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MILOSLAV KOŘÍNEK

SKLADBY

PRE DVA KLAVÍRE 8-RUČNE

COMPOSIZIONI

PER DUE PIANOFORTI A OTTO MANI

PANTON

Vydavateľstvo Slovenského hudobného fondu

BRATISLAVA 1970

MILOSLAV KOŘÍNEK

SKLADBY

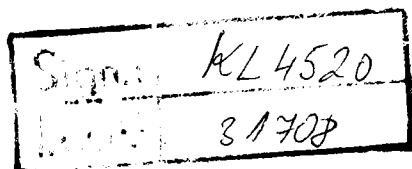
PRE DVA KLAVÍRE 8-RUČNE

COMPOSIZIONI

PER DUE PIANOFORTI A OTTO MANI

COMPOSITIONS

FOR TWO PIANOFORTES FOR EIGHT HANDS

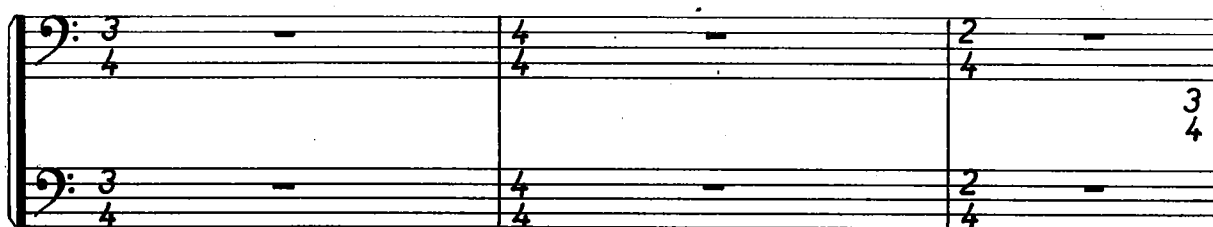
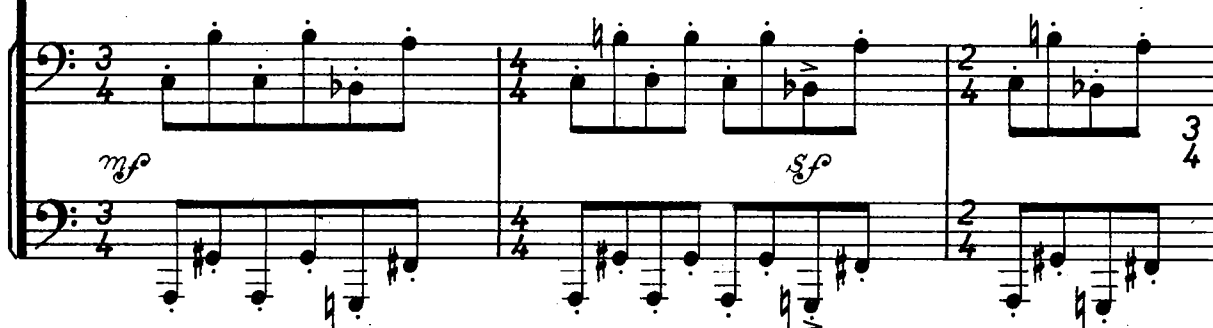


PANTON

Vydavateľstvo Slovenského hudobného fondu
BRATISLAVA 1970

PRELUDIO

Allegretto gracioso

MILOSLAV KOŘÍNEK
(*1925)I.
PIANOFORTE
SECONDOII.
PIANOFORTE
SECONDO

PFTE. 1.
2.

Third system of musical notation for PFTE. 1. and 2. It consists of two staves (treble and bass clef) with a 3/4 time signature. The first measure is a whole rest, the second is a whole rest, and the third is a whole rest. The time signature changes to 2/4 for the third measure. Dynamics include *mf* and *sf*.

PFTE. 2.
2.

