

# Formalna struktura II. simfonije Ludwiga van Beethovena

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Sveučilište Jurja Dobrile u Puli  
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Diplomski rad

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# 1. Uvod

Iako je glazbeni stil druge simfonije bio bitno drugačiji od Beethovenove prve simfonije, koja je u to doba postojala sve popularnija, već je pokazao i distanciranje od Haydna i Mozarta kroz vlastiti sve dramatičniji simfonijski jezik. Nakon što je simfonija bila praižvedena, kritike su stizale sa svih strana, a neke su čak simfoniju opisale kao neinovativnu, ali veselu i pozitivnu kompoziciju<sup>1</sup>. Čak je i sam Hector Berlioz komentirao simfoniju „*sve se u ovoj simfoniji smiješi, veseli*“<sup>2</sup>.

Beethoven je svoju Drugu simfoniju u D-duru op. 36 (1801 – 1802.) prvotno posvetio princu Linchnowsky-om<sup>3</sup>, a samu simfoniju je počeo skladati tijekom jednog od najproduktivnijih i paradoksalno najdepresivnijih razdoblja svoga života. Unatoč brzom pogoršanju Beethovenova sluha i sve većega osjećaja izolacije od samoga društva, te same prijetnje koju je donosila politika Napoleona Bonaparte, Beethovenova druga simfonija u D-duru stvara i održava vedar i energetičan entuzijazam, pokazujući skladateljevu snagu i odlučnost da se uhvati u koštac sa negativnim preprekama.

Usprkos tome, ovaj rad je strukturiran na sljedeći način. U uvodnom dijelu ćemo se osvrnuti na razdoblje klasicizma kao osobito važno glazbeno-povijesno razdoblje, osvrnut ćemo se i na glazbu 19. stoljeća, približiti životopis skladatelja Ludwiga van Beethovena. Nakon toga, osvrćemo se na Beethovenovu stvaralačku djelatnost te razvoj druge simfonije u D-duru s naglaskom na formalnu analizu.

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<sup>1</sup> Eastman School of Music (2022.): Beethoven: Symphony No.2. Vidi više: <https://www.esm.rochester.edu/beethoven/symphony-no-2/>

<sup>2</sup> Eastman School of Music (2022.): Beethoven: Symphony No. 2., značaj i struktura. Vidi više: <https://www.esm.rochester.edu/beethoven/symphony-no-2/>

<sup>3</sup> Eastman School of Music (2022.): Beethoven: Symphony No. 2., značaj i struktura. Vidi više: <https://www.esm.rochester.edu/beethoven/symphony-no-2/>

<sup>3</sup> Karl Alois, Prince Linchnowsky: Zapamćen po pokroviteljstvu glazbe i odnosima s W.A.Mozartom i L. van Beethovenom. Vidi više: <https://www.classicfm.com/composers/beethoven/guides/beethovens-music-and-life-prince-karl-lichnowsky/>

## 2. Glazbeni život u Europi krajem 18. i početkom 19. stoljeća

„U pravu smo kada kažemo da većinu glazbe J. S. Bacha i Handela treba nazivati „klasičnom“, međutim 1740-ih godina klasika je opće prihvaćena. U tom periodu je Europom zavladao novi, suzdržaniji stil talijanske opere. 1748. godine otkrićem ostataka Pompeja pokreće se opće umjetničko zanimanje za klasiku. Tim događajem, slikari, pisci i kipari pokušavali su u svojim profesijama na neki način oponašati grčke i rimske uzore. Budući da skladatelji u to doba nisu znali kako zvuči grčka i rimska glazba, klasiku su pokušali oponašati strogom formalnošću i izbjegavanjem ekstravagantne neumjerenosti.“<sup>4</sup>

„Kad se govori o glazbenoj klasici, najčešće se misli na bečku klasiku na stvaranje trojice velikih majstora F. J. Haydna, W. A. Mozarta i L. van Beethovena. Kolikogod u njoj i ima opravdanja, ona zamagljuje bitnu preobrazbu europskoga kulturnoga života na pragu 19. stoljeća, to jest kad se Ludwig van Beethoven počeo potvrđivati javnosti. Iako se on u stilskom pogledu samo djelomice može podvesti pod pojam glazbenog romantizma, važno je da se uoči podudarnost koja pripada povijesti mentaliteta.“<sup>5</sup>

Klasika se manifestirala u raznim klasičnim oblicima, kao na primjer, sonata, simfonija, koncerti i gudački kvarteti. Kako je vrijeme prolazilo glazbeni život 18. stoljeća postajao je sve bogatiji. Otvarala su se glazbena udruženja, skladatelji prestaju biti feudarci, te žive od stvaralačkoga poriva. Festivali su sve populariniji, nastaju prvi pravi glazbeni časopisi.

Glazba klasične klasike je trebala zadovoljiti osjetilo sluha, a nikako biti sredstvo dokazivanja skladatelja. S obzirom na to, glavne značajke glazbenog klasicizma je bilo stvaranje jednostavne melodijske linije u preglednim fazama, homofoni slog, jasan tonalitetni plan, te rezultat toga je bio takav da se bitno izmijenio odnos prema tonalitetu i harmonijskoj građi pa se zato harmonije svode na tri glavne funkcije; toničku (T), dominantnu (D) i subdominantnu (SD).

Međutim, porastom koncertne djelatnosti u 19. stoljeću dolazi do osnuća „*instrumentalni solist virtuoz*“ koji se nametao publici svojim tehničkim znanjem. Tom terminu najviše su se protivili

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<sup>4</sup> Ainsley, R. (2004.): Enciklopedija klasične glazbe. Zagreb: Znanje, str. 20.

<sup>5</sup> Žmegač, V. (2009): Majstori Europske glazbe; od baroka do sredine 20. stoljeća. Zagreb, str. 226.

romantičari pa tako 19. stoljeće predstavlja doba romantizma odnosno nastao je kao otpor prema racionalizmu. Karakteristike romantizma su individualnost stila, izražavanje emocija, melodija mora biti ugrađena i lijepa, dinamika se proširuje, tempo se često mjenja te se uvodi dirigent. Valja napomenuti kako je romantički nacionalizam obilježio život i umjetnost cijeloga 19. stoljeća, pa se tako traži inspiracija u folklornim napjevima, legendama te povijesnim događajima. Tako u prvoj polovici 19. stoljeća počinju djelovati nacionalne škole u europskoj glazbi. Feudalizam se u potpunosti smanjio, a narod postaje svijestan svojih prava.

Najznačajniji skladatelji romantizma: Franz Schubert, L. van Beethoven, Carl, Maria von Weber, Robert Schumann, Richard Wagner, Petar Iljič Čajkovski, Hector Berlioz te mnogi drugi.

### 3. Razvoj simfonije do Beethovenovoga vremena

Struktura simfonije, točnije instrumentalna glazba druge polovice 18. stoljeća dostiže vrhunac u zreлом stvaranju Haydna i Mozarta. Klasična orkestralna simfonija, violinska i klavirska sonata, gudački kvartet i druge komorne forme postaju, uz koncertatnu glazbu, vodećim oblicima; smisao je bio da sadržaj skladatelji potpuno usmijere potrebama građanskog staleža. Svakako treba spomenuti da su i ostali socijalni činioci itekako bilo umješani u procesu stvaranja nove instrumentalne glazbe. Glazba koju je narod to jest građanski stalež trebao često je vukla korijene iz anonimne narodne umjetnosti, no često se takva glazba rodila u feudalnim dvorovima.

Iako je teško vremenski i teritorijalno lokalizirati kada je proces izgradnje novih instrumentalnih oblika počeo, jedino što sa sigurnošću znamo da je to bio dug i polagan proces. Prvi znaci instrumentalnih oblika je začet u rokokou, točnije posljednim desetljećima baroka. Novi se instrumentalni stil nije pojavio samo na jednom mjestu (Italija, Njemačka) i nije bio plod rada jednog skladatelja, nego na njemu je radio veliki broj skladatelja, a najznačajnija imena koju su dali najveći doprinos su Haydn i Mozart.<sup>6</sup>

U doba kada se opera pojavila naziv simfonija se koristio za orkestralno djelo. Najčešće je sama simfonija bila kratki orkestralni uvod u pojedine operne činove, a takva simfonija se koristila kroz cijeli barok. Nešto kasnije, u drugoj polovici 17. stoljeća ograničava se na uvod u prvi čin opere, poznatiji kao operna uvertira. Ona se sastoji od sljedeća tri odlomka: brzi – polagani – brzi. Veliki trenutak za simfoniju se dogodio kada su se operne predige počele izvoditi izvan kazališta, u koncertnim dvoranama, crkvama, salonima, polivalentnim zgradama. Naime, sami odlomci su se počeli ozbiljnije shvaćati pa su se tako isti pretvorili u zasebne stavke koji kasnije postaju trostavačno orkestralno djelo. Carl Pilipp Emanuel Bach, Johann Christian Bach i Jan Vaclav Stamic su najvažniji za stvaranje simfonije. Polovicom 18. stoljeća J. V. Stamic je među prvima uveo menuet, a nešto kasnije simfonija postaje četverostavačna. Period od 1720. i 1810 godine simfonija postaje najpopularniji instrumentalni oblik.

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<sup>6</sup> Andreis, J. (1976.): Povijest glazbe 2. Zagreb; Liberal Mladost, str. 48.

Već prije spomenuti Haydn je u svojim simfonijama menuete punio humorom, dok su prvi i drugi stavci bili ozbljini i napeti. Puno njegovih simfonija počinju polaganim tempom, prvi je pokušao uvesti individualizaciju instrumenata, a simfonije mu nisu bile programskog karaktera. U posljednjim simfonijama menuet je sve sličniji scherzu (kao da je najavio Beethovenovo doba).

S druge strane Mozart drugom stavku daje lirski karakter, produbljuje dramatsku smisalo, skladatelj koji je u potpunosti iskoristio kvalitetu puhača.

Klasična sonata i orkestralna simfonija i gudački kvartet, sve su to glazbene vrste koji se sastoje od više stavaka te su u tome srodni baroknim instrumentalnim oblicima, međutim valja napomenuti da sama unutarnja organizacija više nije ista. Podsjetimo se da je za klasične instrumentalne forme četverostavačnost pravilo. Allegro – Adagio – Menuetto – Finale (allegro). Prilikom same analize svih četiriju stavaka, najduže ćemo se morati zaustaviti kod prvog. **Prvi** stavak je izgrađen na temelju *sonatne forme*, međutim to nije naziv za čitavo djelo nego samo za oblik prvog stavka. Naravno, na sonatnoj formi može biti izgrađen ne samo prvi stavak nego i posljednji (finale). Sonatna forma po djelovanju ima dva elementa, a to su *tematski dualizam*<sup>7</sup> i *provedba*. Iako je klasična sonatna forma izrazito trodijelna, njezin prvi dio se naziva *ekspozicija* u kojoj ćemo naći prvu glavnu temu, most, zatim glavnu drugu temu te završnu grupu. Sama druga tema je redovito pisana u tonalitetu dominante (na primjer, ako je prva tema u C-duru, onda će druga tema biti u G-duru). Međutim ako je stavak u mol tonalitetu, druga tema obično je u paralelnome duru (prva tema u a-molu, druga će biti u C-duru). Nakon završne grupe tu završava sama ekspozicija koja se najčešće u izvedbi ponavlja da slušatelj bolje uoči strukturu glavne teme. Nakon toga slijedi drugi dio sonatne forme, a to je već spomenuta *provedba* u kojoj skladateljeva zamisao može potpuno oživjeti, kraj same provedbe završava uvođenjem početnoga toničkoga tonaliteta, čime započinje posljednji dio sonatne forme a to je *repriza*. Ona ponavlja ekspoziciju, međutim razlika je u tome što druga glavna tema više nije u dominantnom tonalitetu, nego već u toničkom tonalitetu. Stavak najčešće završava codom<sup>8</sup>.

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<sup>7</sup> Prisutnost dviju glavnih tema, izrazitih i izvornih koje međusobno stoje u naglašenoj oprečenosti, to jest različitosti.

<sup>8</sup> Odlomak koji kompoziciju privodi kraju. Tehnički gledano, to je proširena kadenca.

**Drugi** stavak naspram prvog stavka po tempu je u kontrastu, česta oznaka tempa u drugom je adagio, largo ili andante. Iako forma drugoga stavka nije unaprijed utvrđena, ona može biti jednostavna ili složena trodijelna forma. (A-B-A). (B) je najčešće u različitom tonalitetu i ima drugačije ritmičko značenje. Dok je (A) najčešće u obliku teme s varijacijama ili vrsta ronda.

**Treći** stavak u simfonijama, gudačkim kvartetima izrazito je plesnoga karaktera, najčešće je to „*menuet*“ koji u instrumentalnoj klasičnoj glazbi živi do Beethovenovoga vremena, pritom ga on sam mijenja u „*scherzo*“.

Posljednji stavak to jest **finale** može se javiti u sonatnoj formi ili se javlja tema s varijacijama ili neka vrsta rondo scheme (A-B-A-C-A-B-A). (B i C), najčešće kontrastiraju A djelu te ujedno i sami sebi.

## 4. Ludwig van Beethoven i njegov skladateljski opus

### 4.1. Život Ludwiga van Beethovena (1770. – 1827.)



**Fotografija 1: Portret L. van Beethovena**

*„Kneže! To što jeste, postali ste slučajem i rođenjem, dok ja svoj položaj dugujem samom sebi. Knezova je bilo i bit će ih na tisuće, Beethoven je samo jedan.“<sup>9</sup>*

Njemački skladatelj, pijanist, dirigent i jedan od najvećih skladatelja u povijesti glazbe Ludwig van Beethoven rođen je 16. prosinca 1770. godine u njemačkom gradu Bonnu u obitelji Johanna van Beethovena, rodom iz grada Mechelen u Belgiji i Marije Magdalene van Beethoven, rodom iz Njemačke. Beethoven stoji na razmeđu dvaju stoljeća: gotovo jednak broj godina je Beethoven proživio u 18. i 19. stoljeću, a njegov pogled na prošlost: on sintetizira nastojanja Haydna i

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<sup>9</sup> Beethoven knezu Lichnowskom. Andreis, J. (1976.): Povijest glazbe 2. Zagreb: Sveučilišna naklada Liberal Mladost, str. 155.



Mozarta. No njegova djela snažno odrazuju uzburkanu i bolnu svakidašnjicu, međutim analizom njegova djela možemo zaključiti da je Beethoven duboko etičan i moralan, on itekako vjeruje u napredak čovječanstva, u ostvarenje pune sreće i radosti.

Iako već od malih nogu, mali Beethoven je tokom svoga djetinjstva doživio puno neugodnih trenutaka. Ponajviše mu je život zagorčao njegov otac, pijanica koji je primjetio neobične glazbene sposobnosti mladoga Beethovena, često bi ga iskorištavao da beskonačno ponavlja klavirske vježbe kako bi on mogao sakupljati novac, koji bi najčešće završio u džepovima bonnskih krčmara. Sa klavirom se počeo upoznavati već u petoj godini, a nešto kasnije je počeo učiti orgulje, violinu i flautu. Budući da je već u to doba Beethoven promijenio nekoliko učitelja, 1782. godine, Beethoven postaje učenike poznatog skladatelja i orguljaša Christiana Gottloba Neeffa.<sup>10</sup>



**Fotografija 2: Portret Christiana Gottloba Neeffa**

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<sup>10</sup> Više o skladatelju: <https://www.enciklopedija.hr/natuknica.aspx?id=43226>

Rad sa C. G. Neefeom je imao veliki značaj za Beethovena, koji je i naposljetku prenio ljubav prema Johannu Sebastianu Bachu i njegovom *Wohltemperiertes Klavier/Dobro ugođeni klavir/*. Jedno od značajnijih poznanstava u Beethovenovom život je bila sa dvorskim savjetnikom von Breuningom. Ta obitelj mu je i naposljetku omogućila bolje i ljepše obrazovanje, no u toj kući se rodila i prva ozbiljna Beethovenova ljubav, naime, radilo se o Breuningovoj kćeri.<sup>11</sup>

Godine 1787. Beethoven se uputio ka Beču. Tamo uzor pronalazi u Mozartu, no taj prvi boravak u Beču nije dugo trajao, svega nekoliko tjedana. Teška majčina bolest primorala je Beethovena da se vrati u Bonn, no naposljetku majka umire. Nakon majčine smrti, Beethovenov dom se pretvara u agoniju, gdje često nastupaju razne svađe sa ocem.

1789. godine započinje Francuska revolucija, a Beethoven te iste godine na nagovor Neefea upisuje Filozofski fakultet Bonnskog sveučilišta, sama revolucija je donjela velike napredke za bonnske studente pa tako i za mladoga Beethovena. Iako je na tome sveučilištu bio svega jedan semestar zbog poteškoća u obitelji, taj kratki dodir je trajno kod Beethovena probudio zanimanja za političke i filozofske probleme.

1792. godina je važna godina kod Beethovena, jer se ponovno vraća u Beč, u Austriji je u to doba vladao potpuni raskoš, i doista, kulturni život je bio na velikoj razini. Crkve, saloni, dvorane, domovi bogatih građana, kazališta sve su to bila mjesta gdje su se glazbena zbivanja održavala, a valja napomenuti da je to bilo veliko europsko glazbeno središte, Beethoven tu ostaje do smrti. Iako je imao samo 22. godine, on se savjesno bavio skladanjem i već je napisao niz glazbenih djela, ponajviše iz komornog, klavirskog i vokalnog područja. Upoznao se i sa opernom literaturom, jer je bio jedan od violinista u bonnskom opernom orkestru.

Naime sve je izgledalo da je budućnost Beethovena sve bolja i ljepša, čak je u raznoraznim aristokratskim dvoranama dobivao priznanja kao odličan skladatelj i pijanist, međutim njegovo veselje nije dugo trajalo. Primjetilo se njegovo osuđivanje salonske etikete i feudalnih krugova. No u to doba je i započeo učenje kontrapunkta sa 60-godišnjim Haydnom, inače poznatim

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<sup>11</sup> Andreis, J. (1976.): Povijest glazbe 2. Zagreb: Sveučilišna naklada Liberal Mladost, str. 156.

majstorom simfonije i gudačkog kvarteta. Međutim ta suradnja nije išla glatko, Haydn je previše tražio pokornosti, dok Beethoven s druge strane nije mogao sakriti revolucionarni duh. Na kraju je potajno uzimao satove kod J. Schenka.

Po preporuci Haydna, 1794. godine Beethoven nastavlja studij sa kontrapunktičarom Albrechtsbergerom<sup>12</sup> s kojim proučava kanon, fuge i glazbene oblike. Dok mu je poznati Salieri<sup>13</sup> davao savjete s područja dramske deklamacije i vokalne glazbe.<sup>14</sup>

To je bio period kada je Beethovenovo stvaralaštvo snažno napredovalo. Upoznao i čitao starogrčke klasike, Shakespearea, te velike predstavnike njemačke književnosti Schillera, Goethea te Klopstocka. Prema ruskom muzikologu W. Lenzu, Beethovenova stvaralačka djelatnost se može podijeliti u tri razdoblja: I. 1793-1801, II. 1801-1815, III. 1815-1827.), pa su tako slijedeće navedena djela spadala pod takozvano prvo razdoblje. Op. 1: gudački kvarteti op. 18, septet op. 20, klavirske sonate op. 13 (patetična) i op. 22, treći koncert za klavir i orkestar u c-molu te prva simfonija, koju je započeo pisati sa 29. godina i završava je slijedeće godine.

Navršivši 30-tu godinu, Beethovena je počela stizati ostoskleroza, „mješovitoga“ tipa, bolest srednjeg i unutarnjeg uha koja vodi ka gluhoći. U tom periodu Beethoven je postao sve depresivniji i počeo je gubiti najdragocijenije osijetilo svakoga glazbenika, a time i vezu između sebe i vanjskoga svijeta, naposljetku se zbog toga sve više zatvarao u sebe.

