

PRIREĐIVANJE ZA TAMBURAŠKI ORKESTAR SLAVENSKOG PLESA BR. 8 OP. 46 ANTONINA DVORAKA

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SVEUČILIŠTE JOSIPA JURJA STROSSMAYERA U OSIJEKU
AKADEMIJA ZA UMJETNOST I KULTURU U OSIJEKU
ODSJEK ZA INSTRUMENTALNE STUDIJE
DIPLOMSKI STUDIJ TAMBURAŠKO UMIJEĆE

IVAN KARADŽA

**PRIREĐIVANJE ZA TAMBURAŠKI
ORKESTAR SLAVENSKOG PLESA BR. 8,
OP. 46 A. DVOŘÁKA**

DIPLOMSKI RAD

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SVEUČILIŠTE JOSIPA JURJA STROSSMAYERA U OSIJEKU
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Potpis

1. UVOD

Antonín Dvořák jedan je od najutjecajnijih skladatelja 19. stoljeća podrijetlom iz Češke. Uz Bedřicha Smetanu, predstavnik je češkog nacionalnog stila te njihovog folklorne tradicije i kulture. Komponirao je razne glazbene forme, ali posebno su uspješna bila njegova zborna djela, opere te instrumentalna glazba s kojom je ostvario svjetsku slavu. Jedno od njegovih najznačajnijih i najpoznatijih djela su dvije zbirke Slavenskih plesova op. 46 i op. 72 napisane prvotno za klavir četveroručno, a nešto kasnije i za simfonijski orkestar aranžirane od samog skladatelja. Svaka zbirka se sastoji od osam plesova karakterističnih po svojem folklornom ritmu vezanim uz češku kulturu, ali i uz kulturu drugih slavenskih zemalja poput Srbije, Poljske i Ukrajine. Slavenski plesovi se i danas nerijetko nalaze na repertoaru najboljih svjetskih orkestara.

Slavenski ples br. 8, op. 46 je jedan od najpoznatijih i najizvođenijih plesova obje zbirke. Ideju za ovaj ples Dvořák je pronašao u poznatom češkom plesu zvanom *Furiant* koji je karakterističan po svojem brzom tempu i trodobnoj mjeri.

U ovom radu ćemo pronaći transkripciju ovog plesa priređenu za tamburaški orkestar. Izazov predstavlja relativno malen broj dionica tamburaškog orkestra spram simfonijskog te naravno bogatstvo boje i opsega simfonijskog orkestra kojeg treba dočarati nešto skromniji tamburaški orkestar. Uz izuzetno dobro poznavanje tamburaških instrumenata važno je prepoznati i kvalitete simfonijskih instrumenata te to što bolje spojiti u jednu smislenu cjelinu.

Tambure su žičani trzalački instrumenti načinjeni od drveta te su karakteristične za podneblja Slavonije i Srijema. Ova transkripcija pomoći će u obogaćivanju tamburaške orkestralne literature.

2. O SKLADATELJU I SKLADBI

2.1. BIOGRAFIJA SKLADATELJA

Antonín Leopold Dvořák jest češki kompozitor rođen u Nelahozevesu na Vltavi nedaleko od Praga 08. rujna 1841. godine kao najstariji sin seoskog mesara i gostioničara. Iako je trebao preuzeti posao od oca, mladog Dvořáka je više zanimala glazba te je počeo učiti svirati violinu, tada popularno glazbalo u području Bohemije, kod učitelja Josefa Spitzza. „U šesnaestoj godini (1857.) otišao je u Prag i upisao se u Orguljašku školu, čuvenu zbog odličnih nastavnika. Tu je kroz dvije godine trebao savladati nauku o harmoniji, kontrapunkt strogog i slobodnog stila, nauku o oblicima, vještinu sviranja na orguljama, improvizaciju i dr.“ (Kovačević, 1971; str. 494). Zbog oskudnih materijalnih izvora, ali i gradiva kojeg su ga podučavali, Dvořák počinje svirati violu u orkestru Udruženja sv. Cecilije gdje spoznaje djela ranih romantičara te Wagnera. 1859. završava sa školovanjem te biva prepušten sam sebi. Unatoč lošijoj financijskoj situaciji Dvořák pronalazi vremena, između davanja privatnih sati i sviranja u orkestru, za komponiranje. Dvije godine nakon toga u praško Narodno kazalište vraća se Bedrich Smetana na mjesto direktora te se zalaže za nova strujanja u glazbi pod nazivom – novoromantizam. Usprkos žestokih okršaja vezanih uz pravac mlade i nacionalno obojene češke kulture svi se zalažu za stvaranje češkog narodnog kazališta kao centra i rasadnika češke drame i opere. Slušajući glazbu Wagnera i njemačkog kazališta Dvořák dobiva inspiraciju za pisanjem opere te tako nastaje njegova prva opera pod nazivom *Alfred* (neizvedena za njegova života). Puno veći uspjeh u češkom kulturnom životu doživjela je njegova druga opera *Kral a uhřir* nastala 1874. godine. „Međutim, Dvořák je već bio prodro u javnost drugim jednim djelom, *Himnusom* op. 37 za mješoviti zbor i orkestar, na dva odlomka iz lirske epske poeme V. Haleka *Dedicove Bile Hory*. Oduševljen patriotski obojenim stihovima, Dvořák je progovorio svojim osobnim glazbenim jezikom, pa je *Himnus* 1873. u izvođenju impozantnog zbora *Hlahola* (300 pjevača i veliki simfonijski orkestar) pod vodstvom Dvořákovog prijatelja Bendla doživio spontani uspjeh. Sa *Himnusom* Dvořák ulazi u drugu etapu svog stvaralaštva“ (Kovačević, 1971; str. 494). U drugoj etapi se gotovo potpuno posvećuje narodnoj poeziji Češke, ali i drugih susjednih zemalja. 1873. godine dobiva austrijsku stipendiju te se počinje intenzivno družiti s još jednim velikanom europske glazbe, Johannesom Brahmsom. Djelom *Moravske dvojzpevy* (dua za ženske glasove u pratnji klavira) se predstavlja svjetskoj publici. „Sklada Stabat Mater i Zvuके

iz Moravske koji su očarali Johannesu Brahmsa te on naređuje svojem izdavaču Fritzu Simrocku da ih objavi“ (Chabenat, 2008; str. 19). Otada se intenzivnije počinje razvijati poslovni odnos između Dvořáka i Simrocka. Usporedno s poslovnim odnosom razvija se Dvořák i kao umjetnik pa nastaju izrazito popularna djela poput *Stabat mater* za solista, zbor i orkestar 1877. godine. Sljedeće godine Dvořák sklada svoju čuvenu prvu zbirku Slavenskih plesova koje je zamislio prvotno za klavir četveroručno, a nedugo zatim ih je orkestrirao za veliki simfonijski orkestar. Tada, ali i sada Slavenski plesovi predstavljaju jedno od najpopularnijih djela svjetske orkestralne literature. Prema Kovačeviću (1971) Dvořákova djela postaju popularna diljem svijeta jednim dijelom zbog suradnje s izdavačem Simrockom. Postaje iznimno cijenjen u Americi i Engleskoj te dirigira u dvoranama Londona i doživljava golemo poštovanje publike zbog svojih uspješnih djela. 1886. godine Dvořák sklada drugu zbirku od osam Slavenskih pjesama za klavir četveroručno. „Kao i u prvoj seriji teme nisu citati narodnih melodija nego ideje vlastite autorove invencije. Njihova obrada je suptilnija, harmonijski bogatija. U njima nema one eruptivne snage i bujne radosti kojom se odlikuje prva serija. To djelo zrelog čovjeka, sklonog kontemplaciji, kao da je ogrnuto prozirnim velom tihe melankolije“ (Kovačević, 1971; str. 495). Ubrzo nakon izdanja za klavir, Dvořák i ovu zbirku orkestrira za veliki simfonijski orkestar. U godinama nakon Slavenskih plesova doživljava mnoštvo uspjeha s djelima poput Klavirskog kvinteta u A . duru, Četvrte simfonije u G – duru, Requijama za solistu, zbor i orkestar. Postaje profesor kompozicije na Praškom konzervatorijumu te biva izabran za počasnog doktora Univerziteta u Cambridgeu i Pragu. Zbog velikih poslovnih obaveza i putovanja po gradovima Europe komponiranje nerijetko pada u drugi plan. U posljednjoj etapi svojega stvaralaštva Dvořák se okreće nekom novom glazbenom izričaju. „Već u uvertiri Husitska naslućuje se kao podloga muzičke inspiracije vanmuzički elemenat, neka vrsta nepisanog programa koji upravlja razvojem oblika i njegovim zvučnim talasanjem. Tu je Dvořák na putu prema simfonijskoj poemi, kojoj se posvećuje pri kraju svoga stvaralaštva“ (Kovačević, 1971; str. 495). Kako je bio popularan odavno na američkom tlu, uskoro je dobio ponudu na položaju ravnatelja Nacionalne glazbene akademije u New Yorku što je naposljetku i prihvatio. Ondje se upoznaje s melodijskim i ritmičkim karakteristikama crnačkih i indijanskih pjesama. Američki period je za njega bio iznimno plodan u komponiranju pa je tako ondje napisao neka svoja kapitalna djela kao što je Simfonija u e – molu Iz novoga svijeta, gudački kvartet u F – duru, Biblicke pjesni, koncert za violončelo i orkestar u h – molu te sonatina za violinu i klavir u G – duru. „Deveta simfonija nastala je u New Yorku, uzor joj je češka glazba, no preuzima američke utjecaje; Dvořák, doduše, ne primjenjuje nikakve indijanske ili američke melodije, nego piše u duhu ovih američkih

