

Anđelko Klobučar
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Anđelko Klobučar

Skladbe za orgulje

Organ Works

Svezak 6
Volume 6



Zagreb, 2022.

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Predgovor

Skladatelj, orguljaš i glazbeni pedagog **Andželko Klobučar** (Zagreb, 11. srpnja 1931. – 7. kolovoza 2016.) diplomirao je 1955. g. na Teorijsko-historijskom odsjeku Muzičke akademije u Zagrebu, a također je pohađao i studij kompozicije (kod Mila Cipre) i orgulja (kod Franje Lučića). Usavršavao se u orguljama kod Antona Nowakowskoga u Salzburgu (1959. – 1960.) i skladanju kod Andréa Joliveta u Parizu (1965. – 1966.). Do 1958. g. radio je kao srednjoškolski nastavnik u Zagrebu, a od 1958. do 1963. g. bio je glazbenim suradnikom u *Dubrava filmu* u Zagrebu. Od 1968. g. djeluje na Muzičkoj akademiji kao nastavnik teorijskih predmeta (izabran je za redovitoga profesora 1983. g.), djelujući istovremeno kao predavač i na Institutu za crkvenu glazbu *Albe Vidaković* pri Katoličkom bogoslovnom fakultetu Sveučilišta u Zagrebu, od 1963. godine, tj. od osnutka Instituta. Od 1958. do 2004. bio je glavnim orguljašem zagrebačke prvostolnice. Od 1994. do 1998. godine voditelj je seminara za interpretaciju suvremene glazbe pri Ljetnoj orguljaškoj školi u Šibeniku u kojoj je bio i direktor Programskoga vijeća. Član je Hrvatskoga društva skladatelja, Hrvatskoga društva glazbenih umjetnika, Hrvatskoga društva glazbenih teoretičara i redoviti član Hrvatske akademije znanosti i umjetnosti. Odlikovan je mnogobrojnim nagradama i priznanjima, među ostalima i *Odličjem Reda Danice hrvatske s likom Marka Marulića*, *Vjesnikovom nagradom za glazbu Josip Štolcer Slavenski*, *Nagradom Vladimir Nazor* za životno djelo, *Nagradom Grada Zagreba* za mnogostruki doprinos u promicanju djela hrvatskih skladatelja i poticanje skladanja za orgulje, *Nagradom Ivan Lukačić* za rad na hrvatskoj glazbenoj baštini s osobitim obzirom na rekonstrukciju Bajamontijeva oratorija *Prijenos sv. Dujma*, *Nagradom Porin* za poseban doprinos hrvatskoj glazbenoj kulturi i sličnim priznanjima. Kao jedan od najznačajnijih hrvatskih umjetnika i orguljaša, Klobučar je redovito nastupao solistički i uz orkestar u zemlji i inozemstvu (katedrali Westminster u Londonu, katedrali u St Albansu, katedrali Notre-Dame u Parizu, Bazilici sv. Marije Anđeoske u Asizu, koncertnim dvoranama u Moskvi, Sankt Petersburgu, Vilniusu, Kijevu, Olivi, Bratislavi). Velik broj koncerata održao je na povijesnim orguljama diljem Hrvatske oživljujući pritom hrvatsku glazbenu baštinu, a pred hrvatskom je publikom predstavio prvi put i veći dio orguljskog opusa Oliviera Messiaena. Klobučarov opsežan opus obuhvaća simfonijsku, koncertantnu, komornu, vokalnu i vokalno-instrumentalnu glazbu, a važan dio pripada filmskoj i crkvenoj glazbi. Tvorac je sedamdesetak skladaba za orgulje u kojima su one tretirane solistički, koncertantno ili kao komorni instrument čime je bitno obogatio repertoar hrvatske glazbe za orgulje.

KRONOLOGIJA

- 1931.** Rođen u Zagrebu 11. srpnja u obitelji Franje i Marije Klobučar kao mlađi brat Berislava, kasnije istaknutoga dirigenta koji će dugo godina djelovati u Bečkoj državnoj operi.
- 1940.** Započinje privatno učiti glasovir kod gđe Stražnicki.
- 1945.** Prvi put čuje orgulje u zagrebačkoj katedrali slušajući orguljaša Mladena Stahuljaka.
- 1947.** Započinje redovito svirati u crkvi sv. Ivana (Nova Ves), gdje utemeljuje muški zbor, te u crkvi sv. Obitelji u Zagrebu.
- 1947. – 1948.** Uči orgulje kod Albe Vidakovića na Srednjoj glazbenoj školi Državnoga konzervatorija u Zagrebu.
- 1949.** Završio gimnaziju u Zagrebu.
- 1949. – 1953.** Studira orgulje u klasi Franje Lučića na Muzičkoj akademiji u Zagrebu.
- oko 1950.** Pod pseudonimom K. Bučar sklada prve skladbe – *Božićne preludije* – nastale kao plod privatne poduke kod Albe Vidakovića, u čijoj su nakladi i objavljene 1959. g.
- 1950. – 1954.** Studira kompoziciju u klasi Mila Cipre na Muzičkoj akademiji u Zagrebu.
- 1952.** Javnom izvedbom vlastite *Passacaglie* za orgulje u Hrvatskom glazbenom zavodu prvi se put predstavlja kao skladatelj.
- 1954.** Nakon odlaska Mladena Stahuljaka, na poziv Albe Vidakovića, preuzima mjesto orguljaša u zagrebačkoj katedrali gdje povremeno svira orgulje.
- 1955.** Diplomira na Historijsko-teorijskom odjelu Muzičke akademije u Zagrebu 30. lipnja obranom diplomskoga rada *Franjo Dugan, život i rad* (mentor Josip Andreis).
- 1956. – 1958.** Djeluje kao srednjoškolski nastavnik glazbenoga odgoja u Zagrebu.
- 1958. – 1963.** Djeluje kao glazbeni suradnik *Dubravafilma* u Zagrebu.
- 1958.** Postaje glavni orguljaš zagrebačke katedrale.
- 1959. – 1960.** Usavršava se kod orguljaša Antona Nowakowskoga na Ljetnoj orguljskoj akademiji u Salzburgu.

- 1963. – 1968.** Djeluje kao profesor teorijskih predmeta u Muzičkoj školi *Blagoje Bersa* u Zagrebu.
- 1963. – 2000.** Djeluje kao profesor na Institutu za crkvenu glazbu u Zagrebu gdje predaje kolegije Fuga, Osnove polifone kompozicije i Improvizacija.
- 1965. – 1966.** Usavršava se kod skladatelja Andréa Joliveta u Parizu.
- 1968. – 2001.** Djeluje na Muzičkoj akademiji u Zagrebu od 1968. u zvanju docenta, od 1977. u zvanju izvanrednog profesora, od 1983. u zvanju redovnog profesora. U zvanje profesora emeritusa izabran 2012. g. Predaje kolegije Glazbeni oblici i stilovi, Polifonija i Solfeggio.
- 1969.** Urednik glazbenoga priloga u *Svetoj Ceciliji*, časopisu za crkvenu glazbu do 1978. g.
- 1970.** Cjelovečernji koncert skladbi J. S. Bacha u koncertnoj dvorani *P. I. Čajkovskoga* u Moskvi.
- 1970.** Dobitnik *Nagrade „Milka Trnina“* za koncertantnu djelatnost.
- 1973.** Koncertna gostovanja u Westminsterskoj katedrali u Londonu, katedrali u St Albansu i *Velikoj koncertnoj dvorani* Lenjingradske filharmonije.
- 1974.** Praizvedba Koncerta za orgulje *Memento* Stjepana Šuleka u Koncertnoj dvorani *Vatroslava Lisinskoga* u Zagrebu.
- 1975.** Snimio prvu u nizu gramofonskih ploča sa solističkim repertoarom za orgulje.
- 1976.** Praizvedba skladbe *Per aspera ad astra* za orgulje i veliki simfonijski orkestar Borisa Papandopula u Koncertnoj dvorani *Vatroslava Lisinskoga* u Zagrebu, povodom 70. rođendana Borisa Papandopula.
- 1978.** Koncertno gostovanje u katedrali Notre-Dame u Parizu s repertoarom skladbi hrvatskih skladatelja.
- 1980.** Pročelnik Odjela za kompoziciju i glazbenu teoriju na Muzičkoj akademiji u Zagrebu do 1993. g. i ponovo u razdoblju od 1995. do 2000. g.
- 1982.** Koncertno gostovanje u Bazilici Svete Marije Anđeoske u Asizu, gdje izvodi *Pjesmu stvorova sv. Franje Asiškoga*.
- 1984.** Dobitnik *Nagrade „Josip Štolcer Slavenski“* za *Koncert za orgulje i orkestar*.
- 1985.** Glazbeni urednik Hrvatske liturgijske pjesmarice *Pjevajte Gospodinu pjesmu novu*.
- 1986.** Ciklus od tri koncerta s djelima Oliviera Messiaena u franjevačkoj crkvi na Kaptolu u Zagrebu (11. – 25. svibnja), povodom skladateljeva 78. rođendana.
- 1988. – 1992.** Član suradnik Razreda za glazbenu umjetnost i muzikologiju Hrvatske akademije znanosti i umjetnosti.
- 1989.** Dobitnik je *Nagrade „Vladimir Nazor“* za *Partitu 'Ad Pavlinos'* za orgulje i za izvedbu skladbe *La Nativité du Seigneur* Oliviera Messiaena.
- 1991.** Dobitnik je *Nagrade „Ivan Lukačić“* za koncert francuske barokne glazbe na Varaždinskim baroknim večerima.
- 1992.** Redoviti član Hrvatske akademije znanosti i umjetnosti.
- 1994.** Voditelj seminara za interpretaciju suvremene orguljske glazbe (do 1998.) u okviru Orguljaške ljetne škole u Šibeniku, čiji je ujedno i programski ravnatelj od 1999. do 2008.
- 1995.** Dobitnik *Nagrade „Vladimir Nazor“* za životno djelo.
- 1995. – 2001.** Zajedno s Miroslavom Martinjakom uređuje glazbeni prilog u *Svetoj Ceciliji*, časopisu za crkvenu glazbu.
- 1996.** Dobitnik odlikovanja *Reda Danice hrvatske s likom Marka Marulića* za zasluge u kulturi.
- 1997.** Dobitnik *Nagrade Grada Zagreba* za mnogostruki doprinos glazbenoj umjetnosti, posebno promicanju djela hrvatskih skladatelja i poticanju skladanja za orgulje.
- 1999.** Dobitnik *Nagrade „Ivan Lukačić“* za rad na hrvatskoj glazbenoj baštini: rekonstrukciji oratorija *Prijenos sv. Dujma* Julija Bajamontija.
- 2001.** Dobitnik *Nagrade „Porin“* za najbolju skladbu klasične glazbe (za solo ili manji sastav) – *Koncert za orgulje i timpane*.
- 2002.** Dobitnik *Nagrade „Porin“* za životno djelo.
- 2011.** Dobitnik *Nagrade „Lovro pl. Matačić“* za životno djelo.
- 2012.** Dobitnik *Nagrade „Porin“* za najbolju skladbu klasične glazbe – *Muzika za orgulje i orkestar*.
- 2015.** Dobitnik *Nagrade „Porin“* za najbolju skladbu klasične glazbe – *Hommage à Bach*.
- 2016.** Preminuo u Zagrebu 7. kolovoza.



Anđelko Klobučar – prilog biografiji

Iako je u hrvatskoj orguljskoj glazbi broj skladba nastalih u 20. stoljeću (pogotovo nakon 1945. g.) razmjerno velik, upravo se opus Anđelka Klobučara svojom opsežnošću i kakvoćom izdvaja u veću i vrijedniju cjelinu. Takvo što i ne iznenađuje budući da je riječ o odličnu orguljašu, improvizatoru i skladatelju čija je glazbenička praksa bila neraskidivo vezana za orgulje zagrebačke katedrale, važan instrument u opusu njemačkoga graditelja Eberharda Friedricha Walckera (sagrađene 1855. g.). Ove orgulje, ujedno i najveće na prostoru Hrvatske, bile su trajnom inspiracijom skladatelju, čijem orguljskomu opusu uistinu pripada središnje mjesto u hrvatskoj orguljskoj glazbi. Pritom valja naglasiti kako bi određivanje Klobučara isključivo kao orguljaša i skladatelja orguljske glazbe – kakvo je još i danas u velikoj mjeri prisutno – bilo pogrješno pa bi umanjivalo vrijednost i učinke njegova širokoga djelovanja kao skladatelja orkestralne, komorne, solističke i filmske glazbe, koncertantnoga orguljaša i improvizatora, glazbenoga pedagoga i pisca te crkvenoga glazbenika. Preneseno u brojčane pokazatelje, Klobučarev opus zasad ima zabilježene 232 skladbe uz još 120 naslova filmske glazbe te još neutvrđen, ali pozamašan, broj liturgijskih skladba.

Prije pomnijega komentara Klobučareva orguljskoga opusa, potrebno je ukratko se osvrnuti na njegovu koncertantnu djelatnost, repertoarne sklonosti

i obrazovni put kao važne formativne elemente skladateljeve osobnosti. Izuzev najranije poduke orgulja koju je primio od Albe Vidakovića (istaknutoga crkvenoga glazbenika, skladatelja, muzikologa i orguljaša, utemeljitelja Instituta za crkvenu glazbu), Klobučar – po vlastitim riječima – najveći utjecaj na odluku da se posveti orguljama pripisuje Mladenu Stahuljaku, jednomu od orguljaša zagrebačke katedrale u vremenu nakon Drugoga svjetskoga rata. Stahuljak je kao predstavnik lajpciške škole (studirao je u klasi Günthera Ramina, tadanjega orguljaša crkve sv. Tome u Leipzigu) predstavio tadanjoj zagrebačkoj sredini novi, koloristički pristup u oblikovanju orguljskoga zvuka, što je Klobučaru bilo iznimno atraktivno obilježje orguljskoga muziciranja, za razliku od koncepta zasićenoga orguljskoga zvuka temeljena na fundamentalnim 8' registrima kakvim se služio Franjo Dugan, tadanji glavni katedralni orguljaš. Stahuljakov kolorizam s jedne strane i, s druge strane, klasični pristup koji se temelji na kontrapunktnom slogu i jasnim tradicionalnim formama, kakav je u svojim skladbama zastupao Vidaković (nekadanji đak Papinskoga instituta za crkvenu glazbu u Rimu), imaju se promatrati kao dva važna obilježja koja će Anđelko Klobučar usvojiti i zastupati u svojem budućem stvaralaštvu.

Nakon Drugoga svjetskoga rata započinje teško razdoblje za crkvene glazbenike i orguljaše: Dugan i Stahuljak prestaju djelovati u zagrebačkoj katedrali zbog političkih prilika, a zbog istih su razloga koncerti koje Klobučar prati kao slušatelj uglavnom anonimni jer, osim najavljenih termina održavanja i repertoara, ime izvođača u pravilu ostaje nepoznato. Tek se koncem pedesetih godina 20. stoljeća otvaraju mogućnosti za odlazak u inozemstvo: godine 1959. Klobučar odlazi na usavršavanje u Salzburg njemačkomu orguljašu Antonu Nowakowskomu (profesoru orgulja u Pragu i Stuttgartu, nekadanjemu učeniku Karla Straubea i tada vrlo cijenjenu interpretu skladba J. S. Bacha i suvremenih njemačkih skladatelja) s kojim proučava orguljske opuse J. S. Bacha, D. Buxtehudea i J. Pachelbela. Snažan utjecaj na Klobučara ostavlja i studijski boravak u Parizu 1965./66. g. u klasi Andréa Joliveta gdje dolazi u doticaj sa suvremenom francuskom orguljskom glazbom i njezinim važnim predstavnicima poput Oliviera Messiaena i drugih. Upravo će u francuskoj orguljaškoj tradiciji i orguljskoj improvizaciji, kao njezinoj temeljnoj disciplini, Klobučar pronaći nadahnuće za daljnje usmjerenje svojega skladateljskoga djelovanja. To je ponajprije vidljivo u njegovim vlastitim kompozicijama za orgulje, a

još više u odabiru repertoara s kojim se Klobučar predstavlja diljem Europe i država tadanjega SSSR-a, u kojemu, pored njegovih vlastitih kompozicija, najčešće prevladavaju djela J. S. Bacha i francuskih skladatelja Césara Francka, Jehana Alaina, Jeana Langlaisa, Olivier Messiaena i Marcela Dupréa. Uz neprestanu brigu oko izvođenja skladba za orgulje suvremenih hrvatskih skladatelja, valja istaknuti i trajno bavljenje orguljskim opusom Olivier Messiaena čiji je „autentični tumač i promicatelj“ u Hrvatskoj upravo Klobučar. Tako je 1986. g. Klobučar održao tri koncerta – u svega 15 dana – na kojima je izveo najveći dio Messiaenova opusa: *L'Ascension* (Uzašašće), *Les Corps glorieux* (Slavna tijela), *Livre d'orgue* (Knjiga za orgulje), *Messe de la Pentecôte* (Duhovska misa) i *Meditations sur le Mystère de la Sainte Trinité* (Meditacije o misteriju Presvetoga Trojstva). Prema Klobučarevim riječima, upravo mu je Messiaenov ciklus *La Nativité du Seigneur* (Rođenje Gospodinovo) bio među najomiljenijim skladbama u repertoaru koji je redovito izvodio, a svoje bavljenje Messiaenovom glazbom zaokružio je 1991. g. cjelovitom izvedbom opsežna ciklusa *Livre du Saint Sacrement* (Knjiga Presvetog Sakramenta).

Klobučarev opus za orgulje – work in progress

Ukoliko bi trebalo u kraćim crtama naznačiti neke osnovne elemente Klobučareva orguljskoga opusa, valjalo bi najprije poći od problema *glazbenoga teksta*. Kako su mnoge autorove skladbe nastale iz čina improvizacije, tekst ponekad nije uređen do posljednjega detalja, katkad je riječ o improvizacijama više-manje fiksiranima u zapis, pogotovo u kompozicijama koje je skladatelj sam izvodio. Naravno, kad su skladbe nastale po narudžbi drugih interpreta ili ih je skladatelj izričito posvetio kojem izvođaču, tada je tekst potpuno uređen. Isto je tako i sa skladbama koje su bile pripremane za tisak, uglavnom u autorovoj vlastitoj nakladi. Pitanje izbora registara, koji nisu uvijek detaljno specificirani, u konačnici je odnos skladateljstvih uputa i interpretovih želja te mogućnosti instrumenta na kojemu se skladba izvodi. Pritom, u idealnom smislu, valja imati na umu bogati zvukovni spektar orgulja zagrebačke katedrale kao Klobučareva instrumenta *par excellence*, ali i skladateljevu prilagodljivost u osobnom tumačenju klasičnih, većinom tradicionalnih registracijskih rješenja.

Odličan pregled Klobučareva stvaralaštva za orgulje do 1989. g. prva je ostvarila Hana Breko u svojem diplomskom radu na Muzičkoj akademiji (Zagreb, 1993.), ponudivši toliko potrebnu odrednicu skladateljeva

jezika: „Njegov izbor svojevrsni je kompromis u pogledu izbora kompozicijsko-tehničkih postupaka, na razmeđu hindemitovskih kvartnih akorada i proširenog tonaliteta, i francuske težnje ka homofonom tkivu i kolorističkom tretmanu orgulja.“ Klobučarev skladateljski jezik, premda iznimno bogat disonancijom, proizlazi iz vlastite mu orguljaške prakse, pa će se tako u skladbama za orgulje, u tehničko-interpretativnom pogledu, uvijek pronaći „svirljivi“ modeli i muzičke figure jasno izvedene iz osobite tonske i tehničke prirode samih orgulja, kao instrumenta. Kako je Nikša Gligo već ranije ustvrdio, Klobučareva se „glazba poigrava s novoklasicizmom kao, zapravo, maglovitim stilskim određenjem, a da mu se nikada ne priljubljuje“ (citat iz programske knjižice autorskoga albuma Anđelka Klobučara, *Cantus*, 2011., str. 10). Izvornost i svježina Klobučareva skladateljskoga nerga izrazito je prisutna tijekom čitava opusa za orgulje, očitujući se u izboru tradicionalnih postupaka poput motivskoga rada i jasne formalne preglednosti (uz svjesno izbjegavanje dodekafonije i aleatorike) u kombinaciji s istraživanjem zvukovnoga potencijala instrumenta u čemu je možda najvažnije oslobađanje boje zvuka i kolorizam (pod utjecajem francuske orguljske škole, ali i orguljaša Mladena Stahuljaka). Upravo je koloristički tretman orgulja osnovna razlika između tradicionalnoga shvaćanja zasićena i homogena orguljskoga zvuka kakvim su određeni opusi hrvatskih skladatelja do Klobučara (Dugan, Vidaković, Odak, Kolb) i Klobučareva vrlo osobna viđenja orguljskoga zvuka koji se u nekim slučajevima ostvaruje i komponiranjem zvuka (*Klangkomposition*).

Promatrajući opsežan Klobučarev opus za orgulje solo koji navodimo u zasad potpunu popisu, uočavamo da postoje brojni primjeri tzv. *apsolutne glazbe* koji slijede tradicionalni trostavačni model s rasporedom stavaka: brzi – polagani – brzi (*Triptychon*, *Prva i Druga sonata*, *Preludij*, *interludij i postludij*, *Hommage à Cecchini*, potom tri minijature povezane u ciklus pod nazivom *Intrada*, *pastorala i toccata*, kao i niz drugih skladba oblikovanih po principu triptiha); trostavačni model u tek dva slučaja zamijenjen je dvostavačnim kako to pokazuje diptih *Fantazija i toccata* (pri čemu su oba stavka, na razini mikroforme, opet oblikovani trodijelno) te skladba *Cantabile i scherzo*. Trostavačna forma postupno se razvija u jedinstveni stavak duljega opsega, primjerice u skladbama *Vitrail*, *Treća sonata*, *Musica festiva*, *Hommage à Bach* i *Collage*, bilo da je riječ o još uvijek prepoznatljivoj trodijelnosti ili pak tendenciji ka skladanju nizanjem uvijek nove građe.

Druga skupina skladba uglavnom obuhvaća djela nastala narudžbom pojedinih interpreta ili je kakva

prigoda, odnosno izvanglazbeni sadržaj, bila poticajem njihovu nastanku. Tu je ponajprije riječ o višestavačnim ciklusima suitnoga tipa među kojima se izdvajaju *Pjesma stvorova*, monumentalna suita u devet stavaka i ujedno Klobučareva najopsežnija orguljska skladba, i *Partita 'Ad Pavlinos' na napjeve Pavlinske pjesmarice*. U oba se ciklusa vješto kombiniraju skladatelju svojstveni kompozicijsko-tehnički postupci, jasno sačuvani i u okviru nešto popularnijega glazbenoga jezika. Zanimljivo, u izrazu „popularnijim“ nije riječ ni o kakvu Klobučarevu uzmicanju od vlastitih skladateljskih postupaka, već ponajviše u naglašenoj melodičnosti, upotrebi modalnosti i donekle tonskom slikanju čime glazba postaje dostupnija široj publici. U prigodničarskim skladbama, dakako, zamjećujemo česte melodijske citate, reference na liturgijske melodije i gregorijanske napjeve, ali i upotrebu *glazbenoga kriptograma*, tehnike transformiranja slovne abecede u glazbenu abecedu, praksu kakvu susrećemo u orguljskim djelima Oliviera Messiaena i Mauricea Durufléa.

Posebna skupinu skladba čine zbirke kraćih skladba u obliku minijatura i preludija, kao i zasebne skladbe toga žanra koje svoju vrijednost nalaze u praktičnoj upotrebi tijekom liturgijskih obreda te u koncertnom vidu. Njima kontrastiraju skladbe velikoga formata koncipirane u cjelovitom luku – prva *Passacaglia* iz 1952. i druga *Passacaglia* iz 1988. godine. Usporednim sagledavanjem ovih dviju skladba na najbolji se način ocrtava prijeđeni put u skladateljskom razvoju Anđelka Klobučara: ne samo glede emancipacije disonance (intervala sekunde, kvarte i septime, kao autoru omiljenih intervala), već i u

svojevrsnoj emancipaciji orguljskoga zvuka u glazbenom kontinuumu kakva pruža upravo ta karakteristično orguljska forma.

O izdanju

Ovo je izdanje nastalo u zajedničkom projektu Muzičke akademije i Instituta za crkvenu glazbu, ostvarenom pod pokroviteljstvom Sveučilišta u Zagrebu, gdje je Anđelko Klobučar djelovao kao redoviti profesor, a od 2012. g. kao profesor emeritus. U posljednje je vrijeme zanimanje za Klobučarevim (orguljskim) opusom sve veće, pogotovo kad je riječ o sređivanju dostupne građe i njezinu publiciranju. Tako je nakladnička kuća *Cantus* 2011. g. objavila presjek skladateljeva opusa na autorskomu albumu, a 2014. g. i novo notno izdanje *Pjesme stvorova*. Također, 2014. g. u izdanju *Croatie Records* izišao je i dvostruki nosač zvuka s izborom Klobučarevih orguljskih skladba, Hrvatska akademija znanosti i umjetnosti objavila je partituru *Muzike za orgulje i orkestar*, a Klobučarev opus sve je više predmetom istraživanja i na sveučilišnoj razini.

U pripremi ovoga izdanja služili smo se svim dostupnim izvorima: sačuvanim skladateljevim rukopisima i snimkama, prijepisima drugih izvođača, tiskanim izdanjima u skladateljevoj vlastitoj nakladi, a važan uvid pružila nam je i zbirka izabranih skladba za orgulje u nakladi *Kora prvostolne crkve zagrebačke*, 2001. godine. Uz posebno dvojbena mjesta ostavljen je komentar u *Redatorskoj bilješki*. Na koncu, valja istaknuti kako je ovo notno izdanje još jedan korak u detaljnijemu proučavanju Klobučareva opusa, koji svojom kvalitetom i opsežnošću to i zaslužuje.

Pavao Mašić



Skladbe u ovom svesku

Vitrail (1987.) spada među skladateljeva opsežnija orguljska djela, a praisveo ga je orguljaš i skladatelj Zsigmond Szathmáry na *Muzičkom biennalu Zagreb* u okviru koncerta naslovljenog *MBZ Anticipacija* održanog 9. travnja 1987. na orguljama franjevačke crkve na Kapitolu. Uz Klobučarev *Vitrail*, umjetnik je izveo *Varijacije na recitativ*, op. 40 Arnolda Schönberga i praisveo vlastito djelo *Work in progress I*. O djelu je u programskoj knjižici zapisan (najvjerojatnije skladatelj) citat: „*Vitrail* (1986) – muzika za orgulje – sastoji se od niza kontrastnih odsjeka (8), koji su međusobno suprotstavljeni svojim karakterističnim kolorističkim obilježjima. Jedinstvo kompozicije proizlazi iz tonskog materijala: linijske i akordičke strukture izvedene su iz intervala velikih sekundi i septima, čistih kvarti i tritonusa.“ Riječ je o jednostavačnom djelu kolažne forme, u čijim zasebnim odsjecima susrećemo tragove improvizacijskih i sviračkih gesti iz ranijih djela (*Pièce en mosaïque*, te *Druga* i *Treća sonata*), a cjelovitost izraza – osim u intervalskom uporištu – ostvaruje se i pomno planiranim lûkom čitave skladbe koja izvire iz *pianissima*, te mu se pri svome završetku ponovno vraća. Iscrpne upute za registraciju izrađene na bazi registara orgulja zagrebačke katedrale, kao i detaljne upute za interpretaciju, partituru *Vitraila* čine iznimno vrijednim (i rijetkim) primjerom uređene partiture s potpuno definiranim parametrima za izvedbu neke Klobučarove orguljske skladbe.

Druga passacaglia (1988.) predstavlja jasan odmak iz akademskog jezika *Prve passacaglie* (nastale 36 godina ranije) prema onom autentično skladateljevom, temeljenom na intervalima sekunde, kvarte i septime. Pritom je formalna raščlanjenost skladbe uvijek pregledna i jasna, te se može svesti na uvod, temu duljine 10 taktova originalno izloženu u najdubljoj, pedalnoj dionici, nakon koje slijedi niz od 17 varijacija i zaključna koda s postupnim ritamskim i dinamičkim *decrescendom*. U popisu koncerata Anđelka Klobučara koji smo izradili, zabilježene su dvije izvedbe ovoga djela: prva od njih održana je u okviru *18. dana hrvatske glazbe* (18. – 23. travnja 1988.) u Hrvatskom glazbenom zavodu u Zagrebu, gdje je na koncertu otvorenja pod nazivom „*Passacaglia* i *toccata*“ 18. travnja 1988. autor izveo ovu skladbu, dok je drugu izvedbu održao 05. lipnja 1990. u zagrebačkoj katedrali u okviru recitala s hornistom Preradom Detičekom (taj je koncert povodom proslave 35. obljetnice umjetničkog rada Anđelka Klobučara i 30. obljetnice umjetničkog rada Prerada Detičeka organiziralo Udruženje muzičkih umjetnika Hrvatske).

