

PRIREĐIVANJE ZA TAMBURAŠKI NONET SLAVENSKOG PLESA BR. 7 U C MOLU OP. 46 ANTONINA DVORAKA

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SVEUČILIŠTE J. J. STROSSMAYERA U OSIJEKU

AKADEMIJA ZA UMJETNOST I KULTURU

ODSJEK ZA INSTRUMENTALNE STUDIJE

DIPLOMSKI STUDIJ TAMBURAŠKO UMIJEĆE

PETAR VARGA

Priređivanje za tamburaški nonet Slavenskog plesa br. VII. u c molu op. 46

Antonína Dvořáka

DIPLOMSKI RAD

OSIJEK, 2019.

Priredživanje za tamburaški nonet
Slavenskog plesa br. VII. u c molu op. 46

Antonína Dvořáka

DIPLOMSKI RAD

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Ak.god. 2018/2019.

OSIJEK, 2019.

DIPLOMSKI RAD ODOBRILO MENTOR

doc. art. Mia Elezović

Potpis

U Osijeku, _____

Diplomski rad obranjen _____ s ocjenom _____

POVJERENSTVO:

1. _____
2. _____
3. _____

OPASKA:

PAPIRNATA KOPIJA RADA DOSTAVLJENA JE ZA POHRANU KNJIŽNICI
AKADEMIJE ZA UMJETNOST I KULTURU

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SAŽETAK:

NASLOV RADA: PRIREĐIVANJE ZA TAMBURAŠKI NONET SLAVENSKOG PLESA BR. VII. U C MOLU OP. 46 ANTONÍNA DVOŘÁKA

Ovaj diplomski rad predstavlja lik i djelo češkog skladatelja Antonína Dvořáka. Prezentira njegov opus i stavlja poseban fokus na *Slavenske plesove*. Predstavlja i prve hrvatske magistre *Tamburaškog* umijeća, te objašnjava poveznicu između tambura i Dvořáka. Njegovu skladbu *Slavenski ples br. VII u c molu* detaljnije analizira i objašnjava način na koji je transkribirana za tamburaški nonet.

Ključne riječi: transkripcija, tamburaški orkestar, tamburaški nonet, Antonín Dvořák, Slavenski plesovi, Slavenski ples

SUMMARY:

GRADUATE THESIS: TRANSCRIPTION OF SLAVONIC DANCE NO. VII IN C MINOR BY ANTONÍN DVOŘÁK FOR TAMBURA NONET

This graduate thesis introduces the character and work of Antonín Dvořák. It presents his opus, and concentrates on the *Slavonic dances*. It also introduces the first croatian tambura Magisters and finds the connection between tambura and Dvořák. His piece *Slavonic dance no. VII in c minor* is analyzed and explained how it is transcribed for tambura Nonet.

Key words: transcription, tambura orchestra, tambura nonet, Antonín Dvořák, Slavonic dances, Slavonic dance

1.UVOD:

Na Akademiji za umjetnost i kulturu Sveučilišta u Osijeku u akademskoj godini 2017./2018. po prvi puta u povijesti, otvoren je preddiplomski studij tambure, i diplomski studij *Tamburaško umijeće*. Kao prvi studenti diplomskog studija upisani su Antun Adžić, Saša Botički, Darko Čuvidić, Tihomir Damjanović, Tomislav Galić, Aleksandar Gašparović, Ivan Karadža, Mario Zbiljski i Petar Varga. Uvidjevši važnost stvaranja nove literature za solističku tamburu, ali i za tamburaške ansamble i orkestre, kroz predmete *Priredživanje za tamburaške ansamble* i *Komornu glazbu* i kroz četiri semestra diplomskog studija nastao je pozamašan broj transkripcija i obrada svjetski poznatih djela. Svih devet prvih budućih hrvatskih magistara tamburaškog umijeća odabralo je Dvoržakove *Slavenske plesove* za svoje diplomske radove u želji da ih obrade za tamburaški orkestar i izvedu na svojim diplomskim ispitima. Svatko je odabrao po jedan ples koji je priredio za tamburaški orkestar, te dirigira njegovom izvedbom na svečanoj prigodi polaganja diplomskog ispita. Tamburaški orkestar studenata preddiplomskog studija tambure, te diplomskog studija *Tamburaškog umijeća* sudjeluje u izvedbi *Slavenskih plesova* na koncertu od povijesnog značaja za Republiku Hrvatsku i razvoj tambure kao nacionalnog hrvatskog glazbala koji napokon ima svoje zasluženno mjesto na Akademiji za umjetnost i kulturu u Osijeku. Cilj rada je dokazati ozbiljnost instrumenta, te u orkestralnoj tamburaškoj izvedbi pokazati mogućnosti prilagodbe svjetski poznatih djela Antonina Dvoržaka. Također, zbog bliske tematike njegovih djela, ali i pitkih melodijskih linija, te harmonijskih progresija za koje možemo pronaći temelj upravo na našim prostorima, izbor *Slavenskih plesova* pokazao se kao izvanredan put za dokazivanje upravo tih činjenica.



KONCERT

ANTONIN DVORAK

Slavenski plesovi

1. Slavenski ples u e-molu, op 72, br. 2 – priredio i dirigira Darko Čuvidić
2. Slavenski ples u g-molu, op. 46, br. 8 – priredio i dirigira Ivan Karadža
3. Slavenski ples u e-molu, op. 46, br. 2 – priredio i dirigira Aleksandar Gašparović
4. Slavenski ples u A-duru, op 46 br. 5 – priredio i dirigira Mario Zbiljski
5. Slavenski ples u D-duru, op 46 br. 3 – priredio i dirigira Tihomir Damjanović
6. Slavenski ples u F-dur, op 46, br. 4 – priredio i dirigira Tomislav Galić
7. Slavenski ples u As-duru, op 46, br .6 – priredio i dirigira Saša Botički
8. Slavenski ples u c-molu, op 46, br. 7 – priredio i dirigira Petar Varga
9. Slavenski ples u C-duru, op 46, br. 1 – priredio i dirigira Antun Adžić

Tamburaški ansambl

točka 1-4 – studenti preddiplomskog studija Žičani instrumenti, smjer tambure
točka 5-9 – studenti diplomskog studija Tamburaškog umijeća

Mentori:

red. prof. Davor Bobić,
red. prof. Sanja Drakulić

Rektorat, Dvorana 1
18. lipnja 2019. s početkom u 17h

Slika 1. Program diplomskog koncerta studenata Tamburaškog umijeća

2. ANTONIN DVOŘÁK



Slika 2. Portret Antonina Dvoržaka

Prema: https://hr.wikipedia.org/wiki/Anton%C3%ADn_Dvo%C5%99%C3%A1k

Dvořák Antonín, češki skladatelj (Nelahozeves, 8. IX. 1841. – Prag, 1. V. 1904.).

U rodnom gradu dobio je temelje osnovnog obrazovanja općeg i glazbenog smjera. Kao četrnaestogodišnjak, u Zlonicama je pohađao satove violine, viole, glasovira, orgulja, osnova glazbene teorije i njemački jezik. Djelovao je kao svirač u školskom orkestru i već je skladao koračnice i plesne komade. U Prag je otišao 1857. godine uz ujakovu financijsku potporu, a tamo je dvije godine pohađao utjecajnu orguljašku školu. Za to vrijeme se uzdržavao skladanjem, a svirao je i violinu u plesnom orkestru Karela Komzáka, koji je od 1862. postao jezgra kazališnog orkestra. Već u to doba je skladao dvije simfonije, dvije opere, koncert za violončelo u a-molu, komorne skladbe, misu i mnoge druge koje je pisao pod Wagnerovim

utjecajem. 1873. godine imao je stvaralačku krizu u kojoj je uništio velik dio tada nastalih djela. Iste je godine postao orguljaš crkve sv. Adalberta u Pragu.

