

Luka Marohnić

PASSACAGLIA

za veliki orkestar / *for large orchestra*

op. 12

Zagreb, 2012.

PARTITURA / *FULL SCORE*

Orkestar / Orchestra

Piccolo flauta / *Piccolo flute*

2 Flute / *2 Flutes*

2 Oboe / *2 Oboes*

Engleski rog / *English horn*

2 Klarineta (in B) / *2 Clarinets in B* ♯

Bas klarinet (in B) / *Bass clarinet in B* ♯

2 Fagota / *2 Bassoons*

Kontrafagot / *Contrabassoon*

4 Horne (in F) / *4 Horns in F*

3 Trompete (in B) / *3 Trumpets in B* ♯

2 Trombona / *2 Trombones*

Bas trombon / *Bass trombone*

Tuba / *Tuba*

Timpani / *Timpani*

Veliki bubanj / *Bass drum*

Mali bubanj / *Military drum (snare drum)*

Činele (a due, piatto sospeso) / *Cymbals (clash, suspended)*

Zvona / *Tubular bells*

Glockenspiel / *Glockenspiel*

Ksilofon / *Xylophone*

Harfa / *Harp*

Violine I/ *Violins I*

Violine II / *Violins II*

Viole / *Violas*

Violončela / *Violoncello*

Kontrabasi / *Basses*

Napomene /

Remarks

Sve metronomske oznake u partituri preporučene su vrijednosti koje ne moraju biti doslovno interpretirane. /

The metronome marks notated in the score are recommended, but not required.

Passacaglia

za veliki orkestar / for large orchestra op. 12

Luka Marohnić

dur. cca. 10' 30"

Andante poco sostenuto ($\text{♩} = 72$)

poco accel. rit. a tempo

Instrument List:

- Piccolo
- Flaute I+II
- Oboe I+II
- Engleski rog
- Klarineti I+II (in B)
- Bas klarinet (in B)
- Fagoti I+II
- Kontrafagot
- I+II
- Horne (in F)
- III+IV
- I
- Trompete (in B)
- II+III
- Tromboni I+II
- Bas trombon
- Tuba
- Timpani
- Mali bubanj
- Veliki bubanj
- Činele
- Zvona
- Glockenspiel
- Ksilofon
- Harfa
- Violine I
- Violine II
- Viole
- Violončela
- Kontrabasi

Performance Instructions:

- Andante poco sostenuto ($\text{♩} = 72$)**
- poco accel.**
- rit.**
- a tempo**
- pizz.** (indicated above Violine I, Violine II, Viole, and Violončela staves)

PASSACAGLIA op. 12

A detailed musical score page for orchestra and piano. The score is divided into two main sections by a vertical line. The left section contains parts for Flute, Oboe, Cor. Ing., Clarinet, Bass Clarinet, Timpani, Xylophone, and Arpa (Arpège). The right section contains parts for Violin 1, Violin 2, Cello, and Double Bass. The score is marked with measure numbers 11 at the top left. Various musical elements are present, including dynamic markings like *p* and *mf*, articulation marks like trills and grace notes, and performance instructions like "pizz." and "gliss.". The piano part is located on the right side of the page, with its own set of staves and markings.



Musical score for orchestra and piano, page 18. The score includes parts for Picc., Fl., Ob., Cor. Ing., Cl., B. Cl., Fg., Xyl., Vlns. 1, Vlns. 2, Vle., Vcl., and Cb. Various dynamics and performance instructions are indicated throughout the score.

Measure 18:

- Picc.: p , mp , p
- Fl.: p , mp , p
- Ob.: p , mp , p
- Cor. Ing.: p , mp , p
- Cl.: p
- B. Cl.: p
- Fg.: p
- Xyl.: p
- Vlns. 1: pp arco, mp , p , $cresc.$
- Vlns. 2: pp arco, mp , p , $cresc.$
- Vle.: p arco, p
- Vcl.: p arco, p
- Cb.: p

PASSACAGLIA op. 12

A

Più mosso ($\text{d} = 82$) accel. Mosso ($\text{d} = 96$)

rall.

Fl. Ob. Cl. B. Cl. Fg. C. Fg.

Cor. Tr. B. Trb. Tb. Timp.

