Miroslav Srnka

Tak klid. · Quiet now.

pro orchestr · for orchestra

2002 – 2005

Partitur

Bärenreiter Kassel · Basel · London · New York · Praha
BA 7771

Orchestra

3 flutes (3rd also picc. and bass flute)
2 oboes
3 clarinets (3rd also bass clarinet)
2 bassoons, contrabassoon

4 French horns
3 trumpets in C
2 tenor and 1 bass trombone
bass tuba

percussion 1
3 Timpani (D-A, d-a, f-c´), 2 Suspended Cymbals (high, low), Glockenspiel
percussion 2
Timpani - 1 instrument: A-e, Cactus Rainmaker, Marimba C-c´´´
percussion 3
Timpani - 1 instrument: F-c, Claves, Flexatone, 5 Tom Toms, Crotales (2 octaves), Tubular Bell: g
percussion 4
Claves, 3 Temple-blocks, Bass Drum, Vibraphone

piano

strings 14.12.10.8.6
strings (reduced) 12.10.8.6.4*)

*)strings (reduced):
violin I: 1-6, 8, 10-14 (without 7 and 9)
violin II: 1-4, 6, 8-12 (without 5 and 7)
viola: 1-4, 6-7, 9-10 (without 5 and 8)
violoncello: ***solo***: 1-3, 5, 7-8 (without 4 and 6); ***tutti*** and ***divisi***: 1-2, 4-5, 7-8 (without 3 and 6)
bass: 1-2, 5-6 (without 3 and 4)

p a r t i t u r a i n C (r e a l s o u n d s)

Duration: ca. 10 Min.

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Leoš Janáček napsal své o osmatřicet let mladší múze posledních let Kamile Stösslové přes sedm set dopisů. Po deset let jí vykal. V dubnu 1927 jí poprvé napsal „Ty“ a počátkem května naléhal, aby se podepsala „Tvá Kamila“. Dopis, v němž Kamila na požadavek poprvé přistoupila, našla Janáčkova žena Zdeňka. Po domácí roztržce skladatel většinu přijatých dopisů pálil. Kamile napsal:

Brno 21. 5. 1927

Milá Kamilo!
Tak klid.
Zdeňka je v domácnosti navýsost vzorná. Já chtěl mít děti, po úmrtí těch mojich dvou ubohých – ona nechtěla.
Noci jsem ve své pracovně, ráno přijdu, posnídám, noviny přečtu – a dám se do práce.
Přijdu z pošty, obědvá se; trochu toho všedního mluvení. Odejdu zase do své pracovny, projdu se k večeru na 1½ hodiny; večeře, pohraji si – s psíčkem!!
A jdu na noc do své pracovny.

Může mi to stačit?
To má být ta radost života?
Já, svou povahou vášnivý člověk, přirozeně hledám a potřebuji duši, v níž by bylo teplého citu a soucitu.
Osudem jsi mi přišla do cesty – a z těch dob mám v sobě, s čím se laskám, s čím se těším.
Je v tom něco zlého, jsem špatný člověk proto?
[…]
Odsuzuj mne, chceš-li.
Jestli jsem překypěl – odpusť. Půjde můj život stejně „usměvavě“ dále. Vždyť každé jablko neuzraje.
A to mé jistě už ne. A řekni, smím-li Ti dále psát *Ty?* Já bych řekl, že ano.
Jsi mi daleké, a přece v srdci nejbližší.
Slunce a „skály“ Ti přeje

Navždy Tvůj

Leoš Janáček wrote more than seven hundred letters to the muse of his last years, Kamila Stösslová, a woman thirty-eight years younger than himself. Ten years went by before he began to use the “ty,” the Czech informal “you,“ with her. In April 1927, he addressed her with “ty” for the first time, and in early May, he insisted that she sign her letters „Ta [your] Kamila.“ Janáček’s wife Zdeňka found the letter in which Kamila acceded to this request for the first time. After the resulting domestic quarrel, the composer burned most of the letters he’d received. To Kamila, he wrote:

Brno 21 May 1927

Dear Kamila!
So peace.
Zdeňka is a model of perfection in the household. I wanted to have children after the death of my two poor little ones – she didn’t.
At night I’m in my study, in the morning I come in, eat breakfast, read the newspaper – and start work. I come home from the post office, have lunch, a little of the usual small talk. Then I go back to my study, take a walk in the evening for an hour and a half, eat supper, play a bit – with the little dog!!
And I go into my study for the night.

