

12. Konečně to vím

Petr Jiříček

♩=60

Am Am Em/G F G

Charity Ko-neč-ně to vím, tak už to vím. Dce-ra o pi-lé - ho od-sou

Pan Royall

Choir

Piano *pp*

Violin I *p*

Violin II *p*

Viola *p*

Violoncello *p*



5 C B♭ F/A G⁷ F/A B♭ F/A

Charity zen - ce. A ta chá-tra o-pi lá se mě rá-da zba-vi-la. A ma-min-ka má jak by nik-dy ne-by-la,

pan Royall

Choir

Pno.

Vln. I

Vln. II

Vla.

Vc.

9 G⁷ F/A B^b G⁷/B C E⁷ Am

Charity
nik-dy ne-by-la. Kd-by tak od-jel, tře-ba

pan Royall

Choir

Pno.

Vln. I

Vln. II

Vla.

Vc.



13 Em/G F G C B^b F/A

Charity
hned zít-ra od-jel a nik-dy už ne-vrá-tíl se zpát-ky. Vždyť ta chát-ra o pi-lá se mě rá-da zba-vi-la.

pan Royall

Choir

Pno.

Vln. I

Vln. II

Vla.

Vc.

17 G⁷ F/A B^b F/A G⁷ F/A B^b G⁷/B

Charity Kdy-by ra-dě-ji mě_ rov nou za-bi-la, rov nou za-bi-la.

pan Royall

Choir

Pno.

Vln. I

Vln. II

Vla.

Vc.



21 C E⁷ Am =80 Improvizace Am/C Dm Dm/F G G/B

Charity

pan Royall Tlu - pa zlo - dě - jů, drs - ných zlo - čin - ců, rov - nou na o -

Choir Ži - je tam tlu - pa zlo - dě - jů, drs - ných zlo - čin - ců, nám rov - nou na o - čích,

Pno.

Vln. I

Vln. II

Vla.

Vc.

25

Charity C C/E Fmaj7 Fmaj7/A Dm/B Dm

pan Royall

čích, mi - mo zá - ko - ny. Ne - ní še - ríř, vy - běr - čí da -

Choir

mi - mo zá - ko - ny. Ne - ní še - ríř čí vy - běr - čí da - ní,

Pno.

Vln. I

Vln. II

Vla.

Vc.



28

Charity E7 E7/G# 1. Am E 2. Am E Am

pan Royall

ní, co se od - vá - ží k Ho - ře při - blí - ží, k Ho - ře při - blí - žít.

Choir

co se od - vá - ží k Ho - ře při - blí - žít. Ži-je tam k Ho - ře při - blí - žít, při - blí - žít.

Pno.

Vln. I 1. 2.

Vln. II

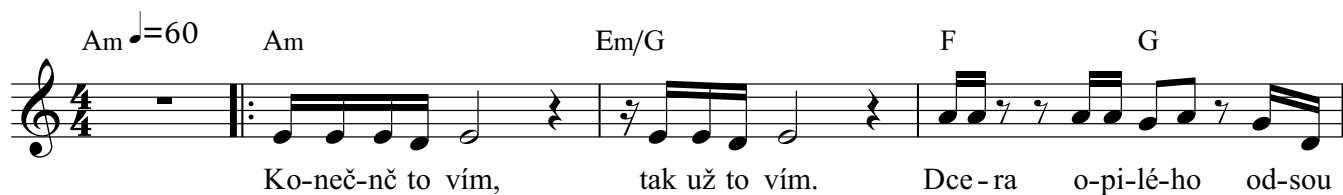
Vla.

Vc.

12. Konečně to vím

Petr Jiríček

Am $\text{♩}=60$ Am Em/G F G



Ko-neč-ně to vím, tak už to vím. Dce-ra o-pi-lé-ho od-sou

5 C Bb F/A G⁷ F/A



zen-ce. A ta chá-tra o-pi-lá se mě rá-da zba-vi-la.

8 Bb F/A G⁷ F/A Bb G⁷/B C E⁷



A ma-min-ka má jak by nik-dy ne-by-la, nik-dy ne-by-la.

12 Am Em/G F G



Kd-by tak od-jel, tře-ba hned zít-ra od-jel a nik-dy už ne-vrá-tíl se

15 C Bb F/A G⁷ F/A



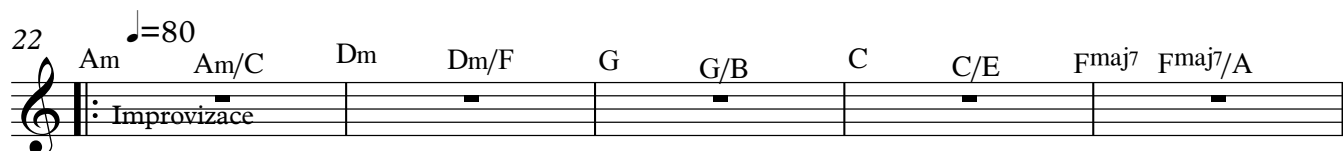
zpát-ky. Vždyť ta chá-tra o-pi-lá se mě rá-da zba-vi-la.

18 Bb F/A G⁷ F/A Bb G⁷/B C E⁷



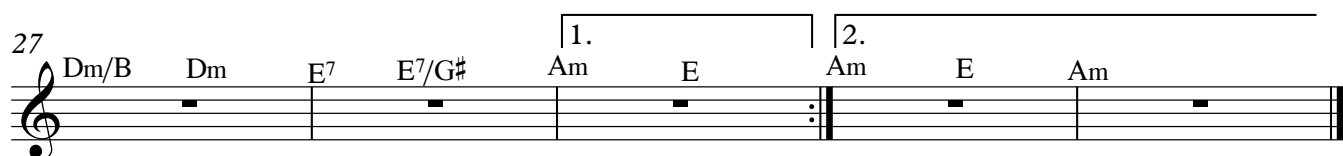
Kdy-by ra-dě-ji mě rov nou za-bi-la, rov nou za-bi-la.

