

# Ples pod maskama

Jurica Hrenić

$\text{♩} = 100-110$

**A**

Bisernica I. *mp marcato* *f*

Bisernica II. *mp marcato* *f*

Bisernica III. *mp marcato* *f*

Brač I. *mp marcato* *f* *mf* *cresc.*

Brač II. *mp marcato* *f* *mf* *cresc.*

Brač III. *mp marcato* *f* *mf* *cresc.*

E Brač *mp marcato* *f*

Čelo *mp* *f* *mf*

Bugarija *mp* *f* *mf*

Berde *mp* *f* *mf*

A Hm Fis° A7 D H Em A7 Fism Hm G A7 D E7

## Ples pod maskama

16

Bis. I. *mf* *cresc.*

Bis. II. *mf* *cresc.*

Bis. III. *mf* *cresc.*

Br. I.

Br. II.

Br. III.

E Br.

Čelo

Bug. *mf*

Ber. *mf*

Em A7 D G A7 D H Em A7 Fism Hm Em A7 D E7

# Ples pod maskama

32

**B**

The musical score is arranged in a standard orchestral format. It includes parts for three flutes (Bis. I, II, III), three trumpets (Br. I, II, III), an E trumpet (E Br.), a trombone (Čelo), a bugle (Bug.), and a bass drum (Ber.). The score begins at measure 32, marked with a circled 'B' and a diamond symbol. The key signature has two sharps (F# and C#), and the time signature is 4/4. The woodwinds play melodic lines with dynamic markings of *f*, *mp*, and *mf*. The brass section provides harmonic support with dynamics ranging from *mf* to *p*, including crescendos. The string section (Čelo and Ber.) plays a steady bass line with dynamics of *mf* and *p*. The bugle part features chords with dynamic markings of *mf* and *p*. The score concludes with a final *mf* dynamic marking.

Bis. I. *f* *mp* *mf*

Bis. II. *f* *mp* *mf*

Bis. III. *f* *mp* *mf*

Br. I. *mf* *cresc.* *p* *mf*

Br. II. *mf* *cresc.* *p* *mf*

Br. III. *mf* *cresc.* *p* *mf*

E Br. *mf* *cresc.* *p*

Čelo *mf* *cresc.* *p* *mf*

Bug. Em A7 D G Gis° D Fis7 Hm E7 Em7 A7 D E7 *mf* *cresc.* *p* *mf*

Ber. *mf* *cresc.* *p* *mf*

# Ples pod maskama

C

48

Bis. I. *cresc.* *f* *cresc.* 3 *mp* *mf*

Bis. II. *cresc.* *f* *cresc.* 3 *mp* *mf*

Bis. III. *cresc.* *f* *cresc.* 3 *mp* *mf*

Br. I. *f* *cresc.* 3 *p*

Br. II. *f* *cresc.* 3 *p*

Br. III. *f* *cresc.* 3 *p*

E Br. *f* *cresc.* 3 *p*

Čelo *f* *cresc.* *p*

Bug. *f* *cresc.* *p*

Ber. *f* *cresc.* *p*

Em A7 D Am G Gis° D Fis7 Hm E7 Em7 G° A7 D

# Ples pod maskama

63  $\text{♩} = 80-90$  **D**

**Bis. I.** *cresc.* *ff* *mp*

**Bis. II.** *cresc.* *ff* *mp*

**Bis. III.** *cresc.* *ff*

**Br. I.** *cresc.* *ff* *p* *mf* *pp*

**Br. II.** *cresc.* *ff* *p* *mf* *pp*

**Br. III.** *cresc.* *ff* *p* *mf* *pp*

**E Br.** *cresc.* *ff* *pp*

**Čelo** *ff* *mf*

**Bug.** *f* *p*

**Ber.** *f* *p*

**Chords:** E7, Em, A7, D, C

# Ples pod maskama

79

**E**

Bis. I. *mf*

Bis. II. *mf*

Bis. III.