Između 1880. i 1890. godine izvodile su se Dvoržakove nove skladbe, simfonije i komorna djela, u Europi i SAD-u. Smetana, Brahms i muzikolog E. Hanslick uvelike su utjecali na stvaralački rad tog povučenog i skromnog skladatelja. Uslijedila su javna priznanja, dodjeljivanje austrijske državne stipendije, tiskanje njegovih djela.

Dirigirao je izvedbama svojih djela u mnogim europskim zemljama. Prijateljevanje s Čajkovskim omogućilo mu je i nekoliko gostovanja u Rusiji. 1892. godine postao je ravnatelj Državnog konzervatorija u New Yorku, te je često imao gostovanja po SAD-u. Tamo je skladao i poznatu 9. simfoniju *Iz Novoga svijeta*, kvartete, kvintete, violinsku sonatinu, uvertire, a neka djela je i revidirao. 1895. skladao je *Koncert za violončelo u h molu*. U ljeto iste godine vratio se u Prag prekinuvši ugovor te preuzeo mjesto nastavnika kompozicije na praškom konzervatoriju, gdje je 1901. postao ravnatelj. Vrijedi spomenuti i njegove učenike, J. Suka, V. Nováka i O. Nedbala. Za razliku od mnogih drugih skladatelja, Dvoržak je posljednjih godina života primao mnoga priznanja, živio je sretno sa svojom obitelji, skladao je, a primio je i carsku zlatnu medalju, kao tek drugi glazbenik nakon J. Brahmsa. Posljednje počivalište mu je na praškom gradskom groblju, pokraj drugih čeških velikana.

Dvoržak je bio skladatelj koji se koristio svim formama. Poštivao je glazbu kasnih bečkih klasičara Beethovena i Schuberta, pokazivao je interes za suvremenu glazbu u njegovo doba, posebno Wagnera i Brahmsa. Za razliku od Smetane koji je rijetko koristio folklorne citate, Dvoržak je prihvaćao i folklorni idiom, bio on češki (slavenski) ili američki. Privlačila ga je i opera, još kao studenta. Komična opera *Kralj i ugljenar (Král a uhlíř)* i lirska bajka *Rusalka* ubrajaju se među uspješnija djela. Skladao je 11 scenskih djela tog tipa. Od sakralnih djela često su izvođena *Requiem* i *Te eum*. Dvoržakov najveći doprinos bio je na području instrumentalne glazbe. Skladao je devet simfonija, od kojih je najpoznatija posljednja, *Iz Novoga svijeta*, solistički koncerti za glasovir, violinu, violončelo – ističe se koncert u h molu, i velik broj simfonijskih pjesama koje je skladao u zrelijoj dobi. Skladao je i brojna dua, trija, kvartete, kvintete za gudače, klavirski ansambl i niz klavirskih komada. Dvořák spada među najpopularnije skladatelje kasnog romantizma. (Enciklopedija leksikografskog zavoda)

3 SLAVENSKI PLESOVI

Slavenski plesovi, češki *Slovanské tance*, serija su od šesnaest orkestralnih skladbi koje je skladao Antonín Dvořák 1878. i 1886. Izdani su u dva dijela; opus 46 i opus 72. Originalno su pisani za klavir četveroručno, a Dvořák je bio inspiriran Brahmsovim *Mađarskim plesovima*. Ubrzo ih je orkestrirao na zahtjev izdavačke kuće. Ta djela, živopisna i otvoreno domoljubna, bila su izvrsno prihvaćena u vrijeme izdavanja, a danas također spadaju u autorova najzapaženija djela, često izvođena na kulturnim priredbama. Opus 46. U *Burghauser* katalogu nalazi se pod brojem B. 78 u originalnoj verziji za klavir četveroručno, a B. 83 u svojoj orkestralnoj verziji. Opus 72 katalogiziran je kao B. 145 u četveroručnoj, a B. 147 u orkestralnoj obradi.

Prije izdavanja *Slavenskih plesova*, op. 46, Dvořák je bio relativno nepoznat i skroman skladatelj. Prijavio se na financiranje projekta u Austriji kako bi mogao zatvoriti financijsku konstrukciju. Tri puta je pobijedio na natječaju u četiri godine, pa je J. Brahms, kao jedan od članova odbora za dodjeljivanje nagrada uputio Dvořáka svom izdavaču, Fritzu Simrocku. Prvo Dvořákovo djelo u izdanju Simrocka bili su *Moravski dueti*, a nakon što su postigli veliki uspjeh, Simrock je potaknut upravo time zatražio Dvořáka da napiše nešto plesnog karaktera. Nesiguran u početku, iskoristio je Brahmsove *Mađarske plesove* kao model, bez govora o ikakvom kopiranju. Postoje velike razlike između ta dva djela. Brahms je koristio narodne melodije, dok je Dvořák skladao vlastite melodije koristeći samo karakteristične ritmove slavenske narodne glazbe. Impresioniran Dvořákovom glazbom, Simrock je zamolio autora da napravi i orkestralnu verziju. U istoj godini oba izdanja ugledala su svjetlo dana, ubrzo učvrstivši Dvořákovu poziciju na međunarodnoj glazbenoj sceni. Ogroman uspjeh opusa 46 naveo je izdavača da zatraži od Dvořáka još jedan opus *Slavenskih plesova*, 1886. godine. Opus 72 također je sjajno primljen kod publike.

Izvedba jednog cijelog opusa traje obično oko četrdeset minuta.

(<http://www.kennedy-center.org/artist/composition/2370>)

Opus 46

- Br. 1 u C duru (Furiant)
- Br. 2 u E molu (Dumka)
- Br. 3 u As duru (Polka)
- Br. 4 u F duru (Sousedská)
- Br. 5 u A duru (Skočná)
- Br. 6 u D duru (Sousedská)
- Br. 7 u C molu (Skočná)
- Br. 8 u G molu (Furiant)

Opus 72

Plesovi iz ovog opusa ponekad su numerirani od 1 do 8, ili kao nastavak, od 9 do 16. U većini izdanja nalaze se oba broja.

- Br. 1 (9) u H duru (Odzemek)
- Br. 2 (10) u E molu (Starodávný)
- Br. 3 (11) u F duru (Skočná)
- Br. 4 (12) u Des duru (Dumka)
- Br. 5 (13) u B molu (Špacírka)
- Br. 6 (14) u B duru (Starodávný (“Ancient”))
- Br. 7 (15) u C duru (Kolo)
- Br. 8 (16) u As duru (Sousedská)

3.1. ORKESTRACIJA

Sastav orkestra u *Slavenskim plesovima*, sa manjim izmjenama kod pojedinih brojeva:

Puhači

Piccolo

2 Flaute

2 Oboe

2 Klarineta

2 Fagota

Limeni puhači

4 Horne

2 Trube

3 Trombona

Udaraljke

Timpani

Činele

Bas bubanj

Triangl

Gudači

1. i 2. violine

Viole

Violončela

Kontrabasi

3.2 SLAVENSKI NARODNI PLESOVI

Vrste plesova na kojima je Dvoržak bazirao svoja djela su *furiant*, *dumka*, *polka*, *sousedská*, *skočná*, *mazurka*, *odzemek*, *špacírka*, *kolo* i *polonaise*.

