

**SKLADATELSKÁ SOUTĚŽ
žáků základních uměleckých škol
Opava 1996 - 99**

Milí přátelé, kolegové,

předkládám Vám výběr skladeb nebo částí z větších cyklů, které získaly ocenění ve dvou ročnících skladatelské soutěže žáků ZUŠ. Do tohoto sborníčku nebyly úmyslně zařazeny písň a vokální dílka, protože jim bude vyhrazen příští samostatný výtisk po uzavření dalšího ročníku. Prozatím se tedy můžete potěšit kopiemi rukopisů instrumentálních skladbiček. Věřím, že zaujmou nejen ty z Vás, kteří sledují, jakou úroveň má na našich školách prozatím velmi málo rozšířený předmět *úvod do skladby*, ale i Vás, kteří hledáte zajímavé novinky pro své žáky. Jsem totiž přesvědčen, že vybrané party mohou vhodně doplnit program nejednoho žákovského koncertíku nebo interpretační soutěže. (Pokud byste měli zájem o další věty z uvedené sonatiny či suity, mohu Vám je dodatečně zaslat.) Možná, že se Vám z rukopisů nebude hrát nejlépe, ale upustil jsem od jejich počítacového přepisu, protože se mi zdá, že zachycují cosi neopakovatelného.

Podívejme se nyní podrobněji na oba ročníky. Zatímco první soutěž, jejíž finále proběhlo v dubnu 1996, obeslalo 77 pracemi 29 autorů, kteří studovali na 12 školách u 14 učitelů, letos (respektive od června 1998; kdy proběhla uzávěrka) se porota probírala již 170 tituly od 55 komponistů ze 14 škol a 19 pedagogů. Přibylo také porotců: ke známým skladatelům - řediteli Janáčkovy konzervatoře Ostrava Milanu Báchorkovi, Vojtěchu Mojžíšovi z pražské konzervatoře a řediteli Konzervatoře Brno Evženu Zámečníkovi, jsme letos přizvali dětmi i dospělými váženého Ilju Hurníka a Jana Grossmanna, který stál u zrodu dětských kompozičních soutěží na severní Moravě a nyní působí na Ostravské univerzitě. Naopak soutěžní podmínky, způsob anonymního hodnocení do tzv. pásem, ani završení soutěže koncertem vítězů v Opavě a následným seminářem pro držitele zlatých pásem a jejich učitele, se příliš nezměnily.

Celý projekt zaštiťuje Ministerstvo školství, mládeže a tělovýchovy ČR, dovolím si proto na tomto místě upřímně poděkovat pracovníci tehdejšího odboru uměleckých škol paní Mileně Fenclové za to, že pro vznik soutěže vytvořila potřebný prostor, který se dodnes nezmenšil díky zájmu Pavla Klouba. Poděkování proto patří také jemu i všem dalším, kteří přispěli ke konání obou ročníků - počínaje řediteli ZUŠ Vlastimilem Šemorou (Opava), Miroslavem Vitáskem (Hradec nad Moravicí) a Hanou Malou (Háj ve Slezsku), ředitelem Správy zámku Hradce nad Moravicí Radomírem Přibylou, redaktorem Českého rozhlasu Ostrava Jiřím Šimonským a mnoha dalšími konče. Soutěž by však neměla smyslu bez Vás, milí kolegové, kteří jste postoupili práce svých svěřenců k posouzení tak obtížně měřitelné veličiny jako je talent. Opava se proto může stát místem šťastných setkání s hudbou, krásou a novými myšlenkami jen díky Vám.

