BEDŘICH SMETANA

MÁ VLAST

МОЯ ОТЧИЗНА

MEIN VATERLAND • MY COUNTRY

MA PATRIE

PIANO 2 MS
(KAREL ŠOLC)

1974

EDITIO SUPRAPHON • PRAHA

EXPORT – ARTIA – PRAGUE

Vyšehrad, mytická skála, jež se tyčí nad Vltavou, vyvolává v básníkově představě vidinu slávy i úpadku prvního sídla českých knížat.

Vltava líčí vznik a další tok nejčeštější řeky. Skladatel ji sleduje od počátečních drobných pramének, líčí krajinu, kterou protéká, i život na březích řeky, lesní honbu, lidovou slavnost, poetický rej rusalek za měsíční noci, dramatické víry Svatojánských proudů, až po mohutný tok řeky při vstupu do hlavního města, kde ji vítá starobylý Vyšehrad. Vltava mizí pak oku básníkovu, vlévajíc se mohutným tokem do Labe.

Šárka zhudebňuje starou báj o amazonce, která hoří pomstychtivostí proti celému mužskému pokolení. Dá se od svých družek přivázat ke stromu, aby předstíraným nářkem vzbudila soucit a zlákala Ctirada, který se blíží se svými zbrojnoši. Její záměr se zdaří, a když pak Ctirad se svou družinou ulehnou ke spánku, zavolá v úkrytu čekající dívky, které vykonají své dílo zkázy.

Z českých luhů a hájů je oslavnou básní na krásu české krajiny, poesii jejích lesů i úrodných nížin, v nichž se volně rozléhá zpěv a veselí pracujícího lidu. „Každý může ze skladby té vykreslit, co mu libo", píše Smetana, „básník má volnou cestu před sebou, arciť musí skladbu v jednotlivostech sledovat."

Tábor je symbolem nejslavnější éry české minulosti, doby husitských bojů, kdy český národ, přesvědčen o pravdivosti své víry, odolával přesile obklopujících ho nepřátel. Slavný husitský chorál „Kdož jste boží bojovníci" je mottem celé skladby, symbolem neústupné tvrdosti, s níž husité bránili své právo na nabytou pravdu.

Blaník, poslední báseň cyklu, vyrůstá z téhož motivu husitské písně. Husitští hrdinové, které přemohly teprve domácí nesváry, se ukryjí v hoře Blaníku, kde čekají na chvíli, kdy bude zemi nejhůře. V slavném pochodu nastupují pak k záchraně vlasti. Téma husitského chorálu se spojí v závěru s úvodním motivem Vyšehradu k závěrečné apoteoze vzkříšeného národa, jeho budoucího štěstí a slávy. F. B.

Вышеград, мифический утес, возвышающийся над Влтавой, вызывает в воображении поэта видение славы и упадка этой первой резиденции чешских князей.

Влтава рисует зарождение и дальнейшее течение реки, этой самой чешской из рек. Композитор начинает с первоначальных истоков мелких ручейков ее; далее описывает местность, через которую река протекает, и жизнь русалок в лунную ночь, драматические водовороты Святоянских порогов и, наконец, могущественное течение реки при вступлении в столицу, где ее приветствует древний Вышеград. Влтава исчезает перед взором поэта, вливаясь могучим течением в Эльбу.

Шарка симфоническая поэма, в которой композитор воссоздал в музыке древнее предание о мужественной женщине, горящей желанием мести всему мужскому поколению. Шарка повелевает своим подругам привязать себя к дереву, чтобы притворным своим плачем она могла возбудить сострадание и любовь Цтирада, приближающегося со своими оруженосцами. Ее замысел удается и когда, вслед затем, Цтирад со своей дружиной погружаются в сон, Шарка вызывает из укрытия ожидающих ее сигнала соратниц, которые затем бежзалостно истребляют своих вратов.

Из чешских лугов и лесов — она, посвященная красоте чешской земли, поэзии ее лесов и плодородных равниц, в которых свободно развивается пение и веселье трудящегося народа. «Каждый имеет полную возможность выбрать из произведения что ему угодно», — пишет Сметана, — «перед поэтом простирается свободный путь, но все же ему необходимо прислушиваться ко всем отделным частям произведения.»

Табор симболизирует самую славную эпоху чешской истории, эпоху гуситских войн, когда чешский народ, убежденный в правдивости своей веры, одолевал превосходство сил его врагов. Знаменитый гуситский хорал «Воители Господни» составляет мотто всего произведениа, симболизирует неуступчивое упорство которым Гуситы обороняли свое право на завоеванную ими истину.

Бланик, последняя поэма цикла, вырастает из того же мотива гуситской песни. Гуситские герои, которых превозмогли лишь собственные междоусобия, укрылись в горе Бланик, где ожидают наступления момента, когда родина их будет в наибольшей опасности. Торжественным маршем выступают они к защите родины. Тема гуситского хорала сливаетя в финале с вступительным мотивом Вышеграда к заключительному апофеозу воскрешего народа, его будущей славы и благополучия. Ф. Б.

Vyšehrad, ein mythischer, über der Moldau aufragender Felsen, ruft in der Vorstellung des Dichters der Vision der Blüte und des Verfalls des ersten Sitzes der böhmischen Fürsten hervor.

Vltava (die Moldau). Hier wird der Ursprung und der weitere Lauf dieses wahrhaft tschechischen Flußes geschildert. Der Komponist folgt dem Lauf der Moldau von ihren kleinsten Quellen an, schildert die Landschaft, durch die sie fließt, das Leben an den Ufern des Flußes, eine Jagd im Walde, ein Volksfest, den poetischen Reigen der Flußnixen in der Mondnacht, die dramatischen Strudel der St. Johannes-Stromschnellen, bis zu dem mächtigen Strom beim Eintritt in die Hauptstadt, wo die Moldau vom altberühmten Vyšehrad begrüßt wird. Dann entschwindet den Blicken des Dichters der Fluß, der sich in mächtigem Lauf in die Elbe ergießt.

Šárka. In dieser Dichtung wird die Sage von der in Rachgier gegen das ganze männliche Geschlecht entbrannten Amazone geschildert. Sie läßt sich von ihren Gefährtinnen an einen Baum fesseln um mit vorgetäuschten Wehklagen den mit seinen Waffengenossen herannahenden Ctirad herbeizulocken und sein Mitleid zu erwecken. Ihr Anschlag gelingt, und als sich Ctirad mit seinem Gefolge zur Ruhe legt, ruft sie die im Hinterhalt verborgenen Gefährtinnen herbei, die dann das Werk der Vernichtung vollziehen.

Z českých luhů a hájů (Aus Böhmens Hain und Flur), ist ein Festpoem, in dem die Schönheit der tschechischen Gegend besungen wird, die Poesie ihrer Wälder und fruchtbaren Fluren, in denen der Gesang und das freudige Treiben des arbeitenden Volkes hallt. „Jeder kann sich nach diesem Werk vorstellen, was ihm beliebt", schreibt Smetana, „dem Dichter steht der Weg frei, er muß allerdings die Komposition in den Einzelheiten verfolgen."

Tábor ist das Symbol der ruhmreichsten Ära der tschechischen Vergangenheit, der Zeit der Hussitenkämpfe, als das tschechische Volk, überzeugt von der Wahrhaftigkeit seines Glaubens, der Übermacht seiner Feinde standhielt. Der berühmte Hussitenchoral „Kdož jste boží bojovníci" (Die ihr Gottes Streiter seid) ist das Motto der ganzen Komposition, das Symbol der unbeugsamen Hartnäckigkeit, mit der die Hussiten ihr Recht auf die errungene Wahrheit verteidigten.

Blaník, die letzte Dichtung des Zyklus, wächst aus demselben Motiv des Hussitenlieds hervor. Die hussitischen Helden, die erst die heimatlichen Zwistigkeiten überwunden haben, verbergen sich im Berge Blaník und harren des Augenblicks, da das Vaterland in die größte Gefahr gerät. In feierlichem Marsch ziehen sie zur Rettung des Vaterlandes aus. Das Thema des Hussitenchorals verbindet sich am Schluß mit dem Eingangsmotiv aus dem Vyšehrad zu der Schlußapotheose des wiedererstandenen Volkes, seines künftigen Glücks und Ruhmes. F. B.

Vyšehrad is the half-legendary rock, towering above the Vltava, awakening in the poet dreams of its glory and final fall as the original seat of the Czech princes.

Vltava describes the source and further course of our most famous river. The composer follows it from its origins as a tiny hill stream, and pictures for us life on its banks, the forest hunt, the village wedding, the poetic vision of water-nymphs bathing in the moonlight, the roaring flood of the Rapids of St. John, till the river is greeted by historic Vyšehrad. Then the Vltava gradually fades from the poet's sight, lost in the greater flood of the Elbe.

Šárka sets to music the old legend of the knightly maiden, burning for revenge upon the whole race of men. She bids her warrior maidens bind her to a tree, so that in her pretended distress she may awake the pity of, and atract into ambush, the Knight Ctirad. As his men are asleep, she calls up her warrior maidens, who have been concealed at hand, to their work of blood and slaughter.

From Bohemia's Woods and Fields describes the beauties of the Czech countryside, the poetry of its woods and fertile valleys, filled with the songs and simple joys of the countryfolk. "You may imagine whatever you will when listening to this work", wrote Smetana, "the poet has a free road before him, though he must follow the music in its episodes and details."

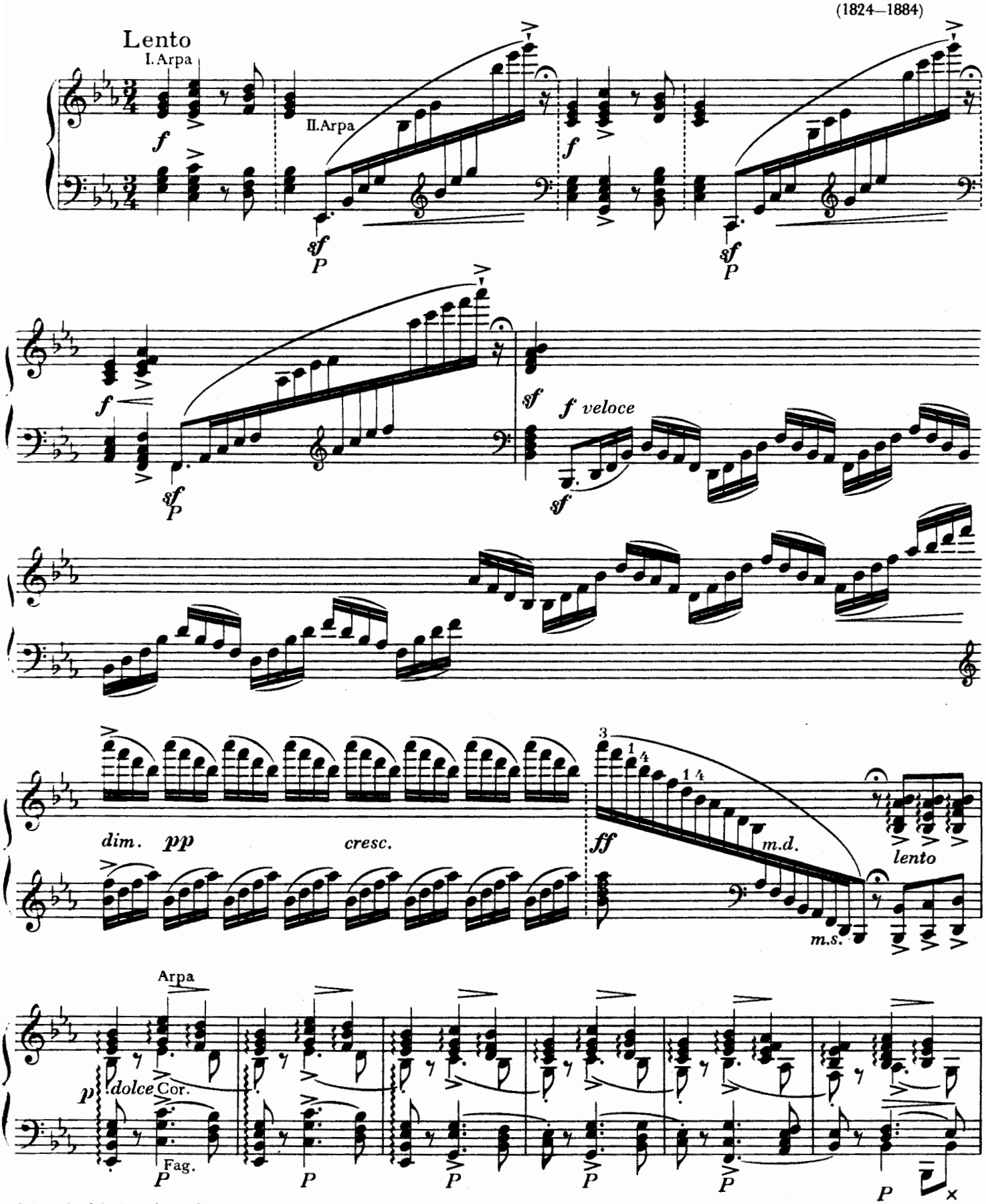
Tábor describes the most famous era of Czech history, that of the Hussite Wars, when the Czech Protestants, persuaded of the truth of their beliefs, drove back the enemies who surrounded them and exceeded them in numbers. The Hussite battlehymn "Are ye not the Warriors of God?" is the motto theme of the whole work, a symbol of the uncompromising resistance with which the Hussites defended their right to the truth as they conceived it.

Blaník, the last of the cycle, grows out of the same motive of the Hussite heros, who, when local quarrels and internal feud proved too much for them, retired to the hollow hill of Blaník, where they sleep, waiting for the time when their land will most sorely need them. Then they will avake and ride out in triumph to the rescue of their native land. The theme of the Hussite chorale joins at the end with the opening theme of Vyšehrad, in the final apotheosis of a resurrected people, and of their future happiness and glory. F. B.

I. VYŠEHRAD

ВЫШЕГРАД

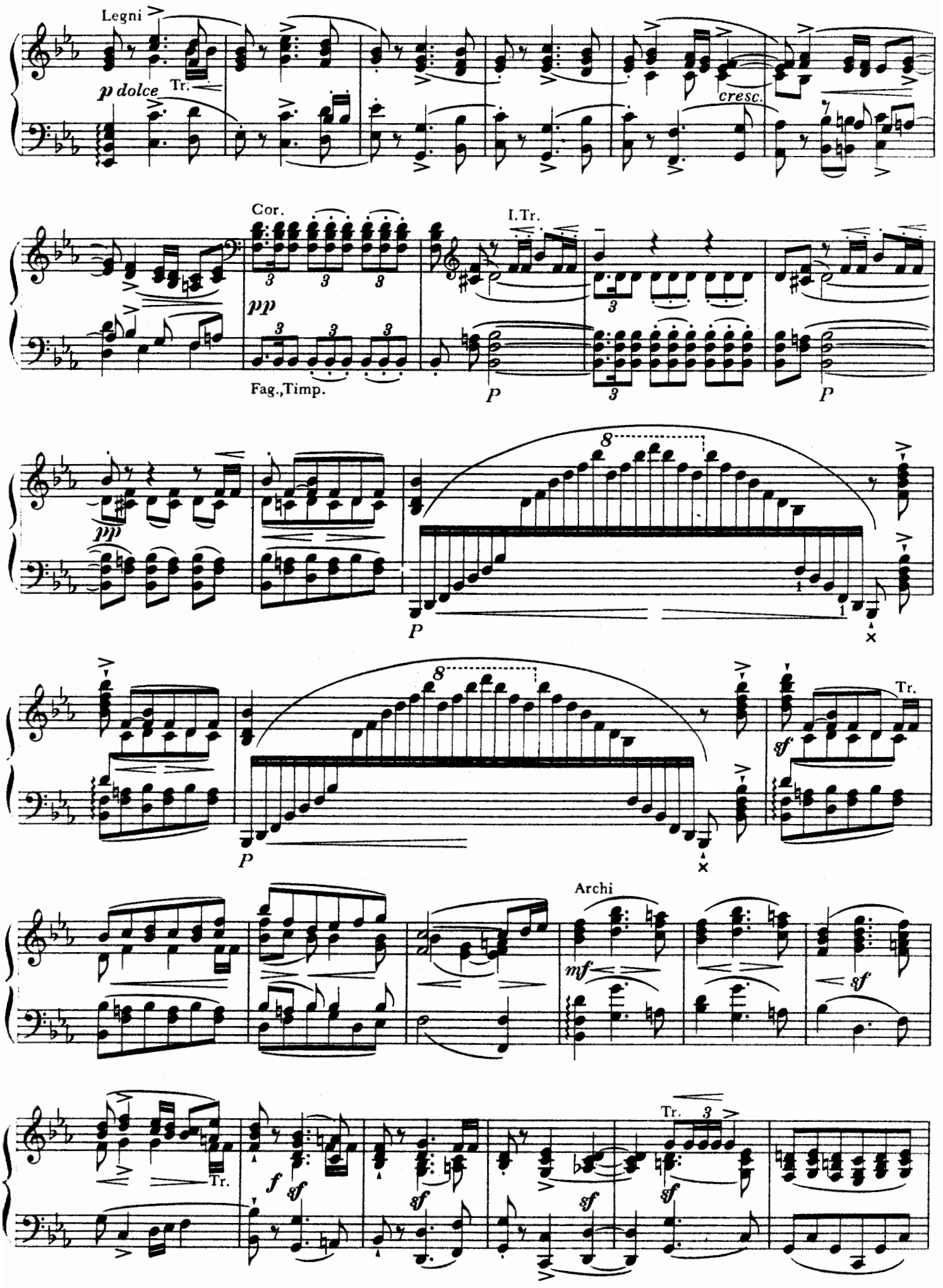
BEDŘICH SMETANA
(1824—1884)

