



**Drago Kocakov**

# SONATA



**for two violins**

*dedicated to*

**M. L.**

**Stubičke Toplice – Zagreb, 1951**



## LIST OF CONTENTS

1 front page	
2 /	
3 list of contents	
4 predgovor i bilješke redaktora	
5	
6	
7	
8 editor's word & remarks	
9	
10 /	
11 /	
12 score	
13	
14	
15	
16	
17	
18	
19	
20	
21	
22	
23	
24	
25	
26	
27	
28	
29 /	
30 biography	
31	
32 /	
33 violino I. part	
34	
35	
36	
37	
38	
39	
40	
41	
42	
43 violino II. part	
44	
45	
46	
47	
48	
49	
50	
51	
52	

/ = blank page

SONATA "Intimus" ZA DVIJE VIOLINE (1951.) nastala je za vrijeme skladateljevog boravka u Stubičkim Toplicama zbog ozbiljne bolesti. Nedostajao mu je njegov prijatelj od pouzdanja (lat. intimus), doktor prava Mirko Lešić (1909.-1984.), s kojim je često svirao skladbe za dvije violine. Prisjećajući se zajedničkog muziciranja, komponirao je ovu sonatu i posvetio mu je. Sonata je očito uspomena na te trenutke kada su dva majstora svirala i vodila u muzičkom zanosu svoj dijalog. (Ipak, nije isključena mogućnost da je Sonata Intimus posvećena violinistu i skladatelju Ladislavu Miranovu, sa kojim je - kao i sa drugim glazbenicima češkog podrijetla – Kocakov održavao prijateljske odnose). Kocakov je sonatu komponirao koristeći se jedino svojom violinom, jer nije imao na raspolaganju klavir. Budući da u toplicama nije mogao nabaviti ni nove listove papira, bio je sve prisiljen pisati, brisati i mijenjati na jednim te istima. Sreća što je imao olovku i gumicu.. Kada se vratio u grad Zagreb, ispisao je čistopis, unijevši u notni tekst tek neznatne promjene te mnogo dinamičkih i ponešto drugih oznaka. Skladba po nadnevku nastanka datira u razdoblje u kojemu se Kocakov više nije bavio glazbom profesionalno.

## ANALIZA

Glazba 20. stoljeća je jedinstvena u protoku povijesti Zapada po svom pluralizmu, eklekticizmu, polistilizmu. Skladatelji su počinjali isprobavati više osobni i individualni pristup glazbenom stvaranju, formirajući vlastite mikrokozmore. Više ne bivajući vezani za pravila određena jednim glazbenim pristupom, prilagodili su zvuk tako da pristaje njihovim osobnim gledištima i preferencama.

Istina 20. stoljeća je kompleksna. Ovo grananje također je uključivalo mnogo stilskih crossovera i unakrsnih utjecaja. Dijeljenje tih stilova u različite cjeline je vještačko; neke je skladatelje naprosto nemoguće uredno kategorizirati. Važno je razumjeti da su tek nekoliko, ako i jedan skladatelj, koristili bilo koji od ovih mikrokozmosa u svojoj cjelokupnoj stvaralačkoj produkciji. U najboljem duhu 20. stoljeća, oni bi pobirali i izabirali stilska obilježja, i mijenjali privrženost u toku svojih karijera, uzimajući u obzir samo one elemente koji su predstavljali njihovu viziju u vrijeme skladanja.

Prvi dojam koji Sonata Intimus ostavlja u kontaktu sa interpretom jest asketska jednostavnost notnog zapisa. Koncentriranog interesa nad glazbenom esencijom, pisana u pomalo minimalističkoj maniri (reduciranje broja nota koje nisu neophodne za ostvarenje glazbene zamisli, sažimanje glazbenih misli na pregnantne motive, često ponavljanje fraza, figura, motiva prepoznatljivih ritmičkih obrazaca i njihovo postupno transformiranje, procesualno nadovezivanje, fazno izmjenjivanje), nije složena u pogledu tehnike, no njena dublja, misaona dimenzija vjerno reflektira autorova suptilna proosjećanja koja rezultiraju zahtjevnim sadržajem od kojega izričaj traži zrelog interpretatora, i time jasno odudara od osnovne ideje minimalista. Djelo Kocakovovo utoliko ima obilježja apstrakcije jer je išlo ispred i mimo publike, približavajući se motivu želeći zabilježiti njegovu bit, a produkt toga su glazbeni prizori koji kao da oslikavaju 'iznutra', jednu zamišljenu duhovnu dimenziju motiva u kojoj on interagira s autorovim duhovnim svijetom, i alterira se sukladno vibracijama njegovih emocija. U tom umjetničkom postupku Kocakov ipak ne nadvisuje vanjski svijet i ne nadržava njegovu skućenu klasičnu tradiciju (za razliku, Sergei Prokofiev je u svojoj sonati bio nešto uspješniji u tome), već 'zapisu u vremenu' čistih likovnih vrijednosti (zvukovi, šumovi, boje, vibracije, intenzitet, ritam, itd.) dodjeljuje, pod utjecajem neoklasicizma, jasno prepoznatljive elemente iz te tradicije. I premda je time narušio izvornu inspirativnost prvorođenih zamisli, podešavajući ih, pri prenošenju iz apstraktnog područja misli na papir, prema formalnim zakonima 'dobre stare tradicije', postigao je određenu stabilnost i preglednost, koje one u svojoj nesputanoj, autohtonoj izvornosti, vjerojatno nisu odražavale. Promišljanja o uspješnosti Sonate Intimus i proizlaze iz ove problematike, budući da su skladatelji koji su pisali pod utjecajem

