

Andđelko Klobučar

Pjesma stvorova
The Canticle of the Creatures

za orgulje/*for organ*

Klobučarov kompendij od devet minijatura za orgulje na literarni predložak sv. Franje Asiškoga, *Pjesma stvorova*, pripada rijetkim ciklusima minijatura u hrvatskoj orguljaškoj glazbi XX. stoljeća. Prvi stavak, u kojemu *Sunce* slavi Stvoritelja, veličanstvena je uvertira cijelome opusu, u kojemu Klobučar kao da najfinijom skladateljskom gestom navješće sve što se ima dogoditi. Načelo skladanja i bojanja sekundama, kvartama i septimama Klobučarov je skladateljski potpis, koji ipak nikada ne napušta tonski centar. *Mjesec i Zvijezde* slijedi nakon velikog uvodnog stavka, s majstorski osmišljenim prikazom zvjezdanog sjaja i ljeskanja Mjeseca. *Vjetar* je zamišljen kao šum i huk, stavak obojen zamalo samo velikim sekundama, dok je *Voda* etidnoga karaktera, skoro bez pulsa, ali s jasnim protokom koji gotovo programatski etablira taj element. *Vatru* Klobučar dočarava kroz skercoznu igru plamena, dok je *Zemlja* prikazana ozbiljno i čvrsto, ali s druge strane i mekano, kao od Stvoritelja determiniran prostor življena, pri čemu Klobučar, kao vrsni polifoničar, pribjegava tehnicu fuge. U meditativnome stavku *Praštanje* Klobučar se služi citatima iz stavka *Mjesec i Zvijezde*, kao da želi poručiti kako oni koji praštaju već dотiču Nebo. *Smrt* je dramatičan *ostinato* stavak u kojemu se nalaze obrisi gregorijanske sekvencije Dies Irae. Koraci smrti podcrtani su u pedalnoj dionici kao njezin nezaustavljiv hod, ali je na kraju stavka opisan Augustinov citat smirenja u Bogu: "Nemirno je srce naše, dok se ne smiri u Tebi". Zadnji stavak velebna je *toccata* kojom Klobučar aklamativno zaključuje ciklus.

Pjesma stvorova tako stoji uz bok sličnim ostvarenjima u francuskoj glazbi: Messiaenovim ciklusima *La Nativité du Seigneur* ili *Corps glorieux*, kao i Tournemireovog *L'Orgue mystique* ili Dupréovog *Le chemin de la croix*.

Imao sam čast, kao redaktor, unijeti neke promjene u postojeći tekst izravno se savjetujući sa svojim nekadašnjim profesorom, akademikom Andelkom Klobučarom. Kako bi partitura bila jasnija, oznake manuala stavljenе su iznad crtovlja, a *novum* jest i prijedlog tempa. Unesene su metronomske oznake za svaki pojedini stavak, ali one su samo orijentir kojeg će se izvođač – ovisno o prostoru i akustici crkve ili dvorane – samo načelno pridržavati. Oznake za izbor registara također su samo uputa, i vjerujem da će svaki orguljaš naći najbolju zvučnu sliku vlastitim odabirom registara na orguljama koje mu stoje na raspolaganju. Treba imati na umu da je ciklus *Pjesma stvorova* prvotno pisan za orgulje Sv. Franje Asiškog na Kaptolu u Zagrebu. Radi se o tromanualnom instrumentu s 52 registra prilično nehomogenog zvuka - zbog brojnih neuspjelih preinaka i intervencija nekolicine nestručnih graditelja - koji, doduše, pruža mogućnosti raznovrsnoga orguljskoga kolorita. Kao relevantnu zvučnu predodžbu ove kompozicije svakome bih - tko se upusti u vlastitu interpretaciju ovoga iznimnog djela - preporučio snimke iz 1982., samog autora, i dvije snimke iz 2010. i 2014. godine, kolege Pavla Mašića, na orguljama Zagrebačke katedrale.

