

S BÍTRKA KAPESNÍCH PARTIÍ

VYDÁVÁ HUDEBNÍ MATICE U MĚLECKÉ BESEDY V PRA

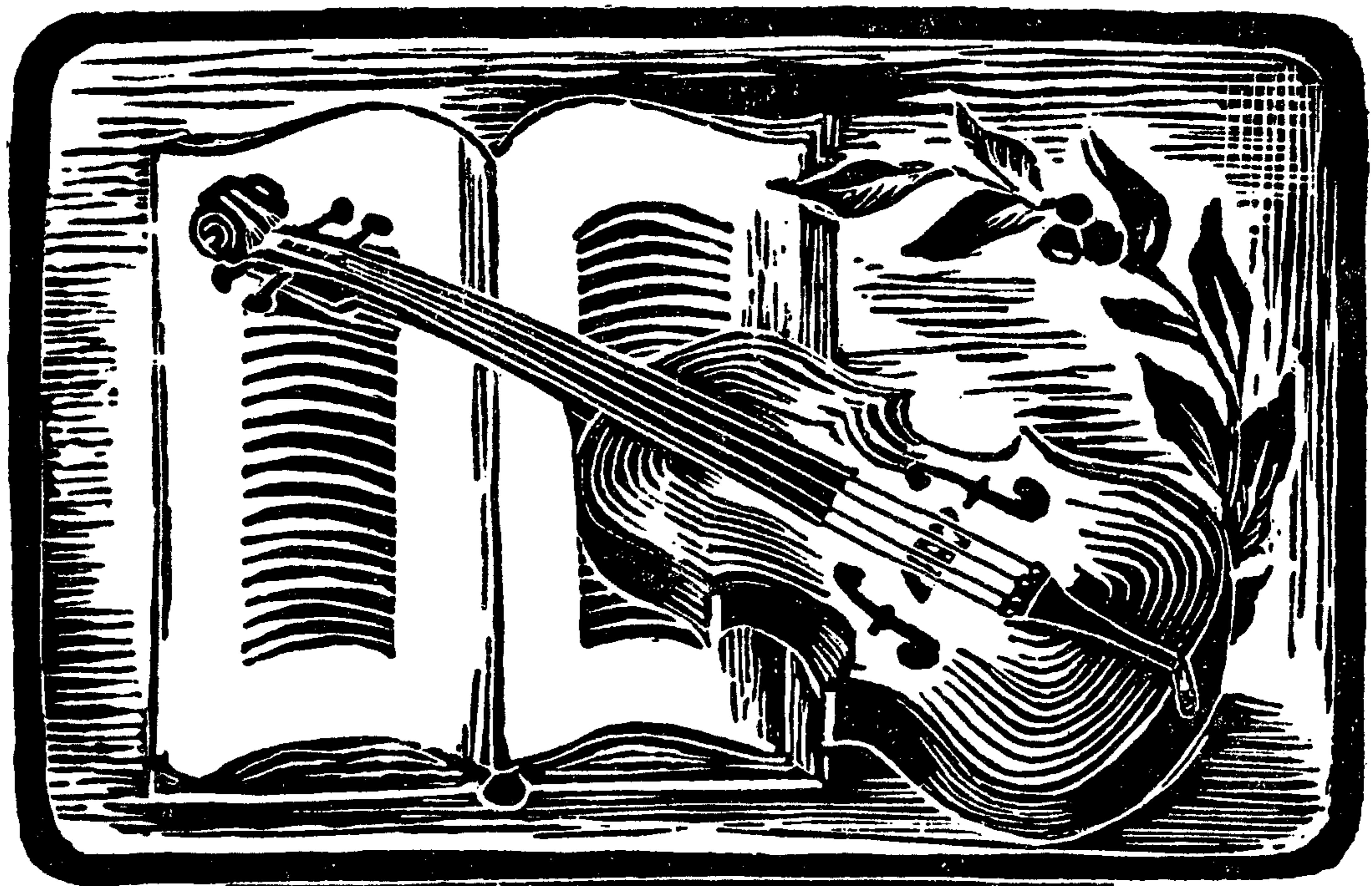
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EMIL AXMAN

VARIAČNÍ
FANTASIE a SCHERZO

PRO DVOJE HOUSLE, VIOLU A VIOLONCELLO

1948



S B Í R K A K A P E S N Í C H P A R T I T U R

Svazek 36.

