



Almanach

skladatelské soutěže
žáků ZUŠ
2013

PŘEHLED VÍTĚZŮ CELOSTÁTNÍCH SKLADATELSKÝCH SOUTĚŽÍ

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Kateřina Škárová: **Veverka** (pro klavír)

Poco allegro

Klavír

mf

The musical score is written for piano (Klavír) in common time (C). It consists of three systems of music, each with a treble and bass staff joined by a brace. The first system begins with a mezzo-forte (*mf*) dynamic. The melody in the treble staff is composed of quarter and eighth notes, while the bass staff provides a rhythmic accompaniment with chords and moving lines. The second system starts at measure 4, indicated by a '4' above the treble staff. It continues the melodic and harmonic development. The third system starts at measure 7, indicated by a '7' above the treble staff, and concludes the piece with a final cadence. The tempo is marked 'Poco allegro'.

Kateřina Škárová: Brouk a vítr (vlastní text)

Moderato

Zpěv

Brouk, brouk, brouk, ví - tr do něj fouk.

Klavír

mp *Glossando*

con Ped

Zp.

fouk. fouk. fouk ví - tr do něj fouk! Kdo to byl, kdo to byl?

Glossando

Zp.

Pře - ce ma - lý brou - ček, kdo to byl, kdo to byl?

Glossando

Zp.

Pře - ce ma - lý brouk!

Glossando *rit.* *p*

Kateřina Škárová: **Mraveneček** (text anonymní)

Andante *mf*

Zpěv

Mra - ve - ne - ček v.le - se,

legato

Violoncello

mf *mp* *mf*

mf

Zp.

těž - ké dře - vo ne - se. Po - moz - te mu, ka - ma - rá - di,

Vcl.

mf

rit. - - - -

Zp.

má - te - li ho tro - chu rá - di. Kdy - by se nám

a tempo

Vcl.

rit. - - - -

Zp.

po - lá - mal, nik - dy by víc ne - bě - hal.

Vcl.

Eliška Boráková: A lístek odlétá (pro klavír)

2. VOLNA

Handwritten musical score for the first system. The treble clef staff contains a melodic line with a key signature of one flat (B-flat) and a tempo marking "2. VOLNA". The bass clef staff contains a single note (B-flat) with a fermata. Dynamics include piano (p) and crescendo/decrescendo hairpins.

Handwritten musical score for the second system. The treble clef staff continues the melodic line. The bass clef staff contains a single note (B-flat) with a fermata. Dynamics include piano (p) and crescendo/decrescendo hairpins.

Handwritten musical score for the third system. The treble clef staff continues the melodic line. The bass clef staff contains a single note (B-flat) with a fermata. Dynamics include piano (p) and crescendo/decrescendo hairpins.

Handwritten musical score for the fourth system. The treble clef staff continues the melodic line. The bass clef staff contains a single note (B-flat) with a fermata. Dynamics include piano (p) and crescendo/decrescendo hairpins.

Handwritten musical score for the fifth system. The treble clef staff continues the melodic line. The bass clef staff contains a single note (B-flat) with a fermata. Dynamics include piano (p) and crescendo/decrescendo hairpins.

Dominik Gajdoš: Obláček (text Zuzana Kopecká)

Tempo rubato ($\text{♩} \equiv 50$)

ěv

avír

p *mf*

p *x*

PLU-JE SI OB-LA'-ČEK JA-KO TA LO-DIČ-KA

mp

p *x*

PLU-JE SI PONE-BÍ O-KO - LO SLU-NÍČ-KA

mf

mf *p* *x*

PLU-JE SI OB-LA'-ČEK PŘES CE-LE' NE-BE

Handwritten musical score for a vocal and piano piece. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are "AŽ ON SI DOP-LU-JE". The piano part features arpeggiated chords in the left hand and sustained chords in the right hand. Dynamics include *mp* (mezzo-piano) and *p* (piano).

Handwritten musical score for a vocal and piano piece. The vocal line is in treble clef, and the piano accompaniment is in grand staff. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are "ROZ-PR-ŠÍ SE-BE". The piano part features arpeggiated chords in the left hand and sustained chords in the right hand. Dynamics include *mp* (mezzo-piano) and *p* (piano). There is an 'x' mark below the piano part in the first measure.



Marek Ryšavý: **Mšice** (text Jan Susa)

Andante

mf

Zpěv

Ti - hle ne - vi - ta - ni hos - te

Zp.

sně - di vše - cič - ko co ros - te Jsou to mši - ce a lič - ní - ce

Zp.

Je to pros - té, jsou to mši - ce.

Zp.

líst - ky nej - dřív zvad - nou, a pak na zem pad - nou.

Zp.

17

Za to mo - hou, mi - le dě - ti, mši - ce. Jsou to ka - zi - svě - til

mf

Leo Leo

✱



Vendula Tomanová: Smolíček a Jeskyňky (text František Hrubín)

P PR-ŠÍ, PR-ŠÍ, CE-LÝ LES
VE VO-DĚ SE TO-PI DNES.
TUK TUK TUK-SMO-LÍČ-KU,

PP

mf O-TEV-ŘÍ NAH SVĚT-NÍČ-KU!
"JES-KYŇ-KY JEN POJĎ-TE DÁL,
JE-LEN PŘED CHVI-LÍČ-KOU VSTAL"
"A CO SNÍ-DAL SMO-LÍČ-KU?"

"SNÍ-DAL ČERSTVOU TRA-VÍČ-KU."
"A CO JEŠ-TĚ?"
"VO-DU ZDEŠ-TĚ."
"A DO VÍČ?"

PP

"PAK UŽ NIC."
TO SE DOB-ŘE NA-SNÍ-DAL,
MY ZAS PŮJ-DEM O DŮM DÁL.
"KAM-PAK BYS-TE CHO-DI-LY?
SLO-VÍČ-KO SI PO-PI-LÍ,
A JE-LEN VÁS TĚ-ŠTE-SE
BU-DE VO-ZIT PO LE-SE!"

PP

PR-ŠÍ PR-ŠÍ CE-LÝ LES
VE VO-DĚ SE TO-PI DNES.
JES-KYŇ-KY JDOU VDEŠ-TI DÁL.
SMO-LÍ-ČEK SE JE-NOM SMÁL.

