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for klaver in godalni orkester

$\text{b} = 116$

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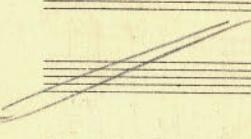
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Musical score page 2, measures 6-10. The score consists of five staves. Measure 6 starts with a dynamic *mf*. Measures 7-8 show complex rhythmic patterns with eighth and sixteenth notes. Measure 9 begins with a dynamic *p*. Measure 10 ends with a dynamic *f*.

①

Musical score page 2, measures 11-15. A red circle highlights measure 11. Measure 12 features a melodic line with a bracket labeled 'A'. Measures 13-15 show sustained notes and rests.

Handwritten musical score for orchestra. The score consists of multiple staves. In measure 8, the first staff has a dynamic of *mezzo* and contains sixteenth-note patterns. The second staff has a dynamic of *pianissimo* and contains eighth-note patterns. Measures 9 and 10 begin with a dynamic of *fortissimo* (*fff*) and a tempo marking of *sempre*. The music continues with sixteenth-note patterns. The score is written on eleven staves, with some staves being blank.

Handwritten musical score for orchestra, continuing from the previous page. Measures 9 and 10 show complex sixteenth-note patterns across the staves. The dynamics include *pianissimo* (*pianiss.*) and *mezzo* (*mezzo*). The score is written on eleven staves, with some staves being blank.

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③

Handwritten musical score for orchestra. The score consists of six staves. The first four staves are in common time, featuring various dynamics (e.g.,  $f$ ,  $p$ ,  $mp$ ) and rhythmic patterns (e.g., eighth-note pairs, sixteenth-note groups). The fifth staff begins with a dynamic of  $p$ . The sixth staff starts with a dynamic of  $mp$ . A circled 'C' is written above the first staff, and a circled '4' is written above the fourth staff. The score is numbered ③ at the top right.

Handwritten musical score for orchestra, continuing from the previous system. The score consists of six staves. The first two staves show sustained notes with dynamics  $p$  and  $ff$ . The third staff features a dynamic of  $p$  followed by a dynamic of  $pp$ . The fourth staff shows sustained notes with dynamics  $p$  and  $pp$ . The fifth staff features a dynamic of  $p$  followed by a dynamic of  $pp$ . The sixth staff shows sustained notes with dynamics  $p$  and  $pp$ . The score is numbered ④ at the top right.

6b

Musical score page 6b, measures 3-4. The score consists of five staves. Measures 3 and 4 begin with dynamic  $\text{ff}$ . Measure 3 includes performance instructions like "arco" and "d.". Measure 4 features a melodic line with grace notes and a dynamic  $\text{f}$ .

(4)

Musical score page 6b, measures 5-6. The score continues with five staves. Measures 5 and 6 show rhythmic patterns with sixteenth-note figures and dynamics like  $\text{ff}$ ,  $\text{mezzo}$ , and  $\text{p mezzo}$ .

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Handwritten musical score page 8D. The score consists of five staves. The first staff has a treble clef, a key signature of one sharp, and a common time signature. The second staff has a bass clef, a key signature of one sharp, and a common time signature. The third staff has a bass clef, a key signature of one sharp, and a common time signature. The fourth staff has a bass clef, a key signature of one sharp, and a common time signature. The fifth staff has a bass clef, a key signature of one sharp, and a common time signature. The score includes various dynamics such as *f*, *p*, *pp*, *pianiss.*, and *ff*. There are also slurs, grace notes, and a measure repeat sign. Measure numbers 8 and 9 are indicated above the staff lines. The manuscript is written in black ink on white paper.

A handwritten musical score page featuring two staves. The left staff begins with a dynamic *p*, followed by a measure of eighth-note pairs. The right staff starts with a measure of eighth-note pairs, followed by a measure containing a single eighth note.

