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MUZIČKA AKADEMIJA SVEUČILIŠTA U ZAGREBU

V. ODSJEK

MIHAEL MOJZEŠ

OSKAR SIGMUND - ORGULJSKE PARTITE
NA HRVATSKE NAPJEVE

DIPLOMSKI RAD



ZAGREB, 2022.

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DIPLOMSKI RAD

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AKADEMIJE

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SAŽETAK

U našim su krajevima život i djelo Oskara Sigmunda gotovo posve nepoznati, što je iznimno nepravedno jer je velik dio njegova opusa nastao na temelju glazbenih (Dugan, Vidaković) i literarnih (Cesarić, Matoš, Kaštelan, Pupačić) djela naših autora. Pribrojimo li tomu njegove posjete Hrvatskoj, kao i stalni kontakt koji je imao s našim umjetnicima koji su nekoć u njega studirali, postaje jasno da je takav odnos prema njemu neopravdan i neutemeljen. Stoga ovaj rad nudi kratki presjek njegova života i stvarateljskoga rada za orgulje, kao i notne prijepise njegovih triju partita nastalih na temelju hrvatskih napjeva.

Ključne riječi: Oskar Sigmund, orgulje, orguljske partite, notni materijal

SUMMARY

In our region, the life and work of Oskar Sigmund is almost completely unknown, which is an unfair fact considering that a respectable part of his opus was based on musical (Dugan, Vidaković) and literary (Cesarić, Matoš, Kaštelan, Pupačić) works of our authors. If we include his visits to Croatia as well as the continuous contact he had with our artists who once studied with him, it becomes clear that such treatment is unjustified and unfounded. Therefore, this work offers a short section of his life and creative work for the organ, as well as note transcriptions of his three partitas based on Croatian melodies.

Key words: Oskar Sigmund, organ, organ partitas, note material

1. UVOD

Prvi je susret s osobom Oskara Sigmunda bio kroz članak s. Imakulate Malinke u Svetoj Ceciliji iz 1980. godine na posljednjoj godini studija na Institutu za crkvenu glazbu. Čitajući navedeni članak, pojavilo se pitanje – kako to da nije bilo ranijeg susreta sa stvaralaštvom Oskara Sigmunda, ne nužno tijekom vlastita sviranja, nego preko različitih koncertnih programa. Iznimno je velik dio Sigmundova opusa izravno povezan s Hrvatskom, stoga je neprihvatljivo da je njegovo stvaralaštvo toliko nepoznato i nevrjednovano.

Kao što poslovica kaže „Svaka promjena počinje od nas samih“ tako je i prvotna zadaća ovdje bila pobliže upoznati novootkriveni opus. No već su se na početku pojavile poteškoće. Od cjelokupnoga opusa koji broji značajno više od stotinu kompozicija samo za orgulje solo, postoji samo sedam nosača zvuka od kojih ni jedan ne sadrži kompozicije vezane uz ovaj rad, a notna izdanja uopće ne postoje. Iz toga se može zaključiti da je opći nedostatak izvora i notnoga materijala izravno zaslužan za nepoznavanje i zanemarivanje Sigmundova opusa. Želeći to promijeniti, uloženo je vrijeme i trud u pronađak rukopisa svih triju orguljskih partita nastalih na temelju crkvenih napjeva naših autora od ukupnoga trajanja od preko sat vremena i dano im novo digitalno uređeno izdanje. Na taj se način barem djelomično pokušava olakšati dolazak do notnoga materijala kompozicija za orgulje većega opsega, a ujedno i zainteresirati orguljaše za praizvedbu nekih od njih te potaknuti interes i zanimanje ostalih glazbenika da zavire u zbilja golemi opus ovoga plodnog skladatelja.

2. OSKAR SIGMUND - BIOGRAFIJA

Oskar Sigmund, rođen u Karlsbadu, u Češkoj, 1919. godine, prvu je glazbenu naobrazbu dobio od oca – vrsnoga pijanista i čelista. I njegov je brat Hugo pokazivao značajan interes i volju za glazbu te su njih dvojica redovito svirali s očevim gudačkim kvartetom, a već u školskoj dobi bili su i pozivani na javne koncerте. Oskar Sigmund sudjelovao je svake subote na koncertima u svojoj kući prateći gudače i svirajući četveroručno s bratom i ocem, a s oduševljenjem je sudjelovao i u radu Okružnoga prosvjetnog odbora koji je organizirao gradske scenske nastupe i znanstvena predavanja, kao i koncerте na kojima su njegovi glazbeni nastupi uvijek bili posebna atrakcija. Već je s dvanaest godina četveroručno izvodio s ocem cijeli repertoar klasične simfonijске glazbe od Haydna do Brucknera, Mozarta, Brahmsa i ponajviše Beethovena.

Privatne mu je sate klavira najprije držao glazbeni direktor Erich Metze, a poslije pijanist Eduard Baron von Chiari koji ga je poučavao i glazbenim oblicima, harmoniji i kontrapunktu. Sigmund je bio vrstan znalač komorne glazbene literature pa su tako i Mozart i Beethoven vrlo rano postali dio njegova koncertnog repertoara, a s trinaest je godina već javno svirao koncerte Čajkovskoga. Rano je počeo i komponirati, no tomu nije pridavao posebnu pozornost jer nije htio biti poput kompozitora koje je poznavao, a koji nisu mogli biti dovoljno kritični prema vlastitim djelima. Dosta je vremena prošlo prije no što je njegov talent bio otkriven pa se zbog toga njegov stvaralački izričaj uvelike prirodno oblikovao bez ičijega vodstva ili utjecaja.

Nakon završene gimnazije, 1937. godine, započeo je studij muzikologije i njemačke folkloristike na Sveučilištu u Pragu, a pohađao je i nastavu klavira kod prof. Vielma Kurza. U svibnju 1938. godine došlo je do mobilizacije zbog nadolazećega rata te su studenti bili poslani svojim kućama, no već je početkom 1939. Sveučilište nastavilo svoju djelatnost proglašivši se njemačkom enklavom s njemačkim suverenitetom što je omogućilo Oskaru nastavak studija unatoč početku rata. Znao je da će morati ići u rat kada za to dobije poziv, no zbog slaboga je vida bio uvršten

kao *Rezerva II*, a kada se ratna situacija pogoršala, dobio je još šest mjeseci odgode jer je bio pred polaganjem završnoga ispita. Doktorirao je krajem svibnja 1942. godine radom o utjecaju Carla Philippa Emanuela Bacha na Mozarta kao skladatelja.

U to je vrijeme izdavačka kuća *Breitkopf & Härtel* tražila arhivara te ga je prof. Becking preporučio za tu poziciju savjetujući mu da je iskoristi. Radio je tri mjeseca kao arhivar nakon čega je 15. listopada 1942. bio pozvan u *Wehrmacht*. Dan prije svojega 25. rođendana, 12. kolovoza 1944, bio je teško ranjen u trbuh i glavu te su ga povukli s linije bojišnice i tada je započeo svoj dug i bolan proces oporavka. Tijekom toga se vremena prof. Becking pobrinuo za tiskanje Oskarove doktorske disertacije za koju je smatrao, kako je Sigmund poslije saznao od njegove žene, najboljom koju je do tada nadzirao i zbog koje je Sigmundu kao svojemu doktorantu predviđao dobru znanstvenu karijeru uz sebe na Muzikološkomu institutu Sveučilišta u Pragu. No dobre vijesti nisu potrajale. Tiskanje disertacije kasnilo je zbog nestašice papira koju je uzrokovao rat, a prof. Gustava Beckinga ustrijelili su u Pragu 1945. godine. Sigmund je početkom iste godine bio prebačen u rezervnu bolnicu Fürstenzell u kojoj je dočekao i kraj rata, a kada je američka vojska okupirala zemlju, ranjenici su iz te bolnice postali ratni zarobljenici. Bolnicu su zatvorili, a one koji su se napola oporavili odveli su u zarobljenički logor *Scheiding* blizu Passaua gdje su čekali da ih puste. Budući da rana nije do kraja zacijelila, morao je posjećivati logorskoga liječnika što je dovelo do neočekivana obrata. Naime, ispostavilo se da je logorski liječnik poput Sigmunda bio studirao glazbu u Pragu. Zbog razgovora s njime, ali i zbog teške ozljede, Sigmunda su pustili na slobodu.

Sigmund se te iste godine (1945) predstavio Ferdinandu Haberlu, ravnatelju na Crkvenoj glazbenoj školi u Regensburgu (današnjemu *Hochschule für katholische Kirchenmusik und Musikpädagogik*) koji mu je ponudio mjesto predavača. U početku je Sigmund poučavao klavir i metodiku nastave klavira, a samo nekoliko godina poslije povjerili su mu i poučavanje harmonije, kontrapunkta, oblika i instrumentacije. Kada je 1973. godine Crkvena glazbena škola bila podignuta na razinu akademije, imenovali su ga zamjenikom ravnatelja. Već je od

1946. godine počeo svirati klavir na koncertima kao solist i korepetitor, a od 1949. skladao je i cijeli niz novih skladbi kao nastavak na veliku njemačku glazbenu tradiciju s čvrstom osnovom na Bachu, Regeru i Hindemithu. No nije se ograničio samo na jednoj zemlji ili na jednoj tradiciji. Sigmund je čitao djela velike ruske književnosti u originalu, prevodio i uglazbljivao poeziju iz Južne Europe (za Hrvate je važno spomenuti solopjesme nastale na temelju poezije D. Cesarića, A. G. Matoš, J. Kaštelana i J. Pupačića) i uspostavljao veze i korelacije između europske i dalekoistočne glazbe što ga je inspiriralo i na daljnje istraživanje i skladanje.

1965. godine primio je nagradu *Sudetendeutschen Kulturpreis* za glazbu i nagradu za kulturu Istočne Bavarske, a 1979. imenovali su ga članom osnivačem Sudetske njemačke akademije znanosti i umjetnosti u Münchenu. Ispraćaj Oskara Sigmunda u mirovinu, 22. srpnja 1983. godine, uključivao je i prigodni program. Studenti i profesori akademije izvodili su djela svojega kolege i profesora, od zborskih i solopjesama do kompozicija za klavir i neizostavne orgulje. Sigmund bi ostajao u kontaktu sa svojim studentima i nakon završetka njihovih studija, a do kraja života održavao je i blisku vezu s bratom Hugom s kojim bi tijekom posjeta zajedno zasvirao na dvama klavirima prisjećajući se vremena iz mladosti. 1991. odlikovan je Saveznim križem za zasluge, a 2000. godine je gotovo oslijepio, no to ga nije spriječilo da nastavi svoj skladateljski rad sve do 2007. godine. Preminuo je u Regensburgu 16. travnja 2008. godine.¹

¹ Müller-Henning, Margarete, i Wimmer Heinrich. Leben und Wirken des Komponisten Oskar Sigmund. Kallmünz: Verlag Michael Laßleben. 2004.

Hader, Wolfram. Laurentius-Musikverlag. <https://www.laurentius-musikverlag.de/musik-des-20-21-jahrhunderts/oskar-sigmund/>. 30. Lipanj. 2022.

3. STVARATELJSKI RAD

U sveukupnome Sigmundovom stvarateljskom opusu kraljica instrumenata zauzima posebno mjesto. To se jasno vidi u činjenici da je veliku većinu kompozicija napisao za orgulje solo, orgulje sa solo instrumentom (oboom, trubom, trombonom, klavirom, violinom) ili orgulje uz solo glas. S jedne strane tomu je tako zbog dinamičkih i tonskih mogućnosti orgulja za velika kvazisimfonijska djela, a s druge strane zbog njegovih posebnih pogodnosti za višeglasna djela i kontrapunktske forme zbog fizičke prirode tona.

Glazbena filozofija Oskara Sigmunda čvrsto je usidrena u absolutnoj glazbi i smatra ju: „*sveobuhvatnim jezikom u kojem skladateljev doživljaj okoline i svijeta koji se više ne može izraziti riječima poprima vizionarski oblik u vidu velike metafore. Preduvjet za to su uvijek učinkovita intuicija u kombinaciji s maštom i kreativnošću. Na taj način autor svoj osobni stil može dovesti do razine općeg umjetničkog angažmana ne narušavajući bezvremenost glazbenih umjetničkih djela. Pitanje materije time se povlači u drugi plan, jer povjesno nasljeđe ne mora rezultirati reakcionarnom irelevantnošću, niti korištenje "modernih", intelektualno "koncipiranih" materijala jamči nove i univerzalno važeće izraze*“.²

Time jasno obrazlaže svoj stil za koji bi se moglo reći da ujedinjuje gotovo virtuozno vladanje kontrapunktskim tehnikama koje svojom dosljednošću snažno podsjećaju na Johanna Sebastiana Bacha s Regerovom monumentalnošću koja se najjasnije očituje u završnim kulminacijama uz obaveznu upotrebu oktavnih udvostručenja. No tipični temperamentni izljevi Maxa Regera u dinamici i ritmu prilično su strani Sigmundovoj glazbi. Njegova harmonija koja je uvijek vezana uz tonsko središte i vođena kretanjem glasova polazi od temelja tradicionalne funkcionalne harmonije, ali uključuje „kvazidijatonski“ sve kromatske međutonove te tako dolazi do slobodnotonskoga harmonijskog stila. Nerijetko na taj način nastaju

² Hauschka, Ernst R., Klaus-Peter Koch, Hans Schmidt-Mannheim, Thomas Stolle, i Heinrich Wimmer. *Oskar Sigmund*. Tutzing: Schneider. 1995. str. 65

tematske misli koje sadrže svih dvanaest polutonova, ali bez serijalnoga ili dodekafonskoga pristupa. Svoje teme često razvija iz najmanjih motiva koje zatim vrstama imitacija povezuje u veće cjeline.