Fourth system of musical notation for PFTE. 2. and 2. It consists of two staves (treble and bass clef) with a 3/4 time signature. The first measure is a whole rest, the second is a whole rest, and the third is a whole rest. The time signature changes to 2/4 for the third measure. Dynamics include *sf*.

PFTE. 1.
2.

Fifth system of musical notation for PFTE. 1. and 2. It consists of two staves (treble and bass clef) with a 3/4 time signature. The first measure is a whole rest, the second is a whole rest, and the third is a whole rest. The time signature changes to 2/4 for the third measure. Dynamics include *sf*.

PFTE. 2.
2.

Sixth system of musical notation for PFTE. 2. and 2. It consists of two staves (treble and bass clef) with a 3/4 time signature. The first measure is a whole rest, the second is a whole rest, and the third is a whole rest. The time signature changes to 2/4 for the third measure. Dynamics include *sf*.

PRELUDIO

MILOSLAV KOŘÍNEK
(*1925)

Allegretto gracioso

I.
PIANOFORTE
PRIMO

II.
PIANOFORTE
PRIMO

The musical score is written for two piano parts, I and II, and two first parts (PFTE. 1. and 2.). The time signature is 3/4. The key signature has one flat (B-flat). The tempo is Allegretto gracioso. The score is divided into two systems. The first system shows the beginning of the piece, with the piano parts (I and II) and the first parts (PFTE. 1. and 2.) all starting with a 3/4 time signature. The second system shows the continuation of the piece, with the piano parts (I and II) and the first parts (PFTE. 1. and 2.) all continuing with a 3/4 time signature. The piano parts (I and II) are marked with *mf* and *sf* dynamics. The first parts (PFTE. 1. and 2.) are marked with *mf* and *sf* dynamics. The score is written in a standard musical notation with treble and bass staves.

I. 2.

II. 2.

①

sf

I. 2.

II. 2.

sf

I. 2.

II. 2.

②

mf

sf

mf

I.
1.

II.
1.

①

I.
1.

II.
1.

I.
1.

II.
1.

②

I.
2.

II.
2.

sf *sf*

2/4

I.
2.

II.
2.

sf

3/4

I.
2.

II.
2.

sf *sf*

4/4

I.
1.

II.
1.

I.
1.

II.
1.

I.
1.

II.
1.

③

I. 2. *sf*

II. 2. *sf* *f* *piu sf*

I. 2. *piu sf* *mf*

II. 2. *p* *f* *sf*

I. 2. *p* *mf* *sf*

II. 2. *piu sf* *mf*

④

I.
1.

II.
1.

③

sf

sf

piu sf

4/4

I.
1.

II.
1.

piu sf

mf

p

sf

2/4

I.
1.

II.
1.

④

p

mf

sf

piu sf

mf

2/4

I.
2.

II.
2.

sf

3/4

I.
2.

II.
2.

sf

4/4

I.
2.

II.
2.

⑤

sf

poco cresc.

sf

3/4

⑤

f

sf

3/4

I.
1.

II.
1.

I.
1.

II.
1.

I.
1.

II.
1.

I.
2. *piu f* *piu sf* *mp* $\frac{3}{4}$

II.
2. *piu f* *piu sf* *p* $\frac{3}{4}$

I.
2. *f* *sf* *mp* $\frac{3}{4}$

II.
2. *f* *sf* *p* $\frac{3}{4}$

I.
2. *mf* *mf* *molto f*

II.
2. *mf* *f* *piu sf* *molto f*

largamente e pesante come alla breve

I.
1. *piu f* *piu sf* *mp* $\frac{3}{4}$

II.
1. *piu f* *piu sf* *p* $\frac{3}{4}$

I.
1. *f* *sf* *mp* $\frac{3}{4}$

II.
1. *f* *sf* *p* $\frac{3}{4}$

8va

Largamente e pesante come alla breve

I.
1. *mf* *p* *molto f*

II.
1. *mf* *mf* *molto*

INTERMEZZO

Lento frasciegante

I.
PIANOFORTE
SECONDO

First system of music for I. PIANOFORTE SECONDO. It consists of two staves. The top staff begins with a trill (tr) and a fermata. The bottom staff has a piano (p) dynamic, followed by a crescendo (cresc. assai) and another trill. The system concludes with a mezzo-forte (mf) dynamic, a decrescendo, and a piano (p) dynamic. The key signature has one sharp (F#) and the time signature is 4/8.

