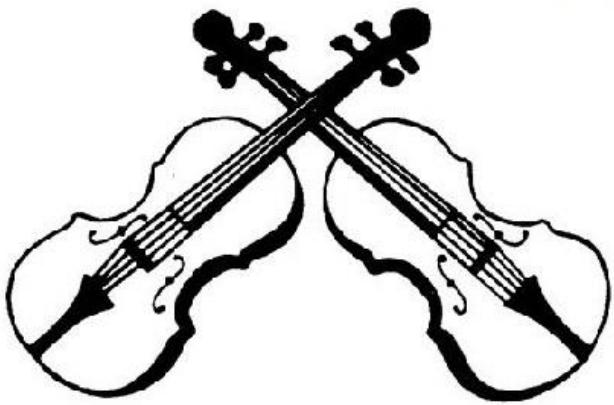


Drago Kocakov

SONATA



for two violins

dedicated to

M. L.

Stubičke Toplice – Zagreb, 1951

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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 mikrokozmose. 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 granaanje također je uključivalo mnogo stilskih crossovera i unakrsnih utjecaja. Dijeljenje tih stilova u razlučive cjeline je vještačko; neke je skladatelje naprsto 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 islo 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 nadrasta njegovu skučenu 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 prvorodenih zamisli, podešavajući ih, pri prenošenju iz apstraktнog 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 polotentiteta, kao i brojna druga djela koja stilski pripadaju između dva rata, a predominantna 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 svjetlo i boja, radije no linija i oblik, određuju sliku. Također je snažna veza sa simbolizmom.. Slikovito rečeno, impresionizam je kao prekapanje uspomena pri kojem 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 prvorodenih 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..

OBLJEŽJA

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...)



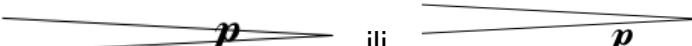
Sonata Intimus hvalevrijedor je pokušaj 'hvatanja u koštač' s nezgodnom i nezahvalnom formom violinskog dua. O njenoj uspješnosti, odnosno da li je Kocakov uspio stvoriti djelo trajne vrijednosti, suditi će njeni interpretatori i publika, a ja se nadam da će njihovo polazište za takvu prosudbu ipak biti 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 lektورом.

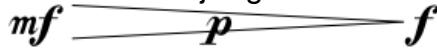
U ovome izdanju, specifične Kocakovove oznake naprosto su imitirane (njihov oblik i položaj u odnosu na notni tekst), a to se prvenstveno odnosi na crescende e decrescende. Neka violinist-interpret sam doneše odluku u tim slučajevima.

pr.1  ili 

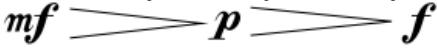
Decrescendo. **p** označava da u toj točci glasnoća je *piano*, a zatim se još stišava.

pr. 2

Decrescendo koji izgleda



redaktor radije ostavlja kakav jest, umjesto da ga zapiše

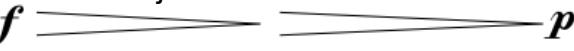


budući da je **p** zadana vrijednost glasnoće u toj točci decrescenda, a ne početna novog.

npr.  umjesto 

pr. 3a 

Jednolično stišavanje.

pr. 3b 

Nejednolično stišavanje. 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 stišavanja.

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 

Stišavanje glasnoće od vrijednosti **f** do proizvoljne niže vrijednosti, pa zatim nagli prijelaz na vrijednost **f** i stišavanje 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 rečeno - 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.

Ispравци tipografskih izostavki

Violino I., stavak IV., takt 53 – ispred D4 treba biti povisilica

Violino I., stavak IV., takt 55 – ispred G4 treba biti povisilica

Violino I., stavak IV., takt 59 – ispred G5 treba biti povisilica

Violino II., stavak IV., takt 108 – ispred D5 treba biti povisilica

Violino II., stavak IV., takt 127 – ispred D4 treba biti povisilica

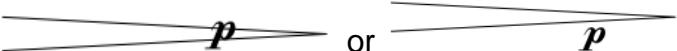
Editor's word on the work

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 its 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.

