



Josip Mandić

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**Treća simfonija**  
**Third Symphony**





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Koncertna dvorana Vatroslava Lisinskog, Muzički informativni centar  
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Zagreb, 2023





The musical works of **Josip**, or **Josef, Mandić** (April 4, 1883 – October 5, 1959) are a paradigm of the phenomenon of oblivion so common in art history. For how else can one account for Mandić and his opuses being to the widest circle of music lovers – and to most people who are at all familiar with Croatian music – today totally unknown, although in the words of competent critics of the time his *First Symphony* “was the first modern large-scale symphony by a composer in this country” (L. Šafranek-Kavić)<sup>1</sup>, or “the greatest and grandest instrumental work of our [Yugoslav] music to date” (Emil Adamič)<sup>2</sup>? Mandić’s orchestral compositions were conducted by some of the leading conductors of his time, like Nikolai Malko, Georg Szell (György Széll), Fritz Busch and Václav Talich, with such orchestras as the Czech Philharmonic, the Dresden Staatskapelle, or, for example, the Royal Scottish Philharmonic! The simplest answer is that most of Mandić’s works just disappeared without trace after his death in Prague in 1959.



Notwithstanding the persistent and long-lasting search for Mandić’s scores carried out by present writer particularly zealously in all the musical institutions of Prague, making ten visits to the city and contacting numerous persons, it was for years impossible to find a clue to the existence of even a single composition.

And when it all seemed hopeless, in further investigations and quests during 2003 it turned out that there were in Vienna several branches of the composer’s family, and that the compositions, sought for months in Prague, were in fact in Vienna. After this beginner’s luck, it soon became clear that the masterpieces, the *Second Symphony*, most of the chamber works and the remaining numerous vocal compositions that we know at least the names of were not there either. When in 1959 the Mandić family, after the composer’s death in Prague, left for Vienna, they had to go through the Iron Curtain. This flight to the West was an exploit indeed at that time, something that had to be carried out rapidly, mainly under the cover of night, in very great secrecy, with enormous consequences even to the richest and most influential. The Mandić family did succeed, but of the great legacy left in the Prague flat, all that remained was one cupboard-full of the scores and manuscripts of Josip Mandić. It is highly probable that some unknown person simply threw some of the most precious scores in Croatian music into the wastepaper basket! After many years, in 2005, it was possible to find some of the chamber works (or parts of them, from which the original scores were reconstructed, such as the *Nonet* and the *Wind Quintet*), and, which is a cause of particular gladness, relatively recently the orchestral part of Mandić’s youthful opera *Petar Svačić* (which, if fragmentarily, it will be possible to reconstruct). From today’s perspective, after so many years of systematic search, it seems that some important Mandić works have been lost, irretrievably and forever.

Josip Mandić was born in Trieste in 1883. His father, Frane, and his uncle, Matko, were by origin from Mihotići by Kastav, and were among the leading figures of the second generation of the National Revival in Istria. They, just like Josip’s brother Ante, played a significant role and left a deep trace in the political life of the region and the former states.

Brought up and coming to manhood in a family of well educated people and conscious Croatian patriots, with a mother who was an Italian, an amateur singer who was his first music teacher, Josip Mandić too acquired an exceptional education. After completing elementary school in German in Trieste, he went to high school in Rijeka (Royal High School in Sušak) and in Zagreb (the Royal Great High School, known as the Upper School High, 1893-1899). In 1901 Mandić went off for further education to Vienna, and in the winter term (1901/02) he enrolled in the Medical Faculty of the University, transferring, however, in the summer term of 1902 to the Law Faculty.