E M I L A X M A N

V A R I A Č N Í

F A N T A S I E a S C H E R Z O

P R O S M Y Č C O V Ý K V A R T E T

(1943)

V Y D Á V A H U D E B N Í M A T I C E U M Ě L E C K É B E S E D Y V P R A Z E

E M I L A X M A N

V A R I A Č N Í
F A N T A S I E a S C H E R Z O

P R O D V O J E H O U S L E , V I O L U A V I O L O N C E L L O

(1943)

Emil Axman je rodem Moravan (* 3. června 1887 v Ratajích u Kroměříže) a třebaže životem a působením se přimknul k Čechám, ve své hudební tvorbě je pevně a výrazně spjat s duchem Moravské země, jejího života i umění. V hudební skladbě byl žákem Vítězslava Nováka, na doktora hudebních věd byl promován na Karlově universitě v Praze, od r. 1913 působí jako přednosta hudebního oddělení Národního muzea v Praze. Do r. 1947 napsal pět kantát (Moje matka, Sobotecký hřbitov, Balada o očích topičových, Stabat Mater, Ilonka Beniačová), šest symfonii, symfoniettu, koncerty houslový, klavírní a violoncellový, dvojkoncert pro housle a violoncello, čtyři smyčcové kvartety, klavírní trio, tři sonaty a sonatinu pro klavír, sonáty pro housle a violoncello s klavírem, cykly klavírní a písňové, sbory, melodramy a jiné.

Variační fantasie a Scherzo pro smyčcový kvartet vznikly za německé okupace na podzim r. 1943. Jsou to dvě části jedné skladby. Variační fantazie je pracována na thema, které hned v prvních taktech přednášeji první housle. V řadě variací zazní také první takty naší státní hymny (Kde domov můj?), což vyplynulo logicky a neúmyslně z daného thematu jako jeho variace a patrně i jako doklad toho, čím tehdy přetékalo srdce. Fantazie končí jasnou gradací jako předzvěst vítězného konce války. Scherzo pak jest radostným pokračováním v této náladě ve formě velkého ronda.

Skladbu provedlo po prvé Pražské kvarteto (Alexander Plocek, Herbert Berger, Ladislav Černý, Josef Šimandl) na svém koncertě dne 20. března 1946 v Ústřední městské knihovně v Praze.



Trvá asi 20 minut

His Variation *Phantasy* and *Schrezo* for string quartet was composed during the occupation, in the autumn of 1943. The composition consists of two separate parts. The Variation *Phantasy* is built on a theme played by the first violin in the very first measures. Among the row of variation is also our National Anthem (*Where is my Home?*), which was the logical outcome of the given theme as its variation and evidently as a token of what filled the heart to the brim in those days. The *Phantasy* ends in a clear gradation as a prediction of the victorious end of the war. The *Scherzo* is a joyous continuation of this mood in the form of a great rondo.

The composition was first performed by the Prague Quartet (Alexander Plocek, Herbert Berger, Ladislav Černý, Josef Šimandl) at a concert on the 20th of March, 1946 at the Central Civic Library of Prague.

The performance takes 20 minutes.

Emil Axman est né le 3 juin 1887 à Rataje près de Kroměříž en Moravie. Il s'est attaché par son activité très étroitement à la Bohème, mais sa création s'appuie sur les caractères de la vie et de l'art populaire de son pays natal. Il a étudié la composition chez Vít. Novák, il a été promu docteur des arts de la musique à l'université de Charles IV à Prague et à partir de 1913, il est chef de la section musicale du Musée national à Prague. Jusqu'à présent, il a composé cinq cantates (*Ma mère*, la Cimetière de Sobota, la Balade des yeux d'un chauffeur, *Stabat mater*, *Ilonka Beniačová*), six symphonies, un concert pour le violon, pour le piano, pour le violoncelle, un double concert pour le violon et le violoncelle, quatre quatuors à cordes, deux sonate et une sonatine pour le piano, quelques cycles de piano et de chansons, des choeurs, melodrames etc.