PP

Anastázie Štěpánková: **Loreta** (text Jiří Žáček)

1 2 3 4

Soprán

Alt

Zvonkohra

Lo - re - ta lo - re - ta lo - re - ta lo - re - ta lo - re - ta lo -

5 6 7 8

Zvo - ny zvo - ní

re - ta lo - re - ta lo - re - ta lo - re - ta lo - re - ta

9 10 11 12

ma - jí prá - ci le - tí Pra - hou

lo - re lo - re lo - re - ta lo - re lo - re lo - re - ta lo - re - ta

13 14 15 16

ja - ko ptá - ci le - tí le - tí

lo - re lo-re lo - re-ta lo - re lo-re lo - re-ta lo - re - ta

17 18 19 20

do svě- ta zvo- ní ce - lá

lo - re lo-re lo - re-ta lo - re lo-re lo - re-ta lo - re - ta

21 22 23 24

Lo - re - ta

lo - re - ta lo - re - ta lo - re ta lo - re - ta

Veronika Boráková: Hádavé vrány (pro klavír)

$\text{♩} = 84$ risoluto

Handwritten musical score for piano, first system. The piece is in 4/4 time, marked $\text{♩} = 84$ and *risoluto*. The right hand starts with a whole rest, while the left hand plays a steady eighth-note accompaniment. The right hand enters in the third measure with a half note, followed by eighth notes and a half note. A dynamic marking of *mp* is present. The system ends with a crescendo hairpin.

Handwritten musical score for piano, second system. The right hand continues with eighth notes and half notes, featuring accents and a crescendo. The left hand maintains the eighth-note accompaniment. A dynamic marking of *mf* is present. The system ends with a crescendo hairpin.

Handwritten musical score for piano, third system. The right hand features a half note followed by eighth notes, with a crescendo. The left hand continues the eighth-note accompaniment. The system ends with a crescendo hairpin.

Handwritten musical score for piano, fourth system. The right hand has a half note followed by a half rest. The left hand continues the eighth-note accompaniment. The system ends with a half rest.

Handwritten musical score for piano, fifth system. The right hand has a whole rest, while the left hand continues the eighth-note accompaniment. The right hand enters in the third measure with a half note, followed by eighth notes. A dynamic marking of *mf* is present. The system ends with a half note.

Handwritten musical notation on a grand staff. The treble clef staff contains a melody with a slur over the first two measures, a fermata over the third measure, and a dynamic marking of *f* (forte) below the staff. The bass clef staff contains a continuous accompaniment line. The key signature has one sharp (F#).

Handwritten musical notation on a grand staff. The treble clef staff contains a melody with a slur over the first two measures, a fermata over the third measure, and a dynamic marking of *mp* (mezzo-piano) below the staff. The bass clef staff contains a continuous accompaniment line. The key signature has one sharp (F#).

Handwritten musical notation on a grand staff. The treble clef staff contains a melody with a slur over the first two measures, a fermata over the third measure, and a dynamic marking of *mp* (mezzo-piano) below the staff. The bass clef staff contains a continuous accompaniment line. The key signature has one sharp (F#).

Handwritten musical notation on a grand staff. The treble clef staff contains a melody with a slur over the first two measures, a fermata over the third measure, and a dynamic marking of *f* (forte) below the staff. The bass clef staff contains a continuous accompaniment line. The key signature has one sharp (F#).

Handwritten musical notation on a grand staff. The treble clef staff contains a melody with a slur over the first two measures, a fermata over the third measure, and a dynamic marking of *f* (forte) below the staff. The bass clef staff contains a continuous accompaniment line. The key signature has one sharp (F#).

Terezie Dominika Běčáková: **Mráček** (text Zuzana Grufíková-Kopecká)

Adagio

7

Voice

Voice

Triangle

Side Drum

Piano

p

p

p

mf Kam-pak le - tíš, mrá - čku,

Tri.

S. D.

p

cresc.

rit.

mp

10

Voice

Voice

ve svém mo-drém frá - čku?

Le - tím pr - šet na kvě - ti - ny, na rů - že i ko - pre ti - ny.

Tri.

S. D.

p

3/4

3/4

Pno.

14

Voice

Voice

Tri.

S. D.

Pno.

Čím-pak a-le pr-šíš, mrá-čku, ve svém mo-drém frá-čku?

rit. *p*

18

Voice

Voice

Tri.

S. D.

Pno.

Kro-pím, pr-ším, za-lé-vám. v ka-ždé ka-pse kap-ku mám.

mp

21

Voice

Voice

Tri.

S. D.

Pno.

decresc. *p*

16

Me - zi ko - ly lin - ky jak u ma - lé čin - ky.

p *f*

22

Vel-ký háček - čá - ry - má-ry, ješ-tě druhý - o - ku-lá-ry.

p cresc. *f*

28

p

Ped. *

30

Sta - či - la jen ma - lá chví - le a má - me pro dě - du brý - le.

f decresc. *p*

Ped. *Ped.* *

Petro Sláma: **Veverky** (pro klavír)

Allegretto

Piano

Measures 1-4. Dynamics: *mf*, *p*.

5

Meno mosso

Measures 5-8. Dynamics: *mf*, *p*.

10

Measures 9-13. Dynamics: *f*, *mp*.

17

Measures 14-18. Dynamics: *mf*, *p*, *f*, *mf*.

23

Tempo primo

Measures 19-22. Dynamics: *mf*.

29

Measures 23-28. Dynamics: *f*, *pp*.

Petro Sláma: **Bláznivé auto** (text Josef Hanzlík)

Allegretto

Voice

Piano

f *mf*

Na náv - si je me - la.

4

Sběh-la se ves ce - la. Kdo dě-la to ro - de - o? Au - to Al - fa Ro - me - o!

7

Trou - bí, ská - če, vy - ha - zu - je, kři - čí, že si ko - la zu - je,

mp *cresc.*

9

na - táh - ne si ru - ka - vi - ce z vep - ro - vi - ce, z je - le - ni - ce,

11

o - bu - je si san - da - ly a u - te - če do Dá - li. V Dá - li, tam se au - ta ma - ji!

f *mp*

14

Ne - jez - dí, jen po - bí - ha - jí, ob - le - če - ná ja - ko li - dí! To se jin - de ne - u - vi - dí!

cresc.