1801. godine pisao je pismo svom prijatelju Wegeleru u kojem možemo očitati njegovo mentalno i duševno stanje:

*„Provodim bijedan život. Već dvije godine izbjegavam društvo jer ne mogu reći ljudima: -Gluh sam. Da mi je zvanje bar drugačije. Ali za ovo moje, to je strašno... Da bih ti prikazao tu čudnu gluhoću, znaj da se u kazalištu moram smjestiti sasvim blizu orkestra ako želim razumjeti pjevače. Pomaknem li se malo dalje, ne čujem visoke tonove instrumenata i glasova. Čudno je da ima ljudi koji, razgovarajući sa mnom, nikad to nisu primjetili. No budući da sam veoma rastresen,*

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<sup>12</sup> Pune ime: Johann Georg Alberchtsberger, austrijski skladatelj i dobar prijatelj Mozarta i Haydna

<sup>13</sup> Puno ime: Antonio Salieri, poznati talijanski skladatelj klasične opere i sakralne glazbe

<sup>14</sup> Andreis, J. (1976.): Povijest glazbe 2. Zagreb: Sveučilišna naklada Liberal Mladost, str. 156.

*vjerojatno sve tomu pripisuju. Kad se govori tiho, jedva čujem, ali ni viku ne mogu podnijeti. Često sam prokleo svoj život. Bude li moguće, prkosit ću sudbini; ali ima trenutaka kad se osjećam najbjeđenijim stvorenjem božjim...*<sup>15</sup>

Nažalost, gluhoća mu nije bila jedina nedaća koja ga je snašla u životu, Beethoven nije uspio naći ni sreću u ljubavi. Često se zaljubljavao, međutim uvijek sa nesretnim završetkom.

Oko 1801. godine zaljubio se u svoju učenicu Giuliettu Guicciardi, međutim zbog njezine površnosti, neiskrenosti i nerazumijevanja njegove duše, početkom 1802. u kupališnom mjestu Heiligenstadtu, gdje se naposljetku i liječio napisao je takozvanu „*Heiligenstadtsku oporuku*“ i pomišljao je na najgore – samoubojstvo:

*„ ...moram živjeti poput prognanika... Božanstvo, ti vidiš s visoka moje srce, ti ga poznaš, ti znaš da u njemu prebiva ljubav prema bližnjemu i čežnja za dobrim djelima!... Kao što jesensko lišće uvelo pada, tako je uvela i moja nada!... O Providnosti, daj mi jedan dan, jedan jedini dan prave radosti! Već mi je davno postao tuđ odjek duboke istinske radosti!...“*<sup>16</sup>

Naposljetku Beethoven je smogao snage da pobijedi zle misli i nastavlja sa skladanjem, iako malo gluh sa svojim djelima.

U međuvremenu Beethoven je napisao drugu i treću simfoniju, iako druga nije postigla neki veći uspjeh u njoj se očitavala borbenost i tvrdoglavost, no treća takozvana „*Sinfonia grande, intitolata Bonaparte*“, inače posvećena Napoleonu I. Bonaparteu, postigla je ogroman uspjeh. Inače Beethoven je bio impresioniran ciljevima koje je Napoleon imao – ostvariti republikanska načela, podići prvu uzornu državu utemeljenu na jednakosti, ljubavi i bratstvu. No, brzo je stiglo razočarenje kada je Beethoven saznao da će se 1804. godine Napoleon okruniti za Francuskog cara i odbaciti republikanske ideje. Nakon saznanja, odmah je potrgao naslovnu stranu svoje treće simfonije i preimenovao u „*Herojska simfonija, komponirana u slavlje jednog velikog čovjeka*“.

Nažalost 1819. godine gluhoća upotpunosti obuhvaća Beethovena, koji nije više u mogućnosti da izvodi svoje koncerte ni da dirigira. Gluhoća je bila toliko prisutna da kada je sam Beethoven htio

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<sup>15</sup> Andreis, J. (1976.): Povijest glazbe 2. Zagreb: Sveučilišna naklada Liberal Mladost, str. 158.

<sup>16</sup> Andreis, J. (1976.): Povijest glazbe 2. Zagreb: Sveučilišna naklada Liberal Mladost, str. 160

svirati na klaviru, publika često ne bi čula pokušaje izvedbe *pianissima*. Zbog svih nedaća koje su snašle Beethovena na samom prijelazu ka zadnje razdoblje (1815- 1827) proživio je i stvaralačku krizu. Napisao je nestvarno mali broj skladbi, međutim to razdoblje je bila priprema za objavljivanje novih djela, kao što su: *Deveta simfonija, klavirske sonate* op. 101, 106, 109, 110, 111, *Missa solemnis*, te *gudačke kvartete*.

Pri kraju života Beethoven je dobivao puno priznanja, 1824. godine izvedena je Deveta simfonija uz nekoliko ulomaka iz Misse solemnis. Općinstvo ju je prihvatilo sa oduševljenjem, međutim Beethoven nije ništa čuo, ali okrenut prema publici vidio je osmijeh i pokrete ruku.

Za kraj valja napomenuti da njegove vizije o glazbi spajaju ljude, bez obzira na narodnost. To su djela koje slušaju milijuni, djela kroz koje zrači neprolazna ljepota. Srca i misli povezuju se u moćnoj jedinstvenosti Beethovenova duha.

26. ožujka Beethoven umire u svom domu, tri dana kasnije na groblju Währing pokopan je. Pogrebu je bilo nazočno preko 30.000 ljudi:

*„Nijedan austrijski car nije imao takav sprovod; oko trideset tisuća ljudi otpratilo ga je do groba.“<sup>17</sup>*

1827. godine Beethovenovi posmrtni ostaci preneseni su na bečko središnje groblje.

## 4.2. Pogled na opus Ludwiga van Beethovena

U ovom poglavlju osvrnut ćemo se na najznačajnije Beethovenove skladbe.

Tijekom svoga života Beethoven je bio osebujna ličnost, on je sebe smatrao prvi pravim zastupnikom modernoga, romantičkoga shvaćanja kreativne slobode. Beethoven je skladao punih 45. godina, a njegovo se stvaralaštvo može podijeliti na tri razdoblja: rano, srednje i kasno.

Prvo, takozvano **rano** razdoblje je trajalo do 1801. godine u kojem je mladi Beethoven kovao zanat i u svojim djelima se oslanjao na Haydna i Mozarta, međutim već ovdje se vidio Beethovenov individualni stil skladanja. **Srednje** razdoblje je trajalo od 1801.-1815., krenuo je novim putevima,

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<sup>17</sup> Jedan od očevidaca zapisao

unosio je izvanglazbene sadržaje u glazbu, skladbe su postale sve duže i imale su većinom herojsku crtu. Odlikuju se izražajnom mnogostranošću. To je razdoblje u kojem je Beethoven bio najproduktivniji i paradoksalno najdepresivniji. Tu su nastala mnoga djela kao što su: 7 od 9 simfonija, 9 od 11 uvertira, 10 violinskih sonata, klavirske sonate Aurora i Appassionata, opera Fidelio, četvrti koncert za klavir i mnoga druga djela. Vrhunac njegova stvaralaštva je bilo kasno razdoblje u kojem je gluhoća bila u potpunosti prisutna, a trajalo je od 1815. do njegove smrti. Razdoblje su obilježila slijedeća djela: 9. simfonija, Missa solemnis, klavirske sonate i gudački kvarteti.

### 4.2.1. Instrumentalna djela

#### 4.2.1.1. Klavirske sonate

Čine jednu od najvažnijih zbirki djela u povijesti glazbe, a spadaju pod Beethovenovu drugu značajnu skupinu instrumentalnih djela. Između 1795. do 1822. godine napisao je 32 sonate. Svaka sonata predstavlja jedinstven umjetnički doživljaj. U njima se primjećuje velika izražajna snaga i puno iskorištavanje zvukovne moći modernoga klavira.<sup>18</sup>

Najznačajnije:

- *Sonata u f-molu* op. 2, br. 1, skladana 1796. godine i bila je posvećena Josephu Haydnu.
- *Patetična sonata u c-molu* op. 13, br. 8, skladana 1798. godine. Opisuje teške jadi mladoga Beethovena. Počinje uvodom polaganog tempa, nakon čega slijedi poletna glavna tema. Jedan od njegovih najslavnijih sonatno-simfonijskih stvaranja.
- *Sonata u As-duru* op. 26, skladana između 1801. – 1802. Očituje se skladateljevo poznavanje glazbenih oblika. Već u prvom stavku se pojavljuje promijena; na mjestu sonatnog allegra nalazimo oblik teme s varijacijama.
- *Sonata u cis-molu* op. 27, br. 2, skladana 1802. godine i bila je posvećena ženi u koju je mladi umjetnik bio nesretno zaljubljen, Giulietti Guicciardi. Kasnije je dobila

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<sup>18</sup> Andreis, J. (1976.): Povijest glazbe 2. Zagreb: Sveučilišna naklada Liberal Mladost, str. 180

takozvano ime *Mjesečeva sonata* zbog prvog stavka koji opisuje osjećaj topline, ugođaj beskrajne nježnosti, ali i čežnje. Još se smatra pretečom mnogih klavirskih romantičnih minijatura.

- *Pastoralna sonata u D-duru* op. 28, br. 15, skladana 1801. godine.
- *Sonate* op. 31, br. 2 (d-mol), br. 3 (Es-dur). Skladane 1802. godine. Smatraju se pravim remek djelima.
- *Sonata tzv. Aurora i Waldstein* op. 53 br. 21 u C-duru. Skladana 1804. godine. Himna radosti, vedrine i optimizma. Sonata u kojoj skladatelj koristi svu mogućnost i maštariju novoga klavira.
- *Sonata Appassionata* op. 57 br. 23 u f-molu. Skladana između 1804. – 1806. godine. Jedna od najpoznatijih sonata u Beethovenovom *srednjem* razdoblju. U prijevodu znači strastvena, a samo djelo je prepuno strastvenih zanosa u kojim očitujemo tipično Beethovenovo herojstvo.
- *Sonata Lex Adieux* op. 81a br. 26 u Es-duru. Skladana 1809 godine. Programskog je karaktera. U spisima možemo vidjeti da je skladba bila posvećena njegovom učeniku Rudolfu točnije na njegovo putovanje i povratak. Bio je jedan od rijetkih aristokrata. Imena triju stavaka; Rastanak – Odsutnost – Povratak.

Valja napomenuti da je Beethoven svoje klavirske sonate završio sa spektakularnom skupinom opusa 101, 106, 109, 110, 111; nastali su između 1816. do 1822. godine. U njima se očituje veličina Beethovenova duha, bogatstvo njegove snage, nepokolebljivosti i napetosti. Svaki od opusa prožet je herojstvom i borbenošću.

#### 4.2.1.2. Koncerti

Beethovenovo herojstvo se moglo i očitati na klavirskim djelima. Bio je poznat kao majstor improvizacije i virtuoz na klaviru. Naposlijetku i znatno obogatio koncertantnu glazbu prve polovice 19. stoljeća.

Najznačajniji:

- *Fantazija za klavir, zbor i orkestar* u C-duru
- *Trostruki koncert za klavir, violinu i violončelo* u C-duru op. 56

- *Dvije romance za violinu i orkestar* u G-duru i F-duru
- *Koncert za violinu i orkestar* u D-duru op. 61
- *Pet koncerata za klavir i orkestar*: 1. u C-duru op 15
  - 2. u B-duru op. 19
  - 3. u c-molu op. 37
  - 4. u G-duru op. 58
  - 5. u Es-duru op. 73

#### 4.2.1.3. Komorna djela

Među komornim djelima najbitnije je istaknuti gudačke kvartete. Beethoven ih je napisao čak 16, a sami gudački kvarteti su uspjeli pokazati onu istu stvaralačku nadmoć kao njegove simfonije i sonate. On je bio prvi skladatelj koji je osamostalio sve četiri dionice kvarteta. Beethoven je često koristio načelo varijacija, pa čak i polifoni način.

16 gudačkih kvarteta, najznačajniji:

- *Šest kvarteta* op. 18, skladana 1798. - 1800. godine
- *Tri kvarteta* op. 59 tzv. Kvarteti Rosoumowsky (F-dur, e-mol, C-dur), skladani 1805. - 1806. godine. Posvećena ruskom poslaniku u Beču. To je doba već zrelog Beethovena koji iza sebe ima predivne djela *Auroru*, *Appassionatu*, *Eroicu*.
- *Dva gudačka kvarteta* op. 74, skladana 1809. godine, još poznatiji pod imenom Harfenquartetti. Ime je dobio zbog *pizzicata* u prvom stavku koji je podsjećao na zvuk harfe.
- *Kvarteti* op. 127 u Es-duru, op. 130 u B-duru, op. 131 u cis-molu, op. 132 u a-molu, op. 133 u B-duru (velika fuga), op. 135 u F-duru.

Beethoven je ostavio veliki trag u koncertima, simfonijama, sonatama te gudačkim kvartetima, međutim ostavio je i trag u ostalim instrumentalnim skupinama.

- *Deset violinskih sonata* op. 23 u a-molu, op. 24 u F-duru takozvana „*proljetna*“ sonata, op. 47 u A-duru takozvana *Kreutzerova* sonata.
- *Četiri gudačka trija*



- *Tri klavirska kvarteta*
- *Kvintet* op. 16 i *Septet* op. 20 u Es-duru (1800. godina) za violinu, violu, violončelo, kontrabas, klarinet, rog i fagot. Čisti primjer ranoklasičnog Beethovenovog stila.

#### 4.2.1.4. Simfonije

Beethovenove simfonije su danas toliko poznate da je stvarno teško zamisliti kakav je to osjećaj bio prvi puta biti na njihovim praizvedbama. Bitno drugačija je bila glazbena situacija naspram danas u Beču ranih 1800-ih. U to doba u Beču nije bilo javnih koncerata, osim u Parizu i Londonu, ali je glazbenom scenom naveliko harala opera. Kako bi Beethoven mogao izvoditi svoja orkestralna djela većinom je morao tražiti privatne velike sobe, kazališta, plesne dvorane jer niti jedna koncertna dvorana prigodna za nastupe nije bila slobodna. Međutim kazališta su bila najbolja opcija, ali uvijek bi bila slobodna jedino tjedan dana prije uskrsa, kada su opere bile zabranjene. Usprkos tome simfonije u Beethovenovom stvaralaštvu zauzimaju središnje mjesto. One su odraz Beethovenove naravi, most koji spaja skladatelja sa slušaocem. Svaka simfonija je jedinstven doživljaj; predstavlja karakternu sliku, a svaka je drugačija od druge.

**PRVA SIMFONIJA** op. 21 u C-duru. Skladana u takozvanom ranom razdoblju 1799. godine. U njoj se mogu uočiti „*prsti*“ koje su zapečatili Haydn i Mozart. Ali već prva simfonija nagovješta skladateljeve samostalne zahvate. Novost simfonije što uključuje početnu temu u finalu.

**DRUGA SIMFONIJA** op. 36 u D-duru. Skladana 1802. godine. Nije dostigla veću slavu, ali donosi poneku novost: bogatija instrumentacija, veće iskorištavanje puhaćih instrumenata. Po prvi put svjedočimo najvećoj promjeni; „*scherzo*“ umjesto „*menueta*“. Ovim potezom očitujemo revolucionarnu Beethovenovu narav. Beethoven je smatrao da ga menuet zatvara u okvire u kojima njegova mašta ne može dostići vrhunac, zato se odlučio na takav potez.

**TREĆA SIMFONIJA** op. 55 u Es-duru. Skladana 1803. – 1804. godine. Nazvana još *Eroica/Herojska simfonija* u kojoj Beethoven po prvi put dostiže vrhunac u simfonijskom stvaranju. Simfonija koja nosi pečat herojstva, borbe i nepokornost nesklonoj sudbini.

**ČETVRTA SIMFONIJA** op. 60 u B-duru. Skladana 1807. godine. Opisana kao vedra i vesela simfonija, još poznatija kao najromantičnija simfonija prema Schumannovim riječima. U njoj

nema dramatskih sukoba i duševnog otpora, nego se u njoj prožimaju lirski osjećaji i krasota prirode. Finale četvrte simfonije ispunjeno je lakoćom i prozračnošću koju susrećemo u partiturama romantičara.

**PETA SIMFONIJA** op. 67 u c-molu. Skladana 1805. – 1808. godine. I ova simfonija se smatra herojskom, čak u većoj mjeri nego Eroica. Opisuje borbu čovjeka sa sudbinom i njegova pobjeda nad njome. Skladba započinje sa tri osminke i polovnikom, koje se provlače, uvijek drugačije, a uvijek iste kroz sva četiri stavaka. Beethoven ih opisuje „Tako kuca sudbina na vrata“.

**ŠESTA SIMFONIJA** op. 68 u F-duru. Skladana 1807. – 1808. godine. Nazvana još „*pastoralnom*“, simfonija koja opisuje Beethovenovu ljubav prema prirodi. Pet simfoniju je bila sadržana u geslu: „Od mraka k svjetlu“, šesta je gotovo cijela odjevena u blistavu haljinu. Opisao ju je kao himna svojoj prirodi koja mu je najmilije utočište, koje nikad nije prestao voljeti. Budući da ga je gluhoća udaljavala od ljudi, priroda i duge šetnje po poljima su mu bile bijeg iz realnosti.

**SEDMA SIMFONIJA** op. 92 u A-duru. Skladana 1811. – 1812. godine. Simfonija u kojoj ritam konstantno vlada. Wagner ju je nazvao apoteozom plesa u kojoj izbija životna radost. Drugi stavak je opisan kao turoban, mekan i bez velike dramatike, dok finale je burno, nepouzđano.

**OSMA SIMFONIJA** op. 93 u F-duru. Skladana 1812. godine. Iako je skromnijeg opsega iz nje izbija veselje i u kontrastu je sa sedmom. Osmu simfoniju nije sklona vrtlogu strasti, divljem plesu već je puna smijeha, gotovo dijetinjastog.

**DEVETA SIMFONIJA** op. 125 u d-molu. Simfonija koju je Beethoven najduže skladao. Pojedine skice govore da je početak skladanja bio 1815. god., međutim najviše se s njom bavio 1817. – 1818. godine. Iste godine prekida rad, a na nju se vraća 1822. Naposljetku je završava 1824. godine kada je i izvedeno. Prilikom skladanja Beethoven se vodio temeljnom misao svoga duha.

#### **4.2.2. Vokalno – Instrumentalna djela**

Iako je Beethovenov opus poznat po instrumentalnim djelima, važno je i napomenuti da je Beethoven često obraćao i riječi, tekstu, da ih poveže s tonom u izvor emocija. Iako je njegovo skladateljstvo trajalo punih četrdeset i pet godina on je povremeno i pisao pojedina vokalna djela.

Danas poznatija kao pjesme za glas i klavir, zborne skladbe, arije za glas i orkestar, kantate, duhovne radove, glazbene točke za dramska djela, te bio je sklon i operi.

Najvažnije:

- ***Krist na Maslinovoj gori***, oratorij
- ***Dalekoj dragoj („An die ferne Geliebte“)***, skladana 1816. godine. Ciklus solo-pjesama.
- ***Fidelio***, opera. Kroz život Beethoven je htio skladati više opera, međutim ostao je samo na jednoj zbog loših libretta. Skladao je operu na temelju Bouillyev tekst *Leonora ili bračna ljubav*. Djelo je priređivao dva puta, a 1814. godine našao je rješenje koje ga je u potpunosti zadovoljilo.
- ***Missa solemnis*** posljednje veliko Beethovenovo vokalno-instrumentalno djelo. Prema riječima Beethovena, ovim remek-djelom je htio „*izraziti religiozno osjećanje*“. Na kraju zaključujemo da je missa solemnis izrazito povezana s Devetom simfonijom.

## 5. Nastanak i praizvedba simfonije br. 2 u D-duru

Beethoven je drugu simfoniju uglavnom napisao tokom boravka u Heiligenstadtu između 1801. – 1802. godine, a posvetio ju je princu Lichnowskyom. To je bio period u kojem je Beethovenova gluhoća postojala sve očitija i sam skladatelj je počeo shvaćati da bi bolest mogla biti neizlječiva. Simfonija je bila praizvedena u Bečkom kazalištu (*Theater and der Wien*) 5. travnja 1803. godine, a djelo je dirigirao sam skladatelj. Na tom istom koncertu Beethoven je još praizveo dva djela: *Treći klavirski koncert* te poznatiji oratorij Krist na maslinskoj gori (*Christ on the Mount of Olives*). Ovo su bila posljednja djela koja spadaju pod takozvano rano doba Beethovena.



**Fotografija 3: Kazalište u Beču**  
*(Theater and der Wien)*

Simfonija je napisana po prvi put bez menueta, a umjesto toga Beethoven je dodao scherzo koji mu je omogućio veći kontrast između susjednih stavaka. Scherzo i finale simfonije ispunjene su glazbenim šalama usprkos tome što ova simfonija opisuje Beethovenovu životnu borbu zbog gubljenja sluha. Simfonija je šokirala pojedine glazbene kritičare, a jedan bečki kritičar je napisao: „*užasno uvijeni, ranjeni zmaj koji odbija umrijeti ..*“.

