

PRIREĐIVANJE ZA TAMBURAŠKI ORKESTAR, ANTONIN LEOPOLD DVORAK, SLAVENSKI PLES BR. 6, OP.46

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Master's thesis / Diplomski rad

2019

Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj: **Josip Juraj Strossmayer University of Osijek, Academy of Arts and Culture in Osijek / Sveučilište Josipa Jurja Strossmayera u Osijeku, Akademija za umjetnost i kulturu u Osijeku**

Permanent link / Trajna poveznica: <https://urn.nsk.hr/urn:nbn:hr:251:884921>

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Download date / Datum preuzimanja: **2025-01-30**



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SVEUČILIŠTE JOSIPA JURJA STROSSMAYERA U OSIJEKU

AKADEMIJA ZA UMJETNOST I KULTURU

ODSJEK ZA INSTRUMENTALNE STUDIJE

DIPLOMSKI STUDIJ TAMBURAŠKO UMIJEĆE

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PRIREĐIVANJE ZA TAMBURAŠKI ORKESTAR

ANTONÍN LEOPOLD DVOŘÁK

SLAVENSKI PLES BR.6, OP.46

DIPLOMSKI RAD

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Osijek, 2019.

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1. UVOD

U drugoj polovici 19. stoljeća započinje u Češkoj razdoblje kulturno - umjetničke samostalnosti. Tako je i na glazbenom polju zakoračila velikim koracima. U glazbi za kratko vrijeme ostvaren je nacionalni umjetnički jezik. Prvi skladatelj koji je izvršio preobražaj u srcu njihove glazbe bio je Bedrich Smetana.

Skladatelj koji je umio stati uz bok Smetani bez straha da će ga njegova slava prekriti a zatim ostati potpuno samostalan u glazbenim zamislima osjetiti moć i čar narodne glazbe obje te osobine u visokom stupnju posjedovao je Antonín Dvořák, drugi veliki majstor češke glazbe. Njegova se instrumentalna djela i danas često nalaze na repertoarima najpoznatijih svjetskih orkestara. Njegova su djela često aranžirana i transkribirana za razne vrste sastava, za što je najbolji dokaz klavirski opus *Slavenski plesovi* koje su mnogi obrađivali. Skladba *Slavenski ples br.6* iz opusa 46 originalno je napisana za klavir četveroručno pod br.3. Navedena skladba je temelj ovoga rada te se na njoj bazira ova transkripcija.

Priređivanje za tamburaške ansamble jedna je od glazbenih disciplina koja se izučava na diplomskom studiju Tamburaško umijeće u Republici Hrvatskoj.

Ovaj rad je nastao iz potrebe za novim tamburaškim repertoarom, jer tamburaški orkestri od osnovne škole, srednje škole, akademije, amaterski i profesionalni svakodnevno nezaustavljivo rastu u svakom pogledu umjetničkom i izvođačkom.

2. ANTONÍN LEOPOLD DVOŘÁK

Dvořák je češki skladatelj, predstavnik kasnog romantizma i umjetničkog nacionalnog pokreta. Njegova najpoznatija djela su instrumentalna djela ali skladao je i oratorij, operu, himnu, popjevke. U školskom izvješću bilo je navedeno da je nadaren ali više kao praktički glazbenik, dok je u teoriji slab. Prema kvalifikacijama koje mu je davala svjedodžba, Dvořáku je predstojalo mjesto orguljaša ili zborovođe. Svoje kompozicije gradi na folkloru , ali ide više u širinu ne smo češkim nego opće slavenskim folklorom. Prvi je veliki češki simfoničar i komorni skladatelj. Njegove skladbe u domovini i svijetu su nezaobilazne i danas.



