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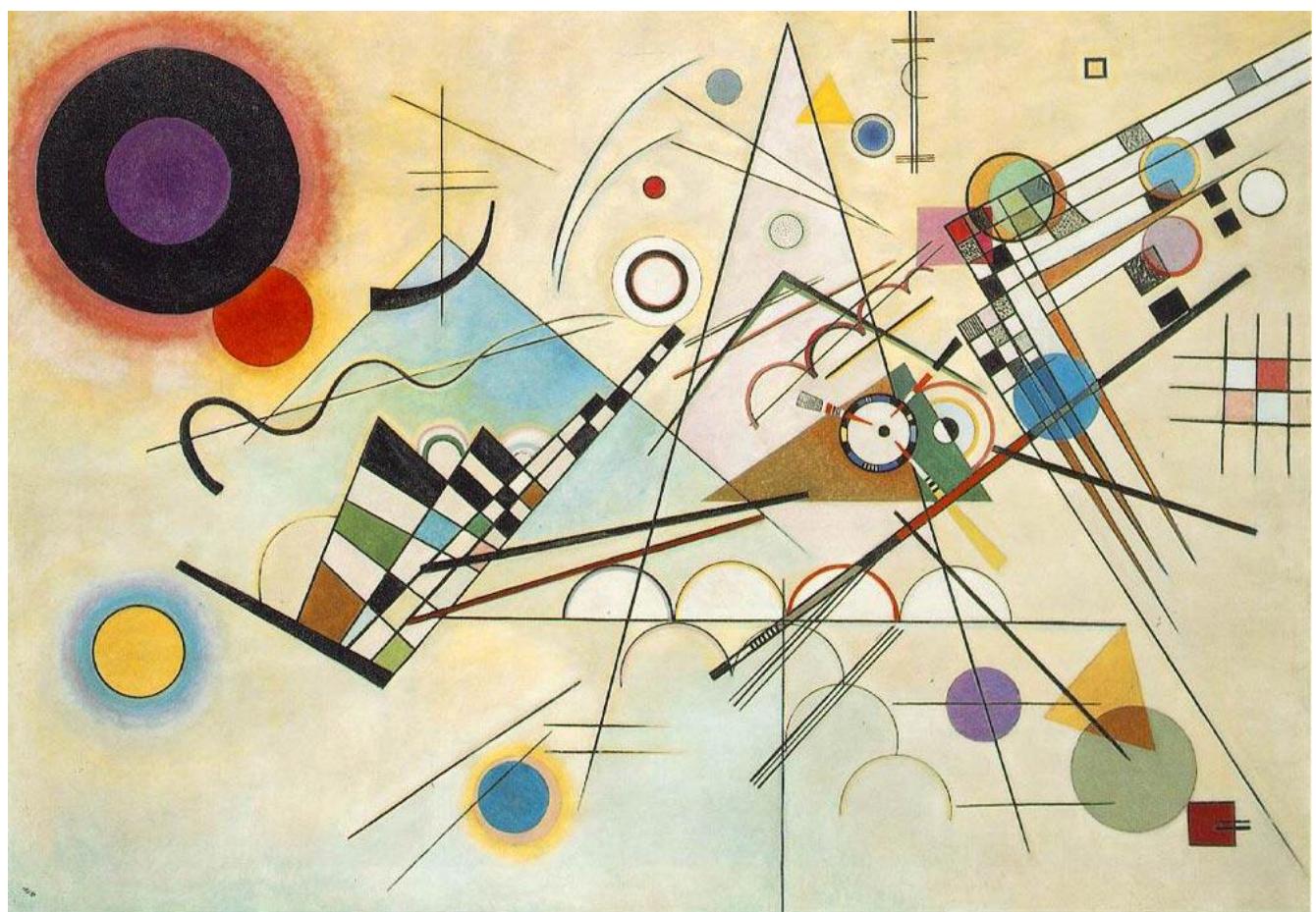
# ANALIZA POLIFONIH GLAZBENIH OBLIKA

skripta s primjerima iz literature za analizu



Zagreb, 2018.

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Vasilij Kandinski: Kompozicija VIII (1923.)

# Uvod

"Čini se vrlo vjerojatnim da su vrednije nesavršeno oblikovane velike misli od osrednjih misli, koje su prikazane izvanredno vješto i organizirano."

(Charles Parry)

"Glazba se sastoji od tonova, ali nije identična tonovima. Tonovi sa svim njihovim parametrima nisu glazba nego samo supstancija kroz koju se glazba može materijalizirati. Premda je glazba utjelovljena u fizičkom tonu, ona počiva na duhovnoj osnovi."

(Friedrich Blume)

## Oblik glazbenog djela – Odnos sadržaja i oblika

"Glazbeni šampanjac ima tu osobitost da raste zajedno s flašom."

Svi izrazi ljudskog duha, bilo da potječu iz oblasti saznanja, nauke ili umjetnosti temelje se predavanju određenog **sadržaja**. **Sadržaj**, koji ustvari predstavlja određenu ideju, mora bit **izražen** kroz određeni **oblik**. Oblik stvaratelj bira sam, no vrlo često već sam karakter ideje nameće određeni oblik.

U svakom slučaju, sadržaj i oblik čine jedinstvenu cjelinu u čovjekovim aktivnostima izražavanja ideja i emocija. **Sadržaj je primaran**, on je srž i suština svakog djela, ali da bi to djelo bilo razumljivo priopćeno ono mora imati razrađen **pregledan oblik** čija **struktura najpovoljnije iznosi** sadržaj.

Za razliku od stvaratelja, umjetnik je onaj koji svojim djelima kod drugih pobuđuje neki osjećaj, dojam, zamjećuje nešto svakidašnje što je posebno, neku prepoznatljivu temu izrazi tako da na druge prenosi prave vrijednosti, ostavlja trag, a to daje pun smisao našem životu. Ovisno o svojim sklonostima stvaratelj – umjetnik bira medij kroz koji će određeni sadržaj uobičići. Sam sadržaj može biti univerzalan (borba između dobra i zla, ljubav – mržnja) međutim on se može izraziti na razne načine ovisno o načinu, sredstvu priopćavanja (riječ, zvuk, boja, materijal).

Kao i svaki izraz ljudskog duha i glazba mora proći put iz sfere ideja u sferu zvuka tj. u neki prepoznatljiv oblik. Međutim tu nastaju dileme kad je riječ o glazbi. Jer, **jezik glazbe** je osobit, svojevrstan. U poređenju s govorom, bojom itd., on je **apstraktan**, kompleksan. Određen **sadržaj** izraziti glazbom mnogo je teže nego riječima. Što nam određeno glazbeno djelo želi priopćiti uvijek je teško odrediti, čak i kod programme glazbe. Međutim, ova nekonkretnost glazbenog jezika i izraza u odnosu na konkretne načine izražavanja drugih umjetnosti **nikako nije nedostatak**. Svojom nekonkretnosti ona omogućava slušatelju da **ponovno proživljava** i **sudjeluje** u emitiranju određene ideje i sadržaja poput stvaratelja i izvođača.

No, iako se sadržaj glazbenog djela često čini neuhvatljivim (postoje gledišta da je glazba sposobna izraziti isključivo emocije), iako je univerzalan za sve epohe stvaralaštva, **oblik** je put kojim glazbeno djelo prolazi od bljeska ideje do konačne zvučne prezentacije i on je saglediv.

Oblici glazbenih djela razvijali su se kroz povijest zajedno s **razvojem ljudskog načina mišljenja**. Isti sadržaji, ideje, uobličavali su se ovisno o općim zakonitostima i logičnosti zbivanja u svijetu i čovjekovom životu uopće. Tako imamo slučajeve da se određeni tipovi oblika javljaju periodično u povijesti razvijajući se u različitim smjerovima, mijenjajući se, odumirući, no i usavršavaju nadomještajući se drugima, ponovno se pojavljujući itd.

Za nas je bitno promatrati one oblike čija je pojavnost bitna za daljnji razvoj.

## Aspekti proučavanja glazbenih oblika

\* Analiza glazbenog djela podrazumijeva raščlanjivanje na sastavne dijelove pri čemu se vodi računa o sadržaju tih dijelova (a ili b) kao i njihovom međusobnom odnosu (isti, ponavlja se, kontrastan je itd.) i u odnosu svakog pojedinog prema cjelini.

\* Klasifikacija glazbenih djela prema tipovima njihovih oblika.

\* Proučavanje povjesnog razvijanja glazbenih oblika.

\* Proučavanje estetskih zakonitosti oblika te omogućiti bolju, stilski korektniju interpretaciju pojedinih djela putem kvalitetnijeg tumačenja i razumijevanja samog djela.

Koje su specifičnosti glazbenog djela i glazbene umjetnosti u odnosu na druge umjetnosti?

Recimo, uzmimo knjigu (roman) "Ljubav i zloba" i partituru te opere. Koja je razlika? Roman je misao izražena riječima, postoji tema i motiv, a sadržaj je **konkretan**. Kod opere, u glazbenom smislu npr. kao simfonija, glazbena tema i motiv postoje, ali sadržaj je **apstraktan**! Jezik glazbe je apstraktan unatoč istim sadržajnim elementima (tema, motiv). Uz glazbu, jedino je ples apstraktna umjetnost.

Glazba traje u vremenu – ona je vremenska umjetnost. Vrijeme je u glazbi organizirano putem pulsa (osnovna značajka motorike), metrike (odnos teške i luke dobe), tempa i ritma.

Glazba je izvodilačka umjetnost - iziskuje posrednika (izvođača) koji je tumač glazbenog djela. U ovom segmentu nastaje interpretativni (umjetnički) prostor izvođača. Svaki izvođač može interpretirati ideju glazbenog djela na svoj način.

Dakle, u ostvarenju glazbenog djela sudjeluju i skladatelj i izvođač i, napisljeku, slušatelj koji svojim doživljajem tumači to djelo. Naime, ista izvedba istog djela kod različitih slušatelja može izazvati najrazličitije dojmove upravo zbog apstraktног jezika glazbe koji je njena najveća prednost.

Nekoliko definicija glazbenog oblika:

\* *Glazbeni oblik je način (vid) na koji skladatelj iznosi i razrađuje određenu ideju.*

\* *Pod oblikom glazbenog djela podrazumijevamo njegov unutarnji sklop, spoj njegovih dijelova u jedinstvenu cjelinu.*

\* *Pod oblikom u glazbenom djelu podrazumijeva se posebna shema ili sustav po kojem je glazbeno djelo (sadržaj) organizirano.*

# Principi gradnje glazbenih oblika

Temeljni principi gradnje unutrašnje strukture oblika su **ponavljanje i kontrast** – sličnost i raznovrsnost. Ponavljanje učvršćuje naše pamćenje i svjedoči o našoj potrebi za poznatim. Kontrast zadovoljava znatiželju i želju za promjenom. Promišljenim izmjenjivanjem poznatog i novog, ponavljanja i kontrasta, rađa se oblik glazbenog djela.

**Ponavljanje** je temeljni princip u stvaranju glazbenih oblika. Ponavljaju se motivi, teme, fraze ili cijeli odlomci doslovno ili varirano. Time se ispunjava vrijeme koje je osnovna karakteristika glazbe.

- Vrste ponavljanja:
1. Imitacija
  2. Sekvenca
  3. Varijacija
  4. Repeticija
  5. Repriza

**Kontrast** (suprotstavljanje) drugi je najčešći princip na kojem se temelji izgradnja nekog glazbenog djela. Vrlo je malen broj oblika koji se zasnivaju na statičnom izlaganju glazbenih misli bez izrazitijih kontrasta. Čak i u takvima možemo naći manje elemente izvjesnog kontrasta koji postaju uzrokom razvoja. Tu pojavu ustvari možemo nazvati **dijalektičkim principom u glazbi**.

Najjednostavniji tipovi oblika u kojem se razvoj glazbenog tkiva osniva na nizanju kontrasta su dvodijelne sheme A-B i razvijeniji tip trodijelne sheme A-B-A. Ovi tipovi oblika su ustvari vrlo plastični odrazi općih principa razvoja **u životu i prirodi**. Nizanje pojava i promjena u dvodijelnom pulsiranju nalazimo, na primjer, u smjenjivanju dana i noći, udisaja i izdisaja, a trodijelnu shemu vidimo, na primjer, u čovjekovom doživljaju dana: jutro – mirovanje, dan – razvoj, zaplet, večer – mirovanje.

Naročito razvijen oblik u smislu odražavanja formi životnih zbivanja u umjetnosti je **sonatni oblik**. U smislu izlaganja ideja jedan je od najrazvijenijih glazbenih oblika koji kroz svoja tri dijela (eksponiciju, provedbu i reprizu) utjelovljuje Hegelovu dijalektiku kao "dušu i pojam sadržaja": tezu, antitezu i sintezu.

# Monofoni, polifoni i homofoni slog

Glazbenim sloganom određuje se broj glasova u glazbenom djelu i njihovi međusobni odnosi. Tri načina mišljenja glazbe kroz povijest ogledaju se kroz monofoni, polifoni i homofoni slog.

**Monofoni slog** (monofonija, jednoglasje) sastoji se od jedne melodijske linije bez pratrne drugih glasova izuzev udaraljki koje su česte u kineskoj i indijskoj tradicijskoj glazbi. Može se izvoditi unisono ili u oktavi (na primjer kad istu melodiju pjevaju muški i ženski glasovi u međimurskim narodnim pjesmama).

Monofonija je najstariji tip glazbene umjetnosti. Stari Grci i narodi istoka poznavali su samo monofoniju, a susreće se u različitim oblicima kršćanske glazbe (gregorijanski koral, bizantski pjev) kao i u pjesmama trubadura, truvèra, Minnesängera, Meistersingera, u španjolskim cantigama i talijanskim laudama.

**Polifoni slog** (polifonija) je višeglasni tonski sustav koji nastaje principom istodobnog oblikovanja dviju ili više samostalnih i ravnopravnih melodijskih linija ili dionica te njihovog povezivanja u logičnu cjelinu. Polifoni slog predmet je proučavanja nauka o kontrapunktu i u njemu se glazbena misao ostvaruje na osnovi horizontalnog melodijskog načina mišljenja.

