

# DOLAZAK HRVATA

za tamburaški orkestar

Ivan Balić

**I**  $\text{♩} = 60$

Bisernica I. *Solo* *Tutti*  
*sfz* *mf* *f* *p* *mp* *mf*

Bisernica II. *sfz*  
*p* *mp* *mf*

Bisernica III. *p* *mp* *mf*

Brač I. *Solo* *Tutti*  
*sfz* *p* *mf* *f* *p* *mp* *mf*

Brač II. *sfz*  
*p* *mp* *mf*

Brač III. *p* *mp* *mf*

E Brač

Čelo

Bugarija  $\text{♩} = 60$   
*Am7* *Em Am G D* *G* *Em Am G D7* *G Am Am7 G D7* *G Am Am6 G D7*  
*sfz* *mf* *f* *p* *mp* *mf*

Berde *sfz* *mf* *f* *p* *mp* *mf*

Dolazak Hrvata

8

Bis. I. *f* *mf* *mp* *p* *mp*

Bis. II. *f* *mf* *mp* *p* *mp*

Bis. III. *f* *mf* *mp* *p* *mp*

Br. I. *f* *mf* *mp* *p* *mp*

Br. II. *f* *mf* *mp* *p* *mp*

Br. III. *f* *mf* *mp* *p* *mp*

E Br. *f* *mf* *mp* *p* *mp*

Čelo *f* *mf* *mp* *p* *mp*

Bug. *f* *mf* *mp* *p* *mp*

Ber. *f* *mf* *mp* *p* *mp*

Chord symbols: G, C, Am7, G, Hm7, Em, Am7, Em7, D7, G, Am7, G, D7, G, C, Am7, G, Hm7

# Dolazak Hrvata II

♩=50

14

Bis. I. *mf* *f* *sfz*

Bis. II. *mf* *f* *sfz*

Bis. III. *mf* *f* *sfz*

Br. I. *mf* *f* *sfz* Solo *p* *mp*

Br. II. *mf* *f* *sfz*

Br. III. *mf* *f* *sfz*

E Br. *mf* *f* *sfz*

Čelo *mf* *f* *sfz*

Bug. *mf* *f* *sfz* *Em Am7 Em7 D7 G Am7 G D7 G* ♩=50

Ber. *mf* *f* *sfz*

Dolazak Hrvata

21

Bis. I.

Bis. II.

Bis. III.

Br. I.

Br. II.

Br. III.

E Br.

Čelo

Bug.

Ber.

*Tutti*

*pp*

*p*

*mp*

*mf*

*f*

*9*

*staccato*

D

E

*p*

*mp*

Dolazak Hrvata

27

Bis. I. *mp* *mf* *f* *p* *mp* *mf*

Bis. II. *mp* *mf* *f* *p* *mp* *mf*

Bis. III. *mp* *mf* *f* *p* *mp* *mf*

Br. I. *mf* *f* *p* *mp* *mf*

Br. II. *mf* *f* *p* *mp* *mf*

Br. III. *mf* *f* *p* *mp* *mf*

E Br.

Čelo

Bug. *mf* *f* *p* *mp* *mf*

Ber. *mf* *f* *p* *mp* *mf*

*legato*

*legato*

*legato*

9

*staccato*

*staccato*

A H7 E D E A

# Dolazak Hrvata

32

Bis. I. *f* *pp* *mp* solo *p*

Bis. II. *f* *pp* *mp*

Bis. III. *f* *pp* *mp*

Br. I. *f* *p* *mp* 9 solo 3 3 3

Br. II. *f*

Br. III. *f*

E Br.

Čelo

Bug. H7 E *f* 7

Ber. *f* #

Dolazak Hrvata

39

Bis. I. *mp* *p* *mp* *mf* *f*

Bis. II. *p* *mp* *mf* *f*

Bis. III. *p* *mp* *mf* *f*

Br. I.

Br. II.

Br. III.

E Br.

Čelo

Bug.

Ber.

3 3 3

V

9

Dolazak Hrvata

45

Bis. I. *p mp mf f p mp*

Bis. II. *p mp mf f p mp*

Bis. III. *p mp mf f p mp*

Br. I. *pp p mp mf f p mp* *legato*

Br. II. *pp p mp mf f p mp* *legato*

Br. III. *pp p mp mf f p mp* *legato*

E Br.

Čelo

Bug.

Ber.

9



Dolazak Hrvata

Musical score for Dolazak Hrvata, page 9, measures 51-55. The score is for a brass band and includes parts for three Bismarck horns (Bis. I, II, III), three Trumpets (Br. I, II, III), Euphonium (E Br.), Trombones (Čelo), Bugles (Bug.), and Basses (Ber.).