1 Lujo ŠAFRANEK-KAVIĆ: Iz glazbenog svijeta. V. koncerat Zagrebačke filharmonije, in: *Obzor* 70 (24. 3. 1931), p. 3.

2 Emil ADAMIČ (-č.): Dr. Josipa Mandića I. simfonija, in: *Jutro* 71 (26. 3. 1931), p. 8.





## Sastav orkestra / Orchestra

Piccolo (poi Fl. 3)  
2 Flauti  
2 Oboi  
Corno inglese  
2 Clarinetti in Sib (Cl. 2 poi Cl. basso in Sib 2)  
Clarinetto basso in Sib  
3 Fagotti  
Contrafagotto  
  
6 Corni in Fa  
3 Trombe in Do  
3 Tromboni  
Tuba  
  
Timpani  
  
Gran cassa  
Tamburo piccolo  
Piatti  
Triangolo  
Tam-tam  
Gong  
Xilofono  
  
Celesta  
  
2 Arpe  
  
Coro  
  
Violini I  
Violini II  
Viole  
Violoncelli  
Contrabassi



# Treća simfonija / Third Symphony

Josip Mandić

## I.

Lento tenebroso ( $\text{♩} = 80$ )

Woodwinds:  
Piccolo  
2 Flauti  
2 Oboi  
Corno inglese  
Clarinetto (in Si $\flat$ )  
2 Clarinetti bassi (in Si $\flat$ )  
3 Fagotti  
Contrafagotto

Brass:  
6 Corni (in Fa)  
3 Trombe (in Do)  
3 Tromboni  
Tuba

Percussion:  
Timpani

Other:  
2 Arpe

Performance markings include *pp*, *sospirando*, *p*, *simile*, *con sord.*, and *pp*.

Lento tenebroso ( $\text{♩} = 80$ )

Violini I  
Violini II  
Viole div. a 2  
Violoncelli div. a 2  
Contrabassi

Performance markings include *pp*, *solo*, *sempre pp*, *sul pont.*, and *sfpp*.

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

Picc.

2 Fl.

2 Ob.

Cor. ing.

Cl.  
(in Sib) 1

2 Cl. bassi  
(in Sib)

3 Fg.  
1  
2  
3

Cfg.

6 Cor.  
(in Fa) 3  
4  
5  
6

3 Tr.  
(in Do) 1  
2  
3

3 Tbn.  
1  
2  
3

Tb.

Timp.

2 Arpe

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

Vn. I

Vn. II

Vi.  
div. a 2

Vc.  
div. a 2

Cb.

1. *sospirando*  
*p*

*p*

Cl. basso 2 muta in Cl. 2

*pp*

*p*

*sul pont.*  
*p*  
*unis*

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dim. e allarg.

15

Picc.

2 Fl.

2 Ob.

Cor. ing.

2 Cl. (in Sib)

Cl. basso (in Sib)

3 Fg.

Cfg.

1. a 2

mp

simile

simile

1 2

6 Cor. 3 (in Fa)

3 Tr. (in Do)

3 Tbn.

Tb.

2 Arpe

sempre p

pp

ppp

sempre ppp

dim. e allarg.

Vn. I

Vn. II

VI. div. a 2

Vc. div. a 2

Cb.

sempre p

sul pont.

mf

div.

rall.

simile

simile

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This page contains the musical score for measures 196 to 200. The instruments are arranged as follows:

- Picc.** Piccolo
- 2 Fl.** Flutes
- 2 Ob.** Oboes
- Cor. ing.** Cor Anglais
- 2 Cl. (in Sib)** Clarinets in B-flat
- Cl. basso (in Sib)** Bass Clarinet in B-flat
- 3 Fg.** Bassoons
- Cfg.** Contrabassoon
- 6 Cor. (in Fa)** Cor Anglais (6 parts)
- 3 Tr. (in Do)** Trumpets in C
- 3 Tbn.** Trombones
- Tb.** Trombone
- Timp.** Timpani
- 2 Arpe** Arpeggiated strings
- Vn. I** Violins I
- Vn. II** Violins II
- VL** Violas
- Vc.** Cellos
- Cb.** Double Basses

The score includes various musical notations such as dynamics (*f*, *mf*, *mp*, *p*), articulation (accents, slurs), and performance instructions like *div.* (divisi) and *unis.* (unison). The key signature is two flats, and the time signature is 3/4.

