

Pentektasis

za klavir

Partituras

152 Klavier
♩ = 60

1. 2,3 4,5 6,7 8,9 10,11,12 [RI] 1-3 4-10 11-12 [R] 1,2,3-5,6-8

2. a b c d e f g h i [RI] a b

3. α β γ δ ε ζ η θ

4. [I] II III IV V VI VII [RI] I-II III IV V-VI VII

5. B A B C DE [RI] A B

1. 9 10-12 [R] 1-3 4 5 6 7 8 9 10 11 12 [Rm] 2-4 5,6 7 8 9 10

2. a b c d e f g h i [R] a b c d e f g

3. [I] α β γ δ ε ζ η θ

4. [I] II III IV V VI VII [I] I II III

5. C D E [RI] A B C A B C

1. 11-12 [RI] 1-4 5 6 7 8 9 10 11 12 [Rm] 2-4 5

2. a b c d e f g h i [R] a b c d e f g

3. η θ α β γ δ ε ζ

4. IV V VI VII [I] I II III IV V VI

5. B C D A B C

① 6-9 10-12 lam 3b 1-2 3 4 5 6 7 8 9 10 11-12 I 1-5

② h i RI a b c d e f g

③ 5 7 I d

④ VII RI I II III IV V VI VII

⑤ D E O A B C

① 6-8 9-12 R med 1-2 3-5 6-8 9 10-12 O 1-5 6-10, 11-12 O 1-2, 3

② h i I a b c d e f g h i RI a

③ β γ δ ε ζ η θ

④ O I-II, III-IV V VI-VII RI I-II III IV V

⑤ D E RI A B C D E I A B C

① 4 5 6-8 9-10 11-12 I 1-5 6-10 11-12 R 1-2 3-6 7 8 9 10 11 12 O mist 1 2

② b c d e f g h i O a b c d e

③ R α β γ δ ε

④ VI VII O I II-III IV-V

⑤ D E I A B C

① 3 4 5 6-8 9-10 11-12 Rt arpeggio 3-4 5 6 7

② f f h i RI a b c d e f g h i

③ { } η RI α A

④ $\overline{\text{VI-VI}}$ I I II III IV V VI

⑤ D E O A B

① 8 9-12 Or 2d 1 2-4 5-8 9 10 11 12 RI arpeggio 1 2 3 4 5 6 7 8 9 10 11 12

② R a b c d e f g

③ f { } e { }

④ $\overline{\text{VI}}$ R I - II III - IV V - VI

⑤ C D E O A

① Or 3rd 1 2 3 4 5 6 7 8 9 10 11 12 Or 2d 1-2 3-7 8-10 11-12 I 1-2 3-6 4-8

② i O a b c d e

③ η O α

④ $\overline{\text{VI}}$ RI I - II III - IV V - VI

⑤ B C D E RI A

Handwritten musical score for the first exercise. The piano part features a series of chords and triplets, with dynamics ranging from *f* to *ppp*. The bass line provides harmonic support with triplets and slurs.

① $R\bar{0}4\uparrow$ 1-4 5 6 7 8 9 10 11 12

② $R\bar{I}$ a b c d e f g

③ β β β β β β β β β β β β

④ I II III IV V

⑤ B C D E

Handwritten musical score for the second exercise. The piano part includes triplets and slurs, with dynamics like *mp* and *ppp*. The bass line features slurs and triplets.

① $I\bar{m}2\uparrow$ 1-4 5-7 8-12 R 1-2 3-4 5-6 7-8 9 10 11 12

② h i R a b c d e f g h i $R\bar{I}$ a b c

③ ξ ξ ξ ξ ξ ξ ξ ξ ξ ξ ξ ξ

④ VI-VI I I-III IV-V VI VII

⑤ R A B C D E $R\bar{I}$ A

Handwritten musical score for the third exercise. The piano part includes triplets and slurs, with dynamics like *mp* and *ppp*. The bass line features slurs and triplets.