Emil Axman a composé la *Fantaisie variée* et *Scherzo* pour le quatuor à cordes au temps de l'occupation allemande en automne 1943. Ce sont deux parties de la même composition. *Fantaisie variée* présente un thème qui est introduit déjà au commencement par le premier violon. On entend aussi les premières mesures de l'hymne tchécoslovaque (*Où se trouve mon pays?*) qu'est-ce qui ressort logiquement et sans intention du thème principal comme sa variation et vraisemblablement comme le document des pensées et des rêves du compositeur en ce temps-là. La *Fantaisie* finit par une gradation éclaircie comme le présage de la fin victorieuse de la guerre. *Scherzo* n'est puis que la suite bien joyeuse de cette disposition à la forme d'un grand rondo.

La composition a été exécutée pour la première fois par le Quatuor de Prague (Alexander Plocek, Herbert Berger, Ladislav Černý, Josef Šimandl) le 20 mars 1946.

Durée cca 20 minutes

Эмиль Аксман родом Мораванин (Род. 3. VI. 1887 в Ратаи у Кромержижи). Хотя его жизнь и деятельность протекают в Чехии, он характером выражения своего музыкального творчества тесно связан с духом Моравского края, с его искусством и жизнью. В композиции Аксман ученик Вит. Новака, кроме того изучал музыкальные науки в Пражском Карловом университете. С 1913 г. состоит заведующим музыкальным отделом Национального музея в Праге. До 1947 г. написал пять канцат (Моя мать, Соботецкое кладбище, Баллада о глазах кочегара, *Stabat mater*, Илонка Беднарова), шесть симфоний, концерты скрипичный, фортельянный и виолончельный, Двойной концерт для скрипки и виолончели, четыре смычковых квартета, две сонаты и сонатины для фп., Сонату для скрипки и фп., фортельянные и вокальные циклы, хоры, мелодрамы и др.

Вариационная фантазия и *Скерцо* для смычкового квартета возникли во время немецкой оккупации осенью 1943 г. Эти две части - одно целое. Вариационная фантазия написана на тему начинающуюся уже в первых тактах у первой скрипки. В ряде вариаций звучат и первые такты чешского государственного гимна (Где моя родина?) что вытекало логически и не преднамеренно из вариирования темы и повидимому является показателем того, чем было наполнено сердце. Фантазия оканчивается светлым нарастанием, как предвестие победного конца войны. Скерцо - радостное продолжение настроений заключительной части фантазии - написано в форме большого рондо.

Произведение впервые было исполнено Пражским квартетом (Александр Плоцек, Герберт Бергер, Ладислав Черны, Иозеф Шимандл) на концерте 20. III. 1946 г. в Центральной городской библиотеке в Праге.

Продолжительность приблизительно 21 мин.

Emil Axman is a Moravian by birth (born 3. June 1887 in Rataje near Kroměříž) and although in his mode of life he rather approaches Bohemia, his musical creations are firmly bound with the spirit of Moravia, her life and art. He studied composition under Vítězslav Novák, was awarded the degree of Doctor of the Musical Sciences at Charles University of Prague, and has been active as the head of the musical department of the National Museum of Prague. Up to the year 1947 he composed five cantatas (My Mother, The Cemetery of Sobotka, The Ballad of the Stoker's Eyes, *Stabat Mater* and Ilonka Beniačová), six symphonies, concertos for violin, piano and 'cello, a double concerto for violin and 'cello, four string quartets, two sonatas and a sonatina for piano, a sonata for violin with piano, cycles of piano music and songs, choral music and melodramas, etc.

VARIACNÍ FANTASIE

EMIL AXMAN

Moderato con moto ($\text{♩} = 92$)

Violino I.

Violino II.

