Osobitý sloh Bohuslava Martinů (1890—1959) se vyhranil plně až v druhé polovině 20. let ve Francii. Skladatel se o publikaci svých starších skladeb nestaral a tak až po jeho smrti dostává postupně veřejnost k dispozici velmi cenná a hudebně bohatá díla z doby zrání. Mezi množstvím skladeb nejrůznějších oborů nacházíme u mladého Martinů i dvě houslové sonáty, jež předcházely dílům vydaným za jeho života a známým jako I., II. a III. houslová sonáta. Pozdější z nich, d moll z roku 1926, vyšla v Pantonu už 1966.

Sonáta C dur pro housle a klavír z roku 1919 je prvním skladatelovým dílem tohoto druhu. Je to sonáta velkorysého stavebného řešení, jejíž sólový part prozrazuje autorovy značné houslistické zkušenosti i úsilí vyrovnat se po svém s odkazem velkých vzorů houslové literatury 19. století. Sonátové Allegretto, quasi Moderato upoutá široce klenutou melodikou a neklidným častějším střídáním temp. Scherzo má dramaticky výrazný pomalý úvod a bohatě diferencovanou vlastní scherzovou stať. Volná věta, opět melodicky vřelá, je nesena široce klenutým jednolitým gradačním obloukem. Finale je řešeno jako passacaglia na osmitaktové téma, v níž Martinů prokázal i bohaté umění polyfonní.

Jaroslav Smolka

Оригинальный стиль БОГУСЛАВА МАРТИНУ (1890—1959) отчетливо проявился лишь во второй половине 20-ых лет, когда композитор был во Франции. Мартину не заботился об издании своих ранних произведений. Поэтому только после смерти стали достоянием широких кругов общественности весьма ценные, богатые в музыкальном отношении произведения, относящиеся к периоду его творческого созревания. Среди множества произведений различных жанров молодым Мартину были написаны и две скрипичные сонаты, предшествовавшие опусам, изданным при его жизни и известным как первая, вторая и третья скрипичные сонаты. Самая поздняя из них — ре минор, относящаяся к 1926 году, вышла в «Пантоне» уже в 1966 году.

Соната до мажор для скрипки и фортепьяно, датируемая 1919 годом, является первым произведением композитора этого типа. Эта соната отличается широтой построения; ее сольная партия выдает значительный опыт скрипичного мастерства, накопленный композитором, и стремление по-своему переработать творческое наследие великих мастеров скрипичной литературы 19 века. Сонатное Аллегретто квази Модерато обращает на себя внимание широким развитием мелодической линии и беспокойным частым чередованием темпов. Вступление в скерцо носит драматически яркий характер, но развивается оно медленно. Само скерцо имеет богато дифференцированную шкалу. Страстно звучащая мелодия предложения постепенно нарастает и спадает. Финал решен как пассакалья на восьмитактную тему, в которой Мартину продемонстрировал свое богатое мастерство в области полифонии.

Ярослав Смолка — Перевела М. Рогачева

Der persönliche Stil Bohuslav Martinůs (1890—1959) entfaltete sich völlig erst in der zweiten Hälfte der zwanziger Jahre in Frankreich. Da er sich als Komponist selbst nicht um die Publikation seiner älteren Werke kümmerte, gelangten sehr wertvolle und inhaltsreiche Werke aus der Reifezeit erst nach seinem Tode allmählich an die Öffentlichkeit. Aus der Menge von Kompositionen verschiedenster Art finden wir auch zwei Violinsonaten des jungen Martinů, die noch vor den zu seinen Lenzeiten im Druck erschienenen und bekannten Violinsonaten Nr. 1, 2 und 3 entstanden sind. Die spätere von den beiden, die Sonate d-Moll aus dem Jahre 1926 ist bereits im Jahre 1966 bei Panton erschienen.

Die Sonate C-Dur für Violine und Klavier aus dem Jahre 1919 ist das erste Werks- dieser Art des Komponisten. Sie ist baulich großzügig angelegt, und ihr Solopart zeugt von den violinistischen Erfahrungen des Autors und von dem Bestreben, sich mit dem Nachlaß der grossen Vorbilder der Violinliteratur des 19. Jahrhunderts auseinanderzusetzen. Das Allegretto quasi Moderato fesselt durch die breit angelegte Melodik und den unruhigen häufig en Tempowechsel. Das Scherzo hat eine markante, ausdrucksvolle langsame Einleitung und einen reich differenzierten eigenen Scherzoteil. Der langsame Satz ist wieder innig melodisch und von einem weitgewölbten einheitlichen Gradationsbogen getragen. In dem als Passacaglia auf einem achttaktigen Thema konzipierten Finale dokumentiert Martinů sein reiches polyphonisches Können.

Jaroslav Smolka — Deutsch von Adolf Langer

The individual style of Mr Bohuslav Martinů (1890 to 1959) was fully mature as late as in the second half of the twenties, during his stay in France. The composer was not anxious to see his older compositions published and thus it is only after his death that the public are getting to know his invaluable and musically sumptuous works from the period of his growth. Among a great number of various compositions of all kinds, young Mr. Martinů, among others, wrote two violin sonatas, which preceded the works published during his life. They are known as the 1st, the 2nd and the 3rd villin sonatas. The latter, in D minor, of 1926, was published by Panton as early as 1966.

The Sonata in C major for violin and piano, of 1919, is the composer's first work of its kind. It is a sonata of a high-minded constructive solution, the solo part of which reveals the author's ample violinist experience and his effort to dispose of the heritage of the great examples of 19th-century violinist literature in his own way. The Allegretto quasi Moderato of the sonata is fascinating by its broadly established melodics and its frequent agitated changement of speeds. The scherzo has a dramatically expressive slow introduciton and a richly differentiated scherzo passage of its own. The free movement, again melodically warm, is carried on by a sweeping and compact gradation arch. The finale is conceived as a passacaglia on a subject in eight bars, in which Mr. Martinů has even shown a rich polyphonic art.

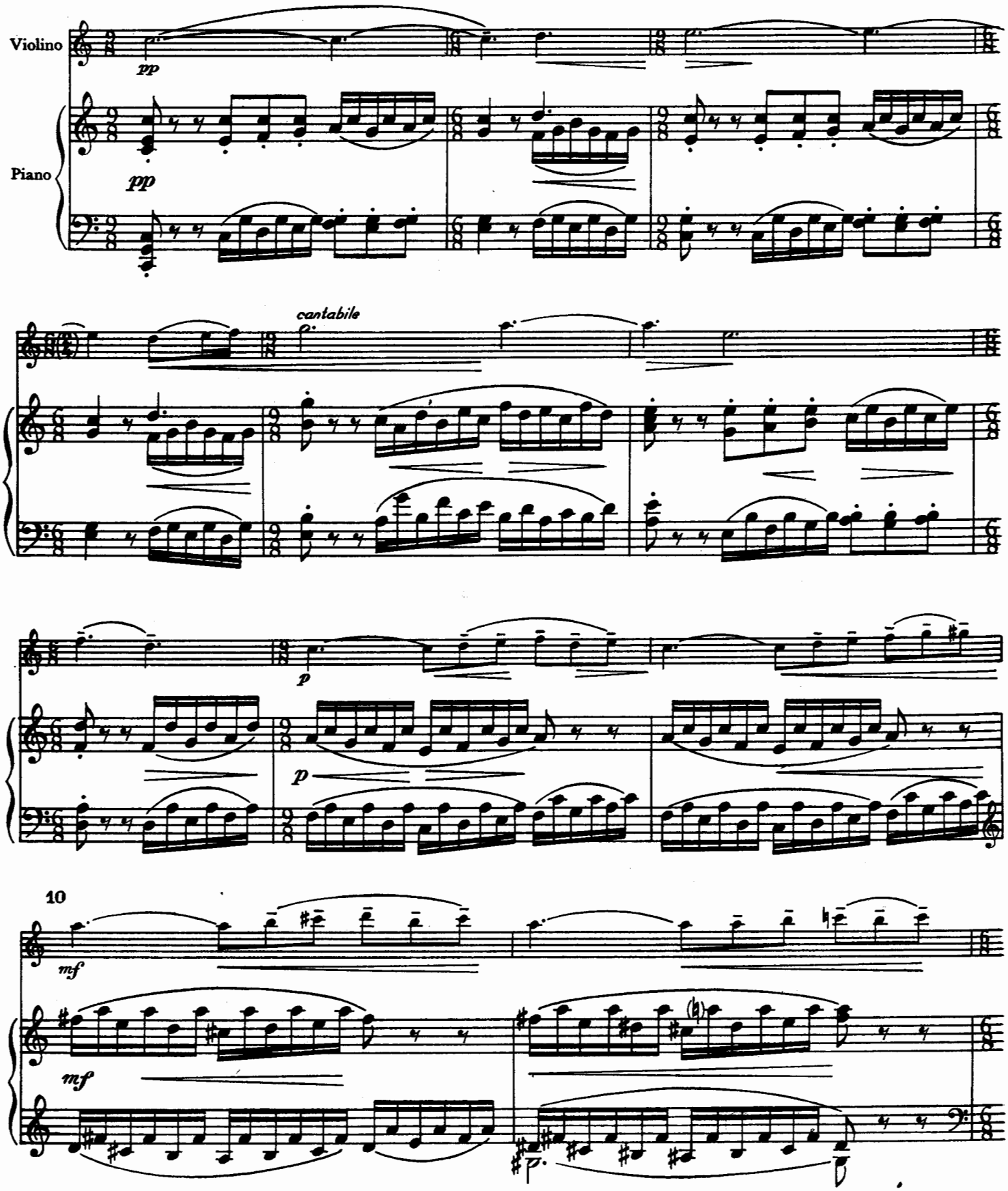
Jaroslav Smolka — Translated by Jan Machač

SONÁTA C DUR
PRO HOUSLE A KLAVÍR
I

♩. = 74

Allegretto quasi Moderato

BOHUSLAV MARTINŮ
(1890 – 1959)



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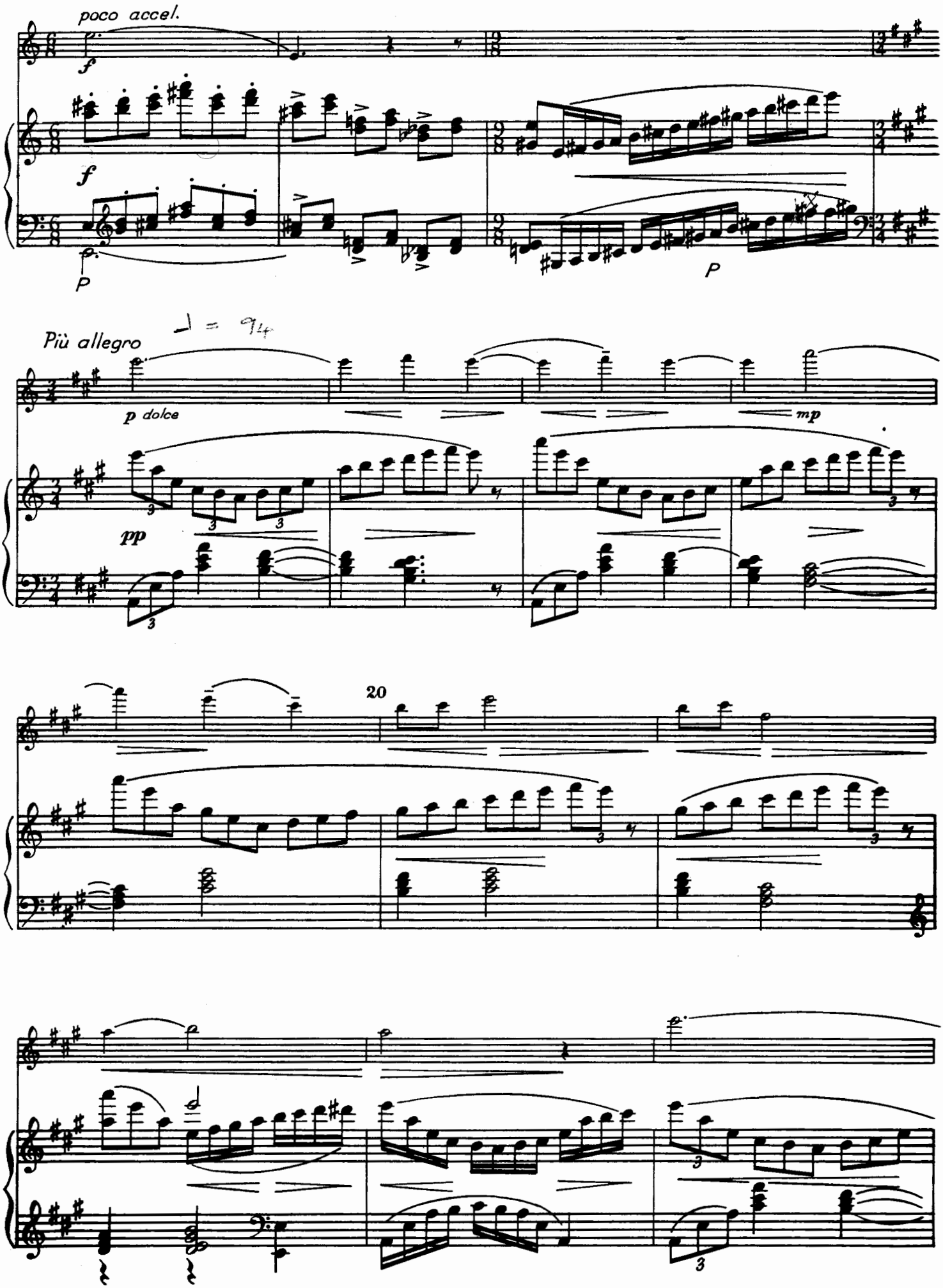
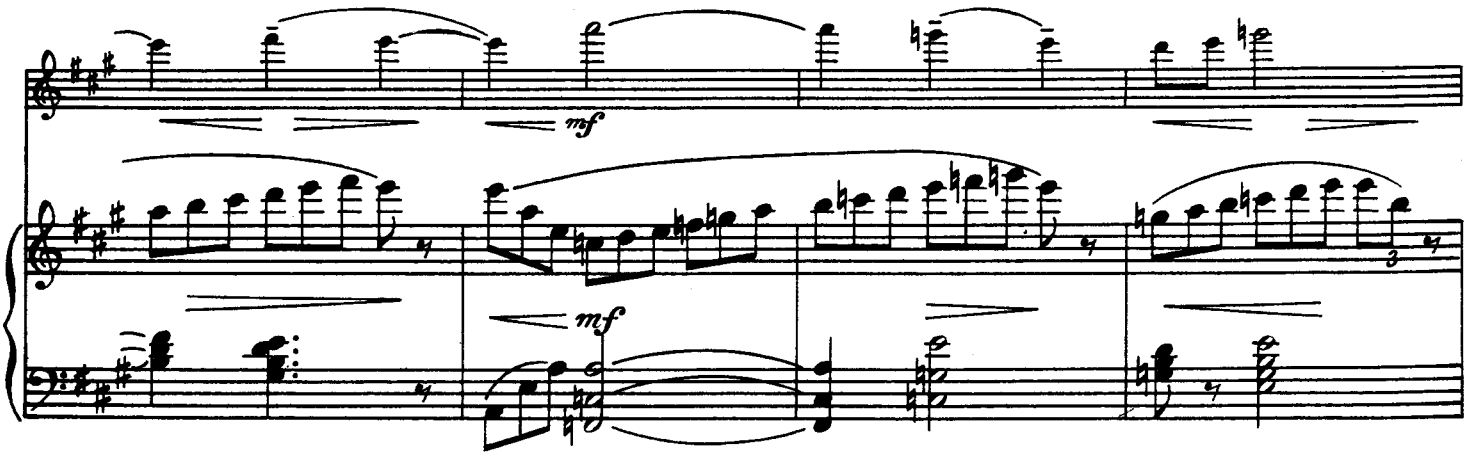
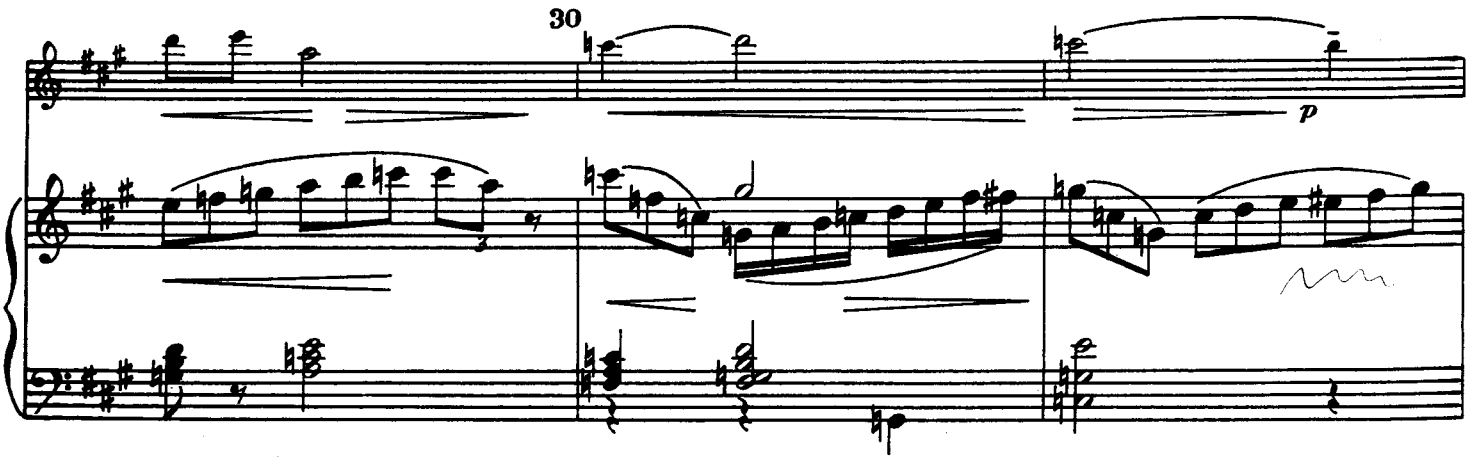
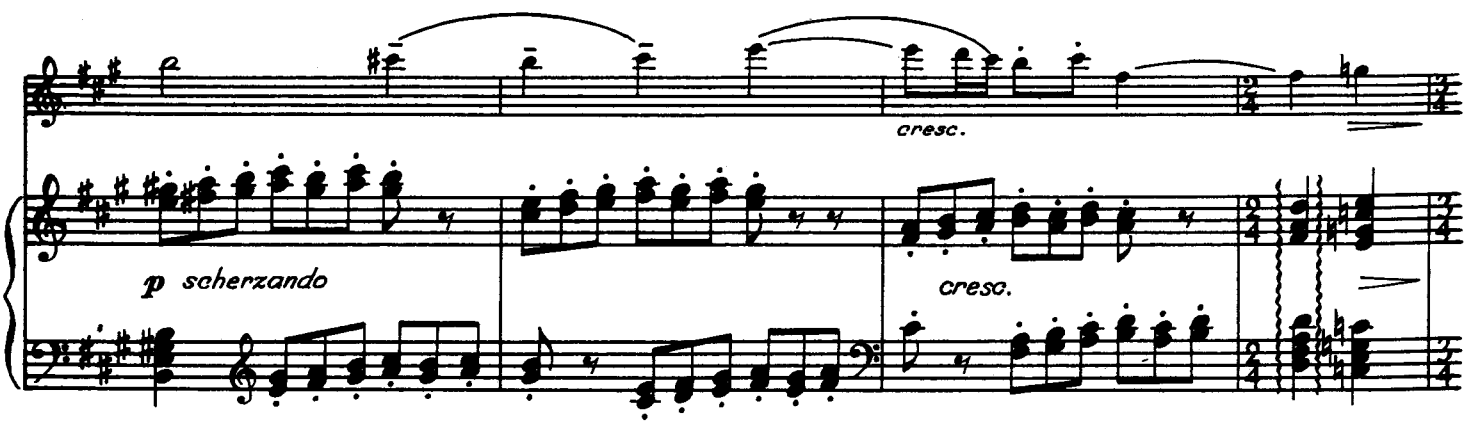
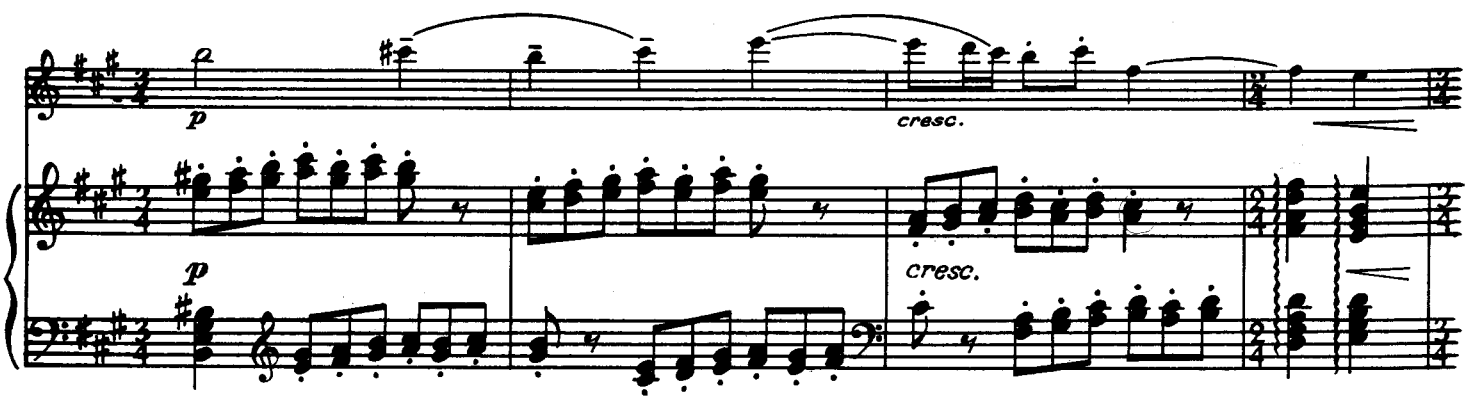
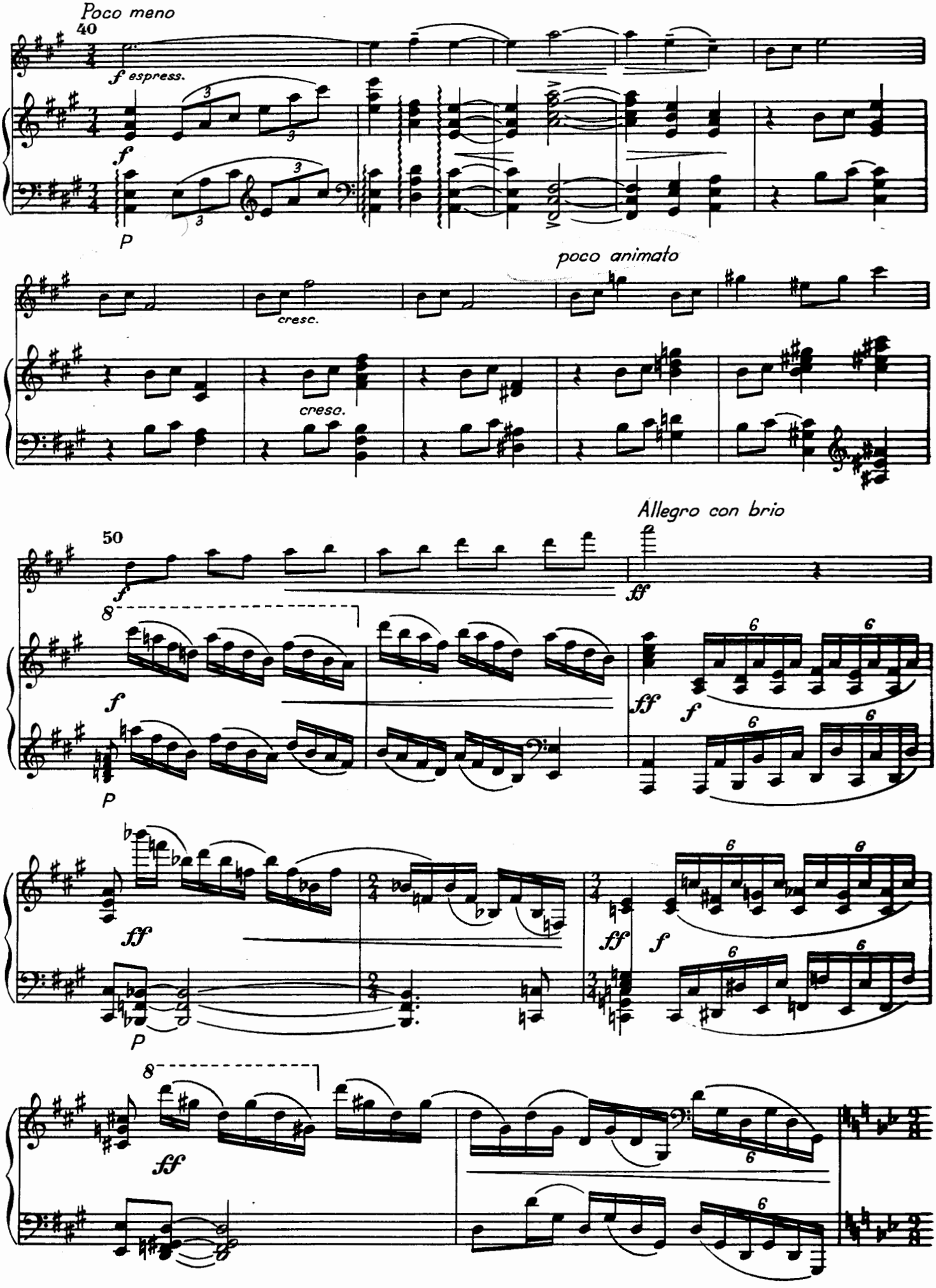

poco accel.
f
f
P
P
Più allegro
♩ = 94
p dolce
mp
pp
20

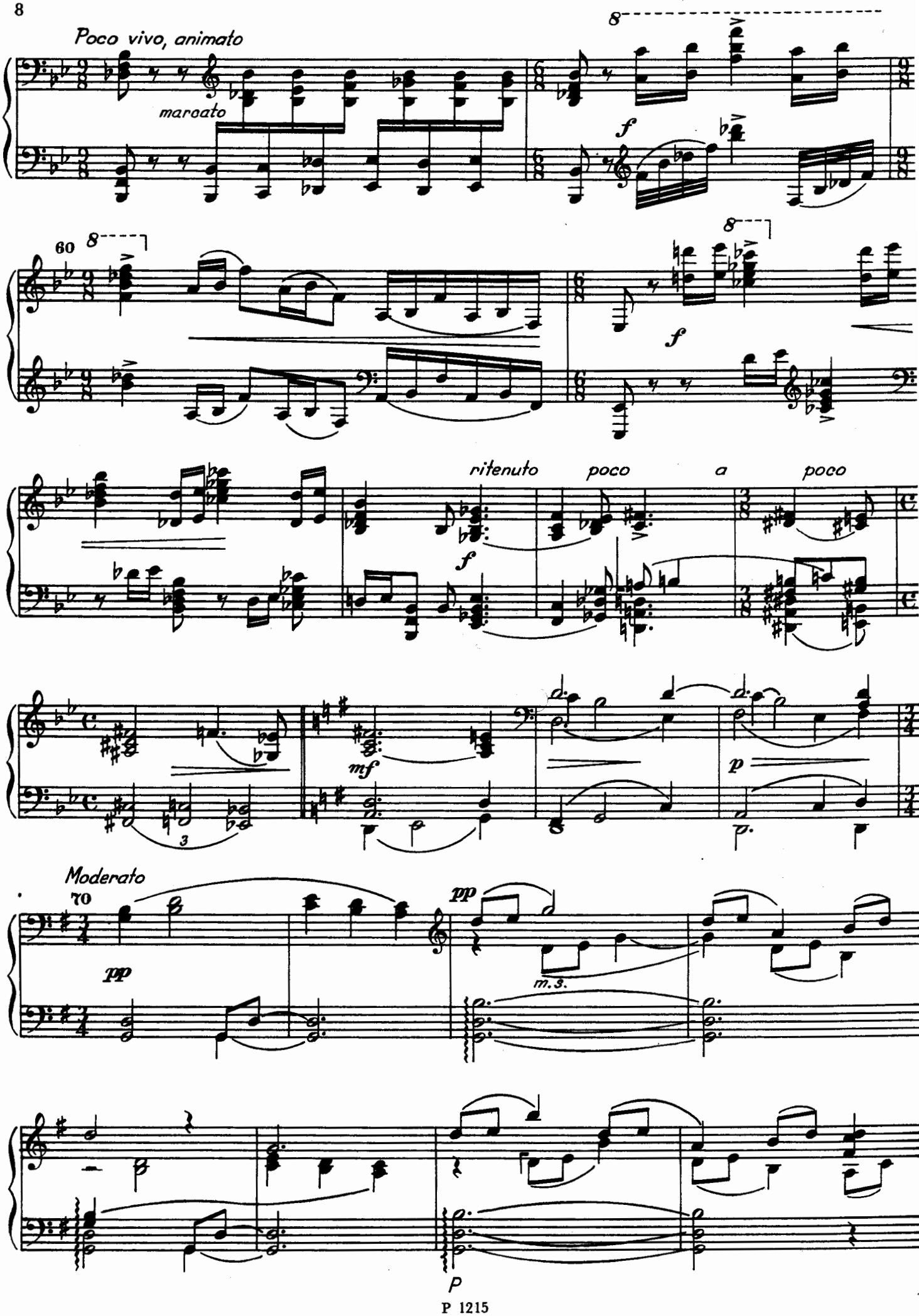

mf
mf

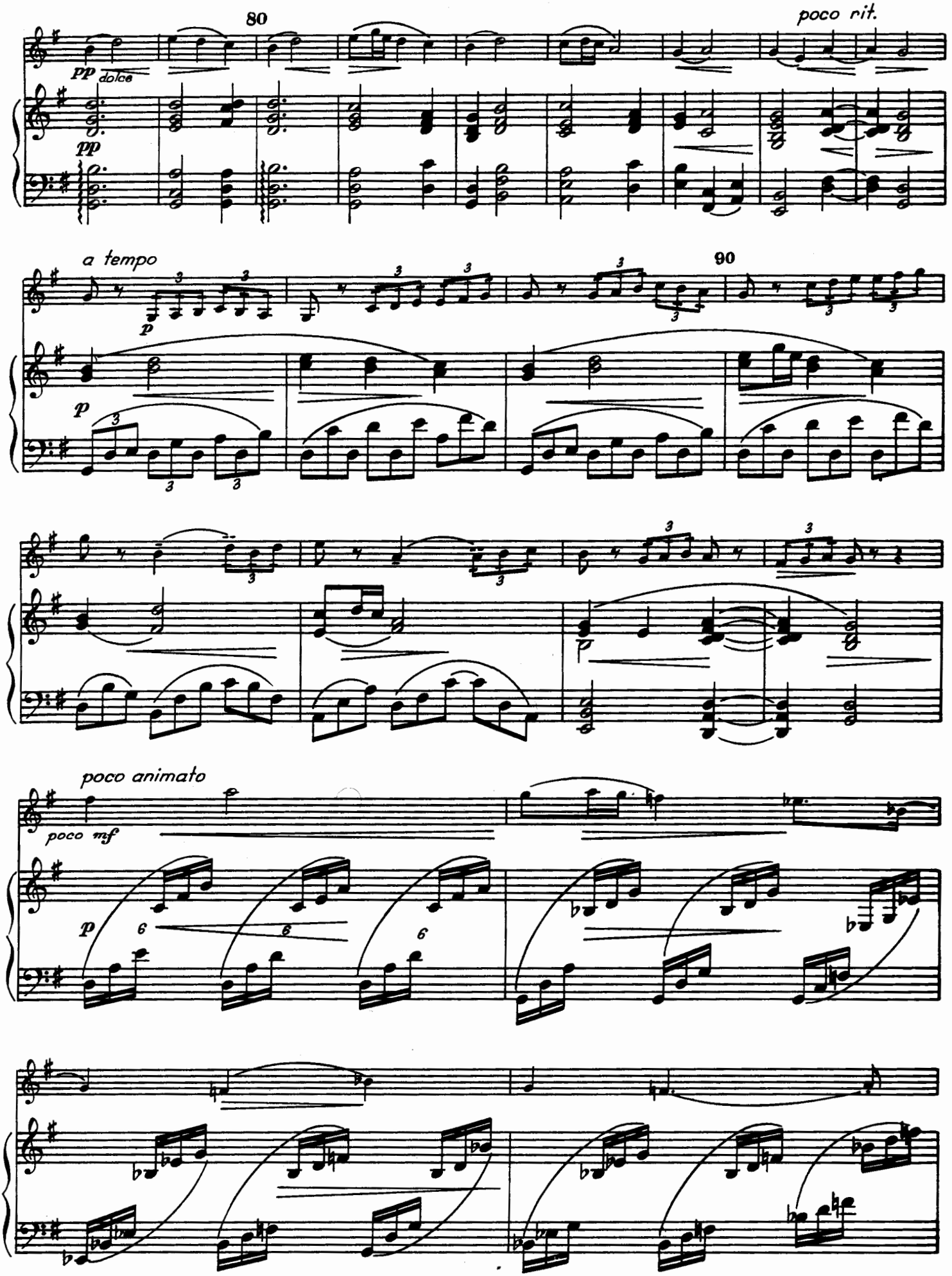

30
p

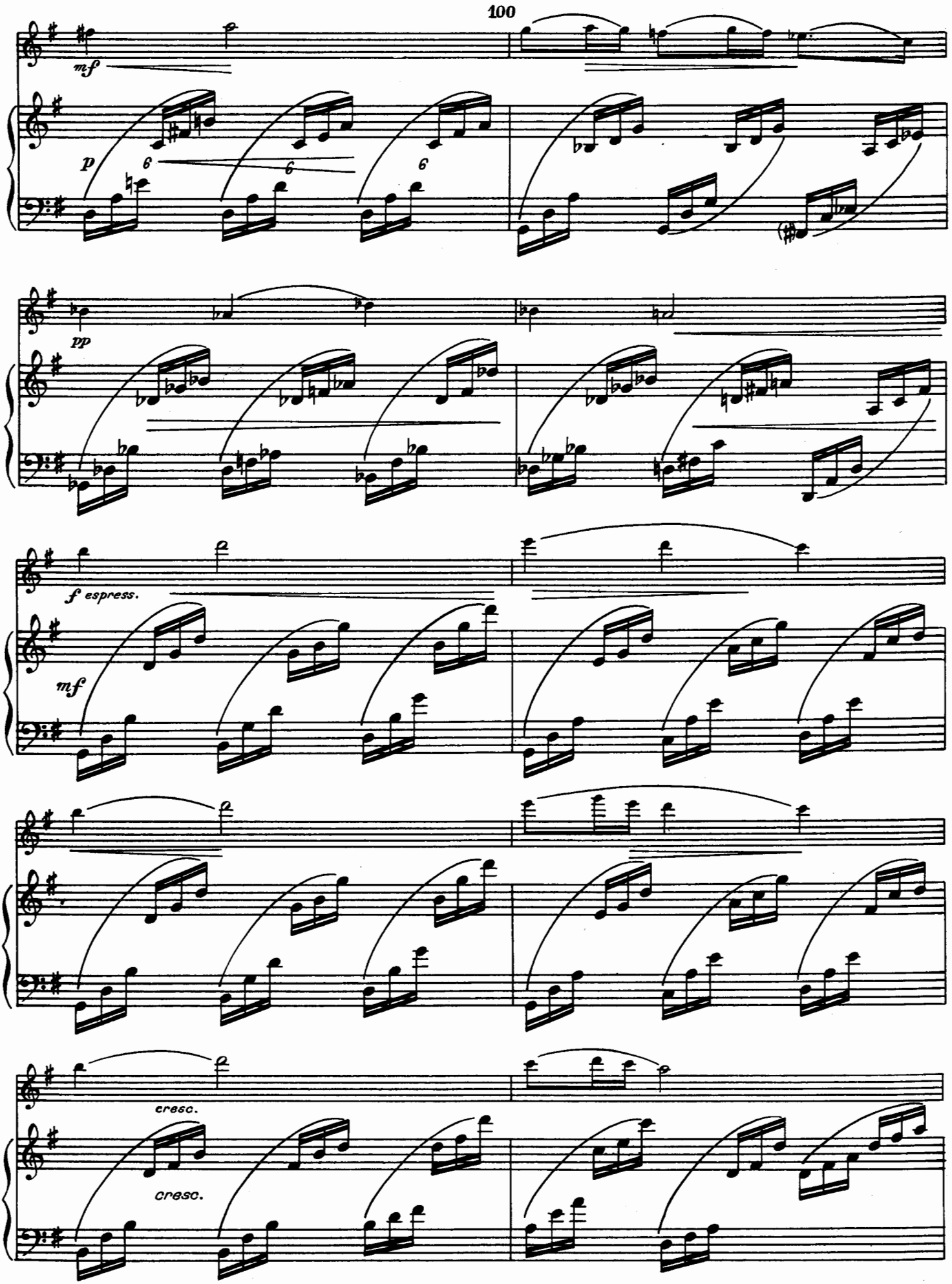

cresc.
p scherzando
cresc.

