

# 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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ODSJEK ZA INSTRUMENTALNE STUDIJE

DIPLOMSKI STUDIJ TAMBURAŠKO UMIJEĆE

TIHOMIR DAMJANOVIĆ

**PRIREĐIVANJE ZA TAMBURAŠKI ORKESTAR**

**ANTONÍN LEOPOLD DVOŘÁK**

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

DIPLOMSKI RAD

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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 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.



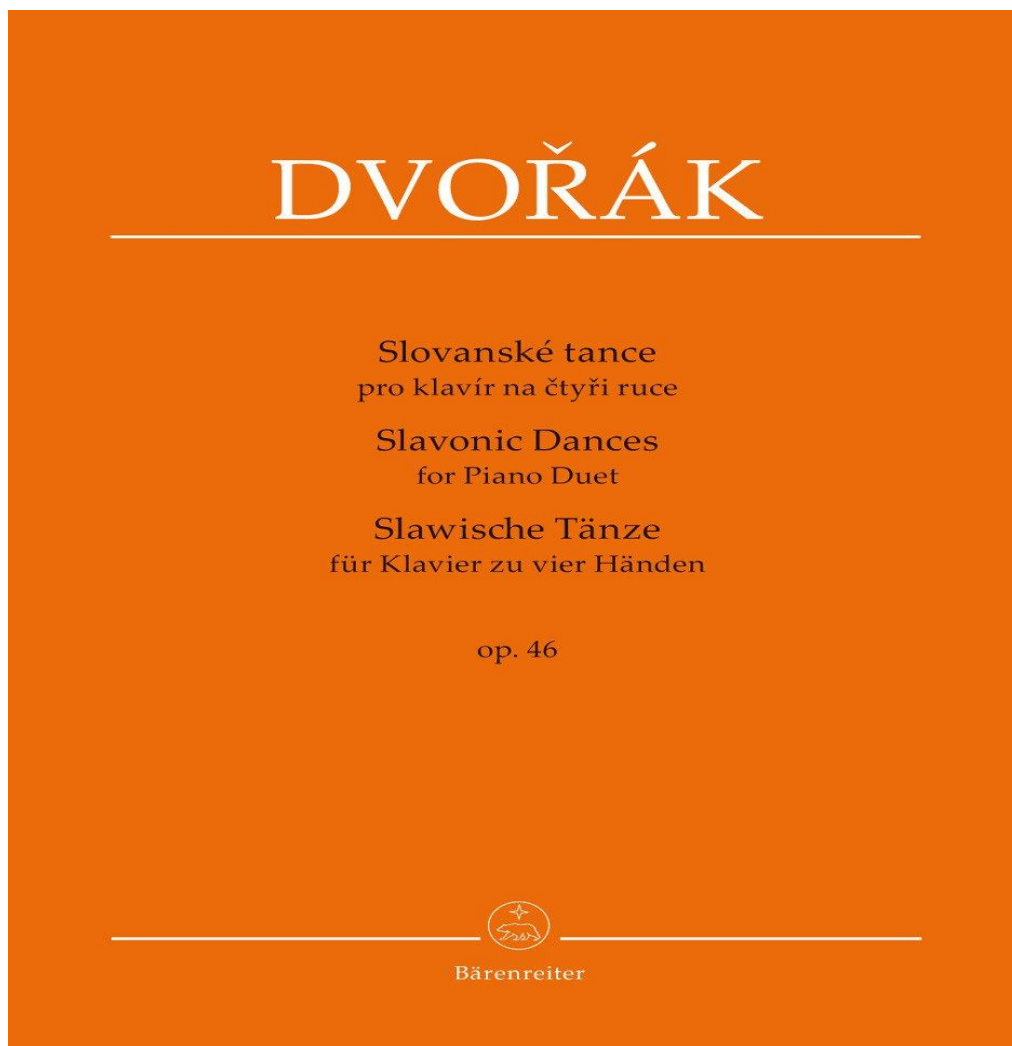
*Slika 2. Rodna kuća A.Dvořáka*

### 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**

E - Bisernica 1

Bisernica 2

Bisernica 3

A - Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bugarija

Berda

*p*

*mf*

*tr*

*p*

*p*

D A G D

**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 orchestra, 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 music is characterized by high registers and intricate rhythmic patterns. 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 includes various musical notations, including eighth and sixteenth notes, rests, and slurs. The bottom of the page features the number '8051'.

