

S B Í R K A K A P E S N Í C H P A R T I T U R

Svazek 32

LEOŠ JANÁČEK

MLÁDÍ

Suita pro dechové nástroje

VÝDÁVÁ HUDEBNÍ MATICE UMĚLECKÉ BESEDY V PRAZE

LEOŠ JANÁČEK

MLÁDÍ

*Suita pro flétnu (pikolu), hoboj, klarinet,
lesní roh, fagot a klarinet basový*

(1924)

2. revidované vydání

PRAHA 1947 - HUDEBNÍ MATICE UMĚLECKÉ BESEDY (341)

**I. ALLEGRO. - II. ANDANTE SOSTENUTO. - III. VIVACE
IV. ALLEGRO ANIMATO.**

Trvá asi 16 minut.

Sextet „Mládí“ zajímá vznikově tím, že jej Leoš Janáček napsal v měsíci své sedmdesátky, v červenci r. 1924, pojav jej jako výraz svých vzpomínek na dávnou dobu, kterou prožíval jako zmladičský fundatista v Králově klášteře na Starém Brně (1865—1874). Byl těmi vzpomínkami velmi živě zaujat, když z jara roku 1924 shledával autobiografická data pro své životopisce a láskyplně si oživil půvah let, kdy jako jeden z „modráčků“, jak byli fundatisté starobrněnského kláštera zvaní pro svůj světle modrý, bíle lemovaný stejnokroj, tropil různé rozpustilosti a hlavně také muzikantské šprýmy, které často pozlobily i milovaného ředitele klášterního kůru Pavla Křížkovského.

Z nálad tohoto bujného, chlapecky bezstarostného mládí vyrostl nejprve — 19. května 1924 — bizarně zábavný *Pochod Modráčků* (na jeho rukopis poznamenal Janáček pod titul: „Výskají si zpěváci z Králové kláštera. Jsou modří jak modráci“) a poté v červenci sextet *Mládí*, v němž Janáček nejen do třetí věty převzal tematické jádro z „Pochodu Modráčků“, ale jež i jinak napojil oněmi náladami. ať již jeho hudba bujně dovádí nebo se — jako zvlášť v druhé větě — vzpomínkově zasívá. („Pochod Modráčků“, jehož rukopis věnoval Janáček svému stálému, spolehlivému opisovači Václavu Sedláčkovi, flétištovi v orchestru Národního divadla v Brně, byl otištěn v brněnském časopise „Hudební besídka“, IV., str. 121—127.)

Partitura „Mládí“ neměla hned ve všem ten vzhled, jaký má ve znění, v němž je od začátku prováděna. Janáček, zaujat nezvyklým úkolem skladby pro čistě dechové nástroje, napsal v ní leccos, co nebylo dobře hratelné nebo co při hraní neodpovídalo plně jeho zvukové či pohybové představě. Poznal to, když se pilně účastnil zkoušek na první provedení díla v Brně, a na podkladě slyšeného i se zřetelem na poznámky jednotlivých hráčů leccos v jejich partech pak pozměnil (závěr třetí věty upravil při tom nově i skladebně). Tak dostal sextet tvar konečný, v němž byl po prvé proveden na koncertě, jež k oslavě Janáčkovy sedmdesátky pořádala konservatoř hudby v Brně dne 21. října 1924 v sále tamního Besedního domu. Skladbu hráli profesoři ústavu Josef Bok (flétna a pikola), Matěj Wagner (hoboj), Stanislav Krtička (klarinet), František Janský (lesní roh) a dále František Bříza (fagot) a Karel Pavelka (basový klarinet), vesměs také členové orchestru Národního divadla v Brně. V Praze bylo pak dílo prvně provedeno na novinkovém koncertě Hudební matice, věnovaném výlučně skladbám Janáčkovým, jež se konal dne 23. listopadu 1924 v Městském divadle na Král. Vinohradech. Tentokrát provedli sextet členové České filharmonie Gustav Nesporý (flétna), Josef Drechsler (pikola), Alois Štancl (hoboj), Artur Holas (klarinet), Oldřich Seliger (lesní roh), Eduard Anderle (fagot) a Josef Pech (basový klarinet). Sextet došel pak brzy živé pozornosti také v cizině.

