

# 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

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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](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  
přeložil 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.*

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.

*rit.*

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 three flats (B-flat major/C minor). 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.

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 three flats (B-flat major/C minor). The time signature is 4/4. The music starts at measure 19. Br1 and Br2 have a *fp* dynamic marking. The tempo is marked *a Tempo* with a quarter note equal to 135. The Bug. part has chord markings: Cm, Eb, Ab, Cm, Fm, B7, Eb, Cm, Eb, Ab, Cm.

25

Musical score for measures 25-30. The score is for a brass band and includes parts for 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 25. Dynamics include *fz*, *mp*, and *mf*. The Bug. part has chord markings: Fm, B7, Eb, Cm, Eb, Ab, Cm, Fm, B7.

6

30

Musical score for measures 30-35. The score continues from measure 30. Dynamics include *ff* and *f*. The Bug. part has chord markings: Eb, Cm, Eb, Ab, Cm, Fm, B7, Eb.

35

Bis1 *ff*

Bis2 *ff* *fz*

Br1 *ff* *fz*

Br2 *ff* *fz*

Br3 *ff*

BrE *ff* *fz*

Čl. *ff* *fz*

Bug. *ff* Cm B Ab

Bd. *ff*

8

45

♩ = 100 \* ♩ = 100 \* ♩ = 90

Bis1 *dimin.* *rit.*

Bis2 *dimin.* *dimin.* *pp*

Br1 *dimin.* *p dimin.* *rit.*

Br2 *fz dimin.* *dimin.* *pp*

Br3 *p* *pp*

BrE *fz* *dimin.* *p* *pp*

Čl. *fz* *dimin.* *p* *pp*

Bug. *p* *pp* ♩ = 100 \* ♩ = 100 \* ♩ = 90

Bd. *p* *pp*

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 C<sup>7</sup> 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. C<sup>7</sup> F C<sup>7</sup> F \* ♩ = 115 \* ♩ = 100 F<sub>m</sub> \* ♩ = 90

*rit. e dim.*

Bd.

76 *a Tempo* ♩ = 135

Bis1 *p*

Bis2

Br1

Br2

Br3

BrE *pp*

Cl. *pp*

Bug. *a Tempo* ♩ = 135

Bug. *p*

Bd.

14

80 *pp*

Bis1 *pp*

Bis2 *pp*

Br1

Br2 *pp*

Br3

BrE

Cl.

Bug. *p*

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.

*fz*  
*fz*

\*♩ = 120 \*♩ = 115 *E<sub>b</sub>* \*♩ = 110 \*♩ = 105 \*♩ = 100 *a Tempo* ♩ = 135

*F<sub>m</sub>* *B<sup>7</sup>* *G<sub>m</sub>*

20

122

Bis1  
Bis2  
Br1  
Br2  
Br3  
BrE  
Čl.  
Bug.  
Bd.

*pp*  
*fz*  
*fz*  
*fz*

127

Musical score for measures 127-131. 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 and E-flat). The time signature is 4/4. The dynamics are marked *mf* (mezzo-forte) for the brass instruments. The woodwinds (Cl., Bug., Bd.) play a rhythmic pattern of eighth notes.

22

132

Musical score for measures 132-136. 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 and E-flat). The time signature is 4/4. The dynamics are marked *ff* (fortissimo) for the brass instruments and *fp* (fortissimo piano) for the woodwinds. The Bug. part includes chord symbols: C<sub>m</sub>, E<sub>b</sub>, A<sub>b</sub>, C<sub>m</sub>, F<sub>m</sub>, B<sup>7</sup>, E<sub>b</sub>, F<sub>m</sub>, B<sup>7</sup>.

137

Musical score for measures 137-141. The score includes parts for Bis1, Bis2, Br1, Br2, Br3, BrE, Cl., Bug., and Bd. Dynamics include *f*, *fp*, *p*, and *pp*.

24

142

Musical score for measures 142-146. The score includes parts for Bis1, Bis2, Br1, Br2, Br3, BrE, Cl., Bug., and Bd. Dynamics include *p*, *ff*, and *pp*.

147

Bis1

Bis2

Br1

Br2

Br3

BrE

Čl.

Bug.

Bd.

E<sub>b</sub> F<sub>m</sub> B<sup>7</sup> E<sub>b</sub> B<sup>7</sup> E<sub>b</sub> B<sup>7</sup>

26

152

Bis1

Bis2

Br1

Br2

Br3

BrE

Čl.

Bug.

Bd.

E<sub>b</sub> B<sup>7</sup> E<sub>b</sub> B<sup>7</sup> E<sub>b</sub> B<sup>7</sup> E<sub>b</sub> 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

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

Bis1  
Bis2  
Br1  
Br2  
Br3  
BrE  
Čl.  
Bug.  
Bd.

