

Matko Brekalo

# Avanture Malika Tintinića

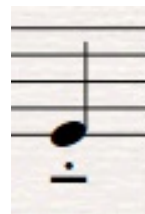
za tamburaški orkestar

2016.

# Legenda:



- nota zapisana na ovaj način svira se kao flažolet te se kuca; njen zvuk ostaje rezonirati do prirodnog nestanka zvuka



- nota zapisana na ovaj način se kuca te njen zvuk ostaje rezonirati



- nota zapisana na ovaj način se kuca te njen zvuk ne smije ostati rezonirati (kratko notno trajanje)



# Avanture Malika Tintilinića

za tamburaški orkestar

Matko Brekalo

$\text{♩} = 110$   
**Allegretto amabile**

The musical score is arranged in a system with the following parts and staves:

- Bisernica I.**: Treble clef, 4/4 time. Starts with a *p* dynamic. The melody is active throughout, ending with a *poco a poco* marking.
- Bisernica II.**: Treble clef, 4/4 time. Starts with a *p* dynamic. Features a rhythmic accompaniment pattern, ending with a *poco a poco* marking.
- Bisernica III.**: Treble clef, 4/4 time. Remains silent until the fifth measure, then enters with a *p* dynamic and a rhythmic accompaniment pattern, ending with a *poco a* marking.
- Brač I.**: Treble clef, 4/4 time. Silent throughout.
- Brač II.**: Treble clef, 4/4 time. Silent throughout.
- Brač III.**: Treble clef, 4/4 time. Silent throughout.
- E Brač**: Treble clef, 4/4 time. Silent throughout.
- Čelo**: Bass clef, 4/4 time. Silent throughout.
- Bugarija**: Treble clef, 4/4 time. Silent throughout.
- Berda**: Bass clef, 4/4 time. Silent throughout.

Avanture Malika Tintilinića

8

rit. . . . . A tempo

Bis. I. *cresc.* *mf* *p*

Bis. II. *cresc.* *mf* *p*

Bis. III. *poco cresc.* *mf* *p*

Br. I. *mf* *ff*

Br. II. *mf* *ff*

Br. III. *mf* *ff*

E Br. *mf* *f*

Čelo *mf* *f*

Bug. *f*

Ber. *mf* *f*

Em hm G Em G D Em Em Em hm G

15

Bis. I. *f*

Bis. II. *f*

Bis. III. *f*

Br. I. *p*

Br. II. *p*

Br. III. *p*

E Br. *mf* *mp*

Čelo *mf* *p* *dim.*

Bug. *mf* *mp* *dim.*

Ber. *mf* *p* *dim.*

G D Em Em hm G Em G D Em Em Em hm G G

**A**

Avanture Malika Tintilinića

23 **Vivace**

**Bis. I.** *sempre f*

**Bis. II.** *sempre f*

**Bis. III.** *sempre mf*

**Br. I.** *sempre mf* *poco cresc.* **mf**

**Br. II.** *sempre mf* *poco cresc.* **mf**

**Br. III.** *sempre mf* *poco cresc.* **mf**

**E Br.** *sempre mf* *poco cresc.*

**Čelo** *sempre mf*

**Bug.** *sempre mf*

**Ber.** *sempre mf*

Em Em Am Am D D G G C C Am<sup>6</sup> F<sup>o</sup> H H7 Em

32

**Bis. I.** *p* *simile* *mf*

**Bis. II.** *p* *simile* *mf*

**Bis. III.** *p* *simile*

**Br. I.** *p*

**Br. II.** *p*

**Br. III.** *p*

**E Br.** *p* *simile*

**Čelo** *p* *simile*

**Bug.** Em Em Em Em Am Am Am Am D D D D G G G G C C C C F#° F#° F#° F#° Em Em H H Em Em Em Em

**Ber.**



Avanture Malika Tintilinića

**B** ♩=52  
Adagio amoroso

40

Bis. I.

Bis. II.

Bis. III.

Br. I. *simile* *mf* *sempre mp*

Br. II. *simile* *mf* *sempre mp*

Br. III. *simile* *mf* *sempre mp*

E Br. *mf* *sempre mp*

Čelo *mf*

Bug. Am Am Am Am D D D D G G G G C C C C F#° F#° F#° F#° Em Em H H Em H7 Em

Ber. *sempre mp*

Avanture Malika Tintilinića

49

Bis. I. *(solo)* *p* *mf* *p* 3

Br. I. *sempre p*

Br. II. *sempre p*

Br. III. *sempre p*

E Br. *sempre p*

Čelo

Bug.