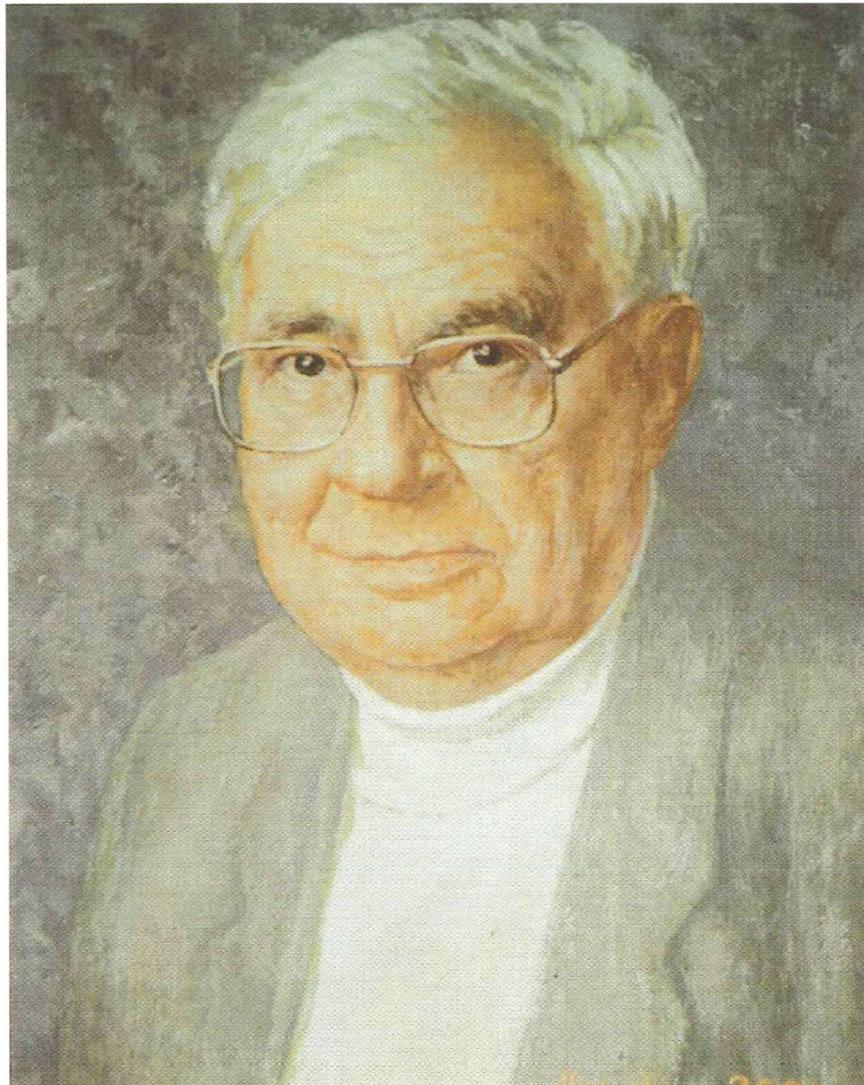
Slobodne orguljske skladbe obično su podijeljene u dva ili tri dijela koji tematski uvijek tvore čvrstu vezu. Živahni i lirske aspekti teme ili tema prikazani su najčešće u uvodnim stavcima, brzi odlomci fantazije ili *toccate* mogu obuhvatiti meditativni dio ili se pak ono lirsko razvija u samostalan *adagio* stavak, dok je završni stavak uvijek fuga kojom se razvija najpovezaniji i najjasniji oblik glavne ideje, najčešće u umjerenome tempu.

Koralne se obrade dijele na niz varijacija (partite) i fantazije gdje se finala uvijek sastoje od velikih koralnih fuga koje djeluju kao protuteža prethodnim varijacijama. Slično Regerovim zborskim fantazijama i Sigmundova se koralna glazba uglavnom temelji na luteranskim koralima čija je melodijska snaga, ali i slikovitost jezika, inspirirala oba skladatelja. Reger pretače promjenjiva raspoloženja pojedinih stihova u glazbu poput svojevrsne simfonijske pjesme, dok Sigmund zahvaća cjelokupni ugodaj koralnoga predloška i prenosi ga u glazbeni ekvivalent bez posebnoga isticanja pojedinih tekstualnih odlomaka. Karakter predloška svakako utječe na cjelokupni oblik kompozicije. Ukoliko u koralu postoje različiti aspekti i raspoloženja, oni se mogu dočarati partitom s varijacijama, dok *cantus firmus* ujednačenijega ugodaja donosi fantazija.³

Na interpretaciju svakako utječu veličina, karakter i kvaliteta pojedinih instrumenta, kao i akustika prostora, što zahtijeva od svirača da glazbu učini razumljivom tempom, artikulacijom i registracijom. Pozivajući se na tu činjenicu, Oskar Sigmund u cijelome je svojem orguljskom opusu izostavljaо upute za registraciju, osim nekoliko dinamičkih indikacija, potičući orguljaša da razvije svoju

³ Op. cit.

zvučnu maštu za svake orgulje i dotičnu skladbu prilagodi raspoloživomu instrumentu.⁴



Oskar Sigmund

⁴ Müller-Henning, Margarete, i Wimmer Heinrich. *Leben und Wirken des Komponisten Oskar Sigmund*. Kallmünz: Verlag Michael Laßleben. 2004. str. 42-43

4. TIJEK ISTRAŽIVANJA

Prvi korak u prikupljanju kopija Sigmundovih rukopisa bio je upit upućen s. Ceciliji Pleše u rujnu 2019. godine zbog pristupa glazbenoj ostavštini pokojne s. Imakulate Malinke, nekadašnje Sigmundove studentice i osobe kojoj su prva dva tražena rukopisa posvećena. S. Cecilija je potom poslala cjelokupni Sigmundov opus koji je pokojna s. Imakulata posjedovala, a koji obuhvaća kopije rukopisa gotovo svih djela koja su usko povezana s našom domovinom. No ipak, posljednja od tri partite posvećena Institutu za crkvenu glazbu i Subotičkomu Ordijarijatu nije bila među njima.

Prijepis prvih dviju partita je napravljen tijekom boravka na studentskoj razmjeni, dok je aktivna potraga za posljednjom partitom krenula tek nakon povratka u Zagreb. Najprije je kontaktiran arhiv Subotičkoga ordinarijata, no stigao je odgovor kako u arhivu, odnosno ostavštini pokojnoga biskupa Zvekanovića, ne postoji tražena građa, ali su uputili na katedralnoga zborovođu, gosp. Miroslava Stantića. Gospodin Stantić je srdačno izšao ususret, no od cjelokupne je partite ostala sačuvana samo prva stranica i Sigmundovo pismo naslovljeno tadašnjemu predstojniku Instituta za crkvenu glazbu u Zagrebu, maestru Milanoviću, kojim spomenutu partitu daruje Institut. Odmah je kontaktiran Institut, no oni su usmjerili na knjižnicu KBF-a i Nacionalnu i sveučilišnu knjižnicu. Iz knjižnice su KBF-a odgovorili da prema onome što oni imaju i kako je to uređeno, teško će biti doći do traženoga rukopisa jer se potraga svodi na „traženje igle u plastu sijena“ te su ponovno usmjerili na Institut. Počevši sumnjati u to da će rukopis biti moguće pronaći u Zagrebu, pokušalo se ostvariti kontakt sa knjižnicom Akademije za crkvenu glazbu u Regensburgu gdje je Oskar Sigmund nekoć predavao, no povratna informacija nikada nije stigla. S obzirom da potraga na Institutu za crkvenu glazbu i u knjižnici KBF-a nije urodila plodom, kontaktiran je i arhiv KBF-a te poslana molbu za uvid, ukoliko je rukopis ostao sačuvan u pismohrani zajedno s pismom s kojim je došlo. No odgovor je još jednom bio negativan uz naputak kako se tražena dokumentacija nalazi u NSK. Nапослјетку је kontaktiran и музички одјел Националне и sveуčiliшне knjižnice с истим упитом те је стигао одговор како је knjižница требала

preuzeti dio ostavštine Oskara Sigmunda, no zbog činjenice da nije riječ o originalima rukopisa, već o kopijama istih, to se nije dogodilo. Uputili su na arhiv samostana u Remetama gdje bi se te kopije rukopisa trebale nalaziti i dali kontakt s. Cecilije koja bi mogla imati detaljnije informacije o traženoj građi. U tome je trenutku potrage bio zatvoren i postalo je jasno kako tu građu uistinu ne će biti moguće pronaći u Zagrebu.

Prije no što se u potpunosti odustalo od potrage, odlučeno je pokušati uspostaviti kontakt na još barem nekoliko adresa u Regensburgu i to je urodilo plodom. Kontaktiranjem Sveučilišne biblioteke u Regensburgu, odmah su molbu preusmjerili na Odsjek za muzikologiju i gospodina Chrisa Dagleisha. On je u odlomku prije cjelokupnoga popisa Sigmundovih djela koji je sastavio Heinrich Wimmer u knjizi o njemu pronašao informaciju kako se sva djela bez podataka o izdavaču mogu dobiti kao fotokopija rukopisa od gospodina Heinricha Wimmera te mu odmah uputio e-poštu s molbom za traženi rukopis. Gospodin Wimmer ubrzo je odgovorio napisavši da je spremam poslati kopiju traženoga rukopisa na adresu biblioteke u Regensburgu koji je zatim gospodin Dagleish skenirao i proslijedio.

5. ORGULJSKE PARTITE NA HRVATSKE NAPJEVE

Partite na koje se ovaj rad usredotočio označuju početak Sigmundova umjetničkog uranjanja u glazbeno, a kasnije i literarno bogatstvo našega naroda s kojim je došao u dodir preko studenata iz Hrvatske koji su tamo studirali. Kao suvremenoga polifoničara, partite karakteriziraju složene kontrapunktske vrste (imitacije u inverziji, retrogradne i kanonske imitacije, augmentacije, diminucije) polifonoga stila i suvremene harmonije. Moglo bi se reći kako ove partite tvore svojevrsnu preliminarnu studiju za sljedeća tri velika orguljska ciklusa od kojih svaki traje preko sat vremena (Ciklus „*In memoriam Joannis Kepleri*”, *organis cantibus* (1970), *Contrapuncti organales super B-A-C-H, Teil I* (1972) i *Contrapuncti organales super B-A-C-H, Teil II*(1973)).⁵

5.1. Što je partita?

Partita (od tal. *partire*, lat. *partiri*, hrv. 'dijeliti') se u 17. stoljeću uglavnom pojavljuje kao niz varijacija na popularne melodije toga vremena, posebice u glazbi za instrumente s tipkama te povremeno za lutnju. Potkraj toga stoljeća osnova za partite postaju i njemački crkveni napjevi te plesovi i melodije, dok se na protestantskome sjeveru susreću samo kao niz varijacija za instrumente s tipkama povezanih s koralom. U Bachovim se djelima pojам partita susreće s različitim tumačenjima, a izvori koralnih partita nerijetko uzimaju partitu i varijacije kao sinonime.

No, uvijek su se iznova spominjale i tendencije glazbene klasifikacije koje bi omogućile da se Bachove suite i partite na smislen način razgraniče. Umjesto strogo reguliranoga slijeda stavaka i formalnoga jedinstva suita, partite daju prednost slobodnijoj formi i fleksibilnijoj cikličkoj strukturi. Ujednačeni tonalitet suita suprotstavljen je prilagođenom tonalitetnom planu partita s vrlo različitim uvodnim stavcima: *sinfonia*, *fantasia*, *ouverture*, *praeambulum* i *toccata*. Svaka partita nudi

⁵ Hauschka, Ernst R., Klaus-Peter Koch, Hans Schmidt-Mannheim, Thomas Stolle, i Heinrich Wimmer. *Oskar Sigmund*. Tutzing: Schneider. 1995. str. 68

uglavnom samostalnu formu sa specifičnim redoslijedom stavaka uključujući srednje stavke koji nisu povezani s plesom: *rondeau, burlesca, scherzo, aria, air*.

U 18. je stoljeću naziv partita bio uobičajen za višestavačna djela za puhače u divertimentima i serenadama, dok se u salzburškoj i južnonjemačkoj tradiciji orkestralne partite udaljavaju od komorno-glazbenih divertimenta. U glazbenoj se literaturi 19. stoljeća učvrstila sinonimija partite i suite s tek povremenim razlikama dok su u 20. stoljeću partite ponovno komponirane za instrumente s tipkama, ali se isti naziv može pronaći i u orkestralnoj i komornoj glazbi različitih vrsta i oblika te kompozicijskih tehnika i stilova.⁶

5.2. Orgelpartita über ein kroatisches Osterlied (Uskrsnu Isus doista) (1969)

Orguljska partita na hrvatski uskrnsni napjev Uskrsnu Isus doista, nastala 1969. godine, bila je ujedno i prva kompozicija za koju je Oskar Sigmund posegnuo u bogatu riznicu našega kulturnog nasljeda. Poklonio ju je časnoj majci Beati Milašin i časnoj sestri Mariji Imakulati Malinki, a napisana je u sedam stavaka, u trajanju od otprilike 17 minuta.

I. Tertia die

Corale

II. Passus pro nobis

Canto fermo in canone aumentato

III. Alpha et Omega

Canto fermo in canone cancrizante

IV. Sepultus

Canto fermo inverso in canone e con un altro canone

⁶ Schipperges, Thomas. *MGG Online*. Uredio Laurenz Lütteken. <https://www.mgg-online.com/mgg/stable/13540.21>. Lipanj. 2022.

Andreis, Josip. *Muzička enciklopedija*. Uredio Krešimir Kovačević. Svez. III. III svez. Zagreb: Leksikografski zavod FNRJ. 1977.

V. Spiritus

Unisono

VI. Et resurrexit

Canto fermo in tenore

VII. Alleluja

Fuga

Praizvedena je u Regensburgu iste godine⁷, dok je već iduće, 1970. godine, doživjela izvedbu u Zagrebačkoj katedrali čemu je nazočio i skladatelj osobno⁸. Tom je prigodom posjetio i neke od kulturnih ustanova u Zagrebu, među ostalima i Muzičku akademiju i Hrvatski glazbeni zavod gdje se upoznao i s našim glazbenicima.⁹

5.3. Orgelpartita über eine geistliche Melodie von Franjo Dugan (Kako krasno svršuje se) (1969)

Orguljska partita na duhovnu melodiju Franje Dugana Kako krasno svršuje se, nastala je iste 1969. godine. Kao i prethodnu partitu Oskar Sigmund poklonio ju je Mariji Imakulati Malinki. Skladana je kao i prethodno navedena u sedam stavaka, u trajanju od otprilike 22 minute.