**Homofoni slog** (homofonija) je višeglasni tonski sustav u kojem se jedna melodijska linija ističe kao vodeća, dok ostali glasovi nastaju principom oblikovanja akorada i njihovog povezivanja u logičnu cjelinu. Homofoni slog predmet je proučavanja nauka o harmoniji i u njemu se glazbena misao ostvaruje na osnovi vertikalnog akordijskog načina mišljenja.

Ovisno o vrsti sloga glazbene oblike možemo podijeliti u dvije velike skupine: **polifone** i **homofone** glazbene oblike. Dok polifonim oblicima dominira **evolutivni** (razvojni) princip gradnje oblika, homofonim oblicima svojstven je **arhitektonski** princip gradnje.

Iako se u glazbenoj literaturi mnoge skladbe mogu odrediti jednom vrstom sloga (na primjer, gregorijanski koral monofonim sloganom, Bachove fuge polifonim, a harmonizacije protestantskih korala homofonim), većina skladbi nije isključivo skladana jednom vrstom sloga već se oni isprepliću.

# Tehnike polifonog načina rada

## Tehnika imitacije

**Imitacija** je najznačajnija tehnika polifonog načina skladanja. Nastaje kada jednu glazbenu misao (temu) donosi jedna dionica, a potom se ponavlja tj. **imitira** u drugoj dionici dok prva nastavlja s kontrapunktiranjem. Prvo izlaganje teme naziva se **dux**, a odgovor na temu je **comes**.

Imitacija (od lat. *imitatio* – oponašanje) javlja se kao postupak skladanja u 13. stoljeću. Nastaje iz potrebe da se uz maksimalnu ravnopravnost i samostalnost koju glasovi međusobno imaju uvede zajednička vodeća glazbena misao koja ih povezuje u organsku cjelinu (“jedinstvo u raznorodnosti”).

Razlikujemo osnovnu podjelu imitacije na **strogu imitaciju** u kojoj se tema imitira bez ikakvih ritamskih ili melodijskih promjena na određenom intervalu, i **slobodnu imitaciju** u kojoj se tema imitira s određenim melodijskim i ritamskim promjenama koje ne smiju biti prevelike kako bi tema ostala prepoznatljiva.

Odgovor (comes) na temu (dux) može biti izведен na različite načine ovisno o **intervalu, smjeru kretanja, ritmu i metričkom nastupu**.

Comes može biti u bilo kojem **intervalu**, ali najčešće je u **kvinti** i u **oktavi**. Kod imitacije u kvinti razlikujemo **realni** i **tonalitetni odgovor**. Kod **realnog odgovora** sva intervalska kretanja u temi ostaju ista - on je prisutan kod tema koje počinju postupnim kretanjem (DO-RE-MA) ili rastavljenim trozvukom (DO-MA-SO-DO). **Tonalitetni odgovor** na početku comesa („glava teme“) donosi intervalsku promjenu koja se zove **mutacija**. Javlja se kod tema koje započinju skokovima DO-SO ili SO-DO ili započinju sa SO. Intervalska promjena ublažava modulaciju u dominantni tonalitet: skok DO-SO postaje SO-DO i obratno, te početak teme sa SO u comesu započinje s DO polaznog tonaliteta.

**Smjer kretanja** comesa može biti **upravni, inverzija, retrogradni i retrogradna inverzija**. **Upravni smjer** comesa je u kretanju osnovnog oblika teme. Comes u **inverziji** kreće se za jednakе intervale, ali u suprotnom smjeru – uzlazni intervali postaju silazni i obratno. Comes u **retrogradnom smjeru** imitira temu od kraja prema početku, dok se comes u **retrogradnoj inverziji** imitira od kraja prema početku s inverzijom intervala.

**Ritamske vrijednosti** comesa mogu biti u **diminuciji** tj. dvostruko skraćene i **augmentaciji** tj. dvostruko uvećane.

**Metrički nastup** comesa može biti identičan duxu, ali i na različitom metričkom mjestu. Prisutan je redovito kod tema u parnoj metrići.

Polifoni oblici građeni na principu imitacije su **madrigal, motet, misa, kanon, fuga, invencija** te neki suitni stavci (**Gigue**).

Johann Sebastian Bach: Umjetnost fuge (Die Kunst der Fuge) BWV 1080, oblici teme

The image shows four staves of musical notation for Johann Sebastian Bach's 'Umjetnost fuge' (Die Kunst der Fuge) BWV 1080, specifically the 'oblici teme' section. Each staff is labeled with a title above it:

- Tema (Staff 1)
- Tema u inverziji (Staff 2)
- Tema u retrogradnom obliku (Staff 3)
- Tema u retrogradnoj inverziji (Staff 4)

The notation is in common time, with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes on a five-line staff.

Orlando di Lasso: Benedictus

The image shows four staves of musical notation for Orlando di Lasso's 'Benedictus'. The notation includes vocal parts with Latin text and piano accompaniment. The vocal parts are labeled with dynamic instructions above them:

- Imit. na oktavi* (Staff 1)
- Imit. na kvarti* (Staff 2)
- Imit. na kvinti* (Staff 3)
- na primi* (Staff 4)

The vocal parts sing in unison, while the piano part provides harmonic support. The Latin text for the 'Benedictus' is as follows:

Be - ne - di - ctus, qui ve - nit  
 Be - ne - di - ctus, qui ve - nit in no mi - ni  
 in no mi - ne Do mi - ni  
 in no mi - ne, in no mi - ne, in -  
 no mi - ne, in no mi - ne Do mi - ni.  
 ne, in no mi - ne Do mi - ni.

Johann Sebastian Bach: Fuga u C-duru, WTK I, BWV 846

Fuga à 4

Johann Sebastian Bach: Fuga u E-duru, WTK II, BWV 878

Fuga à 4

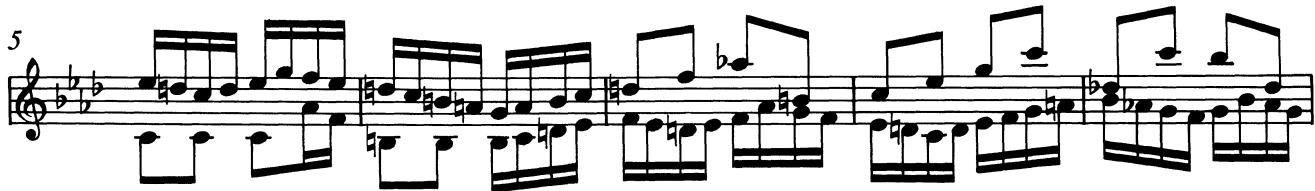
- Fuga započinje izlaganjem duxa u basu u E-duru. Tema je dijatonska, traje jedan i pol takt i započinje na prvoj teškoj dobi.
- Comes se imitira u tenoru u kvinti realnim odgovorom i modulira u H-dur. Nastup comesa je metrički pomaknut s prve teške dobe na treću relativno tešku dobu.
- Treći nastup teme imitira se kao dux u altu u E-duru, a potom u sopranu kao comes u H-duru ponovno metrički pomaknut na relativno tešku dobu.
- Repercussia je B, T, A, S.

Johann Sebastian Bach: Umjetnost fuge (Die Kunst der Fuge) BWV 1080, Contrapunctus 1 a 4

Johann Sebastian Bach: Umjetnost fuge (*Die Kunst der Fuge*) BWV 1080, Contrapunctus 4 a 4



Johann Sebastian Bach: Fuga u f-molu, WTK II, BWV 881



Johann Sebastian Bach: Fuga u Fis-duru, WTK I, BWV 858



- Tema je dijatonska. Traje dva takta. Dux započinje u sopranu u Fis-duru.
- Comes se imitira u altu u kvinti tonalitetnim odgovorom i modulira u Cis-dur. Nastaje mutacija u glavi teme: kvartni skok SO-DO iz duxa postaje kvinta u comesu.

Johann Sebastian Bach: Fuga u f-molu, WTK I, BWV 857

Fuga à 4

- Tema je kromatska. Traje tri takta. Dux započinje u tenoru u f-molu.
- Comes se imitira u altu u kvinti tonalitetnim odgovorom i modulira u c-mol. Kako SO s početka duxa odgovara s DO u početnom f-molu, u glavi comesa nastaje mutacija tj. promjena sekunde iz glave teme duxa u tercu u comesu.

Johann Sebastian Bach: Fuga u g-molu, WTK II, BWV 885

Fuga à 4

Johann Sebastian Bach: Fuga u Es-duru, WTK I, BWV 852

Johann Sebastian Bach: Fuga u gis-molu, WKI I

Johann Sebastian Bach: Umjetnost fuge (Die Kunst der Fuge) BWV 1080, Contrapunctus 6 a 4 in Stylo Francese

- Dux donosi bas i traje 4 takta.
- Za vrijeme trajanja duxa u basu imitira se comes u sopranu u kvinti, diminuciji i inverziji, te potom u altu u oktavi, diminuciji i s metričkim pomakom. Ovakvo istovremeno izlaganje tema zove se **stretto**.
- Sve je u d-molu bez promjena tonaliteta.

Johann Sebastian Bach: Umjetnost fuge (Die Kunst der Fuge) BWV 1080, Contrapunctus 7 a 4

# Tehnika cantus firmusa

**Tehnika cantus firmusa** sastoji se u dodavanju kontrapunktirajućih glasova prema melodiji koju je skladatelj izabrao za glavni sadržaj skladbe.

Ovo je najstarija polifona tehniku i bila je baza za razvoj višeglasja u razdoblju srednjeg vijeka na bazi **gregorijanskog korala**.

Instrumentalni oblici skladani ovom tehnikom razvili su se u baroku kao **koralne predigre** skladane na melodije **protestantskog korala** (Johann Sebastian Bach!), **koralna fuga**, **koralni preludij**, **koralna fantazija** te **koralne varijacije**.

*Koralni napjev "Jesus Christus, unser Heiland"*

Je - sus Chri - stus, un - ser Hei - - land, der den Tod ü - ber - wand, ist  
auf - er - stan - - den; die Sünd' hat er ge - fan - gen. Ky - rie e - le - i - son.

Johann Sebastian Bach: *Jesus Christus, unser Heiland BWV 626 – koralna prediga*

- Johann Sebastian Bach je za temu ove predigre izabrao melodiju protestantskog korala *Jesus Christus, unser Heiland*.
- Tema tj. cantus firmus je u najvišem glasu – diskantu, a tri donja glasa kontrapunktiraju prema cantus firmusu imitirajući karakterističan motiv kroz glasove repercussion B, T, A, T, B, T+A, T... i tako dalje sve do kraja koralne predigre.

*Koralni napjev "Vater unser im Himmelreich"*

Va - ter un-ser im Him-mel-reich, der du uns al - le hei-ssest gleich Brü - der sein und dich ru-fen an, und  
 willst das Be - ten von uns ha'n, gib, dass nicht bet' al -lein der Mund, hilf, dass es geh' aus Her-zens Grund.

Johann Sebastian Bach: *Vater unser im Himmelreich BWV 636 – koralna predigra*

Manual

Pedal

Man.

Ped.

Man.

Ped.

Man.

Ped.

10

Man.

Ped.

*Koralni napjev "Liebster Jesu, wir sind hier"*

Lieb - ster Je - su, wir sind hier, dich und dein Wort an - zu - hö - - ren;  
len - ke Sin - nen und Be - gier auf die sü - ssen Him - mels - leh - - ren,  
dass die Her - zen von der Er - den ganz zu dir ge - zo - gen wer - den.

Johann Sebastian Bach: *Liebster Jesu, wir sind hier* BWV 633 – koralna predigra

**In Canone alla Quinta**

*forte*

*piano*

Manual

Pedal

Man.

Ped.

Man.

Ped.

# Tehnika obrtajnog kontrapunkta

**Polifona tehnika obrtajnog kontrapunkta** je postupak izrade polifonog višeglasja u kojem melodijske linije mogu zamijeniti mesta u dionicama (donji može postati gornji i obratno), a da se pri tom ne javi neskladnost u vođenju glasova. Ta zamjena mesta naziva se **permutacija**.

Razlikujemo **dvostruki**, **trostruki**, **četverostruki** obrtajni kontrapunkt ovisno o broju melodijskih linija koje mogu biti permutirane. **Dvostruki** obrtajni kontrapunkt (dvije melodijske linije) izvodi se u **oktavi**, **decimi** i **duodecimi**, a **višestruki** obrtajni kontrapunkt (tri, četiri ili više melodija) može biti samo u **oktavi**.

Ova tehnika nije samostalna, već je susrećemo u preludijima, invencijama, fugama sa stalnim kontrapunktom, dvostrukim i trostrukim fugama, trio sonatama, suitnim stavcima.

## *Dvostruki obrtajni kontrapunkt u oktavi:*

A musical score consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). The music consists of two voices, each with a series of eighth-note patterns. The top voice starts with a quarter note followed by an eighth-note pattern of (quarter, eighth, eighth). The bottom voice starts with a half note followed by an eighth-note pattern of (eighth, eighth, eighth). They continue with similar patterns throughout the measures shown.

Johann Sebastian Bach: Dvoglasna invencija u E-duru BWV 777

A musical score for two voices, likely a piano reduction, in common time. The top staff is in treble clef and the bottom staff is in bass clef. The music is in E major (indicated by three sharps). The top voice begins with a sixteenth-note pattern: (E, G, B, D). The bottom voice begins with a sixteenth-note pattern: (B, D, F#, A). The music continues with various sixteenth-note patterns, including eighth-note pairs and sixteenth-note chords, demonstrating complex counterpoint. Measure numbers 6 and 7 are visible above the staves.

Johann Sebastian Bach: Preludij u Cis-duru, WTK I, BWV 848

The musical score consists of two staves: treble and bass. The key signature is Cis major (two sharps). The time signature is common time (indicated by '8'). The score shows a continuous pattern of eighth-note chords and sixteenth-note figures, typical of Bach's contrapuntal style.