Valja primijetiti kako u programskoj knjižici koncerta u Hrvatskom glazbenom zavodu nije posebno naznačeno da li se radi o praisvedbi ili ne, premda je nastanak djela najvjerojatnije povezan s tematskom odrednicom ovoga koncerta na kojem su u prvom dijelu nastupili studenti klavira i orgulja (posljednja točka prvoga dijela bila je rezervirana za nastup Anđelka Klobučara), dok je u drugom dijelu koncerta nastupio Društveni orkestar Hrvatskoga glazbenog zavoda. U programskoj knjižici koncerta u zagrebačkoj katedrali Nenad Turkalj djelo je kratko opisao: „...Pasakalja (1988.) za orgulje, gradjena striktno u dvadesetak varijacija nad temom u basu; varijacije se nadovezuju neposredno odmah poslije ekspozicije kraće teme.“ Veći broj inačica ove skladbe svjedoči o skladateljevoj potrebi da djelo revidira, pogotovo po pitanju njegova završetka, te se izvođača upućuje na detaljnije konzultiranje *Redaktorske bilješke* i zanimljivih alternativnih čitanja.

Offrande à Marie (1988.) nastanak zahvaljuje 25. obljetnici Instituta za crkvenu glazbu Katoličkog bogoslovnog fakulteta u Zagrebu, prigodom koje je skladatelj djelo i praisveo za orguljama zagrebačke katedrale na svečanom koncertu održanom 7. travnja 1988. Iako je djelo objavljeno iste godine u glazbenom prilogu časopisa *Sveta Cecilija* kao peterostavačna suita, u kasnijem je izdanju iz 2001. skladatelj djelo značajnije revidirao i sveo na četiri stavka, a dodatne dvojbe oko konačne verzije djela stvaraju i sačuvani koncertni programi u kojima raspored stavaka nije uvijek identično naveden. Naime, u arhivi skladateljevih koncertnih nastupa sačuvana su još dva koncertna programa s izvedbama ovog djela: prvi od njih održan 29. svibnja 1989. u katoličkoj gradskoj župnoj crkvi sv. Gabriela u Münchenu,¹ te drugi, bez datacije i lokacije. Pritom je u programskoj knjižici potonjeg koncerta djelo naslovljeno kao „II. Suita: *Offrande à Marie*“ sa stavicima *Moderato*, *Larghetto*, *Allegro scherzando*, *Grave*, *Vivace*, dok je u programskoj knjižici koncerta u Münchenu djelo navedeno kao trostavačno, sa stavicima *Praeludium*, *Arioso*, *Toccata*. U svakom slučaju, riječ je o svojevrsnoj orguljskoj suiti čiji karakterom jasno profilirani stavci nisu izričito povezani s marijanskim napjevima ili vanglazbenim sadržajima (izuzetak je posljednji stavak, *Vivace*, u kojem se zapaža kromatski modificiran

¹ Na tom je recitalu Klobučar izvodio isključivo djela Oliviera Messiaena i svoja vlastita, a recital je održan u ciklusu koncerata pod nazivom *Geistliche Abendmusiken Orgelkonzerte 1989*, u kojem su te sezone uz ostale orguljaše nastupili i renomirani francuski orguljaši-improvizatori Olivier Latry i Pierre Pincemaille.

incipit gregorijanskog napjeva *Ave maris stella*). Inspiraciju za ovo djelo moguće je dovesti u vezu s Klobučarevim nastupima u zagrebačkoj katedrali održanima u ciklusu *Glazbeno-duhovno razmatranje „Riječ i glazba“* na kojima je izvodio skladbe Marcela Dupréa i Jeana Langlaisa slične marijanske tematike. Tako je 16. svibnja 1976. g. izveo *Virgo mater*, uvodni stavak Dupréova ciklusa *Offrande à la Vierge*, op. 40, te mu pridružio dva stavka iz Langlaisova ciklusa *Offrande à Marie*, op. 169 (stavci: *Regina Pacis, Maria Mater Gratiae*), a 25. svibnja 1980. izveo u cjelini Dupréovo djelo *Offrande a là Vierge* (stavci: *Virgo mater, Virgo dolorosa, Virgo mediatrix*), pa se čini posve mogućim kako su Dupréove i Langlaisove orguljske meditacije dijelom poslužile kao poetsko nadahnuće za ovu zanimljivu orguljsku suitu.

Partita Ad Pavlinos na napjeve Pavlinske pjesmarice (1989.) nastankom je vezana za obilježavanje prisutnosti Pavlinskog reda u Hrvatskoj i 355. obljetnicu Pavlinske pjesmarice (1644.). Skladatelj ju je praizveo 2. lipnja 1989. na jednomannualnim povijesnim orguljama crkve sv. Marije u Lepoglavi – nekadašnjeg pavlinskog samostana – na recitalu organiziranom u okviru izložbe *Kultura pavlina u Hrvatskoj* (koju su zajednički organizirali Muzej za umjetnost i obrt u Zagrebu i Dvor Trakošćan), a potom izveo i za velikim tromannualnim orguljama Franjevačke crkve na zagrebačkom Kaptolu 25. listopada 1989. na koncertu pod nazivom *Ad Pavlinos – prilog znamenju pavlinske kulture u Hrvatskoj* u okviru Simpozija o kulturi pavlina u Hrvatskoj.² S obzirom na ta dva instrumenta skladatelj je djelo skladao u dvije inačice, prvoj pretežito *manualiter*, te drugoj namijenjenoj velikim

orguljama s pedalom, zbog čega smo u ovom izdanju odlučili tiskati obje inačice (vidi detaljno *Redaktorsku bilješku*). Valja napomenuti kako je ovo djelo skladatelj često izvodio (zabilježeno je desetak izvedbi diljem Hrvatske i inozemstva), a podjednako je rado prihvaćeno od izvođača i publike. U nizu od šest stavaka izmjenjuju se različiti karakterni ugođaji kojima odgovara specifična zvukovnost registracije kao i određeni kompozicijsko-tehnički postupak. Iskazanim podnaslovima stavaka (nazivima napjeva čije se melodijske fraze citiraju) moguće je naslutiti i programnost čitavog ciklusa za kojega je Klobučar predvidio upravo adventske i božićne napjeve iz Pavlinske pjesmarice,³ čime je moguće povući stanovite paralele u tematici s Messiaenovim ciklusom *La Nativité du Seigneur [Rođenje Gospodinovo]*, po Klobučarovim vlastitim riječima njemu najomiljenijom Messiaenovom skladbom koju je najradije izvodio. Konciznost izraza u svakom od stavaka rezultira vrlo uspješnim minijaturama s jasnim aluzijama na tekstualni sadržaj svakog od napjeva: uvodna *Intrada* dočarava veličanstvenost Božjeg kraljevstva, završni odsjek *Ariosa* s iskričavom registracijom odražava „najsajjniju zoru“, napjev *Ronda* u obrisima pokazuje srodnost s gregorijanskim himnom *Ave maris stella*, a u *Ostinatu* prepoznajemo litanijски princip oblikovanja kakvima vjernici redovito zazivaju Blaženu Djevicu Mariju. Ona je centralni lik u katoličkom doživljaju Adventa, te joj skladatelj posvećuje *Kanon*, preposljednji stavak ciklusa, dok se trijumfalni usklik završne *Toccate* veže na stari obredno-koledni napjev čime se u radosnom tonu zaključuje ovaj niz kratkih poetskih sličica.

Pavao Mašić

² Na repertoaru lepoglavskog koncerta Klobučar je uz praizvedbu svoga djela izvodio raniju hrvatsku glazbu (Jelić, Bajamonti, Pintarić, anonimni skladatelji iz Klanjca), a na zagrebačkom koncertu praizveo je skup djela suvremenih hrvatskih skladatelja nastalih upravo za ovu prigodu i inspiriranih napjevima *Pavlinske pjesmarice* (Marko Ruždjak: *Centone*, Frano Parać: *Pastorala*, Željko Brkanović: *Antependij*, Anđelko Klobučar: *Partita*), koja su kasnije objavljena u notnom i audio izdanju. Otuda potječe i često ponavljan pogrešan podatak kako je Klobučarova *Partita Ad Pavlinos* praizvedena u Zagrebu.

³ Ovdje ističemo vrlo detaljnu analizu Klobučarove *Partite Ad Pavlinos*, kao i izvorišnih napjeva preuzetih iz *Pavlinske pjesmarice* koje je u svom diplomskom radu izložila dr. sc. Hana Breko, a koje donosimo u nastavku. Vidi više u BREKO, Hana, *Kompozicijsko-tehničke značajke skladbi za orgulje Anđelka Klobučara*, diplomski rad, Zagreb, 1993., str. 46-51. Na sličan način, djelo je u svom magistarskom radu, izrađenom na Umjetničkoj akademiji Sveučilišta u Splitu prezentirao Pero Prosenica; vidi više u PROSENICA, Pero, *Glazbena analiza Partite Ad Pavlinos Anđelka Klobučara*, magistarski rad, Split, 2019.

Napjevi iz Pavlinske pjesmarice (1644.)

Ave Hierarchia

A - ve Hie - rar - chi - a coe - le - stis et pi - a
 De - i mo - nar - chi - a, re - spi - ce nos Di - a,
 ut e - ru - a - mur er - ran - tes in vi - a.

O Aurora lucidissima

O Au - ro - ra lu - ci - dis - si - ma,
 Ma - ter Chri - sti, Vir - go pi - a, sub - ve - ni mi - se - ris.

Profete su prorokovali

Pro - fe - te su pro - ro - ku - va - li, v Pi - sme tak su ska - za - li
 da bi ši - ba pro - cve - la ta A - ro - no - va.

Porodi Deva Sina

Po - ro - di De - va Si - na, ne - be - sko - ga li - li - o - ma,
 daj nam o - bra - ni - te - la, na - za - ren - ski li - li - um!

O Marija, Mati Božja

O, Ma - ri - ja, Ma - ti Bož - ja, cvet ne - be - ski i - no ro - ža,
 k te - be kri - či du - ša mo - ja, ar se mu - či prez po - ko - ja.

Pohvaljmo današnji dan

Po - hva - luj - mo de - ne - šni dan,
 z či - stim ser - cem i - no z pa - me - tjem,
 De - te Je - žu - ša mi mo - le - mo.
 Mla - do le - to po - hva - luj - mo!

Riječ skladatelja

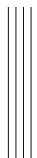
Ja s glazbom živim. Ne razmišljam o tome što ću napisati i kako, hoću li za života skladati deset skladbi ili ne, kao što to neki sebi zacrtaju. Ja sam stvarno počeo skladati jer sam počeo svirati.

Ja redovito sviram. I sve što sam zapisao, zapisao sam da se podsjetim tijekom sviranja. Obilježje mojih skladbi jest formalna preglednost... Jer glazba je stvar koja mora imati svoj početak i kraj, svoj način razmišljanja. Bez forme se ne može.

Vrijeme u glazbi? Ne znam. Kod mene sve proizlazi iz moje glazbe. Sloboda u metričkom izmjenjivanju dvodobne i trodobne mjere možda proizlazi iz prirodnog slijeda. Ne bih rekao da je gregorijanski koral svemu kriv, više se radi o utjecaju Francuza, možda Messiaena najviše. Kod mene to proizlazi iz tako jednog prirodnog pulsa. Taktna crta uvijek sugerira uokvirivanje u određene ritmičke formule.

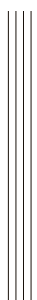
Ja nisam uopće mislio na način clustera. Ne znam. Cluster je sam po sebi jedna ploha koja je statična, a moje su konstrukcije malo pokretnije, prozračnije... Za mene su orgulje više koloristički instrument, kako ih uostalom i Francuzi koriste, a ne kao kod Nijemaca (npr. Hindemitha ili Nepomuka Davida) koji su skloni polifonim oblicima i čvrstim formama.

Hana Breko: *Kompozicijsko-tehničke značajke skladbi za orgulje Anđelka Klojučara*, diplomski rad, Zagreb, 1993.



Ono što je zapravo sve preokrenulo je, kad sam negdje u rujnu 1945. slušao Mladena Stahuljaka na orguljama. Za taj sam koncert slučajno saznao, jer je on tada jedini imao *oglašeni* koncert. To je bilo ono doba, nakon 1945. i nisu se smjeli javno oglašavati koncerti u crkvama. Stahuljak je bio prozvan „suradnikom okupatora“, jer je bio na studiju u Leipzigu, na studiju kod Günthera Ramina, ondašnjega kantora i orguljaša crkve sv. Tome, pa je, po povratku, izgubio pravo na normalni rad. Svirao je u kavani i katedrali, to mu, naravno, nije teklo u staž. Sve do negdje 1950. uopće nije imao građanska prava. No, zašto to govorim: tada sam ga slušao i uvidio da je on jedini koristio registre kao boje, čisto koloristički, jer se do tada, se sve sviralo „sivo“, to je bila takva škola... Kolander, Dugan. Sve crkve su imale orgulje, no pitanje je u kakvom su stanju bile. Mislim da su se neke od njih danas malo poboljšale, jer jedno je vrijeme neutralni zvuk dominirao. No, to nije ničija krivica, nego je to bilo jednostavno stoga što su mnoge orgulje bile tomu prilagođene. Primjer je za to crkva sv. Marka u Zagrebu. U njoj su orgulje, kad su se u 19. stoljeću postavljale, bile čak interesantnije po zvuku nego kasnije. Kasnije se to sve nekako niveliralo, čak nije bilo više miksture, nego su stavili kornet kao kombinaciju miksture i jezičnjaka. Tako da su tada svugdje više zvučale jednako, kao harmonije i forte, ali od boja nije bilo ništa. Stahuljak je prvi postavio „osam“ i „dvostopni“ ili čisti jezičnjak neopterećen s ostalim registrima: čisto koloristički.

Eva Kirchmayer-Bilić: *Svake orgulje imaju svoju priču*, *Hrvatsko slovo*, 3. prosinca 2010.



Popis orguljskih skladba Anđelka Klobučara

Orgulje solo

1. Božićni preludiji (oko 1950.)
2. Passacaglia (1952.)
3. Toccata (1959.) *
4. Pet preludija (1963.) *
5. Suita alleluistica (1964.)
6. Triptychon (1965.)
7. Prva sonata (1966.)
8. Druga sonata (1968.)
9. Pièce en mosaïque (1969.)
10. Fantazija i toccata (1971.)
11. Skladbe za vjenčanje – Intrada i Finale (1973.)
12. Četiri minijature / Pet stavaka (1974.)
13. Dva preludija (1974. / 1981.)
14. Freske (1974.) *
15. Hommage à Cecchini (1976.)
16. Preludij, interludij i postludij (1976.)
17. *Zdrava o Maria*, koralna predigra (1977.)
18. Epithalam (1977.)
19. Musica festiva (1980.)
20. Treća sonata (1981.)
21. Pjesma stvorova (1981.)
22. Suita (1984.)
23. Koralna fantazija (1984.) *
24. Vitrail (1987.)
25. Jubilatatio (1987.) *
26. Concertino za orgulje, gudače i timpane (1987.), obrada za orgulje solo
27. Passacaglia (1988.)
28. Offrande à Marie (1988.)
29. Partita *Ad Pavlinos* na napjeve Pavlinske pjesmarice (1989.)
30. Intrada, pastoral i toccata (1994.)
31. Božićne minijature (1995.)
32. Intrada, arioso e toccata na himnu Sv. Dujma (1995.)
33. Collage (1995.)
34. Finale (1995.)
35. Cantabile e scherzo (1996.)
36. Preludij (1996.)
37. Preludiji (1997.)
38. Minijature (1998.)
39. Partita na napjev *Uskrsnu Isus doista* (1998.)
40. Intrada, arioso i toccata na napjev *Divici Mariji* (1998.)
41. Postludij (1998.)
42. Rondo (1999.)
43. Koncert za orgulje solo (2001.)
44. Triptih B-A-C-H (2004.)
45. Toccata i fuga *Danijel Drilo* (2005.)

46. Partita za orgulje (2005.)
47. Fantazija na napjev *Zarana on je ko preteča Kristu* (2007.)
48. Hommage à BACH (2012.)
49. Preludij, canzona i finale (2013.)
50. Toccata (2013.)
51. Fantazija (2014.)
52. Varijacije (2014.)
53. Drugi triptih (2015.)
54. *Usred svoda nebeskoga*, preludij (2015.)

Orguljski duo

55. Intrada, canzona i ricercare za orguljski duo (2009.)
56. Balada za orguljski duo (2009.)
57. Božićni triptih (2012.)

Orgulje u komornom sastavu

58. Canzona za rog i orgulje (1968.)
59. Sonata za rog i orgulje (1970.)
60. Diptih za rog i orgulje (1982.)
61. Arioso i allegro za rog i orgulje (1990.)
62. Arioso e allegro za alt-trombon i orgulje (1990.)
63. Kvintet za orgulje i gudački kvartet (1995.)
64. Scherzo za orgulje i sopran (1996.)
65. Koncert za orgulje i timpane (1997.)
66. Trio za violinu, rog i orgulje (1999.)
67. Andante za violinu i orgulje (1999.)
68. Suita za trubu i orgulje (2009.)

Orgulje i orkestar

69. Koncert za orgulje i simfonijski orkestar (1983.)
70. Muzika za orgulje i simfonijski orkestar (1987.)
71. Concertino za orgulje, gudače i timpane (1987.)

*Skladbe koje se zasad smatraju izgubljenima.

Preface

Composer, organist and music pedagogue, **Andelko Klobučar** (Zagreb, July 11, 1931 – August 7, 2016) graduated in 1955 from the Music Theory and History Department of the Zagreb Music Academy, where he also studied composition with Milo Cipra and organ with Franjo Lučić. He continued his professional development in organ with Anton Nowakowski in Salzburg from 1959 to 1960, and in composition with André Jolivet in Paris in 1965 and 1966. Until 1958 he worked as a music school teacher in Zagreb, and from 1958 to 1963 he was a music associate for Dubrava-Film Studio in Zagreb. He has taught at the *Albe Vidaković* Church Music Institute at the University of Zagreb Catholic Faculty of Theology since its foundation in 1963, and since 1968 he has been professor at the Music Academy (elected Full Professor in 1983). From 1958 to 2004 he was the principal organist of the Zagreb Cathedral. From 1994 to 1998 he taught contemporary music at the Organ Summer School in Šibenik, where he was also the director of the Programme Board. He is a member of the Croatian Composers' Society, Croatian Musicians' Society, Croatian Association of Music Theorists and the Croatian Academy of Science and Arts. He has been honoured by numerous awards and recognitions such as the *Medal of the Order of Danica Hrvatska with the Image of Marko Marulić*, *Vjesnik* music award *Josip Štolcer Slavenski*, the *Vladimir Nazor* Award for lifetime achievement, the Award of the City of Zagreb for the promotion of works of Croatian composers and the incentive for organ compositions, the *Ivan Lukačić* Award for his work on the reconstruction of the oratorio *The Translation of St. Domnius* by Julije Bajamonti, the *Porin* Award for a special contribution to Croatian music culture. As one of the most important Croatian artists and organists, Klobučar regularly performed as a soloist as well as with orchestras in Croatia and abroad (Westminster Cathedral in London, Notre-Dame de Paris, Basilica di Santa Maria degli Angeli in Asissi, St Albans Cathedral, concert halls in Moscow, Saint Petersburg, Vilnius, Kiev, Oliva, Bratislava). On numerous occasions he performed recitals on historical organs across Croatia, promoting thus also the Croatian music heritage. In his repertoire special place is occupied by Olivier Messiaen's organ music which he presented to Croatian audiences for the first time. Klobučar's works include orchestral, concertante, chamber, vocal and vocal-instrumental music, with significant contributions to film music and church music. His creative output for organ includes more than 70 different works which significantly enrich Croatian organ music literature.

CHRONOLOGY

- 1931** Born in Zagreb on July 11, in the family of Franjo and Marija Klobučar as the younger brother of Berislav, later on a distinguished conductor in Vienna's State Opera.
- 1940** Began taking piano lessons with Mrs. Stražnicki.
- 1945** Heard the organ for the first time in Zagreb Cathedral, played by the organist Mladen Stahuljak.
- 1947** Began playing regularly in the Holy Family Church in Zagreb, and in St. John's Church (Nova Ves), where he also founded a male choir.
- 1947 - 1948** Studied organ with Albe Vidaković at the State Conservatory in Zagreb.
- 1949** Graduated from high school in Zagreb.
- 1949 - 1953** Studied organ in the class of Franjo Lučić at the Zagreb Music Academy.
- c. 1950** Composed his very first organ pieces – *Christmas Preludes* – under the pseudonym K. Bučar, as a direct result of private lessons with Albe Vidaković, who published them in 1959.
- 1950 - 1954** Studied composition in the class of Milo Cipra at the Zagreb Music Academy.
- 1952** Presented himself publicly for the first time as a composer with a performance of his own *Passacaglia* for organ at the Croatian Music Institute in Zagreb.
- 1954** After the departure of Mladen Stahuljak and upon the invitation of Albe Vidaković, accepted the post of organist at the Zagreb Cathedral, where he occasionally played the organ.
- 1955** Graduated from the Music Theory and History Department of the Zagreb Music Academy on June 30, by defending his thesis: *Franjo Dugan: Life and Work* (under the mentorship of Josip Andreis).
- 1956 - 1958** Worked as high school music teacher in Zagreb.
- 1958 - 1963** Worked as a music associate of *Dubrava Film Studio* in Zagreb.
- 1958** Became the principal organist of the Zagreb Cathedral.
- 1959 - 1960** Further organ studies with the organist Anton Nowakowski at the Organ Summer Academy in Salzburg.

- 1963 - 1968** Worked as a music theory teacher at the *Blagoje Bersa* Music School in Zagreb.
- 1963 - 2000** Worked as a professor at the Institute for Church Music in Zagreb, where he taught the following courses: *Fugue*, *Basics of Polyphonic Composition* and *Improvisation*.
- 1965 - 1966** Further composition studies with André Jolivet in Paris.
- 1968 - 2001** Worked at the Zagreb Music Academy from 1968 as an Assistant Professor, from 1977 as an Associate Professor, and from 1983 as a Full Professor. Received the status of Professor Emeritus in 2012. He taught the following courses: *Musical Forms and Styles*, *Counterpoint*, and *Solfeggio*.
- 1969** Became the editor of the Music Supplement in *Sveta Cecilija*, the journal for church music. He held that post until 1978.
- 1970** Performed a recital of J. S. Bach's organ works in the P. I. Tchaikovsky's Concert Hall in Moscow.
- 1970** Received the *Milka Trnina* Award for his concert activity.
- 1973** Concert performances in Westminster Cathedral in London, St Albans Cathedral and in the Leningrad Philharmonics' Great Concert Hall.
- 1974** Premiered *Memento*, organ concerto by Stjepan Šulek in the Vatroslav Lisinski Concert Hall in Zagreb.
- 1975** Recorded the first LP with solo repertoire for organ. Complete discography includes more than 20 recordings.
- 1976** Premiered *Per aspera ad astra*, for organ and a symphony orchestra by Boris Papandopulo in the Vatroslav Lisinski Concert Hall in Zagreb on the occasion of the 70th birthday of Boris Papandopulo.
- 1978** Performed a recital in the Notre-Dame Cathedral in Paris with repertoire entirely made of Croatian organ works.
- 1980** The Head of the Composition and Music Theory Department at the Zagreb Music Academy until 1993 and again in the period from 1995 until 2000.
- 1982** Organ recital at the Basilica of St. Mary of the Angels in Assisi, where he performed his own organ cycle *The Canticle of Creatures of St. Francis of Assisi*.
- 1984** Received *Josip Štolcer Slavenski* Award for his *Concerto for Organ and Orchestra*.
- 1985** Music editor of the Croatian liturgical songbook *Pjevajte Gospodinu pjesmu novu* (Sing a New Song to the Lord).
- 1986** Performed three recitals of Olivier Messiaen's organ works on the occasion of the composer's 78th birthday in the Franciscan Church on Kaptol in Zagreb (May 11-25).
- 1988 - 1992** A member-associate of the Department of Music and Musicology of the Yugoslavian Academy of Sciences and Arts.
- 1989** Received the *Vladimir Nazor* Award for his *Partita Ad Pavlinos* for organ and for a performance of the composition *La Nativité du Seigneur* by Olivier Messiaen.
- 1991** Received the *Ivan Lukačić* Award for the organ recital of French Baroque music at Varaždin Baroque Evenings Festival.
- 1992** Full member of the Croatian Academy of Sciences and Arts.
- 1994** Taught interpretation of contemporary organ music at the Organ Summer School in Šibenik (until 1998), where he was also Programme Director from 1999 until 2008.
- 1995** Received the *Vladimir Nazor* Award for lifetime achievement.
- 1995 - 2001** Editor of the Music Supplement in *Sveta Cecilija*, the journal for church music, together with Miroslav Martinjak.
- 1996** Received the *Medal of Order of Danica Hrvatska with the Image of Marko Marulić* for his overall contribution to culture.
- 1997** Received the City of Zagreb Award of for his rich contribution to music, especially for promoting works of Croatian composers and encouraging composing for organ.
- 1999** Received the *Ivan Lukačić* Award for his work on the reconstruction of the oratorio *The Translation of St. Domnius* by Julije Bajamonti.
- 2001** Received the *Porin* Award for the best piece of classical music (for a solo instrument or for a smaller chamber group): *Concerto for Organ and Timpani*.
- 2002** Received the *Porin* Award for lifetime achievement.
- 2011** Received the *Lovro pl. Matačić* Award for lifetime achievement.
- 2012** Received the *Porin* Award for the best composition of classical music: *Music for Organ and Orchestra*.
- 2015** Received the *Porin* Award for the best composition of classical music: *Hommage à Bach*.
- 2016** Died in Zagreb on August 7.



Anđelko Klobučar – a Biographical Sketch

Although Croatian organ music of the 20th century is fairly rich (especially after 1945), it is precisely Anđelko Klobučar's organ output that stands out with its scope and quality, thus constituting a larger and a more significant whole. Anđelko Klobučar's musical practice was tightly linked to the great organ of the Zagreb Cathedral, an important instrument by a German pipe organ builder Eberhard Friedrich Walcker, built in 1855. This instrument, being the largest in Croatia, remained a continuous inspiration for the composer, whose organ works truly have a central place in Croatian organ music. However, it needs to be pointed out that to define Klobučar exclusively as an organist and a composer of organ music – which is still largely the case even today – would be a great mistake that would diminish the significance and results of his broader work as a composer of orchestral, chamber, solo, and film music, as a concert organist and improviser, a music pedagogue, a music writer, and a church musician. Expressed in numbers, Klobučar's complete works count 232 pieces, with an additional 120 titles of film music, and still undetermined (although fairly large) number of liturgical compositions.

Before proceeding to a more detailed commentary on Klobučar's organ music, a few remarks should be made concerning his concert activities, concert repertoire, and music education, all important formative

elements of the composer's personality. Apart from the earliest organ lessons he received from Albe Vidaković (a distinguished church musician, composer, musicologist, and organist, as well as the founder of the Institute for Church Music in Zagreb), Klobučar's decision to dedicate himself to the organ was mostly influenced by Mladen Stahuljak, one of the organists of the Zagreb Cathedral in the period after the Second World War. As a representative of the Leipzig school (where he studied in the class of Günther Ramin, who at the time was the organist of the St. Thomas Church in Leipzig), Stahuljak presented to Zagreb's audience of that time a new, colouristic approach to the organ. For Klobučar, that represented a very attractive trait of organ playing, as opposed to the then prevailing concept of a neutrally saturated organ sound based on fundamental 8-foot stops used by Franjo Dugan, the principal cathedral organist. Both Stahuljak's colourism and a classical approach based on counterpoint and clear traditional forms – as represented by Vidaković (former student of the Pontifical Institute for Church Music in Rome) – should be perceived as two important characteristics that Anđelko Klobučar adopted and followed in his future work as composer.

After the Second World War, there was a hard period for Croatian church musicians and organists: Dugan and Stahuljak stopped playing at the Zagreb Cathedral because of the political situation, and for the same reason most of the concerts that Klobučar attended as a listener were anonymous. Apart from the announced date and the concert program, the name of a performer remained, as a rule, unknown. Only towards the end of the 1950s was there a possibility to go abroad: in 1959 Klobučar focused on further organ studies in Salzburg with German organist Anton Nowakowski (organ professor in Prague and Stuttgart, and a former student of Karl Straube, as well as a very distinguished interpreter of J. S. Bach and contemporary German composers), with whom he studied organ works of J. S. Bach, D. Buxtehude, and J. Pachelbel. Another important part of his education included a one-year residency in the composition class of André Jolivet in 1965/66 in Paris, where he came into contact with contemporary French organ music and its distinguished representatives such as Olivier Messiaen. It was precisely the French organ tradition, and organ improvisation as its fundamental feature, that became the inspiration for the future direction of Klobučar's compositional work. This is evident not only in his own organ works, but also in the selection of repertoire that Klobučar performed throughout Europe and the USSR. In this repertoire

one can notice that, next to his own compositions, Klobučar mostly performed works of J. S. Bach and French composers: César Franck, Jehan Alain, Jean Langlais, Olivier Messiaen, and Marcel Dupré. Apart from the continuous effort to perform organ works of contemporary Croatian composers, it has to be pointed out that Klobučar was also continuously engaged with the organ works of Olivier Messiaen, whose “authentic interpreter and propagator” in Croatia was precisely him; for instance, in 1986 in a period of only 15 days, Klobučar performed three recitals where he performed a large number of Messiaen’s works: *L’Ascension*, *Les Corps glorieux*, *Livre d’orgue*, *Messe de la Pentecôte* and *Méditations sur le Mystère de la Sainte Trinité*. According to his own words, Klobučar considered Messiaen’s cycle *La Nativité du Seigneur* to be his favourite composition and performed it regularly. Finally, it was Klobučar who premiered another Messiaen’s large-scale work, *Livre du Saint Sacrement*, in Croatia in 1991.

