

KL 4519/2

# LEJSEK

DANZE BRASILIANE  
PER DUE PIANOFORTI

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PANTON





VLASTIMIL LEJSEK

# BRAZILSKÉ TANCE

PRO DVA KLAVÍRY

(1961)

Sign.	KL 4519/2
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PRAHA 1982

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PANTON



# I

Allegro (1927)

Pianoforte I

*pp*

*poco marcato*  
*stacc. sempre*

Pianoforte II

*pp*

*legato*

The image shows a musical score for the song "The Rose Tree". It is written for three parts: I, II, and III. Part I is a treble clef melody with a 7/8 time signature. Part II is a bass clef melody. Part III is a bass clef accompaniment. The score is in G major and 7/8 time. The melody in Part I is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The melody in Part II is: E3 (half), F3 (half), G3 (half), A3 (half), B3 (half), C4 (half), D4 (half). The accompaniment in Part III is: G2 (half), A2 (half), B2 (half), C3 (half), D3 (half), E3 (half), F3 (half). The score is written on three staves, each with a grand staff (treble and bass clef). The first staff is labeled "I", the second "II", and the third "III". The time signature is 7/8. The key signature is one sharp (F#).

First system (measures 1-3):

- Hand I: Treble and Bass staves. Treble staff has a slur over measures 1-2 with an 8-measure rest indicated by a dashed line. Bass staff has a slur over measures 1-2. Measure 3 has a crescendo marking: *cresc. poco a poco*.
- Hand II: Treble and Bass staves. Treble staff has a slur over measures 1-2 with an 8-measure rest indicated by a dashed line. Bass staff has a slur over measures 1-2. Measure 3 has a crescendo marking: *cresc. poco a poco*.

Second system (measures 4-6):

- Hand I: Treble and Bass staves. Treble staff has a slur over measures 4-5 with an 8-measure rest indicated by a dashed line. Bass staff has a slur over measures 4-5. Measure 6 has a marking: *mf*.
- Hand II: Treble and Bass staves. Treble staff has a slur over measures 4-5 with an 8-measure rest indicated by a dashed line. Bass staff has a slur over measures 4-5. Measure 6 has a marking: *mf legato*.

Third system (measures 7-9):

- Hand I: Treble and Bass staves. Treble staff has a slur over measures 7-8 with an 8-measure rest indicated by a dashed line. Bass staff has a slur over measures 7-8. Measure 9 has a marking: *mf*.
- Hand II: Treble and Bass staves. Treble staff has a slur over measures 7-8 with an 8-measure rest indicated by a dashed line. Bass staff has a slur over measures 7-8. Measure 9 has a marking: *mf legato*.

Fourth system (measures 10-12):

- Hand I: Treble and Bass staves. Treble staff has a slur over measures 10-11 with an 8-measure rest indicated by a dashed line. Bass staff has a slur over measures 10-11. Measure 12 has a marking: *mf*.
- Hand II: Treble and Bass staves. Treble staff has a slur over measures 10-11 with an 8-measure rest indicated by a dashed line. Bass staff has a slur over measures 10-11. Measure 12 has a marking: *mf legato*.

Hand I performance instructions:

- non legato* (measures 1-3)
- stacc. sempre* (measures 7-9)

Hand II performance instructions:

- stacc. sempre* (measures 7-9)

First system of musical notation, measures 1-4. Part I (Piano) features a treble staff with chords and a bass staff with a continuous eighth-note accompaniment. Part II (Piano) features a treble staff with a melodic line and a bass staff with whole rests.

Second system of musical notation, measures 5-8. Part I (Piano) continues with chords and eighth-note accompaniment. Part II (Piano) continues with a melodic line and whole rests in the bass.

Third system of musical notation, measures 9-12. Part I (Piano) continues with chords and eighth-note accompaniment. Part II (Piano) features a melodic line with trills (marked "tr") and whole rests in the bass.

I

*f*

II

*sff*

gliss.

16

gliss.

I

II

16

8

I

II

8

**System 1:**

Piano I (I): *ff*

Piano II (II): *stacc. sempre*

**System 2:**

**System 3:**

8

The image shows the first three measures of the musical score for 'L'Espresso' by Maurice Strakosky. The score is written for two pianos, labeled I and II. Piano I (top) has a treble and bass staff. Piano II (bottom) has two treble staves. The key signature is one flat (B-flat). The time signature is 7/8. Measure 1 contains a few notes in both pianos. Measure 2 features a dense, sustained chordal texture in the right hand of both pianos, marked *ff* and *dim. poco a poco*. Measure 3 continues this texture, with the instruction *stacc. sempre* appearing in the right hand of both pianos. The score is presented in a clear, professional layout with standard musical notation.

