

Postupak izrade klavirskih izvadaka pojedinih djela

Jelaska, Olja

Master's thesis / Diplomski rad

1992

Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj: **University of Zagreb, Academy of Music / Sveučilište u Zagrebu, Muzička akademija**

Permanent link / Trajna poveznica: <https://um.nsk.hr/um:nbn:hr:116:417533>

Rights / Prava: [In copyright](#)/[Zaštićeno autorskim pravom.](#)

Download date / Datum preuzimanja: **2024-07-17**



Repository / Repozitorij:

[Academy of Music University of Zagreb Digital Repository - DRMA](#)



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

-UVOD.....1

-Važnije odlike pri post
izrade klavirskih izvadaka

-G. F. Handel: CONCERTO BRUSSE op. 4, br. VI, g-mol.....1

-W. A. Mozart: SINFONIE D-dur, K. V. 504.....12

-F. POSTUPAK IZRADE KLAVIRSKIH IZVADAKA POJEDINIH DJELA

-Uvod u muziku OD BAROKA DO XX. STOLJECA.....15

-J. Brahms: SYMPHONIE No. 1, e-mol, op. 68.....20

-B. Bartok: TANZ-SUITE.....23

-I. Stravinski: OEDIPUS REA.....25

-ZAKLJUČAK.....30

-LITERATURA.....35

MENTOR: prof. ZELJKO BRKANOVIC

JELASKA OLJA

Zagreb, studeni 1992.

SADRZAJ:

UVOD

Stranica

-UVOD.....1

-Važnije bilješke pri postupku.....2

-W. A. Mozart: SINFONIE D-dur, K. V. 504.....10

-F. Mendelssohn-Bartholdy: FUNF ORCHESTERSTUCKE.....16

-J. Brahms: SYMPHONIE No. 1, c-mol, op. 68.....20

-B. Bartok: TANZ-SUITE.....23

-I. Stravinski: OEDIPUS REX.....27

-ZAKLJUČAK.....32

-LITERATURA.....33

odlomke i tako u konačnom posredujući sve elemente dotične i sve, precizno dajući i izjašnjenja. Mnogi od ovih elemenata ne mogu se naći kod izvorne partiture, jer se tu udlike daju u dodatku.

Prilikom davanja partiturne i broj stranice između djela različitih skladnih razdoblja, a neki sam od njih izvukli iz kolekcije i iz druge knjižnice, tako sam aranjirala po dijelu stavbe djela: Handela, Mozarta, Mendelssohna, Bartoka, Stravinskog između ostalih kompozitora. Izostala su nekih novena iz dva razloga. Prvo jering od tih stihova se u knjižnici jedne od kolekcija partiturne i

aranjiranja, i drugo jer su neke od njih bile u kolekciji i u drugoj knjižnici. Tako sam aranjirala po dijelu stavbe djela: Handela, Mozarta, Mendelssohna, Bartoka, Stravinskog između ostalih kompozitora. Izostala su nekih novena iz dva razloga. Prvo jering od tih stihova se u knjižnici jedne od kolekcija partiturne i

UVOD onija 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 osjetljive faze, koja pokreće odabiranje najboljeg rješenja iz većeg broja dobrih kombinacija klavirskih izvaca: 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 muzike ^{pisane za} 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. ~~što znači da u budućnosti~~ Budući da je tema moje diplomske radnje više praktičan rad, izostavila sam duži povijesni aspekt nastanka i razvoja

klavirskog izvataka kao i harmonijsko-formalnu analizu u partituri instrumentalnih i vokalno-instrumentalnih djela

renesanse i baroka. Odnos instrumentalne i vokalne dionice u skladu s kontrastnog odnosa zvuka, što u stavcima brzo tempo, gdje se najčešće koristi kontrastna ritmička i melodijska gradnja. Iznimno je često korištena i kontrastna gradnja, ili su bili prijelazni dijelovi.

Karakteristično je da se u ovom razdoblju koristi kontrastna gradnja, koja se sastoji od kontrastnih dijelova, koji su bili prijelazni dijelovi. Karakteristično je da se u ovom razdoblju koristi kontrastna gradnja, koja se sastoji od kontrastnih dijelova, koji su bili prijelazni dijelovi.

Karakteristično je da se u ovom razdoblju koristi kontrastna gradnja, koja se sastoji od kontrastnih dijelova, koji su bili prijelazni dijelovi.

Važnije bilješke pri postupku izrade klavirskih izvadaka

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

HANDEL: Concerto grosso op. 6, br. VI, g-moll, koncert za solista i orkestar. Na samom početku izrade klavirskog izvotka Handellovog "Concerta grossa" uzela sam u obzir da je riječ o baroknom koncertu savsvim osobinama u odnosu na stil, strukturu koncertina, odnosno solista, formu, instrumentaciju, ali i sam virtuoзитет, 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 podloge. Concertina radi o troglastom stilu i kao samostalno 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 je 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 Pejović: "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. Uge violine ima na prvom dijelu takta

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

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

njezin osamnski 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. ²² cent. u prvi stavak koncerta, (25.t.-26.t.) Dionica druge violine ima na prvom dijelu takta


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

harmoni aranžiranja za produženo trajanje pistog tona u 1. sam u F polovinku. Isto je i u sljedećem taktu gdje druga

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

trajanje za još jednu četvrtinu (d.), 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. oblik 

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 izvođenje 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 oglašeno

neprekidno 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 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 unutarne 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 skladu s originalom, u klavirski izvadak prenijela sam

(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 pratnju 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 7. zbog sastoktavnice. Isto je tako trebalo pisati kako bi

(35.t.-37.t.) Karakterističan je način na koji sam osminski pomak 2. violina, nasuprot dionici 1. violina i izrade klavirskog 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 2. dobama takta. (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 postojale su 2. rješenja. Prvo rješenje bilo bi da se tegof transponira za oktavu više i tako istovremeno zadržati trajanje drvenih duhaca, nakon čega slijedi na 14. taktu. Drugo rješenje je da se tegof transponira za oktavu niže i tako trajanje drvenih duhaca ostane isto. Prvo rješenje je da se tegof transponira za oktavu više i tako istovremeno zadržati trajanje drvenih duhaca, nakon čega slijedi na 14. taktu.

