Magister Perotinus

(floruit circa Anno Domini MCC)

Viderunt omnes

Graduale in nativitatem Domini ad missam

Organum quadruplum

Viderunt omnes fines terræ
salutare Dei nostri.
Jubilate Deo, omnis terra.
Notum fecit Dominus salutare suum;
ante conspectum gentium
revelavit justitiam suam.

(Graduale in nativitatem Domini
ad missam in die, de Psalmus 97, versi 3, 4, 2)

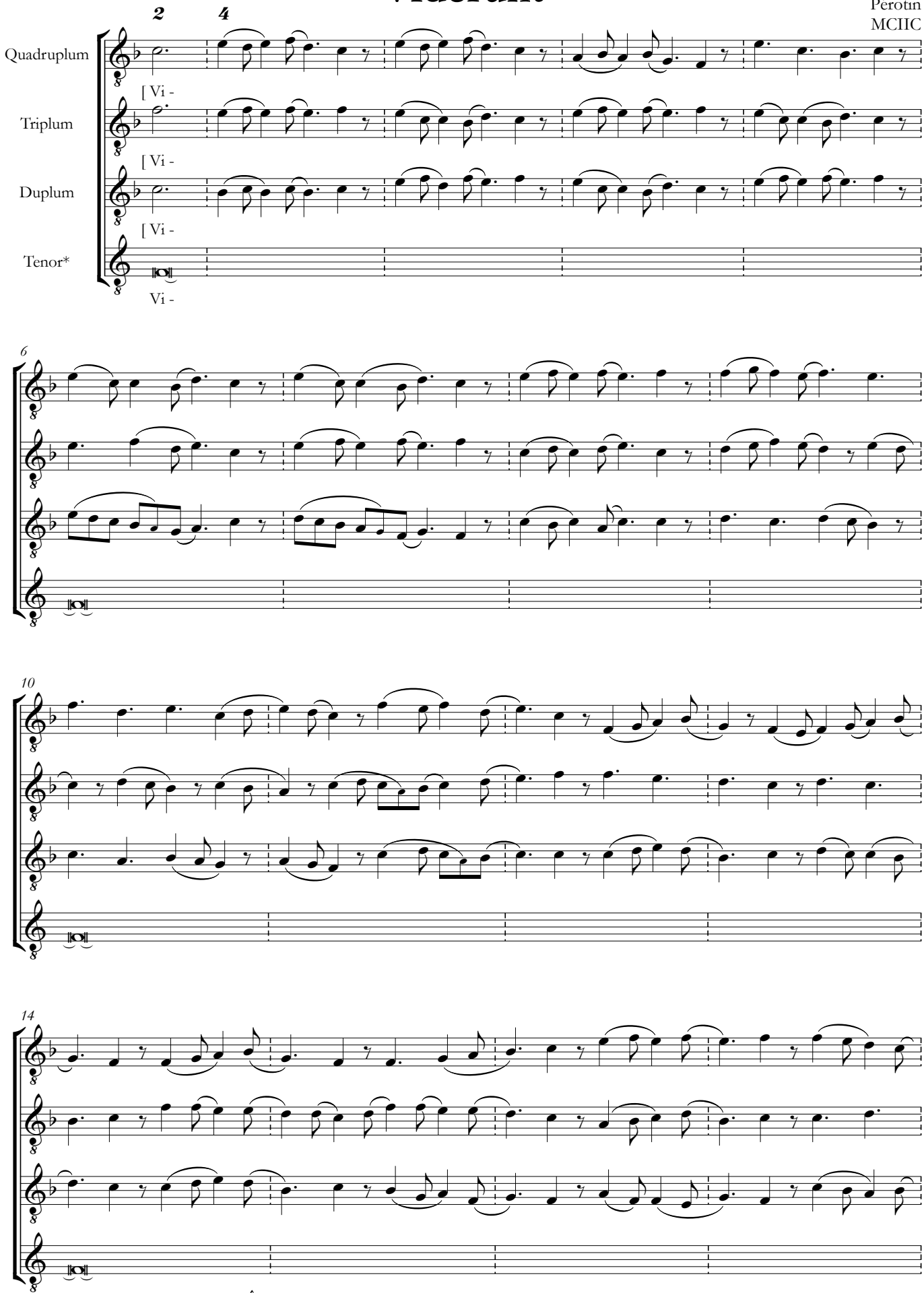
All the ends of the earth have seen
the salvation of our God.
Rejoice in the Lord, all lands.
The Lord has made known his salvation;
in the sight of the heathen
he has revealed his righteousness.

(Gradual for Christmas Day,
Psalm 98, verses 3, 4, 2)

Editio per Philippus Legge MMVII

Viderunt

Pérotin
MCIIC



* *Cantus firmus* may be doubled by Basses 𝄞 15*vb*

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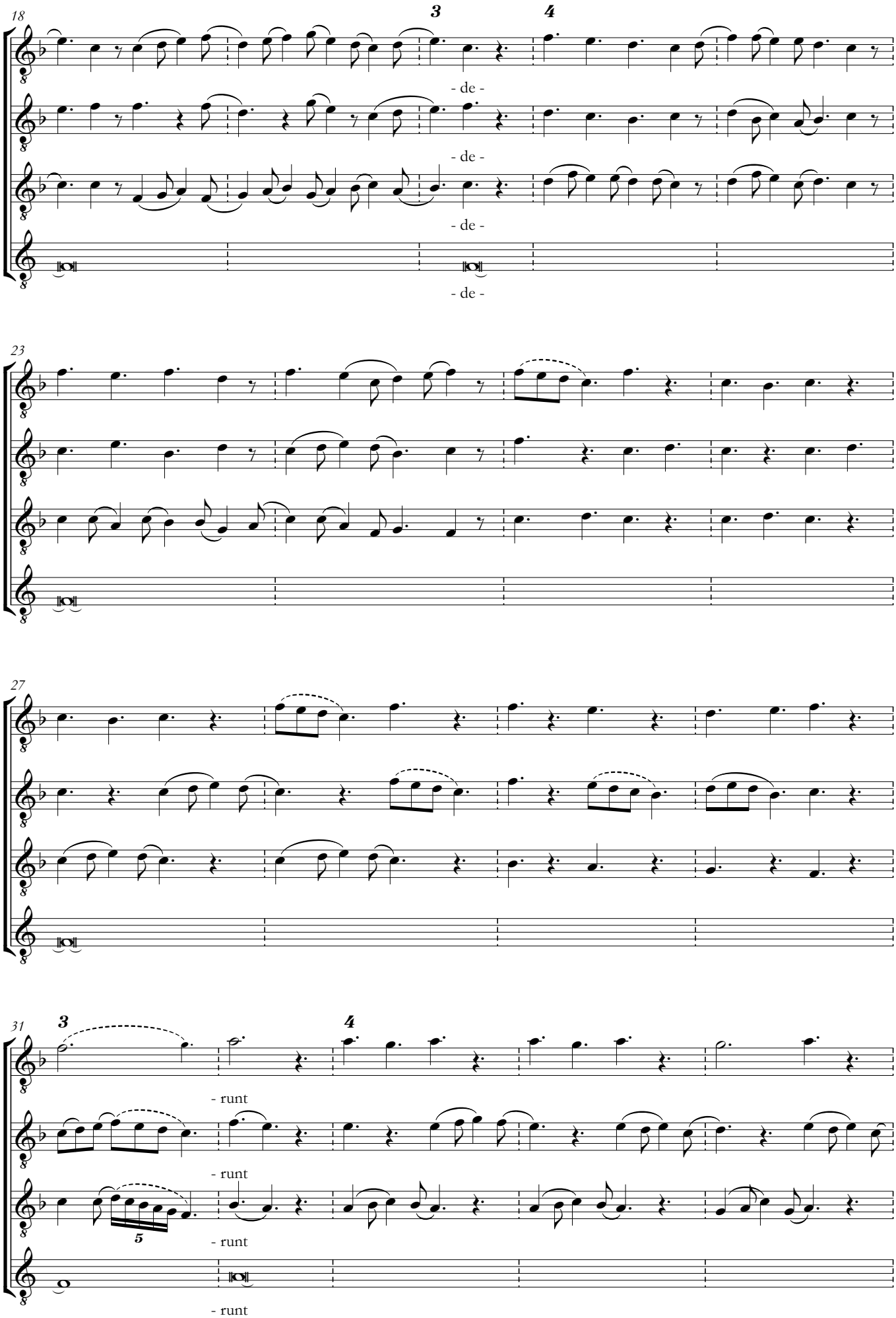
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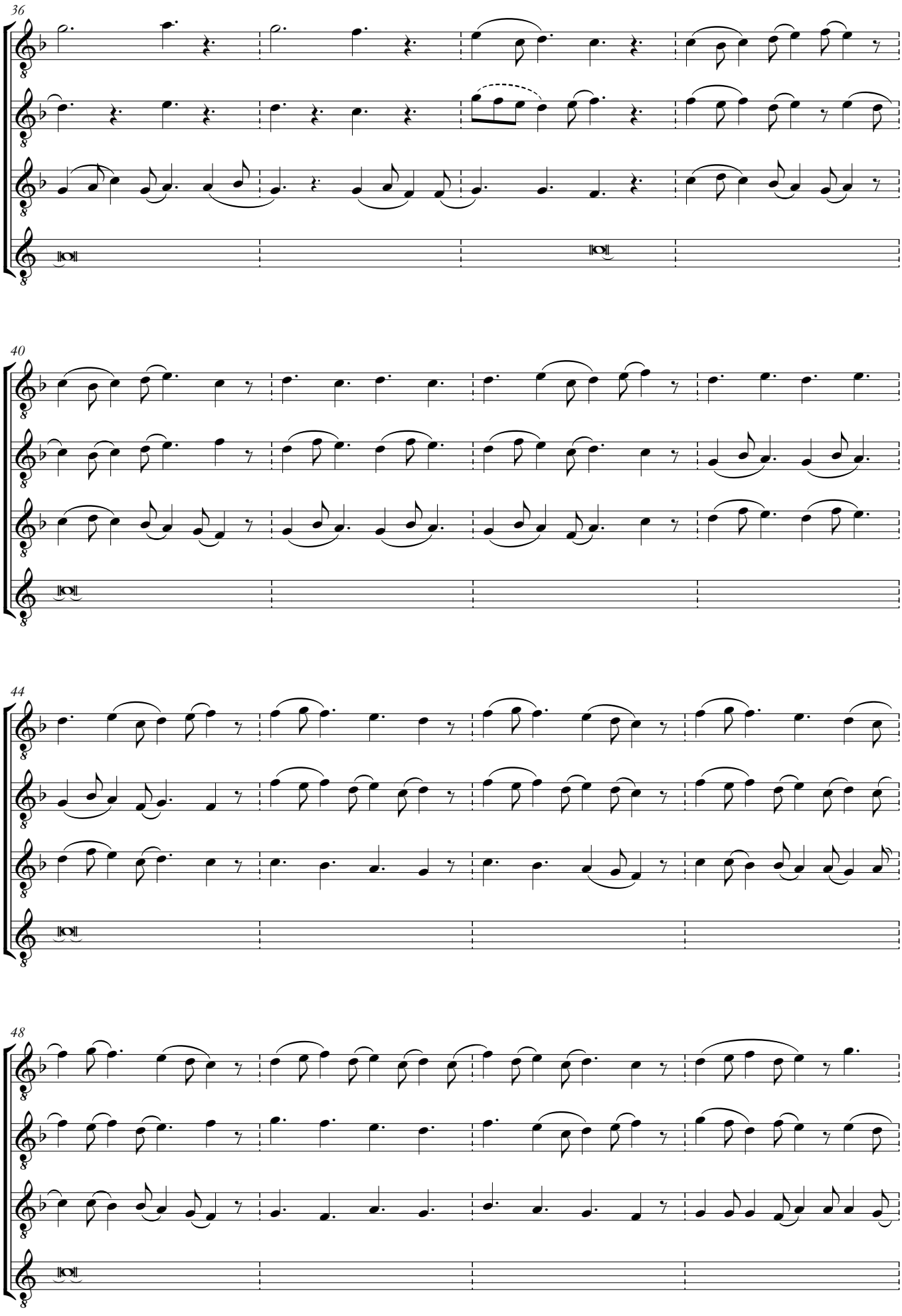
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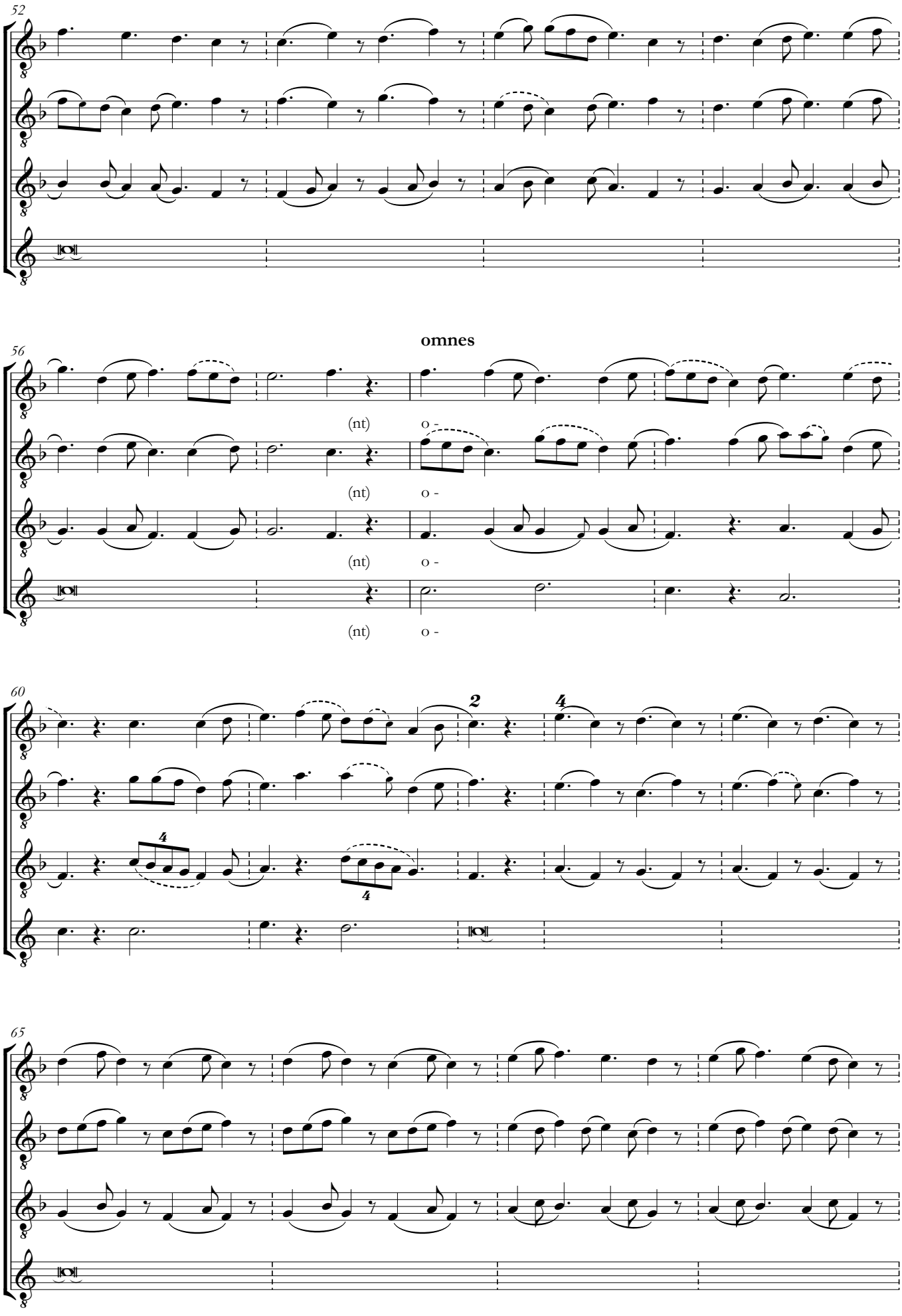
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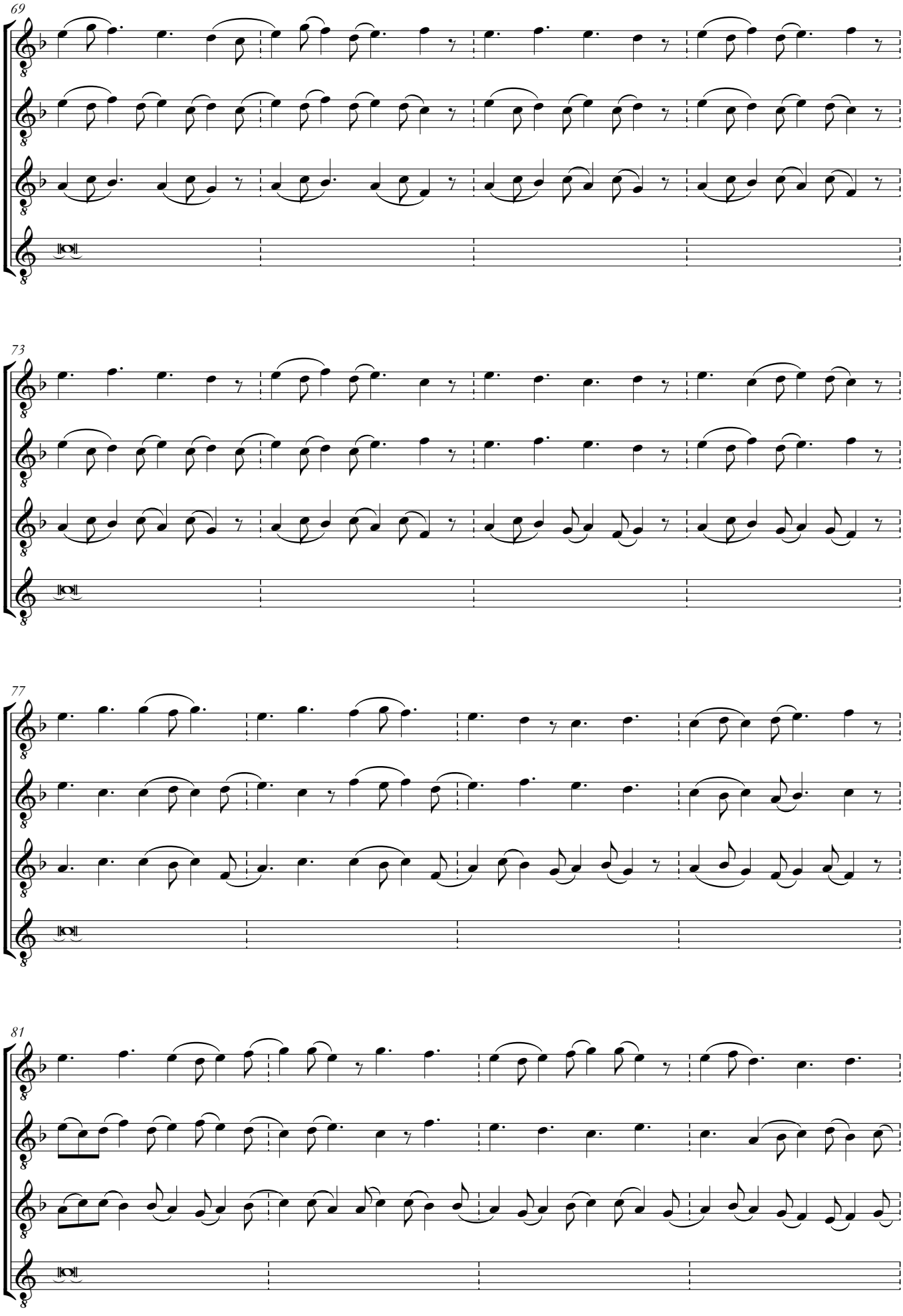
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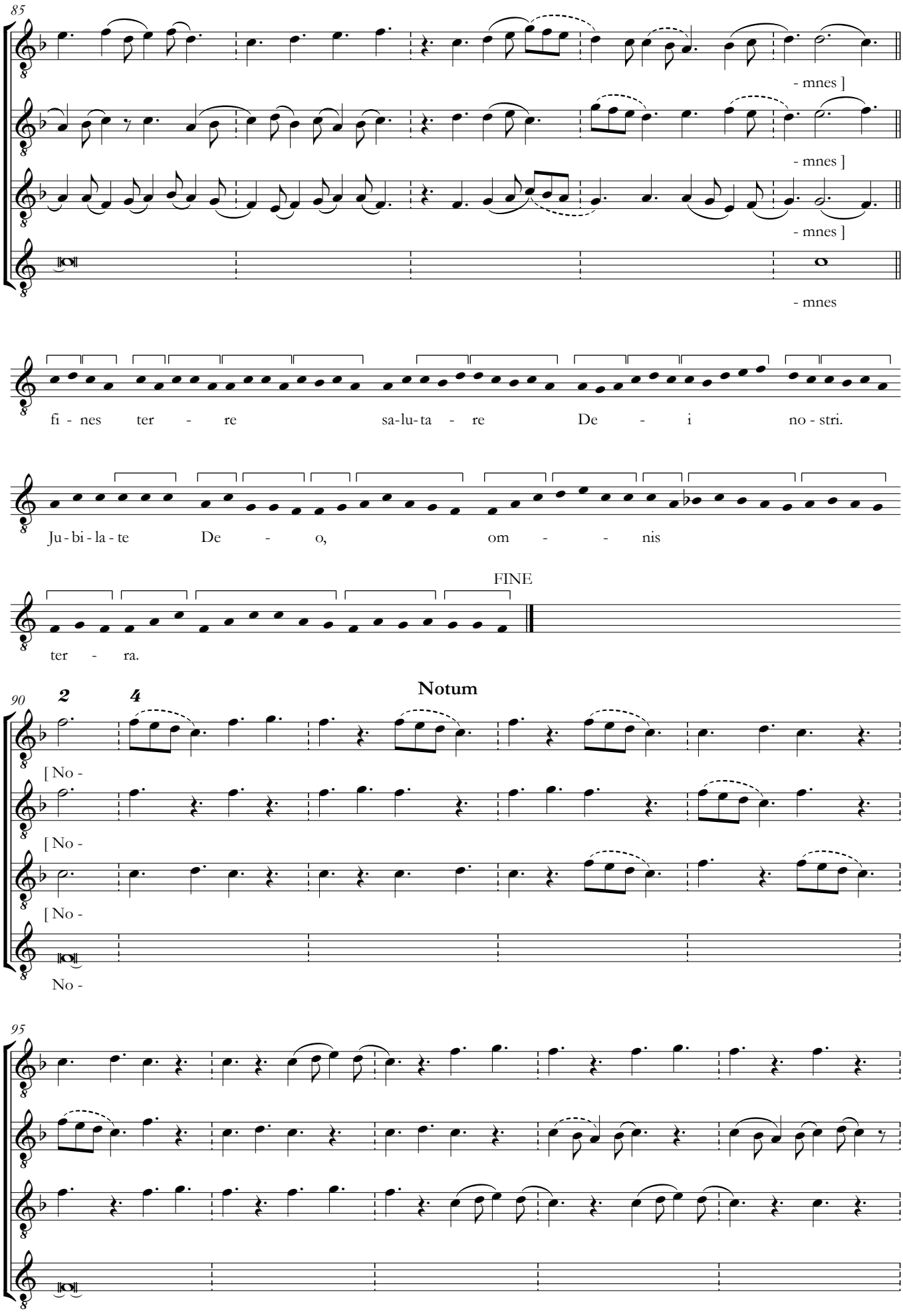
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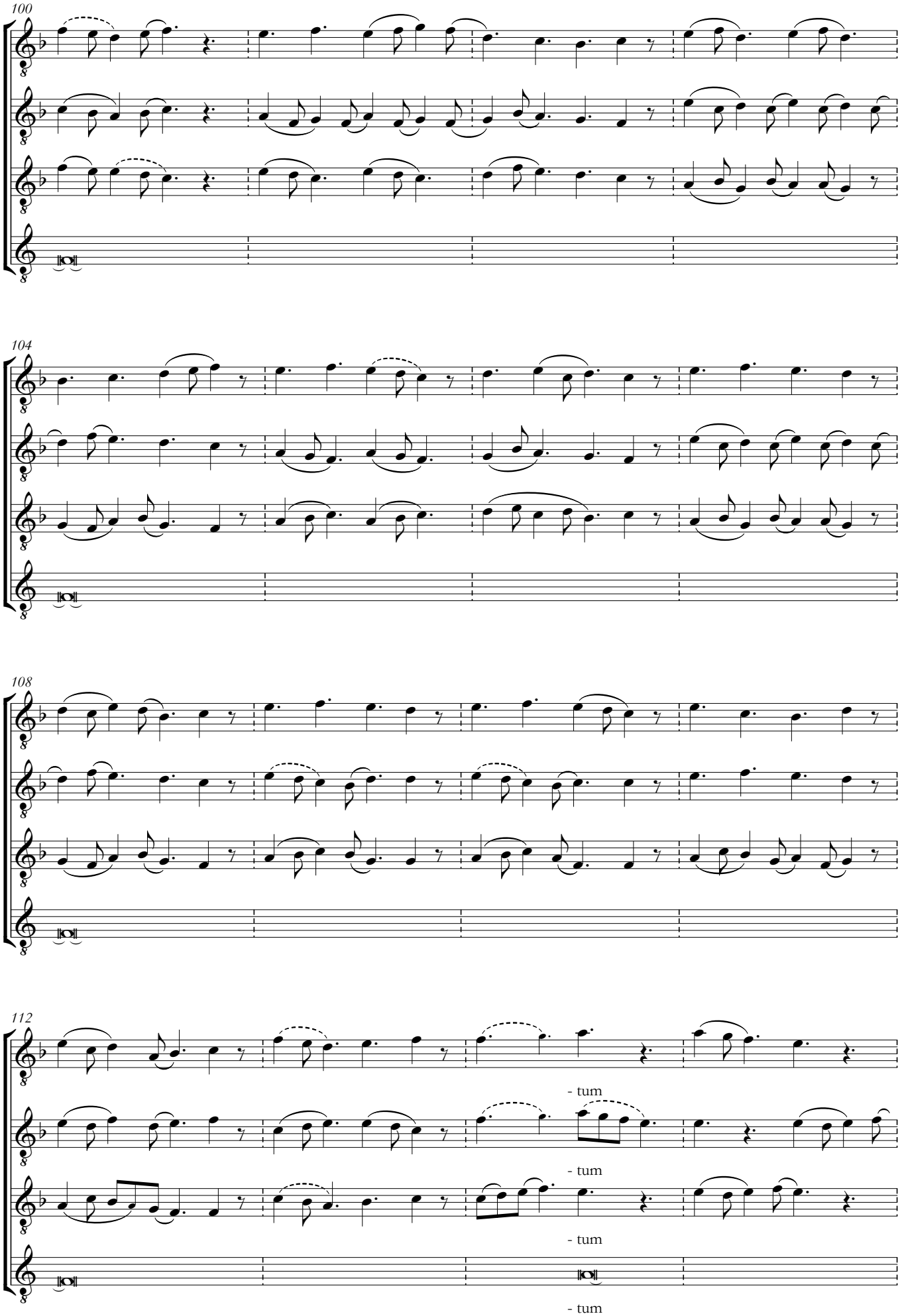
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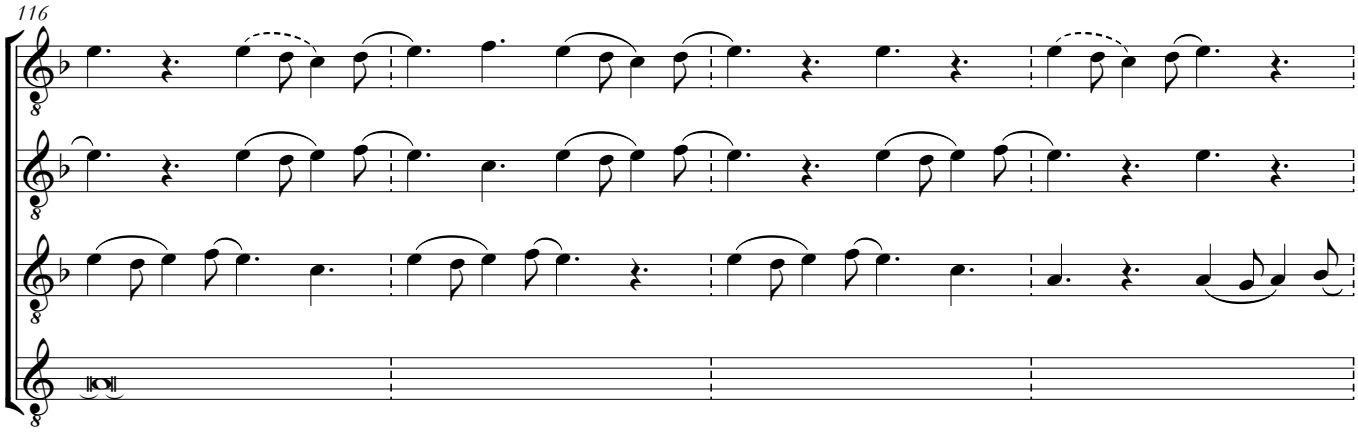

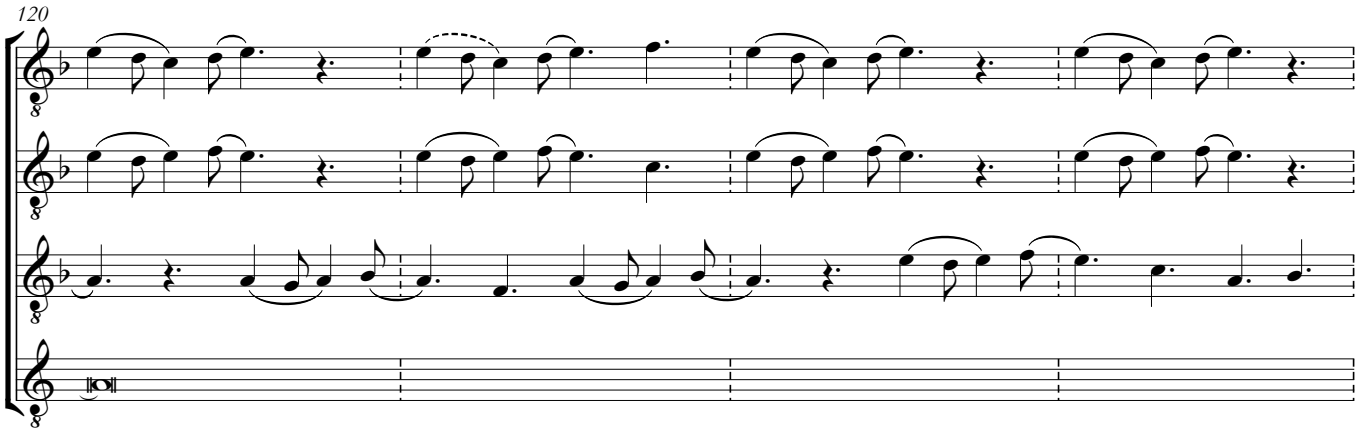

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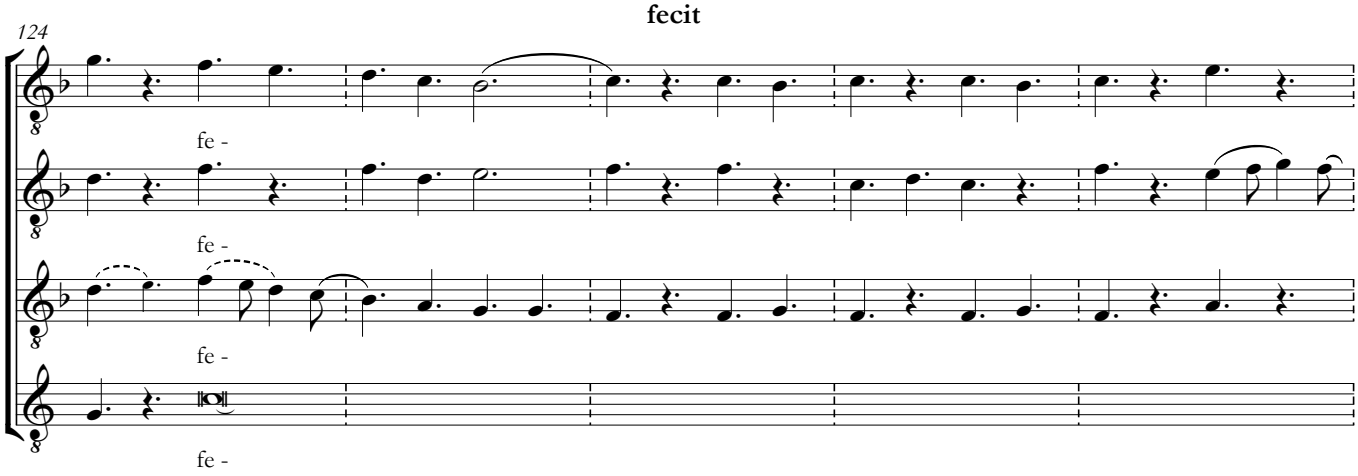

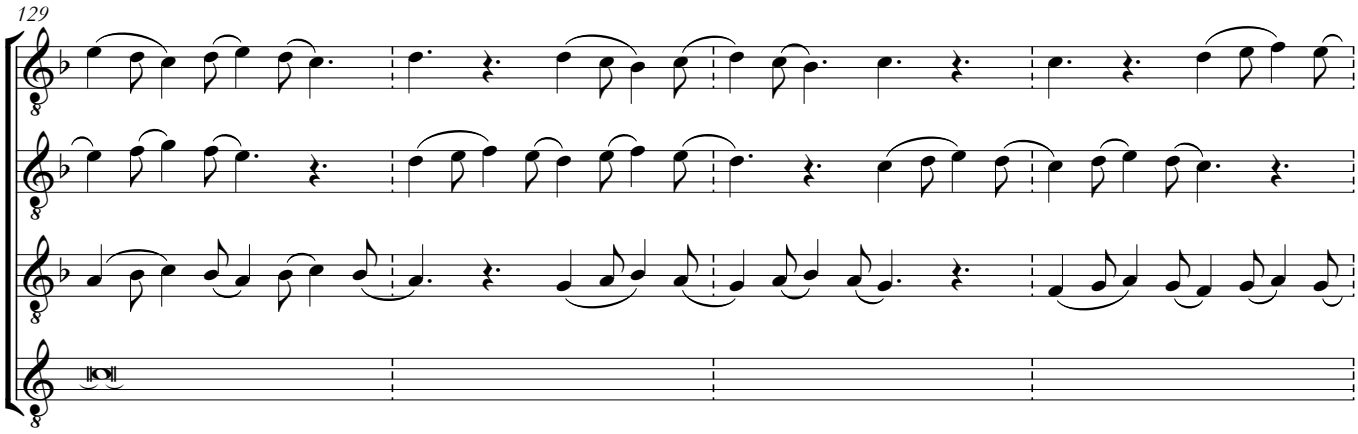

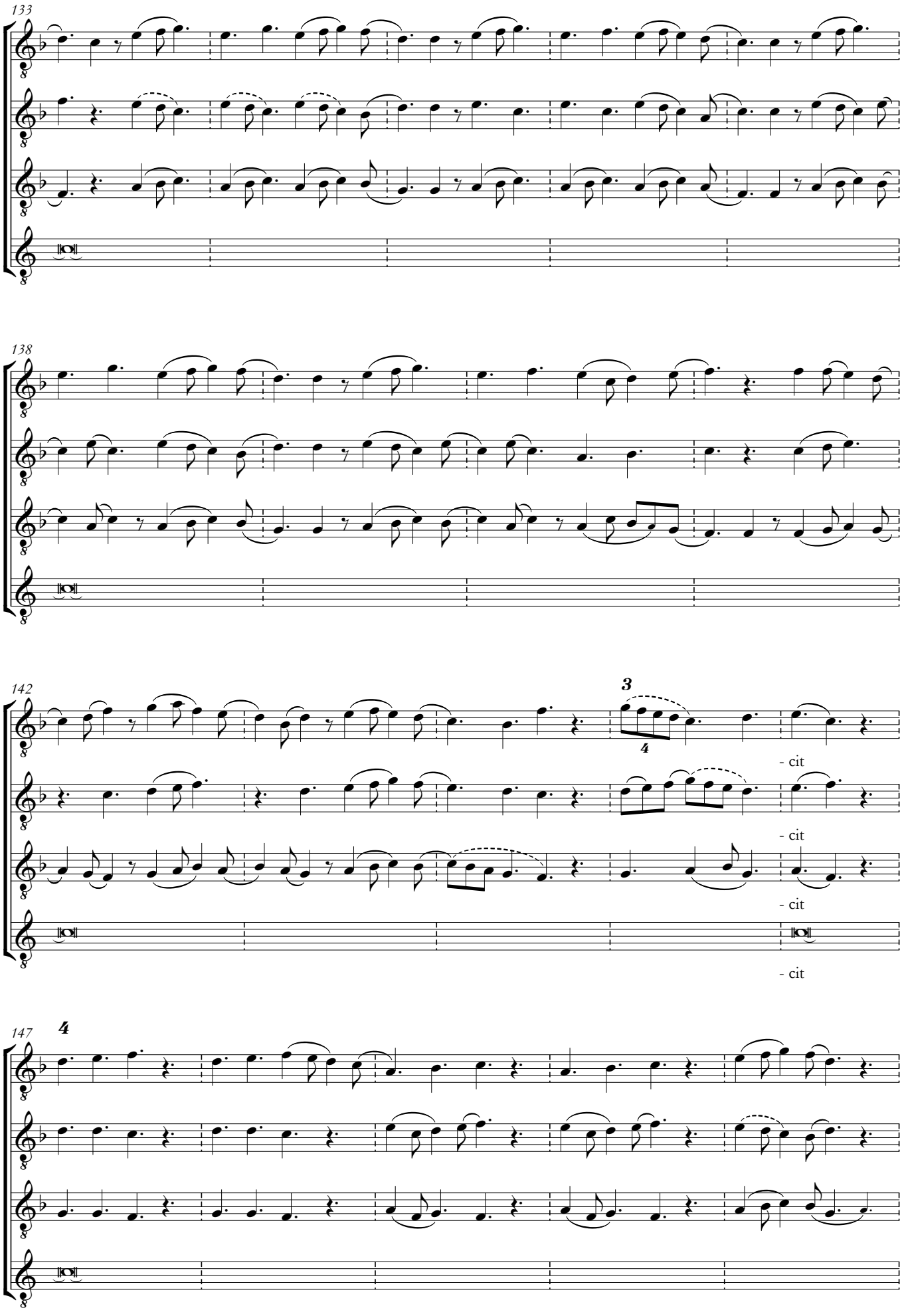
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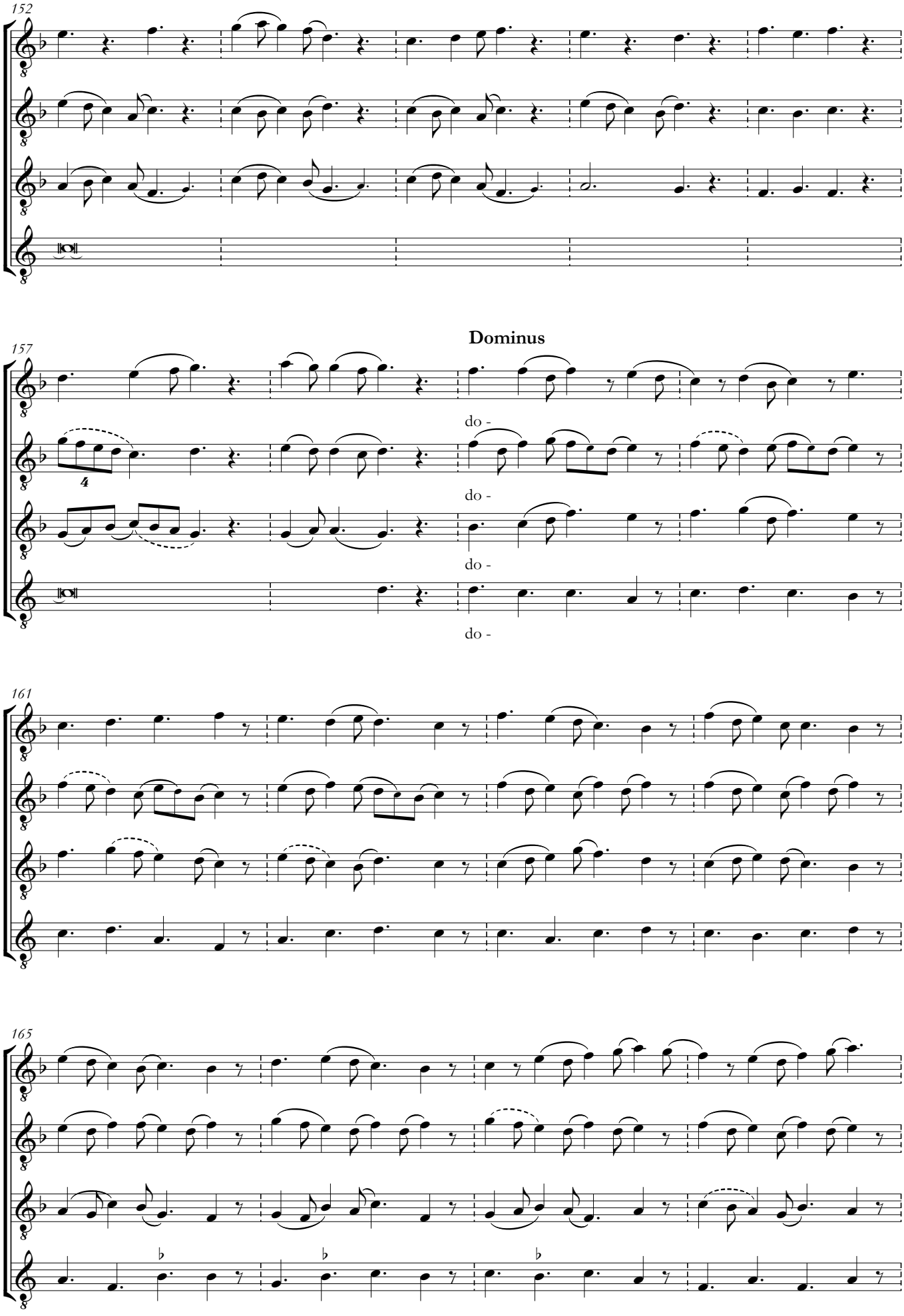
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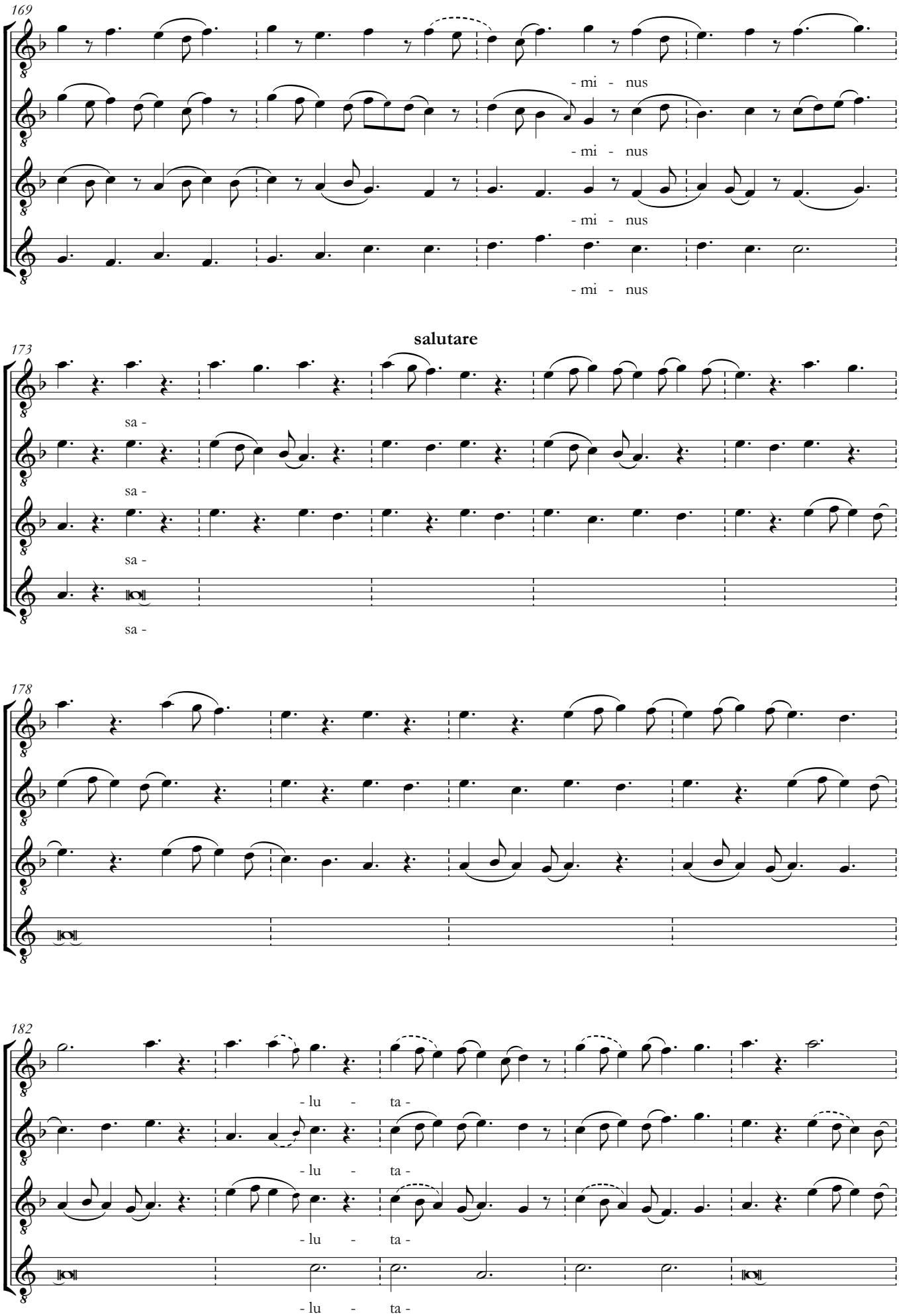
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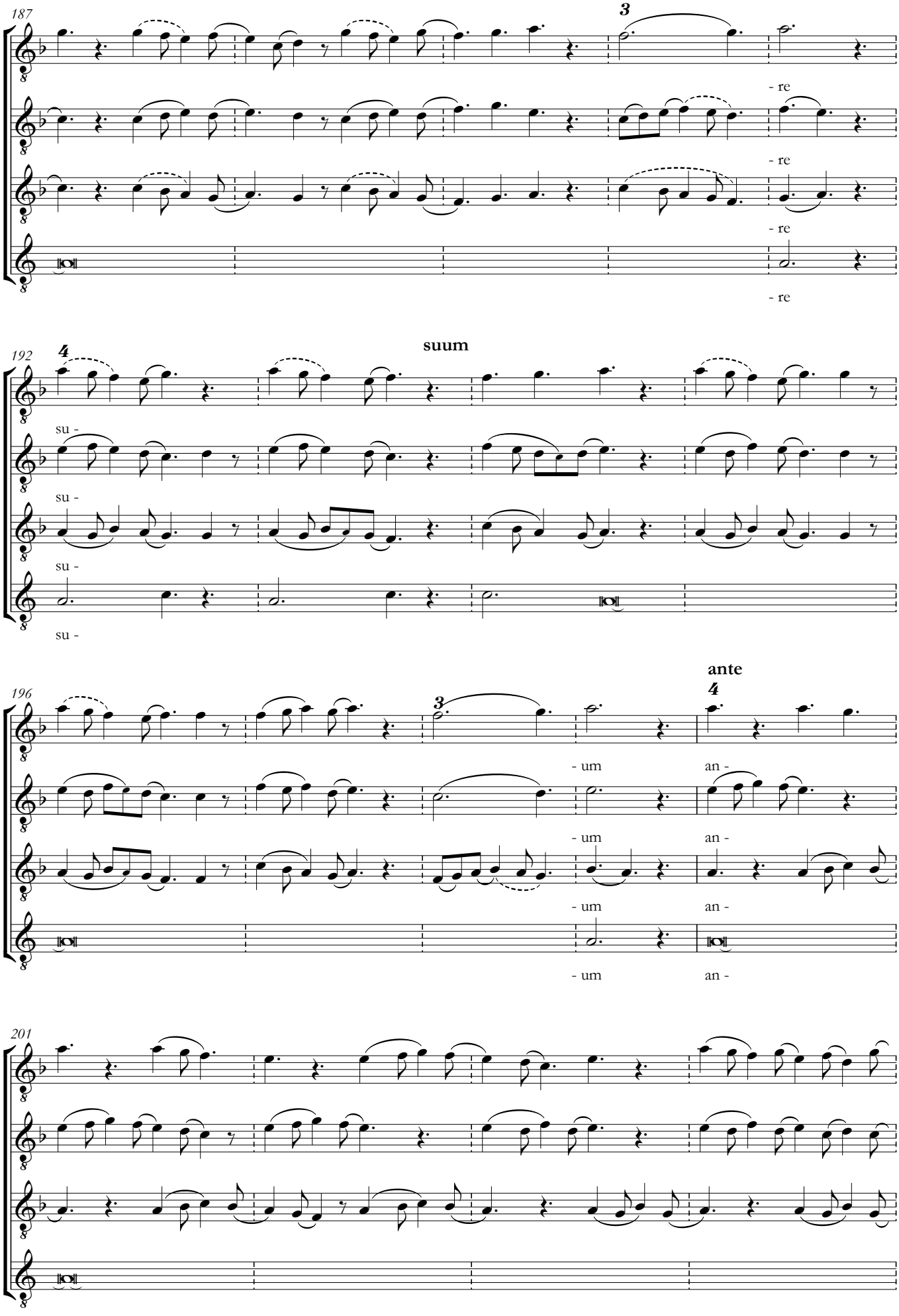
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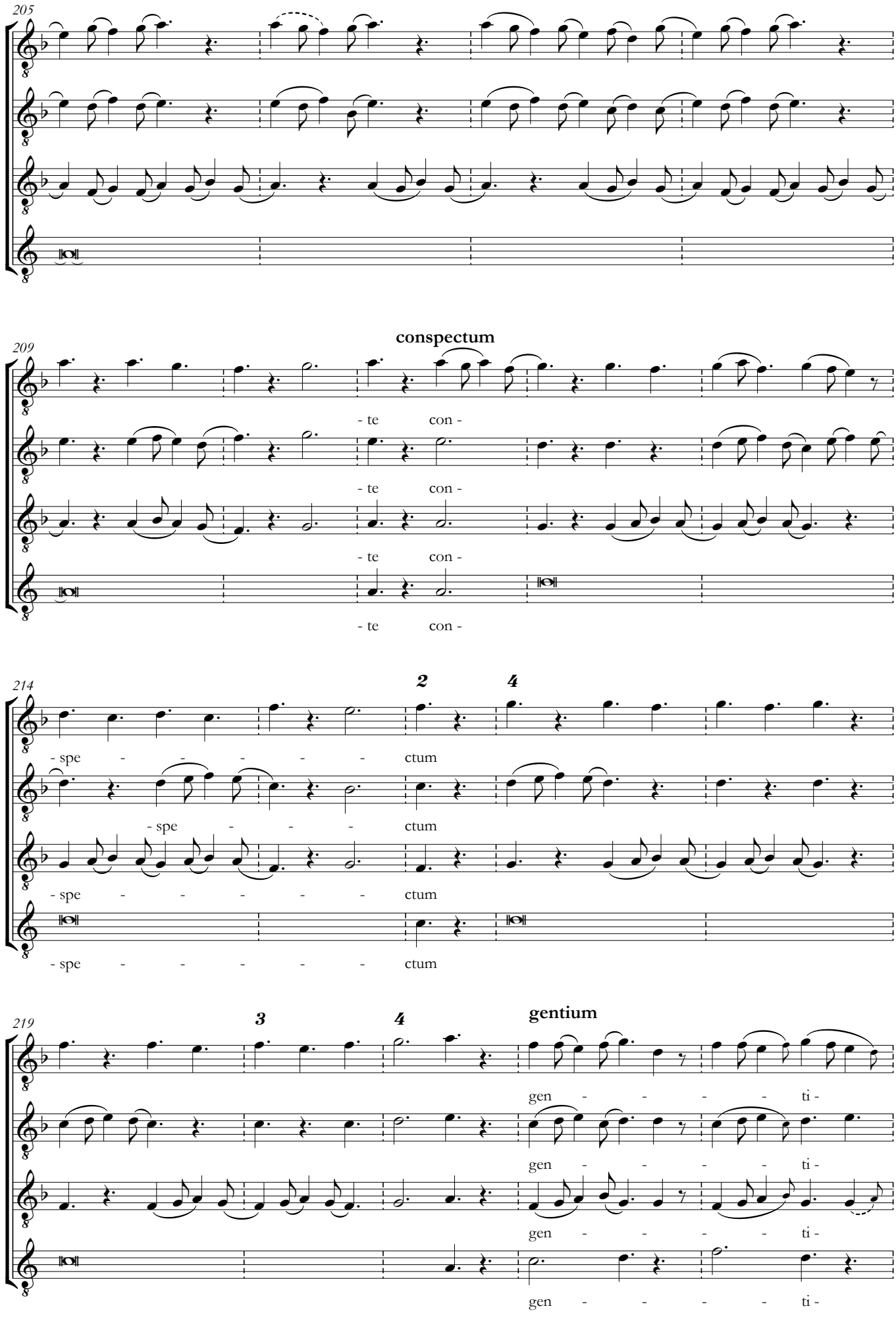
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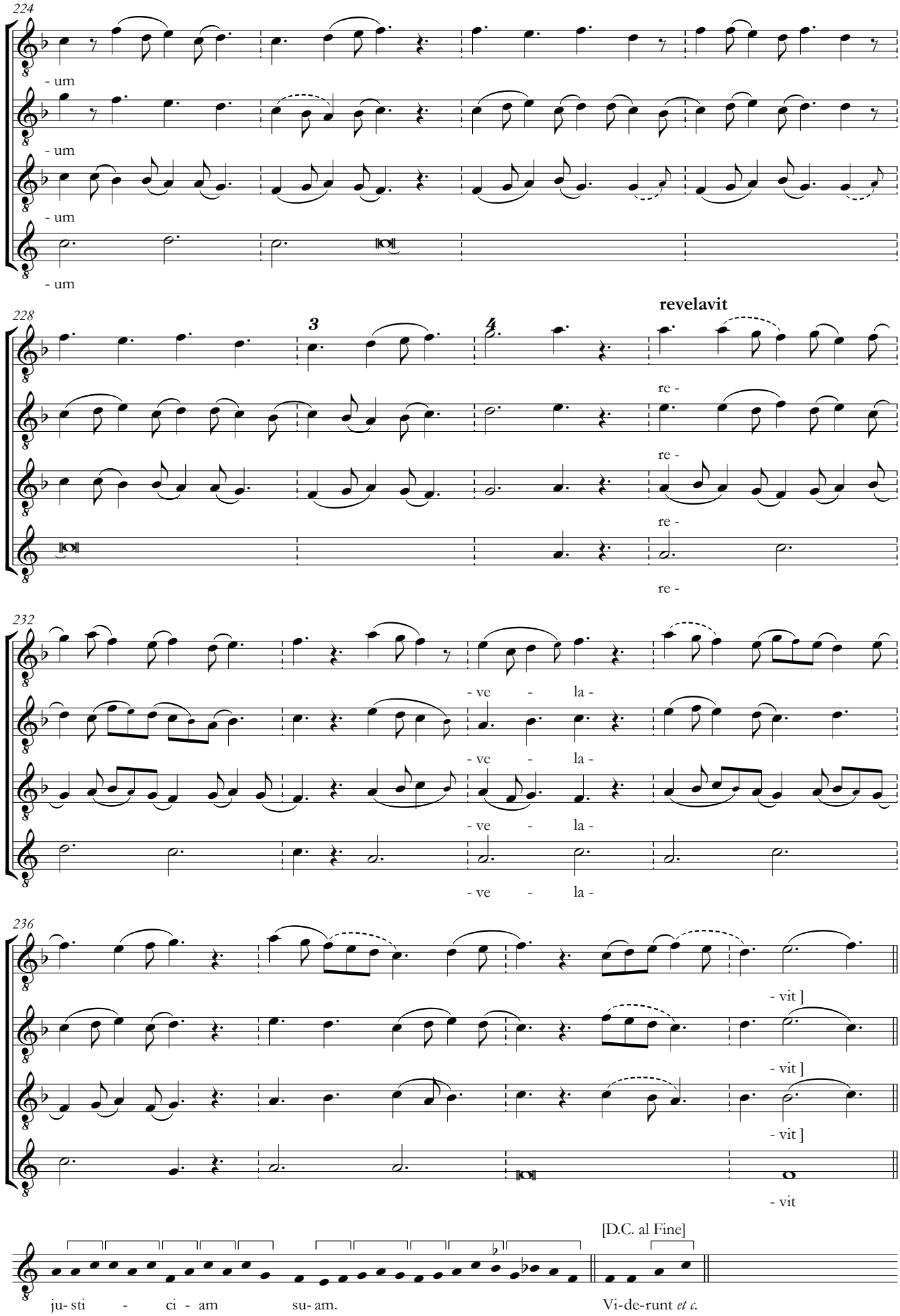
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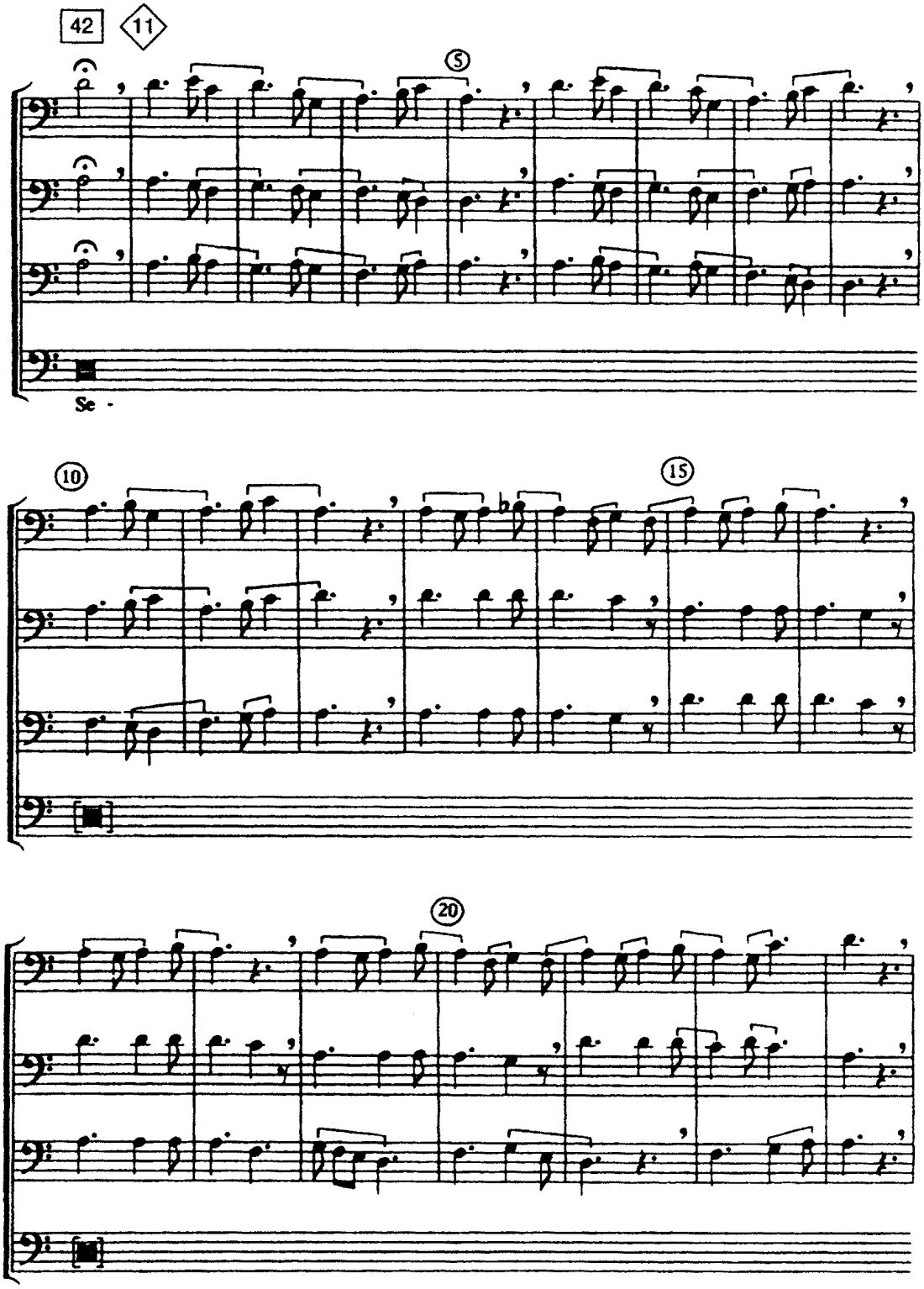
Vi-de-runt *et c.*

PÉROTIN (FL. 1180–CA. 1238) 16

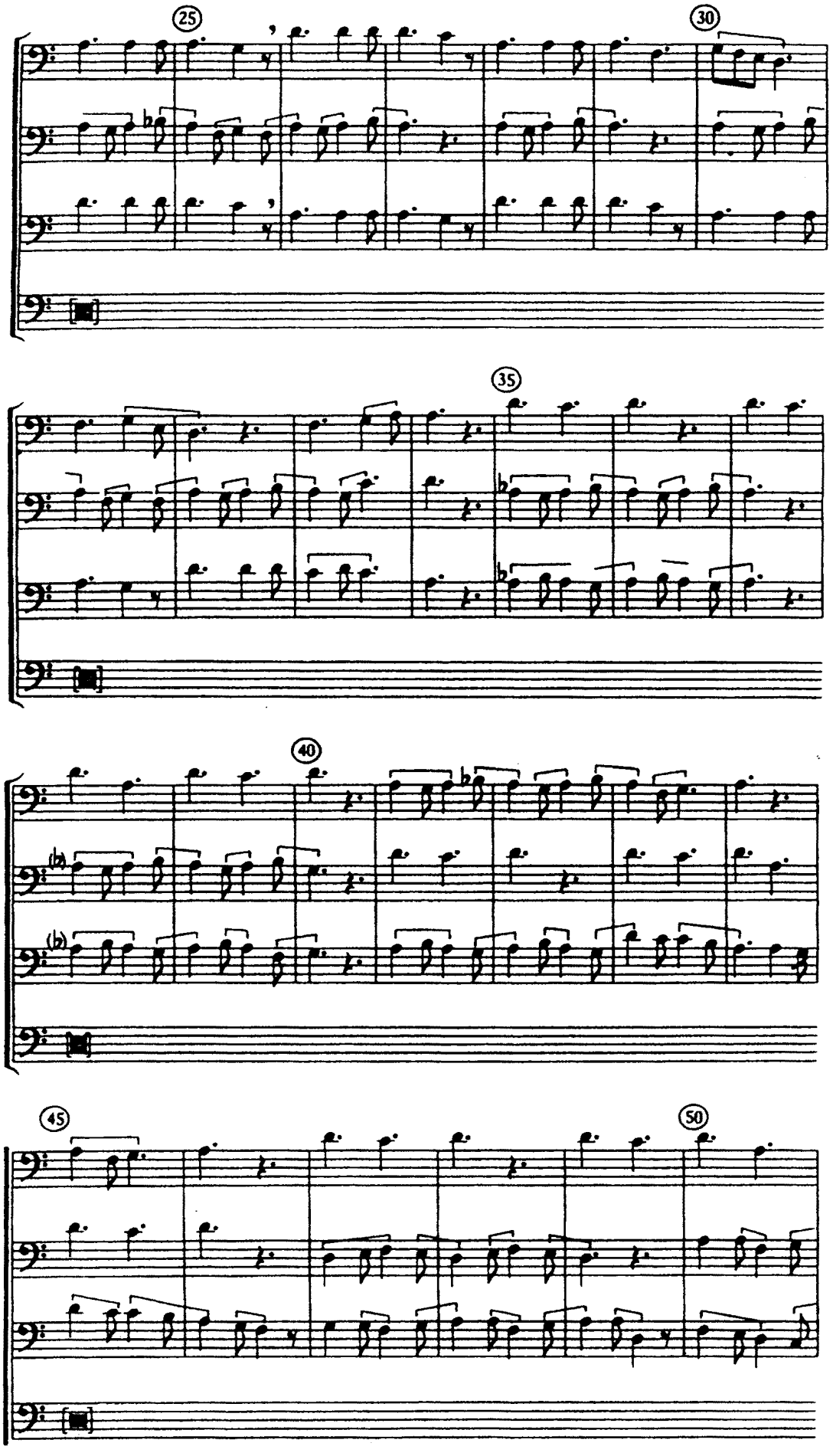
Organum quadruplum: *Sederunt* CD 1 CD 1

Gradual for St. Stephen's Day



From *Anthology of Medieval Music*, edited by Richard Hoppin. © 1978, No. 35, pp. 59–66. Used by permission of W. W. Norton & Company, Inc. For a facsimile of the original notation of the end of the *Sederunt* section, see HWM, p. 83.

Skenováno pro studijní účely



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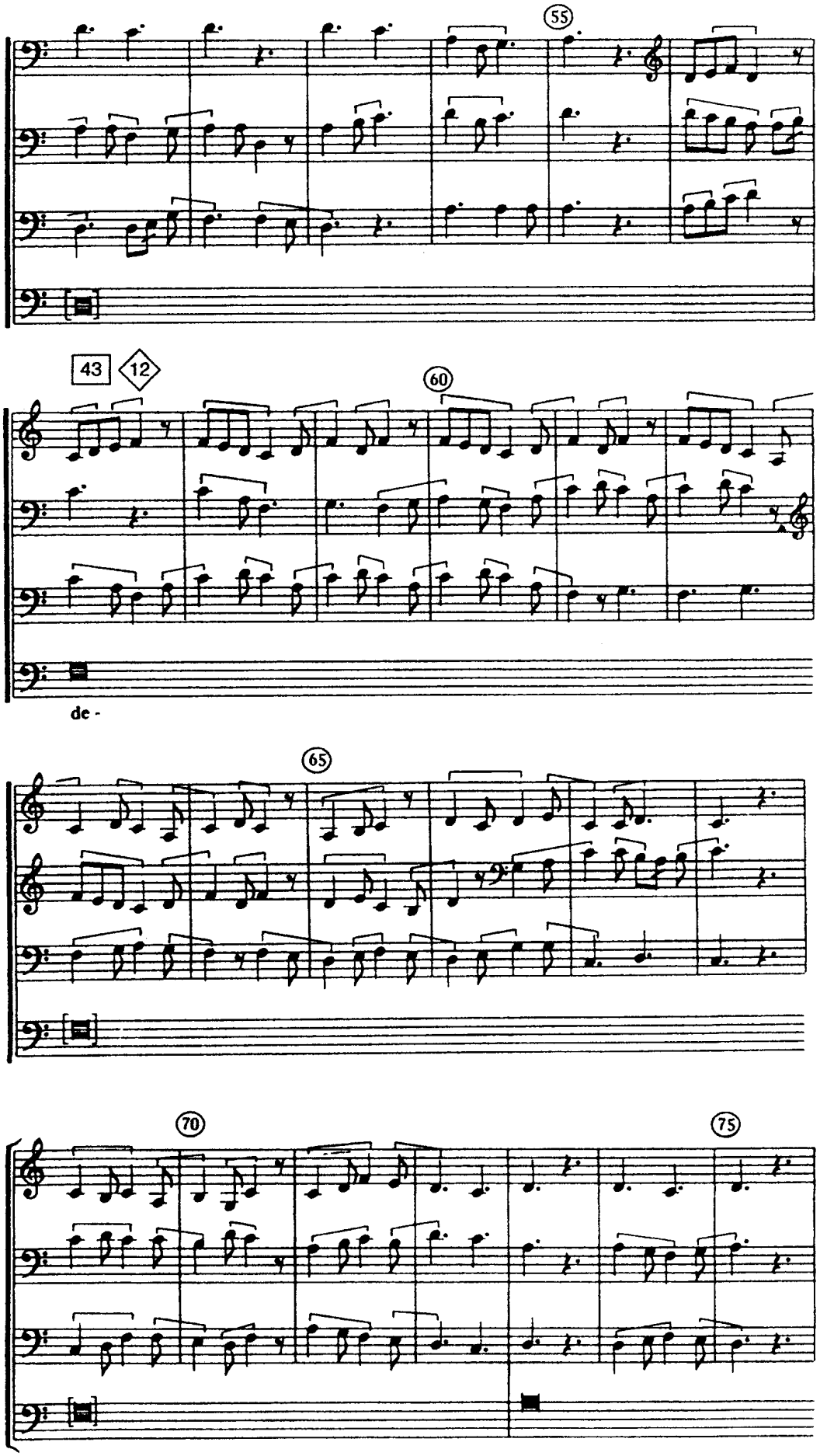

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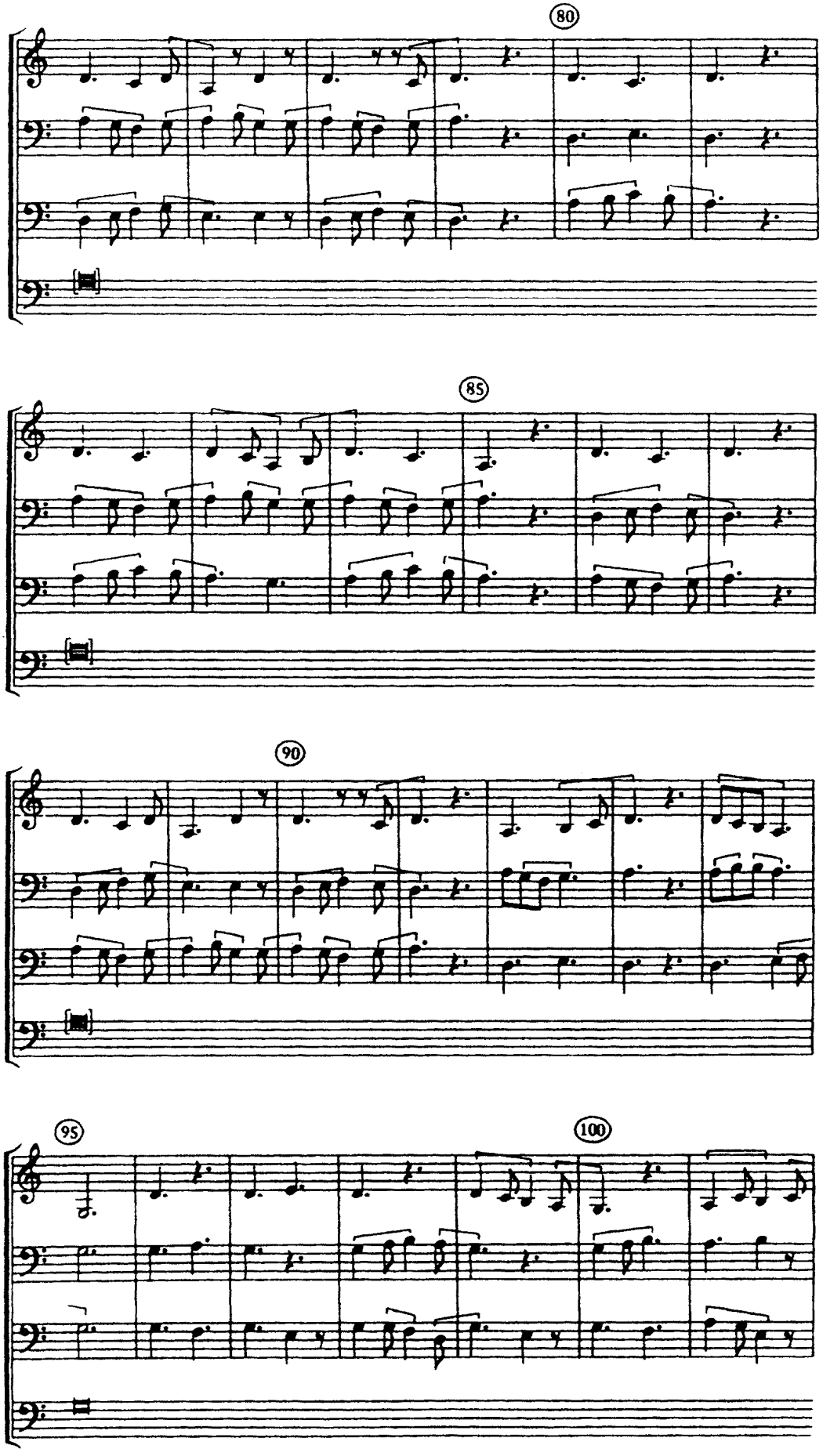

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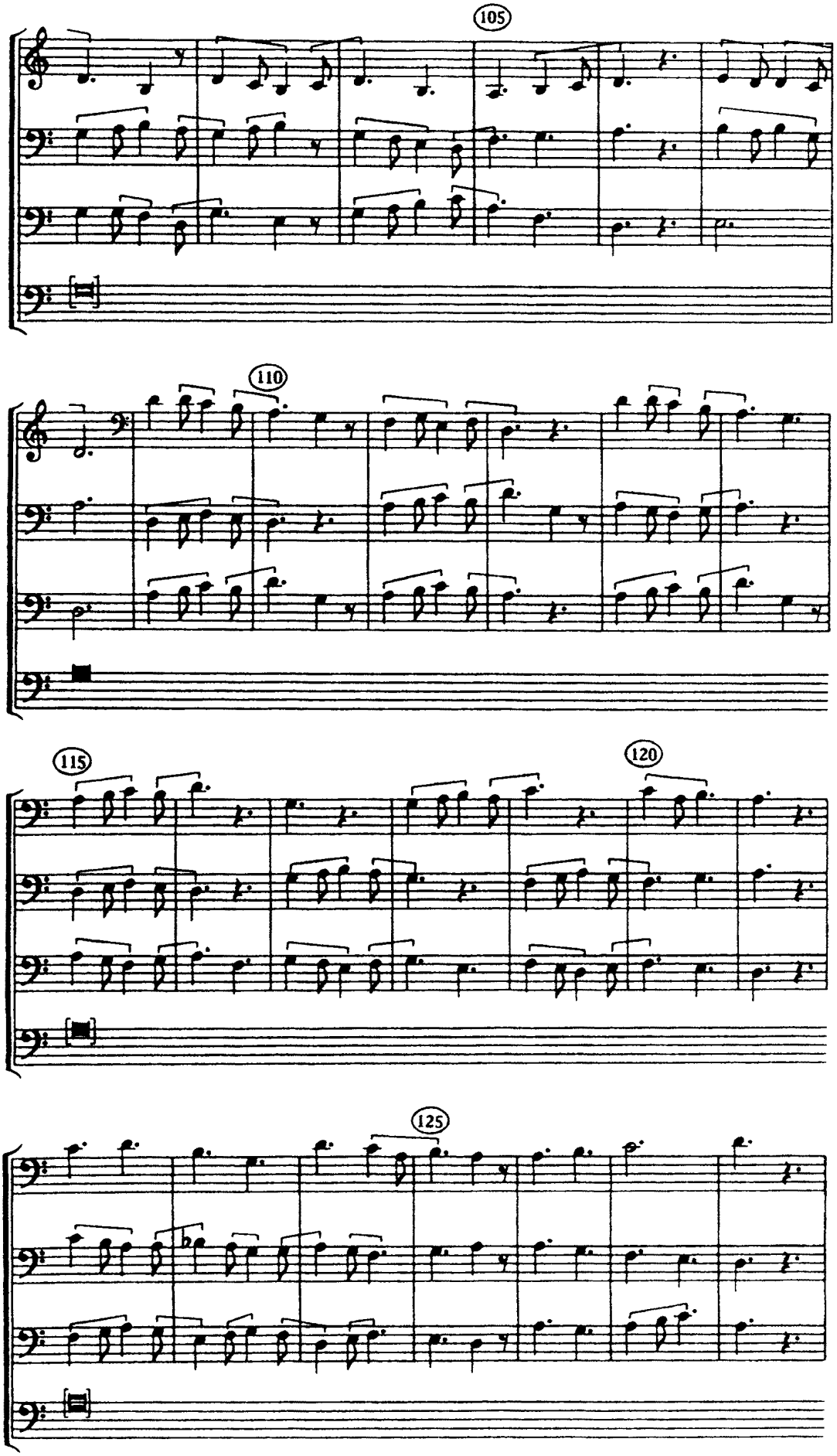

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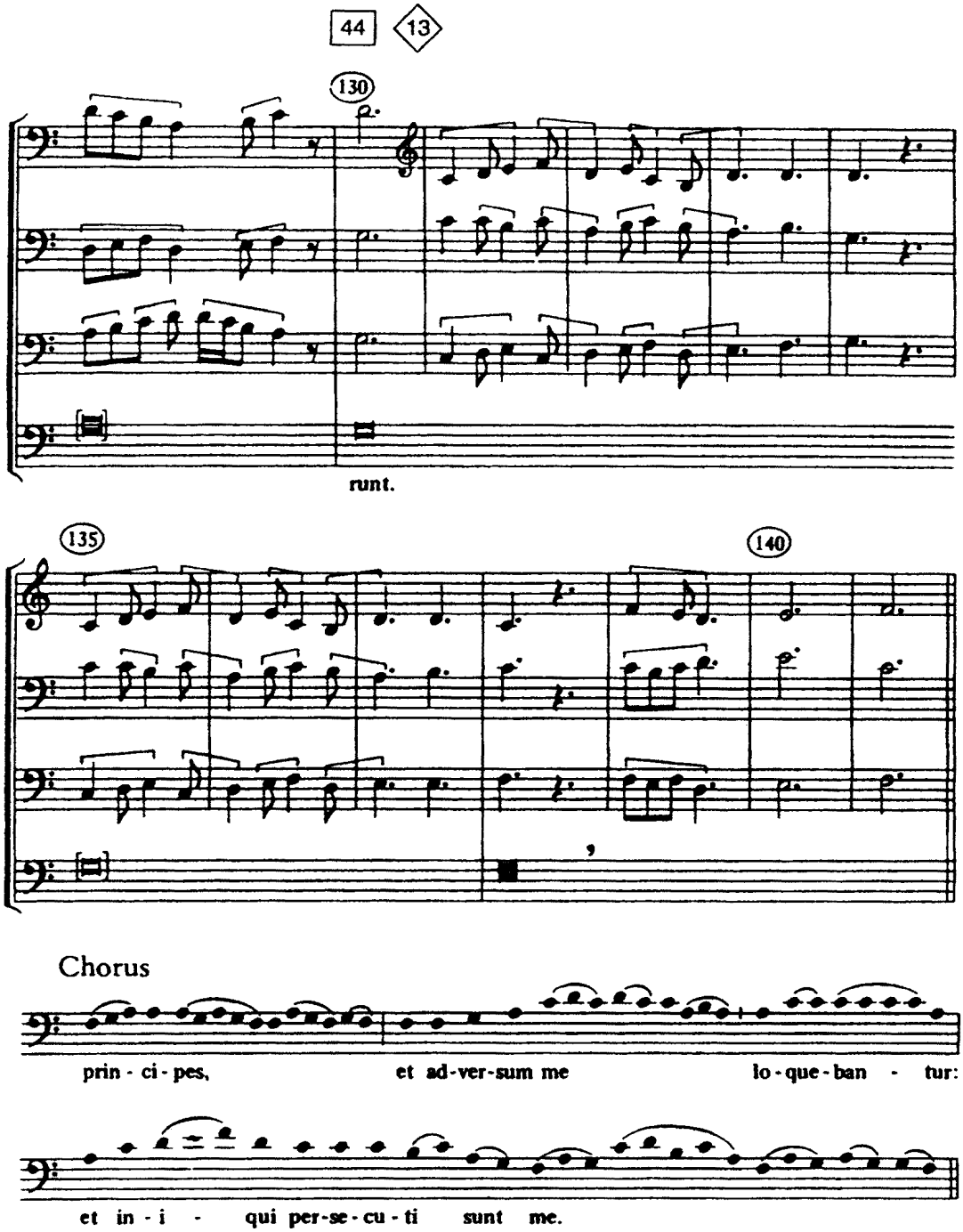


Sederunt principes,
et adversum me loquebantur;
et iniqui persecuti sunt me.