Measures 51-55 are in 3/4 time. The key signature has one flat (B-flat).

Measures 51-52: *mf* to *f*. Measure 51 contains a 9-measure rest for Bis. II and III.

Measure 53: *mp*. Features a *solo* for Bis. I, a *V* (trill) for Bis. I, and a 3-measure rest for Bis. II and III.

Measures 54-55: *mf* to *f*. Features 3-measure rests for Bis. II and III.

Measures 51-52: *mf* to *f*. Measure 51 contains a 9-measure rest for Br. II and III.

Measures 53-55: *pp* to *p*. Features a 3-measure rest for Br. II and III.

Measures 51-52: *mf* to *f*. Measure 51 contains a 9-measure rest for E Br.

Measures 53-55: *pp* to *p*. Features a 3-measure rest for E Br.

Measures 51-55: *pp* to *p*. Features a 3-measure rest for Čelo.

Measures 51-55: *pp* to *p*. Features a 3-measure rest for Bug.

Measures 51-55: *pp* to *p*. Features a 3-measure rest for Ber.

# Dolazak Hrvata

*Tempo:* ♩ = 60

*Section:* Solo (measures 57-60), Tutti (measures 61-64)

**Instrumentation:** Bis. I, Bis. II, Bis. III, Br. I, Br. II, Br. III, E Br., Čelo, Bug., Ber.

**Key Signature:** B-flat major (two flats)

**Time Signature:** 12/8

**Dynamic Markings:** *sfz*, *mp*, *f*, *p*, *mf*, *f*, *p*, *mp*

**Chord Progression (Bug. and Ber.):**

- Measures 57-60: *Hm7*
- Measure 61: *Em*, *Am*, *G*, *D*
- Measure 62: *G*
- Measure 63: *Em*, *Am*, *G*, *D7*
- Measure 64: *G*, *Am*, *Am7*, *G*, *D7*

**Performance Notes:**

- Bis. I:** Solo part with complex rhythmic patterns and dynamics from *sfz* to *f*. Tutti part with steady eighth-note accompaniment.
- Bis. II:** Solo part with *sfz* dynamic. Tutti part with eighth-note accompaniment.
- Bis. III:** Solo part with rests. Tutti part with eighth-note accompaniment.
- Br. I, II, III:** Solo parts with rests. Tutti parts with eighth-note accompaniment.
- E Br.:** Solo part with rests. Tutti part with eighth-note accompaniment.
- Čelo:** Solo part with rests. Tutti part with eighth-note accompaniment.
- Bug.:** Solo part with *sfz* dynamic. Tutti part with eighth-note accompaniment.
- Ber.:** Solo part with *sfz* dynamic. Tutti part with eighth-note accompaniment.

Dolazak Hrvata

63

Bis. I. *mf* *f* *mf* *mp*

Bis. II. *mf* *f* *mf* *mp*

Bis. III. *mf* *f* *mf* *mp*

Br. I. *mf* *f* *mf* *mp*

Br. II. *mf* *f* *mf* *mp*

Br. III. *mf* *f* *mf* *mp*

E Br. *mf* *mp*

Čelo *mf* *mp*

Bug. *mf* *f* *mf* *mp*

Ber. *mf* *f* *mf* *mp*

*legato*

Chord markings: G, Am, Am7, G, D7, C, Am7, G, Hm7, Em, Am7, Em7, D7, G, Am7, G, D7

## Dolazak Hrvata

68

Bis. I. *p* *mp* *mf* *f* *ff* *sfz*  
 Bis. II. *p* *mp* *mf* *f* *ff* *sfz*  
 Bis. III. *p* *mp* *mf* *f* *ff* *sfz*  
 Br. I. *p* *mp* *mf* *f* *ff* *sfz*  
 Br. II. *p* *mp* *mf* *f* *ff* *sfz*  
 Br. III. *p* *mp* *mf* *f* *ff* *sfz*  
 E Br. *p* *mp* *mf* *f* *ff* *sfz*  
 Čelo *p* *mp* *mf* *f* *ff* *sfz*  
 Bug. *p* *mp* *mf* *f* *ff* *sfz*  
 Ber. *p* *mp* *mf* *f* *ff* *sfz*

G C Am7 G Hm7 Em Am7 Em7 D7 G Am7 G D7 G

# DOLAZAK HRVATA

za tamburaški orkestar

**I**  $\text{♩} = 60$

*Solo*  
*Tutti*

*sfz* *mf* *f*  
*p* *mp* *mf*  
*f* *mf*  
*mp* *p* *mp*  
*mf* *f* *sfz*

**II**  $\text{♩} = 50$

*pp* *p* *mp* *mf* *f*  
*legato*  
*p* *mp* *mf* *f* *pp* *mp*  
*solo*  
*p* *mp*  
*p* *mp* *mf*  
*f* *p* *mp*

Dolazak Hrvata  
Bisernica I.