Viola

Violoncello

5

10

Pochettino più mosso

15

Musical score for piano, four staves:

- Staff 1: Treble clef, 2/4 time, dynamic p . Measures 1-19.
- Staff 2: Bass clef, 3/4 time, dynamic p . Measures 1-19.
- Staff 3: Bass clef, 3/4 time, dynamic p . Measures 1-19.
- Staff 4: Bass clef, 3/4 time, dynamic p . Measures 1-19.

Measure 20:

- Treble clef, 2/4 time, dynamic f .
- Bass clef, 3/4 time, dynamic f .
- Accel. (Accelerando) instruction.
- Measure 21:

 - Treble clef, 2/4 time, dynamic ff .
 - Bass clef, 3/4 time, dynamic ff .

Con moto

25

mf

p

30

mp

mp

mf

mp

55

60

animato

rit.

65

Andante

70

75

poco rit. a tempo

80

pizz.

ffarco

accel. poco

p

p

p

p

rit.

Tempo I.

16

Tempo I.

p

7

p

marc.

p

p

90

f

f

f

f

95

f

f

f

f

pp

pp

marc.

mp

pizz.

pp

pp

marc.

mp

pizz.

100

arco

Presto

105

ff

ff

ff

ff

110

rit.

115

Moderato

pizz.

120

rit.

Allegretto (♩ = 112)

arco

125

Un poco più mosso

CII
130

Musical score for orchestra, page 130, showing measures 1-3. The score consists of four staves: Violin 1 (top), Violin 2, Cello, and Double Bass. Measure 1: Violin 1 plays a eighth-note followed by a sixteenth-note pair, dynamic *p*. Violin 2 and Cello play eighth-note pairs, dynamic *p*. Double Bass plays eighth-note pairs, dynamic *mf*. Measure 2: Violin 1 plays eighth-note pairs, dynamic *#p*. Violin 2 and Cello play eighth-note pairs, dynamic *#p*. Double Bass plays eighth-note pairs, dynamic *#p*. Measure 3: Violin 1 plays eighth-note pairs, dynamic *p*. Violin 2 and Cello play eighth-note pairs, dynamic *p*. Double Bass plays eighth-note pairs, dynamic *p*.

A musical score page showing four staves of music. The top staff is soprano, the second is alto, the third is bass, and the fourth is piano. Measures 11-12 show eighth-note patterns in the soprano and bass. Measure 13 starts with a forte dynamic. Measures 14-15 show eighth-note patterns again, with crescendo markings above the piano staff.

A musical score for piano, showing four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The score consists of five measures. Measures 11 and 12 show melodic lines with various dynamics like forte (f), piano (p), and sforzando (sf). Measures 13 through 15 feature rhythmic patterns primarily consisting of eighth-note chords and sixteenth-note patterns.

140

145

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

165

p
pizz.
p
pizz.

tr
arco
arco

f
cresc.

170

p
pizz.
p
pizz.

f
arco
arco

cresc.
cresc.
cresc.

175

f
marc.

Musical score page 23, measures 176-179. The score consists of four staves (treble, bass, alto, and tenor) in common time. The key signature changes from A major (no sharps or flats) to E major (one sharp). Measure 176: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Tenor staff has eighth-note pairs. Measure 177: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Tenor staff has eighth-note pairs. Measure 178: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Tenor staff has eighth-note pairs. Measure 179: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Tenor staff has eighth-note pairs.

180

Musical score page 23, measures 180-184. The score consists of four staves (treble, bass, alto, and tenor) in common time. Key signature: A major (no sharps or flats). Measure 180: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Tenor staff has eighth-note pairs. Measure 181: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Tenor staff has eighth-note pairs. Measure 182: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Tenor staff has eighth-note pairs. Measure 183: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Tenor staff has eighth-note pairs. Measure 184: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Tenor staff has eighth-note pairs.

Andante

185

Musical score page 23, measures 185-189. The score consists of four staves (treble, bass, alto, and tenor) in common time. Key signature: A major (no sharps or flats). Measure 185: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Tenor staff has eighth-note pairs. Measure 186: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Tenor staff has eighth-note pairs. Measure 187: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Tenor staff has eighth-note pairs. Measure 188: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Tenor staff has eighth-note pairs. Measure 189: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Tenor staff has eighth-note pairs.