Arpa

Vlns. 1 Vlns. 2 Vle. Vcl. Cb.

con sord.

mf

mp

Solo *cresc.* *mf* *Tutti* *mf*

Solo *Tutti* *mf*

sfp

PARTITURA / SCORE

7

41

Picc. -

Fl. -

Ob. a2 f

Cor. Ing. -

Cl. -

B. Cl. -

Fg. a2 f cresc. ff

C. Fg. ff

II Cor. mfp IV

Tr. 3 f senza sord. ff

Trb. -

B. Trb. -

Tb. -

Timp. ff sfp

Tamb. mil. -

Piat. -

Camp. -

Vlns. 1 -

Vlns. 2 -

Vle. -

Vcl. -

Cb. ff

riten. $\text{♩} = 88$ poco accel.

PASSACAGLIA op. 12

48

rit.

$\text{♩} = 96$

rall.

B Adagio ($\text{♩} = 66$)

a2

ff

div.

Fl.

Ob.

Cor. Ing.

Cl.

B. Cl.

Fg.

C. Fg.

Cor.

Tr.

Trb.

B. Trb.

Tb.

Timp.

Tamb. mil.

Gr. cassa

Piat.

Camp.

Glp.

Vlns. 1

Vlns. 2

Vle.

Vcl.

Cb.

Musical score page 58, featuring parts for Flute (Fl.), Bassoon (B. Cl.), Clarinet (Cor.), Glsp., Arpa (Arpa), Violins 1 (Vlns. 1), Violins 2 (Vlns. 2), Violas (Vle.), Cellos (Vcl.), and Bass (Cb.). The score includes dynamic markings such as *dim.*, *p*, *I*, *tr*, and *unis.*. The Arpa part shows a melodic line with slurs and grace notes. The Vlns. 1 and Vlns. 2 parts feature eighth-note patterns. The Vle. part has a prominent eighth-note bass line. The Vcl. and Cb. parts provide harmonic support with sustained notes and eighth-note patterns. The Glsp. part has a sustained note. The Arpa part includes a dynamic marking *D-Db*.

PASSACAGLIA op. 12

poco rit.

Fl. 67 *p*

Ob. I *cresc.* *mf*

Cor. Ing. *cresc.* *mf*

B. Cl. *p*

Fg. *cresc.* *mf*

Cor. IV *p* *cresc.* *mf*

Tr. *con sord. I* *f*

Trb. *con sord. I* *f*

Tim. *pp*

Arpa H-B A-Ab E-Eb

Vlns. 1 *p* *con sord.* *cresc.* *mf*

Vlns. 2 *p* *con sord.* *cresc.* *mf*

Vle. *p* *cresc.* *mf*

Vcl. *p* *con sord.* *cresc.* *mf*

Cb. *p* *cresc.* *mf*

77 *accel.* *poco più mosso* ($\text{d} = 68 - 70$)

Fl.

Ob.

Cor. Ing.

Cl.

B. Cl.

Fg.

Cor.

Tr.

Trb.

Timp.

Gr. cassa

Glspl.

Arpa

Vlns. 1

Vlns. 2

Vle.

Vcl.

Cb.

PASSACAGLIA op. 12

Tempo I, con marc. $\text{d} = 72$

rit. C

86

Picc. Fl. Ob. Cor. Ing. B. Cl. Cor. Tr. Timp. Tamb. mil. Camp. Glsp. Arpa Vlns. 1 Vlns. 2 Vle. Vcl. Cb.

94

Picc. Fl. Fg. Cor. con sord. IV Tamb. mil. Vle. Vcl. Cb.

senza sord. pizz. p senza sord. pizz. p senza sord. pizz. p

PARTITURA / SCORE

13

101

Fl.

Fg.

Cor.

Tamb. mil.

Vle.

Vcl.

Cb.



107

Fl.

Fg. I

Cor. senza sord.

Tr. senza sord. II

Tamb. mil. senza sord. IV

Vlns. 1 senza sord.

Vlns. 2 senza sord.

Vle. arco

Vcl. arco

Cb. arco

PASSACAGLIA op. 12

113

Picc.

Fl. a2 f

Ob. f

Cl. f

B. Cl. f trill

Cor. I f

Tr. II senza sord. II f

Tb. f

Timp. f

Tamb. mil. f 3

Xyl. f

Vlns. 1

Vlns. 2

Vle. f

Vcl. f

Cb. f

This musical score page contains two staves of music for a large orchestra. The top staff begins with a rest followed by eighth-note patterns from various woodwind instruments like Picc., Flute, Oboe, Clarinet, and Bass Clarinet. The middle staff starts with a rest and continues with similar patterns. Measures 113 and 114 are separated by vertical bar lines. Measure 113 ends with dynamic markings 'I' and 'f'. Measure 114 begins with 'II senza sord.' and 'II f'. The score includes parts for Picc., Flute (a2 dynamic), Oboe (f dynamic), Clarinet (f dynamic), Bass Clarinet (f with trill dynamic), Horn (I dynamic), Trombone (II senza sord. II dynamic), Timpani (f dynamic), Tambourine (f dynamic), Xylophone (f dynamic), Violin 1, Violin 2, Cello, and Double Bass. The music features complex rhythmic patterns and harmonic shifts between measures 113 and 114.

