

# Postupak izrade klavirskih izvadaka pojedinih djela

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MUZICKA AKADEMIJA SVEUCILIŠTA U ZAGREBU  
ODJEL ZA KOMPOZICIJU I GLAZBENU TEORIJU  
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Zagreb, studeni 1992.



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odlomke i tako u konačnom posreduju između u obliku svih elemenata dotične stvari, precizno dajući i izražavanja. Mnogi od ovih elemenata ne mogu se neposredno kod sviranja partitura, jer se tu udioke dajuose i izražavaju.

Prilikom odabira partitura, izbor treba biti između djela različitih stila i razdoblja, a neka nam od njih svaki od glazur kolegi i koleginje pristati, tako sam arandirala po dijelu stavbe djela: Handela, Mozarta, Mendelssohna, Bartoka, Stravinskog između ovih kompozitora izabrala sam Beethoven iz dva razloga. Prvi razlog je taj što bi se u knjižnici jedne škole pojavila partitura i

u skladu s tim, izbor treba biti između djela različitih stila i razdoblja, a neka nam od njih svaki od glazur kolegi i koleginje pristati, tako sam arandirala po dijelu stavbe djela: Handela, Mozarta, Mendelssohna, Bartoka, Stravinskog između ovih kompozitora izabrala sam Beethoven iz dva razloga. Prvi razlog je taj što bi se u knjižnici jedne škole pojavila partitura i

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

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

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

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

klavirskog izvatka kao i harmonijsko-formalnu analizu u partituri instrumentalnih i vokalno-instrumentalnih djela renesanse i baroka. Odnos klavirskog izvoda prema izvornom instrumentalnom odnosu zvuka, koji je u stavcima brzog tempa, gdje je klavirski izvod često bio jedini, imao je veliku ulogu u popularizaciji i razvoju klavirskog izvoda, ali su bili prijelazni karakter. Karakteristično je da se prilikom klavirskog izvoda često pojavljuju klavirski izvodi koji su bili prijelazni karakter. Karakteristično je da se prilikom klavirskog izvoda često pojavljuju klavirski izvodi koji su bili prijelazni karakter. Karakteristično je da se prilikom klavirskog izvoda često pojavljuju klavirski izvodi koji su bili prijelazni karakter.

### 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 redovito se od 11. takta koristi. Finale ovog concerta grossa nije bio posebno zanimljiv, zasebno izradu klavirskog izvotka, budući da bih u njemu koristila postupke koje sam koristila u prethodnim stavcima. Iz tog sam ga razloga izostavila, jer violinica ima na prvom dijelu takta

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

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

Njezin osminkski protok, odlučila sam se kod

Izrada ovog stavka predstavljala je, na stanovit

način, doslovno prenošenje partiture u klavirski izvadak, uz

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

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

kod concertina, a četveroglasnim kod nastupa tutta. Budući

da se kod concertina radi o troglasju, doslovno sam prenijela

notni tekst, dok je kod tutta trebalo povremeno reducirati

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

58.t.) Karakteristično je da sam 2 unutarnje dionice

prvo zapisala u 2 sistema: gornju unutarnju u

gornjem sistemu, a donju unutarnju u donjem sistemu.

35.t. - 40.t. 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 izvora. 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> centimetri slava koncerta, (25.t.-26.t.) Dionica druge violine ima na prvom dijelu takta

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

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

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

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

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

(35.t.-40.t.) Kod posljednjeg javljanja teme u basovim instrumentima uводим i četvrti glas (dionica viole), ali ne kontinuirano, budući da je to završni dio koji zahtijeva gušći klavirski slog i dinamičku pojačanost. obično se koristi za... (41.t.-42.t.)

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 oglašanje

neprekidno nastavku sam se koristila troglasnim slogom da

prenijela reducirajući mjestimice dionicu viole ili 2.

(36. t.-11. violine. onicu i 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. takta 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 klavir dionice, prenijela u klavirski izvadak partiture zajedno sa šesnaestinskim protokom 1. violina.

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

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

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

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

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

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


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

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

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

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

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

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

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

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

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

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

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

(16.t.) 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 i drugi 1. violine i obovu

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

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

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

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

#### REPRIZA

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

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

(290.t.-294.t.) Budući da samu klavirskom izvatku morala,

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

Naziv scherzo (tal. šalac) susreće se još u Bachovu razdoblju kao oznaka za komad veselog karaktera, ali današnji je se sreo dobio tek u Beethovenovo doba. U tad se scherzom naziva brzi slavak sonate ili simfonije koji se razvio iz minueta i zadržao njegovo mjesto. U scherzu je jedini ritmički obrazac cijela trećetvrtinski takt, ali kod skladatelja romantizma i XX. stoljeća mogu se naći scherza i u parnoj mjeri. Karakteristike scherza su stalni pokret (najčešće ponovni ritmički pods predstavlja četvrtine slabaši), isprekidanost melodijske linije grupnim silovima, nagli dinamički kontrasti, neodefinirani akordi i sinkope. U isto vrijeme, simfonije i drugi odjeljajući oblici, scherzo se od romantizma javlja i kao samostalna kompozicija.


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

karakterističnim ritmom . U skladu s glazbu je, od 339.t. do 342.t. istaknuta i jedinstvena melodija koja se u ovom skladu pojavljuje u različitim oblicima. U skladu s glazbu je, od 343.t. do 346.t. istaknuta i jedinstvena melodija koja se u ovom skladu pojavljuje u različitim oblicima. U skladu s glazbu je, od 347.t. do 350.t. istaknuta i jedinstvena melodija koja se u ovom skladu pojavljuje u različitim oblicima.



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 prvotna. Dok je kod Handela trebalo istaknuti polifonijsku liniju, kod Mozarta karakter jednog klasičnog stavka s većim orkestrom nego kod Handela, kod prvog stavka Mendelssohnovog "San ivanjske noći" trebalo je istaknuti karakter jedne virtuoznije partiture iz ranog glazbenog romantizma: vadeći paralelne terce,

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

razdoblju kao oznaka za komad veselog karaktera, ali današnji je smisao dobio tek u Beethovenov doba. Otad se scherzom nazivaju brzi stavak sonate ili simfonije koji se razvio iz menueta i zauzeo njegovo mjesto. U scherzu je jedinica brojanja cijeli tročetvrtinski takt, ali kod skladatelja romantizma i XX. stoljeća mogu se naći scherza i u parnoj mjeri. Karakteristike scherza su stalni pokret (najčešći osnovni ritmički puls predstavlja četvrtine staccato), isprekidanost melodijske linije krupnim skokovima, nagli dinamički kontrasti, neočekivani akcenti i sinkope. Osim u okviru sonate, simfonije i drugih odgovarajućih oblika, scherzo se od romantizma javlja i kao od samostalna kompozicija. Kompozicija započinje samo drvenim 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. - 11. t.) dosljedno sam provodila u svim istim ili sličnim bitnim situacijama tokom stavka. U gornjem sistemu prenijela sam iz partiture u klavirski izvadak paralelne terce, dok sam paralelne sekste donosila kao "nepotpune". U lijevoj ruci rastavila sam dionicu fagota u naizmjenični

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

(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. - 20. 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 u 2 oktave iste tonu "a" (FL., OB., CL., FG., COR., TROMP.)

