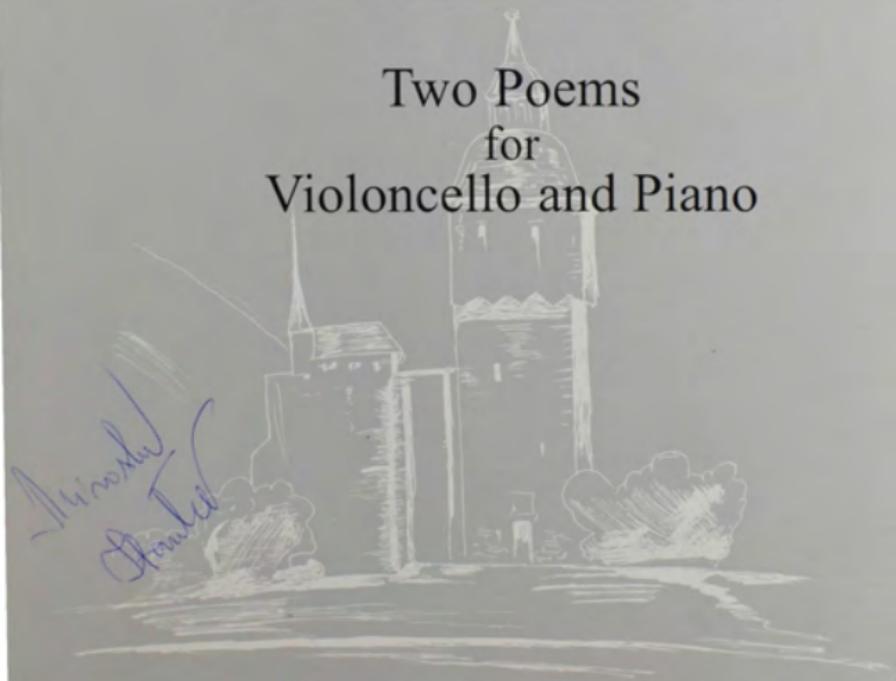


Stanislav Preprek

Dve poeme
za
violončelo i klavir

Two Poems
for
Violoncello and Piano



Izdanje Gradske biblioteke u Novom Sadu

O, grade sunca!
Znam da nema tog brežuljka
na kojem si sagrađen,
Znam da nema te vrletne gorske litice
na čijem se nedostupnom vrhuncu
uzdižu tvoji zidovi.
Znam da nema te zelene i cvetne doline
sa širokom i dubokom rekom
na čijim se obalama blistaju sunčani dvorci.
Znam da te nigde nema, o grade sunca,
Znam da te ničija ruka još nigde podigla nije.
Da, znam da postojiš samo u mojoj duši,
nevidiljiv i nepoznat.

*Stanislav Preprek
iz pesme Heliopolis*



Stanislav Preprek

Stanislav Preprek (1900-1982), kompozitor, orguljaš, književnik i učitelj, rođen je u Šidu u porodici Mateja Prepreka, finansijskog službenika, poreklom iz Petrovaradina. Muziku je učio privatno (kod profesora muzike i kompozitora Vladimira Stahuljaka) i kao samouk. Godine 1918. završio je učiteljsku školu u Petrinji. Radio je kao učitelj u Novoj Kapeli, Maradić i Petrovaradinu. Ujedno je delovao i kao orguljaš, hrvatski dirigent (pevačko društvo "Neven" u Petrovaradinu i "Zvonimir" u Sremskim Karlovcima), melograf, muzički pisac, književnik (ostavio oko 400 pesama), prevodilac (preveo mnoga pesama nemackih, kineskih, perskih i drugih pesnika, te "Gilgames", sumersko-babilonski ep), bibliotekar i organizator književnih i muzičkih večeri u Petrovaradinu.

Preprekov muzički opus obuhvata dela nastala između dva svetska rata i u prvim decenijama posle oslobodenja 1945. godine. Ostavio je jednu simfoniju, kamerna dela (četiri gudačka kvarteta), solističke instrumentalne i mnogobrojne klavirske kompozicije, dela za orgulje, cikluse solo pesama uz pratnju klavira (U osamljenosti, Proljetne vode, Smrt u klasu i dr.), crkvene kompozicije (misse, motete i dr.), mešovite, ženske i dečje horove.

