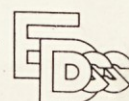


Uroš K R E K

S I N F O N I A   P E R   A R C H I

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SINFONIA  
PER ARCHI

PARTITURA

EDICIJE DRUŠTVA SLOVENSКИH SKLADATELJEV  
LJUBLJANA

MUSIKVERLAGE HANS GERIG • KÖLN/COLOGNE

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## ORCHESTRA

Violini I	12
Violini II	12 (al meno 10)
Viole	9
Violoncelli	9
Contrabbassi	8 (al meno 6)
<i>divisi a 2 violini</i>	1 - 6 7 - 12
<i>viole e celli</i>	1 - 5 6 - 9
<i>divisi a 3 violini</i>	1 - 4 5 - 8 9 - 12
<i>viole e celli</i>	1 - 3 4 - 6 7 - 9

prva izvedba 8.3.1974  
first performance

orkester: RTV Ljubljana/Ljubljana Radio Orchestra  
dirigent/conductor Samo Hubad

EDICIE DRUSTVA SLOVENSKEGA SKLADATELJEV  
LJUBLJANA

MUSIKVERLAG HANS GERIG KÖLN/COLOGNE

ED. DSS 613  
HG 129

# SINFONIA PER ARCHI

UROŠ KREK  
(1973)

## I POZIVANJE/INVOCATION

**4** ♩ = 72

First system of the musical score for 'I Pozivanje/Invocation'. It features five staves: Vni. 1, Vni. 2, Vle., Vc., and Cb. The music is in 4/4 time with a tempo of 72 beats per minute. The first measure is marked with a large '4' and a tempo marking. The score includes dynamic markings such as *ff intensivo* and performance instructions like *sul G.* and *V*. The Vle. and Vc. parts feature triplet markings.

Second system of the musical score, starting with a circled '1' above the first measure. It continues with the same five staves: Vni. 1 (measures 1-6), Vni. 2 (measures 7-12), Vle. (measures 1-5), Vc. (measures 6-9), and Cb. The music continues with complex rhythmic patterns, including triplets and dynamic markings like *f* and *ff*.

ED. DSS 613 - HG 1159

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2

3

2

Vni. 1

Vni. 2

Vle.

Vc.

Cb

4

2

unis.

Vni. 1

Vni. 2

Vle.

Vc.

Cb

- Più mosso  $\text{♩} = 92$

**3**

**Vni. 1**  
div. poco dim. *mp*

**Vni. 2**  
div. poco dim.

**Vle.**  
div. poco dim. *p* *3* *avvivando*

**Vc.**  
div. poco dim. *mf* *3*

**Vni. 1**

**Vni. 2**  
*mp* *3*

**Vle.**  
*p* *3* *avvivando*

**Vc.**  
*3*



c r e s c . p o c o a p o c o - -

Vni. 1

Vni. 2

Vle.

Vc.

4 Tempo I.

Vni. 1

Vni. 2

Vle.

Vc.

Cb.

sub *pp* non vibr.

*p* sulla tastiera

sub *pp*

sub *pp* div. a 3

sub *pp*

Vni. 1

Vni. 2

Vle.

Vc.

Cb

5  $\text{♩} = 92$  *con tenerezza, amabile*

2 soli Vni. 1

2 soli Vni. 2

2 soli Vle.

2 sole Vle.

3 4

*p*

*dim.*

6  $\text{♩} = 76$

4  $\text{♩} = 84$  tutti

Vni. 1

Vni. 2

Vle.

Vc.

Cb

*pizz.*

*p*

*f sfz*

*tutti*

*tutte.*

*f sfz*

*f sfz*

*simile*

Vni. 1  
Vni. 2  
Vle  
Vc.  
Cb  
*p o c o a p o c o c r e s*

Vni. 1  
*detaché, sempre marcato*  
Vni. 2  
*detaché, sempre marcato*  
Vle  
Vc.  
Cb  
*c e n d o f i n o a l*

Vni. 1  
Vni. 2  
Vle  
Vc.  
Cb  
*ff*

7

76

Vni.2 e Vle.

sul ponticello, punta d'arco

Vni.1  
 Vni.2  
 Vle.  
 Vc.  
 Cb.