Ante Knešaurek

Klobučar's compendium consisting of nine organ miniatures composed to St. Francis of Assisi's literary text, *The Canticle of the Creatures*, belongs to rare miniature cycles in the Croatian organ music in the 20th century. The first movement, where the Sun worships the Creator, is a magnificent overture to the whole opus and the moment in which Klobučar, in the finest manner, announces all that is about to happen. Klobučar's composing is defined by the principle of composing and colouring in seconds, fourths and sevenths but never leaving tone surrounding. *The Moon and The Stars* follow the big introductory movement with masterly designed display of stars shining and the Moon shimmering. *The Wind* is a murmur and mumble in the movement coloured in major seconds while *The Water* has the character of an étude, almost without a pulse but with clear flow which evokes the element very lively. Klobučar brings *The Fire* in a manner of a scherzo game of a flame while *The Earth* is presented seriously and firmly but also softly resembling living area determined by the Creator where Klobučar, as a master of polyphony, leans to the form of a fugue. In the meditative movement *Forgiveness*, Klobučar uses the quotes from *The Moon and the Stars* movement as if he implies that those who forgive are already touching *The Heaven*. *The Death* is a dramatic *ostinato* movement with the outlines of the Gregorian chant Dies Irae. The Death march is expressively shown in the pedal part as an unstoppable walk but the end brings the appeasement as described in the words of St. Augustine: "Our heart is restless until it rests in You". The final movement is a magnificent *toccata* which Klobučar uses to close the cycle acclamatively.

The Canticle of the Creatures hence stands side by side with similar accomplishments in the French music: Messiaen's cycles *La Nativité du Seigneur* or *Corps glorieux*, as well as Tournemire's *L'Orgue mystique* or Dupré's *Le chemin de la croix*.

I was honoured, as a music editor, to make some changes in the existing text consulting my former professor, academician Andelko Klobučar, directly. In order to make the sheet music clearer, manual markings are placed above the stave and *novum* is suggested tempo. Metronome markings for each movement were entered as well, but only as a landmark for the performer who might take it into account depending on the space and church or hall acoustics. Register markings serve as an instruction and I believe that every organ player shall find the best sound image for themselves by choosing the organ register at disposal. It should be borne in mind that the cycle *The Canticle of the Creatures* was originally written for St. Francis of Assisi's organ in Kaptol, Zagreb. It is a three-manual instrument with 52 registers of pretty non-homogeneous sound – due to numerous failed modifications and interventions of a few unprofessional builders – which enables various organ colouring, though. As a relevant sound image I would recommend 1982 recordings by the very author and two recordings from 2010 and 2014 by colleague Pavao Mašić played at the Zagreb cathedral organ to anyone who decides to interpret this outstanding composition themselves.

Ante Knešaurek
(Translated by Ana Sedlić)

Pjesme stvorova

Bože moj, hvali te svi stvorovi i vesi u svijetu
Bože moj, hvali te svi stvorovi i vesi u svijetu

Allegro maestoso	Neka te, Bože moj, hvale svi stvorovi napose gospodin brat SUNCE ... <i>Praised be You, my Lord, with all Your creatures, especially Sir Brother SUN ...</i>
Andante	Neka te hvale, Bože moj, brat MJESEC i sestre ZVIJEZDE ... <i>Praised be You, my Lord, through Sister MOON and the STARS ...</i>
Allegretto	Neka te, Bože moj, hvali brat VJETAR ... <i>Praised be You, my Lord, through Brother WIND ...</i>
Allegro grazioso	Neka te hvali, Bože moj, sestra VODA ... <i>Praised be You, my Lord, through Sister WATER ...</i>
Vivace	Neka te, Bože moj, hvali sestra VATRA ... <i>Praised be You, my Lord, through Brother FIRE ...</i>
Maestoso	Neka te, Bože moj, hvali naša majka ZEMLJA ... <i>Praised be You, my Lord, through our Sister Mother EARTH ...</i>
Andante	Neka te hvale, Bože moj, oni što praštaju iz ljubavi prema tebi ... <i>Praised be You, my Lord, through those who give pardon for Your love ...</i>
Largo	Neka te hvali, Bože moj, naša sestra tjelesna SMRT ... <i>Praised be You, my Lord, through our Sister Bodily DEATH ...</i>
Allegro	Hvalite Boga mojega, uzvisujte ga, zahvaljujte i služite mu u svoj poniznosti <i>Praise and bless my Lord and give Him thanks and serve Him with great humility</i>

