

AKADEMIJA NAUKA I UMJETNOSTI BOSNE I HERCEGOVINE

DJELA

KNJIGA LI

ODJELJENJE ZA KNJIŽEVNOST I UMJETNOST

KNJIGA 4.

VLADO MILOŠEVIĆ

KAMENI SPAVAČ

PARTITURA

(ZA GUDAČKI KVARTET I RECITATORA)

SARAJEVO

1974.

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Urednik

MIDHAT ŠAMIĆ

redovni član Akademije nauka i umjetnosti Bosne i Hercegovine

SARAJEVO

1974.

ACADEMIE DES SCIENCES ET DES ARTS DE BOSNIE-HERZEGOVINE

MONOGRAPHIES

TOME LI

SECTION DES LETTRES ET DES ARTS

LIVRE 4

VLADO MILOŠEVIĆ

DORMEUR DE PIERRE

PARTITION

(POUR LE QUATUOR A CORDES ET RECITANT)

Rédacteur

MIDHAT ŠAMIĆ

membre de l'Académie des science et des arts de Bosnie-Herzégovine

SARAJEVO

1974.

UMJESTO UVODA

Upoznao sam se s poezijom Maka Dizdara kad nam je pjesnik jedno veče u vijećnici Doma kulture čitao fragmente sbog „Kamenog spavača“.

Arhaična težina leksike, misaona poezija protkana lirizmom sudbine Kosare i Gorčina, tvrdoća i ponos bosanskog čovjeka, njegova istrajnost u vrljetnoj krševitoj i gorovitoj zemlji, vizija bosanske cjelovitosti i sveobuhvatnosti bosanske prošlosti mogu čovjeka da ponese i uznesu do one tačke emotivne tenzije kad se javlja ne potreba i želja, nego neminovnost da se i zvukom, tonom, izrazi osobena poezija Maka Dizdara.

U svojim vokalnim kompozicijama, naročito u solo pjesmama, nastojao sam da tekst, pjesnička riječ, dođe što više do izražaja. Ma koliko se tome težilo, nikad se ne može postići savršenstvo.

Da bi slušalac primio ovu poeziju cjelovito i što potpunije, učinilo mi se da je najbolje govorenje stihova povjeriti recitatoru, a ne pjevaču.

Poezija i muzika alterniraju. Oba elementa su umjetničke celine već same po sebi. Ali u sprezi njihova umjetnička snaga je veća, i one su cjelina u dvojnosti.

VLADO MILOŠEVIĆ

Banja Luka, 14. X 1974. godine.

Izdaje: Akademija nauka i umjetnosti Bosne i Hercegovine

Štampa: „Naučno delo“, Beograd, Vuka Karadžića 5. Ofset štampa: Železnička štamparija, Beograd

1) Kosara

Moderato

Violoncello *p* *mp* *poco a poco crescendo*

Cello *poco a poco decrescendo*

I. *con sordino* *p* *mf*

II. *con sordino* *p* *mf*

Viola *con sordino* *p* *mf*

Cello *p* *mf*

I. *mf*

II. *mf*

Viola *mf*

Cello *mf*

Kad je nekud gone preko oštrog drača
 Gradim most od ruku njime da korača

Sve je dalje vode preko mutne vode
 Ali čudom stiže meni sve to bliže

Glavu čistu meću pod oštricu mača
 U sebi si viša U meni si jača

VI. I *senza sord.*
p pizz. arco

VI. II *senza sord.*
p pizz.

Viola *senza sord.*
p *pizz.*

VI. I

VI. II

Viola

Tebe više nema Al ti nisi nijema
 Na nebu se javi ko crvena rana
 Ozvezdana

VI. I *mf.*

VI. II *mf*

Viola *tr*
mf

Vcello *mf*

VI. I *mp* *poco a poco cresco.*

VI. II *p* *poco a poco cresco.*

Viola *tr*
mf

Vcello

Violini I
Violini II
Viola
Violoncello

cresc. *pp* *v*

f

Violini I
Violini II
Viola
Violoncello

2) Gorčín

Moderato mosso (Allegretto)