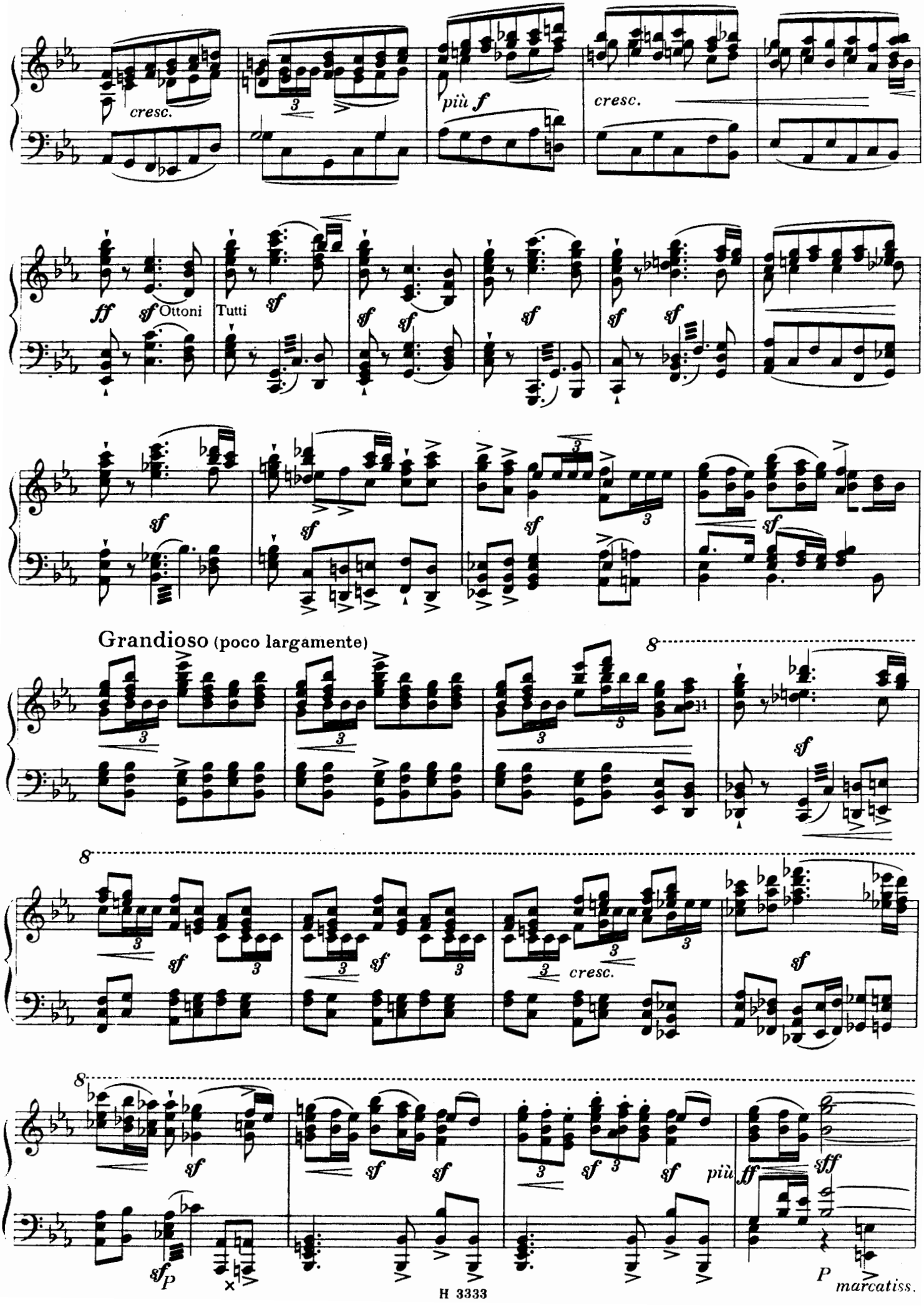


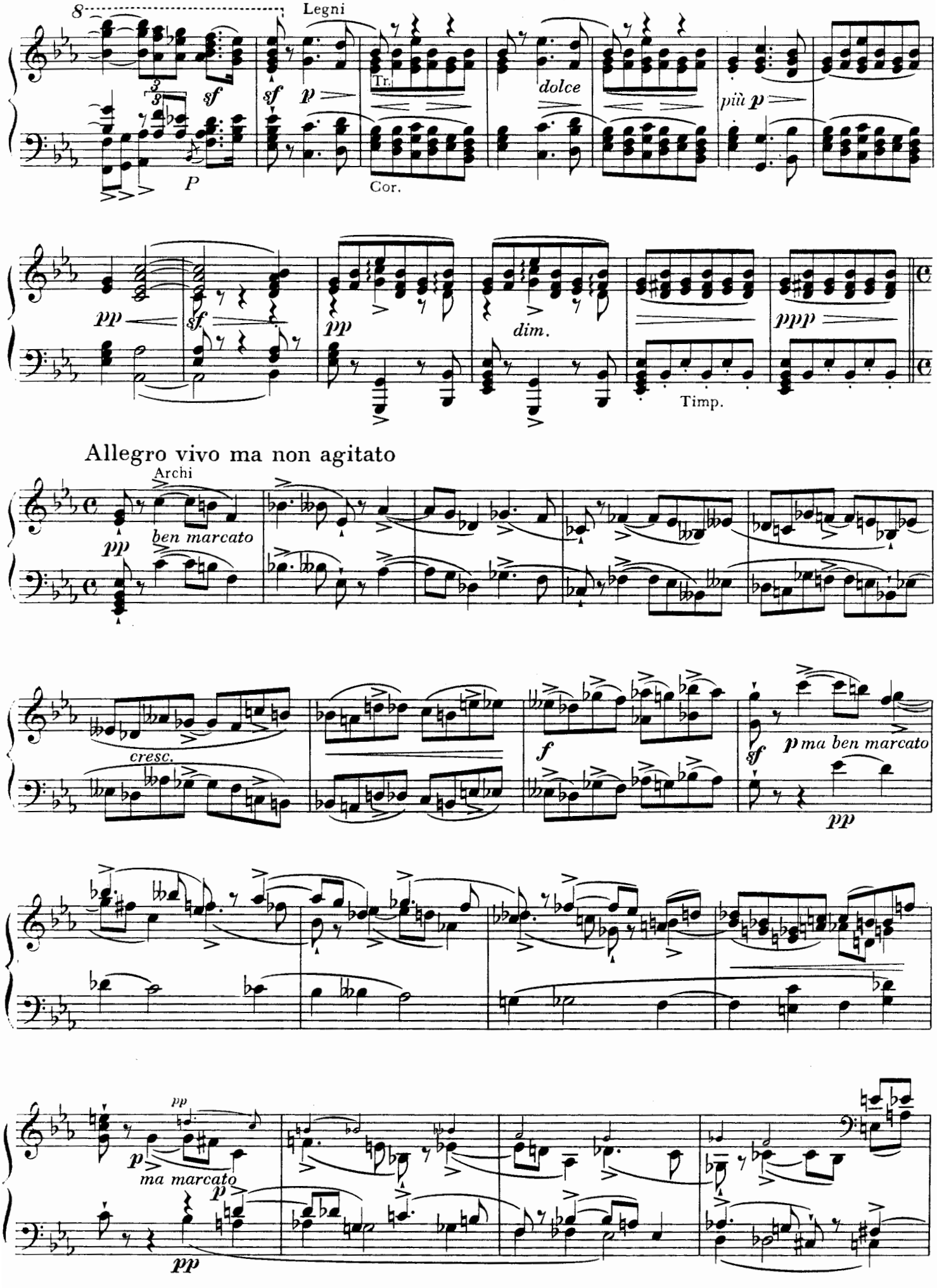
Státní hudební vydavatelství
Praha 1961
now Editio Supraphon)

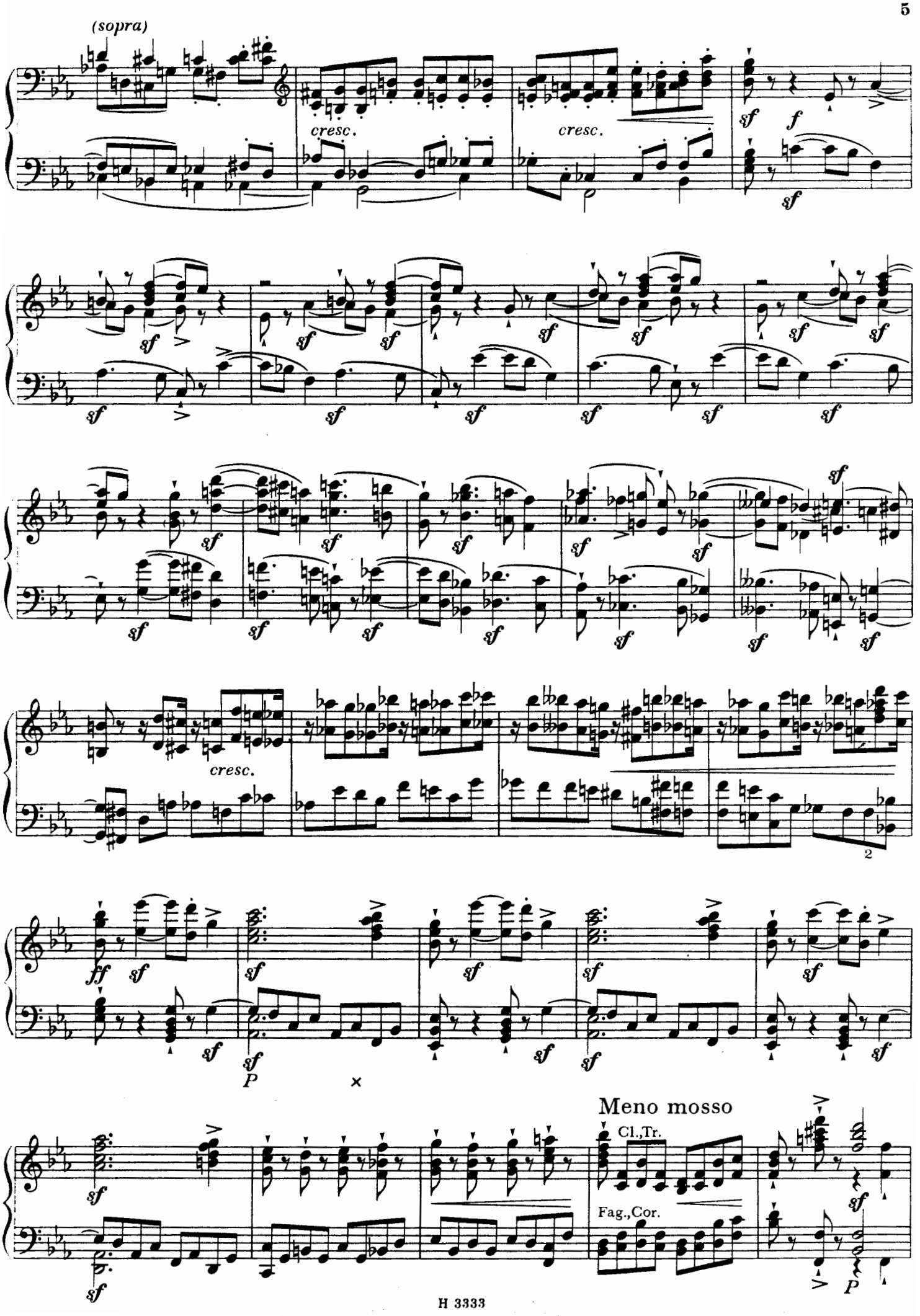
H 3333

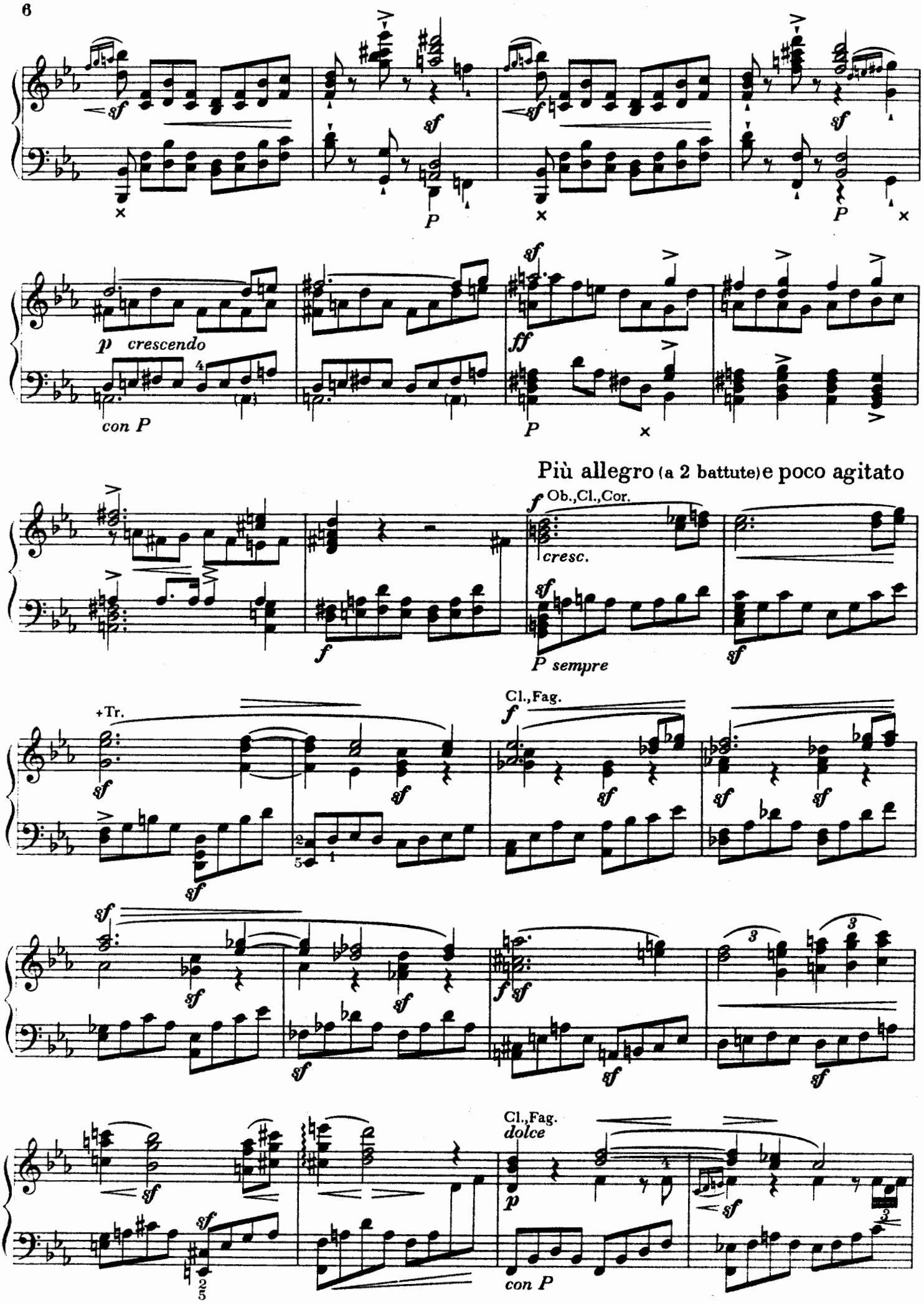
All rights reserved
Printed in Czechoslovakia