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*












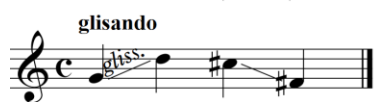
Berda *pizz.* *p* *mf*

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

Slika 7. Prilagodba oktava

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

## ARTIKULACIJA NA TAMBURAMA

<p><b>legato</b></p> 	<p>Legato se izvodi trzanjem bez prekida, do završetka legato luka.</p>
<p><b>non legato</b></p> 	<p>Non legato se izvodi trzanjem s prekidima između tonova.</p>
<p><b>staccato</b></p> 	<p>Staccato je kratko izvođenje tonova.</p>
<p><b>portato</b></p> 	<p>Portato svira se od tona do tona kucano bez prekida.</p>
<p><b>tenuto</b></p> 	<p>Tenuto sviramo trzanjem bez obzira na vrijednost note.</p>
<p><b>portato s prekidom</b></p> 	<p>Portato tonove kucamo s prekidom prije iduće note.</p>
<p><b>akcent</b></p> 	<p>Akcent se izvodi s naglaskom na note.</p>
<p><b>portamento</b></p> 	<p>Portamento se izvodi kromatskim nizom od tona do tona.</p>
<p><b>con sordino</b></p> 	<p>Con sordino je prigušeno dobivanje tona. Tamburaši umjesto sordine koriste ruku. Prvi način je da se prstima lijeve ruke svira točno po pragovima, a drugi da se dlanom desne ruke pritisne na konjić. U oba slučaja artikulacija se izvodi kao i kod uobičajenog sviranja.</p>
<p><b>pizzicato</b></p> 	<p>Pizzicato se izvodi pomoću okidanja žice prvim ili drugim prstom ili palcem desne ruke.</p>
<p><b>flageolet</b></p> 	<p>Flageolet se izvodi na način da lijevom rukom pritisnemo na mjesto tona koji želimo, a desnom pomoću kažiprsta blago pritisnemo žicu za oktavu više i trzalicom okinemo žicu.</p>
<p><b>glisando</b></p> 	<p>Glisando izvodimo 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 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. Rested.
- Bisernica 2**: Treble clef, 3/4 time, key of D major. Rested.
- Bisernica 3**: Treble clef, 3/4 time, key of D major. Rested.
- A - Brač 1**: Treble clef, 3/4 time, key of D major. Starts with a *mf* dynamic and trills (*tr*) in the 3rd and 5th measures.
- Brač 2**: Treble clef, 3/4 time, key of D major. Rested.
- Brač 3**: Treble clef, 3/4 time, key of D major. Rested.
- E - Brač**: Treble clef, 3/4 time, key of D major. Rested.
- Čelo**: Bass clef, 3/4 time, key of D major. Starts with a *p* dynamic. The rhythm is a dotted quarter note followed by two eighth notes.
- Bugarija**: Treble clef, 3/4 time, key of D major. Starts with a *p* dynamic. The rhythm is a quarter note followed by two eighth notes. Chord symbols *D*, *A*, *G*, and *D* are placed above the notes in the 2nd, 4th, 5th, and 6th measures respectively.
- Berda**: Bass clef, 3/4 time, key of D major. Starts with a *p* dynamic. The rhythm is a dotted quarter note followed by two eighth notes.

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

The musical score consists of several systems of staves. The top system includes two woodwind staves (flute and oboe) with dynamics *p* and *f*. Below them are two string staves (violin and viola) with dynamics *mf* and *p*. The middle system shows a woodwind staff (clarinet) with dynamics *mf* and *p*, and a string staff with dynamics *mf* and *pp*. The bottom system features a woodwind staff (bassoon) with dynamics *mf* and *pp*, and a string staff with dynamics *mf* and *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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

7

The musical score consists of the following parts and dynamics:

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

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

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

41

The image shows a page of a musical score, page 41, featuring a flute and clarinet part with piano accompaniment. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The flute and clarinet parts are in the upper system, while the piano accompaniment is in the lower system. The flute and clarinet parts are marked with dynamics such as *p*, *fz*, *mf*, and *dim.*. The piano accompaniment includes a bass line and a treble line, with dynamics like *mf* and *dim.*. The score is divided into measures by vertical bar lines. The page number '41' is located in the top right corner. At the bottom of the page, the number '86.51' is visible.