Johann Sebastian Bach: Troglasna invencija u f-molu BWV 795

The musical score consists of two staves: treble and bass. The key signature is F major (one sharp). The time signature is common time (indicated by '4'). The score illustrates the three voices of the three-part invention: soprano, alto, and bass, each with its own distinct melodic line.

- Invencija je skladana tehnikom trostrukog obrtajnog kontrapunkta kojom su obuhvaćene tri teme kontrastnog sadržaja.
- Invencija započinje s dvije teme: meloritamskom temom u altu i kromatskom u basu. U trećem taktu im se pridružuje i ritamska tema sa sljedećim rasporedom po dionicama: meloritamska tema u sopranu, kromatska u altu, a ritamska u basu.
- Nakon međustavka dolazi do permutacije tema: sada je u sopranu kromatska tema, ritamska je u altu, a meloritamska u basu.

# Tehnika spajanja kontrastirajućih tema

Kod **tehnike spajanja kontrastirajućih tema** najprije se tijekom skladbe svaka tema razrađuje zasebno, a zatim ih se spoji u istovremenom izlaganju. No tijek skladanja je upravo suprotan: skladatelj najprije osmisli i izradi zajedničko zvučanje kontrastnih tema, a potom ih provodi svaku posebno kroz početak skladbe.

*Richard Wagner: Die Meistersinger von Nürnberg – uvertira*

Prva tema:

Drugia tema:

Treća tema:

Spoj tema:

Augmentacija treće teme:

Diminucija druge teme:

Prva tema u osnovnom obliku:

# Ostale značajke polifonog sloga

Po čemu se prepoznaju polifoni oblici pa i oni koji nemaju određenu tehniku?

\* 1. **samostalnost glasova** – ritamska i melodijska

- **komplementarni ritam** – pokret se raspodjeljuje naizmjenično na dva ili više glasova, tako da jedan ima duže notne vrijednosti dok se drugi kreće u kraćim, a zatim mijenjaju uloge - krajnja konsekvenca je neprekidnost toka osnovnog pulsa
- **melodijski kontrast** glasova: protupomak glasova, jednostrani pomak glasova, skokovi nasuprot postepenom kretanju, dijatonika nasuprot kromatici, raznovremenost vrhunaca

\* 2. **asimetrija** - evolutivni konstruktivni činilac nad arhitektonskim

KLASIKA: teme su periodične, simetrične, odvojene cezurom

BAROK: teme su asimetrične, bez periodizacije i cezura, NEPREKIDNOST TOKA

\* 3. **raznovremenost vrhunaca**

\* 4. **izbjegavanje istovremenog kadenciranja u svim glasovima**

- ukoliko se kadanca i pojavi, jedan ili više glasova odmah nastavljaju pokret

\* 5. **lančano nadovezivanje pojedinih dijelova oblika**

- glasovi ne dovršavaju misao (temu) istovremeno – kraj jedne misli podudara se istovremenim početkom nove misli (npr. tema nastupa prije no što su ostali glasovi kadencirali)

Preludij, tocatta i fantazija su **oblici slobodne polifonije** koji ne koriste određene tehnike polifonog načina rada već su slobodnog improvizatorskog karaktera.

# Analiza tehnika polifonog načina rada u uvodnom stavku Muke po Mateju Johanna Sebastiana Bacha

Passio Domini nostri J. C.  
secundum Evangelistam Matthaeum

Johann Sebastian Bach  
(1685-1750)

Erster Teil

**1 Chorus** (Chor I. II.)

F. Oh  
F. V. Oh  
Cont. Org.

**Chorus I**

Kia - gen, se - het den Bräu - ti - gram, seit ihn als wie - ein  
Kia - gen, se - het den Bräu - ti - gram, seit ihn als wie - ein  
- gen, se - het den Bräu - ti - gram, seit ihn als wie - ein  
kia - gen, se - het den Bräu - ti - gram, seit ihn als wie - ein

**Chorus II**

Sopr.

Alto Wen? Wie?  
Ten. Wen? Wie?  
Basso Wen? Wie?

Lamm, se - het den Bräu - ti - gram, seit ihn als wie - ein  
Lamm, se - het den Bräu - ti - gram, seit ihn als wie - ein  
Lamm, se - het den Bräu - ti - gram, seit ihn als wie - ein  
Lamm, se - het den Bräu - ti - gram, seit ihn als wie - ein

26

Wen? Wie?  
Wen? Wie?  
Wen? Wie?

28

Wen? Wie?  
Wen? Wie?  
Wen? Wie?

A musical score page for soprano and piano. The soprano part is in G major, treble clef, with lyrics in German. The piano part is in G major, bass clef. The page number 30 is at the top left, and the section label 'B' is in a box. The lyrics are: 'Lamm, kommst du zu mir? Lamm, kommst du zu mir? Lamm, kommst du zu mir? Lamm, kommst du zu mir?'. The piano part includes dynamic markings like 'p' (piano) and 'ff' (fortissimo). The vocal line has several grace notes and slurs.



# Kanon

**Kanon** (grč. pravilo) je polifoni glazbeni oblik skladan **dosljednom kanonskom imitacijom**. Kanonskom se imitacijom čitava dionica prvog glasa imitira u drugim glasovima „kasneći“ za određeno vrijeme za svojim originalom i na taj način, zahvaljujući **vremenskoj komponenti**, svim glasovima daje samostalnost.

Kanon može biti **dvoglasan, troglasan, četveroglasan** itd., u svim intervalima i načinima imitacije. Melodija kojom započinje kanon zove se **proposta**, a svi ostali odgovori na nju su **risposte**.

Osnovna podjela kanona je na **canon finitus** (konačni kanon) i **canon infinitus** (beskonačni kanon). Kanon, zabilježen u jednoj liniji, naziva se **zatvoreni kanon** (tal. canone chiuso), a ispisani se zove **otvoreni kanon** (tal. canone aperto).

Postoje razne vrste kanona s obzirom na način imitiranja:

- **društveni kanon** – najpopularniji oblik beskonačnog kanona u primi ili oktavi
- **kanon u inverziji** – risposta predstavlja inverziju proposte
- **kanon u diminuciji ili augmentaciji** – dvostruko skraćene, odnosno dvostruko produžene notne vrijednosti u risposti
- **račji kanon** – risposta izvodi dionicu proposte retrogradno – od kraja prema početku, a obje dionice počinju istovremeno

a i nešto posebniji kao što su:

- **dvostruki kanon** – četveroglasan sa dvije proposte i dvije risposte
- **kružni kanon** – modulira kroz kvintno-kvartni krug tj. pri nastupu svakog novog glasa prelazi u dominantni ili subdominantni tonalitet u odnosu na prethodnu toniku
- **zagonetni kanon (canone enigmatico)** – napisan je u jednom glasu bez naznake na kom mjestu ili u kom intervalu nastupaju ostali glasovi – to mora izvođać sam otkriti uz pomoć kakve latinske izreke npr.: «Noctem in diem vertere» tj. «Pretvori noć u dan» ⇒ crne note treba čitati kao da su bijele ⇒ kanon u augmentaciji; "Tres in unum" ⇒ na propstu treba dva puta odgovoriti rispostama što će oblikovati troglasni kanon u primi ili oktavi; "Qui se exaltat humiliabitur" tj. "Tko se uzvisi, ponizit će se" ⇒ kanon u inverziji; "Canit more Hebraeorum" tj. "Čitaj po hebrejski" ⇒ račji kanon; "Clama ne cesses" tj. "Viči bez prestanka" ⇒ u risposti treba izostaviti sve pauze iz proposte

Kanon je jedan od najstarijih glazbenih oblika. Ima puni povijesni razvoj od 13. do 20. st. Nastao je kao samostalni oblik i kao takav postoji u srednjem vijeku i renesansi. U baroku počinje gubiti na samostalnosti i postaje stavak ciklusa, a kroz klasicizam i romantizam tek dio većeg homofonog oblika. U 20. stoljeću primjećuje se težnja za obnavljanjem strogih polifonih oblika pa tako i kanona kao samostalnog oblika (Webern, Hindemith).

Mozart. Adagio.

Na-sco - - so è il mio sol, e sol qui re - - sto, e sol qui re-sto, pian-ge - te  
voi il mio duol, ch'io mo-ro, pres - so ch'io mo - ro. Na-sco-so è il mio sol, e sol qui  
re - - sto, pian-ge - te, ch'io mo - ro, mo - ro pres-so, pian-ge - te pian-ge-te. u.s.w.

## 'Tis women

Round in 4 parts

Henry Purcell, 1659 – 1695

"Tis wom-en makes us love, "Tis love that makes us sad,

"Tis sad-ness makes us drink, And drink-ing makes us mad!

Reger, Kanon

Caccia v. Nicolaus de Perugia (XIV. Jahrhdt.)

Pas - san-do con-pensier per un bos-chet -  
Pas -

-to Donne per quel-lo gi van fior co-glien- -do. „To quel to quel“di  
san - do con-pensier per un bos-chet -

cen-do: Ec - cho là ec - cho là che è? che è? „Il fior a - ly - so.“ „Va - là pel l'ervo -  
-to Donne' per quel-lo gi van fior coglien - do: To quel, to quel di-cendo: Ec - cho là

le.“ „O me, che'l prun mi pun - ge, quell'al-tram e via giunge  
ec - cho là che è? che è? „Il fior a - ly - so.“ „Val - là pel l'er - vo -

Bach. Aus der Violinsonate in A dur.

Andante un poco.

Violine.

Piano.

The musical score consists of ten staves of music. The top staff is for the Violin (Violine), and the bottom staff is for the Piano (Piano). Both staves are in common time (indicated by 'C') and A major (indicated by two sharps). The Violin part features melodic lines with various note heads and stems, some with grace notes. The Piano part provides harmonic support with sustained notes and rhythmic patterns. The music is divided into measures by vertical bar lines, and each measure begins with a clef and key signature. The overall style is characteristic of Johann Sebastian Bach's chamber music.

A page of musical notation for three voices (Soprano, Alto, Bass) and basso continuo. The music is in common time and major key signature of two sharps. The vocal parts are supported by a basso continuo line at the bottom.

The notation includes five systems of four measures each. The vocal parts (Soprano, Alto, Bass) are written on three staves above the continuo staff. The continuo staff uses a bass clef and includes various markings such as slurs, grace notes, and dynamic changes (e.g.,  $\text{ff}$ ,  $\text{f}$ ). The vocal parts feature melodic lines with eighth and sixteenth note patterns, often accompanied by sixteenth-note chords or grace notes.

# Sumer is icumen in

Ver. 0.1.1

London, British Library, MS Harley 978, f. 11v  
Transcribed by n. nakamura, 2004-05

**Upper 4 voices (Canon)**

8      Su - mer is i - cu - men in. \_\_\_\_\_ Lhu - de sing cuc - cu;  
*Per - spi - ce Chri - sti - co - la* \_\_\_\_\_ *que dig - na - ci - o.*

5      Gro - weth sed and blo - weth med, and springth the w - de nu;  
*Ce - li - cus a - gri - co - la pro vi - tis vi - ci - o.*

9      Sing cuc - - cu! A - we ble - teth af - ter lomb, lhouth  
*Fi - li - o. Non par - cens ex - po - su - it mor -*

13     af - ter cal - ue cu; Bul - luc ster - teth, buc - ke uer - teth,  
*tis e - xi - ci - o. Qui cap - ti - vos se - mi - vi - vos*

17     mu - rie sing cuc - cu; Cuc - cu Cuc - cu,  
*a sup - pli - ci - o. Vi - te do - nat*

21     Wel sin - ges thu cuc - cu ne swik thu na - uer nu.  
*et se - cum co - ro - nat in ce - li so - li - o.*

**Pes1**

Sing cuc - cu nu, \_\_\_\_\_ Sing cuc - cu.  
*Re - sur - re - xit, \_\_\_\_\_ Do - mi - nus.*

**Pes2**

Sing cuc - cu, \_\_\_\_\_ Sing cuc - cu nu, \_\_\_\_\_  
*Do - mi - nus. Re - sur - re - xit,* \_\_\_\_\_

# Deo gratia à 36

(Canon XXXVI vocum)

Johannes Ockeghem  
realisation © Philip Legge 2001

Soprano 1 starts      Soprano 2 starts      Soprano 3 starts      Soprano 4 starts

Sopranos 1-9      De - o gra - ti - a, \_\_\_\_\_ De - o gra - - ti - a, De - o

5      Soprano 5      Soprano 6      Soprano 7      Soprano 8

S.      gra - ti - a, De - o gra - - ti - a, De - o gra - ti - a, De - o \_\_\_\_\_

9      Soprano 9      1.      22      2. hold the note very long;  
S.      gra - - - ti - a. a. but do breathe occasionally!

8      Alto 1 starts      Alto 2 starts      Alto 3 starts      Alto 4 starts

Altos 1-9      De - - o gra - ti - a, \_\_\_\_\_ De - o gra - -

13      Alto 5      Alto 6      Alto 7      Alto 8

A.      - ti - a, De - o gra - - ti - a, gra - ti - a, gra - ti - a,

17      Alto 9      1.      22      2. A. 9 ends here      A. 1-8 end here

A.      De - o gra - - ti - a. a.

16      Tenor 1 starts      Tenor 2 starts      Tenor 3 starts      Tenor 4 starts

Tenors 1-9      De - o \_\_\_\_\_ gra - - ti - a,

21      Tenor 5      Tenor 6      Tenor 7      Tenor 8

T.      De - o gra - ti - a, De - o gra - - - ti - a, T. 8 & 9 end here,  
T.      De - o gra - ti - a, De - o gra - - - ti - a, the 2° time through

25      Tenor 9

T.      De - o gra - ti - a, De - o gra - - - ti - a, T. 5 ends      T. 4 ends

30      T. 7 ends      T. 6 ends      T. 5 ends      T. 4 ends

T.      De - o gra - ti - a, De - o gra - - - ti - a, De - o

34      T. 3 ends      T. 2 ends      T. 1 ends

T.      gra - ti - a, De - o gra - - - ti - a.

16      8      Bass 1 starts      Bass 2 starts      Bass 3 starts

Basses 1-9      De - o gra - ti - a, \_\_\_\_\_ De -

28      Bass 4 starts      Bass 5 starts      Bass 6 starts      Bass 7 starts      Bass 8 starts

B.      -o gra - ti - a, B. 9 ends      B. 8 ends      De - - - o gra - ti - a, B. 7 ends      B. 6 ends      De-

33      Bass 9 starts      B. 5 ends      B. 4 ends      B. 3 ends      B. 2 ends      B. 1 ends

B.      -o gra - - - ti - a, De - o gra - ti - - - a.

Johann Sebastian Bach: Goldberg varijacije BWV 988

Variatio 18. a 1 Clav.