Druga simfonija je skladana za: 2 flaute, 2 oboe, 2 klarineta in A, 2 fagota, 2 horne in D i E, 2 trube in D, timpana i gudače.

**Stavci: I. Adagio molto – Allegro con brio** (D-dur, 3/4)

**II. Larghetto** (A-dur, 3/8)

**III. Scherzo – Allegro** (D-dur, 3/4)

**IV. Allegro molto** (D-dur, 3/4)

## 6. Formalna struktura I. stavka (Adagio molto – Allegro con brio) (3/4 mjera, D-dur)

Prvi stavak druge simfonije građen je po načelu sonatnoga oblika. Sonatni oblik je glazbena struktura koja se djeli na tri djela, a nazivaju se ekspozicija, provedba, repriza (rekapitulacija). Stoga se prvi stavak sastoji od sljedećih dijelova:

- Uvod
- Ekspozicija
- Provedba (razvojni dio)
- Repriza
- Coda

### 6.1. UVOD (t. 1 – 33) – Adagio molto

Uvod druge simfonije jako podsjeća na uvode posljednjih Haydnovih simfonija, međutim Beethovenova melodijska briljantnost se već u ovome uvodu proširuje. Pa po tome možemo zaključiti da već u samome uvodu ima dovoljno melodijskog materijala za jedan cijeli stavak. Simfonija započinje u *adagio molto* tempu što u prijevodu znači jako sporo, a traje gotovo tri puta duže nego uvod prve Beethovenove simfonije. Na praizvedbi simfonije dolazile su mnoge kritike, jedna od njih je: „*simfonija je malo predugačka, a modulacije su pomalo čudnovate*“. Usprkos tome, uvod je vrvio dramaturškim kontrastom te melodijskom raznolikošću. Skladba započinje neobičnim predtaktom kojeg izvodi cijeli orkestar u kojem se nalazi jedna tridesetdruginka u *fortissimo* dinamici koja je u to doba bila „*najglasnija dinamika*“. Nakon čega slijede drveni puhači u *piano* dinamici te ponovno cijeli orkestar u *fortissimu*. Ovdje je već bilo očigledno da će ove nagle dinamičke promjene biti prisutne kroz čitavu skladbu. *Adagio molto* to jest uvod traje 34 takta, a građen je fragmentarno. Prvih osam taktova predstavlja malu periodu od kojeg prva mala rečenica traje od prvog do četvrtog takta. Glavnu melodiju nam donose drveni puhači, a druga mala rečenica traje od petog do osmog takta. U osmome taktu slijedi prvi fragment koji traje sve do 24.-og takta, a započinje predstavom gudačkog orkestra. Drugi fragment započinje u t. 25, a prožima ga pedalni ton na tonu „a“ u oktavama. Kako se uvod približava kraju tako je i sam tonalitet postao stabilniji te se na dominantni priprema početak prve teme ekspozicije.

Adagio molto (♩ = 84)

Mala perioda

1. *ff* *p*  
oboe + fagoti  
*ff* *p*  
I. mala rečenica *p* II. mala rečenica

6. *cresc.* *sf* *p cresc.* *sf* *p*  
trm trm trm  
3 3  
Gudački orkestar  
*sf*  
I. Fragment

10. *sf* *p* *sf* *cresc.* *ff* *fp*  
*f* *p*

13. *sf* *p*

14

*sfp*

*f*

Measures 14-15: Treble clef contains a melodic line with a slur over measures 14-15 and a fermata over measure 15. Bass clef contains a rhythmic accompaniment of eighth notes. Dynamics include *sfp* in the treble and *f* in the bass.

15

*sfp*

*f p*

Measures 15-16: Treble clef continues the melodic line with a slur and fermata. Bass clef features a more active accompaniment with sixteenth notes and slurs. Dynamics include *sfp* in the treble and *f p* in the bass.

16

*cresc.*

*cresc.*

Measures 16-17: Treble clef has a melodic line with a slur and a fermata. Bass clef has a rhythmic accompaniment with a slur and a fermata. Dynamics include *cresc.* in both staves.

17

*sfp*

*f*

*p*

Measures 17-18: Treble clef features a melodic line with slurs and triplets. Bass clef has a rhythmic accompaniment with a slur and a fermata. Dynamics include *sfp* in the treble and *f* in the bass, with a *p* dynamic marking in the bass staff.



18

Musical score for measures 18-19, system 1. The system consists of two staves. The upper staff (treble clef) begins with a dynamic of *sf* and a piano (*p*) marking. It features a triplet of eighth notes, followed by a half note, and then a melodic line with a slur and a fermata. The lower staff (bass clef) starts with a dynamic of *f* and a piano (*p*) marking. It contains a long melodic line with a slur and a fermata, followed by a triplet of eighth notes, another triplet, and a final triplet of eighth notes.

19

Musical score for measures 19-20, system 2. The upper staff (treble clef) starts with a dynamic of *sf* and a piano (*p*) marking. It features a triplet of eighth notes, followed by a half note, and then a melodic line with a slur and a fermata. The lower staff (bass clef) starts with a dynamic of *f* and a piano (*p*) marking. It contains a long melodic line with a slur and a fermata, followed by a triplet of eighth notes, another triplet, and a final triplet of eighth notes.

20

Musical score for measures 20-21, system 3. The upper staff (treble clef) starts with a dynamic of *sf* and a piano (*p*) marking. It features a triplet of eighth notes, followed by a half note, and then a melodic line with a slur and a fermata. The lower staff (bass clef) starts with a dynamic of *f* and a piano (*p*) marking. It contains a long melodic line with a slur and a fermata, followed by a triplet of eighth notes, another triplet, and a final triplet of eighth notes.

21

Musical score for measures 21-22, system 4. The upper staff (treble clef) starts with a dynamic of *sf* and a piano (*p*) marking. It features a triplet of eighth notes, followed by a half note, and then a melodic line with a slur and a fermata. The lower staff (bass clef) starts with a dynamic of *f* and a piano (*p*) marking. It contains a long melodic line with a slur and a fermata, followed by a triplet of eighth notes, another triplet, and a final triplet of eighth notes.

22

Musical score for measures 22-23. The piece is in G major (one sharp) and 4/4 time. Measure 22 features a piano introduction with a *cresc.* marking. The right hand has a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The left hand has a triplet of eighth notes. Measure 23 continues with a *cresc.* marking. The right hand has a quarter note, followed by a triplet of eighth notes, and then a quarter note. The left hand has a triplet of eighth notes. The piece ends with a *cresc.* marking.

23

Musical score for measures 23-25. The piece is in G major (one sharp) and 4/4 time. Measure 23 features a piano introduction with a *ff* marking. The right hand has a quarter note, followed by a triplet of eighth notes, and then a quarter note. The left hand has a triplet of eighth notes. Measure 24 features a *sf* marking. The right hand has a quarter note, followed by a triplet of eighth notes, and then a quarter note. The left hand has a triplet of eighth notes. Measure 25 features a *p* marking. The right hand has a quarter note, followed by a triplet of eighth notes, and then a quarter note. The left hand has a triplet of eighth notes. The piece ends with a *II. Fragment* marking.

26

Musical score for measures 26-27. The piece is in G major (one sharp) and 4/4 time. Measure 26 features a piano introduction with a *sf* marking. The right hand has a quarter note, followed by a triplet of eighth notes, and then a quarter note. The left hand has a triplet of eighth notes. Measure 27 features a *p* marking. The right hand has a quarter note, followed by a triplet of eighth notes, and then a quarter note. The left hand has a triplet of eighth notes. The piece ends with a *II. Fragment* marking.

28

Musical score for measures 28-29. The piece is in G major (one sharp) and 4/4 time. Measure 28 features a piano introduction with a *sf* marking. The right hand has a quarter note, followed by a triplet of eighth notes, and then a quarter note. The left hand has a triplet of eighth notes. Measure 29 features a *p* marking. The right hand has a quarter note, followed by a triplet of eighth notes, and then a quarter note. The left hand has a triplet of eighth notes. The piece ends with a *II. Fragment* marking.

29

Musical score for measures 29-30. The piece is in D major (two sharps) and 3/4 time. The right hand (RH) features a sequence of chords, each with a triplet of eighth notes. The first two chords are marked *sf* and *sfp*, while the last two are marked *p*. The final chord of the sequence is followed by a trill. The left hand (LH) begins with a single eighth note, followed by a trill, and then a triplet of eighth notes. The first two notes of the trill are marked *p*.

30

Musical score for measures 31-32. The RH continues with the same chord sequence and dynamics as in measure 29. The LH starts with a single eighth note, followed by a trill, and then a triplet of eighth notes. The first two notes of the trill are marked *p*.

31

Musical score for measures 33-34. The RH continues with the same chord sequence and dynamics. The LH starts with a single eighth note, followed by a trill, and then a triplet of eighth notes. The first two notes of the trill are marked *p*.

32

Musical score for measures 35-36. The RH continues with the same chord sequence and dynamics. The LH starts with a single eighth note, followed by a trill, and then a triplet of eighth notes. The first two notes of the trill are marked *p*.



## 6.2. EKSPOZICIJA (t. 34 – 134) - Allegro con brio

Ekspozicija je dio simfonije u kojem skladatelj izlaže svoj tematski materijal i spada pod prvi dio sonatnog oblika, a sastavljena je od:

- **Prve teme (t. 34 – 47)**
- **Mosta (t. 47 – 72)**
- **Druge teme (t. 73 – 81)**
- **Prijelaz prema završnoj grupi (t. 81 – 112)**
- **Završne grupe (t. 112 – 134)**

**Prva tema** simfonije može biti u obliku velike rečenice (najčešći slučaj), periode, niz rečenica, grupe prve teme, trodjelne forme (a, b, a1), dvodjelne pjesme te fugata. Prva tema ispunjava početni odsjek ekspozicije, međutim može biti razlikovana u melodijskom smislu i nije pretjerano simetrična, s obzirom da predstavlja početak daljneg razvoja.

Prijelaz između prve i druge teme naziva se **most**, a koristi se kako bi ublažio njihov kontrast. Sastavni dio mosta jest obrađivanje materijala prve teme te nagovještavanje druge teme. Najbitnija stavka mosta leži u harmonijskom smislu; vrši se modulacija u tonalitet u kome nastupa druga tema.

**Druge tema** može imat jedistveni tematski materijal, a može se javiti u obliku rečenice, periode, niz rečenica, ali najčešće predstavlja kompleks od više odsjeka. Tonalitet druge teme: ako je osnovni tonalitet sonate durski onda je druga tema u dominantnom tonalitetu, međutim ako se

javlja kao molski onda je druga tema u paralelnom duru. Valja napomenuti da je lirskog karaktera druga tema.

Posljednji to jest zaključni dio ekspozicije zove se **završna grupa** (codetta), namjena joj je da harmonijski i formalno zaključi cjelinu. Tematski materijal može biti nov. Ponekad se materijal uzima iz prethodnih odsjeka: većinom iz prve teme, rjeđe iz mosta, a vrlo rijetko iz druge teme. Završna grupa najčešće se nalazi u osnovnom tonalitetu, a glavna harmonijska značajka iste jest potvrđivanje tonaliteta druge teme.

### 6.2.1. Prva tema (t. 34 - 47)

Prva tema pojavljuje se odmah nakog zavšetka uvoda bez ikakve pauze u 34. taktu. Tema se nalazi u D-duru, a izvode ju viole i violončela. Nakon što je tema prvi puta predstavljena Beethoven u t. 37 odmah nastupa sa prvim violinama koje su pisane u šesnaestinkama, a asocijaju na nagli nalet vjetra (*kako bi još dodatno začinio stvar dodao je još i kratki crescendo*). Usprkos tome taj dio je i koristio kao ponovni uvod u temu koja se ovaj put javlja u t. 38, ali za kvartu više. Sama prva tema je građena u obliku male periode sa unutrašnjim proširenjem. Prva mala rečenica traje od t. 34 – 37 koja ujedno i predstavlja četverotaktni model teme, dok druga mala rečenica sa unutrašnjim proširenjem traje od t. 38 – 47. Prva tema završava autentičnom kadencom te slijedi most.

*I. TEMA - Mala perioda sa unutrašnjim proširenjem*

34 **Allegro con brio** ( $\text{♩} = 100$ )

*f p*

*fp* *1. mala rečenica*

37 *cresc.* *p*

*2. mala rečenica sa unutrašnjim proširenjem*

40

43

45

*cresc.*

*f*

*Most*

*IV - V - I*

*Autentična kadenca*

### 6.2.2. Most (t. 47 - 72)

Most je građen na motivu prve teme, a sam most započinje u t. 47. Most je temeljen na obliku fragmentarne strukture.

U mostu sudjeluje cijeli orkestar, a pri kraju t. 57 kod puhača možemo uočiti korištenje fragmenta iz samoga početka dok se ostatak orkestra poigrava sa materijalom prve teme. Takt 57 nam predstavlja reminiscenciju materijala I. teme u d-mol tonalitetu, dok već slijedeći takt predstavlja reminiscenciju materijala I. teme u B-duru. Nakon toga u t. 61 događa se kratka modulacija u a-mol, međutim par taktova kasnije moduliramo u istoimeni dur. Budući da je osnovni tonalitet durski, druga tema će početi u dominantnome tonalitetu.

*Prva tema*

47 *MOST*

50

53

56



59

Musical score for measures 59-62. The piece is in G major (one sharp) and 3/4 time. Measure 59 starts with a treble clef, a key signature of one sharp, and a common time signature. The first measure has a dynamic marking of *sf* (sforzando) and a fermata over the first two notes. The second measure has a dynamic marking of *ff* (fortissimo) and a fermata over the first two notes. The third and fourth measures continue with *ff* dynamics. The bass clef part starts with a common time signature and a dynamic marking of *ff* in the second measure.

63

Musical score for measures 63-65. The piece is in G major (one sharp) and 3/4 time. Measure 63 starts with a treble clef, a key signature of one sharp, and a common time signature. The first measure has a dynamic marking of *sf* (sforzando) and a fermata over the first two notes. The second and third measures continue with *sf* dynamics. The bass clef part continues with a common time signature and a dynamic marking of *ff* in the second measure.

66

Musical score for measures 66-68. The piece is in G major (one sharp) and 3/4 time. Measure 66 starts with a treble clef, a key signature of one sharp, and a common time signature. The first measure has a dynamic marking of *sf* (sforzando) and a fermata over the first two notes. The second and third measures continue with *sf* dynamics. The bass clef part continues with a common time signature and a dynamic marking of *ff* in the second measure.

69

Musical score for measures 69-72. The piece is in G major (one sharp) and 3/4 time. Measure 69 starts with a treble clef, a key signature of one sharp, and a common time signature. The first measure has a dynamic marking of *sf* (sforzando) and a fermata over the first two notes. The second and third measures continue with *sf* dynamics. The bass clef part continues with a common time signature and a dynamic marking of *ff* in the second measure.

### 6.2.3. Druga tema (t. 73 – 81)

Druga tema započinje u dominantnom tonalitetu: A-duru. Predstavljena je od strane klarineta, fagota te horni. Tema je vrlo melodiozna i karakterno vrlo dramatična, živahna. Druga tema započinje u t. 73 u *piano* dinamici, a t. 77 donosi odgovor cijelog orkestra u *fortissimu* u fis-molu koji ujedno i predstavlja četverotaktni model.

Druga tema je u obliku male periode. Čitava druga tema je izgrađena na četverotaktnome modelu koji se kroz temu ponavlja, prvo „pitanje“ pa onda „odgovor“ orkestra.

The musical score is presented in three systems, each with a grand staff (treble and bass clefs) and a key signature of two sharps (F# and C#). The first system, starting at measure 73, is titled "II. TEMA - Mala perioda". It begins with a piano (*p*) dynamic. The melody in the treble clef consists of a series of eighth notes, while the bass clef provides a steady accompaniment of eighth notes. The second system starts at measure 77 and features a fortissimo (*ff*) dynamic. The treble clef has a more active melody with some rests, while the bass clef continues with a rhythmic accompaniment. The third system starts at measure 80 and includes a section labeled "Prijelaz prema završnoj grupi". It begins with a fortissimo (*sf*) dynamic, followed by a piano (*p*) dynamic. The treble clef has a melodic line with some grace notes, and the bass clef has a simple accompaniment. The score concludes with a final chord in the bass clef.

#### 6.2.4. Prijelaz prema završnoj grupi (t. 81 – 112)

Prijelaz prema završnoj grupi predstavlja suprotnost naspram prijašnjem materijalu koji se pojavio u drugoj temi. U prijelazu se pojavljuje novi materijal sa kojim se Beethoven poigrava, najviše su aktivni gudači te flaute i oboe. Sve nas to dovodi do t. 96 u kojem možemo vidjeti motiv iz samoga uvoda (t.1), kojeg izvode puhači u *fortissimu*. T. 102 nam donosi motiv iz prve teme s kojim se poigravaju gudači u *pianissimu*.

*Druga tema*

*Prijelaz prema završnoj grupi*

81

83

86

*p*

*f*

*ff*

*f*

8<sup>va</sup>

90

*sf* *sf* *sf* *sf*

93

*sf* *sf* *sf* *sf* *sf* *sf* *ff*

97

*ff*

102

*pp* *pp*

105

*cresc.* *cresc.*

This system contains measures 105 and 106. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. Both the treble and bass staves feature a steady eighth-note accompaniment. The treble staff has a melodic line with some ties. The word "cresc." appears twice, once in each measure, indicating a gradual increase in volume.

107

*sf* *sf*

*Završna grupa*

This system contains measures 107, 108, and 109. Measures 107 and 108 feature a strong dynamic of *sf* (sforzando) with a single chord in the treble staff and a sustained bass line. Measure 109 is the final measure of the system, marked "Završna grupa" (Final group), and features a more complex texture with multiple chords in both staves.

111

*fp*

This system contains measures 111 and 112. Measure 111 begins with a tremolo in the treble staff, followed by a chord. Measure 112 features a very strong dynamic of *fp* (fortissimo) with a chord in the treble staff and a melodic line in the bass staff.

### 6.2.5. Završna grupa (t. 112 - 134)

U završnoj grupi nalazimo posljednji odsjek u samoj ekspoziciji koji ima zadatak da je harmonijski i formalno zaokruži. Sama završna grupa građena je na materijalu prve teme, a započinje u t. 112 u A-dur tonalitetu. Podijeljena je u dva dijela.

Glazbeni materijal **prvog dijela** započinje od t. 112 – 120. Međutim taj prvi dio je podijeljen na dvije male rečenice. Prva mala rečenica počinje od t. 112 – 115 u *fortepiano* dinamici koja kumulira u *fortissimu* u t. 114. Druga mala rečenica počinje od t. 116 – 119 sa istim principom dinamike. U objim rečenicama se obrađuje materijal prve teme.

Glazbeni materijal **drugog dijela** započinje od t. 120 – 130. Drugi dio je započet u *piano* dinamici i materijom se razlikuje naspram prvog dijela. T. 120 nam ujedno donosi i konstantni dijalog u dinamici i tremolo u gudačkoj sekciji u kojem je svaka posljednja doba u taktu naglašena *sforzatom*. T. 126 nam donosi vraćanje u D-dur. T. 126 – 130 temeljeni su na ponovljenim dvotaktima koji leže na V. stupnju. Slijedi znak ponavljanja ekspozicije nakon čega nastupa provedba. Od t. 130 – 134 nalazi se prijelaz iz ekspozicije u provedbu.

ZAVRŠNA GRUPA

112

*fp* *ff*

*I. dio završne grupe*

115

*fp*

118

*ff* *p* *sf* *p* *sf*

*sf* *II. dio završne grupe*

122

*p* *sf* *p* *sf* *sf* *sf*

*sf* *sf* *sf*

125

*sf sf ff*

*Prijelaz iz ekspozicije prema provedbi*

128

*sf sf f*

1. |

131

*f f p*

*p*



### 6.3. PROVEDBA (t. 135 – 218)

Provedba spada pod središnji dio sonatnoga oblika, a nalazi se između ekspozicije i reprize. U njoj se razrađuje tematski materijal iz ekspozicije. Njezina struktura se može razlikovati od niza rečenica, dvotakta te raznih proširenja. U provedbi se često koriste motivi iz prve teme, a rijetko iz druge (budući da je druga u pravilu nježnija).