17

Kdo dě - la to ro - de - o? Au - to Al - fa Ro - me - o! Kdo dě - la to ro - de - o?

20

Au - to Al - fa Ro - me - o!

poco rit. *pp* *8va*

Klára Jelenová: **Sen o snu** (pro klavír)

Andante espressivo

mf mp rit. deciso mp 8va

6

mf f

8

espress. p mf f 8va

12

semplice mp affettuoso 8va

17

8va

22

mf

rit.

deciso

p

26

mf cresc.

accel.

f

p

à tempo

29

rit.

à tempo

pp

rit.

ppp

8vb

Klára Jelenová: **Sen o přizracích** (pro klavír)

Moderato maestoso

p

mp

4

p

mp

3

3

3

3

3

3

3

3

9

3

3

3

3

Ritmico

mp staccato

2/4

5/4

2/4

5/4

12

4/4

4/4

4/4

15 *rit.* *f* *p* *dolce* *mp*

mp

19 *3* *rit. 3* *Maestoso* *mf*

22 *f* *rit.* *p* *molto rit.* *ppp*

Klára Jelenová: Sen o hře vydry a mrože (pro klavír)

Allegro moderato

mp *rit.*

accelerando *mf* *molto rit.*

à tempo *mp* *f* *tr*

tr *accel.* *ff* *mp* (8).....

p

16

Musical score for measures 16-19. The piece is in 3/4 time. Measures 16 and 17 feature a melody in the right hand with eighth notes and a half note, while the left hand plays a steady eighth-note accompaniment. Measures 18 and 19 show the right hand holding a long note with a fermata, and the left hand continuing its accompaniment.

20

Musical score for measures 20-23. The piece is in 3/4 time. Measure 20 starts with a melody in the right hand marked *mp*. Measures 21 and 22 show a crescendo leading to a forte (*f*) chord in the right hand and a melody in the left hand marked *mf*. Measure 23 returns to a melody in the right hand marked *mf* and a melody in the left hand. A dashed line with *8vb* indicates an octave reduction for the left hand in the following system.

24

Musical score for measures 24-27. The piece is in 4/4 time. Measures 24 and 25 show a melody in the right hand marked *p* with a *rit.* (ritardando) marking. Measures 26 and 27 show a melody in the right hand marked *mf* with an *à tempo* marking, and a steady eighth-note accompaniment in the left hand.

28

Musical score for measures 28-30. The piece is in 5/4 time. Measures 28 and 29 show a melody in the right hand marked *pp* (pianissimo) with a *molto rit.* (molto ritardando) marking. Measure 30 shows a melody in the right hand and a melody in the left hand.

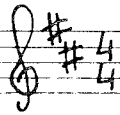
31

Musical score for measures 31-34. The piece is in 5/4 time. Measures 31 and 32 show a melody in the right hand marked *rit.* (ritardando). Measures 33 and 34 show a melody in the right hand marked *ff* (fortissimo) with an *à tempo* marking, and a melody in the left hand. A dashed line with *8vb* indicates an octave reduction for the left hand in the following system.

Adéla Kutková: **Máj** (text Josef Václav Sládek)

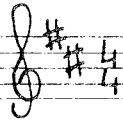
Andante

Canto

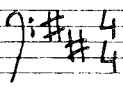


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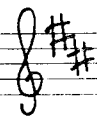
Pianoforte



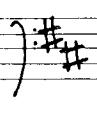
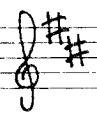
mp



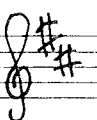
4



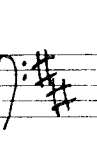
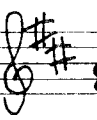
NA HOUSLIČKY HRAJ! KAŽDÝ PTÁČEK HVÍZDO STAVÍ, ČERNÝ, MODRÝ, POPE-LA-VÝ,



7



JE JICH PLNÝ MÁJ.



FINE

10

Handwritten musical score for measures 10-12. The system includes a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). The piano part features a staccato melody in the right hand and a supporting bass line in the left hand. The lyrics "HEJ, HEJ, HEJ," are written above the vocal line.

13

Handwritten musical score for measures 13-15. The system includes a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). The piano part continues with a staccato melody. The lyrics "HŘEJ, SLUNÉČKO, HŘEJ! MUŠKY BUDOU TANCOVA-TI, KOMÁR BUDE TAKE' HRA'TI," are written below the vocal line.

16

Handwritten musical score for measures 16-18. The system includes a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). The piano part continues with a staccato melody. The lyrics "ROHAČ VEDLE NĚJ." are written below the vocal line. The system ends with a double bar line.

BRUM, BRUM, BRUM,

p tenuto

8

TO JE ŠONA ŠUM! KDO MÁ NERAD HUDBU MUŠÍ, AŽ SI ZACPE O-BĚ V-ŠÍ,

8

5

AŽ SI ZAVŘE DŮM.

8

DA CAPO AL FINE

Jiří Dvořák: **V rychlíku** (pro klavír)

♩=55 accel. ♩=66 accel. ♩=88 accel.

f

7 ♩=123 accel. ♩=187

ff

14

20

25

30

35

40

45

50

55

$\text{♩} = 187$ rit.

62 rit. $\text{♩} = 123$ rit.

66

$\text{♩} = 88$ rit. $\text{♩} = 66$ rit. $\text{♩} = 55$

Šimon Rahman: Ukolébavka (text Jaroslav Seifert)

Moderato

The musical score is written for voice and piano. It consists of five systems of staves. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Moderato'. The piano part begins with a 'p' (piano) dynamic and 'legato' instruction. The vocal line enters in the second system with the lyrics 'Až chla-pe - čku, za-vřeš ví - čka, vy-sko-číš - si na ko - ní - čka.' The piano accompaniment provides a steady harmonic background. The score includes measure numbers 5, 9, 13, and 17 at the beginning of their respective systems.

p legato
con pedal

p Až chla-pe - čku, za-vřeš ví - čka, vy-sko-číš - si na ko - ní - čka.

