



M 0 7 2 5 9 1 1 3

1. glasbeni primer – notna priloga 1 (vprašanja 1–6)

S *p*
Asz- szonyom, é- des ú- nóm, hall- jad e víg da-
Ma- to - na mi- a ca- ra, mi fol- le- re can-

A *p*
Asz- szonyom, é- des ú- nóm, hall- jad e víg da-
Ma- to - na mi- a ca- ra, mi fol- le- re can-

T *p*
Asz- szonyom, é- des ú- nóm, hall- jad e víg da-
Ma- to - na mi- a ca- ra, mi fol- le- re can-

B *p*
Asz- szonyom, é- des ú- nóm, hall- jad e víg da-
Ma- to - na mi- a ca- ra, mi fol- le- re can-

mf
lom, Asszonyom, é- des ú- nóm, hall- jad e víg da-
zon, Ma- to - na mi- a ca- ra, mi fol- le- re can-

mf
lom, Asszonyom, é- des ú- nóm, hall- jad e víg da-
zon, Ma- to - na mi- a ca- ra, mi fol- le- re can-

mf
lom, Asszonyom, é- des ú- nóm; hall- jad víg da-
zon, Ma- to - na mi- a ca- ra, mi fol- le- re can-

mf
6 lom, Asszonyom, é- des ú- nóm, hall- jad e víg da-
zon, Ma- to - na mi- a ca- ra, mi fol- le- re can-

lom, mert ab-la-kod-nál, i-me, dal-lal pa-nasz-ko-
 zon, Can-tar sot-to fi-ne-stra Lan-tze buon com-pa-

12 lom, mert ab-la-kod-nál, i-me, dal-lal pa-nasz-ko-
 zon, Can-tar sot-to fi-ne-stra Lan-tze buon com-pa-

pp (lassabban)

dom. Don don don, di-ri-di-ri, don don don don, don don don, di-ri-di-ri,
 gnón. Don don don, di-ri-di-ri, don don don don, don don don, di-ri-di-ri,

17 dom. Don don don, di-ri-di-ri, don don don, don don don, di-ri-di-ri,
 gnón. Don don don, di-ri-di-ri, don don don don, don don don don, don don don, di-ri-di-ri,

(Tempo I.)

don don don don. Ó kér-ve kér-lek, szánd meg fel-zen-gő
 don don don don. Ti pre-go m'as-col-ta-re, che mi can-

22 don don don. Ó kér-ve kér-lek, szánd meg fel-zen-gő
 don don don. Ti pre-go m'as-col-ta-re, che mi can-

só- ha- jom. Ó kér- ve kér- lek, szánd meg fel- zen- gő
 tar ha- de bon, Ti pre- go más- col- ta- re, che mi can-
 só- ha- jom. Ó kér- ve kér- lek, szánd meg fel- zen- gő
 tar ha- de bon, Ti pre- go más- col- ta- re, che mi can-
 só- ha- jom. Ó kér- ve kér- lek, szánd meg fel- zen- gő
 tar ha- de bon, Ti pre- go más- col- ta- re, che mi can-
 27 só- ha- jom. Ó kér- ve kér- lek, szánd meg fel- zen- gő
 tar ha- de bon, Ti pre- go más- col- ta- re, che mi can-

só- ha- jom: egy zsoldos ka- to- ná- nak kell a szí- ved na-
 tar ha- de bon, E mi ti fol- ler be- ne, co- me gre- coe ca-
 só- ha- jom: egy zsoldos ka- to- ná- nak kell a szí- ved na-
 tar ha- de bon, E mi ti fol- ler be- ne, co- me gre- coe ca-
 só- ha- jom: egy zsoldos ka- to- ná- nak kell a szí- ved oly na-
 tar ha- de bon, E mi ti fol- ler be- ne, co- me gre- coe ca-
 32 só- ha- jom: egy zsoldos ka- to- ná- nak kell a szí- ved na-
 tar ha- de bon, E mi ti fol- ler be- ne, co- me gre- coe ca-

gyon. Don don don, di-ri-di-ri, don don don don, don don don don di-ri-di-ri.
 pon. Don don don, di-ri-di-ri, don don don don, don don don don di-ri-di-ri,
 gyon. Don don don, di-ri-di-ri, don don don don, don don don don di-ri-di-ri,
 pon. Don don don, di-ri-di-ri, don don don don, don don don don di-ri-di-ri,
 gyon. Don don don, di-ri-di-ri, don don don don, don, don don don di-ri-di-ri,
 pon. Don don don, di-ri-di-ri, don don don don, don, don don don di-ri-di-ri,
 38 gyon. Don don don, di-ri-di-ri, don don don don, don don don don di-ri-di-ri,
 pon. Don don don, di-ri-di-ri, don don don don, don don don don di-ri-di-ri,

2. glasbeni primer – notna priloga 2 (vprašanje 11)

Adagio, ma non troppo

2 Flauti

2 Oboi

2 Fagotti

3 Corni in Es

Clarinetto solo
in B

Violini

Viola

Violoncello

Contrabasso

Fg.