neoklasicizma posuđivali glazbene elemente različitih stilova iz dugačkog vremenskog raspona, te se nije rijetko događalo da nisu uspjeli ostvariti stilski ujednačenu kompoziciju, u kojoj se ti elementi skladno slažu jedni s drugima. Ipak, to u njenome slučaju ne bi trebalo predstavljati problem, budući da ne pripada neoklasicizmu, već samo nosi neka njegova obilježja. Ona je polientitetna, kao i brojna druga djela koja stilski pripadaju između dva rata, a dominantna svojstva na kojima se temelji njena originalnost su ona impresionizma, koja nažalost, zbog podređenosti sadržaja neoklasičnim formama, na nekim mjestima dolaze premalo do izražaja. Koliko je očit utjecaj impresionizma kad sagledamo neka njegova obilježja: Izražavanje sugestijama i atmosferom, a izbjegavanje emocionalnih ispada romantizma. Prikazivanje 'ideje' jednog objekta, radije no objekta samog; gdje svijetlo i boja, radije no linija i oblik, određuju sliku. Također je snažna veza sa simbolizmom.. Slikovito rečeno, impresionizam je kao prekapanje uspomena pri kojemu detalji ustupaju pred općim dojmovima. Melodije su često nepravilne u oblikovanju fraza, i uglavnom vrlo motivičke po prirodi. No, meni osobno najvažnije impresionističko obilježje Sonate Intimus, koje je možda trebalo najprije no najposlije istaknuti, jest oslobođenje od kontrapunkta. Ta važna definirajuća značajka klasičnog razdoblja, prestaje biti kanon; to je jedna od najvećih revolucija 20. stoljeća, i zaista uzrokuje zaključno odrješenje od prošlosti. Time su glazbi otvorena vrata budućnost, a u skladu sa duhom demokracije.. Zahvaljujući svojoj dalekovidnosti, Kocakov je u Sonati Intimus uspio očuvati barem nešto od one nesputane, autohtone izvornosti prvorođenih zamisli, te ju istovremeno učinio sudionikom te nositeljem duha te revolucije.

I na kraju, neke karakteristične atmosfere i geste u Sonati Intimus moglo bi se prepoznati u bojama, potezima kista te tematskim obilježjima slika koje je Drago Kocakov naslikao u tome razdoblju: Više nije slikao samo stari grad, intiman i već po tome privlačan motiv, nego je još češće zahvaćao u nove predjele grada, bilježio susrete starih i novih oblika. Više nije birao samo 'čistu prirodu', nego je često slikao prirodu u kojoj je čovjek posredovao. Industrijske interpolacije ovdje se skladno uklapaju u krajolik i djeluju poetično. Zanimljivi su također njegovi pogledi s prozora, pogledi ne vodoravni nego u dubinu. To su slike čudne skladbe i neuobičajene perspektive..

## OBILJEŽJA

Originalnost Sonate Intimus zasniva se na kršenju formalnih pravila harmonije i kontrapunkta u cilju postizanja ravnoteže između dvije violine. Vrlo rječita kompozicija raznolikih ugođaja (polet, liričnost, sjeta, strast...)



Sonata Intimus hvalevrijedan je pokušaj 'hvatanja u koštac' s nezgodnom i nezahvalnom formom violinskog dua. O njenoj uspješnosti, odnosno da li je Kocakov uspio stvoriti djelo trajne vrijednosti, suditi će njeni interpretatori i publika, a ja se nadam da će njihovo polazište za takvu prosudbu ipak biti osluškivanje vlastitih osjećaja namjesto podložnost tuđem ukusu.



## Napomene

Budući da Kocakov nije objavio ovu kompoziciju, nije morao svoje načine označavanja prilagoditi službenim, jer je to korak koji se radi onda kada se kompozicija priprema za tisak, u suradnji sa glazbenim lektorom.

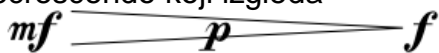
U ovome izdanju, specifične Kocakovove oznake naprosto su imitirane (njihov oblik i položaj u odnosu na notni tekst), a to se prvenstveno odnosi na crescende e decrescende. Neka violinist-interpret sam donese odluku u tim slučajevima.

pr. 1  ili 

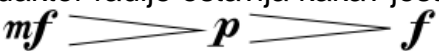
Decrescendo. **p** označava da u toj točki glasnoća je *piano*, a zatim se još stižava.

pr. 2

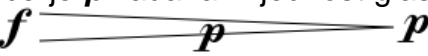
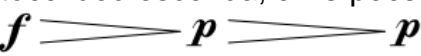
Decrescendo koji izgleda



redaktor radije ostavlja kakav jest, umjesto da ga zapiše



budući da je **p** zadana vrijednost glasnoće u toj točki decrescenda, a ne početna novog.

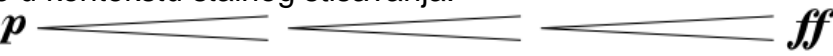
npr.  umjesto 

pr. 3a 

Jednolično stižavanje.

pr. 3b 

Nejednolično stižavanje. Glasnoća na kraju prvog decrescenda u ovome jednostavnom primjeru mogla bi biti **mp**, a odmah na početku drugog decrescenda **mf**. Treba voditi računa da je sve u kontekstu stalnog stižavanja.

pr. 3c 

Nejednolično pojačavanje - složeni oblik. Vrijednosti na početku drugog i trećeg crescenda manje su no na kraju prvog i drugog, a sve u kontekstu stalnog pojačavanja.

pr. 4 

Stižavanje glasnoće od vrijednosti **f** do proizvoljne niže vrijednosti, pa zatim nagli prijelaz na vrijednost **f** i stižavanje do vrijednosti **p**.

pr. 5 

Dakle, početna vrijednost ovog crescenda jest **p**, a završna je proizvoljna veća od **f**. Po završetku crescenda događa se nagli prijelaz na vrijednost **p**.

Nakon detaljnog uvida u Sonatu Intimus, na osnovu tih nekim glazbenicima naoko besmislenih oznaka, relativno jednostavno se može zaključiti da je Kocakov duboko proživljavao ovo djelo dok ga je komponirao, te je možda iz tog razloga zašao u - uvjetno rećeno - krajnosti.

### Prijedlozi upućeni interpretatoru

Riječ je o partituri kojoj treba pristupiti minuciozno, s osobitom pozornošću prema svakom pojedinačnom glazbenom detalju, ali i njegovom mjestu unutar čitave cjeline (jednog stavka). Oznake tempa općenite su naznake, a samo kreativno, individualnom interpretativnom energijom prožeto usklađivanje slobodnijeg čitanja zapisa može realizirati autorovu intenciju i uspostaviti ravnotežu između improvizacijskog tona i konstruirane strukture

U I. i IV. stavku, bilo bi korisno naglašavati osminske parove. U prvome stavku to će povećati ritamski intenzitet, učiniti melodiju dinamičnom, te povoljno utjecati na njenu razgovijetnost, dok u četvrtome stavku sviranje osminskih parova kao 'malih koraka' može znatno pridonijeti ostvarivanju karakterističnog, pomalo rapsodijskog, karaktera i tona.

