

UDK 781.61 Petrić

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MELODIC WORKINGS IN THE MUSIC OF IVO PETRIĆ

The music of Ivo Petrić (b1931) has always been melodically orientated. His early works show a good feeling for memorable melodic lines, strong harmonic movement and neat formal planning. From about 1961, he incorporated many new instrumental and compositional techniques, but still retained the earlier melodic writing with its numerous thematic connections. This is allied with attractive and sensitive instrumental colouring and flexible but clear formal structures. The present article focuses on the melodic aspects of his music.¹

During the 1950s Petrić composed a large number of small-scale sonatas for solo instruments with piano, some larger chamber music and a few orchestral pieces, notably three symphonies and a Clarinet Concerto.

Melodically these works show a great variety. In the Sonatas for bassoon (1954) and flute (1955), and the Sonatina for oboe (1955), all with piano, many straightforward but often subtle neo-classical rhythms, syncopations, notes held over the barline and contradictory rhythms between all the parts are commonly used. The pitch shapes were influenced by a strong but freely moving tonality, using the normal range of intervals. In the works from 1956 onwards, for example, the Sonatas for clarinet and horn, and the Sonatina for trumpet, again all with piano, the influence of Hindemith appears, with the much greater emphasis on the interval of the perfect fourth, both melodically and harmonically. All this is also featured in the Clarinet Concerto of 1958, which has an admirable fluidity of rhythm and line, especially in the dialogues and counterpoint between the solo clarinet and the other instruments. This is notably the case with the vibraphone in the slow movement and finale. Indeed, the brilliant syncopations of the melodic lines reach a high point in the finale of this work. Petrić's style, however, did not remain static, but was soon to undergo a fundamental transformation.

The transitional stage in his thinking is shown well in his *Koncertantna glasba* ('Concertante Music') for wind quintet, timpani and strings dating from the year 1961-62 (the wind quintet is treated as the concertante group). The melodic interweaving of the opening passage (Ex. 1a) suggests twelve-note serialism, but this is not borne out by the subsequent music. There is, however, a considerable use of melodic metamorphosis of phrases which begin with the interval of a rising or falling third, usually minor (see Ex. 1).

The first work to be produced as a result of the composer's rethinking of his compositional techniques is a relatively slight piece, for harp, with the elaborate title of *Élégie sur le*

¹ For detailed studies on form in the music of Ivo Petrić see Andrej Rijavec: 'Problem forme v delih Iva Petrića', *Muzikološki zbornik* xi (1975) 101-108 and Niall O'Loughlin: *Slovenian Composition Since the First World War* (Doctoral Dissertation, University of Leicester, 1978).

nom de Carlos Salzedo (1962). It shows the composer working out his melodic material from a group of predetermined letters, in much the same way as Alban Berg did in his Chamber Concerto. The grouping (C, A, D, A, E flat, A, E, C - see Ex. 2) is worked out as follows from Salzedo's name: C A R(re=D) L(la=A) o S(=E flat) s (not repeated) A Iz E Do(=C). Lower case letters are not used.²

There is some use of serial-type transpositions of this note-grouping and the basic form of Ex. 2 begins to act like a passacaglia-theme. This is not maintained, however, in later passages, which move further and further away from this 'theme'. Rhythmically the music is barred throughout, with bars having varied numbers of crotchet beats, but the rhythmic movement of the piece and the fitting of the melodic material to that rhythm, unlike that of *Koncertantna glasba*, does not rely on accents at the barlines (or contradictions of them) for its effect.

Élégie acted as a preparation for the more substantial chamber work of 1963, *Croquis sonores*, for harp and chamber ensemble. It combines melodic techniques of both *Élégie* and *Koncertantna glasba*. The metrically regular melodic writing found in the latter appears slightly incongruously scored in octaves with a jazz-like bass line (cf contemporary works by Darijan Božič³) in Ex. 3. The melodic writing, however, is normally fragmentary with considerable irregularities of rhythm and full use of all twelve semitones. There is no serial usage, but there is the interesting use of building up a passage from a focal note ('C' in Ex. 4) in the melodic line, or alternatively building up a chord one note at a time. A new rhythmic departure is found in the opening section for solo harp (Ex. 4), which is notated spatially, without barlines, something not found in *Élégie*.

