

PRIREĐIVANJE ZA TAMBURAŠKI ORKESTAR SLAVENSKOG PLESA BR. 3, OP. 46 ANTONINA DVORAKA

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SVEUČILIŠTE JOSIPA JURJA STROSSMAYERA U OSIJEKU

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DIPLOMSKI STUDIJ TAMBURAŠKO UMIJEĆE

SAŠA BOTIČKI

**PRIREĐIVANJE ZA TAMBURAŠKI ORKESTAR
SLAVENSKOG PLESA BR. 3, OP. 46 ANTONÍNA DVOŘÁKA**

DIPLOMSKI RAD

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1. UVOD

Antonín Dvořák je jedan od najpoznatijih čeških skladatelja i, uz Bedřicha Smetanu, najizrazitiji je predstavnik češkog nacionalnog stila koji se razvio polovicom 19. stoljeća.

U tom je stilu manje izraženi harmonijski jezik i više prevladavaju melodijsko – ritamski obrasci izvedeni iz folklora. Češki folklor se razvijao u središtu Europe i više se uklopio u dursko – molski sistem novijeg vremena. Tako se u njegovoj umjetničkoj obradi ili originalnom stvaralaštvu koji odražava duh folklora, harmonijski tok često svodi na jednostavniju dijatoniku durske ili molske osnove. Slavenski plesovi zasigurno pripadaju tom pravcu.

Zbog jednostavnijih harmonija i lijepih melodija koje potječu iz folklora, Slavenski plesovi bili su logičan izbor teme diplomskog rada. U akademskoj godini 2017./2018, otvoren je diplomski studij *Tamburaško umijeće*. Završni rad uključuje obradu kompozicije za tamburaški orkestar, izvedbu i dirigiranje iste na diplomskom ispitu.

U ovom diplomskom radu izabran je Slavenski ples br. 3, op. 46 u As – duru. Ovaj veseli ples je polka i ovo je jedina polka od svih 16 Slavenskih plesova koje je napisao u dva opusa.

Češki folklor je dosta blizak našem folkloru. Znajući da je tambura jako vezana uz folklor, onda i svi ovi plesovi koji imaju teme i ishodište u folkloru su idealni za obradu i izvedbu na tamburaškim instrumentima.

2. ANTONÍN DVOŘÁK

Antonín Dvořák bio je češki skladatelj, predstavnik romantizma i češke nacionalne škole. U svoju glazbu unio je nove elemente koji su pokazali njegovu umjetničku samostalnost i, osim što gradi na folkloru, ide i u širinu, jer se ne zanosi samo češkim, već općeslavenskim pa i neslavenskim folklorom. On je pravi utemeljitelj češke instrumentalne glazbe tog tipa, prvi veliki češki simfoničar i komorni skladatelj. Uz Smetanu, odražava cjelokupnu umjetničku djelatnost u češkoj glazbi njihova doba kao i unošenje u umjetničku glazbu folklornih elemenata.

2.1. BIOGRAFIJA

Antonín Dvořák (puno ime Antonín Leopold Dvořák) rođen je 8. rujna 1841. godine u općini Nelahozeves na Vltavi, kao prvi od devetero djece Anne i František Dvořáka.

Svi njegovi preci bili su mesari ili gostioničari, i automatski se pretpostavljalo da će on naslijediti posao svojih roditelja. Pored mesarskog obrta, genetski se prenosio još jedan talent Dvořákove obitelji: talent za glazbu. Međutim, "glazbu" su smatrali samo ugodnom raznolikošću svakodnevice i načinom zarađivanja novca. Uskoro je, međutim, postalo jasno da će Antonín biti drugačiji. Već je u djetinstvu zavolio pjesme i plesove svoga zavičaja te ubrzo počeo učiti violinu. Godine 1857. upisao se u orguljašku školu u Pragu, koju je dvije godine kasnije završio, a usto je, uglavnom kao samouk, naučio svirati violu pa je kao violist neko vrijeme bio član različitih orkestara. Tako je od 1862. do 1871. godine bio član kazališnog orkestra koji se zvao „Komzakov ansambl“ i u tih devet godina izvodio je brojna nova i zanimljiva djela.

Na području kompozicije bio je samouk, jer na orguljaškoj školi koju je pohađao nije bilo nastave kompozicije, a privatnu nastavu (tada najčešći oblik sustavnog studija) nije mogao platiti. Nakon godina tihog mukotrpnog rada i odricanja, marljivog proučavanja velikih djela iz glazbene literature i brojnih skladateljskih pokušaja konačno dolazi do prvog značajnijeg uspjeha.

Bile su mu već 32 godine kad je prvi put privukao na sebe značajniju pozornost javnosti nakon izvedbe rodoljubne Himne za zbor i orkestar op.30. Godine 1874. doživio je i prvu značajniju premijeru, Smetana je dirigirao uvertiru „Kralj i ugljenar“. Dvořáka je taj uspjeh potaknuo i probudio njegov stvaralački žar pa je u kratkom vremenu skladao mnoga djela. Još jedan događaj iz tog doba postaje značajan u razvoju Dvořákove umjetničke karijere. On dobiva

državnu stipendiju za siromašne mlade umjetnike i upravo je u odboru koji dodjeljuje stipendije bio skladatelj Johannes Brahms. On se za Dvořáka zauzeo jer je spoznao njegove sposobnosti i pisao je svom nakladniku Simrocku preporučivši mu da izda njegove Moravske dvopjeve. Simrock je objavio Moravske duete i oni su odmah doživjeli uspjeh, a poslije njih je izdao i Slavenske plesove. U sljedećim godinama, Dvořákova popularnost raste i on započinje dirigentsku karijeru te se posvećuje izvođenju svojih radova. Koncertne turneje ga često vode u inozemstvo gdje doživljava ogromne uspjehe, osobito u Engleskoj. Godine 1891. započeo je Dvořák svoju nastavničku djelatnost kao profesor praškog konzervatorija, ali ju je već sljedeće godine, iako privremeno, prekinuo, odazvavši se pozivu iz New Yorka da tamo preuzme rukovodstvo Narodnog konzervatorija. Dvořákov boravak u Sjedinjenim državama (1892. – 1895. godine) bio je veoma plodan. Dodir s napjevima urođenika-Indijanaca i crnaca snažno je utjecao na umjetnikovu maštu. Njihovim prizvucima prožeta su mnoga velika djela. Vrativši se u domovinu, Dvořák je nastavio svoju nastavničku djelatnost na konzervatoriju postavši i njegovim ravnateljem 1901. godine. Kao nastavnik, imao je veliki ugled i iz njegove klase kompozicije izašli su mnogi poznati skladatelji. Umro je u Pragu 1904. godine.



Slika 1. Portret Antonina Dvořáka

Prema: <http://www.kennedy-center.org/artist/composition/2370>

2.2. OPUS

Dvořák je napisao mnoga djela od kojih su najpoznatije instrumentalne skladbe: simfonije, komorna djela, koncerti, klavirski radovi. Napisao je devet simfonija od kojih je najpoznatija zadnja pod nazivom *Iz novog svijeta*. Za orkestralni sastav je pisao i brojne suite, serenade, uvertire, plesove, simfonijske pjesme i druge oblike.

Za gudački orkestar napisao je *Serenadu u E – duru op. 22*. s prekrasnom temom prvog stavka. U ostala orkestralna djela pripadaju tri *Slavenske rapsodije*, uvertire (*Husitska*, *U prirodi*, *Karneval*, *Othello*), vrlo uspjele *Simfonijske varijacije op. 78*, efektni *Scherzo capriccio op. 66*, i pet simfonijskih pjesama, odnosno orkestralnih balada (tako ih je nazvao sam autor).

Napisao je više skladbi za solo instrument i orkestar. Zapravo je utemeljio to područje koncertantne glazbe u češkoj glazbi 19. st. Među njima se ističu *Koncert za klavir i orkestar u g – molu* (1876.), *Violinski koncert u a – molu* (1880.), *Koncert za violončelo i orkestar u h – molu* (1895.), koji je jedan od stupova moderne solističke literature za violončelo.

