

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

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SVEUČILIŠTE JOSIPA JURJA STROSSMAYERA U OSIJEKU

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DIPLOMSKI STUDIJ TAMBURAŠKO UMIJEĆE

TIHOMIR DAMJANOVIĆ

PRIREĐIVANJE ZA TAMBURAŠKI ORKESTAR

ANTONÍN LEOPOLD DVOŘÁK

SLAVENSKI PLES BR.6, OP.46

DIPLOMSKI RAD

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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 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.



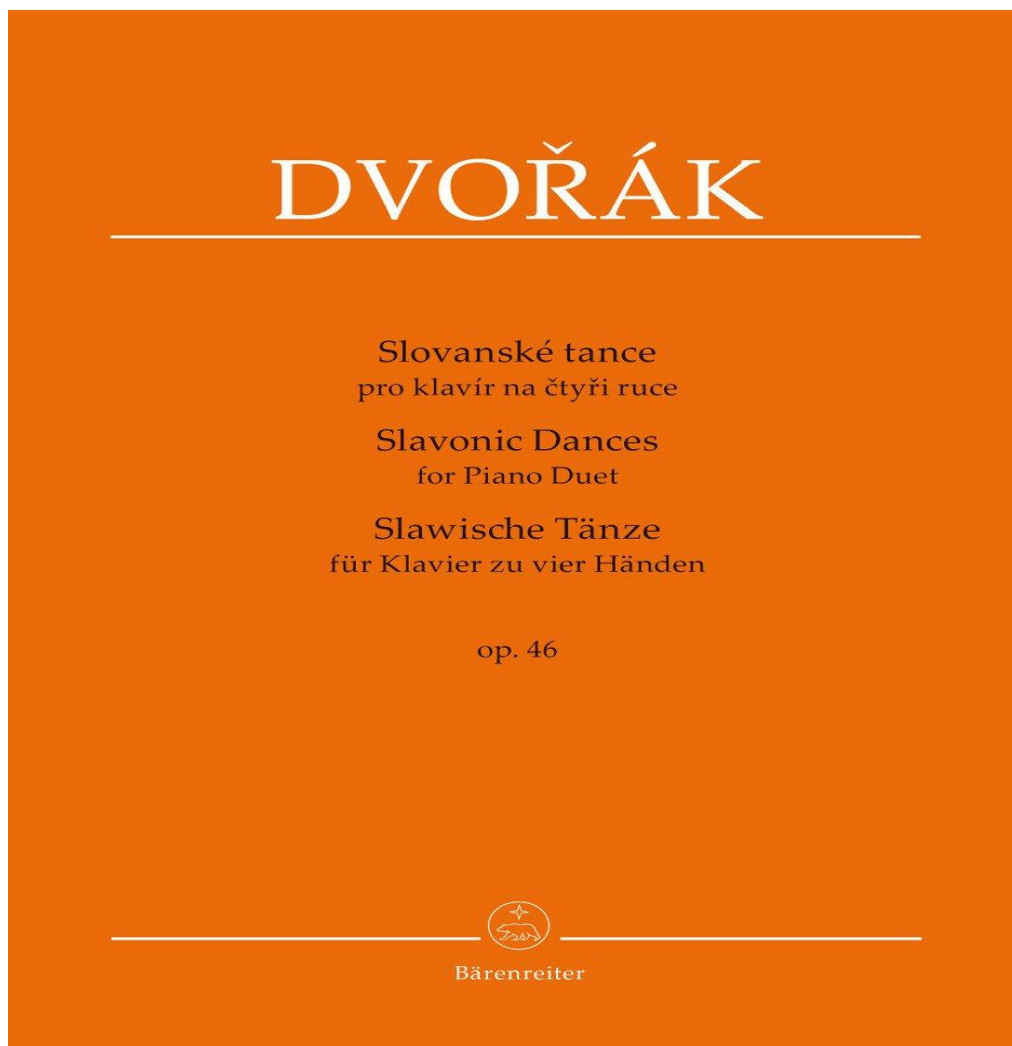
Slika 2. Rodna kuća A.Dvořáka

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 the following parts from top to bottom:

- E - Bisernica 1**: Treble clef, 3/4 time, key of D major. Staff contains rests.
- Bisernica 2**: Treble clef, 3/4 time, key of D major. Staff contains rests.
- Bisernica 3**: Treble clef, 3/4 time, key of D major. Staff contains rests.
- A - Brač 1**: Treble clef, 3/4 time, key of D major. Starts with a rest, then plays a melodic line starting in the third measure with dynamics *mf* and *tr*.
- Brač 2**: Treble clef, 3/4 time, key of D major. Staff contains rests.
- Brač 3**: Treble clef, 3/4 time, key of D major. Staff contains rests.
- E - Brač**: Treble clef, 3/4 time, key of D major. Staff contains rests.
- Čelo**: Bass clef, 3/4 time, key of D major. Plays a rhythmic accompaniment of eighth notes, starting with dynamic *p*.
- Bugarija**: Treble clef, 3/4 time, key of D major. Plays a rhythmic accompaniment of eighth notes, starting with dynamic *p*. Chord symbols **D**, **A**, **G**, and **D** are placed above the staff.
- Berda**: Bass clef, 3/4 time, key of D major. Plays a rhythmic accompaniment of eighth notes, starting with dynamic *p*.

Allegretto scherzando

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 orchestra, 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, such as eighth and sixteenth notes, and rests. Dynamic markings are prominently featured, including *p* (piano), *cresc.* (crescendo), and *mf* (mezzo-forte). The score is divided into measures by vertical bar lines, and the overall structure is organized into systems. The bottom of the page includes the number '8051'.

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*












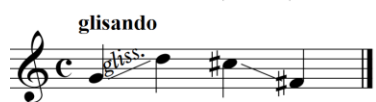
Berda *pizz.* *p* *mf*

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:

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 for the piece "Allegretto scherzando". It is written in the key of D major (two sharps) and 3/4 time. The score includes parts for three E-flat clarinets (E - Bisernica 1, 2, 3), three A clarinets (A - Brač 1, 2, 3), an E clarinet (E - Brač), a cello (Čelo), a baglam (Bugarija), and a bassoon (Berda). The tempo is marked "Allegretto scherzando".

The first system shows the three E-flat clarinets with whole rests. The second system shows the three A clarinets, with the first A clarinet (A - Brač 1) playing a melodic line starting in the third measure, marked *mf* and featuring trills (*tr*). The other two A clarinets (Brač 2 and Brač 3) have whole rests. The E clarinet (E - Brač) also has a whole rest. The cello (Čelo) plays a rhythmic accompaniment of quarter notes, starting with a *p* dynamic. The baglam (Bugarija) plays a rhythmic accompaniment of quarter notes, starting with a *p* dynamic. The bassoon (Berda) plays a rhythmic accompaniment of quarter notes, starting with a *p* dynamic.

The third system shows the continuation of the A clarinet's melodic line, which includes trills and slurs. The cello, baglam, and bassoon continue their rhythmic accompaniment. Above the baglam staff, the notes D, A, G, and D are written above the first four measures of the system.

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 system includes the instruction "sul G." and "pizz. pp".

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 and clarinet parts are marked with dynamics such as *p*, *fz*, *mf*, and *dim.*. The piano accompaniment includes a bass line and a right-hand line, with dynamics like *mf* and *dim.*. The score is divided into measures by vertical bar lines. The page number '41' is located in the top right corner. At the bottom center of the page, the number '86.51' is printed.

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

13

Musical score for measures 13-16, featuring various instruments and dynamics. The score is written in treble clef with a key signature of two sharps (F# and C#). The instruments and parts are:

- Bis. 1: Treble clef. Dynamics: *mf*, *dim.*
- Bis. 2: Treble clef. Dynamics: *p*, *sf*, *mf*
- Bis. 3: Treble clef. Dynamics: *mf*
- Brač 1: Treble clef. Dynamics: *mf*, *dim.*
- Brač 2: Treble clef. Dynamics: *mf*, *dim.*
- Brač 3: Treble clef. Dynamics: *mf*, *dim.*
- E - Brač: Treble clef. Dynamics: *fz*, *mf*, *dim.*
- Čelo: Bass clef. Dynamics: *mf*
- Bug.: Treble clef. Chord markings: *Fis Cis⁷*, *Fis Cis⁷*, *Fis*. Dynamics: *mf*
- Berda: Bass clef. Dynamics: *mf*

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 two staves are for Violin I and Violin II, both playing sixteenth-note patterns. The third staff is for Viola, also playing sixteenth-note patterns. The bottom two staves are for the Piano, with the right hand playing chords and the left hand playing a bass line. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The number 13 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 and dynamics:

- Bis. 1, 2, 3:** Melodic lines starting with *f* and transitioning to *ff* after the second measure.
- Brač 1:** Melodic line starting with *f* and transitioning to *ff* after the second measure.
- Brač 2, 3:** Harmonic accompaniment. Brač 2 starts with *f* and transitions to *ff*. Brač 3 starts with *f* and transitions to *ff*.
- E - Brač:** Melodic line starting with *f* and transitioning to *ff* after the second measure.
- Čelo:** Bass line starting with *f* and transitioning to *ff* after the second measure.
- Bugaj:** Harmonic accompaniment with dynamics *f* and *ff*. Chord symbols E, G, D, Em, Hm are indicated above the staff.
- Berda:** Bass line starting with *f* and transitioning to *ff* after the second measure. 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 - Biserica 1

Biserica 2

Biserica 3

A - Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bugarija

Berda

mf

p

p

p

p

p

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

mf *p* *fz* *fz*

mf *pp* *pp*

mf *p* *pizz.*

mf *p*

Hm Em Hm Em Hm

mf

mf

13

Bis. 1 *mf* *dim.*
 Bis. 2 *p* *sf* *mf*
 Bis. 3 *mf*
 Brač 1 *mf* *dim.*
 Brač 2 *mf* *dim.*
 Brač 3 *mf* *dim.*
 E - Brač *fz* *fz* *mf* *dim.*
 Čelo *mf* *nat.*
 Bug. *mf* *mf* *Fis Cis⁷* *Fis Cis⁷* *Fis*
 Berda *mf*

19

The musical score consists of the following parts:

- Bis. 1:** Treble clef, dynamics *p* and *mf*.
- Bis. 2:** Treble clef, dynamics *p* and *mf*.
- Bis. 3:** Treble clef, dynamics *p* and *mf*.
- Brač 1:** Treble clef, dynamics *p* and *mf*.
- Brač 2:** Treble clef, dynamics *p* and *mf*.
- Brač 3:** Treble clef, dynamics *p* and *mf*.
- E - Brač:** Treble clef, dynamics *p* and *mf*.
- Čelo:** Bass clef, dynamics *p* and *mf*.
- Bug.:** Treble clef, dynamics *p* and *mf*. Includes chord markings: H A⁷, H A⁷, H, H, E H, E H.
- Berda:** Bass clef, dynamics *p* and *mf*. Includes marking: pizz.

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* (measures 1-2), *ff* (measures 3-6). Includes accents and breath marks.
- Brač 1:** Treble clef, key signature of two sharps. Dynamics: *f* (measures 1-2), *ff* (measures 3-6). Includes accents.
- Brač 2:** Treble clef, key signature of two sharps. Dynamics: *f* (measures 1-2), *ff* (measures 3-6). Includes accents.
- Brač 3:** Treble clef, key signature of two sharps. Dynamics: *f* (measures 1-2), *f* (measure 3), *ff* (measures 4-6). Includes accents.
- E - Brač:** Treble clef, key signature of two sharps. Dynamics: *f* (measures 1-2), *ff* (measures 3-6). Includes accents.
- Čelo:** Bass clef, key signature of two sharps. Dynamics: *f* (measures 1-2), *ff* (measures 3-6). Includes accents.
- Bug:** Treble clef, key signature of two sharps. Dynamics: *f* (measures 1-2), *ff* (measures 3-6). Includes accents.
- Berda:** Bass clef, key signature of two sharps. Dynamics: *f* (measures 1-2), *ff* (measures 3-6). Includes accents.

Harmonic progression for Bug and Berda:

- Measure 1: E
- Measure 2: G
- Measure 3: D
- Measure 4: Em
- Measure 5: Hm

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. Dynamics are *p* in measure 1, *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. Dynamics are *p* in measure 1, *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 a *dim.* marking in measure 2, and *p* in measure 3. It continues with *dim.* in measure 4 and *pp* in measures 5 and 6.
- Bug.:** Plays a rhythmic accompaniment of eighth notes in pairs. Dynamics are *p* in measure 1, *dim.* in measure 2, and *pp* in measure 3. It continues in measures 4-6.
- Berda:** Plays a rhythmic accompaniment of eighth notes in pairs. Dynamics are *p* in measure 1, *dim.* in measure 2, and *pp* in measure 3. It continues with *pp* in measure 4, then *pizz.* in measure 5 and *ord.* in measure 6.

