

1952.

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AKADEMIJA NAUKA I UMJETNOSTI BOSNE I HERCEGOVINE

# D J E L A

K N J I G A L I

ODJELJENJE ZA KNJIŽEVNOST I UMJETNOST

KNJIGA 4.

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VLADO MILOŠEVIĆ

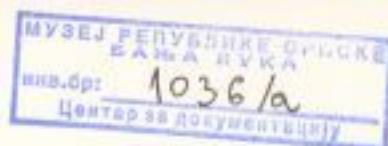
# KAMENI SPAVAČ

PARTITURA

(ZA GUDAČKI KVARTET I RECITATORA)

S A R A J E V O

1 9 7 4.



AKADEMIJA NAUKA I UMETNOSTI BOSNE I HERCEGOVINE

## D J E L A

KNJIGA LI

ODJELJENJE ZA KNJIŽEVNOST I UMJETNOST

KNJIGA 4.

VLADO MILOŠEVIĆ

## KAMENI SPAVAČ

PARTITURA

(ZA GUDAČKI KVARTET I RECITATORA)

Urednik

MIDHAT ŠAMIĆ

redovni član Akademije nauka i umjetnosti Bosne i Hercegovine

SARAJEVO

1974.

ACADEMIE DES SCIENCES ET DES ARTS DE BOSNIE-HERZEGOVINE

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## MONOGRAPHIES

TOME LI

SECTION DES LETTRES ET DES ARTS

LIVRE 4

---

VLADO MILOŠEVIĆ

## DORMEUR DE PIERRE

PARTITION

(POUR LE QUATUOR A CORDES ET RECITANT)

R é d a c t e u r

MIDHAT ŠAMIĆ

membre de l'Académie des science et des arts de Bosnie-Herzégovine

S A R A J E V O

1 9 7 4.

### *UMJESTO UVODA*

*Upoznao sam se s poezijom Maka Dizdara kad nam je pjesnik jedno veče u vijećnici Doma kulture čitao fragmente sbog „Kamenog spavača“.*

*Arhaična tečina leksičke, misaona poezija protkana lirizmom subbine Kosare i Gorčina, tvrdoča i ponos bosanskog čovjeka, njegova istrajanost u vrletnoj krlevitoj i gorovitoj zemlji, vizija bosanske cjelovitosti i sveobuhvatnosti bosanske prošlosti mogu čovjeka da ponesu i uznesu do one tačke emotivne tensije kad se javlja ne potreba i želja, nego neminovnost da se i zvukom, tonom, izrazi osobena poezija Maka Dizdara.*

*U svojim vokalnim kompozicijama, naročito u solo pjesmama, nastojao sam da tekst, pjesnička riječ, dode što više do izražaja. Ma koliko se tome težilo, nikad se ne može postići savršenstvo.*

*Da bi slušalac primio ovu poeziju cjelovito i što potpunije, učinilo mi se da je najbolje govorenje stihova povjeriti recitatoru, a ne pjevaču.*

*Poezija i muzika alterniraju. Oba elementa su umjetničke celine već same po sebi. Ali u spremi njihova umjetnička snaga je veća, i one su cjelina u dvojnosti.*

*VLADO MILOŠEVIĆ*

*Banja Luka, 14. X 1974. godine.*

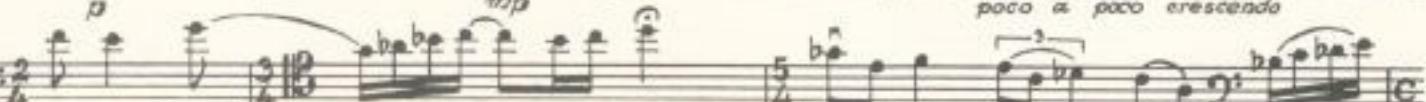
Izdaje: Akademija nauka i umjetnosti Bosne i Hercegovine

Štampa: „Naučno delo“, Beograd, Vuka Karadžića 5. Ofset štampa: Železnička štamparija, Beograd