5
A ko - ní - ček spí, a ko - ní - ček spí.

9
mp Na lou-ce je pl - no kvě - tin, po - je - deš s ním do ko - pre - tin.

13
Ko - pre - ti - ny spí, ko - pre - ti - ny spí

17

mf Ji - skry pr - ší od pod - ků - vek, po - je - deš s ním do bo - rů vek.

21 A bo - rův - ky spí. Krás - ná pan - na dr - ži vle - čku,

25 sbí - rá si je do - džbá ne - - čku. A džbá - ne - ček spí.

29 *p* A pod ská - lou vo - da hu - čí, ve - zmu tě zas do - ná ru - čí.

33 *molto ritardando*
A chla - pe - ček spí, *pp* a chla - pe - ček spí.

Šimon Rahman: **Píseň** (text Jaroslav Seifert)

♩ = 103

zpěv

mf At' už to by - lo klu - bko ple -

piano

f *mf*

ta - cí drát a mič, at' už to by - ly hou - sle ho - di - ny lam - pa klič, po

simile

je - zu vo - da sklou - zla a vše - chno je to pryč.

f At' smích to byl, at' sl - zy a ho - řké slo - vo k nim, vždy

f

bas legato

ú - sta ma-min- či - na přim - kla se k ú - stům mým. Všechno už od - ply - nu - lo jak

nad stře-cha - mi dým. *mf* Kdy -

bych se mo - hl vrá - tit, ne - vím dnes a - ni kam. Vi - dí - m jak ví - tr vzdou - vá zá -

clon - ku, kte - rou znám. V tom bou - chl ně - kdo dve - řmi a všechno je to tam. A

vše - - chno je to tam. *p*

Pavel Štěpánek: Toccata (pro varhany)

Principál 16, Principál 8, Oktáva 4, Kvinta, Mixtura Hoboj

$\text{♩} = 100$

OrgR

OrgL

Ped

mp *Kryt*

Subbas, Oktávbas, Burdon

f Principál 16, Principál 8, Oktáva 4, Kvinta, Mixtura

Hoboj

mp *Kryt*

\oplus

f Principál 16, Principál 8, Oktáva 4, Kvinta, Mixtura

13 14 15

1. *mf* Flétna, Roh kamziční

19 20 21

2. Principál 8, Mixtura
mf Flétna, Roh kamziční

25 26 27

d.c. al coda

28

29 30

rit.

ff Principál 16, Principál 8, Oktáva 4, Kvinta, Mixtura

Ján Pavlus: Nitriansko (pro akordeon)

Accordion

Andante

p

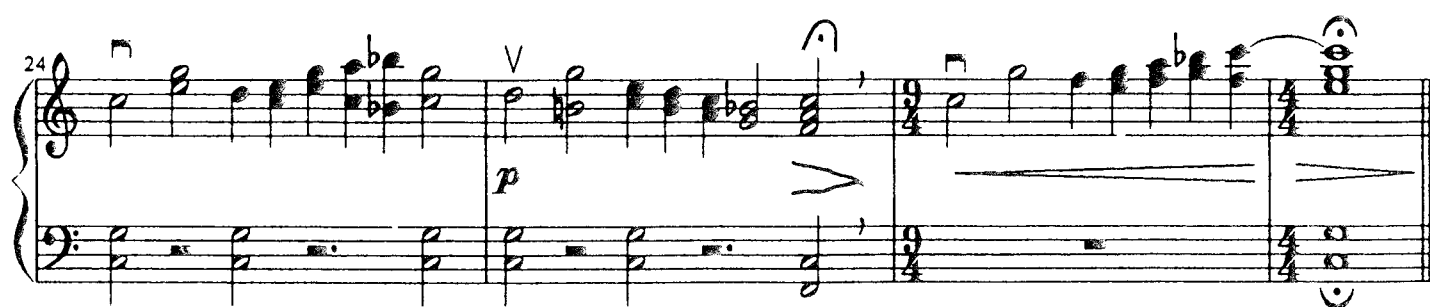
mf

f

ritard *a tempo* *Più mosso*

Tempo I

f



Daria Moiseeva: **Úzkost** (pro klavír)

Andante tranquillo

Piano

pp legato *< >* *< mp >* *p*

Ped. marcato * *Ped.* * *Ped.*

6

Pno.

f *p* *mf*

* *Ped.* * *Ped.* * *Ped.* 8^{va}

11

Pno.

= f = *ff*

(8) *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

15

Allegro assai

Pno.

= ff = *mf* *marcato*

mp misterioso

(8) *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

20

Pno.

mf

Ped. * *Ped.* * *Ped.* * *Ped.*

25

Pno.

29

Pno.

33

Pno.

37

Pno.

42

Pno.

45

Pno.

(8)

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Václav Špíral: Toccata (pro klavír)

Allegro ♩=120

Piano

The musical score is written for piano and consists of six systems of music. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked Allegro with a quarter note equal to 120 beats per minute. The score begins with a forte (f) dynamic. The first system (measures 1-3) features a complex texture with many beamed sixteenth notes. The second system (measures 4-6) includes a mezzo-piano (mp) dynamic marking. The third system (measures 7-10) returns to a forte (f) dynamic. The fourth system (measures 11-14) features a mezzo-forte (mf) dynamic. The fifth system (measures 15-18) includes a forte (f) dynamic and a mezzo-piano (mp) dynamic. The sixth system (measures 19-22) includes a forte (f) dynamic and a mezzo-forte (mf) dynamic. The score concludes with a final chord in the right hand.

24

p *mf*

8^{va}

26

f

(8).....

29

(8).....

34 rit. A tempo

f *mp*

8^{va}

39

mp

8^{va}

45

f *mf* *f*

(8).....