Br. I. *cresc.* *mp*

Br. II. *cresc.* *mp*

Br. III. *cresc.* *mp*

E Br. *cresc.* *mp*

Čelo *cresc.*

Bug. *mp* F

Ber. *mp*

# Ples pod maskama

93

Bis. I.

Bis. II.

Bis. III.

Br. I.

Br. II.

Br. III.

E Br.

Čelo

Bug.

Ber.

**F**

*f*

*mp*

*mp*

# Ples pod maskama

107

1.

Bis. I.

Bis. II.

Bis. III.

Br. I.

Br. II.

Br. III.

E Br.

Čelo

Bug.

Ber.

*f*

*f*

*mf*

*mf*

G<sup>7</sup> C<sup>7</sup> F D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F



# Ples pod maskama

121 | 2. G

The musical score is arranged in a system with the following parts from top to bottom: Bis. I, Bis. II, Bis. III, Br. I, Br. II, Br. III, E Br., Čelo, Bug., and Ber. The score begins with a first ending (121) and a second ending (2.). A section marked 'G' in a box starts at measure 11. The key signature has one flat (B-flat). Dynamics include *mp*, *f*, and *p*. The Bug. part includes chord symbols: Am, G7, F, H, F°, F, Fis°, G7, C7, F, and C7. The Ber. part has a *mp* dynamic marking at the end of the system.

## Ples pod maskama

D.C. al  $\Phi$   
e poi Coda

135

Bis. I. *f* *dim.*

Bis. II. *f* *dim.*

Bis. III. *f* *dim.*

Br. I. *mf* *dim.*

Br. II. *mf* *dim.*

Br. III. *mf* *dim.*

E Br. *dim.*

Čelo *dim.*

Bug. *dim.*

Ber. *dim.*

Chords: F, H, F<sup>o</sup>, F, G<sup>7</sup>, C<sup>7</sup>, F, H, F<sup>o</sup>, F, F

