

Uwe Lohrmann

dolor d'amore

Soli: Sopran, Alt, Tenor 1, Tenor 2, Bass
Flauto, Viola, Violoncello

Für Walter Nußbaum und seine Schola Heidelberg

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PROLOG:

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Tenore:

quan - do, quan - do ri-tor-no ?

dolor d'amore

Uwe Lohrmann

Sopr. $\frac{3}{4}$ $\frac{4}{4}$

Alt $\frac{3}{4}$ $\frac{4}{4}$

Ten.I $\frac{3}{4}$ $\frac{4}{4}$

Ten.II $\frac{3}{4}$ $\frac{4}{4}$

Bass. $\frac{3}{4}$ $\frac{4}{4}$

Flt. *Flauto basso* $\frac{3}{4}$ $\frac{4}{4}$
mp

Vla. $\frac{3}{4}$ $\frac{4}{4}$
mp

Vcl. $\frac{3}{4}$ $\frac{4}{4}$
mp

Zeichenerklärung:

Kreuz mit Pfeil nach oben: Erhöhung um drei Vierteltöne
Kreuz normal: Halbton nach oben
Kreuz mit Pfeil nach unten: Erhöhung um einen Viertelton

B mit Pfeil nach oben: Erniedrigung um einen Viertelton
B normal: Halbton nach unten
B mit Pfeil nach unten: Erniedrigung um drei Vierteltöne

6

S.

A.

T.I.

T.II.

B.

Fl.

Va.

Vc.

The musical score consists of eight staves, each with a rehearsal mark '6' at the beginning. The time signatures change across the measures: 4/4, 5/4, 4/4, 3/4, and 4/4. The instruments are S. (Soprano), A. (Alto), T.I. (Tenor I), T.II. (Tenor II), B. (Bass), Fl. (Flute), Va. (Viola), and Vc. (Violoncello). The Flute part has a melodic line starting in the 3/4 measure. The Viola and Cello parts have a rhythmic accompaniment.

ff

S.

ff

A.

ff

T.I.

ff

T.II.

ff

B.

ff

Fl.

mf

Va.

ff

etwas marcato

Nähe Steg

Nähe Griffbrett

Vc.

15

S.

15

A.

15

T.I.