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

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

(238.t.-239.t.) S obzirom na šesnaestinske prohode i te sustenute

karakterističan ritam, reducirala sam relativno bitan

motiv (♩. ♩. | ♩. ♩.) koji se imitira u drvenim duhačima.

U protivnom bih narušila istu ritmičku pulsaciju samoga

delova stavka. (Isto u 242.t., 243.t.) jasnijih partitura, što je

(245.t.-251.t.) Ovdje sam kod aranžiranja istaknula motiv koji je

Hendelssoprije bio reduciran zbog toga što u lijevoj ruci djeluje

kod kojeg koristim šesnaestinski protok kao kombinaciju

udvostručih harmonijskih elemenata dionica 1. violina i viola, koje je

(270.t.-273.t.) Dominantni repetitivni ton u violinama preradila

sam kao ležeći ton u obje ruke. Ispod ležećih tonova

udvostručkoristila sam dionice 2. flaute i 2. fagota, budući da

pojedene njihove pozicije odgovaraju tehnici sviranja kod oboe.

Violine distodobnog trajanja ležećeg tona. (27.t.-31.t.) na ton

(293.t.-295.t.) Ritam drvenih duhača kao treći element zaustavio

taktu, a bi šesnaestinski prohod, pa sam ga reducirala. Ipak, da

detalji bita linija bila donekle prisutna, zadržala sam njihov

pojedini ritam u 295. taktu. t., ali se elementi 1. teme koriste

(345.t.-348.t.) U lijevoj ruci zadržala sam osminski puls 1.

horna u violina transponiran za oktavu niže. Isto je i od 353.

(1.t.-130. takta, ali tada se osminski puls iz 1. violina

nadovezuje na isti pomak u dionici oboe. (Sl. uva, t.)

363.t.-367.t.) Duci da su pojedine terce u različitim

oktavama flaute, klarineta, fagota, koristila sam, u

širokom siogu, gornju oktavu i gornju tercu dionice 1.

i 2. flaute te 1. klarineta, drugi registri ne bi

odgovarali karakteru koji registri bilo bi forsirani,

pa sam se ograničila na flaute i korineta se terce u

oktavi i tercu u gornjoj oktavama fagota.

U skladu s tim, u skladu s karakterom terce, horni i fagot

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

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

Drugi stavak Brahmsove simfonije, kao tip kasno-romantične partiture, zahtijevao je kod izrade klavirskog izvotka daleko gušći klavirski slog nego kod prijašnjih partitura, što je uslovljeno većim sastavom orkestra. I dok je Scherzo izoristila Mendelssohna "Snauivanjske noći" primjer ranoromantičnog djela kod kojeg je lakota karaktera čak bliža klasici, 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. ~~bašćkog nemira u gudačkim dionicama~~

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

violina aranžiralasam u tzv. "idealnim" linijama, tj. registrima. Budući da su posrijedi terce u različitim oktavama (flaute, klarineta, fagoti), koristilasam, u širokom slogu, gornju oktavu i gornju tercu (dionice 1. i 2. flaute te 1. klarineta). Drugi registri ne bi odgovarali karakteru: donji registri bili bi forsirani, a gornji prenapregnuti. U klasici i romantici se terce u razmaku od 1 ili 2 oktave najčešće aranžiraju korištenjem 1 oktave i unutarnje terce. Tokom stavka

dosljedno sam se koristila ovim principom. (Isto u 53.t., slično u 56.t. i 104.t.) i 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, n  
 aranžirala sam s jednom oktavom, i to gornjom, koja  
 sublimira alikvotne tonove ostalih oktava. (Slično u  
 (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 ekspresivn  
 dinamičkog popuštanja i spretnoće sviranja reducirala  
 (117.t.-120.t.) sam srednji glas. nastupa solo-violina, ali u oktave  
 (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. (Sličn  
 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.) izvatku taj sam problem riješila osminskim pomakom im  
 temom u desnoj ruci, dok je lijeva ruka isključivo  
 zabavljena triolama koje se izvode staccato načinom  
 izvođenja. (Slično u 91.t.-99.t.)

(84.t.-88.t.)

Handwritten musical score for woodwinds and strings, measures 84-88. The score includes parts for Flute (FL.), Oboe (OB.), Clarinet (CL.), and Fagot (FG.). The music is in 4/4 time with a key signature of two sharps (F# and C#). The flute part features a melodic line with slurs and accents. The oboe and clarinet parts provide harmonic support with chords and moving lines. The bassoon part has a more rhythmic, staccato character. The score is annotated with dynamic markings like 'p' and 'f', and 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, rto, oboe i klarineta, fagota od nastupa klarineta u oktavi što se prethodno očava prestankom tih prvih oktava. ritaičku komponentu (90.t.-99.t.) Instrumentacija druge teme u intervalu oktave udarala je zanimljivav je zato što je gornji ton oktave povjeren liniji vrviolini-solo, a donji tonovi obooi i horni. Oktavnodobno s ritmom sviranje u nekoj drugoj situaciji predstavljalo bi U prvom snagomilavanje zvuka. Ovdje to nije slučaj zbog toga je sekundarni ton oktava u nižoj dionici oboei i horne amalgamiran prijelazom alikvotne tonove violine-solo koja u svojoj ekspresiji ali jedi, zato dolazi do izražaja. (15.t.-15.t.) podvostručena (117.t.-121.t.) U ponovnom nastupu solo-violine, ali u oktavi s nastupom ostalih violinama, ni sam liniju solista aranžirala u engleski oktavi kao prethodno, zato što nije bilo potrebno ni 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.-124.t.) (126.t.-128.t.) Posljednji ton solo-violine vezan je ligaturom preko kroz sva tri takta. Prekid za posljednji takt ostaju linije u ostvarila sam zato kod dionica ostalih gudača. Uputno je upotrijebiti tzv. polupedal i njime odvojiti zadnji takt, a opet zadržati ton koji je najviši i utvrditi violini-solo leži do kraja stavka. (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 udaraljkama, kao i klavir tretiran kao *sando* udaraljka. Preslušavajući snimke stavaka, uočavala sam bitne linije vrlo bogatog instrumentarija koje sam aranžirala istodobno s ritmom koji je bio u osnovi svake linije u klaviru na neki način. U prvom stavku osnovna tematska misao karakteristična po svojim sekundarnim pomacima donosi se u fagotima (1.t.-9.t.). Nakon prijelaza donesenog u gudačima i klavirskoj dionici ponovno slijedi osnovna ideja u fagotima (15.t.-25.t.), ali podvostručena u intervalu oktave. Sličan prijelaz nalazi se i pred trećim nastupom teme u fagotu (30.t.-42.t.). Novu tematiku donosi u engleski rog od 52. do 64. takta, kada zajedno s oboom, poredko repetiranih tonova, ima zanimljivo kretanje u sekundama u protupomaku. Sličan sadržaj izlaže se i u gudačima s velikim *crescendom* (88.t.-101.t.). Dionice tube, trombona i fagota donose motive osnovne tematske ideje. Završni Allegro u 124. taktu, s temom u prvim violinama, drugog je karaktera. Temu pri kraju preuzima klarinet (140.t.) s istodobnim nastupom karakteristične linije u prvoj horni. Drugi stavak u brzom tempu s oznakom Allegro molto sadrži temu zanimljivu po ternom izmjenjivanju s različitim metričkim akcentima. Pri završetku drugog stavka donosi se ista tema kao i u završnom dijelu 1. stavka, s nastupom