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, timpani 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,  i 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 modifikirala, 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 obovu 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
izbjeci. (Isto i u 257.t.-258.t.) zvočenje dva

(122.t.) Brzi protok i šesnaestina zahtijevao je i datu i oboe.
klavirskom izvatku skratiti 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,

(205.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

REPERITIV 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.) polovinu. Dionice oboe i flauta su u skladu s tim

(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.

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 pokret (najčešći osnovni ritmički puls predstavlja 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. - 21. 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. - 15. t.) udar, kao tehnički izvedivo rješenje u brzom tempu. (Isto i slično u 17. - 21., 99. - 103., 107. - 111., 258. - 262., 266. - 270. t.)

(8. 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

(17. t. - 27. 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 mekušćoj 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.)

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 izoristila Mendelssohna "Snauivanjske noći" primjer ranoromantičnog djela kod kojeg je lakota karaktera čak bliža klasici, brojna veća 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. ~~bašćkog 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), koristilasam, u širokom slogu, gornju oktavu i gornju tercu (dionice 1.

11. i 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.) izvatku taj sam problem riješila osminskim pomakom i 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 parts for Flute (FL.), Oboe (OB.), Clarinet (CL.), and Bassoon (Fg.). The music is in 4/4 time with a key signature of one sharp (F#). The flute part features a melodic line with slurs and accents. The oboe part has a similar melodic line. The clarinet part has a more rhythmic, staccato line. The bassoon part has a steady, rhythmic accompaniment. The score is marked with 'p' for piano and 'f' for forte.

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. Oktavnodobno 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 obooi i horne amalgamiran prijelazom alikvotne tonove violine solo koja u svojoj ekspresiji ali jedi, zato dolazi do izražaja. (15.t.-15.t.) a) podvostručena (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 protuposaviolina), što nipošto nije bilo u prethodnom slučaju dok se dokad je baza solo-violine bio isti materijal u razmaku od oktave kod obooi i horna. (124.t.-124.t.) (126.t.-128.t.) Posljednji ton solo-violine vezan je ligaturom preko kroz sva tri takta. Prekid za posljednji takt ostaje linija u ostvarila sam zato kod dionica ostalih gudača. Uputno je upotrijebiti tzv. polupedal i njime odvojiti zadnji takt, a opet zadržati ton koji je najviši i utvrditi 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 udaraljkama, 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 završnici Col

1954. godine, 1954. godine, 1954. godine, 1954. godine

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

(1. takt) Izostavljanje trilera 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 (t. 27.)

(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 su u dionici viole, vcellati 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. tube, 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 lagini instrumenata. 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. Ležeći 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

(140.t.) U gornjem sistemu tako da napuštam donji ležeći 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 opetu i violama i, kasnije, u vcellima morala znanemariti, no sam opisati. Proučavajući protok od 125. takta nadalje uočila sam u opetu i da se 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 solist podupiranje prvo dionice viole, a kasnije dionice u operi, u vcella. Budući da je u načinu izvedbe označen *pizzicato*, znanemarila sam oboja ritma, a zadržala sam osnovnu melodijsku liniju, harmonijsku strukturu i zamjenom pomake u 2. violinama. Koncertna forma je imao i

(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 prethodna objevanja u skladu s koncertnom formom.

1. stavak Allegro molto moderato, vedina u skladu s izvratku klavirskih izvoda u operi i u operne i koncertne i klavirski izvoda

(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. violina. Naime, drveni duhači, osim fagota, imaju najizrazitiji skok od oktave razbijajući jednolični ostinato ostalih dionica. (Sl. u 53.t.)

U skladu s izvratku klavirskih izvoda u operi i u operne i koncertne i klavirski izvoda u skladu s izvratku klavirskih izvoda u operi i u operne i koncertne i klavirski izvoda


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
 korepitorskog klavirskog izvotka. Dionicu glasa doslovno sam
 prepisala i izdvojila iz samog klavirskog aranžmana, inače u
 opernoj literaturi, kod klavirskih izvadala kasnijeg XIX. i kao
 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 u 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 piše 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. 43. 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. dionice klarineta. Na 2. šestnaestini nalazi se akcent, a tuda započinje i luk, pa sam na taj način naglasila početak svakog luka i dobila adekvatno fraziranje. Na početku 1. i 2. klarineta (61.t.-64.t.) u skladu s opoz. 45. taktu.

Vivo podesjećala 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 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000). 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.-50.t.) četvrtinskog toka kod gudača, a koji su u prethodna 2 taktatveć najavljeni. Skop dobri si jededeleg taktta ponovno

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

53.t.-54.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.

55.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.

60.t.-64.t.; 65.t.-67.t.; 69.t.-70.t.; 71.t.-72.t.; 73.t.-74.t.; 75.t.-76.t.; 77.t.-78.t.; 79.t.-80.t.; 81.t.-82.t.; 83.t.-84.t.; 85.t.-86.t.; 87.t.-88.t.; 89.t.-90.t.; 91.t.-92.t.; 93.t.-94.t.; 95.t.-96.t.; 97.t.-98.t.; 99.t.-100.t.) U novom ritmu, u kojem na početku dominira ton "e", dosljedno zadržavam basovu dionicu, 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 silaznim pomacima u tercama. S obzirom na klavirski karakter, dvoglasja sam samo naznačavala.

(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.

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
 biti pristupiti različiti ovisno o autorima klavirskih
 Postoji i treći tip klavirskog izvotka koji se primjenjuje
 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 izraditi klavirske izvotke u
 praktične svrhe. Na kraju izdavanja, kao je postupak
 udjelovanje u postupku proizvodnje glazbe mnogo značajnije i
 prikladnije 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 korisnije od pasivnog slušanja. *htsraum*, op. 61, Leipzig,

1982. (izd. 1982.)
 BARTOK, B., *Clavirski koncerti*, Beograd, 1982.
 BARTOK, B., *Clavirski koncerti*, Beograd, 1982.
 BARTOK, B., *Clavirski koncerti*, Beograd, 1982.