3.3 SLAVENSKI PLES BR. VII. U C MOLU

Skočná, slavenski narodni brzi ples. Uglavnom u 2/4 mjeri. Dvoržak je ovaj ples iskoristio kao predložak u petom, sedmom i jedanaestom *Slavenskom plesu*. Kao i većina *plesova*, napisan je u rondo formi (A – B – A). Teme dolaze uglavnom periodično, i obično traju četiri ili osam taktova. Tipični elementi u skladbi su česte promjene između dur i mol harmonija, polimelodijski karakter i netipična ekspresivnost bas linije. Sve dionice krasi iznimna inventivnost kroz sve aspekte njihovog tretmana. Skladateljeva vještina razvoja glazbenih ideja, varijacija, ornamentacije, harmonijske progresije, fragmentacije čini se beskonačna. Dojam spontanosti u njegovoj glazbi je velika odlika ovog velikog skladatelja. U usporedbi sa klavirskom verzijom, orkestralna je postigla poseban uspjeh. Sve dobre stvari su posebno nadograđene i djelo zablista u pravom smislu riječi.

Slavenski ples br. VII. u tempu *Allegro assai* započinje donošenjem glavne teme u c molu, na koju se u stilu pitanja i odgovora odmah javlja odgovor, a sve uz jednostavnu harmonijsku pratnju. B dio donosi razigranu melodijsku liniju koju linija basa u silaznoj putanji slijedi prema Es duru. U nastavku slijedi mala varijacija i jača prisutnost harmonijske strukture u akordima, te vraćanje na A temu. Nastavak (C dio) slijedi u As duru gdje donosi melodiju u dva glasa, te jednostavnu pratnju (subdominanta, dominanta, tonika). Istu temu kasnije razigrava uz varijacije i modulaciju u Es dur. Vraća se u As dur te ponavlja temu u varijacijama, dok pratnja dolazi u već viđenom S – D – T pomaku. Ponovno dolazi A dio sa karakterističnom temom u c molu sa odgovorima u drugom glasu. Kod ponavljanja teme, ovaj put istu donosi oktavu uzlazno. Slijedi B dio u kojemu koristi nešto *prozračniju* strukturu, s manje instrumenata, koju kasnije varira i obogaćuje dionicama. C dio u kojem u sekstama slušamo melodijsku liniju ovaj puta dolazi sa još više varijacija i igra s ritmom, pa ovdje dodaje i ponavljanja određenih elemenata. Na kraju ponovno dolazi A tema, u nešto bržoj izvedbi, prema samom kraju i u varijacijama koje koristi za smirivanje, uz pitanja i odgovore. Za sami kraj odabrao je četiri takta u kojima u prva dva uzima ritmizaciju i temu C dijela, a ovaj put u

c molu, te u sljedeća dva završava sa svim instrumentima u klasičnom harmonijskom pomaku S - D – T.

4. OPUS

ORKESTRALNA DJELA

SIMFONIJE:

- Symphony No. 1 in C minor, B9 ("The Bells of Zlonice")**
- Symphony No. 2 in B flat major, Op. 4, B12**
- Symphony No. 3 in E flat major, Op. 10, B34**
- Symphony No. 4 in D minor, Op. 13, B41**
- Symphony No. 5 in F major, Op. 76, B54**
- Symphony No. 6 in D major, Op. 60, B112**
- Symphony No. 7 in D minor, Op. 70, B141**
- Symphony No. 8 in G major, Op. 88, B163**
- Symphony No. 9 in E minor, Op. 95, B178 "From the New World"**

KONCERTNA I KONCERTANTNA DJELA:

- Concerto for Cello and Orchestra in B minor, Op. 104, B191**
- Concerto for Violin and Orchestra in A minor, Op. 53, B108**
- Concerto for Piano and Orchestra in G minor, Op. 33, B63**
- Romance for Violin and Orchestra in F minor, Op. 11, B39**
- Mazurek for Violin and Orchestra in E minor, Op. 49, B90**
- Rondo for Cello and Orchestra in G minor, Op. 94, B181**
- Silent Woods (*Klid* or *Klid lesa*) for Cello and Orchestra, Op. 68/5, B182**

SIMFONIJSKE PJESME, RAPSODIJE I UVERTIRE:

The Water Goblin (*Vodnik*), Op. 107, B195

The Noon Witch (*Polednice*), Op. 108, B196

The Golden Spinning Wheel (*Zlaty kolovrat*), Op. 109, B197

The Wild Dove (*Holoubek*), Op. 110, B198

(Nature, Life and Love):

In Nature's Realm, Op. 91, B168

Carnival, Op. 92, B169

Othello, Op. 93, B174

A Hero's Song, Op. 111, B199

Hussite Overture (*Husitska*), Op. 67, B132

My Home, Op. 62, B125a

Slavonic Rhapsodies, Op. 45, B86

Rhapsody in A minor (Symphonic Poem), Op. 14, B44

Vanda (overture), Op. 25, B97

(Tragic Overture/Dramatic Overture, B16a – overture to the opera Alfred)

SERENADE I SUITE:

Serenade for Strings in E major, Op. 22, B52

Serenade for Wind Instruments, Cello and Double Bass in D minor, Op. 44, B77

Czech Suite, Op. 39, B93

Suite in A major, Op. 98b, B190

PLESOVI I MARŠEVI:

Slavonic Dances, series I, Op. 46, B83

Slavonic Dances, series II, Op. 72, B147

Prague Waltzes, B99

Festival March, Op. 54, B88

Polonaise in E flat major, B100

Polka "For Prague Students", Op. 53/A/1, B114

Gallop in E major, Op. 53/A/2, B119

RAZNO:

Symphonic Variations, Op. 78, B70

Legends, Op. 59, B122

Scherzo capriccioso, Op. 66, B131

Josef Kajetan Tyl - incidental music, Op. 62, B125

Seven Pieces for Small Orchestra (Interludes), B15

Nocturne in B major, Op. 40, B47

Fanfares, B167

OPERE:

Alfred, B16

King and Collier (*Kral a uhlir*) - 1st setting, B21

King and Collier (*Kral a uhlir*) - 2nd setting, Op. 14, B42, B151

The Stubborn Lovers (*Tvrde palice*), Op. 17, B46

Vanda, Op. 25, B55

The Cunning Peasant (*Selma sedlak*), Op. 37, B67

Dimitrij, Op. 64, B127, B186

The Jacobin (*Jakobin*), Op. 84, B159, B200

The Devil and Kate (*Cert a Kaca*), Op. 112, B201

Rusalka, Op. 114, B203

Armida, Op. 115, B206

ORATORIJI, KANTATE, MISE:

Stabat Mater, Op. 58, B71

Requiem, op. 89, B165

Mass in D major ("The Luzany Mass"), Op. 86, B153, B175

Te Deum, Op. 103, B176

Saint Ludmila (*Svata Ludmila*), Op. 71, B144, B205

Psalm 149, Op. 79, B91, B154

The Spectre's Bride (*Svatebni kosile*), Op. 69, B135

The American Flag (*Americky prapor*), Op. 102, B177

Hymn "The Heirs of the White Mountain" ("*Dedicove Bile hory*"), Op. 30, B27, B102, B134

Festival Song, Op. 113, B202

KOMORNA DJELA

GUDAČKI KVARTETI:

String Quartet No. 1 in A major, Op. 2, B8

String Quartet No. 2 in B flat major, B17

String Quartet No. 3 in D major, B18

String Quartet No. 4 in E minor/B major, B19

String Quartet No. 5 in F minor, Op. 9, B37

String Quartet No. 6 in A minor, Op. 12, B40

String Quartet No. 7 in A minor, Op. 16, B45

String Quartet No. 8 in E major, Op. 80, B57

String Quartet No. 9 in D minor, Op. 34, B75

String Quartet No. 10 in E flat major, Op. 51, B92 "Slavonic"