*pp sempre*  
*pp sempre*  
*pp sempre*  
*arco ff*

Vni.2  
 Vle.  
 Vc.

*f marcato*  
*soli.*

Vni.1  
 Vni.2  
 Vle.  
 Vc.

*mf marcato*  
*mf*

1/4 5/8

♩ = 92 (♩ = 184)

Vni. 1

Vni. 2

Vle.

Vc.

*f*

3/4

4/4

♩ = 76

Vni. 1

Vni. 2

Vle.

Vc.

Cb.

*f* *ruvido*

Vni. 2 e Vle. sul ponticello, punto d'arco

*pp*

*pp*

*pp*

Vni. 1

Vni. 2

Vle.

Vc.

*f marcato*

sul G

*f marcato*

Vni. 1

Vni. 2

Vle.

Vc.

10

Vni. 2

Vle.

Vni. 1

Vni. 2

Vle.

Vc.

*f marcato*

Vni. 1  
 Vni. 2  
 Vle.  
 Vc.

*p* *f* *detaché*

Vni. 1  
 Vni. 2  
 Vle.  
 Vc.  
 Cb.

*f* *detaché*  $\text{♩} = 84$

1  
4  
5  
8  
11

Vni. 1  
 Vni. 2  
 Vle.  
 Vc.  
 Cb.

*mf*

2  
4  
5  
8

*ff* *marcatissimo*

**2**  
**4**

Vni. 1  
Vni. 2  
Vle.  
Vc.

**3**  $\text{12} \text{♩} = 60$   
**4** Largo. molto cantabile

Vni. 1  
Vni. 2  
Vle.  
Vc.  
Cb

**3**

Vni. 1  
Vni. 2  
Vle.  
Vc.  
Cb



**8** **5** **2** **8** **5** **3**

*sempre* *accell.*

Vni. 1  
Vni. 2  
Vle.  
Vc.

**4** **2** **8** **2**  $\text{♩} = 120$

*fin* *al*

Vni. 1  
Vni. 2  
Vle.  
Vc.

**13**  $\text{♩} = 112$

*ff* *sul G*

**4** **2** **3**

Vni. 1  
Vni. 2  
Vle.  
Vc.  
Cb

**4**  $\text{♩} = 76$  *tornando al tempo l. (poco meno)*

*fp* *p* *dim.*

Vni. 2  
Vle.  
Vc.

# 3<sup>14</sup> L'istesso tempo

Vni. 1 *mf poco nostalgico*

Vni. 2 *mf* *trb*

Vle. *pp* *3* *3* *div.* *p*

Vc. *5-9* *p*

# 3

# 4

Vni. 1

Vni. 2 *trb*

Vle. *mf espress., poco nostalgico*

Vc.

Cb. *p*

3

4

Vni. 1

Vni. 2 *trb*

Vle

Vc.

Cb

*pp* 7

Vni. 1

Vni. 2

Vle.

Vc.

Cb

Vni. 1

Vni. 2

Vle.

Vc.

Cb.

*senza rit.*

*diminuendo al niente*

*pppp*

# II PREBUJENJE / REVEIL

## 4

$\text{♩} = 60$

Vla. sola  
con sord.  
Vc. solo  
*p* *pp*  
con sord.  
*pp*

1

Vni. 1  
due soli  
Vla. sola  
Vc. solo  
con sord.  
*p*  
*mp*  
*p*

Vni. 1  
due soli  
Vla. sola  
Vc. solo  
non vibr.  
vibr.