BARTOK, B., *Clavirski koncerti*, Beograd, 1982.
 BARTOK, B., *Clavirski koncerti*, Beograd, 1982.
 BARTOK, B., *Clavirski koncerti*, Beograd, 1982.

BARTOK, B., *Clavirski koncerti*, Beograd, 1982.
 BARTOK, B., *Clavirski koncerti*, Beograd, 1982.
 BARTOK, B., *Clavirski koncerti*, Beograd, 1982.

LITERATURA:

- ANDREIS, J., Povijest glazbe 1., Zagreb, Sveučilišna naklada
Liber, 1989.
- ANDREIS, J., Povijest glazbe 2., Zagreb, Sveučilišna naklada
Liber, 1989.
- ANDREIS, J., Povijest glazbe 3., Zagreb, Sveučilišna naklada
Liber, 1989.
- BARTOK, B., Tanz-Suite, Wien, Universal-Edition, 1924.
- BRAHMS, J., Symphonie No. 1, c-mol, op. 68, Berlin,
N. Simrock G. m. b. H.
- HANDEL, G. F., Concerto grosso, op. 6 br. 6, Leipzig,
Edition Peters
- HENDELSSOHN-BARTHOLDY, F., Fünf Orchesterstücke aus der Musik
zu Shakespeares "Sommernachtstraum", op. 61, Leipzig,
Edition Peters
- HAYDN, J. M., Sinfonie D-dur, K. V. 504, Budapest,
Editio Musica
- MUZICKA ENCIKLOPEDIJA, Zagreb, Jugoslavenski leksikografski
zavod, 1971.
- NOVIČIĆ, R., "Barokni koncert", Beograd, Nolit, 1982.
- PERIĆ, T., "Sviranje partitura i izrada klavirskih izvoda",
Sarajevo, Svjetlost, 1982.
- PROKOFJEV, I., Oedipus Rex, opera-oratorio, Boosey & Hawkes,
1948.

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, 8-mol

Largo affettuoso

5.

10.

15.

20.

25.

pp

f

impoco

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 supporting bass line in the lower staff. Dynamics include piano (p), mezzo-forte (mf), and forte (f). Measure 34 ends with a fermata over a 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 bass line. Dynamics include piano (p) and forte (f). Measure 39 ends with a fermata over a 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 bass line. Dynamics include piano (p) and forte (f). Measure 44 ends with a fermata over a 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 bass line. Dynamics include piano (p) and forte (f). Measure 49 ends with a fermata over a 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 bass line. Dynamics include piano (p) and forte (f). Measure 54 ends with a fermata over a 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 bass line. Dynamics include piano (p) and forte (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: 10, 15, 20, and 25. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings like "tr." (trill). The piece concludes with a final cadence on the tenth staff.

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, a key signature of one flat (B-flat), and a time signature of 3/8. The music features a variety of note values, including eighth and sixteenth notes, as well as rests and accidentals. Measure numbers 30, 35, 40, and 45 are marked in small boxes above the staves.

Adagio

Handwritten musical score for the Adagio section. It consists of two staves, a treble clef on the top staff and a bass clef on the bottom staff. The key signature is one flat (B-flat). The notation includes a few notes and rests, followed by 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 1-7. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom staff is in bass clef. Measure numbers 2, 4, and 6 are boxed above the staves. The notation includes chords, eighth notes, and sixteenth notes. There are asterisks and brackets below the bottom staff indicating phrasing or articulation.

8

10

12

tr.

Handwritten musical notation for measures 8-13. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom staff is in bass clef. Measure numbers 8, 10, and 12 are boxed above the staves. The notation includes chords, eighth notes, and sixteenth notes. There are asterisks and brackets below the bottom staff. A trill (tr.) is indicated above measure 12.

14

16

18

concer.

Handwritten musical notation for measures 14-19. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom staff is in bass clef. Measure numbers 14, 16, and 18 are boxed above the staves. The notation includes eighth notes, quarter notes, and chords. The word "concer." is written above measure 14.

20

22

24

tutti

concer.

tutti

Handwritten musical notation for measures 20-25. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom staff is in bass clef. Measure numbers 20, 22, and 24 are boxed above the staves. The notation includes eighth notes, quarter notes, and chords. The words "tutti" and "concer." are written above the staves.

concer.

26

28

tutti

30

Handwritten musical notation for measures 26-31. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom staff is in bass clef. Measure numbers 26, 28, and 30 are boxed above the staves. The notation includes chords, eighth notes, and sixteenth notes. The word "concer." is written above measure 26, and "tutti" is written above measure 28.

32

34. concert.

36

Handwritten musical notation for measures 32-37. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom staff is in bass clef. Measure numbers 32, 34, and 36 are boxed above the staves. The notation includes eighth notes, quarter notes, and chords. The word "concert." is written above measure 34.

38

40

42

44

46

48

50

52

54

56

58

60

62

64

66

68

70

72

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

144

146

148

150

152

154

156

158

160

162

Allegro

Handwritten musical notation for the first system, measures 1-4. The treble clef staff contains a melodic line with eighth and sixteenth notes, and a key signature change to one sharp (F#) is indicated. The bass clef staff contains a bass line with chords and rests. A circled measure number '2' is written above the second measure.

Handwritten musical notation for the second system, measures 5-8. The treble clef staff continues the melodic line. The bass clef staff features a prominent treble clef symbol in the middle of the system. A circled measure number '4' is written above the first measure, and a circled measure number '16' is written above the sixth measure.

Handwritten musical notation for the third system, measures 9-12. The treble clef staff shows a melodic line with some slurs. The bass clef staff contains a bass line with chords and rests. A circled measure number '8' is written above the first measure, and a circled measure number '10' is written above the third measure.

Handwritten musical notation for the fourth system, measures 13-16. The treble clef staff continues the melodic line. The bass clef staff contains a bass line with chords and rests. A circled measure number '14' is written above the fourth measure.

Handwritten musical notation for the fifth system, measures 17-20. The treble clef staff shows a melodic line with some slurs. The bass clef staff contains a bass line with chords and rests. A circled measure number '16' is written above the first measure, and a circled measure number '18' is written above the third measure.

Handwritten musical notation for the sixth system, measures 21-24. The treble clef staff shows a melodic line with some slurs. The bass clef staff contains a bass line with chords and rests. A circled measure number '20' is written above the first measure.