I. Canto fermo in canone aumentato

Lento solenne e molto serioso

II. Canone alla Terza

Allegro

III. Canto fermo in alto

Allegro con fuoco

⁷ Hauschka, Ernst R., Klaus-Peter Koch, Hans Schmidt-Mannheim, Thomas Stolle, i Heinrich Wimmer. *Oskar Sigmund*. Tutzing: Schneider. 1995. str. 111

⁸ Malinka, s. Imakulata. »Obljetnice: Oskar Sigmund.« *Sveta Cecilia* 50 (4): 1980. str. 102.

⁹ Malinka, s. Imakulata. »Naš glazbeni život: Franjo Dugan i Oskar Sigmund.« *Sveta Cecilia* 40 (4): 1970. str. 125-126.

IV. Aria

Lento espressivo

V. Lo staccato

Vivace

VI. Toccatina per pedali

Allegro giusto

VII. Fuga

Moderato maestoso

Praizveo ju je Erhard Kraus u Regensburgu 4. listopada 1970. godine¹⁰, dok u nas vjerojatno još nije doživjela izvedbu.

5.4. Orgelpartita über eine geistliche Melodie von Albe Vidaković (Nebeskog dvora poslanik) (1974)

Orguljska partita na duhovnu melodiju Albe Vidakovića (Nebeskog dvora poslanik), nastala je 1974. godine, nakon Sigmundova ponovnoga boravka u Zagrebu, kao poklon Institutu za crkvenu glazbu povodom desete obljetnice osnivanja Instituta i smrti Albe Vidakovića. No osim Institutu, dva su primjerka poslana u Suboticu; jedan ranije spomenutomu biskupu M. Zvekanoviću i drugi Vidakovićevoj porodici.¹¹ Partita se sastoji od devet stavaka i traje otprilike 20 minuta.

I. Corale

Maestoso

II. Canto fermo in canone inverso

Allegro ben ritmico

III. Canto fermo in Soprano

Un poco lento

IV. Allegro risoluto

¹⁰ Op. cit.

¹¹ Sigmund Milanoviću

V. Aria

Andante pensieroso

VI. Unisono

Vivace

VII. Canto fermo in Alto

Andante amabile

VIII. Canto fermo in Basso

Con fuoco

IX: Fuga a 4

Allegro moderato

Za navedeno djelo nisam pronašao zapis o praizvedbi.

5.5. Ostala Sigmundova djela na hrvatske motive

Hrvatske solo popjevke uz pratnju klavira komponirane na odabranu liriku Dobriše Cesarića nastale 1972. god. Zbirka se sastoji od 30 dvojezično uglazbljenih pjesama za različite glasove. Sigmund je prilikom dolaska u Zagreb osobno poklonio zbirku Dobriši Cesariću koji je kao dobar poznavatelj njemačkoga jezika prijevode svojih pjesama ocijenio dobrima.¹²

Mala zborna kantata za mješoviti zbor i orgulje na melodiju A. Vidakovića nastala je iste 1974. godine kada i partita na duhovnu melodiju Albe Vidakovića s kojom dijeli isti tematski materijal napjeva Nebeskog dvora poslanik.¹³

Pet pjesama (Dobriša Cesarić, Ernst R. Hauschka, Hubert Neufeld, Hermann Kuprian, Hans Linhardt) za bariton i klavir nastalih 1976. godine.¹⁴

¹² Malinka, s. Imakulata. »Obljetnice: Oskar Sigmund.« *Sveta Cecilija* 50 (4): 1980. str. 102.

¹³ Stantić, Miroslav. »Povezanost Albe Vidakovića sa Stanislavom Preprekom i Lorandom Kilbertusom, skladateljima crkvene glazbe iz Vojvodine.« *Sveta Cecilija* 84 (3/4): 2014. str. 20.

¹⁴ Martinjak, Miroslav. »Vijesti iz inozemstva: Oskar Sigmund, Regensburg.« *Sveta Cecilija* 57 (1): 1987. str. 21.

Narodi nam se za solo glas (ili puk) i orgulje napisan je 1977. godine, a izведен na Božić 1979. u Hrvatskome glazbenom zavodu u izvedbi *Collegium pro musica sacra*.¹⁵

Kirie eleison za mješoviti zbor i orgulje napisan 11. veljače 1981. god.

Šest pjesama za bas i klavir na pjesme Wolfganga Eschkera nastale su 1997. god. Dvije je godine prije Heinrich Wimmer u Zagrebačkoj katedrali održao koncert Sigmundovih djela u suradnji s Goetheovim institutom u Zagrebu¹⁶ na čijemu je čelu tada bio spomenuti gospodin Eschker¹⁷. Tomu je događaju nazičio i Oskar Sigmund te je vjerojatno iz toga susreta iznjedrilo navedeno djelo.

Četiri pjesme na pjesme hrvatskih autora u njemačkome prepjevu Seada Muhamedagića za bas i klavir nastale 1997. godine.¹⁸

Četiri pjesme (obrada za alt i orgulje) na pjesme A. G. Matoša, Jure Kaštelana i Josipa Pupačića u njemačkome prepjevu Seada Muhamedagića nastale su 1997/98. godine.

Emmerig, Thomas. *Bayerischen Musiker-Lexikon Online*. <https://bmlo.de/s1441/A1>. 5. Spranj. 2022.

¹⁵ Malinka, s. Imakulata. »Obljetnice: Oskar Sigmund.« *Sveta Cecilija* 50 (4): 1980. str. 102.

¹⁶ Müller-Henning, Margarete, i Wimmer Heinrich. *Leben und Wirken des Komponisten Oskar Sigmund*. Kallmünz: Verlag Michael Laßleben. 2004. str. 48

¹⁷ Durieux. <http://durieux.hr/wordpress/authors/eschker-wolfgang/>. 4. Srpanj. 2022.

¹⁸ Emmerig, Thomas. *Bayerischen Musiker-Lexikon Online*. <https://bmlo.de/s1441/A1>. 5. Spranj. 2022.

6. ZAKLJUČAK

Iz svega se navedenoga može iščitati važnost i značaj Sigmundove glazbe ne samo za hrvatsku nego i za svjetsku glazbenu tradiciju. Uzmemo li u obzir njegov cjelokupni stvaralački opus koji broji gotovo 300 kompozicija za različite vokalne i instrumentalne sastave ili se uzme u obzir samo dio njegova opusa kojim je uronio u hrvatsko glazbeno i literarno blago i usporedi ga se s dostupnim informacijama o njegovu životu i radu na internetskim stranicama poput njemačke *Wikipedije* i slično, odmah se može uočiti golem raskorak između širine njegova opusa i fragmentiranosti bibliografskih natuknica, dok se opus posvećen hrvatskim temama ni ne spominje.

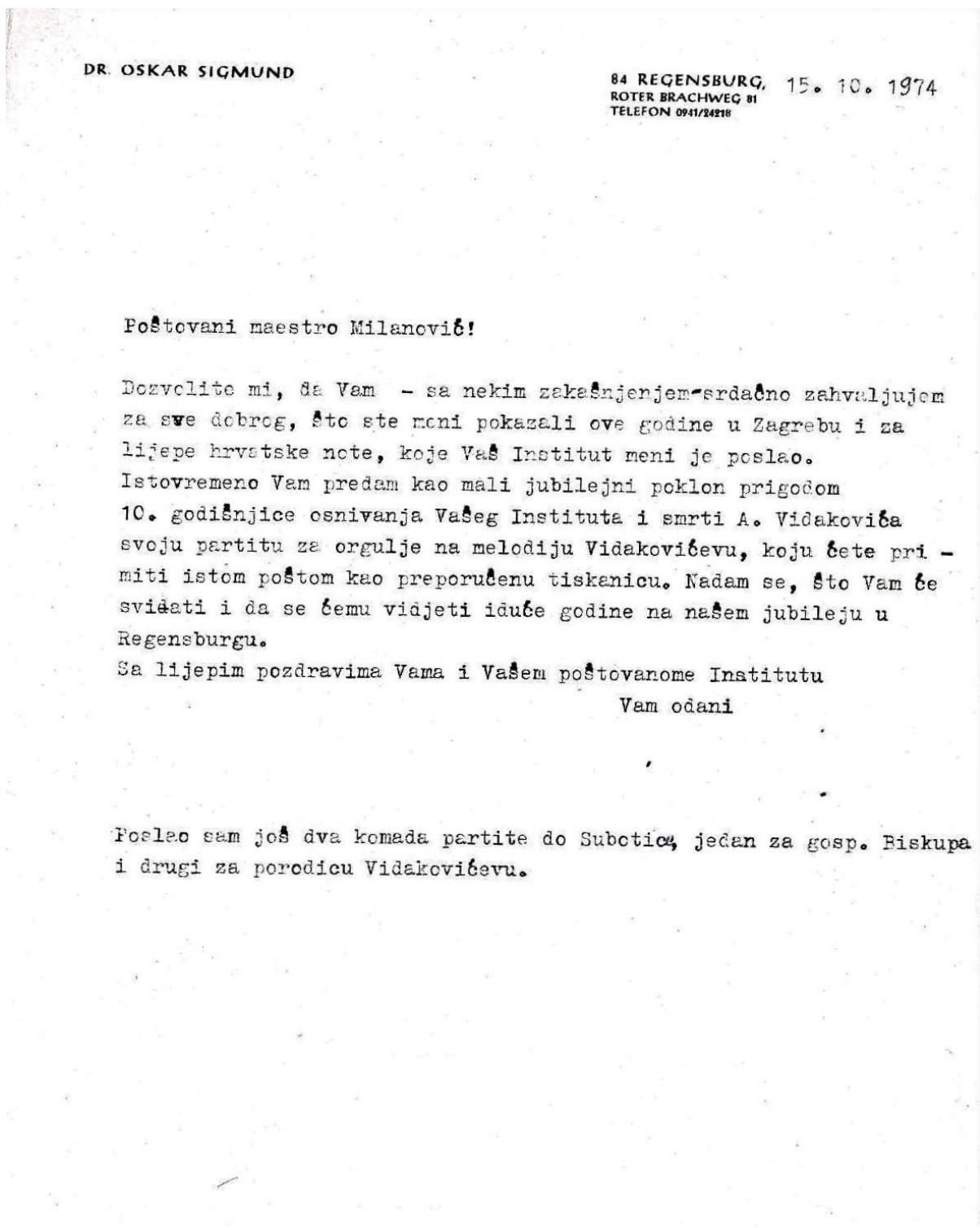
Zbog toga je i glavna zadaća ovoga rada bila da uz pomoć kratkoga presjeka života i stvaralaštva Oscara Sigmunda te digitalno prepisanoga i uređenoga notnog materijala priložena radu potakne interes za daljnje istraživanje i sistematizaciju, ali i izvođenje ove glazbe. Svojim nas je radom Oskar Sigmund na osobit način zadužio ukazujući nam na vrijednost i potencijal našega kulturnog blaga. Najmanje kako mu možemo uzvratiti je tako da ne dopustimo da njegova djela padnu u zaborav, nego da im damo dostoјno mjesto u koncertnim programima kakvo im i pripada.

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- Stantić, Miroslav. 2014. »Povezanost Albe Vidakovića sa Stanislavom Preprekom i Lorandom Kilbertusom, skladateljima crkvene glazbe iz Vojvodine.« *Sveta Cecilija* 84 (3/4): 14-20.

PRILOZI

Prilog 1: Pismo Oskara Sigmunda maestru Milanoviću



Prilog 2:

Oskar Sigmund

Orgelpartita
über ein kroatisches Osterlied
(Uskrsnu Isus doista)
(1969)

I. Tertia die

(Corale)

II. Passus pro nobis

(Canto fermo in canone aumentato)

III. Alpha et Omega

(Canto fermo in canone cancrizante)

IV. Sepultus

(Canto fermo inverso in canone e con un altro canone)

V. Spiritus

(Unisono)

VI. Et resurrexit

(Canto fermo in tenore)

VII. Alleluja

(Fuga)

I
Tertia die
(Corale)

Oskar Sigmund

Solenne

Musical score for the 'Solenne' section of 'Tertia die (Corale)'. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The time signature changes from common time to 6/8 at measure 6. Measure 1: Treble staff has eighth notes. Bass staff has eighth notes. Measure 2: Treble staff has eighth notes. Bass staff has eighth notes. Measure 3: Treble staff has eighth notes. Bass staff has eighth notes. Measure 4: Treble staff has eighth notes. Bass staff has eighth notes. Measure 5: Treble staff has eighth notes. Bass staff has eighth notes. Measure 6: Treble staff has eighth notes. Bass staff has eighth notes.

Musical score starting at measure 7. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). Measure 7: Treble staff has eighth notes. Bass staff has eighth notes. Measure 8: Treble staff has eighth notes. Bass staff has eighth notes. Measure 9: Treble staff has eighth notes. Bass staff has eighth notes. Measure 10: Treble staff has eighth notes. Bass staff has eighth notes. Measure 11: Treble staff has eighth notes. Bass staff has eighth notes. Measure 12: Treble staff has eighth notes. Bass staff has eighth notes.

Musical score starting at measure 13. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). Measure 13: Treble staff has eighth notes. Bass staff has eighth notes. Measure 14: Treble staff has eighth notes. Bass staff has eighth notes. Measure 15: Treble staff has eighth notes. Bass staff has eighth notes. Measure 16: Treble staff has eighth notes. Bass staff has eighth notes. Measure 17: Treble staff has eighth notes. Bass staff has eighth notes.

rit.

Musical score starting at measure 18. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). Measure 18: Treble staff has eighth notes. Bass staff has eighth notes. Measure 19: Treble staff has eighth notes. Bass staff has eighth notes. Measure 20: Treble staff has eighth notes. Bass staff has eighth notes. Measure 21: Treble staff has eighth notes. Bass staff has eighth notes.

