

Miloslav KABELÁČ

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S O U B O R N É K R I T I C K É V Y D Á N Í
K R I T I S C H E G E S A M T A U S G A B E
C O M P L E T E C R I T I C A L E D I T I O N

Drobné skladby pro klavír
Kleine Klavierstücke
Short Piano Pieces

EDITOR ZDENĚK NOUZA

Do cyklu *Sedm skladeb* pro klavír, op. 14 zařadil **Miloslav Kabeláč** (1. 8. 1908 – 17. 9. 1979) tři skladby, které komponoval v říjnu 1944 za svého pobytu v náchodské nemocnici (č. 2, 6, 7) a další čtyři skladby, které do tohoto cyklu doplnil v dubnu 1946, když se k práci na něm znovu ještě vrátil. V komponování menších klavírních skladeb Kabeláč tehdy ještě pokračoval, protože měl v úmyslu vytvořit další obdobný cyklus. Z roku 1946 se tak zachovalo několik skic klavírních skladeb, většinou jsou však vypracované jen zčásti a zběžně (některé jsou datovány: 22. 7. 1946, 21. 8. a 22. 8. 1946). Zcela vypracovaná je až skladba, která je v tomto vydání otištěna jako č. 1 (*Allegro inquieto*); k ní se dochovaly dvě skici – v rozdílném stupni vypracování, avšak obě s tímtež datem 31. 12. 1946.

V předcházejících měsících pracoval Kabeláč intenzivně především na dokončení své *II. symfonie*. (Skici k tomuto vynikajícímu dílu vznikaly od léta 1942 do května 1944, na konci autografu partitury je datum 4. 12. 1946; symfonie měla premiéru 17. 4. 1947.)

V těchto poválečných letech byl Kabeláč znovu zaměstnán v pražském rozhlasu jako hudební režisér a často vystupoval i jako dirigent. Na komponování mu proto mnoho času nezbyvalo. I z těchto důvodů práce na drobnějších, v tomto svazku nyní poprvé uveřejněných klavírních skladbách poněkud vázla – zejména ovšem proto, že se do popředí autorova zájmu dostávaly jiné tvůrčí plány. Až v roce 1954 vytvořil Kabeláč opět jednu klavírní skladbu, která je v tomto vydání otištěna jako č. 3 (*Lento. Con espressione, ma semplice*); v tužkové skice (rychle, letmo zachycené, avšak vlastně již zcela vypracované) je uvedeno datum 8. 5. 1954 a skladba je nadepsána *Meditace*. Toto dílo existuje dokonce ve třech totožných autografech. Na první stránce jednoho z nich je uvedeno: Ladislavu Vycpálkovi / *Meditace / pro / klavír / Miloslav Kabeláč*. Byla to pozornost umělci, jehož si Kabeláč jako skladatele i jako člověka, jako osobnosti velice vážil (xerokopie tohoto Vycpálkovi věnovaného autografu je v Kabeláčově pozůstalosti).

V roce 1954, kdy vznikla tato *Meditace*, začal Kabeláč pracovat na závažném klavírním cyklu *Osm preludií*, op. 30 (1954–1956). Teprve později – avšak jen příležitostně – pokračoval opět i v komponování jednotlivých klavírních skladeb menšího rozsahu, které jsou uveřejněny v tomto svazku. Skladba zařazená zde jako č. 2 (*Andante tranquillo*) je ve skice datována 18. 2. 1960. Do té doby spadá autorova odpověď v anketě *Hudebních rozhledů* (roč. XIV, 1961, č. 1, s. 6), jaké má nejbližší tvůrčí plány. Kabeláč se tam zmiňuje především o díle, které pak dostalo definitivní podobu jako jeho *VI. Symfonie*; mj. však dále uvádí: „Rád bych také napsal něco pro klavír.“ Pravděpodobně v těchto měsících vznikaly klavírní skladby, které mají v tomto svazku č. 4 až 7. Pouze poslední z nich, sedmá (*Allegro*), je ve skice také datována (31. 7. 1961); je nadepsána *Vzpomínání*. Tentýž název má ve skice také skladba zařazená zde jako č. 4 (*Adagio*). K ní existují dvě skici (v různém stupni vypracování); každá z nich je zapsána vždy společně na tomtéž listu notového papíru se skicou k následující skladbě č. 5 (*Lento patetico*) – zřejmě tedy obě vznikly hned po sobě. (Číslo 4 upravil autor také ve zlehčené podobě pro svou dceru.) Skladbu č. 5 nazval Kabeláč *Hádanka*. Podle jeho sdělení představuje motiv v jejím prvním taktu notový kryptogram jména Berta: *b-e-a-d(-e)-a*. Je to jméno skladatelovy manželky Berty Rixové, klavíristky, která mnoho let působila jako profesorka klavíru na pražské konzervatoři. Ve středním dílu sedmé skladby zazní hudba Kabeláčova dětského sboru *Letní noc* (z cyklu *Zpíváme*, op. 43), který vznikl v lednu téhož roku 1961.