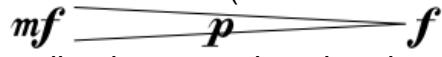
Editor's remarks

Interpreting particular crescendi e decrescendi:

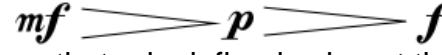
example 1  or 
Decrescendo. **p** marks that by that point loudness is *piano*, and keeps declining of this value.

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 head¹ 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.

¹ 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

1

Drago Kocakov
(1908 - 1977)

I. ALLEGRO MODERATO

The musical score consists of ten staves of music for two violins. The key signature is A major (two sharps). The time signature varies between common time and 2/4 time. The dynamics include *f*, *p*, *mf*, *ff*, and *v*. The score begins with a dynamic of *f* in the first violin, followed by a dynamic of *p*. The second staff begins with a dynamic of *p*, followed by *f*. The third staff begins with *mf*, followed by *f*, and then *mf*. The fourth staff begins with *p*, followed by *f*, and then *mf*. The fifth staff begins with *p*, followed by *mf*. The sixth staff begins with *p*, followed by *f*. The seventh staff begins with *f*. The eighth staff begins with *f*, followed by *ff*. The ninth staff begins with *p*. The tenth staff begins with *p*.

2

21

25

ff

mf *f* *p*

29

mf *p* *f* *p*

pp

33

f

mf

37

p *f*

f *p*

41

f

45

49

53

57

61

allegretto

64

Musical score for piano, featuring six staves of music with various dynamics and performance instructions:

- Staff 1 (Measures 67-69): Treble clef, key signature of two sharps. Dynamics: *pp*. Measure 67: Eighth note followed by a sixteenth-note grace. Measure 68: Sixteenth-note grace followed by eighth note. Measure 69: Eighth note followed by a sixteenth-note grace.
- Staff 2 (Measures 67-69): Treble clef, key signature of one sharp. Dynamics: *p*. Measure 67: Sixteenth-note pattern. Measure 68: Sixteenth-note pattern. Measure 69: Sixteenth-note pattern.
- Staff 3 (Measures 70-71): Treble clef, key signature of two sharps. Dynamics: *f*. Measure 70: Eighth note followed by a sixteenth-note grace. Measure 71: Sixteenth-note grace followed by eighth note.
- Staff 4 (Measures 70-71): Treble clef, key signature of one sharp. Dynamics: *sf*. Measure 70: Sixteenth-note pattern. Measure 71: Sixteenth-note pattern.
- Staff 5 (Measures 74-75): Treble clef, key signature of two sharps. Dynamics: *p*, *ff*. Measure 74: Eighth note followed by a sixteenth-note grace. Measure 75: Sixteenth-note grace followed by eighth note.
- Staff 6 (Measures 74-75): Treble clef, key signature of one sharp. Dynamics: *p*, *ff*. Measure 74: Sixteenth-note pattern. Measure 75: Sixteenth-note pattern.
- Staff 7 (Measures 78-79): Treble clef, key signature of two sharps. Measures 78-79: Sixteenth-note patterns.
- Staff 8 (Measures 78-79): Treble clef, key signature of one sharp. Measures 78-79: Sixteenth-note patterns.
- Staff 9 (Measures 81-82): Treble clef, key signature of two sharps. Measures 81-82: Sixteenth-note patterns.
- Staff 10 (Measures 81-82): Treble clef, key signature of one sharp. Measures 81-82: Sixteenth-note patterns.

II. ANDANTE CANTABILE

The musical score consists of five staves of piano music, each with a treble clef and a key signature of two sharps (F# major). The time signature is 2/4 throughout.

