

Ždeněk Lukáš:

Partitura.

, Otep mychy.

Andante. (J=60)

Handwritten musical score for three voices (Sbor 1, Sbor 2, Sbor 3) and orchestra (Vok. klarinet b pedalem). The key signature is B-flat major (two flats), and the time signature is common time (indicated by '4'). The vocal parts sing 'o-tep myr-hy mět moj mi-ly' in a melodic line. The orchestra part consists of sustained notes with dynamics 'p' and 'legato'. The vocal parts also include dynamic markings like 'p' and '(echo)'.

Handwritten musical score continuation. The vocal parts sing 'mi-lu-jet mě(x)sie' and 'sive si-ly;'. The orchestra part continues with sustained notes. The vocal parts include dynamic markings like 'mp' and '(echo)'.

Handwritten musical score continuation. The vocal parts sing 'o-tep myr-hy mět moj mi-ly', 'o-tep myr-hy mět moj', and 'o-tep myr-hy'. The orchestra part continues with sustained notes. The vocal parts include dynamic markings like 'p' and '(echo)'.

Handwritten musical score for three voices (1., 2., 3.) and basso continuo (Varh.). The score consists of three systems of music. The vocal parts are in soprano range, and the continuo part is in basso continuo range.

System 1:

- 1.** Treble clef, common time. Dynamics: mp , p . Vocal parts sing "mi-lu-jet mě (x) své vši" and "sí - ly, a". Continuo part: "mi-lu-jek mě (x) své vši".
- 2.** Treble clef, common time. Dynamics: p . Vocal part: "mi-ljí". Continuo part: "mi-lu-jet mě (x) své vši".
- 3.** Treble clef, common time. Dynamics: p . Vocal part: "mět moj mi-ljí". Continuo part: "mi-lu-jet mě (x) své vši sví - ly".
- Varh.** Bass clef, common time. Continuo part: "mi-lu-le - le - ho", "pronář", "netbám".

System 2:

- 1.** Treble clef, common time. Dynamics: mp . Vocal part: "mi-lu-le - le - ho", "pronář", "netbám". Continuo part: "mi-lu-le - le - ho", "pronář", "netbám".
- 2.** Treble clef, common time. Dynamics: mp . Vocal part: "broří", "net-bám nie na ji-né". Continuo part: "broří", "net-bám nie na ji-né".
- 3.** Treble clef, common time. Dynamics: mp . Vocal part: "broří", "net-bám nie na ji-né". Continuo part: "broří", "net-bám nie na ji-né".
- Varh.** Bass clef, common time. Continuo part: "broří", "net-bám nie na ji-né".

System 3:

- 1.** Treble clef, common time. Dynamics: p . Vocal part: "mic na ji-né", "ho.". Continuo part: "mic na ji-né", "ho.", "mět", "moj mi-ljí".
- 2.** Treble clef, common time. Dynamics: p . Vocal part: "mic na ji-né", "ho.". Continuo part: "mic na ji-né", "ho.", "mět moj mi-ljí".
- 3.** Treble clef, common time. Dynamics: p . Vocal part: "atep", "mye - ly", "mět", "moj mi-ljí". Continuo part: "atep", "mye - ly", "mět", "moj mi-ljí".
- Varh.** Bass clef, common time. Continuo part: "atep", "mye - ly", "mět", "moj mi-ljí".

1. *Sopr. 1.*

Sopr. 2.

3.

Bc.

p legato

mp

mój milý pro mne běl a běd - sen, ja - ko le - tě - ní den

Sopr. 2.

3.

Bc.

ja - sen. řo dir zdi - va, řet' sem ři - ra, řet' sem ři - ra,

Sopr. 2.

3.

Bc.

řo dir zdi - va, řet' sem ři - ra, řet' sem ři - ra,

mp

1. *proná- se mé —* *sr-dé — éko* *anú - má.* *—*

2. *proná- se mé —* *sr-dé — éko* *anú - má.* *—*

3. *—* *—* *—* *—*

Vcl. { *—* *—* *—* *—*

1. *vstanúc i poj-du to-ho dne* *—* *po-ptám so-bé* *po-ptám so-bé*

2. *vstanúc i poj-du to-ho dne* *—* *po-ptám so-bé* *po-ptám so-bé*

3. *—* *—* *—* *—*

Vcl. { *—* *—* *—* *—*

1. *ikue: Ba-tic - ku,* *amí - le - líc - ku,* *xjer mi tvú trář* *so - ko - líč -*

2. *ikue: Ba-tic - ku,* *amí - le - líc - ku,* *xjer mi tvú trář* *so - ko - líč -*