# 1) Kosara

Moderato

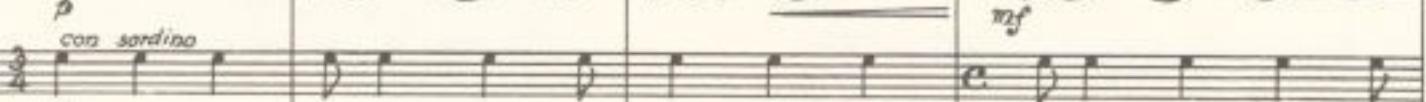
ioloncello 

cello 

cello 

I. I. 

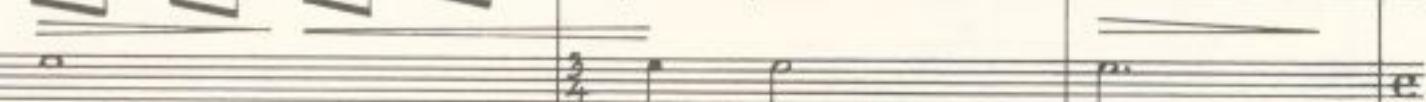
I. II. 

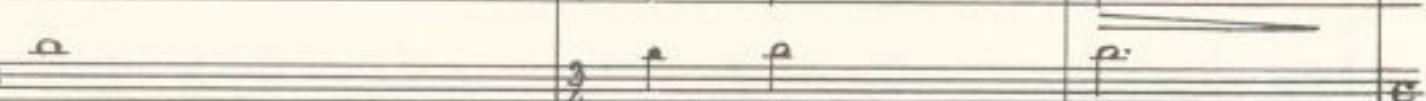
iola 

cello 

I. I. 

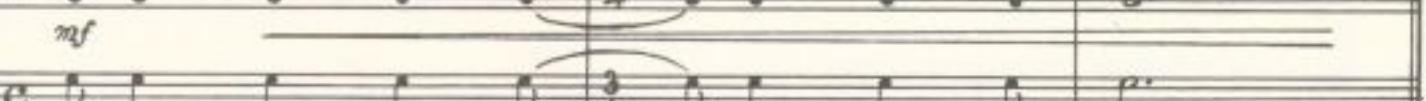
I. II. 

iola 

cello 

I. I. 

I. II. 

iola 

cello 

*Kad je nekud gone preko oštrog drača  
Gradim most od ruku njime da koraća*

*Sve je dalje vode preko mutne vode  
Ali čudom stže meni sve to bliže*

*Glavu čistu meču pod oštricu mača  
U sebi si viša U meni si jača*

Musical score for strings (Violin I, Violin II, Viola) in 2/4 time. The score shows two measures. In the first measure, Violin I has a note with dynamic *pizz.*, Violin II has a note with dynamic *p*, and Viola has a note with dynamic *p*. In the second measure, all three instruments have notes with dynamic *pizz.*.

A musical score for three string instruments: Viola I, Viola II, and Viola. The score consists of three staves. The first staff (Viola I) starts with a bass clef, a key signature of one sharp, and a common time signature. The second staff (Viola II) starts with a treble clef and a common time signature. The third staff (Viola) starts with a bass clef and a common time signature. Measures 2 and 3 are shown, with measure 2 ending on a fermata over the first note of measure 3.

*Tebe više nema Al ti nisi nijema  
Na nebu se javi ko crvena rana  
Ozyjezdana*

A musical score page for strings, specifically Viola and Cello, in 2/4 time. The key signature changes between measures. Measure 5-4 starts with a dynamic of *mf*. Measure 5-5 begins with a dynamic of *mf*, followed by a measure of eighth-note patterns. Measure 5-6 features a dynamic of *mf* and includes a grace note. Measure 5-7 starts with a dynamic of *f*. Measure 5-8 begins with a dynamic of *mf*.

Musical score for strings (Violin I, Violin II, Viola, Cello) in 2/4 time. The score shows two measures. Measure 11 ends with a forte dynamic (f) in the Cello part. Measure 12 begins with a piano dynamic (p) in the Violin II part, followed by a dynamic instruction "poco a poco cresc." The Cello part has a dynamic instruction "mf". The score includes measure numbers 11 and 12.