Canone alla Sexta

The musical score for Variatio 18. a 1 Clav. Canone alla Sexta from Johann Sebastian Bach's Goldberg Variations, BWV 988, is presented in six staves. The music is written for two voices (dionica and soprano) and basso continuo. The key signature is one sharp, and the time signature is common time. The score shows various musical motifs, including eighth-note patterns and sixteenth-note figures, with dynamic markings like 'p.' (piano) and 'f' (forte). Measure numbers 1 through 27 are indicated on the left side of each staff.

Dvoglasni konačni kanon u dionicama alta i soprana s dodanom dionicom basa koja slobodno kontrapunktira prema kanonu. Proposta započinje kanon u altu, a risposta odgovara u sopranu imitacijom u seksti s metričkim pomakom od pola takta.

Jos. Haydn. Streichquartett in D moll.

The musical score consists of six staves of music for a string quartet. The top staff is for Violin II (Viol.I.II.), the second staff is for Viola and Cello (Viola, Vell.). The remaining four staves are for the piano. The score is in common time, with a key signature of one flat. The music features various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings such as *f* (fortissimo) and *p* (pianissimo). The piano parts provide harmonic support, with bass lines and upper-octave harmonies. The score concludes with a section labeled "etc." followed by a repeat sign and the number "2."

## Pleni sunt coeli

*Heaven and earth are full of Thy glory.*

## Giovanni Pierluigi da Palestrina (1525/6-1594)

Art./Ed. Paul Cienniwa

Soprano

Alto

Alto

S.

A.

A.

Johannes Brahms: Tema s varijacijama

Var. 5

Tempo di tema

*molto dolce*

*teneramente*

*p*

*Canone in moto contrario*

*molto espressivo*

*legato*

*s*

*s*

*sempre col Ped.*



Joh. Brahms. Op. 66 № 1. „Klänge.“ Duett.

Sopr.

Und die Blumen müssen wel - ken, und dem Lich-te folgt die Nacht, und der  
*p*

Und die Blumen müssen wel - ken, und dem Lich-te folgt die Nacht,  
*p* *sp*

Lie - be folgt das Seh - - - - nen, das - - - - das Herz - - - - so  
*sp*

und der Lie - be folgt das Seh - - - - nen, das - - - - das Herz - - - -  
*sp*

dü - ster macht, das - - - - das Herz - - - - so dü - - - ster macht.  
*dim.*

— so dü - ster macht, das - - - - das Herz - - - - so dü - - - ster macht.  
*dim.*

Variatio 12.

Canone alla Quarta

The musical score for Variatio 12 of Johann Sebastian Bach's Goldberg Variations, BWV 988, is presented in five staves. The music is written for two voices in canon at the fourth. The key signature is one sharp (F#), and the time signature is common time. The score includes various note values such as eighth and sixteenth notes, along with rests and dynamic markings. The staves are separated by brace lines, and the music is divided into measures numbered 1 through 13.

## Andante moderato.

Schaf-fe in mir, Gott, ein rein Herz und gib, und gib mir ei-nen  
 Sop. *p espri.*

Alt. Schaf-fe in mir, Gott, schaf-fe in mir, Gott, ein rei - nes Herz, ei-nen  
 Ten. *p espri.*

Schaf-fe in mir, schaf-fe in mir ein rein Herz  
 Schaf-fe in mir, Gott, ein rein Herz und gib mir, und gib

Bass. *LII. d.*

Schaf fe in mir, Gott, ein rein  
 neu-en ge - wis - sen Geist. Schaff in mir, ein rein Herz  
 neu-en ge - wis - sen Geist. Schaff in mir ein rein Herz und  
 und ei-nen neu-en ge - wis-sen Geist. Schaff in mir ein rein Herz, schaffe  
 mir ei-nen neu-en ge - wis-sen Geist. Schaf-fe in mir, Gott,  
 Herz und gib, und gib mir ei-nen neu - en ge - wis - sen Geist.  
 gib, und gib mir ei-nen neu - en ge - wis - sen Geist.  
 in mir, Gott, ein rein Herz und gib mir ei - nen neu-en ge - wis-sen Geist.  
 und gib, und gib mir ei - nen neu-en ge - wis-sen Geist.  
 en ge - wis - - - sen Geist.

Johann Sebastian Bach: Kanon iz ciklusa "Muzička žrtva"

The image shows two staves of musical notation. The top staff is labeled 'a 2. per augmentationem, contrario Motu'. It consists of two systems of music. The first system has a treble clef, a key signature of one flat, and a time signature of common time. The second system has a bass clef, a key signature of one flat, and a time signature of common time. The bottom staff is labeled 'a 2. Per augmentationem, contrario motu.' It also consists of two systems of music. The first system has a treble clef, a key signature of one flat, and a time signature of common time. The second system has a bass clef, a key signature of one flat, and a time signature of common time. The notation includes various note heads, stems, and bar lines.

Zagonetni kanon u augmentaciji i inverziji (kao što piše u naslovu: *Per augmentationem, contrario motu*). Proposta je zapisana u trećem glasu (violski ključ), a risposta u diskantu (najvišem glasu) augmentaciji i inverziji s metričkim pomakom od pola takta.

J. S. Bach. A dur - Messe. Kyrie.

Ten. Lento.

Chri - ste e -  
Chri-ste e - lei-son, e - lei - - son, e - lei-son, Chri-ste, Chri-ste e -  
Chri - ste e - lei-son, e -  
lei-son, e - lei - - son, e - lei-son, Chri-ste, Chri-ste e - lei - son,  
lei - son, Chri-ste e - lei-son, e - lei - - son, Chri - ste e -  
Chri - ste e -  
Chri - ste e - lei-son, e -  
lei-son, e - lei - - son, e - lei-son, Chri-ste, Chri-ste e - lei - son,  
lei - son, Chri-ste e - lei-son, e - lei - - son, Chri - ste e -  
Chri - ste e -  
Chri - ste e -

Kružni kanon. Svaka sljedeća risposta je u novom tonalitetu, a kreću se silazno po kvintnom krugu. Proposta započinje kanon u basu u fis-molu, prva risposta odgovara u tenoru u h-molu, druga risposta u altu u e-molu i treća risposta (koju ne vidimo u notnom primjeru, ali je naslućujemo!) je u sopranu u a-molu.

Wolfgang Amadeus Mozart: Requiem KV 626, IV. Offertorium, 1. Domine Jesu, Sed signifer sanctus Michael

Sed si - gni-fer san-ctus Mi - cha-el re - praes-en-tet e - - - as in lu - cem san - ctam  
Sed si - gni-fer san - ctus Mi - cha-el re - praes-en-tet e - - - as  
Sed si - gni-fer san - ctus Mi - cha-el re -  
Sed  
re - praes-en-tet, re - praes-en-tet e - as in lu - cem san - tam:  
in lu - cem san - ctam, re - praes-en - tet, re-praes-en-tet e - as in lu - cem san - tam:  
- praes-en-tet e - - - as, re - praes-en - tet e - as in lu - cem san - ctam:  
si - gni-fer san - ctus Mi - cha-el re - praes-en-tet e - as, re - praes-en-tet e - as in lu - cem san - ctam:

R. Schumann. Op. 69 № 6., „Die Kapelle“

Langsam.

Sopr. I.

Dro-ben stehet die Ka-pel-le, schau - et still ins Tal hin - ab, still ins

Sopr. II. *p*

Alt I. Dro - ben stehet die Ka - pel - le, schauet still ins

Alt II. Dro - - ben ste-het die Ka - pel - le,

Tal hin-ab, drunten singt bei Wies' und Quelle froh und hell der Hir-ten

Tal hin-ab, drun - - ten singt bei Wies' und Quel-le, drunten

ab, still ins Tal hin-ab, drun-ten singt bei Wies' und Quel - le froh und

schauet still ins Tal hin-ab, drun - - ten singt

knab', froh und hell der Hir - ten - knab', drunten singt bei Wies' und

singt froh und hell, drunten singt froh und hell, bei Wies' und Quel - le

hell der Hir - ten - knab', froh und hell der Hir - - ten -

bei Wies' und Quelle, drunten singt froh und hell, drunten singt froh und hell,

Quell' der Hir - - ten - knab? Trau - rig tönt das Glöcklein nie - der,

froh und hell der Hir - ten - knab? Trau - - rig tönt das

knab? drun-ten singt bei Wies' und Quell' der Hir - ten - knab? Trau - rig

bei Wies' und Quel - le froh und hell der Hir - - ten - knab? Trau -

# Gratias agimus tibi

Chor Nr. 7 der *Messe b-moll*

Johann Sebastian Bach  
1685–1750

Soprano  
Alto  
Tenore  
Basso

3 Gra - ti-as a - gi-mus ti - .  
Gra - ti-as a - gi-mus ti - bi  
Gra - ti-as a - gi-mus ti - bi prop -  
Gra - ti-as a - gi-mus ti - bi prop - ter magnam

6 bi prop - ter magnam glo - .  
prop - ter magnam glo - - - - ri-am tu - .  
ter magnam glo - - - - ri-am tu - am,  
glo - - - - ri-am tu - am gra - .

8 glo - - - - ri-am tu - am, am,  
ri-am tu - am, gra - - - - ti-as a - .  
am, gra - - - - ti-as a - - - - gi-mus  
gra - - - - ti-as a - - - - gi-mus ti - bi,  
ti-as a - - - - gi-mus ti - bi

9 11  
ri-am tu - am, gra - - - - ti-as a - .  
am, gra - - - - ti-as a - - - - gi-mus  
gra - - - - ti-as a - - - - gi-mus ti - bi,  
ti-as a - - - - gi-mus ti - bi

Dvostruki kanon u oktavi. Dvostruka proposta je u basu i tenoru, a dvostruka risposta u altu i sopranu u oktavi s metričkim pomakom od pola takta. Unutar dvostrukih proposta i risposta nalazi se kanon u kvinti s metričkim pomakom. Kanon je konačan jer se stavak u nastavku slobodno polifono razvija.

Johann Sebastian Bach · Liebster Jesu wir sind hier BWV 633 – koralna prediara

(In Canone all'Ottava)

1

PED. 4'

7

13

# The Mirror – Duett für zwei Violinen

based upon an earlier edition by Fred Nachbaur (fredn@netidea.com)

Allegro

W.A. Mozart (1756-1791)

The musical score consists of ten staves of music for two violins. The key signature is one sharp (F#), and the time signature is common time (C). The music is divided into two sections: 'Allegro' and 'Allegro'.

**Allegro:** The first section begins with a dynamic of forte (F). The music features continuous eighth-note patterns and sixteenth-note figures, with frequent changes in harmonic rhythm indicated by vertical bar lines. The instrumentation includes two violins playing in unison or with slight rhythmic variations.

**Allegro:** The second section continues the eighth-note and sixteenth-note patterns established in the first section. It maintains the same key signature and time signature. The instrumentation remains two violins.

Below the score, the name 'W.A. Mozart (1756-1791)' is written twice, once under each 'Allegro' section.

# Invencija

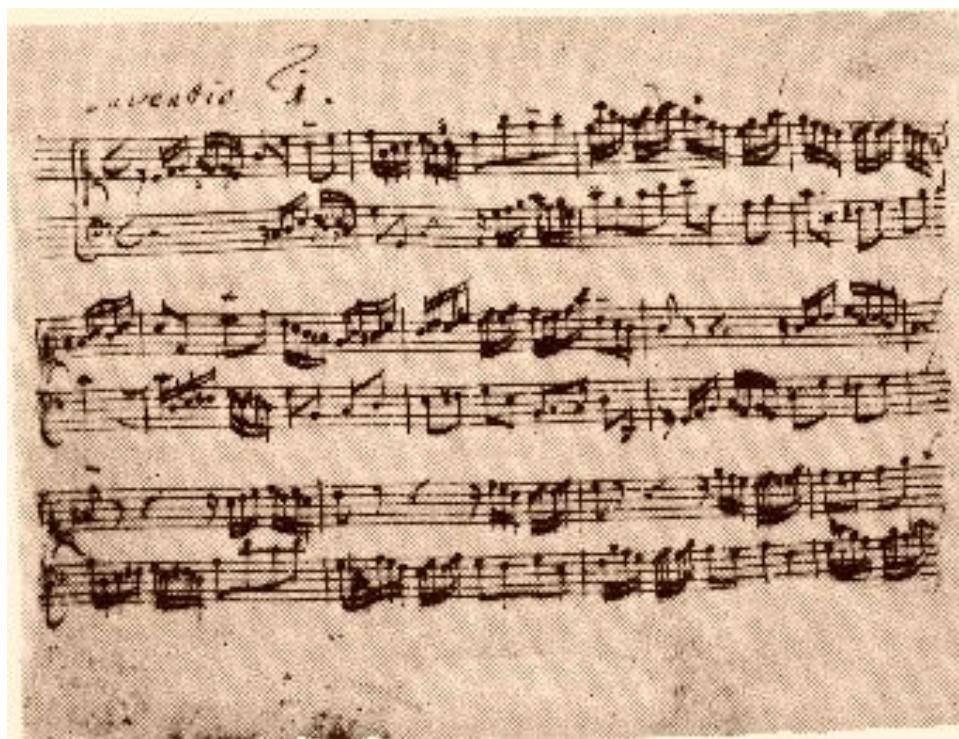
**Invencija** (lat. *inventio* pronalaženje građe, otkriće) je **dvoglasna** ili **troglasna** polifona skladba kojom dominira ritamski i melodijski karakteristično oblikovana tema. Isto bi se moglo reći i za fugu, ali ona osim navedenog ima određenije osobitosti oblika u pogledu tri provedbe teme.