3. *ikue: Ba-tic -* *ku, amí - le - líc - ku,* *—* *so - ko - líč -*

Vcl. { *—* *—* *—* *—*

1. *mp*
-ku, je-hoří má du-še mi-lu-je, ri-dě li- ste, xde kde tu je,- kde tu
shor. 2. *mp*
-ku, je-hoří má du-še mi-lu-ja, ri-dě li- ste, xde kde tu je,-
3.
Vrb.
rerec.
1. *f*
je - kde tu je - kde tu je, - kde tu je?
shor. 2.
kde tu je, - kde tu je, - kde tu je, - kde tu je,
3. *mf*
(repet.) *rerec.*
Vrb.
rerec.
1.
rá-dost pil - ná; moj mi - ly pro mne běl a krá - sen, ja - ko
shor. 2.
kde tu, kde tu, je?
rá-dost pil - ná; moj mi - ly pro mne běl a krá - sen, ja - ko
3.
Vrb.
f

1. *le-tee-nú den ja-sen.* *mi-lost sil-ná, rá-dost-*

shor 2. le-tee-nú den ja-sen. mi-lost sil-ná, rá-dost-

le-tee-nú den ja-sen. mi-lost sil-ná, rá-dost-

3. pil-ná, k-némüat má mysl ne-mylná. lo diu-adi-ra, niet jem-kí-ra,

pil-ná, k-némüat má mysl ne-mylná. lo diu-adi-ra, niet jem-kí-ra,

pil-ná, k-némüat má mysl ne-mylná.

Korb.

1. monák be mé pideéko ani-má;

shor 2. monák be mé pideéko ani-má;

3. -

Korb.

ped. semile

This image shows a handwritten musical score for three voices (1, 2, 3) and basso continuo (Korb.). The score consists of three systems of music, each with four measures. The vocal parts have lyrics written below the notes. Measure 1 starts with a forte dynamic. Measure 2 features a melodic line with eighth-note patterns. Measure 3 includes a basso continuo part with sustained notes and chords. Measure 4 concludes with a basso continuo part labeled 'semile'.

1. (G)

shor 2. (G) *mp* mi-lost sil-ná, xá-dost pil-ná,
mi-lost sil-ná, xá-dost pil-ná,
mi-lost sil-ná, xá-dost pil-ná,
mi-lost sil-ná, xá-dost pil-ná,

3. (G) *mp*

Voch. cresc.

1. (G) *f* mi-lost sil-ná xá-dost pil-ná, mi-lost
shor 2. (G) mi-lost sil-ná xá-dost pil-ná, mi-lost
mi-lost sil-ná xá-dost pil-ná, mi-lost
mi-lost sil-ná xá-dost pil-ná, mi-lost
Voch. f

(con ped.)

1. (G) P sil-ná, xá-dost pil-ná, kzo-mu
shor 2. (G) P sil-ná, xá-dost pil-ná, kzo-mu
sil-ná, xá-dost pil-ná, kzo-mu
3. (G) D

Voch. (b) P

1. *má mysl* ne-myyl-na' *to, di-va-di-na, xet' jaem* xi-va, xet' jaem xet' jaem

2. *má mysl* ne-myyl-na' *to, di-va-di-na, xet' jaem* xi-va, xet' jaem xet' jaem

3. *má mysl* ne-myyl-na' *to, di-va-di-na, xet' jaem* xi-va, xet' jaem xet' jaem

Varh. (f) (f) (f)

1. *xi - ra,* *xet' jaem xet' jaem* *xi - ra,* *xet' - jaem -*

2. *xi - ra,* *xet' jaem xet' jaem* *xi - ra,* *xet' - jaem -*

3. *xi - ra,* *xet' jaem xet' jaem* *xi - ra,* *xet' - jaem -*

Varh. (p) (p) (p)

1. *xi* *ra,* *mi - lost* *sil* *na,*

2. *xi* *ra,* *mi - lost* *sil* *na,*

3. *xi* *ra,* *mi - lost* *sil* *na,*

Varh. (p) (p) (p)

Detailed description: The image shows a handwritten musical score on three staves. The top staff has four vocal parts (1, 2, 3, Varh.) and a bassoon part. The middle staff has the same four vocal parts and a bassoon part. The bottom staff has the same four vocal parts and a bassoon part. The vocal parts sing in various rhythms and patterns, often with slurs and grace notes. The bassoon parts provide harmonic support with sustained notes and chords. Dynamic markings such as 'p' (piano), 'f' (forte), and 'p sub.' (pianissimo) are used throughout the score. The score is written on five-line staves with clefs and time signatures.

Handwritten musical score for three voices (Soprano 1, Soprano 2, Alto) and basso continuo. The score is divided into two systems by a vertical bar line.

Soprano 1: Vocal line with lyrics "xa - dost" and "na,". Dynamics: (p), ff, f.

Soprano 2: Vocal line with lyrics "xa, - dost" and "na,". Dynamics: (p), ff, f.

Alto: Vocal line with lyrics "xa - dost" and "na,". Dynamics: (p), ff, f.

Basso Continuo: Bassoon line with sustained notes and basso continuo bass line.

Performance Instructions: The vocal parts are marked with "t" and "d" above the notes. The basso continuo part is marked with "pp".