



BORIS KLARIC

ANALIZA HOMOFONIH GLAZBENIH OBLIKA

SONATA Allegro

I.

Glazbeno učilište Elly Bašić, Zagreb
2022.

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MOTIV, PROMJENE MOTIVA I POSTUPCI RADA S MOTIVOM

Motiv (lat. motus, pokret) je sadržajno najmanja karakteristična melodijsko-ritamska cjelina koju možemo lako zapamtiti i iz koje skladatelj gradi glazbeni oblik. Njegovu izrazitu karakterističnost može nositi pojedina glazbena sastavnica prvenstveno melodija i ritam, ali i dinamika, harmonija i druge, ili najčešće njihov specifičan spoj. Kratkoća i jasnoća motiva važne su zbog njegova prepoznavanja u dalnjem razvoju glazbenog materijala. Granice motiva određuje upravo ponavljanje njegova sadržaja (sličnost razdvaja, a različitost spaja!).

Melodijske promjene motiva mogu biti absolutne i relativne. Kod **absolutne melodijske promjene** motiv se transponira na neki drugi stupanj ne mijenjajući pritom veličinu i smjer kretanja intervala. **Relativne melodijske promjene** pri ponavljanju mijenjaju motivu interval po veličini ili/i smjeru kretanja. **Absolutne ritamske promjene** su augmentacija i diminucija, kod kojih se ritamska trajanja dvostruku ili višestruko uvećavaju ili smanjuju. **Relativne ritamske promjene** mijenjaju odnose trajanja pojedinih tonova motiva: neka se produžavaju, neka skraćuju, a neka ostaju ista. Pritom se u velikoj mjeri mijenja izražajnost i karakter motiva.

Skladatelji mijenjaju motiv toliko da ostane prepoznatljiv; da lako možemo ostvariti vezu između izvornog i izmijenjenog oblika motiva. Promjenom više glazbenih sastavnica istodobno motiv gubi prepoznatljivost, drugim riječima nastaje novi motiv.

Ponavljanje je temeljni postupak rada s motivom te je preduvjet za promjene motiva i daljnje postupke motivskog rada (variranje, proširenje, sažimanje, dijeljenje). Skladatelj može motiv ponoviti doslovno. Češće se motiv ponavlja uz promjene melodije i ritma, a ponekad i dinamike, zvukovne boje, harmonije, artikulacije i dr. Ako se motiv ponavlja u istom glasu za određeni interval nastaje **sekvenca**, ako se ponavlja u drugom glasu nastaje **imitacija**, a ako se ponavlja uz ukrašavanje neakordičkim tonovima nastaje **ornamentalno variranje** motiva.

Proširenje motiva nastaje dodavanjem novog sadržaja postojećem motivu, najčešće iza njegovog prethodnog ponavljanja. **Sažimanje** kao postupak donosi sve tonove motiva, kojem se neke vrijednosti skraćuju, čime se skraćuje trajanje samog motiva. **Dijeljenje** motiva kako sama riječ određuje donosi dio motiva kao samostalnu cjelinu višekratno je ponavljujući.

Kod homofonih oblika skladatelj arhitektonskim principom gradnje poput mozaika iz motiva, kao najmanje čestice izgrađuje cijeli glazbeni oblik. Rezultat rada s motivom može biti i nastanak veće gradbene cjeline – **teme**.



Uvod u sonatu započinje **meloritamskim motivom** u trajanju jednog taktu.

Motiv je karakterističan punktiranim ritmom i ritamskim zastojem na melodijskom vrhuncu.

Motiv se zatim ponavlja s **apsolutnom melodijskom promjenom** tj. transponiran je za kvartu.



Slijedi **sažimanje** motiva u kojem su svi tonovi motiva prisutni, ali motiv je skraćen u trajanju.

Ponavlja se samo dio motiva (**submotiv**) s karakterističnim punktiranim ritmom tj. dolazi do postupka **dijeljenja** motiva,...

... da bi u kadenci na kraju rečenice došlo do **raspada** motiva u obliku melodijske pasaže.

... dodavanjem novog sadržaja do **proširenja** motiva,...



Druga rečenica započinje **sažetim** motivom u diskantu...

... a potom se dio motiva (**dijeljenje**) imitira u akordima u dubljoj lagi, tj. dolazi do **imitacije** motiva.

Drugi takt štrumpfa iste postupke rada sa štrumpfom! Jeli tako, Štrumpfovi moji?



Ja mrzim promjene štrumpfa i načine rada sa štrumpfom!!!



JEEEEEEEEE!!!



FRAZA – REČENICA – PERIODA

Fraza, rečenica i perioda osnovne su **formalne cjeline (gradbeni elementi)** homofonog načina mišljenja.

FRAZA je najmanja **metrički** određena formalna cjelina od najmanje dva takta (dvotakt), tri (trotakt) ili četiri (četverotakt), no nije samostalna, dorečena cjelina glazbene forme. Kraj fraze prepoznaje se po **predahu (cezuri)** koja je često zapisan i pauzom. **Nedjeljiva fraza** ispunjena je jednim motivom, a **djeljiva fraza** sastavljena je od ponavljanja motiva ili dva različita motiva.

Fraza može biti **sastavni dio veće formalne cjeline** – rečenice, ili ponavljanjem može oblikovati **niz fraza** (niz dvotakta) u razvojnim djelovima glazbenih oblika (b dio oblika pjesme, most kod sonatnog oblika ili ronda, u provedbi sonatnog oblika, u codi).

REČENICA je formalna cjelina zaokružena **harmonijskim** završetkom – **KADENCOM** - na tonici ili dominanti. Rečenica pravilne građe ima obično četiri takta - **mala rečenica**, ili osam taktova - **velika rečenica**.

Unutrašnja struktura rečenice može biti **jedinstvene građe** donoseći stalno novi sadržaj ili **fragmentarne građe** djeljiva na manje cjeline (dvotakte, četverotakte). **Fragmentarnost** u maloj rečenici ogleda se u nizanju dvotakta (**2+2**), a u velikoj rečenici nizanjem dvotakta (**2+2+2+2**), strukturi **2+2+4** takta koja predstavlja ponovljeni i prošireni dvotakt, te **4+4** takta koji sadržajno nisu djeljivi na dvotakte.

PERIODA je formalni sklop koji se sastoji od dvije rečenice **srodne sadržajem** (motivikom, *minimum sličnosti!*), a **zavisne u kadencama** (*minimum razlike!*). Dvije male rečenice tvore **malu periodu**, a dvije velike rečenice **veliku periodu**.

Zavisnost kadenci u periodi ogleda se u **nestabilnoj kadenci prve rečenice** (na dominanti ili labilnoj tonici), i **stabilnoj druge rečenice** – autentična kadanca na čvrstoj, savršenoj tonici. Odnosi kadneci mogu biti sljedeći:

D – T; T_{dominantnog tonaliteta, uklon} – T_{osnovnog tonaliteta}; T_{nasavršena k.(3,5)} – T_{savršena k.(8)}; T_{ženska k.} – T_{muška k.};

T_{osnovni tonalitet} – T_{modulacija u novi tonalitet}; D – T_{modulacija u novi tonalitet}.

Rečenice **bez sličnosti u sadržaju** ili **periodične zavisnosti u kadencima** tvore **NIZ REČENICA**, a ponovljena rečenica, doslovno ili varirano, s istom kadencom čini **DVOSTRUKU REČENICU**.

NEPRAVILNOSTI U GRAĐI REČENICE I PERIODE narušavaju simetriju strukture. Mogu nastati kao **unutarnje proširenje** (prije kadence) i **vanjsko proširenje** (nakon kadence), te kao **skraćenja** strukture.

Nepravilnosti u građi rečenice javljaju se kao **unutarnje proširenje** koje nastaje ponavljanjem motiva, taktova ili dvotakta, ili produženjem i odlaganjem kadence, dok je **vanjsko proširenje** dodatak nakon kadence kojim se potvrđuje tonalitet glazbene cjeline. **Skraćenje** rečenice je mnogo rjeđe u literaturi od proširenja, a najčešće nastaje **elizijom** tj. **povezivanjem rečenica u lanac rečenica** - posljednji takt prve rečenice ujedno je i prvi takt druge rečenice.

Nepravilnost u građi perioda najčešće se javlja kao proširenje druge rečenice budući da prva rečenica izlaze tematski materijal u zaokruženoj, pravilnoj strukturi. Perioda koja predstavlja samostalnu skladbu kao vanjsko proširenje može imati **uvod i codu**.

Ludwig van Beethoven: *Sonata za klavir u G-duru*, op. 49 br. 2, 2. stavak: Tempo di Menuetto, ulomak

mala perioda

mala rečenica s kadencom na tonici u tercnom položaju (nesavršena kadenca)

mala rečenica s kadencom na tonici u oktavnom položaju (savršena kadenca)

Tempo di Menuetto.

djeljivi dvotakt (fraza)
sastavljen od dva motiva

nedjeljivi dvotakt
ispunjen jednim motivom

Ludwig van Beethoven: *Sonata za klavir u f-molu*, op. 2 br. 1, 1. stavak: Allegro, ulomak

velika rečenica fragmentarne građe 2+2+4 s kadencom na dominanti

Allegro

Opus 2 Nr. 1

Ludwig van Beethoven: *Sonata za klavir u e-molu*, op. 90, 1. stavak: Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck, ulomak

velika rečenica fragmentarne građe 2+2+2+2 s kadencom na tonici (započinje u e-molu, drugi dvotakt ima uklon u G-dur, u trećem i četvrtom dvotaktu modulira i kadencira na tonici h-mola)

velika rečenica cjelovite građe (bez cezura i podjela na fraze) s kadencijom na tonici

Adagio cantabile

Musical score for Beethoven's Sonata Op. 13, 2nd movement, Adagio cantabile. The score shows a continuous melodic line across multiple measures, illustrating a large sentence structure (velika rečenica) without phrase breaks (cezura). Measure numbers 5, 4, 3, 2, 1, 21, 4, 6, 4, 5, 5 are indicated above the staff. The key signature is one flat.

velika perioda građena od dvije **velike rečenice**

Prva rečenica kadencira na dominanti, a druga na tonici.

Obje rečenice su **fragmentarne građe** od dvije **četverotaktne fraze**.

Allegro agitato.

Ach, wie so bald..... ver - hal - let der Rei - gen, wan - delt sich Früh - ling in Win - ter - zeit!

Allegro agitato. Ach, wie so bald..... ver - hal - let der Rei - gen, wan - delt sich Früh - ling in Win - ter - zeit!

Musical score for Felix Mendelssohn-Bartholdy's 'Herbstlied' (op. 63, no. 4). The score consists of two staves. The top staff is in common time (indicated by '8') and the bottom staff is in 6/8 time. The lyrics are written below the notes. A large red arrow points downwards from this section towards the next musical example.

Ach, wie so bald..... in trau - rendes Schwei - gen wan - delt sich al - le die Fröh - lich - keit!

Ach, wie so bald..... in trau - rendes Schwei - gen wan - delt sich al - le die Fröh - lich - keit!

Musical score for Felix Mendelssohn-Bartholdy's 'Herbstlied' (op. 63, no. 4), continuing from the previous section. The top staff is in common time (indicated by '8') and the bottom staff is in 6/8 time. The lyrics are written below the notes.

Franz Schubert: *Die Schöne Müllerin*, D 795 br.2, *Wohin?*, ulomak

Mässig.

Singstimme.

Ich hört ein Bächlein rau - schen wohl aus dem Fel - sen -

Pianoforte.

p

quell, hin - ab zum Tha - le rau - schen, so _ frisch und wun - der - hell.

Felix Mendelssohn-Bartholdy: *Sechs Gesänge*, op. 99 br. 5, *Wenn sich zwei Herzen scheiden*, ulomak

Sostenuto

1. Wenn sich zwei Her - zen schei - den, die sich der - einst ge -
2. Da ich zu - erst em - pfun - den, dass Lie - be bre - chen

p

liebt, das ist ein gro - sses Lei - den, wie's grö - sser kei - nes giebt.
mag: mir war's, als sei ver - schwun -den die Sonn' am hel - len Tag.

JEDNOSTAVNI OBLICI

Jednostavni oblici ostvareni su nizanjem formalnih cjelina: periode, rečenica, fraza. **Osnovni sadržaj jednostavnih oblika je motiv**, a postupcima rada s motivom nastaju formalne cjeline oblika.

Zaokruženost forme (perioda) i **tonalitetna jasnost** odlika je **a** dijela, a **b** dio donosi kontrast upravo ovim elementima tj. **fragmentarnošću grude** (nizovi dvotakta ili rečenica) i **tonalitetnom nestabilnošću** (modulacije, ukloni, zastoj na dominanti). Sadržajni kontrast u **b** dijelu (novi motiv) vrlo je rijedak. Jednostavni oblik može se proširiti vanjskim proširenjima: **uvodom i codom**.

Jednostavni oblici javljaju se u **dvodijelnom obliku (ab)**, **dvodijelnom obliku s reprizom (aa¹ba¹)** i **trodijelnom obliku (aba)**. Jednostavni oblik može biti mali ili veliki ovisno o dužini njegovih dijelova. Npr. ako su **a** i **b** dužine 8 taktova (mala perioda, niz rečenica, velika rečenica) zove se **mali jednostavni oblik**, a ako su dužine 16 taktova **veliki jednostavni oblik**.

Jednostavni oblik	Dvodijelni oblik		Dvodijelni oblik s reprizom				Trodijelni oblik		
	a	b	a	a ¹	b	a ¹	a	b	a
mali	8	8		4	4	4	4	8	8(4)
veliki	16	16		8	8	8	8	16	16(8)

(Brojevi taktova označuju cjeline pravilne strukture!)

Jednostavni oblici prevladavaju u instrumentalnim formama klasicizma i narednih stilskih razdoblja. U jednostvnom obliku skladani su **pojedini stavci sonatnog ciklusa (polagani stavci, dijelovi složenog trodijelnog oblika u menuetu ili scherzu), tema ronda, tema za varijacije, solo pjesme te razne minijature** (pjesma bez riječi, etida, bagatela, komadi s programskim nazivima npr. Schumannov "Radostan seljak", "Prva žalost", "Divlji jahač" itd.)

SIEBEN VARIATIONEN
über das Volkslied „**God save the king**“
für das Pianoforte
von
L. van BEETHOVEN.

TEMA.

The musical score consists of six staves of music for piano. The first two staves are for the TEMA section, featuring treble and bass staves in 3/4 time with a key signature of one sharp. The third staff begins the VAR. I section, also in 3/4 time with one sharp. The fourth staff continues VAR. I. The fifth staff begins a new section, indicated by a key signature change to three sharps. The sixth staff concludes the piece.

VAR. I.

1. 2.

1. 2.

1. 2.

Andante con Variazioni

Opus 26

The musical score for Beethoven's Sonata Op. 26, 1st movement, Andante con Variazioni. The score is in common time and uses a treble and bass clef. It features various musical variations and dynamics, such as crescendo and decrescendo. The score is divided into sections labeled (6), (13), (21), and (28).

Tema za stroge ili figurativne varijacije skladana u **velikom dvodijelnom obliku s reprizom aa¹ba¹**.

a a¹

a dio je **velika perioda** građena od dvije **velike rečenice a i a¹**. Prva rečenica **kadencira na dominanti**, a druga na **tonici**. Obje rečenice su **fragmentarne građe** od dvije **četverotaktne fraze**. Tonalitetno je **stabilna** u As-duru.

b

b dio je **proširena velika rečenica** u trajanju od 10 taktova unutrašnje građe **2 + 2 + 6** taktova. **Tonalitetna nestabilnost** ogleda se u **uklonima**: u prvom dvotaktu dolazi do uklona u b-mol, drugi se sekventno ponovi u As-duru, a sljedeći četverotakt kroz uklon u f-molu **modulira** u Es-dur i kadencira varavom kadencom na VI. stupnju nakon koje slijedi **dvotakt unutrašnjeg proširenja s kadencom na tonici Es-dura**. Dakle, unutrašnje proširenje nastalo je **ponavljanjem dvotakta uslijed odlaganja završne kadence** varavom kadencom.

a¹

Nakon b dijela **reprizira** se **druga rečenica** periode tj. a¹.