2

47 *mf* *f* *p* 9

50 *mf* *f* 9

53 solo *mp* *mf* 3 3 3

56 *f* *sfz* *mp* *f* *p* Solo

59 *mf* *f* *p* Tutti

62 *mp* *mf* *f*

65 *mf* *mp*

68 *p* *mp* *mf*

71 *f* *ff* *sfz*

# DOLAZAK HRVATA

za tamburaški orkestar

Ivan Balić

The musical score is written for a tambura orchestra and consists of eight systems of music. The first system (measures 1-5) starts with a tempo of quarter note = 60. It features a 12/8 time signature, a key signature of one flat, and dynamic markings of *sfz* and *p*. A first ending bracket labeled '2' spans measures 2-5. The second system (measures 6-8) continues with a 12/8 time signature, dynamic markings of *mp*, *mf*, and *f*, and includes a 7/8 time signature change. The third system (measures 9-10) is in 12/8 time with a *mf* dynamic. The fourth system (measures 11-13) is in 12/8 time with dynamics of *mp*, *p*, and *mp*. The fifth system (measures 14-16) is in 12/8 time with dynamics of *mf*, *f*, and *sfz*. The sixth system (measures 17-28) starts with a tempo of quarter note = 50 and includes two first ending brackets labeled '4'. It features a 3/4 time signature, a key signature change to two flats, and dynamics of *pp*, *p*, *mp*, *mf*, and *f*. The seventh system (measures 29-36) is marked *legato* and includes dynamics of *p*, *mp*, *mf*, *f*, *pp*, and *mp*, with a 3/4 time signature. The eighth system (measures 37-40) is in 2/4 time with a *4* first ending bracket.

Dolazak Hrvata  
Bisernica II.

2

41

*p* ————— *mp* ————— *mf* ————— *f*.

45

*p* ————— *mp* ————— *mf* ————— *f*.

49

*p* ————— *mp* ————— *mf* ————— *f*.

53

*sfz* —————

61

*p* ————— *mp*

63

*mf* ————— *f*

66

*mf* ————— *mp* ————— *p*

69

*mp* ————— *mf*

71

*f* ————— *ff* ————— *sfz*



# DOLAZAK HRVATA

za tamburaški orkestar

Ivan Balić

♩ = 60

2

7 *legato*

12 *Solo*

16 *mf* *f* *mf* *f*

20 *p* *mp* *mf* *f*

24 *sfz* *pp* *p* *mp*

28 *legato* *Tutti*

37 *p* *mp* *mf* *f* *p* *mp* *mf* *f* *p* *mp*

51 *mf* *f*

61 *p* *mp* *mf* *f* *Solo*

65 *legato*

69 *mp* *mf* *f* *ff* *sfz*

# DOLAZAK HRVATA

Ivan Balić

za tamburaški orkestar

♩.=60

2

7 *legato* *Solo* *p* *mp*

12 *mf* *f* *mf* *mp*

16 *p* *mp* *mf* *f*

♩.=50

4 4

28 *legato* *Tutti* *mf* *f* *p* *mp* *mf* *f* *pp* *mp*

37 4 *p* *mp* *mf* *f* *p* *mp* *mf* *f* *p* *mp*

51 4 *mf* *f*

♩.=60

61 12 *p* *mp* *mf* *f* *Solo*

65 *legato* *mf* *mp* *p*

69 *mp* *mf* *f* *ff* *sfz*

## DOLAZAK HRVATA

za tamburaški orkestar

Ivan Balić

♩ = 60

*sfz* *p* *mf* *f*

5 *Tutti*  
*p* *mp* *mf*

8 *f* *mf*

11 *mp* *p* *mp*

14 *mf* *f* *sfz*

17 *Solo* *p* *mp*

21 *p* *mp* *mf*

24 *f* *p* *mp*

27 *mf* *f* *p*

30 *mp* *mf* *f*

V.S.

Dolazak Hrvata  
Brač I.

