



Boris Klarić

SVIRANJE PARTITURA

2



Glazbeno učilište Elly Bašić, Zagreb

Fig. I

Fig. I
Fig. II
Viol. I
Viol. II
Viola
Celli

mf *dim* *p* *poco cresc.*

Fig. I

Fig. I
Fig. II
Tamb.
Viol. I
Viol. II
Viola
Celli

dim *p* *pp*

Cor. Ing.

Cl. I
Cl. II
Tamb.
Viol. II
Celli
Bassi Con sordini
C Con sordini

pp *pp* *pp*

Za Mariju i Josipa!

Boris Klarić

SVIRANJE PARTITURA 2

zbirka skladbi za sviranje instrumentalnih partitura
i partitura zapisanih u starim ključevima
za srednje glazbene škole

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1. Stari ključevi

1.1. Johann Sebastian Bach: *Wachet auf, ruft uns die Stimme*, koralna predigra BWV 645

Canto fermo in Tenore

The image displays a musical score for the chorale 'Wachet auf, ruft uns die Stimme' by Johann Sebastian Bach, BWV 645. The score is presented in three systems, each consisting of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is B-flat major (two flats), and the time signature is common time (C). The first system is marked 'Canto fermo in Tenore'. The first system shows the beginning of the piece, with the right hand of the piano playing a melodic line and the left hand providing harmonic support. The second system continues the piece, showing a more active melodic line in the right hand. The third system shows the end of the piece, with a final melodic flourish in the right hand and a simple harmonic accompaniment in the left hand. The score is written in a clear, standard musical notation style.

10

Musical score for measures 10-12. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a complex melodic line with many sixteenth notes and a trill (tr) in measure 12. The left hand provides a steady bass line with eighth and quarter notes.

13

Musical score for measures 13-15. The right hand continues with a melodic line of eighth and sixteenth notes. The left hand maintains a consistent bass line with eighth notes.

16

Musical score for measures 16-18. The right hand has a melodic line with some rests and a trill (tr) in measure 18. The left hand continues with a bass line of eighth notes.

19

Musical score for measures 19-22. The right hand features a melodic line with a first ending bracket (1) over measures 20-21. The left hand continues with a bass line of eighth notes.

1.2. Johann Sebastian Bach: *Bereite dich, Zion, mit zärtlichen Trieben*, arija alta, *Weihnachtsoratorium*, BWV 248

ARIA.

Oboe d'amore I.
Violino I.

Alto.

Fagotto,
Organo e Continuo.

Be-rei-te dich, Zi-on, mit zärt-li-chen Trie-ben den Schönsten, den Liebsten halt bei dir zu

sehn, den Schönsten! den Liebsten! be-rei-te dich, Zi-on,

mit zärt-lichen Trieben, be-rei-te dich, Zi-on, mit zärt-li-chen

Trieben den Schönsten, den Liebsten bald bei dir zu sehn, be - rei - te dich, Zi - on, mit

tr

zärt - li - chen Trie - ben den Schönsten, den Liebsten bald bei dir zu sehn, den Liebsten!

tr *piano*

den Schönsten! be - rei - te dich, Zi - on, mit

f *tr*

zärt - li - chen Trie - ben, be - rei - te dich, Zi - on, mit zärt - li - chen

piano

Trie - ben den Schönsten, den Lieb - sten bald bei dir zu sehn.

f *tr* *f*

tr

7 6 3 6 6 5 6 5 6 5

Dei - ne Wan - gen
piano

6 6 5 5 6 6 7 5 5

müs - sen heut' viel schö - ner pran - gen, müs - sen heut' viel schö - ner pran - gen,

7 6 7 6 6 7 6 7 6 6 6

piano

ei - le, den Bräu - ti - gam schlichst zu lie - ben, ei - le, ei - le, den Bräu - ti - gam

6 6 5 6 5 6 6 6 7 5 6 7 5

forte

schu - - - - - liehst zu lie - ben, ei - - - - - le, den Bräu - ti - gam schließst zu lie - ben.

forte

1 6 4 6 5 7 6 5 7 7 7 6 5

tr *Viol.* *Ob.* *piano*

piano

6 7 6 5 7 6 5 6 5 6 5

Dei - ne Wan - gen müssen heut' viel schö - - - - - ner pran - - - - -

f 6 5 7 6 5 7 7 6 7 6 7

tr

- gen, ei - le, den Bräu - ti - gam schließst zu lie - ben.

7 6 5 6 5 6 5 6 5 6 5

Da Capo.

1.3. Antonio Vivaldi: *Nulla in mundo pax sincera*, RV 630, arija soprana

Larghetto

The musical score is presented in three systems. The first system shows the beginning of the piece with Soprano, Violin, and Basso continuo staves. The Soprano part is mostly silent, indicated by a whole rest. The Violin and Basso continuo parts feature a rhythmic pattern of eighth notes. The second system continues the instrumental accompaniment, with the Violin playing a more complex sixteenth-note pattern and the Basso continuo providing a steady bass line. The third system introduces the vocal entry for the Soprano, with the lyrics "Nul - la in mun - do pax sin - ce - ra si - ne" written below the staff. The Violin and Basso continuo continue their accompaniment.

Soprano

Violin

Basso continuo

S

Vln.

Cont.

S

Vln.

Cont.

S

Vln.

Cont.

Nul - la in mun - do pax sin - ce - ra si - ne

10

S fel - le, pu - ra et ve - ra, Dul - cis Je - su, est in te.

Vln.

Cont.

13

S

Vln.

Cont.

15

S Nul - la in mun - do pax sin - ce - ra si - ne fel - le,

Vln.

Cont.

18

S pu - ra et ve - ra, Dul - cis Je - su, est in te.

Vln.

Cont.

1.4. Henry Purcell: *If love's a sweet passion*, arija soprana iz opere *The Fairy Queen*, Z 629

Soprano

If love's a sweet pas - sion, why does it tor - ment? If a

Basso continuo

6

bit - ter, oh___ tell me whence comes___ my con - tent? Since I suf - fer with

12

plea - sure, why should I com - plain, Or grieve at my fate, when I___

17

know 'tis___ in___ vain? Yet so pleas - ing the___ pain is, so___ soft is the___

22

dart, That at once it___ both wounds me___ and tic - kles my heart,

1.5. Wolfgang Amadeus Mozart: *Bei Männern, welche Liebe fühlen*, duet Pamina i Papageno iz opere *Die Zauberflöte*, KV 620

Andantino

Pamina
Bei Män - nern, wel - che Lie - be füh-len, fehlt auch ein

Papageno

Violoncello e Basso
p
Violina I, II Viola
p
Klarineti in B
Fagotti in Es

6
gu - tes Her - ze nicht.

6
Die stü - ssen Trie - be mit zu füh-len, ist dann der

10
Wir wol - len uns der Lie - be freun, wir le - ben
Wei - ber er - ste Pflicht. Wir wol - len uns der Lie - be freun, wir le - ben

10
pp

14
durch die Lieb' al - lein, wir le - ben durch die Lieb' al - lein.
durch die Lieb' al - lein, wir le - ben durch die Lieb' al - lein.

