

# Postupak izrade klavirskih izvadaka pojedinih djela

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MUZICKA AKADEMIJA SVEUCILIŠTA U ZAGREBU  
ODJEL ZA KOMPOZICIJU I GLAZBENU TEORIJU  
TEORETSKO NASTAVNICKI SMJER

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MENTOR: prof. ZELJKO BRKANOVIC JELASKA OLJA

Zagreb, studeni 1992.



UVOD donija kao i mnoge druge obrade i parafraze i slično, no to je ipak tipično koncertnog literaturu.

Izrada klavirskih izvadaka, kao izbor teme za logički diplomski rad, rezultat je mog zanimanja za kolegij "Sviranje solista" tijekom treće i četvrte godine studija. Budući da je samo sviranje partitura svojevrsna improvizacija klavirskog izvotka, zanimao me način adaptacije kao naosjetljivije faze, koja pokreće odabiranje najboljeg rješenja iz većeg broja dobrih kombinacija klavirski izvaci: opera, kantata, oratorija. Određenih pravila pri izradi klavirskih izvadaka nema te sam se u svom radu najviše koristila brojnim preslušavanjima i zvučnih snimaka partitura koje sam aranžirala. Trebalo je pronaći najoptimalnije rješenje u odnosu na instrumentaciju, usporediti ga s identičnim situacijama, kontrastirati cijele odlomke i tako u konačnom rješenju uzeti u obzir sve elemente dotične forme, precizne dinamike i fraziranja. Mnogi od ovih elemenata ne mogu se naznačiti kod sviranja partitura, jer se tu odluke donose trenutačno. Iako radnje i po praktični rad, Prilikom odabira partitura, izbor sam vršila između djela različitih stilskih razdoblja, a neka sam od njih svirala u okviru kolegija "Sviranje s lista". Tako sam aranžirala pojedine stavke djela Handela, Mozarta, Mendelssohna, Brahmsa, Bartoka i Stravinskog. Između ovih kompozitora izostavila sam Beethovena iz dva razloga. Prvi razlog je taj što bi se u konstrukciji jedne takve partiture, pri aranžiranju, ponavljalo već rečeno za Mozarta i Mendelssohna. Drugi je razlog, što je većina simfonijskih djela već klavirski obrađena te se uglavnom te partiture, zbog klasične primjene klavirskog izvotka, sviraju a vista. Osim toga tu su i vrlo razvijene Lisztove transkripcije svih 9 Beethovenovih

simfonija kao i mnoge druge obrade i parafraze 2 i 4-ručno, no tu je riječ o tipično koncertantnoj literaturi.

HANDEL: Prvobitno je klavirski izvadak imao posebnu ulogu u kućnom muziciranju te tako postao vrlo važno sredstvo u popularizaciji <sup>popul</sup> <sup>je</sup> muzike velikih ansambala. Naročito je služio, kao lakša varijanta instrumentalne ili vokalno-instrumentalne partiture, dirigentima prilikom korepeticije određenih djela, tj. uvježbavanja profesionalnih ansambala i muzičara. Tako nastaju neophodni klavirski izvaci opera, kantata, oratorija, misa i ostalih vokalno-instrumentalnih djela. Podjednako su za studiranje potrebni klavirski izvaci koncertantne muzike. Klavirski izvaci popularnih opera, gdje je vokalni part unesen u klavirsku fakturu, namijenjeni su kućnom odličnom muziciranju. Klavirski izvaci namijenjeni profesionalnom radu imaju, pored klavirske dionice u kojoj je sadržana materija orkestra, još i dionice vokalnih solista i zbora poredane od onako kako je to učinjeno u partituri. Budući da je tema moje diplomske radnje više praktičan rad, izostavila sam duži povijesni aspekt nastanka i razvoja : *Prilozi 4!*

klavirskog izvatka kao i harmonijsko-formalnu analizu u partituri instrumentalnih i vokalno-instrumentalnih djela renesanse i baroka. Odnos klavirskog izvoda prema izvornom instrumentalnom odnosu zvuka, koji u stavcima brzog tempa, odražava karakterističnu osobinu klavira, tj. njegovu sposobnost da zadržava zvuk, ili su bili prijelazni karakter. Karakteristično je da se prilikom klavirskog izvoda često koristi klavirski ritam, tj. ritam klavira, koji je često različit od izvornog instrumentalnog ritma. Također, klavirski izvodi često imaju karakterističan klavirski ritam, tj. ritam klavira, koji je često različit od izvornog instrumentalnog ritma. Također, klavirski izvodi često imaju karakterističan klavirski ritam, tj. ritam klavira, koji je često različit od izvornog instrumentalnog ritma.

### Važnije bilješke pri postupku izrade klavirskih izvadaka

Handelov koncertu grossu br. VI, g-mol, koristi

HANDEL: Concerto grosso op. 6, br. VI, g-moll, koristi  
 koristi g-moll i dva svirača u četvrtom stavku i tri  
 solista. Na samom početku izrade klavirskog izvotka  
 Handelovog "Concerta grossa" uzela sam u obzir da je riječ o  
 baroknom koncertu savsvim osobinama u odnosu na stil, strukturu  
 concertina, odnosno solista, formu, instrumentaciju, ali i na  
 virtuoзитet, primjenu harmonijskih i kontrapunktskih  
 elemenata kao i dinamike.

Navest ću neke karakteristike baroka koje su pri aranžiranju  
 ove partiture odražavale stil samog djela.

Melodija baroka je asimetrična, ne podliježe periodičkoj  
 zaokruženosti niti pravilnostima metričke okosnice. Naglašena  
 je primjena sekvenci i motoričnosti. Dinamika sadrži oštre  
 prijelaze sa jedne dinamičke plohe na njoj suprotnu. Jedna od  
 karakteristika jest i basso continuo, što označava uobičajeni  
 barokni način pratnje, tj. ustanovit način harmonijske pod  
 podloge. Concertina radi o troglasnoj, što je u skladu s  
 Concerto grosso, kao princip orkestracije, postojao je u nizu  
 vokalnoinstrumentalnih i instrumentalnih kompozicija

renesanse i baroka. Odnos tutti-solo zasniva se na dobivanju  
 kontrastnog odnosa zvuka, više u stavcima bržeg tempa, dok su  
 lagani stavci imali uvodni karakter, s francuskim punktiranim  
 ritmovima\*, ili su bili prijelaznog karaktera. drugo  
 Karakteristično je da suprotstavljanje concerta grossa i  
 concertina uzrokuje niz različitih efekata i nijansi u odnosu  
 na dinamiku i različitu zvukovnu gustoću. Zbog toga je kod  
 izrade klavirskih izvadaka trebalo različitom gustoćom

\* Roksanda Fejović: "Barokni koncert", str. 35.

klavirskog sloga istaknuti nastupe concertina i tutta.

Handel u concertu grossu br. VI, g-mol, koristi concertino sastavljen od 2 violine i violoncella, no ne koristi ga stalno u svim stavcima. U četvrtom stavku ističe solo violinu. U violi redovito se od 11. takta koristi. Finale ovog concerta grossa nije bio posebno zanimljiv, zasebno izradu klavirskog izvotka, budući da bih u njemu koristila postupke koje sam koristila u prethodnim stavcima. Iz tog sam ga razloga izostavila, jer violinama na prvom dijelu takta

punktirani ton i osminku "a" (↓ ♪), budući da bi

I. LARGO AFFETTUOSO, otežavao, tj. usporavao tok tog dijela.

njezin osminkski protok, odlučila sam se kod

Izrada ovog stavka predstavljala je, na stanovit

način, doslovno prenošenje partiture u klavirski izvadak, uz

odredene redukcije. Izmjenjivanje concertina i tutta istaknula sam tako što sam se uglavnom koristila troglasnim i

četveroglasnim slogom (pr. 10.t. - 13.t., 14.t.): troglasnim

kod concertina, a četveroglasnim kod nastupa tutta. Budući

da se kod concertina radi o troglasju, doslovno sam prenijela

notni tekst, dok je kod tutta trebalo povremeno reducirati

neke linije. Kod nastupa samo prvih i drugih dionice (49.t. - 58.t.)

Karakteristično je da sam 2 unutarnje dionice

prvo zapisala u 2 sistema: gornju unutarnju u

gornjem sistemu, a donju unutarnju u donjem sistemu.

U konačnoj verziji odlučila sam se za drugačiji

zapis. Iako se radi o dubokim tonovima u violinskom

ključu, tri gornje linije zapisala sam u gornjem

sistemu, za desnu ruku, vodeći se pritom principom

klavirske tehnike, a ne principom vođenja

harmonijskih progresija.

II. A TEMPO GIUSTO koji priprema Musette, doslovno sam prenijela sve dionice u četveroglasni slog klavirskog izvođa. Drugi je stavak fuga u 3 glasa. Temu prvo donose prve, a zatim druge violine i na kraju basovi instrumenti. ?

III. Liniju viole reducirala sam od 11. takta (osim kod posljednjeg javljanja teme). Zbog polifonog tkiva linije se nisu mogle reducirati tek povremeno i mjestimice jer se u fugi one moraju dosljedno voditi. <sup>22</sup> centalni stavak koncerta, (25.t.-26.t.) Dionica druge violine ima na prvom dijelu takta

ali bez dpunktiranij toni osminku "a" (♩). Budući da bi značajnog takav ritam otežavao, tj. usporavao tok fuge i njezin osminski protok, odlučila sam se kod

harmoni aranžiranja za produženo trajanje istog tona u samom F polovinku. Isto je i u sljedećem taktu gdje druga

(3. i 4. violina) ima skok za oktavu na 4. dobi takta (ritam = ♩ ♩ ♩), gdje sam polovinki ("d"2) produžila

trajanje za još jednu četvrtinu (♩), reducirajući skok za oktavu. Sve te intervencije učinjene su u prvom redu zbog spretnosti sviranja, vodeći računa da se tematski materijal nije narušio. (27.t.-28.t.)

(29.t.-35.t.) Kod nastupa samo prvih i drugih violina donju sam liniju zapisala u donjem sistemu u violinskom ključu na način koji je primjeren zapisivanju klavirske dionice.

(35.t.-40.t.) Kod posljednjeg javljanja teme u basovim instrumentima uводим i četvrti glas (dionica viole), ali ne kontinuirano, budući da je to završni dio koji zahtijeva gušći klavirski slog i dinamičku pojačanost. obično se u ovom dijelu koristi klavirski slog i dinamičku pojačanost.



U kratkom Adagiu, koji priprema Musette, doslovno sam prenijela sve dionice, u četveroglasni slog klavirskog izvotka. protoku.

(49. t.-52. t.) Posljedno sam u klavirski izvadak prenijela

III. MUsETTE (lelne terce koje sviraju violine iz concertinu


Larghetto 9., 51., 53., 55. te ostale paralelne terce

(t. 54. i 56.); dok sam paralelne sekste (t. 50. i

Musette, koja predstavlja centralni stavak koncerta, trodijelne je forme. Sadrži kombinacije tutti-solo odlomaka, ali bez dodjeljivanja određenog značajnijeg ili manje značajnog materijala concertinu ili tuttiu.

Karakterističnu su bordunske tj. orgelpunktske harmonije. Oba klavirska sistema na samom početku zapisala sam u F-ključu, na način koji odgovara klavirskom zapisu.

(3. t.-4. t.) Karakteristični motiv (u paralelnim tercama i u

ritmu šestnaestinki ) , aranžirala sam u

(65. t.) klavirskom izvotku tako da sam izostavila drugu od

paralelnu tercu ) , tako da je izvođen je tog

brzoga ukrasa olakšano. To ga zapisujem u gornjoj

(i isto i u 9., 10., 45., 46., 47., 48., 128., 129.,

Novo tema 130., i 131. pt.) je u 81. taktu donosi oglašenu

neprekidnu nastavku sam se koristila troglasnim slogom da

prenijela reducirajući mjestimice dionicu viole ili 2.

(16. t.-18. t.) violine. Dionicu 1. violine transponirala sam u ključu

(15. t.-19. t.) Nastupe concertina dosljedno sam prenijela iz

partiture u klavirski izvadak. (Isto i u 25.-29. t.)

(35. t.-37. t.) Paralelne pomake u tercama 1. i 2. violina

nisam reducirala, budući da ne predstavljaju

tehnički problem pri sviranju. Ali paralelne pomake

u 37. i 38. taktu u klavirski sam izvadak prenijela

(120.t.) kao "nepotpune" paralelne, na ulaku dobu i i jebila sam izostavljene, terce, jer se nalaze u osminskom taktu protoku, bi 123. taktu gdje se ta linija prebacuje u

(49.t.-57.t) Dosljedno sam u klavirski izvadak prenijela paralelne terce koje sviraju violine iz concertina (t. 49., 51., 53., 55.) te ostale paralelne terce (124.t.) (t. 154. i 156.), dok sam paralelne sekste (t. 50. i 52.) koristila kao "nepotpune" sekste, koristeći ih samotna naglašenim dijelovima doba. (Isto je i u t. 132.-140.)

(58.t.) Zanimljivo je da, iako je linija 2. violine IV. ALLEGRO istaknuta, osminski pomak na 2. dobi takta nisam prenijela i u klavirski izvadak. On je djelimično sporedan u odnosu na punktirani ritam 1. violine, a nastaje u kojoj bi ovaj poremetio. (Isto je u 141.t., a u prvom koncertu obrnuto u 62. i 145. t.) valjda katkad djeluje kao

(65.t.) Punktirani ritam i ovdje je naglašeniji od osminskog koncerta pomaka koji je sporedan, iako nastupa kao novi ritam šesnaesti u sljedećim taktovima te ga zapisujem u gornjoj strukturi dionici. (Slično je u t. 69., 148., 152.)

Nova tematika koja počinje u 81. taktu donosi uglavnom neprekidni protok šesnaestina koje sam u klavirski izvadak prenijela doslovno, a dionice, dot su u unutarnje dionice

(96.t.-100.t.) Dionica 1. violina transponirala sam za oktavu (2.t.-4.t) niže zbog toga što je na taj način omogućen nesmetan tok šesnaestina. Iz tog su razloga u 99.t. kao posljedica transpozicije proizašle paralelne sekste umjesto paralelnih terca. (Slično i u 102.-104.t. i 109.t., transpozicija 2. violina.)