The rulers were seated in council,
and they spoke against me;
and my enemies persecuted me.

—RICHARD HOPPIN

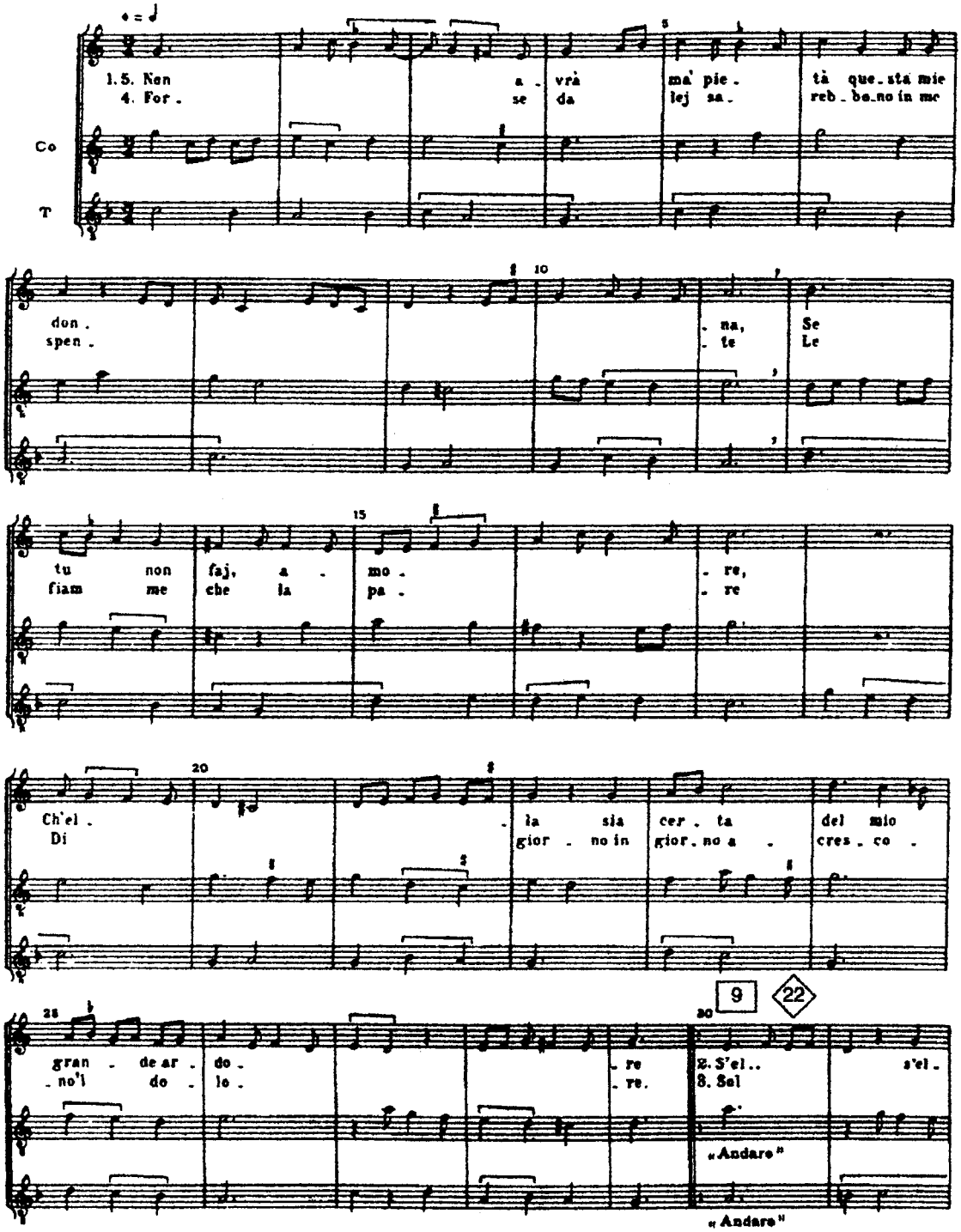
This organum is the music for the intonation (the first word) of the Respond of the Gradual for St. Stephen's Day. It is a portion of a very long composition that must have taken about twenty minutes to perform. Since the text did not provide a means

Skenováno pro studijní účely

23 Francesco Landini (ca. 1325–1397)

Ballata: *Non avrà ma' pietà* CD 2 CD 1

8 21 & 10 23



Leo Schrade, ed. *Polyphonic Music of the Fourteenth Century*, 4 (Paris: Éditions de l'Oiseau-Lyre, 1958), pp. 144–45.
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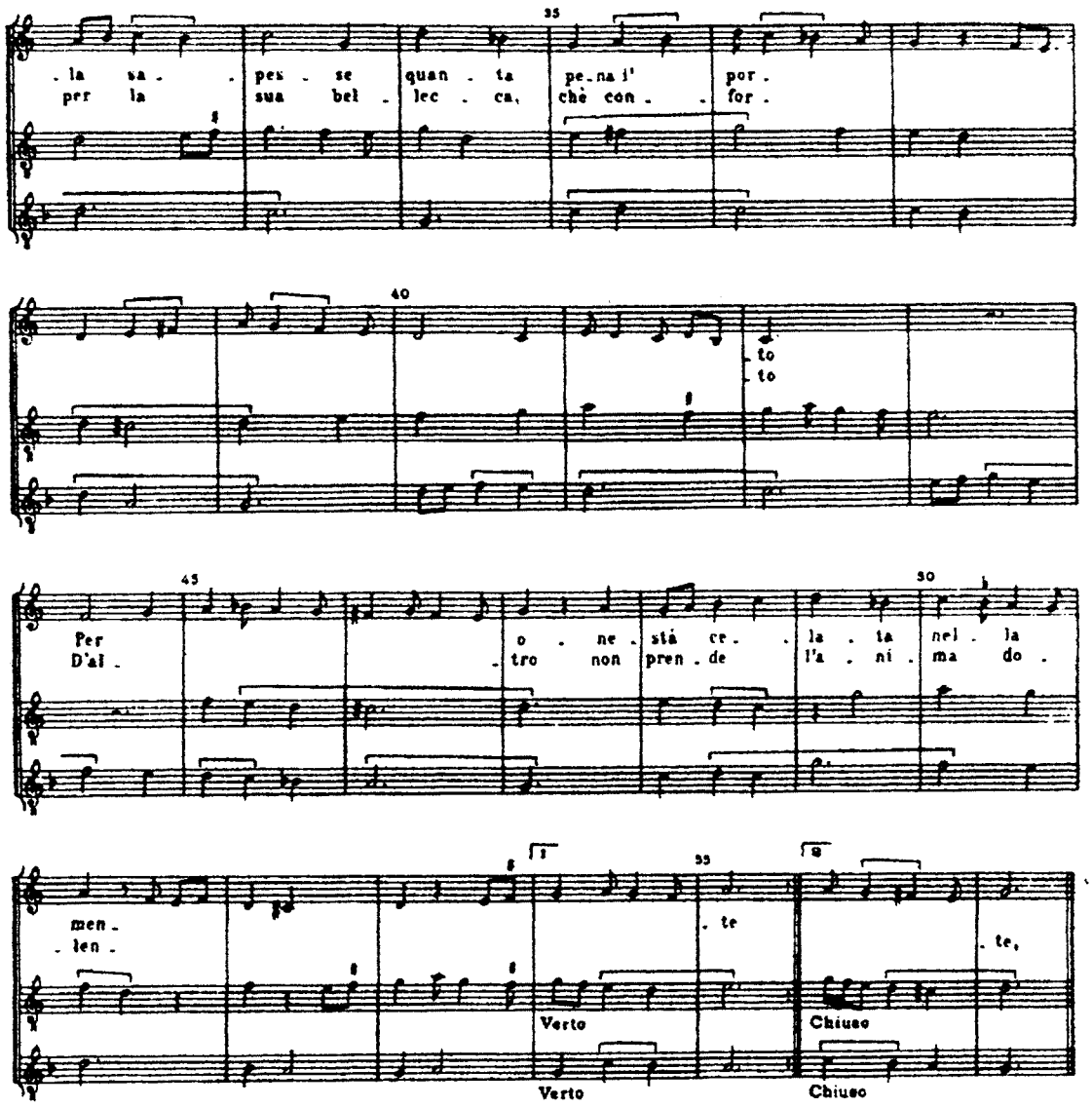


Non avrà ma' pietà questa mia donna,
Se tu non faj, amore,
Ch'ella sie certa del mio grande ardore.
S'ella sapesse quanta pena i' porto
Per onestà celata nella mente
Sol per la sua bellecça, che conforto
D'altro non prende l'anima dolente,
Forse da lej sarebbono in me spente
Le fiamme che la pare
Di giorno in giorno acrescono 'l dolore.

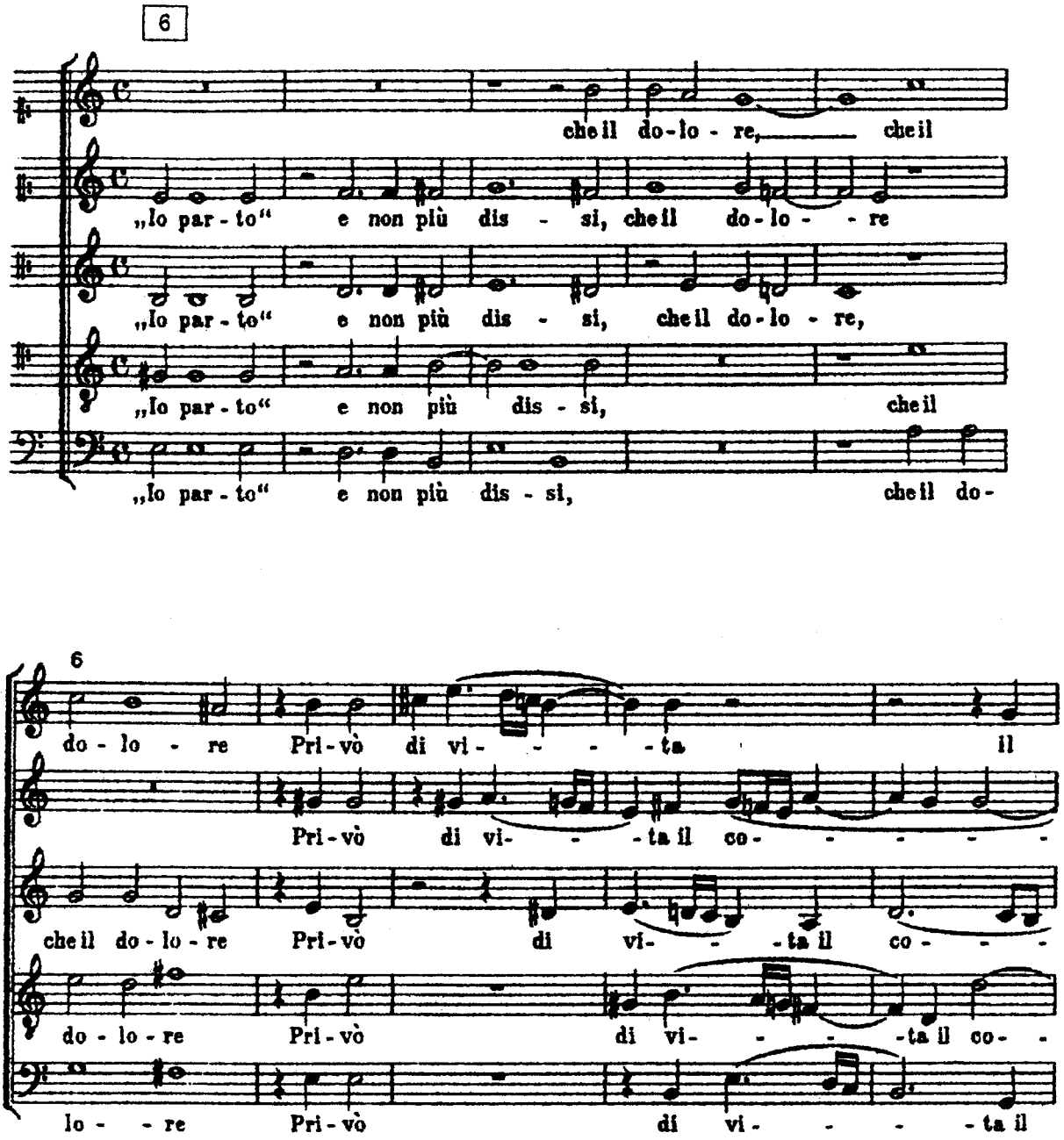
—B. D'Alessio Donati

She will never have mercy, this lady of mine,
if you do not see to it, love,
that she is certain of my great ardor.
If she knew how much pain I bear—
for honesty's sake concealed in my mind—
only for her beauty, other than which
nothing gives comfort to a grieving soul,
perhaps by her would be extinguished in me
the flames which seem to arouse in
her from day to day more pain.

Skenováno pro studijní účely

10 Carlo Gesualdo (ca. 1561–1613)

Madrigal: *"Io parto" e non più dissi* CD 3



Gesualdo, *Madrigali a cinque voci libro sesto* (Gesualdo, 1611). *Sämtliche Madrigale für fünf Stimmen*, ed. Wilhelm Weismann, 1:29–32. © 1957 by Ugrino Verlag, Hamburg.: Assigned to VEB Deutscher Verlag für Musik, Leipzig. Reprinted by permission of Bärenreiter Music Corporation.

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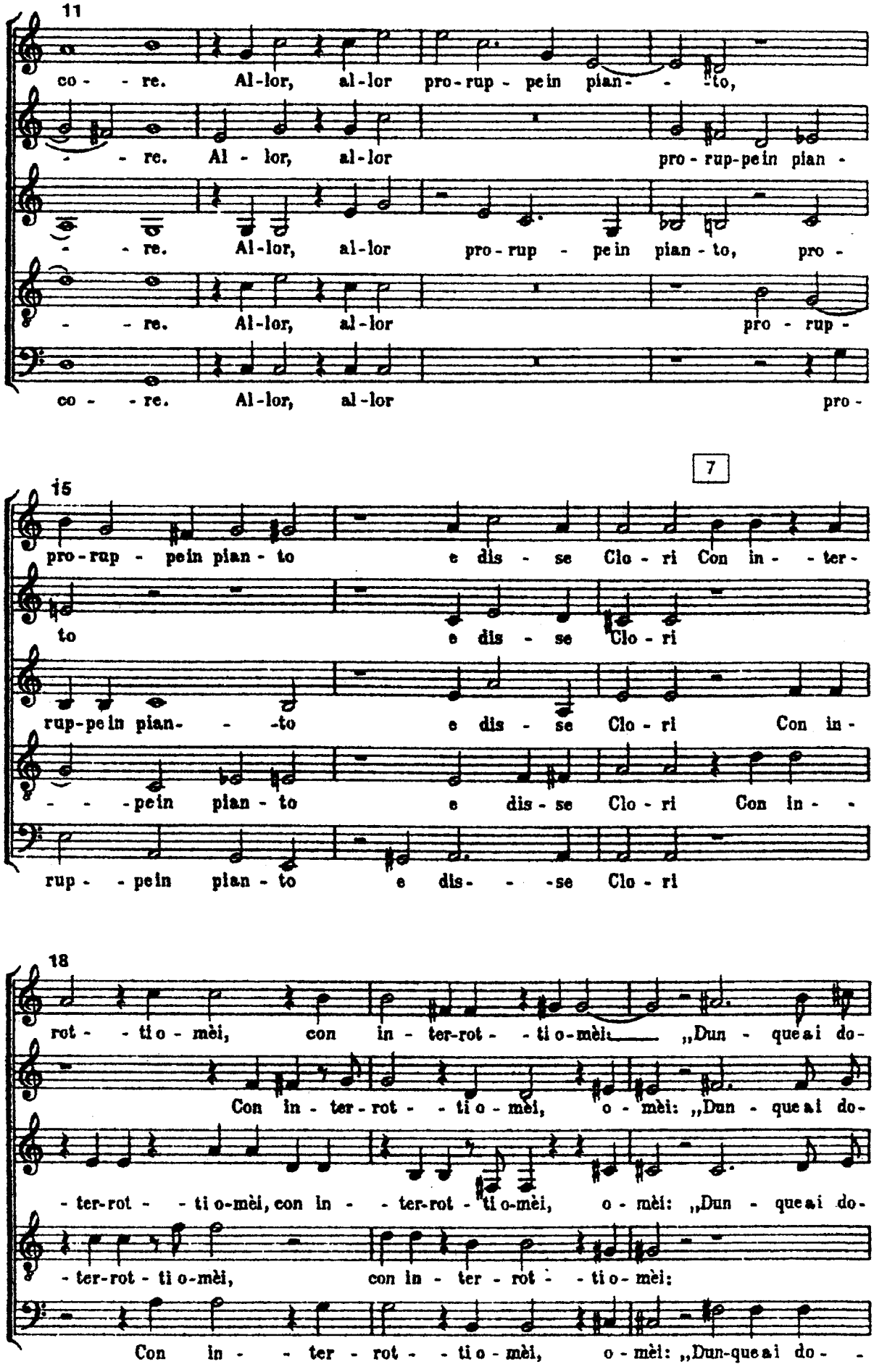

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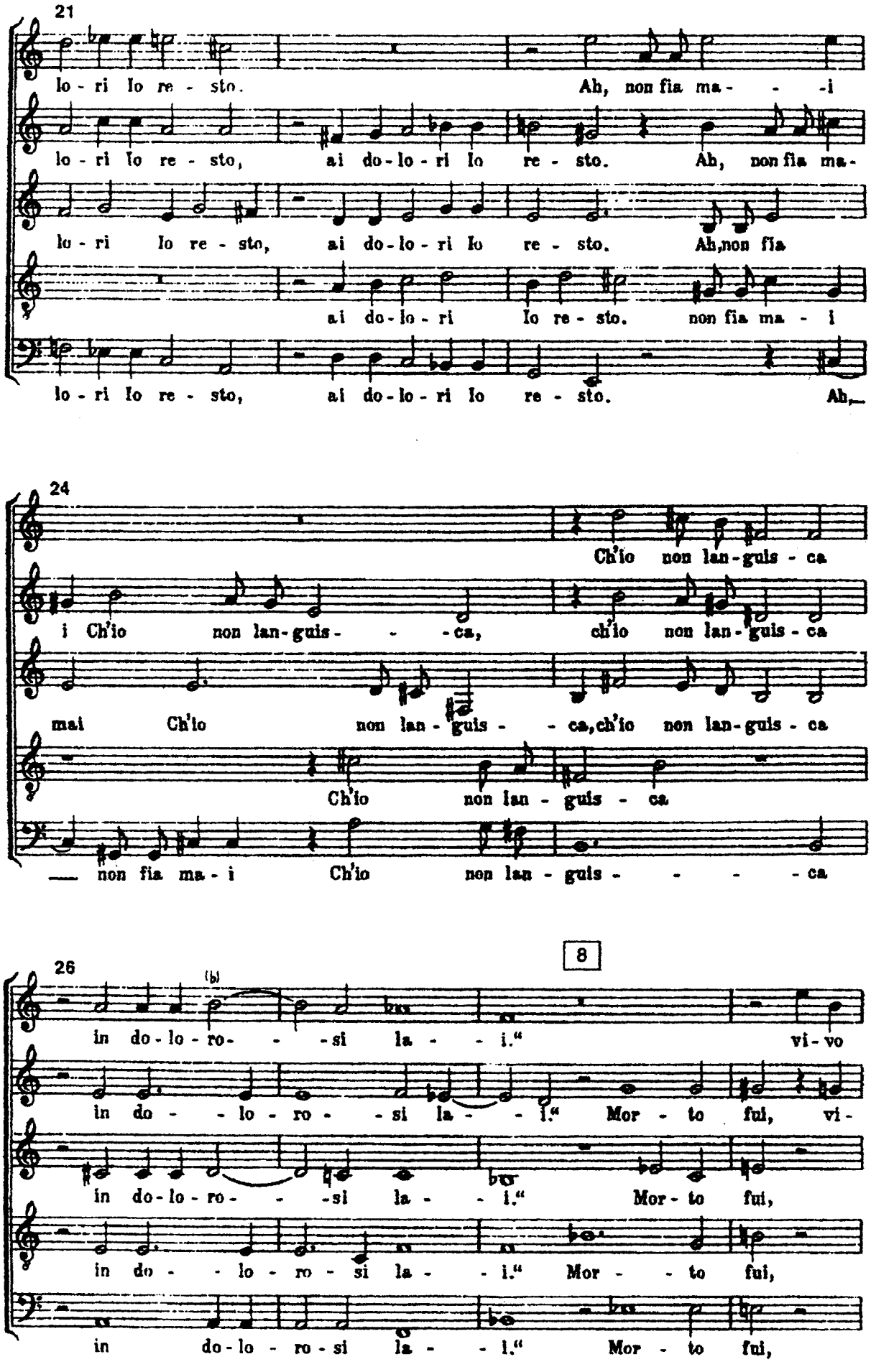

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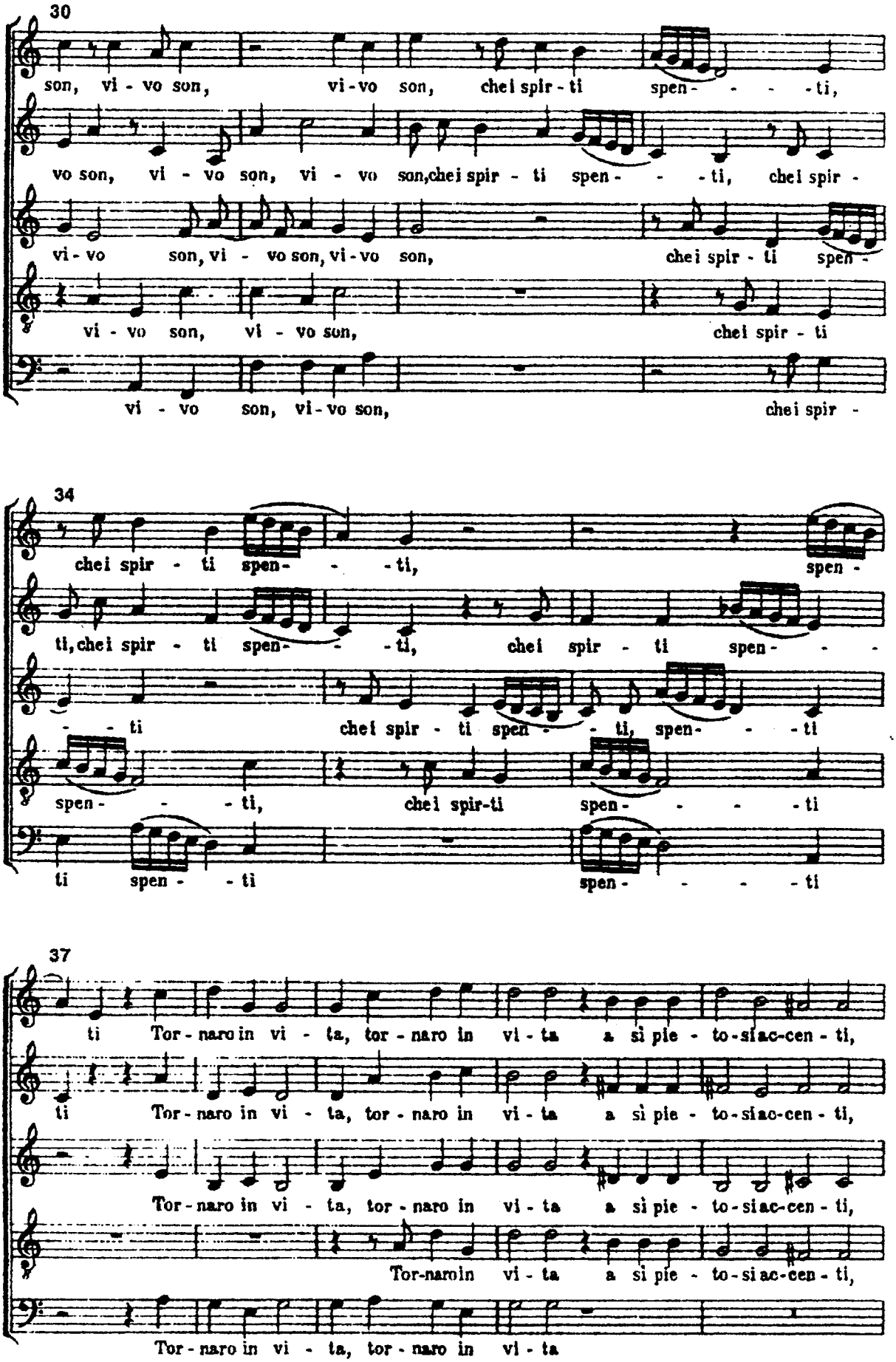

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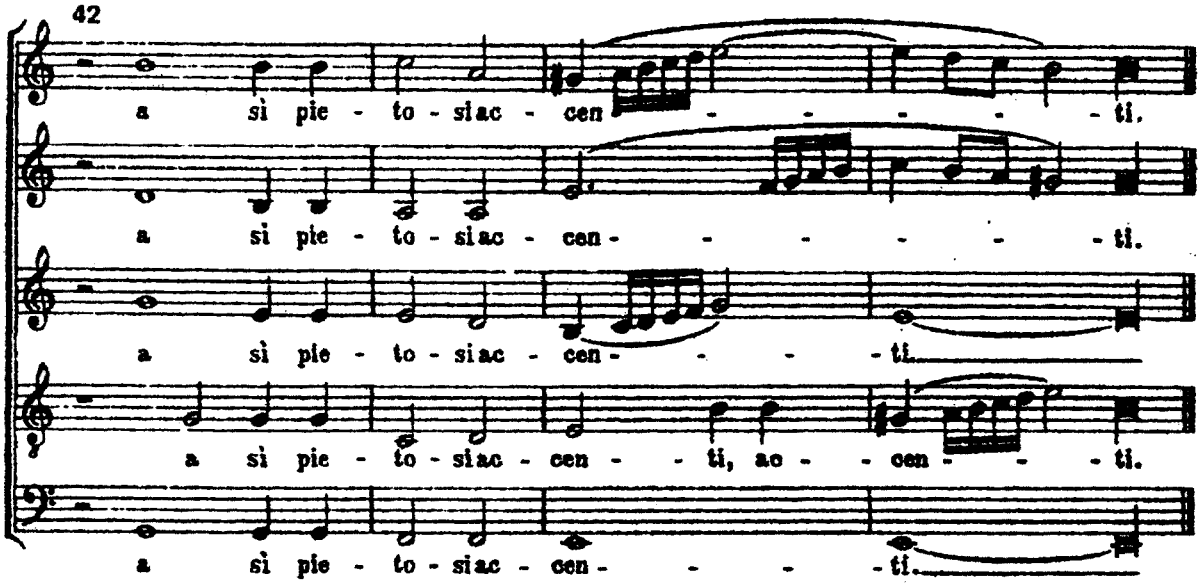


"Io parto" e non più dissi che il dolore
Privò di vita il core.
Allor proruppe in pianto e dissi Clori
Con interrotti omèi:
"Dunque ai dolori io resto. Ah, non fia mai
Ch'io non languisca in dolorosi lai."
Morto fui, vivo son che i spirti spenti
tornaro in vita a sì pietosi accenti.

"I depart." I said no more, for grief
robbed my heart of life.
Then Clori broke out in tears and said,
with interrupted cries of "Alas":
"Hence I remain in pain. Ah, may I never
cease to pine away in painful lays."
Dead I was, now I am alive, for my spent spirits
returned to life at the sound of such pitiable accents.

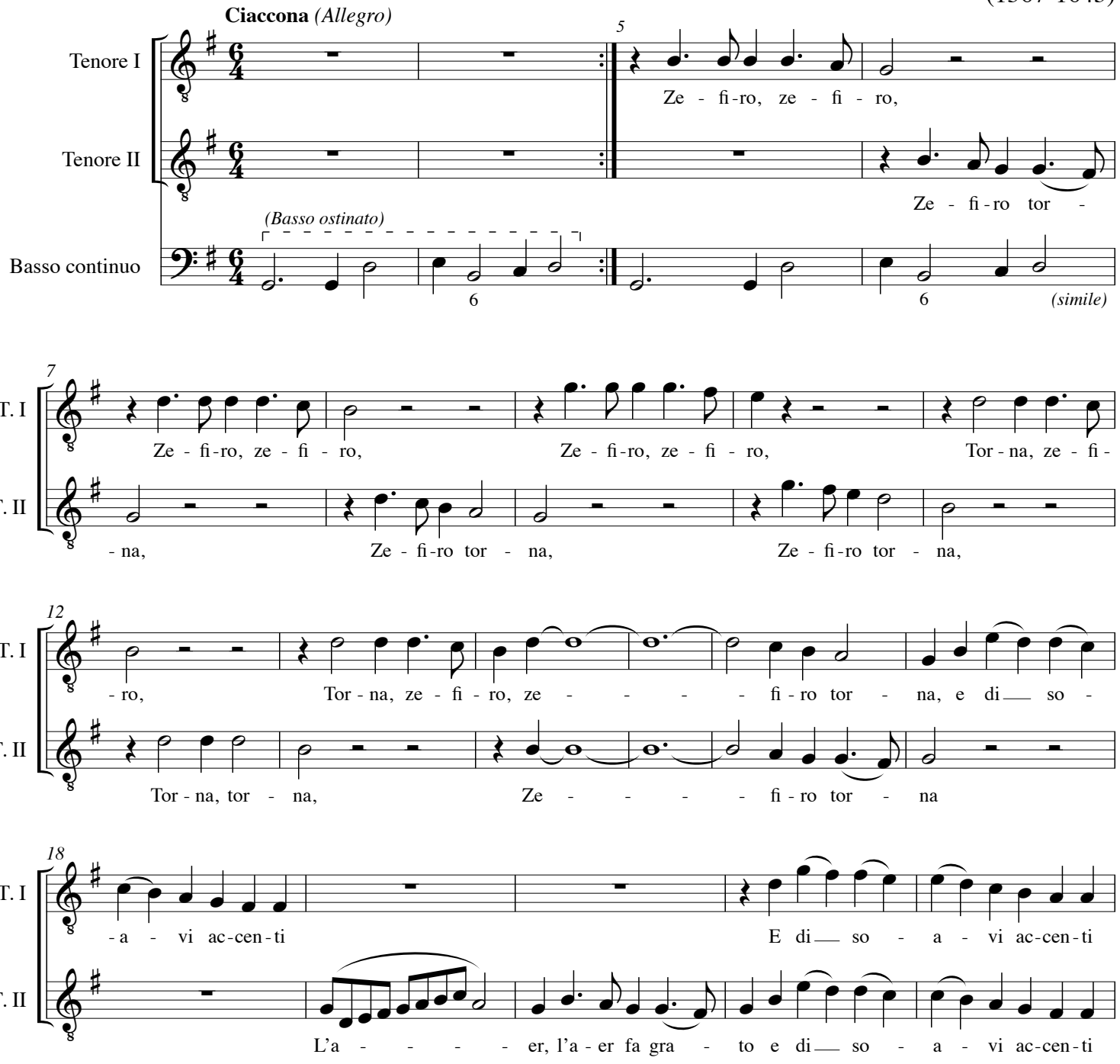
Skenováno pro studijní účely

Zefiro torna, e di soavi accenti l'aer fa grato e 'l pie discioglie a l'onde, e mormorando tra le verdi fronde, fa danzar al bel suon su 'l prato i fiori. Inghirlandato il crin Fillide e Clori note tempran d'amor care e gioconde; e da monti e da valli ime e profonde raddoppian l'armonia gli antri canori. Sorge più vaga in ciel l'aurora, e 'l sole sparge più luci d'or: più puro argento fregia di Teti il bel ceruleo manto. Sol io, per selve abbandonate e sole, l'ardor di due begli occhi e 'l mio tormento, come vuol mia ventura, hor piango hor canto.	Zefýr [západní vítr] se vrací a něžnými slůvky vzduch činí milým a nohu rozvazuje vlnám a šeptaje mezi zelenými větvemi vybízí k tanci za toho krásného zvuku na louce květy. Věnčíce si vlas, Phyllis a Chloris písně notují o lásce, milé a rozkošné; a z hor a z údolí širých a hlubokých zdvojují [přinášejí echo] ten libozvuk jeskyně zpěvné. Vychází půvabnější na nebi Jitřenka a Slunce rozlévá více světel ze zlata; čistší stříbro krášlí Thetidin krásný blankytný plášť. Jenom já v lesích opuštěných a liduprázdných žár dvou krásných očí a svá muka – jak tomu chce můj osud – tu oplakávám, tu opěvuji.

9. Zefiro torna

Libretto d'Ottavio Rinuccini (1562-1621)

Claudio MONTEVERDI
(1567-1643)



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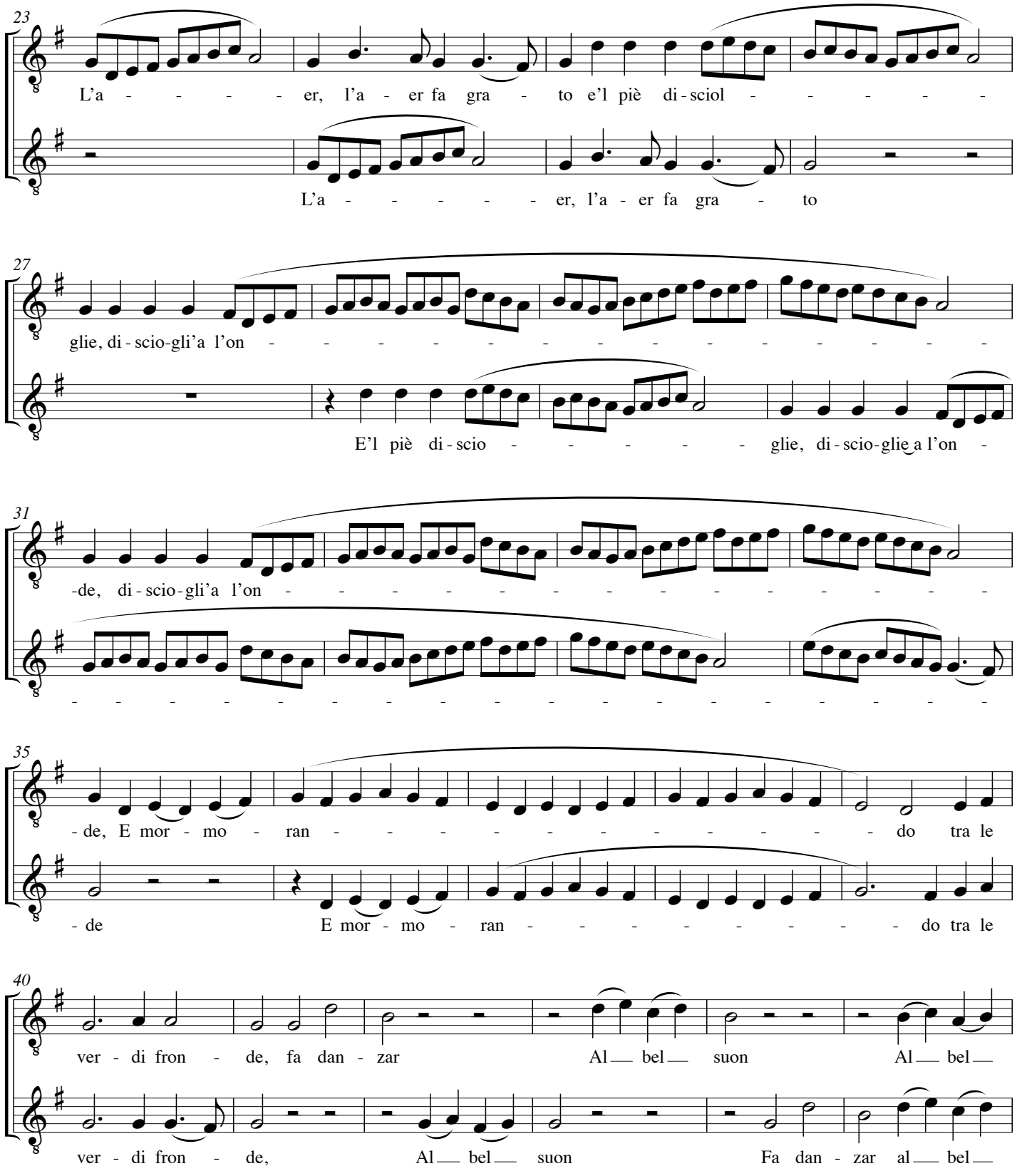

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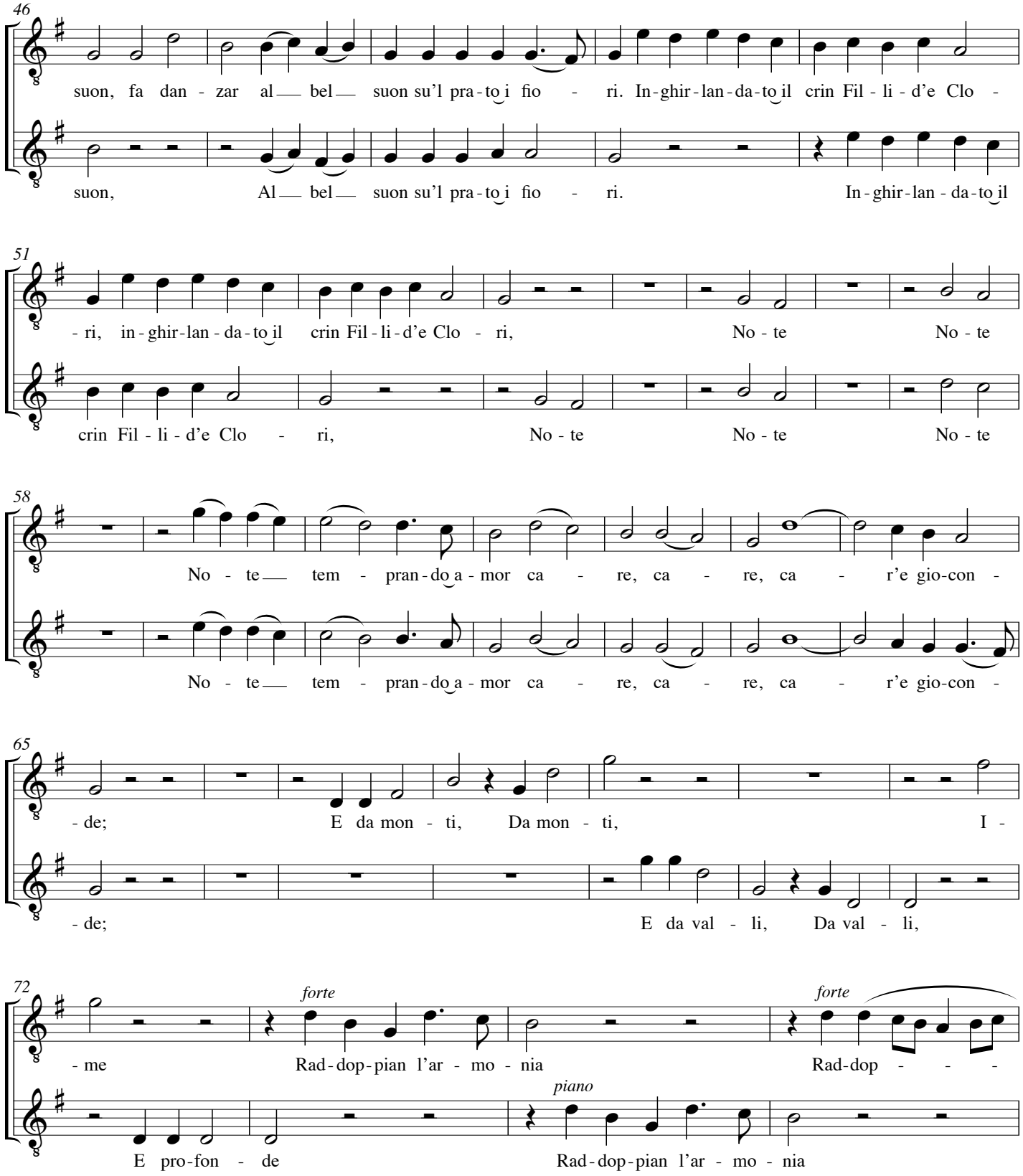

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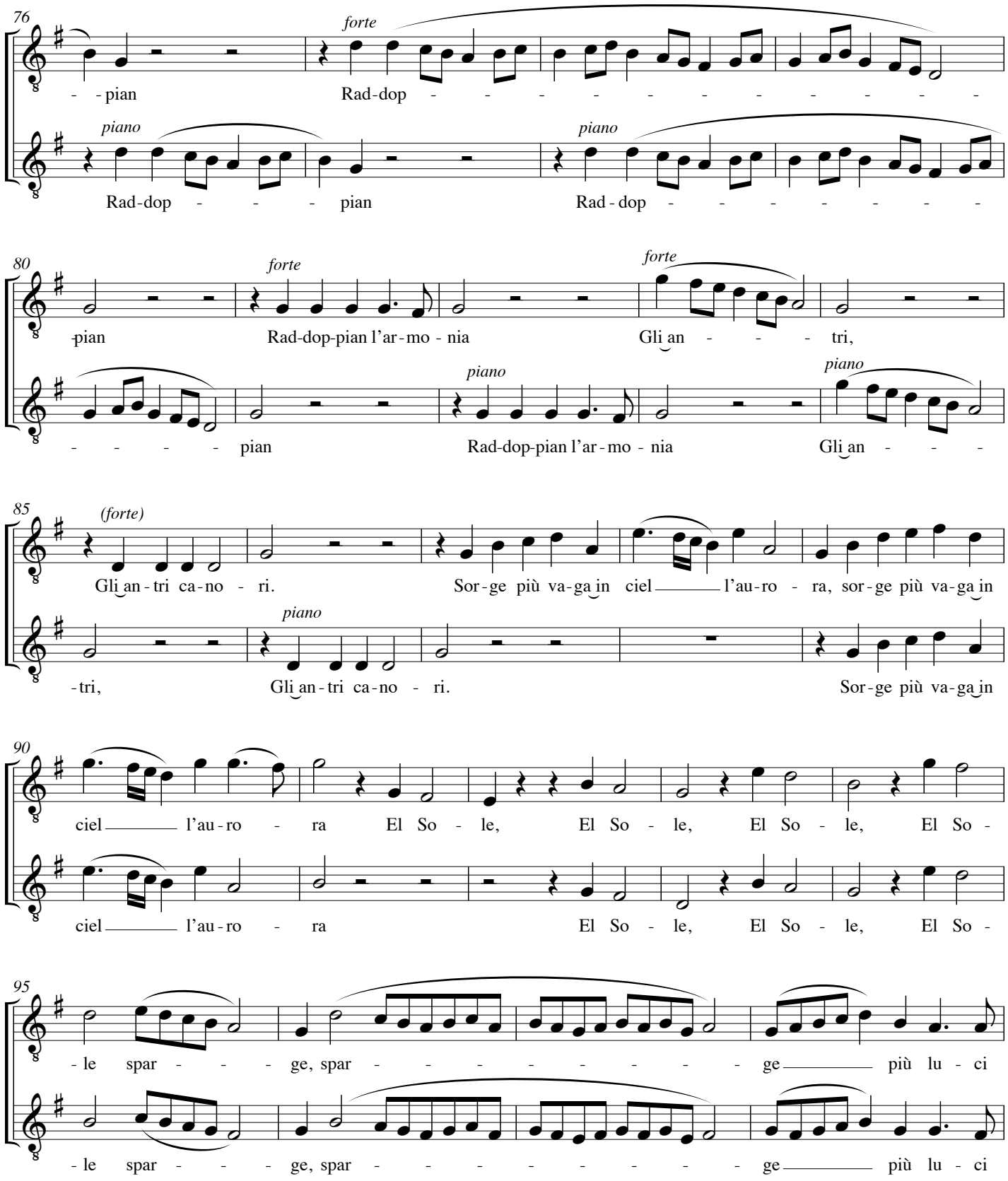

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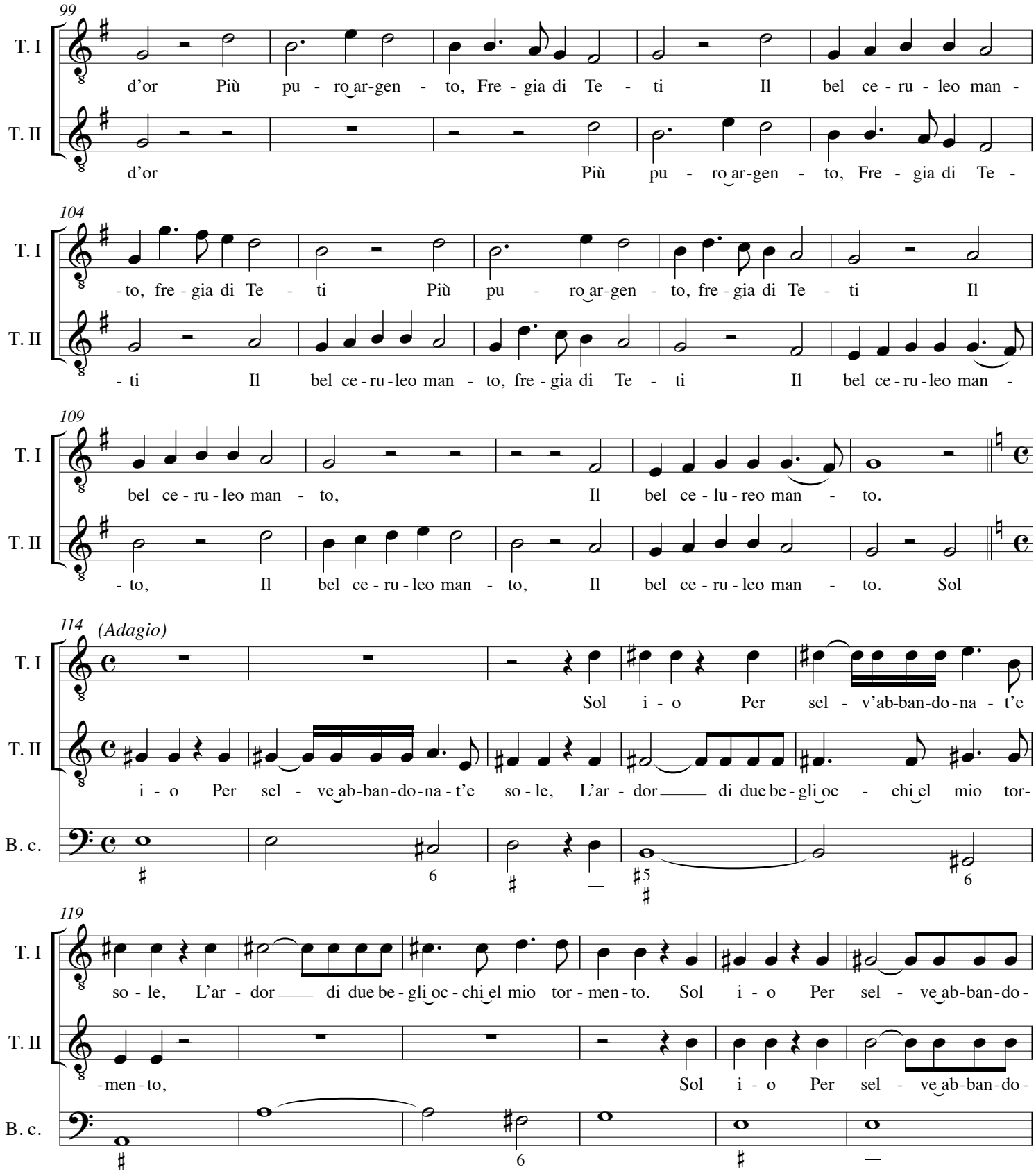

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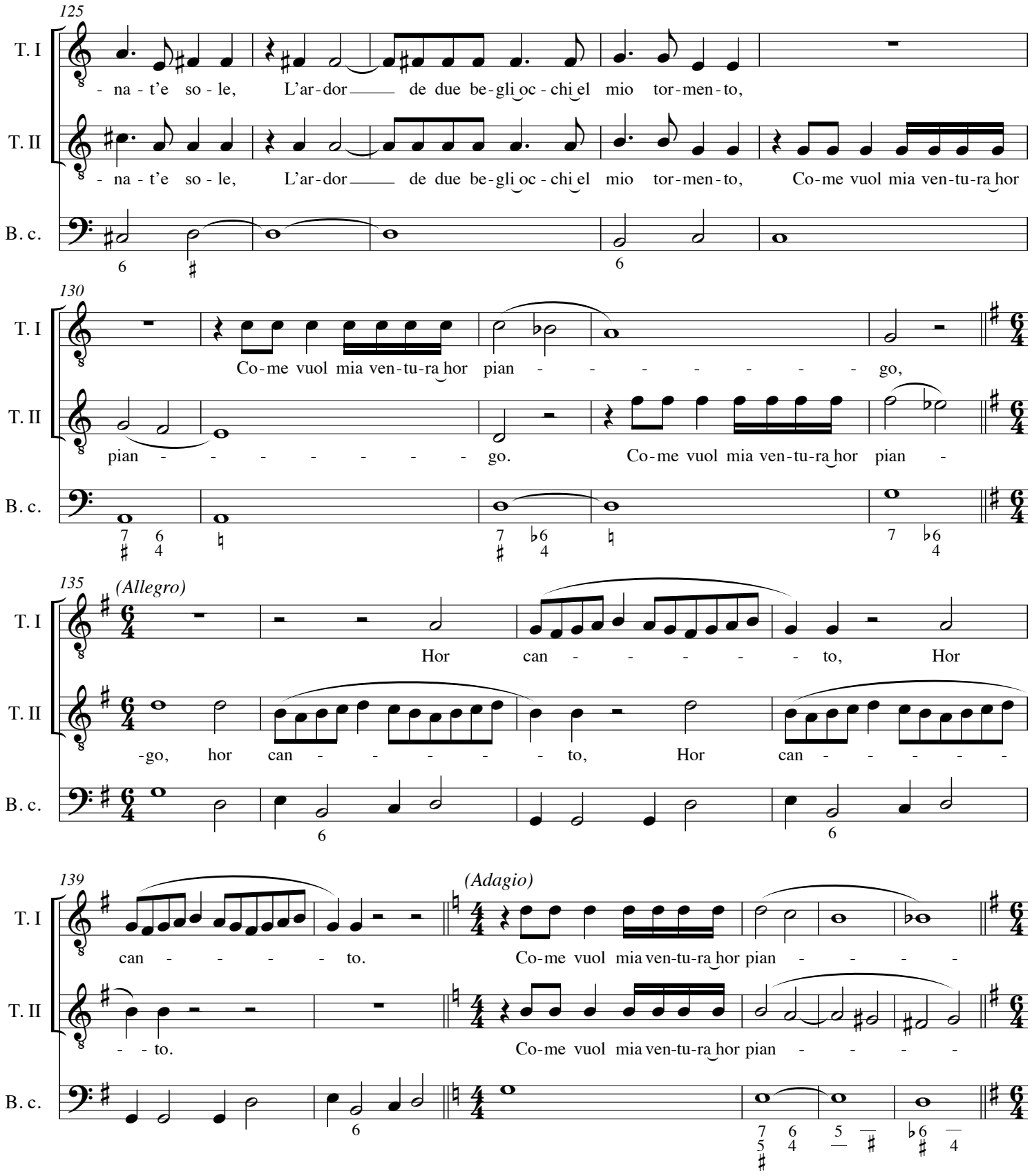

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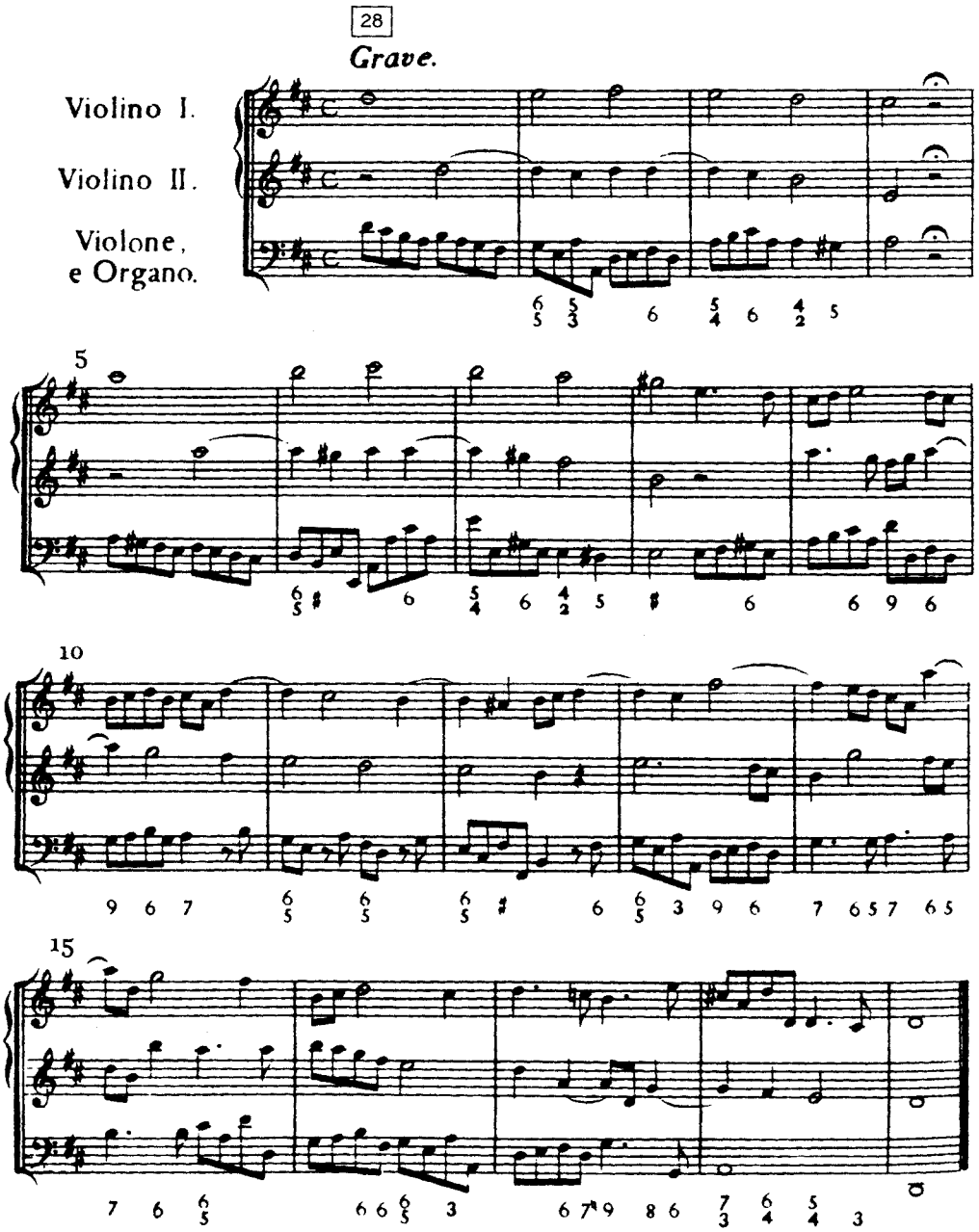
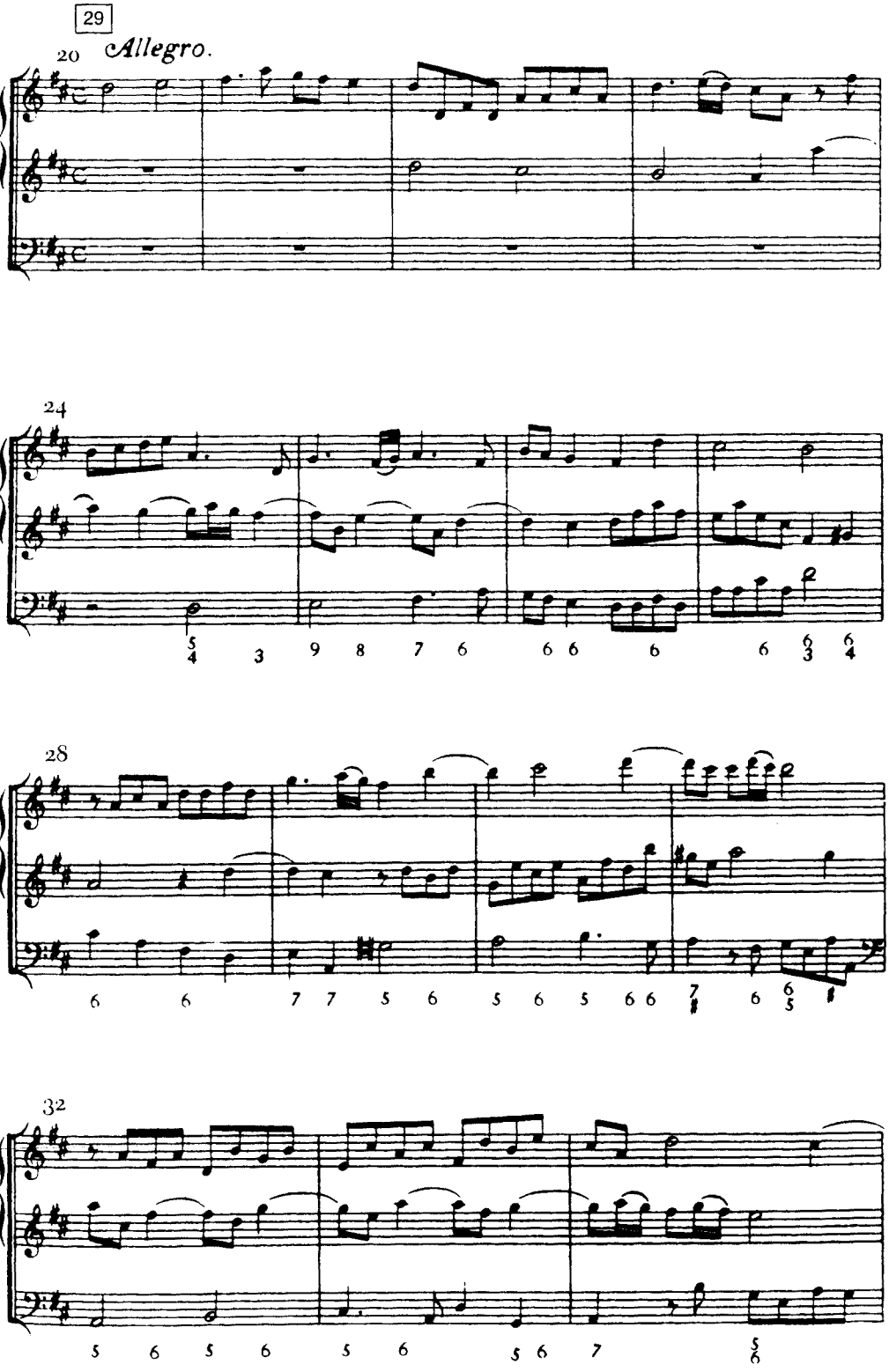
75 ARCANGELO CORELLI (1653–1713)

Trio Sonata, Op. 3, No. 2 CD 5 CD 2



From *Sonate a tre* (Bologna, 1689). *Les Oeuvres de Arcangelo Corelli*, J. Joachim and F. Chrysander, eds. (London, n.d.), pp. 130–35.

Skenováno pro studijní účely



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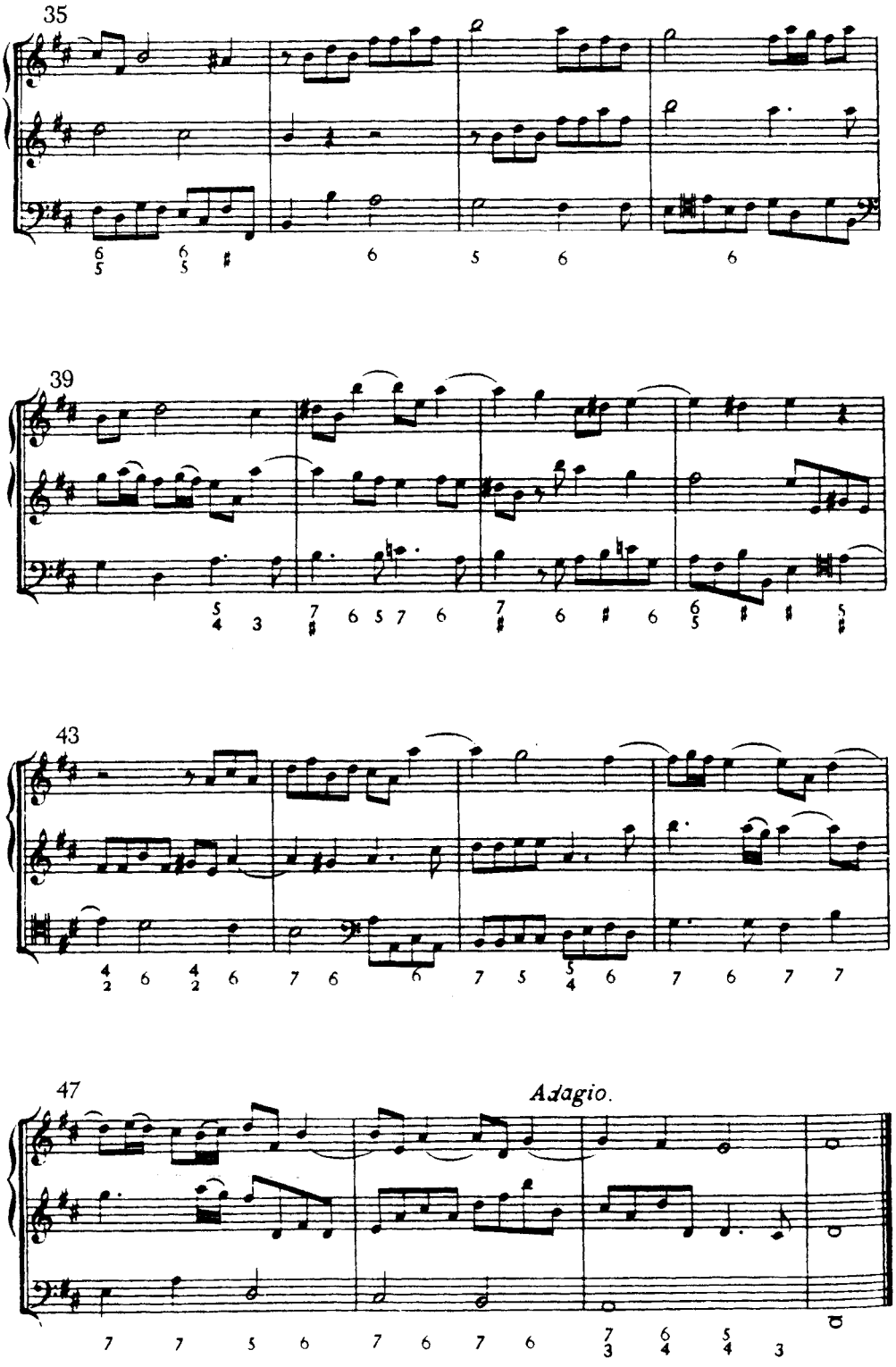

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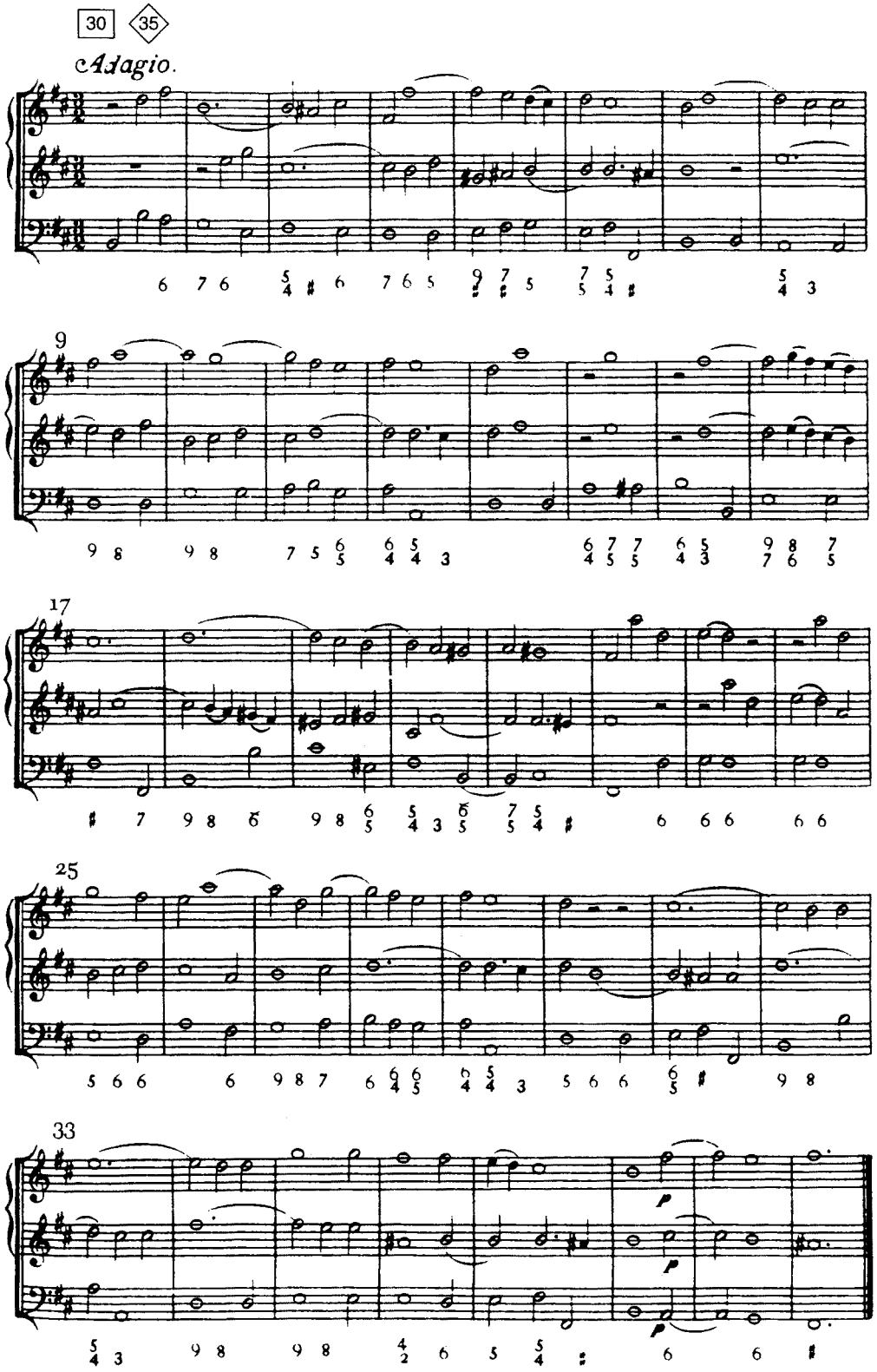

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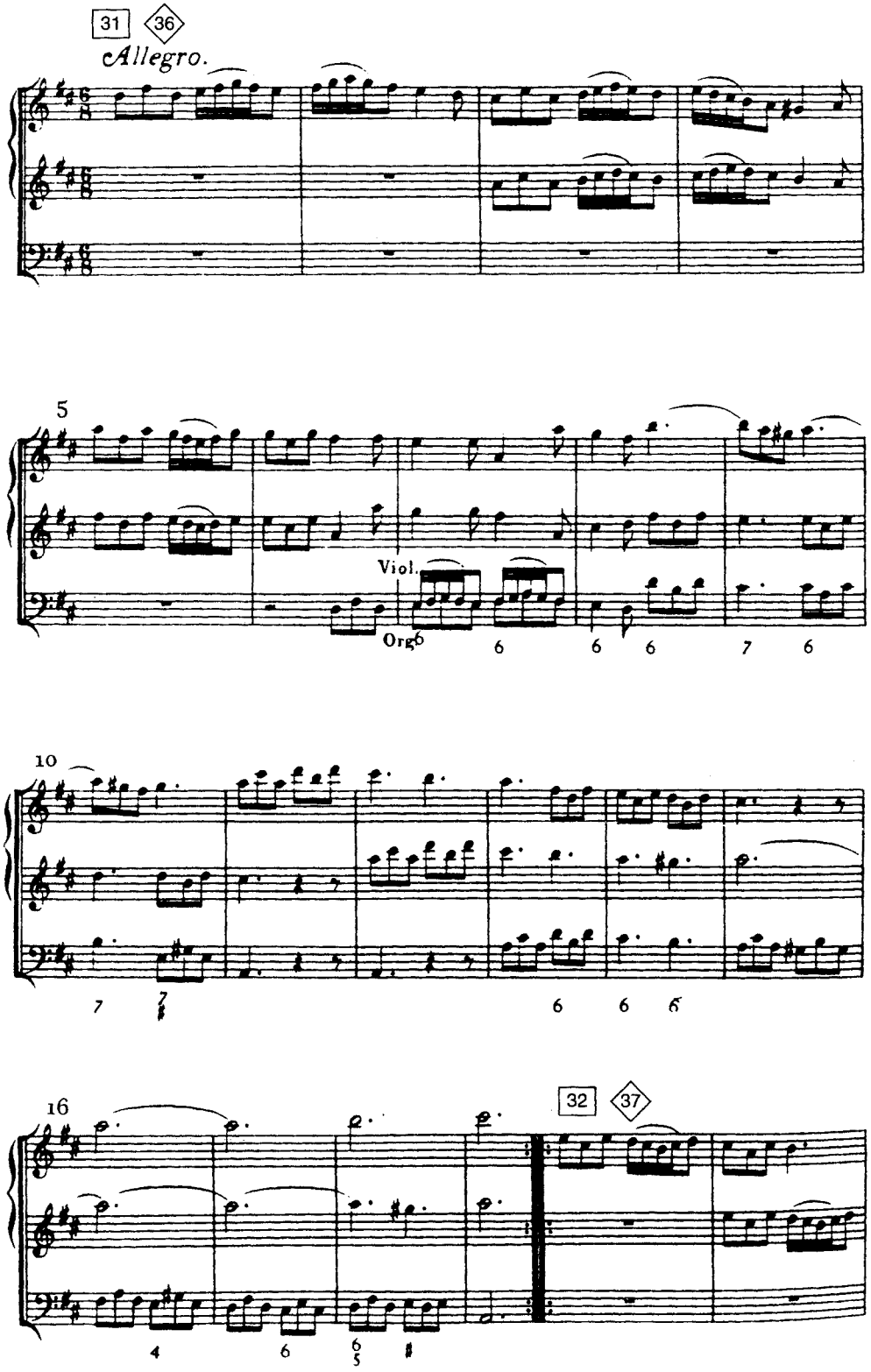
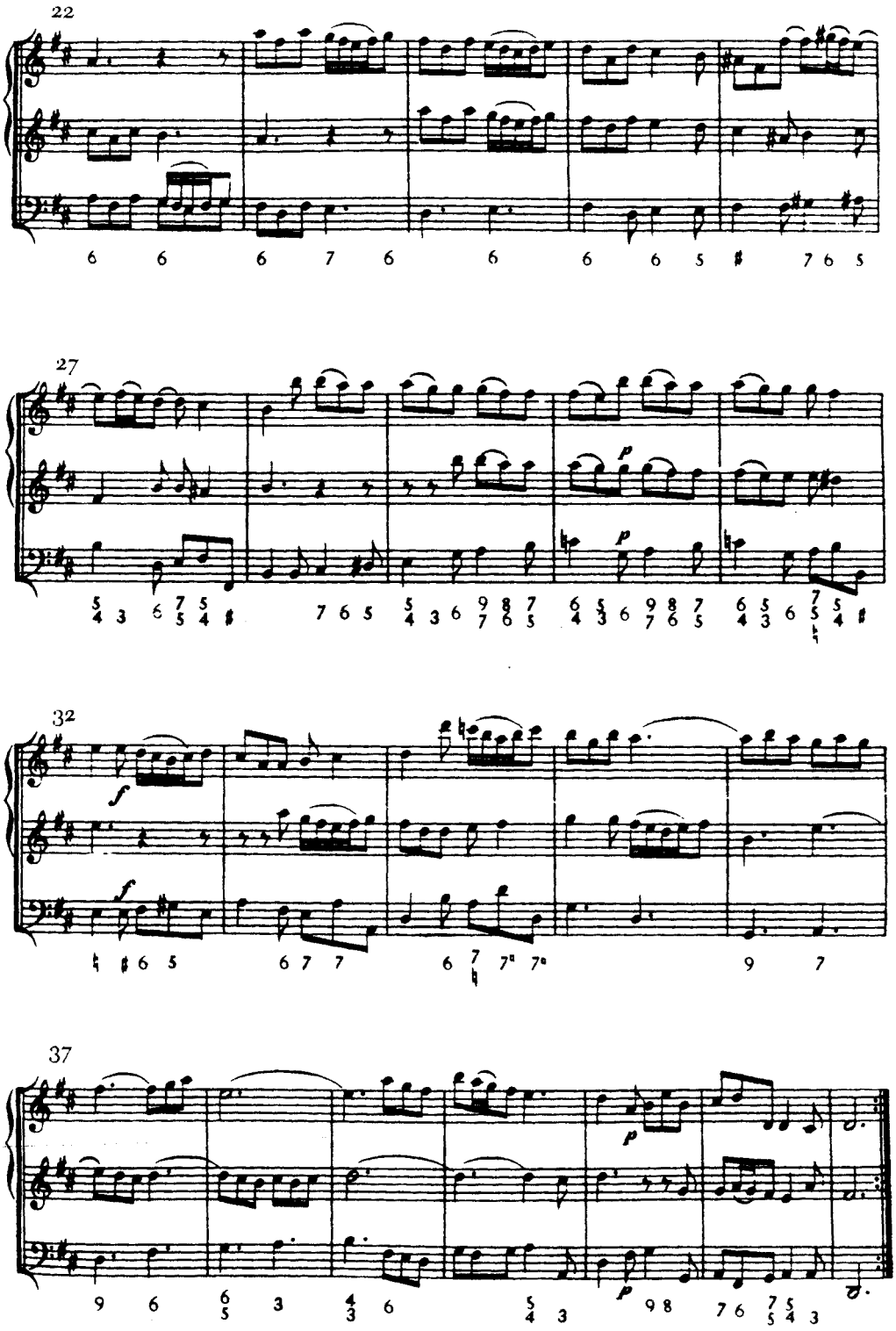


