

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

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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 nego češkim nego opće slavenskim folklorom. Prvi je veliki češki simfoničar i komorni skladatelj. Njegove skladbe u domovini i svijetu su nezaobilazne i danas.



Slika 1. Portret Antonín Leopold Dvořák

2.1. BIOGRAFIJA

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

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

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

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

2.2. OPUS

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

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

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

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

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

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

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

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



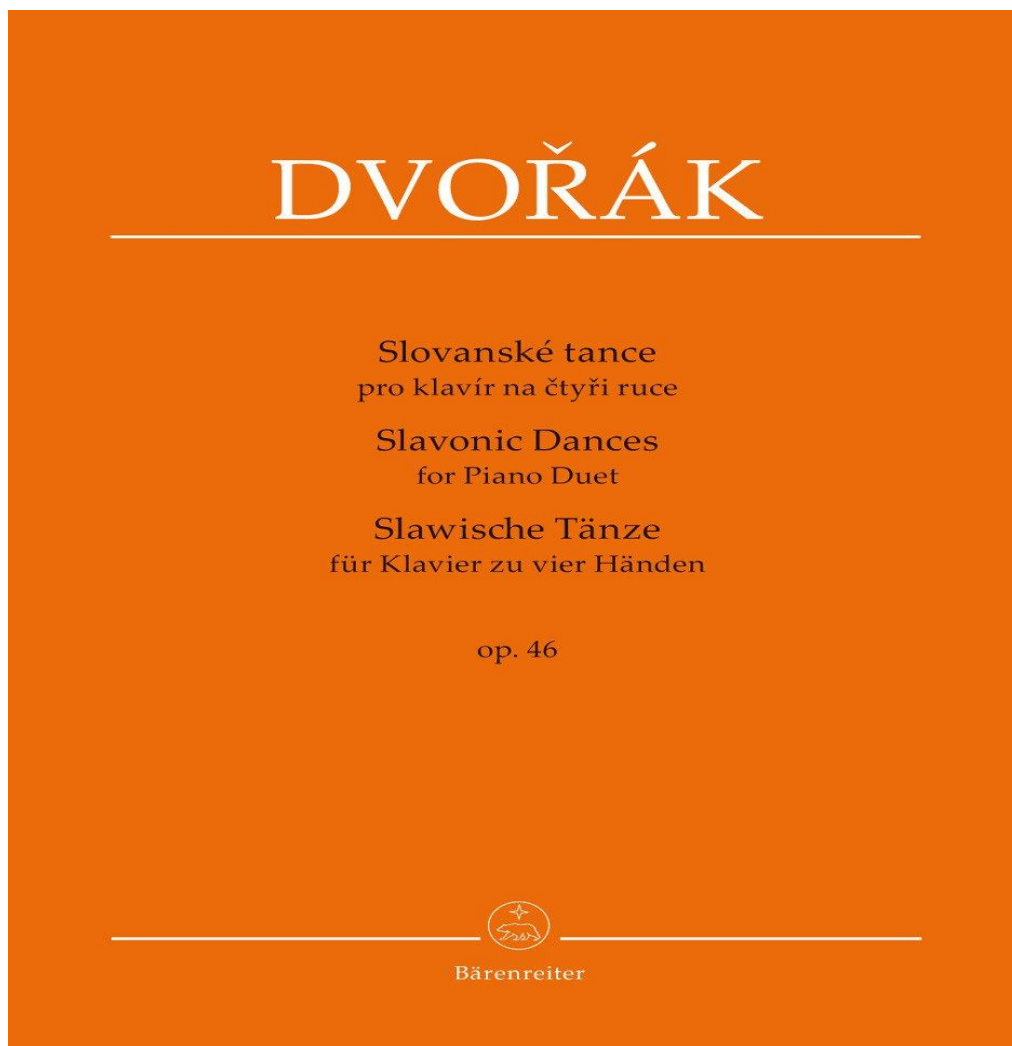
Slika 2. Rodna kuća A.Dvořáka

3. SLAVENSKI PLES BR.6, OP.46

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

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

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



Slika 3. Slavenski plesovi

3.1. PROBLEMATIKA TRNSKRIBIRANJA

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

- gudače
- puhače
- udaraljke

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

3.2. TRANSKRIPCIIJA

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

Podijelili smo orkestar na:

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

6.