Can this be enough for me?
This is supposed to be life’s joy?
By nature a passionate man, I am naturally looking for, in need of, a soul who has some warmth of feeling and compassion.
Fate brought you across my path – and I hold those times within me; I embrace them, take comfort from them.
There is nothing wrong in that; does it make me a bad person?
[…]
Condemn me, if you will.
If I have gone too far – your pardon. My life will go on in the same way “smilingly” onwards. After all, not every apple grows to ripeness.
And mine certainly aren’t going to, not anymore. And tell me, may I continue to call you *ty*? I would guess the answer is yes.
You are far away from me, but the closest thing to my heart.
I wish you the sun, and the “cliffs“

Forever yours

Tak klid.

Quiet now.

♩ = 60

Křehce - Delicately

Miroslav Srnka

A

Piccolo
Flute 1
Flute 2
Bass Flute
Oboe 1
Oboe 2
Clarinet 1
Clarinet 2
Bass Clarinet
Bassoon 1
Bassoon 2
Contrabassoon
Horn 1
Horn 2
Horn 3
Horn 4
Trumpet 1
Trumpet 2
Trumpet 3
Tenor Trombone 1
Tenor Trombone 2
Bass Trombone
Tuba
Timpani
Marimba
Tom Toms
Vibraphone
Piano
Violin I
Violin II
Viola
Violoncello
Contrabass

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13

B

♩= 170

Hystericky - Hystericly

Picc.
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Timp.
Cym.
Rain.
Timp.
T.T.
Crt.
B. Dr.
Vib.
Pno.
Vno I
Vno II
Vla
Vlc.
Cb.

24

C

Ob. 2
Cl. 1
Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Timp.
Mrb.
T.T.
B. Dr.
Vib.
Pno.
Vno I
Vno II
Vla
Vlc.
Cb.

con sordino
senza sordino
agressivně - aggressively
b. dure
b. molle
solo
arco
sul ponticello
naturale
tutti
senza sordino
pizz.
altri arco sul G
sul G
divisi
sul tasto

D

E

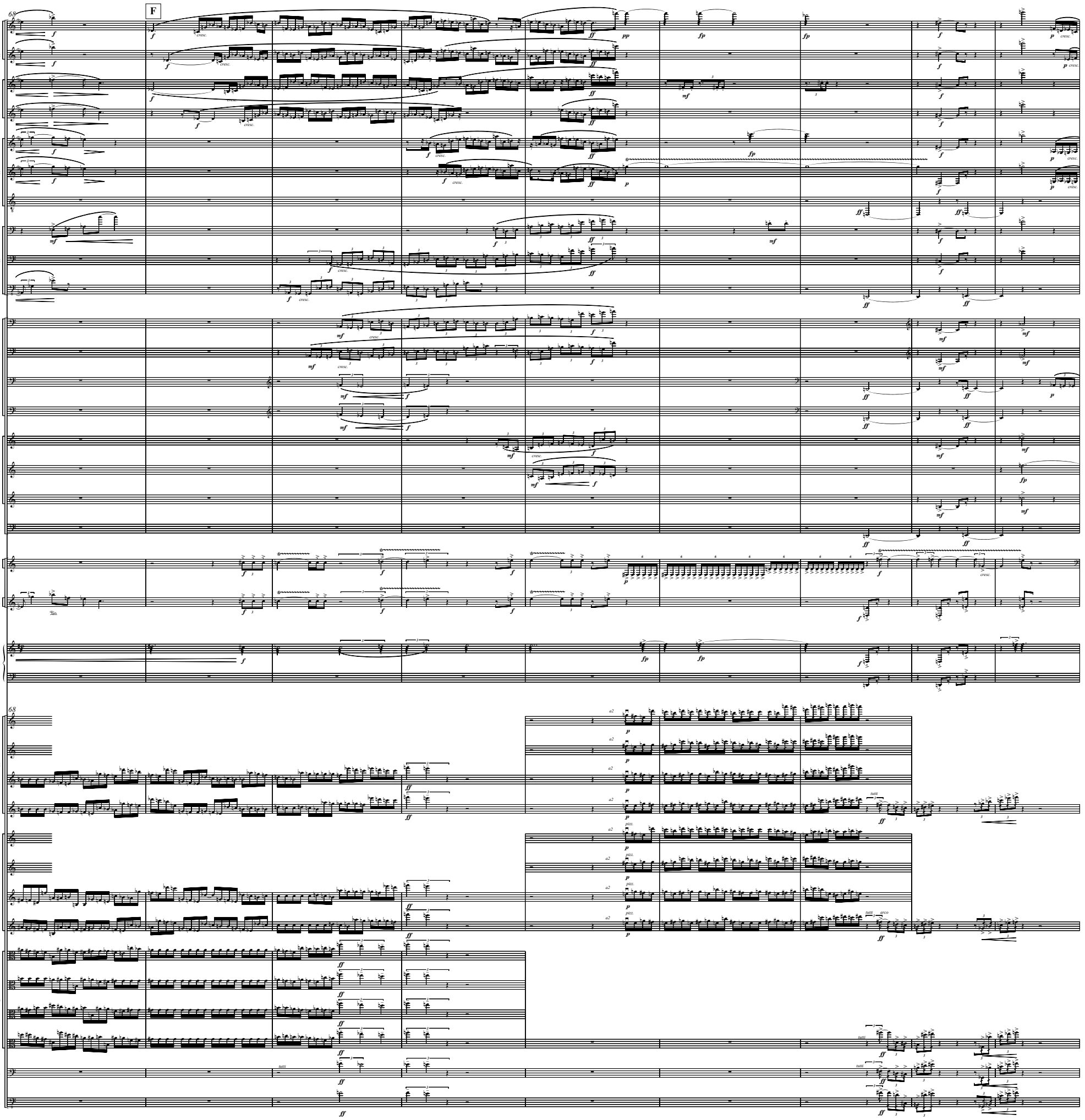
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.
Timp.
Mrb.
Clv.
Flx.
T.T.
T. B.
B. Dr.
Pno.
Vno I
Vno II
Vla
Vlc.
Cb.