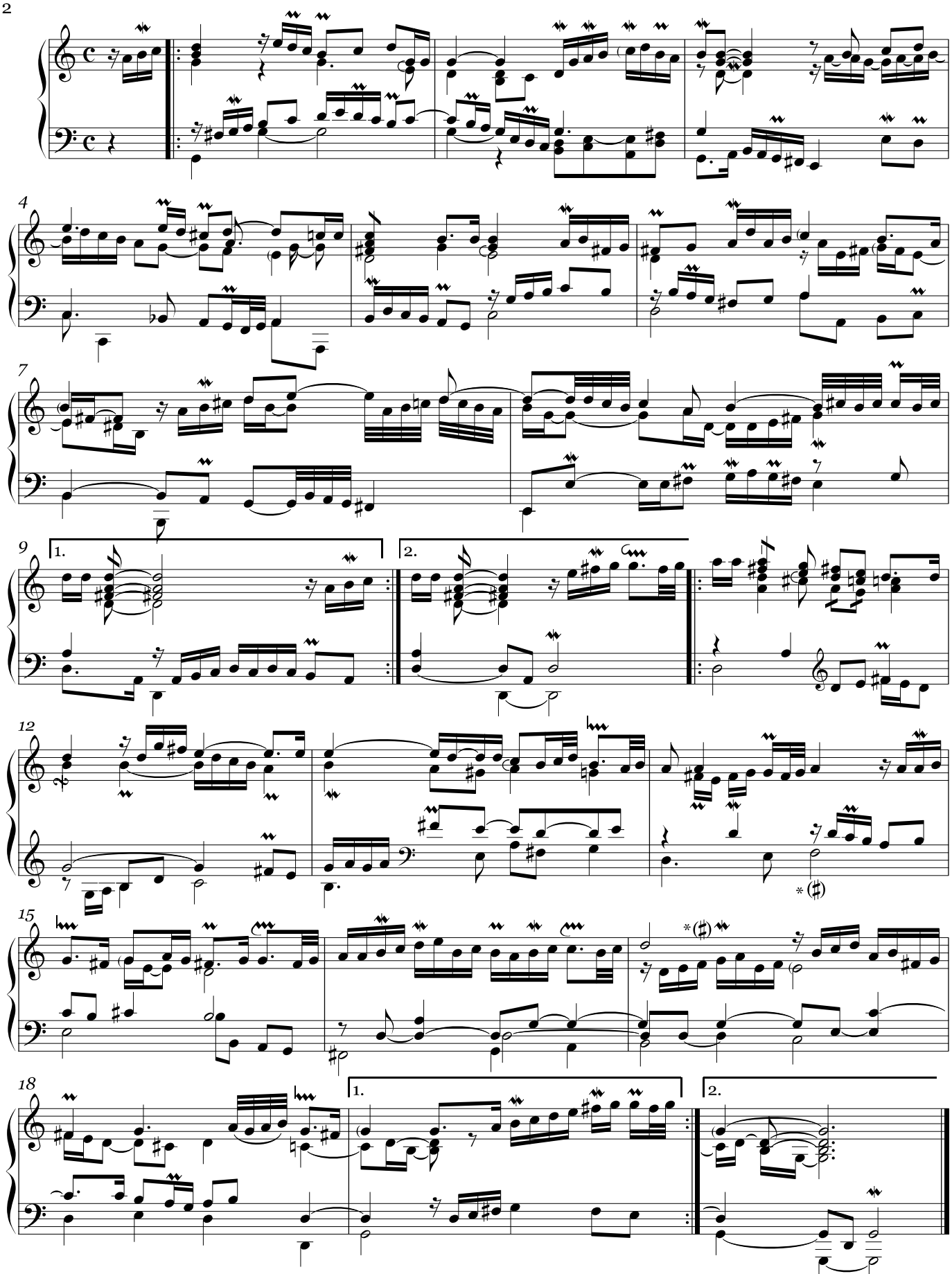
Skenováno pro studijní účely



Skenováno pro studijní účely

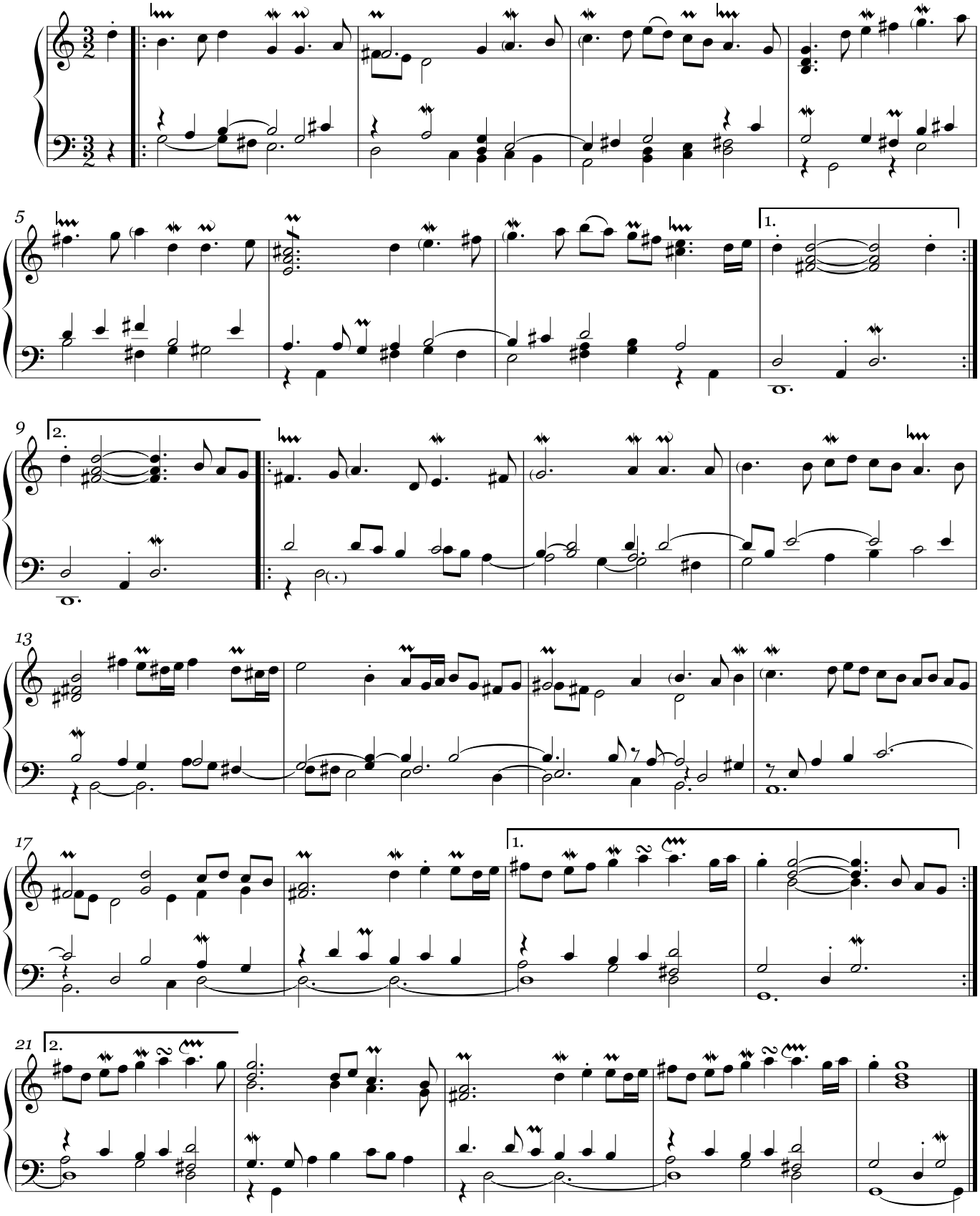
Allemande

Jean-Henry d'Anglebert

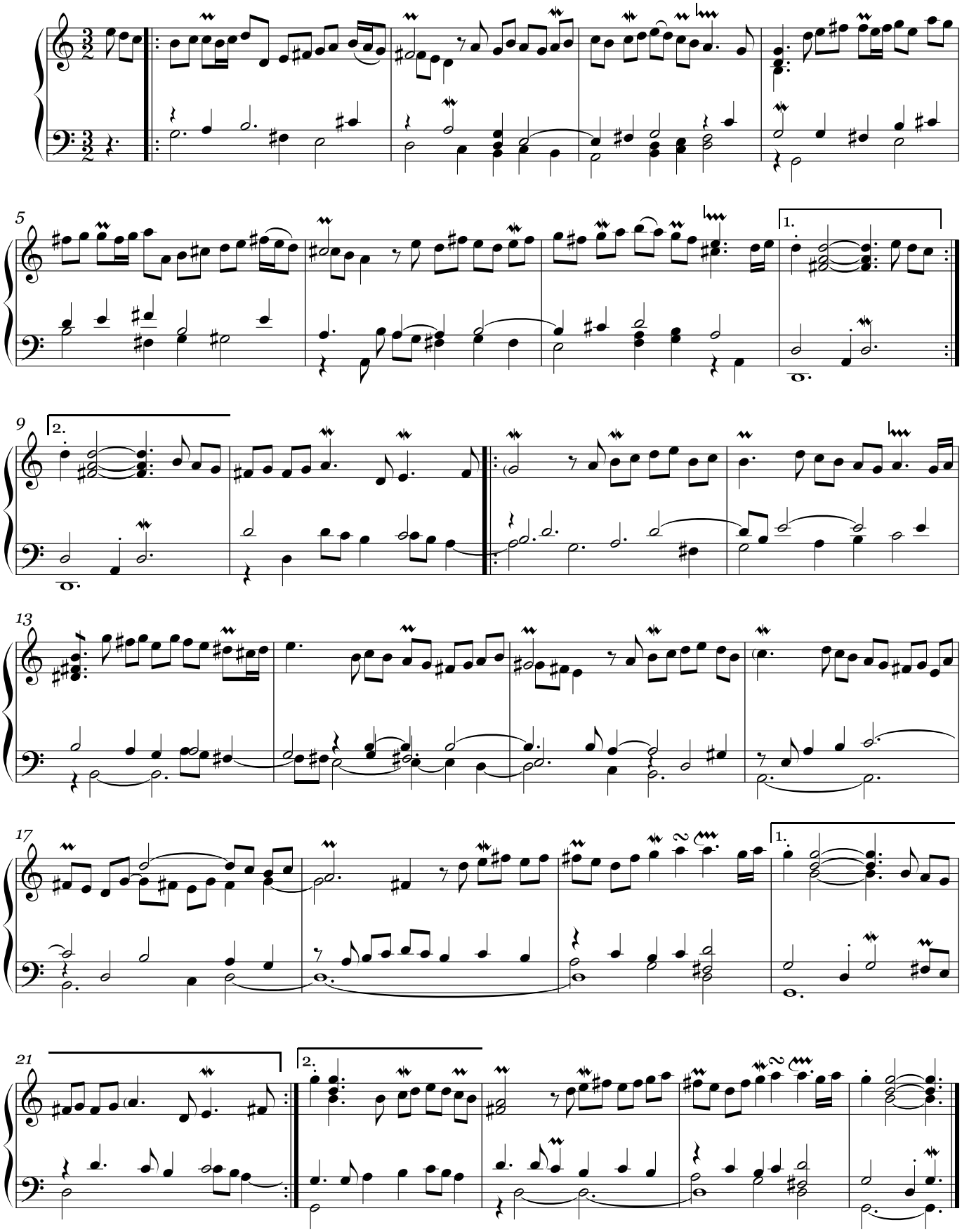


** Ed.: The original printing shows f naturals in m.14 and m.17, but f# may also be possible here.*

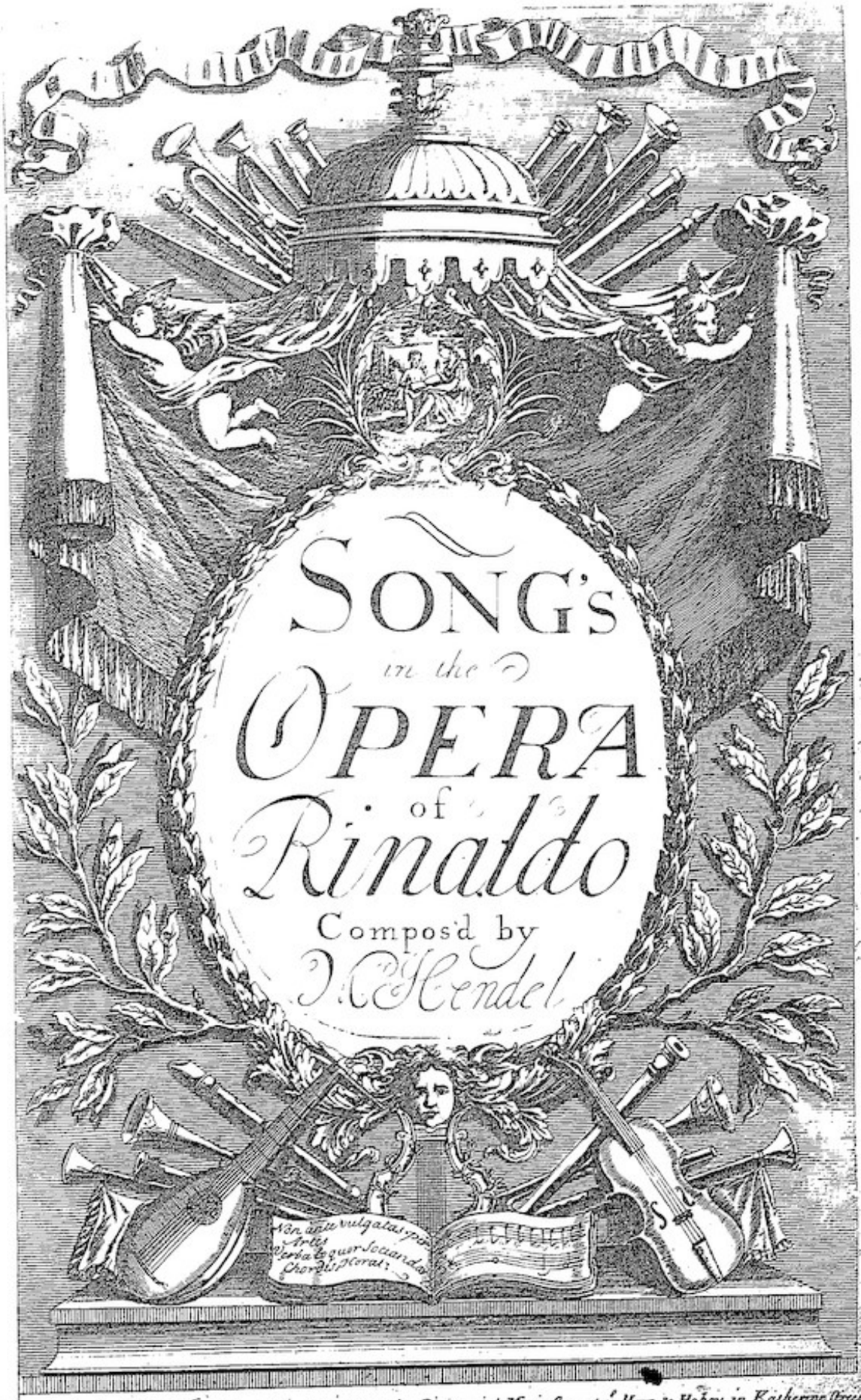
Courante



Double de la Courante



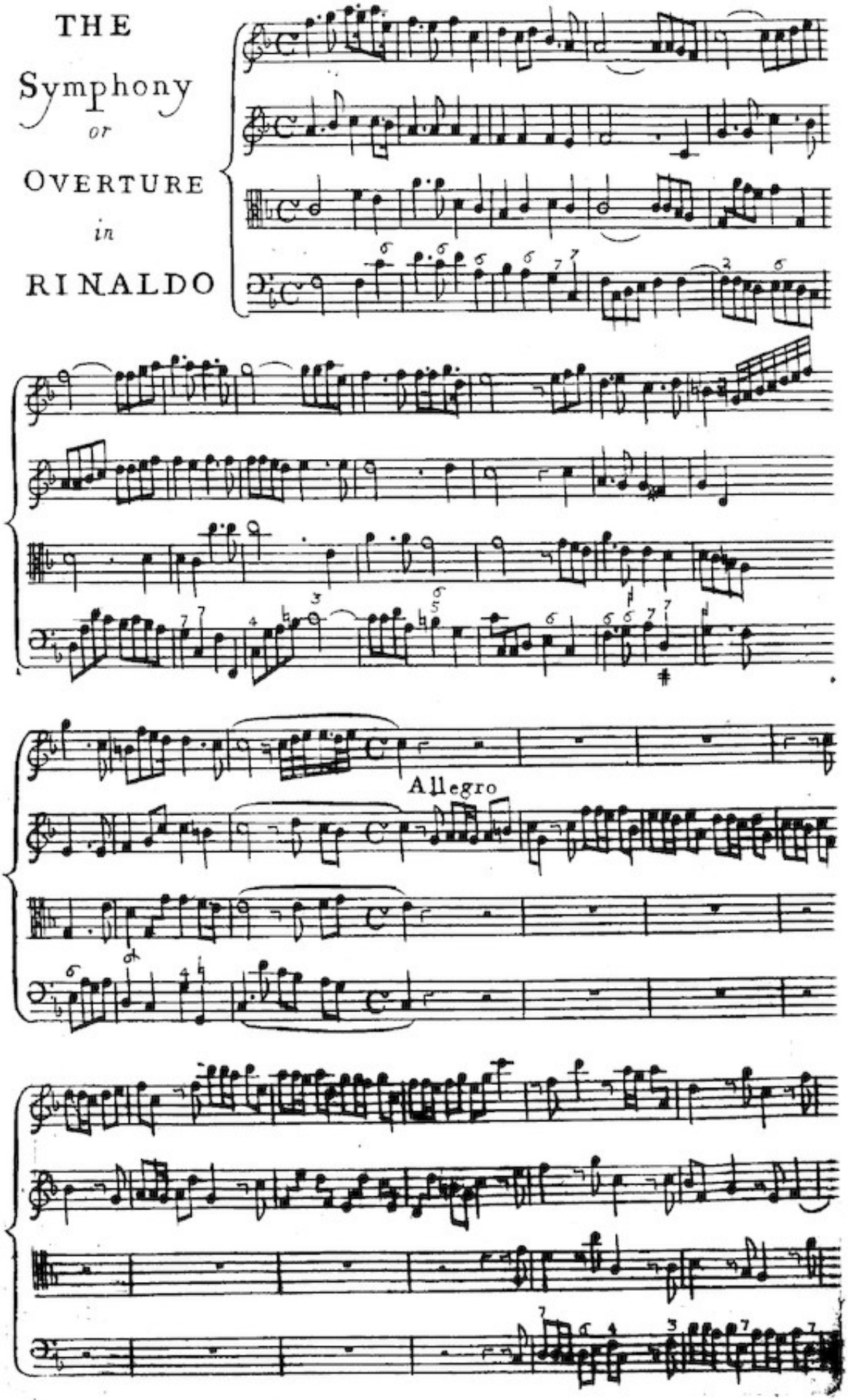
June Rushout

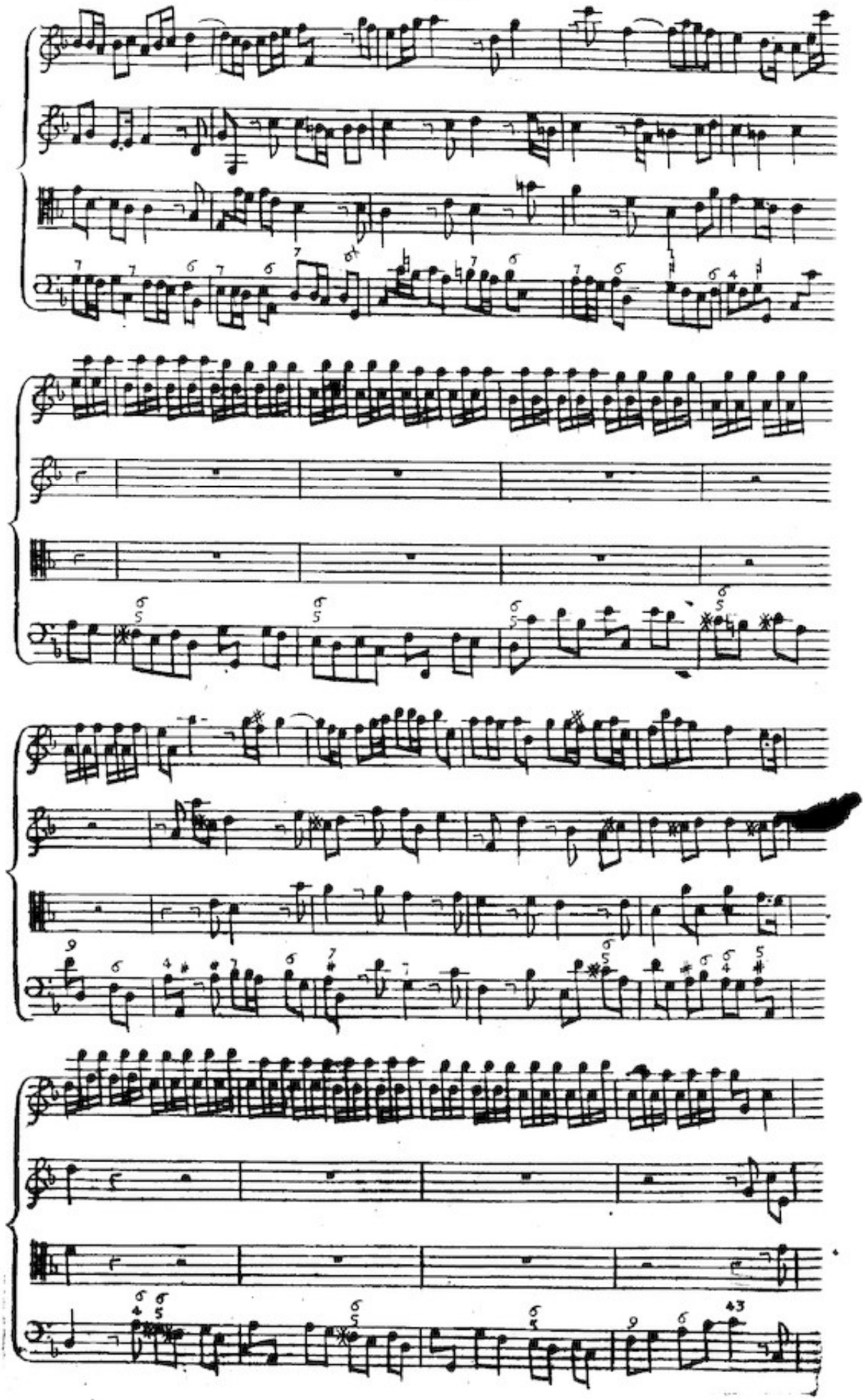


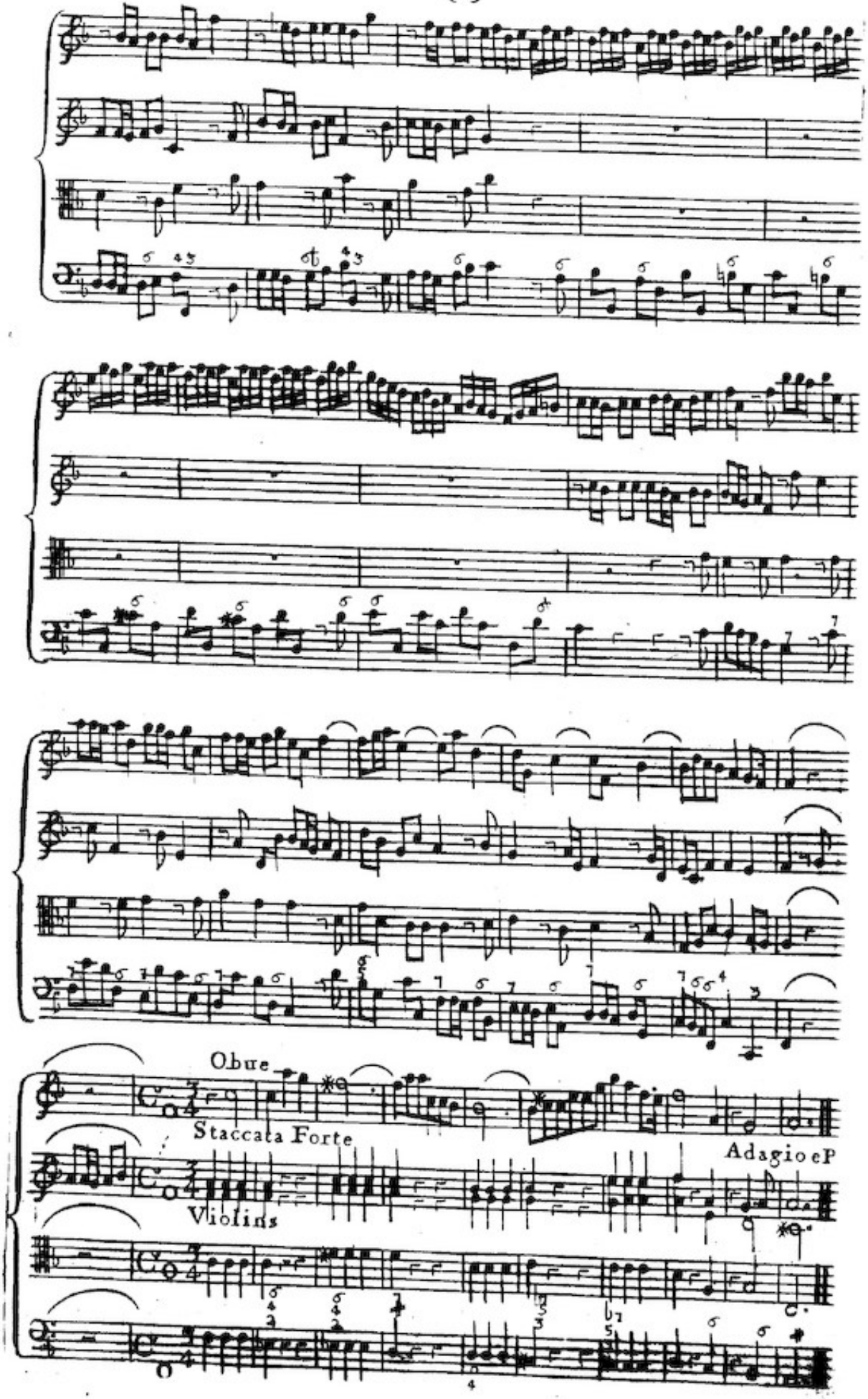
London Printed for J. Walsh Servant in Ordinary to her Britanick Majesty, at ye Harp & Hoboy in Katherine street, near Somerset House in ye Strand, & J. Hare at ye Viol & Flute in Cornhill near the Royall Exchange.

[1711]

THE Symphony *or* OVERTURE *in* RINALDO

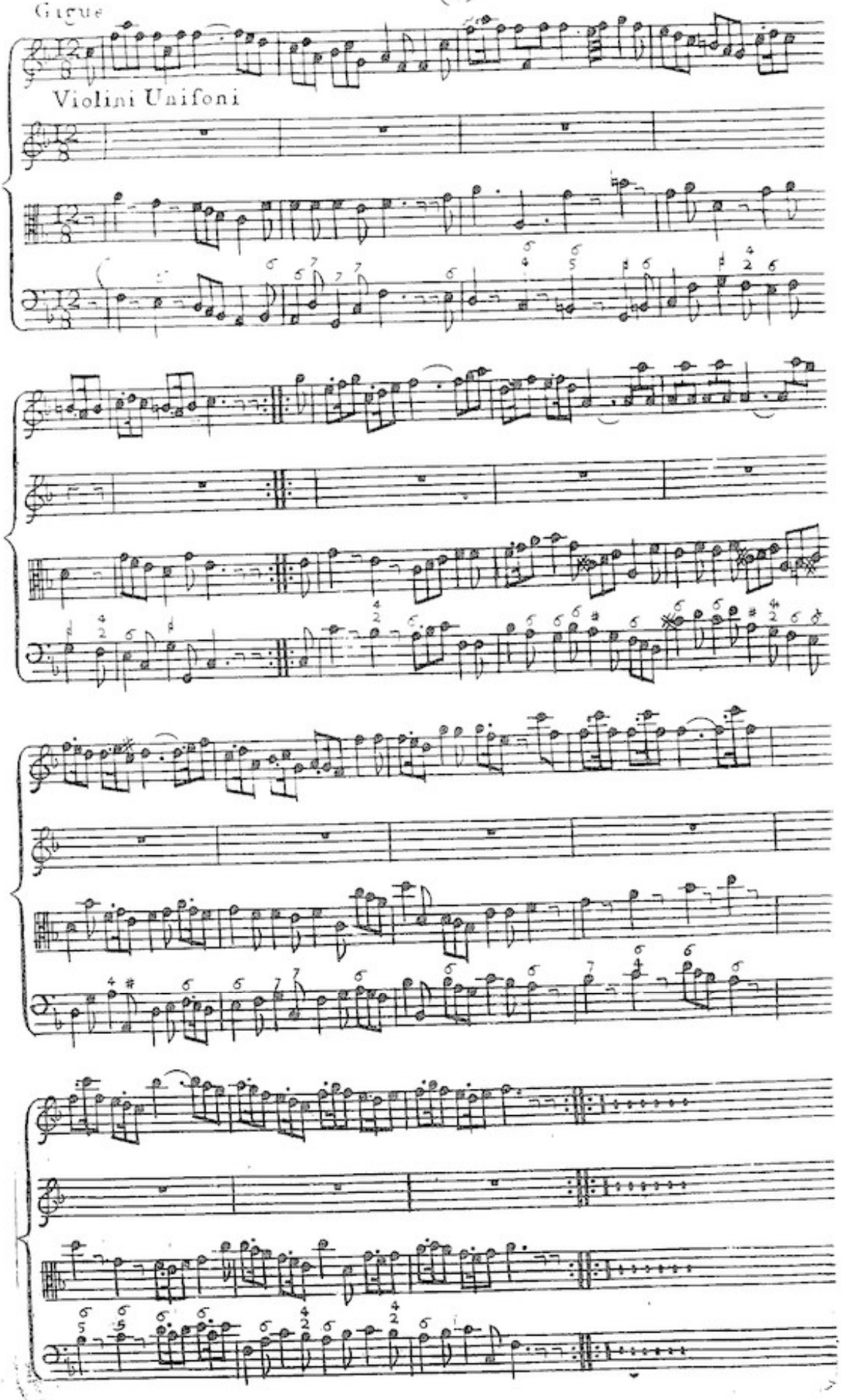




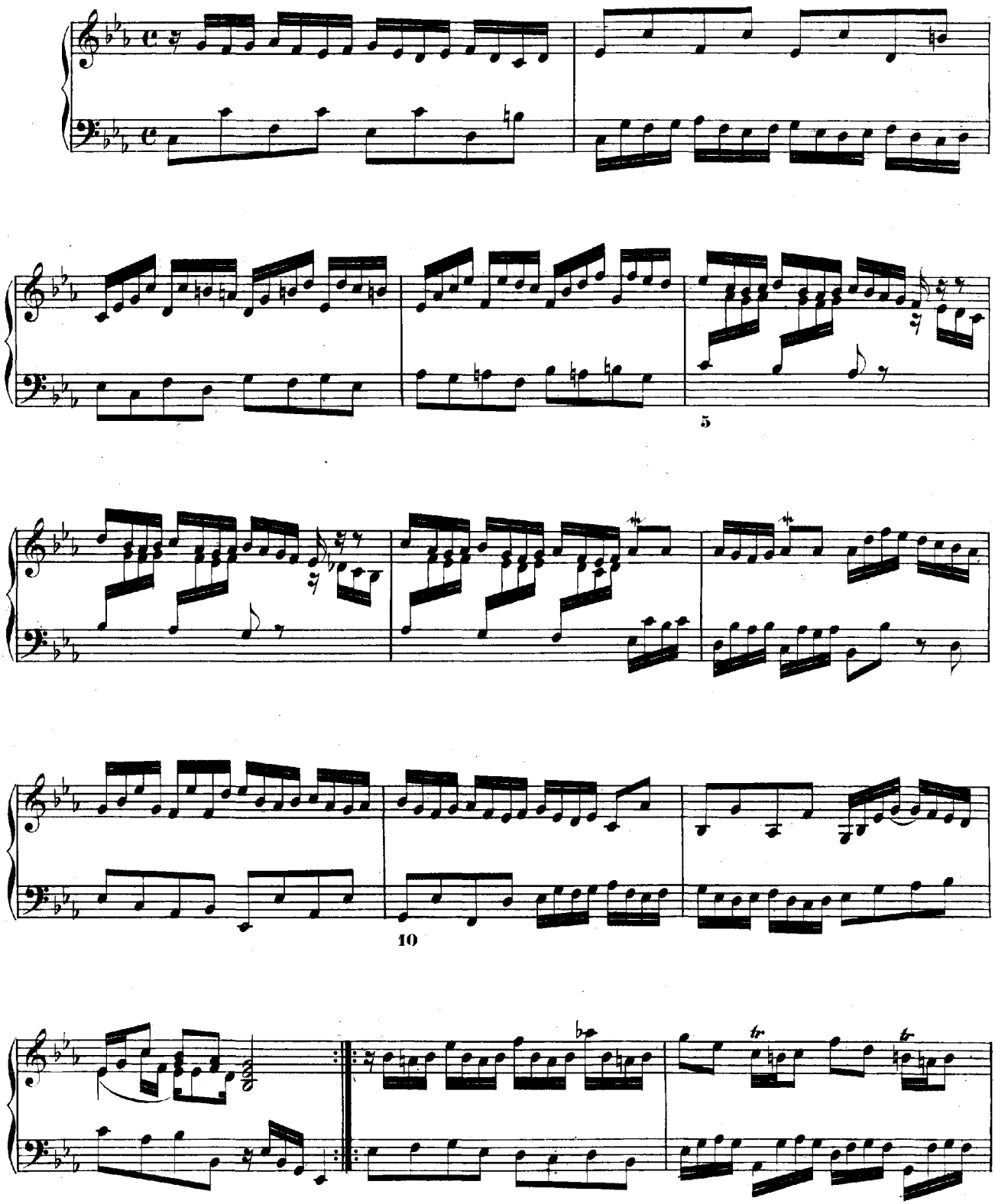

Obue
Staccata Forte
Adagio eP
Violins

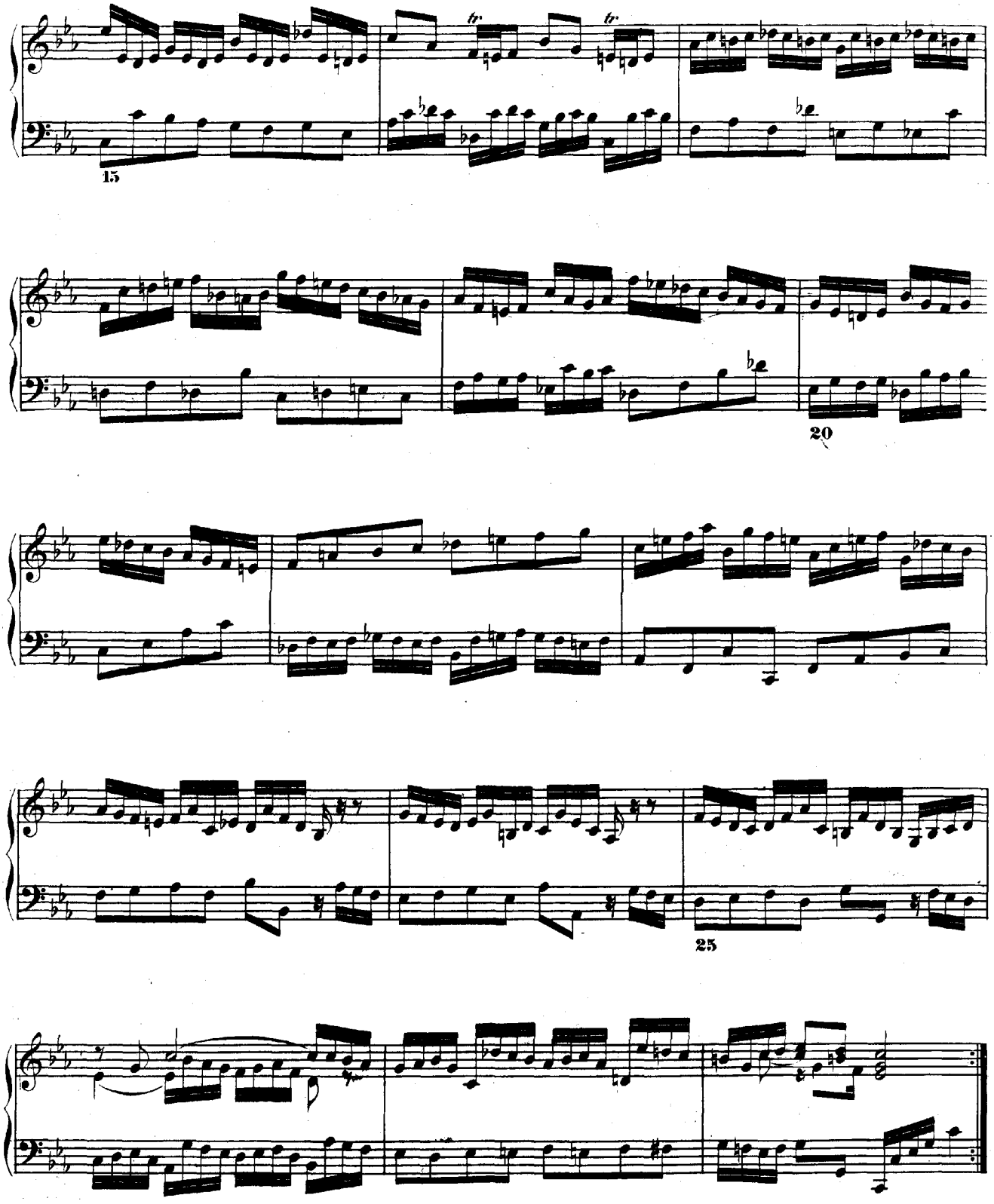
Gigue

Violini Unifoni



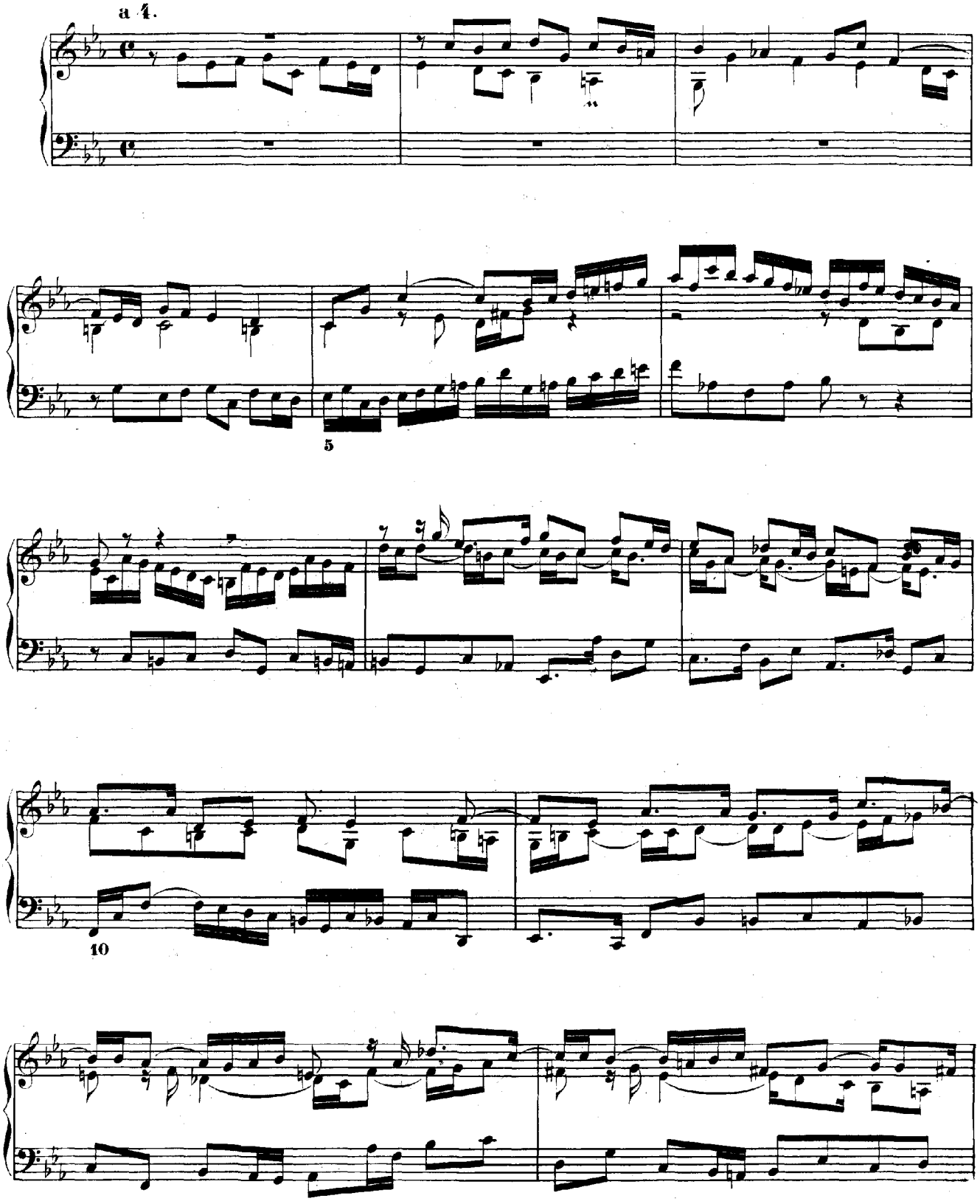
PRAELUDIUM II.

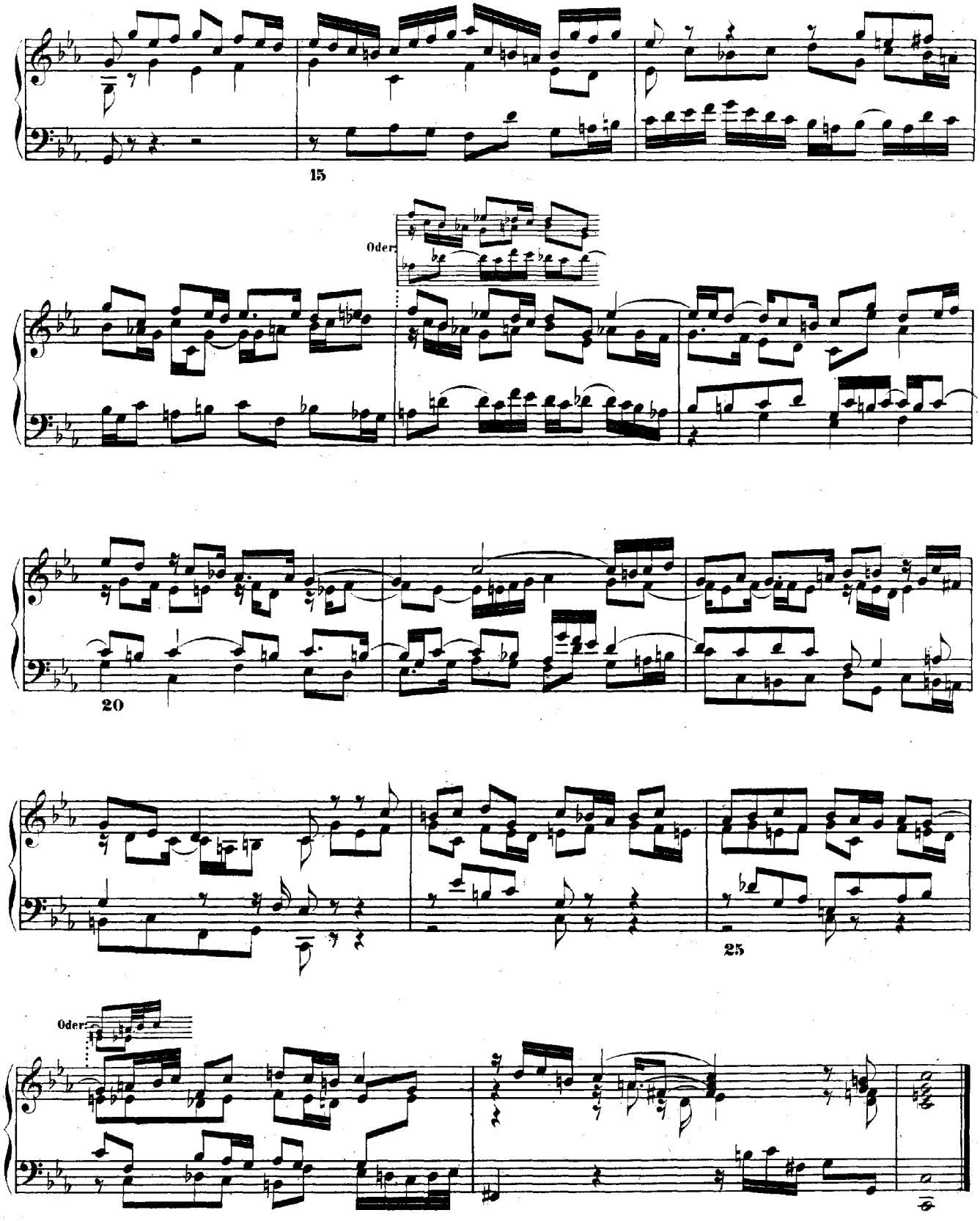



15
20
25

FUGA II.

a 4.




15
Oder:
20
25
Oder:

Recitativo

409

Oheň **Voda**

Je-stli-že Se-dum Pla-net Ne-bes-kých dnes vej-roč-ní chvá-lu vzdá-vá, zda-liž živ-lo-vé zem-ští ml-če-ti bu-dou? To ji-stě ne-

414

Oheň

slu-ší Ne-bo dne-šní sla-vno-sti čest vše-chna pří-slu-ší. A pro-tož, a-by J-mé-no A-da-ma ze všech stran chvá-le-no

419

by-lo, ja-kož-to o-heň vzhů-ru vzná-še-ti se vy-na-sna-žím, lás-kumou v způ-so-bu oh-ni-vé-ho pla-men pro-u-ká-žu, to vskut-ku jis-tě do-ká-žu.

Aria

Allegro

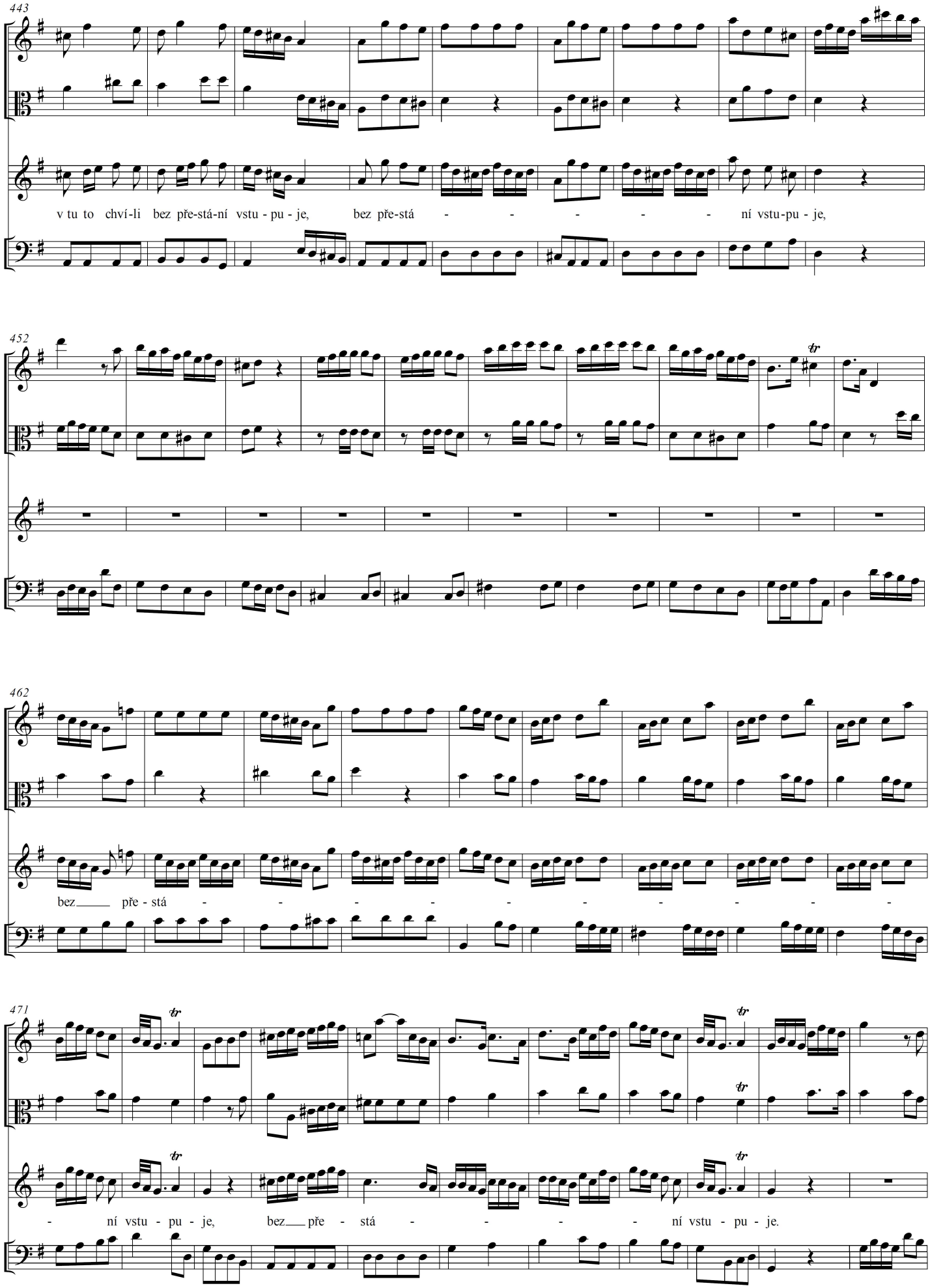
425

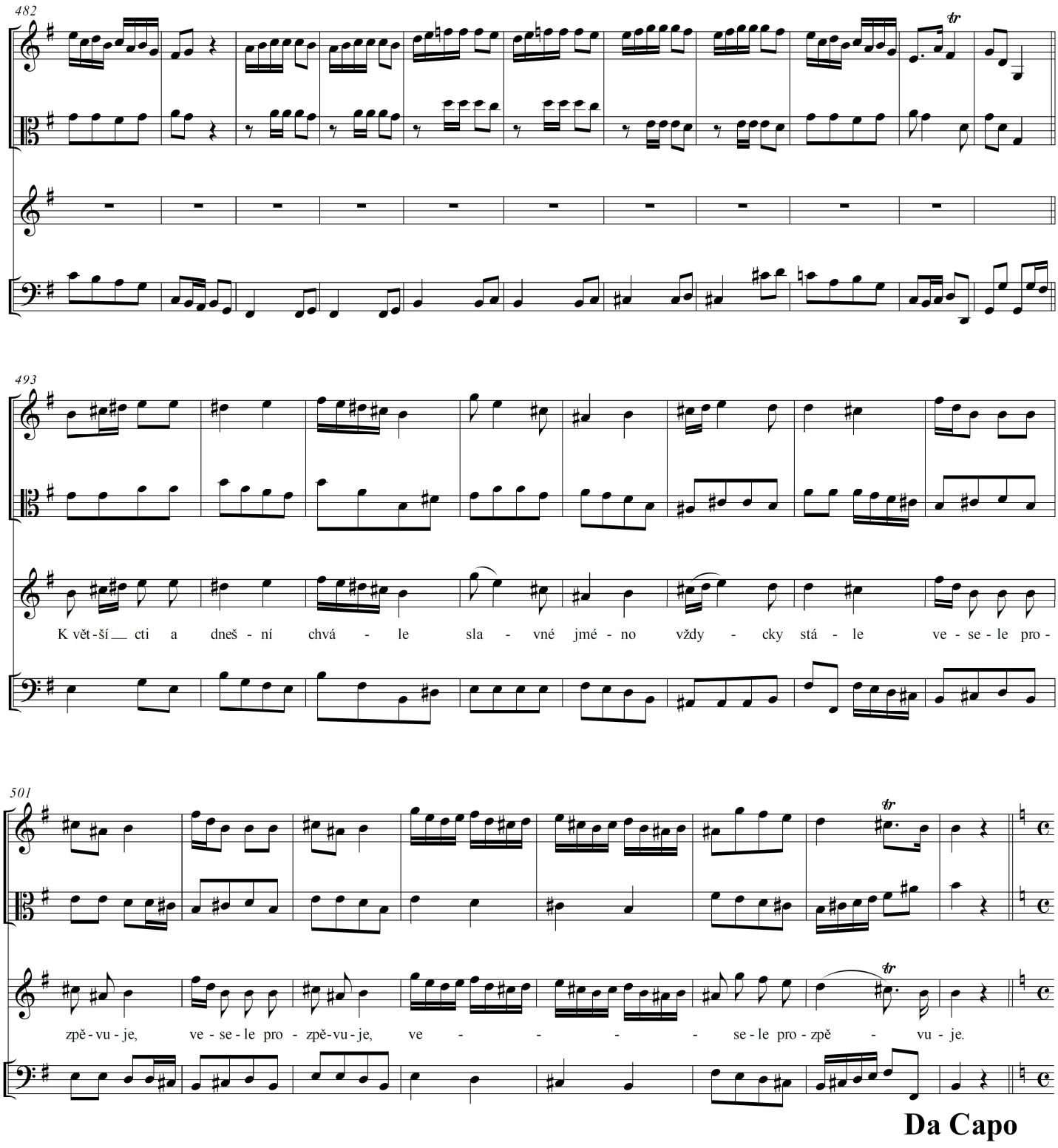
434

tr

Oheň

Ja-ko pla-men vzhů-ru cí-lí, tak má my-sl


443
v tu to chví-li bez pře-stá-ní vstu - pu - je, bez pře-stá - - - - - ní vstu-pu - je,
452
462
bez pře - stá - - - - - - - - -
471
- ní vstu - pu - je, bez pře - stá - - - - ní vstu - pu - je.


482
493
K vět - ší cti a dneš - ní chvá - le sla - vné jmé - no vždy - cky stá - le ve - se - le pro -
501
zpě - vu - je, ve - se - le pro - zpě - vu - je, ve - se - le pro - zpě - vu - je.
Da Capo

Concerto for Bassoon in g minor

František Jiránek

Adagio

Solo

Fagotto

Violino I

Violino II

Viola

Basso

*)

