

FOREWORD

Zdeněk Fibich (1850–1900) is one of the most prominent representatives of Czech romantic music, a younger contemporary of Bedřich Smetana and Antonín Dvořák. Among Fibich's compositions are piano pieces, chamber music, songs, choral works, melodramas, three symphonies, eight operas, the most famous of which are "Šárka", "Blaník", and "The Bride of Messina".

The huge cycle of piano pieces "Moods, Impressions and Reminiscences" includes several hundred of works. There remained 376 of them, the rest are lost. This is a very personal diary describing the feelings of Fibich to his beloved and student Anežka Schulzová, whom the composer met in 1886.

Judging by the titles, the pieces reflect not only Zdeněk's feelings for Anežka, but also the composer's impressions of her, including descriptions of parts of her body, as well as memories of the events that they experienced together. Fibich published 352 pieces: 171 in opus 41 in 1894, 33 in opus 44 in 1895 and 148 as opus 47 in 1896, and the remaining 24 pieces of opus 57 were published in 1902, two years after the composer's death. The manuscript contains notes, most of which did not appear in published editions. Some information about the pieces may be taken from Anežka's own notes, while many have associations with later and larger works by Fibich. So, the piece No. 44 from opus 41 is subtitled "A study for the opera "The Tempest" – Fibich's most famous theater work (written between 1893 and 1894), based on the Shakespeare's tragicomedy of the same name.

The piece No. 44 is included in the group of pieces (No. 38–44), in which Fibich de-

ПРЕДИСЛОВИЕ

Зденек Фибих (1850–1900) — один из наиболее ярких представителей чешской музыки романтического направления, младший современник Бедржиха Сметаны и Антонина Дворжака. Среди сочинений Фибиха — фортепианные пьесы, камерная музыка, песни, хоры, мелодрамы, три симфонии, восемь опер, из последних самые известные — «Шарка», «Бланик», «Мессинская невеста».

Колоссальный цикл фортепианных пьес «Настроения, впечатления и воспоминания» включает в себя несколько сотен произведений. Сохранились 376, остальные же утеряны. Это очень личный дневник, описывающий чувства Фибиха к его возлюбленной и ученице Анежке Шульцовой, с которой композитор познакомился в 1886 году.

Судя по названиям, в пьесах отражены не только чувства Зденека к Анежке, но и впечатления композитора от неё, включая описания частей её тела, а также воспоминания о событиях, которые они вместе пережили. Фибих издал 352 пьесы: 171 в сочинении 41 в 1894 году, 33 в сочинении 44 в 1895 и 148 в качестве опуса 47 в 1896 году, а оставшиеся 24 пьесы опуса 57 были изданы в 1902, спустя два года после смерти композитора. Авторская рукопись содержит примечания, большая часть которых не появлялась в печатных изданиях. Некоторые сведения о пьесах можно почерпнуть из собственных заметок Анежки, многие же имеют тематические переключки с более поздними и крупными сочинениями Фибиха. Так, пьеса № 44 из опуса 41 носит подзаголовок «Набросок к опере «Буря»» — самой известной сценической драме Фибиха (написана между 1893 и 1894 годами), основанной на одноимённой шекспировской трагикомедии.

Пьеса № 44 входит в группу пьес (№№ 38–44), в которых Фибих описывает Анежку в различных нарядах. В этом

scribes Anežka in various outfits. In this particular piece, one of the most passionate in the cycle, the composer's lover is presented in a purple dress. This music would be used later in the opera "The Tempest" for the lyrical portrait of Ferdinand recalling Miranda.

Miniature No. 4 was written on September 7, 1894 and does not have a certain program. It belongs to a group of pieces describing sleeping Anežka. The piece No. 8 (written on February 19, 1894) is full of sweet and intense languor. No. 15 is a study for the opera "Hedy" (1894–1895), the libretto for which was written namely by Anežka Schulzová. A piece from the piano cycle dates from August 21, 1894, but it should be noted that the date on the manuscript does not always coincide with the day the work was written. Sometimes it refers to a specific event, which is reflected in the piece. The gentle melody from the piece No. 15 was used in the opera in the scene, when Hedy says farewell to both love and life.

The piece No. 19 is dated September 9, 1894 and represents a self-portrait. Fibich depicts himself as a man rather passionate than dreamy and romantic.