pjesama“ (Michels, 2006; str. 495). Nadalje, 1895. godine vraća se u domovinu gdje ponovno postaje profesor kompozicije, a nedugo zatim i rektor Praškog konzervatorijuma. „Gudački kvarteti u As – duru i u G – duru, njegovi možda najličniji, najsavršeniji kvarteti, napisani odmah nakon povratka u domovinu, ujedno su posljednje kompozicije iz oblasti apsolutne muzike koje je Dvořák napisao. Otada se posvećuje isključivo operi i programskoj muzici“ (Kovačević, 1971; str. 495). Pred kraj svog života napisao je još pet simfonijskih poema (Vodnik, Polednice, Zlaty kolovrat, Holoubek i Pisen bohatyrska) i tri opere (Čert a Kača, Rusalka i Armida) čime završava svoj bogati glazbeni opus. „Njega je u prvom redu privlačio muzički (i ne samo muzički) folklor njegove zemlje; no on je u svoj široki interes obuhvatio narodno stvaranje i ostalih slavenskih naroda, o čemu, primjerice, svjedoče Slavenski plesovi. Ali – ovo je za Dvořáka veoma značajno – on skoro nikada nije posezao za gotovim citatima iz folkloru. On se najprije udubljavao u obilježja narodnih tvorevina, a zatim je, redovito uspješno, nastojao stvoriti melodije koje će i melodijskim i latentno-harmonijskim i ritmičkim osobinama pripadati proučenom folklornom području“ (Kovačević, 1971; str. 495). Dvořák je utemeljitelj češke simfonijske, koncertantne, komorne i oratorijske glazbe. Preminuo je 01. svibnja 1904. godine u Pragu od moždanog udara.



SLIKA 1: Antonín Leopold Dvořák
Prema:

https://hr.wikipedia.org/wiki/Anton%C3%ADn_Dvo%C5%99%C3%A1k#/media/Datoteka:Dvorak1.jpg

2.2. SLAVENSKI PLESOVI

Slavenski plesovi su zbirka od šesnaest skladbi koje je skladao Antonín Dvořák 1878. i 1886. godine. Slavenski plesovi pripadaju najpoznatijim Dvořákovim djelima skladanima za glasovir četveroručno, prije nego što ih je skladatelj preradio za orkestar na zahtjev njemačkog izdavača Fritza Simrocka. Simrock je nakon izdavanja skladbe *Zvuci iz Moravske* odmah tražio od Dvořáka nove skladbe. Nakon velikog uspjeha *Mađarskih plesova* Johanna Brahmsa među amaterskim glazbenicima Simrock je prepoznao što publika voli i želi te je predložio Dvořáku kakve skladbe da napiše. Nadahnuti *Mađarskim plesovima* Johanna Brahmsa, Slavenski plesovi su sabrani u dva niza od osam plesova koji nisu povezani ni tematskom građom ni tonalitetom. Brahmsove plesove Dvořák je uzeo samo kao model, postoje bitne razlike između ta dva djela. Brahms je za svoje plesove iskoristio već postojeće mađarske narodne melodije dok je Dvořák koristio samo karakteristične ritmove slavenske folklorne glazbe. Melodije su bile potpuno njegove. Nedugo nakon što ga je Brahms preporučio Simrocku Slavenski plesovi su postali izrazito popularni diljem Njemačke, a nakon toga i diljem cijelog svijeta pa su tako bili izvođeni u eminentnim koncertnim dvoranama i gradovima poput Dresdena, Hamburga, Nice, Berlina, Londona, New Yorka, Bostona te dakako Praga.



SLIKA 2: Naslovna stranica partiture za klavir četveroručno (op. 46)

Prema: <http://hz.imslp.info/files/imglnks/usimg/4/4e/IMSLP157870-SIBLEY1802.17532.6706-39087011344316score.pdf>

Prva zbirka od osam plesova (op. 46) nastala je 1878. godine pod nazivima: 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*) i br. 8 u G – molu (*Furiant*). U ovoj zbirci plesova prevladavaju motivi iz čeških narodnih plesova osim plesa br. 2 koji je nastao prema motivima ukrajinske dumke. Nakon ogromnog uspjeha prve zbirke plesova Simrock nagovara Dvořáka na novu zbirku, međutim potonji je oklijevao jer je smatrao da je skladati istu stvar dva puta zaista teško. Simrock nije odustajao te je Dvořák nakon osam godina počeo pisati novu seriju plesova.



SLIKA 2: Naslovna stranica partiture za orkestar (op. 72)
 Prema: <http://hz.imslp.info/files/imglnks/usimg/e/e7/IMSLP225700-SIBLEY1802.17317.f70d-39087009471055score.pdf>

Za razliku od prve zbirke plesova koji su odicali radošću i zadovoljstvom, u drugoj imamo razna raspoloženja koja se protežu od melankolične atmosfere pa do pomalo i divlje. U drugoj zbirci nailazimo na karakteristične forme i ritmove drugih slavenskih zemalja poput Srbije, Poljske i Ukrajine. Op. 72 nastao je 1886. godine također od osam plesova pod nazivima: br. 1 (9) u H – duru (*Odzemek*), br. 2 (10) u E – molu (*Starodávnyj*), 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 (*Starodávnyj*), br. 7 (15) u C – duru (*Kolo*) i br. 8 (16) u As – duru (*Sousedská*). „Te kratke skladbe duboko izvorne, kontrastne po ugođaju i bogato raznolike u slikama, koje dočaravaju,

istodobno su i poučne za Dvořákov pogled na nacionalni pravac u glazbi. On se osjećao Čehom, pisao češku glazbu, ali nije izgubio iz vida slavenstvo kao nov, širok pojam, kao kompleks nove umjetničke vitalnosti, koja je u tadašnji razvoj europske glazbe već bila unijela neobično dalekosežne, značajne elemente“ (Andreis, 1989; str. 26). Upravo ta otvorenost prema drugim narodima i njihovim posebnostima, prije svega njihovom karakterističnom ritmu u folkloru, predstavlja Dvořákovu genijalnost i posebnost. Iako su plesovi nastali na temelju narodnih plesnih ritmova te zapisani prvotno za klavir četveroručno, nakon orkestracije postali su sastavni dio orkestralnog repertoara svih simfonijskih orkestara diljem svijeta. Orkestraciju za Slavenske plesove napisao je za sljedeće instrumente: piccolo, dvije flaute, dvije oboe, dva klarineta, dva fagota, četiri roga, dvije trube, tri trombona, timpane, cimbala, bas bubanj, triangl, violine, viole, violončela te kontrabase.

8.

Presto.