This image shows a handwritten musical score for two staves. The top staff uses a soprano C-clef and has a key signature of one sharp. The bottom staff uses a bass F-clef and has a key signature of one sharp. Measure 11 begins with a dynamic of  $\frac{f}{f}$ . The music consists of eighth-note patterns with various slurs and grace notes. Measure 12 begins with a dynamic of  $\frac{f}{f}$ , followed by a measure of rests. The score concludes with a dynamic of  $\frac{p}{p}$  and a crescendo line.

⑥

91

10.

⑦

A handwritten musical score page featuring ten staves. The top staff is a soprano staff with a dynamic marking of ***fff*** and a tempo marking of ***sempre***. The second staff contains a single note with a sharp symbol and a fermata. The third staff has a dynamic marking of ***p***. The fourth staff features a dynamic marking of ***p*** and a tempo marking of ***ff***. The fifth staff has a dynamic marking of ***p***. The sixth staff has a dynamic marking of ***p***. The seventh staff has a dynamic marking of ***p***. The eighth staff has a dynamic marking of ***p***. The ninth staff has a dynamic marking of ***p***. The tenth staff has a dynamic marking of ***p***.

A handwritten musical score for a string quartet (two violins, viola, cello) on five systems of five-line staff paper. The score includes dynamic markings such as *pizz.*, *arco*, *ff*, *f*, *p*, *pp*, and *sfz*. The first system shows a complex rhythmic pattern with many sixteenth-note heads. The second system features a sustained note followed by a melodic line. The third system contains a section with *pizz.* markings and dynamic changes between *ff* and *p*. The fourth system includes a dynamic marking of *#80:60*. The fifth system concludes with a dynamic marking of *ff*.

A handwritten musical score for orchestra, page 8. The score consists of two systems of music. The top system starts with a dynamic of  $p$  and includes rehearsal marks 8 and 6. The bottom system starts with a dynamic of  $f$  and includes rehearsal marks 5, 8, and 6. The score is written on ten staves, each representing a different instrument or section of the orchestra. The notation includes various clefs (G, C, F), key signatures, and complex rhythmic patterns. The manuscript is filled with numerous markings such as slurs, grace notes, and performance instructions like "pizz." and "frenet". The paper is yellowed and shows signs of age and wear.

Handwritten musical score for multiple staves. The top staff shows two measures of eighth-note patterns with dynamic markings > and >. The second measure includes a circled measure repeat sign. The third measure starts with a bass note, followed by a treble note, and then a complex sixteenth-note pattern. The key signature changes to one sharp. Measures 4 and 5 show a continuation of the sixteenth-note patterns. The dynamic ff is indicated at the end of measure 5.

(9)

Handwritten musical score for multiple staves. The first measure shows a bass note followed by a treble note. The second measure shows a treble note followed by a bass note. The third measure starts with a bass note, followed by a treble note, and then a complex sixteenth-note pattern. The key signature changes to one sharp. Measures 4 and 5 show a continuation of the sixteenth-note patterns. The dynamic ff is indicated at the beginning of measure 5. A circled measure repeat sign is present in the middle of the page.

14

A handwritten musical score on yellowed paper, featuring five staves of music. The top two staves are for the orchestra, showing complex rhythmic patterns with many sixteenth-note figures and grace notes. The third staff is for the piano, containing eighth-note chords and a melodic line. The bottom two staves are for the strings, with the first showing eighth-note patterns and the second showing sixteenth-note patterns. The score includes various dynamics like forte (ff), piano (p), and sforzando (sf). Measures 1 through 8 are shown, with measure 9 indicated by a large circle. The score is written in black ink on five-line staves.

$\text{♩} = 58$

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161

(11)

Handwritten musical score for orchestra. The score consists of two systems of music. The top system starts with dynamic *Mp*, followed by a measure with a fermata over a note and dynamic *p*. The next measure has dynamic *m.m.* The following measure contains six eighth notes. The system ends with dynamic *ff*. The bottom system begins with a measure containing a bass clef, a key signature of  $\text{F}^{\#}$ , and a tempo marking of  $12$ . This is followed by a measure with a bass clef, a key signature of  $\text{C}$ , and a tempo marking of  $14$ . The system concludes with dynamic *pp*.