- Staff 1:** Measures 1-8. Dynamics: *mf*, *p*. Measure 8 ends with a fermata over the bass note.
- Staff 2:** Measures 9-16. Dynamics: *p*, *p*. Measure 16 ends with a fermata over the bass note.
- Staff 3:** Measures 17-24. Dynamics: *mf*, *f*, *p*.
- Staff 4:** Measures 25-32. Dynamics: *p*, (ff) (in red), *f*.
- Staff 5:** Measures 33-40. Dynamics: *p*.

41

f

ff

mf

49

57

f

p

65

sf

72

p

pizz.

f

80 arco
f *mf* *p* sul G

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

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

103 *p* *p*
arco *p* *pp*

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

Musical score for string instruments, likely cello or double bass, featuring six staves of music. The score includes dynamic markings such as *p*, *pp*, *mf*, *f*, *ff*, *pizz.*, *sf*, and *arco*. Performance instructions like '3' over a measure and '3' under a measure are also present. The music spans from measure 119 to 147.

119

126

133

140

147

154

161

168

174

III. MENUETTO ALLEGRO

Musical score for Kocakov's Sonata "INTIMUS" III. Menuetto Allegro. The score consists of two staves for two hands (piano). The key signature is A major (three sharps). The time signature is 3/4.

The score includes the following dynamics and markings:

- Measure 1: *f*
- Measure 2: *pp*
- Measure 3: *f*
- Measure 4: *p*
- Measure 9: Measure number 9.
- Measure 15: *ff*
- Measure 21: *p*
- Measure 27: *p*, **Fine**

The music features various note values including eighth and sixteenth notes, and rests. There are several grace notes and slurs. The bass staff uses bass clef, while the treble staff uses soprano clef.

A musical score for two staves, treble and bass, in G major (two sharps) and common time. The score consists of six systems of music, labeled with measure numbers 33, 39, 45, 51, and 57.

Measure 33: The treble staff features eighth-note patterns with grace notes and slurs. The bass staff has eighth-note pairs followed by quarter notes.

Measure 39: The treble staff shows eighth-note pairs with slurs. The bass staff contains eighth-note patterns.

Measure 45: The treble staff has eighth-note pairs with slurs. The bass staff includes eighth-note pairs and sixteenth-note patterns.

Measure 51: The treble staff begins with eighth-note pairs. The bass staff features eighth-note pairs and sixteenth-note patterns.

Measure 57: The treble staff consists of eighth-note pairs. The bass staff has eighth-note pairs and sixteenth-note patterns. The text "D.C. al Fine" is written above the treble staff.

IV. ALLEGRO VIVACE (~200)

The musical score for Kocakov's Sonata "Intimus" IV. Allegro Vivace is presented in two staves for piano. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is mostly A major (no sharps or flats). The score includes dynamic markings such as *p*, *f*, *ff*, and *mf*. Performance instructions include slurs, grace notes, and fingerings. Measure numbers 1 through 21 are visible on the left side of the page.

26

31

36

41

(tempo secondo ~152)

46

51

(tempo primo ~200)

61

66

71

76

81

86

91

96

101

106

111
(rall. poco a poco - - - - - molto -)

116
(accel. poco a poco) *(a tempo)*
p *p*
f *p*
p *p*

121
f *p*
p *f* *p*
p *f* *p*

Musical score for piano, three staves, key signature of one sharp, time signature common time.

Measure 126: Treble staff: eighth note followed by two sixteenth-note pairs. Bass staff: dynamic **f**. Measures 127-128: Treble staff: eighth-note pairs. Bass staff: dynamic **f**, dynamic **ff**, dynamic **p**, dynamic **f**.

Measure 131: Treble staff: dynamic **p**, dynamic **f**, dynamic **>p**. Bass staff: dynamic **ff** (*sempre*).

Measure 136: Treble staff: eighth-note pairs. Bass staff: dynamic **f**, dynamic **f**, dynamic **f**. Measures 137-138: Treble staff: eighth-note pairs. Bass staff: dynamic **p**, dynamic **ff**.