8

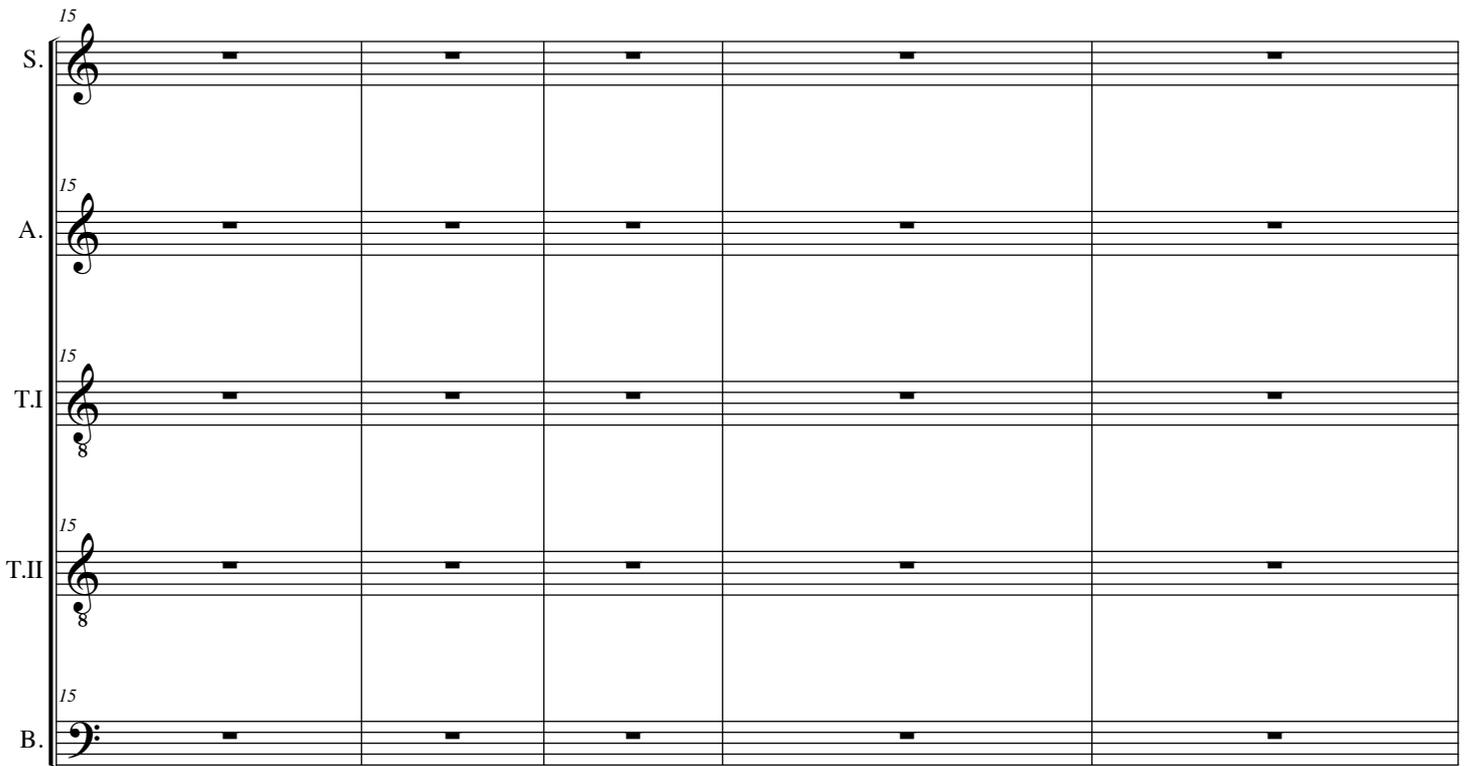
15

T.II.

8

15

B.



15

Fl.

dolce

mf

(wenn möglich Flauto Alto nehmen)

mp

15

Va.

dolce

mf

mp

15

Vc.

dolce

mf

deutlich

mf

mp



20

S. *mf* Tri - i - sto

20

A. *mf* tri - - - - - sto -

20

T.I. *mf* Tri - - - - - sto, _____

20

T.II *mf* Tri - - - - -

20

B. *mf* Tri - - - - - sto

20

Fl.

20

Va.

20

Vc.

Detailed description: This is a page of a musical score, page 7, starting at measure 20. It features seven staves. The vocal staves (Soprano, Alto, Tenors I and II, Bass) are in treble clef, while the instrumental staves (Flute, Viola, Violoncello) are in bass clef. The vocal parts have lyrics: 'Tri - i - sto' for Soprano, 'tri - - - - - sto -' for Alto, 'Tri - - - - - sto, _____' for Tenors, and 'Tri - - - - - sto' for Bass. The instrumental parts consist of rhythmic patterns of eighth and sixteenth notes. The dynamic marking *mf* (mezzo-forte) is present for the vocal parts. The page number '7' is centered at the top, and the measure number '20' is written above the first measure of each staff.

26
S. cor mi - - - o *mp* tri, - - - tri -

26
A. - - - tri - - - sto *mp* tri - - -

26
T.I. 8 Tri - - - sto *mp* cor, - - -

26
T.II 8 - - - sto - - - cor - - - *mp* tri - - -

26
B. cor mi - - - o *mp* tri - - -

26
Fl. - - - $\frac{2}{4}$ - $\frac{4}{4}$ -

26
Va. - - - $\frac{2}{4}$ - $\frac{4}{4}$ -

26
Vc. - - - $\frac{2}{4}$ - $\frac{4}{4}$ -

Detailed description: This page of a musical score, numbered 8, contains measures 26 through 30. It features six vocal parts (Soprano, Alto, Tenor I, Tenor II, Bass) and three instrumental parts (Flute, Viola, and Violoncello). The vocal parts have lyrics in Italian: 'cor mi - - - o' and 'tri - - - tri -'. The instrumental parts are mostly rests, with some notes in the first measure of each part. The score is divided into four measures. The first measure is in 2/4 time, and the second measure is in 4/4 time. The tempo/mood is marked 'mp' (mezzo-piano). The key signature has one sharp (F#).