Armes Waisenkind.

Langsam.

Langsamer.

Im Tempo.

Langsamer. *Im Tempo.*

Poco adagio; cantabile

Musical score for strings and piano, measures 1-9. The score consists of four staves: Violin I (top), Violin II, Viola, and Cello/Bass. The key signature is one sharp (F#). The tempo is indicated as *Poco adagio cantabile*. Dynamics include *p dolce* and *p*. Measure 1: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Viola has eighth-note pairs, Cello/Bass has eighth-note pairs. Measure 2: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Viola has eighth-note pairs, Cello/Bass has eighth-note pairs. Measure 3: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Viola has eighth-note pairs, Cello/Bass has eighth-note pairs. Measure 4: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Viola has eighth-note pairs, Cello/Bass has eighth-note pairs. Measure 5: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Viola has eighth-note pairs, Cello/Bass has eighth-note pairs. Measure 6: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Viola has eighth-note pairs, Cello/Bass has eighth-note pairs. Measure 7: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Viola has eighth-note pairs, Cello/Bass has eighth-note pairs. Measure 8: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Viola has eighth-note pairs, Cello/Bass has eighth-note pairs. Measure 9: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Viola has eighth-note pairs, Cello/Bass has eighth-note pairs.

Musical score for strings and piano, measures 10-18. The score consists of four staves: Violin I (top), Violin II, Viola, and Cello/Bass. The key signature is one sharp (F#). The tempo is indicated as *Poco adagio cantabile*. Measure 10: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Viola has eighth-note pairs, Cello/Bass has eighth-note pairs. Measure 11: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Viola has eighth-note pairs, Cello/Bass has eighth-note pairs. Measure 12: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Viola has eighth-note pairs, Cello/Bass has eighth-note pairs. Measure 13: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Viola has eighth-note pairs, Cello/Bass has eighth-note pairs. Measure 14: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Viola has eighth-note pairs, Cello/Bass has eighth-note pairs. Measure 15: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Viola has eighth-note pairs, Cello/Bass has eighth-note pairs. Measure 16: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Viola has eighth-note pairs, Cello/Bass has eighth-note pairs. Measure 17: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Viola has eighth-note pairs, Cello/Bass has eighth-note pairs. Measure 18: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Viola has eighth-note pairs, Cello/Bass has eighth-note pairs.

Musical score for strings and piano, measures 19-27. The score consists of four staves: Violin I (top), Violin II, Viola, and Cello/Bass. The key signature is one sharp (F#). The tempo is indicated as *Poco adagio cantabile*. Measure 19: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Viola has eighth-note pairs, Cello/Bass has eighth-note pairs. Measure 20: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Viola has eighth-note pairs, Cello/Bass has eighth-note pairs. Measure 21: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Viola has eighth-note pairs, Cello/Bass has eighth-note pairs. Measure 22: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Viola has eighth-note pairs, Cello/Bass has eighth-note pairs. Measure 23: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Viola has eighth-note pairs, Cello/Bass has eighth-note pairs. Measure 24: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Viola has eighth-note pairs, Cello/Bass has eighth-note pairs. Measure 25: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Viola has eighth-note pairs, Cello/Bass has eighth-note pairs. Measure 26: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Viola has eighth-note pairs, Cello/Bass has eighth-note pairs. Measure 27: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Viola has eighth-note pairs, Cello/Bass has eighth-note pairs.

Arie des Ferrando

Andante cantabile

„Così fan tutte“

W.A. Mozart
(1756-1791)

spe - - me, d'a - mo-re, diun' e - sea mi - glio - re bi - so - - - gno non
 tr.

ha, diun' e - sea mi - glio - re bi - so - gno non ha, bi -
 cresc. f p

so - gno non ha, bi - - so - gno non ha. Un' au - raa - mo -
 Str. BASSO. Ped.

ro - sa del no - stro te - so - ro, un dol - ce ri - sto - ro at
 Viol. Ped. *

cor por - ge - rà; un' au - raa - mo - ro - sa del no - stro te -
 Viol. Hörner.

so - ro, un dol - ce ri - sto-ro al cor por - ge - rà, un
 Tutti

dol - - - ce ri - sto - - - ro al cor por - ge -
 cresc. f p

rà, al cor por - ge - ra, al cor por - ge - ra, un dol - ce ri -
 Klar.
 Str. Quart. mfp Hörner.
 Pag.

sto - - ro al cor por - ge - rà. Viol. tr.
 Tutti. creso. Ped. Ped. Viol.
 Ped. *

Bläser.
 Ped. * Ped. *

SLOŽENI TRODIJELNI OBLIK

Složeni trodijelni oblik ABA građen je od dva jednostavna oblika (**A** i **B**) s reprizom prvog (**A da capo**).

Središnji **B dio** naziva se **trio** koji u notnom tekstu može biti zapisan kao podnaslov B dijela, a može nositi i druge nazive: *Alternativo*, *Minore* (ako je A dio u duru), *Allegro* (ako je A dio Andante) i sl. Trio upadljivo **kontrastira** A dijelu **novim sadržajem, karakterom** (dramatskom A dijelu može kontrastirati lirska B dio), **tempom, novim tonalitetom** koji nastupa iznenada tonalitetnim skokom (istoimenim, paralelnim, dominantnim ili subdominantnim).

Repriza A dijela može biti naznačena oznakom *da capo* (D.C.) npr. *Menuetto da capo*, *Da capo al fine* itd., ili ispisana u partituri ako se reprizira s variranjem sadržaja, novom orkestracijom i slično. Iako i ponovljeni **A** dio često nastupa tonalitetnim skokom, ponekad se javlja povezivanje tria s reprizom A dijela modulacijom u osnovni tonalitet stavka ostavljajući trio "otvorenim" bez završne kadence (Beethoven: Allegretto iz sonate op.14 br.1.).

Složeni trodijelni oblik susrećemo kod **menueta** i **scherza** te **polaganog stavka** unutar sonatnog ciklusa te kod samostalnih skladbi (**instrumentalne minijature** raznih naziva: etida, preludij, marš, valcer, mazurka, poloneza, nocturne, uspavanka, pjesma bez riječi, barcarola, canzonetta, serenada, elegija, intermezzo, noveletta, arabesque, humoreska...), **skladbe za komorne sastave**, jednostavačne **orkestralne skladbe, brojevi baleta, ciklički oblici** npr. Brahmsovi „Mađarski plesovi“.

MENUETTO

Allegretto

Musical score for the first section of the Menuetto. The score consists of four staves: Treble, Alto, Bass, and Cello/Bassoon. The key signature is A major (no sharps or flats). The tempo is Allegretto. The music features eighth-note patterns and sixteenth-note figures. Measure numbers 1 through 7 are visible on the left side of the staves.

Musical score for the end of the first section and the beginning of the Trio. The score continues with four staves. Measure number 8 is at the top left. The dynamics change from *p* to *cresc.* (measures 9-10), then to *f* (measure 11), and finally to *Fine*. The bassoon part has a prominent role in this section.

Musical score for the Trio section. The score consists of four staves. Measure number 16 is at the top left. The dynamic is *p*. The bassoon part is labeled *cello b.c.* (cello bassoon). The section ends with a repeat sign and a double bar line.

Musical score for the continuation of the Trio section. The score consists of four staves. Measure number 23 is at the top left. The dynamics change from *f* to *p*. The bassoon part is labeled *cello b.c.* The section ends with a repeat sign and a double bar line.

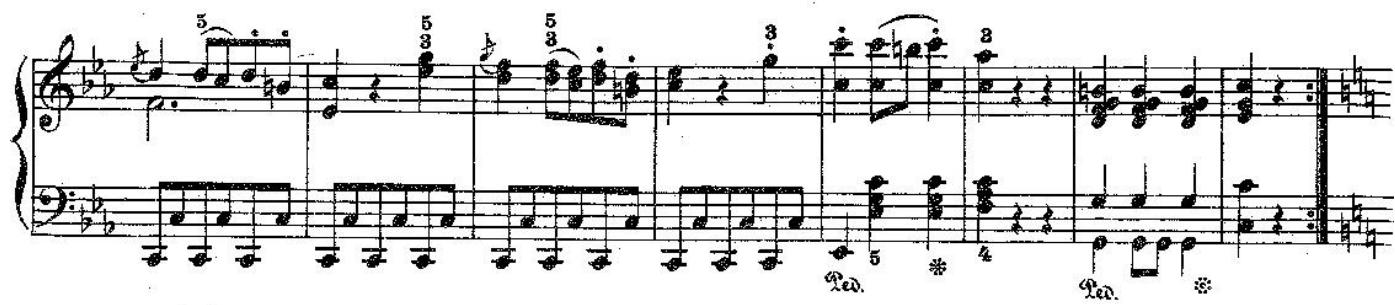
Musical score for the final section of the Menuetto. The score consists of four staves. Measure number 30 is at the top left. The dynamics change from *f* to *p*. The bassoon part is labeled *cello b.c.* The section ends with a final double bar line.

Menuetto da capo

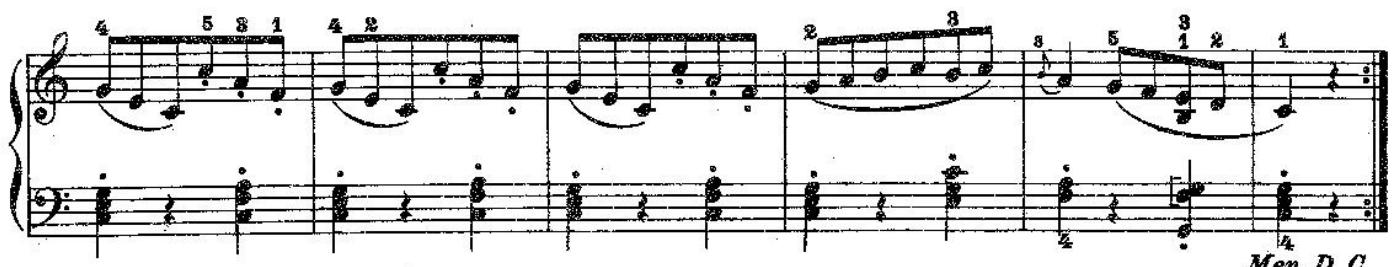
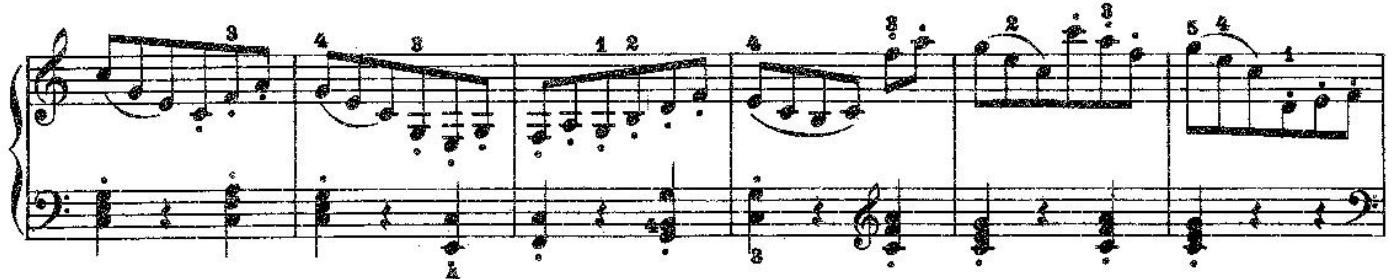
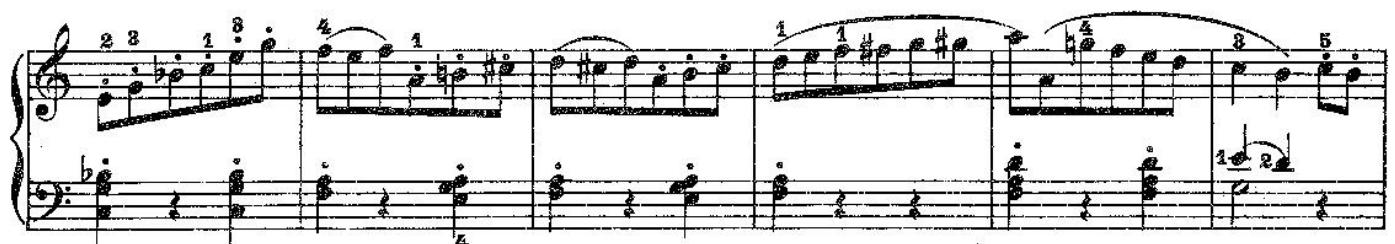
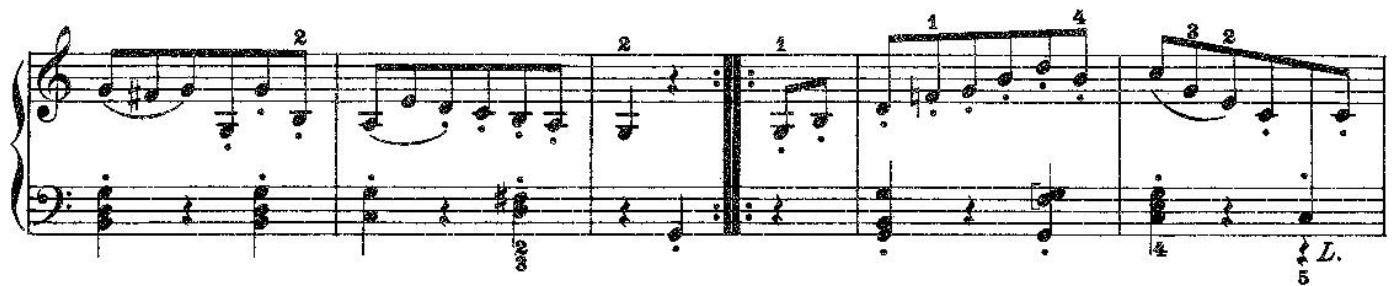
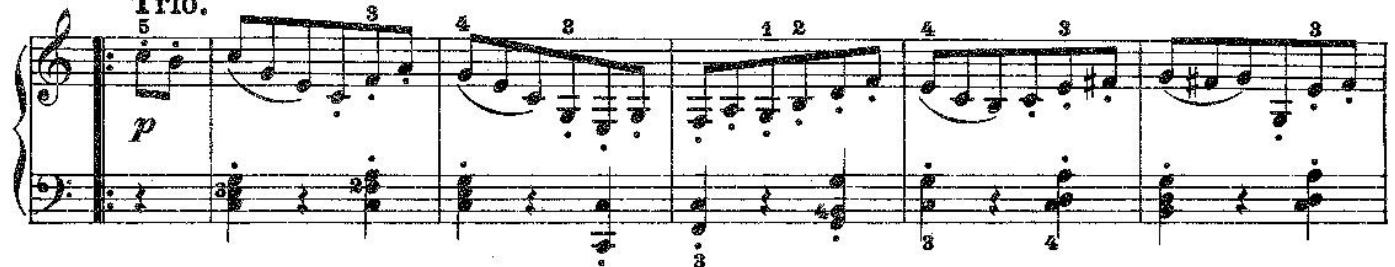
Menuetto.

Menuetto.