Na shledanou s Vámi a novými mladými talenty v roce 2002 se již dnes těší

Petr Hanousek

Přehled vítězů jednotlivých ročníků a kategorií:

1996

zlaté pásmo a zvláštní cena poroty

Zdeněk Ehrenberger – kat. I.A, ZUŠ J. Kvapila, Brno, uč. S. K. Vrbka
Rostislav Beneš – kat. II.A, ZUŠ Antonínská, Brno, uč. J. Mazourová
Marie Duřpektová – kat. II.A, ZUŠ Antonínská, Brno, uč. J. Mazourová
Vladimír Maňas – kat. II.A, ZUŠ E. Runda, Slezská Ostrava, uč. O. Šmídová
Adriana Janáková – kat. II.B, ZUŠ Antonínská, Brno, uč. J. Mazourová
Petr Opletal – kat. II.B, ZUŠ Antonínská, Brno, uč. J. Mazourová

zlaté pásmo

Lucie Černá – kat. I.A, ZUŠ B. M. Černohorského, Nymburk, uč. I. Kořínková
Ladislav Doležel – kat. I.A, ZUŠ Antonínská, Brno, uč. J. Mazourová
Andrea Hasmandová – kat. I.A, ZUŠ E. Marhuly, Ostrava-Mar. Hory, uč. I. Katajev
Jan Chalupa – kat. I.A, soukromé studium, Praha, uč. O. Ježková
Jiří Levíček – kat. I.A, ZUŠ Palackého, Brno, uč. L. Vlková
Aleš Vítěk – kat. I.A, ZUŠ Hradec nad Moravicí, uč. D. Pešková
Lenka Zemanová – kat. I.A, soukromé studium, Praha, uč. O. Ježková
Petra Adámková – kat. I.B, ZUŠ E. Runda, Slezská Ostrava, uč. O. Šmídová
Petr Cíglér – kat. II.B, SZUŠ České Budějovice, uč. P. Strnad

1999

zlaté pásmo a zvláštní cena poroty

Ladislav Doležel – kat. I.A, ZUŠ Smetanova, Brno, uč. J. Mazourová
Matěj Dovala – kat. I.A, ZUŠ E. Runda, Slezská Ostrava, uč. O. Šmídová
Eva Kalavská – kat. I.A, ZUŠ Taussigova, Praha, uč. M. Procházková
Petra Tesařová – kat. I.A, ZUŠ Smetanova, Brno, uč. J. Mazourová
Gabriela Hrubišová – kat. I.B, ZUŠ Fulnek, uč. B. Hrubišová
Marie Duřpektová – kat. II.A, ZUŠ Smetanova, Brno, uč. J. Mazourová
Zdeněk Ehrenberger – kat. II.A, ZUŠ J. Kvapila, Brno, uč. S. K. Vrbka

zlaté pásmo

Kateřina Albrechtová – kat. I.A, ZUŠ Štefánikova, Praha, uč. M. Procházková
Petr Beránek – kat. II.A, ZUŠ Smetanova, Brno, uč. J. Mazourová
Ondřej Krčál – kat. II.A, ZUŠ Smetanova, Brno, uč. J. Mazourová
Zdeněk Šimůnek – kat. II.A, ZUŠ Rožnov pod Radhoštěm, uč. V. Studnička
Jakub Hrůša – kat. II.B, ZUŠ Smetanova, Brno, uč. J. Mazourová

III. věta ze Sonatiny pro akordeon

Allegro vivo ($\text{♩} = 120$)

R. Beneš (1980)

Handwritten musical score for two voices and piano, page 2. The score consists of four systems of music.

System 1: Treble and bass staves. Key signature changes from C major to G major. Dynamics: p , mf . Measure 1: Treble has eighth-note pairs; Bass has eighth-note pairs. Measure 2: Treble has eighth-note pairs; Bass has eighth-note pairs. Measure 3: Treble has eighth-note pairs; Bass has eighth-note pairs. Measure 4: Treble has eighth-note pairs; Bass has eighth-note pairs. Measure 5: Treble has eighth-note pairs; Bass has eighth-note pairs.

System 2: Treble and bass staves. Key signature changes to A major. Dynamics: f . Measure 1: Treble has eighth-note pairs; Bass has eighth-note pairs. Measure 2: Treble has eighth-note pairs; Bass has eighth-note pairs. Measure 3: Treble has eighth-note pairs; Bass has eighth-note pairs. Measure 4: Treble has eighth-note pairs; Bass has eighth-note pairs. Measure 5: Treble has eighth-note pairs; Bass has eighth-note pairs.

