

# Postupak izrade klavirskih izvadaka pojedinih djela

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

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MENTOR: prof. ZELJKO BRKANOVIC JELASKA OLJA

Zagreb, studeni 1992.



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

Izrada klavirskih izvadaka, kao izbor teme za logički diplomski rad, rezultat je mog zanimanja za kolegij "Sviranje solista" tijekom treće i četvrte godine studija. Budući da je samo sviranje partitura svojevrsna improvizacija klavirskog izvotka, zanimao me način adaptacije kao 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 te 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



### Važnije bilješke pri postupku izrade klavirskih izvadaka

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

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

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

Melodija baroka je asimetrična, ne podliježe periodičkoj zaokruženosti niti pravilnostima metričke okosnice. Naglašena je primjena sekvenci i motoričnosti. Dinamika sadrži oštre prijelaze sa jedne dinamičke plohe na njoj suprotnu. Jedna od karakteristika jest i basso continuo, što označava uobičajeni barokni način pratnje, tj. ustanovit način harmonijske podloge. Concertina radi o troglasnoj skladbi, a Concerto grosso, kao princip orkestracije, postojao je u nizu vokalno-instrumentalnih 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 Fejović: "Barokni koncert", str. 35.

klavirskog sloga istaknuti nastupe concertina i tutta.

Handel u concertu grossu br. VI, g-mol, koristi concertino sastavljen od 2 violine i violoncella, no ne koristi ga stalno u svim stavcima. U četvrtom stavku ističe solo violinu. U violi redovno se pojavljuje 11. takt (osim kod finale ovog concerta grossa nije bio posebno zanimljiv zasebno izradu klavirskog izvratka, 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. <sup>22</sup> cent. u završnom stavku 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 istog 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 = ) 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 oglašenu

neprekidnu nastavku sam se koristila troglasnim slogom da

prenijela reducirajući mjestimice dionicu viole ili 2.

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

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

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

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

nisam reducirala, budući da ne predstavljaju

tehnički problem pri sviranju. Ali paralelne pomake

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

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

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

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

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

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

...ime gdje se...

(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 zbog sastoktavnike. isto je tako trebalo pisati kako bi

(35.t.-37.t.) Karakterističan je način na koji sam osminski pomako 2. violina, nasuprot dionici 1. violina i izrade 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 doba mantakta. (Slično i na početku 1.t.) postavljen četveroglasno, a kad je u kombinaciji s gudačima i duhaćima, onda je troglasno postavljen.

(14.t.) Za situaciju koja je nastupila u 14. taktu postojale su 2. rješenja. Prvo rješenje bilo bi da se tegof transponira za oktavu više i tako istovremeno zadržati trajanje drvenih duhaća, nakon čega bi jedino na top rješenje. Drugo rješenje je da se tegof zadržati trajanje drvenih duhaća, a trajanje tegofa odmah prebije u 15. taktu. Ovo rješenje je prihvatljivo, ali su i druga rješenja

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

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

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


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

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

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

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

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

(32. t.) Kao basovu dionicu izdvojila sam liniju fagota s naizmjeničnim nastupima 1. i 2. violina,  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 lagama osminska pulsacija teme kod prvih violina. (Slično u 75.t.) je. Tako je nastupio skok koji zbog

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

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

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

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

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

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

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

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

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

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

zbog zanimljive instrumentacije kod Mozarta, koji in  
upravo namjerno koristi flautu i 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 šestina 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

REPRIZA karakteristični oktavni skok.

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

(282.t.) 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.) Dovedo 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 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: vade 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. Scherzo se započinje samo drvenim duhacima. 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 duhačima.

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


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

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

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

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

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

(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 iz oristila Mendelssohna "Snauivanjske noći" primjer ranoromantičnog djela kod kojeg je lakota karaktera čak bliža klasici, brojnatave udvostručenja, tj. oktaviranja u Brahmsovu 2. stavku 1. simfonije bila su odraz gusto prožetog tkiva jednog kasnoromantičnog djela.

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

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

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

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

dosljedno sam se koristila ovim principom. (Isto u 53.t., slično u 56.t. i 104.t.) 1. i 2. flaute što bi (22.t.-24.t.) S obzirom na uvođenje dionica violina, vcella i cbassa, ut crescendo kod gudača, u osnovnoj ideji bila je oktava sa 1. i 2. violinama. No u konačnoj verziji odlučila sam se za reduciranje oktave te sam koristila (90.t.-97.t.) samo liniju vcella. (Slično u 53.t.-56.t.) u oktave (53.t.-54.t.) Oktave u svim duhačima, 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 fagot 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 duhači donose temu, ona je u drugom planu, a sve zbog ritmičkog nemira u gudačkim dionicama koju postignut odnosom osmina i triola. U klavirskom (126.t.) izvratku taj sam problem riješila osminskim pomakom 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 Fagot (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 and clarinet parts provide harmonic support with slurs and accents. The fagot part has a more rhythmic, accented pattern. The score is marked with 'p' for piano and includes various articulation marks like slurs and accents.