U invenciji se tema najprije **imitira** kroz sve glasove i time oblikuje obavezni **kontrasubjekt** koji se najčešće javlja kao **obrtajni stalni kontrapunkt**. Često susrećemo i primjenu trostrukog obrtajnog kontrapunkta u troglasnim invencijama.

Oblik invencije najčešće je **trodijelni** bez jasnih cezura poput **fuge**. Međutim, susrećemo i invencije **dvodijelnog tipa** bez završnog javljanja teme u osnovnom tonalitetu nalik na **barokni dvodijelni oblik**. Ponekad je dio invencije skladan u **kanonu**.

Prvi dio invencije, koji u pravilu završava provedbom teme kroz sve glasove, kadencira u dominantnom tonalitetu tj. kod mola u paralelnom duru. Slijedi drugi dio koji modulira u srodne tonalitete (paralelni dur, subdominantni). Nastupom teme u osnovnom tonalitetu, koji je pažljivo pripravljen, počinje treći, završni dio invencije koji na taj način djeluje kao neki vid reprize. Modulativni plan oblika predstavlja osnovu pri analizi oblika te utvrđivanja njenih manjih formalnih cjelina pri čemu važnu orientaciju daju kadence.

Osim Bachovih dvoglasnih i troglasnih invencija, u oblik invencije spadaju još i mnogi **preludiji polifone fakture** iz zbirke Das Wohltemperierte Klavier. Isto tako u obliku invencije skladane su troglasne **sonate za orgulje ili gudače (triosonate)** i to sva tri stavka samo u mnogo širim okvirima.



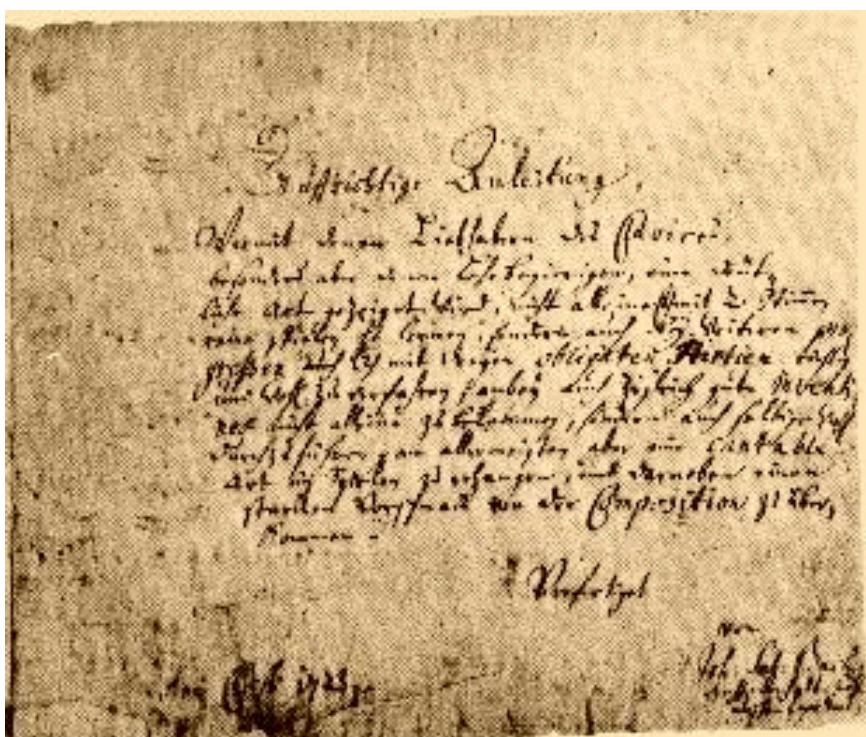
Autograf Bachove dvoglasne invencije u C-duru

# O Bachovim invencijama

Johann Sebastian Bach skladao je dvije zbirke invencija: 15 dvoglasnih, prvotno nazvanih *Präambula*, te 15 troglasnih, prvotno nazvanih *Fantasie*, te potom *Sinfonies*. Obje te zbirke Bach je u uvodnom tekstu konačne svoje verzije iz 1723. nazvao *Inventiones*, a iz uvodnih riječi razabire se da je djelo napisano za potrebe učenja sviranja instrumenata s tipkama, ali i da predstavlja i zbirku primjera za studij skladanja:

*"Pravi naputak, koji jasnom metodom poučava ljubitelje klavira,  
a posebno one željne učenja, kako točno svirati ne samo dva glasa, nego i kako,  
nakon što su napredovali, ispravno izvoditi tri obvezne dionice;  
istodobno će im ponuditi ne samo dobre invencije nego i način sviranja  
kako ih dobro izvoditi i osobito usavršiti pjevni način sviranja,  
a zatim steći jak osjećaj za cjelinu."*

Analiza ovih invencija pokazuje da je Bach tim različito oblikovanim skladbama zaista dao svojevrstan uvod u polifono stvaranje prikazavši kako se polifone tehnike (imitacija, inverzija, kanon, dvostruki i trostruki obrtajni kontrapunkt) primjenjuju u skladanju.



Autograf Bachovog uvoda u zbirku *Inventiones* iz 1723. godine

Johann Sebastian Bach: Dvoglasna invencija u c-molu BWV 773



Musical score for Johann Sebastian Bach's Dvoglasna invencija u c-molu BWV 773. The score consists of two staves: treble and bass. The key signature is C minor (two flats). The time signature is common time. Measure 3: Treble staff has eighth-note pairs and sixteenth-note pairs. Bass staff has eighth-note pairs and sixteenth-note pairs. Measure 4: Treble staff has eighth-note pairs and sixteenth-note pairs. Bass staff has eighth-note pairs and sixteenth-note pairs.

Musical score for Johann Sebastian Bach's Dvoglasna invencija u c-molu BWV 773. The score consists of two staves: treble and bass. The key signature is C minor (two flats). The time signature is common time. Measure 5: Treble staff has eighth-note pairs and sixteenth-note pairs. Bass staff has eighth-note pairs and sixteenth-note pairs. Measure 6: Treble staff has eighth-note pairs and sixteenth-note pairs. Bass staff has eighth-note pairs and sixteenth-note pairs.

Musical score for Johann Sebastian Bach's Dvoglasna invencija u c-molu BWV 773. The score consists of two staves: treble and bass. The key signature is C minor (two flats). The time signature is common time. Measure 8: Treble staff has eighth-note pairs and sixteenth-note pairs. Bass staff has eighth-note pairs and sixteenth-note pairs. Measure 9: Treble staff has eighth-note pairs and sixteenth-note pairs. Bass staff has eighth-note pairs and sixteenth-note pairs.

Musical score for Johann Sebastian Bach's Dvoglasna invencija u c-molu BWV 773. The score consists of two staves: treble and bass. The key signature is C minor (two flats). The time signature is common time. Measure 11: Treble staff has eighth-note pairs and sixteenth-note pairs. Bass staff has eighth-note pairs and sixteenth-note pairs. Measure 12: Treble staff has eighth-note pairs and sixteenth-note pairs. Bass staff has eighth-note pairs and sixteenth-note pairs.



The musical score consists of five staves of music for two voices. The top staff is soprano (G clef) and the bottom staff is bass (F clef). The music is in common time. Measure numbers 1 through 15 are indicated on the left side of each staff.

- Measures 1-3:** The soprano has a steady eighth-note pattern. The bass is silent.
- Measures 4-6:** The soprano continues its eighth-note pattern. The bass enters with a eighth-note pattern.
- Measures 7-9:** The soprano continues its eighth-note pattern. The bass continues its eighth-note pattern.
- Measures 10-12:** The soprano continues its eighth-note pattern. The bass continues its eighth-note pattern.
- Measures 13-15:** The soprano continues its eighth-note pattern. The bass continues its eighth-note pattern.

Prvi dio invencije započinje u **F-duru** kao **dvoglasni kanon** u oktavi. Proposta je u sopranu, a risposta u basu. Kanon modulira i kadencira u dominantnom C-duru poput prvog dijela **baroknog dvodijelnog oblika**.

Drugi dio invencije započinje **permutacijom** glasova istog kanona ali sada u C-duru: proposta je u basu, risposta u sopranu. Nakon tri takta kanon se prekida i započinje **razvojni dio** invencije sa značajkama **razvojnog dijela fuge**. Prva dva takta kanonske melodije preuzimaju **ulogu teme** koja se provodi kroz srodne tonalitete: **g-mol** i **d-mol**. Opsežniji međustavak na kraju razvojnog dijela građen kao niz dvije potpune sekvence modulira u **B-dur** u kojem slijedi **nastavak kanona**. Nastavak kanona je **identičan** prvom dijelu invencije samo što sada iz B-dura modulira u F-dur i kadencira na tonici osnovnog tonaliteta.



Johann Sebastian Bach: Dvoglasna invencija u d-molu BWV 775

Musical score for Johann Sebastian Bach's Dvoglasna invencija u d-molu BWV 775, measures 1-5. The score consists of two staves: treble and bass. The key signature is one sharp (d-mol), and the time signature is common time (indicated by '3'). The treble staff begins with a sixteenth-note pattern, followed by eighth notes and sixteenth-note pairs. The bass staff starts with a single note, followed by eighth-note pairs. Measures 4 and 5 introduce new patterns, including eighth-note pairs in the treble staff and sixteenth-note pairs in the bass staff.

Musical score for Johann Sebastian Bach's Dvoglasna invencija u d-mol BWV 775, measures 6-10. The key signature changes to no sharps or flats. The treble staff features eighth-note pairs and sixteenth-note pairs. The bass staff continues with eighth-note pairs. Measures 8 and 9 show more complex patterns, including eighth-note pairs in the bass staff.

Musical score for Johann Sebastian Bach's Dvoglasna invencija u d-mol BWV 775, measures 11-15. The key signature changes back to one sharp (d-mol). The treble staff includes eighth-note pairs and sixteenth-note pairs. The bass staff continues with eighth-note pairs. Measures 13 and 14 feature eighth-note pairs in the bass staff.

Musical score for Johann Sebastian Bach's Dvoglasna invencija u d-mol BWV 775, measures 16-20. The key signature changes to no sharps or flats. The treble staff includes eighth-note pairs and sixteenth-note pairs. The bass staff continues with eighth-note pairs. Measures 18 and 19 show eighth-note pairs in the bass staff.

Musical score for Johann Sebastian Bach's Dvoglasna invencija u d-mol BWV 775, measures 21-25. The key signature changes back to one sharp (d-mol). The treble staff includes eighth-note pairs and sixteenth-note pairs. The bass staff continues with eighth-note pairs. Measures 23 and 24 show eighth-note pairs in the bass staff.

27

Musical score page 27. The top staff (treble clef) consists of five measures of eighth-note patterns. The bottom staff (bass clef) has three measures, with the first ending in a single note and the second ending in a sustained note with a wavy line above it.

32

Musical score page 32. The top staff (treble clef) has four measures of eighth-note patterns. The bottom staff (bass clef) has four measures, starting with a sustained note followed by eighth-note patterns.

37

Musical score page 37. The top staff (treble clef) has five measures of eighth-note patterns. The bottom staff (bass clef) has five measures, featuring sustained notes and eighth-note patterns.

42

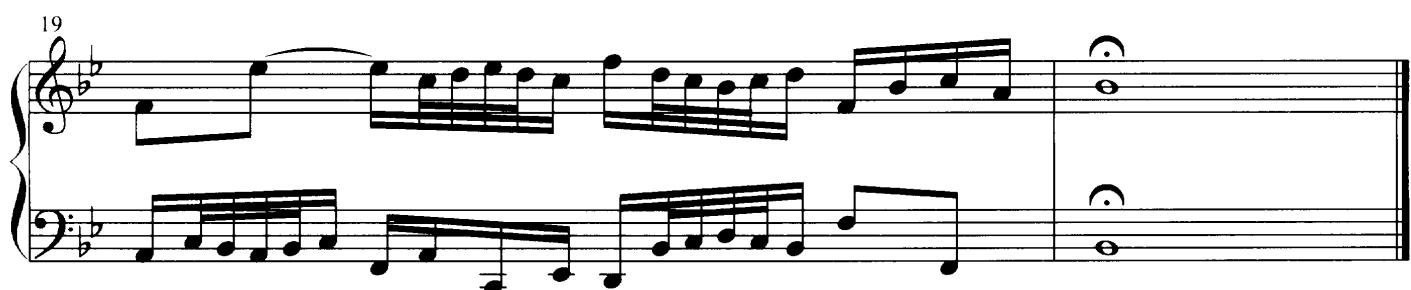
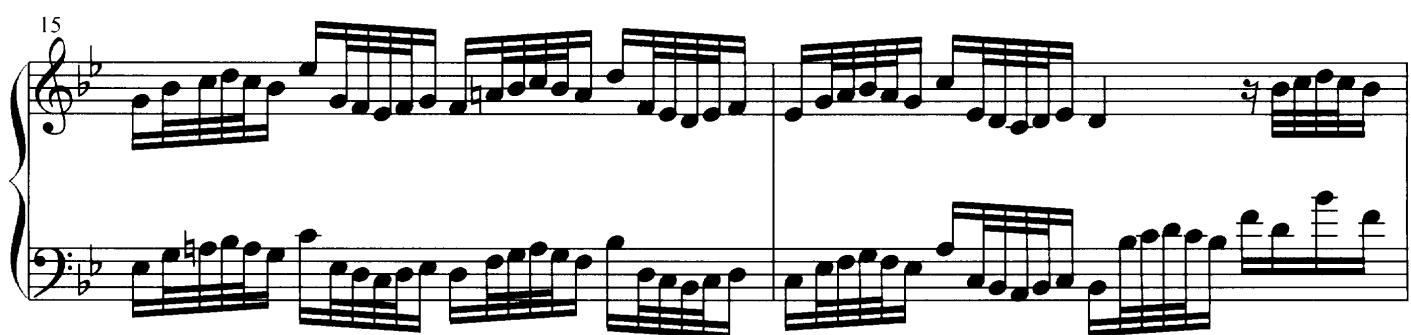
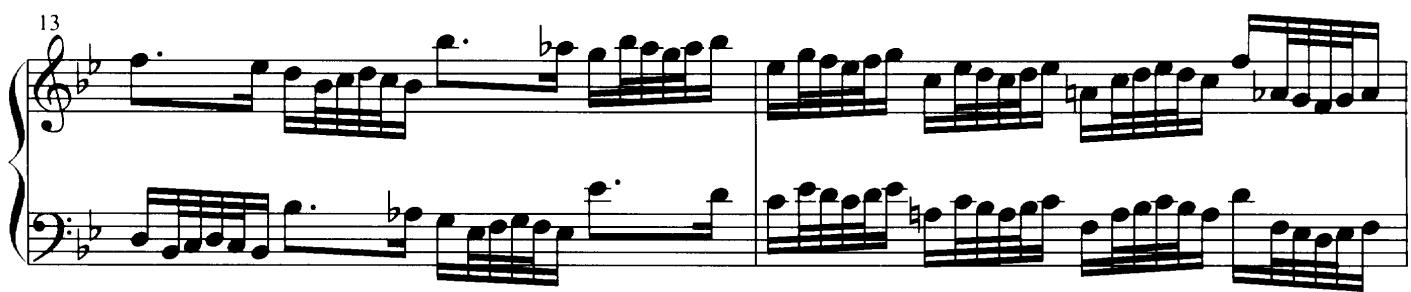
Musical score page 42. The top staff (treble clef) has five measures of eighth-note patterns. The bottom staff (bass clef) has five measures, with the first measure containing a fermata over the eighth note.