Slika 1. Portret Antonín Leopold Dvořák

2.1. BIOGRAFIJA

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

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

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

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

2.2. OPUS

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

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

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

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

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

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

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

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



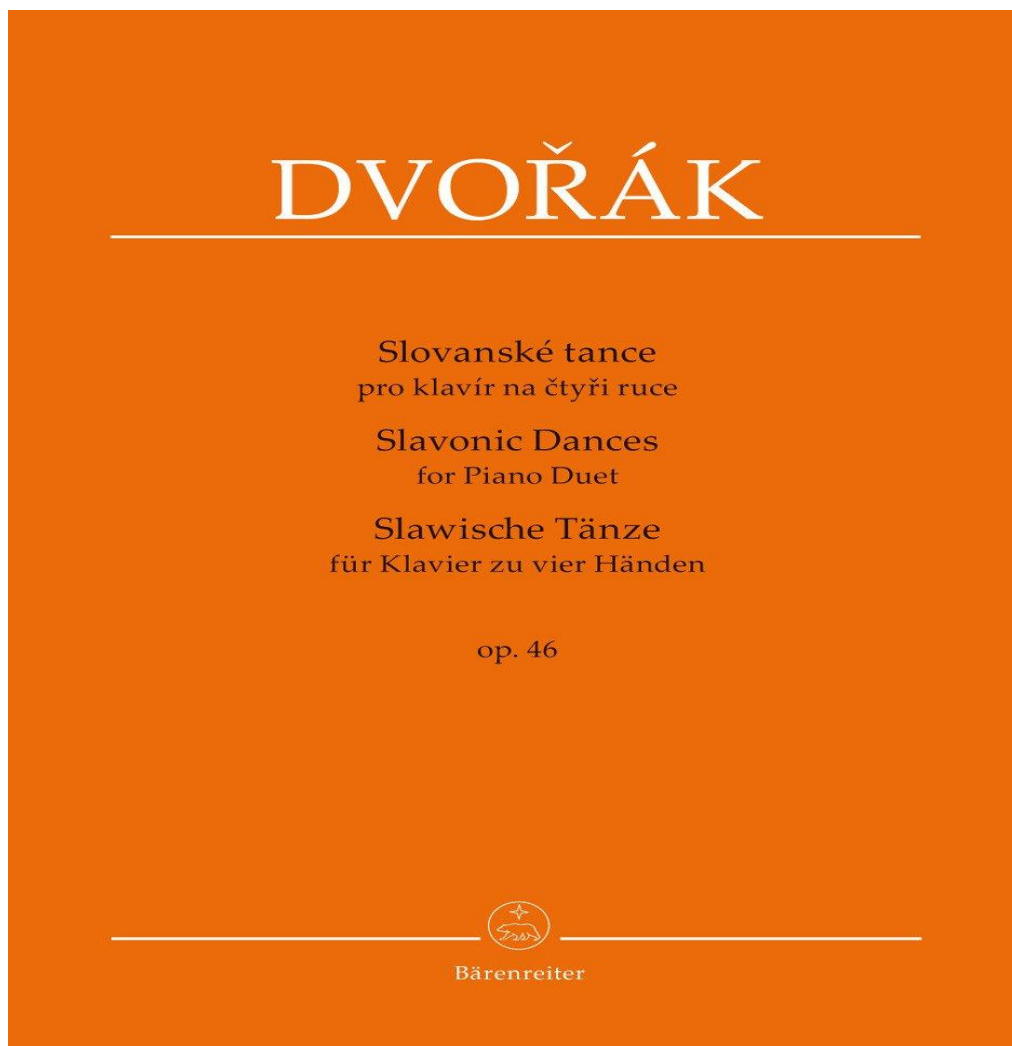
Slika 2. Rodna kuća A.Dvořáka

3. SLAVENSKI PLES BR.6, OP.46

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

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

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



Slika 3. Slavenski plesovi

3.1. PROBLEMATIKA TRNSKRIBIRANJA

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

- gudače
- puhače
- udaraljke

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

3.2. TRANSKRIPCIIJA

Artikulacija znači način izvođenje nekoga tona, to je jedan od problema jer se bojom razlikuje od gudača i puhača. Udaraljke smo izostavili jer u tamburaškome orkestru ih nedostaje pa željeni efekt smo pridonosili na drugačiji način.

Podijelili smo orkestar na:

- piccolo = E - bisernica 1
- flauta = bisernica 2
- oboa = bisernica 3
- violina I = A - brač 1
- violina II = brač 2
- viola = brač 3
- klarinet i fagot = E - brač
- violončelo = čelo
- rog, trubu i trombon = bugarija
- kontrabas = berda

6.

Allegretto scherzando.

Piccolo.

Flöte.

2 Hoboen.

2 Clarinetten
in A.

2 Fagotte.

4 Hörner in D.

2 Trompeten
in D.

3 Posauen.

Pauken in D.G.

Becken und
grosse Trommel.

Triangel.

Allegretto scherzando.

Violine I.

Violine II.

Bratsche.

Violoncell.

Contrabass.

Allegretto scherzando.

Slika 4. Podjela instrumenata simfonijskog orkestra

Allegretto scherzando

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

Slika 5. Podjela instrumenata tamburaškog orkestra

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

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The image displays a complex musical score for a tambura ensemble, consisting of 12 staves. The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings are prominently featured, starting with *p* (piano) and progressing through *cresc.* (crescendo) to *mf* (mezzo-forte). The score is divided into measures by vertical bar lines, and some measures contain multiple notes, suggesting a dense harmonic texture. The overall structure appears to be a multi-measure rest followed by a series of rhythmic and melodic figures.

Slika 6. Visoki registri

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Bis. 1 *p* *mf*

Bis. 2 *p* *mf*

Bis. 3 *p* *mf*

Brač 1 *p* *mf*

Brač 2 *p* *mf*

Brač 3 *mf*

E - Brač *mf*

Čelo *p* *mf*

Bug. *p* *mf*












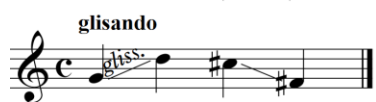
Berda *pizz.* *p* *mf*

H A⁷ H A⁷ H H E H E H

Slika 7. Prilagodba oktava

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

ARTIKULACIJA NA TAMBURAMA

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

Slika 8. Legenda

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

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6.

