

*Petr Koronthály*

# Suita

## pro harfu a violoncello

- I. Prelude
- II. Courante
- III. Sarabande
- IV. Menuet
- V. Gavotte
- VI. Allemande
- VII. Giga

2008

# I. Prelude

$\text{♩} = 104$

*espr.*

Violoncello

Violoncello: Treble clef, C major key signature, common time. Measures 1-4: Rest, Rest, quarter note G4, quarter note F4, quarter note E4, quarter note D4.

Harp: Treble and Bass clefs, C major key signature, common time. Measures 1-4: Continuous eighth-note arpeggiated accompaniment.

c d e $\flat$  f g a $\flat$  h

*mf*

5

Violoncello: Treble clef, C major key signature, common time. Measures 5-8: Quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3.

Harp: Treble and Bass clefs, C major key signature, common time. Measures 5-8: Continuous eighth-note arpeggiated accompaniment.

9

Violoncello: Treble clef, C major key signature, common time. Measures 9-12: Quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3.

Harp: Treble and Bass clefs, C major key signature, common time. Measures 9-12: Continuous eighth-note arpeggiated accompaniment.

13

*klidně ale zpěvně*

Violoncello: Bass clef, C major key signature, common time. Measures 13-16: Quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2.

Harp: Treble and Bass clefs, C major key signature, common time. Measures 13-16: Continuous eighth-note arpeggiated accompaniment.

17

Violoncello: Treble clef, C major key signature, common time. Measures 17-20: Quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3.

Harp: Treble and Bass clefs, C major key signature, common time. Measures 17-20: Continuous eighth-note arpeggiated accompaniment.

21

Musical score for measures 21-24. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The key signature is two flats (B-flat and E-flat). Measure 21 shows a vocal rest and a piano accompaniment starting with a half note. Measure 22 continues the piano accompaniment. Measure 23 features a vocal rest and piano accompaniment. Measure 24 includes a vocal triplet and piano accompaniment. Dynamics include *f - f#* and *espr.*

25

Musical score for measures 25-28. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The key signature is two flats. Measure 25 shows a vocal triplet and piano accompaniment. Measure 26 continues the piano accompaniment. Measure 27 features a vocal triplet and piano accompaniment. Measure 28 includes a vocal triplet and piano accompaniment. Dynamics include *mf* and *f - f#*.

29

Musical score for measures 29-32. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The key signature is two flats. Measure 29 shows a vocal triplet and piano accompaniment. Measure 30 continues the piano accompaniment. Measure 31 features a vocal triplet and piano accompaniment. Measure 32 includes a vocal triplet and piano accompaniment. Dynamics include *d - db*.

33

Musical score for measures 33-36. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The key signature is two flats. Measure 33 shows a vocal triplet and piano accompaniment. Measure 34 continues the piano accompaniment. Measure 35 features a vocal triplet and piano accompaniment. Measure 36 includes a vocal triplet and piano accompaniment. Dynamics include *db - d* and *f# - f*.

37

Musical score for measures 37-40. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The key signature is two flats. Measure 37 shows a vocal rest and piano accompaniment. Measure 38 continues the piano accompaniment. Measure 39 features a vocal rest and piano accompaniment. Measure 40 includes a vocal rest and piano accompaniment.

41

Musical score for piano, measures 41-44. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of three systems of staves. The first system includes a bass staff with a whole note chord (F2, B-flat1, E-flat2) and a treble staff with a melodic line of eighth notes. The second system includes a bass staff with a whole note chord (F2, B-flat1, E-flat2) and a treble staff with a melodic line of eighth notes. The third system includes a bass staff with a whole note chord (F2, B-flat1, E-flat2) and a treble staff with a melodic line of eighth notes. The dynamic marking *pp* is present in the first system. The score ends with a double bar line.

## II. Courante

♩ = 80

Violoncello

*p*

*pp* *mf*

c d e<sup>b</sup> f g a b<sup>b</sup>

11

Vc.

Hp.

22

Vc.

Hp.

*p* *mf*

32

Vc.

Hp.