Klobučar’s Organ Works – Work in Progress

A common issue in Klobučar’s organ works is the issue of reliability of *musical notation*. Since many of his compositions originated through an act of improvisation, their notation is sometimes not defined to the last detail. Indeed, in several pieces, especially those that the author used to perform himself, one often recognizes improvisations that are loosely fixed in notation. On the contrary, in compositions that originated because of a commission, or because the author specifically dedicated them to a performer, the text is defined in detail. Of course, same approach is evident in the compositions that were carefully prepared for publication. Another important issue is the question of the choice of stops that are not always specified; the final answer is, in the end, a result of the composer’s scarce guidelines, the interpreter’s wishes, and the capabilities of the instrument at performer’s disposal. Ideally, one should keep in mind the rich sound spectrum of the great organ of Zagreb Cathedral, Klobučar’s instrument *par excellence*, keeping always in mind the composer’s willingness to remain flexible in individual interpretations of classical, mostly traditional solutions in terms of organ registration.

An excellent overview of Klobučar’s organ works composed until 1989 was first made by Hana Breko in her Bachelor’s thesis at the Zagreb Music Academy in 1993. It was she who offered a much needed definition of the composer’s language: “His choice is a certain compromise in terms of selection of compositional

techniques, between Hindemithian quartal harmonies and extended tonality on one side, and the French striving for homophonic tissue and colouristic treatment of the organ”. Although extremely rich in dissonance, Klobučar’s language comes from his own organ performing practice, which means that in his organ works one will always find, in the technical-interpretative view, “playable” models and musical figures that are clearly drawn from the specific aural and technical nature of the organ. As previously claimed by Nikša Gligo, Klobučar’s music “plays with neoclassicism as a hazy stylistic disposition, never fully adhering to it” (quotation from the CD booklet with music by Anđelko Klobučar, *Cantus*, 2011, p. 10). Originality and freshness of Klobučar’s compositional ideas are thus present during his whole organ output. Important features of his language include traditional procedures such as motivic development and clear articulation of musical form (coupled with conscious renouncement of twelve-tone techniques and aleatoric procedures) in combination with explorations of the organ sound potential; this latter principle is probably the most important, as it results in liberation of sound and colour (under the influence of the French organ school, but also that of the organist Mladen Stahuljak). It is precisely the colouristic treatment of organ that is the basic difference between the traditional understanding of saturated and homogenous organ sound that determined organ works of Croatian composers prior to Klobučar (Dugan, Vidaković, Odak, Kolb) and Klobučar’s very individual approach to organ sound that in some cases results in the composing with pure sound (*Klangkomposition*).

Analysing Klobučar’s voluminous output for organ solo (listed below), one can notice clear examples of *absolute music* that follow the traditional three-part model with the following scheme of movements: fast – slow – fast (*Triptychon*, *First and Second Sonata*, *Prelude*, *Interlude and Postlude*, *Hommage à Cecchini*, three miniatures that were linked into a short cycle entitled *Intrada*, *Pastorale and Toccata*, as well as a number of other compositions that follow tripartite structure). In only two cases do we encounter the two-movement type: in the *Fantasy and Toccata* (however, on the micro level, each movement is again formed in three sections), and in a later example *Cantabile and Scherzo*. The three-movement form will gradually evolve into a single movement, as is the case with compositions *Vitrail*, *Third Sonata*, *Musica Festiva*, *Hommage à Bach*, and *Collage*, sometimes retaining a recognisable tripartite form, and other times as a single through-composed whole.

The second group of organ works consists mostly of pieces that were commissioned by a performer or for a special occasion. This primarily refers to pieces in forms of suites, among which two works stand out: *The Canticle of the Creatures*, a monumental suite in 9 movements and Klobučar's *magnum opus*, and *Partita Ad Pavlinos*, composed on melodies from the Songbook of the Pauline Order. Both cycles skilfully preserve the composer's individual compositional technique within the frame of a more popular musical language. While staying true to his own compositional characteristics, he made the music more accessible to wider audiences through emphasised melodic gestures, the use of modality so characteristic of folk tunes, and, to a certain extent, tonal painting. In the compositions written for a specific occasion, Klobučar often uses melodic citations with references to liturgical melodies and Gregorian chant. Occasional use of *music cryptogram* deserves special mention; it is a technique of transformation of the letters of the alphabet to the musical alphabet, a practice encountered in organ works of Olivier Messiaen and Maurice Duruflé.

Another group of organ works consists of short pieces, miniatures and preludes, whose value consists of practical use during liturgy, as well as in the concert. These short forms are contrasted by large-scale pieces composed in one single arch – the first *Passacaglia* from 1952 and the second one from 1988. By putting these two *passacaglias* side by side, one clearly notices the development of Anđelko Klobučar as a composer: not only in terms of the emancipation of dissonance (interval of a second, a fourth and a seventh as his favourite intervals), but also in terms of the emancipation of the organ sound. Especially in *Passacaglia* from 1988, one can notice how the treatment of the melody, harmony and rhythm is not used so much in conventional sense,

but directed more towards building sound textures and sound masses (with focus on different timbres).

To the Edition

This edition is the result of a joint project of the Zagreb Music Academy and the Institute for Church Music. It has been carried out with the support of the University of Zagreb, where Anđelko Klobučar worked as Full Professor and, since 2012, as Professor Emeritus. There has been an increased interest in editing and publishing Klobučar's works lately. In 2011 the publisher *Cantus* has published a recording with a selection of the author's chamber and orchestral works. In 2014 *Cantus* published the score of *The Canticle of Creatures*, while *Croatia Records* published a double CD with selected organ works. Additionally, the Croatian Academy of Sciences and Arts has published the score of *Music for Organ and Orchestra*, while Klobučar's works are gradually becoming a subject of interest in academic research.

In the preparation of this edition we have used all preserved manuscripts by the composer or other performers, as well as editions that were published at the composer's own expense; we have also profited immensely by consulting the collection of selected organ works that has been published by the Choir of Zagreb Cathedral in 2001 and composer's own recordings. A special problem emerges with different versions of the same piece, as well as with alternative readings of individual bars. In particularly dubious places a comment was added in Editor's Note. Finally, this edition presents a valuable and long overdue documentation of Klobučar's creative output, which – by its scope, quality and importance – clearly deserves our attention.

Pavao Mašić



Music in this Volume

Vitrail (1987) is one of the composer's more extensive organ works, premiered by organist and composer Zsigmond Szathmáry at the Zagreb Music Biennale, at his recital entitled *MBZ Anticipation* on April 9, 1987, on the organ of the Franciscan Church in Zagreb (Kaptol). Along with Klobučar's *Vitrail*, the artist performed Arnold Schönberg's *Variations on a Recitative*, Op. 40 and premiered his own *Work in progress I*. In the program booklet, there is a quote (most likely composer's own) about the work: "*Vitrail* (1986) – music for organ – consists of a series of contrasting sections (8), which oppose each other with their characteristic coloristic features. The unity of the composition stems from the tonal material: linear and chordal structures are derived from the intervals of major seconds and sevenths, perfect fourths and tritones." Formally, it is a clear example of collage-like form, with separate sections in which we find traces of improvisational and playing gestures from earlier works (*Pièce en mosaïque*, and the *Second* and *Third Sonata*). Although the piece is mosaic in its nature, the composer achieves the coherence of expression – not only through consistent use of the aforementioned intervals – but also by carefully planned arch of the whole piece, beginning with the initial *pianissimo*, and returning to it at its end. Extensive registration instructions based on the organ stops of the Zagreb Cathedral organ, as well as detailed instructions for interpretation make *Vitrail's* score an extremely valuable (and rare) example of a polished score with fully defined parameters for performance by author, not usually found in other Klobučar's organ works.

The Second Passacaglia (1988) represents a clear departure from the academic language of the *First Passacaglia* (composed 36 years earlier) towards more personal, authentically Klobučar's idiom, based on intervals of second, fourth and seventh. The formal design of the piece is clear and concise: an introduction, a 10-bar theme originally presented in the pedal part, followed by a series of 17 variations and ending with gradual rhythmic and dynamic *decrescendo* in the closing coda. In the list of Klobučar's concerts we have compiled, two performances of this work are documented. The first of them was held as part of the *18th Days of Croatian Music* (April 18 – 23, 1988) at the Croatian Music Institute in Zagreb, where the piece was performed by author at the opening concert entitled "*Passacaglia & Toccata*" on April 18, 1988. Although in the program booklet it is not specified whether the piece was premiered on that occasion or not, it is highly probable that Klobučar's

impulse for composing this piece was somehow linked to the thematic idea of the concert. The performers included organ and piano students in the first part, and Croatian Music Institute Orchestra in the second part of the concert, with Klobučar's performance concluding the first part. The second performance of the piece was held on June 5, 1990, in the Zagreb Cathedral as part of Klobučar's recital with horn player Prerad Detiček (this concert was organized by the Association of Music Artists of Croatia to celebrate the performers' jubilees of their artistic activity: the 35th anniversary of Anđelko Klobučar and the 30th anniversary of Prerad Detiček). In the accompanying booklet, Nenad Turkalj briefly described the work: "... *Passacaglia* (1988) for organ, built strictly in some twenty variations over the theme in bass; variations follow immediately after the exposition of a shorter theme." Several preserved sources of this piece testify to the composer's need to revise it, especially in terms of its conclusion, and the performer is encouraged to consult the *Editor's Note* and compare interesting alternative readings.

Offrande à Marie (1988) was composed for the 25th anniversary of the Institute of Church Music of the Catholic Theological Faculty in Zagreb and premiered by author at the gala concert held on April 7, 1988, on the organ of the Zagreb Cathedral. Same year the piece was published in church music journal *Sveta Cecilija* [*Saint Cecilia*] as an organ suite in five movements, but in a later publication of 2001 composer significantly revised and reduced the work to four movements. Further doubts about the final version of the work are raised by preserved concert programs in which the order of movements is not always identical. Namely, two concert programs with performances of this work have been preserved: the first of them was held on May 29, 1989, in the Catholic city parish church of St. Gabriel in Munich,⁴ and another one, without date and location. In the program booklet of the latter concert, the work is entitled "II. Suite: *Offrande à Marie*" with movements *Moderato*, *Larghetto*, *Allegro scherzando*, *Grave*, *Vivace*, while in the program booklet of the concert in Munich the work has only three movements: *Praeludium*, *Arioso*, *Toccata*. Clearly, it is a kind of organ suite with

⁴ At his recital in Munich, Klobučar performed exclusively works by Olivier Messiaen and his own pieces. His recital was organized in a series of concerts named *Geistliche Abendmusiken Orgelkonzerte 1989*, that in season 1989, among others, included concert appearances of renowned French organists-improvisers Olivier Latry and Pierre Pincemaille.

contrasting movements that are not explicitly associated with Marian tunes or some other non-musical content (apart from the last movement, *Vivace*, which features a chromatically modified incipit from the Gregorian chant *Ave maris stella*). Yet, it is possible to trace the inspiration for this suite through Klobučar's concert performances in Zagreb Cathedral organised as part of the cycle *Musical-spiritual reflection "Word and Music"* on which he performed organ pieces of a similar Marian themes, composed by Marcel Dupré and Jean Langlais. On May 16, 1976, he performed *Virgo mater*, the introductory movement of Dupré's cycle *Offrande a la Vierge*, Op. 40, as well as two movements from *Offrande à Marie*, Op. 169 by Langlais (*Regina Pacis*, *Maria Mater Gratiae*), and on May 25, 1980, he performed the complete cycle *Offrande a la Vierge* by Dupré (movements: *Virgo mater*, *Virgo dolorosa*, *Virgo mediatrix*). Thus, it seems quite possible that these organ meditations by Langlais and Dupré partly served as a poetic inspiration for Klobučar's attractive organ suite.

Partita Ad Pavlinos on the Hymns from The Pauline Songbook (1989) was composed for the celebration of the Pauline order in Croatia and the 355th anniversary of *The Pauline Songbook* (1644). It was premiered by author on June 2, 1989, on the historical single-manual organ of the Church of St. Mary in Lepoglava - a former Pauline monastery - at the recital organized as part of the exhibition *Pauline Culture in Croatia* (jointly organized by the Museum of Arts and Crafts in Zagreb and Trakošćan Castle). The piece was performed again on the central national celebration event on October 25, 1989, on the three-manual organ of the Franciscan Church in Zagreb (Kaptol) at the concert entitled "Ad Pavlinos - a contribution to the importance of Pauline culture in Croatia" within the Symposium on Pauline culture in Croatia.⁵ Given these two completely different instru-

ments, Klobučar composed the work in two versions, the first mostly *manualiter* (to be performed on historical instrument), and the second intended for large organ with pedal, which is why we decided to include both versions in this edition (see *Editor's Note* for detailed comparison). It should be noted that this work was often performed by composer (a dozen performances were recorded throughout Croatia and abroad), and it was equally gladly accepted by other performers and the audience. In a series of six movements, different character moods alternate, which correspond to the specific organ sonorities as well as different compositional-technical procedures. The subtitles of the movements (the names of the tunes whose melodic phrases are quoted) suggest the programmatic nature of the whole cycle for which Klobučar chose the Advent and Christmas carols from *The Pauline Songbook*,⁶ which makes it possible to draw certain parallels with Messiaen's cycle *La Nativité du Seigneur*, in Klobučar's own words, his favorite Messiaen's composition he preferred to perform in concert. Conciseness of expression in each of the movements results in well-crafted miniatures with clear allusions to the textual content of each tune: the introductory *Intrada* evokes the magnificence of the Kingdom of God, the final section of *Arioso* with sparkling registration reflects "the brightest dawn"; in its contours, *Rondo's* tune is similar to Gregorian hymn *Ave Maris Stella*, and in *Ostinato* we recognize the litany principle by which the faithful often invoke the Blessed Virgin Mary. She is the central character in the Catholic image of the Advent, so the composer dedicates to her the penultimate movement of the cycle, *Canon*, while the triumphant joy of the final *Toccata* is tied to an old ritual Christmas carol, bringing to conclusion this series of short poetic images in a cheerful tone.

Pavao Mašić

⁵ Besides his *Partita Ad Pavlinos*, in Lepoglava Klobučar performed Croatian music of Baroque and Classical period (Jelić, Bajamonti, Pintarić, anonymous composers from Klanjec), and in Zagreb he premiered a set of works by contemporary Croatian composers written specially for this occasion and inspired by Pauline Songbook (Marko Ruždjak: *Centone*, Frano Parać: *Pastorala*, Željko Brkanović: *Antependium*, Anđelko Klobučar: *Partita*), later published in music and audio edition under the collective title *Ad Pavlinos*, which is probably the cause of the often repeated misconception that Klobučar's *Partita Ad Pavlinos* was premiered in Zagreb.

⁶ A very detailed analysis of Klobučar's *Partita Ad Pavlinos* was presented by Dr Hana Breko, as well as the original melodies chosen from *The Pauline Songbook* (printed here on the p. XXII). See more in BREKO, Hana, *Compositional-Technical Characteristics of Anđelko Klobučar's Organ Works*, Bachelor thesis, Zagreb, 1993, p. 46-51. Similarly, this piece was analyzed in detail by Pero Prosenica in his master thesis at The Academy of Arts at The University of Split; see more in PROSE-NICA, Pero, *Music Analysis of Anđelko Klobučar's Partita Ad Pavlinos*, Master thesis, Split, 2019.

Hymns from The Pauline Songbook (1644)

Ave Hierarchia


A - ve Hie - rar - chi - a coe - le - stis et pi - a
 De - i mo - nar - chi - a, re - spi - ce nos Di - a,
 ut e - ru - a - mur er - ran - tes in vi - a.

O Aurora lucidissima


O Au - ro - ra lu - ci - dis - si - ma,
 Ma - ter Chri - sti, Vir - go pi - a, sub - ve - ni mi - se - ris.

Profete su prorokovali


Pro - fe - te su pro - ro - ku - va - li, v Pi - sme tak su ska - za - li
 da bi ši - ba pro - cve - la ta A - ro - no - va.

Porodi Deva Sina


Po - ro - di De - va Si - na, ne - be - sko - ga li - li - o - ma,
 daj nam o - bra - ni - te - la, na - za - ren - ski li - li - um!

O Marija, Mati Božja


O, Ma - ri - ja, Ma - ti Bož - ja, cvet ne - be - ski i - no ro - ža,
 k te - be kri - či du - ša mo - ja, ar se mu - či prez po - ko - ja.

Pohvaljmo današnji den


Po - hva - luj - mo de - ne - šni den,
 z či - stim ser - cem i - no z pa - me - tjem,
 De - te Je - žu - ša mi mo - le - mo.
 Mla - do le - to po - hva - luj - mo!



Composer in His Own Words

I live with music. I do not think about what I will write and how I will write it; will I manage to compose ten compositions during my life or not, as some composers set their goals. I really started to compose because I started to play.

I play regularly. And everything that I have written, I have written just to remind myself of it during playing. The feature of my compositions is their formal clarity... Because music is a thing that needs its beginning and its end, its own way of thinking. One cannot do without the form.

Time in music? I do not know. With me, everything comes from my music. Freedom in the metric alterations of duple and triple meter perhaps comes from a natural flow. I would not claim that the Gregorian chant is to be blamed for everything; it is more the influence of the French, perhaps Messiaen's more than anyone else's. For me all this springs forth from one very natural pulse. The barline always suggests a framing into certain rhythmic formulas.

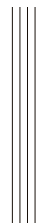
I never actually thought in terms of cluster. I do not know. A cluster is in itself just a static plane, while my constructions are livelier and transparent... For me, organ is more of a colouristic instrument, which is also the way the French use them, and not as Germans do (for instance, Hindemith or Nepomuk David), who are more prone to polyphonic and strict forms.

Hana Breko: *Compositional-Technical Characteristics of Anđelko Klobučar's Organ Works*, Bachelor thesis, Zagreb, 1993



What actually started the whole thing is when I had a chance to listen to Mladen Stahuljak playing the organ in September, 1945. I found out about his concert only accidentally, because he was the only one at that moment who had an *announced* concert. That was that time after 1945 when one could not publicly announce a concert that was going to take place in a church. Stahuljak was denounced as one who "cooperates with the occupier", because he studied in Leipzig with Günther Ramin, the cantor and the organist of the Church of St. Thomas at the time, which is why Stahuljak lost his civil rights after he returned home. He played in coffee shops and in the Cathedral and, of course, none of that counted as official work. Up until sometime around 1950 he did not have any civil rights. But, why am I saying this: I have listen to him then and I realised that he was the only one who used organ stops as colours, in a purely colouristic way, because until then everything was performed in the "gray" way, it was a certain school of playing... Kolander, Dugan. All churches had organs, but the main issue was in what kind of condition were these instruments. I think some of these have been repaired in the meantime, because for a time the neutral sound dominated. But, this was not anyone's fault; it was simply the fact that many organs were built that way. An example of this is St. Mark's Church in Zagreb. There, the organ has been built in the 19th century, but its sound was more interesting at that time than after later modifications. All of this was somehow rendered flat later on, there were no Mixture, but instead the Cornet was set as some kind of a combination of Mixture and reed stop. So, the organ sounded almost the same everywhere, as harmonium and forte, but there was no colour at all. Stahuljak was the first who set "eight-foot" and "two-foot" together or single reed stop, unburdened by other stops: purely colouristic.

Eva Kirchmayer-Bilić: *Every Organ Has Its Story*, *Hrvatsko slovo*, December 3, 2010



List of Organ Works by Anđelko Klobučar

Organ Solo

1. Christmas Preludes (c1950)
2. Passacaglia (1952)
3. Toccata (1959) *
4. Five Preludes (1963) *
5. Suita alleluiatica (1964)
6. Triptychon (1965)
7. The First Sonata (1966)
8. The Second Sonata (1968)
9. Pièce en mosaïque (1969)
10. Fantasy & Toccata (1971)
11. Wedding Music – Intrada & Finale (1973)
12. Four Miniatures / Five Pieces (1974)
13. Two Preludes (1974/1981)
14. Frescoes (1974) *
15. Hommage à Cecchini (1976)
16. Prelude, Interlude & Postlude (1976)
17. *Zdrava o Maria*, chorale prelude (1977)
18. Epithalam (1977)
19. Musica Festiva (1980)
20. The Third Sonata (1981)
21. The Canticle of the Creatures (1981)
22. Suite (1984)
23. Choral Fantasy (1984) *
24. Vitrail (1987)
25. Jubilatio (1987) *
26. Concertino for Organ, Strings and Timpani (1987),
version for organ solo
27. Passacaglia (1988)
28. Offrande à Marie (1988)
29. Partita *Ad Pavlinos* (1989)
30. Intrada, Pastorale & Toccata (1994)
31. Christmas Miniatures (1995)
32. Intrada, Arioso e Toccata on the Hymn of St. Domnius
(1995)
33. Collage (1995)
34. Finale (1995)
35. Cantabile e Scherzo (1996)
36. Prelude (1996)
37. Preludes (1997)
38. Miniatures (1998)
39. Partita on Croatian Easter Hymn *Uskrsnu Isus doista*
(1998)
40. Intrada, Arioso & Toccata on *Divici Mariji* (1998)
41. Postlude (1998)
42. Rondo (1999)
43. Concerto for organ solo (2001)

44. B-A-C-H Triptych (2004)
45. Toccata & Fugue on „Danijel Drilo“ (2005)
46. Partita (2005)
47. Fantasy on Hymn *Zarana on je ko preteča Kristu*
(2007)
48. Hommage à BACH (2012)
49. Prelude, Canzona & Finale (2013)
50. Toccata (2013)
51. Fantasy (2014)
52. Variations (2014)
53. The Second Triptych (2015)
54. Prelude on Hymn *Usred svoda nebeskoga* (2015)

Organ Duo (Four Hands)

55. Intrada, Canzona & Ricercare (2009)
56. Ballade (2009)
57. Christmas Triptych (2012)

Chamber Music with Organ

58. Canzona for French Horn & Organ (1968)
59. Sonata for French Horn & Organ (1970)
60. Diptych for French Horn & Organ (1982)
61. Arioso & Allegro for French Horn & Organ (1990)
62. Arioso e Allegro for Alt-Trombone & Organ (1990)
63. Quintet for Organ and String Quartet (1995)
64. Scherzo for Organ & Soprano (1996)
65. Concerto for Organ and Timpani (1997)
66. Trio for Organ, French Horn & Violin (1999)
67. Andante for Violin & Organ (1999)
68. Suite for Trumpet & Organ (2009)

Organ & Orchestra

69. Concerto for Organ & Symphony Orchestra (1983)
70. Music for Organ & Orchestra (1987)
71. Concertino for Organ, Strings and Timpani (1987)

* Compositions presumed lost



Anteško Klobučar

Vitrail

IV. Traversflöte 8', Tremolo >
 III. Dulciana 8', Eoline 8', Voix celeste 8' <
 II. Vox humana 8', Kopula 8'
 I. Copula major 8', Blockflöte 2'

1987.

4 $\text{♩} = 54$ 3 2 4 3 2 4

IV. *pp*

9 3 2 4 3 4

IV. *pp*

16 3 4 3

IV. *pp*

2+3
 21 $\text{♩} = 60$
 III.
 II. *mp*

II. *mp*

3 3

II. *mp*

IV. - Tremolo,
 4+ Blockflöte 4'

IV. - Tremolo,
 4+ Blockflöte 4'

23 ♩ = 66

3

2

3

Musical score for measures 23-29. Treble clef, IV. Bass clef. Includes fingerings 3, 2, 3.

30 4

3

2

3

5

Musical score for measures 30-37. Treble clef, Bass clef. Includes fingerings 4, 3, 2, 3, 5.

III. + Viola 4'

II. - Vox humana 8', + Superoktav 2'

38 ♩ = 72

II./I./

mf

III.

Musical score for measures 38-41. Treble clef, Bass clef. Includes dynamic *mf*.

Musical score for measures 42-46. Treble clef, Bass clef.

47

Musical score for measures 47-51. Treble clef, Bass clef.

IV. Vox humana 8' I. Fagott-Klarinette 16'
 III. Physharmonica 8' Ped. Bombarde 32'
 II. Vox humana 8' IV-1, III-1, II-1

52 ♩ = 80

I. mf

f

Musical score for measures 52-55. Treble clef, Bass clef. Includes dynamics *mf* and *f*.

System 1: Three staves. The top two staves are connected by a brace and contain complex, multi-measure chords with various accidentals (sharps, flats, naturals). The bottom staff contains a simple bass line with a few notes and rests.

System 2: Three staves. The top two staves continue the complex chordal texture from the first system. The bottom staff continues the bass line.

System 3: Three staves. The top staff is now in treble clef and contains a melodic line with many accidentals. The middle and bottom staves continue the chordal and bass line textures. The instruction *sempre non legato e ten.* is written in the bottom right of the system.

System 4: Three staves. The top staff continues the melodic line in treble clef. The middle and bottom staves continue the chordal and bass line textures.

First system of musical notation. It consists of three staves. The top staff is a grand staff with a treble clef and a bass clef. The middle staff is a grand staff with a treble clef and a bass clef. The bottom staff is a single bass clef. The music is written in a complex, chromatic style with many accidentals and ties. Vertical dashed lines indicate bar boundaries.

Second system of musical notation. It consists of three staves. The top staff is a grand staff with a treble clef and a bass clef. The middle staff is a grand staff with a treble clef and a bass clef. The bottom staff is a single bass clef. The music continues with complex, chromatic patterns and many accidentals. Vertical dashed lines indicate bar boundaries.

Third system of musical notation. It consists of three staves. The top staff is a grand staff with a treble clef and a bass clef. The middle staff is a grand staff with a treble clef and a bass clef. The bottom staff is a single bass clef. The music continues with complex, chromatic patterns and many accidentals. Vertical dashed lines indicate bar boundaries.

Fourth system of musical notation. It consists of three staves. The top staff is a grand staff with a treble clef and a bass clef. The middle staff is a grand staff with a treble clef and a bass clef. The bottom staff is a single bass clef. The music continues with complex, chromatic patterns and many accidentals. Vertical dashed lines indicate bar boundaries.

Musical score for measures 47-52. The score is written for piano with three staves. The top two staves are grand staff notation (treble and bass clefs). The bottom staff is a single bass clef. The music features complex chordal textures with many accidentals (sharps, flats, naturals) and a steady eighth-note accompaniment in the bass line.

- IV. Principal 8', 4', 2'
- III. Principal 16', 4', 2', Koppeln
- II. Flauto 16', 8', Koppeln
- I. Principal 8', 4', 2', Koppeln
- Ped. Principal 16', 8', 4', Koppeln

3+2

53 $\text{♩} = 96$

Musical score for measures 53-56. The score is written for piano with three staves. The top two staves are grand staff notation. The music is marked with a forte *f* dynamic. It features a complex melodic line in the right hand with many accidentals and a steady eighth-note accompaniment in the left hand. A tempo marking of $\text{♩} = 96$ is present.

57

Musical score for measures 57-59. The score is written for piano with three staves. The top two staves are grand staff notation. The music continues with complex chordal textures and a steady eighth-note accompaniment in the bass line.

60 ($\text{♩} = \text{♩}$)

II. *legato*

Musical score for measures 60-65. The score is written for piano with three staves. The top two staves are grand staff notation. The music is marked with a *legato* dynamic. It features a complex melodic line in the right hand with many accidentals and a steady eighth-note accompaniment in the left hand.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with complex chordal textures and melodic lines. A dashed vertical line is present in the second measure.

Second system of musical notation. It includes a 3+2 fingering instruction above the right-hand staff. The system concludes with a first ending bracket labeled "I." and a fermata over the final notes.

Third system of musical notation, starting at measure 62. It features a complex melodic line in the right hand with many accidentals and a steady accompaniment in the left hand.

Fourth system of musical notation, starting at measure 66. It includes performance instructions: "II. legato" and "-I.-Ped" (sustaining pedal). The system ends with a dashed vertical line.

First system of a musical score, featuring a grand staff with treble and bass clefs. The music consists of chords and arpeggiated patterns in the upper registers, with a few notes in the bass line.

cresc. poco a poco.

Second system of the musical score, continuing the piece with a gradual increase in volume. The texture remains similar to the first system, with arpeggiated chords in the upper register.

Third system of the musical score, showing further development of the arpeggiated chordal texture.

IV. + Mixtur
III. + Mixtur
II. + Mixtur
I. + Mixtur
Ped. + Tuba 16', Posaune 8'

$\text{♩} = 108$

Fourth system of the musical score, concluding with a final chord and a fermata. The bass line features a melodic line that leads into the final chord.