Sastoji se od tri dijela:

→ Uvodni dio (t. 135 - 141)

→ Središnji dio (t. 141 - 209)

→ Završni dio (t. 209 - 218)

#### 6.3.1. Uvodni dio (t. 135 – 141)

Uvodni dio iako kratak traje samo 7 taktova, a započinje u dionicama puhača u *pianu* dinamici. Sam uvodni dio završava na tonu „d“ u t. 141 u kojem odmah kreće materijal prve teme.

The image shows a musical score for the introduction of the development section, measures 135-141. The score is written for piano in 4/4 time, with a key signature of one sharp (F#). The first system (measures 135-141) is labeled "2." and "UVODNI DIO". It begins with a piano (*p*) dynamic. The right hand plays a series of chords, while the left hand plays a melodic line. The second system (measures 139-141) continues the melodic line in the right hand and features a triplet in the left hand. The dynamic remains piano (*p*). The score concludes with a fermata over the final note, which is a D4.

### 6.3.2. Središnji dio (t. 141 – 209)

Središnji dio započinje u t. 141 u kojem se pojavljuje materijal prve teme, ali ovaj puta u d-mol tonalitetu u *piano* dinamici, a donose ga gudači (viole i violončela). Unatoč tome središnji dio provedbe je građen od niza dvotakta te kroz čitavi središnji dio dolazi do raznih kratkih modulacija i do igranja materijala prve teme kroz sve dionice. U t. 161 glavnu riječ vode violine kroz koje se provlače fragmenti materijala prve teme, a puhači sviraju samo dio teme. T. 173 vraćamo se u D-dur u kojem se nalazi motiv prve teme u violinama i violončelima. T. 185 dolazimo do G-dur tonaliteta u kojem se pojavljuje reminiscencija materijala II. teme. (t. 185 - 188). T. 190 – 191, Beethoven u prvim i drugim violinama svirajući uz *staccato* te triole (koje se po prvi puta javljaju) nadopunjuje drugi dio druge teme i tako dobiva kontrast naspram puhača. Slijedi selektivno ponavljanje toga dvotakta svaki put za sekundu više. To ponavljanje traje do t. 198. U t. 201 dolazimo do nove modulacije i to u fis-mol. Narednih nekoliko taktova donosi naizgled novi dvotaktni motiv (t. 201 - 208) međutim ti istoimeni dvotakti su zapravo preslika (t. 173 – 181). Razlika je u tome što u toj osmerotaktnoj frazi Beethoven dodaje više šesnaestinki u violinama i violončelima. Dok prve i druge violine imaju *staccato* i drugačiji motiv. U drvenim puhačima razlika je jedino što u istoimenoj frazi Beethoven dodaje ligature i ne razdvaja akorde.

Uvodni dio

SREDIŠNJI DIO

141

144

*p*

*cresc.*

146

Musical score for measures 146-147. The system consists of two staves. The upper staff (treble clef) begins with a melodic line of eighth notes, starting on G4 and moving up to D5, with a slur over the first four measures. The lower staff (bass clef) features a bass line with a grace note on G3, followed by eighth notes moving up to D4, and then a half note on D4. The key signature has two sharps (F# and C#).

148

Musical score for measures 148-150. The system consists of two staves. The upper staff (treble clef) has a melodic line of eighth notes, starting on G4 and moving up to D5, with a slur over the first four measures. The lower staff (bass clef) features a bass line with a grace note on G3, followed by eighth notes moving up to D4, and then a half note on D4. The key signature has two sharps (F# and C#). A dynamic marking of *f* (forte) is present in both staves.

151

Musical score for measures 151-153. The system consists of two staves. The upper staff (treble clef) has a melodic line of eighth notes, starting on G4 and moving up to D5, with a slur over the first four measures. The lower staff (bass clef) features a bass line with a grace note on G3, followed by eighth notes moving up to D4, and then a half note on D4. The key signature has two sharps (F# and C#). A dynamic marking of *sf* (sforzando) is present in both staves.

154

Musical score for measures 154-156. The system consists of two staves. The upper staff (treble clef) has a melodic line of eighth notes, starting on G4 and moving up to D5, with a slur over the first four measures. The lower staff (bass clef) features a bass line with a grace note on G3, followed by eighth notes moving up to D4, and then a half note on D4. The key signature has two sharps (F# and C#). A dynamic marking of *sf* (sforzando) is present in both staves.

158

Musical score for measures 158-160. The piece is in D major (two sharps) and 3/4 time. Measure 158 starts with a piano (p) dynamic. Measures 159 and 160 feature a forte (f) dynamic. The right hand plays chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.

161

Musical score for measures 161-163. Measure 161 begins with a fortissimo (ff) dynamic. Measures 162 and 163 are marked with a piano (p) dynamic. The right hand features eighth-note runs with slurs and accents, while the left hand continues with eighth-note accompaniment.

*Reminiscencija materijala I. teme*

164

Musical score for measures 164-166. Measures 164 and 165 are marked with a piano (p) dynamic. Measure 166 is marked with a forte (f) dynamic. The right hand has eighth-note runs with slurs and accents, and the left hand has eighth-note accompaniment.

167

Musical score for measures 167-169. Measures 167 and 168 are marked with a piano (p) dynamic. Measure 169 is marked with a fortissimo (ff) dynamic. The right hand features eighth-note runs with slurs and accents, and the left hand has eighth-note accompaniment. A triplet of eighth notes is marked with a '3' in the final measure.

170 8)

Musical score for measures 170-172. The piece is in D major (one sharp). The right hand plays a series of chords and eighth notes. The left hand features a triplet of eighth notes in each measure.

173 8)

Musical score for measures 173-174. The right hand continues with chords and eighth notes. The left hand has a forte (*ff*) dynamic marking and plays a series of chords.

175

Musical score for measures 175-176. The right hand has a sforzando (*sf*) dynamic marking and plays chords. The left hand continues with chords.

177

Musical score for measures 177-178. The right hand has a sforzando (*sf*) dynamic marking and plays chords. The left hand continues with chords.

179

*sf* *p*

182

*pp* *p* Reminiscencija materijala II. teme

186

*p* Materijal II. teme za oktavu više

190

*p* *p*

193

Musical score for measures 193-195. The piece is in D major (two sharps). Measure 193 features a treble clef with a complex chordal texture and a bass clef with a single note. Measures 194 and 195 show a rhythmic pattern of eighth notes with triplets in both hands. The bass clef has a whole rest in measure 195.

196

Musical score for measures 196-198. Measure 196 continues the triplet eighth-note pattern in both hands. Measure 197 has a treble clef with a complex chordal texture and a bass clef with a whole rest. Measure 198 features a treble clef with a rhythmic pattern of eighth notes and a bass clef with a rhythmic pattern of eighth notes.

199

Musical score for measures 199-200. Measure 199 is marked *f* and features a treble clef with a sixteenth-note pattern and a bass clef with a triplet eighth-note pattern. Measure 200 is marked *ff* and features a treble clef with a sixteenth-note pattern and a bass clef with a triplet eighth-note pattern.

201

Musical score for measures 201-203. Measure 201 is marked *sf* and features a treble clef with a complex chordal texture and a bass clef with a rhythmic pattern of eighth notes. Measure 202 continues the treble clef texture and the bass clef pattern. Measure 203 is marked *sf* and features a treble clef with a complex chordal texture and a bass clef with a rhythmic pattern of eighth notes.

### 6.3.3. Završni dio (t. 209 - 218)

Završni dio koristi fis-mol te je i dalje prisutan *sforzato* u prvim violinama. Započinje u t. 209, a kroz čitavi završni dio koristi se motiv iz ekspozicije točnije iz II. teme (t. 96) u drugim violinama. Prve violine sviraju motiv iz uvoda (t.1), dok drveni puhači sviraju isti motiv, ali u skraćenoj verziji sa *staccatom*. Valja napomenuti da je posljednji dio građen od niza ponovljenih dvotakta. U t. 214 pojavljuje se čisti akord Cis-dura sa kojim Beethoven naglašava da se tu nalazi sam Cis-dur. Sljedeći takt sve tonove miče osim tona „cis“ koji mu sada otvara nove mogućnosti što se tiče modulacija. T. 217 pojavljuje se uz ton „cis“ i ton „a“ koja sada poprima funkciju sekstakorda A-dura. U istoimenom taktu Beethoven dodaje malo napetosti pa se tu nalazi i *crescendo* koji kasnije u t. 218 naglašava *sforzato*. T. 218 počinje u A-duru sa dodanom septimom koji ima funkciju V. stupnja. Za kraj treba spomenuti da prve violine sviraju motiv iz uvoda (t. 33), a već sljedeći takt donosi nam reprizu u D-duru.



*Središnji dio*

ZAVRŠNI DIO

209

*sf*

*ff*

212

*ff*

215

*p*

*cresc.*

The image displays a musical score for piano, consisting of three systems of music. The first system, starting at measure 209, is labeled 'Središnji dio' and 'ZAVRŠNI DIO'. It features a treble clef with a key signature of two sharps (F# and C#) and a bass clef. The melody in the treble clef is marked with a forte dynamic (*sf*), while the bass line is marked with a fortissimo dynamic (*ff*). The second system, starting at measure 212, continues the 'ZAVRŠNI DIO' section and is also marked with *ff*. The third system, starting at measure 215, begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The final measure of this system features a fermata over the notes. The score is written in a standard musical notation style with a grand staff.

## 6.4. REPRIZA (t. 219 – 305)

Repriza spada pod treći dio sonatnoga oblika i predstavlja izmijenjeno ponavljanje ekspozicije, a u njoj su obje teme u osnovnome tonalitetu (u ovom slučaju D-dur).

U pravilu repriza sadrži sve dijelove koje je imala i ekspozicija:

- Prva tema (t. 219 – 231)
- Most (t. 232 - 247)
- Druga tema (t. 248 - 256)
- Prijelaz prema završnoj grupi (t. 256 – 287)
- Završna grupa (t. 287 - 305)

Repriza je nastupila u *piano* dinamici u kojoj ponajviše na početku sudjeluju gudači.

### 6.4.1. Prva tema (t. 219 – 231)

Prva tema nalazi se u osnovnome tonalitetu to jest D-duru i to u punoj verziji kao što smo mogli vidjeti na početku *Allegra con bria* (t. 34). Tema traje trinaest takta, a po obliku je mala perioda sa unutrašnjim proširenjem. Podijeljena je u dvije male rečenice (prva mala rečenica traje od t. 219 – 222, dok je druga rečenica je sa unutrašnjim proširenjem, a traje od t. 223 – 231. Od t. 227 – 231 primjećujemo unutarnje proširenje u kojem se Beethoven igra sa motivom prve teme koja završava na autentičnoj kadenci. Nakon izlaganja I. teme u t. 232 dolazimo do mosta. (Vidi prilog: str. 18).

The image shows a musical score for the first theme of the recapitulation, measures 219-231. The score is in D major and 4/4 time. It is divided into two systems. The first system, starting at measure 219, is labeled "I. TEMA - Mala perioda sa unutrašnjim proširenjem" and "1. mala rečenica". It features a piano (*p*) dynamic. The second system, starting at measure 222, is labeled "2. mala rečenica sa unut. proš." and includes a *cresc.* marking. The score is written for piano with treble and bass staves.

### 6.4.2. Most (t. 232 – 247)

U mostu možemo vidjeti da Beethoven donosi isti materijal iz ekspozicije međutim malo ga je harmonijski izmijenio. I dalje smo u D-duru. Most je temeljen na obliku fragmentarne strukture, a čitavi most prepun je osminki te dinamičkog kontrasta. (Vidi u prilogu: str. 18).

The image displays a musical score for the 'Most' section of Beethoven's Piano Sonata No. 28, Op. 106, measures 232-247. The score is written for piano and is in D major. It is divided into three systems of music.

The first system, starting at measure 232, is labeled 'Prva tema' and 'MOST'. It begins with a piano (*p*) dynamic and a crescendo (*cresc.*). The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system, starting at measure 236, features a forte (*f*) dynamic and a sforzando (*sf*) dynamic. The right hand continues with the complex rhythmic pattern, and the left hand maintains the accompaniment.

The third system, starting at measure 239, features a sforzando (*sf*) dynamic. The right hand continues with the complex rhythmic pattern, and the left hand maintains the accompaniment.

### 6.4.3. Druga tema (t. 248 – 256)

Druga tema započinje u t. 248, a čitavo izlaganje teme je iste strukture kao u ekspoziciji međutim ovdje se nalazimo u D-duru. Ponešto je izmijenjena orkestracija izlaganja teme pa tako sada temu iznose oboe, klarineti (koje sviraju samo drugi dio druge teme) te horne. Tema započinje u *piano* dinamici, a kumulira ponovnim izlaganjem u t. 252 u *fortissimu*. Čitava druga tema je izgrađena na četverotaktnome modelu koji se kroz temu ponavlja, prvo „pitanje“ pa onda „odgovor“ orkestra. (Identično kao i u ekspoziciji druge teme). (vidi u prilogu: str. 19).

*II. TEMA - Mala perioda*

248

252

255

*Prijelaz prema završnoj grupi*

#### 6.4.4. Prijelaz prema završnoj grupi (t. 256 – 287)

Prijelaz započinje četverotaktnim modelom u D-duru koji smo mogli vidjeti u drugoj temi, no ovdje se on ponavlja u t. 256 – 259 za oktavu više. Isto kao i kod ekspozicije, prijelaz je temeljen na četverotaktnim modelima. Ovdje je orkestracija nešto izmijenjena pa tako čitavi orkestar sudjeluje. Valja napomenuti da se kroz prijelaz prožimaju poznati Beethovenovi uleti *sforzata* na tešku dobu. (vidi u prilogu: str. 20).

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is D major (two sharps) and the time signature is 4/4. The first system starts at measure 256, labeled 'Druga tema' and 'Prijelaz prema završnoj grupi'. It begins with a piano (*p*) dynamic and a four-measure model. The second system starts at measure 258, marked with a circled '8', and shows a transition to a forte (*f*) dynamic, followed by fortissimo (*ff*). The third system starts at measure 261 and continues with fortissimo (*ff*) dynamics. The score includes various musical notations such as slurs, ties, and dynamic markings.

### 6.4.5. Završna grupa (t. 287 – 305)

Završna grupa započinje u t. 287 u kojem možemo vidjeti pojavu prve teme u drugim violinama međutim ovaj put u D-duru. Duljina završne grupe te struktura je ista kao i kod ekspozicije. Glazbeni materijal prvog dijela je sljedeći. Zapoinje u t. 287 i traje do t. 295. Glazbeni materijal drugog dijela je temeljen na ponovljenim dvotaktima te zapoinje u t. 295 i traje do t. 305. Drugi dio završava na tonicu u *piano* dinamci. U istom taktu prijelazimo na codu.

*ZAVRŠNA GRUPA*

*I. dio*

295

*p sf p sf p sf p sf*

*II. dio*

299

*sf sf sf sf ff*

*Coda*

302

*v v*

*Coda*

## 6.5. CODA (t. 305 – 362)

Iako u pojedinim ranim dijelima kod drugih skladatelja nećemo naći codu kao zaseban odsjek. U ovome dijelu Beethoven je dodao codu i svrstio ju je kao sastavni dio sonatnoga oblika. Cilj code je da dijelo dovodi do smirenja. Ona može predstavljati obradu najčešće prve teme koja je uglavnom u osnovnome tonalitetu. Postoje još i razvijenije code koje predstavljaju niz odsjeka, najčešće tri. U njima se nalaze elementi prve i druge teme te završne grupe. Valja napomenuti da se onda tematski materijal obrađuje kao i u razvojnome dijelu. Coda u ovome slučaju se sastoji od tri dijela. Kroz čitavu codu se provlači materijal prve teme.

**Prvi dio (t. 305 - 324).** Započinje u t. 305 sa motivom prve teme u D-duru u drugim violinama u *forte*, zatim se narednih nekoliko taktova Beethoven poigrava sa motivom, pa tako u t. 317 motiv još sviraju i prve violine te takt kasnije i viole.

The image shows a musical score for the first part of the Coda, measures 305 to 324. The score is written for piano in D major and 4/4 time. It consists of two systems of staves. The first system starts at measure 305 and ends at measure 310. A bracket labeled "Završna grupa" spans measures 305-310. Above measure 310, it is labeled "I. dio". The music features a variety of textures, including chords, triplets, and a fermata in measure 317. Dynamic markings include *p* (piano), *f* (forte), and *sf* (sforzando).



315

315

*sf* *sf* *sf* *sf*

This system contains measures 315, 316, and 317. The key signature is two sharps (F# and C#). The music is written for piano in a grand staff. Measures 315 and 317 feature a forte (*sf*) dynamic. Measure 316 features a forte (*sf*) dynamic. The right hand has a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving lines.

318

318

*sf* *sf* *fp* *p* *ff*

This system contains measures 318, 319, 320, and 321. The key signature is two sharps. Measure 318 has a forte (*sf*) dynamic. Measure 319 has a forte (*sf*) dynamic. Measure 320 has a fortissimo piano (*fp*) dynamic. Measure 321 has a piano (*p*) dynamic. Measure 322 (the first measure of the next system) has a fortissimo (*ff*) dynamic. The right hand has a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving lines.

322

322

*p* *ff*

This system contains measures 322 and 323. The key signature changes to two flats (Bb and Eb). Measure 322 has a piano (*p*) dynamic. Measure 323 has a fortissimo (*ff*) dynamic. The right hand has a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving lines.

324

324

*II. dio*  
*p*

This system contains measures 324 and 325. The key signature is two flats. Measure 324 has a piano (*p*) dynamic. Measure 325 has a piano (*p*) dynamic. The right hand has a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving lines. The section is marked *II. dio*.

**Drugi dio (t. 325 – 343).** Dolazimo do t. 325 u kojem se javlja reminiscencija materijala prve teme iz završne grupe točnije iz ekspozicije. Ovdje temu donose oboe te fagoti. Slijedi osmerotaktna fraza (t. 329 – 337) u kojoj se javlja kromatika u violončelima. Sve nas to dovodi do t. 342 u kojem nastupa dominantanta D-dura, a u sljedećem taktu slijedi treći dio code.

The image displays a piano score for measures 325 through 343. The score is organized into three systems. The first system, measures 325-337, is divided into two parts: 'I. dio' (measures 325-328) and 'II. dio' (measures 329-337). A bracket under measures 329-337 is labeled 'Reminiscencija materijala I. teme'. The second system, measures 330-337, is labeled 'Kromatika' and features a dense chromatic texture with triplets in the right hand. The third system, measures 333-343, continues the chromatic passage. Dynamics include *p* (piano) and *ff* (fortissimo). The key signature is D major, and the time signature is 4/4.

336

Musical score for measures 336-338. The treble clef contains a continuous stream of triplets of eighth notes. The bass clef contains a simple accompaniment of quarter notes and rests.

339

Musical score for measures 339-340. The treble clef continues with triplets of eighth notes. The bass clef has a more active accompaniment with eighth notes.

341

Musical score for measures 341-342. The treble clef continues with triplets of eighth notes. The bass clef accompaniment becomes more complex with chords and sixteenth notes.

343

*III. dio*

*ff*

Musical score for measures 343-344. The treble clef has a few chords and rests, marked with *ff*. The bass clef has a rhythmic accompaniment of eighth notes.

Treći dio (t. 343 – 363). Započinje u t. 343 sa preuzetim motiv iz provedbe. (t. 205) međutim ovdje ga je malo promijenio te je dodao više *sforzata* u violinama. T. 352 - 356 javlja se reminiscencija materijala prve teme u D-duru koju svira cijeli orkestar sa izuzetkom horne, trube te timpana koji sviraju motiv iz samoga početka uvoda (t.1). Treći dio još koristi materijal iz provedbe točnije iz završnog dijela. Narednih nekoliko taktova orkestar se poigrava progresijom V – I, te stavak završava u *fortissimu* sa orkestrom unisono na tonici.

The image displays a musical score for piano, consisting of three systems of staves. The first system is labeled 'II. dio' and contains measures 343 through 346. The second system is labeled 'III. dio' and contains measures 347 through 356. The third system contains measures 350 through 363. The key signature is D major (two sharps). The tempo and dynamics are marked *ff* (fortissimo) and *sf* (sforzato). The score features complex rhythmic patterns and dynamic markings.

