

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

Damjanović, Tihomir

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SVEUČILIŠTE JOSIPA JURJA STROSSMAYERA U OSIJEKU

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TIHOMIR DAMJANOVIĆ

PRIREĐIVANJE ZA TAMBURAŠKI ORKESTAR

ANTONÍN LEOPOLD DVOŘÁK

SLAVENSKI PLES BR.6, OP.46

DIPLOMSKI RAD

Mentor:

red.prof.art. Davor Bobić

Sumentor:

Tihomir Ranogajec, ass.

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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 zamislama osjetiti moć i čar narodne glazbe obje te osobine u visokom stupnju posjedovao je Antonín Dvořák, drugi veliki majstor češke glazbe. Njegova se instrumentalna djela i danas često nalaze na repertoarima najpoznatijih svjetskih orkestara. Njegova su djela često aranžirana i transkribirana za razne vrste sastava, za što je najbolji dokaz klavirski opus *Slavenski plesovi* koje su mnogi obrađivali. Skladba *Slavenski ples br.6* iz opusa 46 originalno je napisana za klavir četveroručno pod br.3. Navedena skladba je temelj ovoga rada te se na njoj bazira ova transkripcija.

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

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

2. ANTONÍN LEOPOLD DVOŘÁK

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



Slika 1. Portret Antonín Leopold Dvořák

2.1. BIOGRAFIJA

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

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

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

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

2.2. OPUS

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

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

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

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

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

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

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

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



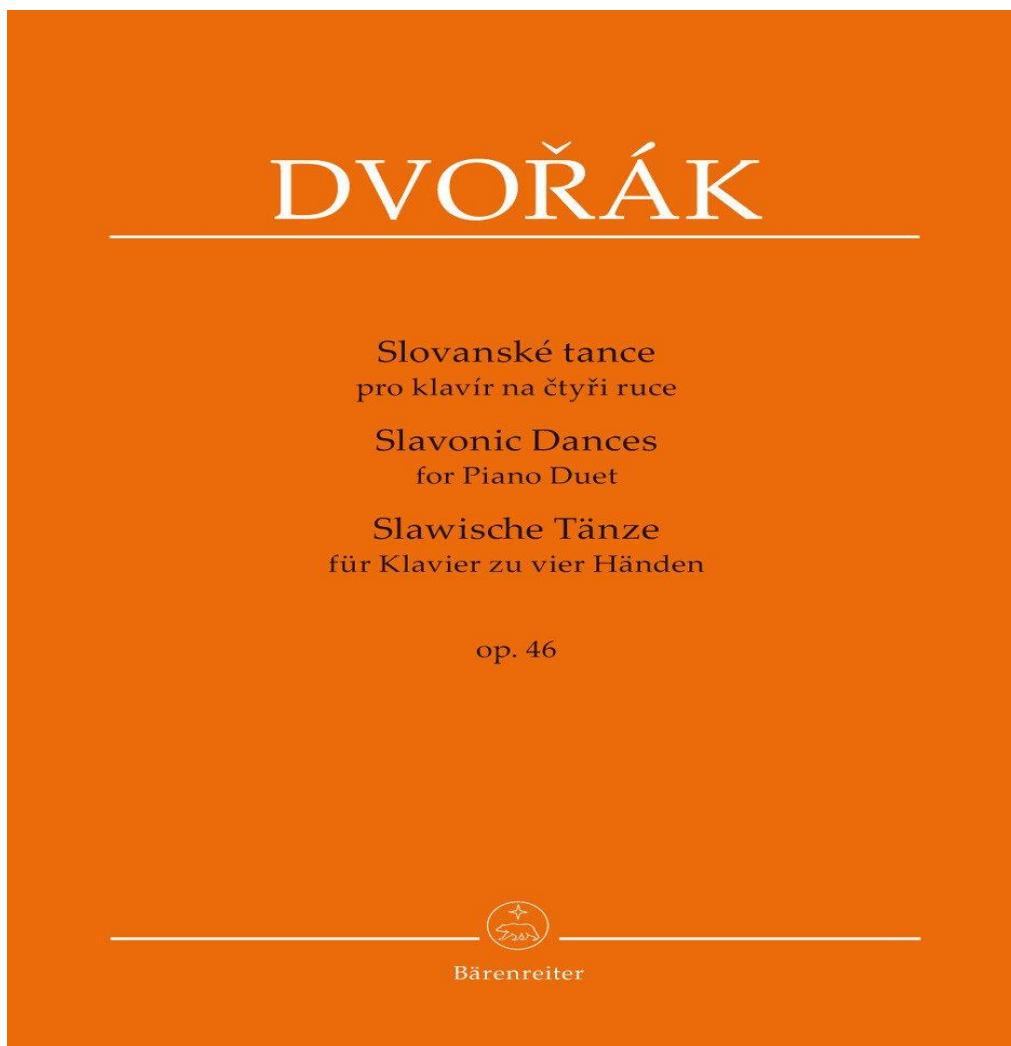
Slika 2. Rodna kuća A.Dvořáka

3. SLAVENSKI PLES BR.6, OP.46

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

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

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



Slika 3. Slavenski plesovi

3.1. PROBLEMATIKA TRNSKRIBIRANJA

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

- gudače
- puhače
- udaraljke

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

3.2. TRANSKRIPCIIJA

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

Podijelili smo orkestar na:

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

6.

Allegretto scherzando.

Piccolo.

Flöte.

2 Hoboen.

2 Clarinetten
in A.

2 Fagotte.

4 Hörner in D.

2 Trompeten
in D.

3 Posauen.

Pauken in D.G.

Becken und
grosse Trommel.

Triangel.

Allegretto scherzando.

Violine I.

Violine II.

Bratsche.

Violoncell.

Contrabass.

Allegretto scherzando.

Slika 4. Podjela instrumenata simfonijskog orkestra

Allegretto scherzando