119

Picc.

Fl.

Ob.

Cor. Ing.

Cl.

B. Cl.

Cor.

Tr.

Tb.

Timp.

Tamb. mil.

Xyl.

Vlns. 1

Vlns. 2

Vle.

Vcl.

Cb.

a2

ff

pizz.

ff

PASSACAGLIA op. 12

124

Picc. *ff*

Fl. *ff* *a2* *ff* *a2* *ff*

Ob. *ff*

Cor. Ing.

Cl.

B. Cl. *ff* *a2*

Fg. *ff*

C. Fg. *ff*

Cor. *ff*

Tr. *ff*

III senza sord.

Trb. II *ff*

I senza sord.

B. Trb.

Tb. *ff*

Timp. *ff*

Tamb. mil. 3 *ff*

Glsp. *ff*

Xyl. *ff*

Vlns. 1 arco *ff*

Vlns. 2 arco *ff*

Vle.

Vcl. *ff*

Cb. *ff*

129

Picc. Fl. Ob. Cor. Ing. Cl. B. Cl. Fg. C. Fg.

rit. poco accel. riten. D a tempo

Cor. Tr. Trb. B. Trb. Tb. Timp.

I+II III III+IV III+IV sfp

Timp. fff sfp fff tr. fff

Tamb. mil. Gr. cassa Piat. Camp.

Glsp. Xyl. Vlns. 1 Vlns. 2 Vle. Vcl. Cb.

PASSACAGLIA op. 12

Musical score for orchestra, page 136, measures 1-10. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Bassoon, Cor, Violin, Cello, and Double Bass. Measure 1: Flute, Oboe, Clarinet, Bassoon, Bassoon play sustained notes. Measure 2: Flute, Oboe, Clarinet, Bassoon, Bassoon play sustained notes. Measure 3: Flute, Oboe, Clarinet, Bassoon, Bassoon play sustained notes. Measure 4: Flute, Oboe, Clarinet, Bassoon, Bassoon play sustained notes. Measure 5: Flute, Oboe, Clarinet, Bassoon, Bassoon play sustained notes. Measure 6: Bassoon begins a melodic line with dynamic *p*. Measure 7: Bassoon continues melodic line with dynamic *p*. Measure 8: Bassoon continues melodic line with dynamic *p*. Measure 9: Bassoon continues melodic line with dynamic *p*. Measure 10: Bassoon continues melodic line with dynamic *p*. Measures 11-12: Bassoon continues melodic line with dynamic *p*. Measures 13-14: Bassoon continues melodic line with dynamic *p*. Measures 15-16: Bassoon continues melodic line with dynamic *p*. Measures 17-18: Bassoon continues melodic line with dynamic *p*. Measures 19-20: Bassoon continues melodic line with dynamic *p*. Measures 21-22: Bassoon continues melodic line with dynamic *p*. Measures 23-24: Bassoon continues melodic line with dynamic *p*. Measures 25-26: Bassoon continues melodic line with dynamic *p*. Measures 27-28: Bassoon continues melodic line with dynamic *p*. Measures 29-30: Bassoon continues melodic line with dynamic *p*. Measures 31-32: Bassoon continues melodic line with dynamic *p*. Measures 33-34: Bassoon continues melodic line with dynamic *p*. Measures 35-36: Bassoon continues melodic line with dynamic *p*. Measures 37-38: Bassoon continues melodic line with dynamic *p*. Measures 39-40: Bassoon continues melodic line with dynamic *p*. Measures 41-42: Bassoon continues melodic line with dynamic *p*.Measures 43-44: Bassoon continues melodic line with dynamic *p*.Measures 45-46: Bassoon continues melodic line with dynamic *p*.Measures 47-48: Bassoon continues melodic line with dynamic *p*.Measures 49-50: Bassoon continues melodic line with dynamic *p*.Measures 51-52: Bassoon continues melodic line with dynamic *p*.Measures 53-54: Bassoon continues melodic line with dynamic *p*.Measures 55-56: Bassoon continues melodic line with dynamic *p*.Measures 57-58: Bassoon continues melodic line with dynamic *p*.Measures 59-60: Bassoon continues melodic line with dynamic *p*.Measures 61-62: Bassoon continues melodic line with dynamic *p*.Measures 63-64: Bassoon continues melodic line with dynamic *p*.Measures 65-66: Bassoon continues melodic line with dynamic *p*.Measures 67-68: Bassoon continues melodic line with dynamic *p*.Measures 69-70: Bassoon continues melodic line with dynamic *p*.Measures 71-72: Bassoon continues melodic line with dynamic *p*.Measures 73-74: Bassoon continues melodic line with dynamic *p*.Measures 75-76: Bassoon continues melodic line with dynamic *p*.Measures 77-78: Bassoon continues melodic line with dynamic *p*.Measures 79-80: Bassoon continues melodic line with dynamic *p*.Measures 81-82: Bassoon continues melodic line with dynamic *p*.Measures 83-84: Bassoon continues melodic line with dynamic *p*.Measures 85-86: Bassoon continues melodic line with dynamic *p*.Measures 87-88: Bassoon continues melodic line with dynamic *p*.Measures 89-90: Bassoon continues melodic line with dynamic *p*.Measures 91-92: Bassoon continues melodic line with dynamic *p*.Measures 93-94: Bassoon continues melodic line with dynamic *p*.Measures 95-96: Bassoon continues melodic line with dynamic *p*.Measures 97-98: Bassoon continues melodic line with dynamic *p*.Measures 99-100: Bassoon continues melodic line with dynamic *p*.