22

24

26

28

30

32

34

36

38

40

Handwritten musical score, system 1. Measures 120-127. Treble and bass clefs. Includes a boxed measure number '120' at the top.

Handwritten musical score, system 2. Measures 128-135. Treble and bass clefs. Includes boxed measure numbers '124' and '136'.

Handwritten musical score, system 3. Measures 136-150. Treble and bass clefs. Includes boxed measure numbers '138' and '150'.

Handwritten musical score, system 4. Measures 151-156. Treble and bass clefs. Includes a boxed measure number '52' and dynamic marking 'pp'.

Handwritten musical score, system 5. Measures 157-163. Treble and bass clefs. Includes boxed measure numbers '54' and '56', and dynamic marking 'f'.

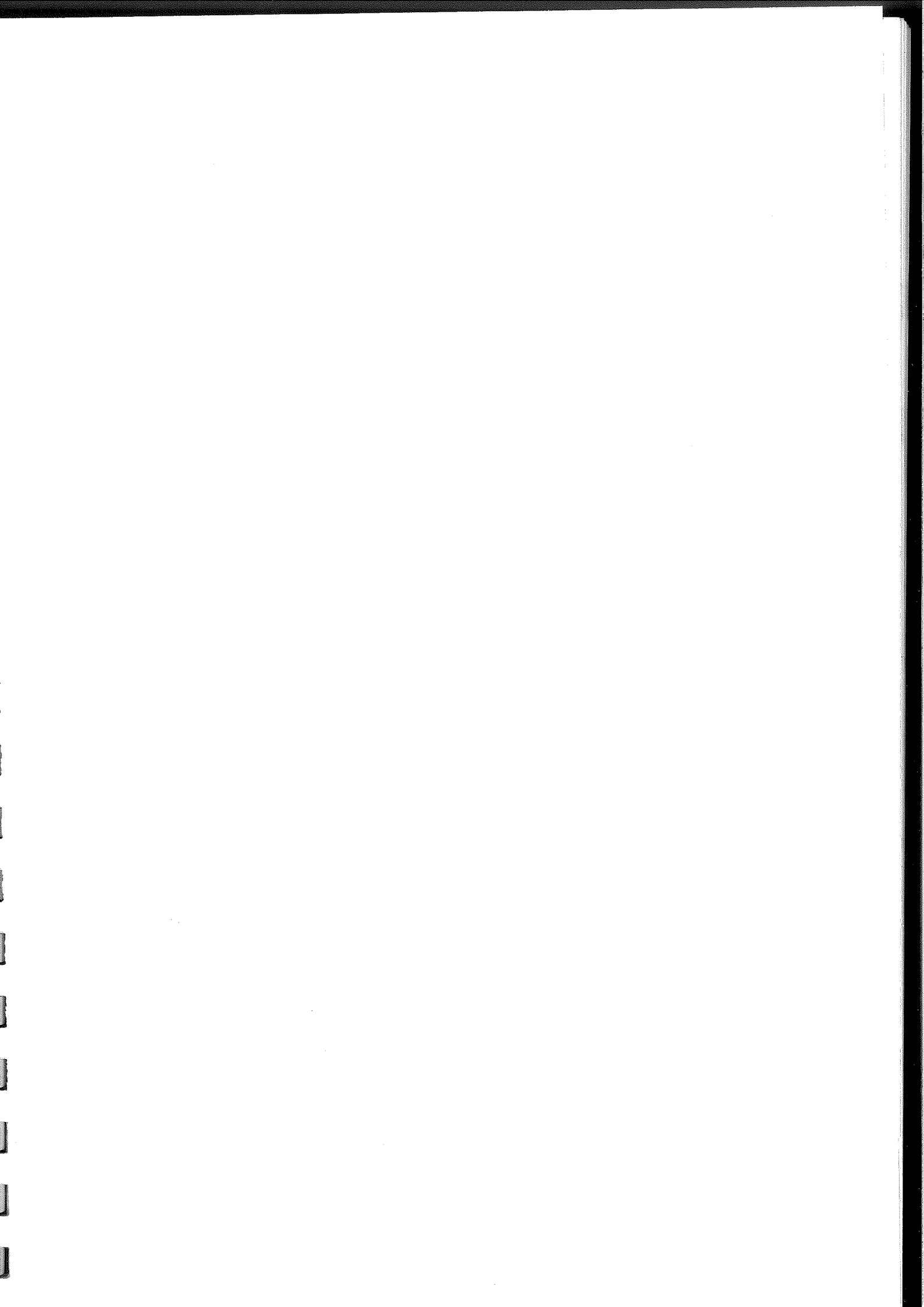
Handwritten musical score, system 6. Measures 164-170. Treble and bass clefs. Includes boxed measure numbers '58' and '60', and dynamic markings 'p' and 'f'.

Handwritten musical score, system 7. Measures 171-177. Treble and bass clefs. Includes boxed measure numbers '62' and '64', and dynamic markings 'p' 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 staff is in bass clef. The music is written in a style that suggests a 20th-century composition, possibly a piano or guitar piece. 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 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 accompaniment notes.

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, ending with a double bar line. The bottom staff is in bass clef with the same key signature and time signature, containing corresponding accompaniment notes.



MOZART: Symfonia D-dur, K.V. 504, I. stavek

Handwritten musical score for Mozart's Symphony No. 40 in D major, first movement. The score is written on ten systems of two staves each (treble and bass clef). It includes various musical notations such as notes, rests, dynamics (f, p), articulation (accents, slurs), and fingerings. Measure numbers 4, 6, 8, 10, 12, 14, 16, 20, and 22 are marked. The key signature is one sharp (F#) and the time signature is common time (C).

Handwritten musical notation for measures 26-29. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains melodic lines with various ornaments and slurs. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a bass line with many accidentals and slurs. Measure numbers 26, 27, 28, and 29 are indicated at the beginning of their respective measures.

Handwritten musical notation for measures 30-32. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains chords and melodic fragments with slurs. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a bass line with many accidentals and slurs. Measure numbers 30, 31, and 32 are indicated at the beginning of their respective measures.