14
mf

1.6. Wolfgang Amadeus Mozart: *Dies Bildnis ist bezaubernd schön*, arija Taminaiz opere *Die Zauberflöte*, KV 620

Larghetto

Tamino

Dies Bild - nis ist be-zau-bernd schön, wie noch kein Au-ge je ge -

Violoncello e Basso

p

5

sehn! Ich fühl' es, ich fühl' es, wie dies Göt - ter-bild mein Herz _____ mit

sfp

10

neu - er Re - gung _____ füllt, mein Herz _____ mit neu - er Re - gung Füllt.

10

1.7. Johann Sebastian Bach: *Jesu, meines Todes Tod*, arija tenora iz kantate *O heiliges Geist- und Wasserbad*, BWV 165

ARIE.

Violino I. II.

Tenore.

Continuo.

Je - su, mei - nes To - des

Tod, Je - su, mei - nes To - des Tod, mei - nes To - des

Tod, mei - nes To - des Tod, Je - su, mei - nes To - des Tod, lass in mei - nem Le -

ben und in mei-ner letz-ten Noth, und in mei-ner letz-ten

Noth, und in mei-ner letzten Noth, und in mei-ner letzten Noth, und in mei-ner letz-ten

Noth mir für Au - gen schwe - ben, dass du mein Heilschlinglein seist,

dass du mein Heil-schläng-lein seist vor das Gift der Sün-de, vor das Gift der

Sün-de, dass du mein Heil-schlinglein seist vor das Gift der Sün - de. Hei-le, Je - su, Seel und

Geist, hei-le, Je-su, Seel' und Geist, dass ich Le-ben

fin-de, dass ich Le-ben fin-de, hei-le, Je-su, Seel' und Geist, dass ich Le-ben fin-

de.

1.8. Johann Sebastian Bach: *Ach bleib' bei uns, Herr Jesu Christ*, koral BWV 253

Ach bleib' bei uns, Herr Je - su Christ, weil es nun A - - bend wor - den ist; dein
gött - lich Wort, das hel - le Licht, lass ja bei uns - - aus - lö - sehen nicht!

The image shows a musical score for a chorale in G major, BWV 253. It consists of two systems of four staves each. The top staff is the vocal line with German lyrics. The second staff is the soprano line, the third is the alto line, and the fourth is the bass line. The music is in 4/4 time and features a simple, homophonic setting of the text.

1.9. Johann Sebastian Bach: *Als Jesus Christus in der Nacht*, koral BWV 265

Ach Gott, er - hör' mein Seh - nen und Weh - kla - - gen, lass mich in mei - ner Noth nicht gar ver -
za - gen, du weisst mein'n Schmerz, er - kennst mein Herz, hast du mir's auf - er - legt, so hilf mir's tra - gen!

The image shows a musical score for a chorale in G major, BWV 265. It consists of two systems of four staves each. The top staff is the vocal line with German lyrics. The second staff is the soprano line, the third is the alto line, and the fourth is the bass line. The music is in 4/4 time and features a simple, homophonic setting of the text.

1.10. Johann Sebastian Bach: *Ertöt uns durch dein Güte*, koral iz kantate *Herr Christ, der einge Gottessohn*, BWV 96

CHORAL. (Melodie: „Herr Christ, der einge Gottes-Sohn.“)

Soprano.
Corno, Oboe I.II.
Violino I.
col Soprano. *)

Alto.
Violino II. col'Alto.

Tenore.
Viola col Tenore.

Basso.

Continuo.

Er tödt' uns durch dein' Gü - te, er - weck' uns durch dein' Gnad';
den al - ten Men - schen krän - ke, dass der neu' le - ben mag'

Er tödt' uns durch dein' Gü - te, er - weck' uns durch dein' Gnad';
den al - ten Men - schen krän - ke, dass der neu' le - ben mag'

Er tödt' uns durch dein' Gü - te, er - weck' uns durch dein' Gnad';
den al - ten Men - schen krän - ke, dass der neu' le - ben mag'

Er tödt' uns durch dein' Gü - te, er - weck' uns durch dein' Gnad';
den al - ten Men - schen krän - ke, dass der neu' le - ben mag'

5 6
3 4

6 6
5 #

#

6 6
4 2

wohl hier auf die-ser Er - den, den Sinn und all' Be - gehr - den und G'dan - ken hab'n zu dir.

wohl hier auf die-ser Er - den, den Sinn und all' Be - gehr - den und G'dan - ken hab'n zu dir.

wohl hier auf die-ser Er - den, den Sinn und all' Be - gehr - den und G'dan - ken hab'n zu dir.

wohl hier auf die-ser Er - den, den Sinn und all' Be - gehr - den und G'dan - ken hab'n zu dir.

6 6 7 6 6 7b 7b 4 # 6 6 6
2 2 2 2 2 2 2 2 2 2 2

1.11. Johann Sebastian Bach: *Gloria sei dir gesungen*, koral iz kantate *Wachet auf, ruft uns die Stimme*, BWV 140

Vers 3. CHORAL.

(Melodie: „Wachet auf, ruft uns die Stimme“)

Soprano.
Violino piccolo in 8^a,
Corno, Oboe I, Violino I.
col Soprano.

Alto.
Oboe II, Violino II.
coll'Alto.

Tenore.
Taille e Viola
col Tenore.

Basso.

Continuo.

Glo-ri - a sei dir ge - sun - - gen mit Men - schen - und eng - li - schen
Von zwölf Per - - len sind die Pfor - ten an dei - ner Stadt; wir sind Con -

Zun - gen mit Har - fen und mit Cymbeln schon. Kein Aug' hat je ge - spürt, kein Ohr hat
sor - ten der En - gel hoch um dei - nen Thron.

je ge - hört sol - che Freu - de. Dess sind wir froh, i - o! i - o! e - wig in dul - ei ju - bi - lo.
je - ge - hört sol - che Freu - de. Dess sind wir froh, i - o! i - o! e - wig in dul - ei ju - bi - lo.
je - ge - hört sol - che Freu - de. Dess sind wir froh, i - o! i - o! e - wig in dul - ei ju - bi - lo.
je ge - hört sol - che Freu - de. Dess sind wir froh, i - o! i - o! e - wig in dul - ei ju - bi - lo.

1.12. Johann Sebastian Bach: *Sein Wort, sein Tauf, sein Nachtmahl*, koral iz kantate *O heilges Geist- und Wasserbad*, BWV 165

CHORAL.

Soprano.
Violino I. col Soprano.

Alto.
Violino II. col'Alto.

Tenore.
Viola col Tenore.

Basso.
Fagotto col Basso.

Continuo.

Sein Wort, sein' Tau - fe, sein Nacht-mahl dient wi - der al - len

Sein Wort, sein' Tau - fe, sein Nachtmahl dient wi - der al - len

Sein Wort, sein' Tau - fe, sein Nacht-mahl dient wi - der al - len

Sein Wort, sein' Tau - fe, sein Nacht - mahl dient wi - der al - len

Sein Wort, sein' Tau - fe, sein Nacht - mahl dient wi - der al - len

Un - fall, der heil' - ge Geist im Glau - ben lehrt uns da - rauf ver - trau - en.

Un - fall, der heil' - ge Geist im Glau - ben lehrt uns da - rauf ver - trau - en.