II.
PIANOFORTE
SECONDO

Second system of music for II. PIANOFORTE SECONDO. It consists of two staves. The top staff begins with a trill (tr) and a fermata. The bottom staff has a piano (p) dynamic, followed by a crescendo (cresc. assai) and another trill. The system concludes with a mezzo-forte (mf) dynamic, a decrescendo, and a piano (p) dynamic. The key signature has one sharp (F#) and the time signature is 4/8.

Third system of music, continuing from the previous systems. It consists of two staves for each part. The top staves (I. and II.) show a piano (p) dynamic, followed by a mezzo-forte (mf) dynamic, and then a mezzo-piano (mp) dynamic. The bottom staves show a mezzo-forte (mf) dynamic, followed by a decrescendo, and then a mezzo-piano (mp) dynamic. The key signature has one sharp (F#) and the time signature is 4/8.

INTERMEZZO

Lento frasciegante

I.
PIANOFORTE
PRIMOII.
PIANOFORTE
PRIMO

The musical score is written for two piano parts, I and II, in 4/8 time. The tempo is marked 'Lento frasciegante'. The key signature has one flat (B-flat). The score is divided into three systems. Each system contains staves for both piano parts. Dynamics include *p* (piano), *cresc. assai* (crescendo very much), *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *poco f* (a little forte). Articulations include slurs, ties, and accents. The first system shows the initial entry of both parts. The second system continues the development. The third system concludes the piece with a final cadence.

I.
2.

p mp p cresc. assai

poco f

II.
2.

p mp p cresc. assai

mf

(2)

I.
2

f cresc. piu

II.
2

cresc. piu. p cresc. mf

I.
2

mf p p b cresc.

II.
2

dim. p mf p p cresc.

The musical score is divided into three systems. The first system has two staves, I and II, each with a 2-measure part. Staff I starts with a treble clef and a 7/8 time signature, then changes to 4/8. It contains notes with dynamics *p*, *mp*, and *p*, followed by a *cresc. assai* marking. Staff II starts with a bass clef and a 7/8 time signature, then changes to 4/8. It contains notes with dynamics *p*, *mp*, and *p*, followed by a *cresc. assai* marking. The second system also has two staves, I and II, each with a 2-measure part. Staff I starts with a treble clef and a 5/8 time signature, then changes to 8/8. It contains notes with dynamics *f* and *cresc. piu*. Staff II starts with a bass clef and a 5/8 time signature, then changes to 8/8. It contains notes with dynamics *cresc. piu.*, *p*, *cresc.*, and *mf*. The third system has two staves, I and II, each with a 2-measure part. Staff I starts with a bass clef and a 6/8 time signature, then changes to 4/8. It contains notes with dynamics *mf*, *p*, *p b*, and *cresc.*. Staff II starts with a bass clef and a 6/8 time signature, then changes to 4/8. It contains notes with dynamics *dim.*, *p*, *mf*, *p*, and *cresc.*.