V té době už Kabeláč pochopitelně neuvažoval o tom, že by tyto menší klavírní skladby spojil do skutečného, souvislého cyklu. Mezi první a poslední z nich leželo dlouhých patnáct let (1946–1961), což je doba mezi dokončením jeho druhé a šesté symfonie; s tím pak samozřejmě souvisely i změny autorova stylu. Navíc se Kabeláč právě tehdy rozhodl psát – počínaje *VI. symfonií* – svá díla novou (proporční) notací (z tohoto důvodu autograf partitury této symfonie dokonce sám nakreslil na blány, z nichž pak bylo dílo fotomechanickou cestou rozmnoženo). Kdyby byl tedy chtěl pokračovat v komponování uvedených drobnějších klavírních skladeb, byl by je musel – pokud by je byl chtěl zahrnout do jednoho svazku – psát (v protikladu k ostatní své nové tvorbě) i nadále ještě tradiční notací. Ze všech těchto důvodů se Kabeláč rozhodl v tvorbě drobnějších klavírních děl tohoto druhu už nepokračovat. Hotové skladby pouze seřadil (tak jak vycházejí v tomto svazku) a přepsal je jako definitivní autografy. Této volné řadě klavírních skladeb nedal ani společný název, ani opusové číslo. Pro vydání byl nyní z praktických důvodů zvolen titul *Drobné skladby pro klavír*. Není to tedy souvislý, jako celek komponovaný cyklus; autor však nic nenamítal proti provádění jednotlivých skladeb této řady (nebo i jejich užšího výběru). Poznamenal k nim tužkou také přibližné stopáže (2 – 2:30 – 3:10 – 2:05 – 2:15 – 2:05 – poslední bez údaje trvání); takovéto časové údaje však u Kabeláče slouží vždy jenom povšechné orientaci, není to striktní předpis. – Všechna označení pedálu jsou od autora.

V *Seznamu skladeb Miloslava Kabeláče*, který byl otištěn ve čtvrtletníku *Hudební věda* (roč. XXXVI, 1999, č. 2–3), mají tyto klavírní skladby společné číslo 111. Mezi Kabeláčovými kompozicemi pro klavír patří k těm lehčím, z hlediska klavírní techniky ne příliš náročným. Mohly by se proto stát i vítaným příspěvkem pedagogické praxi. Jsou to díla pro autorův styl velmi typická.

V tomto svazku – v rámci Souborného kritického vydání děl Miloslava Kabeláče – vycházejí tyto skladby vůbec poprvé. Jejich autografy i skici jsou uloženy ve skladatelově pozůstalosti.

In den Zyklus *Sedm skladeb* pro klavír (*Sieben Klavierstücke*), op. 14 nahm **Miloslav Kabeláč** (1. 8. 1908 – 17. 9. 1979) drei Stücke auf, die er im Oktober 1944 während seines Aufenthalts im Krankenhaus in Náchod komponiert hatte (Nr. 2, 6, 7), und weitere vier Stücke, die er im April 1946 nachträglich hinzugefügt hatte, als er zur Arbeit an diesem Zyklus zurückgekehrt war. Das Komponieren von kleineren Klavierstücken setzte dann Kabeláč gleich fort, da er vorhatte, einen neuen, ähnlichen Zyklus zu schaffen. So sind aus jenem Jahr 1946 einige Skizzen zu Klavierkompositionen erhalten geblieben, die jedoch meistens nur teilweise und flüchtig ausgearbeitet wurden (einige sind datiert: vom 22. 7. 1946, 21. 8. und 22. 8. 1946). Vollständig ausgearbeitet ist erst die Komposition, die in dem vorliegenden Heft als Nr. 1 (*Allegro inquieto*) veröffentlicht wird. Zu dieser Komposition liegen zwei Skizzen vor – in unterschiedlichem Stadium der Ausarbeitung, aber beide mit demselben Datum: 31. 12. 1946.

In den vorhergehenden Monaten hatte Kabeláč vor allem an der Vollendung seiner *II. Symphonie* intensiv gearbeitet. (Die Skizzen zu diesem hervorragenden Orchesterwerk sind vom Sommer 1942 bis Mai 1944 entstanden; am Ende des Autographs steht das Datum 4. 12. 1946, uraufgeführt wurde die Symphonie am 17. 4. 1947.)