Handwritten musical score for orchestra, continuing from system 11. The score consists of two systems of music. The top system starts with dynamic *p*, followed by a measure with a bass clef, a key signature of  $\text{F}^{\#}$ , and a tempo marking of  $13$ . The next measure has a bass clef, a key signature of  $\text{F}^{\#}$ , and a tempo marking of  $16$ . The system ends with a measure containing a bass clef, a key signature of  $\text{F}^{\#}$ , and a tempo marking of  $18$ . The bottom system begins with a measure containing a bass clef, a key signature of  $\text{F}^{\#}$ , and a tempo marking of  $18$ . This is followed by a measure with a bass clef, a key signature of  $\text{F}^{\#}$ , and a tempo marking of  $18$ . The system concludes with dynamic *mp* followed by dynamic *pp*.

(12)

Handwritten musical score page 12, featuring six staves of music. The score includes various dynamics (e.g.,  $p$ ,  $f$ ,  $ppp$ ,  $mf$ ,  $mf = pp$ ), articulations (e.g., *pizz*, *arco*, *acc*, *acc*  $\#$ ), and performance instructions (e.g., *sl. pont.*,  $\#$   $\#$ ). The music consists primarily of eighth and sixteenth note patterns.

Handwritten musical score page 12, featuring six staves of music. The score includes various dynamics (e.g.,  $p$ ,  $f$ ,  $ppp$ ,  $mf$ ,  $mf = pp$ ) and articulations (e.g., *pizz*, *arco*, *acc*, *acc*  $\#$ ). The music consists primarily of eighth and sixteenth note patterns.

(12)

13

13

non mod.

non mod.

non mod.

non mod.

ppp

pizz.

non mod.

non mod.

Allegro ppp

= 144

14

Musical score page 14, measures 1-4. The score consists of five staves. Measures 1-3 show eighth-note patterns with dynamic markings  $\text{pp}$  and  $\text{f}$ . Measure 4 shows a crescendo. The vocal parts are labeled "wie and." and "wie and." The piano part has a dynamic marking  $\text{f}$ .

Musical score page 14, measures 5-8. The score continues with five staves. Measures 5-7 show eighth-note patterns with dynamic markings  $\text{ff}$  and  $\text{f}$ . Measure 8 shows a dynamic marking  $\text{fp}$ . The vocal parts are labeled "wie and." and "wie and."

(20)

(16)

1 2 3 4 5

C 6 7 8 9

22

5:3      5:3

5:3      4:3

3:2      3:1

Handwritten musical score page 14. The score consists of three staves. Staff 1 (top) has a dynamic of ***ff*** **sempre**. Staff 2 (middle) has a dynamic of ***p*** and the instruction **chiaroscuro**. Staff 3 (bottom) has a dynamic of ***p*** and the instruction **ch. solo. 8**. The music features various note heads with sharp or flat symbols, and wavy lines indicating performance techniques.

A handwritten musical score page for string instruments. The top section (measures 1-2) shows two staves for violins (stems up) and one staff for cello/bass (stem down). The bottom section (measures 3-4) shows two staves for violins and two staves for cello/bass. Measure 1 starts with eighth-note patterns in 16th-note heads. Measure 2 continues with eighth-note patterns. Measure 3 begins with a dynamic  $p$ , followed by eighth-note patterns. Measure 4 begins with a dynamic  $f$ , followed by eighth-note patterns.

24

14

This image shows two measures of handwritten musical notation on five-line staves. The key signature changes from B-flat major to A major (no sharps or flats). Measure 11 starts with a forte dynamic (f) and includes a bassoon part with slurs and grace notes. Measure 12 begins with a piano dynamic (p), followed by a forte dynamic (f). The notation uses various note heads, stems, and bar lines to represent the musical composition.

