf*

E - Brač *mf*

Čelo *p* *mf*

Bug. *p* *mf*












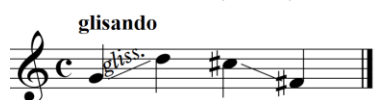
Berda *pizz.* *p* *mf*

H A⁷ H A⁷ H H E H E H

Slika 7. Prilagodba oktava

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

ARTIKULACIJA NA TAMBURAMA

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

Slika 8. Legenda

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

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6.

Allegretto scherzando.

Piccolo.

Flöte.

2 Hoboen.

2 Clarinetten in A.

2 Fagotte.

4 Hörner in D.

2 Trompeten in D.

3 Posaunen.

Pauken in D.G.

Becken und grosse Trommel.

Triangel.

Allegretto scherzando.

Violine I.

Violine II.

Bratsche.

Violoncell.

Contrabass.

Allegretto scherzando.

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

Allegretto scherzando

The image shows a musical score for a piece titled "Allegretto scherzando". The score is arranged in a system with multiple staves. The instruments and parts are:

- E - Bisernica 1
- Bisernica 2
- Bisernica 3
- A - Brač 1
- Brač 2
- Brač 3
- E - Brač
- Čelo
- Bugarija
- Berda

The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo and mood are "Allegretto scherzando".

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

The A - Brač 1 part begins with a dynamic marking of *mf* and features trills (*tr*) in the third and fifth measures. The Čelo and Bugarija parts begin with a dynamic marking of *p*. The Bugarija part includes chord markings: D, A, G, and D.

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

7

The musical score consists of the following parts and dynamics:

- Bis. 1:** Treble clef, D major key signature. Starts with a rest, then plays a sixteenth-note pattern from measure 7. Dynamics: *p*, *fz*, *fz*.
- Bis. 2:** Treble clef, D major key signature. Rest throughout.
- Bis. 3:** Treble clef, D major key signature. Starts with a rest, then plays a sixteenth-note pattern from measure 7. Dynamics: *p*, *fz*, *fz*.
- Brač 1:** Treble clef, D major key signature. Plays a melodic line with a slur. Dynamics: *mf*.
- Brač 2:** Treble clef, D major key signature. Plays a melodic line with a slur. Dynamics: *mf*, *pp*.
- Brač 3:** Treble clef, D major key signature. Plays a melodic line with a slur. Dynamics: *mf*, *pp*.
- E - Brač:** Treble clef, D major key signature. Plays a melodic line with a slur. Dynamics: *mf*, *p*.
- Čelo:** Bass clef, D major key signature. Plays a bass line with a slur. Dynamics: *mf*, *p*, *pizz.*
- Bug.:** Treble clef, D major key signature. Plays a rhythmic pattern. Dynamics: *mf*. Chord markings: Hm Em, Hm Em, Hm.
- Berda:** Bass clef, D major key signature. Plays a bass line with a slur. Dynamics: *mf*.

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 G major and 4/4 time. It consists of several systems of staves. The top system includes a flute part (treble clef) and a clarinet part (bass clef). The piano accompaniment is divided into two systems, each with a grand staff (treble and bass clefs). 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 sord.* (con sordina). The bottom of the page has the number 86.51.

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* *sf* *mf* *mf* *mf* *mf* *mf*
mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*
mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*
fz *fz* *mf* *mf* *mf* *mf* *mf* *mf*
mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*
mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

dim. *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

nat.
 Fis Cis⁷ Fis Cis⁷ Fis

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.

The image displays a detailed musical score for a string quartet and piano. The score is arranged in two systems. The first system consists of five staves: two for violins (top two), one for viola (middle), and two for the piano (bottom two). The second system also consists of five staves: two for violins (top two), one for viola (middle), and two for the piano (bottom two). The music is written in a key signature of two sharps (D major) and a 2/4 time signature. The score features a variety of dynamic markings, including *f* (forte) and *ff* (fortissimo), and includes articulation marks such as accents and slurs. The piano part is particularly complex, with dense chordal textures and intricate rhythmic patterns. The number '43' is visible in the upper right corner of the first system, and '8051' is at the bottom center of the second system.