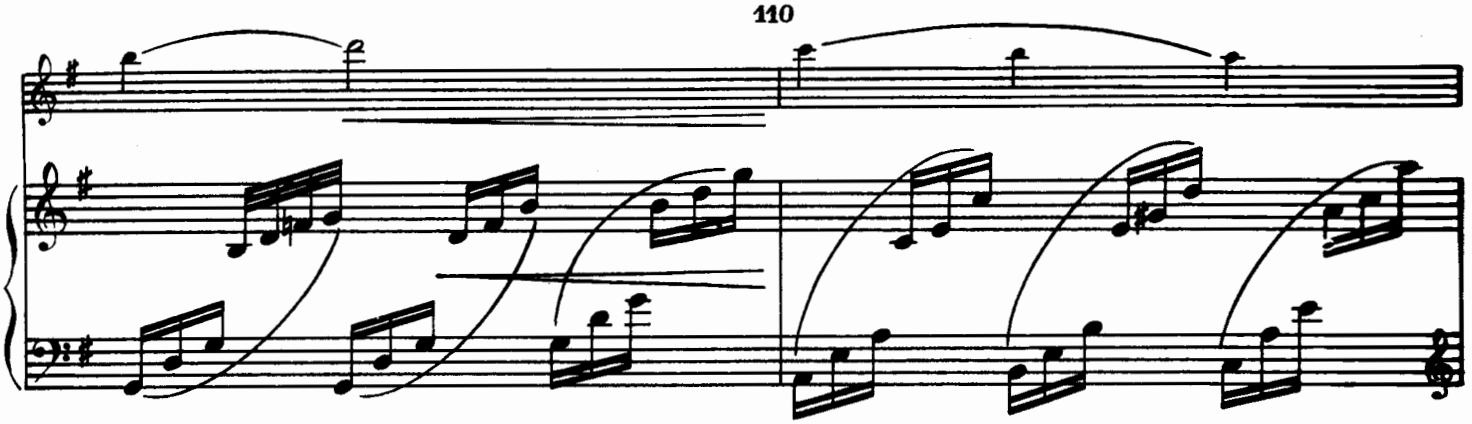

p
cresc.
p
cresc.

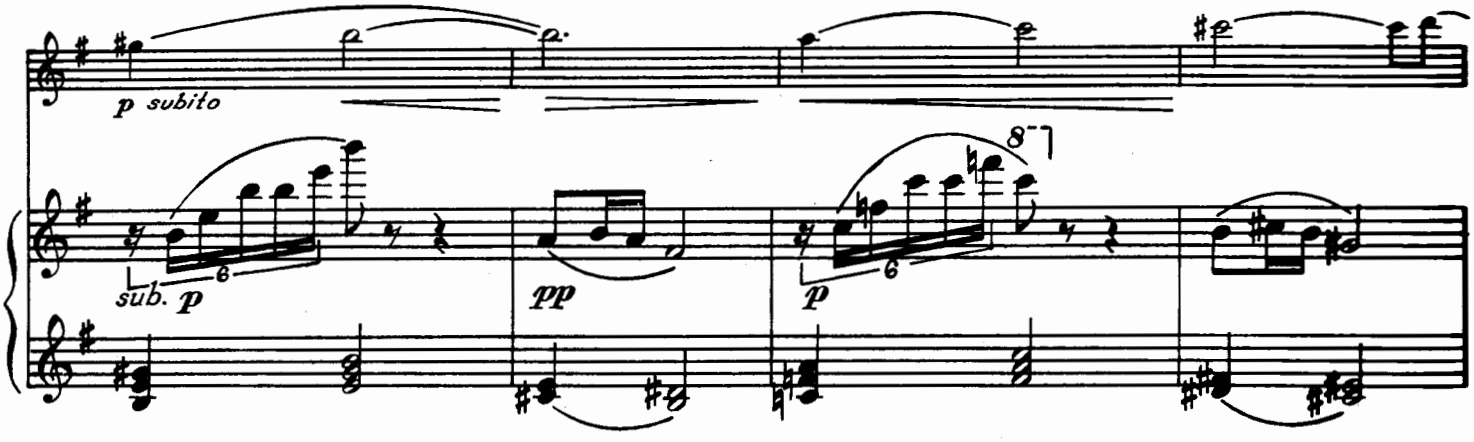

Poco meno
40
f espress.
f
P
poco animato
cresc.
cresc.
50
Allegro con brio
f
ff
8
P
ff
f
ff
P
ff
f
8
ff

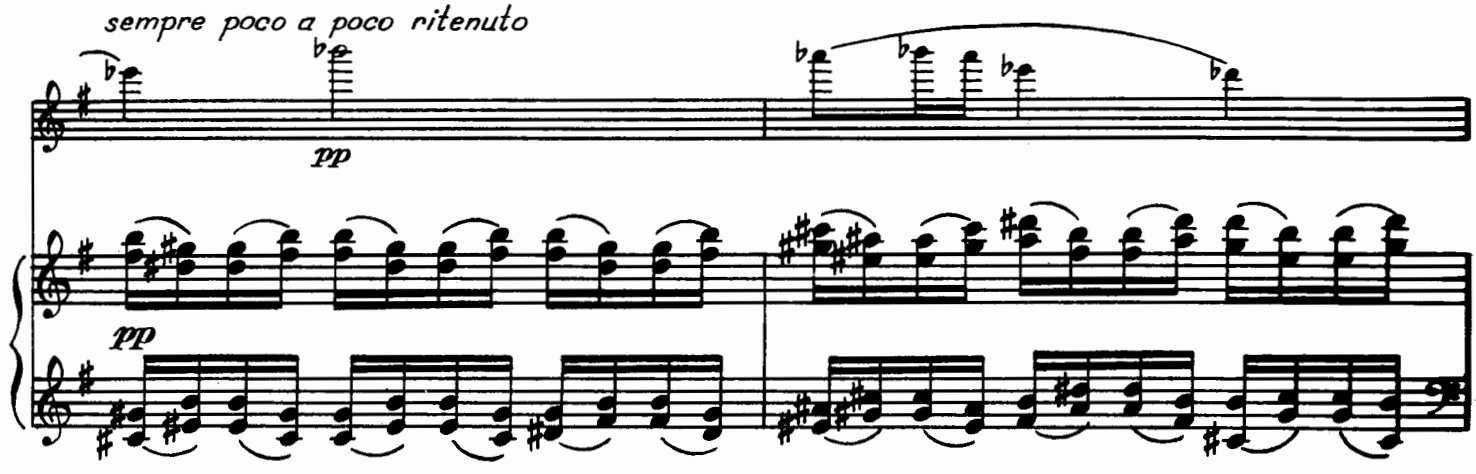

Poco vivo, animato
marcato
f
60
f
ritenuto
poco
a
poco
f
mf
p
Moderato
70
pp
pp
m.s.
p

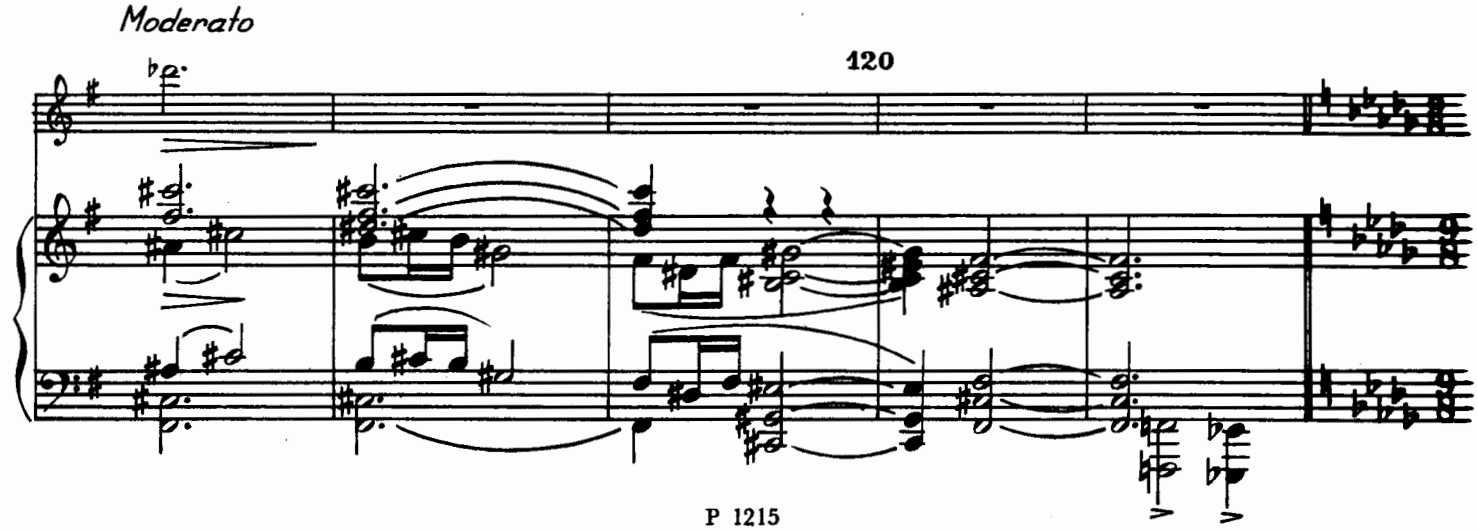

80
poco rit.
pp dolce
pp
a tempo
p
90
p
poco animato
poco mf
p

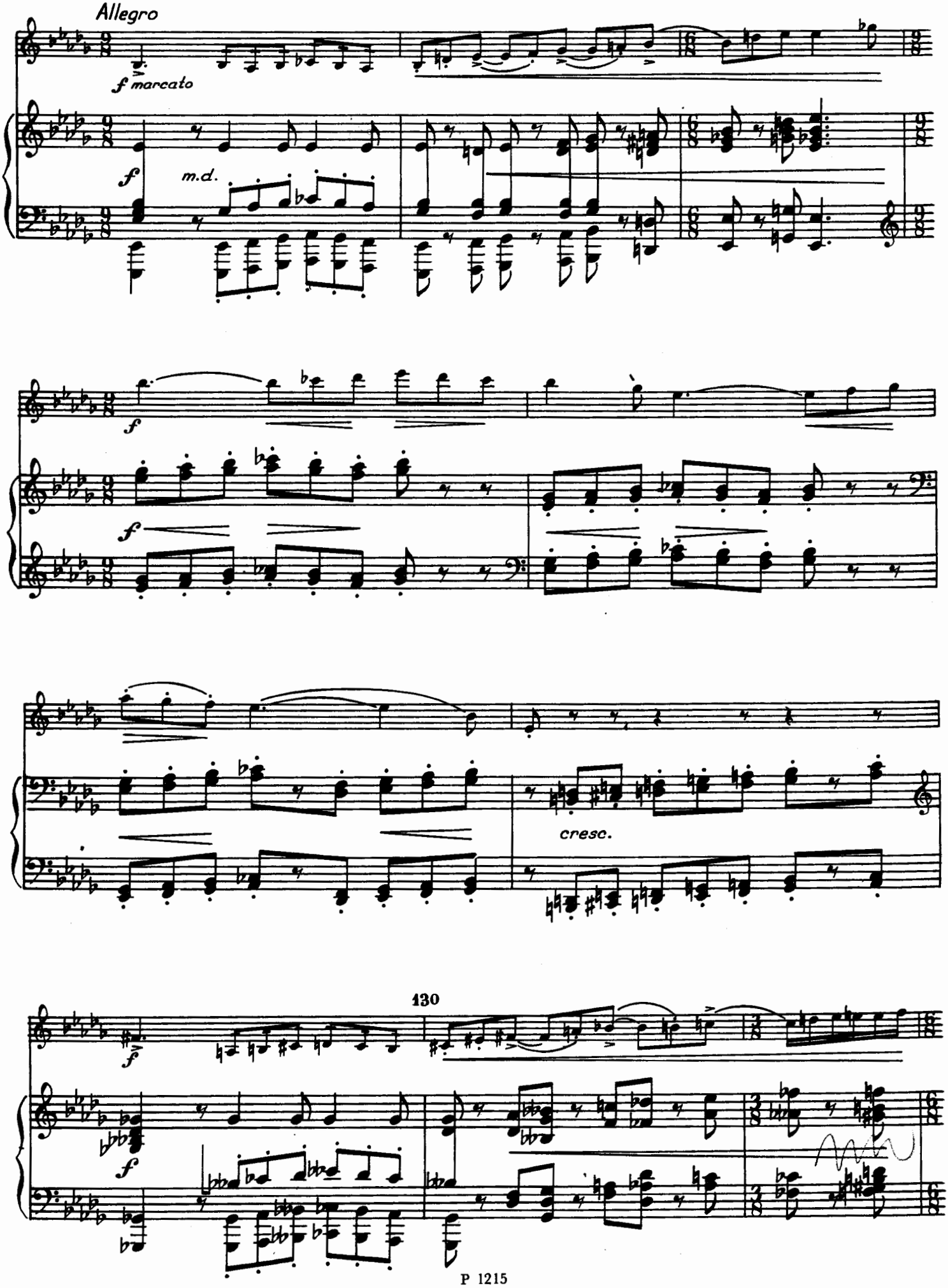

100
mf
p
6
6
6
pp
f espress.
mf
cresc.
cresc.

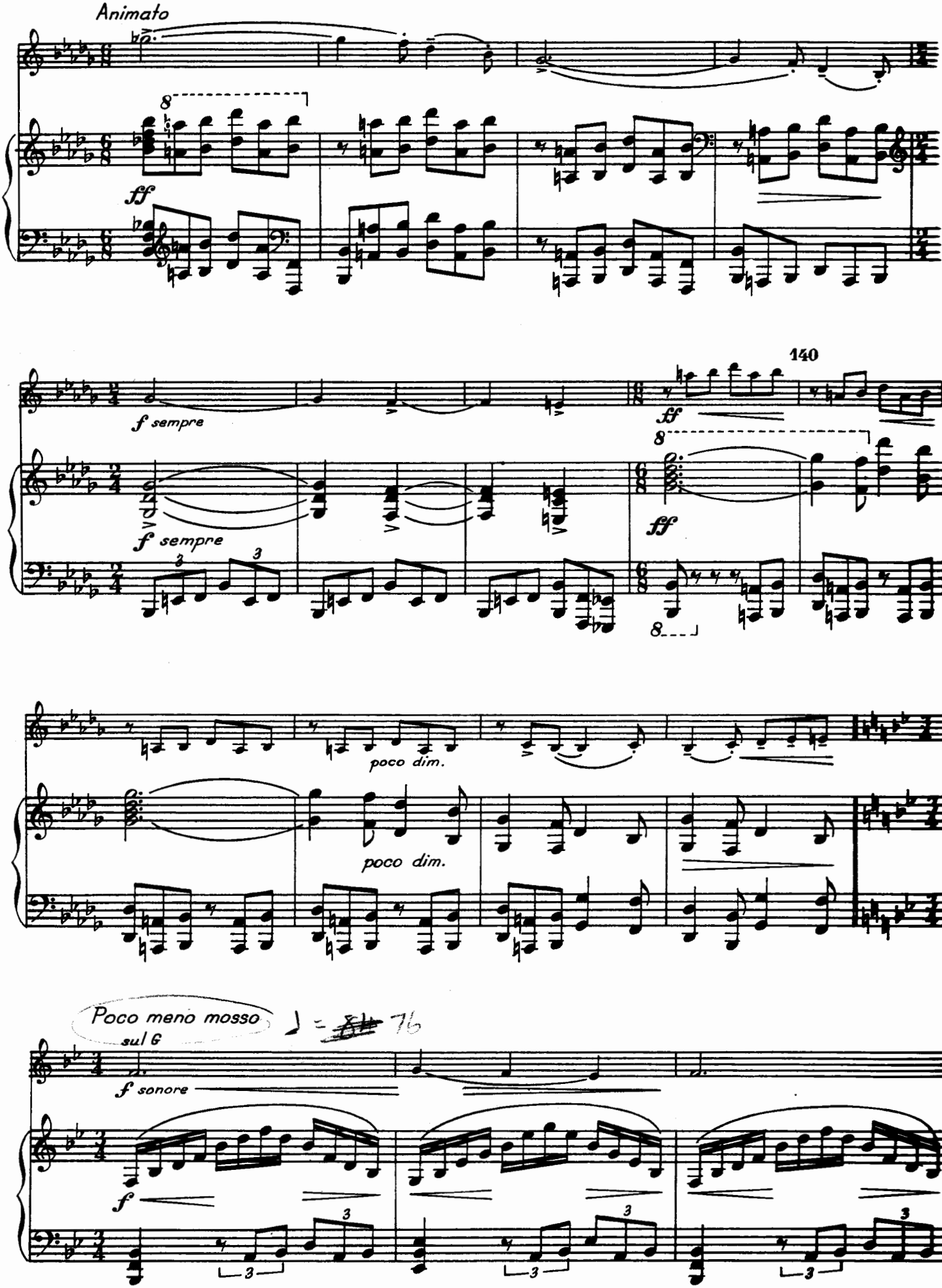


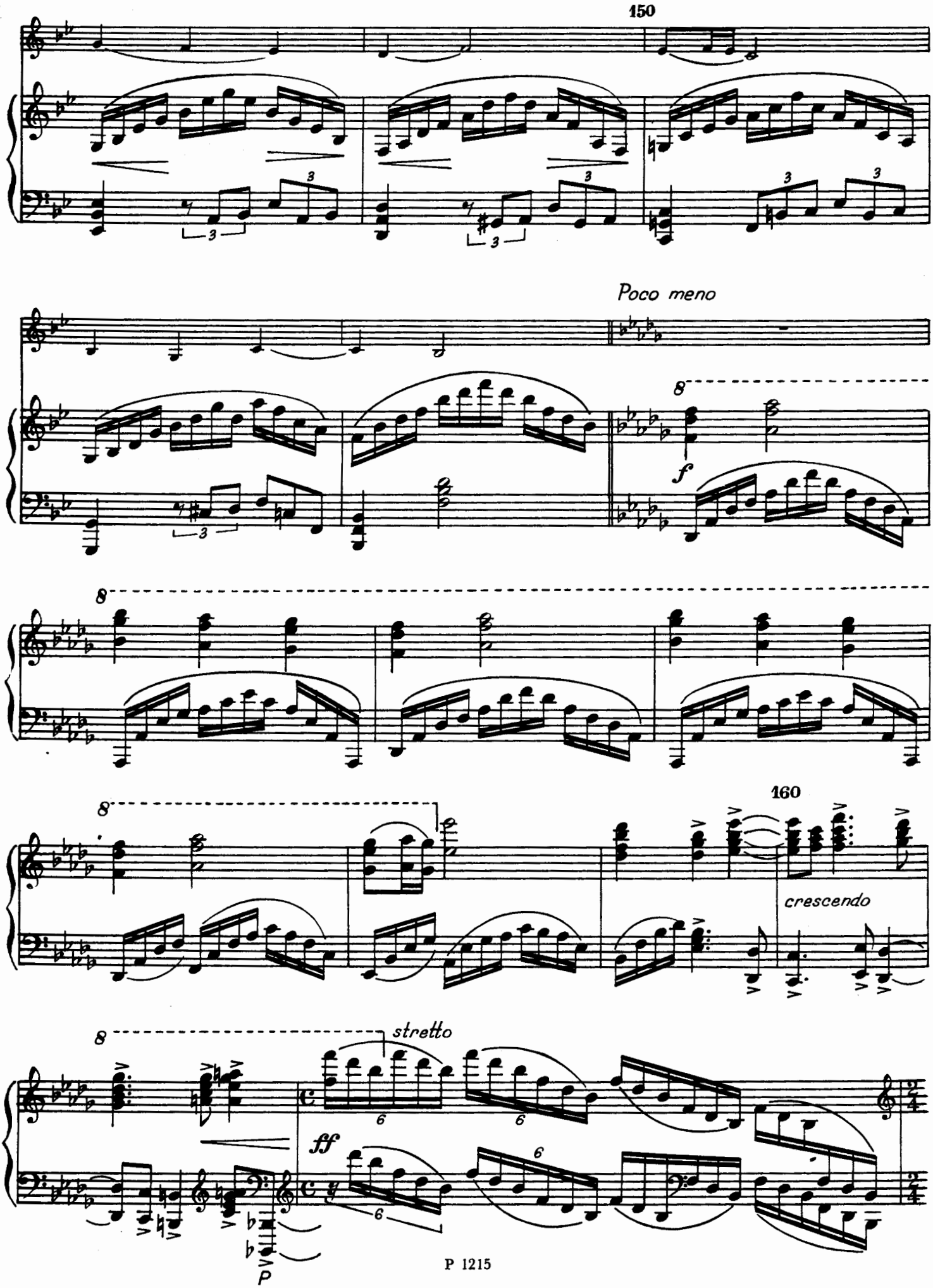

p subito
sub. p
pp
p
8

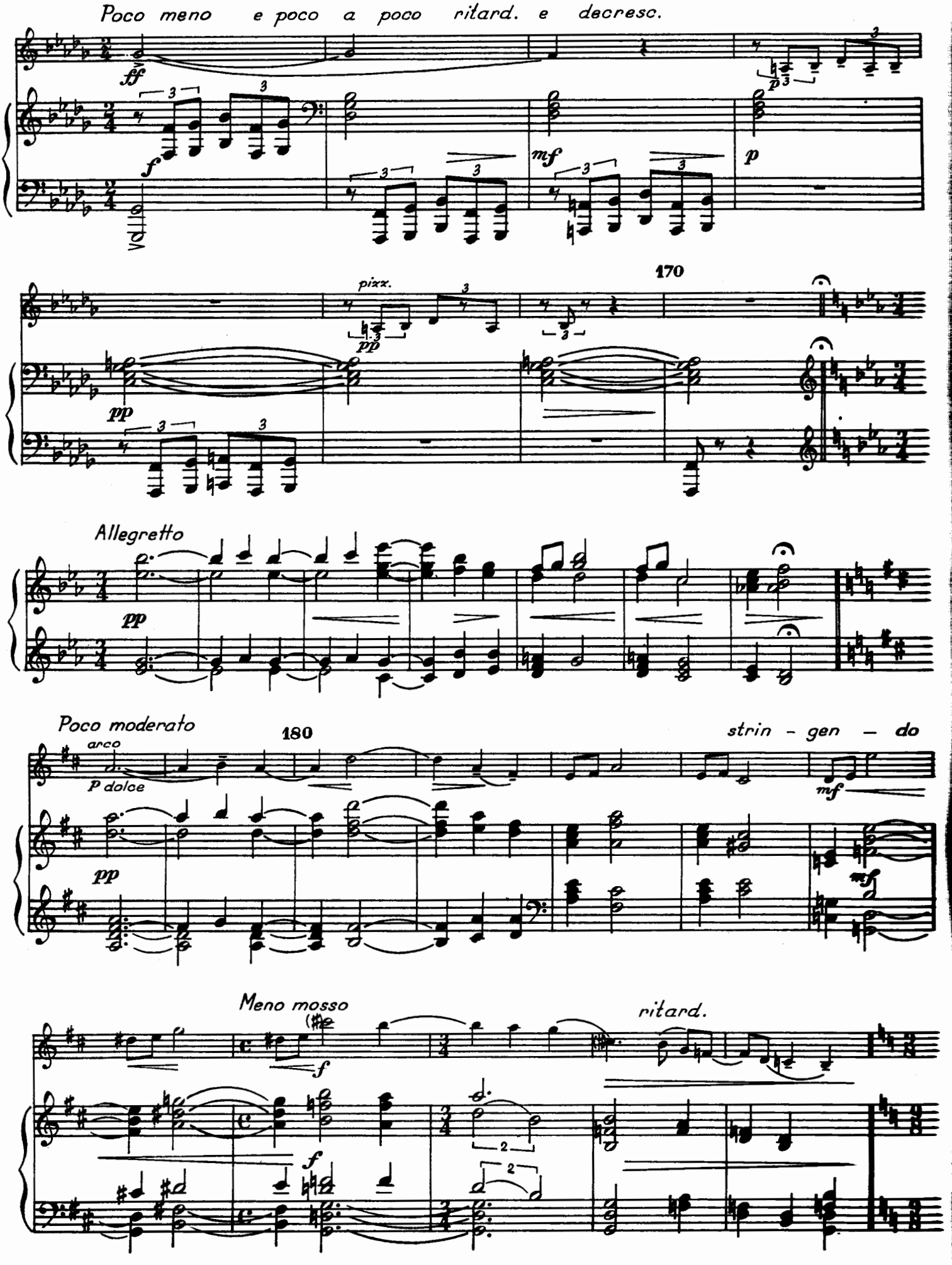

sempre poco a poco ritenuto
pp
pp

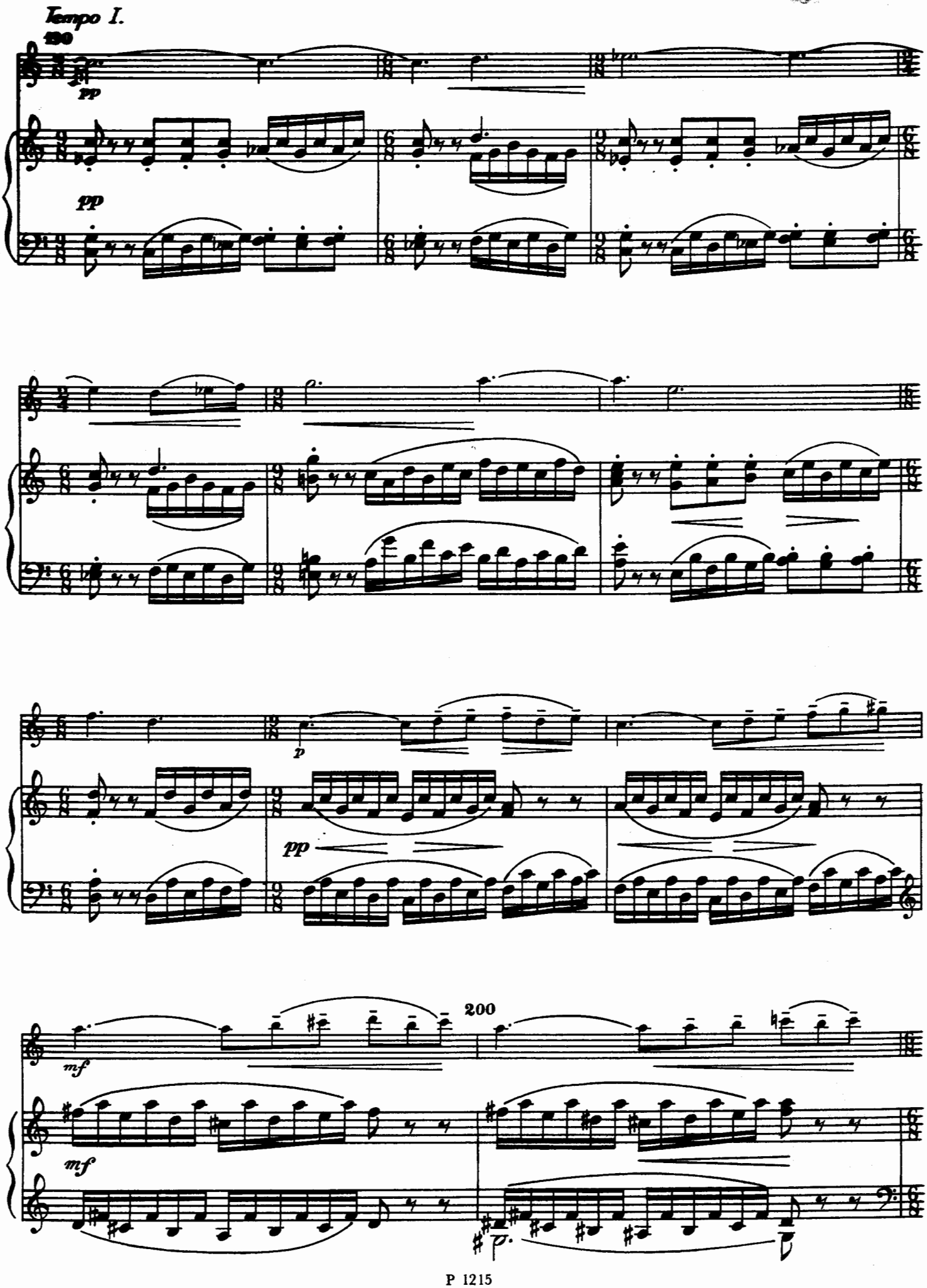

Moderato
120

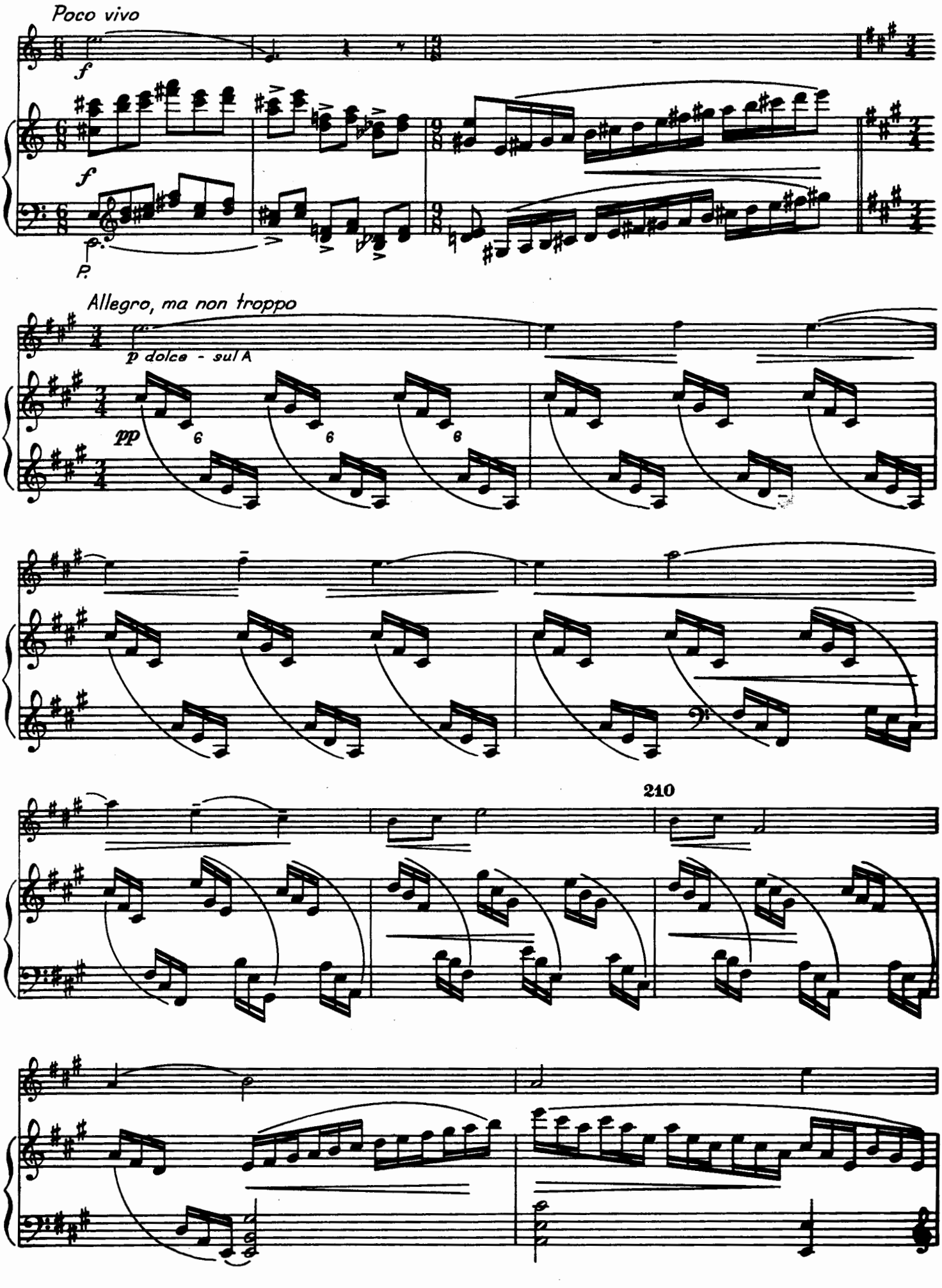

Allegro
f marcato
f
m.d.
f
f
cresc.
130
f
f

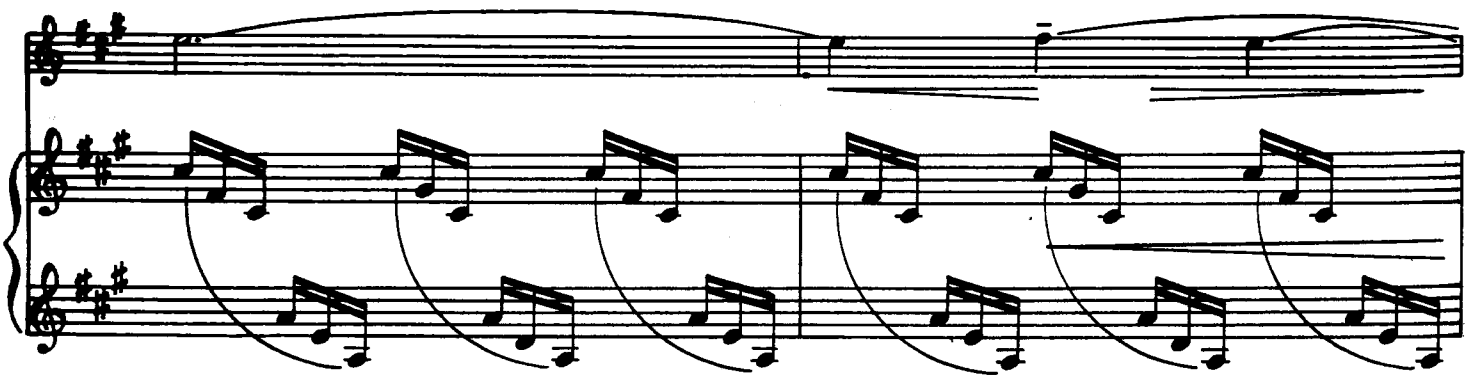

Animato
ff
f sempre
f sempre
140
ff
ff
poco dim.
poco dim.
Poco meno mosso
sul G
f sonore
f

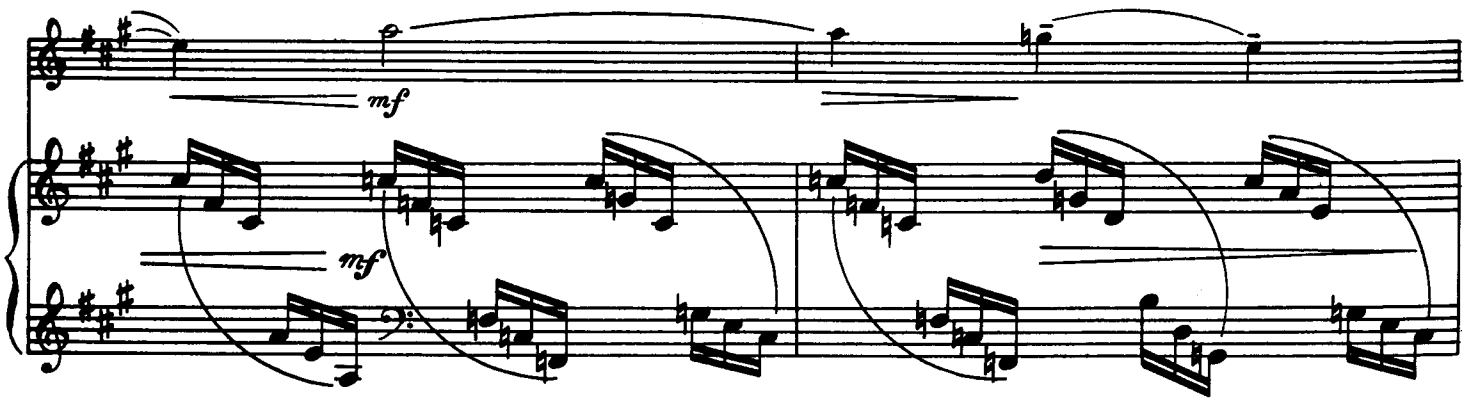

150
Poco meno
f
160
crescendo
stretto
ff
P

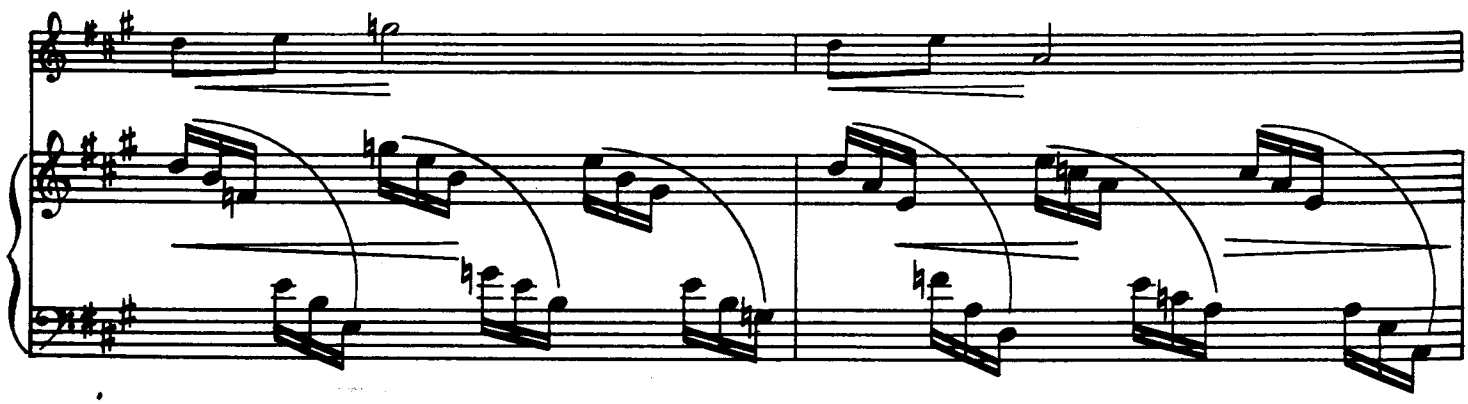

Poco meno e poco a poco ritard. e decresc.
ff
f
mf
p
pizz.
pp
170
Allegretto
Poco moderato
arco
p dolce
180
strin - gen - do
Meno mosso
ritard.