II
Passus pro nobis
(Canto fermo in canone aumentato)

Un poco lento

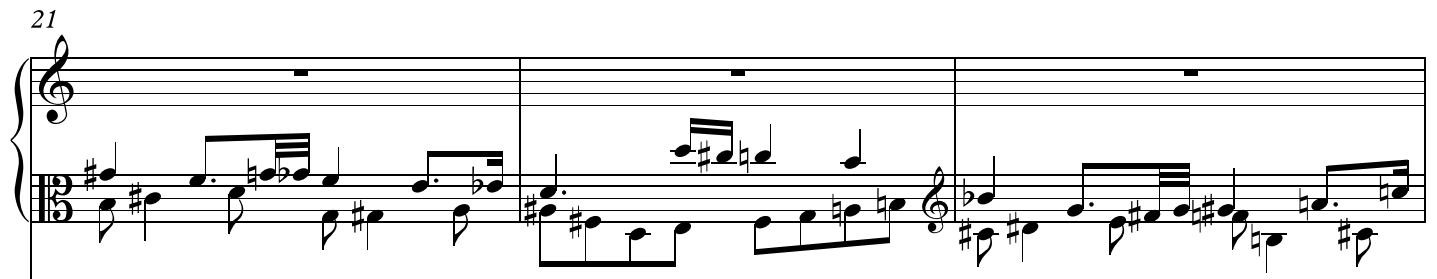
Musical score for measures 1-6. The score consists of four staves. The top two staves are in treble clef (G), the bottom two in bass clef (F). Measure 1 starts with a piano dynamic (p) in 4/4 time. Measures 2-6 show a rhythmic pattern of eighth and sixteenth notes with various dynamics (f, ff, ff, ff, ff, ff) and key changes (B-flat major, C major, D major, E major, F major). Measure 6 ends with a fermata over the bass staff.

Musical score for measures 7-12. The top two staves continue in treble clef, the bottom two in bass clef. Measures 7-12 feature a continuous eighth-note pattern with various dynamics (ff, ff, ff, ff, ff, ff) and key changes (B-flat major, C major, D major, E major, F major, G major). Measure 12 ends with a fermata over the bass staff.

Musical score for measures 13-18. The top two staves are in treble clef, the bottom two in bass clef. Measures 13-18 show a rhythmic pattern of eighth and sixteenth notes with various dynamics (ff, ff, ff, ff, ff, ff) and key changes (B-flat major, C major, D major, E major, F major, G major). Measure 18 ends with a fermata over the bass staff.

Musical score for measures 19-24. The top two staves are in treble clef, the bottom two in bass clef. Measures 19-24 feature a rhythmic pattern of eighth and sixteenth notes with various dynamics (ff, ff, ff, ff, ff, ff) and key changes (B-flat major, C major, D major, E major, F major, G major). Measure 24 ends with a fermata over the bass staff.

21



Musical score page 21. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The music is in common time. The first measure shows a rest followed by eighth-note patterns in both treble and bass staves. The second measure shows eighth-note patterns in both staves. The third measure shows eighth-note patterns in both staves.

24



Musical score page 24. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The music is in common time. The first measure shows rests. The second measure shows eighth-note patterns in both treble and bass staves. The third measure shows eighth-note patterns in both staves. The fourth measure shows eighth-note patterns in both staves.

29



Musical score page 29. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The music is in common time. The first measure shows eighth-note patterns in both treble and bass staves. The second measure shows eighth-note patterns in both staves. The third measure shows eighth-note patterns in both staves. The fourth measure shows eighth-note patterns in both staves.

34



Musical score page 34. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The music is in common time. The first measure shows eighth-note patterns in both treble and bass staves. The second measure shows eighth-note patterns in both staves. The third measure shows eighth-note patterns in both staves. The fourth measure shows eighth-note patterns in both staves.

III
Alpha et Omega
(Canto fermo in canone cancrizante)

Con fuoco

U - skr - snu

4

7

10

13

15

Treble Clef
Bass Clef
Sharp
Common Time
p.

17

Treble Clef
Bass Clef
Sharp
Common Time
p.

19

Treble Clef
Bass Clef
Sharp
Common Time
p.

21

Treble Clef
Bass Clef
Sharp
Common Time
p.

23

Treble Clef
Bass Clef
Sharp
Common Time
p.
U - 25

25

skr - - - snu I - - - sus

27

29

31

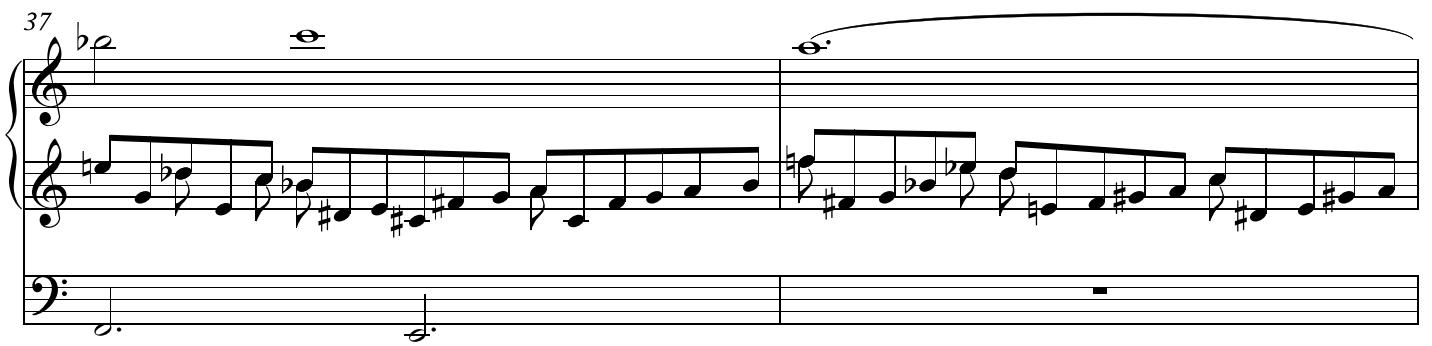
33

35



Musical score page 35. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature changes from one flat to two sharps. The music features eighth-note patterns and rests.

37



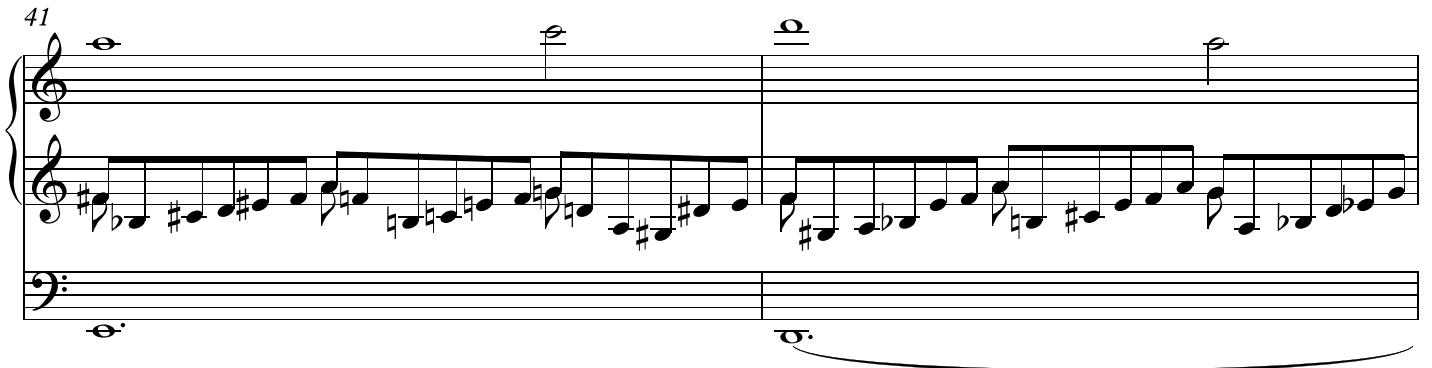
Musical score page 37. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature changes from one flat to one sharp. The music features eighth-note patterns and rests.

39



Musical score page 39. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature changes from one flat to one sharp. The music features eighth-note patterns and rests.

41



Musical score page 41. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature changes from one sharp to one flat. The music features eighth-note patterns and rests.

43



Musical score page 43. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature changes from one flat to one sharp. The music features eighth-note patterns and rests.

45

47

49

IV
Sepultus

(Canto fermo inverso in canone e con un altro canone)

Andante pesante

The musical score consists of five staves of music, each with a different key signature and time signature. The first staff starts in G major (6/4), the second in A minor (6/4), the third in C major (6/4), the fourth in D major (6/4), and the fifth in E major (6/4). The music is divided into measures by vertical bar lines. Measure 1 starts with a fermata over two measures. Measure 2 begins with a dynamic of *mf*. Measures 3-4 show a rhythmic pattern of eighth and sixteenth notes. Measures 5-6 continue this pattern. Measures 7-8 show more complex rhythms, including sixteenth-note patterns. Measures 9-10 show a continuation of the rhythmic patterns. Measures 11-12 show a continuation of the rhythmic patterns. Measures 13-14 show a continuation of the rhythmic patterns.

17

20

23 **Ritard. al Fine**

V
Spiritus
(Unisono)

Allegro con spirito

The musical score consists of eight staves of music. The first two staves are in treble clef, the next two in bass clef, and the final four staves alternate between treble and bass clef. The key signature changes frequently, indicated by various sharps and flats. The tempo is Allegro con spirito. Measure numbers 1 through 13 are visible on the left side of the page.

15

17

19

21

23

25

27

29

VI

Et resurrexit
(Canto fermo in tenore)

Moderato maestoso

The musical score consists of eight staves of music, each with a treble clef and a bass clef. The key signature changes frequently, including B-flat major, A major, G major, F-sharp major, E major, D major, C major, and B major. The time signature also varies, including 4/4, 6/4, and 2/4. The vocal line is marked as 'Canto fermo in tenore'. The score is divided into measures by vertical bar lines, with measure numbers 1, 5, 8, 11, and 15 indicated above the staff.

18

21

25

29

33

Meno mosso

Ralentando al Fine

A musical score for piano in two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 37 starts with a forte dynamic (F) and ends with a decrescendo (D). Measure 40 begins with a forte dynamic (F) and ends with a decrescendo (D). The score includes dynamic markings such as F, D, and sforzando (sf).

attacca la fuga

VII
Alleluja
(Fuga)

Allegro moderato

3/4

1 2 3 4

3/4

1 2 3 4

5 6 7 8

3/4

5 6 7 8

3/4

5 6 7 8

9 10 11 12

3/4

9 10 11 12

3/4

9 10 11 12

13 14 15 16

3/4

13 14 15 16

3/4

13 14 15 16

17

Musical score for piano, two staves. Treble staff: eighth-note patterns with grace notes. Bass staff: eighth-note patterns.

21

Musical score for piano, two staves. Treble staff: eighth-note patterns with grace notes. Bass staff: eighth-note patterns.

25

Musical score for piano, two staves. Treble staff: eighth-note patterns with grace notes. Bass staff: eighth-note patterns.

29

Musical score for piano, two staves. Treble staff: eighth-note patterns with grace notes. Bass staff: eighth-note patterns.

33

Musical score for piano, two staves. Treble staff: eighth-note patterns with grace notes. Bass staff: eighth-note patterns.

36

Treble clef staff: $\text{F} \# \text{A} \text{B} \text{C} \text{D} \text{E}$

Bass clef staff: $\text{G} \text{A} \text{B} \text{C} \text{D} \text{E}$

39

Treble clef staff: $\text{B} \text{C} \text{D} \text{E} \text{F} \text{G}$

Bass clef staff: $\text{A} \text{B} \text{C} \text{D} \text{E} \text{F}$

42

Treble clef staff: $\text{D} \text{E} \text{F} \text{G} \text{A} \text{B}$

Bass clef staff: $\text{B} \text{C} \text{D} \text{E} \text{F} \text{G}$

46

Treble clef staff: $\text{F} \text{G} \text{A} \text{B} \text{C} \text{D}$

Bass clef staff: $\text{D} \text{E} \text{F} \text{G} \text{A} \text{B}$

50

Treble clef staff: $\text{B} \text{C} \text{D} \text{E} \text{F} \text{G}$

Bass clef staff: $\text{A} \text{B} \text{C} \text{D} \text{E} \text{F}$

54 *rit.*

62

66

70

A tempo

74

 U -
ff

78

 skr - snu I - sus do - i - sta,
 ra - nu zo - ru u - skr - snu!

83

A - - le - lu - ja,

87

a - - le - lu - ja, a - - le - lu - -

ja,
 95

Meno mosso

ja!
 99

19.2.1969.

Prilog 3:

Oskar Sigmund

Orgelpartita
über eine geistliche Melodie
von
Franjo Dugan
(Kako krasno svršuje se)
(1969)

I. Canto fermo in canone aumentato
Lento solenne e molto serioso

II. Canone alla Terza
Allegro

III. Canto fermo in alto
Allegro con fuoco

IV. Aria
Lento espressivo

V. Lo staccato
Vivace

VI. Toccatina per pedali
Allegro giusto

VII. Fuga
Moderato maestoso

Anhang (Corale)

I

Canto fermo in canone aumentato

Lento solenne e molto serioso (♩=ca 76)

The musical score consists of four systems of music for piano and voice. The first system (measures 1-3) starts with a forte dynamic (f) in 2/4 time. The piano part features eighth-note chords, while the vocal part has sustained notes. The second system (measures 4-6) begins with a forte dynamic (f) in 2/4 time. The piano part includes eighth-note chords and sixteenth-note patterns, while the vocal part has sustained notes. The third system (measures 7-9) begins with a forte dynamic (f) in 2/4 time. The piano part features eighth-note chords and sixteenth-note patterns, while the vocal part has sustained notes. The fourth system (measures 10-13) continues with eighth-note chords and sixteenth-note patterns in the piano part, and sustained notes in the vocal part.

13

Musical score page 13. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is one flat. The music features various note heads with stems and accidentals. Measures 13 and 14 are shown, with measure 14 ending on a fermata over the bass staff.