Handwritten musical notation for measures 33-35. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains melodic lines with various ornaments and slurs. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a bass line with many accidentals and slurs. Measure numbers 33, 34, and 35 are indicated at the beginning of their respective measures.

Handwritten musical notation for measures 36-38. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains melodic lines with various ornaments and slurs. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a bass line with many accidentals and slurs. Measure numbers 36, 37, and 38 are indicated at the beginning of their respective measures.

Two empty musical staves, one in treble clef and one in bass clef, with a key signature of one sharp (F#) and a common time signature (C).

Allegro

Handwritten musical notation for measures 39-43. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with slurs. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a bass line with many accidentals and slurs. Measure numbers 39, 40, 41, 42, and 43 are indicated at the beginning of their respective measures.

Handwritten musical notation for measures 44-48. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with slurs. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a bass line with many accidentals and slurs. Measure numbers 44, 45, 46, 47, and 48 are indicated at the beginning of their respective measures.

48

46

52

50

56

54

60

58

64

62

68

66

72

70

74

76

78

80

82

84

86

88

90

92

94

96

98

100

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 measures 186 and 188.

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

292

294

296

300

MENDELSSOHN: "SAN IVANJSKE NOĆI" (SCHERZO)

Allegro vivace

5

1 2 3 4 5

10

6 7 8 9 10

15

11 12 13 14 15

20

16 17 18 19 20

25

21 22 23 24 25

35

26 27 28 29 30 31 32 33 34 35

40

36 37 38 39 40

42

45

Handwritten musical notation for system 1, measures 42-45. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a harmonic accompaniment with chords and moving lines. Measure 45 includes a piano (*P*) dynamic marking.

50

Handwritten musical notation for system 2, measures 50-53. The treble staff continues the melodic line. The bass staff features a prominent bass line with a '7' marking above the first measure, possibly indicating a seventh chord or a specific fingering.

55

Handwritten musical notation for system 3, measures 55-58. The treble staff shows a melodic line with some slurs. The bass staff has a steady accompaniment. Measure 55 has a '7' marking above the staff.

60

Handwritten musical notation for system 4, measures 60-63. The treble staff has a melodic line with some slurs. The bass staff has a steady accompaniment. Measure 60 has a '7' marking above the staff.

65

Handwritten musical notation for system 5, measures 65-70. The treble staff has a melodic line with some slurs. The bass staff has a steady accompaniment. Measure 65 has a '7' marking above the staff, and measure 70 has a *pp* (pianissimo) dynamic marking.

75

Handwritten musical notation for system 6, measures 75-78. The treble staff has a melodic line with some slurs. The bass staff has a steady accompaniment.

80

Handwritten musical notation for system 7, measures 80-83. The treble staff has a melodic line with some slurs. The bass staff has a steady accompaniment.

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. A circled measure number '210' is written above the second staff.

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. A circled measure number '215' is written below the second staff.

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. A circled measure number '220' is written below the second staff.

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. A circled measure number '225' is written below the second staff.

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. A circled measure number '230' is written above the first staff.

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. A circled measure number '235' is written above the first staff.

235

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. A circled measure number '240' is written below the second staff.

240

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 time signature of 7/8. It features a melodic line with slurs and ties. The lower staff is in bass clef with a key signature of one flat and a time signature of 7/8, 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 is in treble clef with a key signature of one flat and a time signature of 7/8. It features a melodic line with slurs and ties. The lower staff is in bass clef with a key signature of one flat and a time signature of 7/8, providing a harmonic accompaniment with chords and single notes.

295

Handwritten musical notation for measures 295-300. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a time signature of 7/8. It features a melodic line with slurs and ties. The lower staff is in bass clef with a key signature of one flat and a time signature of 7/8, providing a harmonic accompaniment with chords and single notes.

300

Handwritten musical notation for measures 300-305. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a time signature of 7/8. It features a melodic line with slurs and ties. The lower staff is in bass clef with a key signature of one flat and a time signature of 7/8, providing a harmonic accompaniment with chords and single notes.

305

Handwritten musical notation for measures 305-310. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a time signature of 7/8. It features a melodic line with slurs and ties. The lower staff is in bass clef with a key signature of one flat and a time signature of 7/8, providing a harmonic accompaniment with chords and single notes.

310

Handwritten musical notation for measures 310-315. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a time signature of 7/8. It features a melodic line with slurs and ties. The lower staff is in bass clef with a key signature of one flat and a time signature of 7/8, providing a harmonic accompaniment with chords and single notes.

315

Handwritten musical notation for measures 315-320. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a time signature of 7/8. It features a melodic line with slurs and ties. The lower staff is in bass clef with a key signature of one flat and a time signature of 7/8, providing a harmonic accompaniment with chords and single notes.

320

325

330

335

340

345

350

355

360

365

dim.

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 system consisting of a treble and bass clef staff. The tempo is marked 'Andante sostenuto'. The key signature is C minor (three flats). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Boxed numbers 5, 10, 15, 20, and 24 are placed above the staves to indicate measure numbers. Dynamic markings include *pp*, *f*, *dim.*, and *P espress.*. There are also handwritten annotations like '7', '3', and 'x' near specific notes. The notation is dense and characteristic of a working draft or a student's transcription.

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. The word "dolce" is written above the first measure of the bottom staff. Measure numbers 28, 29, and 30 are indicated at the beginning of their respective measures.

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 numbers 32, 33, and 34 are indicated. A dynamic marking "f" (forte) is present above the third measure.

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 numbers 36, 37, and 38 are indicated.

Handwritten musical score for measures 40-42. The top staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef. Measure numbers 40, 41, and 42 are indicated.

Handwritten musical score for measures 44-46. The top staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef. Measure numbers 44, 45, and 46 are indicated.

Handwritten musical score for measures 48-50. The top staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef. Measure numbers 48, 49, and 50 are indicated.

Handwritten musical score, measures 62-64. The score is written on two staves (treble and bass clef) in a key signature of two sharps (F# and C#). Measure 62 is marked with a box containing the number 62. Measure 64 is marked with a box containing the number 64. The music features complex chordal textures and melodic lines. Dynamic markings include *pp* (pianissimo) and *dim.* (diminuendo). There are also some handwritten annotations like '7' and 'x' above notes.