Another chamber work that also uses the harp, though not in a solo capacity, is *Sedem skladb za sedem instrumentov* ('Seven Pieces for seven instruments'), also written in 1963. There is a certain lack of melodic distinction that seems to result from the use of a very simple serialism. In Ex. 5a groups of eight notes are repeated in different spacings. Sometimes the groups of notes are repeated exactly on the same instrument (see Ex. 5a), but at other times the composer uses only part of the note-groups. The solo pieces (Nos. 2, 4 and 6) use this technique more freely (see Ex. 5b), but they also make use of transpositions and the repetition of motives, as well as transformations, something that Petrić has favoured in his later works.

If *Croquis sonores* and *Élégie* mark a watershed in the development of Petrić's style and *Sedem skladb* represent a small diversion, then it is his orchestral work *Simfonične mutacije* ('Symphonic Mutations') that marks the beginning of the consolidation and refinement of his use of new techniques. It is a boldly but simply conceived work, written at the beginning of 1964 and first performed in Japan in October of that year.

The use of a large orchestra, common enough in the composer's earlier works, is untypical for the period. Although full orchestral tuttis were now possible, the composer was far more interested in exploring varied and colourful chamber-music textures, in much the same manner, though obviously not style, as found in parts of Mahler's Ninth Symphony.⁴

There is much attention to detail, but the overall structure is also carefully planned. Two sections, both marked Largo, frame the work. The first, entitled 'Torzo', only 21 bars long, takes the place of the classical 'theme', while 'Conclusione' is a tutti development and working out of the various elaborations of the Torzo theme. The three central sections, Agi-

2 See Mosco Carner: *Alban Berg* (London, 1975) pp. 128-9 and the second edition (1983) pp. 147-8.

3 Especially the *Sonata in Cool no. 1* for flute and piano (1961) and the *Druga Sonata in Cool* for clarinet and piano (1962).

4 Notably in the quasi-cadenza passage toward the end of the first movement, 21 bars after fig. 16, p. 56 of the score (Universal: Wien, 1912).

tato, Lento and Giocososo, are scored for brass, strings and woodwind respectively, with additions from the percussion in all three.

The most notable techniques employed in *Simfonične mutacije* are those of thematic transformation and the association of similar types of themes. The Torzo theme shows some interesting note-working. The first part (Ex. 6a, bars 1-10), scored for double bassoon and pizzicato double basses, makes only a relatively slight impression, mostly because of its slow tempo and its low register. Certain shapes are clear, however, particularly the rising and falling semitone of the first bar. The second part of the theme (Ex. 6a, bars 12-15 woodwind) consists, with two notes omitted (D and E), of the same notes in reverse order, but with numerous octave transpositions.

The connections between the three middle sections of the work and the Torzo theme are much more tenuous. For example, the timpani passage that opens the Agitato (Ex. 6b), can clearly be related to Ex. 6a, but three later transformations are much less obvious (Exx. 6c-e), although most of the melodic shapes are traceable to Ex. 6a. The melodic lines of the strings in the Lento section are so far removed from the Torzo theme that any meaningful connection is impossible, but the Giocososo section for wind and percussion elaborates the semiquaver group from bar 13 of Ex. 6a (see Ex. 6f). The most elaborate transformation of the whole work appears dramatically in this section, *molto espressivo* on the tenor saxophone (Ex. 6g), in the nearest thing to vulgarity in the work. The Largo Conclusion which follows is a symphonic development of the various transformations or mutations found in the previous sections. As well as consolidating Petrić's recently acquired techniques, *Simfonične mutacije* anticipated his later use of melodic transformations as well as the employment of loose thematic connections as unifying device, a technique closely allied, as here, with form.

The composer's melodic writing, especially in the chamber works of the next few years, is notable for its considerable rhythmic freedom. One obvious exception, however, is in *Igra v četvero* whose third and fourth sections deliberately revert to a formalised metrical regularity. The melodic writing of the *Petit concerto de chambre*, especially that for the solo oboe, has a distinction and expansiveness that is not generally found in other works of this period. More typical are the disjointed and fragmentary lines of *Mozaiki*. Uncoordinated ostinatos (notated within boxes) to be repeated for a specified duration are frequently used in *Epitaf* and *Nuances en couleur*. In the former, Petrić has passages of purely textural interest are usually limited both in frequency and duration. They are mostly used as background to foreground melodic material. The notes used in the repeated textural patterns, however, are thematically connected with those melodic lines, a common feature in many later works.