U taktovima gdje se koristi osminski pomak, u klavirski izvadak sam prenijela

(120.t.-123.t.) Transpoziciju za oktavu niže upotrijebila sam kod dionica 1. violina, ali transpozicija prestaje na 2. dobi 123. takta gdje se ta linija prebacuje u svoj realni zvuk. Time sam zadržala šesnaestinsku pulsaciju u desnoj ruci, koja je ionako tehnički

(21.t.-35) spretnija, dok se u lijevoj izlaže tema.

(124.t.-125.t.) Prilikom pojave male kode šesnaestinsku pulsacija prestaje i kako započinje primarna/ akorde tematika stavka, doslovno prenosim materijal kao i na početku, te gornje tonove transponirala sam za oktavu niže.

IV. ALLEGRO. karakterističan je način na koji sam ostvarila pomak 2. violina, nasuprot dionici 1. violina i

U tretmanu instrumenata u koncertina u Allegro

nastaju epizode u kojima se kao solist javlja isključivo prva koncertantna violina, također stavak čak katkad djeluje kao solistički koncertina. Slično u t. 34., 35., 73., 74.,

Koncertantna violina vrlo često jedina doslovno provodi šesnaestinsku pulsaciju i kod nje je tematsko-motivička struktura stalno prisutna. Izrada klavirskog izvotka Allegra predstavljala je stoga doslovno prenošenje dionice 1.

koncertne violine iz partiture u klavirski izvadak. Doslovno je prenošena i basova dionica, dok su unutarnje dionice kombinirane, ovisno o gustoći nastupa instrumenata.

(2.t.-4.t.) Paralelne pomake u dionicama 1. i 2. violina tretirala sam kao "nepotpune" terce, slično kao i u prethodnim stavcima. (Slično u t. 46., 47., 48.)

(9.t.-10.t.) Rastavljene akorde koje donose koncertantne violine prebacujem iz gornjeg sistema u donji na mjestima gdje je prijelaz najprikladniji.

(19.t.-20.t.) Pored 1. i 2. koncertantne violine, koje imaju šesnaestinsku figuru, u klavirskom sam izvratku

kombinirala liniju 2. violina s dionicom basovih. Je nešto instrumenata tako da sam ispunila basovu liniju, a i Handelov osminski protok u liniji 2. violina da se radi o

(21.t.-35.t.) Prva koncertantna violina nastupa kao goba, 2 horne, 2 solistički instrument. Ostali instrumenti imaju više puta presakondičku pratinju te sam u klavirskom izvratku akorde pronalazim i formirala tako da sam basove tone zadržala u realnim partituri lagama, a neke gornje tonove transponirala sam za zbog sastoktavnije. isto je tako trebalo pisati kako bi

(35.t.-37.t.) Karakterističan je način na koji sam osminski pomako 2. violina, nasuprot dionici 1. violina i izrade klavir dionice, prenijela u klavirski izvadak partiture zajedno sa šesnaestinskim protokom 1. violina.

Zapravo je ovdje primijenjen postupak asimilacije tutti violina. (Slično idu t. 54., 55., 73., 74., 75.)

(81.t.-82.t.) Liniju 2. violine, zbog punoće klavirskog sloga klavirskou tutti, transponirala sam za oktavu niže, na prvim odnosno doba mantakta. (Slično i na početku 1.t.) postavljen četveroglasno, a kad je u kombinaciji s gudačima i duhaćima, onda je troglasno postavljen.

(14.t.) Za situaciju koja je nastupila u 14. taktu postojala su dva rješenja. Prvo rješenje bilo bi da se tegof transponira za oktavu više i tako istovremno zadržati trajanje drvenih duhaća, nakon čega bi jedino na drugom taktu drugo rješenje je da se tegof transponira za oktavu niže i trajanje drvenih duhaća zadržati. Ovo rješenje je prihvaćeno u partituri.

MOZART: Simfonija D-dur, K.V. 504 (PRAŠKA), prigradnja da se drugi akord (u istom taktu), po uzoru na prijašnje, Prvi stavak Mozartove D-dur simfonije predstavljao je nešto drugačiji pristup izradi klavirskog izvotka nego Handelov Concerto grosso. Već s obzirom na to da se radi o većem orkestru koji uključuje 2 flaute, 2 oboe, 2 fagota, 2 horne, 2 trombe, timpane i gudački orkestar, trebalo je više puta preslušati zvučne snimke različitih izvodača i odgovarala pronalaziti najbolja rješenja za određene situacije u partituri, njegov karakterističan ritam. U istim taktovima Zbog sastava orkestra isto je tako trebalo paziti kako bi gustoća klavirskog sloga odgovarala zvučnoj slici partiture.

(32. t.) Mozartovu D-dur simfoniju izabrala sam kao primjer izrade klavirskog izvotka jedne klasične orkestralne partiture, reducirajući ostale dionice.

Allegro (Allegro) prethodi uvod, gdje se nakon samog početka (4.-6. t.) nalaze akordi postavljeni u gudačima i duhačima, a zatim odvojen u gudačima i duhačima. S obzirom na to, u klavirskom sam izvotku akord postavljala četveroglasno, odnosno troglasno, tj. kad je tutti akord, on je postavljen četveroglasno, a kada je u kombinaciji s gudačima ili duhačima, onda je troglasno postavljen.


(14. t.) Za situaciju koja je nastupila u 14. taktu postojala su 2 rješenja. Prvo rješenje bilo bi da se fagot transponira za oktavu više i tako istodobno zadrži trajanje drvenih duhača, nakon čega slijedi nastup violina. Drugo rješenje je da se fagot zadrži u realnoj oktavi, a trajanje flauta i oboa skрати kako bi se donio nastup violina. Iako su oba rješenja

(49. t.) prihvatljiva, odlučila sam se za drugo, budući da se drugi akordi (u istom taktu), upozoru na prijašnje, doživljavaju kao "rješenje".

(16., 18., 20., 22., 24., 26. t.) Ritam timpana u ovim je

(63. t.) taktovima istaknut te sam ga aranžirala u klavirskom izvatku, ali za oktavu više. Iznimka je 20. t., gdje sam dionicu timpana transponirala dvostruko više, budući da transpozicija za 1 oktavu nije odgovarala tehnici sviranja klavira, a željela sam istaknuti

(79. t.) njegov karakterističan ritam. U istim taktovima transponirala sam i akorde u drvenim duhačima te ih tako prilagodila klavirskom slogu.

(32. t.) Kao basovu dionicu izdvojila sam liniju fagota s naizmjeničnim nastupima 1. i 2. violina,  reducirajući ostale dionice.

Iz modela sekvence koja počinje u 81. taktu, koristim u Allegro po svom formalnom karakteru odgovara sonatnom obliku. Sadrži ekspoziciju (37. t.) s prvom temom u osnovnom tonalitetu (D-dur), drugom temom (97. t.) u dominantnom tonalitetu (A-dur), zatim provedbu u kojoj se izlaže materijal 1. i 2. teme (143.-208. t.) te reprizu od 208. takta u kojoj je druga tema (244. t.) eksponirana u osnovnom D-dur tonalitetu. Klavirski izvedak treba upijeti karakteristične

(44. t.) U ovoj situaciji podjednako mi se učinio bitnim oktavni skok u fagotima i hornama u polovinkama i četvrtinska pulsacija trompeta i timpana, pa sam kod aranžiranja nastojala zadržati oktavni skok, a i pulsaciju četvrtinki. To je realizirano tako da oktavni skok fagota i horna dobije pulsaciju četvrtinki.



(49.t.) Završetak teme, koju donosi oboa, prekidam u koji klavirskom izvratku, budući da je istaknutija lagana osminska pulsacija teme kod prvih violina. (Slično u 75.t.) je. Tako je nastupio skok koji zbog

(63.t.-68.t.) Ovdje je u donjoj liniji klavirskog izvratka sublimirana vrlo interesantna motivička obrada

(122.t.) drvenih i limenih duhača koja je u partituri u razmaku od 3 oktave. Osnovna linija gudača zadržana je u gornjoj liniji klavirskog izvratka u istu liniju

(79.t.-80.t.) Dionicu 2. violine sam u klavirskom izvratku minimalno modificirala, što se uglavnom odnosi na

(129.t.) ritam kako bi brzi osminski protok violina i violoncella bio neometan i prilagodljiv tehnici

sviranja klavira (npr. umjesto ritma ) upotrijebljen ritam ) što je u 128.t. i 135.t.

Iz modela sekvence koja počinje u 81. taktu, koristim u klavirskom izvratku dionicu 1. violine te dionicu violoncella i contrabassa. U sljedećem, 82., taktu koristim dionicu 2. violine i dionicu 1. violine te tako naizmjenice. Uvijek sam zadržavala osminski protok i tok osmina s pauzama, dok sam harmonijsku dopunu reducirala. (Isto i u 228.-235.t.)

(105.t.-109.t.) Kod preslušavanja više snimaka uočila sam da u klavirski izvadak treba unijeti karakteristične

(146.t.) linije fagota te sam kod aranžiranja koristila "nepotpune" sekste na način koji je omogućavao lako izvođenje s obzirom na tempo. Paralelne terce

prenosila sam dosljedno jer nisu predstavljale takav tehnički problem. (Isto i u 111.t.-115.t., 252.t.-264.t.)

(110.t.-111.t.) Primijenjujući logiku vođenja dionica, kod aranžiranja situacije u 110. i 111. taktu prvo sam liniju flaute i oboe riješila za oktavu niže, ali

zbog zanimljive instrumentacije kod Mozarta, koji in  
 upravo namjerno koristi flautu i obouvu tim lagama  
 (za oktavu više), odlučila sam se ipak za originalno  
 (189.t.) rješenje. Tako je nastupio skok koji zbog postavljenih  
 karakteristike adekvatne instrumentacije nisam mogla  
 izbjeći. (Isto i u 257.t.-258.t.) zvočenje dva

(122.t.) Brzi protok i šestina zahtijevao je i datu i oboe.  
 klavirskom izvatku skratim posljednju četvrtinu u  
 dionici i violine. U sljedećem taktu tu istu liniju  
 1. violine dvostrukontransponiram kako bih zadržala  
 važni elemente sinkopevođenju iste ruke.

(129.t.) Repetiran ton zadržala sam samo u 1. taktu radi  
 prisutnosti timpana, a već u sljedećem taktu  
 (130.t.-133.t.) koristim naizmjenični udar u oktavi,

(1205.t.) dionice vcella i cbassa. (Isto i u 128.t., 135.t.)  
 Na sličan način tretiram i dvoglasje u lijevoj ruci  
 (133.t.-134.t., 282.t.-289.t.) čiju bi veličinu razmak  
 (terce u razmaku prve i druge ruke) koji ne bi

PROVEDBA odgovarao pravom karakteru zbog toga sam pri  
 aranžiranju koristila liniju 1. violine i liniju

(143.t.-148.t., 151.t.-162.t.) Prilikom izrade klavirskog  
 izvatka uvijek sam dosljedno zadržavala  
 REPRIZA karakteristični oktavni skok.

(146.t.) Dionica 2. violine ima oktavni skok u polovinkama,  
 U reprizi ali zbog četvrtinskog skoka na donju oktavu u  
 načinu vcellima i cbassima trebalo je skratiti prvu

(282.t.-289.t.) polovinu. Dionice oboe i flauta i flauta

(162.t.-165.t.) U modelu sekvence transponirala sam liniju  
 2. violine, viole i vcella za oktavu niže, ali samo  
 u 1. taktu. Premještanje lijeve ruke u realnu lagu



(189.t.-193.t.) Dovedlo bi do usporavanja tempa, da na ovaj sam način ipak zadržala dijalog između 1. i 2. violina u njim njihovu šesnaestinskom toku.

(189.t.-193.t.) Karakteristični sinkopirani ritam postavila sam u gornjem sistemu nasuprot kontraritm u donjem sistemu. Na taj način se olakša izvođenje dva različita ritma. Treći ritam donose flaute i oboe. Prvi ritmički predložak u 191. taktu prebacila sam u donji sistem kako bi se do novog ritmičkog obrasca u 192. taktu sinkopirani ritam i ritam 2. violina i viola oblikovali u izvođenju iste ruke.

(197.t.) Karakteristični motiv koji donosi flaute trebalo je transponirati za oktavu niže kako bi se istodobno mogao nastaviti osminski protok 1. violina.

(205.t.) Kod silaznih tonova, pred reprizu, postojala je mogućnost da u klavirskom izvatku koristim gornju liniju 1. flaute. U tom bi slučaju bio velik razmak (terce u razmaku preko 2 oktave) koji ne bi odgovarao pravom karakteru. Zbog toga sam pri aranžiranju koristila liniju 1. violina i liniju 2. fagota u paralelnim decimama.

#### REPRIZA

U reprizi se većina situacija ponavlja na isti ili sličan način.

(262.t.-263.t.) Dionice oboe transponirala sam za oktavu niže, budući da su istodobno u istoj realnoj lagi dionice violina.

(290.t.-294.t.) Budući da samu klavirskom izvatku morala, Scherzo istodobno aranžirati temu u basu i temu u drvenim duhačima, a isto je tako važan i repetirani ton u 1. i 2. violinama, kombinirala sam naizmjenični udar u lijevu, desnoj ruci od repetiranih tonova i 2. violina s orkestrom tonovima drvenih duhača (tonovi 2. flaute) s onovog "Svanjske noći" trebalo je istaknuti karakter jedne virtuoznije partiture iz ranog glazbenog romantizma.

Naziv scherzo (tal. šalac) susreće se još u Bachovu


razdoblju kao oznaka za komad veselog karaktera, ali današnji je se seo dobio tek u Beethovenovo doba. U tad se scherzom naziva brzi slavaq sonate ili simfonije koji se razvio iz menueta i zadržao njegovo mjesto. U scherzu je jedini ritam tričetvrtinski takt, ali kod skladatelja romantizma i XX. stoljeća mogu se naći scherza i u parnoj mjeri. Karakteristike scherza su stalni pokret (najčešće ponovni ritmički puls) predstavljaju četvrtine slabaq, isprekidanost melodijske linije grupnim silovama, nagli dinamički kontrasti, neodefinirani akordi i sinkope. Uсім u okviru sonate, simfonije i drugih odvojajućih oblika, scherzo se od romantizma javlja i kao samostalna kompozicija.