# Ples pod maskama

148 CODA

**Bis. I.** *f* *cresc.* 3 *mp* *mf* *cresc.*

**Bis. II.** *f* *cresc.* *mp* *mf* *cresc.*

**Bis. III.** *f* *cresc.* 3 *mp* *mf* *cresc.*

**Br. I.** *mf* *cresc.* 3 *p* *mf*

**Br. II.** *mf* *cresc.* *p* *mf*

**Br. III.** *mf* *cresc.* 3 *p* *mf*

**E Br.** *mf* *cresc.* 3 *p* *mf*

**Čelo** *mf* *cresc.* *p* *mf* *cresc.*

**Bug.** *mf* *cresc.* *p* *mf* *cresc.*

**Ber.** *mf* *cresc.* *p* *mf* *cresc.*

**Chords:** G, Gis°, D, Fis7, Hm, E7, Em7, G°7, A7, D, E7

## Ples pod maskama

159

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

**Bis. II.** *f* *p* *ff* *dim.*

**Bis. III.** *f* *p* *ff* *dim.*

**Br. I.** *f* *p* *ff* *dim.*

**Br. II.** *f* *p* *ff* *dim.*

**Br. III.** *f* *p* *ff* *dim.*

**E Br.** *f* *ff* *dim.*

**Čelo** *ff* *dim.*

**Bug.** *p* *mp* *f* *dim.*

**Ber.** *p* *mp* *mf* *f* *dim.*

Em A7 D A7 D

# Ples pod maskama

Jurica Hrenić

$\text{♩} = 100-110$

**A** 15

*mp marcato* *f* *mf*

23 *cresc.*

**B**

32 *f* 3 *mp*

42 *mf* *cresc.*

**C**

50 *f* *cresc.* 3 *mp*

60 *mf* *cresc.* *ff*

69  $\text{♩} = 80-90$  **D** 4 *mp*

79 <

**E**

87 *mf*

95

# Ples pod maskama

## Bisernica I.

103 **F** 10 1. 6 2. 2

124 **G** 4 *mp*

134 *f*

142 *dim.* **D.C. al  $\phi$**  **e poi Coda** **CODA** *f* *cresc.* 3

150 *mp* *mf* *cresc.*

159 *f* *p*

166 *ff* *dim.*

# Ples pod maskama

Jurica Hrenić

$\text{♩} = 100-110$

**A** 15

*mp marcato* *f* *mf*

23 **B** *cresc.*

32  $\Phi$  *f* *mp*

43 *mf* *cresc.*

52 **C** *f* *cresc.* *mp* *mf*

62  $\text{♩} = 80-90$  **4** *cresc.* *ff*

74 **D** *mp*

82

90 **E** *mf*

98

# Ples pod maskama

## Bisernica II.

106 **F** **10** **1.** **6** **2.** **2** **4** **G**

*mp*

130

138

*f* *dim.*

D.C. al  $\phi$   
e poi Coda **CODA**

146

*f* *cresc.* *mf*

155

*mf* *cresc.* *f*

163

*p* *ff*



# Ples pod maskama

Jurica Hrenić

$\text{♩} = 100-110$

*mp marcato* *f* *mf*

**A** 15

23

**B**

31 *cresc.* *f* 3

40 *mp* *mf*

**C**

49 *cresc.* *f* *cresc.* *mp* 3

59 *mf* *cresc.* *ff*

68  $\text{♩} = 80-90$  **D** 4 **E** 16 **F** 12

103 **F** 10 1. 6 2. 2 4

128 **G** 12 *f* *dim.*

# Ples pod maskama

D.C. al  $\phi$   
e poi Coda

CODA

Bisernica III.

146

Musical notation for measures 146-154. The key signature changes from one flat to two sharps. The notation includes a fermata over measure 146, a double bar line, and a treble clef with a key signature of two sharps. Dynamics include *f*, *cresc.*, and *mp*. A triplet of eighth notes is marked with a '3' above it.

155

Musical notation for measures 155-162. The key signature remains two sharps. Dynamics include *mf*, *cresc.*, and *f*.

163

Musical notation for measures 163-169. The key signature remains two sharps. Dynamics include *p*, *ff*, and *dim.*. The notation features a long melodic line with a slur and a fermata over measures 163-164.