The piece No. 20 (September 20, 1894) expresses a feeling of jealousy. The melody from this piano miniature was later used to portray the brutality of Lambro in the opera. The pieces No. 22 and 24 are also devoted to the theme of jealousy.

The piece No. 21 depicts Anežka at the ball, cheerful and carefree; only a small cloud of sadness runs in the section with a remark *tristamente*.

The piece No. 25 was written on September 16, 1894. Its general mood is that of alarm and sadness, it expresses the tragic fate of Hedy's love in the opera's last act. Fibich entitled this piece "How I cause Anežka pain", it's one of the composer's most melancholic works.

конкретном произведении, одном из самых страстных в цикле, возлюбленная композитора представлена в фиолетовом платье. Эта музыка будет использована позже в опере «Буря» для лирической характеристики Фернандо, вспоминающего Миранду.

Миниатюра № 4 была написана 7-го сентября 1894 года и не имеет открытой программы. Она принадлежит к группе пьес, описывающих спящую Анежку. Пьеса № 8 (написана 19-го февраля 1894 года) полна сладкого и сильного томления. № 15 — набросок к опере «Геда» (1894–1895), либретто к которой как раз было создано Анежкой Шульцовой. Пьеса из фортепианного цикла датируется 21 августа 1894 года, но следует отметить, что дата на рукописи не всегда совпадает с днём написания произведения. Иногда она отсылает к определённом событию, которое отображается в произведении. Нежная мелодия из пьесы № 15 была использована в опере в сцене, когда Геда прощается с любовью и жизнью.

Пьеса № 19 датирована 9 сентября 1894 года и является автопортретом. Фибих рисует себя человеком скорее страстным, чем мечтательным и романтичным.

В № 20 (20 сентября 1894) выражено чувство ревности. Мелодия из фортепианной миниатюры впоследствии была использована для изображения жестокости Ламбро в опере. Теме ревности посвящены также пьесы № 22 и 24.

В № 21 обрисована Анежка на балу, весёлая и беззаботная; лишь небольшое облако грусти набегаёт в разделе с ремаркой *tristamente*.

Пьеса № 25 написана 16 сентября 1894 года. Выдержана она в тревожном, печальном ключе и выражает трагическую судьбу любви Геды в последнем акте оперы. «Как я причиняю Анежке боль» — озаглавил Фибих эту пьесу, одну из самых меланхолических у композитора.

The piece No. 36 (February 22, 1894) is called “Our Harmony”. Two parts follow each other faithfully in the form of a canon. Pieces 51 to 58 are devoted to attractive traits of Anežka: No. 51 to her fluttering hair, No. 54 to her tongue, No. 55 to her teeth. Pieces Nos. 69 to 78 describe her hands (in the playful piece No. 78, for example, a fingernail on her little finger is depicted specifically). In miniatures 79 to 85, Anežka’s breasts are glorified. The last piece from this group (dated September 25, 1894) is the most sensual, tender and full of desire.

Pieces No. 94, 98 and 99 also represent studies for the opera “The Tempest”. In the piece No. 94 (October 9, 1893) one can hear Ariel evoking the storm (third act), in No. 98 (October 6, 1894) we may see a reflection of the image of Miranda, in No. 99 (February 24, 1894) – the image of Ferdinand.

The pieces No. 121–125 have no thematic echoes with other works by Fibich.

No. 127 (April 17, 1892) expresses mutual understanding between lovers: “The way we talk to each other”.

The piece No. 134 is dated January 1, 1893 – it was the day of Fibich’s first visit to the Anežka’s parents’ house. The composer depicts the humor of the situation: carefully observed rules of etiquette, manners. No. 135 is entitled “The Pleasure of Staying with the Schultz Family”. By the end of his twelve-day stay, Fibich felt himself completely at home, and the composer’s joyful mood was expressed in the piece in a genre of polka. Miniature No. 139 (April 13, 1893) reflects many happy evenings that Fibich spent with the Schulz family on the island of Žofín (now Slavic Island) in the Vltava riverbed. Here appears, perhaps, the composer’s most famous melody, later used by him in the symphonic poem “At Twilight” (op. 39). This melody gained particular fame thanks to the transcription

Пьеса № 36 (22 февраля 1894) названа «Наша гармония». Два голоса преданно следуют друг за другом в виде канона. Номера с 51 по 58 посвящены привлекательным чертам Анежки: № 51 — её развевающимся волосам, № 54 — языку, № 55 — зубам. Пьесы с № 69 по 78 описывают её руки (в игривой пьесе № 78, например, обрисован конкретно ноготь на мизинце возлюбленной). В миниатюрах с 79 по 85 прославляется грудь Анежки. Последняя пьеса из этой группы (от 25 сентября 1894 года) — самая чувственная, нежная и полная влечения.