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



13

Bis. 1 *mf* *dim.*

Bis. 2 *p* *sf* *sf* *mf* *dim.*

Bis. 3 *mf* *dim.*

Brač 1 *mf* *dim.*

Brač 2 *mf* *dim.*

Brač 3 *mf* *dim.*

E - Brač *fz* *fz* *mf* *dim.*

Čelo *mf* *nat.*

Bug. *Fis Cis<sup>7</sup>* *Fis Cis<sup>7</sup>* *Fis* *mf* *mf*

Berda *mf*

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 and dynamics:

- Bis. 1, 2, 3:** Treble clef, dynamics *f* and *ff*.
- Brač 1:** Treble clef, dynamics *f* and *ff*.
- Brač 2:** Treble clef, dynamics *f* and *ff*.
- Brač 3:** Treble clef, dynamics *f* and *ff*.
- E - Brač:** Treble clef, dynamics *f* and *ff*.
- Čelo:** Bass clef, dynamics *f* and *ff*.
- Bugaj:** Treble clef, dynamics *f* and *ff*. Chord symbols: E, G, D, Em, Hm.
- Berda:** Bass clef, dynamics *f* and *ff*. Marked "ord." (order).

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 - Bismernica 1

Bismernica 2

Bismernica 3

A - Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bugarija

Berda

*mf*

*tr*

*p*

D A G D

*p*

*p*

**Allegretto scherzando**

7

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

*p* *fz* *fz*

*mf* *mf* *pp* *pp*

*mf* *p* *pizz.*

Hm Em Hm Em Hm

*mf* *mf*

13

Bis. 1 *mf* *dim.*  
 Bis. 2 *p* *sf* *mf*  
 Bis. 3 *mf*  
 Brač 1 *mf* *dim.*  
 Brač 2 *mf* *dim.*  
 Brač 3 *mf* *dim.*  
 E - Brač *fz* *fz* *mf* *dim.*  
 Čelo *mf* *nat.*  
 Bug. *mf* *mf* *Fis Cis<sup>7</sup>* *Fis Cis<sup>7</sup>* *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. H A<sup>7</sup> H A<sup>7</sup> H H E H E H *p* *mf*

Berda pizz. *p* *mf*



25

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

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

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

31

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

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

A Hm A Hm

37

Bis. 1 *pp*

Bis. 2

Bis. 3 *pp*

Brač 1 *pp*

Brač 2 *pp*

Brač 3 *pp*

E - Brač *pp*

Čelo *pp*

Bug. *pp* *svirati ton*

Berda

43

The musical score consists of the following parts and their dynamics:

- Bis. 1:** *p*
- Bis. 2:** *p*
- Bis. 3:** *p*
- Brač 1:** *pp*
- Brač 2:** *pp*
- Brač 3:** *pp*
- E - Brač:** *p*
- Čelo:** *pp* (measures 43-44), *p* (measure 45)
- Bug.:** *p*
- Berda:** *pp*

Chord markings for the Bug. part in measure 45: G, Hm, G.

50

Bis. 1 *fz ff fz*

Bis. 2 *fz ff fz*

Bis. 3 *fz ff fz*

Brač 1 *ff marcato*

Brač 2 *ff marcato*

Brač 3 *ff marcato*

E - Brač *sf ff sf*

Čelo *fz ff marcato*

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

Berda *ff*

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

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

*f*

*dim.*

*pizz.*

*f*

*dim.*

*p*

62

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

*p*

*pp*

*pp*

*pp*

*p*

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

ord.