System 3: Treble and bass staves. Key signature changes to E major. Dynamics: sp , p , mf . Measure 1: Treble has eighth-note pairs; Bass has eighth-note pairs. Measure 2: Treble has eighth-note pairs; Bass has eighth-note pairs. Measure 3: Treble has eighth-note pairs; Bass has eighth-note pairs. Measure 4: Treble has eighth-note pairs; Bass has eighth-note pairs. Measure 5: Treble has eighth-note pairs; Bass has eighth-note pairs.

System 4: Treble and bass staves. Key signature changes to D major. Dynamics: f , p . Measure 1: Treble has eighth-note pairs; Bass has eighth-note pairs. Measure 2: Treble has eighth-note pairs; Bass has eighth-note pairs. Measure 3: Treble has eighth-note pairs; Bass has eighth-note pairs. Measure 4: Treble has eighth-note pairs; Bass has eighth-note pairs. Measure 5: Treble has eighth-note pairs; Bass has eighth-note pairs.

Allegretto ($\text{♩} = 112$)

Handwritten musical score for three staves. Staff 1: Treble clef, C major, common time. Dynamics: *mf*, *f*, *f*, *f*, *f*, *f*, *f*. Staff 2: Bass clef, B-flat major, common time. Dynamics: *f*, *f*, *f*, *f*, *f*, *f*, *f*. Staff 3: Bass clef, B-flat major, common time. Dynamics: *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*.



Opice
z cyklu V pralese pro zbc. flétnu a klavír

A. Janáková (1979)

ALLEGRO SCHERZANDO ($\text{d} = 136$)

Handwritten musical score for Opice, featuring three staves of music. The staves are in common time and use a treble clef for the top two and a bass clef for the bottom one. Dynamics include *f*, *ff*, *mf*, *p*, and *mf*. Performance instructions like '*<>*', '*—*', and '*—*' are also present. The score is written on five-line staff paper.

ANDANTINO ($\text{d} \approx 104$)

Handwritten musical score for the Andantino section. The score consists of three staves. The top staff is in 3/4 time, the middle staff in 3/4 time, and the bottom staff in 2/4 time. The key signature changes between G major and A major. Dynamics include *mf*, *p*, *mf*, *p*, *>p*, *p*, *pp*, *ff*, and *ff*. Articulations include slurs, grace notes, and accents. Performance instructions include *ritardando*, *a tempo*, and *accrescendo*.

TEMPO I ($\text{d} \approx 126$)

Handwritten musical score for the Tempo I section. The score consists of three staves. The top staff is in 6/8 time, the middle staff in 6/8 time, and the bottom staff in 6/8 time. The key signature changes between C major and F# major. Dynamics include *f*, *p*, *f*, *f*, *ff*, and *ff*. Articulations include slurs and grace notes.

Zmrzačená labut'

I. věta ze Smyčcového kvartetu Obrazy

V. Maňas (1979)

VI.II

VI.II <img alt="Continuation of the handwritten musical score. Measures 988 through 992 are shown. The strings play eighth-note patterns. Measure 992 includes dynamics 'mf' and '

36

VI I
3 4

VI II
3 4

Vle
3 4

Vlc
2 4

40

41

50

v/I 3/4 *mf*

v/I 3/4 *p.* *p.* *p.* *p.* *p.* *p.* *p.*

Vle 3/4 *d.* *d.* *p.* *p.* *p.* *d.* *d.* *d.*

Vcl 9:3 *p.* *p.* *p.* *#f* *p.* *p.* *p.* *p.* *p.*

Handwritten musical score for four voices (Vcl I, Vcl II, Vke, Vlc) in 3/4 time. The score includes dynamic markings (p., f., mf), tempo changes (4/4 = 3/4), and performance instructions like "mf".

Vcl I: Measures 1-7. Dynamics: p., f. (with a bracket under the first two measures), p., f. (with a bracket under the next two measures), p., f. (with a bracket under the last two measures). Performance instruction: mf .