The musical score for 'The Rose Tree' is presented in two systems, labeled I and II. System I consists of a grand staff with a treble and bass clef. The treble staff contains a complex melody with many beamed sixteenth and thirty-second notes, while the bass staff provides a simpler harmonic accompaniment. System II also consists of a grand staff. The treble staff continues the melody, and the bass staff provides accompaniment. A 'C' time signature is present at the beginning of the first system. The key signature has one flat (B-flat). The score is written in a style typical of 19th-century musical notation.



I

dim.

II

I

p

II

I

II

I

II

I

II

I

II

## II

Andante

I

*f*

II

*f*

*P*   *x*   *P simile*

I

*simile*

II

I

II

senza P

I

II

I

II

I

*mf* *espressivo, legato*

*col P*

II

*mp*

*P* *\** *sim.*



8

I

II

8

I

legato

II

8

I

ff

II

f

ff

Detailed description: This page contains three systems of musical notation for two pianos, labeled I and II. Each system begins with a measure number '8' above a dashed line. The first system shows measures 8 and 9. The second system shows measures 10 and 11, with the word 'legato' written above the piano I staff in measure 11. The third system shows measures 12 and 13, with dynamic markings 'ff' (fortissimo) appearing in measure 12 for both staves and 'f' (forte) in measure 13 for piano II. The notation includes various chords, arpeggios, and melodic lines across the staves.

8

I

mp

senza P

col P

sub p

II

8

I

II

8

I

II

Detailed description: This is a musical score for two pianos, labeled I and II. The score is divided into three systems, each containing two staves. The first system (measures 1-4) features a complex texture. Piano I starts with a rapid sixteenth-note run in the right hand, marked 'senza P' (without piano). The left hand has a similar but slower-moving pattern. Piano II enters in measure 2 with a melodic line in the right hand, marked 'sub p' (sub piano), while the left hand provides a steady accompaniment. Dynamic markings include 'mp' (mezzo-piano) and 'col P' (con piano). The second system (measures 5-8) shows Piano I with a more active role, featuring eighth-note patterns. Piano II continues its accompaniment. The third system (measures 9-12) maintains the established textures, with Piano I showing some melodic movement and Piano II providing a consistent harmonic foundation. The key signature has two flats, and the time signature is 4/4.

I

II

I

II

I

II

*cresc.*

*cresc.*

*poco rit.*

Da Capo al Fine

*poco rit.*

Da Capo al Fine

## III

Allegro 8

I

*ff* *mf*

II

*mp non legato*

8

I

II

8

P 2146

The image displays two systems of musical notation for piano accompaniment, labeled I and II. Each system consists of two staves (treble and bass clef). The first system (I) features a complex, rhythmic melody in the right hand, often marked with an '8' indicating an eighth note, and a supporting bass line in the left hand. The second system (II) continues the piece, showing a more active right hand with frequent sixteenth-note patterns and a steady bass line. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings. The overall style is characteristic of early 20th-century piano music.



The musical score is arranged in three systems, each featuring two staves labeled I and II. The key signature is one sharp (F#), and the time signature is 4/4. The first system shows both pianos playing eighth-note patterns. The second system introduces dynamics: Piano I is marked *mf* and features a triplet of eighth notes, while Piano II is marked *mp non legato* and plays a steady eighth-note accompaniment. The third system continues the patterns, with Piano I ending on a whole note chord and Piano II concluding with a final eighth-note phrase. There are two circled 'X' marks above the staves in the third system, likely indicating editing or performance instructions.

I

8

II

I

8

mf

8

II

mf

I

8

II

This musical score is for two pianos, labeled I and II. The notation is complex, featuring many chords and arpeggiated figures. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is divided into three systems, each with a first and second ending bracketed together.

**System 1:**

- Piano I:** Starts with a forte (*f*) dynamic. The right hand plays a series of chords, while the left hand plays a rhythmic pattern of eighth notes.
- Piano II:** Also starts with a forte (*f*) dynamic. The right hand has a melodic line with some grace notes, and the left hand plays a bass line with eighth notes. The instruction *non legato* is written above the first measure.

**System 2:**

- Piano I:** Features a first ending with a trill-like figure and a second ending that leads to a new section.
- Piano II:** Continues the melodic and harmonic development, with a first ending and a second ending.

**System 3:**

- Piano I:** Shows a continuation of the harmonic texture with chords and arpeggios.
- Piano II:** Features a more active melodic line in the right hand, with a first ending and a second ending.

I *mp dolce*

II *pp*  
*con P*

I

II *senza P*

I

II *con P*

I

II

senza P con P

I

II

I

II

*mf* *cresc.*

*mf* *cresc.*



I *cresc.* *stacc.*  
 II *cresc.* *non legato*  
 I 1. 2.  
 II 1. 2. 8  
 Da segno  $\bigcirc$  al segno  $\otimes$  e poi CODA  
 CODA  
 I *p* *ff secco*  
 II *p* *ff secco*  
 CODA

## OBSAH

I Allegro	2
II Andante	10
III Allegro	16

## VLASTIMIL LEJSEK BRAZILSKÉ TANCE PRO DVA KLAVÍRY

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