U Preprekovom muzičkom stvaralaštvu prisutna je muzička izražajnost ranijih razdoblja, koju je podmladio sokovima muzike dvadesetog stoljeća i koju je na osnovu svojih muzičko-estetskih zamisli pretopio u svoj vlastiti stil i izraz. Njegovi ciklusi solo-pesama, koji se mogu uvrstiti među najistaknutija dela svetske vokalne lirike, predstavljaju snažan korak napred ka obogaćivanju osećajnosti savremenog čoveka, njegovih snova, htjenja, maštanja, sećanja, radosti i pobedonosnog zanosa.

Dr Hranislav Đurić

Stanislav Preprek (1900-1982), composer, organist, writer and teacher was born in Šid in the family of Matej Preprek, financial clerk, from Petrovaradin. He learned music privately (with professor and composer Vladimir Stahuljak), and as a self-educated man. In 1918, he finished the Teacher's school in Petrinja. He worked as a teacher in Nova Kapela, Maradić and Petrovaradin. At the same time, he worked as an organist, choir conductor (singing society "Marigold" in Petrovaradin and "Zvonimir" in Sremski Karlovci), melograph, music writer, poet (about 400 poems were left after him), translator (he translated many poems of German, Chinese, Persian and other, as well as "Gilgamesh", Sumerian-Babylonian epics), he was also a librarian and organizer of literary and musical evenings in Petrovaradin.

Preprek's musical opus includes the works created between two world wars and in the first decades after the liberation in 1945. He left a symphony, chamber-music (four string quartets), solo instrumentals and many compositions for piano, cycles of solo songs accompanied by piano (In the Isolation, Spring Torrents, Death in the Rye etc.), church compositions (masses, motets etc.), mixed, female and children quires.

In Preprek's musical work, there is a presence of musical expressions of earlier periods, which he revitalized by the juices of the twenty century music and to which (on the basics of his own musical and esthetic ideas), he has given his own stamp and expression. His cycles of solo poems, which may be estimated in the best products of world vocal lyrics are the important step forward towards the enriching of sensibility of modern man, his dreams, desires, fancies, memories, joys and triumphant ecstasy.

Dr Hranislav Đurić

Proteklo vreme od 1918. i 1919. godine, kada je Stanislav Preprek komponovao svoje dve poeme, donelo je niz promena u svim oblastima i vidovima života. Danas je došao trenutak da Gradska biblioteka u Novom Sadu, u duhu svoje tradicije i na sebi svojstven način, ostvaruje izdavanje i štampanje ovih muzičkih dela.

Pozivam vas, violončelisti, koji ste u proteklom vremenu stasali, kao i buduće generacije violončelista, da posvetite svoje interesovanje i svoje zalaganje u oživljavanje ovih nota, jer taj čin čeka na vas. Pruža se prilika da u muzici Stanislava Prepreka otkrijete istinu, koja je u njoj u tolikoj meri prisutna, da je kroz nju i samo kroz nju potpuna i celovita. Najmanje se trudite da ovu muziku svrstate prema "izmima" u bilo koju stilsku epohu, jer dosad ni jedan stil nije definisan kao "istinazam".

Istina na koju ovde mislim, bila je, ona postoji i biće! Postojala je pre čoveka i čekala ga u praskozoru razvoja njegovog uma, u vidu svetlosti usred mraka njegove nebiti. Ma u koji pravac ustremio svoje gledanje, video je tu svetlost. Ako je iskoracić, kreata se ka njoj. Do današnjeg dana nije prestao koračati tim korakom. Do nje stigao nije i zato još postoji.

Ako ste tu istinu u Preprekovoj muzici otkrili, ona vas dalje pita: da li ste nadgrađeni osećanjem da su ti zvuci lepet njenih krila? Da li ste ispunjeni osećanjem beskonačnosti dok vam ona zaslepjuje zenice? Da li ste joj okrenuti? Ako jeste, možete li podnjeti ruglo koje izaziva to vaše ozareno lice u mraku svog okruženja?

Ako to niste, sudite sami, ja samo tako mogu ostati zadovoljan, jer nemam vam više šta reći. Onima koji će krenuti u "odiseju", pre svih traganja, poručujem: važno je znati dobro svirati.

Tibor Hartig

The time passing from 1918 to 1919, when Stanislav Preprek composed his two poems, brought many changes in all areas and aspects of life. Today, it is time when City library in Novi Sad, according to its tradition, realizes publishing and printing of these musical works.