L.I

L.II

cresc.

B.C.

cresc.

V.L.

V.II

Viola

Cello

## 2) Gorčin

Moderato mosso (Allegretto)

Violin II

Viola

pizz.

Violoncello

mf

VI. I

VI. II

Viola

Vcello

mf

f

arco

arco

*f*

Vi. I

Vi. II

Viola

Vcello

ff

Vi. I

Vi. II

Viola

Vcello

Vi. I

Vi. II

Viola

Vcello

mf

*leggiero*

Vi. I

Vi. II

Viola

Vcello

f

pizz.

pizz.

pizz.

*più mosso*

*arcu*

*arcu*

*f*

1

2

3

4

*poco rall.*

5

6

7

8

*a tempo*

*p*

*spiccato*

*p*

*p*

*pizz.*

9

10

11

12

*mp*

13

14

15

16

VI. I  

 VI. II  
 Viola  
 Vcello

VI. I  

 VI. II  
 Viola  
 Vcello

VI. I  
*sul tasto*  

 VI. II  
*sul tasto*  
 Viola  
 Vcello

VI. I  

 VI. II  
 Viola  
 Vcello

Ase ležit  
Vojnik Gorčin  
U zemlji svojoj  
Na baštini  
Tuždi

Žih  
A smrt dozivah  
Noć i dan

Mrava ne zgazih  
U vojnike  
Odoh

Bil sam  
U pet i pet vojni  
Bez štita i oklopa  
E da ednom  
Prestanu  
Gorčina

Ne probi me kopje  
Ne ustrijeli strijela  
Ne posjeće sablja

Zgiboh od čudne boli  
Zgiboh od boli  
Nepreboli

pizz.  
mf  
pizz.  
mf

con sord.  
mp  
arco  
con sordino  
amo  
con sordino  
mp

Volju  
A djevu mi ugrabiše

Ako Kosaru sretnete  
Na putevima  
Gospodnjim  
Molju  
Skažite  
Za vjernost  
Moju

senza sordino  
p  
senza sord.  
p  
senza sord.

### 3) Zapis o zemlji

*Allegro vivo*

The musical score consists of four systems of staves, each representing a different string instrument. The instruments are: Violin I (top), Viola (second from top), Viel I (third from top), and Viel II (bottom). Each system has a treble clef and a key signature of one sharp (F#). The time signature is common time (indicated by 'C'). The first system (Violin I) starts with a dynamic of *ff*. The second system (Viola) starts with a dynamic of *ff*. The third system (Viel I) starts with a dynamic of *ff*. The fourth system (Viel II) starts with a dynamic of *ff*. The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, and includes slurs and grace notes.

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VI. I      VI. II      Viola      Vcello

*Moderato e pesante*

Musical score page 1. It consists of four staves. The top staff has a treble clef, the second has a bass clef, the third has a bass clef with a sharp sign, and the bottom has a bass clef. Measure 1 is mostly rests. Measure 2 starts with eighth-note patterns in the second and third staves, with dynamics *f* and *mf*. Measure 3 continues with eighth-note patterns in all staves.

Musical score page 2. It consists of four staves. Measures 1-3 show eighth-note patterns with sixteenth-note grace notes, primarily in the second and third staves, with dynamics *f* and *mf*. Measure 4 shows eighth-note patterns in the second and third staves.

Musical score page 3. It consists of four staves. Measures 1-2 show eighth-note patterns with sixteenth-note grace notes, primarily in the second and third staves, with dynamics *mf* and *f*. Measure 3 shows eighth-note patterns in the second and third staves, with dynamics *f*.