Hudební matice Umělecké besedy v Praze vydala partituru a hlasy „Mládí“, jakož i dvouruční klavírní úpravu Břetislava Bakaly po prvé roku 1925. Mezi zněním tištěné partitury a tištěných hlasů byl však podstatný rozdíl, jak k němu vedla zásada tehdejšího vydavatele Otakara Nebušky, že partitura má být obrazem díla, jak vyšlo v konečném znění z představy skladatelovy, kdežto hlasy, sloužící praktické potřebě reprodukční, mají být co možná nejpodrobněji vybaveny po stránce přednesové, hlavně pohybové a silové. Partitura byla proto tehdy vytištěna podle opisu Václava Sedláčka, provedeného v Janáčkových intencích po zkušenostech z prvního provedení brněnského (původní Janáčkův zápis partitury není znám), s tím však rozdílem, že z vůle vydavatelovy, přihlížející k prvnímu provedení pražskému, se od původní předlohy odchýlovala v předpisech pohybových a to tak, že některá slovná a všechna číselná (metronomická) označení byla v ní nahrazena novými a číselná přidána i všude tam, kde původně nebyla. Naproti tomu hlasy

byly vydány sice s týmiž předpisy pohybovými (stejně jako klavírní úprava), ale při tom s novým, velmi podrobným označováním přednesovým, které rovněž podle prvního pražského provedení zanesl tužkou do předlohového opisu partitury flétysta Neaporý, jenž vedl jeho studium.

Nové vydání ve Sbírce kapesních partitur vychází ze stejné zásady, jaká byla v tisku partitury uplatněna při prvním jejím vydání, s tím však rozdílem, že v pohybových předpisech respektuje na prvním místě původní Janáčkovy údaje ze Sedláčková opisu a všechno, co v nich bylo v prvním vydání změněno nebo k nim přidáno, má označeno uzávorkováním. První z těchto údajů zachovává jako obraz vlastní představy skladatelova, zajímavé i když snad ne všady přesně vyjádřené (ačkoliv na př. označení *Moderato* na začátku druhé věty zdá se onu představu lépe vystihovat, než zaměněné *Andante sostenuto*), druhou skupinu údajů podržuje proto, že byla otištěna za skladatelova života a tedy patrně s jeho souhlasem.*) Jinak v místech, v nichž to bylo žádoucí, je nové vydání podle tištěných hlasů doplněno několika znaménky silovými, která pro odlišení jsou rovněž označena uzávorkováním, a dále jsou v něm opraveny tiskové chyby a vypuštěna přebytná znaménka posuvná, jako vždy u Janáčka i zde v původním znění velmi častá.

Některá objasnění k tomu, jak dospělo dílo ke své konečné podobě, poskytli mi ochotně pp. profesori Josef Bok a Stanislav Krtička, jimž zde za to vzdávám dík, stejně jako přáteli dr. Václavu Smetáčkovi za přispění při revisi partitury.

V Praze v lednu 1945.

O. Š.

*) Že zde nejde o údaje neměnné, dokazuje pozdější provedení Pražským dechovým kvintetem, nemálo vžitě a dokonce ustáleně nahráním na gramofonové desky (značky Esta č. 7125-6 v obsazení Rudolf Herti, dr. Václav Smetáček, Vladimír Říha, Otakar Procházka a Karel Bidlo za součinnosti s V. Kotasem u basklarinetu). Pro srovnání podávám zde i výčet oněch metro-
nomických čísel, v nichž je provedení Pražským dechovým kvintetem odlišné od oněch v prvním vydání partitury:

Věta I.