♩= 120

S energií a nadšením - With energy and enthusiasm

57

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.
Timp.
Mrb.
Fls.
B. Dr.
Vib.
Pno.
Vno I
Vno II
Vla
Vlc.
Cb.


F
68
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tba.
Mrb.
Vib.
Pno.
Vno I
Vno II
Vla.
Vlc.
Cb.
cresc.
tutti
arco
pizz.
a2

77

G

H

♩= 90

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
T. Tbn. 1
T. Tbn. 2
Cym.
Rain.
Mrb.
Flx.
Crt.
T. B.
Vib.
Pno.
Vno I
Vno II
Vla
Vlc.
Cb.

con sordino (metal)

kroužit pomalu paličkou po okraji - circle slowly with the stick on the edge

kontrabasovým smyčcem - with a double bass bow

b. dure

b. molle

hrát oběma rukama tentýž tón - play the same tone with both hands

solo molto vibrato

pizz. arco

altri

a2

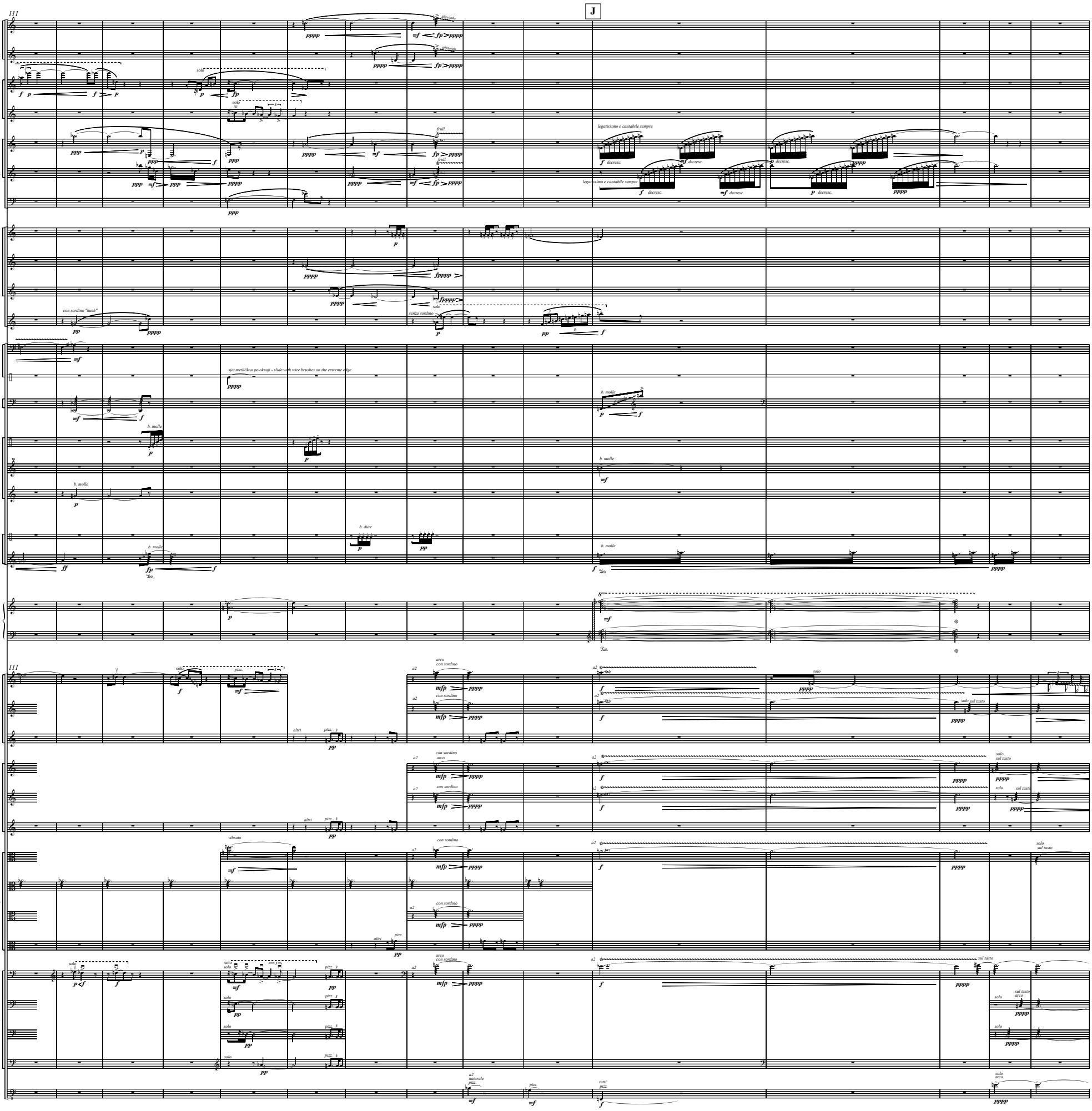
♩ = 60
Tajemně - Mysteriously

♩ = 60
Beznadějně, s klidnou odevzdaností - Hopelessly, with quiet resignation

89

I

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn. 2
Hn. 4
B. Tbn.
Timp.
Timp.
Mrb.
Timp.
Timp.
T.T.
Crt.
T. Bell
Vib.