Pitao jednom tako jednog vrli pitac neki:

Ko je ta šta je ta da prošiš

Gdje je ta odakle je

Kuda je ta

Bosna

Rekli

A zapitan odgovor njemu tad hitan dade:

Bosna da prošiš jedna zemlja i made

i posna i bosa da prošiš

i hladna i gladna

i k tome još

Da prošiš

Prkosna

Od sna

*a tempo*

VI. I

VI. II

Viola

Cello

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*poco a poco accelerando*

*poco a poco accelerando*

*poco a poco accelerando*

*poco a poco accelerando*

Più vivo

Musical score for orchestra and piano, page 17. The 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 third staff is for the first violin, the fourth for the second violin, the fifth for the viola, and the bottom staff for the cello. The music is in common time. Measure 1 starts with piano dynamic. Measure 2 begins with a forte dynamic and includes a dynamic instruction "col legno". Measures 3-4 show eighth-note patterns. Measures 5-6 feature sixteenth-note patterns with grace notes. Measures 7-8 continue sixteenth-note patterns. Measures 9-10 show eighth-note patterns. Measures 11-12 feature sixteenth-note patterns. Measures 13-14 show eighth-note patterns. Measures 15-16 feature sixteenth-note patterns. Measures 17-18 show eighth-note patterns. Measures 19-20 feature sixteenth-note patterns. Measures 21-22 show eighth-note patterns. Measures 23-24 feature sixteenth-note patterns. Measures 25-26 show eighth-note patterns. Measures 27-28 feature sixteenth-note patterns. Measures 29-30 show eighth-note patterns. Measures 31-32 feature sixteenth-note patterns. Measures 33-34 show eighth-note patterns. Measures 35-36 feature sixteenth-note patterns. Measures 37-38 show eighth-note patterns. Measures 39-40 feature sixteenth-note patterns. Measures 41-42 show eighth-note patterns. Measures 43-44 feature sixteenth-note patterns. Measures 45-46 show eighth-note patterns. Measures 47-48 feature sixteenth-note patterns. Measures 49-50 show eighth-note patterns. Measures 51-52 feature sixteenth-note patterns. Measures 53-54 show eighth-note patterns. Measures 55-56 feature sixteenth-note patterns. Measures 57-58 show eighth-note patterns. Measures 59-60 feature sixteenth-note patterns. Measures 61-62 show eighth-note patterns. Measures 63-64 feature sixteenth-note patterns. Measures 65-66 show eighth-note patterns. Measures 67-68 feature sixteenth-note patterns. Measures 69-70 show eighth-note patterns. Measures 71-72 feature sixteenth-note patterns. Measures 73-74 show eighth-note patterns. Measures 75-76 feature sixteenth-note patterns. Measures 77-78 show eighth-note patterns. Measures 79-80 feature sixteenth-note patterns. Measures 81-82 show eighth-note patterns. Measures 83-84 feature sixteenth-note patterns. Measures 85-86 show eighth-note patterns. Measures 87-88 feature sixteenth-note patterns. Measures 89-90 show eighth-note patterns. Measures 91-92 feature sixteenth-note patterns. Measures 93-94 show eighth-note patterns. Measures 95-96 feature sixteenth-note patterns. Measures 97-98 show eighth-note patterns. Measures 99-100 feature sixteenth-note patterns.

## 4) Zapis o vremenu

*Andantino*

Viola       $\text{B}^6 \text{ 4}$        $p$

Viola       $\text{B}^6 \text{ 4}$

Cello       $p$

VL.II       $p$

Viola       $p$

Cello       $p$

*Davno ti sam legao  
i dugoti mi je ležati*

*Davno  
Da trava mi kosti*

*Davno*

*Da crvi mi meso*

*Davno*

*Da stekah tisuću imena*

*Davno*

*Da zaboravih svoje ime*

*Davno ti sam legao  
I dugo ti mi je ležati*

Violin       $\text{B}^6 \text{ 4}$        $pp$

Cello       $pp$

## 5) Molitva

VI. I

VI. II

Viola

Vcello

*meno mosso*

*mp*

*mp*

*mp*

*mf*

*mf*

*mf*

*mf*

*p*

*p*

*p*

*p*

*Molitvu jednu jedinu znam  
U ovom svijetu  
Beskrušnom*

*Molitvu jedinu jednu imam  
Molitvu o kruhu  
Inasušnom*

*L'istesso tempo*

Musical score for strings (Violin I, Violin II, Cello) in 3/4 time. The first measure starts with a dynamic of *pp*. The second measure continues with *pp* dynamics. The third measure begins with a dynamic of *p*. The fourth measure begins with a dynamic of *p*.