A handwritten musical score page, numbered 19 in a red circle at the top center. The score consists of three staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. It features dynamic markings such as  $\text{pp}$ ,  $\text{f}$ , and  $\text{ff}$ , and includes a measure repeat sign. The middle staff has a bass clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one sharp. Both middle and bottom staves include dynamic markings like  $\text{pp}$ ,  $\text{f}$ , and  $\text{ff}$ , along with various slurs and grace notes.

Handwritten musical score page 26, system 1. The score consists of five staves. The first staff (treble clef) has dynamic markings  $\text{ff}$ ,  $\text{ff}$ , and  $\text{ff}$ . The second staff (Bass clef) has dynamic markings  $\text{ff}$ ,  $\text{ff}$ , and  $\text{ff}$ . The third staff (Treble clef) has dynamic markings  $\text{ff}$ ,  $\text{ff}$ , and  $\text{ff}$ . The fourth staff (Bass clef) has dynamic markings  $\text{ff}$ ,  $\text{ff}$ , and  $\text{ff}$ . The fifth staff (Treble clef) has dynamic markings  $\text{ff}$ ,  $\text{ff}$ , and  $\text{ff}$ . The score includes various performance instructions such as slurs, grace notes, and dynamic markings like  $\text{ff}$ ,  $\text{f}$ ,  $\text{p}$ , and  $\text{pp}$ . A circled 'C' is present in the middle of the page.

A handwritten musical score for six staves. The top staff uses a soprano C-clef, the second staff an alto F-clef, and the bottom four staves bass G-clefs. The key signature changes frequently, indicated by various sharps and flats. Measure 1 starts with a forte dynamic (f) and includes slurs and grace notes. Measures 2-3 show eighth-note patterns with dynamics pp and ff. Measure 4 features a sixteenth-note pattern. Measures 5-6 show eighth-note patterns with dynamics ff and f. Measure 7 contains a sixteenth-note pattern. Measures 8-9 show eighth-note patterns with dynamics ff and f. Measure 10 concludes with a sixteenth-note pattern.

(20)

1/8

pp

fff

3

b

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281

10.8

10.8

21

*f = 92*

*aff sampa*

vcl.

vcl.

vcl.

*aff sampa*

10.8

drum

drum

drum

drum

drum

drum

Handwritten musical score for multiple staves. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

trillle minile →

Handwritten musical score for multiple staves. Measures 8-10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

trillle minile →

Handwritten musical score for multiple staves. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

30.

Handwritten musical score for multiple staves. The top staff uses treble clef, B-flat key signature, and common time. It features dynamic markings like  $\text{fff}$  and  $\text{x}$ , and performance instructions like  $\text{#} \text{BbBbBbBb}$ . The middle staff uses bass clef, A major key signature, and common time. The bottom staff uses bass clef, B-flat key signature, and common time. Measures 1 through 6 are shown, followed by a repeat sign and measures 7 through 12. Measure 12 concludes with a fermata over the bass staff.

22

Handwritten musical score for multiple staves. The top staff uses treble clef, A major key signature, and common time. It includes dynamic markings like  $\text{mp}$  and  $\text{x}$ , and performance instructions like  $\text{#} \text{BbBbBbBb}$ . The middle staff uses bass clef, B-flat key signature, and common time. The bottom staff uses bass clef, B-flat key signature, and common time. Measures 1 through 6 are shown, followed by a repeat sign and measures 7 through 12. Measure 12 concludes with a fermata over the bass staff.

23

\* ) ~ ten takta s pocasim glissandou vek izmed vibracionista saine pri C in potom konca s koncu takta vek se pol tona više, sâmeni s E; kontrabasista pe jurejo glissando navsdol, sâmeni s H, in je najvišji koncan na A.  
In taki nuj sato traje tokko dica, da so ob koncu takta vek prosoli postavljeni, t.j. pri vlc. od L navsdol, pri sb. od H navsdol, povsod po poltonih, tako delki, kolikor je potreben. Te so pa samo 3 vlc in zeb,

mag' ta takta piano 2/4, prvi vlc. in sb. pa istne Note hot in prejeli takto.

