



Vojtěch Dlask

T. S. Eliot – Ash Wednesday II

Soprano, alto, tenor, bass, percussions, 2 pianos

Durata cca 15'

T. S. Eliot – ASH WEDNESDAY II

[part 1] Lady, three white leopards sat under a juniper-tree
In the cool of the day, having fed to satiety
On my legs my heart my liver and thad which had been
contained
In the hollow round of my skull. And God said
Shall these bones live? shall these
Bones live? And that which had been contained
In the bones (which were already dry) said chirping:
Because of the goodness of this Lady
And because of her loveliness, and because
She honours the Virgin in meditation,
We shine with brightness. And I who am here dissembled
Proffer my deeds to oblivion, and my love
To the posterity of the desert and the fruit of the gourd.
It is this which recovers
My guts the strings of my eyes and the indigestible portions
Which the leopards reject. The lady is withdrawn
In a white gown, to contemplation, in the white gown.
Let the whiteness of the bones atone to forgetfulness.
There is no life in them. As I am forgotten
And would be forgotten, so I would forget
Thus devoted, concentrated in purpose. And God said
Prophecy to the wind, to the wind only for only
The wind will listen. And the bones said chirping
With the burden of the grasshopper, saying

[part 2] Lady of silences
Calm and distressed
Torn and most whole
Rose of memory
Rose of forgetfulness
Exhausted and life-giving
Worried, reposefull
The single Rose
Is now the Garden
Where all loves end
Terminate torment
Of love unsatisfied
The greater torment
Of love satisfied
End of the endless
Journey to no end
Conclusion of all that
Is inconclusible
Speech without word
Word of no speech

[part 3] Grace to the Mother
For the Garden
Where all love ends.

Under a juniper-tree the bones sang, scattered and
shining
We are glad to be scattered, we did little good to each other,
Under a tree in the cool of the day, with the blessing of
sand,
Forgetting themselves and each other, united
In the quiet of the dessert. This is the land, which ye
Shall divide by lot. And neither division nor unity
Matters. This is the land. We have our inheritance.

[part 1] Paní, když se den ochladil, tři bílí leopardi
seděli pod jalovcem, zcela nasyceni
z mých nohou, srdce, jater, a co bylo
v dutině lebky. A Bůh řekl:
Zdaž mají tyto kosti žítí? Mají tyto kosti žítí?
A to, co bylo dříve v kostech
(nyní už suchých), švitořilo:
Protože tato Paní je tak dobrá
a je tak líbezná a protože
ctí v rozjímání Pannu Marii,
Záříme jase. A já, který jsem v nich utajen,
věčnému zapomenutí nabízím své skutky a svou lásku

potomstvu pouště, plodu tykve.
Tím zotavují se
mé oční šlachy, vnitřnosti a nestravitelné části, jež leopardi
odmítají. Paní v bílém rouše
se uchýlila k rozjímání, v bílém rouše.
Kéž se běl kostí kaje pro zapomenutí.
Není v nich život. Jak jsem zapomenut
a budu zapomenut, tak i zapomenu,
oddaný, soustředěný k cíli. A Bůh řekl větru
prorocství, jenom větru, neboť jenom vítr
naslouchat bude. Kostí švitořily
pod tíží luční kobylky a zpívaly:

[part 2] Paní tich
tichá a bolestná
rozdrásaná a nejcelejší
růže paměti
růže zapomenutí
vyčerpaná a životodárná
usouzená a pokojná
jediná Růže
je teď zahrada
kde všechny lásky končí
dovršují se muka
neukojené lásky
a větší muka
ukojené lásky
cíl nekonečné
cesty bez cíle
závěr všeho
co je bez závěru
řeč beze slova
a slovo bez řeči
[part 3] dík Matce
za Zahradu
kde všechna láska končí.