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 između upravo oktave odvajaju nastupe flaute, voboe, rtorove i klarineta, fagota od nastupa klarineta u oktavi što se prethodno očavd prestankom tih prvih oktava. ritaičku komponentu (90.t.-99.t.) Instrumentacija druge teme u intervalu oktave udarala je zanimljivav je zato što je gornji ton oktave povjeren linije vr violini solo, a donji tonovi obooi i horni. Oktavnoodobno 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 prijelaz alikvotne tonove violine solo koja u svojoj ekspresiji ali jednako dolazi do izražaja. (15.t.-25.t.) a) podvostručena (117.t.-121.t.) U ponovnom nastupu solo-violine, ali u oktavi s nastupom ostalih violinama, nisam liniju solista aranžirala u engleski oktavi kao prethodno, zato što nije bilo potrebno pojačati potencirati alikvotne tonove iste boje (u ovom slučaju protupona violina), što nipošto nije bilo u prethodnom slučaju osim dokad je baza solo-violine bio isti materijal u razmaku oktave kod obooi i horna. (124.t.-125.t.) (126.t.-128.t.) Posljednji ton solo-violine vezan je ligaturom preko kroz sva tri takta. Prekid za posljednji takt ostavio linije u ostvarila sam zato kod dionica ostalih gudača. Uputno je bilo upotrijebiti tzv. polupedal i njime odvojiti zadnji takt, a opet zadržati ton koji je najviši i utvrditi violini solo leži do kraja stavka. (1. stavka.)

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

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

U gudačima i klaviru istodobno se predstavljaju i ostali

opći ritmički i tonalitetni elementi, a u završnim

odabirima i u skladu s tim, a u skladu s tim, a u skladu s tim,

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

(1. takt) Izostavljanje trilerala u tamburinu opravdavam time što se nijednim načinom sviranja ne može postići u velikoj mjeri odgovarajući efekt. Dionice fagota prepisala sam, a akcentnati dobi dobila sam samo tonom "g" koji u velikoj mjeri 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 način

(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. U 25. taktu (100. t.) te situacije odstupam od

(25. t. - 30. t.) Budući da fagoti, tromboni, tuba i držepisti tonovi kroz 5 taktova, nisam taj ton uključila u akorde koji su u dionici viole, vcella i cbassa, 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 i 6-glasova, a kada je klavirska dionica 4-glasna (a

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

(52. t. - 64. t.) Dionici engleskog roga s repetiranim tonom ilere temom u nastavku suprotstavlja se sinkopa, tj. akcentovani 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 da 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 opet u violama i, kasnije, u vcellima morala zanemariti, no sam opisala. Proučavajući protok od 125. takta nadalje uočila sam u operi, 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 solist podupiranje prvo dionice viole, a kasnije dionice u operi, u vcella. Budući da je u načinu izvedbe označen *ritmo* i *pizzicato*, zanemarih sam oba ritma, a zadržala sam osnovnu melodijsku liniju, harmonijsku strukturu i zamjenom pomake u 2. violinama. Koncertna op. je imao i

(140.t.) Pri kraju, osim glavne teme u klarinetu, vrlo je interesantna dionica 1. horne koju sam u klavirskom komentaru, u izvratku naznačila: u načinu da se na najjednostavniji način objedinjavaju prethodna objevanja u skladu s op. 140.

1. stavak Allegro molto moderato, vedna i op. 140. 1. i 2. klavirskih izvedbe operetne, operne i oratorijske libretne

(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 op. 140. 1. i 2. klavirskih izvedbe operetne, operne i oratorijske libretne


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

izvodi se izvedu dionice vclla i cbassa te dionica  
 klarinet. Kao posljednju za izradu klavirskog izvotka odabrala  
 sam ariju Jocaste iz "Kralja Edipa" I. Stravinskog, kao primjer  
 korepetitorskog klavirskog izvotka. Dionicu glasa doslovno sam  
 prepisala i izdvojila iz samog klavirskog aranžmana, inače u  
 opernoj literaturi, kod klavirskih izvadala kasnijeg XIX. i 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 na salonskim koncertima on je imao i neke  
 praktične primjene prilikom same izvedbe u kazalištima. Njime  
 su se koristili muzičari za scensku muziku, kao i inspicijenti,  
 šaptači i mnogi drugi. Na taj način on je na najjednostavniji  
 način objedinjavao kompletno zbivanje na sceni i izvan nje.

Ali, kao što sam napomenula, većina "ozbiljnih"

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

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

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

izmjenjuje se između dionica vcella i cbassa te dionica 1. i 2. klarineta (65.t.-104.t.). Dionica glasa zanimljiva je po stalno repetiranom tonu te melodijskim linijama koje su podvostručene u flauti (69.t.-71.t., 88.t.-89.t.), oboi (74.t.-76.t.) i tenor gudačima (85.t.-87.t.). Doslovno se ponavlja tematski pratinjom u harfi (105.t.-125.t.). Nastup zbora javlja se u 128. taktu kao imitacija na početku između tenora i basa. U završnom dijelu (146.t.-160.t.) dosljedno se repetira 1. akord, pizzicato u gudačima, oklaviru, harfi i timpanima. Ovdje se osim muškog zbora javlja i dionica Edipa koji recitativom uvodi, u koje sam nastavku, novi muzički materijal: 2. i 3. klarineta (24.t.-29.t.) Kod aranžiranja koristila sam dionice oba 1. i 2. klarineta, ali ne dosljedno već mjestimično u 1. i 2. klarineta (51.t.-55.t.) dvohvatima terca i seksta koje su karakteristične za tu melodijsku liniju. napregnute lege u kojima 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 1. klarineta. Na 2. šestnaestini nalazi se akcent, a tuda započinje i luk, pa sam na taj način naglasila početak 1. i 2. klarineta svakog luka i dobila adekvatno fraziranje. Na početku