*ff*  
*ff*

*\*♩ = 94* *\*♩ = 90* **Presto** ♩ = 150

D<sup>9</sup>7 G<sup>7</sup> 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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- 9 [https://courses.lumenlearning.com/musicapp\\_historical/chapter/slavonic-dances/](https://courses.lumenlearning.com/musicapp_historical/chapter/slavonic-dances/)
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## **8. PRILOZI**

# Slavenski ples br. VII

*C mol (Opus 46 B.78)*

*Skočná*

Antonín Leopold Dvořák, 1878

príredio 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, and the sixth measure is a quarter rest followed by a quarter note with a '7' above it.

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 quarter notes with a '\*' above them, and the sixth measure is a quarter rest followed by a quarter note with a '2' below it.

122 **2**

Musical staff 122-126: Treble clef, key signature of two flats. The staff contains five measures. The first measure has a '2' above it. The second measure has an accent (^) and the dynamic *fz*. The rest of the staff contains eighth notes.

127

Musical staff 127-131: Treble clef, key signature of two flats. The staff contains five measures of eighth notes.

132 *ff*

Musical staff 132-136: Treble clef, key signature of two flats. The staff contains five measures of eighth notes. The first measure has the dynamic *ff*.

137 **2** *f fp*

Musical staff 137-146: Treble clef, key signature of two flats. The staff contains ten measures. The first measure has a '2' above it. The second measure has a 'f' below it, and the third measure has an 'fp' below it. The rest of the staff contains eighth notes.

147

Musical staff 147-151: Treble clef, key signature of two flats. The staff contains five measures of eighth notes.

152 *ff*

Musical staff 152-156: Treble clef, key signature of two flats. The staff contains five measures of eighth notes. The third measure has the dynamic *ff*.

157

Musical staff 157-161: Treble clef, key signature of two flats. The staff contains five measures of eighth notes.

162

Musical staff 162-166: Treble clef, key signature of two flats. The staff contains five measures of eighth notes, each with an accent (^) above it.

167 *Più mosso* ♩ = 140 *ff*

Musical staff 167-174: Treble clef, key signature of two flats. The staff contains eight measures of eighth notes. The first measure has the dynamic *ff*.

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 quarter notes with a '\*' above them. The fourth measure is a quarter rest followed by a quarter note with a '5' below it. The fifth measure is a quarter rest followed by a quarter note with a '5' below it. The sixth measure is a quarter rest followed by a quarter note with a '5' below it. The seventh measure is a quarter rest followed by a quarter note with a '5' below it. The eighth measure is a quarter rest followed by a quarter note with a '5' below it. The ninth measure is a quarter rest followed by a quarter note with a '5' below it.

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. The third measure is a quarter rest followed by a quarter note with a '\*' above it. The fourth measure is a quarter rest followed by a quarter note with a '\*' above it. The fifth measure is a quarter rest followed by a quarter note with a '\*' above it.

*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*

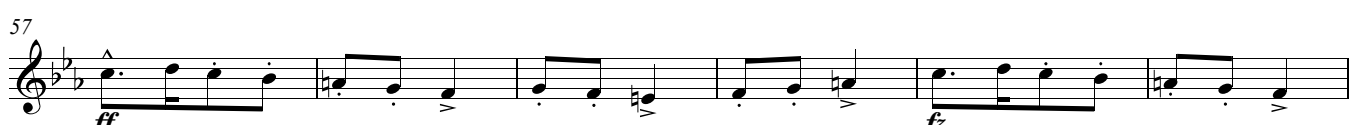
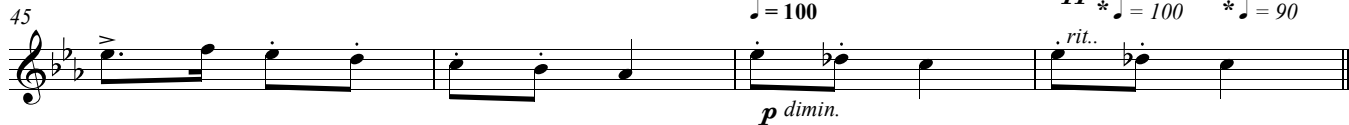
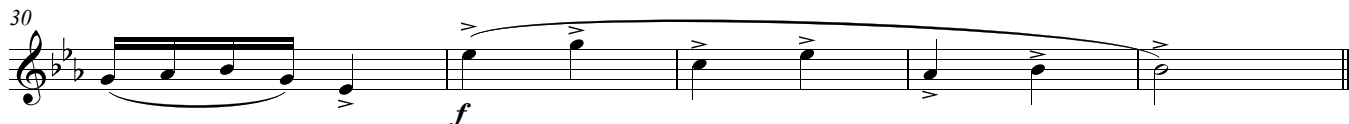
Brač 1