Presto. 8051

SLIKA 3: Raspored dionica Slavenskog plesa br. 8, op. 46 u originalnoj partituri
 Prema: <http://hz.imslp.info/files/imglnks/usimg/3/37/IMSLP225698-SIBLEY1802.17317.a03c-39087009471030score.pdf>

2.3. SLAVENSKI PLES BR. 8, OP. 46

Slavenski ples br. 8 napisan je u g – molu u tempu *Presto* i predstavlja osmi ples u prvoj zbirci Dvořákových plesova. Jedan je od najpopularnijih i najizvođenijih plesova. Dvořáku je inspiracija za ovaj ples bio češki brzi vatreni ples zvan *Furiant*. *Furiant* je ples za u $\frac{3}{4}$ mjeri s karakterističnim ritmom hemiole¹.



SLIKA 4: Primjer hemiole na samom početku skladbe.

Prema: <http://hz.imslp.info/files/imglnks/usimg/4/4e/IMSLP157870-SIBLEY1802.17532.6706-39087011344316score.pdf>



SLIKA 5: Drugi primjer hemiole na početku Code

Prema: <http://hz.imslp.info/files/imglnks/usimg/4/4e/IMSLP157870-SIBLEY1802.17532.6706-39087011344316score.pdf>

Ovaj ples je skladan u formi ronda te tema² traje osam taktova. Glavna karakteristika teme jest kontrast. Kontrastno je to što se u prva četiri takta tema pojavljuje u molu, a zatim gotovo isto u duru. Nadalje, tema se pojavljuje za veliku tercu niže u gornjim glasovima, ali ovaj puta u pratnji valcera. U srednjem dijelu se napetost smiruje te melodija u G – duru u piccolu podsjeća na pastirsku idilu koja ubrzo biva prekinuta ponavljanjem glavne teme. Svi ti dijelovi se u nastavku ponavljaju te dolazimo do Code u kojoj tema modulira³ više puta za pola

¹ Hemiola je glazbeni termin koji opisuje ritamsku grupu koja, primjerice, u trodobnoj mjeri ima puls na dva.

² Tema je prikazana na slici br. 4.

³ Primjer modulacija je na slici br. 5.

tona te se tako stvara još veća napetost. Ponovno nas skladatelj vraća u onu pastirsku idilu iz srednjeg dijela skladbe te završava briljantno svoje djelo onako kako je i počeo – temom.

136

più ritard. *sempre dim.* *pp*

Presto. *ff*

pp *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

più ritard. *pp* *ff*

ppizz. *arco*

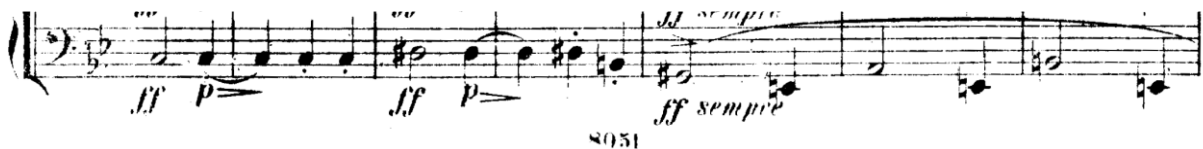
8051 Presto.

SLIKA 6: Detalj sa zadnje stranice orkestralne partiture.

Prema: <http://hz.imslp.info/files/imglnks/usimg/3/37/IMSLP225698-SIBLEY1802.17317.a03c-39087009471030score.pdf>

3. PROBLEMATIKA TRANSKRIPCIJE

Svako transkribiranje iz originalne zamisli u neki drugi sastav vuče za sobom određene probleme. Prvi takav problem u slučaju transkripcije iz simfonijskog u tamburaški orkestar jest broj dionica. Simfonijski orkestar je mnogo bogatiji instrumentarijem negoli tamburaški. Osim po broju dionica razlikuju se i po bogatstvu boja i opsega. Simfonijski orkestar je sastavljen od drvenih i limenih puhača, udaraljki i gudača. Tamburaški orkestar je sastavljen od šest različitih instrumenata koji se neznatno razlikuju svojom bojom, ali veoma svojim opsegom. U originalnoj partituri najviši ton je g4, a najniži E kontra. Razlika u opsegu je veća od šest oktava i tu se javlja teškoća u transkribiranju ovog djela jer je najniži ton berde Fis kontra.



SLIKA 7: Detalj iz dionice basa u originalnoj partituri.

Prema: <http://hz.imslp.info/files/imglnks/usimg/3/37/IMSLP225698-SIBLEY1802.17317.a03c-39087009471030score.pdf>



SLIKA 8: Detalj iz transkripcije. (Obratiti pozornost na frazu koja je premještena za oktavu više zbog nedostatka opsega)

Kao što je već navedeno, imamo problem i s premalim brojem tamburaških instrumenata pa često jedan tamburaški instrument zamjenjuje više simfonijskih. Najbolji takav primjer se očituje u dionici bugarije koja zamjenjuje skoro sve limene puhače koji imaju ulogu pratnje u gotovo cijeloj skladbi.



SLIKA 9: Dionice limenih puhača na početku skladbe.
 Prema: <http://hz.imslp.info/files/imglnks/usimg/3/37/IMSLEP225698-SIBLEY1802.17317.a03c-39087009471030score.pdf>



SLIKA 10: Dionica bugarije na početku transkripcije.

Nadalje, rasporediti dionice iz simfonijskog u tamburaški orkestar je izuzetno zahtjevno i ne može se reći da postoji jedinstveno rješenje već se mora doskočiti svakoj partituri ili situaciji u toku skladbe na različite načine. Međutim, vrlo je jasno za neke dionice poput berde koja svira dionicu kontrabasa, flaute koju sviraju bisernice ponajviše zbog svojeg opsega, ali i boje. Nerijetko dionice bisernice obuhvaćaju i dionice trube, oboe ili klarineta, a dionice bračeva dionice violina. Tamburaško čelo svira dionice violončela ili fagota, a E brač preuzima ulogu viole iz simfonijskog orkestra. Od proširenih tehnika sviranja korišten je *sul H⁴* u dionicama bračeva 1 i 2.



SLIKA 11: Detalj iz transkripcije gdje bračevi sviraju samo na trećoj žici.

⁴ *Sul H* je tehnika sviranja samo na trećoj žici bračeva.

SLIKA 12: Dionice iz originalne partiture. (Obratiti pozornost na dionice drvenih puhača i gudača)

Prema: <http://hz.imsip.info/files/imglnks/usimg/3/37/IMSLP225698-SIBLEY1802.17317.a03c-39087009471030score.pdf>

SLIKA 13: Dionice iz partiture za tamburaški orkestar. (Obratiti pozornost na bisernice i bračeve koji sviraju dionice drvenih puhača, odnosno gudača)

4. TRANSKRIPCIJA SLAVENSKOG PLESA BR. 8, OP 46 A. DVOŘÁKA

Slavenski ples br. 8 op. 46

A. Dvořák
Priradio za tamb. orkestar: Ivan Karadža

♩=240

Presto

Musical score for Slavenski ples br. 8, measures 1-16. The score includes parts for Bisernica 1, 2, 3; Brač 1, 2, 3; E brač; Čelo; Bugarija; and Berde. Dynamics range from *ff* to *p*. Chord symbols are provided for the Bugarija part: Gm, F#° Gm, F#° Gm, G, F#° G, A°7, F7, Bb/F, A°7, D/F#, Gm.

Musical score for Slavenski ples br. 8, measures 17-32. The score includes parts for Bis 1, 2, 3; Brač 1, 2, 3; E brač; Čelo; Bug; and Berde. Dynamics range from *ff* to *pp*. Chord symbols are provided for the Bug part: Gm, D/F#, Gm, D/F#, Gm, G, D/F#, G, F#°, G, F#°, G, D7/A, G/B, D7/A, G/B.