Tam pod jalovcem lesklé rozházené kosti zpívaly:
Jsme rády rozházené, byly jsme si málo platné navzájem,
pod stromem, když den ochladil se, v požehnání písku,
v zapomenutí na sebe i navzájem a spojeny
na poušti v tichu. Toto je zem, kterou
si rozdělíte losem. Ale nezáleží na rozdělení
a ani na spojení. Toto je zem. Naše dědictví.

(Přeložil Jiří Valja)

motto

Two piano parts in 4/4 time. The tempo is marked *motto* and the metronome is set to 88. The first system shows the beginning of the piece. The upper piano part starts with a *mp* dynamic and features a triplet of eighth notes. The lower piano part also begins with a *mp* dynamic and a triplet. The first measure of the upper part includes a *mf* dynamic marking and a triplet of eighth notes, followed by an *Echo* section with another triplet. The second measure of the upper part continues with the *Echo* section. The first system concludes with a final measure in the upper part featuring a triplet and an *Echo* section.



Two piano parts in 4/4 time. The second system continues the piece. The upper piano part features a triplet of eighth notes and an *Echo* section with a triplet. The lower piano part includes an *Echo* section with a triplet. The system concludes with a final measure in the upper part featuring a triplet and an *Echo* section.

ASH WEDNESDAY II [part 1]

6 *calm* *mf* *mp cresc.*

S. sat un - der the ju - ni - per tree ha - ving

A. sat un - der the ju - ni - per tree ha - ving

T. *p* *3* La - dy three white le - o pards *f* in the cool of the

B. *p* La - dy three white le - o pards *f* in the cool of the

Pno. *pp* *p* *pp poco a poco cresc.*

Pno. *calm* *mp* *subito mp* *f*

8 *meno f*

S. fed to sa - tie - - ty from my legs my heart my li - ver and

A. fed to sa - tie - - ty from my legs my heart my li - ver

T. *f*

B. day day from my legs my heart my li - ver

Pno. *marcato*

Pno. *mf* *p*

10

S. *that which had been con tained*

A. *that which had been con tained*

ptti *piatti ** **f**

T. *subito f* *In the hol - low round of my scull*

B. *subito f* *In the hol - low round of my scull*

Pno. **p** **mf** **f**

Pno. **p** **mf** **f**

12

S. **f** *and God said*

ptti

Pno. *Echo* **mf espress.** **f espress.** *meno f*

Pno. **f espress.** *meno f*

14 **sad**

S. _____

tamb. picc. _____ *tamb picc. ** *mp* *p* *3*

T. _____ *p* *Shell*

Pno. *meno f* *p dolce* *3* *3* *sad*

Pno. *Echo 3* *p* *3* *pp*



16

tamb. picc. *3* *3* *3* *3* *3*

T. *3* *3* *3* *3* *3*
these bones live? Shell

Pno. *molto pp*

Pno. *pp* *mp* *pp* *mp* *3* *3* *3*

18

tamb. picc.

T.

these bones live?

Pno.

p dolce

mp

Pno.

mp marcato

hesitating



20

T.

mf

And

B.

mf

And

Pno.

p *p* *p* *f marcato* *simile*

Pno.

21

S. *mp* In the bones _____

A. *mp* In the bones _____

T. that which had been_ con - tained_

B. that which had been_ con - tained_

Pno. *f marcato* *mf marcato* *mf espress.* *mf marcato*

come primo

Pno. *molto f* *mp* *mp*

mf *p*

23

S. *shiny poco f*
which were all - rea -

A. *poco f*
which were all - rea -

Pno. *ff*

Pno. *mp* *poco f* *shiny* *subito f*

mf espress.



25

S. *mp*
dy_ dry Be-

tamb. picc. *tamb picc.**

A. *molto p*
dy_ dry m

B. *molto f*
said chir - ping

Pno. *molto p*

Pno. *espress.* *molto p*

27

S.

tamb. picc.

T.

Pno.

Pno.

mf

mp

And



28

S.

tamb. picc.

T.

Pno.

Pno.

mp

29 *poco a poco cresc.*

S. *cause* *theVir - gin* *in me - di -*

tamb. picc.

T. *cause* *She ho - nours theVir - gin*

Pno.