String Quartet No. 11 in C major, Op. 61, B121

String Quartet No. 12 in F major, Op. 96, B179 "American"

String Quartet No. 13 in G major, Op. 106, B192

String Quartet No. 14 in A flat major, Op. 105, B193

Two Waltzes, Op. 54, B105

Andante Appassionato, B40a

Quartet Movement in F major, B120

Cypresses (for string quartet), B152

KVINTETI:

Piano Quartet No. 1 in D major, Op. 23, B53

Piano Quartet No. 2 in E flat major, op. 87, B162

Bagatelles for Two Violins, Cello and Harmonium, Op. 47, B79

Serenade for Flute, Violin, Viola and Triangle, B15bis

GUDAČKI KVINTETI:

String Quintet No. 1 in A minor, Op. 1, B7

String Quintet No. 2 in G major (with double bass), Op. 77, B49

String Quintet No. 3 in E flat major, Op. 97, B180

Piano Quintet No. 1 in A major, Op. 5, B28

Piano Quintet No. 2 in A major, Op. 81, B155

SEKSTETI:

String Sextet in A major, Op. 48, B80

TRIA:

Piano Trio No. 1 in B flat major, Op. 21, B51

Piano Trio No. 2 in G minor, Op. 26, B56

Piano Trio No. 3 in F minor, Op. 65, B130

Piano Trio No. 4 "Dumky", Op. 90, B166

Terzetto in C major for Two Violins and Viola, Op. 74, B148

Miniatures for Two Violins and Viola, Op. 75a, B149

Gavotte for Three Violins, B164

VIOLINA I KLAVIR:

Romance for Violin and Piano in F minor, Op. 11, B38

Nocturne for Violin and Piano in B major, Op. 40, B48a

Capriccio for Violin and Piano, B81
Mazurek for Violin and Piano in E minor, Op. 49, B89
Sonata for Violin and Piano in F major, Op. 57, B106
Ballade for Violin and Piano in D minor, Op. 15/1, B139
Romantic Pieces for Violin and Piano, Op. 75, B150
Sonatina for Violin and Piano in G major, Op. 100, B183
Slavonic Dance No. 2 for Violin and Piano in E minor, Op. 46/2, B170

VIOLONČELO I KLAVIR:

Concerto for Cello and Piano in A major, B10
Polonaise for Cello and Piano in A major, B94
Rondo for Cello and Piano in G minor, Op. 94, B171
Silent Woods (*Klid* or *Klid lesa*) for Cello and Piano, Op. 68/5, B173
Slavonic Dance No. 3 for Cello and Piano in A (A flat) major, Op. 46/3, B172
Slavonic Dance No. 8 for Cello and Piano in G minor, op. 46/8, B172

KLAVIRSKA DJELA

Forget-me-not Polka, B1
Polka in E major, B3
Poetic Tone Pictures (*Poeticke nalady*), Op. 85, B161
Silhouettes, Op. 8, B98
Suite in A major, Op. 98, B184
Humoresques, Op. 101, B187
Waltzes, Op. 54, B101
Eclogues, Op. 56, B103
Scottish Dances, Op. 41, B74
Piano Pieces, Op. 52, B110
Mazurkas, Op. 56, B111
Impromptu in D minor, B129
Dumka, Op. 12/1, B136
Furiant, Op. 12/2, B137

Humoresque in F sharp major, B138
Two Little Pearls, B156
Two Piano Pieces (Lullaby and Capriccio), B188
Two Minuets, Op. 28, B58
Dumka, Op. 35, B64
Tema con variazioni, Op. 36, B65
Furiant, Op. 42, B85
Album Leaf, B158
Moderato in A major, B116
Album Leaves, B109
Question, B128bis
Per Pedes Polka

KLAVIR ČETVERORUČNO:

Slavonic Dances, series I, Op. 46, B78
Slavonic Dances, series II, Op. 72, B145
Legends, Op. 59, B117
From the Bohemian Forest (*Ze Sumavy*), Op. 68, B133
Nocturne in B major, Op. 40, B48b

DJELA ZA ORGULJE:

Preludes and Fugues, B302

PJESME:

Biblical Songs, Op. 99, B185
Gypsy Songs (also Gypsy Melodies), Op. 55, B104
Songs, Op. 2, B123 - B124
Love Songs, Op. 83, B160
In Folk Tone, Op. 73, B146

Cypresses, B11
Four Songs, Op. 82, B157
Two Songs for Baritone, B13
Songs on Words by Eliska Krasnohorska, B23
The Orphan, Op. 5, B24
Rosemary, B24bis
Four Songs on the Words of Serbian Folk Poems, Op. 6, B29
Songs on the Words of the Dvur Kralove Manuscript, Op. 7, B30
Evening Songs, Op. 3, Op. 9, Op. 31, B61
Three Modern Greek Poems, Op. 50, B84a, B84b
Two Songs on Folk Poems, B142
Ave Maria, Op. 19b, B68
Hymn to the Most Holy Trinity, B82
Ave Maris Stella, Op. 19b, B95A
Lullaby, B194

DUETI:

Moravian Duets, Op. 20, B50
Moravian Duets, Op. 29, B60
Moravian Duets, Op. 32, B62
Moravian Duets, Op. 38, B69
There on Our Roof, B118
O Sanctissima, op. 19a, B95B
Children's Song, B113

CHORUSES

Choral Songs for Male Voices, B66
Bouquet of Czech Folk Songs, op. 41, B72
From the Bouquet of Slavonic Folk Songs, Op. 43, B76
Five Choruses for Male Voices on Lithuanian Folk-Song Texts, Op. 27, B87
Four Choruses, Op. 29, B59

In Nature's Realm, Op. 63, B126
Hymn of the Czech Peasants, Op. 28, B143
The Song of a Czech, B73
Moravian Duets (a cappella), B107

NEDOSTUPNA ILI DJELOMIČNO SAČUVANA DJELA:

Mass in B flat major, B2
"The Woman Harpist" Polka, B4
Clarinet Quintet in B flat minor, B14
Sonata for Cello and Piano in F minor, B20
Two Piano Trios, B25 and B26
Three Nocturnes for Orchestra (No. 2 "May Night"), B31
Sonata for Violin and Piano in A minor, B33
Romeo and Juliet, overture, B35
Octet (Serenade), B36
The Wild Duck, B140
Funeral March

NEDOVRŠENA DJELA I NEREALIZIRANE SKICE

String Quartet in C major, B401
String Quartet in B flat major, B402
Serenade for Orchestra in A major, B403
Waltz, B404
Waltz, B405
Ecossaisen, B406
Allegretto in A minor, B407
Piano Quartet in B flat major, B408
Themes, B409
Piano Piece in E minor, B410
American Anthem, B411
Symphony in B minor, B412

Concerto for Orchestra, B413
War (Martial) Overture, B414
Rhapsody in A major, B415
String Quartets, B416
String Quartet, B 417
Concerto for Violin (Symphony?) in G minor, B418
Sonata for Cello and Piano, B419
"Ocean" Symphony ("Neptune"), B420
Capriccio, B421
Suite in D minor, B422
Sketches, B423
Rhapsody in F minor, B424
Concerto (?), B425
Piano Sonata, B426
Andante Cantabile, B427
Sonatina for Cello and Piano, B428
Suite for Orchestra, B 429
Hiawatha (opera), B430
Symphony in A major, B431
The Revelation of St. John, B432
Piano Pieces, B433
Andante for Cello and Piano, B434
The Firefly, B435
Sarka (opera), B436
The Bridegroom's Arrival (a liturgical drama), B437
Job (oratorio?), B438
Song of Songs (oratorio), B439
The Death of Vlasta (Vlasta) (opera), B440
Horymir (opera), B441
Song from The Smith of Lesetin, B204