2

Vni. 1  
due soli  
Vla. sola  
Vc. solo  
*mf*  
*mf*  
*mf*

Vni. 1  
due soli

Vla  
sola

Vni. 1  
due soli

Vla  
sola

Vc.  
solo

*mp*

*mf*

Vni. 1  
due soli

Vla  
sola

Vc.  
solo

*mf*

Vni. 1  
due soli

Vla  
sola

Vc.  
solo

*f*

*sempre cresc.*

4

due soli  
Vni 1

Tutti

Vni.2  
Tutti  
con sord.

Vla  
sola  
Tutte  
con sord.

Vc.  
solo  
con sord.  
Tutti

Cb

**3** Meno mosso  $\text{♩} = 48$

div a 3  
Vni.1  
*sub p*

div a 3  
Vni.2  
*sub p*

div a 3  
Vie.  
*sub p*

div a 3  
Vc.  
*sub p*

div a 3  
Cb  
*sub p*

unis

# 4

tranquillo

Vni. 1 unis unis

Vni. 2 unis

Vle.

Vc. solo

Vc. div  $\frac{2}{2}$

Cb unis

# 5

$\text{♩} = 76$

(con sord)

Vni. 1 *ppp* (con sord) punta d'arco

div a3

Vni. 2 *ppp* (con sord) punta d'arco

Vc. solo

Vc.

Cb

tremolo sulla tastiera

*ppp*

Vni 1

Vni 2

Vc. solo *mp espress.*

Cb

pizz.

6

Vno solo *mp*

Vni. 1

Vni. 2

Vla sola *mf espress.*

Vc.

Cb

Detailed description: This system contains measures 6, 7, and 8 of the score. Measure 6 starts with a circled '6' and a dynamic marking of *mp*. The Violino solo part features a melodic line with slurs and accents, including a triplet. The Violini 1 and 2 parts play a rhythmic accompaniment of eighth notes, also with triplet markings. The Viola solo part enters in measure 7 with a melodic line marked *mf espress.* and includes triplet and triplet-sextuplet markings. The Violoncello and Contrabasso parts are mostly silent, with a few notes in the Cb part.

Vno solo *p espress.*

Vni. 1 *colla parte*

Vni. 2 *colla parte*

Vla sola *colla parte*

Vc.

Cb

*poco rit.*

*in tempo*

Detailed description: This system contains measures 9, 10, and 11. Measure 9 begins with a *poco rit.* marking. The Violino solo part has a melodic line with slurs and accents, marked *p espress.* in measure 10. The Violini 1 and 2 parts are marked *colla parte* and play a rhythmic accompaniment. The Viola solo part also has a *colla parte* marking and plays a melodic line with slurs and accents. The Violoncello and Contrabasso parts are silent.



2<sup>7</sup>

3

2

marcato

Musical score for measures 1-4. The score includes staves for Vno solo, Vni.1 solo, Vni.2 solo, Vla solo, Vle., Vc. solo, and Vc. The first measure (measure 1) features a triplet of eighth notes in the Vno solo and Vla solo staves. Measures 2 and 3 contain various musical notations including dynamics such as *pp*, *mf*, *f*, and *marcato*, as well as slurs and accents. Measure 4 concludes with a triplet of eighth notes in the Vno solo and Vla solo staves.

3

2

4

Musical score for measures 5-8. The score includes staves for Vno1 solo, Vni.1, Vna2 solo, Vni.2 solo, Vle., Vc., and Cb. Measures 5 and 6 feature a melodic line in the Vni.1 and Vni.2 staves. Measure 7 includes the instruction *vla sord.* (viola sordina) for the Vle. staff. Measure 8 includes the instruction *(pizz.)* (pizzicato) for the Cb staff. Dynamics include *pp* and *mp*. Triplet markings are present at the end of measure 8.

Vni.1 Tutti

Vle. via sord. pp 12

Vc. solo pp 10

Cb mf 3

solo

Vni.1

Vla sola

Vle. mp 12

Vc. solo mp 10

Vc.