*p*

68

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

*pp*

*p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

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



74

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

*ff*

*ff*

*ff*

*ff*

*ff* *marcatissimo*

*ff* *marcatissimo*

*fz*

*ff* *marcatissimo*

*fz*

G C G D<sup>7</sup> G

80

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

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

86

Musical score for a band, starting at measure 86. The score is in the key of one sharp (F#) and includes the following instruments and parts:

- Bis. 1, 2, 3:** Trumpet parts with complex rhythmic patterns and *ff* dynamics.
- Brač 1, 2, 3:** Trombone parts with complex rhythmic patterns and *ff* dynamics.
- E - Brač:** Eb Trombone part with a more melodic line and *ff* dynamics.
- Čelo:** Cello part with a rhythmic pattern and *ff* dynamics, marked *marcatissimo sempre*.
- Bug.:** Bugle part with a simple melodic line and *ff* dynamics, including chord symbols: H<sup>7</sup>, E, A, E, A, E<sup>7</sup>, A.
- Berda:** Bass part with a rhythmic pattern and *ff* dynamics.

Chord symbols for Bug. are: H<sup>7</sup>, E, A, E, A, E<sup>7</sup>, A.

91

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

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

A Cis<sup>7</sup> Fism Cis<sup>7</sup> Fism

97

Bis. 1  
*dim.* *pp*

Bis. 2  
*dim.* *pp*

Bis. 3  
*dim.* *pp*

Brač 1

Brač 2

Brač 3  
*pp*

E - Brač  
*dim.* *pp*

Čelo  
*dim.* *pp*

Bug.  
Fis  
*p* *pp*

Berda  
*dim.* *pp*

103

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

*pp*

*pp*

*pp*

*fp*

*pp*

*f*

*pp*

*fp*

*pp*

*f*

*pp*

*svirati ton*

109

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

- Bis. 1:** Treble clef, key signature of one sharp (F#). Dynamics: *mf*, *dim.*, *pp*.
- Bis. 2:** Treble clef, key signature of one sharp (F#). Dynamics: *mf*, *dim.*, *p*.
- Bis. 3:** Treble clef, key signature of one sharp (F#). Dynamics: *mf*, *dim.*, *pp*.
- Brač 1:** Treble clef, key signature of one sharp (F#). Dynamics: *mf*, *dim.*, *pp*.
- Brač 2:** Treble clef, key signature of one sharp (F#). Dynamics: *mf*, *dim.*, *pp*.
- Brač 3:** Treble clef, key signature of one sharp (F#). Dynamics: *pizz.*, *mf*, *dim.*, *pp*.
- E - Brač:** Treble clef, key signature of one sharp (F#). Dynamics: *p*, *mf*.
- Čelo:** Bass clef, key signature of one sharp (F#). Dynamics: *pizz.*, *mf*, *dim.*, *pp*.
- Bug.:** Treble clef, key signature of one sharp (F#). Dynamics: *p*, *mf*, *dim.*, *pp*, *dim.*.
- Berda:** Bass clef, key signature of one sharp (F#). Dynamics: - (rest).

115

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

*mf* *dim.* *pp* *pp* *p* *ord.* *pp* *pizz.* *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<sup>7b5</sup> Fis Gism<sup>7b5</sup>

Berda *mf*

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

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

139

Bis. 1  
*f* *fz* *ff*

Bis. 2  
*f* *fz* *ff*

Bis. 3  
*f* *ff*

Brač 1  
*f* *fz* *ff*

Brač 2  
*f* *fz* *ff*

Brač 3  
*f* *ff* *tr* *3* *tr* *3*

E - Brač  
*f* *fz* *ff*

Čelo  
*f* *fz* *ff* *tr* *3* *tr* *3*

Bug.  
*f* *ff*

Berda  
*f* *ff*

Em Am<sup>6</sup> Em Am<sup>6</sup> Em G D

Detailed description: This page of a musical score, numbered 139, contains eight staves. The top three staves are for Bismarck horns (Bis. 1, 2, 3), the next three for Trumpets (Brač 1, 2, 3), and the fourth for E-horn (E - Brač). The fifth staff is for Trombones (Čelo), the sixth for Bugles (Bug.), and the seventh for Basses (Berda). The score is in 2/4 time with a key signature of one sharp (F#). Dynamics range from *f* (forte) to *ff* (fortissimo). Articulations include accents, trills (*tr*), and triplets (*3*). The bottom staff shows the harmonic progression: Em, Am<sup>6</sup>, Em, Am<sup>6</sup>, Em, G, D.