The image shows a page of sheet music for a Minuet (Menuetto) in 3/4 time. The music is divided into six staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). The music includes dynamic markings such as *p* (piano) and *f* (forte). Performance instructions like *sempre* and *Ped.* are also present. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5. The music is divided into measures by vertical bar lines.



Trio.



Allegretto, II. stavak iz Sonate za klavir u E-duru op.14 br.1 Ludwiga van Beethovena, skladan je u složenom trodijelnom obliku ABA.

A dio je skladan u velikom trodijelnom obliku aba.

a dio je građen kao **velika perioda**, a čine je dvije **velike rečenice** **cjelovite građe** (a a₁). Prva rečenica kadencira na dominanti, a druga na tonici. Tonalitetno je **stabilna** u e-molu.

b dio građen je od **niza dviju velikih rečenica** fragmentarne građe (**2+2+4**). Prva rečenica nastupa **tonalitetnim skokom** u C-duru i kadencira na **dominantni**, dok druga rečenica **modulira** iz C-dura u e-mol i kadencira na **dominantni e-mola**.

a dio se **reprizira**: prva rečenica doslovno, a druga promijenjeno s **unutrašnjim proširenjem** od 3 takta nastalim **ponavljanjem motiva** i **odlaganjem kadence**.

Slijedi **codetta** od 11 taktova kao **vanjsko proširenje** cijelog oblika.

B dio skladan je u velikom dvodijelnom obliku s reprizom aa¹ba¹. Nastupa tonalitetnim skokom u C-duru po kojem i nosi naziv **Maggiore**.

a dio građen je kao **niz male periode** (a) i **velike rečenice** (a¹). Periodu čine dvije **male rečenice** cjelovite građe.

Prva kadencira na dominanti, a druga na tonici. **Velika rečenica** je cjelovite građe. Modulira iz C-dura u G-dur gdje kadencira na tonici, ali odmah modulira u osnovni tonalitet. Sve cjeline su pravilne građe (4+4+8).

b dio je fragmentarne građe tj. **niz 5 dvostrukih perioda**.

Tonalitetna nestabilnost ogleda se u **zastoju na dominanti** (pedalni ton).

Reprizira se samo **druga mala rečenica** iz periode u a dijelu koja se ponavlja (4+4), a potom slijede 4 takta vanjskog proširenja koje priprema tonalitet A dijela koji se reprizira (*da capo*).

A dio se reprizira te slijedi Coda kao vanjsko proširenje cijelog oblika (ABA+Coda).

Ideja složenog trodijelnog oblika u slikarstvu



Triptih dubrovačkog slikara **Nikole Božidarevića** s kraja 16. stoljeća u Bundićevoj kapeli dominikanskog samostana u Dubrovniku

Menuetto.

p

cresc.

p cresc.

ff

p cresc.

sf *decresc.*

p

cresc.

f *f*

cresc.

p

Fine.

Minore.

legato

Menuetto da capo senza replica.

Scherzo.

Molto Allegro.

Musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). The tempo is Molto Allegro. The score consists of six systems of music, each with a dynamic marking such as *p*, *sf*, *f*, *sf*, *p*, *sf*, *f*, *sf*, *p*, *decrec.*, *pp*, *mf*, and *sf*. Fingerings are indicated above the notes, and measure numbers 54 and 55 are present.

Trio.

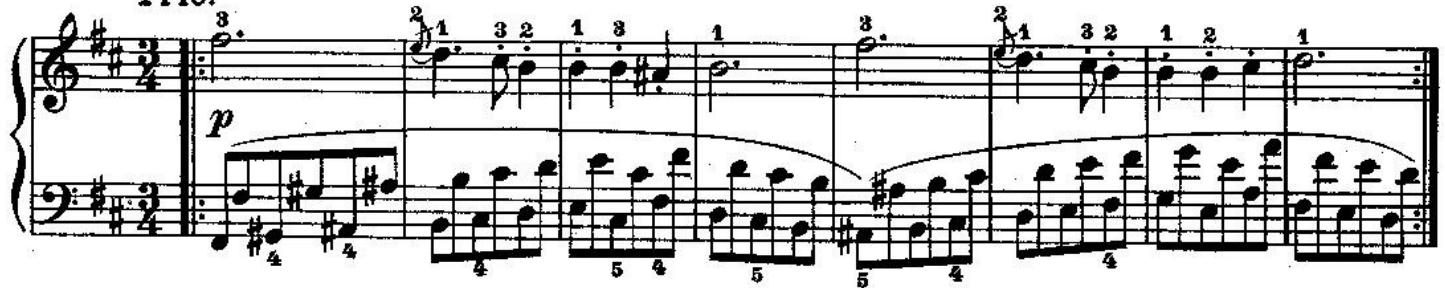
A musical score for orchestra, page 10, featuring two staves. The top staff is for the strings (Violin I, Violin II, Viola, Cello) and the bottom staff is for the double bass. The key signature is B-flat major (two flats). Measure 1 starts with a forte dynamic. Measures 2-4 show eighth-note patterns. Measures 5-7 continue the rhythmic pattern. Measure 8 begins a crescendo, indicated by the word "cresc." above the notes. Measures 9-10 conclude the section.

A musical score for piano, page 10, showing a melodic line across two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). The score includes dynamic markings like 'sf' (fortissimo) and 'p.' (pianissimo), and fingerings such as '3', '4', '5', '1', '2', and '3'. Measure numbers 1 through 5 are indicated above the notes. The right side of the page contains the instruction 'Scherzo da capo senza repetizione.'

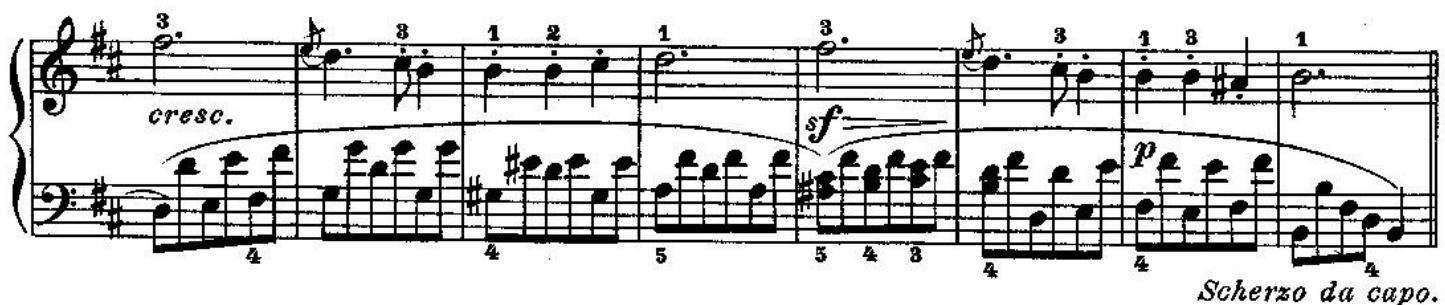
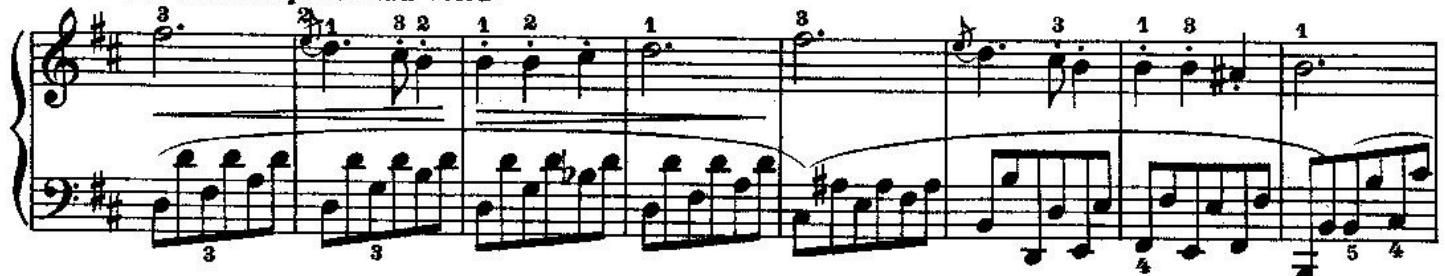
Scherzo.
Allegro vivace.

The musical score for Beethoven's Scherzo consists of six staves of music for two hands on a piano. The key signature is D major (one sharp). The time signature varies between common time (4/4) and 3/4. The dynamics include *p* (piano), *f* (forte), *ff* (double forte), and *cresc.* (crescendo). The score features various rhythmic patterns, including 5/4 and 3/4 measures. The music concludes with a final dynamic *ff* followed by a fermata and the word "Fine."

Trio.



La seconda parte una volta.



Ludwig van Beethoven: *Sonata za klavir u C-duru*, op. 2 br. 3, 3. stavak: Scherzo: Allegro

Scherzo.

Allegro.

A musical score for piano, consisting of six staves of music. The music is written in common time and includes various dynamics such as *p*, *f*, *s.f.*, *pp*, and *p*. Fingerings are indicated above the notes, and pedaling is shown with vertical lines and numbers. The score includes a variety of musical elements, including eighth-note patterns, sixteenth-note chords, and sustained notes. The key signature changes throughout the piece, with sections in G major, E minor, and C major.

Trio.

mf *sempre legato*

dim. *p*

sf

sf

sf

sf

dim. *p* *mf*

A musical score for piano featuring two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature changes from C major to G major at the end of the measure. Fingerings are indicated above the notes: measures 1-2 show 1, 4, 4, 1, 8; measures 3-4 show 2, 2, 3; measure 5 shows 4. Dynamic markings 'sf' are placed under the first two groups of notes. The bass staff has a bass clef and a 'd.' (D major) key signature.

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from C major to G major. The melody consists of eighth-note patterns. Dynamic markings include 'sf' (sforzando) and slurs labeled with numbers (1, 2, 3, 4) indicating specific performance techniques.

A musical score for piano featuring two staves. The top staff is in treble clef and the bottom is in bass clef. The music consists of six measures. Measure 1 starts with a eighth note followed by a sixteenth-note pattern. Measures 2-3 show a melodic line with various dynamics like *sf* (fortissimo) and *p* (pianissimo). Measures 4-5 continue the melodic line with fingerings such as 1, 3, 4, 5, 9, 2, and 4. Measure 6 begins with a dynamic *cresc.* (crescendo). Fingerings 4 and 4 are shown above the notes in this measure.

Coda.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom is in bass clef. Measure 41 starts with a dynamic ff. Measures 42 and 43 continue with ff. Measure 44 begins with a dynamic p. Measure 45 ends with a dynamic ff. Various fingerings are indicated above the notes, such as 1 8 1, 2 3 1, 2 8 1, 4, 5, 4, and 45. Measure 45 concludes with a dynamic ff.

Posvećeno gospođici Stefi Geyer
Dedicated to Miss Stefi Geyer

CANZONETTA

(1899)

Dora Pejačević, Op. 8

VIOLINO Andante religioso

PIANO Andante religioso

mf cantabile

rit.

p dolce

rit. e dim.

Un poco più mosso

Tempo I

Un poco più mosso

Tempo I

largo

a tempo

largo

largo

a tempo

rit.

rit.

Handwritten musical score for piano, page 8. The score consists of eight staves of music with various dynamics, tempo changes, and performance instructions like "rit.", "dim.", "loco", and "rit.". The music is in common time and includes measures with sixteenth-note patterns and sustained notes.

Measure 1: *pp* *molto rit.* *ppp*

Measure 2: *pp* *molto rit.* *ppp*

Measure 3: *a tempo* *pp dolce*

Measure 4: *rit.* *rit. e dim.* *a tempo*

Measure 5: *mf* *rit.*

Measure 6: *loco* *mf* *rit.*

Measure 7: *sf* *sf* *ppp rit.*

Measure 8: *sf pp* *sf pp* *ppp rit.*

SONATNI OBLIK

Prenošenjem vokalnog moteta na instrumente s tipkama u 16. stoljeću javljaju se dva smjera razvoja novih instrumentalnih oblika. Dok **ricercar** reduciranjem brojnih tema moteta postiže tematsko jedinstvo skladbe i vodi k stvaranju monotematske barokne fuge, **canzona da suonar** zadržava brojnost tematskog materijala i pojačava kontrast između svojih cjelina.

Ovakav način osmišljavanja glazbenog oblika baziranog na kontrastima vodi formiranju **sonate da chiese** i **sonate da camere**. **Sonata da camera** je sastavljena od kontrastnih stiliziranih plesnih stavaka, odnosno kao barokna suita, čiji je broj proizvoljan. Suprotno tome, **sonata da chiesa** ima 4 stavka određenog tempa i karaktera:

I.	Grave	(kao francuska uvertira)
II.	Allegro	(fugiran stavak)
III.	Andante ili Adagio	(blizak sarabandi ili siciliani)
IV.	Allegro	(srođan giguei)

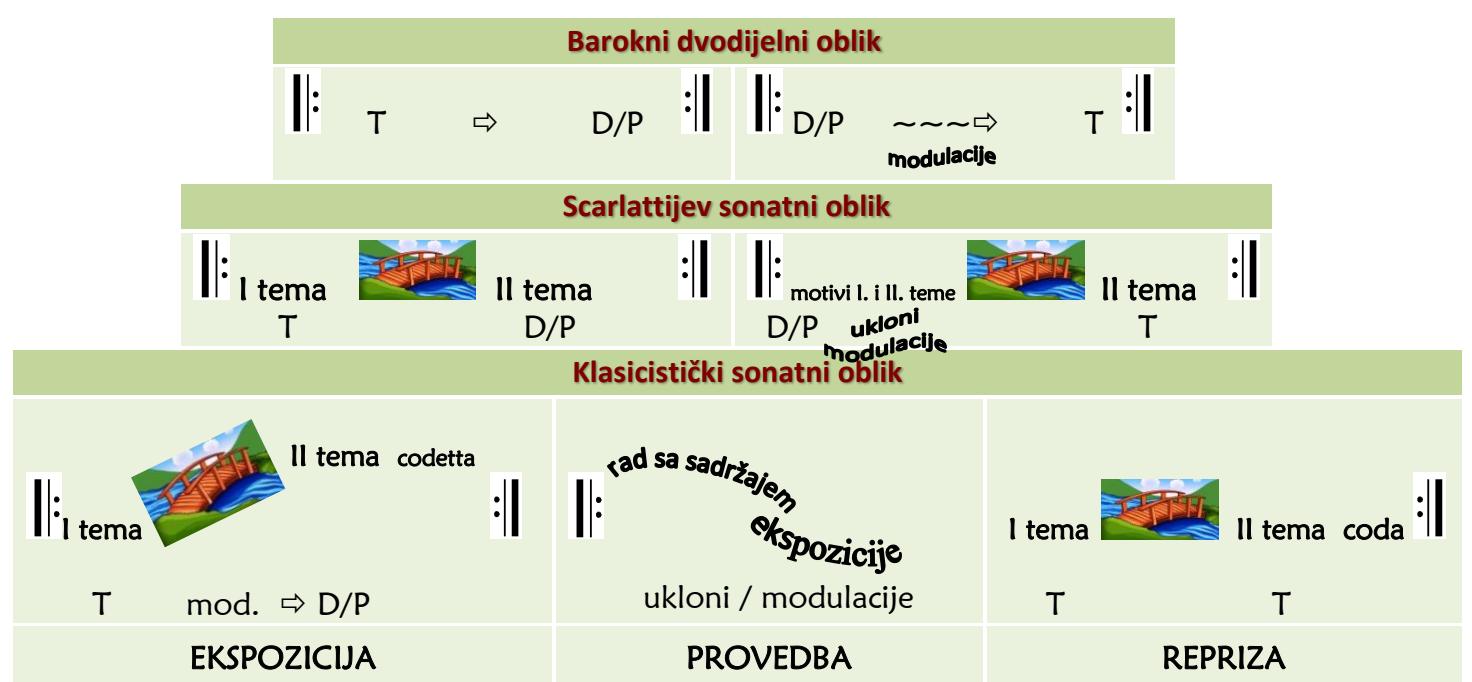
Ovaj princip kontrasta prenio se na višestavačni sonatni ciklus koji započinje brzim stavkom, a nerijetki polagani uvodi u prvom stavku vuku porijeklo upravo od prvog stavka sonate da chiese.