Although none of these works, with the possible exception of *Epitaf*, are really important in the composer's output, they laid the foundation for three major works from the years 1968-69: *Integrali v barvi* ('Integrals in Colours') for orchestra, *Intarzije* ('Marquetry') for woodwind trio and chamber ensemble and the string quartet *Quatuor 1969*. These three works have some superficial resemblances to music by contemporary Polish composers, but melodic lines play a far more important part.

In the solo movements (nos. 2, 3, 5 and 6) of *Integrali v barvi*, the melodic lines are irregular in formation, both rhythmically and in the actual choice of notes. Although some of them are regularly barred (see Ex. 7a), no real regularity is imposed on the rhythm, and, while all twelve notes are normally in use for most of the time, there is no indication of even free twelve-note techniques (see Ex. 7).

In *Quatuor 1969*, Petrić creates considerable variety within each of the two movements by contrasts in the manner of playing that have considerable relevance to any study of melodic working in the composer's music. The most commonly encountered are solo me-

lodic lines, non-melodic textures and solo melodic lines with textural accompaniments. The basic melodic writing is very varied, with no hard and fast divisions between the long extended lines which form such a part of the Largo second movement (Ex. 8a) and the short and fast fragmentary phrases that develop into the dense ostinato and quasi-ostinato passage at the climax of the first movement (Ex. 8b).

While the movements of *Intarzije* which feature solo instruments have similar melodic parts to those quoted in Exx. 7 and 8a, there is a greater use of counterpoint of melodies as opposed to the fragments that are found in Ex. 8b. Two examples from *Intarzije* show that, although Petrić did not use rigid barring, he did retain some degree of control over the synchronisation of the parts (Exx. 9a and 9b). Close investigation of these examples reveals the use of small melodic cells which are subjected to numerous ingenious but quite audible transformations. The most obvious one is the three-note cell with rising and falling major or minor second, which can be recognised in both examples.

Petrić's music from the 1970s and 1980s has been confident, brilliant, varied and prolific. He has continued his series of works for solo instruments and piano, without calling them sonatas; he has expanded his corpus of chamber music in numerous directions; and his orchestral music includes a number of substantial and impressive concerto-like works, as well as single-movement pieces with no specified solo instruments. The formal variety used is admirable, and, with the possible exception of some of the very last group, they all display a continued interest in the possibilities of fastidious melodic creation and development.

The works for solo instrument and piano form an excellent starting point. *Lirizmi* ('Lyric Pieces') for horn and piano (1969) and *Gemini Music* for cello and piano (1971) were followed by a series of 'seasonal' pieces: *Summer Music* for flute and piano (1973), *Autumn Music* for violin and piano (1974), *Winter Music* for clarinet and piano (1977) and *Zimska elegija* ('Winter Elegy') for oboe and piano (1984).

In *Lirizmi* the relationship between the parts is in some ways similar to the traditional melody and accompaniment. This is shown in the first movement where the horn's long-held notes are decorated by the piano's flourishes, clusters and glissandos, some of unspecified pitch. In all these cases it is clear from the dynamic markings that the composer intended the piano to have a subsidiary role. Thus the piano textures form the background and the horn's melodic lines the foreground. In the other movements there is the use of uncoordinated ostinatos, repeated *ad lib* for a specified length of time and notated in a box. In this case all the parts have equal importance, a fact emphasised by the sharing of melodic cells between the players. In the equally dramatic *Gemini Music*, the obsessive insistence on repeated notes makes a considerable impact right from the beginning and helps to draw the listener's attention to certain notes in the melodic line (Ex. 10). Freely coordinated ostinatos are used in an accompanying fashion without any thematic purpose (see Ex. 11). The idea of melodic hovering around a focal note also appears at the end of the piece without the repeated notes found earlier.

The melodic element is strong in all four 'season' pieces. Melodic cells which expand and contract according to the context are found in the spatial coordination of the flute, violin and clarinet pieces. The melodic transformations repay the closest study for their ingenuity and subtlety. The economy of means can be seen in the score and heard in performance. This procedure produces a strong unity over all the melodic working in these works. Most of the textures are contrapuntal with the melodic cells and motives operating in all the layers. Frequently Petrić also presents the motives or cells at different speeds in the separate parts. Where there are specifically harmonic parts, e.g. the piano chords on the last pages of *Autumn Music*, these support the melodic material played by the violin. *Zimska elegija* also uses many of these techniques of melodic and thematic manipulation. However, much

of the work is not spatially notated, with only approximate synchronisation, but is barred in regular beats. This feature, representing a virtual return to rhythmic structures of the 1960s, is also found in other works of the 1980s by Petrić.