V taktu 34. a 111. (*Meno mosso*) $\text{♩} = 80$.
„ „ 59. (*Un poco piu mosso*) $\text{♩} = 184$.
„ „ 103. (*Meno mosso*) $\text{♩} = 76$.
„ „ 115. (*Allegro*) $\text{♩} = 184$.
„ „ 133. (*Poco piu mosso*) $\text{♩} = 192$.
„ „ 163. (*Presto*) $\text{♩} = 100$.

Věta II.

V taktu 1., 44., 74. a 100 $\text{♩} = 60$.
„ „ 49. (*Piu mosso*) $\text{♩} = 104$.
„ „ 90. (*Meno mosso*) $\text{♩} = 92$.

Věta III.

V taktu 1. a 82. (*Allegro - Tempo I.*) $\text{♩} = 176$.
„ „ 58. a 103. (*Meno mosso*) $\text{♩} = 96$.
„ „ 127. (*Piu mosso*) $\text{♩} = 144$.

Věta IV.

V taktu 1. (*Con moto*) $\text{♩} = 144$.
„ „ 23. (*Un poco meno mosso*) $\text{♩} = 76$.
„ „ 93. (*Allegro*) $\text{♩} = 120$.
„ „ 123. (*Meno mosso*) $\text{♩} = 84$.
„ „ 142. (*Tempo I.*) $\text{♩} = 66$.
„ „ 175. (*Un poco meno mosso*) $\text{♩} = 92$.
„ „ 200. (*Presto*) $\text{♩} = 120$.
„ „ 228. (*Prestissimo*) $\text{♩} = 144$.

Сюиту „ЮНОСТЬ“ выдающийся моравский композитор ЛЕОШ ЯНАЧЕК (1854—1928) написал в июле 1924 г. т - е как раз тогда, когда ему исполнилось 70 лет. Сюита эта является отображением далеких лет юности, когда Яначек, как молодой хорист Кралова монастыря в Старом Брне (1865—1874 г), в месте со своими товарищами хористами проделывал всевозможные шалости и музыкальные шутки. Вся Сюита наполнена буйными, мальчишески беспечными настроениями перемежающимися, как во второй части, мечтательным погружением в воспоминание далекого прошлого.

Сюита впервые была исполнена на концерте к 70 летию Яначека, государственной консерватории в Брне 21. X. 1924 г. Партитура, голоса и клавиры издана Hudební maticе Umělecké besedy в 1925 г. Настоящее, второе издание, сделано согласно исправлений при первом исполнении в Брне одобренных автором.

O. III.

It is good to know the striking fact that *Leoš Janáček* (1854—1928) the great Moravian composer, wrote his suite "Youth" in July 1924, when he was eighty. He was inspired by happy memories of his early days passed within the walls of the Royal Clerical College at Brno (1865—1874) where as young chorister and student he contributed along with the other boys to a lot of mischief and musical jokes. The suite "Youth" is full of that wild, boyish and careless mood, varying from extreme gaiety to melancholic dreaming, as in the second movement.

The first performance of the suite took place at Brno, on 21st October 1924, to celebrate Janáček's seventieth birthday; the concert was arranged by the State Conservatoire of Music. The Hudební Maticе Umělecké Besedy published the score, parts and a piano reduction of the suite for the first time in 1925. This new, second edition of the score has been revised to match the copy rewritten under the guidance of the composer after the first performance of the work at Brno, but not in accordance with the original manuscript.

O. Š.

Suite „*La Jeunesse*” est fort intéressante par son origine; elle était écrite par le célèbre compositeur moravien *Leoš Janáček* (1854—1928) en juillet, le mois du soixante-dixième anniversaire de sa naissance. Par sa conception c’est une expression des souvenirs passés de sa jeunesse, lorsqu’il a vécu comme un jeune fondateur à l’abbaye de la Reine à Staré Brno (1865—1874), et pendant laquelle il avait provoqué tant des gaminades et surtout des farces musicales. Suite „*La jeunesse*” est rassasiée abondamment par les dispositions d’humeur d’une exubérante et insouciant jeunesse puérile, soit par une musique gaie et vive, soit — spécialement dans le deuxième mouvement — par la rêverie souvenante.

