

# Tema con variazioni

(Zdenka-Variationen · Zdenčiny variace · Zdenka variations)

Tema  
Andante

Leoš Janáček (1854-1928)  
Herausgegeben von Miroslav Barvík  
und Reiner Zimmermann

Var. 1  
Andante

Sie schwatzten wie die Schwalben  
 Štěbetaly jak laštovičky • They chattered like swallows

5 *Con moto* (184  $\text{♩}$ )  
*mf (non legato)*

7 *f*

13 *Meno mosso*  
*(f) espr.*

19

25 *(poco rit.)*  
*dim.*

The musical score is written for piano in 4/8 time. It consists of five systems of music, each with a treble and bass clef staff. The key signature is three sharps (F#, C#, G#). The piece begins with a tempo marking of 'Con moto' and a metronome marking of 184 quarter notes per minute. The first system (measures 5-6) is marked 'mf (non legato)'. The second system (measures 7-12) includes a dynamic marking of 'f'. The third system (measures 13-18) is marked 'Meno mosso' and '(f) espr.'. The fourth system (measures 19-24) continues the piece. The fifth system (measures 25-30) is marked '(poco rit.)' and 'dim.'. Fingerings and articulation marks are indicated throughout the score.

In the chapter on “key” in his *Theory of harmony* (Brno, 1912), Janáček states that: “Such a key is aglow with emotion, and it is only natural to compare it to concepts outside music which stir the sensibility [...] And colours directly demand their own keys – and thus also particular notes. Certain keys encapsulate coldness or warmth. A key warms the body, is the fuel of thought! – If only it can be changed! Sometimes it is easy, on other occasions it is as if the very roots of our soul were being torn out.”

The interpreter should bear these words in mind when faced with the many flat signs in these works. The transition from sharp to flat often appears at unexpected points and is always connected with a change in mood which must be rendered audible. There are many examples on recordings by Czech pianists of such suggestive use of modulation. Janáček was not always consistent in his notation of key. For this reason enharmonic changes have been made in places. See the following notes for details.

### On an overgrown path

No. 1 bars 40–65: 4 # in the sources.

No. 3 bars 29f.: enharmonic change.

No. 4 bars 25–64: enharmonic change with flat accidentals, since religious concepts are connected with flat keys in Janáček’s work of this period.

No. 5 bars 2, 32, 69 m. d., bars 9–30: A-flat major signature (bar 17, 39 in the sources: 4 #), bar 68.

No. 8 bars 31–51.

No. 9 bars 37–39, 74–76.

### Sonata 1. X. 1905

I bars 38–40: 1st volta, bars 105 f.

II bars 16, 2nd volta-26, bars 37–39.

### In the fog

I bars 8, 33, 92: 2nd note e’ flat (instead of d’ sharp).

II bars 37f., bars 47–49.

III bars 5–7, 19–22, 27–30, 35f., 45–53, 57, 68.

IV bars 100–128.

### Appendix

1 bars 6, 59.

2 bars 96f.

## EDITORS’ NOTES

### Preliminaries

Amendations made by analogy, which are mainly derived from the context, and other editorial additions all appear in brackets. Only additions which come from sources other than the chief source of each particular piece have been listed. The graphic appearance of each score has been altered to accord with current standards. On the basis of available sources and their interpretation this edition has arrived at conclusions which are sometimes at odds with those of the complete critical edition. Enharmonic variations have therefore been given separately and notes on interpretation have been included.

(JMB: Source-material in the possession of the Janáček Museum, Brno.)

### Tema con Variazioni

Sources:

O: Autograph, JMB, pressmark A 23 528, 7 leaves, 24.7×33 cm, with later additions in pencil by Janáček; some parts have been scratched out and rendered illegible; the final part of var. 7, from bar 41, has been crossed out in red pencil; no alternative ending is known. The date of the corrections is unknown.

E: First edition, Prague 1944, edited by Vilém Kurz, who from 1919 had led the master-class at the Prague Conservatory with Janáček in Brno. The Forward to this edition employed material from the Janáček expert Vladimír Helfert, at that time inmate of a concentration camp, without crediting him. The edition contains as a dedication the subtitle *Zdenka Variations*.

**Tema** Bar 1: *p* acc. to O. E: (*legato sempre*) omitted, slurs and phrases from O adopted instead, ie. bars 1–3, 1st note m. d., lower voice; m. s. (E: 2 phrases by bar); bars 3/4 m. d., lower voice; bar 4 m. s. 1st phrase; bars 5/6, 8, 12 m. s.; bars 15/16 m. s. (E: phrase throughout). 8: decresc. acc. to O. 10 m. d. in E lower voice only quaver g’.

**Var. 1** 1: last quaver middle note in E wrongly a’. 1/2: m. d. in E slurs to 1st note, bar 2, new phrase from last note, bar 2; we follow O. 2: m. s. 1st & 2nd slurs acc. to O, in E: 2nd slur from 2nd note. 13: m. s. 1st slur acc. to O. 14/15: m. d. middle voice slur acc. to O. 16: m. s. lower voice slur acc. to O.

**Var. 2** 18: m. d. minim g’ already added in E; m. s. slur acc. to O; 5th note with accent in E, omitted acc. to O.

**Var. 3** 1: m. s. in E (Λ), (*energico*), omitted. 6/7: m. d./m. s. slurs added. 7: m. d. in E phrase from 1st note. 9, 11, 17, 19: m. d. accent acc. to O. 13/14: cresc. acc. to O, in E only in bar 13. 15/16: decresc. acc. to O. 21/22: cresc. acc. to O. 32: m. s.:



**Var. 4** 1, 5: m. d. slur in E, omitted acc. to O and analogous to bar 9. 2/3: m. d. slur to 1st quaver bar 3, 2nd slur to end of bar 3 acc. to E; we follow O. 4: m. d. 5th note stacc. acc. to O; m. s. 2nd half of bar:



6: m. d. in E phrase over whole bar, omitted (cf. bar 2). 9: m. s. dynamics acc. to O. 14/15: m. s. last slur to 1st chord bar 15 in E; we follow O. 15, 16: m. s. middle voice slurs acc. to O.

**Var. 5** 1: in E *cantabile*, m. s. *legato*, omitted acc. to O; m. d. cresc.-decresc. omitted. 1–3: m. d. in E phrase to 1st quaver bar 3; we follow O. 2: m. s. slur acc. to O. 7: m. d. in E phrase from 2nd crotchet to 1st quaver bar 8; we follow O. 7, 8: m. s. in E phrase throughout; we follow O. 12: m. d. in E middle voice phrase throughout; we follow O. 13/14: m. d. slurs acc. to O. 14: m. d. in E middle voice:



15/16: m. d. middle voice slur acc. to O. 16: m. d. middle voice slur acc. to O; in E slur from 4th note.

**Var. 6** 1: in E *sempre molto legato e con Pedale*; we follow O. 2: m. s. middle voice third is crotchet in E. 5–8: m. s. phrases acc. to O. 6–8: m. d. phrase acc. to O. 7: in E last quaver ten.; m. s. arpegg. and accent; omitted acc. to O. 9: *sempre legato* acc. to O. 10: m. d. slur acc. to O. 11–13: in E cresc. 11: m. d. cresc.-decresc. acc. to O. 13: m. s. cresc. acc. to O; in E slur, omitted acc. to O. 14–16: slurs and phrases acc. to O. 15/16: m. s. low octave from 2nd quaver amendment by Kurz. 16: m. s. quaver rest acc. to O.