# Ples pod maskama

Jurica Hrenić

♩=100-110

*mp marcato* *f* *mf*

**A** 15

23

*mf* *cresc.*

**B**

32

*f* *mp*

42

*mf* *cresc.*

51

*f* *cresc.* *mp*

**C**

61

*mf* *cresc.* *ff*

♩=80-90

70

*mf* *cresc.* *ff*

**D** 4 **E** 16 12

105

*mf* *cresc.* *ff*

**F** 10 1. 6 2. 2 4 **G** 12

140

*f* *dim.*

**H**

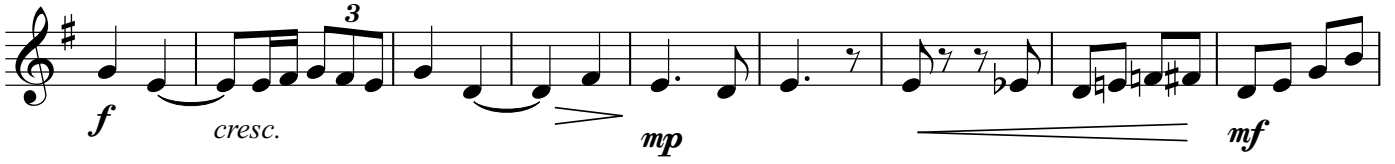
D.C. al  $\Phi$   
e poi Coda

# Ples pod maskama

## Bisernica III. in G

### CODA

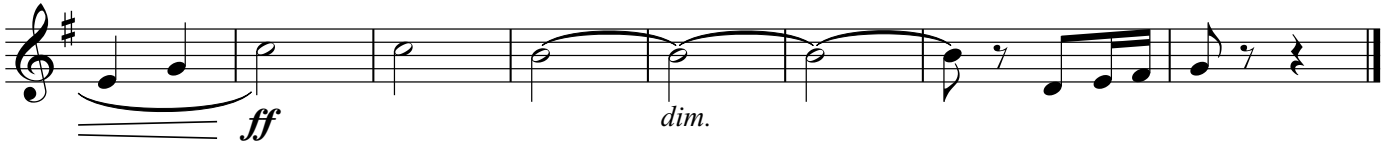
148



157



165



# Ples pod maskama

Jurica Hrenić

$\text{♩} = 100-110$

*mp marcato* *f* **A** *cresc.* *mf* **B** *cresc.* *p* *mf* **C** *f* *cresc.* 3 *p* *cresc.* *ff*  $\text{♩} = 80-90$  **D** *p* *mf* *pp* 76

# Ples pod maskama

Brač I.

84 E

*cresc.* *mp*

93

*mp*

105 F

*f*

119 2.

*f*

127 G

*p*

136

*mf* *dim.*

D.C. al  $\phi$

147 e poi Coda CODA

*mf* *cresc.* *3* *p*

156

*mf* *f*

164

*p* *ff* *dim.*

# Ples pod maskama

Jurica Hrenić

$\text{♩} = 100-110$

*mp marcato* *f* *mf* *mf* *cresc.* *mf* *mf* *p* *f* *cresc.* *p* *ff* *p* *pp* *cresc.*

**A** **B** **C** **D**

10 18 28 38 48 59 69 77

## Ples pod maskama

Brač II.

85 E

*mp*

94

2 3

106 F

8 1.

*mf*

120

2.

*f*

128 G

2 2

*p*

139

*mf* *dim.*

D.C. al  $\phi$   
e poi Coda

148 CODA

*mf* *cresc.* *p* *mf*

159

*f* *p*

166

*ff* *dim.*



# Ples pod maskama

Jurica Hrenić

♩=100-110

*mp marcato*

*f*

*cresc.*

*mf*

*cresc.*

*p*

*mf*

*f*

*cresc.*

*ff*

*p*

*mf*

*pp*

♩=80-90

## Ples pod maskama

Brač III.

E

84 *cresc.* *mp*

Musical staff 84-92: Treble clef, 7/8 time signature. Starts with a *cresc.* marking. A *mp* marking is placed under a slur covering measures 88-90. A box labeled 'E' is positioned above the staff.

93 **2** **3**

Musical staff 93-104: Treble clef, 7/8 time signature. Features two triplet markings labeled '2' and '3' above the staff.

105 **F** **8** **1.** *mf*

Musical staff 105-119: Treble clef, 7/8 time signature. Starts with a box labeled 'F'. A first ending bracket labeled '1.' spans measures 108-119. A marking of '8' is above measure 106. A *mf* marking is placed under a slur covering measures 108-110.

120 **2.** *f*

Musical staff 120-127: Treble clef, 7/8 time signature. A second ending bracket labeled '2.' spans measures 120-127. A *f* marking is placed under a slur covering measures 124-127.

128 **G** **2** *p*

Musical staff 128-136: Treble clef, 7/8 time signature. Starts with a box labeled 'G'. A marking of '2' is above measure 135. A *p* marking is placed under a slur covering measures 129-131.

137 **2** *mf* *dim.*

Musical staff 137-146: Treble clef, 7/8 time signature. A marking of '2' is above measure 137. A *mf* marking is placed under a slur covering measures 140-142. A *dim.* marking is placed under a slur covering measures 144-146.

D.C. al  $\phi$   
147 e poi Coda CODA

**3** *mf* *cresc.* *p*

Musical staff 147-154: Treble clef, 7/8 time signature. Starts with a Coda symbol. A marking of '3' is above measure 150. A *mf* marking is placed under a slur covering measures 150-152. A *cresc.* marking is placed under a slur covering measures 152-154. A *p* marking is placed under a slur covering measures 154-156.