La suite avait eu sa première au concert solennel donné à l’occasion du soixante-dixième anniversaire de la naissance de Janáček au conservatoire de l’État à Brno, le 21 Octobre 1924. Partition, parties et réduction pour piano à 2ms de cette oeuvre étaient édités pour la première fois chez Hudební Maticce Umělecké Besedy à Prague en 1925. A l’occasion de la deuxième édition, la partition était soumise à une révision détaillée d’après une copie des parties revues par le compositeur seul, qu’il avait faite en utilisant l’expérience de la première reproduction à Brno.

O. Š.

La suite „*Gioventù*” presenta interesse per il fatto che fu scritta dall’eccellente compositore moravo *Leoš Janáček* (1854—1928) all’età di 70 anni, nel luglio 1924. La concepì come espressione musicale dei suoi ricordi di quel tempo remoto che egli passò come giovine prebendario nel convento regale di „Staré Brno” (negli anni 1865—74), dove insieme ai suoi coetanei compì varie birichinate e soprattutto delle buffonate musicali. La suite „*Gioventù*” é piena di questo spirito esuberante e giovanilmente spiritoso, sia che la sua musica proceda gioiosamente, sia che — come avviene specialmente nel secondo tempo — risuoni di rimembranze.

La suite fu eseguita per la prima volta nel concerto che fu dato in onore del settantesimo compleanno di Janáček al Conservatorio statale di Brno, il 21 ottobre 1924. La partitura, le voci e la riduzione per pianoforte a due mani furono editate per la prima volta nel 1925 dalla Fondazione musicale del Circolo artistico di Praga. Per la seconda edizione fu riveduta la partitura secondo la copia, redatta in base agli intendimenti dell’autore dopo le esperienze della prima esecuzione a Brno.

O. Š.

MLÁDÍ.

I.

Leoš Janáček.

(4. VII. 1854 - 12. VIII. 1928)

Andante. ♩ = 128
(Allegro. ♩ = 144)

Flauto (Picc.)

Oboe.

Clarinetto in B.

Corno in F.

Fagotto

Clarinetto basso in B.

5

mf

mf

mf

mf

mf

mf

2

1. 2.

mf

2

2

10

1. 2.

mf *mf* *mf*

1. 2. 15 b.e.

10 11 12 13 14 15 16 17 18 19

1 rit. a tempo

20

mf *fp* *fp* *mf*

20 21 22 23 24

25

p *mf* *mf*

25 26 27 28 29

accel.

5 30

mf

mf

mf

f

f

Meno mosso. (♩ = 72) $\frac{2}{35}$

p sub.

p sub.

p sub.

ff

ff

ff

mf

mf

dolce

1. *pp* *pp*

2. *pp* *pp*

40 *p* *cresc.*

41 *espress.*

42 *p*

43 *p*

44 *p*

(Tempo I. ♩ = 144) 45

46 *mf*

47 *p*

48 *mf*

First system of musical notation, measures 47-50. It features a piano (p) dynamic marking and a *mf* marking. The music is in a key with two flats and a 4/4 time signature. The upper staves contain melodic lines with slurs, and the lower staves contain a rhythmic accompaniment.

Second system of musical notation, measures 51-54. It features a piano (p) dynamic marking and a *f* marking. The music continues with melodic and rhythmic development, including some triplet markings in the lower staves.

Third system of musical notation, measures 55-58. It begins with a tempo change to 55 and includes markings for *accel.* and *rit.*. The music is marked *rubato ad lib.* and includes a *p marcato* dynamic marking. The system concludes with a tempo change to 60 and the instruction *Un poco piu mosso.* (♩ = 160).