Un poco allegro

3

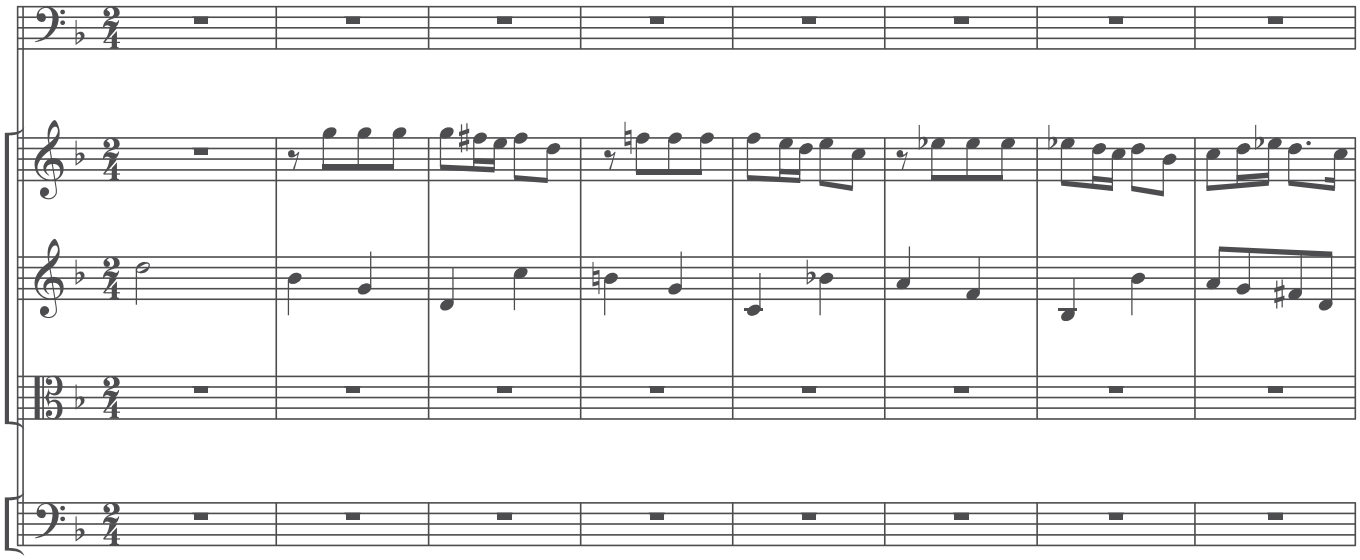
p

8

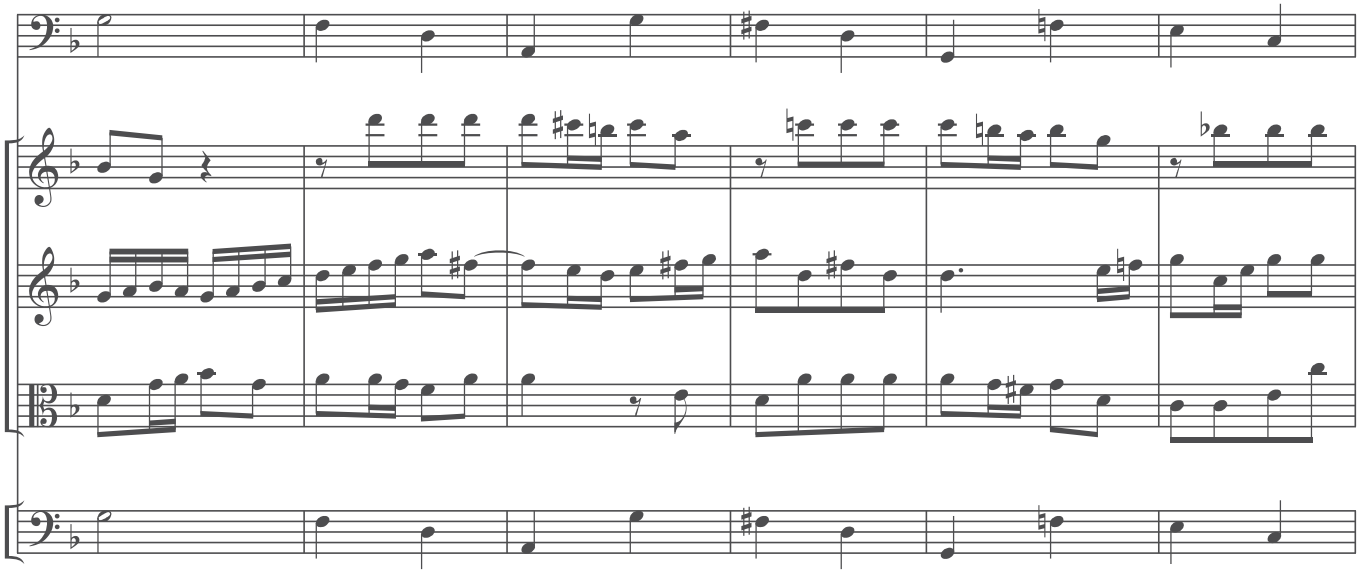
Adagio

*) Second version without ♮

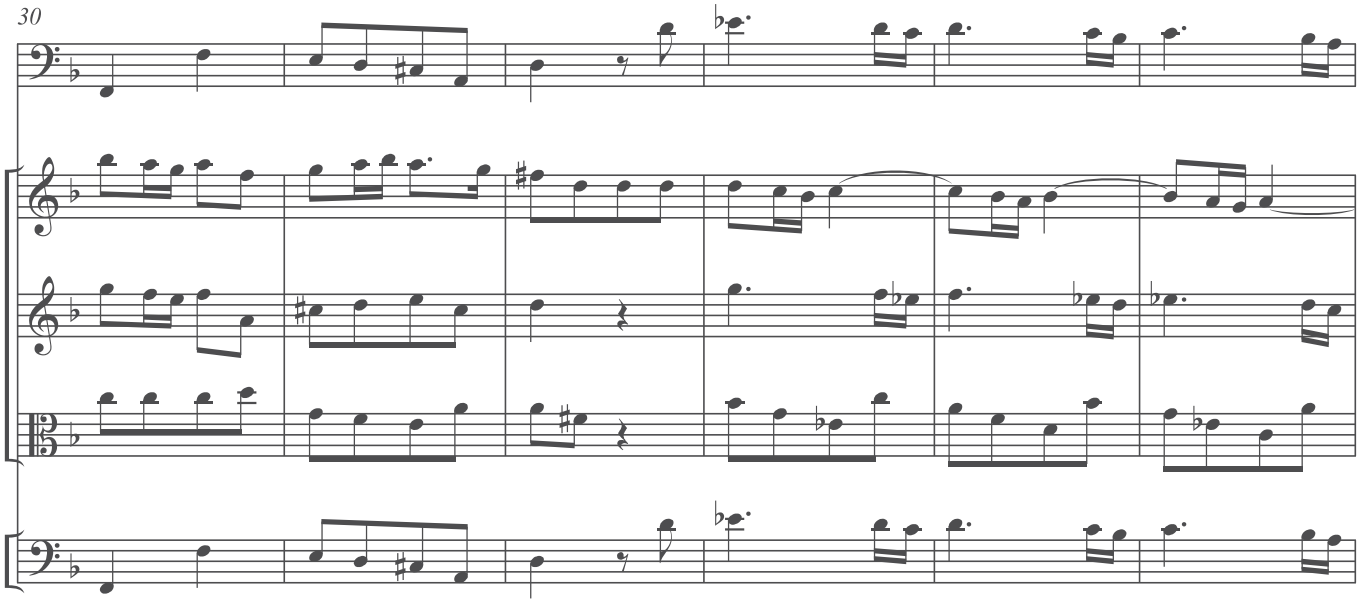
16 **Allegro**

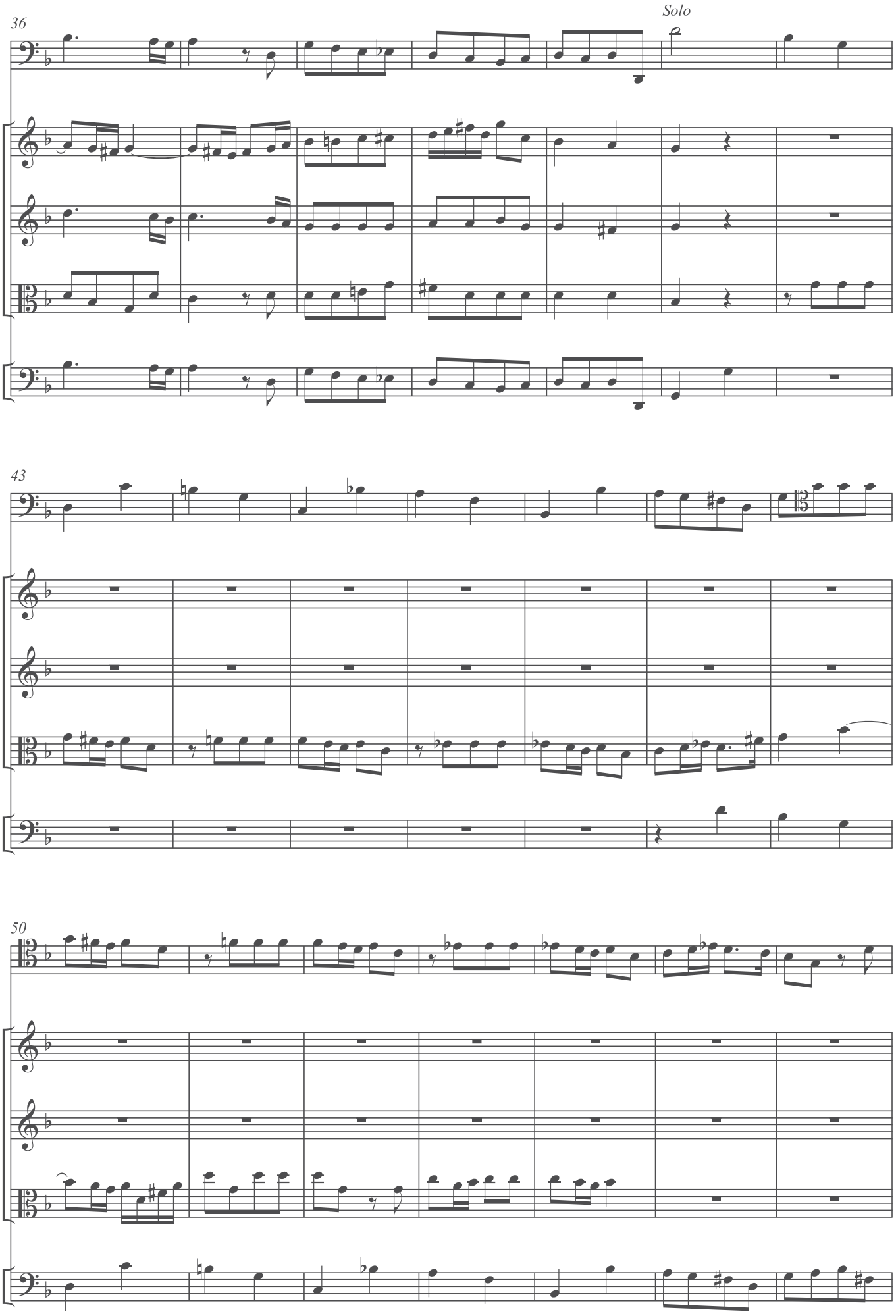


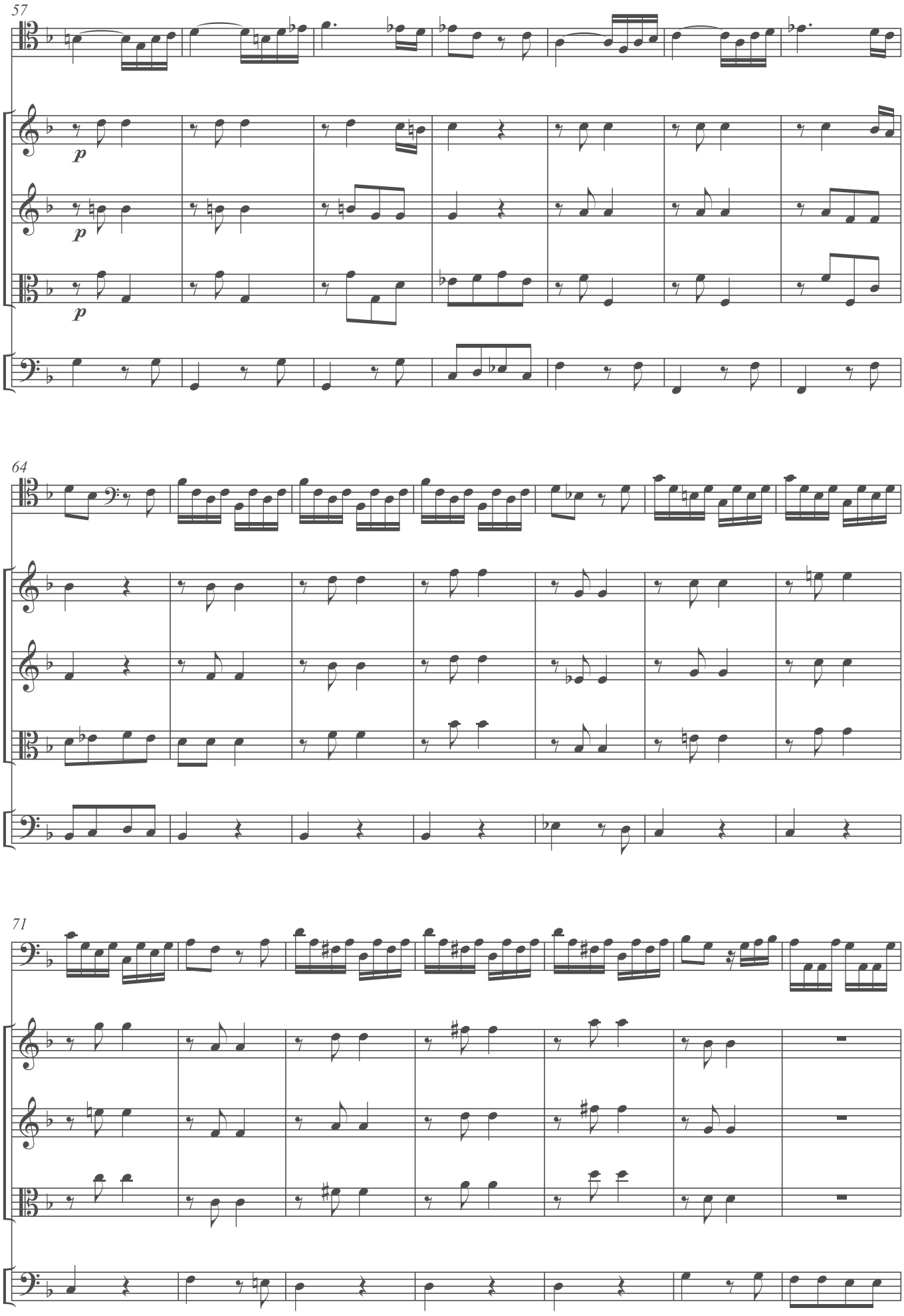
24 *Tutti*

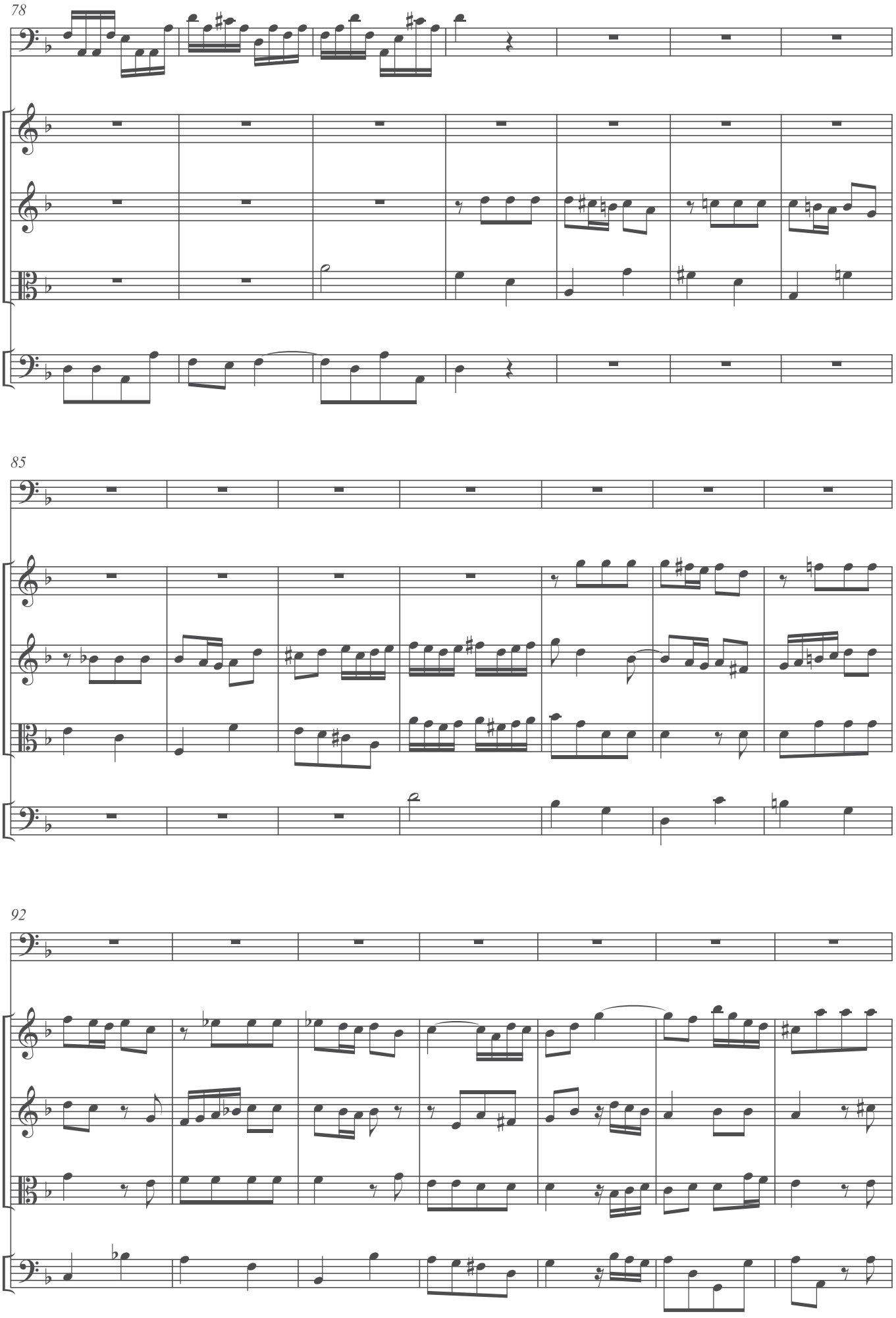


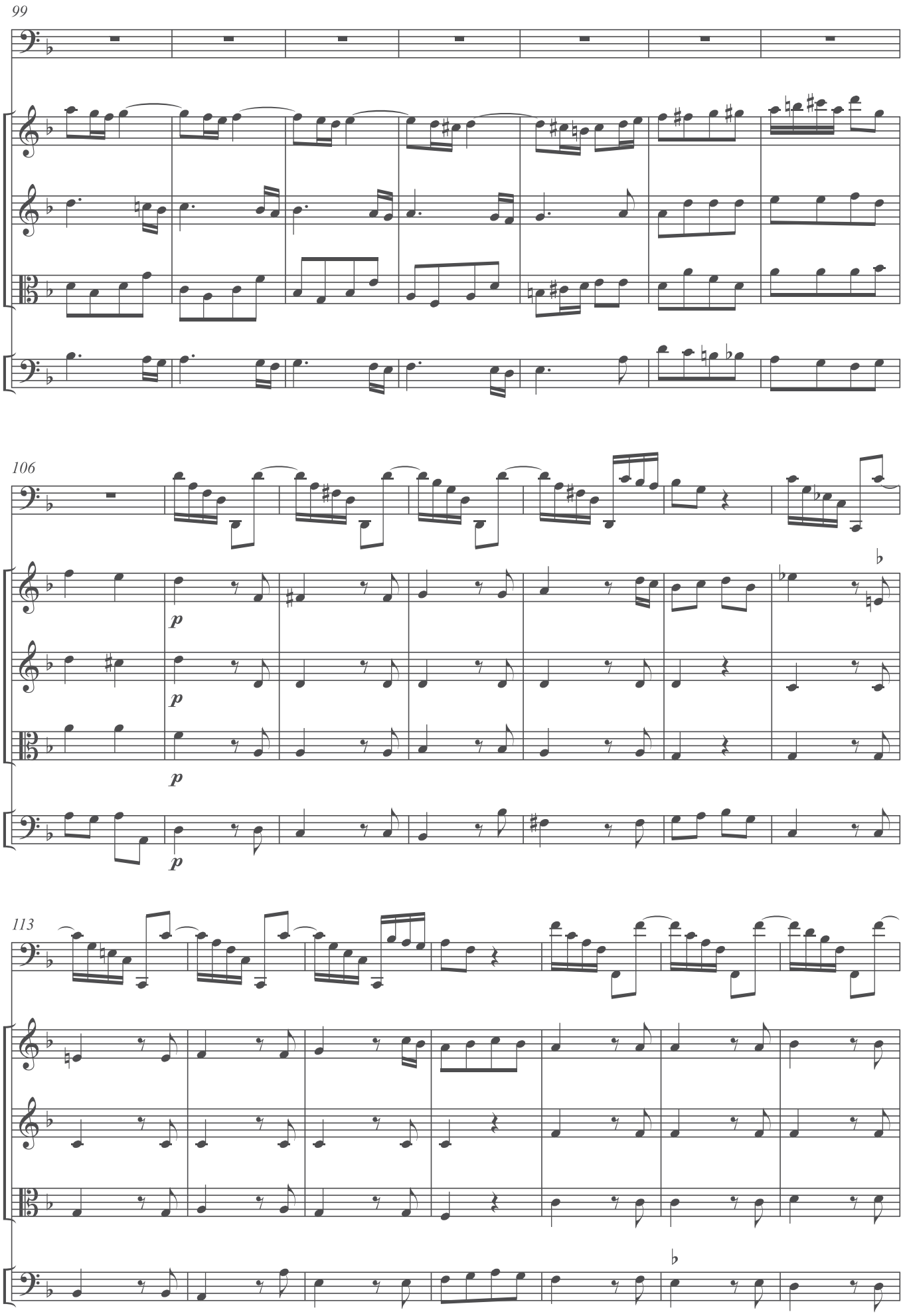
30

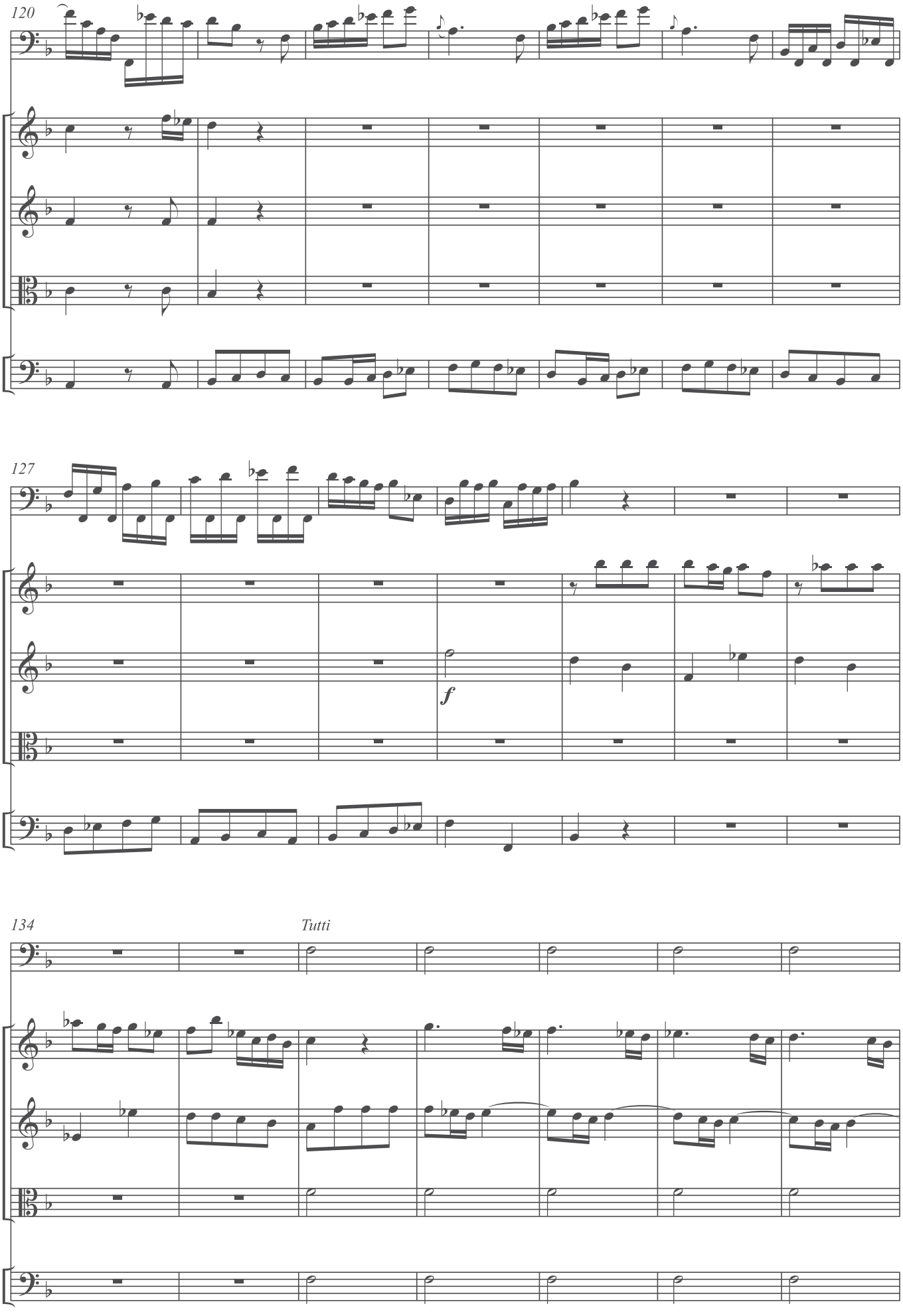


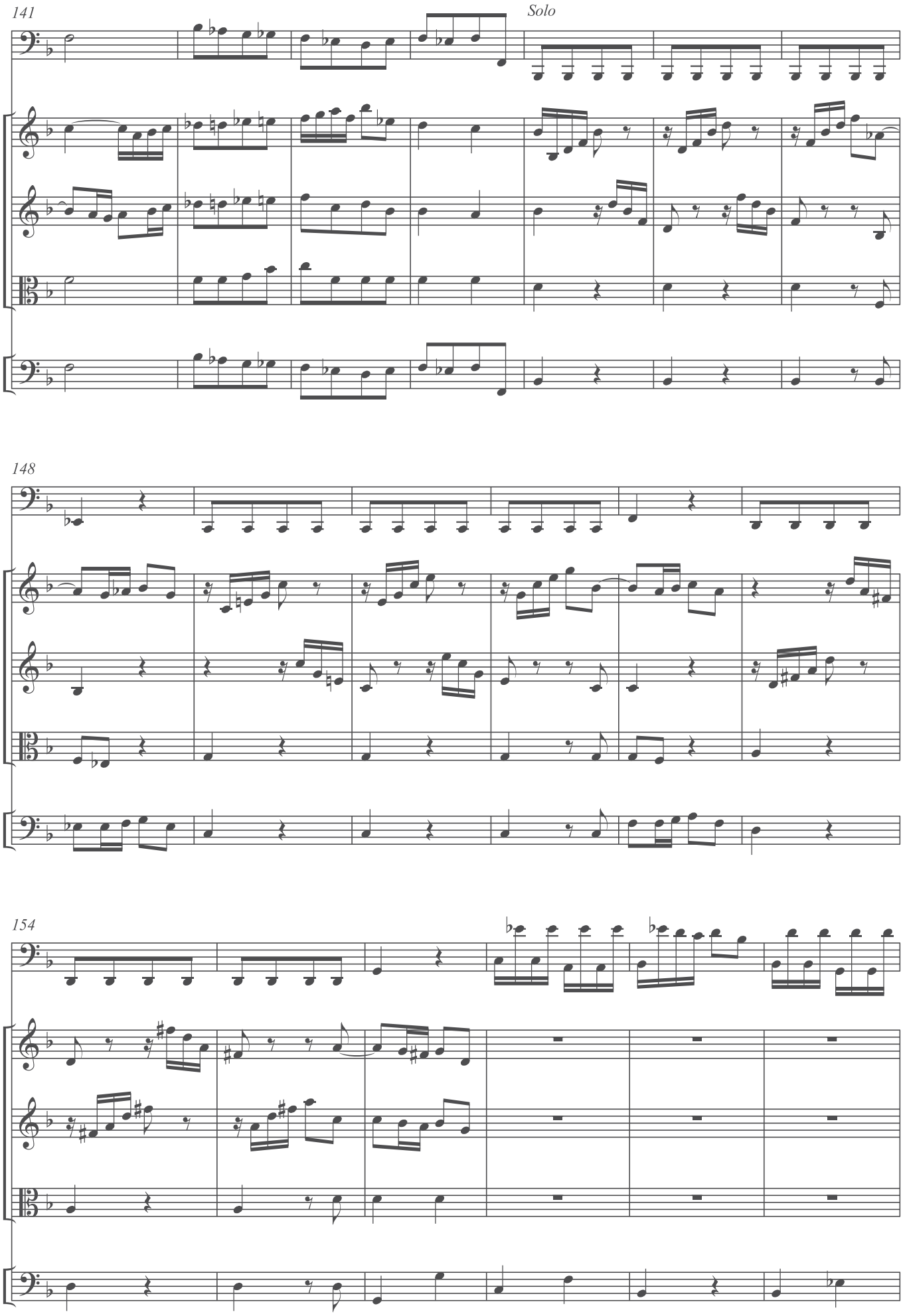

36
Solo
43
50

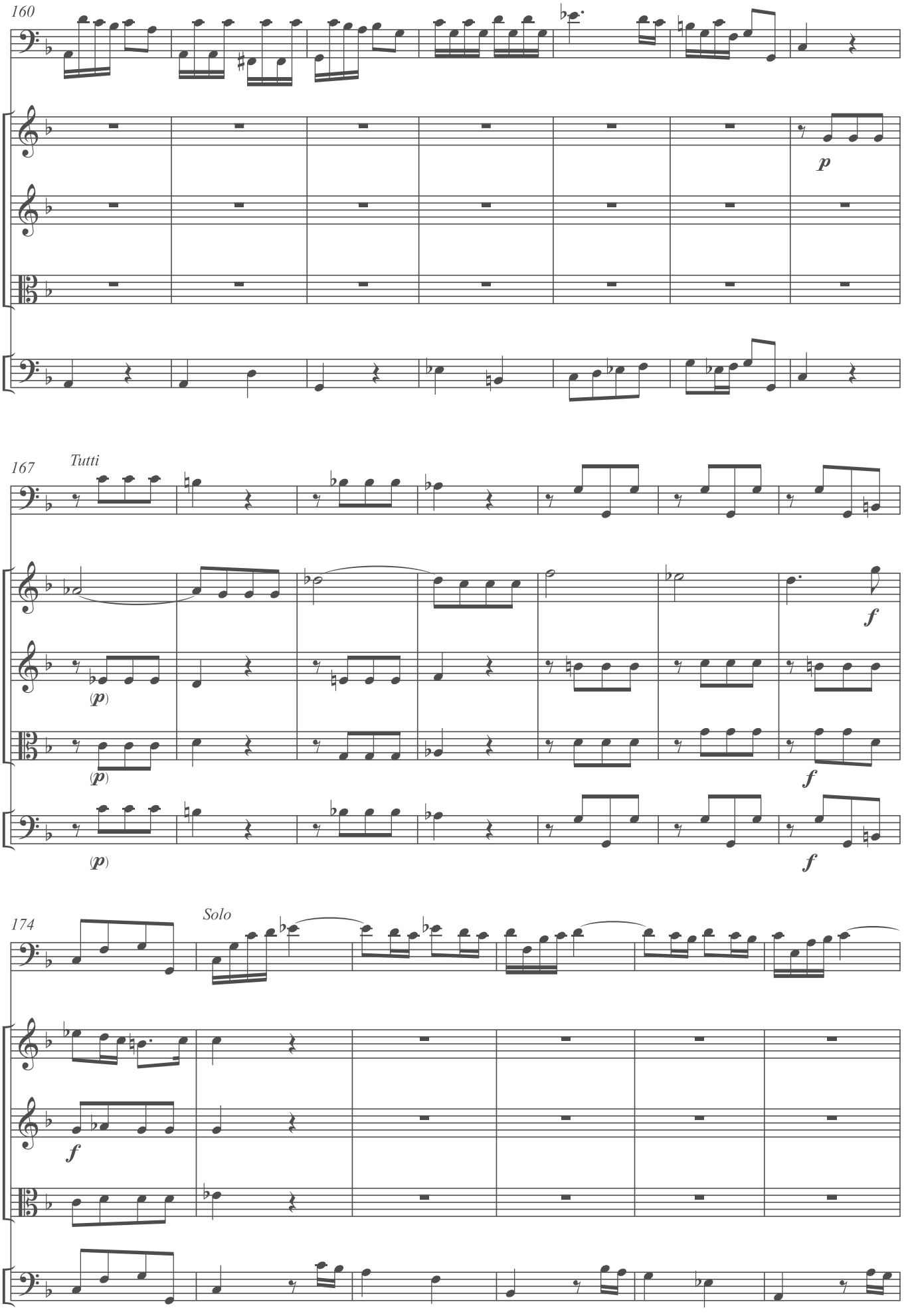

57
p
p
p
64
71

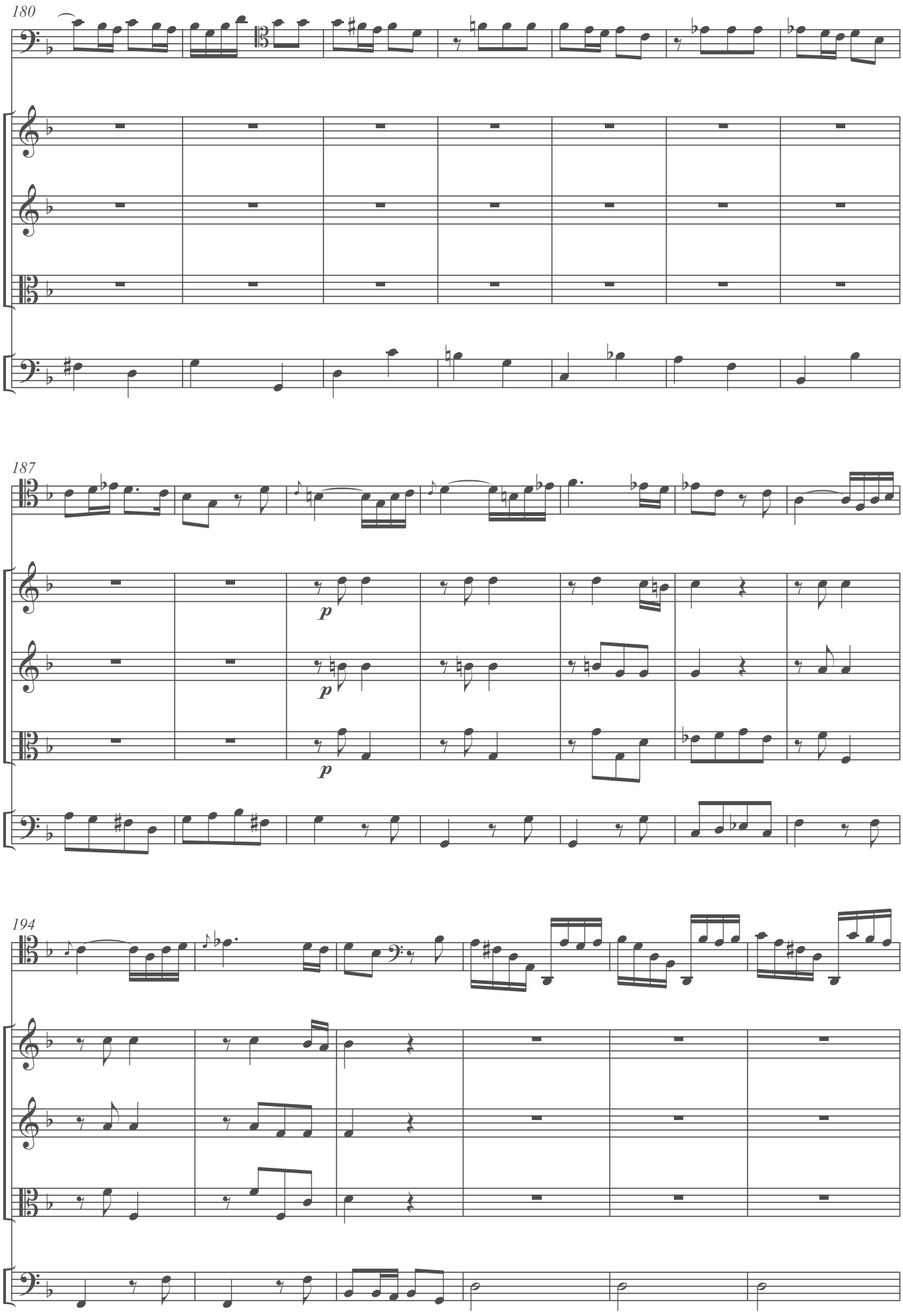

78
85
92

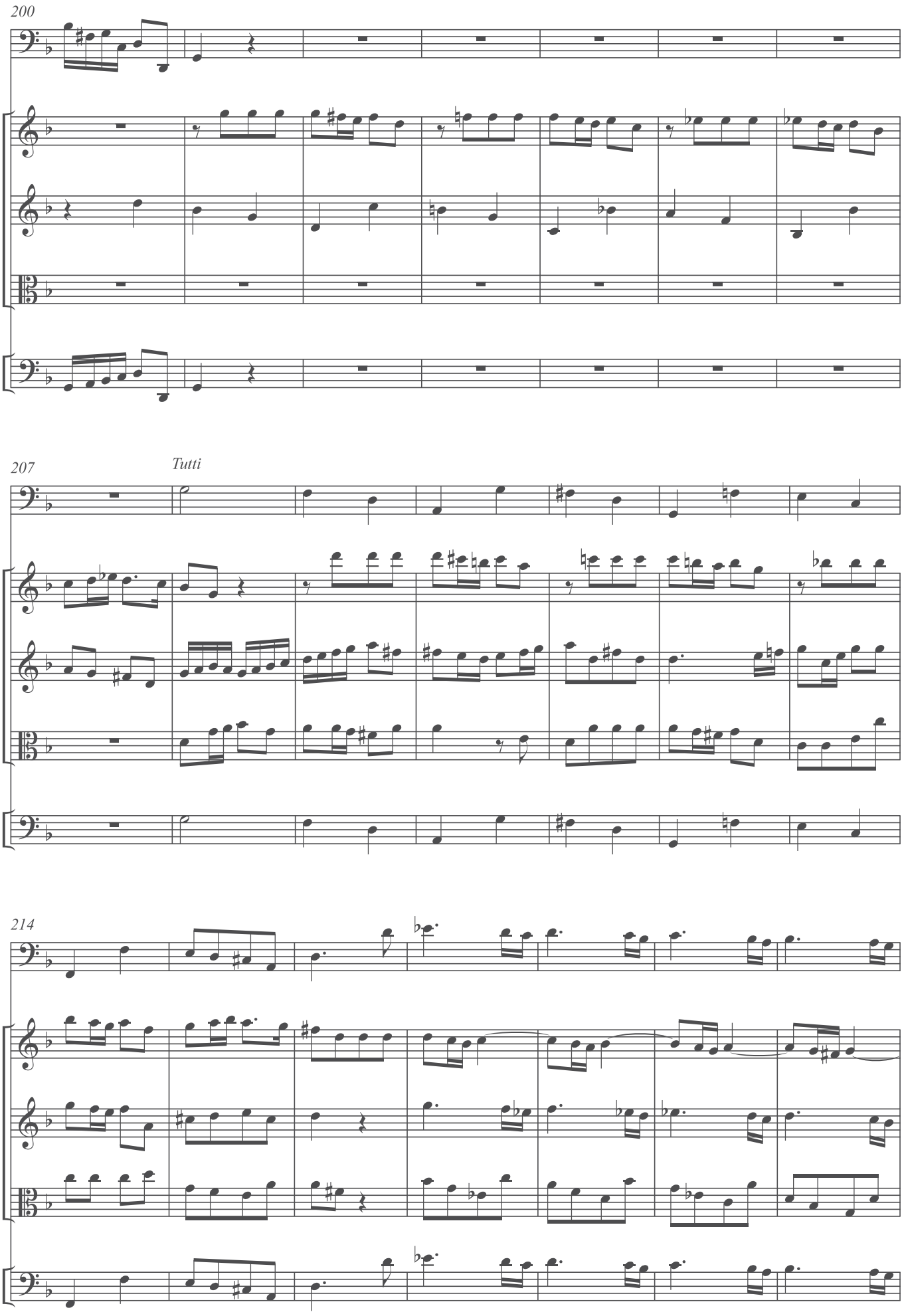

99
106
p
p
p
113

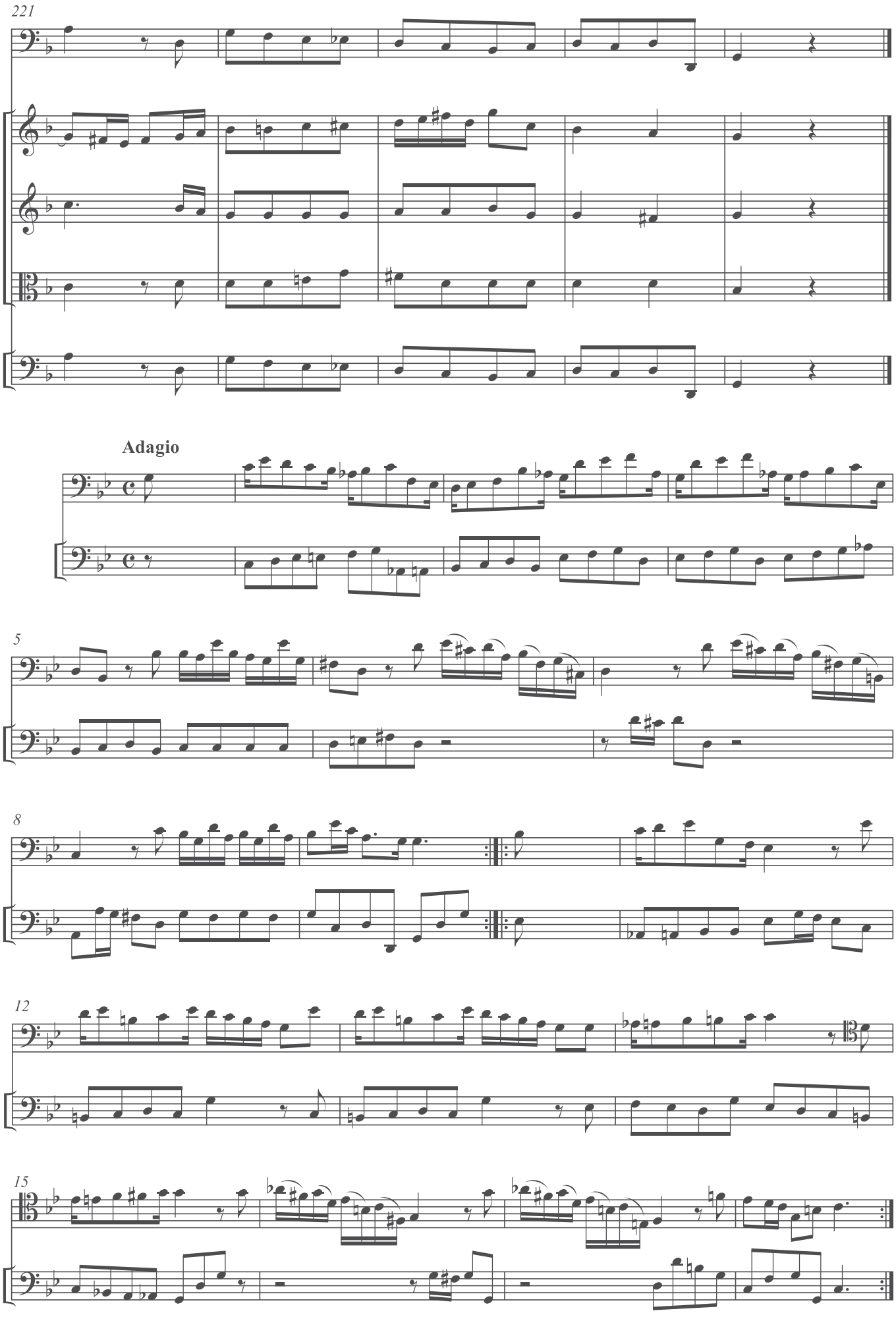

120
127
f
134
Tutti


141
Solo
148
154


160
p
167
Tutti
(p)
(p)
(p)
f
f
f
174
Solo
f


180
187
p
p
p
194


200
207
Tutti
214


221
Adagio
5
8
12
15

1. Salve Regina

Giovanni Pergolesi

Largo

Soprano

Violin I

Violin II

Viola

Basso continuo

p assai

sotto voce

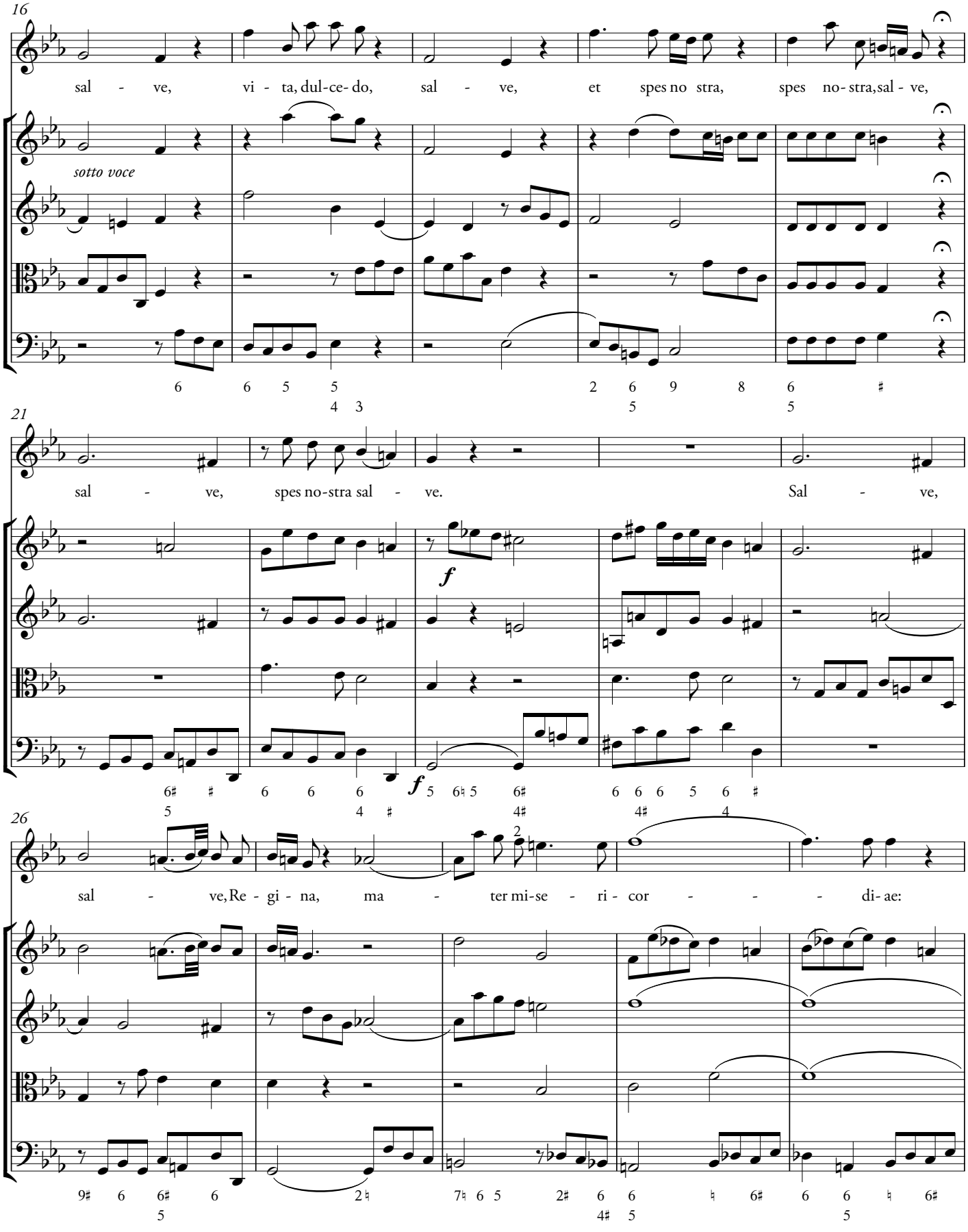
tasto solo

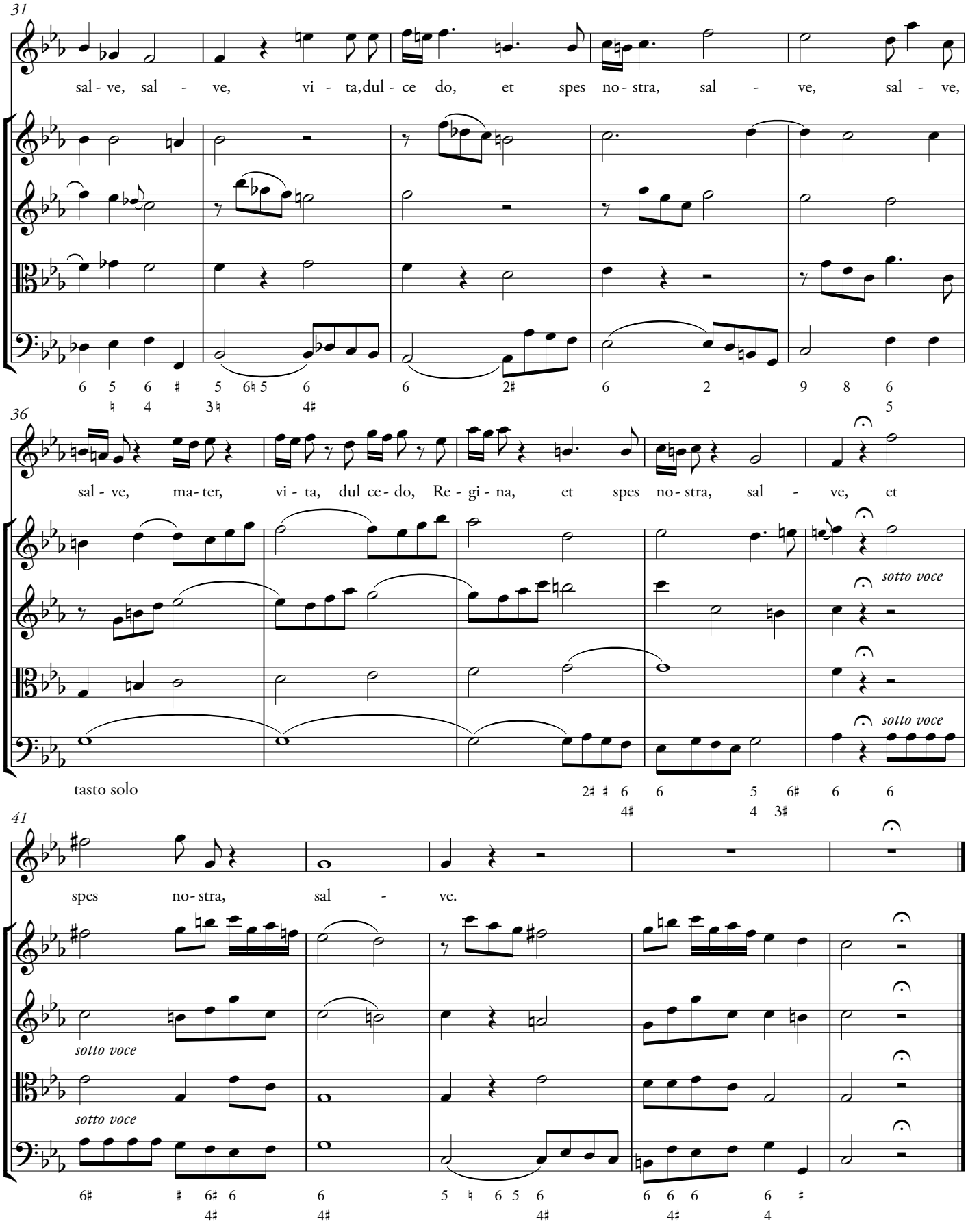
5

11

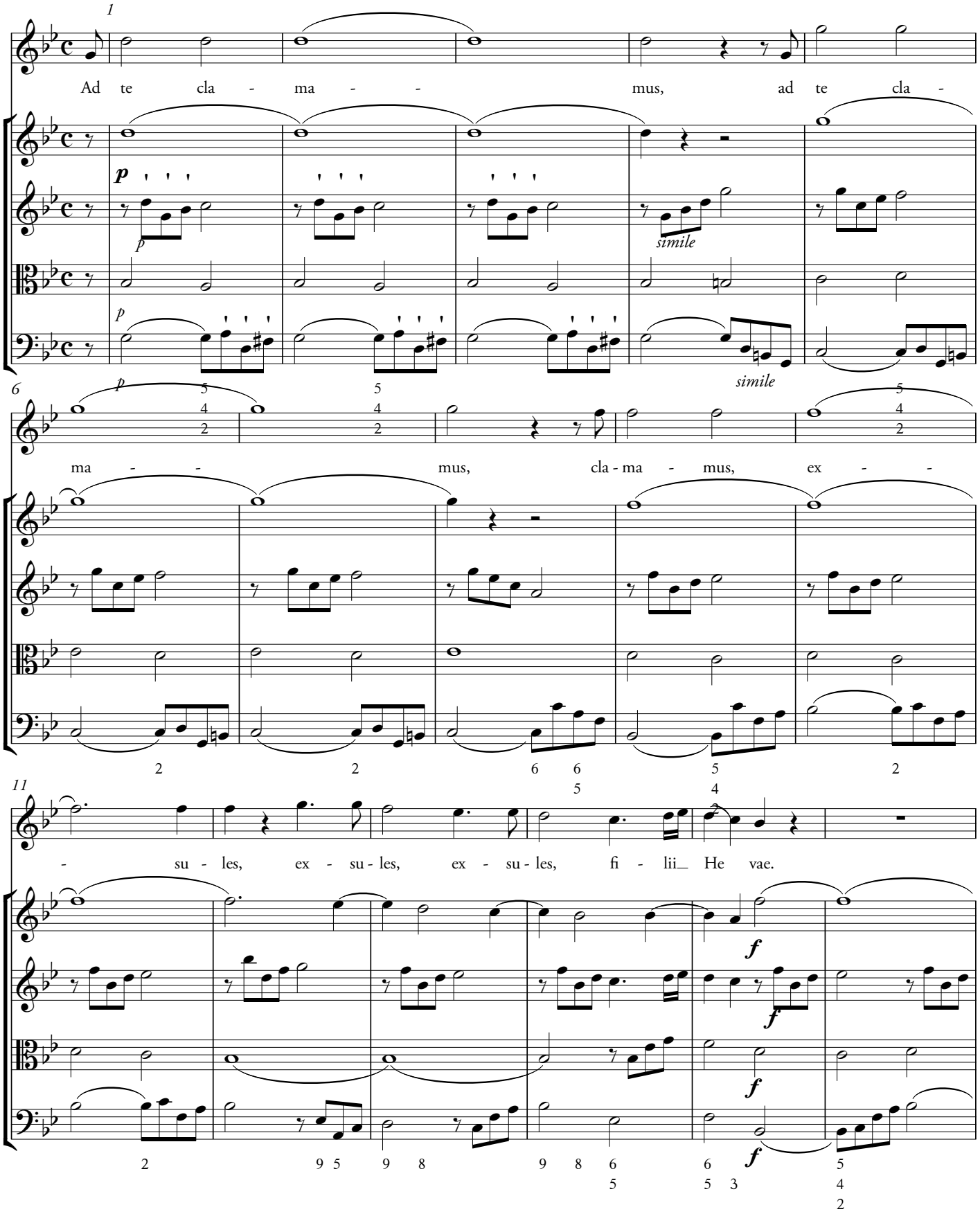
Sal - ve, sal - ve, Re gi - na, ma - ter mi - se - ri - cor-di- ae:

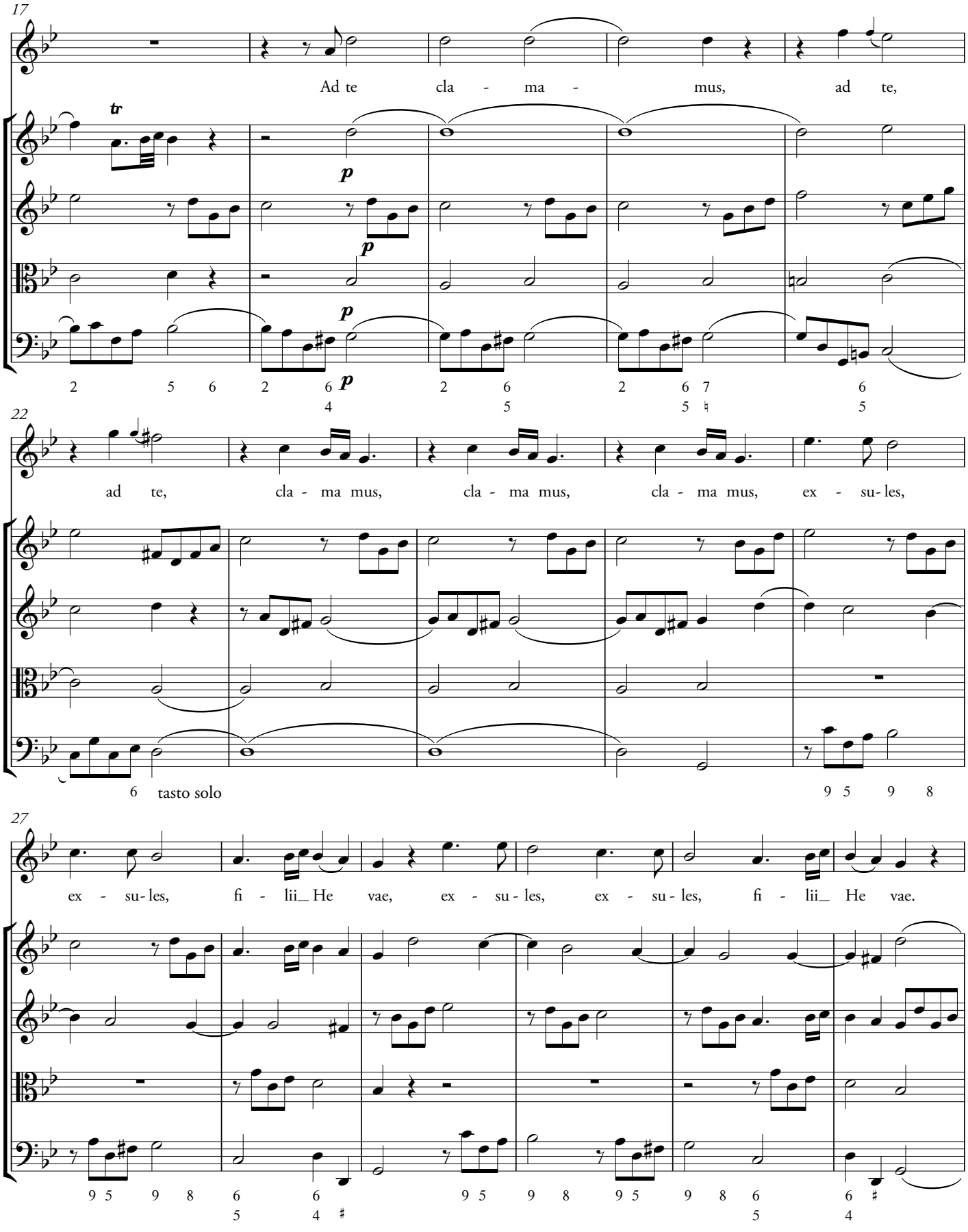
p sempre

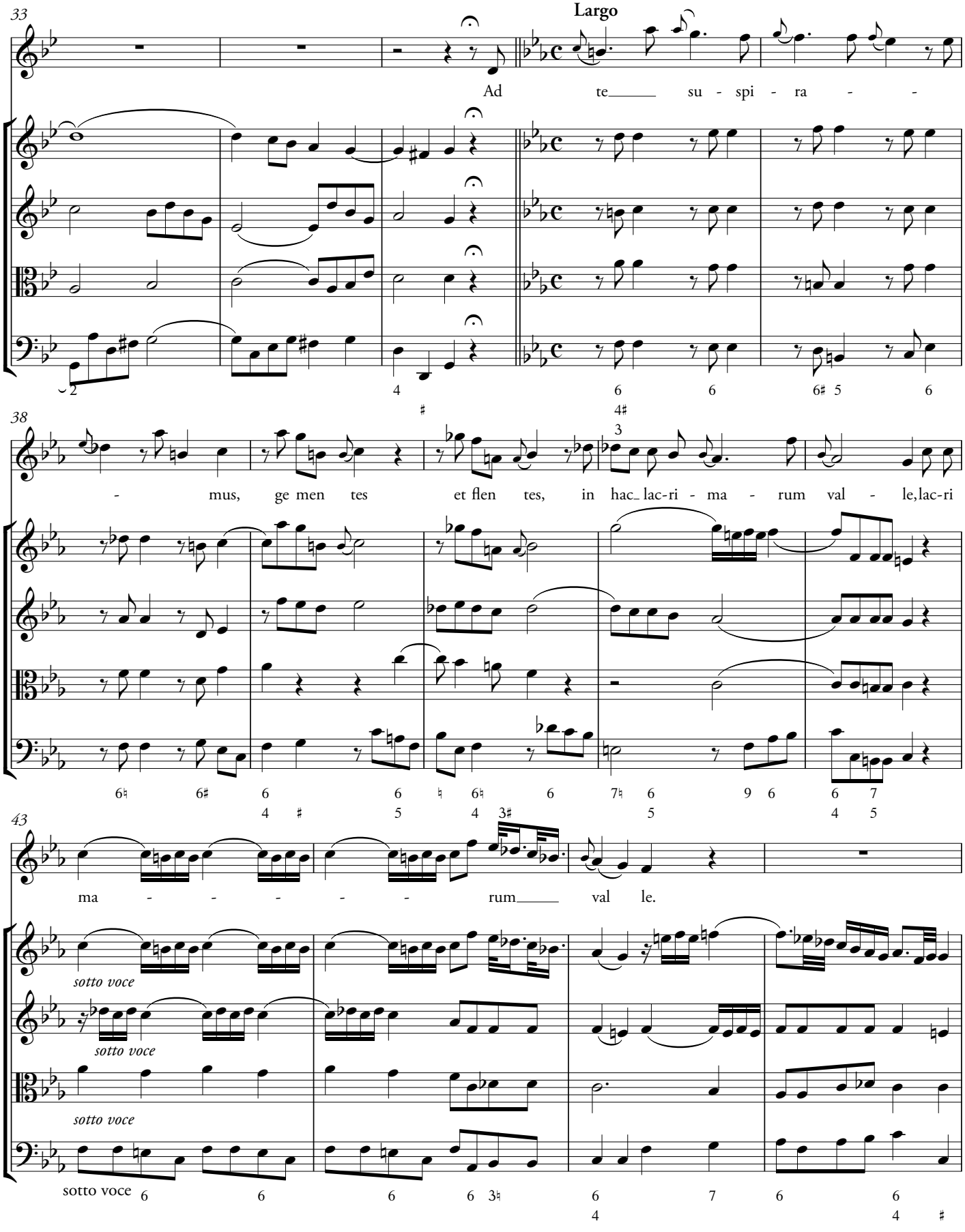

16
sal - ve, vi - ta, dul-ce- do, sal - ve, et spes no stra, spes no- stra, sal - ve,
sotto voce
21
sal - ve, spes no-stra sal - ve. Sal - ve,
f
f
26
sal - ve, Re - gi - na, ma - ter mi-se - ri-cor - - - di- ae:

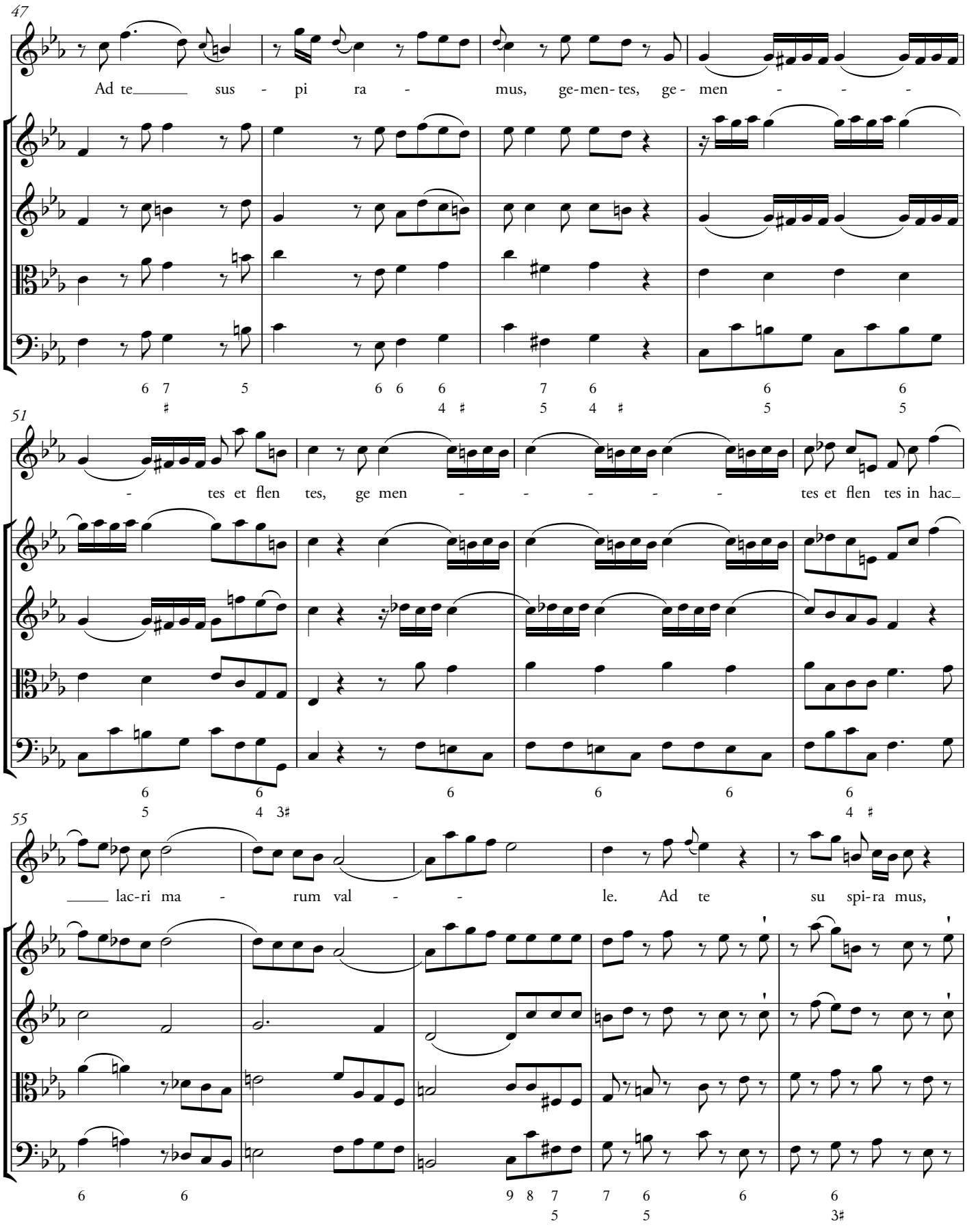

31
sal - ve, sal - ve, vi - ta, dul - ce do, et spes no - stra, sal - ve, sal - ve,
36
sal - ve, ma - ter, vi - ta, dul ce - do, Re - gi - na, et spes no - stra, sal - ve, et
sotto voce
sotto voce
tasto solo
41
spes no - stra, sal - ve.
sotto voce
sotto voce

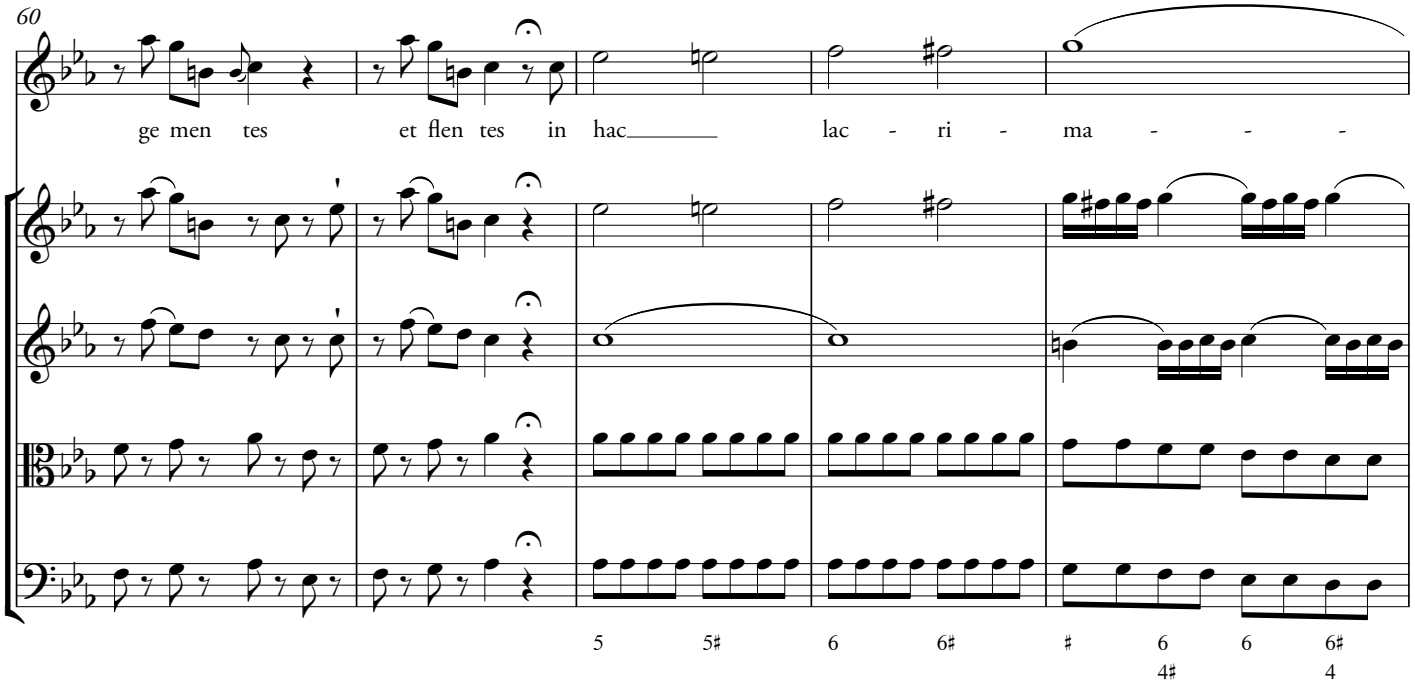
2. Ad te clamamus

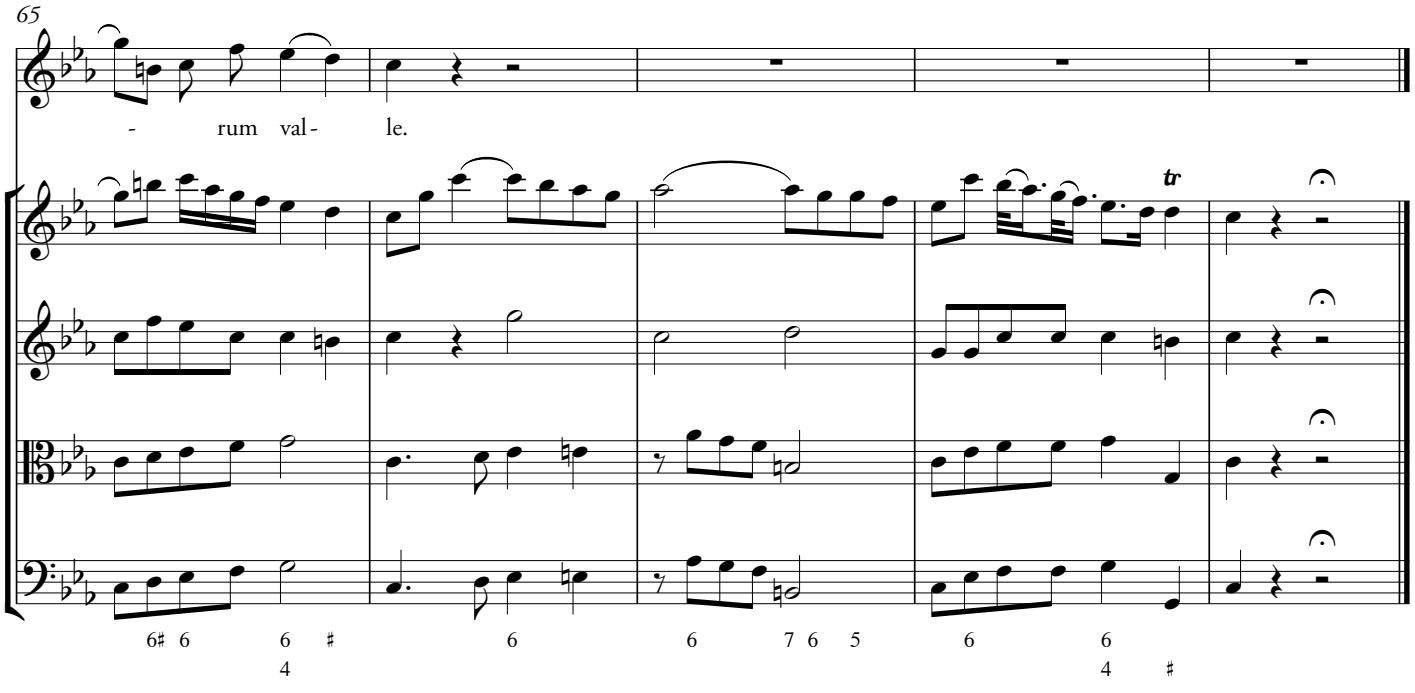



17
Ad te cla - ma - mus, ad te,
tr
p
p
p
p
22
ad te, cla - ma mus, cla - ma mus, cla - ma mus, ex - su-les,
tasto solo
27
ex - su-les, fi - lii_ He vae, ex - su - les, ex - su - les, fi - lii_ He vae.

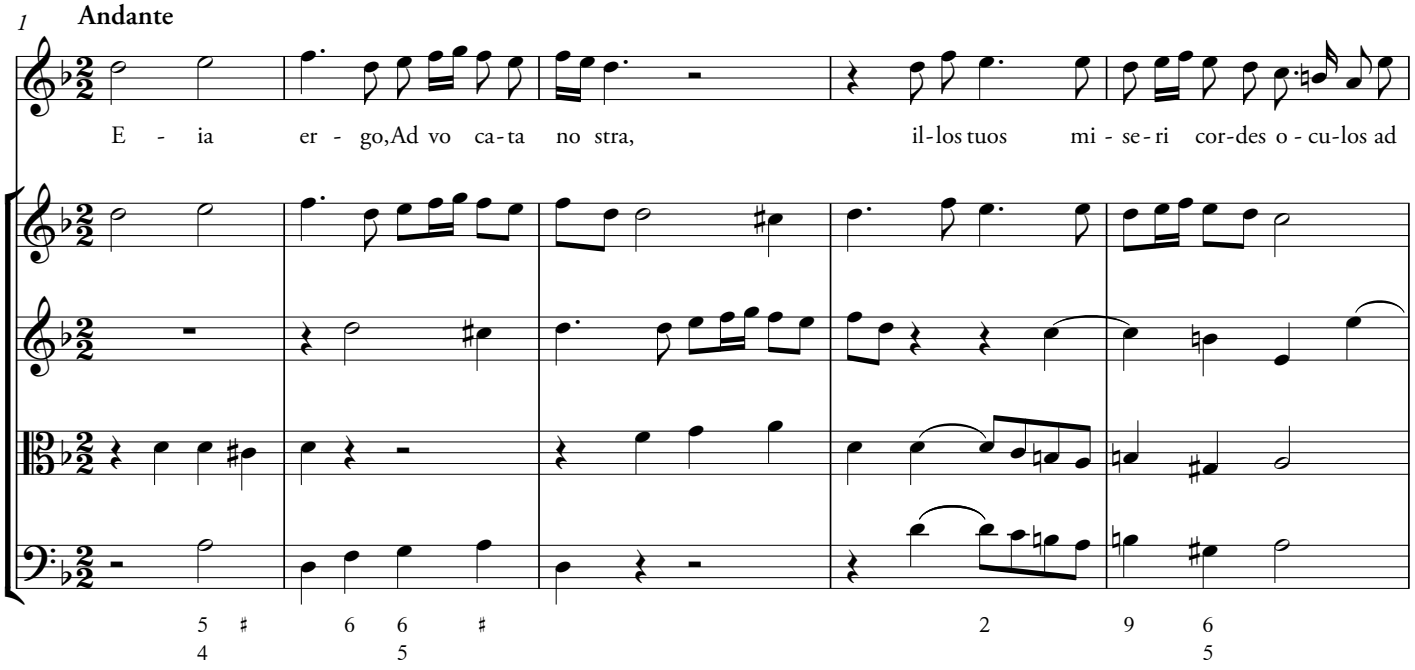

33
Largo
Ad te su - spi - ra -
38
- mus, ge men tes et flen tes, in hac lac-ri - ma - rum val - le, lac-ri
43
ma - - - - - rum val le.
sotto voce
sotto voce
sotto voce
sotto voce

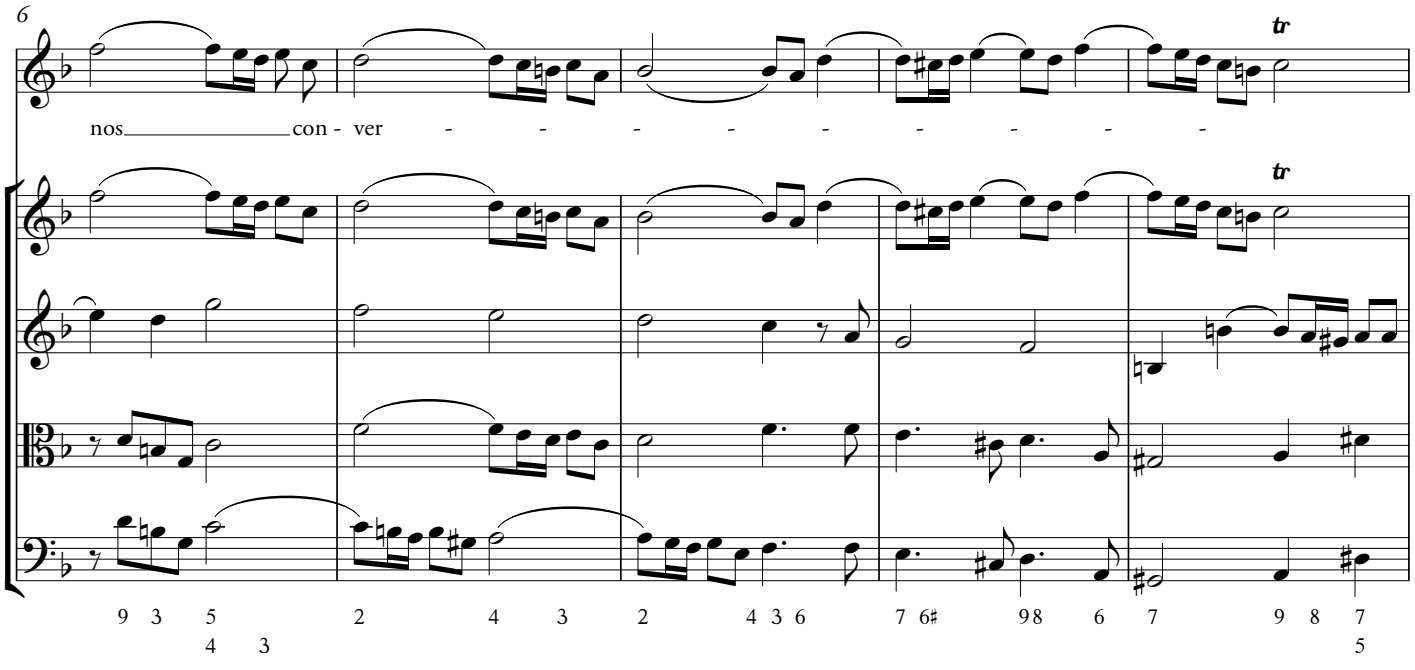

47
Ad te sus - pi ra - mus, ge-men-tes, ge- men - - -
51
- tes et flen tes, ge men - - - - - tes et flen tes in hac
55
lac-ri ma - rum val - - le. Ad te su spi-ra mus,

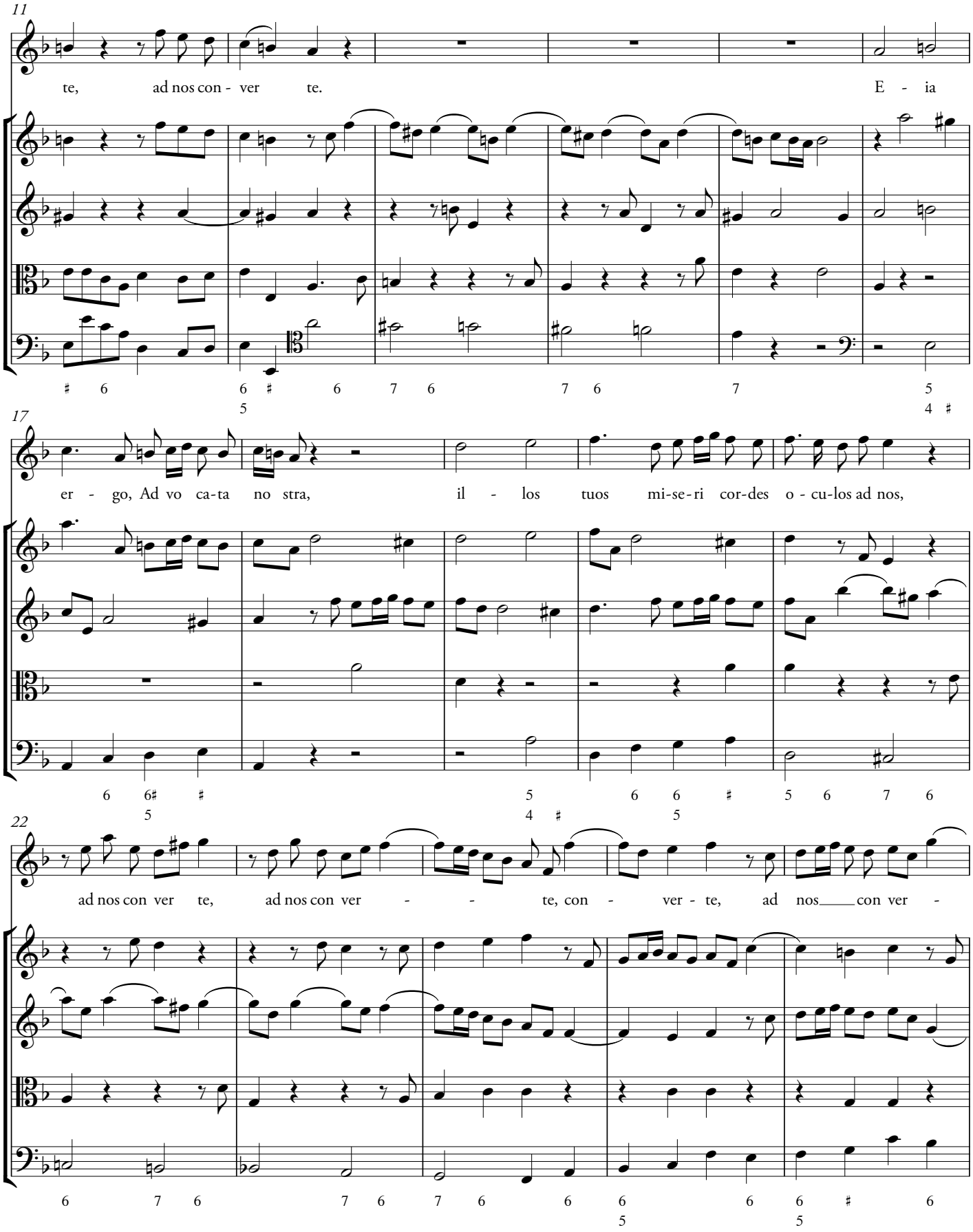

60
ge men tes et flen tes in hac lac - ri - ma - - -
5 5# 6 6# # 6 6 6#
4# 4

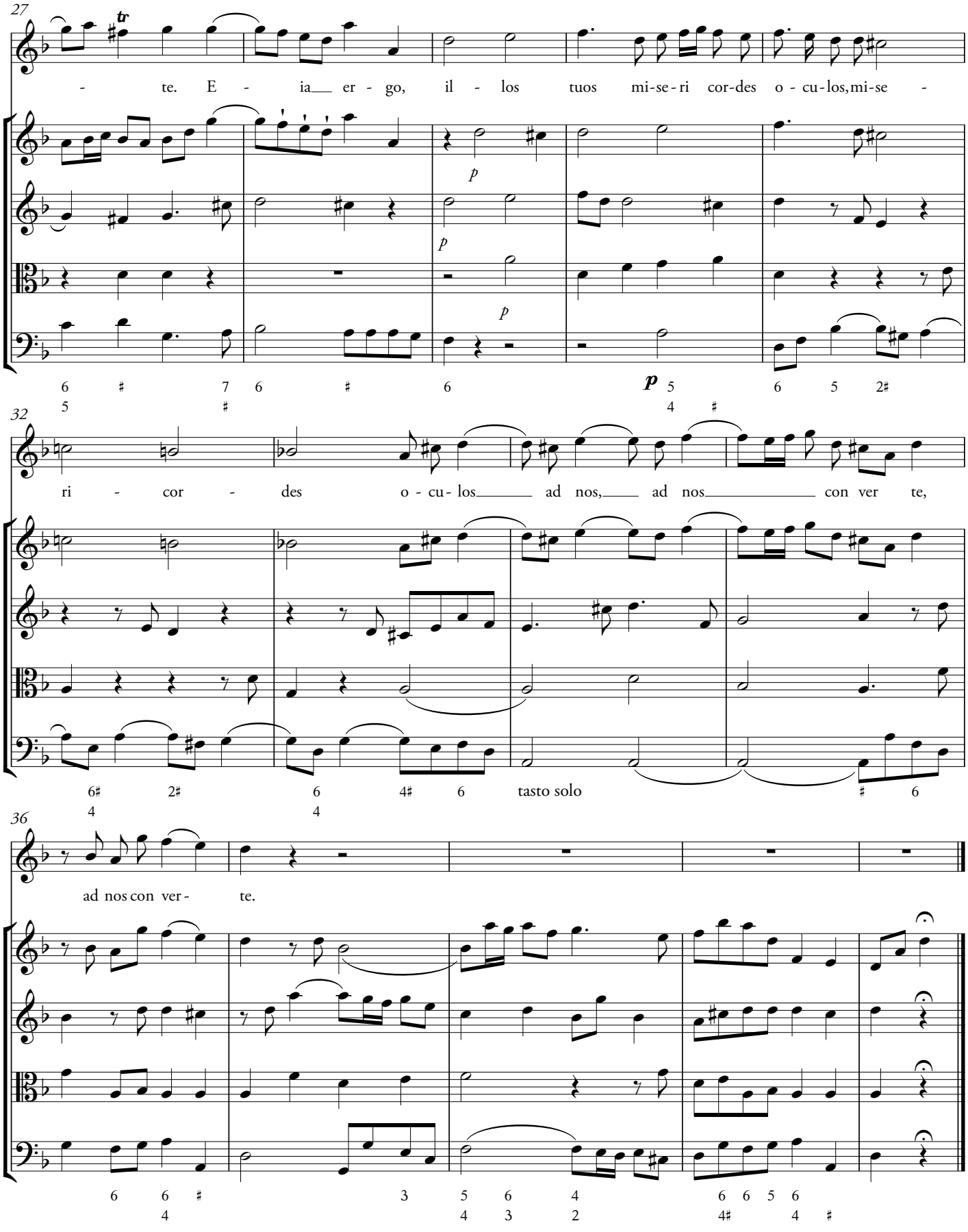

65
- rum val - le.
tr
6# 6 6 # 6 6 7 6 5 6 6
4 4 #

3. Eia ergo, Advocata nostra



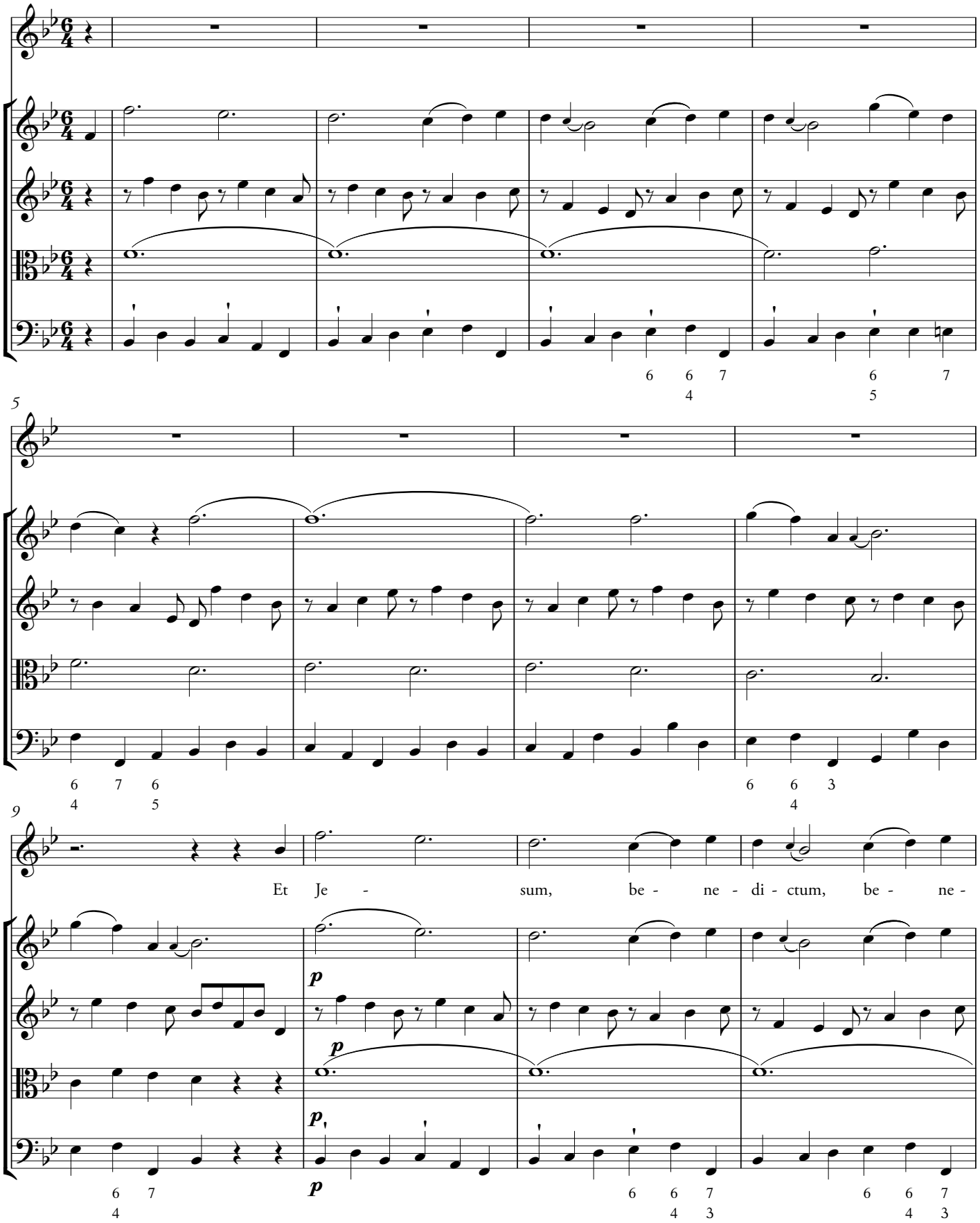


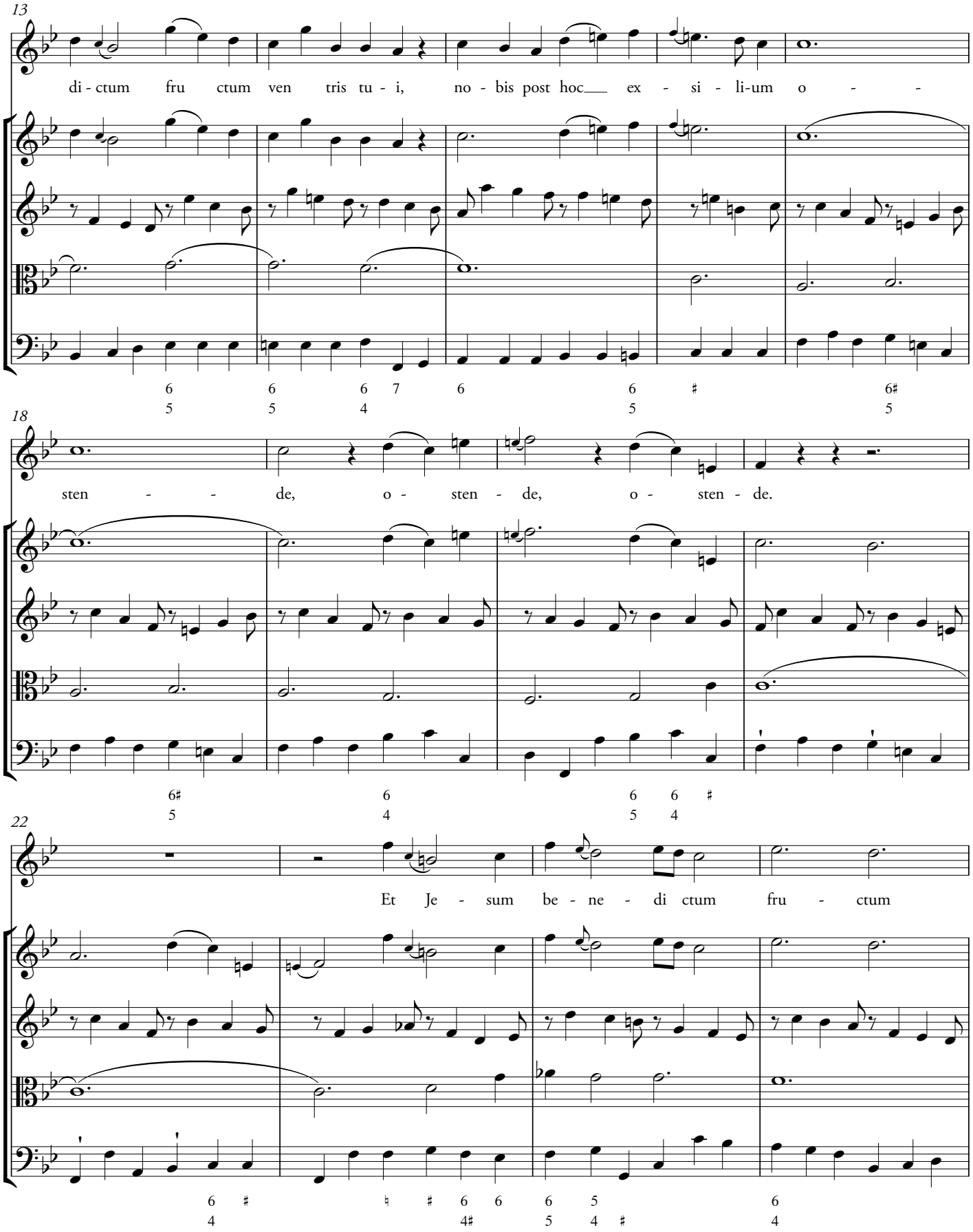

11
te, ad nos con - ver te. E - ia
17
er - go, Ad vo ca-ta no stra, il - los tuos mi-se-ri cor-des o - cu-los ad nos,
22
ad nos con ver te, ad nos con ver - - te, con - ver - te, ad nos con ver -

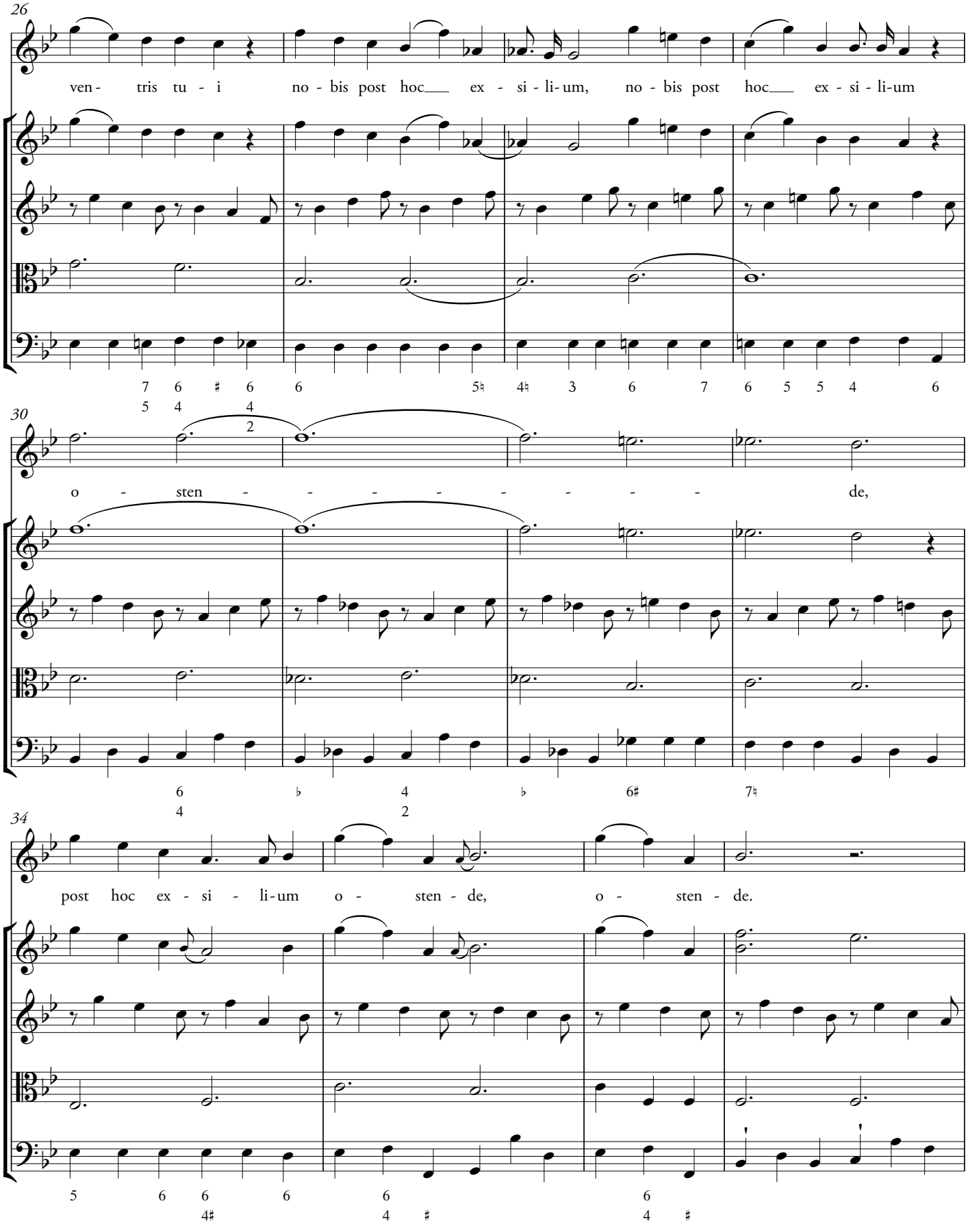

27
tr
- te. E - ia er - go, il - los tuos mi-se-ri cor-des o - cu-los, mi-se -
p
p
p
p
32
ri - cor - des o - cu- los ad nos, ad nos con ver te,
tasto solo
36
ad nos con ver - te.

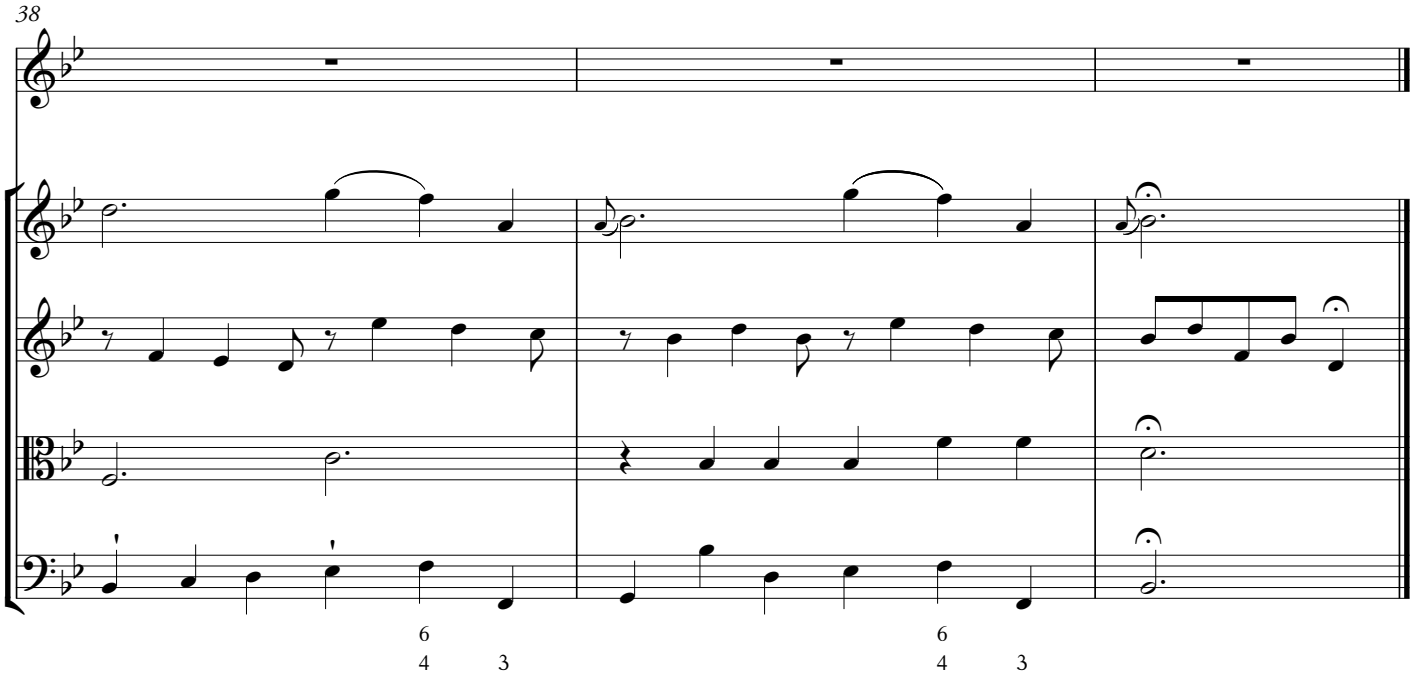
4. Et Jesum benedictum

1 **Andante amoroso**

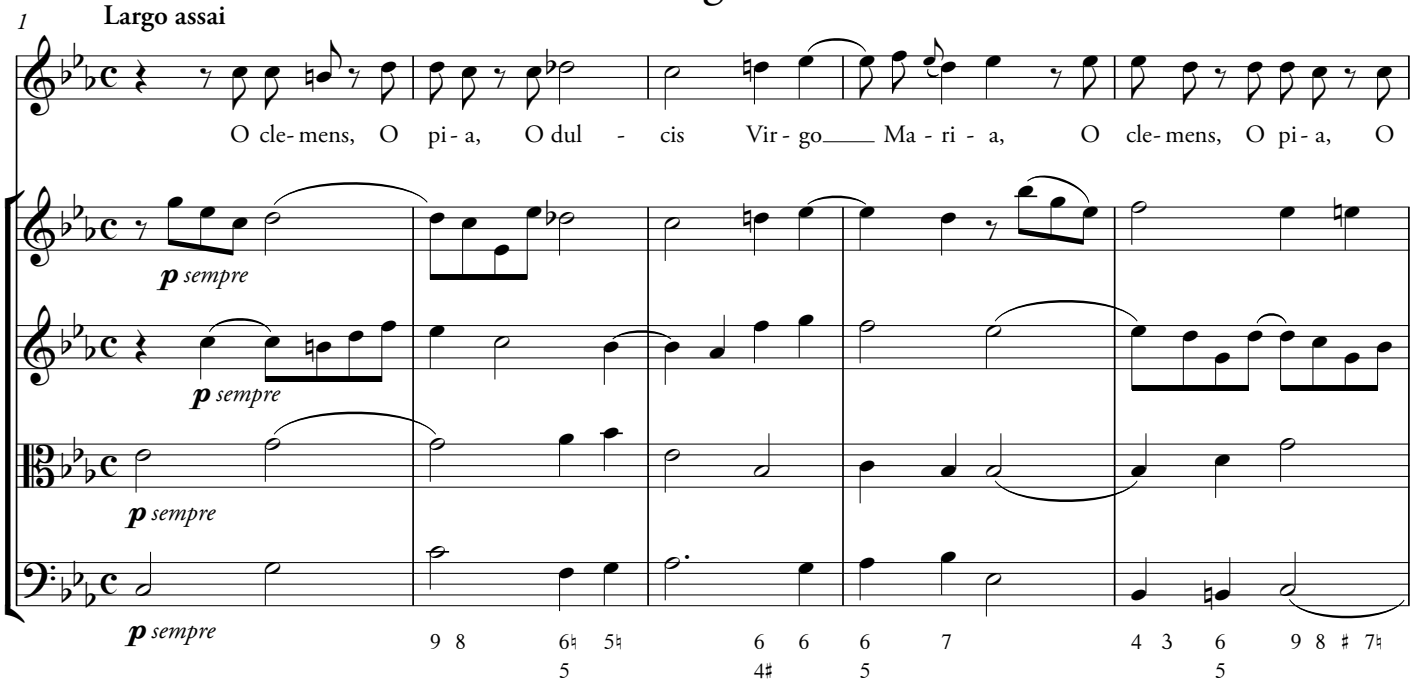


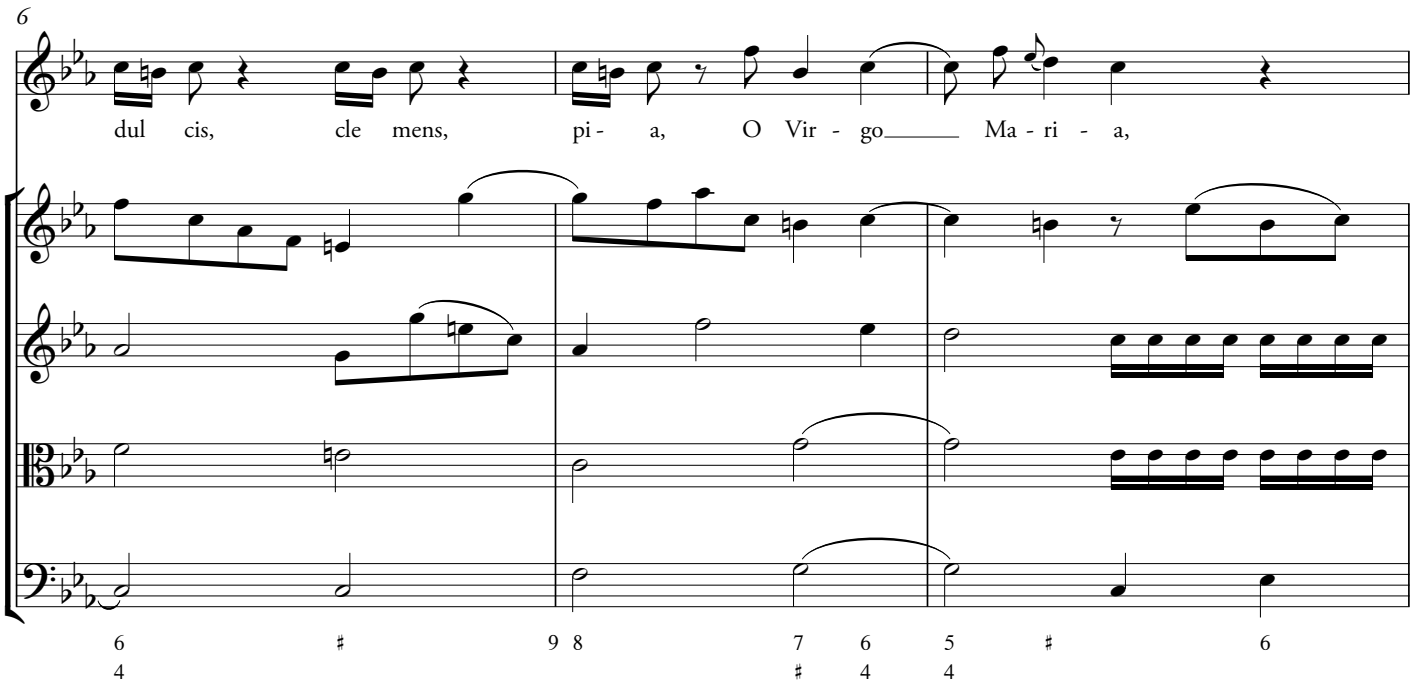

13
di - ctum fru ctum ven tris tu - i, no - bis post hoc ex - si - li-um o -
18
sten - de, o - sten - de, o - sten - de.
22
Et Je - sum be - ne - di ctum fru - ctum

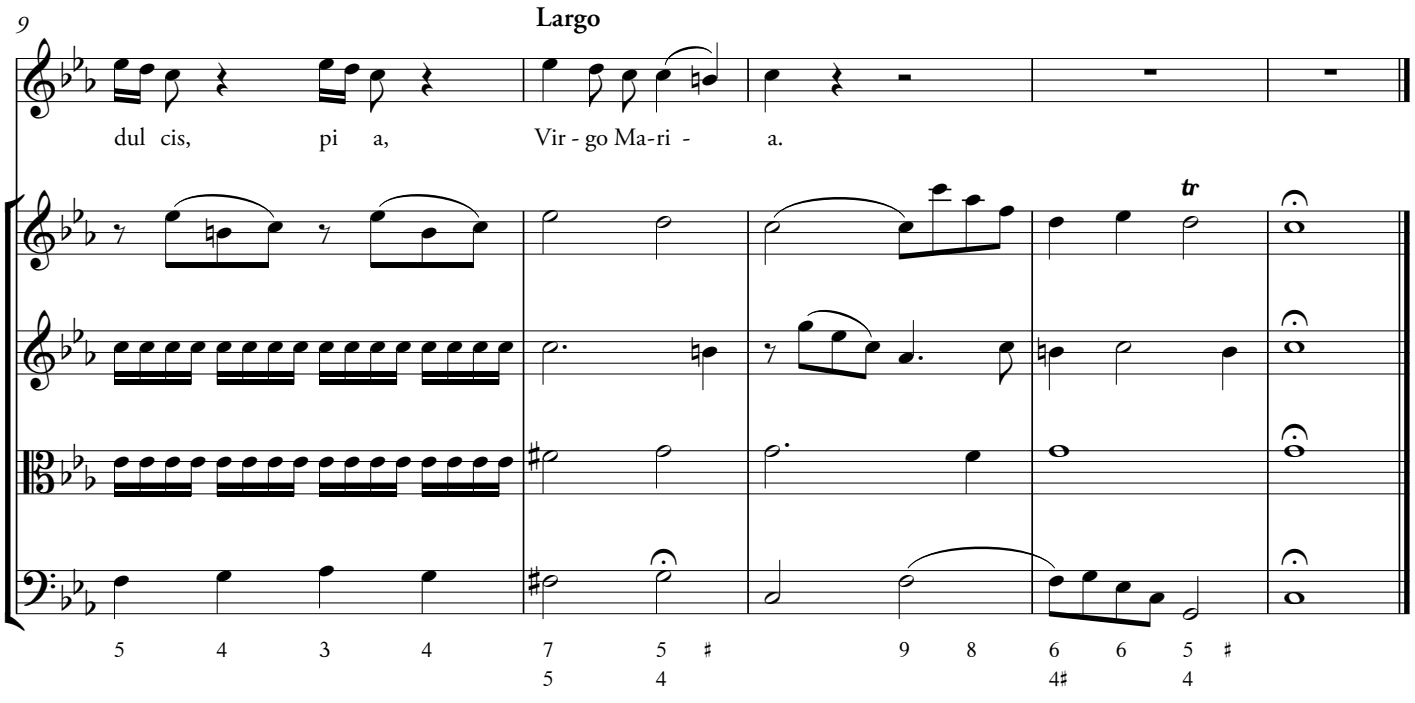

26
ven- tris tu - i no - bis post hoc ex - si - li-um, no - bis post hoc ex - si - li-um
30
o - sten - - - - - - - de,
34
post hoc ex - si - li-um o - sten - de, o - sten - de.