155 *mf* *f*

Musical staff 155-162: Treble clef, 7/8 time signature. A *mf* marking is placed under a slur covering measures 155-157. A *f* marking is placed under a slur covering measures 159-161.

163 *p* *ff* *dim.*

Musical staff 163-170: Treble clef, 7/8 time signature. A *p* marking is placed under a slur covering measures 163-165. A *ff* marking is placed under a slur covering measures 165-167. A *dim.* marking is placed under a slur covering measures 167-169.

# Ples pod maskama

Jurica Hrenić

♩=100-110

**A** *mf* 15

*mp* *marcato* *f*

23

**B**

33

*mf* *cresc.* *p*

43

**C**

54

*cresc.* *p*

63

♩=80-90 **D** 4

*cresc.* *ff* *pp*

75

83

*cresc.* *mp*

90 **E** 12 **F**

*f*

# Ples pod maskama

E Brač

108 2

Musical staff 108-115: Treble clef, key signature of one flat. Measures 108-115. Measure 115 ends with a double bar line and a '2' above it.

116 2

Musical staff 116-126: Treble clef, key signature of one flat. Measures 116-126. Measure 116 has a first ending bracket with a '3' above it. Measure 121 has a second ending bracket with a '2' above it. Measure 126 ends with a double bar line.

127 12

Musical staff 127-144: Treble clef, key signature of one flat. Measures 127-144. Measure 127 has a box containing the letter 'G'. Measure 128 has a '12' above it. Measure 144 ends with a double bar line and the word 'dim.' below it.

145 3

D.C. al  $\phi$   
e poi Coda **CODA**

Musical staff 145-152: Treble clef, key signature of one flat. Measures 145-152. Measure 145 has a fermata over the final note. Measure 146 has a key signature change to two sharps. Measure 152 ends with a double bar line. Dynamics include 'mf' and 'cresc.'.

153

Musical staff 153-161: Treble clef, key signature of two sharps. Measures 153-161. Measure 153 starts with a 'p' dynamic. Measure 158 has a 'mf' dynamic. Measure 161 ends with a double bar line and a 'f' dynamic.

162

Musical staff 162-169: Treble clef, key signature of two sharps. Measures 162-169. Measure 162 starts with a 'ff' dynamic. Measure 169 ends with a double bar line and a 'dim.' dynamic.

# Ples pod maskama

Jurica Hrenić

$\text{♩} = 100-110$

*mp marcato* *f*

24

34 *mf* *cresc.* *p*

44 *f*

54 *cresc.* *p*

63 *cresc.* *ff*  $\text{♩} = 80-90$  *pp*

75

83 *cresc.* *mp*

90 *f*

**A** 15

**B**

**C**

**D** 4

**E** 12

**F**

# Ples pod maskama

Čelović in G

108

2

Musical staff 108-115: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. A fermata is placed over the final measure, which contains a whole note G4.

116

1. 3 2. 2

Musical staff 116-126: Treble clef, key signature of two flats. The staff features a first ending bracket with a triplet of eighth notes (1.) and a second ending bracket with a pair of eighth notes (2.). A fermata is placed over the final measure of the second ending.

127

G 12 dim.

Musical staff 127-144: Treble clef, key signature of two flats. A box containing the letter 'G' is positioned above the staff. The staff contains a melodic line with a fermata over the first measure, followed by a measure with a '12' above it. The staff concludes with a 'dim.' (diminuendo) marking.

D.C. al  $\phi$   
e poi Coda CODA

145

mf cresc. 3

Musical staff 145-152: Treble clef, key signature of two flats. The staff begins with a double bar line and the instruction 'D.C. al  $\phi$  e poi Coda CODA'. It contains a melodic line with a fermata over the first measure, followed by a triplet of eighth notes. Dynamics include 'mf' and 'cresc.'.

153

p mf f

Musical staff 153-161: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with dynamics 'p', 'mf', and 'f'.