65

First system of music, measures 65-74. It consists of five staves. The top four staves are treble clef, and the bottom staff is bass clef. The music features a complex rhythmic pattern with many sixteenth notes and beams. A double bar line is present at the end of measure 69.

70 75

Second system of music, measures 70-79. It consists of five staves. The top four staves are treble clef, and the bottom staff is bass clef. The music continues with complex rhythmic patterns. Dynamic markings include *dim.* (diminuendo) in measures 70-74 and *mf* (mezzo-forte) in measure 75. A *p* (piano) marking is present at the end of the system.

80 84

Third system of music, measures 80-84. It consists of five staves. The top four staves are treble clef, and the bottom staff is bass clef. The music continues with complex rhythmic patterns. A *pp* (pianissimo) marking is present at the end of the system.

90

95

cresc. - -

100

ritenuto poco a poco.

Meno mosso. (♩ = 60)

105

ff espr.

cresc. - -

First system of musical notation, measures 1-4. The score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music includes various rhythmic patterns and dynamic markings such as *p* and *pp*.

Tempo I.
(Meno mosso. ♩ = 72)

Second system of musical notation, measures 5-8. The score consists of five staves. The music is marked *p dolce* and *pp*.

$\frac{5}{4}$ Allegro. ♩ = 128 (♩ = 168)

Third system of musical notation, measures 9-12. The score consists of five staves. The music is marked *mf* and *mf*. The tempo is $\frac{5}{4}$ Allegro. ♩ = 128 (♩ = 168). The system ends with a measure marked *mf* and a dynamic marking of 120.

Musical score for measures 120-125. The score is written for five staves: two treble clefs and three bass clefs. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music features a complex melodic line in the upper staves with many accidentals (sharps and flats) and a steady rhythmic accompaniment in the lower staves. A fermata is placed over the first measure of the second system. The number '125' is written above the fifth measure of the second system.

Musical score for measures 126-130. The score is written for five staves: two treble clefs and three bass clefs. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music features a complex melodic line in the upper staves with many accidentals (sharps and flats) and a steady rhythmic accompaniment in the lower staves. The instruction "accel. 130" is written above the first measure of the second system. The number "130" is written above the fifth measure of the second system.

Musical score for measures 131-135. The score is written for five staves: two treble clefs and three bass clefs. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music features a complex melodic line in the upper staves with many accidentals (sharps and flats) and a steady rhythmic accompaniment in the lower staves. The instruction "6 (Poco più mosso. $\text{♩} = 176$)" is written above the first measure of the first system. The number "135" is written above the fifth measure of the first system. The score includes first and second endings, indicated by "1." and "2." above the staves.

140 *accel.*

(poco a poco cresc.)

(poco a poco cresc.)

(poco a poco cresc.)

150 *Adagio.*

155 *Solo ad lib.*

160 *Presto.* (♩ = 192 à una battuta)

165

II.

Moderato. ♩ = 92

(Andante sostenuto. ♩ = 72)

5

mf

mf

mf

p

p

mf espr.

mf

mf

mf

p

16

10

pp

pp

pp

pp

p

pp

dolciss.

17

17

17

17

17

17

dolciss.

accel. - - - $\frac{1}{25}$ - - - *rit.*

mf

(mf)

Piu mosso. (♩ = 132)

mf

(mf)

20

20

mf

p

cresc.

cresc.

25

25

f

mf

f

f

f

30 rit. a tempo

dim. *p* *mf*

dim. *p* *mf*

dim. *p* *mf*

35 accel. *cresc.*

cresc.

cresc.

a tempo 40

f

f

f

f

rit. 3 Tempo I. $\text{♩} = 72$

mf

mf

mf

mf

mf

45

ppp

dolce

(pp)

ppp

accel. Piu mosso. $\text{♩} = 84 (\text{♩} = 126)$

60

f

marcato

marcato

f

55

sf

56

57

58

59

60

mf

61

62

63

64

65

cresc.

cresc.

cresc.

cresc.

sf espr.