145

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

*dim.*

*p*

*tr*

*3*

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

*Hn*

*A<sup>7</sup>*

*Hm*

*dim.*

*p*

*pp*

*dim.*

*p*

*dim.*



157

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

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

pizz.

163

Bis. 1  
Bis. 2  
Bis. 3

Brač 1  
Brač 2  
Brač 3

E - Brač

Čelo

Bug.

Berda

*f* *ff* *tr* 3

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



169

**Bis. 1**  
*tr* 3 *tr* 3

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

**Bis. 3**  
*p* *dim.*

**Brač 1**  
*tr* 3 *tr* 3

**Brač 2**  
*tr* 3 *tr* 3

**Brač 3**  
*tr* 3 *tr* 3 *p* *dim.*

**E - Brač**  
*tr* 3 *tr* 3 *p* *dim.*

**Čelo**  
*p*

**Bug.**  
 Em<sup>6</sup> Hm A Hm Em<sup>6</sup> Hm  
*p* *dim.*

**Berda**  
 pizz.  
*p*

175

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

*fp* *dim.* *ppp*

*dim.* *pp*

*p*

*pp*

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

*pp* *dim.* *ppp*

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

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

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

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

ord.

182

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

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

*pp*

*pp*

*pp*



196

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

*cresc.*  
*ff*  
*p*  
*mf*  
*f*  
*ff*  
*ff*  
*cresc.*  
*ff*  
*ff*  
*p*  
*mf*  
*ff*  
*cresc.*  
*ff*  
*cresc.*  
*ff*  
*cresc.*  
*ff*

203

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

*fz*

*fz*

*fz*

*fz*

*tr*

*fz*

*ff*

*fz*

*fz*

D A<sup>7</sup> D

## 4. ZAKLJUČAK

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

Smetana je imao težak zadatak stvoriti nacionalnu glazbu koja nije imala nikakve temelje, a iz kojih bi mogao graditi svoja djela. Morao je primijeniti forme i skladateljska sredstva drugih skladatelja što nije naišlo na odobravanje publike i kritike. Ali bez Dvořakova doprinosa to bi poglavlje ostalo nepotpuno. S njim češka glazba je dobila sav svoj sjaj, svu punoću umjetničkog ostvarenja. Pojavom Dvořakovog 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 Dvořakova 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**

The musical score consists of ten staves of music in 3/4 time, key of D major. It includes various dynamics such as *p*, *mf*, *fz*, *dim.*, *f*, *ff*, *pp*, and *ff*. The score is marked with measures 9, 16, 24, 31, 42, 51, 57, 63, 76, 84, and 90. It features several slurs, accents, and dynamic markings throughout.

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* **2**

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

39 *p* *dim.* *pp*

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

52 *fz* *f*

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

187

197

203

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

4 3 2

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

# Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

**Allegretto scherzando**

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

9 *mf* *dim.* *p*

20 *mf* *f* *ff*

28 *pp*

38 *pp*

43 *pp* *ff marcato*

52

59 *pp*

72 *cresc.* *ff*

76

80

87 *ff*

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

110 *mf* *dim.* *pp*

115

119 *pp*

125 *pp*

131 *mf* *f* *fz*

139 *f* *fz* *ff*

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

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

Detailed description: This is a musical score for a piece titled "A - Brač 1". The score is written in treble clef with a key signature of one sharp (F#). It consists of ten staves of music, numbered 80 through 158. The notation includes various rhythmic values, slurs, and dynamic markings. Measure 87 is marked *ff*. Measures 93-94 contain a first ending bracket labeled "11". Measures 95-96 contain a second ending bracket labeled "2", with *pp* below. Measures 110-111 are marked *mf*, *dim.*, and *pp*. Measures 119-120 are marked *pp*. Measures 125-126 are marked *pp*. Measures 131-132 are marked *mf*, *f*, and *fz*. Measures 139-140 are marked *f*, *fz*, and *ff*. Measures 147-148 contain a first ending bracket labeled "6", with *pp* below. Measures 158-159 contain a first ending bracket labeled "4", with *f* below, followed by a trill (*tr*) and a second ending bracket labeled "3", with *ff* below.