Scherzo iz glazbe za Shakespearov "Svanjske noći" donosi na početku temu koja će se toliko stavka više puta pojaviti. Između tih nastupa donesene su epizode u kojima se odigraju slična tematika ili se ekstrakt donose entivi iz početne teme s

karakterističnom ritmom . U skladu s glazbu je, od 339.t. do 342.t. istaknuta i melodija koja se pojavljuje u ovom skladu u početku i u skladu s 342.t. i 343.t. i 344.t. i 345.t. i 346.t. i 347.t. i 348.t. i 349.t. i 350.t. i 351.t. i 352.t. i 353.t. i 354.t. i 355.t. i 356.t. i 357.t. i 358.t. i 359.t. i 360.t. i 361.t. i 362.t. i 363.t. i 364.t. i 365.t. i 366.t. i 367.t. i 368.t. i 369.t. i 370.t. i 371.t. i 372.t. i 373.t. i 374.t. i 375.t. i 376.t. i 377.t. i 378.t. i 379.t. i 380.t. i 381.t. i 382.t. i 383.t. i 384.t. i 385.t. i 386.t. i 387.t. i 388.t. i 389.t. i 390.t. i 391.t. i 392.t. i 393.t. i 394.t. i 395.t. i 396.t. i 397.t. i 398.t. i 399.t. i 400.t. i 401.t. i 402.t. i 403.t. i 404.t. i 405.t. i 406.t. i 407.t. i 408.t. i 409.t. i 410.t. i 411.t. i 412.t. i 413.t. i 414.t. i 415.t. i 416.t. i 417.t. i 418.t. i 419.t. i 420.t. i 421.t. i 422.t. i 423.t. i 424.t. i 425.t. i 426.t. i 427.t. i 428.t. i 429.t. i 430.t. i 431.t. i 432.t. i 433.t. i 434.t. i 435.t. i 436.t. i 437.t. i 438.t. i 439.t. i 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MENDELSSOHN-BARTOLDY: "San ivanjske noći", op. 61., br. 1, likom Scherzoenja Scherza jest redukcija. Prvi razlog reduciranja Scherzoenja jest brzi tempo, a drugi taj što se nestojala zadržati prvotni oblik. Dok je kod Handela trebalo istaknuti polifonijsku liniju, kod Mozarta karakter jednog klasičnog stavka s većim orkestrom nego kod Handela, kod prvog stavka Mendelssohnovog "San ivanjske noći" trebalo je istaknuti karakter jedne virtuoznije partiture iz ranog glazbenog romantizma: vadeći paralelne terce,

Naziv scherzò (tal. = šala) susreće se još u Bachovu. U

razdoblju kao oznaka za komad veselog karaktera, ali današnji je smisao dobio tek u Beethovenov doba. Otad se scherzom nazivaju brzi stavak sonate ili simfonije koji se razvio iz menueta i zauzeo njegovo mjesto. U scherzu je jedinica brojanja cijeli tročetvrtinski takt, ali kod skladatelja romantizma i XX. stoljeća mogu se naći scherza i u parnoj mjeri. Karakteristike scherza su stalni pokreti (najčešći osnovni ritmički puls predstavljaju četvrtine staccato), isprekidanost melodijske linije krupnim skokovima, nagli dinamički kontrasti, neočekivani akcenti i sinkope. Osim u okviru sonate, simfonije i drugih odgovarajućih oblika, scherzo se od romantizma javlja i kao od samostalna kompozicija. Kompozicija započinje samo drvenim duhaćima. Scherzo iz glazbe za Shakespearovo "San ivanjske noći" donosi nam početku temu koja će se tokom stavka više puta pojaviti. Između tih nastupa donesene su epizode u kojima se izlaže slična je tematika ili se varirano donose motivi iz početne teme snuti u karakterističnim ritmom (). Dionica flaute je, od 339. t. do kraja, istaknuta pored linija ostalih dionica. Ona se u svom variranom protoku pri samom kraju stavka doima kao završna kadenca solističkog koncerta koja želi održati već naznačenu pulsaciju i pridonijeti briljantnom kraju stavka.

Jedan od najvažnijih postupaka kojim sam se koristila prilikom aranžiranja Scherza jest redukcija. Prvi razlog reduciranja sam dionica jest brzi tempo, a drugi taj što sam nastojala zadržati protok osmina i šesnaestina.

(1.t.-4.t.) Način na koji sam aranžirala sam početak Scherza

(7.t.-10.t.) dosljedno sam provodila u svim istim ili sličnim bitnim situacijama tokom stavka. U gornjem sistemu prenijela sam iz partiture u klavirski izvadak paralelne terce, dok sam paralelne sekste donosila kao "nepotpune". U lijevoj ruci rastavila sam dionicu fagota u naizmjenični

(13.t.-16.t.) udar kao tehnički izvedivo rješenje u brzom tempu. (Isto i slično u 17.-21., 99.-103., 107.-111., 258.-262., 266.-270.t.) šesnaestinski puls u desnim dionicama. (10.t. i 15.t.)

Dionicu 2. klarineta samo sam naznačila s prve tri šesnaestine, dok sam dionicu 1. klarineta dosljedno prenijela. (Isto i 114.t. i 156.t.) analogno prethodnoj

(17.t.) Volumen cijelog orkestra ostvarila sam prebacivanjem dionice viole za oktavu niže u kombinaciji s linijom vcella. Time sam ostvarila potpuno različitu tonsku sliku karakterističnu za tutti situaciju, za razliku od

(21.t.-24.t.) početka kad kompozicija započinje samo drvenim duhaćima.

(27.t.) U dionici flaute i 1. violina isti osminski pomak nalazi se u razmaku oktave. U klavirskom izvatku zadržala sam samo onaj u 1. violinama, dok sam iznad njega donijela motiv (dionica oboe i 2. violina) koji je istaknutiji.


(42.t.-47.t.) Trilere je u brzom tempu nemoguće izvesti, ali zato sam, poštujući fraziranje, prenijela oznake načina izvođenja staccata i lukove. (Slično u 289.t.-293.t.)

(49.t.-55.t.) Brzi šesnaestinski protok u dionicama violina zadržala sam u desnoj ruci, dok sam dionice flaute i oboe transponirala za 2, tj. 1 oktavu.


(55.t. i 63.t.) Appogiaturu u 55. taktu, koja se nalazi u dionici violina i za oktavu više u dionici flaute, zadržala sam samo u 1 dionici (violina). Kod iste appogiature u me. gušćoj instrumentaciji u 63.t. (flauta, oboa, fagot), u 2 oktave, primjenjujem oktavu u desnoj ruci.

(71.t.-93.t.) Akorde u drvenim duhaćima reducirala sam kako bi brzi šesnaestinski protok u gudačima bio virtuozniji te kako bi se postigla lakota karaktera. Basovu dionicu kombinirala sam linijom 2. fagota i bassa. (Slično u (270.t.-2188.t.-210.t., 297.t.-323.t.) ton u violinama preradila

(115.t.-126.t.) Ton "a" instrumentiran u 3 oktave (FL., OB., CL., FG., COR., TROMP.) reducirala sam na 2 oktave i zadržala osminski i šesnaestinski puls u basovim dionicama. Kod slične situacije u 137.t.-149.t., iako je u partituri (253.t.) izdržan u 2 oktave tonu "d" (FL., OB., CL., FG., COR., TROMP.), u klavirskom izvatku nisam analogno prethodnoj situaciji reducirala ni oktavu. Zadržala sam 2 oktave zbog toga što se u orkestraciji ove situacije javljaju timpani te sve ima tendenciju krešenda. (Sl. puls u 159.t.-170.t.) oniran sa 159. t. i 170. t. Isto je i u 153.

(171.t.-182.t.) Dominantni ritmički motiv () zadržala sam u obje ruke. Tako je akcentuiran ritam koji sam u lijevoj ruci realizirala naizmjeničnim udarom. Kod slične situacije u 220.t.-246.t., karakteristični ritam preuzela sam iz linije vcella i timpana naizmjenično. (Sl. u 274.t.-279.t., 282.t.-287.t.)

(222.t.) Kao na početku, paralelne terce donosim dosljedno, ali u 224.t. odustala sam od te prakse zbog različitih pozicija koje su drugi put teže izvedive. (Isto u 232.t.)

(238.t.-239.t.) S obzirom na šesnaestinske prohode i te sustenute karakterističan ritam, reducirala sam relativno bitan motiv  koji se imitira u drvenim duhaćima. U protivnom bih narušila istu ritmičku pulsaciju samoga delovnog stavka. (Isto u 242.t., 243.t.) jasnijih partitura, što je (245.t.-251.t.) Ovdje sam kod aranžiranja istaknula motiv koji je Mendelssohn prije bio reducirao zbog toga što u lijevoj ruci djela kod kojeg koristim šesnaestinski protok kao kombinaciju udvostruč harmonijskih elemenata dionica 1. violina i viola on je (270.t.-273.t.) Dominantni repetitivni ton u violinama preradila sam kao ležeći ton u obje ruke. Ispod ležećih tonova udvostruč koristila sam dionice 2. flaute i 2. fagota, budući da položaj njihovih pozicije odgovaraju tehnici sviranja kod oba. Violine distodobnog trajanja ležećeg tona. (277.t.-281.t.) na horn (293.t.-295.t.) Ritam drvenih duhaća kao treći element zaustavio taktu, a bi šesnaestinski prohod, pa sam ga reducirala. Ipak, da četvrta bi ta linija bila donekle prisutna, zadržala sam njihov polovni ritam u 295. taktu. t. i. i iste elementi u teme koriste (345.t.-348.t.) U lijevoj ruci zadržala sam osminski puls 1. horna u 3. violina transponiran za oktavu niže. Isto je i od 353. (1.t.-130. takta, ali tada se osminski puls iz 1. violina nadovezuje na isti pomak u dionici oboe. (Sl. usa, t.) 363.t.-367.t.) Ouci da su posrijedi terce u različitim oktavama flaute, klarineta, fagota, koristila sam, u širokom slogu, gornju oktavu i gornju tercu dionice 1. i 2. flaute te 1. klarineta. Iznogi registraciji ne bi odgovarali karakteristiki registri, bilo bi forsitano, ali u skladu s oprebnom, i flavo i kobantici se terce u 3. violina transponirane u gornju oktavu i gornju tercu

3. violina transponirane u gornju oktavu i gornju tercu, horna i oboe

J. BRAHMS: Simfonija br. 1, c-mol, II. stavak (Andante sostenuto)

(53.t. - 113.t. u 56.t. i 104.t.)

Drugi stavak Brahmsove simfonije, kao tip kasno-romantične partiture, zahtijevao je kod izrade klavirskog izvotka daleko gušći klavirski slog nego kod prijašnjih partitura, što je uslovljeno većim sastavom orkestra. I dok je Scherzo iz oristila Mendelssohna "Snauivanjske noći" primjer ranoromantičnog djela kod kojeg je lakota karaktera čak bliža klasici, brojnatave udvostručenja, tj. oktaviranja u Brahmsovu 2. stavku 1. simfonije bila su odraz gusto prožetog tkiva jednog kasnoromantičnog djela.

Na početku prvu temu donose violine (1.t. - 16.t.) s udvostručenjem u oktavi u fagotu samo prva 4 takta. Druga tema povjerenapjendionici oboe (16.t. - 27.t.) s nastavkom u gudačima. Violine dosljedno donose nastup treće teme (27.t. - 39.t.) na koju se nadovezuje i četvrta tema, najprije u dionici oboe u 39. taktu, a kasnije i u dionici klarineta (od 42.t.). Početak četvrte teme nalazi se u gudačima u 53. taktu. U nastavku se ponovno izlaže prva tema (67.t.), ali se elementi 1. teme koriste i varirano. Nastup 2. teme (90.t.) ima violina solo, a oboe i horna u donjoj oktavi. ~~baickog nemira u gudačkim dionicama~~

(11.t. - 13.t.) Nastup drvenih duhača kao podebljanje linije 1.

violina aranžiralasam u tzv. "idealnim" linijama, tj. registrima. Budući da su posrijedi terce u različitim oktavama (flaute, klarineta, fagoti), koristila sam, u širokom slogu, gornju oktavu i gornju tercu (dionice 1.

11. t. - 13. t.) 2. flaute te 1. klarineta). Drugi registri ne bi odgovarali karakteru: donji registri bili bi forsirani, a gornji prenapregnuti. U klasici i romantici se terce u razmaku od 1 ili 2 oktave najčešće aranžiraju korištenjem 1 oktave i unutarnje terce. Tokom stavka

dosljedno sam se koristila ovim principom. (Isto u 53.t., slično u 56.t. i 104.t.) 1. i 2. flaute što bi (22.t.-24.t.) S obzirom na uvođenje dionica violina, vcella i cbassa, ut crescendo kod gudača, u osnovnoj ideji bila je oktava sa 1. i 2. violinama. No u konačnoj verziji odlučila sam se za reduciranje oktave te sam koristila (90.t.-97.t.) samo liniju vcella. (Slično u 53.t.-56.t.) u oktave (53.t.-54.t.) Oktave u svim duhaćima, u razmaku od 3 oktave, aranžirala sam s jednom oktavom, i to gornjom, koja sublimira alikvotne tonove ostalih oktava. (61.t.-62.t.) U šesnaestinskom prohodu koji se na način tone imitacije premješta iz flauta i oboar u dionice gudača, pa na klarinet i tagot i opet u gudače, zbog ekspresivnog dinamičkog popuštanja i spretnoće sviranja reducirala (117.t.-120.t.) sam srednji glas. nastupa solo-violina, ali u oktavi (66.t.-69.t.) U ovoj situaciji se provodi tip variranja kod gudača, tako da violine i viole imaju osminski tok, dok dionica vcella ima triolski protok u pizzicatu. Iako drveni duhaći donose temu, ona je u drugom planu, a sve zbog ritmičkog nemira u gudačkim dionicama koju postignut odnosom osmina i triola. U klavirskom (126.t.) izvratku taj sam problem riješila osminskim pomakom im temom u desnoj ruci, dok je lijeva ruka isključivo zabavljena triolama koje se izvode staccato načinom izvođenja. (Slično u 91.t.-99.t.)

(84.t.-88.t.)

