



Vojtěch Dlask

# *Chorální variace Erbarm dich mein*

*Anglický rob, horna, klavír (partitura in C)*

Durata cca 8'

J.S.

# *Chorální variace "Erbarm dich mein..."*

**A** ♩=80 Lento (introdukce - invokace 1-3)

Cor Anglais      *mp sostenuto*

French horn

Piano

**A** ♩=80 Lento (introdukce - invokace 1-3)

C. A.      *p cantando (in tempo)*

Cor.      *mp espress.*

Pno

C. A.      6/8

Cor.      6/8

Pno      6/8

C. A.      6/8

Cor.      6/8

Pno      6/8

The musical score consists of four systems of music. The first system features Cor Anglais and French horn in G major (two sharps) at ♩=80 Lento. The second system features Piano and C. A. in G major. The third system continues with C. A., Cor., and Piano. The fourth system continues with C. A., Cor., and Piano. Dynamic markings include *mp sostenuto*, *p cantando (in tempo)*, and *mp espress.*. Time signatures change frequently, including 6/8 and 3/8.

8 *molto p*

C. A.

Cor. *molto p*

Pno

10

C. A.

Cor.

Pno

*dolce*

13

*smorzato*

C. A.

Cor.

Pno

*p legato espressivo*

$\text{♩} = 40$  (Jan Kameník - Tesklivá bilance 2)

Člo - věk je pří - tom tak

$\text{♩} = 40$  (Jan Kameník - Tesklivá bilance 2)

*p espress.*

*8va*

*fp*

*mp*

*5*

*3*

*8va*

*8va*

16

*smorz.*

C. A.

Cor.

Pno

děs - ně sám

*pp*

(8)

*8vb*

*p espress.*

*6*

*8vb*

19

*poco f molto express.*

C. A. Mar - né by - ly sko - ky

Cor. *f* *meno f*

Pno *f*

22

*Echo smorz,*

C. A. do svě-tel-ných pro - pas tí

Cor. *f* *marcato*

Pno *molto cresc.* *8va*

24

C. A.

Cor.

Pno

*8va*

*f*

*p*

*Echo*

*marcato*

$\text{♩} = 80$  Doppio piú mosso (psalmodie, invokace 4-5)

C. A.

Cor.

Pno

*tenuto espressivo*

$\text{♩} = 80$  Doppio piú mosso (psalmodie, invokace 4-5)  
*lasciar suonare*

28

C. A.

Cor.

Pno

*mf espress.*

pří - bí - rá - vždy

*mp*

*8va - espress.*

29

C. A. ně - ko - ho a le - tí s ním

Cor. (8) 3:2  
subf 15ma

Pno poco f Echo molto

31 poco sostenuto...

C. A. smorz.

Cor. 5:4  
3:2

Pno poco sostenuto...

(15) 3:2  
martelato

*poco a poco animato*

7

*a tempo*

*poco f espress.*

32

C. A.

Cor.

Pno

*poco a poco animato*

*a tempo*

*pp* *sfz* *staccato*

*(come une fanfare)*

*più f*

*ped.*

**B**

33

C. A.

Cor.

Pno

*ne - ub - lí - žil - tisk - ne ho*

**B**

*(pp)*

*più marcato*

35

C. A.      na pr - - sa a

Cor.      5:4 3:2

Pno      8va 3:2 3:2 7:4 ff string, (8)

36

C. A.      ff pak se při - ro - ze - ně

Cor.      3:2 3:2 3:2 3:2 6:4 piú f 6:4 3:2 3:2 2

Pno      poco f 3:2 3:2 6:4 6:4 1 3:2 3:2 6:4 6:4 2 2

38 *sub.meno f*

C. A.      sta - ne      že ten *3:2* *mf*

Cor.      *3:2*

Pno      *3:2* *3:2* *6:4* *3:2*

39

C. A.      dru - hý za - kry - je To mi - lo - va -

Cor.      *3:2* *5:4* *cresc.* ...a

Pno      *3:2* *3:2* *3:2* *3:2* *sfz*

10

*pesante*

C. A.

40

- né tak - že od - váž - ný no - sič zůs tá - vá  
*sub.mf*

Cor.

vez - me všechno svět - lo na se - be... *molto dim.*

*8va*

Soud

*fp* *molto p*

Pno

*sub.mp* *senza Ped.*

42

C. A.

Cor.