DVORŽAKOVE OBRADÉ DRUGIH SKLADATELJA:

Two Irish Songs, B601

Hungarian Dances Nos. 17 - 21, B602

Russian Songs, B603

Ah, the Love, B604

Old Folks at Home, B605

A Thousand Times We Greet Thee, B605bis

Vysoka Polka, B606

<http://www.antonin-dvorak.cz/en/works/complete-list-by-genre>

5. TRANSKRIPCIIJA SKLADBE *SLAVENSKI PLES BR. VII U C MOLU* ZA TAMBURAŠKI NONET

Slavenski ples br. VII

C mol (Opus 46 B.78)
Skočná

1

Antonin Leopold Dvořák, 1878
předloží P. Varga

Allegro assai ♩ = 135

Bisernica 1

Bisernica 2

Brač 1 *solo*
mf *fz* *fz*

Brač 2 *pizz.*

Brač 3 *p pizz.*

Brač E *p pizz.*
p

Čelo *solo*

Bugarija *Cm* *mf* *B*

Berde

2

Bis1

Bis2

Br1 *fz* *dimin. sempre* *fz* *p*

Br2 *p*

Br3

BrE

Čl. *dimin. sempre* *p*

Bug. *Ab*

Bd.

14

Musical score for measures 14-18. The score is for a brass and woodwind ensemble. The instruments are: Bis1, Bis2, Br1, Br2, Br3, BrE, Cl., Bug., and Bd. The key signature is B-flat major (two flats). The time signature is 4/4. The music starts at measure 14. Br1 and Br2 have a *pp* dynamic marking. The Bug. part has chord markings: Eb, Fm, B7, and Gm. The Cl. part has a *mf* dynamic marking. The Bd. part has a *mf* dynamic marking.

4

19 *a Tempo* ♩ = 135

Musical score for measures 19-23. The score is for a brass and woodwind ensemble. The instruments are: Bis1, Bis2, Br1, Br2, Br3, BrE, Cl., Bug., and Bd. The key signature is B-flat major (two flats). The time signature is 4/4. The music starts at measure 19. Bis1 and Bis2 have a *fp* dynamic marking. Br1 and Br2 have a *mf* dynamic marking. The Bug. part has chord markings: Cm, Eb, Ab, Cm, Fm, B7, Eb, Cm, Eb, Ab, Cm. The Cl. part has a *mf* dynamic marking. The Bd. part has a *mf* dynamic marking.

25

Musical score for measures 25-30. The score is for a brass and woodwind ensemble. The instruments are: Bis1, Bis2, Br1, Br2, Br3, BrE, Cl., Bug., and Bd. The key signature is two flats (B-flat major or D-flat minor). The time signature is 4/4. The score includes dynamics such as *fz*, *mp*, and *mf*. The Bugle part includes chord markings: Fm, B7, Eb, Cm, Eb, Ab, Cm, Fm, B7.

6

30

Musical score for measures 30-35. The score continues from the previous page. The instruments are: Bis1, Bis2, Br1, Br2, Br3, BrE, Cl., Bug., and Bd. The key signature is two flats. The score includes dynamics such as *ff* and *f*. The Bugle part includes chord markings: Eb, Cm, Eb, Ab, Cm, Fm, B7, Eb.

35

Musical score for measures 35-44. The score includes parts for Bis1, Bis2, Br1, Br2, Br3, BrE, Čl., Bug., and Bd. The key signature is three flats (B-flat major/C minor). The time signature is 4/4. Dynamics include *ff* and *fz*. The Bugle part includes chord markings: Cm, B, and Ab.

8

45

♩ = 100 *♩ = 100 *♩ = 90

Musical score for measures 45-48. The score includes parts for Bis1, Bis2, Br1, Br2, Br3, BrE, Čl., Bug., and Bd. The key signature is three flats. The time signature is 4/4. Dynamics include *dimin.*, *p*, and *pp*. Tempo markings are ♩ = 100 and *♩ = 90. A *rit.* marking is present in measures 47-48.

49 *a Tempo* ♩ = 135

Bis1

Bis2

Br1

Br2

Br3

BrE

Cl.

Bug.

Bd.

p

fz

pp

fz

p

pp

a Tempo ♩ = 135

Bm Eb7 Ab Eb7 Ab Bm Eb7 Ab Eb7 Ab

pp

pp

fz

pp

10

57

Bis1

Bis2

Br1

Br2

Br3

BrE

Cl.

Bug.

Bd.

ff

fz

ff

fz

ff

fz

ff

fz

ff

fz

C F C F C F

63

Bis1

Bis2

Br1

Br2

Br3

BrE

Čl.

Bug. C F C7 F C F

Bd.

12

69

rit. e dim. ♩ = 125 * ♩ = 115 * ♩ = 100 * ♩ = 90

Bis1

Bis2

Br1

rit. e dim.

Br2

Br3

rit. e dim. ♩ = 125

BrE

Čl.

Bug. C7 F C7 F * ♩ = 115 * ♩ = 100 Fm * ♩ = 90

rit. e dim.

Bd.

76 *a Tempo* ♩ = 135

Bis1 *p*

Bis2

Br1

Br2

Br3

BrE *pp*

Cl. *pp*

Bug. *a Tempo* ♩ = 135
Bm Eb7 Ab Eb7 Ab

Bd. *p*

14

80 *pp*

Bis1 *pp*

Bis2 *pp*

Br1

Br2 *pp*

Br3

BrE

Cl.

Bug. *p* Db Eb7 Ab Eb7 Ab

Bd.

84

Bis1

Bis2

Br1 *mf* *fz* *fz*

Br2

Br3

BrE

Čl.

Bug. *mf* Cm B

Bd. *mf*

16

92

Bis1

Bis2

Br1 *fz* *fz* *p dimin.*

Br2 *p dimin.*

Br3

BrE *pp*

Čl.

Bug. *pp* *dimin.* *pp* Ab Eb

Bd. *dimin.* *pp*

99

Bis1

Bis2 *mf*

Br1 *pp* *mf*

Br2 *pp* *mf*

Br3

BrE *pizz.*

Cl. *pizz.*

Bug. *pp* Fm B7 Gm Cm B

Bd. *pp*

18

108

poco rit. ♩ = 130 * ♩ = 125

Bis1

Bis2 *p* *pp*

Br1 *p* *pp*

Br2 *p* *pp*

Br3

BrE

Cl.

Bug. *poco rit.* ♩ = 130 * ♩ = 125 B Ab

Bd.

115 *♩ = 120 *♩ = 115 *♩ = 110 *♩ = 105 *♩ = 100 *a Tempo* ♩ = 135

Bis1

Bis2

Br1

Br2

Br3

BrE

Čl.

Bug.

Bd.

*♩ = 120 *♩ = 115 Eb *♩ = 110 *♩ = 105 Fm B7 *♩ = 100 Gm *a Tempo* ♩ = 135

fz

fz

3

20

122

Bis1

Bis2

Br1

Br2

Br3

BrE

Čl.

Bug.

Bd.

pp

fz

fz

fz

fz

127

Musical score for measures 127-131. The score includes parts for Bis1, Bis2, Br1, Br2, Br3, BrE, Cl., Bug., and Bd. Dynamics include *mf*.