gudača i fagota, koji zajedno s oboom predstavljaju osnovni

motiv i karakterističnu liniju ovog stavka. U skladu s idejom Col

1980. godine, izdavač: Muzička ogranaka Hrvatske



I. stavak. Moderator vel koji dominira u tematskoj liniji oblikovanoj kontraritam engleskog roga jest sekunda. Kontraritam sam prepisala

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

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

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

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

(25. t. - 30. t.) Budući da fagoti, tromboni, tuba i držepisti toni 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 a glasova, a kada je klavirska dionica 4-glasna (a

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

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

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

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

(97.t.-100.t.) Primjena situacije je analogna onoj u 88. taktu. 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.




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

izvodi se izvedu dionice vclla i cbassa te dionica  
 klavirna 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 komponirale u 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 tenorskim 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 toku je ključna scena u 43. taktu. 3. klarineta (34.t.-39.t.) Kod sekventnog pomaka 3. klarineta u tercama, pa u sekstama, liniju prvog klarineta prepisala sam, i na 2. i 3. šestnaestini podvostručavala tonom iz 2. i 3. desne te klarineta. Na 2. šestnaestini nalazi se akcent, a tuda započinje i luk, pa sam na taj način naglasila početak 1. i 2. klarineta svakog luka i dobila adekvatno fraziranje. Na početku

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 i ti tonovi u triolama). Tako se održava ritmička pulsacija. Dionicu 1. violina trebalo je transponirati za oktavu niže s

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

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

48.t.) četvrtinskog toka kod gudača, a koji su u prethodna 2 taktatveć najavljeni. Skop dobivši sedmoleg taktta ponovno

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

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

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

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

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

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

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

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

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

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

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

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

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

Dvoglasje sam reducirala na mjestima gdje je obilježen  
 način izvođenja legato, a kod oznaka staccato sve sam  
 tonove zapisala u klavirski izvadak, što je omogućeno  
 i ne prebrzim tempom. Iste rješenja i pravila, 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.



ZAKLJUČAK

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

HARTOK, Potreba za izradom klavirskih izvadaka danas je nesumnjivo opala pronalaskom audiovizualnih sredstava koja bez mnogo muke dočaravaju originalnu orkestralnu izvedbu željenog djela. No uvijek će biti potrebno izraditi klavirske izvratke u praktične svrhe. Na kraju krajeva, tim je postupkom udjelovanje u postupku proizvodnje glazbe mnogo značajnije i korisniji od pasivnog slušanja. (Straumf, op. 61, Leipzig, 1981.)

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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, 8-mol

Largo affettuoso

5.

10.

15.

20.

25.

pp

f

tr.

impoco

f

pp

f



30

Handwritten musical notation for measures 30-34. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. Dynamics include piano (p), mezzo-forte (mf), and forte (f). There are several slurs and ties across measures.

35

Handwritten musical notation for measures 35-39. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music continues with a melodic line and bass line. Dynamics include piano (p) and forte (f). There are slurs and ties.

40

Handwritten musical notation for measures 40-44. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music continues with a melodic line and bass line. Dynamics include piano (p) and forte (f). There are slurs and ties.

45

Handwritten musical notation for measures 45-49. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music continues with a melodic line and bass line. Dynamics include piano (p) and forte (f). There are slurs and ties.

50

Handwritten musical notation for measures 50-54. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music continues with a melodic line and bass line. Dynamics include piano (p) and forte (f). There are slurs and ties.

55

Handwritten musical notation for measures 55-59. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music continues with a melodic line and bass line. Dynamics include piano (p) and forte (f). There are slurs and ties.

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, and the second system includes staves 5-8. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. Measure numbers 10, 15, 20, and 25 are boxed in the left margin. The key signature has one sharp (F#) and the time signature is common time (C).

30.

Handwritten musical score for measures 30-45. The score is written on ten staves, with two staves per system. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats, 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 staff and a bass staff, with a double bar line indicating the end of the section. The notation includes notes, rests, and accidentals.



# MUSETTE

Langhetto

tutti

2

4

6

Handwritten musical notation for measures 1-7. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. The bottom staff is in bass clef. Measure numbers 2, 4, and 6 are boxed above the staves. The notation includes chords, eighth notes, and sixteenth notes. There are asterisks and brackets below the bottom staff indicating phrasing or articulation.

8

10

12

tr.

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

14

16

18

concer.

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

20

22

24

tutti

concer.

tutti

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

concer.

26

28

tutti

30

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

32

34. concert.

36

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

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98 100

102 104

106 108

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124

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160

162

Allegro

Handwritten musical notation for the first system, measures 1-7. The treble clef staff contains a melodic line with eighth and sixteenth notes, and a key signature change to one sharp (F#) at measure 4. The bass clef staff contains a bass line with chords and rests. A circled measure number '2' is written above the second measure.

Handwritten musical notation for the second system, measures 8-15. The treble clef staff continues the melodic line. The bass clef staff features a prominent eighth-note bass line. A circled measure number '16' is written above the sixteenth measure.

Handwritten musical notation for the third system, measures 16-23. The treble clef staff shows a melodic line with some slurs. The bass clef staff has a bass line with chords and rests. A circled measure number '10' is written above the tenth measure.

Handwritten musical notation for the fourth system, measures 24-31. The treble clef staff continues the melodic line. The bass clef staff has a bass line with chords and rests. A circled measure number '14' is written above the fourteenth measure.