*p* *mf* *p*

41

Vc. *mf* *f - f#* *f# - f* *ab - a*

Hp. *mf* *a - ab* *(ossia ab)*

52

Vc. *p*

Hp. *p*

63

Vc.

Hp. *a - ab*

75

Vc. *p*

Hp. *p*

85

Vc.

Hp. *přejet nehtem po struně*

# III. Sarabande

$\text{♩} = 56$  ( $\text{♩} = \text{♩}^3$ )

Violoncello

Harp

*mf*

c d e $\flat$  f g a $\flat$  h h - b $\flat$  c - c $\flat$  c $\flat$  - c

8

Vc.

Harp

*mf*

b $\flat$  - h h - b $\flat$  c - c $\flat$

14

Vc.

Harp

c $\flat$  - c b $\flat$  - h a $\flat$  - a h - b $\flat$

20

Vc.

Harp

a - a $\flat$  d - d $\flat$  b $\flat$  - h d $\flat$  - d

26

Vc.

Harp

h - b $\flat$  a $\flat$  - a g - g $\sharp$  d - d $\flat$  e $\flat$  - e a - a $\sharp$  f - f $\sharp$  g $\sharp$  - g d $\flat$  - d e - e $\flat$  b $\flat$  - h

33

Vc.

Hp.

The musical score consists of two staves. The upper staff is for Violoncello (Vc.) and the lower staff is for Harp (Hp.). The Vc. part begins with a whole note chord in the first measure. The Hp. part features a complex rhythmic pattern of triplets in the right hand and a bass line in the left hand. The right hand includes dynamic markings 'f# - f' and '8va' with a dashed line, and a fermata. The left hand has a few notes in the lower register.



# IV. Menuet

$\text{♩} = 96$

*procítěně*

Violoncello



c d e♭ f g a b♭

*mp*

Harp



9

Vc.



Hp.



17

Vc.



Hp.



25

Vc.



*mf*

Hp.



33

Vc.



*dramaticky*

*f*

Hp.



40

Vc. *ff* *f*

Hp.

46

Vc.

Hp.

52

Vc. *fff* *mf* *mp* zpěvně

Hp.

59

Vc.

Hp.

67

Vc. *p*

Hp.

75

Vc.

ppp

non rit.

Hp.

♩. ♩. ♩. ♩. ♩. ♩. ♩. ♩. ♩. ♩.

# V. Gavotte

$\text{♩} = 180$

Noty v závorce možno eventuelne vynechat

Violoncello

*pizz. p* c d e $\flat$  f g a b $\flat$

Harp

*p*

8

Vc.

Harp.

17

Vc.

Harp.

26

Vc.

*f* e $\flat$  - e

Harp.

*f*

35

Vc.

*pp*

Harp.

*pp*

44

Vc. *mf*

Hp. *mf*

54

Vc.

Hp.

e - e $\flat$

60

Vc.

Hp.

# VI. Allemande

$\text{♩} = 35$   
*monotónně*

Violoncello

Harp

*p*

*fl.*

3

*sim.*

Vc.

Hp.

6

Vc.

Hp.

*mp*

9

Vc.

Hp.

*mf*

11

*procítěně*

Vc.

Hp.

*pizz.*

*arco*

*pizz.*

*c* *db* *eb* *f#* *g* *a* *b* *bb*

*db - d* *d - db*

*eb - e* *f# - f* *h - bb*

14

Vc. *arco*

Hp. *p*

d - db f - f# e - eb

16

Vc.

Hp. *mf*

18

Vc. *b2*

Hp.

20

Vc.

Hp.

# VII. Giga

♩ = 74

Violoncello

Harp

*c d e b f# g ab h a*

*f*

*mf*

*f*

6

Vc.

Hp.

*f# - f#*

10

Vc.

Hp.

*f - f#*

15

Vc.

Hp.

*mf*

*f*

*mf*

*f*

*mf*

*f*

20

Vc.

Hp.

*f# - f#*

\*) značí úder dlaní o korpus nástroje



24

Vc.   
Hp. 

30

Vc.   
Hp. 

34

Vc.   
Hp. 

38

Vc.   
Hp. 

41

Vc.   
Hp. 