45

50

3 3 3 3

mf

6

55

60

ff

65

68

71

8^{va}

8^{vb}

♩ = *cresc.* 110

Vojtěch Kříž: **Rytmy** (pro klavír čtyřručně)

Animato

Piano

mf

The first system of the musical score consists of four staves. The top two staves are for the right hand (Piano), and the bottom two are for the left hand (Piano). The right hand part begins with a melody in the treble clef, marked with a mezzo-forte (*mf*) dynamic. The left hand part provides a rhythmic accompaniment with eighth notes in the treble clef and a steady bass line in the bass clef. The system is divided into three measures.

4

Pno.

The second system of the musical score consists of four staves. The top two staves are for the right hand (Pno.), and the bottom two are for the left hand (Pno.). The right hand part continues the melody from the first system. The left hand part maintains the rhythmic accompaniment. The system is divided into three measures, starting with a measure number of 4.

7

Pno.

The third system of the musical score consists of four staves. The top two staves are for the right hand (Pno.), and the bottom two are for the left hand (Pno.). The right hand part continues the melody. The left hand part maintains the rhythmic accompaniment. The system is divided into three measures, starting with a measure number of 7.

9

Pno.

The fourth system of the musical score consists of four staves. The top two staves are for the right hand (Pno.), and the bottom two are for the left hand (Pno.). The right hand part continues the melody. The left hand part maintains the rhythmic accompaniment. The system is divided into three measures, starting with a measure number of 9.

Piano

Piano

Measures 1-3 of the Piano score. The right hand part features a treble clef with notes and fingerings IV and V. The left hand part features a bass clef with a steady eighth-note accompaniment. The piano part features a treble and bass clef with a continuous eighth-note accompaniment.

Pno.

Pno.

Measures 4-6 of the Piano score. The right hand part features a treble clef with a melodic line and accents. The left hand part features a bass clef with a steady eighth-note accompaniment. The piano part features a treble and bass clef with a continuous eighth-note accompaniment.

Pno.

Pno.

Measures 7-9 of the Piano score. The right hand part features a treble clef with a melodic line and accents. The left hand part features a bass clef with a steady eighth-note accompaniment. The piano part features a treble and bass clef with a continuous eighth-note accompaniment.

Pno.

Pno.

Measures 10-12 of the Piano score. The right hand part features a treble clef with a melodic line and accents. The left hand part features a bass clef with a steady eighth-note accompaniment. The piano part features a treble and bass clef with a continuous eighth-note accompaniment.

Piano

Piano

Pno

Pno

Pno

Pno

Pno

Pno

Ped

Piano

Piano

This system contains two piano parts. The upper part is a grand staff with two staves, featuring a complex texture of sixteenth-note chords and arpeggios. The lower part is also a grand staff, with a more melodic line in the right hand and a supporting bass line in the left hand, both using sixteenth notes.

Pno

Pno.

This system continues the piano accompaniment. The upper part maintains the dense texture of sixteenth-note chords. The lower part features a more active melodic line in the right hand, with the left hand providing harmonic support through sixteenth-note patterns.

Pno.

Pno.

This system shows further development of the piano parts. The upper part's texture remains dense with sixteenth-note chords. The lower part's right hand has a more pronounced melodic character, while the left hand continues with rhythmic accompaniment.

7

Pno.

Pno.

This system begins with a measure rest in the upper part of the grand staff. The lower part continues with its melodic and harmonic lines. The system concludes with a final measure in the lower part.

Piano

Two systems of piano accompaniment. The first system consists of a grand staff (treble and bass clef) with a treble clef staff containing a melodic line with eighth and sixteenth notes, and a bass clef staff with a rhythmic accompaniment of eighth notes. The second system continues the same musical material for measures 2 and 3.

Pno.

Two systems of piano accompaniment. The first system (measures 4-5) features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system (measure 6) shows a change in the bass clef staff, which now contains a more complex rhythmic pattern with sixteenth notes.

Pno.

Two systems of piano accompaniment. The first system (measure 7) features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system (measure 8) continues the same musical material.

Pno.

Two systems of piano accompaniment. The first system (measure 9) features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system (measure 10) continues the same musical material.

Piano

Piano

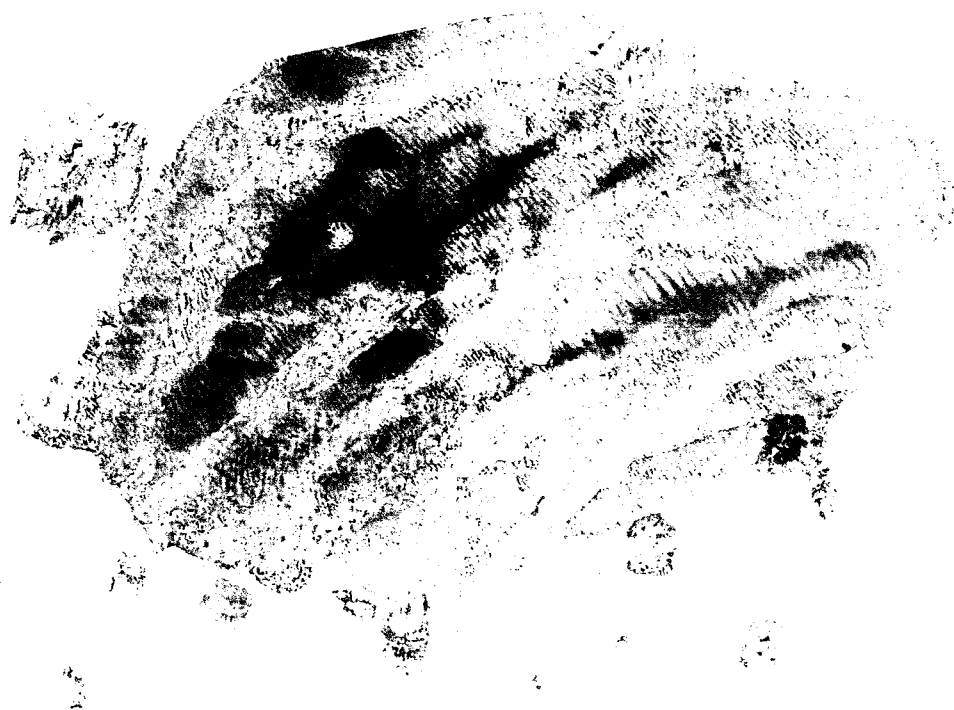
This block contains the first two measures of a piano score. The score is written for four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music features a complex, rhythmic pattern with many beamed sixteenth notes and rests. The first measure is followed by a double bar line, and the second measure continues the pattern. The word 'Piano' is written to the left of the first two staves.