Pjesma stvorova

Neka te, Bože moj, hvale svi stvorovi napose gospodin brat SUNCE...
Praised be You, my Lord, with all Your creatures, especially Sir Brother SUN...

Allegro maestoso ($\text{d}=160$)

Andelko Klobucar

The musical score consists of four systems of organ music. The first system, labeled 'Manuale', has two staves: treble (G clef) and bass (F clef). The second system, labeled 'Pedale', has one bass staff. Measure numbers 1, 5, 9, and 13 are indicated above the staves. The key signature changes frequently, including sections with no sharps or flats, and sections with three sharps. Dynamics such as **ff** (fortissimo) and **mf** (mezzo-forte) are marked. The score concludes with endings (III.) and (II.).

17 (II.)

(I.)

21 I.

f

25

29

33

8

3

3

37

41

$\text{bb} \text{ oo:}$

(II.)

(III.)

mf

44

8

48 (8)

I. *ff*

52

56

59

Neka te hvale, Božje moj, brat MJESEC i sestre ZVIJEZDE...
Praised be You, my Lord, through Sister MOON and the STARS...

Andante ($\text{♩} = 60-66$)

Manuale (III. Salicet 8') $(\text{♩} = \text{♩})$
 $\text{G: } 2$ $\text{Bass: } 2$ $\text{C: } 2$ $\text{D: } 2$ $\text{E: } 2$ $\text{F: } 2$ $\text{G: } 2$

Pedale [4', 2^{2/3}', 1'] p

6

12 poco rall.

17 I. Flauto 4'
II. 4' 2' $\text{G: } 6$ $\text{Bass: } 6$ $\text{C: } 6$ $\text{D: } 6$ $\text{E: } 6$ $\text{F: } 6$ $\text{G: } 6$

$\text{G: } 4\frac{1}{2}$ $\text{Bass: } 4\frac{1}{2}$ $\text{C: } 4\frac{1}{2}$ $\text{D: } 4\frac{1}{2}$ $\text{E: } 4\frac{1}{2}$ $\text{F: } 4\frac{1}{2}$ $\text{G: } 4\frac{1}{2}$

$\text{G: } 16'$ 8' pp

Musical score page 22, measures 1-6. The score consists of four staves. The top staff (treble clef) starts with a melodic line. The second staff (bass clef) has a bassoon part with slurs and rests. The third staff (bass clef) has a cello part. The bottom staff (bass clef) has a double bass part. Measure 1: Treble starts with a eighth note followed by a sixteenth note. Bassoon has a eighth note followed by a sixteenth note. Cello has a eighth note followed by a sixteenth note. Double bass has a eighth note followed by a sixteenth note. Measure 2: Treble has a eighth note followed by a sixteenth note. Bassoon has a eighth note followed by a sixteenth note. Cello has a eighth note followed by a sixteenth note. Double bass has a eighth note followed by a sixteenth note. Measure 3: Treble has a eighth note followed by a sixteenth note. Bassoon has a eighth note followed by a sixteenth note. Cello has a eighth note followed by a sixteenth note. Double bass has a eighth note followed by a sixteenth note. Measure 4: Treble has a eighth note followed by a sixteenth note. Bassoon has a eighth note followed by a sixteenth note. Cello has a eighth note followed by a sixteenth note. Double bass has a eighth note followed by a sixteenth note. Measure 5: Treble has a eighth note followed by a sixteenth note. Bassoon has a eighth note followed by a sixteenth note. Cello has a eighth note followed by a sixteenth note. Double bass has a eighth note followed by a sixteenth note. Measure 6: Treble has a eighth note followed by a sixteenth note. Bassoon has a eighth note followed by a sixteenth note. Cello has a eighth note followed by a sixteenth note. Double bass has a eighth note followed by a sixteenth note.