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 has a melodic line starting in the third measure with a dynamic marking of *mf* and trills. The fifth and sixth staves, Brač 2 and Brač 3, are 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 dynamic marking of *p*. The ninth staff is for Bugarija, playing a rhythmic pattern of quarter notes with a dynamic marking of *p* and chordal markings D, A, G, and D above it. The tenth staff is for Berda, playing a rhythmic pattern of quarter notes with a dynamic marking of *p*. 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.

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 (F# and C#) 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 multi-measure rests. The overall structure suggests a piece with a steady rhythmic accompaniment and melodic lines that build in intensity.

Slika 6. Visoki registri

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. *p* *mf*












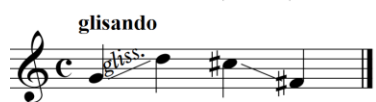
Berda *pizz.* *p* *mf*

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:

39

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 woodwinds: E-Bisernica 1, Bisernica 2, and Bisernica 3, all in treble clef with a key signature of two sharps and a 3/4 time signature. The fourth staff is for A-Brač 1, also in treble clef with the same key signature and time signature, featuring a melodic line starting in the third measure with a dynamic of *mf* and trills. The fifth staff is for Brač 2, Brač 3, and E-Brač, all in treble clef with the same key signature and time signature, containing rests. The sixth staff is for Čelo, in bass clef with the same key signature and time signature, playing a rhythmic accompaniment of eighth notes starting with a dynamic of *p*. The seventh staff is for Bugarija, in treble clef with the same key signature and time signature, playing a rhythmic accompaniment of eighth notes starting with a dynamic of *p* and including chord markings D, A, G, and D above the notes. The eighth staff is for Berda, in bass clef with the same key signature and time signature, playing a rhythmic accompaniment of eighth notes starting with a dynamic of *p*. 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)

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 fortissimo (*fz*) in measures 9 and 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 fortissimo (*fz*) in measures 9 and 10.
- Brač 1:** Treble clef, key signature of two sharps. Starts with a mezzo-forte (*mf*) dynamic. In measure 10, it changes to pianissimo (*pp*).
- 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)

The image shows a detailed musical score for a flute and clarinet duo, with piano accompaniment. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. It consists of several systems of staves. The top system includes a flute part (treble clef) and a clarinet part (treble clef). The piano accompaniment is divided into two systems: the first system has a right-hand part (treble clef) and a left-hand part (bass clef), while the second system has a right-hand part (treble clef) and a left-hand part (bass clef). The score features various dynamics such as *p* (piano), *fz* (forzando), *mf* (mezzo-forte), and *dim.* (diminuendo). There are also markings for *arco* and *con plectrum* in the piano part. The number 41 is printed in the top right corner, and the number 86.51 is at the bottom center of the score.