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

25

The musical score consists of the following parts and dynamics:

- Bis. 1, 2, 3:** Melodic lines starting with *f* and transitioning to *ff* after the second measure.
- Brač 1:** Melodic line starting with *f* and transitioning to *ff* after the second measure.
- Brač 2, 3:** Harmonic accompaniment. Brač 2 starts with *f* and transitions to *ff*. Brač 3 starts with *f* and transitions to *ff*.
- E - Brač:** Melodic line starting with *f* and transitioning to *ff* after the second measure.
- Čelo:** Bass line starting with *f* and transitioning to *ff* after the second measure.
- Bugaj:** Harmonic accompaniment with dynamics *f* and *ff*. Chord symbols E, G, D, Em, Hm are indicated above the staff.
- Berda:** Bass line starting with *f* and transitioning to *ff* after the second measure. 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*

mf *p* *pizz.*

mf *p*

Hm Em Hm Em Hm

mf

mf

13

The musical score consists of the following parts:

- Bis. 1:** Treble clef, key signature of two sharps. Starts with a rest, then plays a melodic line starting in measure 13 with *mf* dynamics, ending in measure 16 with *dim.*
- Bis. 2:** Treble clef, key signature of two sharps. Starts with a rest, then plays a melodic line starting in measure 13 with *mf* dynamics, ending in measure 16 with *dim.*
- Bis. 3:** Treble clef, key signature of two sharps. Starts with a rest, then plays a melodic line starting in measure 13 with *mf* dynamics, ending in measure 16 with *dim.*
- Brač 1:** Treble clef, key signature of two sharps. Starts with a rest, then plays a melodic line starting in measure 13 with *mf* dynamics, ending in measure 16 with *dim.*
- Brač 2:** Treble clef, key signature of two sharps. Starts with a rest, then plays a melodic line starting in measure 13 with *mf* dynamics, ending in measure 16 with *dim.*
- Brač 3:** Treble clef, key signature of two sharps. Starts with a rest, then plays a melodic line starting in measure 13 with *mf* dynamics, ending in measure 16 with *dim.*
- E - Brač:** Treble clef, key signature of two sharps. Starts with a rest, then plays a melodic line starting in measure 13 with *fz* dynamics, ending in measure 16 with *dim.*
- Čelo:** Bass clef, key signature of two sharps. Starts with a rest, then plays a melodic line starting in measure 13 with *mf* dynamics, ending in measure 16 with *dim.*
- Bug:** Treble clef, key signature of two sharps. Starts with a rest, then plays a rhythmic line starting in measure 13 with *mf* dynamics, ending in measure 16 with *mf* dynamics. Chord markings: Fis Cis⁷, Fis Cis⁷, Fis.
- Berda:** Bass clef, key signature of two sharps. Starts with a rest, then plays a rhythmic line starting in measure 13 with *mf* dynamics, ending in measure 16 with *mf* dynamics.

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*

H A⁷ H A⁷ H H E H E H

pizz.

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:** Bass Drum. Dynamics: *f* (measures 1-2), *ff* (measures 3-6). Includes the marking "ord." above 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

Bis. 1 *pp*

Bis. 2

Bis. 3 *pp*

Brač 1 *pp*

Brač 2 *pp*

Brač 3 *pp*

E - Brač *pp*

Čelo *pp*

Bug. *svirati ton* *pp*

Berda

43

The musical score consists of eight staves. The top three staves are for woodwinds: Bis. 1, Bis. 2, and Bis. 3. The next three staves are for brass: Brač 1, Brač 2, and Brač 3. Below these are the E - Brač (Electric Brass), Čelo (Cello), Bug. (Guitar), and Berda (Double Bass). The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a repeat sign. The woodwinds and brass play a rhythmic pattern of eighth notes. The E - Brač plays a block chord accompaniment. The Čelo and Berda play a similar rhythmic pattern. The Bug. plays a melodic line with a guitar accompaniment. The dynamics range from *pp* to *p*. The guitar part includes chords G, Hm, and G.

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

pp

p

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

56

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

f

dim.

p

f

dim.

p

f

dim.

p

p

espress.

Cis⁷ H⁷ E H

f

dim.

pizz.

p

62

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

p

pp

pp

pp

p

H⁷ E Cis⁷ Fism H⁷ E

ord.

p

68

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

pp

p

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

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

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 is divided into four measures. The first measure starts with a forte *fz* dynamic. The second measure continues with *fz*. The third measure transitions to a piano *p* dynamic. The fourth measure continues with *p*. Chord changes are indicated above the Bug. staff: A in the first measure, Cis⁷ in the second, Fism in the third, and Cis⁷ Fism in the fourth. The Berda staff shows a bass line with various rhythmic patterns and dynamics. The Brač and E-Brač staves feature complex rhythmic patterns with many accents.