71

Musical score for measures 71-74. The score is written for piano in three staves: treble, middle, and bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features complex chordal textures with many accidentals and some melodic lines in the bass.

75

ff legato

Musical score for measures 75-78. The score is written for piano in two staves: treble and bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is marked *ff legato* and consists of a continuous, flowing melodic line in the bass with some chords in the treble.

Musical score for measures 79-82. The score is written for piano in two staves: treble and bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music continues the melodic line from the previous system, with some chords in the treble.

+ Tutti

fff

Musical score for measures 83-86. The score is written for piano in three staves: treble, middle, and bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is marked *fff* and *+ Tutti*. It features a dense, complex texture with many chords and some melodic lines in the bass.

80

legato

legato

II.

III.

IV.

I.

-Tutti

II.

IV. Blockflöte 4', Terzian 1 3/5' ili / or Viola 8', Sifflöte 1'
 III. Hohlflöte 8', Nasard 2 2/3'
 II. Cornett 8'
 I. Tibia 16', Copula minor 4'

III.

decresc. poco a poco.

IV.

IV.

III.

$\text{♩} = 80$

First system of musical notation. The upper staff contains a complex melodic line with many accidentals (sharps and flats) and slurs. The lower staff contains a bass line with chords and rests.

Second system of musical notation. Similar to the first system, it features a highly decorated upper staff and a bass line with chords.

Third system of musical notation. This system includes first and second endings, indicated by 'I.' and 'II.' markings. The upper staff has long slurs over the melodic phrases.

Fourth system of musical notation. This system includes first, second, and fourth endings, marked 'I.', 'II.', and 'IV.'. The lower staff shows a progression of chords.

III. - Nasard 2 2/3', + Flauto 4'

Fifth system of musical notation. This system includes a third ending, marked 'III.'. The upper staff features slurs over the melodic lines.

IV. Vox humana 8'
 III. Hohlflöte 8', Viola 4'
 II. Vox humana 8'

♩ = 60

IV. Viola 8'
 III. Dulciana 8'
 II. Salicional 8'
 I. IV-I, Super IV-I, Sub IV-I, III-I
 Ped. Grand Bourdon 32', Subbass 16'
 Crescendo i decrescendo s valjkom / crescendo & decrescendo with crescendo pedal

87

♩ = 54

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff starts with a *mf* dynamic. A vertical dashed line indicates a change in dynamics to *f* for the upper two staves. The bass staff maintains a *mf* dynamic throughout. The music features complex chordal textures and melodic lines.

Second system of musical notation. It consists of three staves. The grand staff begins with a *ff* dynamic. A vertical dashed line marks a change to *piu ff* (pizzicato fortissimo) for the upper two staves. The bass staff continues with a *ff* dynamic. The music is characterized by dense, sustained chords and rhythmic patterns.

Third system of musical notation, continuing the grand staff from the previous system. It features a series of complex, multi-voiced chords and melodic fragments across the upper two staves.

Fourth system of musical notation. It begins with the number 84 in the upper left corner. The grand staff starts with a *fff* dynamic. Above the first two staves, the instruction *molto decresc.* is written. The system is dominated by long, horizontal lines representing sustained chords or glissandi. The bass staff continues with a *fff* dynamic.

Fifth system of musical notation. It continues the grand staff from the previous system. The upper two staves feature long, horizontal lines representing sustained chords or glissandi. The system concludes with a *ppp* (pianissimo) dynamic marking on both the grand staff and the bass staff.

Druga Passacaglia

The Second Passacaglia

1988.

Moderato

pp III. 8'

This system contains measures 1 through 13. It features a treble clef staff with a 3/4 time signature and a bass clef staff. The music is in a minor key with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The first system includes a dynamic marking 'pp III. 8'' and a first ending bracket. The bass line consists of a steady eighth-note accompaniment.

14

This system contains measures 14 through 23. It continues the musical material from the previous system, maintaining the same key signature and tempo. The first ending bracket continues across these measures.

24

This system contains measures 24 through 32. It includes a dynamic marking 'p II. 8'' and a second ending bracket. The bass line continues with its eighth-note accompaniment.

33

This system contains measures 33 through 42. It concludes the piece with a final cadence. The bass line continues with its eighth-note accompaniment.

42

Musical score for measures 42-49. The system consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. The music features complex rhythmic patterns with many beamed notes and rests. The key signature has one flat (B-flat). Measure numbers 42, 43, 44, 45, 46, 47, 48, and 49 are indicated at the beginning of their respective staves.

50

Musical score for measures 50-57. The system consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. The music continues with complex rhythmic patterns and beamed notes. The key signature has one flat (B-flat). Measure numbers 50, 51, 52, 53, 54, 55, 56, and 57 are indicated at the beginning of their respective staves.

58

Musical score for measures 58-65. The system consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. The music continues with complex rhythmic patterns and beamed notes. The key signature has one flat (B-flat). Measure numbers 58, 59, 60, 61, 62, 63, 64, and 65 are indicated at the beginning of their respective staves. The dynamic marking *mf* is present in measure 60. A dashed line under the bass staff from measure 60 to 65 is labeled *mf solo 8'*.

66

Musical score for measures 66-73. The system consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. The music continues with complex rhythmic patterns and beamed notes. The key signature has one flat (B-flat). Measure numbers 66, 67, 68, 69, 70, 71, 72, and 73 are indicated at the beginning of their respective staves. The dynamic marking *f* is present in measure 72.

73

Musical score for measures 73-78. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff contains a complex melodic line with many accidentals and a bass line with chords. The separate bass clef staff contains a simple melodic line. A *legato* marking is present above the grand staff. Dashed lines connect notes across the grand staff and the separate bass clef staff.

79

Musical score for measures 79-84. The system consists of three staves: a grand staff and a separate bass clef staff. The grand staff contains a complex melodic line with many accidentals and a bass line with chords. The separate bass clef staff contains a simple melodic line. A *P* marking is present above the grand staff. A *legato* marking is present above the grand staff. A *II. 8', 2'* marking is present above the grand staff. A *III. 8', 4'* marking is present below the separate bass clef staff. Dashed lines connect notes across the grand staff and the separate bass clef staff.

85

Musical score for measures 85-90. The system consists of three staves: a grand staff and a separate bass clef staff. The grand staff contains a complex melodic line with many accidentals and a bass line with chords. The separate bass clef staff contains a simple melodic line. A *legato* marking is present above the grand staff.

91

Musical score for measures 91-96. The system consists of three staves: a grand staff and a separate bass clef staff. The grand staff contains a complex melodic line with many accidentals and a bass line with chords. The separate bass clef staff contains a simple melodic line. A *mf* marking is present above the grand staff. A *simile* marking is present above the grand staff. A *II. 8', 4'* marking is present above the grand staff. A *legato* marking is present above the grand staff. A *III. 8', 4'* marking is present below the separate bass clef staff. Dashed lines connect notes across the grand staff and the separate bass clef staff.

96

f

1. 8', 4', 2''

102

legato

108

legato

112

legato

116

Musical score for measures 116-119. The system includes a grand staff with treble and bass clefs. The right hand has a complex melodic line with many accidentals, while the left hand has a more rhythmic accompaniment. A dashed line connects the first and last measures of this system.

Ossia:

Ossia notation for measures 116-119, showing a simplified version of the melody in the right hand with a forte (*ff*) dynamic marking.

120

Musical score for measures 120-123. The right hand features a dense texture of chords and some melodic fragments, marked with *ff*. The left hand has a rhythmic accompaniment with some triplets. A dashed line connects the first and last measures of this system.

Ossia:

Ossia notation for measures 120-123, showing a simplified version of the melody in the right hand.

124

Musical score for measures 124-128. The right hand has a complex texture with many accidentals and some melodic fragments. The left hand has a rhythmic accompaniment with triplets. A dashed line connects the first and last measures of this system.

129

Musical score for measures 129-132. The right hand has a complex texture with many accidentals and some melodic fragments, marked with *f legato*. The left hand has a rhythmic accompaniment with some triplets, marked with *f*. A dashed line connects the first and last measures of this system.

133

Musical score for measures 133-136. The system consists of three staves: a top treble staff with a complex melodic line, a middle grand staff with chords and some melodic fragments, and a bottom bass staff with a simple bass line. A dashed line spans the bottom two staves. The key signature has one sharp (F#) and the time signature is 4/4.

137 *8va*

Musical score for measures 137-140. The system consists of three staves. The top staff has a melodic line with an *8va* marking. The middle staff has chords with an *8va* marking. The bottom staff has a bass line. A dashed line spans the bottom two staves. The key signature has one sharp (F#) and the time signature is 4/4.

141 *8va*

Musical score for measures 141-144. The system consists of three staves. The top staff has a melodic line with an *8va* marking. The middle staff has chords with an *8va* marking. The bottom staff has a bass line. A dashed line spans the bottom two staves. The key signature has one sharp (F#) and the time signature is 4/4.

145 *8va*

Musical score for measures 145-148. The system consists of three staves. The top staff has a melodic line with an *8va* marking. The middle staff has chords with an *8va* marking. The bottom staff has a bass line. A dashed line spans the bottom two staves. The key signature has one sharp (F#) and the time signature is 4/4.

149 *8va*

154

158

III. 8', Mixtur
mf

161

164

Musical score for measures 164-166. The system consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle staff is a bass clef with a key signature of two sharps. The bottom staff is a bass clef with a key signature of two sharps. The music features a complex melodic line in the treble with many accidentals and a steady accompaniment in the bass.

167

Musical score for measures 167-169. The system consists of three staves. The top staff is a treble clef with a key signature of two sharps. The middle staff is a bass clef with a key signature of two sharps. The bottom staff is a bass clef with a key signature of two sharps. The music features a complex melodic line in the treble with many accidentals and a steady accompaniment in the bass. A dynamic marking of *ff* is present in measure 169. A first ending bracket labeled "1. 8', 4', 2'" spans the final two measures of the system.

170

Musical score for measures 170-171. The system consists of three staves. The top staff is a treble clef with a key signature of two sharps. The middle staff is a bass clef with a key signature of two sharps. The bottom staff is a bass clef with a key signature of two sharps. The music features a complex melodic line in the treble with many accidentals and a steady accompaniment in the bass.

172

Musical score for measures 172-173. The system consists of three staves. The top staff is a treble clef with a key signature of two sharps. The middle staff is a bass clef with a key signature of two sharps. The bottom staff is a bass clef with a key signature of two sharps. The music features a complex melodic line in the treble with many accidentals and a steady accompaniment in the bass.

174

Musical score for measures 174-175. The system consists of three staves: Treble, Middle, and Bass. Measure 174 features a treble staff with a series of chords (F#m, Gm, Abm, Bbm) and a middle staff with a rhythmic accompaniment of eighth notes. The bass staff has a single note (F#) in the first half and a whole note (B) in the second half. Measure 175 continues the chord sequence (Bbm, C#m, D#m, Ebm) and the rhythmic accompaniment. The bass staff has a whole note (B) in the first half and a whole note (F#) in the second half.

176

Musical score for measures 176-177. The system consists of three staves: Treble, Middle, and Bass. Measure 176 features a treble staff with a series of chords (F#m, Gm, Abm, Bbm) and a middle staff with a rhythmic accompaniment of eighth notes. The bass staff has a whole note (B) in the first half and a whole note (F#) in the second half. Measure 177 continues the chord sequence (Bbm, C#m, D#m, Ebm) and the rhythmic accompaniment. The bass staff has a whole note (B) in the first half and a whole note (F#) in the second half.

178

Musical score for measures 178-179. The system consists of three staves: Treble, Middle, and Bass. Measure 178 features a treble staff with a series of chords (F#m, Gm, Abm, Bbm) and a middle staff with a rhythmic accompaniment of eighth notes. The bass staff has a whole note (B) in the first half and a whole note (F#) in the second half. Measure 179 continues the chord sequence (Bbm, C#m, D#m, Ebm) and the rhythmic accompaniment. The bass staff has a whole note (B) in the first half and a whole note (F#) in the second half. An *Ossia* section is indicated below the main score, showing an alternative bass line for the second half of measure 179.

181

Musical score for measures 181-185. The system consists of three staves: Treble, Middle, and Bass. Measure 181 features a treble staff with a series of chords (F#m, Gm, Abm, Bbm) and a middle staff with a rhythmic accompaniment of eighth notes. The bass staff has a whole note (B) in the first half and a whole note (F#) in the second half. Measure 182 continues the chord sequence (Bbm, C#m, D#m, Ebm) and the rhythmic accompaniment. The bass staff has a whole note (B) in the first half and a whole note (F#) in the second half. Measure 183 continues the chord sequence (F#m, Gm, Abm, Bbm) and the rhythmic accompaniment. The bass staff has a whole note (B) in the first half and a whole note (F#) in the second half. Measure 184 continues the chord sequence (Bbm, C#m, D#m, Ebm) and the rhythmic accompaniment. The bass staff has a whole note (B) in the first half and a whole note (F#) in the second half. Measure 185 continues the chord sequence (F#m, Gm, Abm, Bbm) and the rhythmic accompaniment. The bass staff has a whole note (B) in the first half and a whole note (F#) in the second half. The dynamic marking *fff* is present in the treble and middle staves.

188

Musical score for measures 188-193. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The key signature is two flats (B-flat and E-flat). The grand staff contains chords and melodic lines with slurs and accents. The bottom staff features a rhythmic accompaniment of eighth notes. Measure 193 includes a fermata over a chord.

194

Musical score for measures 194-201. The system consists of three staves. The grand staff features long melodic lines with slurs and dynamic markings of *mf* and *p*. The bottom staff has a rhythmic accompaniment. Measure 201 ends with a fermata.

202

Musical score for measures 202-208. The system consists of three staves. The grand staff contains chords with dynamic markings of *pp* and *ppp*. The bottom staff has a rhythmic accompaniment. Measure 208 ends with a fermata.

209

Musical score for measures 209-216. The system consists of three staves. The grand staff features long melodic lines with slurs and dynamic markings of *ppp*. The bottom staff has a rhythmic accompaniment. Measure 216 ends with a fermata.

Offrande à Marie

I.

1988.

Andante

1. p

9

mf

16

poco a poco cresc...

20

mf

25

Musical score for measures 25-30. It features a grand staff with three systems. The top system has a treble clef and a 2/4 time signature. The middle system has a bass clef and a 2/4 time signature. The bottom system has a bass clef and a 2/4 time signature. The music consists of chords and melodic lines with various accidentals and slurs.

31

31

poco a poco cresc...

Musical score for measures 31-34. It features a grand staff with three systems. The top system has a treble clef and a 6/8 time signature. The middle system has a treble clef and a 6/8 time signature. The bottom system has a bass clef and a 6/8 time signature. The music includes a "poco a poco cresc..." instruction and various chordal textures.

35

Musical score for measures 35-38. It features a grand staff with three systems. The top system has a treble clef and a 6/8 time signature. The middle system has a treble clef and a 6/8 time signature. The bottom system has a bass clef and a 6/8 time signature. The music consists of complex chordal patterns and melodic lines.

39

liberamente

piu f

Musical score for measures 39-42. It features a grand staff with three systems. The top system has a treble clef and a 6/8 time signature. The middle system has a treble clef and a 6/8 time signature. The bottom system has a bass clef and a 6/8 time signature. The music includes a "piu f" instruction and features long, sweeping melodic lines and complex chordal structures.

Andantino

40 *pp*

Musical score for measures 40-45. The piece is in 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The dynamics are marked *pp* (piano-pianissimo).

46

Musical score for measures 46-52. The right hand continues the melodic development with a triplet of eighth notes in measure 47. The left hand accompaniment remains consistent. The piece concludes in 2/4 time.

Tempo I

53 *p* *mf*

Musical score for measures 53-58. The tempo changes to *Tempo I* (2/4). The right hand has a more active melodic line. The left hand features a prominent bass line with a 3/4 time signature change in measure 55. Dynamics range from *p* (piano) to *mf* (mezzo-forte).

59 *f*

Musical score for measures 59-64. The right hand features a complex melodic pattern with many accidentals. The left hand accompaniment includes a 3/4 time signature change in measure 61. The dynamics are marked *f* (forte).

65

Musical score for measures 65-70. The right hand continues with a complex melodic line. The left hand accompaniment features a 9/8 time signature change in measure 66. The piece concludes in 6/8 time.

Maestoso

69

ff

This system contains measures 69 through 74. It features a complex texture with multiple staves. The right hand has a melodic line with some grace notes and slurs. The left hand has a dense accompaniment with many chords and some arpeggiated figures. The tempo is marked 'Maestoso' and the dynamic is 'ff'.

75

This system contains measures 75 through 81. The right hand continues with a melodic line, including a double bar line and a second ending bracket. The left hand has a steady accompaniment. The dynamic remains 'ff'.

82

f

This system contains measures 82 through 88. The right hand has a melodic line with some rests. The left hand has a steady accompaniment. The dynamic is marked 'f'.

89

mf p

This system contains measures 89 through 96. The right hand has a melodic line with some rests. The left hand has a steady accompaniment. The dynamic is marked 'mf' and 'p'.

97

pp

This system contains measures 97 through 102. The right hand has a melodic line with some rests. The left hand has a steady accompaniment. The dynamic is marked 'pp'.

II.

Larghetto

II. *legato*

4'

7

staccato

16'

12

legato

4'

19

25

staccato

16'

31

4'

38

4'

45

staccato

16'

4'

52

I.

pp

II.

4'

59

8va

4'

III.

Allegretto scherzando

Musical notation for measures 1-6. The piece is in 6/8 time. Measure 1 starts with a treble clef and a bass clef. The first staff (treble) begins with a forte dynamic (*f*) and contains a melodic line with a repeat sign at the end. The second staff (bass) contains a simple accompaniment. Measure 6 ends with a repeat sign and a mezzo-forte dynamic (*mf*) for the second ending.

Musical notation for measures 7-12. Measure 7 begins with a repeat sign. The first staff continues the melodic line, while the second staff provides a harmonic accompaniment with sustained chords.

Musical notation for measures 13-19. Measure 13 starts with a forte dynamic (*ff*). The first staff features a more active melodic line, and the second staff continues the accompaniment.

Musical notation for measures 20-25. The first staff has a complex, rhythmic melodic line, while the second staff provides a steady accompaniment.

Musical notation for measures 26-31. Measure 26 starts with a forte dynamic (*ff*). The first staff has a dense, chordal texture. The second staff has a bass line with a double bar line and a fermata. An 'Ossia' section is provided for the bass line, starting at measure 28, with a second ending marked with a '2'.

Musical notation for measures 32-37. The first staff continues the dense chordal texture. The second staff has a bass line with a double bar line and a fermata. A second ending marked with a '2' is shown at the bottom of the system.

38

III. *p*

42

47

II. *mf*

51

56

I. *f*

62

69

Musical notation for measures 69-75. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a melodic line with eighth and sixteenth notes, including accidentals (flats and sharps). The lower staff contains a bass line with chords and some melodic fragments.

76

Musical notation for measures 76-81. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff features a complex melodic line with many accidentals. The lower staff contains chords and some melodic lines.

82

Musical notation for measures 82-87. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff has a dense texture of chords and moving lines. The lower staff has a bass line with some doublets (marked with a '2') and accidentals.

88

Musical notation for measures 88-94. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff has a melodic line with many accidentals and some slurs. The lower staff has a bass line with doublets (marked with a '2') and some slurs. A dynamic marking of *ff* is present in measure 91.

95

Musical notation for measures 95-100. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff has chords and some melodic lines. The lower staff has a bass line with chords and a doublet (marked with a '2'). A dynamic marking of *ff* is present at the end of the system.

[Ova stranica je namjerno ostavljena praznom u svrhu lakšeg okretanja stranica.]

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IV.

Grave

III. *pp*

p

II. *p*

5

I. *mf*

mf

9

III. *p*

p

13

II. *p*

mf

17

I. *f*

f

22

II. *mf*

III. *p*

p

28

II. *p*

III. *pp*

pp

35

III. *pp*

Vivace

Musical score for measures 1-6. The piece is in 2/4 time and features three distinct textures. The first texture (measures 1-3) is marked *I. f* and consists of a treble staff with eighth-note chords and a bass staff with a simple bass line. The second texture (measures 4-5) is marked *III. p* and features a treble staff with sixteenth-note chords and a bass staff with a more active bass line. The third texture (measure 6) is a continuation of the *III. p* texture.

Musical score for measures 7-11. This section continues the *III. p* texture from the previous system, showing a transition in the bass line and the treble accompaniment.

Musical score for measures 12-16, marked *III. II. mf*. This section introduces a new texture with a treble staff of eighth-note chords and a bass staff with a steady eighth-note bass line.

Musical score for measures 17-21. This section continues the *II. mf* texture, showing variations in the treble accompaniment and the bass line.

Musical score for measures 22-26. This section continues the *II. mf* texture, featuring a consistent rhythmic pattern in both staves.

Musical score for measures 27-31, marked *II.*. This section continues the *II. mf* texture, with a final measure (31) showing a change in the bass line and a return to a simpler treble accompaniment.

32

I. *f*

II. *mf*

37

I. *f*

42

47

52

57

mf

61

Musical score for measures 61-65. The piece is in G major (one sharp). Measures 61-64 are in 4/4 time, and measure 65 is in 2/4 time. The right hand features chords and melodic fragments, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present in measure 65.

66

Musical score for measures 66-70. The right hand has a melodic line with a slur over measures 66-67. The left hand continues with an eighth-note accompaniment.

71

Musical score for measures 71-75. The right hand features a complex rhythmic pattern with many beamed eighth notes. The left hand has a bass line with some chords. A dynamic marking of *f* (forte) is present at the end of measure 75.

76

Musical score for measures 76-80. The right hand continues with the complex rhythmic pattern. The left hand has a bass line with some chords.

81

Musical score for measures 81-85. The right hand continues with the complex rhythmic pattern. The left hand has a bass line with some chords.

86

ff

ff

91

96

99

105

Partita *Ad Pavlinos* (manualiter)

U spomen Pavlinskoj pjesmarici (1644.)
To commemorate the Pauline Songbook (1644)

1989.

Intrada

Moderato

1. *ff*

The first system of the Intrada, measures 1-6. The music is in G minor (one flat) and common time. The right hand features a series of chords and dyads, while the left hand plays a steady eighth-note bass line. The first measure is marked with a forte dynamic (*ff*).

7

II. *p*

The second system of the Intrada, measures 7-12. The right hand continues with a melodic line of eighth notes, and the left hand maintains the eighth-note bass line. The second ending is marked with a piano dynamic (*p*).

13

II. *p*

The third system of the Intrada, measures 13-18. The right hand features a series of chords, and the left hand continues with the eighth-note bass line. The second ending is marked with a piano dynamic (*p*).

19

mf

The fourth system of the Intrada, measures 19-24. The right hand features a series of chords, and the left hand continues with the eighth-note bass line. The music concludes with a mezzo-forte dynamic (*mf*).

25

f

Musical score for measures 25-29. The piece is in 3/2 time with a key signature of two flats (B-flat and E-flat). The right hand features a series of chords, some with a fermata over the first measure. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present in the first measure.

30

mf

Musical score for measures 30-34. The right hand continues with chords, and the left hand plays eighth notes. A dynamic marking of *mf* (mezzo-forte) is present in the first measure. A double bar line occurs at the end of measure 32.

35

Musical score for measures 35-39. The right hand plays a continuous eighth-note melody. The left hand plays chords, with a fermata over the first measure of measure 37.

40

1. ff

Musical score for measures 40-44. The right hand continues with eighth notes. The left hand has a long note with a fermata in measure 42. A dynamic marking of *1. ff* (first fortissimo) is present in the first measure.

45

Musical score for measures 45-49. The right hand plays chords, and the left hand plays eighth notes. The piece concludes with a double bar line at the end of measure 49.

Arioso

Andante

I. Solo

II. 8' *pp*

p

7

II.

(I.)

14

I.

mf

20

II.

p

Ossia:

25 I. *mf*

31 II. *p* III. *pp*

37 (II.)

42

Rondo

Allegretto

mf II. 8', 2'

stacc.

7

II. *stacc.*

I.

12

18

I. *f*

23

28

I. *f*

II. *mf*

33

Musical score for measures 33-38. The piece is in G major. The right hand has a melodic line with some rests, while the left hand plays a steady eighth-note accompaniment.

39

Musical score for measures 39-44. The right hand continues the melodic line, and the left hand maintains the eighth-note accompaniment.

45

1. ff

Musical score for measures 45-50. The right hand has a more active melodic line, and the left hand continues the eighth-note accompaniment. The dynamic marking *1. ff* is present.

51

simile

Musical score for measures 51-55. The right hand has a melodic line with some chromaticism, and the left hand continues the eighth-note accompaniment. The dynamic marking *simile* is present.

56

Musical score for measures 56-60. The right hand has a melodic line with some chromaticism, and the left hand continues the eighth-note accompaniment.

61

ff

Musical score for measures 61-65. The right hand has a melodic line with some chromaticism, and the left hand continues the eighth-note accompaniment. The dynamic marking *ff* is present.

Ostinato

Allegro
I. *ff non legato*

Musical score for measures 1-6. The piece is in 2/4 time and begins with a treble clef. The tempo is marked 'Allegro' and the first dynamic is 'I. ff non legato'. The right hand plays a melody of eighth notes, while the left hand plays a steady eighth-note bass line. The key signature has one flat (B-flat).

7

Musical score for measures 7-12. The right hand continues with eighth-note patterns, and the left hand maintains the eighth-note bass line. The dynamic changes to 'II. f' in measure 10. The key signature remains one flat.

13

Musical score for measures 13-17. The right hand plays chords and dyads, while the left hand continues the eighth-note bass line. The key signature remains one flat.

18

Musical score for measures 18-22. The right hand features more complex rhythmic patterns, including sixteenth notes and eighth-note groups. The left hand continues the eighth-note bass line. The key signature remains one flat.

24

Musical score for measures 24-28. The piece is in 3/4 time. Measure 24 has a whole rest in the treble and a bass line starting with a B-flat. Measure 25 has a whole rest in the treble and a bass line with a first ending bracket labeled 'I.'. Measures 26-28 feature a treble line with chords and a bass line with eighth-note patterns.

29

Musical score for measures 29-34. The treble line consists of chords, and the bass line has a steady eighth-note accompaniment.

35

Musical score for measures 35-40. The treble line has chords with eighth-note movement. The bass line has a steady eighth-note accompaniment. A fortissimo (*ff*) dynamic marking is present in measure 40.

41

Musical score for measures 41-45. The treble line has chords with eighth-note movement. The bass line has a steady eighth-note accompaniment. An *Ossia:* section is provided below the main score, showing an alternative bass line for measures 41-42.

Kanon

Largo

I. *p*

II. *p*

Measures 1-7 of the piece. The tempo is marked 'Largo' and the dynamics are 'I. p' and 'II. p'. The music is in 3/4 time. The right hand starts with a whole rest in measure 1, then plays a series of eighth and quarter notes. The left hand plays a steady eighth-note accompaniment.

8

Measures 8-14. Measure 8 continues the previous pattern. Measures 9-10 show a change in the right hand's melody. Measures 11-12 feature a change in time signature to 2/4. Measure 13 returns to 3/4. Measure 14 ends with a *mf* dynamic marking.

15

mf

Measures 15-21. The music continues with a *mf* dynamic. The right hand features a more active melody with eighth notes and quarter notes. The left hand maintains a consistent eighth-note accompaniment.

22

Measures 22-28. The piece concludes with a final melodic phrase in the right hand. The time signature changes to 2/4 in measure 27 and back to 3/4 in measure 28.

29

p

This system contains measures 29 through 34. The music is in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with eighth notes. A dynamic marking of *p* (piano) is present in measure 31.

35

This system contains measures 35 through 40. The right hand continues with a melodic line, showing some chromatic movement. The left hand accompaniment remains consistent with eighth notes. The time signature changes to 5/4 for measures 39 and 40.

41

p

pp legato

This system contains measures 41 through 47. The right hand has a melodic line with a dynamic marking of *p* (piano) in measure 41. The left hand accompaniment consists of chords and eighth notes, with a dynamic marking of *pp* (pianissimo) and the instruction *legato* in measure 41. The time signature changes to 5/4 for measures 46 and 47.

48

pp

legato

This system contains measures 48 through 53. The right hand has a melodic line with a dynamic marking of *pp* (pianissimo) in measure 49. The left hand accompaniment consists of chords and eighth notes, with a dynamic marking of *pp* and the instruction *legato* in measure 49. The time signature is 5/4 throughout this system.

Toccata

Ossia:

Musical score for measures 1-7. The piece is in 2/4 time. The first system shows the beginning with a **Maestoso** tempo and a dynamic of **1. ff**. The second system transitions to an **Allegro** tempo with a dynamic of **II. mf**. The key signature changes from one sharp (F#) to two flats (Bb, Eb).

Musical score for measures 8-13. The tempo remains **Allegro**. The dynamic is **1. ff** in measure 8 and **II. f** in measure 11. The key signature is two flats (Bb, Eb).

Musical score for measures 14-21. The tempo is **Allegro**. The dynamic is **1. mf**. The key signature is two flats (Bb, Eb). The piece concludes with a **stacc.** marking.

