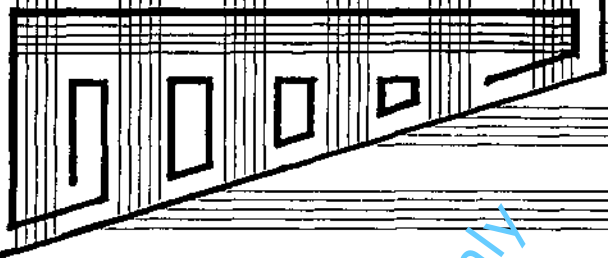


Antonín Tučapský

ANTONÍN TUČAPSKÝ

KOHELET



CANTATA FOR MIXED VOICE CHOIR,
SOPRANO SOLO AND ORGAN

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To the memory of those who died in exile and of Henry Vaňha
a citizen from Prague, who shared their fate.

K O H E L E T

I.	Vanitas vanitatum et omnia vanitas.	Vanity of vanities! All is vanity.
C	Quid habet amplius homo de universo	What does man gain by all the toil
H	labore suo quo laborat sub sole?	at which he toils under the sun?
O	
I	Generatio praeterit, et	A generation goes, and a generation
R	generatio advenit; terra autem in aeternum stat.	comes, but the earth remains for ever.
	Vanitas vanitatum et omnia vanitas.	Vanity of vanities! All is vanity.
<p>(Ecclesiastes - I, 1 - 4)</p>		
II.	In my beginning is my end. In succession houses rise and fall, crumble, are extended, are removed, destroyed, restored, or in their place is an open field, or a factory, or a by-pass. Old stone to new building, old timber to new fires, old fires to ashes, and ashes to the earth which is already flesh, fur and faeces, bone of man and beast, cornstalk and leaf. Houses live and die: there is a time for building and a time for living and for generation and a time for the wind to break the loosened pane... and to shake the tattered arras woven with a silent motto.	
<p>(T. S. Eliot: from 'East Coker')</p>		
III.	Omnia tempus habent et suis spatiis transuent universa sub coelo	For everything there is a season, and a time for every matter under heaven.
C	Tempus nascendi et tempus moriendi,	a time to be born, and a time to die;
H	Tempus plantandi, et tempus evelendi	a time to plant, and a time to pluck
O	quod plantatum est.	up what is planted;
I	Tempus occidendi et tempus sanandi;	a time to kill, and a time to heal;
R	Tempus destruendi et tempus aedificandi, Tempus flendi et tempus ridendi. Tempus plangendi et tempus saltandi, et Tempus spargendi lapides et Tempus colligendi Tempus amplexandi et tempus longe fieri ab amplexibus Tempus acquirendi, tempus perdendi Tempus custodiendi et tempus abjiciendi, Tempus scidendi et tempus consuendi, et Tempus tacendi et tempus loquendi. Tempus dilectionis et tempus odii Tempus belli et tempus pacis.	a time to break down, and a time to build up a time to mourn, and a time to dance; a time to cast away stones, and a time to gather stones together; a time to embrace, and a time to refrain from embracing; a time to seek, and a time to lose; a time to keep, and a time to cast away; a time to rend, and a time to sew; a time to keep silence, and a time to speak; a time to love and a time to hate; a time for war, and a time for peace.

(Ecclesiastes - III, 1 - 8)

IV. On a summer midnight, you can hear the music
of the weak pipe and the little drum
and see them dancing around the bonfire
S the association of man and woman
O in daunsing, signifying matrimonie... ✓
L Two and two, necessary coniunction,
O holding eche other by hand or the arm ✓
whiche betokeneth concorde... ✓

Keeping time, keeping the rhythm in their dancing two lines
as in their living in the living seasons
the time of the seasons and the constellations
the time of milking and the time of harvest
the time of the coupling of man and woman
and that of beasts. Feet rising and falling... ✓

Dawn points, and another day
prepares for heat and silence. ✓ one line
Out at sea the dawn wind
wrinkles and slides. I am here
or there, or elsewhere. In my beginning.

(T. S. Eliot: from 'East Coker')

V. Oritur sol et occidit et ad
locum suum revertitur; Omnia flumina
C intrant in mare, ad locum unde exeunt
H flumina revertuntur ut iterum fluant.
O Cunctae res difficiles; non potest
I eas homo explicare sermone
R Non, non saturatur oculus visu
et nec auris auditur impletur
Quid est quod fuit?
Ipsum quod futurum est.
Quid est quod factum est?
Ipsum quod faciendum est.
Nihil sub sole novum.

The sun rises and the sun goes down
and hastens to the place where it rises.
All streams run to the sea, but the sea
is not full; to the place where the
streams flow, there they flow again.
All things are full of weariness;
a man cannot utter it;
the eye is not satisfied with seeing,
nor the ear filled with hearing.
What has been is what will be,
and what has been done is what
will be done;
and there is nothing new under the sun.

(Ecclesiastes I, 5 - 10)

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KOHELET

ANTONÍN TUČAPSKÝ

(1)

DURATION 30 min.

I.

ANDANTE MESTO (♩=63)

S
A
T
B

ORG.