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

(45.t.) Kao inače, kod brzih stavaka nastoji se reducirati većina sadržaja i donijeti najbitniju tematiku. Između pomaka 1. violina i viola, odlučila sam se za dionicu 1. violina, što je karakteristična baza triolama u klarinetu (osnovni tonovi u violinama su 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, 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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.-67.t.; 99.t.-104.t.) U novom ritmu, u kojem na početku dominira ton "e", dosljedno zadržavam basovu dionicu,

68.t.-70.t.) dok u akordima koje donose klarineti reduciram osnovni ton, a koristim tercu i kvintu tog akorda. Osnovni ton svjesno ne uzimam kako boja ne bi bila zgusnuta i



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

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

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

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

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

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

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

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

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, koje su  
 mog toge pristupiti različiti ovisno o autorima klavirskih  
 Postoji i treći tip klavirskog izvotka koji se primjenjuje  
 također u opernoj i oratorijskoj literaturi djelatnog XX. i  
 stoljeća. U takvom tipu izvotka aranžiraju se samoglasovi i to  
 najčešće u 2 sistema. Od orkestra ubačeni su samo najvažniji  
 motivi ili pak harmonija, odnosno interval koji je jedino  
 karakterističan za intoniranje. Osobno smatram da su takvi bez  
 klavirski izvaci besmisleni jer narušavaju kompozicijsku i  
 strukturu djela. Ne biti potrebno i raditi klavirske izvake u  
 praktične svrhe. Na kraju izdavanja, kao je postupak  
 udjelovanje u postupku proizvodnje glazbe mnogo značajnije i  
 prikladnije od pasivnog slušanja.



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ISPRAVCI

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

KLAVIRSKI IZVACI

JELASKA OLJA

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

Largo affettuoso

5.

10.

15.

20.

25.

pp

f

tr.

tr.

30

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

35

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

40

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

45

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

50

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

55

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



A tempo giusto

Handwritten musical score for a piece in C major, 3/4 time, marked "A tempo giusto". The score consists of two systems of staves. The first system includes staves 1-4, with a measure number "10" in a box. The second system includes staves 5-8, with measure numbers "15", "20", and "25" in boxes. The notation includes treble and bass clefs, various note values, rests, and dynamic markings like "tr." and "p".

30.

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

Adagio

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

# MUSETTE

Larghetto

tutti

2

4

6

Handwritten musical notation for measures 2 through 6. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The bottom staff is in bass clef. Measure numbers 2, 4, and 6 are boxed above the staff. The notation includes chords and melodic lines with slurs and asterisks below the bass staff.

8

10

12

tr.

Handwritten musical notation for measures 8 through 12. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The bottom staff is in bass clef. Measure numbers 8, 10, and 12 are boxed above the staff. The notation includes chords and melodic lines with slurs and asterisks below the bass staff. A trill (tr.) is indicated above measure 12.

14

16

18

concer.

Handwritten musical notation for measures 14 through 18. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The bottom staff is in bass clef. Measure numbers 14, 16, and 18 are boxed above the staff. The notation includes chords and melodic lines with slurs and asterisks below the bass staff. The word "concer." is written above measure 14.

20

22

24

tutti

concer.

tutti

Handwritten musical notation for measures 20 through 24. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The bottom staff is in bass clef. Measure numbers 20, 22, and 24 are boxed above the staff. The notation includes chords and melodic lines with slurs and asterisks below the bass staff. The words "tutti" and "concer." are written above the staff.

26

28

30

concer.

tutti

Handwritten musical notation for measures 26 through 30. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The bottom staff is in bass clef. Measure numbers 26, 28, and 30 are boxed above the staff. The notation includes chords and melodic lines with slurs and asterisks below the bass staff. The words "concer." and "tutti" are written above the staff.

32

34. concert.

36

Handwritten musical notation for measures 32 through 36. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The bottom staff is in bass clef. Measure numbers 32, 34, and 36 are boxed above the staff. The notation includes chords and melodic lines with slurs and asterisks below the bass staff. The word "concert." is written above measure 34.

38

40

42

44

46

48

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56

58

60

62

64

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68

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82 84

86 88

90 92

94 96

98 100

102 104

106 108

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112

114

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122

124

126

128

130

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136

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142

144

146

148

150

152

154

156

158

160

162

Allegro

Handwritten musical notation for the first system, measures 1-7. The key signature is one flat (B-flat) and the time signature is common time (C). Measure numbers 2, 4, 6, and 7 are indicated in boxes. The notation includes treble and bass staves with various notes, rests, and accidentals.

Handwritten musical notation for the second system, measures 8-15. Measure numbers 8, 10, and 16 are indicated in boxes. The notation includes treble and bass staves with various notes, rests, and accidentals.

Handwritten musical notation for the third system, measures 16-23. Measure numbers 8, 10, and 14 are indicated in boxes. The notation includes treble and bass staves with various notes, rests, and accidentals.

Handwritten musical notation for the fourth system, measures 24-31. Measure numbers 14 and 16 are indicated in boxes. The notation includes treble and bass staves with various notes, rests, and accidentals.

Handwritten musical notation for the fifth system, measures 32-39. Measure numbers 16 and 18 are indicated in boxes. The notation includes treble and bass staves with various notes, rests, and accidentals.

Handwritten musical notation for the sixth system, measures 40-47. Measure numbers 20 and 22 are indicated in boxes. The notation includes treble and bass staves with various notes, rests, and accidentals.