I invite you, the cellists, especially young and the future generations of cellist, to devote your talents and efforts to the revival of these notes, because that creation waits for you. There is a chance that in the music of Stanislav Preprek you discover the truth, which is so obvious in this music, that only in this way it is whole. You should not try to classify this music according to "isms" of any kind into any style or epoch, because no style, whatsoever, is classified as "veritism".

The truth, on which I mean, has been, is and will be! It was before the man and it waited at the dawn of its existence, like the light of the darkness of his nothingness. Any way he looked, he saw the light. To the present day, he did not stop walking. He did not reach it yet, that is why it still exists.

If you discovered the truth in Preprek's music, it still asks: are you full of the feeling that these sounds are flutter of your wings? Are you full of those feeling of infinity, while it dazzles your eyes? Are you turned to it and, if you are, can you stand the scandal which is provoked by your shining face in the darkness of its surrounding?

If you are not, judge by yourself, I am contented this way, because I have nothing more to say. For those, who are advancing into "Odyssey", before any searching I advice: it is important to know to perform well.

Tibor Hartig

Letopis ustanova kulture, pa i Gradske biblioteke u Novom Sadu, koja radi na tradiciji Srpske čitaonice novosadske, po pravilu ispisuju znameniti ljudi i važni događaji.

J kao što u sazvežđu velikana XIX veka ove ustanove, najsnažnije sijaju zvezde Svetozara Miletića, Jovana Hadžića i Jovana Jovanovića Zmaja, tako u XX veku, pogotovo u njegovoj drugoj polovini, sija zvezda Stanislava Prepreka.

Postoje ličnosti koje su miljenici najšire javnosti, stručne kritike, medija, čiji je ceo stvaralački vek bio pod svetlima reflektora. Preprek sigurno nije bio opisana ličnost, ali je nesumnjivo da je i sam izabran takav status. Njegova umetnost, pre svega muzika, kako je i sam jednom prilikom izjavio, citirajući Betovena, treba da ide od srca ka srcu, od stvaraoča ka onome kome je namenjena. Njemu je to bilo dovoljno, a delo ako vredi trajeće u vremenu.

U našoj sredini sasvim su retki ljudi tako raskošnog obrazovanja i talenta. Otuda ga s pravom možemo nazvati renesansnim intelektualcem, enciklopedijskih znanja i interesovanja.

Samo probraňi, a mi bismo dodali i povlašćeni, upoznali su svu lepotu i dubinu, pre svega, muzičkog dela Stanislava Prepreka, pa su zato i napisali nadahnute stranice kao svedočanstvo o umetničkom značaju i trajanju ovog važnog poslenika naše sredine. Ostaće upamćeni ogledi o Prepreku: akademika Rudolfa Bručija, redovnog profesora univerziteta Dušana Plavše, doktora muzikologije Hranišlava Đurića, zatim Dušana Mihaleka, Tihomira Tapavice i redaktora ovog izdanja Dure Rajkovića i Tibora Hartiga.

U svom radnom veku značajan deo, u poznim godinama, Preprek je posvetio radu u Biblioteci "Vladimir Nazor" u Petrovaradinu. Od nje je napravio važan kulturni i obrazovni centar. Iako za bibliotekare važi da su zaljubljenici svoga posla, za Prepreku važi da vrhuni i u tom zanimanju, da je na čast bibliotekarskoj profesiji. Zato ga se Gradska biblioteka seća ovim skromnim izdanjem, zahvaljujući poštovanju i trudu Dure Rajkovića i Tibora Hartiga.

Dragan Kojić

The Annals of the institutions of culture, as well as those of the City Library in Novi Sad, which develops the tradition of the Serbian reading-room, are, as a rule, written by the important people and important events.

As in the constellation of the famous men of the nineteenth century, the most brilliant stars are those of Svetozar Miletić, Jovan Hadžić and Jovan Jovanović Zmaj, thus in the second half of the twentieth century, the star of Stanislav Preprek is shining.

There are the persons who are favorites of the public, critics, media, whose whole creative life was floodlit. Preprek was not that type of person, but he chose it himself. His art, music before all, as he once cited Beethoven, should go from heart to heart, from the author to the recipient. It was enough for him and the work, if it has value, will last in time.

In our culture, the people of exuberant education and talent are rare. So we are justified to call him a renaissance intellectual, of wide knowledge and interest.