Pno.
Vno I
Vno II
Vla
Vlc.
Cb.


111
J
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Timp.
Cym.
Mrb.
T.T.
Crt.
T. Bell
T. B.
Vib.
Pno.
Vno I
Vno II
Vla
Vlc.
Cb.
legatissimo e cantabile sempre
decresc.
con sordino "hueh"
senza sordino
sijet metličkou po okraji - slide with wire brushes on the extreme edge
b. molle
b. dure
vibrato
arco
con sordino
sul tasto
solo
altri
pizz.
a2
naturale
tutti

126

K

♩= 66

S rostoucí vášní - With growing passion

Fl. 1
Fl. 2
Fl. 3
B. Fl.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn. 1
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Timp.
Cym.
Timp.
Mrb.
Timp.
T.T.
B. Dr.
Pno.

126

Vno I
Vno II
Vla
Vlc.
Cb.

148

L

Picc.
Fl. 1
B. Fl.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.
Timp.
Timp.
Mrb.
Timp.
T.T.
B. Dr.

148

Vno I
Vno II
Vla
Vlc.
Cb.

163 **Extaticky - Ecstatically**

♩ = 120
S energií a nadšením - With energy and enthusiasm

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.
Timp.
Glk.
Mrb.
Cel.
T. Bell
B. Dr.
Pno.
Vno I
Vno II
Vla
Vlc.
Cb.