Pno.

Pno.

3

This block contains the next two measures of the piano score, starting with a measure number '3' at the beginning of the first staff. The notation continues with similar rhythmic complexity. The first measure of this section ends with a double bar line and a repeat sign. The second measure continues the pattern. The word 'Pno.' is written to the left of the first two staves.



Vojtěch Kříž: **Kadence** (pro 4 hráče na širokou marimbu)

Princip skladby: Skladba je postavená na vzájemném prolínání různých rytmů. Zápis je rozdělen do bloků, jejichž obsah hráči opakují současně v různých tempech, což vytváří rytmicky nepravidelnou strukturu. Celá skladba je procesem "transformace" akordu a moll do akordu F dur - proto název Kadence.

Jak hrát:

- Začněte všichni současně, přesně ve stejném okamžiku, opakovat obsah prvního bloku (notu a). Tempo si ale zvolte každý jiné, vlastní, podle toho, jak to cítíte, ovšem mělo by se vejít do rozmezí šestnáctek a osmin ($\frac{9}{8}$). Je velmi důležité, aby byla tempa skutečně odlišná a aby se na sebe žádní dva hráči rytmicky nevázáli; skladba by ztratila základní myšlenku. Jde o to hrát úplně volně.
- Princip je v přesouvání se z bloku do bloku. Poté, co hráč 1 uzná za vhodné, přesune se z bloku 1 do bloku 2. Aby to hráči i posluchači zaregistrovali, zvýrazní přechod crescendem a po přechodu se zase vrátí do původního mezzopiána decrescendem (<>). Na začátku každého bloku můžete znova začít v jiném tempu podle libosti - nebo nemusíte, podle vašeho pocitu a situace.
- Hráč 2 sleduje, zda už se hráč 1 přesunul. Poté, co se tak stane, několik vteřin vyčká a pak provede stejný úkon jako hráč 1 (se vším všudy). Po něm následuje hráč 3, hráč 4 a pak znova hráč 1... Časové hodnoty mezi jednotlivými přesuny nejsou příliš omezeny, jen by neměly být kratší než 8 vteřin. Jinak záleží na vašem vkusu.
- Takto se skladba ve vlnách transformuje v čase, dokud všichni hráči nedorazí do bloku 7 (■). V té chvíli musíte najít způsob, jak se rytmicky zesynchronizovat. Jeden z hráčů bude muset "prosadit svůj rytmus" a ostatní hráči se na něj napojit - nemělo by jít o slovní domluvu před hraním, ztratilo by to kouzlo...
- V bloku 7 se nebojte zůstat delší dobu. Po bloku 7, při přechodu do bloku 8, se znova postupně rozejděte do svých vlastních temp jako na začátku. Skladba pak pokračuje podle uvedeného schématu až do chvíle, co dorazíte do posledního bloku. Tam několik vteřin vyčkejte a poté všichni ve stejný okamžik skončete.
- Vzhledem k tomu, že nejste omezeni žádným časovým údajem ani nejste nuceni držet tempo křečovitě, můžete si dovolit hrát naprosto uvolněně, klidně přímo meditativně. Jediné, co vyžaduje vaši pozornost, jsou přechody ostatních hráčů z bloku do bloku. Jinak bych byl ale rád, kdybyste se cítili stejně uvolněně, jako kdybyste byli posluchači.

mp, středně měkké palčky, Meditativně

HRÁČ 1

HRÁČ 2

HRÁČ 3

HRÁČ 4

Vojtěch Kříž: Night counting (pro klavír)

3 A VÍCE SEKUND

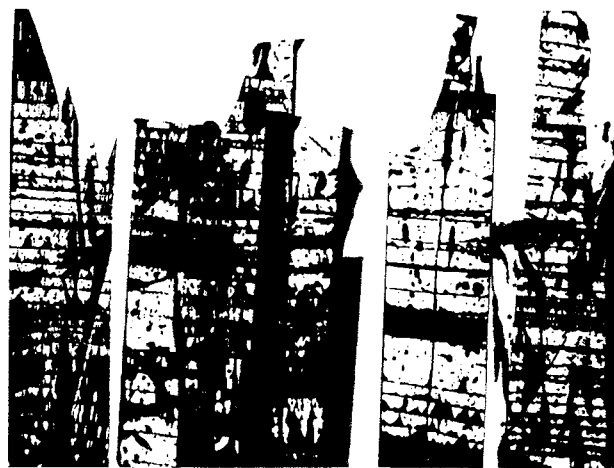
KLAVÍR

pp

Ped

*

|| = OPAKUJTE KOLIKRÁT CHCETE.



Vojtěch Kříž: Písně z ptáčích perspektivy (pro hlas a klavír)

$\text{♩} = 55-60$

I.

The musical score is written for voice and piano. It consists of five systems of staves. The piano part features a continuous eighth-note accompaniment in the right hand and a more melodic line in the left hand. The voice part is written in a single staff at the top of each system. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings like 'p' and 'p20', and repeat signs.

System 1: Measures 1-4. Piano part starts with a piano (*p*) dynamic. The left hand has a melodic line, and the right hand has a continuous eighth-note accompaniment. The voice part is written in a single staff at the top.

System 2: Measures 5-8. The piano part continues with the same accompaniment. The voice part is written in a single staff at the top.

System 3: Measures 9-12. The piano part continues with the same accompaniment. The voice part is written in a single staff at the top.

System 4: Measures 13-16. The piano part continues with the same accompaniment. The voice part is written in a single staff at the top.

System 5: Measures 17-20. The piano part continues with the same accompaniment. The voice part is written in a single staff at the top.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#). The top staff contains a few notes with a long slur. The grand staff features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. A *Ped.* marking is located below the bass staff.

Second system of musical notation, starting at measure 4. It follows the same three-staff layout as the first system. The accompaniment continues with eighth notes. A ** Ped.* marking is placed below the bass staff.