33

Bis 1 *ff* > *p* *ff* > *p* *fp*

Bis 2 *ff* > *p* *ff* > *p* *fp*

Bis 3 *ff* > *p* *ff* > *p*

Brač 1 *ff* > *p* *ff* > *p* *p* *sf* *fp* *sf*

Brač 2 *ff* > *p* *ff* > *p* *p* *sf* *fp* *sf*

Brač 3 *ff* > *p* *ff* > *p* *p*

E brač *ff* > *p* *ff* > *p* *p*

Čelo *ff* > *p* *ff* > *p* *p* *sf* *fp* *sf*

Bug *ff* > *p* *pp* *ff* > *p*

Berde *ff* > *p* *ff* > *p* *p* *sf*

Cm/G Aø7 Dm/F F7 Bb/F Cm/G Aø7 Dm/F F7 Bb/F

49

Bis 1 *sf* *p* *f*

Bis 2 *sf* *p* *f*

Bis 3 *sf* *p* *f*

Brač 1 *fp* *f*

Brač 2 *fp* *f*

Brač 3 *fp* *f*

E brač *fp* *f*

Čelo *fp* *sf* *fp* *sf* *f*

Bug *fp* *fp* *fp* *fp* *p* *f*

Berde *sf* *sf* *p* *f*

Bb C°/Bb Bb C°/Bb Bb C°/Bb Bb C°/Bb Bb

65

ff *dim.* *pp*

ff *dim.* *pp*

ff *dim.* *pp*

ff *dim.*

ff *dim.*

ff *dim.* *p*

ff *dim.* *p* *pp*

ff *dim.* *p*

Gm D/F# Gm D/F# Gm G D/F# G D/F# G D/F# G D/F# G

81

p

pp *pp*

pp *pp*

pp *pp*

pp

pp

pp

97

Bis 1 *dim.* *pp* *p*
 Bis 2 *p*
 Bis 3 *p*
 Brač 1 *p*
 Brač 2
 Brač 3
 E brač *pp*
 Čelo *pp*
 Bug
 Berde *pp*

113

Bis 1 *sempre più p* *pp* *rit.*
 Bis 2 *sempre più p* *pp*
 Bis 3 *sempre più p* *pp*
 Brač 1 *sempre più p* *pp*
 Brač 2 *sempre più p* *pp*
 Brač 3 *sempre più p* *pp*
 E brač *pp*
 Čelo *sempre più p* *pp*
 Bug
 Berde *sempre più p* *pp*

128 **A tempo**

ff *p*

Sul H *p*

ff *p*

ff *p*

ff *p*

ff *p*

Gm F#o Gm F#o Gm G F#o G A#7 F7 Bb/F A#7 D/F# Gm

ff *p*



144

ff *p*

ff *p*

ff *p*

ff *p*

ff *p*

ff *p*

Gm D/F# Gm D/F# Gm G D/F# G F#o G F#o G D7/A G/B D7/A G/B

ff *pp*

ff *p*

160

Bis 1
ff > *p* *ff* > *p* *fp*

Bis 2
ff > *p* *ff* > *p* *fp*

Bis 3
ff > *p* *ff* > *p*

Brač 1
ff > *p* *ff* > *p* *p* *sf* *fp* *sf*

Brač 2
ff > *p* *ff* > *p* *p* *sf* *fp* *sf*

Brač 3
ff > *p* *ff* > *p* *p*

E brač
ff > *p* *ff* > *p* *p*

Čelo
ff > *p* *ff* > *p* *p* *sf* *fp* *sf*

Bug
ff > *p* *pp* *ff* > *p* *p* *sf* *fp* *sf*

Berde
ff > *p* *ff* > *p* *p* *sf*

Cm/GA^{b7} Dm/F F7 B^b/F Cm/GA^{b7} Dm/F F7 B^b/F

176

Bis 1
p *f*

Bis 2
p *f*

Bis 3
p *f*

Brač 1
fp *f*

Brač 2
fp *f*

Brač 3
f

E brač
f

Čelo
fp *sf* *fp* *sf* *f*

Bug
fp *fp* *fp* *fp* *p* *f*

Berde
sf *sf* *p* *f*

B^b C°/B^b B^b C°/B^b B^b C°/B^b B^b C°/B^b B^b

192 Coda

Bis 1 *ff*

Bis 2 *ff*

Bis 3 *ff*

Brač 1 *ff*

Brač 2 *ff*

Brač 3 *ff*

E brač *ff*

Čelo *ff*

Bug *ff*
Gm D/F# Gm D/F# Gm G D/F# G G Ab B/F# D7/A G

Berde *ff*

ff — *ff* — *ff* — *ff*

208

Bis 1 *dim.* *p* *ff* — *ff* — *ff* — *ff*

Bis 2 *dim.* *p* *ff* — *ff* — *ff* — *ff*

Bis 3 *dim.* *p* *ff* — *ff* — *ff* — *ff*

Brač 1 *dim.* *p* *ff* — *ff* — *ff* — *ff*

Brač 2 *dim.* *p* *ff* — *ff* — *ff* — *ff*

Brač 3 *dim.* *p* *ff* — *ff* — *ff* — *ff*

E brač *dim.* *p* *ff* — *ff* — *ff* — *ff*

Čelo *ff* *dim.* *p* *ff* — *ff* — *ff* — *ff*

Bug *dim.* *p* *ff* — *ff* — *ff* — *ff*
D7/A G A^{o7} Gm D7/A Gm G Ab B/F# E7 Am/E E7 Am/E

Berde *dim.* *p* *ff* — *ff* — *ff* — *ff*

224

Bis 1
 Bis 2
 Bis 3
 Brač 1
 Brač 2
 Brač 3
 E brač
 Čelo
 Bug
 Berde

dim. sempre *p* *pp*
dim. sempre *p* *pp*
dim. sempre *p* *pp*
dim. sempre *p* *pp*
dim. sempre *p* *pp*
dim. sempre *p* *pp*
dim. sempre *p* *pp*
dim. sempre *p* *pp*
dim. sempre *p* *pp*
dim. sempre *p* *pp*
dim. sempre *p* *pp*

E7 Am/E E7 Am/E A^ø7 Gm D7/A Gm A^ø7 G D7/A G

240

Bis 1
 Bis 2
 Bis 3
 Brač 1
 Brač 2
 Brač 3
 E brač
 Čelo
 Bug
 Berde

p *pp* *pp*

256 **Meno mosso** rit. . .

Bis 1 *dim. molto* *sempre dim.* **pp**
 Bis 2 *dim. molto* *sempre dim.* **pp**
 Bis 3
 Brač 1 **p** *dim. molto* **pp** *sempre dim.*
 Brač 2 **p** *dim. molto* **pp** *sempre dim.*
 Brač 3 **p** *dim. molto* **pp** *sempre dim.*
 E brač **p** *dim. molto* **pp** *sempre dim.*
 Čelo **p** *dim. molto* **pp** *sempre dim.*
 Bug
 Berde

272 **A tempo**

Bis 1 **ff**
 Bis 2 **ff**
 Bis 3 **ff**
 Brač 1 **ff**
 Brač 2 **ff**
 Brač 3 **ff**
 E brač **ff**
 Čelo **ff**
 Bug **ff** G F# G
 Berde **ff**

5. ZAKLJUČAK

Ideja rada je proširiti umjetničku tamburašku orkestralnu literaturu, ali i približiti glazbeni romantizam tamburi. Antonín Leopold Dvořák se svijetu predstavio s mnoštvom uspješnih skladbi, ali Slavenski plesovi predstavljaju njegovo najpoznatije i najizvođenije djelo. Slavenski ples br. 8, op. 46 je skladba nastala na temelju češkog narodnog folklora i njihovog plesa *Furiant* te Dvořákovih inovativnih glazbenih ideja. Upravo taj folklor je poveznica s tamburom kojoj je kroz povijest bila primarna aktivnost sviranje u folkloru. Tambura je postala dijelom kurikulumu na glazbenim akademijama, ali zbog nedostatka klasične literature potrebno je raditi na transkripcijama kako bi se literatura svih glazbenih razdoblja približila tamburi kao instrumentu. Transkripcija partiture simfonijskog orkestra za tamburaški orkestar nosi sa sobom određene probleme kao što su manjak dionica i opsega. Preduvjet uspješnoj transkripciji je poznavanje instrumenata koji čine tamburaški orkestar, ali i koji čine simfonijski. Treba voditi brigu također i o kontrastima u orkestraciji kako bi izvedba bila što bogatija i zanimljivija kako publici tako i izvođačima. Ovoj transkripciji podjednako je pomogla i originalna partitura skladana za klavir četveroručno, ali i orkestralna.