Napisao je četiri klavirska trija, trinaest gudačkih kvarteta, dva klavirska kvarteta, tri gudačka kvinteta, dva klavirska kvinteta, jedan gudački sekstet, sonatu, sonatinu za violinu. Od toga su najpoznatiji *gudački kvarteti op. 51* u Es – duru, *op. 80* u E – duru, *op. 96* u F – duru (tzv. Američki iz 1893.), *op. 105* u As – duru i *op. 106* u G – duru, *klavirski trio op. 65* u f – molu, pa tzv. *Dumky trio op. 90* te *klavirski kvintet op. 81* u A – duru.

Pisao je mnoga vokalna djela: opere, solo pjesme, a nekoliko djela većeg opsega ostavio je i na polju crkvene glazbe.

Doprinos češkoj klavirskoj glazbi je uglavnom kroz minijature s naglašenim ritmičkim i plesnim obilježjima, a pisao je i za klavir četveroručno. Među prvima, istaknimo ciklus *Poetski dojmovi* i *Humoreske op. 10,1* od kojih je ona u Ges – duru najpopularnija. U uspjele četveroručne skladbe pripadaju svakako *Legende*, a neke su instrumentirane za orkestar. U najpopularnija Dvořákova djela pripadaju svakako Slavenski plesovi koje je autor napisao za klavir četveroručno i obradio za orkestar.

3. SLAVENSKI PLESOVI

Dvořák je skladao šesnaest Slavenskih plesova podijeljenih u dva opusa, po osam plesova u svakom opusu. Prvih osam plesova (op. 46) skladani su 1878. godine.

U to vrijeme bilo je popularno svirati klavir četveroručno, stoga je nakladnik Simrock naručio od Dvořáka kompozicije za klavir četveroručno koje će biti u duhu Brahmsovih Mađarskih plesova. Iste je godine Dvořák napravio i orkestralnu varijantu. U toj posljednjoj, orkestralnoj, oni su i najpoznatiji. Kako je uspjeh prvih plesova bio ogroman, nakladnik je naručio još jedan ciklus i 1886. godine nastaje drugi dio Slavenskih plesova tzv. op. 76.

Iako je Dvořák izrazio svoju namjeru da kao primjer upotrijebi Brahmsove Mađarske plesove, na kraju je odlučio da to ne učini. Brahmsovi plesovi su zapravo varijacije na postojeće narodne pjesme, ali Dvořák je napisao vrlo stiliziranu seriju u duhu narodne glazbe, koristeći vlastite teme i skladao je u duhu čeških, ukrajinskih, poljskih i drugih slavenskih folklornih tvorevina. U prvoj seriji plesova - uz iznimku br. 2, koja je ukrajinska dumka - Dvořák je tražio inspiraciju isključivo iz češkog folklornog okruženja: furiant (brzi, vatreni ples), polka, susedska (spor ples u 3/4 mjeri) i skocna (brzi ples). U oblikovnom pogledu postupak je jednak: izmijenjuje se forma trodijelne pjesme i ronda. Teme su redovito periodične, traju četiri ili osam taktova. Tipični elementi uključuju čestu izmjenu dura i mola, i neuobičajenu ekspresivnost bas linije. Trajanje većine pojedinih plesova je oko tri ili četiri minute.

U njegovom plesovima svaki upućen glazbenik lako može prepoznati modele, na primjer furiant u op. 46, br. 1 i 8, susedska br.4 i 6, također češku skočnú, br. 5 i 7, u op. 72 na drugom se mjestu nalazi dumka (kao i u prvom ciklusu).

Slavenski plesovi op. 46

Sastav instrumenata: 1 pikolo, 2 flaute, 2 oboe, 2 klarineta, 2 fagota, 4 roga, 2 trube, 3 trombona, 1 tuba, timpani, bas bubanj, činele, triangl, violina 1 i 2, viole, violončela, kontrabasi

Nazivi svih plesova:

No. 1 - Presto, C - dur (furiant)

No. 2 - Allegretto scherzando, C - mol (dumka)

No. 3 - Poco allegro, As - dur (polka)

No. 4 - Tempo di minuetto, F - dur (susedska)

No. 5 - Allegro vivace, A - dur (skocna)

No. 6 - Allegretto scherzando, D - dur (susedska)

No. 7 - Allegro assai, C - mol (skocna)

No. 8 - Presto, G - mol (furiant)

Slavenski plesovi op. 72

No. 1 (9) - Molto vivace, B - dur (odzemek)

No. 2 (10) - Allegretto grazioso, E - mol (dumka)

No. 3 (11) - Allegro, F - dur (skocna)

No. 4 (12) - Allegretto grazioso, Des - dur (dumka)

No. 5 (13) - Poco adagio, B – mol (spacirka)

No. 6 (14) - Moderato, quasi minuetto, B – dur (poloneza)

No. 7 (15) - Allegro vivace, C - mol (kolo)

No. 8 (16) - Grazioso e lento ma non troppo, quasi tempo di valse, As - dur (sousedska)

Za svoju drugu seriju op.72, Dvořák je uvrstio i niz drugih oblika: uz polku, skocnu, sousedsku, furiant i dumku, koju je koristio u svojoj prvoj seriji, uveo je i češku spacirku (promenadni ples), poljsku polonezu, srpsko kolo (okrugli ples) i odzemek, brzi muški ples s wallachsko-slovačkog pograničnog područja. Za razliku od prvog opusa od osam plesova, koji nose atmosferu radosti i zadovoljstva, drugi opus ima mnogo raznovrsniju paletu raspoloženja, od melankolične do divlje i ekstatične. Također je pokazao veću raznolikost u strukturi svojih tema. Neke su periodične, dok su druge nepravilne. Štoviše, instrumentacija orkestralne inačice je sofisticiranija od one iz prve serije. U određenim plesovima, Dvořák odlučuje ne koristiti cijeli orkestar, pa čak i uz minimalan broj instrumenata, još uvijek je u stanju proizvesti zapanjujući efekt.

Zanimljivo je da je zadnji ples u op. 72 u najsporijem tempu (grazioso lento), pa se može pretpostaviti da mu nije bilo stalo do efektnog završetka, a možda i nije očekivao da će se nizovi izvoditi uvijek po redoslijedu.

Ukupno trajanje svakog ciklusa je oko 36 minuta tako da na koncertu na kojem se izvoda oba ciklusa uzastopce ne djeluju nimalo jednostrano, odnosno raznolikost u izmjeni raspoloženja i melodijskim i ritmičkim finesama sposobna je zaokupiti sve slušatelje.

Kompozitor vrlo vješto razvija glazbene ideje, njihovu varijaciju i međusobne kombinacije, i koristi sve alate za svoj kompozicijski rad na tako stvaran način da daje dojam čiste spontanosti. Njegova je instrumentacija sama po sebi majstorska i sve klavirske inačice dodatno postaju bolje ako čujemo plesove u njihovom orkestralnom aranžmanu.

3.1. SLAVENSKI PLES BR. 3 U AS – DURU, OP. 46

Slavenski ples br. 3 u As – duru, op. 46 imao je svoju premijeru 16. svibnja 1878. godine u Pragu, pod ravnanjem dirigenta Adolfa Cecha.

Zanimljivo je da je ples br. 3 bio u izvornoj inačici nota za klavir četveroručno zapravo ples broj 6, a Dvořák je zamijenio brojeve ova dva plesa kad je napravio orkestralnu verziju.

Dvořák u svojim plesovima koristi furiant, dumku, polku, susedsku, skočnu, mazurku, odzemek, špacírku, kolo i polonezu, a ples br. 3 je jedina polka od svih 16 plesova koje je napisao. Polka je živahan ples koji je nastao sredinom devetnaestog stoljeća i korijenje vuče iz poljskog folklora. I danas je popularna, pleše se u zemljama Poljske, Češke, Mađarske, Rumunjske i Hrvatske. Izraz "polka" u češkom znači pola koraka, što ukazuje na to da plesač treba koračati s jedne noge na drugu. Tipična Polka je u dvodobnoj mjeri brzog tempa.