47

Musical score page 47. The top staff (treble clef) has five measures of eighth-note patterns. The bottom staff (bass clef) has five measures, with the first measure containing a fermata over the eighth note.

Johann Sebastian Bach: Dvoglasna invencija u B-duru BWV 785

The musical score consists of five staves of music, each with a treble clef and a key signature of one flat (B-flat). The time signature is common time (C). The music is divided into measures by vertical bar lines. Measure 1: The top staff has sixteenth-note patterns. The bottom staff has eighth-note patterns. Measure 2: The top staff has eighth-note patterns. The bottom staff has eighth-note patterns. Measure 3: The top staff has sixteenth-note patterns. The bottom staff has eighth-note patterns. Measure 4: The top staff has eighth-note patterns. The bottom staff has eighth-note patterns. Measure 5: The top staff has sixteenth-note patterns. The bottom staff has eighth-note patterns. Measure 6: The top staff has eighth-note patterns. The bottom staff has eighth-note patterns. Measure 7: The top staff has eighth-note patterns. The bottom staff has sixteenth-note patterns. Measure 8: The top staff has eighth-note patterns. The bottom staff has sixteenth-note patterns. Measure 9: The top staff has eighth-note patterns. The bottom staff has eighth-note patterns.

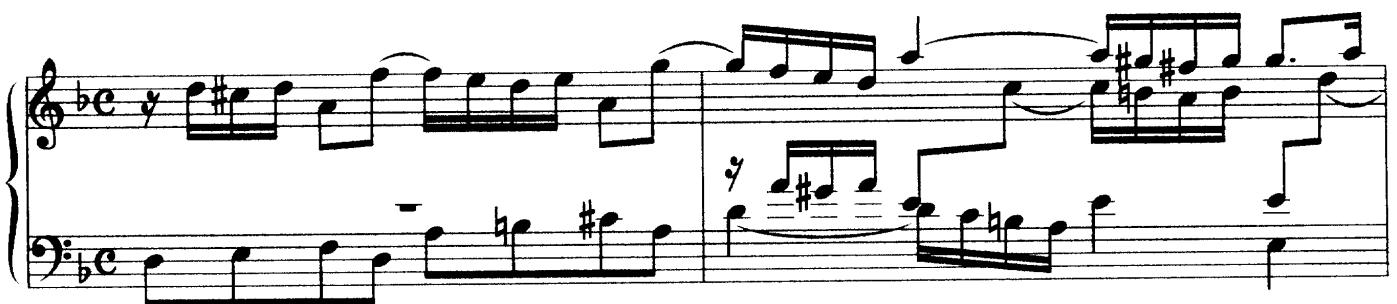


Johann Sebastian Bach: Preludij u a-molu, WTK II BWV 889

The musical score consists of six staves of piano music. The top two staves are in common time (C) and show a melodic line in the treble clef G clef, with harmonic support in the bass clef F clef. The bottom four staves are also in common time (C) and show a harmonic progression primarily in the bass clef F clef. Measure numbers 1 through 15 are indicated at the beginning of each staff. The music features complex sixteenth-note patterns and various key changes, characteristic of Bach's keyboard style.



Johann Sebastian Bach: Troglasna invencija u d-molu BWV 790



Musical score for Johann Sebastian Bach's 'Troglasna invencija u d-molu BWV 790'. The score consists of two staves: treble and bass. The key signature is one sharp (d-moll), and the time signature is common time (indicated by 'C'). Measure 3 begins with a sixteenth-note pattern in the treble staff. Measure 4 continues the melodic line in both staves.

Musical score for Johann Sebastian Bach's 'Troglasna invencija u d-molu BWV 790'. The score consists of two staves: treble and bass. The key signature is one sharp (d-moll), and the time signature is common time (indicated by 'C'). Measure 5 begins with a sixteenth-note pattern in the treble staff. Measure 6 continues the melodic line in both staves.

Musical score for Johann Sebastian Bach's 'Troglasna invencija u d-molu BWV 790'. The score consists of two staves: treble and bass. The key signature is one sharp (d-moll), and the time signature is common time (indicated by 'C'). Measure 7 begins with a sixteenth-note pattern in the treble staff. Measure 8 continues the melodic line in both staves.

Musical score for Johann Sebastian Bach's 'Troglasna invencija u d-molu BWV 790'. The score consists of two staves: treble and bass. The key signature is one sharp (d-moll), and the time signature is common time (indicated by 'C'). Measure 10 begins with a sixteenth-note pattern in the treble staff. Measure 11 continues the melodic line in both staves.



14

This musical score page contains two measures of music for piano. The treble staff features eighth-note pairs and sixteenth-note patterns. The bass staff includes eighth-note pairs and quarter notes. The key signature is one sharp (F#), and the time signature is common time.

16

This musical score page contains two measures of music for piano. The treble staff consists of eighth-note pairs and sixteenth-note patterns. The bass staff includes eighth-note pairs and quarter notes. The key signature is one sharp (F#), and the time signature is common time.

18

This musical score page contains two measures of music for piano. The treble staff features eighth-note pairs and sixteenth-note patterns. The bass staff includes eighth-note pairs and quarter notes. The key signature is one sharp (F#), and the time signature is common time.

20

This musical score page contains two measures of music for piano. The treble staff consists of eighth-note pairs and sixteenth-note patterns. The bass staff includes eighth-note pairs and quarter notes. The key signature is one sharp (F#), and the time signature is common time.

22

This musical score page contains two measures of music for piano. The treble staff features eighth-note pairs and sixteenth-note patterns. The bass staff includes eighth-note pairs and quarter notes. The key signature is one sharp (F#), and the time signature is common time.

Johann Sebastian Bach: Troglasna invencija u f-molu BWV 795

The musical score consists of six staves of music, each with a treble clef and a bass clef, and a key signature of three flats. The music is in common time. The score is divided into measures by vertical bar lines. Measure 1 starts with a half note in the bass clef staff, followed by eighth-note patterns in both treble and bass clef staves. Measure 2 continues with eighth-note patterns. Measure 3 begins with a quarter note in the bass clef staff, followed by eighth-note patterns. Measure 4 starts with a half note in the bass clef staff, followed by eighth-note patterns. Measure 5 begins with a quarter note in the bass clef staff, followed by eighth-note patterns. Measure 6 starts with a half note in the bass clef staff, followed by eighth-note patterns. Measure 7 begins with a quarter note in the bass clef staff, followed by eighth-note patterns. Measure 8 starts with a half note in the bass clef staff, followed by eighth-note patterns. Measure 9 begins with a quarter note in the bass clef staff, followed by eighth-note patterns. Measure 10 starts with a half note in the bass clef staff, followed by eighth-note patterns. Measure 11 begins with a quarter note in the bass clef staff, followed by eighth-note patterns. Measure 12 starts with a half note in the bass clef staff, followed by eighth-note patterns. Measure 13 begins with a quarter note in the bass clef staff, followed by eighth-note patterns. Measure 14 starts with a half note in the bass clef staff, followed by eighth-note patterns. Measure 15 begins with a quarter note in the bass clef staff, followed by eighth-note patterns.

18

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of four flats. The music consists of eighth and sixteenth note patterns.

21

A continuation of the musical score from page 18. The staves remain the same: treble and bass clefs, 2/4 time, and a key signature of four flats. The music continues with eighth and sixteenth note patterns.

24

A continuation of the musical score from page 21. The staves remain the same: treble and bass clefs, 2/4 time, and a key signature of four flats. The music continues with eighth and sixteenth note patterns.

27

A continuation of the musical score from page 24. The staves remain the same: treble and bass clefs, 2/4 time, and a key signature of four flats. The music continues with eighth and sixteenth note patterns.

30

A continuation of the musical score from page 27. The staves remain the same: treble and bass clefs, 2/4 time, and a key signature of four flats. The music continues with eighth and sixteenth note patterns.

33

A continuation of the musical score from page 30. The staves remain the same: treble and bass clefs, 2/4 time, and a key signature of four flats. The music continues with eighth and sixteenth note patterns.

# Fuga

**Fuga** (*lat. fugere* bježati) je najrazvijeniji i najsavršeniji polifoni oblik, **vrhunac polifonog mišljenja**. Skladana je najčešće za tri ili četiri glasa, rijeđe za dva, pet ili više. Osim monotematskih fuga s jednom temom (**jednostavna fuga**) postoje i **dvostrukе fuge** s dvije teme (*Doppelfuga*), **trostrukе** s tri teme (*Tripelfuga*) pa i **četverostrukе** s četiri teme (*Quadrupelfuga*).

Fuga je skladana postupkom imitacije kao načinom oblikovanja forme kojim se tema provodi kroz sve dionice. Glazbu objedinjuje sadržaj - tema (jedinstvo u raznorodnosti), a samostalnost glasova ogleda se u raznovremenim nastupima teme kroz sve glasove, asimetričnosti kadenci, asimetriji forme (tri provedbe) kao i kroz evolutivni princip gradnje čija se dinamika ogleda u razvoju tonalitetnog plana.

Fuga ima tri glavna dijela: **I. provedbu (ekspoziciju)**, **II. provedbu (razvojni dio)** i **treću provedbu (završni dio)**.

**I. PROVEDBA (ekspozicija fuge)** provodi temu kroz sve glasove naizmjenično kao **dux u osnovnom tonalitetu** i kao **comes, imitacijom u kvinti, u dominantnom tonalitetu**. Poslije comesa može se javiti kratki **unutarnji međustavak** koji modulira iz dominantnog u osnovni tonalitet kako bi treći glas mogao nastupiti s duxom.

Temi često kontrapunktira **kontrasubjekt** koji joj kontrastira i sadržajno je nadopunjuje. Kontrasubjekt je skladan tehnikom **obrtajnjog kontrapunkta** i prati temu pri svakom nastupu tijekom fuge kao **stalni kontrapunkt**.

**Proširena ekspozicija** donosi prekobrojni nastup tema u odnosu na broj glasova u fugi, a **kontraeksposicija** dvostruki (npr. dux-comes-dux, comes-dux-comes).

Na posljedni nastup teme u ekspoziciji nadovezuje se **vanjski međustavak** koji modulira u tonalitet nastupa teme u II. provedbi (**paralelni ili dominantni**).

**II. PROVEDBA (razvojni dio fuge)** provodi temu kroz **srodne tonalitete** (osnovni, dominantni i subdominantni te njihove paralele) te na razne **načine izlaganja teme** (inverzija, diminucija, augmentacija, rijetko retrogradno).

Osim same teme, razvojni dio donosi i **razradu motiva** iz teme i pratećih stalnih kontrapuncta kroz međustavke.

Posljednji tj. **vanjski međustavak** je obično duži i značajniji jer priprema osnovni tonalitet i završni dio fuge.

**III. PROVEDBA (završni dio fuge)** donosi nastup teme u osnovnom tonalitetu u jednom ili više glasova.

Stretta (tjesnac) je česta u završnom dijelu fuge, a donosi kanonski zahvaćenu temu najčešće imitacijom u oktavi ili u kvartno-kvintnom odnosu u osnovnom tonalitetu.

Završnom dijelu može prethoditi harmonijski zastoj na dominanti osnovnog tonaliteta (pedalni ton), dok se nad toničkim pedalnim tonom ponekad javlja cijela tema na samom kraju fuge.



Autograf naslovne stranice Bachove zbirke

Das Wohltemperierte Clavier

## Međustavak

**Međustavak** je dio polifonih oblika poput fuge i invencije koji temelje svoju unutarnju građu na provođenju teme. Predstavlja **predah od teme** kao osnovne sadržajne cjeline te **modulira i priprema tonalitet** sljedećeg nastupa teme.

Sadržaj međustavka najčešće je **karakteristični motiv** iz **teme** (glave teme, sredine, repa teme) ili **stalnog kontrapunkta**, a ponekad uvodi i potpuno **novi motiv**.

Međustavak može biti građen kao:

- a) **sekvenca** - **potpuna ili harmonijska** u kojoj se model sekventno ponavlja u svim glasovima, tj. **djelomična ili melodiska** u kojoj jedna ili više dionica nemaju sekventnu građu, već slobodno kontrapunktiraju
  - sekvenca ima **model** karakterističnog sadržaja (motiv), **određenog trajanja** (od pola takta do nekoliko taktova), **broj ponavljanja modela**, **smjer kratanja** (uzlazni ili silazni) i **interval** za koji se model ponavlja
- b) **imitacijom motiva kroz glasove**
- c) **slobodni kontrapunkt**

Fuga à 2

The musical score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature varies between common time (indicated by '4') and 3/4 time.