U 18. stoljeću nastaje oblik **Scarlattijeve sonata** značajne za pojavu **bitematičnosti** u razvoju sonatnog oblika.

Pojava **prve i druge teme** odjeljene **mostom** uklopila se u **tonalitetni plan baroknog dvodijelnog oblika**.

Iako u Scarlattijevoj sonati još **nema reprise** u smislu **tonalitetnog jedinstva** obje teme, sve ostale značajke sonatnog oblika su postavljene: **tonalitetni sukob prve i druge teme** (kod durskih sonata osnovni i dominantni tonalitet, a kod molskih osnovni i paralelni) iz kojeg će nastati ekspozicija sonatnog oblika, **modulativni razvojni dio** u B dijelu baroknog dvodijelnog oblika iz kojeg nastaje provedba, i **povratak u osnovni tonalitet** u reprizi druge teme.

Polovinom 18. stoljeća formira se **klasicistički sonatni oblik** s reprizom prve i druge teme u osnovnom tonalitetu, a razvoj sonatnog oblika prema romantizmu postupno pojačava i naglašava **sadržajni i karakterni kontrast dviju tema** – dramatičnost prve teme nasuprot liričnosti, pjevnosti druge teme.



Sonatni oblik je najznačajniji instrumentalni oblik klasicizma. Najvažnije značajke sonatnog oblika su **bitematičnost i trodijelnost forme** koju čine **eksponicija, provedba i repriza**.

EKSPOZICIJA SONATNOG OBLIKA donosi sadržajni i tonalitetni kontrast izlaganjem **prve teme u osnovnom tonalitetu i druge teme u dominantnom** (ukoliko je osnovni tonalitet durski) ili **paralelnom** tonalitetu (ukoliko je osnovni tonalitet molski). Tonalitet i nastup druge teme priprema se **mostom**. Eksponicija redovito završava **codettom**, a može započeti uvodom.

Prva tema...	...(ili A tema) dramatskog je karaktera, izrazito ritmična, fragmentarne građe (najčešće kao rečenica ili niz rečenica) s karakterističnim cezurama i zastojima, tonalitetno stabilna (prevladava tonička i dominantna funkcija!)
Most...	...modulira u tonalitet druge teme: a) sadržajem (motivima) iz prve teme b) sadržajem prve teme koji se mijenja prema sadržaju druge teme c) potpuno novim sadržajem d) sadržajem iz druge teme (izuzetno rijetko)
Druga tema...	...(ili B tema) kontrastira prvoj temi tonalitetom i karakterom. Ona je lirskog karaktera, melodiozna, bogatijih harmonijskih progresija, zaokruženog oblika (rečenica, perioda, ponekad i pjesma). Može biti od dvije sadržajne cjeline kao grupa druge teme B1 i B2 i pritom je B1 u istoimenom molskom tonalitetu.
Codetta...	...učvršćuje tonalitet druge teme. Sadržajno je najčešće vezana za prvu temu, a može donijeti i nov sadržaj.

PROVEDBA SONATNOG OBLIKA donosi dramatski zaplet oblika temeljen na **razradi materijala** iz svih dijelova eksponicije (motivi iz prve i druge teme, mosta, codette, uvoda) i **razvojnog tonalitetnom planu** koji modulira kroz srodne tonalitete ali i udaljene tonalitete (ovisno o stilskom razdoblju!). Najčešće je građena od tri dijela:

uvodni dio...	...kratko donosi dio materijala iz eksponicije u tonalitetu kojim je eksponicija i završila
centralni dio...	...razvija dramatski zaplet oblika kroz motivski rad, fragmentarnost forme, modulacije, uklone
priprema reprize...	...dugim zastojem na dominantnom pedalnom tonu

REPRIZA SONATNOG OBLIKA predstavlja promijenjeno ponavljanje eksponicije budući da izlaže **cijeli sadržaj eksponicije na razini osnovnog tonaliteta**. Sastoji se od svih dijelova kao i eksponicija zbog klasicističke težnje ravnoteži i simetriji. Završava codom kao zaključkom cijelog oblika.

Sonatni oblik

Sonatni oblik je najsvršeniji oblik homofonog stila. Odraz je filozofskog promišljanja svog vremena. Georg Wilhelm Friedrich Hegel je povijest usporedio s dugačkim lancem misli i utvrdio pravila koja se odnose na taj lanac. Svatko tko pobliže proučava povijest mora primijetiti da se svaka misao iznosi na temelju misli iznesenih prije nje. Čim je jedna misao iznjeta (prva tema!), suprotstavlja joj se neka nova (druga tema!). Tako nastaje sukob dvaju suprotnih načina mišljenja (provedba!). Međutim, taj se sukob ukida iznošenjem treće misli (repriza!), koja u sebi zadržava ono najbolje iz oba stava (sadržaj). Ovo Hegel naziva dijalektičkim razvojem, a ta tri stupnja spoznaje naziva tezom (prva tema), antitezom (druga tema) i sintezom (repriza).

Dijalektika

Uz tezu panlogizma (apsolutnog idealizma) dijalektika je druga značajka Hegelovog učenja. Ona prožima sav njegov filozofski sustav. Dijalektika u Hegela nije samo metoda, posebno ne samo kakva vanjska vještina, nego "duša i pojam sadržaja": ona je *sveobuhvatna znanost po kojoj se sve zbiva*.

U svemu Hegel otkriva dvostrukost subjektivnog i objektivnog: tokovi svijesti paralelni su s tokovima svijeta. Dijalektika je tako logika, ali i ontologija. Dijalektika je put samorazvoja apsolutne ideje.

Trojedinost teze, antiteze i sinteze

Dijalektički je hod tročlan: sačinjavaju ga teza, antiteza i sinteza. Ti se momenti trijada imenuju i kao postavljenost, negacija i negacija negacije.

- **Teza** je prvi stupanj jednostavnog postavljanja, *proizvoljne određenosti pojma*;
- **antiteza** je drugi stupanj - stupanj negacije, razlikovanja, suprotstavljanja, sukoba;
- **sinteza** odnosno negacija negacije, ukidanje negacije - afirmacija, treći je stupanj - stupanj posredovanja koji uključuje prva dva određenja i istovremeno ukida njihove suprotnosti u jednom visem jedinstvu.

„Glupan nikada ne primjećuje da sve ima dvije strane. On radi s drevnim predstavama, s jednostavnim, jednoličnim, pri kojima se može odmarati i u kojima se ništa ne događa. A kad bi jednu misao mislio do kraja, onda bi primjetio da se u mišljenju događa sukob, da se uzdižu prigovori, koji ga obogačuju i sadržajno pokreću. A nije uvijek A, mora se reći i B; no upravo dosljednost daje B kao suprotnost. A iznad toga napetog luka, koji tako nastaje, uzdiže se C kao vrhunac i jednostavno sve dotle dok se C opet ne razvodi i proizide novo jedinstvo suprotnosti u nezadrživu dijalektičkom razvitku.“

Ernst Bloch

U prožimanju tih momenata i njihovom stalnom međusobnom prevladavanju i ukidanju odvija se neprekidan razvoj pojmove, života i zbilje uopće. Svaki niži stupanj ukinut je, očuvan i prevladen (nadmašen) višim stupnjem.

Sonata K. 67

Domenico SCARLATTI
(1685-1757)
Restitution : P. Gouin

Allegro

3

5

7

9

(Original)
Sva

12

14

16

18

20

Essercizi per Gravicembalo
London (ca. 1739)

Esserciso 1

Domenico SCARLATTI
(1685-1757)
Révision: P. Gouin

Allegro

1

3

6

9

12

14

17

20

23

26

29

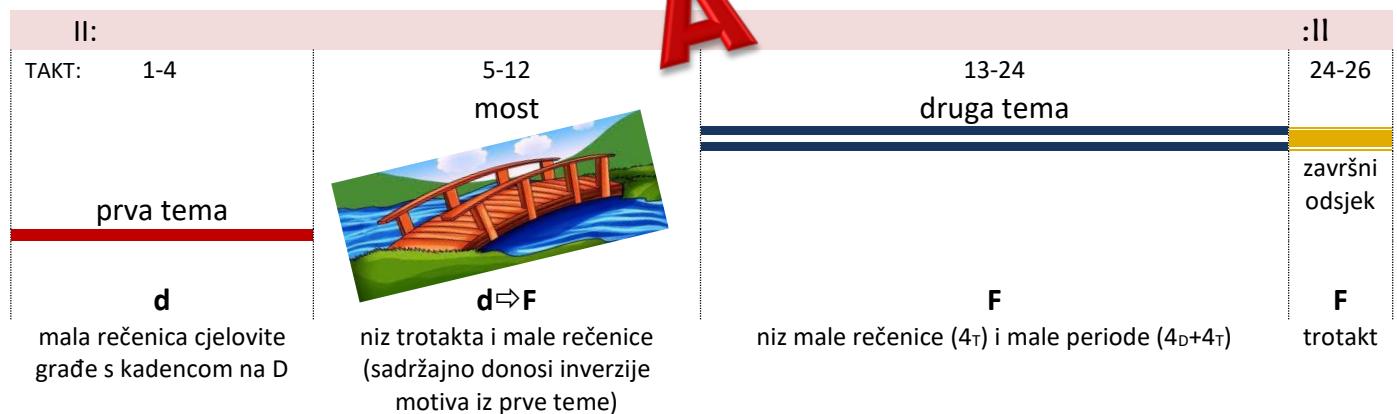
Scarlattijeva sonata skladana je unutar proporcija i tonalitetnog plana baroknog dvodijelnog oblika uz uvođenje bitematičnosti prve i druge teme.

Sonata započinje izlaganjem prve teme u d-molu. Tema je skladana u obliku male rečenice s kadencijom na dominanti d-mola. Izrazito je lirskog ugođaja.

Slijedi most koji povezuje prvu i drugu temu te modulira iz osnovnog tonaliteta d-mola u paralelni F-dur u kojem će se izlagati druga tema. Skladan je kao niz dviju sekvenci od kojih svaka donosi novi tematski materijal u formi niza trotakta i male rečenice.

Druga tema izlaže se u paralelnom F-duru. Kontrastira prvoj temi tonalitetom (F-dur naspram d-mola), strukturom i ugođajem: vedrom imitacijom ptičjeg pjeva kroz brojne trilere nasuprot melankoličnoj idili prve teme. Formalna struktura druge teme je niz male rečenice i male periode.

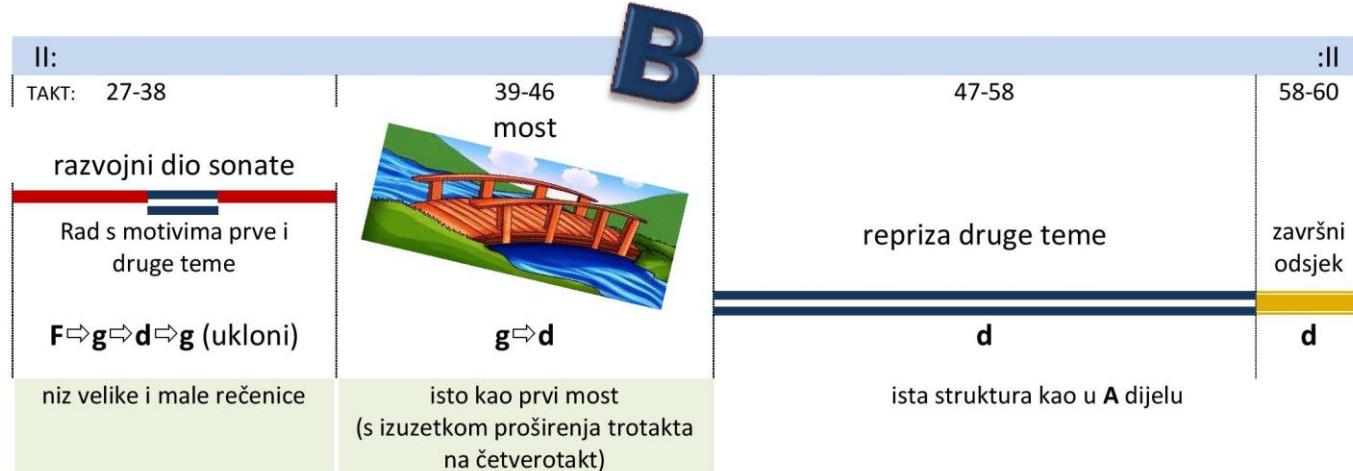
Završni odsjek elizijom je spojen na posljednji takt perioda i predstavlja njeno vanjsko proširenje. Ime ulogu codette s kraja ekspozicije sonatnog oblika kojom se potvrđuje tonalitet druge teme.



Razvojni dio sonate donosi motive iz prve i druge teme, modulira kroz srodne tonalitete. Na taj način ovaj dio sonate poprima karakter buduće provedbe klasicističkog sonatnog oblika. Započinje razradom motiva iz prve teme u nizu četiri dvotakta. Provodi ih kroz F-dur i g-mol te kadencira na dominanti d-. Slijedi rad s motivom iz druge teme koji se provodi kroz d-mola i g-mola, te kadencira na tonici g-mola. Završetak provedbenog dijela vezan je elizijom za most koji slijedi.

Most koji uvodi u drugu temu repriziran je s promjenama u broju ponavljanja modela unutar obje sekvence zbog novog tonalitetnog odnosa.

Druga tema i završni odsjek repreziraju se u osnovnom tonalitetu (d-molu) u cijelosti, bez ikakvih sadržajnih i formalnih promjena u odnosu na drugu temu u prvom dijelu sonate.



U drugom dijelu sonate razvojni dio predstavlja provedbu klasičnog sonatnog oblika sa svim njenim karakteristikama: motivičkom razradom sadržaja iz ekspozicije (u ovoj sonati motiva iz prve i druge teme) te razvojem na razini tonalitetnog plana putem uklona i modularacija kroz srodne tonalitete.

Repriza nije cjelovita kao u klasicističkom sonatnom obliku, već se reprizira most i samo druga tema ovaj put u osnovnom tonalitetu. Zbog nedostatka reprize prve teme formalna proporcija sonate i dalje je dvodijelna za razliku od trodijelnosti klasicističke sonate.

Sonata K. 159

Domenico SCARLATTI
(1685-1757)
Révision: P. Gouin

Allegro

The musical score consists of five staves of music for two hands. The top two staves are in common time (indicated by '8') and the bottom three staves are in common time (indicated by '8'). The key signature changes frequently, indicated by various sharps and flats. The first staff begins with a treble clef, the second with an alto clef, and the third with a bass clef. Measure numbers 1 through 21 are visible on the left side of the staves. The music features a variety of rhythmic patterns, including eighth and sixteenth note figures, and dynamic markings such as accents and slurs.

26

30

34

38

42

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is divided into five systems by vertical bar lines. Measure numbers 45, 49, 53, 57, and 61 are indicated above the staves. The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like accents and fermatas. The bass staff provides harmonic support with sustained notes and chords.

Allegro.