Handwritten musical score for woodwinds and strings, measures 84-88. The score includes staves for Flute (FL.), Oboe (OB.), Clarinet (CL.), and Bassoon (Fg.). The music is in 4/4 time with a key signature of two sharps (F# and C#). The flute part features a melodic line with slurs and accents. The oboe and clarinet parts provide harmonic support with slurs and accents. The bassoon part has a more rhythmic, staccato-like texture. The score is annotated with 'p' for piano and 'f' for forte, and includes dynamic markings like 'p' and 'f'.



8. BARTOK Kod nastupa drvenih duhača u oktavama prvo rješenje bilo je koristiti samo dionice 1. i 2. flaute što bi bilo bliže zvučnoj ideji. No u konačnom rješenju svada i klarineta, a upravo oktave odvajaju nastupe flaute, voboe, rto i oboe. Plesni klarineta, fagota od nastupa klarineta u oktavi što se prethodno očava prestankom tih prvih oktava. Ritaičku komponentu (90.t.-99.t.) Instrumentacija druge teme u intervalu oktave udaraljki zanimljivav je zato što je gornji ton oktave povjeren liniji vrviolini solo, a donji tonovi obooi i horni. Oktavno odobno s ritmom sviranje u nekoj drugoj situaciji predstavljalo bi U prvom snagomilavanje zvuka. Ovdje to nije slučaj zbog toga je sekundarni ton oktava u nižoj dionici oboei i horne amalgamiran prijelazom alikvotne tonove violine solo koja u svojoj ekspresiji ali jedi, zato dolazi do izražaja. (15.t.-15.t.) (117.t.-121.t.) U ponovnom nastupu solo-violine, ali u oktavi s nastupom ostalih violinama, ni sam liniju solista aranžirala u engleski oktavi kao prethodno, zato što nije bilo potrebno pojačati potencirati alikvotne tonove iste boje (u ovom slučaju protupona violina), što nipošto nije bilo u prethodnom slučaju dok se dokad je baza solo-violine bio isti materijal u razmaku oktave kod obooi i horna. (124.t.-124.t.) (126.t.-128.t.) Posljednji ton solo-violine vezan je ligaturom preko dva kroz sva tri takta. Prekid za posljednji takt ostavio linije u ostvarila sam zato kod dionica ostalih gudača. Uputno je da se u ovom slučaju potrijebiti tzv. polupedal i njime odvojiti zadnji takt od prethodnog, a opet zadržati ton koji je najviši i utvrditi tonovi violini solo leži do kraja stavka. (128.t.)

B. BARTOK: "Plesna suita", I. i II. stavak

Prilikom odabira partitura za izradu klavirskih izvadaka između ostalih odlučila sam se i za 1. i 2. stavak Bartokove "Plesne suite". Razlog je bio taj što sam zapazila u odabir predhodnih izvadaka i ovdje trebala istaknuti ritmičku komponentu često potpomognutu udaraljka, kao i klavir tretiran kao *sando* udaraljka. Preslušavajući snimke stavaka, uočavala sam bitne linije vrlo bogatog instrumentarija koje sam aranžirala istodobno s ritmom koji je bio u osnovi svake linije u klaviru na neki način. U prvom stavku osnovna tematska misao karakteristična po svojim sekundarnim pomacima donosi se u fagotima (1.t.-9.t.). Nakon prijelaza donesenog u gudačima i klavirskoj dionici ponovno slijedi osnovna ideja u fagotima (15.t.-25.t.), ali podvostručena u intervalu oktave. Sličan prijelaz nalazi se i pred trećim nastupom teme u fagotu (30.t.-42.t.). Novu tematiku donosi u engleski rog od 52. do 64. takta, kada zajedno s oboom, poredko repetiranih tonova, ima zanimljivo kretanje u sekundama u protupomaku. Sličan sadržaj izlaže se i u gudačima s velikim *crescendom* (88.t.-101.t.). Dionice tube, trombona i fagota donose motive osnovne tematske ideje. Završni Allegro u 124. taktu, s temom u prvim violinama, drugog je karaktera. Temu pri kraju preuzima klarinet (140.t.) s istodobnim nastupom karakteristične linije u prvoj horni. Drugi stavak u brzom tempu s oznakom Allegro molto sadrži temu zanimljivu po ternom izmjenjivanju s različitim metričkim akcentima. Pri završetku drugog stavka donosi se ista tema kao i u završnom dijelu 1. stavka.

U gudačima i klaviru istodobno se predstavljaju i ostali

opći ritmički i tonalitetni elementi, a u završnim Col

završava se s istom temom kao i u završnom dijelu 1. stavka.

I. stavak. Moderatori val koji dominira u tematskoj liniji oblikovanoj engleskog roga jest sekunda. Kontraritam s njim prepisala

(1. takt) Izostavljanje trilerala u tamburinu opravdavam time što se nijednim načinom sviranja ne može postići u velikoj odgovarajući efekt. Dionice fagota prepisala sam, a akcentnati dobi dobila sam samo tonom "g" koji u odgovara boji zvuka. Omogućila sam također i glissando iz klavirske dionice. Otklon. U ovom slučaju

(9. t. - 15. t.) Klavirska dionica ima identičnu zvučnu sliku kao i gudači. Na taj je način martellato u klaviru na neki

(9. t. - 10. t.) način stopljen čvrstim potezom u gudačima. U 18. taktu,

(15. t. - 25. t.) Koristim samo liniju 1. fagota, tj. samo gornji ton oktave koji je najbliži pravoj zvučnosti tematske misli. dnjes taktu (10. t.) te situacije odstupam od

(25. t. - 30. t.) Budući da fagoti, tromboni i tuba drže isti ton i kroz 5 taktova, nisam taj ton uključila u akorde koji sutu dionici viole, vcellali i bassa, već sam akordičku strukturu iskombinirala iz ostalih tonova.

(48. t. - 49. t.) U klavirskom izvatku zbog gustoće sloga koristim 4-glasje kada je u dionici klavira 6-glasno vođenje a glasova, a kada je klavirska dionica 4-glasna (a

(10. t.) sadrži i ostantni ton), radi kontrasta koristim 3-glasni slog (t. 25., 26.). Otklon. Tuba, tromboni i

(52. t. - 64. t.) Dionici engleskog roga s repetiranim tonom ilere temom u nastavku suprotstavlja se sinkopa, tj. alom kontraritam, u dionicama klavira, gudača i tamburina.

Kao sinkopu koristila sam dionicu klavira. Šesnaestine u gudačima koje sam reducirala ne predstavljaju otklon zbog ritma u klaviru, već načinom izvedbe col legno i daju boju toj sinkopi.



(64.t.-74.t.) Interval koji dominira u tematskoj liniji oboe i engleskog roga jest sekunda. Kontraritam sam prenijela iz dionice chassa (vcella). Karakteristični su pomaci oboe i engleskog roga, 2 srodna instrumenta, u velikim sekundama i kretanje u protupomaku. Taj materijal je skoro doslovno donesen u desnoj ruci i nalazi se u odgovarajućoj lagin instrumentata. U XX. stoljeću nije novost zanimanje za folklor. U ovom slučaju (7.7.) asocijacije su upućene na "tanke" i "debele" sopile, tj. istarsku ljestvicu, predstavljaju ritmičko

(97.t.-100.t.) Primjena situacije je analogna onoj u 88. taktu. Ležeci ton u drvimama nalazi se u gornjem sistemu, a akordi iz dionica gudača u donjem sistemu. U 100. posljednjem taktu (100.t.) te situacije odstupam od principa te naznačujem liniju dominantnog protupomaka u gornjem sistemu tako da napuštam donji ležeci ton i ističem liniju 1. i 2. violina koj su u partituri pisane u oktavi.

(103.t.-104.t.) Tehniku popunjavanja akorda unutar oktave 11. stavak koristila sam kao rješenje za kretanje drvenih duhača u tercama u okviru 2. oktave. (vidi Brahms)

(110.t.-117.t.) U klavirskom izvatku koristila sam osnovnu tematsku ideju povjerenu dionici tube, trombona i fagota. Reducirala sam predudare u gudačima i trilere u dionici velikog bubnja, koji su u instrumentalnom smislu obogaćivanje osnovnog tkiva, no u klavirskom aranžmanu oni bi narušili simetriju osnovne ideje.

(123.t.) Vezani ton iz 1. violina bio je uzrokom premještanja akorda kod horna u višu poziciju i redukcije glissanda kao boje u harfi.

(125.t.) Jedno od mogućih rješenja uz tematski materijal i harmonijsku strukturu bila je doslovna primjena ostinantnih ritmičkih tonova u vcellima, a kasnije i u cbassima. Tada bih interesantne pomake u 2. violinama, u 1. violama i, kasnije, u vcellima morala znanemariti. (Sl. u 52.t.) Proučavajući protok od 125. takta nadalje uočila sam u 1. violama i u vcellu donosi ostinantni ritam (7 ) u 7 taktova, a taktova na koji se nadovezuje ritam u cbassima (7 ) komponirao kao svojevrsno odumiranje ritma od vcella i cbassa klavirski prema kraju. Oba ritma predstavljaju ritmičko rješenje za solističko podupiranje prvo dionice viole, a kasnije dionice 1. violine u vcellu. Budući da je u načinu izvedbe označen *pizzicato*, znanemarila sam oba ritma, a zadržala sam osnovnu melodijsku liniju, harmonijsku strukturu i zamjenom pomake u 2. violinama. Koncertna forma je imala 140 taktova.

(140.t.) Pri kraju, osim glavne teme u klarinetu, vrlo je interesantna dionica 1. horne koju sam u klavirskom komentaru, u skladu s izvratku naznačila: u načinu od koje na najjednostavniji način objedinjavam preoblikovanje i prebacivanje za

1. stavak *Allegro molto* u skladu s, većina, i slobodno izvedbe operetne, operne i oratorijske libretista

(21.t.-22.t.) Kod zgušnjavanja motiva među gudačima i drvenim duhačima, samo sam jednom izvršila prebacivanje za oktavu višeti to koristeći dionicu 2. flaute, oboe i klarineta, da bih opet koristila dionicu 1. violine i violina. Naime, drveni duhači, osim fagota, imaju najizrazitiji skok od oktave razbijajući jednolični ostinato ostalih dionica. (Sl. u 53.t.)

U skladu s izvratku naznačila: u načinu od koje na najjednostavniji način objedinjavam preoblikovanje i prebacivanje za


I. STRAVINSKI: "Kralj Edip", Arija Jocaste (1927)

izvodi se iz sedu dionica vclla i cbassa te dionica  
 klarinet. Kao posljednju za izradu klavirskog izvotka odabrala  
 sam ariju Jocaste iz "Kralja Edipa" I. Stravinskog, kao primjer  
 korepetitorskog klavirskog izvotka. Dionicu glasa doslovno sam  
 prepisala i izdvojila iz samog klavirskog aranžmana, inače u  
 opernoj literaturi, kod klavirskih izvadala kasnijeg XIX. i  
 stoljeća, postoje iznimke gdje su se dionice glasa izborale  
 u komponiraletu jedinstveni klavirski izvadak. Takav tipom u  
 klavirskih izvadaka služio je u pojedinim salonskim kućama da  
 bi solist na nekom primanju mogao svirati aranžmane popularnih  
 opera, najčešće talijanskih (Verdi, Bellini, Leoncavallo) i  
 njemačkih (Wagner, Meyerbeer, Halevy). U operetnoj literaturi s  
 početka XX. stoljeća takav oblik klavirskog izvotka bio je  
 nezamjenjiv. Osim na salonskim koncertima on je imao i neke  
 praktične primjene prilikom same izvedbe u kazalištima. Njime  
 su se koristili muzičari za scensku muziku, kao i inspicijenti,  
 šaptači i mnogi drugi. Na taj način on je na najjednostavniji  
 način objedinjavao kompletno zbivanje na sceni i izvan nje.

Ali, kao što sam napomenula, većina "ozbiljnih"

klavirskih izvadaka operetne, operne i oratorijske literature  
 odvajala je soliste i izboru posebne dionice, dok bi jedino  
 orkestar bio aranžiran za klavir.

Arija Jocaste na početku ima diskretnu pratnju triju  
 flauta i arpežiranog akorda u harfi kao svojevrsan uvod u  
 karakterističnu temu u 19. taktu. Melodijska linija u glasu  
 (19.t.-39.t.) praćena je akordičkom pulsacijom u dionici harfe,  
 a u nastavku se isprepleću linije tri klarineta. Vivo sadrži  
 brzu pulsaciju triola u klarinetima kroz sve registre zajedno s  
 četvrtinskim tokom u gudačima (45.t.-52.t.). Slično se ponavlja

i od 53. do 64. takta. Karakteristični osminski ritam (7. )

izmjenjuje se između dionica vcella i cbassa te dionica 1. i 2. klarineta (65.t.-104.t.). Dionica glasa zanimljiva je po stalno repetiranom tonu te melodijskim linijama koje su podvostručene u flauti (69.t.-71.t., 88.t.-89.t.), oboi (74.t.-76.t.) i tenor gudačima (85.t.-87.t.). Doslovno se ponavlja tematski pratinjom u harfi (105.t.-125.t.). Nastup zbora javlja se u 128. taktu kao imitacija na početku između tenora i basa. U završnom dijelu (146.t.-160.t.) dosljedno se repetira 1. akord, pizzicato u gudačima, oklaviru, harfi i timpanima. Ovdje se osim muškog zbora javlja i dionica Edipa koji recitativom uvodi, u koje sam nastavku, novi muzički materijal: 2. i 3. klarineta (24.t.-29.t.) Kod aranžiranja koristila sam dionice oba 1. i 2. klarineta, ali ne dosljedno već mjestimično u 1. i 2. klarineta (51.t.-55.t.) dvohvatima terca i seksta koje su karakteristične za tu melodijsku liniju. napregnute lege u kojima pišu 1. i 2. klarineta (30.t.-33.t.) U dvoglasju desne ruke kombinirala sam dionice 1. i 3. klarineta, zanimljive po svom politonom kretanju, dok sam dionicu 2. klarineta reducirala radi prevelike 1. i 2. klarineta (53.t.-59.t.) gustoće sloga. U tom je skladu opoz. 40. taktu. 1. i 2. klarineta (34.t.-39.t.) Kod sekventnog pomaka 3. klarineta u tercama, pa u sekstama, liniju prvog klarineta prepisala sam, i na 2. i 3. šestnaestini podvostručavala tonom iz 2. i 3. desne te klarineta. Na 2. šestnaestini nalazi se akcent, a tuda započinje i luk, pa sam na taj način naglasila početak 1. i 2. klarineta svakog luka i dobila adekvatno fraziranje. Na početku 1. i 2. klarineta (61.t.-64.t.) u skladu s opoz. 40. taktu. 1. i 2. klarineta (61.t.-64.t.) u skladu s opoz. 40. taktu. 1. i 2. klarineta (61.t.-64.t.) u skladu s opoz. 40. taktu.