Musical score for measures 22-29. The tempo is **Allegro**. The dynamic is **f**. The key signature is two flats (Bb, Eb). The marking **simile** is present above the first measure.

Musical score for measures 30-37. The tempo is **Allegro**. The dynamic is **f**. The key signature is two flats (Bb, Eb).

Musical score for measures 38-45. The tempo is **Allegro**. The dynamic is **f**. The key signature changes from two flats (Bb, Eb) to one flat (Bb).

45

52

58

62

67 **Maestoso**

ff

72

Partita *Ad Pavlinos* (pedaliter)

U spomen Pavlinskoj pjesmarici (1644.)
To commemorate the Pauline Songbook (1644)

I. Principal 8', 4', 2', Mixtur
II. Principal 8', 2'
III. Flauto 8', 4', 1'
Ped. Posaune 16'

1989.

Intrada (*Ave Hierarchia*)

Maestoso

1. ff

ff

6

II. p

10

III. mp

II.

16

22

Musical score for measures 22-26. The piece is in 3/2 time and B-flat major. The right hand features a melodic line with a fermata over the first measure, followed by a series of chords and a descending eighth-note scale. The left hand plays a steady eighth-note accompaniment.

27

Musical score for measures 27-31. The right hand continues with chords and a descending eighth-note scale. The left hand plays a steady eighth-note accompaniment. A section marked *f II. + Mixtur* begins at measure 29, with a new treble clef and a fermata over the first measure of the section.

32

Musical score for measures 32-37. The right hand features a continuous eighth-note scale. The left hand plays a steady eighth-note accompaniment.

38

Musical score for measures 38-41. The right hand continues with a continuous eighth-note scale. The left hand plays a steady eighth-note accompaniment. A section marked *1. ff* begins at measure 38, with a new treble clef and a fermata over the first measure of the section.

42

Musical score for measures 42-46. The right hand features a series of chords. The left hand plays a steady eighth-note accompaniment.

II. Krummhorn 8'
III. Bourdon 8'
IV. Viola 8'
Ped. 16', 8'

Arioso

(*O Aurora lucidissima*)

Andante

II. *p*

III. *p*

p

7

IV.

13

II.

III.

19

IV.

IV.

25

II.

III.

31

IV.

III. + I'

stacc.

II.

38

7

43

III.

I. Principal 8', Quinte 2 2/3'
 II. 8', 2', 1'
 Ped. Posaune 16'

Rondo

(Prophetae szu prorokovali)

Allegro scherzando

II. *mf*

stacc.

7

stacc.

I.

12

18

f

I. 8', 4', 2'

23

28

I. Trompete 8'

mf II. 8', 2', 1'

33

Musical notation for measures 33-38. The piece is in G major (one sharp). The right hand has a melodic line with some rests, while the left hand plays a steady eighth-note accompaniment.

39

Musical notation for measures 39-44. The right hand continues the melodic line with longer note values, and the left hand maintains the eighth-note accompaniment.

45

ff I. + Mixtur

Musical notation for measures 45-50. The right hand features a more active melodic line with slurs. The left hand continues the eighth-note accompaniment.

51

simile

Musical notation for measures 51-55. The right hand has a melodic line with chromaticism. The left hand continues the eighth-note accompaniment.

56

Musical notation for measures 56-60. The right hand continues the melodic line. The left hand continues the eighth-note accompaniment.

61

ff

Musical notation for measures 61-66. The right hand has a melodic line. The left hand continues the eighth-note accompaniment. The piece ends with a double bar line.

Ostinato

(Porodi Deva Szina)

I. Principal 8', 4', 2', Mixtur, Trompete 8'
 II. Principal 8', 4', 2'
 Ped. 16', 8', 4', Mixtur

Allegro maestoso

1. *ff non legato*

5

10

f II. 8', 4', 2'

14

II. + Scharf

19

Musical score for measures 19-23. The system consists of a grand staff with two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with chords and eighth notes.

24

Musical score for measures 24-28. The system consists of a grand staff with two staves. Measure 24 includes a fermata and the instruction *1. più f*. The upper staff has chords, and the lower staff has a rhythmic bass line.

29

Musical score for measures 29-35. The system consists of a grand staff with two staves. The upper staff features chords with slurs, and the lower staff has a rhythmic bass line.

36

Musical score for measures 36-40. The system consists of a grand staff with two staves. The upper staff has chords with slurs, and the lower staff has a rhythmic bass line. Measure 40 includes the instruction *ff*. The text *+ Posaune 16'* is written in the lower left.

41

Musical score for measures 41-45. The system consists of a grand staff with two staves. The upper staff has chords with slurs, and the lower staff has a rhythmic bass line.

I. Gamba 8'
II. Flauto 8'
III. Salicional 8', 4'
Ped. Subbas 16', Flötenbass 8'

Kanon

(O Maria, mati Bosia)

Largo *1. p*

II. *p*

7

8/4 4/4

13

mf

19

4/4 3/4 4/4

25

p

31

III.

37

p
pp legato
pp

43

5/4

49

3/4 6/4

Toccata

(Pohvaluimo denesni den)

Maestoso **Allegro**

1. *ff* II. *f*

ff

7 **Allegro**

1. *ff* II. *f*

ff

20

I. *mf* *simile*

stacc.

27

f

34

Musical score for measures 34-40. The right hand features a complex rhythmic pattern of eighth and sixteenth notes with frequent beamed sixteenth notes. The left hand provides a steady bass line with occasional chords.

41

Musical score for measures 41-46. The right hand continues with intricate rhythmic patterns. The left hand has a more active bass line with some chordal accompaniment.

47

Musical score for measures 47-53. This section includes first and second endings (I. and II.) in both hands, marked with slurs and repeat signs.

54

Musical score for measures 54-60. It features first and second endings (I. and II.) in the right hand, followed by a section marked *(1.) f* in the right hand.

61

Musical score for measures 61-66. The right hand has a rhythmic pattern similar to the beginning of the piece, while the left hand has a steady bass line.

67

Musical score for measures 67-72. The right hand continues with complex rhythmic patterns, and the left hand has a steady bass line with some chordal accompaniment.

72

Musical score for measures 72-78. The piece is in 7/8 time. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment of eighth notes. First and second endings are indicated by 'I.' and 'II.' above the notes.

79

[simile]

Musical score for measures 79-84. The right hand continues with the complex rhythmic pattern. The left hand has a more active role with eighth notes. A first ending is marked 'I.' and a second ending 'II.'. The instruction '[simile]' is placed above the right hand staff. A dynamic marking of *f* (forte) is present in measure 83.

85

Musical score for measures 85-90. The right hand continues with the complex rhythmic pattern. The left hand has a more active role with eighth notes. A first ending is marked 'I.' and a second ending 'II.'. A dynamic marking of *f* (forte) is present in measure 83.

91

Maestoso

Tutti

Musical score for measures 91-96. The tempo is marked **Maestoso**. The right hand has a melodic line with a long slur. The left hand has a steady accompaniment. The instruction **Tutti** is placed above the right hand staff. The time signature changes from 7/8 to 3/4 in measure 92.

97

Musical score for measures 97-102. The right hand has a melodic line with a long slur. The left hand has a steady accompaniment. The time signature changes from 3/4 to 2/4 in measure 98.

Redaktorska bilješka

Već su u *Predgovoru* navedeni neki principi, kao i problematika koju smo susretali u pripremi ovih skladbi za tisak. U ovom izdanju vodili smo se načelima suvremene prakse notiranja predznaka kojom jednom uveden predznak vrijedi samo do konca takta (i to samo u dionici u kojoj je uveden), čime smo izbjegli notiranje suvišnih razrješilica u sljedećem taktu, te na posljetku osigurali lakšu čitljivost i preglednost čitave partiture. U metrički slobodnim situacijama gdje skladatelj odustaje od notiranja taktova uvažavali smo praksu kojom predznak vrijedi neposredno pred notom (u određenom glasu) i samom motivskom figurom ukoliko se motiv neposredno ponavlja. Ipak, kod nekih situacija smo iz predostrožnosti uveli dodatne razrješilice, prije svega u situacijama kada u jednoj dionici nakon taktne crte nastupa razrješilica istoimene, u prethodnom taktu povišene ili snižene note, kako bismo sviračima olakšali bržu vizualnu orijentaciju. Kako je Klobučarev princip skladanja uvijek logičan, to će, vjerujemo, izvođačima skladateljeva namjera biti jasna i bez mjestimično suvišnih predznaka kojima rukopisi ovih skladbi često obiluju.

Kratice:

DR = dionica desne ruke

LR = dionica lijeve ruke

PED = dionica pedala

t. = takt

Vitrail

Za potrebe ovoga izdanja služili smo se trima izvorima:

- A** Skladateljev rukopis (autograf), obuhvaća 17 stranica paginiranog notnoga teksta, kojima prethode 2 nenumerirane stranice: naslovnica s datacijom (siječanj 1987.), te stranica s detaljnim uputama za registraciju (izrađena na bazi registara orgulja zagrebačke katedrale). Riječ o vrlo urednom autografu s vjerojatno najiscrpnijim uputama za izvedbu neke skladateljeve orguljske skladbe, najvjerojatnije iz razloga što je djelo prouzveo orguljaš i skladatelj Zsigmond Szathmáry (vidi *Predgovor*, str. X). Original autografa nalazi se u skladateljevoj ostavštini (nedostaju mu prve dvije nenumerirane stranice), a fotokopija autografa (na čijoj je naslovnici navedena skladateljeva posveta „Knjižnici Muzičke akademije u Zagrebu“) u fondu istoimene knjižnice.
- B** Skladateljev računalni prijepis u zbirci *Anđelko Klobučar: Skladbe za orgulje II. sv.*, umnoženoj u vlastitoj autorovoj nakladi 1998. g.
- C** Inačica skladbe tiskana 2001. u zbirci *Anđelko Klobučar: Skladbe za orgulje* (ur. Miho Demović) u nakladi *Kora prvostolne crkve zagrebačke*.

S obzirom da je **A** najpotpuniji i najdetaljniji izvor po pitanju svih oznaka, a pogotovo onih za registraciju, odlučili smo slijediti ga kao glavni izvor za ovo izdanje. Izvori **B** i **C** imaju dosta notografskih pogrešaka, a dijelovi skladbe koji su u **A** notirani u slobodnom metru, u njima su naknadno menzurirani. Po pitanju mjera, u našem izdanju zadržali smo zapis iz **A**, smatrajući kako će time do izraza doći bolje improvizacijska priroda skladbe, dok su iscrtkane taktne crte (izuzev onih u t. 21) urednička intervencija u svrhu lakše orijentacije izvođača. Valja napomenuti kako je u **A** skladatelj notirao mjere tek sporadično (većinom u prvih pedesetak taktova) i to na način brojeva iznad crtovlja (4, 3, 2, 2 + 3, 3 + 2), dok je u **B** i **C** uveo oznake na bazi četvrtinskoga metra; zadržali smo notaciju metra iz **A**, smatrajući dovoljno preciznom uputom brižljivo notirane metronomske oznake.

Kako u **B** i **C** nema uputa za konkretnu registraciju (već su samo notirane opće upute za podjelu manuala), odlučili smo ih zanemariti i voditi se jasno definiranom registracijom iz **A**. Pritom valja uočiti mjestimičnu upotrebu valjka za *crescendo*, kojim je skladatelj predvidio ostvarivanje duljih *crescenda* i *decrescenda*, te zanimljivo registriran odsjek u t. 52, u kojem se koriste isključivo jezičnjaci – među kojima i oni sa slobodno titrajućim jezičcom (Fagott-Klarinette 16', Physharmonica 8', Vox humana 8') – a koji po glazbenom sadržaju i registraciji odgovara sličnim mjestima u skladbama *Piece en mosaïque* i stavku *Ostinato* iz ciklusa *Četiri minijature* (vidi *Anđelko Klobučar: Skladbe za orgulje, Svezak IV*). Po pitanju korištenja dva istoimena registra Vox humana 8', korisnim se čini pojasniti kako je u orguljama zagrebačke katedrale onaj na II. manualu koncipiran

kao nešto glasniji, solistički registar sa slobodno titrajućim jezičcom, dok je istoimeni registar na IV. manualu građen kao Voix humaine i intoniran vrlo diskretno.

Od alternativnih čitanja valja izdvojiti tek nekolicinu:

- t. 20, LR, u **A** su između 1. i 2. dobe notirane dvije ligature (*a, es'*), dok se u **B** i **C** nalazi inačica koju smo zadržali u notnom tekstu ovog izdanja (identična solucija nalazi se i u skladbi *Collage* za gudački orkestar, u kojoj je skladatelj iskoristio uvodni dio *Vitraila*);
- oznaka za *crescendo* notirana je u **A** u t. 33-35, a u **B** i **C** u t. 36-37;
- t. 52 (čitavi nemezurirani odsjek do t. 53), PED, u **A** nema nikakvih pojedinačnih oznaka za artikulaciju, izuzev opisne oznake *sempre non legato e ten.[uto]*, dok u **C** nedostaje opisna oznaka, ali su detaljno upisane individualne oznake za *tenuto* i *legato* koje smo uvrstili u naše izdanje; u **B** nema nikakvih oznaka za artikulaciju;
- t. 52, PED, 10. četvrtinka, u **A** nema predznaka (te je moguće čitati ju kao *Cis*, što odgovara kasnijem motivu repetirane note), dok je u **B** i **C** notirana razrješilica *C*.

Kod akordnih rastvorbi u tridesetdruginkama (str. 9, sistem 3-5) postoji razlika u izvorima: u **B** i **C** nedostaju ligature za zadržavanje prvih 4 nota svake grupe, dok su u **A** notirane ligature, a dijagonalnim potezom prekrivena su rebra (čime se sugerira vrlo brzo izvođenje, poput predudara); preuzeli smo čitanje iz **A**. Još jedna razlika u bilježenju ukrasnih nota tiče se motiva u LR (str. 12, sistemi 1-3), neposredno prije završnog odsjeka; u **B** i **C** notirani su sitnijim tiskom (obično namijenjenim ukrasnim notama), dok su u **A** notirani uobičajenom veličinom, ali su im rebra na početku svake figure prekrivena; zadržali smo čitanje iz **A**.

Druga passacaglia

Za potrebe ovoga izdanja služili smo se četirima izvorima:

- A** Skladateljev rukopis, obuhvaća 7 stranica notnoga teksta, bez paginacije i bez naslova djela; očito je riječ o prvoj inačici koja mjestimično sadrži skladateljeve korekcije i minimalne instrukcije za registraciju i manuale upisane olovkom. Nema oznake tempa, niti lukova za artikulaciju.
- B** Fotokopija **A**, sadrži naslov i dataciju: *Passacaglia (1988)*, paginaciju, te upute za izvođenje u vidu oznaka manuala (koje mjestimično odstupaju od onih u **A**) i numeričkih oznaka za registraciju (na bazi registara orgulja zagrebačke katedrale) koje su zabilježene skladateljevim rukopisom. Nema oznake tempa, niti lukova za artikulaciju.
- C** Dva primjerka skladateljeva računalnog prijepisa u zbirci *Anđelko Klobučar: Skladbe za orgulje*, umnoženoj u vlastitoj autorovoj nakladi 1997. g. Sadrže više notografskih pogrešaka, koje je skladatelj naknadno korigirao: u jednom primjerku (**C1**) crvenom olovkom, a u drugom crnom olovkom (**C2**). Ovi prijepisi sadrže detaljnije oznake za manuale i dinamiku, ali nema specificiranja konkretnih registracija, s tim da je u **C2** naveden naslov: *II. Passacaglia*.
- D** Inačica skladbe tiskana 2001. u zbirci *Anđelko Klobučar: Skladbe za orgulje* (ur. Miho Demović) u nakladi *Kora prvo-stolne crkve zagrebačke*. Najrecentnija inačica, sadrži naslov *II. Passacaglia*; čini se kako je za ovo izdanje kao baza poslužio **C** s autorovim korekcijama (*post correcturam*).

S obzirom na upisane oznake za registraciju u izvorima **A** i **B**, moguće je rekonstruirati kronološki poredak izvora: izvor **A** moguće je povezati s (pra)izvedbom djela 1988. g. u dvorani Hrvatskoga glazbenog zavoda na tromanualnim orguljama, dok je izvor **B** evidentno korišten za izvedbu u zagrebačkoj katedrali 1990. g. (o zabilježenim izvedbama djela vidi *Predgovor*, strana X). Tom je prilikom skladatelj revidirao određena mjesta (u odnosu na prvotnu inačicu iz **A**), te smo te dijelove izdvojili u Tablici 1 i Ilustraciji 1. Prilikom objedinjavanja važnijih skladbi svoga orguljskog opusa, autor je uvrstio ovu skladbu u izbor djela tiskanih u vlastitoj nakladi 1997. g. (izvor **C**), te je tom prilikom načinio nove izmjene, dio kojih predstavlja odustajanje od izmijenjenih dijelova iz **B** i povratak na čitanja iz **A**. Osim tih, autor je uvrstio i neke nove izmjene, te inačica u **C** predstavlja doradniju inačicu skladbe koja se u **A** i **B** mjestimično doimala skicom; stoga su neka mjesta u **C** pročišćenija i oblikovana elegantnijom gestom nego li je to slučaj bio u **A** i **B**. Naknadne korekcije upisane skladateljevom rukom u **C** uvrštene su u izvoru **D**, koji usprkos tome nije do kraja lišen pogrešaka, već također pokazuje nepreciznosti u notaciji: npr. u **C** i **D** nedostaje t. 161 (čime je tema nepotpuna), mjestimično su izostavljene note u dionici pedala i lijeve ruke, a na više mjesta upitne su tonske visine koje se doimaju zatipcima.

Konačni tekst ove višekratno revidirane skladbe u ovom smo izdanju temeljili na posljednjoj reviziji djela kakva je tiskana u **D** – s obzirom na najpotpunije upute za artikulaciju i registraciju koje nalazimo u tom izvoru – a pojedina upitna mjesta rješavali smo konzultacijom ostalih izvora. Sva suspektna mjesta notirali smo u Tablici 1, dok smo zanimljive upute za registraciju donijeli u Tablici 2. Naime, upute za registraciju u **A** i **D** izrađene su na bazi tromanualnih orgulja, dok su one u **B** izrađene na bazi četveromanualnih orgulja zagrebačke katedrale, te smo smatrali korisnim zabilježiti ih van glavnoga teksta. Po pitanju artikulacijskih oznaka **D** je također bogatiji u odnosu na **A** i **B**, u kojima tek na tri mjesta susrećemo notirane lukove za artikulaciju i to samo u dionici desne ruke (prvi luk obuhvaća t. 22-24, drugi t. 25-27, a treći t. 28-31). Zanimljiv je u tom smislu t. 21 koji u izvorima **A** i **B** predstavlja završetak prethodne misli, dočim je t. 22 početak nove misli, ne samo time što je u njemu notiran početak luka za fraziranje, već i uputa za dodavanje registracije (**A**), odnosno promjenu manuala (**B**) – vidi detaljnije u Tablici 1 – dok je u **D** skladatelj revidirao to mjesto na način da promjena manuala nastupa tek u t. 32, te je posljedično nepotreban dah između t. 21 i 22 rezultirao odlukom da luk u t. 22-24 obuhvati i t. 21.

Tablica 1: Popis alternativnih čitanja

Takt	Dionica	A	B	C	D
21	DR	Nema luka za artikulaciju, prvi luk započinje u t. 22, vidi gornju opasku.	Isto kao A .	Jedan luk u t. 19-20, drugi luk u t. 21-24.	Isto kao C .
34	LR	polovinka	Isto kao A .	polovinka s točkom	Isto kao C .
36	LR	četvrtinka	Isto kao A .	polovinka s točkom	Isto kao C .
56-61	DR		Transponirano za oktavu niže u odnosu na A .	Isto kao A .	Isto kao A .
57	LR, PED	Na 3. dobi četvrtinska pauza.	Isto kao A .	polovinka s točkom	Isto kao C .
61	LR	Nečitko, možda <i>a-c'-d'-ges'-as'</i> , ili <i>a-d'-e'-ges'-as'</i> .	Isto kao A .	<i>c'-d'-fis'</i>	Isto kao C .
71	LR	Na 3. dobi umjesto četvrtinke su 2 osminke: prva <i>des'-es'</i> , druga <i>g</i> .	Isto kao A .	Na 3. dobi četvrtinka.	Isto kao C .
93	DR	Na 3. dobi, 2. osminka u trioli: <i>cis''</i> .	Isto kao A .	Na 3. dobi, 2. osminka u trioli: <i>c''</i> .	Isto kao C .
94	DR	Na 3. dobi, 3. osminka u trioli: <i>a'</i> .	Isto kao A .	Na 3. dobi, 3. osminka u trioli: <i>f'</i> .	Isto kao C .
102	LR	Čitanje iz A preuzeli smo u tekstu.	Isto kao A .	Nedostaje notni tekst.	Isto kao C .
104	LR	Čitanje iz A preuzeli smo u tekstu.	Isto kao A .	Motiv počinje dobu kasnije nego u A .	Isto kao C .
113	DR	Na 3. dobi, triola glasi: <i>g'-a'</i> , <i>fis'-b'</i> , <i>g'-a'</i> .	Isto kao A .	Na 3. dobi, triola glasi: <i>a'-h'</i> , <i>gis'-c''</i> , <i>a'-h'</i> .	Isto kao C .
114	DR	U čitavom taktu izmjenjuju se intervali: <i>h'-cis''</i> i <i>ais'-d''</i> .	Isto kao A .	U čitavom taktu izmjenjuju se intervali: <i>c''-d''</i> i <i>h'-es''</i> .	Isto kao C .
115	DR	Na 3. dobi, triola glasi: <i>as'-b'</i> , <i>g'-ces''</i> , <i>as'-b'</i> .	Isto kao A .	Na 3. dobi, triola glasi: <i>b'-c''</i> , <i>a'-des''</i> , <i>b'-c''</i> .	Isto kao C .
117	DR	Na 3. dobi, triola glasi: <i>a'-h'</i> , <i>gis'-c''</i> , <i>a'-h'</i> .	Isto kao A .	Na 3. dobi, triola glasi: <i>h'-cis''</i> , <i>ais'-d''</i> , <i>h'-cis''</i> .	Isto kao C .
120	DR, LR	Na 3. dobi: dvije osminke; DR: <i>f''-g''</i> i <i>d''-e''</i> , LR: <i>c'-d'</i> i <i>d'-e'</i> .	Isto kao A .	Na 3. dobi, triola identična onoj na 1. dobi.	Isto kao C .
124	LR	osminka <i>gis'-ais'</i>	Isto kao A .	osminka <i>es'-f'</i>	Isto kao C .
129	DR	Na 3. dobi su 4 šesnaestinke: <i>g, a, ges, b</i> .	Ispravljeno u: <i>gis, ais, g, h</i> .	Isto kao A .	Isto kao A .

137-140	LR	LR naknadno dopisana crnom tintom, riječ je o četvrtinkama: t. 137: <i>h'-cis''</i> , <i>b'-d''</i> , <i>a'-es''</i> t. 138: <i>d''-e''</i> , <i>cis''-f''</i> , <i>c''-ges''</i> t. 139: <i>h'-cis''</i> , <i>b'-d''</i> , <i>a'-es''</i> t. 140: <i>gis'-e''</i> .	LR naknadno dopisana ljubičastom tintom, riječ je o četvrtinkama: t. 137: <i>b'-c''</i> , <i>a'-cis''</i> , <i>as'-d''</i> t. 138: <i>des''-es''</i> , <i>c''-e''</i> , <i>h'-f''</i> t. 139: <i>e''-fis''</i> , <i>es''-g''</i> , <i>d''-gis''</i> t. 140: <i>cis''-es''</i> .	Isto kao A .	Isto kao A .
147-148	LR	Četvrtinska pauza na prvoj dobi u t. 147 i 148.	Alternativno čitanje u odnosu na ostale izvore; skladatelj je naknadno upisao ljubičastom tintom četvrtinku g-a na 1. dobi u t. 147 i 148.	Isto kao A .	Isto kao A .
152	DR	Posljednja osminka u taktu glasi <i>c'-e'-fis'</i> .	Alternativno čitanje u odnosu na ostale izvore; skladatelj je naknadno upisao korekciju ljubičastom tintom, pa posljednja osminka u taktu glasi: <i>h-cis'-e'-fis'</i> .	Isto kao A .	Isto kao A .
152-153	DR			Donji glas na 1. dobi svakoga takta notiran je u trajanju osminke, a ne četvrtinke.	Isto kao C .
153	DR	Posljednja osminka u taktu glasi <i>e'-ges'-as'</i> .	Alternativno čitanje u odnosu na ostale izvore; skladatelj je naknadno upisao korekciju ljubičastom tintom, pa posljednja osminka u taktu glasi: <i>des'-es'-ges'-as'</i> .	Posljednja osminka u taktu glasi <i>d'-ges'-as'</i> .	Isto kao C .
153	DR	Druga osminka u taktu glasi <i>his''</i> , a osminka nakon osminske pauze glasi <i>g''-fis'''</i> .	Isto kao A .	Druga osminka u taktu glasi <i>h''</i> , a osminka nakon osminske pauze glasi <i>a''-fis'''</i> .	Isto kao C .
179	PED	Punktirana polovinka <i>A</i> , prevezana na sljedeći takt.	Originalna punktirana polovinka korigirana je dodavanjem nota ljubičastom tintom: dvije osminke <i>As</i> , <i>Ges</i> , te dvije četvrtinke <i>As</i> i <i>B</i> . Tu smo varijantu tiskali kao <i>ossia</i> .	Isto kao A .	Isto kao A .
179-180	DR	Akord koji se ponavlja glasi: <i>e''-a''-b''-es'''</i> .	Isto kao A .	Akord koji se ponavlja glasi: <i>e''-gis''-ais''-dis'''</i> .	Isto kao C .
181-193		Zapis na razini skice: u t. 190-193 nije notirana LR.	Kopija A , naknadno korigirana skladateljevimi dodacima ljubičastom tintom, tu inačicu donosimo niže u notnom primjeru 1.	Inačica iz A , s upotpunjenom dionicom LR.	Isto kao C .
210	LR	ima <i>as</i>	ima <i>as</i>	nema <i>as</i>	nema <i>as</i>

Ilustracija 1. Druga passacaglia, t. 181-193 (izvor A)

The musical score consists of two systems. The first system (measures 181-186) shows a piano accompaniment with a strong bass line and a melodic line in the right hand. The dynamics are marked *fff*. The second system (measures 187-193) continues the piece, with the right hand playing chords and the left hand playing a rhythmic pattern. The dynamics are marked *p*.

Tablica 2: Komparacija oznaka za dinamiku i registraciju

Takt, doba	A	B	D
Uputa na početku skladbe		IV. Viola 8', Unda maris 8', Blockflöte 4' III. Hohlflöte 8', Dulciana 8', Aeoline 8', Voix celeste 8', Flauto amabile 4', IV-III II. Kopula 8', Traversflöte 4' I. Gemshorn 8', Copula major 8', Copula minor 4', Dolce 4' Ped. Subbass 16', Violonbass 16', Hohlflötenbass 8', III-Ped, IV-Ped	
1	II.	IV.	III. 8' <i>pp</i>
11			Ped. 16', 8' <i>p</i>
22	+ V[iola] 4'	III.	
32	I.		II. 8' <i>p</i>
42	+ R[ohrflöte] 4'	II. + Diapason 4'	
51,3		DR: I. + Octav 4'	
52	LR: III.		
61, 3			Ped. solo 8' <i>mf</i>
62	+ O[ktav] 4'		<i>mf</i>
61, 3		I. + Trompete 8'	Ped. <i>f</i>
62			<i>f</i>
71, 3	Ped: FP I.		
72		I. - Trompete 8'	

81, 3	K1 V	IV. Ital. Principal 4', Sifflöte 1' [, Terzian 1 3/5'] III. Quintatön 16', Flauto amabile 4', Viola 4', Flautino 2', IV-III II. Principal 8', Diapason 4', Traversflöte 4', Quint 1 1/3', Scharff 1' 4f I. Gemshorn 8', Copula major 8', Copula minor 4', Dolce 4', II-I, III-I, IV-I Ped. Principalbass 16', Subbass 16', Violonbass 16', Hohlflötenbass 8', Violon 8', Flauto 4', Cornett 5 1/3' 4f	III. 8', 4' p
82			DR: II. 8', 2'
91, 3	+ Q[uinta]		II. 8', 4' mf
100, 3			I. 8', 4', 2' f Ped. f
111	+ Sup. III-I		
121	+ Mix.	Tutti	Man. ff Ped. ff
129, 3			Man. f Ped. f (samo u C)
140			II. 8', 4', 2'
159, 3			III. 8', Mix. mf
169, 3			I. 8', 4', 2' ff Ped. ff
181			Man. fff Ped. fff
194			mf
197			Ped. mf
198			p
201			Ped. p
202			II.
208			III. pp
210			Ped. pp
211			ppp
212			Ped. ppp

Offrande à Marie

Za potrebe ovoga izdanja služili smo se trima izvorima:

- A** Fotokopija skladateljeva rukopisa u kojoj su olovkom upisane numeričke oznake za registraciju, a ljubičastom tintom naslov skladbe, oznake tempa, metra i dinamike, te paginacija. Nedostaju lukovi za fraziranje, manuali i dinamičke oznake. Rukopis je neuvezan i nepotpun, te obuhvaća 3 stavka: 1. *Moderato*, 2. *Larghetto*, 4. *Grave*. Nalazi se u skladateljevoj ostavštini.
- B** Prvo izdanje, tiskano u glazbenom prilogu časopisa za crkvenu glazbu *Sveta Cecilija*, god. LVIII, br. 2-3, Zagreb, 1988 (urednik glazbenog priloga: Anđelko Klobučar). Sadrži naslovnu i 17 numeriranih stranica notnoga teksta, te obuhvaća ukupno 5 stavaka: 1. *Moderato*, 2. *Larghetto*, 3. *Allegretto scherzando*, 4. *Grave*, 5. *Vivace*.
- C** Drugo izdanje, tiskano 2001. u zbirci *Anđelko Klobučar: Skladbe za orgulje* (ur. Miho Demović) u nakladi *Kora prvostolne crkve zagrebačke*. Značajno revidirana, skladba u ovom izdanju obuhvaća četiri stavka – izostavljen je *Larghetto*,

najvjerojatnije iz razloga što ga je skladatelj iskoristio kao temelj nove orguljske skladbe *Cantabile e scherzo* (1996.). S obzirom na brojne izmjene u ostalim stavcima, možemo je promatrati kao drugu inačicu skladbe.