16

Musical score page 16. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is one flat. The music features various note heads with stems and accidentals. Measures 16 and 17 are shown, with measure 17 ending on a fermata over the bass staff.

19

Musical score page 19. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is one flat. The music features various note heads with stems and accidentals. Measures 19 and 20 are shown, with measure 20 ending on a fermata over the bass staff.

22

Musical score page 22. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is one flat. The music features various note heads with stems and accidentals. Measures 22 and 23 are shown, with measure 23 ending on a fermata over the bass staff.

25

Musical score page 25. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is one flat. The music features various note heads with stems and accidentals. Measures 25 and 26 are shown, with measure 26 ending on a fermata over the bass staff.

28

JIT JIT

30 rit.

JIT JIT

II
Canone alla Terza

Allegro

The musical score consists of five staves of music for three voices, arranged in a 5x3 grid. The top row contains one staff for each voice. The bottom four rows contain two staves for each voice, with the left staff for each pair aligned vertically with the top staff of the row above it. The music is in common time (indicated by '12/8' in the first measure) and features a key signature of one flat. Measure numbers 1 through 9 are indicated above the staves. The vocal parts are labeled '4' (als Mittelstimme) in the third measure. Measure 4 begins with a bass note followed by a treble note. Measures 5 and 7 begin with bass notes. Measure 9 begins with a bass note followed by a tenor note.

11

3

3

13

-

15

rit.

17

rit.

III
Canto fermo in alto

Allegro confuoco (♩=120)

The musical score consists of four systems of music. The top system starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The tempo is Allegro confuoco (♩=120). The vocal line begins with a rest followed by eighth-note pairs. The piano accompaniment has eighth-note pairs in the right hand and sixteenth-note patterns in the left hand. The second system continues with the same instrumentation and key signature. The third system begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. The vocal line starts with eighth-note pairs. The piano accompaniment has eighth-note pairs in the right hand and sixteenth-note patterns in the left hand. The fourth system begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The vocal line starts with eighth-note pairs. The piano accompaniment has eighth-note pairs in the right hand and sixteenth-note patterns in the left hand. Measure numbers 5, 9, and 13 are indicated above the staves.

17

Musical score page 17, featuring three staves of music for two pianos. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The music consists of six measures of complex rhythmic patterns, primarily eighth and sixteenth notes, with various note heads and stems.

21

Musical score page 21, featuring three staves of music for two pianos. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The music consists of six measures of complex rhythmic patterns, primarily eighth and sixteenth notes, with various note heads and stems.

25

Musical score page 25, featuring three staves of music for two pianos. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The music consists of six measures of complex rhythmic patterns, primarily eighth and sixteenth notes, with various note heads and stems.

29

Musical score page 29, featuring three staves of music for two pianos. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The music consists of six measures of complex rhythmic patterns, primarily eighth and sixteenth notes, with various note heads and stems.

33

Musical score page 33, featuring three staves of music for two pianos. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The music consists of six measures of complex rhythmic patterns, primarily eighth and sixteenth notes, with various note heads and stems.

Allargando al Fine

Musical score for piano, three staves:

- Staff 1 (Treble clef): Key signature of two flats. Measures 37-38.
- Staff 2 (Treble clef): Key signature of one sharp. Measures 37-38.
- Staff 3 (Bass clef): Key signature of one sharp. Measures 37-38.

Measure 37 starts with a forte dynamic ff. The music consists of eighth and sixteenth note patterns.

IV
Aria

Lento espressivo

Musical score for section IV, Aria, page 1. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature is one flat. The time signature is 12/8. The dynamic is *p*. The first measure shows eighth-note patterns. The second measure begins with a dotted half note followed by eighth-note pairs. The third measure features a bass line with eighth-note pairs. The fourth measure continues the bass line.

2

Continuation of the musical score. The key signature changes to two sharps. The time signature remains 12/8. The first measure shows eighth-note patterns. The second measure begins with a dotted half note followed by eighth-note pairs. The third measure features a bass line with eighth-note pairs. The fourth measure continues the bass line. The instruction "simile" is written below the bass staff.

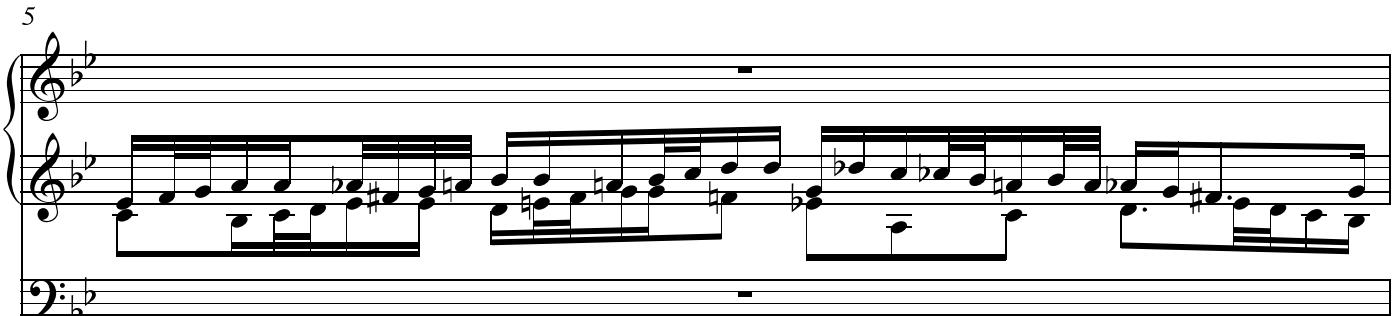
3

Continuation of the musical score. The key signature changes to one flat. The time signature remains 12/8. The first measure shows eighth-note patterns. The second measure begins with a dotted half note followed by eighth-note pairs. The third measure features a bass line with eighth-note pairs. The fourth measure continues the bass line.

4

Continuation of the musical score. The key signature changes to one flat. The time signature remains 12/8. The first measure shows eighth-note patterns. The second measure begins with a dotted half note followed by eighth-note pairs. The third measure features a bass line with eighth-note pairs. The fourth measure continues the bass line.

5



Musical score page 5. The score consists of three staves: treble, bass, and bass. The treble staff has two measures of sixteenth-note patterns. The bass staff has two measures of eighth-note patterns.

6



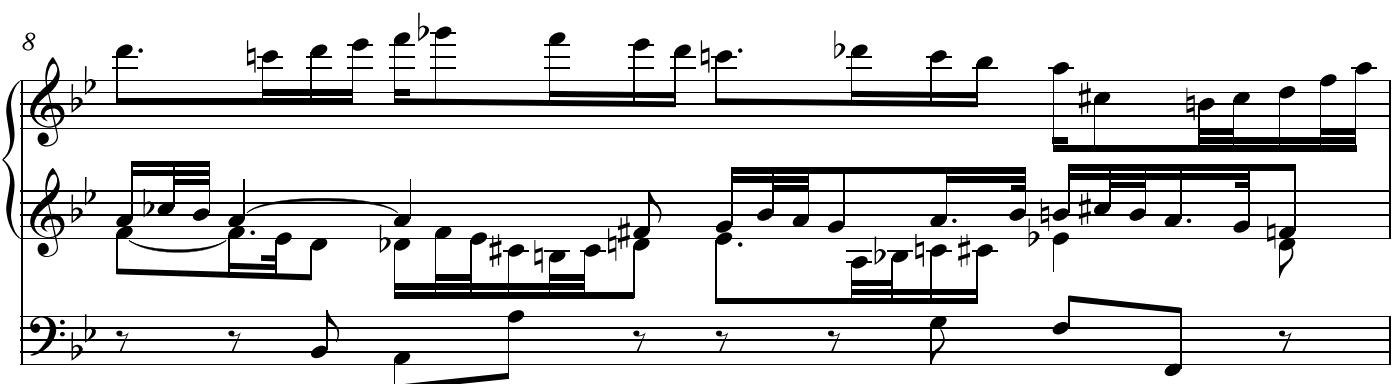
Musical score page 6. The score consists of three staves: treble, bass, and bass. The treble staff has two measures of eighth-note patterns. The bass staff has two measures of eighth-note patterns.

7



Musical score page 7. The score consists of three staves: treble, bass, and bass. The treble staff has two measures of eighth-note patterns. The bass staff has two measures of eighth-note patterns.

8



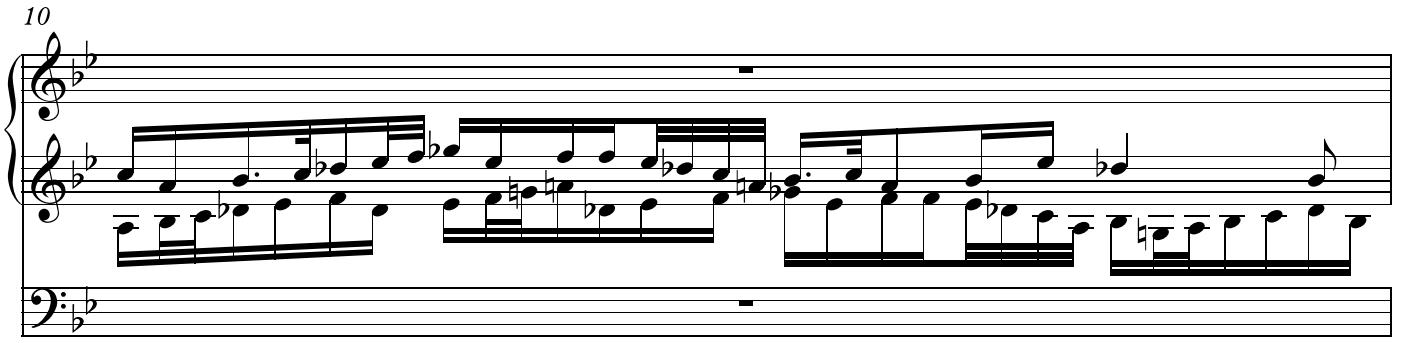
Musical score page 8. The score consists of three staves: treble, bass, and bass. The treble staff has two measures of eighth-note patterns. The bass staff has two measures of eighth-note patterns.

9

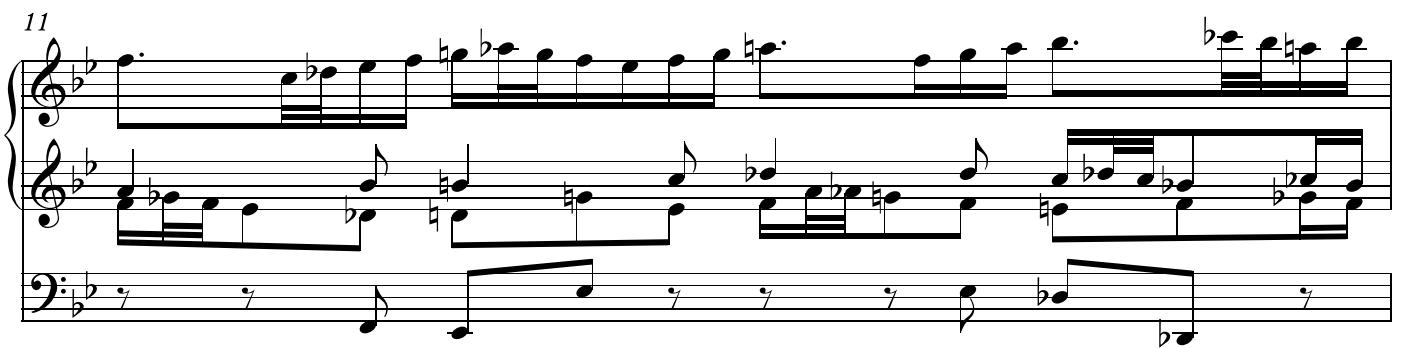


Musical score page 9. The score consists of three staves: treble, bass, and bass. The treble staff has two measures of eighth-note patterns. The bass staff has two measures of eighth-note patterns.

10



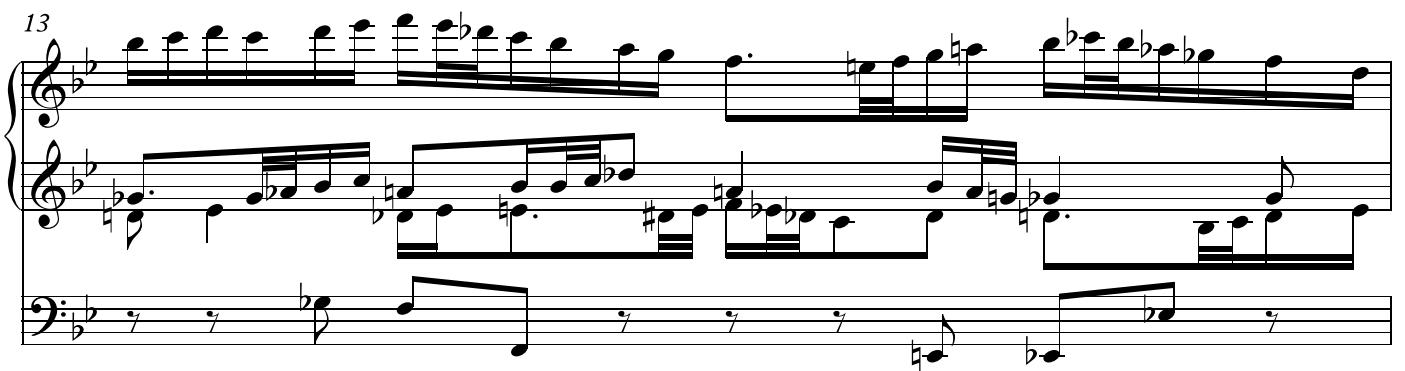
11



12



13



14



V
Lo staccato

Vivace

1

2

3

m.s. in rilievo e sempre ben staccato

legato

4

simile

5



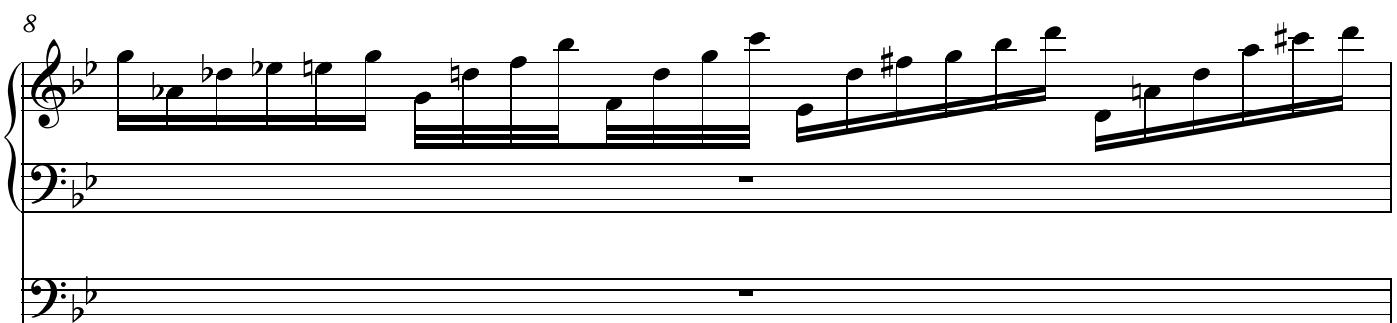
Musical score page 5. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of 120 BPM. The middle staff shows a treble clef, a key signature of one flat, and a tempo marking of 120 BPM. The bottom staff shows a bass clef, a key signature of one flat, and a tempo marking of 120 BPM. The music consists of eighth-note patterns in the treble and bass staves.