Ber. *sempre p*

Avanture Malika Tintilinića

59

Bis. I. *mf* *mf* *p* *mf* *f* *mf* *mf* *poco a poco cresc.*

Bis. II.

Bis. III.

Br. I. *poco a poco cresc.*

Br. II. *poco a poco cresc.*

Br. III. *poco a poco cresc.*

E Br. *poco a poco cresc.*

Čelo

Bug.

Ber. *poco a poco cresc.*

Avanture Malika Tintilinića

68

Bis. I. *ff* *p* *f*

Bis. II. *p* *mf* *f*

Bis. III. *mf* *f*

Br. I. *f*

Br. II. *f*

Br. III. *div.*

E Br. *f*

Čelo *mf*

Bug. *mf*

Ber. *mf*

accel. . . . .

C C C D D D

♩=95  
Maestoso  
Finale

74

C

Score for Avanture Malika Tintilinića, page 10. The score includes parts for three Bismarck horns (Bis. I, II, III), three Trumpets (Br. I, II, III), Euphonium (E Br.), Trombone (Bug.), and Bass (Ber.). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is Maestoso (♩=95) and the section is the Finale.

Dynamic markings include *ff*, *mf*, *p*, *decesc.*, and *poco a poco decresc.*. The score features a variety of note values, including quarter, eighth, and sixteenth notes, often beamed together. Phrasing slurs and breath marks are used throughout. The bass line includes guitar chord symbols: *f* Em hm G Em G D Em Em Em hm G G D Em C D G C hm D Em C C hm G G D Em.



# Avanture Malika Tintilinića

za tamburaški orkestar

Matko Brekalo

1 **Allegretto amabile**

4 *poco a poco*

8 *cresc.* *mf* *rit.*

12 **A tempo** *p*

16 *f* **Vivace** **A**

23 *sempre f*

28 *p*

33 *simile* *mf*

39

Bisernica I.  
Avanture Malika Tintilinića

45 **B** ♩=52 Adagio amoroso

(solo)  
*p* *mf*

57

*p* *mf* *mf* *p*

62

*mf* *f* *mf* *mf*

67

*poco a poco cresc.*

70

*ff* *f*

72 *accel.*

*p* *f*

**Maestoso**  
**Finale**

74 **C** ♩=95

*ff* *ff*

80

*mf* *p*

84

*pp*



# Avanture Malika Tintilinića

za tamburaški orkestar

Matko Brekalo

**Allegretto amabile**

♩ = 110

*p*

4

*poco a poco*

8

*cresc.*

*mf*

12 **A tempo**

*p*

16

**f** **Vivace**

23 **A**

*sempre f*

28

*p*

33

*simile*

*mf*

39

# Bisernica II. Avanture Malika Tintilinića

45 **B** ♩=52 Adagio amoroso accel. . . . .  
**25**

Maestoso  
Finale

*p* < *mf* < *f*

74 **C** ♩=95

*ff* *ff*

80

*mf* *p*

84 **4**

*pp*

# Avanture Malika Tintilinića

za tamburaški orkestar

Matko Brekalo

♩ = 110 Allegretto amabile

4

*p* *poco a*

8

*poco cresc.* *mf* rit.

12 **A tempo**

*p*

16

*f* **Vivace**

23

*sempre mf*

29

*p* *simile*

35

41

47 **B** Adagio amoroso

♩ = 52

25

**Bisernica III.**  
**Avanture Malika Tintilinića**  
**Maestoso**

**Finale**



**♩=95**

72 **accel.**

78 *mf* *f* *ff* *mf*

82 *p* 7

Detailed description: This block contains three staves of musical notation. The first staff (measures 72-81) begins with an 'accel.' marking and a common time signature. It features a melodic line with various dynamics: *mf*, *f*, and *ff*. The second staff (measures 82-87) continues the melodic line with dynamics *ff* and *mf*. The third staff (measures 88-90) shows a descending melodic line with a *p* dynamic, followed by a thick black bar representing a fermata or a specific performance instruction, with the number '7' written above it.

# Avanture Malika Tintilinića

za tamburaški orkestar

Matko Brekalo

♩ = 110 Allegretto amabile

4

*p* *poco a*

8

*poco cresc.* *mf* *rit.*

12 A tempo

*p*

16

*f*

Vivace

A

23

*sempre mf*

29

*p* *simile*

35

41

B Adagio amoroso

♩ = 52

47

25

Avanture Malika Tintilinića

Biserica III. in G

Maestoso

Finale

accel. . . . .