Allegretto scherzando.

Piccolo.

Flöte.

2 Hoboen.

2 Clarinetten in A.

2 Fagotte.

4 Hörner in D.

2 Trompeten in D.

3 Posaunen.

Pauken in D.G.

Becken und grosse Trommel.

Triangel.

Allegretto scherzando.

Violine I.

Violine II.

Bratsche.

Violoncell.

Contrabass.

Allegretto scherzando.

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

Allegretto scherzando

The musical score is arranged in a system with five staves. The top three staves are for E-Bisernica 1, Bisernica 2, and Bisernica 3, all of which are currently silent. The fourth staff is for A-Brač 1, which begins with a *mf* dynamic and features a trill (*tr*) in the third measure. The fifth staff is for Brač 2, also silent. The sixth staff is for Brač 3, also silent. The seventh staff is for E-Brač, also silent. The eighth staff is for Čelo, playing a rhythmic pattern of quarter notes with a *p* dynamic. The ninth staff is for Bugarija, playing a rhythmic pattern of quarter notes with a *p* dynamic and chordal markings D, A, G, D above the notes. The tenth staff is for Berda, playing a rhythmic pattern of quarter notes with a *p* dynamic. The tempo and mood 'Allegretto scherzando' are indicated at the top and bottom of the score.

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

Musical score for a string quartet, page 10. The score is in G major and 4/4 time. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music shows a dynamic shift from mezzo-forte (*mf*) to piano (*p*) and then to fortissimo (*f*). The bottom section includes "sul G." markings and a "pizz." (pizzicato) instruction. The number "8051" is printed at the bottom center.

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

7

The musical score consists of the following parts and dynamics:

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

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

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

41

The image shows a page of a musical score, page 41, featuring a flute and clarinet part with piano accompaniment. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The flute and clarinet parts are in the upper system, while the piano accompaniment is in the lower system. The flute part begins with a dynamic of *p* (piano) and *fz* (forzando), followed by *mf* (mezzo-forte) and *dim.* (diminuendo). The clarinet part also starts with *p* and *fz*, then *mf* and *dim.*. The piano accompaniment includes a bass line with a dynamic of *mf* and a treble line with a dynamic of *p*. The score includes various musical notations such as slurs, accents, and dynamic markings. At the bottom of the page, the number 86.51 is visible.

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

13

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

- Bis. 1:** *mf* (measures 13-14), *dim.* (measures 15-16)
- Bis. 2:** *p* (measure 13), *sf* (measures 14-15), *mf* (measures 15-16), *dim.* (measure 16)
- Bis. 3:** *mf* (measures 15-16), *dim.* (measure 16)
- Brač 1:** *mf* (measures 15-16), *dim.* (measure 16)
- Brač 2:** *mf* (measures 15-16), *dim.* (measure 16)
- Brač 3:** *mf* (measures 15-16), *dim.* (measure 16)
- E - Brač:** *fz* (measures 13-14), *mf* (measures 15-16), *dim.* (measure 16)
- Čelo:** *mf* (measures 15-16), *dim.* (measure 16)
- Bug.:** *mf* (measures 15-16), *dim.* (measure 16)
- Berda:** *mf* (measures 15-16), *dim.* (measure 16)

Chord symbols for Bug. and Berda:

- Measures 15-16: *Fis Cis⁷*
- Measure 16: *Fis*

Slika 14. Detalj iz transkripcije (temu nastavljaju 2 bisernica i E-brač)

Jedan od problema su bili i akordi kod gudača jer se oni štimalju kvintno, za razliku od tambura koje su kvartnog štima. Taj problem smo rješavali tako da smo radili obrate akorda.

A detailed musical score for a string quartet and piano. The score is written in G major and 2/4 time. It consists of 13 measures. The top four staves are for the string quartet (Violin I, Violin II, Viola, and Violoncello). The bottom four staves are for the piano (Right Hand and Left Hand). The score features a variety of dynamics, including *f* (forte) and *ff* (fortissimo). The string parts play chords, while the piano part provides a rhythmic accompaniment. The number '43' is written in the top right corner of the score.

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

25

The musical score consists of the following parts:

- Bis. 1, 2, 3:** Trumpets, playing melodic lines with dynamics *f* and *ff*.
- Brač 1:** First Trombone, playing a melodic line with dynamics *f* and *ff*.
- Brač 2, 3:** Second and Third Trombones, playing chordal accompaniment with dynamics *f* and *ff*. Brač 2 and 3 are noted to play the reverse of the chord.
- E - Brač:** E-tuba, playing a melodic line with dynamics *f* and *ff*.
- Čelo:** Cello, playing a bass line with dynamics *f* and *ff*.
- Bug.:** Bugle, playing a rhythmic pattern with dynamics *f* and *ff*. Chords E, G, D, Em, and Hm are indicated above the staff.
- Berda:** Euphonium, playing a bass line with dynamics *f* and *ff*. The word "ord." is written above the staff.