Kronološki gledano, **A** je najstarija inačica s obilježjima skice, koja je poslužila za tiskano izdanje (**B**), dok je u **C** skladatelj načinio reviziju djela na bazi izvora **B**, najvjerojatnije bez uvida u izvor **A** kojega je, pretpostavljamo, smatrao izgubljenim. Stoga je za polazište uzeta peterostavačna inačica djela, tiskana u **B**, dok su konzultacije izvora **A** i **C** poslužile kao dobrodošao uvid u skladateljev kreativni proces, pružajući mnoge dodatne informacije. Pogotovo je to bio slučaj kod očitih nepreciznosti u notografiji, kakve su bile česte u glazbenom tisku toga vremena. Primjerice, u slučaju kada se jedna motivska figura neposredno ponavlja kroz više taktova, često su joj predznaci zapisani samo u prvom od više taktova koji predstavljaju neposredno ponavljanje; takve greške ispravljali smo bez posebnog navođenja. U nastavku donosimo detaljne usporedbe pojedinih izvora, kao i odluke koje smo donijeli za potrebe ovoga izdanja, dok su alternativna čitanja uvijek navedena.

1. Moderato

Valja istaknuti kako niti jedan od izvora nije posve bez grešaka, te kako smo upravo konzultacijom svih triju izvora uspjeli odgonetnuti neke zakučaste situacije. Primjerice, nelogičnost tijeka prvog dijela kompozicije – koji završava improvizacijskom gestom označenom *liberamente* – kako je notiran u **B** i **C**, pojašnjena je tek uvidom u skladateljev rukopis. Naime, t. 9-24 u **B** su obuhvaćeni znakovima ponavljanja, kakvih u **C** nema, dok je u **A** uz znakove ponavljanja skladatelj notirao i oznake za *1^{ma} volta* (obuhvaća t. 21-24 u našem izdanju) i *2^{da} volta* (obuhvaća t. 37 nadalje u našem izdanju), čime je slijed dinamičkog rasta i glazbenog tijeka konačno poprimio smisao. Sličnu omašku u notografiranju već smo susreli u *Toccati* iz 1971. (vidi *Svezak IV.* i pripadajuću diskusiju izvora), te smo se u novom izdanju odlučili za potpuno ispisivanje glazbenog odlomka bez znakova ponavljanja (u našem izdanju riječ je o t. 25-36 koji predstavljaju doslovno ponavljanje t. 9-20). Kako je **B** mnogo detaljniji u oznakama za artikulaciju i dinamike od **A**, dok se u **C** donosi i razrađenija karakterizacija tempa, odlučili smo u našem izdanju prihvatiti oznake tempa iz **C**, a oznake za artikulaciju i dinamike iz **B**. Završetak stavka postoji u tri inačice: u **B** je najkraći (završava u t. 95 našega izdanja), dok je u **A** skladatelj naknadno (ljubičastom tintom) dodao još tri takta; za razliku od njih, u **C** je skladatelj originalni završetak iz **B** proširio s još 9 taktova, te smo za naše izdanje preuzeli takvo rješenje kojim se postiže postepenija gesta smiraja (koja je očito bila razlogom naknadne skladateljeve intervencije u **A**), dok alternativno čitanje iz **A** donosimo u Ilustraciji 2. Komparacija izvora i alternativnih čitanja nalazi se u Tablici 3, dok smo zbog preglednosti komparaciju oznaka za tempo i dinamiku izdvojili u Tablici 4.

Ilustracija 2. Moderato. t. 82-98 (izvor **A**)

The image displays two systems of musical notation for the piece 'Moderato'. The first system, starting at measure 82, shows a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The second system, starting at measure 90, continues the piece with similar notation, including dynamic markings like 'mf' and 'p'.

Tablica 3: Komparacija izvora i popis korekcija

Takt, doba	Dionica	Opaska
3, 1	LR	Preuzeto čitanje iz A (istovjetno situaciji u t. 95); u B i C na prvoj polovici 1. dobe je osminka pauza.
15	LR	U A i B na zadnjoj osminki nedostaje razrješilica e' . Isto je i u t. 18, 20 i 38, a u t. 19 i 37 na zadnjoj osminki c'' . U C je u t. 15 prisutna razrješilica e' .
16	PED	A i B : F , C : G
17, 1	PED	A : B , B : H , C : c Zadržali smo čitanje iz A , po uzoru na kasniju situaciju u t. 65.
17, 3	LR	U A nedostaje razrješilica a .
19, 1	LR	A : cis'' , u B i C : c''
20, 2	PED	A : Fis , B i C : F Odlučili smo se za Fis , po uzoru na kasniju situaciju u t. 68 i 70.
20, 2	DR	Na 2. dobi razrješilica d''' nije notirana u nijednom od izvora, ali smo je uvrstili po uzoru na t. 56, gdje je ista situacija u B notirana s razrješilicom d''' .
20	DR	U C oznake za <i>tenuto</i> na sve tri dobe; zadnja osminka u taktu u C glasi: $b''-d'''-e'''$, a u B je $b''-dis'''-e'''$.
37-38		U C <i>tenuto</i> na svakoj noti u DR.
39		Odlomak <i>liberamente</i> tumačili smo prema A (rukopisu) u kojem se bolje može vidjeti grafički raspored nota. Isprekidane taktne crte urednička su intervencija, umetnute su samo zbog lakšeg snalaženja. U B pogrešna tonska visina u DR u akordu $f''-cis'''-f'''$; u A : $g''-cis'''-f'''$.
60, 2	LR	A : cis' ; B : dis' ; C : des' .
61	DR	Luk za fraziranje se u B prekida, u A i C ga nema. Upotpunili smo ga po uzoru na istovjetno mjesto u t. 12-14.
64	PED	C : G
65, 1	PED	C : c
65, 3	DR	U B nedostaje snizilica es'' .
67-70	DR	U C oznaka za <i>tenuto</i> na svaku notu.
70	DR	U B i C pogreške u notiranju akorda. Slijedili smo varijantu iz A .
71-72	LR	B : nedostaje ligatura koja je notirana u A . U C nanovo komponirano s nepreciznim ritmom: t. 71 notiran je u trodobnoj mjeri, a t. 72 u četverodobnoj mjeri, te je posljednji akord u t. 72 notiran kao polovinka s točkom (tome korespondira nota f u PED u trajanju punktirane polovinke). U DR u t. 72 na mjestu prve četvrtinke nalazi se iracionalna velika triola u četvrtinkama (koja tonskim visinama odgovara osminkom motivu iz A), a LR notirana je u trajanju polovinke (nastupa na 1. dobu), iza koje nije notirana pauza.
78	LR	U C je ritam u LR drukčiji, prva nota je polovinka s točkom $a-h$, nakon koje slijedi četvrtinka s točkom $as-b$.
95		B završava ovdje. U A su ljubičastom tintom dopisana još tri takta (t. 96-98), koje smo naveli u Primjeru 2. U C je proširenje još dulje i obuhvaća ukupno 9 taktova, koje smo preuzeli u našem izdanju. Lukove u odsjeku od t. 87 do kraja preuzeli smo iz B , s obzirom da u C nisu notirani. Također, iscrtkana ligatura u t. 94-95 nije notirana u C , ali jest u A i B . Različito notiran dinamički plan u završnom odsjeku; u A : oznaka za <i>diminuendo</i> u pedalu u t. 86, u manualu u t. 87 p , a u t. 93 pp (vidi ilustraciju 2); u B oznaka za <i>diminuendo</i> u pedalu u t. 86, u manualu u t. 87 mf , a u t. 93 p ; čitanje iz C preuzeto je u našem izdanju.

Tablica 4: Komparacija oznaka za tempo i dinamiku

Takt	A	B	C
1	<i>Moderato</i>	<i>Moderato</i>	<i>Andante</i>
1	-	<i>l. p</i>	<i>l. f</i>
9	-	<i>mf</i>	-
17-20 33-36	-	<i>poco a poco cresc.</i>	-
21		<i>mf</i>	-
39		<i>più f</i>	-
40	<i>III. pp</i>	<i>II. pp</i>	<i>II. p</i>
40	<i>a tempo</i>	-	<i>Andantino</i>
53		-	<i>Tempo I.</i>
53	<i>l. mf</i>	<i>p</i>	<i>l. f</i>
63	-	<i>f</i>	-
66	<i>f</i>	-	-
71	-		-
73	-	-	<i>Maestoso</i>
73	<i>ff</i>	<i>ff</i>	<i>ff</i>
86			-
87	<i>p</i>	<i>mf</i>	<i>f</i>
93	<i>pp</i>	<i>p</i>	<i>mf</i>
96	-	-	<i>p</i>
103	-	-	<i>pp</i>

2. Larghetto

Ovaj stavak sačuvan je samo u dva izvora (**A** i **B**), a njihovom komparacijom vidljivo je kako je **A** skicozne prirode, te sadrži numeričke oznake koje je skladatelj zabilježio prilikom pripreme za koncertnu izvedbu djela u zagrebačkoj katedrali, dok je u **B** skladatelj rukom dopisao osnovne oznake za registraciju i artikulaciju, uz nekolicinu lukova za fraziranje, te smo taj izvor izabrali kao temelj za ovo izdanje. Iako iz izvora **A** i **B** nije u potpunosti moguće rekonstruirati skladateljevu registraciju, kao logičan slijed nameće se usporedba s drugim inačicama ovoga stavka koje posjeduju iscrpnije informacije po pitanju registracijskih oznaka. Naime, čini se kako je u slučaju *Larghetto* riječ o najranijoj inačici skladbe koju je skladatelj kasnije iskoristio čak dvaput: pod nazivom *Arioso* u diptihu *Arioso e Allegro* za alt-trombon i orgulje (datacija: ožujak 1990.), te kao *Cantabile* u diptihu *Cantabile e scherzo* za orgulje solo (datacija: ožujak 1996.). U tim, mnogo brižljivije notiranim partiturama, moguće je ne samo pronaći detaljnije upute za registraciju, nego i jasno uočiti transformaciju i razvoj početnog skladateljskog impulsa koji je poslužio u skladanju *Larghetto*, a koji je konačni izraz zadobio kao *Cantabile* (iz 1996.) u kojem je skladatelj čak specificirao i promjene tempa unutar stavka, razrađujući mnogo detaljnije karakterizaciju pojedinih, međusobno kontrastnih glazbenih ideja. Iz tog razloga suzdržali smo se unositi konkretnije sugestije za interpretaciju u ovu, najraniju inačicu djela, ostavljajući je izgledom upravo takvom, pomalo skicoznom. Tek sporadično naznačili smo iscrtkanim lukovima neke artikulacijske detalje iz kasnijih inačica, prvenstveno iz praktičnih razloga, a s istom namjerom u Tablici 5 naveli smo oznake za registracije notirane u kasnijim inačicama.

Tablica 5: Komparacija oznaka za registraciju u kasnijim inačicama

Takt	<i>Arioso</i> (1990.)	<i>Cantabile</i> (1996.)
1	pp III. Salicional 8', Schwegung 8' (+4')	LR i DR: pp , Salicet 8' PED: p , 4'
10	DR: II. p , 8', 2', <i>staccato</i> LR: I. mf , 8', <i>legato</i>	DR: II. p , 8', 2', <i>staccato</i> LR: I. 8', <i>legato</i> PED: 16', 8'
16	III. p	LR i DR: pp PED: 4'
28	isto kao t. 10	isto kao t. 10
35-36	DR: II. Sesquialtera LR: I. Flauto 8'	DR: II. Sesquialtera LR: I. Flauto 8' PED. 4'
46	isto kao t. 10	PED: 16'
53	DR: II. Krummhorn 8'	Krummhorn 8' LR: pp U rukopisnoj inačici koncu takta nalazi se oznaka "(8)" koja je pozicionirana tako da se može odnositi i na LR i na PED. U skladateljevom kompjuterskom prijepisu je nema.
54		PED: p
61	DR: p - Krummhorn 8' + Gedeckt 8'	Gedeckt 8'
64	pp	

U ovom izdanju slijedili smo **B** kao glavni tekst, dok su nam **A** i *Cantabile* poslužili za rješavanje dvojbenih mjesta: očite pogreške ispravili smo bez posebnog isticanja, dok značajnije korekcije navodimo u Tablici 6.

Tablica 6. Popis korekcija

Takt, doba	Dionica	Opaska
17, 3	PED	U A i B nedostaje razrješilica <i>d</i> (<i>Cantabile</i> : <i>d</i>).
23, 2	PED	Prva osminka na 2. dobu u A i B glasi <i>Gis</i> (<i>Cantabile</i> : <i>Fis</i>).
25-26		U A se između ova dva takta nalazi umetnuti takt kojeg nema u drugim izvorima; notiran je nepravilno, te je moguće da ga je skladatelj prilikom revizije za B izbacio. Ovdje navodimo sadržaj umetnutog takta: dionice DR i LR identične su notnome tekstu u t. 24, a u dionici pedala nalazi se četvrtinka <i>e'</i> prevezana na osminku <i>e'</i> nakon koje slijede još četiri osminke: <i>des'</i> , <i>es'</i> , <i>c'</i> , <i>e'</i> , pri čemu su posljednje dvije osminke u pedalu potpisane u razini s posljednjom četvrtinkom (na 3. dobi) u LR i DR.
36	DR	U B nedostaje oznaka zasebnog manuala; u A : III.
44-45		Različita čitanja u A i B ; ovaj odlomak u B obuhvaća ukupno 6 doba (kako je preuzeto u našem izdanju), dok u A obuhvaća ukupno 7 doba (<i>Cantabile</i> sadrži ukupno 9 doba). Naime, u A je t. 44 notiran u 4/4 mjeri, a t. 45 u 3/4 mjeri i to na način da je glazbeni sadržaj isti onome u B , osim posljednje note u t. 45 koja je za jednu dobu dulja od inačice u B , pa t. 45 u A u LR i DR sadrži punktiranu polovinku, dok je u pedalu posljednja nota <i>d</i> notirana kao polovinka.
53-66		Završni odlomak stavka dopunili smo oznakama za artikulaciju koje sadrži <i>Cantabile</i> : notirali smo ih iscrtkanim znakom za luk, te dodali oznake za <i>tenuto</i> u dionici pedala kojih nema u A niti u B .

3. Allegretto scherzando

Ovaj stavak nalazimo samo u izvorima **B** i **C**, te je iz niza detalja jasno kako je **C** revidirana inačica **B**. Posebno je to vidljivo iz mnogo detaljnije notiranih oznaka za artikulaciju i dinamiku u **C**, što je bio i argument u korist odluke da za potrebe našega izdanja u najvećoj mjeri slijedimo inačicu iz **C** kao glavnu, dok su alternativna čitanja navedena u Tablici 7. Najznačajnija skladateljeva revizija obuhvaća završna dva takta stavka (preuzeli smo inačicu iz **C**), dok raniju inačicu donosimo niže (vidi ilustraciju 3). Usporedni pregled oznaka za dinamiku donesen je u Tablici 8.

Ilustracija 3. *Allegretto scherzando*, t. 99-100 (izvor **B**)



Tablica 7: Popis alternativnih čitanja

Takt, doba	Dionica	B	C
1	DR	4. i 6. osminka u taktu: <i>d'</i>	4. i 6. osminka u taktu: <i>e'</i>
2	DR	5. osminka u taktu: <i>f'</i>	5. osminka u taktu: <i>es'</i>
6-7		Umetnuta su dva takta više u odnosu na inačicu u C . Naime, taktovi 6-7 neposredno su ponovljeni, tako da je u B t. 8 identičan t. 6, a t. 9 identičan t. 7, dok t. 10 odgovara t. 8 u našem izdanju. Moguće je da se radi o previdu notografa, budući da na tom mjestu tekst prelazi u novi red.	
29	PED	dvije osminke <i>c, d</i> i punktirana četvrtinka <i>e</i>	dvije osminke <i>B, c</i> i punktirana četvrtinka <i>d</i>
30	PED	dvije osminke <i>es, fi</i> i punktirana četvrtinka <i>g</i>	dvije osminke <i>des, es</i> i punktirana četvrtinka <i>f</i>
31		Na koncu t. 31 notiran je znak za ponavljanje koji upućuje na ponavljanje <i>da capo</i> .	-
31	DR, LR	-	ligatura između zadnje dvije note u taktu
39	PED		Nedostaje punktirana četvrtinka <i>Es</i> na prvu dobu, najvjerojatnije zbog prelaska u novi sistem, u kojem nema zasebne dionice pedala.
48	DR, LR	t. 48 za oktavu je niži od t. 47	t. 48 istovjetan je t. 47
53	LR	Prva punktirana četvrtinka u taktu glasi <i>b-c'</i>	prva punktirana četvrtinka u taktu glasi <i>c'-d'</i>
66			U C u DR nedostaje t. 66, a dionica LR koja u našem izdanju odgovara t. 62-66, u C započinje takt ranije, te obuhvaća t. 61-65.
81-82	DR	osminka <i>as'</i>	osminka <i>a'</i>
92	DR	4. i 6. osminka u taktu: <i>d'</i>	4. i 6. osminka u taktu: <i>e'</i>
93	DR	5. osminka u taktu: <i>es'</i>	5. osminka u taktu: <i>f'</i>

99-100	LR, DR	akord u LR glasi: $d'-fis'-g'-c''$ akord u DR glasi: $b-dis'-e'-a'$	akord u LR glasi: $d-f-g$ akord u DR glasi: $b-d'-e'-a''$
99-100	PED	t. 99: pauza t. 100: dvije osminke <i>Fis</i> , <i>E</i> i četvrtinka <i>D</i> Vidi Ilustraciju 3.	t. 99: polovinska pauza, na 3. dobi dvije osminke <i>Fis</i> i <i>E</i> s oznakom duole t. 100: punktirana polovinka <i>D</i>

Tablica 8: Komparacija oznaka za dinamiku i registraciju

Takt	B	C
1	I. <i>f</i>	I. <i>f</i>
6	II. <i>mp</i>	II. <i>mf</i>
13	II.	I. <i>ff</i>
27	PED: 4' LR, DR: <i>f</i>	PED: <i>ff</i>
39	I. <i>f</i>	
41		III. <i>p</i>
49		II. <i>mf</i>
58	I. <i>f</i>	I. <i>f</i>
92	<i>ff</i>	<i>ff</i>
100	II.	PED: <i>ff</i>

4. Grave

Ovaj stavak nalazimo u svim trima izvorima.

A: Inačica u **A** je na razini skice (bez oznake tempa i pretežno bez taktnih crta); nema nikakve oznake za artikulaciju i dinamiku, osim oznake za II. manual na početku stavka i oznake za dah prije *code*. *Coda* u **A** – očito je riječ o ranijoj inačici – ritamski je drugačija od dvije, međusobno identične inačice u **B** i **C**, donosimo je niže u Ilustraciji 4. Zanimljive su skladateljeve numeričke oznake za registraciju koje upućuju na orgulje zagrebačke katedrale. U nastavku ih donosimo kako bi poslužile kao informacija izvođaču:

IV: Traversflöte 8', Viola 8', Unda maris 8', Blockflöte 4'
 III: Hohlflöte 8', Dulciana 8', Aeoline 8', Voix celeste 8', Flauto amabile 4'
 II: Kopula 8', Flauto 8'
 I: Tibia 16', Gemshorn 8', Copula major 8', Copula minor 4'
 Ped: Grand Bourdon 32', Principalbass 16', Subbass 16', Violonbass 16'
 III-II, IV-II, Sub IV-II
 II-I, III-I, IV-I

Ilustracija 4. *Grave*, coda, t. 32 - kraj (izvor **A**)

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B: U dionici pedala nedostaju oznake za artikulaciju, dok su u dionici lijeve ruke upute za artikulaciju brižljivo notirane. Oznaka tempa je *Grave*.

C: U dionici lijeve ruke nedostaju oznake za artikulaciju, dok su u dionici pedala upute za artikulaciju brižljivo notirane. Oznaka tempa je drugačija od one u **B** i navedena je nepotpuno, glasi: *Larg.* (*Largo?* *Larghetto?*).

U novom izdanju preuzeli smo oznaku tempa i oznake za artikulaciju za LR iz **B**, a za PED iz **C**. Time je, vjerujemo, stvorena potpunija slika po pitanju artikulacije, jer se čini kako je izostanak oznaka za artikulaciju u jednoj od dionica tijekom čitavog stavka svojevrsni previd u notiranju. Naravno, moguće je takve situacije interpretirati i na način da se dionica bez oznaka artikulacije izvodi *non legato*, suprotno notiranom *legatu* u drugoj dionici, što bi na primjeru izvora **B** značilo da bi se PED izvodio *non legato*, a LR *legato*, odnosno obrnuto ukoliko bi pristup temeljili na izvoru **C**. Priklanjajući se jednostavnijem tumačenju kao onom ispravnijem, skloniji smo potpuni izostanak oznaka za artikulaciju u čitavoj jednoj dionici tumačiti na jednak način kao i u izvoru **A** – kod kojeg je izostanak oznaka za artikulaciju posljedica manjka brige oko notiranja specifičnih didaskalija – te smo sukladno tome u ovom izdanju notirali sve dostupne oznake za artikulaciju. Poseban problem predstavljali su taktovi 7-10 i 22-31, u kojima su artikulacijska rješenja različita u izvorima **B** i **C**, te smo ih s namjerom što cjelovitije informacije odlučili otisnuti obje (vidi opasku niže u Tablici 9). Kao zanimljivost navedimo parafraziranje B-A-C-H motiva u t. 7 (LR) i u t. 29-31 (DR).

Tablica 9: Alternativna čitanja u izvorima

Takt	Dionica	Opaska
4	DR	Donji glas u C ima alternativno čitanje notnih visina od A i B i glasi: četvrtinka <i>c''-d''</i> i polovinka <i>h'-e''</i> . U našem izdanju preuzeli smo čitanje iz A i B .
7-10	DR	Različita artikulacijska rješenja u B i C . Kako pristup artikulaciji u B nudi više detalja od običnog <i>legata</i> kakvog nalazimo u C , preferirali smo čitanje iz B , koje smo u našem izdanju notirali u glavnom tekstu, dok smo inačicu iz C označili iscrtkanim tiskom.
11-13		Iscrtkani lukovi u LR i PED su urednička intervencija.
11-12	LR	U C ovi su taktovi identični t. 1-2, dok je u A i B prisutno alternativno čitanje ova dva takta koje smo zadržali u našem izdanju.
22-31	DR	Različita artikulacijska rješenja u B i C . Kako pristup artikulaciji u C nudi više detalja od običnog <i>legata</i> kakvog nalazimo u B , preferirali smo čitanje iz C , koje smo u našem izdanju notirali u glavnom tekstu, dok smo inačicu iz B označili iscrtkanim tiskom.

5. Vivace

Ovaj stavak nalazimo samo u izvorima **B** i **C**, te je iz niza detalja jasno kako je **C** revidirana inačica **B**, prvenstveno po pitanju oznaka za dinamiku koje smo u ovom izdanju preuzeli iz **C**. Također, notni tekst u t. 27-28 i 93-94 u **C** je izmijenjen u smislu dosljednije i gotovo mehanički sistematične upotrebe motiva, dok se ranija inačica iz **B** čini spontanijom i rezultira ponešto zanimljivijim suzvučjima. Stoga smo u t. 27-28 odlučili zadržati inačicu iz **B**, a u t. 93-94 inačicu iz **C**. Zbog prilično loše kvalitete notografije oba izvora, nije uvijek lako odrediti što jest, a što nije previd notografa, te smo dvojbena mjesta popisali i naveli u Tablici 10. Usporedni pregled oznaka za dinamiku donesen je u Tablici 11.

Tablica 10: Alternativna čitanja u izvorima

Takt	Dionica	B	C
27	LR	dvije osminke <i>d, gis</i> i četvrtinka <i>b-e'</i>	dvije osminke <i>c, g</i> i četvrtinka <i>a-es'</i>
28	DR	Na obje dobe ista figura: šesnaestinska pauza i tri šesnaestinke <i>c'', f''-h'', e''</i> .	Na obje dobe ista figura: šesnaestinska pauza i tri šesnaestinke <i>c'', fis''-h'', f''</i> .
41	DR	U B i C je figura na 1. dobi notirana za oktavu niže (originalno glasi: <i>a', d''-g'', cis''</i>); moguća su dva tumačenja: ili je riječ o omašci notografa te je izostavljena oznaka <i>8^{va}</i> nad prvom dobom, ili je skladatelj svjesno figuru na prvoj dobi notirao oktavu niže zbog ograničenog opsega klavijature? Pritom ne treba zanemariti ni činjenicu kako je ovakvim zapisom figura u DR u određenom trvenju s figurom u LR. Prateći logiku korespondentnih mjesta u t. 43 i 73-74, odlučili smo se za uredničku intervenciju, te smo korigirali spomenutu figuru transpozicijom za oktavu više.	
70	LR	Na obje dobe zadnja šesnaestinka glasi <i>ges'</i> .	Na obje dobe zadnja šesnaestinka glasi <i>g'</i> .
71-72	DR	Prva šesnaestinka u svakoj figuri glasi <i>e''</i> .	Prva šesnaestinka u svakoj figuri glasi <i>es''</i> .
93-94	DR	U t. 93 i 94 zadržani su isti motivi i tonske visine kao u prethodna dva takta (t. 91-92)	U t. 93 i 94 motivi su transponirani za pola tona više u odnosu na one iz prethodna dva takta, te glase: šesnaestinska pauza i tri šesnaestinke: <i>d'', gis''-cis''', g'''</i> .
93-94	LR	U t. 93 izmjenjuju se osminke <i>d</i> i <i>g-c'</i> , a u t. 94 osminke <i>d</i> i <i>g-cis'</i> .	U oba takta izmjenjuju se osminke <i>d</i> i <i>gis-cis'</i> .
100-102	DR		U sva tri takta u akordu nedostaje nota <i>e''</i> .
102	PED	Prva osminka u taktu glasi <i>e</i> .	Prva osminka u taktu glasi <i>e</i> .