Tempo I.
190
pp
pp
p
pp
200
mf
mf
p


Poco vivo
f
f
P.
Allegro, ma non troppo
p dolce - sul A
pp
6
6
6
210







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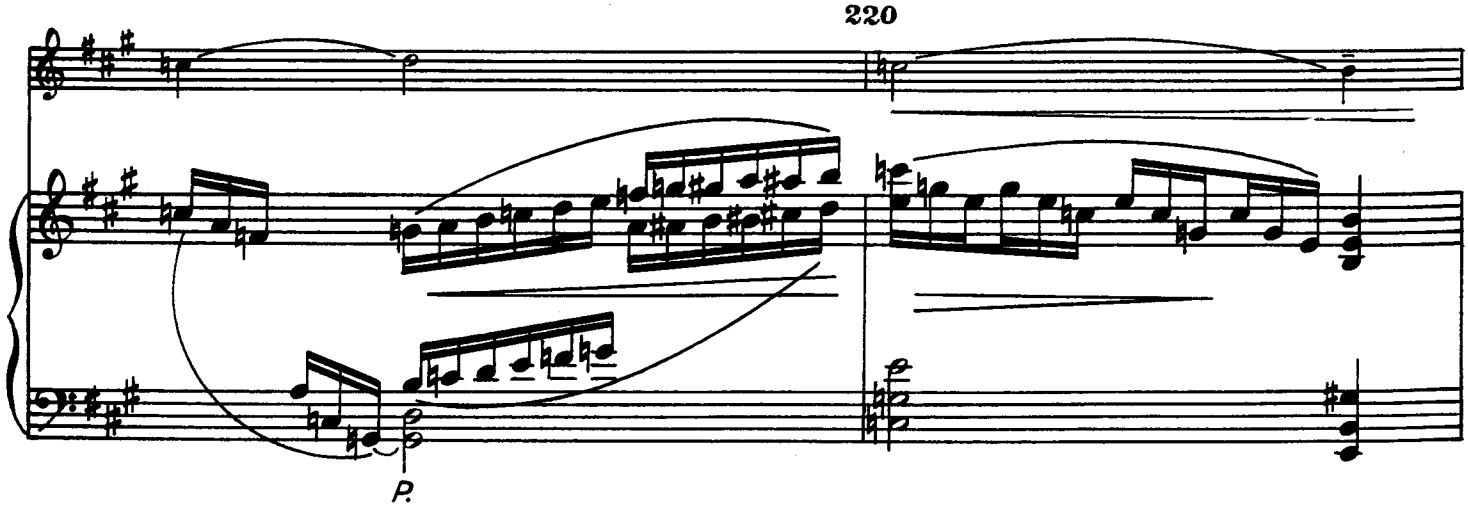
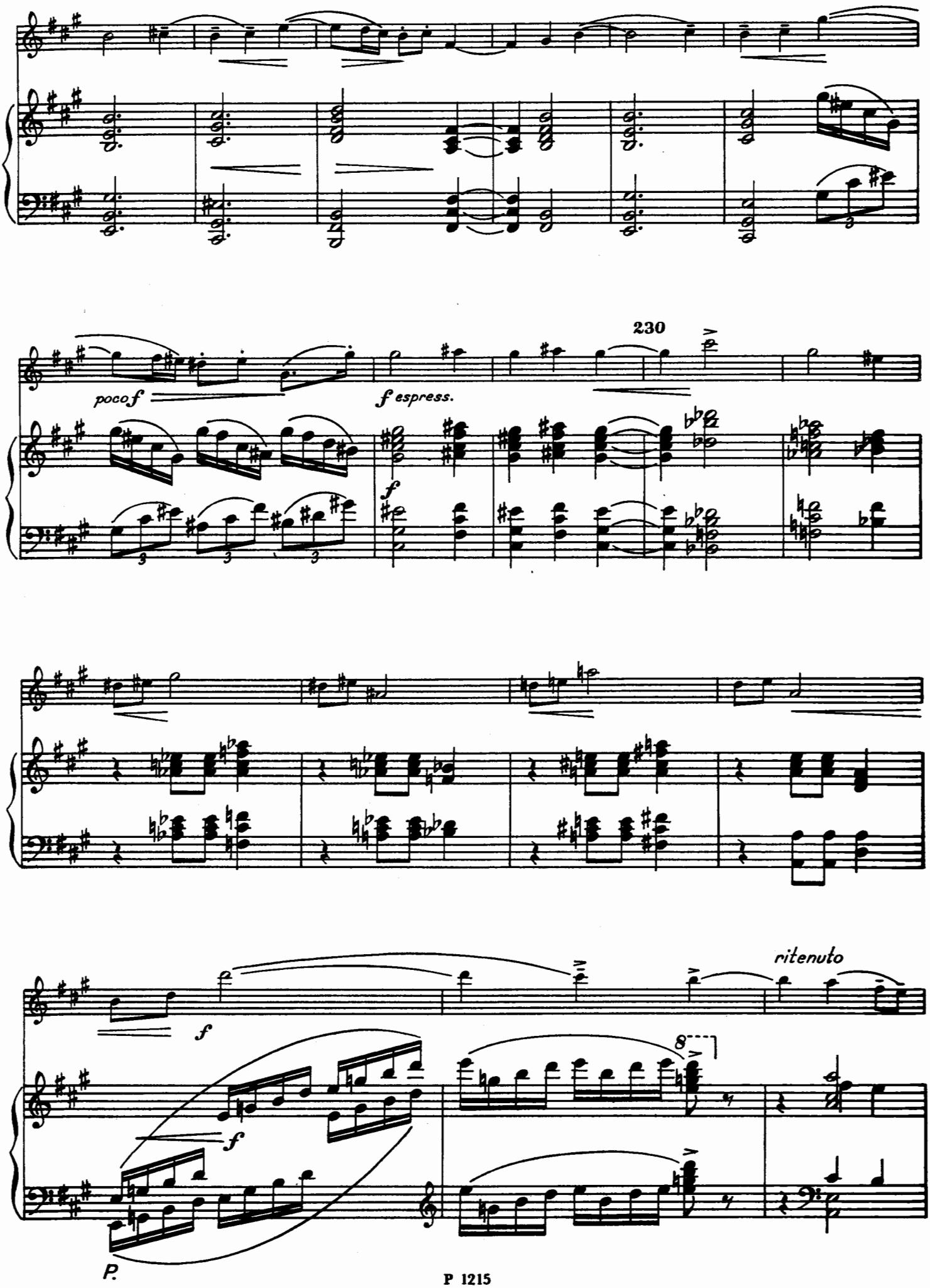
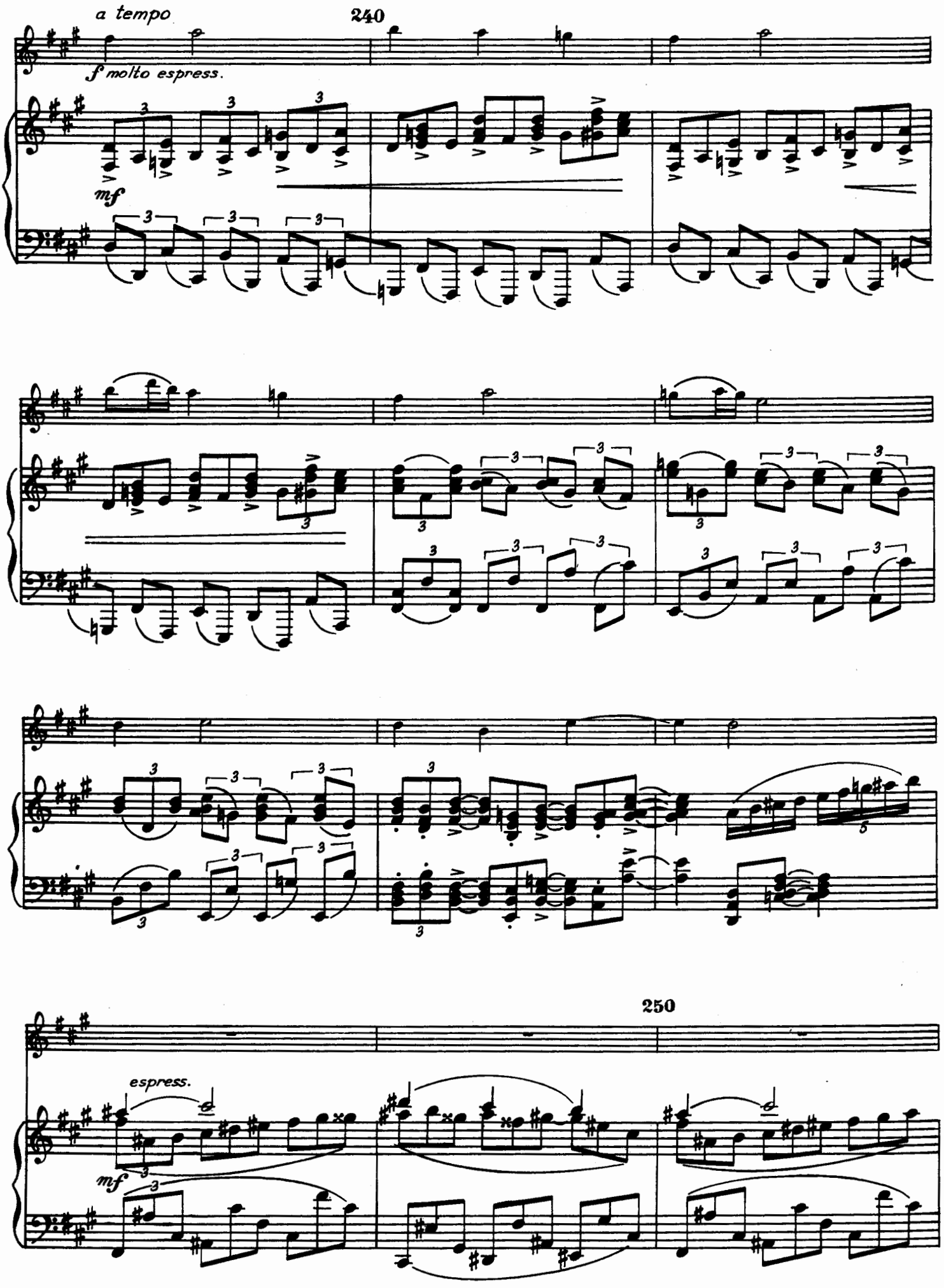
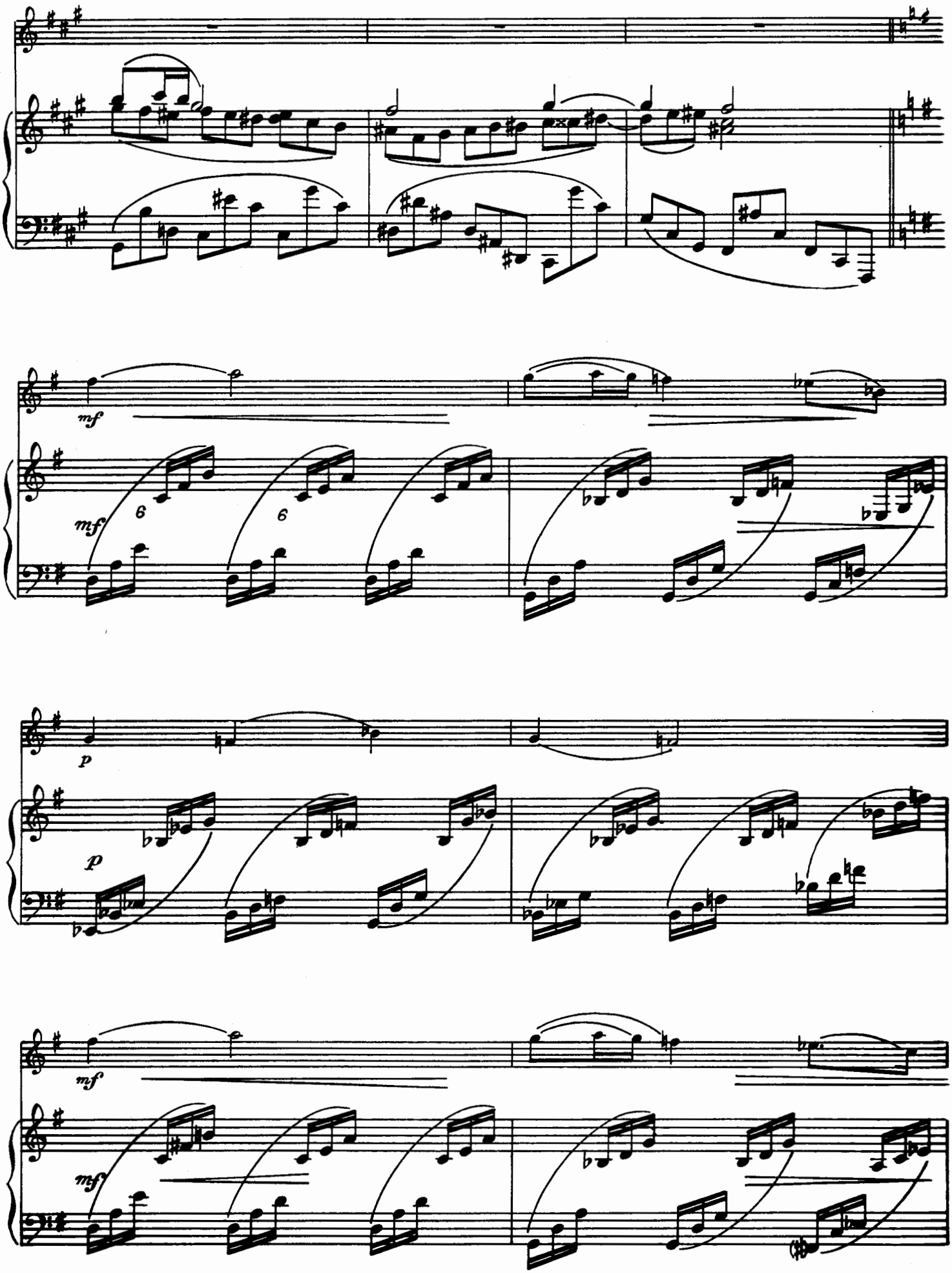
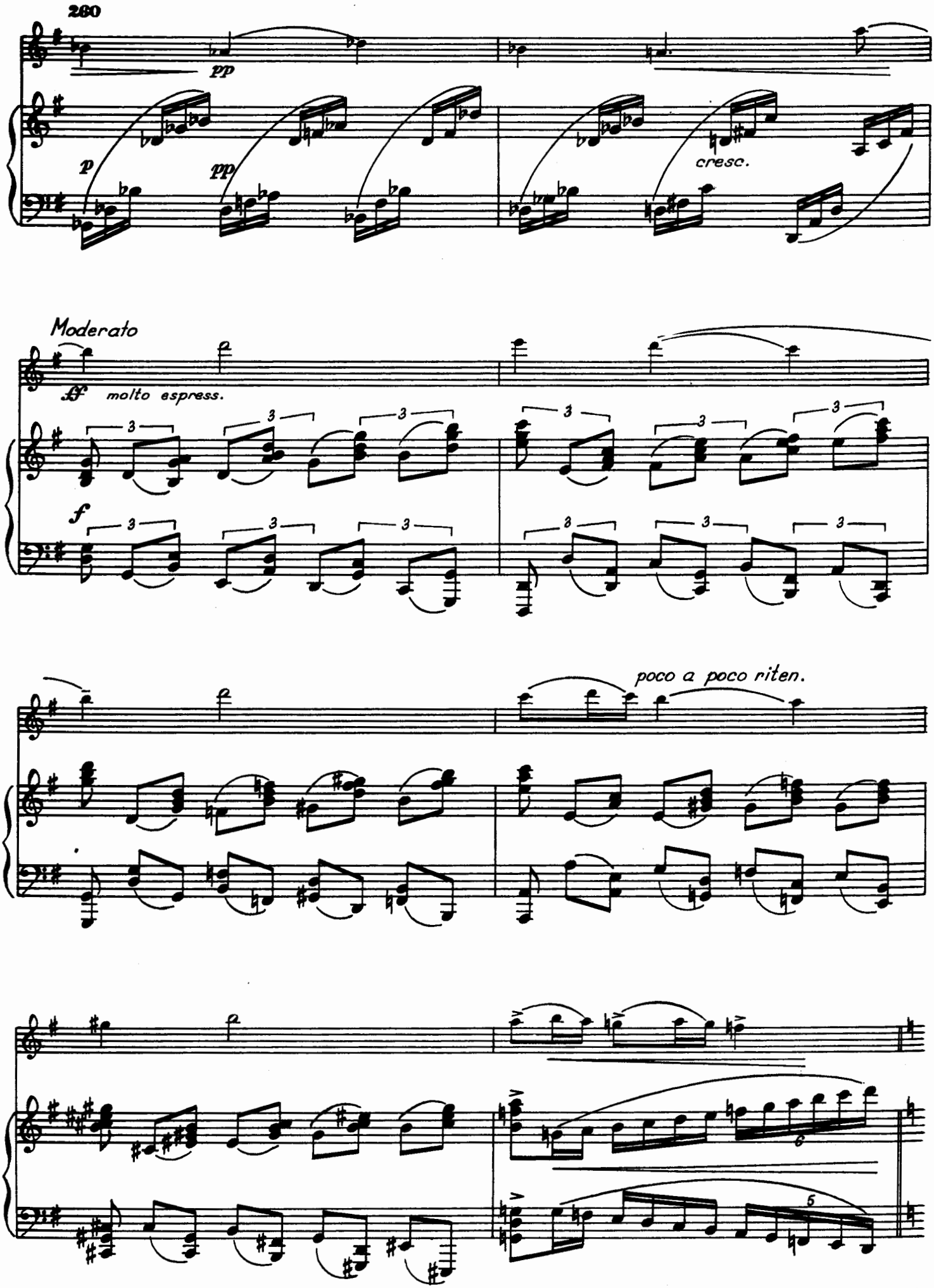
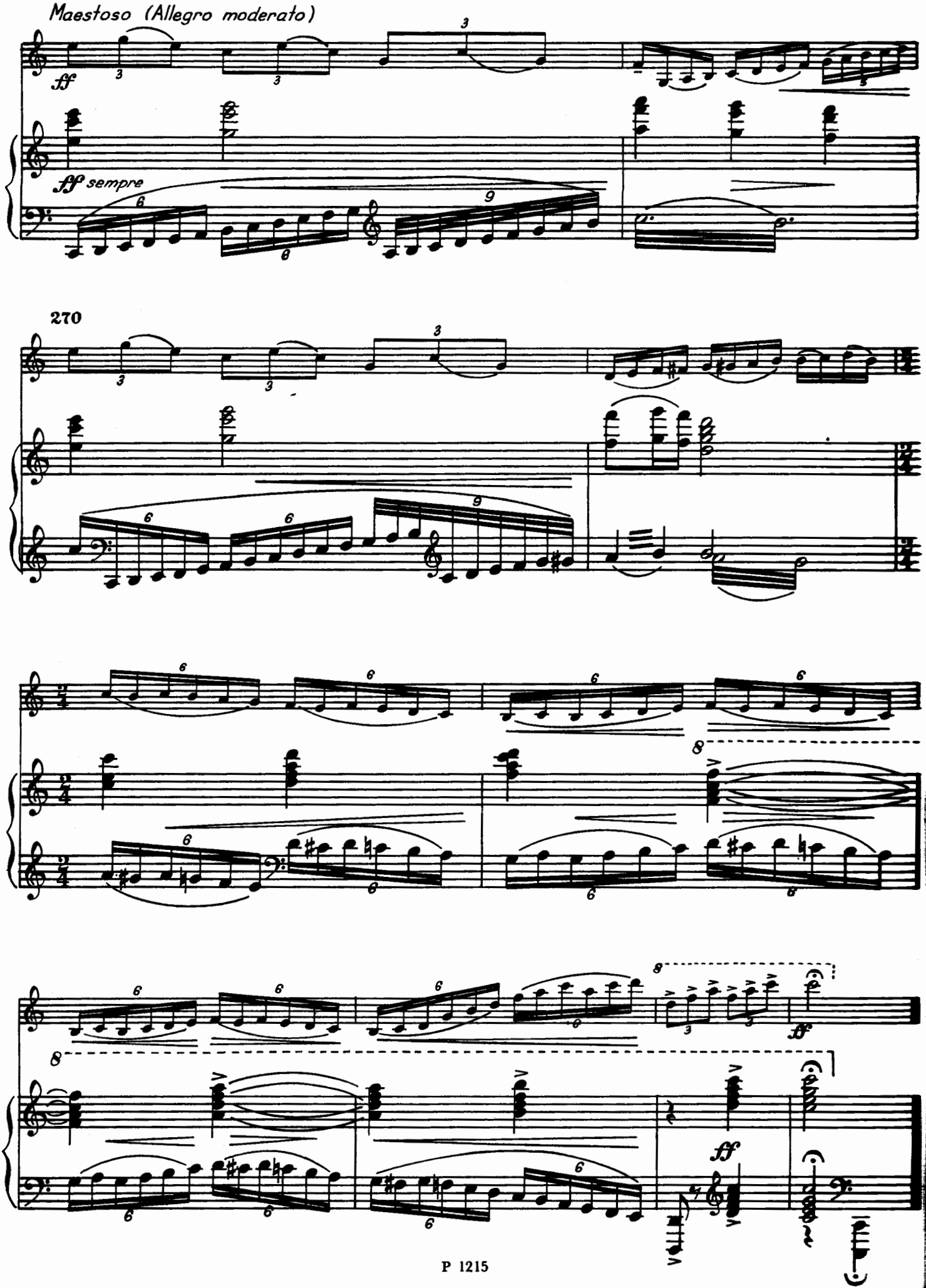



230
poco f
f espress.
f
f
f
ritenuto
8
P.

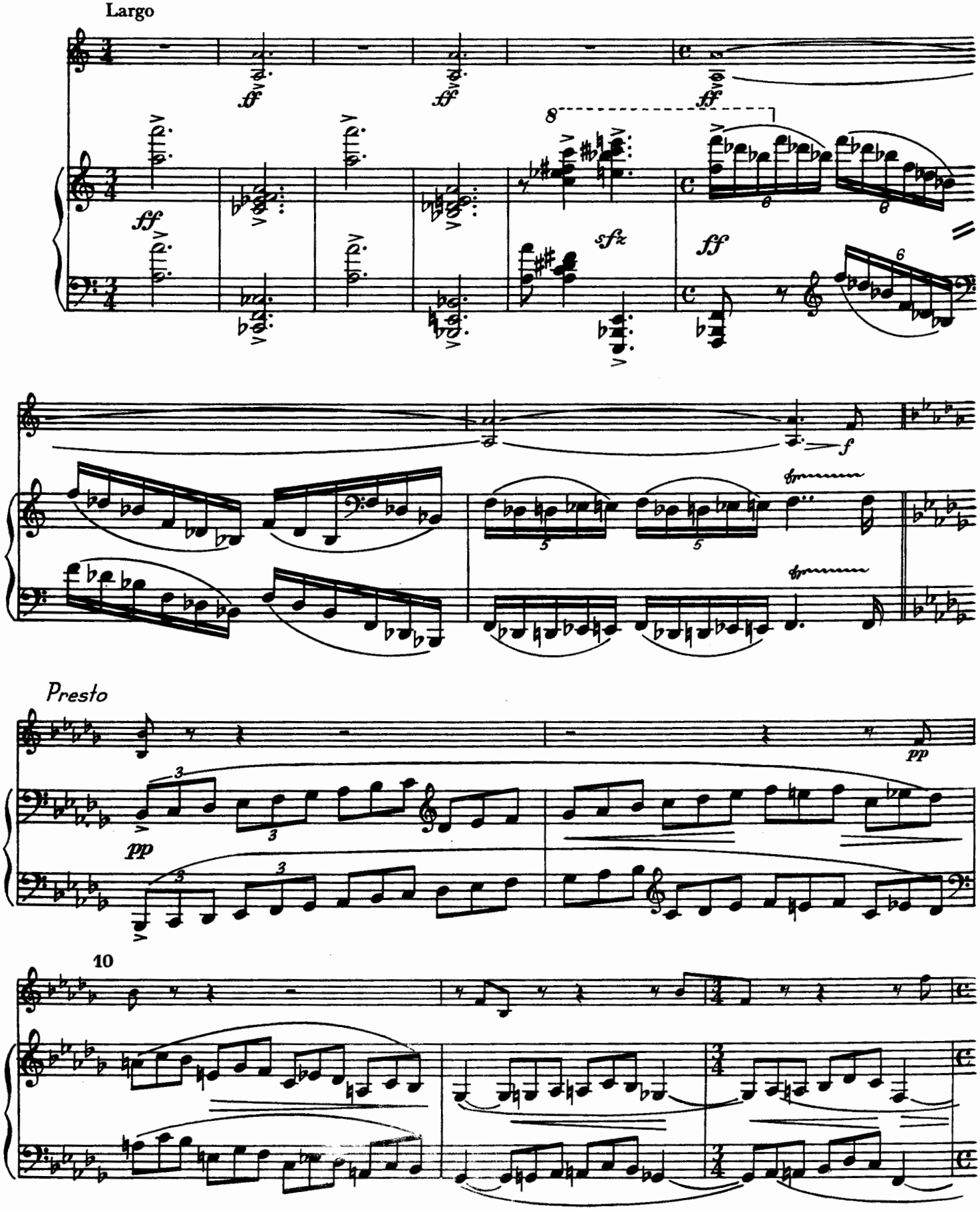

a tempo
240
f molto espress.
mf
250
espress.
mf

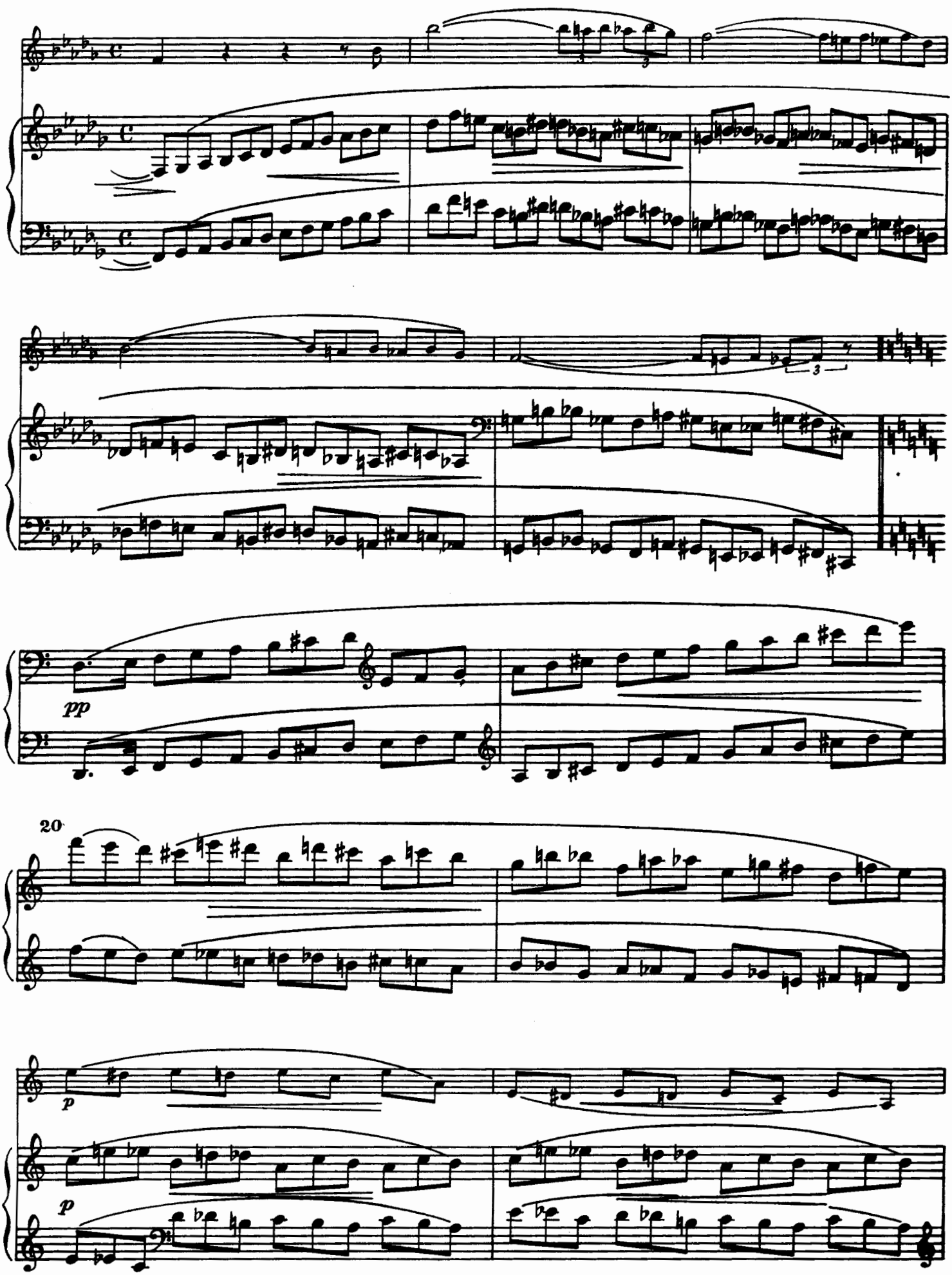

mf
mf
6
6
p
p
mf
mf

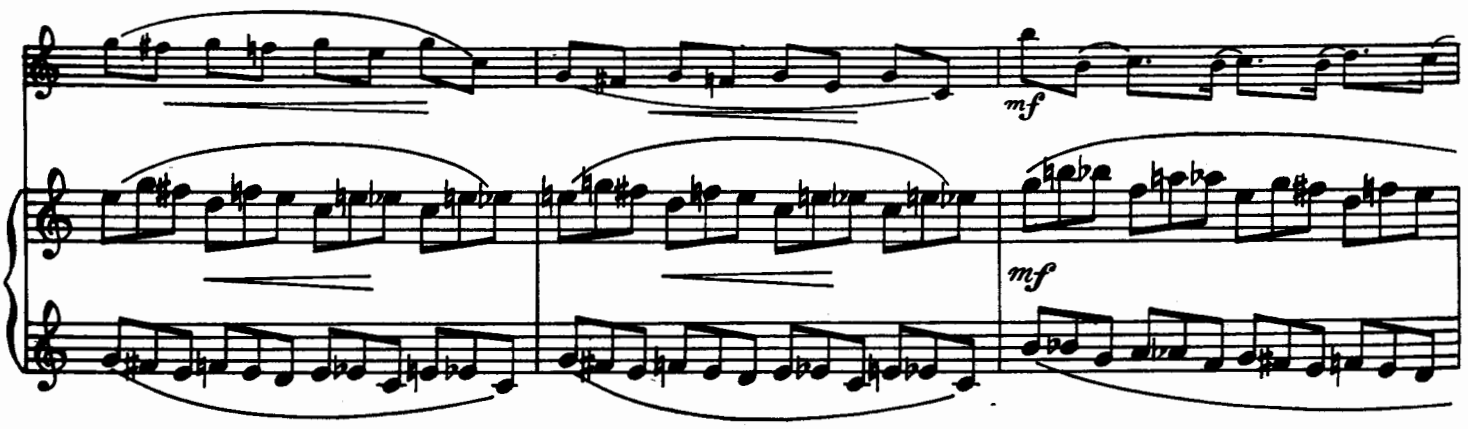

280
pp
p
pp
cresc.
Moderato
molto espress.
f
poco a poco riten.