Pno

ve tmě dál.  
je u-sta-vič - ný soud jsi pro - pla - kal... **ppp (Echo)**

*dolce*

*morendo*

*mp cresc.*

*sfz*

45

*Doppio meno mosso (Všeobecný tanec I)*

C. A.

Cor.

Pno

*poco f*

*marcato*

*f p*

Musical score for orchestra and piano, page 52. The score shows parts for C. A., Cor., and Pno. The C. A. part has a melodic line with grace notes and dynamic *poco f*. The Cor. part has sustained notes. The Pno part has a bass line with dynamic *sfz* and *secco* markings. Measure 52 concludes with a forte dynamic *f*.

12

58

C. A.

Cor.

Pno

*f*

*mp*

*poco f*

*marcato*

*cantando*

*8va*

*(senza...)*

*Ped.*

63

C. A.

Cor.

Pno

*f*

*espress.*

*8va*

*1*

*secco*

*poco a poco dim.*

*3:2*

*pp*

*Ped.*

*f*

68

*mp*      *p*      *f*

C. A.

Cor.

*mp*

*3:2* ♩

Pno

*cresc. poco a poco*

*v*

*3:2* ♩

*v*

*3:2* ♩

*v*

*loco*

*sub p*

*8vb*

*Ped.*

*32* - *3*

*32* - *16*

*32* - *3*

*32* - *16*

*32* - *3*

*32* - *16*

Musical score for orchestra and piano, page 72. The score consists of three staves: C. A. (Violin/Cello), Cor. (Oboe), and Pno (Piano). The key signature is B-flat major (two flats). The time signature is 3/16 throughout. The vocal line (C. A.) starts with a rest, followed by eighth-note pairs. The oboe (Cor.) enters with eighth-note pairs, dynamic *f*. The piano (Pno) enters with sixteenth-note patterns. The vocal line continues with eighth-note pairs, followed by a melodic line with sixteenth-note patterns. The piano part includes dynamics *8va*, *pure*, *rfz*, and *rfz* with grace notes. Pedal points are indicated at the bottom of each staff.

77

*poco f cantando*

C. A.

Cor.

Pno

*espress.*

*poco f cantando*

*secco*

*6:4*

82

*(Všeobecný tanec II)*

*mp*

C. A.

Cor.

Pno

*p*

*(Všeobecný tanec II)*

*6:4*

*p*

*Ped.*

88 *f* *espress.*

C. A.

Cor.

Pno

*3:2* *mp* *espress.*

*Echo*

*8va*

*3:2*

*p*

*Ped.*

95 *f*

C. A.

Cor.

Pno

*sub. sfz*

*mp* *molto espress.* *e dolce*

*mf*

*Ped.*

100

*piú f espressivo*

C. A.

Cor.

*molto espress.*

*sub. poco f*

Pno

*sfz*

*sfz*

*pp*

*3:2*

*3:2*

*Ped.* [ (senza) ] *Ped.*

104

C. A.

Cor.

*f*

Pno

*sfz*

*sfz*

*sfz*

*sub. f marcato*

*pp*

*3:2*

*3:2*

*3:2*

*Ped.* (open ) *3:2*

107

C. A.      *dim.*

Cor.

Pno

*8va*      *molto allargando.....*

*3:2*      *3:2*

*8vb*

113

Sostenuto, poco a poco accelerando in tempo (*citát, invokace 5-6*)

C. A.

Cor.

Pno

*mp cantando*

*bouché mp dolce*

(8)

Sostenuto, poco a poco accelerando in tempo (*citát, invokace 5-6*)

BWV 721

*simile*

*molto p, cresc. poco a poco*

*con Ped.*

121

C. A.

Cor.