22

132

Musical score for measures 132-136. The score includes parts for Bis1, Bis2, Br1, Br2, Br3, BrE, Cl., Bug., and Bd. Dynamics include *ff* and *fp*. Chord symbols are provided for the Bug. part: C_m, E_b, A_b, C_m, F_m, B⁷, E_b, F_m, B⁷.

137

Musical score for measures 137-141. The score is for a brass and woodwind ensemble. The instruments are: Bis1, Bis2, Br1, Br2, Br3, BrE, Cl., Bug., and Bd. The key signature is two flats (B-flat major or D-flat minor). The time signature is 4/4. The score starts at measure 137. The dynamics are: *f* and *fp* for Bis1 and Bis2; *fp* for Br1; *p* for Br2; *p* for Br3; *p* for BrE; *p* for Cl.; and *p* for Bug. and Bd. The chords are: Eb, B7, Eb, Fm, B7, Eb.

24

142

Musical score for measures 142-146. The score is for a brass and woodwind ensemble. The instruments are: Bis1, Bis2, Br1, Br2, Br3, BrE, Cl., Bug., and Bd. The key signature is two flats (B-flat major or D-flat minor). The time signature is 4/4. The score starts at measure 142. The dynamics are: *ff* for Bis1 and Bis2; *p* for Br1; *p* for Br2; *ff* for Br3; *ff* for BrE; *p* for Cl.; and *p* for Bug. and Bd. The chords are: B7, Eb, Fm, B7, Eb, B7.

147

Bis1

Bis2

Br1

Br2

Br3

BrE

Čl.

Bug.

Bd.

E_b F_m B⁷ E_b B⁷ E_b B⁷

26

152

Bis1

Bis2

Br1

Br2

Br3

BrE

Čl.

Bug.

Bd.

E_b B⁷ E_b B⁷ E_b B⁷ E_b Cm

ff

ff

ff

157

Bis1

Bis2

Br1

Br2

Br3

BrE

Čl.

Bug. Fm B Eb Cm Ab

Bd.

28

162

Bis1

Bis2

Br1

Br2

Br3

BrE

Čl.

Bug. Fm B Eb B Eb B Eb B Eb B

Bd.

167 *Più mosso* ♩ = 140

Bis1 *ff*

Bis2 *ff*

Br1 *ff*

Br2 *ff*

Br3 *ff*

BrE *ff*

Čl. *ff*

Bug. *E♭ Più mosso* ♩ = 140 *Cm*

Bd.

30

175 *poco a poco menu mosso* ♩ = 130 * ♩ = 120 *rit.* ♩ = 100

Bis1

Bis2

Br1

Br2

Br3

BrE

Čl.

Bug. *poco a poco menu mosso* ♩ = 130 * ♩ = 120 *rit.* ♩ = 100 *p* *pp*

Bd.

184 *♩ = 94 *♩ = 90 **Presto** ♩ = 150

The musical score for page 31, measures 184-187, is arranged in a standard orchestral format. The key signature is B-flat major (two flats). The score includes parts for two flutes (Bis1, Bis2), three trumpets (Br1, Br2, Br3), three trombones (BrE, Čl., Bug.), and a double bass (Bd.).

- Measures 184-185:** Tempo markings are $* \text{♩} = 94$ and $* \text{♩} = 90$.
- Measure 186:** Tempo marking is **Presto** with a quarter note equal to 150 ($\text{♩} = 150$). Dynamic marking *ff* is present.
- Measures 187:** Chordal accompaniment for Bug. and Bd. includes chords D^{97} , G^7 , and Cm .

6. ZAKLJUČAK

Sami pogled u partituru transkripcije nagoviješta nekoliko zanimljivosti. Tonalitet je c mol, što samo po sebi govori o činjenici da sa snizilicama b, es i as nema mogućnosti za korištenje praznih žica na instrumentima A sustava. To s tehničke strane donosi određene poteškoće kod izvedbe, te zahtjeva pripremu svirača, pogotovo kod varijacija u kojima melodijsku liniju prati ritam u šesnaestinkama, a sve u brzom tempu. Nadalje, kod transkripcije iz partiture za simfonijski orkestar u sastavu kako je navedeno u *ORKESTRACIJI*, vidljivo je da je iz velikog broja dionica potrebno napraviti redukciju, te ih svesti na samo devet. Samim time potrebno je pripaziti na očuvanje suštine skladbe i originalnog ugođaja. Bisernice su u većini slučajeva preuzele ulogu flauti, dok bračevi variraju između limenih puhača i gudača. Glavne teme obično donose prva bisernica i prvi brač, dok im se u odgovorima javljaju čelo i E brač. Od sviračkih tehnika koristi se *legato*, *portato*, *staccato*, *pizzicato*, uz već viđene artikulacijske oznake poput akcenata (^ i >). Berda je preuzela ulogu kontrabasa, uz ranije spomenutu problematiku tonaliteta, dok bugarija uz svoju ritmičku ulogu ispunjava i onu akordičku koja se kod simfonijskog orkestra javlja kod gudača, često u *pizzicatu*. Iz slike broj 1, vidljivo je da je na diplomskom koncertu održanom 18. lipnja 2019. godine predstavljeno devet transkripcija *Slavenskih plesova* Antonína Dvořáka za tamburaški orkestar, te je tim činom literatura za tamburaške orkestre obogaćena za jednu vrijednu zbirku.

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8. PRILOZI

Slavenski ples br. VII

C mol (Opus 46 B.78)
Skočná

Antonín Leopold Dvořák, 1878
přiredilo P. Varga

Allegro assai ♩ = 135 **12** *rit.* **6**

19 **a Tempo** ♩ = 135
fp *fp*

25 *fz* *mp*

30

35

45 ♩ = 100 * ♩ = 100 * ♩ = 90 **a Tempo** ♩ = 135 **8**

57

63

72 **rit. e dim.** ♩ = 125 * ♩ = 115 * ♩ = 100 * ♩ = 90

76 **a Tempo** ♩ = 135
p

80 *pp*
pp

84 **18**

Bisernica 1

108 *poco rit.* ♩ = 130 * ♩ = 125

Musical staff 108-114: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains six measures of music. The first five measures are eighth notes with a '7' above them, indicating a septuplet. The sixth measure is a quarter rest followed by a quarter note. A fermata is placed over the final quarter note.

115 * ♩ = 120 * ♩ = 115 * ♩ = 110 * ♩ = 105 * ♩ = 100 *a Tempo* ♩ = 135

Musical staff 115-121: Treble clef, key signature of two flats. The staff contains six measures. The first five measures are eighth notes with a '*' above them, indicating a septuplet. The sixth measure is a quarter rest followed by a quarter note. A fermata is placed over the final quarter note. A '2' is written below the staff.

122

Musical staff 122-126: Treble clef, key signature of two flats. The staff contains five measures. The first measure is a quarter rest followed by a quarter note, with a '2' above it. The following four measures are eighth notes with accents (^) above them. A fermata is placed over the final eighth note. The dynamic marking *fz* is written below the staff.

127

Musical staff 127-131: Treble clef, key signature of two flats. The staff contains five measures of eighth notes with accents (^) above them. A fermata is placed over the final eighth note.

132

Musical staff 132-136: Treble clef, key signature of two flats. The staff contains five measures of eighth notes with accents (^) above them. A fermata is placed over the final eighth note. The dynamic marking *ff* is written below the staff.

137

Musical staff 137-146: Treble clef, key signature of two flats. The staff contains ten measures. The first measure is a quarter rest followed by a quarter note, with a '2' above it. The following nine measures are eighth notes with accents (^) above them. The dynamic markings *f* and *fp* are written below the staff.

147

Musical staff 147-151: Treble clef, key signature of two flats. The staff contains five measures of eighth notes with accents (^) above them. A fermata is placed over the final eighth note.

