

NA VPROGGLED  
ON PERUSAL

## O P O M B E

- ① Dodatna črta označuje skrajnost klaviature
- ② „cluster“ z dlanjo
- ②a z dlanjo (bele tipke) in s ploskvijo prstov (črne tipke) izmenično
- ③ s podlaktjo (brez roke)
- ④ s stranico iztegnjene roke pravokotno na tipke
- ⑤ podlaket (cluster v arpeggiu)
- ⑥ pedal takoj po udarcu akorda v trenutku, zpuščanja tipk
- ⑦ krivulje označujejo neenakomerno gibanje v času: navzdol = pospešek, navzgor = zadrževanje. To gibanje bo najbolj opazno in vzdrževano v srednjem črtovju (čimbolj zadržati zadnje note v vsaki „elipsi“) – ostale elemente (v desni roki) igrati v njihovih označenih vrednostih in vložiti na grafično označenih mestih.
- ⑧ male note: igrati čim hitreje vsako posamezno skupino
- ⑨ postopno časovno pospeševanje (začetek počasnejši)
- ⑩ nemo pritisniti na tipke (z dlanjo) ne da bi zveneale
- ⑪ z robom leve roke (udarec „karateja“) vedno po črnih tipkah tik pred desno roko

Pedal: strogo upoštevati na označenih mestih; v ostalem se posluževati pedala normalno in podčrtati in okrečiti dinamični profil.

## N O T E S

- ① Additional line denotes the extreme ends of the keyboard
- ② „Cluster“ with the palm of the hand
- ②a alternately with the palm of the hand (white keys) and the blade of the fingers (black keys)
- ③ with forearm (without hand)
- ④ with the side of the hand at right-angles to the keys
- ⑤ cluster arpeggio with forearm
- ⑥ apply pedal after striking the chord, in the moment of releasing the keys
- ⑦ curves denote uneven movement: downwards = acceleration, upwards = slowing down. This movement will be most noticeable and maintained in the middle stave (slow down the last notes in each ellipse as much as possible) – other elements (in the right hand) are to be played as their written values and inserted at the graphically marked points.
- ⑧ small notes: each group to be played as fast as possible
- ⑨ progressive acceleration (starting slower)
- ⑩ press the keys (with palm) without letting them strike
- ⑪ with the edge of the left hand („karate“ blow), always on the black keys just beside the right hand

Pedal: strict application where marked, otherwise normal use for underlining and reinforcing the dynamic profile.

## R E M A R Q U E S

- ① La ligne indique l'extrémité du clavier
- ② „Cluster“ avec la paume de la main
- ②a avec la paume de la main (touches blanches) et le plat des doigts (touches noires) successivement
- ③ avec l'avant-bras seul (sans main)
- ④ le plat de la main perpendiculairement (la main tendue) sur les touches
- ⑤ l'avant-bras (cluster en „arpeggio“)
- ⑥ pedale immédiatement après l'attaque, en lâchant les touches
- ⑦ les courbes indiquent le mouvement irrégulier dans le temps: la descente = accélération, la remontée = ralentissement. Ce mouvement sera le plus perceptible et maintenu dans la ligne médiane (en ralentir le plus possible les dernières notes de chaque „ellipse“), les autres éléments (la main droite) jouer en valeurs écrites et insérer aux endroits graphiquement marqués.
- ⑧ les petites notes: jouer chaque groupe le plus rapidement possible
- ⑨ accélération progressive (le commencement plus lent)
- ⑩ appuyer sur les touches (avec la paume de la main) sans les faire résonner
- ⑪ avec le flanc de la main gauche (le coup de „caraté“) toujours sur les touches noires juste au dessous de la main droite

La pedale: strictement observer dans les endroits marqués; dans le reste se servir normalement en ayant soin de souligner et renforcer le profil dynamique.

