

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.

Alt

Ten.I

Ten.II

Bass.

Flt. *Flauto basso*

Vla.

Vcl.

mp

mp

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 2/4. 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 more active lines, with the Cello part starting in the 2/4 measure.

ff

S.

ff

A.

ff

T.I.

ff

T.II.

ff

B.

ff

Fl.

mf

Va.

ff

Vc.

etwas marcato

Nähe Steg

Nähe Griffbrett

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: Soprano: 'Tri - i - sto'; Alto: 'tri - - - - - sto -'; Tenor I: 'Tri - - - - - sto, _____'; Tenor II: 'Tri - - - - -'; Bass: 'Tri - - - - - sto'. The instrumental parts consist of rhythmic accompaniment. The Soprano part begins with a melodic line starting on a sharp note. The Alto part has a long note with a fermata. The Tenor I part has a long note with a fermata. The Tenor II part has a long note with a fermata. The Bass part has a long note with a fermata. The Flute, Viola, and Violoncello parts play a rhythmic accompaniment of eighth and sixteenth notes.

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 parts for Soprano (S.), Alto (A.), Tenor I (T.I.), Tenor II (T.II), Bass (B.), Flute (Fl.), Viola (Va.), and Cello (Vc.). The vocal parts (S., A., T.I., T.II, B.) are in G major and feature lyrics in Latin: 'cor mi - - - o' and 'tri - - - tri -'. The instrumental parts (Fl., Va., Vc.) are marked with rests. The score is divided into four measures. The first measure is in 2/4 time, the second in 2/4, the third in 2/4, and the fourth in 4/4. Dynamics include *mp* (mezzo-piano). The vocal parts have a fermata over the final note of the first measure. The instrumental parts have a fermata over the final note of the first measure.

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. *- - - - -*

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.

A.

T.I.

T.II.

B.

Fl.

Va.

Vc.

mf o

mf so

mf so

mp gior - no

mp gesprochen

p te - ne

con sord.

Senza sord.

pizz.

mp

mf

f

p

p

p

f

Snap (legno)

arco Nähe Steg

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 *Flatterz.*

Fl.

59

Va.

59

Vc.

Detailed description: This page of a musical score contains measures 59, 60, and 61. The vocal parts (Soprano, Alto, Tenor I, Tenor II, and Bass) are written in 4/4 time and feature a mezzo-forte (*mf*) dynamic with a crescendo hairpin. The instrumental parts include Flute (Fl.), Viola (Va.), and Violoncello (Vc.). The Flute part is marked with the instruction *Flatterz.* (trill). The Viola and Violoncello parts feature complex rhythmic patterns, including sixteenth-note runs and chords. The page number 15 is centered at the top.

62

S. 

62

A. 

62

T.I. 

8

62

T.II 

8

62

B. 

62

Fl. *normal* 

62

Va. 

62

Vc. 

The score for measures 62-64 is in 3/4 time, and measures 65-66 are in 4/4 time. The vocal parts (Soprano, Alto, Tenor I, Tenor II, Bass) are silent, indicated by whole rests. The Flute part starts with a *normal* marking and transitions to *Flutterz.* in measure 63. The Violin and Violoncello parts feature intricate rhythmic patterns, including sixteenth and thirty-second notes, and rests.

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*

77

S.

A.

T.I.

T.II.

B.

Fl.

Va.

Vc.

Senza sord.

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

87

S.

87

A.

87

T.I.

87

T.II.

87

B.

87

Fl. (wenn möglich Flauto Alto nehmen)

mf

p

87

Va.

p

p

87

Vc.

p

93

S.

93

A.

pp
a - na - to

stimmlos

3 3

93

T.I.

8

pp
pian - ger

f
a

93

T.II.

8

pp
pian - ger

93

B.

pp
pian - ger

93

Fl.

93

Va.

93

Vc.

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 starts with a piano (*pia*) dynamic. The Tenor II part begins with a forte (*f*) dynamic and 'a pia', then transitions to mezzo-piano (*mp*) in measure 106. The instrumental parts (Bassoon, Flute, Viola, and Violoncello) are mostly silent, indicated by rests. 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* *cresc.* *f*

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 begins with a treble clef and a key signature of one flat. The Alto part also starts with a treble clef and one flat. The Tenor I part uses a treble clef with an octave sign (8) and a key signature of one flat. The Tenor II part uses a treble clef with an octave sign (8) and a key signature of one flat. The Bassoon part is in the bass clef with a key signature of one flat. The Flute, Viola, and Violoncello parts are shown as staves with rests, indicating they are silent during these measures. A dynamic marking of *p* (piano) is present in the Tenor I part at measure 118, followed by the word "ger" with a horizontal line underneath. The page number "26" is centered at the top.

sehr einsam

119

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

A. _____

T.I. _____

T.II. _____

B. _____

Fl. _____

Va. *mf* _____

Vc. _____

Detailed description: This page of a musical score, numbered 27, features a vocal line (S.) and six instrumental lines (A., T.I., T.II., B., Fl., Va., Vc.). The vocal line begins at measure 119 with the instruction 'sehr einsam' and a mezzo-forte (*mf*) dynamic. It contains four vocal phrases: 'Ah, _____', 'ah, _____', 'ah, _____', and 'ah, _____'. The first two phrases are marked with a '3' (triple), and the last two with a '5' (quintuplet). The instrumental parts are mostly silent, with the Viola (Va.) part starting in measure 119 with a mezzo-forte (*mf*) dynamic and playing a melodic line. The score is written in 4/4 time and includes various musical notations such as rests, accidentals, and articulation marks.

124

S. *nur ganz wenig leiser*
ah, Ah, ah,

124
A. Ah,

124
T.I.

124
T.II

124
B.

124
Fl.

124
Va. *nur ganz wenig leiser*

124
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, 129, and 130. The score is arranged in a system with seven staves. The vocal parts (Soprano, Alto, Tenor I, Tenor II, and Bass) are in 5/4 time, while the instrumental parts (Flute, Viola, and Violoncello) are in 4/4 time. The Soprano part features a melodic line with a quintuplet of eighth notes in measure 128 and vocalizations 'ah, ah, ah.' in measures 129 and 130. The Alto part has a melodic line starting in measure 129 with 'Ah, ah.' in measure 130. The Tenor I part has a melodic line starting in measure 130 with 'mf Ah.'. The Bass part is mostly silent. The Flute part has a melodic line starting in measure 129. The Viola part has a melodic line starting in measure 129 with a triplet of eighth notes in measure 130. The Violoncello part is mostly silent.

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 -

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'è 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