### Ispravci tipografskih izostavki

Violino I., stavak IV., takt 53 – ispred D4 treba biti povišilica  
Violino I., stavak IV., takt 55 – ispred G4 treba biti povišilica  
Violino I., stavak IV., takt 59 – ispred G5 treba biti povišilica  
Violino II., stavak IV., takt 108 – ispred D5 treba biti povišilica  
Violino II., stavak IV., takt 127 – ispred D4 treba biti povišilica

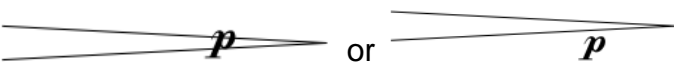

## Editor's word on the work

Kocakov composed the sonata in Stubičke Toplice, a thermal medical resort in northern Croatia, where he was treated for neuropathy. Deteriorated health negatively influenced his playing abilities, and reflects in the easiness of the sonata in terms of technique. However, the sonata is an accomplished work, and it's inner pensive dimension results with challenging content expression of which seeks a mature interpreter.

The G6 is the highest note of the Sonata Intimus and appears only once, at the half of the duration of the composition, in the central (sub)movement Largo, wherein the music content both reaches its dramatic peak and the top of the 3 octave G-major scale.

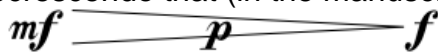
## Editor's remarks

Interpreting particular crescendi e decrescendi:

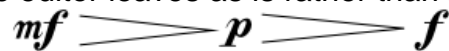
example 1  or   
Decrescendo. **p** marks that by that point loudness is *piano*, and keeps declining of this value.

e. 2

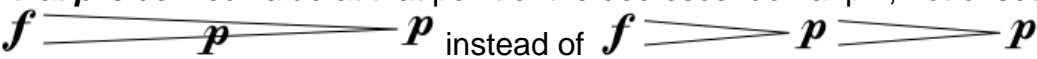
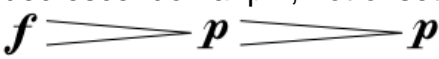
Decrescendo that (in the manuscript) looks like



the editor leaves as is rather than noting it down like



taken that **p** is defined value at that point of the decrescendo hairpin, not onset of a new one.

e. g.  instead of 

e. 3a 

Even decrease.

e. 3b 

Uneven decrease. The degree of loudness at the head<sup>1</sup> of the first hairpin in this simple example may be **mp**, and **mf** at the tail of second hairpin. One should take into account that it all is in context of a single decrescendo.

e. 3c 

Uneven increase - complex form. Values at the head of the second and third hairpin are lower than at the tail of the first and second, all in context of a single crescendo.

e. 4 

Quieting the loudness from value **f** to an arbitrary lower value, then jump to value **f** and decreasing to **p**.

e. 5 

So, the start value of this crescendo is **p**, and the end an arbitrary higher than **f**. On completion a sudden change to value **p** occurs.

<sup>1</sup> relating to hairpin's form, regardless of position: head - apex, tip; tail - base, opening



### Correction of typographical omissions

Violino I, movement IV, bar 53 - in front of note D4 should be a sharp (#) symbol

Violino I, move IV, bar 55 – in front of G4 should be a sharp

Violino I, move IV, bar 59 – in front of G5 should be a sharp

Violino II, move IV, bar 108 – in front of D5 should be a sharp

Violino II, move IV, bar 127 – in front of D4 should be a sharp





# SONATA "INTIMUS"

FOR TWO VIOLINS

Drago Kocakov  
(1908 - 1977)

## I. ALLEGRO MODERATO

The musical score is written for two violins in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "I. ALLEGRO MODERATO". The score consists of six systems of two staves each. Measure numbers 1, 5, 9, 13, and 17 are indicated at the beginning of their respective systems. Dynamics include *f*, *p*, *mf*, and *ff*. A first ending bracket is present in measure 13, and a *V* (ritardando) marking is present in measure 17. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

21

*mf* *f* *p*

25

*mf* *f* *ff* *p*

29

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

33

*mf* *f*

37

*p* *f* *f* *p*

41

*f*

45

*f* *p* *f*

*f*

49

*p*

53

*p*

57

*p*

61

*p*

64

**allegretto**

*mf*

*p* *mf* *f*

67

*pp*

*p*

70

*f*

*sf*

74

a tempo

*p*

*ff*

78

81

## II. ANDANTE CANTABILE

Musical score for measures 1-8. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The first system consists of two staves. The upper staff begins with a *mf* dynamic and features a melodic line with a fermata over the first measure. The lower staff starts with a *p* dynamic and provides a harmonic accompaniment. Dynamics of *mf* and *p* are indicated throughout the system.

Musical score for measures 9-16. Measure 9 is marked with a *mf* dynamic and a *V* (ritardando) marking. The upper staff shows a melodic line with a fermata over measure 10. The lower staff continues the accompaniment. Dynamics of *mf*, *f*, and *p* are indicated. A *b<sub>e</sub>* (breve) marking is present at the end of measure 16.

Musical score for measures 17-24. The upper staff features a melodic line with a fermata over measure 18. The lower staff provides a steady accompaniment. A *f* dynamic is indicated in the upper staff.

Musical score for measures 25-32. The upper staff begins with a *p* dynamic and includes a fermata over measure 26. The lower staff continues the accompaniment. Dynamics of *p* and *f* are indicated.

Musical score for measures 33-40. The upper staff features a melodic line with a fermata over measure 34. The lower staff provides a harmonic accompaniment.



41

*f* *ff* *mf* *V*

Musical score for measures 41-48. The system consists of two staves. The upper staff contains a melodic line with various dynamics: *f* (measures 41-42), *ff* (measures 43-44), and *mf* (measures 45-48). A fermata is placed over the final note of measure 48. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

49

Musical score for measures 49-56. The system consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the rhythmic accompaniment.

57

*f* *p*

Musical score for measures 57-64. The system consists of two staves. The upper staff features a melodic line with a dynamic shift from *f* to *p* indicated by a hairpin. The lower staff continues the rhythmic accompaniment.

65

*sf*

Musical score for measures 65-71. The system consists of two staves. The upper staff contains a melodic line with a dynamic marking of *sf*. The lower staff continues the rhythmic accompaniment.

72

*p* *pizz.* *f*

Musical score for measures 72-79. The system consists of two staves. The upper staff begins with a dynamic marking of *p* and includes a *pizz.* (pizzicato) instruction. The lower staff features a melodic line with a dynamic marking of *f* and accents (>) over several notes.