Dvořák je komponirao svoje motive koji imaju korijenje u folkloru, a ne kao Brahms koji je upotrebljavao narodne motive u svojim Mađarskim plesovima.

Glavna tema ovog plesa ima bezbrižan i radostan duh, a njegova druga tema je po ugođaju svečana i bržeg tempa. Ipak, cjelokupna glazba u prvoj je polovici više vedra i opuštena nego živahna, posebno u prigušenom srednjem dijelu. Kada se tema vrati, ona postaje živahnija, njezina orkestracija punija i briljantnija. Djelo ima živahni završetak i ovaj ples obično traje četiri do pet minuta.

Oblik kompozicije je Rondo ABACBA + coda. Tri glavne teme A, B i C vrlo su jasne i upečatljive, a forma tema je obično 4+4 takta, perioda. Tema ima jednostavne harmonijske obrasce, u njoj se izmjenjuje klasični harmonijski obrazac (T-S-T-D7-T). Na početku teme prisutan je pedalni ton. Uz klasične obrasce – od romantičnih se javlja prožimanje dura i mola (durska-molska tonika), česte plagalne kadence, od alteriranih akorada javlja se smanjeni septakord ne dominantne funkcije, sekundarne dominante (za glavne i sporedne stupnjeve), varijantni akordi, mol – dur, enharmonijska zamjena na jednom mjestu. Modulacije su dijatonske, tonalitetni skok (As-E), te preko kromatske tercne veze. Na nekoliko mjesta javljaju se eliptične veze.

Tonalni plan kompozicije izgleda AS dur/F – dur/As –dur/E – dur/As – dur/(Ces – dur) kao uklon/As – dur

4. RAD SA SKLADBOM

74

3

Poco allegro

5

Flauto piccolo

Flauti I. II.

Oboi I. II.

Clarinetti I. II. B

Fagotti I. II.

I. II.
Corni F

III. IV.

Trombe I. II. F

I. II.
Tromboni

III.

Timpani Es, As
Piatti
Gran Cassa
Triangolo

Poco allegro

I.
Violini

II.

Viole

Violoncelli

Contrabassi

Slika 2. Originalna partitura za orkestar

Slavenski ples br. 3

Op. 46

Antonin Dvorak
Transkripcija: Saša Botički

Poco Allegro

Biserica 1
Biserica 2
Biserica 3
Brač 1
Brač 2
Brač 3
E brač
Čelo
Bugarija
Berda

Poco Allegro

p
pizz.
p
pizz.
p
pizz.
p
pizz.
p
pizz.
p
pizz.
p
pizz.
p

pizz. A^b D° A^b $E^b7(sus4)$ E^b7 A^b $D^{\circ}7/F$ A^b D° A^b $E^b7(sus4)$ E^b7 A^b $E^b7(sus4)$ E^b7

Slika 3. Transkripcija za tamburaški orkestar

Iz Slike 2. i Slike 3. najbolje se vidi glavni problem kod transkripcije iz simfonijskog orkestra u tamburaški orkestar. Razlika je u broju dionica instrumenata i njihovim akustičkim karakteristikama. Uobičajeni sastav tamburaškog orkestra je 10 dionica koje pokrivaju 6 instrumenata (**bisernica** 1, 2, 3, **brač** 1, 2, 3 **E – brač** ili čelović, **čelo**, **bugarija** i **berde**).

Zato se događa da pojedini tamburaški instrument pokriva i više simfonijskih instrumenata. Na početku plesa glavnu temu koja kreće u drvenim puhačima, zbog boje i visine sviraju bisernice koje se dijele na bisernicu 1, 2 i 3. Tu dolazimo do problema boje instrumenta jer bisernica mora zamijeniti flautu, obou i klarinet koji se još i dijele.

U ovom plesu bračevi 1 i 2 većinom zamjenjuju violinu 1 i 2, E – brač povremeno zamjenjuje violu, čelo - violončelo, a berda – kontrabas. Pošto je ples polka, bugarija je došla do izražaja jer svira akorde na drugi dio dobe i zamjenjuje više instrumenata simfonijskog orkestra (npr. u prvoj temi rogove i podebljava zvuk gudača).

5. TRANSKRIPCIJA

Antonín Dvořák

SLAVENSKI PLES BR. 3, OP. 46

Transkripcija za tamburaški orkestar

Slavenski ples br. 3

Op. 46

Antonin Dvorak
Transkripcija: Saša Botički

Poco Allegro

Bisernica 1
Bisernica 2
Bisernica 3
Brač 1
Brač 2
Brač 3
E brač
Čelo

Poco Allegro

Bugarija
Berda

Ab Db Ab Eb7(sus4) Eb7 Ab Db7/F Ab Db Ab Eb7(sus4) Eb7 Ab Eb7(sus4) Eb7 Ab

Bis 1
Bis 2
Bis 3
Br 1
Br 2
Br 3
E Br
Čelo
Bug
Berda

molto ritard. **A** a tempo

ord. p f p ord. pp ord. p ord. p f p ord. p

Eb7(sus4) Eb7 Ab Eb7(sus4) Eb7 Ab Bbm Cm Eb7 ord. Ab Db Ab Eb7(sus4) Eb7

B Più mosso

Bis 1
Bis 2
Bis 3
Br 1
Br 2
Br 3
E Br
Čelo
Bug
Berda

ff *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Ab D^b7/F Ab D^b Ab E^b7(sus4) E^b7 Ab D^b6 E^b Ab E^b Ab

B Più mosso

Bis 1
Bis 2
Bis 3
Br 1
Br 2
Br 3
E Br
Čelo
Bug
Berda

ff *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

D^b6 E^b Ab B^bm⁶ C Fm B^bm⁶ C F C C F

D a tempo

Bis 1 *pp*

Bis 2 *pp*

Bis 3 *pp*

Br 1 *pizz*

Br 2 *pp*

Br 3 *p*

E Br *p*

Čelo *p* dolce ord.

Bug **D** *pizz* E E+ D#°

Berda *p*

Bis 1 *p* *f* *pp*

Bis 2 *p* *f* *pp*

Bis 3 *f*

Br 1 *f* *pp*

Br 2 *f* *pp*

Br 3 *f* *pp*

E Br *f* *pp*

Čelo *f* *pp*

Bug C#m C# C#(b13) D#m C# ord. G#7/D# C# B E

Berda *f* *p*

E

Bis 1 *f* *p* *pp*

Bis 2 *f* *p* *pp*

Bis 3 *f* *p*

Br 1 *f* *p* *pp* molto tranquillo

Br 2 *f* *p*

Br 3 *f* *p* div.

E Br *f* *p* *p*

Čelo *f* *p* *p*

Bug *E*⁷ *E*^{#07} *B/A* *E* **E** *E* *E*⁺ *G*⁷ *C*^{#m} *C*[#] *C*^{#(b13)}

Berda *f* *p* *pp* *dim.*



F Più mosso

Bis 1 *pp* *ff* *p* *f* *p* *ff*

Bis 2 *pp* *ff* *p* *f* *p* *ff*

Bis 3 *ff* *p* *f* *p* *ff*

Br 1 *pp* *ff* *p* *f* *p* *f*

Br 2 *ff* *p* *f* *p* *f*

Br 3 *ff* *p* *f* *p* *ff* *f*

E Br *pp* *ff* *p* *f* *p* *ff*

Čelo *pp* *ff* *p* *f* *p* *ff*

Bug *G*⁷ *C*[#] **F** *Più mosso* *A* *E* *B* *G*⁷ *C*^{#m} *A* *E* *B* *G*⁷ *C*[#] *F*⁰⁷ *D*