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 eighth-note triplets, each marked with a trill (*tr*). This is followed by a whole rest for 8 measures, and then a quarter-note triplet marked *p* (piano).
- Staff 2 (Measures 181-190):** Starts with measure 181. It contains eighth-note patterns with accents and a trill (*tr*). This is followed by a whole rest for 16 measures, and then a quarter-note triplet marked *ff* (fortissimo).
- Staff 3 (Measures 202-205):** Starts with measure 202. It features a series of eighth notes with accents, followed by a quarter rest.
- Staff 4 (Measures 205-208):** Starts with measure 205. It features a series of quarter notes with accents, followed by a quarter rest.

# Slavenski ples br.6

Antonin Dvorak op.46  
Transkripcija:  
Tihomir Damjanović

**Allegretto scherzando**

6

The musical score is written on a single treble clef staff in G major (one sharp) and 3/4 time. It begins with a key signature change from G major to D major (two sharps). The tempo is marked 'Allegretto scherzando'. The score consists of ten lines of music, each starting with a measure number: 6, 14, 22, 30, 38, 43, 52, 58, 70, and 74. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf*, *pp*, *p*, *dim.*, *f*, *ff*, and *ff marcato*. There are also articulation marks such as accents (^) and slurs. A 4-measure rest is indicated at measure 43. The piece concludes with a *cresc.* marking at measure 70 and a final *ff* dynamic at measure 74.

*mf* *pp*

14 *mf* *dim.* *p*

22 *mf* *f* *ff*

30 *p* *dim.* *pp* *pp*

38 *pp*

43 *pp* *ff marcato*

52

58 *pp*

70 *cresc.*

74 *ff*

78

84

90

95

112

118

125

134

140

147

153

*ff*

*pp*

*mf*

*dim.*

*pp*

*p*

*f*

*p*

*mf*

*f*

*fz*

*ff*

*dim.*

*p*

*pp*

11

2

4

2

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

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

165 *ff* *tr* 3 3 3 3

172 **9** *pp*

188 **2**

198 *cresc.* *ff*

204

# Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

**Allegretto scherzando**

6

mf pp

14

mf dim.

22

mf f f ff

29

p dim. pp

36

pp pp

43

pp ff marcato

52

57

7 pp

68

cresc.

74

ff



79

84

89 *ff*

94 *p*

99 *pp* 6

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

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

127 4 *mf* *f*

136 *f*

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

151 *pp* *pp* *mf*

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

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 piece is in E major and 3/4 time, marked 'Allegretto scherzando'. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It starts with a 6-measure rest, followed by a melody starting on G4. Dynamic markings include *mf* and *p*. The second staff (measures 13-19) features a more active melody with *fz* (forzando) markings and a *dim.* (diminuendo) marking. The third staff (measures 20-26) continues the melody with *mf* and *f* dynamics. The fourth staff (measures 27-33) is characterized by a very fast, sixteenth-note pattern with *ff* (fortissimo) dynamics. The fifth staff (measures 34-42) shows a return to a slower, more melodic line with *pp* (pianissimo) dynamics. The sixth staff (measures 43-51) begins with a 4-measure rest, followed by a melody with *p*, *sf* (sforzando), and *ff* dynamics. The seventh staff (measures 52-57) continues with *sf* dynamics. The eighth staff (measures 58-63) starts with *p* dynamics. The ninth staff (measures 64-68) and the tenth staff (measures 69-70) conclude the piece with a steady melodic line.