Slika 16. Detalj iz transkripcije (brač 2 i 3 sviraju obrat akorda)

3.3. PARTITURA ZA TAMBURAŠKI ORKESTAR

ANTONÍN DVOŘÁK

SLAVENSKI PLES BR.6, OP.46

partitura za tamburaški orkestar

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

E - Bismarica 1

Bismarica 2

Bismarica 3

A - Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bugarija

Berda

mf

p

p

p

D A G D

Allegretto scherzando

7

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

p *fz* *fz*

mf *mf* *mf* *pp* *pp* *p* *pizz.* *p*

Hm Em Hm Em Hm

13

The musical score consists of the following parts:

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

19

Bis. 1 *p* *mf*

Bis. 2 *p* *mf*

Bis. 3 *p* *mf*

Brač 1 *p* *mf*

Brač 2 *p* *mf*

Brač 3 *mf*

E - Brač *mf*

Čelo *p* *mf*

Bug. H A⁷ H A⁷ H H E H E H *p* *mf*

Berda pizz. *p* *mf*

25

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

- Bis. 1, 2, 3:** Treble clef, key signature of two sharps (F# and C#). Dynamics: *f* (first measure), *ff* (second measure), and *ff* (third measure).
- Brač 1, 2, 3:** Treble clef, key signature of two sharps. Dynamics: *f* (first measure), *f* (second measure), and *ff* (third measure).
- E - Brač:** Treble clef, key signature of two sharps. Dynamics: *f* (first measure), *ff* (second measure), and *ff* (third measure).
- Čelo:** Bass clef, key signature of two sharps. Dynamics: *f* (first measure), *f* (second measure), and *ff* (third measure).
- Bug:** Treble clef, key signature of two sharps. Dynamics: *f* (second measure), *ff* (third measure), and *ff* (fourth measure). Chord symbols: E, G, D, Em, Hm.
- Berda:** Bass clef, key signature of two sharps. Dynamics: *f* (first measure), *f* (second measure), and *ff* (third measure). Marking: *ord.* (third measure).

31

The musical score consists of seven staves, each representing a different instrument or voice part. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into six measures.

- Bis. 1:** Remains silent throughout the passage.
- Bis. 2:** Plays a melodic line starting in measure 1 with a *p* dynamic, followed by a *dim.* marking in measure 2. It is silent in measures 3-6.
- Bis. 3:** Remains silent in measures 1-2, then enters in measure 3 with a *p* dynamic, followed by a *dim.* marking in measure 4. It continues in measures 5 and 6.
- Brač 1:** Remains silent throughout the passage.
- Brač 2:** Plays a rhythmic accompaniment of eighth notes in pairs, starting in measure 1 with a *p* dynamic, followed by *dim.* in measure 2 and *pp* in measure 3. It continues in measures 4-6.
- Brač 3:** Plays a rhythmic accompaniment of eighth notes in pairs, starting in measure 1 with a *p* dynamic, followed by *dim.* in measure 2 and *pp* in measure 3. It continues in measures 4-6.
- E - Brač:** Plays a melodic line starting in measure 1 with a *p* dynamic, followed by a *dim.* marking in measure 2. It is silent in measures 3-4, then re-enters in measure 5 with a *pp* dynamic and continues in measure 6.
- Čelo:** Plays a melodic line starting in measure 1 with a *mf* dynamic, followed by *dim.* in measure 2, *p* in measure 3, *dim.* in measure 4, and *pp* in measure 5. It continues in measure 6.
- Bug.:** Plays a rhythmic accompaniment of eighth notes in pairs, starting in measure 1 with a *p* dynamic, followed by *dim.* in measure 2 and *pp* in measure 3. It is silent in measures 4-6.
- Berda:** Plays a rhythmic accompaniment of eighth notes in pairs, starting in measure 1 with a *p* dynamic, followed by *dim.* in measure 2, *pp* in measure 3, and *pp* in measure 5. It is silent in measure 4. The marking *pizz.* appears above measure 3 and *ord.* above measure 5.

37

Bis. 1 *pp*

Bis. 2

Bis. 3 *pp*

Brač 1 *pp*

Brač 2 *pp*

Brač 3 *pp*

E - Brač *pp*

Čelo *pp*

Bug. *pp* *svirati ton*

Berda

43

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

- Bis. 1, 2, 3:** Dynamics range from *p* to *pp*.
- Brač 1, 2, 3:** Dynamics range from *pp* to *p*.
- E - Brač:** Dynamics range from *p* to *pp*.
- Čelo:** Dynamics range from *pp* to *p*.
- Bug.:** Dynamics range from *p* to *pp*. Includes guitar chords: G, Hm, G.
- Berda:** Dynamics range from *pp* to *p*.