Vivo podesjeća na sordinirane trompete, dok sama terca i kvinta ostavljaju dojam instrumentacije u partituri.

(45.t.) Kao inače, kod brzih stavaka nastoji se reducirati većina sadržaja i donijeti najbitniju tematiku. Između pomaka 1. violina i viola, odlučila sam se za dionicu 1. violina, što je karakteristična baza triolama u klarinetu (osnovni tonovi u violinama su III, tonovi u triolama). Tako se održava ritmička pulsacija. Dionicu 1. violina trebalo je transponirati za oktavu niže s

40.t.-45.t.) obzirom na kretanje dionice klarineta, koja kreću

46.t.-47.t.) Harmonijski pomaci u drvenim duhačima, koje sam istaknula, mnogo su značajniji od uzlaznog

48.t.) četvrtinskog toka kod gudača, a koji su u prethodna 2 taktatveć najavljeni. Skop dobivaju sedmoga takta ponovno

51.t.-52.t.) Zanimljiv je način korištenja registara u

53.t.) klarinetima. To su prenapregnute lagé u kojima picc. klarinet ima tonove u visokom registru, a B-klarinetu donjem registru. Zbog toga sam obje dionice kao bitne unijela i u klavirski izvadak u odgovarajućim lagama.

53.t.-59.t.) U situaciji koja je slična onoj u 45. taktu, polovine s točkom i cijele note koje se kreću u hornama i cbassima kao kontrast triolama, povremeno zapisujem. Kad je harmonijska struktura ista, tada te tonove ne zapisujem zbog klarineta koji se isprepleće iz gornje u donju lagu i obratno.

65.t.-87.t.; 99.t.-104.t.) U novom ritmu, u kojem na početku dominira ton "e", dosljedno zadržavam basovu dionicu,

105.t.) dok u akordima koje donose klarineti reduciram osnovni ton, a koristim tercu i kvintu tog akorda. Osnovni ton svjesno ne uzimam kako boja ne bi bila zgusnuta i



podsjecala na sordiniranu trompetu, dok sama terca i kvinta ostavljaju dojam instrumentacije u partituri.

(69.t.-71.t.) Postojeća osminska pulsacija u partituri postupno se narušava četvrtinskom linijom legata u flauti i piccoli koje podupiru liniju glasa u oktavi.

Postoji i budući da je melodijska linija vidljiva iz dionice također pjevača, u klavirskom izvatku sam je reducirala kako bi zadržala osnovnu osminsku pulsaciju. (Sl. suopisno naglaske 74.t.-76.t., 85.t.-86.t.) ubaceni su samo najvažniji

(90.t.-95.t.) U partituri se dionice oboe i fagota kreću karakterističnim uzlaznim i silaznim pomacima u tercama. S obzirom na klavirski karakter, dvoglasja sam samo naznačavala: dijisku

(102.t.) Zbog brzog tempa reducirala sam terce i sekste na 4. dobi takta, ali na teškoj dobi sljedećeg takta ponovno koristim karakteristični dvohvat.

(128.t.) U novoj situaciji javlja se i zbor. Dionice glasa i zbora odvojila sam od orkestra kako bi pregled dionica bio jasniji. Zbor se intonativno ravna prema solistu s jedne strane, a s druge strane prema orkestru.

(133.t.-137.t.) U klavirskom izvatku koncentrirala sam se na imitacije koje se javljaju kod gudača. Motiv u picc. klarinetu i B-klarinetu, koji daje značajnu karakteristiku toj situaciji, morala sam reducirati zbog toga što bi motiv mijenjao imitacijsku sliku kod gudača kojemu ipak dajem prednost zbog cjelovitosti, a imitacije ujedno podupiru i pomake kod basa i tenora u zboru.

(141.t.-146.t.) Većinu sam dvohvata koji se javljaju u dionicama klarineta zapisala. Samo sam ih na određenim mjestima reducirala, što je ovisilo o luku same fraze.

**KLAVIRSKI** Dvoglasje sam reducirala na mjestima gdje je obilježen način izvođenja legato, a kod oznaka staccato sve sam tonove zapisala u klavirski izvadak, što je omogućeno i ne prebrzim tempom. Iste rješenja i pravila mogu se zbog toga pristupiti različiti ovisno o autorima klavirskih. Postoji i treći tip klavirskog izvotka koji se primijenjuje također u opernoj i oratorijskoj literaturi djelatnog XX. stoljeća. U takvom tipu izvotka aranžiraju se samoglasovi u najčešće u 2 sistema. Od orkestra ubačeni su samo najvažniji motivi ili pak harmonija, odnosno interval koji je jedino karakterističan za intoniranje. Osobno smatram da su takvi bez klavirski izvaci besmisleni jer narušavaju kompozicijsku i strukturu djela. Ne biti potrebno i raditi klavirske izvotke u praktične svrhe. Na kraju izdavanja, kao je postupak udjelovanje u postupku proizvodnje glazbe mnogo značajnije i korisnije od pasivnog slušanja.

ZAKLJUČAK

BEIS, Izrada klavirskih izvadaka, kao praktičan rad, otvara oblast u kojoj ne postoje određena rješenja i pravila, pa su zbog toga pristupi različiti ovisno o autorima klavirskih izvadaka. Kod aranžiranja šest odlomaka različitih djela najviše sam težila očuvanju zvučnog dojma i karaktera partiture koju prenosim u klavirski slog, zanemarujući katkad neke važne linije ili ritmove.

BARTOK, Potreba za izradom klavirskih izvadaka danas je nesumnjivo opala pronalaskom audiovizualnih sredstava koja bez mnogo muke dočaravaju originalnu orkestralnu izvedbu željenog djela. No uvijek će biti potrebno izraditi klavirske izvratke u praktične svrhe. Na kraju krajeva, tim je postupkom udjelovanje u postupku proizvodnje glazbe mnogo značajnije i korisniji od pasivnog slušanja. *H Strauss*, op. 61, Leipzig,

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ISPRAVCI

- 6.str./15.t.-19.t./nadodati /Isto i u 21-22.,25-29.t./
- 7.str.,1.red;pogrešno "na laku dobu";ispravno"na nenaglašeni dio dobe"
- 8.str.,19.red;pogrešno "koncertne";ispravno" koncertantne"
- 10.str.,12. red;pogrešno "Mozarovu";ispravno"Mozartovu"
- 13.str./146.t./ nadodati /Isto i u 148.T/
- 14.str./205.t./17.red;nadodati-"liniju 1. flaute I 2.FAGOTA"
- 17.str./8.t. i 15.t./nadodati/ Isto i slično u 6,114, i 265.t/
- 21.str./22.t. 24.t./5. red;nadodati "...je oktava s 1. i 2. violinama i vcellima"
- 21.str./53.t.-54.t./8.red; pogrešno-"u razmaku od 3 oktave", ispravno+"od 4 oktave"
- 23.str.,10.red;pogrešno "sekundarnim"; ispravno "sekundnim"
- 25.str./103.t.-104.t./,21.red; pogrešno "u okviru 2. oktave " ispravno "u okviru 2 oktave".
- 28.str./34.t.-39.t./,23.red, pogrešno-" tonom iz 2. i 3.", ispravno - "Tonom iz 2. ili 3. ".
- 30.str./90.t.-95.t./,11.red, nadodati-"pomacima u tercama i sekstama".

KLAVIRSKI IZVACI

JELASKA OLJA

HÄNDEL: Concerto grosso op. 6 Nr. 6, g-moll

Largo affettuoso

5.

10.

15.

20.

25.

pp

f

tr.

tr.

30

Handwritten musical notation for measures 30-34. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. The music features a melodic line in the upper staff and a harmonic accompaniment in the lower staff. Dynamics include *p*, *f*, and *pp*. Measure 34 ends with a fermata over a whole note chord.

35

Handwritten musical notation for measures 35-39. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music continues with a melodic line and harmonic accompaniment. Dynamics include *f* and *pp*. Measure 39 ends with a fermata over a whole note chord.

40

Handwritten musical notation for measures 40-44. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music continues with a melodic line and harmonic accompaniment. Dynamics include *pp* and *f*. Measure 44 ends with a fermata over a whole note chord.

45

Handwritten musical notation for measures 45-49. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music continues with a melodic line and harmonic accompaniment. Dynamics include *pp* and *f*. Measure 49 ends with a fermata over a whole note chord.

50

Handwritten musical notation for measures 50-54. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music continues with a melodic line and harmonic accompaniment. Dynamics include *pp* and *f*. Measure 54 ends with a fermata over a whole note chord.

55

Handwritten musical notation for measures 55-59. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music continues with a melodic line and harmonic accompaniment. Dynamics include *pp* and *f*. Measure 59 ends with a double bar line.



A tempo giusto

Handwritten musical score for a piece titled "A tempo giusto". The score is written on ten staves, with the first two staves of each system being a grand staff (treble and bass clefs). The music is in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures marked with box numbers: 5, 10, 15, 20, and 25. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings like "tr." (trill) and "p" (piano). The handwriting is clear and legible.

30.

Handwritten musical score for measures 30-45. The score is written on ten staves, with two staves per system. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats). Measure numbers 30, 35, 40, and 45 are marked in small boxes above the staves. The music features complex rhythmic patterns and melodic lines.

Adagio

Handwritten musical score for the Adagio section. It consists of two staves, a treble clef on the top and a bass clef on the bottom. The notation includes notes, rests, and a double bar line. The tempo marking "Adagio" is written above the first staff.

# MUSETTE

Larghetto

tutti

2

4

6

Handwritten musical notation for measures 2 through 6. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains chords and melodic lines with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with slurs and asterisks. Measure numbers 2, 4, and 6 are boxed above the staff.

8

10

12

tr.

Handwritten musical notation for measures 8 through 12. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains chords and melodic lines with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with slurs and asterisks. Measure numbers 8, 10, and 12 are boxed above the staff. A trill marking 'tr.' is present above measure 12.

14

16

18

concer.

Handwritten musical notation for measures 14 through 18. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains melodic lines with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with slurs and asterisks. Measure numbers 14, 16, and 18 are boxed above the staff. The marking 'concer.' is written above measure 14.

20

22

24

tutti

concer.

tutti

Handwritten musical notation for measures 20 through 24. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains melodic lines with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with slurs and asterisks. Measure numbers 20, 22, and 24 are boxed above the staff. The markings 'tutti' and 'concer.' are written above the staff.

26

28

30

concer.

tutti

Handwritten musical notation for measures 26 through 30. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains chords and melodic lines with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with slurs and asterisks. Measure numbers 26, 28, and 30 are boxed above the staff. The markings 'concer.' and 'tutti' are written above the staff.

32

34. concert.

36

Handwritten musical notation for measures 32 through 36. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains melodic lines with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with slurs and asterisks. Measure numbers 32, 34, and 36 are boxed above the staff. The marking 'concert.' is written above measure 34.

38

40

42

44

46

48

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74

76

78

82 84

86 88

90 92

94 96

98 100

102 104

106 108

110

112

114

116

118

120

122

124

126

128

130

132

136

138

140

142

Allegro

Handwritten musical notation for the first system, measures 1-3. The treble clef staff contains a melody with eighth and sixteenth notes, and the bass clef staff contains a bass line with chords and a 7 chord marking.

Handwritten musical notation for the second system, measures 4-7. Measure numbers 4, 6, and 7 are boxed. The notation continues with melodic and harmonic development.

Handwritten musical notation for the third system, measures 8-11. Measure numbers 8, 10, and 11 are boxed. The piece continues with active melodic lines.

Handwritten musical notation for the fourth system, measures 12-15. Measure numbers 12, 14, and 15 are boxed. The bass line features a 7 chord marking.

Handwritten musical notation for the fifth system, measures 16-19. Measure numbers 16, 18, and 19 are boxed. The notation shows further melodic and harmonic progression.

Handwritten musical notation for the sixth system, measures 20-23. The notation continues with complex rhythmic patterns and chordal textures.

Empty musical staves at the bottom of the page, indicating the end of the written music on this page.



22

24

26

28

30

32

34

36

38

40

Handwritten musical score, system 1. Measures 120-127. Treble and bass clefs. Includes dynamic markings like *pp* and *f*.

Handwritten musical score, system 2. Measures 128-135. Treble and bass clefs. Includes dynamic markings like *pp* and *f*.

Handwritten musical score, system 3. Measures 136-143. Treble and bass clefs. Includes dynamic markings like *pp* and *f*.

Handwritten musical score, system 4. Measures 144-151. Treble and bass clefs. Includes dynamic markings like *pp* and *f*.

Handwritten musical score, system 5. Measures 152-159. Treble and bass clefs. Includes dynamic markings like *pp* and *f*.