The musical score for Beethoven's Sonata in F major, Op. 2, No. 1, Movement 1, Allegro. The score is written for piano and consists of six staves of music. The key signature is one flat (F major). The tempo is Allegro. The music begins with a forte dynamic (ff) and a triolistic pattern. The first staff starts with a piano dynamic (p). The second staff continues with a piano dynamic. The third staff starts with a forte dynamic (ff). The fourth staff starts with a piano dynamic (p). The fifth staff starts with a piano dynamic (p). The sixth staff starts with a piano dynamic (p). The music features various performance techniques indicated by numbers above the notes, such as 1, 2, 3, 4, 5, and 10. The score shows a continuous flow of melodic lines and harmonic progression.

Analiza ekspozicije sonate

Prva tema Takt 1-8	Ekspozicija sonate započinje prvom temom u f-molu karakterističnom po motivu rastavljenog uzlaznog akorda i triolskom submotivu. Tema je građena kao velika rečenica fragmentarne građe 2+2+4 s kadencijom na dominanti.
Most Takt 9-19	Slijedi most koji spaja prvu i drugu temu. Započinje motivom prve teme koji se postupno mijenja u silazni motiv druge teme. Građen je kao niz dvotakta te modulira kroz ukon u c-mol do dominante As-moldura u kojem se izlaže druga tema.

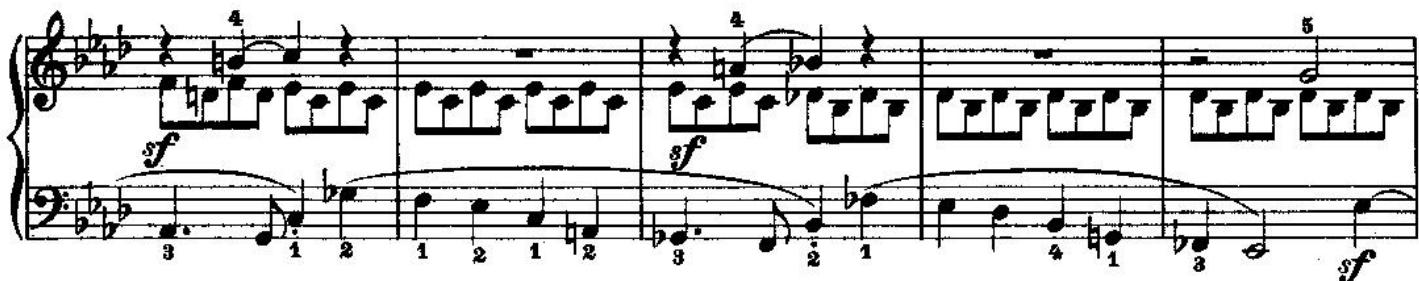
The musical score consists of five staves of piano music. Staff 1 (treble) starts with a melodic line featuring grace notes and eighth-note pairs. Staff 2 (bass) provides harmonic support with sustained notes and eighth-note patterns. Staff 3 (treble) features a rhythmic pattern of eighth and sixteenth notes. Staff 4 (bass) includes dynamic markings like *ff*, *p*, and *f*. Staff 5 (treble) shows a melodic line with grace notes and sixteenth-note patterns. Fingerings such as 1, 2, 3, 4, 5, and 8 are indicated above the notes throughout the score.

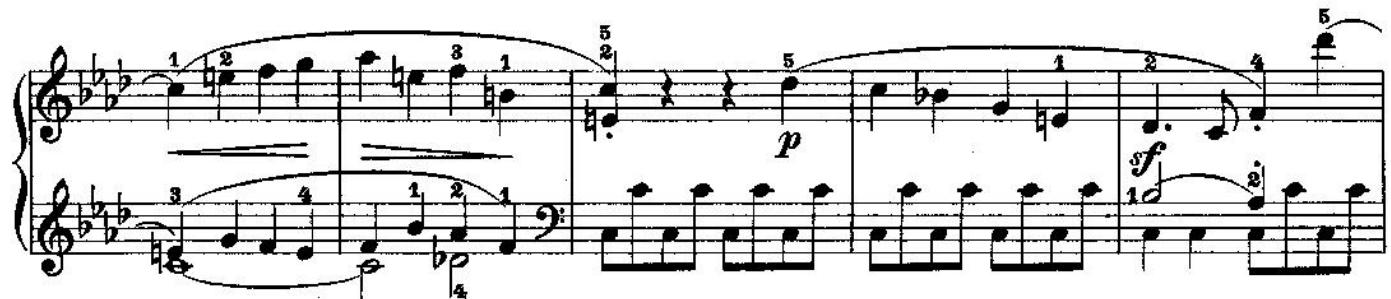
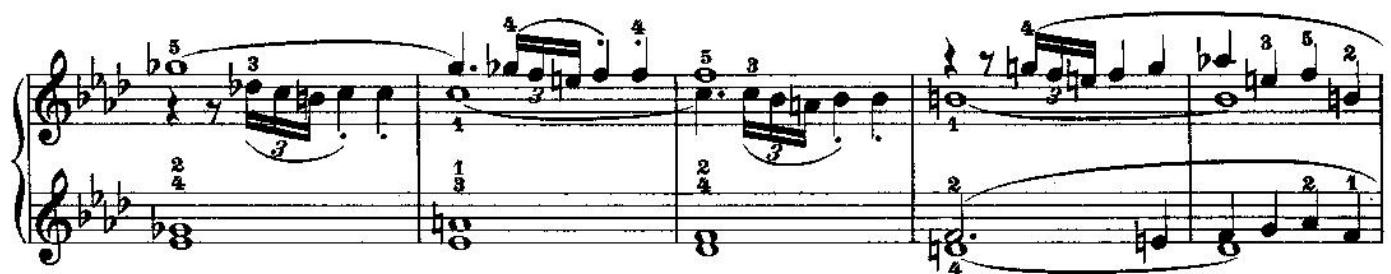
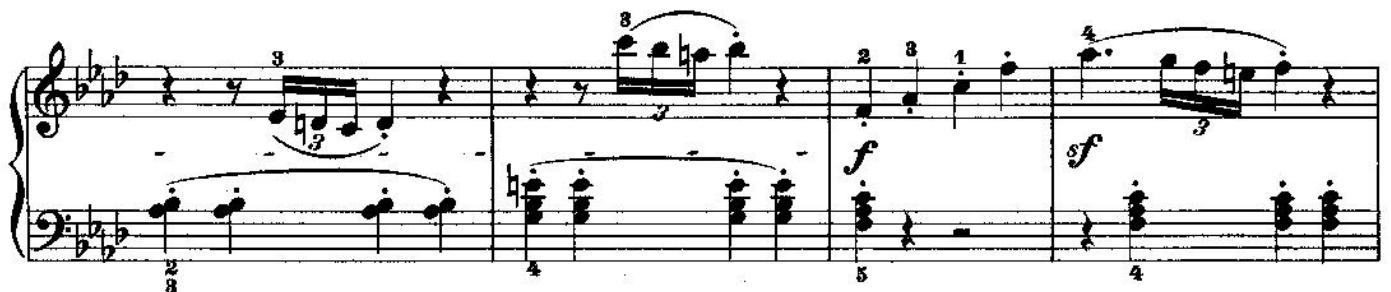
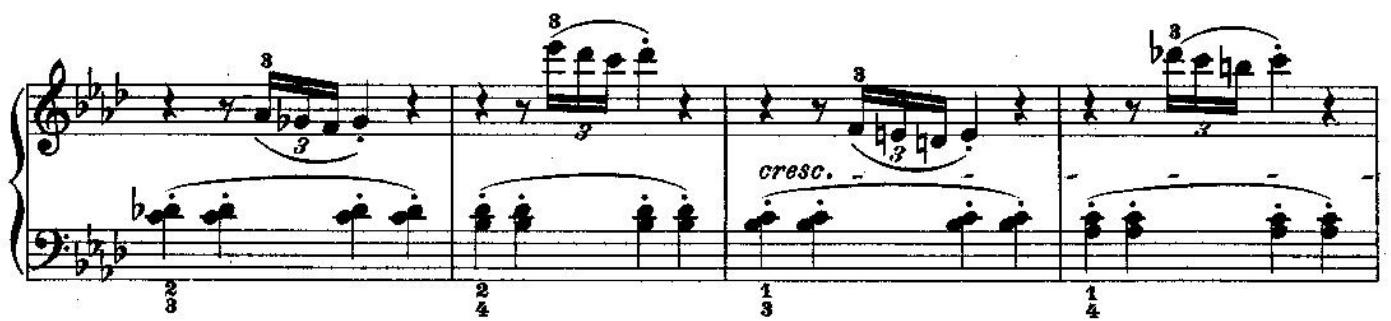
Druga tema
Takt 20-41

Druga tema građena je kao niz proširene velike rečenice u As-molduru i male periode u As-duru. U prve dvije rečenice dominira silazni motiv rastavljenog dominantnog nonakorda, a u periodi pasaže u diskantu i sinkopirani motiv u basu.

Codetta
Takt 41-48

Codetta potvrđuje As-dur kao tonalitet druge teme. Građena je kao niz tri dvostrukta od kojih je posljednji proširen zastojem na dominanti u kadenci.





con espressione

Allegro con brio.

3.

p

f

ff

sf

tr

legato

ff

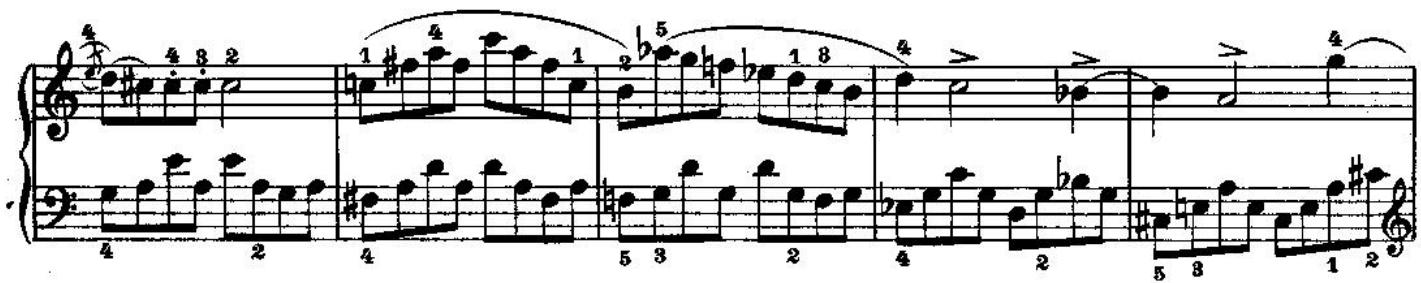
The sheet music consists of eight staves of piano music. The top four staves are in treble clef, and the bottom four are in bass clef. The key signature changes frequently, indicated by sharps and flats. Various dynamics are marked throughout, such as *p*, *f*, *dolce*, and *tr*. Fingerings are also present above the notes. The music includes several measures of sixteenth-note patterns, sustained notes, and harmonic shifts between major and minor keys.

The musical score consists of six staves of music for two pianos. The top three staves are in G major (two staves) and A major (one staff). The bottom three staves are in F major (two staves) and D major (one staff). The music features complex rhythms, including sixteenth-note patterns and grace notes. Performance instructions such as dynamic markings (e.g., *f*, *ff*, *p*, *pp*, *tr*) and fingerings (e.g., 1, 2, 3, 4, 5) are included. The score is highly technical and requires precise coordination between the two pianists.



A page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and includes various dynamics such as *p*, *f*, *sf*, *ff*, and *tr*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, and 5. The music is divided into measures by vertical bar lines.

The first staff (treble clef) has a dynamic *p* at the end of the measure. The second staff (bass clef) has a dynamic *f* at the end of the measure. The third staff (treble clef) has a dynamic *sf* at the beginning of the measure. The fourth staff (bass clef) has a dynamic *tr* over a measure. The fifth staff (treble clef) has a dynamic *ff* at the beginning of the measure. The sixth staff (bass clef) has a dynamic *p* at the beginning of the measure.



Musical score for piano, page 58, measures 5-8. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 5 starts with a dynamic of *f*. Measures 6-7 show fingerings (1, 2, 3, 4, 5) and slurs. Measure 8 ends with a repeat sign.

Musical score for piano, page 58, measures 9-12. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 9 starts with a dynamic of *sf*. Measures 10-11 show fingerings (1, 2, 3, 4, 5) and slurs. Measure 12 ends with a dynamic of *sf*.

Musical score for piano, page 58, measures 13-16. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 13 starts with a dynamic of *p*. Measures 14-15 show fingerings (1, 2, 3, 4, 5) and slurs. Measure 16 ends with a dynamic of *dolce*.

Musical score for piano, page 58, measures 17-20. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 17-19 show fingerings (1, 2, 3, 4, 5) and slurs. Measure 20 ends with a dynamic of *p*.

Musical score for piano, page 58, measures 21-24. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 21-23 show fingerings (1, 2, 3, 4, 5) and slurs. Measure 24 ends with a dynamic of *p*.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has dynamic markings 'rf' and 'f'. It includes fingerings (1, 4, 2, 1, 2) above the notes in measure 1. The bottom staff uses a bass clef and has a dynamic marking 'f'. Measures 1-4 consist of eighth-note patterns. Measure 1 starts with a single note followed by a sixteenth-note pair. Measures 2-4 show various eighth-note groupings, including pairs and triplets. Measure 4 concludes with a single note. Measure numbers 1, 4, 8, and 25 are printed below the staves.

A musical score for piano, featuring two staves. The top staff uses a treble clef and shows a melodic line with various note heads and stems. The bottom staff uses a bass clef and shows a harmonic bass line. The score includes dynamic markings: '4' over the first measure, '3' over the second, '2' over the third, '5' over the fourth, and 'f' (fortissimo) over the fifth and sixth measures. Measure numbers 1 through 6 are indicated above the staff.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a forte dynamic. Measure 12 starts with a piano dynamic. Both measures feature eighth-note patterns with various slurs and grace notes.

A musical score page featuring six staves of music. The top staff uses treble and bass clefs, with dynamic markings *tr*, *tr*, *ff*, and *pp*. Fingerings like 1, 2, 3, 4, 5, and 6 are indicated above the notes. The second staff uses a treble clef and has a dynamic *pp*. The third staff uses a bass clef and includes a crescendo instruction. The fourth staff uses a bass clef and features a dynamic *fp*. The fifth staff uses a treble clef and includes a dynamic *p*. The bottom staff uses a treble clef and has a dynamic *p*.

A musical score for piano, featuring four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (sf), Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs (sf), Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs (sf), Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs (sf), Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs (sf), Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs (sf), Bass staff has eighth-note pairs.

ff ff ff ff ff ff

SONATE (Pathétique) Op. 13.

Dem Fürsten Carl von Lichnowsky gewidmet.

Grave.

Attacca subito l'Allegro:

Allegro di molto e con brio.

The musical score consists of five staves of piano music. The first two staves are in common time (indicated by 'C') and the last three are in 2/4 time (indicated by '2/4'). The key signature is one flat (B-flat). The music includes dynamic markings such as *p* (piano), *sf* (sforzando), *cresc.* (crescendo), and *sf* (sforzando). Articulation marks like dots and dashes are present. Fingerings are indicated above the notes in several places. The score features a variety of chords and rhythmic patterns, including eighth-note and sixteenth-note figures.

The sheet music consists of six staves of musical notation for piano, arranged vertically. The notation includes various dynamics such as *sf*, *rif*, *decresc.*, and *cresc.*. Performance instructions like "1 2 3", "1 2 5", and "1 2 3 2" are placed above certain notes. Measures 1 through 8 are shown, with measure 9 partially visible at the bottom. The music is in common time and uses a basso continuo style with multiple voices.

Tempo I.

f *p* *cresc.* *p* *f* *p* *cresc.* *pp*

Allegro molto e con brio.