2

33 solo

*p* *mp*

37

*pp* *p* *mp* *mf* *f*

49 legato

*p* *mp* *mf* *f* *pp* *p*

57  $\text{♩} = 60$

*sfz* *mf* *f*

61 Tutti

*p* *mp* *mf*

64

*f* *mf*

67

*mp* *p* *mp*

70

*mf* *f* *ff* *sfz*

## DOLAZAK HRVATA

Ivan Balić

za tamburaški orkestar

♩ = 60

6

9

11

14

17

23

27

30

37

*sfz*

*p*

*mp*

*mf*

*f*

*mf*

*p*

*mp*

*f*

*sfz*

*p*

*mp*

*mf*

*f*

*mp*

*f*

*mp*

*f*

*mp*

*f*

# Dolazak Hrvata

## Brač II.

2

45 *legato*

56 *pp* *p* *mf* *f* *p* *mp* *mf* *f* *pp* *p*

*sfz*

62 *mp* *mf* *f*

65 *mf*

67 *mp* *p* *mp*

70 *mf* *f*

72 *ff* *sfz*

## DOLAZAK HRVATA

za tamburaški orkestar

Ivan Balić

♩ = 60

3

*p* *mp* *mf*

8 *legato*

*f* *mf* *mp* *p*

13

*mp* *mf* *f* *sfz*

17 ♩ = 50

4

*p* < *mp* < *mf* < *f* > *p* < *mp* < *mf* < *f* > *p* < *mp* <

31

4 4 4

*mf* < *f* >

*pp* *p* *mp*

48 *legato*

*mf* ♩ = 60 *p* < *mp* < *mf* < *f* *pp* < *p*

57

3

*p* *mp* *mf*

64 *legato*

*f* *mf* *mp* *p*

69

*mp* *mf* *f* *ff* *sfz*

E Brač

# DOLAZAK HRVATA

Ivan Balić

za tamburaški orkestar

♩.=60

3

3

*legato*

10

*mf* *mp* *p* *mp*

14

*mf* *f* *sfz*

17 ♩.=50

**TACET**

3

3

65 *legato*

*mf* *mp* *p*

69

*mp* *mf* *f* *ff* *sfz*



Čelović in G

# DOLAZAK HRVATA

za tamburaški orkestar

Ivan Balić

The musical score is written for a tambura orchestra and consists of six systems of music. The key signature is G major (one sharp) and the time signature is 12/8. The tempo is marked as quarter note = 60 (♩.=60). The score includes various musical notations such as triplets, slurs, and dynamic markings.

**System 1:** Measures 1-4. Features a triplet of eighth notes in measures 1 and 3. The tempo is 60. The word *legato* is written above the staff.

**System 2:** Measures 5-9. Dynamic markings: *mf*, *mp*, *p*, *mp*. Includes a slur over measures 7-8.

**System 3:** Measures 10-13. Dynamic markings: *mf*, *f*, *sfz*. Ends with a double bar line and a 3/4 time signature.

**System 4:** Measures 14-16. Marked **TACET**. Features a triplet of eighth notes in measure 15. The tempo is 60. The word *legato* is written above the staff.

**System 5:** Measures 17-21. Dynamic markings: *mf*, *mp*, *p*. Includes a slur over measures 19-20.

**System 6:** Measures 22-26. Dynamic markings: *mp*, *mf*, *f*, *ff*, *sfz*. Includes a slur over measures 24-25.

Čelo

# DOLAZAK HRVATA

za tamburaški orkestar

Ivan Balić

♩ = 60

3 3 *legato*

10

*mf mp p mp*

14

*mf f sfz*

17 ♩ = 60

TACET

3 3

65 *legato*

*mf mp p*

69

*mp mf f ff sfz*

## DOLAZAK HRVATA

za tamburaški orkestar

Ivan Balić

♩.=60

Am7 Em Am G D G Em Am G D7

*sfz* *mf* *f* *p*

6 G Am Am7 G D7 G Am Am6 G D7 G

*mp* *mf* *f*

9 C Am7 G Hm7 Em Am7 Em7 D7 G Am7 G D7

*mf* *mp*

12 G C Am7 G Hm7

*p* *mp*

14 Em Am7 Em7 D7 G Am7 G D7 G

*mf* *f* *sfz*

17 ♩.=50

4 4 D E A

*p* *mp* *mf*

28 H7 E D E A H7 E 4

*f* *p* *mp* *mf* *f*

37 4 12 4 12 8

57 ♩.=60 Hm7

*sfz*

# Dolazak Hrvata

## Bugarija

2

59 Em Am G D G Em Am G D7 G Am Am7 G D7

63 G Am Am7 G D7 G C Am7 G Hm7

66 Em Am7 Em7 D7 G Am7 G D7 G

69 C Am7 G Hm7 Em Am7 Em7 D7

71 G Am7 G D7 G

*mf* *f* *p* *mp* *mf* *f* *mp* *p* *mp* *mf* *f* *ff* *sfz*

# DOLAZAK HRVATA

za tamburaški orkestar

Ivan Balić

♩.=60

Musical staff 1: Bass clef, 12/8 time signature. Notes: G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, C<sub>3</sub>, D<sub>3</sub>, E<sub>3</sub>, F<sub>3</sub>, G<sub>3</sub>. Dynamics: *sfz*, *mf*, *f*, *p*.

