KRSTO

ODAK

Prva passacaglia, op. 35

Passacaglia Op. 35, No. 1

za gudački orkestar | *for string orchestra*

Partitura | *Score*

HDS
ars croatica
CANTUS

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Redaktorska bilješka

Ovo je notno izdanje izrađeno prema rukopisnom originalu, no konzultirano je i tiskano izdanje iz 1957. (izdalo ga je Udruženje kompozitora Hrvatske). Postoje određeni prijepori oko manjih razlika u tim dvjema verzijama, koje se uglavnom odnose na drukčije fraziranje i poteze gudalom. Kako je autor u doba tiskanja toga izdanja još bio živ, možemo pretpostaviti da je te preinake sam napravio (ili odobrio); one se uglavnom mogu naći i u originalu, no pisane tankim crtama i olovkom. S druge strane, kako u ono vrijeme nije bilo uvriježeno kopiranje i često se sviralo iz originalnih rukopisa, nije isključeno niti da ih je u rukopis unio neki od dirigenata koji su djelo izvodili. Jedina veća razlika odnosi se na taktove 128–136: u autografu je predviđeno da ih sviraju sordinirani solisti, a tiskana partitura ne označuje ni sole ni sordine. U rukopisu su, doduše, originalne oznake naknadno lagano precrtane, no ne izgleda kao da je to autorov ispravak. Kako prvotna verzija unosi zanimljiv zvukovni kontrast u glazbeni tijek skladbe, mi smo je unijeli u naše izdanje.

Zoran Juranić

Music Editor's note

This edition of sheet music has been prepared from the manuscript original, but the printed edition of 1957 has also been consulted (it was published by the Croatian Composers Society). There are certain disputes about small differences in the two versions, mainly relating to different phrasing and bowing. Since the composer was still alive when this edition was printed, it can be assumed that he either made the changes himself or else approved them. On the whole they can be found in the original, although written with thin lines and in pencil. On the other hand, since at that time copying was not standard practice and the original manuscript was often used for performance, it is not to be ruled out that the notes were put in by one of the conductors who performed the work. The only major difference relates to Bars 128-136; the autograph calls for them to be played by muted soloists, but the printed score mentions neither muting nor soloists. It is true that in the manuscript the original markings have been lightly crossed out, but it does not look as if they were the author's corrections. Since the original version introduces an interesting acoustic contrast to the musical flow of the composition, we have put it into our edition.

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