The image shows a page of sheet music for piano, consisting of six staves. The top two staves are in common time (indicated by 'c') and the bottom four are in 2/4 time (indicated by '2/4'). The music includes various dynamics such as 'p' (piano), 'f' (forte), 'sf' (sforzando), and 'cresc.' (crescendo). Fingerings are indicated above the notes, such as '1 2 1' and '5 2 1'. There are also rests and grace notes throughout the piece.

A page of musical notation for two pianos, featuring ten staves of music. The notation includes various dynamics such as *cresc.*, *sf*, and *fp*, and fingerings like 1, 2, 3, 4, and 5. Performance instructions like *tr* (trill) and *24* (24th note) are also present. The music consists of two parts, each with five staves, separated by a repeat sign with a 'C' above it. The first part starts with a treble clef, a bass clef, and a key signature of one flat. The second part starts with a treble clef and a key signature of one flat. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with rests and various rests.

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

decrec.

pp

p

cresc.

f

p

cresc.

f

p

cresc.

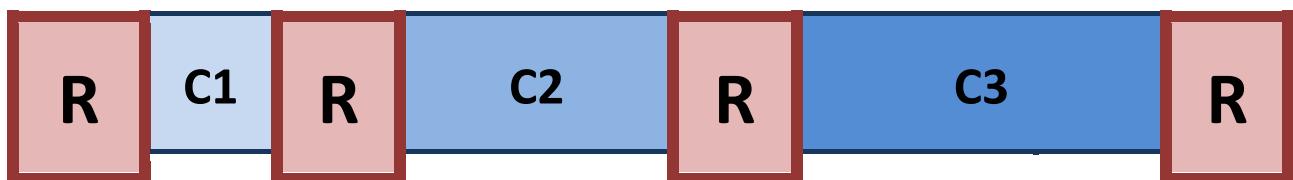
Allegro molto e con brio.

RONDO

RONDO (franc. rondeau-krug) je oblik koji se bazira na jednoj ili više temi pri čemu se prva i osnovna tema javlja barem tri puta, uvijek u osnovnom tonalitetu. Tema ronda je jasna zaokružena cjelina (perioda, pjesma, a ponekad i velika rečenica). Osnovna je podjela ronda na **barokni rondo** i **klasicistički rondo**. U obliku ronda skladani su stavci sonatnog ciklusa (najčešće posljednji stavak), a može biti i samostalna skladba.

BAROKNI RONDO	Rondo s ritornellom R e₁ R e₂ R e₃ R	Temelji se na izmjeni tutti (ritornello) i solo (epizodnih dijelova, a često je skladan kao stavak baroknog koncerta. Epizode moduliraju u srodne tonalitete i donose razradu motiva iz ritornella. Rondo završava posljednjim nastupom ritornella bez code.
	Couperinov rondo R C₁ R C₂ R C₃ R R	... ili rondo s coupletima . Tema za rondo naziva se refrain (pripjev) ili rondeau (krug) a najčešće je u obliku periode. Coupleti moduliraju u srodne tonalitete, a razradom sadržaja svaki couplet postaje sve duži i složeniji strukturom (4, 8, 16 taktova). Ovaj tip ronda čest je u skladbama za čembalo.
KLASICISTIČKI RONDO	Rondo s epizodama ili rondo s jednom temom A / E₁ / A / E₂ / A A coda (/=most)	Klasicički tip ronda uvodi mostove kojima se pripravlja tonalitet i nastup teme, a ponekad i epizode. Tema je obično u obliku periode ili pjesme, a ponekad i velike rečenice. Epizode nisu sadržajno izrazite već razvijaju motive iz teme ili su sadržajno neutralne (pasaže, figuracije), virtuozne fizionomije namijenjene isticanju sviračke virtuoznosti interpreta, a kreću se kroz srodne tonalitete. Često završava codom.
	Rondo s dvije teme A / B / A B / A coda T (D,par) T (S,par) T	Obje teme su zaokružene cjeline (perioda, pjesma) izrazitog sadržaja i kontrastnog karaktera. Druga tema (B) nastupa svaki put u drugačijem tonalitetu. Nastup tonaliteta svake teme u pravilu se pripravlja kraćim mostom.
	Rondo s tri teme A / B / A C / A coda T (D,par) T (S,par) T	Sve tri teme su zaokružene cjeline izrazitog sadržaja i kontrastnog karaktera, dok se treća tema (C) ističe zaokruženjom formom i iznenadnim nastupom (tonalitetnim skokom).
	Sonatni rondo A / B / A C / A / B / A coda T (D,par) T (S,par) T T T	Sonatni rondo objedinjuje značajke ronda i sonatnog oblika . Kao rondo donosi glavnu prvu temu (A) uvijek u osnovnom tonalitetu. Iz sonatnog oblika preuzet je kontrast tonaliteta i karaktera druge teme (B) kao i repriza obje teme u osnovnom tonalitetu. Treća tema (C) u pravilu je duža, potpuno izdvojena i zaokružena cjelina. Nastupa tonalitetnim skokom bez pripreme, a često završava pedalnim zastojem na dominanti pripremajući nastup prve teme. Na taj način ostvarena je trodijelnost forme karakteristična sonatnom obliku.

Shema ronda:

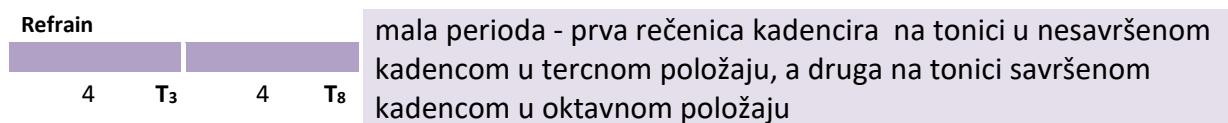


Tonalitetni plan::



Žeteoci su skladani u obliku **ronda s coupletim** koji se po skladatelju naziva i **Couperinov rondo**.

Refrain ili rondeau (R), to jest **osnovna tema ronda** je zaokružena formalna cjelina: **mala perioda**. Uvijek se javlja u **osnovnom tonalitetu B-duru**.



Coupleti (C) donose **tonalitetni kontrast** (prvi couplet modulira u F-dur, drugi u g-mol, a treći u c-mol s povratkom u B-dur), a strukturom su postepeno **sve duži i složeniji**: **C1** je mala rečenica, **C2** niz od dvije male rečenice, a **C3** niz male periode i proširene male rečenice.

Pièces de Clavecin (1717)

~ Sixième Ordre ~

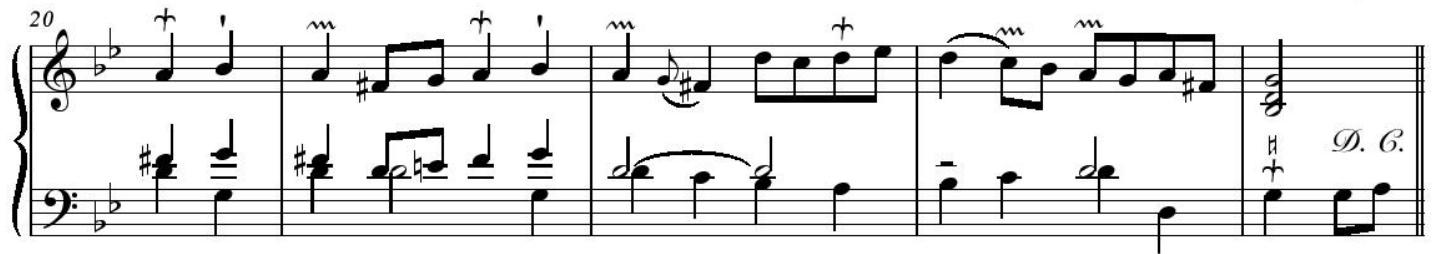
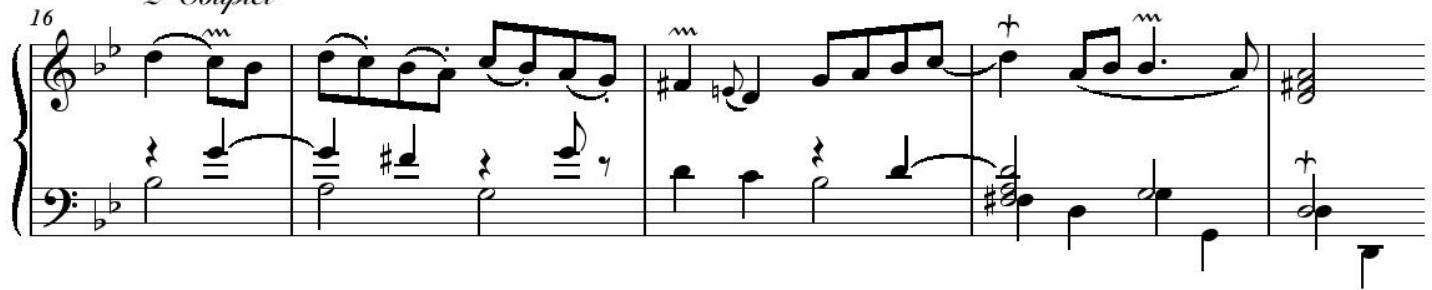
Les Moissonneurs

François Couperin

(1668-1733)

Gaiement

The musical score consists of four staves of music for harpsichord or clavichord. The first staff begins with a treble clef, a key signature of one flat, and a 2/2 time signature. It is labeled "Rondeau". The second staff begins with a bass clef, a key signature of one flat, and a 2/2 time signature. The third staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature, labeled "1er Couplet". The fourth staff begins with a bass clef, a key signature of one flat, and a 12/8 time signature, labeled "D. G.". The music features various note heads, stems, and beams, with some notes having horizontal dashes through them.

2^e Couplet*3^e Couplet*

VERDANT MEADOWS, GROVES ENCHANTING
(VERDI PRATI, SELVE AMENE)

English Version by
NATHAN HASKELL DOLE
Edited by Ebenezer Prout

From "Alcina" (1735)

GEORGE FRIDERIC HANDEL

PIANO

Andante ($\text{d} = 88$)

SOPRANO or CONTRALTO

Ver-dant meadows, groves en - chant-ing,
Ver-di prati, sel - ve a - mè - ne,
all your beauty will de - cay.
per - de - re - te la bel - tā.

pp

Love - ly flow'rs, swift-flow-ing riv - ers,
Va - ghi fior, cor - ren - ti ri - vi, Gra - cious smil - ing,
La - va - ghes - za,

heart be - gui - ling, Soon your charms will fade a - way!
la bel - les - sa Pre-sto in voi - si can - ge - ra

(Piano accompaniment only)

Ver - dant meadows, groves en - chant - ing, All your beau - ty
Ver - di pra - ti sel - ve a - me - ne, Per - de - re - te

(Piano accompaniment only)

will de - - cay. To sad change the fair scene's fa - ted,
la bel - - ta. E can - - gia - to il va - go og - get - to

(Piano accompaniment only)

Like the earth when first cre - a - ted, Yet 'twill all re -
All or - ror del pri - mo as - pet - to Tut - to in voi ri -

(Piano accompaniment only)

turn some day! Yet 'twill all re - turn some day!
 tor - ne - rà. Tut - to in voi ri - tor - ne - rà.

Ver - dant mead - ows, groves en - chant - ing, All your beau - ty
 Ver - di pra - ti, sel - ve a - me - ne, Per - de - re - te

will de - - cay! All your beau - ty will de - - cay.
 la bel - - ta, Per - de - re - te la bel - - ta.

Vivace.

p dolce

The musical score for Beethoven's Piano Sonata No. 21, Op. 79, Movement 3, Vivace, is presented in six staves. The top staff shows a treble clef, a key signature of one sharp, and a 2/4 time signature. The first measure begins with a dynamic *p dolce*. The second staff continues the melody with a dynamic *f*. The third staff introduces a bass line with a dynamic *p*. The fourth staff features a dynamic *sf*. The fifth staff includes a dynamic marking *dimin.*. The sixth staff concludes the movement with a dynamic *f*.



The image displays a page of sheet music for piano, consisting of six staves. The top two staves are in treble clef, G major, and common time. The bottom four staves are in bass clef, D major, and common time. The music includes dynamic markings such as *f*, *p*, and *acc.* Fingerings are indicated by numbers above or below the notes. The first staff features sixteenth-note patterns with fingerings 5-3-4, 5-1-3, 5-3, 5-2, 4, 5-2. The second staff includes a forte dynamic *f* and a piano dynamic *p*. The third staff also has a forte dynamic *f* and a piano dynamic *p*. The fourth staff shows a transition to bass clef with sixteenth-note patterns. The fifth staff continues with sixteenth-note patterns. The sixth staff concludes with a dynamic marking *acc.* followed by a piano dynamic *p*.

Allegretto

*p non legato
(imitando il Flauto)*

simile

(imitando il Corno)

p *f* *p* *p non legato*

f marcato

A musical score for piano, featuring five staves of music. The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like *marc.* (marcato). Performance instructions include *simile* and *sempre marc.* (sempre marcato). The music consists of various note values including eighth and sixteenth notes, and rests. The key signature changes between staves, with some staves in G major and others in F# major.

28

p

33

marc.

38

sempre marc. simile

43

48

come prima

53

53

p

3 2 1

56

57

f

60

p

65

66

67

68

69

70

glissando

m.d.

m.s.

14

8

tr

74 glissando
 m.d.
 m.s.

78 8 4 2 4 2 8[4] 4 2 8 8

82 8 4 2 4 2 8 8

86 glissando
 14 tr f

90 glissando
 14 tr p

93

8 v [4] 2 4 8 v 8 v 8 v

con bravura

8 v 2 4 8 v 8 v 8 v

97

8 v 8 v 8 v 8 v

8 v 8 v 8 v 8 v

100

8 v 8 v 8 v

8 v 8 v 8 v

103

8 v 8 v 8 v

8 v 8 v 8 v

106

8 v - - - - - - - -

cresc.

8 v - - - - - - - -

109

f

p

Un poco animato

112

come prima

p

1 2 3 4

116

f marc.

120

p

125

perdendosi -

f

Rondo.
Allegro.

The sheet music contains eight staves of piano music. The first three staves are in G major (G clef) and 6/8 time. The fourth staff begins a section in F# minor (F# clef) and 6/8 time, marked with a dynamic instruction. The fifth staff returns to G major (G clef) and 6/8 time. The sixth staff begins a section in E major (E clef) and 6/8 time, marked with a dynamic instruction. The seventh staff returns to E major (E clef) and 6/8 time. The eighth staff concludes the piece in E major (E clef) and 6/8 time. Various dynamics such as *p*, *cresc.*, *sf*, and *f* are used throughout the piece, along with specific fingerings like 1, 2, 3, 4, and 5.

Piano sheet music in G minor (two sharps). The treble clef is on the first line, and the bass clef is on the fourth line. The key signature is two sharps. Measure 1: Treble staff has eighth-note pairs (1,2) (3,4) (5,6); Bass staff has eighth notes 2, 4, 2, 1. Measure 2: Treble staff has eighth-note pairs (1,2) (3,4) (5,6); Bass staff has eighth notes 2, 1, 5, 2, 1. Measure 3: Treble staff has eighth-note pairs (1,2) (3,4) (5,6); Bass staff has eighth notes 4, 2, 1, 3, 2, 1. Measure 4: Treble staff has eighth-note pairs (1,2) (3,4) (5,6); Bass staff has eighth notes 4, 2, 1, 5, 2, 1. Measure 5: Treble staff has eighth-note pairs (1,2) (3,4) (5,6); Bass staff has eighth notes 4, 2, 1, 4, 2, 1. The instruction "dolce" is written above the treble staff.

Piano sheet music in G minor (two sharps). The treble clef is on the first line, and the bass clef is on the fourth line. The key signature is two sharps. Measures 6-10: Treble staff has eighth-note pairs (1,2) (3,4) (5,6); Bass staff has eighth notes 5, 2, 1, 5, 2, 1; 5, 1, 2, 5, 2, 1; 4, 2, 1, 3, 2, 1; 4, 2, 1, 5, 2, 1; 4, 2, 1, 4, 2, 1.