27

II.

I.

2

Musical score page 32, measures 1-3. The score consists of three staves. The top staff (treble clef) has two systems. The first system, labeled 'II.', starts with a treble clef, G major (no sharps or flats), and common time. It contains six measures of sixteenth-note patterns. The second system, labeled 'I.', starts with a bass clef, B-flat major (one flat), and common time. It contains three measures of eighth-note patterns. The middle staff (bass clef) also has two systems. The first system starts with a bass clef, E major (no sharps or flats), and common time. It contains three measures of eighth-note patterns. The second system starts with a bass clef, A major (no sharps or flats), and common time. It contains three measures of eighth-note patterns. The bottom staff (bass clef) is blank.

A handwritten musical score page featuring three staves. The top staff uses a treble clef and includes a bassoon clef symbol. The middle staff uses a bass clef and includes a soprano clef symbol. The bottom staff is a bass staff. The score consists of four measures, each ending with a vertical bar line and a repeat sign with two endings. Measure 1 starts with a bassoon clef, followed by a treble clef, then a bass clef, and ends with a soprano clef. Measure 2 starts with a soprano clef, followed by a bass clef, then a bassoon clef, and ends with a treble clef. Measure 3 starts with a bassoon clef, followed by a soprano clef, then a bass clef, and ends with a bassoon clef. Measure 4 starts with a soprano clef, followed by a bass clef, then a bassoon clef, and ends with a soprano clef. Measures 1 and 3 begin with a key signature of one flat, while measures 2 and 4 begin with a key signature of one sharp. Measures 1 and 2 end with a key signature of one flat, while measures 3 and 4 end with a key signature of one sharp. Measures 1 and 3 contain eighth-note patterns, while measures 2 and 4 contain sixteenth-note patterns. Measures 1 and 3 end with a dotted half note, while measures 2 and 4 end with a half note. Measures 1 and 2 contain eighth-note patterns, while measures 3 and 4 contain sixteenth-note patterns.

Musical score for piano, page 10, measures 44-45. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 44 starts with a forte dynamic. Measure 45 begins with a forte dynamic. The score includes various accidentals such as flats, sharps, and naturals, and time signatures including common time, 6/4, and 8/8.

Musical score page 49, measures 1-6. The score consists of three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. Measure 1 starts with a complex chord in B minor (B, G, D) followed by a series of eighth-note chords in B major (B, D, G, D, G, B). Measures 2-3 show a transition through various chords including E major (E, B, G), A major (A, E, C#), and D major (D, A, F#). Measures 4-5 continue this harmonic movement with chords in G major (G, D, B), C# major (C#, G, E), and F# major (F#, C#, A). Measure 6 concludes with a final chord in B major (B, D, G, D, G, B).

A handwritten musical score page featuring three staves of music. The top staff uses a treble clef and includes a measure with a 9/4 time signature and another with a 5/4 time signature. The middle staff uses a treble clef and includes measures with 9/4, 4/4, and 5/4 time signatures. The bottom staff is a bass clef staff and includes measures with 5/4 and 4/4 time signatures.

