



# Marin Tolic

Croatia

## Lijepa Dalmacija

### About the artist

Im not professional musician, but I spent my entire life in folklore ensemble and I have life long passion for music. At one time I was offered a position of a teacher for young musicians within KUD Jedinstvo folklore society and during that time I accumulated music pieces that I want to share with you. Mostly its traditional Croatian folk music with distinct Mediteranian influence Italian music and some of the Hungarian influenced pieces. There is also some of the more modern music like Beatles. Most of the music that I will provide is adapted for two guitar. Hope you will find some value in this collection for yourself.

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-marintolic.htm>

### About the piece

<b>Title:</b>	Lijepa Dalmacija
<b>Composer:</b>	Tolic, Marin
<b>Arranger:</b>	Tolic, Marin
<b>Copyright:</b>	Public Domain
<b>Publisher:</b>	Tolic, Marin
<b>Instrumentation:</b>	2 Guitars (Duet)
<b>Style:</b>	Ethnic
<b>Comment:</b>	Lijepa Dalmacija or Fair (Beautiful) Dalmatia are collection od 3 contraddanzas and 1 dance from Dubrovnik area.

### Marin Tolic on [free-scores.com](https://www.free-scores.com)



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- comment
- contact the artist

# LIJEPA DALMACIJA

## STARI DALMATINSKI PLESOVI

CRO ETNO

PERLIPAJA

ARR.(M.TOLIĆ-01.07.2109)

The musical score is arranged in two systems, each with two staves (Git.1 and Git.2). The key signature is one sharp (F#) and the time signature is 2/4. The first system (measures 1-8) is marked *mp* and includes first and second endings. The second system (measures 9-15) is marked *mf* and includes first and second endings. The third system (measures 16-22) is marked *f* and includes first and second endings. The fourth system (measures 23-28) includes first and second endings. The fifth system (measures 29-36) is titled "CONTRADANZA 'MAJKA MARU'" and is marked *mf*. Fingerings (I, II, III, V) and dynamics (*mp*, *mf*, *f*) are indicated throughout the score.

36 **Fine** **II** **5** **III** **II/2** **cresc.** **v** **III/2**

Git.1 *mf* *mf*

Git.2 **Fine** **II** *mf* *mf* **cresc.**

42 **cresc.** **II/2** **II/2** **6** **I** **III** **3**

Git.1 *f* *p*

Git.2 **I** **cresc.** *f* *p* **3**

**CONTRADANZA "KALA MAJKA"**

49 **I** **III** **D.C.al Fine** **7** **v** **VII** **v**

Git.1 **cresc.** *f* *p* *mf*

Git.2 **I** **D.C.al Fine** **cresc.** *f* *p* *mf*

56 **III** **II/2** **8** **II**

Git.1 *p* *f* *mf*

Git.2 **II/2** *p* *f* *mf*

**CONTRADANZA "POBJEDA"**

63 **II** **1.** **2.** **9** **v** **II**

Git.1 *mf* *mf*

Git.2 **II** *mf* *mf*

Git.1  
 II V II/2  
 f

Git.2  
 II f

Git.1  
 75 V II V II

Git.2  
 II

Git.1  
 81 II V VII

Git.2  
 II/2

Git.1  
 86 VII rit. A tempo V VII V mf

Git.2  
 II/2 rit. A tempo mf

Git.1  
 92 V VII II 10 V II mp

Git.2  
 II mp

98

Git.1

Git.2

II

V

II

1.

2.

VII

*f*

II/2

The musical score is written for two guitars, labeled Git.1 and Git.2. It begins at measure 98. The key signature has one sharp (F#). The score features several guitar-specific techniques: a double sharp (II) in the first measure of both staves, a natural harmonic (V) in the second measure of Git.1, and a natural harmonic (VII) in the final measure of Git.1. A dynamic marking of *f* (forte) is placed under the first measure of the second staff. The piece concludes with a double bar line and repeat dots. The notation includes treble clefs, stems with flags, and various chordal and melodic figures.