Un - fall, der heil' - ge Geist im Glau - ben lehrt uns da - rauf ver - trau - en.

Un - fall, der heil' - ge Geist im Glau - ben lehrt uns da - rauf ver - trau - en.

Un - fall, der heil' - ge Geist im Glau - ben lehrt uns da - rauf ver - trau - en.

1.13. Franz Schubert: *Zum Eingang, Deutsche Messe, D 872*

Mäßig
p

Soprano
1. Wo - hin soll ich mich wen - den, wenn Gram und Schemrz mich drü - cken? Wem künd' ich mein Eut

Alto
2. Ach wenn ich Dich nicht hät - te, was wär' mir Erd' und Him - mel? Ein Bann - ort je - de

Tenor
3. Doch darf ich Dir mich na hen, mit man cher Schuld be la den? Wer auf der Er - de

Bass
4. Süß ist Dein Wort er - chol - len: Zu Mir, ihr Kum - mer - vol - len! Zu Mir! Ich will euch

7

S.
zü cken, wenn freu dig pocht mein Herz? Zu Dir, zu Dir, o Va ter, komm' ich in Freud' und

A.
Stät - te, ich selbst in Zu - falls Hand. Du bist's, der mei - nen We - gen ein sich' res Ziel ver

T.
Pfa - den is Dei - nem Au - ge rein? Mit kind - li chem - Ver - trau - en eil' ich in Va - ters

B.
la - ben, euch neh - men Angst und Noth. Heil mir! Ich bin er - qui - cket! Heil mir! Ich darf ent

13

S.
Leiden, du sen dest ja die Freuden, du hei lest je den Schmerz.

A.
lei het, und Erd' un Him mel wei het zu sü ssem Hei mat land.

T.
Ar - me, fleh' reu - er füllt: Er - bar - me, er - barm', o Herr, dich mein!

B.
zü cket mit Dank und Preis und Ju bel mich freu'n in mei nem Gott.

1.14. Franz Schubert: *Zum Sanctus, Deutsche Messe, D 872*

Sehr Langsam

p

S. Hei lig, hei lig, hei lig, hei lig ist der Herr! Hei lig, hei lig,

A. Hei lig, hei lig, hei lig, hei lig ist der Herr! Hei lig, hei lig,

T. Hei lig, hei lig, hei lig, hei lig ist der Herr! Hei lig, hei lig,

B. Hei lig, hei lig, hei lig, hei lig ist der Herr! Hei lig, hei lig,

10

fp *pp* *f*

S. hei lig, hei lig ist nur Er! Er, der nie be gon nen, Er, der

A. hei lig, hei lig ist nur Er! Er, der nie be gon nen, Er, der

T. hei - lig, hei - lig ist nur Er! All-macht,Wun-der, Lie - be, Al - les

B. hei lig, hei lig ist nur Er! Er, der nie be gon nen, Er, der

21

pp *pp* *pp* *pp*

S. im mer war, e wig ist und wal tet, sein wird im mer dar.

A. im mer war, e wig ist und wal tet, sein wird im mer dar.

T. rings um-her! Hei - lig, hei - lig, hei - lig, hei - lig ist der Her!

B. rings um-her! Hei - lig, hei - lig, hei - lig, hei - lig ist der Her!

2. Gudački ansambli

2.1. Giovanni Battista Vitali: *Sonate da chiesa*, op. 9, *Sonata seconda*, 1. stavak

Adagio

Violino primo
Violino secondo
Basso continuo

6 6 6 7 6 6 4 6 5 $\frac{4}{2}$ 6 $\flat 6$

6 4 \flat 6 6 6 8 6 7 $\frac{16}{4}$ 6 $\sharp 6$

12 $\frac{15}{4}$ \sharp 6 5 6 8 6 7 \flat

18 6 \flat 9 8 6 4 \flat 4 3

24 7 6 4 3 6 4 3

30

6 4 3 6 ♯ 6

36

♯ 4 ♯ 6 ♯5 9 8 ♯ 6 4 ♯

43

6 4 3 7 6 5 4 3 6 ♯ 6 6

49

$\frac{9}{6}$ 8 4 3

55

6 4 3 6 6 ♯

61

6 5 6 9 8 6 ♯ 6 4 ♯ ♯

2.2. Wolfgang Amadeus Mozart: *Duo za violinu i violu u B-duru*, KV 424, 2. stavak

Andante cantabile

The image displays a musical score for a duo in B-flat major, KV 424 by Wolfgang Amadeus Mozart. The score is written for Violino (Violin) and Viola. The tempo is marked "Andante cantabile". The key signature has two flats (B-flat major), and the time signature is 6/8. The score is divided into six systems, each with a measure number at the beginning: 1, 6, 10, 14, 17, and 21. The Violino part features melodic lines with various ornaments, including a mordent at measure 1, a trill at measure 4, and a trill at measure 10. It also includes triplet figures at measures 8, 12, and 15. The Viola part provides a harmonic accompaniment with chords and moving lines. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

24

Musical notation for measures 24-26. The system consists of a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 24 features a complex melodic line in the treble with many sixteenth notes and slurs, and a bass line with chords and eighth notes. Measure 25 continues the melodic complexity. Measure 26 shows a more rhythmic treble part with eighth notes and a bass line with chords.

27

Musical notation for measures 27-30. Measure 27 has a treble staff with a melodic line and a bass staff with chords. Measure 28 continues the melodic line. Measure 29 features a treble staff with a melodic line and a bass staff with chords, including a trill (tr.) in the treble. Measure 30 shows a treble staff with a melodic line and a bass staff with chords.

31

Musical notation for measures 31-35. Measure 31 has a treble staff with a melodic line and a bass staff with chords. Measure 32 continues the melodic line. Measure 33 features a treble staff with a melodic line and a bass staff with chords. Measure 34 shows a treble staff with a melodic line and a bass staff with chords. Measure 35 has a treble staff with a melodic line and a bass staff with chords.

36

Musical notation for measures 36-38. Measure 36 has a treble staff with a melodic line and a bass staff with chords, including triplets (3) in the treble. Measure 37 continues the melodic line. Measure 38 features a treble staff with a melodic line and a bass staff with chords, including a trill (tr.) in the treble.

39

Musical notation for measures 39-41. Measure 39 has a treble staff with a melodic line and a bass staff with chords. Measure 40 continues the melodic line. Measure 41 features a treble staff with a melodic line and a bass staff with chords.

2.3. Henry Purcell: *See, even Night herself is here*, arija soprana iz opere *The Fairy Queen*, Z 629

Andante con moto

Soprano

Violin I

Violin II

Viola

Violins with sourdines.

7

13

See,

19

See, See ev - en Night her - self is here, See, See,

25

See ev - en Night, ev - en Night her - self is here, To fa - vour

31

Your de - sign, And all her peace -

37

- ful train is near, That men to sleep in - cline.

43

Let Noise and Care, Soubt and Des - pair,

49

Ev - vy and Spite, the fiend's de - light, Be ev - er, be ev - er ban - ish'd

55

hence, Let soft Re - pose

61

Her_ eye - lids close, And mur - - - - m'ring streams, _Bring

67

pleas - ing dreams; Let no - thing, let no - thing stay

73

— to give of fence, Let no-thing, let no-thing, no-thing stay to give of-

This system contains six measures of music. The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature has three flats (B-flat, E-flat, A-flat).