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 vistas 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

1

Violino I.

Drago Kocakov
(1908 - 1977)

I. ALLEGRO MODERATO

The musical score for Violin I features eight staves of music. Staff 1 starts with a dynamic **f**, followed by **p**. Staff 2 starts with **mf**, followed by **f**, then **f** again. Staff 3 starts with **p**, followed by **mf**. Staff 4 starts with **f**. Staff 5 starts with **p**. Staff 6 starts with **p**. Staff 7 starts with **f**. Staff 8 starts with **ff**, followed by **mf**, then **p**.

Violino I.

2

Musical score for Violin I, page 2. Measure 31 starts with a dynamic *f*. Measure 32 begins with a dynamic *p*.

Musical score for Violin I, page 2. Measure 34 starts with a dynamic *f*. Measure 35 begins with a dynamic *p*.

Musical score for Violin I, page 2. Measure 38 starts with a dynamic *f*.

Musical score for Violin I, page 2. Measure 42 starts with a dynamic *f*.

Musical score for Violin I, page 2. Measure 46 starts with a dynamic *f*. Measure 47 begins with a dynamic *p*.

Musical score for Violin I, page 2. Measure 50 starts with a dynamic *f*. Measure 51 begins with a dynamic *p*.

Musical score for Violin I, page 2. Measure 54 consists of two measures of eighth-note pairs.

Musical score for Violin I, page 2. Measure 58 consists of two measures of eighth-note pairs.

Musical score for Violin I, page 2. Measure 62 starts with a dynamic *f*. Measure 63 begins with a dynamic *p*.

Musical score for Violin I, page 2. Measure 64 starts with a dynamic *mf*. Measure 65 continues the melodic line.

Violino I.

3

68

pp

f

This measure begins with a eighth note followed by a sixteenth-note pair. The dynamic is *pp*. The next measure starts with a sixteenth note followed by a eighth note. The dynamic is *f*.

72

sf

p

This measure features a eighth note followed by a sixteenth-note pair. The dynamic is *sf*. The next measure starts with a eighth note followed by a sixteenth-note pair. The dynamic is *p*.

a tempo

76

ff

This measure begins with a eighth note followed by a sixteenth-note pair. The dynamic is *ff*. The next measure starts with a eighth note followed by a sixteenth-note pair. The dynamic is *ff*. The next measure starts with a eighth note followed by a sixteenth-note pair. The dynamic is *ff*. The final measure starts with a eighth note followed by a sixteenth-note pair.

79

This measure begins with a eighth note followed by a sixteenth-note pair. The dynamic is *ff*. The next measure starts with a eighth note followed by a sixteenth-note pair. The dynamic is *ff*. The next measure starts with a eighth note followed by a sixteenth-note pair. The dynamic is *ff*. The final measure starts with a eighth note followed by a sixteenth-note pair.

82

This measure begins with a eighth note followed by a sixteenth-note pair. The dynamic is *ff*. The next measure starts with a eighth note followed by a sixteenth-note pair. The dynamic is *ff*. The next measure starts with a eighth note followed by a sixteenth-note pair. The dynamic is *ff*. The final measure starts with a eighth note followed by a sixteenth-note pair.

Violino I.

II. ANDANTE CANTABILE

Violin part for Kocakov's Sonata "Intimus". The score consists of ten staves of music, each with a dynamic marking below it. The key signature is A major (three sharps). The time signature is mostly common time (indicated by '2'). The dynamics include *mf*, *p*, *f*, *ff*, *sf*, and *mf*.