In jenen Jahren nach dem Krieg war Kabeláč wieder als Musikregisseur im Prager Rundfunk angestellt, außerdem trat er öfter auch als Dirigent auf; es blieb ihm also für das Komponieren nicht viel Zeit übrig. Auch aus diesem Grunde blieb die Arbeit an kleineren, hier zum ersten Mal veröffentlichten Klavierstücken einigermaßen stecken; vor allem aber, weil damals bei Kabeláč nach und nach andere Schaffenspläne an Gewicht gewannen. Erst 1954 entstand wieder eine neue Klavierkomposition, die in dem vorliegenden Heft als Nr. 3 (Lento. Con espressione, ma semplice) veröffentlicht wird; in einer zwar flüchtigen, aber eigentlich bereits voll ausgearbeiteten Bleistiftskizze wurde das Datum 8. 5. 1954 vermerkt und das Stück *Meditation* benannt. Dieses Werk liegt sogar in drei identischen Autographen vor. Auf der ersten Seite einer dieser Reinschriften steht: an Ladislav Vycpálek / Meditation / für / Klavier / Miloslav Kabeláč. Es war eine Gefälligkeit dem Künstler, der von Kabeláč sowohl als Komponist, als auch als Mensch, als Persönlichkeit hochgeschätzt wurde (die Xerokopie dieses an Vycpálek gewidmeten Autographs befindet sich im Nachlass des Autors).

1954, als diese *Meditation* entstanden war, begann Kabeláč die Arbeit an einem anderen, bedeutenden Klavierzyklus – *Acht Präludien*, op. 30 (1954–1956). Erst später – jedoch nur gelegentlich – setzte er die Arbeit auch an den hier besprochenen kleineren Klavierstücken (die in dem vorliegenden Heft veröffentlicht werden) wieder fort. Das Stück Nr. 2 dieser Ausgabe (Andante tranquillo) entstand erst nach einigen Jahren – die Skizze trägt das Datum 18. 2. 1960. In jene Zeit fällt Kabeláčs Antwort auf eine Umfrage der Musikzeitschrift *Hudební rozhledy* (Jg. XIV, 1961, Nr. 1, S. 6) über die nächsten Schaffenspläne. Kabeláč nannte dort vor allem das Werk, das in der definitiven Fassung seine *VI. Symphonie* wurde; u. a. erwähnte er jedoch auch: „Gerne möchte ich etwas für Klavier schreiben“. Wahrscheinlich in jenen Monaten sind also einzelne Klavierstücke entstanden, die in der vorliegenden Ausgabe die Nummern 4 bis 7 tragen. Nur das letzte (siebente) von diesen vier Stücken (Allegro) ist in der Skizze datiert (31. 7. 1961) und trägt einen Titel: *Vzpomínání* (*Erinnerungen*). Denselben Titel hat in der Skizze auch das hier als Nr. 4 (Adagio) gedruckte Stück. Zu dieser Komposition liegen zwei Skizzen (in unterschiedlichen Stadien der Ausarbeitung) vor; jede ist immer auf demselben Blatt wie die Skizze zur folgenden Komposition (Nr. 5 – Lento patetico) geschrieben – sie sind also gleich nacheinander entstanden. (Das Stück Nr. 4 hat der Komponist auch in einer erleichterten Fassung für seine Tochter bearbeitet.) Die Nr. 5 hat Kabeláč *Hádanka* (*Ein Rätsel*) genannt. Der Mitteilung des Komponisten zufolge stellt das Motiv im ersten Takt ein Notenkryptogramm des Namens Berta dar: *b-e-a-d(e)-a*. (Es ist der Name der Gattin des Komponisten Berta Rixová, die als Pianistin bekannt war und viele Jahre als Professor für Klavierspiel am Prager Konservatorium wirkte.) Im Mittelteil der siebenten Nummer ertönt die Musik des Kinderchores *Letní noc* (*Eine Sommernacht*) aus dem Zyklus *Zpíváme* (*Lasst uns singen*), op. 43, den Kabeláč im Januar desselben Jahres 1961 komponiert hat.

Es ist begreiflich, dass Kabeláč damals nicht mehr beabsichtigt hat, diese einzelnen kleineren Klavierstücke zu einem wirklichen Zyklus zusammenzufügen. Zwischen der ersten und der letzten Komposition dieser Reihe liegen fünfzehn Jahre (1946–1961), d. h. ein Zeitraum zwischen Kabeláčs zweiter und sechster Symphonie; damit hängt natürlich schon eine gewisse Änderung des Stils des Komponisten zusammen. Überdies hat sich Kabeláč entschieden, eben von der *VI. Symphonie* an seine Werke in einer neuen Proportionsnotation zu schreiben (aus diesem Grunde hat er das Autograph der Symphonie sogar selbst auf Vervielfältigungsmatrizen gezeichnet, von denen dann die Partitur fotomechanisch vervielfältigt wurde). Hätte er die Reihe der Klavierstücke fortsetzen wollen, so hätte er sie – im Gegensatz zu anderen seinen neuen Werken – auch weiterhin in der traditionellen Notation schreiben müssen (wenn daraus ein Zyklus hätte entstehen sollen). Aus allen diesen Gründen hat sich Kabeláč entschlossen, die Reihe der Klavierstücke dieser Art nicht mehr fortzusetzen. Die fertigen Stücke hat er lediglich aneinander gereiht (in der Folge, wie sie in diesem Band erscheinen) und hat sie als definitive Autographe abgeschrieben. Kabeláč hat dieser lockeren Reihe keinen gemeinsamen Titel und keine Opuszahl gegeben. Aus praktischen Gründen wurde für die vorliegende Ausgabe der Titel *Drobné skladby pro klavír* (*Kleine Klavierstücke*) gewählt. Es geht also um keinen zusammenhängenden, als ein Ganzes komponierten Zyklus. Kabeláč hatte jedoch nichts dagegen, wenn die Stücke einzeln (oder in einer Auswahl) aufgeführt werden sollten. Er hat bei einzelnen Nummern auch die annähernde Spieldauer mit Bleistift vermerkt (2 – 2:30 – 3:10 – 2:05 – 2:15 – 2:05 – die letzte Nummer ohne Zeitangabe); diese Angaben dienen bei Kabeláč jedoch immer nur der allgemeinen Orientierung – sie stellen keine strikte Vorschrift dar. – Alle Pedalzeichen sind vom Komponisten.