Berda *pp* *ff* *p* *f* *p* *ff*

Bis 1 *dimin.* *p* *ff* *dimin.* *p* *dimin.*
 Bis 2 *dimin.* *p* *ff* *dimin.* *p* *dimin.*
 Bis 3 *dimin.* *p* *ff* *dimin.* *p* *dimin.*
 Br 1 *dimin.* *p* *ff* *dimin.* *p* *dimin.*
 Br 2 *dimin.* *p* *ff* *dimin.* *p* *dimin.*
 Br 3 *dimin.* *f* *dimin.* *dimin.*
 E Br *dimin.* *ff* *dimin.* *p* *dimin.*
 Čelo *dimin.* *ff* *dimin.* *p* *dimin.*
 Bug *dimin.* *p* *dimin.* *p* *dimin.*
 Berda *dimin.* *p* *ff* *dimin.* *p* *dimin.*

A D A D Gm D Gm



Poco meno mosso

Bis 1 *pp* *pp* *mf* *f*
 Bis 2 *pp* *pp* *mf* *f*
 Bis 3 *pp* *pp* *mf* *f*
 Br 1 *pp* *pp* *mf* *f*
 Br 2 *pp* *p* *mf* *f*
 Br 3 *pp* *pp* *mf* *f*
 E Br *pp* *p* *mf* *f*
 Čelo *pp* *p* *mf* *f*
 Bug *pp* *p* *f*
 Berda *pp* *p* *f*

Poco meno mosso
 D# G# D# G# C#m Eb(sus4) C#m Eb(sus4) C#m Eb(sus4) C#m Eb(sus4) C#m Ab Eb7

ritard.

Bis 1 *dimin.* *p* *pp*

Bis 2 *dimin.* *p* *pp*

Bis 3 *dimin.* *p* *pp*

Br 1 *dimin.* *p* *pp*

Br 2 *dimin.* *p* *pp*

Br 3 *dimin.* *p* *p*

E Br *dimin.* *p* *pp*

Čelo *dimin.* *p* *pp*

Bug *mf* *dimin.* *p* *pp*

Berda *dimin.* *p* *pp*

Ab Eb7 Ab Eb7 Ab Eb7 Ab Eb7



H Tempo I.

Bis 1 *p*

Bis 2 *p*

Bis 3 *p*

Br 1 *p*

Br 2

Br 3 *pizz.* *p*

E Br *pizz.* *p*

Čelo *p*

H Ab Ab Ab Db Ab Eb7(sus4) Eb7 Ab Db/F Ab Db Ab Eb7(sus4) Eb7 Ab Eb7(sus4) Eb7 Ab Eb7(sus4) Eb7

Bug *p*

Berda *p*

Bis 1 *mf* *sempre* *cresc.* *mf*

Bis 2 *mf* *sempre* *cresc.* *mf*

Bis 3 *mf* *sempre* *cresc.* *mf*

Br 1 *mf* *mp* *cresc.* *mf*

Br 2 *mf* ord. *cresc.* *mf*

Br 3 *mf* ord. *cresc.* *mf*

E Br *mf* *cresc.* *mf*

Čelo *mf* *sempre* *cresc.* *mf*

Bug *mf* *cresc.*

Berda *mf* *cresc.*

Ab Eb7(sus4) Eb7 Ab **Fis** B B B E B B **Fis** B B B E

I a tempo

Bis 1 *f* *p*

Bis 2 *f* *p*

Bis 3 *f* *p*

Br 1 *f* *pp*

Br 2 *f* *pp*

Br 3 *f* *p*

E Br *f* *p*

Čelo *f* *p*

Bug *f* *p*

Berda *f* *p*

B B **Fis** Eb7 Eb7 **I** Ab Db Ab Eb7(sus4) Eb7 Ab Db7/F

ritard.

J Più mosso

Bis 1
Bis 2
Bis 3
Br 1
Br 2
Br 3
E Br
Čelo
Bug
Berda

ff *p* *ff*
ff *p* *ff*
ff *p* *ff*
ff *p* *ff*
ff *p* *ff*
ff *p* *ff*
ff *p* *ff*
ff *p* *ff*
ff *p* *ff*
ff *p* *ff*

Ab Db Ab Eb7(sus4) Eb7 Ab
D^{b6} Eb Ab Eb Ab Db⁶ Eb

Più animato

Bis 1
Bis 2
Bis 3
Br 1
Br 2
Br 3
E Br
Čelo
Bug
Berda

p *p* *ff* *p*
p *p* *ff* *p*
p *p* *ff* *p*
p *p* *ff* *p*
p *p* *ff* *p*
p *p* *ff* *p*
p *p* *ff* *p*
p *p* *ff* *p*
p *p* *ff* *p*
p *p* *ff* *p*

Ab Eb Ab Eb Ab Eb Ab Eb
Ab Eb Ab Eb Ab Eb Ab Eb

19 *p*

Bis 1 *p* *cresc.* *f*
 Bis 2 *p* *cresc.* *f*
 Bis 3 *p* *cresc.* *f*
 Br 1 *p* *cresc.* *f*
 Br 2 *p* *cresc.* *f*
 Br 3 *p* *cresc.* *f*
 E Br *p* *cresc.* *f*
 Čelo *p* *cresc.* *f*
 Bug *Ab Ab E B Gb B Eb* *cresc.* *f*
 Berda *cresc.* *f*



K
 Bis 1 *p* *cresc.* *ff*
 Bis 2 *p* *cresc.* *ff*
 Bis 3 *p* *cresc.* *ff*
 Br 1 *p* *cresc.* *ff*
 Br 2 *p* *cresc.* *ff*
 Br 3 *p* *cresc.* *ff*
 E Br *p* *cresc.* *ff*
 Čelo *p* *cresc.* *ff*
K Bug *Ab Fm/Ab Fm/Ab C G C* *p* *cresc.* *ff*
 Berda *p* *cresc.* *ff*

Musical score for a brass and woodwind ensemble. The score includes parts for Bismarck (Bis 1, 2, 3), Trumpet (Br 1, 2, 3), Euphonium (E Br), Trombone (Bug), and Bassoon (Berda). The key signature is three flats (B-flat major or D-flat minor). The score features dynamic markings (*p*, *cresc.*, *ff*) and chord symbols (*E_b7*, *A_b*) for the Trombone part.

6. ZAKLJUČAK

Otvaranjem preddiplomskog studija *Tambure* i diplomskog studija *Tamburaško umijeće* u Osijeku, mladi glazbenici tamburaši su dobili mogućnost sustavnog proučavanja tambure i tamburaške glazbe u svim aspektima. Zasigurno, jedan važan dio tog proučavanja je i predmet *Priredivanje za tamburaške ansamble* koji traje četiri semestra, odnosno cijeli diplomski studij. Na tom kolegiju studenti uče razne tehnike koje koriste kod transkripcije različitih djela za tamburaške instrumente. Ovaj rad je nastao da bi se popunio fundus koncertantne literature priređene za tamburaške orkestre. Tambura kao instrument zadnjih se 20 godina ubrzano razvila i sve je više dobrih solista, ansambala i orkestara. Velika je potreba za novim transkripcijama tako da se nadam da će i ova transkripcija Slavenskog plesa br. 3 naći svoje mjesto u repertoaru mnogih tamburaških orkestara.

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8. SAŽETAK

Među poznatijima djelima Antonína Dvořáka pripadaju Slavenski plesovi, op. 46 i op. 72 koji se sastoje od 16 plesova pisanih za klavir četveroručno, a koji su obrađeni i za orkestar. Dvořák je napisao teme plesova koje su inspirirane češkom narodnom glazbom.

U ovom radu napravljena je transkripcija za tamburaški orkestar Slavenskog plesa br. 3 u As – duru, op. 46. Ples je polka i kao takav je jedini od svih plesova u oba opusa. To je izvanredno djelo koje dobiva puni sjaj kada se izvodi u orkestralnoj izvedbi.

Ključne riječi: Antonin Dvořák, Slavenski plesovi, polka, tamburaški orkestar, transkripcija

9. SUMMARY

Among the famous works of Antonin Dvořák belong to Slavic Dances, op. 46 and op. 72 consisting of 16 dances written for piano four-handed, which are also handled for the orchestra. Dvořák wrote themes of dances which are inspired by Czech traditional music. In this paper work is a transcription for the tambura orchestra of Slavic Dance no. 3 in A-flat major, op.46. Dance is polka and as such is the only one of all dances in both opus. It is extraordinary work that gains full splendor when performed in orchestral performance.