① $R\bar{m}2\downarrow$ 1-2 3 4 5 6 7-8 9-10 11-12 I 1-4 5-7 8 9 10 11 12

② d e f g h i $R\bar{I}$ a b-d e f g h i

③ β β β β β β β β β β β β

④ I I-II III IV-V VI VII

⑤ B C

Musical score for the first exercise. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. Dynamics include *pp*, *mf*, and *ppp*. There are several triplet markings and chord voicings with accidentals.

1. $\boxed{RI m3\downarrow}$ 1 2-5 6-10 11-12 \boxed{RI} 1 2 3 4 5-8 9-12 $\boxed{I \downarrow 4 \uparrow}$ 1 2

2. \boxed{R} a b c d e f g h i \boxed{I} m b c d

3. e f g h i \boxed{O} k

4. \boxed{O} I II-III IV-V VI-VII \boxed{RI} I-II III IV V VI VII

5. D E \boxed{RI} A B C D E \boxed{O} A

Musical score for the second exercise. It consists of two staves. Dynamics include *f*, *mp*, and *pppp*. There are triplet markings and eighth-note patterns.

1. 3 4-5 6-8 9-12 $\boxed{Rm3\downarrow}$ 1 2-6 7-9 10-12 $\boxed{Om2\uparrow}$ 1 2 3 4 5 6 7 8 9

2. e f g h i \boxed{O} a b c d e f g h i

3. A B C D E

4. \boxed{O} I II-III IV-V VI-VII \boxed{RI} I-II III IV V

5. B C D E E \boxed{O} A

Musical score for the third exercise. It consists of two staves. Dynamics include *p* and *f*. There are triplet markings and a 'Mosc.' (Moscato) marking.

1. 10 11 12 \boxed{RI} 1-2 3-7 8-10 11-12 \boxed{RI} 1-2 3-4 5-7 8 9-12 $\boxed{Om2\downarrow}$ 1 2 3-4 5-6 7-8 9-10 11-12

2. \boxed{RI} a b c d e f g h

3. →

4. VI-VII \boxed{O} I II III IV V VI-VII \boxed{RI} I II III-IV V

5. B C D E \boxed{RI} A B C D-E \boxed{O} A B



6.1

1.	R	1-2	3-4	5-6	7-11	12	Imob	1-4	5-8	9-12	Rovb	1-5	6-9	10
2.	R	a ⁱ	c	d	e	f	g	h	i					a
3.														η
4.				VI			VII					I III IV V		VI
5.				C			D	E				I A B		C

Primož Kamen
 Ljubljana, 15. II. 1963.

1.	11	12	1	2	3	4	5-7	8	9	10	11-12
2.	b	c	d	e	f	g	h	i			
3.											
4.	VII										
5.							D			E	

1.	10	11	12	1	2	3	4	5-7	8	9	10	11-12
2.	a	b	c	d	e	f	g	h	i			
3.		η										
4.												
5.								D				E



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Pentateklasis

1.

ritmo

[O] [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

2.

trigonyi

[O] [R]
 a b c d e f f h i | a b c d e f f h i

[I] [RI]
 a b c d e f f h i | a b c d e f f h i

3.

jehot

[O] [R]
 2 3 4 5 6 7 8 | 2 3 4 5 6 7 8

[I] [RI]
 2 3 4 5 6 7 8 | 2 3 4 5 6 7 8

4.

barve

[O] k 2 1 m r 4 3 | [R] 3 4 r m 1 2 k |
 I II III IV V VI VII | I II III IV V VI VII

[I] 4 m 1 2 3 k r | [RI] r k 3 2 1 m 4 |
 I II III IV V VI VII | I II III IV V VI VII

5.

gostota

[O] 1 2 5 3 4 | [I] 5 4 1 3 2 | [R] 4 3 5 2 1 | [RI] 2 3 1 4 5 |
 A B C D E | A B C D E | A B C D E | A B C D E