79

fence.

This system contains six measures of music. The vocal line has a half rest for the first measure, followed by five measures of whole rests. The piano accompaniment continues with the same eighth-note accompaniment pattern as in the previous system.

85

This system contains six measures of music. The vocal line features a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and G4. The piano accompaniment continues with the eighth-note accompaniment.

91

This system contains six measures of music. The vocal line has a half rest for the first measure, followed by quarter notes G4, A4, B4, C5, B4, A4, and G4. The piano accompaniment continues with the eighth-note accompaniment.

2.4. Mieczysław Słowikowski: *Andante varié*, IMS 2, tema i prva varijacija

THEME
Andante

Violon
mf

Alto
mf

Violoncelle
mf

7

p

14

mf

mf

mf

20

26

p

p

p

tr

I. VAR.
Più mosso

Musical score for I. VAR. Più mosso, measures 1-30. The score is in 3/4 time and features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The key signature has one flat (B-flat).

Measures 1-6: Melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Dynamics: *mf* (measures 1-2), *p* (measure 3), *mf* (measures 4-6).

Measures 7-12: Melody continues with quarter notes G4, A4, B4, C5, B4, A4, G4. Dynamics: *p* (measures 7-12).

Measures 13-18: Melody continues with quarter notes G4, A4, B4, C5, B4, A4, G4. Dynamics: *mf* (measures 13-18).

Measures 19-25: Melody continues with quarter notes G4, A4, B4, C5, B4, A4, G4. Dynamics: *mf* (measures 19-24), *cresc.* (measure 25).

Measures 26-30: Melody continues with quarter notes G4, A4, B4, C5, B4, A4, G4. Dynamics: *f* (measures 26-28), *p* (measures 29-30).

2.5. Georg Friedrich Händel: *Lascia ch'io pianga*, arija Almirene iz opere *Rinaldo*, HWV 7

Largo

Violino I *pp*

Violino II

Viola

Almirena

Bassi

Lascia ch'io pian-ga mia cru - da sor - te, e che so - spi-ri la li - ber - tà,

The first system of the musical score is in 3/2 time and B-flat major. It features five staves: Violino I (marked *pp*), Violino II, Viola, Almirena (soprano), and Bassi. The vocal line begins with the lyrics 'Lascia ch'io pian-ga mia cru - da sor - te, e che so - spi-ri la li - ber - tà,'. The instrumental parts provide harmonic support with various rhythmic patterns.

9

9

9

e che so spi - ri, e che so - spi - ri la li - ber - tà!

The second system continues the piece from measure 9. It includes staves for Violino I, Violino II, Viola, Almirena, and Bassi. The vocal line continues with the lyrics 'e che so spi - ri, e che so - spi - ri la li - ber - tà!'. The instrumental parts continue their accompaniment.

15

15

15

Lascia ch'io pian-ga mia cru - da sor - te, e che so - spi-ri la li - ber - tà!

The third system continues from measure 15. It features staves for Violino I, Violino II, Viola, Almirena, and Bassi. The vocal line concludes with the lyrics 'Lascia ch'io pian-ga mia cru - da sor - te, e che so - spi-ri la li - ber - tà!'. The instrumental parts provide a final accompaniment for this section.

23

23

23

Fine

31

Il duo - lo in - fran - ga que - ste ri - tor - te, de' miei mar - ti - ri sol

31

37

per - pie - tà, de' miei mar - ti - ri sol per - pie - tà.

37

D.C. al Fine

Poco adagio; cantabile

The first system of the musical score, measures 1-8. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is C major and the time signature is 3/4. The tempo and mood are indicated as 'Poco adagio; cantabile'. The first two staves are marked with 'p dolce'. The music consists of flowing eighth and sixteenth notes with various phrasing slurs.

The second system of the musical score, measures 9-16. It continues the four-staff arrangement. Measure 10 is marked with a '10' above the staff. The dynamics shift to 'fz' (forzando) in measures 14 and 15, indicating a moment of increased intensity. The phrasing continues with slurs and ties.

The third system of the musical score, measures 17-24. Measure 20 is marked with a '20' above the staff. This system shows dynamic contrast, with 'p' (piano) markings in measures 17, 18, 22, and 23, and 'fz' markings in measures 19, 20, 21, and 24. The musical texture remains consistent with the previous systems.

Var. III

The third variation of the musical score, measures 25-32. It features the same four-staff arrangement. The tempo and mood are maintained. The variation is marked with 'p' (piano) throughout. The musical style is more rhythmic and includes some sixteenth-note patterns.

First system of musical notation, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The system consists of four staves. The top staff contains a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line with some ties. The third staff is a piano accompaniment with chords and moving lines. The bottom staff is a bass line with a few notes. A dynamic marking *p* is located at the end of the system.

70

Second system of musical notation, starting at measure 70. It continues the four-staff structure from the first system. The melodic lines in the top two staves are more active, with many sixteenth notes. The piano accompaniment in the third staff is dense with chords and moving lines. The bass line in the bottom staff provides a steady accompaniment.

Third system of musical notation, continuing the piece. The melodic lines in the top two staves show a lot of rhythmic activity with many sixteenth notes. The piano accompaniment in the third staff is very busy with many chords and moving lines. The bass line in the bottom staff continues to provide a steady accompaniment.

80

Fourth system of musical notation, starting at measure 80. It continues the four-staff structure. The melodic lines in the top two staves are still very active. The piano accompaniment in the third staff is dense with chords and moving lines. The bass line in the bottom staff continues to provide a steady accompaniment.

2.7. Wolfgang Amadeus Mozart: *Eine kleine Nachtmusik*, KV 525, 3. stavak

MENUETTO
Allegretto

Violino I
Violino II
Viola
Violoncello

f *f* *f* *f*

9 *p* *p* *p* *cresc.* *cresc.* *cresc.* *f* *f* *f* *f* *f* *f* *Fine*

18 **Trio** *sotto voce* *p* *p* *p* *p*

25

f *sotto voce* *p* *p*

33

Menuetto da capo

2.8. Luka Sorkočević: 3. simfonija u D-duru, 2. stavak

Andante

Violino 1
Violino 2
Viola
Basso

4
7
10
13

f
f
p
p

16

Musical score for measures 16-18. The system consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). Measure 16 features a treble staff with eighth-note triplets and a bass staff with quarter notes. Measure 17 includes dynamic markings *p* and *f*. Measure 18 includes dynamic markings *f* and *p*. The piece concludes with a double bar line.

19

Musical score for measures 19-21. The system consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). Measures 19 and 20 feature eighth-note triplets in both treble and bass staves. Measure 21 features a treble staff with eighth-note triplets and a bass staff with quarter notes. The piece concludes with a double bar line.

22

Musical score for measures 22-24. The system consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). Measure 22 features eighth-note triplets in both treble and bass staves. Measure 23 includes a dynamic marking *p*. Measure 24 features eighth-note triplets in both treble and bass staves. The piece concludes with a double bar line.