Allegretto scherzando.

Piccolo.

Flöte.

2 Hoboen.

2 Clarinetten
in A.

2 Fagotte.

4 Hörner in D.

2 Trompeten
in D.

3 Posauen.

Pauken in D.G.

Becken und
grosse Trommel.

Triangel.

Allegretto scherzando.

Violine I.

Violine II.

Bratsche.

Violoncell.

Contrabass.

Allegretto scherzando.

Slika 4. Podjela instrumenata simfonijskog orkestra

Allegretto scherzando

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

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 musical score for a tambura ensemble, consisting of 12 staves. The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. The music is characterized by high registers and a dynamic range from piano (p) to mezzo-forte (mf). The score includes various musical notations such as notes, rests, and articulation marks. Dynamic markings include *p*, *cresc.*, and *mf*. The score is divided into measures, with some measures containing multiple notes. The overall structure is a continuous piece of music, likely a rhythm accompaniment for a tambura ensemble.

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*












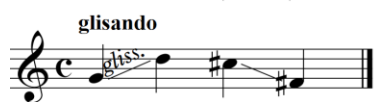
Berda *pizz.* *p* *mf*

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 klizajući prstom od početnog do krajnjeg tona, a može biti trzani ili kucani.</p>

Slika 8. Legenda

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

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6.

Allegretto scherzando.

Piccolo.

Flöte.

2 Hoboen.

2 Clarinetten in A.

2 Fagotte.

4 Hörner in D.

2 Trompeten in D.

3 Posaunen.

Pauken in D.G.

Becken und grosse Trommel.

Triangel.

Allegretto scherzando.

Violine I.

Violine II.

Bratsche.

Violoncell.

Contrabass.

Allegretto scherzando.

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

Allegretto scherzando

The musical score is 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 Bugarija (Bulgarian Flute), and a Bassoon (Berda). The tempo and mood are "Allegretto scherzando".

The score is divided into two systems. The first system contains the parts for E - Bisernica 1, Bisernica 2, Bisernica 3, A - Brač 1, Brač 2, Brač 3, E - Brač, Čelo, Bugarija, and Berda. The second system contains the parts for A - Brač 1, Brač 2, Brač 3, E - Brač, Čelo, Bugarija, and Berda.

The A - Brač 1 part begins with a dynamic marking of *mf* and includes trills (*tr*) in the first and third measures. The Čelo part begins with a dynamic marking of *p*. The Bugarija part begins with a dynamic marking of *p* and includes chord markings D, A, G, and D above the notes. The Berda part begins with a dynamic marking of *p*.

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

The musical score on page 10 consists of four staves. The top two staves are for Violin I and Violin II, both in treble clef. The bottom two staves are for Viola and Cello/Double Bass, both in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a dynamic marking of *mf*. In the first system, the Violin parts play a melodic line that moves from *p* to *f*. The Viola and Cello/Double Bass parts provide harmonic support with chords and moving lines. The second system continues this texture. The third system shows a dynamic shift to *pp* in the Cello/Double Bass part. The fourth system includes the instruction *sul G.* for the Violin parts and *pizz. pp* for the Cello/Double Bass part. The page number 1051 is printed at the bottom center.