Petrić's exploration of string writing in the *Quatuor 1969* and *Autumn Music* was extended considerably in an outstanding series of chamber works from the 1970s. They display an inventive and varied approach to melodic aspects of composition. Further, in these works the composer exploits an ambiguity between the melodic and harmonic aspects of his music. He achieves these things through the use of melodic cells of varying length which are subjected to various permutations and reordering.

The use of long notes and sustained slow-moving melodic lines in the piano trio *Meditacije* and the Sonata for solo violin are notable. In the Sonata they are usually used as foreground, but there are numerous instances where a melismatic second part is added, leaving the held note as a form of drone. This technique is much more easily accomplished in the *Dialogi* for two violins of 1975 and the *Trio Labacensis* of 1977. In both works the decoration of long sounds by notes of the melodic cells is very common. In the *Quatuor 1979* the process is taken still further with both slow and fast moving melodic cells played against the long-held notes.

While this article does not focus on harmonic elements, we can also notice how the melodic shapes or cells affect the harmonic content of some of the music. This is clearly recognisable, for example, in the opening cello solo of *Meditacije*, where melodic fragments are immediately transformed into two- and three-note chords.

When using faster groups of notes the techniques change noticeably. If the melodic cells have already been presented slowly, as at the beginning of *Meditacije*, then it is possible for the listener to recognise the melodic shapes even at the fast speeds. However, when the listener is not prepared in this way, it is not easy to relate fast-moving melismatic melodic shapes to a common melodic base. When these faster groups are used as an ostinato to be repeated as fast as possible, the melodic character virtually disappears altogether and the group of notes becomes merely a part of an accompanying or background texture.

Yet Petrić does not always strive for conflict between the different layers of his music. There are many passages in these string works in which melodic elements are presented homogeneously. Normally the composer does not use strict contrapuntal techniques, such as canon, but rather free imitation. This is the case, for example, in the opening lines of *Dialogi*, or parts of the magnificent closing pages of *Quatuor 1979*.

The years from 1972 also marked a considerable increase in Petrić's orchestral output. There are a number of works that are in essence concertos: *Dialogues concertants* for cello and orchestra, *Trois images* for violin and orchestra, *Episodes lyriques* for oboe and orchestra, *Tako je godel kurent* for viola and orchestra and the Trumpet Concerto of 1985-86. While the solo parts are in many respects melodically similar to those of the chamber works, the orchestral parts are considerably more complex, using their melodic material to produce much more elaborate textures. The melodic elements in these textures are recognisable in the written score, but are often aurally absorbed into these new textures and cannot normally be heard as separate lines. Two important orchestral works without solo instruments also shed light on the composer's development of melodic techniques of his more recent music, *Nocturnes et jeux* and *Fresque symphonique*, both of 1973. They bring into focus the distinction between foreground melody and background accompanimental textures that are formed from melodic materials.

Although the two string concertos were composed in quick succession - *Trois images* was composed in just over a month, soon after the first performance of *Dialogues concertants* on 3 November 1972 - they present a stark contrast. While *Dialogues* is virtually all

written with regular barring, very little of *Trois images* is. This has a considerable bearing on the melodic writing of both works. While there are obvious similarities, *Dialogues* generally uses the contrapuntal textures found in the works of the 1960s, but *Trois images* is more like a gigantic accompanied recitative.

The metrically regular structure of most of *Dialogues concertants* is often disguised by florid groups of notes, off-beat accents and irregular shapes. There is a considerable harmonic strength, however, in the precise chording of much of the orchestral parts, and this allows the cello part to move freely and decisively. The few rhythmically free passages develop ideas found in *Gemini Music*. Notable is a chamber-music type of passage in which the solo instrument has interchanges with another instrument and in which there are certain points of coordination without a note-against-note synchronisation (see Ex. 12).

Trois images uses these techniques throughout most of its 25 minutes' duration. The violin part inevitably dominates. Its strongly characterised solo melodic line is rhapsodic in nature, while the orchestral parts are mostly fragmentary and often contain free ostinatos, usually derived melodically from the solo violin part. Coordination and synchronisation of the parts is achieved by a system of primary and secondary conductor's cues. The continuity of the work is achieved by careful transitions, mostly melodic, from section to section and by the subtle use of melodic transformations.