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

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

pp

p

pp

pp

p

pp

p

pp

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) in treble clef with a key signature of one sharp (F#). They play a melodic line with dynamics *fz* and *ff*. The next three staves are for brass (Brač 1, 2, 3) in treble clef with a key signature of one sharp (F#). They play a rhythmic accompaniment with dynamics *ff marcato*. The fourth staff is for E-Brač in treble clef with a key signature of one sharp (F#), playing a melodic line with dynamics *sf* and *ff*. The fifth staff is for Čelo in bass clef with a key signature of one sharp (F#), playing a rhythmic accompaniment with dynamics *fz* and *ff marcato*. The sixth staff is for Bug. in treble clef with a key signature of one sharp (F#), showing a sequence of chords: H⁷, Em, E, H, Fism⁷, E, Cis⁷. The seventh staff is for Berda in bass clef with a key signature of one sharp (F#), playing a rhythmic accompaniment with dynamics *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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

cresc.

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

86

Bis. 1 *ff*

Bis. 2 *ff*

Bis. 3 *ff*

Brač 1 *ff*

Brač 2 *ff*

Brač 3 *ff*

E - Brač *ff*

Čelo *ff* *marcatissimo sempre*

Bug. *ff*

Berda *ff*

H⁷ E A E A E⁷ A

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 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 or dynamics)

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

pp

pizz.

pp

pp

D A

121

Bis. 1 *p*

Bis. 2

Bis. 3

Brač 1

Brač 2 *f* *p*

Brač 3 *mf* *p*

E - Brač *pp* *mf* *p*

Čelo *mf* *ord.* *dim.* *p*

Bug. G D Hm Em Hm Em Hm *mf* *dim.* *p*

Berda *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
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 their characteristics:

- Bis. 1:** Treble clef, G major. Starts with eighth-note patterns, then rests. Dynamics: *dim.*
- Bis. 2:** Treble clef, G major. Starts with eighth-note patterns, then rests. Dynamics: *p*
- Bis. 3:** Treble clef, G major. Sustained notes. Dynamics: *dim.*, *p*
- Brač 1:** Treble clef, G major. Sustained chords. Dynamics: *dim.*, *p*
- Brač 2:** Treble clef, G major. Eighth-note patterns. Dynamics: *dim.*, *p*
- Brač 3:** Treble clef, G major. Includes trills (*tr*) and triplets (*3*). Dynamics: *dim.*, *p*
- E - Brač:** Treble clef, G major. Eighth-note patterns. Dynamics: *dim.*, *p*
- Čelo:** Bass clef, G major. Includes trills (*tr*) and triplets (*3*). Dynamics: *p*, *dim.*
- Bug.:** Treble clef, G major. Chordal accompaniment. Dynamics: *dim.*, *p*, *pp*
- Berda:** Bass clef, G major. Sustained notes. Dynamics: *dim.*, *p*, *dim.*

Chord progression for Bug. (measures 145-150):

- Em^{7b5}
- Hn
- A⁷
- Hm
- A⁷
- Hm

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 *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 *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
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

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

fp *dim.* *ppp*

dim. *pp*

p

pp

pp *dim.* *ppp* *pp*

pp *dim.* *ppp*

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

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

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

ord.

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

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
pp
pp
pp sempre
pp sempre
pp sempre

Em^{7b5} D D

196

Bis. 1 *cresc.* *ff*
 Bis. 2 *cresc.* *ff*
 Bis. 3 *p* *mf* *f* *ff*
 Brač 1 *ff*
 Brač 2 *cresc.* *ff*
 Brač 3 *cresc.* *ff*
 E - Brač *p* *mf* *ff*
 Čelo *cresc.* *ff*
 Bug. *cresc.* *ff*
 Berda *cresc.* *ff*

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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6. PRILOZI

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

The musical score consists of ten staves of music in 3/4 time, key of D major. The tempo is marked 'Allegretto scherzando'. The score includes various dynamics such as *p*, *mf*, *fz*, *dim.*, *f*, *ff*, and *pp*. It also features articulations like accents and slurs. Measure numbers 9, 16, 24, 31, 42, 51, 57, 63, 76, 84, and 90 are indicated at the start of their respective staves. The piece concludes with a final measure marked with a '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