Cb 3

\* ritmični obrazec označuje nesomerno ritmizacijo  
 rhythmic formula denotes uneven rhythmisation

9

Vno 1 solo

*f* energico

simile

Vni. 1

simile

simile

simile

Vni. 2

Vla sola

*cresc. molto*

*giusto*

Vle.

*giusto*

Vc. solo

*f* *cresc. molto*

Vc.

Cb

This page of a musical score features the following parts and dynamics:

- Vno1 solo:** Treble clef, 3/4 time. Dynamics: *mp*, *p*, *mf*, *f*. Includes a triplet of eighth notes.
- Vni.1:** Treble clef. Dynamics: *mp*, *p*, *mf*, *f*. Includes a triplet of eighth notes.
- Vni.2:** Treble clef. Dynamics: *mp*, *p*, *mf*, *f*. Includes a triplet of eighth notes.
- Via sola:** Bass clef. Dynamics: *mp*, *p*, *mf*, *f*. Includes a triplet of eighth notes.
- Vle.:** Bass clef. Dynamics: *mp*, *p*, *mf*, *f*. Includes a triplet of eighth notes.
- Vc. solo:** Bass clef. Dynamics: *mp*, *p*, *mf*, *f*. Includes a triplet of eighth notes.
- Vc.:** Bass clef. Dynamics: *mp*, *p*. Includes a triplet of eighth notes.
- Cb.:** Bass clef. Dynamics: *mp*, *p*. Includes a triplet of eighth notes.

The score is divided into two measures. The first measure contains the initial musical notation for each part, including various dynamics and articulation marks. The second measure continues the musical development, featuring more complex rhythmic patterns and dynamic shifts.

Vno solo  
 Vni. 1  
 Vni. 2  
 Vla sola  
 Vle.  
 Vc. solo  
 Vc.  
 Cb.

*cresc.*  
*unis.*  
*marcato*  
*deciso*  
*div.*  
*arco*  
*f*

Vni. 1  
 Vni. 2  
 Vle.  
 Vc.  
 Cb.

11

Score for measures 11-13. Instruments: Vni. 1, Vni. 2, Vle., Vc., Cb.

Measure 11: Vni. 1 has a triplet of eighth notes. Vni. 2, Vle., Vc., and Cb. have chords.

Measure 12: Vni. 1 has a quarter note. Vni. 2, Vle., Vc., and Cb. have chords.

Measure 13: Vni. 1 has a quarter note. Vni. 2, Vle., Vc., and Cb. have chords. A *8va* marking is present above the Vni. 2 staff.

2 4

Score for measures 14-18. Instruments: Vni. 1, Vni. 2, Vle., Vc., Cb.

Measure 14: Vni. 1 has a quarter note. Vni. 2, Vle., Vc., and Cb. have chords. A *8va* marking is present above the Vni. 2 staff.

Measure 15: Vni. 1 has a quarter note. Vni. 2, Vle., Vc., and Cb. have chords. A *8va* marking is present above the Vni. 2 staff.

Measure 16: Vni. 1 has a quarter note. Vni. 2, Vle., Vc., and Cb. have chords. A *8va* marking is present above the Vni. 2 staff.

Measure 17: Vni. 1 has a quarter note. Vni. 2, Vle., Vc., and Cb. have chords. A *ff* dynamic marking is present. A *rit.* marking is present at the end of the measure.

Measure 18: Vni. 1 has a quarter note. Vni. 2, Vle., Vc., and Cb. have chords. A *ff* dynamic marking is present.

4 <sup>12</sup>  
Largo ♩=60

2 4

8va

Vni. 1

Vni. 2

Vle.

Vc.

Cb

unis

div a 2

mf

f

3

# 3 4

Vni. 1

Vni. 2

Vle.

Vc. solo

Vc. gli altri

Cb

*mf espress., semplice, poco dolce*

*f*

*p*

# 3

13

Vni. 1

Vni. 2

Vle.