162

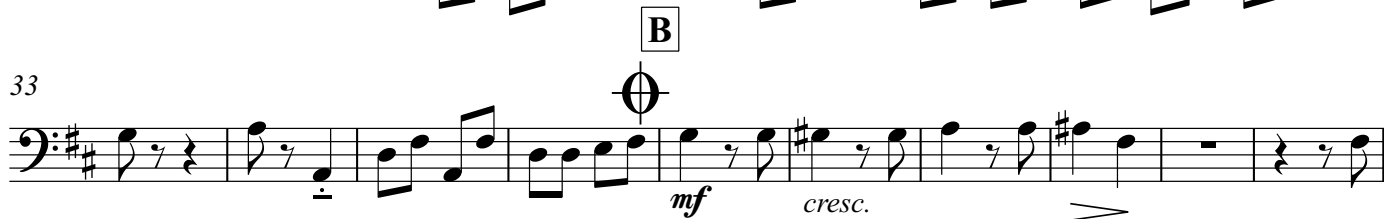
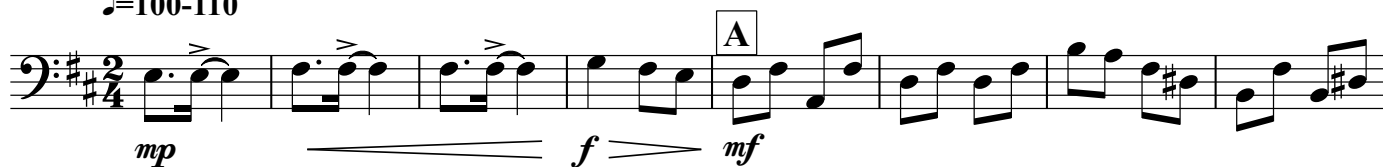
ff dim.

Musical staff 162-169: Treble clef, key signature of one sharp. The staff contains a melodic line with dynamics 'ff' and 'dim.'.

## Ples pod maskama

Jurica Hrenić

♩=100-110



## Ples pod maskama

Čelo

E

86

104

111

121

130

138

D.C. al  $\phi$   
e poi Coda CODA

146

154

163

169



# Ples pod maskama

Jurica Hrenić

$\text{♩} = 100-110$

9

17

25

33

42

50

58

66

$\text{♩} = 80-90$

2 16

# Ples pod maskama

Bugarija

90 **E** F C<sup>7</sup> F

*mp*

98 H F<sup>o</sup> F G<sup>7</sup> C<sup>7</sup> F

*mp*

106 **F** D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F

*mp*

114 D<sup>7</sup> 1. G<sup>7</sup> C<sup>7</sup> F Am 2. G<sup>7</sup>

*mp*

123 F H F<sup>o</sup> F Fis<sup>o</sup> G<sup>7</sup> C<sup>7</sup> F **G** F

*p*

131 C<sup>7</sup> F

*mp*

D.C. al  $\phi$   
e poi Coda

139 H F<sup>o</sup> F G<sup>7</sup> C<sup>7</sup> F H F<sup>o</sup> F

*dim.*

**CODA** 148 G Gis<sup>o</sup> D Fis<sup>7</sup> Hm E<sup>7</sup> Em<sup>7</sup> G<sup>o7</sup> A<sup>7</sup>

*mf* *cresc.* *p*

156 D E<sup>7</sup> Em A<sup>7</sup> D

*mf* *cresc.*

164 A<sup>7</sup> D

*p* *mp* *f* *dim.*

Berde

# Ples pod maskama

Jurica Hrenić

*mp*  $\text{♩} = 100-110$  *f* *mf* **A**

10

20

*mf* **B**

30

39

*p* *mf* **C**

49

57

*p*  $\text{♩} = 80-90$  *p* **2**

66

74 **D** **15** **E**

95

# Ples pod maskama

Berde

103

**F**

*mp*

111

*f*

118

2.

126

**G**

*mp*

133

141

D.C. al  $\phi$   
e poi Coda

*dim.*

148 CODA

*mf* *cresc.* *p*

156

*mf* *cresc.*

164

*p* *mp* *mf* *f* *dim.*