Im *Verzeichnis der Werke von Miloslav Kabeláč*, das in der Vierteljahresschrift *Hudební věda* (*Musikwissenschaft*), Jg. XXXVI, 1999, Nr. 2–3, veröffentlicht wurde, haben diese Klavierstücke die gemeinsame Nummer 111. Unter den Klavierkompositionen Kabeláčs gehören sie zu den leichteren, hinsichtlich der pianistischen Technik nicht so anspruchsvollen. Sie könnten also zum willkommenen Beitrag auch für die pädagogische Praxis werden. Für den Stil des Komponisten sind sie sehr bezeichnend.

In dem vorliegenden Band der Kritischen Gesamtausgabe der Werke von Miloslav Kabeláč werden diese Stücke zum ersten Mal veröffentlicht. Die Autographe (sowie die Skizzen) befinden sich im Nachlass des Komponisten.

The set of *Sedm skladeb pro klavír* (*Seven Pieces for piano*), op. 14, by **Miloslav Kabeláč** (1 August 1908 – 17 September 1979) comprises three pieces (those numbered 2, 6 and 7) composed during October 1944, whilst Kabeláč was in hospital in the north Bohemian town of Náchod, together with another four that he added upon returning to work on the cycle in April 1946. During this period, Kabeláč then continued in the composition of small-scale piano pieces, his intention being to create another, similar cycle for the instrument, so that there has come down to us a number of sketches of further piano works produced in that same year, the majority of

them hastily drafted in rather sketchy form, and only some of them bearing dates: 22 July, 21 August and 22 August 1946. The only piece which stands in its entirety is that included in this edition as no. 1 (*Allegro inquieto*), for which there exist two sketches at varying stages of completion and yet both dated 31 December 1946.

In the months directly preceding this, Kabeláč had been intensively engaged primarily in the task of completing his *Second Symphony*, a very fine work whose sketches date from the period between the summer of 1942 and May 1944 and whose autograph score bears the date 4 December 1946. (The work was premiered on 17 April 1947).

In the years following the war, Kabeláč was engaged once again as a music producer at the Prague Radio, where he also made frequent appearances as conductor, a combination of activities that left him with very little time for composition. This is partly why his work on these miniature piano compositions, which appear here for the first time in published form, came to something of a standstill, although the primary reason is the fact that other creative plans were now coming to absorb most of his attention. It was not until 1954 that Kabeláč again produced another piano piece, that which is included as no. 3 in this edition (*Lento. Con espressione, ma semplice*). The composer's hasty and yet complete sketch for the work is dated 8 May 1954 and bears the title *Meditation*. There actually exist three identical autograph scores of this particular piece. The first page of one of them carries the inscription 'to Ladislav Vycpálek / Meditation / for / piano / Miloslav Kabeláč', Vycpálek being a figure much admired and respected by Kabeláč both as a composer and as a person. A xerox copy of the score bearing the dedication to Vycpálek remains in the estate of Kabeláč.