25

Musical score for measures 25-27. The system consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). Measure 25 features a treble staff with eighth-note triplets and a bass staff with quarter notes. Measure 26 features eighth-note triplets in both treble and bass staves. Measure 27 features eighth-note triplets in both treble and bass staves. The piece concludes with a double bar line.

28

Musical score for measures 28-30. The system consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). Measures 28 and 29 feature eighth-note triplets in both treble and bass staves. Measure 30 features eighth-note triplets in both treble and bass staves. The piece concludes with a double bar line.

2.9. Béla Bartók: Rumunjski plesovi Sz. 68, 1. stavak *Joc cu bâta*

Allegro moderato (♩ = 104)

Clarinet in Bb I & II *a 2*

Violins I *f espr.*

Violins II *f* *sempre non div.*

Violas *f* *sempre non div.*

Violoncellos *f*

Double Basses *f*

Clts. in Bb

VI. I

VI. II

Vla.

Vcl.

D.B.

Clts. in Bb

VI. I

VI. II

Vla.

Vcl.

D.B.

Clt.s. in Bb

VI.I

VI.II

Vla.

Vcl.

D.B.

mf

cresc.

pizz.

arco

f

mf

cresc.

pizz.

arco

f

mf

cresc.

pizz.

arco

f

mf

cresc.

f

Clt.s. in Bb

VI.I

VI.II

Vla.

Vcl.

D.B.

mf

mf

mf

mf

mf

mf

Clt.s. in Bb

VI.I

VI.II

Vla.

Vcl.

D.B.

mf cresc.

pizz.

arco

f

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

f

f

f

f

mf cresc.

f

attacca

2.10. Béla Bartók: *Rumunjski plesovi* Sz. 68, 4. stavak *Buciumeana*

Moderato (♩ = 74)

Flutes I & II
 Clarinets in Bb I & II
 Violin Solo
 Violins I
 Violins II
 Violas
 Violoncellos
 Double Basses

mf dolce
p
p non div.
p
pizz.
p

VI. Solo
 VI. I
 VI. II
 Vla.
 Vcl.
 D.B.

p
arco
più p
pizz.
pp
arco
pp

4

Flts. *p espr.*

Clts. in Bb *p*
Tutti div.

VI. I *p espr.*

VI. II *p non div.*

Vla. *p non div.*

Vcl. *p*

D. B. *p*

Flts. *mf*

Clts. in Bb *mf*

VI. I *mf*

VI. II *mf*

Vla. *mf*

Vcl. *mf*

D. B. *mf*

Flts. *p* *pp*

Clts. in Bb *p* *pp*

VI. I *p* *pp*

VI. II *p* *pp*

Vla. *p* *pp*

Vcl. *p* *pp*

D. B. *p* *pp*

attacca

3. Transponirajući instrumenti Simfonijski orkestar

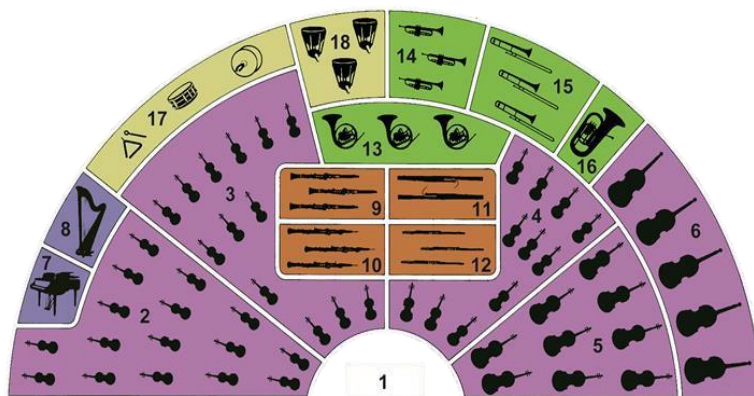
Redoslijed instrumenata u partituri simfonijskog orkestra – partiturni red

Gustav Mahler
SYMPHONIE NO 2
1. Satz **Allegro maestoso.**
Mit durchaus ernstem und feierlichem Ausdruck.

Drveni puhači	flaute + pikolo	1. 2. Flöte	
	oboe + engleski rog	3. 4. Flöte (1. 2. Piccolo)	
	klarineti + basklarinet	1. 2. Oboe	
	fagoti + kontrafagot	3. Oboe (engl. Horn)	
Limeni puhači	rogovi	1. 2. 3. Clarinette in B (3. nimmt zuweilen Bassclar. in B)	
	trube	1. 2. Clarinette in Es	
	tromboni	1. 2. Fagott	
	tuba	3. Fagott (Contrafagott)	
Udaraljke/ostali	udaraljke	6 Hörner in F <small>(Die Bezeichnung „gestopft“ gilt, bis sie durch eine neue „offen“ wieder aufgehoben ist.)</small>	
	timpani	4 Trompeten in F (1. Tromp. im <i>ff</i> doppelt besetzt)	
	čelesta/klavir	4 Posaunen (mit Sordinen versehen)	
	harfa	Contrabasstuba	
Gudači	1. violine	Triangel. Tam-tam (tief)	
	2. violine	Becken (abwechselnd mit einem Tam-tam, welches höher klingt als das 4. und mit Tam-tam (hoch) bezeichnet ist)	
	viole	Grosse Trommel	
	violončela	1. 2. Pauke	
	kontrabasi	1. 2. Harfe	1. 2. Violine
		Contrabass <small>(mindestens einige davon mit Contra-C-Saite)</small>	Viola
		Violoncell	
		Contrabass	

Razmještaj simfonijskog orkestra:

1. dirigent; **gudači** (2-6): 2. prve violine, 3. druge violine, 4. viole, 5. violončela, 6. kontrabasi; **posebni instrumenti** (7-8): 7. glasovir /čelesta/ orgulje, 8. harfe; **drveni puhači** (9-12): 9. klarineti, 10. oboe i engleski rog, 11. fagot i kontrafagot, 12. flaute i piccolo; **limeni puhači** (13-16): 13. rogovi, 14. trube, 15. tromboni, 16. tuba; **udaraljke** (17-18): 17. triangel, bubanj, činele, 18. timpani



Transponirajući instrumenti

Transponirajući instrumenti bilježe se više ili niže sukladno njihovoj transpoziciji. Predznaci tonaliteta na početku crtovlja transponirajućih instrumenata također su u skladu s njihovom transpozicijom. Npr. ako je skladba ili neki ulomak u G-duru, truba in B imat će predznake A-dura.