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

7

The musical score consists of the following parts and dynamics:

- Bis. 1:** Treble clef, key signature of two sharps (F# and C#). Starts with a rest in measure 7. In measure 8, it begins with a piano (*p*) dynamic, followed by 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 9, it changes to piano (*p*), and 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 9, it changes to piano (*p*), and 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 9, it changes to piano (*p*), and 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 9, it changes to piano (*p*), and in measure 10, it changes to pianissimo (*pp*).
- Čelo:** Bass clef, key signature of two sharps. Starts with a mezzo-forte (*mf*) dynamic. In measure 9, it changes to piano (*p*), and in measure 10, it changes to pizzicato (*pizz.*).
- Bug.:** Treble clef, key signature of two sharps. Starts with a mezzo-forte (*mf*) dynamic. It plays a rhythmic pattern in measures 7-9 and is silent in measures 10-11.
- Berda:** Bass clef, key signature of two sharps. Starts with a mezzo-forte (*mf*) dynamic. It plays a rhythmic pattern in measures 7-9 and is silent in measures 10-11.

Chord markings for 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 G major and 4/4 time. 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 '80.51' is printed.

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 2/4 time. It features four staves for the string instruments (Violin I, Violin II, Viola, and Violoncello) and a grand piano (piano) section with two staves. The music is characterized by dense, complex chordal textures, particularly in the string parts, which are often marked with dynamics like *f* (forte) and *ff* (fortissimo). The piano part provides a rhythmic and harmonic foundation, often using chords that are inverted or rearranged to accommodate the string quartet's tuning. The score includes various musical notations such as slurs, accents, and dynamic markings. A page number '43' is visible in the upper right corner of the score, and a small number '8051' is located at the bottom center.

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:** Treble clef, dynamics *f* and *ff*.
- Brač 1:** Treble clef, dynamics *f* and *ff*.
- Brač 2:** Treble clef, dynamics *f* and *ff*.
- Brač 3:** Treble clef, dynamics *f* and *ff*.
- E - Brač:** Treble clef, dynamics *f* and *ff*.
- Čelo:** Bass clef, dynamics *f* and *ff*.
- Bugaj:** Treble clef, dynamics *f* and *ff*.
- Berda:** Bass clef, dynamics *f* and *ff*.

Harmonic progression (Bugaj): E, G, D, Em, Hm.

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

tr

p

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* *pizz.* *p* *mf*

Hm Em Hm Em Hm

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

Bis. 1 *p* *mf*

Bis. 2 *p* *mf*

Bis. 3 *p* *mf*

Brač 1 *p* *mf*

Brač 2 *p* *mf*

Brač 3 *mf*

E - Brač *mf*

Čelo *p* *mf*

Bug. H A⁷ H A⁷ H H E H E H *p* *mf*

Berda pizz. *p* *mf*

25

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

- Bis. 1, 2, 3:** Trumpets. Dynamics: *f* (measures 1-2), *ff* (measures 3-6). Includes accents and breath marks.
- Brač 1, 2, 3:** Trombones. Dynamics: *f* (measures 1-2), *ff* (measures 3-6). Includes accents.
- E - Brač:** Euphonium. Dynamics: *f* (measures 1-2), *ff* (measures 3-6). Includes accents and breath marks.
- Čelo:** Cello. Dynamics: *f* (measures 1-2), *ff* (measures 3-6). Includes accents.
- Bug:** Trombone. Dynamics: *f* (measures 1-2), *ff* (measures 3-6). Includes accents.
- Berda:** Bass Drum. Dynamics: *f* (measures 1-2), *ff* (measures 3-6). Includes the marking "ord." above measure 3.

Chord symbols for the Bug part: 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, 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.

43

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

- Bis. 1:** Dynamics *p* (piano) starting in measure 44.
- Bis. 2:** Dynamics *p* (piano) starting in measure 44.
- Bis. 3:** Dynamics *p* (piano) starting in measure 44.
- Brač 1:** Dynamics *pp* (pianissimo) throughout.
- Brač 2:** Dynamics *pp* (pianissimo) throughout.
- Brač 3:** Dynamics *pp* (pianissimo) throughout.
- E - Brač:** Dynamics *p* (piano) starting in measure 44.
- Čelo:** Dynamics *pp* (pianissimo) in measures 43-44, and *p* (piano) in measure 45.
- Bug.:** Dynamics *p* (piano) starting in measure 44. Includes guitar chords G, Hm, and G above the staff.
- Berda:** Dynamics *pp* (pianissimo) throughout.