Vcl II: Measures 1-7. Dynamics: p., p., p., p., p., p., p. Performance instruction: mf .

Vke: Measures 1-7. Dynamics: p., p., p., p., p., p., p. Performance instruction: mf .

Vlc: Measures 1-7. Dynamics: p., p., p., p., p., p., p. Performance instruction: mf .

VI II 60

 VI II 64

 VI 2 65

 VI 2 66

 VI I 67

 VI I 68

 VI II 69

 VI II 70

 VI 2 71

 VI 2 72

 VI I 73

 VI I 74

 VI II 75

 VI II 76

 VI 2 77

 VI 2 78

 VI I 79

 VI I 80

 VI II 81

 VI II 82

 VI 2 83

 VI 2 84

 VI I 85

 VI I 86

 VI II 87

 VI II 88

 VI 2 89

 VI 2 90

 VI I 91

 VI I 92

 VI II 93

 VI II 94

 VI 2 95

 VI 2 96

 VI I 97

 VI I 98

 VI II 99

 VI II 100

VI I

 VI II

 Vlc

 Vlc

Handwritten musical score for four voices (Vcl I, Vcl II, Vlc, vlc) in 3/4 time. The score includes measures 1-8, with measure 1 starting with a forte dynamic and measure 2 with a piano dynamic. Measures 3-8 show eighth-note patterns in the lower voices.

Padá rosa
ze Tří skladeb pro klavír

P. Opletal (1978)

Lento ($\text{♩} = 76$)

Handwritten musical score for piano in G major (two sharps). The score consists of two systems of music. Dynamics include *mf*, *p*, and *pp*. Articulation marks like asterisks (*) and dots (.) are used. Measure 1 starts with eighth-note pairs. Measure 2 shows sixteenth-note patterns. Measure 3 features eighth-note pairs again. Measure 4 concludes with sixteenth-note patterns. Measure 5 begins with eighth-note pairs. Measure 6 ends with sixteenth-note patterns. Measure 7 starts with eighth-note pairs. Measure 8 concludes with sixteenth-note patterns.

Andante ($\text{♩} = 88$)

Handwritten musical score for piano in G major (two sharps). The score consists of two systems of music. Dynamics include *mf*, *p*, and *pp*. Measure 1 starts with eighth-note pairs. Measure 2 shows sixteenth-note patterns. Measure 3 features eighth-note pairs again. Measure 4 ends with sixteenth-note patterns. Measure 5 begins with eighth-note pairs. Measure 6 concludes with sixteenth-note patterns. Measure 7 starts with eighth-note pairs. Measure 8 ends with sixteenth-note patterns.

poco a poco accel.

a tempo

Handwritten musical score for piano in G major (two sharps). The score consists of two systems of music. Dynamics include *mf*, *p*, and *f*. Measure 1 starts with eighth-note pairs. Measure 2 shows sixteenth-note patterns. Measure 3 features eighth-note pairs again. Measure 4 ends with sixteenth-note patterns. Measure 5 begins with eighth-note pairs. Measure 6 concludes with sixteenth-note patterns. Measure 7 starts with eighth-note pairs. Measure 8 ends with sixteenth-note patterns.

ritardando *sub animato* 8 *at tempo*

Handwritten musical score for piano in G major (two sharps). The score consists of two systems of music. Dynamics include *f*, *mp*, *f*, *mf*, and *f*. Measure 1 starts with eighth-note pairs. Measure 2 shows sixteenth-note patterns. Measure 3 features eighth-note pairs again. Measure 4 ends with sixteenth-note patterns. Measure 5 begins with eighth-note pairs. Measure 6 concludes with sixteenth-note patterns. Measure 7 starts with eighth-note pairs. Measure 8 ends with sixteenth-note patterns.

sffz *a tempo*

f *pesante* *sffz* *ffz*

p

poco a poco ritardando *p*

8

poco morendo

p



I. věta ze Sonatiny pro klavír

L. Doležel (1984)

Allegretto furioso (♩ = 100)