Piano sheet music in G minor (two sharps). The treble clef is on the first line, and the bass clef is on the fourth line. The key signature is two sharps. Measures 11-15: Treble staff has eighth-note pairs (1,2) (3,4) (5,6); Bass staff has eighth notes 5, 4, 5, 2, 1, 5, 2, 1; 5, 2, 1, 4, 5, 1, 2; 4, 5, 1, 2, 4. The bass clef changes to a C-clef (soprano) in measure 15.

Piano sheet music in G minor (two sharps). The treble clef is on the first line, and the bass clef is on the fourth line. The key signature is two sharps. Measures 16-20: Treble staff has eighth-note pairs (1,2) (3,4) (5,6); Bass staff has eighth notes 2, 1, 2, 1, 2, 1, 4, 2, 1, 3, 2, 1, 2, 1, 4, 2, 1, 3, 2, 1.

Piano sheet music in G minor (two sharps). The treble clef is on the first line, and the bass clef is on the fourth line. The key signature is two sharps. Measures 21-25: Treble staff has eighth-note pairs (1,2) (3,4) (5,6); Bass staff has eighth notes 5, 1, 2, 3, 2, 1, 4, 2, 1, 3, 2, 1, 5, 2, 1, 3, 2, 1, 4, 2, 1, 3, 2, 1.

Piano sheet music in G minor (two sharps). The treble clef is on the first line, and the bass clef is on the fourth line. The key signature is two sharps. Measures 26-30: Treble staff has eighth-note pairs (1,2) (3,4) (5,6); Bass staff has eighth notes 2, 4, 1, 5, 2, 1, 2, 3, 4, 3, 2, 1, 3, 1, 2, 1, 2, 1, 3, 2, 1, 4, 2, 1, 3, 2, 1.

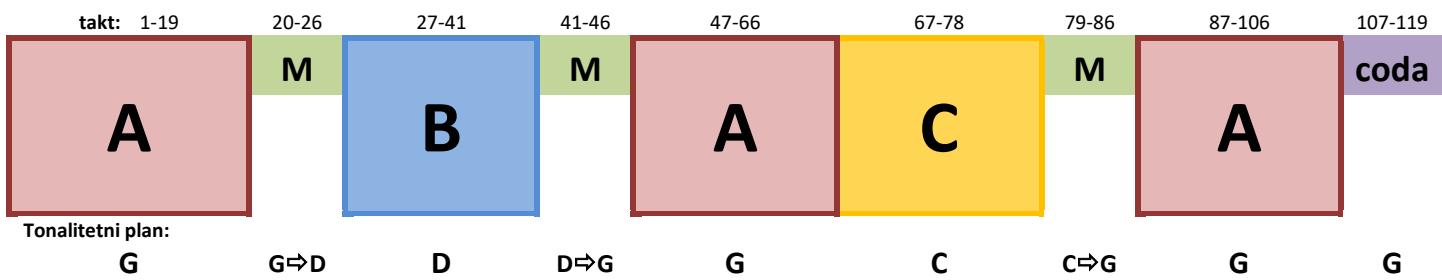
A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. Measure 4 starts with a dynamic *p*. Measure 5 begins with a dynamic *f*. Measure numbers 4 and 5 are written below the staves.

A musical score for piano featuring two staves. The top staff is in treble clef and consists of five measures. The first measure starts with a grace note followed by a eighth-note pattern (4, 1, 2, 1, 2). The second measure begins with a sixteenth-note pattern (4, 1, 5, 8). The third measure contains a eighth-note pattern (8, 1, 8) with a dynamic instruction 'sf' (fortissimo) above it. The fourth measure has a eighth-note pattern (8, 1, 2, 1, 2). The fifth measure ends with a eighth-note pattern (4, 1, 2, 1, 2). The bottom staff is in bass clef and provides harmonic support with sustained notes and rhythmic patterns corresponding to the top staff's measures. Measure numbers 1 through 5 are placed below the bass staff.



The sheet music consists of six systems of four measures each, spanning from measure 1 to measure 15. The key signature is one sharp (F#). The treble staff features a continuous eighth-note pattern with various fingerings (e.g., 5-4-5, 5-3-4, 4-3-4, 3-4, 4-5, 5-1, 1-3, 2-1, 2-4, 1-5). The bass staff also has eighth-note patterns with fingerings like 3-2-1, 4-2-1, 5-2-1, 5-2-1-5, 5-2-1, 3-2-1, 4-2-1, 3-2-1, 2-4-1, and 5-2. Measure 15 concludes with a dynamic ff and a repeat sign.

Shema ronda:



Drugi stavak iz Sonate op.49 br.2, Tempo di menuetto, Ludwiga van Beethovna, skladan je u obliku **klasicističkog ronda s tri teme**.

Glavna tema ronda (A) skladana je kao **mala trodijelna pjesma aba**. U osnovnom je tonalitetu ronda tj. **G-duru**.

Most koji spaja prvu s drugom temom izveden je iz novog motiva i modulira u **D-dur**, tonalitet druge (**B**) teme. Građen je kao **niz od dvije male rečenice 4+3** (druga je skraćena elizijom s nastupom druge teme)

Druga tema (B) donosi novi sadržaj u kontrastnom tonalitetu (dominantnom D-duru). Skladana je kao **niz male periode i dva trotakta**.

Tempo di Menuetto

The musical score consists of two staves of music. The top staff is in G major (G-dur) and the bottom staff is in D major (D-dur). The music is divided into measures by vertical bar lines. Various dynamic markings such as forte (F), piano (P), and sforzando (sf) are placed above the notes. Measure numbers 1 through 39 are indicated at the beginning of each measure. The music features a mix of eighth and sixteenth note patterns, with some measures containing rests or single notes.

Nakon završetka druge teme slijedi **most** izведен iz završnog punktiranog motiva druge teme. Most modulira u G-dur i priprema nastup glavne **A** teme. Građen je od **niza tri dvotakta**.

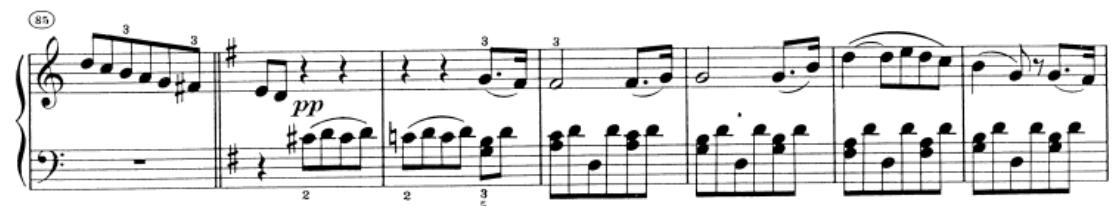
A tema se reprizira doslovno bez ikakvih promjena.

Treća tema (C) nastupa iznenada tonalitetnim skokom u subdominan-tni C-dur, bez pripreve mostom. Građena je kao **niz od dvije velike rečenice**. Druga rečenica je proširena, modulira u G-dur, a proširenje preuzima ulogu mosta za povratak u tonalitet prve **A** teme (G-dur).

(Proširenje na kraju treće B teme preuzima ulogu mosta koji priprema reprizu glavne A teme.)



A tema se reprizira doslovno bez ikakvih promjena.



Coda potvrđuje G-dur kao osnovni tonalitet ronda. Građena je od **niza velike i male rečenice**, obje s kadencijom na tonici



Adagio cantabile.

A page of musical notation for piano, featuring six staves of music. The notation includes various dynamics such as *p*, *pp*, *cresc.*, *sf*, and *decresc.*. Fingerings are indicated by numbers above the notes. Performance instructions like "21" and "2" are also present. The music consists of six staves, likely representing two hands on the piano. The first staff is in bass clef, the second in bass clef, the third in treble clef, the fourth in treble clef, the fifth in bass clef, and the sixth in bass clef. The key signature changes throughout the piece, indicated by the sharps and flats in the clefs.

Sheet music for piano, featuring six staves of musical notation. The music is in common time, with a key signature of two flats. Fingerings are indicated above the notes, and dynamics such as *cresc.*, *p*, and *pp* are used. Measure numbers are present at the beginning of some staves.

Staff 1 (Bass clef): Measures 1-3. Fingerings: 5 4 3 2 1 2, 5 4 1 2. Dynamic: *cresc.*

Staff 2 (Bass clef): Measures 4-6. Fingerings: 2 1 3 2 1, 8, 8 4, 3. Dynamic: *p*.

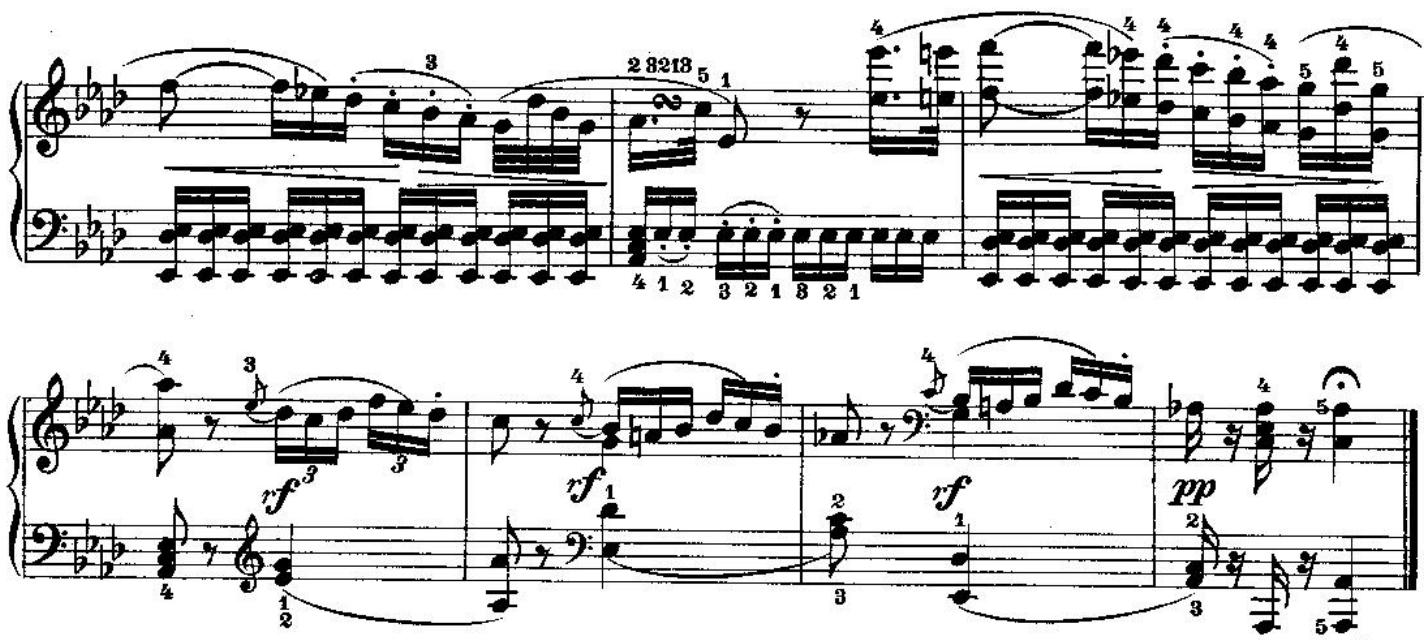
Staff 3 (Bass clef): Measures 7-9. Fingerings: 2 1 3 2 1, 8, 8 4, 3. Measure 10: 21. Measure 11: 4.

Staff 4 (Bass clef): Measures 12-14. Fingerings: 12, 1, 2, 2.

Staff 5 (Treble clef): Measures 15-17. Fingerings: 5 4 3 4, 1, 2, 3 2 4.

Staff 6 (Treble clef): Measures 18-20. Fingerings: 8 4, 3, 1, 2, 3 2 4, 12. Measure 21: 5.

Staff 7 (Treble clef): Measures 22-24. Fingerings: 31, 3, 3 1 2, 3 2 1.



Ludwig van Beethoven: *Sonata za klavir u c-molu, op. 13, 3. stavak: Rondo Allegro*

**Rondo.
Allegro.**

Rondo.
Allegro.

dolce
5 legato

cresc.
p
sf

sf

cresc.

A page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a treble clef for the top staff and a bass clef for the bottom staff. The notation includes various dynamic markings such as *cresc.*, *ff*, *p*, and *sf*. Fingerings are indicated above the notes, such as '1' and '2' for the first two staves. The music features a mix of eighth and sixteenth-note patterns, with some measures containing rests. The overall style is characteristic of classical piano music.

The image displays five staves of musical notation for piano, arranged vertically. The top two staves are in bass clef, while the bottom three are in treble clef. The music is set in common time and includes various dynamic markings such as *f*, *cresc.*, and *ff*. Fingerings are indicated by numbers above or below the notes. The notation consists of standard musical symbols like quarter and eighth notes, along with rests and bar lines. The overall style is characteristic of classical piano music.

A page of sheet music for piano, featuring six staves of musical notation. The music is in common time and consists of measures 102 through 107. The key signature is B-flat major (two flats). The notation includes various note heads, stems, and bar lines, with some notes having numerical or letter-like markings above them. The dynamics indicated include ***ff***, ***p***, ***p dolce***, and ***cresc.***. The piano's right hand is primarily responsible for the melodic line and harmonic support, while the left hand provides harmonic context and bass support. The music is divided into measures by vertical bar lines, and each measure begins with a new staff.

The image shows six staves of musical notation for piano, likely from a score by Chopin. The notation is in common time and includes various dynamics such as *p* (piano), *calando*, and *cresc.* The first staff uses a treble clef, while the second staff uses a bass clef. The notation includes many grace notes and slurs, typical of Chopin's style. The music consists of six measures per staff, with the final measure of each staff ending on a half note.

The image shows five staves of musical notation for a piano. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature is B-flat major (two flats). Measure 1 starts with a piano dynamic (p) and a crescendo instruction. Measures 2-3 show eighth-note patterns with fingerings (2, 3, 1, 4) and (3, 2). Measure 4 begins with a forte dynamic (ff). Measures 5-6 show sixteenth-note patterns with fingerings (2, 1, 3, 1, 4). Staff 2 starts with a forte dynamic (sf) and a piano dynamic (p), followed by a crescendo instruction. Measures 7-8 show eighth-note patterns with fingerings (1, 2, 4, 3, 2) and (5, 8). Measures 9-10 show sixteenth-note patterns with fingerings (5, 4) and (5, 4). Staff 3 starts with a forte dynamic (sf) and a piano dynamic (p), followed by a crescendo instruction. Measures 11-12 show eighth-note patterns with fingerings (5, 4) and (5, 4). Measures 13-14 show sixteenth-note patterns with fingerings (5, 4) and (5, 4). Staff 4 starts with a forte dynamic (sf) and a piano dynamic (p), followed by a crescendo instruction. Measures 15-16 show eighth-note patterns with fingerings (3, 2) and (6, 4). Measures 17-18 show sixteenth-note patterns with fingerings (3, 2) and (6, 4). Staff 5 starts with a forte dynamic (sf) and a piano dynamic (p), followed by a crescendo instruction. Measures 19-20 show eighth-note patterns with fingerings (1, 2, 3, 4, 5, 6). Measures 21-22 show sixteenth-note patterns with fingerings (3, 2) and (6, 4).