# UTRIPI za klavir

# PALPITATIONS for piano

Janez Maticič  
(1971)

♩ = 72

3/4 3/4 2/4 3/4 2/4 2/4 2/4 2/4

*poco f* *quasi f* *p* *pp* *f* *ppp* *poco* *f* *mp*

*ff* *pp* *poco f* *sf* *p* *8va* *gliss*

© 1973 for Yugoslavia, Rumania, CSSR, Bulgaria, Poland, Hungaria, DDR, UDSSR, Albania, Cuba, North-Korea, North-Vietnam, Socialistic Republic China by Edicije Društva slovenskih skladateljev, Ljubljana

© 1973 for all others Countries by Musikverlag Hans Gerig, Köln - Cologne

All rights reserved  
Tous droits réservés

ED DSS 538 - HG 1051

4/8 ② 3/8 4/8 3/8 4/8 3/8 4/8 3/8 4/8

5/8 4/4 5/8 ③ 2/8 4/8 2/8

8va ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪

*ff* *pp* *ff* *pp* *pp* *cresc.* *meno f* *fp* *ff* *menof* *fp* *gliss.* *p sub.* *(m.g.) sf* *(m.g.) sf* *cresc.* *gliss.* *mp* *gliss.* *f* *p dolce*

♩ = 132

① *pp* *cresc.* *8va* *f* *mp* *p* *3* *11* *16*

This system contains the first two systems of music. The first system starts with a piano (*pp*) dynamic and a *cresc.* (crescendo) marking. It features a *8va* (octave) marking above the treble staff. The second system continues with a forte (*f*) dynamic and includes a triplet of notes marked with a '3' and a measure number '11' above it. The system concludes with a mezzo-piano (*mp*) dynamic and a measure number '16' above it.

4 8 *pp* *3* *3* *3* *f* *poco f* *p* *pp* *mf* *f* *pp* *3* *ff* *gliss.*

This system contains the third and fourth systems of music. The third system begins with a piano (*pp*) dynamic and features three triplet markings, each with a '3' below it. It includes a forte (*f*) dynamic and a *poco f* (poco forte) marking. The fourth system starts with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic, and ends with a fortissimo (*ff*) dynamic and a *gliss.* (glissando) marking.

$\text{♩} = 138 - 144$  *mp* *3* *p* *2* *p* *mf* *m.g.* *f* *f* *mf*

This system contains the fifth and sixth systems of music. The fifth system starts with a tempo marking of a quarter note equal to 138-144 ( $\text{♩} = 138 - 144$ ), a mezzo-piano (*mp*) dynamic, and a triplet marking with a '3' below it. It includes piano (*p*) and mezzo-forte (*mf*) dynamics, and ends with a mezzo-giochiato (*m.g.*) marking. The sixth system begins with a forte (*f*) dynamic and continues with a fortissimo (*ff*) dynamic.

*f* *pp* *3* *3* *pp* *pp* *8va* *8va*

This system contains the seventh and eighth systems of music. The seventh system starts with a forte (*f*) dynamic, followed by a pianissimo (*pp*) dynamic, and includes two triplet markings with '3' below them. The eighth system continues with a pianissimo (*pp*) dynamic and features two *8va* (octave) markings above the treble staff.

The image displays a musical score for three systems of staves. The first system consists of three staves with dynamics *ppp*, *pp*, and *p*. It includes markings for *8va* and *m.d.*, and a circled number 7. The second system also has three staves with dynamics *mf*, *p*, and *f*, and a circled number 8. The third system features three staves with dynamics *pp*, *f*, and *pp*, and a circled number 1. The score is heavily annotated with slurs, ties, and dynamic markings.

The image displays a musical score for three systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. The first system features a *pp* marking and a *poco f* instruction. The second system includes a *p* marking, a *gliss.* instruction, and a circled number 9. The third system contains a *f* marking, a *mp* marking, a circled number 8, and a *pp* marking. A large watermark "PREMIUM US" is overlaid diagonally across the page. The score concludes with a *pp sub.* marking and a *cresc.* instruction.

4/8 6/8 4/8

*f* *marc.* *rit.* *p* *8va* *pp* *(m.d)* *gliss.*

4/4  $\text{♩} = 66 - 69$

*p* *mp* *mf* *f* *mp* *più f*

3/4

*p* *m.g.* *pp*