Key words: Antonin Dvořák, Slavic dances, polka, tamburitza orchestra, transcription

10. PRILOZI

Slavenski ples br. 3

Op. 46

Bisernica 1

Antonin Dvorak

Transkripcija: Saša Botički

Poco Allegro

2

p

p

molto ritard.

A a tempo

f *p*

Più mosso

B

ff *p*

ff *p* *ff*

p *ff* *p*

ritard.

f

C Tempo I.

p

poco a poco ritard.

p *pp* *pp*

D a tempo
4

p *f*

pp *f* *p*

E

pp *pp*

F Più mosso

ff *p* *f* *p*

ff *dimin.* *p* *ff* *dimin.*

p *dimin.* *pp*

G Poco meno mosso

pp *mf* *f*

dimin. *p*

ritard.

pp

H Tempo I.

p

mf *sempre cresc.* *mf* ritard.

I a tempo

p

J Più mosso

ff *p* *ff* *p* *p*

Più animato

ff *p*

p *cresc.* *f*

K

p *cresc.*

ff *p* *cresc.*

ff

Slavenski ples br. 3

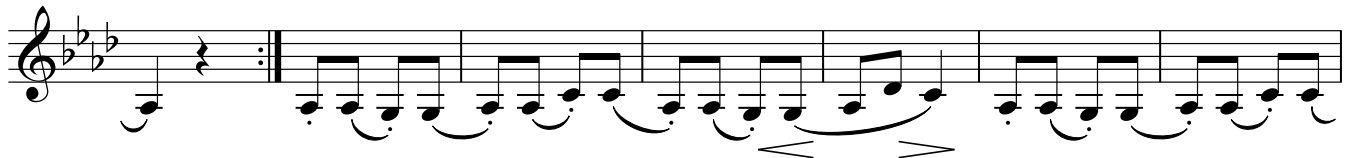
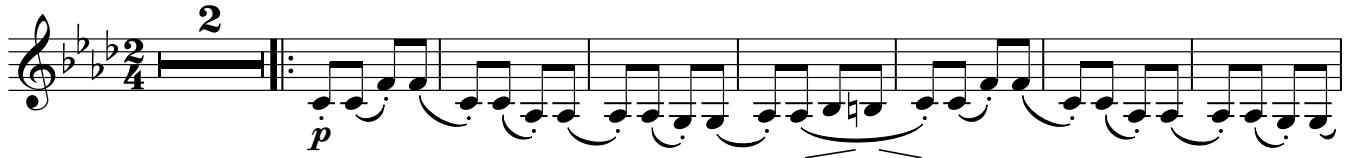
Op. 46

Bisernica 2


Antonin Dvorak
Transkripcija: Saša Botički

Poco Allegro

2



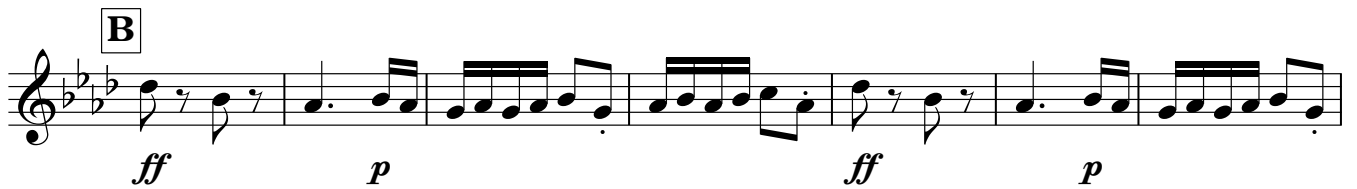
molto ritard. **A** a tempo



Più mosso



B



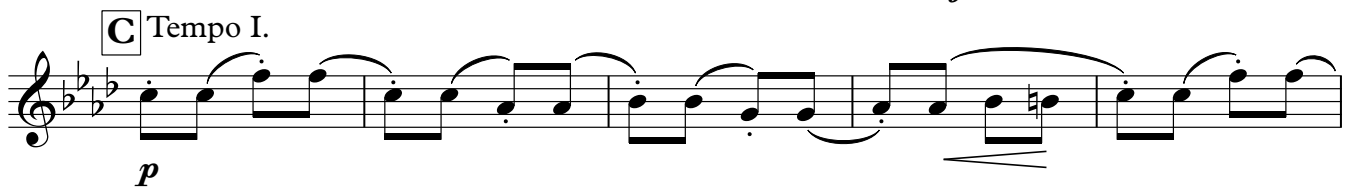
ritard.



f



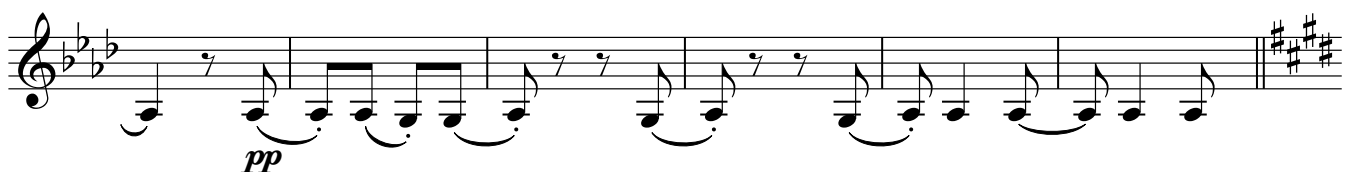
C Tempo I.



poco a poco ritard.



pp



Bisernica 2

D a tempo

Musical staff D: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time. The staff contains a melodic line with dynamics *p*, *p*, and *f* with an accent (>). There are slurs over the first and second phrases.

Musical staff E: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time. The staff contains a melodic line with dynamics *pp*, *f*, and *p*. There are slurs over the first and second phrases.

E

Musical staff F: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time. The staff contains a melodic line with dynamics *pp* and *pp*. There are slurs over the first and second phrases.

F Più mosso

Musical staff G: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time. The staff contains a melodic line with dynamics *p*, *f*, and *p*. There are slurs over the first and second phrases.

Musical staff H: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time. The staff contains a melodic line with dynamics *ff*, *dimin.*, *p*, *ff*, *p*, and *dimin.*. There are slurs over the first and second phrases.

G Poco meno mosso

Musical staff I: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time. The staff contains a melodic line with dynamics *pp*, *pp*, *mf*, and *f*. There is a slur over the first phrase and the word *ritard.* below the staff.

Musical staff J: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time. The staff contains a melodic line with dynamics *dimin.*, *p*, and *pp*. There are slurs over the first and second phrases.

H Tempo I.

Musical staff K: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time. The staff contains a melodic line with dynamics *p*. There are slurs over the first and second phrases.

Musical staff L: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time. The staff contains a melodic line with dynamics *f*. There is a slur over the first phrase and the word *ritard.* above the staff.

Musical staff M: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time. The staff contains a melodic line with dynamics *mf*, *sempre cresc.*, *mf*, and *f* with an accent (>). There are slurs over the first and second phrases.

I a tempo

Musical staff N: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time. The staff contains a melodic line with dynamics *p*. There are slurs over the first and second phrases.