Pno. *poco mf*

pp cresc.

30 *energetic* $\text{♩} = 56$

S. *ta - tion*

tamb. picc.

T. *We shine with* *bright - ness*

B. *We shine with* *bright - ness*

Pno. *f* *ff* *sfz*

Pno. *energetic* $\text{♩} = 56$ *mf* *f* *poco f* *molto f*

32

S. *f* And I who am here dis -

A. *f* And I who am here dis -

Pno. *sfz*

poco f espress.

fp



33

S. *meno f* semb - led Prof - fer my deeds to ob - li - vi - on,

A. *meno f* semb - led Prof - fer my deeds to ob - li - vi - on,

Pno. *molto f*

meno f

f

34

S. *poco f* and my love *f* To

A. *poco f* and my love *f* To

ptti

Pno. *p* *subito mf* *poco f*

Pno. *subito mf* *poco f*



35

S. the po - - - - - ste

A. the po - - - - - ste

ptti

Pno. *f* *poco f*

Pno.

36

S. *ff* ri - ty of

A. *ff* ...ty... the de

ptti

Pno.

Pno.



37

S. (and the fruit of the gourd..)

A. de - sert (and the fruit of the gourd..)

ptti *poco f*

Pno. *mp*

Pno. *p*

$\text{♩} = 46$ Tempo I, hesitating

$\text{♩} = 46$ Tempo I, hesitating

mp 6

39

A.

Pno.

p

mf

6

6

6

6



40

Pno.

f

pp

f

pp

pp

6

6

6

6

6

6

ASH WEDNESDAY II [part 2]

And the bones sang chirping
With the burden of the grasshopper, saying

Adagio

Soprano *mf* ...si... calm... stressed... and most whole

Alto *mf* La - dy... sis... dis... whole *mp* of Rose... for...

Tenor *mf* of ...len... and Torn whole me-mo... of ...get - full

Bass *poco f* Rose... ry... for... ness...

11

S. *pp* ...m... ..sin... is... now...

A. *poco p* Ex-hau sted life res - ponse-full ...m... The sin-gle... is... now...

T. *poco p* Ex... gi ving res - ponse-full ...m... The Rose... now...

B. *poco p* and Wor-ried res... full ...m... The Rose... is... now...

23

S. *subito mf* The gar-den all loves end **GP ca5"** *f* Ter - mi - nate love...

A. *mp* The gar... where loves end *espress.* **GP ca5"** *f* Ter - mi - nate love..

T. *poco f* loves end **GP ca5"** *fp* Tor-ment... sa...

B. *subito mf* The... den... all loves end **GP ca5"** *f* ...nate... of

35 *mp* *f* *mp*

S. ...fied... The tor - ment sa - tis - fied jour - ney ...sion...

A. *fp* *fp* *mp*
sa - tis - fied grea - ter sa - tis - fied of the ...ney... ...con... ...sion...

T. *mp* *fp* *f*
grea - ter of love ...tis - fied... end - less to no end

B. *mp* *marcato* *f*
...tis... The tor ment of love End ...end... ...jour... to end ...clu...

44 *fp* *dim.* *dim.* *f* *dim.* **GP ca5"** **molto Adagio**

S. which is ...ble...

A. ...in... ...clu...

T. which is Speech

B. ...sion... ...con... ...si...

51 *sempre pp* *molto espress.*

S. word Word of speech

A. *sempre pp* *molto espress.*
no speech

T. *sempre pp* *molto espress.*
word Word speech

B. with - out and of no speech
sempre pp *molto espress.*

ASH WEDNESDAY II [part 3]