80 arco  
*f* *mf* *p* sul G

88 *ff* *f* pizz. *pp*

96 *ff* *p* *mf* *p* *f*

103 arco *pp* *p*

111 **Largo** *p* *f* *pizz.* *p* *f*

119

arco

*p*

126

*p* *pp*

133

*mf* *f* *ff*

140

*p* *f* pizz.

147

*sf* *p* *p* *pp* *f* arco

154

*pp*

161

*p*

168

*p leggiero* *ff*

174

*mf* *p* *pp* *arco* *pizz.* *p*

## III. MENUETTO ALLEGRO

Musical notation for measures 1-8. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The first system consists of two staves. The upper staff begins with a dynamic marking of *f* and ends with *pp*. The lower staff begins with a dynamic marking of *f* and ends with *p*. A slur connects the two staves across measures 1-8.

Musical notation for measures 9-14. The upper staff contains a melodic line with a slur over measures 9-10. The lower staff contains a rhythmic accompaniment with a slur over measures 9-10. Measure numbers 9 and 15 are indicated at the beginning of the system.

Musical notation for measures 15-20. The upper staff features a melodic line with a slur over measures 15-16 and a dynamic marking of *ff*. The lower staff provides a harmonic accompaniment.

Musical notation for measures 21-26. The upper staff has a melodic line with a slur over measures 21-22 and a dynamic marking of *p*. The lower staff continues the accompaniment.

Musical notation for measures 27-32. The upper staff has a melodic line with a slur over measures 27-28 and a dynamic marking of *p*. The lower staff continues the accompaniment. The piece concludes with a double bar line and the word "Fine".

33

Musical notation for measures 33-38. The system consists of two staves. The upper staff features a melody with eighth-note patterns and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines.

39

Musical notation for measures 39-44. The system consists of two staves. The upper staff continues the melodic line with slurs. The lower staff continues the accompaniment with a steady eighth-note bass line.

45

Musical notation for measures 45-50. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a more active accompaniment with eighth-note patterns.

51

Musical notation for measures 51-56. The system consists of two staves. The upper staff features a melodic line with slurs and a section of chords. The lower staff continues the accompaniment.

57

D.C. al Fine

Musical notation for measures 57-62. The system consists of two staves. The upper staff has a melodic line with slurs and a section of chords. The lower staff continues the accompaniment. The system ends with a double bar line.

## IV. ALLEGRO VIVACE

The musical score is written for two staves in G major (one sharp) and 2/4 time. It consists of six systems of two staves each, with measure numbers 1, 6, 11, 16, and 21 indicated at the beginning of each system. The dynamics and articulation markings are as follows:

- System 1 (Measures 1-5):** Treble clef starts with *p*, followed by a crescendo to *f*, then a decrescendo back to *p*. Bass clef starts with *p*, followed by a crescendo to *f*, then a decrescendo back to *p*.
- System 2 (Measures 6-10):** Treble clef starts with *f*, followed by a decrescendo to *p*, a crescendo to *f*, a decrescendo to *p*, a fortissimo (*ff*) marking, and finally a decrescendo to *pp*. Bass clef starts with *f*, followed by a decrescendo to *f*.
- System 3 (Measures 11-15):** Treble clef starts with *ff*, followed by a decrescendo to *p*, a crescendo to *f*, and another *f* marking. Bass clef starts with *p*, followed by a decrescendo to *p*, a crescendo to *f*, a decrescendo to *p*, and a final *f* marking.
- System 4 (Measures 16-20):** Treble clef starts with *mf*, followed by a crescendo to *f*, then a decrescendo to *p* and another *p* marking. Bass clef starts with *p*, followed by a decrescendo to *p*, a crescendo to *f*, and a decrescendo to *p*.
- System 5 (Measures 21-25):** Treble clef starts with *f*, followed by a decrescendo to *p*. Bass clef starts with *f*, followed by a decrescendo to *p*.

26

*ff* *pp*

*f* *p* *f* *p*

31

*f* *p* *f* *p* *pp* *ff*

*p* *f*

36

*f* *mf* *p*

*f* *rit.* *f* *p*

41

*p* *pp* *p*

*p* *rit.* *p* *f*

46

*f* *p* *f* *p* *f*

*p* *mf* *f*



51

51-55

*f* *p* *p*

*p* *p*

Detailed description: This system contains measures 51 through 55. The upper staff features a complex melodic line with many sixteenth notes, starting with a forte (*f*) dynamic and moving to piano (*p*) by measure 53. The lower staff provides a harmonic accompaniment with a piano (*p*) dynamic throughout.

56

56-60

*f* *pp* *f*

*f* *pp* *f*

Detailed description: This system contains measures 56 through 60. The upper staff has a melodic line that starts with a forte (*f*) dynamic, reaches a pianissimo (*pp*) dynamic in measure 58, and returns to forte (*f*) in measure 60. The lower staff has a piano (*f*) dynamic in measure 56, drops to pianissimo (*pp*) in measure 58, and returns to forte (*f*) in measure 60.

61

61-65

*p* *rit.* *p (sempre)*

*f* *p* *p* *f*

Detailed description: This system contains measures 61 through 65. The upper staff begins with a piano (*p*) dynamic, includes a ritardando (*rit.*) in measure 63, and continues with piano (*p*) dynamics, with the instruction *p (sempre)*. The lower staff starts with a forte (*f*) dynamic, moves to piano (*p*) in measure 63, and features a crescendo to forte (*f*) in measure 65.

66

66-70

*f* *p*

Detailed description: This system contains measures 66 through 70. The upper staff has a melodic line with a forte (*f*) dynamic in measure 66 and a piano (*p*) dynamic in measure 70. The lower staff features a complex accompaniment with a forte (*f*) dynamic in measure 66 and a piano (*p*) dynamic in measure 70.

71

71-75

*p* *f* *f* *p*

*f* *p* *f*

Detailed description: This system contains measures 71 through 75. The upper staff starts with a piano (*p*) dynamic, moves to forte (*f*) in measure 72, and returns to piano (*p*) in measure 75. The lower staff starts with a forte (*f*) dynamic, moves to piano (*p*) in measure 72, and returns to forte (*f*) in measure 75.