## 6) Ruke

*Andantino pesante*

Musical score for strings (Violin I, Violin II, Cello) in 3/4 time. The first measure starts with a dynamic of *f*. The second measure starts with a dynamic of *p*. The third measure starts with a dynamic of *p*. The fourth measure starts with a dynamic of *p*.

VI. I

VI. II

Viola

Vcello

VI. I

VI. II

Viola

Vcello

VI. I

VI. II

Viola

Vcello

Kroz kamen živi nosih ruke dviće  
kao dva znamena  
Sad ruke ove trudne žive  
u srcu tog kamena

VI. I

VI. II

Viola

Vcello

## 7) Dazd

*Allegro*

VL. I        
 VL. II        
 Viola        
 Vcello     

*pizz.*      *f*

VL. I        
 VL. II        
 Viola        
 Vcello     

*f*

VL. I        
 VL. II        
 Viola        
 Vcello     

*mf*

VL. I        
 VL. II        
 Viola        
 Vcello     

*mf*      *f*

VL. I        
 VL. II        
 Viola        
 Vcello     

*f*

VL. I        
 VL. II        
 Viola        
 Vcello     

*f*

Musical score page 1, featuring six staves of music for strings. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists primarily of eighth-note patterns.

Musical score page 2, continuing the string section. The top staff includes dynamic markings: *pizz.*, *mf*, and *mf*. The bottom staff includes dynamic markings: *mf* and *mf*.

Musical score page 3, continuing the string section. The top staff has a tempo marking *meno mosso*. The bottom staff includes dynamic markings: *arco*, *f*, *arco marcato*, and *f*.

Musical score page 4, continuing the string section. The top staff includes dynamic markings: *arco* and *f*. The bottom staff includes dynamic markings: *arco* and *f*.

*Molto meno mosso*

Violina I  
Violina II  
Viola  
Violoncello

*Trebalo bi opet naučiti  
da slušamo kako dažd pada pada*

*Trebalo bi se odkameniti  
i poći bez osvrtanja kroz kapiju grada*

*Trebalo bi ponovo pronaći  
izgubljene staze od one plave trave*

*Trebalo bi u obilju bitja  
zagrliti panične makove i mrave*

*Trebalo bi se iznova umiti  
i sniti u jasnim kapima ozome rose*

*Trebalo bi onesvijestiti se  
u tamnim vlasima neke travne kosе*

*Trebalo bi načas stati  
sa suncem svojim i sjenkom svojom stasati*

*Trebalo bi se konačno sastati  
sa već davno odbjeglim srcem*

*Trebalo bi se okameniti  
i proći bez osvrtanja kroz kamenu kapiju  
ovog kamenog grada*

*Trebalo bi htjeti  
i svu noć bjeti slušajući kako dažd pravedni  
pada pada pada*

*Tempo I*

VI. I  
VI. II

*Molto meno mosso*

Musical score for strings and piano. The score consists of five staves: two violins, cello, double bass, and piano. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). Measure 52 starts with a rest followed by eighth-note patterns in the upper voices. Measure 53 continues with eighth-note patterns, with dynamic markings *f* and *p*.

*Tempo I - Coda*

Musical score for strings and piano. The score consists of five staves: two violins, cello, double bass, and piano. The key signature changes back to B-flat major. Measure 54 starts with eighth-note patterns in the upper voices. Measure 55 continues with eighth-note patterns, with dynamic markings *mf* and *p*.

Musical score for strings and piano. The score consists of five staves: two violins, cello, double bass, and piano. The key signature changes back to B-flat major. Measure 56 starts with eighth-note patterns in the upper voices. Measure 57 continues with eighth-note patterns.

Musical score for strings and piano. The score consists of five staves: two violins, cello, double bass, and piano. The key signature changes back to B-flat major. Measure 58 starts with eighth-note patterns in the upper voices. Measure 59 continues with eighth-note patterns, with dynamic markings *ff*, *molto ritenuto*, *fff*, *ff*, *molto ritenuto*, *fff*, *ff*, *molto ritenuto*, and *fff*.



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