Transpozicije instrumenata

Piccolo flauta 8 ↑	Alt flauta (in G) č. 4 ↓		
Engleski rog (in F) č. 5 ↓			
Piccolo klarinet in Es m. 3 ↑	Klarinet in B v. 2 ↓		
Klarinet in A m. 3 ↓	Basklarinet in B v. 2 + 8 ↓		
Kontrafagot 8 ↓			
Sopran saksofon (in B) v. 2 ↓	Alt saksofon (in Es) v. 6 ↓		
Tenor saksofon (in B) v. 2 + 8 ↓	Bariton saksofon (in Es) v. 6 + 8 ↓		
Rog in F č. 5 ↓ u violinskom ključu, č. 4 ↑ u bas ključu			
Truba in C -	Truba in D v. 2 ↑	Truba in Es m. 3 ↑	Truba in E v. 3 ↑
Truba in F č. 4 ↑	Truba in G č. 5 ↑	Truba in A m. 3 ↓	Truba in B v. 2 ↓
Kontrabas 8 ↓			

3.1. Wolfgang Amadeus Mozart: *Divertimento br. 2 u C-duru*, KV 439b, 4. stavak

Menuetto

The musical score is arranged in three systems, each with three staves. The top staff is for Clarinet in Bb, the middle for another Clarinet in Bb, and the bottom for Bassoon. The key signature is C major (one flat) and the time signature is 3/4. The score is marked with dynamics *f* (forte) and *p* (piano). The first system (measures 1-6) features a rhythmic pattern of eighth and sixteenth notes. The second system (measures 7-12) continues this pattern with some melodic variation. The third system (measures 13-17) includes a section with long, sustained notes in the upper staves and a more active bass line. The fourth system (measures 18-22) returns to the rhythmic pattern of the first system.

23

p

p

p

27

f

f

f

Fine

31 **Trio**

p

f

p

p

f

p

p

f

p

37

f

p

f

f

p

f

p

43

Musical score for measures 43-48. The score is in treble and bass clefs with a key signature of one sharp (F#). It features a piano (p) and forte (f) dynamic contrast. The melody is primarily in the right hand, with the left hand providing harmonic support. The piece concludes with a double bar line and repeat dots.

49

Musical score for measures 49-54. The score continues in treble and bass clefs with a key signature of one sharp (F#). It features a piano (p) and forte (f) dynamic contrast. The melody is primarily in the right hand, with the left hand providing harmonic support. The piece concludes with a double bar line and repeat dots.

55

Musical score for measures 55-60. The score continues in treble and bass clefs with a key signature of one sharp (F#). It features a piano (p) dynamic marking. The melody is primarily in the right hand, with the left hand providing harmonic support. The piece concludes with a double bar line and repeat dots.

61

Musical score for measures 61-66. The score continues in treble and bass clefs with a key signature of one sharp (F#). It features a forte (f) dynamic marking. The melody is primarily in the right hand, with the left hand providing harmonic support. The piece concludes with a double bar line and repeat dots.

Menuetto da capo

3.2. Béla Bartók: Rumunjski plesovi Sz. 68, 2. stavak Brâu

Allegro (♩=134)

Solo

Clarinet in Bb
I Solo

p *grazioso*
pizz. arco pizz.

Violins I
p pizz. arco pizz. arco pizz.

Violins II
p pizz. arco pizz. arco pizz.

Violas
pizz. *p* arco pizz. arco pizz.

Violoncellos
p pizz. arco pizz. arco pizz.

Double Basses
p pizz. arco pizz. arco pizz.

2

Cl. in Bb

VI. I arco *mf*

VI. II arco *mf* sempre non div.

Vla. arco *mf* sempre non div.

Vcl. arco *mf*

D.B. arco *mf*

Cl. in Bb

VI. I

VI. II

Vla.

Vcl.

D.B.

attacca

3.3. Wolfgang Amadeus Mozart: *Koncert za klarinet u A-duru*, KV 622, 2. stavak

Adagio
SOLO

Flauto I, II
Fagotto I, II
Corno I, II in Re / D
Clarinetto principale in La / A
Violino I
Violino II
Viola I, II
Violoncello e Basso

TUTTI

7
f
f
f
f
Tutti Bassi
f

14 SOLO

Solo

p

Violoncello

p

21 TUTTI

f

f

f

f

Tutti Bassi

f

28

SOLO

Musical score for measures 28-34. The score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins at measure 28 with a melodic phrase, followed by a rest. A 'SOLO' section is indicated above the vocal line starting at measure 28. The piano accompaniment consists of a right hand and a left hand. The right hand has a melodic line with some grace notes and a 'Solo' section starting at measure 30. The left hand provides a harmonic accompaniment. Dynamics include 'p' (piano) in the piano part.

35

Musical score for measures 35-39. The score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins at measure 35 with a melodic phrase, followed by a rest. A 'Solo' section is indicated above the vocal line starting at measure 35. The piano accompaniment consists of a right hand and a left hand. The right hand has a melodic line with some grace notes and a 'Solo' section starting at measure 35. The left hand provides a harmonic accompaniment. Dynamics include 'p' (piano) in the piano part.

3.4. Gaetano Donizetti: *Concertino za engleski rog i orkestar*, A 459

25 *Andante*

Musical score for measures 25-30. The score is in 2/4 time and G major. It features a single staff for the English Horn and a grand staff for the piano accompaniment. The English Horn part consists of eighth-note patterns with slurs and accents. The piano accompaniment includes a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

31

Musical score for measures 31-35. This section includes a repeat sign at the beginning of measure 31. The English Horn part continues with similar eighth-note patterns. The piano accompaniment features a more active right hand with sixteenth-note runs and a consistent bass line.

36

Musical score for measures 36-40. The English Horn part has a melodic line with slurs and accents. The piano accompaniment continues with its characteristic rhythmic patterns, ending with a double bar line and repeat dots in measure 40.

3.5. Joseph Haydn: *Koncert za trubu i orkestar u Es-duru*, Hob. VIIe:1, 2. stavak

II.

Andante

Musical score for the first system of the second movement. The score includes parts for Flauti, Oboi, Fagotti, Tromba solo in Es, Violini, Viola, and Violoncello Basso. The Flute part is marked 'Solo' and features a melodic line with slurs and accents. The Violin part is marked 'cantabile' and includes dynamics *p*, *fz*, and *fz fz fz p*. The Viola and Violoncello parts are marked *p stacc.* and *legg.*. The Tromba solo part is marked *fz* and *P*.

10

Musical score for the second system of the second movement. The score includes parts for Fl. (Flute), Ob. (Oboe), Fg. (Bassoon), Tr. solo (Es) (Trumpet solo), VI. (Violin), Vla. (Viola), and Vlc. B. (Violoncello/Bass). The Flute part is marked *fz* and *P*. The Violin part is marked *fz* and *P*. The Viola and Violoncello parts are marked *fz* and *P*.

Fl.

Ob.

Fg.

Tr. solo (Es)

Vi.

Vla.

Vlc. B.

p

fz *fz* *fz* (tenuto)

20

Fl.

Ob.

Fg.

Tr. solo (Es)

Vi.

Vla.

Vlc. B.

p

mf *mf*

Fl.

Ob.

Fg.

Tr. solo (Es)

VI.

Vla.

Vlc. B.

fz *p*

Fl.

Ob.

Fg.

Tr. solo (Es)

VI.

Vla.

Vlc. B.

40

Fl.

Ob.

Fg.

Tr. solo (Es)

VI.

Vla.

Vlc. B.

fz *fz* *fz*

50

Fl.

Ob.

Fg.

Tr. solo (Es)

VI.

Vla.

Vlc. B.

3.6. Wolfgang Amadeus Mozart: *Divertimento br. 1 u Es-duru*, KV 113, 2. stavak

Andante.

Oboi.
Corni inglesi.
Fagotti.
Clarineti in B.
Corni in F.
Violino I.
Violino II.
Viola.
Basso.