Tema s varijacijama je glazbeni oblik u kojem se osnovna tema višekratno ponavlja u izmjenjenom tj. variranom obliku. Upravo zbog toga tema za varijacije mora biti zanimljiva u melodijskom pogledu, harmonijski logična, formalno jasna. Skladatelji su sami skladali teme za varijacije, ali često su koristili već poznatu temu koja bi ponovno zaživjela u njihovim djelima (*La Folia, Ah, vous dirai-je maman* koju poznajemo kao *Blistaj, blistaj zvjezdo mala, englesku himnu,*) kao teme drugih skladatelja u znak poštovanja i divljenja.

Kod homofonih oblika razlikujemo **ornamentalne i karakterne varijacije**.

Ornamentalne varijacije nazivaju se još i **strogim** jer kroz sve varijacije zadržavaju osnovni karakter teme, tonalitet, metriku, harmonijsku i formalnu strukturu. Ponekad se jedna ili više varijacija javlja u kontrastnom istoimenom tonalitetu (Minore – Majore). Temeljni princip stvaranja novih varijacija je ornamentiranje motiva neakordičkim tonovima u raznolikim ritamskim promjenama. Ovaj način variranja javlja se već u 15. stoljeću kod španjolskih lutnjista, u 16. kod engleskih virginalista i kod baroknih majstora, a naročiti procvat doživljava u doba bečkog klaicizma.

Karakterne ili slobodne varijacije baziraju se na slobodnijem obrađivanju teme kojima se mijenja njen karakter uz slobodnije promjene metrike, tempa, tonaliteta, pa čak i oblika koji se može promijeniti do neprepoznatljivosti u odnosu na početnu temu varijacija. Iako su se javile još u 17. stoljeću, u potpunosti su zaživjele u opusu Ludviga van Beethovna (Varijacije op. 34, Diebelli varijacije op. 120) te od njegovog doba sve više potiskuju ornamentalni način variranja i postaju dominantne kao varijacijski oblik (Schumann, Brahms, Reger, Dvořák, Rahmanjinov...).

TEMA.

Andante grazioso.

Musical score for the first movement of Wolfgang Amadeus Mozart's Sonata for Piano in A major, KV 331. The score consists of two staves: treble and bass. The key signature is A major (two sharps). The tempo is Andante grazioso. The music features a recurring eighth-note pattern in the bass and various melodic lines in the treble staff, including a prominent eighth-note figure and a sixteenth-note figure.

VAR.I.

Musical score for Variation I of the first movement of Wolfgang Amadeus Mozart's Sonata for Piano in A major, KV 331. The score consists of two staves: treble and bass. The key signature is A major (two sharps). The tempo is Andante grazioso. The variation introduces more complex rhythmic patterns, including sixteenth-note figures and grace notes, while maintaining the overall harmonic and melodic framework of the original theme.



VAR. II.

Measure 3 begins with a dynamic *p* and a sixteenth-note pattern in the treble staff. The bass staff has a continuous eighth-note pattern. Measure 4 continues with a sixteenth-note pattern in the treble staff and a continuous eighth-note pattern in the bass staff. The dynamic *tr* (trill) is indicated above the treble staff.

Measure 5 features a sixteenth-note pattern in the treble staff and a continuous eighth-note pattern in the bass staff. Measure 6 continues with a sixteenth-note pattern in the treble staff and a continuous eighth-note pattern in the bass staff. The dynamic *f* (forte) is indicated below the bass staff.

Measure 7 features a sixteenth-note pattern in the treble staff and a continuous eighth-note pattern in the bass staff. Measure 8 continues with a sixteenth-note pattern in the treble staff and a continuous eighth-note pattern in the bass staff. The dynamic *p* (piano) is indicated below the bass staff. The instruction *legato* is written below the bass staff.

Measure 9 features a sixteenth-note pattern in the treble staff and a continuous eighth-note pattern in the bass staff. Measure 10 continues with a sixteenth-note pattern in the treble staff and a continuous eighth-note pattern in the bass staff. The dynamic *cresc.* (crescendo) is indicated below the bass staff.

Measure 11 features a sixteenth-note pattern in the treble staff and a continuous eighth-note pattern in the bass staff. Measure 12 continues with a sixteenth-note pattern in the treble staff and a continuous eighth-note pattern in the bass staff. The dynamic *tr* (trill) is indicated above the treble staff.

Measure 13 features a sixteenth-note pattern in the treble staff and a continuous eighth-note pattern in the bass staff. Measure 14 continues with a sixteenth-note pattern in the treble staff and a continuous eighth-note pattern in the bass staff. The dynamic *f* (forte) is indicated below the bass staff.

VAR. III.

Musical score for Variation III, consisting of four staves of piano music. The top two staves are in common time (G clef) and the bottom two are in 2/4 time (F clef). The first staff features a continuous eighth-note pattern. The second staff consists of eighth-note pairs. The third staff has eighth-note pairs with some sixteenth-note figures. The fourth staff concludes with a dynamic instruction *f*. The entire section ends with a large bracket under the fourth staff.

VAR. IV.

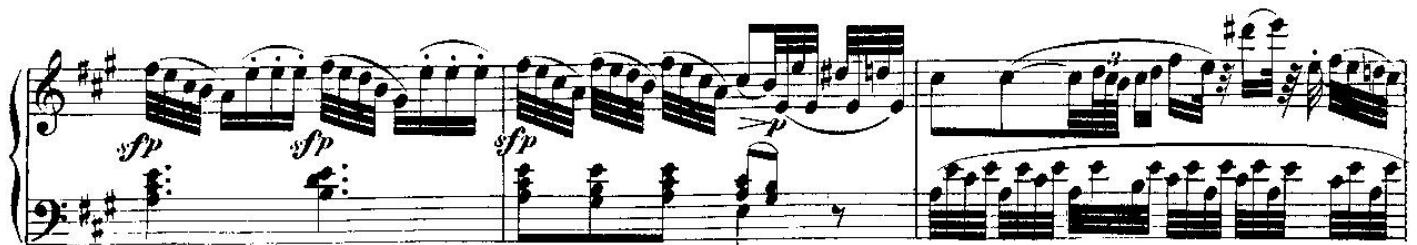
Musical score for Variation IV, consisting of two staves of piano music. The top staff is in common time (G clef) and the bottom staff is in 2/4 time (F clef). Both staves feature eighth-note patterns. The top staff includes a dynamic instruction *p legato*. The bottom staff begins with a dynamic *f*.

Musical score for Variations V and VI of a piano piece. The score consists of two systems of music, each with two staves: treble and bass.

VARIATION V.
Adagio.

VARIATION VI.

The music is in common time, key signature is one sharp (F# major). The score includes dynamic markings such as *p* (piano), *sp* (sforzando), *f* (forte), and *ff* (double forte). The bass staff features sustained notes and rhythmic patterns, while the treble staff contains melodic lines with grace notes and slurs.



VAR. VI.
Allegro.





Andante con Variazioni.

12.

The musical score consists of five staves of piano music. The first staff starts with a dynamic *p*. The second staff begins with *p cresc.*. The third staff starts with *p*. The fourth staff begins with *cresc.*. The fifth staff starts with *p*. Fingerings are indicated above the notes in several measures. Measure 35 includes trills. Measures 36-37 show a transition with *cresc.*, *sf*, and *p*. Measure 38 shows *cresc.* followed by *p*.

Var. I.

The musical score consists of six staves of piano music, each with a treble clef and a bass clef. The key signature is three flats. The time signature is 3/8. The score includes dynamic markings such as *p*, *cresc.*, *sf*, and *p*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 2-1. Measure numbers 31 and 81 are also present. The music features various note patterns, including eighth and sixteenth-note chords, and some grace notes.

Var. II.

The image shows a page of sheet music for a piece titled "Var. II". The music is arranged in six staves, each consisting of a treble clef staff above a bass clef staff. The key signature is B-flat major (two flats). The time signature varies throughout the page, including measures in 3/8, 2/4, and 3/4. The notation includes various note heads, stems, and bar lines. Some measures feature horizontal dashes or dots below the notes, likely indicating specific fingerings or performance techniques. The music is divided into measures by vertical bar lines.

A page of sheet music for piano, featuring five staves of musical notation. The music is in common time and consists of measures numbered 5 through 11. The key signature changes between measures, starting at B-flat major (two flats) and moving through various keys including A-flat major (three flats), G major (one sharp), F major (one sharp), E major (no sharps or flats), D major (one sharp), C major (no sharps or flats), B-flat major (two flats), and A major (no sharps or flats). The music includes dynamic markings such as *f*, *p*, *cresc.*, *sf*, and *dim.*. Fingerings are indicated above the notes, particularly in the upper staves. Measure 5 starts with a forte dynamic and a sixteenth-note pattern. Measure 6 begins with a piano dynamic and a sustained note. Measure 7 shows a transition with a crescendo. Measure 8 features eighth-note chords. Measure 9 includes a dynamic change from piano to forte. Measure 10 contains a melodic line with eighth-note patterns. Measure 11 concludes with a final dynamic and a measure ending.

Var. III.

Var. III.

p

cresc.

sf

f

p

sf

Var. IV.

The image shows six staves of musical notation for a piano, labeled "Var. IV." at the top left. The first staff is in treble clef, B-flat major, and 3/8 time. It features dynamic markings "pp" and "sempre staccato". The second staff is in bass clef, B-flat major, and 3/8 time, with a dynamic marking "cresc." and "sf". The third staff is in treble clef, B-flat major, and 3/8 time, with a dynamic marking "pp". The fourth staff is in bass clef, B-flat major, and 3/8 time, with a dynamic marking "sf". The fifth staff is in treble clef, B-flat major, and 3/8 time, with a dynamic marking "sf". The sixth staff is in bass clef, B-flat major, and 3/8 time, with a dynamic marking "sf". The music includes various fingerings (e.g., 1, 2, 3, 4, 5) and slurs.

Var. V.

p dolce

cresc.

Measures 5-8: Treble staff has sixteenth-note patterns with fingerings 1-2, 4, 3-1-2, 1-1, 4-1-3-1-2, 4. Bass staff has eighth-note patterns with fingerings 4, 5. Dynamics: *sf*, *sf*.

Measures 9-12: Treble staff has sixteenth-note patterns with fingerings 5-4, 2, 3-1, 5-8, 5-8, 5-4, 5-8. Bass staff has eighth-note patterns with fingerings 4, 5. Dynamics: *cresc.*, *p*, *cresc.*

Measures 13-16: Treble staff has sixteenth-note patterns with fingerings 4-5, 3, 1, 3-4, 5-3-4, 4, 5, 5-3, 5-4. Bass staff has eighth-note patterns with fingerings 2, 2. Dynamics: *decresc.*

Measures 17-20: Treble staff has sixteenth-note patterns with fingerings 1-2-3-2, 4-3, 5. Bass staff has eighth-note patterns with fingerings 5-8, 2, 4, 5-8, 2. Dynamics: *p*.

Measures 21-24: Treble staff has sixteenth-note patterns with fingerings 5-5-5-4, 5-3-4-3-3-4, 5-4. Bass staff has eighth-note patterns with fingerings 3, 1, 4, 2.

Measures 25-28: Treble staff has sixteenth-note patterns with fingerings 3, 5-1, 5. Bass staff has eighth-note patterns with fingerings 4, 2.

Measures 29-32: Treble staff has sixteenth-note patterns with fingerings 5-4, 5. Bass staff has eighth-note patterns with fingerings 4, 2-3.

Measures 33-36: Treble staff has sixteenth-note patterns with fingerings 3, 5-1, 5. Bass staff has eighth-note patterns with fingerings 4, 2-3.

Measures 37-40: Treble staff has sixteenth-note patterns with fingerings 5-4, 5. Bass staff has eighth-note patterns with fingerings 4, 2-3.

Measures 41-44: Treble staff has sixteenth-note patterns with fingerings 3, 5-1, 5. Bass staff has eighth-note patterns with fingerings 4, 2-3.

mancando (Measure 37), *pp* (Measure 38), *Rev.* (Measure 39), *p* (Measure 40).

TEMA
L'istesso tempo

Piano { *marcato*

Violini I *p*

Violini II

Viole

Violoncelli

Contrabassi

3

Piano

Violini I *mf*

Violini II *mf*

Viole

Violoncelli

Contrabassi

Ob. I *p*

Cl. I *p*

Fag. I *p*

Oboi

Clarinetti I,II (in B)

Fagotti I,II

Piano

Violini I

Violini II *p*

Viole

Violoncelli

Contrabassi

VAR. II
L'istesso tempo

Oboi

Clarinetti I,II
(in B)

Fagotti I,II

Corni I,II
(in F)

Trombi I,II
(in C)

Piano

Violini I

Violini II

Viole

Violoncelli

Contrabbassi

Corni I,II
(in F)

Trombi I,II
(in C)

Piano

Violini I

Violini II

Viole

Violoncelli

Contrabbassi

The musical score is divided into two systems. The first system begins with the Oboe, followed by the Clarinets (in B), Bassoon, Corni (in F), and Trombones (in C). The piano and strings (Violins I & II, Violas, Cellos, Double Bass) enter later. The second system begins with the Corni (in F) and Trombones (in C), followed by the piano and strings. Measure numbers 4 and 4 are indicated above the piano staves in the second system.

VAR. XVIII

Andante cantabile

Piano {

Violini I

Violini II

Viole

Violoncelli

Contrabassi

=

Piano {

Violini I

Violini II

Viole

Violoncelli

Contrabassi

=

Piano {

Violini I

Violini II

Viole

Violoncelli

Contrabassi

=

Violini I

Violini II

Viole

Violoncelli

Contrabassi

mf rubato

Violini I

Violini II

Viole

Violoncelli

Contrabassi

mf rubato

[50]

Flauti I,II *mf* rubato *mf*

Oboi I,II

Clarinetti I,II
(in B)

Fagotti I,II *mf* rubato *mf*

Piano {

[50]

Violini I *p* *p*
3 *mf* rubato *dim.* *p* *p*

Violini II

Viole

Violoncelli *p* *p*
3 *mf* rubato *dim.* *p*

Contrabassi *mf*

= =

Flauti I,II

Oboi I,II

Clarinetto I,II
(in B)

Fagotti I,II

Piano {

Violini I *p* *3* *cresc.* *p*

Violini II *p* *3* *cresc.* *p*

Viole

Violoncelli *p*
pizz. *cresc.*

Contrabassi *p* *cresc.*

Flauto piccolo

Flauti I, II cresc.

Oboi I, II

Corno Inglese

Clarinetti I, II (in B) cresc.

Fagotti I, II cresc.

I, II

Corni (in F) *mf*

III, IV cresc.

Trombi I, II (in C) *mf*

I, II

Tromboni

III, & Tuba

Timpani (in A, B, E)

Tamburo (e poi Triangolo)

Piatti e Cassa

Campagnelli

Arpe

Piano

Violini I

Violini II

Viole cresc.

Violoncelli

Contrabbassi

Flauto piccolo
 Flauti I, II
 Oboi I, II
 Corno Inglese
 Clarinetti I, II (in B)
 Fagotti I, II
 I, II
 Corni (in F)
 III, IV
 Trombi I, II (in C)
 I, II
 Tromboni
 III, & Tuba
 Timpani (in A, B, E)
 Tamburo (e poi Triangolo)
 Piatti e Cassa
 Campanelli
 Arpe
 Piano
 Violini I
 Violini II
 Viole
 Violoncelli
 Contrabbassi

Flauti I, II
dolce
**Clarinetti I, II
(in B)**
dolce
Fagotti I, II
mf
Piano
mf
Violini I
p
Violini II
p
Viole
p
Violoncelli
p
Contrabassi
p

**Corni (in F)
III, IV**
p
Piano
dim.
p
dim.
pp

Violini I
Violini II
Viole
Violoncelli
Contrabassi

Piano
p
rit.
dim.
pp

Violini I
Violini II
Viole
Violoncelli
Contrabassi