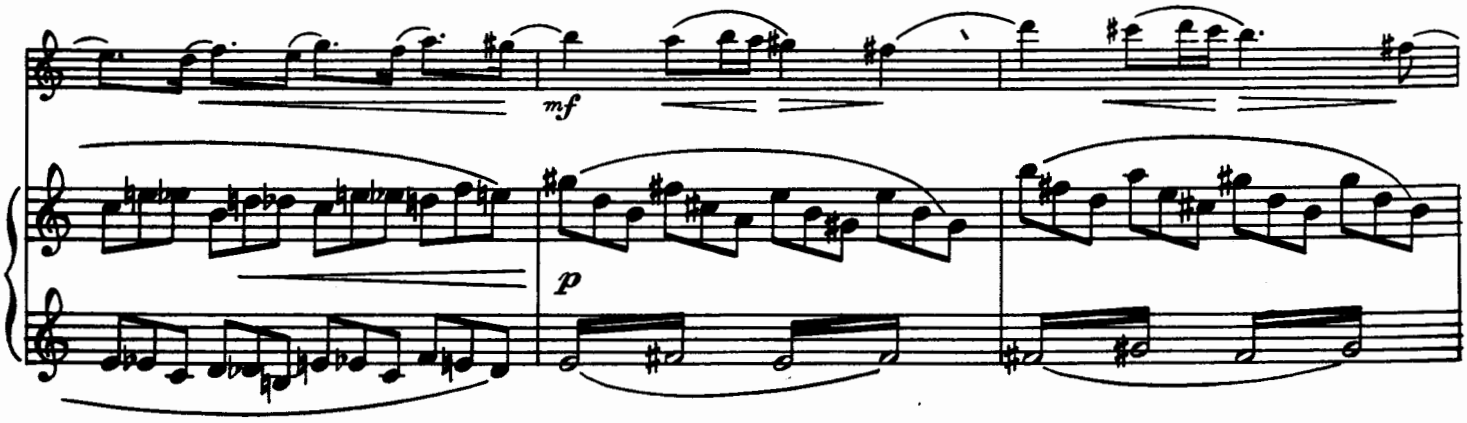

Maestoso (Allegro moderato)
ff
fff sempre
270
ff
ff

II SCHERZO




pp
20
p
p





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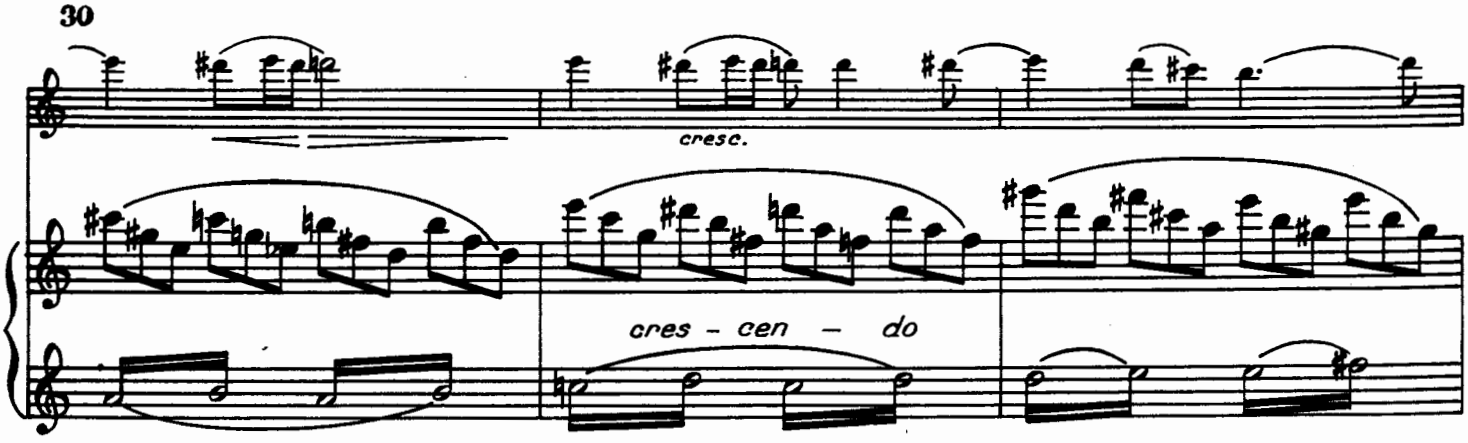
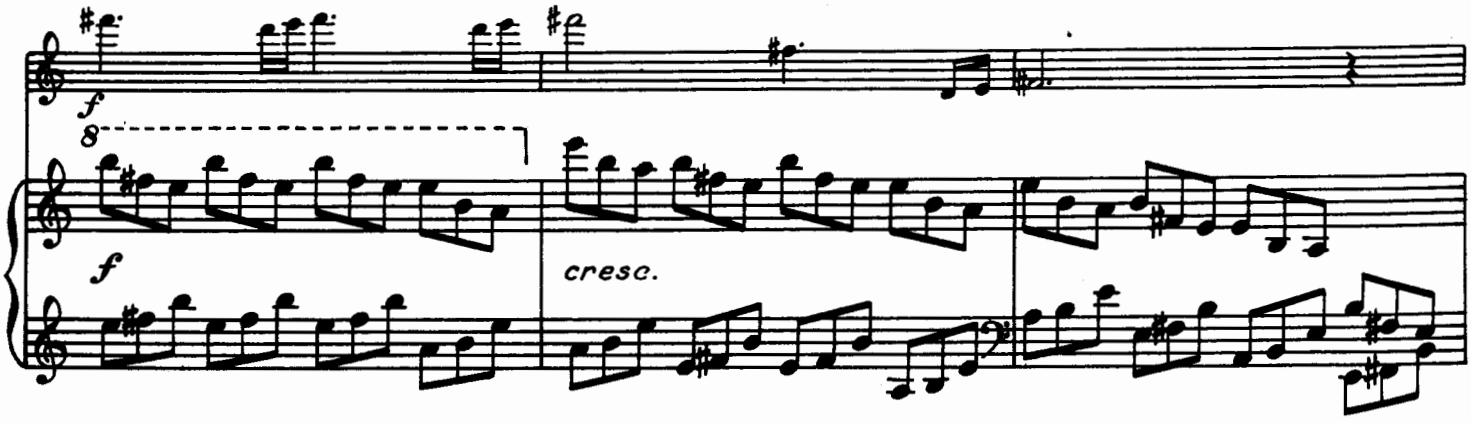
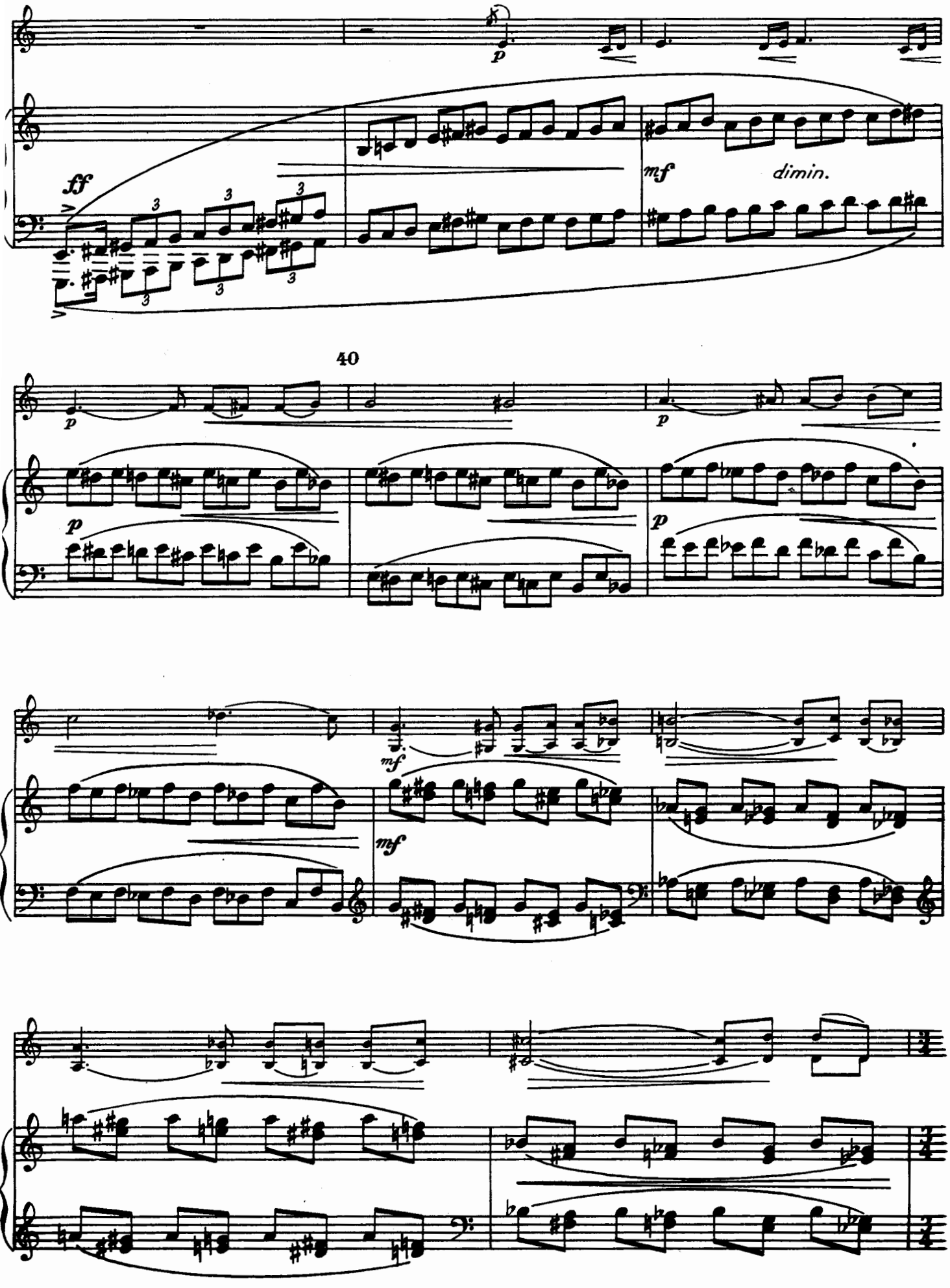
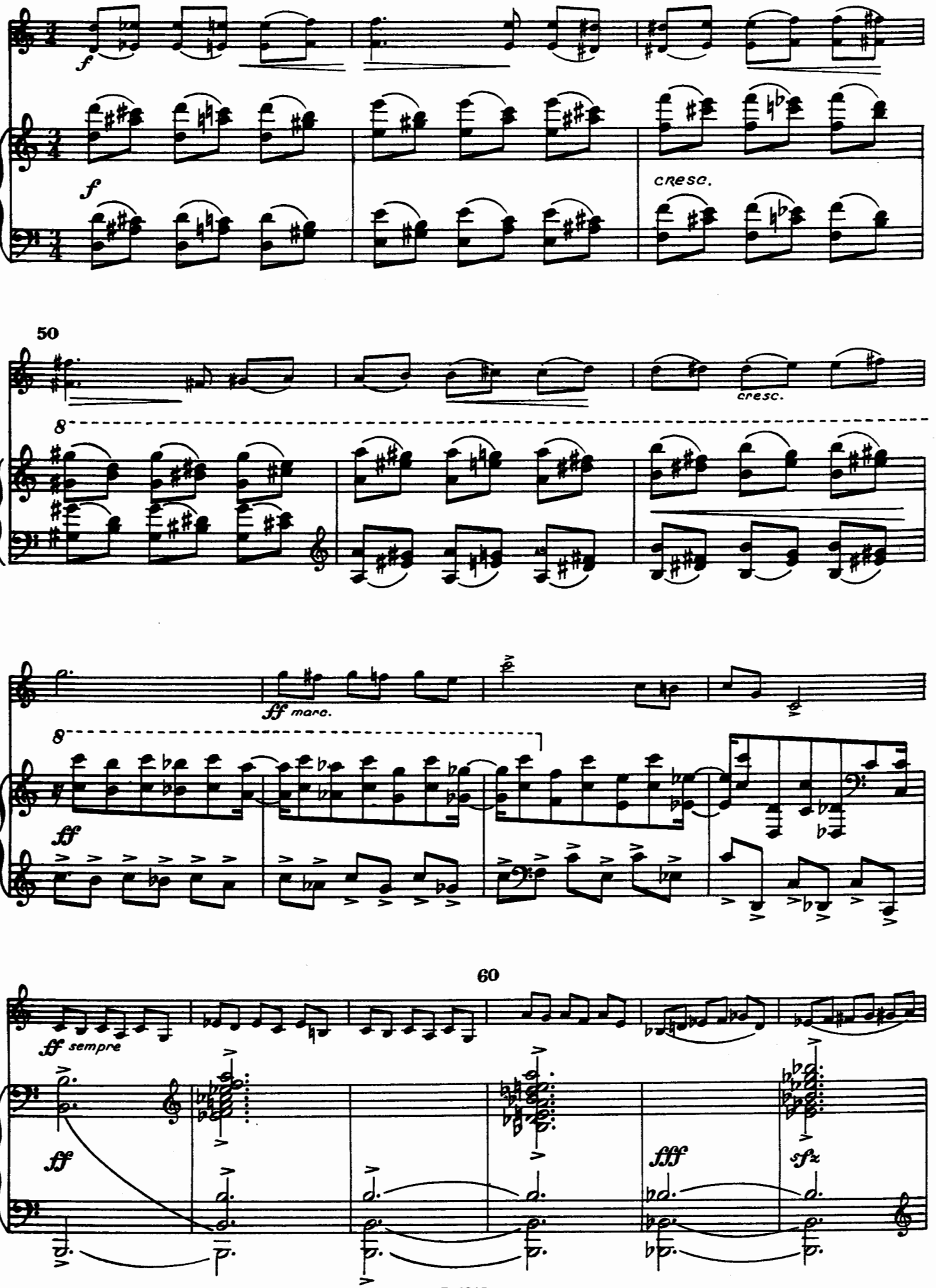
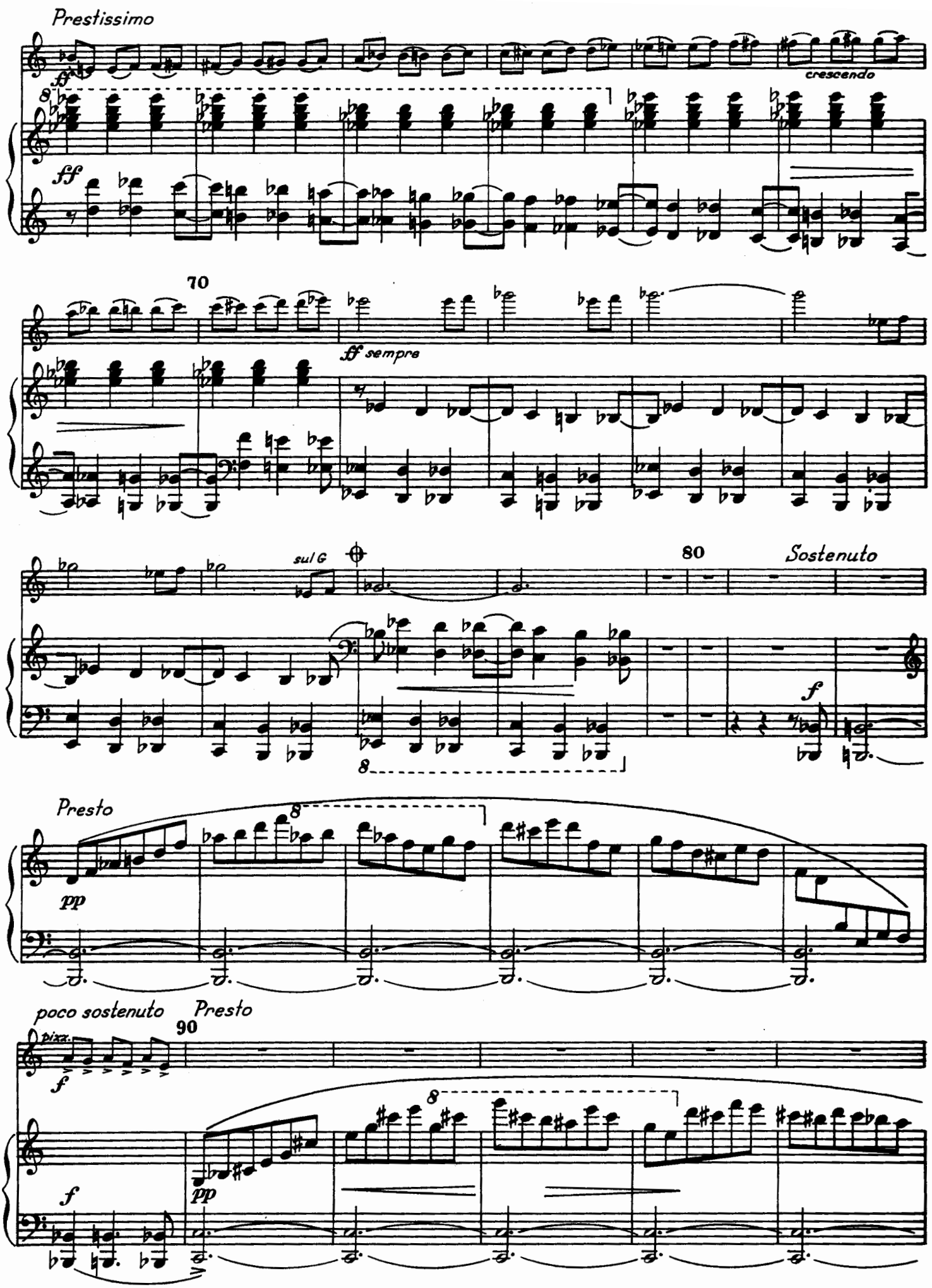
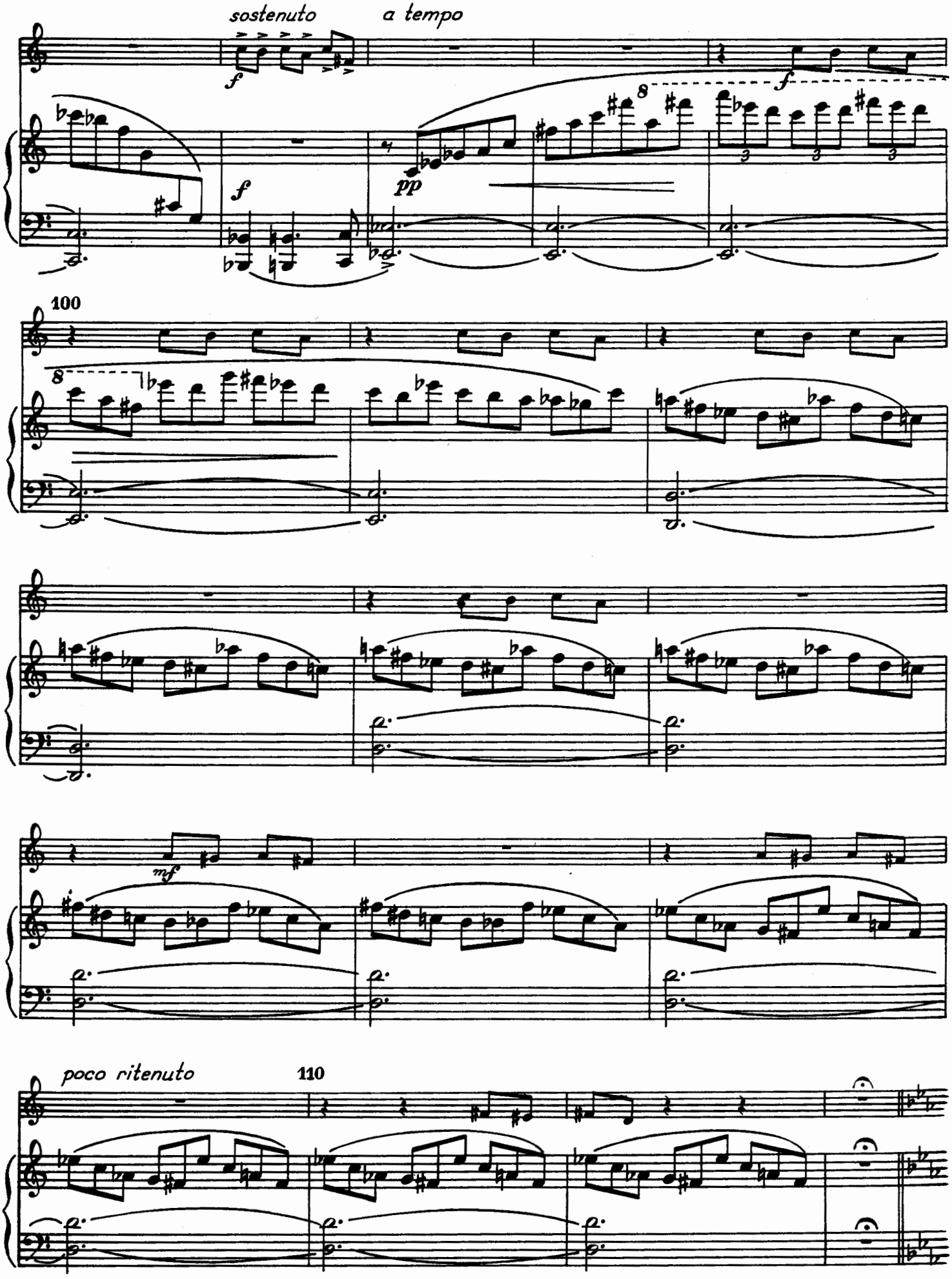


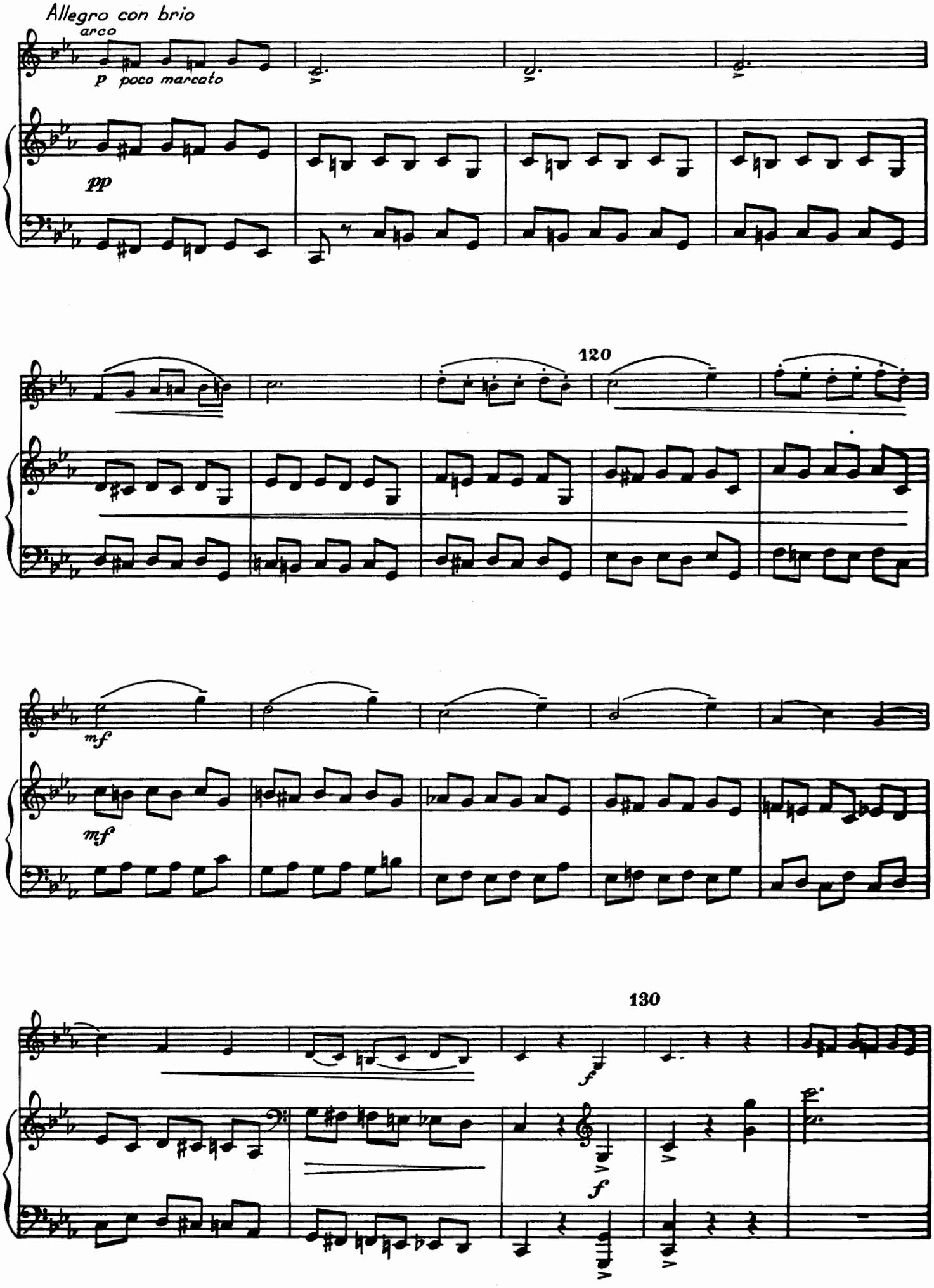


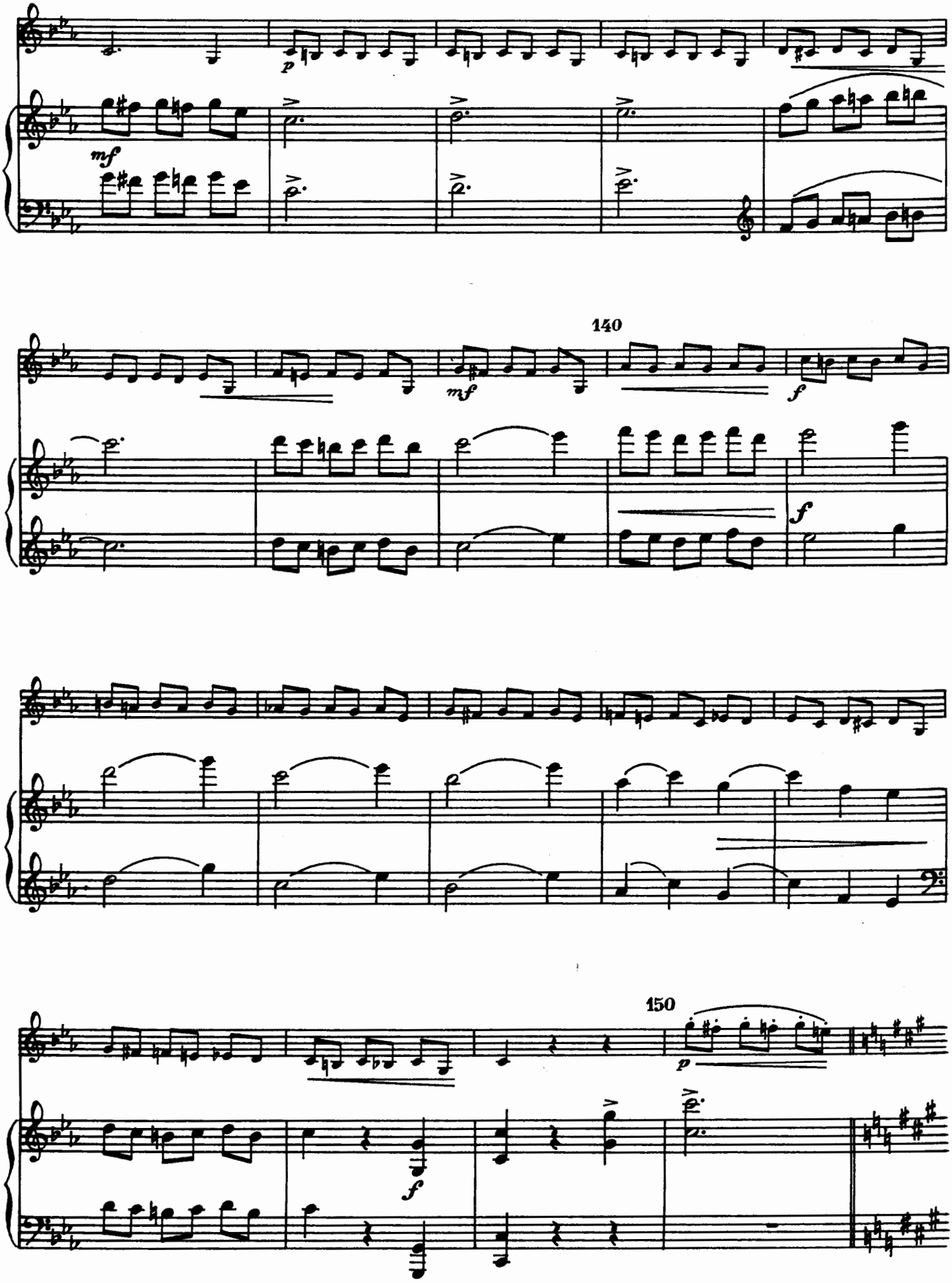

p
ff
mf
dimin.
40
p
p
p
mf
mf

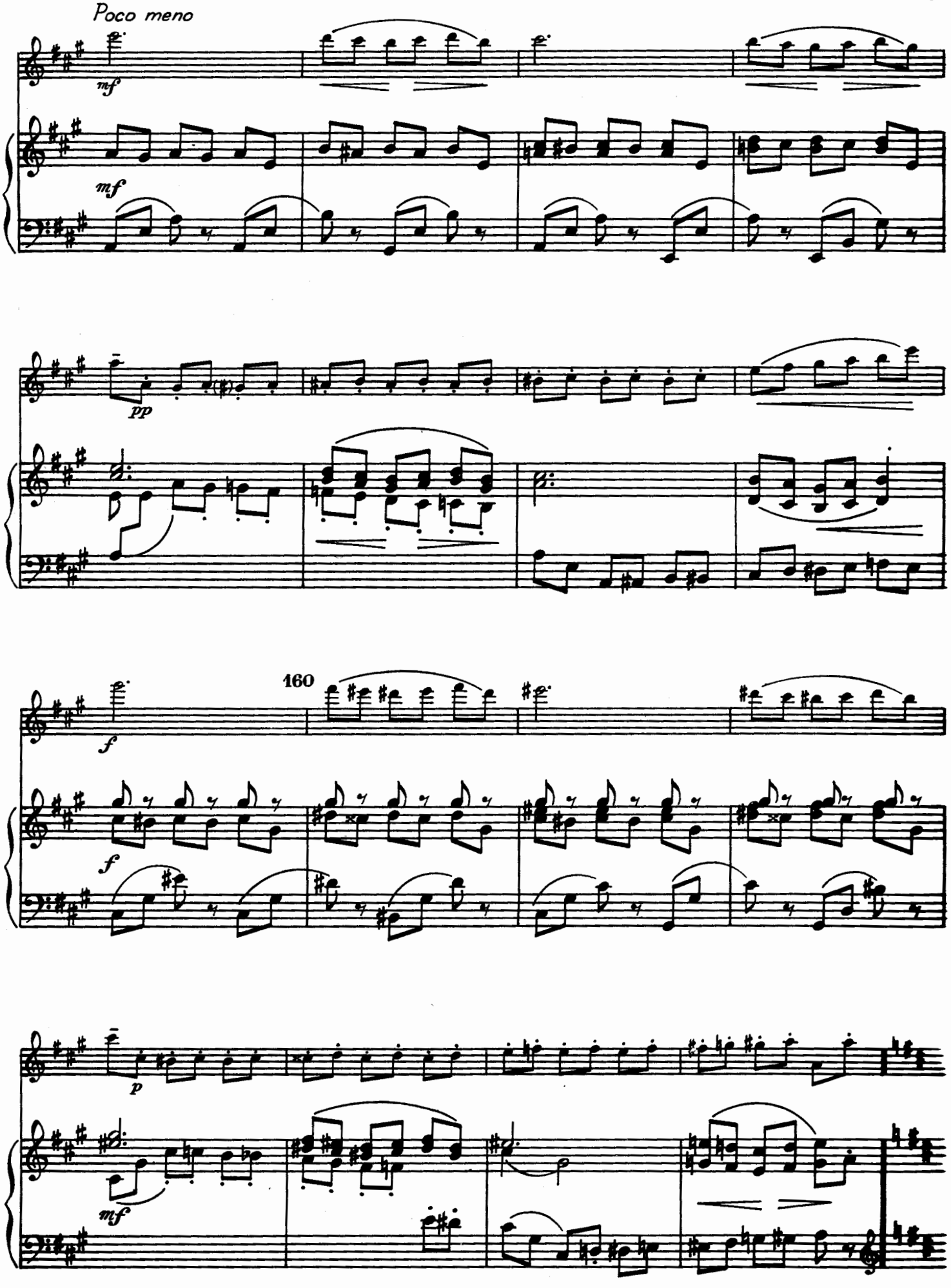

f
f
cresc.
50
cresc.
8
ff marc.
8
ff
60
ff sempre
ff
fff
sfz

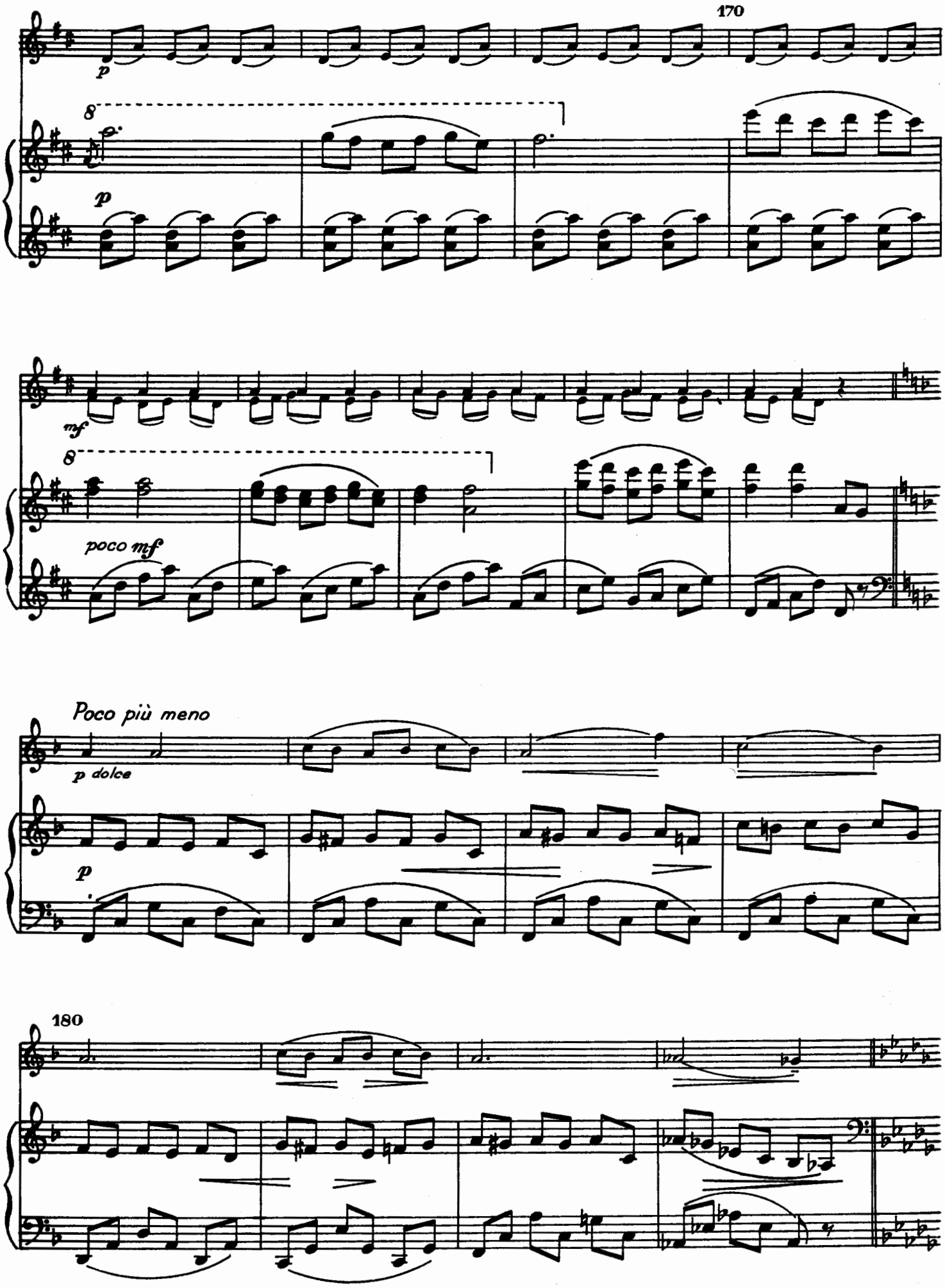

Prestissimo
crescendo
70
ff sempre
sul G
80
Sostenuto
Presto
poco sostenuto
Presto
90
pizz.