The woodwind works *Episodes lyriques* (1973) for oboe and *Jeux concertants* (1978) for flute continue the techniques of *Trois images*. They employ brilliantly varied kaleidoscopic textures in which melodic figures constantly come in and out of 'focus'. They show how the composer addressed the issue of foreground and background, or in musical terms, melody and accompaniment.

One change was already starting to take place in *Jeux concertants* of 1978, that was the restoration of regular barring that had been virtually abandoned at the end of 1972. It was only tentative at first, but with such works as *Zimska elegija* of 1984 the process was well under way. With the Concerto for trumpet and orchestra, completed in 1986, and *Moods and Temperaments* of 1987, the transformation was complete. Petrić still employs the many melodic processes that he explored in the works of the 1970s.

If in some ways he appears to have returned to a form of neo-classicism, this is something of an illusion, as the music does not use the rhythmic patterns found in music of this type. Indeed, while exact rhythmic and harmonic coordination and synchronisation have now become more important for the composer, his melodic techniques have remained remarkably consistent.

Music Examples

Ex. 1 (DSS 139, a) p.3 b.1-6; b) p.5 b.8-10; c) p.8 b.6-8; d) p.13 b.4-7)

Handwritten musical notation for Example 1, consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' and 'p2'. The first staff is marked 'a)' and the fourth staff is marked 'd)'. The notation is complex, featuring many accidentals and dynamic markings.

Ex. 2 (Pro Musica Viva - DSS 378, p.1)

Handwritten musical notation for Example 2, showing a single staff with notes and dynamic markings like '+8va' and '8va'. The notation is simple, consisting of a few notes and rests.

Ex. 3 (Pro Musica Viva - DSS 380, p.8 b.4-6)

Handwritten musical score for Ex. 3. The top staff is for Oboe (Ob.) and Bassoon (Bcl.), and the bottom staff is for Bassoon (Dbass). The key signature has one sharp (F#) and the time signature is 5/4. The Oboe part includes markings for +8va, p, and triplets. The Bassoon part includes markings for p, pizz., and 8va. The score consists of three measures.

Ex. 4 (Pro Musica Viva - DSS 380, p.1 line 4)

Handwritten musical score for Ex. 4, consisting of a single staff with complex rhythmic patterns. The key signature has one sharp (F#) and the time signature is 5/4. The score includes markings for sf, p, and sf. The notation features many rests and complex rhythmic figures.

Ex. 5 (DSS 201, a) p.3 b.1-4; b) p.11 lines 1-2)

Handwritten musical score for Ex. 5. The top staff is for Clarinet (Clar) and the bottom staff is for Bassoon (Bcl.). The key signature has one sharp (F#) and the time signature is 4/4. The Clarinet part includes markings for mf, p, and pp e cresc.:. The Bassoon part includes markings for p and f. The score consists of two systems, each with two measures.

Ex. 6 (DSS 258, a) p.1-3; b) p.5 b.1-7; c) p.9 b.3-p.10 b.2; d) p.11 b.4-p.12 b.2; e) p.15 b.2-p.16 b.1; f) p.29 b.1-4; g) p.35 b.2-p.36 b.2)

a)

Cfg + Cb. pizz
8va.

b)

ff sfz pp

d)

mf

d)

mf cresc. ff

e)

p sfz mf p

f)

f

g)

f molto esp. sfz p mp

g)

trilo lento sfz p sfz

Ex. 7 (DSS 372, a) p.13 b.2-p.15 b.1; b) p.28 lines 1-2; c) p.49 b.1-3; d) p.54 line 1)

a) Tbn con sord. *Sfp* *Espr.*

b) Vc. *sul A a.l.b. rall. ord.* *tr+* *sul D.* *tr+*
mf *p* *pp* *ff* *Sfz* *mf*
dim. *Sul. C* *P* *p* *b* *vibr.* *tr*

c) Clar (Bb). *poco cresc.* *mf* *espr.* *accet.* *Sfp.*

d) Horn (F) *p* *poco marc. e mf* *p* *ff* *f* *p* *mf*

Ex. 8 (DSS 477, a) p.7 lines 2-3; b) p.6 line 2)

a) Vln. (>) *poco sf*

b) *rall.* *tr* *poco sfp* *pp*

Handwritten musical score for four staves, likely brass instruments. The score is marked with dynamics such as *sf*, *mf*, *f*, *cresc.*, and *ff*. It features complex rhythmic patterns with many beamed notes and slurs. The key signature has two flats, and the time signature is 3/4. The notation includes various accidentals and articulation marks.