5. O Virgo Maria




6
dul cis, cle mens, pi - a, O Vir - go Ma - ri - a,

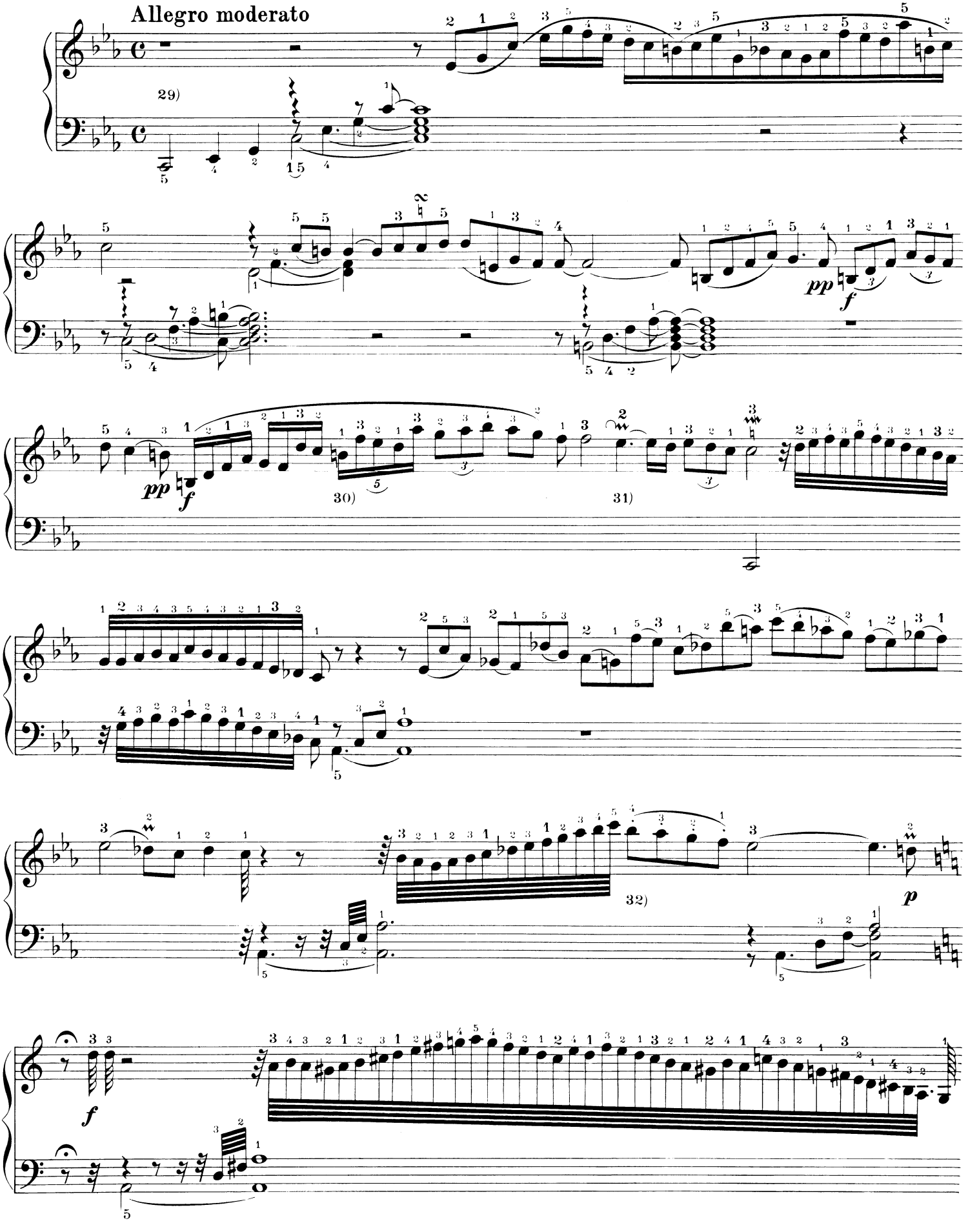

9
Largo
dul cis, pi a, Vir - go Ma-ri - a.
tr

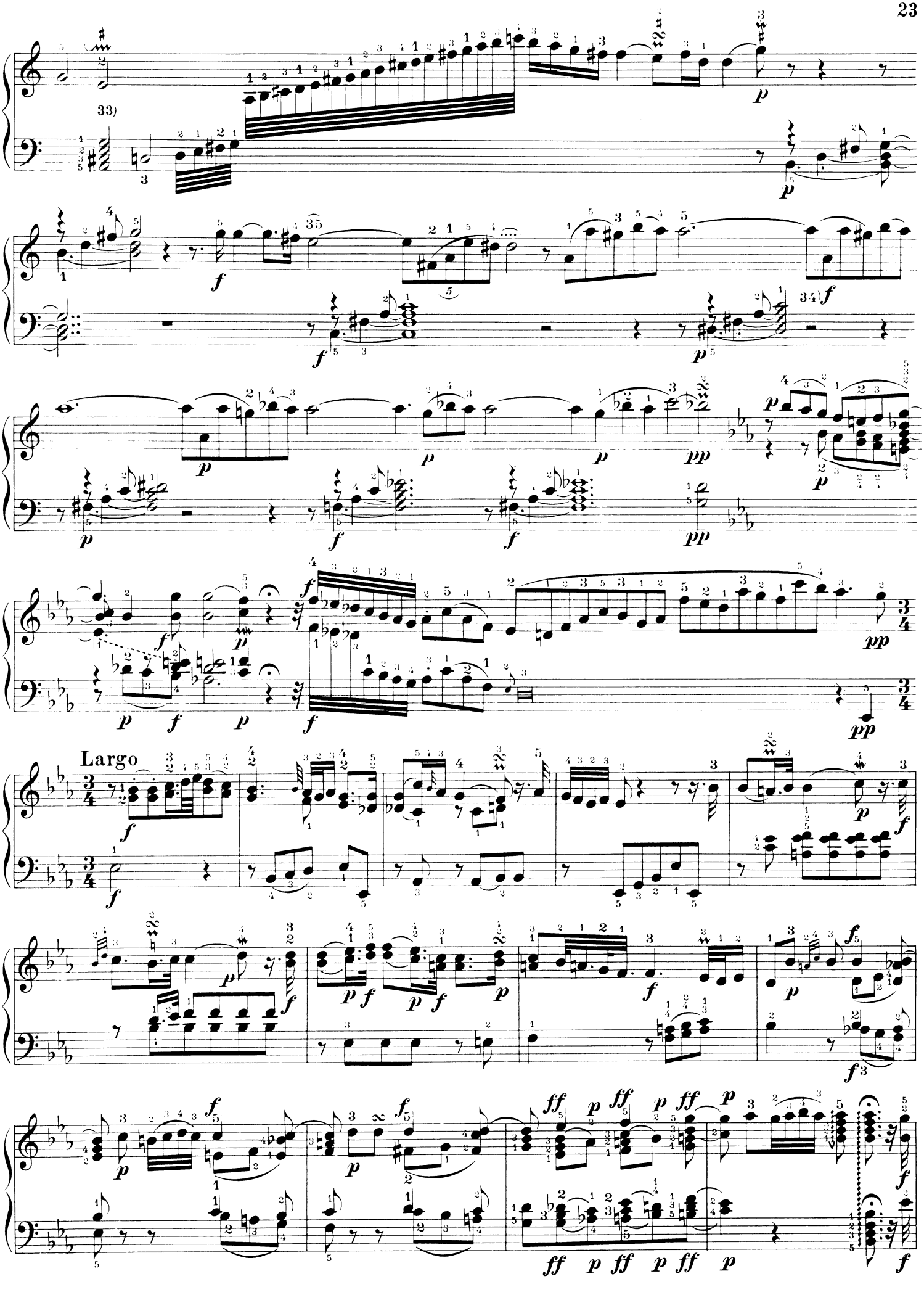
Salve, Regina

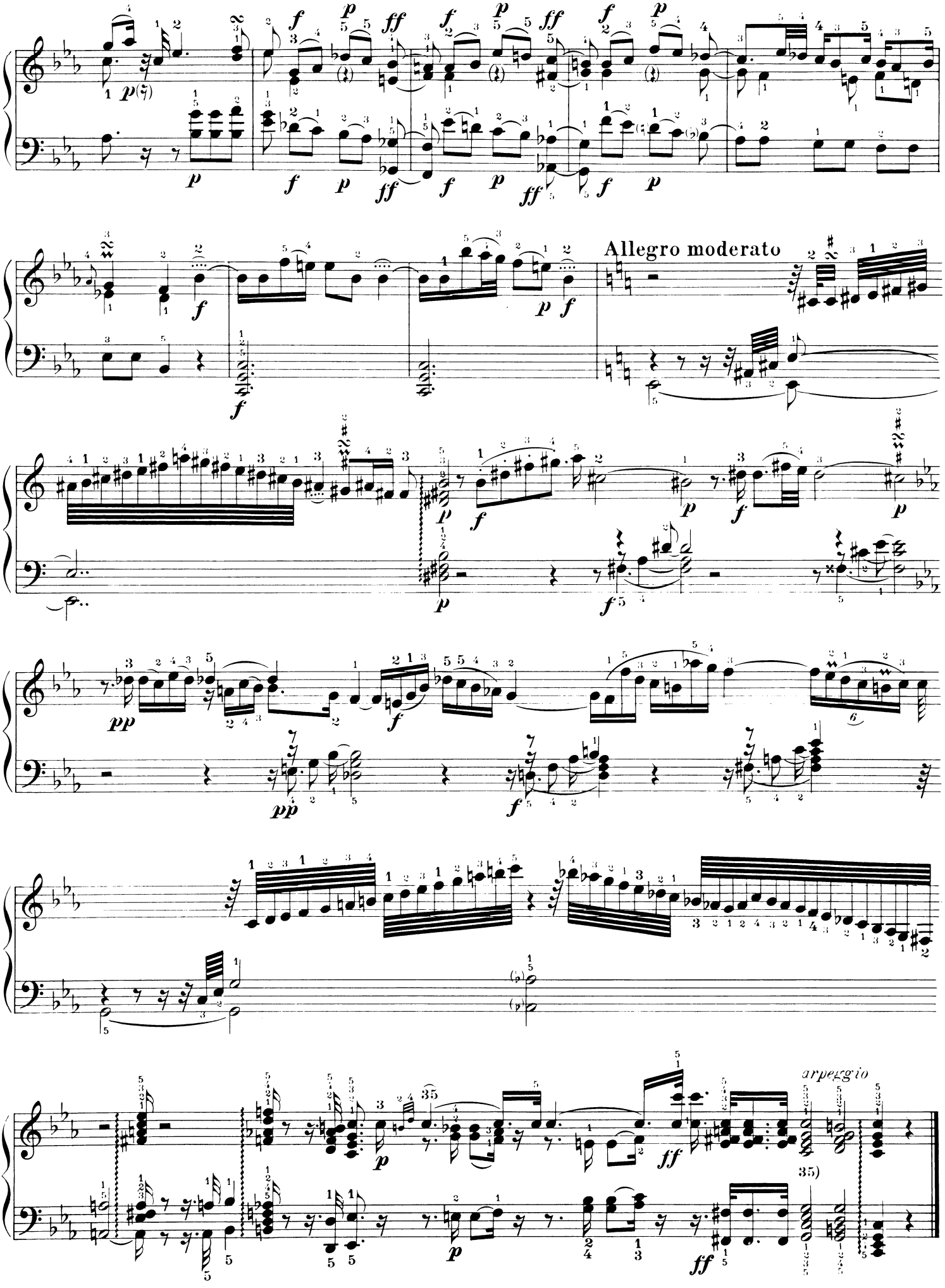
Části Salve, Regina, Ad te clamamus

Salve, Regina, Mater misericordiae, vita, dulcedo et spes nostra, salve. Ad te clamamus exsules filii Hevae Ad te suspiramus gementes et flentes in hac lacrimarum valle.	Zdrávas, Královno, matko milosrdenství, životě, sladkosti a naděje naše, buď zdráva! K tobě voláme, vyhnaní synové Evy, k tobě vzdycháme, lkajíce a plačíce v tomto slzavém údolí.

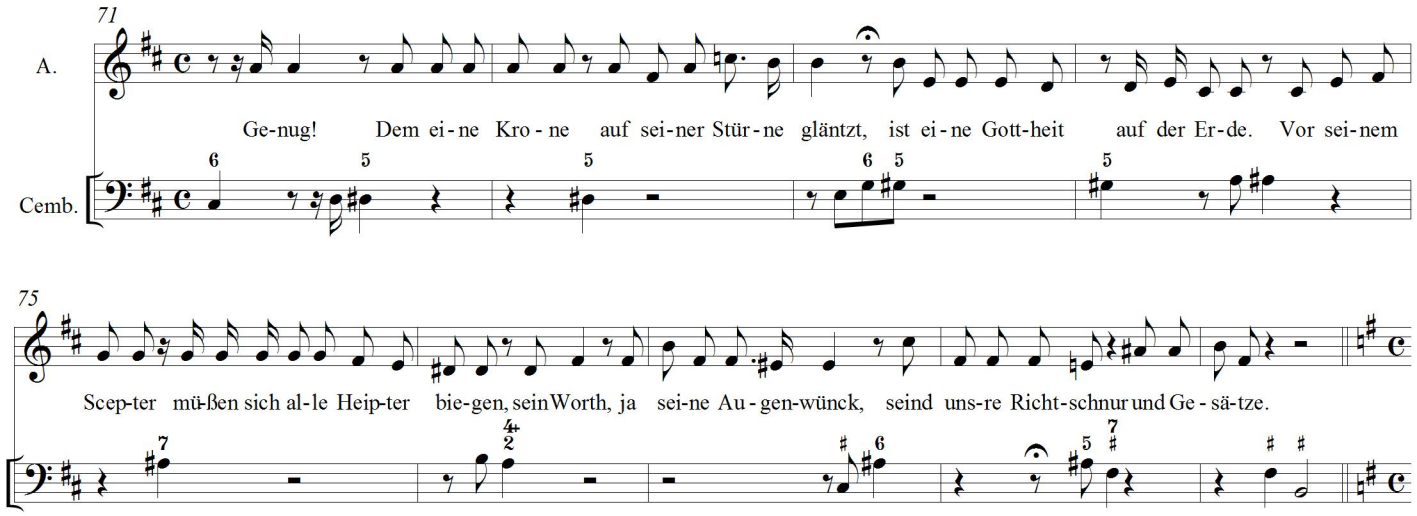
Fantasia



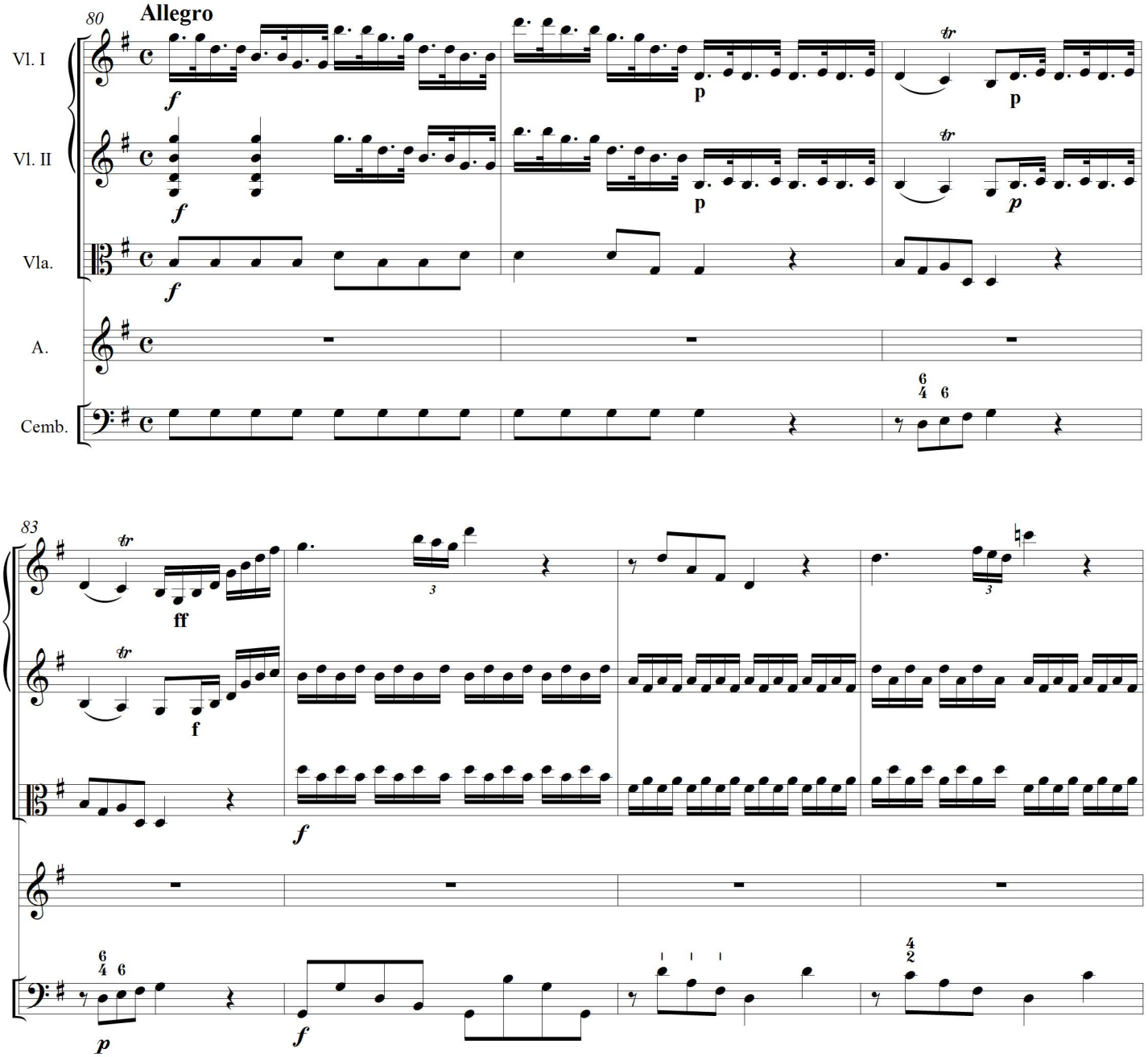

33)
34)
Largo
ff p ff p ff p

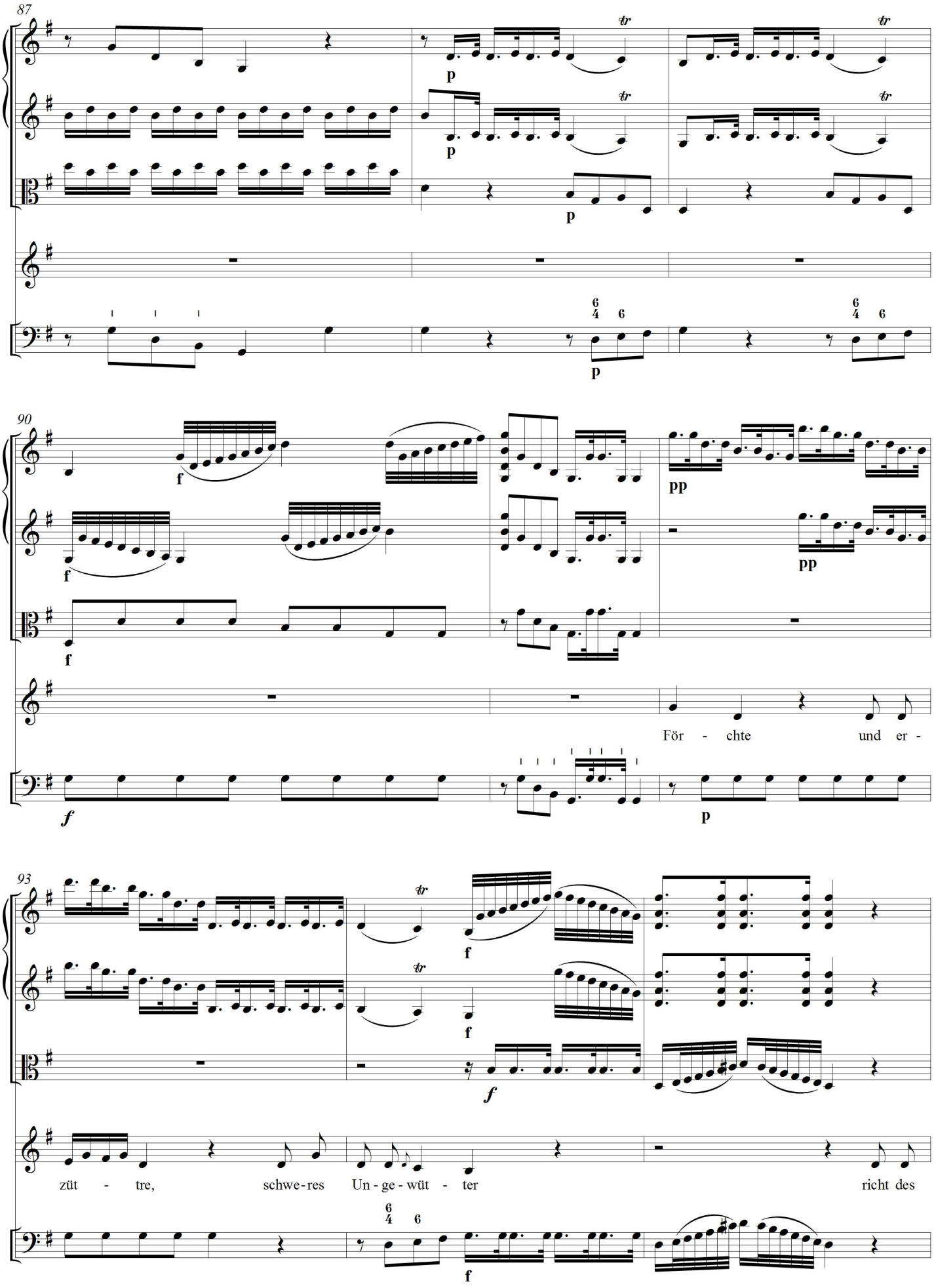

Allegro moderato
arpeggio

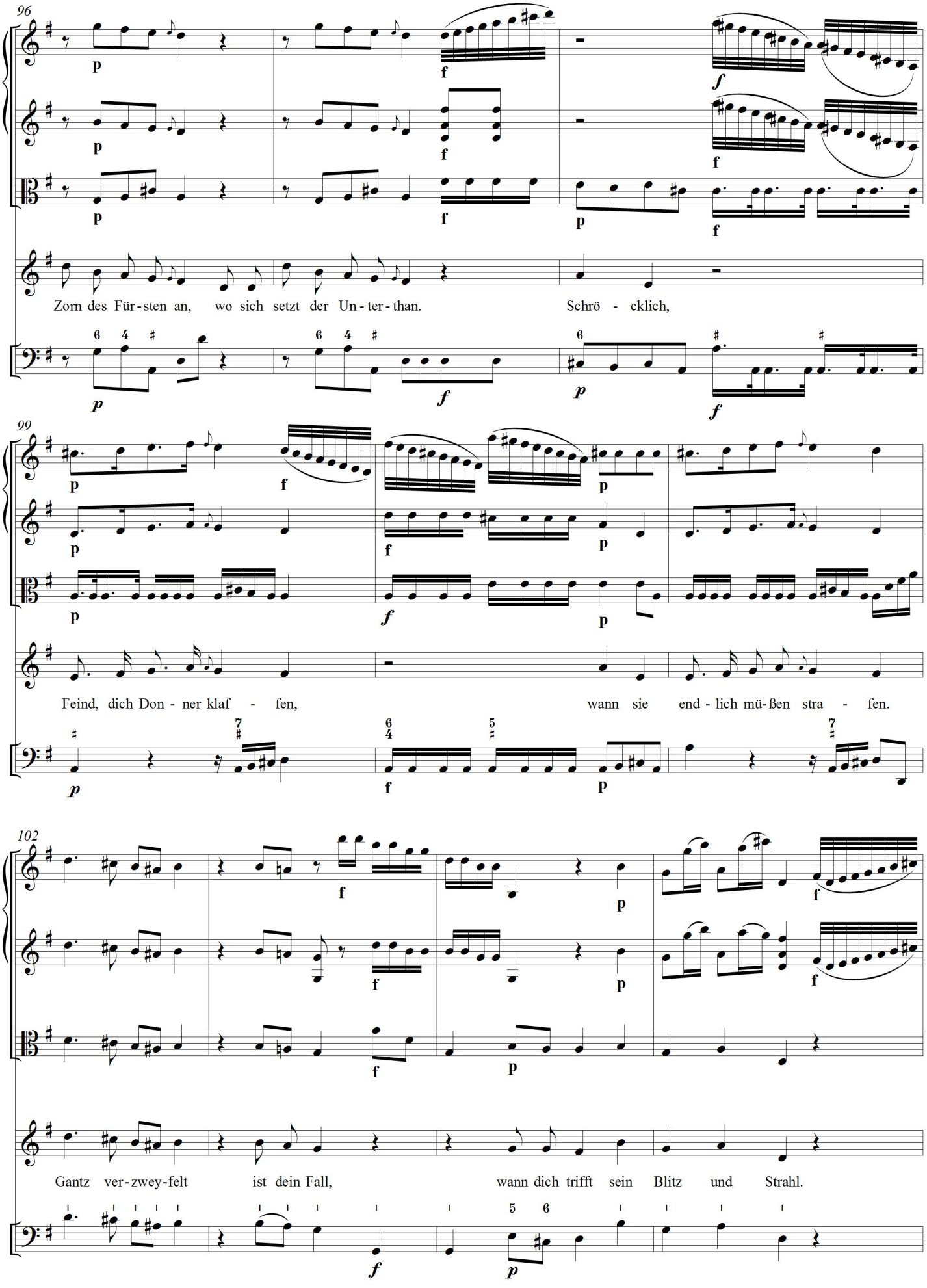
Recitativo

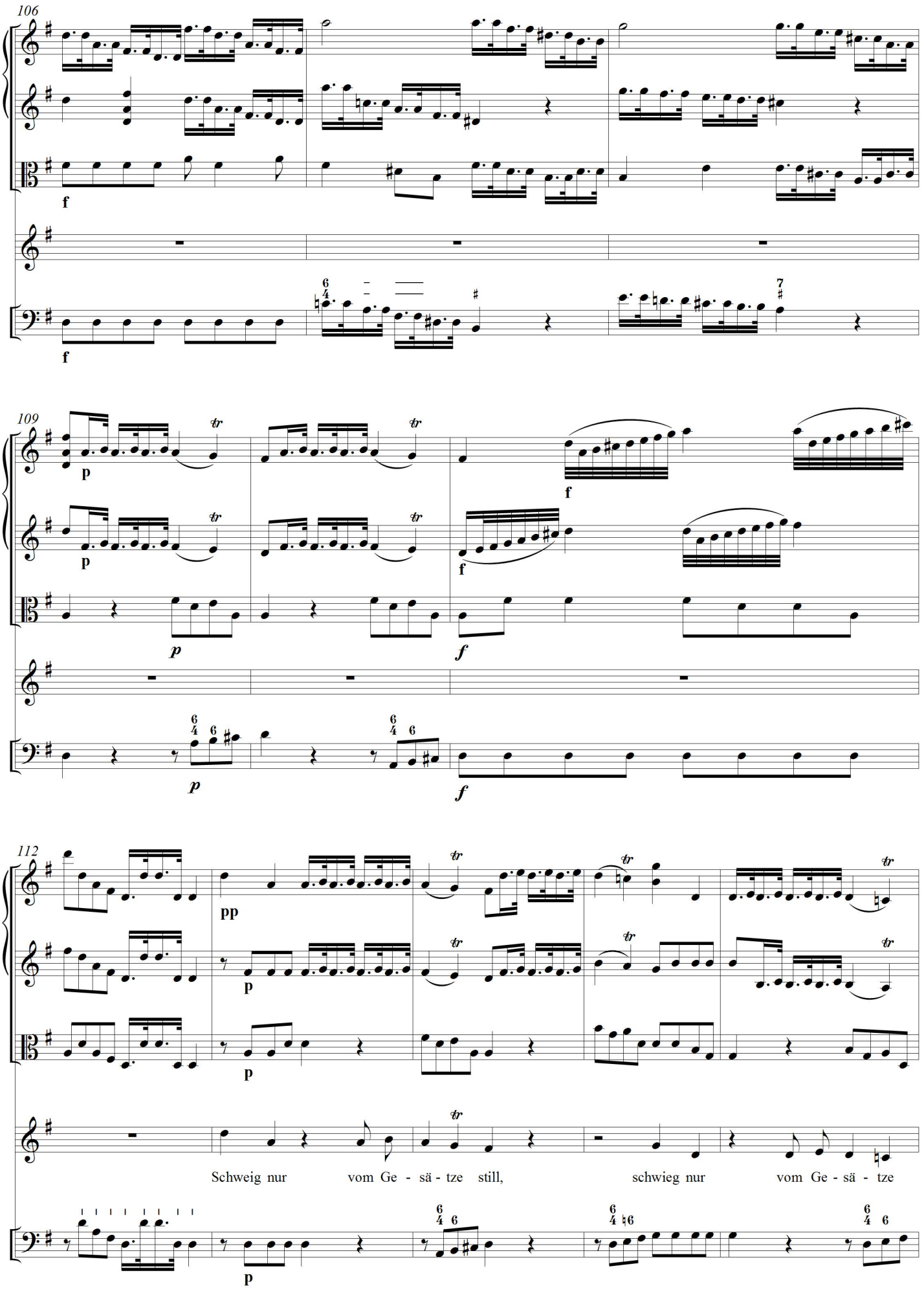


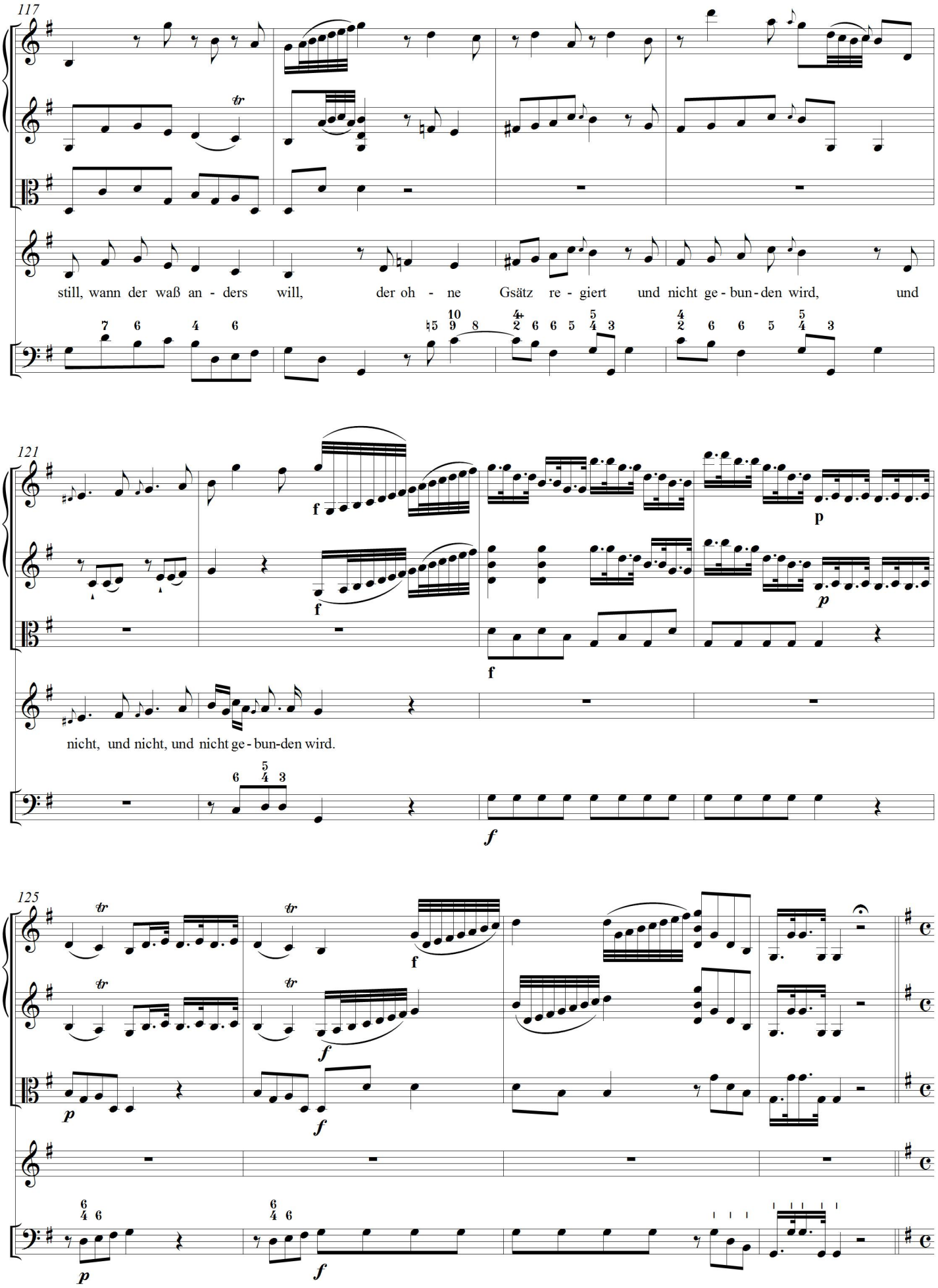
Aria




87
90
För - chte und er -
93
züt - tre, schwe-res Un - ge - wüt - ter richt des


96
Zorn des Für - sten an, wo sich setzt der Un - ter - than. Schrö - cklich,
99
Feind, dich Don - ner klaf - fen, wann sie end - lich mü-ßen stra - fen.
102
Gantz ver - zwey - felt ist dein Fall, wann dich trifft sein Blitz und Strahl.


106
f
f
109
p
p
p
f
f
f
p
f
112
pp
p
p
Schweig nur vom Ge - sä - tze still, schwieg nur vom Ge - sä - tze
p


117
still, wann der waß an - ders will, der oh - ne Gsätz re - giert und nicht ge - bun - den wird, und
121
nicht, und nicht, und nicht ge - bun - den wird.
125

ORATORIUM SANCTI JOANNIS NEPOMUCENI
Anton Neumann

ORATORIUM O SVATÉM JANU NEPOMUCKÉM

Recitativo

ALTO
Genug!
Dem eine Krone auf seiner Stürne gläntzt,
ist eine Gottheit auf der Erde.
Vor seinem Scepter
müßen sich alle Heipter biegen,
sein Worth, ja seine Augenwünck,
seind unsre Richtschnur und Gesätze.

ALTO
Dost!
Komu se na čele koruna skví,
toho jest božství na zemi.
Před jeho žezlem
musí se sklonit všichni vůdcové,
jeho slovo, ba pouhé naznačení pohledem,
nechť je nám měřítkem spravedlnosti a zákonem.

Aria

Aria

ALTO
Förchte und erzüttre,
schweres Ungewütter
richt des Zorn des Fürsten an,
wo sich setzt der Unterthan.

Schröcklich, Feind, dich Donner klaffen,
wann sie endlich müßen strafen.
Gantz verzweyfelt ist dein Fall,
wann dich trifft sein Blitz und Strahl.

Schweig nur vom Gesätze still,
wann der waß anders will,
der ohne Gsätz regiert,
und nicht gebunden wird.

ALTO
Strachuj se a třes,
těžká bouře
rozněcuje knížecí hněv tam,
kde poddaný odporuje.

Strašlivé, nepříteli, Tě postihnou hromy,
budou-li konečně muset trestat.
Zcela zoufalý bude tvůj pád,
zasáhne-li tě jeho blesk a hrom.

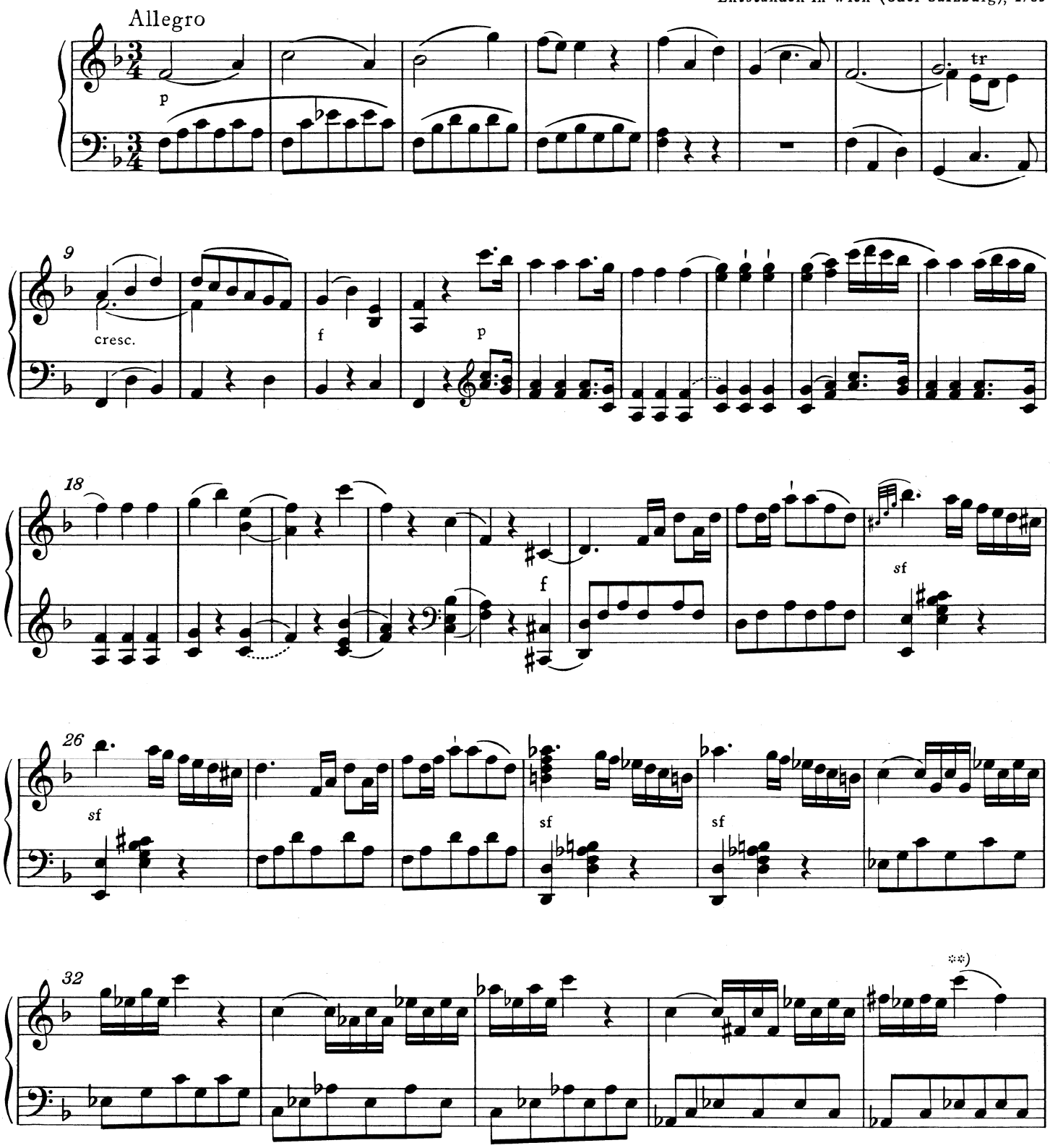
Pomlč jen o zákonu,
pokud co jiného chce ten,
kdo bez zákona vládne,
a není jím vázán.

12. Sonate in F

KV 332 (300k)

Sonata III *)

Entstanden in Wien (oder Salzburg), 1783



*) Zu den unterschiedlichen Lesarten im Autograph und im Erstdruck (Artaria, Wien 1784) vgl. Vorwort. Die in allen Sätzen kleiner gestochenen dynamischen Zeichen sind dem Erstdruck entnommen.

**) T. 36, rechte Hand, 2. Viertel: Im Autograph irrtümlich a'' statt c'''.

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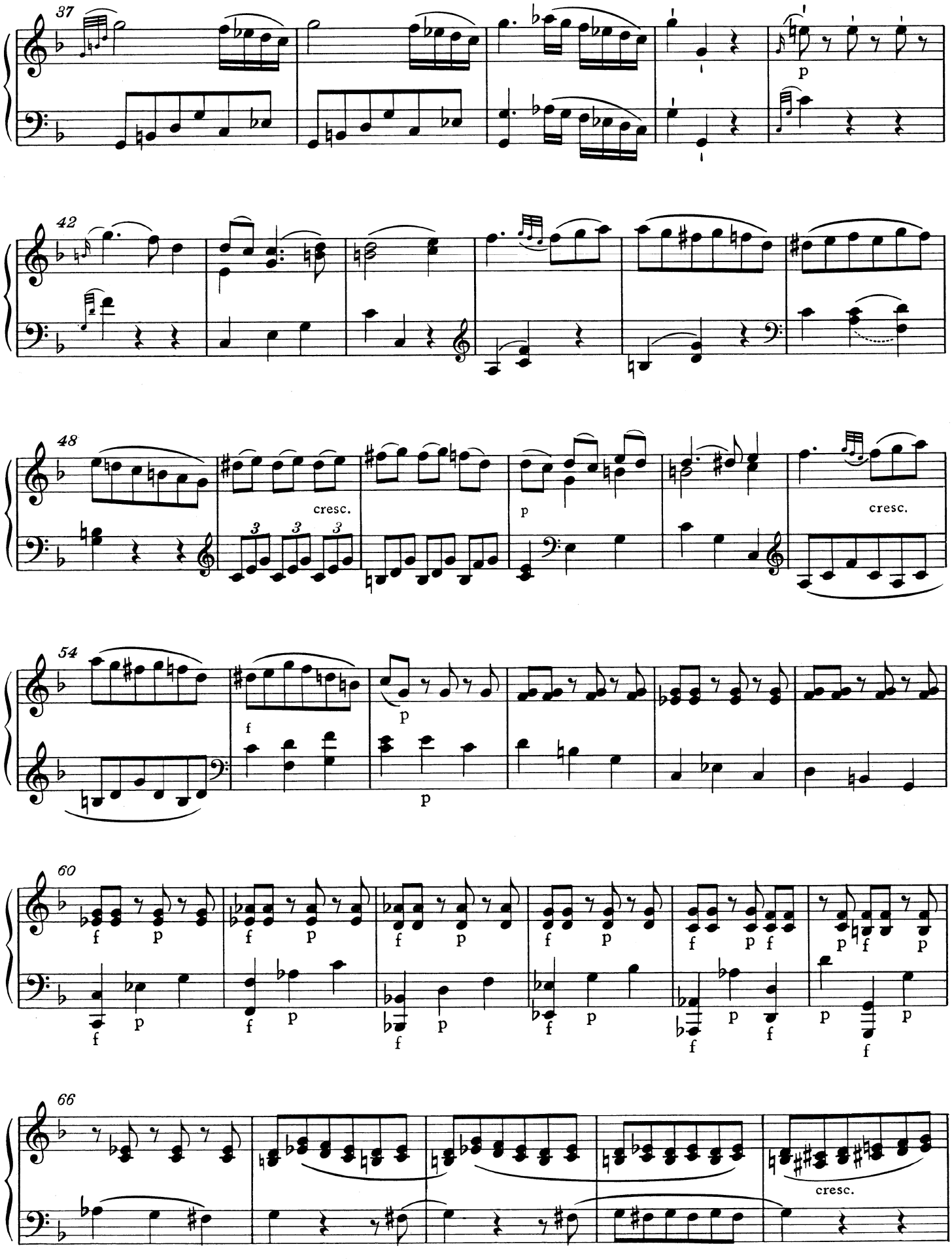
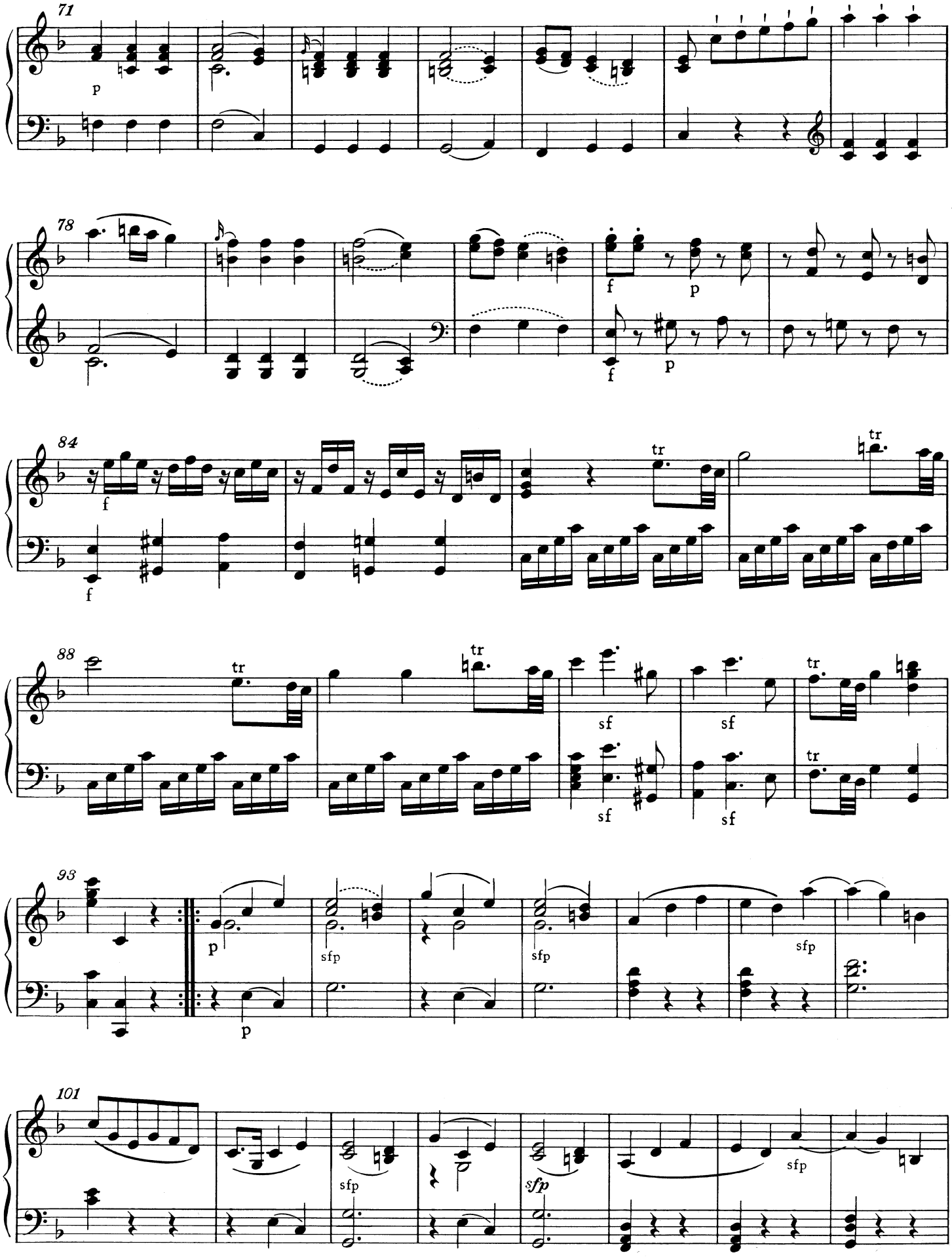
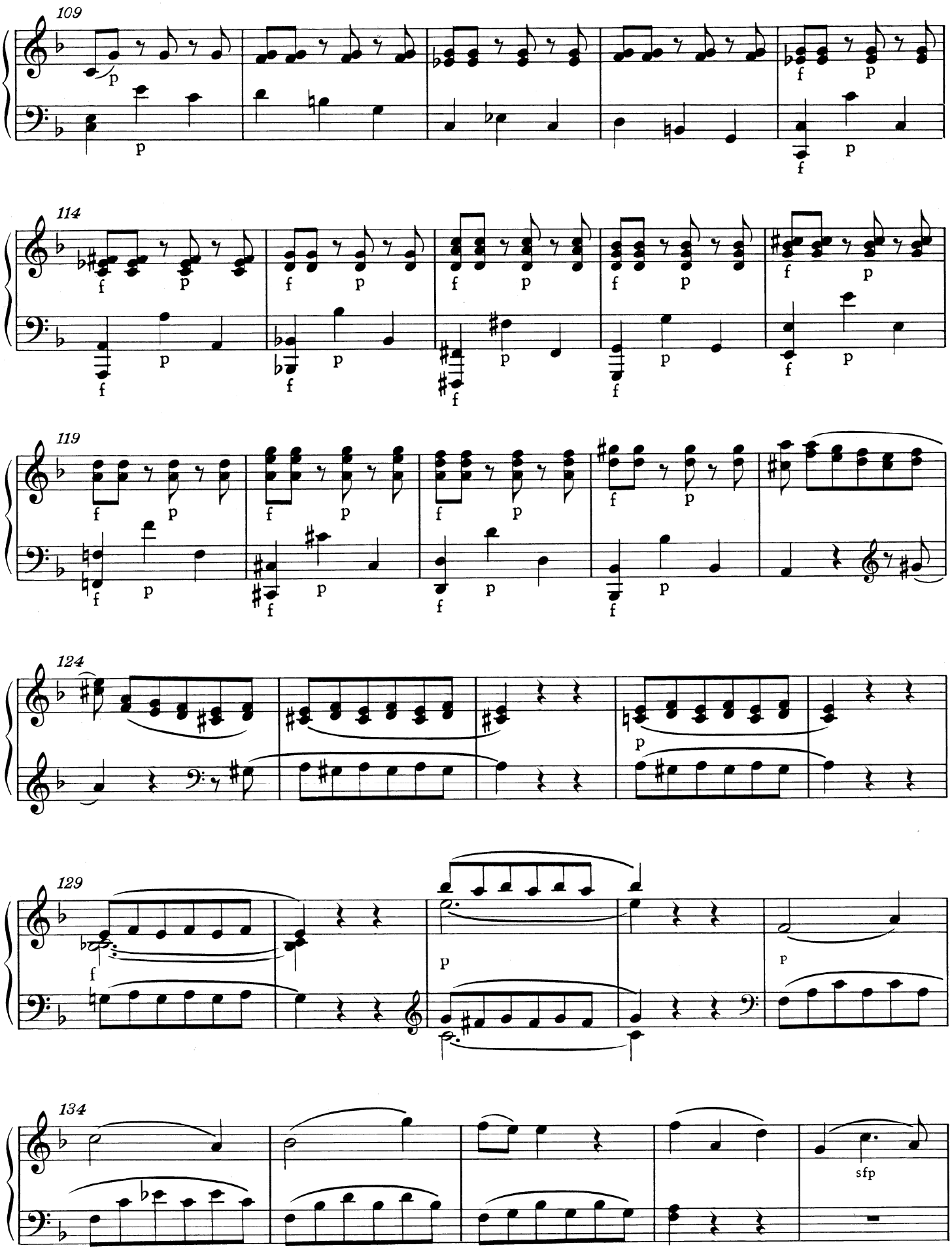
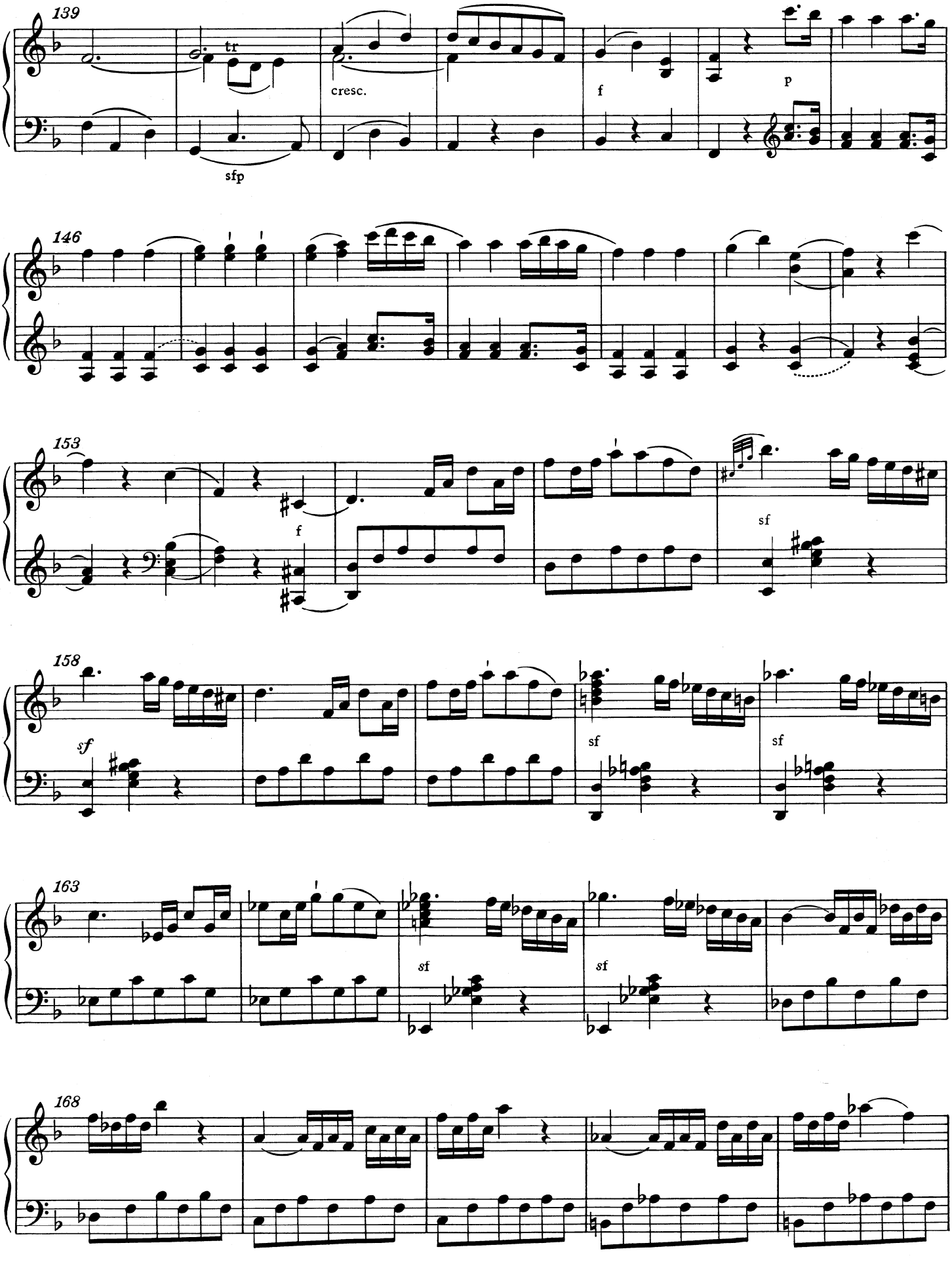
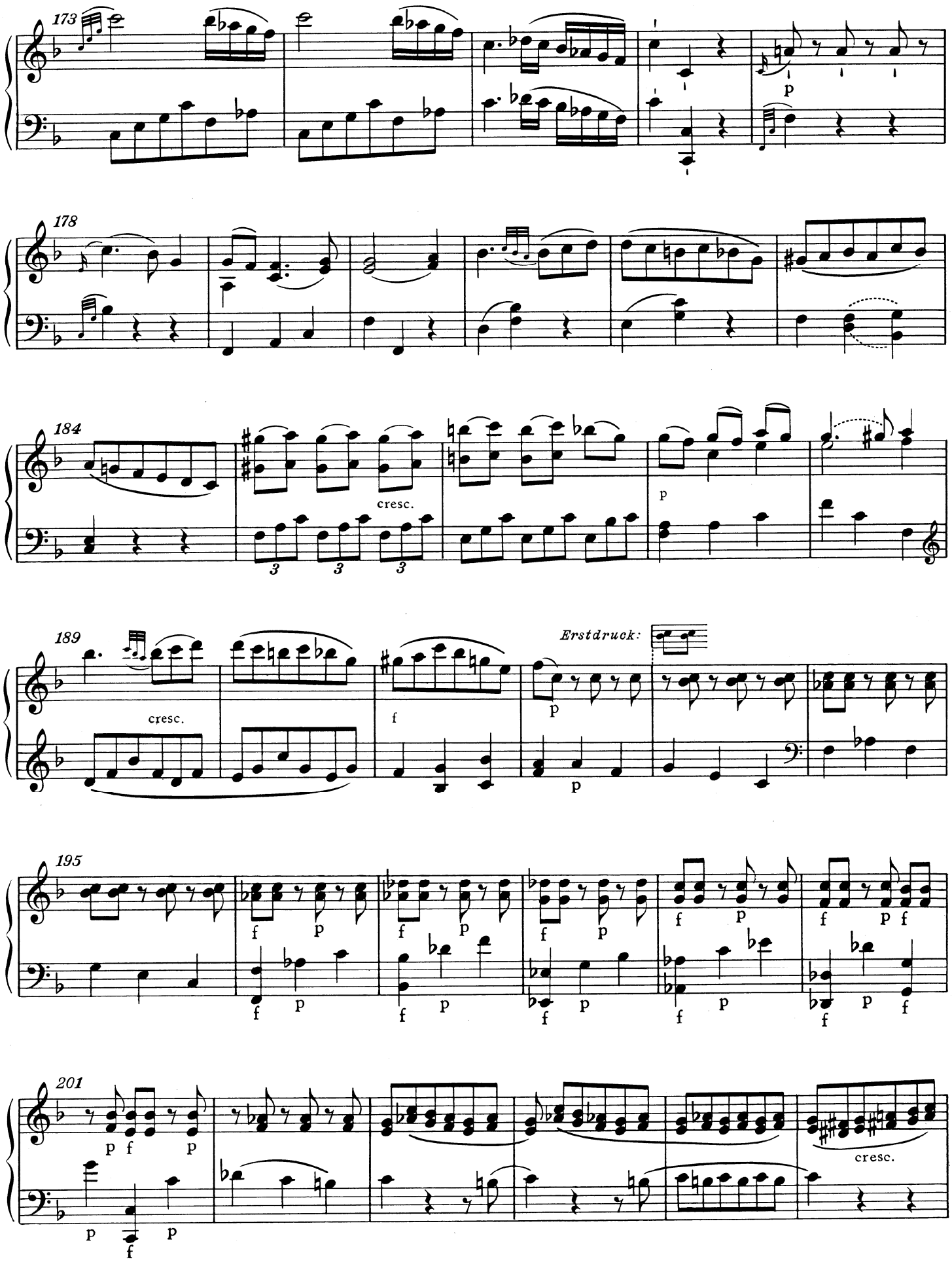
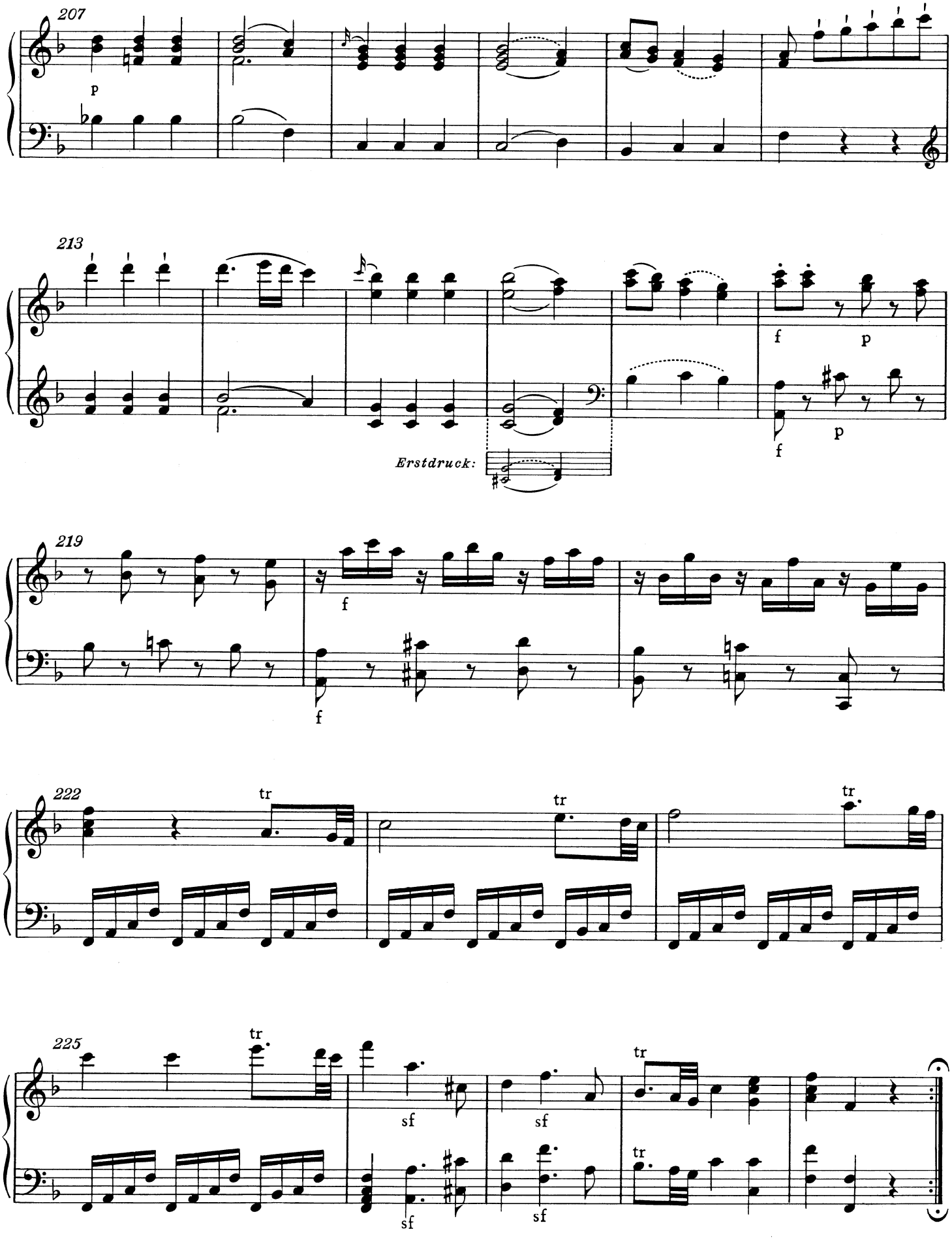

37
p
42
48
cresc.
p
cresc.
54
f
p
p
60
f
p
66
cresc.


71
p
78
f
p
f
p
84
f
f
tr
tr
88
tr
tr
sf
sf
sf
sf
tr
tr
93
p
p
sfp
sfp
sfp
101
sfp
sfp
sfp


109
114
119
124
129
134
sfp


139
tr
cresc.
sfp
f
p
146
153
f
sf
158
sf
sf
sf
163
sf
sf
168


173
p
178
184
cresc.
p
189
cresc.
f
p
Erstdruck:
195
f
p
201
p
f
cresc.


207
p
213
f
p
f
p
Erstdruck:
219
f
f
222
tr
tr
tr
225
tr
sf
sf
tr
sf
sf
tr

SONATE

für das Pianoforte

von

L. VAN BEETHOVEN.

Beethovens Werke.

Serie 16. No 138.

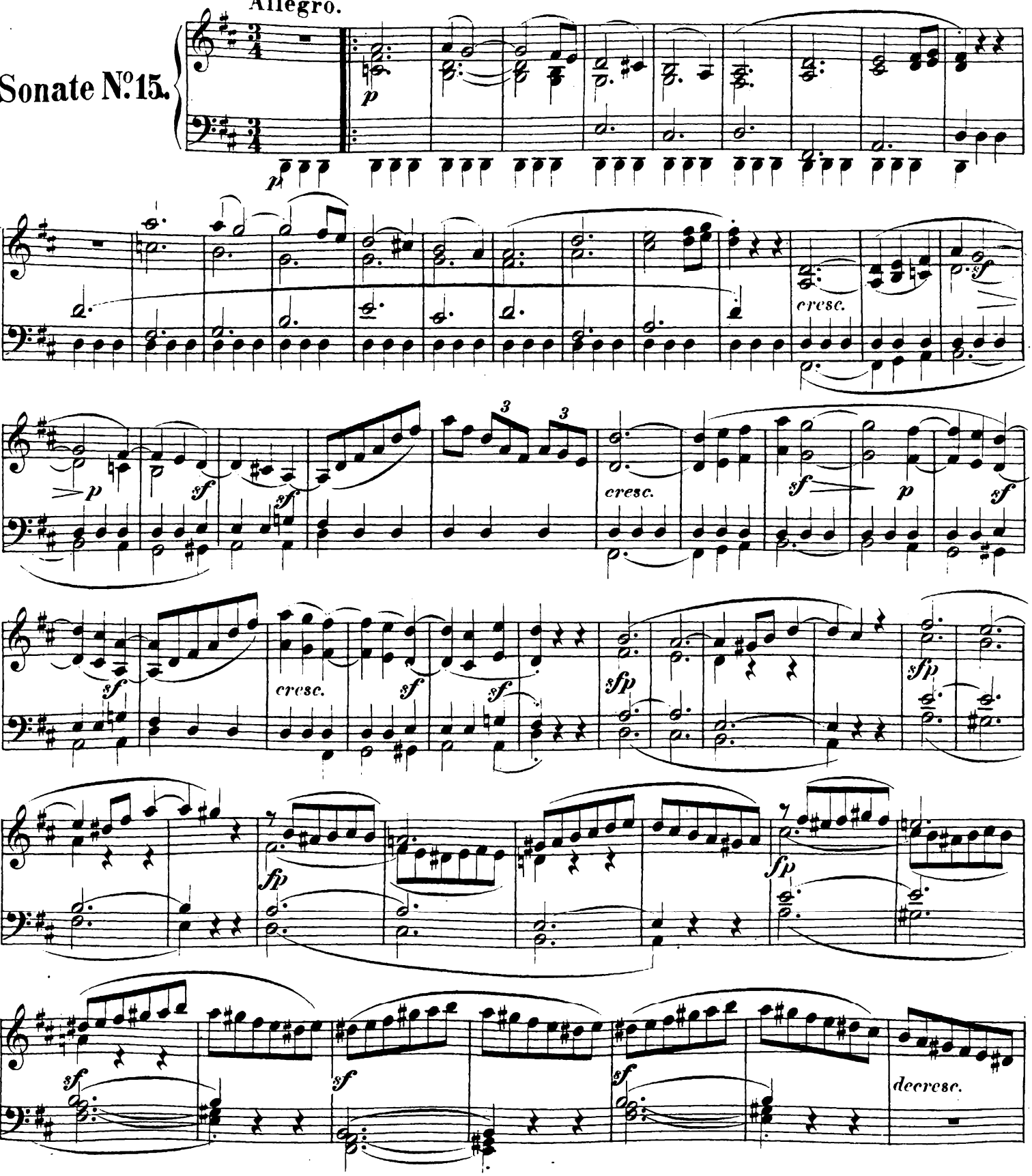
Joseph Edlen von Sonnenfels gewidmet.

Op. 28.

Componirt im Jahre 1801.

Allegro.

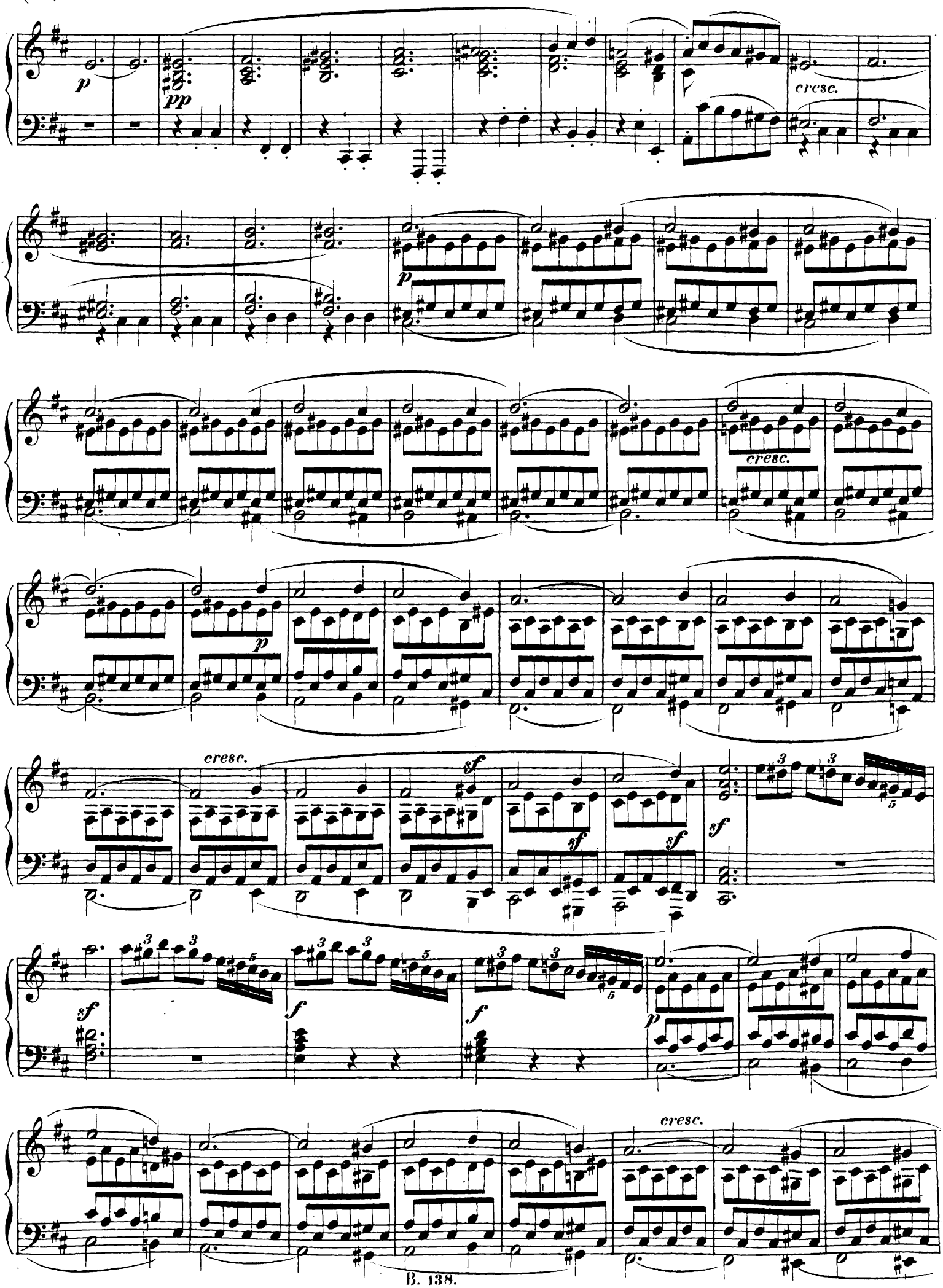
Sonate No. 15.

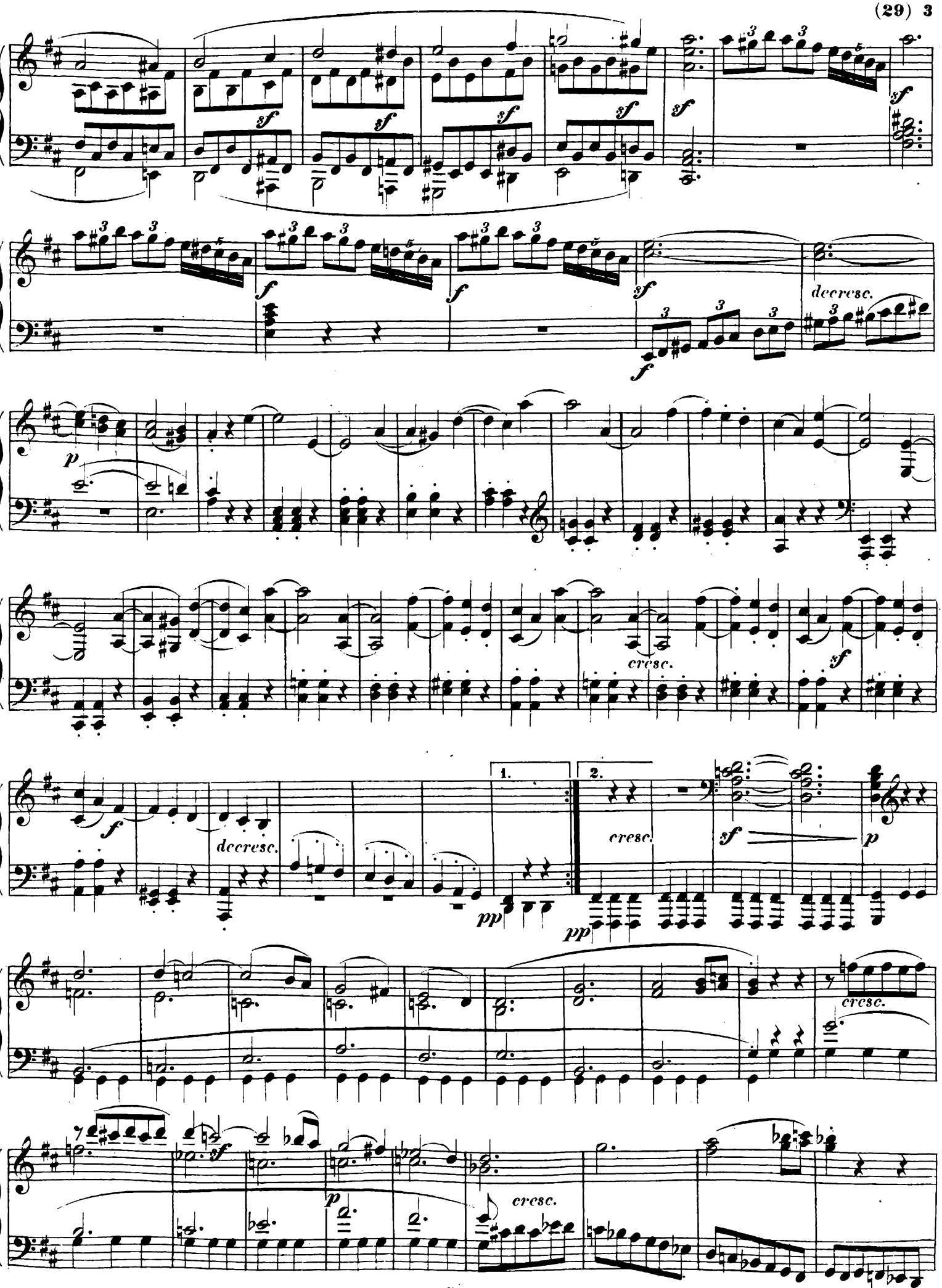


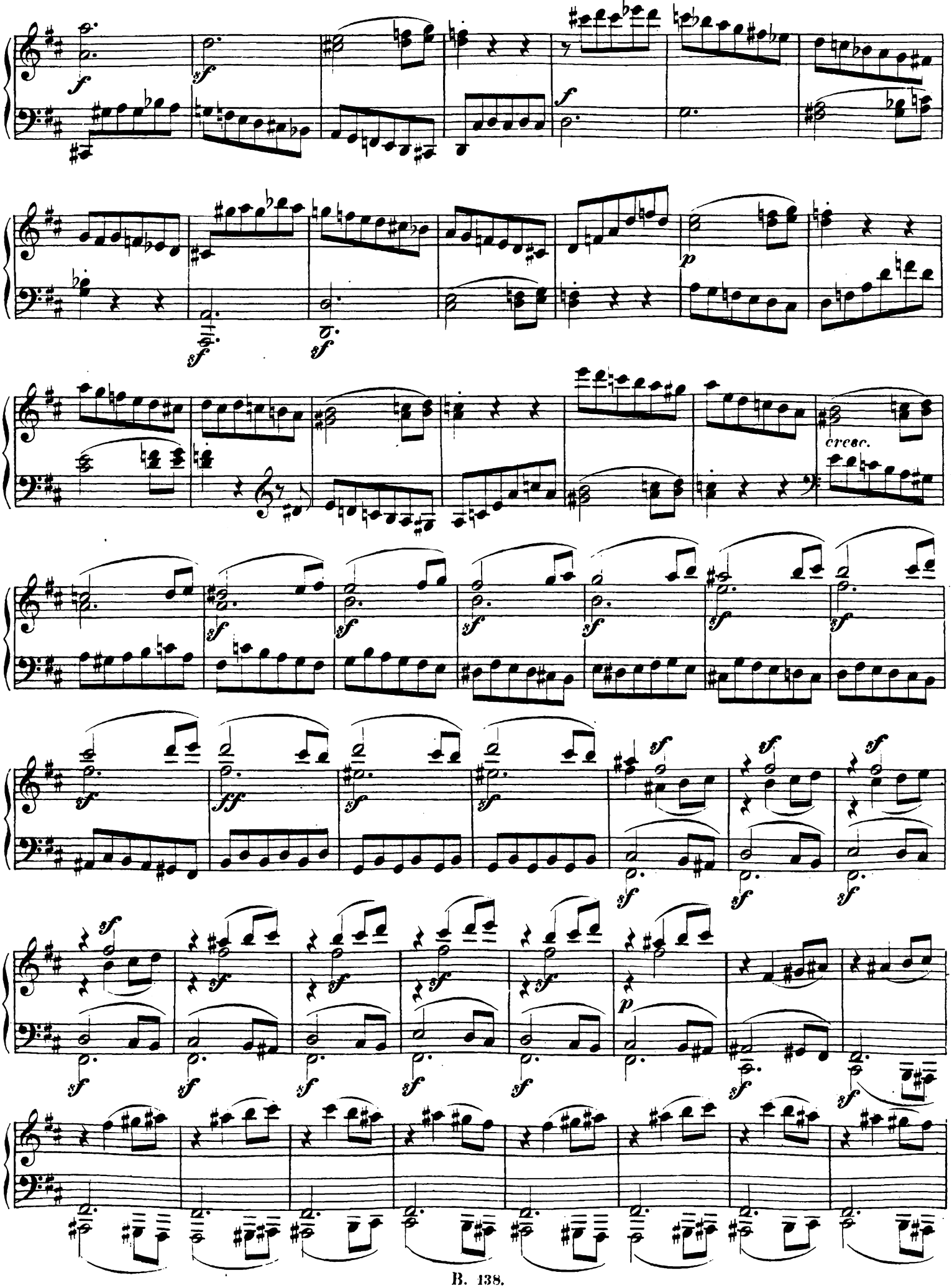
Original-Verleger: C. Haslinger qm Tobias in Wien.