♩ = 126 wild
ride 1

Percussion: *ff*, *tamb.picc. (con corda)*, *ride 1*, *ff*

Piano 1: *f*, *p cresc.*

Piano 2: *f*, *p cresc.*

♩ = 126 wild

Piano 2: *f*, *p cresc.*

7 *tamb.picc. (con corda)*

Perc. *ride 1*, *ff*

Pno.1: *subito mp*, *subito mf*

Pno.2: *sfz*, *fff*, *subito mp*, *subito mf*

8^{va}, 15^{ma}

13 *ride 2*, *ride 1*

Perc. *l.s.*

Pno.1: *subito ff*, *fff*, *f*

Pno.2: *subito ff*, *f*

15^{ma}

20 ♩=60 other dance

Pno.1

Pno.2

p *mp* *p* *mp*

♩=60 other dance

mp

30

Pno.1

Pno.2

poco f

37

Perc.

fide 1 *ride 2* *ride 1* *ad libitum*

Pno.1

poco f *molto f martelato* *meno f*

mf *con Ped*

Pno.2

meno *mf espress.* *non legato*

con Ped. *mp* *f* *mf*

Piano score for Pno.1 and Pno.2, measures 43-50.

Pno.1
Measures 43-50: *mf*, *marcato*, *f*. Includes a 5:3 interval marking.

Pno.2
Measures 43-50: *poco p*, *f*, *poco f*. Includes a 3-measure triplet marking.

Dynamic markings: *mf*, *marcato*, *f*, *poco p*, *f*, *poco f*.

Piano score for Pno.1 and Pno.2, measures 51-56.

Pno.1
Measures 51-56: *molto f*, *meno f*.

Pno.2
Measures 51-56: *subito ff*, *meno f*, *marcato*, *mf*. Includes a 5:3 interval marking and a 3-measure triplet marking.

Dynamic markings: *molto f*, *meno f*, *subito ff*, *meno f*, *marcato*, *mf*.

Piano score for Pno.1 and Pno.2, measures 57-64.

Pno.1
Measures 57-64: *giocoso*, *pp*. Includes 3-measure triplet markings.

Pno.2
Measures 57-64: *poco p*, *giocoso poco p*, *poco f non legato*, *marcato*. Includes a 5:3 interval marking and a 3-measure triplet marking.

Dynamic markings: *giocoso*, *pp*, *poco p*, *giocoso poco p*, *poco f non legato*, *marcato*.

64 *mf espress. cresc.*

Pno.1

8^{va}

8^{va}

poco f

Pno.2

p

marcato

poco f

71

Pno.1

molto f

ff

5:3

ff molto dim.

Pno.2

molto f

ff

7:6

ff molto dim.

7:6

77

Pno.1

pp

Pno.2

p

7:6

83

S. *f marcato*
Grace to the Mo - ther For the Gar - den

A. *f marcato*
Grace to the Mo - ther For the Gar - den ^{8va}

Pno.1 *mf* *f*

Pno.2 *subito f* *poco f* *mf* *f*



90

T. *meno f cresc.*
Where all loves ends

B. *meno f cresc.*
Where all loves ends

Pno.1 *mp* *marcato*

Pno.2 *mp*

96

S. _____

A. _____

We_ are
poco p molto cresc.

We_ are
poco p molto cresc.

Pno.1

mf 3 3

p

Pno.2

p *mp*



103

S. glad to be scat - - - tered

A. glad to be scat - tered

Pno.1

poco f *f* *f* 5:3

Pno.2

mf *mf* *molto f*

109

Perc.  *poco f* *ride 1*

Pno.1  *mp* *p* *mp* *pp* *unord. fl.*

Pno.2  *mp* *p* *pp*



114

Perc.  *ride 2*

Pno.1  *mp* *f*

Pno.2  *mp* *f*
con Ped.

120

S. *molto f*
we did litt - le good to each o - - -

A. *molto f*
we did litt - le good each o - - -

T. *molto f*
we did litt - le good to each o - - -

B. *molto f*
we did litt - le good to each o - - -

Pno.1
f *molto f*

Pno.2
mf marcato *ff*

126

S. - ther

A. - ther

T. - ther

B. - ther

Perc. *mp* *b. picc. (con corda)*

Pno.1

Pno.2 *mp* 9:6



131

Perc.

Pno.2 9:6



135

Perc.

Pno.2 9:6