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. *svirati ton*

Berda

pp

pp

fp

pp

f

pp

f

pp

109

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* *pp*

Čelo
pizz. *mf* *dim.* *pp*

Bug.
p *mf* *dim.* *pp* *dim.*

Berda

115

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

mf

dim.

pp

pp

pp

p

ord.

pp

pp

pizz.

pp

pp

D A

127

Bis. 1 *p* *mf*

Bis. 2 *p* *mf*

Bis. 3 *p* *mf*

Brač 1 *pp* *mf*

Brač 2 *mf*

Brač 3 *mf*

E - Brač *pp* *mf*

Čelo *mf*

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

Berda *mf*

The musical score is arranged in a system with eight staves. The top three staves are for Bismars (Bis. 1, 2, 3), the next three for Bračci (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* (forzando), *f* (forte), and *f espress.* (forte espressivo). The Bugaj part includes chordal markings: Fis, H Cism^{7b5}, H Cism^{7b5}, and H. The Berda part 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

Em^{7b5}

Hn

A⁷

Hm

pp

dim.

p

dim.

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*.

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: Gm⁶, Gm^{#7}, Gm, Fis⁷, Hm, D

182

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

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

196

The score consists of eight staves, each representing a different instrument or section:

- Bis. 1**: Treble clef, D major key signature. Starts with a half rest, followed by eighth-note patterns. Dynamics: *cresc.* (measures 196-199), *ff* (measure 200).
- Bis. 2**: Treble clef, D major key signature. Similar to Bis. 1. Dynamics: *cresc.* (measures 196-199), *ff* (measure 200).
- Bis. 3**: Treble clef, D major key signature. Starts with a half rest, followed by eighth-note patterns. Dynamics: *p* (measure 196), *mf* (measures 197-198), *f* (measure 199), *ff* (measure 200).
- Brač 1**: Treble clef, D major key signature. Starts with a half rest, followed by eighth-note patterns. Dynamics: *ff* (measure 200).
- Brač 2**: Treble clef, D major key signature. Starts with a half rest, followed by eighth-note patterns. Dynamics: *cresc.* (measures 196-199), *ff* (measure 200).
- Brač 3**: Treble clef, D major key signature. Starts with a half rest, followed by eighth-note patterns. Dynamics: *cresc.* (measures 196-199), *ff* (measure 200).
- E - Brač**: Treble clef, D major key signature. Starts with a half rest, followed by eighth-note patterns. Dynamics: *p* (measure 196), *mf* (measures 197-198), *ff* (measure 200).
- Čelo**: Bass clef, D major key signature. Starts with a half rest, followed by eighth-note patterns. Dynamics: *cresc.* (measures 196-199), *ff* (measure 200).
- Bug.**: Treble clef, D major key signature. Starts with a half rest, followed by eighth-note patterns. Dynamics: *cresc.* (measures 196-199), *ff* (measure 200).
- Berda**: Bass clef, D major key signature. Starts with a half rest, followed by eighth-note patterns. Dynamics: *cresc.* (measures 196-199), *ff* (measure 200).

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 *mf* *dim.* *p*

115 *mf* *dim.*

119 *pp*

127 *p* *mf*

133 *f* *f*

141 *fz* *ff* *2*

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

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

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

179 *ppp* *pp* *4* *2*

191

pp *cresc.*

199

ff

204

fz

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

9

16

26

33

39

43

52

58

76

84

89

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

p *mf* *f*

ff

p *dim.* *pp*

pp

p *fz* *ff*

fz *f*

dim. *pp* *ff*

ff

95 *p* *dim.* *pp*

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

112 *dim.* *pp*

118 **2**

126 *p* *mf*

133 *f* *f*

140 *ff* *dim.* *p*

150 *pp*

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

167 *ff*

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

177

187

197

203

pp

pp

p

mf

f

ff

fz

4

3

2

The image shows 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) features a melodic line with a *pp* dynamic and a 4-measure rest. The second staff (measures 187-196) includes a 3-measure rest and a 2-measure rest. The third staff (measures 197-202) shows a dynamic progression from *p* to *mf* to *f* to *ff*. The fourth staff (measures 203-206) ends with a *fz* dynamic and a double bar line.

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

The musical score consists of ten staves of music in G major and 3/4 time. The tempo is **Allegretto scherzando**. The score includes various dynamics such as *mf*, *f*, *ff*, *pp*, *dim.*, and *cresc.*, as well as articulations like *tr* (trills), *acc.* (accents), and *marcato*. Measure numbers 2, 9, 20, 28, 38, 43, 52, 59, 72, and 76 are indicated at the beginning of their respective staves. The piece concludes with a final cadence in the tenth staff.

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

Musical score for A - Brač 1, measures 168-205. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of four staves of music.