Vc. solo

Vc. gli altri

Cb


*p*



Musical score for measures 1-4. The score includes parts for Vni. 1, Vni. 2, Vle., Vc. solo, Vc., and Cb. The key signature has one sharp (F#). The first measure features a triplet in the solo violin. Dynamic markings include *pp* and *p*. The score is divided into four measures by vertical bar lines.

# 4

Musical score for measures 5-8. The score includes parts for Vni. 1, Vni. 2, Vle., solo, Vc., Tutti, and Cb. The key signature has one sharp (F#). Dynamic markings include *pp* and *p*. The score is divided into four measures by vertical bar lines.

2/4  100

Vni. 1

Vni. 2

Vle.

Vc.

Cb

*pp*



1

Vc.

Cb

*p*



2

Vle.

Vc.

Cb

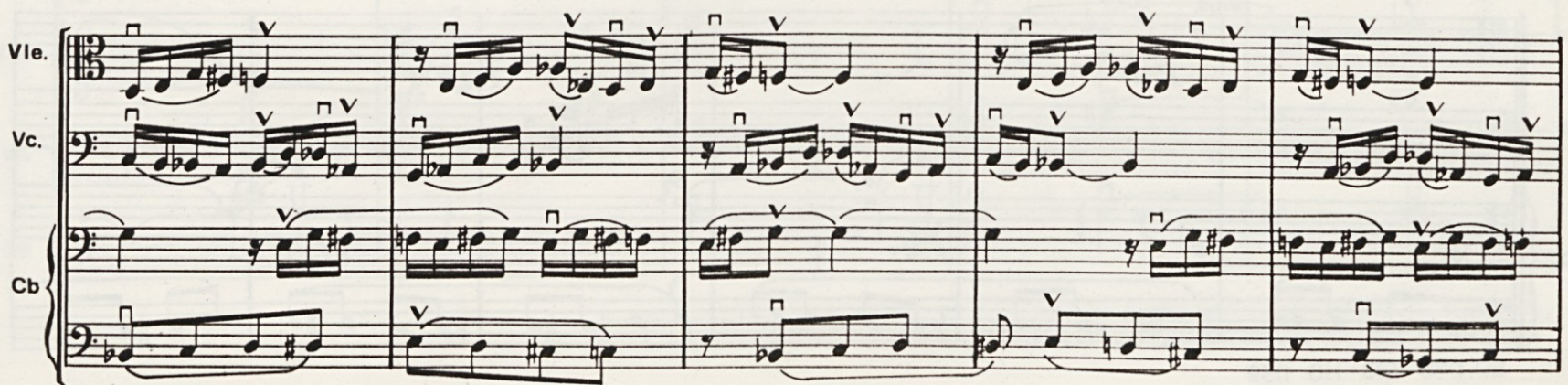
*p*



Vle.

Vc.

Cb



Musical score for measures 30-33. The score includes staves for Violin 1 (Vni.1), Violin 2 (Vni.2), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb). The music begins with a dynamic marking of *mf*. A *diva 2* marking is present above the Cb staff. A *cresc.* (crescendo) marking is located below the Cb staff.

Musical score for measures 34-37. The score includes staves for Violin 1 (Vni.1), Violin 2 (Vni.2), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb). The music includes various performance instructions such as *pizz.* (pizzicato) and *arco* (arco). Dynamic markings include *f sfz*, *mf sfz*, *mp*, and *p*. The lyrics "d i m i n u e d o" are written below the Cb staff.

Musical score for measures 38-41. The score includes staves for Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb). The music includes performance instructions such as *unis* (unison) and dynamic markings including *p sfz* and *mf sfz*.