In 1954, the year in which he produced this *Meditation*, Kabeláč also began work on a more substantial cycle for piano, the *Eight Preludes*, op. 30 (1954–1956), and it was not until some time later – and then only on occasion – that he was to return to composing individual, smaller-scale pieces for the instrument of the kind contained in this present volume; his sketch for the piece included here as no. 2 (*Andante tranquillo*) bears the date 18 February 1960. It was in this same period that Kabeláč replied to an enquiry made by the journal *Hudební rozhledy* (vol. XIV, 1961, no. 1, p. 6) regarding his forthcoming compositional plans. Although the work of which Kabeláč makes primary mention here is that which was eventually to take definitive shape as the *Sixth Symphony*, the composer goes on to say that he "would also like to write something for piano", and it was probably during these months that he composed the piano pieces numbered 4–7 in this volume. Only the last of them, no. 7 (*Allegro*), has a sketch that bears a date: 31 July 1961; it also bears the title *Vzpomínání (Reminiscence)*. The same title was given also to piece no. 4 (*Adagio*), for which there actually exist two sketches at various stages of completion, each being written out together with the sketch of no. 5 (*Lento patetico*) on a shared page of manuscript paper, so that these two pieces were probably composed in immediate proximity to one another. (Kabeláč also produced a simplified version of piece no. 4 to be played by his own daughter.) According to Kabeláč himself, the motif contained in the first bar of piece no. 5 – entitled *Hádanka (Riddle)* – is a cryptogram on the name of Berta (*b-e-a-d-(e)-a*) Rixová, pianist and wife of the composer and a long-time teacher of piano at the Prague Conservatory. In the middle section of piece no. 7, Kabeláč's children's chorus *Letní noc (Summer Night)*, from the cycle *Zpíváme (We Are Singing)*, op. 43, composed in January of the same year, in 1961, is quoted.

By this period it was of course no longer Kabeláč's intention to assemble these brief piano pieces into a true, continuous cycle, for the first and last of them are separated by a period of fifteen years (1946–1961) – the period, that is, that stands between the composer's second and sixth symphonies. Besides this, his style had of course undergone significant changes, and it was also at this time that Kabeláč decided to adopt a new (proportional) system of notation, beginning with the *Sixth Symphony*. (It was for this reason that the autograph of the *Sixth Symphony* was written out by the composer himself onto films from which copies of the score were then made by photomechanical reproduction.) If it had been his wish, at that time, to continue composing further small-scale piano works for inclusion in one volume together with those he had produced hitherto, he would have had to continue using traditional notation, in opposition to the practice he had now adopted elsewhere in his oeuvre. For these various reasons, then, Kabeláč now decided not to go on writing piano pieces of this kind and merely assembled the existing ones into a set (as they are arranged in this volume), writing them out again in definitive autograph score. He gave this loosely assembled collection of pieces neither title nor opus number, the title *Drobné skladby pro klavír (Short Piano Pieces)* having been adopted for this edition entirely for practical purposes. This is not, then, a unified cycle of interrelated pieces. Indeed, the composer had no objections to its individual numbers' being performed either in isolation or in selected combinations. He provided the pieces with pencilled notes regarding their approximate durations, these being (respectively) 2, 2:30, 3:10, 2:05, 2:15 and 2:05, with no duration being given for the final piece. In the case of Kabeláč, however, such timing indications are always intended rather as a general guide than as a hard-and-fast rule. All the pedal markings are the composer's own.

In the *List of Miloslav Kabeláč's Works*, published in the quarterly *Hudební věda (Musicology)*, vol. XXXVI, 1999, Nos. 2–3, these pieces are given the collected number 111. They are among the less taxing of the composer's works for piano, being fairly undemanding from the point of view of instrumental technique, for which reason they could well prove a welcome contribution to the teaching repertoire. They also constitute very typical examples of Kabeláč's compositional style.

This volume, which appears as part of the Complete Critical Edition of Miloslav Kabeláč's Works, presents these particular pieces for the first time in published form. Their sketches and autograph scores remain in the estate of the composer.

Zdeněk Nouza

Übersetzt von Autor

Translated by Sarah Gráfová

Allegro inquieto (♩ = 80)

poco rit. a tempo

poco rit. a tempo

Measures 1-5. Treble clef, bass clef. Dynamics: *p*, *P*, *P simile*. Includes a fermata over measure 5.

Measures 6-10. Treble clef, bass clef. Dynamics: *P*, *pp*, *mp*. Includes a fermata over measures 6-10.

Meno mosso♩ = ♩ *espress. ma semplice*

Measures 11-15. Treble clef, bass clef. Dynamics: *p*, *più p*, *P*, *P*. Includes a fermata over measure 11.

rit.

Tempo I

poco rit.

Measures 16-19. Treble clef, bass clef. Dynamics: *p*. Includes a fermata over measure 16.

Measures 20-23. Treble clef, bass clef. Dynamics: *poco*, *cresc.*. Includes a fermata over measure 20.

25

Musical score for measures 25-30. The piece is in 2/4 time, with a key signature of one flat (B-flat). Measure 25 features a piano introduction with a *pp legato* dynamic. The right hand plays a melodic line with slurs and accents, while the left hand provides a steady accompaniment. Measure 26 continues the melodic development. Measure 27 shows a change in texture with a *P* dynamic. Measure 28 introduces a 3/4 time signature. Measure 29 continues in 3/4 time. Measure 30 concludes the system with a *P* dynamic.

31

Musical score for measures 31-36. The piece continues in 3/4 time. Measure 31 features a *P* dynamic. Measure 32 continues with a *P* dynamic. Measure 33 shows a change in texture with a *P* dynamic. Measure 34 continues with a *P* dynamic. Measure 35 features a *P simile* dynamic. Measure 36 concludes the system with a *P simile* dynamic.