Произведения № 94, 98 и 99 также представляют собой наброски к опере «Буря». В пьесе № 94 (9 октября 1893) можно расслышать Ариэля, вызывающего природное волнение (третье действие), в № 98 (6 октября 1894) — увидеть отблеск образа Миранды, в № 99 (24 февраля 1894) — образа Фернандо.

Пьесы № 121–125 не имеют тематических переключек с другими сочинениями Фибиха.

В № 127 (17 апреля 1892) выражено взаимопонимание между влюблёнными: «Так мы говорим друг с другом».

Пьеса № 134 носит дату 1 января 1893 — это был день первого визита Фибиха в родительский дом Анежки. Композитор обрисовывает юмор ситуации: тщательно соблюдаемые нормы этикета, церемонность знакомства. № 135 и носит название «Удовольствие от пребывания с семьёй Шульц». К концу своего двенадцатидневного визита Фибих чувствовал себя совершенно как дома, и радостное настроение композитора передано в пьесе с помощью использования жанра польки. В миниатюре № 139 (13 апреля 1893) отражены многие счастливые вечера, которые Фибих провёл в семье Шульц на острове Жофин (ныне — Славянский остров) в русле реки Влтава. Здесь появляется, пожалуй, самая известная мелодия композитора, впоследствии использованная им в симфонической поэме «В сумерках»

for violin and piano called “Poem” made by Jan Kubelik.

The piece No. 143 (August 20, 1893) is entitled “Impatience on the Way to Ústí nad Orlicí” and refers to a visit to the Schulz family house. Fibich is happy, looking forward to spend the whole day with Anežka, not distracted by the cares of a Prague life. He dedicated miniatures No. 142–154 to the same event. So, in the piece No. 149 we catch the pair “On the Way to Řetová”. Anežka and Zdeněk stroll through the hilly countryside and forests. Here you can hear the motives of Anežka from the piece No. 126, the opera “The Tempest”, the motives of the Anežka’s lips from the piece No. 53 and the theme of Mrs. Schulzová from the poem “At Twilight”.

Miniature No. 154 (September 13, 1893) is called “Reunion” and recalls a meeting with Anežka after the holiday. Music expressing happiness and impatience is also used in the fanfare theme from Symphony No. 2 in E Flat Major. The piece No. 158 (May 2, 1894) is entitled “How We Are Separated by the Vltava” and refers to the fact that Zdeněk and Anežka lived in Prague on opposite banks of the river.

Miniature No. 161 (June 14, 1894) (“Anežka’s Journey to the Alps”) is dedicated to her recovery in Celle. Unlike the haste of Fibich’s journey, Anežka is in no hurry and enjoys life. The theme from the piece was later used in the reapers’ dance from the third act of the opera “Hedy”.

Of course, it is impossible to characterize all the pieces of even one opus only. But even without knowing the history of the creation of works, you can enjoy the beautiful music presented in this collection – romantic in the finest sense of the word.

(op. 39). Особую известность эта мелодия приобрела благодаря транскрипции, сделанной Яном Кубеликом для скрипки с фортепиано и носящей название «Поэма».

Пьеса № 143 (20 августа 1893) озаглавлена «Нетерпение на пути в Усти-над-Орлицы» и относится к визиту в дом семьи Шульц. Фибих счастлив, готовясь провести целый день с Анежкой, не отвлекаемый заботами Праги. Этому же событию он посвятил миниатюры № 142–154. Так, в пьесе № 149 мы застаём пару «На пути в Ржетову». Анежка и Зденек прогуливаются через холмистую сельскую местность и леса. Здесь можно услышать мотивы Анежки из № 126, оперы «Буря», мотивы губ Анежки из № 53 и тему госпожи Шульцовой из поэмы «В сумерках».