ANDANTE MESTO (♩=63)

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Vanitas vani-ta-tum, et omnia

Vanitas vani-ta-tum, vanitas vani-ta-tum, et

Musical score for organ accompaniment of the vocal line. It features a treble and bass clef with a key signature of one flat (B-flat). The tempo is marked 'ANDANTE MESTO' with a quarter note equal to 63 beats per minute. The organ part includes a piano (p) dynamic marking and features a triplet of eighth notes in the right hand. The accompaniment consists of sustained chords and moving lines in both hands.

2) vanitas, —

Handwritten musical notation for the piano introduction. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The first measure contains a whole note chord of B-flat major (B-flat, D-flat, F, A-flat). The second measure contains a whole note chord of B-flat major (B-flat, D-flat, F, A-flat). The third and fourth measures are whole rests.

vanitas, —

Handwritten musical notation for the piano accompaniment of the first system. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. The time signature is 4/4. The music begins with a *mf* dynamic. The upper staff features a melodic line with slurs and a triplet of eighth notes in the final measure. The lower staff provides harmonic support with chords and moving lines.

Handwritten musical notation for the piano accompaniment of the second system. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. The time signature is 4/4. The music continues with complex textures, including slurs and dynamic markings like *fz*.

Handwritten musical notation for the piano accompaniment of the third system. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. The time signature is 4/4. The music continues with complex textures, including slurs and dynamic markings like *fz*.

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PIÙ MOSSO (♩ = 76)

Vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The staves are in treble clef. The key signature has one flat. The time signature is 4/4. The music begins with a *f* dynamic. The lyrics "Quid habet" are written below the staves. The vocal lines are simple, consisting of a few notes per staff.

PIÙ MOSSO (♩ = 76)

Handwritten musical notation for the piano accompaniment of the fourth system. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. The time signature is 4/4. The music continues with complex textures, including slurs and dynamic markings like *fz*.

ampli-us ho-mo de u-ni-ver-so la-bo-re

ampli-us ho-mo de u-ni-ver-so la-bo-re

3 4 4 3

4 4 4 4

su-o, quo la-bo-rat sub so - - - le.

so - le.

mf

sub

su-o, quo la-bo-rat sub so - - - le.

f

Ped.

so - le.

mf

quo laborat sub so - le.

mf

(4)

Soprano (S): Gene-ra-tio prae - te -
Alto (A): Ge - ne - ra - tio
Tenor (T): Gene-ra-tio prae - te
Bass (B): Gene-ra-tio prae - te

ORG. Organ accompaniment with various textures and dynamics.

Soprano (S): rit, — et gene-ra-tio
Alto (A): rit, — et ge - ne - ra - tio
Tenor (T): rit, — et gene-ra-tio
Bass (B): rit, — et gene-ra-tio

ORG. Organ accompaniment with dynamics *mf* and *f*.

Soprano (S): ad - re - mit
Alto (A): ad - re - mit
Tenor (T): ad - re - mit
Bass (B): ad - re - mit

ORG. Organ accompaniment with dynamics *mf*.

f
Gene-ra-tio prae -- te -- rit,
Ge-me-ra-tio
Gene-ra-tio prae -- te -- rit,
p.

genera-tio ad -- -- re
ge-me-ra-tio
gene-ra-tio ad -- -- re

sub p
mit; ter -- ra au -- tem in ae -- ter -- num
p
mit ter -- ra au -- tem in ae -- ter -- num
mf

Handwritten musical score system 1. It consists of five staves. The first two staves are treble clef and the last three are bass clef. The first two staves begin with the instruction "stat.". The music features a melodic line in the upper staves and a more complex, rhythmic accompaniment in the lower staves, including some sixteenth-note passages.

Handwritten musical score system 2. It consists of five staves. The first two staves are treble clef and the last three are bass clef. The music continues from the previous system, with similar melodic and accompanimental parts. A large blue watermark "Preview File Only" is overlaid diagonally across the system.

TEMPO I (♩ = 63)

Handwritten musical score system 3. It consists of five staves. The first two staves are treble clef and the last three are bass clef. The first two staves begin with the instruction "RIT." and a fermata symbol. A large number "5" is written above the first measure of the first staff. The music then transitions to a new section marked "TEMPO I (♩ = 63)". The accompaniment in the lower staves features a steady rhythmic pattern.

Piano accompaniment for the first system, featuring a treble and bass clef. The music consists of a series of chords and melodic lines, with a five-fingered scale-like passage in the right hand towards the end of the system.

Vocal and piano accompaniment for the second system. The vocal line is in 4/4 time and includes the lyrics "Vanitas vanitas vanitas". The piano accompaniment is in 4/4 time and includes the instruction "molto tranquillo".

p Vanitas vanitas vanitas

p Vanitas vanitas vanitas

p molto tranquillo

Vocal and piano accompaniment for the third system. The vocal line is in 4/4 time and includes the lyrics "et omnia vanitas". The piano accompaniment is in 4/4 time and includes the instruction "molto tranquillo".

p molto tranquillo

et omnia vanitas

et omnia vanitas