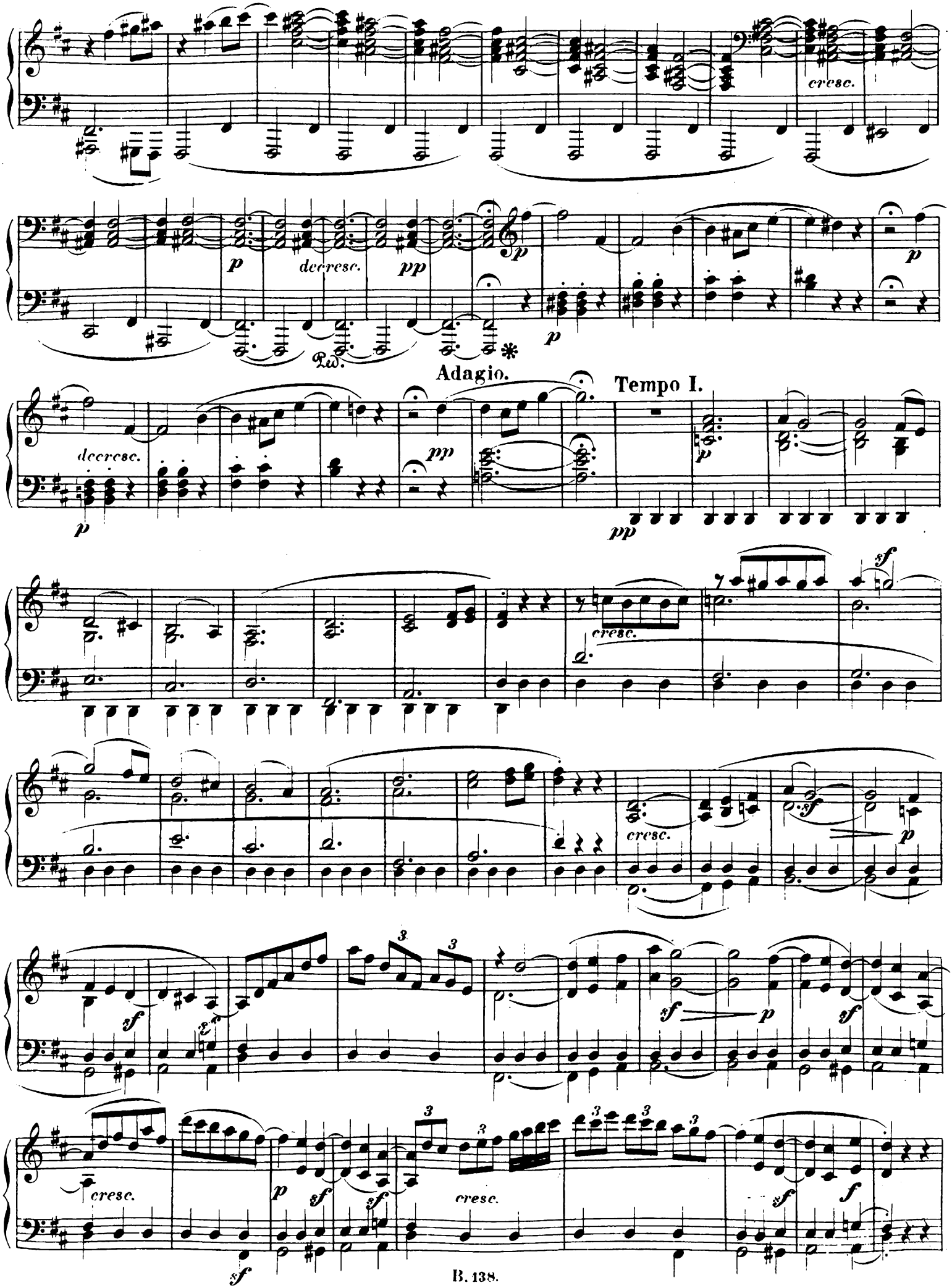
B. 138.

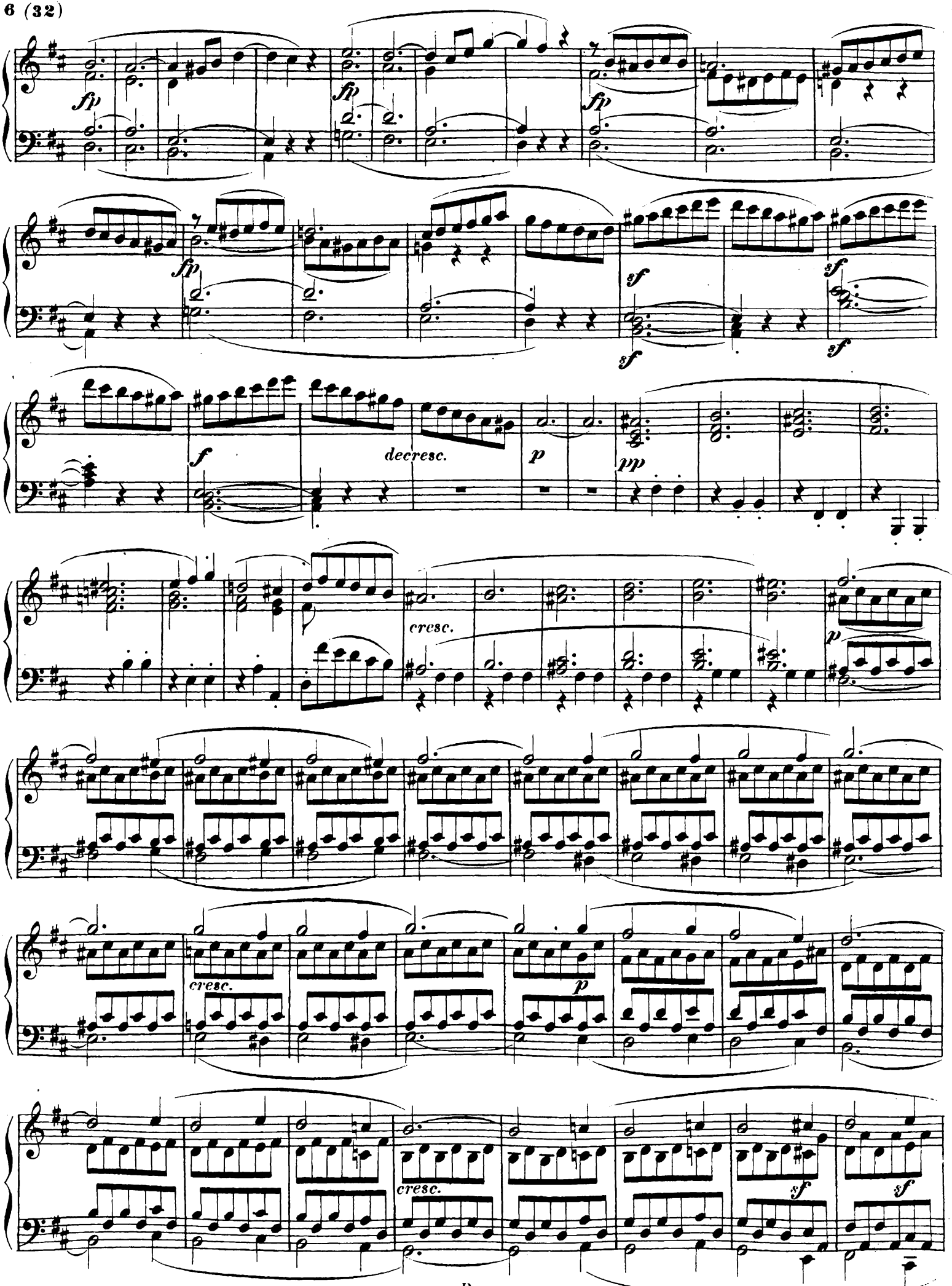
Stich und Druck von Breitkopf & Härtel in Leipzig.

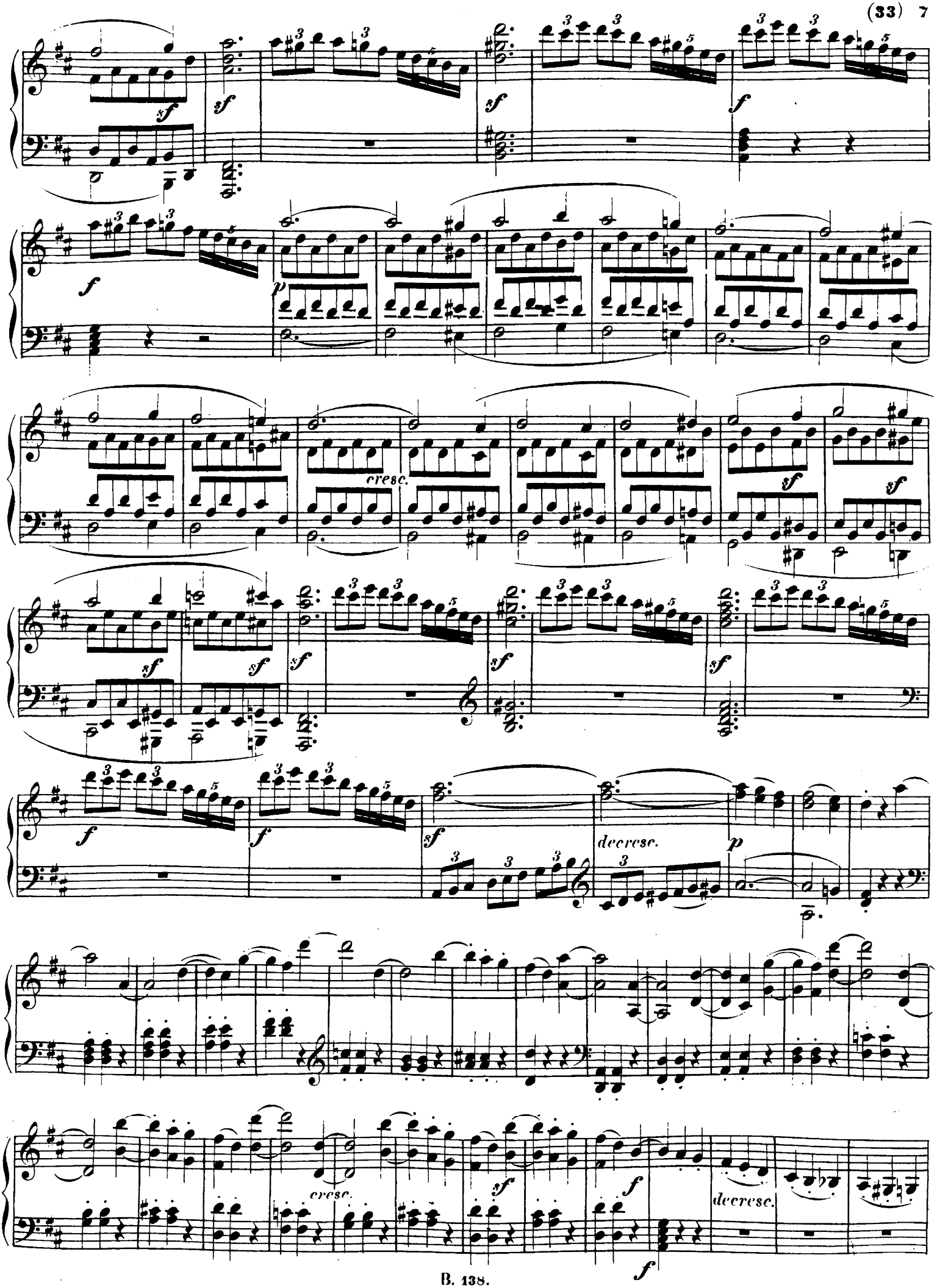

p
pp
cresc.
p
cresc.
p
cresc.
sf
sf
sf
sf
sf
f
f
p
cresc.

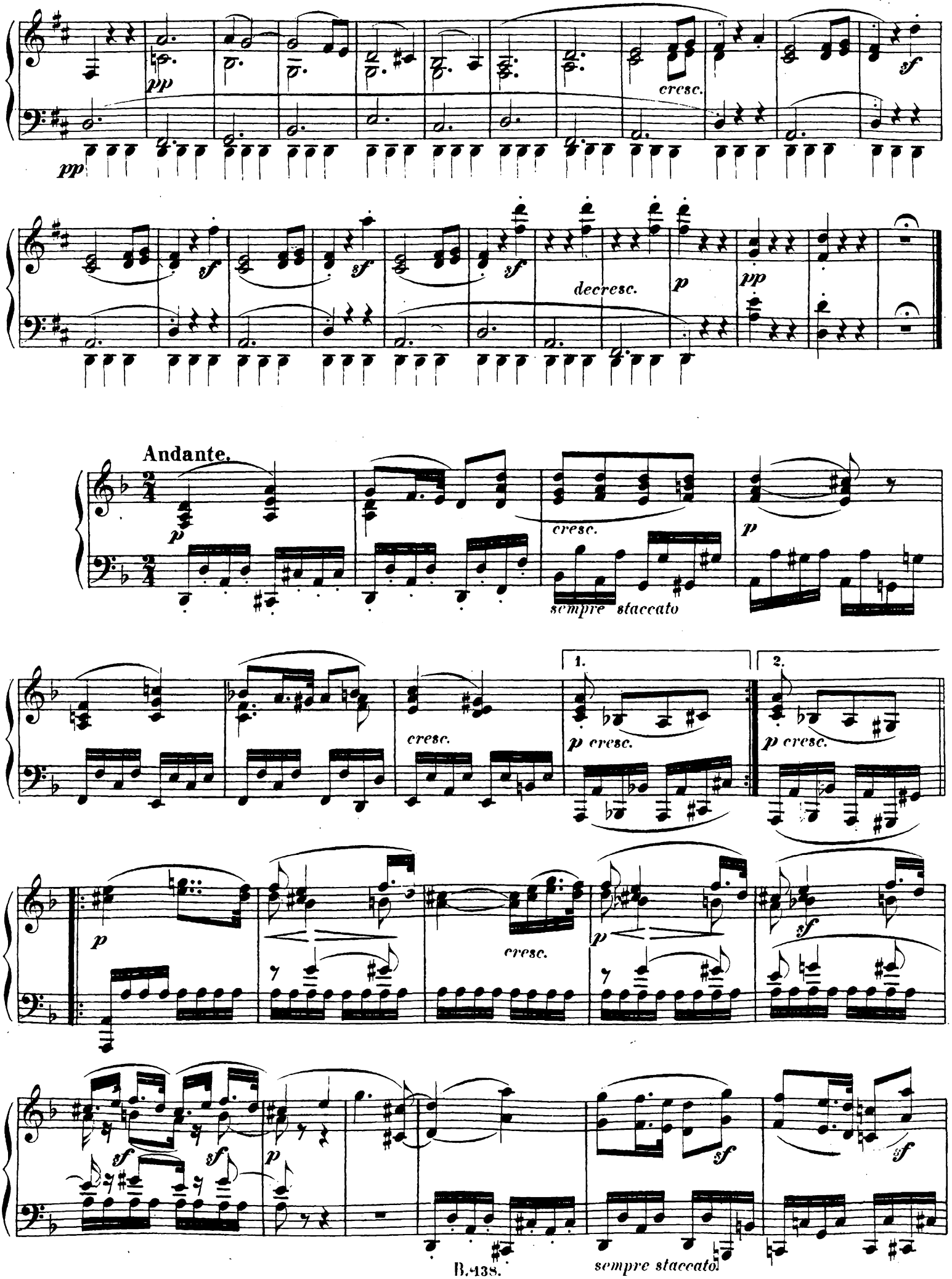

sf
decresc.
p
cresc.
1.
2.
pp
cresc.


cresc.


cresc.
p
decresc.
pp
Ped.
Adagio.
Tempo I.
sf
f

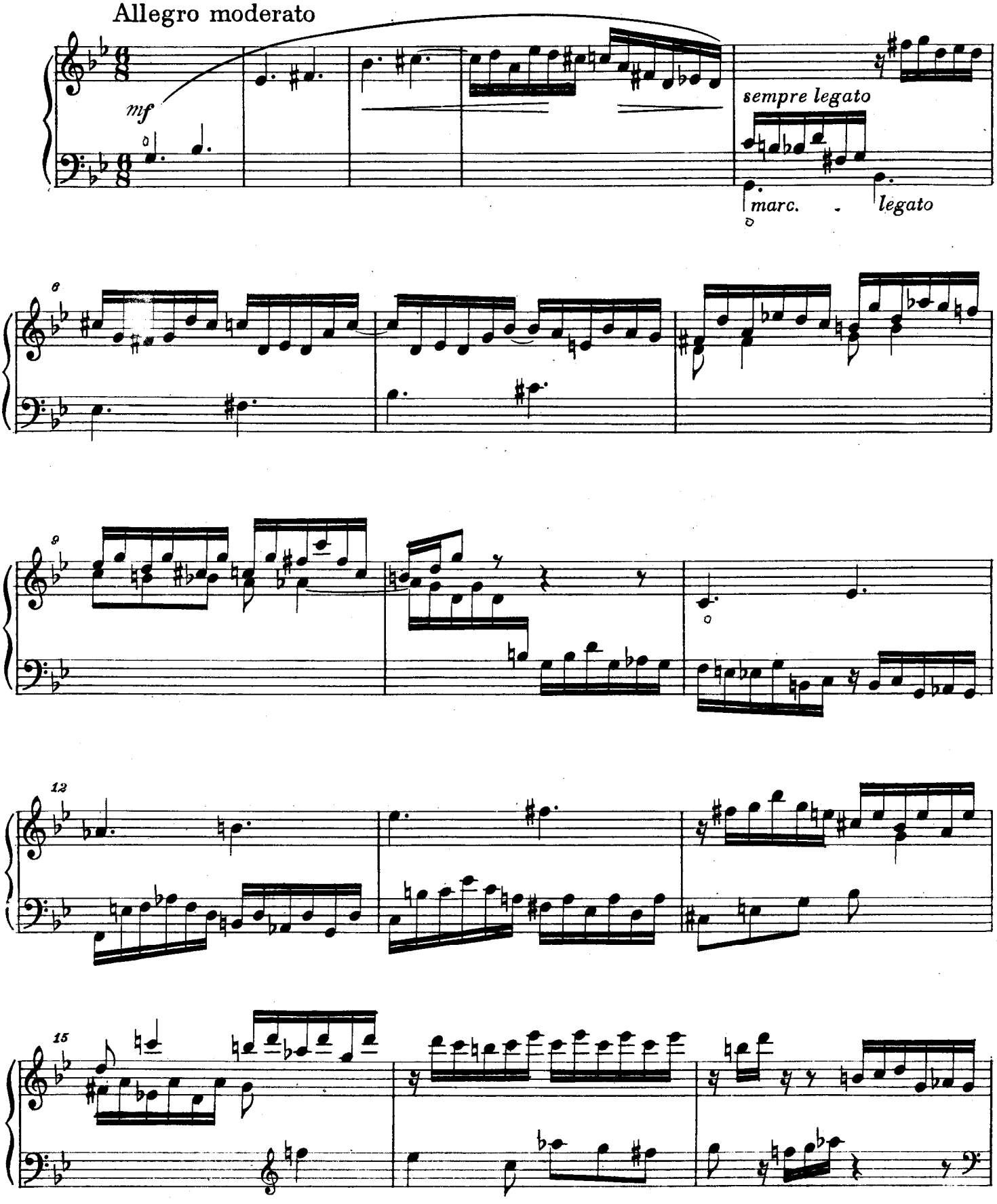

fp
fp
fp
fp
sf
sf
sf
sf
f
decresc.
p
pp
cresc.
p
cresc.
p
cresc.
sf
sf

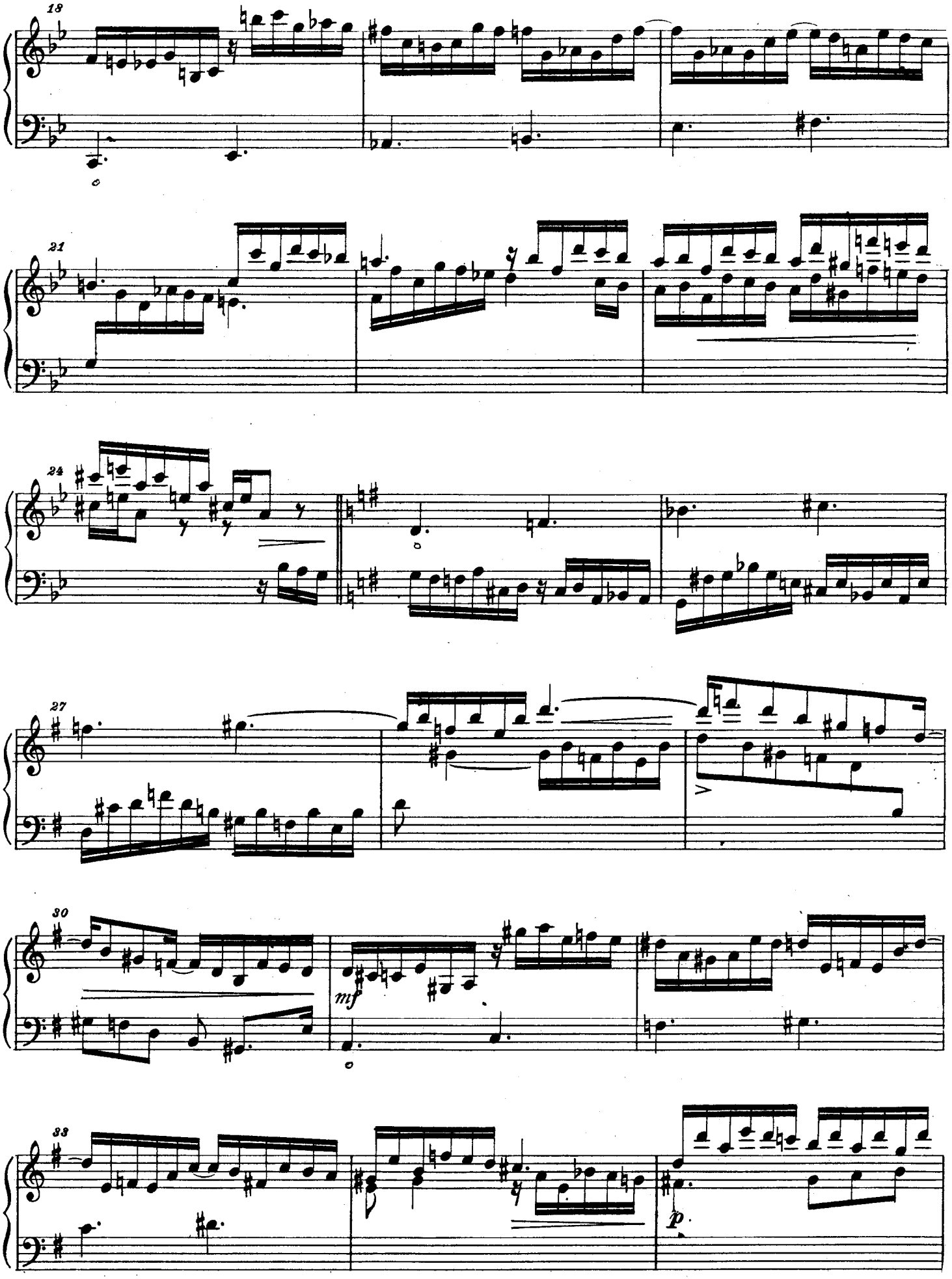

sf
sf
sf
f
f
p
cresc.
sf
sf
sf
sf
sf
sf
sf
f
f
sf
decresc.
p
cresc.
sf
f
decresc.
f

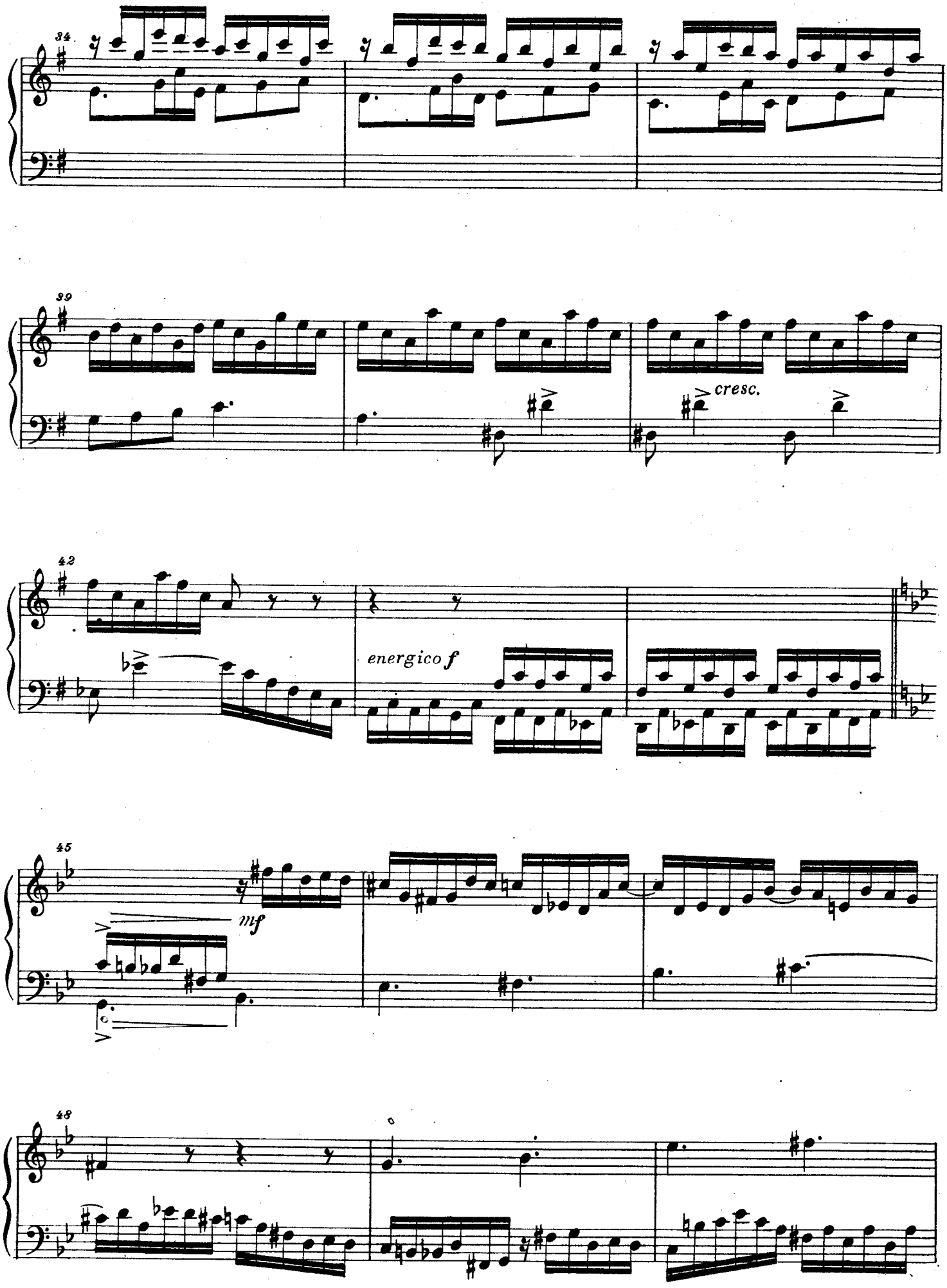

pp
cresc.
sf
decresc.
p
Andante.
sempre staccato
1.
2.
B.438.

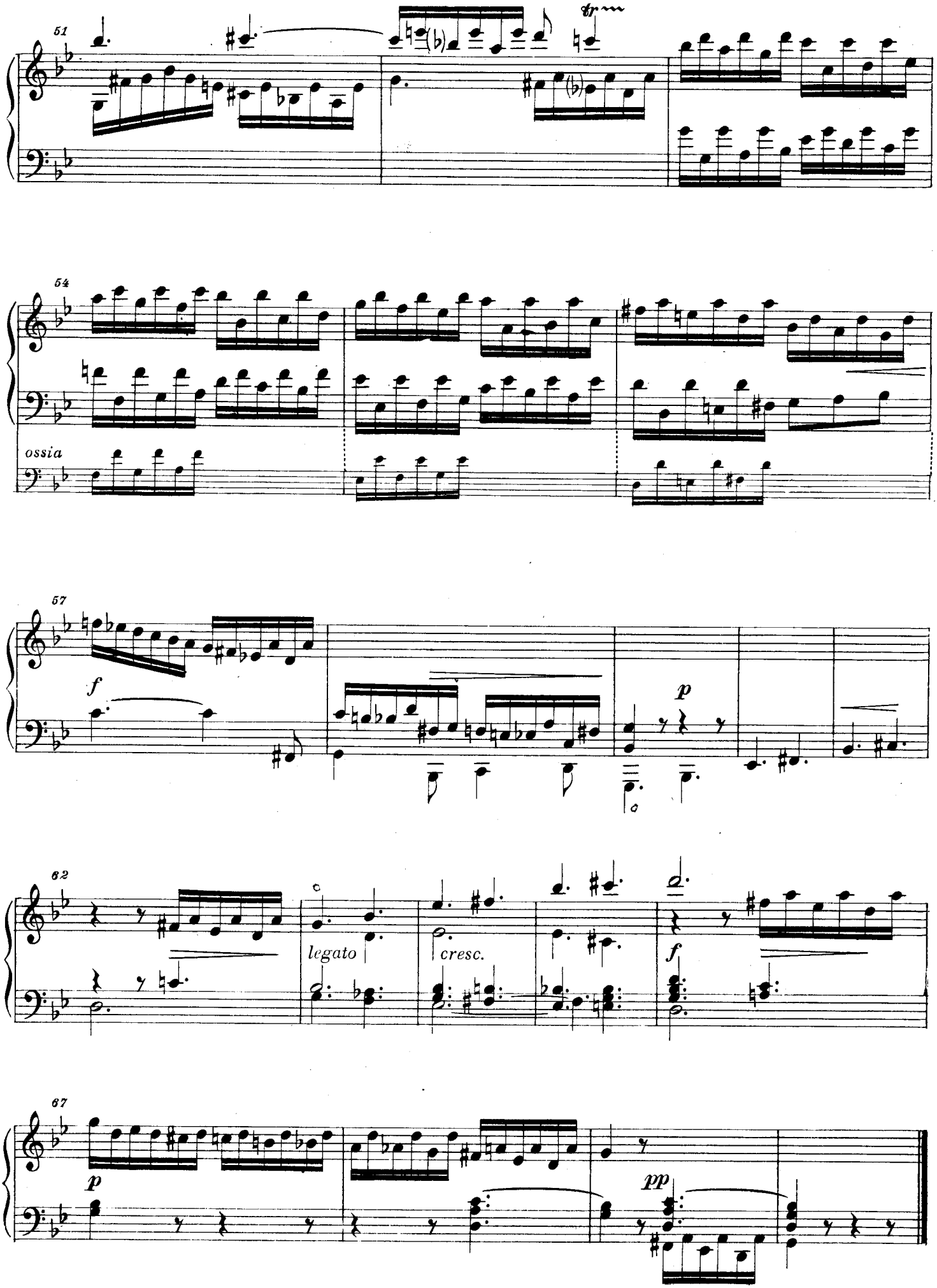
9.

Thème de Domenico Scarlatti




18
21
24
27
30
mf
33
p


34
39
cresc.
42
energico f
45
mf
48

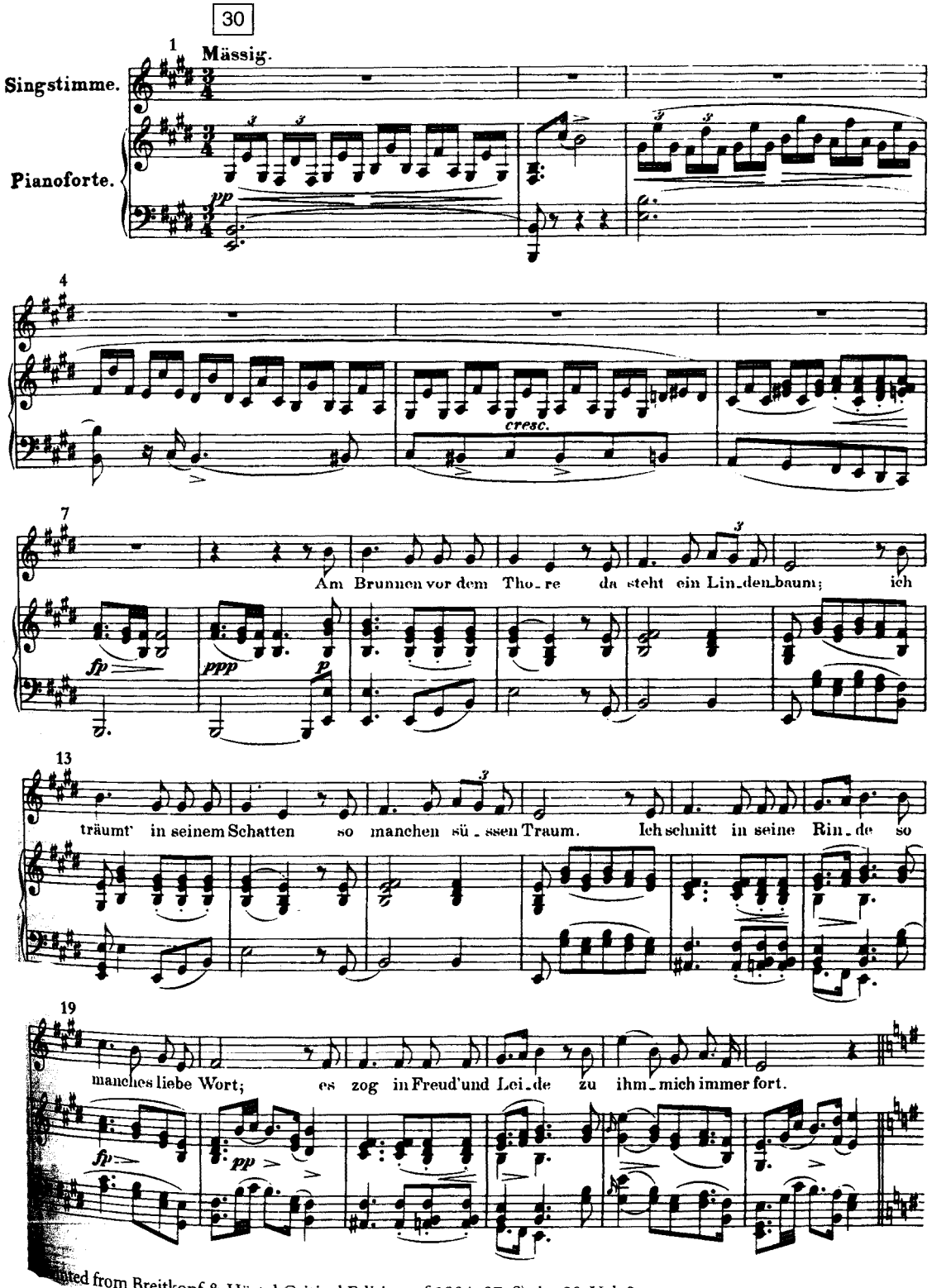

51
54
ossia
57
f
p
62
legato
cresc.
f
67
p
pp

FRANZ SCHUBERT

112

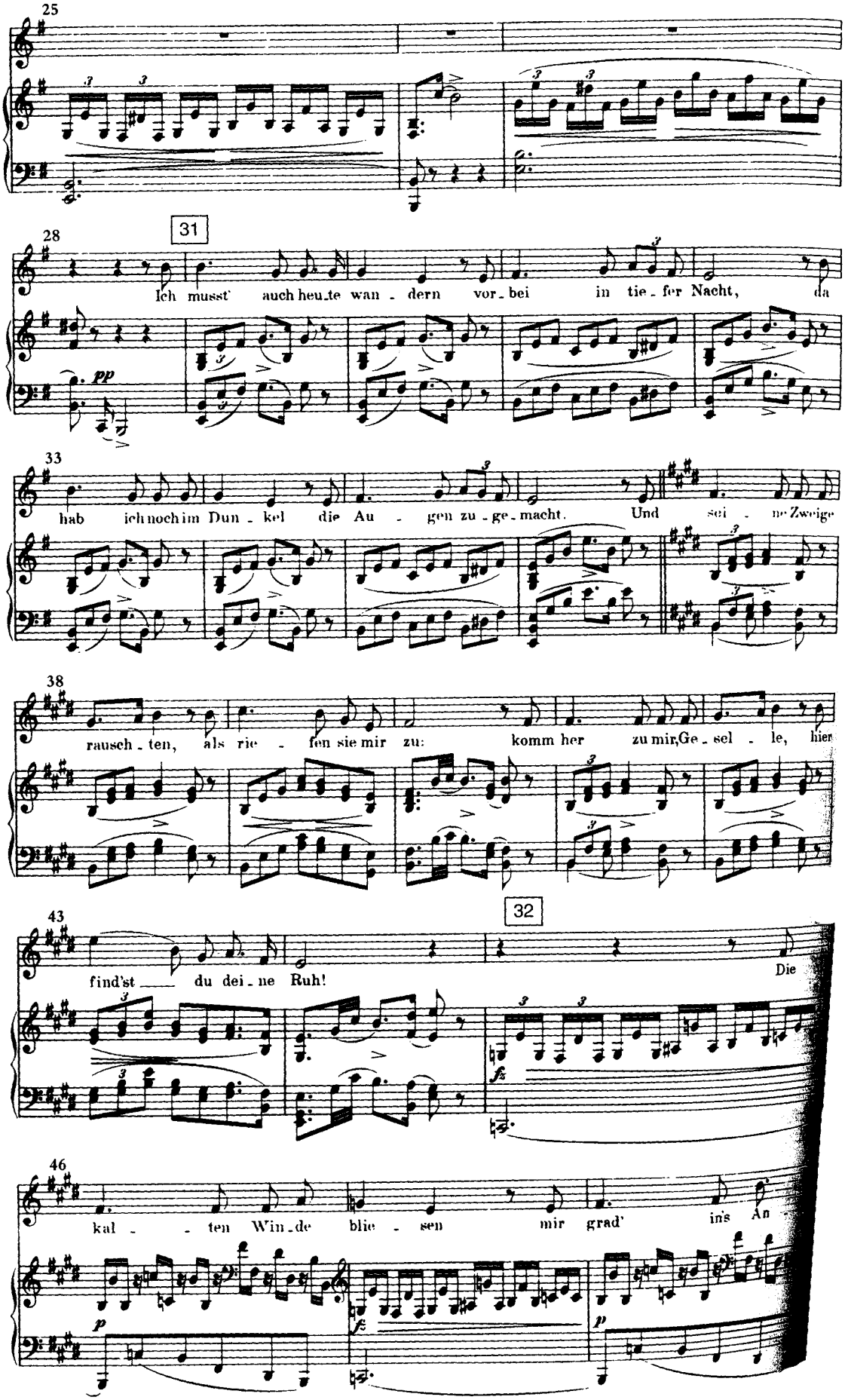
Winterreise, D. 911

Der Lindenbaum CD 9

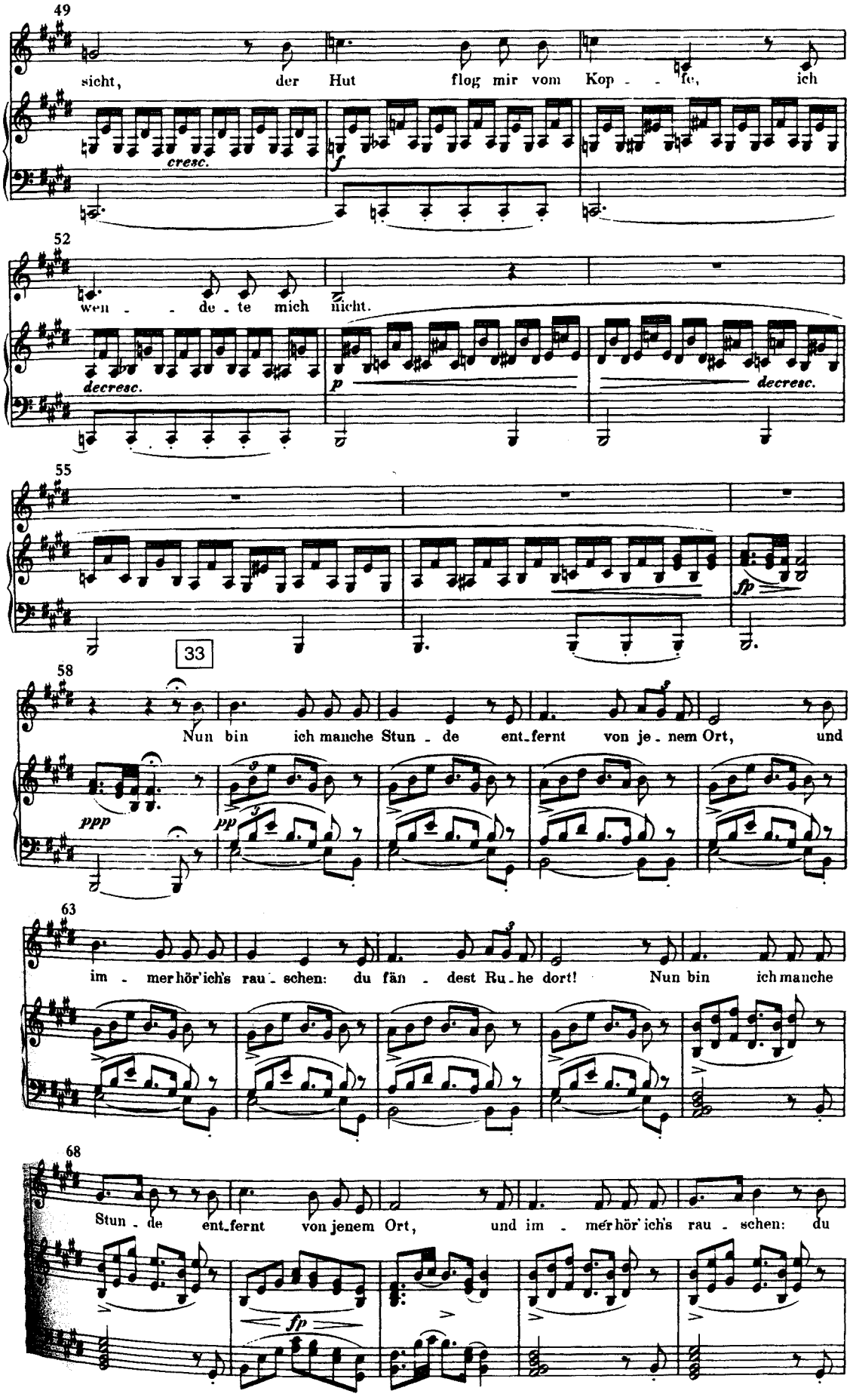


ted from Breitkopf & Härtel Critical Edition of 1884–97, Series 20, Vol. 9.

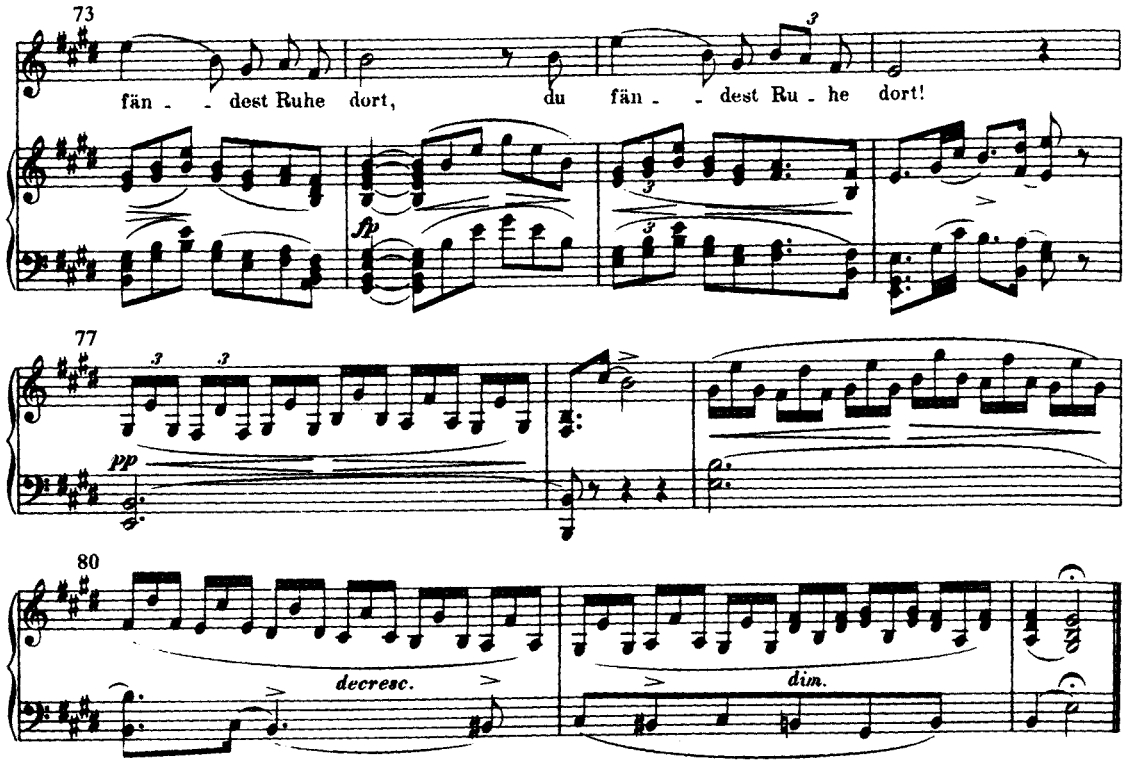
Skenováno pro studijní účely



Skenováno pro studijní účely



Skenováno pro studijní účely



Am Brunnen vor dem Thore
Da steht ein Lindenbaum;
Ich träumt' in seinem Schatten
So manchen süssen Traum.

Ich schnitt in seine Rinde
So manches liebe Wort;
Es zog in Freud' und Leide
Zu ihm mich immer fort.

Ich musst' auch heute wandern
Vorbei in tiefer Nacht,
Da hab' ich noch im Dunkel
Die Augen zugemacht.

Und seine Zweige rauschten,
Als riefen sie mir zu:
Komm her zu mir, Geselle,
Hier find'st du deine Ruh!

Die kalten Winde blieben
Mir grad' in's Angesicht,
Der Hut flog mir von Kopfe,
Ich wendete mich nicht.

Nun bin ich manche Stunde
Entfernt von jenem Ort,
Und immer hör' ich's rauschen:
Du fändest Ruhe dort!

—Wilhelm Müller

At the well by the gate
stands a linden tree.
I dreamt in its shade
many a sweet dream.

I carved into its bark
many a word of love.
In joy and sorrow
I was always drawn to it.

Again today I had to walk
by it in the deep of night,
even in the dark
I closed my eyes.

And its boughs rustled
as if calling to me:
"Come to me, companion,
here you'll find your rest."

The cold winds blew
straight into my face.
My hat flew off my head,
I did not turn around.

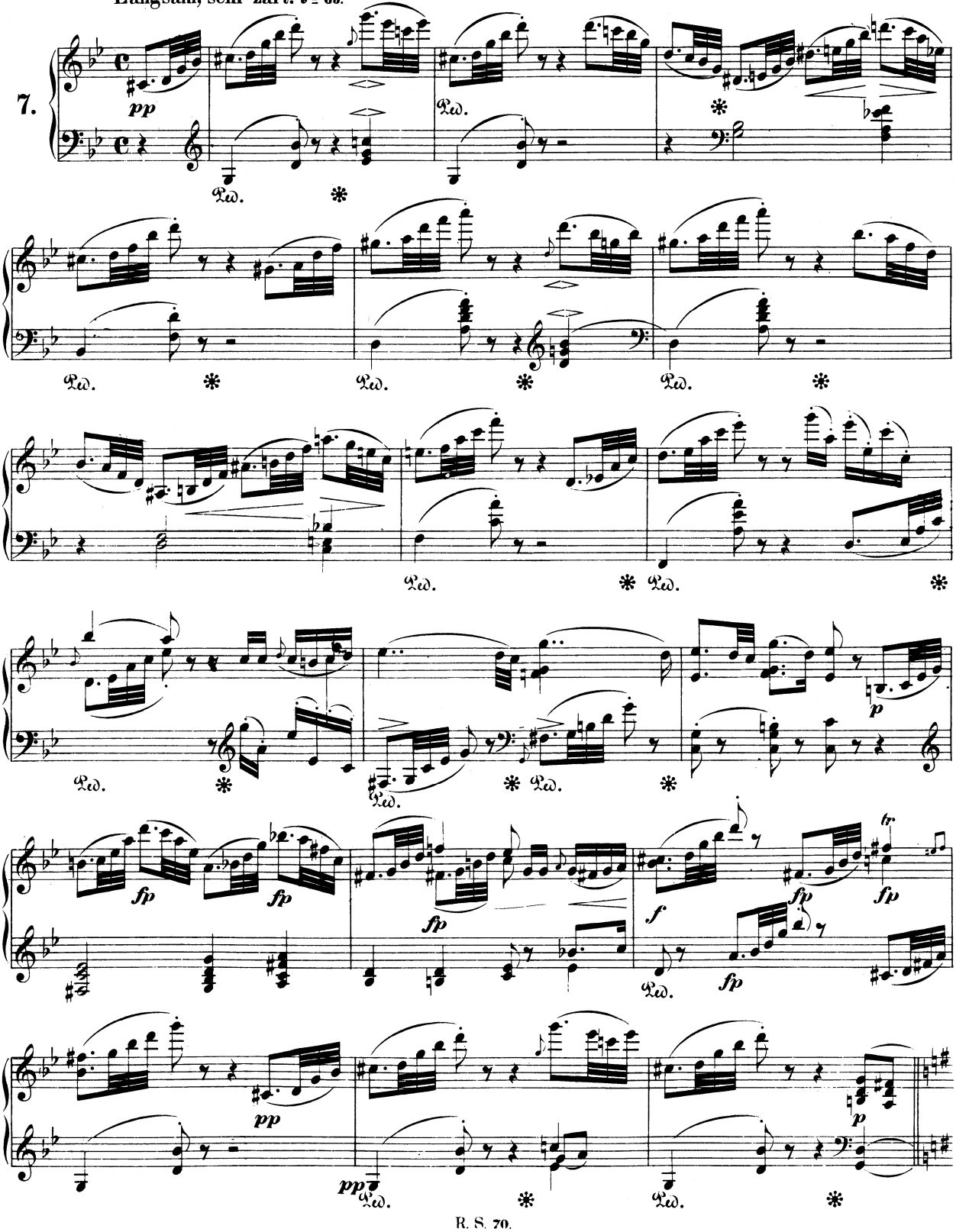
Now I am some hours
away from that place,
and always I hear it rustle:
"You would find your rest there."

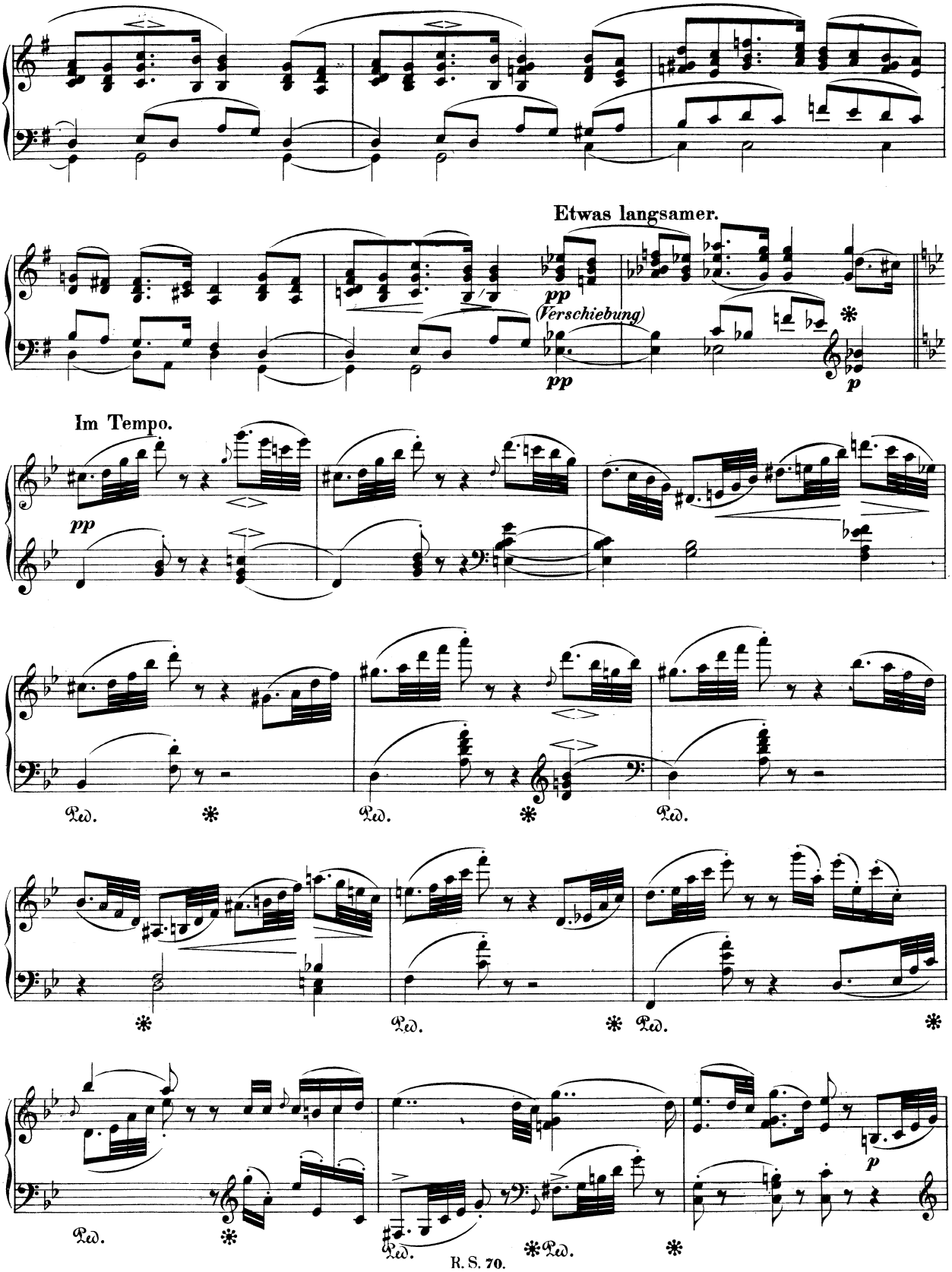
Skenováno pro studijní účely

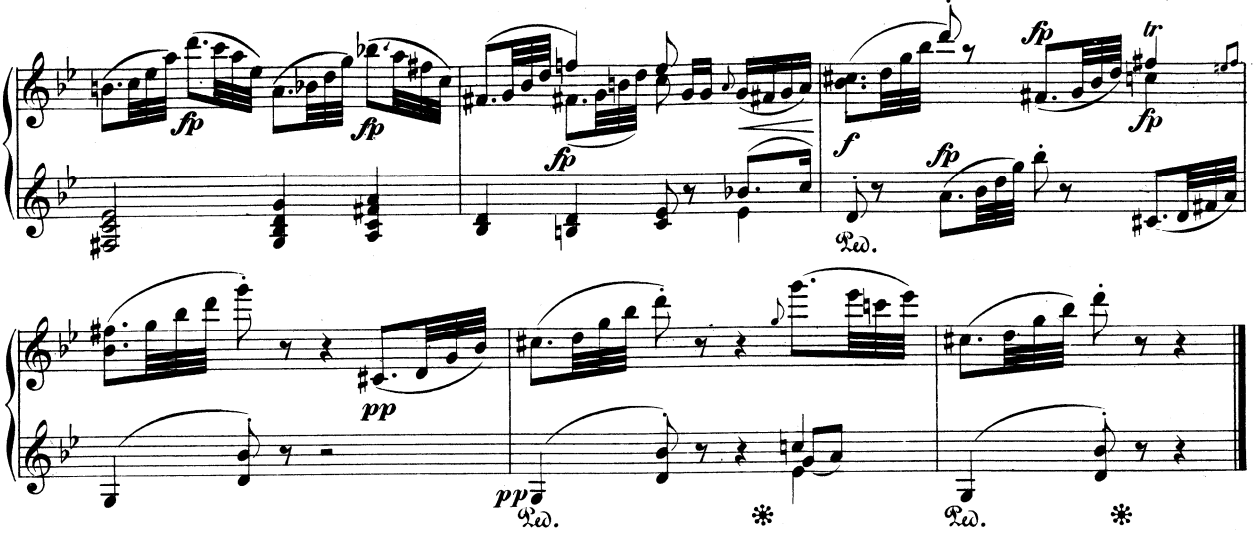
Vogel als Prophet.

Langsam, sehr zart. ♩ = 63.

7.



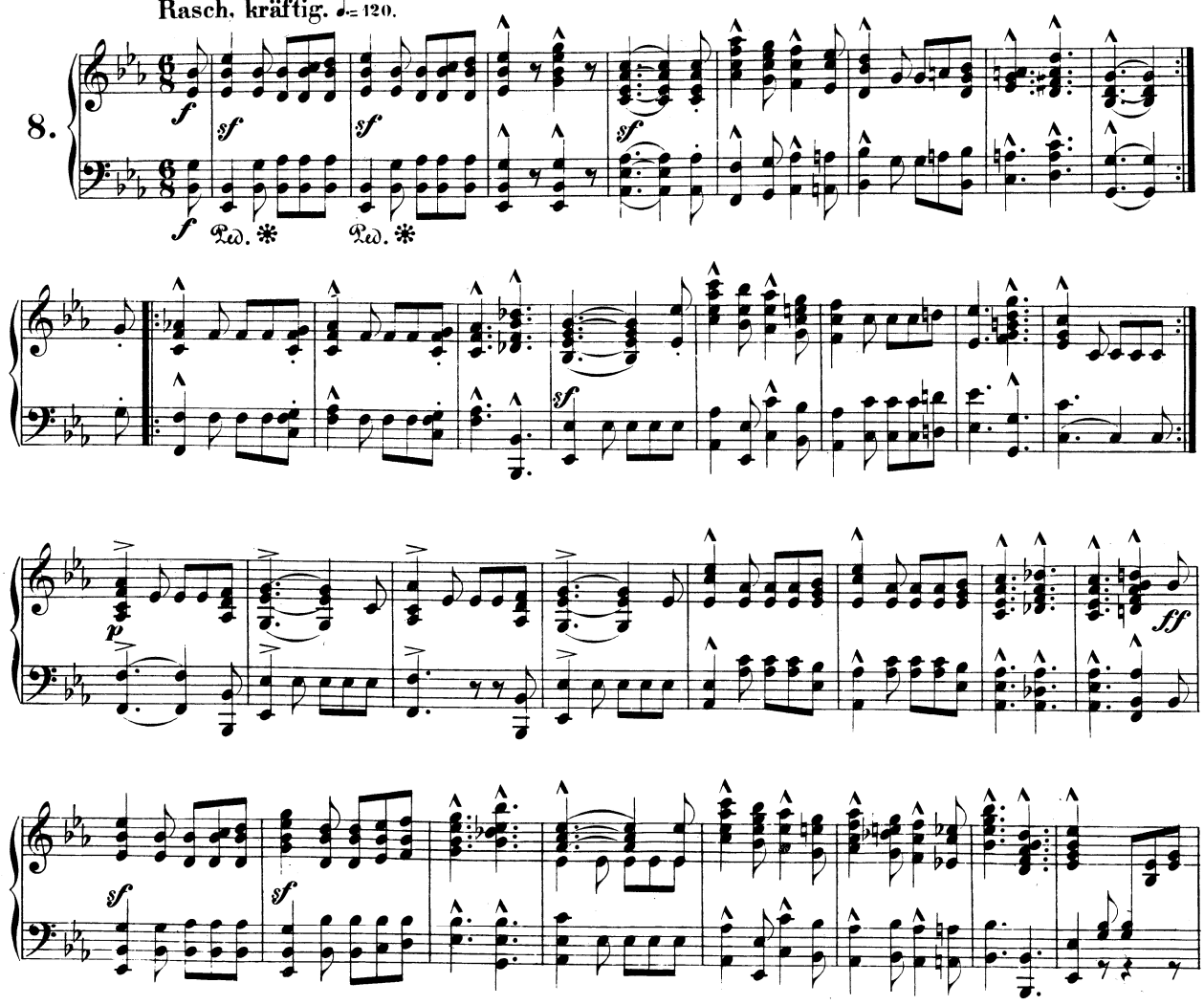

Etwas langsamer.
pp
(Verschiebung)
pp
p
Im Tempo.
pp
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
p



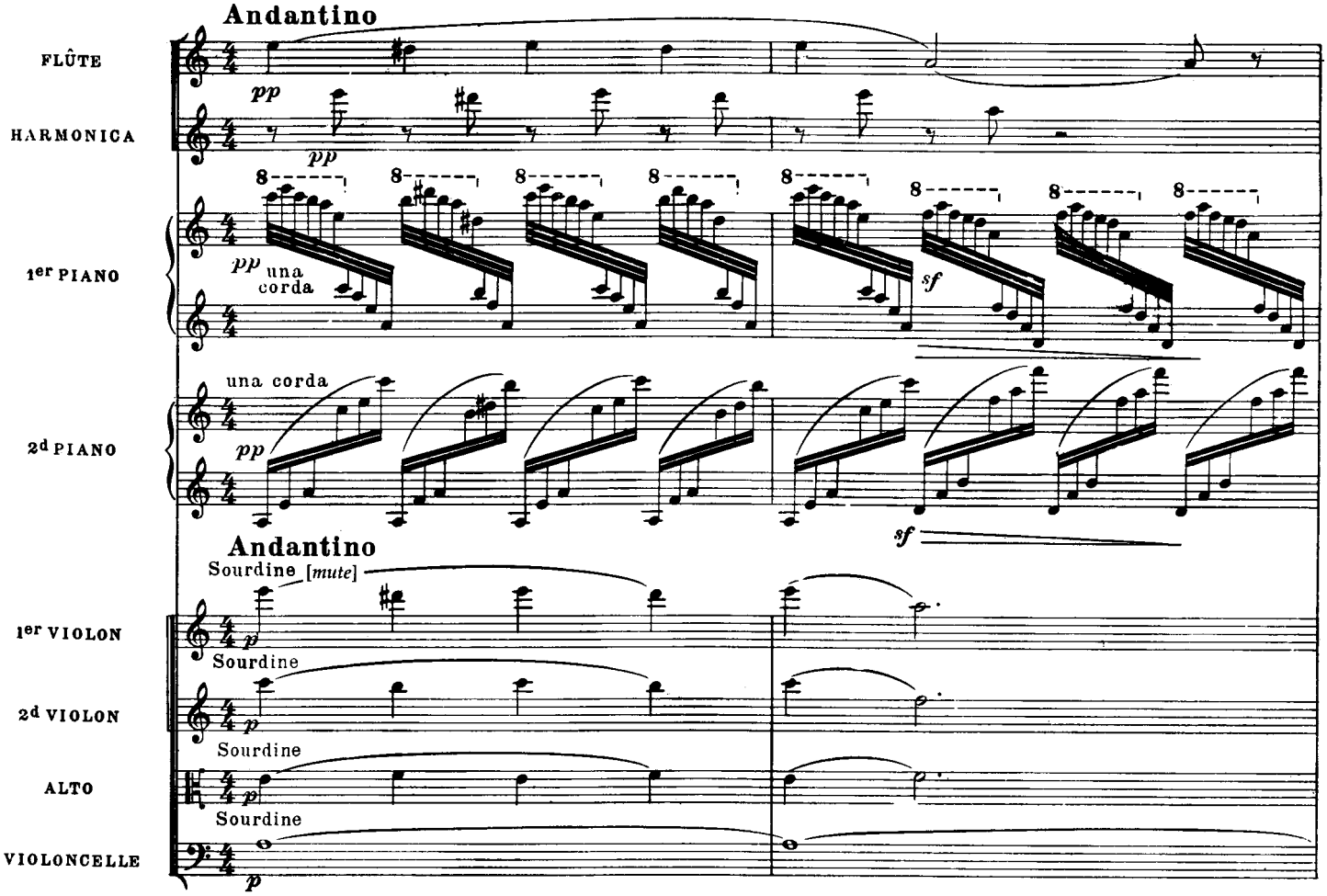
Jagdlied.

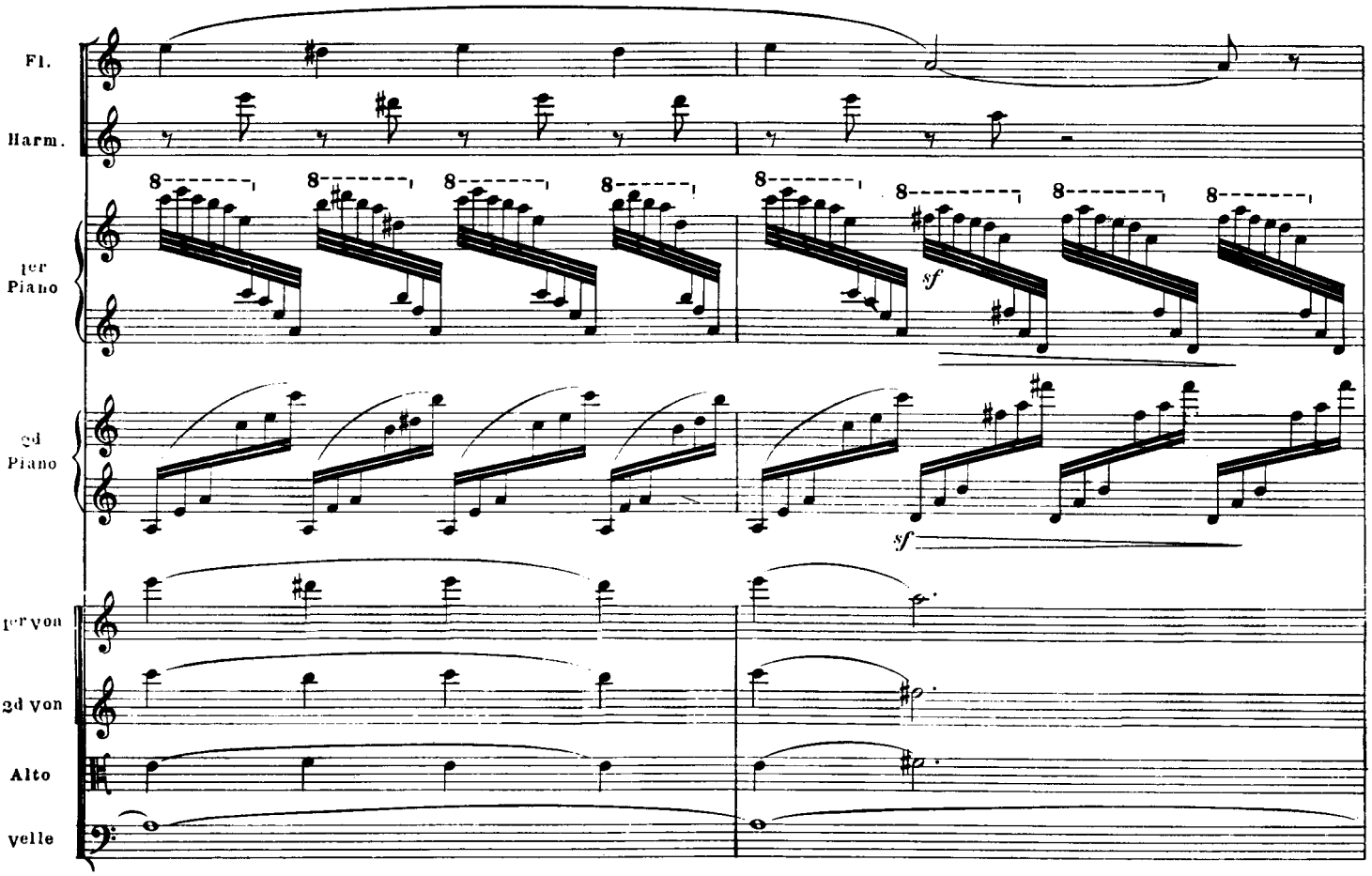
Rasch, kräftig. ♩= 120.

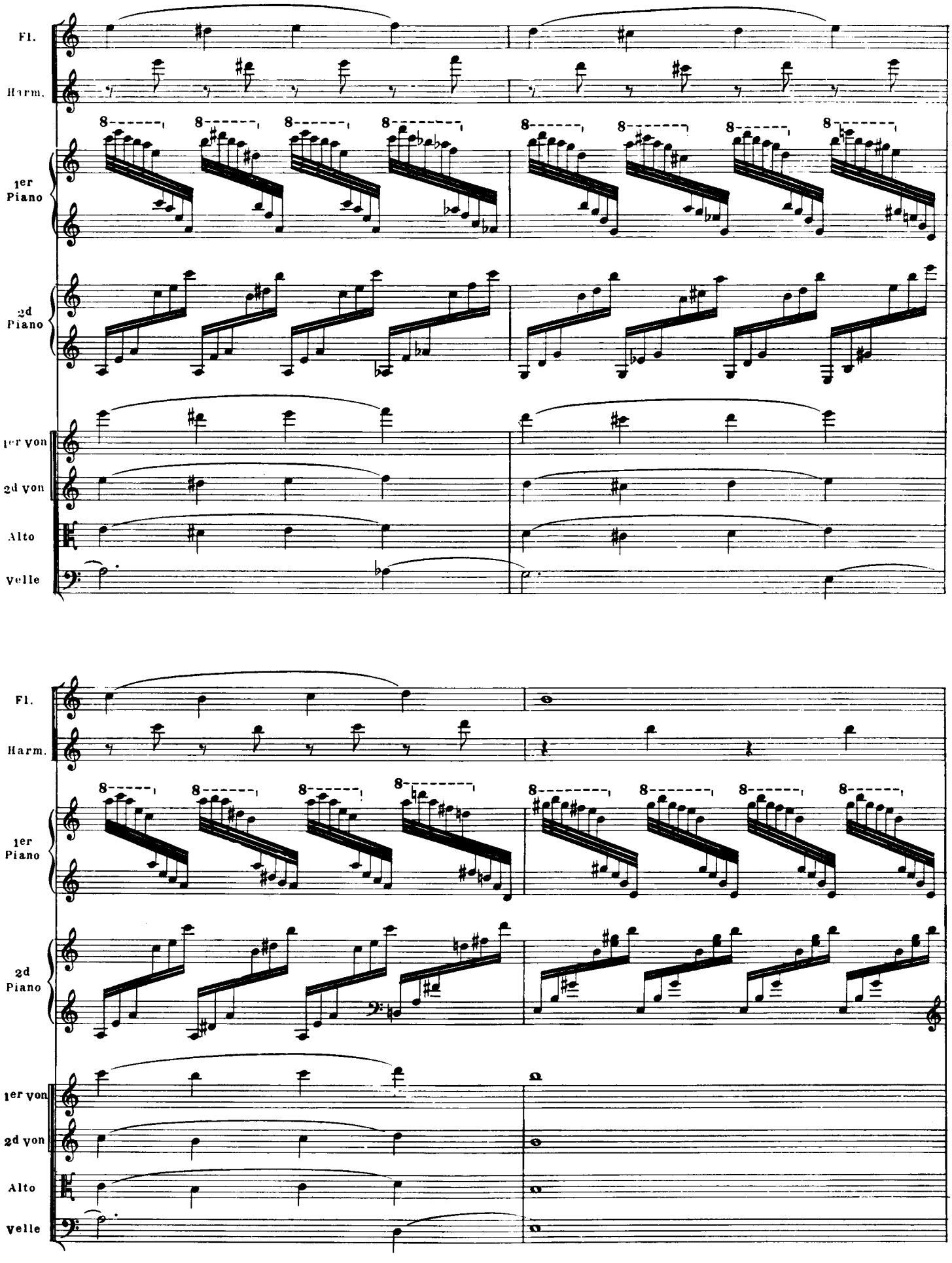
8.