Musical staff 2: Bass clef, 12/8 time signature. Notes: G<sub>3</sub>, A<sub>3</sub>, B<sub>3</sub>, C<sub>4</sub>, D<sub>4</sub>, E<sub>4</sub>, F<sub>4</sub>, G<sub>4</sub>. Dynamics: *mp*, *mf*, *f*. Marking: *legato*.

Musical staff 3: Bass clef, 12/8 time signature. Notes: G<sub>3</sub>, A<sub>3</sub>, B<sub>3</sub>, C<sub>4</sub>, D<sub>4</sub>, E<sub>4</sub>, F<sub>4</sub>, G<sub>4</sub>. Dynamics: *mf*, *mp*, *p*, *mp*.

Musical staff 4: Bass clef, 12/8 time signature. Notes: G<sub>3</sub>, A<sub>3</sub>, B<sub>3</sub>, C<sub>4</sub>, D<sub>4</sub>, E<sub>4</sub>, F<sub>4</sub>, G<sub>4</sub>. Dynamics: *mf*, *f*, *sfz*.

Musical staff 5: Bass clef, 3/4 time signature. Notes: G<sub>3</sub>, A<sub>3</sub>, B<sub>3</sub>, C<sub>4</sub>, D<sub>4</sub>, E<sub>4</sub>, F<sub>4</sub>, G<sub>4</sub>. Dynamics: *p*, *mp*, *mf*. Marking: *staccato*.

Musical staff 6: Bass clef, 3/4 time signature. Notes: G<sub>3</sub>, A<sub>3</sub>, B<sub>3</sub>, C<sub>4</sub>, D<sub>4</sub>, E<sub>4</sub>, F<sub>4</sub>, G<sub>4</sub>. Dynamics: *f*, *p*, *mp*, *mf*, *f*. Marking: *staccato*.

Musical staff 7: Bass clef, 3/4 time signature. Notes: G<sub>3</sub>, A<sub>3</sub>, B<sub>3</sub>, C<sub>4</sub>, D<sub>4</sub>, E<sub>4</sub>, F<sub>4</sub>, G<sub>4</sub>. Dynamics: *mf*, *mp*, *mf*, *f*. Marking: *staccato*.

Musical staff 8: Bass clef, 12/8 time signature. Notes: G<sub>3</sub>, A<sub>3</sub>, B<sub>3</sub>, C<sub>4</sub>, D<sub>4</sub>, E<sub>4</sub>, F<sub>4</sub>, G<sub>4</sub>. Dynamics: *sfz*.

Dolazak Hrvata  
Berde

2

59

Musical notation for measures 59-62. Measure 59 starts with a bass clef, a key signature of one flat (B-flat), and a dynamic marking of *mf*. The melody consists of quarter notes. Measure 60 has a dynamic marking of *f*. Measure 61 has a dynamic marking of *p*. Measure 62 has a dynamic marking of *mp*. The piece changes to 9/8 time in measure 60 and back to 12/8 time in measure 61.

63

Musical notation for measures 63-66. Measure 63 has a dynamic marking of *mf*. Measure 64 has a dynamic marking of *f*. Measure 65 has a dynamic marking of *mf*. Measure 66 has a dynamic marking of *mf*. The piece changes to 7/8 time in measure 64 and back to 12/8 time in measure 65. The word *legato* is written above measure 65.

67

Musical notation for measures 67-70. Measure 67 has a dynamic marking of *mp*. Measure 68 has a dynamic marking of *p*. Measure 69 has a dynamic marking of *mp*. Measure 70 has a dynamic marking of *mp*. The piece changes to 3/4 time in measure 67.

70

Musical notation for measures 71-74. Measure 71 has a dynamic marking of *mf*. Measure 72 has a dynamic marking of *f*. Measure 73 has a dynamic marking of *ff*. Measure 74 has a dynamic marking of *sfz*. The piece changes to 2/4 time in measure 71.