A handwritten musical score page, number 59. The top staff is in 5/4 time, featuring a treble clef and a key signature of one sharp. It consists of two measures, each ending with a repeat sign and a bassoon clef. The middle staff is also in 5/4 time, with a treble clef and a key signature of one sharp. It contains two measures, each ending with a bassoon clef. The bottom staff is in 5/4 time, indicated by a bass clef and a key signature of one sharp. It shows two measures, each ending with a bassoon clef. Measures 1-2 and 3-4 are grouped by large horizontal brackets.

64

69

74 III.

80 poco rit.

Neka te, Božje moj, hvali brat VJETAR...
Praised be You, my Lord, through Brother WIND...

Allegretto (♩=cca.120)
 II. 8' + 4'

11

16

21

Musical score page 11, measures 24-25. The score consists of three staves: Treble, Alto, and Bass. The Treble staff has a key signature of one sharp (F#). The Alto staff has a key signature of one flat (B-flat). The Bass staff has a key signature of one flat (B-flat). Measure 24 starts with a sixteenth-note pattern in the Treble staff. Measure 25 continues the rhythmic pattern, with the Alto staff showing a sustained note and the Bass staff providing harmonic support.

Musical score page 11, measures 26-27. The score continues with three staves. The Treble staff has a key signature of one sharp (F#). The Alto staff has a key signature of one flat (B-flat). The Bass staff has a key signature of one flat (B-flat). Measure 26 features a continuous sixteenth-note pattern. Measure 27 shows a transition with sustained notes and harmonic changes.

Musical score page 11, measures 28-29. The score includes three staves. The Treble staff has a key signature of one sharp (F#). The Alto staff has a key signature of one flat (B-flat). The Bass staff has a key signature of one flat (B-flat). Measure 28 begins with a dynamic marking of *p* (pianissimo) and *II. sempre*. Measure 29 continues the rhythmic pattern, with the Bass staff providing harmonic support.

Musical score page 11, measures 30-31. The score consists of three staves. The Treble staff has a key signature of one sharp (F#). The Alto staff has a key signature of one flat (B-flat). The Bass staff has a key signature of one flat (B-flat). Measure 30 features a sustained note in the Treble staff. Measure 31 continues the rhythmic pattern, with the Bass staff providing harmonic support.

Musical score page 11, measures 32-33. The score consists of three staves. The Treble staff has a key signature of one sharp (F#). The Alto staff has a key signature of one flat (B-flat). The Bass staff has a key signature of one flat (B-flat). Measure 32 features a sustained note in the Treble staff. Measure 33 continues the rhythmic pattern, with the Bass staff providing harmonic support.

36

41

42

43

44

45

46

50

51

-I. Ped.

56 (8)

(8)

Neka te hvali, Božje moj, sestra VODA...
Praised be You, my Lord, through Sister WATER...

Allegro grazioso (♩=80-84)

Manuale {

I. 8' 2'
II. 8'
II.
Pedale {

4

I.
II.
9:

8

16' 8'

12

8' (solo)

16

Musical score page 16. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The music is written in a style with many sixteenth-note patterns and sustained notes.

20

Musical score page 20. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The music continues with sixteenth-note patterns and sustained notes.

24

Musical score page 24. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The music features sixteenth-note patterns and sustained notes.

28

Musical score page 28. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The music includes sixteenth-note patterns and sustained notes. The bass staff has markings "I. 8' 2'" and "II. 8'", and the bottom staff has markings "II.", "II.", and "II.".

32 I

II.

36

16' 8'

40

8' (solo)

44

48

6

52

6

56

6

60

8 8 8 8

Neka te, Božje moj, hvali sestra VATRA...
Praised be You, my Lord, through Brother FIRE...

Vivace ($\text{d} = 70$)

Manuale

Pedale

5

II.

I.

8 - 1

9

13

17

18

21

22

25

26

29

30

33

33

36

36

40

40

44

44

47

This system begins at measure 47. It features three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is B-flat major (two flats). The music consists of eighth-note patterns with various slurs and grace notes.