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-Bassoon (E - Brač), the fifth for Cello (Čelo), the sixth for Bugles (Bug.), and the seventh for Double Bass (Berda). The key signature is one sharp (F#). The woodwind parts (Bis. 1, 2, 3) feature melodic lines with dynamic markings *fz* and *ff*. The brass parts (Brač 1, 2, 3) play a rhythmic, marcato accompaniment with *ff* dynamics. The E-Brač part has a melodic line with *sf* and *ff* dynamics. The Cello part plays a rhythmic accompaniment with *fz* and *ff marcato* dynamics. The Bugle part has a simple rhythmic pattern with specific chordal indications: *H⁷ Em E H Fism⁷ E Cis⁷*. The Double Bass part plays a simple rhythmic pattern with *ff* dynamics. The score is divided into two measures by a double bar line, with the first measure starting at measure 50.

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

68

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

pp

p

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

H⁷ E D⁷

74

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

ff

ff

ff

ff

ff *marcatissimo*

ff *marcatissimo*

fz

ff *marcatissimo*

fz

G C G D⁷ G

80

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

C G Ab⁵ E H⁷ E

91

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

fz *p* *fz* *p*

A Cis⁷ Fism Cis⁷ Fism

97

Bis. 1
dim. *pp*

Bis. 2
dim. *pp*

Bis. 3
dim. *pp*

Brač 1

Brač 2

Brač 3
pp

E - Brač
dim. *pp*

Čelo
dim. *pp*

Bug.
Fis
p *pp*

Berda
dim. *pp*

103

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

pp

pp

pp

fp

pp

f

pp

fp

pp

f

pp

svirati ton

109

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*

Čelo
pizz. *mf* *dim.* *pp*

Bug.
p *mf* *dim.* *pp* *dim.*

Berda

115

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

mf

dim.

pp

pp

p

ord.

pp

pp

pizz.

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
ord.
mf *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:** 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 above: Fis, H Cism^{7b5}, H Cism^{7b5}, H. Dynamics: *f*.
- Berda:** Bass clef, key signature of two sharps. Dynamics: *f*.

139

The musical score consists of the following parts and markings:

- Bis. 1:** Dynamics f , fz , ff
- Bis. 2:** Dynamics f , fz , ff
- Bis. 3:** Dynamics f , ff
- Brač 1:** Dynamics f , fz , ff
- Brač 2:** Dynamics f , fz , ff
- Brač 3:** Dynamics f , ff ; includes trills (tr) and triplets (3) in the final two measures.
- E - Brač:** Dynamics f , fz , ff
- Čelo:** Dynamics f , fz , ff ; includes trills (tr) and triplets (3) in the final two measures.
- Bug.:** Dynamics f , ff ; includes accents ($>$) in the final two measures.
- Berda:** Dynamics f , ff

Chord symbols for Bug. and Berda:

- Measures 1-3: Em , Am^6 , Em , Am^6 , Em
- Measure 4: G
- Measure 5: D

145

Bis. 1

Bis. 2

Bis. 3

Brač 1

Brač 2

Brač 3

E - Brač

Čelo

Bug.

Berda

dim.

p

tr

3

Em^{7b5}

Hn

A⁷

Hm

dim.

p

pp

dim.

p

dim.

151

Bis. 1

Bis. 2

Bis. 3

pp

Brač 1

pp

Brač 2

pp

Brač 3

pp

E - Brač

pp

Čelo

pp *molto espress.*

Bug.

A⁷ Hm *svirati ton*

Berda

pp

157

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

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

pizz.

163

Bis. 1
Bis. 2
Bis. 3

Brač 1
Brač 2
Brač 3

E - Brač

Čelo

Bug.