66

67

68

69

5 70

First system of musical notation, measures 5 to 70. It consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features various rhythmic patterns and dynamics, including a forte (*f*) marking in the third measure of the bass line.

Tempo I. (♩ = 72)

Second system of musical notation, measures 71 to 116. It consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is marked *ff* (fortissimo) and includes a *pp* (pianissimo) marking in the bass line. The tempo is indicated as *Tempo I.* with a quarter note equal to 72 beats per minute.

75

ppstentando

pp

mf

pp

pp

Third system of musical notation, measures 75 to 116. It consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is marked *ppstentando* (pianissimo, staccato) and includes *pp* (pianissimo) and *mf* (mezzo-forte) markings. The tempo is *pp* (pianissimo).

Piu mosso. ($\text{♩} = 120$) 80

espr.

simile *f*

simile

simile

85

♩ *Meno mosso.* ($\text{♩} = 80$)

p dolciss.

(pp sub.)

(pp sub.)

(pp sub.)

36

dim.

dim.

dim.

dim.

rit. 100 Tempo I. (♩ = 72)

pp

105

con sord.

p

p

p

Allegro. $\text{♩} = 120$
(Vivace. $\text{♩} = 160$)
Fl. picc.

III.

Musical score for measures 5-8. The score is in 2/4 time and features five staves. The first staff is for the flute piccolo. The music begins with a dynamic marking of *pp* (pianissimo) and includes various articulations such as accents and slurs. A measure rest is present in measure 6. The piece concludes with a dynamic marking of *p* (piano).

Musical score for measures 9-14. The score continues with five staves. Measure 9 is marked with a dynamic of *pp*. Measure 10 is marked with a dynamic of *(p)* (piano). The music features complex rhythmic patterns and articulations, including slurs and accents.

Musical score for measures 15-22. The score continues with five staves. Measure 15 is marked with a dynamic of *f* (forte). Measure 20 is marked with a dynamic of *f*. The music includes slurs and accents, and concludes with a dynamic marking of *f*.

25

1

30

mf

p

35

p

ff

45

f

ff

50 55

f

2 *Meno mosso*, (♩ = 100) *rit.*

Solo. *dolce* *mf* *pp*

p *pp* *pp*

a tempo *rit.* *a tempo*

65

p *mf* *p* *mf*

8₇₀ rit. 75 a tempo

mf pp

rit. a tempo rit. 80

mf c.spr. dim. p

Tempo I. (Vivace. ♩ = 160) 85 4 Fl. picc.

pp p

90 95

90 95

100 *Meno mosso.* (♩ = 100) 105

100 *Meno mosso.* (♩ = 100) 105

110

110

un poco calando

115

5(Tempo)Meno
mosso.

pp dim. p mf espr. p

120

pp

125

rit.

Piu mosso.
(Tempo I. Vivace.)
(♩ = 160 - 176)

pp dim. pp p

130 *p* *mf* *espr.* 135

140 *f*

145 150 *p* *mf* *p*

4rb. 7 155 160rb

pp

4rb 165 170

dim. mf

175rb 180

pp dim.

IV.

Con moto. ♩ = 10½
 (Allegro animato. ♩ = 132)

Fl. *espr.*

mf

Fl. espr.

pp

ppp

simile

mf

pp

ppp

5

5

mf

aspr.

pp

ppp

10

5

System 1: Four staves of music. The top staff is a vocal line with a long note. The second staff is a piano accompaniment with a melodic line. The third and fourth staves are a rhythmic accompaniment consisting of eighth notes. A dynamic marking *(poco cresc.)* is present at the end of the system.

System 2: Four staves of music. The top staff features a melodic line with a dynamic marking *f* and a fermata. The second staff continues the piano accompaniment. The third and fourth staves continue the rhythmic accompaniment. A dynamic marking *f* is also present at the end of the system.