Handwritten musical notation for the fifth system, measures 32-39. The treble clef staff shows a melodic line with some slurs. The bass clef staff has a bass line with chords and rests. A circled measure number '18' is written above the eighteenth measure.

Handwritten musical notation for the sixth system, measures 40-47. The treble clef staff shows a melodic line with some slurs. The bass clef staff has a bass line with chords and rests. A circled measure number '20' is written above the twentieth measure.

Empty musical staves at the bottom of the page.

22

24

26

28

30

32

34

36

38

40



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

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

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

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

Handwritten musical score, system 5. Measures 157-164. Treble and bass clefs. Includes boxed measure numbers '54' and '56', and dynamic marking 'f'.

Handwritten musical score, system 6. Measures 165-171. Treble and bass clefs. Includes boxed measure numbers '58' and '60', and dynamic markings 'p' and 'f'.

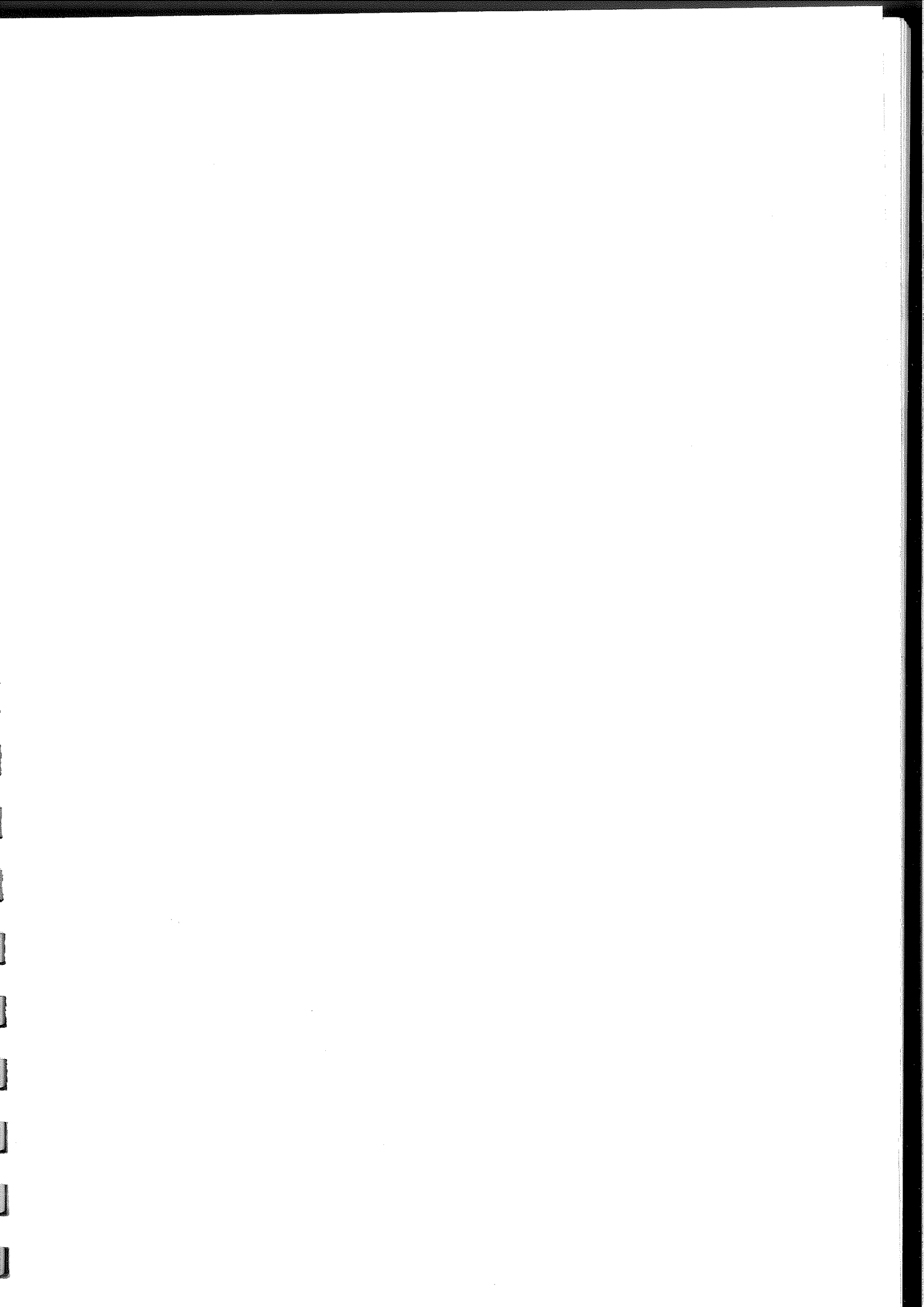
Handwritten musical score, system 7. Measures 172-179. Treble and bass clefs. Includes boxed measure numbers '62' and '64', and dynamic markings 'p' and 'f'.



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

Handwritten musical notation on a grand staff. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). 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 a grand staff. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains several measures of music, ending with a double bar line. The bottom staff is in bass clef with the same key signature and time signature, containing corresponding accompaniment notes.



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

Handwritten musical score for Mozart's Symphony No. 40 in D major, first movement. The score is written on ten systems of two staves each (treble and bass clef). It includes various musical notations such as notes, rests, dynamics (f, p), and fingerings. Measure numbers 4, 6, 8, 10, 12, 14, 16, 20, and 22 are marked. The notation is dense and includes many accidentals and slurs.

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

Handwritten musical notation for measures 30-32. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features chords and melodic fragments, with dynamic markings such as *sp* (sforzando) and *p* (piano). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a simple eighth-note accompaniment. Measure numbers 30, 31, and 32 are indicated.

Handwritten musical notation for measures 33-35. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains melodic lines with slurs and ornaments. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a steady eighth-note accompaniment. Measure numbers 33, 34, and 35 are indicated.

Handwritten musical notation for measures 36-37. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains melodic lines with slurs and ornaments. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a steady eighth-note accompaniment. Measure numbers 36 and 37 are indicated.

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

*Allegro*

Handwritten musical notation for measures 38-43. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with slurs. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a steady eighth-note accompaniment. Measure numbers 38, 39, 40, 41, 42, and 43 are indicated.

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

48

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114

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132



136

138

140

142

144

146

148

tr.

150

148

152

154

156

158

160

162

164

166

168

170

172

174

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

Handwritten musical notation, second system. Includes measure 180.

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

Handwritten musical notation, fourth system. Includes measure 186.

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

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

198 200

202

206 208 210

212 214

216 218

220 222

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

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

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

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

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

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

246

248

250

252

254

256

258

260

262

264

266

268

270

272



292

294

296

300



# MENDELSSOHN: "SAN IVANJSKE NOĆI" (SCHERZO)

*Allegro vivace*

5

Handwritten musical notation for measures 1-5. The score is in 3/8 time with a key signature of one flat (B-flat). The first system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a piano (p) dynamic marking. The music features chords and eighth-note patterns.