22

24

26

28

30

32

34

36

38

40

Handwritten musical score, system 1. Treble and bass clefs. Measure numbers 42 and 44 are boxed. The music features a complex melodic line in the treble and a supporting bass line.

Handwritten musical score, system 2. Treble and bass clefs. Measure numbers 44 and 46 are boxed. The notation includes various rhythmic values and accidentals.

Handwritten musical score, system 3. Treble and bass clefs. Measure numbers 48 and 50 are boxed. The system shows a continuation of the melodic and harmonic development.

Handwritten musical score, system 4. Treble and bass clefs. Measure number 52 is boxed. The bass line features a series of chords with a 'pp' (pianissimo) dynamic marking.

Handwritten musical score, system 5. Treble and bass clefs. Measure numbers 54 and 56 are boxed. The music includes a 'f' (forte) dynamic marking in the bass line.

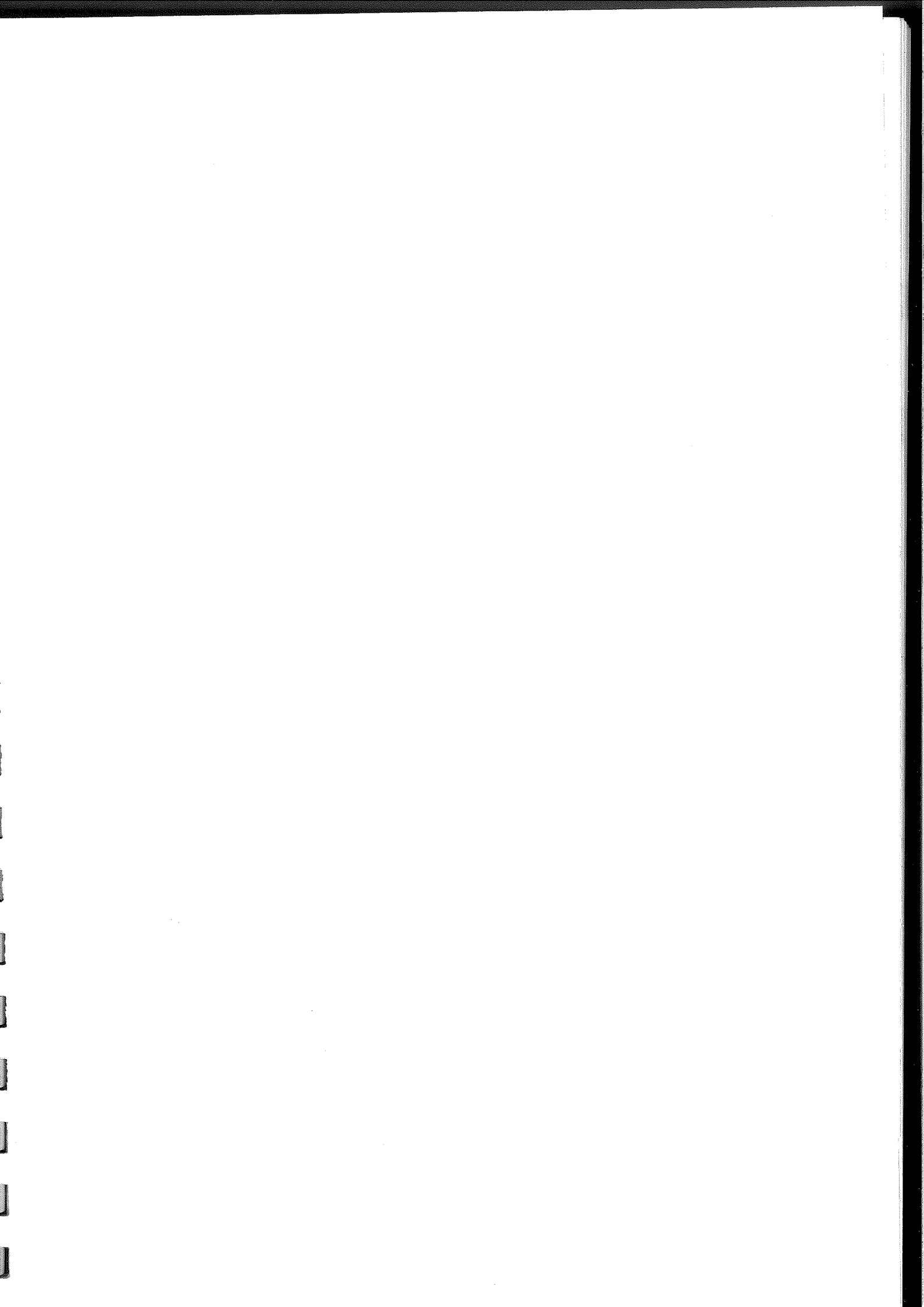
Handwritten musical score, system 6. Treble and bass clefs. Measure numbers 58 and 60 are boxed. The system contains various dynamic markings including 'p' and 'f'.

Handwritten musical score, system 7. Treble and bass clefs. Measure numbers 62 and 64 are boxed. The system concludes with a 'pp' dynamic marking and a final cadence.

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 top staff of each system is in treble clef, and the bottom staff is in bass clef. The music is written in a style that suggests a 19th-century manuscript. Measure numbers are written in small boxes above the staves: 66, 70, 72, 74, 76, 78, 80, 82, 84, and 86. The notation includes various note values, rests, and accidentals. There are some corrections or additions in the later systems, such as a '5' written above a note in system 4 and a 'b' below a note in system 9. 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: Sinfonia D-dur, K.V. 504, I. stande

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 the first system, measures 26-29. The system consists of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with chords and rhythmic patterns. A box containing the number 26 is located above the first measure.