18

27

33 10 4

51

57

63 6

74

82

88

95 *p* *dim.* *pp*

103 8 *mf* *dim.* *p*

115 *mf* *dim.*

119 *pp*

127 *p* *mf*

133 *f* *f*

141 *fz* *ff* 2

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

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

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

179 4 *ppp* *pp* 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 *dim.* *pp* **2** *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 half note G4, followed by quarter notes A4, B4, and C5. It features a *pp* dynamic and a 4-measure rest. The second staff (measures 187-196) starts with a quarter note G4, followed by eighth notes A4, B4, and C5. It includes a 3-measure rest and a 2-measure rest. The third staff (measures 197-202) begins with a quarter note G4, followed by eighth notes A4, B4, and C5. It shows a dynamic progression from *p* to *mf* to *f* to *ff*. The fourth staff (measures 203-206) starts with a quarter note G4, followed by eighth notes A4, B4, and C5. It ends with a *fz* dynamic and a double bar line.

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

The musical score consists of ten staves of music in G major and 3/4 time. The tempo is **Allegretto scherzando**. The score includes various dynamics and markings:

- Staff 1: *mf*, *tr*, *mf*
- Staff 2: *mf*, *dim.*, *p*
- Staff 3: *mf*, *f*, *ff*
- Staff 4: *pp*, *6*
- Staff 5: *pp*
- Staff 6: *pp*, *ff marcato*, *4*
- Staff 7: *pp*, *8*
- Staff 8: *cresc.*, *ff*
- Staff 9: *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 *f* *tr* *ff* **3**

Detailed description: This page of a musical score contains ten staves of music in treble clef with a key signature of one sharp (F#). The music is primarily composed of eighth and sixteenth notes, often with slurs and accents. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). There are several measures with repeat signs and first/second endings. Measure 110 includes a *dim.* (diminuendo) marking. Measure 158 features a trill (*tr*) and a triplet of eighth notes.

Musical score for A - Brač 1, measures 168-205. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of four staves of music.

- Staff 1 (Measures 168-175):** Starts with measure 168. It features three measures of triplets, each marked with a trill (*tr*) above the first note. The notes are G4, A4, and B4. This is followed by two measures of whole rests, then a measure with a fermata (8) over a whole note G4, and finally a measure with a piano (*p*) dynamic marking and a quarter note G4.
- Staff 2 (Measures 176-183):** Starts with measure 176. It features six measures of eighth-note patterns with accents (^) above each note. The notes are G4, A4, B4, A4, G4, F#4. This is followed by a measure with a fermata (16) over a whole note G4, and finally a measure with a fortissimo (*ff*) dynamic marking and a quarter note G4.
- Staff 3 (Measures 184-191):** Starts with measure 184. It features six measures of eighth-note patterns with accents (^) above each note. The notes are G4, A4, B4, A4, G4, F#4.
- Staff 4 (Measures 192-205):** Starts with measure 192. It features six measures of eighth-note patterns with accents (^) above each note. The notes are G4, A4, B4, A4, G4, F#4. This is followed by three measures of whole rests, and finally a measure with a fermata over a whole note G4.

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

6

mf pp

14 mf dim. p

22 mf f ff

30 p dim. pp pp

38 pp

43 pp ff marcato

52

58 pp

70 cresc.

74 ff

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 values. The score is presented on a single page with a page number of 2 at the top left and 71 at the bottom right.

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

4

ff marcato

52

57

7

pp

68

cresc.

74

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.*, *ord.*, *tr*, and *dim.*. There are also numerical markings (6, 3, 4) indicating specific rhythmic or structural elements. The score ends with a double bar line 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) starts with a 4-measure rest, followed by a melody with dynamics *p*, *sf*, and *ff*. The sixth staff (measures 43-51) has a melody with dynamics *sf*. The seventh staff (measures 52-57) has a melody with dynamics *p*. The eighth staff (measures 58-63) has a melody. The ninth staff (measures 64-68) has a melody. The tenth staff (measures 69-70) has a melody.

74

ff marcatisimo fz

82

ff

89

fz p

96

dim. pp fp

104

pp f pp p mf

111

119

pp mf

126

p mf

134

f espress. f

141

fz ff dim.