C

♩=95

72

Musical staff 72-77: Treble clef, G major. Measures 72-77. Dynamics: *mf*, *f*, *ff*. Includes a crescendo hairpin and a fermata over the final measure.

78

Musical staff 78-81: Treble clef, G major. Measures 78-81. Dynamics: *ff*, *mf*. Includes a fermata over the final measure.

82

Musical staff 82-83: Treble clef, G major. Measures 82-83. Dynamics: *p*. Includes a fermata over the final measure and a repeat sign with a '7' above it.

## Avanture Malika Tintilinića

za tamburaški orkestar

Matko Brekalo

♩ = 110 Allegretto amabile rit. . . . .

9

*mf*

12 **A tempo**

*ff* *p*

17

*p*

**Vivace**

23 **A**

*sempre mf*

29

*poco cresc.* *mf*

35

*p* *simile*

41

*mf*

47 **B** ♩ = 52

*sempre mp*

53

*sempre p*

Brač I.  
Avanture Malika Tintilinića

59

65

*poco a poco cresc.* **f**

71

accel. C **Maestoso**  
**Finale** ♩=95

**f** **ff**

77

**ff** **mf**

82

*decresc.* **p** **pp**

86

**pp** **2**



## Avanture Malika Tintilinića

za tamburaški orkestar

Matko Brekalo

♩ = 110 Allegretto amabile rit. -----

9

*mf*

12 A tempo

*ff* *p*

17

*p*

Vivace

A

23

*sempre mf*

29

*poco cresc.* *mf*

35

*p* *simile*

41

*mf*

Adagio amoroso

B

47 ♩ = 52

*sempre mp*

53

*sempre p*

Brač II.  
Avanture Malika Tintilinića

59

65

*poco a poco cresc.*

**f**

71

*accel.*

**f** **ff**

**C**

**Maestoso**  
**Finale**  
♩ = 95

77

**ff**

82

*decresc.*

**p** **pp**

86

**pp**

**2**

## Avanture Malika Tintilinića

za tamburaški orkestar

Matko Brekalo

♩ = 110 Allegretto amabile rit. .

9

*mf*

11 A tempo

*ff*

16

*p*

Vivace

21 A

*sempre mf*

27

*poco cresc.* *mf*

32

38

*p* *simile*

43

*mf*

Adagio amoroso

47 B ♩ = 52

*sempre mp*

Brač III.  
Avanture Malika Tintilinića

53 *sempre p*

59

65 *poco a poco cresc.* **Maestoso** **Finale** *div.*

71 *accel.* **C** ♩=95

77 *f ff*

82 *decresc.* *p* *pp*

86 *pp* **3**

# Avanture Malika Tintilinića

za tamburaški orkestar

Matko Brekalo

♩ = 110 Allegretto amabile rit. . . . .

9

12 A tempo *mf*

18 *f* *mf*

*mp* *dim.*

Vivace

23 **A**

*sempre mf*

28 *poco cresc.* *p*

33 *simile* 2

40 *mf*

46 **B** Adagio amoroso ♩ = 52

*sempre mp*

52 *sempre p*

# E Brač Avanture Malika Tintilinića

58

64

*poco a poco cresc.*

69

**Maestoso**  
**Finale**

*f*

**accel.** . . . . .

*f*

74

**C** ♩=95

*ff*

80

*ff*

*decresc.*

*p*

85

*pp*

*pp*

**3**

# Avanture Malika Tintilinića

za tamburaški orkestar

Matko Brekalo

♩ = 110 Allegretto amabile rit. . . . .

9 *mf*

12 **A tempo** *f* *mf*

18 *mp* *dim.*

**Vivace** **A**

23 *sempre mf*

28 *poco cresc.* *p*

33 *simile* **2**

40 *mf*

**B** **Adagio amoroso** ♩ = 52

46 *sempre mp*

52 *sempre p*

Avanture Malika Tintilinića

2

Čelović in G

58

Musical staff 58: Treble clef, quarter notes, eighth notes, and sixteenth notes with a sharp sign.

64

Musical staff 64: Treble clef, quarter notes with beams.

*poco a poco cresc.*

69

Musical staff 69: Treble clef, quarter notes, a fermata, and a melodic line starting with a forte dynamic. Includes the instruction *accel.*

Maestoso

Finale

$\text{♩} = 95$

74 C

Musical staff 74: Treble clef, quarter notes with beams, forte dynamics, and a fermata.