Andante!

f
f
p
p
p
f

The first system of the musical score consists of seven staves. The top two staves are for vocal parts, and the bottom five are for piano accompaniment. The music begins with a piano (*p*) dynamic. The piano part features a complex texture with multiple voices, including a prominent eighth-note pattern in the right hand and a more active bass line. The vocal lines are mostly rests, with some melodic fragments appearing in the upper staves.

The second system of the musical score continues the composition. It features a variety of dynamics, including *f* (forte), *pp* (pianissimo), and *p* (piano). The piano accompaniment becomes more active, with the right hand playing a series of chords and the left hand providing a steady bass line. The vocal lines remain mostly silent, with some melodic lines appearing in the upper staves. The system concludes with a *p* dynamic marking.

This musical score is arranged in two systems. The first system consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The second system consists of six staves: a vocal line in treble clef, a piano accompaniment in treble clef, a piano accompaniment in bass clef, and three additional piano accompaniment staves (two in treble clef and one in bass clef). The score begins with a piano introduction marked 'p' (piano) in the vocal line and the top piano accompaniment staves. The vocal melody is characterized by a series of eighth and sixteenth notes, often with slurs. The piano accompaniment features a steady eighth-note pattern in the bass line and various chordal textures in the treble. The key signature is one flat (B-flat), and the time signature is 4/4. The score concludes with a double bar line and repeat dots.

3.7. Ludwig van Beethoven: 7. Simfonija u A-duru, op. 92, 2. stavak

Allegretto (♩ = 76)

Flauto I
Flauto II

Oboe I
Oboe II

Clarinetto I in A
Clarinetto II

Fagotto I
Fagotto II

Corno I in E
Corno II

Tromba I in D
Tromba II

Timpani in A, e

Detailed description: This section of the score covers measures 1 through 13. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, and Trumpets) play a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic and transitioning to piano-piano (*pp*) by measure 3. The timpani part is marked with rests throughout this section.

Allegretto (♩ = 76)

Violino I
Violino II

Viola

Violoncello I

Violoncello II e Contrabasso

Detailed description: This section covers measures 1 through 13. The string quartet (Violins I and II, Viola, and Cellos/Double Basses) plays a rhythmic pattern of eighth notes. The Viola, Violoncello I, and Violoncello II parts are marked with *ten.* (tutti) and *p* (piano) dynamics. The Violino I and II parts are marked with rests throughout this section.

14 [Archi]

Detailed description: This section covers measures 14 through 27. The string ensemble (Violins I, Violins II, Viola, Violoncello I, Violoncello II, and Contrabasso) plays a rhythmic pattern of eighth notes. The Viola, Violoncello I, and Violoncello II parts are marked with *pp* (pianissimo) dynamics. The Violino I and II parts are marked with rests throughout this section.

27 **A**

ten.
p

p

pp

38

pp

pp

pp

49 **B**

ten.
p *cresc. poco a poco*

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

60

musical score for measures 60-65. The score consists of two systems of staves. The first system has five staves, and the second system has five staves. The music is mostly rests with some notes appearing in the later measures. Dynamics include "cresc."

musical score for measures 66-70. The score consists of five staves. The music is more active, featuring eighth and sixteenth notes. Dynamics include "f" and "più f".

70

musical score for measures 71-75. The score consists of five staves. The music is mostly rests with some notes appearing in the later measures. Dynamics include "cresc.", "ff", and "ten."

musical score for measures 76-80. The score consists of five staves. The music is mostly rests with some notes appearing in the later measures. Dynamics include "cresc.", "ff", and "ten."

musical score for measures 81-85. The score consists of five staves. The music is more active, featuring eighth and sixteenth notes. Dynamics include "ff" and "3" (triplets).

Musical score for measures 80-88. The score consists of five staves. The top four staves are for strings (Violin I, Violin II, Viola, and Violoncello) and the bottom staff is for the Double Bass. The music is in a minor key and features a complex rhythmic pattern with many triplets. The word "ten." (tension) is written above several notes in the string parts.

Musical score for measures 89-96. The score consists of five staves. The top four staves are for strings (Violin I, Violin II, Viola, and Violoncello) and the bottom staff is for the Double Bass. The music continues with the same complex rhythmic pattern and triplets. The word "dim." (diminuendo) is written above several notes, and "sempre dim." (sempre diminuendo) is written above others. A dynamic marking "p" (piano) is present at the end of the section.

98 **D**

p *ten.* *p* *dolce* *ten.* *dolce* *p* *ten.* *p* *ten.* *p*

D

p *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *pizz.* *p*

108

p *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

3.8. Petar Iljič Čajkovski: *Orašar*, op. 71, *Arapski ples*

Commodo. (♩ = 144)

Flauto I.

Flauto II.

Flauto III.

Oboe I.

Oboe II.

Corno Inglese.

Clarinetto I in B.

Clarinetto II in B.

Clar. Basso in B.

Fagotto I.

Fagotto II.

Tamburino.

Commodo. (♩ = 144)

Violini I.

Violini II.

Viola.

Celli.

C-Bassi.

Con sordini.

Con sordini.

Commodo. (♩ = 144)

(Приготовить больш. Фл.)
(Gr. Fl. vorbereiten.)

pp

p

p

Cor. Ing.

Cl. I. *5*

Cl. II. *5*

Viol. I.

Viol. II.

Viola.

Celli.

Con sordini. *pp* molto espress.

Con sordini. *pp* molto espress.

Cl. I.

Cl. II.

Tamburino.

Viol. I.

Viol. II.

Viola.

Celli.

(Пальцем по коже)
(Mit dem Daumen)

pp

piuf

piuf

5

p

A Cl. I.

Cl. II.

Viol. I.

Viol. II.

Viola.

Celli.

pp

pp

cresc.

cresc.

mp

mp

5

A

Cor. Ingl.

Cl. I.

Cl. II.

Fag. I.

Fag. II.

Tamb.

Viol. I.

Viol. II.

Viola.

Celli.

Cor. Ingl.

Fag. I.

Fag. II.

Tamb.

Viol. I.

Viol. II.

Viola.

Celli.

B

Fag. I. *dim.*

Fag. II. *mf*

Viol. I. *mf* *dim.* *p*

Viol. II. *mf* *dim.* *p* *poco cresc.*

Viola. *mf* *dim.* *p* *poco cresc.*

Celli.

Fag. I. *dim.*

Fag. II. *dim.* *p* *pp*

Tamb.

Viol. I. *mf* *dim.* *p* *pp*

Viol. II. *mf* *dim.* *p* *pp*

Viola.

Celli.

Cor. Ing. *pp*

Cl. I. *pp*

Cl. II. *pp*

Tamb.

Viol. II. *pp*

Celli. *pp*

Bassi Con sordini *pp*

C Con sordini

Ob. I.

Cl. I.

Cl. I.

Viol. I.

Viol. II.

Viola.

Celli.

Bassi.

FII.

FII.

FIII.

Ob. I.

Ob. I.

Cor. Ingt.

Cl. I.

Cl. II.

Cl. Basso.

Viol. I.

Viol. II.

Viola.

Celli.

Bassi.

D

D

Fl. III.

(Приготовьтесь на 1. Фл.)
(Fl. Fl. vorbereiten)

Ob. I.