152

Musical staff 152-156: Treble clef, key signature of two flats. The staff contains five measures of eighth notes with accents (^) above them. A fermata is placed over the final eighth note. The dynamic marking *ff* is written below the staff.

157

Musical staff 157-161: Treble clef, key signature of two flats. The staff contains five measures of eighth notes with accents (^) above them. A fermata is placed over the final eighth note.

162

Musical staff 162-166: Treble clef, key signature of two flats. The staff contains five measures of eighth notes with accents (^) above them. A fermata is placed over the final eighth note.

167 *Più mosso* ♩ = 140

Musical staff 167-174: Treble clef, key signature of two flats. The staff contains eight measures of eighth notes with accents (^) above them. A fermata is placed over the final eighth note. The dynamic marking *ff* is written below the staff.

175 *poco a poco menu mosso* ♩ = 130 * ♩ = 125 * ♩ = 120 *rit.* ♩ = 100

Musical staff 175-183: Treble clef, key signature of two flats. The staff contains nine measures. The first three measures are eighth notes with a '*' above them, indicating a septuplet. The fourth measure is a quarter rest followed by a quarter note. The fifth measure is a quarter rest followed by a quarter note. The sixth measure is a quarter rest followed by a quarter note. The seventh measure is a quarter rest followed by a quarter note. The eighth measure is a quarter rest followed by a quarter note. The ninth measure is a quarter rest followed by a quarter note. A fermata is placed over the final quarter note. A '5' is written below the staff.

184 * ♩ = 94 * ♩ = 90 *Presto* ♩ = 150

Musical staff 184-188: Treble clef, key signature of two flats. The staff contains five measures. The first two measures are quarter notes with a '*' above them, indicating a septuplet. The third measure is a quarter rest followed by a quarter note. The fourth measure is a quarter rest followed by a quarter note. The fifth measure is a quarter rest followed by a quarter note. A fermata is placed over the final quarter note.

C mol (Opus 46 B.78)
Skočná

Antonín Leopold Dvořák, 1878
předělo P. Varga

Allegro assai ♩ = 135 **12** *rit.* **6**

19 **a Tempo** ♩ = 135
fp

25 *mp*

31 *ff*
ff

35 *ff* *fz*

45 *dimin.* ♩ = 100 *rit.* * ♩ = 100 * **a Tempo** ♩ = 135 **8**

57 *ff* *fz*

69 *rit. e dim.* ♩ = 125* ♩ = 115 * ♩ = 100 * ♩ = 90

76 **a Tempo** ♩ = 135 *rit. e dim.*

80

84 **18**
mf

108 *poco rit.* ♩ = 130 * ♩ = 125

115 * ♩ = 120 * ♩ = 115 * ♩ = 110 * ♩ = 105 * ♩ = 100 *a Tempo* ♩ = 135

122 **2**

127

132 *ff*

137 **2** *f fp ff*

147

152 *ff*

157

162

167 *Più mosso* ♩ = 140 *ff*

175 *poco a poco menu mosso* ♩ = 125 * ♩ = 120 **5** *rit.* ♩ = 100

184 * ♩ = 94 * ♩ = 90 **Presto** ♩ = 150

Slavenski ples br. VII

C mol (Opus 46 B.78)

Skočná

Brač 1

Antonín Leopold Dvořák, 1878

priradio P. Varga

Allegro assai ♩ = 135

solo

fz *fz* *fz*

11 *dimin. sempre* *rit.* *p* *pp*

19 *a Tempo* ♩ = 135

25 *mf*

30 *f*

35 *ff* *fz* *dimin.*

45 ♩ = 100 *p dimin.* *pp* * ♩ = 100 * ♩ = 90 *rit..*

49 *a Tempo* ♩ = 135 *fz*

57 *ff* *fz*

63

72 *rit. e dim.* ♩ = 125 = 115 * ♩ = 100 * ♩ = 90 *a Tempo* ♩ = 135

80 *rit. e dim.* *mf* *fz* *fz*

92 *fz* *fz* *p*

99 *pp* *mf*

108 *poco rit.* ♩ = 130 * ♩ = 125

115 * ♩ = 120 * ♩ = 115 * ♩ = 110 * ♩ = 105 * ♩ = 100 *a Tempo* ♩ = 135

122 *pp* *fz*

127 *mf*

132 *ff* *fp*

137 *fp*

142

147

157

162

167 *Più mosso* ♩ = 140 *ff*

175 *poco a poco menu mosso* ♩ = 130 * ♩ = 120

183 *rit.* ♩ = 100 * ♩ = 94 * ♩ = 90 *Presto* ♩ = 150

Slavenski ples br. VII

C mol (Opus 46 B.78)
Skočná

Antonín Leopold Dvořák , 1878
přiredilo P. Varga

Allegro assai ♩ = 135
mf

13 *pizz.*

13 *rit.* *p* *pp* *a Tempo* ♩ = 135

23 *mf*

30 *f* *ff* *fz*

41 *dimin.* ♩ = 100 * ♩ = 100 * ♩ = 90
fz dimin. *rit.* *dimin.*

49 *a Tempo* ♩ = 135 *p* *fz*

57 *ff* *fz*

67 *rit. e dim.* ♩ = 125 115 * ♩ = 100 * ♩ = 90

76 *a Tempo* ♩ = 135 *rit. e dim.* *pp*

84 **12** *dimin.*
p *dimin.* *pp*

102 *mf*

112 *poco rit.* ♩ = 130 * ♩ = 125 * ♩ = 120 * ♩ = 115 * ♩ = 110 * ♩ = 105 * ♩ = 100
p *pp*

120 *a Tempo* ♩ = 135 *fz*

128 *mf* *dimin.*

132 *ff*

137 *p*

142 *p* *ff*

147 *p*

157

162

167 *Più mosso* ♩ = 140 *ff*

175 *poco a poco menu mosso* ♩ = 130 * ♩ = 120

183 *rit.* ♩ = 100 * ♩ = 94 * ♩ = 90 **Presto** ♩ = 150

Slavenski ples br. VII

C mol (Opus 46 B.78)

Skočná

Antonín Leopold Dvořák, 1878

priredio P. Varga

Allegro assai ♩ = 135

p pizz.

p

rit.

a Tempo ♩ = 135

mf

♩ = 100

p

* ♩ = 100 * ♩ = 90

pp

p

a Tempo ♩ = 135

ff

fz

rit. e dim. ♩ = 125

* ♩ = 115

* ♩ = 100

* ♩ = 90

a Tempo ♩ = 135

15

99

108 *poco rit.* ♩ = 130* ♩ = 125

115 * ♩ = 120* ♩ = 115* ♩ = 110* ♩ = 105* ♩ = 100 *a Tempo* ♩ = 135 *ff*

127 *mf*

137

147

152

157

162

167 *Più mosso* ♩ = 140 *ff*

175 *poco a poco meno mosso* ♩ = 130* ♩ = 120 *rit.* ♩ = 100

184 * ♩ = 94 * ♩ = 90 *Presto* ♩ = 150

Slavenski ples br. VII

C mol (Opus 46 B.78)