50

Bis. 1 *fz ff fz*

Bis. 2 *fz ff fz*

Bis. 3 *fz ff fz*

Brač 1 *ff marcato*

Brač 2 *ff marcato*

Brač 3 *ff marcato*

E - Brač *sf ff sf*

Čelo *fz ff marcato*

Bug. *H⁷ Em E H Fism⁷ E Cis⁷*

Berda *ff*

Detailed description of the musical score: The score is for page 50 and consists of ten staves. The top three staves are for woodwinds (Bis. 1, 2, 3) in treble clef. The next three staves are for brass (Brač 1, 2, 3) in treble clef. The fourth staff is for E-Brač in treble clef. The fifth staff is for Čelo in bass clef. The sixth staff is for Bug. in treble clef with chord symbols above it. The seventh staff is for Berda in bass clef. The key signature is one sharp (F#). The score begins with a repeat sign. Dynamic markings include *fz* (forzando), *ff* (fortissimo), *sf* (sforzando), and *ff marcato*. The woodwinds and E-Brač play melodic lines, while the brass and Čelo play rhythmic patterns. The Bug. and Berda provide harmonic support.

56

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

f

dim.

p

f

dim.

p

f

dim.

p

p

espress.

Cis⁷ H⁷ E H

f

dim.

pizz.

p

62

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

p

pp

pp

pp

p

H⁷ E Cis⁷ Fism H⁷ E

ord.

p

68

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

pp

p

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

H⁷ E D⁷

74

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

ff

ff

ff

ff

ff *marcatissimo*

ff *marcatissimo*

ff *marcatissimo*

fz

fz

fz

G C G D⁷ G

80

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

C G Ab⁵ E H⁷ E

91

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

fz *p* *fz* *p*

A Cis⁷ Fism Cis⁷ Fism

97

Bis. 1
dim. *pp*

Bis. 2
dim. *pp*

Bis. 3
dim. *pp*

Brač 1

Brač 2

Brač 3
pp

E - Brač
dim. *pp*

Čelo
dim. *pp*

Bug.
Fis
p *pp*

Berda
dim. *pp*

103

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

pp

pp

fp

pp

f

pp

fp

pp

f

pp

svirati ton

109

The musical score for page 109 consists of nine staves, each with a specific instrument or voice part. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into six measures. The dynamics and articulations are as follows:

- Bis. 1:** *mf*, *dim.*, *pp*
- Bis. 2:** *mf*, *dim.*, *p*
- Bis. 3:** *mf*, *dim.*, *pp*
- Brač 1:** *mf*, *dim.*, *pp*
- Brač 2:** *mf*, *dim.*, *pp*
- Brač 3:** *pizz.*, *mf*, *dim.*, *pp*
- E - Brač:** *p*, *mf*, *dim.*, *pp*
- Čelo:** *pizz.*, *mf*, *dim.*, *pp*
- Bug.:** *p*, *mf*, *dim.*, *pp*, *dim.*
- Berda:** (No notes)

115

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

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

121

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

p

f

mf

pp

ord.

mf

dim.

p

G D Hm Em Hm Em Hm

mf

dim.

p

mf

dim.

p

127

Bis. 1 *p* *mf*

Bis. 2 *p* *mf*

Bis. 3 *p* *mf*

Brač 1 *pp* *mf*

Brač 2 *mf*

Brač 3 *mf*

E - Brač *pp* *mf*

Čelo *mf*

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

Berda *mf*

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

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

139

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

f *fz* *ff*

f *fz* *ff*

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

f *fz* *ff*

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

Em Am⁶ Em Am⁶ Em G D

f *ff*

f *ff*

145

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

- Bis. 1:** Treble clef, key of D major. Starts with a melodic line, marked *dim.* in measure 147.
- Bis. 2:** Treble clef, key of D major. Features a melodic line with accents, marked *p* in measure 149.
- Bis. 3:** Treble clef, key of D major. Features a melodic line with accents, marked *dim.* in measure 147 and *p* in measure 149.
- Brač 1:** Treble clef, key of D major. Features a chordal accompaniment.
- Brač 2:** Treble clef, key of D major. Features a melodic line with accents, marked *dim.* in measure 147 and *p* in measure 149.
- Brač 3:** Treble clef, key of D major. Features a melodic line with triplets and trills, marked *dim.* in measure 147 and *p* in measure 149.
- E - Brač:** Treble clef, key of D major. Features a melodic line with accents, marked *dim.* in measure 147 and *p* in measure 149.
- Čelo:** Bass clef, key of D major. Features a melodic line with triplets and trills, marked *p* in measure 149 and *dim.* in measure 150.
- Bug.:** Treble clef, key of D major. Features a bass line with chord symbols: Em^{7b5} , Hn , A^7 , Hm , A^7 , Hm . Dynamics include *dim.*, *p*, and *pp*.
- Berda:** Bass clef, key of D major. Features a bass line with accents, marked *dim.* in measure 147, *p* in measure 149, and *dim.* in measure 150.

151

Bis. 1
 Bis. 2
 Bis. 3
pp
 Brač 1
pp
 Brač 2
pp
 Brač 3
pp
 E - Brač
pp
 Čelo
pp *molto espress.*
 Bug.
 A⁷ Hm *svirati ton*
 Berda
pp

157

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

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

pizz.

