

Ivan Parík – Bystrík Režucha

AKO DIRIGOVAŤ

Adagio sostenuto

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a half note G4, followed by a quarter note A4, and a half note B4, all with a slur and a fermata. The dynamic marking *p dolce* is placed below the first note. The middle section of the system features a complex texture with a *ppp* dynamic marking. The lower staff is in bass clef with the same key signature and time signature, starting with a whole rest, followed by a half note G2, and a half note F#2, both with a slur and a fermata.

The second system continues the piece. The upper staff begins with a *pp* dynamic marking. It features a half note G4 with a slur and a fermata, followed by a quarter note A4, and a half note B4 with a slur and a fermata. The lower staff continues with a half note G2 and a half note F#2, both with a slur and a fermata. The system concludes with a half note G4 in the upper staff and a half note F#2 in the lower staff, both with a slur and a fermata.

Adagio (♩ = 62)

Musical score for Adagio (♩ = 62). The piece is in 2/4 time. The first staff (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5. The second staff (bass clef) has a whole note G3. Dynamics include *ff*, *p*, *p*, and *pp*. A triplet of eighth notes is marked with a '3' above and below the notes.

Allegro molto e vivace (♩ = 88)

Musical score for Allegro molto e vivace (♩ = 88). The piece is in 2/4 time. The first staff (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5. The second staff (bass clef) has a whole note G3. Dynamics include *p*. The piece features a repeat sign and a rhythmic pattern of eighth notes in the bass staff.

Très lent (♩ = 116)

The first system of the musical score consists of three measures. The top staff is a treble clef with a key signature of one sharp (F#) and a 6/4 time signature. It contains whole rests for the first two measures and a half note G4 with a fermata in the third measure, marked *pp*. The middle staff is a bass clef with the same key signature and time signature. It contains whole rests for the first two measures, followed by a half note G2 with a fermata in the third measure, marked *pp*. The bottom staff is a bass clef with the same key signature and time signature, containing a steady bass line of whole notes: G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, 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C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-297, C-297, B-298, A-298, G-298, F#-298, E-298, D-298, C-298, B-299, A-299, G-299, F#-

Fag. 1
3

C. Fag. 1
2

Cor.
in Fa 1
2

Timp. 1
2

G.C.

f *sim.*

f *mf* *poco a poco cresc.* *f*

mf

mf cresc. *sim.*

f

1 **3**
4 **4** **accelerando** (al $\text{♩} = 92$)

69

Fl. 1

Fl. 2

Ob. 1

Clar. 1

Fag. 1

Fag. 2

Tr.

Trbne.

Viol. 2

Vcl.

Cb.

mp

mf

ppp

mf

ppp

mf

ppp

ppp

pizz.

p

arco

ppp

mf

ppp

mf

mf

2+1 5 4

4 8 4 4

mp > *pp* *mp* > *pp*

mp > *pp* *mp* > *pp*

con sord.

p > *pp* *p* > *pp* *p* > *pp*

con sord.

p > *pp* *p* > *pp* *p* > *pp*

2+1 5 4

4 8 4 4

uno piatto

p

Gr. cassa

mf

f *f* *f* *f* *f*

mf sempre

8va. — * — * — * — * — *

Ritmo di tre battute.

Musical score for the first system, titled "Ritmo di tre battute." The score is in 3/4 time and features the following instruments and parts:

- Fl.** (Flute): Rests for the first two measures, then enters in the third measure with a melodic line marked *pp* and *sempre pp*.
- Hb.** (Horn): Enters in the first measure with a melodic line marked *sempre pp*.
- Kl.** (Clarinet): Enters in the first measure with a melodic line marked *sempre pp*.
- Fg.** (Bassoon): Enters in the first measure with a melodic line marked *sempre pp*.
- Hrn. (D)** (Trumpet): Enters in the first measure with a rhythmic accompaniment marked *sempre pp*.
- Vi.** (Violin): Enters in the first measure with a rhythmic accompaniment marked *sempre pp*.
- Br.** (Trumpet): Enters in the first measure with a rhythmic accompaniment marked *sempre pp*.
- Vc.** (Violoncello): Enters in the first measure with a rhythmic accompaniment marked *sempre pp*.
- Kb.** (Kontrabaß): Enters in the first measure with a rhythmic accompaniment marked *sempre pp*.

The score includes dynamic markings such as *pp*, *sempre pp*, and *pizz.* (pizzicato). The first measure of the Flute part is marked with a first ending bracket.

Ritmo di quattro battute.

Musical score for the second system, titled "Ritmo di quattro battute." The score is in 3/4 time and features the following instruments and parts:

- Fl.** (Flute): Enters in the first measure with a melodic line marked *pp*.
- Hb.** (Horn): Enters in the first measure with a rhythmic accompaniment marked *pp*.
- Kl.** (Clarinet): Enters in the first measure with a rhythmic accompaniment marked *pp*.
- Fg.** (Bassoon): Enters in the first measure with a rhythmic accompaniment marked *pp*.
- Hrn. (D)** (Trumpet): Enters in the first measure with a rhythmic accompaniment marked *pp*.
- Vi.** (Violin): Enters in the first measure with a rhythmic accompaniment marked *pp*.
- Br.** (Trumpet): Enters in the first measure with a rhythmic accompaniment marked *pp*.
- Vc.** (Violoncello): Enters in the first measure with a rhythmic accompaniment marked *pp*.
- Kb.** (Kontrabaß): Enters in the first measure with a rhythmic accompaniment marked *pp*.

The score includes dynamic markings such as *pp*, *arco* (arco), and *pizz.* (pizzicato). The first measure of the Flute part is marked with a first ending bracket.

FL (31') (41') (51')

Ob. (41') (51')

Cl. (31') (41') (51')

Cor. 1
Cor. 2
Cor. 3
Cor. 4

Tr. 1 con wood
Tr. 2 con wood
Tr. 3 con wood
Tr. 4 con wood

50 51 52 53 54 55 56 57 58

3" 2" 2" 1" 2" 3" 3" 5" 3"

59 60 61

3" 3" 5"

Tr. 1
Tr. 2 1 1 1 1
Tr. 3
Tuba 1 1 1 1

VE. 1
VE. 2

Vcllo arco ppp

Violoncelli

4 bar

Musical score for the first system. It consists of five staves: a vocal line and four piano accompaniment staves. The lyrics are in Slovak. The vocal line includes a triplet of eighth notes and a quintuplet of eighth notes. The piano accompaniment features various rhythmic patterns, including triplets and a quintuplet.

Lyrics:

 ča — sti a — le nie

 čas — ti ale

 ča — s — ti ll: a le

 — dza — me — ča — s — ti —

 dza me ll: č a s t i :ll ale

Musical score for the second system. It consists of five staves: a vocal line and four piano accompaniment staves. The lyrics continue from the first system. The vocal line includes a septuplet of eighth notes and a triplet of eighth notes. The piano accompaniment continues with complex rhythmic patterns.

Lyrics:

 na ll: č a s t i :ll c e l o k

 :ll dza ll: č a s t i :ll nie ce — lok

 ale nie chá čas — ti nie celok

 ale nie me čas — ti nie ll: c e l o k :ll