A continuation of the musical score, likely starting at measure 48. It shows three staves with a treble clef, an alto clef, and a bass clef. The key signature changes to A major (no sharps or flats). The music continues with eighth-note patterns and slurs.

50

This system begins at measure 50. It features three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is E major (no sharps or flats). The music consists of eighth-note patterns with slurs and grace notes.

53

This system begins at measure 53. It features three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is B-flat major (two flats). The music consists of eighth-note patterns with slurs and grace notes.

57

This system begins at measure 57. It features three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is B-flat major (two flats). The music consists of eighth-note patterns with slurs and grace notes.

Neka te, Božje moj, hvali naša majka ZEMLJA...
Praised be You, my Lord, through our Sister Mother EARTH...

Maestoso ($\text{d}=70$)

Manuale { II.
 f marcato, non legato

Pedale {

6

11

16

21 I.

più f

I.

più f

26

31

ff

ff

36

41

45

49 8

53 (8)

57 (8)

Musical score for piano, page 25, measures 57-60. The score consists of two staves: treble and bass. The treble staff has four measures of chords in B-flat major. The bass staff has three measures, with the first ending in B-flat major and the second ending in A major.

60 (8)

Musical score for piano, page 25, measures 60-63. The score consists of two staves: treble and bass. The treble staff has four measures of chords in B-flat major. The bass staff has three measures, with the first ending in B-flat major and the second ending in A major.

63 (8)

Musical score for piano, page 25, measures 63-66. The score consists of two staves: treble and bass. The treble staff has four measures of chords in B-flat major. The bass staff has three measures, with the first ending in B-flat major and the second ending in A major.

rall.

66 (8)

Musical score for piano, page 25, measures 66-69. The score consists of two staves: treble and bass. The treble staff has four measures of chords in G major. The bass staff has three measures, with the first ending in G major and the second ending in F major.

Neka te hvale, Bože moj, oni što praštaju iz ljubavi prema tebi...
Praised be You, my Lord, through those who give pardon for Your love...

Andante ($\text{♩}=132-138$)

Manuale

III. Salicional 8'

Pedale

p

16' 8'

p

4

II. Flauto 8'

8

11

15 II.
[tenuto]

mf
I.

f

17

b

19

b

21

b

23

Treble Clef
Bass Clef
Bass Clef

25

Treble Clef
Bass Clef
Bass Clef

27

Treble Clef
Bass Clef
Bass Clef

pp

30

Treble Clef
Bass Clef
Bass Clef

Neka te hvali, Božje moj, naša sestra tjelesna SMRT...
Praised be You, my Lord, through our Sister Bodily DEATH...

Largo ($\text{♩}=60$)

Manuale { III. Flauto 8'
Pedale { 32' 16' (non legato)

5

9

II. Cromorno 8'

13

18

Treble Clef Staff (3/2 time):
Bass Clef Staff (2/2 time):

mp

Treble Clef Staff (3/2 time):
Bass Clef Staff (2/2 time):

mp

22

Treble Clef Staff (3/2 time):
Bass Clef Staff (2/2 time):

26

Treble Clef Staff (3/2 time):
Bass Clef Staff (2/2 time):

III.

30

Treble Clef Staff (3/2 time):
Bass Clef Staff (2/2 time):

poco a poco cresc. - - - - -

35

I.
f
II.

40

III. ff.
Salicet 8' + 4'

45

50

55

59

rall.

$\alpha = d$.

(salicet 8')

pp

solo 8'

64

68

Hvalite Boga mojega, uzvisujte ga, zahvaljujte i služite mu u svoj poniznosti
Praise and bless my Lord and give Him thanks and serve Him with great humility

Allegro (♩=100)

Manuale

Pedale

3

6

9

cantabile

12

Bass clef, common time.

15

Bass clef, common time.

18

Bass clef, common time.

21

Bass clef, common time.

24

II.

p

24

II.

p

b2.

b2.

27

b2.

p

27

b2.

p

30

30

33

b2.