1 *mf*
 9 *mf*
 17 *f*
 25 *p*
 33
 41 *f*
 49
 57 *f*
 65 *sf*

The musical score for Violin I features ten staves of music. Staff 1 starts with a melodic line in common time (2). Staff 2 begins at measure 9 with a different melodic line. Staff 3 starts at measure 17. Staff 4 starts at measure 25. Staff 5 starts at measure 33. Staff 6 starts at measure 41. Staff 7 starts at measure 49. Staff 8 starts at measure 57. Staff 9 starts at measure 65. Each staff contains a series of notes with various articulations like dots and dashes, and some slurs. Below each staff, there is a dynamic marking: *mf*, *p*, *f*, *ff*, *sf*, and *mf* respectively. The key signature remains constant with three sharps throughout the piece.

Violino I.

5

72 

80 arco
f mf p sul G

88

96 ff p mf

104

Largo

111 p f

121

128 p pp mf

136 f f

Violino I.

6

Musical score for Violin I, page 6, featuring six staves of music. The key signature is A major (three sharps). The time signature varies between common time and 2/4 time. Measure 144 starts with a dynamic **f**. Measures 145-148 show eighth-note patterns with dynamics **sf**, **sf**, **p**, and **p**. Measure 149 begins with a dynamic **p**. Measures 150-153 feature sixteenth-note patterns with dynamics **pp** and **p**. Measure 154 starts with a dynamic **p**. Measures 155-158 show eighth-note patterns with dynamics **p**, **p**, **p**, and **p**. Measure 159 begins with a dynamic **p**. Measures 160-163 show eighth-note patterns with dynamics **p**, **p**, **p**, and **p**. Measure 164 starts with a dynamic **p** and the instruction *leggiero*. Measures 165-168 show eighth-note patterns with dynamics **ff**, **ff**, **ff**, and **ff**. Measure 169 begins with a dynamic **mf**. Measures 170-173 show eighth-note patterns with dynamics **p**, **p**, **p**, and **pp**. Measure 174 ends with a dynamic **pp**.

III. MENUETTO ALLEGRO

9

17

25

33

40

48

56

D.C. al Fine

Violino I.

IV. ALLEGRO VIVACE

1

6

11

16

21

26

31

36

41

Violino I.

9

46

51

56

61

rit.

p (sempre)

66

71

mf

ff

81

pp

f

p

p

86

f

>*p*

<*f*

pp

<*f*

>*p*

91

Violino I.

10

96

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

101

p *f* *pp*

106

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

111

ff *p* *f*

116

p

121

f *p* *p*

127

f *p*

133

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

SONATA "INTIMUS"
FOR TWO VIOLINS

1

Violino II.

Drago Kocakov
(1908 - 1977)

I. ALLEGRO MODERATO

The musical score consists of eight staves of music for Violino II. The key signature is A major (two sharps). The time signature is common time (indicated by 'C'). The dynamics and performance instructions include:

- Staff 1: Dynamics: p , f , p , f . Measure numbers: 1-4.
- Staff 2: Dynamics: p , f , mf . Measure numbers: 5-8.
- Staff 3: Dynamics: p . Measure number: 9.
- Staff 4: Dynamics: f . Measure number: 13.
- Staff 5: Dynamics: ff . Measure number: 13.
- Staff 6: Dynamics: p . Measure number: 17.
- Staff 7: Dynamics: mf . Measure number: 21.
- Staff 8: Dynamics: f , p . Measure number: 25.
- Staff 9: Dynamics: pp . Measure number: 29.

Violino II.

2

33

mf

37

f *p*

41

45

f

49

53

57

61

allegretto

p

65

mf *f* *p*

Violino II.

3



Violino II.

II. ANDANTE CANTABILE

9

17

25

33

41

48

56

64

The musical score consists of eight staves of music for Violin II. The key signature is A major (two sharps). The time signature is mostly common time (indicated by '4'). Measure 9 starts with a dynamic 'p'. Measures 17, 25, 33, 41, 48, 56, and 64 also begin with 'p'. The music features various note heads, stems, and beams, with some notes having dots or dashes indicating specific performance techniques. Measures 17, 25, 33, 41, 48, 56, and 64 each begin with a different rhythmic pattern: 17 has eighth-note pairs, 25 has sixteenth-note pairs, 33 has eighth-note pairs, 41 has sixteenth-note pairs, 48 has eighth-note pairs, 56 has eighth-note pairs, and 64 has sixteenth-note pairs.