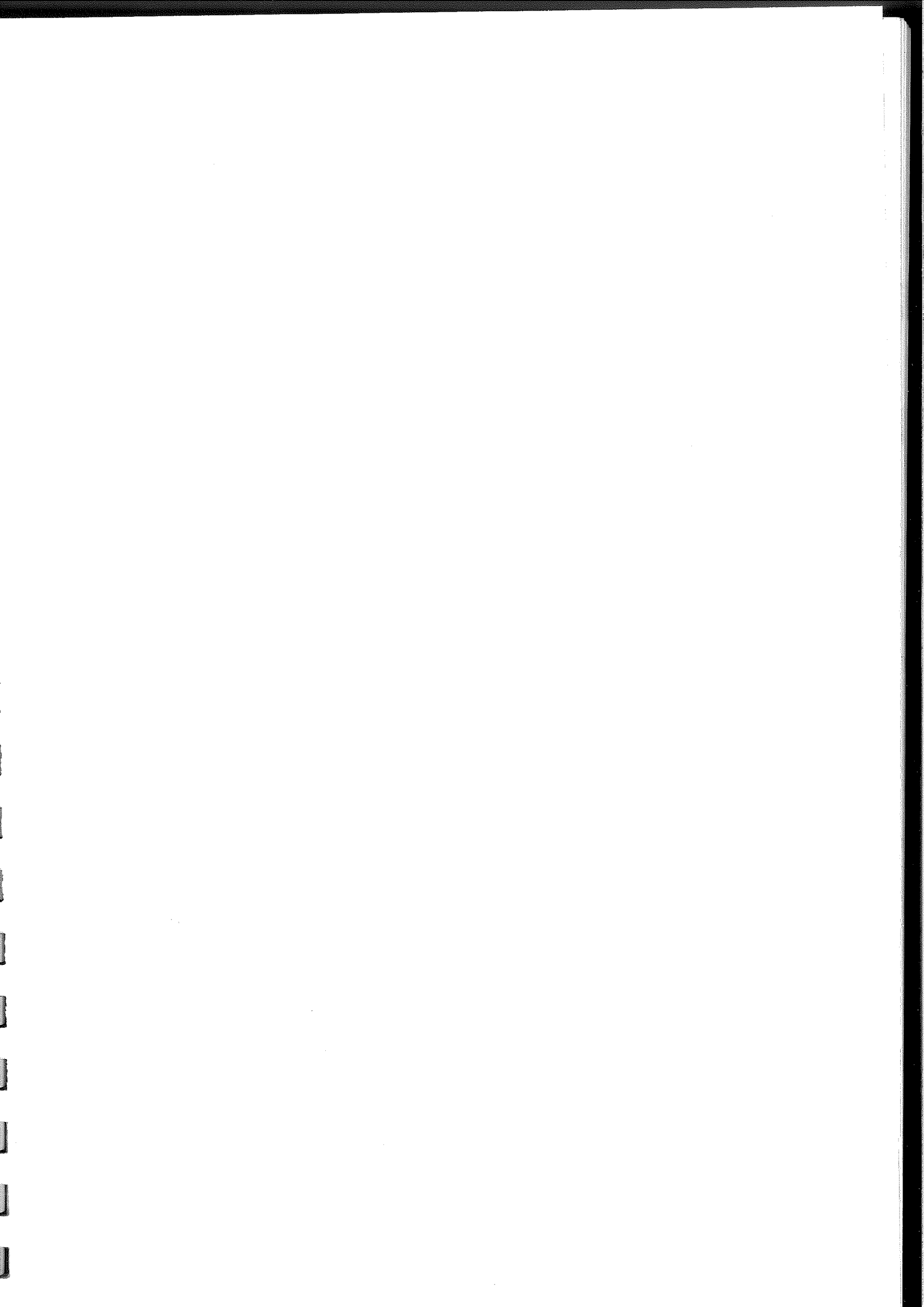
Handwritten musical score, system 6. Measures 160-167. Treble and bass clefs. Includes dynamic markings like *pp* and *f*.

Handwritten musical score, system 7. Measures 168-175. Treble and bass clefs. Includes dynamic markings like *pp* and *f*.

This image shows a page of handwritten musical notation, likely a score for a piece of music. The notation is arranged in ten systems, each consisting of two staves. The first staff of each system is in treble clef, and the second is in bass clef. The music is written in a style that suggests a 20th-century composition, possibly a piano or guitar score. The notation includes various note values, rests, and accidentals. Measure numbers are written in small boxes above the staves: 66, 70, 72, 74, 76, 78, 80, 82, 84, and 86. The handwriting is clear and legible. The page is numbered -13- at the bottom center.

Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It contains several measures of music, including a measure with a circled '28' above it and another with a circled '30' above it. The bottom staff is in bass clef with the same key signature and time signature, containing corresponding bass line notes and rests.

Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It contains several measures of music, including a measure with a circled '28' above it and another with a circled '30' above it. The bottom staff is in bass clef with the same key signature and time signature, containing corresponding bass line notes and rests.



MOZART: Sinfonia D-dur, K.V. 504, I. stande

The image shows a handwritten musical score for the first movement of Mozart's Symphony No. 40 in D major, K. 504. The score is written on ten systems of two staves each, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various musical elements such as notes, rests, dynamics (e.g., *f*, *p*), articulation (accents, slurs), and fingerings. Measure numbers 4, 6, 8, 10, 12, 14, 16, 20, and 22 are clearly marked. The score is dense and appears to be a working draft or a detailed study score.

Handwritten musical score, first system. Treble and bass clefs. Includes dynamic markings *p* and *f*. Measure numbers 28 and 30 are boxed.

Handwritten musical score, second system. Treble and bass clefs. Includes dynamic markings *sp*, *p*, and *f*. Measure numbers 30 and 32 are boxed.

Handwritten musical score, third system. Treble and bass clefs. Includes dynamic markings *f* and *7*. Measure numbers 34 and 36 are boxed.

Handwritten musical score, fourth system. Treble and bass clefs. Includes dynamic markings *f* and *7*. Measure numbers 36 and 38 are boxed.

*Allegro*

Handwritten musical score, fifth system. Treble and bass clefs. Includes dynamic marking *p*. Measure numbers 38 and 40 are boxed.

Handwritten musical score, sixth system. Treble and bass clefs. Includes dynamic marking *p*. Measure number 44 is boxed.

48

46

52

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64

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68

66

72

70



74

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80

82

84

86

88

90

92

94

96

98

100

92

102

104

106

102

110

112

114

116

118

120

122

124

126

128

130

132

136

138

140

142

144

146

148

tr.

150

148

152

154

156

158

160

162

164

166

168

170

172

174

Handwritten musical notation, first system. Includes measures 176 and 178.

Handwritten musical notation, second system. Includes measure 180.

Handwritten musical notation, third system. Includes measures 182 and 184.

Handwritten musical notation, fourth system. Includes measure 186.

Handwritten musical notation, fifth system. Includes measures 190 and 192.

Handwritten musical notation, sixth system. Includes measures 194 and 196.

198 200

202

206 208 210

212 214

216 218

220 222

Handwritten musical score, measures 224-226. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef. Measure numbers 224, 226, and 228 are boxed above the staves.

Handwritten musical score, measures 228-230. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef. Measure numbers 228 and 230 are boxed above the staves.

Handwritten musical score, measures 232-234. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef. Measure numbers 232 and 234 are boxed above the staves.

Handwritten musical score, measures 236-238. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef. Measure numbers 236 and 238 are boxed above the staves.

Handwritten musical score, measures 240-242. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef. Measure numbers 240 and 242 are boxed above the staves.

Handwritten musical score, measures 244-246. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef. Measure numbers 244 and 246 are boxed above the staves.

246

248

250

252

254

256

258

260

262

264

266

268



270

272

Handwritten musical score for measures 270-275. The score consists of two staves per system. The upper staff contains complex chordal textures with many beamed notes and slurs. The lower staff contains a bass line with fewer notes and rests. Measure numbers 270, 272, 274, and 275 are boxed in the score.

Handwritten musical score for measures 276-281. The upper staff continues with complex chordal textures, while the lower staff has a more active bass line. Measure numbers 276, 278, and 281 are boxed in the score.

Handwritten musical score for measures 282-287. The upper staff shows a transition to a more rhythmic melody with eighth notes. The lower staff continues with a steady bass line. Measure numbers 282, 284, and 287 are boxed in the score.

Handwritten musical score for measures 288-293. The upper staff features a series of chords, some with a '400' marking. The lower staff has a simple bass line. Measure numbers 288 and 293 are boxed in the score.

Handwritten musical score for measures 294-299. The upper staff continues with chords and some melodic fragments. The lower staff has a simple bass line. Measure numbers 294 and 299 are boxed in the score.

292

294

296

300

# MENDELSSOHN: "SAN IVANJSKE NOĆI" (SCHERZO)

*Allegro vivace*

5

Handwritten musical score for measures 1-5. Treble and bass clefs, 3/8 time signature, key signature of two flats. Measure 1 starts with a piano (p) dynamic. Measure 5 has an accent (>) over the final note.

10

Handwritten musical score for measures 6-10. Treble and bass clefs, 3/8 time signature, key signature of two flats. Measure 10 has an accent (>) over the final note.

15

4 7

Handwritten musical score for measures 11-15. Treble and bass clefs, 3/8 time signature, key signature of two flats. Measure 11 has a 4 7 chord marking. Measure 14 starts with a piano (p) dynamic.

20

Handwritten musical score for measures 16-20. Treble and bass clefs, 3/8 time signature, key signature of two flats. Measure 20 has an accent (>) over the final note.

25

30

Handwritten musical score for measures 21-30. Treble and bass clefs, 3/8 time signature, key signature of two flats. Measure 25 has a flat (b) marking. Measure 30 has an accent (>) over the final note.

35

Handwritten musical score for measures 31-35. Treble and bass clefs, 3/8 time signature, key signature of two flats. Measure 35 has an accent (>) over the final note.

40

Handwritten musical score for measures 36-40. Treble and bass clefs, 3/8 time signature, key signature of two flats. Measure 40 has an accent (>) over the final note.

42

45

Handwritten musical notation for system 1, measures 42-46. The system consists of two staves: a treble staff and a bass staff. The music is written in a key signature of one flat (B-flat) and a common time signature. The notation includes eighth and quarter notes, rests, and dynamic markings such as 'p' (piano). There are some handwritten annotations above the treble staff, including '7 7 7' and '7 7 7'.

50

Handwritten musical notation for system 2, measures 50-54. The system consists of two staves: a treble staff and a bass staff. The music is written in a key signature of one flat (B-flat) and a common time signature. The notation includes eighth and quarter notes, rests, and dynamic markings such as 'p' (piano). There are some handwritten annotations above the treble staff, including '7' and 'cres'.

55

Handwritten musical notation for system 3, measures 55-59. The system consists of two staves: a treble staff and a bass staff. The music is written in a key signature of one flat (B-flat) and a common time signature. The notation includes eighth and quarter notes, rests, and dynamic markings such as 'p' (piano). There are some handwritten annotations above the treble staff, including '7' and '50'.

60

Handwritten musical notation for system 4, measures 60-64. The system consists of two staves: a treble staff and a bass staff. The music is written in a key signature of one flat (B-flat) and a common time signature. The notation includes eighth and quarter notes, rests, and dynamic markings such as 'p' (piano). There are some handwritten annotations above the treble staff, including 'st' and '50'.

67

70

Handwritten musical notation for system 5, measures 67-70. The system consists of two staves: a treble staff and a bass staff. The music is written in a key signature of one flat (B-flat) and a common time signature. The notation includes eighth and quarter notes, rests, and dynamic markings such as 'p' (piano). There are some handwritten annotations above the treble staff, including 'p' and 'pp'.

75

Handwritten musical notation for system 6, measures 75-79. The system consists of two staves: a treble staff and a bass staff. The music is written in a key signature of one flat (B-flat) and a common time signature. The notation includes eighth and quarter notes, rests, and dynamic markings such as 'p' (piano). There are some handwritten annotations above the treble staff, including '7'.

80

Handwritten musical notation for system 7, measures 80-84. The system consists of two staves: a treble staff and a bass staff. The music is written in a key signature of one flat (B-flat) and a common time signature. The notation includes eighth and quarter notes, rests, and dynamic markings such as 'p' (piano). There are some handwritten annotations above the treble staff, including '7 7'.

Handwritten musical notation for the first system, measures 25-30. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music features a melodic line in the treble staff and a bass line in the bass staff. Measure numbers 25, 26, 27, 28, 29, and 30 are indicated at the beginning of their respective measures.

Handwritten musical notation for the second system, measures 31-36. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. The music continues with melodic and bass lines. Measure numbers 31, 32, 33, 34, 35, and 36 are indicated.

Handwritten musical notation for the third system, measures 37-42. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. The music includes dynamic markings "dim." and "al." in the treble staff. Measure numbers 37, 38, 39, 40, 41, and 42 are indicated.

Handwritten musical notation for the fourth system, measures 43-48. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. The music features melodic lines with slurs. Measure numbers 43, 44, 45, 46, 47, and 48 are indicated.

Handwritten musical notation for the fifth system, measures 49-54. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. The music includes various chordal textures. Measure numbers 49, 50, 51, 52, 53, and 54 are indicated.

Handwritten musical notation for the sixth system, measures 55-60. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. The music features melodic lines with slurs. Measure numbers 55, 56, 57, 58, 59, and 60 are indicated.

Handwritten musical notation for the seventh system, measures 61-66. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. The music includes various chordal textures. Measure numbers 61, 62, 63, 64, 65, and 66 are indicated.

132

135

140

145

150

155

160

165

170

175

180

185

190

195

200

205

Handwritten musical notation for measures 205-210. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The time signature is 7/8. The notation includes various note values, rests, and bar lines. The number '205' is written in a small box above the first measure.

210

Handwritten musical notation for measures 210-215. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The time signature is 7/8. The notation includes various note values, rests, and bar lines. The number '210' is written in a small box above the first measure.

215

Handwritten musical notation for measures 215-220. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The time signature is 7/8. The notation includes various note values, rests, and bar lines. The number '215' is written in a small box above the first measure.

220

Handwritten musical notation for measures 220-225. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The time signature is 7/8. The notation includes various note values, rests, and bar lines. The number '220' is written in a small box above the first measure.

225

Handwritten musical notation for measures 225-230. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The time signature is 7/8. The notation includes various note values, rests, and bar lines. The number '225' is written in a small box above the first measure.

230

Handwritten musical notation for measures 230-235. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The time signature is 7/8. The notation includes various note values, rests, and bar lines. The number '230' is written in a small box above the first measure.

240

Handwritten musical notation for measures 235-240. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The time signature is 7/8. The notation includes various note values, rests, and bar lines. The number '235' is written in a small box above the first measure.

235



245

250

255

260

265

270

275

280

285

Handwritten musical notation for measures 285-290. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 7/8 time signature. It features a melodic line with eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef with a key signature of one flat, providing a harmonic accompaniment with chords and single notes.

290

Handwritten musical notation for measures 290-295. The system consists of two staves. The upper staff continues the melodic line from the previous system, with some notes beamed in groups. The lower staff continues the harmonic accompaniment, showing chordal structures and rhythmic patterns.