33

b2.

36

Handwritten musical score for piano or organ. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature changes frequently, indicated by various sharps and flats. Measure 36 starts with a treble clef staff containing eighth-note pairs. The bass clef staff has sustained notes. Measures 37 and 38 continue the pattern of eighth-note pairs and sustained notes.

39

Handwritten musical score for piano or organ. The top two staves are treble clef, and the bottom two are bass clef. The key signature changes frequently. Measure 39 starts with a treble clef staff containing eighth-note pairs. The bass clef staff has sustained notes. Measures 40 and 41 continue the pattern of eighth-note pairs and sustained notes.

42

Handwritten musical score for piano or organ. The top two staves are treble clef, and the bottom two are bass clef. The key signature changes frequently. Measure 42 starts with a treble clef staff containing eighth-note pairs. The bass clef staff has sustained notes. Measures 43 and 44 continue the pattern of eighth-note pairs and sustained notes.

45

Handwritten musical score for piano or organ. The top two staves are treble clef, and the bottom two are bass clef. The key signature changes frequently. Measure 45 starts with a treble clef staff containing eighth-note pairs. The bass clef staff has sustained notes. Measures 46 and 47 continue the pattern of eighth-note pairs and sustained notes.

48

Treble clef, one sharp, common time.

Bass clef, one sharp, common time.

50

Treble clef, three flats, common time.

Bass clef, three flats, common time.

52

Treble clef, three flats, common time.

Bass clef, three flats, common time.

fff

55

Treble clef, one flat, common time.

Bass clef, one flat, common time.

58

Measures 58-60: Treble staves show eighth-note patterns; Bass staves show quarter-note patterns.

61

Measures 61-63: Treble staves show eighth-note patterns; Bass staves show quarter-note patterns.

64

8

Measures 64-66: Treble staves show eighth-note patterns; Bass staves show quarter-note patterns.

67 (8)

tutti

Measures 67-69: Treble staves show eighth-note patterns; Bass staves show quarter-note patterns. 'tutti' is written below the bass staff in measure 68.

69

8

72 (8)

75 (8)

poco rall.

78 (8)

Akademik ANĐELKO KLOBUČAR
(Zagreb, 11. srpnja 1931.)

Akademik Anđelko Klobučar, skladatelj, orguljaš i glazbeni pedagog, diplomirao je na zagrebačkoj Muzičkoj akademiji, gdje je pohađao studij kompozicije i orgulja kod profesorâ Mila Cipre i Franje Lučića. Umjetničko usavršavanje nastavio je u Salzburgu (Anton Nowakowski, orgulje) i u Parizu (André Jolivet, kompozicija). Od 1968. do umirovljenja, 2006. godine, djelovao je na Muzičkoj akademiji u Zagrebu (od 1983. kao redoviti profesor) te kao predavač na Institutu za crkvenu glazbu "Albe Vidaković" Katoličkoga bogoslovnog fakulteta. Bio je dugogodišnji orguljaš Prvostolne crkve u Zagrebu (1958.-1996.). Od 1992. redoviti je član Hrvatske akademije znanosti i umjetnosti. Njegov golem stvaralački opus, širina koncertnog repertoara - kojim je obuhvatilo kapitalna ostvarenja svjetske i nacionalne orguljne literature (posebno je zaslužan za promicanje opusa Oliviera Messiaena u Hrvatskoj) te majstorstvo orguljne improvizacije, čine ga jednom od najintrigantnijih autorskih osobnosti suvremene hrvatske glazbe. Nositelj je visokih nacionalnih priznanja za skladateljska i izvoditeljska postignuća, od kojih se ističu Nagrada Vladimir Nazor za životno djelo (1996.), Nagrada Porin za poseban doprinos hrvatskoj glazbenoj kulturi (2002.) te Nagrada Lovro pl. Matačić za životno djelo Hrvatskog društva glazbenih umjetnika (2011.).