76

*mf* *ff*

*p* *f* *p*

81

*pp* *f* *p* *p*

*p* *p*

86

*f* *p*

*f* *p*

91

*f* *p* *f* *pp* *f* *p*

*f*

96

*p* *f* *p* *f* *p* *f* *mf* *f* *p* *f*

*p* *f* *p*

101

*p* *f* *pp* *f*

4

Detailed description: This system contains measures 101 through 105. The upper staff begins with a piano (*p*) dynamic, followed by a crescendo to forte (*f*), then a decrescendo to pianissimo (*pp*), and finally a crescendo back to forte (*f*). The lower staff features a similar dynamic arc, starting with a decrescendo from *f* to *pp* and then a crescendo back to *f*. A fourth finger fingering (*4*) is indicated above a note in measure 105.

106

*f* *p* *p* *mf* *f*

*p* *f* *f*

Detailed description: This system contains measures 106 through 110. The upper staff starts with a forte (*f*) dynamic, followed by a decrescendo to piano (*p*), remains at *p* for two measures, then a crescendo to mezzo-forte (*mf*), and finally a crescendo to forte (*f*). The lower staff begins with a piano (*p*) dynamic, followed by a crescendo to forte (*f*), and then a decrescendo back to *f*.

111

*ff* *p* *f*

*f*

Detailed description: This system contains measures 111 through 115. The upper staff starts with a fortissimo (*ff*) dynamic, followed by a decrescendo to piano (*p*), and then a crescendo to forte (*f*). The lower staff begins with a forte (*f*) dynamic and then a decrescendo.

116

*p* *p*

*p* *f* *p*

Detailed description: This system contains measures 116 through 120. The upper staff starts with a piano (*p*) dynamic, followed by a decrescendo to a very soft *p*, which is held for two measures. The lower staff begins with a piano (*p*) dynamic, followed by a crescendo to forte (*f*), and then a decrescendo back to piano (*p*).

121

*f* *p* *p*

*p* *f* *p*

Detailed description: This system contains measures 121 through 125. The upper staff starts with a forte (*f*) dynamic, followed by a decrescendo to piano (*p*), and remains at *p* for two measures. The lower staff begins with a piano (*p*) dynamic, followed by a crescendo to forte (*f*), and then a decrescendo back to piano (*p*).

126

Musical score for measures 126-130. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). It contains a melodic line with a crescendo leading to a fortissimo (*f*) dynamic. The lower staff has a treble clef and the same key signature. It contains a complex accompaniment with a crescendo from *f* to *ff*, followed by a piano (*p*) section, and then a return to *f*. A decrescendo is indicated at the end of the system.

131

Musical score for measures 131-135. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. It features a melodic line starting with a piano (*p*) dynamic, followed by a crescendo to *f* and then a decrescendo to *p*. The lower staff has a treble clef and the same key signature. It contains a steady accompaniment with a *ff* (sempre) dynamic throughout the system.

136

Musical score for measures 136-138. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. It contains a melodic line with three accented notes marked with *f*. The lower staff has a treble clef and the same key signature. It contains an accompaniment that starts with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic. The system concludes with a double bar line.



Drago Kocakov was born on August 15, 1908 in Vukovar, a small town placed on the banks of the river Danube. His mother, Maria Pivonjka, was a woman of progressive views and outstanding culture encouraging her children to go in for the activities that could enrich their spirit and acquire wide common education. Drago Kocakov revealed soon (shortly after first lessons by his mother) an exceptional sense and interest in music and this was the reason why his parents did their best in order to enable him private lessons with professional musicians. When he enrolled secondary school, he started also with his private lessons in drawing and painting with the painter and printmaker Dragutin Renarić (1872.-1944.), and being his pupil for several years he mastered the classical techniques.

In 1926, having by then a substantial knowledge in playing the violin and the piano, he leaves for Zagreb, the capital, however not to study music or painting but the economy! (It is not known what stood behind that decision of his). So as to be able to pay the college and other existential needs, he was making for living by playing in cafés and similar premises which were the public sphere of the social life of the bourgeoisie. After a while he made lot of acquaintances. He made contacts with the musicians that were playing in some of many chamber ensembles that were active at that time in Zagreb and mostly they were playing at the salons of rich apartments and houses, private and business premises and infrequently in public areas, and he joined them. It was the milieu that suited that self-sacrificing romantic the best, as thus he was free of tension that usually was an obstacle in public places preventing him to show off and to glitter. Playing at numerous concertinos (music events in private venues) he acquired a large hearing experience that stirred up his composing spirit. Concurrently with the study of economy and professional engagement in music he attended private classes of composition and improving in the violin with several composers and violinists with whom he was a friend. He also regularly studied the scores of all musical styles within the classical tradition. Some titles that he played (at the aforementioned concertinos) as a soloist: A. Vivaldi – Concerto for Violin and Soloists "Quattro staggioni"; M. Bruch – Concerto for Violin and Orch. Op.26; L. van Beethoven – Concerto for Violin and Orch. in D major Op.61; F. Mendelssohn – Concert for violin in E major Op.64; L. van Beethoven: Sonatas for Violin and Piano Op.30 No.2, Op.23 No.4, Op.47 No.9 "Kreutzer", Op.12 No.2 .. However, he mostly played as a member of chamber ensemble. Particularly he liked to play and participated in numerous performances of Antonín Dvořák's compositions. Kocakov was a violoniste passionné, and as far as other instruments are concerned, it is generally known that he was playing the piano while he was studying the works of other's or while composing his own ones, and in company of his friends he played and improvised on the guitar popular melodies they liked at that time. There is a nice statement of his daughter: "Daddy had a very good hearing and I remember that I was always astonished at his musical gift as he was able to play me on the violin everything that I would sing!"

In 1931 Kocakov completed the studies of economy and went for a certain period of time to Prague, his mother's native town, where he substantially widened his music horizons. Upon his return to Zagreb all the way up until the pre end of the II World War, Kocakov was having a good time with his crew from student days. One of their adventures was a trip to the island of Rab (isola d'Arbe) and were camping in the ancient forest Kalifront, to the astonishment of the locals that had never seen anything similar! During the winter time they went sometimes to the Alps for skiing. Once during the Second World War, they were rowing in boats along the Danube from Vukovar to Belgrade, making jokes with the German soldiers on the banks. Luckily nothing happened except the anger of the soldiers that were yelling at them.. Kocakov was active in art photography and he made several photograph albums from the trips with his friends. He was also keeping an exciting diary on all his trips. He spoke several languages mostly using French, Russian, German and English, while within his family he had learned Czech and Ukrainian.