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**meno mosso e dim.**

200

Picc.

2 Fl.

2 Ob.

Cor. ing.

2 Cl. (in Si<sub>b</sub>)

Cl. basso (in Si<sub>b</sub>)

1  
2  
3 Fg.

Cfg.

1  
2  
3  
6 Cor. (in Fa)

3 Tr. (in Do)

1  
2  
3 Tbn.

Tb.

Timp.

2 Arpe

**meno mosso e dim.**

Vn. I

Vn. II

VI. div. a 2

Vc. div. a 2

Cb.

*pizz.*

*p*

*mf*

*marc.*

*p*

*sempre p*

*arco*

*1.*

*a 2.*

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204

Picc.  
2 Fl.  
2 Ob.  
Cor. ing.  
2 Cl. (in Si<sup>b</sup>)  
Cl. basso (in Si<sup>b</sup>)  
1 2 3 Fg.  
Cf.  
1 2 3 6 Cor. (in Fa)  
1 2 3 Tr. (in Do)  
1 2 3 Tbn.  
Tb.  
Timp.  
2 Arpe  
Vn. I div. a 2  
Vn. II  
Vl. div. a 2  
Vc. div. a 2  
Cb.

*mf*, *f*, *p*, *arco*

a tempo

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Lugubre (♩ = 58)

359

Picc.

2 Fl.

2 Ob.

Cor. ing.

2 Cl. (in Si)

Cl. basso (in Si)

1 2  
3 Fg.

Cfg.

1 2  
6 Cor. 3 (in Fa) 4

5 6

1 2  
3 Tr. (in Do) 3

1 2  
3 Tbn. 3

Tb.

Timp.

2 Arpe

Coro

solo

Vn. I  
altri

Vn. II

Vi.

Vc.

Cb.

*p*

*pp*

*ppp*

con sord.

Lugubre (♩ = 58)

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# II.

**22** Lento misterioso (♩ = 69)

1 Fl. 1  
2 Fl. 2  
2 Ob. 2  
Cor. ing.  
2 Cl. (in Si)  
Cl. basso (in Si)  
3 Fg. 1/2  
6 Cor. (in Fa) 1/2/3/4  
3 Tr. (in Do) 1/2  
2 Arpe  
VI.  
Cb.

*p*, *p espress.*, *1. espr. p*, *p sfz*, *senza sord.*, *p*, *con sord.*, *p*, *p sfz*, *1.*, *1. v.*, *p*, *div.*, *p*

**9**

2 Fl. 2  
2 Ob. 2  
Cor. ing.  
2 Cl. (in Si)  
Cl. basso (in Si)  
3 Fg. 1/2  
6 Cor. (in Fa) 1/2  
2 Arpe  
VI.  
Vc.

*pp*, *p*, *p sf poco*, *mf sentito*, *p espress.*, *p*

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**23 Pochettino animando** a tempo, sempre lento e tranquillo (♩ = 80)

2 Fl.   
 2 Cl. (in Sib)   
 Cl. basso (in Sib)   
 1. 2. 6 Cor. (in Fa)   
 3. 4.   
 3 Tbn. 3   
 Tb.   
 Vn. II   
 Vl.

*mf*   
 *dolente*   
 *p*   
 *con sord.*   
 *note ben tenute e tranquillo*   
 *pp*   
 *p*   
 *p*   
 *p*   
 *p*

**20**

2 Fl.   
 Cor. ing.   
 Cl. basso (in Sib)   
 1. 2. 6 Cor. (in Fa)   
 3. 4.   
 3 Tbn. 3   
 Tb.   
 2 Arpe   
 Vn. II   
 Vl.   
 Vc.   
 Cb.

*mf*   
 *p*   
 *p*   
 *p*   
 *p*   
 *p*   
 *p*   
 *p*   
 *p*   
 *p*   
 *molto espress.*   
 *p*   
 *mf*   
 *p*

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