37

Musical score for measures 37-43. The piece continues in 3/4 time. Measure 37 features a *P* dynamic. Measure 38 continues with a *P* dynamic. Measure 39 shows a change in texture with a *P simile* dynamic. Measure 40 continues with a *P simile* dynamic. Measure 41 features a *poco a poco cresc. ed accel.* dynamic. Measure 42 continues with a *P simile* dynamic. Measure 43 concludes the system with a *P simile* dynamic.

44

Musical score for measures 44-49. The piece continues in 3/4 time. Measure 44 features a *P simile* dynamic. Measure 45 continues with a *P simile* dynamic. Measure 46 shows a change in texture with a *P simile* dynamic. Measure 47 continues with a *P simile* dynamic. Measure 48 features a *P simile* dynamic. Measure 49 concludes the system with a *P simile* dynamic.

50

Musical score for measures 50-54. The piece continues in 3/4 time. Measure 50 features a *P simile* dynamic. Measure 51 continues with a *P simile* dynamic. Measure 52 shows a change in texture with a *P simile* dynamic. Measure 53 continues with a *P simile* dynamic. Measure 54 concludes the system with a *Tempo I* dynamic and a *ff* dynamic.

55 poco rit. a tempo poco rit. a tempo

sempre dim.

P

60 *molto rit.* **Meno mosso** $\text{♩} = \text{♩}$

pp *espr. ma semplice* *mp* *p* *più p*

66 *rit.* **Tempo I** poco a poco rit.

p *poco* *più p* *pochettino* *pp* *ppp*

2

Andante tranquillo (♩ = 58)

pp

6

poco >
pp
p poco espr.
pp

Measures 6-9: Treble clef, 7/4 time signature. Measure 6: *poco >*. Measure 7: *pp*. Measure 8: *p poco espr.*. Measure 9: *pp*. Bass clef, 7/4 time signature. Measure 6: *poco >*. Measure 7: *pp*. Measure 8: *p poco espr.*. Measure 9: *pp*.

10

poco >
p
poco >

Measures 10-13: Treble clef, 7/4 time signature. Measure 10: *poco >*. Measure 11: *poco >*. Measure 12: *p*. Measure 13: *poco >*. Bass clef, 7/4 time signature. Measure 10: *poco >*. Measure 11: *poco >*. Measure 12: *p*. Measure 13: *poco >*.

14

pp
poco

Measures 14-16: Treble clef, 7/4 time signature. Measure 14: *pp*. Measure 15: *poco*. Measure 16: *poco*. Bass clef, 7/4 time signature. Measure 14: *pp*. Measure 15: *poco*. Measure 16: *poco*.

17

pp

Measures 17-20: Treble clef, 5/4 time signature. Measure 17: *pp*. Measure 18: *pp*. Measure 19: *pp*. Measure 20: *pp*. Bass clef, 5/4 time signature. Measure 17: *pp*. Measure 18: *pp*. Measure 19: *pp*. Measure 20: *pp*.

22

poco >

poco >

pp

poco >

poco >

pp

3

Meditace - Meditation - Meditation

Lento. Con espressione, ma semplice (♩ = 46)

p

poco rit.

a tempo

pp

simile

mp

4

P

p

P

P

7

più

P

P

11 *rit.*
mf
assai f
p
molto rit.

15 *a tempo*
pp dolce
mp
p m.d.
mf
ppp

19 *poco agitato*
p
p
mp
più agitato

23 *cresc.*
mf
sempre più agitato e cresc.

28 *f*
3
3
dim. e rit.

32

Tempo I

37

pp

mp

molto

P

P

P

41

P

meno

44

P

P

P

47

rit.

Poco meno mosso

poco

P

P

51

ancora rit. e dim.

lunga

ppp

4

Vzpomínání - Erinnerungen - Memories

Adagio (♩ = 48-50)

Musical notation for measures 1-5. The piece begins in 2/4 time, then changes to 3/4, 2/4, and 3/4. Dynamics include *mp* and *mf*. The right hand features a simple melody, while the left hand provides harmonic support with chords and single notes.

Musical notation for measures 6-10. Measure 6 is marked with a *poco rit.* (ritardando). Measure 7 has a *mp* dynamic. Measure 8 has a *pp* dynamic. Measure 9 has a *p* dynamic. Measure 10 is marked *Poco più mosso* and changes to 3/8 time. The right hand continues the melodic line, and the left hand features more complex chordal textures.

Musical notation for measures 11-17. The tempo is marked *sempre più mosso* (always more moving). The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment of chords and eighth notes.

Musical notation for measures 18-24. The right hand continues the melodic line with slurs. The left hand features a consistent accompaniment of chords and eighth notes, providing a steady harmonic foundation.