Berda

f *ff* *tr* 3

E H⁷ E H⁷ E G D

169

Bis. 1
tr 3 *tr* 3

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

Bis. 3
p *dim.*

Brač 1
tr 3 *tr* 3

Brač 2
tr 3 *tr* 3

Brač 3
tr 3 *tr* 3 *p* *dim.*

E - Brač
tr 3 *tr* 3 *p* *dim.*

Čelo
p

Bug.
 Em⁶ Hm A Hm Em⁶ Hm
p *dim.*

Berda
 pizz.
p

175

Bis. 1

Bis. 2
fp *dim.* *ppp*

Bis. 3
dim. *pp*

Brač 1
p

Brač 2
pp

Brač 3
pp *dim.* *ppp* *pp*

E - Brač
pp *dim.* *ppp*

Čelo
pp *dim.* *ppp* *pp sempre*

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

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

ord.

Chord symbols: 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

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*

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

The musical score consists of ten staves of music in 3/4 time, key of D major. It includes various dynamics such as *p*, *mf*, *fz*, *dim.*, *f*, *ff*, *pp*, and *ff*. The score is marked with measures 9, 16, 24, 31, 42, 51, 57, 63, 76, 84, and 90. It features several slurs, accents, and dynamic markings throughout.

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

110 *mf* *dim.* *pp*

115

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

128 *mf* *fz*

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

143 *ff* *dim.*

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

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

189 **2** *pp*

198 *cresc.* *ff*

204 *fz*

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando
12

p sf sf mf

p mf f

ff p dim.

10 **4** *p fz*

ff fz

f dim. p

6 *p p*

ff

ff

95 *p* *dim.* *pp*

103 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, then a half note D5. 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, then a quarter note D5. It includes a 3-measure rest and a 2-measure rest. The third staff (measures 197-202) begins with a quarter rest, followed by quarter notes G4, A4, B4, and C5. Dynamics range from *p* to *ff*. The fourth staff (measures 203-206) contains eighth notes G4, A4, B4, and C5, followed by quarter notes D5, E5, and F#5. It concludes with a *fz* dynamic and a double bar line.

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

mf tr mf

9 mf dim. p

20 mf f ff

28 pp

38 pp

43 pp ff marcato

52

59 pp

72 cresc. ff

76

80

87 *ff*

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

110 *mf* *dim.* *pp*

115

119 *pp*

125 *pp*

131 *mf* *f* *fz*

139 *f* *fz* *ff*

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

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

Detailed description: This page of a musical score for 'A - Brač 1' 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). Performance instructions include slurs, accents, and specific markings like *mf*, *dim.*, *fz*, and *tr*. Measure numbers 80, 87, 93, 110, 115, 119, 125, 131, 139, 147, and 158 are indicated at the start of their respective staves. Some measures contain repeat signs with first and second endings.

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 eighth-note triplets, each marked with a trill (*tr*). This is followed by a whole rest for 8 measures, and then a quarter-note triplet marked *p* (piano).
- Staff 2 (Measures 181-190):** Starts with measure 181. It contains eighth-note patterns with accents and a trill (*tr*). This is followed by a whole rest for 16 measures, and then a quarter-note triplet marked *ff* (fortissimo).
- Staff 3 (Measures 202-205):** Starts with measure 202. It features a series of eighth notes with accents, followed by a quarter rest.
- Staff 4 (Measures 205-208):** Starts with measure 205. It features a series of quarter notes with accents, followed by a quarter rest.

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

6

14

22

30

38

43

52

58

70

74

mf *pp* *mf* *dim.* *p* *mf* *f* *ff* *p* *dim.* *pp* *pp* *pp* *ff marcato* *pp* *cresc.* *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 staves of music, numbered 78 to 153. The music is primarily composed of eighth and sixteenth notes, often in beamed pairs. There are several dynamic markings: *ff* (fortissimo) at measure 90, *pp* (pianissimo) at measures 95 and 112, *mf* (mezzo-forte) at measures 95, 125, and 134, *f* (forte) at measures 118, 134, and 140, *p* (piano) at measures 118 and 147, and *fz* (forzando) at measure 140. There are also *dim.* (diminuendo) markings at measures 112 and 147. The score includes several rests: a whole rest at measure 95, a half rest at measure 125, and a whole rest at measure 147. There are also some slurs and accents. The piece ends at measure 153.