6



Musical score page 6. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of 120 BPM. The middle staff shows a treble clef, a key signature of one flat, and a tempo marking of 120 BPM. The bottom staff shows a bass clef, a key signature of one flat, and a tempo marking of 120 BPM. The music consists of sixteenth-note patterns in the treble and bass staves.

8



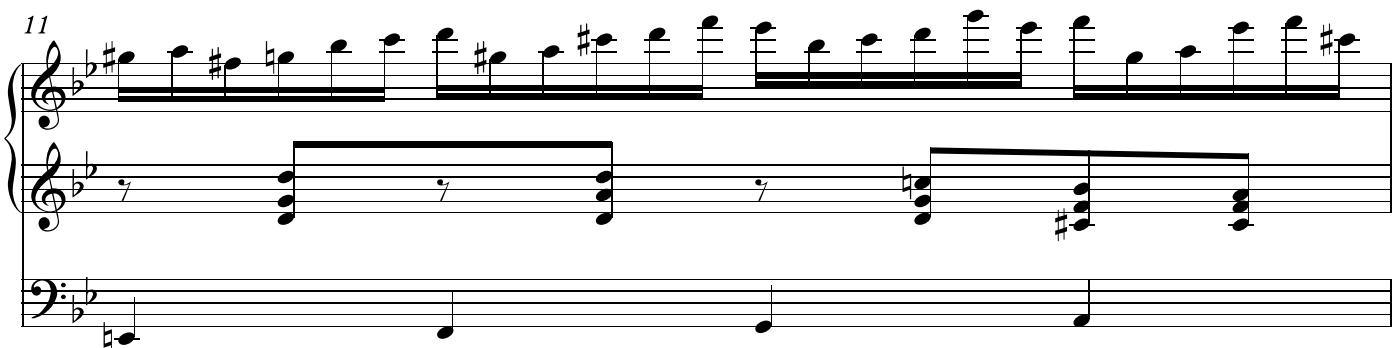
Musical score page 8. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of 120 BPM. The middle staff shows a treble clef, a key signature of one flat, and a tempo marking of 120 BPM. The bottom staff shows a bass clef, a key signature of one flat, and a tempo marking of 120 BPM. The music consists of eighth-note patterns in the treble and bass staves.

9



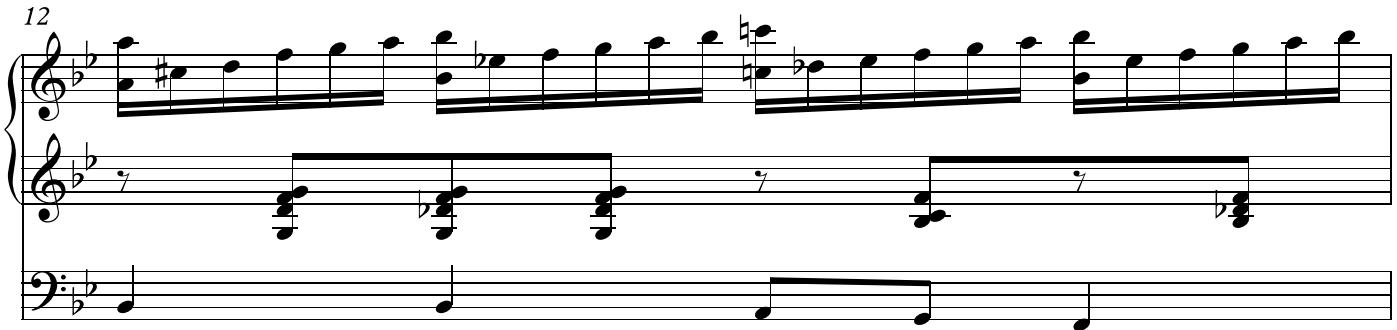
Musical score page 9. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of 120 BPM. The middle staff shows a treble clef, a key signature of one flat, and a tempo marking of 120 BPM. The bottom staff shows a bass clef, a key signature of one flat, and a tempo marking of 120 BPM. The music consists of sixteenth-note patterns in the treble and bass staves.

11



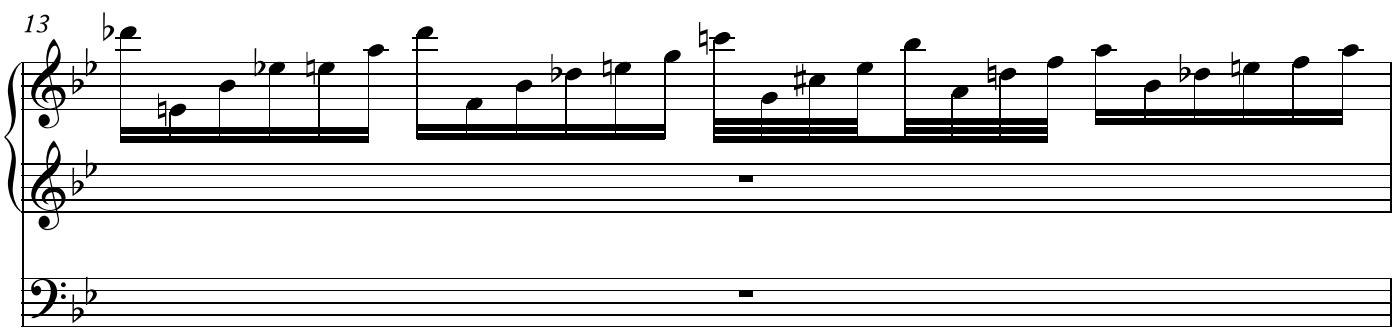
Musical score page 11. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of 120 BPM. The middle staff shows a treble clef, a key signature of one flat, and a tempo marking of 120 BPM. The bottom staff shows a bass clef, a key signature of one flat, and a tempo marking of 120 BPM. The music consists of eighth-note patterns in the treble and bass staves.

12



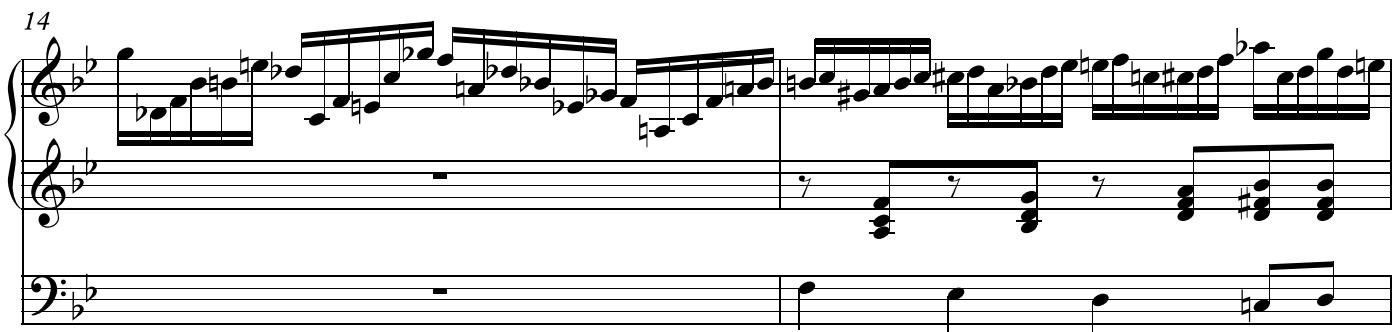
Musical score page 12. The score consists of three staves. The top staff has a treble clef, a key signature of one flat, and a tempo marking of 12. It features eighth-note patterns. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat.

13



Musical score page 13. The score consists of three staves. The top staff has a treble clef, a key signature of one flat, and a tempo marking of 13. It features eighth-note patterns. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat.

14



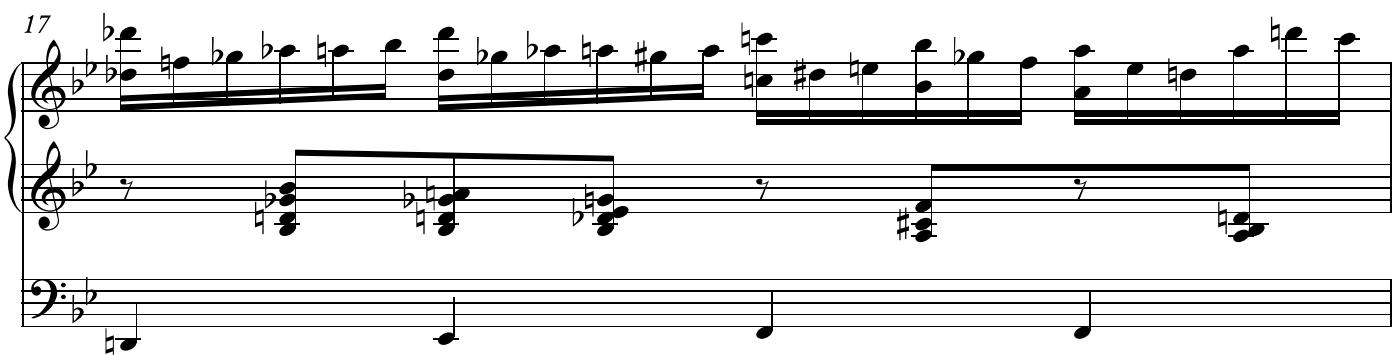
Musical score page 14. The score consists of three staves. The top staff has a treble clef, a key signature of one flat, and a tempo marking of 14. It features sixteenth-note patterns. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat.

16



Musical score page 16. The score consists of three staves. The top staff has a treble clef, a key signature of one flat, and a tempo marking of 16. It features eighth-note patterns. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat.

17



Musical score page 17. The score consists of three staves. The top staff has a treble clef, a key signature of one flat, and a tempo marking of 17. It features eighth-note patterns. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat.

18

1.

19

rit.

2.

VI
Toccatina per pedali

Allegro giusto

Musical score for "Toccatina per pedali" in Allegro giusto tempo. The score consists of two staves, both in bass clef and 2/4 time. The key signature changes frequently, indicated by various sharps and flats. Measure numbers 1 through 11 are present on the left side of the staves. Measure 11 ends with a repeat sign and a 8 measure signature, followed by a ritardando (rit.) instruction.

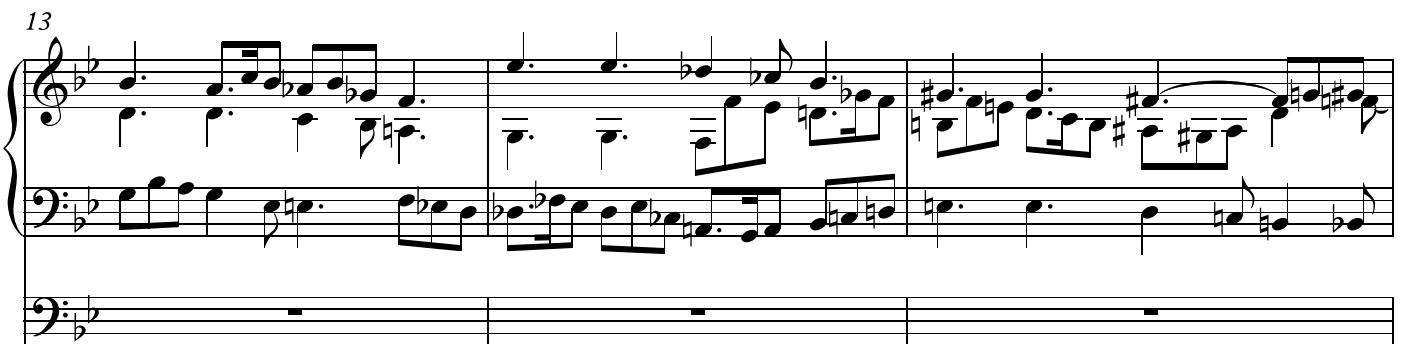
VII
Fuga

Moderato maestoso

The musical score consists of five systems of music, each with two staves: treble and bass. The key signature is one flat (B-flat). The time signature is 12/8 throughout.

- System 1:** Measures 1-3. Treble staff has a single note (rest in measure 1), eighth-note pairs in measure 2, and sixteenth-note patterns in measure 3. Bass staff has eighth-note pairs in measure 2 and sixteenth-note patterns in measure 3.
- System 2:** Measure 4. Treble staff has eighth-note pairs. Bass staff has sixteenth-note patterns.
- System 3:** Measures 5-6. Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs in measure 5 and sixteenth-note patterns in measure 6.
- System 4:** Measures 7-8. Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs in measure 7 and sixteenth-note patterns in measure 8.
- System 5:** Measures 9-10. Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs in measure 9 and sixteenth-note patterns in measure 10.
- System 6:** Measures 11-12. Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs in measure 11 and sixteenth-note patterns in measure 12.