Handwritten musical notation for the second system, measures 30-32. The system consists of two staves. The upper staff features dynamic markings such as *sf* and *p*, along with slurs and accents. The lower staff continues the bass line. A box containing the number 30 is located above the first measure of this system.

Handwritten musical notation for the third system, measures 33-35. The system consists of two staves. The upper staff has slurs and accents. The lower staff features chords with the number 7 written below them. A box containing the number 33 is located above the first measure.

Handwritten musical notation for the fourth system, measures 36-38. The system consists of two staves. The upper staff has slurs and accents. The lower staff features chords with the number 7 written below them. A box containing the number 36 is located above the first measure.

Two empty musical staves.

*Allegro*

Handwritten musical notation for the fifth system, measures 39-43. The system consists of two staves. The upper staff has a melodic line starting with a *p* dynamic marking. The lower staff has chords with the number 8 written below them. A box containing the number 39 is located above the first measure.

Handwritten musical notation for the sixth system, measures 44-48. The system consists of two staves. The upper staff has a melodic line starting with a *p* dynamic marking. The lower staff has a bass line. A box containing the number 44 is located above the first measure.

48

46

52

50

56

54

60

58

64

62

68

66

72

70



74

76

78

80

82

84

86

88

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92

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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

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

Handwritten musical score for measures 276-281. The score consists of two staves per system. The upper staff continues with complex chordal textures. The lower staff has a bass line. Measure numbers 276, 278, and 281 are marked in boxes above the staves.

Handwritten musical score for measures 282-287. The score consists of two staves per system. The upper staff shows a more active melodic line with slurs. The lower staff has a bass line. Measure numbers 282, 284, and 287 are marked in boxes above the staves.

Handwritten musical score for measures 288-293. The score consists of two staves per system. The upper staff features complex chordal textures. The lower staff has a bass line. Measure numbers 288, 291, and 293 are marked in boxes above the staves.

Handwritten musical score for measures 294-299. The score consists of two staves per system. The upper staff has a melodic line with slurs. The lower staff has a bass line. Measure numbers 294, 297, and 299 are marked in boxes above the staves.

292

294

296

300

# MENDELSSOHN: "SAN IVANJSKE NOĆI" (SCHERZO)

*Allegro vivace*

5

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

10

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

15

Handwritten musical score for measures 11-15. Treble and bass clefs, 3/8 time signature, key signature of two flats. Measure 11 has a fermata. Measure 15 has a piano (p) dynamic.

20

Handwritten musical score for measures 16-20. Treble and bass clefs, 3/8 time signature, key signature of two flats. Measure 20 has a fermata.

25

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

30

Handwritten musical score for measures 26-30. Treble and bass clefs, 3/8 time signature, key signature of two flats. Measure 30 has an accent (>) over the final note.

35

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

40

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

42

45

Handwritten musical notation for system 1, measures 42-45. The system consists of two staves: a treble staff and a bass staff. The music is written in a key signature of one flat (B-flat) and a common time signature. Measure 45 includes a dynamic marking 'P' (piano).

50

Handwritten musical notation for system 2, measures 50-53. The system consists of two staves: a treble staff and a bass staff. The music is written in a key signature of one flat (B-flat) and a common time signature. Measure 50 includes a dynamic marking 'P' (piano).

55

Handwritten musical notation for system 3, measures 55-58. The system consists of two staves: a treble staff and a bass staff. The music is written in a key signature of one flat (B-flat) and a common time signature.

60

Handwritten musical notation for system 4, measures 60-63. The system consists of two staves: a treble staff and a bass staff. The music is written in a key signature of one flat (B-flat) and a common time signature.

67

70

Handwritten musical notation for system 5, measures 67-70. The system consists of two staves: a treble staff and a bass staff. The music is written in a key signature of one flat (B-flat) and a common time signature. Measure 67 includes a dynamic marking 'p' (piano).

75

Handwritten musical notation for system 6, measures 75-78. The system consists of two staves: a treble staff and a bass staff. The music is written in a key signature of one flat (B-flat) and a common time signature.

80

Handwritten musical notation for system 7, measures 80-83. The system consists of two staves: a treble staff and a bass staff. The music is written in a key signature of one flat (B-flat) and a common time signature.



132

135

140

145

150

155

160

165

170

175

180

185

190

185

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 present in the middle of the system.

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 present in the middle of the system.

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 present in the middle of the system.

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 present in the middle of the system.

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 present in the middle of the system.

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 present in the middle of the system.

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 present in the middle of the system.



245

250

255

260

265

270

275

280

285

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

290

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

295

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

300

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

305

Handwritten musical notation for measures 305-310. The system consists of two staves. The upper staff has a melodic line with some slurs. The lower staff provides a harmonic accompaniment.

310

Handwritten musical notation for measures 310-315. The system consists of two staves. The upper staff continues the melodic line. The lower staff provides a harmonic accompaniment.

315

Handwritten musical notation for measures 315-320. The system consists of two staves. The upper staff continues the melodic line. The lower staff provides a harmonic accompaniment.

320

325

330

335

340

345

350

355

360

365

dim.