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

165 *ff* *tr* 3 3 3 3

172 **9** *pp*

188 **2**

198 *cresc.* *ff*

204

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

6

mf *pp*

14

mf *dim.*

22

mf *f* *f* *ff*

29

p *dim.* *pp*

36

pp *pp*

43

pp *ff marcato*

52

57

pp

68

cresc.

74

ff

79

84

89 *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 articulation marks like accents, slurs, and trills. There are also performance instructions like 'pizz.' (pizzicato) and 'ord.' (order). Some measures contain rests with a number above them, likely indicating a specific duration or a multi-measure rest. 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 to A4, B4, C5, and then descending. Dynamics include *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* and *p*. The seventh staff (measures 52-57) continues the melody with dynamics *sf* and *p*. The eighth staff (measures 58-63) has a melody with dynamics *p* and *sf*. The ninth staff (measures 64-68) has a melody with dynamics *sf* and *p*. The tenth staff (measures 69-70) has a melody with dynamics *sf* and *p*.

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 pp mf

134

f espress. f

141

fz ff dim.

148

p *pp* *pp*

158

mf *cresc.* *fz* *f*

165

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

172

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

181

pp *8* *3* *3*

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.* *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

The musical score is written for a single melodic line in treble clef. The key signature is one sharp (F#), and the time signature is 3/4. The tempo and mood are indicated as **Allegretto scherzando**. The score is divided into measures, with measure numbers 9, 19, 27, 34, 43, 53, and 61 marked at the beginning of their respective staves. Chord symbols are placed above the notes to indicate harmonic structure. Dynamics such as *p*, *mf*, *ff*, *pp*, and *dim.* are used throughout. Articulations like slurs, accents, and breath marks (e.g., *svirati ton*) are present. Rehearsal marks with repeat signs and first/second endings are used at measures 43 and 61.

Chord symbols: D, A, G, D, Hm, Em, Hm, Em, Hm, Fis, Cis⁷, Fis, Cis⁷, Fis, H, A⁷, H, A⁷, H, H, E, H, E, H, E, G, D, Em, Hm, A, Hm, A, Hm, 2, *svirati ton*, G, Hm, G, H⁷, Em, E, H, Fis^{m7}, E, Cis⁷, Cis⁷, H⁷, E, H, H⁷, E, Cis⁷, Fis^m, 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

ff

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** **mf**

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

f **f**

140 Em Am⁶ Em G D Em^{7b5} Hn

ff

147 A⁷ Hm A⁷ Hm A⁷ Hm *svirati ton*

dim. p pp

156 Hm Em Hm Em Hm E H⁷

pp mf cresc. f

164 E H⁷ E G D Em⁶ Hm A

ff p

172 Hm Em⁶ Hm Gm⁶ Gm^{#7} Gm Fis⁷ Hm

dim. pp dim. ppp

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

pp sempre

188 D Em^{7b5} D D

pp sempre

196

cresc.

202 D A⁷ D

ff ff fz

Slavenski ples br.6

Antonin Dvorak op.46

Transkripcija:

Tihomir Damjanović

Allegretto scherzando

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

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

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

36

43 *pp* *ff*

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

61 *ord.* *p*

69 *cresc.* *ff* *marcatissimo*

76 *fz*

82

ff

90

fz *p* *dim.*

98

pp 16

119

mf *dim.* *p* *mf*

133

f *f*

141

ff *dim.*

149

p *dim.* *pp*

156

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

164

ff *p* *pizz.*

172

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

181

pp *sempre*

189

Musical notation for measures 189-196. The key signature is two sharps (F# and C#). The notation consists of a single bass 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.