10

Handwritten musical notation for measures 6-10. The notation continues with chords and eighth-note patterns in both staves.

15

Handwritten musical notation for measures 11-15. Measure 14 includes a piano (p) dynamic marking. The notation continues with chords and eighth-note patterns.

20

Handwritten musical notation for measures 16-20. The notation continues with chords and eighth-note patterns.

25

Handwritten musical notation for measures 21-25. The notation continues with chords and eighth-note patterns.

30

Handwritten musical notation for measures 26-30. The notation continues with chords and eighth-note patterns.

35

Handwritten musical notation for measures 31-35. The notation continues with chords and eighth-note patterns.

40

Handwritten musical notation for measures 36-40. The notation continues with chords and eighth-note patterns.

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 major or D minor). Measure 42 starts with a treble staff containing a series of eighth notes and a bass staff with a chord. Measure 43 continues the treble staff melody and the bass staff accompaniment. Measure 44 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 45 ends with a treble staff containing a melodic phrase and a bass staff with a chord. Dynamic markings include 'p' (piano) in measure 45.

50

Handwritten musical notation for system 2, measures 50-54. The system consists of two staves: a treble staff and a bass staff. The music is written in a key signature of one flat. Measure 50 starts with a treble staff containing a series of eighth notes and a bass staff with a chord. Measure 51 continues the treble staff melody and the bass staff accompaniment. Measure 52 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 53 ends with a treble staff containing a melodic phrase and a bass staff with a chord. Measure 54 continues the treble staff melody and the bass staff accompaniment. Dynamic markings include 'p' (piano) in measure 54.

55

Handwritten musical notation for system 3, measures 55-59. The system consists of two staves: a treble staff and a bass staff. The music is written in a key signature of one flat. Measure 55 starts with a treble staff containing a series of eighth notes and a bass staff with a chord. Measure 56 continues the treble staff melody and the bass staff accompaniment. Measure 57 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 58 ends with a treble staff containing a melodic phrase and a bass staff with a chord. Measure 59 continues the treble staff melody and the bass staff accompaniment. Dynamic markings include 'p' (piano) in measure 59.

60

Handwritten musical notation for system 4, measures 60-64. The system consists of two staves: a treble staff and a bass staff. The music is written in a key signature of one flat. Measure 60 starts with a treble staff containing a series of eighth notes and a bass staff with a chord. Measure 61 continues the treble staff melody and the bass staff accompaniment. Measure 62 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 63 ends with a treble staff containing a melodic phrase and a bass staff with a chord. Measure 64 continues the treble staff melody and the bass staff accompaniment. Dynamic markings include 'p' (piano) in measure 64.

65

Handwritten musical notation for system 5, measures 65-69. The system consists of two staves: a treble staff and a bass staff. The music is written in a key signature of one flat. Measure 65 starts with a treble staff containing a series of eighth notes and a bass staff with a chord. Measure 66 continues the treble staff melody and the bass staff accompaniment. Measure 67 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 68 ends with a treble staff containing a melodic phrase and a bass staff with a chord. Measure 69 continues the treble staff melody and the bass staff accompaniment. Dynamic markings include 'p' (piano) in measure 69.

70

Handwritten musical notation for system 6, measures 70-74. The system consists of two staves: a treble staff and a bass staff. The music is written in a key signature of one flat. Measure 70 starts with a treble staff containing a series of eighth notes and a bass staff with a chord. Measure 71 continues the treble staff melody and the bass staff accompaniment. Measure 72 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 73 ends with a treble staff containing a melodic phrase and a bass staff with a chord. Measure 74 continues the treble staff melody and the bass staff accompaniment. Dynamic markings include 'p' (piano) in measure 74.

80

Handwritten musical notation for system 7, measures 80-84. The system consists of two staves: a treble staff and a bass staff. The music is written in a key signature of one flat. Measure 80 starts with a treble staff containing a series of eighth notes and a bass staff with a chord. Measure 81 continues the treble staff melody and the bass staff accompaniment. Measure 82 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 83 ends with a treble staff containing a melodic phrase and a bass staff with a chord. Measure 84 continues the treble staff melody and the bass staff accompaniment. Dynamic markings include 'p' (piano) in measure 84.

Handwritten musical notation for the first system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has one flat (B-flat). The music features eighth and sixteenth notes with stems. A circled measure number '30' is present in the top staff.

Handwritten musical notation for the second system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has one flat. The music includes various note values and rests. A circled measure number '35' is present in the top staff.

Handwritten musical notation for the third system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has one flat. The music includes dynamic markings 'dim.' and 'al.' in the bottom staff. A circled measure number '100' is present in the top staff.

Handwritten musical notation for the fourth system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has one flat. The music features longer note values and some slurs. A circled measure number '105' is present in the top staff.

Handwritten musical notation for the fifth system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has one flat. The music includes various chordal textures and note groupings. A circled measure number '110' is present in the top staff.

Handwritten musical notation for the sixth system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has one flat. The music features slurs and various note values. A circled measure number '115' is present in the top staff.

Handwritten musical notation for the seventh system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has one flat. The music includes various note values and rests. A circled measure number '120' is present in the top staff.

132

135

140

145

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155

160

165

170

175

180

185

190

195

200

205

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

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 moving lines.

290

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

295

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

300

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

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 with chords and moving lines.

310

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

315

Handwritten musical notation for measures 315-320. The system consists of two staves. The upper staff features a melodic line with eighth notes and rests. The lower staff provides a harmonic accompaniment with chords and a consistent rhythmic pattern.

320



325

330

335

340

345

350

355

360

365

*dim.*

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

Andante sostenuto

Handwritten musical score for the second movement of Brahms' First Symphony, marked "Andante sostenuto". The score is written on four systems of staves, each with a treble and bass clef. It includes various musical notations such as notes, rests, dynamics (p, pp, f, dim, P), and articulation marks. Measure numbers 5, 10, 15, and 24 are boxed in the score.

28

30

Handwritten musical score for measures 28-30. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef. The word "dolce" is written above the first measure of the bottom staff. Measure numbers 28, 29, and 30 are indicated at the top of the staves.

Handwritten musical score for measures 32-34. The top staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef. Measure numbers 32, 33, and 34 are indicated at the top of the staves. A dynamic marking "f" is present in the bottom staff.

Handwritten musical score for measures 36-37. The top staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef. Measure numbers 36 and 37 are indicated at the top of the staves.

Handwritten musical score for measures 38-40. The top staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef. Measure numbers 38, 39, and 40 are indicated at the top of the staves.

