

TAMBURAŠKE EPIZODE

1.

Bačka Loba

Jožip Štanič

Allegro non troppo

The first system of the musical score includes staves for: **Buzina 2.**, **Buzi 1.**, **Buzi 2.**, **Čelini (čel.)**, **Čel. 2.**, **Organi**, and **Buba**. The music is written in 3/4 time with a key signature of one flat. Dynamics include *f* and *mf*. A vertical line with a 'Y' symbol above it is placed between the second and third measures.

The second system continues the musical score with the same instruments. It features two first endings, labeled 'I.' above the staves. The notation includes various rhythmic patterns and chordal accompaniment.

Prvi tamburaški sborovi osnovani na početku 19. stoljeća u Bačkoj. Najpoznatiji sastanci: ml. 1817. godine u Zambor u Slavoniji.

ZKVN.hr

~~Tamburaški epizoda~~

Joško Kolarik

2. Osječka pjesma

Andante

Musical score for the first part of the piece, featuring multiple staves for different instruments and voices. The staves are labeled: Dvojica 2, Brač 1. and 2., Šestak (Šestak), Čelo, Dvojica 1., and Bass. The music is written in a key with one flat and a 2/4 time signature. The tempo is marked 'Andante'.

Fantazija (Coda)

Musical score for the second part of the piece, including a section labeled 'Fantazija (Coda)'. The score is divided into two sections, I and II. The staves are labeled: Dvojica 1., Dvojica 2., Šestak (Šestak), Čelo, Dvojica 1., and Bass. The music is written in a key with one flat and a 2/4 time signature. The tempo is marked 'Andante'.

Joško Kolarik (1821.-1896.) osnovao je z. 1847. u Osijeku prvi tamburaški orkestar u Slavoniji. On je i prvi voditelj tamburaškog orkestra prvi tamburaški kompozitor. Svakako je na tamburu Hrvatska, od kojih je najpoznatija. Kao si, nec, i te siro na njemu u liku pjesnika Petra Preradovića. Na tu pjesmu poznata melodija se kompozicije je njemu tim na početku iznove tamburaškog kompozitorskog stila.

Šidsko proljeće

Allegretto

Musical score for the first section of 'Šidsko proljeće'. It features six staves: Flute (Fl.), Bassoon (Bas.), Clarinet (Cl.), Violin (V.), Viola (V.), and Cello/Double Bass (Cb.). The music is in 3/4 time and includes various dynamics such as *mf* and *f*. The key signature has one sharp (F#).

Fantasia (Coda)

Musical score for the second section of 'Šidsko proljeće', titled 'Fantasia (Coda)'. It continues with the same six staves as the first section. The music is more rhythmic and includes a variety of chords and melodic lines. Dynamics range from *f* to *ff*. The key signature remains one sharp.

Žita Orestović, savremenik Puja Kolarića, živio je kao tamburaš u Šidu i Sijemu. Kompozicija je napisana kao Puja Kolarić nam pjesme na tamburu. Pokrvalo je 7 Orestovićevih pjesama, od kojih je jedna "Mladi mumi i prošeta". Po motivima te pjesme kompozicija je mala kompozicija kao snaga muzička ilustracija iz doba prvih pisanih tamburaških kompozitorskih stvaranja.

4. Vukovatska Kolo

Allegro

Handwritten musical score for the first system, featuring six staves:

- Trp 1**: Trumpet 1
- Trp 2**: Trumpet 2
- Celov (Cello)**: Cello
- Cela**: Violoncello
- Bug**: Bugle
- Brd**: Bass Drum

Handwritten musical score for the second system, featuring six staves:

- Trp 1**: Trumpet 1
- Trp 2**: Trumpet 2
- Celov (Cello)**: Cello
- Cela**: Violoncello
- Bug**: Bugle
- Brd**: Bass Drum

Handwritten musical score for the third system, featuring six staves:

- Trp 1**: Trumpet 1
- Trp 2**: Trumpet 2
- Celov (Cello)**: Cello
- Cela**: Violoncello
- Bug**: Bugle
- Brd**: Bass Drum

Handwritten musical score for the fourth system, featuring six staves:

- Trp 1**: Trumpet 1
- Trp 2**: Trumpet 2
- Celov (Cello)**: Cello
- Cela**: Violoncello
- Bug**: Bugle
- Brd**: Bass Drum

Srca se od početka
 još želampit ili doapit,
 a na kraju se
 zaduža dva tasta
 izode vrlo otegnuto
 (u isto stanje)

Ivan Stadiček (1830.-1899.), po vlastitoj riječi: čariv, činio je dugo kao glazbenik u Vukovaru, gdje je po prijatelju Jaji Stolaricu osnovao koraletski zbor. On je prvi uveo tamburaško orkestriranje, pa je stvorio i prvi tamburaški kvartet "Kolo + C-duru". Tu i dugo kompozicije iako je na prvom tamburaškom koncertu 1880. godine u Zagrebu na mjestu, gdje je danas zborovi Suboni koncerte. Na to Stadičekovo kolo zjeda ovo "Vukovatsko kolo".

5. Zagrebačka lisa

Allegro

First system of the musical score, including staves for strings (Violins I & II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Clarinets, Bassoons). The score includes dynamic markings such as *mf* and *f*.

Second system of the musical score, continuing the orchestration with various instruments and dynamic markings.

Third system of the musical score, divided into two parts labeled **I.** and **II.**, showing different instrumental arrangements.

Od početka do kraja
 a onda zavrsni takt

Završni takt

Final section of the score, labeled **Završni takt**, consisting of a few concluding measures.

Zagrebačka lisa was a first tamburašćki plot in Zagreb, founded in 1882, and
 od Dječanskog liječnika i njegova od završetka svih nastupnih programa. Da tog tamburašćkog
 zbora mislio malo cijeli tamburašćki narod.



Allegro

6.

Handwritten musical score for the first system, featuring five staves:

- Violini 1 & 2:** Violin parts with treble clefs and 2/4 time signature.
- Brni 1 & 2:** Bassoon parts with bass clefs and 2/4 time signature.
- Čelovci (Brni):** Clarinet parts with bass clefs and 2/4 time signature.
- Bugaj:** Trombone part with bass clef and 2/4 time signature.
- Čelo žede:** Cello part with bass clef and 2/4 time signature.

Chordal accompaniment is indicated below the Clarinet staff: a(mel) d(mel) a(mel) E a(mel) Hz E D G D.

Handwritten musical score for the second system, continuing the five-staff arrangement from the first system. The Clarinet staff includes the following chordal accompaniment: Hz E a(mel) E a(mel) F B E.

Handwritten musical score for the third system, including vocal lines and instrumental accompaniment. The system is divided into two sections, I and II.

Vocal Lines:

- Top Voice:** *et počinu sva pita, bolim*
- Bottom Voice:** *na u prave Kurovral*

Chordal accompaniment is indicated below the vocal lines: a(mel) E a(mel) Hz.