Cl. pr.
(B)

Vl.

Vla.

Vc.

The musical score is written for a symphony orchestra. It begins with the tempo marking "Adagio, ma non troppo". The time signature is common time (C). The instruments listed are 2 Flutes, 2 Oboes, 2 Bassoons, 3 Horns in E-flat, Clarinet solo in B, Violins, Viola, Violoncello, and Contrabasso. The woodwinds are mostly silent, indicated by rests. The strings play a rhythmic pattern of eighth notes. The Clarinet soloist plays a melodic line. The score includes dynamic markings such as *pp* and *p*, and a first ending bracket for the Clarinet part.

30

Fg.

Cl. pr. (B)

dolce con delicatezza

VI.

Vla.

Vc.

Fg.

Cl. pr. (B)

f

VI.

Vla.

Vc.

2 10.

Fl.
Ob.
Fg.
Cor (F)
Tr (F)
Tmpt

ff ff ff ff ff ff

a2 a2

VI.
Vla.
Vc. e Cb

htr btr tr tr

ff ff ff ff

ff ff

Detailed description: This is a page of a musical score for a symphony orchestra. It features six staves for woodwinds and brass, and three staves for strings. The woodwinds (Flute, Oboe, Bassoon) and brass (Horn in F, Trumpet in F, and Tympani) parts are shown with rests in measures 2 and 10, followed by a strong fortissimo (ff) dynamic and accents (a2) in the subsequent measures. The strings (Violins, Violas, and Violoncello/Double Bass) play a rhythmic accompaniment throughout, with trills (tr) and tremolos (htr, btr) in the Violin I part. The score is written in a key signature of two flats and a 4/4 time signature.

Fl.

Ob.

Fg.

Cor (F)

Tr (F)

Timp.

VI.

Vla.

Vc. eCb.

3

This musical score page features eight staves of music. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor. (F), Tr. (F), Timp., Violins (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. eCb.). The score includes various musical notations such as notes, rests, and dynamic markings. A rehearsal mark '30.' is present in the Flute staff, and a measure number '5' is located in the top right corner. The Flute part has a long note in the first measure, followed by a melodic line. The Oboe part starts with a dynamic marking of $\alpha 2$ and has a long note in the fifth measure. The Bassoon part plays a steady accompaniment. The Cor. (F) and Tr. (F) parts have rests in the first three measures. The Timp. part has a rhythmic pattern. The Violins and Viola parts have melodic lines, and the Vc. eCb. part has a bass line.

6

Fl.
Ob.
Fg.
Cor. (F)
Timp.
Vl.
Vla.
Vc. eCb.

40.

Fl.
Ob.
Fg.
Cor. (F)
Timp.
Vl.
Vla.
Vc. eCb.

pp

Cl.pr. (B) *P con duolo* 50. 7

VI. *pp*

Vla. *pp*

Vc. eCb. *pp*

Cl.pr. (B) 60. *accelerando poco a poco*

VI.

Vla.

Vc.

Cl.pr. (B) *cresc.* *f* *ff*

VI.

Vla.

Vc.

Cb. *f*

8

70.

Fg. *p*

Cor. (F) *ff* *dim.* *p*

Tr. (F) *ff* *dim.* *p*

Timp. *dim.* *p*

Cl.pr. (B) *cresc.* *ff* *brillante ff* *p*

Vl. *ff* *p*

Vla. *ff* *p*

Vc. eCb. *ff* *p*

80.

Fg. *p*

Timp. *pp*

Cl.pr. (B) *p* *pp morendo* *dolce*

Vl. *pp* *p*

Vla. *pp* *p*

Vc. eCb. *pp* *p*

Cl. pr. (B) *mf* 90. *mf* 9

Vl. *mf*

Vla. *mf*

Vc. eCb. *mf*

Cl. pr. (B) *f* 100. *f*

Vl. *mf*

Vla. *mf*

Vc. eCb. *f*

Fz. *f* *tr* *mf*

Ob. *f*

Fg. *f*

Cl. pr. (B) *perdendosi* *tr*

Vl. *pp* *f*

Vla. *mf* *pp* *f*

Vc. eCb. *pp* *f*

10 *Mo.*

Fl.
Ob.
Fg.
Cl.pr.
(B)
Vl.
Vla.
Vc.
eCb.

120

Cl.pr.
(B)
Vl.
Vla.
Vc.
eCb.

con forza staccato

Cl.pr.
(B)
Vl.
Vla.
Vc.
eCb.