Third system of musical notation, starting at measure 7. The notation remains consistent with the previous systems. A ** Ped.* marking is under the bass staff at measure 8, and another ** Ped.* marking is under the bass staff at measure 10.

Fourth system of musical notation, starting at measure 10. The top staff has a double bar line at the end of the first measure. The grand staff continues with eighth-note accompaniment. A *Ped.* marking is under the bass staff at measure 12, and an asterisk *** is at the end of the system.

Fifth system of musical notation, starting at measure 13. The top staff is mostly empty. The grand staff continues with eighth-note accompaniment. A ** Ped.* marking is under the bass staff at measure 14, and another ** Ped.* marking is under the bass staff at measure 16.

Sixth system of musical notation, starting at measure 16. The top staff has a double bar line at the end of the first measure. The grand staff continues with eighth-note accompaniment. A ** Ped.* marking is under the bass staff at measure 18, and another ** Ped.* marking is under the bass staff at measure 20.

First system of musical notation, measures 1-3. The system includes a vocal line and a piano accompaniment with a dense sixteenth-note texture in the right hand and a more melodic line in the left hand.

Ped

*

4

Second system of musical notation, measures 4-6. The piano accompaniment continues with the same dense texture.

Ped

* *Ped*

7

Third system of musical notation, measures 7-9. The piano accompaniment continues with the same dense texture.

* *Ped*

* *Ped*

10

Fourth system of musical notation, measures 10-12. The piano accompaniment continues with the same dense texture.

* *Ped*

*

II.

♩ = 45-50

p

Ped.

** Ped.*

Ped.

** Ped.*

** Ped.*

First system of musical notation, measures 1-2. The system includes a single treble staff and a grand staff (treble and bass staves). The key signature is three flats (B-flat, E-flat, A-flat). The melody in the treble staff consists of eighth-note runs. The piano accompaniment in the grand staff features chords in the treble and a continuous eighth-note pattern in the bass.

Second system of musical notation, measures 3-4. Measure 3 is marked with a '3' above the treble staff. The notation continues with similar melodic and accompanimental patterns. A 'Ped.' (pedal) marking is present below the bass staff at the end of measure 4.

Third system of musical notation, measures 5-6. Measure 5 is marked with a '5' above the treble staff. The system includes a treble staff and a grand staff. The piano accompaniment in the grand staff continues with chords and eighth notes. A 'Ped.' marking is present below the bass staff at the end of measure 6.

Fourth system of musical notation, measures 7-8. Measure 7 is marked with a '7' above the treble staff. The notation continues with similar melodic and accompanimental patterns. A 'Ped.' marking is present below the bass staff at the end of measure 8.

Fifth system of musical notation, measures 9-10. Measure 9 is marked with a '9' above the treble staff. The system includes a treble staff and a grand staff. The piano accompaniment in the grand staff features sustained chords in the treble and eighth notes in the bass. A 'Ped.' marking is present below the bass staff at the end of measure 10.

III.

♩ = 80 - 85

- co nejdelší tóny s libovolně dlouhými nádech, opakovat až do konce

pp

simile...

6

10

13

při každém opakování o něco pomaleji x4-5

- několik tónů, na celý nádech, v libovolném počtu

IV.

♩ = 95-100

First system of music. Treble clef, key signature of two flats, 5/4 time. Bass clef, key signature of two flats, 5/4 time. The piece begins with a piano introduction marked *f* (forte) and *Ped.* (pedal). The right hand has a whole rest. The left hand plays a continuous eighth-note pattern. A double bar line with a repeat sign is followed by an asterisk (*).

Second system of music, starting at measure 3. Treble clef, key signature of two flats, 5/4 time. Bass clef, key signature of two flats, 5/4 time. The right hand has a whole rest. The left hand plays a continuous eighth-note pattern. A double bar line with a repeat sign is followed by an asterisk (*).

Third system of music, starting at measure 6. Treble clef, key signature of two flats, common time (C). Bass clef, key signature of two flats, common time (C). The right hand has a whole rest. The left hand plays a continuous eighth-note pattern. A double bar line with a repeat sign is followed by an asterisk (*).

Fourth system of music, starting at measure 9. Treble clef, key signature of two flats, common time (C). Bass clef, key signature of two flats, common time (C). The right hand has a whole rest. The left hand plays a continuous eighth-note pattern. A double bar line with a repeat sign is followed by an asterisk (*). The system ends with a double bar line and the word *Ped.* (pedal).

7

Ped.

11

Ped.

* *

This musical score is for a piece titled "The Rose Tree". It is written for a piano and features a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 6/8. The score begins with a treble staff containing a single note (B-flat) followed by a double bar line and a repeat sign. The bass staff contains a continuous eighth-note pattern. The piece is marked with a "Ped." (pedal) instruction at the beginning and end. A double bar line with a repeat sign is present in the middle of the piece, followed by a section marked with an asterisk (*). The score concludes with a final double bar line and a repeat sign.

11

Ped.

14

Ped.

14 Ped. * Ped.

The musical score for 'The Rose Tree' is presented in three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It contains a melody with eighth and sixteenth notes, including a repeat sign and a double bar line. The middle and bottom staves are in bass clef with the same key signature and time signature. The middle staff features a continuous eighth-note accompaniment, while the bottom staff provides a rhythmic foundation with eighth and sixteenth notes. Pedal points are indicated by 'Ped.' and asterisks at the beginning and end of the piece.

5

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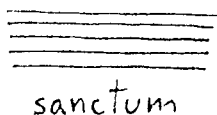
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Vojtěch Šembera: **Miserere** (pro alt a cembalo, text Nersetis Clajensis)

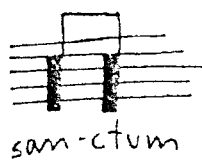
Legenda



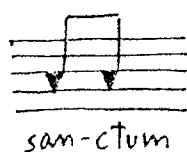
nerytmizovaná recitace v přirozené poloze hlasu



rytmizovaná recitace v přirozené poloze hlasu



rytmizovaná recitace v přirozené poloze hlasu (pouze pro cembalo)



rytmizovaná recitace ve vyšší, než přirozené poloze hlasu



začátek (/pokračování) recitace viz. TEXT



konec (/přerušení) recitace viz. TEXT



zpívat oddělovaně

TEXT

Omnium conservator, Domine, custodiam oculis meis pone timorem tuum sanctum, ut non videant delictum; et auribus meis, ut avide non audiant verba nequitiae; et ori meo, ut non loquator mendacium; et cordi meo, ut non meditetur pravitatem; et manibus meis, ut non operentur iniquitatem; et pedibus meis, ut non gradiar in viis injustitiae, sed dirige motus illorum, ut sint ad normam praeceptorum tuorum omnium.