5

Musical score for measures 5-6. The score is for a string ensemble consisting of Violin 1 (Vni. 1), Violin 2 (Vni. 2), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). The music is in 4/4 time. Measure 5 features a dynamic marking of *mf* for the violins and *sfz* for the cellos and double basses. Measure 6 features a dynamic marking of *sfz* for the violins and *sfz* for the cellos and double basses. The key signature has one flat (B-flat).

6

Musical score for measures 7-10. The score is for a string ensemble consisting of Violin 1 (Vni. 1), Violin 2 (Vni. 2), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). The music is in 4/4 time. Measure 7 features a dynamic marking of *sfz* for the cellos and double basses. Measure 8 features a dynamic marking of *sfz* for the violins and *sfz* for the cellos and double basses. Measure 9 features a dynamic marking of *sfz* for the violins and *sfz* for the cellos and double basses. Measure 10 features a dynamic marking of *sfz* for the violins and *sfz* for the cellos and double basses. The key signature has one flat (B-flat).

Musical score for measures 11-14. The score is for a string ensemble consisting of Violin 1 (Vni. 1), Violin 2 (Vni. 2), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). The music is in 4/4 time. Measure 11 features a dynamic marking of *sfz* for the cellos and double basses. Measure 12 features a dynamic marking of *sfz* for the violins and *sfz* for the cellos and double basses. Measure 13 features a dynamic marking of *sfz* for the violins and *sfz* for the cellos and double basses. Measure 14 features a dynamic marking of *sfz* for the violins and *sfz* for the cellos and double basses. The key signature has one flat (B-flat).

Vni. 1

Vni. 2

Vle.

Vc.

Cb.

*sfz*

87

24

78

Vni. 1

Vle.

Vc.

Cb.

24

78

Vni. 1

Vle.

Vc.

Cb.

2/4 5/8 2/4 7/8 (8) 2/4

Vni.1  
Vni.2  
Vle.  
Vc.  
Cb

5/8 7/8 5/8

Vni.1  
Vni.2  
Vle.  
Vc.  
Cb

3/4 8/8 3/4 8/8

Vni. 1

Vni. 2

Vle.

Vc.

Cb.

4/4 2/4 5/8 3/4 2/4

Vni. 1

Vni. 2

Vle.

Vc.

Cb.

7  
8

5  
8

3  
4

2  
4

Vni. 1

Vni. 2

Vle.

Vc.

Cb

10  
8

5  
8

2  
4

Vni. 1

Vni. 2

Vle.

Vc.

Cb



7  
8<sup>10</sup>

2  
4

Vni. 1

Vni. 2

Vle.

Vc.

Cb.

pizz.

f

pizz.

f sfz

sfz

unis

11

Vni. 1

Vni. 2

Vle.

Vc.

Cb.

arco

pp non vibr.

arco

pp non vibr.

arco

pp non vibr.

arco

pp non vibr.

ff marcato

f marcato

f marcato

**3 2 3**

Vni. 1  
*pizz.*  
*mf marcato*

*col legno*  
*pp*  
*” simile*

Vni. 2  
*cambiare l'arco liberamente*

*col legno*  
*pp*  
*” simile*

Vle.  
*cambiare l'arco liberamente*

Vc.  
 Cb

**2 3 2**

Vni. 1

Vni. 2

Vle.  
 Vc.  
*pizz.*  
*mf marcato*  
 Cb

38

Vni.1

Vni.2

Vle.

Vc.

Cb.

*p*

*mf*

13

Vni.1

Vni.2

Vle.

Vc.

Cb.

*pizz.* *f*

*unis* *f*

*pizz.*

*f*

*arco sul pont.*

*p*

14

Vni.1

Vni.2

Vc.

Cb.

*arco*

*pp*

*arco*

*pp*

*pp*

*pp*

*pp*

*p*

15

Musical score for measures 15-19. The score is arranged for five parts: Vni. 1, Vni. 2, Vle., Vc., and Cb. The key signature has one flat (B-flat). Measure 15 is marked with a circled '15'. The first three measures (15-17) feature triplets in the strings. Dynamic markings include *p* (piano) in measures 15, 16, and 17. In measure 18, there is a performance instruction: *passare l'arco poco a poco al ordinaro*. The score concludes in measure 19 with a fermata over the final notes.