Pfte {

ff
con ped.
mf
ss
Allegro capriccioso (♩ = 126)
sub. p

mf
f
ss
f
f

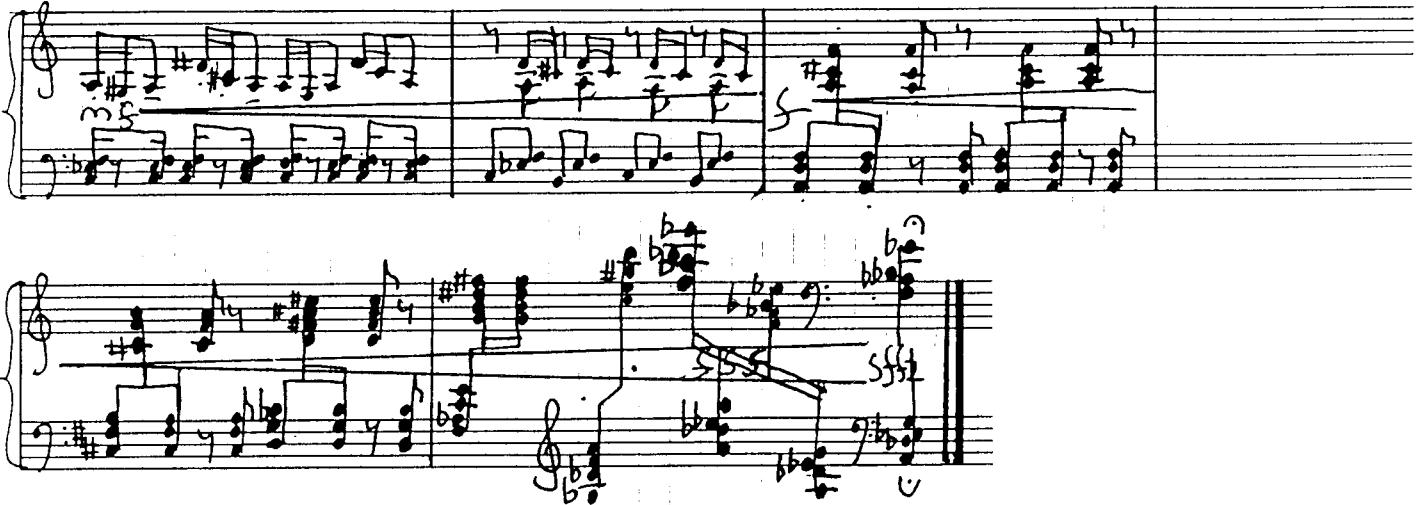
Allegro assai (♩ = 138)

{

p ostinato

f
ff
trum
trum
trum
trum

A handwritten musical score for piano, spanning eight staves. The music includes dynamic markings like *f*, *sf*, *sub.p.*, *sss*, *sfz*, and *tempo I (d=120)*. Performance instructions include *Allegretto furioso (l=100)* and *ostinato*. The score features complex rhythmic patterns and harmonic shifts between staves.



Jarní
ze Čtyř preludií pro klavír

O. = 60

M. Dovala (1984)

A handwritten musical score for two voices. The top staff uses a soprano C-clef and the bottom staff an alto F-clef. The key signature changes from B-flat major to A major (no sharps or flats) at the beginning of measure 10. Measure 10 starts with a dotted half note followed by eighth notes. Measure 11 continues with eighth notes. Measure 12 begins with a half note. The vocal parts are separated by a vertical bar. The score includes various performance markings such as slurs, grace notes, and dynamic signs like '+' and '#'. Measures 10 and 11 end with fermatas.

A handwritten musical score for two voices. The top staff is in G major (one sharp) and the bottom staff is in F major (one sharp). Measure 11 starts with a whole note rest followed by a half note. The top voice has a eighth-note pattern: eighth note, sixteenth note, eighth note, sixteenth note. The bottom voice has a eighth-note pattern: eighth note, sixteenth note, eighth note, sixteenth note. Measure 12 starts with a whole note rest followed by a half note. The top voice has a eighth-note pattern: eighth note, sixteenth note, eighth note, sixteenth note. The bottom voice has a eighth-note pattern: eighth note, sixteenth note, eighth note, sixteenth note.