Musical score page 23, measures 190-194. The score consists of four staves (treble, bass, alto, and tenor) in common time. Key signature: A major (no sharps or flats). Measure 190: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Tenor staff has eighth-note pairs. Measure 191: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Tenor staff has eighth-note pairs. Measure 192: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Tenor staff has eighth-note pairs. Measure 193: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Tenor staff has eighth-note pairs. Measure 194: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Tenor staff has eighth-note pairs.

190

poco accel.

Allegretto

200

Musical score for orchestra, featuring four staves of music:

- Staff 1 (Top):** Treble clef, 2 measures. Measure 1: 2 eighth notes. Measure 2: 1 eighth note, 1 sixteenth note, 1 eighth note.
- Staff 2:** Treble clef, 2 measures. Measure 1: 1 eighth note, 1 sixteenth note. Measure 2: 1 eighth note, 1 sixteenth note.
- Staff 3:** Bass clef, 2 measures. Measure 1: 1 eighth note, 1 sixteenth note. Measure 2: 1 eighth note, 1 sixteenth note.
- Staff 4 (Bottom):** Bass clef, 2 measures. Measure 1: 1 eighth note, 1 sixteenth note. Measure 2: 1 eighth note, 1 sixteenth note.

Measure numbers: 205, 210, 215, 220.

225 rit. *Moderato* ($\text{♩} = 96$)

($\text{♩} = 88$) 235 235 *f* *#f* *f*

cresc. *cresc.* *cresc.* *cresc.*

Musical score for orchestra and piano, page 10, measures 240-250.

The score consists of five systems of music, each with multiple staves for different instruments (e.g., Violins, Violas, Cellos, Double Basses, Flute, Clarinet, Bassoon, Trombones, Percussion, and Piano).

Measure 240: The score begins with a dynamic of ff . The piano part features eighth-note chords. The strings play eighth-note patterns. The woodwinds and brass provide harmonic support.

Measure 245: The dynamic changes to f . The piano part continues its eighth-note pattern. The strings play eighth-note chords. The woodwinds and brass provide harmonic support.

Measure 250: The dynamic changes to pp . The piano part plays eighth-note chords. The strings play eighth-note patterns. The woodwinds and brass provide harmonic support.

Andante: The tempo marking "Andante" is indicated above the piano part. The piano part plays eighth-note chords. The strings play eighth-note patterns. The woodwinds and brass provide harmonic support.

255

rit.

260

a tempo

265

arco

poco accel.

rit.

Musical score for strings and piano. The strings play eighth-note patterns in 3/4 time. The piano accompaniment consists of eighth-note chords. Measure 268 starts with a forte dynamic. Measure 269 begins with a piano dynamic. Measure 270 starts with a piano dynamic. The score ends with a ritardando instruction.

270

Moderato

Musical score for strings and piano. The strings play eighth-note patterns in 3/4 time. The piano accompaniment consists of eighth-note chords. Measure 270 starts with a piano dynamic. Measures 271-272 begin with piano dynamics. Measures 273-274 begin with piano dynamics. Measure 275 starts with a piano dynamic.

275

Musical score for strings and piano. The strings play eighth-note patterns in 3/4 time. The piano accompaniment consists of eighth-note chords. Measures 275-276 begin with piano dynamics. Measures 277-278 begin with piano dynamics.

Poco più mosso

Musical score for strings and piano. The strings play eighth-note patterns in 3/4 time. The piano accompaniment consists of eighth-note chords. Measures 278-281 begin with piano dynamics. Measures 282-285 begin with piano dynamics.

Musical score for orchestra and piano, page 10, measures 280-285.