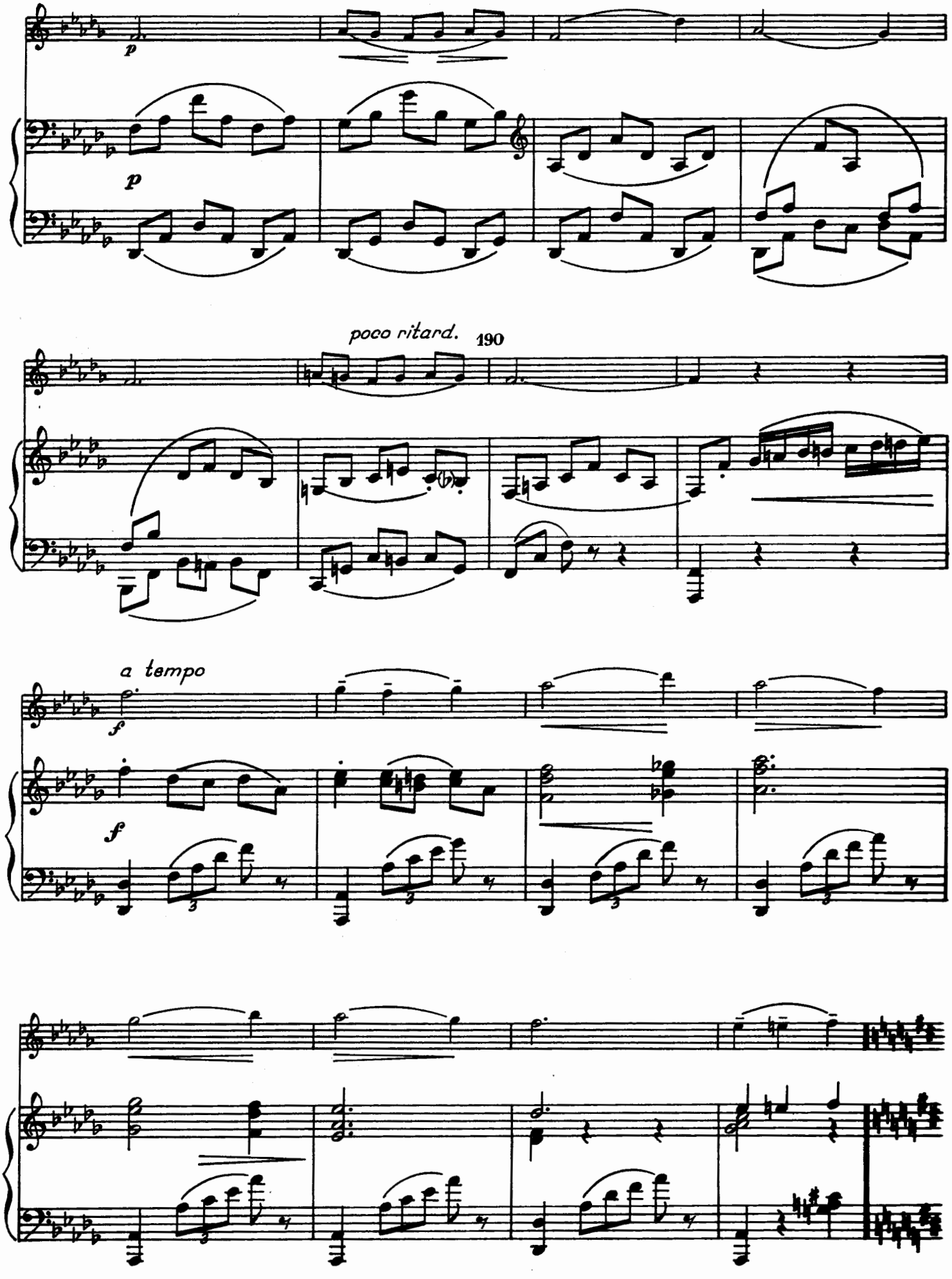

sostenuto
a tempo
f
pp
100
mf
poco ritenuto
110

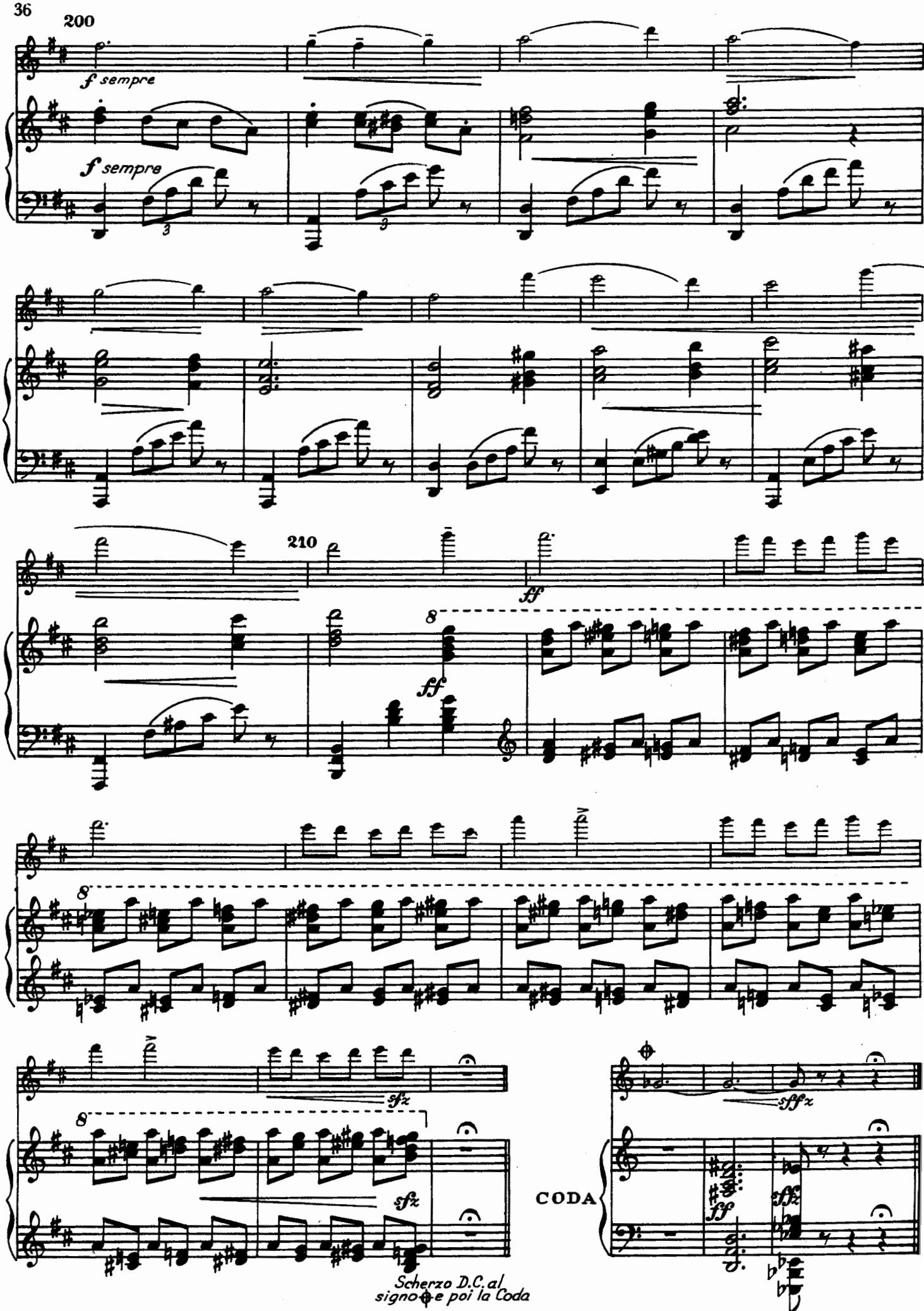

Allegro con brio
arco
p poco marcato
pp
120
mf
mf
130
f
f


p
mf
140
mf
f
f
150
p
f

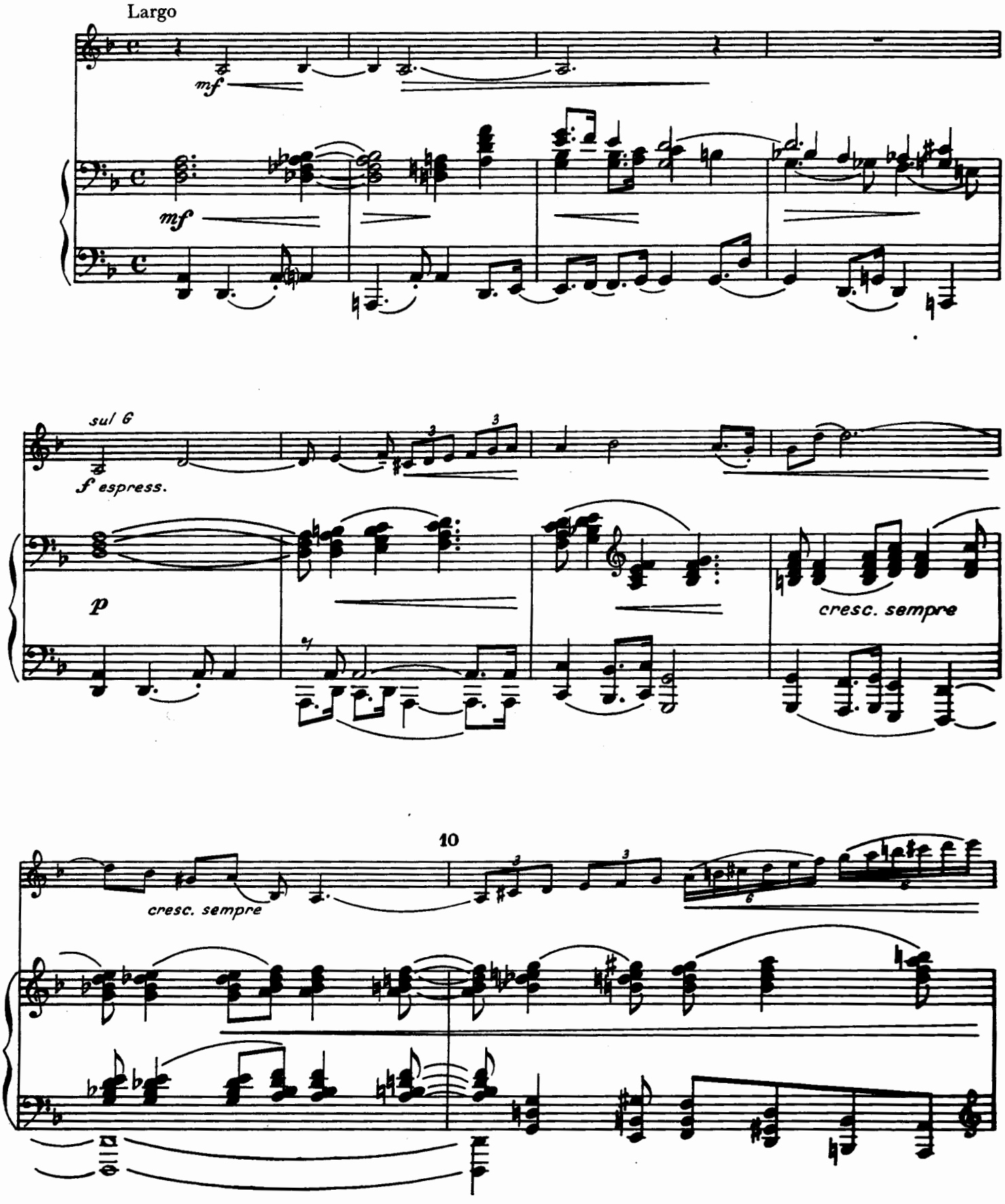

Poco meno
mf
mf
pp
160
f
f
p
mf

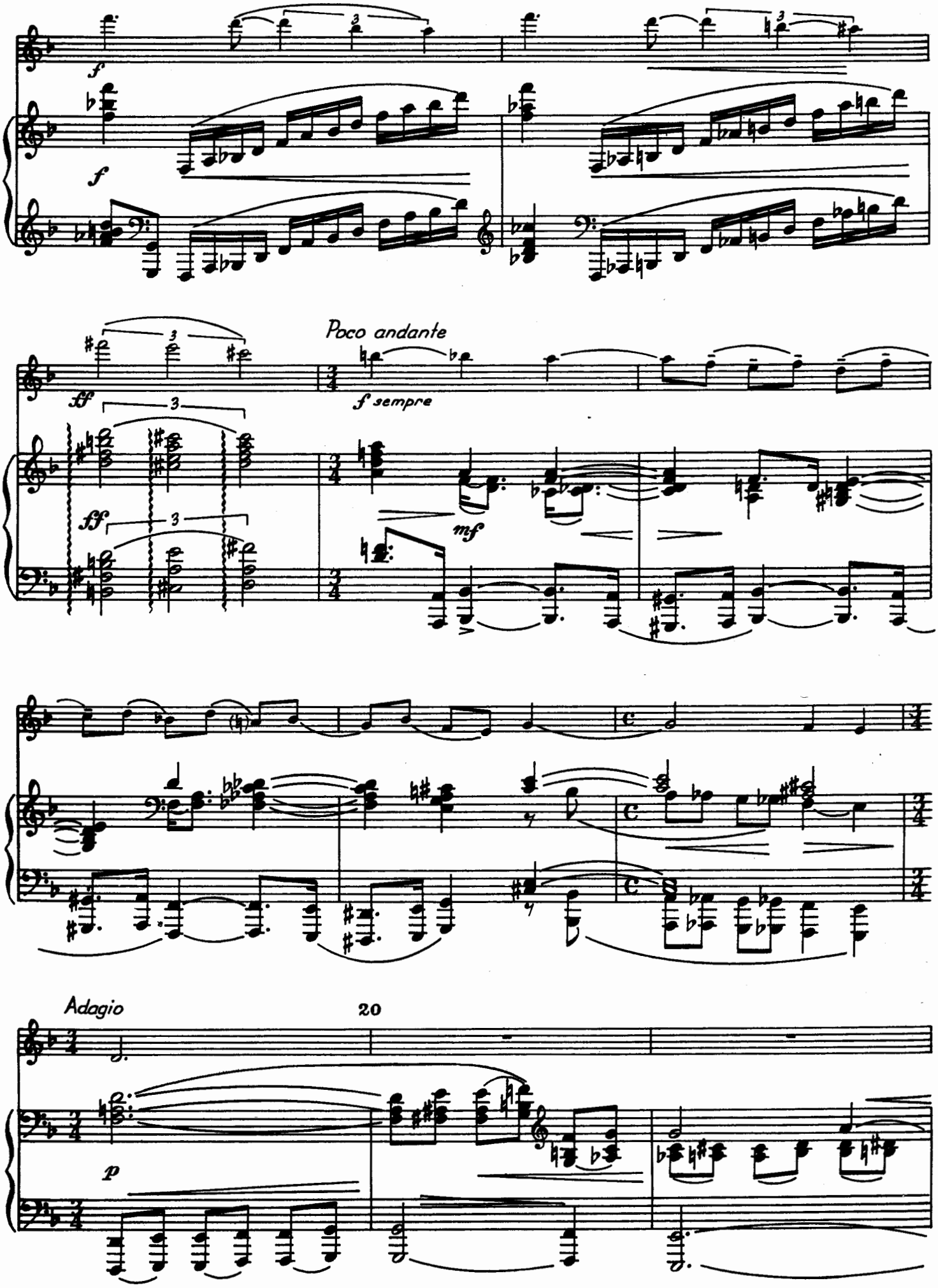

170
p
8
p
mf
8
poco mf
Poco più meno
p dolce
p
180

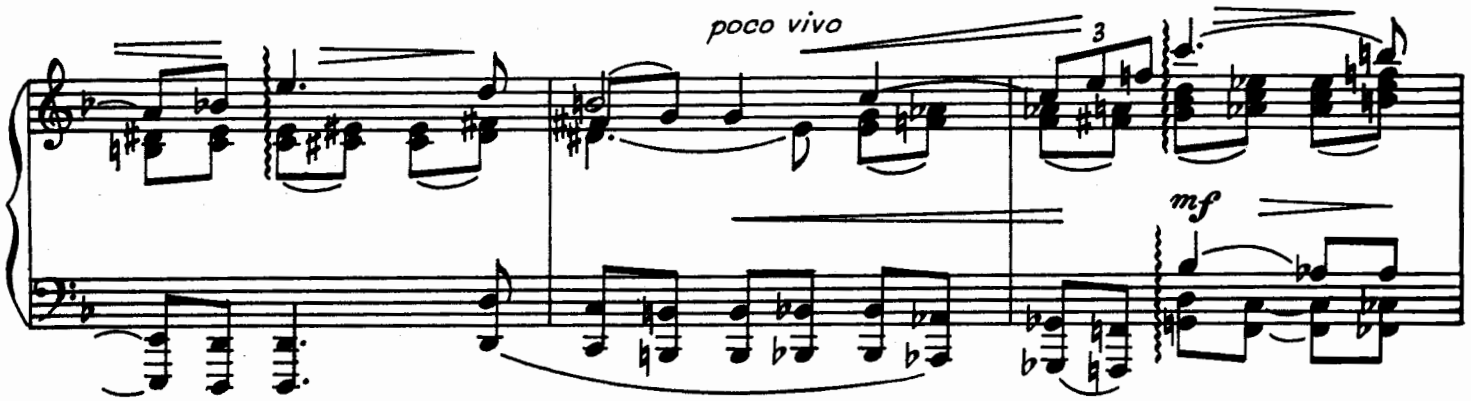

p
p
poco ritard.
190
a tempo
f
f

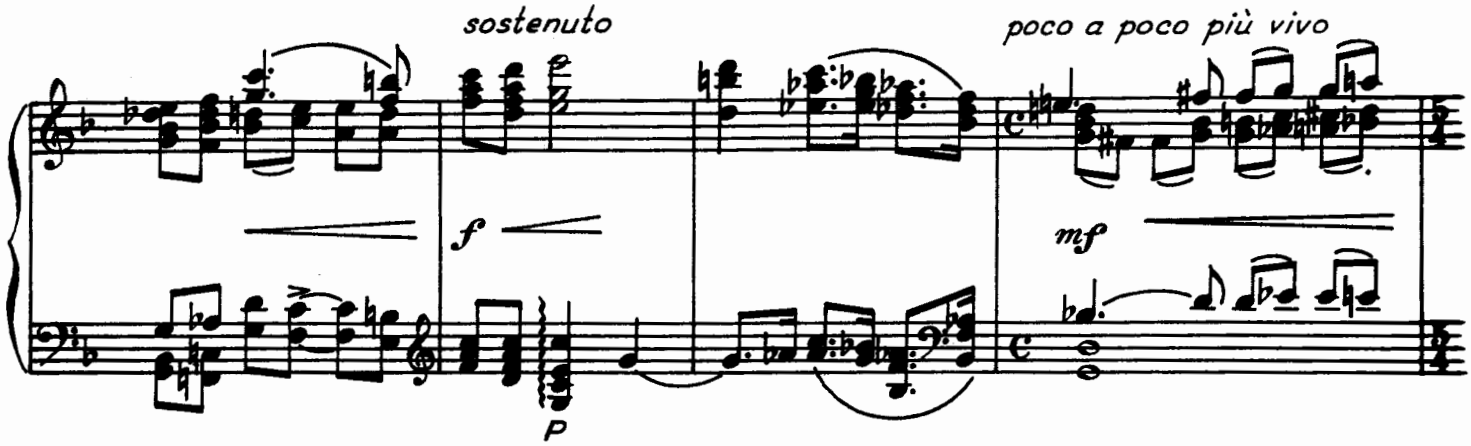

200
f sempre
f sempre
210
ff
ff
sfz
sfz
sffz
CODA
ff
Scherzo D.C. al
signo e poi la Coda

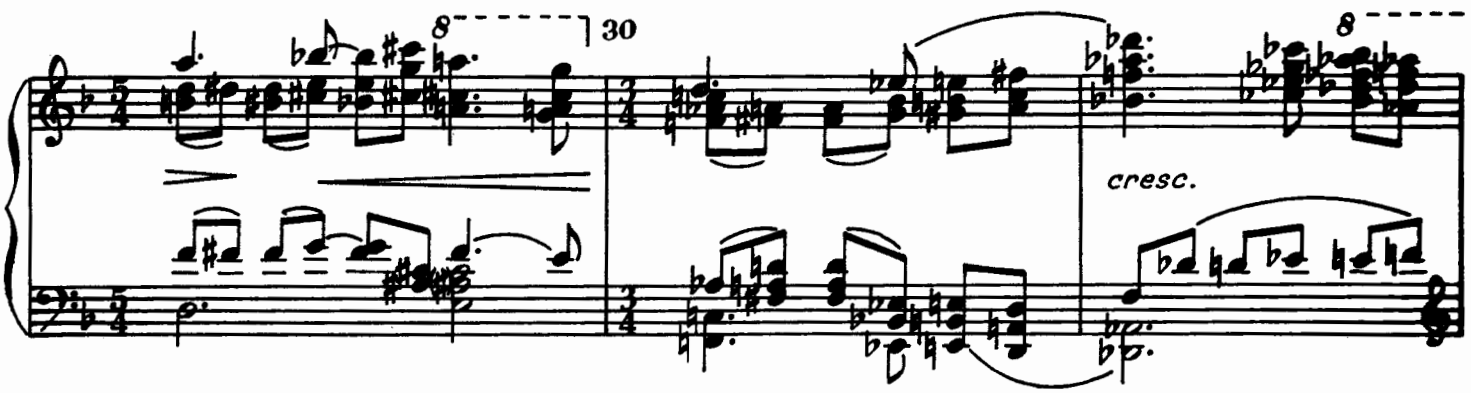
III

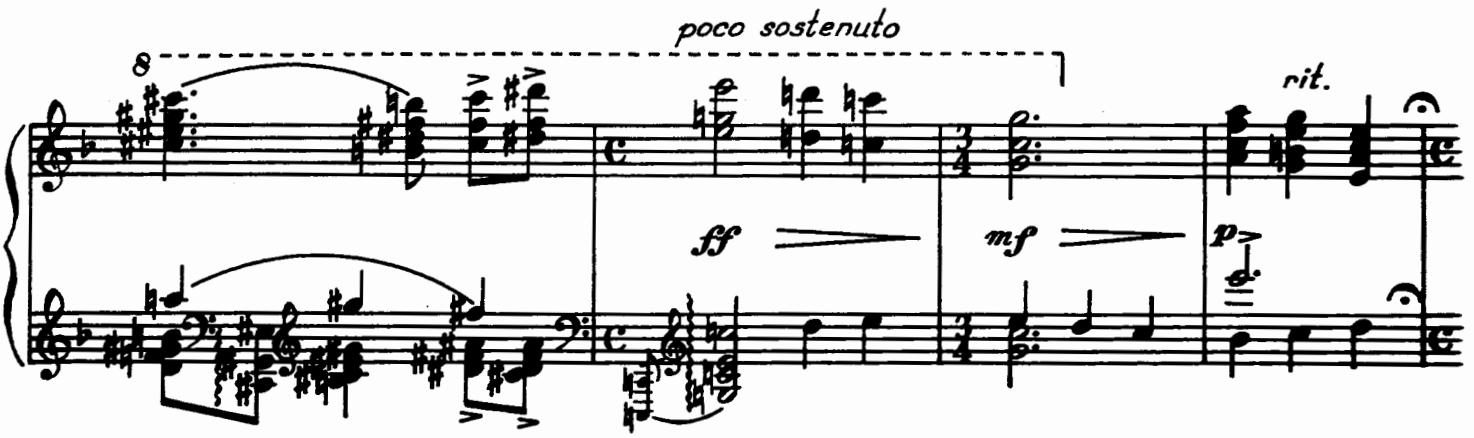


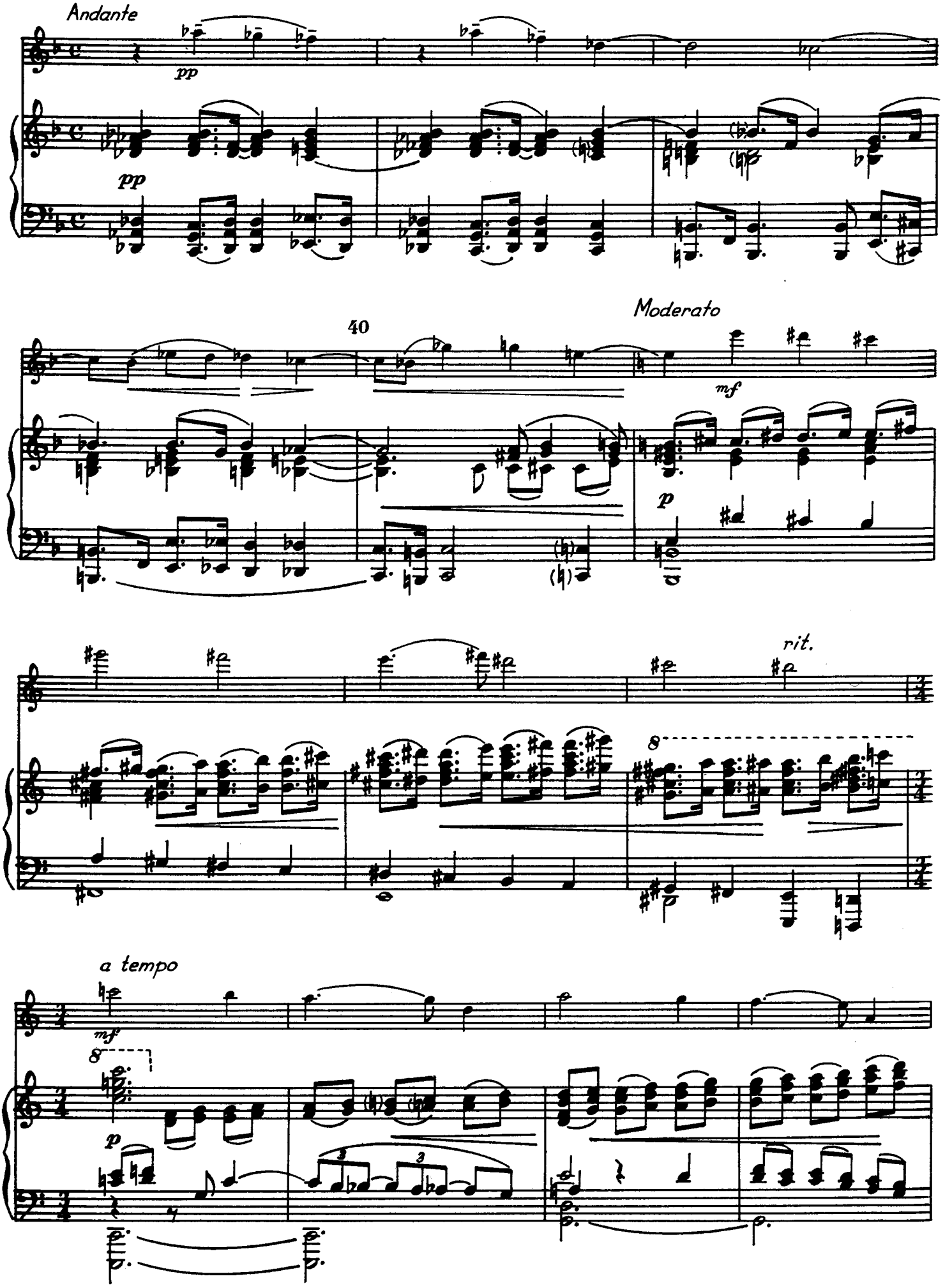

f
f
Poco andante
ff
3
f sempre
ff
3
mf
Adagio
20
p

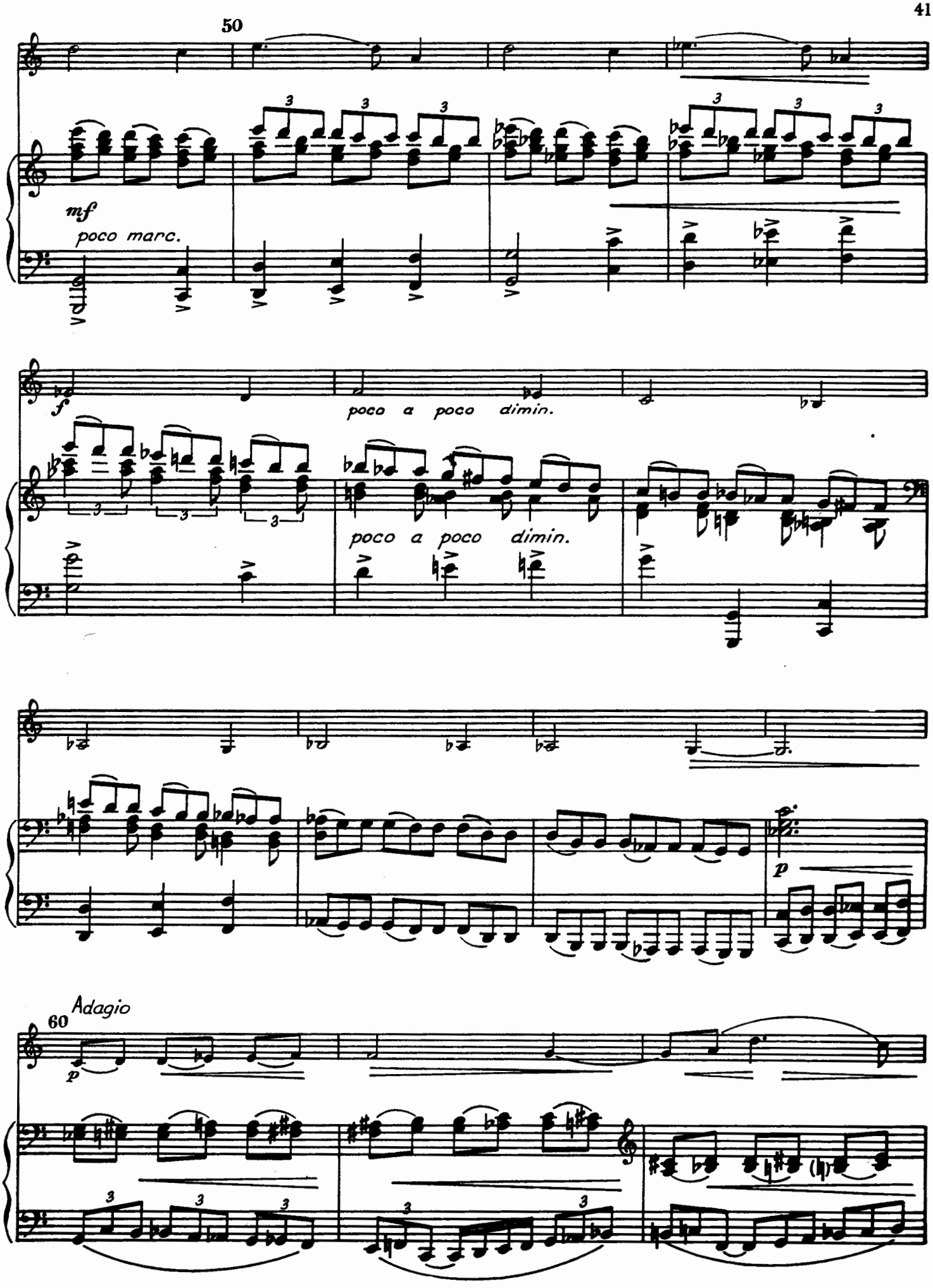

poco vivo
3
mf

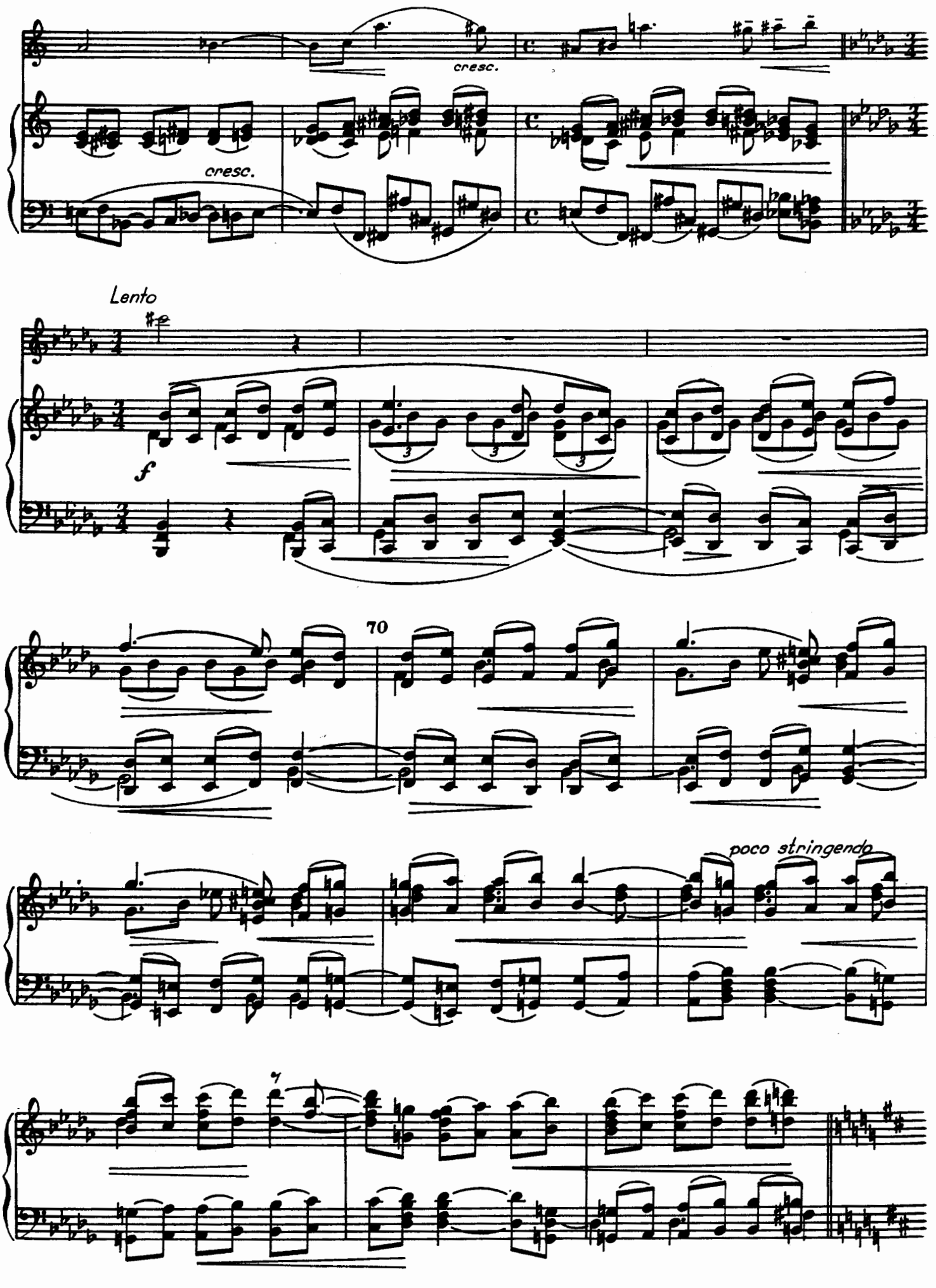

sostenuto
poco a poco più vivo
f
mf
p

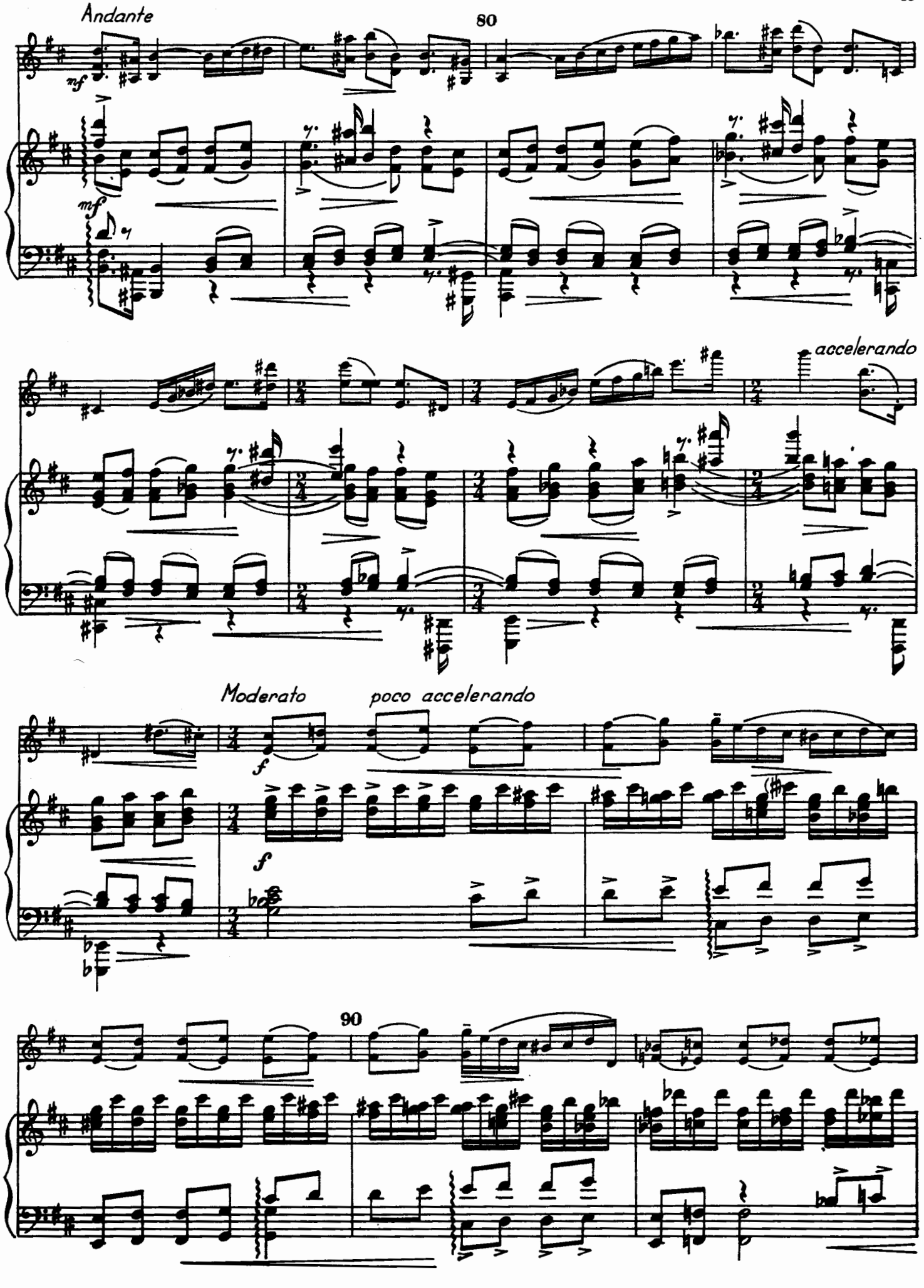

8
30
8
cresc.