Violina II
Viola
Violoncello

pizz. *mf*

mf

Violini I
Violini II
Viola
Violoncello

mf *f* *arco* *arco* *f*

Vi. I

Vi. II

Viola

Vcello

mf

Vi. I

Vi. II

Viola

Vcello

Vi. I

Vi. II

Viola

Vcello

leggiero

mf

Vi. I

Vi. II

Viola

Vcello

f

pizz. *p* *più mosso*
arco
arco
f

poco rall.

a tempo
spiccato
p
pizz.
p

mp

VI. I
VI. II
Viola
Vcello

mf

VI. I
VI. II
Viola
Vcello

VI. I
VI. II
Viola
Vcello

sul tasto
p

VI. II
VI. II
Viola
Vcello

Ase ležit
Vojnik Gorčin
U zemlji svojoj
Na baštini
Tuždi

Žih
A smrt dozivah
Noć i dan

Mrava ne zgazih
U vojnike
Oдох

Bil sam
U pet i pet vojni
Bez štita i oklopa
E da ednom
Prestanu
Gorčina

Zgiboh od čudne boli

Ne probi me kopje
Ne ustrijeli strijela
Ne posjeće sablja

Zgiboh od boli
Nepreboli

pizz.
mf

pizz.
mf

This system shows the piano accompaniment for the first two lines of lyrics. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/4 time. The first line of music is marked 'pizz.' and 'mf'. The second line of music is also marked 'pizz.' and 'mf'. There is a double bar line after the first line of music.

con sord.
mp

arco con sordino
mp

arco con sordino
mp

This system shows the piano accompaniment for the next two lines of lyrics. It consists of three staves: a treble clef staff, an alto clef staff, and a bass clef staff. The music is in 3/4 time. The first line of music is marked 'con sord.' and 'mp'. The second line of music is marked 'arco con sordino' and 'mp'. The third line of music is marked 'arco con sordino' and 'mp'. There are slurs and a triplet of eighth notes in the treble staff.

Volju
A djevu mi ugrabiše

Ako Kasaru sretnete
Na putevima
Gospodnjim
Molju
Skažite
Za vjernost
Moju

senza sordino
p

senza sord.
p

senza sord.
p

This system shows the piano accompaniment for the final two lines of lyrics. It consists of four staves: a treble clef staff, two alto clef staves, and a bass clef staff. The music is in 3/4 time. The first line of music is marked 'senza sordino' and 'p'. The second line of music is marked 'senza sord.' and 'p'. The third line of music is marked 'senza sord.' and 'p'. The fourth line of music is marked 'senza sord.' and 'p'. There are slurs and a triplet of eighth notes in the treble staff.

3) Zapis o zemlji

Allegro vivo

Violina I *ff*

Vloia *ff*

VI. I *ff*

VI. II *ff*

Viola *ff*

Vcello *ff*

The image displays a musical score for the piece "3) Zapis o zemlji". The score is written for a full string quartet, including Violina I, Vloia (Violin II), VI. I (Violin I), VI. II (Violin II), Viola, and Vcello (Cello). The tempo is marked "Allegro vivo". The score is divided into three systems, each containing staves for the respective instruments. The first system includes dynamic markings "ff" for Violina I and Vloia. The second system includes "ff" for VI. I, VI. II, Viola, and Vcello. The third system includes "ff" for VI. I, VI. II, Viola, and Vcello. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#), and the time signature is 3/4.

I
II
III
IV

First system of musical notation. It consists of four staves. The top staff (I) has a treble clef and contains rests. The second staff (II) has a treble clef and contains chords marked with a forte *f* dynamic. The third staff (III) has a bass clef and contains a continuous eighth-note pattern. The fourth staff (IV) has a bass clef and contains a melodic line with a forte *f* dynamic. A double bar line is present at the end of the system.