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

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.

The image displays a detailed musical score for a string quartet and piano. The score is written in G major and 4/4 time. It features two violins, two violas, and a piano accompaniment. The string parts are characterized by dense, chordal textures, often with quintal intervals, which are noted as a problem in the text above. The piano part provides a rhythmic and harmonic foundation. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and a section marked *Allegro*. The page number 43 is visible in the upper right corner of the score, and the number 8054 is at the bottom center.

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

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 - Biserica 1

Biserica 2

Biserica 3

A - Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bugarija

Berda

p

mf *tr* *tr*

D A G D

p

p

Allegretto scherzando

7

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

mf *p* *fz* *fz*

mf *pp* *pp*

mf *p* *pizz.*

mf *p*

Hm Em Hm Em Hm

mf

mf

19

Bis. 1 *p* *mf*

Bis. 2 *p* *mf*

Bis. 3 *p* *mf*

Brač 1 *p* *mf*

Brač 2 *p* *mf*

Brač 3 *mf*

E - Brač *mf*

Čelo *p* *mf*

Bug. H A⁷ H A⁷ H H E H E H *p* *mf*

Berda pizz. *p* *mf*

25

Bis. 1 *f* *ff*
 Bis. 2 *f* *ff*
 Bis. 3 *f* *ff*
 Brač 1 *f* *ff*
 Brač 2 *f* *ff*
 Brač 3 *f* *f* *ff*
 E - Brač *f* *ff*
 Čelo *f* *ff*
 Bug. *f* *ff*
 Berda *f* *ff* ord.

E G D Em Hm

31

The musical score consists of seven staves, each representing a different instrument or voice part. The key signature is two sharps (F# and C#), 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, playing a melodic line that ends in measure 6 with a *dim.* marking.
- Brač 1:** Remains silent throughout the passage.
- Brač 2:** Plays a rhythmic accompaniment of chords. Dynamics are *p* in measure 1, *dim.* in measure 2, and *pp* in measure 3. It continues with *pp* in measures 4-6.
- Brač 3:** Plays a rhythmic accompaniment of chords. Dynamics are *p* in measure 1, *dim.* in measure 2, and *pp* in measure 3. It continues with *pp* 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, playing a melodic line that continues into measure 6.
- Čelo:** Plays a melodic line starting in measure 1 with a *mf* dynamic, followed by a *dim.* marking in measure 2, and *p* in measure 3. It continues with *dim.* in measure 4 and *pp* in measures 5-6.
- Bug.:** Plays a rhythmic accompaniment of chords. Dynamics are *p* in measure 1, *dim.* in measure 2, and *pp* in measure 3. It continues with *pp* in measures 4-6.
- Berda:** Plays a rhythmic accompaniment of chords. Dynamics are *p* in measure 1, *dim.* in measure 2, and *pp* in measure 3. It continues with *pp* in measures 4-6. There are markings for *pizz.* (pizzicato) in measure 3 and *ord.* (ordine) in measure 5.

37

The musical score consists of eight staves. The top four staves are woodwinds: Bis. 1, Bis. 2, Brač 3, and E - Brač. The bottom four staves are strings: Čelo, Bug., and Berda. The key signature is one sharp (F#) and the time signature is 3/4. The score is marked with *pp* (pianissimo) throughout. The woodwinds play a melodic line with slurs and accents, while the strings provide a rhythmic accompaniment. The Bug. part includes the instruction *svirati ton* (play the tone).

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug. *svirati ton*

Berda

43

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

pp

p

pp

pp

pp

p

p

pp

p

G Hm G

50

Bis. 1 *fz ff fz*

Bis. 2 *fz ff fz*

Bis. 3 *fz ff fz*

Brač 1 *ff marcato*

Brač 2 *ff marcato*

Brač 3 *ff marcato*

E - Brač *sf ff sf*

Čelo *fz ff marcato*

Bug. *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), the next three for brass (Brač 1, 2, 3), the fourth for E-Brač, the fifth for Cello (Čelo), the sixth for Bugle (Bug.), and the seventh for Bassoon (Berda). The key signature has one sharp (F#) and the time signature is 2/4. The woodwind parts (Bis. 1-3) play a melodic line with dynamics *fz* and *ff*. The brass parts (Brač 1-3) play a rhythmic pattern with *ff marcato*. The E-Brač part plays a similar melodic line with *sf* and *ff*. The Cello part plays a rhythmic pattern with *fz* and *ff marcato*. The Bugle part has a simple rhythmic accompaniment with a chord progression: H⁷, Em, E, H, Fism⁷, E, Cis⁷. The Bassoon part plays a simple rhythmic accompaniment with *ff*.