*After* the Second World War and establishment of the communist Yugoslavia (a federation of South-Slavic socialist republics) the new social atmosphere in Zagreb did not tolerate the old bourgeois system, and Kocakov was appointed manager of a newly founded company. From that point on, his activity as a reproduction musician was limited to a friendly gathering of music fans that were paying visits to each other and played together. He continues with playing but not for money any more. From 1950-ies Kocakov started to have health problems that negatively influenced his playing abilities. His non-music friends from the youth disappeared as most of them founded families, like Kocakov too. Thus, he was more active in economy activities, with lot of success. In that second phase of his life he became more introverted and dedicated to creativity. He was fond of spending time in nature, not as an eager adventurer anymore but as a wise man listening attentively and absorbing its meditative vibrations. He was going on excursions or mountain climbing and thereat examining the plants species, birds and butterflies, making paintings and taking photos. If there was a river nearby, he would fly-fish on it. From all his trips he was keeping picturesque diary records. In his late years of life he met some new friends in the esteemed and famous association of art artists "Group '69". On an occasion in 1973 Drago Kocakov said: "I enjoy working. When I make something, then it is a gift for my friends or I keep it for myself". He also said: „I am looking for my style, my paint, my handwriting. This is something that I did not define yet“. In the opus of that painter of a discrete palette, full of calm shades, there are different art influences however, prevailing a realistic expression and specific personality integrating all his paintings: a sense for nature and love for man, life and objects, of importance or not, that surround us. In the whole period up to the end of his life he was engaged in economics research of oil and gas as a economy pioneer in that science field. He was employed with the Institut za naftu (Petroleum Institute) making economy research for oil and gas and was engaged in first feasibility projects covering installation of natural gas in the Socialist Republic of Croatia. He wrote several experts papers in that field of science, first of the kind in Yugoslavia, out of which are still topical nowadays. Up to his last days he was very active in taking walks in the nature, which remained his reliable source of peace and inspiration. Drago Kocakov, a noble man and a hard worker who never wanted to stand out, died in Zagreb on October 30, 1977. He left behind a rich collection of drawings, oil paintings and aquarelles and handwritings of his own and printed editions of compositions of others that for ignorance or moving were thrown away and lost irretrievably. In 1978 the "JAZU" (Yugoslav academy of science and art) and "INA" (Yugoslav Oil Company) prepared a retrospective exhibition in his honor.





# SONATA "INTIMUS"

FOR TWO VIOLINS

Violino I.

Drago Kocakov  
(1908 - 1977)

## I. ALLEGRO MODERATO

The musical score for Violino I, I. Allegro Moderato, consists of eight staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various dynamics and articulations:

- Measure 1: *f* (forte)
- Measure 2: *p* (piano)
- Measure 5: *mf* (mezzo-forte)
- Measure 6: *f* (forte)
- Measure 7: *f* (forte)
- Measure 9: *p* (piano)
- Measure 10: *mf* (mezzo-forte)
- Measure 13: *f* (forte)
- Measure 17: *p* (piano), marked with a *V* (Vibrato) symbol above the staff.
- Measure 20: *p* (piano)
- Measure 23: *p* (piano), marked with a *V* (Vibrato) symbol above the staff.
- Measure 28: *ff* (fortissimo)
- Measure 29: *mf* (mezzo-forte)
- Measure 30: *p* (piano)

Violino I.

31 *f* *p*

34 *f* *p*

38 *f*

42 *f*

46 *f* *p* *f* *p*

50 *f* *p*

54

58

62

64 *allegretto* *mf*

Violino I.

68

*pp* *f*

Musical staff 68-71: Treble clef, key signature of two sharps (F# and C#). The staff contains four measures. The first measure starts with a piano (*pp*) dynamic and features a melodic line with eighth notes and rests. A crescendo hairpin spans across the first two measures. The second measure ends with a forte (*f*) dynamic. The third and fourth measures continue the melodic line with eighth notes and rests.

72

*f* *p*

Musical staff 72-75: Treble clef, key signature of two sharps. The staff contains four measures. The first measure has a forte (*f*) dynamic and features a melodic line with eighth notes. The second measure has a piano (*p*) dynamic and features a melodic line with eighth notes. The third and fourth measures continue the melodic line with eighth notes and rests.

**a tempo**

76

*ff*

Musical staff 76-78: Treble clef, key signature of two sharps. The staff contains three measures. The first measure has a fortissimo (*ff*) dynamic and features a melodic line with eighth notes. The second and third measures continue the melodic line with eighth notes and rests.

79

Musical staff 79-81: Treble clef, key signature of two sharps. The staff contains three measures. The first measure has a melodic line with eighth notes. The second and third measures continue the melodic line with eighth notes and rests.

82

Musical staff 82-84: Treble clef, key signature of two sharps. The staff contains three measures. The first measure has a melodic line with eighth notes. The second and third measures continue the melodic line with eighth notes and rests.

## Violino I.

## II. ANDANTE CANTABILE

Musical score for Violino I, II. Andante Cantabile, measures 1-72. The score is written in treble clef, key signature of two sharps (D major), and 2/4 time signature. The tempo is Andante Cantabile. The dynamics range from *mf* to *sf*.

Measures 1-8: *mf* (measures 1-4), *p* (measures 5-8). Measure 8 contains a fermata.

Measures 9-16: *mf* (measures 9-12), *f* (measures 13-14), *p* (measures 15-16). Measure 16 contains a fermata.

Measures 17-24: *f* (measures 17-24). Measure 24 contains a fermata.

Measures 25-32: *p* (measures 25-28), *f* (measures 29-32). Measure 32 contains a fermata.

Measures 33-40: *f* (measures 33-40). Measure 40 contains a fermata.

Measures 41-48: *f* (measures 41-44), *ff* (measures 45-46), *mf* (measures 47-48). Measure 48 contains a fermata.

Measures 49-56: *f* (measures 49-52), *p* (measures 53-56). Measure 56 contains a fermata.

Measures 57-64: *f* (measures 57-60), *p* (measures 61-64). Measure 64 contains a fermata.

Measures 65-72: *sf* (measures 65-72). Measure 72 contains a fermata.

72 *p* pizz.

Musical staff 72-79: Treble clef, key signature of two sharps (F# and C#). The staff begins with a piano (*p*) dynamic and a pizzicato (*pizz.*) instruction. The music consists of a series of eighth and sixteenth notes, some with slurs and accents.