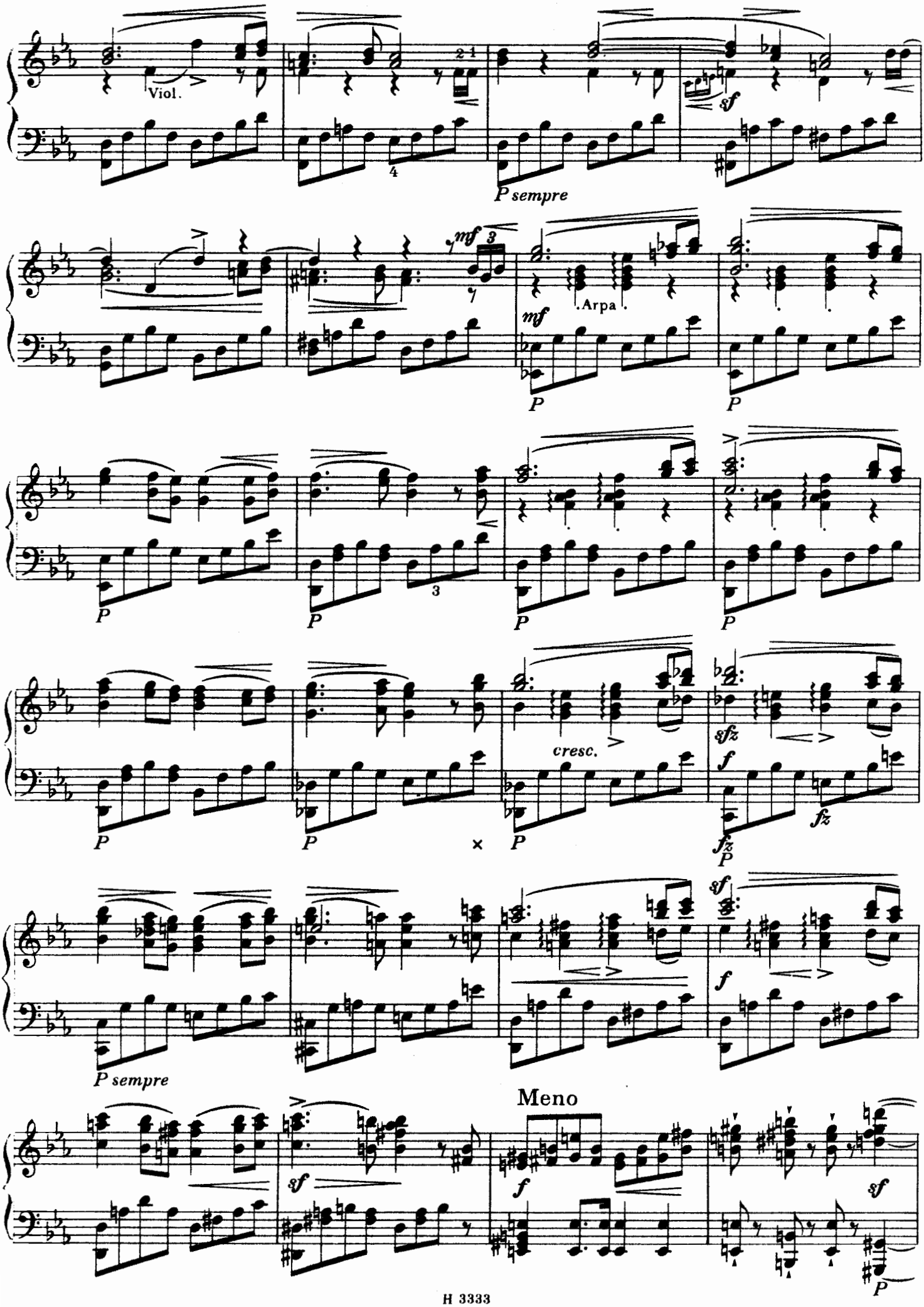

Legni
p dolce
Tr.
cresc.
Cor.
I.Tr.
pp
Fag.,Timp.
P
8
Archi
mf
sf
f

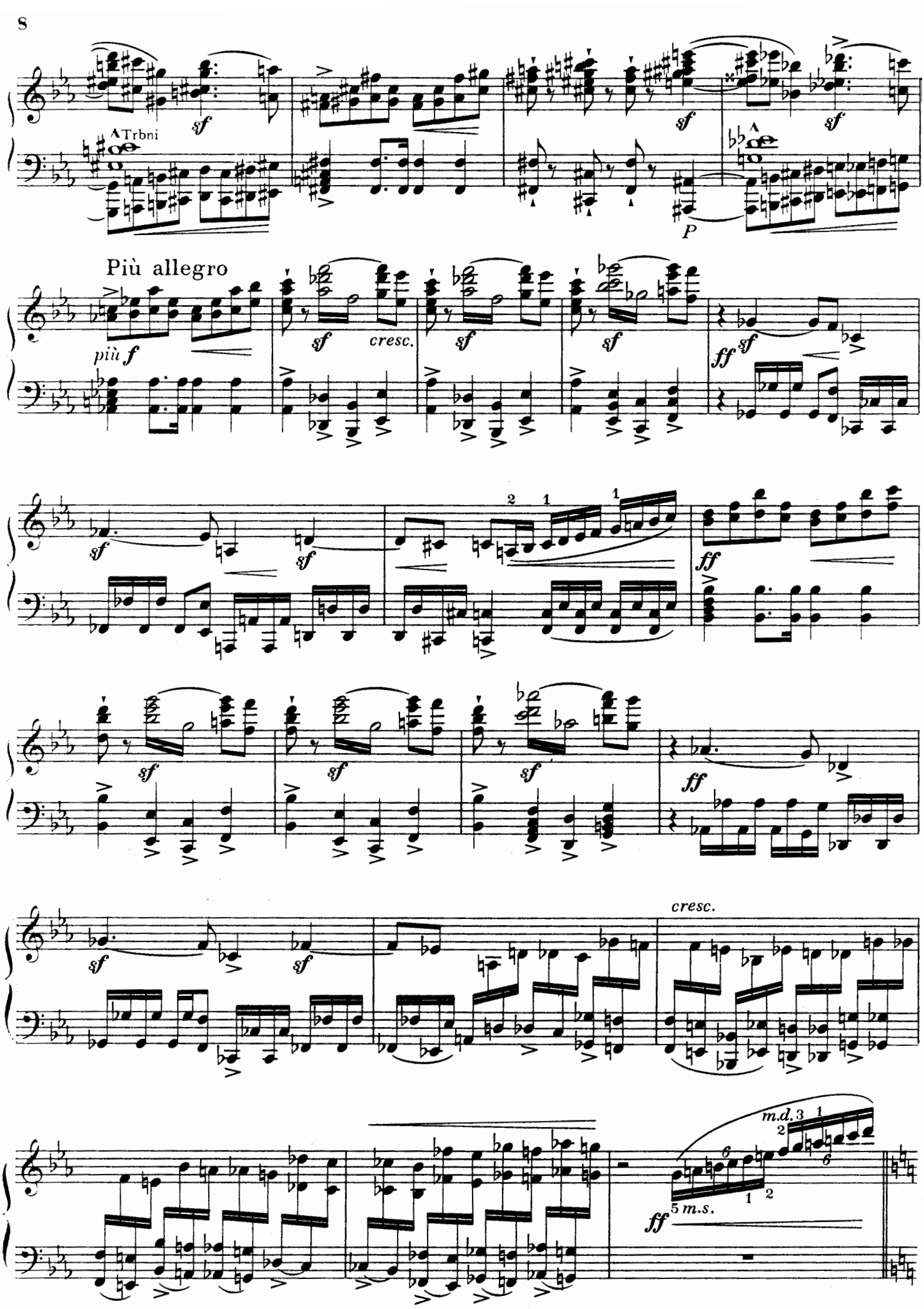

cresc.
più f
cresc.
ff
sf
Ottoni
Tutti
Grandioso (poco largamente)
8
cresc.
sff
più ff
P
marcatiss.


Legni
Tr.
Cor.
dolce
più p
dim.
Timp.
Allegro vivo ma non agitato
Archi
ben marcato
cresc.
ma ben marcato
ma marcato

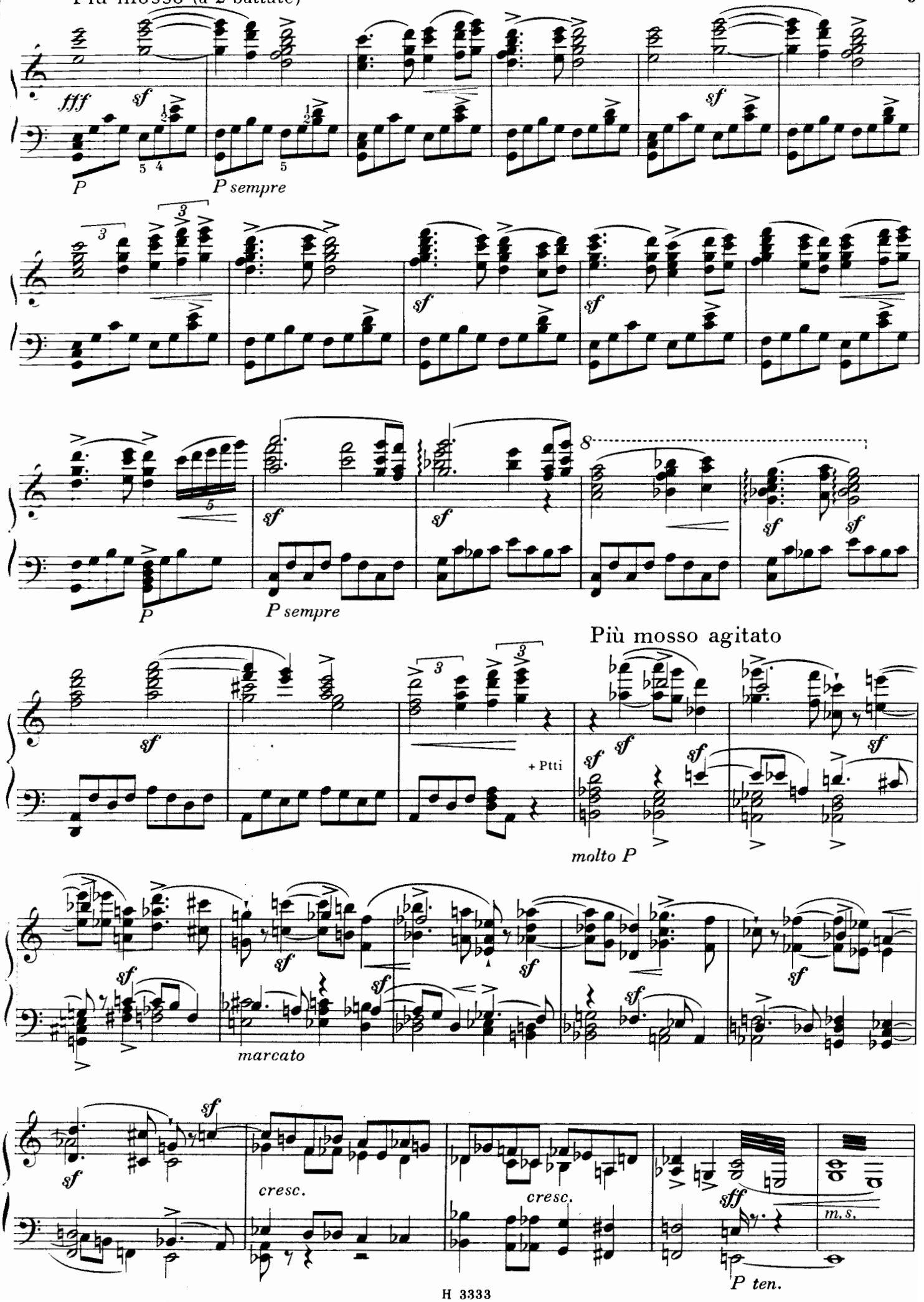

(sopra)
cresc.
cresc.
sf
f
cresc.
2
ff
P
Meno mosso
Cl.,Tr.
Fag.,Cor.

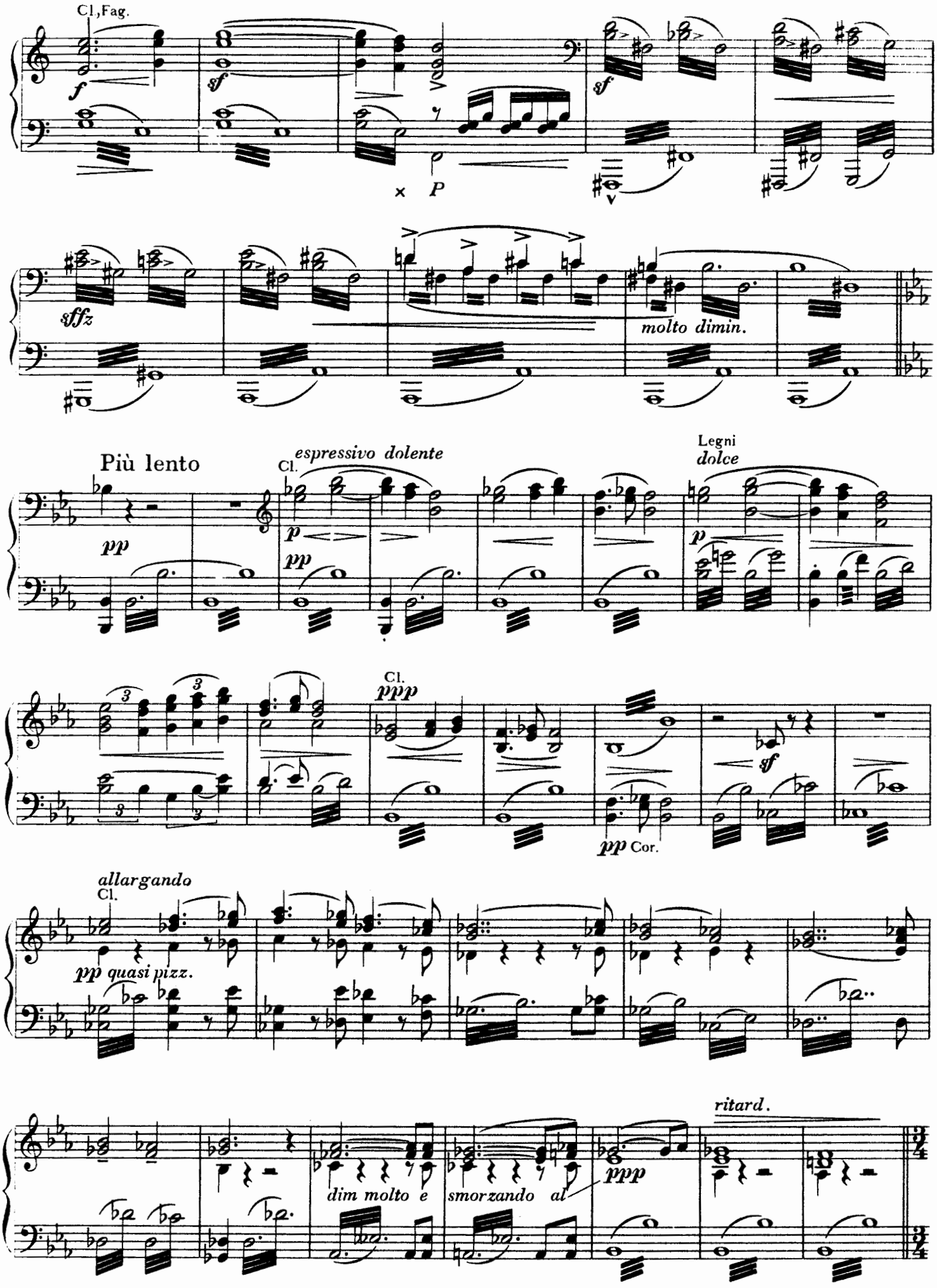

sf
P
p crescendo
con P
ff
Più allegro (a 2 battute) e poco agitato
Ob.,Cl.,Cor.
f
cresc.
P sempre
+Tr.
Cl.,Fag.
dolce
con P

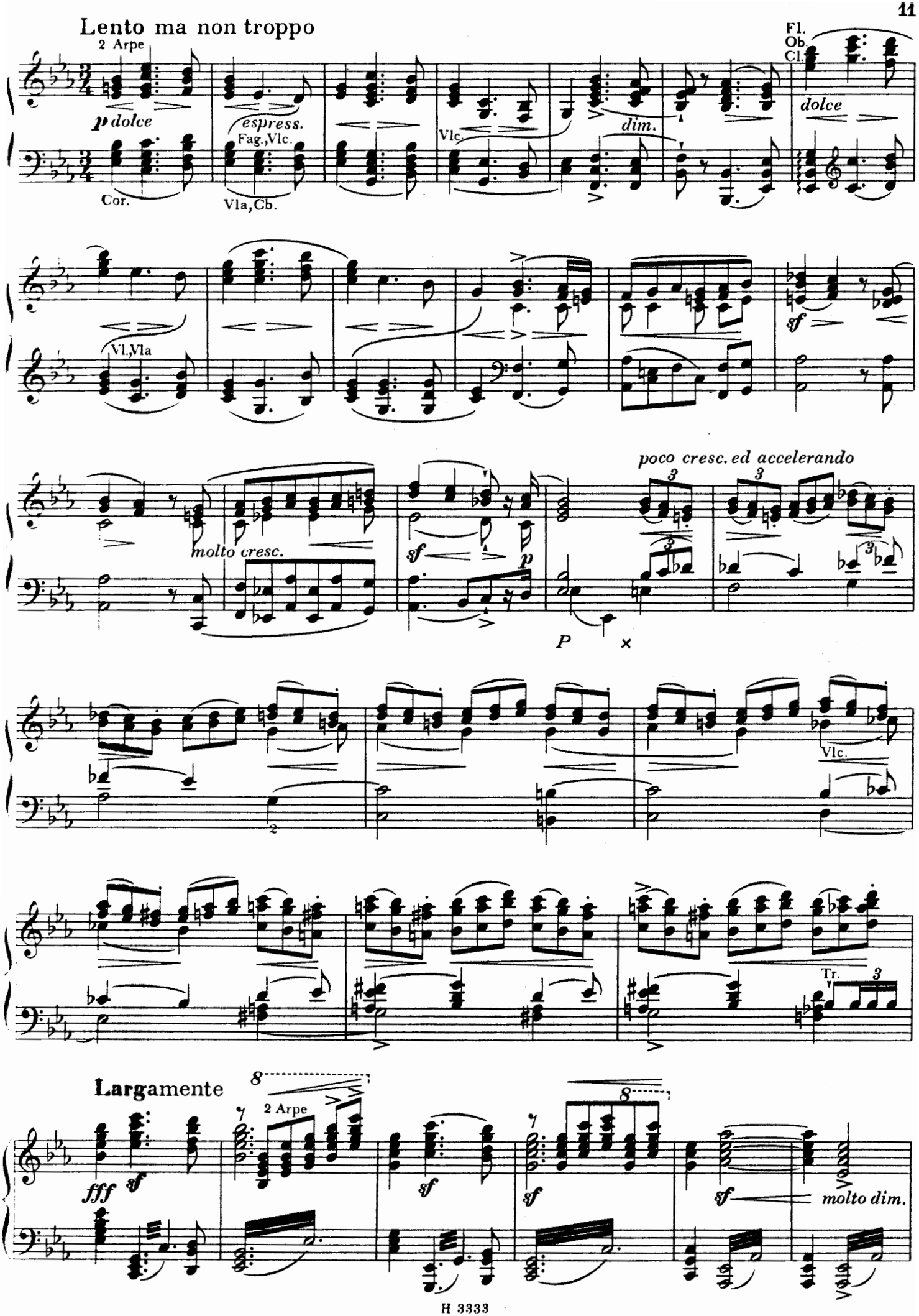

Viol.
P sempre
Arpa
cresc.
P sempre
Meno

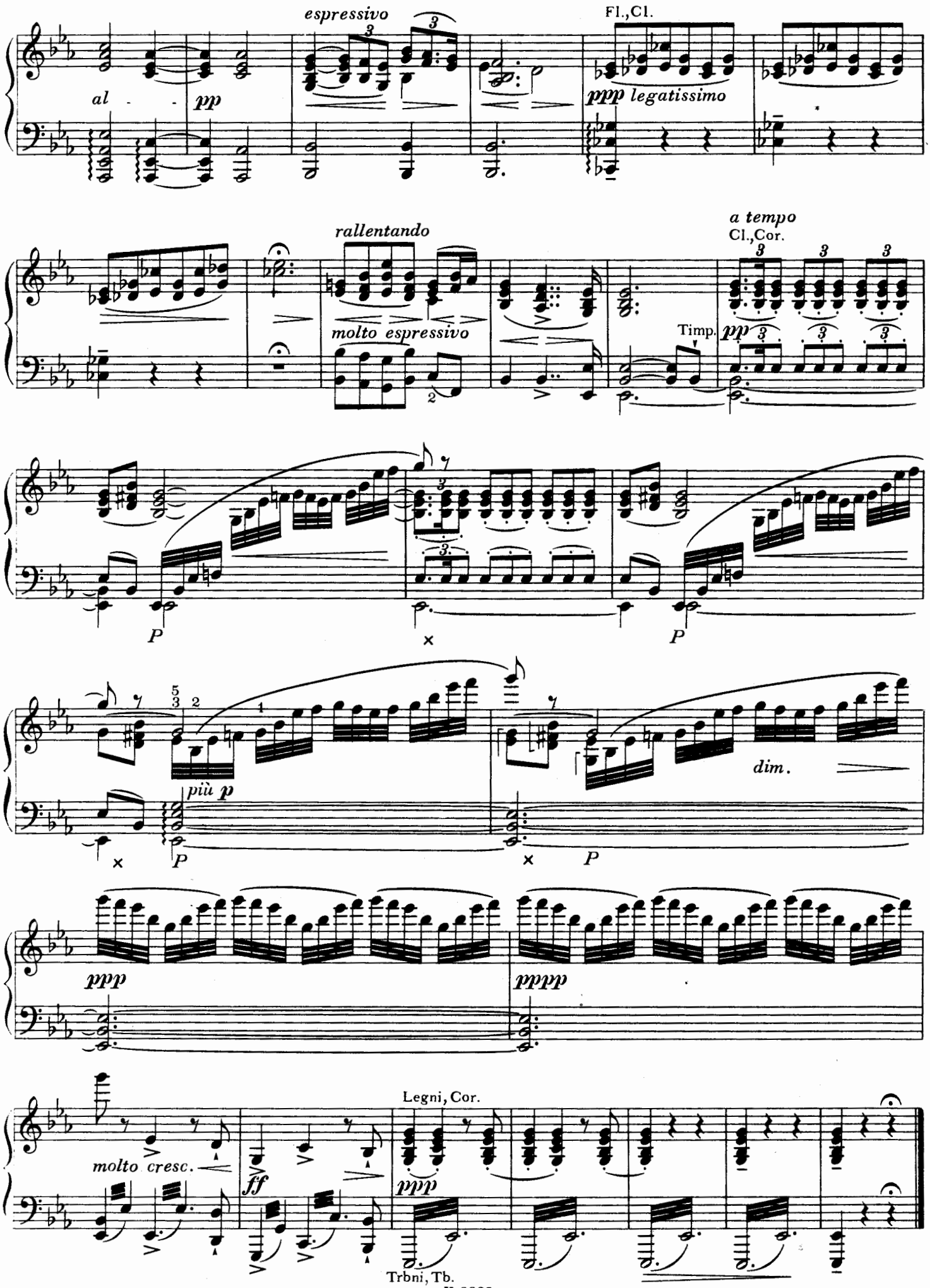

Trbni
sf
P
Più allegro
più f
cresc.
ff
m.d.
5 m.s.