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

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

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

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

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

Andante sostenuto

This image shows a handwritten musical score for the second movement of Brahms' Symphony No. 1 in C minor. The score is written on ten systems of staves, each consisting of a treble and bass clef staff. The tempo is marked 'Andante sostenuto'. The key signature is C minor, indicated by three flats. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Key markings include 'pp' (pianissimo), 'f' (forte), 'dim.' (diminuendo), and 'P espress.' (Piano espressivo). There are also some handwritten annotations like '7', '10', '15', and '24' in boxes, possibly indicating measure numbers. The handwriting is clear and legible, with some corrections and markings throughout the piece.

28

30

*dolce*

32

34

36

38

40

42

44

46



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 rhythmic patterns, including triplets and sixteenth notes. 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 rhythmic patterns and dynamic markings such as *pp* 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 features complex rhythmic patterns and dynamic markings including *f* and *pp*. 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 features complex rhythmic patterns and dynamic markings such as *pp* 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 features complex rhythmic patterns and dynamic markings including *p.* (piano) and *pp*. 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 chord voicings 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 system shows a continuation of the complex harmonic and melodic material.

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 some final notes.

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

I. STAVAK

moderato (♩ = 92)

Handwritten musical notation for the first system, measures 1-5. The score is written on two staves. The first staff contains a melodic line with notes and rests, and the second staff contains a rhythmic accompaniment with chords and rests. A dynamic marking 'f' is present. A measure number '5' is written in a box above the second staff.

Handwritten musical notation for the second system, measures 6-10. The score continues on two staves. A dynamic marking 'f' is present. A measure number '10' is written in a box above the second staff.

Handwritten musical notation for the third system, measures 11-15. The score continues on two staves. A dynamic marking 'f' is present. A measure number '15' is written in a box above the second staff.

Handwritten musical notation for the fourth system, measures 16-20. The score continues on two staves. A dynamic marking 'f' is present. A measure number '20' is written in a box above the second staff.

Handwritten musical notation for the fifth system, measures 21-25. The score continues on two staves. A dynamic marking 'f' is present. A measure number '25' is written in a box above the second staff.

Handwritten musical notation for the sixth system, measures 26-30. The score continues on two staves. A dynamic marking 'f' is present. A measure number '30' is written in a box above the second staff.

Handwritten musical notation for the seventh system, measures 31-35. The score continues on two staves. A dynamic marking 'f' is present. A measure number '35' is written in a box above the second 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 a bass line with chords and 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 a bass line with chords and 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 a bass line with chords and 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 five systems of staves. The first system contains two staves with chords and some notes. The second system contains two staves with chords and notes. The third system contains two staves with notes and chords, including a 'P' dynamic marking. The fourth system contains two staves with notes and chords, including a 'mf' dynamic marking and a circled '70'. The fifth system contains two staves with notes and chords, including a 'Piu mosso (♩ = 100)' instruction and 'pp' dynamic markings.

75

Handwritten musical score for measures 75-85. The score is written on two systems of staves. The first system contains two staves with notes and chords, including a '3/4' time signature. The second system contains two staves with notes and chords, including a '5/8' time signature and a 'f' dynamic marking.

80

Handwritten musical score for measures 80-90. The score is written on two systems of staves. The first system contains two staves with notes and chords, including a 'pp' dynamic marking. The second system contains two staves with notes and chords.

Handwritten musical notation on a five-line 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 five-line 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 five-line staff, featuring a treble clef. The notation includes eighth notes and rests.

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

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

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

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

Handwritten musical notation on a five-line staff, featuring a bass clef. The notation includes chords and eighth notes. A dynamic marking of *piu p* 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 indicated in small boxes above the staves. 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 indicated in small boxes above the staves. 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 indicated in small boxes above the staves. 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 indicated in small boxes above the staves. 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 is in treble clef, and the lower staff is in bass clef. Both staves feature a series of chords, many of which are beamed together. Measure 88 starts with a treble clef and a key signature of one flat. Measure 91 ends with a double bar line.

95

Handwritten musical notation for measures 92-95. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The notation includes various chordal structures and melodic lines. Measure 95 ends with a double bar line.