Cum fide confiteor, et adoro te, indivisa Lux constubstantialis Sancta Trinitas, atque Divinitas: creator lucis et expulsor tenebrarum, expelle ab anima mea tenebras peccatorum et ignorantiae, illuminaque mentem meam hoc ipso momento, ut orem te in beneplacito tuo, et votis meis annuas.

Increata Natura, peccavi contra te, corde, spirite, corpore: ne recorderis peccatorum meorum antiquorum, propter nomen tuum sanctum.

Et miserere mei peccatoris maximi.

Prelude

$\text{♩} = 104$

$\text{♩} = \frac{7}{4}$

mf

mf

Mi-se-re-re cre-a-tu-ra-rum tu-a-rum mei-que pec-ca-to-ris ma-xi-mi

Mi-se-re-re cre-a-tu-ra-rum tu-a-rum mei-que pec-ca-to-ris ma-xi-mi

7/4

3 *3* *3* *5/4* *5/4* *7/4*

3 *5/4* *7/4*

tr. *tr.* *7/4*

attacca

Senza tempo

Cum fide confiteor

♩ *mp* *1.5s* *2s* *cresc.*

Cum fide confiteor, et adoro te, indivisa Lux consubstanti-

Cem.

mf *1.5s* *p* *3s* *mp*

alis Sancta Trinitas, atque Divinitas: creator lucis et expulsores tenebrarum, expelle ab anima

Cum fide confiteor, et adoro

Cem.

1s *mf*

mea tenebras peccatorum et ignorantiae, illuminaque

mp *0.5s* *1.5s*

te, indivisa Lux consubstantialis Sancta Trinitas, atque Divinitas:

Cem.

2s

mentem meam hoc ipso momento, ut orem te in beneplacito tuo

p

ne recorderis peccatorum meorum antiquorum

Cem.

1.5s *♩ = 104* *pp* *mp*

et votis meis annuas. Et mi-se-re-re me-i pe-cc-a-to-ris ma-xi-mi.

mp *3s*

Et mi-se-re-re me-i pe-cc-a-to-ris ma-xi-mi.

Cem.

attacca

Increata Natura

$\text{♩} = 66$

St. *mf*
In-cre-a-ta Na-tu-ra, pe-cca-vi con-tra-te, cor-de,

Cem. *pp*

St. *3*
spi-ri-te, cor-po-re: ne recorderis ne re-cer-de-ris *1s* pe-cca-to-rum *3*

Cem. *pp* *< mp* *pp* *pp*

St. *3*
me-o-rum an-ti-quo-rum, *rit.* pro-pter no-men tu-um san-ctum $\text{♩} = 132$ Et mi-se-re-re cre-a-tu-ra-

Cem. *pp* *mp*

St. *2s*
-rum tu-a-rum, mei-que pe-cca-to-ris ma-xi-mi *2s*

Cem. *2s*

attacca.

Omnium conservator

♩ = 72

A. *p* *p* *mf* *p* *p* *mf*

O — m... O — m... m — ni — um co — n — ser — va — tor,

Cem.

A. *p* *pp* *mf* *p*

Do — m — i — ne, cus — to — di — a — m

Cem. *mf* *sempre sf* Cus-to-di-am o-cu-lis me-is po-ne ti-mo-rem tu-um san-ctum,

A. *1.5s p* *mf* *mf* *sempre sf* *p*

o — cu — lis me — i — s po — ne ti — mo — rem tu — um san — ctum, ut no — n

Cem. *mf* *sempre sf* po-ne ti-mo-rem tu-um san-ctum *p* ut non vi-de-ant de-li-ctum

A. *(p)* *mf* *p* *mf* *mf* *p* *3*

(-n) vi — de — ant de — li — ctum; e — t a — u — r — i — bus me — is,

Cem. *p* de-li-ctum *pp* et au-ri-bus

A. *mp* *mf* *3* *pp* *mp*

ut a — vi — de non au — di — ant ver — ba ne — qui — tiae; et o — ri — me — o, ut non lo —

Cem. *(pp)* *mf* *sempre sf* *pp* me-is, ut a-vi-de non au-di-ant ver-ba ne-qui-tiae; ut a-vi-de non au-di-ant ver-ba ne-qui-tiae;

St. *quator* *p* *mf* *p* *3* *p* *mf* *f* *meo, ut non me-di-*

Ann. *pp* *et o-ri me-o vi non lo-qua-tor*

St. *mf sempre sf* *p* *6* *6* *5* *p* *se*

te-tur pra-vi-ta-tem; et ma-ni-bus me-is, ut non o-pe-ren-tur i-ni-qui-ta-tem;

Ann. *pp* *Be-ni-di-ci-um;* *p* *6* *5* *6* *6* *6*

et ma-ni-bus me-is, ut non o-pe-ren-tur i-ni-qui-ta-tem; et pe-di-bus me-is, ut non gra-di-ar in

St. *3* *mp* *pp* *mf* *ff* *(-e)-d* *di-ri-ge* *mo-tus i-llo ru-m* *ut sint* *a* *d* *nor-biam prae-ce-*

Ann. *6* *vi-is in-ju-sti-tiae,* *sempre pp* *di-ri-ge mo-tus i-llo-rum,*

St. *mf sempre sf* *ppp* *pto-rum tuo-rum om-ni-um* *Et miserere creaturarum tuarum, inique peccatoris maximi.*

Ann. *ppp* *ut sint ad nor-biam prae-ce-pto-rum tu-o-rum om-ni-um* *Et miserere creaturarum tuarum, inique peccatoris maximi.*

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