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.

f

dim.

p

62

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

p

pp

pp

pp

p

H⁷ E Cis⁷ Fism H⁷ E

ord.

p

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. *svirati ton*

Berda

pp

pp

fp

pp

f

pp

f

pp

109

The musical score for page 109 consists of nine staves, each representing a different instrument or section. The key signature is one sharp (F#) and the time signature is 3/4. 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

pp

p

ord.

pp

pp

pizz.

pp

pp

D A

127

Bis. 1 *p* *mf*

Bis. 2 *p* *mf*

Bis. 3 *p* *mf*

Brač 1 *pp* *mf*

Brač 2 *mf*

Brač 3 *mf*

E - Brač *pp* *mf*

Čelo *mf*

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

Berda *mf*

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

- Bis. 1:** Treble clef, key signature of two sharps (F# and C#). Dynamics: *fz*, *f*, *fz*.
- Bis. 2:** Treble clef, key signature of two sharps. Dynamics: *f*.
- Bis. 3:** Treble clef, key signature of two sharps. Dynamics: *f*.
- Brač 1:** Treble clef, key signature of two sharps. Dynamics: *f*, *fz*.
- Brač 2:** Treble clef, key signature of two sharps. Dynamics: *f*.
- Brač 3:** Treble clef, key signature of two sharps. Dynamics: *f*.
- E - Brač:** Treble clef, key signature of two sharps. Dynamics: *f espress.*
- Čelo:** Bass clef, key signature of two sharps. Dynamics: *f espress.*, *fz*.
- Bug.:** Treble clef, key signature of two sharps. Chord markings: Fis, H Cism^{7b5}, H Cism^{7b5}, H. Dynamics: *f*.
- Berda:** Bass clef, key signature of two sharps. Dynamics: *f*.

139

Bis. 1
f *fz* *ff*

Bis. 2
f *fz* *ff*

Bis. 3
f *ff*

Brač 1
f *fz* *ff*

Brač 2
f *fz* *ff*

Brač 3
f *ff* *tr* *3* *tr* *3*

E - Brač
f *fz* *ff*

Čelo
f *fz* *ff* *tr* *3* *tr* *3*

Bug.
f *ff*

Berda
f *ff*

Em Am⁶ Em Am⁶ Em G D

145

The musical score consists of the following parts and markings:

- Bis. 1:** Treble clef, key signature of two sharps. Measures 1-4 contain eighth-note patterns with accents. Measure 3 is marked *dim.* Measure 5 is a whole rest. Measure 6 is a whole rest.
- Bis. 2:** Treble clef, key signature of two sharps. Measures 1-2 contain eighth-note patterns with accents. Measure 3 is a whole rest. Measure 4 is a whole rest. Measures 5-6 contain eighth-note patterns with accents, marked *p*.
- Bis. 3:** Treble clef, key signature of two sharps. Measures 1-2 contain half notes. Measure 3 is a half note marked *dim.* Measure 4 is a half note. Measures 5-6 contain half notes marked *p*.
- Brač 1:** Treble clef, key signature of two sharps. Measures 1-2 contain chords with accents. Measure 3 is a whole rest. Measure 4 is a whole rest. Measure 5 is a whole rest. Measure 6 is a whole rest.
- Brač 2:** Treble clef, key signature of two sharps. Measures 1-2 contain eighth-note patterns with accents. Measure 3 contains a pair of eighth notes marked *dim.* Measure 4 contains a pair of eighth notes marked *p*. Measure 5 contains a pair of eighth notes marked *p*. Measure 6 contains a pair of eighth notes marked *p*.
- Brač 3:** Treble clef, key signature of two sharps. Measures 1-2 contain eighth-note patterns with accents and triplets, marked *tr* and *3*. Measure 3 contains a pair of eighth notes marked *dim.* Measure 4 contains a pair of eighth notes marked *dim.* Measure 5 contains a pair of eighth notes marked *p*. Measure 6 contains a pair of eighth notes marked *p*.
- E - Brač:** Treble clef, key signature of two sharps. Measures 1-2 contain eighth-note patterns with accents. Measure 3 contains eighth-note patterns marked *dim.* Measure 4 contains eighth-note patterns marked *dim.* Measures 5-6 contain eighth-note patterns marked *p*.
- Čelo:** Bass clef, key signature of two sharps. Measures 1-2 contain eighth-note patterns with accents and triplets, marked *tr* and *3*. Measure 3 contains a half note marked *dim.* Measure 4 contains a half note. Measures 5-6 contain half notes marked *p* and *dim.*
- Bug.:** Treble clef, key signature of two sharps. Measure 1 contains a chord marked *Em^{7b5}*. Measure 2 contains a chord marked *Hn*. Measure 3 contains a chord marked *A⁷* marked *dim.* Measure 4 contains a chord marked *Hm* marked *p*. Measure 5 contains a chord marked *A⁷* marked *p*. Measure 6 contains a chord marked *Hm* marked *pp*.
- Berda:** Bass clef, key signature of two sharps. Measure 1 contains a half note marked *dim.* Measure 2 contains a half note. Measure 3 contains a half note. Measure 4 contains a half note. Measure 5 contains a half note marked *p*. Measure 6 contains a half note marked *dim.*