295

Handwritten musical notation for measures 295-300. The system consists of two staves. The upper staff shows a melodic line with some slurs and ties. The lower staff provides a steady accompaniment with chords and moving lines.

300

Handwritten musical notation for measures 300-305. The system consists of two staves. The upper staff features a melodic line with eighth notes and rests. The lower staff continues the accompaniment with chords and rhythmic patterns.

305

Handwritten musical notation for measures 305-310. The system consists of two staves. The upper staff shows a melodic line with some slurs and ties. The lower staff provides a steady accompaniment with chords and rhythmic patterns.

310

Handwritten musical notation for measures 310-315. The system consists of two staves. The upper staff features a melodic line with eighth notes and rests. The lower staff continues the accompaniment with chords and rhythmic patterns.

315

Handwritten musical notation for measures 315-320. The system consists of two staves. The upper staff shows a melodic line with eighth notes and rests. The lower staff continues the accompaniment with chords and rhythmic patterns.

320

325

330

335

340

345

350

355

360

365

*dim.*

Handwritten musical notation for the first system, measures 1-5. Treble clef, bass clef, key signature of two flats. Treble staff contains eighth-note runs and chords. Bass staff contains chords and '77' markings.

Handwritten musical notation for the second system, measures 6-10. Treble clef, bass clef, key signature of two flats. Treble staff contains eighth-note runs and chords. Bass staff contains chords.

Handwritten musical notation for the third system, measures 11-15. Treble clef, bass clef, key signature of two flats. Treble staff contains chords and eighth-note runs. Bass staff contains chords.

Handwritten musical notation for the fourth system, measures 16-20. Treble clef, bass clef, key signature of two flats. Treble staff contains chords and eighth-note runs. Bass staff contains chords and '77' markings.

BRAHMS : Simfonija br. 1, c-mol, II stavak

Andante sostenuto

This image shows a handwritten musical score for the second movement of Brahms' Symphony No. 1 in C minor. The score is written on ten systems of staves, each consisting of a treble and bass clef staff. The tempo is marked 'Andante sostenuto'. The key signature is C minor, indicated by three flats. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'pp', 'f', 'dim.', and 'P espress.'. There are also some handwritten annotations, including boxed numbers (5, 10, 15, 20, 24) and asterisks. The handwriting is in black ink on aged paper.

28

30

Handwritten musical score for measures 28-30. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef. Measure 28 includes the word "dolce" written above the staff. Measure 30 features a complex chordal texture with multiple notes beamed together.

32

34

Handwritten musical score for measures 32-34. The top staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef. Measure 34 includes a dynamic marking "f" (forte) written above the staff.

36

Handwritten musical score for measures 36-38. The top staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef. Measure 38 includes a dynamic marking "p" (piano) written below the staff.

38

40

Handwritten musical score for measures 38-40. The top staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef. Measure 40 includes a dynamic marking "p" (piano) written below the staff.

42

44

Handwritten musical score for measures 42-44. The top staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef. Measure 44 includes a dynamic marking "p" (piano) written below the staff.

46

Handwritten musical score for measures 46-48. The top staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef.

Handwritten musical score for measures 48-50. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat major or D minor). It features a melodic line with various note values and rests, including a triplet of eighth notes. The lower staff is in bass clef, providing a harmonic accompaniment with chords and single notes. Dynamic markings include *f* and *p*. Measure numbers 48, 49, and 50 are indicated at the top of the staves.

Handwritten musical score for measures 51-54. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains a melodic line with slurs and dynamic markings such as *f* and *sf*. The lower staff is in bass clef, featuring a rhythmic accompaniment with chords and single notes. Measure numbers 51, 52, 53, and 54 are indicated at the top of the staves.

Handwritten musical score for measures 55-58. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It shows a melodic line with slurs and dynamic markings like *f*. The lower staff is in bass clef, providing a harmonic accompaniment. Measure numbers 55, 56, 57, and 58 are indicated at the top of the staves.

Handwritten musical score for measures 59-60. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It features a melodic line with slurs and dynamic markings such as *f* and *p*. The lower staff is in bass clef, providing a harmonic accompaniment. Measure numbers 59 and 60 are indicated at the top of the staves.

Handwritten musical score, measures 62-64. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef. Measure 62 is marked with a box containing the number 62. Measure 63 is marked with a box containing the number 63. Measure 64 is marked with a box containing the number 64. The music includes various notes, rests, and dynamic markings such as *pp* and *dim.*. There are also some handwritten annotations like '7' and 'x' above notes.

Handwritten musical score, measures 65-72. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef. Measure 65 is marked with a box containing the number 65. Measure 72 is marked with a box containing the number 72. The music includes various notes, rests, and dynamic markings such as *pp*. There are also some handwritten annotations like '3' and '7' above notes.

Handwritten musical score, measures 73-76. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef. Measure 73 is marked with a box containing the number 73. Measure 76 is marked with a box containing the number 76. The music includes various notes, rests, and dynamic markings such as *pp*, *f*, and *dim.*. There are also some handwritten annotations like '3' and '7' above notes.

Handwritten musical score, measures 77-80. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef. Measure 77 is marked with a box containing the number 77. Measure 80 is marked with a box containing the number 80. The music includes various notes, rests, and dynamic markings such as *pp* and *espress.*. There are also some handwritten annotations like '7' and '5' above notes.

Handwritten musical score, measures 81-86. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef. Measure 81 is marked with a box containing the number 81. Measure 86 is marked with a box containing the number 86. The music includes various notes, rests, and dynamic markings such as *p.*. There are also some handwritten annotations like '5' and '7' above notes.



Handwritten musical score, measures 28-30. The system consists of two staves. Measure 28 is marked with a circled '28'. Measure 30 is marked with a circled '30'. The notation includes various chords and melodic lines.

Handwritten musical score, measures 31-32. The system consists of two staves. Measure 31 is marked with a circled '31'. Measure 32 is marked with a circled '32'. The notation includes various chords and melodic lines.

Handwritten musical score, measures 33-34. The system consists of two staves. Measure 33 is marked with a circled '33'. Measure 34 is marked with a circled '34'. The notation includes various chords and melodic lines.

Handwritten musical score, measures 100-102. The system consists of two staves. Measure 100 is marked with a circled '100'. Measure 102 is marked with a circled '102'. The notation includes various chords and melodic lines.

Handwritten musical score, measures 104-106. The system consists of two staves. Measure 104 is marked with a circled '104'. Measure 106 is marked with a circled '106'. The notation includes various chords and melodic lines.

Handwritten musical score, measures 110-112. The system consists of two staves. Measure 110 is marked with a circled '110'. Measure 112 is marked with a circled '112'. The notation includes various chords and melodic lines.

Handwritten musical score, first system. Treble and bass staves. Includes dynamic markings *pp* and *mf*, and rehearsal marks 114 and 116.

Handwritten musical score, second system. Treble and bass staves. Includes dynamic markings *pp*, *mf*, and *p*, and rehearsal marks 118 and 120.

Handwritten musical score, third system. Treble and bass staves. Includes dynamic markings *pp* and *p*, and rehearsal mark 122.

Handwritten musical score, fourth system. Treble and bass staves. Includes dynamic markings *pp* and *p*, and rehearsal mark 126.

BARTOK: "Plesma suite", 1. i 2. stavak

I STAVAK

moderato (♩ = 92)

Handwritten musical notation for the first system, measures 1-5. The notation is in 7/4 time and features complex rhythmic patterns with many beamed eighth and sixteenth notes. A dynamic marking of *f* is present. A circled measure number '5' is written above the staff.

Handwritten musical notation for the second system, measures 6-10. It continues the complex rhythmic patterns. A circled measure number '10' is written above the staff.

Handwritten musical notation for the third system, measures 11-15. It includes a dynamic marking of *f* and continues the intricate rhythmic structure.

Handwritten musical notation for the fourth system, measures 16-20. It features a series of beamed notes and rests, with a circled measure number '20' written above the staff.

Handwritten musical notation for the fifth system, measures 21-25. It continues the rhythmic complexity with a circled measure number '25' written above the staff.

Handwritten musical notation for the sixth system, measures 26-30. It features a series of beamed notes and rests, with a circled measure number '30' written above the staff.

Handwritten musical notation for the seventh system, measures 31-35. It concludes the piece with a circled measure number '35' written above the staff.

Handwritten musical notation for measures 40-44. The system consists of four staves. The top staff is a vocal line with lyrics and notes. The second staff is a guitar line with chords and some melodic fragments. The third staff is a vocal line with notes and lyrics. The bottom staff is a guitar line with chords. Dynamics include *pp* and *ppp*. Measure numbers 40, 41, 42, 43, and 44 are indicated.

Handwritten musical notation for measures 45-49. The system consists of four staves. The top staff is a vocal line with notes and lyrics. The second staff is a guitar line with chords and some melodic fragments. The third staff is a vocal line with notes and lyrics. The bottom staff is a guitar line with chords. Dynamics include *p*. Measure numbers 45, 46, 47, 48, and 49 are indicated.

Handwritten musical notation for measures 50-54. The system consists of four staves. The top staff is a vocal line with notes and lyrics. The second staff is a guitar line with chords and some melodic fragments. The third staff is a vocal line with notes and lyrics. The bottom staff is a guitar line with chords. Measure numbers 50, 51, 52, 53, and 54 are indicated.

60

Handwritten musical score for measures 60-75. The notation includes chords, notes, and dynamic markings such as *P*, *mf*, and *pp*. A circled measure number '70' is present. The instruction *Piu mosso (♩=100)* is written in the fourth system.

75

Handwritten musical score for measures 75-85. The notation includes notes, chords, and dynamic markings such as *f*. A circled measure number '75' is present. Time signatures  $\frac{3}{4}$  and  $\frac{5}{8}$  are indicated.

80

Handwritten musical score for measures 80-90. The notation includes notes, chords, and dynamic markings such as *pp*. A circled measure number '80' is present.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes eighth and sixteenth notes, rests, and a dynamic marking of *mp* (mezzo-piano).

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one flat. The notation includes eighth notes, rests, and a dynamic marking of *sempre f* (sempre forte).

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes eighth notes, rests, and a dynamic marking of *mp*.

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one flat. The notation includes eighth notes, rests, and a dynamic marking of *mp*.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes eighth notes, rests, and a dynamic marking of *f* (forte).

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one flat. The notation includes eighth notes, rests, and a dynamic marking of *pp* (pianissimo).

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes eighth notes, rests, and a dynamic marking of *p* (piano).

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one flat. The notation includes eighth notes, rests, and a dynamic marking of *piu p* (pianissimo).

Tranquillo (♩ = 120)

Handwritten musical score for the first system, measures 120-130. The score is written on five systems of two staves each. The first staff of each system is in treble clef, and the second is in bass clef. The music is in 3/4 time. The first measure of the first system is marked "p silce". The notation includes various note values, rests, and dynamic markings. The system concludes with a double bar line.

Handwritten musical score for the second system, measures 130-140. The notation continues on two staves. It features a variety of rhythmic patterns and chordal structures. The system ends with a double bar line.

Handwritten musical score for the third system, measures 140-150. The notation continues on two staves. The music concludes with a final cadence. The system ends with a double bar line.

15

10

15

20

25

30



35

Handwritten musical score for measures 35-40. The score is written on four staves. The first staff is in treble clef, and the second is in bass clef. The third and fourth staves are also in treble clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accidentals (sharps and flats) and dynamic markings. A box containing the number '40' is located above the third staff.

45

Handwritten musical score for measures 45-50. The score is written on four staves. The first staff is in treble clef, and the second is in bass clef. The third and fourth staves are also in treble clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accidentals (sharps and flats) and dynamic markings. A box containing the number '50' is located above the third staff.

55

Handwritten musical score for measures 55-60. The score is written on four staves. The first staff is in treble clef, and the second is in bass clef. The third and fourth staves are also in treble clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accidentals (sharps and flats) and dynamic markings.

60

65

70

75

80

85

*poco allarg.*

90

Handwritten musical notation for measures 88-91. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. Measures 88 and 89 feature a melodic line in the upper staff and a bass line in the lower staff. Measures 90 and 91 show a continuation of the melodic line with some rests and a final chord in the lower staff.

95

Handwritten musical notation for measures 92-95. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. Measures 92 and 93 show a melodic line in the upper staff and a bass line in the lower staff. Measures 94 and 95 show a continuation of the melodic line with some rests and a final chord in the lower staff.