Più mosso (a 2 battute)




Cl.,Fag.
molto dimin.
Più lento
espressivo dolente
Legni
dolce
allargando
pp quasi pizz.
ritard.
dim molto e
smorzando al


Lento ma non troppo
2 Arpe
p dolce
Cor.
espress.
Fag.,Vlc.
Vla,Cb.
Vlc.
dim.
Fl.
Ob.
Cl.
dolce
Vl,Vla
sf
molto cresc.
sf
p
poco cresc. ed accelerando
3
P
Vlc.
Tr.
Largamente
8
2 Arpe
fff
sf
molto dim.


espressivo
Fl.,Cl.
al - - -
pp
ppp legatissimo
rallentando
molto espressivo
a tempo
Cl.,Cor.
Timp.
pp
più p
dim.
ppp
pppp
molto cresc.
ff
Legni, Cor.
Trbni, Tb.

II. VLTAVA

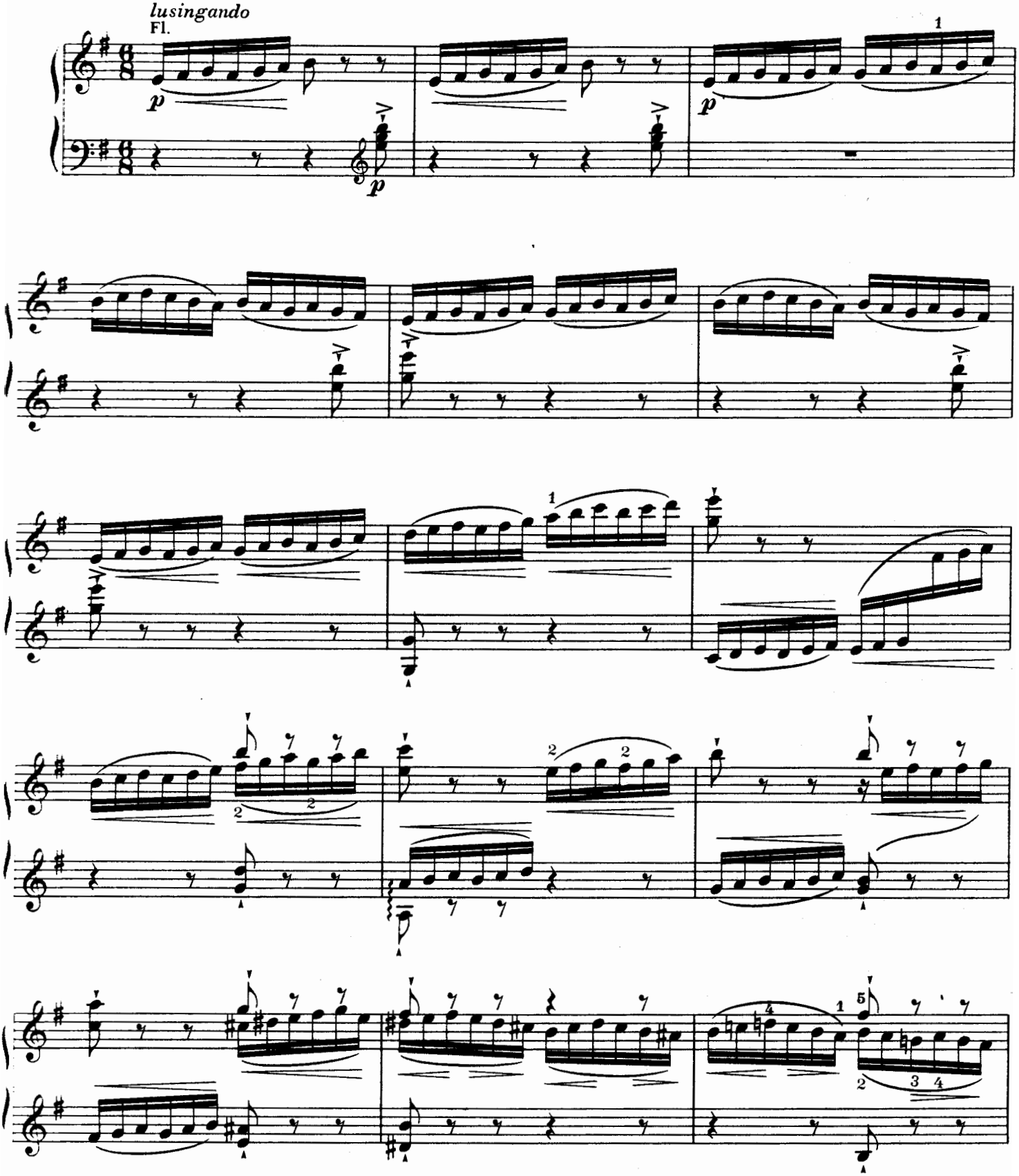
ВЛТАВА • DIE MOLDAU

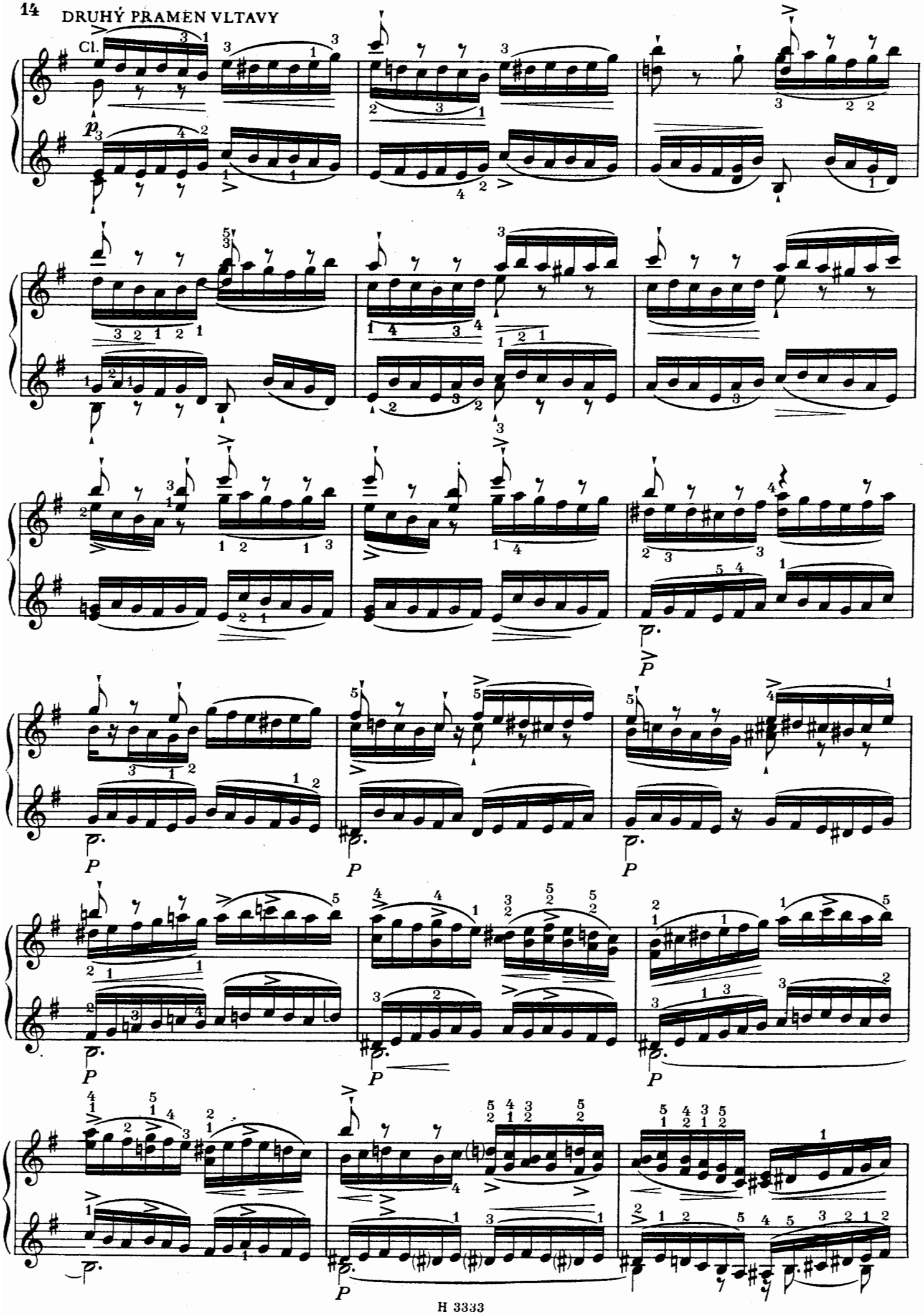
PRVNÍ PRAMEN VLTAVY

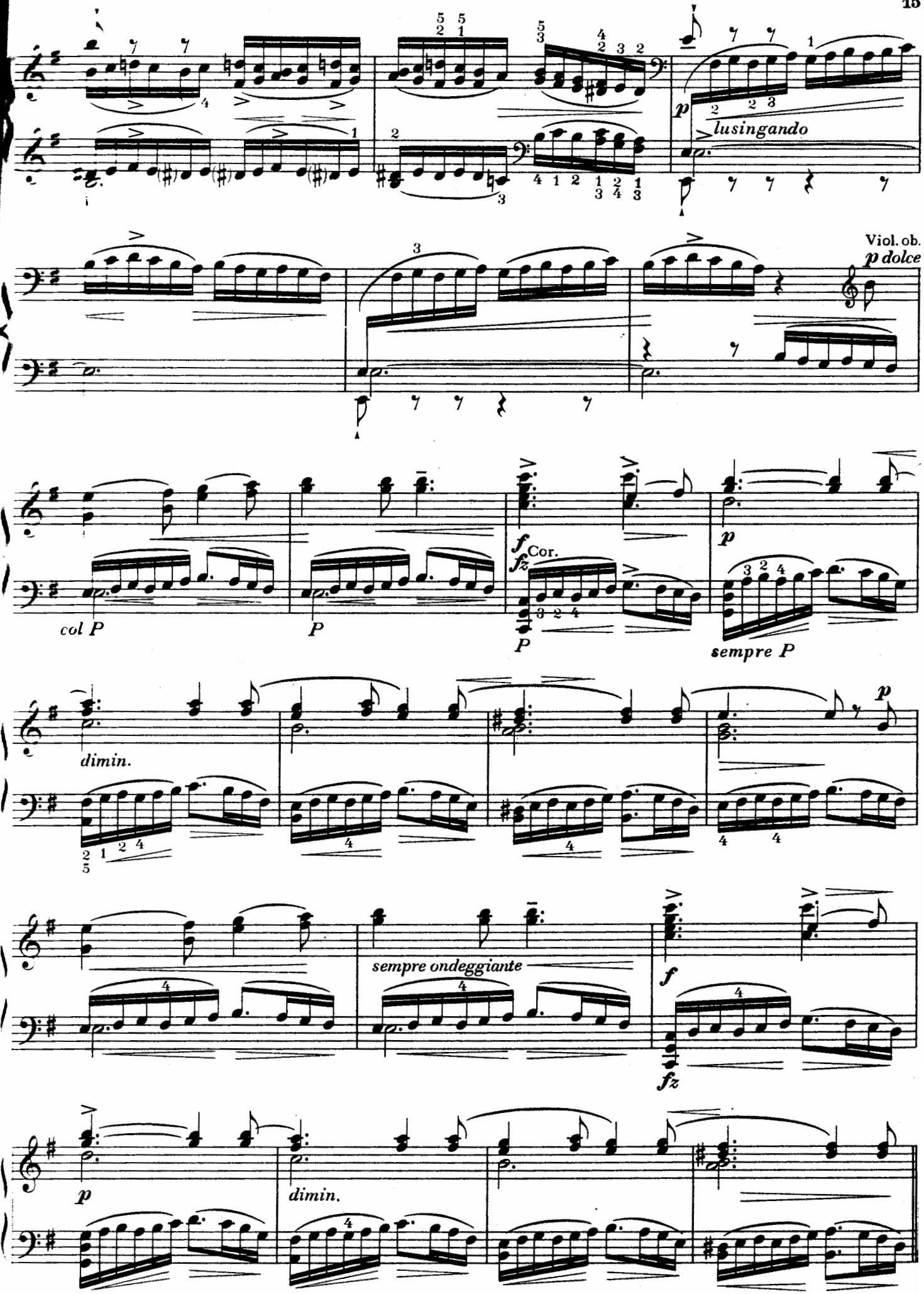
Allegro (a 2 batt) comodo, non agitato

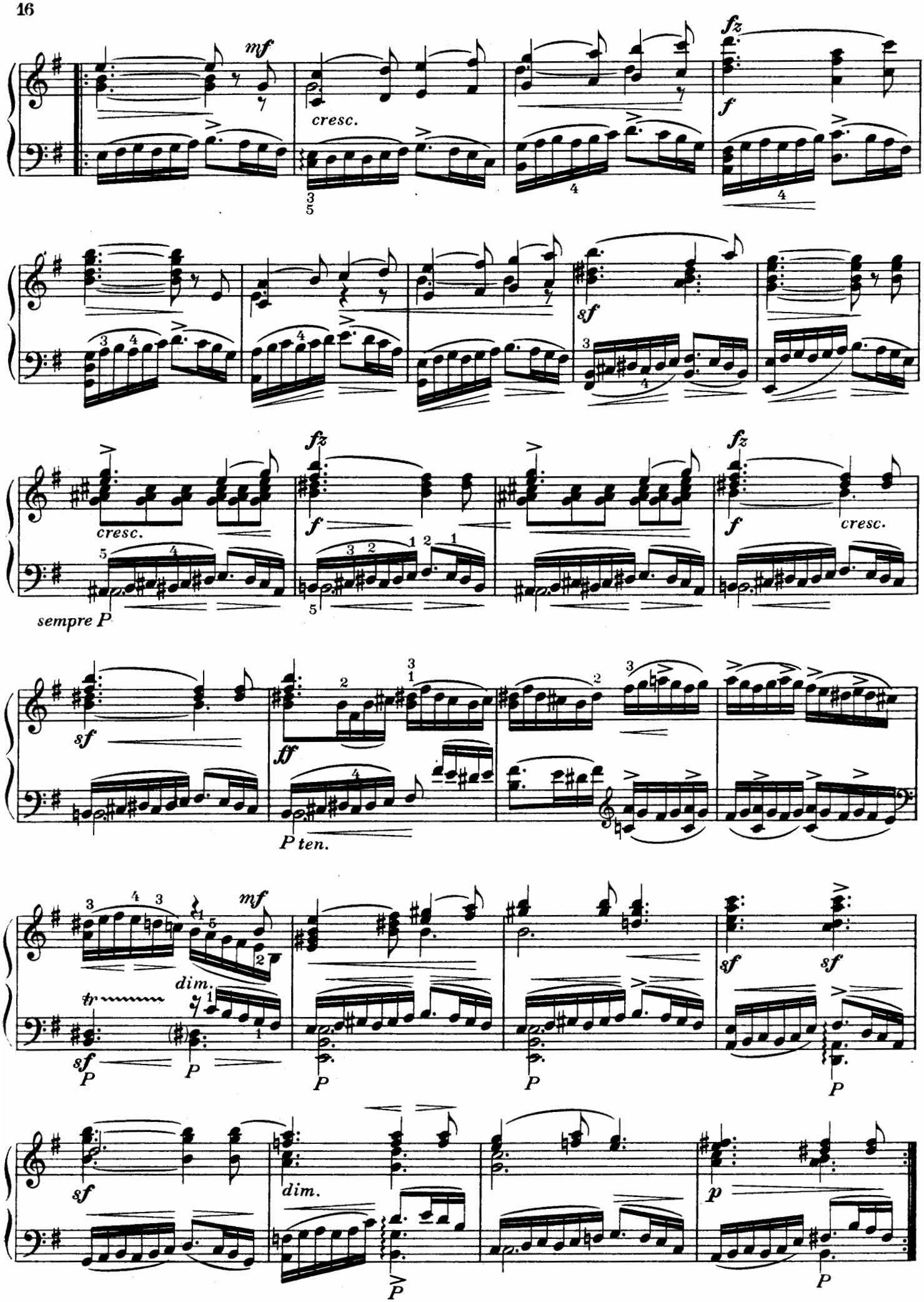
lusingando

Fl.