Handwritten musical score, measures 65-73. The score is written on two staves. Measure 65 is marked with a box containing the number 65. Measure 73 is marked with a box containing the number 73. The music continues with complex textures. Dynamic markings include *pp* (pianissimo) and *f* (forte). There are also some handwritten annotations like '3' and '7' above notes.

Handwritten musical score, measures 74-76. The score is written on two staves. Measure 74 is marked with a box containing the number 74. Measure 76 is marked with a box containing the number 76. The music continues with complex textures. Dynamic markings include *f* (forte), *dim.* (diminuendo), and *pp* (pianissimo). There are also some handwritten annotations like '3' and '7' above notes.

Handwritten musical score, measures 80-81. The score is written on two staves. Measure 80 is marked with a box containing the number 80. Measure 81 is marked with a box containing the number 81. The music continues with complex textures. Dynamic markings include *pp* (pianissimo) and *espress.* (espressivo). There are also some handwritten annotations like '7' and '5' above notes.

Handwritten musical score, measures 82-86. The score is written on two staves. Measure 82 is marked with a box containing the number 82. Measure 86 is marked with a box containing the number 86. The music continues with complex textures. Dynamic markings include *p.* (piano) and *pp* (pianissimo). 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. The music features complex chordal textures and melodic lines.

Handwritten musical score, second system. Treble and bass staves. Includes dynamic markings *pp* and *mf*, and rehearsal marks 118 and 120. The notation includes various chordal structures and melodic fragments.

Handwritten musical score, third system. Treble and bass staves. Includes dynamic markings *pp* and *mf*, and rehearsal marks 122 and 124. The music continues with complex harmonic and melodic development.

Handwritten musical score, fourth system. Treble and bass staves. Includes dynamic markings *pp* and *mf*, and rehearsal mark 126. The system concludes with a double bar line and a sharp sign (#).

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 notes and rests. 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 patterns 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 includes a grand staff with treble and bass clefs. The bass clef part features a melodic line with slurs and dynamic markings *pp* and *ppp*. The treble clef part contains chordal accompaniment with a '7' indicating a seventh chord. Measure numbers 40, 41, 42, 43, and 44 are written in the left margin.

Handwritten musical notation for measures 45-49. The system includes a grand staff with treble and bass clefs. The treble clef part has a melodic line with slurs and dynamic markings *f* and *ff*. The bass clef part contains chordal accompaniment with a '7' indicating a seventh chord. Measure numbers 45, 46, 47, 48, and 49 are written in the left margin.

Handwritten musical notation for measures 50-54. The system includes a grand staff with treble and bass clefs. The treble clef part has a melodic line with slurs and dynamic markings *p*. The bass clef part contains chordal accompaniment with a '7' indicating a seventh chord. Measure numbers 50, 51, 52, 53, and 54 are written in the left margin.

60

Handwritten musical score for measures 60-75. The score is written on two systems of staves. The first system includes a treble staff with notes and a bass staff with chords and a '7' marking. The second system includes a treble staff with notes and a bass staff with chords and a '7' marking. Measure numbers 65 and 70 are circled. Dynamics include 'P' and 'mf'. A note in measure 74 is marked 'Piu mosso (rit.)'.

75

Handwritten musical score for measures 75-80. The score is written on two systems of staves. The first system includes a treble staff with notes and a bass staff with chords and a '3/4' marking. The second system includes a treble staff with notes and a bass staff with chords and a 'f' marking. Measure numbers 75 and 80 are circled. Dynamics include 'f'.

80

Handwritten musical score for measures 80-85. The score is written on two systems of staves. The first system includes a treble staff with notes and a bass staff with chords and a '7' marking. The second system includes a treble staff with notes and a bass staff with chords and a '7' marking. Measure numbers 80 and 85 are circled. Dynamics include 'pp'.

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, some beamed together, and rests. A dynamic marking of *mp* is visible.

Handwritten musical notation on a single staff, featuring a bass clef. The notation includes chords and eighth notes. A dynamic marking of *sempre f* is present.

Handwritten musical notation on a single staff, featuring a treble clef. The notation includes eighth notes and rests. A dynamic marking of *mp* is present.

Handwritten musical notation on a single staff, featuring a bass clef. The notation includes chords and eighth notes.

Handwritten musical notation on a single staff, featuring a treble clef. The notation includes eighth notes and rests. A dynamic marking of *pp* is present.

Handwritten musical notation on a single staff, featuring a bass clef. The notation includes chords and eighth notes. A dynamic marking of *pp* is present.

Handwritten musical notation on a single staff, featuring a treble clef. The notation includes eighth notes and rests. A dynamic marking of *pp* is present.

Handwritten musical notation on a single staff, featuring a bass clef. The notation includes chords and eighth notes. A dynamic marking of *pp* is present.

Tranquillo (♩ = 120)

Handwritten musical score for the first system, measures 120-125. The score is written on five systems of staves. The first system includes a treble clef and a dynamic marking of *p* *silce*. The music features a melody in the upper voice and accompaniment in the lower voice. The notation includes various note values, rests, and phrasing slurs. The key signature has one flat (B-flat). The system concludes with a double bar line.

Handwritten musical score for the second system, measures 126-130. The score is written on two systems of staves. The first system includes a treble clef and a dynamic marking of *p*. The music continues with the melody and accompaniment. The notation includes various note values, rests, and phrasing slurs. The system concludes with a double bar line.

Handwritten musical score for the third system, measures 131-135. The score is written on two systems of staves. The first system includes a treble clef and a dynamic marking of *p*. The music continues with the melody and accompaniment. The notation includes various note values, rests, and phrasing slurs. The system concludes 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, the second in bass clef, the third in treble clef, and the fourth in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 35, 40, and 45 are marked in small boxes. The key signature has one sharp (F#).

45

Handwritten musical score for measures 45-50. The score is written on four staves. The first staff is in treble clef, the second in bass clef, the third in treble clef, and the fourth in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 45 and 50 are marked in small boxes. The key signature has one sharp (F#).