Bisernica 2

J Più mosso

Musical staff J: Più mosso. Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The staff contains a sequence of notes with dynamic markings: *ff*, *p*, *ff*, *p*, and *p*. The notes are: B-flat4, G4, F4, E-flat4, D4, C4, B-flat3, A-flat3, G3, F3, E-flat3, D3, C3, B-flat2, A-flat2, G2, F2, E-flat2, D2, C2, B-flat1, A-flat1, G1, F1, E-flat1, D1, C1, B-flat0, A-flat0, G0, F0, E-flat0, D0, C0, B-flat-1, A-flat-1, G-1, F-1, E-flat-1, D-1, C-1, B-flat-2, A-flat-2, G-2, F-2, E-flat-2, D-2, C-2, B-flat-3, A-flat-3, G-3, F-3, E-flat-3, D-3, C-3, B-flat-4, A-flat-4, G-4, F-4, E-flat-4, D-4, C-4, B-flat-5, A-flat-5, G-5, F-5, E-flat-5, D-5, C-5, B-flat-6, A-flat-6, G-6, F-6, E-flat-6, D-6, C-6, B-flat-7, A-flat-7, G-7, F-7, E-flat-7, D-7, C-7, B-flat-8, A-flat-8, G-8, F-8, E-flat-8, D-8, C-8, B-flat-9, A-flat-9, G-9, F-9, E-flat-9, D-9, C-9, B-flat-10, A-flat-10, G-10, F-10, E-flat-10, D-10, C-10, B-flat-11, A-flat-11, G-11, F-11, E-flat-11, D-11, C-11, B-flat-12, A-flat-12, G-12, F-12, E-flat-12, D-12, C-12, B-flat-13, A-flat-13, G-13, F-13, E-flat-13, D-13, C-13, B-flat-14, A-flat-14, G-14, F-14, E-flat-14, D-14, C-14, B-flat-15, A-flat-15, G-15, F-15, E-flat-15, D-15, C-15, B-flat-16, A-flat-16, G-16, F-16, E-flat-16, D-16, C-16, B-flat-17, A-flat-17, G-17, F-17, E-flat-17, D-17, C-17, B-flat-18, A-flat-18, G-18, F-18, E-flat-18, D-18, C-18, B-flat-19, A-flat-19, G-19, F-19, E-flat-19, D-19, C-19, B-flat-20, A-flat-20, G-20, F-20, E-flat-20, D-20, C-20, B-flat-21, A-flat-21, G-21, F-21, E-flat-21, D-21, C-21, B-flat-22, A-flat-22, G-22, F-22, E-flat-22, D-22, C-22, B-flat-23, A-flat-23, G-23, F-23, E-flat-23, D-23, C-23, B-flat-24, A-flat-24, G-24, F-24, E-flat-24, D-24, C-24, B-flat-25, A-flat-25, G-25, F-25, E-flat-25, D-25, C-25, B-flat-26, A-flat-26, G-26, F-26, E-flat-26, D-26, C-26, B-flat-27, A-flat-27, G-27, F-27, E-flat-27, D-27, C-27, B-flat-28, A-flat-28, G-28, F-28, E-flat-28, D-28, C-28, B-flat-29, A-flat-29, G-29, F-29, E-flat-29, D-29, C-29, B-flat-30, A-flat-30, G-30, F-30, E-flat-30, D-30, C-30, B-flat-31, A-flat-31, G-31, F-31, E-flat-31, D-31, C-31, B-flat-32, A-flat-32, G-32, F-32, E-flat-32, D-32, C-32, B-flat-33, 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E-flat-258, D-258, C-258, B-flat-259, A-flat-259, G-259, F-259, E-flat-259, D-259, C-259, B-flat-260, A-flat-260, G-260, F-260, E-flat-260, D-260, C-260, B-flat-261, A-flat-261, G-261, F-261, E-flat-261, D-261, C-261, B-flat-262, A-flat-262, G-262, F-262, E-flat-262, D-262, C-262, B-flat-263, A-flat-263, G-263, F-263, E-flat-263, D-263, C-263, B-flat-264, A-flat-264, G-264, F-264, E-flat-264, D-264, C-264, B-flat-265, A-flat-265, G-265, F-265, E-flat-265, D-265, C-265, B-flat-266, A-flat-266, G-266, F-266, E-flat-266, D-266, C-266, B-flat-267, A-flat-267, G-267, F-267, E-flat-267, D-267, C-267, B-flat-268, A-flat-268, G-268, F-268, E-flat-268, D-268, C-268, B-flat-269, A-flat-269, G-269, F-269, E-flat-269, D-269, C-269, B-flat-270, A-flat-270, G-270, F-270, E-flat-270, D-270, C-270, B-flat-271, A-flat-271, G-271, F-271, E-flat-271, D-271, C-271, B-flat-272, A-flat-272, G-272, F-272, E-flat-272, D-272, C-272, B-flat-273, A-flat-273, G-273, F-273, E-flat-273, D-273, C-273, B-flat-274, A-flat-274, G-274, F-274, E-flat-274, D-274, C-274, B-flat-275, A-flat-275, G-275, F-275, E-flat-275, D-275, C-275, B-flat-276, A-flat-276, G-276, F-276, E-flat-276, D-276, C-276, B-flat-277, A-flat-277, G-277, F-277, E-flat-277, D-277, C-277, B-flat-278, A-flat-278, G-278, F-278, E-flat-278, D-278, C-278, B-flat-279, A-flat-279, G-279, F-279, E-flat-279, D-279, C-279, B-flat-280, A-flat-280, G-280, F-280, E-flat-280, D-280, C-280, B-flat-281, A-flat-281, G-281, F-281, E-flat-281, D-281, C-281, B-flat-282, A-flat-282, G-282, F-282, E-flat-282, D-282, C-282, B-flat-283, A-flat-283, G-283, F-283, E-flat-283, D-283, C-283, B-flat-284, A-flat-284, G-284, F-284, E-flat-284, D-284, C-284, B-flat-285, A-flat-285, G-285, F-285, E-flat-285, D-285, C-285

Slavenski ples br. 3

Op. 46

Bisernica 3

Antonin Dvorak
Transkripcija: Saša Botički

Poco Allegro

2

p

molto ritard.

A a tempo

f *p*

Più mosso

B

ff *p*

ff *p* *ff* ritard. *p*

ff *p* *f*

C Tempo I.

p

poco a poco ritard. *pp*

p *pp*

D a tempo

p

Bisernica 3

f *f* *p*

E

ff **F** Più mosso *ff* *p* *f* *p* *ff*

dimin. *p* *ff* *p* *dimin.*

G Poco meno mosso *pp* *ff* *p*

pp *mf* *ritard.*

f *dimin.* *p* *pp*

H Tempo I.

2

mf *cresc.* *mf*

I a tempo

f *p*

Bisernica 3

J Più mosso

Musical staff J: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 2/4 time signature. The staff contains two measures of music. The first measure has a dynamic marking of *ff*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *ff*. The fourth measure has a dynamic marking of *p*.

Più animato

Musical staff 1: Treble clef, key signature of three flats, 2/4 time signature. The staff contains two measures of music. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *ff*. The third measure has a dynamic marking of *p*. The fourth measure has a dynamic marking of *p*. A hairpin crescendo symbol is present under the second and third measures.

Musical staff 2: Treble clef, key signature of three flats, 2/4 time signature. The staff contains two measures of music. The first measure has a dynamic marking of *cresc.*. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *f*. The fourth measure has a dynamic marking of *f*. The fifth measure has a dynamic marking of *f*. The sixth measure has a dynamic marking of *f*. The seventh measure has a dynamic marking of *f*. The eighth measure has a dynamic marking of *f*.

K

Musical staff 3: Treble clef, key signature of three flats, 2/4 time signature. The staff contains two measures of music. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *cresc.*. The third measure has a dynamic marking of *cresc.*. The fourth measure has a dynamic marking of *cresc.*. The fifth measure has a dynamic marking of *cresc.*. The sixth measure has a dynamic marking of *cresc.*. The seventh measure has a dynamic marking of *cresc.*. The eighth measure has a dynamic marking of *ff*.

Musical staff 4: Treble clef, key signature of three flats, 2/4 time signature. The staff contains two measures of music. The first measure has a dynamic marking of *ff*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *cresc.*. The fourth measure has a dynamic marking of *cresc.*. The fifth measure has a dynamic marking of *cresc.*. The sixth measure has a dynamic marking of *cresc.*. The seventh measure has a dynamic marking of *cresc.*. The eighth measure has a dynamic marking of *cresc.*.

Musical staff 5: Treble clef, key signature of three flats, 2/4 time signature. The staff contains two measures of music. The first measure has a dynamic marking of *ff*. The second measure has a dynamic marking of *ff*. The third measure has a dynamic marking of *ff*. The fourth measure has a dynamic marking of *ff*. The fifth measure has a dynamic marking of *ff*. The sixth measure has a dynamic marking of *ff*. The seventh measure has a dynamic marking of *ff*. The eighth measure has a dynamic marking of *ff*.