Musical notation for measures 25-31. The right hand has a melodic line with slurs and accents. The left hand features a consistent accompaniment of chords and eighth notes, with some four-measure rests indicated by a '4' over the staff.

32

Musical score for measures 32-37. The system consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The music features a series of chords and melodic lines with slurs and accents. Measure 32 starts with a bass clef and a key signature of one flat. The piece concludes with a double bar line.

38

agitato

espress.

Musical score for measures 38-44. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is marked 'agitato' and 'espress.'. The piece concludes with a double bar line.

45

Musical score for measures 45-50. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of chords and melodic lines with slurs and accents. The piece concludes with a double bar line.

51

Musical score for measures 51-58. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of chords and melodic lines with slurs and accents. The piece concludes with a double bar line.

59

Musical score for measures 59-66. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of chords and melodic lines with slurs and accents. The piece concludes with a double bar line.

67 più agitato

Musical score for measures 67-74. The piece is marked "più agitato". The music is in 2/4 time and consists of a single melodic line in the right hand with eighth-note patterns and a bass line with dotted eighth notes.

75

pesante

Musical score for measures 75-80. The piece is marked "pesante". The music is in 2/4 time and features a "cresc." (crescendo) marking. The right hand has a melodic line with dotted eighth notes, and the left hand has a bass line with dotted eighth notes.

Tempo I

81

Musical score for measures 81-86. The piece is marked "Tempo I". The music is in 2/4 time and features a dynamic change from *f* (forte) to *mp* (mezzo-piano). The right hand has a melodic line with dotted eighth notes, and the left hand has a bass line with dotted eighth notes.

87

poco rit.

Musical score for measures 87-91. The piece is marked "poco rit.". The music is in 2/4 time and features a dynamic change from *p* (piano) to *più p* (pianissimo). The right hand has a melodic line with dotted eighth notes, and the left hand has a bass line with dotted eighth notes.

92

Ancora meno mosso

rit.

Musical score for measures 92-96. The piece is marked "Ancora meno mosso" and "rit.". The music is in 2/4 time and features a dynamic change from *pp* (pianissimo) to *ppp* (pianississimo). The right hand has a melodic line with dotted eighth notes, and the left hand has a bass line with dotted eighth notes.

5

Hádanka - Ein Rätsel - Enigma

Lento patetico (♩ = 50)

Measures 1-4. Treble clef: *f* 3 (triplet of eighth notes), half note. Bass clef: *P* (half note), *P* (half note).

Measures 5-8. Treble clef: *p* 3 (triplet of eighth notes), half note. Bass clef: *P* (half note), *P* (half note).

Measures 9-10. Treble clef: *pp* 7 (7-measure triplet of eighth notes), half note. Bass clef: *P* (half note), *P* (half note).

Measures 11-12. Treble clef: *pp* 7 (7-measure triplet of eighth notes), half note. Bass clef: *P* (half note), *P* (half note).

Measures 13-16. Treble clef: *ff* 3 (triplet of eighth notes), half note. Bass clef: *P* (half note), *P* (half note).

17 Pochettino più mosso (♩ = 58)

espress.

mp *m.d.*

simile

20

p

23

più p

26

Tempo I

dim. e rit.

pp 3

P

29

rit.

m.s.

ppp

P

Moderato (♩ = 92-96)

Treble clef, 6/4 time signature. Bass clef, 6/4 time signature. Dynamics: *mf*, *m.d.*, *m.s. 3*, *poco*, *simile*. Time signature changes to 5/4 at measure 2.

Treble clef, 6/4 time signature. Bass clef, 6/4 time signature. Time signature changes to 7/4 at measure 4.

Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. Dynamics: *p*, *poco*, *a*, *poco*. Time signature changes to 5/4 at measure 6.

Treble clef, 7/4 time signature. Bass clef, 7/4 time signature. Dynamics: *agitato*, *mp*. Time signature changes to 5/4 at measure 8.

Treble clef, 7/4 time signature. Bass clef, 7/4 time signature. Dynamics: *mf*. Time signature changes to 5/4 at measure 10.

11

Musical score for measures 11-12. The piece is in B-flat major and 4/4 time. Measure 11 features a treble clef with a dotted quarter note followed by eighth notes, and a bass clef with a steady eighth-note accompaniment. Measure 12 shows a change to 5/4 time, with a piano (*p*) dynamic marking and a treble clef containing chords and a half note, while the bass clef continues with eighth notes.

13

Musical score for measures 13-14. Measure 13 continues the 4/4 time signature with similar melodic and accompaniment patterns. Measure 14 changes to 3/4 time, with the treble clef playing a half note and the bass clef playing eighth notes.

15

Musical score for measures 15-16. Measure 15 is in 4/4 time. Measure 16 changes to 2/4 time, marked with *p* and the instruction *sempre agitato e cresc.* The treble clef has a dotted quarter note, and the bass clef has eighth notes.