System 3: Four staves of music. The top staff begins with a dynamic marking *rit.* and a tempo change: **Un poco 1 meno mosso. (♩. 88)** with a measure number **25**. The second staff has a dynamic marking *mf dolce*. The third and fourth staves have dynamic markings *f* and *mf* respectively. The system concludes with a dynamic marking *p*.

Musical score for measures 30-33. The score is written for five staves. Measure 30 is marked with '30' above the staff. The first system (measures 30-31) has two endings, labeled '1.' and '2.'. The second system (measures 32-33) has two endings, labeled '1.' and '2.'. The music features complex rhythmic patterns, including triplets and sixteenth notes.

Musical score for measures 34-37. The score is written for five staves. Measure 34 is marked with '34' above the staff. The tempo is marked 'Piu mosso (♩ = 126)'. The first system (measures 34-35) includes the instruction 'accel.' above the staff and 'cresc.' below each staff. The second system (measures 36-37) includes 'f' above the staff, 'sim.' below the top staff, and 'f sim.' below the middle staff.

Musical score for measures 38-40. The score is written for five staves. Measure 38 is marked with '38' above the staff. The first system (measures 38-39) has two endings, labeled '1.' and '2.'. Measure 40 is marked with '40' above the staff. The music features complex rhythmic patterns, including triplets and sixteenth notes. The instruction 'f simile' is written above the staff in the second system.



System 1: Five staves of music. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *ff* (fortissimo) and *sim.* (simile). There are also some accents and slurs.



System 2: Five staves of music. The top two staves are in treble clef, and the bottom three are in bass clef. The music continues with similar rhythmic complexity. Dynamic markings include *sim.* (simile) and *f* (forte). There are also some accents and slurs.



System 3: Five staves of music. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *f* (forte) and *simile*. There are also some accents and slurs.

Musical score system 1, measures 55-58. The system consists of five staves. The top staff has a treble clef and a key signature of one flat (B-flat). It features a melodic line with eighth-note patterns and a 4-measure phrase starting at measure 55. The second staff has a treble clef and a key signature of one flat, with a melodic line that includes a 4-measure phrase starting at measure 55. The third staff has a treble clef and a key signature of one flat, with a melodic line that includes a 4-measure phrase starting at measure 55. The fourth staff has a bass clef and a key signature of one flat, with a melodic line that includes a 4-measure phrase starting at measure 55 and the instruction *sim.*. The fifth staff has a bass clef and a key signature of one flat, with a melodic line that includes a 4-measure phrase starting at measure 55.

Musical score system 2, measures 59-62. The system consists of five staves. The top staff has a treble clef and a key signature of one flat, with a melodic line that includes a 4-measure phrase starting at measure 59 and the instruction *sim.*. The second staff has a treble clef and a key signature of one flat, with a melodic line that includes a 4-measure phrase starting at measure 59 and the instruction *mf*. The third staff has a treble clef and a key signature of one flat, with a melodic line that includes a 4-measure phrase starting at measure 59 and the instruction *mf*. The fourth staff has a bass clef and a key signature of one flat, with a melodic line that includes a 4-measure phrase starting at measure 59 and the instruction *mf*. The fifth staff has a bass clef and a key signature of one flat, with a melodic line that includes a 4-measure phrase starting at measure 59 and the instruction *sim.*.

Musical score system 3, measures 63-66. The system consists of five staves. The top staff has a treble clef and a key signature of one flat, with a melodic line that includes a 3-measure phrase starting at measure 63 and the instruction *fespr.*. The second staff has a treble clef and a key signature of one flat, with a melodic line that includes a 4-measure phrase starting at measure 63. The third staff has a treble clef and a key signature of one flat, with a melodic line that includes a 4-measure phrase starting at measure 63. The fourth staff has a bass clef and a key signature of one flat, with a melodic line that includes a 4-measure phrase starting at measure 63. The fifth staff has a bass clef and a key signature of one flat, with a melodic line that includes a 4-measure phrase starting at measure 63.