Handwritten musical score for orchestra, page 32, measures 11-13. The score includes parts for Flute 1, Flute 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Trombone 1, Trombone 2, and Tuba. Measure 11 starts with a dynamic *mp*. Measures 12 and 13 feature various dynamics including *p*, *pp*, *f*, and *fff*. Measure 13 concludes with a dynamic of *p* and *pp*.

(24)  $b = 116$

\* te grozd ima kot istočimico, c<sup>t</sup> pri Raduži vol. II.; vaka je ostalo vln. ipre  
pri tvoj vln., nadaljejo pa prav tako po pri tvojih vln. I; najvišje vlna  
jma h, ne ostale na vlni po pri tvojih, nadaljejo vln. in daje se —  
kolikor instrumentov pač je, tako obvezno je grozd.

8-

25

34,

Handwritten musical score for orchestra, page 34, system 1. The score consists of five staves. The first three staves are in common time, while the last two are in 6/8 time. The key signature changes frequently, indicated by various sharps and flats. Dynamic markings include  $f$ ,  $f\cdot$ ,  $p$ ,  $pp$ , and  $ff$ . Articulation marks like  $\text{---}$ ,  $\text{---}$ , and  $\text{---}$  are present. Measure 1 starts with a forte dynamic, followed by a dynamic change and a melodic line. Measures 2-3 show a continuation of the melodic line with dynamic shifts. Measure 4 begins with a piano dynamic, followed by a forte dynamic and a melodic line. Measures 5-6 show a continuation of the melodic line with dynamic shifts. Measure 7 begins with a piano dynamic, followed by a forte dynamic and a melodic line. Measures 8-9 show a continuation of the melodic line with dynamic shifts.

Handwritten musical score for orchestra, page 34, system 2. The score consists of five staves. The first three staves are in common time, while the last two are in 6/8 time. The key signature changes frequently, indicated by various sharps and flats. Dynamic markings include  $f$ ,  $f\cdot$ ,  $p$ ,  $pp$ , and  $ff$ . Articulation marks like  $\text{---}$ ,  $\text{---}$ , and  $\text{---}$  are present. Measure 1 starts with a forte dynamic, followed by a dynamic change and a melodic line. Measures 2-3 show a continuation of the melodic line with dynamic shifts. Measure 4 begins with a piano dynamic, followed by a forte dynamic and a melodic line. Measures 5-6 show a continuation of the melodic line with dynamic shifts. Measure 7 begins with a piano dynamic, followed by a forte dynamic and a melodic line. Measures 8-9 show a continuation of the melodic line with dynamic shifts.

Handwritten musical score for multiple voices and instruments. The score consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp, and a time signature of common time. It features various vocal entries with lyrics in Chinese characters, accompanied by piano-like chords and basso continuo-like parts. The second system begins with a bass clef, a key signature of one sharp, and a time signature of common time. It continues the vocal and harmonic patterns established in the first system.

(26)

Handwritten musical score for multiple voices and instruments. The score consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp, and a time signature of common time. It features vocal entries with lyrics in Chinese characters, accompanied by piano-like chords and basso continuo-like parts. The second system begins with a bass clef, a key signature of one sharp, and a time signature of common time. It continues the vocal and harmonic patterns established in the first system.

27

36

pp  
f  
ff  
mf

metà note  
metà sul pont.

mf

mf →  
mf →  
mf →

mf → pp

28

Handwritten musical score for two voices (Soprano and Alto) on five staves. The score includes dynamic markings (pp, f, mp), articulation marks (staccato dots), and performance instructions (col legno, strum). Measures 1-4 show Soprano and Alto entries with dynamic pp. Measure 5 shows a piano entry (pizz.) with dynamic f. Measures 6-7 show Soprano and Alto entries with dynamic mp. Measure 8 shows a piano entry with dynamic pp. Measure 9 shows a piano entry with dynamic f. Measure 10 shows a piano entry with dynamic pp.