8-----19

I. 1.

II. 1.

p *mf* *p* *p* *cresc. assai*

mp *p* *mf* *p* *mp* *cresc. assai*

p

②

I. 1.

II. 1.

cresc. più *p* *cresc.* *mf*

cresc. più *p* *cresc.* *mf*

I. 1.

II. 1.

mf *mf* *p* *p* *cresc.*

dim. *p* *mf* *p* *p* *cresc.*

I.
2. *mp* *assai* *mf* *p* *p*

II.
2. *assai* *mf* *p* *p*

3

I.
2. *mp cresc. assai* *mf* *p* *mf* *p*

II.
2. *cresc. assai* *mf* *p* *mf*

(h)

I.
2. *mf* *poco f* *mp* *p* *mf* *p*

II.
2. *mf* *f* *mf* *mp* *p* *mf* *p*

4

I.
1. *assai poco f* *mf* *f* *p* *p* *cresc. assai*

II.
1. *mf* *mf* *p* *p* *cresc.*

I.
1. *poco f* *mf* *p* *mf* *p*

II.
1. *mf* *mf* *p* *mf* *p*

I.
1. *mf* *mp* *p* *mf* *p* *5/8*

II.
1. *mp* *p* *mf* *p* *5/8*

I. 2. *p* *mp* *p* *sf* 4/8

II. 2. 4/8

I. 2. *mp* *cresc. assai* *sf* *cresc.* 4/8

II. 2. *p* *cresc. assai* *f* *cresc.* 4/8

⑤

I. 2. *piu* *piu f* *molto f* 4/8

II. 2. *piu f* *molto f* *molto sf* 4/8

I.
1.

p *mf* *p* *mf* *p* *sf* 4/8

II.
1.

p *sf* 4/8

I.
1.

p *cresc. assai* *cresc.* 4/8

II.
1.

cresc. assai *mf* *cresc.* 4/8

16

I.
1.

piu *sf* *sf* 4/8

II.
1.

molto sf 4/8

5

STRETTA

Molto allegro risoluto

I.
PIANOFORTE
SECONDO

molto f

II.
PIANOFORTE
SECONDO

molto f

mf *poco cresc.*

p

molto f

p

STRETTA

Molto allegro risoluto.

I.
PIANOFORTE

PRIMO

II.
PIANOFORTE

PRIMO

I.

1.

II.

1.

I.

1.

II.

1.

②

I. 2. *poco cresc.*

II. 2. *mf* *poco cresc.* *f*

③

I. 2. *molto f* *p*

II. 2. *molto f* *p*

I. 2.

II. 2. *p*

I.
1.

II.
1.

mf *poco cresc.* *f*

I.
1.

II.
1.

molto f *p*

I.
1.

II.
1.

mf

I. 2. *mp* *poco*

II. 2. *poco cresc.*

④

I. 2. *cresc.* *mf* *mp*

II. 2. *p* *cresc. assai*

③

I. 2. *p* *mp*

II. 2. *mp* *p*

⑤

I. 1. *poco f* *poco cresc.*

II. 1. *poco cresc.*

(4)

I. 1. *poco f* *poco cresc.* $\frac{3}{4}$

II. 1. *poco f* *dim.* *mf* $\frac{3}{4}$

I. 1. *mp* *mf* (5)

II. 1. (5) *mf*

I. 2. *poco cresc.* *mp*

II. 2. *poco cresc.* *mp*

I. 2. *dim.* *mp* *molto f*

II. 2. *p* *f* *molto f*

⑥

I. 2. *f*

II. 2. *f*

⑦

I.
1. *poco cresc.* *p*

II.
1. *poco cresc.* *poco f*

I.
1. *dim.* *pp* *cresc. assai* *mp* *molto f*

II.
1. *mf* *molto f*

I.
1. *f*

II.
1. *f*

6 7

I. 2. *p* *sempre assai cresc.*

II. 2. *mp* *sempre assai cresc.*

I. 2. ⑧

II. 2. ⑧

I. 2. *sff* *molto f*

II. 2. *sff* *molto f*

I. *p* *sempre assai cresc.*

1.

II. *mp* *sempre assai cresc.*

1.

I. *8*

1.

II. *8*

1.

I. *molto p*

1.

II. *molto p*

1.

OBSAH

OBSAH

Preludio	4- 5
Intermezzo	16-17
Stretta	24-25

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