The score consists of five systems of music:

- System 1 (Measures 280-281):** Treble, Alto, Bass staves. Key signature: F major (one sharp). Measure 280: Measures 1-2. Measure 281: Measures 3-4.
- System 2 (Measures 280-281):** Treble, Alto, Bass staves. Key signature: F major (one sharp). Measure 280: Measures 1-2. Measure 281: Measures 3-4.
- System 3 (Measures 280-281):** Treble, Alto, Bass staves. Key signature: F major (one sharp). Measure 280: Measures 1-2. Measure 281: Measures 3-4.
- System 4 (Measures 280-281):** Treble, Alto, Bass staves. Key signature: F major (one sharp). Measure 280: Measures 1-2. Measure 281: Measures 3-4.
- System 5 (Measures 280-285):** Treble, Alto, Bass staves. Key signature: F major (one sharp). Measure 280: Measures 1-2. Measure 281: Measures 3-4. Measure 282: Measures 1-2. Measure 283: Measures 3-4. Measure 284: Measures 1-2. Measure 285: Measures 3-4.

Performance instructions include:
- Dynamics: *pp*, *f*, *p*, *marc.*
- Articulation: *marc.*
- Measure numbers: 280, 285.

marc.

290

accel. poco

295 rit. Andante Largo

SCHERZO

Vivacissimo ma non prestissimo ($\text{d} = 92$)

5

Musical score for measures 1-5 of Scherzo. The score consists of four staves. Measure 1: Treble clef, 2/4 time, dynamic *f*, first ending. Measures 2-4: Treble clef, 2/4 time, dynamic *f*. Measure 5: Treble clef, 2/4 time, dynamic *f*, second ending, marked "simile". The bassoon part starts at measure 5.

Musical score for measures 10-14 of Scherzo. The score consists of four staves. Measure 10: Treble clef, 2/4 time, dynamic *p*, first ending. Measures 11-13: Treble clef, 2/4 time, dynamic *p*, second ending. Measure 14: Treble clef, 2/4 time, dynamic *f*, third ending. The bassoon part starts at measure 10.

Musical score for measures 15-20 of Scherzo. The score consists of four staves. Measures 15-18: Treble clef, 2/4 time, dynamic *p*, first ending. Measures 19-20: Treble clef, 2/4 time, dynamic *p*, second ending. The bassoon part starts at measure 15.

25 pizz. arco
pizz. arco p
pizz. arco p
p

30. f
f
f
f

35. p
p
p
p
mf

40.

pizz. arco 45 stacc.
pizz. arco p
pizz. arco sempre stacc.
parco sempre stacc.

50

55

60

cresc.

cresc.

cresc.

cresc.

65

70

f

H. M. 1045

75

80

85

90

95

100

farco

105

110

115

p

pizz.

p

pizz.

p

p

120

arco

125

130

Meno mosso (d. 63)

135

arco

d. = 60 - 63

140

poco marc.

pp

145

p

150

155

160

165

170

A musical score page for orchestra, numbered 115. The score consists of five staves. The top staff has a treble clef, the second and third staves have a bass clef, and the bottom two staves have an alto clef. Measure 1: Bassoon 1 and Bassoon 2 play eighth notes at dynamic b.p. Measure 2: Bassoon 1 and Bassoon 2 play eighth notes at dynamic b.p.. Measure 3: Bassoon 1 and Bassoon 2 play eighth notes at dynamic f. Measure 4: Bassoon 1 and Bassoon 2 play eighth notes at dynamic f. Measure 5: Bassoon 1 and Bassoon 2 play eighth notes at dynamic pizz. The bassoon parts are supported by double basses and cello basses.

A musical score page for a piano piece, numbered 180. The page contains six measures of music. The top staff features a treble clef, a key signature of one sharp, and a tempo marking of 180. The bottom staff features a bass clef. Measures 1-5 show a repeating pattern of eighth-note chords in the bass and eighth-note pairs in the treble. Measure 6 begins with a single eighth note in the bass before continuing the pattern.

A musical score page featuring four staves of piano music. The top staff uses a treble clef, the second staff a bass clef, and the third and fourth staves are also bass clef. The key signature is one sharp. Measure 185 begins with a forte dynamic. The first staff has eighth-note pairs followed by a sixteenth-note pattern. The second staff has eighth-note pairs. The third staff has eighth-note pairs. The fourth staff has eighth-note pairs. Measures 186-187 show eighth-note pairs in all staves. Measure 188 shows eighth-note pairs in all staves. Measure 189 shows eighth-note pairs in all staves.