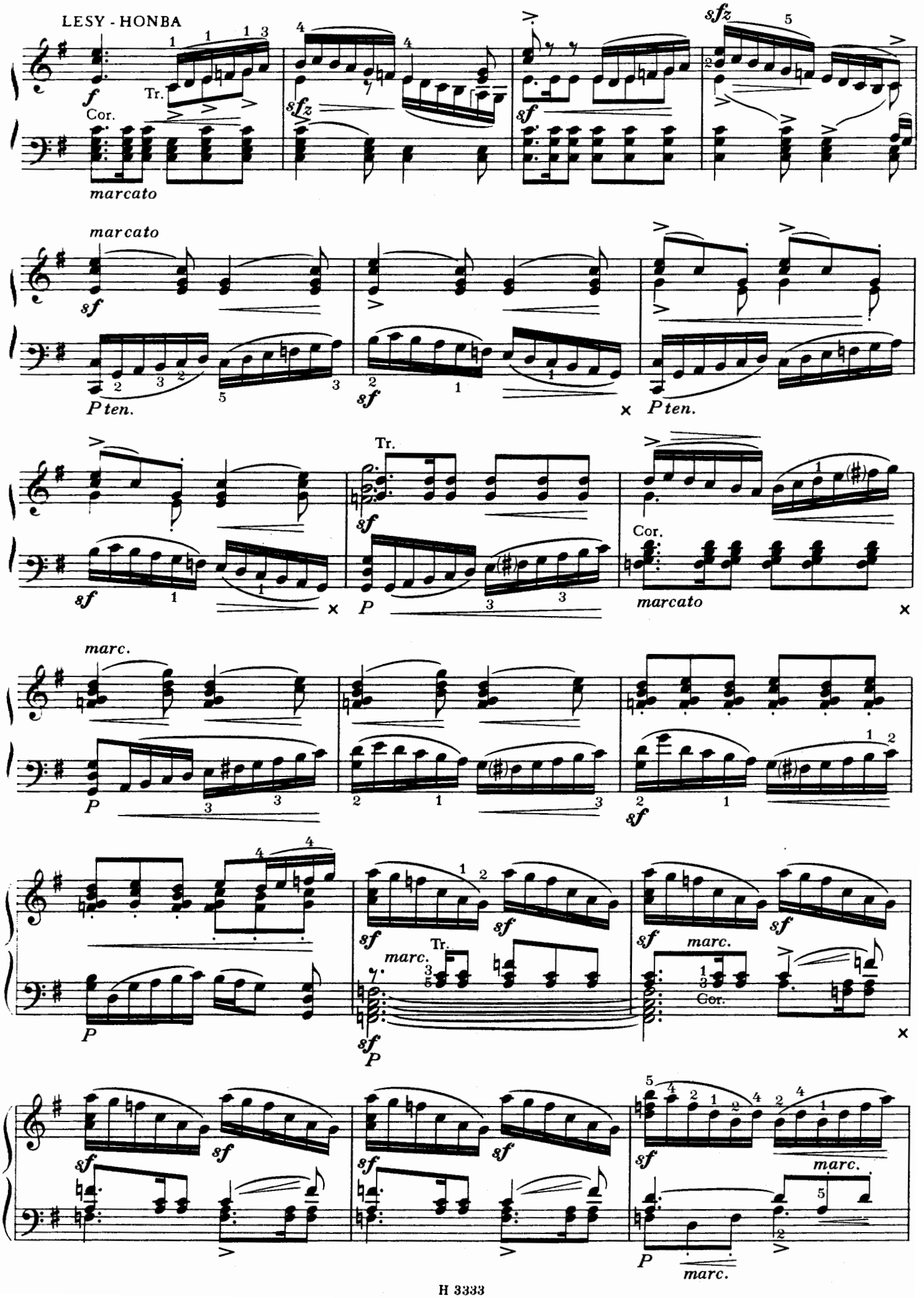


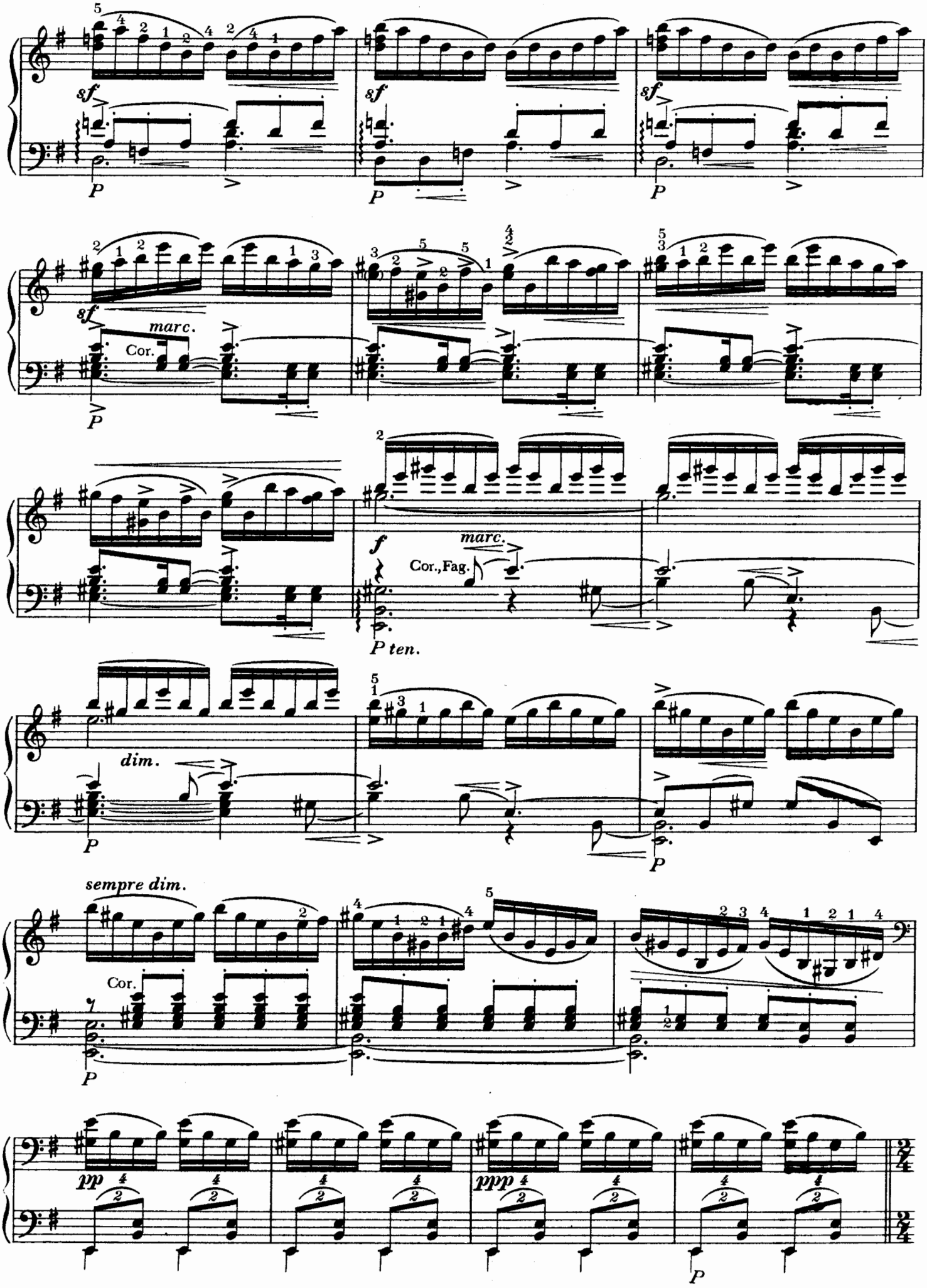

Cl.
p
P
P
P
P
P


p
lusingando
Viol. ob.
p dolce
col P
P
f
fz
Cor.
P
p
sempre P
dimin.
p
sempre ondeggiante
f
fz
p
dimin.

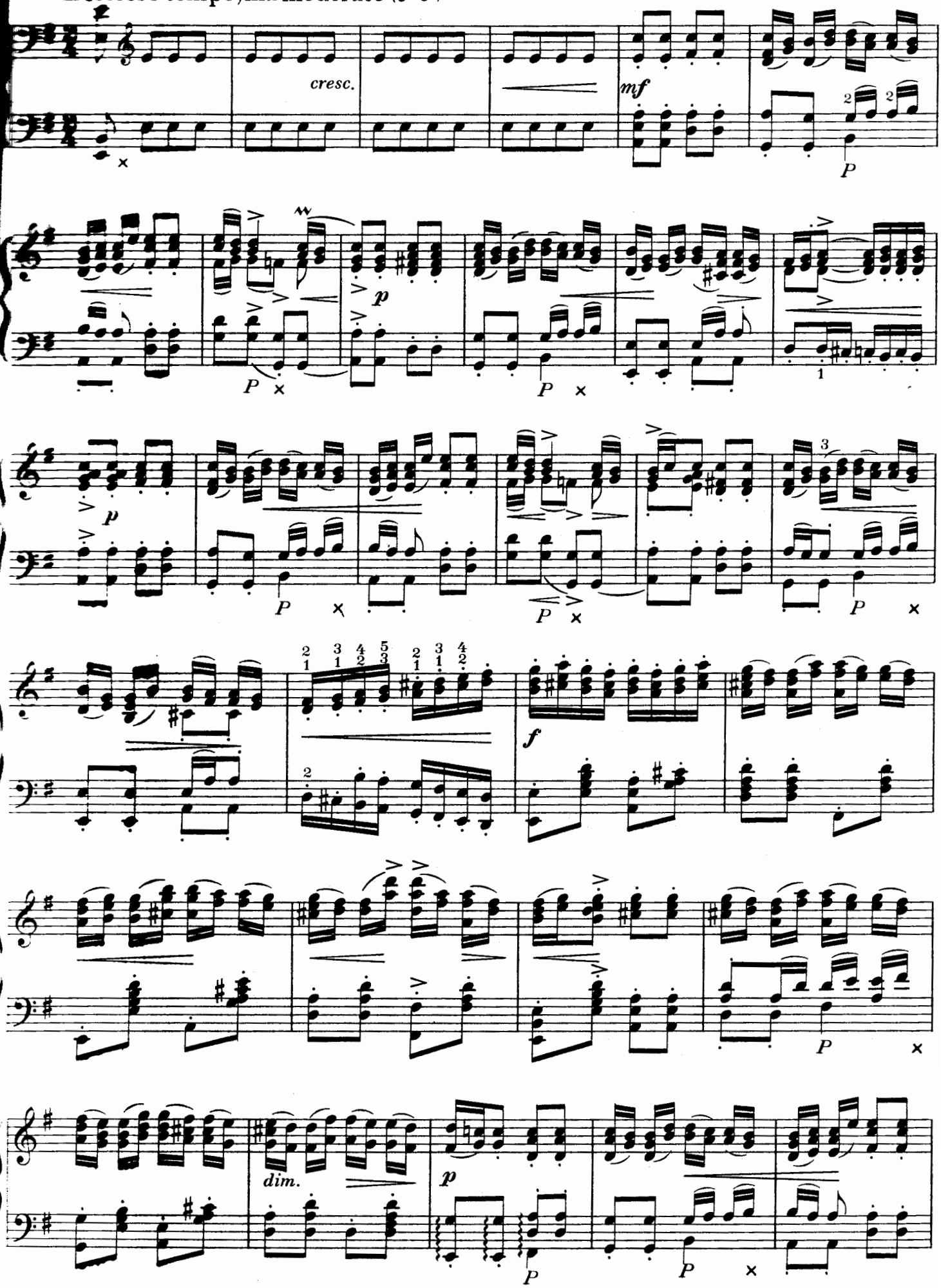

mf
cresc.
fz
f
sf
cresc.
fz
f
cresc.
sempre P
sf
ff
P ten.
mf
dim.
tr
sf
P
sf
sf
P
dim.
p
P

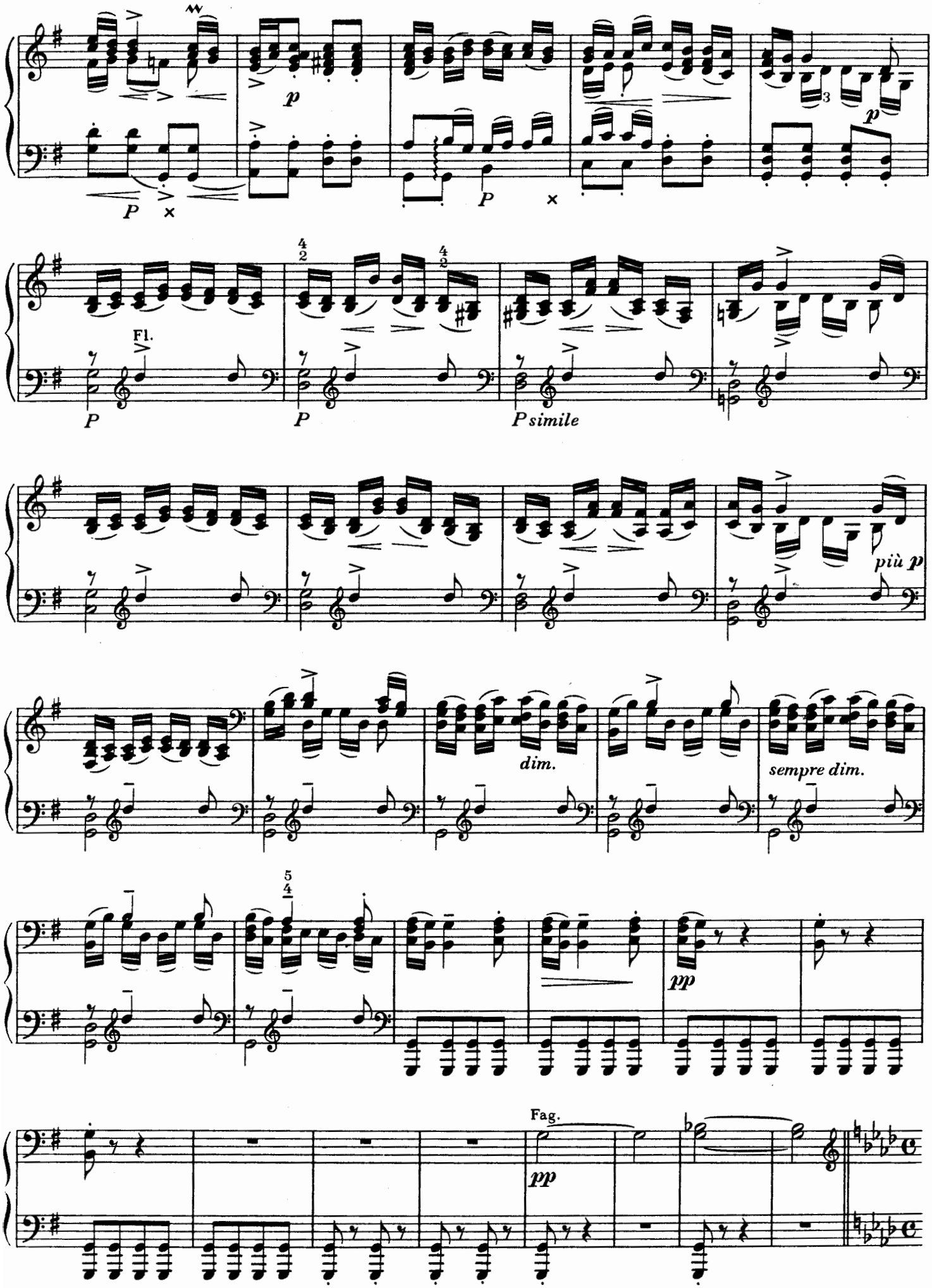
LESY - HONBA


f
Tr.
Cor.
marcato
sfz
sf
marcato
sf
P ten.
sf
P ten.
Tr.
sf
P
Cor.
marcato
marc.
P
sf
P
sf
Tr.
marc.
sf
P
sf
marc.
Cor.
sf
sf
sf
sf
sf
sf
marc.
P
marc.


sf
P
marc.
Cor.
f
Cor., Fag.
P ten.
dim.
sempre dim.
pp
ppp

L'istesso tempo, ma moderato (♩= ♩.)




p
P
P
p
Fl.
P
P
P simile
più p
dim.
sempre dim.
pp
Fag.
pp

L'istesso tempo ♩=♩

Archi
c.sord

Ob.

Fag.

Fl.

m.d.

m.s.

Pten.