Only few chosen and, we may add, privileged, measured all beauty and depth of the musical opus of Stanislav Preprek and they have written inspired pages to testify the importance and endurance of art of this hard worker in our environment. There are the essays about Preprek of the Academician Rudolf Bruči, University Profesor Dušan Plavša, Doctor of musicology Hranišlav Đurić, than from Dušan Mihalek, Tihomir Tapavica and the sub-editors of this edition - Duro Rajković and Tibor Hartig.

During his working life, in his late years, Preprek worked for long as a librarian in the library "Vladimir Nazor" in Petrovaradin. He made it an important centre of culture and education. Although it is a rule that librarians love its profession, Preprek was brilliant in this profession too, he performed it honorably. That is why the City library publishes this modest edition as a small remembrance of him, due to the efforts and work of Dura Rajković and Tibor Hartig.

Dragan Kojić

Redaktori - Redactors

Tibor Hartig

Duro Rajković

Elegična poema

Posvećeno prof. Vladimiru Stahuljaku

Poem Elegiac

Dedicated to Prof. Vladimir Stahuljak

Stanislav Preprek
(1918)

Andante agitato quasi alla breve

The musical score consists of three systems of music for two voices (Soprano and Alto) and piano. The vocal parts are in soprano and alto clefs, and the piano part is in bass clef. The key signature is one flat, and the time signature is common time. The vocal parts enter at different times: the soprano starts with a melodic line, followed by the alto. The piano part provides harmonic support throughout. The score includes dynamic markings such as *mp*, *sim.*, *poco f*, and *Xm*. The vocal parts sing eighth-note patterns, while the piano part features sixteenth-note chords. The vocal entries are separated by rests, creating a sense of dialogue or lamentation.

10

A musical score page featuring two staves. The top staff is for the bassoon, starting with a dynamic of *p*. The bottom staff is for the piano. The piano part includes a treble clef, a bass clef, and a key signature of one flat. The bassoon part has a dynamic of *p* and markings "una corda" and "Tut." The piano part has markings "sim." and "Tut." The bassoon part ends with a dynamic of *f*.

A continuation of the musical score from page 10. The bassoon part continues with dynamics *p*, *f*, and *fp*. The piano part continues with dynamics *p*, *fp*, and *Tut.*

A continuation of the musical score from page 10. The bassoon part starts with a dynamic of *fp*. The piano part includes markings "tre corde" and "Tut.". The bassoon part ends with a dynamic of *f*.

20

A musical score page featuring two staves. The top staff is for the bassoon, starting with a dynamic of *f*. The bottom staff is for the piano. The piano part includes a treble clef, a bass clef, and a key signature of one flat. The bassoon part has markings "Tut.", "Tut.", "Tut.", and "sim.". The piano part has markings "f", "Tut.", "Tut.", and "sim.".

poco riten.

p dolce

p raff.

una corda

largamente

p

largamente

mp

mf

rall.

mf

tre corde

30 *rall.*

rall.

p

incalzando

cre

scen

do

zkuharing.s

30

30

30

- 3 -

40

Tempo I

mf *pp* *pp* *p* *p*

* *zoo* * *zoo* * *zoo* * *zoo*

m.s. *m.d.* *mf* *p*

* *zoo* * *zoo* * *zoo* *

50

f *ff sempre* *appassionato* *ff appassionato*

mp *mf* *f*

allargando *p smorzando*

allargando

60

una corda

tre corde

a piacere

p

70

sostenuto

rall.

p

Allegretto

mf

legato

sim.

80

Musical score page 80. The top system shows two staves. The treble staff has a dynamic of *legato*. The bass staff has a dynamic of *sim.* The bottom system shows two staves. The treble staff has dynamics *riten.* and *arc.* The bass staff has a dynamic of *f.*

Allegro scherzando

Continuation of the musical score. The top system shows two staves. The treble staff has dynamics *riten.* and *arc.* The bass staff has a dynamic of *f.* The bottom system shows two staves. The treble staff has a dynamic of *pizz.* The bass staff has a dynamic of *f.*

90

Musical score page 90. The top system shows two staves. The treble staff has a dynamic of *arc.* The bass staff has a dynamic of *f.* The bottom system shows two staves. The treble staff has a dynamic of *p.* The bass staff has a dynamic of *f.*

Continuation of the musical score. The top system shows two staves. The treble staff has a dynamic of *f.* The bass staff has a dynamic of *f.* The bottom system shows two staves. The treble staff has a dynamic of *p.* The bass staff has a dynamic of *f.*

100

ad Lib.