381

meac.

meac. →

meac. →

# meac. →

g# meac. →

meac. →

A handwritten musical score for string quartet (Violin 1, Violin 2, Cello, Bass) on five systems of five-line staff paper. The score includes various dynamics (e.g., *p*, *f*, *mf*, *ppp*, *fff*) and performance instructions (e.g., *pizz.*, *arco*, *sl.*, *sfz*). A large red circled number "29" is positioned above the first system. The score concludes with a double bar line and repeat dots at the end of the fifth system.

A handwritten musical score for orchestra, page 5. The score consists of two systems of music. The top system starts with a dynamic of  $\frac{f}{2}$  and includes rehearsal marks 4 and 5. It features six staves for different instruments: strings (two staves), woodwinds (two staves), and brass (two staves). The strings play sustained notes with grace marks. The woodwinds play eighth-note patterns. The brass play eighth-note chords. Various dynamics like  $p$ ,  $f$ , and  $ppp$  are indicated. The bottom system begins with a dynamic of  $\frac{fff}{3}$  and includes rehearsal mark 6. It also has six staves for the same instrument groups. The strings play eighth-note patterns. The woodwinds play eighth-note chords. The brass play eighth-note patterns. The score is written on five-line staves with various clefs and key signatures.

40)

(30)

Handwritten musical score for five staves. Measure 30 starts with a dynamic **fff** and a tempo marking **slapato**. The first staff has a 5/4 time signature. The second staff has a 4/4 time signature. The third staff has a 6/8 time signature. The fourth staff has a 3/4 time signature. The fifth staff has a 2/4 time signature. The music consists of various notes and rests, with some notes having slurs and stems. There are also some markings like **C** and **3**.

Handwritten musical score for five staves. Measures 31 and 32 continue from the previous page. Measure 31 starts with a dynamic **f** and a tempo marking **slapato**. The first staff has a 3/4 time signature. The second staff has a 2/4 time signature. The third staff has a 6/8 time signature. The fourth staff has a 3/4 time signature. The fifth staff has a 2/4 time signature. Measure 32 starts with a dynamic **f** and a tempo marking **slapato**. The first staff has a 3/4 time signature. The second staff has a 2/4 time signature. The third staff has a 6/8 time signature. The fourth staff has a 3/4 time signature. The fifth staff has a 2/4 time signature.

31

Handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The score includes dynamic markings like  $b_p$ ,  $b_f$ , and  $f$ . Measure 31 concludes with a fermata over the bass line. Measure 32 begins with a forte dynamic. Measure 33 features a melodic line with grace notes and slurs. Measure 34 contains a sustained note with a fermata. Measure 35 ends with a half note in the bass line. Measure 36 starts with a forte dynamic. Measure 37 concludes with a fermata over the bass line.

191

Handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. Measure 191 begins with a forte dynamic. Measures 192 and 193 show complex rhythmic patterns with sixteenth-note figures. Measure 194 concludes with a forte dynamic. Measure 195 begins with a forte dynamic. Measures 196 and 197 show eighth-note patterns. Measure 198 concludes with a forte dynamic.

(42)

Handwritten musical score for five staves. The score includes various musical markings such as fermatas, grace notes, and dynamic changes (e.g.,  $b_0$ ,  $b_0$ ,  $b_0$ ). The notation is dense and expressive, typical of early 20th-century music.

38

Handwritten musical score for five staves. The score features dynamic markings like  $f$ ,  $b_0$ ,  $b_0$ ,  $b_0$ , and  $b_0$ . The bottom staff contains sustained notes with wavy lines underneath, indicating sustained sound or tremolo.