Cl. I.

Cl. II.

Cl. B.

Fag. I.

Fag. II.

Tamb.

Viol. I.

Viol. II.

Viola.

Celli.

Bassi.

Cl. I.

Fag. I.

Fag. II.

Tamb.

Viol. I.

Viol. II.

Viola.

Celli.

Bassi.

morendo

ppppp

3.9. Johannes Brahms: 4. simfonija u e-molu, op. 98, 2. stavak

Andante moderato

2 Flöten
 2 Oboen
 2 Klarinetten in A
 2 Fagotte
 4 Hörner
 in E 1.
 in C 2., 3., 4.
 2 Trompeten in E
 Pauken in E u. H

1. Violine
 2. Violine
 Bratsche
 Violoncell
 Kontrabaß

f, *dim.*, *pp*, *pp sempre e legato*, *pp sempre*, *pizz.*, *pp*, *div.*

7

Fl.
 Ob.
 Klar. (A)
 Fag.
 (E)
 Hr.
 (C)
 Viol.
 Viol.
 Br.
 Vcl.
 K.-B.

e legato, *pp*, *pp*, *pp*, *pp*

14 **A**

Fl. *a2*

Ob.

Klar. (A) *a2*

Fag. *a2*

(E) Hr. *a2*

(C) Hr.

1.Viol.

2.Viol.

Br.

Vcl.

K.B.

19 *a2*

Fl.

Ob.

Klar. (A) *a2*

Fag. *a2*

(E) Hr. *a2*

(C) Hr.

1.Viol.

2.Viol.

Br.

Vcl.

K.B.

dim.

pp

pp

pp

pp

pp

pp

pp

Fl.

Ob.

Klar. (A)

Fag.

(E)
Hr.

(C)

1.Viol.

2.Viol.

Br.

Vcl.

K.-B.

espr. *cresc.* *f* *dim.* *p*

espr. *cresc.* *f* *p* *dim.*

espr. *cresc.* *f* *p* *dim.*

B

Fl.

Ob.

Klar. (A)

Fag.

(E)
Hr.

(C)

Trpt. (E)

1.Viol.

2.Viol.

Br.

Vcl.

K.-B.

p *cresc.* *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

B

3.10. Antonín Dvořák: 9. simfonija u e-molu „Iz Novoga svijeta“, op. 95, 2. stavak

Largo ♩ = 52 5

Flauti I. II.

Oboi I. II.

Corno inglese Solo

Clarineti I. II. A a2 muta in B p

Fagotti I. II. ppp f dim.

I. II. E
Corni ppp f dim.

III. E, IV. C ppp f dim. IV. muta in E

Trombe I. II. E a2 ppp f dim.

I. II.
Tromboni ppp f dim.

III. e Tuba a2 ppp f dim.

Timpano Des ff dim. con sord.

Largo ♩ = 52

I.
Violini con sord. ppp

II.
Violine con sord. ppp

Viole div. ppp con sord. div.

Violoncelli ppp con sord.

Contrabassi ppp

10

Cor. ingl. *p*

Cl. I. II. B *a 2* *p*

I. Viol. *pp*

II. *pp*

Vle. *pp*

Vcl. *pp*

Cb.

15

Cor. ingl. *pp* *f*

Cl. I. II. B *a 2* *p* *f* *pp*

Fag. I. II. *pp*

molto cresc.

I. Viol. *ppp* *f dim. > p*

II. *ppp* *molto cresc.* *f dim. > p*

Vle. *ppp* *molto cresc.* *f dim. > p*

Vcl. *ppp* *molto cresc.* *f dim. > p*

Cb. *ppp* *molto cresc.* *f dim. > p*

20 1

Fl. I. II. *pp* *cresc. fz* *ff*

Ob. I. II. *pp* *cresc. fz* *ff*

Cor. ingl.

Cl. I. II. B *pp* *cresc. fz* *ff*

Fag. I. II. *cresc. fz* *ff*

I. II. E
Cor. *pp* *p* *fz* *ff* *ff* *pp*

III. IV. E *ff* *pp*

Trbe I. II. E *ff* *pp*

I. II. Trbni *ff* *pp*

III. e Tb. *ff* *pp*

Timp. Des *f* *pp*

I. Viol. *ppp*

II. Viol. *ppp*

Vle *ppp*

Vcl. *ppp*

Cb. *ppp*

ppp

80

Cor. ingl.

I. Viol.

II. Viol.

Vle

Vel.

Cb.

35

Solo

Cor. ingl.

I. Viol.

II. Viol.

Vle

Vel.

Cb.

cresc.

dim.

pp

ppp

cresc.

dim.

pp

ppp

cresc.

dim.

pp

ppp

cresc.

dim.

pp

ppp

cresc.

dim.

pp

ppp

div.

Cor. ingl. 40

Cl. I. II. B

Fag. I. II.

f

p

f

p

p

muta in A

I. Viol.

II.

Vle

Vcl.

Cb.

f

fz

f

fz

f

fz

f

fz

f

fz

pp

pp

pp

pp

Cor. I. II. E

con sordini

p

dim.

45

pp

I. Viol.

II.

Vle

Vcl.

Cb.

ppp

3.11. Pietro Mascagni: *Cavalleria rusticana*, *Intermezzo sinfonico*

Andante sostenuto ($\text{♩} = 54$)

2 kleine Flöten

Große Flöte

Oboe

2 Klarinetten in A

Orgel (in der Kirche)

2 Harfen

1. Violinen

2. Violinen

Bratschen

Violoncelle

espress.

pp

pp

pp

pp

sf

Andante sostenuto

Ob.

Hrf.

1. Viol.

2. Viol.

Br.

Voll.

(49)

p dolce

p

opp. 8

pp

pp dolciss.

pp dolciss.

pp dolciss.

pp

pp dolciss.

pp dolciss.

(49)

get.

cresc.

50

Ob.

Org. (a. d. B.)
f sempre legatissimo

Hrf.
p *f*

1. Viol.
pp *pp* *cresc.*

2. Viol.
pp *pp* *cresc.*

Br.
pp *pp* *cresc.*

Voll.
pp *pp* *cresc.*

sentito

50

Org. (a. d. B.)

Hrf.

1. Viol.
p *f* *espress.* *V*

2. Viol.
p *f* *espress.* *V*

Br.
p *f* *espress.* *V*

Voll.
p *f* *espress.* *V*

espress.

*) Die mit x bezeichneten Baßnoten können eine Oktave höher gespielt werden.
Le note fondamentali segnate coll' x si possono eseguire all' ottava superiore.

Org. (a.d.B.)

Hrf.

1. Viol.

2. Viol.

Br.

Vell.

p *f* *f*

kl. Fl.

gr. Fl.

Ob.

Klar. A

Org. (a.d.B.)

Hrf.

1. Viol.

2. Viol.

Br.

Vell.

ppp *ppp* *ppp* *ppp*

Org. (a.d.B.)

Hrf.

1. Viol.

2. Viol.

Br.

Vell.

p *dim. sempre* *pp* *ppp*

p *dim. sempre* *pp* *ppp*

p *dim. sempre* *pp* *ppp*

p *dim. sempre* *pp* *ppp*