31

S. *sto cor mi - - o* *< p cor*

31

A. *sto, tri - - sto* *< p cor*

31

T.I. *cor mi - - o* *< p cor*

31

T.II *sto cor,* *< p cor*

31

B. *sto cor mi - - o* *< p cor*

31

Fl. *- - - - -*

31

Va. *- - - - -*

31

Vc. *- - - - -*

Detailed description: This page of a musical score, numbered 9, contains parts for seven instruments and vocalists. The vocal parts (Soprano, Alto, Tenor I, Tenor II, Bass) have lyrics in Italian. The instrumental parts (Flute, Viola, Violoncello) are currently silent, indicated by horizontal lines with dashes. The score is divided into four measures. The first measure is in 4/4 time, and the second measure is in 6/4 time. The final two measures return to 4/4 time. Dynamics include *< p* (piano) and *cor* (crescendo). The number 31 is written above the first measure of each staff.

36

S. *mi - - - o.* *ff* *O* *f* *te - - -*

36

A. *mi - - - o.* *ff* *O*

36

T.I. *mi - - - o.* *ff* *O*

36

T.II *mi - - - o.* *ff* *O*

36

B. *mi - - - o.* *ff* *O*

36

Fl.

36

Va.

36

Vc.

41

S. *mf* ne - - - *p* bro - - - *ff* bro -

A. *mf* te - - - *mp* ne - - - *p* bro - - - *ff* ne -

T.I. *mf* te - - - *mp* ne - - - *p* bro - - - *ff* te -

T.II *mf* te - - - *mp* ne - - - *p* bro - - - *pp* so - - - *ff* o -

B. *mf* te - - - *mp* ne - - - *p* bro - - - *ff* o - - -

Fl. 41

Va. 41

Vc. 41 *mf* s - - - s

46

S.

46

A.

mf o

46

T.I.

8

mf so

46

T.II.

8

mf so

mp te - ne

46

B.

mf so

mp gior - no

gesprochen

46

Fl.

p

46

Va.

con sord.

mp

Senza sord.

pizz.

mf

p

46

Vc.

con sord.

mp

Senza sord.

pizz.

f

Snap (legno)

arco Nähe Steg

p

52

S. *mp* Ah, *quasi gliss.* *sempre*

A. *mp* Ah, *quasi gliss.*

T.I. *p* bro - so

T.II *p* bro - so

B. *p* bro - so

Fl. Flauto alto *mp* *p*

Va. *mp*

Vc. *mp* *mp*

Detailed description of the musical score: The score is for page 13, measures 52-54. It features five vocal staves (Soprano, Alto, Tenor I, Tenor II, Bass) and three instrumental staves (Flute, Viola, Violoncello). The key signature has one flat (B-flat) and the time signature is 4/4. The vocal parts have lyrics 'bro - so' in measures 52-53 and 'Ah, sempre' in measure 54. The Soprano part has a dynamic of *mp* and a *quasi gliss.* marking. The Alto part has a dynamic of *mp* and a *quasi gliss.* marking. The Tenor I and Tenor II parts have a dynamic of *p*. The Bass part has a dynamic of *p*. The Flute part has a dynamic of *mp* and a *p* marking. The Viola part has a dynamic of *mp*. The Violoncello part has a dynamic of *mp*. The score includes various musical notations such as slurs, ties, and articulation marks.

55

S. *quasi gliss.*
p

A. *sempre*
p
quasi gliss.

T.I.
8
Ah, *sempre*

T.II
8
p
Ah, *sempre*

B.
p
Ah, *sempre*

Fl.

Va.

Vc. 63. Vc lng P
f

59

S.

mf

A.

mf

T.I.

mf

T.II.

mf

B.

mf

59

Fl.

Flutterz.

59

Va.

59

Vc.

67

S. *mf*

67

A. *mf*

67

T.I.

67

T.II *mf*

67

B. *mf*

67

Fl. *normal* 3 *mf* 3

67

Va. *mf* 3

67

Vc. *mf* 3 3

69 *quasi gliss.*

S. *p*

A. *p* *quasi gliss.* *wenn möglich: non gliss.*

T.I. *p* *wenn möglich: non gliss.*

T.II. *p* *wenn möglich: non gliss.* *dolce*
mp pian - ger

B. *p*

Fl. *Flauto basso* *p*

Va. *p*

Vc. *p*

72

S.

72

A. *dolce*
mp pian - ger

72

T.I. *dolce*
mp pian - ger

72

T.II *dolce*
mp pian - ger

72

B. *dolce*
mp pian - ger

72

Fl. *p*

72

Va. *con sord.*
p

72

Vc. *p*

82

S.