Handwritten musical score for measures 42-44. The top staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef. Measure numbers 42, 43, and 44 are indicated at the top of the staves.

Handwritten musical score for measures 46-47. The top staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef. Measure numbers 46 and 47 are indicated at the top of the staves.

Handwritten musical score for measures 48-50. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It contains a melodic line with various notes, rests, and slurs. The lower staff has a bass clef and contains a bass line with chords and notes. There are dynamic markings like 'p' and 'f' and some handwritten annotations.

Handwritten musical score for measures 51-54. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It contains a melodic line with various notes, rests, and slurs. The lower staff has a bass clef and contains a bass line with chords and notes. There are dynamic markings like 'f' and 'p' and some handwritten annotations.

Handwritten musical score for measures 55-58. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It contains a melodic line with various notes, rests, and slurs. The lower staff has a bass clef and contains a bass line with chords and notes. There are dynamic markings like 'f' and 'p' and some handwritten annotations.

Handwritten musical score for measures 59-60. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It contains a melodic line with various notes, rests, and slurs. The lower staff has a bass clef and contains a bass line with chords and notes. There are dynamic markings like 'f' and 'p' and some handwritten annotations.

Handwritten musical score, measures 62-64. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef. The music features complex rhythmic patterns with many beamed notes and rests. Dynamic markings include *pp* and *dim.*. Measure numbers 62, 63, and 64 are written above the staves.

Handwritten musical score, measures 65-72. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef. The music continues with complex rhythmic patterns. Dynamic markings include *pp*. Measure numbers 65, 66, 67, 68, 69, 70, 71, and 72 are written above the staves.

Handwritten musical score, measures 73-76. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef. The music features complex rhythmic patterns. Dynamic markings include *pp*, *f*, and *dim.*. Measure numbers 73, 74, 75, and 76 are written above the staves.

Handwritten musical score, measures 77-80. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef. The music features complex rhythmic patterns. Dynamic markings include *pp* and *espress.*. Measure numbers 77, 78, 79, and 80 are written above the staves.

Handwritten musical score, measures 81-86. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef. The music features complex rhythmic patterns. Dynamic markings include *p.*. Measure numbers 81, 82, 83, 84, 85, and 86 are written above the staves.

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 clefs. Includes notes, rests, and dynamic markings such as *pp*. A box labeled "114" is present above the staff.

Handwritten musical score, second system. Treble and bass clefs. Includes notes, rests, and dynamic markings such as *pp* and *mf*. Boxes labeled "118" and "120" are present above the staff.

Handwritten musical score, third system. Treble and bass clefs. Includes notes, rests, and dynamic markings such as *pp*. A box labeled "122" is present above the staff.

Handwritten musical score, fourth system. Treble and bass clefs. Includes notes, rests, and dynamic markings such as *pp*. A box labeled "126" is present above the staff.



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

I. STAVAK

moderato (♩ = 92)

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

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

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

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

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

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

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

Handwritten musical notation for measures 40-44. The system consists of four staves. The top staff is a vocal line with lyrics and notes. The second staff is a guitar line with chords and a 'p' (piano) marking. The third staff is a vocal line with notes and lyrics. The fourth staff is a guitar line with chords and a 'p' marking. Measure numbers 40, 41, 42, 43, and 44 are indicated at the beginning of their respective staves.

Handwritten musical notation for measures 45-49. The system consists of four staves. The top staff is a vocal line with notes and lyrics. The second staff is a guitar line with chords and a 'p' marking. The third staff is a vocal line with notes and lyrics. The fourth staff is a guitar line with chords and a 'p' marking. Measure numbers 45, 46, 47, 48, and 49 are indicated at the beginning of their respective staves.

Handwritten musical notation for measures 50-54. The system consists of four staves. The top staff is a vocal line with notes and lyrics. The second staff is a guitar line with chords and a 'p' marking. The third staff is a vocal line with notes and lyrics. The fourth staff is a guitar line with chords and a 'p' marking. Measure numbers 50, 51, 52, 53, and 54 are indicated at the beginning of their respective staves.

60

Handwritten musical score for measures 60-75. The score is written on two systems of staves. The first system consists of two staves (treble and bass clef) with notes and chords. The second system also consists of two staves with notes and chords. There are various annotations including 'P', 'mf', and 'Piu mosso (rit.)'. Measure numbers 65 and 70 are circled.

75

Handwritten musical score for measures 75-85. The score is written on two systems of staves. The first system consists of two staves (treble and bass clef) with notes and chords. The second system also consists of two staves with notes and chords. There are various annotations including 'f' and 'f'.

80

Handwritten musical score for measures 80-85. The score is written on two systems of staves. The first system consists of two staves (treble and bass clef) with notes and chords. The second system also consists of two staves with notes and chords. There are various annotations including 'f'.

Handwritten musical notation on a grand staff (treble and bass clefs). The music consists of eighth and sixteenth notes, some beamed together. A flat symbol (b) is present above the treble clef staff.

Handwritten musical notation on a grand staff. Includes a measure rest in the bass clef staff. A dynamic marking *sempre f* is written above the treble clef staff.

Handwritten musical notation on a grand staff. Features various chordal textures and melodic lines in both staves.

Handwritten musical notation on a grand staff. Includes a measure rest in the bass clef staff. The notation shows complex rhythmic patterns and chord structures.

Handwritten musical notation on a grand staff. Includes a measure rest in the bass clef staff. A dynamic marking *pp* is written below the bass clef staff.

Handwritten musical notation on a grand staff. Includes a measure rest in the bass clef staff. A dynamic marking *p* is written below the bass clef staff.

Handwritten musical notation on a grand staff. Includes a measure rest in the bass clef staff. A dynamic marking *piu p* is written below the bass clef staff.

Handwritten musical notation on a grand staff. Includes a measure rest in the bass clef staff. The notation concludes with various chordal and melodic elements.

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. Measure numbers 120, 121, 122, 123, 124, and 125 are indicated at the beginning of their respective staves. The notation includes various note values, rests, and articulation marks.

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 a melody and accompaniment. Measure numbers 126, 127, 128, 129, and 130 are indicated at the beginning of their respective staves. The notation includes various note values, rests, and articulation marks.

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 a melody and accompaniment. Measure numbers 131, 132, 133, 134, and 135 are indicated at the beginning of their respective staves. The notation includes various note values, rests, and articulation marks.

15

Handwritten musical notation for measures 1-10. 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 mix of eighth and sixteenth notes, often beamed together, and rests. A dynamic marking of *f* (forte) is present at the beginning.

10

Handwritten musical notation for measures 11-15. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music continues with similar rhythmic patterns. A dynamic marking of *p* (piano) is visible.

15

Handwritten musical notation for measures 16-20. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music continues with similar rhythmic patterns.