163

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

f *ff* *tr* 3

f *ff* *tr* 3

f *ff* *tr* 3

f *ff* *tr* 3

f *ff* *tr* 3

f *ff* *tr* 3

f *ff* *tr* 3

E H⁷ E H⁷ E G D

ord.

f *ff*

169

Bis. 1
tr 3 *tr* 3

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

Bis. 3
p *dim.*

Brač 1
tr 3 *tr* 3

Brač 2
tr 3 *tr* 3

Brač 3
tr 3 *tr* 3 *p* *dim.*

E - Brač
tr 3 *tr* 3 *p* *dim.*

Čelo
p

Bug.
 Em⁶ Hm A Hm Em⁶ Hm
p *dim.*

Berda
 pizz.
p

175

Bis. 1

Bis. 2
fp *dim.* *ppp*

Bis. 3
dim. *pp*

Brač 1
p

Brač 2
pp

Brač 3
pp *dim.* *ppp* *pp*

E - Brač
pp *dim.* *ppp*

Čelo
pp *dim.* *ppp* *pp sempre*

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

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

ord.

Chord symbols: Gm^6 $Gm^{\#7}$ Gm Fis^7 Hm D

182

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

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

189

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

pp

pp

pp

pp

pp sempre

pp sempre

pp sempre

Em^{7b5} D D

196

The musical score consists of nine staves, each representing a different instrument. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into measures 196 through 200. The dynamics are marked as follows:

- Bis. 1:** *cresc.* (measures 196-199), *ff* (measure 200)
- Bis. 2:** *cresc.* (measures 196-199), *ff* (measure 200)
- Bis. 3:** *p* (measure 196), *mf* (measures 197-198), *f* (measure 199), *ff* (measure 200)
- Brač 1:** *ff* (measures 199-200)
- Brač 2:** *cresc.* (measures 196-199), *ff* (measure 200)
- Brač 3:** *cresc.* (measures 196-199), *ff* (measure 200)
- E - Brač:** *p* (measure 196), *mf* (measures 197-198), *ff* (measure 200)
- Čelo:** *cresc.* (measures 196-199), *ff* (measure 200)
- Bug:** *cresc.* (measures 196-199), *ff* (measure 200)
- Berda:** *cresc.* (measures 196-199), *ff* (measure 200)

203

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

fz

fz

fz

fz

tr

fz

ff

fz

fz

D A⁷ D

4. ZAKLJUČAK

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

Smetana je imao težak zadatak stvoriti nacionalnu glazbu koja nije imala nikakve temelje, a iz kojih bi mogao graditi svoja djela. Morao je primijeniti forme i skladateljska sredstva drugih skladatelja što nije naišlo na odobravanje publike i kritike. Ali bez Dvořakova doprinosa to bi poglavlje ostalo nepotpuno. S njim češka glazba je dobila sav svoj sjaj, svu punoću umjetničkog ostvarenja. Pojavom Dvořakovog lirskog nevjerovatno bogatog i raskošnog muziciranja. Antonín Dvořák kao pripradnik generacije koja je izrodila mnogo poznatih imena definitivno zaslužuje epitet vrhunskog svjetskog kompozitora nacionalnog smjera. U najpopularnije kompozicije spadaju dva opusa po osam *Slavenskih plesova* op.46 i op.72 koje je napisao za klavir četveroručno i orkestar, ali kao orkestralne su najpoznatije. I ovdje jedan predivan ples koji smo transkribirali za tamburaški orkestar pokazuje svu ljepotu Dvořakova skladateljskog umijeća. Antonín Dvořák je ostavio veliki neizbrisiv trag u povijesti glazbe. Upravo iz navedenih razloga *Slavenski plesovi* predstavljaju vrlo snažnu jedinstvenu literaturu i glazbenu cjelinu, koja će sigurno zauvijek ostati na svjetskim pozornicama.

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Muzička enciklopedija, Jugoslavenski leksikografski zavod, Zagreb, 1958

6. PRILOZI

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

9 *p* *fz* *fz* *mf* 2

16 *dim.* *p* *mf*

24 *f* *ff*

31 6 *pp* *pp*

42 4 *p* *fz*

51 *ff* *fz*

57 *f* *dim.* *p*

63 *p* 8 *ff*

76

84 *ff*

90 2

97 *dim.* *pp* **7**

110 *mf* *dim.* *pp*

115

119 *pp* **2** *p* *p*

128 *mf* *fz*

135 *f* *fz* *f* *fz*

143 *ff* *dim.*

149 **14** *f* *ff* **3** *tr*

168 *tr* **3** *tr* **3** *tr* **3** **15** *pp*

189 **2** *pp*

198 *cresc.* *ff*

204 *fz*

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando
12

p sf sf mf

p mf f

ff p dim.