Musical score for page 157, featuring various instruments including Bismarck (Bis.), Brač (Brač), E-Brač, Čelo (Cello), Bug (Bugle), and Berda (Bassoon). The score includes dynamic markings such as *pp*, *mf*, *cresc.*, and *fz*, and chord symbols *Hm* and *Em*.

Bis. 1: Treble clef, key signature of two sharps. Rested throughout the passage.

Bis. 2: Treble clef, key signature of two sharps. Rested in the first two measures, then enters with a melodic line starting in the third measure at *mf*, increasing to *cresc.* by the fourth measure.

Bis. 3: Treble clef, key signature of two sharps. Rested in the first two measures, then enters with a melodic line starting in the third measure at *mf*, increasing to *cresc.* by the fourth measure.

Brač 1: Treble clef, key signature of two sharps. Enters in the first measure with a melodic line at *pp*, ending in the second measure.

Brač 2: Treble clef, key signature of two sharps. Enters in the first measure with a melodic line at *pp*, ending in the second measure.

Brač 3: Treble clef, key signature of two sharps. Enters in the first measure with a melodic line at *pp*, then continues with a melodic line that reaches *mf* in the third measure, *cresc.* in the fourth, and *fz* in the fifth.

E - Brač: Treble clef, key signature of two sharps. Enters in the first measure with a melodic line at *pp*, then continues with a melodic line that reaches *mf* in the third measure, *cresc.* in the fourth, and *fz* in the fifth.

Čelo: Bass clef, key signature of two sharps. Enters in the first measure with a melodic line at *pp*, then continues with a melodic line that reaches *mf* in the third measure, *cresc.* in the fourth, and *fz* in the fifth.

Bug.: Treble clef, key signature of two sharps. Enters in the first measure with a melodic line at *pp*, then continues with a melodic line that reaches *mf* in the third measure and *cresc.* in the fourth.

Berda: Bass clef, key signature of two sharps. Enters in the first measure with a melodic line at *pp*, then continues with a melodic line that reaches *mf* in the third measure and *cresc.* in the fourth.

Chord symbols: *Hm* and *Em* are indicated above the Bug. staff in the third, fourth, and fifth measures.

163

Bis. 1 *f* *ff* tr 3

Bis. 2 *f* *ff* tr 3

Bis. 3 *f* *ff*

Brač 1 *f* *ff* tr 3

Brač 2 *f* *ff* tr 3

Brač 3 *f* *ff* tr 3

E - Brač *f* *ff* tr 3

Čelo *f* *ff*

Bug. *f* *ff* E H⁷ E H⁷ E G D

Berda *f* *ff* ord.

169

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

tr

3

p

dim.

p

dim.

p

Em⁶

Hm

A

Hm

Em⁶

Hm

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: Gm⁶, Gm^{#7}, Gm, Fis⁷, 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 *sempre*

pp *sempre*

pp *sempre*

Em^{7b5} D D

196

The musical score for page 196 consists of eight 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 two systems of four staves each.