Pno

*mf*

*mp*

*p*

*dim. poco a poco*

*f express.*

*pp*

128

C. A.

Cor.

Pno

*poco f*

*pp*

133

C. A.

Cor.

Pno

*fp*

*pp*

This musical score page contains three staves. The top staff is for 'C. A.' (soprano) with a treble clef, the middle for 'Cor.' (horn) with a bass clef, and the bottom for 'Pno' (piano) with a treble clef. Measure 133 begins with eighth-note patterns in all three voices. Measure 134 continues with similar patterns. Measure 135 starts with a piano dynamic *fp*, followed by a piano dynamic *pp*. Measures 133-135 conclude with eighth-note patterns in all voices.

136

C. A.

Cor.

Pno

*fp*

*pp*

*fp*

This musical score page contains three staves. The top staff is for 'C. A.' (soprano), the middle for 'Cor.' (horn), and the bottom for 'Pno' (piano). Measure 136 begins with eighth-note patterns. Measure 137 continues with eighth-note patterns. Measure 138 starts with a piano dynamic *fp*, followed by a piano dynamic *pp*, and concludes with a piano dynamic *fp*. Measures 136-138 conclude with eighth-note patterns in all voices.

139

C. A.

Cor.

Pno

*pp*

*smorz.*

*fp*

142

C. A.

Pno

*pp*

*smorz.*

*sfz*

145

*pp*

Pno

148

Pno

*fp*

*ppp sotto voce*

*9:6*

*9:6*

*senza Ped.*

152

Pno

*9:6*

*9:6*

*9:6*

*3:2*

21.5.01

## *appendix: choral*

Musical score for measures 159-160. The score consists of two staves. The top staff is for the Cor. (Corno) and the bottom staff is for the Pno (Piano). Measure 159 starts with a rest for the Cor. followed by a dotted half note. The Pno staff has six rests. Measure 160 begins with a tempo marking of  $\text{♩}=90$ . The Cor. staff shows a continuous eighth-note pattern: a dotted half note followed by a dotted quarter note, then a dotted eighth note tied to a sixteenth note, another dotted eighth note tied to a sixteenth note, a dotted quarter note tied to a eighth note, a dotted half note tied to a eighth note, and finally a dotted quarter note tied to a eighth note. The Pno staff continues with six rests.

165

Cor.

Pno

171

C. A.

Cor.

Pno

This musical score excerpt shows three staves over six measures. The first staff, 'C. A.', has a treble clef and consists entirely of rests. The second staff, 'Cor.', has a bass clef and contains notes: a half note, a dotted half note, a quarter note, another dotted half note, a quarter note, a eighth note, and a sixteenth note. The third staff, 'Pno', has a treble clef and consists entirely of rests. Measure 171 concludes with a repeat sign and a '3' above the staff, indicating a three-measure repeat.

176

C. A.

Cor.

Pno

This section contains three staves. The top staff is for C. A. (soprano), the middle for Cor. (bassoon), and the bottom for Pno (piano). Measure 176 starts with C. A. on G4, Cor. on E3, and Pno on D4. Measures 177-178 show C. A. playing eighth-note patterns, Cor. providing harmonic support, and Pno playing eighth-note chords. Measures 179-180 continue this pattern with some rhythmic variations and dynamic changes.

180

C. A.

Cor.

Pno

This section contains three staves. The top staff is for C. A. (soprano), the middle for Cor. (bassoon), and the bottom for Pno (piano). Measures 180-181 feature sustained notes followed by eighth-note patterns. Measures 182-183 show sustained notes with eighth-note chords. Measures 184-185 conclude with sustained notes and eighth-note patterns.

185

C. A.

Pno

This section contains two staves. The top staff is for C. A. (soprano) and the bottom for Pno (piano). Measures 185-186 show eighth-note patterns. Measures 187-188 conclude with sustained notes.

190

C. A.

Pno

196

C. A.

Pno

202

C. A.

Pno