Миниатюра № 154 (13 сентября 1893) называется «Воссоединение» и отсылает нас ко встрече с Анежкой после праздника. Музыка, выражающая счастье и нетерпение, использована также в мотиве фанфар из Симфонии № 2 Ми-бемоль мажор. Пьеса № 158 (2 мая 1894) озаглавлена «Как мы разделены Влтавой» и относится к тому, что Зденек и Анежка жили в Праге на противоположных берегах реки.

Миниатюра № 161 (14 июня 1894) («Путешествие Анежки в Альпы») и посвящена её выздоровлению в Целле. В отличие от спешки путешествия Фибиха, Анежка никуда не торопится и наслаждается жизнью. Тема из пьесы была впоследствии использована в танце жниц из третьего акта оперы «Геда».

Конечно, невозможно охарактеризовать все пьесы даже одного опуса. Но и не зная истории создания произведений, можно наслаждаться представленной в настоящем сборнике прекрасной музыкой — романтической в самом прекрасном понимании этого слова.

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Moods, Impressions and Reminiscences

Op. 41

**Настроения, впечатления
и воспоминания**
Соч. 41

1. *Adagio*

p *pp* *ppp* *pp* *ppp* *p* *mf*

p *pp* *p* *ppp* *pp* *ppp*

mf *f* *pp* *ppp* *pp* *ppp*

f *pp* *sfz* *p* *ppp*

perdendosi

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 3/4. The music is in common time (C). The score consists of two systems. The first system has two staves: a vocal staff and a piano staff. The vocal staff begins with a treble clef and a key signature of one sharp. The piano staff begins with a bass clef and a key signature of one sharp. The piano part features a melody in the right hand and a bass line in the left hand. The melody is marked with dynamics: *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). The piano part includes fingerings (1, 2, 3) and articulation marks (accents, slurs). The second system continues the melody and piano accompaniment. The piano part includes a final measure with a fermata. The score is presented in a clean, professional layout with a white background and black notation.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the voice part, and the accompaniment is in the piano part. The piano part features a prominent triplet in the left hand and a series of chords in the right hand. The score includes dynamic markings such as *pp*, *p*, and *mf*, and articulation marks like asterisks and slurs. The lyrics 'The Rose Tree' are written below the piano part.

Musical score for "L'Espresso" by Franz Schubert, measures 1-4. The score is in 3/4 time, key of D major. It features a piano introduction with a treble and bass staff. The tempo is marked "a tempo" and the dynamics range from "f" to "p". The score includes various musical notations such as slurs, accents, and fingerings.

[illegible]

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for piano and voice. The piano part consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one flat (Bb). The music begins with a piano introduction marked *mf*. The vocal part enters in the second measure with the lyrics "The rose tree, the rose tree". The piano part provides accompaniment with chords and moving lines. The score includes dynamic markings *mf* and *pp*, and a tempo marking *rit.* (ritardando). The piece concludes with a final chord marked with a double asterisk (*).

Lento assai

3. *p molto espressivo*

♩ * ♩ *sim.*

p *pp* *f*

♩ * ♩ * ♩ * ♩ * ♩ *

Poco piu mosso

fp *fp*

♩ * ♩ * ♩ * ♩ *

fp

♩ *

accel. *8va--1* *a tempo* *rit.* **Tempo I**

f *ff* *f* *mf* *p la melodia espress.*

♩ * ♩ * ♩ * ♩ * ♩ *sim.*

System 1: Treble and bass staves. Treble staff features chords and triplets. Bass staff features chords and triplets. Dynamics include *p*.

System 2: Treble and bass staves. Treble staff features chords and triplets. Bass staff features chords and triplets. Dynamics include *pp* and *f*. Rhythmic markings include *Q* and ***.

System 3: Treble and bass staves. Treble staff features chords and triplets. Bass staff features chords and triplets. Dynamics include *p*, *pp*, and *ppp*. Rhythmic markings include *Q* and ***.

System 4: Treble and bass staves. Treble staff features chords and triplets. Bass staff features chords and triplets. Dynamics include *p*, *mf*, and *p*. Rhythmic markings include *Q* and ***.

System 5: Treble and bass staves. Treble staff features chords and triplets. Bass staff features chords and triplets. Dynamics include *f*. Tempo markings include *poco rit.* and *a tempo*.