Handwritten musical score for two voices (Treble and Bass) on five-line staves. The Treble staff uses a treble clef, and the Bass staff uses a bass clef. Measure 3 starts with a forte dynamic. Measure 4 begins with a bassoon entry. The score includes various note heads, stems, and rests.

V lese - pro klavír

G. Hrubišová (1983)

The image shows three staves of handwritten musical notation for piano. The top staff uses two staves: the upper staff has a treble clef and the lower staff has a bass clef. The middle staff also uses two staves: the upper staff has a treble clef and the lower staff has a bass clef. The bottom staff uses one staff with a bass clef. The notation includes various note heads, stems, and beams. There are several dynamic markings: 'klidně, tajemně' (quietly, mysteriously) at the beginning, 'p' (piano), 'f' (fortissimo), 'ad libitum' (ad lib.), and 'ad lib.'. There are also tempo markings like '3' and '2'. The score is divided into measures by vertical bar lines.

tr tr tr
 zivēji tr tr tr
 tr tr tr

Handwritten musical score for a wind instrument. The score consists of three staves. The first staff has measures 4, 5, and 6. Measure 4 starts with a trill (tr) over two measures. Measures 5 and 6 also have trills. The second staff starts with a dynamic m7. The third staff starts with a dynamic legato.

tr tr tr tr tr
 tr tr tr tr tr

Handwritten musical score for a wind instrument. The score consists of three staves. The first staff has measures 7, 8, and 9. The second staff has measures 10, 11, and 12. The third staff has measures 13, 14, and 15. Measures 7 through 15 each contain a trill (tr).

tr tr tr tr tr
 m7

Handwritten musical score for a wind instrument. The score consists of three staves. The first staff has measures 16, 17, and 18. The second staff has measures 19, 20, and 21. The third staff has measures 22, 23, and 24. Measures 16 through 24 each contain a trill (tr).

tr tr tr
 m7 accelenando

Handwritten musical score for a wind instrument. The score consists of three staves. The first staff has measures 25, 26, and 27. The second staff has measures 28, 29, and 30. The third staff has measures 31, 32, and 33. Measures 25 through 33 each contain a trill (tr). The dynamic m7 is indicated at the start of the third staff, and the instruction "accelenando" is written above the staff.

tr tr tr
 cresc.

Handwritten musical score for a wind instrument. The score consists of three staves. The first staff has measures 34, 35, and 36. The second staff has measures 37, 38, and 39. The third staff has measures 40, 41, and 42. Measures 34 through 42 each contain a trill (tr). The instruction "cresc." is written below the third staff.

Allegretto drammatico
($\text{d} = 80$)

Rozepře
z cyklu Nálady jara pro cimbál

P. Tesařová (1983)

Musical score for cimbalon (zither) in 3/4 time. Dynamics: ff, f. Measure 1: Treble clef, bass clef, 3/4 time, ff. Measure 2: Bass clef, 3/4 time. Measure 3: Treble clef, bass clef, 3/4 time, ff. Measure 4: Bass clef, 3/4 time.

Musical score for cimbalon (zither) in 3/4 time. Dynamics: f, ff, ff. Measure 1: Treble clef, bass clef, 3/4 time, f. Measure 2: Bass clef, 3/4 time. Measure 3: Treble clef, bass clef, 3/4 time, ff. Measure 4: Bass clef, 3/4 time, ritard...

Musical score for cimbalon (zither) in 3/4 time. Dynamics: f, ff, ff. Measure 1: Treble clef, bass clef, 3/4 time, f. Measure 2: Bass clef, 3/4 time. Measure 3: Treble clef, bass clef, 3/4 time, ff. Measure 4: Bass clef, 3/4 time.

Musical score for cimbalon (zither) in 3/4 time. Dynamics: ff, ff, ff. Measure 1: Treble clef, bass clef, 3/4 time, ff. Measure 2: Bass clef, 3/4 time, ritard... gliss. Measure 3: Treble clef, bass clef, 3/4 time, ff. Measure 4: Bass clef, 3/4 time, ritard.