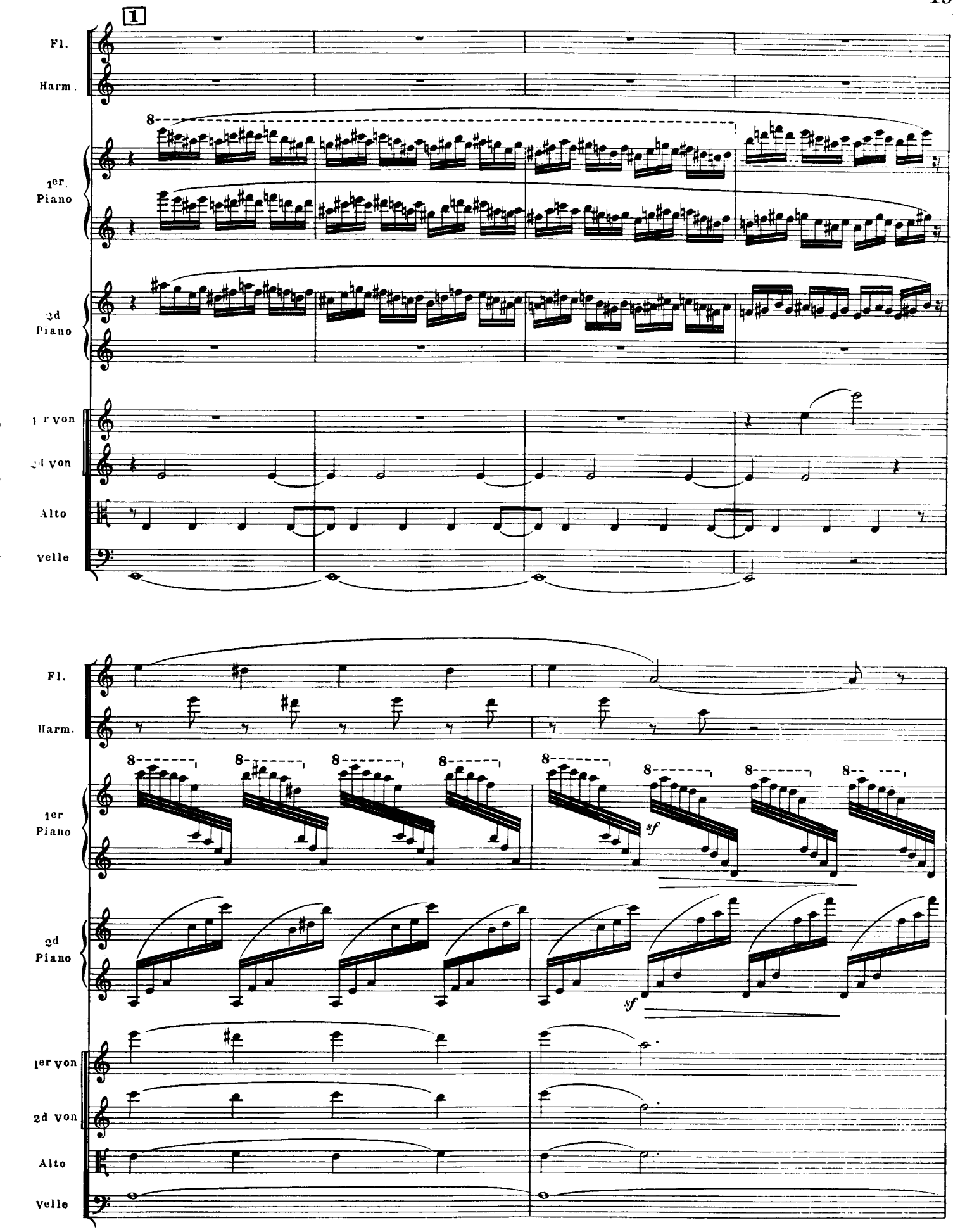


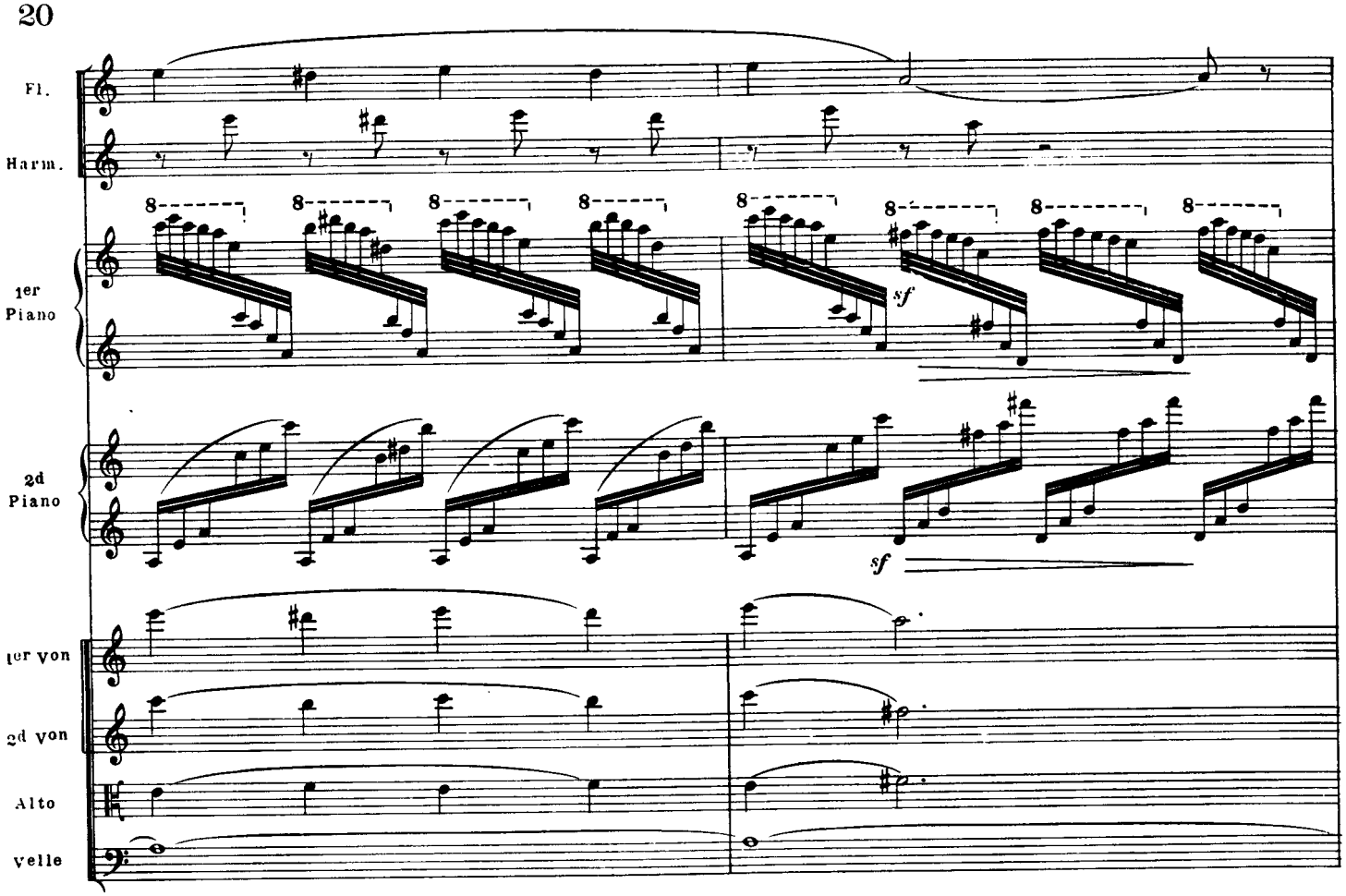
Nº 7 Aquarium

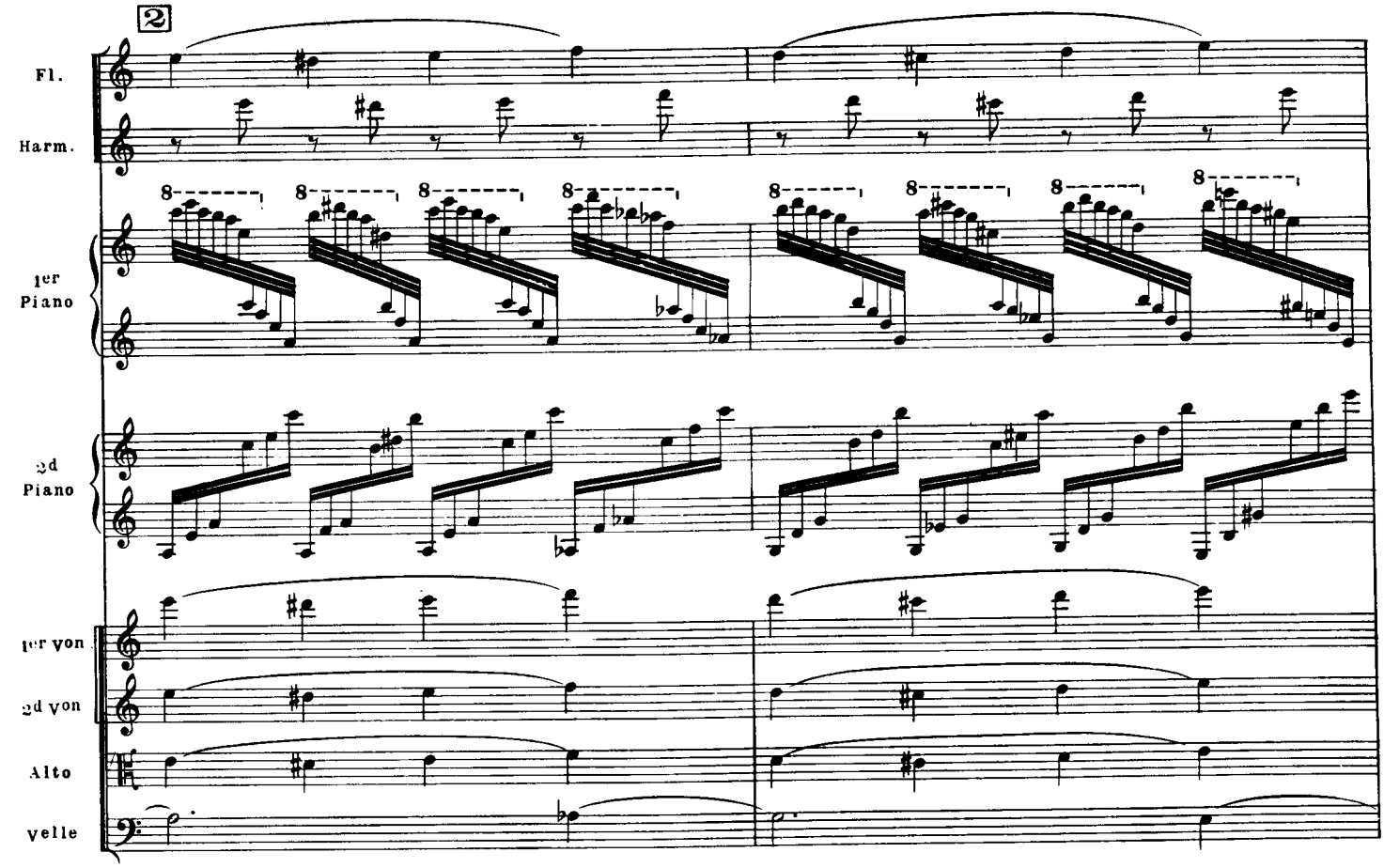


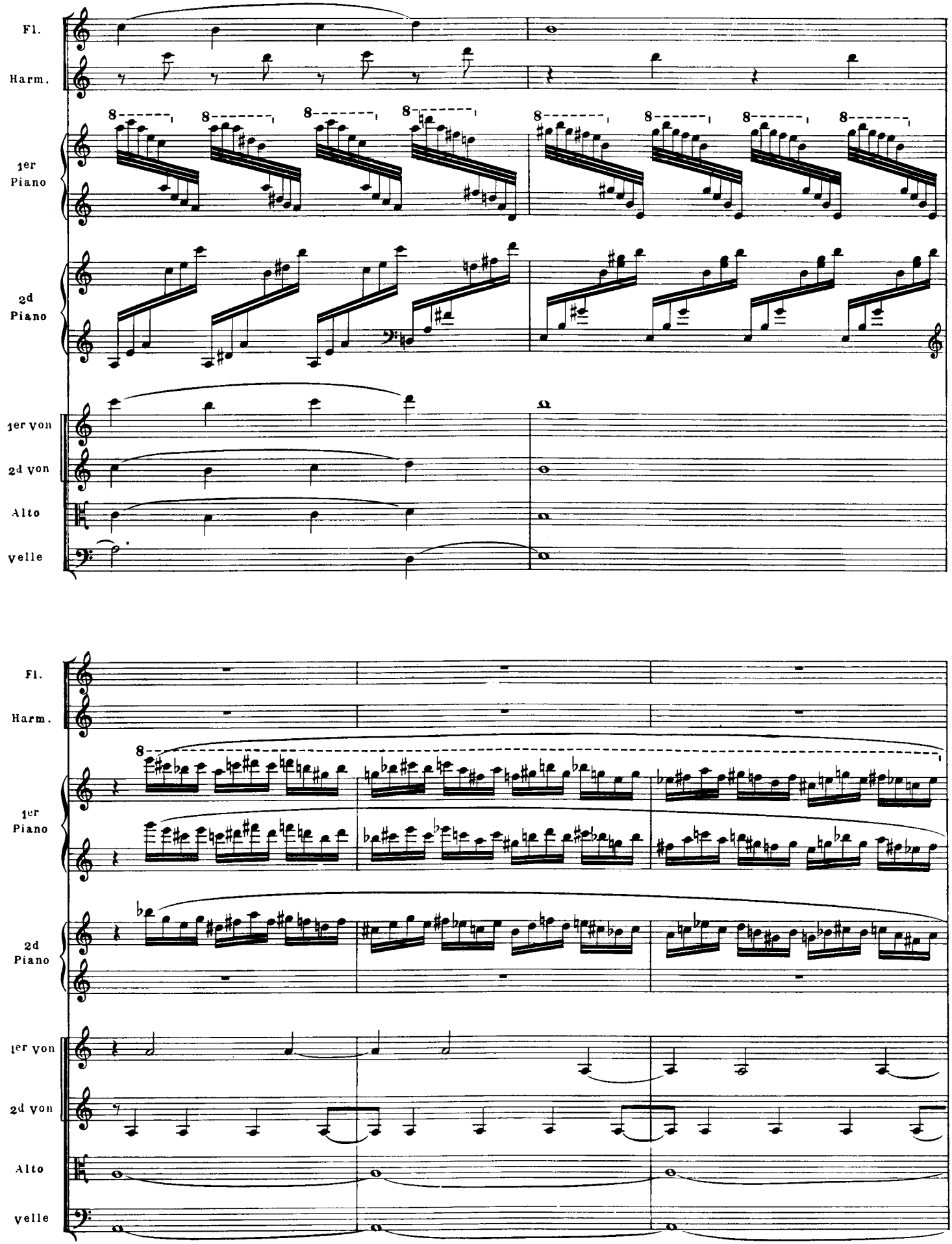


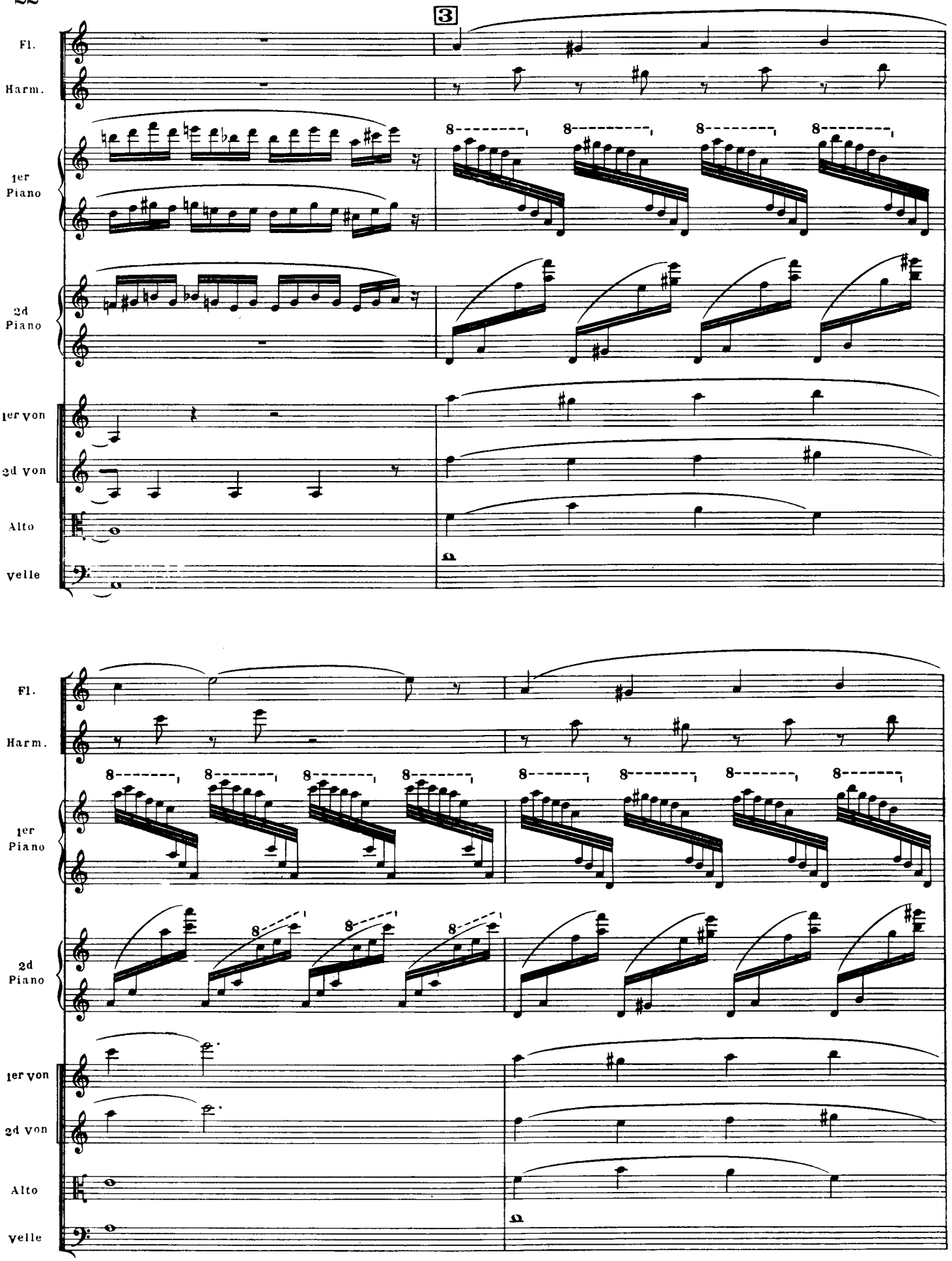

Fl.
Harm.
1er Piano
2d Piano
1er von
2d von
Alto
Velle
Fl.
Harm.
1er Piano
2d Piano
1er von
2d von
Alto
Velle

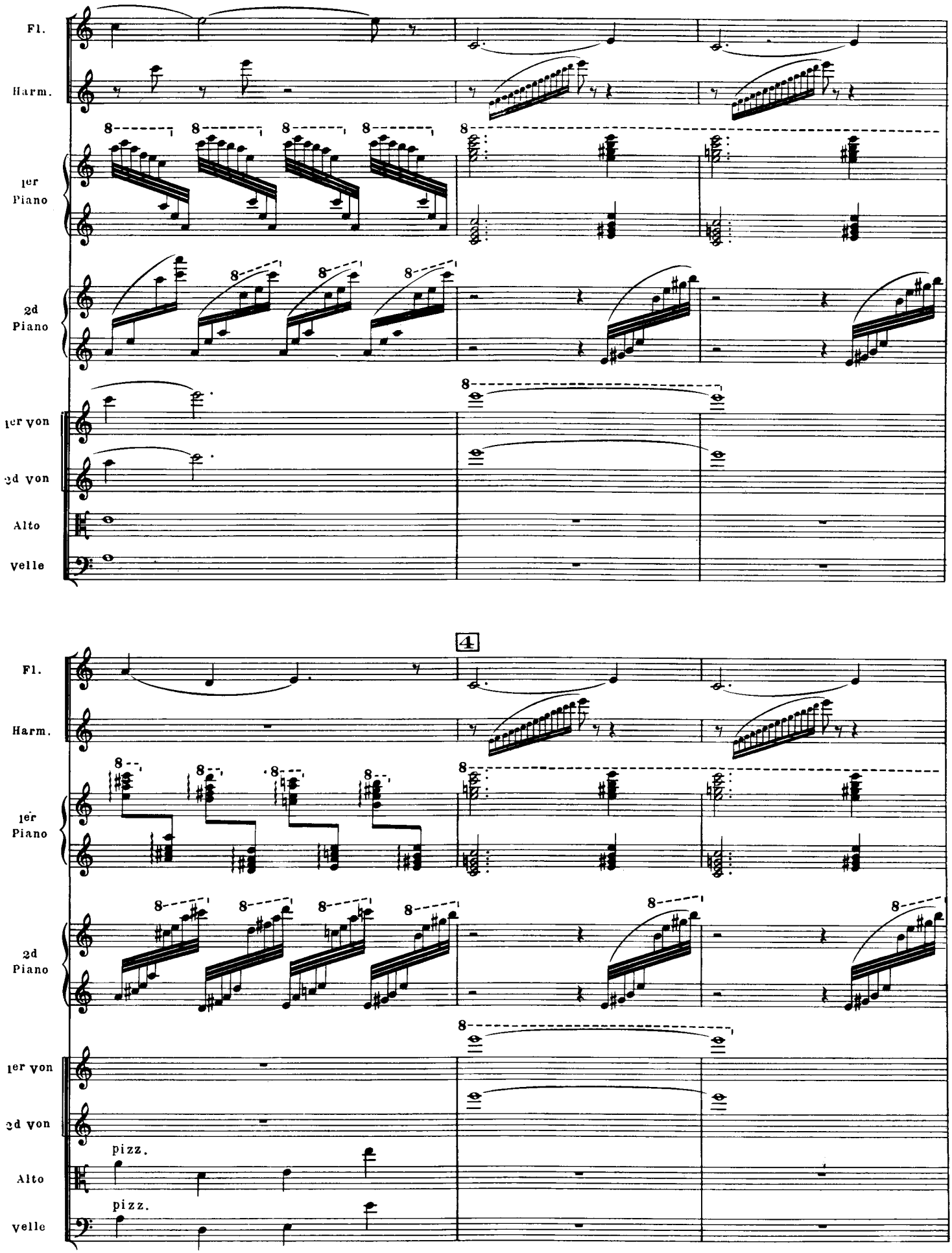

1
Fl.
Harm.
1er Piano
2d Piano
1er von
2d von
Alto
Velle
8
1er
2d
sf

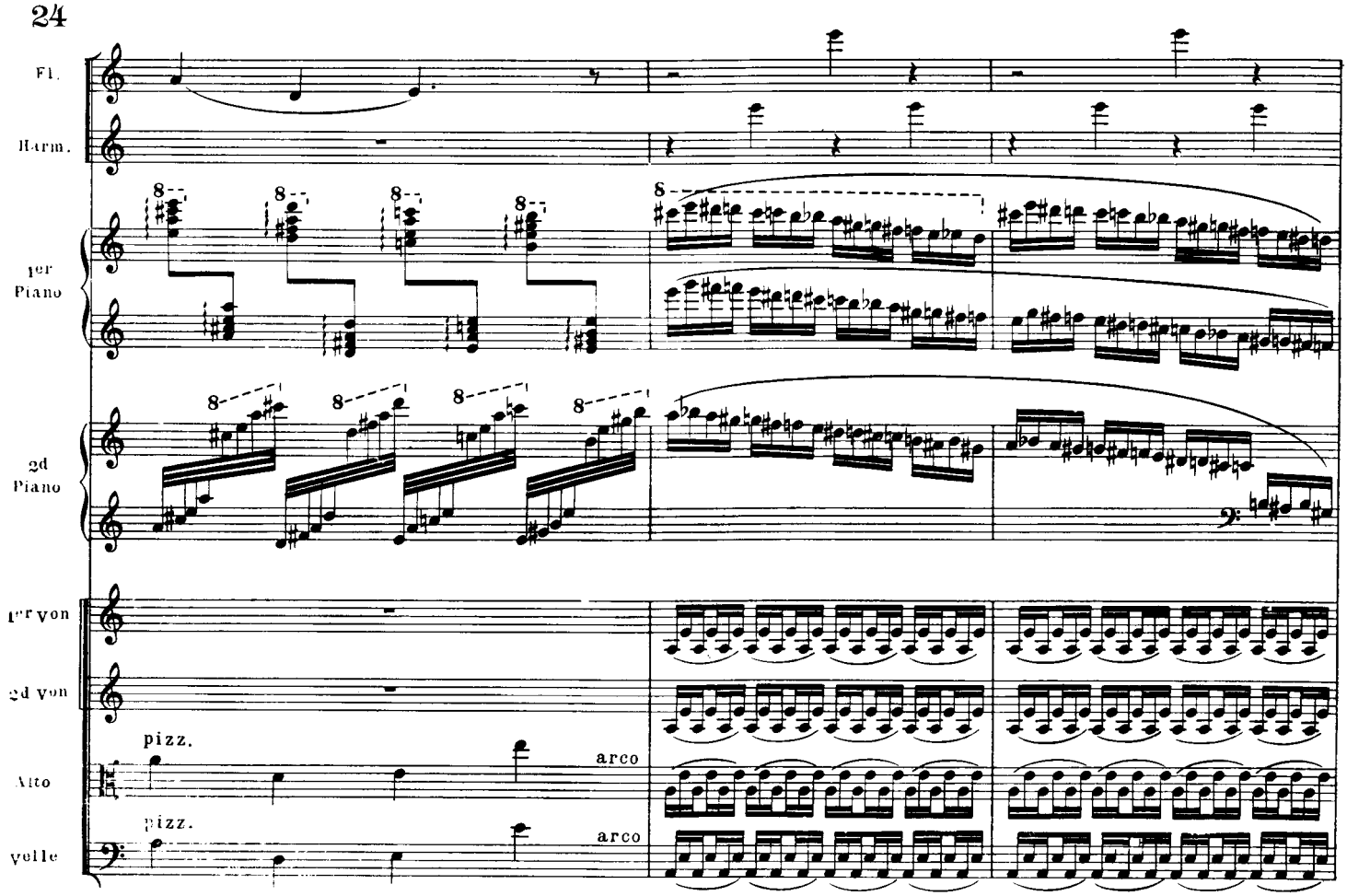

Fl.
Harm.
1er Piano
2d Piano
1er von
2d von
Alto
velle
sf
sf

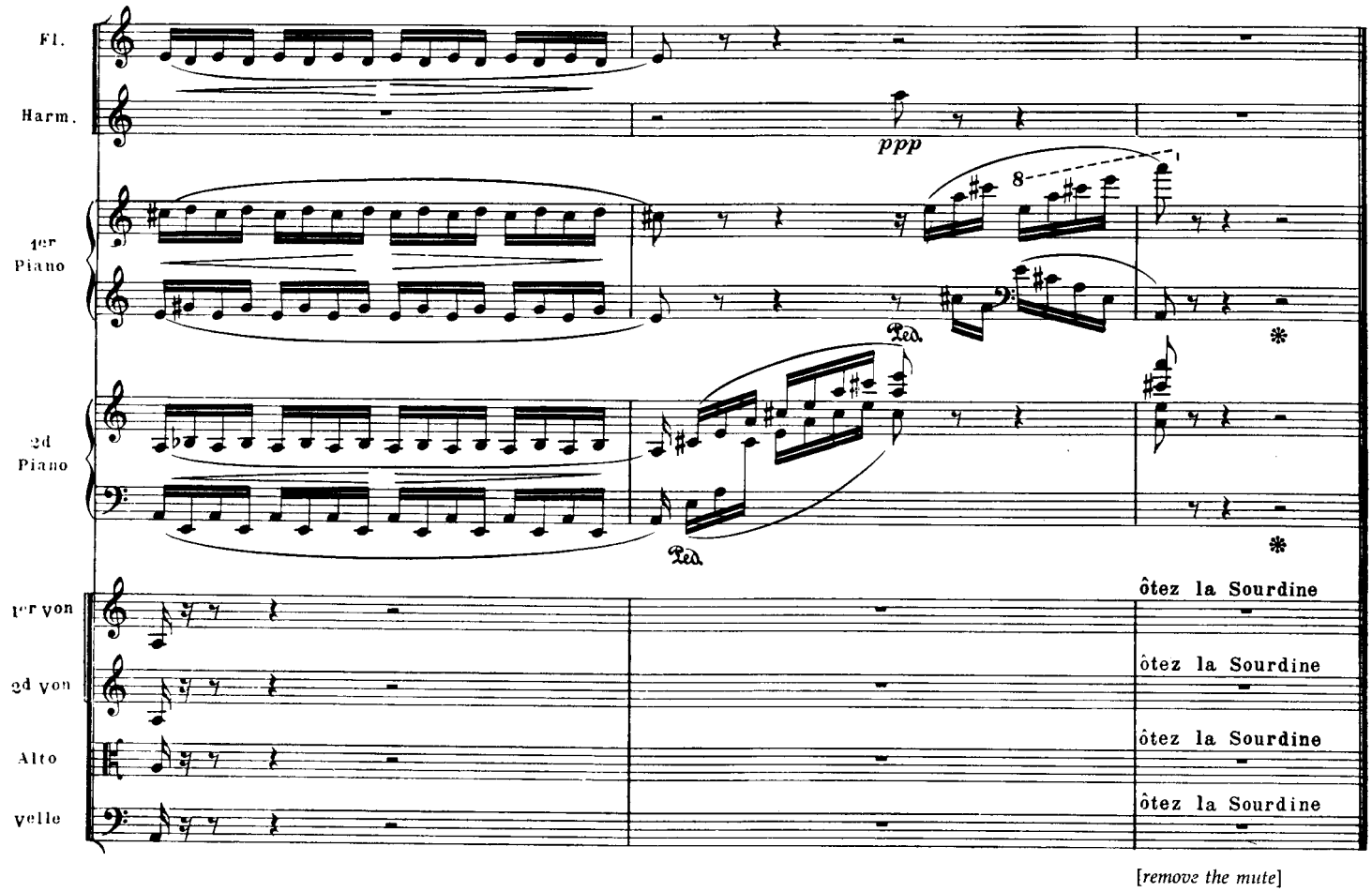

2
Fl.
Harm.
1er Piano
2d Piano
1er von
2d von
Alto
velle


Fl.
Harm.
1er Piano
2d Piano
1er von
2d von
Alto
velle
8
Fl.
Harm.
1er Piano
2d Piano
1er von
2d von
Alto
velle
8


3
Fl.
Harm.
1er Piano
2d Piano
1er von
2d von
Alto
velle
8
Fl.
Harm.
1er Piano
2d Piano
1er von
2d von
Alto
velle
8

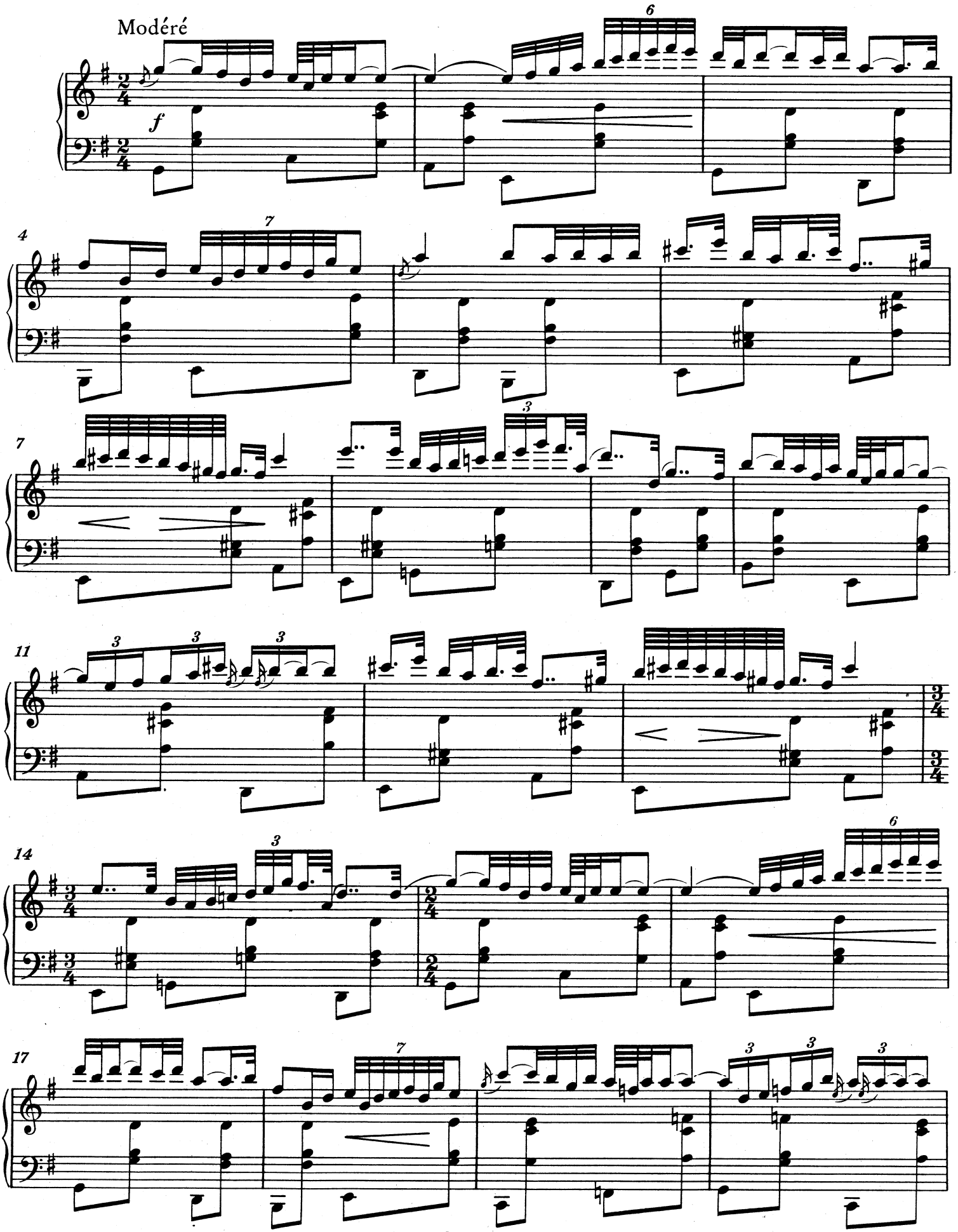

Fl.
Harm.
1er Piano
2d Piano
1er von
2d von
Alto
velle
4
Fl.
Harm.
1er Piano
2d Piano
1er von
2d von
pizz.
Alto
pizz.
velle

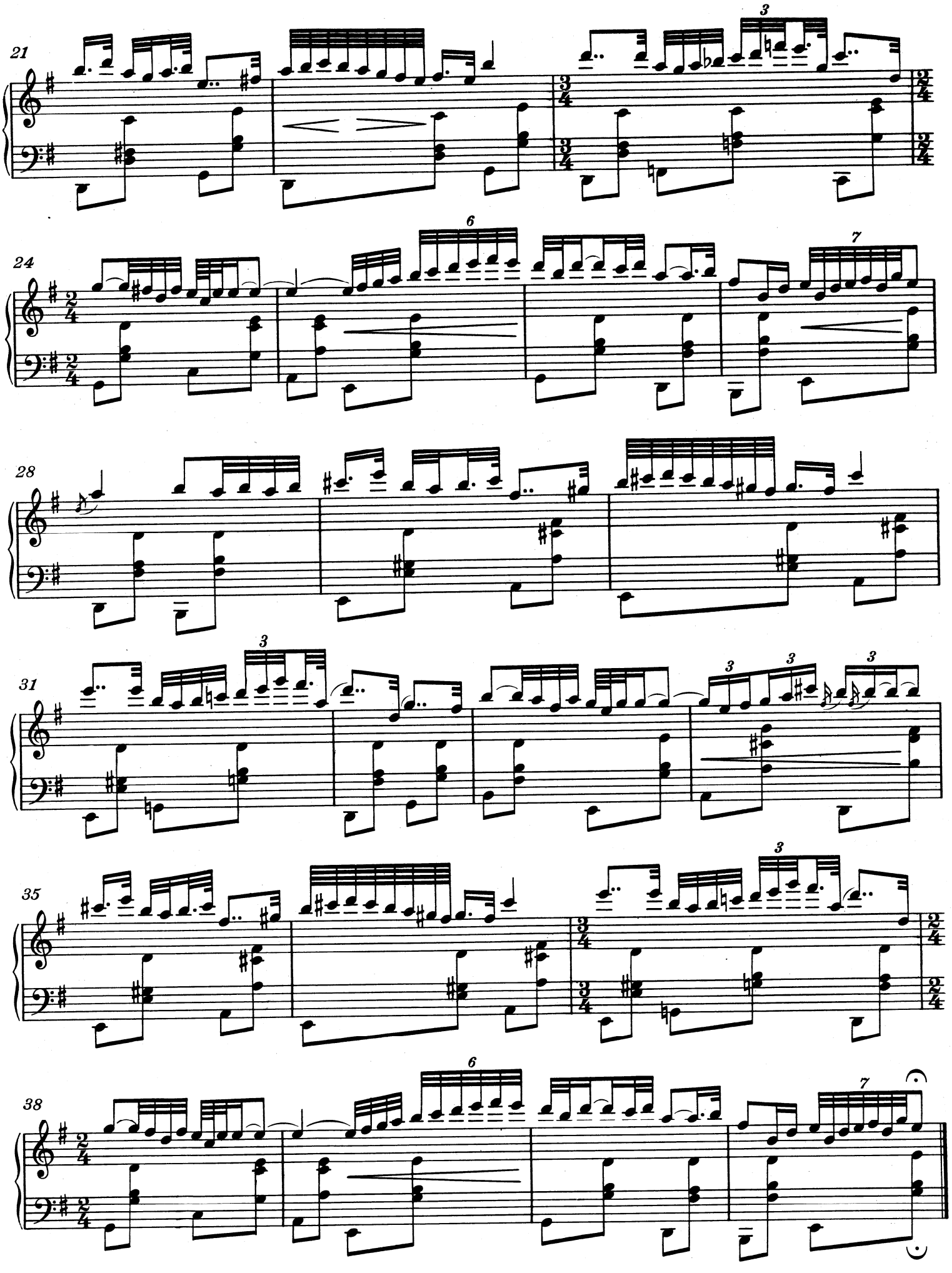




[*remove the mute*]

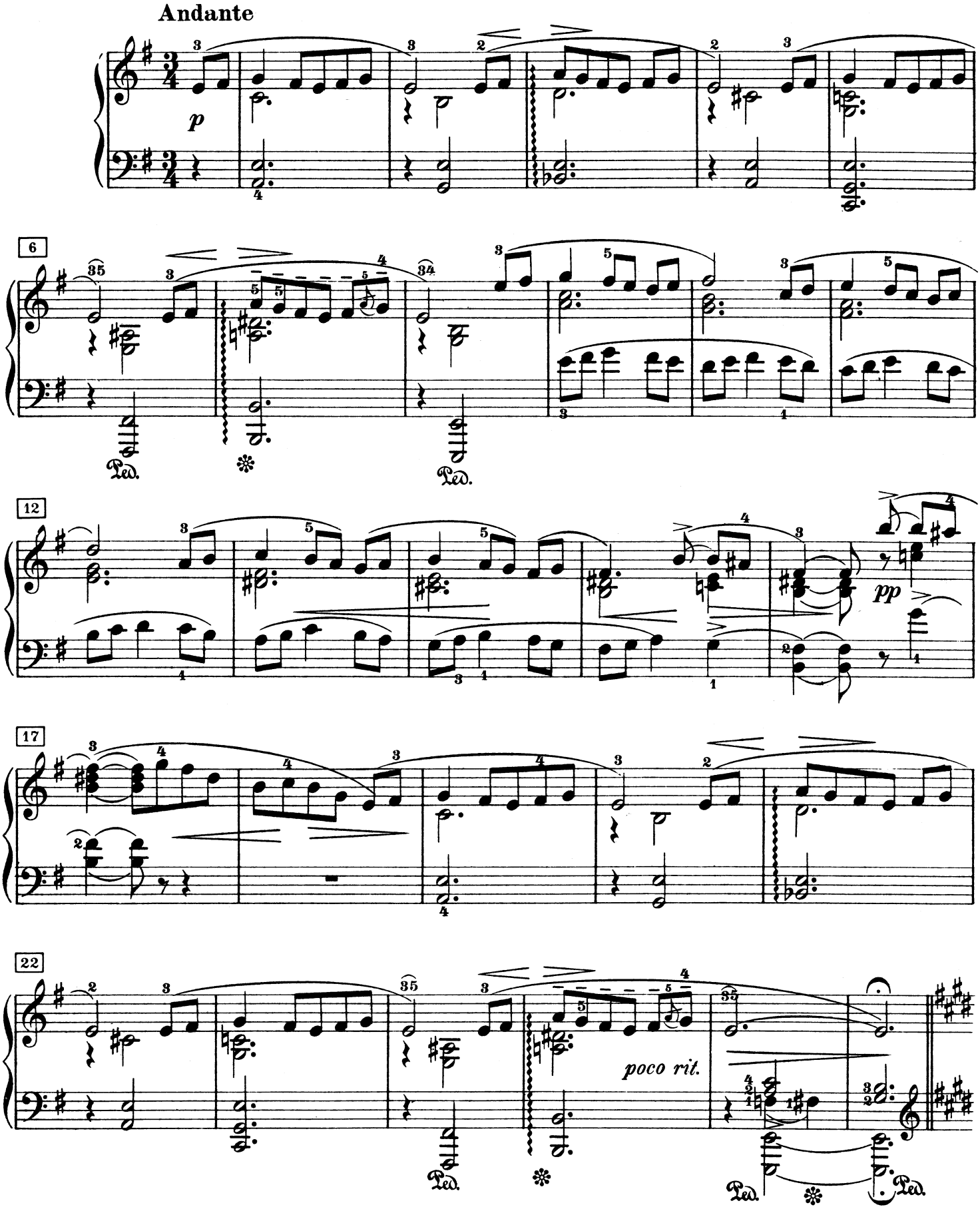
5ème GNOSSIENNE

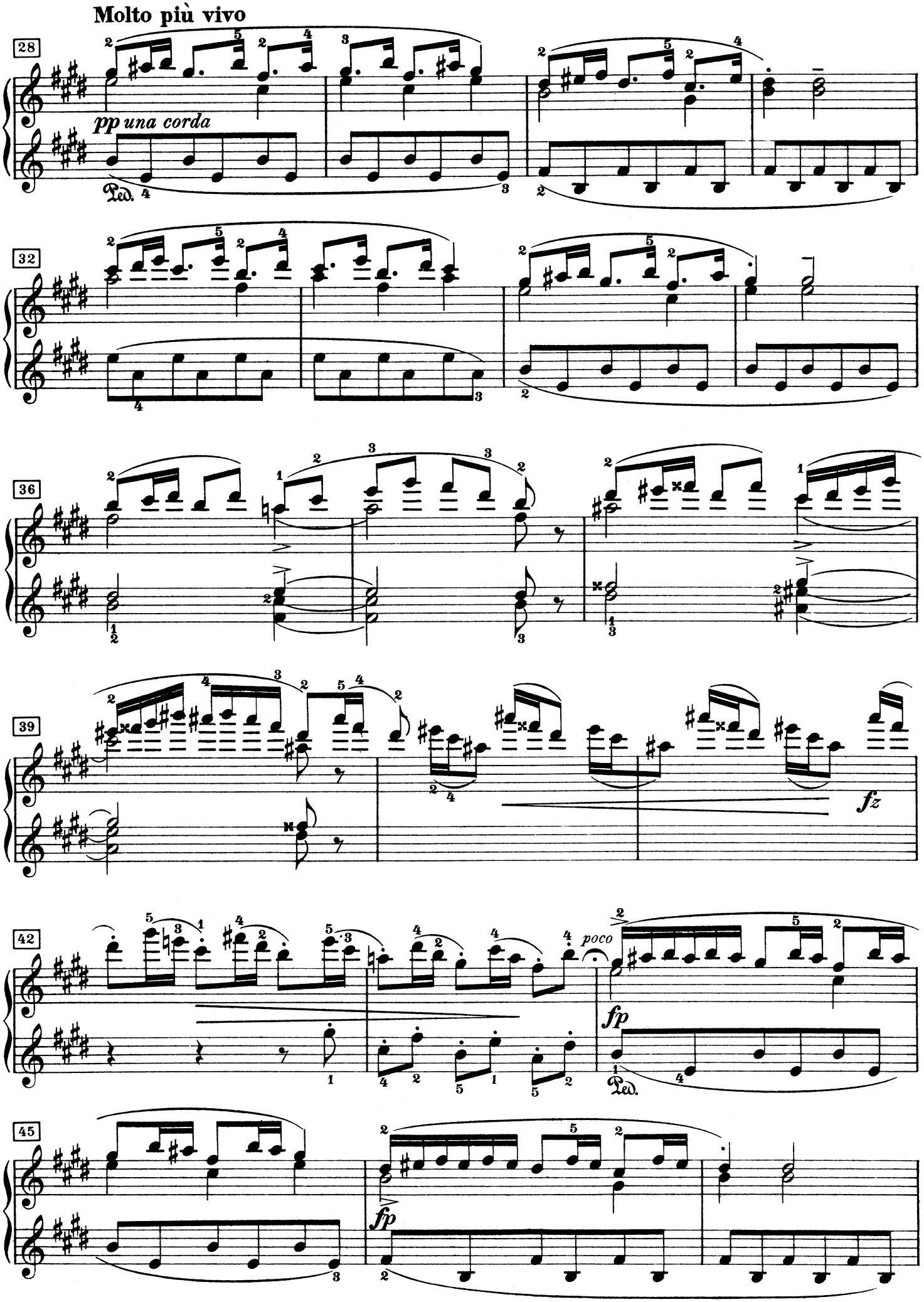


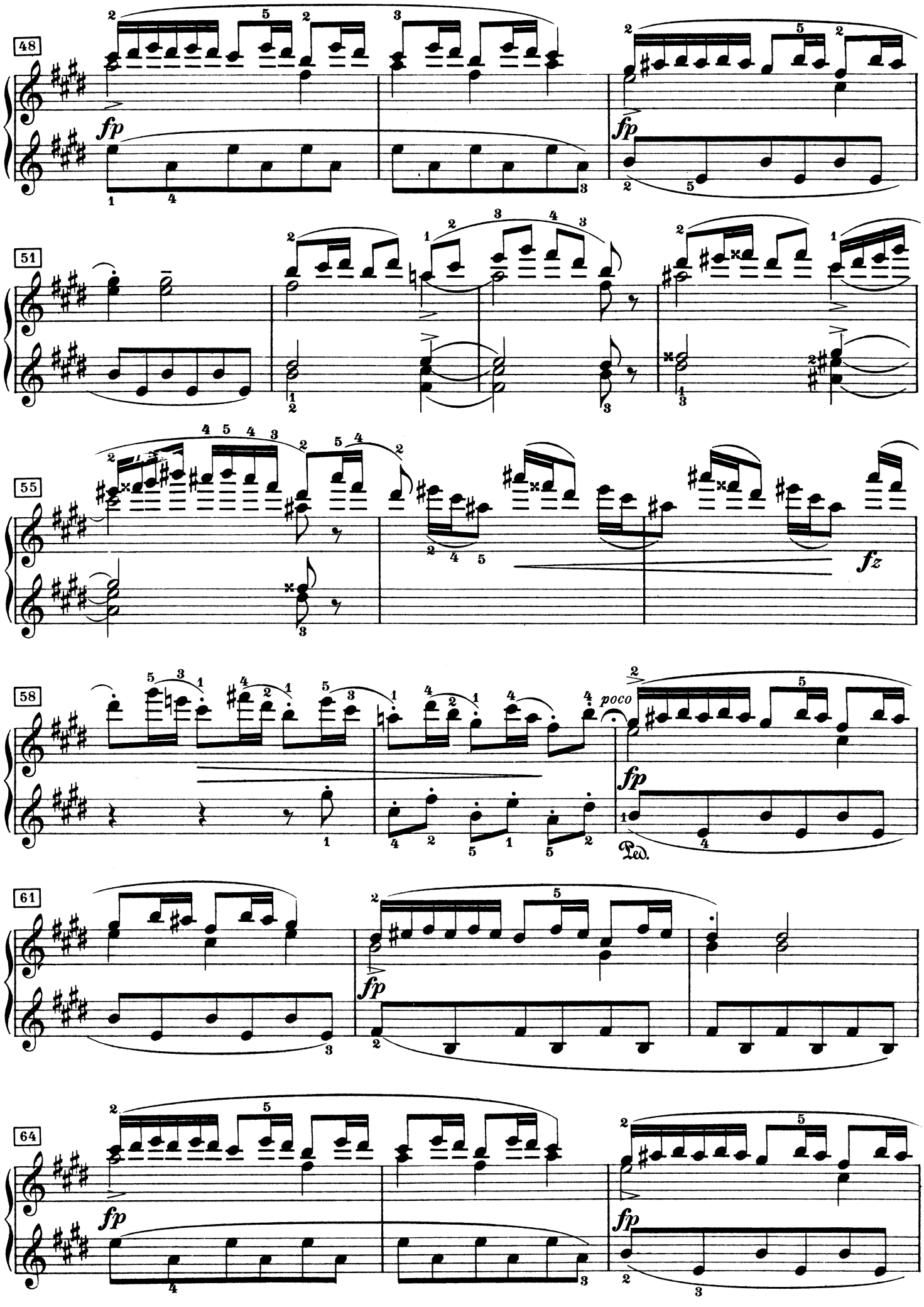

21
3
24
6
7
28
31
3
3
3
3
35
3
38
6
7

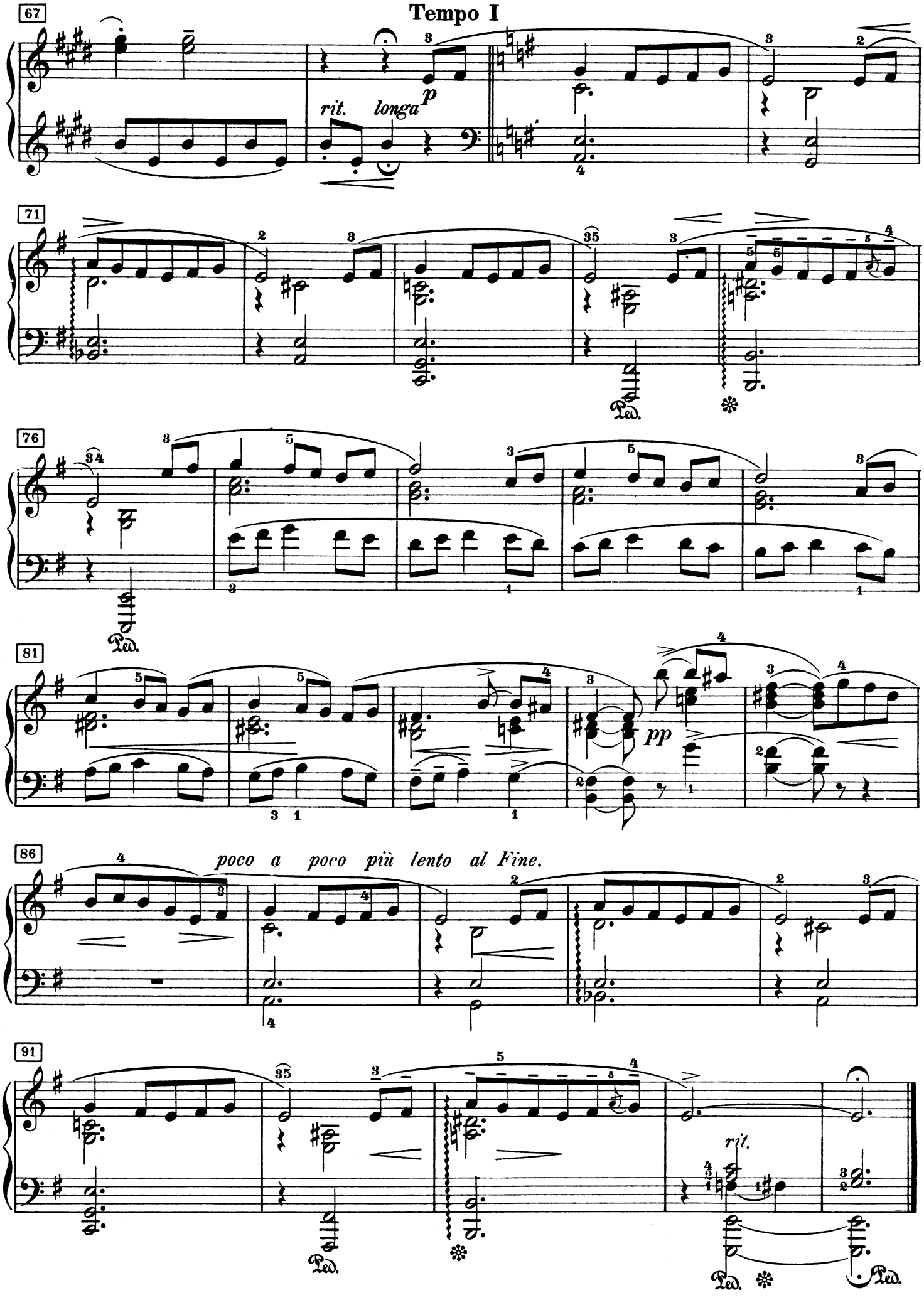
6. Hjemve

Heimweh – Home-sickness




Molto più vivo
28
pp una corda
Ped.
32
36
39
fz
42
poco
fp
Ped.
45
fp


48
fp
fp
51
55
fz
58
poco
fp
Ped.
61
fp
64
fp
fp


67
Tempo I
rit.
longa
p
71
Ped.
76
Ped.
81
pp
86
poco a poco più lento al Fine.
91
rit.
Ped.
Ped.
Ped.

THE UNANSWERED QUESTION

CHARLES E. IVES

FOR CHAMBER ORCHESTRA

(PERFORMABLE ALSO AS CHAMBER MUSIC)

M158-69

SOUTHERN MUSIC PUBLISHING CO. INC. NEW YORK

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FOREWORD

The parts of the flute quartet may be taken by two flutes, upper staff, oboe and clarinet, lower staff. The trumpet part may be played by an English horn, an oboe or clarinet, if not playing in "The Answers." The string quartet or string orchestra *(con sordini),* if possible, should be "off stage", or away from the trumpet and flutes. The trumpet should use a mute unless playing in a very large room, or with a larger string orchestra. If more than four strings, a basso may play with the 'cellos (8va basso). The strings play ppp throughout with no change in tempo. They are to represent "The Silences of the Druids – Who Know, See and Hear Nothing." The trumpet intones "The Perennial Question of Existence", and states it in the same tone of voice each time. But the hunt for "The Invisible Answer" undertaken by the flutes and other human beings, becomes gradually more active, faster and louder through an *animando* to a *con fuoco.* This part need not be played in the exact time position indicated. It is played in somewhat of an impromptu way; if there be no conductor, one of the flute players may direct their playing."The Fighting Answerers", as the time goes on, and after a "secret conference", seem to realize a futility, and begin to mock "The Question" – the strife is over for the moment. After they disappear, "The Question" is asked for the last time, and "The Silences" are heard beyond in "Undisturbed Solitude."

The flutes will end their part approximately near the position indicated in the string score; but in any case, "The Last Question" should not be played by the trumpet until "The Silences" of the strings in the distance have been heard for a measure or two. The strings will continue their last chord for two measures or so after the trumpet stops. If the strings shall have reached their last chord before the trumpet plays "The Last Question", they will hold it through and continue after, as suggested above. During some of the louder passages of the flutes, the strings may not be heard, and it is not important that they should be. "The Answers" may be played somewhat sooner after each "Question" than indicated in the score, but "The Question" should be played no sooner for that reason. If a large string orchestra is playing, the full treble woodwind choir may be used at the discretion of the conductor, but in any case, only one trumpet plays.

C. E. I.

INSTRUMENTATION

Flute I
Flute II
Flute III (or Oboe)
Flute IV (or Clarinet)

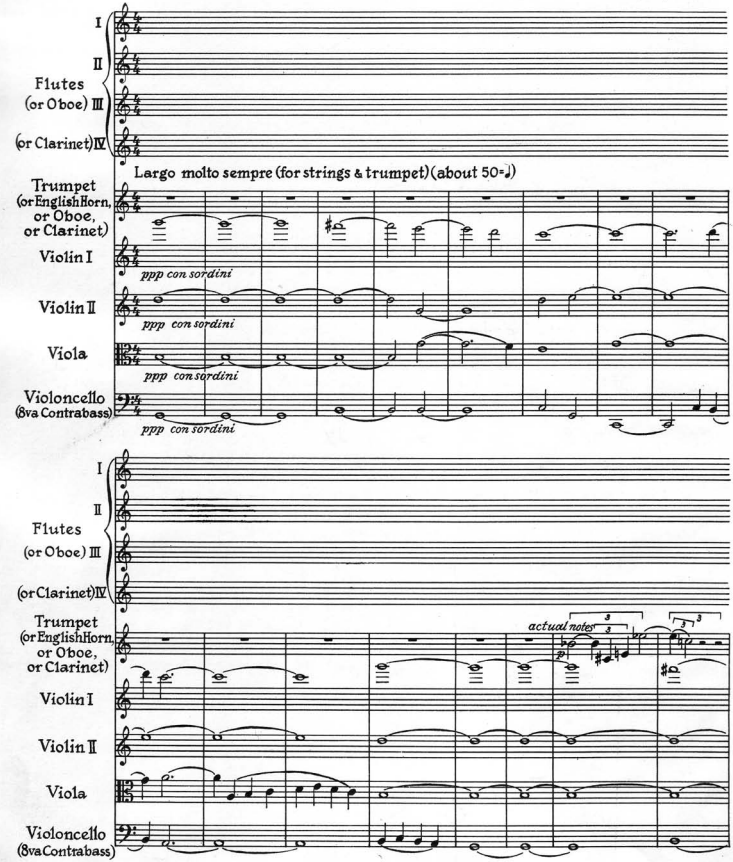
Trumpet (or English Horn, or Oboe or Clarinet)

Violin I
Violin II
Viola
Violoncello (8va Contrabass)

DURATION: About 8 minutes

The Unanswered Question

CHARLES E. IVES
(1908)



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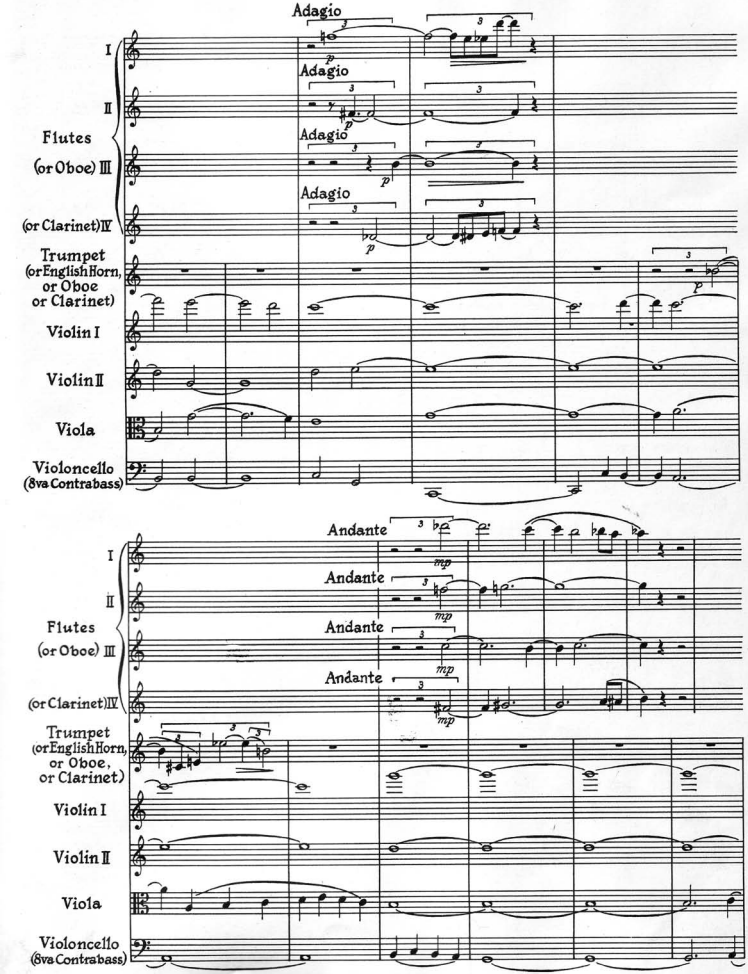
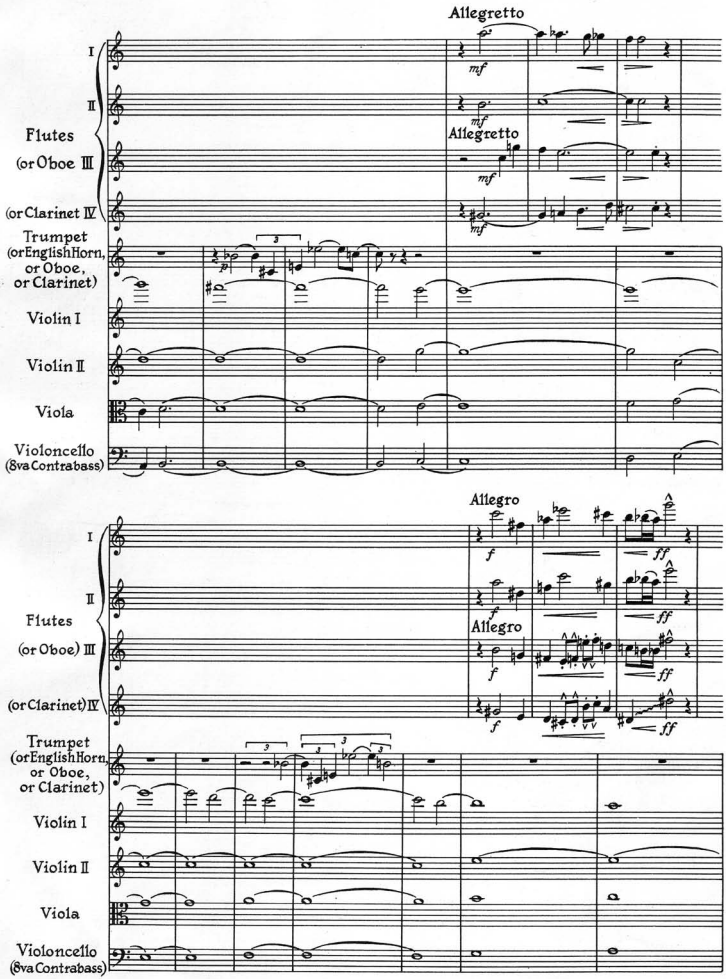
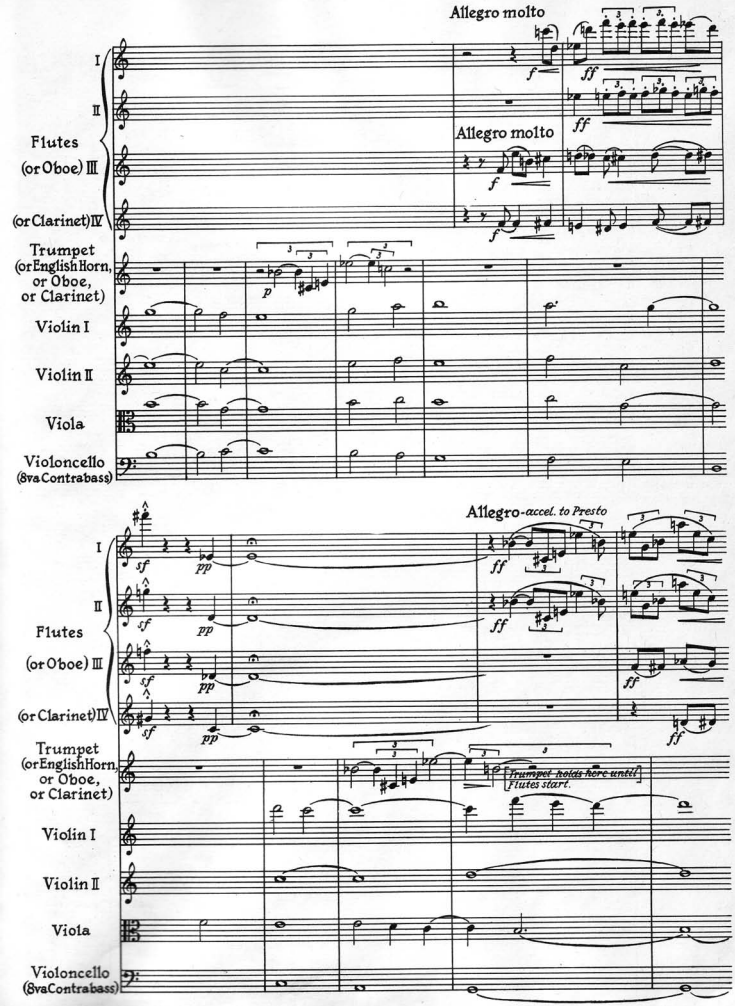
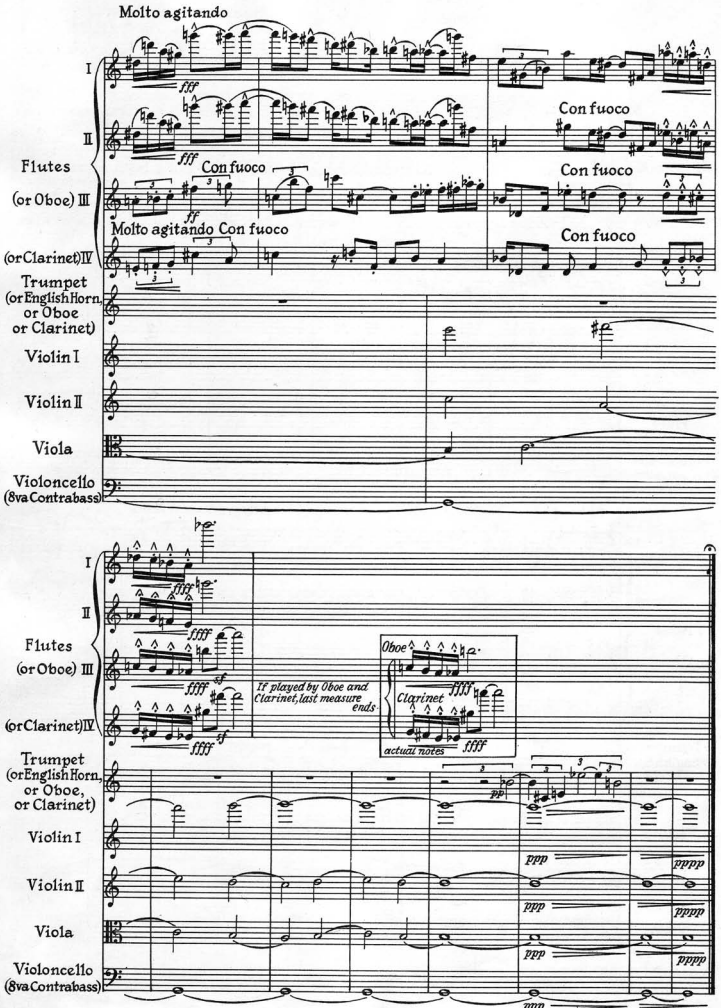
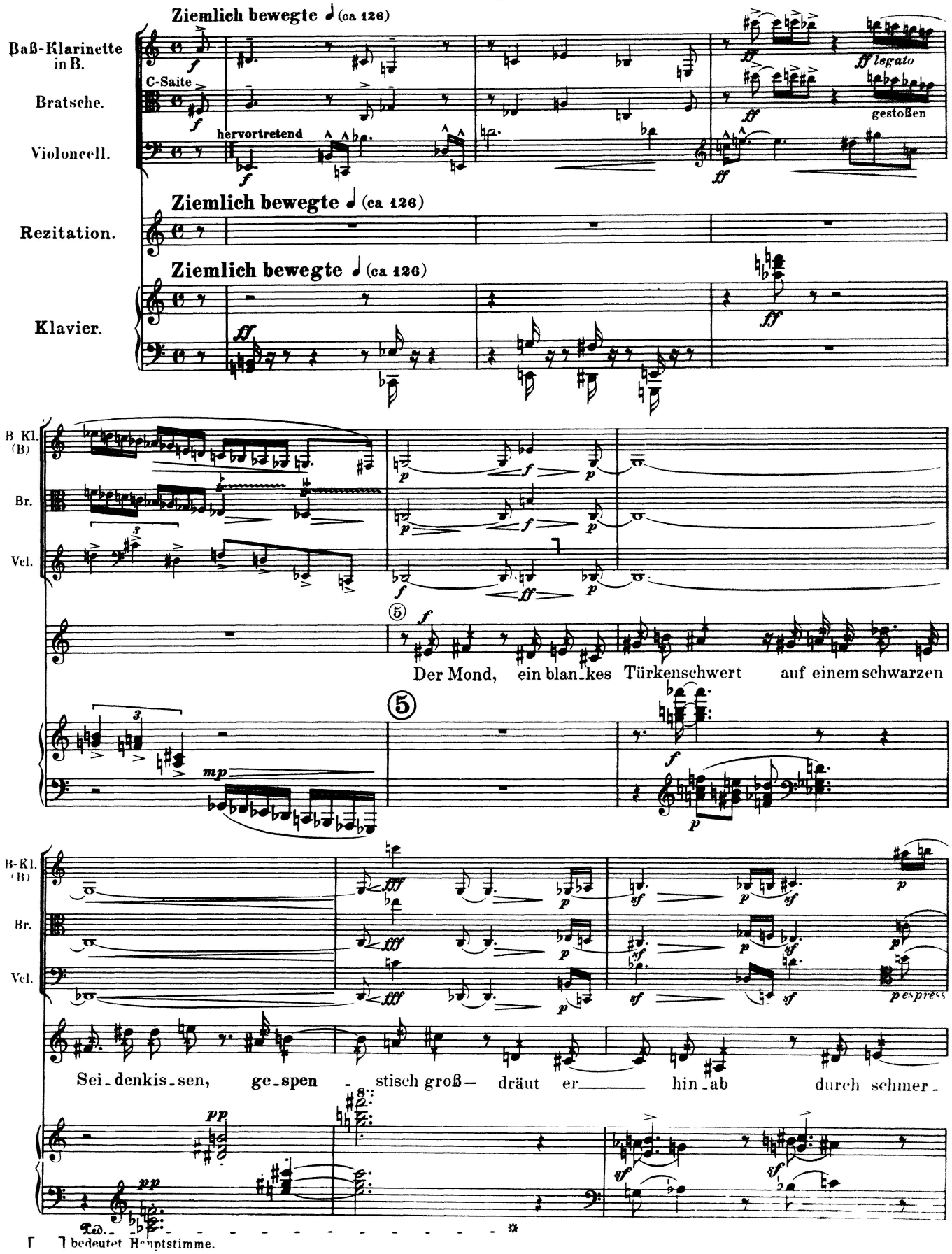

Adagio
I
II
Flutes
(or Oboe) III
(or Clarinet)IV
Trumpet
(or English Horn,
or Oboe
or Clarinet)
Violin I
Violin II
Viola
Violoncello
(8va Contrabass)
Andante
mp

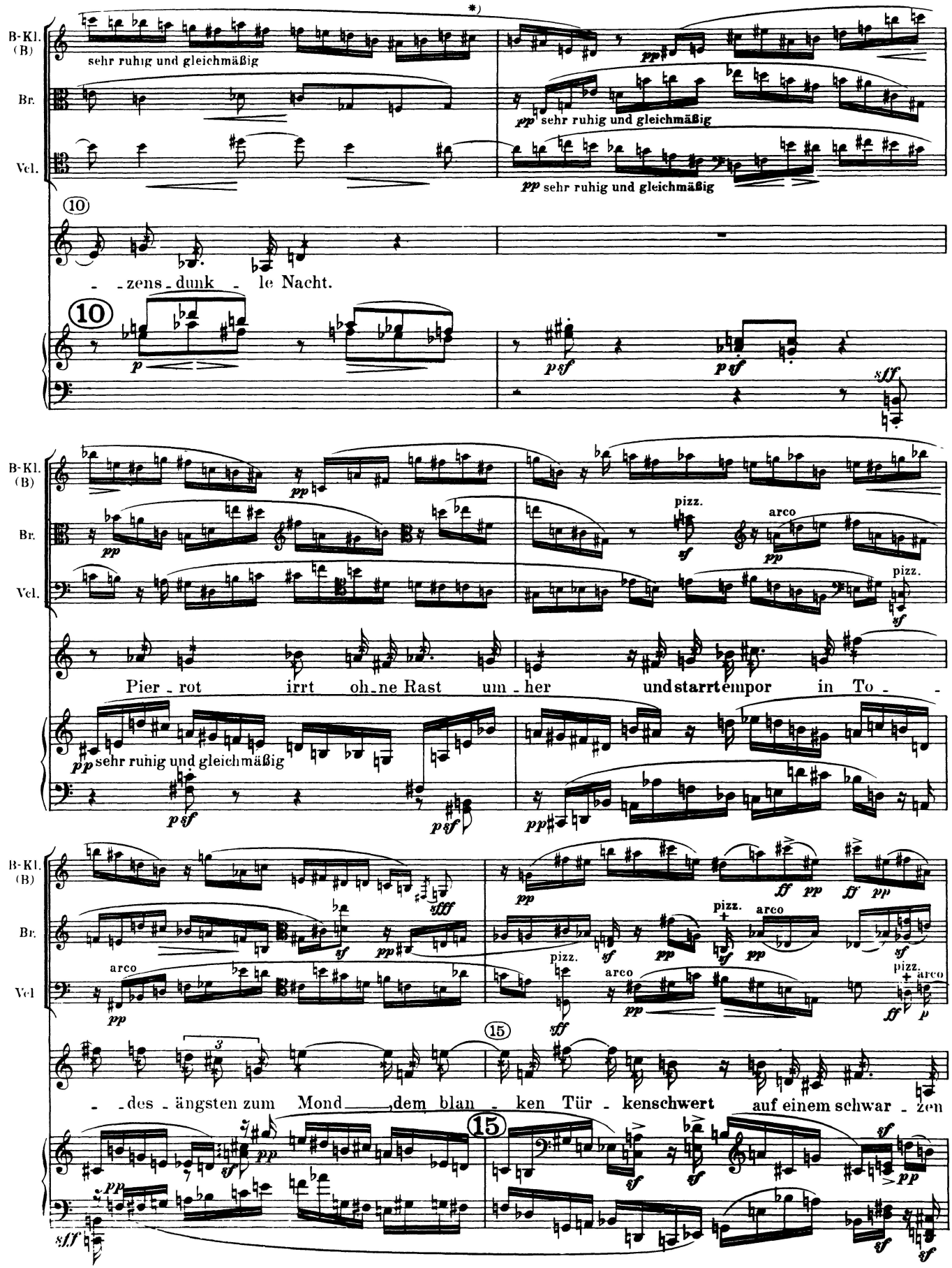

Allegretto
I
II
Flutes
(or Oboe III
(or Clarinet IV
Trumpet
(or English Horn,
or Oboe,
or Clarinet)
Violin I
Violin II
Viola
Violoncello
(8va Contrabass)
mf
Allegretto
mf
Allegro
I
II
Flutes
(or Oboe) III
(or Clarinet) IV
Trumpet
(or English Horn,
or Oboe,
or Clarinet)
Violin I
Violin II
Viola
Violoncello
(8va Contrabass)
f
ff
Allegro
f
ff


Allegro molto
I
II
Flutes
(or Oboe) III
(or Clarinet) IV
Allegro molto
Trumpet
(or English Horn,
or Oboe,
or Clarinet)
Violin I
Violin II
Viola
Violoncello
(8va Contrabass)
Allegro - accel. to Presto
[Trumpet holds here until Flutes start.]

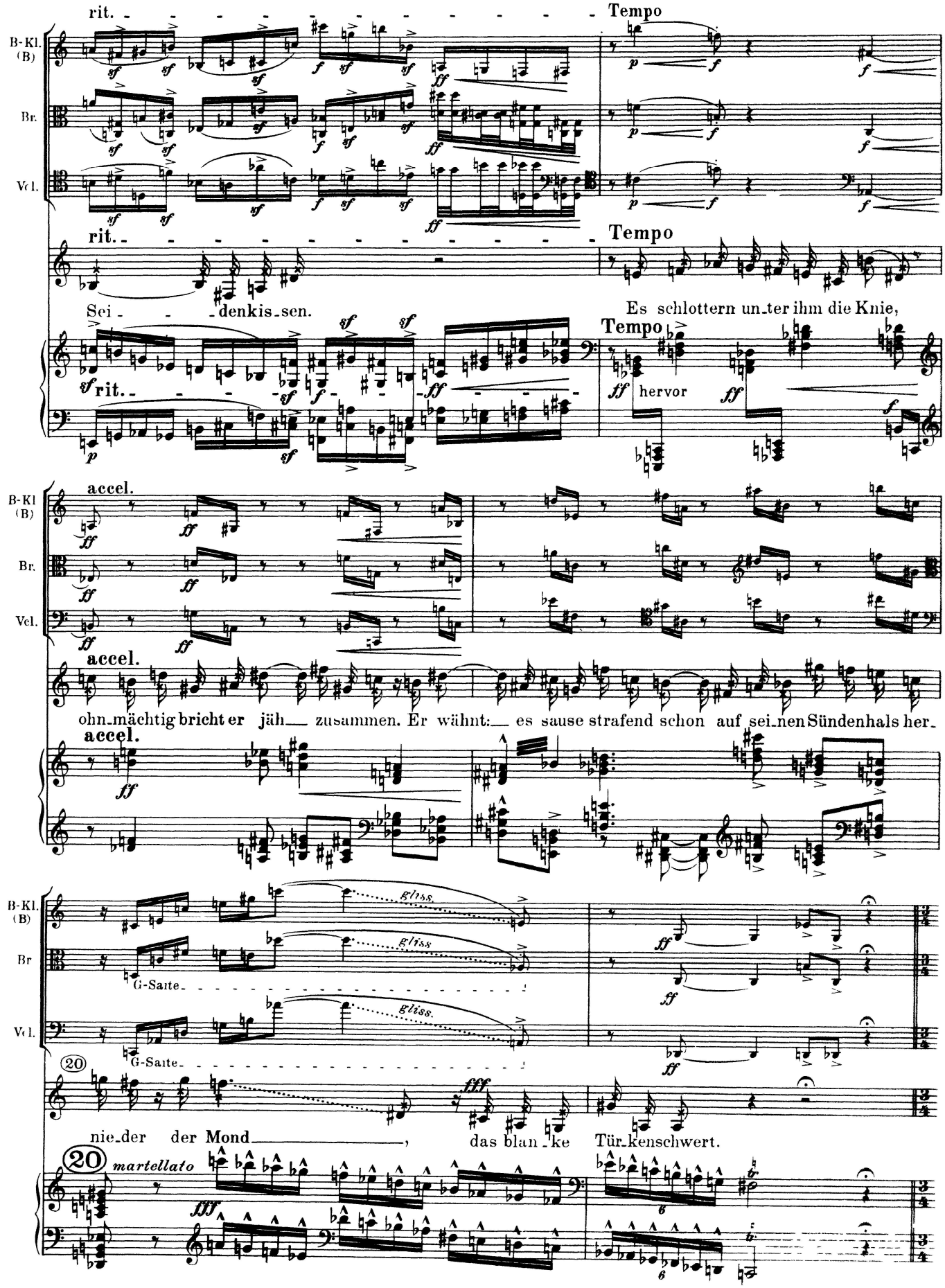

Molto agitando
I
II
Flutes
(or Oboe) III
(or Clarinet) IV
Con fuoco
Molto agitando Con fuoco
Trumpet
(or English Horn,
or Oboe
or Clarinet)
Violin I
Violin II
Viola
Violoncello
(8va Contrabass)
If played by Oboe and Clarinet, last measure ends
Oboe
Clarinet
actual notes

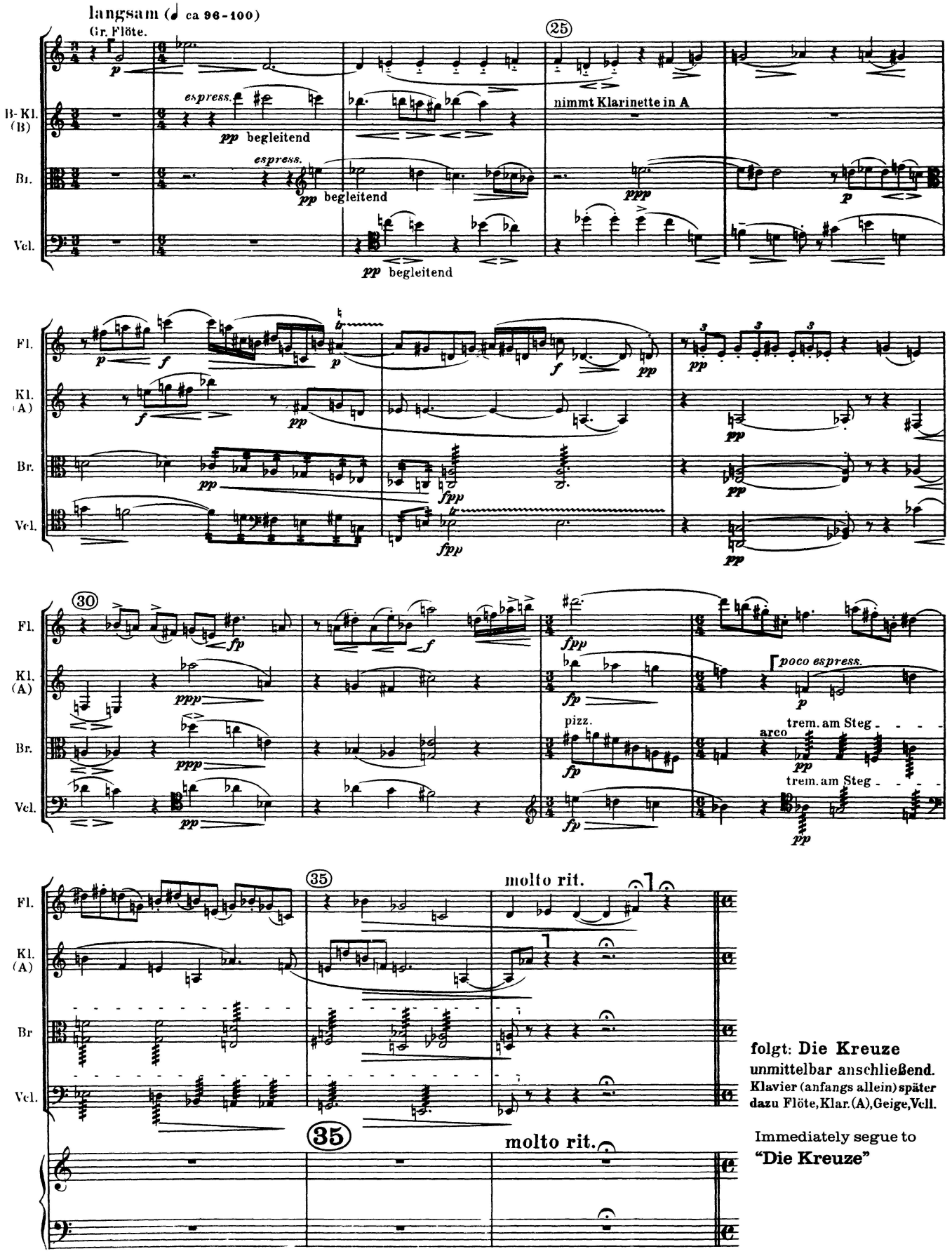
13. Enthauptung.





*) Hier darf keine Stimme hervortreten; bloß die mit „*sf*" bezeichneten Stellen haben sich deutlich abzuheben.
+) bedeutet: pizz. mit der linken Hand


rit.
Tempo
B-Kl. (B)
Br.
Vcl.
rit.
Tempo
Sei - - - denkis-sen.
Es schlottern un-ter ihm die Knie,
Tempo
hervor
accel.
ohn-mächtig bricht er jäh— zusammen. Er wähnt:— es sause strafend schon auf sei-nen Sündenhals her-
gliss.
G-Saite
20
nie-der der Mond—, das blan-ke Tür-kenschwert.
martellato



⌜ ⌝ bedeutet Hauptstimme.