10 **4** *p fz*

ff fz

f dim. p

6 *p p*

ff

ff

95 *p* *dim.* *pp*

103 *mf* *dim.* *p*

115 *mf* *dim.*

119 *pp*

127 *p* *mf*

133 *f* *f*

141 *fz* *ff* *2*

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

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

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

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

191

pp *cresc.*

199

ff

204

fz

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

9 2

p *fz* *fz* *mf*

16 *p* *mf* *f*

26 *ff* 2

33 *p* *dim.* *pp*

39 *pp*

43 4 *p* *fz* *ff*

52 *fz* *f*

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

76

84 *ff*

89

95 *p* *dim.* *pp*

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

112 *dim.* *pp*

118 **2**

126 *p* *mf*

133 *f* *f*

140 *ff* *dim.* *p*

150 *pp*

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

167 *ff*

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

177

187

197

203

pp

pp

p

mf

f

ff

fz

4

3

2

The image shows a musical score for a piece titled "Bisernica 3". The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of four staves of music, numbered 177, 187, 197, and 203. The first staff (177) features a melodic line with a *pp* dynamic marking and a four-measure rest. The second staff (187) contains a melodic line with a *pp* dynamic marking and rests of three and two measures. The third staff (197) shows a melodic line with dynamics *p*, *mf*, *f*, and *ff*, along with a crescendo hairpin. The fourth staff (203) features a melodic line with a *fz* dynamic marking and rests. The score concludes with a double bar line.

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

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

9 *mf* *dim.* *p*

20 *mf* *f* *ff*

28 *pp*

38 *pp*

43 *pp* *ff marcato*

52

59 *pp*

72 *cresc.* *ff*

76

80

87 *ff*

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

110 *mf* *dim.* *pp*

115

119 *pp*

125 *pp*

131 *mf* *f* *fz*

139 *f* *fz* *ff*

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

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

Detailed description: This is a musical score for a piece titled 'A - Brač 1'. The score is written in treble clef with a key signature of one sharp (F#). It consists of ten staves of music, numbered 80 to 158. The music features a variety of dynamics, including fortissimo (ff), piano (pp), mezzo-forte (mf), and fortissimo (f), as well as a decrescendo (dim.). There are several measures with repeat signs and first/second endings. The score includes various musical notations such as slurs, accents, and trills. The piece concludes with a trill (tr) and a triplet (3).

168 *tr* 3 *tr* 3 *tr* 3 8 *p*

181 16 *ff*

202

205

Detailed description: The image shows a musical score for a piece titled 'A - Brač 1'. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of four staves of music. The first staff (measures 168-177) features three trills (tr) over eighth-note triplets (3), followed by a rest for 8 measures, and then a piano (*p*) dynamic marking. The second staff (measures 181-190) begins with a wavy hairpin (*w*) and ends with a fortissimo (*ff*) dynamic marking. The third staff (measures 202-204) shows a rhythmic pattern of eighth notes with accents. The fourth staff (measures 205-208) features a series of chords with accents and rests.

78

84

90

95

112

118

125

134

140

147

153

ff

pp

mf

dim.

pp

p

f

p

mf

f

fz

ff

dim.

p

pp

11

2

4

2

Detailed description: This is a musical score for a piece titled "Brač 2". The score is written in treble clef with a key signature of one sharp (F#). It consists of 15 measures, numbered 78 to 153. The music is primarily composed of eighth and sixteenth notes, often beamed together. There are several dynamic markings: *ff* (fortissimo) at measure 90, *pp* (pianissimo) at measures 95 and 112, *mf* (mezzo-forte) at measures 95, 125, and 134, *f* (forte) at measures 118, 134, and 140, *p* (piano) at measures 118 and 147, and *fz* (forzando) at measure 140. There are also *dim.* (diminuendo) markings at measures 112 and 147. The score includes several rests and slurs. Measure 95 features a whole rest for 11 measures, followed by a quarter rest, and then a whole rest for 2 measures. Measure 125 features a whole rest for 4 measures. Measure 147 features a whole rest for 2 measures. The piece concludes with a *pp* marking at measure 153.

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

165 *ff* *tr* 3 3 3 3

172 **9** *pp*

188 **2**

198 *cresc.* *ff*

204

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

6

mf *pp*

14

mf *dim.*

22

mf *f* *f* *ff*

29

p *dim.* *pp*

36

pp *pp*

43

pp *ff marcato*

52

57

pp

68

cresc.

74

ff

79

84

89

94

99

109

119

127

136

143

151

ff

p

pp

mf *dim.* *pp*

pp *mf* *p*

mf *f*

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

pp *pp* *mf*

160 *cresc.* *fz* *f*

167 *tr* *ff* 3 3 *p* *dim.*

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

183

191 2 *cresc.*

200 *ff*

205

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando
6

13 *mf* *p*

20 *fz* *fz* *mf* *dim.*

27 *mf* *f*

34 *ff* *pp* *pp* *pp*

43 **4** *p* *sf* *ff*

52 *sf*

58 *p*

64

69

Detailed description: This is a musical score for a piece titled 'Slavenski ples br.6' by Antonin Dvorak, op. 46, transcribed by Tihomir Damjanović. The score is in E major and 3/4 time, marked 'Allegretto scherzando'. It consists of 70 measures. The first measure is a whole rest. The score features various dynamics including *mf*, *p*, *fz*, *mf*, *dim.*, *f*, *ff*, and *pp*. There are several slurs and accents throughout. A 4-measure rest is indicated at measure 43. The piece ends with a double bar line at measure 70.