- Staff 1:** Measures 2-3. Treble staff: eighth-note patterns. Bass staff: rests.
- Staff 2:** Measures 4-5. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns.
- Staff 3:** Measures 6-7. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns.
- Staff 4:** Measures 8-9. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns.
- Staff 5:** Measures 10-11. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns.
- Staff 6:** Measures 12-13. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns.
- Staff 7:** Measures 14-15. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns.
- Staff 8:** Measures 16-17. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns.
- Staff 9:** Measures 18-19. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns.

A page of sheet music for piano, featuring two staves (treble and bass) and six measures of music. The key signature is one sharp (F# major or G minor). Measure 23 starts with a treble eighth-note followed by a sixteenth-note pattern. The bass staff has eighth-note pairs. Measures 24-25 show eighth-note patterns in both staves. Measure 26 begins with a treble eighth-note followed by a sixteenth-note pattern. Measure 27 continues the eighth-note patterns. Measure 28 begins with a treble eighth-note followed by a sixteenth-note pattern. Measure 29 continues the eighth-note patterns. Measure 30 begins with a treble eighth-note followed by a sixteenth-note pattern. Measure 31 continues the eighth-note patterns. Measure 32 begins with a treble eighth-note followed by a sixteenth-note pattern. Measure 33 continues the eighth-note patterns. Measure 34 begins with a treble eighth-note followed by a sixteenth-note pattern. Measure 35 continues the eighth-note patterns. Measure 36 begins with a treble eighth-note followed by a sixteenth-note pattern. Measure 37 continues the eighth-note patterns. Measure 38 begins with a treble eighth-note followed by a sixteenth-note pattern. Measure 39 concludes with a treble eighth-note followed by a sixteenth-note pattern.

Johann Sebastian Bach: Fuga u c-molu, WTK I, BWV 847

Fuga à 3

The musical score consists of five staves of music, each with a treble clef and a bass clef, and a key signature of one flat. The first staff begins with a dynamic instruction 'Fuga à 3'. The music is divided into measures by vertical bar lines. Measure 1 starts with a sixteenth-note pattern in the treble clef staff, followed by a rest in the bass clef staff. Measures 2 and 3 continue the sixteenth-note patterns. Measure 4 begins with a sixteenth-note pattern in the treble clef staff, followed by a rest in the bass clef staff. Measures 5 and 6 continue the sixteenth-note patterns. Measure 7 begins with a sixteenth-note pattern in the treble clef staff, followed by a rest in the bass clef staff. Measures 8 and 9 continue the sixteenth-note patterns. Measure 10 begins with a sixteenth-note pattern in the treble clef staff, followed by a rest in the bass clef staff. Measures 11 and 12 continue the sixteenth-note patterns. Measure 13 begins with a sixteenth-note pattern in the treble clef staff, followed by a rest in the bass clef staff.



19

Musical score for piano, page 19. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a continuous sequence of eighth-note chords and sixteenth-note patterns. The bottom staff shows a bass clef, a key signature of one flat (B-flat), and a common time signature. It features a continuous sequence of eighth-note chords and sixteenth-note patterns.

22

Musical score for piano, page 22. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a continuous sequence of eighth-note chords and sixteenth-note patterns. The bottom staff shows a bass clef, a key signature of one flat (B-flat), and a common time signature. It features a continuous sequence of eighth-note chords and sixteenth-note patterns.

25

Musical score for piano, page 25. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a continuous sequence of eighth-note chords and sixteenth-note patterns. The bottom staff shows a bass clef, a key signature of one flat (B-flat), and a common time signature. It features a continuous sequence of eighth-note chords and sixteenth-note patterns.

28

Musical score for piano, page 28. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a continuous sequence of eighth-note chords and sixteenth-note patterns. The bottom staff shows a bass clef, a key signature of one flat (B-flat), and a common time signature. It features a continuous sequence of eighth-note chords and sixteenth-note patterns.

Fuga à 3

The musical score consists of six staves of music for three voices. The key signature is F major (one sharp). The time signature is common time. Measure 1 starts with a treble clef, a bass clef, and a treble clef. Measures 2 and 3 show the continuation of the fugue entries. Measure 4 begins with a bass clef. Measures 5 and 6 continue the entries. Measure 7 begins with a treble clef. Measures 8 and 9 continue the entries. Measure 10 begins with a bass clef. Measures 11 and 12 continue the entries. Measure 13 begins with a treble clef. Measures 14 and 15 continue the entries.

A page of sheet music for piano, featuring six staves of music. The music is in common time and consists of six measures, numbered 18 through 33. The key signature changes from G major (one sharp) to F# major (two sharps) at measure 27. The notation includes various note values (eighth notes, sixteenth notes), rests, and dynamic markings like accents and slurs. Measure 18 starts with a forte dynamic. Measure 21 features a melodic line with eighth-note pairs. Measure 24 includes a bass line with eighth-note chords. Measure 27 begins with a forte dynamic. Measure 30 shows a transition with eighth-note patterns. Measure 33 concludes with a final cadence.

Fuga à 3

3

5

8

12

16

19

22



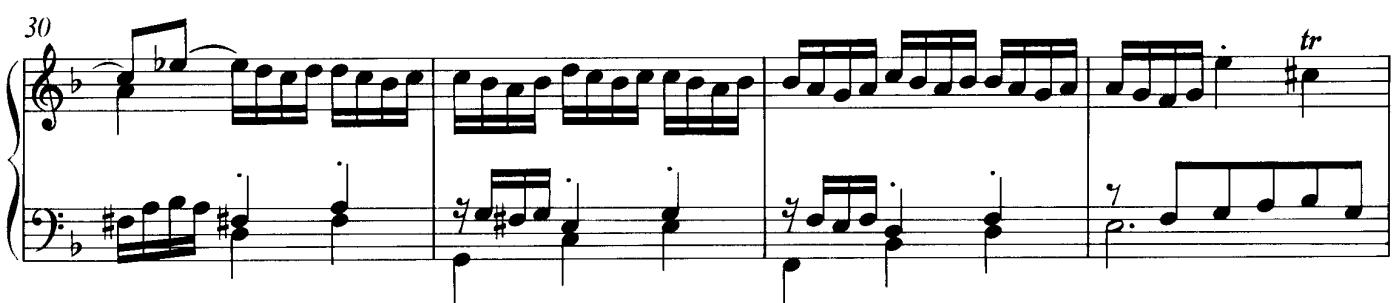
Musical score page 22. The top staff shows a treble clef, a key signature of one sharp, and common time. The bottom staff shows a bass clef, a key signature of one sharp, and common time. The music consists of two staves with various note heads and stems. Measure 22 ends with a fermata over the top staff's last note.

26



Musical score page 26. The top staff shows a treble clef, a key signature of one sharp, and common time. The bottom staff shows a bass clef, a key signature of one sharp, and common time. The music consists of two staves with various note heads and stems. Measure 26 ends with a fermata over the top staff's last note.

30



Musical score page 30. The top staff shows a treble clef, a key signature of one sharp, and common time. The bottom staff shows a bass clef, a key signature of one sharp, and common time. The music consists of two staves with various note heads and stems. Measure 30 ends with a fermata over the top staff's last note.

34



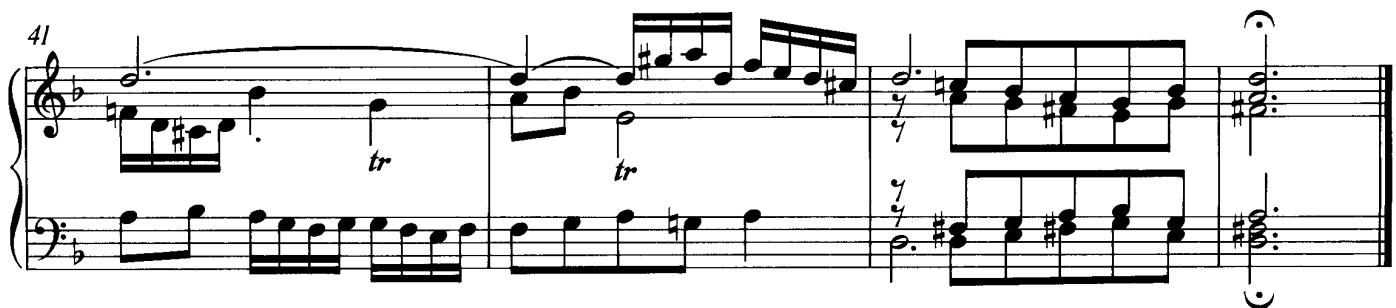
Musical score page 34. The top staff shows a treble clef, a key signature of one sharp, and common time. The bottom staff shows a bass clef, a key signature of one sharp, and common time. The music consists of two staves with various note heads and stems. Measure 34 ends with a fermata over the top staff's last note.

38



Musical score page 38. The top staff shows a treble clef, a key signature of one sharp, and common time. The bottom staff shows a bass clef, a key signature of one sharp, and common time. The music consists of two staves with various note heads and stems. Measure 38 ends with a fermata over the top staff's last note.

41



Musical score page 41. The top staff shows a treble clef, a key signature of one sharp, and common time. The bottom staff shows a bass clef, a key signature of one sharp, and common time. The music consists of two staves with various note heads and stems. Measure 41 ends with a fermata over the top staff's last note.

Johann Sebastian Bach: Fuga u c-molu, WTK II, BWV 871

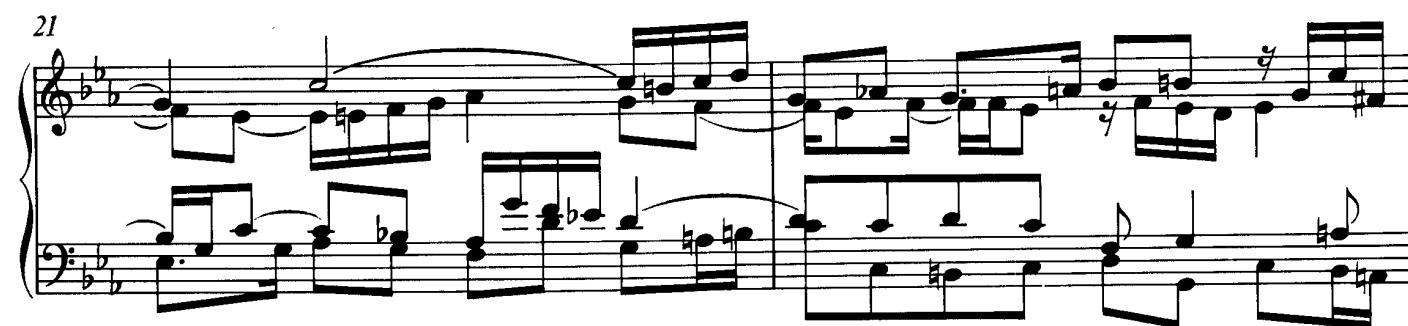
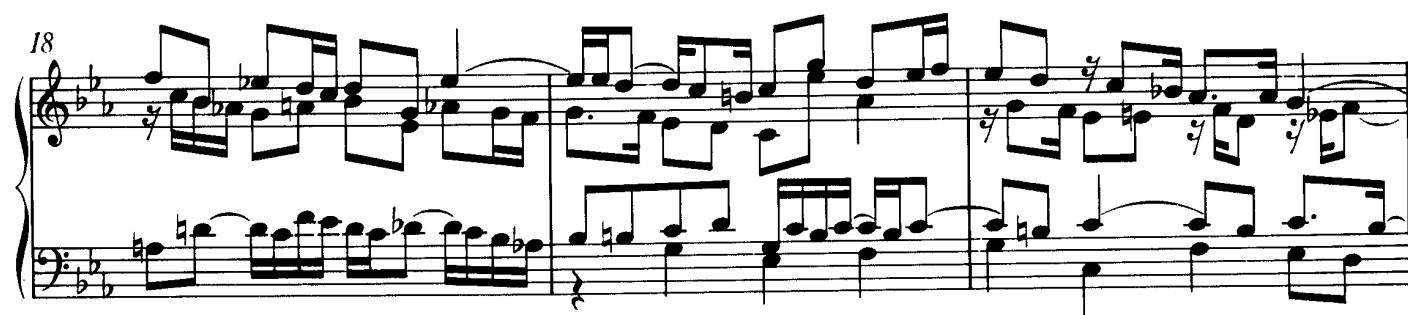
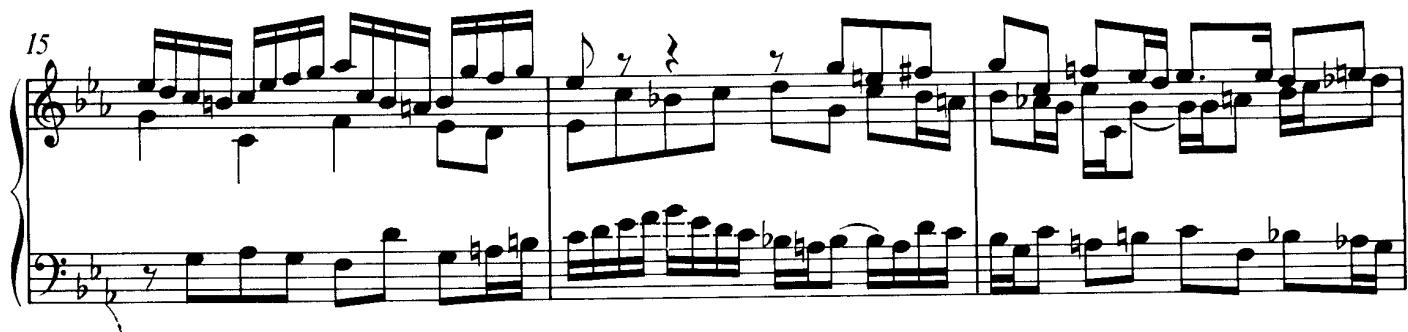
Fuga à 4

4

7

9

12



Fuga à 4

1

4

7

10

13

16

A page of sheet music for piano, featuring six staves of musical notation. The music is in common time and includes a key signature of one flat. Measure 18 begins with a treble clef, followed by a bass clef in measure 19. Measures 20 through 23 return to a treble clef. Measures 24 and 25 begin with a bass clef. Measures 26 through 29 return to a treble clef. Measure 30 begins with a bass clef. Measures 31 and 32 return to a treble clef. The music consists of various note heads, stems, and bar lines, with some notes having vertical dashes or dots indicating specific performance techniques.