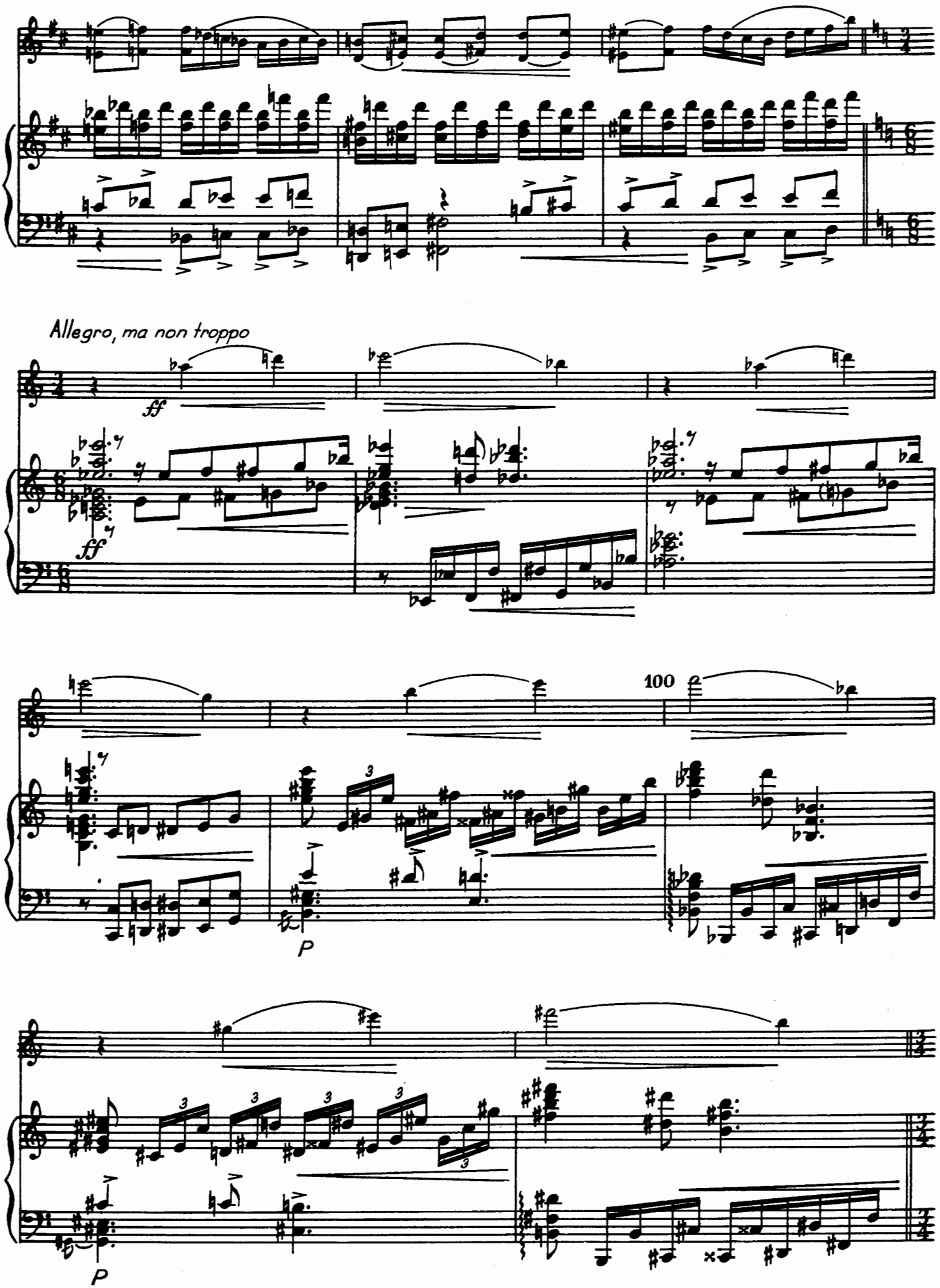

poco sostenuto
8
rit.
ff
mf
p

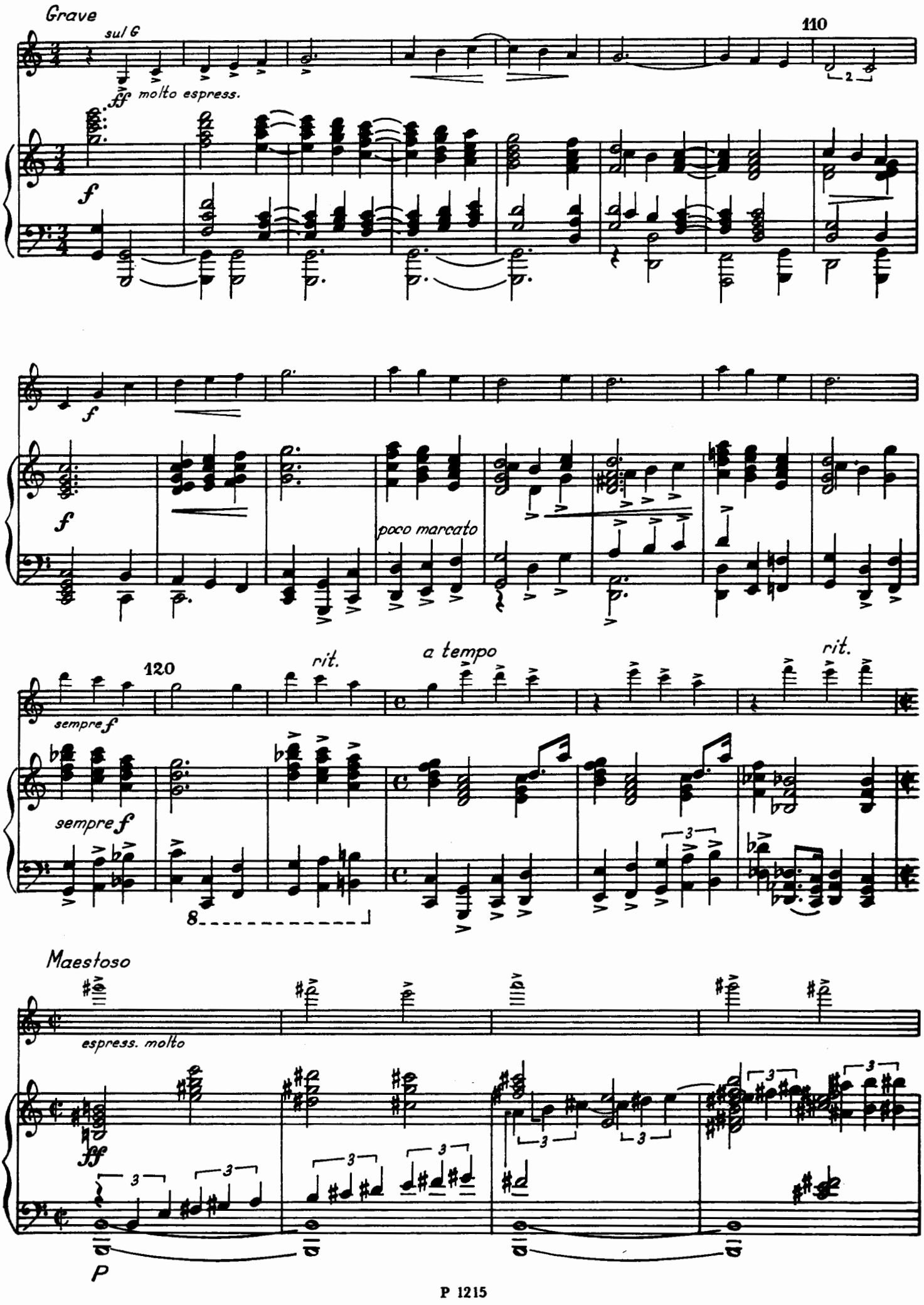

Andante
pp
pp
40
Moderato
mf
p
rit.
8
a tempo
mf
8
p
3
3

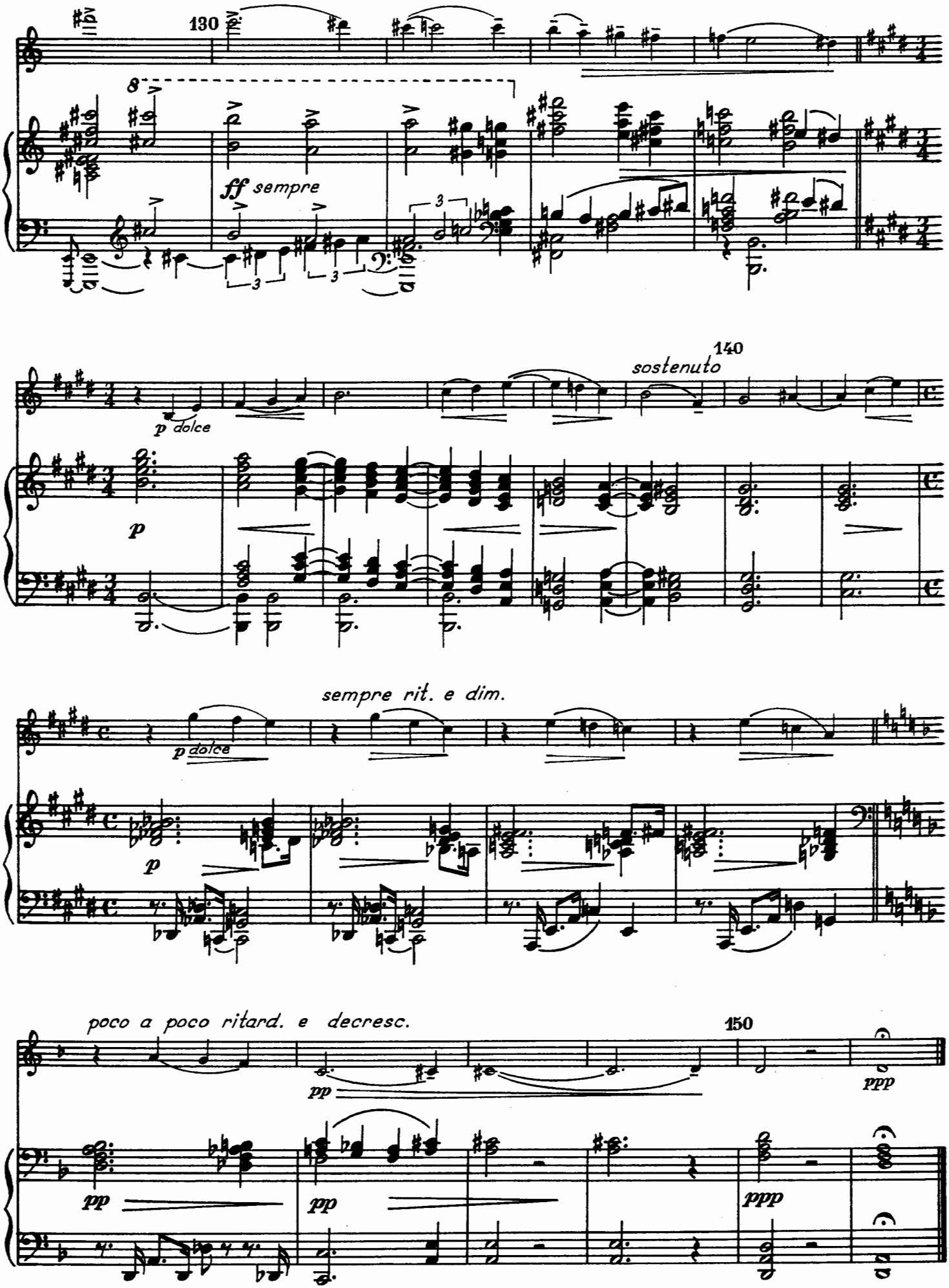

50
mf
poco marc.
f
poco a poco dimin.
poco a poco dimin.
p
Adagio
60
p


cresc.
cresc.
Lento
f
70
poco stringendo

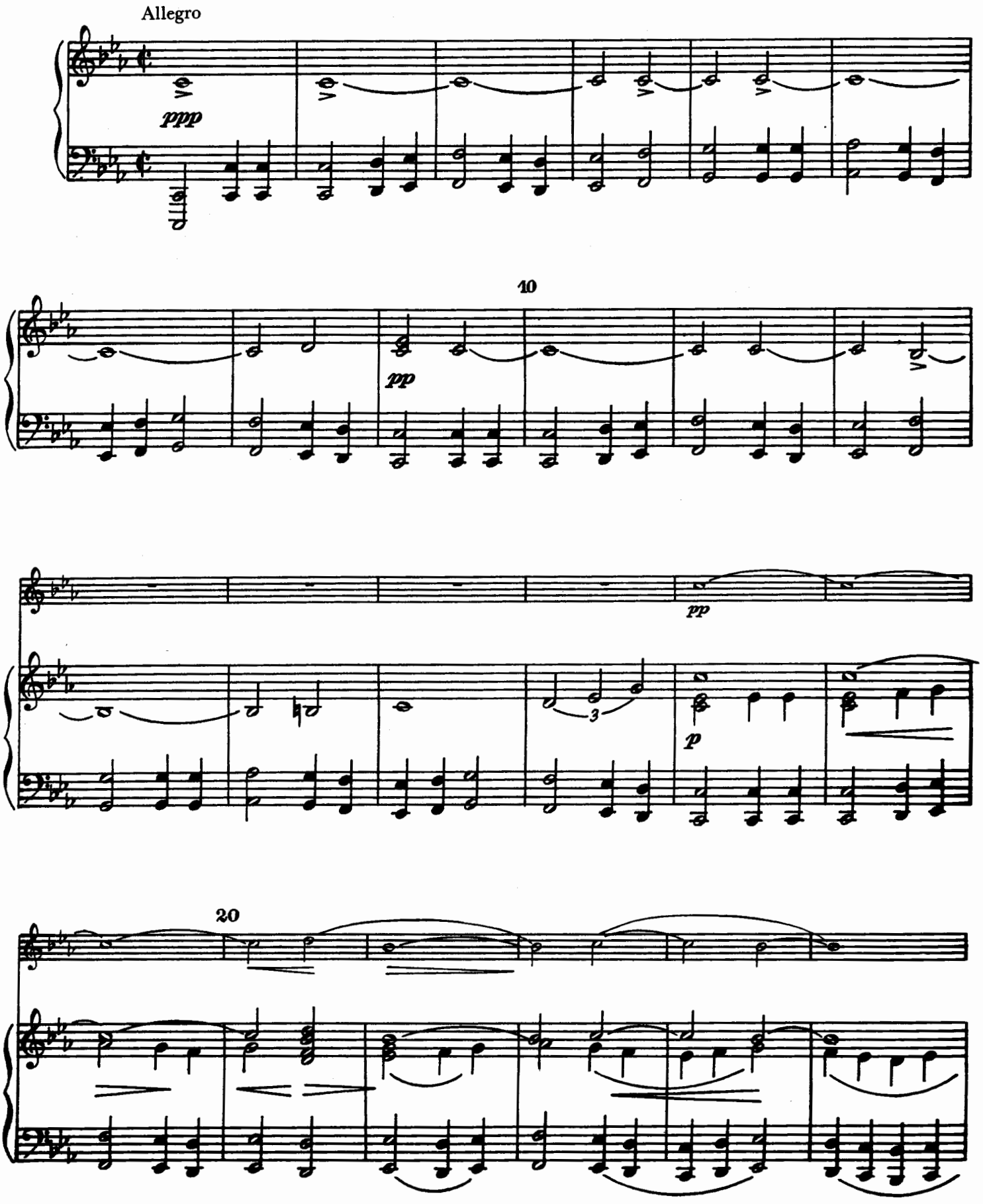

Andante
80
mf
mf
accelerando
Moderato
poco accelerando
f
f
90


Allegro, ma non troppo
ff
ff
100
P
P


Grave
sul G
ff molto espress.
110
f
poco marcato
120
rit.
a tempo
sempre f
Maestoso
espress. molto
ff
P


130
8
ff sempre
3
3
3
140
sostenuto
p dolce
p
sempre rit. e dim.
p dolce
p
poco a poco ritard. e decresc.
150
pp
ppp
pp
pp
ppp

IV



30

(♩ = ♩)