82

A.

82

T.I.

82

T.II.

82

B.

82

Fl.

82

Va.

82

Vc.

mp

etwas marcato

etwas arpeggio

normal

101

S. *f* a pia

A. *f* a pia

T.I. 8 pia

T.II 8 *f* pia *mp*

B. 101

Fl. 101

Va. 101

Vc. 101

Detailed description: This page of a musical score contains measures 101 through 106. The vocal parts (Soprano, Alto, Tenor I, and Tenor II) are the primary focus. The Soprano and Alto parts begin with a forte (*f*) dynamic and the instruction 'a pia'. The Tenor I part is marked 'pia' and has an octave sign (8) below it. The Tenor II part has an octave sign (8) and dynamic markings of *f* and *mp*. The instrumental parts for Bassoon, Flute, Viola, and Violoncello are shown with rests in measure 101 and begin to play in measure 104. The page number '24' is centered at the top.

107 *nach und nach verbreitern.....*

S.

107 *nach und nach verbreitern.....*

A.

107 *nach und nach verbreitern.....*

T.I
8

107 *nach und nach verbreitern.....*

T.II
8 *mf f*

107 *nach und nach verbreitern.....*

B.
p pia f cresc.

107

Fl.

107

Va.

107

Vc.

113

S.

113

A.

113

T.I.

8

p ger

113

T.II.

8

113

B.

113

Fl.

113

Va.

113

Vc.

Detailed description: This page of a musical score contains measures 113 through 118. The vocal parts (Soprano, Alto, Tenor I, Tenor II) feature melodic lines with various note values and rests. The Soprano part has a final note with a fermata and a 'be' lyric. The Tenor I part has a final note with a fermata and a 'p ger' lyric. The instrumental parts (Bassoon, Flute, Viola, Violoncello) are mostly silent, indicated by rests. The score is written in a key signature of one flat and a common time signature.

sehr einsam

119

S. *mf* Ah, _____ ah, _____ ah, _____ ah, _____

A. _____

T.I. _____

T.II. _____

B. _____

Fl. _____

Va. *mf* _____

Vc. _____

124 *nur ganz wenig leiser*

S. ah, Ah, ah,

A. Ah,

T.I.

T.II.

B.

Fl.

Va. *nur ganz wenig leiser*

Vc.

128

S. ah, 5 ah, ah.

128

A. Ah, ah.

128

T.I. 8 *mf* Ah.

128

T.II. 8

128

B. 8

128

Fl. 8

128

Va. 8 3

128

Vc. 8

Detailed description: This page of a musical score, numbered 29, contains measures 128 through 130. The score is arranged in a system with seven staves. The vocal parts (Soprano, Alto, Tenor I, Tenor II) and the Viola part are in treble clef, while the Bass and Violoncello parts are in bass clef. The time signature changes from 5/4 to 4/4 between measures 128 and 129. The Soprano part features a melodic line with a five-measure rest in measure 128 and vocalizations 'ah, ah, ah.' with a fermata. The Alto part has rests in measures 128 and 129, followed by 'Ah, ah.' in measure 130. Tenor I has rests in measures 128 and 129, then 'mf Ah.' in measure 130. Tenor II and Bass parts have rests throughout. The Flute part has rests in measures 128 and 129, then a melodic phrase in measure 130. The Viola part has rests in measures 128 and 129, then a melodic phrase with a triplet in measure 130. The Violoncello part has rests throughout.

131 ein wenig ruhiger

S. *> p* Ah _____

A. *> p* Ah³

T.I. *> p* Ah _____

T.II *> p* Ah _____

B. _____

Fl. ein wenig ruhiger

Va. *> p*

Vc. _____

Sequitur: Gesualdo Nr. XIX "O tenebroso giorno" *attacca*

136

S.

A.

T.I.

T.II.

B.

136

Fl.

Va.

Vc.