50

Handwritten musical score for measures 50-55. The score is written on four staves. The first staff is in treble clef, the second in bass clef, the third in treble clef, and the fourth in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 50 and 55 are marked in small boxes. The key signature has one sharp (F#).

55

Handwritten musical score for measures 55-60. The score is written on four staves. The first staff is in treble clef, the second in bass clef, the third in treble clef, and the fourth in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 55 and 60 are marked in small boxes. The key signature has one sharp (F#).

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 contains a melodic line with notes and rests, including a half note with a flat. The lower staff contains a bass line with notes and rests, including a half note with a flat. The measures are connected by a long slur.

95

Handwritten musical notation for measures 92-95. The system consists of two staves. The upper staff contains a melodic line with notes and rests, including a half note with a flat. The lower staff contains a bass line with notes and rests, including a half note with a flat. The measures are connected by a long slur.

100

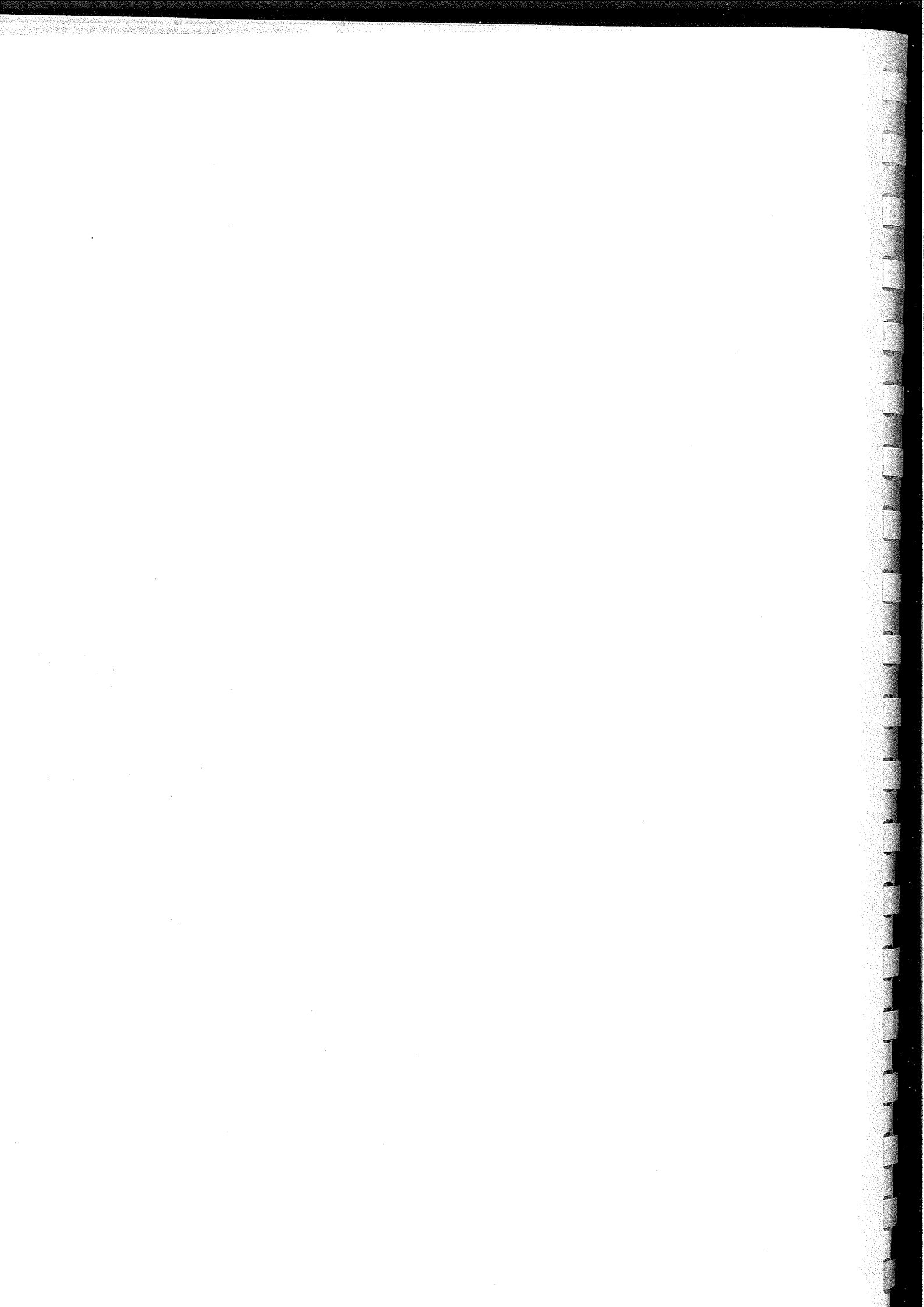
Handwritten musical notation for measures 96-100. The system consists of two staves. The upper staff contains a melodic line with notes and rests, including a half note with a flat. The lower staff contains a bass line with notes and rests, including a half note with a flat. The measures are connected by a long slur.

105

Handwritten musical notation for measures 101-105. The system consists of two staves. The upper staff contains a melodic line with notes and rests, including a half note with a flat. The lower staff contains a bass line with notes and rests, including a half note with a flat. The measures are connected by a long slur.

110

Handwritten musical notation for measures 106-110. The system consists of two staves. The upper staff contains a melodic line with notes and rests, including a half note with a flat. The lower staff contains a bass line with notes and rests, including a half note with a flat. The measures are connected by a long slur.



STRAVINSKI: "Kralj Edip", arija Jocasste

Tempo: $\text{♩} = 84$

Vocal line: *nom'e-mu - be - shi-te, re - ges, nom'e-mu - be - shi-te,*

Instrumental accompaniment includes piano (*p*) and mezzo-forte (*mf*) dynamics. The score features complex rhythmic patterns with 7/4 and 2/4 time signatures, and includes triplets and sixteenth-note runs in the lower staves.

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

The vocal line continues with the lyrics *u - rbe do-me-sti-his al-ter-ca-ti - o - mi-lus,*. The accompaniment consists of sustained chords and arpeggiated figures in the lower staves.

re-ges *nom'e-mu be-shi-te* *nom'e - m*

The final system shows the vocal line with lyrics *re-ges nom'e-mu be-shi-te nom'e - m*. The accompaniment continues with complex rhythmic patterns and arpeggiated textures.