Tablica 11: Komparacija oznaka za dinamiku

Takt	B	C
1	I. ff	I. f
5	III. f	III. p
12	DR: III. LR: II. più f	LR: II. mf
31	II.	-
33	DR: I. ff LR: II.	DR: I. f LR: II. mf

39	-	<i>l. f</i>
57	-	<i>mf</i>
65	-	<i>f</i>
75	PED: <i>ff</i>	PED: <i>f</i>
87	-	LR i DR: <i>ff</i> PED: <i>ff</i>

Partita Ad Pavlinos na napjeve Pavlinske pjesmarice

Za potrebe ovoga izdanja služili smo se četirima izvorima:

- A** Skladateljev rukopis, obuhvaća 12 stranica notnoga teksta, bez paginacije, bez naziva djela i bez naziva pojedinačnih stavaka. Izuzev prvog stavka koji nosi oznaku tempa *Maestoso*, ostali stavci nemaju oznaka tempa. Ovaj izvor doima se najranijom inačicom skladbe, zapisanom *manualiter* (bez dionice pedala); notni tekst upisan je crnom tintom, uz povremene korekcije; oznake mjera naknadno su unesene ljubičastom tintom, a crvenom tintom unesene su oznake za manuale i numeričke oznake za registraciju. Nedostaju oznake za dinamiku, a i oznake za artikulaciju gotovo su nepostojeće. Sve to upućuje da je ovaj rukopis najvjerojatnije radna skica koju je skladatelj koristio pri prvim izvedbama djela i postepeno doradivao.
- B** Prvo izdanje, tiskano u glazbenom prilogu časopisa za crkvenu glazbu *Sveta Cecilija*, god. LIX, br. 4, Zagreb, 1989. Sadrži 12 numeriranih stranica notnoga teksta; djelo je u ovom izvoru naslovljeno: Partita / (na napjeve Pavlinske pjesmarice), te je također notirano *manualiter*. Stavci nose zasebna imena, a opskrbljeni su i detaljnijim uputama za izvođenje: oznakama za tempo, dinamiku, artikulaciju i manuale. Iz mnogo detalja može se naslutiti kako je **A** poslužio kao izvor za **B**, uz zanimljivu opasku kako je prvi stavak u **B** popraćen oznakom tempa *Moderato*.
- C** Računalni prijepis identičan onom u **B**, ali bez tiskanog naslova skladbe i tiskanih naziva pojedinih stavaka; obuhvaća 12 numeriranih stranica notnoga teksta, s ponešto drugačijim rasporedom na stranicama od onoga u **B**, što upućuje da što upućuje na to da nije riječ o fotokopiji **B**, nego je najvjerojatnije riječ o skladateljevom računalnom prijepisu koji je poslužio kao priprema za tisak izvora **B**. Naslovi stavaka zapisani su debljim flomasterom, kojim je zapisan i naslov skladbe na zasebnoj, naslovnoj stranici zelene boje, na kojoj stoji: ANĐELKO KLOBUČAR / PARTITA / na / napjeve Pavlinske pjesmarice / /orgulje/ / Zagreb 1989. Zanimljiv je i drugi sloj skladateljevih intervencija upisanih tanjim flomasterom kojim su zapisane oznake tempa pojedinih stavaka, potom oznake manuala sada popraćenih konkretnim uputama za registraciju, a mjestimično susrećemo i oznaku „Ped.“, povremeno praćenu sugestijama za registraciju pedala. Kako je notni tekst u osnovi notiran *manualiter*, bez zasebne dionice pedala, daje se pretpostaviti kako su oznake za pedal, kao i one za registraciju manuala i pedala vjerojatno unesene nakon tiskanja **B**, a u svrhu pripreme tiskanja inačice djela *pedaliter* koju smo označili kao izvor **D**. Korekcije metra i taktnih crta u prvom stavku (koje je skladatelj naknadno unio u **C**) dodatni su argumenti u korist hipoteze da je **C** poslužio kao baza za **D**.
- D** *Pedaliter*-inačica skladbe tiskana 1991. u Zagrebu u izdanju Hrvatskog društva skladatelja (edicija *Ars croatica*), čiji je redaktor bio sâm skladatelj. Riječ je o partituri posve pripremljenoj za tisak, koja uz 18 numeriranih stranica notnoga teksta sadrži opsežnu bilješku o skladatelju iz pera Andrije Tomašeka, dok je na naslovnoj stranici naziv djela naveden tek kao *Partita za orgulje*. Ipak, poveznica s Pavlinskom pjesmaricom istaknuta je na više mjesta: na prvoj nenumeriranoj stranici nalazi se naslov: AD PAVLINOS / Prilog znamenju pavlinske kulture u Hrvatskoj, a na stranici koja potom slijedi navedena je i posveta: „U spomen Pavlinskoj pjesmarici, cca 1644. g.“; na koncu, uz pojedinačne nazive stavaka skladatelj je jasno naveo i naziv izvorišnog napjeva iz Pavlinske pjesmarice na kojem se dotični stavak temelji.

Ovo je djelo vrlo zanimljivo iz mnogo razloga od kojih su neki već navedeni u *Predgovoru* (vidi str. XY). Ovdje valja posebno spomenuti mogućnost jedinstvenog uvida u skladateljev proces transformacije djela iz početne skice (**A**) do posve uređenog izdanja (**D**), pri čemu se i djelo preobrazilo iz *manualiter*-inačice (**A**, **B**) – najvjerojatnije inspirirane jednomannualnim povijesnim orguljama crkve sv. Marije (nekadašnjeg pavlinskog samostana u Lepoglavi) – u *pedaliter*-inačicu s uputama za registraciju izrađenim na bazi četveromannualnog instrumenta (**C**, **D**). Iz tog razloga, odlučili smo u našem izdanju tiskati obje inačice djela (*manualiter* i *pedaliter*), pri čemu smo slijedili u najvećem dijelu izvore **B** i **D** koji imaju autoritet tiskanih izdanja.

Alternativna čitanja *manualiter*-inačice djela izdvojili smo niže, a ona posebno zanimljiva tiskali smo u glavnom tekstu kao *ossia*. Sâm naslov djela u našem smo izdanju dopunili na tragu podataka u **C** i **D** kako bi se djelo lakše razlikovalo od *Partite* za orgulje skladane 2005. godine.

1. *Intrada*

Oznaka tempa:

A, C, D: *Maestoso*

B: *Moderato*

U *manualiter*-inačici djela nekoliko je alternativnih čitanja koja susrećemo jedino u **A**:

- u t. 1 i 3, u DR na mjestu 4. četvrtinke nedostaje snizilica *des'*;
- u t. 11, u DR na trećoj osminki nedostaju snizilice *ges'* i *des''*, najvjerojatnije je riječ o greški, jer je u t. 11 glazba prešla u novi red, a u t. 10 (u prethodnom redu) obje su snizilice notirane;
- u t. 25, u DR, na mjestu polovinske pauze nalazi se akord prevezan ligaturom s prethodnim istoimenim akordom (teško je razaznati da li je trajanje akorda na drugoj dobi u vrijednosti četvrtinke ili polovinke);
- u t. 28-30, u LR nedostaju snizilice za ton *es*;
- u t. 30, u DR, na 3. četvrtinki u taktu nedostaje snizilica *es'*;
- u t. 41, u LR, na prvoj dobi se nalazi polovinski akord *g-c'-f'* ligaturom prevezan na prethodni istoimeni akord u t. 40.

2. *Arioso*

Zanimljiva alternativna čitanja u **A** koja su u kasnijim inačicama djela napuštena:

- u t. 13, LR, na 1. četvrtinki se nalazi snizilica *b*;
- ranija varijanta melodije u DR u t. 25-28 (vidi *ossia*) u **B, C** i **D** je pojednostavljena;
- između t. 31 i 32, u DR, upisana je ligatura *g'* koja nije izvediva s obzirom na promjenu manuala, kakva je i u **A** notirana naknadno;
- u t. 47, u DR, akord je peteroglasan, sadrži i notu *e''*.

3. *Rondo*

Oznaka tempa:

A: -

B: *Allegretto*

C, D: *Allegro scherzando*

Zanimljive su naknadno notirane oznake za registraciju u **C**:

- t. 1, DR: II. 8', 1', LR: III. 8', 2'
- t. 11, LR: I. 8', 2 2/3'
- t. 24, II.
- t. 25, LR: III.
- t. 32, DR: I, LR: III.
- t. 45, I.
- t. 62,,,+ [Ped. 16', Pos. 16']"

4. *Ostinato*

Oznaka tempa:

A: -

B: *Allegro*

C: *Moderato*

D: *Allegro maestoso*

Nekoliko je zanimljivih alternativnih čitanja:

- u **A**, u t. 15, u DR, prvi akord je nečitak, moguće je da se radi o akordu $g'-c''-e''$ ili $f'-h'-e''$;
- u t. 24, u LR, u **B** nedostaje snizilica b , koja je precizno notirana u **A**;
- u t. 26 i 27, u DR u **A** nedostaju snizilice b , koje su notirane u **B**;
- u t. 42, u DR, posljednja osminka u taktu u **A** glasi $a'-e''-a''$, a u **B** glasi $c''-f''-a''$; u LR, u **A** su tijekom čitavog takta notirane snizilice es i b , kojih nema u **B**, **C** i **D**.

U **C** su naknadno zapisane oznake za registraciju:

- t. 1: I. Trompete 8', Mixtur;
- t. 10: II. Oboe 8', Scharf;
- t. 36: + Ped. Pos. 16'.

5. Kanon

Nekoliko je zanimljivih alternativnih čitanja:

- u t. 22, u LR, na 3. dobi u **A** je notirana jednostavnija varijanta, četvrtinka c' , dočim se u **B** na tom mjestu nalaze dvije osminke g i g' ;
- u t. 36, u DR, u altu, na 1. dobi u **B** notirana je četvrtinka e' , očita greška u usporedbi s **A** i **D** gdje je notiran f' ;
- u t. 48 u **B** nedostaje 5. doba; u **A** je na tom mjestu četvrtinka a' , a u **D** su dvije osminke s 4. dobe pretvorene u dvije četvrtinke f' i g' .

U **D** je u završnom odsjeku dodana samostalna dionica pedala, čime nastaju nova harmonijska suzvučja.

6. Toccata

Oznaka tempa:

- A:** -
- B, D:** *Maestoso – Allegro*
- C:** *Maestoso – Vivace*

U našem izdanju za glavni tekst *manualiter* inačice slijedili smo čitanja iz **B**, dok smo ona iz **A** odlučili tiskati kao *ossia*. Od ostalih alternativna čitanja izdvajamo:

- t. 9, LR, zadnja šesnaestinka na 1. dobi, **A:** gis , **B:** g .
- t. 30, u **A** nema znaka za početak repeticije, već je on notiran u t. 38. Očito je riječ o ranijoj inačici djela kojom je skladatelj predvidio ponavljanje t. 38-55, a što je kasnije (u **B**) proširio na t. 30-55.
- t. 46, DR, na 2. dobi nedostaje snizilica b' .

Pavao Mašić

Editor's note

in the *Preface*, we already mentioned some principles, as well as the problems that we encountered in the preparation of this edition. In terms of accidentals, we were guided by the principles of modern notation practice according to which a single accidental is valid during the whole bar, until the bar line, only in the voice in which it was introduced. That way we avoided unnecessary extra accidentals and ultimately ensured readability and transparency of the musical score. In the meter-free situations where composer avoids notating bar lines, we respected the convention by which the accidental is valid only for the note (in the individual voice) or (repetitive) motivic figure that immediately follow the accidental. In very few situations, however, we added additional, cautionary accidentals to avoid confusion: especially in situation when altered note is followed by its neutral variant, even if there were a bar line between them that would suggest cancelling of the previous accidental. In those situations, we opted for the cautionary neutral sign to facilitate a quicker visual orientation for players. As Klobučar's composing method is always very logical, we believe that musicians will easily grasp composer's intentions in a clear way, helped by eliminating redundant accidentals which are often present in his manuscripts.

Abbreviations:

- RH = right-hand staff
- LH = left-hand staff
- PED = pedal staff
- b. = bar

Vitrail

For the purposes of this edition, we consulted three sources:

- A** The composer's manuscript (autograph), which comprises 17 numbered pages of musical text, preceded by 2 unnumbered pages: a cover page (dated: January 1987) and a page with detailed instructions for registration (based on the organ of Zagreb Cathedral). It is a very neat autograph with probably the most comprehensive instructions for performance in comparison to other Klobučar's organ works, most likely because the work was premiered by Zsigmond Szathmáry (see *Preface*, p. XX). The original autograph is kept in the composer's estate (it lacks the first two unnumbered pages), while its photocopy is kept in the Library of the Music Academy in Zagreb. The latter contains two introductory pages (cover page bearing dedication to the library, signed by the composer).
- B** The computer-notated version from the collection entitled *Anđelko Klobučar: Skladbe za orgulje II. sv.* [Organ Works, vol. II], published by composer in 1998.
- C** The printed version from the collection of organ works *Anđelko Klobučar: Skladbe za orgulje* [Organ Works], edited by Miho Demović and published by the Choir of Zagreb Cathedral in 2001.

Since **A** is the most complete and the most detailed source in terms of all indications, especially those for registration, we decided to follow it as the main source for this edition. Sources **B** and **C** have a lot of engraving errors, and include measured versions of the sections that were previously notated meter-free in **A**. For this edition, the meter-free version from **A** was followed, which better expresses the improvisational nature of the work, while the dotted bar lines are an editorial intervention, for practical reasons (except those in b. 21, notated by composer). It should be noted that in **A** the composer notated the meter indications only sporadically (mostly in the first 50 bars), by indicating the numbers above the staff (4, 3, 2, 2 + 3, 3 + 2), while in **B** and **C** he used regular meter indications based on quarter notes; the indications from **A** were kept, with meticulously notated metronomic indications serving as sufficiently precise instruction. As there are no instructions for specific registration in **B** and **C** (only general instructions for the use of manuals are notated), we decided to ignore them and included clearly defined registration indications found in **A**. It is worth noting the occasional use of the crescendo pedal for the realization of longer *crescendos* and *decrescendos*, as well as an interestingly registered section in b. 52 that uses only reed stops – including those with a freely vibrating tongue (Fagott-Klarinette 16', Physharmonica 8', Vox humana 8') – which in musical content and registration corresponds to similar passages in *Piece en mosaïque* and *Ostinato* from the cycle *Four Miniatures* (see *Anđelko Klobučar: Compositions for Organ, Volume IV*). Regarding the use of

the two reed stops of the same name, Vox humana 8', it seems useful to clarify that in the organ of the Zagreb Cathedral, the one on II. manual is conceived as a somewhat louder, solo stop with a freely vibrating tongue, while the eponymous register on IV. manual is built as a Voix humaine with very discreet and soft intonation.

Few alternative readings should be mentioned:

- b. 20, LR, two ties (*a, e flat'*) between the 1st and 2nd beat are notated in **A**, while in **B** and **C** there is a version without ties that we have kept in the main text of this edition (an identical solution can be found in the corresponding passage in *Collage* for string orchestra, for which the introductory part of *Vitrail* was reused);
- the indication for *crescendo* is notated in **A** in b. 33-35, and in **B** and **C** in b. 36-37;
- b. 52 (whole meter-free section up to b. 53), PED, in **A** there are no individual indications for articulation, except the general verbal indication *sempre non legato e ten.[uto]*, while in **C** it is missing, with markings for *tenuto* and *legato* for the individual notes written in detail (which we have included in our edition); in **B** the indications for articulation are lacking completely;
- b. 52, PED, the 10th quarter note, in **A** there is no accidental (and it is possible to read it as *C sharp*, which corresponds to the later motif of the repeated note), while in **B** and **C** the neutral sign for C is notated.

There is a difference in the sources of the chord figurations in thirty-second notes (p. 9, system 3-5): in **B** and **C** the ties for holding the first 4 notes of each group are missing, while in **A**, these ties are notated, as well as the diagonal dash (which suggests very fast performance, like grace notes); we have kept the reading from **A**. Another difference in the notation of ornamental notes concerns the motif in LH (p. 12, system 1-3), just before the final section; in **B** and **C** they are notated in smaller size (usually intended for grace notes), while in **A** they are notated in the usual size, but with diagonal dashes at the beginning of each figure; we kept the reading from **A**.

The Second Passacaglia

For the purposes of this edition, we consulted four sources:

- A** Autograph, comprises 7 unnumbered pages of musical text. The title of the piece, as well as the indications for articulation and tempo are missing. Obviously, this is the first version of the piece which contains several corrections, with very few instructions for registration and use of manuals written in pencil by composer.
- B** The photocopy of **A**, contains the title and date: *Passacaglia (1988)*, page numbers, and the performance instructions such as the indications of manuals (occasionally different from those marked in **A**) and numerical registration markings (clearly based on the organ of Zagreb Cathedral) in composer's hand. Again, the indications for articulation and tempo are missing.
- C** Two copies (**C1**, **C2**) of the computer-notated version from the collection *Anđelko Klobučar: Skladbe za orgulje* [Organ Works], published by composer in 1997. Both copies contain several engraving errors, which were subsequently corrected by the composer: in **C1** with a red pencil, and in **C2** with a black pencil. These sources contain more detailed indications for manuals and dynamics, but there are no specific registrations. Only **C2** bears title: *II. Passacaglia*.
- D** The printed version from the collection of organ works *Anđelko Klobučar: Skladbe za orgulje* [Organ Works], edited by Miho Demović and published by the Choir of Zagreb Cathedral in 2001. This is the most recent version, which seems to be based on **C** (*post correcturam*), it contains the title: *II. Passacaglia*.

Given the inscriptions for registration in **A** and **B**, it is possible to reconstruct the chronological order of sources: **A** can be linked to the (first) performance of the work in 1988 in the Croatian Music Institute Great Hall on its three-manual organ, while **B** was evidently used for the performance in the Zagreb Cathedral in 1990 (for more details about these performances of the work, see the *Preface*, page XX). On that occasion, the composer revised certain passages (in comparison to the original version from **A** printed here as Example 1), which are singled out in Table 1. Later, the author included this piece in the selection of works printed in his own edition in 1997 (source **C**), and on that occasion made new changes, part of which was to abandon the modified parts from **B** and return to the original readings from **A**. In addition to these, the author has introduced some new changes, and the version in **C** is a more elaborate version of the piece, which in **A** and **B** seemed sketch-like; therefore some passages in **C** are more refined and shaped by a more elegant gesture than it was the case in **A**

and **B**. Composer's subsequent corrections in **C** are included in **D**, which nevertheless is not entirely error-free and shows several inaccuracies in notation, including missing bars: for example, both **C** and **D** lack b. 161 (with theme in pedal being incomplete), in several places the notes in the pedal part and the left-hand part are missing, and in several places the pitches clearly seem to be misprints.

In this edition, the final text of this repeatedly revised composition was based on the latest revision of the work as printed in **D** - given the most complete instructions for articulation and registration found in that source - with resolving some dubious places by consulting other sources. All such places are listed in Table 1, while the interesting registration instructions by composer are compiled in Table 2. Namely, the registration instructions in **A** and **D** were based on three-manual instruments, while those in **B** were based on four-manual organ by E. F. Walcker of the Zagreb Cathedral; it seemed useful to include them aside from the main text. In terms of articulation marks, **D** is also richer than **A** and **B** (they both contain slurs in only three places, and only in the right-hand part: the first slur encompasses b. 22-24, the second b. 25-27, and the third b. 28-31). It is interesting to compare b. 21 which in **A** and **B** represents the end of the previous idea, with b. 22 clearly marking the beginning of a new idea, not only by beginning the new slur, but also by the instruction to add registration (**A**) or to change the manual (**B**) - see more details in Table 1 - while in **D** the composer revised that place in a way that the change of manual occurs only in b. 32, and, consequently, unnecessary breath between b. 21 and 22 resulted in the decision that the slur in b. 22-24 encompasses also b. 21.

Table 1: The List of Alternative Readings

Bar	Part	A	B	C	D
21	RH	The slur is missing, the first slur begins in b. 22, see note above.	Same as A .	The 1 st slur over b. 19-20, the 2 nd slur over b. 21-24.	Same as C .
34	LH	half note	Same as A .	dotted half note	Same as C .
36	LH	quarter note	Same as A .	dotted half note	Same as C .
56-61	RH		Transposed one octave lower.	Same as A .	Same as A .
57	LH, PED	Quarter-note rest on the 3 rd beat.	Same as A .	dotted half note	Same as C .
61	LH	Illegible, possibly <i>a-c'-d'-g flat'-a flat'</i> , or <i>a-d'-e'-g flat'-a flat'</i> .	Same as A .	<i>c'-d'-f sharp'</i>	Same as C .
71	LH	The 3 rd beat: instead of quarter note, there are 2 eighth notes: the 1 st is <i>d flat'-e flat'</i> , and the 2 nd is <i>g</i> .	Same as A .	The 3 rd beat: quarter note.	Same as C .
93	RH	On the 3 rd beat, the 2 nd eighth note in the triplet: <i>c sharp''</i> .	Same as A .	On the 3 rd beat, the 2 nd eighth note in the triplet: <i>c''</i> .	Same as C .
94	RH	On the 3 rd beat, the 3 rd eighth note in triplet: <i>a'</i> .	Same as A .	On the 3 rd beat, the 3 rd eighth note in triplet: <i>f'</i> .	Same as C .
102	LH	The reading from A is included in the main text.	Same as A .	The text is missing.	Same as C .
104	LH	The reading from A is included in the main text.	Same as A .	Motif begins one beat later than in A .	Same as C .
113	RH	The 3 rd beat, the triplet reads: <i>g'-a', f sharp'-b flat', g'-a'</i> .	Same as A .	The 3 rd beat, the triplet reads: <i>a'-b', g sharp'-c'', a'-b'</i> .	Same as C .
114	RH	During the whole bar the intervals that alternate are: <i>b'-c sharp''</i> and <i>a sharp'-d''</i> .	Same as A .	During the whole bar the intervals that alternate are: <i>c''-d''</i> i <i>b'-e flat''</i> .	Same as C .
115	RH	The 3 rd beat, the triplet reads: <i>a flat'-b flat', g'-c flat'', a flat'-b flat'</i> .	Same as A .	The 3 rd beat, the triplet reads: <i>b flat'-c'', a'-d flat'', b flat'-c''</i> .	Same as C .

117	RH	The 3 rd beat, the triplet reads: <i>a'-b', g sharp'-c'', a'-b'</i> .	Same as A .	The 3 rd beat, the triplet reads: <i>b'-c sharp'', a sharp'-d'', b'-c sharp''</i> .	Same as C .
120	RH, LH	The 3 rd beat contains 2 eighth notes; RH: <i>f''-g''</i> and <i>d''-e''</i> , LH: <i>c'-d'</i> and <i>d'-e'</i> .	Same as A .	The 3 rd beat contains triplet identical to that on the 1 st beat.	Same as C .
124	LH	eighth note <i>g sharp'-a sharp'</i>	Same as A .	eighth note <i>e flat'-f'</i>	Same as C .
129	RH	The 3 rd beat contains 4 sixteenth notes: <i>g, a, g flat, b flat</i> .	Corrected to: <i>g sharp, a sharp, g, b</i> .	Same as A .	Same as A .
137-140	LH	LH subsequently added in black ink, all quarter notes: b. 137: <i>b'-c sharp'', b flat'-d'', a'-e flat''</i> b. 138: <i>d''-e'', c sharp''-f'', c''-g flat''</i> b. 139: <i>b'-c sharp'', b flat'-d'', a'-e flat''</i> b. 140: <i>g sharp'-e''</i> .	LH subsequently added in purple ink, all quarter notes: b. 137: <i>b flat'-c'', a'-c sharp'', a flat'-d''</i> b. 138: <i>d flat''-e flat'', c''-e'', b'-f''</i> b. 139: <i>e''-f sharp'', e flat''-g'', d''-g sharp''</i> b. 140: <i>c sharp''-e flat''</i> .	Same as A .	Same as A .
137-140	LH	Quarter-note rest on the 1 st beat in b. 147 and 148.	Alternative reading in relation to other sources; the composer subsequently added quarter note <i>g-a</i> (in purple ink) on the 1 st beat in b. 147 and 148.	Same as A .	Same as A .
152	RH	Last eighth note in the bar: <i>c'-e'-f sharp'</i> .	Alternative reading in relation to other sources; the composer subsequently made a correction in purple ink, so the last eighth note in the bar reads: <i>b-c sharp'-e'-f sharp'</i> .	Same as A .	Same as A .
152-153	RH			The lower voice on the 1 st beat in b. 152-155 is always notated as an eighth note, as opposed to reading in A and B , where it is notated as quarter note.	Same as C .
153	RH	Last eighth note in the bar: <i>e'-g flat'-a flat'</i> .	Alternative reading in relation to other sources; the composer subsequently made a correction in purple ink, so the last eighth note in the bar reads: <i>d flat'-e flat'-g flat'-a flat'</i> .	Last eighth note in the bar: <i>d'-g flat'-a flat'</i> .	Same as C .

155	RH	The 2 nd eighth note in the bar is <i>b sharp</i> ", and the eighth note after the eighth-note rest is <i>g"-f sharp</i> ".	Same as A .	The 2 nd eighth note in the bar is <i>b</i> ", and the eighth note after the eighth-note rest is <i>a"-f sharp</i> ".	Same as C .
179	PED	Dotted half note <i>A</i> , tied to the next bar.	The original dotted half note is corrected by adding new notes in purple ink: 2 eighth notes <i>A flat</i> , <i>G flat</i> , followed by 2 quarter notes <i>A flat</i> and <i>B flat</i> . This version is included in <i>ossia</i> .	Same as A .	Same as A .
179-180	RH	The repeating chord reads: <i>e"-a"-b flat"-e flat</i> ".	Same as A .	The repeating chord reads: <i>e"-g sharp"-a sharp"-d sharp</i> ".	Same as C .
181-193		The sketch-like notation: in b. 190-193, LH is missing.	Copy of A , subsequently corrected with the composer's additions in purple ink, this version is given below in Example 1.	Reading from A , with fully notated left-hand part.	Same as C .
210	LH	contains <i>a flat</i>	contains <i>a flat</i>	<i>a flat</i> is missing	<i>a flat</i> is missing

Example 1. *The Second Passacaglia*, k. 181-193 (source **A**)

The image shows two systems of musical notation for 'The Second Passacaglia'. The first system, starting at measure 181, features a right hand with chords and a left hand with a steady eighth-note bass line. The second system, starting at measure 187, continues the piece with similar textures. The notation includes various accidentals and dynamics such as *fff* and *p*.

Table 2: Comparison of the Indications for Dynamics and Registration

Bar, beat	A	B	D
Instruction at the beginning of the piece		IV. Viola 8', Unda maris 8', Blockflöte 4' III. Hohlflöte 8', Dulciana 8', Aeoline 8', Voix celeste 8', Flauto amabile 4', IV-III II. Kopula 8', Traversflöte 4' I. Gemshorn 8', Copula major 8', Copula minor 4', Dolce 4' Ped. Subbass 16', Violonbass 16', Hohlflötenbass 8', III-Ped, IV-Ped	
1	II.	IV.	III. 8' pp
11			Ped. 16', 8' p
22	+ V[iola] 4'	III.	
32	I.		II. 8' p
42	+ R[ohrflöte] 4'	II. + Diapason 4'	
51,3		RH: I. + Octav 4'	
52	LH: III.		
61, 3			Ped. solo 8' mf
62	+ O[ktav] 4'		mf
61, 3		I. + Trompete 8'	Ped. f
62			f
71, 3	Ped: FP I.		
72		I. - Trompete 8'	
81, 3	K1 V	IV. Ital. Principal 4', Sifflöte 1' [, Terzian 1 3/5'] III. Quintatön 16', Flauto amabile 4', Viola 4', Flautino 2', IV-III II. Principal 8', Diapason 4', Traversflöte 4', Quint 1 1/3', Scharff 1' 4f I. Gemshorn 8', Copula major 8', Copula minor 4', Dolce 4', II-I, III-I, IV-I Ped. Principalbass 16', Subbass 16', Violonbass 16', Hohlflötenbass 8', Violon 8', Flauto 4', Cornett 5 1/3' 4f	III. 8', 4' p
82			RH: II. 8', 2'
91, 3	+ Q[uinta]		II. 8', 4' mf
100, 3			I. 8', 4', 2' f Ped. f
111	+ Sup. III-I		
121	+ Mix.	Tutti	Man. ff Ped. ff
129, 3			Man. f Ped. f (only in C)
140			II. 8', 4', 2'
159, 3			III. 8', Mix. mf
169, 3			I. 8', 4', 2' ff Ped. ff
181			Man. fff Ped. fff
194			mf
197			Ped. mf
198			p
201			Ped. p
202			II.
208			III. pp

210			Ped. pp
211			ppp
212			Ped. ppp

Offrande à Marie

For the purposes of this edition, we consulted three sources:

- A** The photocopy of the composer's manuscript, containing numerical markings for registration in pencil and various indications – including the title of the piece, tempo indications, dynamics, meter changes, pagination – in purple ink. The articulation slurs, manual indications and detailed indications of dynamics are missing. The manuscript (kept in composer's estate) is unbound and incomplete, it comprises of three movements only: 1. *Moderato*, 2. *Larghetto*, 4. *Grave*.
- B** The first edition, published in the sheet music supplement of the church music journal *Sveta Cecilija*, LVIII, no. 2-3, Zagreb, 1988 (the editor of the sheet music supplement: Anđelko Klobučar). It contains the title page and 17 numbered pages of the musical text; it includes a total of 5 movements: 1. *Moderato*, 2. *Larghetto*, 3. *Allegretto scherzando*, 4. *Grave*, 5. *Vivace*.
- C** The new version from the collection of organ works *Anđelko Klobučar: Skladbe za orgulje* [Organ Works], edited by Miho Demović and published by the Choir of Zagreb Cathedral in 2001. Significantly revised, the work in this edition includes 4 movements - *Larghetto* was omitted, most likely because the composer used it as the basis of the new organ piece *Cantabile e scherzo* (1996). Given the numerous changes in the other movements, it should be considered as a different, second version of the work.

Chronologically, **A** is the earliest, sketch-like version of the work, which was obviously used for the printed edition (**B**), while the composer's revision of the work in **C** was clearly based on **B**, most likely without insight into **A**, which, we assume, he considered lost. Therefore, the five-part version of the work, printed in **B**, was taken as a starting point for this edition, while consultations of **A** and **C** served as a welcome insight into the composer's creative process, providing much additional information. This was especially helpful with the obvious inaccuracies in notation, such as were common in the music publishing of that period. For example, in the case where one motif figure is directly repeated during several bars, its accidentals are often written only in the first of several bars that represent direct repetition; we have corrected such errors without special reference. Below, we provide detailed comparisons of individual sources, as well as the decisions we made for the purposes of this edition; the alternative readings are always listed in full detail.