I
II
III
IV

Second system of musical notation. It consists of four staves. The top staff (I) has a treble clef and contains rests. The second staff (II) has a treble clef and contains chords. The third staff (III) has a bass clef and contains a continuous eighth-note pattern. The fourth staff (IV) has a bass clef and contains a melodic line. A double bar line is present at the end of the system.

I
II
III
IV

Third system of musical notation. It consists of four staves. The top staff (I) has a treble clef and contains rests. The second staff (II) has a treble clef and contains a melodic line with the instruction *sul ponticello* above it. The third staff (III) has a bass clef and contains a melodic line with the instruction *sul ponticello* below it. The fourth staff (IV) has a bass clef and contains a melodic line. A double bar line is present at the end of the system.

I
II
III
IV

Fourth system of musical notation. It consists of four staves. The top staff (I) has a treble clef and contains a melodic line with the instruction *meno mosso e dolce* above it. The second staff (II) has a treble clef and contains a melodic line with a *pizz.* (pizzicato) instruction and a *mf* dynamic. The third staff (III) has a bass clef and contains a melodic line with a *pizz.* instruction and a *mf* dynamic. The fourth staff (IV) has a bass clef and contains a melodic line with a *mf* dynamic. The system includes time signature changes from 12/8 to 9/8 and back to 12/8. A double bar line is present at the end of the system.

V. I
 V. II
 Viola
 Vcello

pizz.
f

V. I
 V. II
 Viola
 Vcello

arco
f

V. I
 V. II
 Viola
 Vcello

arco
f

V. I
 V. II
 Viola
 Vcello

f

Moderato e pesante

*Pitao jednom tako jednog vrlo pitac neki:
Ko je ta šta je ta da prostiš
Gdje je ta odakle je
Kuda je ta
Bosna
Rekti*

*A zapitan odgovor njemu tad hitan dade:
Bosna da prostiš jedna zemlja imade
I posna i basa da prostiš
I hladna i gladna
I k tome još
Da prostiš
Prkosna
Od sna*

a tempo

Vi. I

Vi. II

Viola

Vcello

Vi. I

Vi. II

Viola

Vcello

Vi. I

Vi. II

Viola

Vcello

poco a poco accelerando

Vi. I

Vi. II

Viola

Vcello

Più vivo

col legro

5 6

arco

6

6

f

4) Zapis o vremenu

Andantino

Viola *p*

Viola *p*

Vcello *p*

VI. II *p*

Viola *p*

Vcello *p*

*Davno ti sam legao
i dugoti mi je ležati*

*Davno
Da trava mi kosti
Davno
Da crvi mi meso
Davno
Da stekah tisuću imena
Davno
Da zaboravih svoje ime*

*Davno ti sam legao
I dugo ti mi je ležati*

Viola *pp*

Vcello *pp*

5) Molitva

Moderato mosso *simile*

f *simile* *f* *f*

f *simile* *f* *f*

f *simile* *f* *f*

f *simile* *f* *f*

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

f *f* *f* *f*

meno mosso

mp

mp

mp

mp

mf

mf

mf

mf

p

p

p

p

Molitvu jednu jedinu znam
U ovom svijetu
Beskrušnom

Molitvu jedinu jednu imam
Molitvu o kruhu
Inosušnom

L'istesso tempo

Violin I
Violin II
Viola
Violoncello
Contrabbasso

pp

6) Ruke

Andantino pesante

Violoncello
Violoncello
Violin I
Violin II
Viola

f

Andantino pesante

VI. I
VI. II
Viola
Vcello

VI. I
VI. II
Viola
Vcello

VI. I
VI. II
Viola
Vcello

*Kroz kamen živi nosih ruke dvije
kao dva znamenja
Sad ruke ove trudne žive
usrcu tog kamena*

VI. I
VI. II
Viola
Vcello

Musical score for the first system, featuring four staves. The notation includes various dynamics and articulations:

- Staff 2: *ppp*
- Staff 3: *sul tasto*
- Staff 4: *sul tasto* and *ppp*

7) Dažd

Musical score for the second system, marked **Allegro**. It features two staves with the following markings:

- Staff 1: *mf pizz.*
- Staff 2: *mf pizz.*

Musical score for the third system, marked **arco**. It features two staves with the following markings:

- Staff 1: *f arco*
- Staff 2: *f arco*

Musical score for the fourth system, marked **pizz.**. It features four staves with the following markings:

- Staff 1: *f pizz.*
- Staff 2: *f pizz.*
- Staff 3: *f pizz.*

VI. I

VI. II

Viola

Vcello

pizz.

f

VI. I

VI. II

Viola

Vcello

f

VI. I

VI. II

Viola

Vcello

arco

mf

f

VI. I

VI. II

Viola

Vcello

First system of musical notation, consisting of four staves. The top staff features a complex melodic line with many beamed notes. The lower three staves provide harmonic support with chords and rhythmic patterns.

Second system of musical notation, consisting of four staves. It begins with a double bar line. The top staff has a melodic line with the instruction *pizz.* above it. The lower staves continue the harmonic accompaniment. Dynamic markings *mf* are present in the second and third staves.

Third system of musical notation, consisting of four staves. It begins with a double bar line and the tempo marking *meno mosso*. The top staff is mostly empty with a few notes. The second staff is marked *arco*. The third staff is marked *f* and *arco marcato*. The bottom staff has a double bar line and is marked *arco* at the end. Time signature changes from 5/4 to 6/4 are indicated.

Fourth system of musical notation, consisting of four staves. It begins with a double bar line. The top staff is marked *arco* and *f*. The lower staves continue the harmonic accompaniment.

Molto meno mosso

Violina I *ff sul G*

Violina II *ff sul G*

Viola *ff*

Violoncello *ff*

*Trebalo bi opet naučiti
da slušamo kako dažd pada pada*

*Trebalo bi se odkameniti
i proći bez osvrtaanja kroz kapiju grada*

*Trebalo bi ponovo pronaći
izgubljene staze od one plave trave*

*Trebalo bi u obilju bilja
zagrliti panične makove i mrave*

*Trebalo bi se iznova umiti
i sniti u jasnim kapima ozorne rose*

*Trebalo bi onesvijestiti se
u tamnim vlasima neke travne kose*

*Trebalo bi načas stati
sa suncem svojim i sjenkom svojom stasati*

*Trebalo bi se konačno sastati
sa već davno odbjegliim srcem*

*Trebalo bi se okameniti
i proći bez osvrtaanja kroz kamenu kapiju
ovog kamenog grada*

*Trebalo bi htjeti
i svu noć bdjeti slušajući kako dažd pravedni
pada pada pada*

Tempo I

Vl. I *mf leggiero*

Vl. II *mf*

Molto meno mosso

First system of musical notation, featuring piano and bass staves. The tempo is marked "Molto meno mosso". The piano part begins with a forte (*f*) dynamic marking. The bass part also begins with a forte (*f*) dynamic marking. The system concludes with a double bar line.

Tempo I - Coda

Second system of musical notation, featuring four staves (two treble and two bass). The tempo is marked "Tempo I - Coda". The dynamic marking is mezzo-forte (*mf*) across all staves. The system concludes with a double bar line.

Third system of musical notation, featuring four staves (two treble and two bass). The dynamic marking is mezzo-forte (*mf*). The system concludes with a double bar line.

Fourth system of musical notation, featuring four staves (two treble and two bass). The dynamics range from fortissimo (*ff*) to fortississimo (*fff*). The instruction "molto ritenuto" is present in the piano and bass parts. The system concludes with a double bar line.

S A D R Ž A J

	Strana
UMJESTO UVODA	3
1. KOSARA	5
2. GORČIN	7
3. ZAPIS O ZEMLJI	12
4. ZAPIS O VREMENU	18
5. MOLITVA	19
6. RUKE	21
7. DAŽD	23