148

p *pp* *pp*

158

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

165

tr *3* *tr* *3* *tr* *3* *tr* *3* *p*

172

dim. *2* *pp* *dim.* *ppp*

181

8 *pp* *3* *3* *ff*

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

D A G D Hm Em Hm Em

9 Hm 4 Fis Cis⁷ Fis Cis⁷ Fis

19 H A⁷ H A⁷ H H E H E H E

27 G D Em Hm A Hm A

34 Hm 2 *svirati ton* pp pp

43 4 G Hm G H⁷ Em E H

53 Fism⁷ E Cis⁷ Cis⁷ H⁷ E H

61 H⁷ E Cis⁷ Fism H⁷ E 3

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 C^{is7} Fism C^{is7} 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

147 A⁷ Hm A⁷ Hm A⁷ Hm *svirati ton*

156 Hm Em Hm Em Hm E H⁷

164 E H⁷ E G D Em⁶ Hm A

172 Hm Em⁶ Hm Gm⁶ Gm^{#7} Gm Fis⁷ Hm

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

188 D Em^{7b5} D D

196

202 D A⁷ D

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

The musical score is written for a bass clef instrument in 3/4 time, with a key signature of one sharp (F#). It consists of ten staves of music, each starting with a measure number. The dynamics and articulations are as follows:

- Staff 1 (measures 1-8): *p* (piano) to *mf* (mezzo-forte).
- Staff 2 (measures 9-19): *mf* (mezzo-forte) with a **4** (quadruple) measure rest, ending with *pizz.* (pizzicato) and *p* (piano).
- Staff 3 (measures 20-27): *mf* (mezzo-forte) to *f* (forte) to *ff* (fortissimo).
- Staff 4 (measures 28-35): *p* (piano) to *dim.* (diminuendo) to *pp* (pianissimo) with *pizz.* (pizzicato), ending with *ord.* (ordinario) and *pp* (pianissimo).
- Staff 5 (measures 36-42): *pp* (pianissimo) to *ff* (fortissimo) with a **4** (quadruple) measure rest.
- Staff 6 (measures 43-52): *f* (forte) to *dim.* (diminuendo) to *p* (piano) with *pizz.* (pizzicato).
- Staff 7 (measures 53-60): *p* (piano) with *ord.* (ordinario).
- Staff 8 (measures 61-68): *cresc.* (crescendo) to *ff marcatisimo* (fortissimo marcatisimo).
- Staff 9 (measures 69-75): *fz* (forzando).
- Staff 10 (measures 76-82): *fz* (forzando).

82

ff

Musical staff 82-89: Bass clef, key signature of two sharps (F# and C#). The staff contains eighth and sixteenth notes with accents. The dynamic *ff* is indicated at the end of the staff.

90

fz *p* *dim.*

Musical staff 90-97: Bass clef, key signature of two sharps. The staff contains eighth and sixteenth notes with accents. Dynamics include *fz*, *p*, and *dim.*

98

pp 16

Musical staff 98-118: Bass clef, key signature of two sharps. The staff contains eighth and sixteenth notes with accents. A dynamic of *pp* is shown. A fermata is placed over the final measure, with the number 16 written above it.

119

4 *mf* *dim.* *p* *mf*

Musical staff 119-132: Bass clef, key signature of two sharps. The staff contains quarter notes with accents. There are two measures with a '4' above them, indicating a four-measure rest. Dynamics include *mf*, *dim.*, *p*, and *mf*.

133

f

Musical staff 133-140: Bass clef, key signature of two sharps. The staff contains quarter notes with accents. A dynamic of *f* is indicated.

141

ff *dim.*

Musical staff 141-148: Bass clef, key signature of two sharps. The staff contains quarter notes with accents. Dynamics include *ff* and *dim.*

149

p *dim.* *pp*

Musical staff 149-155: Bass clef, key signature of two sharps. The staff contains quarter notes with accents. Dynamics include *p*, *dim.*, and *pp*.

156

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

Musical staff 156-163: Bass clef, key signature of two sharps. The staff contains quarter notes with accents. Dynamics include *pp*, *mf*, *cresc.*, and *f*. The instruction *ord.* is written above the staff.

164

ff *p*

Musical staff 164-171: Bass clef, key signature of two sharps. The staff contains quarter notes with accents. Dynamics include *ff* and *p*. The instruction *pizz.* is written above the staff.

172

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

Musical staff 172-180: Bass clef, key signature of two sharps. The staff contains quarter notes with accents. Dynamics include *pp*, *dim.*, and *ppp*. The instruction *ord.* is written above the staff.

181

pp sempre

Musical staff 181-188: Bass clef, key signature of two sharps. The staff contains quarter notes with accents. The dynamic *pp sempre* is indicated.

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. 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 clef 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 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 quarter note with an accent. Measure 209 contains a quarter note. The dynamic marking *fz* is placed below the staff.