100

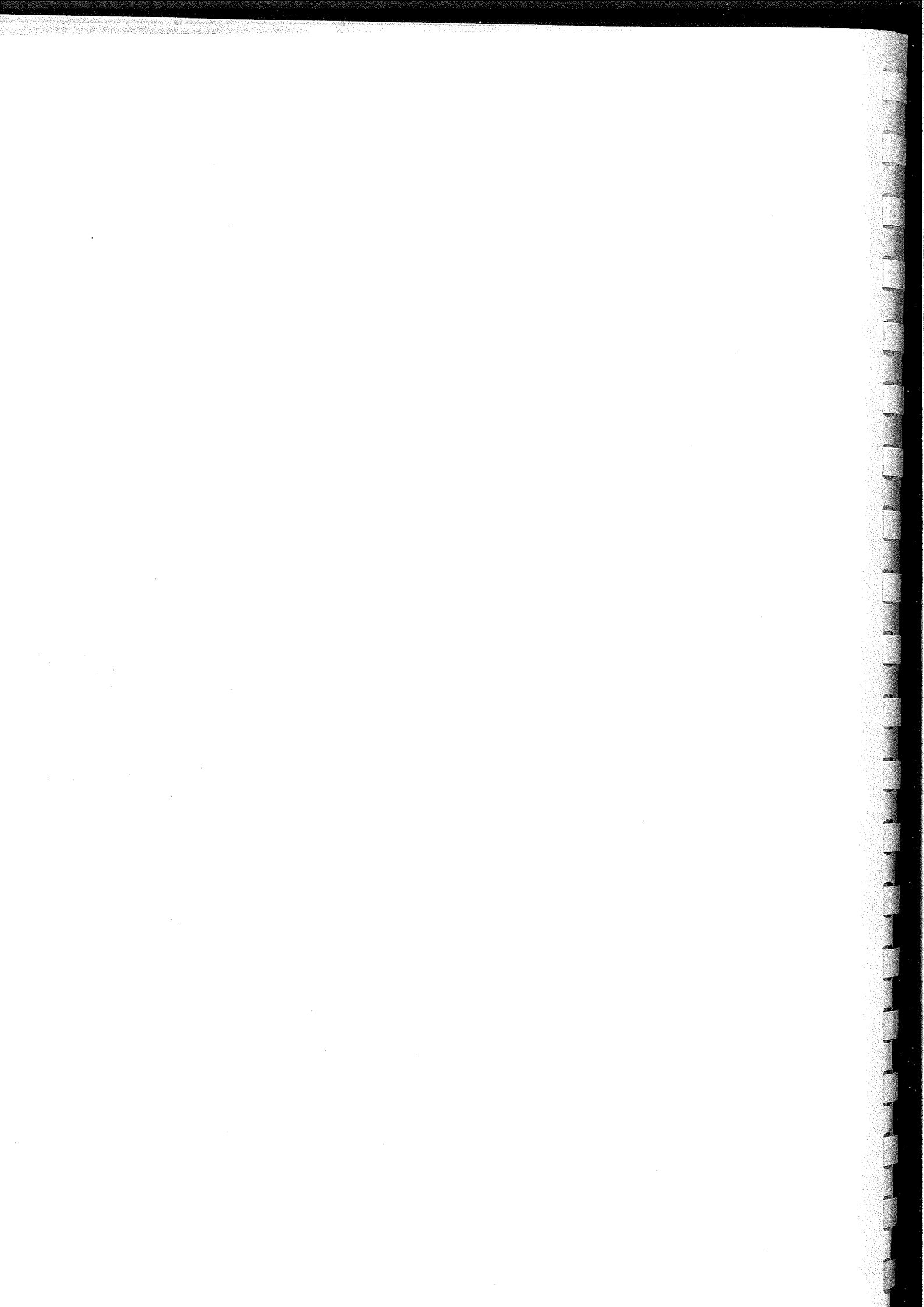
Handwritten musical notation for measures 96-100. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The notation includes various chordal structures and melodic lines. Measure 100 ends with a double bar line.

105

Handwritten musical notation for measures 101-105. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The notation includes various chordal structures and melodic lines. Measure 105 ends with a double bar line.

110

Handwritten musical notation for measures 106-110. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The notation includes various chordal structures and melodic lines. Measure 110 ends with a double bar line.



STRAVINSKI: "Kralj Edip", arija Jocasste

♩ = 84

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

The first system of the score consists of three staves. The top staff is the vocal line, with lyrics "nom'e-mu - be - shi-te, re - ges, nom'e-mu - be - shi-te,". The middle and bottom staves are for piano accompaniment. The music is in 2/4 time and includes dynamic markings such as *p* and *mf*. The piano part features complex rhythmic patterns and some triplets.

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

The second system of the score consists of three staves. The top staff is the vocal line, with lyrics "im aegna u - rbe do-me-sti-his al-ter-ca-ti - o - mi-lus,". The middle and bottom staves are for piano accompaniment. The music is in 2/4 time and includes dynamic markings such as *p*. The piano part features complex rhythmic patterns and some triplets.

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

The third system of the score consists of three staves. The top staff is the vocal line, with lyrics "re-ges 15. nom'e-mu be-shi-te nom'e - mu". The middle and bottom staves are for piano accompaniment. The music is in 2/4 time and includes dynamic markings such as *p*. The piano part features complex rhythmic patterns and some triplets.

-be-shi-te in aegro u-bera-ma-re, clo-ma-re, clama-re

25. re-stro do me stros clo-ma-res in aegro u-bera-nome-mi

30. -be-shi-te al-ti-eris a-ri-um re-ge-ri Co-nom o-mnis clo-

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

non e-ri - bi - ce - ri - bi

non e-ri - bi - ce - ri - bi

Handwritten musical score for the first system. It features a vocal line on a single staff with lyrics and a piano accompaniment on two staves. The piano part includes chords and melodic lines. There are some handwritten annotations like '7' and '7' above notes.

Handwritten musical score for the second system. It includes a 'Vivo' marking in a box on the left and a 'Ne' marking on the right. The piano part has some rhythmic markings like 'x' and 'x'.

Handwritten musical score for the third system. It includes 'mf' (mezzo-forte) and 'sf' (sforzando) markings. The piano part has some rhythmic markings like '77'.

Handwritten musical score for the fourth system. It includes a '50' marking above a note. The lyrics 'ne - mo - be - retur' are written above the vocal line. The piano part has some rhythmic markings like '7'.

Handwritten musical score for the fifth system. It includes a '20' marking above a note. The piano part has some rhythmic markings like '77'.

He pro — be — nten o — m — ni — a

Handwritten musical notation for the first system. It features a vocal line in treble clef and piano accompaniment in bass clef. The piano part includes a 'coco' marking and a 'sf' (sforzando) marking. The key signature has one flat (B-flat).

Handwritten musical notation for the second system. The vocal line includes the lyrics 'guse se — mper sem per'. The piano accompaniment continues with various chords and melodic lines. The key signature remains one flat.