First system of a piano score in B-flat major. The right hand features a melodic line with grace notes and fingerings (1, 2, 5, 2, 1, 2, 3, 4). The left hand provides a harmonic accompaniment. Dynamics include *p* and *p espr.*. There are also crescendo and decrescendo hairpins.

Second system of the piano score. The right hand continues the melodic development with a *mf* dynamic. The left hand has a triplet in the first measure. Dynamics include *mf* and *p*. There are also crescendo and decrescendo hairpins. Below the system are two measures of rests marked with a quarter note and an asterisk.

Third system of the piano score, starting with the tempo change **Poco meno mosso**. The right hand has a melodic line with fingerings (5, 5, 5, 5, 4). The left hand has a triplet in the first measure. Dynamics include *poco rit.*, *mp*, and *mf*. There are also crescendo and decrescendo hairpins.

Fourth system of the piano score, starting with the tempo change **a tempo**. The right hand has a melodic line with fingerings (5, 4, 5, 1, 2). The left hand has a triplet in the first measure. Dynamics include *rit.* and *pp*. There are also crescendo and decrescendo hairpins. Below the system are two measures of rests marked with a quarter note and an asterisk.

Fifth system of the piano score. The right hand has a melodic line with fingerings (5, 5, 2, 3, 4, 2, 4, 5, 3). The left hand has a triplet in the first measure. Dynamics include *pp* and *poco rit.*. There are also crescendo and decrescendo hairpins. Below the system are two measures of rests marked with a quarter note and an asterisk.

Andante con moto

m. s.

5.

The musical score consists of six systems of piano music, each with a treble and bass staff. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Andante con moto'. The score includes various dynamics: *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), and *ppp* (pianississimo). There are also articulation marks such as accents (>) and slurs. Fingerings are indicated by numbers 1-5. Breath marks (vertical lines with a horizontal bar) are present in several measures. The score is divided into measures by bar lines, with some measures containing multiple notes or rests. The first system starts with a measure number '5.' and ends with a measure containing a double bar line and a repeat sign. The second system continues the piece. The third system includes a measure with a '5' above the staff. The fourth system includes a measure with a '4' above the staff. The fifth system includes a measure with a '3' above the staff. The sixth system includes a measure with a '5' above the staff and a measure with a '4' above the staff. The score concludes with a double bar line and a repeat sign.

Andantino sostenuto

6. *pp*

pp

p con duolo

pp *rit. a tempo*

pp *perden.* *rit.*

The musical score consists of six systems of piano notation. The first system (measures 6-7) is marked *pp* and includes fingerings (1, 2, 1, 2) and accents. The second system (measures 8-9) also features *pp* and includes a triplet. The third system (measures 10-11) is marked *p con duolo* and includes a fermata. The fourth system (measures 12-13) is marked *pp* and includes a triplet. The fifth system (measures 14-15) is marked *pp* and includes a triplet. The sixth system (measures 16-17) is marked *pp* and includes a triplet and a fermata.

The musical score is divided into two sections: 'Allegretto vivace' and 'a tempo'. The 'Allegretto vivace' section is in 2/4 time and features a melody in the right hand and a bass line in the left hand. The melody includes triplets and is marked with a forte (*mf*) dynamic. The 'a tempo' section is also in 2/4 time and features a melody in the right hand and a bass line in the left hand. The melody includes a triplet and is marked with a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

First system of the musical score for 'L'Allegretto' by Franz Schubert. The score is in 3/4 time, key of B-flat major, and features a piano (p) dynamic. The right hand plays a melody with various ornaments and trills, while the left hand provides a simple harmonic accompaniment. The system ends with a repeat sign and a fermata.

The first system of the musical score for 'The Little Boat' consists of six measures. The first measure is marked with a piano (*p*) dynamic and features a triplet of eighth notes in the right hand (F4, G4, A4) and a single eighth note in the left hand (F3). The second measure is marked with a piano (*p*) dynamic and features a triplet of eighth notes in the right hand (G4, A4, Bb4) and a single eighth note in the left hand (G3). The third measure is marked with a pianissimo (*pp*) dynamic and features a triplet of eighth notes in the right hand (A4, Bb4, C5) and a single eighth note in the left hand (A3). The fourth measure is marked with a piano (*p*) dynamic and features a triplet of eighth notes in the right hand (Bb4, C5, D5) and a single eighth note in the left hand (B3). The fifth measure is marked with a piano (*p*) dynamic and features a triplet of eighth notes in the right hand (C5, D5, E5) and a single eighth note in the left hand (C4). The sixth measure is marked with a piano (*p*) dynamic and features a triplet of eighth notes in the right hand (D5, E5, F5) and a single eighth note in the left hand (D4). The system is marked with a tempo of 120 and a key signature of one flat.