13



Musical score page 13. The score consists of two staves. The top staff is in treble clef and has a key signature of one flat. The bottom staff is in bass clef and has a key signature of one flat. The music features various note values including eighth and sixteenth notes, and rests. There are several grace notes and slurs. The measure ends with a fermata over the bass staff.

16



Musical score page 16. The score consists of two staves. The top staff is in treble clef and has a key signature of one flat. The bottom staff is in bass clef and has a key signature of one flat. The music continues with eighth and sixteenth notes, grace notes, and slurs. The bass staff has a prominent eighth-note pattern.

18



Musical score page 18. The score consists of two staves. The top staff is in treble clef and has a key signature of one flat. The bottom staff is in bass clef and has a key signature of one flat. The music includes eighth and sixteenth notes, grace notes, and slurs. The bass staff has a steady eighth-note pulse.

20



Musical score page 20. The score consists of two staves. The top staff is in treble clef and has a key signature of one flat. The bottom staff is in bass clef and has a key signature of one flat. The music features eighth and sixteenth notes, grace notes, and slurs. The bass staff has a steady eighth-note pulse.

22



Musical score page 22. The score consists of two staves. The top staff is in treble clef and has a key signature of one flat. The bottom staff is in bass clef and has a key signature of one flat. The music includes eighth and sixteenth notes, grace notes, and slurs. The bass staff has a steady eighth-note pulse.

24

25

26

28

30

rit.

32

A tempo

35

—

38

—

41

—

44

—

47

Treble Clef, Key Signature: 1 flat
Bass Clef, Key Signature: 1 flat
Tempo: $\text{♩} = 120$

49

Treble Clef, Key Signature: 1 flat
Bass Clef, Key Signature: 1 flat
Tempo: $\text{♩} = 120$

51

Treble Clef, Key Signature: 1 flat
Bass Clef, Key Signature: 1 flat
Tempo: $\text{♩} = 120$

53

Treble Clef, Key Signature: 1 flat
Bass Clef, Key Signature: 1 flat
Tempo: $\text{♩} = 120$

55

Treble Clef, Key Signature: 1 flat
Bass Clef, Key Signature: 1 flat
Tempo: $\text{♩} = 120$

57

59

60

Molto allargando

62 **Tempo primo e solenne**

65

68

71

74

76

78

80

This section consists of three staves of musical notation. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The key signature is one flat. Measure 80 starts with eighth-note patterns in the upper two staves. Measure 81 continues with eighth-note patterns. Measure 82 begins with eighth-note patterns, followed by sixteenth-note patterns in the upper two staves.

82

This section continues with three staves of musical notation. The key signature remains one flat. Measure 82 continues with eighth-note patterns. Measure 83 begins with eighth-note patterns, followed by sixteenth-note patterns in the upper two staves.

84

rit.

This section continues with three staves of musical notation. The key signature changes to one sharp. Measure 84 begins with eighth-note patterns, followed by sixteenth-note patterns in the upper two staves. Measure 85 begins with eighth-note patterns, followed by sixteenth-note patterns in the upper two staves.

86 **Meno mosso, solenne**

This section begins with three staves of musical notation. The key signature changes to one sharp. Measure 86 starts with eighth-note patterns in the upper two staves. Measure 87 begins with eighth-note patterns in the upper two staves, followed by sixteenth-note patterns in the lower staff.

89

This section continues with three staves of musical notation. The key signature changes to one sharp. Measure 89 starts with eighth-note patterns in the upper two staves. Measure 90 begins with eighth-note patterns in the upper two staves, followed by sixteenth-note patterns in the lower staff.

91

Treble staff: Eighth-note pattern starting with a flat.

Bass staff: Eighth-note pattern starting with a sharp.

Lower staff: Sustained notes.

93

Piu lento

Treble staff: Melodic line with grace notes and slurs.

Bass staff: Melodic line with grace notes and slurs.

Lower staff: Sustained notes.

95

Treble staff: Melodic line with grace notes and slurs.

Bass staff: Melodic line with grace notes and slurs.

Lower staff: Sustained notes.

Allargando al Fine

96

Treble staff: Melodic line with grace notes and slurs.

Bass staff: Melodic line with grace notes and slurs.

Lower staff: Sustained notes.

Anhang

Corale

Maestoso

Musical score for the first system of the chorale 'Anhang Corale'. The score consists of two staves: treble and bass. The key signature is one flat (B-flat), and the time signature is common time (indicated by a '4'). The music begins with sustained notes followed by a melodic line. The bass staff has a dynamic instruction: 'il basso distintamente'.

Musical score for the second system of the chorale 'Anhang Corale'. The score consists of two staves: treble and bass. The key signature changes to one sharp (F-sharp). The music continues with a melodic line, featuring eighth-note patterns and sustained notes.

Musical score for the third system of the chorale 'Anhang Corale'. The score consists of two staves: treble and bass. The key signature changes to one sharp (F-sharp). The music continues with a melodic line, featuring eighth-note patterns and sustained notes.

Musical score for the fourth system of the chorale 'Anhang Corale'. The score consists of two staves: treble and bass. The key signature changes to one sharp (F-sharp). The music concludes with a melodic line, featuring eighth-note patterns and sustained notes.

Prilog 4:

Oskar Sigmund

Orgelpartita
über eine geistliche Melodie
von
Albe Vidaković

(1974)

- I. Corale
- II. Canto fermo in canone inverso
- III. Canto fermo in Soprano
- IV. Allegro risoluto
- V. Aria
- VI. Unisono
- VII. Canto fermo in Alto
- VIII. Canto fermo in Basso
- IX: Fuga a 4

Oskar Sigmund
Orgelpartita
über eine geistliche Melodie von Albe Vidaković

I. Corale

Maestoso

Musical score for the first system of the organ partita. The score consists of two staves. The top staff is in treble clef and 3/2 time, with a key signature of one flat. The bottom staff is in bass clef and 3/2 time, with a key signature of one flat. The music begins with a sustained note followed by eighth-note patterns.

Musical score for the second system of the organ partita. The score consists of two staves. The top staff is in treble clef and 3/2 time, with a key signature of one flat. The bottom staff is in bass clef and 3/2 time, with a key signature of one flat. The music continues with eighth-note patterns, showing a transition in harmonic content.

Musical score for the third system of the organ partita. The score consists of two staves. The top staff is in treble clef and 3/2 time, with a key signature of one flat. The bottom staff is in bass clef and 3/2 time, with a key signature of one flat. The music features sustained notes and eighth-note patterns.

Musical score for the fourth system of the organ partita. The score consists of two staves. The top staff is in treble clef and 3/2 time, with a key signature of one flat. The bottom staff is in bass clef and 3/2 time, with a key signature of one flat. The music concludes with sustained notes and eighth-note patterns.

II. Canto fermo in canone inverso

Allegro ben ritmico

1

2

3

4

5

6

7

8

9

10

11

12

13

16

Treble staff: Note rest, then a melodic line of eighth and sixteenth notes.

Bass staff: Sustained notes.

Lower staff: Eighth-note patterns.

19

Treble staff: Melodic line with dynamics f, ff, ff.

Bass staff: Eighth-note patterns.

Lower staff: Sustained notes.

Text: *ritard.*

III. Canto fermo in Soprano

Un poco lento

1

2

3

4

5

6

7

8

9

10

simile

13

16

19

22

24

ritard.

IV. Allegro risoluto

Musical score for piano, four staves, in 4/4 time. The score consists of five systems of music.

- Staff 1 (Treble):** Starts with a dotted half note followed by eighth-note pairs. The key signature changes from B-flat major (two flats) to A major (no sharps or flats) at the end of the system.
- Staff 2 (Bass):** Shows sustained notes and rhythmic patterns corresponding to the treble staff.
- Staff 3 (Treble):** Starts with a dotted half note followed by eighth-note pairs. The key signature changes from B-flat major to A major.
- Staff 4 (Bass):** Shows sustained notes and rhythmic patterns corresponding to the treble staff.
- Staff 5 (Treble):** Starts with a dotted half note followed by eighth-note pairs. The key signature changes from B-flat major to A major.
- Staff 6 (Bass):** Shows sustained notes and rhythmic patterns corresponding to the treble staff.
- Staff 7 (Treble):** Starts with a dotted half note followed by eighth-note pairs. The key signature changes from B-flat major to A major.
- Staff 8 (Bass):** Shows sustained notes and rhythmic patterns corresponding to the treble staff.
- Staff 9 (Treble):** Starts with a dotted half note followed by eighth-note pairs. The key signature changes from B-flat major to A major.
- Staff 10 (Bass):** Shows sustained notes and rhythmic patterns corresponding to the treble staff.
- Staff 11 (Treble):** Starts with a dotted half note followed by eighth-note pairs. The key signature changes from B-flat major to A major.
- Staff 12 (Bass):** Shows sustained notes and rhythmic patterns corresponding to the treble staff.
- Staff 13 (Treble):** Starts with a dotted half note followed by eighth-note pairs. The key signature changes from B-flat major to A major.
- Staff 14 (Bass):** Shows sustained notes and rhythmic patterns corresponding to the treble staff.

17

21

25

29

33

37

41

45

49

Meno mosso

52

ritard. -----

B A C H

55

B A C H

allargando al fine

58

C

V. Aria

Andante pensieroso

Musical score for V. Aria, Andante pensieroso. The score consists of two staves. The top staff is in treble clef, 3/2 time, and the bottom staff is in bass clef, 3/2 time. The key signature changes from B-flat major to A major. The vocal line starts with eighth-note chords and transitions to a melodic line with grace notes and slurs. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns. The instruction "dolce e molto espressivo" is written below the vocal line.

Musical score for V. Aria, Andante pensieroso. The score continues with two staves. The vocal line features eighth-note chords and melodic phrases. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns. Measure 4 ends with a fermata over the vocal line.

Musical score for V. Aria, Andante pensieroso. The score continues with two staves. The vocal line features eighth-note chords and melodic phrases. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns.

Musical score for V. Aria, Andante pensieroso. The score continues with two staves. The vocal line features eighth-note chords and melodic phrases. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns.

12

F#

B-flat

15

con gran espressione

18

20

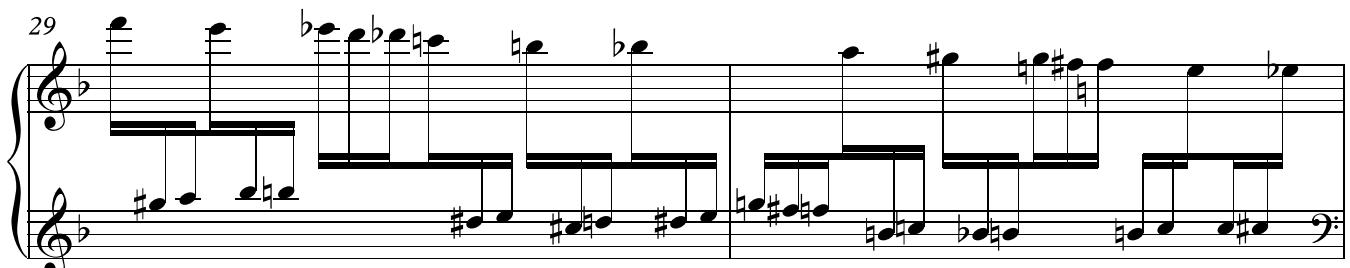
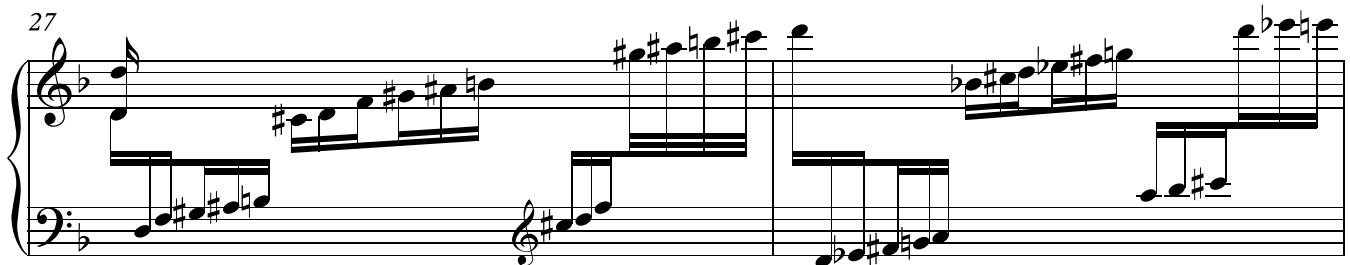
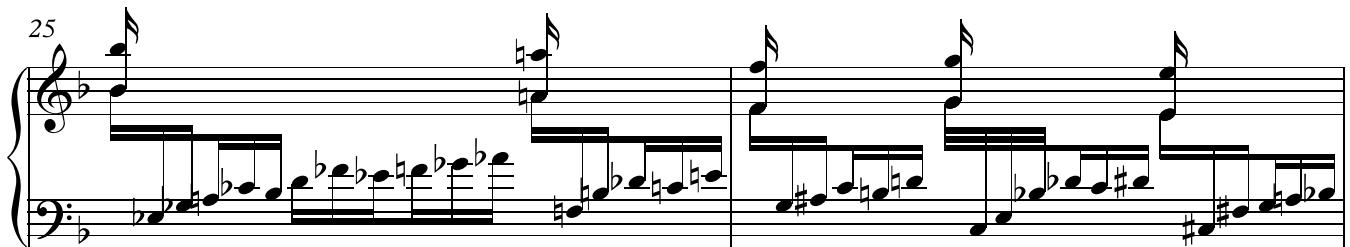
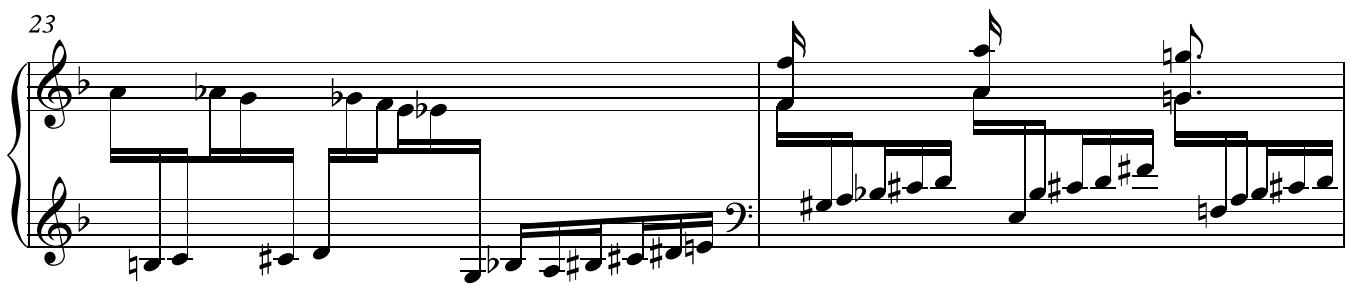
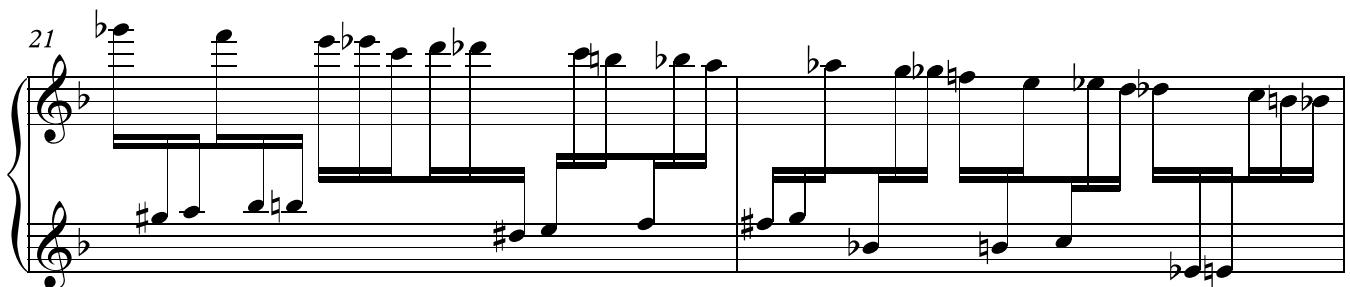
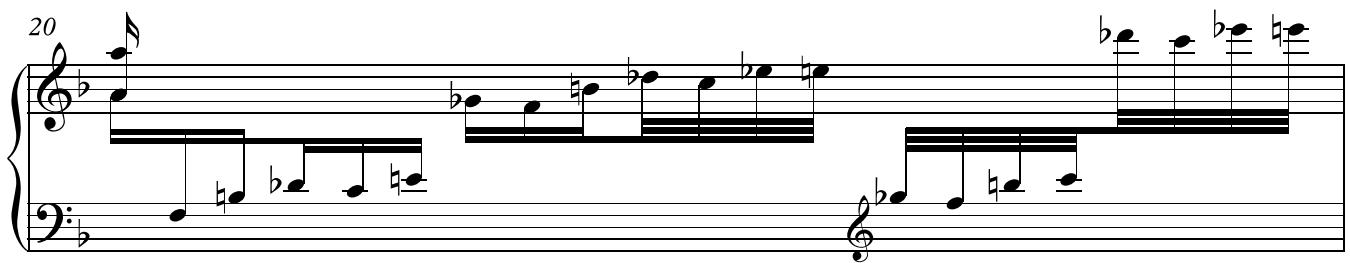
ritard.