Handwritten musical notation for the third system. The vocal line includes the lyrics 'se — mper men — ti — an tur —'. The piano accompaniment features a 'p' (piano) marking and continues with complex harmonic structures. The key signature remains one flat.

Handwritten musical notation for the fourth system. The vocal line includes the lyrics '2 — an — tur —'. The piano accompaniment includes a '77' marking and concludes with a final cadence. The key signature remains one flat.



o RA CU LA o RA CU LA

The first system of the handwritten musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It begins with a whole rest, followed by a half note G4, and then a melodic phrase: quarter notes A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The middle staff is a guitar accompaniment in bass clef, featuring a series of chords and arpeggios, many marked with a '7' for the seventh fret. The bottom staff is a guitar accompaniment in bass clef, featuring a rhythmic pattern of eighth notes and quarter notes, also marked with '7' for the seventh fret.

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

The second system of the handwritten musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat. It begins with a whole rest, followed by a half note G4, and then a melodic phrase: quarter notes A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The middle staff is a guitar accompaniment in bass clef, featuring a series of chords and arpeggios, many marked with a '7' for the seventh fret. The bottom staff is a guitar accompaniment in bass clef, featuring a rhythmic pattern of eighth notes and quarter notes, also marked with '7' for the seventh fret.

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

The third system of the handwritten musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat. It begins with a whole rest, followed by a half note G4, and then a melodic phrase: quarter notes A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The middle staff is a guitar accompaniment in bass clef, featuring a series of chords and arpeggios, many marked with a '7' for the seventh fret. The bottom staff is a guitar accompaniment in bass clef, featuring a rhythmic pattern of eighth notes and quarter notes, also marked with '7' for the seventh fret.

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

The fourth system of the handwritten musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat. It begins with a whole rest, followed by a half note G4, and then a melodic phrase: quarter notes A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The middle staff is a guitar accompaniment in bass clef, featuring a series of chords and arpeggios, many marked with a '7' for the seventh fret. The bottom staff is a guitar accompaniment in bass clef, featuring a rhythmic pattern of eighth notes and quarter notes, also marked with '7' for the seventh fret.

LA - O - RA - CU - LA

MENTI TA SUNT ORA - CU

Handwritten musical notation for the first system. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves in bass clef. The key signature has one flat (B-flat) and the time signature is 3/2. The vocal line begins with the lyrics "LA - O - RA - CU - LA" and continues with "MENTI TA SUNT ORA - CU". The piano accompaniment features a steady bass line with chords and some melodic movement in the right hand.

LA

MENTI TA SUNT MENTI TA SUNT ORA - CU - LA

CUI

Handwritten musical notation for the second system. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves in bass clef. The key signature has one flat (B-flat) and the time signature is 3/2. The vocal line begins with the lyrics "LA" and continues with "MENTI TA SUNT MENTI TA SUNT ORA - CU - LA" and "CUI". The piano accompaniment continues with similar harmonic support.

85

REX

CUI

REX

I - NTER

FI - KI - E

NDUS

Handwritten musical notation for the third system. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves in bass clef. The key signature has one flat (B-flat) and the time signature is 3/2. The vocal line begins with the lyrics "REX" and continues with "CUI REX I - NTER FI - KI - E NDUS". The piano accompaniment provides harmonic support.

EST?

CUI REX

I - NTER

FI - KI

E

NDUS?

Handwritten musical notation for the fourth system. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves in bass clef. The key signature has one flat (B-flat) and the time signature is 3/2. The vocal line begins with the lyrics "EST?" and continues with "CUI REX I - NTER FI - KI E NDUS?". The piano accompaniment continues with harmonic support.

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

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

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

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



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

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line with lyrics: "- re - - - - - uter o - - - - - ni - - - - - ca - - - - - la - - - - - quae semper ma - - - - - ni - - - - - ti - - - - - a". The second staff is another vocal line with lyrics: "tri - - - - - ni - - - - - um tri - - - - - ni - - - - - um". The third staff is a piano accompaniment line with lyrics: "tri - - - - - ni - - - - - um tri - - - - - ni - - - - - um tri - - - - - ni - - - - - um". The fourth and fifth staves are piano accompaniment lines. The key signature has one flat (B-flat), and the time signature is 4/4. There is an asterisk (\*) at the end of the fifth staff.

Alto

uter sem - - - - - per ma - - - - - ni - - - - - ti - - - - - a - - - - - uter Ca - - - - - ve

Handwritten musical score for the second system. It consists of five staves. The top staff is a vocal line with lyrics: "uter sem - - - - - per ma - - - - - ni - - - - - ti - - - - - a - - - - - uter Ca - - - - - ve". The second staff is another vocal line with lyrics: "tri - - - - - ni - - - - - um tri - - - - - ni - - - - - um". The third staff is a piano accompaniment line with lyrics: "tri - - - - - ni - - - - - um tri - - - - - ni - - - - - um". The fourth and fifth staves are piano accompaniment lines. The key signature has one flat (B-flat), and the time signature is 4/4.

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 - ro - cu - sa - ve - ro - cu - sa". The middle and bottom staves contain piano accompaniment with various chords and melodic lines.

150

Handwritten musical score for system 150. It consists of five staves. The top staff has a vocal line with lyrics: "Edi - pi - ra - ve - so - sub - 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 dense chordal accompaniment.

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 "1 3 5 7" and "3 5 7".

Jo - a - ste Jo - a - do

lo - cu - to en de - tri - o

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

A series of ten empty musical staves for further notation.





Muzička akademija

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