74 *ff* *marcatissimo* *fz*

82 *ff*

89 *fz* *p*

96 *dim.* *pp* *fp*

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

111

119 *pp* *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* *ff*

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.* *mf* *nat.*

18 *p* *mf* *f*

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

35 *pp* *pp* *pp*

42 *pp* *p*

49 *fz* *ff marcato*

55 *espress.*

62 *p*

68

72 *cresc.* *ff* *marcatissimo*

79 *fz*

87 *ff* *marcatissimo sempre* *fz*

93 *p* *dim.* *pp*

101 *6* *pizz.* *mf*

112 *dim.* *pp* *3*

119 *pizz.* *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

Musical notation for measures 164-170. The key signature is two sharps (F# and C#). The notation includes a series of eighth and sixteenth notes, with a dynamic marking of **ff** (fortissimo) starting at measure 167.

171

Musical notation for measures 171-181. The notation features a series of half notes with a dynamic marking of **p** (piano). This is followed by a crescendo and decrescendo symbol (< >), then a dynamic marking of **pp** (pianissimo) with a **dim.** (diminuendo) instruction. The piece concludes with a **ppp** (pianississimo) dynamic and a **pp sempre** instruction.

182

Musical notation for measures 182-189. The notation consists of a series of quarter notes and eighth notes, with a dynamic marking of **pp sempre** (pianissimo sempre).

190

Musical notation for measures 190-197. The notation includes a series of eighth notes and quarter notes, with a dynamic marking of **pp sempre** (pianissimo sempre).

198

Musical notation for measures 198-203. The notation features a series of eighth notes with a dynamic marking of **cresc.** (crescendo), followed by a **ff** (fortissimo) dynamic marking.

204

Musical notation for measures 204-210. The notation includes a series of eighth notes with a dynamic marking of **fz** (forzando), followed by a **tr** (trill) marking and a final **fz** dynamic marking.



# Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

**Allegretto scherzando**

D A G D Hm Em Hm Em

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

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

27 G D Em Hm A Hm A

34 Hm 2 *svirati ton* pp pp

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

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

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

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

*cresc.* *ff* *marcatissimo*

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

*ff* *fz*

87 A E A E<sup>7</sup> A A Cis<sup>7</sup> Fism Cis<sup>7</sup> Fism

*ff* *fz*

95 3 Fis *svirati ton*

*p* *pp* *fp* *pp*

105

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

112

*dim.* *pp* *dim.*

119 D A G D Hm Em Hm Em Hm

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

127 D A G D D Fis Gism<sup>7b5</sup> Fis Gism<sup>7b5</sup> Fis

*pp* *mf*

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

*f* *f*

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

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

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

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

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

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

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

196

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

# Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

**Allegretto scherzando**

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

- Staff 1 (measures 1-8): *p* (piano) to *mf* (mezzo-forte).
- Staff 2 (measures 9-19): *mf* (mezzo-forte) with a **4** (quadruple) measure rest, ending with *p* (piano) and *pizz.* (pizzicato).
- Staff 3 (measures 20-27): *mf* (mezzo-forte) to *f* (forte) to *ff* (fortissimo).
- Staff 4 (measures 28-35): *p* (piano) to *dim.* (diminuendo) to *pp* (pianissimo) with *pizz.* (pizzicato), ending with *ord.* (ordinario) and *pp* (pianissimo).
- Staff 5 (measures 36-42): *pp* (pianissimo) to *ff* (fortissimo) with a **4** (quadruple) measure rest.
- Staff 6 (measures 43-52): *f* (forte) to *dim.* (diminuendo) to *p* (piano) with *pizz.* (pizzicato).
- Staff 7 (measures 53-60): *p* (piano) with *ord.* (ordinario).
- Staff 8 (measures 61-68): *p* (piano) to *cresc.* (crescendo) to *ff marcatisimo* (fortissimo marcatisimo).
- Staff 9 (measures 69-75): *fz* (forzando).
- Staff 10 (measures 76-82): *fz* (forzando).

82

ff

90

fz p dim.

98

pp 16

119

mf dim. p mf

133

f

141

ff dim.

149

p dim. pp

156

pp pizz. mf cresc. f ord.

164

ff pizz. p

172

ord. pp dim. ppp

181

pp sempre

189

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

197

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

203

Musical notation for measures 203-209. The key signature is two sharps (F# and C#). The notation consists of a single bass clef staff. Measures 203-204 contain sixteenth-note triplets. Measures 205-206 contain eighth-note triplets. 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.