110

Allegretto

120

legato

sim.

riten.

Tempo I

riten.

mp

p

130

sim.

sim.

poco f

mp

Musical score page 1, measures 138-139. The score consists of three staves: Bassoon (top), Cello (middle), and Double Bass (bottom). The key signature is one flat. Measure 138 starts with a bassoon eighth-note followed by sixteenth-note pairs. Measure 139 begins with a bassoon eighth-note followed by sixteenth-note pairs, leading into a melodic line with grace notes and slurs. The dynamic is *p*.

[140]

Musical score page 1, measure 140. The score continues with three staves. The bassoon and cello play eighth-note pairs, while the double bass provides harmonic support. The dynamic is *sim.*

Musical score page 1, measures 141-142. The bassoon and cello continue their eighth-note patterns. Measure 142 features a melodic line with grace notes and slurs, dynamic *fp*, and the instruction "tre corde".

Musical score page 1, measures 143-144. The bassoon and cello play eighth-note pairs. Measure 144 concludes with a melodic line and dynamic *fp*.

f

150

poco riten.

rall.

p dolce

largamente

p rall.

una corda

largamente

mp

tre corde

rall.

mf

poco vivo

rall.

mf

160

rall.

p

incalzando

rall.

incalzando

cre

scen-
do

mf

Tempo I

f *p* *pp*

170

m.s. *m.d.*

p

* *do* * *do* * *do* *

ff sempre

appassionato

mp *m.s.* *m.d.*

mf

f appassionato

180

Musical score for piano, page 10, showing measures 11-12. The score consists of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. Measure 11 starts with a dynamic of f (fortissimo) and a tempo marking of *allargando*. The melody is primarily in the treble clef staff, featuring eighth-note patterns. Measure 12 begins with a dynamic of p (pianissimo) and a tempo marking of *amorzando*. The bass clef staff features sustained notes and eighth-note patterns. The piano right-hand staff shows a sustained note followed by a melodic line.

190

A musical score page showing two staves. The top staff is for the strings (Violin I, Violin II, Viola, Cello) and the bottom staff is for the bassoon. Measure 11 starts with a dynamic *p*. Measure 12 begins with a dynamic *p* and includes a instruction "molto sostenuto". The bassoon part in measure 12 consists of several sustained notes.

200

allargando

p

allargando

pp

ppp

f

una corda

Redaktori - Redactors

Tibor Hartig

Duro Rajković

Romantična poema

Posvećeno prof. Vladimiru Stahuljaku

Romantic Poem

Dedicated to Prof. Vladimir Stahuljak

Stanislav Preprek

(1919)

Allegretto

Musical score for Stanislav Preprek's Romantic Poem. The score consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). The key signature is A major (three sharps). The time signature is common time (indicated by '4'). Measure 1 starts with a single note followed by a measure of eighth-note pairs. Measures 2-9 show various patterns of eighth and sixteenth notes, with dynamic markings like *mp* and *leggiero, quasi legato*. Measure 9 ends with a fermata over the bass clef staff.

Continuation of the musical score. Measure 10 begins with a measure of eighth-note pairs. Measures 11-12 show more complex patterns, including sixteenth-note groups and dynamic markings like *fz*. Measure 12 ends with a fermata over the bass clef staff.

[10]

Continuation of the musical score. Measures 13-14 show eighth-note pairs. Measures 15-16 show sixteenth-note patterns with various performance instructions: *riten.*, *rall.*, *staccato*, *legato*, and *sfz*. Measure 16 ends with a fermata over the bass clef staff.

Andante moderato

Musical score for strings and piano. The strings play eighth-note patterns in measures 1-18. The piano provides harmonic support with sustained notes and eighth-note chords. Measure 19 begins with a forte dynamic.

Measure 20 starts with a forte dynamic. The piano has eighth-note chords. Measure 21 continues with eighth-note chords from both instruments.

20

Measures 22-23 show melodic lines in the strings. The piano provides harmonic support with eighth-note chords. The vocal part enters with "cre-scen-do".

Measures 24-25 continue the melodic line in the strings. The piano provides harmonic support with eighth-note chords. The vocal part continues with "cre-scen-do".