Musical score for orchestra and piano, page 154, section E.

Fl. Flute: Dynamics f , p . Measure 1: 3-note cluster. Measure 2: f , p . Measure 3: p , fp . Measure 4: mf .

Ob. Oboe: Dynamics f , p . Measure 1: 3-note cluster. Measure 2: p .

Cl. Clarinet: Dynamics p , fp . Measure 1: 3-note cluster. Measure 2: mf .

Fg. Bassoon: Dynamics f , p . Measure 1: 3-note cluster. Measure 2: p .

Cor. Horn: Dynamics f , p . Measure 1: 3-note cluster. Measure 2: p .

Glsp. Harp: Dynamics f . Measure 1: 3-note cluster. Measure 2: p .

Arpa. Harp: Dynamics f . Measures 1-2: 3-note clusters (B-H, Eb-E). Measure 3: p , mf , f .

Vlns. 1 Violin 1: Dynamics f , p . Measure 1: 3-note cluster. Measure 2: mf .

Vlns. 2 Violin 2: Dynamics f , p . Measure 1: 3-note cluster. Measure 2: mf .

Vle. Cello: Dynamics f , p . Measure 1: 3-note cluster. Measure 2: mf .

Vcl. Double Bass: Dynamics f , p . Measure 1: 3-note cluster. Measure 2: mf .

Cb. Double Bass: Dynamics f , p . Measure 1: 3-note cluster. Measure 2: mf .

PASSACAGLIA op. 12

PASCHAGELLE op. 11

161

Fl. *f*

Ob. *a2* *f*³

Cl. *p*

Cor. *I+II* *p*

Gls. -

Arpa -

Vlns. 1 *cresc.* *f* *trill* *p* *p* *div.* *p*

Vlns. 2 *cresc.* *f* *trill* *p* *div.* *p*

Vle. *cresc.* *f* *trill* *p*

Vcl. *#cresc.* *f* *trill* *p* *pizz.*

Cb. *cresc.* *f* *trill* *p*



Più mosso (♩ = 76–78)

176

Measure 176:

- Picc.: Rest
- Fl.: f , mf
- Ob.: f
- Cor. Ing.: f
- Cl.: f
- B. Cl.: Rest
- Fg.: f , I
- C. Fg.: Rest
- Cor.: mf , f
- Tr.: II+III , sfp
- Trb.: sfp
- B. Trb.: Rest
- Tb.: f
- Timp.: mf , f , p
- Gr. cassa: Rest
- Piat.: Rest
- Vlns. 1: f
- Vlns. 2: f
- Vle.: f
- Vcl.: f
- Cb.: mf , f

Measure 177:

- Picc.: Rest
- Fl.: a^2
- Ob.: p
- Cor. Ing.: Rest
- Cl.: Rest
- B. Cl.: Rest
- Fg.: f
- C. Fg.: f
- Cor.: Rest
- Tr.: f
- Trb.: f
- B. Trb.: Rest
- Tb.: f
- Timp.: Rest
- Gr. cassa: Rest
- Piat.: Rest
- Vlns. 1: f
- Vlns. 2: f
- Vle.: f
- Vcl.: f
- Cb.: Rest

180

Picc. *ff* *f*

Fl. *ff* *f*

Ob.