p

p

poco mf

40

mf

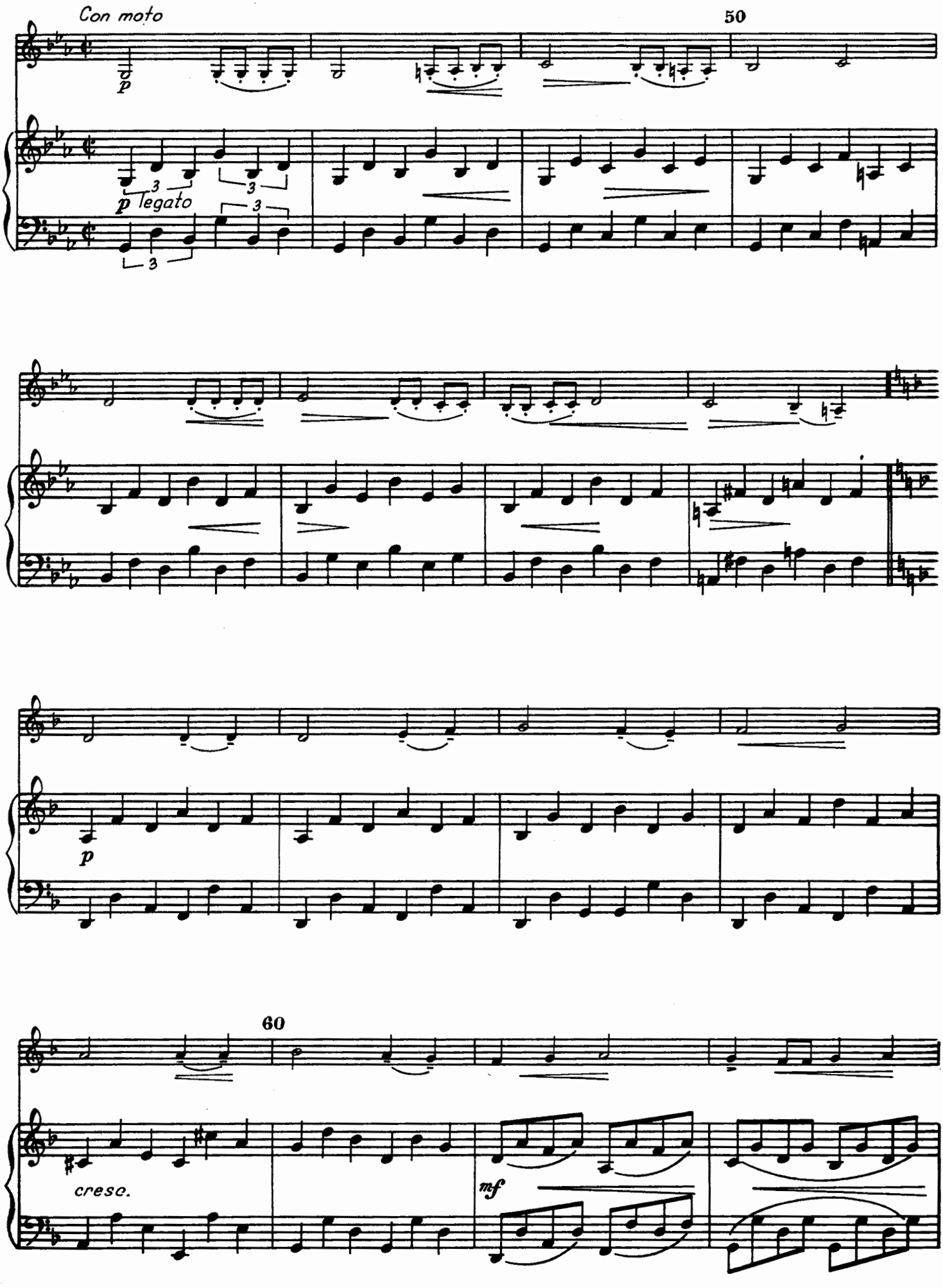
mf

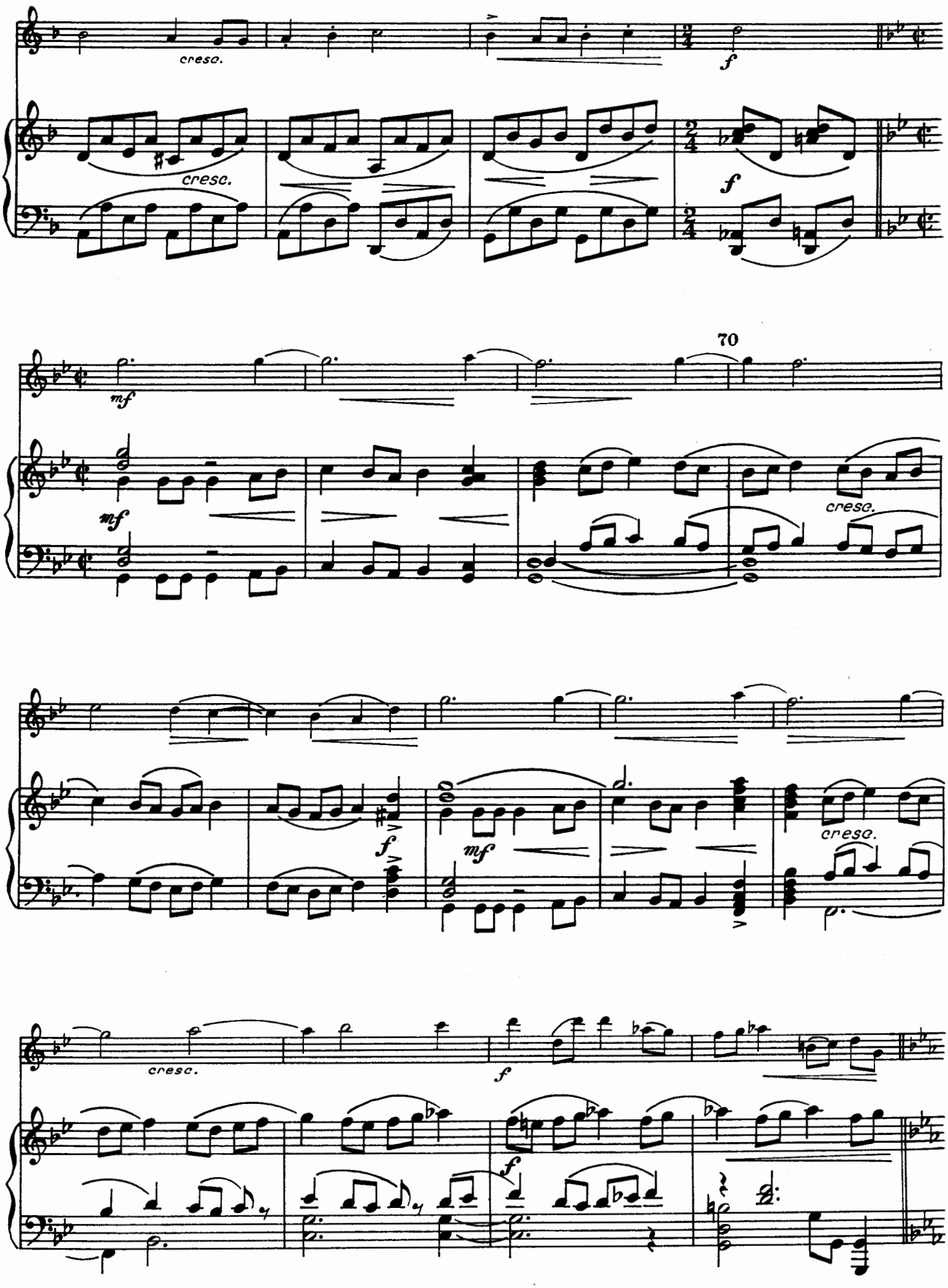
p

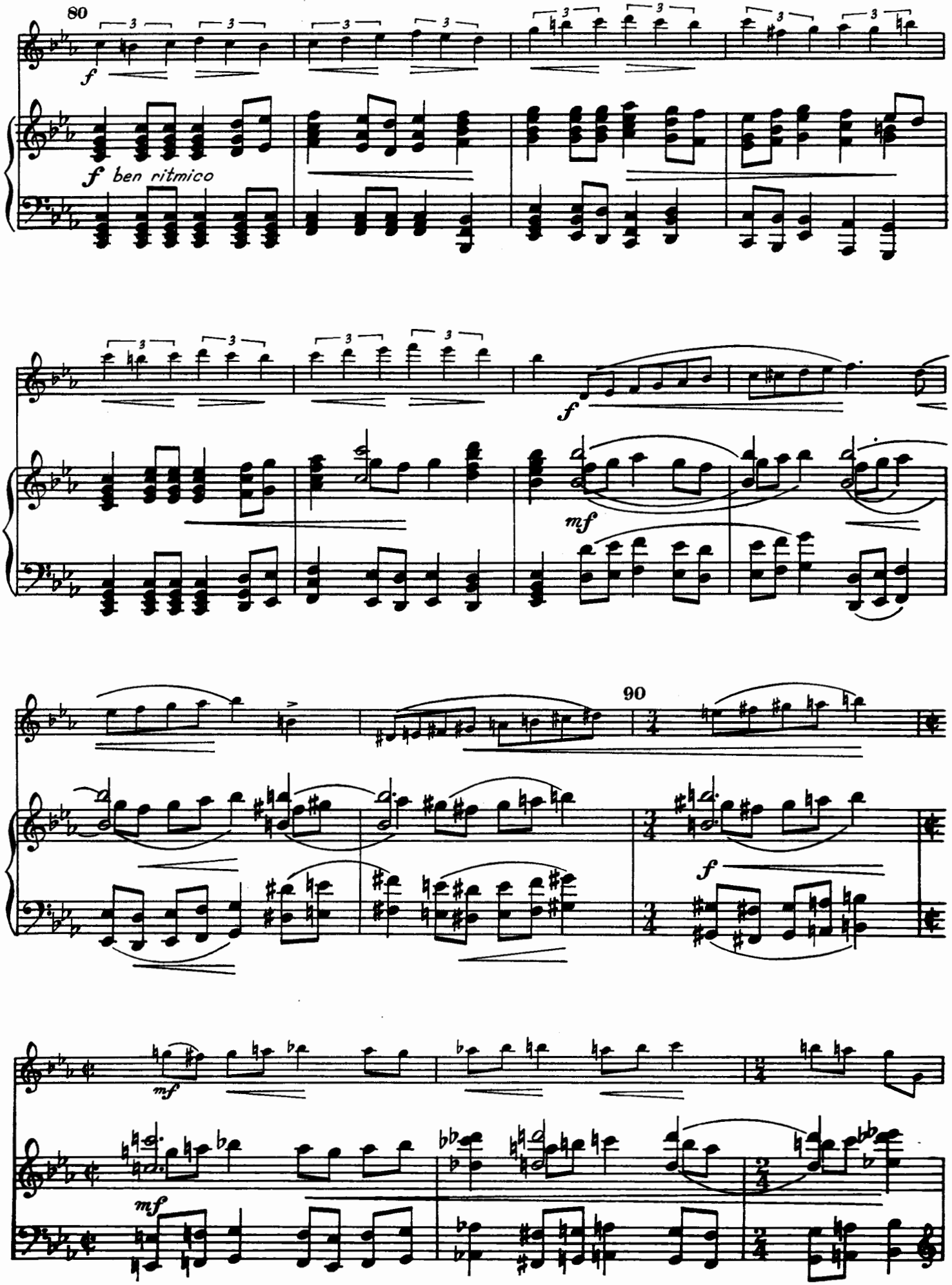
f

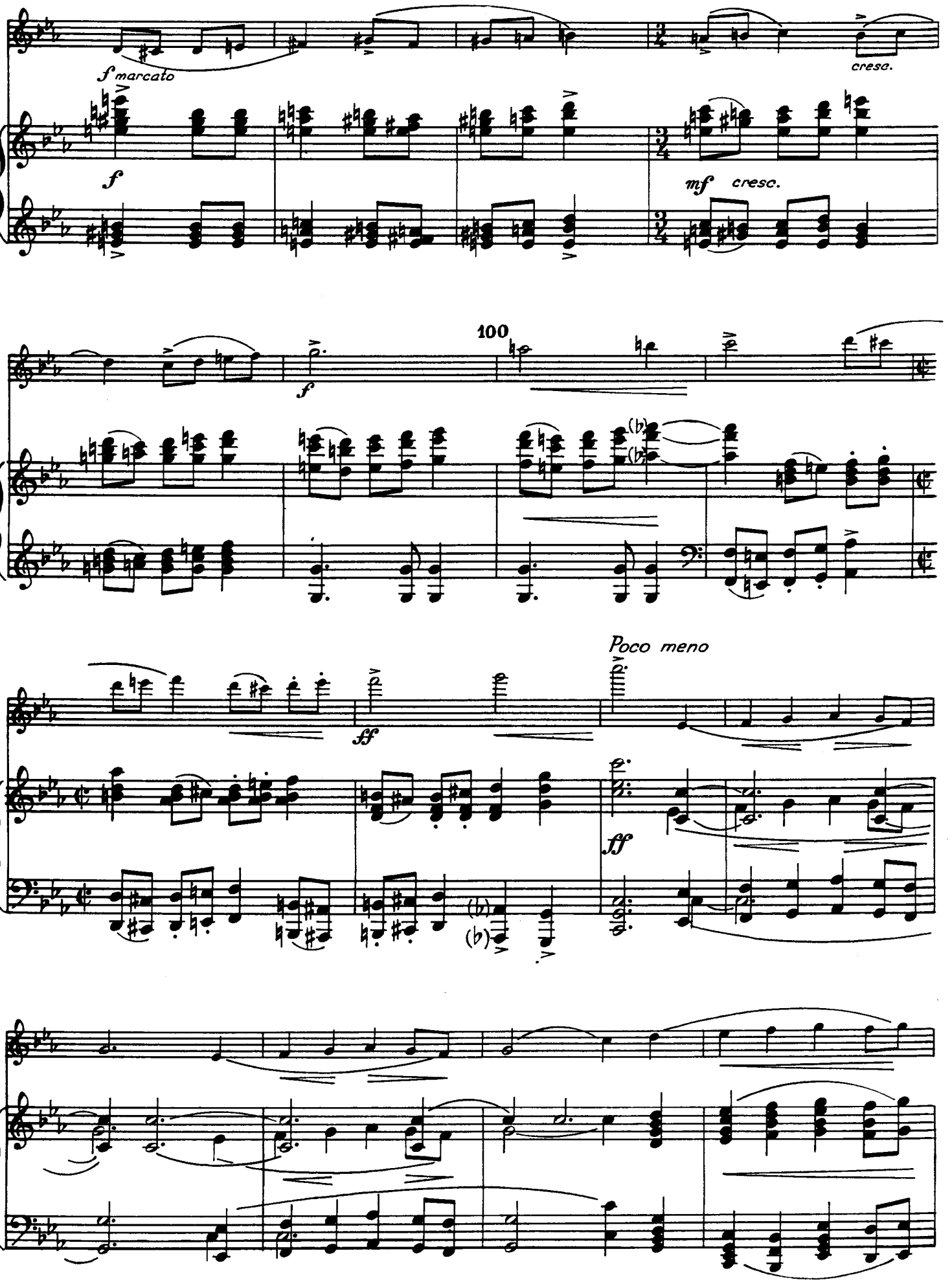
mf

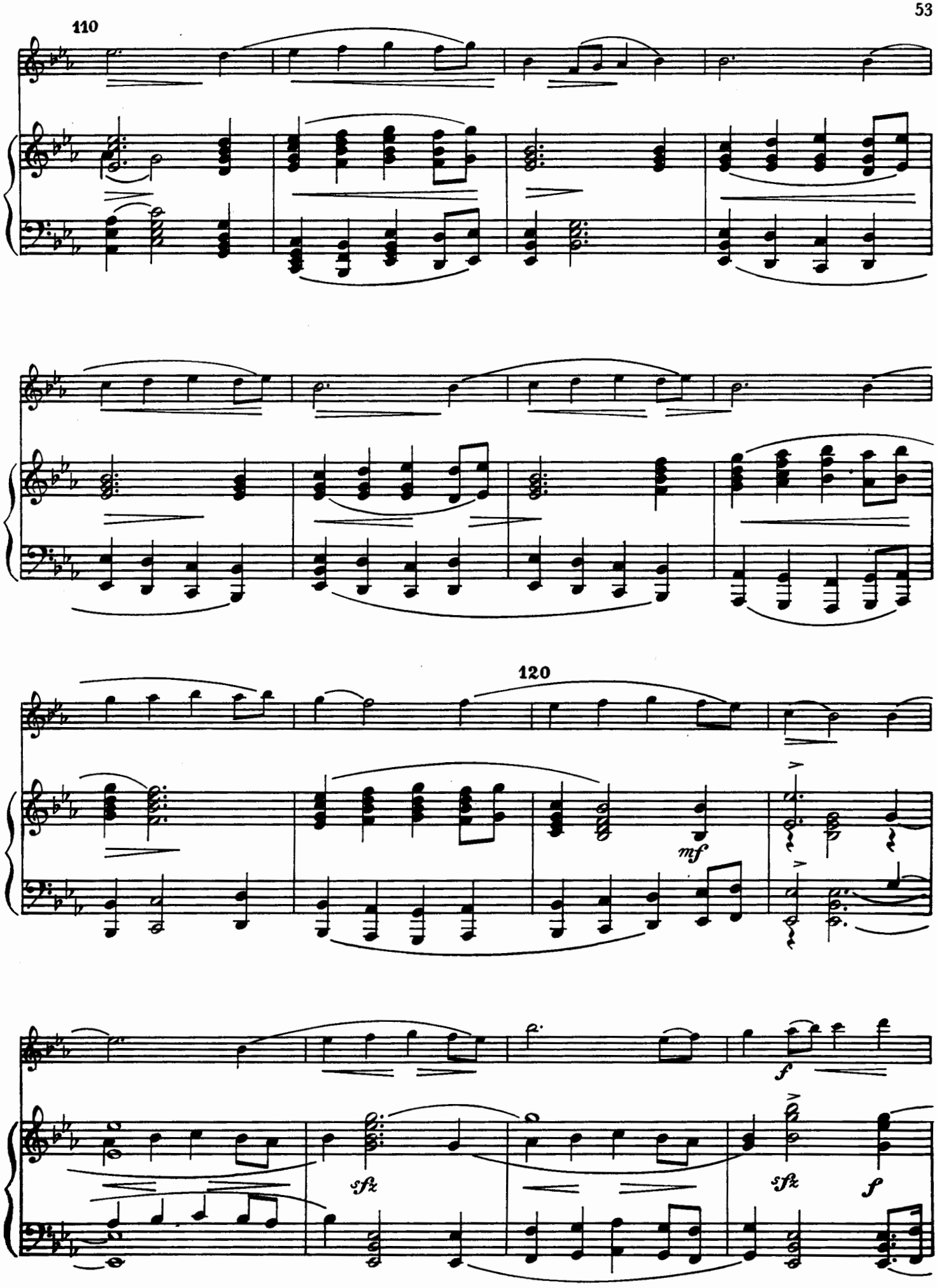
p

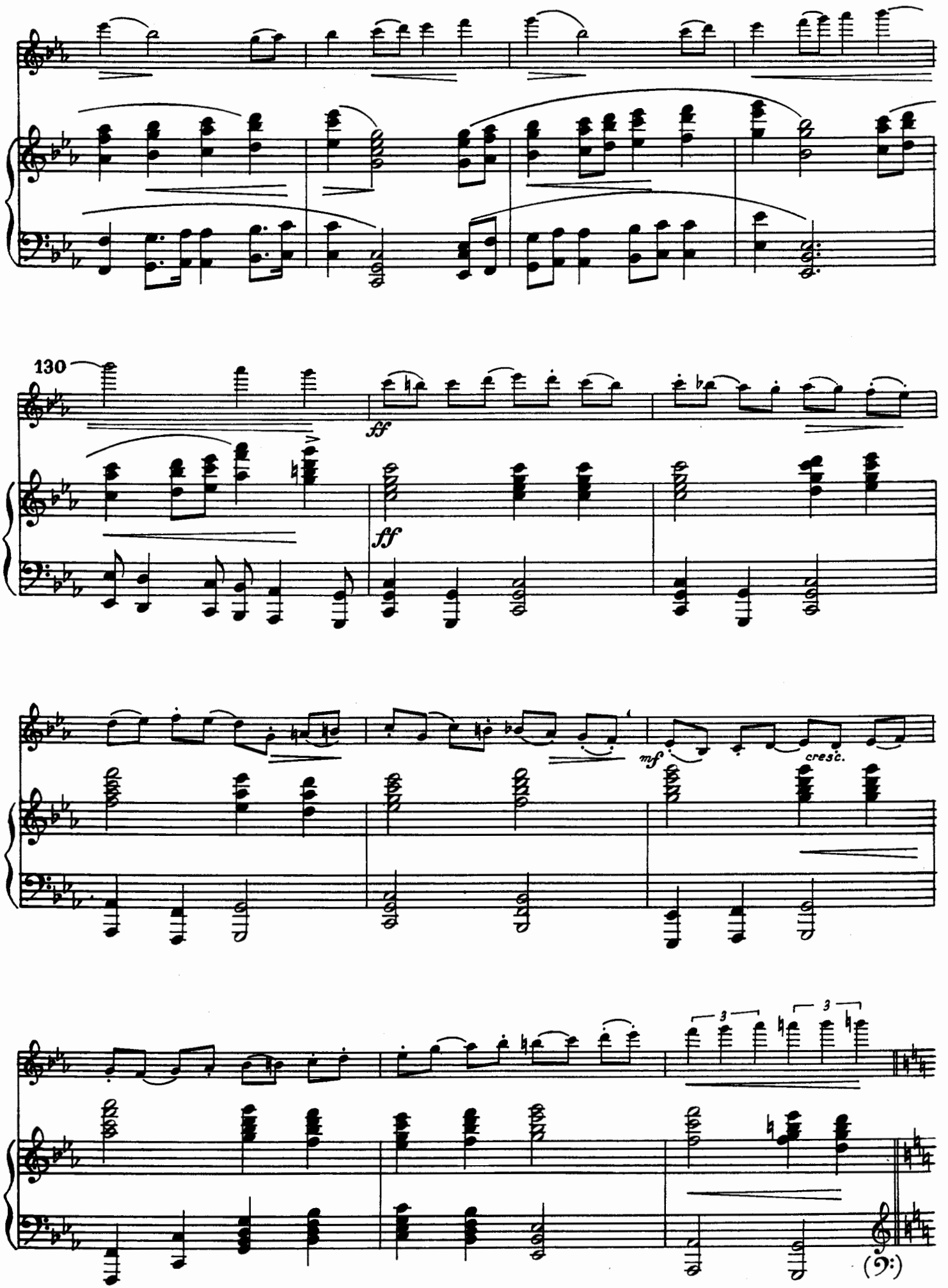

Con moto
50
p
p legato
3
60
cresc.
mf

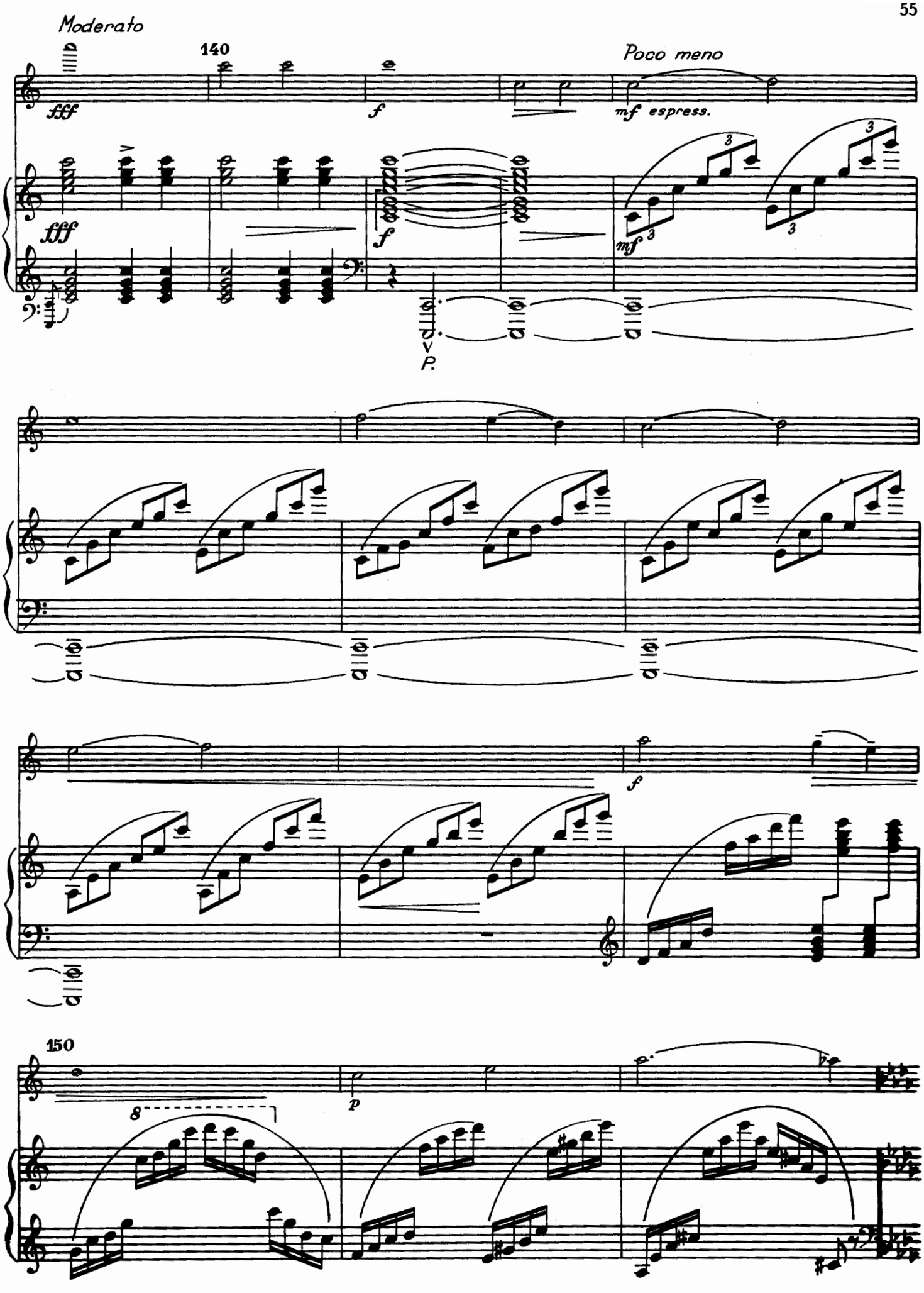

cresc.
cresc.
f
f
70
mf
mf
cresc.
f
mf
cresc.
cresc.
f
f

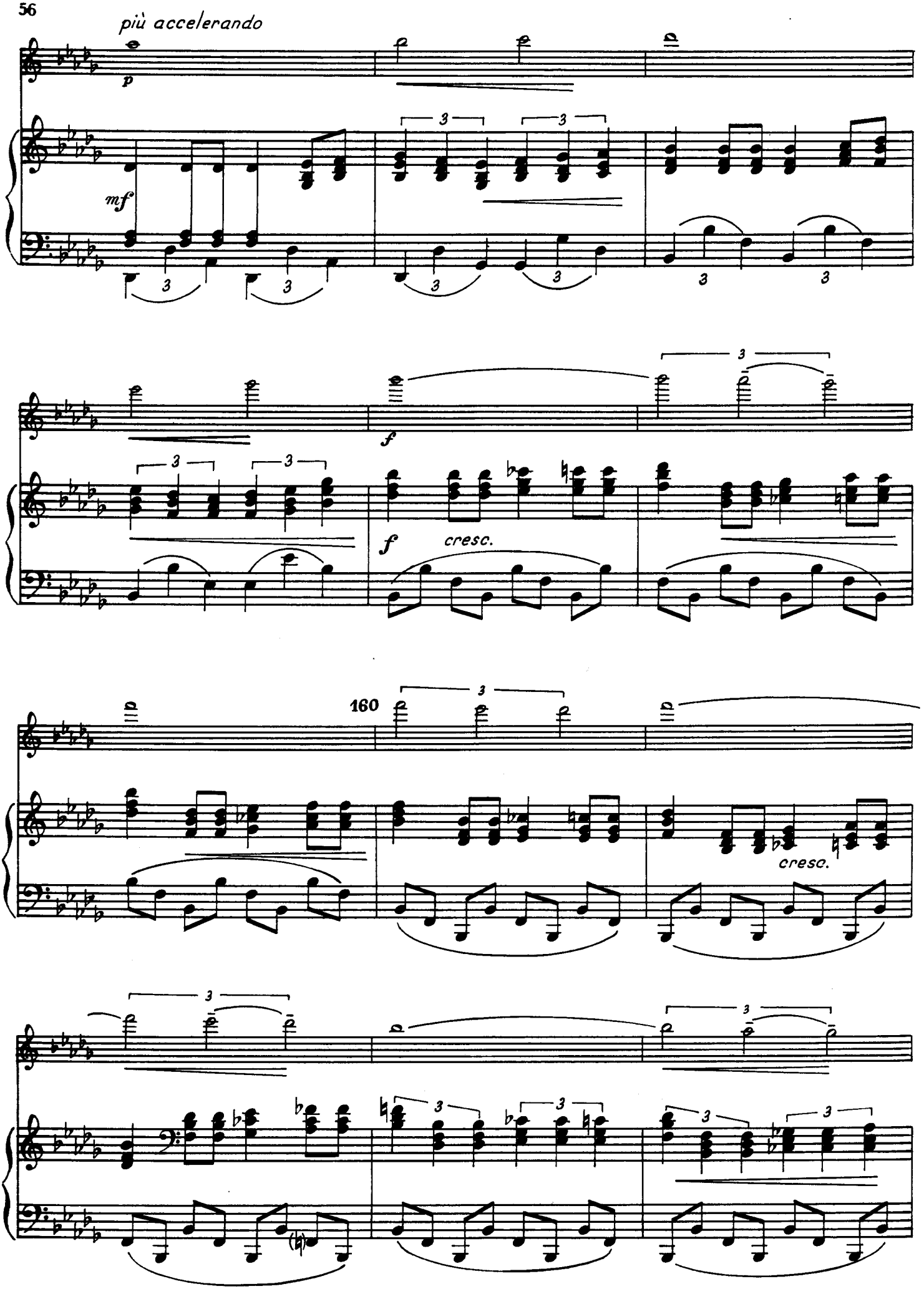

80
f
f ben ritmico
mf
90
f
mf
mf

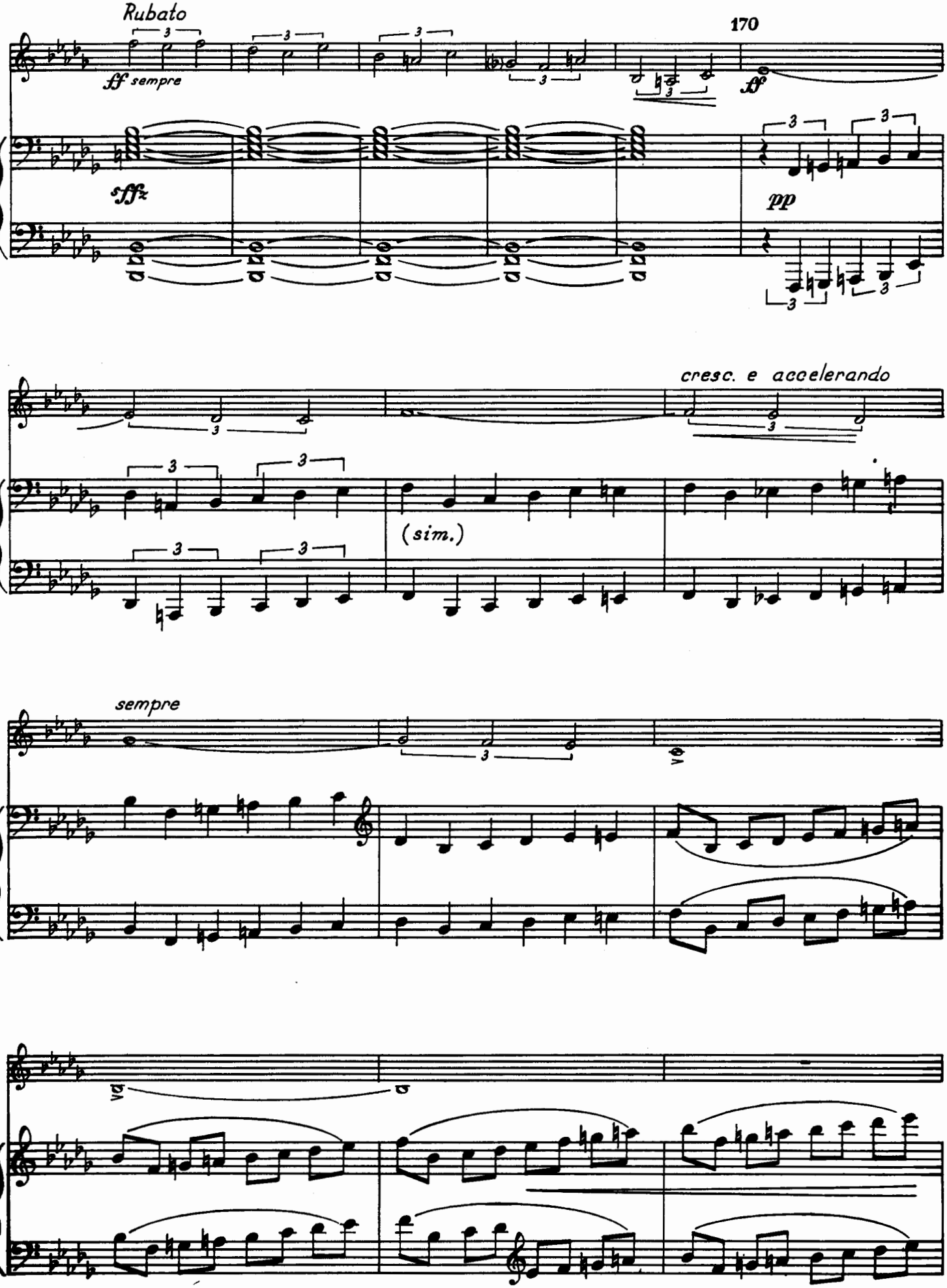

f marcato
cresc.
f
mf cresc.
100
f
Poco meno
ff
ff

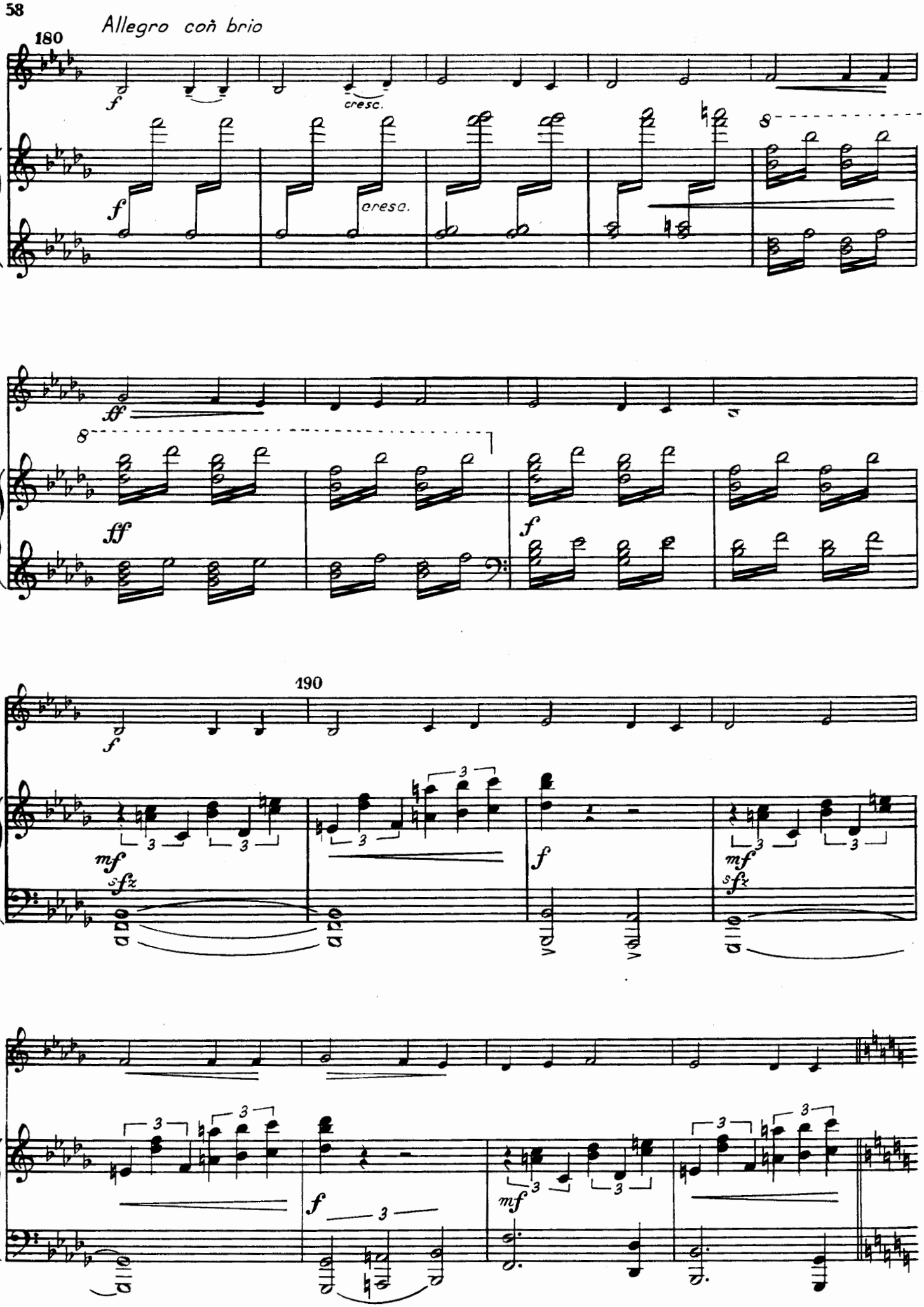

110
120
mf
sfz
sfz
f
f

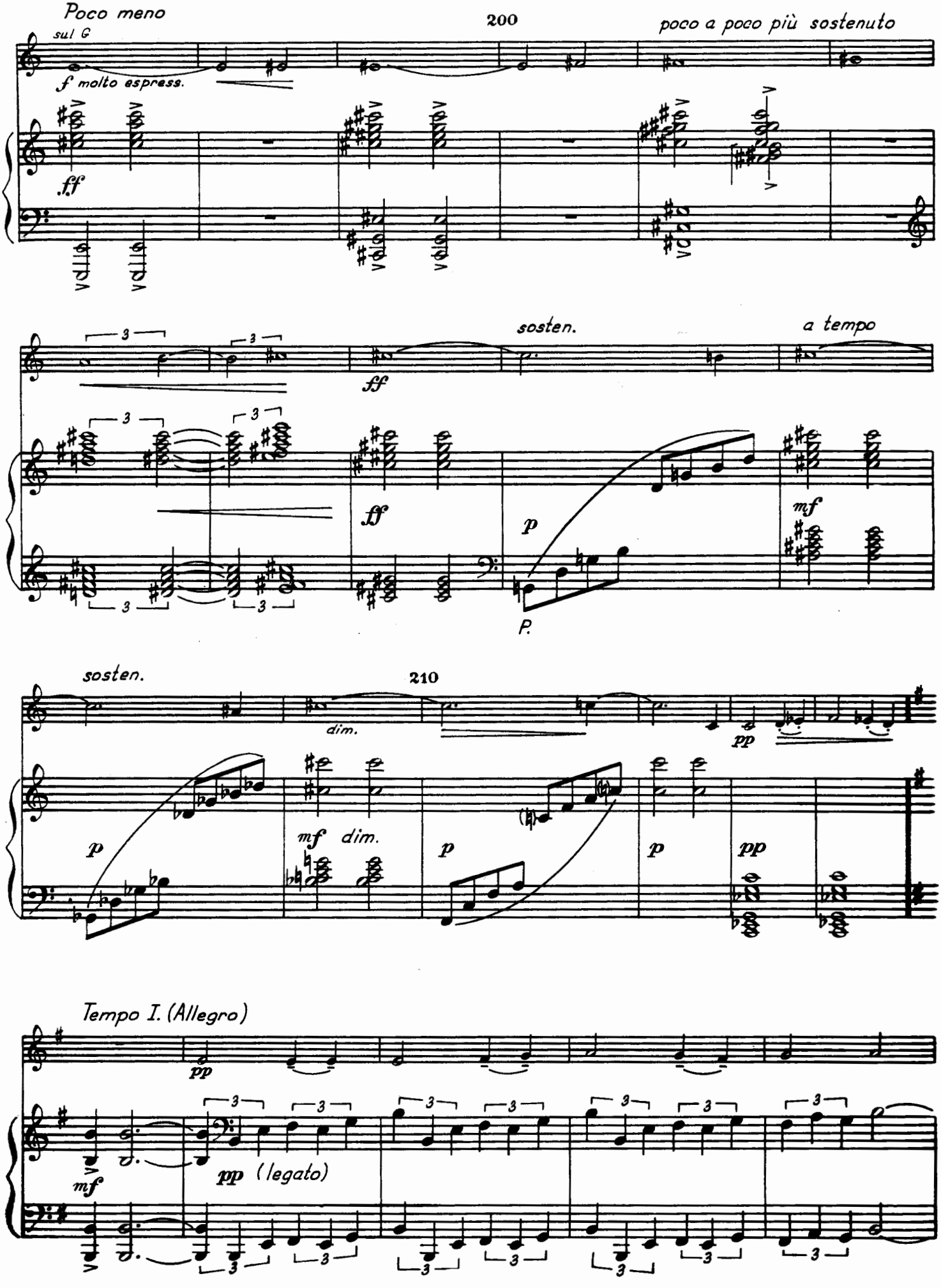

130
ff
ff
mf
cresc.
3
3

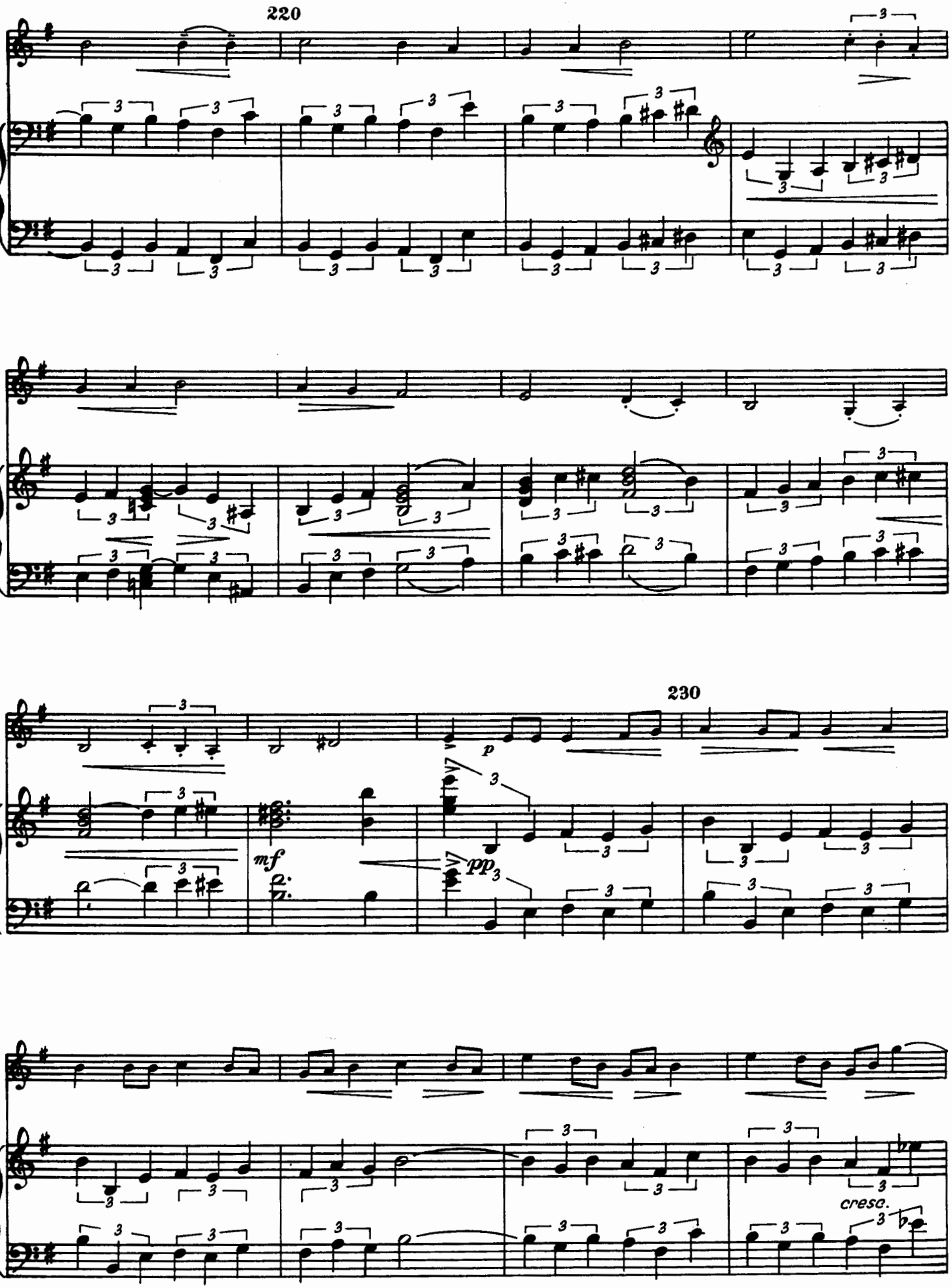

Moderato
140
Poco meno
fff
f
mf espress.
fff
f
mf
V
P.
f
150
8
p

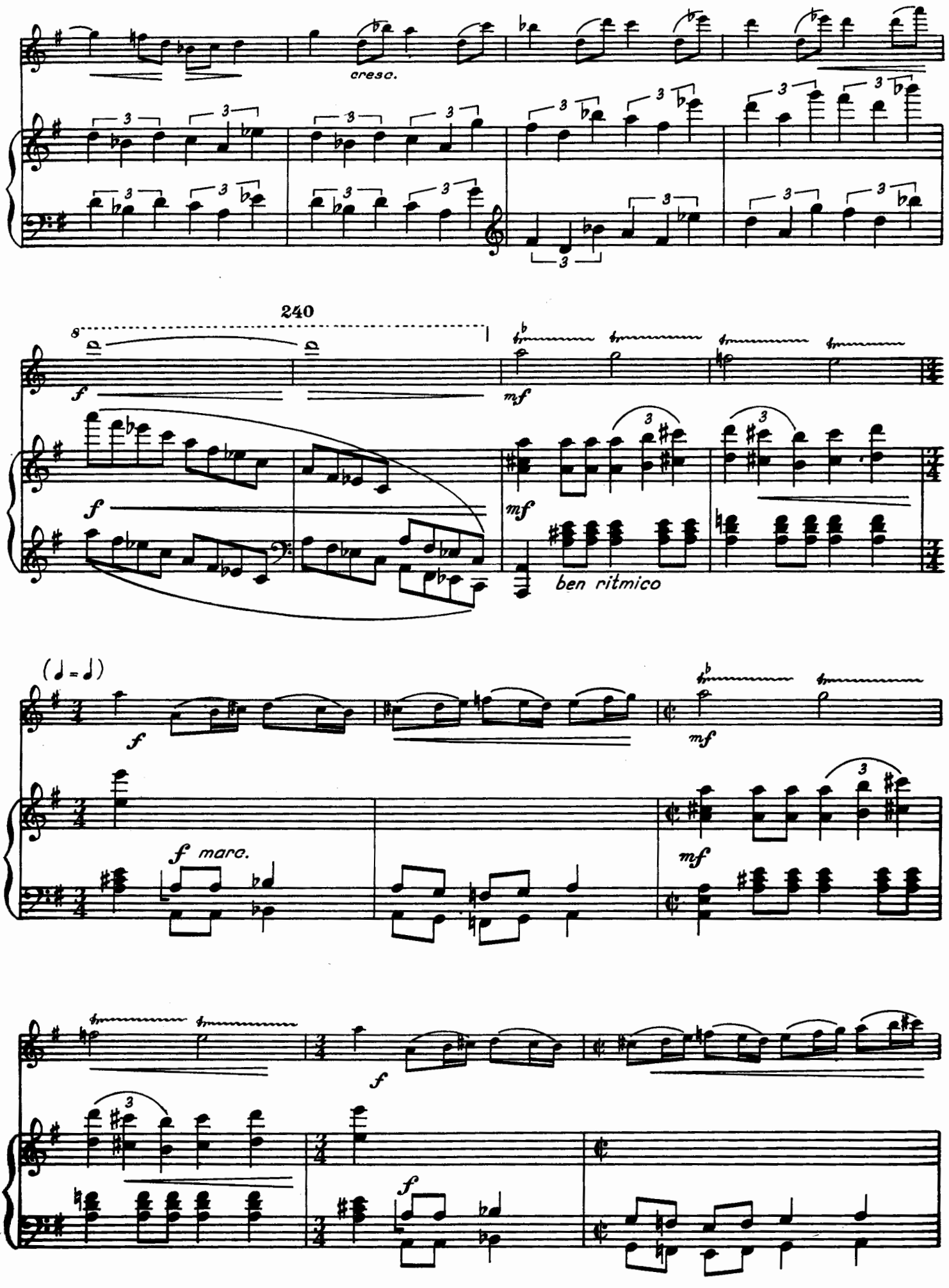

più accelerando
p
mf
f
f
cresc.
160
cresc.