16

Musical score for measures 20-24. The score is arranged for five parts: Vni. 1, Vni. 2, Vle., Vc., and Cb. The key signature has one flat (B-flat). Measure 20 is marked with a circled '16'. The first three measures (20-22) feature triplets in the strings. Dynamic markings include *mp* (mezzo-piano) in measures 20, 21, and 22. The performance instruction *passare l'arco poco a poco al ordinaro* continues from the previous page. The score concludes in measure 24 with a fermata over the final notes.

17

3

2

Vni 1 *sub p* *poco marcato martelato* *mp*

Vni 2

Vle.

Vc.

Cb

unis c r e s c. p o

3

2

3

2<sup>18</sup>

Vni 1 *c o a p o c o a c c e l.* *mp*

Vni 2 *dív a 2* *simile* *mp*

Vle. *p* *simile* *mp*

Vc. *(unis) p* *simile* *mp*

Cb *arco* *simile* *mp*

*simile* *mp*

2 3 8 2

a c c e l. f i n o a l d o p i o m o v i m e n t o

Vni.1

Vni.2

Vle.

Vc.

Cb.

*mf* *mf* *mf* *mf*

*c r e s c.* *c r e s c.*

**3** **2** **3** **2**

**8** **4** **8** **4**

<sup>19</sup> = 192 (196)

*ancora accel.*

Vni.1

Vni.2

Vle.

Vc.

Cb.

*f* *f* *f* *f* *f*

*unis*

3/8

2/4

4/4

20 ♩-72 (76)

Vni. 1

Vni. 2

Vle.

Vc.

*ff intensivo*

Vni. 1

Vni. 2

Vle.

Vc.

Cb.

21

Vni. 1

Vni. 2

Vle.

Vc.

2 3 2

Musical score for measures 22-25. The score includes staves for Vni. 1, Vni. 2, Vle., Vc., and Cb. Measure 22 features a *div* (divisi) instruction for the Violin I and Viola parts. Measure 23 has a *f* (forte) dynamic marking for the Violin II part. Measure 24 has a *pp* (pianissimo) dynamic marking for the Viola part. Measure 25 ends with a double bar line and repeat sign.

Musical score for measures 26-29. Measure 26 is marked with a large '4' and a circled '22', with a tempo marking of  $\text{♩} = 66$ . Measure 26 also includes a *pp* (pianissimo) dynamic marking for the Violin I part and a *ppp* (pianississimo) dynamic marking for the Violin II part. Measure 27 has a *pp* dynamic marking for the Violin II part. Measure 28 has a *pp* dynamic marking for the Violin II part. Measure 29 ends with a double bar line and repeat sign.

Musical score for measures 30-33. Measure 30 has a *p* (piano) dynamic marking for the Viola part. Measure 31 has a *p* dynamic marking for the Violin II part. Measure 32 has a *p* dynamic marking for the Violin II part. Measure 33 ends with a double bar line and repeat sign. The word *simile* is used in measures 30, 31, 32, and 33 to indicate that the dynamics should remain similar to the previous measures.



Vni. 1

Vni. 2

Vle.

Vc.

1-3

mp

4-6

mf

7-9

mf

simile

23

Vni. 1

Vni. 2

Vle.

Vc.

Cb

sempre

1-3

mf

simile

ff

3

3

simile

*d i m i n u e n d o*

Vni.1

Vni.2

Vle.

Vc.

Vni.1

Vni.2

Vle.

Vc.

Cb

*pp*

unis Tutti pizz. *mf* *p*

unis Tutti pizz. *mf* *p*

unis Tutte pizz. *mf* *p*

unis Tutti pizz. *mf* *p*



