

Miroslav Srnka

# Tak klid. · Quiet now.

pro orchestr · for orchestra

2002 – 2005

Partitur



Bärenreiter Kassel · Basel · London · New York · Praha  
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# 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)

partitura in C (real sounds)

Duration: ca. 10 Min.

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 Janáčková žena Zdeňka. Po domácí roztržce skladatel většinu přijatých dopisů pállil. 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 1 ½ 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.

Miroslav Srnka

**Křehce - Delicately** A

*♩ = 60*

Violin I  
Violin II  
Viola  
Violoncello  
Contrabasso

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13

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Bcl. 1

Bcl. 2

C. Bn.

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Trp. 1

Trp. 2

Trp. 3

T. Trb. 1

T. Trb. 2

B. Trb.

Timp.

Cym.

Rim.

Temp.

Yl.

Cu.

B. Dr.

Vib.

Pno.

13

Vcl. I

Vcl. II

Vla.

Vcl.

Cb.

24

C

24

Orchestral score for strings and woodwinds. Section D is marked with a box. Dynamics include *fp*, *f*, and *p*.

Orchestral score for woodwinds and brass. Section E is marked with a box. Dynamics include *mf*, *f*, and *pp*.

Orchestral score for brass and percussion. Dynamics include *mf*, *f*, and *pp*.

Vocal score for Soprano (Sopr.), Alto (Alto), Tenor (Tenor), and Bass (Bass). Includes piano accompaniment for Violin I (Vn I), Violin II (Vn II), Viola (Va), and Cello/Double Bass (Cb). Dynamics include *ff*, *f*, *mf*, *fz*, *pp*, and *ppp*. Performance instructions include *disto*, *veloce*, *breve*, *molto e grave*, and *h. duro*.



Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bas. 1  
Bas. 2  
C. Bas.  
Hr. 1  
Hr. 2  
Hr. 3  
Hr. 4  
Tp. 1  
Tp. 2  
Tp. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tuba  
Timp.  
Mph.  
Hd.  
B. Dr.  
Vn. I  
Vn. II  
Va.  
Vc.  
Cb.

This page of a musical score, numbered 6, contains measures 61 through 68. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, and Contrabassoon. The brass section includes Horns 1, 2, 3, and 4, Trumpets 1, 2, and 3, Trombones, and Tuba. The percussion section includes Mallets, Vibraphone, and Timpani. The string section includes Violins I and II, Violas, Cellos, and Double Basses. The score features a variety of musical notations, including dynamic markings such as *f*, *mf*, *pp*, *sp*, and *p*, and performance instructions like *acc.* and *rit.*. A section marker 'F' is placed above the first staff at measure 61. The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes.

77

G

77

Violini I (Vcl. I)

Violini II (Vcl. II)

Viola (Vla.)

Violoncello (Vcl.)

Contrabbasso (Cb.)





126 **K**

Fl. 1, Fl. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Ob. 1, Ob. 2, Hr. 1, Hr. 2, Hr. 3, Hr. 4, Trp. 1, Trp. 2, Trp. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tim.

126

Vln. I, Vln. II, Vla., Vcl.

148

This section of the score covers measures 148 to 155. It includes parts for Piccolo (Pic.), Flute 1 (Fl. 1), Bass Flute 1 (B.Fl. 1), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B.Cl.), Bassoon 1 (Bso. 1), Bassoon 2 (Bso. 2), Contrabassoon (C. Bso.), Horn 1 (Ho. 1), Horn 2 (Ho. 2), Horn 3 (Ho. 3), Horn 4 (Ho. 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone 1 (T.Tbn. 1), Trombone 2 (T.Tbn. 2), Trombone 3 (Tbn.), Timpani (Timp.), Snare Drum (M.), and Bass Drum (B. Dr.). The score features various dynamics such as *p*, *mf*, *f*, *pppp*, and *pp*, along with performance instructions like *rit.*, *rit. molto*, and *h. molto*. A rehearsal mark 'L' is present at the top of the page.

148

This section of the score covers measures 148 to 155 for the string ensemble. It includes parts for Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.). The score is characterized by complex rhythmic patterns and dynamic markings including *p*, *mf*, *f*, *pppp*, *f*, *pp*, *mf*, and *f*. Performance directions such as *rit.*, *rit. molto*, *h. molto*, *ad libitum*, *ad ponticello*, *divisi*, *arco*, *col legno*, and *staccato* are used throughout. The notation includes many slurs and accents, indicating a highly detailed and expressive passage.

163 Extaticky - Ecstatically

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



170

M

This section of the score covers measures 170 to 179. It includes staves for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Cor Anglais, Horn 1-4, Trumpet 1 & 2, Trombone 1 & 2, and Timpani. The woodwinds and brass parts feature complex rhythmic patterns, often with slurs and accents. Dynamics range from *p* to *ff*. A section marked 'M' begins at measure 174.

170

This section of the score covers measures 170 to 179 for the string ensemble, including Violin I, Violin II, Viola, Violoncello, and Contrabasso. The strings play a dense, rhythmic accompaniment with frequent sixteenth-note patterns. Dynamics are primarily *f* and *ff*. The section concludes with a *ff* dynamic marking.

Musical score for woodwinds, brass, and strings. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Contrabassoon, Horn 1-4, Trumpet 1-3, Trombone 1-3, Tuba, Mellophone, Violin, Viola, and Cello. The score features various dynamics such as *sp*, *mf*, *f*, *p*, *pp*, *pppp*, and *ppppp*, along with performance markings like *tr*, *acc.*, and *rit.*. A section marked 'N' is indicated at the top right.

Musical score for strings, including Violin I & II, Viola, and Cello. The score features complex rhythmic patterns and dynamic markings such as *mf*, *f*, *pp*, *ppp*, *pppp*, and *ppppp*. Performance markings like *tr*, *acc.*, and *rit.* are also present.

S radosti, mírně zrychlovat - With joy, slightly accelerate

190

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, C. Bsn., Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Timp, Mph, Cym, T. Dr., B. Dr., Pno, Vln. I, Vln. II, Vla, Vcl, Cb.

*f*, *sf*, *sfz*

*gliss. na hřídkách - gliss. on white keys*

190 *sem, co nejrychleji - sem, as fast as possible*

$\text{♩} = 160$   
Co nejrychleji - As fast as possible

This page contains the musical score for measures 198 to 207. The score is divided into two systems. The first system includes the woodwinds, brass, and percussion. The second system includes the strings. The woodwinds section consists of Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, and Contrabassoon. The brass section includes Horns 1-4, Trumpets 1-3, Trombones 1-3, and Tuba. The percussion section includes Timpani, Snare Drum, Cymbals, and Triangle. The strings section includes Violins I & II, Violas, Cellos, and Double Basses. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *p*, *sp*, *mp*, *f*, *pppp*, and *fff*. There are also performance instructions like *gliss. su bñch - gliss. su white keys* and *tr.* (trills). The tempo is marked as *Co nejrychleji - As fast as possible* with a metronome marking of  $\text{♩} = 160$ .