[30] *Vivo*
pizz.

Adagio

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Andante religioso

[40]

senza vibr.

p legato

p

rall.

[50]

mp

rall.

p

a tempo

p

con vibr.

accell.

accell.

Appassionato molto

f

f

68

ff sempre

p

riten.

Calm

70

p

dim.

Allegretto grazioso

80

leggiero
mp

poco riten.

dim.

Andante religioso

90

senza vibr.

p legato

rall.

mp

100

*Allegro vivo**con vibr.*

110

Tempo I

120

Andante moderato

Anaantë moaueru

Musical score for piano, page 10, measures 10-11. The score consists of three staves. The top staff is in common time, treble clef, and G major. It starts with a dynamic *p* and a tempo marking *molto sentimento*. The middle staff is also in common time, treble clef, and G major, starting with *p legato*. The bottom staff is in common time, bass clef, and G major. Measures 10 and 11 show a sequence of eighth-note patterns and sustained notes.

130

A musical score page showing two staves. The top staff is for the orchestra, featuring a bassoon line with slurs and dynamic markings like 'f' and 'mp'. The bottom staff is for the piano, with a treble clef and a bass clef, showing eighth-note patterns. Measures 11 and 12 are shown, separated by a vertical bar.

Musical score for orchestra and choir, page 10, measures 11-12. The score consists of four staves. The top staff is for the orchestra, showing a bassoon line. The second staff is for the soprano voice. The third staff is for the alto voice. The bottom staff is for the tenor voice. The key signature changes from B major (two sharps) to A major (one sharp). The tempo is marked as *f* (fortissimo). The vocal parts sing "cre - scen - do". The vocal line for the alto and tenor voices is identical.

A musical score page showing two staves. The top staff is for the orchestra, featuring multiple parts with various dynamics like 'meno f', 'fp', and 'p dolce'. The bottom staff is for the piano, with a single melodic line. The page is numbered '10' at the top right.

Musical score for strings and piano. The score consists of four staves: two for violins (top), one for cello/bass (middle), and one for piano (bottom). The key signature is A major (three sharps). Measure 139 ends with a forte dynamic. Measure 140 begins with a piano dynamic (*p*). The strings play eighth-note patterns, and the piano provides harmonic support. Measure 140 concludes with a dynamic marking *a tempo*.

140

*Vivo**pizz.**a tempo*

Continuation of the musical score. The strings continue their eighth-note patterns. The piano maintains harmonic support. Measure 141 begins with a ritardando (*riten.*) and ends with another ritardando (*riten.*). The dynamic *f* is indicated at the end of the measure.

Continuation of the musical score. The strings play eighth-note patterns. The piano provides harmonic support. Measure 142 begins with a piano dynamic (*p*) and ends with a forte dynamic (*ff*). The dynamic *mf* is indicated at the end of the measure.

150

Lento

Continuation of the musical score. The strings play eighth-note patterns. The piano provides harmonic support. Measure 143 begins with a dynamic marking *poco f*. The dynamic *mf* is indicated in the middle of the measure, followed by a dynamic marking *p*.

Stanislav Preprek

**Dve poeme
za violončelo i klavir**

Redaktori:
Tibor Hartig i Đuro Rajković

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Stanislav Preprek, 1912.

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Stanislav Preprek

Dve poeme

za violončelo i klavir

Redaktori:

Tibor Hartig i Đuro Rajković

Stanislav Preprek

Two Poems

for Violoncello and Piano

Redactors:

Tibor Hartig and Đuro Rajković

VIOLONCELLO

Izdanje Gradske biblioteke u Novom Sadu

Elegična poema

Posvećeno prof. Vladimиру Stahuljaku

Redaktori - Redactors
Tibor Hartig
Duro Rajković

Poem Elegiac
Dedicated to Prof. Vladimir Stahuljak

Stanislav Preprek
(1918)

Andante agitato quasi alla breve

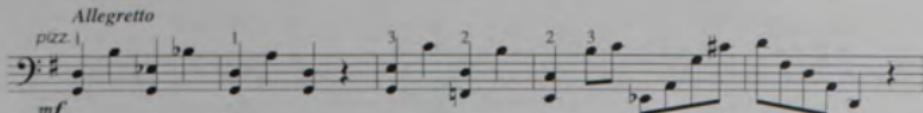
The sheet music consists of eight staves of cello music. Staff 1 starts with *poco f*. Staff 2 includes dynamics *p II*, *fp*, and *f*. Staff 3 features *p dolce* and *largamente*. Staff 4 contains *pp III*, *mf*, and *p*. Staff 5 is marked *appassionato ff sempre*. Staff 6 shows *p smorzando*. Staff 7 includes *a piacere* and *p*. Staff 8 concludes with *f*.