- Bis. 1:** Treble clef, starts with a half rest, then eighth notes. Dynamics: *cresc.* (measures 2-4), *ff* (measures 5-6).
- Bis. 2:** Treble clef, starts with a half rest, then eighth notes. Dynamics: *cresc.* (measures 2-4), *ff* (measures 5-6).
- Bis. 3:** Treble clef, starts with a half rest, then eighth notes. Dynamics: *p* (measure 2), *mf* (measure 3), *f* (measure 4), *ff* (measures 5-6).
- Brač 1:** Treble clef, starts with a half rest, then eighth notes. Dynamics: *ff* (measures 5-6).
- Brač 2:** Treble clef, starts with a half rest, then eighth notes. Dynamics: *cresc.* (measures 2-4), *ff* (measures 5-6).
- Brač 3:** Treble clef, starts with a half rest, then eighth notes. Dynamics: *cresc.* (measures 2-4), *ff* (measures 5-6).
- E - Brač:** Treble clef, starts with a half rest, then eighth notes. Dynamics: *p* (measure 2), *mf* (measure 3), *ff* (measures 5-6).
- Čelo:** Bass clef, starts with a half rest, then eighth notes. Dynamics: *cresc.* (measures 2-4), *ff* (measures 5-6).
- Bug:** Treble clef, starts with a half rest, then eighth notes. Dynamics: *cresc.* (measures 2-4), *ff* (measures 5-6).
- Berda:** Bass clef, starts with a half rest, then eighth notes. Dynamics: *cresc.* (measures 2-4), *ff* (measures 5-6).

203

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

fz

fz

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 Dvořákova doprinosa to bi poglavlje ostalo nepotpuno. S njim češka glazba je dobila sav svoj sjaj, svu punoću umjetničkog ostvarenja. Pojavom Dvořákovog 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 Dvořákova skladateljskog umijeća. Antonín Dvořák je ostavio veliki neizbrisiv trag u povijesti glazbe. Upravo iz navedenih razloga *Slavenski plesovi* predstavljaju vrlo snažnu jedinstvenu literaturu i glazbenu cjelinu, koja će sigurno zauvijek ostati na svjetskim pozornicama.

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6. PRILOZI

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

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

16 *dim.* *p* *mf*

24 *f* *ff*

31 *pp* *pp*

42 *p* *fz*

51 *ff* *fz*

57 *f* *dim.* *p*

63 *p* *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

18

p mf f

27

ff p dim.

33

10 4

p fz

51

ff fz

57

f dim. p

63

6

p p

74

ff

82

ff

88

95 *p* *dim.* *pp*

103 *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

Detailed description: This musical score is for the piece 'Bisernica 3'. It consists of four staves of music in treble clef with a key signature of one sharp (F#). The first staff (measures 177-186) begins with a *pp* dynamic and features a four-measure rest marked with a '4'. The second staff (measures 187-196) contains three-measure and two-measure rests, with a *mf* dynamic. The third staff (measures 197-202) shows a dynamic progression from *p* to *mf*, *f*, and *ff*. The fourth staff (measures 203-206) starts with a *fz* dynamic and ends with a double bar line. The piece concludes with a final chord in the key of D major.

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* *6*

38 *pp*

43 *pp* *4* *ff marcato*

52

59 *pp* *8*

72 *cresc.* *ff*

76

80

87 *ff*

93 *pp* 11 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

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 one sharp (F#) and a common time signature (C). It consists of ten staves of music, each starting with a measure number. The notation includes various rhythmic values, accidentals, and dynamic markings. There are also some performance instructions like 'tr' (trill) and '3' (triple). The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes several rests and slurs, indicating phrasing and dynamics. The piece ends with a trill and a triplet.

78

84

90

95

112

118

125

134

140

147

153

ff

pp

mf

dim.

pp

p

f

p

mf

f

fz

ff

dim.

p

pp

11

2

4

2

Detailed description: This is a musical score for a piece titled 'Brač 2'. The score is written in treble clef with a key signature of one sharp (F#). It consists of 15 measures, numbered 78 to 153. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff*, *pp*, *mf*, *p*, *f*, *fz*, and *dim.* are used throughout. There are also numerical markings (11, 2, 4, 2) above some measures, possibly indicating fingerings or specific rhythmic groupings. The score ends with a double bar line at measure 153.