22 Am $\text{♩}=80$ Am/C Dm Dm/F G G/B C C/E Fmaj⁷ Fmaj⁷/A



Improvizace

27 Dm/B Dm E⁷ E⁷/G[#] 1. Am E 2. Am E Am



1. Am E 2. Am E Am

12. Konečně to vím

Petr Jiríček

$\text{♩} = 60$

5 2

12 $\text{♩} = 80$ 5 2

Tlu-pa zlo-dě

23

jů, drs-nych zlo-čin - ců, rov nou na o - čích, mi-mo zá-ko - ny. Ne ní še -

27

rif, vy - běr - čí da - ní, co se od - vá -

29 1. 2.

ží k Ho-ře při - blí - ži, k Ho-ře při - blí - žit.

12. Konečně to vím

Choir

Petr Jiríček

♩=60

5 2

12

5

Ži-je tam

22

♩=80

tlu-pa zlo-dě-jů, drs-ných zlo-čin-ců, nám rov nou na o-čích, mi-mo zá-ko-ny.

26

Ne - ní še - rif či vý - běr - čí da - ní, co se od - vá - zí

29

1. 2.

k Ho-ře při-blí-žit. Ži-je tam k Ho-ře při-blí-žit, při blí - žit.

12. Konečně to vím

Piano

Petr Jiríček

♩=60

pp

pp

3

5

7

10

12

14

Musical notation for measures 14 and 15. The piece is in 4/4 time. Measure 14 features a complex bass line with sixteenth-note patterns in the right hand and a simple bass line in the left hand. Measure 15 continues the right-hand pattern while the left hand plays a few chords.

16

Musical notation for measures 16 and 17. Measure 16 has a right-hand line with eighth-note patterns and a left-hand line with quarter notes. Measure 17 shows a change in the right-hand pattern and a more active left-hand line.

18

Musical notation for measures 18 and 19. Measure 18 continues the eighth-note right-hand pattern. Measure 19 features a more complex right-hand line with some accidentals and a left-hand line with quarter notes.

20

Musical notation for measures 20 and 21. Measure 20 has a right-hand line with eighth-note patterns and a left-hand line with quarter notes. Measure 21 features a right-hand line with some accidentals and a left-hand line with quarter notes.

22

$\text{♩} = 80$

Musical notation for measures 22 and 23. Measure 22 features a complex right-hand line with sixteenth-note patterns and a left-hand line with quarter notes. Measure 23 continues the right-hand pattern and has a more active left-hand line.

24

Musical notation for measures 24 and 25. Measure 24 has a right-hand line with eighth-note patterns and a left-hand line with quarter notes. Measure 25 features a more complex right-hand line with some accidentals and a left-hand line with quarter notes.

26

28

30

1.

2.

Detailed description: This is a piano score for measures 26 through 30. The music is written in treble and bass clefs. Measure 26 features a treble staff with eighth-note runs and a bass staff with quarter notes and rests. Measure 27 continues the treble staff's eighth-note pattern and adds a bass staff with quarter notes and rests. Measure 28 introduces a key signature change to one sharp (F#) and features a first ending bracket in the treble staff. Measure 29 shows the continuation of the first ending in the treble staff and a bass staff with quarter notes and rests. Measure 30 begins with a second ending bracket in the treble staff and continues with eighth-note runs in both staves. The score concludes with a double bar line at the end of measure 30.

12. Konečně to vím

Violin I

Petr Jiríček

$\text{♩} = 60$

p

7

12

18

21 $\text{♩} = 80$

7

1.

2. 2

Violin II

12. Konečně to vím

Petr Jiríček

♩=60

p

5

10

14

18

21

♩=80

7

1.

2. 2

12. Konečně to vím

Viola

Petr Jiríček

$\text{♩} = 60$

p

5

9

12

16

21

$\text{♩} = 80$

7

1.

2.

2

12. Konečně to vím

Violoncello

Petr Jiríček

$\text{♩} = 60$

9

9

p

Musical notation for measures 1-8. Measure 1 is a whole rest. Measure 2 is a repeat sign. Measures 3-8 contain a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. The time signature changes from 4/4 to 2/4 at measure 5, 4/4 at measure 6, and 2/4 at measure 8. A piano (*p*) dynamic marking is placed below measure 2.

9

Musical notation for measures 9-16. Measures 9-16 contain a sequence of notes: G1, F1, E1, D1, C1, B0, A0, G0. The time signature changes from 2/4 to 4/4 at measure 10, 4/4 to 2/4 at measure 12, and 2/4 to 4/4 at measure 14. A fermata is placed over the final note in measure 16.

17

Musical notation for measures 17-20. Measures 17-20 contain a sequence of notes: G0, F0, E0, D0, C0, B-1, A-1, G-1. The time signature changes from 4/4 to 2/4 at measure 18, 2/4 to 4/4 at measure 19, and 4/4 to 2/4 at measure 20.

21

$\text{♩} = 80$

7

1.

2.

2

Musical notation for measures 21-24. Measure 21 contains a sequence of notes: G-1, F-1, E-1, D-1. Measure 22 is a repeat sign. Measures 23-24 contain a sequence of notes: G-1, F-1, E-1, D-1. The time signature changes from 2/4 to 4/4 at measure 23. A fermata is placed over the final note in measure 24. A first ending bracket (1.) spans measures 23-24, and a second ending bracket (2.) spans measures 23-24. The number 7 is placed above measure 22, and the number 2 is placed above measure 24.