18

Musical score for measures 18-20. Measure 18 is in 2/4 time. Measure 19 changes to 3/4 time. Measure 20 returns to 2/4 time. The treble clef features chords and half notes, while the bass clef has a consistent eighth-note accompaniment.

21

Musical score for measures 21-22. Measure 21 is in 3/4 time. Measure 22 changes to 6/4 time, marked with a tempo of $(♩ = 108)$ and a forte (*f*) dynamic with the instruction *appassionato*. The treble clef has chords and half notes, and the bass clef has eighth notes with a dotted line and the number 8 below it.

23

Musical score for measures 23-25. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature. Measure 23 features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Measure 24 shows a change in the lower staff's rhythm. Measure 25 concludes with a long note in the upper staff.

26

Musical score for measures 26-27. The system consists of two staves. The upper staff is in bass clef with a key signature of one flat (Bb) and a common time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature. Measure 26 features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Measure 27 shows a change in the lower staff's rhythm. Dynamics include *P* (piano) and an asterisk (*).

28

Musical score for measures 28-30. The system consists of two staves. The upper staff is in bass clef with a key signature of one flat (Bb) and a common time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature. Measure 28 features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Measure 29 shows a change in the lower staff's rhythm. Measure 30 concludes with a long note in the upper staff. Dynamics include *P* (piano) and an asterisk (*).

31 (♩ = 120)

Musical score for measures 31-32. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature. Measure 31 features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Measure 32 shows a change in the lower staff's rhythm. Dynamics include *ff* (fortissimo) and *P* (piano).

33

Musical score for measures 33-34. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature. Measure 33 features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Measure 34 shows a change in the lower staff's rhythm. Dynamics include *P* (piano).

34

35

Tempo I

mf *poco*

37

39

40

poco rit.

p

Vzpomínání - Erinnerungen - Memories

Allegro (♩ = 120-126)

Measures 1-7. Treble clef, 5/16 time signature. Bass clef, 5/16 time signature. Dynamics: *p*, *P*. Performance instruction: [*legato sempre*].

Measures 8-12. Treble clef, 6/16 time signature. Bass clef, 6/16 time signature. Dynamics: *P*.

Measures 13-17. Treble clef, 6/16 time signature. Bass clef, 6/16 time signature. Dynamics: *P*.

Measures 18-23. Treble clef, 5/16 time signature. Bass clef, 5/16 time signature. Dynamics: *p*, *cresc.* Performance instruction: *molto*.

Measures 24-28. Treble clef, 6/16 time signature. Bass clef, 6/16 time signature. Dynamics: *f*. Performance instruction: *tremolo*. Tempo marking: ♩ = ♩ = 60-63.

29

Musical score for measures 29-32. The piece is in B-flat major. Measures 29-30 are in 3/4 time, and measures 31-32 are in 2/4 time. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. Measure 31 includes a '6' above the staff, indicating a sixteenth-note subdivision.

33

Musical score for measures 33-36. Measures 33-34 are in 2/4 time, and measures 35-36 are in 3/4 time. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. Measure 35 includes a '6' above the staff.

37

Musical score for measures 37-41. Measures 37-38 are in 4/4 time, and measures 39-41 are in 9/16 time. The right hand has a melodic line with slurs and accents, and a tempo marking of $\text{♩} = \text{♩}$. The left hand continues with the eighth-note accompaniment. Measure 39 includes a '6' above the staff.

42

Musical score for measures 42-45. Measures 42-43 are in 9/16 time, and measures 44-45 are in 6/16 time. The right hand features a melodic line with slurs and accents. The left hand continues with the eighth-note accompaniment.

46

Musical score for measures 46-50. Measures 46-49 are in 6/16 time, and measure 50 is in 3/8 time. The right hand has a melodic line with slurs and accents. The left hand continues with the eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is present in measure 50.

$\text{♩} = \text{♩}$

Musical score for measures 52-58. The piece is in 3/8 time and G major. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment of chords. The dynamic marking is *p dolce*.

Musical score for measures 59-66. The right hand continues with a melodic line, and the left hand features a more active accompaniment with eighth notes and chords. The dynamic remains *p dolce*.

Musical score for measures 67-74. The right hand has a melodic line with some slurs. The left hand accompaniment includes chords and eighth notes. The dynamic marking changes to *più p*.

Musical score for measures 75-82. The right hand features a melodic line with slurs and some rests. The left hand accompaniment includes chords and eighth notes. The dynamic marking is *pp* in the right hand and *P* in the left hand.

Musical score for measures 83-89. The right hand features a melodic line with slurs and eighth notes. The left hand accompaniment includes chords and eighth notes. The dynamic marking is *P* in both hands.

88

6/16 9/16 6/16 9/16

93

9/16 6/16 5/16

p *cresc.*

98

6/16 9/16 5/16

103

5/16 8

cresc.

109

8

ff *poco pesante*

P *P* *