- Staff 1 (Measures 168-175):** Starts with measure 168. It features three measures of triplets, each marked with a trill (*tr*) above the first note. The notes are G4, A4, and B4. This is followed by two measures of whole rests, then a measure with a fermata over a whole note G4, and finally a measure with a piano (*p*) dynamic marking and a descending eighth-note scale: F#4, E4, D4, C#4, B3.
- Staff 2 (Measures 181-190):** Starts with measure 181. It contains six measures of eighth-note patterns. The first two measures have a wavy hairpin (*w*) above the notes. The third measure has a fermata over a whole note G4. The fourth measure has a fermata over a whole note F#4. The fifth measure has a fermata over a whole note E4. The sixth measure has a fermata over a whole note D4. The staff concludes with a measure of two eighth notes (C#4, B3) marked with a fortissimo (*ff*) dynamic.
- Staff 3 (Measures 202-204):** Starts with measure 202. It consists of three measures of eighth-note patterns, each with a fermata over a whole note. The notes are G4, F#4, E4, and D4.
- Staff 4 (Measures 205-208):** Starts with measure 205. It consists of four measures of chords. The first measure has a fermata over a whole note chord of G4 and B3. The second measure has a fermata over a whole note chord of F#4 and A3. The third measure has a fermata over a whole note chord of E4 and G3. The fourth measure has a fermata over a whole rest.

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

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

6

mf pp

14

mf dim.

22

mf f f ff

29

p dim. pp

36

pp pp

43

pp ff marcato

52

57

7 pp

68

cresc.

74

ff

79

84

89 *ff*

94 *p*

99 *pp* 6

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

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

127 4 *mf* *f*

136 *f*

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

151 *pp* *pp* *mf*

Detailed description: This is a musical score for a piece titled "Brač 3". It consists of ten staves of music, numbered 79 to 151. The key signature is one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings. Measure 89 is marked *ff*. Measure 94 is marked *p*. Measure 99 is marked *pp* and contains a six-measure rest. Measure 109 is marked *pizz.* and contains a three-measure rest. Measure 119 is marked *ord.*. Measure 127 contains a four-measure rest. Measure 143 features trills (*tr*) and triplets (3). Measure 151 features a *pp* dynamic marking.

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

20

27

34

43

52

58

64

69

mf *p* *fz* *mf* *dim.* *f* *mf* *ff* *pp* *pp* *pp* *p* *sf* *ff* *sf* *p*

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a tempo marking of 'Allegretto scherzando' and a first ending bracket labeled '6'. The score consists of ten staves of music. Measure numbers 13, 20, 27, 34, 43, 52, 58, 64, and 69 are indicated at the start of their respective staves. Dynamic markings include *mf*, *p*, *fz*, *mf*, *dim.*, *f*, *mf*, *ff*, *pp*, *pp*, *pp*, *p*, *sf*, *ff*, *sf*, and *p*. A second ending bracket labeled '4' appears at measure 43. The score concludes with a double bar line at the end of the final staff.

74

ff marcatisimo *fz*

82

ff

89

fz *p*

96

dim. *pp* *fp*

104

pp *f* *pp* *p* *mf*

111

p

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

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

172

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

181

pp

198

p *mf* *ff*

204

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

D A G D Hm Em Hm Em

9 Hm 4 Fis Cis⁷ Fis Cis⁷ Fis

19 H A⁷ H A⁷ H H E H E H E

27 G D Em Hm A Hm A

34 Hm 2 *svirati ton* pp pp

43 4 G Hm G H⁷ Em E H

53 Fism⁷ E Cis⁷ Cis⁷ H⁷ E H

61 H⁷ E Cis⁷ Fism H⁷ E 3

70 H⁷ E 2 D⁷ G C G D⁷ G
cresc. *ff* *marcatissimo*

79 C G Ab⁵ E H⁷ E H⁷ E

87 A E A E⁷ A A Cis⁷ Fism Cis⁷ Fism
ff *fz*

95 3 Fis *svirati ton*
p *pp* *fp* *pp*

105 *f* *pp* *p* *mf*

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

119 D A G D Hm Em Hm Em Hm
pp *mf* *dim.* *p*

127 D A G D D Fis Gism^{7b5} Fis Gism^{7b5} Fis
pp *mf*

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

140 Em Am⁶ Em G D Em^{7b5} Hn

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

82

ff

90

fz *p* *dim.*

98

pp 16

119

mf *dim.* *p* *mf*

133

f *f*

141

ff *dim.*

149

p *dim.* *pp*

156

pp *mf* *cresc.* *f* *pizz.* *ord.*

164

ff *p* *pizz.*

172

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

181

pp sempre

189

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

197

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

203

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