20

Handwritten musical notation for measures 21-25. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music continues with similar rhythmic patterns. Dynamic markings of *sf* (sforzando) and *f* (forte) are present.

25

Handwritten musical notation for measures 26-30. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music continues with similar rhythmic patterns. A dynamic marking of *f* (forte) is present.

30

Handwritten musical notation for measures 31-35. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F-sharp). The lower staff is in bass clef with the same key signature. The music continues with similar rhythmic patterns. Dynamic markings of *p* (piano) and *f* (forte) are present.

35

Handwritten musical score for measures 35-40. The score is written on four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes, with some rests. A box containing the number '40' is located above the second staff. There are some sharp signs (#) and flat signs (b) scattered throughout the notation.

45

Handwritten musical score for measures 45-50. The score is written on four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes, with some rests. A box containing the number '45' is located above the second staff. There are some sharp signs (#) and flat signs (b) scattered throughout the notation.

50

Handwritten musical score for measures 50-55. The score is written on four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes, with some rests. A box containing the number '50' is located above the second staff. There are some sharp signs (#) and flat signs (b) scattered throughout the notation.

55

Handwritten musical score for measures 55-60. The score is written on four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes, with some rests. A box containing the number '55' is located above the second staff. There are some sharp signs (#) and flat signs (b) scattered throughout the notation.



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

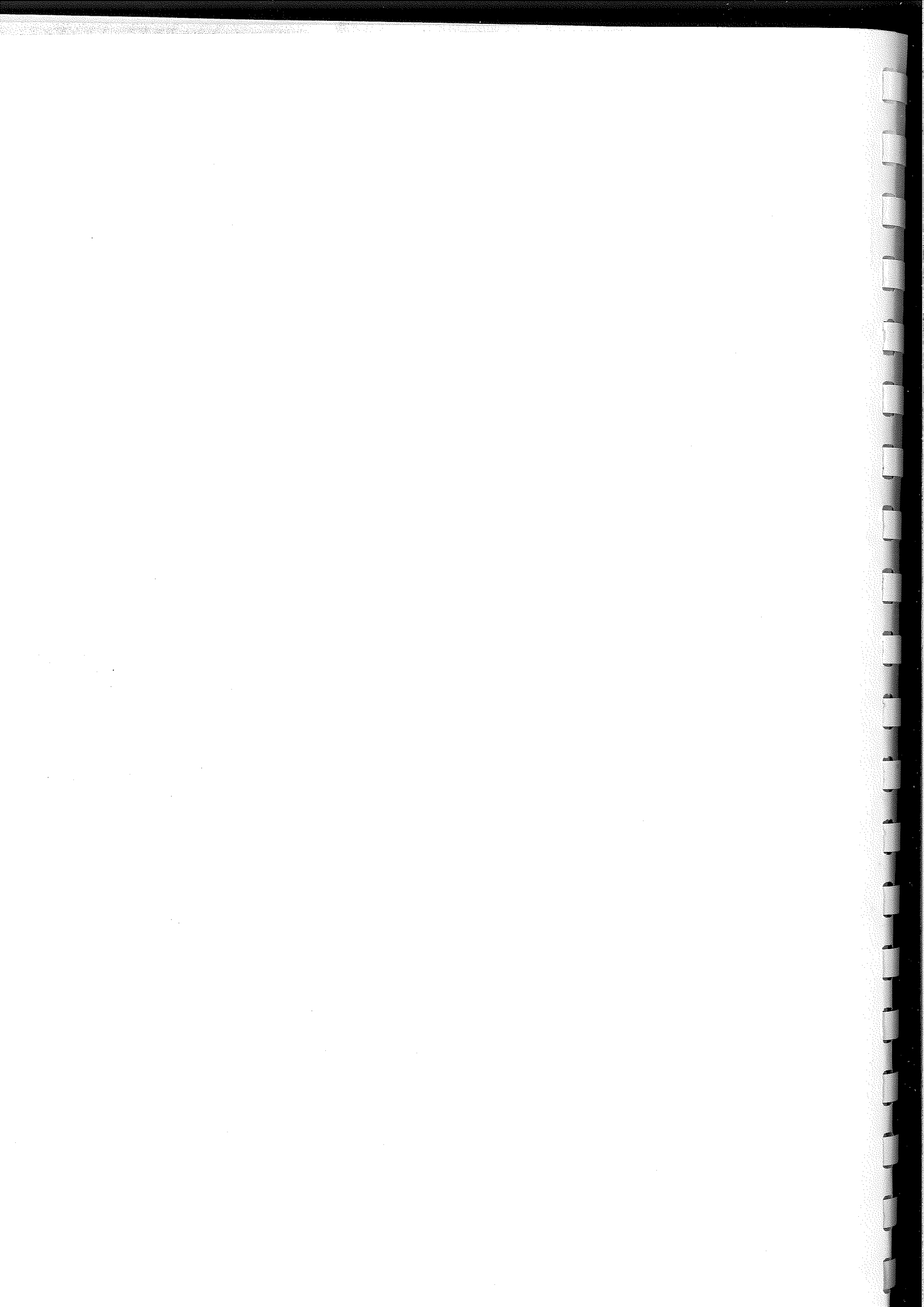
Handwritten musical notation for measures 96-100. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The notation includes various chordal structures and melodic lines. Measure 100 ends with a double bar line.

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,

Musical score for the first system. The vocal line is in treble clef with a key signature of one flat and a 2/4 time signature. It features a melody with notes G4, A4, B4, C5, and D5. The piano accompaniment consists of two staves: the left hand plays chords in the bass clef, and the right hand plays chords in the treble clef. Dynamics include *p* and *mf*. There are some handwritten annotations and markings on the piano part.

re - ges

do - ma - re

u - lu - bere

Musical score for the second system. The vocal line continues with notes D5, E5, F5, and G5. The piano accompaniment features more complex textures, including triplets and sixteenth-note patterns. Dynamics include *p* and *mf*. There are some handwritten annotations and markings on the piano part.

im aegna

u - rbe

do - me - sti - his

al - ter - ca - ti -

o - mi - bus,

Musical score for the third system. The vocal line continues with notes G5, F5, E5, and D5. The piano accompaniment features chords and some melodic lines. Dynamics include *p* and *mf*. There are some handwritten annotations and markings on the piano part.

re - ges

15.

nom'e-mu be-shi-te

nom'e - mu

Musical score for the fourth system. The vocal line continues with notes D5, C5, B4, and A4. The piano accompaniment features chords and some melodic lines. Dynamics include *p* and *mf*. There are some handwritten annotations and markings on the piano part.