353

*Reminiscencija materijala I. teme*

357

360

## 7. Formalna struktura II. stavka (Larghetto) (3/8 mjera, A-dur)

Drugi stavak sonatnoga ciklusa najčešće je polaganog tempa, za razliku od prvoga stavka koji je u brzom tempu.

Po obliku može biti:

- oblik pjesme: trodijelne, složene trodijelne, dvodijelne
- rondo u polaganom tempu
- sonatni oblik: potpun ili bez razvojnog djela
- tema s varijacijama ili kombinirani oblik pjesme i varijacija

Drugi stavak druge simfonije građen je po načelu **sonatnoga oblika** te sastoji se od:

→ **Ekspozicije**

→ **Provedbe (razvojni dio)**

→ **Reprize**

→ **Code**

### 7.1. EKSPOZICIJA (t. 1 – 99) – Larghetto

#### 7.1.1. Prva tema (t. 1 – 32)

Prva tema pojavljuje se u A-duru i pisana je u obliku velike dvodijelne pjesme. Tema je vrlo melodiozna, ali smirenoga karaktera koju donose prve violine. Glazbeni sadržaj „a“ dijela je građen od dviju velikih rečenica koje daju veliki period. Prva velika rečenica traje od t. 1 – 8 u kojoj se samo pojavljuje gudački ansambal u *piano* dinamici, dok druga velika rečenica traje od t. 8 – 16 koju izvodi čitavi orkestar. Glazbeni sadržaj „b“ dijela nastupa u t. 16 na treću dobu i traje sve do t. 32. Isto je građen od dviju velikih rečenica koje daju veliku periodu. Prva velika rečenica traje od t. 16 – 24, dok druga traje od t. 24 – 32.

Larghetto (♩ = 92)

*I. TEMA - Velika dvodijelna pjesma*

1 (a)

*p cresc. p cresc.*

1. velika rečenica

9

*p cresc. p*

2. velika rečenica

16 (b)

*p cresc. sf*

1. velika rečenica

23

*p sf*

1. velika rečenica

### 7.1.2. Most (t. 32 – 47)

Most se lančano nadovezuje na prvu temu, a započinje u A-dur tonalitetu. Sam most nam donosi novi materijal, a građen je fragmentarno. U t. 34 čini se da se nagovještava druga tema, međutim ovdje se samo obrađuje novi materijal. Budući da je ovo stariji tip mosta koji ne modulira u dominantni tonalitet, vidljivo je da dominantna osnovnoga tonaliteta postaje tonika E-dura u kojem će kasnije nastupiti druga tema.



39 *sf* *ff*

43 *pp* *ff* *fp*

Druga tema

### 7.1.3. Druga tema (t. 47 – 82)

Druga tema je u E-duru i izlaže se u dionicama prvih violina u *piano* dinamici. Sastoji se od 35 taktova, a po strukturi je sastavljena od niza rečenica. Sama tema podijeljena je na prvu rečenicu koja traje od t. 47 – 55, dok druga rečenica traje od t. 55 – 78. u kojoj se pojavljuju ponovljeni dvotakti. Vanjsko proširenje druge teme traje od 78 – 82.

Most

47 *fp*

II. TEMA - Niz rečenica

*p* 1. rečenica

52

52

*p* *p*

Musical score for measures 52-54. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a complex, rhythmic melody with many sixteenth notes and slurs. The left hand provides a steady accompaniment with eighth notes and chords. Dynamics include piano (*p*) in both hands.

55

55

*cresc.* *à cresc.* *f* *p*

2. rečenica

Musical score for measures 55-59. The right hand continues with a melodic line, incorporating slurs and dynamic markings: *cresc.*, *à cresc.*, *f*, and *p*. The left hand consists of block chords and some moving lines. A bracket under the first two measures of this system is labeled "2. rečenica".

60

60

*f* *sf* *cresc.*

Musical score for measures 60-63. The right hand features a melodic line with slurs and dynamic markings: *f*, *sf*, and *cresc.*. The left hand continues with accompaniment, including some chords and moving lines.

64

64

*cresc.* *cresc.* *f* *p* *p* *p*

Musical score for measures 64-68. The right hand has a melodic line with slurs and dynamic markings: *cresc.*, *cresc.*, *f*, and three *p* markings. The left hand provides accompaniment with chords and some moving lines.

70

ff ff f

Detailed description: This system contains measures 70 through 75. The music is in a key with two sharps (D major or F# minor). The right hand features a complex, rhythmic melody with many beamed notes and slurs. The left hand provides a steady accompaniment with chords and moving lines. Dynamic markings of *ff* (fortissimo) are used in measures 72 and 73, and *f* (forte) in measure 74.

76

f cresc.

Vanjsko proširenje II. teme

Detailed description: This system contains measures 76 through 78. The right hand continues with a melodic line, marked with a *f* (forte) dynamic in measure 76 and a *cresc.* (crescendo) marking in measure 77. The left hand has a more active role with slurs and accents. A bracket labeled "Vanjsko proširenje II. teme" spans measures 77 and 78.

79

pp pp

Detailed description: This system contains measures 79 and 80. The music is marked *pp* (pianissimo) in both measures. The right hand has a sparse, melodic texture with slurs, while the left hand consists of block chords and simple accompaniment.

81

Završna grupa

p

Detailed description: This system contains measures 81 and 82. A bracket labeled "Završna grupa" (Final group) spans both measures. The right hand features a melodic line with a *p* (piano) dynamic marking in measure 82. The left hand continues with accompaniment, including slurs and accents.

#### 7.1.4. Završna grupa (t. 82 – 99)

Završna grupa nastupa u t. 82 u *piano* dinamici, a podijeljena je na dva dijela. Nalazi se i dalje u E-duru i sadrži 17 taktova. Glazbeni materijal prvoga dijela traje od t. 82 – 86, dok drugi dio traje od t. 86 – 99. U drugome dijelu se koristi materijal iz mosta. Kraj ekspozicije završava u *pianissimu*, te već slijedeći takt krećemo na provedbu.

*Druga tema*

**ZAVRŠNA GRUPA**

82

*p*

*I. dio završne grupe*

86

*p*

*II. dio završne grupe*

## 7.2. PROVEDBA (t. 100 – 157)

S obzirom da je drugi stavak dosta kraći naspram prvoga. Ova provedba je također dosta kraća i traje svega 57 takta. U njoj se isprepliće materijal prve teme ponajviše u uvodnom i središnjem (centralnom) dijelu, dok završni dio ima reminiscenciju materijala druge teme. Kroz provedbu prevladava kontrast *piana* te *forte*a, svakako treba napomenuti da provedba započinje istim materijalom kao i ekspozicija međutim u a-molu.

### 7.2.1. Uvodni dio (t. 100 – 117)

Uvodni dio iako kratak (traje svega 17 takta) započinje istim tematskim materijalom kao i kod ekspozicije međutim u a-mol tonalitetu. Taj motiv je Beethoven malo „nadogradio“ pa je u t. 101 dodao tridesetdruginke u *staccatu*. T. 104 - 105 slijedi kratka modulacija u C-dur. T. 107 započinje u C-duru s materijalom iz t. 78 (vanjsko proširenje druge teme - ekspozicija) u dionicama prvih violina. Uvodni se dio sastoji od motiva preuzetih iz prve teme.

*UVODNI DIO*

The musical score is presented in three systems, each with a grand staff (treble and bass clefs).  
- **System 1 (Measures 100-104):** Measure 100 begins with a piano (*p*) dynamic and a *cresc.* marking. The key signature is A minor, indicated by a dashed line labeled "(a-mol)". Measure 104 shows a modulation to C major, labeled "C: I - - V".  
- **System 2 (Measures 105-107):** Measure 105 starts with a piano (*p*) dynamic. The key signature remains C major.  
- **System 3 (Measures 108-117):** Measure 108 starts with a piano (*p*) dynamic. The right hand features a dense texture of sixteenth-note chords, while the left hand has sustained chords and moving lines.

112

*p*

*cresc.*

*Središnji dio*

115

*f*

*pp*

### 7.2.2. Središnji dio (t. 117 – 147)

Središnji dio započinje u t. 117, a u njemu se obrađuje materijal iz ekspozicije te materijal iz uvodnoga dijela. U t. 117 pojavljuje se A-dur, no već u t. 119 moduliramo u a-mol tonalitet. U središnjem dijelu modulira se u više tonaliteta. Pa se tako u t. 128 modulira u F-dur. U istoimenom taktu započinje *echo* koji traje do t. 135. U *echu* sudjeluje čitavi orkestar u kojem osminke sviraju oboe, fagoti te violončela, dok druge violine te viole sviraju drugačiji ritam. Prve violine sviraju materijal iz uvodnoga dijela. Svakako treba spomenuti da *piano* fraze dobivaju isprekidane akcentirane ulete *sforzata* i to obično na nenaglašene dobe.

*Uvodni dio*

117

*pp*

*SREDIŠNJI DIO*

*pp*

122

*cresc.*

126

*f*

*Pedalni ton u violama*

128

*ff*

*ff*

131

*ff*



### 7.2.3. Završni dio (t. 148 – 157)

Završni dio priprema nastup reprize, a traje svega 9 taktova. U njemu se ponajviše koristi materijal uvodnoga dijela (t. 113). Glavnu melodiju donose prve violine. Provedba završava u *pianissimu*, te u sljedećem taktu krećemo na reprizu.

*ZAVRŠNI DIO*

148 *ff* *sf*

153 *p* *cresc.*

### 7.3. REPRIZA (t. 158 – 264)

#### 7.3.1. Prva tema (t. 158 - 189)

Prva tema pojavljuje se u A-duru i identične je građe i dužine kao i kod ekspozicije. Valja napomenuti da su neki taktovi malo smijenjeni u ritamskom smislu međutim harmonijska podloga je i dalje ostala ista. Prva tema isto kao i kod ekspozicije napisana je u obliku velike dvodijelne pjesme. (vidi u prilogu: str. 34).

*I. TEMA - Velika dvodijelna pjesma*

158 *p* *cresc.*

*1. velika rečenica*

### 7.3.2. Most (t. 189 - 212)

Most je ponešto harmonijski izmijenjen u reprizi, a ponajviše se koristi materijal iz središnjega dijela provedbe. Repriza mosta traje 23 takta. (vidi u prilogu: str. 35).

The image shows a musical score for a section titled "Prva tema" and "MOST". It begins at measure 189. The score is written for piano in E major (two sharps). The right hand features a melodic line with slurs and a dynamic marking of *sf* (sforzando) in the fourth measure. The left hand provides a rhythmic accompaniment with chords and moving lines. The section concludes at measure 212.

### 7.3.3. Druga tema (t. 212 - 247)

Druga tema pojavljuje se u E-duru i prožima se kroz 35 taktova kao i kod ekspozicije. Po strukturi je sastavljena od niza rečenica. (vidi u prilogu: str. 36).

The image shows a musical score for a section titled "II. TEMA - Niz rečenica". It begins at measure 212. The score is written for piano in E major (two sharps). The right hand starts with a melodic line marked *decresc.* (decrescendo) and *p* (piano). The left hand features a rhythmic accompaniment with chords and moving lines. The section concludes at measure 247. The first sentence of the theme is labeled "1. rečenica".

### 7.3.4. Završna grupa (t. 247 - 264)

Završna grupa se nalazi u osnovnome A-dur tonalitetu i jednake je građe kao i kod ekspozicije. Podijeljena je u dva dijela. Prvi dio od t. 247 – 251, dok drugi dio traje od t. 251 – 264. (vidi u prilogu: str. 38).

*Druga tema*

**ZAVRŠNA GRUPA**

247

*I. dio završne grupe*

250

*II. dio završne grupe*

#### 7.4. CODA (t. 265 – 277)

U ovome stavku coda traje svega 13 taktova i može se tumačiti kao produžena kadenca. Konstantno pojavljivanje V. i I. stupnja nam to i potvrđuje. Coda započinje materijalom sa početka ekspozicije s kojim se Beethoven samo poigrava kroz kadenca.

*CODA*

265

*p* *cresc.*

*I. dio*

*I-16-V7 I----- V----- V-----*

272

*ff sf sf ff p*

*I----- II. dio V----- I-----*

## 8. Formalna struktura III. stavka (Scherzo)

(3/4 mjera, D-dur)

U ovoj simfoniji treći stavak je u obliku složene trodijelne pjesme.

**Scherzo** (*tal.* šala) sreće se još od doba Bacha kao oznaka za brzi tip stavka, međutim od doba Beethovena predstavlja brzi stavak sonate ili simfonije. Kasnije se koristi kao samostalna kompozicija kod romantičara. Razvio se iz *menueta* i preuzeo njegovo mjesto; po pravilu spada pod treći stavak od ukupno četiri. Kod Haydna i Mozarta tempo *allegro* je bio najbrži tempo kod simfonija međutim Beethoven ide još dalje, do *Presta* čime se menuet pretvara u *scherzo*. Za *scherzo* karakteristični su nagli skokovi, dinamički kontrasti, *staccato* tonovi, kratke ligature, sinkope.

**Složena trodijelna pjesma (A B A):** Scherzo je preuzeo i oblik složene pjesme od *menueta*. Budući da je bržega tempa on obično ima i veće dimenzije nego *menuet*, kako bi se mogao uklopiti kao zaseban stavak i simfoniji.

**Scherzo (A):** Najčešće je trodijelna pjesma, a završava potpunom kadencom kod klasičara čime se jasno odvaja od B dijela. Kod romantičara može biti povezan sa B dijelom.

**Trio (B):** Obično mirnijega karaktera ako je prvi dio bio življi, ako ne onda je obrnuto, a oblikom često dvodijelna ili trodijelna pjesma.

**Scherzo (A):** Smatra se kao repriza koja je u složenoj trodijelnoj pjesmi doslovna. Karakteristično je za reprizu što se ona ne piše notama već se na kraju *Trija* označava *Da capo*.

### *Treći stavak u shematskom prikazu*

**Scherzo (A)**

**Trio (B)**

**Scherzo (A)**

[ : a : ] [ : b a 1 : ]

[ : c : ] [ : d c 1 : ]

**Scherzo da Capo**

## 8.1. SCHERZO – „A“ dio (t. 1 – 85)

„A“ dio predstavlja veliku trodijelnu pjesmu. Shemtski prikaz:

[ : a : ] [ : b a 1 : ]

### 8.1.1. „a“ (t. 1 – 16)

Po obliku je velika modulirajuća perioda, a stavak započinje u D-dur tonalitetu. Perioda je prezentirana od strane gudača. Prva velika rečenica započinje u D-duru i traje prvih 8 taktova, rečenicu započinju viole i violončela dok odgovor daju prve violine. Prva rečenica završava autentičnom kadencom u tijesno oktavnom položaju D-dura. Druga rečenica se naziva velika modulirajuća rečenica te modulira u A-dur tonalitet. Po građi su identične, druga rečenica isto završava u tijesno oktavnom položaju A-dura, autentičnom kadencom. Što se tiče dinamičkoga kontrasta obje rečenice su identične, započinju *forteom*, a završavaju *fortissimom*.

The image shows a musical score for the Scherzo, 'a' section, measures 1-16. The score is written for piano in 3/4 time, D major. It consists of two systems of staves. The first system (measures 1-8) is labeled 'Scherzo.' and 'a' - Velika modulirajuća perioda'. It features a 'Velika rečenica' (Large sentence) starting with a forte (f) dynamic and alternating with piano (p) dynamics. The second system (measures 9-16) starts with measure 7 and includes an 'Autentična kadenca' (Authentic cadence) in D major, marked with piano (p) and fortissimo (ff) dynamics, followed by another 'Velika modulirajuća rečenica' (Large modulating sentence) with alternating piano (p) and forte (f) dynamics.

13

*p* *p* *p* *ff*

A: I V I  
Autentična kadenca

### 8.1.2. „b“ (t. 17 – 38)

„b“ dio predstavlja središnji tip izlaganja, a sastoji se od ukupno 21 taktova. Kroz „b“ dio prožima se fragmentarnost te sam Beethoven izbjegava zaokružene cijeline. Započinje V. stupnjem D-dura u t. 17. Što se tiče harmonijske progresije „b“ dijela ona je modulatívna, no sam kraj „b“ dijela nam donosi dominantu D-dura te u konačnici harmonijski plan je tako postavljen da „a1“ dio započinje tonikom osnovnoga tonaliteta.

T. 21 – 25 nam donosi četverotaktni model koji se javlja u B-duru te sam materijal je po prvi puta viđen. T. 25 – 29 ponavljaju isto imeni model, ali ovaj put za oktavu više. Treba napomenuti da u „b“ dijelu ponajviše sudjeluju gudači, dok glavnu melodiju iznose prve violine. Nakon toga ponavljanja slijedi dijeljenje motiva koji nas u konačnici dovodi do „a1“ dijela.

17

*p* *fp* *fp*

V: I Četverotaktni model: B-dur



### 8.1.3. „a1“ (t. 39 – 85)

Dio „a1“ predstavlja treći dio u kojem dolazi do reprize samoga „a“ dijela. Započinje u osnovnome tonalitetu. Sam „a1“ dio traje 46 taktova, a po strukturi je velika perioda sa unutrašnjim proširenjem. Prva velika rečenica traje od t. 39 – 46 te kao takva je identična kao i u „a“ dijelu. Završava autentičnom kadencom. Druga velika rečenica ima i unutrašnje proširenje isto započinje u D-duru u taktovima 47 – 85, no u t. 53 modulira u F-dur. Pred kraj druge rečenice posebnu ulogu imaju prve violine koje nam donose modulaciju te nas vode do novoga tonaliteta. U drugoj rečenici se ponajviše koristi materijal iz „a“ dijela, no Beethoven ga ovdje predstavlja na malo drugačiji način. Što se tiče dinamike, pretežito vlada *piano* dinamika uz poneka pojavljivanja *sforzata*. Melodijska linija se i dalje kreće pretežito u četvertinkama. Dio „a1“ završava autentičnom kadencom te se vraćamo u početni tonalitet: D-dur.

39 *"al" - Velika perioda sa unutrašnjim proširenjem*

*f* *p* *f* *p* *p* *p*

*Velika rečenica*

46

*ff* *f* *p* *f* *p*

*Velika rečenica sa unutrašnjim proširenjem*

*D: I V I*  
*Autentična*  
*kadenca*

54

*decresc.*

59

*pp*

*F: V-----I*

63

*cresc.* *f* *pp*

70

*cresc.* *f* *cresc.* *sf*

78

*sf* *ff*

82

*ff* 1. 2. *V I Autentična kadenca* *attacca:*

## 8.2. TRIO - „B“ dio (t. 86 - 133)

„B“ dio predstavlja trodijelnu pjesmu. Shematski prikaz:

[ : c : ] [ : d c 1 : ]

### 8.2.1. „c“ dio (t. 86 – 95)

„c“ dio traje svega 8 taktova te mirnijeg je karaktera. Po obliku je mala perioda te čitavi dio je u D-dur tonalitetu. U izvedbi „c“ dijela ne sudjeluje čitavi orkestar, već samo oboe, fagoti te horne, dok gudača nema. „c“ dio započinju sa izlaganjem materijala oboe te fagoti, te čitavi dio je jedna zaokružena harmonijska cijelina. Dio završava autentičnom kadencom u D-duru.

The musical score is presented in two systems. The first system, starting at measure 86, is marked 'Trio.' and 'p'. It features a 'c' - Mala perioda. The second system, starting at measure 91, includes a first ending (1.) and a second ending (2.). The score concludes with an authentic cadence (V-I) in D major, labeled 'Autentična kadenca'.

### 8.2.2. „d“ dio (t. 96 – 111)

Središnji dio *Trija* predstavlja novi materijal, te kroz čitavi „d“ dio glavnu ulogu nose gudači. Započinje u fis-molu, a sam „d“ dio građen je od niza dvotakta. Taktovi 110 – 111 donose dominantu D-dura koju izvode puhači te timpana. U sljedećem taktu slijedi „c1“ dio.

96 "d - niz dvotakta"

*f sf sf*

*Gudači*

102

*sf p cresc. decresc.*

106

*p p pp ff Puhači + timpani*

### 8.2.3. „c1“ dio (t. 112 – 133)

„c“ dio sadrži 21 takt, a nalazi se u osnovnome tonalitetu. Predstavlja reprizu samoga „c“ dijela, no ovdje je „c1“ dio ponešto duži. Po obliku je velika perioda sa unutrašnjim proširenjem. Prva velika rečenica traje od t. 112 – 119 u kojoj se samo javljaju puhači, dok druga rečenica ima unutrašnje proširenje te traje od t. 120 – 133. Kroz „c1“ dio prožima se *piano* dinamika te poneke melodijske izmijene. Na kraju prevladavaju toničke i dominantne funkcije čime se potvrđuje osnovni tonalitet.