Cl. *ff* *f* *mf* *p*

B. Cl.

C. Fg. *sf* *p*

B. Trb.

Tb. *sf* *p*

Timp. *f*

Tamb. mil. *f*

Gr. cassa

Arpa E-E# G#-G, C-C#, A-Ab *dim.* *p*

Vlns. 1

Vlns. 2 *mf* *div.*

Vle. *mf*

Vcl. pizz. *p* arco *pizz.*

Cb. *p*

187

Picc.

Fl.

Ob.

B. Cl.

Vlns. 1

Vle.

Vcl.

Cb.



196

Picc. *rall.*

Fl. *mf* *pp* *mf* *sfp*

Ob. *p* *mp* *pp*

sf *p*

Cor. *I* *pp*

Tr. *I* *pp*

Trb. *pp*

B. Trb. *pp*

Tb. *pp*

Tim. *pp* *gliss.*

Vle. *pp*

Vcl. *pp*

Cb. *dim.* *pp* *arco*

F Adagio ($\text{d} = 60$)

PASSACAGLIA op. 12 **poco rit.** **accel.**

Più mosso ($\text{♩} = 66$)

Fl. - p - mf - p

Ob. - $molto$ - sfp - sfp

Cl. - p - $molto$ - sfp - pp

Fg. - p - sfp

Tempo I ($\text{♩} = 72$)

Cor. - pp - p - ff

Tr. - pp

Trb. - pp

B. Trb. - pp

Tb. - pp

Tim. - p - f

amb. mil.

Camp. - mf

div.

Vlns. 1 - p - mf - p

Vlns. 2 - p - mf - p

Vle. - p - mf - p

Vcl. - p - mf - p

Cb. - p - mf - p

unis.

$molto$ - sfp - sfp

$molto$ - sfp

$molto$ - sfp

$molto$ - sfp

$cresc.$ - 3

5

$cresc.$ - 3

$cresc.$ - 3

$cresc.$ - 3

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219

Picc. *ff*

Fl.

Ob.

Cor. Ing.

Cl.

B. Cl.

Fg.

C. Fg. *b2*

Cor. *ff*

Tr. *ff*

Trb.

B. Trb. *ff*

Tb. *ff*

Timp. *ff*

Gr. cassa *mf* < *ff*

Piat. *ff* *p* < *ff* *ff* *a due*

Glsp. *ff*

Xyl. *ff*

Vlns. 1

Vlns. 2

Vle.

Vcl.

Cb. *b2*

PARTITURA / SCORE

Più mosso (♩ = 96)

224

accel.

Picc. Fl. Ob. Cor. Ing. Cl. B. Cl. Fg. C. Fg.

Cor. Tr. Trb. B. Trb. Tb. Timp. Tamb. mil. Gr. cassa Piat. Camp. Xyl. Vlns. 1 Vlns. 2 Vle. Vcl. Cb.

PASSACAGLIA op. 12

229. **G**

Picc.
Fl.
Ob.
Cor. Ing.
Cl.
B. Cl.
Fg.
C. Fg.

Cor.
Tr.
Trb.
B. Trb.
Tb.
Timp.

Gr. cassa.
Piat.
Camp.

Glsp.
Xyl.
Vlns. 1
marc.
Vlns. 2
marc.
Vle.
Vcl.
marc.
Cb.

236

Picc.

Fl.

Ob.

Cor. Ing.

Cl.

B. Cl.

Fg.

C. Fg.

Cor.

Tr.

Trb.

B. Trb.

Tb.

Tim.

Gr. cassa

Piat.

Vlns. 1

Vlns. 2

Vle.

Vcl.

Cb.

riten.

tr

a2

rall.

sfp > p

p

p

sfp > p

p

sfp

sfp

sfp

fp

fp

fp

pp

pp

pp

fp

fp

fp

div.

p

sfp > p

sfp > p

sfp > p

sfp > p

242 **Tempo I** ($\text{♩} = 72$) **H** **poco meno mosso** ($\text{♩} = 68 - 70$)

Picc.

Fl.

Ob.

Cor. Ing.

Cl.

B. Cl.

Fg.

C. Fg.

Cor.

Tr.

Trb.

B. Trb.

Tb.

Tamb. mil.

Gr. cassa

Piat.

Glsp.

Xyl.

Arpa

Vlns. 1

Vlns. 2

Vle.

Vcl.

Cb.

251 *poco a poco rall.*

Largo ($\text{♩} = 52$) *sempre rall.*

Fl.

Cl.

B. Cl.

Fg.

Cor.

Gls.

Vlns. 1

Vlns. 2

Vle.

Vcl.

Cb.