80 *f* arco *mf* *p* sul G

Musical staff 80-87: Treble clef, key signature of two sharps. The staff begins with a forte (*f*) dynamic and an arco instruction. It features a mix of eighth and sixteenth notes with slurs. The dynamic changes to mezzo-forte (*mf*) and then piano (*p*). The instruction "sul G" is present at the end of the staff.

88 *ff* *f*

Musical staff 88-95: Treble clef, key signature of two sharps. The staff features a forte-fortissimo (*ff*) dynamic followed by a forte (*f*) dynamic. The music is characterized by slurred eighth and sixteenth notes with accents.

96 *ff* *p* *mf*

Musical staff 96-103: Treble clef, key signature of two sharps. The staff features a forte-fortissimo (*ff*) dynamic, followed by a piano (*p*) dynamic, and then a mezzo-forte (*mf*) dynamic. The music consists of slurred eighth and sixteenth notes.

104 *p* *p*

Musical staff 104-110: Treble clef, key signature of two sharps. The staff features a piano (*p*) dynamic. The music consists of slurred eighth and sixteenth notes.

Largo 111 *p* *f*

Musical staff 111-120: Treble clef, key signature of two sharps. The tempo is marked "Largo". The staff begins with a piano (*p*) dynamic and a first ending bracket. It then features a forte (*f*) dynamic. The music consists of slurred eighth and sixteenth notes.

121

Musical staff 121-127: Treble clef, key signature of two sharps. The staff features a mix of eighth and sixteenth notes with slurs and accents.

128 *p* *pp* *mf* *v*

Musical staff 128-135: Treble clef, key signature of two sharps. The staff features a piano (*p*) dynamic, followed by a pianissimo (*pp*) dynamic, and then a mezzo-forte (*mf*) dynamic. A breath mark (*v*) is present above the staff.

136 *f* *f* *p* *p*

Musical staff 136-142: Treble clef, key signature of two sharps. The staff features a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The music consists of slurred eighth and sixteenth notes.

144

*f* *sf* *sf* *p* *p*

3

This staff contains measures 144 through 151. It begins with a dynamic marking of *f* (forte) and features a long horizontal line underneath. The music includes several slurs and a triplet of eighth notes in measure 151, marked with a '3' above it.

152

*p* *pp*

V

This staff contains measures 152 through 158. It starts with a dynamic marking of *p* (piano) and includes a 'V' marking above the first measure. The music features a complex rhythmic pattern with many slurs and a *pp* (pianissimo) marking in measure 155.

159

*p* *ff*

3 2 1

This staff contains measures 159 through 166. It begins with a dynamic marking of *p* (piano) and includes a *ff* (fortissimo) marking in measure 164. The music features a triplet of eighth notes in measure 166, marked with '3', '2', and '1' above it.

167

*p* *leggiere* *ff*

This staff contains measures 167 through 173. It starts with a dynamic marking of *p* (piano) and includes a *leggiere* (light) marking in measure 168. The music features a *ff* (fortissimo) marking in measure 173.

174

*mf* *p* *pp*

*rit.*

1

This staff contains measures 174 through 181. It begins with a dynamic marking of *mf* (mezzo-forte) and includes a *p* (piano) marking in measure 176 and a *pp* (pianissimo) marking in measure 181. The music features a *rit.* (ritardando) marking in measure 176 and a first ending bracket in measure 181.

Violino I.

III. MENUETTO ALLEGRO

*f* *pp*

9

17

*ff* *p*

25

*p* Fine

33

40

48

56

D.C. al Fine

## Violino I.

## IV. ALLEGRO VIVACE

*p* *f* *p*

6 *f* *p* *f* *p* *ff* *pp*

11 *ff* *p* *f* *f*

16 *mf* *f* *p* *p*

21 *f* *p*

26 *ff* *pp*

31 *f* *p* *f* *p* *pp* *ff*

36 *f* *mf*

41 *p* *pp* *p*



Violino I.

46 *f* *p* *f* *p* *f*

51 *f* *p* *p*

56 *pp*

61 *p* *rit.* *p (sempre)*

66

71 *p* *f* *f* *p*

76 *mf* *ff*

81 *pp* *f* *p* *p*

86

91 *f* *p* *f* *pp* *f* *p*

96

*p* *f* *p* *f* *p* *f* *mf* *f* *p* *f*

Musical staff 96-100 in treble clef with a key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes. Dynamic markings are *p*, *f*, *p*, *f*, *p*, *f*, *mf*, *f*, *p*, and *f*.

101

*p* *f* *pp*

Musical staff 101-105 in treble clef with a key signature of one sharp (F#). The staff contains eighth and sixteenth notes with some rests. Dynamic markings are *p*, *f*, and *pp*.

106

*f* *p* *p* *mf* *f*

Musical staff 106-110 in treble clef with a key signature of one sharp (F#). The staff contains eighth and sixteenth notes with some rests. Dynamic markings are *f*, *p*, *p*, *mf*, and *f*.

111

*ff* *p* *f*

Musical staff 111-115 in treble clef with a key signature of one sharp (F#). The staff contains eighth and sixteenth notes with some rests. Dynamic markings are *ff*, *p*, and *f*.

116

*p* *p*

Musical staff 116-120 in treble clef with a key signature of one sharp (F#). The staff contains eighth and sixteenth notes, ending with a long note. Dynamic markings are *p* and *p*.

121

*f* *p* *p*

Musical staff 121-126 in treble clef with a key signature of one sharp (F#). The staff contains eighth and sixteenth notes with some rests. Dynamic markings are *f*, *p*, and *p*.

127

*f* *p*

Musical staff 127-132 in treble clef with a key signature of one sharp (F#). The staff contains eighth and sixteenth notes with some rests. Dynamic markings are *f* and *p*.

133

*f* *p* *f* *f* *f*

Musical staff 133-137 in treble clef with a key signature of one sharp (F#). The staff contains eighth and sixteenth notes, ending with three chords. Dynamic markings are *f*, *p*, *f*, *f*, and *f*.

# SONATA "INTIMUS"

FOR TWO VIOLINS

Violino II.

Drago Kocakov  
(1908 - 1977)

## I. ALLEGRO MODERATO

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), common time signature. The staff contains a series of chords and eighth notes. Dynamics include *p* (piano) and *f* (forte) with hairpins.

Musical staff 2: Treble clef, key signature of two sharps. Starts with measure 5. Dynamics include *p*, *f*, and *mf*.

Musical staff 3: Treble clef, key signature of two sharps. Starts with measure 9. Dynamics include *p* and *f*.