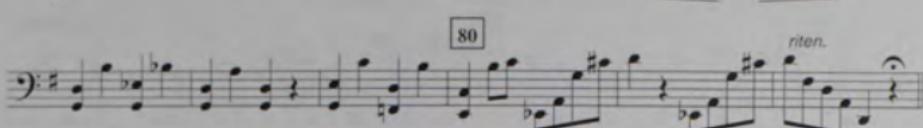
Performance instructions include:

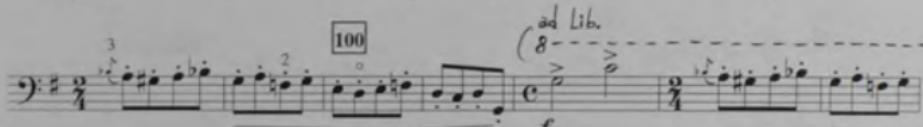
- Staff 1: *poco f*
- Staff 2: *p II*, *fp*, *f*
- Staff 3: *p dolce*, *largamente*
- Staff 4: *pp III*, *mf*, *p*
- Staff 5: *appassionato ff sempre*
- Staff 6: *p smorzando*
- Staff 7: *a piacere*, *p*
- Staff 8: *f*

Technical markings such as fingerings (e.g., 1, 2, 3, 4), slurs, and dynamic markings like *poco riten.* and *rall.* are also present throughout the piece.

sostenuto
 2

70 *rall.* 

Allegretto
pizz.
mf
80 *riten.* 

Allegro scherzando
arco
pizz.
f 
90 *arco* 
100 *ad lib.* 

110 
120 

Allegretto
pizz.
mf 

tempo I 130

140
 (V) 150
 poco niten. rall. p dolce largamente
 f p
 160
 rall. poco vivo 160
 mf f mf f
 incalzando 170
 III f pp
 appassionato
 mf p f II ff sempre
 180
 allargando p smorzando
 sforzando p
 a piacere 190
 200
 molto sostenuto
 pp

Redaktori - Redactors

Tibor Hartig

Duro Rajković

Romantična poema

Posvećeno prof. Vladimiru Stahuljaku

Romantic Poem

Dedicated to Prof. Vladimir Stahuljak

Stanislav Preprek

(1919)

Allegretto 9

Andante moderato 20

f con dolore

riten.

Vira pizz.

Adagio

1 2 3 4
1 2 3 4
p dolcissimo

1 2 3 4
1 2 3 4
p

1 2 3 4
1 2 3 4
p

Andante religioso 40
1 2 3 4
1 2 3 4

1 2 3 4
1 2 3 4
p

1 2 3 4
1 2 3 4
mp

1 2 3 4
1 2 3 4
rall. 50

1 2 3 4
1 2 3 4
a tempo

1 2 3 4
1 2 3 4
p

1 2 3 4
1 2 3 4
acceff. Appassionato molto

1 2 3 4
1 2 3 4
f

1 2 3 4
1 2 3 4
ff sempre 60

1 2 3 4
1 2 3 4
ff sempre

1 2 3 4
1 2 3 4
riten. Calmò

1 2 3 4
1 2 3 4
p

1 2 3 4
1 2 3 4
70 Allegretto grazioso 80

1 2 3 4
1 2 3 4
p

Andante religioso 80
1 2 3 4

1 2 3 4
1 2 3 4
90

1 2 3 4
1 2 3 4
p

1 2 3 4
1 2 3 4
rall.

1 2 3 4
1 2 3 4
mp

Musical score for cello, page 150, showing measures 1-15. The score includes dynamic markings such as *p*, *fz*, *p*, *mf*, *f*, *fp*, *p*, *sf*, *ff*, *riten.*, *vivo*, *pizz.*, *arco*, *a tempo*, *Lento*, and *con vibr.*. The score features various musical styles including Allegro vivo, Andante moderato, and Lento, with changes in key signature and time signature throughout the page.