> p *pp*

pp

mf

pp *mf*

Madrigal Nr. XIX "O tenebroso giorno"

Gesualdo da Venosa

Sopran

At

Tenor

Tenor

Bass

In - fe - li - ce mio

O te - ne - bro - so gior - no, In - fe - li - ce mio

O te - ne - bro - so gior - no,

O te - ne - bro - so gior - no,

O te - ne - bro - so gior - no,

4

4

4

4

4

sta - to, O mio cor tri - sto

ce mio sta - to, O mio cor tri - sto

In - fe - li - ce mio sta - to, O mio cor, o mio cor

In - fe - li - ce mio sta - to O

In - fe - li - ce mio ta - to, O mio cor tri -

7

O mio cor tri - sto sol, a
 sol, o mio cor tri - sto sol, a
 tri - sto sol, o mio cor tri - sto sol, a
 mio cor tri - sto sol o mio cor tri - sto sol a
 - sto sol, o mio cor tri - sto sol, a

10

pian - ger na - to!
 pian - ger na - to! Quan - do lie -
 pian - ger na - to! Qun - do lie - to ri -
 pian - ger na - to!
 pian - ger na - to!

13

13 Quan - do lie - to ri

13 to ri - tor - no Fa - rai di - nan - zi/a quel - la, fa -

13⁸ tor - no lie - to ri - tor - no, quan-do lie -

13⁸ quan - do li - - to ri - tor - o Fa -

Quan - do lie - - to ri - tor - no

16

16 tor - no Fa - rai, fa - rai di - nan - zi/a que -

16 rai di - nan - zi/a quel - la che/é piu che/é

16⁸ to ri - tor - no Fa - rai, fa - rai di nan - zi/a quel - la

16⁸ rai fa - rai di - nan - zi/a quel - la che/è più che/è

Fa - rai di - nan - zi/a quel -

19

19 la Che/è piu d'og-ni/al-tra bel - la, Quan - do lie - to ri-tor -

19 piu d'og-ni/al-tra bel - la Quan - do lie - to ri -

19⁸ Che/è piu d'og-ni/al-tra bel - la, che/è piu d'og - ni/al-tra bel - la, Quan-do

19⁸ piu d'og-ni/al-tra bel - la, Quan-do lie - to ri - tor - no Fa -

la Che/è piu d'og ni/al-tra bel - la, Quan-do lie - to ri-tor - no

23

23 no Fa-rai di-nan-zi/a quel - la Che/è piu d'og ni/al-tra bel - la

23 tor-no Fa - rai di-nan-zi/a quel - la, Che/è piu d'og-ni/al tra bel - la, che/è piu d'og ni/al-tra

23⁸ lie - to ri - tor - no F-rai di - nan-zi/a quel - la, Che/è piu, che/è piu d'og-ni/al-tra

23⁸ rai, fa - rai di-na-zi/a quel - la, Che/è piu d'og ni/al-tra bel - la

Fa - rai di-nan-zi/a quel - la Che/è piu d'og ni/al-tra bel - la che/è piu

27

27 che/è piu, che/è piu d'og-ni/al-tra bel - la Più leg - gia - dra/e piu

27 bel - la, d'og-ni/al-tra bel - la, Più leg - gia - dra/e più va - ga,e più

27⁸ bel - la, d'og-ni/al-tra bel - la

27⁸ che/é più d'og ni/al-tra bel - la, Più leg -

d'og-ni/al-tra bel - la Più leg - gia -

30

30 va - ga,e più va - ga e più va - ga, e più va -

30 va - ga più leg - gia - dra/e più va - ga,e più va -

30⁸ più leg - gia dra/e più va - ga, -

30⁸ gia - dra/e più va - ga e più va -

- dra/e più va - ga e più va - ga,e più va -

33

33 ga, che con suoi sguar - di mor - te/e vi - ta,

33 ga che con suoi sguar - di mor-te/e vi -

33⁸ — Che con suoi sguar - di, che con suoi sguar - di mor - te/e

33⁸ ga Che con suoi sguar - di mor - te/e vi - ta

ga Che con suoi sguar - di mor - te/e vi -

38

38 mor - te/e vi - ta/ap - pa - ga,

38 - ta, mor - te/e vi - ta/ap - pa - ga, mor - te/e

38⁸ vita ap - pa - ga mor -

38⁸ mor - te/e vi - ta/ap - pa - ga, mor - te/e

ta/ap - pa - ga, mor - te/e

42

42 mor - te/e vi - ta/ap - pa - ga

42 vi - ta, mor - te/e vi - ta/ap - pa - ga

42⁸ - te mor - te/e vi - ta/ap - pa - ga

42⁸ vi - ta mor - te/e vi - ta/ap - pa - ga

vi - ta/ap - pa - ga