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7. SAŽETAK

Slavenski ples br. 8, op. 46 djelo je češkog skladatelja Antonína Dvořáka kao jedan od osam plesova iz zbirke nastale 1878. godine prvotno zapisane za klavir četveroručno, a godinu dana kasnije i za simfonijski orkestar. U ovom radu ovaj ples je priređen za tamburaški orkestar te instrumenti koji se nalaze u priređenoj partituri su: tri bisernice, tri brača, E brač, čelo i berdu.

Ključni pojmovi: Slavenski ples br. 8, op. 46, Antonín Dvořák, tamburaški orkestar, transkripcija

8. SUMMARY

Slavic dance no. 8, op. 46 is the work of Czech composer Antonín Dvořák as one of eight dances from the cycle originally written in 1878 for the piano duet and a year later for the symphony orchestra. In this paper this dance is transcribed for the tambura orchestra and the instruments contained in the score are: three bisernica, three brač, E brač, čelo and berda.

Key words: Slavic dance no. 8, op. 46, Antonín Dvořák, tambura orchestra, transcription

9. PRILOZI

Slavenski ples br. 8 op. 46

A. Dvořák

Priredio za tamb. orkestar: Ivan Karadža

$\text{♩} = 240$
Presto

9

ff

17

p

25

ff

33

p

41

ff \Rightarrow *p* *ff* \Rightarrow *p*

49

fp 4

57

p

65

f *ff*

73

p *dim.*

81

pp 3

Bisernica 1

85 *p*

93 *dim.* *pp*

101 *p*

109 *3* *sempre più p*

117 *rit.* *pp*

125 *A tempo* *ff*

133 *p*

141 *ff*

149 *p*

157 *ff* *p* *ff*

165 *p* *fp* **4**

176 *p*

Detailed description: This is a musical score for a piece titled "Bisernica 1". It consists of ten staves of music, each starting with a measure number. The music is written in treble clef with a key signature of one sharp (F#). The first staff (85) begins with a piano (*p*) dynamic. The second staff (93) features a decrescendo (*dim.*) leading to a pianissimo (*pp*) dynamic. The third staff (101) returns to piano (*p*). The fourth staff (109) includes a triplet of eighth notes and a marking "sempre più p". The fifth staff (117) has a "rit." (ritardando) marking and ends with a pianissimo (*pp*) dynamic. The sixth staff (125) is marked "A tempo" and begins with a fortissimo (*ff*) dynamic. The seventh staff (133) starts with a piano (*p*) dynamic. The eighth staff (141) begins with a fortissimo (*ff*) dynamic. The ninth staff (149) starts with a piano (*p*) dynamic. The tenth staff (157) features dynamics of fortissimo (*ff*), piano (*p*), and fortissimo (*ff*). The eleventh staff (165) starts with piano (*p*), moves to fortissimo-piano (*fp*), and ends with a four-measure rest. The final staff (176) begins with a piano (*p*) dynamic and contains a continuous sixteenth-note pattern.

Bisernica 1

184

Musical staff 184-191. Treble clef, key signature of two flats. The staff contains eighth and quarter notes with rests. Dynamics include *f* and hairpins.

192

192

Musical staff 192-199. Treble clef, key signature of two flats. The staff contains quarter and eighth notes. Dynamics include *ff*.

200 Coda

200 Coda

Musical staff 200-207. Treble clef, key signature of two flats. The staff contains quarter and eighth notes. Dynamics include *ff*.

208

208

Musical staff 208-215. Treble clef, key signature of two flats. The staff contains quarter and eighth notes. Dynamics include *dim.*, *p*, and *ff*.

216

216

Musical staff 216-223. Treble clef, key signature of two flats. The staff contains quarter and eighth notes. Dynamics include *ff*.

224

224

Musical staff 224-231. Treble clef, key signature of two flats. The staff contains quarter and eighth notes. Dynamics include *dim. sempre*.

232

232

Musical staff 232-249. Treble clef, key signature of two flats. The staff contains quarter and eighth notes, followed by a 7-measure rest and a 5-measure rest. Dynamics include *p*.

250

250

Musical staff 250-257. Treble clef, key signature of one sharp. The staff contains half notes with a slur. Dynamics include *Meno mosso*.

258

258

Musical staff 258-265. Treble clef, key signature of one sharp. The staff contains half notes with a slur. Dynamics include *dim. molto*.

266

266

Musical staff 266-273. Treble clef, key signature of one sharp. The staff contains half notes with a slur. Dynamics include *rit.*, *sempre dim.*, *pp*, and *A tempo ff*.

274

274

Musical staff 274-281. Treble clef, key signature of one sharp. The staff contains quarter and eighth notes. Dynamics include *ff*.

Slavenski ples br. 8 op. 46

A. Dvořák

Privedio za tamb. orkestar: Ivan Karadža

$\text{♩} = 240$
Presto

ff

9 p

17 ff

25 8

33 ff > p ff > p

41 4 fp

52 p

58 f ff

66 dim.

74 3 pp

Bisernica 2

84 **19**

p

110 **2**

119 *rit.* **5** *sempre più p* **A tempo** *pp* *ff*

131 *p*

139 *ff*

147 **8** *ff* *p*

162 *ff* *p* **4** *fp*

173 *p*

181 *f*

189 *ff*

197 **Coda** *ff* *ff* *ff*

Bisernica 2

205

Musical staff 205: Treble clef, key signature of one flat (B-flat), starting with a sharp sign. The staff contains a series of eighth notes. Dynamics include *ff* and *dim.*

213

Musical staff 213: Treble clef, key signature of one flat. The staff contains a series of eighth notes with some slurs. Dynamics include *p*, *ff*, and *ff* with hairpins.

221

Musical staff 221: Treble clef, key signature of one flat. The staff contains a series of eighth notes. Dynamics include *dim. sempre*.

229

Musical staff 229: Treble clef, key signature of one flat. The staff contains a series of eighth notes. Dynamics include *p*. A fermata with the number 7 is placed over the final notes.

243

Musical staff 243: Treble clef, key signature of one sharp (F-sharp). The staff contains a series of eighth notes. Dynamics include *pp*. A fermata with the number 3 is placed over the first few notes.

253

Meno mosso

Musical staff 253: Treble clef, key signature of one sharp. The staff contains a series of eighth notes. Dynamics include *dim.molto*.

261

rit. . . .

Musical staff 261: Treble clef, key signature of one sharp. The staff contains a series of eighth notes. Dynamics include *sempre dim.*

269

A tempo

Musical staff 269: Treble clef, key signature of one sharp. The staff contains a series of eighth notes. Dynamics include *pp* and *ff*.

Slavenski ples br. 8 op. 46

A. Dvořák

Priredio za tamb. orkestar: Ivan Karadža

$\text{♩} = 240$
Presto

ff

9 8 ff

24 8

33 ff *p* ff *p*

41 12

60

65 ff

73 dim. pp

81 3 19 p

109

117 rit. *sempre più p* 5 pp

Bisernica 3

128 **A tempo**

Musical staff 128-135: Treble clef, key signature of two flats. Measure 128 starts with a *ff* dynamic. The staff contains a series of eighth and sixteenth notes.

Musical staff 136-150: Treble clef, key signature of two flats. Measure 136 begins with an 8-measure rest, followed by a *ff* dynamic. The staff contains eighth and sixteenth notes.

Musical staff 151-165: Treble clef, key signature of two flats. Measure 151 starts with an 8-measure rest, followed by a *ff* dynamic, then a *p* dynamic, and another *ff* dynamic. The staff contains eighth and sixteenth notes.

Musical staff 166-184: Treble clef, key signature of two flats. Measure 166 begins with a 12-measure rest, followed by a *p* dynamic. The staff contains a continuous stream of sixteenth notes.

Musical staff 185-191: Treble clef, key signature of two flats. The staff contains a continuous stream of sixteenth notes, starting with a *f* dynamic.

Musical staff 192-199: Treble clef, key signature of two flats. Measure 192 starts with a *ff* dynamic. The staff contains eighth and sixteenth notes.

Musical staff 200-207: Treble clef, key signature of two flats. Measure 200 is marked **Coda** and starts with a *ff* dynamic. The staff contains eighth and sixteenth notes.

Musical staff 208-215: Treble clef, key signature of two flats. Measure 208 starts with a *dim.* dynamic, followed by a *p* dynamic, and ends with a *ff* dynamic. The staff contains eighth and sixteenth notes.