1. *Moderato*

It should be mentioned that none of the sources is completely without errors, and that only by comparing all three sources we were able to figure out some tricky situations. For example, the first part of the piece - which ends with an improvisational gesture marked *liberamente* - illogically notated in **B** and **C**, is explained only by an insight into the composer's manuscript. Namely, b. 9-24 in **B** are braced with repetition signs, which are missing in **C**, while in **A**, in addition to repetition signs, the composer also notated the markings for *1^{ma} volta* (includes b. 21-24 in our edition) and *2^{da} volta* (includes b. 37f in our edition). By following **A**, the continuation of dynamic growth and musical flow finally take on a perfect sense. A similar omission in notation was already encountered in *Toccata* from 1971 (see *Volume IV* and the corresponding discussion of the source). In the new edition, we decided to notate this whole musical passage *in extenso* (in our edition it includes b. 25-36 which represent a literal repetition of b. 9-20). As **B** is much more detailed in the indications for articulation and dynamics than **A**, while in **C** there is a more elaborate characterization of tempo, in our edition we decided to include tempo markings from **C**, and indications for articulation and dynamics from **B**. The ending of the piece exists in three versions: in **B** it is the shortest (already ends in b. 95 of our edition), while in **A** the composer subsequently (in purple ink) added three more bars; in contrast, in **C** the composer expanded the original ending from **B** with nine more bars. For our edition we included the text from **C**, since it achieves a gradual gesture of calm (which was obviously the reason for the composer's subsequent intervention in **A**, as opposed to original one in **B**), while an alternative reading from **A** is printed as Example 2. The comparison of sources and alternative readings can be found in Table 3, while the comparative indications for tempo and dynamics have been singled out in Table 4 for the sake of clarity.




Example 2. *Moderato*, b. 82-98 (source **A**)

Table 3: The Comparison of The Sources and The List of Corrections

Bar, beat	Part	Note
3, 1	LH	The reading from A is included (identical to the situation in b. 95); in B and C there is the eighth-note rest on the 1 st half of the 1 st beat.
15	LH	In A and B the natural sign for the last eighth note <i>e'</i> is missing. The identical situation is in the b. 18, 20 and 38, as well as in the b. 19 and 37 (in front of the last eighth note <i>c'</i>). In C in b. 15 the natural sign for <i>e'</i> is notated.
16	PED	A, B: <i>F</i> , C: <i>G</i>
17, 1	PED	A: <i>B flat</i> , B: <i>B</i> , C: <i>c</i> The reading from A was kept, following the parallel situation in b. 65.
17, 3	LH	In A , the neutral sign for <i>a</i> is missing.
19, 1	LH	A: <i>c sharp'</i> , B, C: <i>c''</i>
20, 2	PED	A: <i>F sharp</i> , B, C: <i>F</i> The reading from A was kept, following the parallel situation in b. 68 and 70.
20, 2	RH	Natural sign for <i>d'''</i> on the 2 nd beat is missing in all the sources; however, we decided to include it, following the identical situation in b. 56, which in B contains the natural sign for <i>d'''</i> .
20	RH	In C , all three beats contain tenuto dashes. The last eighth note in b. 20, in C: <i>b flat''-d'''-e'''</i> ; in B: <i>b flat''-d sharp'''-e'''</i> .
37-38		In C , all notes in RH contain tenuto dashes.
39		<i>Liberamente</i> follows the reading from A , since in the handwriting the actual graphic position of the individual notes is much clearer. Dotted barlines are editorial, to facilitate the reading. The chord in RH contains obvious mistake in pitch in B: <i>f''-c sharp'''-f'''</i> ; in A it is notated correctly as <i>g''-c sharp'''-f'''</i> .
60, 2	LH	A: <i>c sharp'</i> ; B: <i>d sharp'</i> ; C: <i>d flat'</i> .

61	RH	The articulation slur suddenly breaks in B , and is completely missing in A and C . We included it, by following the identical situation in b. 12-14.
64	PED	C : <i>G</i>
65, 1	PED	C : <i>c</i>
65, 3	RH	In B , a flat sign for <i>e flat</i> is missing.
67-70	RH	In C , all notes contain tenuto dashes.
70	RH	Several notational mistakes in B and C . We followed the reading from A .
71-72	LH	B : a tie is missing (it is notated in A). In C , notated completely different, without precision; b. 71 has 3 beats, and b. 72 has 4 beats. The last chord in b. 72 is notated as a dotted half note (mirrored with dotted half note <i>f</i> in PED); meanwhile, in RH in b. 72 the irrational triplet in quarter notes (which correspond to the eighth-note motif in A) is notated in the place of the first quarter note, and in LH there is a chord (tied from the previous bar) in half note, without any rests that should follow.
78	LH	In C , the rhythm in LH is different: the first note is dotted half note <i>a-b</i> , followed by dotted quarter note <i>a flat-b flat</i> .
95		B ends here. In A , another three bars (b. 96-98) are subsequently added in purple ink (see Example 2). In C , the final extension is even longer and contains 9 bars, which are included in the main text of our edition. Slurs in b. 87-95 were taken from B , since they are missing in C . Dotted tie in b. 94-95 is missing in C , but is notated in A and B . Concerning dynamics in the final bars, the sources have different solutions; in A diminuendo in PED in b. 86, with indications in manuals in b. 87 <i>p</i> , in b. 93 <i>pp</i> (see Example 2); in B diminuendo in PED in b. 86, with indications in manuals in b. 87 <i>mf</i> , in b. 93 <i>p</i> ; reading from C is included in our text.

Table 4: Comparison of the Indications for Tempo and Dynamics

Bar	A	B	C
1	<i>Moderato</i>	<i>Moderato</i>	<i>Andante</i>
1	-	<i>l. p</i>	<i>l. f</i>
9	-	<i>mf</i>	-
17-20 33-36	-	<i>poco a poco cresc.</i>	-
21		<i>mf</i>	-
39		<i>più f</i>	-
40	<i>lll. pp</i>	<i>ll. pp</i>	<i>ll. p</i>
40	<i>a tempo</i>	-	<i>Andantino</i>
53		-	<i>Tempo l.</i>
53	<i>l. mf</i>	<i>p</i>	<i>l. f</i>
63	-	<i>f</i>	-
66	<i>f</i>	-	-
71	-		-
73	-	-	<i>Maestoso</i>
73	<i>ff</i>	<i>ff</i>	<i>ff</i>
86			-
87	<i>p</i>	<i>mf</i>	<i>f</i>
93	<i>pp</i>	<i>p</i>	<i>mf</i>
96	-	-	<i>p</i>
103	-	-	<i>pp</i>

2. *Larghetto*

This movement is found only in two sources (**A** and **B**), with **A** being sketchy in nature (it contains numerical marks written down by the composer during the preparation for the concert performance of the work in Zagreb Cathedral), while **B** contains several indications for basic registration and articulation, along with a few phrasing slurs (in composer's handwriting), which was the reason to follow **B** as the basis for this edition. Although it is not possible to completely reconstruct the composer's registration from **A** and **B**, it seemed logical to make a comparison with other versions of this movement, which have more detailed information on registration. Namely, it seems this is the earliest version of the movement which composer later used twice: under the title *Arioso* in *Arioso e Allegro* for alto trombone and organ (dated: March 1990), and as *Cantabile* in *Cantabile e Scherzo* for organ solo (dated: March 1996). In these, more carefully notated scores, it is possible not only to find more detailed instructions for registration, but also to clearly see the transformation and development of the initial compositional impulse that served in composing *Larghetto*, which eventually transformed into *Cantabile* (1996), in which the composer elaborated in much more detail the characterization of individual, mutually contrasting musical ideas, and even specified their respective tempo changes. For this reason, we refrained from making more concrete suggestions for interpretation in *Larghetto*, the earliest version of the work, thus preserving its sketchy nature. Only sporadically did we use the dashed slurs to indicate some articulation details from later versions, primarily for practical reasons. With the same intention, in Table 5 we compiled the registration markings found in later versions. In this edition we have followed **B** as the main text, while **A** and *Cantabile* were used to resolve dubious places: obvious errors were corrected without special emphasis, while the list of significant corrections is given in Table 6.

Table 5: The Comparison of The Indications for Registration in The Later Versions

Bar	<i>Arioso</i> (1990.)	<i>Cantabile</i> (1996.)
1	pp III. Salicional 8', Schwebung 8' (+4')	LH & RH: pp , Salicet 8' PED: p , 4'
10	RH: II. p , 8', 2', <i>staccato</i> LH: I. mf , 8', <i>legato</i>	RH: II. p , 8', 2', <i>staccato</i> LH: I. 8', <i>legato</i> PED: 16', 8'
16	III. p	LH & RH: pp PED: 4'
28	same as b. 10	same as b. 10
35-36	RH: II. Sesquialtera LH: I. Flauto 8'	RH: II. Sesquialtera LH: I. Flauto 8' PED. 4'
46	same as b. 10	PED: 16'
53	RH: II. Krummhorn 8'	Krummhorn 8' LH: pp In the manuscript of this piece, at the end of the bar there is an indication "(8)", which is positioned ambiguously, and can equally refer to LH and PED. In computer-notated version of the piece it is missing.
54		PED: p
61	RH: p - Krummhorn 8' + Gedeckt 8'	Gedeckt 8'
64	pp	

Table 6. The List of Corrections

Bar, beat	Part	Note
17, 3	PED	In A and B the neutral sign for <i>d</i> is missing. (<i>Cantabile</i> : <i>d</i>).
23, 2	PED	In A and B , the 1 st eighth note on the 2 nd beat is <i>G sharp</i> (<i>Cantabile</i> : <i>F sharp</i>).
25-26		In A , between these two bars, there is an inserted bar that is not found in other sources; it was notated incorrectly, and it is possible that the composer omitted it during the revision for B . The content of the inserted bar is following: the RH and LH parts are identical to the musical text in b. 24, and in the pedal part there is a quarter note <i>e'</i> tied to the eighth note <i>e'</i> , followed by four eighth notes: <i>d flat'</i> , <i>e flat'</i> , <i>c'</i> , <i>e'</i> . The last two eighth notes in the pedal are aligned with the last quarter note (on the 3 rd beat) in LH and RH.
36	RH	A : III. B : the indication of the separate manual is missing.
44-45		Different readings in A and B ; this section in B has a total of 6 beats (as kept in our edition), while in A it has a total of 7 beats (<i>Cantabile</i> has a total of 9 beats). Namely, in A b. 44 is notated in 4/4 measure, and b. 45 in 3/4 measure and in such a way that the musical content is the same as in B , except for the last note in b. 45 which is one beat longer than the version in B . Thus, b. 45 in A contains a dotted half note in LH and RH, while in the pedal the last note <i>d</i> is notated as a half note.
53-66		The final section of the movement contains editorial indications for articulation, as found in <i>Cantabile</i> . They are notated with dashed slurs, and tenuto markings, added in the pedal section, which are missing in A and B .

3. Allegretto scherzando

This movement is found only in **B** and **C**, and from several details it is clear that **C** is a revised version of **B**. This is especially evident from the much more detailed notation for articulation and dynamics in **C**, which was the main reason to follow **C** as the main source for our edition, while the alternative readings are given in Table 7. The composer's most significant revision includes last 2 bars (we kept the version from **C**), while the earlier version is printed in Example 3. A comparative overview of the dynamics' indications is given in Table 8.

Example 3. *Allegretto scherzando*, b. 99-100 (source **B**)

Table 7: The List of Alternative Readings

Bar, beat	Part	B	C
1	RH	The 4 th and the 6 th eighth note: <i>d'</i>	The 4 th and the 6 th eighth note: <i>e'</i>
2	RH	The 5 th eighth note: <i>f'</i>	The 5 th eighth note: <i>e flat'</i>
6-7		Compared to the version from C , extra two bars are inserted. Namely, in B , bars 6-7 are directly repeated, with b. 8 identical to b. 6, and b. 9 identical to b. 7, while b. 10 corresponds to b. 8 in our edition. It is possible that these extra two bars were engraver's mistake, since at this point the text changes into new system.	
29	PED	Two eighth notes <i>c, d</i> and dotted quarter note <i>e</i> .	Two eighth notes <i>B flat, c</i> and dotted quarter note <i>d</i> .
30	PED	Two eighth notes <i>e flat, f</i> and dotted quarter note <i>g</i> .	Two eighth notes <i>d flat, e flat</i> and dotted quarter note <i>f</i> .
31		At the end of the b. 31, a repeat sign is notated, which suggests <i>da capo</i> repetition.	-
31	LH, RH	-	Two last notes in the bar are tied.
39	PED		The dotted quarter note <i>E flat</i> on the 1 st beat is missing, most probably because the music changes into new system, which does not contain pedal staff.
48	LH, RH	B . 48 is one octave lower than b. 47.	B . 48 is notated in the same octave as b. 47.
53	LH	The 1 st dotted quarter note is <i>b flat-c'</i> .	The 1 st dotted quarter note is <i>c'-d'</i> .
66			In C in RH b. 66 is missing. The passage in LH which corresponds to b. 62-66 in our edition, in C starts one bar earlier (b. 61-65).
81-82	RH	eighth note <i>a flat'</i>	eighth note <i>a'</i>
92	RH	The 4 th and the 6 th eighth note: <i>d'</i> .	The 4 th and the 6 th eighth note: <i>e'</i> .
93	RH	The 5 th eighth note: <i>e flat'</i> .	The 5 th eighth note: <i>f'</i> .
99-100	LH, RH	The chord in LH: <i>d'-f sharp'-g'-c''</i> The chord in RH: <i>b flat-d sharp'-e'-a'</i>	The chord in LH: <i>d-f-g</i> The chord in RH: <i>b flat-d'-e'-a''</i>
99-100	PED	b. 99: whole bar rest; b. 100: two eighth notes <i>F sharp, E</i> and the quarter note <i>D</i> . See Example 3.	t. 99: half note rest, on the 3 rd beat there are two eighth notes <i>F sharp</i> and <i>E</i> with the indication for duplet; b. 100: dotted half note <i>D</i> .

Table 8: Comparison of the Indications for Registration and Dynamics

Bar	B	C
1	I. <i>f</i>	I. <i>f</i>
6	II. <i>mp</i>	II. <i>mf</i>
13	II.	I. <i>ff</i>
27	PED: 4' LH, RH: <i>f</i>	PED: <i>ff</i>
39	I. <i>f</i>	

41		III. <i>p</i>
49		II. <i>mf</i>
58	I. <i>f</i>	I. <i>f</i>
92	<i>ff</i>	<i>ff</i>
100	II.	PED: <i>ff</i>

4. Grave

This movement is found in all three sources.

A: The version in **A** is sketch-like (without tempo marking and mostly without bar lines); there are no indications for articulation and dynamics except for the indication for II. manual at the beginning of the movement, and a breath mark immediately before *coda*. *Coda* in **A** (printed here in Example 4) - obviously an earlier version - is rhythmically different from two, identical versions in **B** and **C**. Interesting are the composer's numerical registration indications that refer to the organ of the Zagreb Cathedral. They are listed here to serve as information to the interpreter:

IV: Traversflöte 8', Viola 8', Unda maris 8', Blockflöte 4'

III: Hohlflöte 8', Dulciana 8', Aeoline 8', Voix celeste 8', Flauto amabile 4'

II: Kopula 8', Flauto 8'

I: Tibia 16', Gemshorn 8', Copula major 8', Copula minor 4'

Ped: Grand Bourdon 32', Principalbass 16', Subbass 16', Violonbass 16'

III-II, IV-II, Sub IV-II

II-I, III-I, IV-I

Example 4. *Grave*, coda, b. 32 - end (source **A**)

B: The indications for articulation are carefully notated in LH, while in PED they are completely missing. The tempo indication is *Grave*.

C: The indications for articulation are carefully notated in PED, while in LH they are completely missing. The tempo indication is different from **B** and is written in abbreviated form: *Larg.* (*Largo?* *Larghetto?*).

In the new edition, we have included the indications for tempo and articulation for LH from **B**, and for PED from **C**. This, we believe, creates a more complete picture in terms of articulation, as the absence of the articulation marks in a single part throughout the whole movement is obviously an oversight of the engraver. Of course, it is possible to interpret such situations in a way that a section without articulation marks is performed *non legato*, as opposed to a notated *legato* in another part, which would mean that PED would be performed *non legato* and LH *legato* (based on **B**), and vice versa (based on **C**). Adhering to a simpler interpretation as the more correct one, we are more inclined to interpret the complete absence of articulation marks in one section in the same way as in source **A**, where the absence of articulation marks is due to the lack of concern for notating the more detailed performance indications. Thus, in this edition we have accordingly notated all available articulation marks. A special problem was b. 7-10 and 22-31, in which the solutions for articulation are different in

sources **B** and **C**, and we decided to print them both with the intention of providing as complete information as possible (see a note below in Table 9). Of interest is the paraphrasing of the B-A-C-H motif in b. 7 (LH) and in b. 29-31 (RH).

Table 9: The List of Alternative Readings

Bar	Part	Note
4	RH	The lower voice in C contains the alternative reading: the quarter note <i>c''-d''</i> and the half note <i>b'-e''</i> . In our edition, the reading from A and B is kept.
7-10	RH	Different indications for articulation in B and C . Since those in B offer more detailed approach as opposed to the ordinary legato found in C , we preferred the reading from B , which is in our edition included in the main text, while the indications from C are printed in dotted lines.
11-13		Dotted slurs in LH and PED are editorial.
11-12	LH	In C , these bars are identical to b. 1-2. In A and B , an alternative reading is found, which we kept in our edition.
22-31	RH	Different indications for articulation in B and C . Since those in C offer more detailed approach as opposed to the ordinary <i>legato</i> found in B , we preferred the reading from C , which is in our edition included in the main text, while the indications from B are printed in dotted lines.

5. *Vivace*

This movement is found only in **B** and **C**, and it is clear from several details that **C** is a revised version of **B**, primarily in terms of dynamics' indications that we have taken from **C** for this edition. Furthermore, the text in b. 27-28 and b. 93-94 in **C** has been modified in favor of a more consistent and almost mechanically systematic use of motifs, while the earlier version in **B** seems more spontaneous and results in somewhat more interesting consonances. Therefore, in b. 27-28 we decided to keep the version from **B**, and in b. 93-94 version from **C**. Due to the rather poor quality of the notation of both sources, it is not always easy to determine what is and what is not the oversight of the engraver, which is the reason why we have listed dubious places in Table 10. A comparative overview of the indications for dynamics is given in Table 11.

Table 10: The List of Alternative Readings

Bar	Part	B	C
27	LH	Two eighth notes <i>d, g sharp</i> and a quarter note <i>b flat-e'</i> .	Two eighth notes <i>c, g</i> and a quarter note <i>a-e flat'</i> .
28	RH	Both beats contain the same: a sixteenth-note rest and 3 sixteenth notes <i>c'', f''-b'', e''</i> .	Both beats contain the same: a sixteenth-note rest and 3 sixteenth notes <i>c'', f sharp''-b'', f''</i> .
41	RH	In B and C the 1 st beat is notated an octave lower (originally it reads: <i>a', d''-g'', c sharp''</i>). Two explanations are possible: either it is the engraver's mistake, who omitted the indication <i>8^{va}</i> above the 1 st beat, or it was the composer who deliberately notated the 1 st beat an octave lower because of the limited range of the keyboard? The fact that in this version the material in RH is in a certain collision with LH should not be ignored. Following the logic in similar places in b. 43 and 73-74, we decided to transpose the 1 st beat one octave higher, which is, thus, editorial.	
70	LH	On both beats, the last sixteenth note is <i>g flat'</i> .	On both beats, the last sixteenth note is <i>g'</i> .
71-72	RH	The 1 st sixteenth note in each figure is <i>e''</i> .	The 1 st sixteenth note in each figure is <i>e flat''</i> .

93-94	RH	B. 93-94 contain the same motifs and pitches as b. 91-92.	B. 93-94 contain the same motifs as b. 91-92, but transposed a half tone higher, which thus read: a sixteenth-note rest and 3 sixteenth notes: <i>d''</i> , <i>g sharp''-c sharp'''</i> , <i>g'''</i> .
93-94	LH	In b. 93 two eighth notes <i>d</i> and <i>g-c'</i> are alternating, and in b. 94 two eighth notes <i>d</i> and <i>g-c sharp'</i> are alternating.	In both bars two eighth notes <i>d</i> and <i>g sharp-c sharp'</i> are alternating.
100-102	RH		In all 3 bars, <i>e''</i> is missing in the chord.
102	PED	The 1 st eighth note is <i>e flat</i> .	The 1 st eighth note is <i>e</i> .

Table 11: Comparison of the Indications for Dynamics

Bar	B	C
1	I. <i>ff</i>	I. <i>f</i>
5	III. <i>f</i>	III. <i>p</i>
12	RH: III. LH: II. <i>più f</i>	LH: II. <i>mf</i>
31	II.	-
33	RH: I. <i>ff</i> LH: II.	RH: I. <i>f</i> LH: II. <i>mf</i>
39	-	I. <i>f</i>
57	-	<i>mf</i>
65	-	<i>f</i>
75	PED: <i>ff</i>	PED: <i>f</i>
87	-	LH and RH: <i>ff</i> PED: <i>ff</i>

Partita *Ad Pavlinos* on the Hymns from The Pauline Songbook

For the purposes of this edition, we consulted four sources:

- A** The composer's manuscript comprises 12 pages of musical text, without pagination, without the title of the work and without the titles of individual movements. Except for the first movement bearing the tempo indication *Maestoso*, the other movements do not have any tempo indication. This source seems to be the earliest version of the work, composed *manualiter* (without the pedal section); the musical text is written in black ink, with occasional corrections; the indications and changes of meter were subsequently notated in purple ink, and the markings for manuals and numerical markings for registration were notated in red ink. Indications for dynamics are missing, and indications for articulation are almost non-existent. All this suggests that this manuscript was most likely a working sketch, which composer used in the early performances of the work and gradually refined.
- B** The first edition, published in the sheet music supplement of the church music journal *Sveta Cecilija*, vol. LIX, no. 4, Zagreb, 1989. It contains 12 numbered pages of musical text; the work in this source is entitled: Partita / (on the Hymns of the Pauline Songbook) and is also notated *manualiter*. The movements have separate titles and are provided with more detailed instructions for execution: markings for tempo, dynamics, articulation, and manuals. From many details it can be inferred that **A** served as a source for **B**; however, the first movement in **B** has a tempo indication *Moderato*.

C The computer-notated version identical to the one in **B**, but without the printed title of the piece and the printed names of individual movements. It comprises 12 numbered pages of musical text, with a slightly different layout than in **B**, which indicates that it is not a direct photocopy of **B**, but most likely a composer's computer-notated transcript that served as a preparation for print of **B**. The titles of the movements are written with a thicker felt-tip pen, which was also used to write the title of the composition on a separate, title page on green paper, which reads: ANĐELKO KLOBUČAR / PARTITA / on / the Hymns of the Pauline Songbook // organ // Zagreb 1989. Very interesting is another layer of composer's subsequent additions inscribed with a thin marker: the tempo indications of individual movements, the manual indications now accompanied with specific instructions for registration. In some places the indication "Ped.", occasionally accompanied by suggestions for pedal registration is found. As the musical text is basically notated *manualiter* (without a separate section of the pedal), it can be assumed that the indications for the pedal, as well as those for registration of manuals and pedals, were probably entered after printing **B**, for the purpose of preparing the *pedaliter* version (here designed as **D**). The corrections of meter and bar lines in the first movement (which the composer subsequently entered in **C**) are additional arguments in favor of the hypothesis that **C** served as the basis for **D**.

D *Pedaliter*-version of the work, printed in 1991 in Zagreb by the Croatian Composers' Society (edition *Ars croatica*), whose editor was the composer himself. It is a score meticulously prepared for print, which, along with 18 numbered pages of music, contains an extensive note on the composer by Andrija Tomašek, while on the title page the title of the work is listed only as *Partita for organ*. However, the connection with the Pauline Songbook is highlighted in several places: on the first unnumbered page there is a title: AD PAVLINOS / Contribution to the significance of Pauline culture in Croatia, and on the following page there is a dedication: "In memory of The Pauline Songbook, cca 1644". Finally, along with the individual titles of the movements, the composer clearly indicated the name of the original melody from the Pauline Songbook on which the movement in question is based.

This work is very interesting for many reasons, some of which have already been mentioned in the *Preface* (see p. XXI). Here it is worth mentioning the possibility of a unique insight into the composer's process of transformation of the work from the initial sketch (**A**) to a fully edited version (**D**), during which the work was transformed from *manualiter* version (**A**, **B**) – most likely inspired by the single manual historical organ of the St. Mary Church in Lepoglava (former Pauline monastery) – in a *pedaliter*-version with registration instructions based on a four-manual instrument (**C**, **D**). For this reason, we decided to print both versions of the work (*manualiter* and *pedaliter*) in our edition, following for the most part **B** and **D**, sources that have the authority of printed editions. Alternative readings of the *manualiter* version of the work have been listed below, with those of particular interest included as *ossia* in the main text. The title of the work in our edition has been modified (based on data in **C** and **D**) to make the work easier to distinguish from the *Partita for organ* composed in 2005.

1. Intrada

Tempo indication:

A, C, D: *Maestoso*

B: *Moderato*

In *manualiter*-version, there are several alternative readings found only in **A**:

- b. 1 and 3, RH, in front of the 4th quarter note, a flat sign for *d flat'* is missing;
- b. 11, RH, on the 3rd eighth note, flat signs for *g flat'* and *d flat''* are missing; most likely it is a mistake, since in b. 11 music changed into new system, and in b. 10 (in the previous system, both flats are notated);
- b. 25, RH, instead of the half-note rest there is a chord tied with a previous one (it is difficult to discern whether the duration of a chord on the 2nd beat is a quarter or a half note);
- b. 28-30, LH, a flat sign for *e flat* is missing;
- b. 30, RH, on the 3rd quarter note, a flat sign for *e flat'* is missing;
- b. 41, LH, on the 1st beat, half-note chord *g-c'-f'* is tied to the same chord in b. 40.

2. Arioso

Interesting alternative readings in **A**, which were abandoned in later versions:

- b. 13, LH, the 1st quarter note contains *b flat*;

- earlier version of the melody in RH in b. 25-28 (see *ossia*) is simplified in **B**, **C** and **D**;
- between b. 31 and 32, in RH, a tie for g' is notated, which is not playable according to the manual change, subsequently notated in **A**;
- b. 47, RH, a 5-part chord contains e'' .

3. Rondo

Tempo indication:

A: -

B: *Allegretto*

C, D: *Allegro scherzando*

Indications for registration, subsequently notated in **C**, are interesting:

- b. 1, RH: II. 8', 1'; LH: III. 8', 2'
- b. 11, LH: I. 8', 2 2/3'
- b. 24, II.
- b. 25, LH: III.
- b. 32, RH: I, LH: III.
- b. 45, I.
- b. 62, „+ [Ped. 16', Pos. 16']"

4. Ostinato

Tempo indication:

A: -

B: *Allegro*

C: *Moderato*

D: *Allegro maestoso*

Several interesting alternative readings:

- in **A**, b. 15, RH, the 1st chord is illegible, possibly it reads $g'-c''-e''$ or $f'-b'-e''$;
- b. 24, LH, in **B** a flat sign for *b flat* is missing, which is notated in **A**;
- in b. 26 and 27, RH, in **A** the flat signs for *b flat* are missing, which are notated in **B**;
- b. 42, RH, the last eighth note in bar in **A** reads $a'-e''-a''$, and in **B** reads $c''-f''-a''$; in LH, in **A** during the whole bar the flat signs for *e flat* and *b flat* are notated, which are missing in **B**, **C** and **D**.
- Indications for registration, subsequently notated in **C**, are interesting:
- b. 1: I. Trompete 8', Mixtur;
- b. 10: II. Oboe 8', Scharf;
- b. 36: + Ped. Pos. 16'.

5. Canon

Several interesting alternative readings:

- b. 22, LH, the 3rd beat in **A** contains a simplified version, quarter note c' , while in **B** it contains two eighth notes g and g' ;
- b. 36, RH, in alto, the 1st beat in **B** contains a quarter note e' , an obvious mistake when compared to **A** and **D** which contain f' ;
- b. 48, in **B** the 5th beat is missing; in **A** the 5th beat contains a quarter note a' , and in **D** two eighth notes from the 4th beat are transformed into two quarter notes f' and g' .
- In **D**, the final section contains an independent pedal part, which produces new harmonic outline.

6. *Toccata*

Tempo indication:

A: -

B, D: *Maestoso – Allegro*

C: *Maestoso – Vivace*

For the main text of the manualiter version in our edition, we decided to follow **B**, with most of alternative readings from **A** printed as *ossia*.

Other alternative readings:

- b. 9, LH, the last sixteenth note on the 1st beat, **A:** *g sharp*, **B:** *g*.
- b. 30, in **A** there is no repetition sign, which begins only in b. 38. Obviously, in the early version composer envisaged repetition of the b. 38-55, which was subsequently enlarged (in **B**) into much longer passage, b. 30-55.
- b. 46, RH, the 2nd beat, a flat sign for *b flat'* is missing.

Pavao Mašić