Antonín Leopold Dvořák, 1878

priradio P. Varga

**Allegro assai** ♩ = 135

solo



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  
předělo P. Varga

**Allegro assai** ♩ = 135  
*mf*

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.*

8 *rit.*

14

19 *a Tempo* ♩ = 135

25

30

40

♩ = 100 *p*      \* ♩ = 100 \* ♩ = 90 *pp*

49 *a Tempo* ♩ = 135

57

*ff* *fz*

63

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

72

76 *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)*

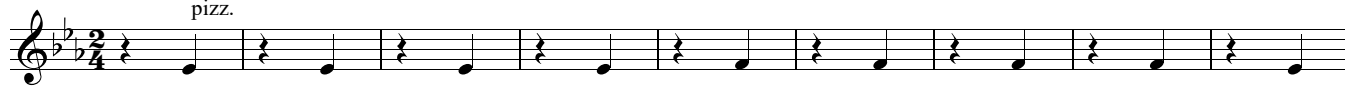
*Skočná*

Antonín Leopold Dvořák, 1878

príredio P. Varga

**Allegro assai** ♩ = 135

*pizz.*



*p*

10

*rit.*



19

**a Tempo** ♩ = 135



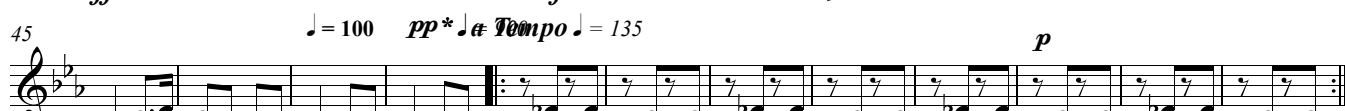
27



35

**ff**

**fz**



45

♩ = 100 **pp** \* ♩ = 135

*p*



57

**ff**

**fz**



63



72

**rit. e dim.** ♩ = 125

\* ♩ = 115

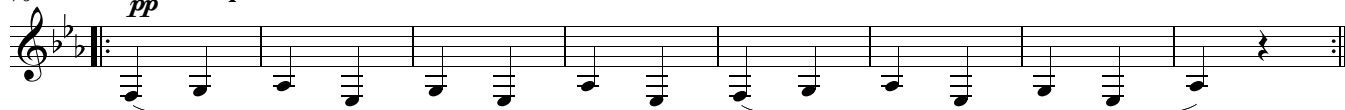
\* ♩ = 100

\* ♩ = 90



76

**pp** **a Tempo** ♩ = 135



84

**pp**



92



99

*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 C minor, 2/4 time. It begins with a solo marking. The first measure is a whole rest. The melody starts on G4, moving through A4, Bb4, and C5. There are various articulations like accents and slurs. The section ends with a repeat sign at measure 14.

**a Tempo** ♩ = 135

19

27

*f*

Musical notation for measures 19-27 of the second section. The tempo is marked 'a Tempo' with a quarter note equal to 135. The melody continues with eighth and sixteenth notes. A forte (*f*) dynamic is indicated at measure 27. The section ends with a repeat sign at measure 27.

35

*ff*

*fz*

45

*fz*

*p*

*pp*

♩ = 100

Musical notation for measures 35-45 of the third section. The dynamics range from fortissimo (*ff*) to pianissimo (*pp*). A tempo change to 100 is indicated at measure 45. The section ends with a repeat sign at measure 45.

49

*a Tempo* ♩ = 135

*p*

57

Musical notation for measures 49-57 of the fourth section. The tempo is marked 'a Tempo' with a quarter note equal to 135. The melody is in a lower register. A piano (*p*) dynamic is indicated. The section ends with a repeat sign at measure 57.

63

72

*rit. e dim.*

**a Tempo** ♩ = 135

Musical notation for measures 63-72 of the fifth section. The tempo is marked 'a Tempo' with a quarter note equal to 135. The first part of the section (measures 63-72) is marked 'rit. e dim.' (ritardando and diminuendo). The section ends with a repeat sign at measure 72.

80

84

Musical notation for measures 80-84 of the sixth section. The melody continues with eighth notes. The section ends with a repeat sign at measure 84.

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

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

**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 B<sup>7</sup> Gm Cm B

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

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

115 Eb Fm B<sup>7</sup> Gm 7

127

132 Cm Eb Ab Cm Fm B<sup>7</sup> Eb Fm B<sup>7</sup>

137 Eb B<sup>7</sup> Eb Fm B<sup>7</sup> Eb B<sup>7</sup> Eb Fm B<sup>7</sup> Eb B<sup>7</sup>

147 Eb Fm B<sup>7</sup> Eb B<sup>7</sup> Eb B<sup>7</sup>

152 Eb B<sup>7</sup> Eb B<sup>7</sup> Eb B<sup>7</sup> 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 D<sup>9</sup> G<sup>7</sup> 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