-be-shi-te in regis u-bera ma-re, cla-ma-re, ma-re, cla-ma-re

Handwritten musical notation for the first system. The vocal line is on a treble clef staff, and the piano accompaniment is on a bass clef staff. The music features a mix of eighth and sixteenth notes, with some rests. The key signature has one flat (B-flat).

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

Handwritten musical notation for the second system. The vocal line is on a treble clef staff, and the piano accompaniment is on a bass clef staff. The music continues with similar rhythmic patterns. The key signature remains one flat.

30. -be-shi-te al-ti-eris a-eris ma-re-est? Co-nom o-mnis cla-

Handwritten musical notation for the third system. The vocal line is on a treble clef staff, and the piano accompaniment is on a bass clef staff. The music continues with similar rhythmic patterns. The key signature remains one flat.

35. ma-re, co-nom o-mnis do-mestros cla-ma-res, cla-ma-res in regis u-bera re-est

Handwritten musical notation for the fourth system. The vocal line is on a treble clef staff, and the piano accompaniment is on a bass clef staff. The music continues with similar rhythmic patterns. The key signature remains one flat.

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 with lyrics "non e-ri - bi - ce -" and a piano accompaniment on two staves. The piano part includes chords and arpeggiated figures. A double bar line is present at the end of the system.

Handwritten musical score for the second system. It features a vocal line on a single staff with lyrics "ne -" and a piano accompaniment on two staves. The piano part includes chords and arpeggiated figures. A double bar line is present at the end of the system.

Handwritten musical score for the third system. It features a vocal line on a single staff and piano accompaniment on two staves. The piano part includes chords and arpeggiated figures. A double bar line is present at the end of the system.

Handwritten musical score for the fourth system. It features a vocal line on a single staff with lyrics "ne - mo - be - retur -" and a piano accompaniment on two staves. The piano part includes chords and arpeggiated figures. A double bar line is present at the end of the system.

Handwritten musical score for the fifth system. It features a vocal line on a single staff and piano accompaniment on two staves. The piano part includes chords and arpeggiated figures. A double bar line is present 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: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The vocal line begins with a whole note 'He' and continues with a melodic line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Handwritten musical notation for the second system. The vocal line continues with the lyrics 'guse se — mper sem per'. The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the right hand.

Handwritten musical notation for the third system. The vocal line includes the lyrics 'se — mper men — ti — an tur —'. The piano accompaniment continues with a consistent rhythmic accompaniment, featuring some dynamic markings like 'p' and 'sf'.

Handwritten musical notation for the fourth system. The vocal line includes the lyrics '2 — an — tur —'. The piano accompaniment continues with the same rhythmic accompaniment, ending with a final cadence in both hands.

o RA CU LA o RA CU LA

Handwritten musical score for the first system. It consists of three staves: a vocal line and two guitar accompaniment lines. The vocal line has a melodic line with a slur over the final two notes. The guitar lines use a 7th fret barre and various chord voicings.

MEU - TI - TA ⁷⁰ SUNT o RA - CU - LA

Handwritten musical score for the second system. It consists of three staves: a vocal line and two guitar accompaniment lines. The vocal line has a melodic line with a slur over the final two notes. The guitar lines use a 7th fret barre and various chord voicings.

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

Handwritten musical score for the third system. It consists of three staves: a vocal line and two guitar accompaniment lines. The vocal line has a melodic line with a slur over the final two notes. The guitar lines use a 7th fret barre and various chord voicings.

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

Handwritten musical score for the fourth system. It consists of three staves: a vocal line and two guitar accompaniment lines. The vocal line has a melodic line with a slur over the final two notes. The guitar lines use a 7th fret barre and various chord voicings.

LA - O - RA - CU - LA

MENTI TA SUNT ORA - CU

LA

MENTI TA SUNT MENTI TA SUNT ORA - CU - LA

CUI

85

REX

CUI

REX

I - NTER

FI - KI - E - NDUS

EST?

CUI REX

I - NTER

FI - KI

E

NDUS?

Handwritten musical score for the first system. The lyrics are "TO ME O MA TO ME O". The score consists of four staves: a vocal line with lyrics, a piano accompaniment line, a bass line, and a figured bass line. The key signature has one sharp (F#). The first system includes a measure with a circled number "85".

Handwritten musical score for the second system. The lyrics are "PE-REN PTUS EST. LAI US IN TRIVI O MO". The score consists of four staves: a vocal line with lyrics, a piano accompaniment line, a bass line, and a figured bass line. The key signature has one sharp (F#). The second system includes a measure with a circled number "100".

Handwritten musical score for the third system. The lyrics are "LAI US IN TRIVI O MO RIUS". The score consists of four staves: a vocal line with lyrics, a piano accompaniment line, a bass line, and a figured bass line. The key signature has one sharp (F#). The third system includes a measure with a circled number "102".

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

-la, - o-mni-ba, - et no-ni-a-la — *quæ semp, semp ment-a-ur, quæ*

semper ment-a-ur) 125 *da-* us

130 in-tri-vi-o in-tri-ni-o-mo — — — — — tu-us Ne — — — — — po

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

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

145.

Handwritten musical score for system 145. It consists of three staves. The top staff contains a vocal line with lyrics: "a - ve - ro - cu - sa - ve - o - m - u - m - u - m - u - m". 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 - pa - ve - so - sub - to - 7". Below it are four staves of piano accompaniment. The second staff includes the lyrics "tri - um - trinum trinum" and "trinum". The bottom two staves feature a dense texture of chords.

155.

Handwritten musical score for system 155. It consists of three staves. The top staff has a vocal line with lyrics: "Jo - casta - pa - re - ros - sub - to - par - ves - pa - ves - maxime - par - ves - ros". The middle and bottom staves contain piano accompaniment with complex chordal structures and some numerical annotations like "3 3 3 3" and "1 3 3 3 3 3".

Jo - a - do Jo - a - do

lo - cu - to - es de - tri - vo

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 - es de - tri - vo". The middle staff contains piano accompaniment with chords and dynamics like "p" and "#". 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

525207121