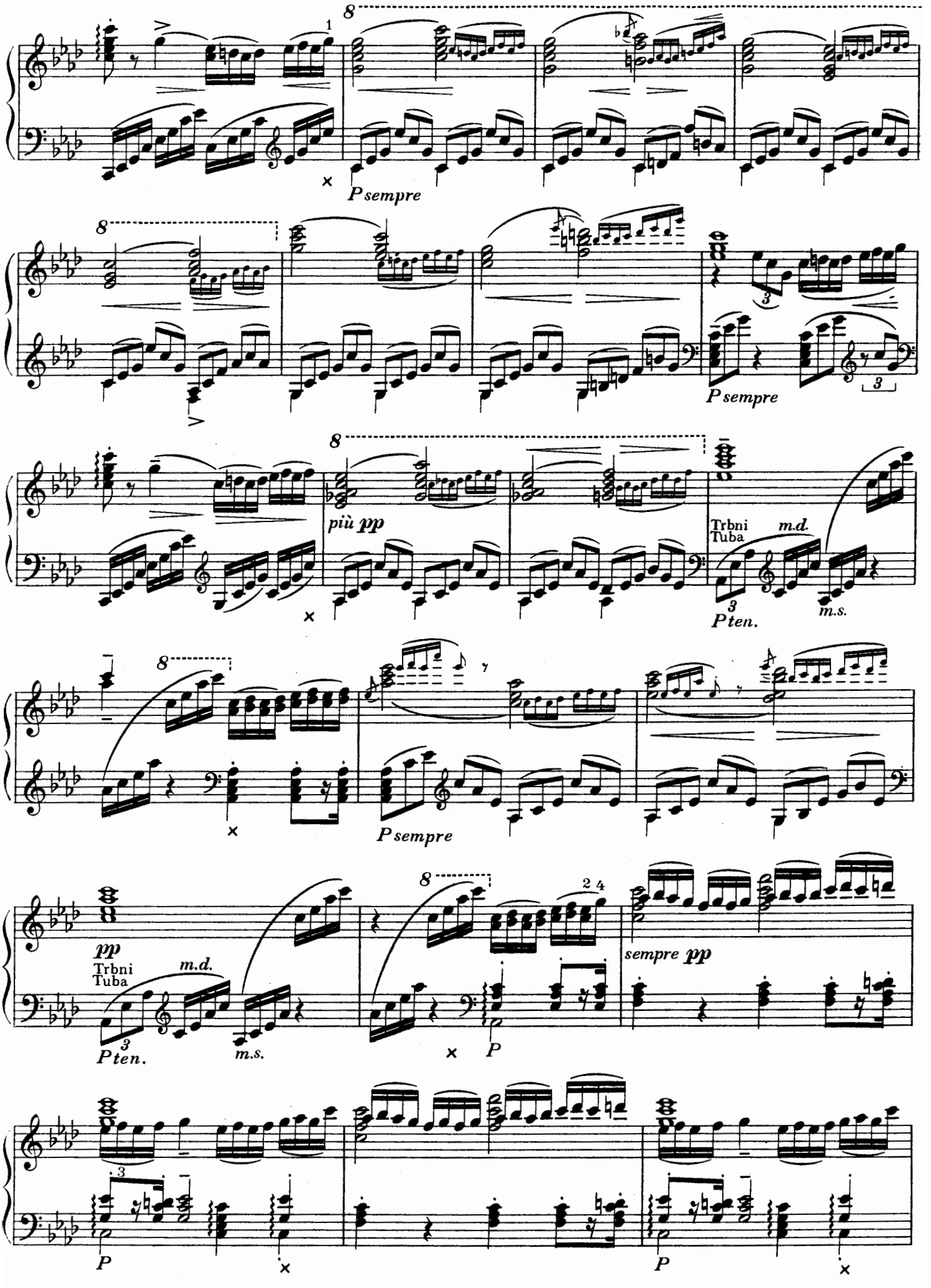
dolcissimo

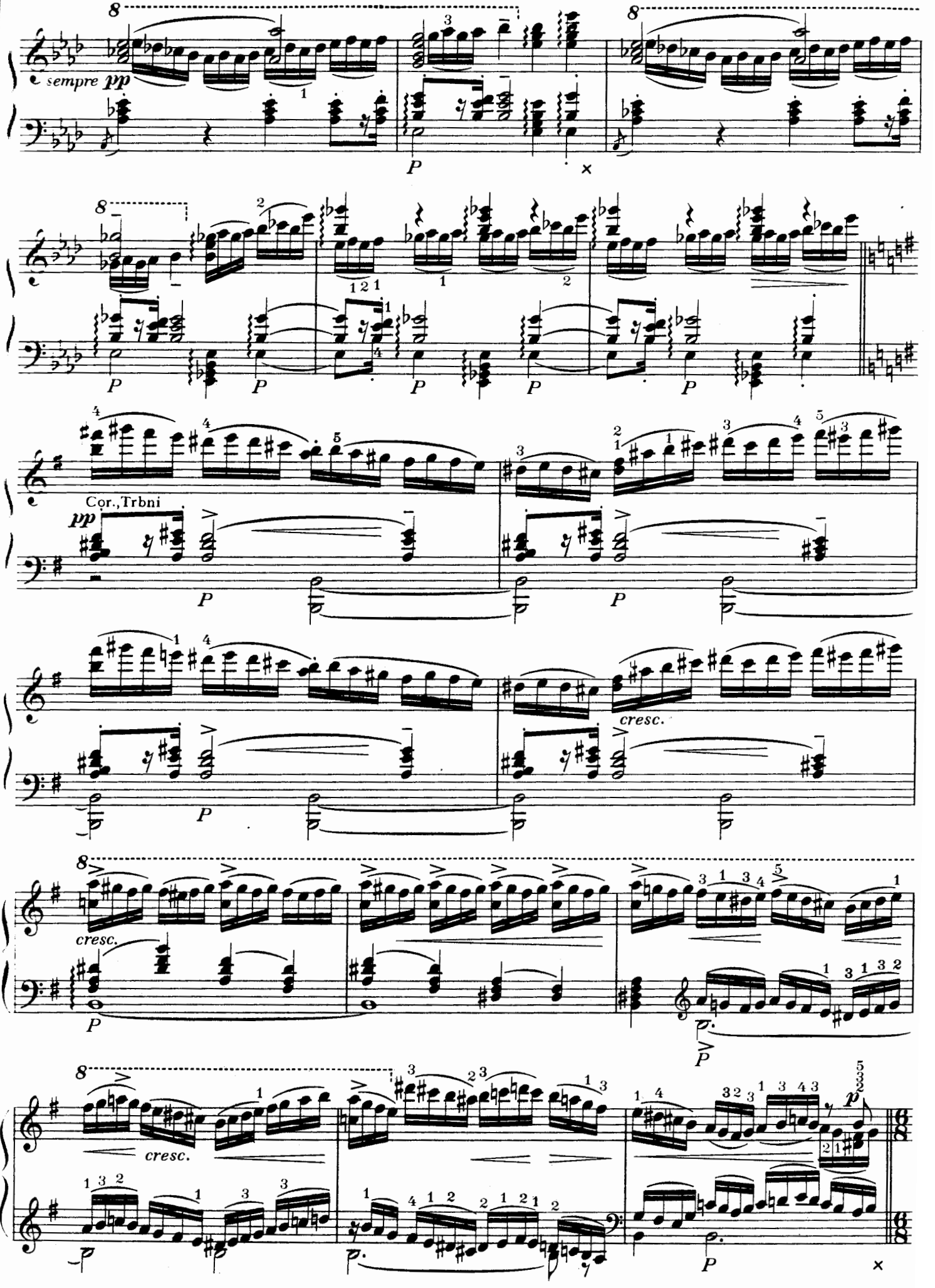
P

P sempre

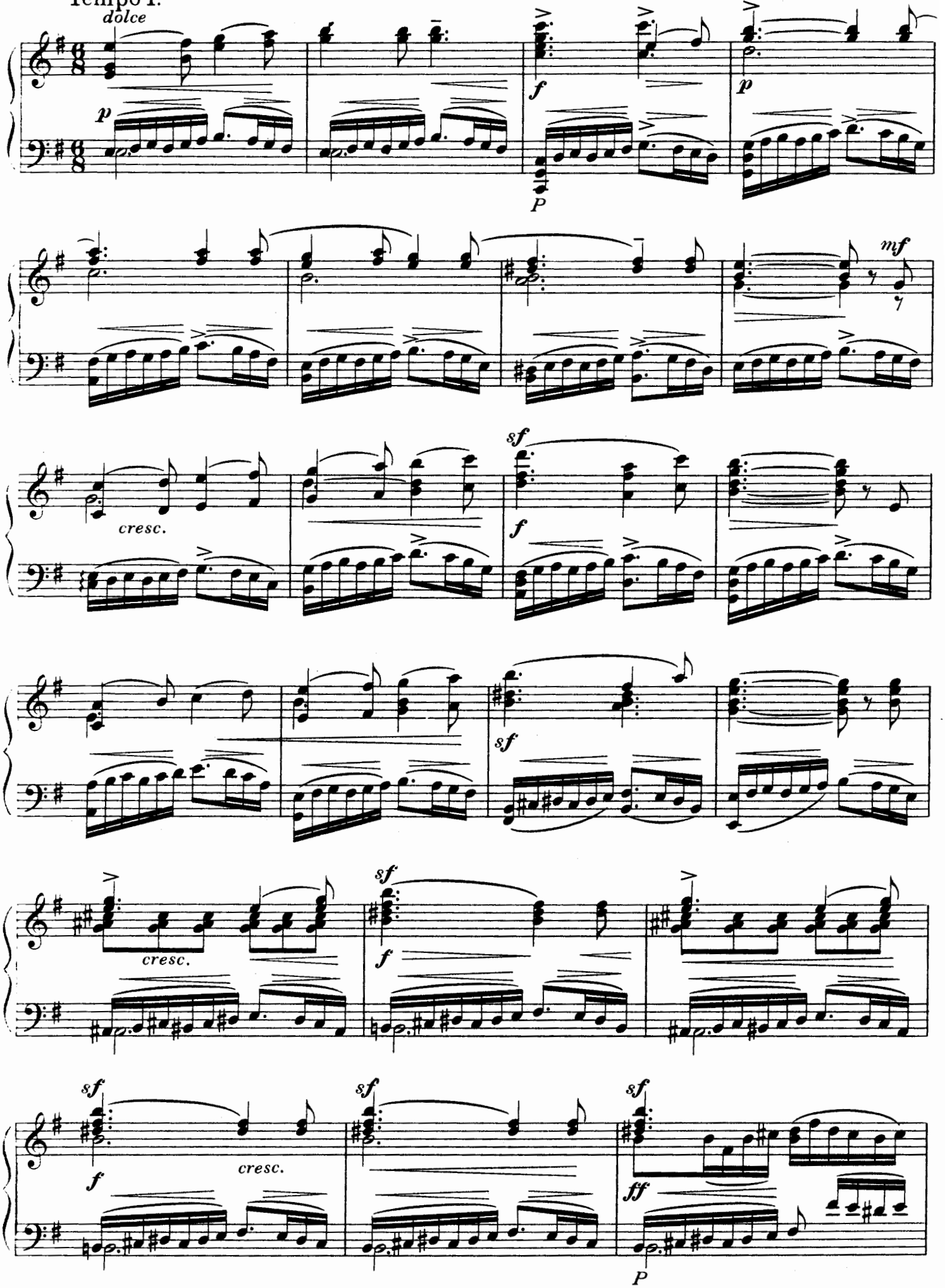
sempre pp

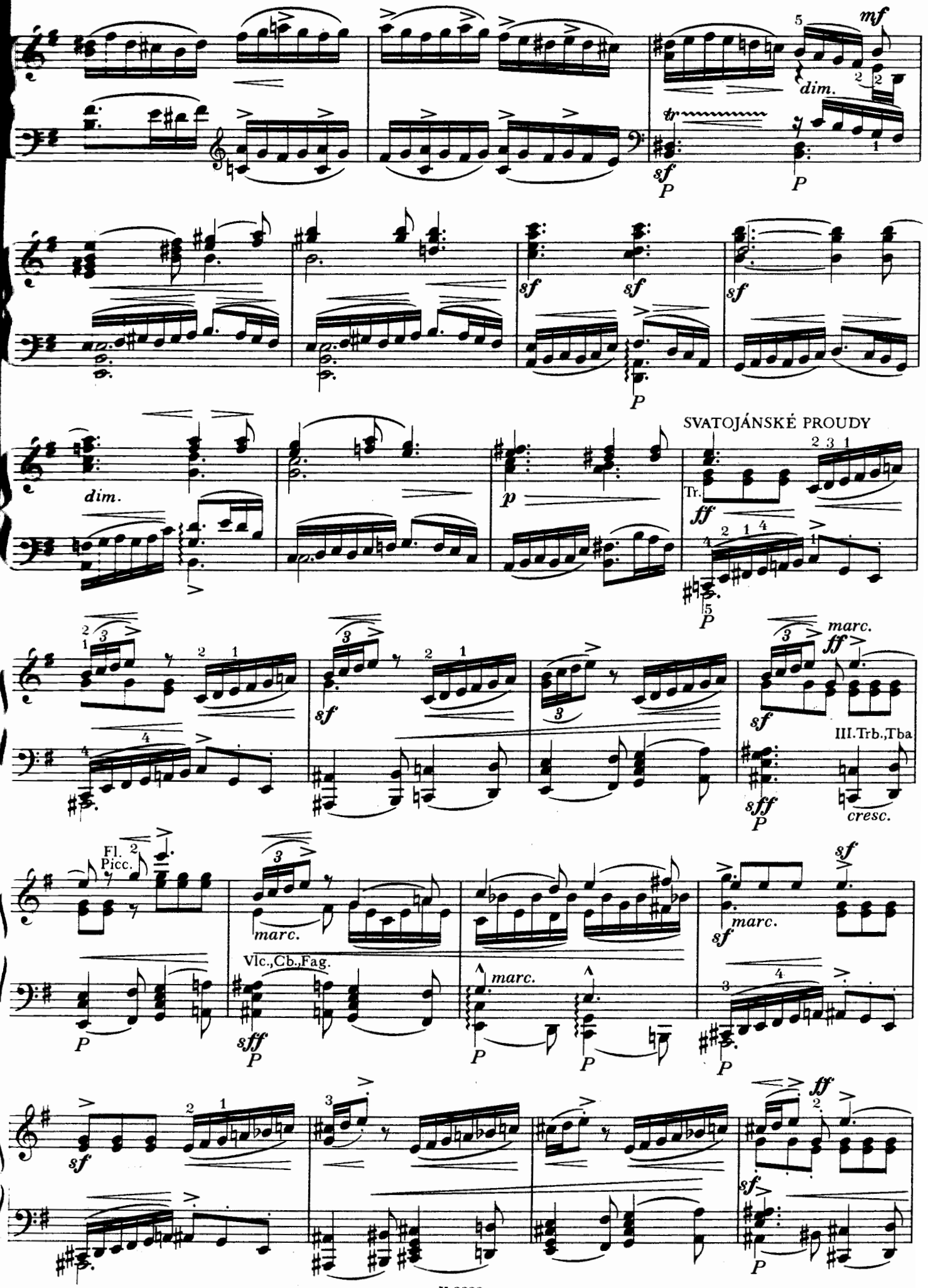
Cor.

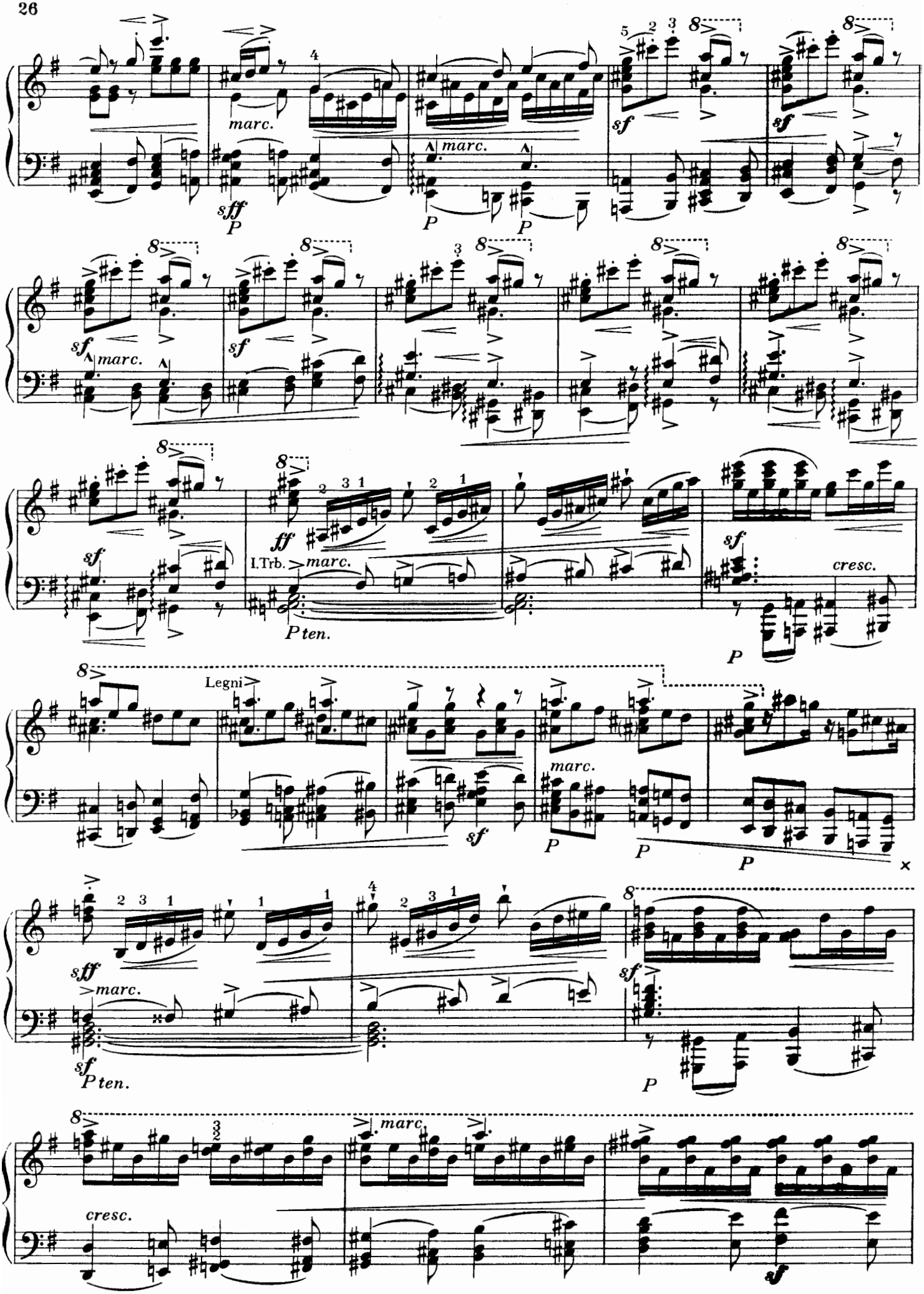

8
P sempre
8
P sempre
8
più pp
Trbni
Tuba
m.d.
P ten.
m.s.
8
P sempre
pp
Trbni
Tuba
m.d.
P ten.
m.s.
8
P
sempre pp
P
P

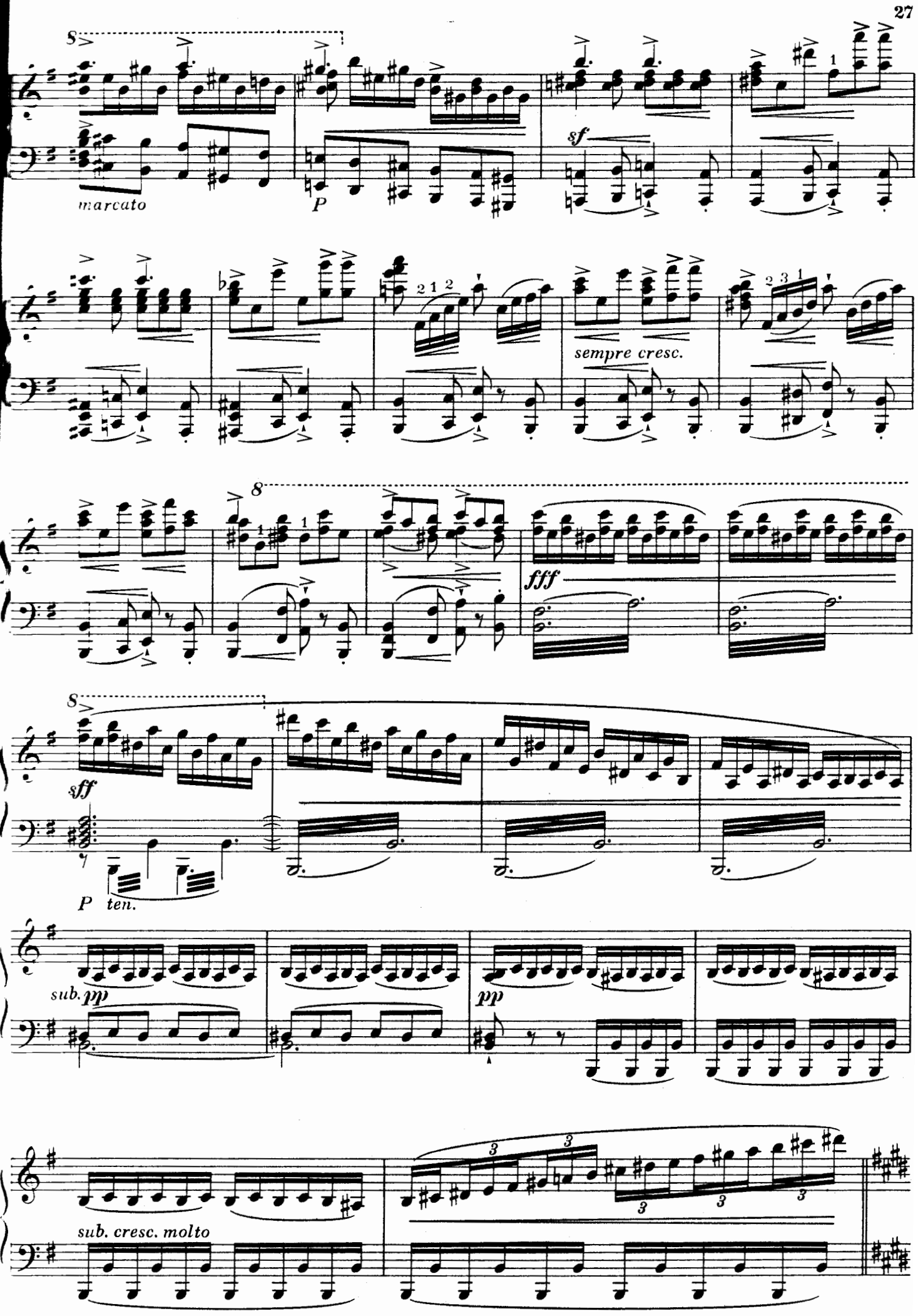

sempre pp
P
Cor.,Trbni
pp
cresc.
cresc.
cresc.
p

Tempo I.