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

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

30. -be-shi-te al-tis-si-mo in re-ges. Co-nom o-mnis clo-

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

non e-ri - bi - ce - di - ti

non e-ri - bi - ce - di - ti

Handwritten musical score for the first system. It features a vocal line on a single staff and piano accompaniment on three staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment includes chords and melodic lines. There are some handwritten annotations and corrections in the piano part.

Handwritten musical score for the second system. The vocal line continues with the lyrics "ne -". The piano accompaniment includes a tempo marking "Vivo" and a dynamic marking "mf". There are some handwritten annotations and corrections in the piano part.

Handwritten musical score for the third system. The vocal line continues with the lyrics "ne -". The piano accompaniment includes a tempo marking "Vivo" and a dynamic marking "sf". There are some handwritten annotations and corrections in the piano part.

Handwritten musical score for the fourth system. The vocal line continues with the lyrics "ne - mo - be - retur -". The piano accompaniment includes a tempo marking "Vivo" and a dynamic marking "sf". There are some handwritten annotations and corrections in the piano part.

Handwritten musical score for the fifth system. The vocal line continues with the lyrics "no -". The piano accompaniment includes a tempo marking "Vivo" and a dynamic marking "sf". There are some handwritten annotations and corrections in the piano part.

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' dynamic marking. The vocal line has a 'p' dynamic marking. The system concludes with a double bar line.

que se — mper sem — per

Handwritten musical notation for the second system. It features a vocal line in treble clef and piano accompaniment in bass clef. The piano part includes a 'p' dynamic marking. The system concludes with a double bar line.

se — mper men — ti — an — tur —

Handwritten musical notation for the third system. It features a vocal line in treble clef and piano accompaniment in bass clef. The piano part includes a 'p' dynamic marking. The system concludes with a double bar line.

2 — an — tur —

Handwritten musical notation for the fourth system. It features a vocal line in treble clef and piano accompaniment in bass clef. The piano part includes a 'p' dynamic marking. The system concludes with a double bar line.

o RA CU LA o RA CU LA

This system contains the first two staves of music. 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 bottom staff is a guitar accompaniment in bass clef, featuring a 7/8 time signature and a pattern of chords and eighth notes: G7, F7, E7, D7, C7, Bb7, A7, G7, F7, E7, D7, C7, Bb7, A7, G7, F7, E7, D7, C7.

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

This system contains the next two staves. The top staff continues the vocal line with the lyrics "MEU - TI - TA" and "SUNT o RA - CU - LA". The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The bottom staff continues the guitar accompaniment with a similar rhythmic pattern of chords and eighth notes.

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

This system contains the third and fourth staves. The top staff has the lyrics "o - RA - CU - LA | o - RA - CU LA MEN - TI - TA". The melody includes a repeat sign and a key signature change to two flats (B-flat and E-flat) for the phrase "MEN - TI - TA". The bottom staff continues the guitar accompaniment, including a key signature change to two flats.

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

This system contains the final two staves. The top staff has the lyrics "SUNT o RA - CU - LA o - RA - CU". The melody features a key signature change to one flat (B-flat) and includes accents over the notes. The bottom staff continues the guitar accompaniment with a key signature of one flat.



LA - O - RA - CU - LA

MENTI TA SUNT ORA - CU

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

LA

MENTI TA SUNT MENTI TA SUNT ORA - CU - LA

CUI

Handwritten musical notation for the second system. It consists of three staves: a treble staff and two bass staves. The treble staff begins with a treble clef and a 3/2 time signature. The first measure contains a half note G4. The second measure contains a half note A4. The third measure contains a half note B4. The fourth measure contains a half note C5. The fifth measure contains a half note G4. The sixth measure contains a half note F4. The seventh measure contains a half note E4. The eighth measure contains a half note D4. The bass staves provide accompaniment with chords and rhythmic patterns.

85

REX

CUI

REX

I - NTER

FI - KI - E

NDUS

Handwritten musical notation for the third system. It consists of three staves: a treble staff and two bass staves. The treble staff begins with a treble clef and a 3/2 time signature. The first measure contains a half note G4. The second measure contains a half note A4. The third measure contains a half note B4. The fourth measure contains a half note C5. The fifth measure contains a half note G4. The sixth measure contains a half note F4. The seventh measure contains a half note E4. The eighth measure contains a half note D4. The bass staves provide accompaniment with chords and rhythmic patterns.

EST?

CUI REX

I - NTER

FI - KI

E

NDUS?

Handwritten musical notation for the fourth system. It consists of three staves: a treble staff and two bass staves. The treble staff begins with a treble clef and a 3/2 time signature. The first measure contains a half note G4. The second measure contains a half note A4. The third measure contains a half note B4. The fourth measure contains a half note C5. The fifth measure contains a half note G4. The sixth measure contains a half note F4. The seventh measure contains a half note E4. The eighth measure contains a half note D4. The bass staves provide accompaniment with chords and rhythmic patterns.

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 a bass line with chords. A circled number "85" is written above the second measure of the piano accompaniment.

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

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

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

-la, - o-mni- ba, - o-mni- ba, - que semper, semper man- si- stit, que

semper man- si- stit, 125 dai- us

130

in-tri-vi- o in-tri- ni- o- ni- us Ne- po

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

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

- re - - - - - uter o - - - - - ni ca - la gno sem per ma - - - - - 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 gno sem per ma - - - - - ti - a". The second staff is another vocal line with lyrics: "tri - - - - - ni um tri - - - - - ni um". The third and fourth staves are piano accompaniment. The fifth staff is a bass line. There are various musical notations including notes, rests, and accidentals.

Alto

uter sem - per ma - 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 - ti - a - - - - - uter Ca ve". The second staff is another vocal line with lyrics: "tri - - - - - ni um tri - - - - - ni um". The third and fourth staves are piano accompaniment. The fifth staff is a bass line. There are various musical notations including notes, rests, and accidentals.

145.

Handwritten musical score for system 145. It consists of three staves. The top staff is a vocal line with lyrics: "a - re - o - cul - co - ve - o - m - m - e - la - o - m - u". The middle staff contains a complex piano accompaniment with many accidentals (sharps and flats). The bottom staff continues the piano accompaniment with a more melodic line.

150

Handwritten musical score for system 150. It consists of five staves. The top staff is a vocal line with lyrics: "Edip. Ra - ve - so sub 3/7". The second and third staves are piano accompaniment. The fourth and fifth staves contain a dense piano accompaniment with many chords and accidentals. The lyrics "tri - um - trinum trinum" are written across the second, third, and fourth staves.

155.

Handwritten musical score for system 155. It consists of five staves. The top staff is a vocal line with lyrics: "Io - casta pa - re - ras subito parvus pa - vesco maxime parve - ras". The second and third staves are piano accompaniment. The fourth and fifth staves contain a dense piano accompaniment with many chords and accidentals.

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 writing.





Muzička akademija



525207121