Ah Danté sostehuto ($\text{d} = 66$)

Musical score for cimbalon (zither) in 3/4 time. Dynamics: ff, ff, ff. Measure 1: Treble clef, bass clef, 3/4 time, ff. Measure 2: Bass clef, 3/4 time. Measure 3: Treble clef, bass clef, 3/4 time, ff. Measure 4: Bass clef, 3/4 time.

Musical score for cimbalon (zither) in 3/4 time. Dynamics: ff, ff, ff. Measure 1: Treble clef, bass clef, 3/4 time, ff. Measure 2: Bass clef, 3/4 time. Measure 3: Treble clef, bass clef, 3/4 time, ff. Measure 4: Bass clef, 3/4 time.



Nocturno pro flétnu a klavír

Allegretto lírico (♩=138)

M. Duřpektová (1981)

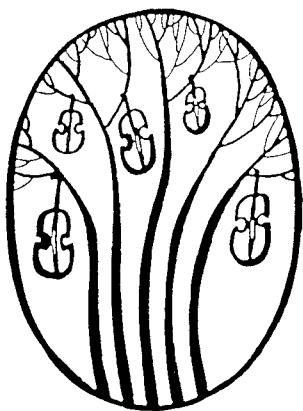
③ *a tempo*
mf
rit.
3/4
accell.
rit.
a tempo
f
f
ff
mf
rit.

<img alt="Handwritten musical score for three staves. Staff 1: Treble clef, dynamic f, eighth-note pairs. Staff 2: Treble clef, sixteenth-note patterns. Staff 3: Bass clef, sixteenth-note patterns. Measure 1 ends with a fermata over the bass staff. Measure 2 begins with a bass note. Measure 3 starts with a bass note. Measure 4 starts with a bass note. Measure 5 starts with a bass note. Measure 6 starts with a bass note. Measure 7 starts with a bass note. Measure 8 starts with a bass note. Measure 9 starts with a bass note. Measure 10 starts with a bass note. Measure 11 starts with a bass note. Measure 12 starts with a bass note. Measure 13 starts with a bass note. Measure 14 starts with a bass note. Measure 15 starts with a bass note. Measure 16 starts with a bass note. Measure 17 starts with a bass note. Measure 18 starts with a bass note. Measure 19 starts with a bass note. Measure 20 starts with a bass note. Measure 21 starts with a bass note. Measure 22 starts with a bass note. Measure 23 starts with a bass note. Measure 24 starts with a bass note. Measure 25 starts with a bass note. Measure 26 starts with a bass note. Measure 27 starts with a bass note. Measure 28 starts with a bass note. Measure 29 starts with a bass note. Measure 30 starts with a bass note. Measure 31 starts with a bass note. Measure 32 starts with a bass note. Measure 33 starts with a bass note. Measure 34 starts with a bass note. Measure 35 starts with a bass note. Measure 36 starts with a bass note. Measure 37 starts with a bass note. Measure 38 starts with a bass note. Measure 39 starts with a bass note. Measure 40 starts with a bass note. Measure 41 starts with a bass note. Measure 42 starts with a bass note. Measure 43 starts with a bass note. Measure 44 starts with a bass note. Measure 45 starts with a bass note. Measure 46 starts with a bass note. Measure 47 starts with a bass note. Measure 48 starts with a bass note. Measure 49 starts with a bass note. 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Rondo pro kytaru

Z. Ehrenberger (1982)

Allegretto

Handwritten musical score for guitar in 6/8 time, major key, Allegretto tempo. The score consists of 12 staves of music, each with a treble clef and a key signature of two sharps. The music features various note patterns, rests, and dynamic markings such as *mf*, *p*, *p cello*, *mf*, *P*, *a tempo*, *rit... mf*, and *mf*. The score is written in a clear, cursive style.