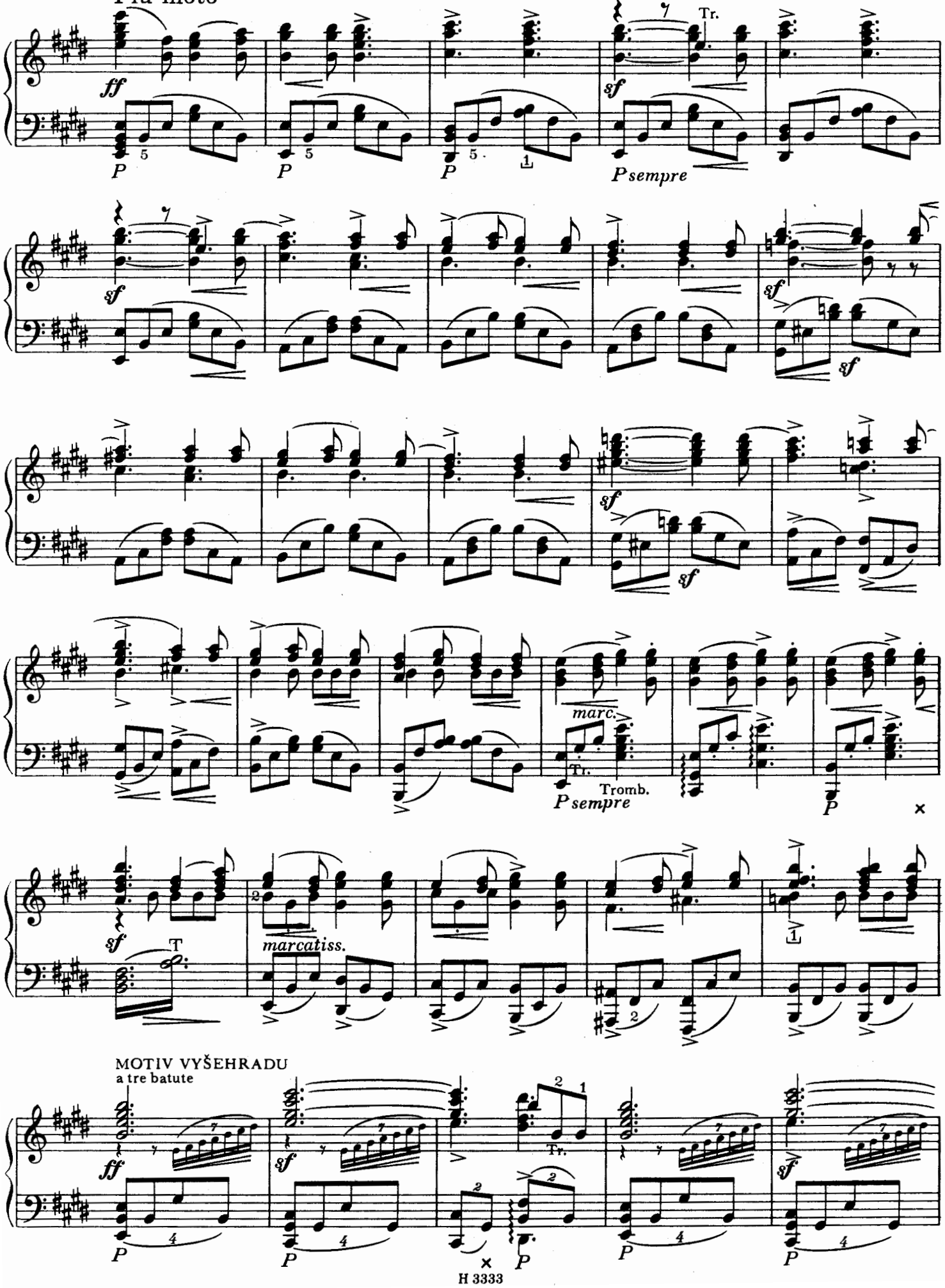

mf
dim.
sf
P
sf
sf
sf
P
dim.
p
SVATOJÁNSKÉ PROUDY
Tr.
ff
P
sf
marc.
ff
sf
III.Trb.,Tba
sff
P
cresc.
Fl. 2
Picc.
marc.
sf
marc.
Vlc.,Cb.,Fag.
sff
P
marc.
P
P
sf
ff
sf
P

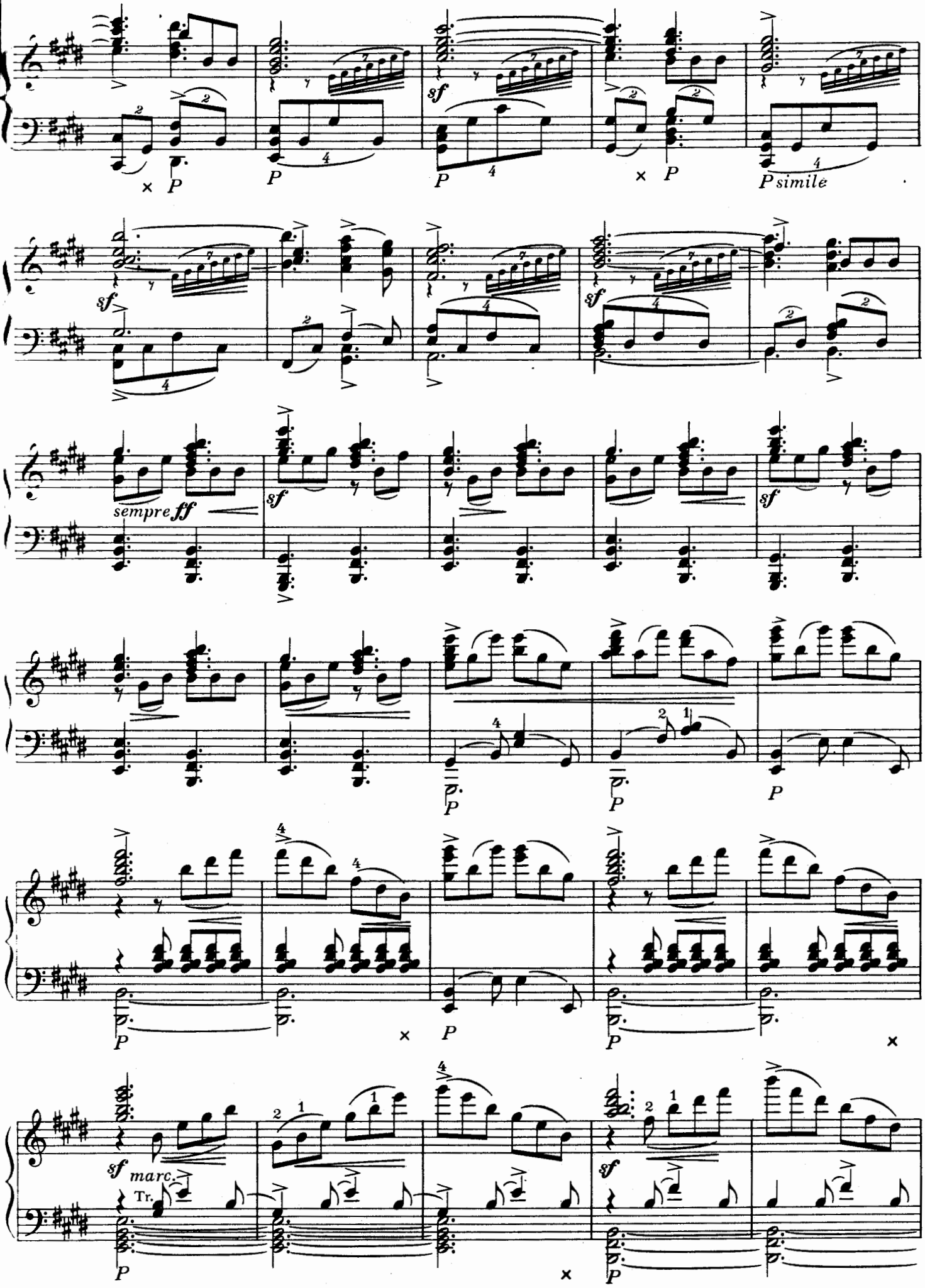

marc.
sff
P
marc.
P
P
sf
sf
sf
marc.
sf
sf
ff
I.Trb.
marc.
P ten.
sf
cresc.
P
Legni
sf
marc.
P
P
P
sff
marc.
sf
P ten.
sf
P
cresc.
marc.
sf