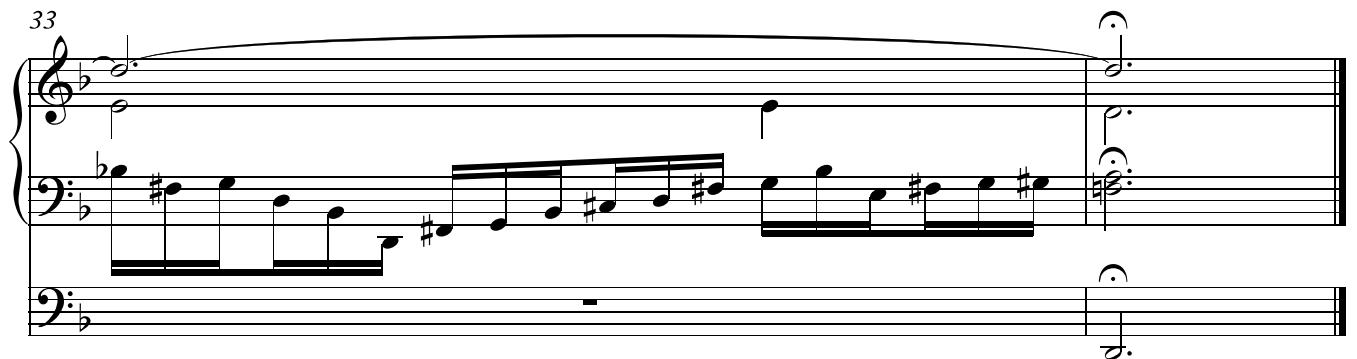
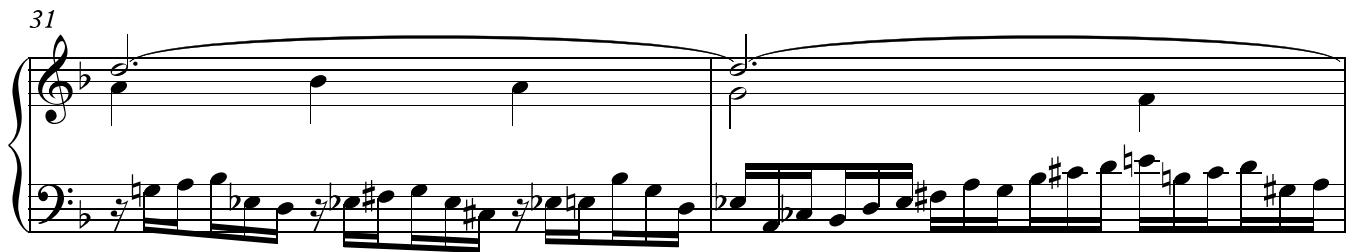
VI. Unisono

Vivace

The musical score consists of six staves of piano music. The top two staves are treble clef, and the bottom four are bass clef. The key signature changes frequently, indicated by various sharps and flats. Measure 1 starts with a treble clef, 3/4 time, and a key signature of one sharp. Measures 2-3 show a transition to a different key signature. Measure 4 begins with a bass clef. Measures 5-6 continue with a bass clef. Measure 7 begins with a treble clef again. Measure 8 concludes the page.

A page of sheet music for piano, featuring eight staves of musical notation. The music is divided into measures by vertical bar lines. Measure numbers 10, 11, 12, 13, 15, 17, and 19 are visible above their respective staves. The music consists of two voices: treble and bass. The treble voice is primarily in the upper staff, while the bass voice is in the lower staff. The notation includes various note heads, stems, and bar lines, indicating a complex harmonic progression. The music is written on five-line staves with a standard musical staff layout.





VII. Canto fermo in Alto

Andante amabile

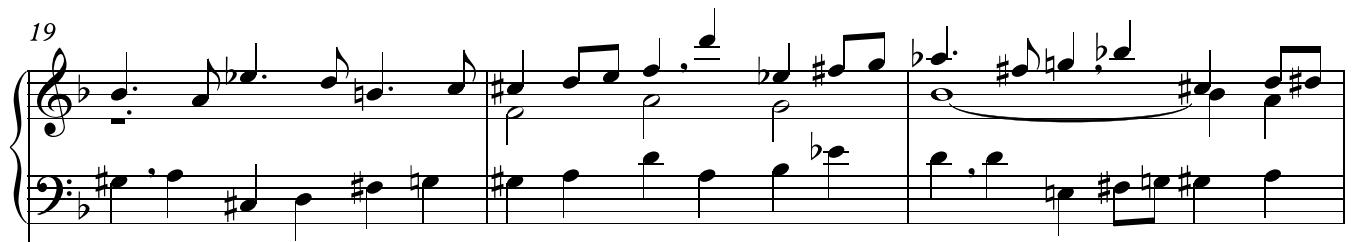
1

5

9

12

15



22

Treble clef
Bass clef
Key signature changes: one sharp, one flat, one sharp
Tempo: ritard.

VIII. Canto fermo in Basso

Con fuoco

1

5

9

13

17

21

25

29

Meno mosso

33



IX. Fuga a 4

Allegro moderato

Musical score for measures 1-4 of the fugue. The score consists of two staves. The top staff is in treble clef, 3/2 time, and has a key signature of one sharp. The bottom staff is in bass clef, 3/2 time, and has a key signature of one sharp. The music features eighth-note patterns with grace notes and slurs.

Musical score for measures 5-8 of the fugue. The top staff continues in treble clef, 3/2 time, with one sharp. The bottom staff continues in bass clef, 3/2 time, with one sharp. The music shows more complex eighth-note patterns with grace notes and slurs.

Musical score for measures 9-12 of the fugue. The top staff continues in treble clef, 3/2 time, with one sharp. The bottom staff continues in bass clef, 3/2 time, with one sharp. The music maintains its eighth-note patterns with grace notes and slurs.

Musical score for measures 12-15 of the fugue. The top staff continues in treble clef, 3/2 time, with one sharp. The bottom staff continues in bass clef, 3/2 time, with one sharp. The music concludes with a final series of eighth-note patterns with grace notes and slurs.

15

Musical score for piano, two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#). Measure 15 consists of six measures. The first measure has eighth-note pairs. The second measure has eighth-note pairs. The third measure has eighth-note pairs. The fourth measure has eighth-note pairs. The fifth measure has eighth-note pairs. The sixth measure has eighth-note pairs.

18

Musical score for piano, two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#). Measure 18 consists of six measures. The first measure has eighth-note pairs. The second measure has eighth-note pairs. The third measure has eighth-note pairs. The fourth measure has eighth-note pairs. The fifth measure has eighth-note pairs. The sixth measure has eighth-note pairs.

21

Musical score for piano, two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#). Measure 21 consists of six measures. The first measure has eighth-note pairs. The second measure has eighth-note pairs. The third measure has eighth-note pairs. The fourth measure has eighth-note pairs. The fifth measure has eighth-note pairs. The sixth measure has eighth-note pairs.

24

Musical score for piano, two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#). Measure 24 consists of six measures. The first measure has eighth-note pairs. The second measure has eighth-note pairs. The third measure has eighth-note pairs. The fourth measure has eighth-note pairs. The fifth measure has eighth-note pairs. The sixth measure has eighth-note pairs.

27

Musical score for piano, two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#). Measure 27 consists of six measures. The first measure has eighth-note pairs. The second measure has eighth-note pairs. The third measure has eighth-note pairs. The fourth measure has eighth-note pairs. The fifth measure has eighth-note pairs. The sixth measure has eighth-note pairs.

30

Three staves of musical notation for piano. The treble staff has a bass clef, the middle staff has a treble clef, and the bass staff has a bass clef. The key signature is one flat. The music consists of eighth and sixteenth notes. The bass staff provides harmonic support with sustained notes. The pedal staff at the bottom indicates sustained bass notes.

33

Three staves of musical notation for piano. The treble staff has a bass clef, the middle staff has a treble clef, and the bass staff has a bass clef. The key signature changes to one sharp. The music consists of eighth notes. The bass staff provides harmonic support with sustained notes.

36

poco rit.

a tempo

Three staves of musical notation for piano. The treble staff has a bass clef, the middle staff has a treble clef, and the bass staff has a bass clef. The key signature changes to one flat. The music consists of eighth notes. The bass staff provides harmonic support with sustained notes. Performance instructions "poco rit." and "a tempo" are present.

39

Three staves of musical notation for piano. The treble staff has a bass clef, the middle staff has a treble clef, and the bass staff has a bass clef. The key signature changes to one sharp. The music consists of eighth notes. The bass staff provides harmonic support with sustained notes.

42

Three staves of musical notation for piano. The treble staff has a bass clef, the middle staff has a treble clef, and the bass staff has a bass clef. The key signature changes to one sharp. The music consists of eighth notes. The bass staff provides harmonic support with sustained notes.

45

Musical score page 45 shows two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). The music consists of eighth and sixteenth note patterns with various dynamics like forte and piano markings.

48

Musical score page 48 shows two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). The music features eighth and sixteenth note patterns with dynamic markings.

51

Musical score page 51 shows two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). The music includes eighth and sixteenth note patterns with dynamic markings.

54

Musical score page 54 shows two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). The music consists of eighth and sixteenth note patterns with dynamic markings.

57

Musical score page 57 shows two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). The music features eighth and sixteenth note patterns with dynamic markings.

60

A musical score page featuring three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one sharp. The music consists of six measures, with the first measure containing a single note followed by a series of eighth and sixteenth notes. Measures 2-4 show a more complex rhythmic pattern with eighth and sixteenth notes. Measure 5 features a sustained note with a grace note, and measure 6 concludes with a sixteenth-note figure.

63

A musical score page featuring three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes to one flat. The music consists of six measures, with the first measure showing a sustained note followed by eighth and sixteenth notes. Measures 2-4 feature eighth and sixteenth-note patterns. Measure 5 shows a sustained note with a grace note, and measure 6 concludes with a sixteenth-note figure.

66

A musical score page featuring three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes to one sharp. The music consists of six measures, with the first measure showing a sustained note followed by eighth and sixteenth notes. Measures 2-4 feature eighth and sixteenth-note patterns. Measure 5 shows a sustained note with a grace note, and measure 6 concludes with a sixteenth-note figure.

69

A musical score page featuring three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes to one flat. The music consists of six measures, with the first measure showing a sustained note followed by eighth and sixteenth notes. Measures 2-4 feature eighth and sixteenth-note patterns. Measure 5 shows a sustained note with a grace note, and measure 6 concludes with a sixteenth-note figure.

72

A musical score page featuring three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes to one flat. The music consists of six measures, with the first measure showing a sustained note followed by eighth and sixteenth notes. Measures 2-4 feature eighth and sixteenth-note patterns. Measure 5 shows a sustained note with a grace note, and measure 6 concludes with a sixteenth-note figure.

Un poco meno mosso

75 *ritard.* -

78

81

84

87

90

Piu lento

93

96

99

allarg. al fine

101