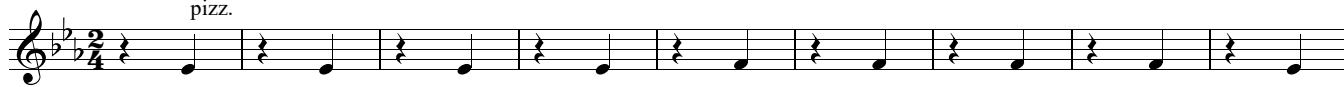
Skočná

Antonín Leopold Dvořák, 1878

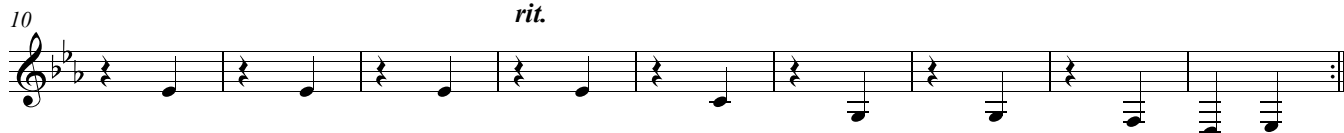
privedio P. Varga

Allegro assai ♩ = 135

pizz.



p



rit.

a Tempo ♩ = 135



ff

fz

p

♩ = 100 *pp* * **a Tempo** ♩ = 135



fz dimin.

p

pp

fz

pp



ff

fz



rit. e dim. ♩ = 125

* ♩ = 115

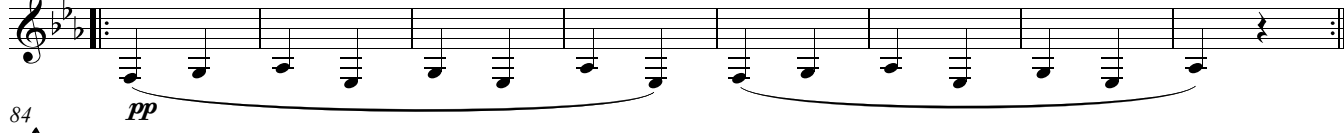
* ♩ = 100

* ♩ = 90



a Tempo ♩ = 135

pp



pp



pizz.

108 *poco rit.* ♩ = 130 * ♩ = 125

115 * ♩ = 120 * ♩ = 115 * ♩ = 110 * ♩ = 105 * ♩ = 100 *fz a Tempo* ♩ = 135

122

127 *mf*

132 *ff* *fp*

137 *p* *p* *fp* *ff*

147

152 *ff*

157

162

167 *Più mosso* ♩ = 140 *ff*

175 *poco a poco meno mosso* ♩ = 130 * ♩ = 120 *rit.* ♩ = 100

184 * ♩ = 94 * ♩ = 90 *ff Presto* ♩ = 150

Slavenski ples br. VII

Čelo

C mol (Opus 46 B.78)

Skočná

Antonín Leopold Dvořák, 1878

priređio P. Varga

Allegro assai ♩ = 135

solo

8

dimin. sempre

rit.

p

14

Musical notation for measures 1-14 of the first section. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The first measure is marked 'solo'. The notation includes various rhythmic values and dynamics such as 'dimin. sempre' and 'rit.'.

a Tempo ♩ = 135

19

27

f

Musical notation for measures 15-26 of the second section. The tempo is marked 'a Tempo' with a quarter note equal to 135. The notation includes a forte dynamic 'f' and a fermata over the final measure.

35

ff

fz

45

♩ = 100

p

pp

Musical notation for measures 27-48 of the third section. The tempo is marked '♩ = 100'. The notation includes fortissimo 'ff', fortissimo-zwischen 'fz', piano 'p', and pianissimo 'pp' dynamics.

a Tempo ♩ = 135

49

p

Musical notation for measures 49-56 of the fourth section. The tempo is marked 'a Tempo' with a quarter note equal to 135. The notation includes a piano 'p' dynamic.

57

Musical notation for measures 57-62 of the fifth section.

63

Musical notation for measures 63-71 of the sixth section.

rit. e dim.

a Tempo ♩ = 135

72

p

Musical notation for measures 72-79 of the seventh section. The tempo is marked 'a Tempo' with a quarter note equal to 135. The notation includes a piano 'p' dynamic.

80

Musical notation for measures 80-83 of the eighth section.

84

Musical notation for measures 84-87 of the ninth section.

97 *pp* pizz.

108 *poco rit.* ♩ = 130 * ♩ = 125

115 * ♩ = 120 * ♩ = 115 * ♩ = 110 * ♩ = 105 * ♩ = 100 *fz a Tempo* ♩ = 135

122

127 *ff* *fp*

137 *p* *fp* *p* *ff*

147

152

157

162

167 *Più mosso* ♩ = 140 *ff*

175 *poco a poco menu mosso* *rit.*

184 *Presto* ♩ = 150 *ff*

Slavenski ples br. VII

C mol (Opus 46 B.78)

Skočná

Antonín Leopold Dvořák, 1878

príredio P. Varga

Allegro assai ♩ = 135
Cm *mf* B

8 Ab *rit.*

14 Eb Fm B7 Gm

a Tempo ♩ = 135

19 Cm Eb Ab Cm Fm B7 Eb Cm Eb Ab Cm

25 Fm B7 Eb Cm Eb Ab Cm Fm B7

30 Eb Cm Eb Ab Cm Fm B7 Eb

35 Cm B Ab

ff *dimin.* ♩ = 100 * ♩ = 100 * ♩ = 90

45

a Tempo ♩ = 135 *p*

49 Bm Eb7 Ab Eb7 Ab Bm Eb7 Ab Eb7 Ab

pp

57 C F C F C F

63 C F C7 F C F C7 F C7

rit. e dim. ♩ = 125 * ♩ = 115 * ♩ = 100 * ♩ = 90

72 F Fm

a Tempo ♩ = 135

76 Bm Eb7 Ab Eb7 Ab

p

80 Db Eb7 Ab Eb7 Ab

p

84 Cm B

mf

92 Ab *pp* Eb

99 Fm B⁷ Gm Cm B

108 B Ab *poco rit.* ♩ = 130 * ♩ = 125

115 * ♩ = 120 * ♩ = 115 * ♩ = 110 * ♩ = 105 * ♩ = 100 *a Tempo* ♩ = 135

115 Eb Fm B⁷ Gm 7

127

132 Cm Eb Ab Cm Fm B⁷ Eb Fm B⁷

137 Eb B⁷ Eb Fm B⁷ Eb B⁷ Eb Fm B⁷ Eb B⁷

147 Eb Fm B⁷ Eb B⁷ Eb B⁷

152 Eb B⁷ Eb B⁷ Eb B⁷ Eb Cm

157 Fm B Eb Cm Ab

162 Fm B Eb B Eb B Eb B Eb B

167 Eb *Più mosso* ♩ = 140 Cm

175 *poco a poco menu mosso* ♩ = 130 * ♩ = 120

p *pp*

183 *rit.* ♩ = 100 * ♩ = 94 * ♩ = 90 *Presto* ♩ = 150 D⁹ G⁷ Cm

Slavenski ples br. VII

C mol (Opus 46 B.78)
Skočná

Antonín Leopold Dvořák , 1878
přiredio P. Varga

Allegro assai ♩ = 135



10

rit.



19 **a Tempo** ♩ = 135

4



31

ff

ff



38

rit.e dim.

p

pp



49 **a Tempo** ♩ = 135

pp

fz

pp



57



63



72 *rit.e dim.*

a Tempo ♩ = 135



80



84

mf



92

pp



99 *pp*

2

pp

108

poco rit. ♩ = 130 * ♩ = 125

115

* ♩ = 120 * ♩ = 115 * ♩ = 110 * ♩ = 105 * ♩ = 100 *a Tempo* ♩ = 135

8

132

137

147

152

157

162

167

Più mosso ♩ = 140

poco a poco menu mosso ♩ = 130 * ♩ = 125 * ♩ = 120

175

rit. ♩ = 100

184

* ♩ = 94 * ♩ = 90

Presto ♩ = 150