Musical staff 4: Treble clef, key signature of two sharps. Starts with measure 13. Dynamics include *f* and *ff*.

Musical staff 5: Treble clef, key signature of two sharps. Starts with measure 17. Dynamics include *p*.

Musical staff 6: Treble clef, key signature of two sharps. Starts with measure 21. Includes a 'V' marking above the staff.

Musical staff 7: Treble clef, key signature of two sharps. Starts with measure 25. Dynamics include *mf*, *f*, and *p*.

Musical staff 8: Treble clef, key signature of two sharps. Starts with measure 29. Dynamics include *pp*.

33 *mf*

37 *f* *p*

41

45 *f*

49

53

57

61 *allegretto* *p*

65 *mf* *f* *p*



## Violino II.

## II. ANDANTE CANTABILE

Violino II. II. ANDANTE CANTABILE

Measures 1-71. The score is in treble clef, key of D major (two sharps), and 2/4 time. It begins with a piano (*p*) dynamic. The music features a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. There are two dynamic markings of *p* at measures 1 and 10. The score is divided into systems of five staves each, with measure numbers 9, 17, 25, 33, 41, 48, 56, and 64 indicated at the start of each system.

72 Musical staff 72-79: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth and quarter notes. A dynamic marking of *f* with an accent (>) is placed under the eighth note at measure 75. There are also accents (>) under the quarter notes at measures 76 and 77.

80 Musical staff 80-87: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes with some slurs and ties.

88 Musical staff 88-95: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes. A dynamic marking of *pp* is placed under the eighth note at measure 92. The word *pizz.* is written above the staff at measure 92.

96 Musical staff 96-102: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes. A dynamic marking of *p* is placed under the eighth note at measure 96. A dynamic marking of *f* is placed under the quarter note at measure 100.

103 Musical staff 103-110: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes. The word *arco* is written above the staff at measure 103. A dynamic marking of *pp* is placed under the quarter note at measure 106. A dynamic marking of *p* is placed under the eighth note at measure 108.

111 **Largo** Musical staff 111-117: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes. The word *Largo* is written above the staff at measure 111. A dynamic marking of *p* is placed under the eighth note at measure 111. A dynamic marking of *f* is placed under the quarter note at measure 115. The word *pizz.* is written above the staff at measure 111.

118 Musical staff 118-124: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes. A dynamic marking of *p* is placed under the eighth note at measure 118. The word *arco* is written above the staff at measure 118.

125 Musical staff 125-130: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes with some slurs and ties.

131 Musical staff 131-137: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes. A dynamic marking of *ff* is placed under the quarter note at measure 135. There are fingerings 2 and 3 written above the notes at measure 135. There are also some other markings like  $\Sigma$  and *Y* above the staff.





Violino II.

III. MENUETTO ALLEGRO

*f* *p*

9

17

25

Fine

33

41

49

57

D.C. al Fine

## Violino II.

## IV. ALLEGRO VIVACE

Musical score for Violino II, IV. ALLEGRO VIVACE, page 8. The score consists of nine staves of music in G major, 2/4 time. It features various dynamics (*p*, *f*), articulation (accents), and performance instructions (*rit.*).

The score is divided into measures as follows:

- Staff 1: Measures 1-5. Dynamics: *p*, *f*, *p*.
- Staff 2: Measures 6-10. Dynamics: *f*, *f*.
- Staff 3: Measures 11-15. Dynamics: *p*, *p*, *f*, *p*, *f*.
- Staff 4: Measures 16-20. Dynamics: *p*, *p*, *f*, *p*.
- Staff 5: Measures 21-25. Dynamics: *f*, *p*.
- Staff 6: Measures 26-30. Dynamics: *f*, *p*, *f*, *p*. Includes triplets and a 3/2 note.
- Staff 7: Measures 31-35. Dynamics: *p*, *p*, *f*.
- Staff 8: Measures 36-40. Dynamics: *f*, *f*, *p*. Includes triplets and a *rit.* instruction.
- Staff 9: Measures 41-45. Dynamics: *p*, *p*, *p*, *f*. Includes triplets and a *rit.* instruction.

Violino II.

46 *p* *mf* *f*

51 *p* *p*

56 *f* *pp* *f*

61 *f* *p* *p* *f*

66 *f* *p*

71 *f* *p* *f*

76 *p* *f* *p*

81 *p* *p*

86 *f* *p*

91 *f*

96 *p* *f* *p*

Musical staff 96-100: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth and quarter notes. It starts with a piano (*p*) dynamic, followed by a crescendo to a forte (*f*) dynamic, and then a decrescendo back to piano (*p*). There are slurs under the first and last measures.

101 *f*

Musical staff 101-105: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes. It starts with a piano (*p*) dynamic, followed by a crescendo to a forte (*f*) dynamic. There is a slur under the first measure and a decrescendo hairpin at the end.

106 *p* *f* *f*

Musical staff 106-110: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes. It starts with a piano (*p*) dynamic, followed by a crescendo to a forte (*f*) dynamic, and then a decrescendo back to piano (*p*). There are slurs under the first and last measures.

111 *f*

Musical staff 111-115: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes. It starts with a piano (*p*) dynamic, followed by a crescendo to a forte (*f*) dynamic, and then a decrescendo back to piano (*p*). There are slurs under the first and last measures.

116 *p* *f* *p*

Musical staff 116-120: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes. It starts with a piano (*p*) dynamic, followed by a crescendo to a forte (*f*) dynamic, and then a decrescendo back to piano (*p*). There are slurs under the first and last measures.

121 *p* *f* *p*

Musical staff 121-125: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes. It starts with a piano (*p*) dynamic, followed by a crescendo to a forte (*f*) dynamic, and then a decrescendo back to piano (*p*). There are slurs under the first and last measures.

126 *f* *ff* *p* *f*

Musical staff 126-130: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes. It starts with a forte (*f*) dynamic, followed by a crescendo to fortissimo (*ff*), then a decrescendo to piano (*p*), and finally a crescendo back to forte (*f*). There are slurs under the first and last measures.

131 *ff* (sempre)

Musical staff 131-135: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes. It starts with fortissimo (*ff*) dynamic, marked as *ff* (sempre). There are slurs under the first and last measures.

136 *p* *ff*

Musical staff 136-140: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes. It starts with a piano (*p*) dynamic, followed by a crescendo to fortissimo (*ff*). There are slurs under the first and last measures.