65

Meno mosso. (♩. = 78)

Musical score for measures 65-69. The score is in 4/4 time with a tempo marking of "Meno mosso. (♩. = 78)". The key signature has two flats (B-flat and E-flat). The score consists of five staves: Violin I, Violin II, Viola, Cello, and Double Bass. Measure 65 begins with a piano (p) dynamic. Measures 66-69 feature a melodic line in the Violin I part marked *mf dolce*. The Cello and Double Bass parts play a steady eighth-note accompaniment.

70

75

Musical score for measures 70-74. The score continues from the previous system. Measures 70-74 feature a melodic line in the Violin I part marked *mf*. The Cello and Double Bass parts play a steady eighth-note accompaniment. The dynamic *p* is used in the Violin II and Cello parts in measures 70-71.

80

4

Musical score for measures 80-83. The score continues from the previous system. Measures 80-83 feature a melodic line in the Violin I part marked *mf*. The Cello and Double Bass parts play a steady eighth-note accompaniment. The dynamic *p* is used in the Violin II and Cello parts in measures 80-81.

55 *accel.* 90

cresc.
cresc.
cresc.
cresc.
sim.
cresc.

Allegro. $\text{♩} = 104$
(Vivace. $\text{♩} = 132$ à una battuta)

f(stacc.)
f(stacc.)
f(stacc.)
f
f
f

100 105

p
p
p
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco

110

115 120

Meno mosso. (♩ = 72) 125 130

Musical score for measures 135-140. The score is written for five staves. Measure 135 is marked with a dynamic of *f*. The music features a melodic line in the upper staves and a bass line in the lower staves. Performance instructions include *dim.* (diminuendo) and *rit.* (ritardando). The tempo is marked *d. = d.*. Measure 140 is marked with a dynamic of *pp*.

6 Tempo I. (meno mosso. $\text{♩} = 72$)

Musical score for measures 145-150. The score is written for five staves. Measure 145 is marked with a dynamic of *p*. The music features a melodic line in the upper staves and a bass line in the lower staves. Performance instructions include *mf* (mezzo-forte) and *p espr.* (piano espressivo). The tempo is marked *Tempo I. (meno mosso. ♩ = 72)*.

Musical score for measures 150-155. The score is written for five staves. Measure 150 is marked with a dynamic of *mf*. The music features a melodic line in the upper staves and a bass line in the lower staves. Performance instructions include *accel.* (accelerando), *rit.* (ritardando), and *ad lib.* (ad libitum). The tempo is marked *♩ = 72*. Measure 155 is marked with a dynamic of *mf*.

7 Più mosso. $d. = \text{♩} (\text{♩} = 132)$

160

165

Un poco meno mosso. $d. = 120$

rit.

170

175

pdolce

pdolce

a tempo

ppp

sim.

180

pp

pp

pp

pp

185

p

This system contains five measures of music. The top staff features a melodic line with slurs and accents, marked with '185'. The middle two staves show a complex chordal texture with many beamed notes. The bottom two staves provide a bass line with some rests and a dynamic marking of *p* (piano) at the end.

8

190

mf

mf

f

f

This system contains five measures of music. The top staff is marked with '8' and '190'. The middle two staves have a dense texture of beamed notes. The bottom two staves have a bass line with dynamic markings of *mf* (mezzo-forte) and *f* (forte) throughout.

185

pp

mf

p

This system contains five measures of music. The top staff is marked with '185'. The middle two staves have a dense texture of beamed notes with dynamic markings of *pp* (pianissimo) and *mf*. The bottom two staves have a bass line with a dynamic marking of *p* (piano).

accel.

Presto. (♩. = 152)

9 *f* *mf* *f*

205 *espr.* 4 210

215 *espr.* 4 220

accel. (Prestissimo, $\text{♩} = 176$) 40

225 *sim.* *cresc.*

Meno mosso.

235 G.P. $\text{♩} = 240$ *fespr.* *mf*

(Prestissimo.)

245 G.P. $\text{♩} = 255$ *sf*