Slavenski ples br. 3

Op. 46

Brač 1

Antonin Dvorak
Transkripcija: Saša Botički

Poco Allegro
pizz.



molto ritard.

A a tempo
ord.



B Più mosso



ritard.



C Tempo I.



poco a poco ritard.



Brač 1

2

D a tempo
pizz

pp

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The staff contains a sequence of eighth-note chords. A fermata is placed over the second measure. A box labeled 'D' contains the text 'a tempo pizz'. The dynamic marking *pp* is at the end of the staff.

f *pp*

Musical staff 2: Treble clef, key signature of three sharps. The staff contains a sequence of eighth-note chords. A fermata is placed over the first measure. The dynamic markings *f* and *pp* are present.

E molto tranquillo

f *p* *pp*

Musical staff 3: Treble clef, key signature of three sharps. The staff contains a sequence of eighth-note chords. A fermata is placed over the first measure. The dynamic markings *f*, *p*, and *pp* are present. There are triplets of eighth notes in the second half of the staff.

F Più mosso

pp *ff* *p*

Musical staff 4: Treble clef, key signature of three sharps. The staff contains a sequence of eighth-note chords. A fermata is placed over the first measure. The dynamic markings *pp*, *ff*, and *p* are present. There are triplets of eighth notes in the first half of the staff.

f *p*

Musical staff 5: Treble clef, key signature of three sharps. The staff contains a sequence of eighth-note chords. A fermata is placed over the first measure. The dynamic markings *f* and *p* are present.

dimin. *p* *ff* *dimin.* *p* *dimin.*

Musical staff 6: Treble clef, key signature of three sharps. The staff contains a sequence of eighth-note chords. A fermata is placed over the first measure. The dynamic markings *dimin.*, *p*, *ff*, *dimin.*, *p*, and *dimin.* are present.

G Poco meno mosso

pp *pp*

Musical staff 7: Treble clef, key signature of three sharps. The staff contains a sequence of eighth-note chords. A fermata is placed over the first measure. The dynamic markings *pp* and *pp* are present.

mf *f* *dimin.* *p*

Musical staff 8: Treble clef, key signature of three sharps. The staff contains a sequence of eighth-note chords. A fermata is placed over the first measure. The dynamic markings *mf*, *f*, *dimin.*, and *p* are present.

ritard.

pp

Musical staff 9: Treble clef, key signature of three sharps. The staff contains a sequence of eighth-note chords. A fermata is placed over the first measure. The dynamic marking *pp* is present.

Brač 1

H Tempo I.

sempre

17

p *mf* *mp* *cresc.*

mf *f* *ritard.*

I a tempo

pp

J Più mosso

ff *p* *ff* *p* *p*

Più animato

ff *p*

p *cresc.* *f*

K

p *cresc.*

ff

p *cresc.* *ff*

Slavenski ples br. 3

Op. 46

Brač 2

Antonin Dvorak
Transkripcija: Saša Botički

Poco Allegro
pizz.



molto ritard.

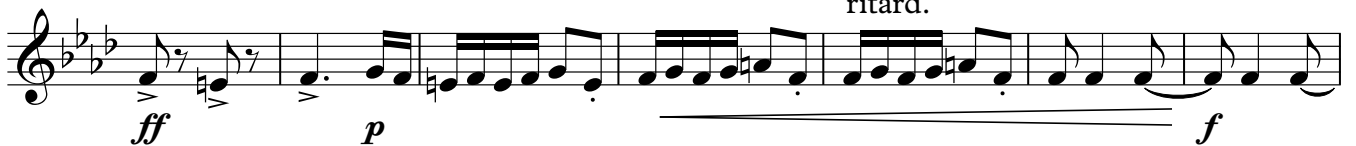
A a tempo
ord.



B Più mosso



ritard.



C Tempo I.



Brač 2

H Tempo I.
18

Musical staff H, first line. Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The staff begins with a quarter rest, followed by a series of eighth notes. Dynamics include *mf* and *cresc.*

Musical staff H, second line. Treble clef, key signature of three flats. The staff continues with eighth notes. Dynamics include *mf* and *f*. The section ends with a *ritard.* marking.

I a tempo

Musical staff H, third line. Treble clef, key signature of three flats. The staff features a series of eighth notes. Dynamics include *pp*.

Musical staff H, fourth line. Treble clef, key signature of three flats. The staff continues with eighth notes. Dynamics include *pp*.

J Più mosso

Musical staff J, first line. Treble clef, key signature of three flats. The staff begins with a quarter rest, followed by eighth notes. Dynamics include *ff* and *p*.

Più animato

Musical staff J, second line. Treble clef, key signature of three flats. The staff continues with eighth notes. Dynamics include *p* and *ff*.

Musical staff J, third line. Treble clef, key signature of three flats. The staff continues with eighth notes. Dynamics include *p* and *cresc.*

Musical staff J, fourth line. Treble clef, key signature of three flats. The staff continues with eighth notes. Dynamics include *f*.

K

Musical staff K, first line. Treble clef, key signature of three flats. The staff begins with a quarter rest, followed by eighth notes. Dynamics include *p* and *cresc.*

Musical staff K, second line. Treble clef, key signature of three flats. The staff continues with eighth notes. Dynamics include *ff*, *p*, and *cresc.*

Musical staff K, third line. Treble clef, key signature of three flats. The staff continues with eighth notes. Dynamics include *ff*.

Slavenski ples br. 3

Op. 46

Brač 3

Antonin Dvorak
Transkripcija: Saša Botički

p Poco Allegro



molto ritard.



A a tempo

Più mosso



B



ritard.



C Tempo I.



poco a poco ritard.



Brač 3

D a tempo

p

f *pp* *f* *p*

E

F Più mosso

ff *p* *f* *p* *f*

dimin. *f* *dimin.* *p* *dimin.*

G Poco meno mosso

pp *pp* *mf* *f* *dimin.*

p *p* *ritard.* *p*

H Tempo I.

p *pizz.*

Brač 3

ord.

Musical staff with notes and dynamics: *mf*, *cresc.*, *mf*

ritard. **I** a tempo

Musical staff with notes and dynamics: *f*, *p*

J Più mosso

Musical staff with notes and dynamics: *ff*, *p*, *ff*, *p*, *p*

Più animato

Musical staff with notes and dynamics: *p*, *ff*, *p*, *p*, *cresc.*

Musical staff with notes and dynamics: *f*

K

Musical staff with notes and dynamics: *p*, *cresc.*

Musical staff with notes and dynamics: *ff*, *p*, *cresc.*

Musical staff with notes and dynamics: *ff*

E brač

D a tempo

Musical notation for section D, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The piece begins with a double bar line and repeat signs. The first measure is marked *p* (piano). The melody consists of quarter notes and eighth notes, with a crescendo leading to a *f* (forte) dynamic. The second measure is marked *pp* (pianissimo).

E div.

Musical notation for section E, continuing with the same key signature. It starts with a treble clef and a double bar line. The first measure is marked *f* (forte), followed by a *p* (piano) dynamic. The piece concludes with a double bar line and repeat signs.

F Più mosso

Musical notation for section F, marked *Più mosso*. It begins with a treble clef and a key signature of three sharps. The first measure is marked *pp* (pianissimo), followed by a *ff* (fortissimo) dynamic. The piece ends with a *p* (piano) dynamic.

Musical notation for section F, continuing with the same key signature. It starts with a treble clef and a double bar line. The first measure is marked *p* (piano), followed by a *ff* (fortissimo) dynamic. The piece concludes with a *ff* dynamic.

Musical notation for section F, continuing with the same key signature. It starts with a treble clef and a double bar line. The first measure is marked *dimin.* (diminuendo), followed by a *p* (piano) dynamic. The piece concludes with a *dimin.* dynamic.

G Poco meno mosso

Musical notation for section G, marked *Poco meno mosso*. It begins with a treble clef and a key signature of three sharps. The first measure is marked *pp* (pianissimo), followed by a *p* (piano) dynamic. The piece concludes with a double bar line and repeat signs.