Handwritten musical score page 43, featuring six staves of music. The score includes various dynamics (e.g.,  $p$ ,  $f$ ,  $\text{sf}$ ), articulations (e.g.,  $\text{smile}$ ,  $\text{pizz.}$ ), and performance instructions (e.g.,  $\text{simile} \rightarrow$ ). Measures include complex rhythmic patterns and rests. The score is divided into sections labeled A, B, C, D, and E.

**Section A:** Measures 1-2. Includes dynamic  $p$  and articulation  $\text{smile}$ .

**Section B:** Measures 3-4. Includes dynamic  $f$  and articulation  $\text{smile}$ .

**Section C:** Measures 5-6. Includes dynamic  $p$  and articulation  $\text{smile}$ .

**Section D:** Measures 7-8. Includes dynamic  $p$  and articulation  $\text{smile}$ .

**Section E:** Measures 9-10. Includes dynamic  $p$  and articulation  $\text{smile}$ .

**Section F:** Measures 11-12. Includes dynamic  $p$  and articulation  $\text{smile}$ .

**Section G:** Measures 13-14. Includes dynamic  $p$  and articulation  $\text{smile}$ .

**Section H:** Measures 15-16. Includes dynamic  $p$  and articulation  $\text{smile}$ .

**Section I:** Measures 17-18. Includes dynamic  $p$  and articulation  $\text{smile}$ .

**Section J:** Measures 19-20. Includes dynamic  $p$  and articulation  $\text{smile}$ .

**Section K:** Measures 21-22. Includes dynamic  $p$  and articulation  $\text{smile}$ .

**Section L:** Measures 23-24. Includes dynamic  $p$  and articulation  $\text{smile}$ .

**Section M:** Measures 25-26. Includes dynamic  $p$  and articulation  $\text{smile}$ .

**Section N:** Measures 27-28. Includes dynamic  $p$  and articulation  $\text{smile}$ .

**Section O:** Measures 29-30. Includes dynamic  $p$  and articulation  $\text{smile}$ .

**Section P:** Measures 31-32. Includes dynamic  $p$  and articulation  $\text{smile}$ .

**Section Q:** Measures 33-34. Includes dynamic  $p$  and articulation  $\text{smile}$ .

**Section R:** Measures 35-36. Includes dynamic  $p$  and articulation  $\text{smile}$ .

**Section S:** Measures 37-38. Includes dynamic  $p$  and articulation  $\text{smile}$ .

**Section T:** Measures 39-40. Includes dynamic  $p$  and articulation  $\text{smile}$ .

**Section U:** Measures 41-42. Includes dynamic  $p$  and articulation  $\text{smile}$ .

**Section V:** Measures 43-44. Includes dynamic  $p$  and articulation  $\text{smile}$ .

**Section W:** Measures 45-46. Includes dynamic  $p$  and articulation  $\text{smile}$ .

**Section X:** Measures 47-48. Includes dynamic  $p$  and articulation  $\text{smile}$ .

**Section Y:** Measures 49-50. Includes dynamic  $p$  and articulation  $\text{smile}$ .

**Section Z:** Measures 51-52. Includes dynamic  $p$  and articulation  $\text{smile}$ .

44.

A

white →

white →

white →

white →

white →

$= 40$

(35)

$\frac{6}{4}$

$\frac{3}{2}$

$\frac{3}{2}$

$\frac{3}{2}$

$\frac{3}{2}$

\*1) noták pravidelne mazsolja pozitívum

\*2) noták pravidelne mazsolja pozitívum

A handwritten musical score page featuring two systems of music. The top system starts with a treble clef, a key signature of one sharp, and a time signature of 7:4. It contains six measures of music with various note heads and stems. The bottom system starts with a bass clef, a key signature of one sharp, and a time signature of 5/4. It contains four measures of music. Measures 11 and 12 are separated by a vertical bar line.