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

165 *ff* *tr* 3 3 3 3

172 **9** *pp*

188 **2**

198 *cresc.* *ff*

204

Detailed description: This musical score is for the piece 'Brač 2' and spans measures 156 to 204. It is written in a single treble clef with a key signature of two sharps (F# and C#). The score is divided into six systems. The first system (measures 156-164) begins with a piano (*pp*) dynamic and features a melodic line with eighth notes and a four-measure rest. The second system (measures 165-171) starts with a fortissimo (*ff*) dynamic and includes trills (*tr*) and triplet markings (3). The third system (measures 172-187) begins with a nine-measure rest and continues with a piano (*pp*) dynamic. The fourth system (measures 188-197) features a two-measure rest. The fifth system (measures 198-203) includes a crescendo (*cresc.*) and fortissimo (*ff*) dynamic. The sixth system (measures 204-204) concludes the piece with a final chord and a double bar line.

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

6

6

14

22

29

36

43

52

57

68

74

mf *pp*

mf *dim.*

mf *f* *f* *ff*

p *dim.* *pp*

pp *pp*

pp *ff marcato*

pp

cresc.

ff

79

84

89 *ff*

94 *p*

99 *pp* 6

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

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

127 4 *mf* *f*

136 *f*

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

151 *pp* *pp* *mf*

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

160 *cresc.* *fz* *f*

167 *tr* *ff* 3 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 ten staves of music. The first staff (measures 1-12) begins with a 6-measure rest, followed by a melody starting on G4, moving up stepwise to B4, then down to E4, with dynamics *mf* and *p*. The second staff (measures 13-19) features a more active melody with dynamics *fz*, *fz*, *mf*, and *dim.*. The third staff (measures 20-26) continues the melody with dynamics *mf* and *f*. The fourth staff (measures 27-33) has a melody with dynamics *ff* and *pp*. The fifth staff (measures 34-42) shows a melody with dynamics *pp*, *pp*, and *pp*. The sixth staff (measures 43-51) starts with a 4-measure rest, followed by a melody with dynamics *p*, *sf*, and *ff*. The seventh staff (measures 52-57) has a melody with dynamics *sf*. The eighth staff (measures 58-63) has a melody with dynamics *p*. The ninth staff (measures 64-68) and the tenth staff (measures 69-70) continue the melody.

74 *ff* *marcatissimo* *fz*

82 *ff*

89 *fz* *p*

96 *dim.* *pp* *fp*

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

111

119 *pp* *pp* *mf*

126 *p* *pp* *mf*

134 *f* *espress.* *f*

141 *fz* *ff* *dim.*

148

158

165

172

181

198

204

Čelo

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

p *mf*

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

18 *p* *mf* *f*

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

35 *pp* *pp* *pp*

42 *pp* *p*

49 *fz* *ff marcato*

55 *espress.*

62 *p*

68

72 *cresc.* *ff* *marcatissimo*

79 *fz*

87 *ff* *marcatissimo sempre* *fz*

93 *p* *dim.* *pp*

101 *6* *pizz.* *mf*

112 *dim.* *pp* *3*

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

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

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

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

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

164

171

182

190

198

204

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

D A G D Hm Em Hm Em

p *mf*

9 Hm 4 Fis Cis⁷ Fis Cis⁷ Fis

mf *mf*

19 H A⁷ H A⁷ H H E H E H E

p *mf* *f*

27 G D Em Hm A Hm A

ff *p* *dim.* *pp*

34 Hm 2 *svirati ton*

pp *pp*

43 4 G Hm G H⁷ Em E H

p

53 Fism⁷ E Cis⁷ Cis⁷ H⁷ E H

p

61 H⁷ E Cis⁷ Fism H⁷ E 3

p

70 H⁷ E **2** D⁷ G C G D⁷ G

cresc. **ff** *marcatissimo*

79 C G A^{b5} E H⁷ E H⁷ E

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

82

90

98

119

133

141

149

156

164

172

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 staff. Measures 189-190 contain quarter notes. Measures 191-192 contain eighth notes. Measure 193 is a whole rest. Measures 194-195 contain eighth notes. Measure 196 contains a quarter note. The dynamic marking *pp sempre* is placed below the staff.

197

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

203

Musical notation for measures 203-209. The key signature is two sharps (F# and C#). The notation consists of a single bass 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 quarter note with an accent. Measure 209 contains a quarter note. The dynamic marking *fz* is placed below the staff.