

## NOTNI IZVORI

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## SUMMARY

ANALYSIS OF SILVIJE BOMBARDELLI'S COMPOSITION *MISEČINA* (MOONLIGHT) AND THE ARRANGEMENT FOR A SAXOPHONE QUARTET

The paper is based on the author's master thesis in which the author presented the arrangement of the composition *Misečina* by the composer Silvije Bombardelli of Split for the saxophone quartet. The author analysed and compared five existing versions of the composition, four of which were arranged by the composer himself. Bombardelli composed *Misečina* in 1948, for mixed choir and soloists, and then arranged it for choir (in 1971), for a Dalmatian klapa singing group (in 1974) and for choir and the orchestra, the version which was incorporated into the opera *Bakonja* (1988). Also, Vlado Sunko arranged it for female choir (1985). Having analysed and compared all the versions, the author concluded that the composer's version *a cappella* for mixed choir was aesthetically the best and decided to arrange it herself. The paper, therefore, contains the analysis of the composition *Misečina* for mixed choir and explains the arrangement procedure for saxophone quartet version. In all its versions, the composition is distinguished by a combination of two formal principles: through-composed aspect and the repetition of formal parts. The dominating motif of moonlight is of folklore origin. In view of the predominating melodic content, tonal doubling and constant alternation between the same major and minor chords, we can say that the tonality is only indicated. Analytical results that show the possibilities of different formal and interpretative solutions of music in relation to the text are directly related to a large number of arrangements and prove the flexibility of the composer's musical

language and the ability to adapt to even the most modern performance combinations while maintaining all the original characteristics of the composition.

Key words: Silvije Bombardelli, *Misečina* (Moonlight), arrangement, analysis, text interpretation

## PRILOZI

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### UREDNIČKE NAPOMENE UZ PRILOG 1.

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Partitura za mješoviti zbor priređena je prema autografu u posjedu Zlatka Kokeze i fotokopiji tiskanoga izdanja nepoznatoga izdavača (Bombardelli 1971).

T. 8. Gornji (2.) ženski glas u autografu piše e1.

T. 12, 14-17. Upisani su naglasci prema prvoj verziji skladbe (Bombardelli 1955, Bombardelli 1975).

T. 16, 32, 35. Izdržani ton na slog »Jo« izvode alti.

T. 21, 22, 24. Znak \* simbolizira uzdah, izvoditi naglašenim izgovaranjem glasa »m« bez određene tonske visine. Isti znak u t. 22 (u zagradama) stoji u autografu iza riječi »lašun«.

T. 25. Razlikuju se ligature zadnjeg akorda u muškim glasovima: u autografu ligature imaju samo 3. i 4. glas na tonu e, u tiskanom izdanju 4., 5. i 6. glas (E, H, e). U tiskanomu izdanju su dopisane ligature za sve muške glasove (E, H, e, gis h). Trajanje izdržanoga akorda u t. 26 nije nigdje naznačeno.