Musical notation for section G, continuing with the same key signature. It starts with a treble clef and a double bar line. The first measure is marked *f* (forte), followed by a *p* (piano) dynamic. The piece concludes with a *p* dynamic.

Musical notation for section G, continuing with the same key signature. It starts with a treble clef and a double bar line. The first measure is marked *dimin.* (diminuendo), followed by a *ritard.* (ritardando) dynamic. The piece concludes with a *pp* (pianissimo) dynamic.

H Tempo I.
pizz.

Musical notation for section H, marked *Tempo I.* and *pizz.* (pizzicato). It begins with a treble clef and a key signature of three flats (Bb, Eb, Ab). The first measure is marked *p* (piano). The piece concludes with a double bar line and repeat signs.

Musical notation for section H, continuing with the same key signature. It starts with a treble clef and a double bar line. The first measure is marked *p* (piano). The piece concludes with a double bar line and repeat signs.

E brač

ord.

ritard.

I a tempo

J Più mosso

Più animato

K

Slavenski ples br. 3

Op. 46

Čelo

Antonin Dvorak

Transkripcija: Saša Botički

Poco Allegro

pizz.



molto ritard.

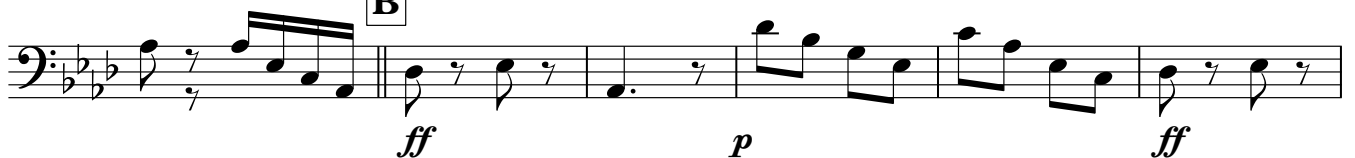


A a tempo



Più mosso

B



ritard.



C Tempo I.

pizz.



ord.

poco a poco ritard.

pizz.



Čelo



D a tempo
dolce ord.



E



F Più mosso

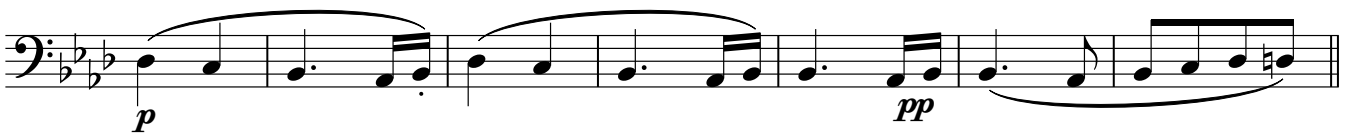


G

espressivo Poco meno mosso



ritard.



H

Tempo I.



mf *f* *>* *p* Čelo **I** a tempo

J Più mosso *ff* *p* *ff* *p*

Più animato *p* *ff* *p* *p*

cresc.

f

K *p* *cresc.*

ff *p* *cresc.*

ff

Slavenski ples br. 3

Op. 46

Bugarija

Antonin Dvorak

Transkripcija: Saša Botički

Poco Allegro

pizz. Ab Db Ab $Eb7(sus4)$ $Eb7$ Ab $Db7/F$ Ab Db Ab

$Eb7(sus4)$ $Eb7$ Ab $Eb7(sus4)$ $Eb7$ Ab $Eb7(sus4)$ $Eb7$ Ab

$Eb7(sus4)$ $Eb7$ Ab **molto ritard.** Bbm Cm $Eb7$

Ab Db Ab $Eb7(sus4)$ $Eb7$ Ab $Db7/F$ Ab Db Ab $Eb7(sus4)$ $Eb7$

A ord. a tempo *p*

Ab **B** $Db6$ Eb Ab Eb Ab $Db6$ Eb Ab

Più mosso *ff* *p* *ff*

$Bbm6$ C Fm $Bbm6$ C F C F

$Bb6$ C F C F **ritard.** Fm Db

C **Tempo I.** Ab Db Ab $Eb7(sus4)$ $Eb7$ Ab $Db7/F$ Ab Db

Ab $Eb7(sus4)$ $Eb7$ Ab Eb Ab

p poco a poco ritard.

a tempo Bugarija

D E E⁺ D^o C^{#m} C[#] C^{#(b13)} D^{#m}

6 pizz

C[#] G^{#7/D#} C[#] B E E⁷ E^{#07} B/A E

ord.

E E E⁺ G^{#7} C^{#m} C[#] C^{#(b13)} G^{#7} C[#]

F Più mosso

A E B G^{#7} C^{#m} A E B G^{#7} C[#] F^{o7}

ff *p* *f* *p* *p*

D A D A

ff *dimin.* *p* *dimin.*

D G^m D G^m D[#] G[#] D[#] G[#]

p *dimin.* *pp*

G Poco meno mosso

C^{#m} E^{b(sus4)} C^{#m} E^{b(sus4)} C^{#m} E^{b(sus4)} C^{#m} E^{b(sus4)} C^{#m} A^b E^{b7} A^b E^{b7}

p *f* *mf* *dimin.*

A^b E^{b7} A^b E^b E^{b7} A^b E^b ritard.

p *pp*

Tempo I.

H A^b A^b A^b D^b A^b E^{b7(sus4)} E^{b7} A^b D^{b7/F} A^b D^b A^b

p

Bugarija

Eb7(sus4) Eb7 Ab Eb7(sus4) Eb7 Ab Eb7(sus4) Eb7 Ab Eb7(sus4) Eb7 Ab

Fis B B B E B B Fis

mf *cresc.*

B B B E B B Fis

f *ritard.*

I a tempo Ab Db Ab Eb7(sus4) Eb7 Ab Db7/F Ab Db Ab Eb7(sus4) Eb7 Ab

p

J Più mosso Db6 Eb Ab Eb Ab Db6 Eb Ab Eb Ab

ff *p* *ff* *p*

K Più animato Eb Ab Eb Ab Eb Ab Eb Ab

p *ff* *p*

Ab E B Gb

cresc. *f*

B Eb **K** Ab Fm/Ab Fm/Ab

p *cresc.*

C G C Eb7 Ab

ff *p*

Ab Ab Ab

cresc. *ff*

Slavenski ples br. 3

Op. 46

Berda

Antonin Dvorak

Transkripcija: Saša Botički

Poco Allegro

pizz.



molto ritard.



A a tempo
ord.



B Più mosso



ritard.



C Tempo I.



poco a poco ritard.



a tempo
D pizz



ord.



Berda

E

pp < > *dim.* *pp*

F Più mosso

ff *p* *f* *p* *ff*

dimin. *p* *ff* *dimin.* *p* *dimin.*

G Poco meno mosso

pp *p* *f* *dimin.* *ritard.*

p *pp*

H Tempo I.

p

mf *cresc.*

ritard.

I a tempo

f *p*

J Più mosso

ff *p* *ff*

Berda

Più animato

First musical staff in bass clef with a key signature of three flats. It contains two measures of eighth notes, followed by six measures of eighth notes with stems up and down. Dynamics include *p*, *ff*, and *p*. A fermata is placed over the final note.

Second musical staff in bass clef with a key signature of three flats. It contains seven measures of eighth notes with stems up and down. Dynamics include *p* and *cresc.*. A hairpin crescendo is shown at the end.

Third musical staff in bass clef with a key signature of three flats and a sharp. It contains two measures of quarter notes, followed by six measures of eighth notes with stems up and down. A box containing the letter 'K' is positioned above the first measure. Dynamics include *f* and *cresc.*.

Fourth musical staff in bass clef with a key signature of three flats and a sharp. It contains seven measures of eighth notes with stems up and down. Dynamics include *ff*, *p*, and *cresc.*.

Fifth musical staff in bass clef with a key signature of three flats and a sharp. It contains seven measures of eighth notes with stems up and down. Dynamics include *ff*. The piece ends with a double bar line.