Musical score for two staves:

- Staff 1 (Top):** Treble clef, 6 sharps, common time. Notes are mostly eighth notes. Articulations include slurs, accents (>), and a dynamic marking *mf*.
- Staff 2 (Bottom):** Bass clef, 1 flat, common time. Notes are mostly eighth notes. Articulations include slurs, accents (>), and dynamic markings *mf*, *sf*, *mf*, *rit...*, *tempo primo*, *mf*, *sf*, *mf*, *au*, and *molto rit...*.

Al tempo

1

Play mosso

mf

f

s

3

3

3

3

mf

s

3

3

3

3

mf

s

mf

#

mf

#

mf

A page of musical notation for a string quartet, featuring six staves of music with various dynamics and performance instructions.

The notation includes the following performance markings:

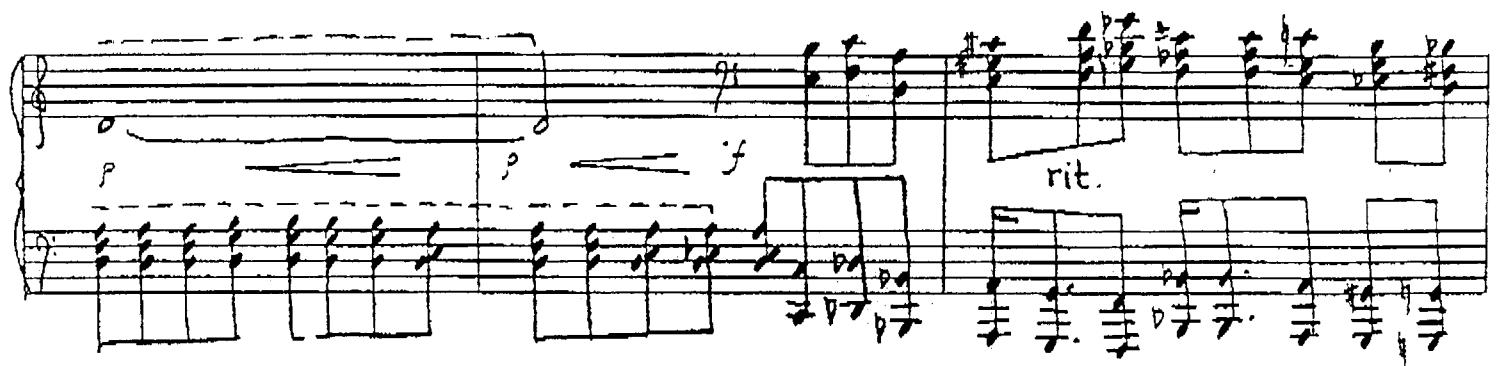
- S* (Slur)
- f* (forte)
- molto rit...* (molto ritardando)
- s* (staccato)
- mf* (mezzo-forte)
- so tempo* (so tempo)
- mf* (mezzo-forte)
- f* (forte)
- mf* (mezzo-forte)
- sl* (slur)
- shringendo* (shriek)
- ss* (softissimo)

Balada pro klavír

E. Kalavská (1976)

MODERATO

p
ped x ff simile ff
ff
f
p
ff
< f



so ---



OBSAH

1996

R. Beneš: III. věta ze Sonatiny pro akordeon 3

A. Janáková: Opice z cyklu V pralese pro zbc. flétnu a klavír 4

V. Maňas: Zmrzačená labut' – I. věta ze Smyčcového kvartetu Obrazy .. 6

P. Opletal: Padá rosa ze Tří skladeb pro klavír 12

1999

L. Doležel: I. věta ze Sonatiny pro klavír 14

M. Dovala: Jarní ze Čtyř preludií pro klavír 16

G. Hrubišová: V lese – pro klavír 18

P. Tesařová: Rozepře z cyklu Nálady jara pro cimbál 22

M. Duřpektová: Nocturno pro flétnu a klavír 23

Z. Ehrenberger: Rondo pro kytaru 26

E. Kalavská: Balada pro klavír 30

Vydala Základní umělecká škola v Háji ve Slezsku
u příležitosti konání II. ročníku skladatelské soutěže v květnu 1999
vybral a sestavil Petr Hanousek
počet kusů 100