*"c1" - Velika perioda sa unutrašnjim proširenjem*

112 *p* *Puhači* *sf* *p*  
*Velika rečenica* *V*

119 *p*  
*I*  
*Autentična kadenca*  
*Velika rečenica sa unutrašnjim proširenjem*

124 *sf* *cresc.*  
*V* *I6*  
*Autentična kadenca*

130

*cresc.*

*p*

*Scherzo da Capo.*

### 8.3. SCHERZO - „A“ dio - Scherzo da capo

Slijedi potpuna repriza „A“ dijela koja je u ovome slučaju doslovna. Repriza nije ispisana ponovno notama, već na kraju samoga *Trija* je naznačeno „*Scherzo da capo*“.

## 9. Formalna struktura IV. stavka (**Allegro molto**) (2/2 mjera, D-dur)

Četvrti stavak druge simfonije građen je po načelu sonatnoga oblika, a sadrži:

- **Ekspoziciju**
- **Provedbu**
- **Reprizu**
- **Codu**

### 9.1. EKSPOZICIJA (t. 1 – 107) – **Allegro molto**

#### 9.1.1. Prva tema (t. 1 – 38)

Prva tema započinje u D-duru i sadrži 38 taktova. Po obliku podijeljena je na **grupu 1. teme**.

**Prvi dio („A1“: t. 1 – 12):** Traje 12 taktova, a „A1“ dio je obliku male periode. Na samome početku imamo *motto* koji traje od predtakta do tona „a“ u drugome taktu. 1. mala rečenica traje od t. 1 – 6 dok 2. mala rečenica sa unutrašnjim proširenjem traje od t. 6 – 12. *Motto* se ponovno javlja u t. 7. Izlaganje započinje u gotovo čitavom orkestru međutim glavnu riječ nose prve violine. Tema je živahnoga karaktera.

**Prijelaz (t. 12 -25):** U prijelazu se ponajviše koristi fragment *motta*. T. 20 – 25 dolazi do modulacije u a-mol.

**Drugi dio („A2“: t. 26 – 38):** Traje svega 12 taktova, a „A2“ dio je građen od velike rečenice sa unutrašnjim proširenjem. U izvedbi ponajviše sudjeluje gudački dio orkestra, a glavnu dionicu izvode violončela.





18

*f* *ff*

22

1. TEMA A2 -  
Velika rečenica  
sa umut. proš.

*ff* *p* *p* *p*

27

*p* *p* *p* *p* *p* *p*

33

*Most*

*p* *p* *p* *p* *p* *p*

*cresc.*

### 9.1.2. Most (t. 38 – 51)

Most je lančano vezan te je započeo istim motivom kao „A2“ dio prve teme. U mostu sudjeluje čitavi orkestar, a u t. 44 moduliramo u E-dur. T. 50 - 51 priprema nam prijelaz u drugu temu u kojem se pojavljuje V. stupanj A-dura. Slijedeći takt prelazimo na drugu temu.

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is E major (one sharp). The first system, starting at measure 38, is marked 'p' and 'MOST'. It features a melodic line in the right hand with chords and a bass line with chords and moving lines. A 'cresc.' marking is present. The second system, starting at measure 44, is marked 'f' and 'sf'. It continues the melodic and harmonic development. The third system, starting at measure 48, is marked 'sf' and 'f'. It concludes with a bracketed section labeled 'Prijelaz u II. temu' (Transition to II. theme).

### 9.1.3. Druga tema (t. 52 – 67)

Druga tema je nešto kraća te započinje u A-duru i sadrži 15 taktova, a građena je u obliku ponovljene rečenice. Melodija je prezentirana od strane gudača, a samo izlaganje druge teme započinje u t. 52 u *piano* dinamici. Druga tema za razliku od prve teme je karakterno smirenija, no kao što je već poznato kod Beethovena, u ovoj temi naročito, te *piano* fraze bivaju isprekidane uletima *sforzata*, obično na nenaglašenu dobu. Prva mala rečenica započinje u t. 52 i traje do t. 56. Ta četiri takta se još mogu nazvati četverotaktni model. Kasnije će se nekoliko puta ponoviti. Odmah u t. 56 do t. 60 započinje ponovljena mala rečenica koja je identična po strukturi i harmoniji. Vanjsko proširenje započinje u t. 60 i traje 8 taktova. U njemu Beethoven priprema modulacija koja će se kasnije dogoditi u prijelazu prema završnoj grupi.

*II. TEMA - Ponovljena rečenica*

52 *p* Gudači

*Mala rečenica*

57 *p cresc.*

*Ponovljena rečenica* *Vanjsko proširenje II. teme*

62

65

*Prijelaz prema završnoj grupi*

*a-mol: I*

#### 9.1.4. Prijelaz prema završnoj grupi (t. 68 – 98)

Prijelaz započinje u a-molu, te traje 30 taktova. U njemu se ponajviše koristi materijal druge teme. Sve nas to dovodi do t. 83 u kojem se javlja dominantanta te moduliramo opet u A-dur. U t. 84 pojavljuje se sekstakord prvog stupnja A-dura, a glavni glazbeni materijal izlažu violončela te violine.

*Druga tema*

*Prijelaz prema završnoj grupi*

68

*a-mol: I*

73

Musical score for measures 73-78. The piece is in D major (one sharp). The right hand features a melodic line with a crescendo leading to a fortissimo (*sf*) dynamic, followed by a decrescendo to a piano (*p*) dynamic. The left hand provides a steady accompaniment of chords and eighth notes.

79

Musical score for measures 79-83. The right hand has a melodic line with a *cresc.* (crescendo) marking. The left hand continues with a rhythmic accompaniment. A first ending bracket labeled "V-----A:" spans the final two measures.

84

Musical score for measures 84-87. The right hand plays a continuous eighth-note pattern. The left hand features a bass line with a fortissimo (*f*) dynamic and a *sf* (sforzando) dynamic marking. A first ending bracket labeled "16-----" spans the final two measures.

88

Musical score for measures 88-92. The right hand continues with eighth-note patterns, marked with fortissimo (*f*) dynamics. The left hand provides a bass line with chords and eighth notes.

92

*sf* *ff*

Završna grupa

95

*fp*

### 9.1.5. Završna grupa (t. 98 – 107)

Završna grupa iako kratka traje svega 9 taktova. U njoj se pojavljuje fragment *motta* koji je bio prisutan u prvoj temi ekspozicije. Završna grupa se javlja u A-duru. Kroz čitavu završnu grupu javlja se *staccato*. Taktovi 105 – 107 pripremaju provedbu te lančano bez ikakve kadence na zadnju dobu u t. 107 slijedi provedba.

Prijelaz prema  
završnoj grupi

#### ZAVRŠNA GRUPA

98

*fp* *fragmenti motta*

## 9.2. PROVEDBA (t. 107 – 184)

Podijeljena je na uvodni, središnji te završni dio.

### 9.2.1. Uvodni dio (t. 107 – 119)

Uvodni dio provedbe započinje materijalom iz početka same ekspozicije točnije taktovi 107 – 118 predstavljaju identični glazbeni materijal ekspozicije, a glavni materijal se izlaže u dionicama prvih violina. Uvodni dio građen je od dviju malih rečenica sa unutrašnjim proširenjem. Prva rečenica je identična i počinje od t. 107 – 113, dok druga sa unutrašnjim proširenjem započinje od t. 113 – 119. Druga rečenica je melodijski nešto izmjenjena, dok prve violine konstantno ponavljaju već poznati *motto*.



UVODNI DIO

The musical score for the Introduction section (UVODNI DIO) consists of three systems of staves. The first system (measures 107-111) shows a piano accompaniment with dynamics *f*, *sf*, and *p*, and a trumpet part (*trm*) with a *Motto* marking. The second system (measures 112-115) continues the piano accompaniment with dynamics *f*, *ff*, and *sf*, and the trumpet part with a *Motto* marking. The third system (measure 116) shows the piano accompaniment with a dynamic of *sf* and the trumpet part with a *trm* marking. The section concludes with the label 'Središnji dio'.

9.2.2. Središnji dio (t. 119 – 165)

Središnji dio započinje *sforzatom*, no sam središnji dio predstavlja i razradu tematskoga materijala. U ovom slučaju kroz čitavi središnji dio javlja se *motto* koji uzastopno sviraju viole i violončela. Slijedi model t. 131 – 135 u kojem je predstavljena kratka modulacija u g-mol tonalitet, međutim od t. 135 – 139 isti model se sekventno izlaže, ali za sekundu niže. Nakon toga slijede dvije male rečenice, od kojih prva započinje u t. 139 – 144, a predstavlja uzastopno ponavljanje *motta* u ranije navedenim instrumentima, dok druga mala rečenica ima i unutrašnje proširenje od t. 145 – 165.



138

*f sf f f sf f*

*Molto*

*trm*

*trm*

*trm*

*trm*

1. mala rečenica

143

*f sf f f*

*Molto*

*trm*

*trm*

*trm*

*trm*

2. mala rečenica s umit. proš.

148

*p*

*cresc.*

154

*f*

159

*ff*

163

*ff*

Završni dio

### 9.2.3. Završni dio (t. 165 – 184)

Završni dio se lančano nastavlja. U njemu se i dalje koriste fragmenti *motta*. T. 182 dolazimo do iznenađenja u kojem Beethoven stavlja pauzu u čitavi orkestar. No budući da prije nije bilo kadence tu nam Beethoven jasno nagovještava dolazak reprize.

Središnji  
dio

ZAVRŠNI DIO

165

Musical score for measures 165-168. The piece is in D major (two sharps) and 3/4 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a rhythmic accompaniment with eighth notes. A fortissimo (*ff*) dynamic marking is present in the second measure.

169

Musical score for measures 169-172. The right hand continues with melodic phrases, including a triplet in measure 171. The left hand features a steady eighth-note accompaniment. Dynamics include *sf* (measures 169-170), *ff* (measures 171-172), and *ff* (measure 172).

173

Musical score for measures 173-176. The right hand has a melodic line with slurs and ties. The left hand has a rhythmic accompaniment with eighth notes. A *sf* dynamic marking is present in measure 174.

177

Musical score for measures 177-180. The right hand features a melodic line with slurs and ties. The left hand has a rhythmic accompaniment with eighth notes. Dynamics include *ff* (measures 177-178), *ff* (measure 178), and *sf* (measures 179-180).

181

Musical score for measures 181-184. The right hand has a melodic line with slurs and ties. The left hand has a rhythmic accompaniment with eighth notes. Dynamics include *sf* (measures 181-182), *pp* (measures 183-184), and *f* (measure 184). A bracket labeled "Repriza" spans the final measure.

Repriza

### 9.3. REPRIZA (t. 184 – 291)

#### 9.3.1. Prva tema (t. 184 – 222)

Prva tema izlaže se u dionicama prvih violina u *forte* dinamici, identično kao i kod same ekspozicije. Nalazi se u osnovnome tonalitetu, a po obliku isto spada pod grupu I. teme, kao i kod ekspozicije. Broj taktova je identičan kao i sama harmonijska podloga. (vidi u prilogu: str. 53).

**Prvi dio („A1“: t. 184 – 196):** Traje 12 taktova, a „A1“ dio je obliku male periode.

**Prijelaz (t. 196 -209):** U prijelazu se ponajviše koristi fragmenti motta.

**Drugi dio („A2“: t. 210 – 222):** Traje svega 12 taktova, a „A2“ dio je građen od velike rečenice sa unutrašnjim proširenjem.

*I. TEMA A1- Mala perioda*

*1. mala rečenica*

184

*Motto*

*f* *sf* *p*

188

### 9.3.2. Most (t. 222 – 245)

Most je ponešto izmjenjen u reprizi, međutim i dalje traje jednak broj taktova. Most započinje u t. 222 u G-duru, Beethoven modulira u G-dur kako bi izbjegao monotonost. No već u t. 235 opet se vraćamo u D-dur. U mostu se obrađuje materijal iz „A2“ dijela prve teme. (vidi u prilogu: str. 55).

Prva tema  
222  
G:  
cresc.

### 9.3.3. Druga tema (t. 246 – 262)

Druga tema započinje svoje izlaganje u dionicama gudača u kojoj glavnu melodiju donose prve violine. Tema je započela osnovnim tonalitetom, a po obliku i građi je ponovljena rečenica, kao i kod ekspozicije. (vidi u prilogu: str. 55 - 56).

II. TEMA - Ponovljena rečenica  
246  
p  
sf  
Mala rečenica  
Ponovljena rečenica

### 9.3.4. Prijelaz prema završnoj grupi (t. 262 – 292)

Isto kao i kod ekspozicije, prijelaz započinje u a-molu, a traje 30 taktova. No već u t. 269 moduliramo u F-dur. U prijelazu se koristi glazbeni materijal druge teme. (vidi u prilogu: str. 56 - 57).

*Prijelaz prema završnoj grupi*

262

*Mala rečenica*

*Ponovljena rečenica*

### 9.3.5. Završna grupa (t. 292 – 303)

Započinje isto kao u ekpoziciji, no u a-mol tonalitetu.. Kod ekspozicije završna grupa je bila povezana sa provedbom to jest služila je kao prijelaz, dok se ovdje primjećuje zaključni tip izlaganja. U završnoj grupi nastupa cijeli orkestar, dok viole i violončela igraju vrlo važnu ulogu u potvrđivanju tonaliteta. T. 301 slijedi modulacija u osnovni tonalitet. (vidi u prilogu: str. 57-58).

*Prijelaz  
prema  
zav. gru.*

**ZAVRŠNA GRUPA**

292

*p*

*decresc.*



## 9.4. CODA (t. 303 – 452)

S obzirom na način izlaganja glazbenoga materijala coda u ovome stavku pripada grupi razvijenije code koju je uveo sam Beethoven. Zbog njenoga obujma ova vrsta code čini četvrti dio sonatnoga oblika.

**Prvi dio (t. 303 – 332)** započinje u t. 303 identičnim materijalom kao i sama ekspozicija četvertoga stavka. Građena je od dviju malih rečenica sa unutrašnjim proširenjem. Prva rečenica traje od t. 303 – 309, dok druga rečenica s unutrašnjim proširenjem traje od t. 309 – 332. Svakako treba napomenuti da uvodni dio koristi dosta materijala iz same ekspozicije točnije iz grupe I. teme („A1“ i „A2“) te iz samoga mosta, a to i potvrđuje t. 322 u kojem se javlja sažeti motiv mosta. Prvi dio završava u d-molu i *forte* dinamici.

The image displays a musical score for the first part of the Coda, measures 303 to 332. The score is written for piano in D major and 4/4 time. It is divided into two systems. The first system, labeled 'Završna grupa' and 'I. DIO', covers measures 303 to 312. The second system covers measures 313 to 332. The score includes dynamic markings such as *f*, *sf*, and *p*. Trills are indicated in measures 304 and 310. The key signature is D major, and the time signature is 4/4.

310

trmm sf f sf f

This system contains measures 310 through 313. The music is in treble and bass clefs with a key signature of two sharps (F# and C#). Measures 310 and 312 feature a trill in the right hand, marked with *trmm*. The dynamics alternate between *sf* and *f* in both hands.

314

sf sf

This system contains measures 314 through 318. The music continues in the same key signature. Measures 314 and 316 are marked with *sf*. The texture is primarily chordal in the right hand with a steady bass line.

319

f p fp

This system contains measures 319 through 323. Measures 319 and 320 are marked with *fp*. Measure 321 has a dynamic of *f*, and measure 322 has a dynamic of *p*. The right hand features a melodic line with some grace notes, while the left hand has a rhythmic accompaniment.

324

fp sf sf

This system contains measures 324 through 327. Measures 324 and 325 are marked with *fp*. Measures 326 and 327 are marked with *sf*. The music concludes with a final chord in the right hand and a melodic flourish in the left hand.

328

*f* *f* *p* *cresc.*

331

*f* *p* *II. dio*

**Drugi dio (t. 332 – 392)** započinje u t. 332 u d-molu u *piano* dinamici, također iz istoga takta se motiv razrađuje na način da se uzastopno ponavlja kroz središnji dio. Središnji dio započinje čitavi orkestar, a sam dio služi kao igra skladatelja sa dinamikom koja ima nagle prijelaze. Od t. 356 do t. 367 javlja se fragmenti *motta*.

*I. dio* *II. DIO*

332

*f* *p* *fp*

336

Musical score for measures 336-339. The piece is in D major (two sharps). The right hand features a melodic line with slurs and dynamic markings of *f* and *sf*. The left hand provides a rhythmic accompaniment with eighth notes and chords, also marked with *f* and *sf*.

340

Musical score for measures 340-343. The right hand continues with a melodic line, marked with *sf*. The left hand accompaniment remains consistent with eighth notes and chords, also marked with *sf*.

344

Musical score for measures 344-350. The right hand features a melodic line with slurs and dynamic markings of *ff*, *p*, and *pp*. The left hand accompaniment includes chords and eighth notes, marked with *pp*.

351

Musical score for measures 351-354. The right hand features a melodic line with slurs and dynamic markings of *pp*. The left hand accompaniment consists of eighth notes and chords, marked with *pp*.

356

Musical score for measures 356-359. Treble clef has a melodic line with eighth notes and slurs. Bass clef has a harmonic accompaniment with chords and eighth notes.

360

Musical score for measures 360-363. Treble clef has a melodic line with eighth notes and slurs. Bass clef has a harmonic accompaniment with chords and eighth notes.

364

Musical score for measures 364-367. Treble clef has a melodic line with eighth notes and slurs. Bass clef has a harmonic accompaniment with chords and eighth notes.

368

Musical score for measures 368-375. Treble clef has a melodic line with slurs and a "decresc." marking. Bass clef has a harmonic accompaniment with slurs and a "pp" marking.

376

Musical score for measures 376-379. Treble clef has a melodic line with slurs and a "pp" marking. Bass clef has a harmonic accompaniment with slurs and a "pp" marking.

380

ff

384

8<sup>va</sup>

ff

388

8<sup>va</sup>

f

391

III. *allegro*

*cresc.*

*allegro*

Treći dio (t. 392 – 412) iako kratak započinje u *fortissimu* u t. 392 i kroz čitavi treći dio koristi se motiv iz početka ekspozicije.

II. dio

392

*cresc.*

III. DIO

396

*ff*

398

401

401

*f*

*ff*

This system contains measures 401 through 404. The key signature is two sharps (F# and C#). The music is written for piano with a grand staff. Measures 401-403 feature a melody in the right hand with a dynamic marking of *f* (forte). Measure 404 features a melody in the right hand with a dynamic marking of *ff* (fortissimo). The bass line consists of chords and single notes.

405

405

This system contains measures 405 through 407. The key signature is two sharps. The music is written for piano with a grand staff. Measures 405-407 feature a melody in the right hand and a corresponding bass line.

408

408

This system contains measures 408 and 409. The key signature is two sharps. The music is written for piano with a grand staff. Measures 408-409 feature a melody in the right hand and a corresponding bass line.

410

*8va*

*p*

*IV. dio*

410

This system contains measures 410 through 412. The key signature is two sharps. The music is written for piano with a grand staff. Measures 410-411 feature a melody in the right hand with a dynamic marking of *p* (piano). Measure 412 features a melody in the right hand with a dynamic marking of *p*. A dotted line above the staff indicates an *8va* (octave up) marking. The text *IV. dio* is written above the staff in the final measure.



Četvrti dio (t. 412 – 452) Cilj četvrtoga to jest završnoga dijela je potvrđivanje tonaliteta učestalim kadenciranjem, a po samoj strukturi nema više proširenje tonaliteta ili nekakve alteracije. U završnome dijelu D-dur nam je predstavljen u najjednostavnijem obliku, a prevladavaju funkcije tonike, subdominante i dominante. Čitavi orkestar sudjeluje, a svojom brojnošću dao je dovoljno snage da dijelo završi energično.

III. dio IV. DIO

412 *p* trill 8va

416 *p* trill 8va

419 trill cresc. 8va

422

8va] 8va-----]

*f ff pp*

This system contains measures 422 through 426. It features a treble and bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music includes dynamic markings of *f*, *ff*, and *pp*. Above the first two measures, there are markings for octave transposition: "8va]" above the first measure and "8va-----]" above the second measure. The notation includes various note values, rests, and slurs.