Schönberg, Pierrot lunaire, Enthauptung (Stínání)

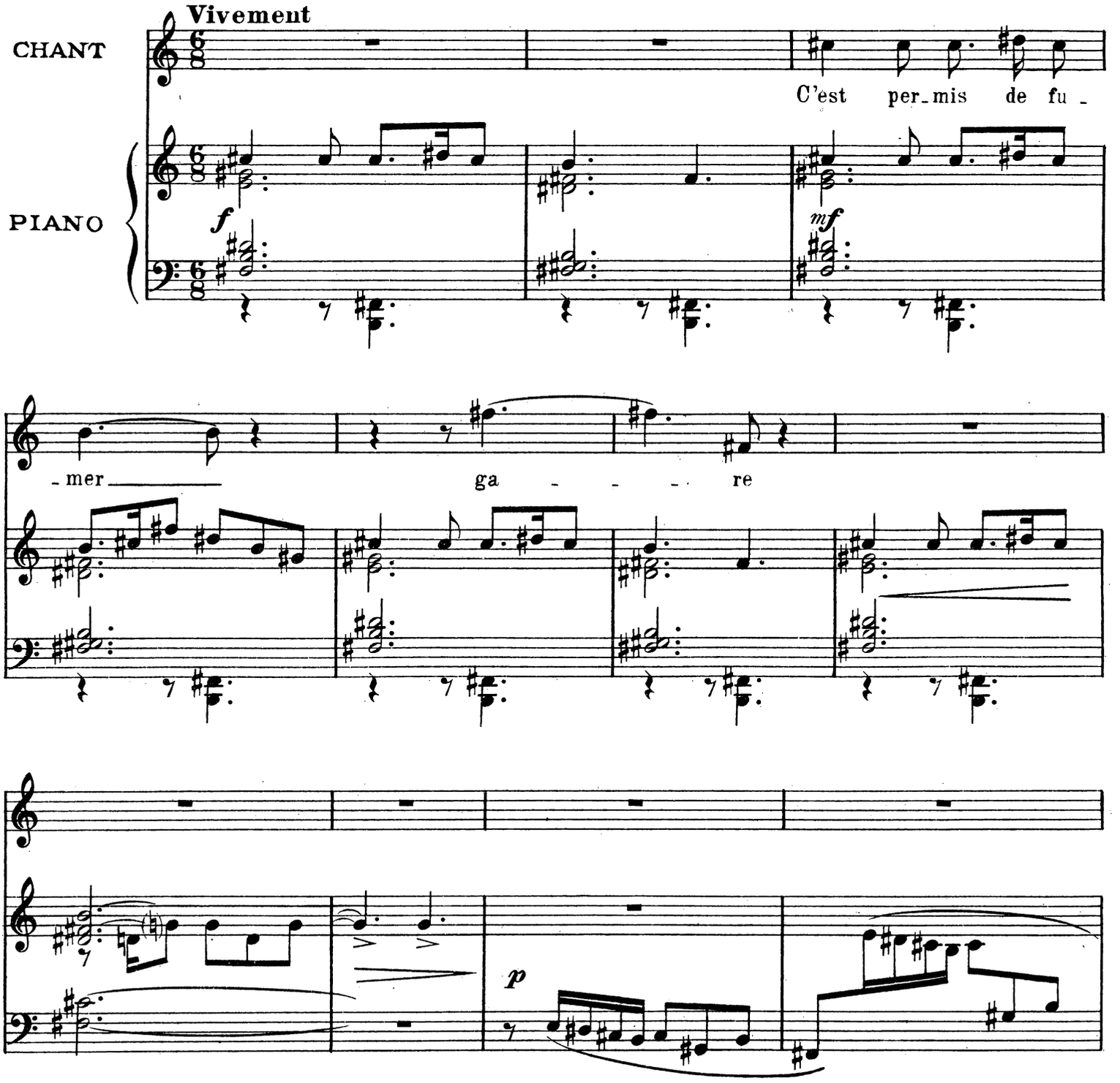
Der Mond, ein blankes Türkenschwert	Měsíc, zářivý turecký meč
Auf einem schwarzen Seidenkissen,	na černém hedvábném polštáři,
Gespenstisch groß – dräut er hinab	přízračně velký – spěchá dolů
Durch schmerzendunkle Nacht.	přes bolestivě temnou noc.
Pierrot irrt ohne Rast umher	Pierrot bloudí bez odpočinku
Und starrt empor in Todesängsten	a hledí nahoru ve smrtelném strachu
Zum Mond, dem blanken Türkenschwert	na měsíc, zářivý turecký meč
Auf einem schwarzen Seidenkissen.	na černém hedvábném polštáři.
Es schlottern unter ihm die Knie,	Kolena se pod ním třesou,
Ohnmächtig bricht er jäh zusammen.	v mdlobách se zhroutí.
Er wähnt: es sause strafend schon	Přemýšlí: už to trestuhodně sviští
Auf seinen Sünderhals hernieder –	na jeho hříšný krk –
Der Mond, das blanke Türkenschwert.	Měsíc, zářivý turecký meč.

TROIS POÈMES

Paroles de
Jean COCTEAU

Musique de
Darius MILHAUD

I. Fumée



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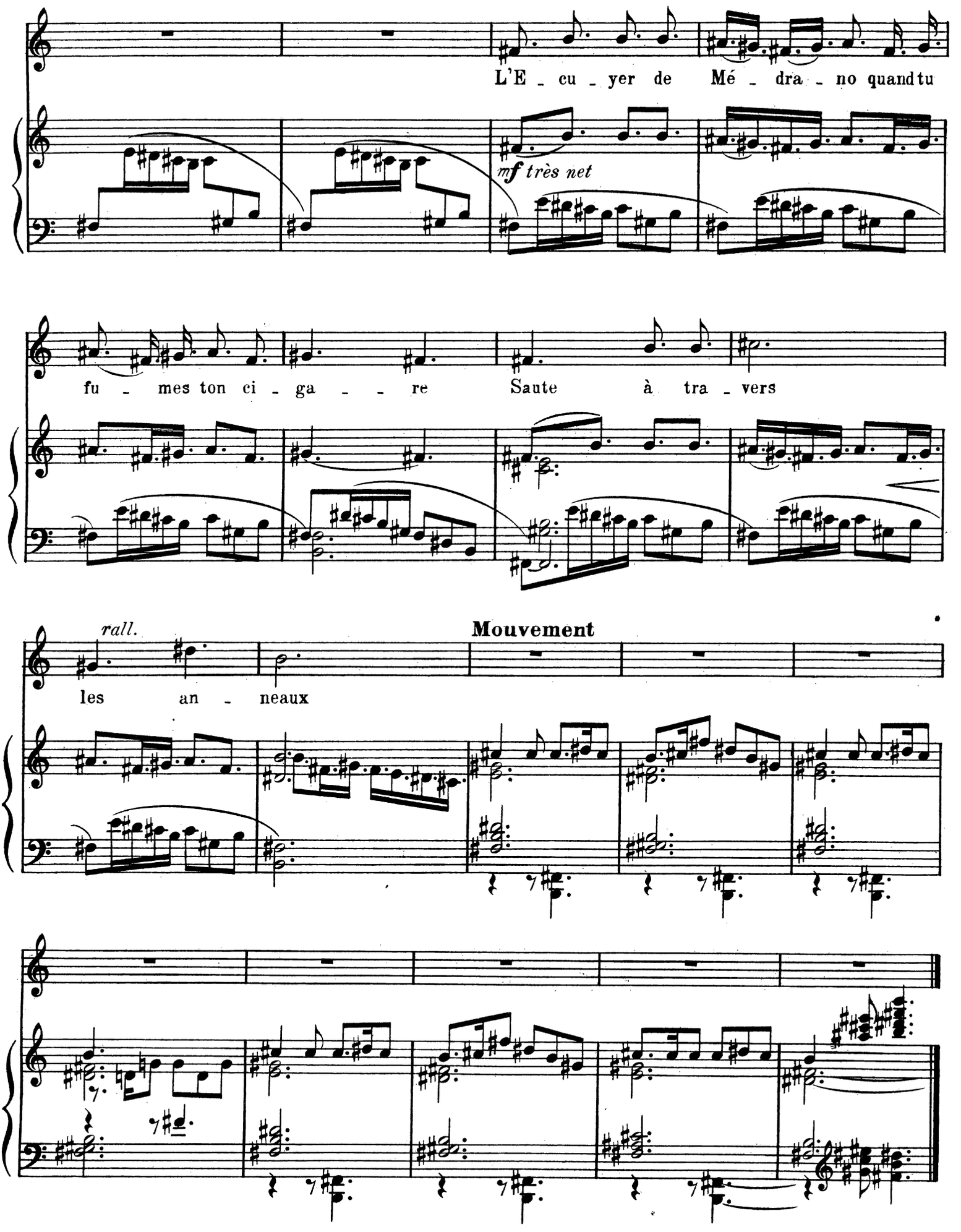
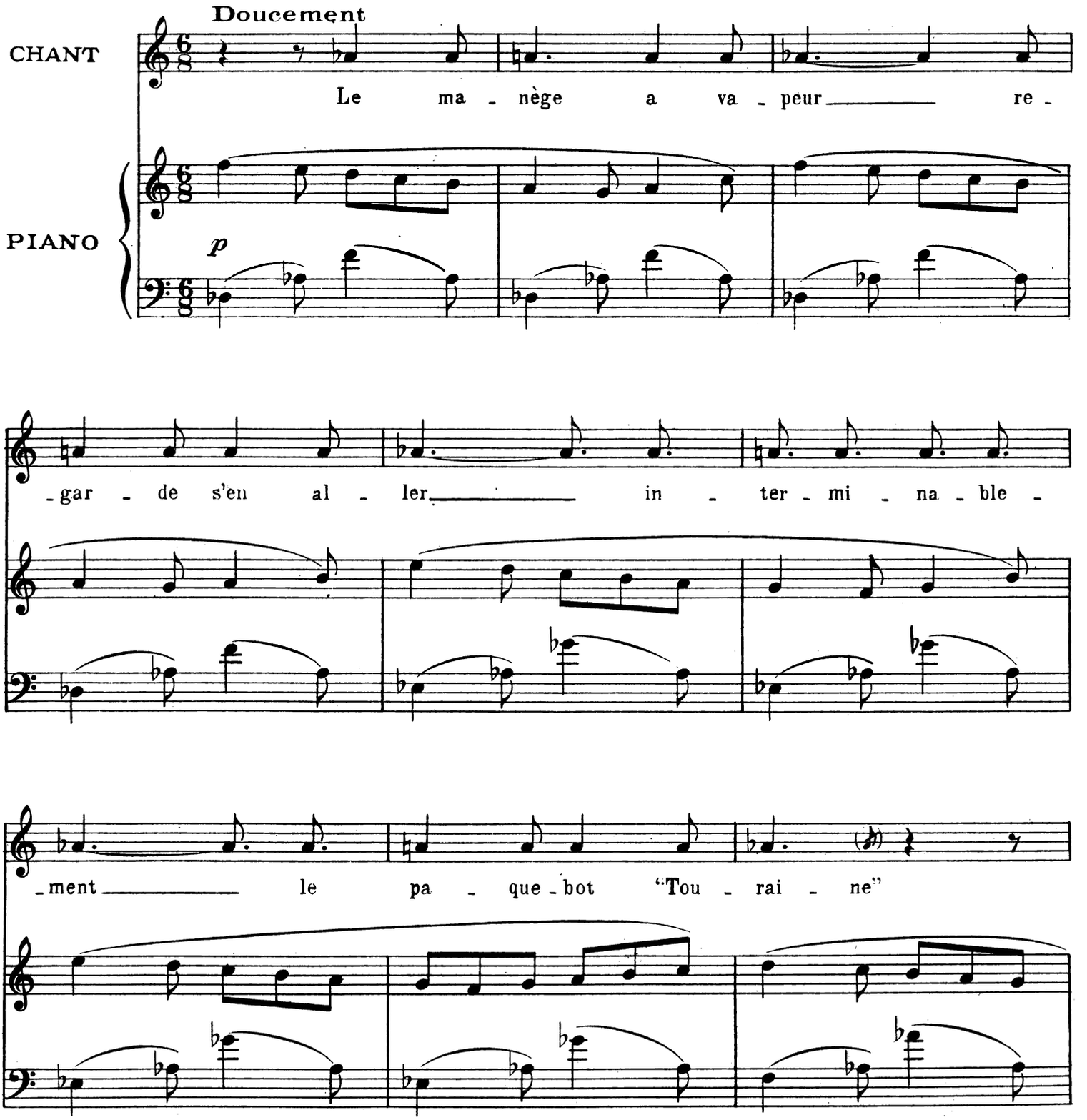
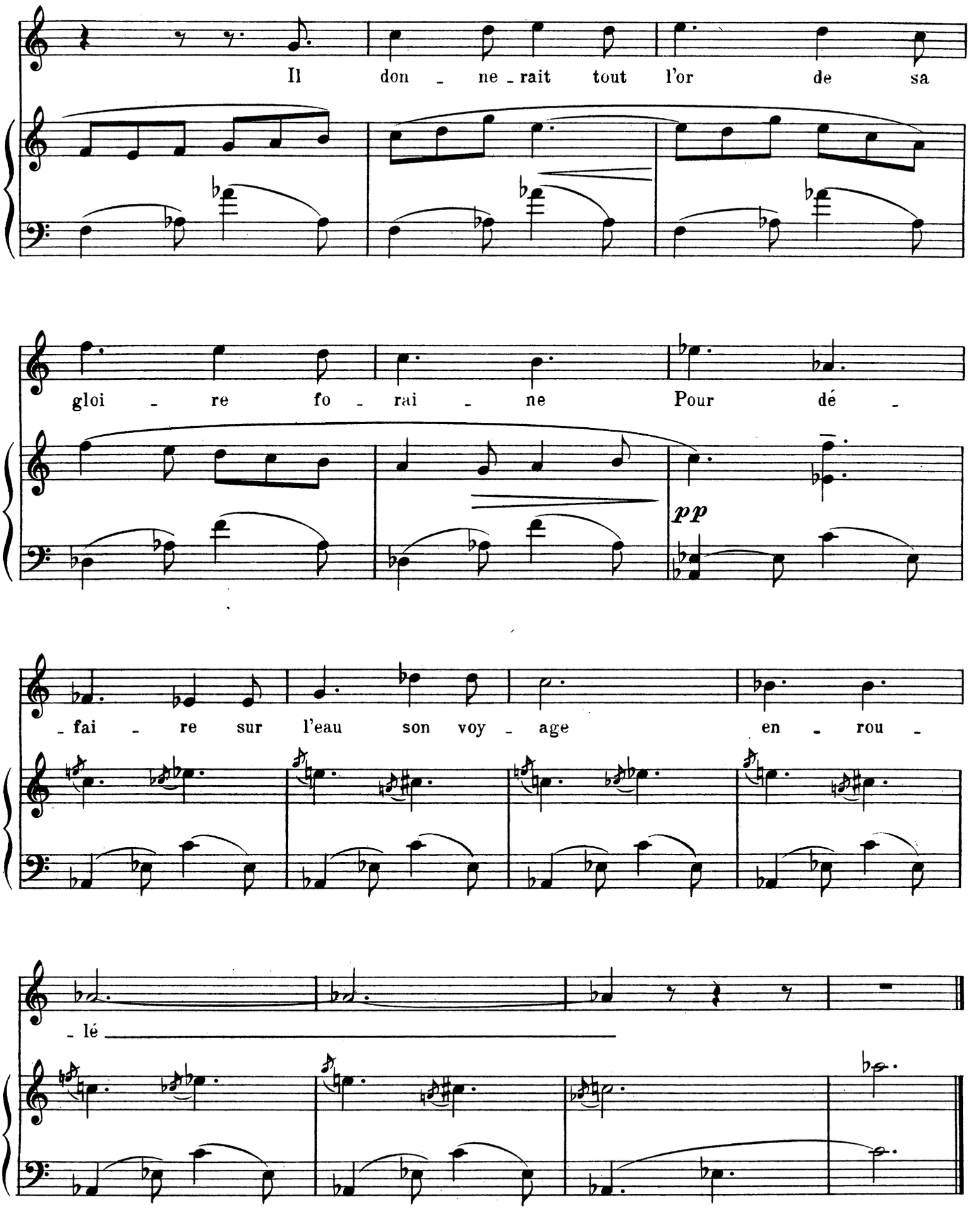
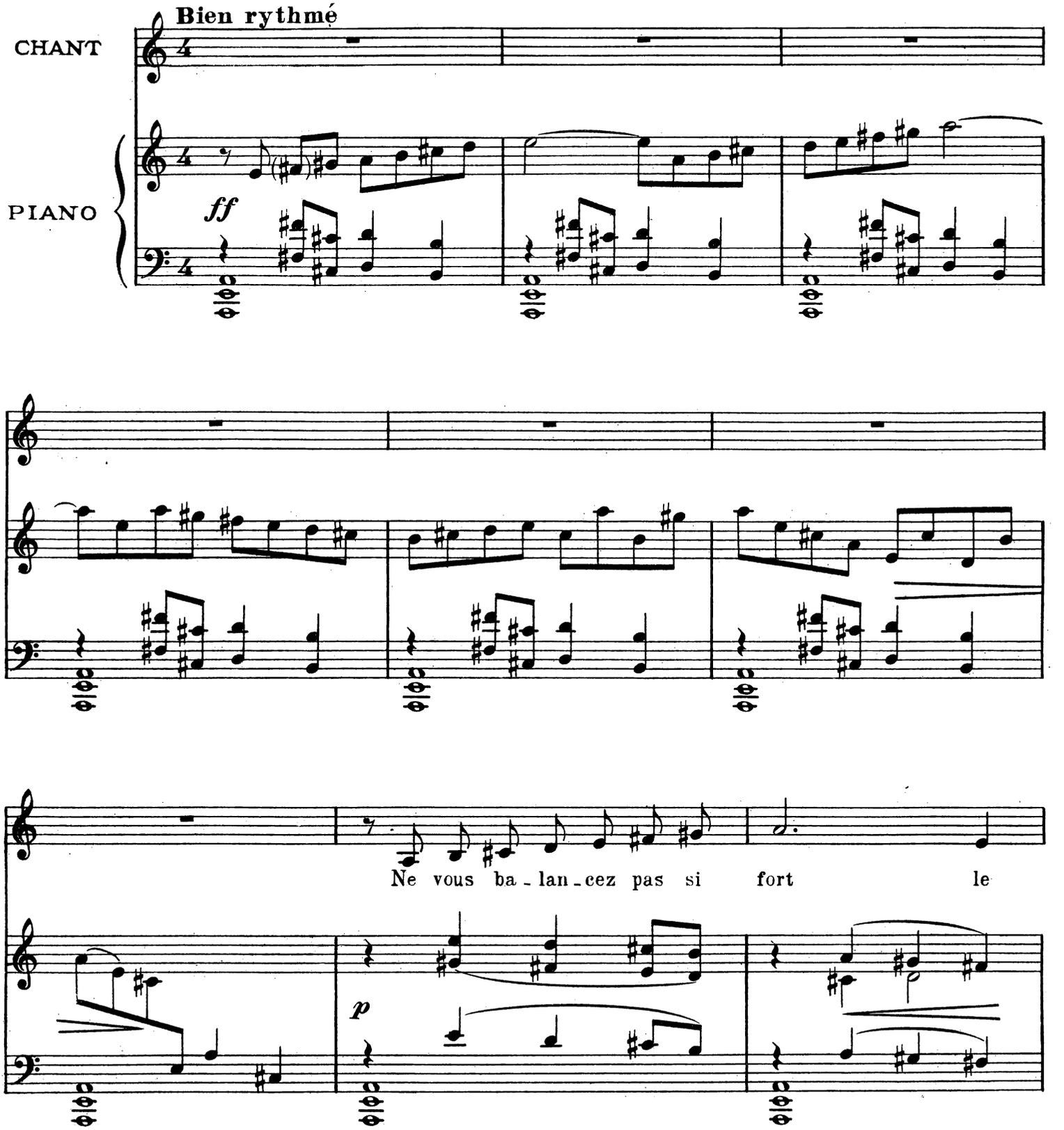

L'E - cu - yer de Mé - dra - no quand tu
mf très net
fu - mes ton ci - ga - - re Saute à tra - vers
rall.
Mouvement
les an - neaux

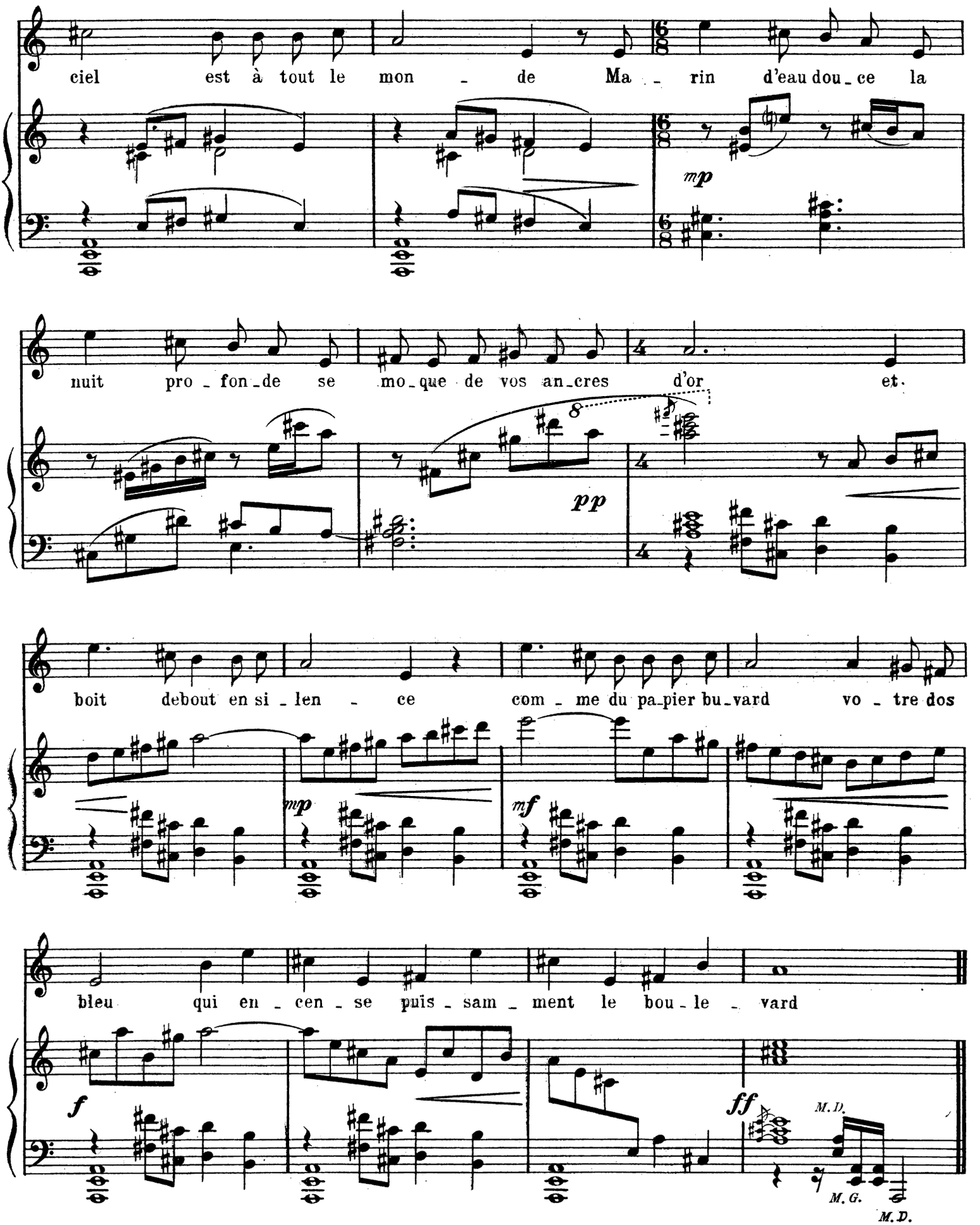
II. Fête de Bordeaux




Il don - ne - rait tout l'or de sa
gloi - re fo - rai - ne Pour dé -
pp
- fai - re sur l'eau son voy - age en - rou -
- lé

III. Fête de Montmartre





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Paris Oct. Déc. ***1919***
LEON GRANDJEAN GRAV.

Milhaud – Cocteau

Kouření

Zde se kouřiti smí! Bravo!
Ty, panoši z Médrana,
když dýmíš, jsi kouřmo unášen vzhůru.
Kůň kroužky dýmu proskočí.

Slavnost v Bordeaux

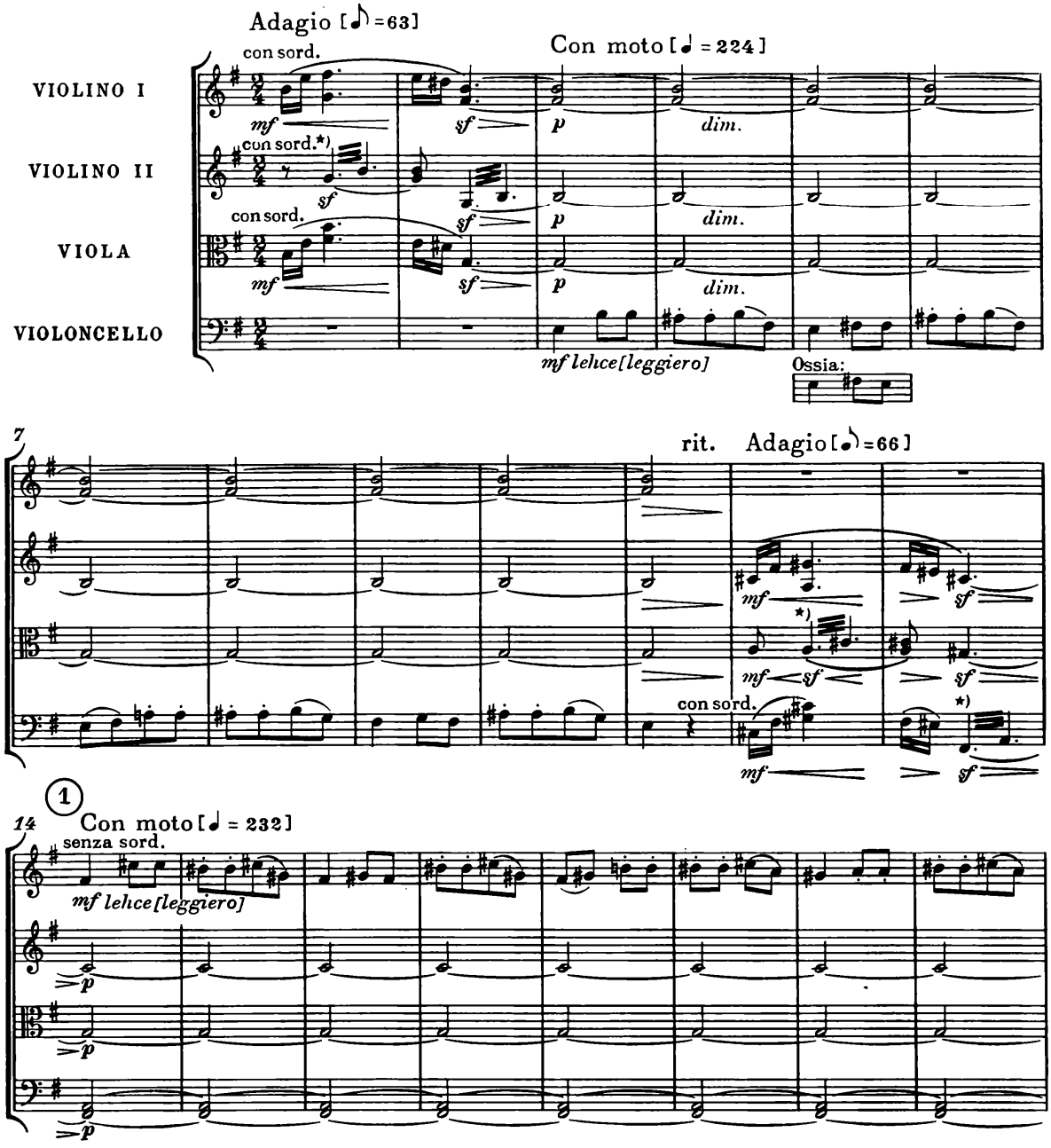
V dálce kolotoč mizí,
Dávné dětství mé.
Ten parní kolotoč je jak parník Touraine.
On získal všechno zlato
a slávu si dobyl, aby
nastoupil po moři svou cestu zpět

Slavnost na Montmartru

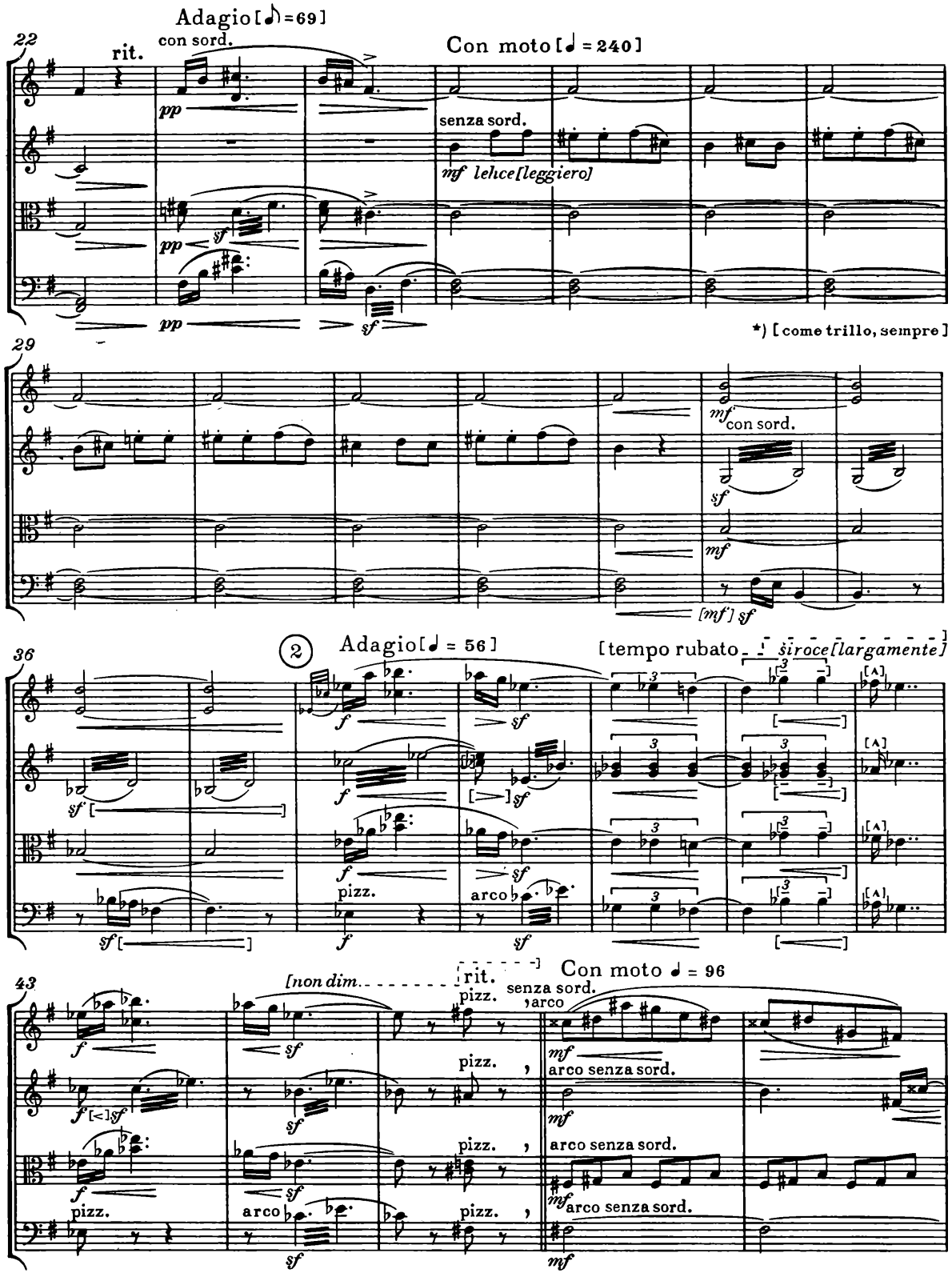
Ať se to nebe nehoupá!
Já vím, nebe patří nám všem
A tam sladkovodní námořník pije
Fialovou hvězdnou noc
A tiše zapíjí půlnoc
Jako papír pijavý
Očima vpíjí se v šíji dámy,
jež kráčí přes bulvár.

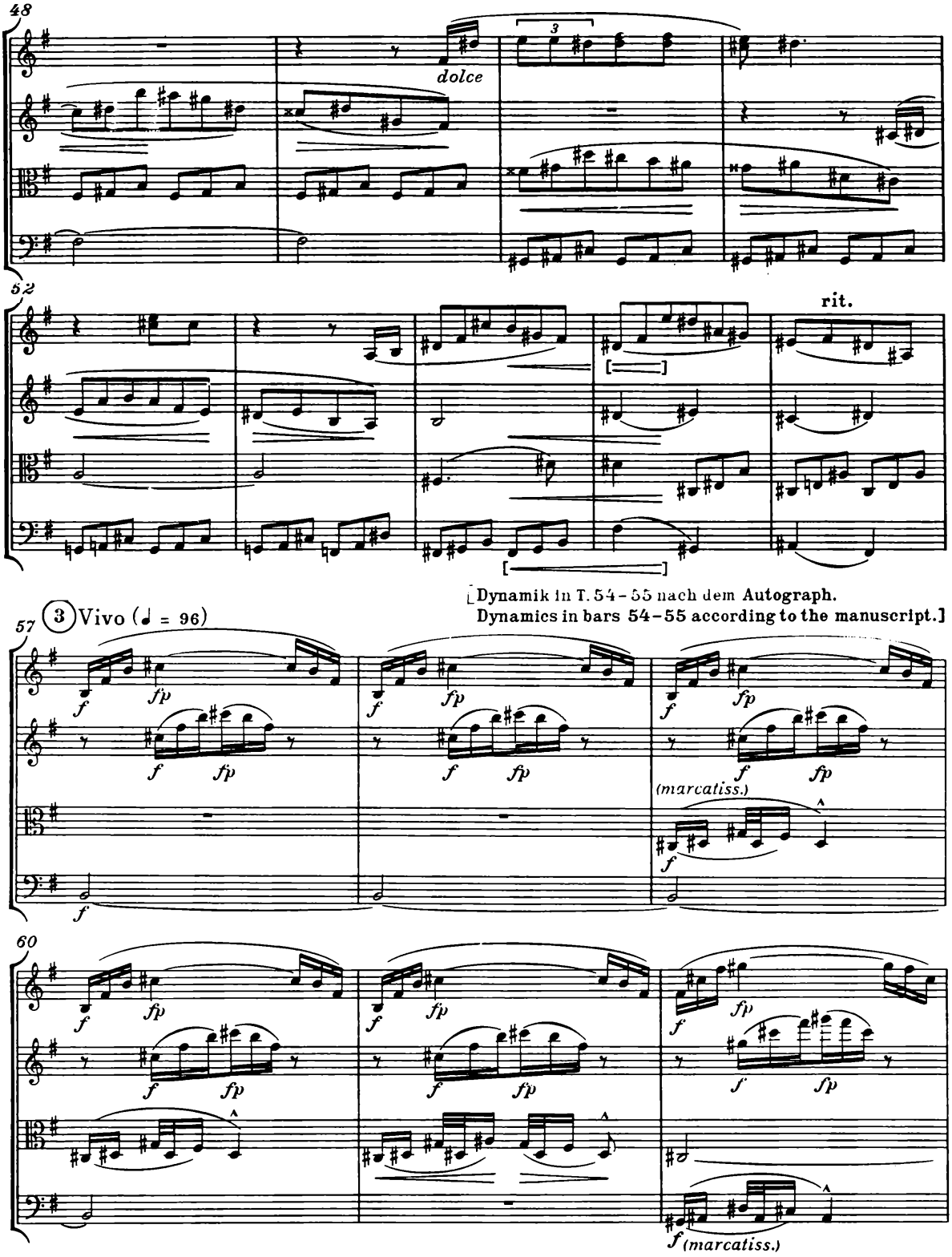
I. STREICHQUARTETT

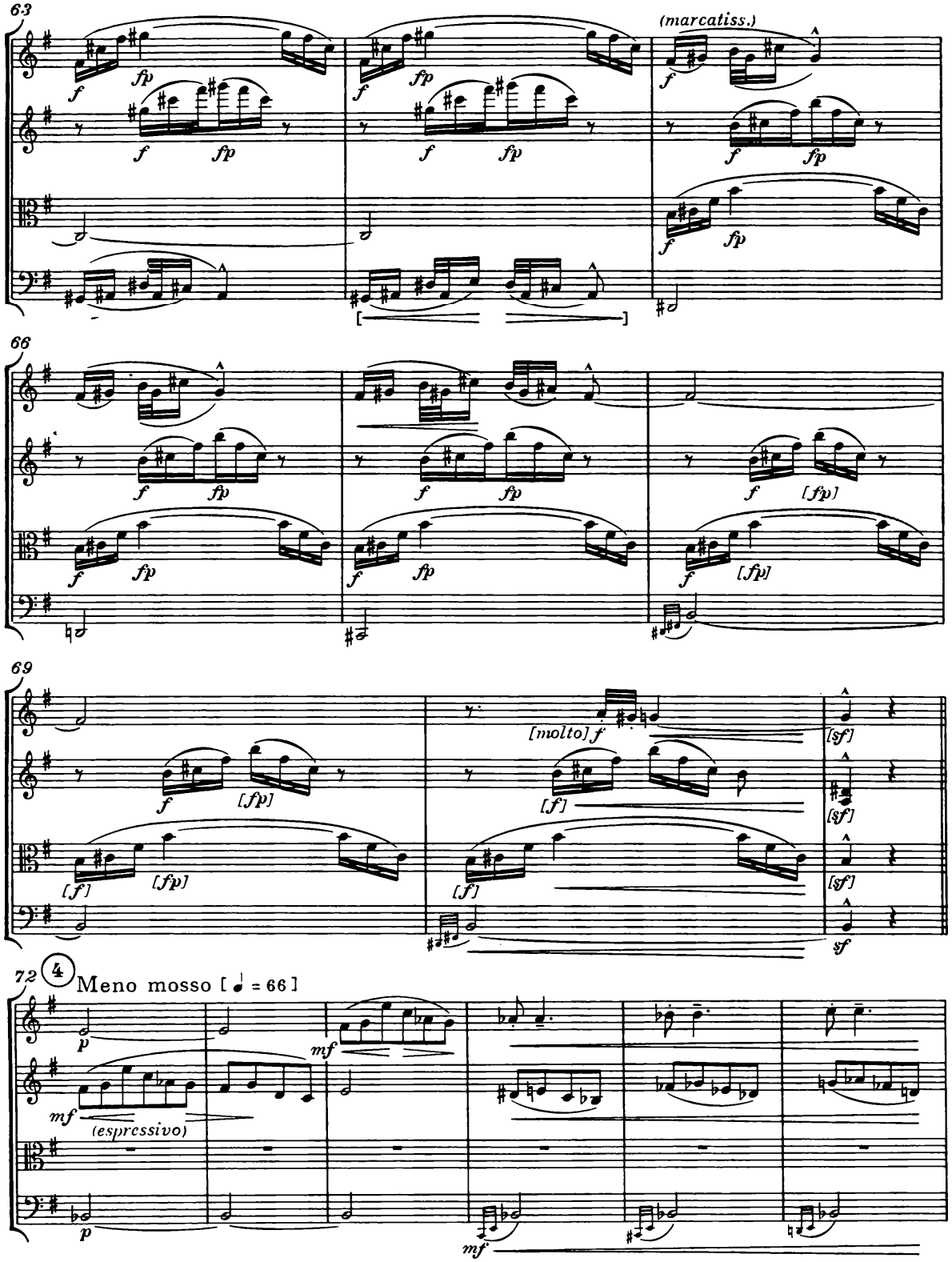
Leoš Janáček
(1854 - 1928)

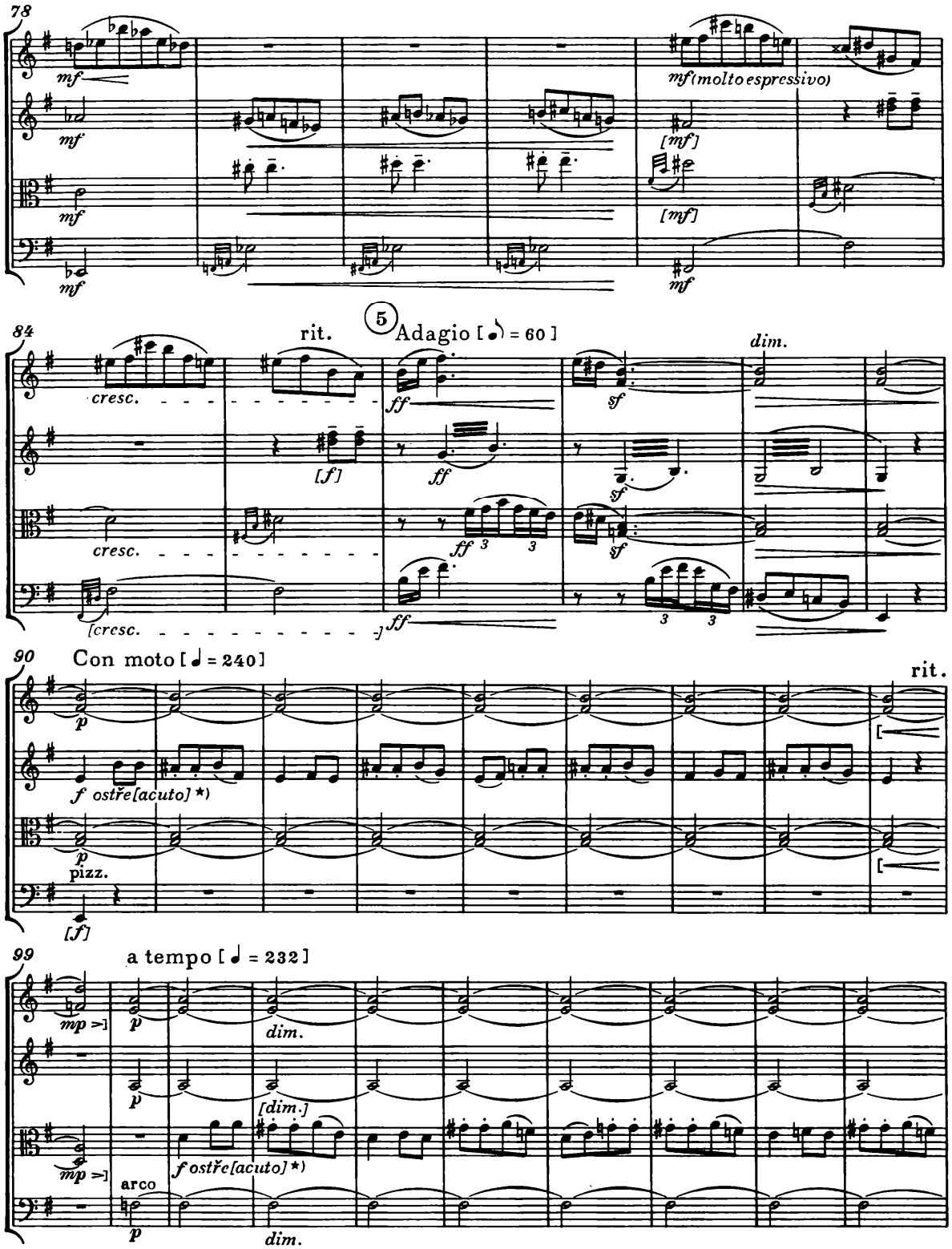


In die „Philharmonia" Partiturensammlung aufgenommen
W. Ph. V. 486

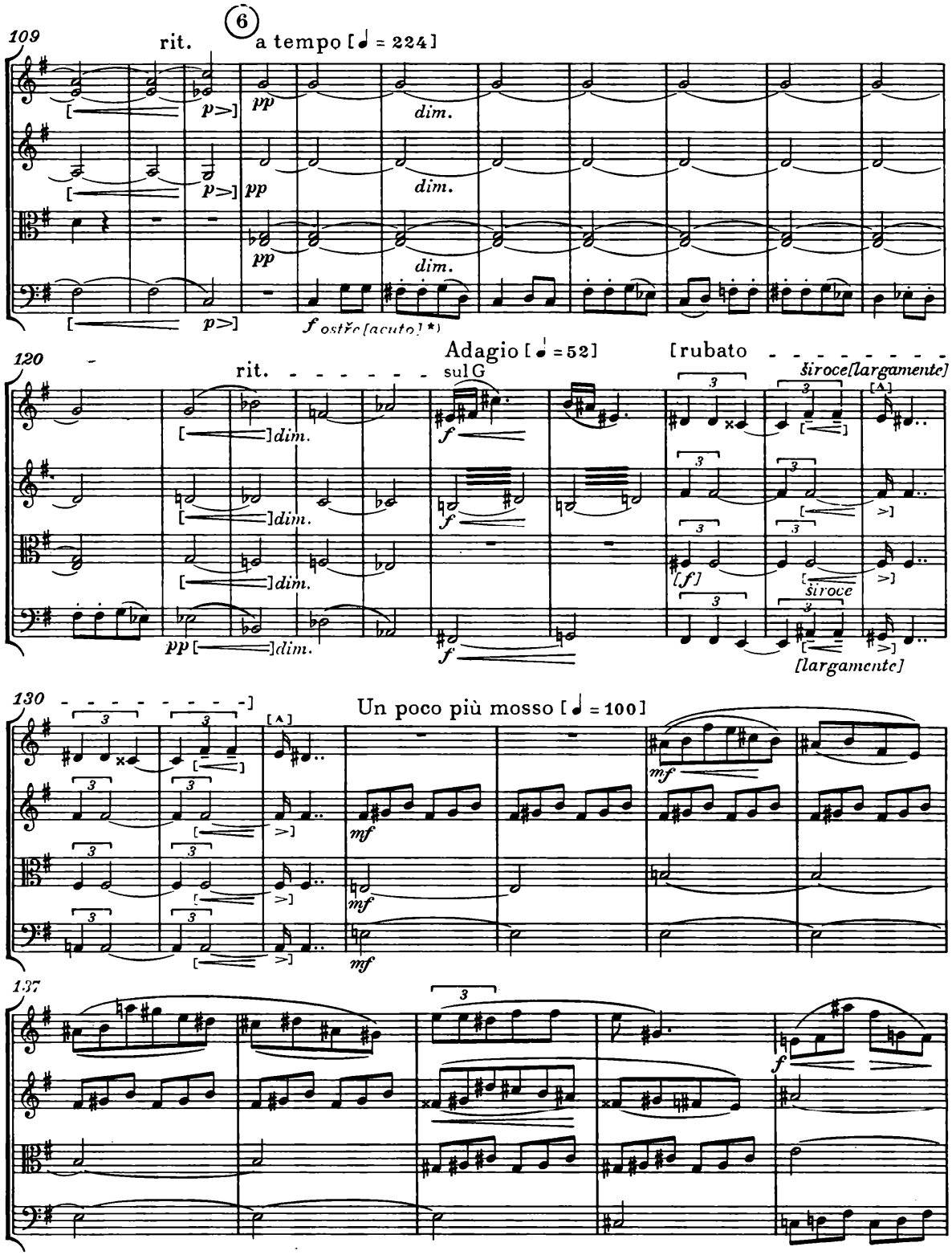

Adagio [♪ = 69]
con sord.
22
rit.
pp
Con moto [♩ = 240]
senza sord.
mf leñce [leggiero]
sf
*) [come trillo, sempre]
29
mf
con sord.
[mf] sf
36
2
Adagio [♩ = 56]
[tempo rubato
siroce [largamente]
pizz.
arco
43
[non dim.
rit.
Con moto ♩ = 96
senza sord.
arco
arco senza sord.

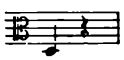

48
dolce
52
rit.
[Dynamik in T. 54–55 nach dem Autograph.
Dynamics in bars 54–55 according to the manuscript.]
57
3 Vivo (♩ = 96)
(marcatiss.)
60
(marcatiss.)


63
(marcatiss.)
66
69
[molto] f
72
4
Meno mosso [♩ = 66]
(espressivo)

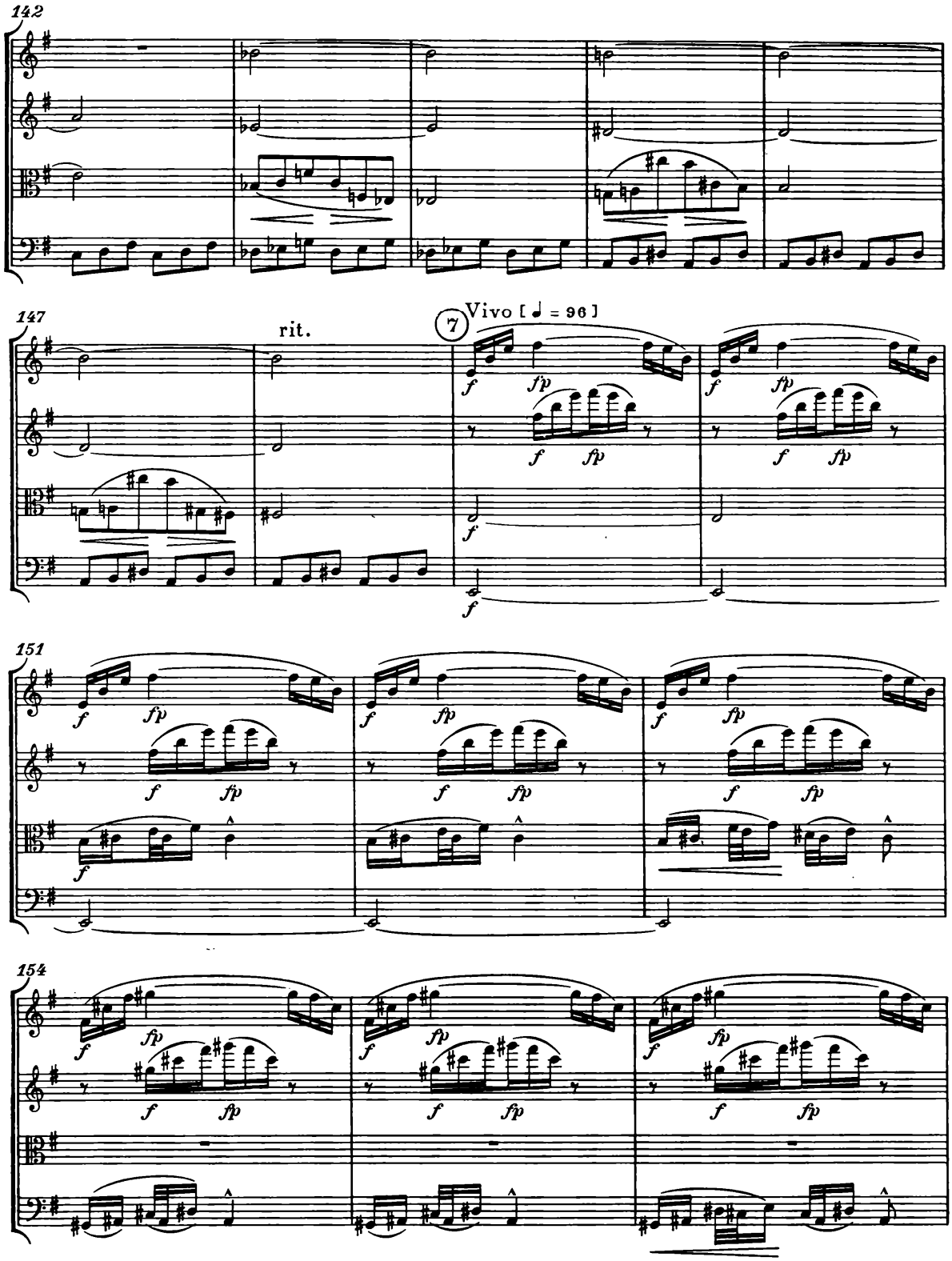


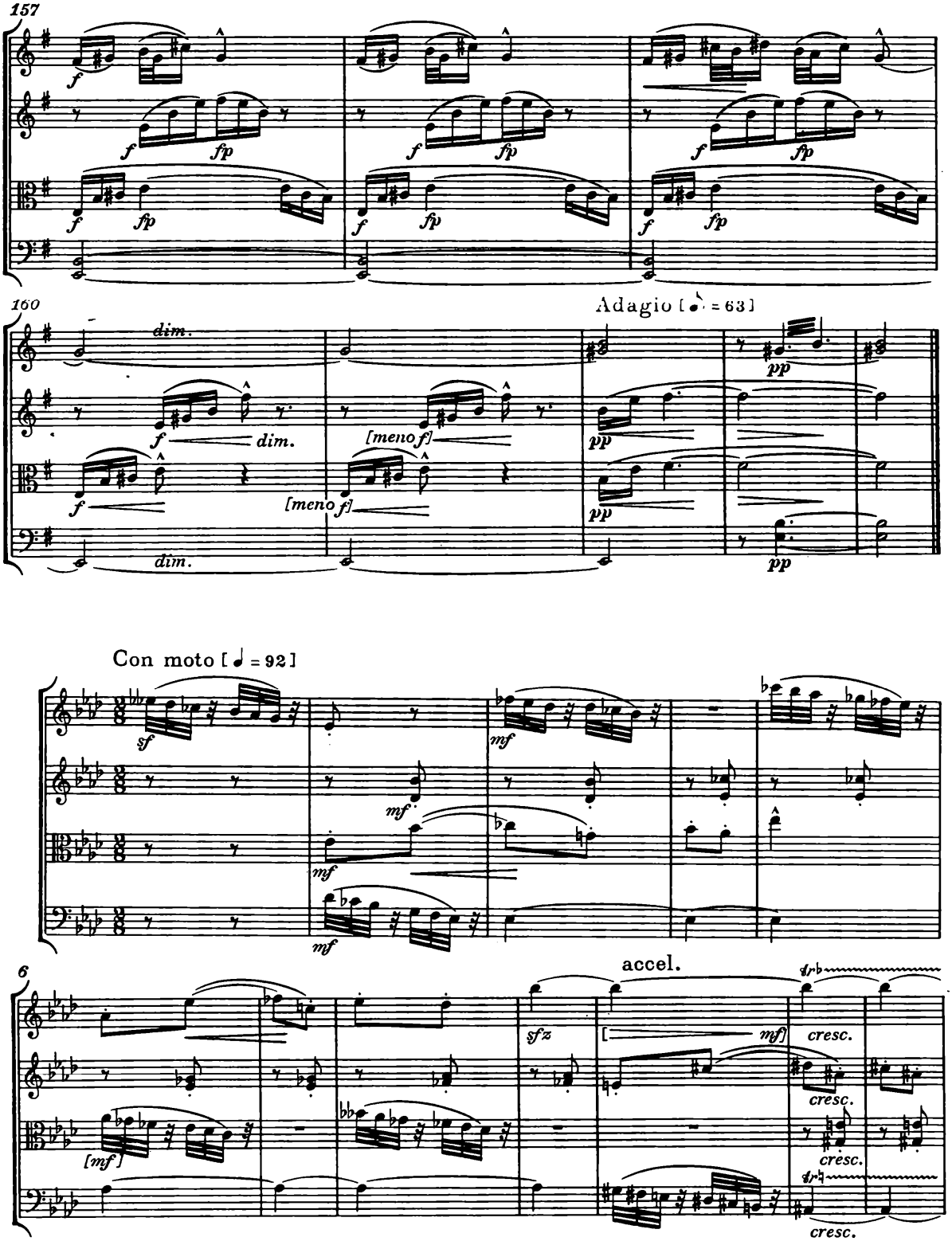
*) [scharf / sharply]



[Takt/bar 109, Viola: Janáček  Ed. Supraphon = Suk.]

*)[scharf/sharply]

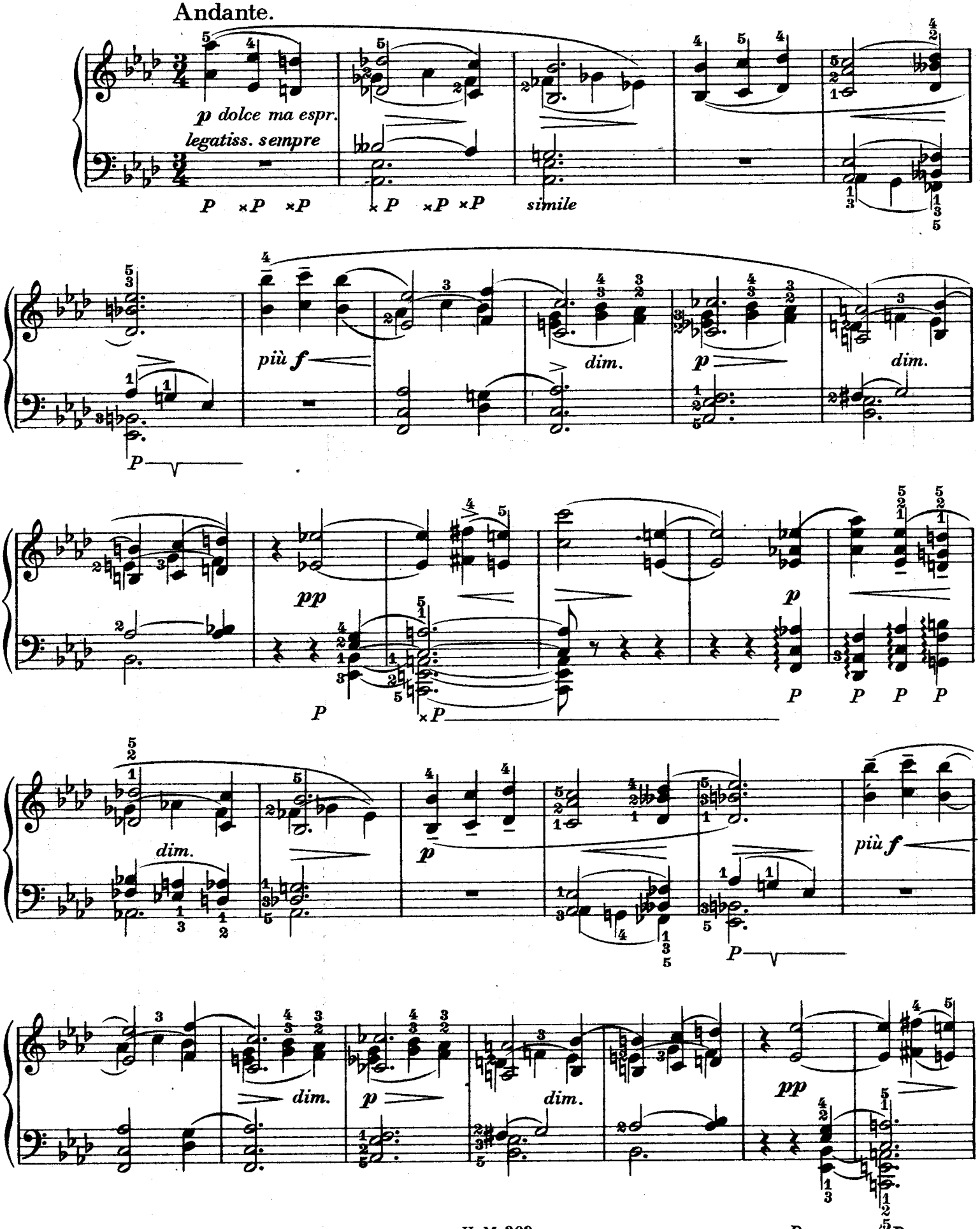

142
147
rit.
7
Vivo [♩ = 96]
151
154

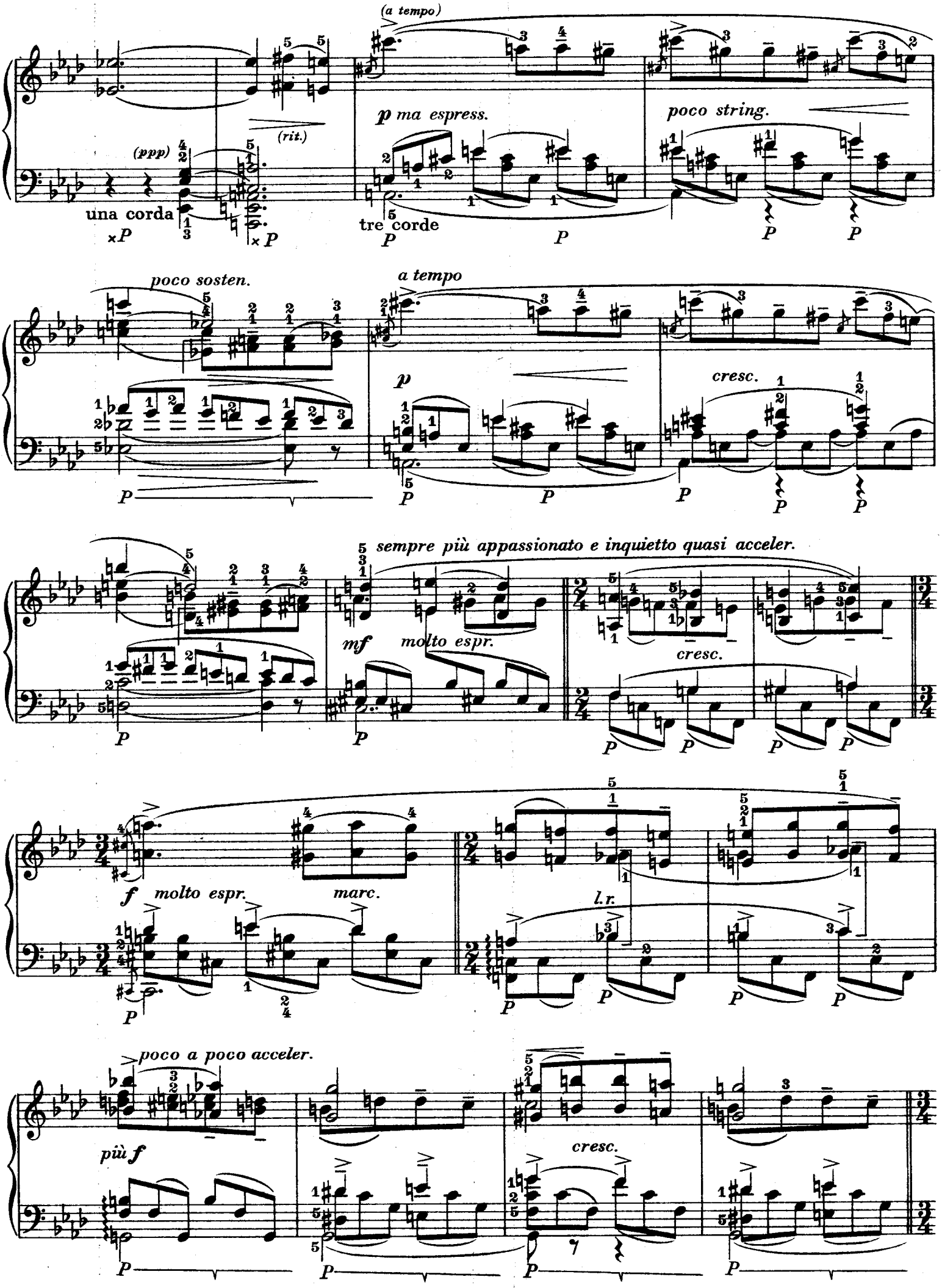

157
160
Adagio [♪. = 63]
Con moto [♩ = 92]
6
accel.

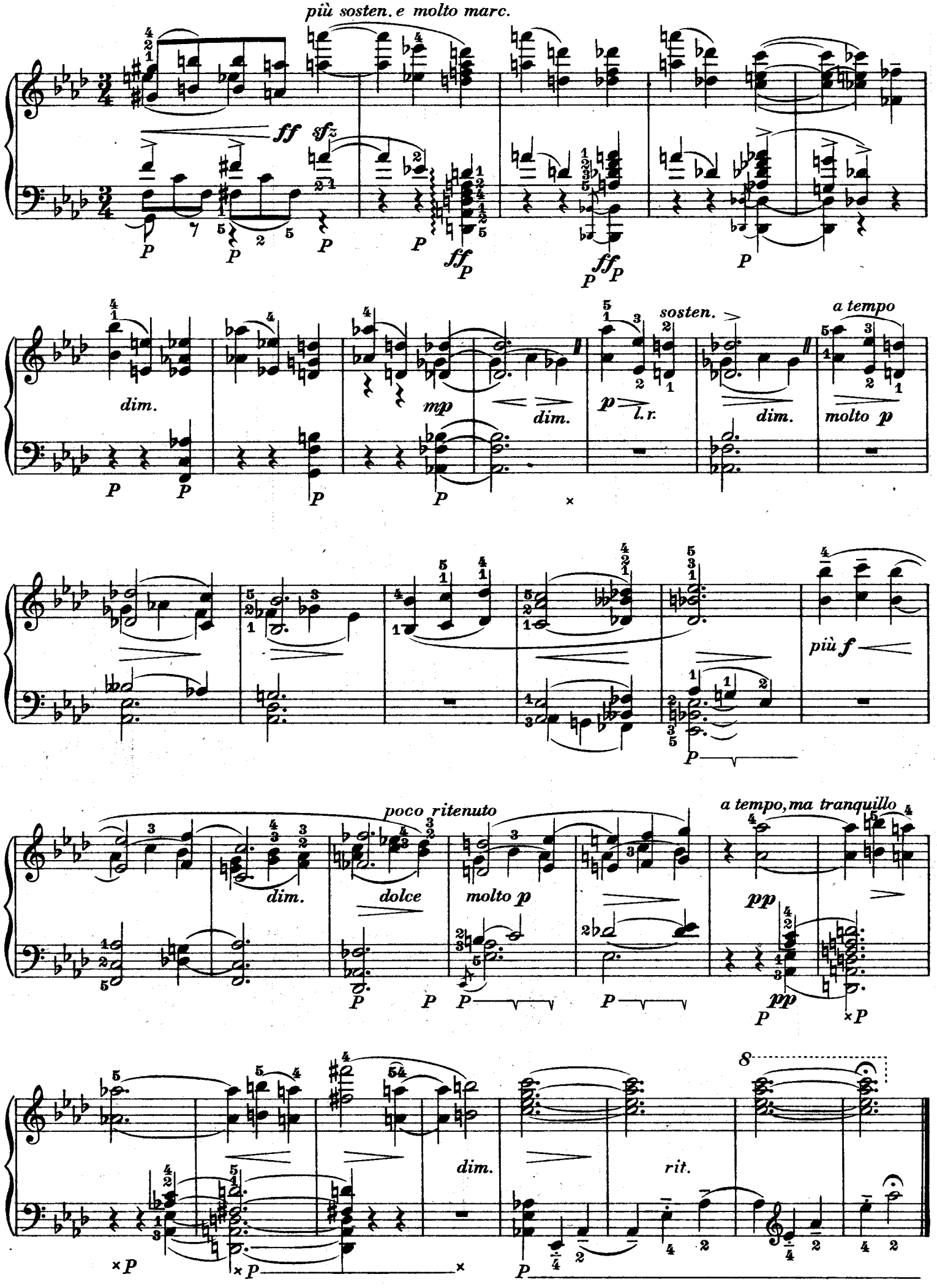
Paní K. Růžičkové.

LÍSTEK DO PAMÁTNÍKU.

Andante.



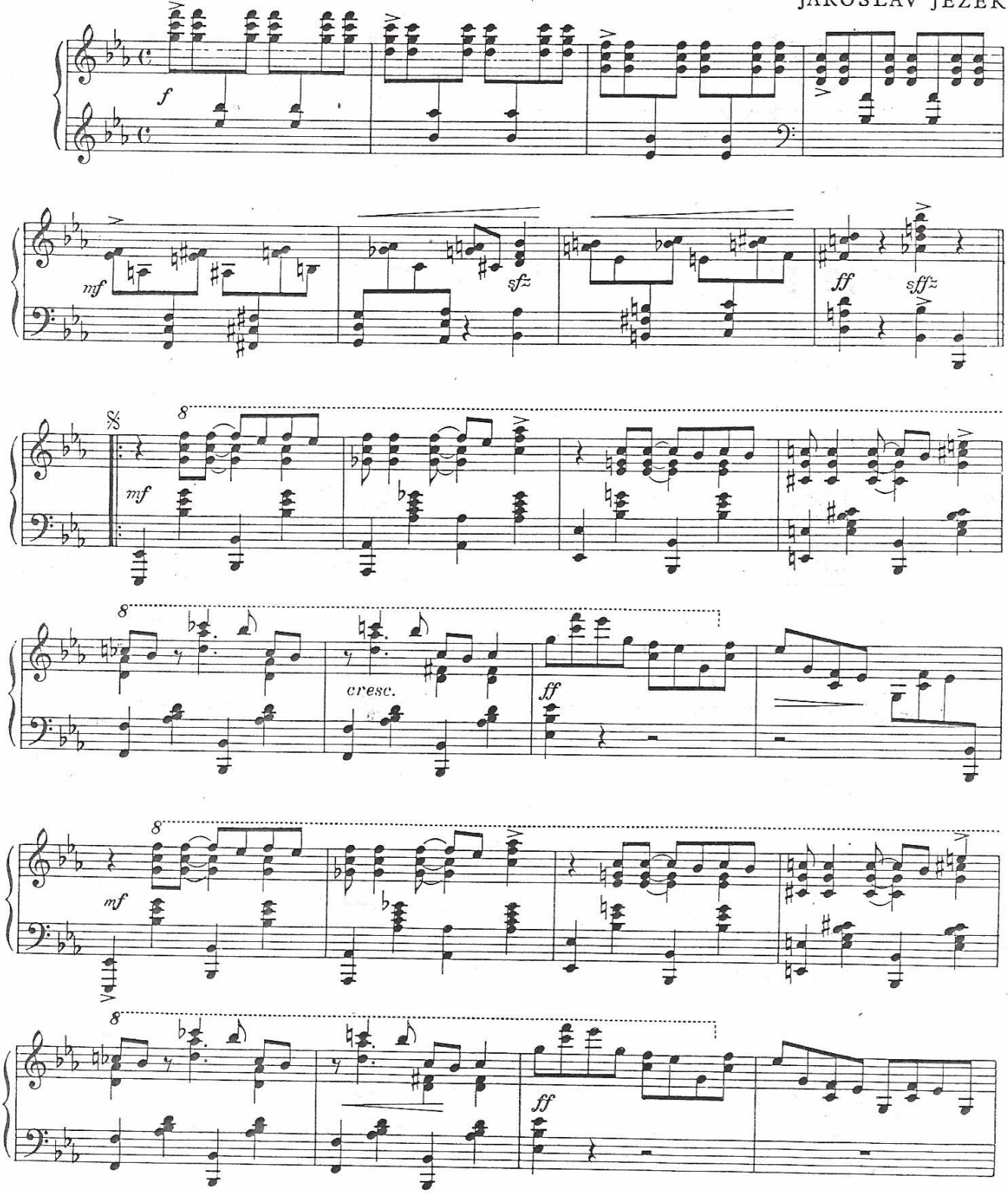

(a tempo)
(ppp)
una corda
(rit.)
tre corde
p ma espress.
poco string.
poco sosten.
a tempo
cresc.
sempre più appassionato e inquietto quasi acceler.
mf molto espr.
cresc.
f molto espr.
marc.
l.r.
poco a poco acceler.
più f
cresc.

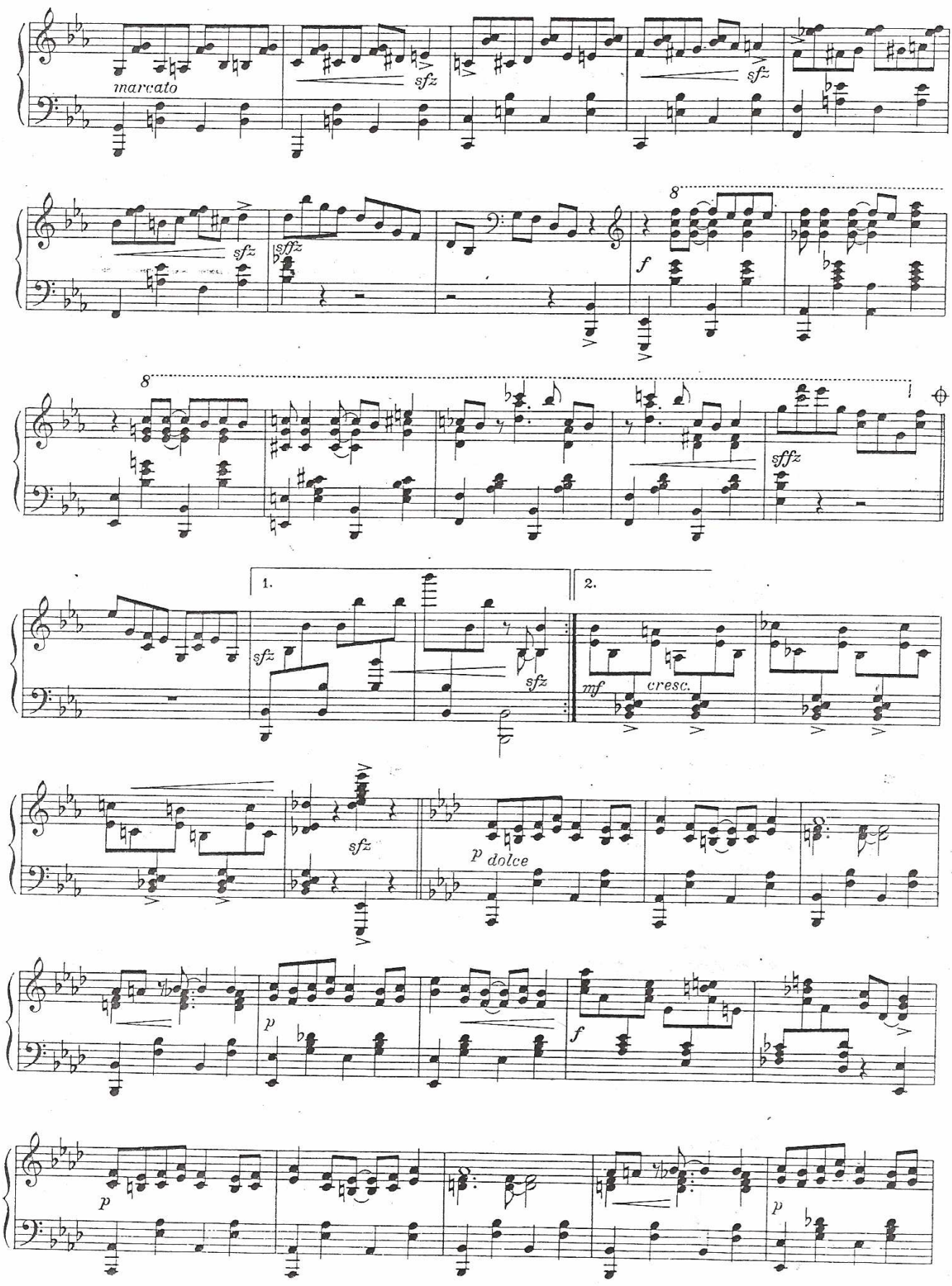

più sosten. e molto marc.
ff sfz
dim.
mp
dim.
p l.r.
sosten.
dim.
a tempo
molto p
più f
poco ritenuto
dim.
dolce
molto p
a tempo, ma tranquillo
pp
pp
dim.
rit.

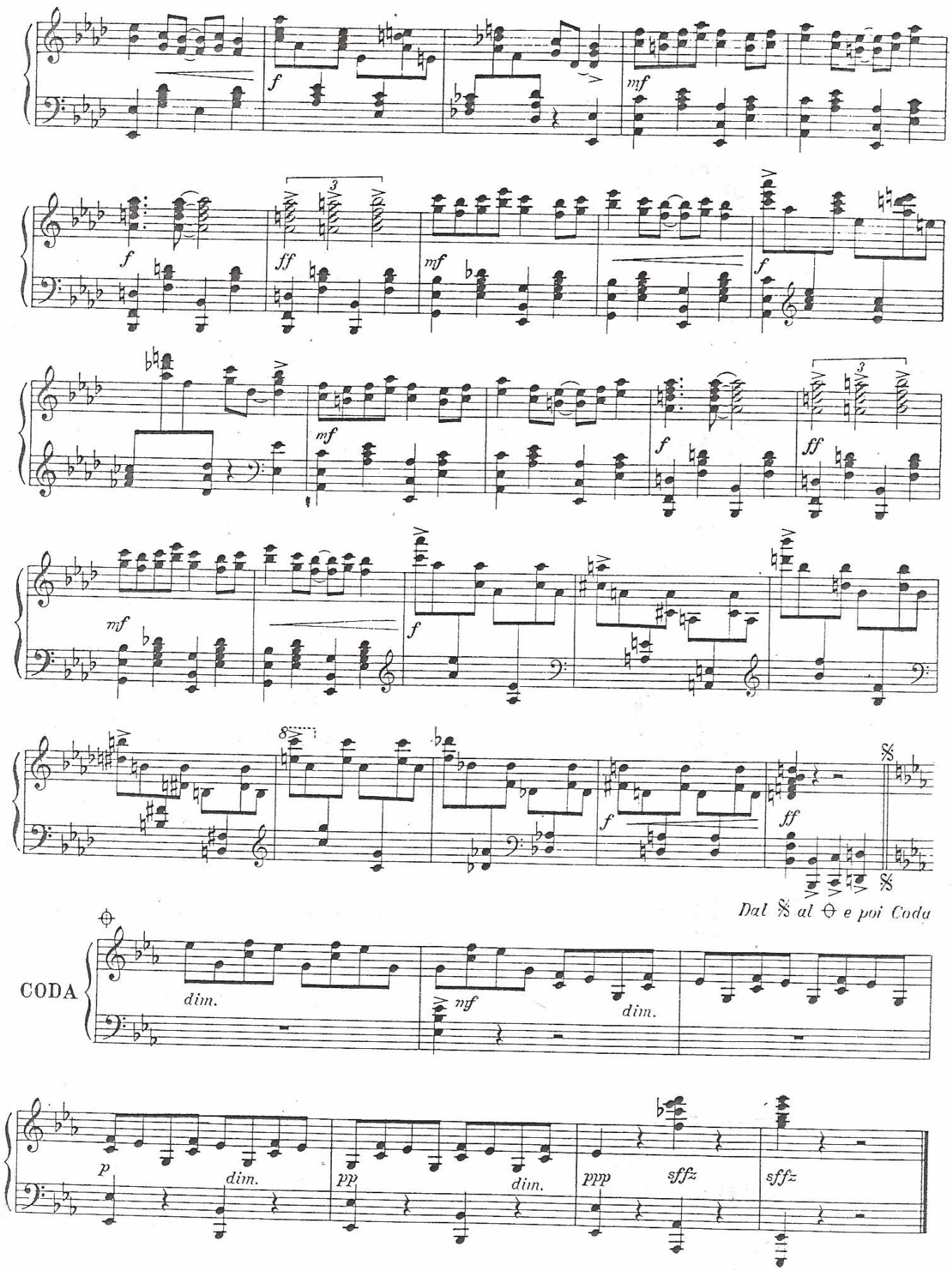
BUGATTI STEP

Allegro molto

JAROSLAV JEŽEK




marcato
sfz
sfz
sfz
sffz
8
f
8
sffz
1.
2.
sfz
sfz
mf
cresc.
sfz
p
dolce
p
f
p
p


f
mf
f
ff
mf
f
mf
f
ff
mf
f
8
f
ff
Dal 𝄋 al ⊖ e poi Coda
CODA
dim.
mf
dim.
p
dim.
pp
dim.
ppp
sffz
sffz