Uz orkestralna i koncertantna djela najveći dio Klobučareva opusa koncentriran je na komorna te na vokalna i vokalno-instrumentalna ostvarenja, često snažne liturgijske poruke. Upravo ta dva pola - svjetovni i duhovni, tvore zaokruženost, ali i posebnost cijelog skladateljeva rukopisa. Autor je *Papinske mise*, skladane u povodu 900. obljetnice Zagrebačke nadbiskupije, praizvedene 11. rujna 1994. u povodu prvog dolaska pape Ivana Pavla II. u Zagreb. Također je skladao glazbu za više od 20 igranih, 45 animiranih te 55 dokumentarnih filmova.

Academician ANĐELKO KLOBUČAR
(Zagreb, 11th July 1931)

Academician Andđelko Klobučar, composer, organist and music pedagogue, graduated at the Academy of Music in Zagreb, where he attended the study of composition and organ by professors Milo Cipra and Franjo Lučić. He continued his studies in Salzburg (organ with Anton Nowakowski) and in Paris (composition with André Jolivet). From 1968 (from 1983 as full professor) until retirement in 2006 he taught at the Academy of Music in Zagreb as well as lectured at the Institute for Church Music „Albe Vidaković“ at the Catholic Theological Faculty. For many years he was the organist of the Zagreb Cathedral (1958-1996). Since 1992 he has been a full member of the Croatian Academy of Sciences and Arts. His huge creative output, breadth of concert repertoire, which embraced principal works from world and Croatian organ literature (he is especially merited for promoting the compositions of Olivier Messiaen in Croatia) and mastery of organ improvisation, make him one of the most intriguing personalities among contemporary Croatian music authors. As both a composer and a performer he has been awarded high national prizes, among which the most important are The Vladimir Nazor Award for Life Achievement in Music (1996), The Porin Award for special contribution to Croatian music (2002) and The Lovro pl. Matačić Award for Life Achievement in Music given by the Croatian Society of Music Artists (2011).

Beside orchestral and concerto works, the majority of Klobučar's opus is concentrated on chamber and vocal/vocal-instrumental compositions, latter often with a strong liturgical message. Exactly these two poles, secular and spiritual, encircle, but also make distinctive the entire composer's output. He is the author of the Papal Mass written for the 900th anniversary of the Zagreb Archdiocese and premiered on 11th September 1994 on the occasion of the first visit to Croatia by Pope John Paul the Second. He also composed music for about 20 feature, 45 animated and 55 documentary films.

Nakladnik/Publisher
Cantus d.o.o., Baruna Trenka 5, Zagreb

Za nakladnika/For the Publisher
Mirjana Matić

Urednik/Editor
Sanja Stojanović Stipanov

Redaktor/Music Editor
Ante Knešaurek

Notografija/Score Copyist
Tibor Szirovicza

Likovna oprema/Design and Layout
Ana Nikolić Baće

Tisk/Printed by
Studio Flyer, Zagreb

Naklada/Print run
100

Broj izdanja/Edition numbers
Can. 105-3490

ISMN 979-0-801333-49-0

Izdanje je objavljeno uz potporu Ministarstva kulture i Gradskog ureda za obrazovanje, kulturu i sport Grada Zagreba.

The score is published with support from the Ministry of Culture of the Republic of Croatia and City Office for Education, Culture and Sports.



Hrvatsko društvo skladatelja
HR-10000 Zagreb, Berislavićeva 9
Tel: +385 (0)1 4872370, Tel/Fax: +385 (0)1 4872372
E-mail: info@hds.hr
www.hds.hr

CANTUS

Cantus d.o.o. za društvene djelatnosti i usluge
HR-10000 Zagreb, Baruna Trenka 5
Tel.: +385 (0)1 4825360, Tel./Fax: +385 (0)1 4825361
E-mail: cantus@cantus.hr
www.cantus.hr