Musical score for "The Swan" by Camille Saint-Saëns, measures 1-8. The score is in 3/4 time, key of B-flat major. It features a piano (p) and a mezzo-forte (mf) section. The tempo is marked "a tempo" and "rit." (ritardando). The piano part is marked "p" and the mezzo-forte part "mf". The score includes various musical notations such as notes, rests, and dynamic markings.

a tempo

mf *f* *risoluto*

Adagio

8. *p ben tenuto* *rfz* *mf*

f *p* *f* *p*

p espress. *mf*

poco rit. a tempo

p *p* *pp* *rfz*

The image displays a page of musical notation, likely for a piano, consisting of five systems of staves. The notation includes various musical elements such as notes, rests, dynamics, and fingerings.

- System 1:** Starts with a treble clef and a key signature of two flats. The tempo is marked "Adagio". The first measure has a dynamic of *p* and the instruction "ben tenuto". The second measure has a dynamic of *mf* and the instruction "rfz". The third measure has a dynamic of *p* and the instruction "ben tenuto". The fourth measure has a dynamic of *mf* and the instruction "rfz". The fifth measure has a dynamic of *p* and the instruction "ben tenuto". The sixth measure has a dynamic of *mf* and the instruction "rfz".
- System 2:** Continues the musical notation with various dynamics and fingerings. The first measure has a dynamic of *f*. The second measure has a dynamic of *p*. The third measure has a dynamic of *f*. The fourth measure has a dynamic of *p*. The fifth measure has a dynamic of *f*. The sixth measure has a dynamic of *p*.
- System 3:** Continues the musical notation with various dynamics and fingerings. The first measure has a dynamic of *p* and the instruction "espress.". The second measure has a dynamic of *mf*. The third measure has a dynamic of *p*. The fourth measure has a dynamic of *mf*. The fifth measure has a dynamic of *p*. The sixth measure has a dynamic of *mf*.
- System 4:** Continues the musical notation with various dynamics and fingerings. The first measure has a dynamic of *p*. The second measure has a dynamic of *p*. The third measure has a dynamic of *p*. The fourth measure has a dynamic of *p*. The fifth measure has a dynamic of *p*. The sixth measure has a dynamic of *p*.
- System 5:** Continues the musical notation with various dynamics and fingerings. The first measure has a dynamic of *p*. The second measure has a dynamic of *p*. The third measure has a dynamic of *pp*. The fourth measure has a dynamic of *pp*. The fifth measure has a dynamic of *pp*. The sixth measure has a dynamic of *pp*.

System 1: Treble and bass staves. Treble staff has a 2-3 fingering and a 5/2 fingering. Bass staff has a 2 fingering. Dynamics include *p* and *mf*. There are asterisks (*) and a double bar line.

System 2: Treble and bass staves. Treble staff has a 4 fingering. Bass staff has a 2 fingering. Dynamics include *pp* and *mf*. There are asterisks (*) and a double bar line.

System 3: Treble and bass staves. Treble staff has a 1 fingering. Bass staff has a 2 fingering. Dynamics include *f* and *mf*. There are asterisks (*) and a double bar line.

System 4: Treble and bass staves. Treble staff has a 5-4 fingering. Bass staff has a 2 fingering. Dynamics include *espr.* and *f*. There are asterisks (*) and a double bar line.

System 5: Treble and bass staves. Treble staff has a 1 fingering. Bass staff has a 2 fingering. Dynamics include *pp*. There are asterisks (*) and a double bar line.

Allegretto vivace

9.

p *mf*

p *f*

p *mf*

a tempo *mf* *pp*

mf *p*

19

Andante con moto

10. *pp*

rit. *f* *pp* *a tempo* *p* *p*

p *pp*

rit. *a tempo* *pp*

rit. *f* *pp*

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