80

Musical staff 80: Treble clef, quarter notes with beams, decrescendo, and piano dynamic.

85

Musical staff 85: Treble clef, quarter notes, piano dynamics, and a triplet ending.



Čelo

# Avanture Malika Tintilinića

za tamburaški orkestar

Matko Brekalo

♩ = 110 Allegretto amabile

rit. . . . .

10

Musical notation for measures 10-11. Measure 10 is a whole rest. Measure 11 starts with a half note G3, followed by quarter notes A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Dynamics: *mf*.

12 A tempo

Musical notation for measures 12-13. Measure 12: quarter notes G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Measure 13: quarter notes G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Dynamics: *f* in measure 12, *mf* in measure 13.

18

Musical notation for measures 18-21. Measures 18-21: quarter notes G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Dynamics: *p* in measure 18, *dim.* in measure 21.

Vivace

22

Musical notation for measures 22-26. Measure 22: quarter notes G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Measure 23: quarter notes G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Measure 24: quarter notes G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Measure 25: quarter notes G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Measure 26: quarter notes G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Dynamics: *sempre mf*.

27

Musical notation for measures 27-31. Measures 27-31: quarter notes G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Dynamics: *sempre mf*.

32

Musical notation for measures 32-38. Measures 32-38: quarter notes G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Dynamics: *p* in measure 32, *simile* in measure 34. A double bar line with a fermata above it is at the end of measure 38.

39

Musical notation for measures 39-44. Measures 39-44: quarter notes G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Dynamics: *mf* in measure 44.

45

**B**

♩ = 52 Adagio amoroso

accel. . . . .

25

Musical notation for measures 45-46. Measure 45: quarter notes G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Measure 46: quarter notes G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Dynamics: *mf*.

Čelo  
Avanture Malika Tintilinića

Maestoso  
Finale ♩=95

73 C

78

83

85

*mf* *f* *f* *mp* *poco a poco decresc.* *pp* **4**

## Avanture Malika Tintilinića

za tamburaški orkestar

Matko Brekalo

♩ = 110 Allegretto amabile rit. A tempo

10 2

Em hm G Em G D Em Em Em hm G

*f*

15 G D Em Em hm G Em G D Em Em Em hm G

*mf*

19 G

*mp* *dim.*

Vivace

23 **A** Em Em Am Am D D G G

*sempre mf*

28 C C Am<sup>6</sup> F<sup>°</sup> H H7 Em Em Em Em

33 Am Am Am Am D D D D G G G G C C C C F<sup>°</sup> F<sup>°</sup> F<sup>°</sup> F<sup>°</sup>

38 Em Em H H Em Em Em Em Am Am Am Am D D D D G G G G

43 C C C C F<sup>°</sup> F<sup>°</sup> F<sup>°</sup> F<sup>°</sup> Em Em H H Em H7 Em

47 **B** Adagio amoroso

♩ = 52 25 accel. . . . .

Avanture Malika Tintilinića  
Bugarija

2

**C** **Maestoso** **Finale**  $\text{♩} = 95$

73 C C C D D D Em hm G Em G D Em Em Em hm G G D Em

78 C D G C hm D Em C C hm G G D Em

Berda

# Avanture Malika Tintilinića

za tamburaški orkestar

Matko Brekalo

Allegretto amabile

$\text{♩} = 110$

10

rit. - - - - -

12 A tempo

18

Vivace

23

29

34

39

43

Adagio amoroso

47

**B**

$\text{♩} = 52$

Avanture Malika Tintilinića

2

Berda

52

Musical notation for measures 52-56 in bass clef, key of D major. The piece consists of a steady eighth-note pattern with a dynamic marking of *sempre p*.

57

Musical notation for measures 57-61, continuing the eighth-note pattern.

62

Musical notation for measures 62-66. The dynamic marking changes to *poco a poco cresc.*

67

Musical notation for measures 67-72. The piece concludes with a final note and rests. The dynamic marking is *accel.*

Maestoso  
Finale ♩=95

73

Musical notation for measures 73-78. A common time signature 'C' is indicated. The dynamic markings are *mf*, *f*, and *f*.

79

Musical notation for measures 79-83. The dynamic marking is *mp* and the instruction is *poco a poco decresc.*

84

Musical notation for measures 84-88. The dynamic marking is *pp*. The piece ends with a final chord and a repeat sign with a '4' above it.