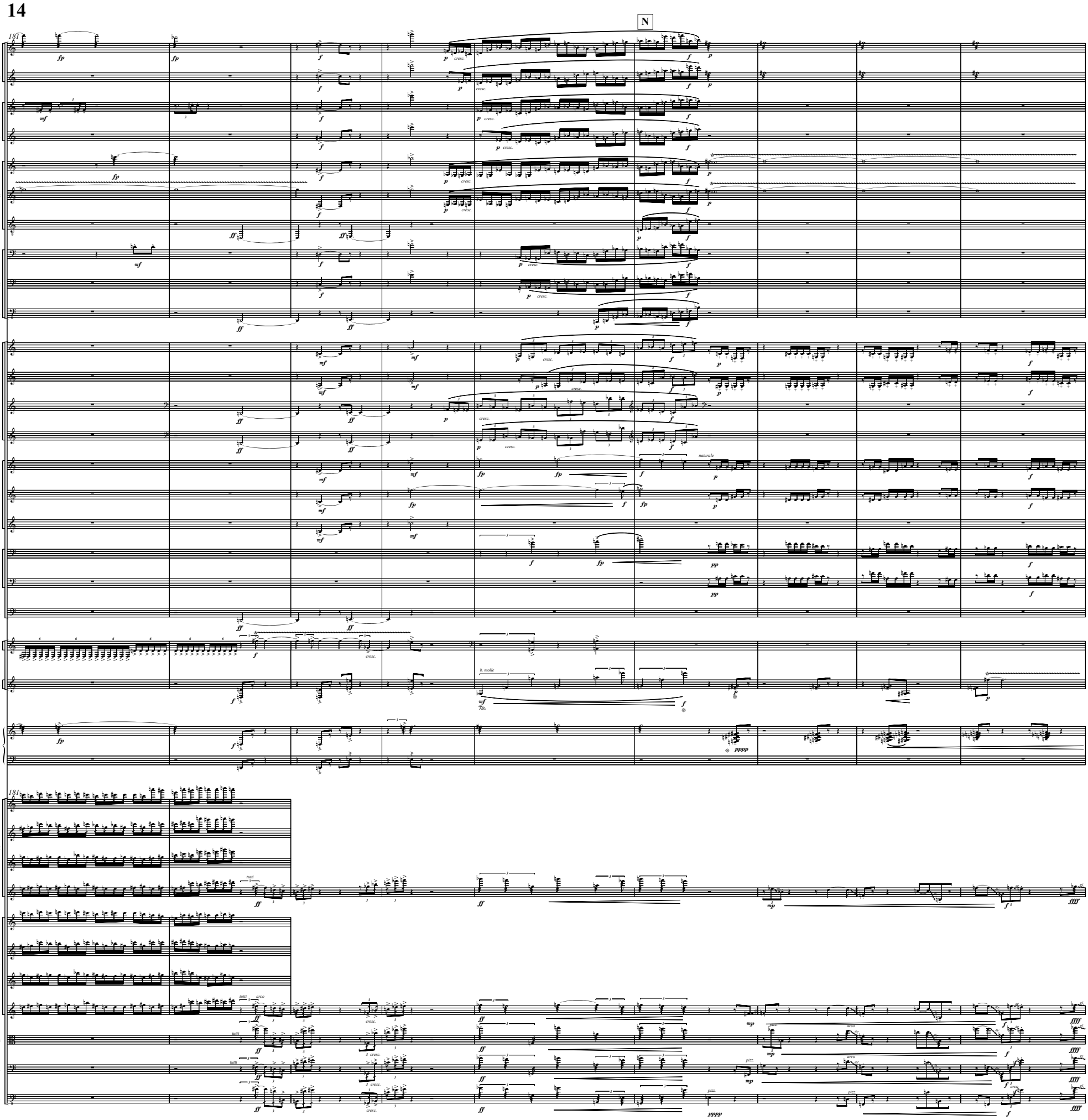
170

M

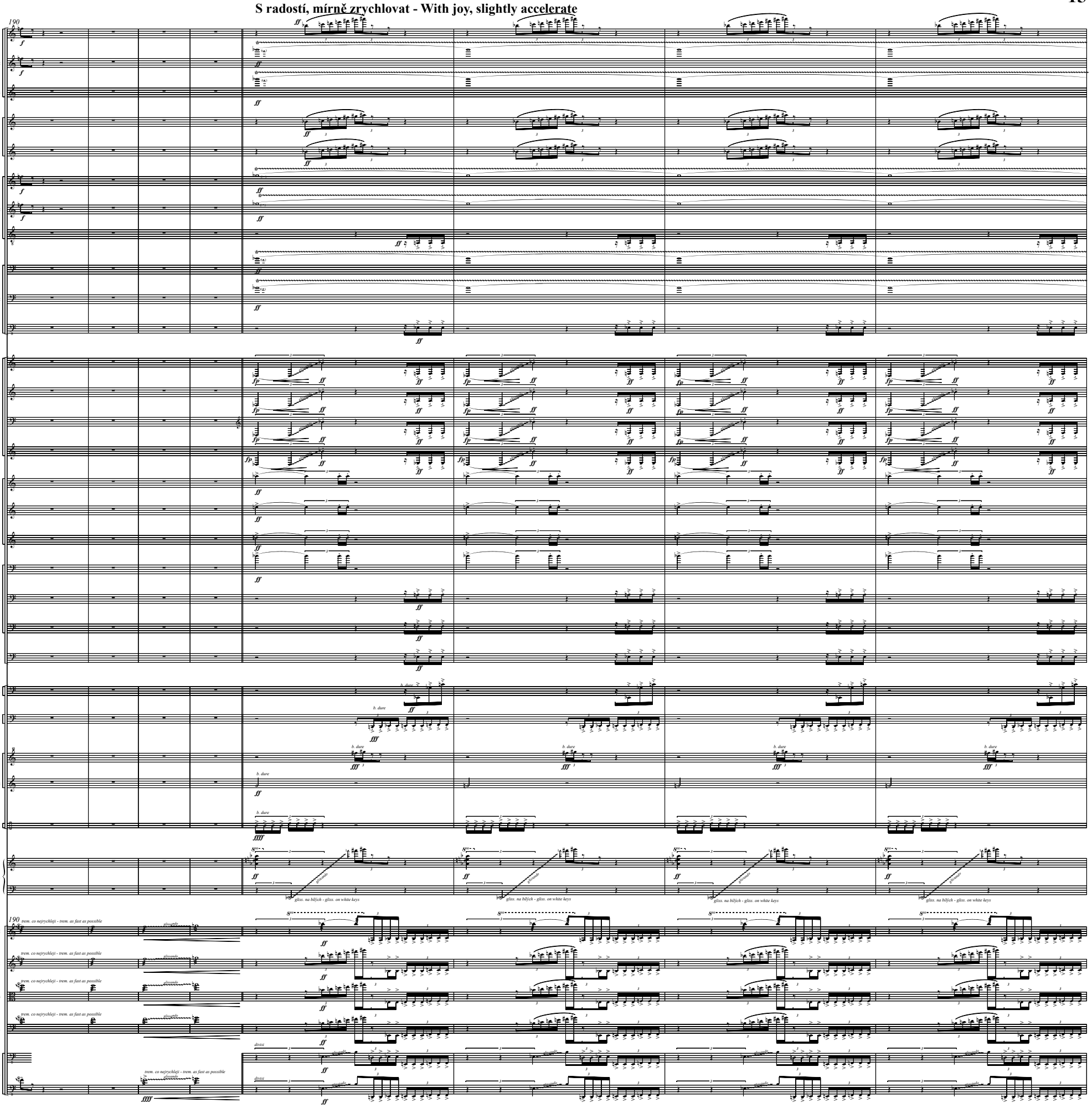
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
T. Tbn. 1
T. Tbn. 2
Timp.
Mrch.
B. Dr.
Vib.
Pno.

170

Vno I
Vno II
Vla
Vlc.
Cb.


N
181
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
T. Tbn. 1
T. Tbn. 2
Tba.
Mrb.
Vib.
Pno.
Vno I
Vno II
Vla
Vlc.
Cb.
naturale
h. molle
tutti
arco
pizz.

S radostí, mírně zrychlovat - With joy, slightly accelerate



♩ = 160
Co nejrychleji - As fast as possible

198

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.
Timp.
Mrch.
T.T.
Crt.
T. Bell
T. B.
Pno.

gliss. na bílých - gliss. on white keys

198

Vno I
Vno II
Vla
Vlc.
Cb.

206 **O**

♩= 60

Křehce - Delicately

Fl. 1
Fl. 2
B. Fl.
Cl. 1
Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.
Timp.
Timp.
Mrb.
Timp.
T.T.
Clav.
T. B.
B. Dr.
Vib.
Pno.

206

Vno I
Vno II
Vla
Vlc.
Cb.