427

*pp pp pp*

This system contains measures 427 through 432. It features a treble and bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music includes dynamic markings of *pp*. The notation includes various note values, rests, and slurs.

433

*ff sf sf*

*tr*

This system contains measures 433 through 437. It features a treble and bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music includes dynamic markings of *ff* and *sf*. Trills are indicated by the marking "tr" above the notes in measures 433, 435, and 437. The notation includes various note values, rests, and slurs.

438

*ff sf*

This system contains measures 438 through 443. It features a treble and bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music includes dynamic markings of *ff* and *sf*. The notation includes various note values, rests, and slurs.

444

Musical score for measures 444-447. The piece is in D major (two sharps) and 3/4 time. Measure 444 features a treble clef with a quarter rest and a bass clef with a quarter note D. Measure 445 has a treble clef with a quarter note D and a bass clef with a quarter note D. Measure 446 has a treble clef with a quarter note D and a bass clef with a quarter note D. Measure 447 has a treble clef with a quarter note D and a bass clef with a quarter note D. A dashed line labeled 'out' is positioned below the bass clef staff in measure 446.

448

Musical score for measures 448-451. The piece is in D major (two sharps) and 3/4 time. Measure 448 has a treble clef with a quarter rest and a bass clef with a quarter note D. Measure 449 has a treble clef with a quarter rest and a bass clef with a quarter note D. Measure 450 has a treble clef with a quarter rest and a bass clef with a quarter note D. Measure 451 has a treble clef with a quarter note D and a bass clef with a quarter note D. A circled '6' is located below the bass clef staff in measure 448.

## 10. ZAKLJUČAK

Iako je prošlo više od 250. godina od rođenja genija, Ludwig van Beethoven se i dan danas smatra jednim od najvećih glazbenih stvaralaca svih vremena. Kao sam skladatelj nije davao previše pažnje formi i standardima onoga doba, već se prkosio pravilima skladanja. Kroz život je napisao preko 700. dijela, a neke skladbe je stvarao godinama.

Beethovenova druga simfonija je imala bitno drugačiji stil od prve simfonije, a već prve sekunde simfonije su pokazale bitno distanciranje od Haydna i Mozarta. Odlikuje se vedrinom i energičnim entuzijazmom, a sama simfonija izražava velike humanističke težnje. Nastala je za vrijeme njegova boravka u Heiligenstadtu u 1802. godini, no to je bilo vrijeme gdje je njegova gluhoća postala sve jasnija. Simfonija nije dostigla veću slavu, ali je postigla bogatu instrumentaciju i veće iskorištavanje puhačkih instrumenata. Uvod simfonije prikazuje Beethovenovu melodijsku snalažljivost, dok se njegova dužina može tumačiti kao jedan cijeli stavak. Uvod je vrvio dramaturškim kontrastom, a velika pojava onoga doba je bila najglasnija dinamika *fortissimo*. No, pravo iznenađenje je tek slijedilo u trećemu stavku. Po prvi puta Beethoven umjesto *menueta* piše *scherzo*. Njegov dolazak je simfoniji dao još veći opseg i energiju. Ovdje je bilo očigledno da će te promjene imati loš utjecaj na kritičare, no njegova tvrdoglavost se itekako isplatila. Treći i četvrti stavak bili su ispunjeni glazbenim šalama, koje su šokirale senzibilitet onodašnjih kritičara. Na kraju posljednjega stavka javlja se razvijena coda koja je u to doba za Beethovena bila novitet. On je codi dao puno veći značaj pa je tako postala četvrtim dijelom sonatnoga oblika. Vrvila je intenzitetom i euforijom.

Za kraj treba reći da je Beethoven skladao dijela elegantne forme i izražajne snage, a dijelovao je bez gospodara. Danas se druga simfonija smatra remek dijelom, posve originalnim u kojoj se itekako osjeća klasična čistoća.

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Viola.

Violoncello e Basso.

The first system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle four staves are grouped by a brace on the left. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The first staff has a dynamic marking of *p* and *cresc.* leading to *sf*. The second staff has *p* and *cresc.* leading to *sf*. The third staff has *p* and *cresc.* leading to *sf*. The fourth staff has *p* and *cresc.* leading to *sf*. The fifth staff has *p* and *cresc.* leading to *sf*. The sixth staff has *p* and *cresc.* leading to *sf*. The seventh staff has *p* and *cresc.* leading to *sf*. The eighth staff has *p* and *cresc.* leading to *sf*. The ninth staff has *p* and *cresc.* leading to *sf*. The tenth staff has *p* and *cresc.* leading to *sf*. The system concludes with a *sp* marking.

The second system of the musical score consists of ten staves, continuing from the first system. The top two staves are in treble clef, and the bottom two are in bass clef. The middle four staves are grouped by a brace on the left. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The first staff has a *cresc.* marking. The second staff has a *cresc.* marking. The third staff has a *cresc.* marking. The fourth staff has a *cresc.* marking. The fifth staff has a *cresc.* marking. The sixth staff has a *cresc.* marking. The seventh staff has a *cresc.* marking. The eighth staff has a *cresc.* marking. The ninth staff has a *cresc.* marking. The tenth staff has a *cresc.* marking. The system concludes with a *cresc.* marking.



The first system of the musical score consists of ten staves. The top five staves are for vocal parts, and the bottom five are for piano accompaniment. The piano part features a complex texture with triplets and sixteenth-note patterns. Dynamic markings include *sf* (sforzando) and *f* (forte). The system concludes with a fermata over a final chord.

The second system of the musical score continues the composition. It features similar vocal and piano parts. The piano accompaniment includes triplets and sixteenth-note figures. Dynamic markings include *sf* and *cresc.* (crescendo). The system ends with a fermata and a double bar line.



Allegro con brio.  $\text{♩} = 100.$

The first system of the musical score consists of 12 staves. The top two staves are for the vocal line, with dynamics *cresc.*, *f*, *p cresc.*, and *p*. The next two staves are for the piano accompaniment, with dynamics *cresc.*, *f*, *p cresc.*, and *p*. The bottom six staves are for the grand piano, with dynamics *cresc.*, *fp*, *cresc.*, *fp*, *cresc.*, and *p*. The piano part includes markings for *Vel.* and *Basso.* in the lower staves. The system concludes with a repeat sign.

The second system of the musical score consists of 12 staves. The top two staves are for the vocal line, with dynamics *cresc.* and *f*. The next two staves are for the piano accompaniment, with dynamics *cresc.* and *f*. The bottom six staves are for the grand piano, with dynamics *cresc.*, *f*, *cresc.*, *f*, *cresc.*, and *f*. The system concludes with a repeat sign.

The first system of the musical score consists of ten staves. The top two staves are vocal parts, with the first staff marked 'a. 2.'. The remaining eight staves are for piano accompaniment, including a grand staff (treble and bass clefs) and two additional bass staves. The music is in a key with one sharp (F#) and a 2/4 time signature. It features complex rhythmic patterns, including sixteenth-note runs and chords, with various articulation marks like accents and slurs.

The second system of the musical score continues the composition with ten staves. It maintains the same instrumental and vocal structure as the first system. The piano accompaniment features prominent sixteenth-note passages in the lower registers. The vocal lines continue with melodic and harmonic development. The system concludes with a double bar line and a 'ff' (fortissimo) dynamic marking.

The first system of the musical score consists of ten staves. The top two staves are vocal parts, with the upper staff in treble clef and the lower staff in bass clef. The next two staves are piano accompaniment, with the upper staff in treble clef and the lower staff in bass clef. The bottom four staves are for the string quartet, with the first two in treble clef and the last two in bass clef. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The system contains five measures of music. The vocal parts feature melodic lines with various ornaments and dynamics. The piano accompaniment includes arpeggiated chords and rhythmic patterns. The string quartet provides harmonic support with sustained chords and moving lines.

The second system of the musical score also consists of ten staves, following the same layout as the first system. It contains five measures of music. The vocal parts continue their melodic development. The piano accompaniment features more complex rhythmic textures, including sixteenth-note patterns. The string quartet part includes a section marked 'B. 2.' and 'Bassi.' with dynamic markings like 'p' and 'ff'. A 'Vel.' (velocity) marking is present in the lower bass staff. The system concludes with a final cadence in the vocal and piano parts.

This system contains the first six staves of the musical score. The top two staves are for the piano, with dynamic markings *p cresc.* and *p*. The next two staves are for the bassoon, with dynamic markings *p* and *ff Bassi.*. The bottom two staves are for the piano accompaniment, with dynamic markings *p cresc.* and *p*. The music is in a key with two sharps (D major or F# minor) and a 2/4 time signature.

This system contains the next six staves of the musical score. The top two staves are for the piano, with dynamic markings *a 2.* and *ff*. The next two staves are for the bassoon, with dynamic markings *a 2.* and *ff*. The bottom two staves are for the piano accompaniment, with dynamic markings *ff* and *ff*. The music continues in the same key and time signature.

The first system of the musical score consists of ten staves. The top five staves are grouped together, and the bottom five are also grouped. The notation is dense, with many sixteenth and thirty-second notes. Dynamic markings include *ff* (fortissimo) and *cresc.* (crescendo). The key signature has two sharps (F# and C#), and the time signature is 2/4.

The second system of the musical score continues the composition with ten staves. It features similar complex rhythmic patterns and dynamic markings such as *ff* and *a. 2.* (ritardando). The notation includes various rests and melodic lines. The key signature and time signature remain consistent with the first system.

The first system of the musical score consists of ten staves. The top two staves are vocal lines with lyrics. The remaining eight staves are for piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. Dynamics include fortissimo (ff) and piano (p). There are various articulations and phrasing marks throughout the system.

The second system of the musical score continues the composition with ten staves. It features similar notation to the first system, including vocal lines and piano accompaniment. Dynamics such as piano (p) and fortissimo (ff) are used. The system concludes with a double bar line and a repeat sign.



The first system of the musical score consists of two measures, labeled '1.' and '2.'. It features a complex arrangement of staves, including a grand staff (treble and bass clefs) and a piano part (treble and bass clefs). Dynamics such as *f* (forte) and *p* (piano) are indicated throughout. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. A 'Vel.' (velocity) marking is present in the piano part of measure 2.

The second system of the musical score continues the composition with multiple staves. It features a variety of musical textures, including sustained notes, moving lines, and rhythmic patterns. The word 'cresc.' (crescendo) is used multiple times to indicate increasing volume. Dynamics range from *p* to *sf* (sforzando). The notation includes slurs, ties, and various rhythmic values. The system concludes with a 'B. 2.' marking and a final *sf* dynamic.

The first system of the musical score consists of six measures. It features a complex arrangement of staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle two staves are grand staff notation. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *sf* (sforzando) are present throughout the system.

The second system of the musical score consists of six measures. It continues the complex arrangement of staves from the first system. The notation is dense, with many notes and rests. Dynamic markings like *sf* are used. At the bottom of the system, there are specific performance instructions: "Basso." and "Vel." (Vivace). The system concludes with a double bar line.

The first system of the musical score consists of ten staves. The top three staves are vocal parts, with the first staff containing a melodic line and the second and third staves providing harmonic support. The bottom seven staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and four individual staves. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and accents. Dynamic markings such as *f* (forte) and *a 2.* (second attack) are present throughout the system.

The second system of the musical score continues the complex rhythmic and harmonic structure. It consists of ten staves, similar in layout to the first system. The piano accompaniment features dense textures with many sixteenth and thirty-second notes. Dynamic markings include *p cresc.* (piano crescendo), *p* (piano), and *Vel.* (velocity). The system concludes with a *B. 2.* marking at the bottom center, indicating the end of the second system.

The first system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle four staves are part of a grand staff. Dynamics include *pp*, *p*, and *p*. There are also markings for *pp* Bassi. and *p* Vcl. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

The second system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle four staves are part of a grand staff. Dynamics include *f*, *ff*, and *cresc.*. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

The first system of the musical score consists of eight measures. It features a complex texture with multiple staves. The top two staves (treble clef) contain melodic lines with slurs and accents, marked with *a 2.*. The lower staves (bass clef) provide harmonic support with chords and rhythmic patterns. The key signature has one sharp (F#) and the time signature is 3/4.

The second system of the musical score consists of eight measures. It continues the complex texture from the first system. The top two staves (treble clef) feature melodic lines with slurs and accents, marked with *a 2.*. The lower staves (bass clef) provide harmonic support with chords and rhythmic patterns. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include *ff*, *p*, and *cresc.*.

The first system of the musical score consists of eight staves. The top four staves are for strings (Violins I, Violins II, Violas, and Cellos/Double Basses). The bottom four staves are for woodwinds and brass (Flutes, Oboes, Bassoons, and Trombones/Euphoniums). The score begins with a dynamic marking of *p* (piano) and includes several *cresc.* (crescendo) markings. The woodwinds and brass parts feature rhythmic patterns of eighth and sixteenth notes, while the strings play sustained chords and moving lines. The system concludes with a *p* marking.

The second system of the musical score continues from the first system, spanning measures 9 to 16. It maintains the same instrumentation and dynamic structure. The woodwinds and brass parts continue with their rhythmic motifs, and the strings provide harmonic support. The score includes multiple *cresc.* markings throughout the system, indicating a gradual increase in volume. The system ends with a *p* marking.



The first system of the musical score consists of ten staves. The top two staves are vocal parts in treble clef. The next two staves are piano accompaniment in bass clef. The bottom six staves are for a grand piano, with the right hand on the top three staves and the left hand on the bottom three staves. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* and *sf* are indicated throughout the system.



The second system of the musical score also consists of ten staves, continuing the composition from the first system. It maintains the same instrumental and vocal arrangement. The notation includes complex rhythmic figures, particularly in the piano accompaniment and grand piano parts. Dynamics like *p*, *sf*, and *f* are used to indicate changes in volume. The system concludes with a double bar line and repeat signs.

*p* Basso.

Bassi.

Musical score system 1, measures 1-8. The system includes a vocal line and a piano accompaniment. The vocal line starts with a 2-measure rest, followed by notes in measures 2-8. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. Dynamics include *p*, *p cresc.*, and *ff*. A section starting at measure 8 is enclosed in a dashed box. Performance markings include *ff* and *Bassi.* at the end of the system.

Musical score system 2, measures 9-16. This system continues the vocal and piano parts from the first system. The piano accompaniment is highly rhythmic and dense. Dynamics include *ff* and *a 2.*. Performance markings include *ff* and *Bassi.* at the end of the system.





Musical score system 1, consisting of 12 staves. The top six staves are grouped by a brace on the left. The bottom six staves are also grouped by a brace on the left. The notation includes various rhythmic patterns, dynamic markings such as *ff* and *pp*, and articulation marks.



Musical score system 2, consisting of 12 staves. The top six staves are grouped by a brace on the left. The bottom six staves are also grouped by a brace on the left. The notation includes various rhythmic patterns, dynamic markings such as *ff* and *pp*, and articulation marks. The word *cresc.* is written below the first four staves of the bottom group.

The first system of the musical score consists of ten staves. The top two staves are vocal parts in treble clef. The next two staves are piano accompaniment in bass clef. The bottom four staves are for a string quartet, with two staves in treble clef and two in bass clef. The music is in 2/4 time and features a variety of dynamics including *ff*, *f*, *p*, and *sf*. The piano part includes a prominent sixteenth-note pattern in the right hand.

The second system of the musical score continues the composition with ten staves. It maintains the same instrumental and vocal arrangement as the first system. The piano accompaniment features a complex rhythmic texture with many sixteenth notes. The string quartet part shows a mix of sustained notes and moving lines. Dynamics such as *p*, *sf*, and *f* are used throughout. The system concludes with a double bar line and repeat signs.

The first system of the musical score consists of ten staves. The top two staves are for the vocal line, with lyrics written below the notes. The remaining eight staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *p*, and *cresc.*. There are also some performance instructions like *rit.* and *ff*.

The second system of the musical score continues the composition with ten staves. It features similar notation to the first system, including vocal lines with lyrics and piano accompaniment. The piano part includes complex rhythmic patterns and dynamic markings such as *ff*, *f*, and *p*. The system concludes with a double bar line and a repeat sign.

The first system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The notation is highly detailed, featuring numerous chords, arpeggios, and melodic lines. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are present throughout. The piece is in a key with two sharps (F# and C#) and a 3/4 time signature. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The music is characterized by complex rhythmic patterns and dense harmonic textures.

The second system of the musical score continues the composition with ten staves. It maintains the same key signature and time signature as the first system. The notation remains complex, with many chords and arpeggios. Dynamic markings like *ff* and *f* are used to indicate volume. The piece concludes with a double bar line and a repeat sign. The overall style is that of a classical or romantic-era instrumental work.



The first system of the musical score consists of ten staves. The top two staves are for the vocal line, with the first staff containing a melodic line and the second staff containing a bass line. The remaining eight staves are for the piano accompaniment, divided into four pairs of staves. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'a. 2.' and 'f'.



The second system of the musical score also consists of ten staves, continuing the composition from the first system. It features the same vocal and piano parts. The piano accompaniment includes complex rhythmic patterns and chordal textures. The system concludes with a double bar line and repeat signs at the end of each staff.

Larghetto. ♩ = 92.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in E.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

Musical score for Basses (Bassi). The score consists of six staves. The top two staves are for the first and second basses, and the bottom four staves are for the third, fourth, fifth, and sixth basses. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The word "Bassi." is written below the first staff. Dynamic markings include *cresc.*, *sf*, and *p*.

Musical score for Basses (B.2. and Bassi.). The score consists of six staves. The top two staves are for the first and second basses, and the bottom four staves are for the third, fourth, fifth, and sixth basses. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The word "B.2." is written below the first staff, and "Bassi." is written below the fifth staff. Dynamic markings include *sf*, *p*, and *pp*.

First system of musical notation, featuring multiple staves with various musical notations including notes, rests, and dynamic markings such as *p*, *cresc.*, and *sp*.

Second system of musical notation, continuing the piece with dynamic markings like *f*, *p*, *cresc.*, and *Vel.*. Includes the instruction *B. 2.* at the bottom.





Musical score system 1, featuring eight staves. The notation includes various rhythmic patterns and dynamic markings such as *f*, *sf*, *p*, *cresc.*, and *ff*. A first ending bracket labeled "a 2." spans the final two staves of this system.



Musical score system 2, featuring eight staves. The notation includes various rhythmic patterns and dynamic markings such as *f*, *pp*, and *cresc.*. A second ending bracket labeled "B. 2." spans the final two staves of this system.

The first system of the musical score consists of ten staves. The top two staves are vocal lines. The third staff is for a string instrument. The fourth staff is for a piano, marked with a *p* dynamic. The fifth and sixth staves are for a violin and a bass, respectively, with the label "Vcl. Basso." below them. The bottom two staves are for a double bass, with the label "Basso." below them. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* and *p*.

The second system of the musical score consists of ten staves. The top two staves are vocal lines. The third staff is for a string instrument. The fourth staff is for a piano, marked with a *p* dynamic. The fifth and sixth staves are for a violin and a bass, respectively, with the label "Vcl. Basso." below them. The bottom two staves are for a double bass, with the label "Bassi." below them. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *cresc.*, *f sf*, *sf*, *f p*, and *decresc.*. There are also triplets marked with a '3' in a circle.

The first system of the musical score consists of eight staves. The top two staves are for the vocal line, and the bottom six staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The score begins with a piano (*pp*) dynamic. The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes. Dynamics include *pp*, *p*, *p cresc.*, and *cresc.*. The vocal line has a melodic line with some rests and a crescendo marking.

The second system of the musical score continues the composition. It features the same eight-staff layout. The piano accompaniment continues with its intricate rhythmic texture. Dynamics include *p*, *cresc.*, and *f*. The vocal line continues with melodic phrases and rests. The system concludes with a *cresc.* marking and a *f* dynamic.

The first system of the musical score consists of six staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The bottom two staves are for the violin, with the upper staff in treble clef and the lower staff in bass clef. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The piano part begins with a *pp* (pianissimo) dynamic. The violin part starts with a *pp* dynamic and includes the instruction "in A." in the second measure. Both parts feature a crescendo leading to a *f* (forte) dynamic. The piano part includes a *cresc.* marking in the fifth measure, and the violin part includes a *cresc.* marking in the sixth measure. The system concludes with a *f* dynamic.