# Toccata, fantazija, preludij

Fuga je "u životu" često u paru s nekim drugim oblikom koji joj prethodi. To su najčešće **toccata, fantazija i preludij**, oblici koji potječu iz razdoblja vokalne polifonije kada se prije nastupa zbara na orguljama improvizirao uvod radi intonacije zboru (**intonacija, preamble ili preludij**). Upravo zbog tog slobodnog improvizatorskog karaktera, ovi se stavci još nazivaju i oblicima slobodne polifonije koji ne moraju koristiti nijednu tehniku polifonog načina rada. Taj njihov slobodni karakter kontrastira fugi koja je strogo određena, puna je imitacija, odnosno najzahtjevnija polifona forma kako za skladanje, tako i za interpretaciju, ali i slušanje. Uvodni stavci zajedno s fugom čine **barokni dvostavačni ciklus**.



**TOCCATA** (od tal. *toccare* - dirati) naziv je za skladbu za instrument s tipkama (prvotno orgulje, a potom čembalo i klavir). Odlikuje je izrazita motoričnost i nizanje kontrastnih dijelova: punih svečanih akorada, virtuoznih melodijskih i harmonijskih pasaža i figuracija, recitativnih odlomaka, zvučnih kontrasta, dramatičnih zastoja na koronama itd. Te značajke dovodele su do izražaja ne samo **virtuoznost svirača**, već su isticale **zvučnost instrumenata** čiji je razvoj doživio svoj vrhunac baš u vrijeme baroka (orgulje!). Forma toccate nema određenih kontura, već cijelo djelo ima karakter improvizacije.

Toccate su već u 16. st. skladali braća Giovanni i Andrea Gabrielli, u 17. st. Frescobaldi, Swellink, Froberger, Buxtehude, Pachelbel i drugi, dok je razvoj barokne toccate zaključio J. S. Bach. Toccata se ponovo javlja u glazbenoj literaturi tek u 19. st. ponovo u ciklusima, dok se u 20. st. osamostaljuje kao forma.

The image shows the first few measures of a musical score for two voices (two staves). The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#). The tempo is marked 'Adagio'. The music consists of various note patterns, including sixteenth-note figures and sustained notes, typical of a toccata style.

Uvodni taktori Bachove Toccate i fuge u d-molu BWV 565

**FANTAZIJA** formom nalikuje toccati (nizanje kontrastnih dijelova) ali fantazija se, kao odraz skladateljeve mašte, nerijetko približava nekim određenijim formama: ricercaru, fugi, plesnom karakteru suitnih stavaka, recitativima itd. Ovakva raznolikost osmišljavanja oblika uz karaktere toccate u fantaziju uvodi i novi karakter: **melodioznost, nježnost, mističnost** koji se ogledaju u čestoj **kromatiki i smjelijim harmonijskim progresijama**.

**PRELUDIJ** je za razliku od toccate i fantazije manje pretenciozan u pogledu zvučnosti i instrumentalnog virtuoziteta, skromnijih je dimenzija i nema više kontrastnih dijelova nego njime **dominira samo jedan karakter**.

Preludije po tipu možemo podijeliti u četiri glavne skupine:

- 1.** Preludiji građeni od akordičkih figuracija kojima dominira evolutivni princip gradnje na temelju modulativne obrade početne tematske figure

The image displays four staves of musical notation, likely from a piano score. The top two staves are in G major (indicated by a G clef on the treble staff and a C clef on the bass staff), while the bottom two staves are in B-flat major (indicated by a B-flat clef on the treble staff and a C clef on the bass staff). The music consists of eighth-note patterns. The first two staves feature a melodic line in the treble staff with harmonic support from the bass staff. The third and fourth staves continue this pattern, maintaining the same key signature and instrumentation. Measure numbers 1 and 3 are visible above the staves.

**2. Preludiji polifone fakture** skladani su slobodnom polifonijom ili koriste neke polifone tehnike rada ((obrtajni kontrapunkt, imitaciju – teme ili motiva) koje nemaju primarnu ulogu u donošenju sadržaja, ali su ipak prisutne. Ovaj tip preludija je rijedak budući da svojim sloganom ne kontrastira fugi.

A musical score consisting of two staves of music. The top staff starts with a treble clef, a key signature of three sharps, and common time. The bottom staff starts with a bass clef, a key signature of one sharp, and common time. Both staves feature a variety of note heads, including solid black notes, open note heads, and dashed note heads, along with rests of different lengths. Measure numbers 7 and 8 are visible above the staves.

**3. Homofono-melodijski tip preludija** donosi melodijski liniju (nerijetko obogaćenu ukrasima) koja se izdvaja od akordijske pratnje

A musical score consisting of two staves of music. The top staff starts with a treble clef, a key signature of one flat, and common time. The bottom staff starts with a bass clef, a key signature of one flat, and common time. The melody is played in the upper staff, featuring eighth-note patterns and grace notes. The harmonic support is provided by the lower staff, which consists primarily of sustained notes or simple chords. Measure numbers 5 and 6 are visible above the staves.

**4. Preludiji s više kontrastnih dijelova** koji su građeni od više cjelina homofono-melodijske, polifone ili akordijsko-figurativne fakture

# Barokna suita

**Suita** (partita, ordre, uvertira, sonata da camera, Tafelmusic, Muzika na vodi, Muzika za vatromet...) najpoznatiji je ciklus baroka. Ona je višestavačna, ciklična skladba čiji su stavci povezani karakterom **stiliziranih baroknih plesova, istim tonalitetom** (eventualno istoimenim) te **baroknim dvodijelnim oblikom**. Obično ima 5-6 stavaka, a može biti od 3 do 30!

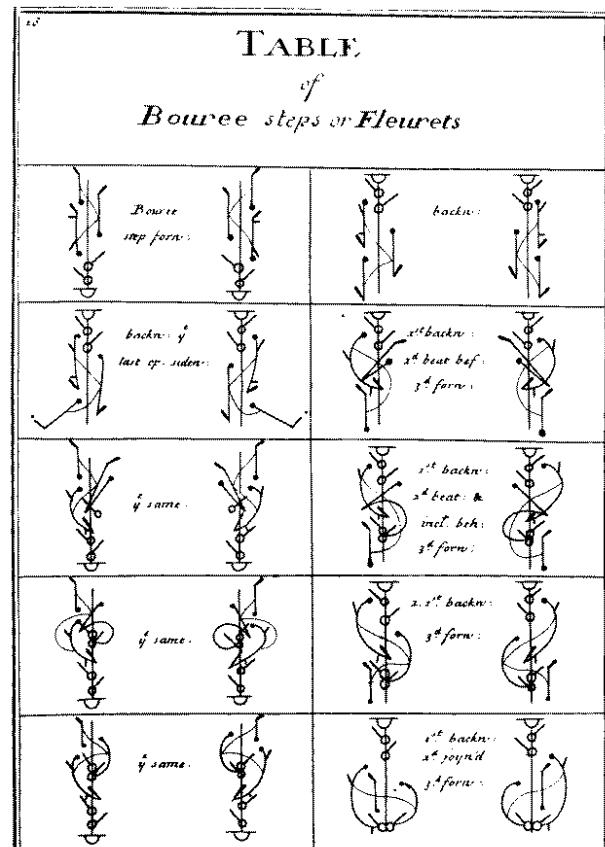
Porijeklo vuče iz srednjovjekovnih plesova **ductia** i **estampida** koji su se izvodili jedan za drugim, te renesansnih **pavana** i **gagliarda**. Kod ovih plesova naglašen je kontrast metrike (parna, neparna) i tempa (polagani, brzi), princip na kojem će se graditi barokna suita. Već u 16. stoljeću formiran je direktni prethodnik barokne suite sastavljen od stavaka *Pavana-Gagliarda-Courante-Allemande*.

**Obavezni stavci barokne suite i obavezni redoslijed njihova donošenja je:**

1. **Allemande** – ples njemačkog porijekla, parne mjere (4/4), umjerenog do brzog tempa, karakterističan imitacijom motiva i komplementarnim ritmom
2. **Courante** – ples francuskog porijekla, trodobne mjere (3/4, 3/2, 6/8), najčešće najbrži stavak, karakterističan po polimetriji
3. **Sarabanda** - ples španjolskog porijekla, trodobne mjere (3/4), sporog tempa sa zastojem na drugoj dobi, karakterističan punktiranim ritmom, mnoštvom ukrasa i neprirodnog sporošću (stilizacija!)
4. **Gigue** - ples anglo-saksonskog porijekla, trodobne mjere (6/8, 9/8, 12/8, 9/16, 12/16), brzog, živog tempa, karakterističan po imitaciji teme na početku stavka, tj. jedini koji počinje jednoglasno

Između sarabande i gigua po želji se dodaju **intermezzi**: francuski plesovi menuet, gavotte, musette, bourrée, passepied, loure, rigaudon, tamburin, canarie, engleski plesovi anglaise, hornpipe, nizozemski matelot, poljska poloneza, talijanski siciliano, forlana itd.

Po tipu, suite se dijele na **francusku suitu** koja započinje allemandom i **englesku suitu** koja donosi uvodni stavak prije allemanda (praeludium, sinfonia, fantasia, ouverture, praeambulum, tocatta itd.).



Shematski prikaz plesnih figura u bourréeu

Svi stavci suite skladani su u **baroknom dvodijelnom obliku** koji je sadržajno jedinstven, ali sa karektirističnim modulativnim planom:



U razdoblju klasicizma suite nema, već kao višestavačna skladba caruje sonata. Tradiciju suite nastavljaju divertimenta, serenade, a menuet se pak javlja u sklopu sonate ili simfonije.

U razdoblju romantizma suite doživljava svoju renesansu uz napuštanje karakteristika barokne suite: nestaje tonalitetno jedinstvo, stavci ne moraju biti plesnog karaktera, javlja se utjecaj nacionalnih stilova. Razlikujemo 3 vrste "**novije suite**":

1. **orkestralne suite** - Čajkovski, Dvořák
2. **programske suite** – Schumann "Karneval", Musorgski "Slike s izložbe", Saint-Saëns "Karneval životinja"
3. **scenske suite** – Grieg "Peer Gynt" (fragmenti iz scenske glazbe za dramu), Čajkovski "Ščelkunčik" (fragmenti iz baletne glazbe), Williams "Star Wars" (fragmenti iz filmske glazbe)

## Allemande

The musical score consists of eight staves of handwritten-style notation for two voices. The top staff uses a treble clef and common time, while the bottom staff uses a bass clef and common time. The music features various note values including eighth and sixteenth notes, with several grace notes indicated by small vertical strokes. The notation includes many slurs and dynamic markings such as forte (f), piano (p), and sforzando (sf). The piece begins with a melodic line in the treble clef staff, followed by harmonic support in the bass clef staff.

# Courante

A musical score for a Courante in G major, 3/4 time. The score consists of six staves of music, each with a treble clef and a bass clef. The music is written in a continuous line, with various dynamics and articulations indicated by dots and dashes. The first staff begins with a measure of eighth notes followed by sixteenth-note patterns. The second staff continues with eighth-note patterns. The third staff features a mix of eighth and sixteenth notes. The fourth staff includes a measure with a single eighth note followed by sixteenth-note patterns. The fifth staff shows a mix of eighth and sixteenth notes. The sixth staff concludes the piece with a final measure of eighth notes.

# Sarabande

The sheet music consists of eight staves of musical notation, likely for a harpsichord or similar keyboard instrument. The music is in common time (indicated by '3') and G major (indicated by a 'G' with a sharp). The notation includes various note values such as eighth and sixteenth notes, with grace notes indicated by small 'wavy' stems. The music features melodic lines with sustained notes and harmonic bass lines. The style is characteristic of a Baroque sarabande.



## Gavotte

The image displays six staves of musical notation for a gavotte. The notation is primarily in G major, indicated by the treble clef and one sharp in the key signature. The first three staves begin with a forte dynamic (F) and feature eighth-note patterns. The fourth staff begins with a piano dynamic (P) and contains sixteenth-note patterns. The fifth staff begins with a forte dynamic (F) and includes eighth-note patterns. The sixth staff concludes the piece with a piano dynamic (P) and eighth-note patterns.

# Bourrée

A musical score for 'Bourrée' consisting of six staves of music for two voices. The music is in common time and G major. The top staff is treble clef, and the bottom staff is bass clef. The notation includes various note values such as eighth and sixteenth notes, and rests. The score features a mix of eighth-note patterns and sixteenth-note patterns, with some measure lengths indicated by vertical bar lines.



## Loure

A six-stave musical score for organ or harpsichord, labeled 1 through 6. Each staff contains a unique melodic line with various note heads and rests. The music is in G major and 2/4 time.

# Gigue

The sheet music consists of eight staves of musical notation for a piece titled "Gigue". The music is set in 13/8 time, indicated by a 13 over an 8 in the key signature. The key signature is one sharp, indicating G major. The music is divided into measures by vertical bar lines. The notes are represented by black stems pointing either up or down. The first staff shows a series of sixteenth-note patterns. The second staff begins with a measure of eighth notes followed by sixteenth-note patterns. The third staff features eighth-note patterns. The fourth staff contains sixteenth-note patterns. The fifth staff has eighth-note patterns. The sixth staff begins with a measure of eighth notes followed by sixteenth-note patterns. The seventh staff features eighth-note patterns. The eighth staff concludes the page with sixteenth-note patterns.

A page of musical notation for two voices, treble and bass, in common time with a key signature of one sharp. The music consists of eight staves of sixteenth-note patterns. The treble voice starts with a sixteenth-note pattern followed by eighth notes. The bass voice enters with eighth notes. This pattern repeats several times. The music then transitions to a new section where the treble voice has sustained eighth notes and the bass voice provides harmonic support. The bass line features eighth-note patterns with occasional sixteenth-note grace notes. The overall style is characteristic of early classical or baroque chamber music.