74

ff marcatisimo fz

82

ff

89

fz p

96

dim. pp fp

104

pp f pp p mf

111

p

119

pp mf

126

p pp mf

134

f espress. f

141

fz ff dim.

148

p *pp* *pp*

158

mf *cresc.* *fz* *f* *p*

165

ff *p*

172

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

181

pp

198

p *mf* *ff*

204

p *fz*

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

p *mf*

9 *pizz.* *mf* *nat.*

18 *p* *mf* *f*

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

35 *pp* *pp* *pp*

42 *pp* *p*

49 *fz* *ff marcato*

55 *espress.*

62 *p*

68

72 *cresc.* *ff* *marcatissimo*

79 *fz*

87 *ff* *marcatissimo sempre* *fz*

93 *p* *dim.* *pp*

101 **6** *pizz.* *mf*

112 *dim.* *pp* **3**

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

127 **4** *mf* *f espress.* *fz*

139 *f* *fz* *ff* **3** **3** **3** **3**

147 *p* *dim.* *pp* *molto espress.*

156 *pp* *mf* *cresc.* *fz* *f*

164

171

182

190

198

204

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

The musical score is written for a piano in 3/4 time, with a key signature of one sharp (F#). It consists of eight staves of music, each with a measure number and a set of chords above it. The dynamics range from *pp* to *ff*. The score includes various articulations such as slurs, accents, and breath marks. The tempo is marked **Allegretto scherzando**.

Staff 1 (Measures 1-8): Chords: D, A, G, D, Hm, Em, Hm, Em. Dynamics: *p*, *mf*.

Staff 2 (Measures 9-18): Chords: Hm, Fis, Cis⁷, Fis, Cis⁷, Fis. Dynamics: *mf*, *mf*. Includes a 4-measure rest.

Staff 3 (Measures 19-26): Chords: H, A⁷, H, A⁷, H, H, E, H, E, H, E. Dynamics: *p*, *mf*, *f*.

Staff 4 (Measures 27-33): Chords: G, D, Em, Hm, A, Hm, A. Dynamics: *ff*, *p*, *dim.*, *pp*.

Staff 5 (Measures 34-42): Chords: Hm. Dynamics: *pp*, *pp*. Includes a 2-measure rest and the instruction *svirati ton*.

Staff 6 (Measures 43-52): Chords: G, Hm, G, H⁷, Em, E, H. Dynamics: *p*.

Staff 7 (Measures 53-60): Chords: Fism⁷, E, Cis⁷, Cis⁷, H⁷, E, H. Dynamics: *p*.

Staff 8 (Measures 61-68): Chords: H⁷, E, Cis⁷, Fism, H⁷, E. Dynamics: *p*. Includes a 3-measure rest.

70 H⁷ E 2 D⁷ G C G D⁷ G

cresc. *ff* *marcatissimo*

79 C G A^{b5} E H⁷ E H⁷ E

ff *fz*

87 A E A E⁷ A A Cis⁷ Fism Cis⁷ Fism

ff *fz*

95 3 Fis *svirati ton*

p *pp* *fp* *pp*

105

f *pp* *p* *mf*

112

dim. *pp* *dim.*

119 D A G D Hm Em Hm Em Hm

pp *mf* *dim.* *p*

127 D A G D D Fis Gism^{7b5} Fis Gism^{7b5} Fis

pp *mf*

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

f *f*

140 Em Am⁶ Em G D Em^{7b5} Hn

ff

147 A⁷ Hm A⁷ Hm A⁷ Hm *svirati ton*

dim. *p* *pp*

156 Hm Em Hm Em Hm E H⁷

pp *mf* *cresc.* *f*

164 E H⁷ E G D Em⁶ Hm A

ff *p*

172 Hm Em⁶ Hm Gm⁶ Gm^{#7} Gm Fis⁷ Hm

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

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

pp sempre

188 D Em^{7b5} D D

pp sempre

196

cresc.

202 D A⁷ D

ff *ff* *fz*

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

p *mf*

9 *mf* *pizz.* *p*

20 *mf* *f* *ff* *ord.*

28 *p* *dim.* *pp* *ord.* *pp*

36

43 *pp* *ff*

53 *f* *dim.* *pizz.* *p*

61 *ord.* *p*

69 *cresc.* *ff* *marcatissimo*

76 *fz*

82

ff

90

fz *p* *dim.*

98

pp 16

119

mf *dim.* *p* *mf*

133

f

141

ff *dim.*

149

p *dim.* *pp*

156

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

164

ff *p*
pizz.

172

pp *dim.* *ppp*
ord.

181

pp *sempre*

189

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

197

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

203

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