A handwritten musical score for two staves. The top staff consists of five lines, and the bottom staff consists of four lines. Both staves begin with a clef and a key signature of one sharp. Measures 1-3 show eighth-note patterns with various dynamics like  $\text{pp}$ ,  $\text{f}$ , and  $\text{ff}$ . Measure 4 begins with a dynamic of  $\text{ppp}$ . Measures 5-7 feature sustained notes with dynamics of  $\text{ff}$ ,  $\text{f}$ , and  $\text{ff}$ . Measures 8-10 show eighth-note patterns with dynamics of  $\text{ff}$ ,  $\text{f}$ , and  $\text{ff}$ . Measures 11-12 show eighth-note patterns with dynamics of  $\text{ff}$ ,  $\text{f}$ , and  $\text{ff}$ .



*Primula* ~~lancea~~  
Lindleyana, 12. XII. 1964.

Vsporedba

0

R

1 2 3 4 5 6 7 8 9 10 11 12 || 1 2 3 4 5 6 7 8 9 10 11 12 ||

I

RI

1 2 3 4 5 6 7 8 9 10 11 12 || 1 2 3 4 5 6 7 8 9 10 11 12 ||



116

20  
21  
25  
33  
32  
35  
20  
12  
12  
47  
34  
49  
48

43  $\Rightarrow$  30" 92

16  
39  
14  
69 = 1'40"  
27

3 15  
2 80  
1 30  
2 20  
1 40  
2 15  
1 25

m6

28  
90  
28  
48  
17  
31  
41  
24  
10

317 = 2'15"

85

40

35  
20  
 $\sqrt{5}$  = 1'25"

15

144

36  
38  
49  
28  
151 = 1'

42

15  
12  
15  
7  
24

33  
106 = 2'30"  
22

378 : 116 = 3'15"  
= 30

88

5  
16  
16  
40  
24  
16  
15  
34

166 : 8 = 2'50"

500

V tem taktu s počasnim glissandom vsak izmed vio-lončelistov začne pri C in potem konča ob koncu takta vsak za pol tona višje, začenši z Es; kontra-basti pa imajo glissando navzdol, začenši s H<sub>1</sub> in z najvišjim koncem na A<sub>1</sub>. Ta takt naj zato traja toliko časa, da so ob koncu takta vsi grozdi postavljeni, t.j. pri vlc. od C navzgor, pri cb. od H<sub>1</sub> navzdol, povsod po poltonih, tako daleč, kolikor je pač izvajalcev. Če so pa samo 3 vlc. in 2 cb., naj ta takt traja samo 2/4, grozd pri vlc. in cb. pa ostane isti kot v prejšnjih taktih.

Ta grozd ima kot iztočnico c' pri zadnji vl.II;, vsaka od ostalih vl.II. igra pol tona više, nadaljujejo pa prav tako po pol tonih vl.I.; najvišja vla. ima h, vse ostale navzdol po poltonih, nadaljujejo vlc. in dalje cb. - kolikor instrumentov pač je, tako obsežen je grozd.

Notni grozd od e' navzdol po poltonih.

Notni grozd od Fis navzgor po poltonih.



In this bar with slow glissando each of the violoncellists starts with C and then finishes at the end of the bar for semi-tone higher, starting with E flat; the glissando of the double bassists goes downwards, starting with  $B_1^+$ , then each of them finishes at the end of the bar for semi-tone lower, starting with  $A_1$  flat. This bar (do) therefore lasts so long, that at the end of the far all the clusters are set up, this is, at vlc. from C upwards, at cb. from  $B_1$  downwards, everywhere for semi-tone, so far, as many performers are there. If there are only 3 vlc. and 2 cb. (do) this bar lasts only  $2/4$ , but the cluster at vlc. and cb. stays the same as in former bars.

This cluster has its starting-point c' at the last of the II.vl.; each of the rest of the II.vl. plays a semi-tone higher, but the vl. I. also continue for semi-tones. The I. viola plays B, all the rest downwards for semi-tones, but the violoncellists and double bassists also continue for semi-tones. As many players appear, so extensive is the cluster. This cluster from e' downwards for semi-tones.

This cluster from F sharp upwards for semi-tones.