A musical score page for orchestra, page 190. The page contains five staves of music. The top staff is a treble clef, the second is a treble clef, the third is a bass clef, the fourth is a bass clef, and the bottom is a bass clef. Measure 1 consists of eighth-note patterns. Measure 2 starts with a forte dynamic (f) and eighth-note patterns. Measure 3 starts with a forte dynamic (f) and eighth-note patterns. Measure 4 starts with a forte dynamic (f) and eighth-note patterns. Measure 5 starts with a forte dynamic (f) and eighth-note patterns.

rit.

195

Andante
(♩ = 66)

195

rit.

p

arco

p

200

Tempo I

205

200

Tempo I

pp

mp

mp

p

205

210

p

p

p

p

210

215

pizz.

pizz.

arco

pizz.

mf

215

pizz.

pizz.

arco

pizz.

mf

220

220 arco
pp
mp
mp arco.
p

225

280

pp

285 pizz. arco
pp
p
p
pizz. *p* *sempre stacc.*
p *sempre stacc.*

240 245

250

255

cresc.

cresc.

cresc.

cresc.

260

f

f

f

f

265

270

275

280

285

290

pizz.

295

300

sarco

305

310

315

320

325

rit.

Meno mosso ($d = 60$)

330

p

pizz.

p

335

mp

mp

mp

mp

340

f

pp

marc.

arco

marc.

845

accel. 355

350

marc. *pp*

marc.

tr ...

tr b ... *b* p ...

360

tr *tr* : *d* .

tr *tr* : *d* .

tr *tr* : *d* .

rit. 365

senza accel. (d.=56)

pp

mf

pizz.

p

870

375

380

385

890

895

400

405

410

415.

rit. poco a poco

420

425

alarg. 430

Tempo I

435

440

445

pizz.

450 arco

arco

f

455

460

465

pizz. arco
pizz. arco
pizz. arco

470 pizz. arco
pizz. arco
cresc.
cresc.

475 pizz. arco
pizz. arco
cresc.
cresc.

480 arco
pizz. farco
f
pizz. arco
arco

485

rit.

490

Meno mosso

491

492

493

494

495

496

497

498

499

500

p poco marc.

501

502

503

504

505

506

507

508

509

510

515

mf marc.

pizz.

520 *tr.*

525

mf

530 *tr.*

arco

535

f

pizz.

Music score for measures 540-544. The score includes four staves: Treble, Bass, Alto, and Bassoon. The key signature changes from B-flat major to A major at measure 540. Measures 540-541 show eighth-note patterns. Measures 542-543 show sixteenth-note patterns. Measure 544 concludes with a forte dynamic.

Music score for measures 545-549. The score includes four staves: Treble, Bass, Alto, and Bassoon. The key signature remains A major. Measures 545-549 show eighth-note patterns, continuing the melodic line established in the previous measures.

Music score for measures 550-554. The score includes four staves: Treble, Bass, Alto, and Bassoon. The key signature remains A major. Measures 550-554 show eighth-note patterns, continuing the melodic line established in the previous measures.

555 Andante

Music score for measures 555-560. The score includes four staves: Treble, Bass, Alto, and Bassoon. The tempo is marked "Andante". The dynamics are indicated by "rit.", "p", and "arco". Measures 555-556 show eighth-note patterns. Measures 557-558 show sixteenth-note patterns. Measures 559-560 show eighth-note patterns.

Tempo I 560

565

570

575

580

585

590

595

600

605

610

615

620

Più mosso

625

630

b2.

p

p b2.

p

p

62. 63. 64.

mf. 640. #f.

645. ff. > > > > > >

ff. > > > > > >

ff. > > > > > >

pesante accel.

650. ff. ff. ff. ff.

655. #f.

660. V. V. V. V.



S B Í R K A K A P E S N í C H P A R T I T U R
Řídí Otakar Šourek

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