Musical staff 216-223: Treble clef, key signature of two flats. Measure 216 starts with a *ff* dynamic. The staff contains eighth and sixteenth notes.

Musical staff 224-231: Treble clef, key signature of two flats. Measure 224 starts with a *ff* dynamic, followed by a *dim. sempre* dynamic. The staff contains eighth and sixteenth notes.

Musical staff 232-255: Treble clef, key signature of two flats. Measure 232 starts with a *p* dynamic, followed by a 7-measure rest, a 2-measure rest, and a 10-measure rest. The staff contains eighth and sixteenth notes.

Musical staff 256-263: Treble clef, key signature of one sharp. Measure 256 is marked **Meno mosso** and starts with an 11-measure rest, followed by a 6-measure rest, and then a *ff* dynamic. The staff contains eighth and sixteenth notes.

A tempo

Slavenski ples br. 8 op. 46

A. Dvořák

Priradio za tamb. orkestar: Ivan Karadža

♩=240
Presto

ff

9 Sul H
p

17
ff

25
p

33
ff > p ff > p

41
p sf fp sf 4

53
fp f 4

63
ff

70
dim.

75
7 19

Brač 1

103 *p* \lessgtr \gtrless 3

112 *rit. .*
sempre più p *pp*

123 - *A tempo*
ff

132 *Sul H*
p

140 *ff*

148 *p*

156 *ff* \gtrless *p*

164 *ff* \gtrless *p* *sf* *fp*

173 *sf* *fp* 4

184 *f* \lessgtr *ff*

193

Brač 1

200 Coda

Musical staff 200-207. Treble clef, key signature of two flats. The staff contains a melodic line with slurs and dynamic markings: *ff*, *ff*, *ff*, *ff*, *ff*.

208

Musical staff 208-215. Treble clef, key signature of two flats. The staff contains a melodic line with slurs and dynamic markings: *dim.*, *p*, *ff*.

216

Musical staff 216-223. Treble clef, key signature of two flats. The staff contains a melodic line with slurs and dynamic markings: *ff*, *ff*, *ff*.

224

Musical staff 224-231. Treble clef, key signature of two flats. The staff contains a melodic line with slurs and dynamic markings: *dim. sempre*.

232

Musical staff 232-239. Treble clef, key signature of two flats. The staff contains a melodic line with slurs and dynamic markings: *p*, *pp*.

240

Musical staff 240-248. Treble clef, key signature of two flats. The staff contains a melodic line with a triplet of eighth notes marked with a '3' above it, followed by slurs and dynamic markings.

249

Musical staff 249-255. Treble clef, key signature of two flats. The staff contains a melodic line with slurs and dynamic markings.

256 **Meno mosso**

Musical staff 256-262. Treble clef, key signature of two flats. The staff contains a melodic line with slurs and dynamic markings: *p*, *dim. molto*, *pp*.

263

Musical staff 263-272. Treble clef, key signature of two flats. The staff contains a melodic line with slurs, a *rit.* marking, and a quintuplet of eighth notes marked with a '5' above it. Dynamic markings include *sempre dim.*.

273 **A tempo**

Musical staff 273-279. Treble clef, key signature of two flats. The staff contains a melodic line with slurs and dynamic markings: *ff*.

Slavenski ples br. 8 op. 46

A. Dvořák

Privedio za tamb. orkestar: Ivan Karadža

$\text{♩} = 240$
Presto

1-8 *ff*

9-16 *p* Sul H

17-24 *ff*

25-32 *p*

33-40 *ff* \rightrightarrows *p* *ff* \rightrightarrows *p*

41-48 *p* *sf* *fp* *sf*

49-58 *fp* 4

60-67 *f* *ff*

68-75 *dim.*

76-84 4

Brač 2

81 *pp*

89 *pp*

97

105

113 *sempre più p*

121 *pp* rit. 5 A tempo *ff*

133 *p* Sul H

141 *ff*

149 *p*

157 *ff* *p* *ff*

165 *p* *p* *sf* *fp*

173 *sf* *fp* 4

Brač 2

184 

192 

200 **Coda** 

208 

216 

224 

232 

240 

250 **Meno mosso** 

258 

266 **rit.** 

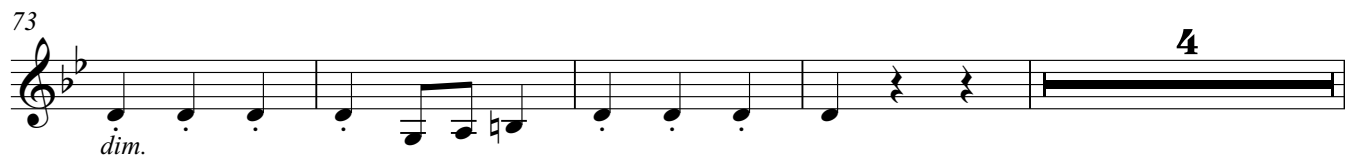
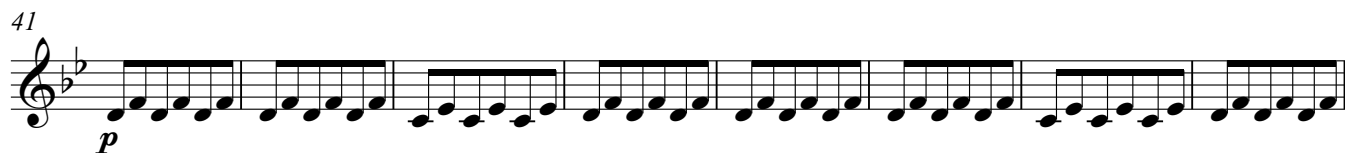
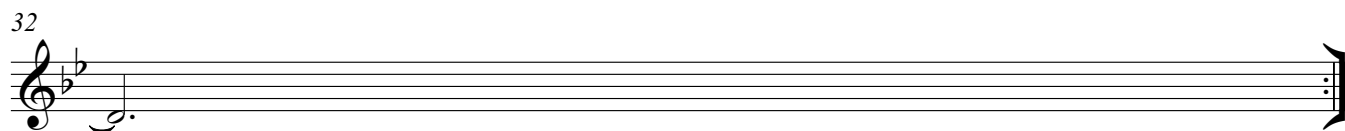
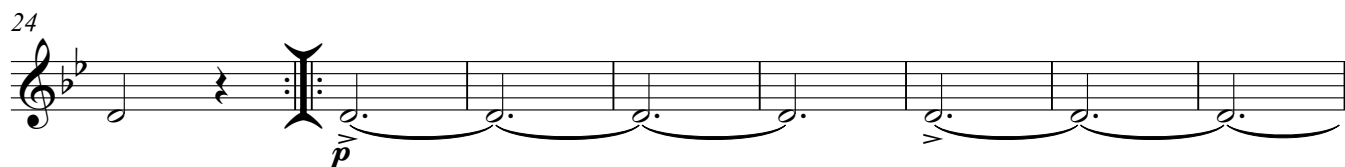
A tempo 

Slavenski ples br. 8 op. 46

A. Dvořák

Priredio za tamb. orkestar: Ivan Karadža

♩=240
Presto



Brač 3

81 *pp*

89 *pp*

97

105

113 *sempre più p*

121 *rit.* **5** *A tempo* *pp* *ff*

133 **8** *ff*

148 *p*

156 *ff* *p*

164 *ff* *p*

172

180

Detailed description: This is a musical score for a piece titled 'Brač 3'. It consists of ten staves of music, numbered 81 to 180. The music is written in a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various dynamic markings: *pp* (pianissimo) at measures 81, 89, and 121; *ff* (fortissimo) at measures 121, 133, and 156; and *p* (piano) at measures 148, 156, and 164. There are also markings for *rit.* (ritardando) and *A tempo*. Performance instructions include a five-measure rest at measure 121 and an eight-measure rest at measure 133. The score features several slurs, ties, and repeat signs. The music is primarily composed of quarter and eighth notes, with some rests and a final flourish at the end.