100

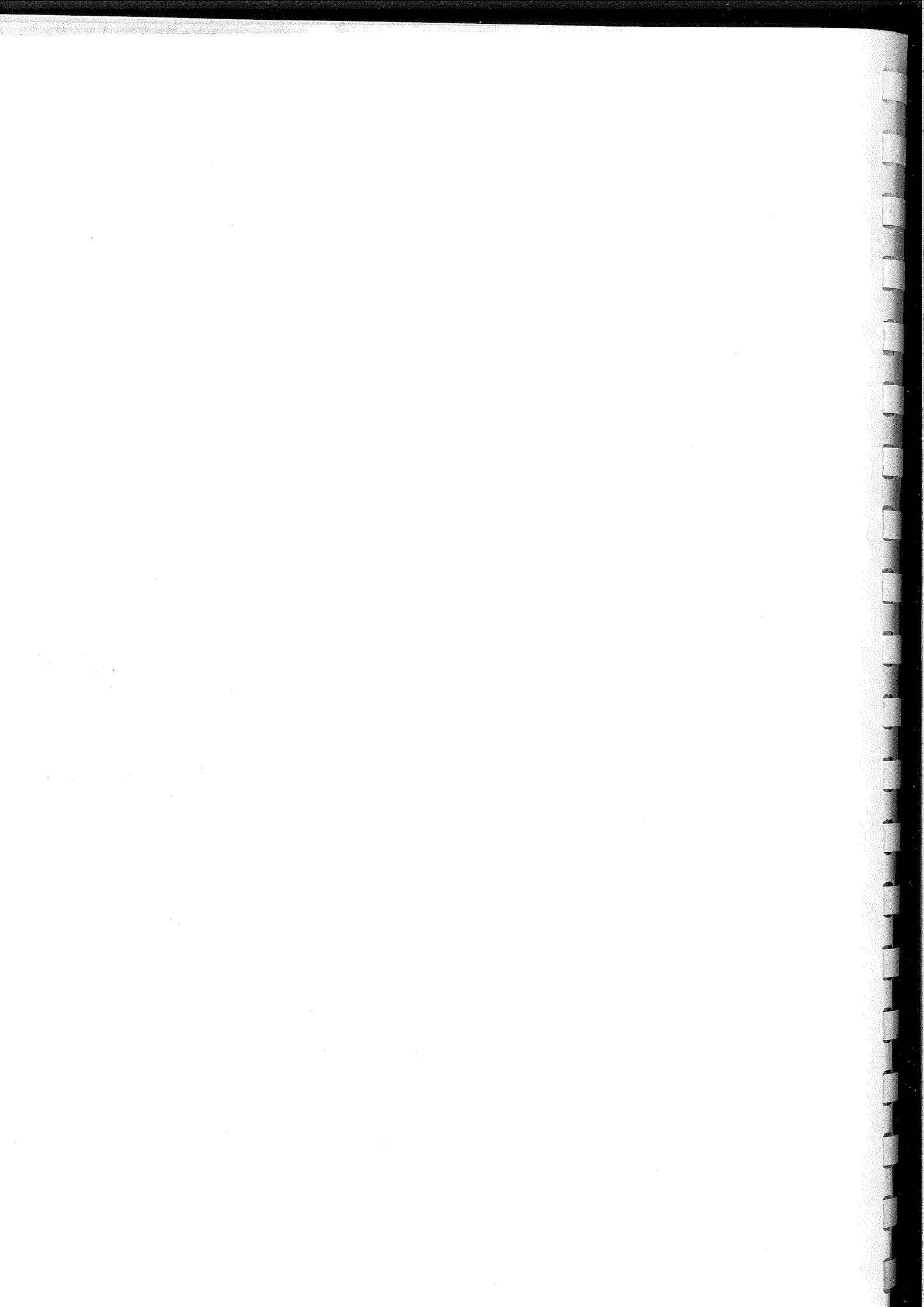
Handwritten musical notation for measures 96-100. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. Measures 96 and 97 show a melodic line in the upper staff and a bass line in the lower staff. Measures 98 and 99 show a continuation of the melodic line with some rests and a final chord in the lower staff. Measure 100 shows a final chord in the lower staff.

105

Handwritten musical notation for measures 101-105. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. Measures 101 and 102 show a melodic line in the upper staff and a bass line in the lower staff. Measures 103 and 104 show a continuation of the melodic line with some rests and a final chord in the lower staff. Measure 105 shows a final chord in the lower staff.

110

Handwritten musical notation for measures 106-110. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. Measures 106 and 107 show a melodic line in the upper staff and a bass line in the lower staff. Measures 108 and 109 show a continuation of the melodic line with some rests and a final chord in the lower staff. Measure 110 shows a final chord in the lower staff.



STRAVINSKI: "Kralj Edip", arija Jocasste

♩ = 84

nom'e-mu - be - shi-te, re - ges,

nom'e-mu - be - shi-te,

Musical score for the first system. The vocal line is in treble clef with a key signature of one flat and a 2/4 time signature. It features a melody with notes G4, A4, Bb4, C5, and D5. The piano accompaniment consists of two staves: the left hand plays chords in the bass clef, and the right hand plays chords in the treble clef. Dynamics include *p* and *mf*. There are some handwritten annotations and markings on the piano part.

re - ges do - ma-re u - lu - bere

Musical score for the second system. The vocal line continues with notes D5, E5, F5, G5, and A5. The piano accompaniment features more complex textures, including triplets and sixteenth-note passages in both hands. Dynamics include *p* and *mf*.

im aegna u - rbe do-me-sti-his al-ter-ca-ti - o - mi-lus,

Musical score for the third system. The vocal line continues with notes Bb5, C6, D6, E6, and F6. The piano accompaniment features sustained chords and some melodic fragments. Dynamics include *p* and *mf*.

re-ges 15. nom'e-mu be-shi-te nom'e - mu

Musical score for the fourth system. The vocal line continues with notes G6, A6, Bb6, and C7. The piano accompaniment features a more active texture with moving lines in both hands. Dynamics include *p* and *mf*.

-be-shi-te in regis u-bera-ma-re, clo-ma-re, clamo-re

25. re-stros do me stros clo-ma-res in ae-gra u-bera-nome-mi

30. -be-shi-te al-tis-si-mo in cae-lis re-ge-s. Co-nom o-mnis clo-

35. ma-re, co-nom o-mnis do-mestros clo-ma-res, clo-ma-res in regis u-bera re-ge-s

non e-ri - bi - ce -

non e-ri - bi - ce -

Handwritten musical score for the first system. It features a vocal line on a single staff and piano accompaniment on three staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment includes chords and arpeggiated figures. A double bar line is present in the middle of the system.

45 *Vivo*

Handwritten musical score for the second system. The vocal line continues with the lyrics "ne -". The piano accompaniment features a prominent bass line with eighth notes and chords. A double bar line is at the end of the system.

Handwritten musical score for the third system. The vocal line continues with the lyrics "ne -". The piano accompaniment includes a treble clef and a key signature of one flat. Dynamics markings include *mf* and *sf*. A double bar line is at the end of the system.

ne - mo - be - tur o - cu -

Handwritten musical score for the fourth system. The vocal line continues with the lyrics "ne - mo - be - tur o - cu -". The piano accompaniment features a treble clef and a key signature of one flat. A tempo marking of *50* is present. A double bar line is at the end of the system.

lo -

Handwritten musical score for the fifth system. The vocal line continues with the lyrics "lo -". The piano accompaniment features a treble clef and a key signature of one flat. A double bar line is at the end of the system.

He pro — be — nten o — m — ni — a

Handwritten musical notation for the first system. It consists of three staves. The top staff is a vocal line with notes corresponding to the lyrics 'He pro — be — nten o — m — ni — a'. The middle and bottom staves are piano accompaniment, featuring a complex melodic line in the right hand and a more rhythmic bass line in the left hand. There are various musical notations such as clefs, notes, rests, and dynamic markings.

guse se — mper sem per

Handwritten musical notation for the second system. It consists of three staves. The top staff is a vocal line with notes corresponding to the lyrics 'guse se — mper sem per'. The middle and bottom staves are piano accompaniment, continuing the melodic and rhythmic patterns from the first system. There are various musical notations such as clefs, notes, rests, and dynamic markings.

se — mper men — ti — an tur —

Handwritten musical notation for the third system. It consists of three staves. The top staff is a vocal line with notes corresponding to the lyrics 'se — mper men — ti — an tur —'. The middle and bottom staves are piano accompaniment, continuing the melodic and rhythmic patterns. There are various musical notations such as clefs, notes, rests, and dynamic markings.

2 — an tur —

Handwritten musical notation for the fourth system. It consists of three staves. The top staff is a vocal line with notes corresponding to the lyrics '2 — an tur —'. The middle and bottom staves are piano accompaniment, continuing the melodic and rhythmic patterns. There are various musical notations such as clefs, notes, rests, and dynamic markings.



o RA CU LA o RA CU LA

MEU - TI - TA <sup>70</sup> SUNT o RA - CU - LA

o - RA - CU - LA | o - RA - CU LA MEN - TI - TA

SUNT o RA - CU - LA o - RA - CU

LA - O - RA - CU - LA

MENTI TA SUNT ORA - CU

Handwritten musical notation for the first system. It consists of three staves: a treble staff and two bass staves. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The first measure contains a half note G4, followed by quarter notes A4, B4, and C5. The second measure contains a half rest. The third measure contains a half note G4. The bass staves provide accompaniment with chords and rhythmic patterns. The first measure of the bass staves contains a half note G2, followed by quarter notes A2, B2, and C3. The second measure contains a half rest. The third measure contains a half note G2.

LA

MENTI TA SUNT MENTI TA SUNT ORA - CU - LA

CUI

Handwritten musical notation for the second system. It consists of three staves: a treble staff and two bass staves. The treble staff begins with a treble clef and a 3/2 time signature. The first measure contains a half note G4. The second measure contains a half note A4. The third measure contains a half note B4. The fourth measure contains a half note C5. The fifth measure contains a half note G4. The sixth measure contains a half note F4. The seventh measure contains a half note E4. The eighth measure contains a half note D4. The bass staves provide accompaniment with chords and rhythmic patterns. The first measure of the bass staves contains a half note G2, followed by quarter notes A2, B2, and C3. The second measure contains a half rest. The third measure contains a half note G2. The fourth measure contains a half note F2. The fifth measure contains a half note E2. The sixth measure contains a half note D2. The seventh measure contains a half note C2. The eighth measure contains a half note B1.

85

REX

CUI

REX

I - NTER

FI - KI

E

NDUS

Handwritten musical notation for the third system. It consists of three staves: a treble staff and two bass staves. The treble staff begins with a treble clef and a 3/2 time signature. The first measure contains a half note G4. The second measure contains a half note A4. The third measure contains a half note B4. The fourth measure contains a half note C5. The fifth measure contains a half note G4. The sixth measure contains a half note F4. The seventh measure contains a half note E4. The eighth measure contains a half note D4. The bass staves provide accompaniment with chords and rhythmic patterns. The first measure of the bass staves contains a half note G2, followed by quarter notes A2, B2, and C3. The second measure contains a half rest. The third measure contains a half note G2. The fourth measure contains a half note F2. The fifth measure contains a half note E2. The sixth measure contains a half note D2. The seventh measure contains a half note C2. The eighth measure contains a half note B1.

EST?

CUI REX

I - NTER

FI - KI

E

NDUS?

Handwritten musical notation for the fourth system. It consists of three staves: a treble staff and two bass staves. The treble staff begins with a treble clef and a 3/2 time signature. The first measure contains a half note G4. The second measure contains a half note A4. The third measure contains a half note B4. The fourth measure contains a half note C5. The fifth measure contains a half note G4. The sixth measure contains a half note F4. The seventh measure contains a half note E4. The eighth measure contains a half note D4. The bass staves provide accompaniment with chords and rhythmic patterns. The first measure of the bass staves contains a half note G2, followed by quarter notes A2, B2, and C3. The second measure contains a half rest. The third measure contains a half note G2. The fourth measure contains a half note F2. The fifth measure contains a half note E2. The sixth measure contains a half note D2. The seventh measure contains a half note C2. The eighth measure contains a half note B1.

Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line with lyrics: "TO ME ——— O ——— WA ——— TO ME ——— O". The middle staff is a piano accompaniment with various chords and melodic lines. The bottom staff shows a bass line with chords. A circled number "85" is written above the second measure of the piano accompaniment.

Handwritten musical score for the second system. It consists of three staves. The top staff is a vocal line with lyrics: "PE — REN PTUS EST. LAI US IN TRINI O MO ——— stans". The middle staff is a piano accompaniment with chords and melodic lines. The bottom staff shows a bass line with chords. A circled number "100" is written above the second measure of the piano accompaniment.

Handwritten musical score for the third system. It consists of three staves. The top staff is a vocal line with lyrics: "LAI US IN TRINI O — MO ——— RIUS ———". The middle staff is a piano accompaniment with chords and melodic lines. The bottom staff shows a bass line with chords. A circled number "102" is written above the first measure of the piano accompaniment.

Ne pro - be - utur ne pro - be utur o - na - cu la

-la, — o-mni- ba. — et — ne — cu- ba — que semper, semper mani- a- tur, que

semper mani- a- tur) (125) dei — us

in tri- ni- o — in tri- ni- o — mo — rtuus Ne — po

(130)

TENORI: Tri- ni- um, tri- ni- um, tri- ni- um

BASSI: Tri- ni- um, tri- ni- um

- re - - - - - uter o - - - - - ni - - - - - ca - - - - - la - - - - - quae semper ma - - - - - gi - - - - - a

Handwritten musical score for the first system. It consists of five staves. The top staff is the vocal line with lyrics: "- re - - - - - uter o - - - - - ni - - - - - ca - - - - - la - - - - - quae semper ma - - - - - gi - - - - - a". The second staff has lyrics: "tri - - - - - ni - - - - - um tri - - - - - ni - - - - - um". The third staff has lyrics: "tri - - - - - ni - - - - - um tri - - - - - ni - - - - - um tri - - - - - ni - - - - - um". The fourth and fifth staves contain piano accompaniment. There is an asterisk (\*) at the end of the fifth staff.

Alto

uter sem - - - - - per ma - - - - - gi - - - - - a - - - - - uter Ca - - - - - ve

Handwritten musical score for the second system. It consists of five staves. The top staff is the vocal line with lyrics: "uter sem - - - - - per ma - - - - - gi - - - - - a - - - - - uter Ca - - - - - ve". The second staff has lyrics: "tri - - - - - ni - - - - - um tri - - - - - ni - - - - - um". The third staff has lyrics: "tri - - - - - ni - - - - - um tri - - - - - ni - - - - - um". The fourth and fifth staves contain piano accompaniment.

145.

Handwritten musical score for system 145. It consists of three staves. The top staff contains a vocal line with lyrics: "a - ve - ro - u - l - a - ve - o - m - u - b - a - o - m - n - i - a". The middle and bottom staves contain piano accompaniment with various chords and melodic lines.

150

Handwritten musical score for system 150. It consists of five staves. The top staff has a vocal line with lyrics: "Edi - pi - Ra - ve - so - sub - i - to". Below the vocal line are four staves of piano accompaniment. The second and third staves have lyrics: "tri - um - trinum trinum". The fourth staff has the lyric "trinum". The bottom two staves show dense piano accompaniment with many chords.

155.

Handwritten musical score for system 155. It consists of five staves. The top staff has a vocal line with lyrics: "I - o - cae - ta - pa - re - ros - sub - i - to - pa - ves - so - ma - x - i - me - pa - re - ros". The middle and bottom staves contain piano accompaniment with various chords and melodic lines.

Jo - a - do Jo - a - do

lo - cu - to en de - trino

Handwritten musical score for three staves. The top staff is a vocal line with lyrics "Jo - a - do Jo - a - do" and "lo - cu - to en de - trino". The middle staff contains piano accompaniment with chords and dynamics like "p" and "f". The bottom staff is a bass line. The score is divided into four measures.

A series of ten empty musical staves for further notation.





Muzička akademija

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