Ex. 9 (DSS 366, a) p.17 line 1; b) p.29 line 1)

Handwritten musical score for four instruments: Horn (F), Trpt (Bb), Trbn, Fl, Clar. (Bb), and Bn. The score includes dynamics like *f*, *p*, and *full.* It features complex rhythmic patterns with many beamed notes and slurs. The key signature has two flats, and the time signature is 3/4. The notation includes various accidentals and articulation marks.

Ex. 10 (DSS 547-HG 1043, a) p.1 line 1; b) p.1 line 3-p.2 line 1)

a) *mp*

b) *pp*

Ex. 11 (DSS 547-HG 1043, p.4 line 2)

f espr.

col. ped.

Sra...

sempre più intenso

Ex. 12 (DSS 513, p.9 line 3)

Trib.

frull.

mf

sf

sfp

ff

Vc.

trb

POVZETEK

Glasba Iva Petrića (r. 1931) je bila vedno melodično usmerjena. Obenem pa je skladatelj vedno kazal in še vedno kaže zanimanje za instrumentalne tehnike in barve ter za prepričljivo formo.

*Njegova glasba petdesetih let, še posebej Sonate za pihalne instrumente, odseva tradicionalen pristop melodičnega pisanja, medtem ko v Sonatah za klarinet in rog postanejo Hindemithovi vplivi očitni. Precejšnja melodično fleksibilnost kaže Klarinetni koncert, tako da s Koncertantno glasbo (1961-62) Petrićev stil doseže prehodno fazo, v kateri je nemalo melodičnih metamorfoz. V delih, kot sta *Élégie sur le nom de Carlos Salzedo* za harfo in *Croquis sonores* (1963) za komorni ansambel, imamo opraviti s serialnimi prijemi. V slednji skladbi je melodičen zapis fragmentaren, ritmično iregularen in uporablja vseh dvanajst poltonov. Pojavi se t.i. prostorska notacija. Sedem skladb za sedem instrumentov odseva enostavno serialnost, značilnost, ki je skladatelj poslej ni več razvijal.*

*Simfonične mutacije (1964) predstavljajo začetek utrjevanja in pretanjevanja Petrićevih skladateljskih postopkov. Čeprav oblikovno zanimivo, se zdi to delo še posebej značilno zavoljo tematskih preoblikovanj in svobodne asociativnosti podobnih tipov tem kot povezujočega faktorja med posameznimi deli skladbe. Po vrsti komornih del je Petrić v letih 1968-69 ustvaril tri pomembne kompozicije: *Integrale* v barvah za orkester, *Intarzije* za ansambel in *Quatuor 1969* za godalni kvartet. V teh delih so melodične celice in motivi uporabljeni tako za izoblikovanje melodičnih linij kot tudi melodičnih tekstur. Vse te drobne melodične celice so podvržene vrsti iznajdljivih, a obenem slišnih preoblikovanj, pri čemer je opazna sinhronizacija melodičnih glasov.*

*Petrićeva dela sedemdesetih let vključujejo sonatam podobne skladbe za klavir, komorne sestave in orkester s koncertantno tretiranimi solističnimi instrumenti. Tudi tukaj skladatelj manipulira in preoblikuje kratke melodične celice tako v melodične linije kot v spremljevalne texture, ki jih prevevajo nesinhronizirani ostinati. Uporaba dolgih not in njihove razdelave je značilna za *Lirizme* za rog in klavir, *Meditacije* za klavirski trio, violinsko *Sonato* in še posebej za *Quatuor 1979*.*

*V orkestralnih delih s solističnimi instrumenti so orkestralni parti veliko bolj razdelani in vodijo do učinkov, ki melodično kot taki niso slišni. Sinhronizacija melodičnih elementov je včasih natančna, kot na primer v *Dialogues concertants* za čelo, običajno - kot v *Trois images* za violino (1973) - pa je samo približna, vezana na sistem primarnih in sekundarnih dirigentskih intervencij. Pihalna dela, kot so *Episodes lyriques* (1973) za oboo in *Jeux concertants* (1978) za flavto, slonijo na kalejdoskopičnih teksturah, ki se poigravajo z melodičnimi fokusi.*

*Osemdeseta leta kažejo Petrićevo vrnitev v "taktno" regularnost, v delih, kot sta *Koncert za trobento in orkester* (1986) in *Moods and Temperaments* (1987), ki pa vsemu navkljub odsevata melodične procese značilne za sedemdeseta leta.*