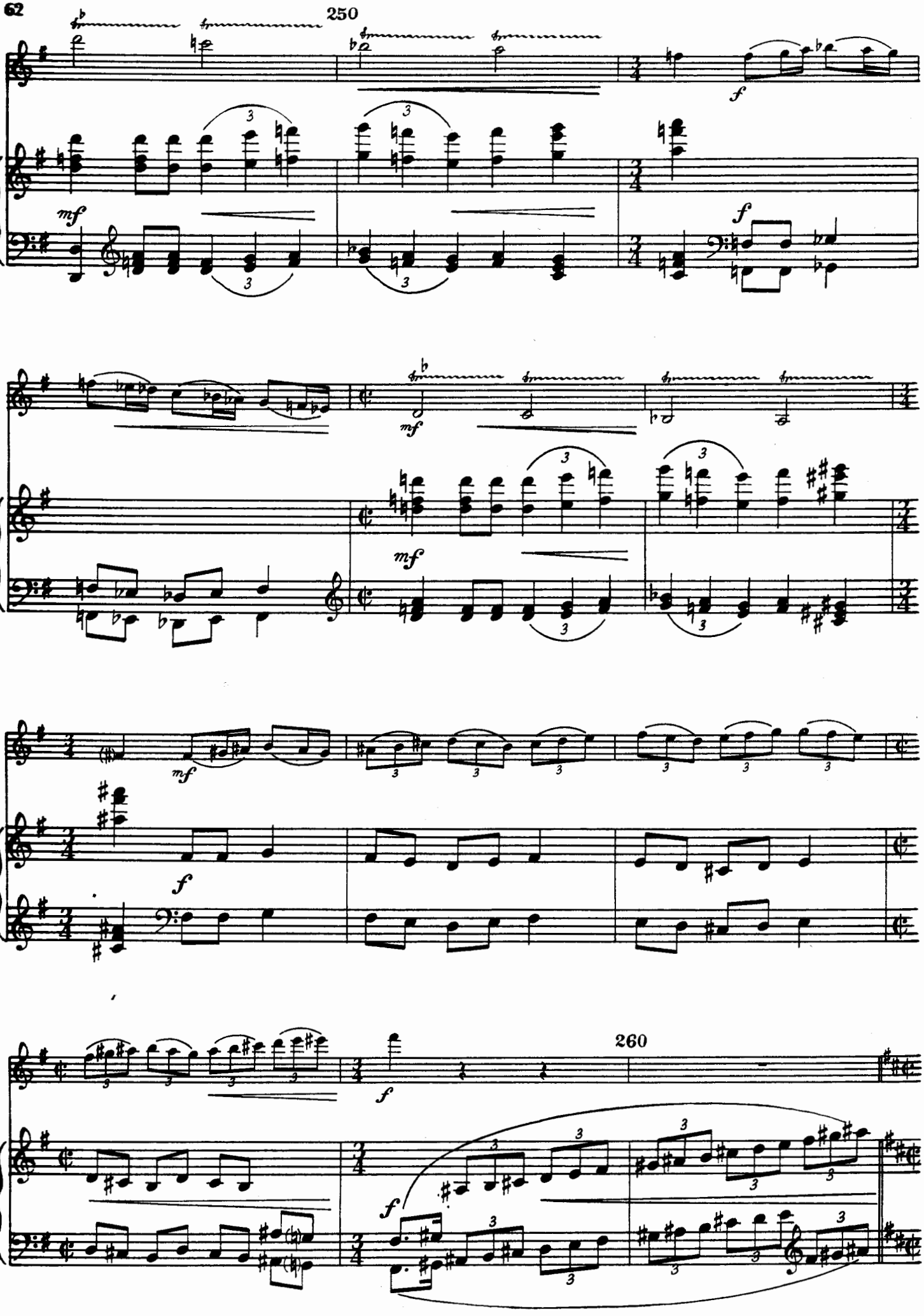

Rubato
ff sempre
sffz
170
ff
pp
cresc. e accelerando
(sim.)
sempre
8va
8va

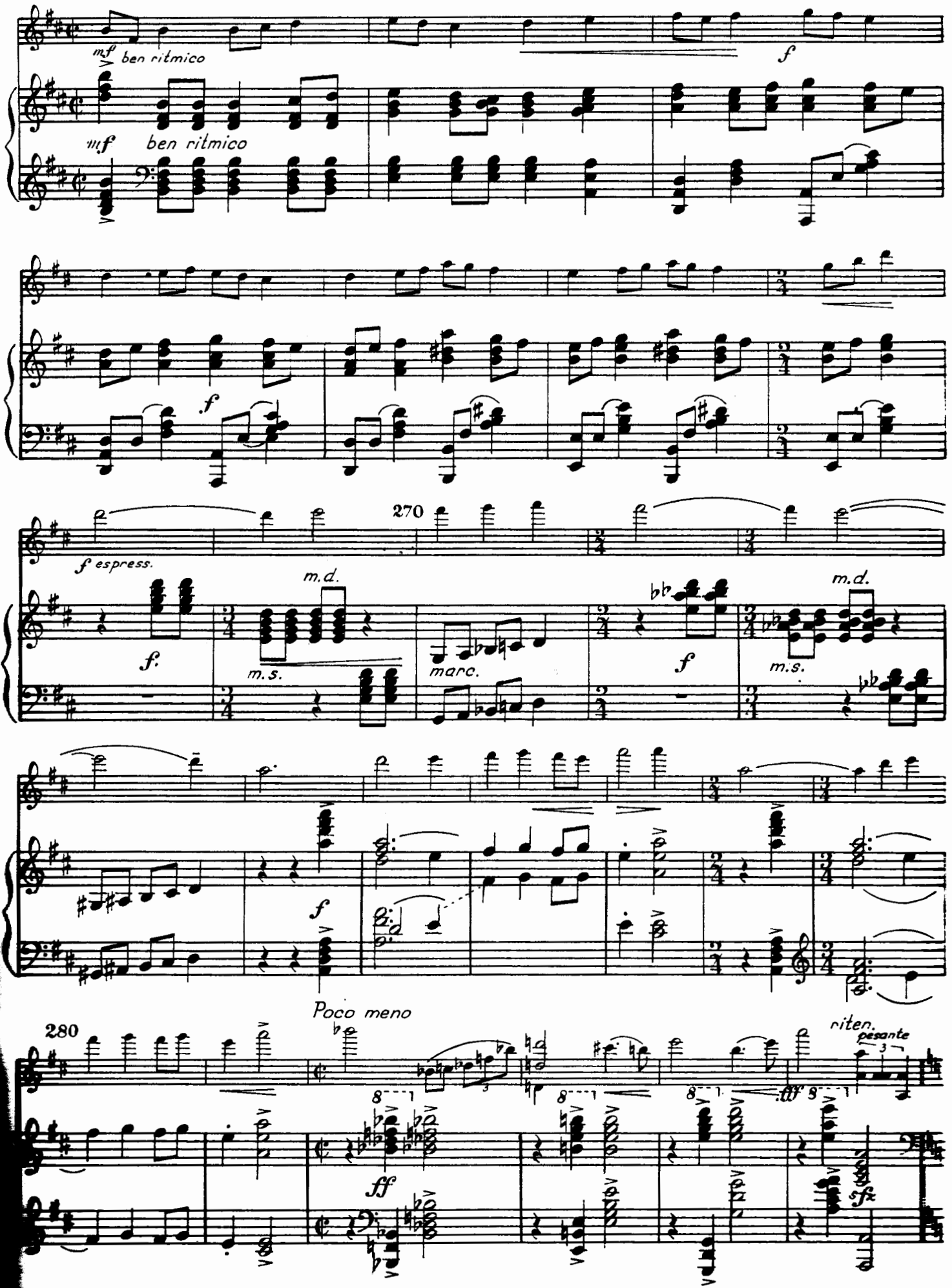

Allegro con brio
180
f
cresc.
f
cresc.
8
ff
8
ff
f
190
f
mf
sfz
f
mf
sfz
f
mf

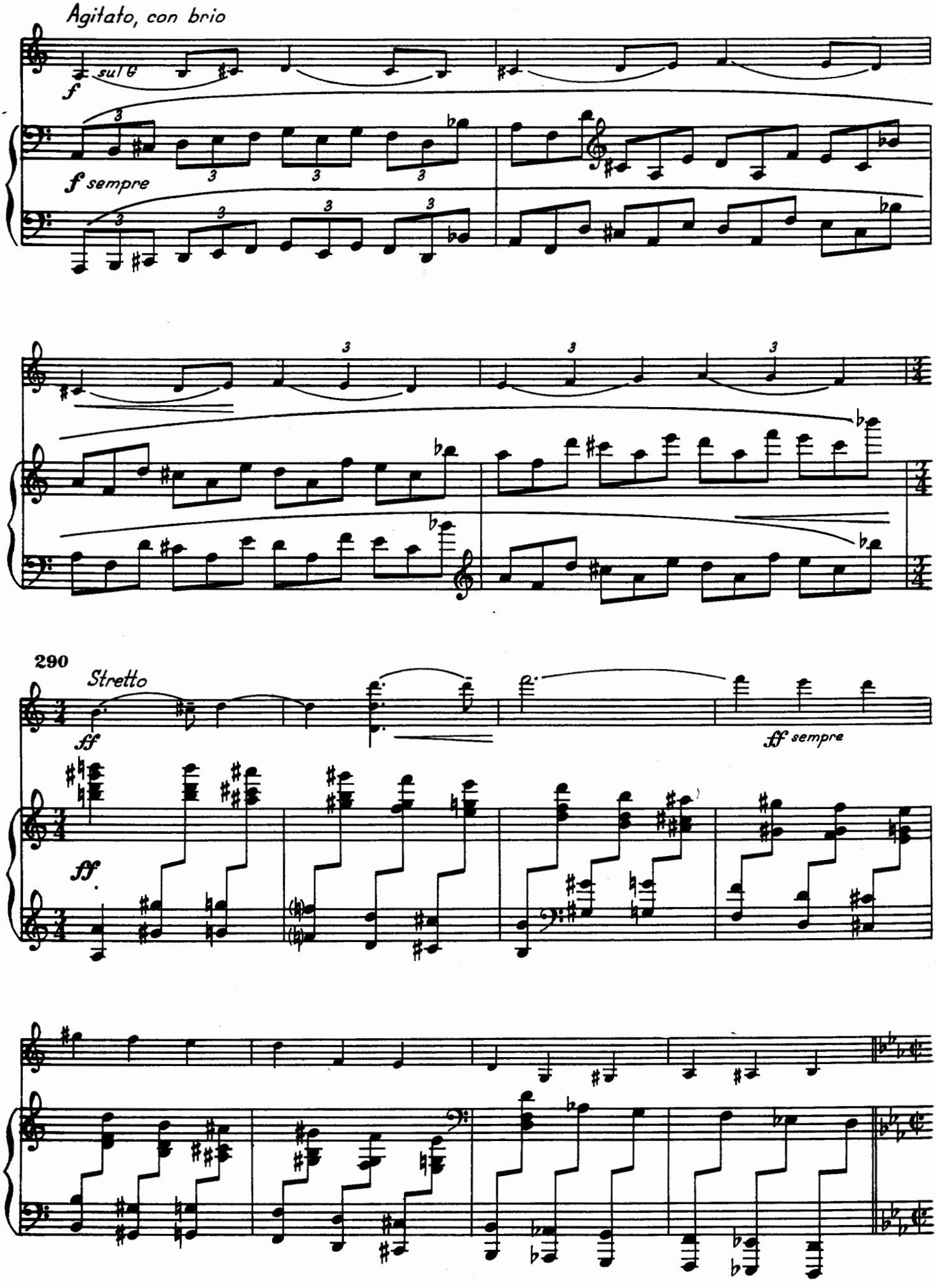

Poco meno
sul G
f molto espress.
200
poco a poco più sostenuto
ff
sosten.
a tempo
ff
p
mf
P.
sosten.
210
dim.
pp
p
mf dim.
p
p
pp
Tempo I. (Allegro)
pp
mf
pp (legato)


220
230
p
mf
pp
cresc.


cresc.
240
f
mf
ben ritmico
(♩ = ♩)
f marc.


250
260


mf ben ritmico
f
mf ben ritmico
f
270
f espress.
m.d.
f
m.s.
marc.
f
m.d.
m.s.
f
Poco meno
280
riten.
pesante
ff
sfz


Agitato, con brio
sul G
f
f sempre
290
Stretto
ff
ff sempre
ff.

Allegro con brio

300

f

(sim.)

ff

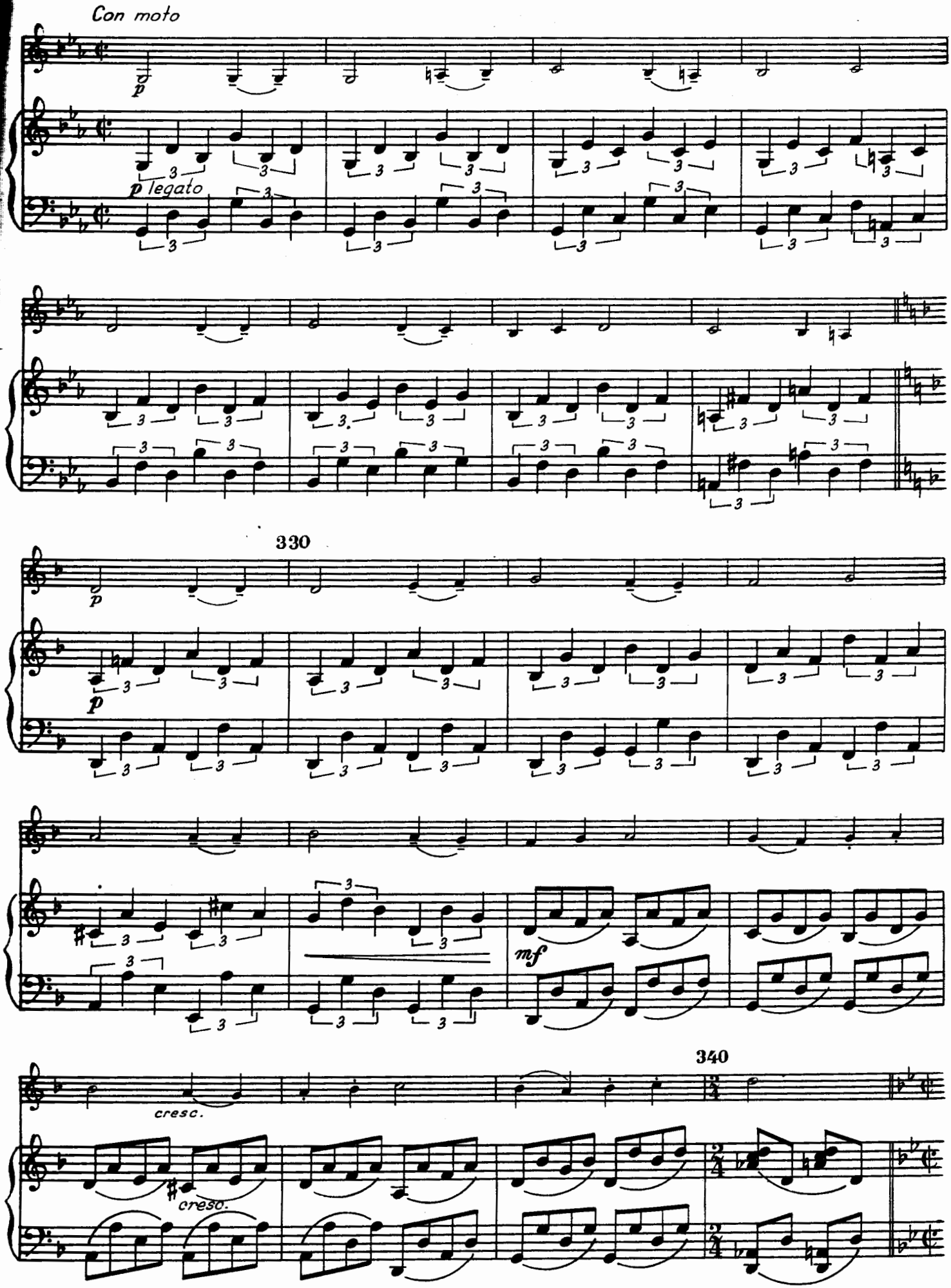
Poco meno

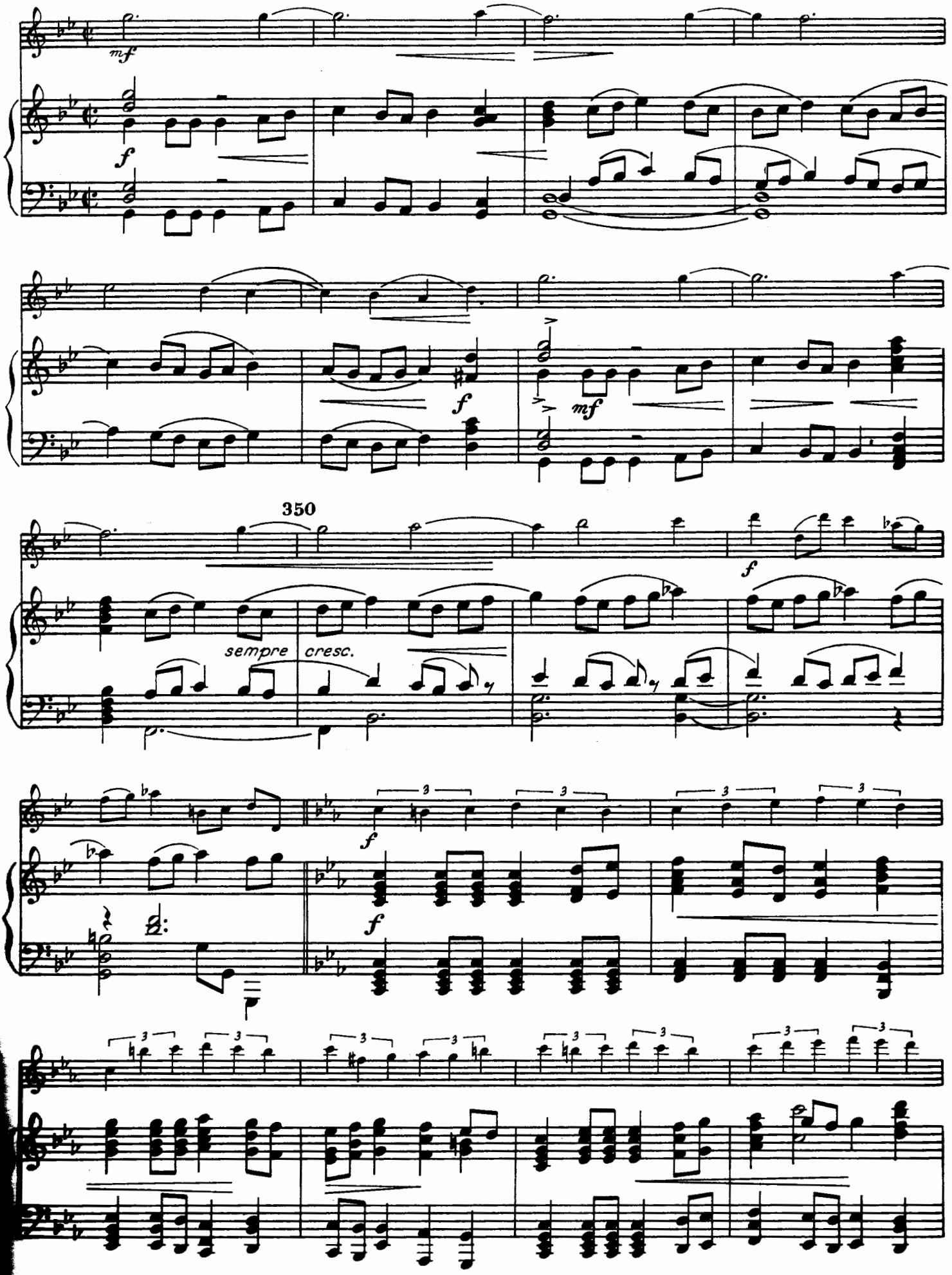
310

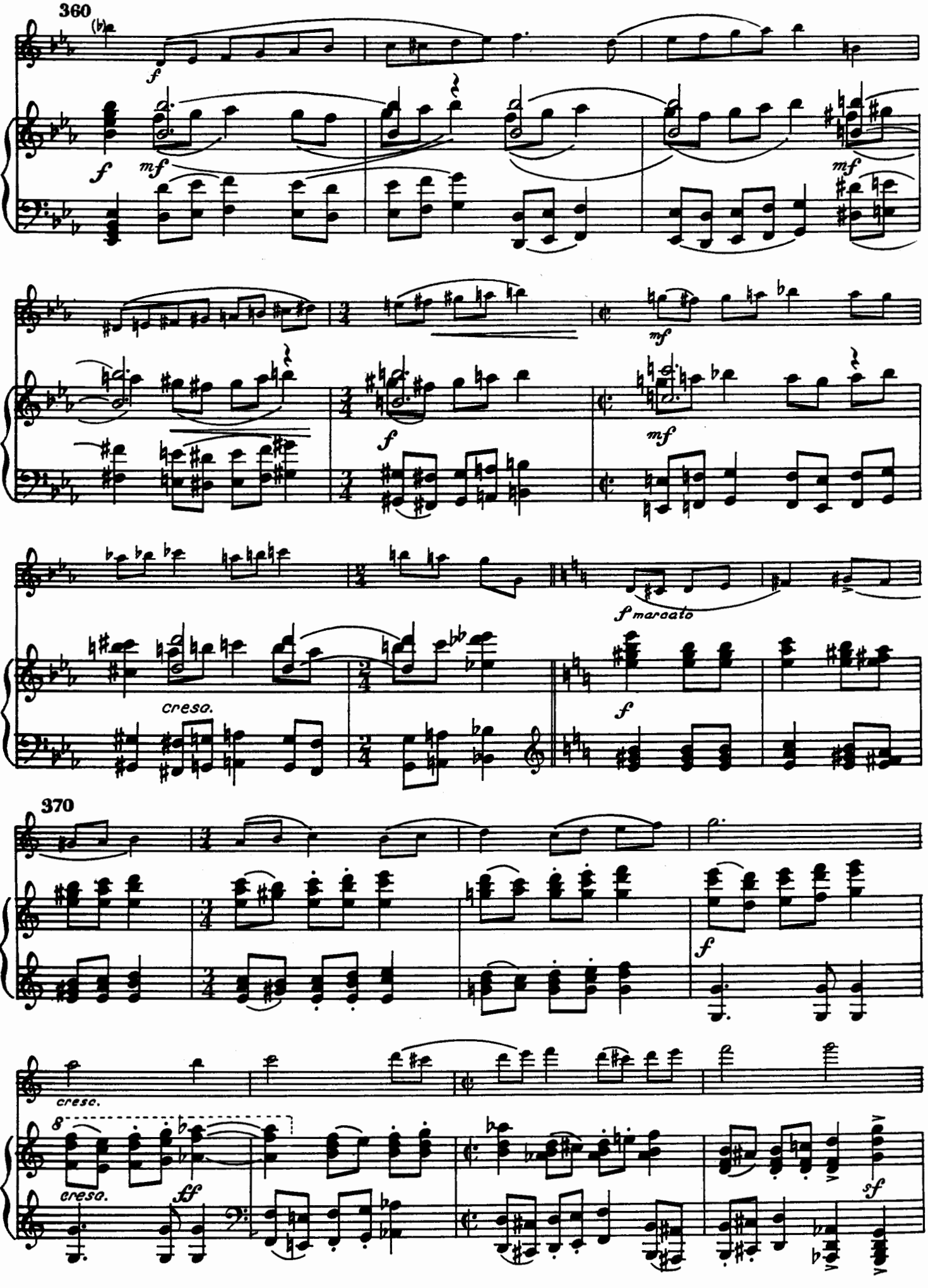
p

p

320

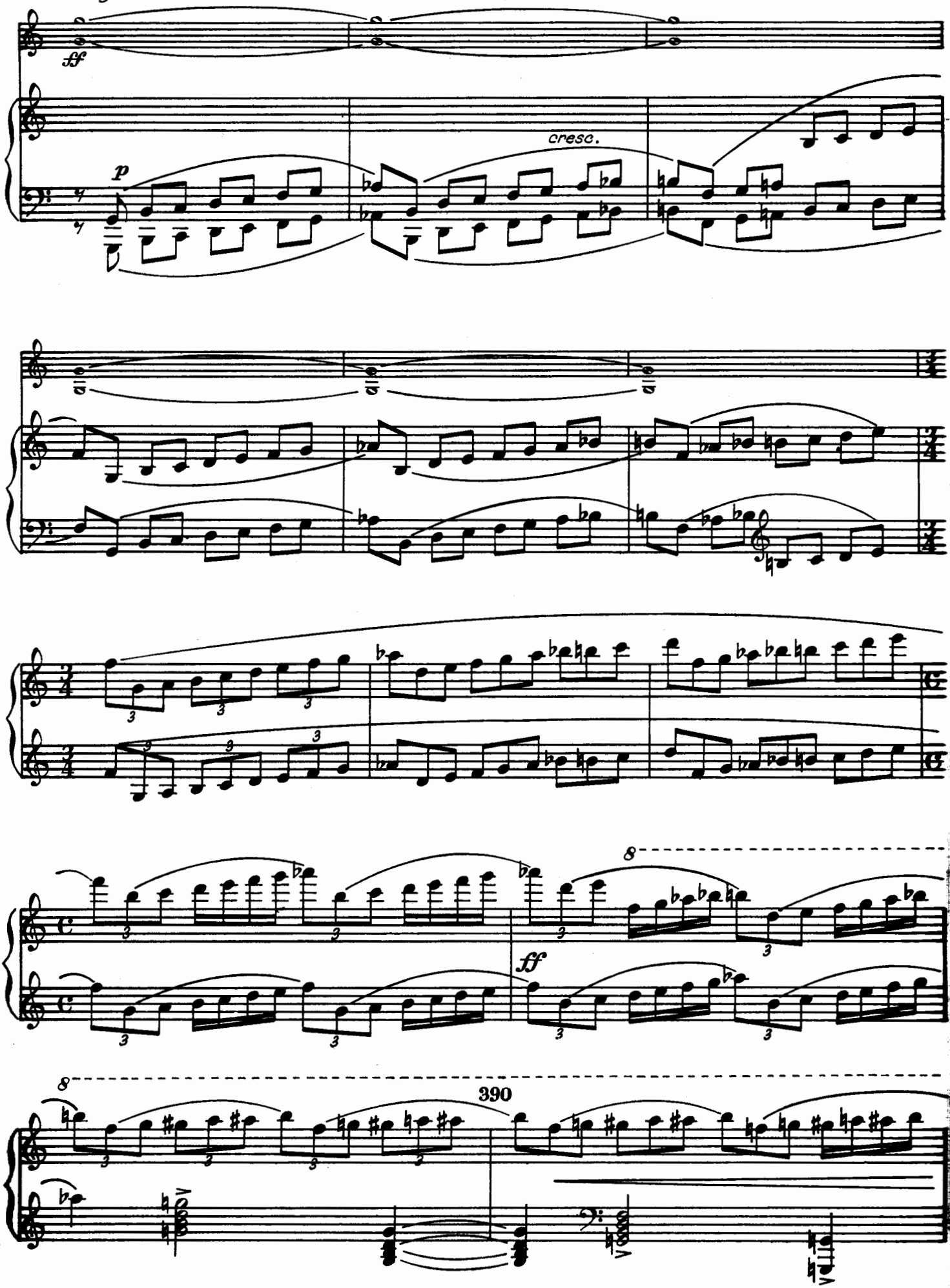

Con moto
p
p legato
330
p
p
mf
340
cresc.
cresc.

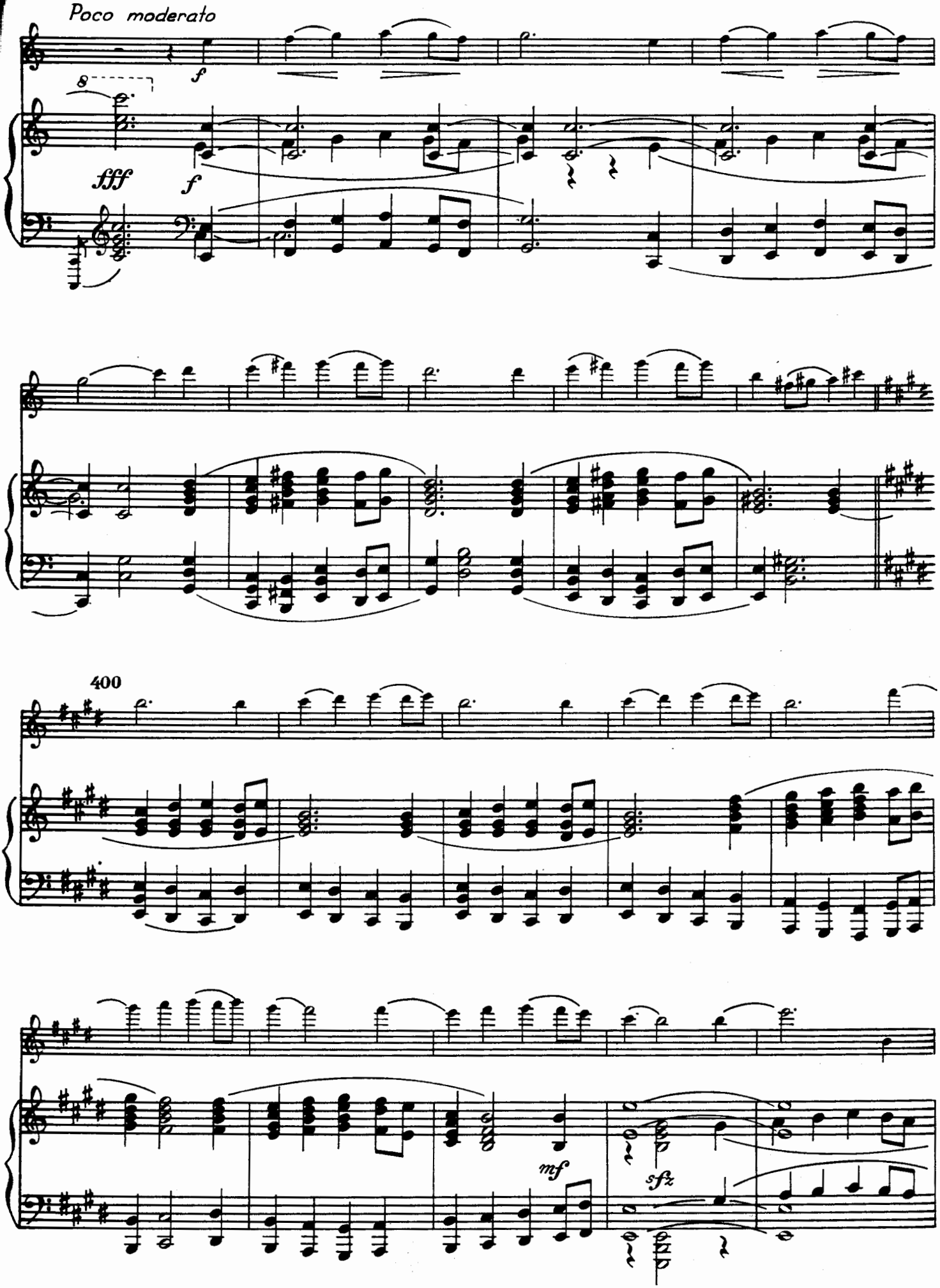

mf
f
f
mf
350
f
sempre
cresc.
f
f

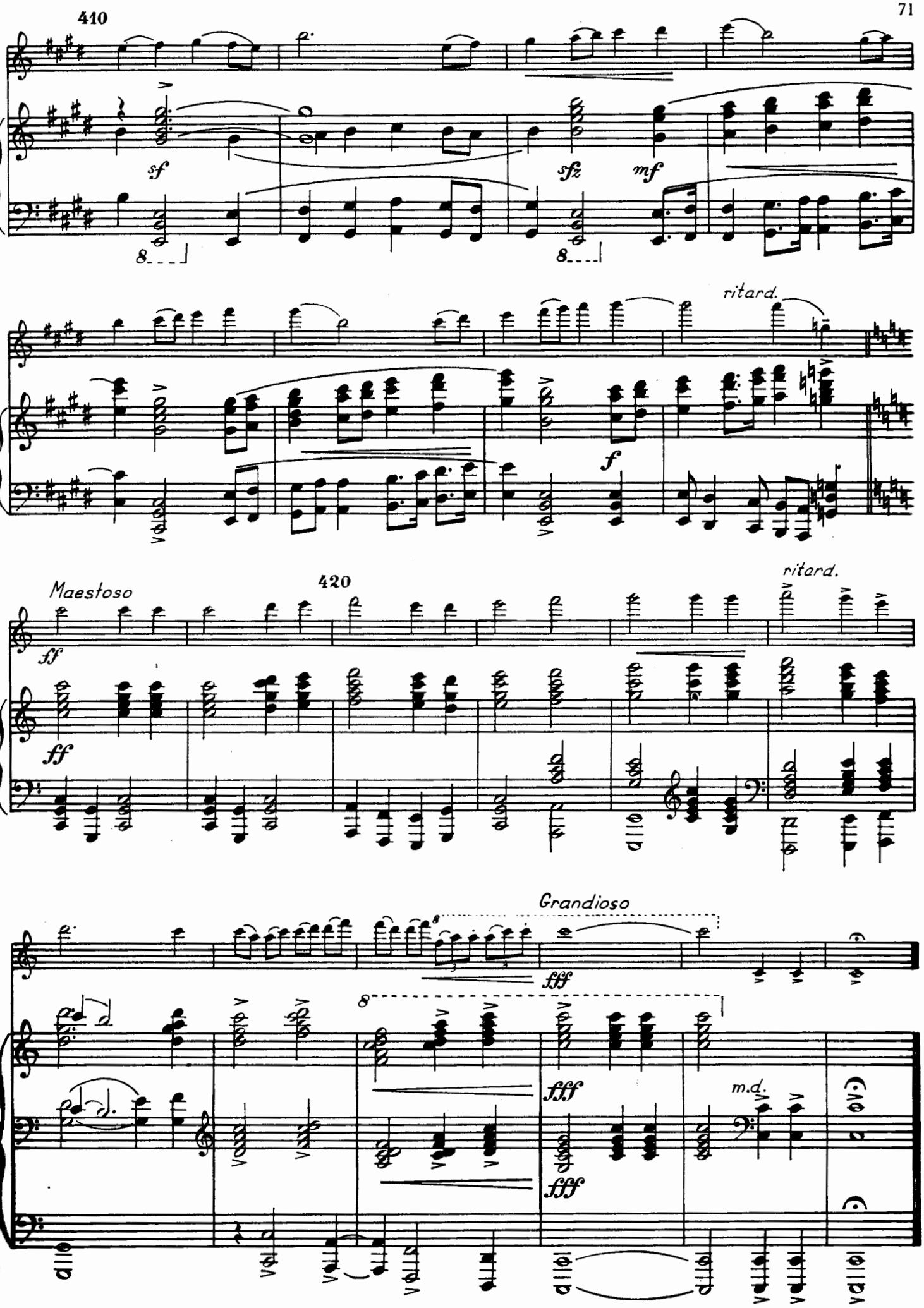

360
f
mf
mf
f
mf
f marcato
cresc.
f
370
f
cresc.
cresc.
ff
sf

Allegro con brio

380




Poco moderato
f
8
fff
f
400
mf
sfz


410
sf
sfz
mf
8
8
ritard.
f
420
Maestoso
ff
ff
ritard.
Grandioso
fff
8
fff
fff
m.d.