Violino II.

5

72

80

88

pizz.
pp

96

p

f

103 arco
p

pp

111 Largo
pizz.
p

f

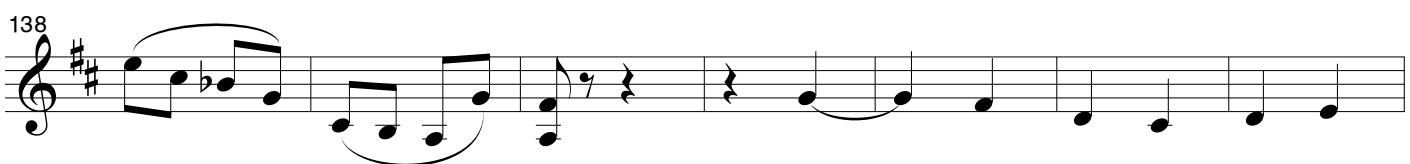
118 arco
p

125

131 *ff*

Violino II.

6



Musical score for Violino II, page 6, measures 145-150. The key signature changes to G major (one sharp). Measure 145 is pizzicato (pizz.). Measures 146-150 show eighth-note patterns with grace notes and slurs, ending with a dynamic **pp**.

Musical score for Violino II, page 6, measures 151-156. The key signature changes to F# major (three sharps). Measure 151 is arco (indicated by a horizontal line above the staff). Measures 152-156 show eighth-note patterns with grace notes and slurs, ending with a dynamic **f**.

Musical score for Violino II, page 6, measures 157-162. The key signature changes to D major (one sharp). Measures 157-162 show eighth-note patterns with grace notes and slurs.

Musical score for Violino II, page 6, measures 163-168. The key signature changes to C major (no sharps or flats). Measures 163-168 show eighth-note patterns with grace notes and slurs.

Musical score for Violino II, page 6, measures 169-174. The key signature changes to A major (two sharps). Measures 169-174 show eighth-note patterns with grace notes and slurs, ending with a dynamic **p**.

Violino II.

III. MENUETTO ALLEGRO

1

f *p*

9

17

25

33

41

49

57

D.C. al Fine

Violino II.

IV. ALLEGRO VIVACE

Sheet music for Violin II, showing 11 staves of musical notation. The key signature is one sharp (F#). Measure numbers are indicated at the beginning of each staff: 1, 6, 11, 16, 21, 26, 31, 36, and 41. Dynamics and performance instructions include *p*, *f*, *f rit.*, and *rit.*. Measures 1-5 show eighth-note patterns. Measures 6-10 show sixteenth-note patterns. Measures 11-15 show eighth-note patterns. Measures 16-20 show sixteenth-note patterns. Measures 21-25 show eighth-note patterns. Measures 26-30 show sixteenth-note patterns. Measures 31-35 show eighth-note patterns. Measures 36-40 show sixteenth-note patterns. Measures 41-45 show eighth-note patterns.

Violino II.

9

46

This musical score for Violino II consists of nine staves of music. The key signature is one sharp (F#). Measure 46 starts with a dynamic *p*, followed by *mf* and *f*. Measure 51 begins with a dynamic *p*. Measure 56 starts with *f*, followed by *pp* and *f*. Measure 61 features a dynamic *f*, followed by *p*, *p*, *p*, and *f*. Measure 66 shows a dynamic *f*, followed by *p*. Measure 71 has a dynamic *f*, followed by *p*, *f*, *f*, and *p*. Measure 76 shows a dynamic *p*, followed by *f* and *p*. Measure 81 features a dynamic *p*, followed by *p*. Measure 86 shows a dynamic *f*, followed by *p*. Measure 91 has a dynamic *f*.

Violino II.

10

96

101

106

111

116

121

126

131

136