Brač 3

188

196 *f* *ff* Coda *ff*

204 *ff* *ff* *dim.*

212 *p* *ff* *ff* *ff*

220 *ff*

228 *dim. sempre* **4** *pp*

239

247

255 **Meno mosso**

p *dim. molto* *pp*

263 *rit.*

271 **A tempo** *ff*

Detailed description: This page of a musical score for 'Brač 3' contains ten staves of music. The first staff (measures 188-203) features a melodic line with dynamics *f* and *ff*, and a 'Coda' section. The second staff (measures 204-211) continues the melody with *ff* and *dim.* markings. The third staff (measures 212-219) shows a dynamic shift to *p* followed by *ff*. The fourth staff (measures 220-227) consists of a series of notes with a *ff* dynamic. The fifth staff (measures 228-238) includes a '4' measure rest and a *pp* dynamic. The sixth staff (measures 239-246) shows a key signature change to one sharp and a *dim. molto* marking. The seventh staff (measures 247-254) is marked 'Meno mosso' and includes *p*, *dim. molto*, and *pp* dynamics. The eighth staff (measures 255-262) is marked 'rit.'. The ninth staff (measures 263-270) is marked 'A tempo'. The final staff (measures 271-278) begins with a *ff* dynamic.

E brač

Slavenski ples br. 8 op. 46

A. Dvořák

Privedio za tamb. orkestar: Ivan Karadža

$\text{♩} = 240$
Presto

9

24

33

41

49

57

65

73

81

ff

ff

ff

p

p

f

ff

dim.

pp

8

8

E brač

89

97

105

113

121

129

144

152

167

175

183

E brač

191

199 **Coda** *ff*

207 *ff* *ff* *ff* *ff*

215 *dim.* *p* *ff*

223 *ff* *ff* *ff*

231 *dim. sempre*

239 *p* *pp*

247

255 **Meno mosso**

263 *p* *dim. molto* *rit.* *pp*

271 **A tempo**

ff

Čelo

Slavenski ples br. 8 op. 46

A. Dvořák

Priradio za tamb. orkestar: Ivan Karadža

$\text{♩} = 240$
Presto

9

17

25

33

42

52

61

68

75

83

ff

p

ff

p

ff \rightrightarrows *p* *ff* \rightrightarrows *p* *p*

sf *fp* *sf* *fp* *sf*

fp *sf*

f *ff*

dim.

pp

Čelo

92

Musical staff 92: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with rests. A hairpin crescendo is shown below the staff, starting with a forte (>) symbol and ending with a pianissimo (*pp*) dynamic marking.

101

Musical staff 101: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with rests. A pianissimo (*pp*) dynamic marking is placed below the staff.

110

Musical staff 110: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with rests. A hairpin crescendo is shown below the staff, ending with a piano (*p*) dynamic marking and the instruction *sempre più p*.

119

Musical staff 119: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with rests. Above the staff, the instruction *rit.* is written. Below the staff, a pianissimo (*pp*) dynamic marking is placed.

127

Musical staff 127: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with rests. Above the staff, the instruction *A tempo* is written. Below the staff, a fortissimo (*ff*) dynamic marking is placed.

135

Musical staff 135: Bass clef, key signature of two flats (Bb). The staff contains a sequence of eighth notes with rests. A piano (*p*) dynamic marking is placed below the staff.

143

Musical staff 143: Bass clef, key signature of two flats (Bb). The staff contains a sequence of eighth notes with rests. A fortissimo (*ff*) dynamic marking is placed below the staff.

151

Musical staff 151: Bass clef, key signature of two flats (Bb). The staff contains a sequence of eighth notes with rests. A piano (*p*) dynamic marking is placed below the staff.

159

Musical staff 159: Bass clef, key signature of two flats (Bb). The staff contains a sequence of eighth notes with rests. A fortissimo (*ff*) dynamic marking is placed below the staff, followed by a hairpin crescendo leading to a piano (*p*) dynamic marking. This pattern repeats.

167

Musical staff 167: Bass clef, key signature of two flats (Bb). The staff contains a sequence of eighth notes with rests. A piano (*p*) dynamic marking is placed below the staff, followed by a hairpin crescendo leading to a fortissimo (*ff*) dynamic marking. This pattern repeats.

177

Musical staff 177: Bass clef, key signature of two flats (Bb). The staff contains a sequence of eighth notes with rests. A fortissimo (*ff*) dynamic marking is placed below the staff, followed by a hairpin crescendo leading to a piano (*p*) dynamic marking. This pattern repeats.

187

Musical staff 187: Bass clef, key signature of two flats (Bb). The staff contains a sequence of eighth notes with rests. A forte (*f*) dynamic marking is placed below the staff, followed by a hairpin crescendo leading to a fortissimo (*ff*) dynamic marking.

Čelo

194

Coda

Musical staff 194: Bass clef, key signature of two flats. The staff contains a sequence of notes with dynamic markings *ff* and a *Coda* symbol.

202

Musical staff 202: Bass clef, key signature of two flats. The staff contains a sequence of notes with dynamic markings *ff*.

209

Musical staff 209: Bass clef, key signature of two flats. The staff contains a sequence of notes with dynamic markings *dim.*, *p*, *ff*, and *ff*.

217

Musical staff 217: Bass clef, key signature of two flats. The staff contains a sequence of notes with dynamic markings *ff* and *ff*.

226

Musical staff 226: Bass clef, key signature of two flats. The staff contains a sequence of notes with dynamic markings *dim. sempre* and *p*.

235

Musical staff 235: Bass clef, key signature of two flats. The staff contains a sequence of notes with dynamic markings *pp*.

243

Musical staff 243: Bass clef, key signature of two flats. The staff contains a sequence of notes.

252

Meno mosso

Musical staff 252: Bass clef, key signature of two flats. The staff contains a sequence of notes with dynamic markings *p*, *dim. molto*, and *pp*.

261

rit. . . .

Musical staff 261: Bass clef, key signature of two flats. The staff contains a sequence of notes with dynamic markings *sempre dim.*

269

A tempo

Musical staff 269: Bass clef, key signature of two flats. The staff contains a sequence of notes with dynamic markings *ff*.

Bugarija

Slavenski ples br. 8

op. 46

A. Dvořák

Privedio za tamb. orkestar: Ivan Karadža

$\text{♩} = 240$
Presto
Gm

F#° Gm F#° Gm G

F#° G

ff

9 A^{ø7} F⁷ B^b/F A^{ø7} D/F# Gm

17 Gm D/F# Gm D/F# Gm G D/F# G

25 F#° G F#° G D⁷/A G/B D⁷/A G/B

33 Cm/G A^{ø7} Dm/F F⁷ B^b/F Cm/G A^{ø7} Dm/F F⁷ B^b/F

41 8 B^b C[°]/B^b B^b

55 C[°]/B^b B^b C[°]/B^b B^b

63 C[°]/B^b B^b

Bugarija

65 Gm D/F# Gm D/F# Gm G D/F# G

73 D/F# G D/F# G D/F# G D/F# G

81 3

84 38 6 Gm A tempo F#° Gm F#° Gm G

134 F#° G

136 A°7 F7 Bb/F A°7 D/F# Gm

144 Gm D/F# Gm D/F# Gm G D/F# G

152 F#° G F#° G D7/A G/B D7/A G/B

160 Cm/G A°7 Dm/F F7 Bb/F Cm/G A°7 Dm/F F7 Bb/F

168 8 Bb C°/Bb Bb C°/Bb

Bugarija

183 Bb C°/Bb Bb C°/Bb

p *f*

191 Bb

192 Gm D/F# Gm D/F# Gm G D/F# G

ff

Coda
200 G Ab B/F# D7/A

ff *ff* *ff* *ff*

207 G D7/A G A°7 Gm D7/A Gm G

dim. *p* *ff*

215 Ab B/F# E7 Am/E E7

ff *ff* *ff*

223 Am/E E7 Am/E E7 Am/E A°7 Gm

dim. sempre

230 D7/A Gm A°7 G D7/A G

p 7

243 **Meno mosso** **A tempo**

13 11 6 G F#° G

ff

Berde

Slavenski ples br. 8 op. 46

A. Dvořák

Privedio za tamb. orkestar: Ivan Karadža

$\text{♩} = 240$
Presto

9

ff

17

p

25

ff

33

p

41

ff \curvearrowright *p* *ff* \curvearrowright *p*

49

p *sf* *sf* *sf*

57

p *f*

65

ff

73

dim. *p*

81

pp

16

Berde

102

Musical staff 102: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise. The dynamic marking *pp* is placed below the staff.

110

Musical staff 110: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise. The dynamic marking *sempre più p* is placed below the staff.