The second system of the musical score consists of six staves, continuing the piano and violin parts from the first system. The piano part continues with a *pp* dynamic in the first measure, followed by a *cresc.* marking in the second measure, and a *ff* (fortissimo) dynamic in the third measure. The violin part continues with a *pp* dynamic in the first measure, followed by a *cresc.* marking in the second measure, and a *ff* dynamic in the third measure. The system concludes with a *ff* dynamic.

The first system of the musical score consists of ten staves. The top two staves are for the piano, and the bottom two are for the bass. The middle six staves are for the strings. The score includes various dynamics such as *ff*, *p*, and *cresc.*. There are also articulation marks like accents and slurs. The key signature has two sharps (F# and C#), and the time signature is 3/4.

The second system of the musical score continues the piano and bass parts. It features dynamic markings like *p*, *cresc.*, and *ff*. A section change is indicated by the text "in A." in the middle of the system. The piano part has a *Bassi.* marking. The score includes various articulation marks and slurs. The key signature remains two sharps, and the time signature is 3/4.

Musical score for measures 31-40. The score is written for a string quartet (Violin I, Violin II, Viola, and Violoncello/Bass) and a piano. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics such as *decresc.*, *p*, *pp*, *cresc.*, *tr*, *pizz.*, *arco.*, and *Vel.*. The piano part features a complex rhythmic pattern with many sixteenth notes. The string parts have more melodic and harmonic lines.

Musical score for measures 41-50. This section continues the string quartet and piano accompaniment. It includes dynamics like *cresc.*, *p*, *pp*, *tr*, *arco.*, and *Vel.*. The piano part continues with its intricate sixteenth-note texture. The string parts show some trills and sustained chords. The section concludes with a *p* dynamic.



The first system of the musical score consists of ten staves. The top two staves are for vocal parts, with lyrics written below the notes. The remaining eight staves are for piano accompaniment, including a grand staff (treble and bass clefs) and a bass line. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. Dynamic markings such as *p* (piano) and *f* (forte) are used throughout. There are also markings for *Vel.* (velocity) and *Bassi.* (bass).

The second system of the musical score continues the composition with ten staves. It features a dense piano texture with many sixteenth and thirty-second notes. The piano part includes a grand staff and a bass line. Dynamic markings include *ff* (fortissimo), *f* (forte), *decresc.* (decrescendo), *p* (piano), and *cresc.* (crescendo). The system concludes with a *B. 2.* (Bis) marking.



The first system of the musical score consists of seven staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). It begins with a 7-measure rest followed by a melodic phrase. The second staff is a vocal line with a treble clef, starting with a piano (*p*) dynamic. The third staff is a vocal line with a bass clef, also starting with a piano (*p*) dynamic. The fourth staff is a piano accompaniment for the right hand with a treble clef, featuring a complex rhythmic pattern of sixteenth and thirty-second notes. The fifth staff is a piano accompaniment for the left hand with a bass clef, featuring a similar rhythmic pattern. The sixth staff is a double bass line with a bass clef, starting with a piano (*p*) dynamic. The seventh staff is a double bass line with a bass clef, starting with a piano (*p*) dynamic. Dynamics include *p*, *f*, and *cresc.* throughout the system. The system concludes with the instruction "Bassi." at the bottom right.

The second system of the musical score continues the composition with seven staves. The notation is highly detailed, with many notes beamed together and frequent dynamic markings. The dynamics *p*, *f*, and *cresc.* are used extensively across all staves. The piano accompaniment parts (staves 4, 5, and 7) feature intricate rhythmic patterns. The system concludes with the instruction "B.2." at the bottom center.

The first system of the musical score consists of eight staves. The top four staves are grouped by a brace on the left. The music is written in a key signature of two sharps (F# and C#) and a 7/8 time signature. The notation is highly rhythmic, with frequent sixteenth and thirty-second notes. Dynamic markings include fortissimo (ff), forte (f), piano (p), and pianissimo (pp). A 'cresc.' (crescendo) marking is present in the fifth measure of the fifth staff. The system concludes with a double bar line.

The second system of the musical score continues the complex rhythmic patterns from the first system. It also consists of eight staves, with the top four staves grouped by a brace. The notation remains highly rhythmic. Dynamic markings include piano (p) and pianissimo (pp). There are three 'Vel.' (velocity) markings placed above the bottom staff. The system concludes with a double bar line.

Basso.

B. 2.

Basso.

This system of musical notation consists of seven staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The fifth and sixth staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The seventh staff is for the Basses. The music is in 7/7 time and features a variety of dynamic markings including *cresc.*, *sf*, *f*, *p*, and *pp*. There are also markings for *a 2.* and *decresc.*

This system of musical notation continues the piece with seven staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The fifth and sixth staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The seventh staff is for the Basses. The music is in 7/7 time and features a variety of dynamic markings including *cresc.*, *p*, *ff*, and *p*. The marking *B. 2.* is visible at the bottom of the system.

Scherzo. Allegro.  $\text{♩} = 100.$

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in D.

Trombe in D.

Timpani in D. A.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

The first system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle four staves are also in treble clef. The music includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics such as *sp* (sforzando) and *pp* (pianissimo) are used throughout. A *pp* Basso. marking is present at the bottom right of the system.

The second system of the musical score continues the composition. It features ten staves, with the same clef arrangement as the first system. This system is characterized by a series of *cresc.* (crescendo) markings across several staves, leading to a *f* (forte) dynamic. The music includes complex rhythmic figures and chordal structures. A *f* Basso. marking is located at the bottom center of the system.

Musical score system 1, measures 1-12. The system consists of 12 staves. The top four staves are for strings (Violins I, Violins II, Violas, and Cellos/Double Basses). The bottom four staves are for woodwinds (Flutes, Oboes, Clarinets, and Bassoons). The bottom two staves are for the Bassoon and Double Bass. Dynamics include *f*, *pp*, *p*, *decresc.*, and *pp*. The key signature is two sharps (F# and C#).

Musical score system 2, measures 13-24. The system consists of 12 staves. The top four staves are for strings (Violins I, Violins II, Violas, and Cellos/Double Basses). The bottom four staves are for woodwinds (Flutes, Oboes, Clarinets, and Bassoons). The bottom two staves are for the Bassoon and Double Bass. Dynamics include *pp*, *p cresc.*, *f*, *pp*, *cresc.*, *pp*, *Basso.*, *pp*, *Basso.*, *cresc.*, and *f*. The key signature is two sharps (F# and C#).

This musical score is for a large ensemble, likely a symphony or concert band. It features multiple staves for various instruments. The score includes dynamic markings such as *p cresc.* (piano crescendo) and *sf* (sforzando). There are first and second endings indicated by '1.' and '2.' at the top right and bottom right of the score. The notation includes complex rhythmic patterns and melodic lines.

TRIO.

This section is titled "TRIO." and consists of three staves. The music is written in a 3/4 time signature. It features dynamic markings such as *p* (piano) and *sf* (sforzando). The score includes first and second endings, labeled '1.' and '2.' at the bottom. The notation shows intricate rhythmic and melodic development.





Flauti.  
Oboi.  
Clarineti in A.  
Fagotti.  
Corni in D.  
Trombe in D.  
Timpani in D. A.  
Violino I.  
Violino II.  
Viola.  
Violoncello e Basso.

This system contains the first 12 staves of the score. The instruments listed on the left are: Flauti (Flutes), Oboi (Oboes), Clarineti in A (Clarinets in A), Fagotti (Bassoons), Corni in D (Horns in D), Trombe in D (Trumpets in D), Timpani in D. A. (Timpani in D), Violino I (Violin I), Violino II (Violin II), Viola (Viola), and Violoncello e Basso (Cello and Bass). The notation includes various dynamics such as *f*, *ff*, *p*, and *sf*, as well as trills (*tr*) and accents. The bottom staff is labeled "Basso." and includes a "Vel." (velocity) marking.

This system contains the second 12 staves of the score, continuing the instrumentation from the first system. The notation includes various dynamics such as *f*, *ff*, *p*, and *sf*, as well as trills (*tr*) and accents. The bottom staff is labeled "Basso." and includes a "Vel." (velocity) marking.

The first system of the musical score consists of 12 measures. It features a complex arrangement of staves. The top four staves are for woodwinds (flute, oboe, clarinet, and bassoon), each with a treble clef and a key signature of two sharps (F# and C#). The bottom four staves are for strings (violin I, violin II, viola, and cello/double bass), each with a bass clef and the same key signature. The music is marked with a forte dynamic (*ff*) throughout. In the final two measures (11 and 12), there are dynamic changes: *p dolce* for the woodwinds and *p pizz. Basso.* for the cello/double bass.

The second system of the musical score consists of 12 measures, continuing from the first system. The woodwind and string parts continue with various dynamics and articulations. The woodwinds are marked with *p* and *cresc.* (crescendo). The strings are marked with *pp* (pianissimo) and *p*. The cello/double bass part is marked with *p* and *cresc.*. The system concludes with a *p cresc. arco. B. 2.* marking for the cello/double bass.

Musical score system 1, consisting of 12 staves. The top six staves are for a string quartet (Violin I, Violin II, Viola, Violoncello, Double Bass, and Double Bass). The bottom six staves are for a piano (Right Hand, Left Hand, Right Hand, Left Hand, Right Hand, Left Hand). The music is in 2/4 time and features dynamic markings such as *f*, *sf*, and *p*.

Musical score system 2, consisting of 12 staves. The top six staves are for a string quartet. The bottom six staves are for a piano. This system includes dynamic markings such as *cresc.*, *p*, *sf*, and *decresc.*. A section marker "B. 2." is located at the bottom center of the system.

B. 2.

First system of musical notation, measures 1-12. It features a grand staff with five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. Dynamics include *cresc.*, *sf*, and *p*. The piano part includes a prominent bass line with chords and a treble part with chords and arpeggios.

Second system of musical notation, measures 13-24. It continues the grand staff with five staves. Dynamics include *cresc.*, *f*, and *sf*. The piano part continues with complex textures, including arpeggiated chords and sustained notes.

First system of musical notation, featuring multiple staves with various musical notations, including dynamics like *f*, *sf*, *pp*, and *decresc.*

Second system of musical notation, continuing the piece with dynamics such as *pp*, *cresc.*, *f*, *p*, *Vel.*, *Bassi.*, and *B. 2.*

The first system of the musical score consists of 12 measures. It features a complex arrangement of staves. The top three staves (treble, alto, and bass clefs) contain melodic lines with various ornaments and dynamics. The middle three staves (treble, alto, and bass clefs) provide harmonic support with chords and arpeggios. The bottom three staves (treble, alto, and bass clefs) include a piano part with intricate rhythmic patterns and a bass line. Dynamics such as *pp*, *f*, and *tr* are used throughout. A *Vel.* marking is present in the lower right of the system. The word "Basso." is written below the bottom-most staff.

The second system of the musical score consists of 12 measures. It continues the complex arrangement from the first system. The top three staves (treble, alto, and bass clefs) feature melodic lines with many ornaments and dynamics. The middle three staves (treble, alto, and bass clefs) provide harmonic support with chords and arpeggios. The bottom three staves (treble, alto, and bass clefs) include a piano part with intricate rhythmic patterns and a bass line. Dynamics such as *f*, *pp*, and *tr* are used throughout. A *Vel.* marking is present in the lower right of the system. The word "B. 2." is written below the bottom-most staff, and "Basso." is written below the second-to-last staff.

The first system of the musical score consists of eight staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle four staves are also in treble clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *sp* (sforzando) and *f* (forte) are used throughout. There are also trills indicated by 'tr' above notes. The system concludes with a double bar line and a repeat sign.

The second system of the musical score continues with eight staves. It features a variety of musical notations, including chords, arpeggios, and melodic lines. Dynamics such as *p* (piano) and *cresc.* (crescendo) are used. Trills are also present, marked with 'tr'. The system concludes with a double bar line and a repeat sign.

First system of musical notation, featuring multiple staves with complex rhythmic patterns and dynamic markings such as *f* and *ff*. The notation includes various note values, rests, and articulation marks. A first ending bracket labeled "a. 2." spans the final measures of the system.

Second system of musical notation, continuing the piece with similar complex rhythmic patterns and dynamic markings. It includes a second ending bracket labeled "B. 2." at the bottom center of the system.



Musical score system 1, measures 1-12. This system contains the first six staves of the score. It features a complex texture with multiple voices and instruments. The notation includes various rhythmic values, accidentals, and dynamic markings such as *sf* (sforzando) and *pp* (pianissimo). The key signature is one sharp (F#) and the time signature is 2/4.

Musical score system 2, measures 13-24. This system continues the musical piece and includes the first six staves. It features a complex texture with multiple voices and instruments. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* (forte), *pp* (pianissimo), and *tr* (trills). The key signature is one sharp (F#) and the time signature is 2/4. At the bottom of the system, there are markings for *P|Basso.* and *B. 2.*

The first system of the musical score consists of ten staves. The top two staves are for the vocal line, with lyrics written below the notes. The next two staves are for the piano accompaniment. The bottom six staves are for the string ensemble, with the label "Bassi." written in the first staff. The music is in a major key and 4/4 time. The first system ends with a double bar line and a fermata over the final notes.

The second system of the musical score consists of ten staves. The top two staves are for the vocal line. The next two staves are for the piano accompaniment. The bottom six staves are for the string ensemble. The music continues from the first system. The second system ends with a double bar line and a fermata over the final notes.

The first system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle six staves are grouped with a brace on the left. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The score includes various dynamic markings: *cresc.* (crescendo), *p* (piano), *f* (forte), *pp* (pianissimo), and *arco.* (arco). There are also hairpins indicating volume changes. The notation includes eighth and sixteenth notes, rests, and slurs.

The second system of the musical score continues the piece with ten staves. It maintains the same key signature and time signature as the first system. The notation is dense, featuring many sixteenth and thirty-second notes. Dynamic markings include *f* (forte) and *p* (piano). The score concludes with a double bar line and a *p* marking.

Musical score for the first system, measures 1-12. The score is written for a piano and includes a grand staff (treble and bass clefs) and a separate staff for the right hand. The key signature is one sharp (F#) and the time signature is 4/4. The music features a variety of dynamics and articulations. The first staff (treble clef) begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) and a fortissimo (*sf*) section. The second staff (bass clef) also starts with *p* and includes *cresc.* and *sf* markings. The grand staff (treble and bass clefs) shows a piano part with *p*, *cresc.*, and *sf* dynamics. The right hand staff (treble clef) features a piano part with *p*, *cresc.*, and *decrease* markings. The left hand staff (bass clef) includes *p*, *cresc.*, and *decrease* markings. The grand staff (treble and bass clefs) shows a piano part with *p*, *cresc.*, and *decrease* markings. The right hand staff (treble clef) features a piano part with *p*, *cresc.*, and *decrease* markings. The left hand staff (bass clef) includes *p*, *cresc.*, and *decrease* markings.

Musical score for the second system, measures 13-24. The score continues from the first system and includes a grand staff (treble and bass clefs) and a separate staff for the right hand. The key signature is one sharp (F#) and the time signature is 4/4. The music features a variety of dynamics and articulations. The first staff (treble clef) begins with a piano (*p*) dynamic and includes a fortissimo (*sf*) section. The second staff (bass clef) also starts with *p* and includes *cresc.* and *sf* markings. The grand staff (treble and bass clefs) shows a piano part with *pp*, *cresc.*, and *sf* dynamics. The right hand staff (treble clef) features a piano part with *pp*, *cresc.*, and *decrease* markings. The left hand staff (bass clef) includes *pp*, *cresc.*, and *decrease* markings. The grand staff (treble and bass clefs) shows a piano part with *pp*, *cresc.*, and *decrease* markings. The right hand staff (treble clef) features a piano part with *pp*, *cresc.*, and *decrease* markings. The left hand staff (bass clef) includes *pp*, *cresc.*, and *decrease* markings.

The first system of the musical score consists of ten staves. The top three staves (treble, alto, and bass clefs) are marked with *cresc.* and feature melodic lines with various ornaments and slurs. The bottom three staves (treble, alto, and bass clefs) are also marked with *cresc.* and contain more complex rhythmic patterns, including sixteenth-note runs and chords. The middle four staves (treble, alto, bass, and bass clefs) provide harmonic support with sustained chords and rhythmic accompaniment.

The second system of the musical score consists of ten staves. The top three staves (treble, alto, and bass clefs) feature melodic lines with slurs and ornaments. The bottom three staves (treble, alto, and bass clefs) contain complex rhythmic patterns, including sixteenth-note runs and chords. The middle four staves (treble, alto, bass, and bass clefs) provide harmonic support with sustained chords and rhythmic accompaniment. The system concludes with dynamic markings of *decrease*, *pp*, and *pp*.

The first system of the musical score consists of ten staves. The top two staves are for the vocal line, featuring a melody with trills and dynamic markings such as *pp* and *f*. The next four staves are for the piano accompaniment, with dynamic markings including *pp* and *f*. The bottom two staves are for the basso continuo, with a *p* marking and the label "Basso." at the end of the system.

The second system of the musical score continues the composition with ten staves. It features similar instrumental parts to the first system, with dynamic markings like *f* and *pp*. The basso continuo part is labeled "Bassi." at the beginning of the system.

The first system of the musical score consists of ten staves. The top two staves are vocal parts with lyrics. The middle two staves are for woodwinds. The bottom four staves are for strings, with the lowest staff labeled "Basso." Dynamic markings include *p* (piano) and *pp* (pianissimo). The music features complex rhythmic patterns and melodic lines.

The second system continues the musical composition with ten staves. It includes similar notation to the first system, with dynamic markings such as *p cresc.* (piano crescendo) and *pp*. The lowest staff is labeled "Bassi." The score shows a continuation of the complex rhythmic and melodic themes established in the first system.

Musical score for the first system, measures 1-12. The score is written for a string quartet (Violin I, Violin II, Viola, and Violoncello) and a piano. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features a variety of dynamics, including *sf* (sforzando), *pp* (pianissimo), *p* (piano), and *cresc.* (crescendo). The piano part includes a complex rhythmic pattern in the right hand and a more rhythmic accompaniment in the left hand. The string parts have melodic lines with some slurs and accents.

Musical score for the second system, measures 13-24. This system continues the string quartet and piano parts from the first system. The piano part features a prominent melodic line in the right hand, often marked with *pp* (pianissimo) and *pizz.* (pizzicato). The string parts continue with their melodic and harmonic roles, with dynamics ranging from *pp* to *ppp*. The overall texture is dense and expressive.



The first system of the musical score consists of ten staves. The top five staves are for the string ensemble, and the bottom five are for the piano. The piano part includes a grand staff (treble and bass clefs) and a separate bass line. Dynamic markings include *decrease.* and *pp* (pianissimo) throughout the system. The piano part features a complex rhythmic pattern with many sixteenth notes.

The second system of the musical score continues the composition with ten staves. It features a variety of musical notations, including slurs, ties, and dynamic markings such as *pp* and *ff* (fortissimo). The piano part continues with its intricate rhythmic patterns. The system concludes with a double bar line and the marking "B. 2." below the piano part.

The first system of the musical score consists of ten staves. The top two staves are for the vocal line, with the first staff marked 'a 2.' and 'cresc.'. The remaining eight staves are for the piano accompaniment, with various dynamics such as 'cresc.' and 'ff' indicated. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

The second system of the musical score continues the composition from the first system. It features the same ten-staff layout. The piano accompaniment parts show more complex rhythmic textures, including sixteenth-note runs and chords. The vocal line continues with melodic phrases. Dynamics like 'ff' and 'cresc.' are used throughout. The system concludes with a double bar line and a repeat sign.

The first system of the musical score consists of ten staves. The top staff is a grand staff (treble and bass clefs). Below it are two pairs of staves, each pair consisting of a treble and bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano) are present throughout the system. There are also some trill-like markings (*tr.*) in the upper staves.

The second system of the musical score continues the piece. It features the same ten-staff layout as the first system. This system is characterized by a variety of dynamic markings, including *cresc.* (crescendo), *f* (forte), *ff* (fortissimo), *pp* (pianissimo), and *pizz.* (pizzicato). The music shows a clear progression in volume and texture, with some staves featuring more complex rhythmic patterns and others providing harmonic support. Trill markings (*tr.*) are also present in the upper staves.

First system of musical notation, featuring multiple staves with various instruments. The score includes dynamic markings such as *pp* (pianissimo) and *ff* (fortissimo), and performance instructions like *arco.* (arco). The notation includes treble and bass clefs, and various rhythmic values.

Second system of musical notation, continuing the piece. It features dense rhythmic patterns and dynamic markings such as *ff*. The notation includes treble and bass clefs, and various rhythmic values.