118

Musical staff 118: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise. The dynamic marking *pp* is placed below the staff. A *rit.* marking is placed above the staff, with a horizontal line extending over the notes.

126

Musical staff 126: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise. The dynamic marking *ff* is placed below the staff. The tempo marking *A tempo* is placed above the staff.

134

Musical staff 134: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise. The dynamic marking *p* is placed below the staff.

142

Musical staff 142: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise. The dynamic marking *ff* is placed below the staff.

150

Musical staff 150: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise. The dynamic marking *p* is placed below the staff.

158

Musical staff 158: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise. The dynamic marking *ff* is placed below the staff, with a hairpin crescendo leading to *p* and another hairpin crescendo leading to *ff*, followed by a hairpin decrescendo leading to *p*.

166

Musical staff 166: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise. The dynamic marking *p* is placed below the staff. There are three triplet markings (3) above the staff, each covering a group of three notes. The dynamic marking *sf* is placed below the staff.

180

Musical staff 180: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise. The dynamic marking *sf* is placed below the staff. There is a triplet marking (3) above the staff, covering a group of three notes. The dynamic marking *p* is placed below the staff, followed by a hairpin crescendo leading to *f*.

190

Musical staff 190: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise. The dynamic marking *ff* is placed below the staff.

Berde

198

Coda

Musical staff 198-205. Bass clef, key signature of one flat. The staff begins with a double bar line and a repeat sign. The music consists of eighth and quarter notes with slurs. Dynamics include *ff* and hairpins indicating crescendos and decrescendos.

206

Musical staff 206-213. Bass clef, key signature of one flat. The staff begins with a double bar line. The music consists of eighth and quarter notes with slurs. Dynamics include *ff*, *dim.*, and *p*.

214

Musical staff 214-221. Bass clef, key signature of one flat. The staff begins with a double bar line. The music consists of eighth and quarter notes with slurs. Dynamics include *ff* and hairpins indicating crescendos and decrescendos.

222

Musical staff 222-229. Bass clef, key signature of one flat. The staff begins with a double bar line. The music consists of eighth and quarter notes with slurs. Dynamics include *ff* and hairpins indicating crescendos and decrescendos. The staff ends with *dim. sempre*.

230

Musical staff 230-237. Bass clef, key signature of one flat. The staff begins with a double bar line. The music consists of eighth and quarter notes with slurs. Dynamics include *p* and *pp*.

238

Musical staff 238-266. Bass clef, key signature of one flat. The staff begins with a double bar line. The music consists of eighth and quarter notes with slurs. Dynamics include *ff*. The staff ends with a double bar line and a repeat sign. Above the staff, the tempo changes to **Meno mosso** with measures 12 and 11 indicated.

267

Musical staff 267-274. Bass clef, key signature of one flat. The staff begins with a double bar line. The music consists of eighth and quarter notes with slurs. Dynamics include *ff*. Above the staff, the tempo changes to **A tempo** with measure 6 indicated.

Secondo.

VIII.

Presto.

The musical score is written for piano in a 3/4 time signature with a key signature of one flat (B-flat). It consists of six systems of music, each with a grand staff (treble and bass clefs). The dynamics and articulations are as follows:

- System 1:** Starts with a forte (*ff*) dynamic. The right hand features chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment.
- System 2:** Begins with a piano (*p*) dynamic. The right hand has chords, and the left hand continues with eighth notes. A piano-piano (*pp*) dynamic is indicated later in the system.
- System 3:** Returns to a forte (*ff*) dynamic. Similar to the first system, it features chords and arpeggios in the right hand and eighth notes in the left.
- System 4:** Marked *fp* (fortissimo-piano). The right hand has chords with accents, and the left hand has eighth notes.
- System 5:** Features a dynamic range from *ff* to *f*. It includes chords with accents and eighth-note accompaniment.
- System 6:** Starts with a piano-piano (*pp*) dynamic. The right hand has a sixteenth-note melody with slurs, and the left hand has chords. The system concludes with a fortissimo (*f*) dynamic.

Primo.

VIII.

Presto.

8

8

8

8

Secondo.

First system of musical notation. The right hand (treble clef) plays a continuous eighth-note melody. The left hand (bass clef) plays a simple harmonic accompaniment. Dynamics include *p* (piano) and *f* (forte).

Second system of musical notation. The right hand continues the eighth-note melody. The left hand has a more active accompaniment. Dynamics include *molto crescendo* and *f*.

Third system of musical notation. The right hand continues the eighth-note melody. The left hand has a more active accompaniment. Dynamics include *ff grandioso*.

Fourth system of musical notation. The right hand continues the eighth-note melody. The left hand has a more active accompaniment. Dynamics include *dimin.* and *p dimin.*

Fifth system of musical notation. The right hand plays chords. The left hand plays a simple harmonic accompaniment. Dynamics include *pp* and *pp. sempre*.

Sixth system of musical notation. The right hand plays chords. The left hand plays a simple harmonic accompaniment. Dynamics include *dimin.*

Seventh system of musical notation. The right hand plays chords. The left hand plays a simple harmonic accompaniment.

Primo.

8
pp

8
molto crescendo

8
f *ff grandioso*

ff *dimin.*

p dimin. **3** **1** *p dolce* *sempre legato*

dimin. *pp*

legato. *stacc.*

Secondo.

dimin.

sempre più p
pp

ff

p
pp

ff

fp

ff
p
f

Primo.

First system of musical notation. The upper staff is in treble clef and contains a triplet of eighth notes followed by quarter notes. The lower staff is in bass clef and contains a piano accompaniment. A *dimin.* marking is present in the lower staff.

Second system of musical notation. The upper staff is in treble clef and contains a melodic line with a *sempre più p* marking. The lower staff is in bass clef and contains a piano accompaniment with a *pp* marking.

Third system of musical notation. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a piano accompaniment. A *ff* dynamic marking is present in the lower staff.

Fourth system of musical notation. The upper staff is in treble clef and contains a melodic line with a *p* dynamic marking. The lower staff is in bass clef and contains a piano accompaniment with a *pp* marking.

Fifth system of musical notation. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a piano accompaniment. A *ff* dynamic marking is present in the lower staff.

Sixth system of musical notation. The upper staff is in treble clef and contains a melodic line with a *p* dynamic marking. The lower staff is in bass clef and contains a piano accompaniment.

Seventh system of musical notation. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a piano accompaniment with *ff*, *p*, and *f* dynamic markings.

Secondo.

pp f f

p f

f molto crescendo f

ff grandioso

ff p f p f p

f dimin.

p fp fp fp

Primo.

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The right hand plays a melodic line with slurs and accents, starting with a dynamic marking of *pp*. The left hand plays a simple accompaniment. A fermata is placed over the final note of the right hand.

Second system of musical notation. Treble clef, key signature of two flats. The right hand features a series of slurred eighth notes. The left hand continues with a simple accompaniment.

Third system of musical notation. Treble clef, key signature of two flats. The right hand has slurred eighth notes. The left hand has a more active accompaniment. A dynamic marking of *molto crescendo* is present.

Fourth system of musical notation. Treble clef, key signature of two flats. The right hand has slurred eighth notes. The left hand has a more active accompaniment. A dynamic marking of *ff grandioso* is present.

Fifth system of musical notation. Treble clef, key signature of two flats. The right hand has slurred eighth notes. The left hand has a more active accompaniment. Dynamic markings of *ff* and *fz* are present.

Sixth system of musical notation. Treble clef, key signature of two flats. The right hand has slurred eighth notes. The left hand has a more active accompaniment. A dynamic marking of *dimin.* is present.

Seventh system of musical notation. Treble clef, key signature of two flats. The right hand has slurred eighth notes. The left hand has a more active accompaniment. Dynamic markings of *fp* and *ff* are present.

Secondo.

ff sempre

dimin. *p* *dimin.*

pp

poco a poco meno mosso

cresc. *dim.*

sempre più p *dim.*

Presto.

poco rit. *pp* *ff*

Primo.

ff sempre

dimin. *p* *dimin.*

pp 3

pp 1 *pp* 1 *pp*

poco a poco meno mosso
cresc. *dim.*

sempre più p *dimin.* *poco rit.*

Presto.
pp *ff*