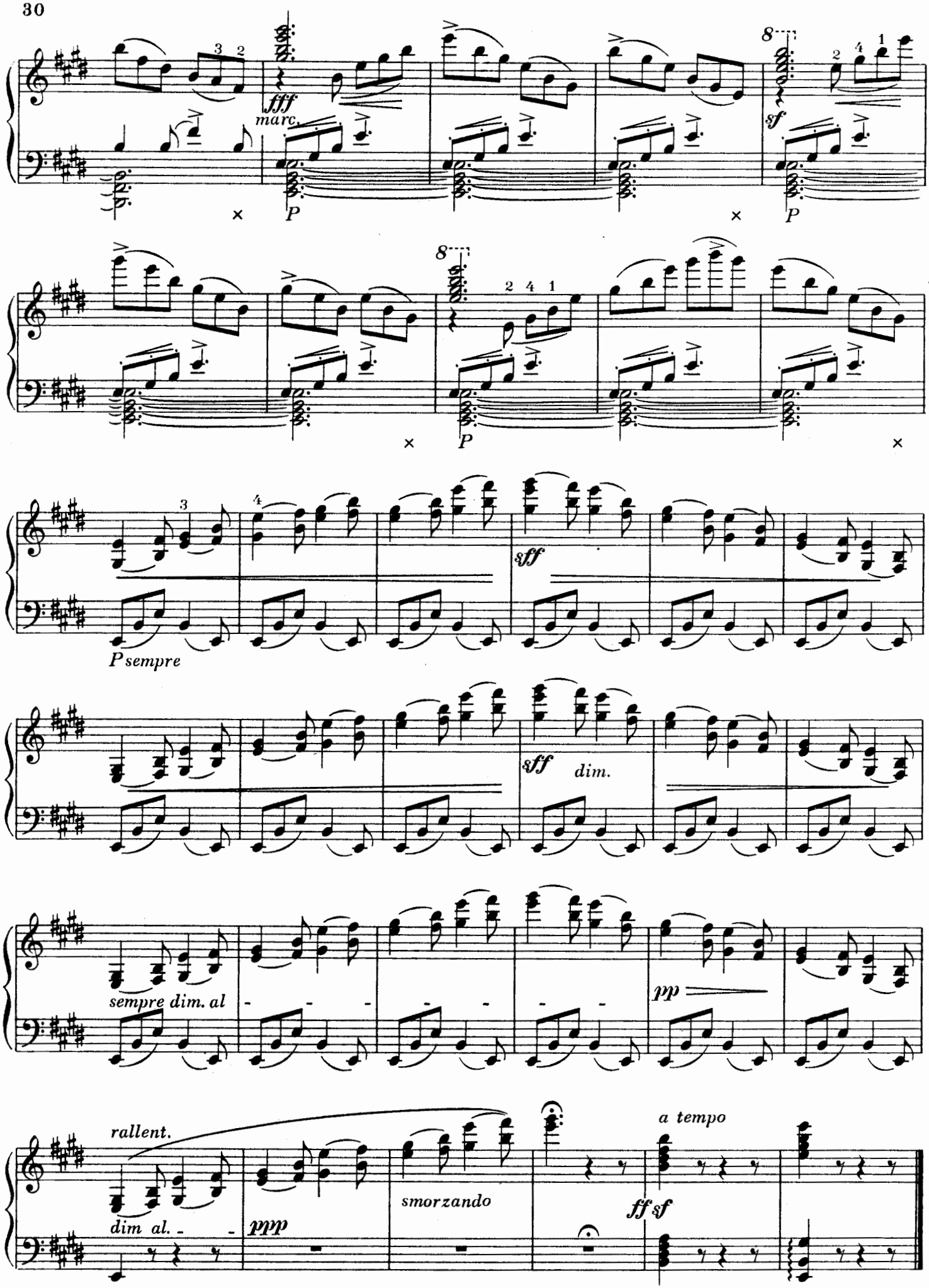

S
marcato
P
sf
sempre cresc.
8
fff
S
sff
P
ten.
sub. pp
pp
sub. cresc. molto

ŠIROKÝ TOK VLTAVY

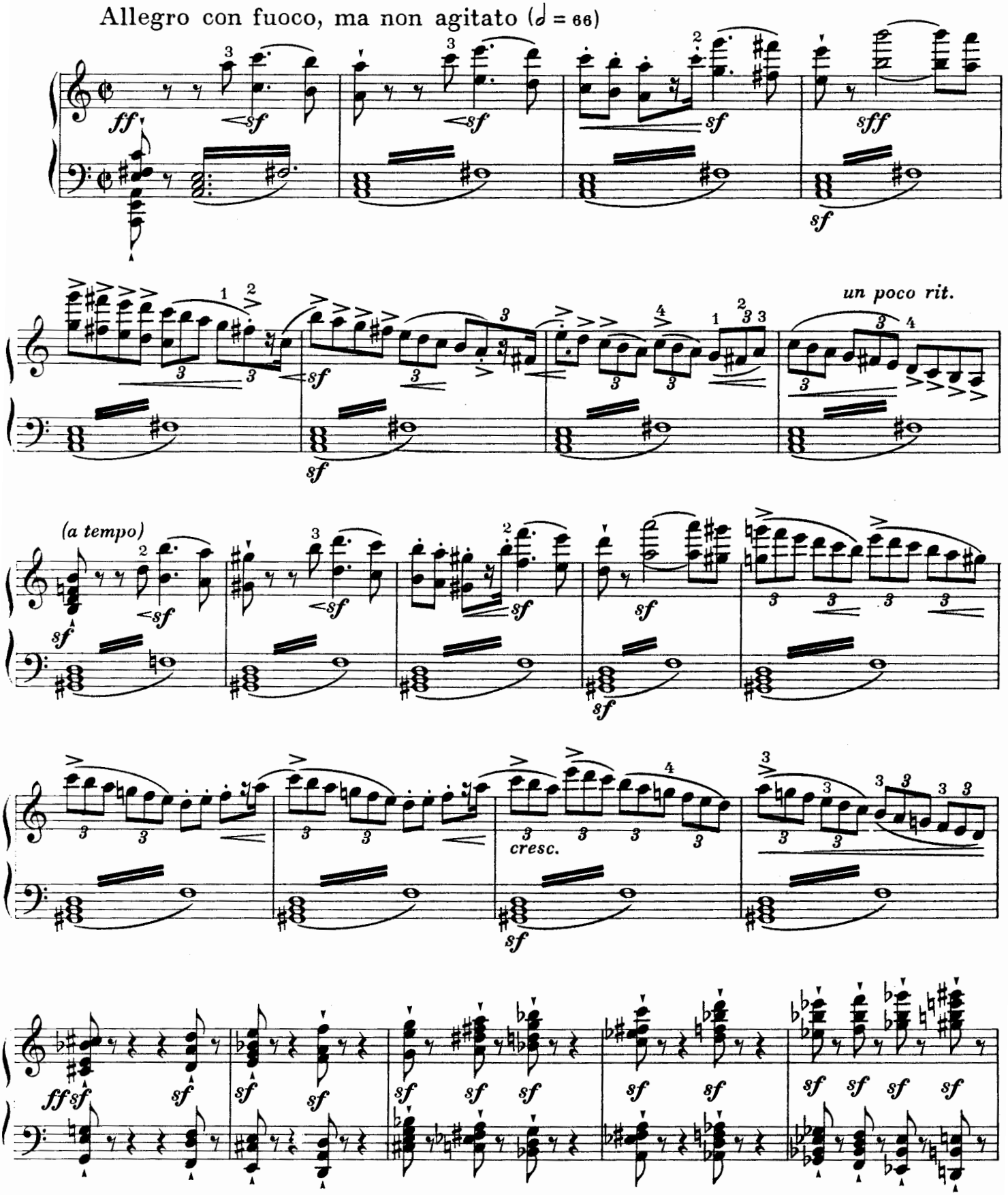
Più moto

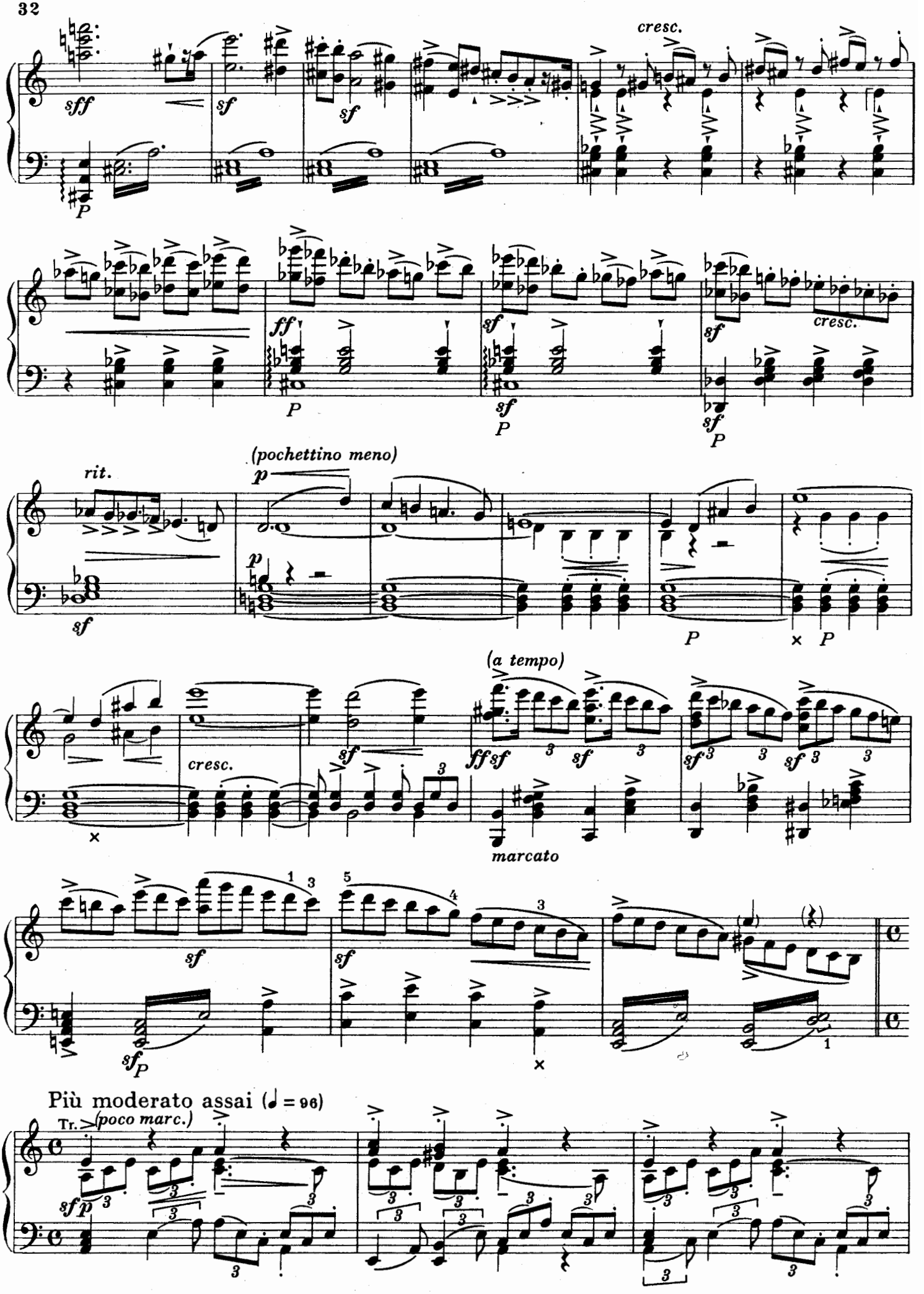


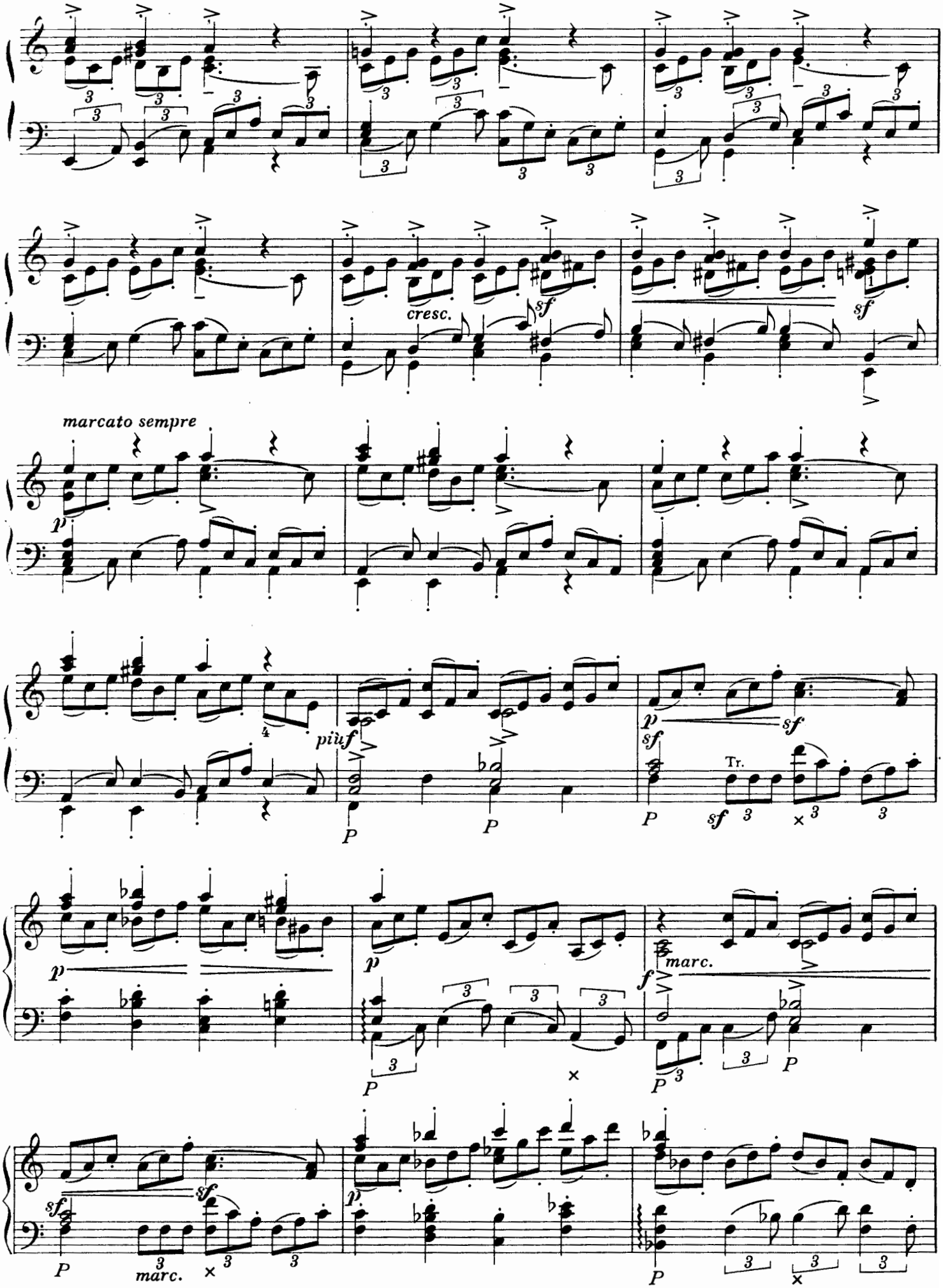

sf
P
simile
sempre ff
marc.
Tr.

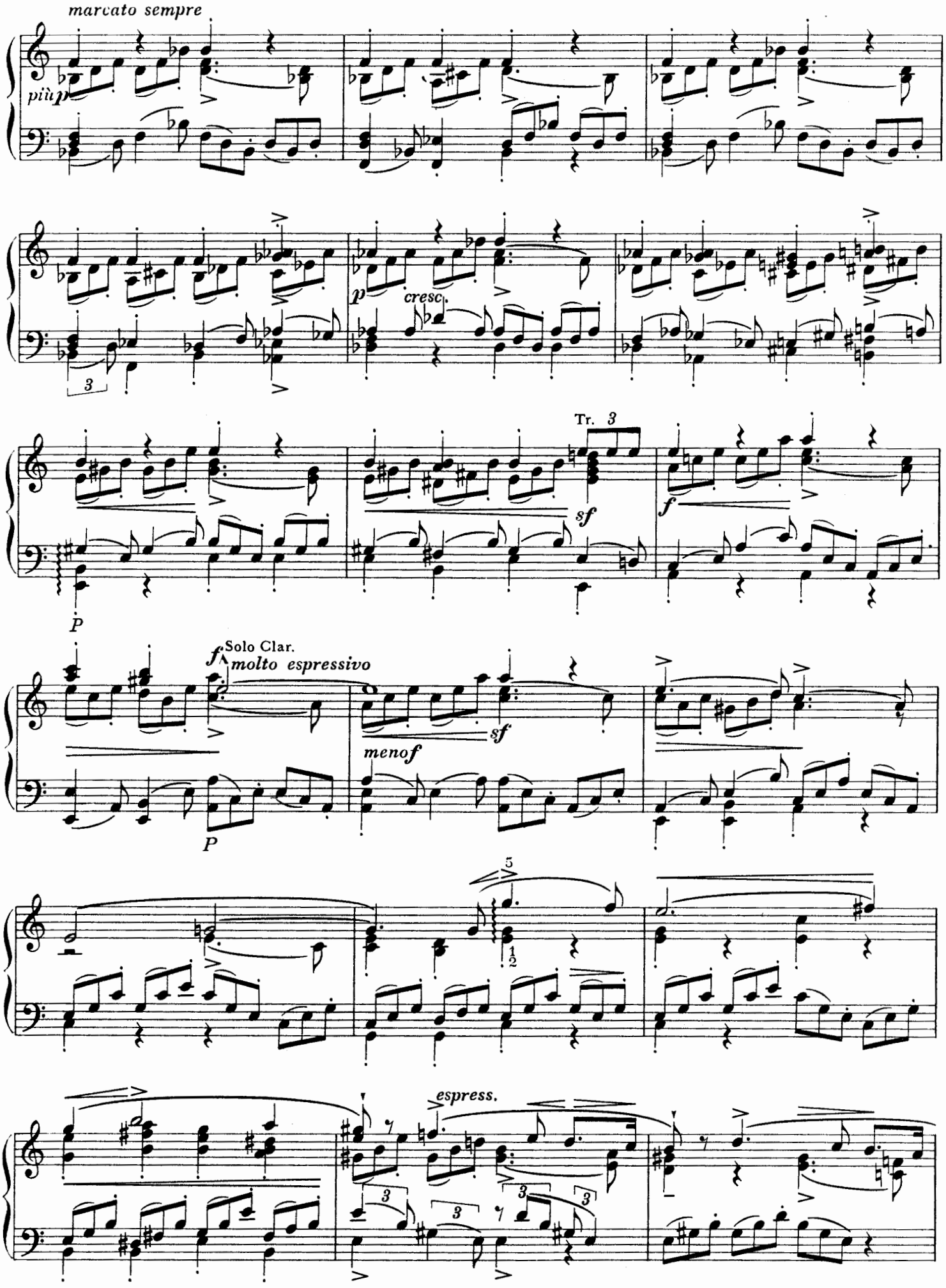

fff
marc.
P
sf
P
P
sff
P sempre
sff
dim.
sempre dim. al
pp
rallent.
dim al.
ppp
smorzando
a tempo
ff sf

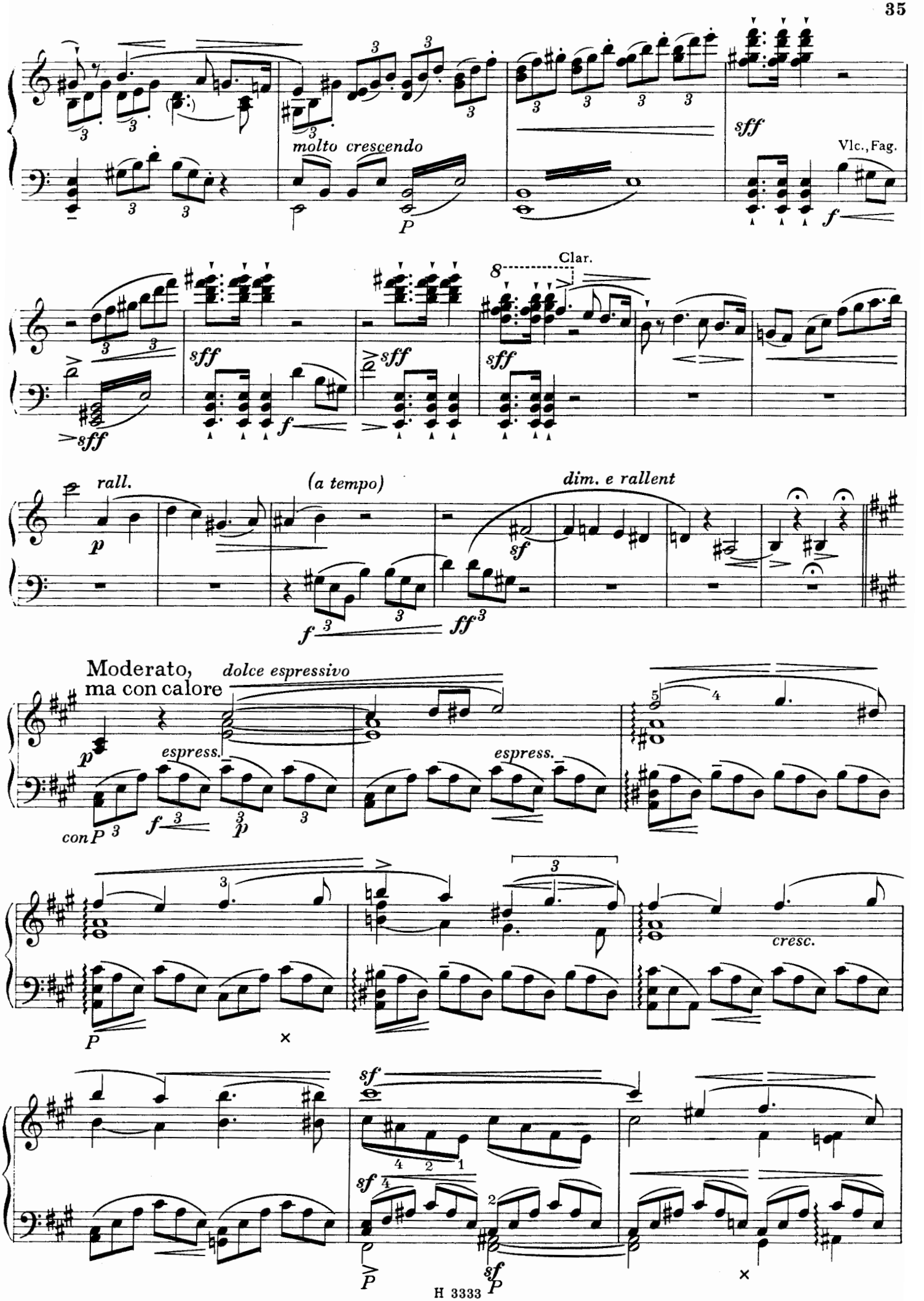
III. ŠÁRKA
ШАРКА

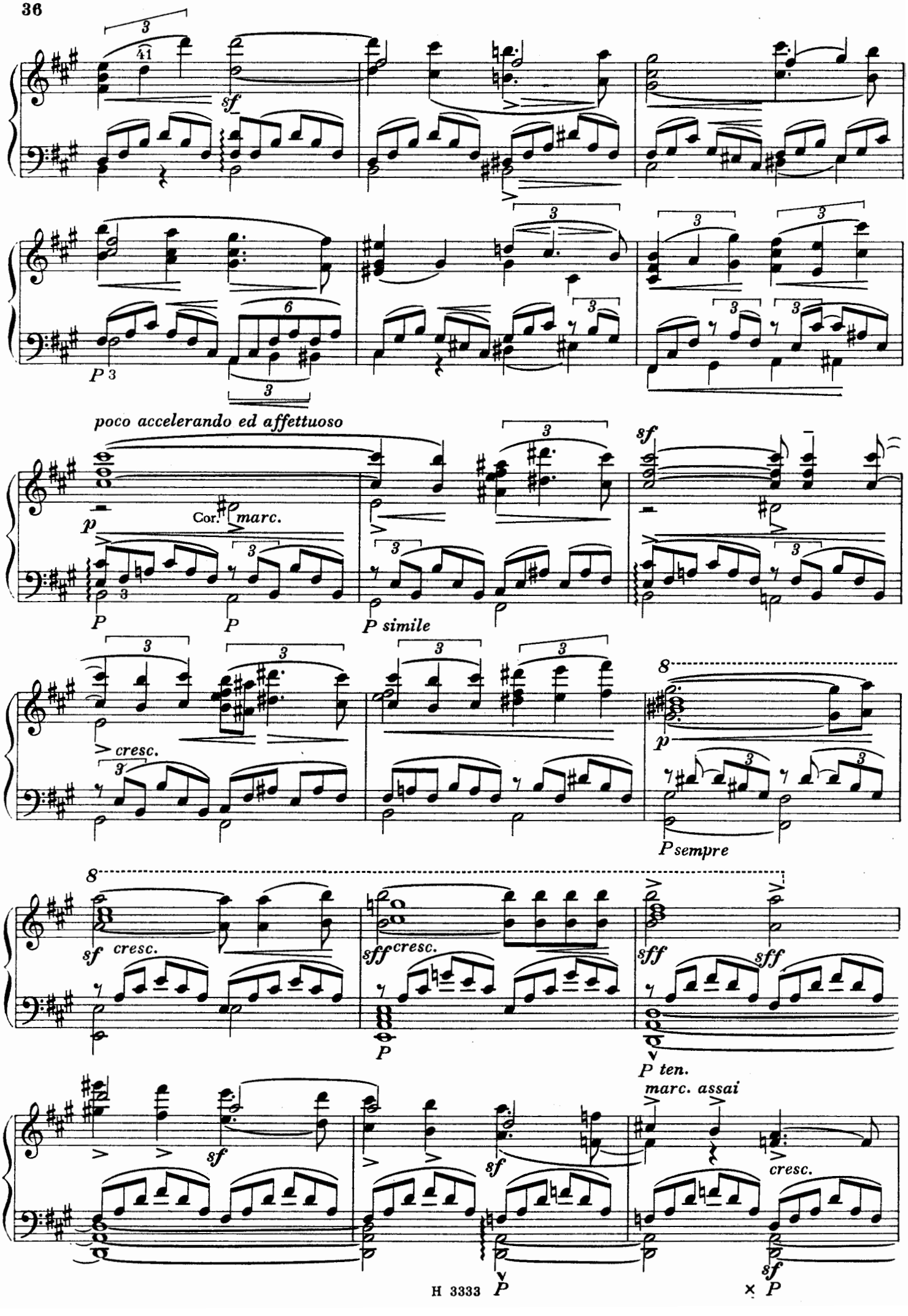


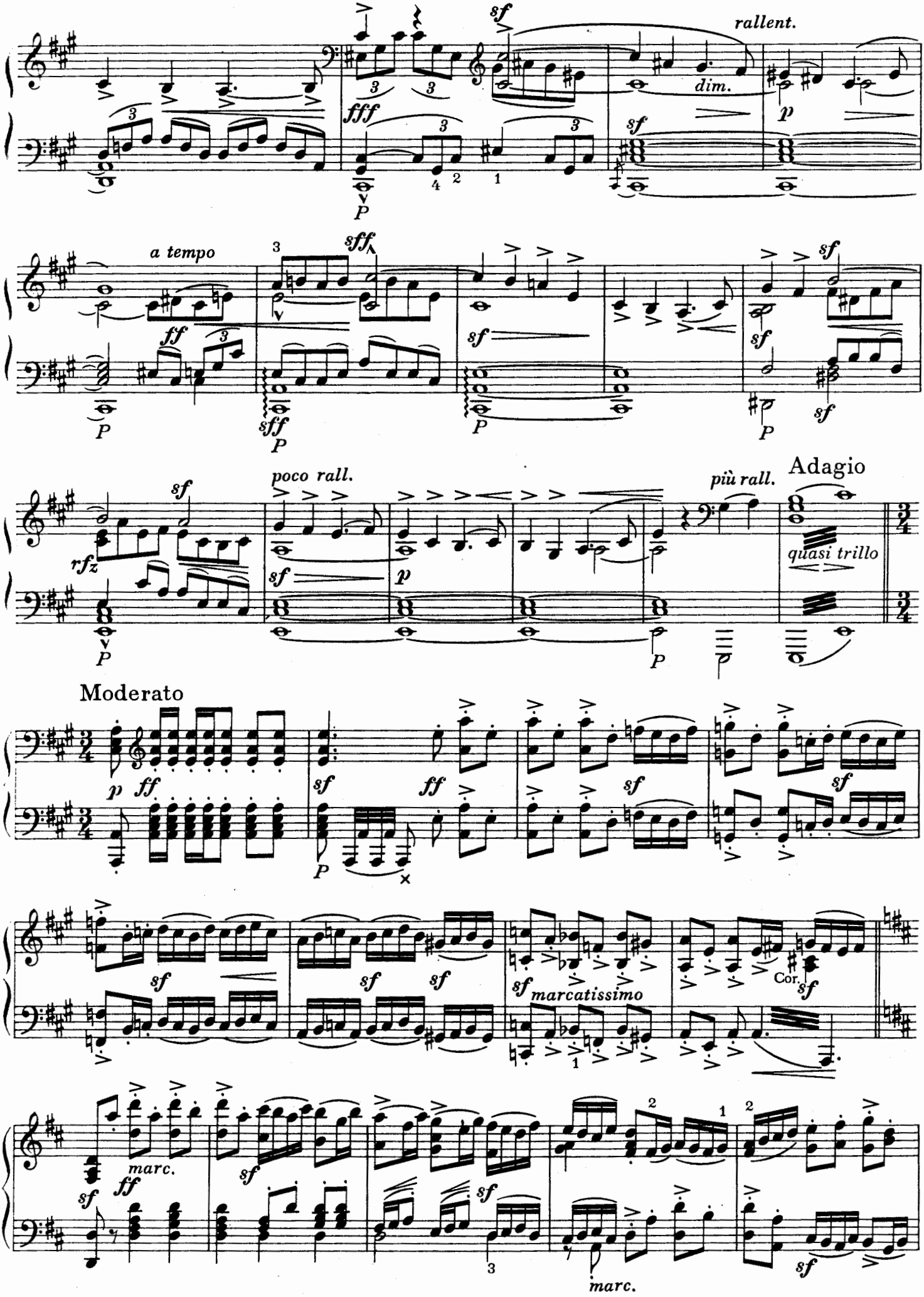

cresc.
(pochettino meno)
rit.
(a tempo)
marcato
Più moderato assai (♩ = 96)
Tr.
(poco marc.)

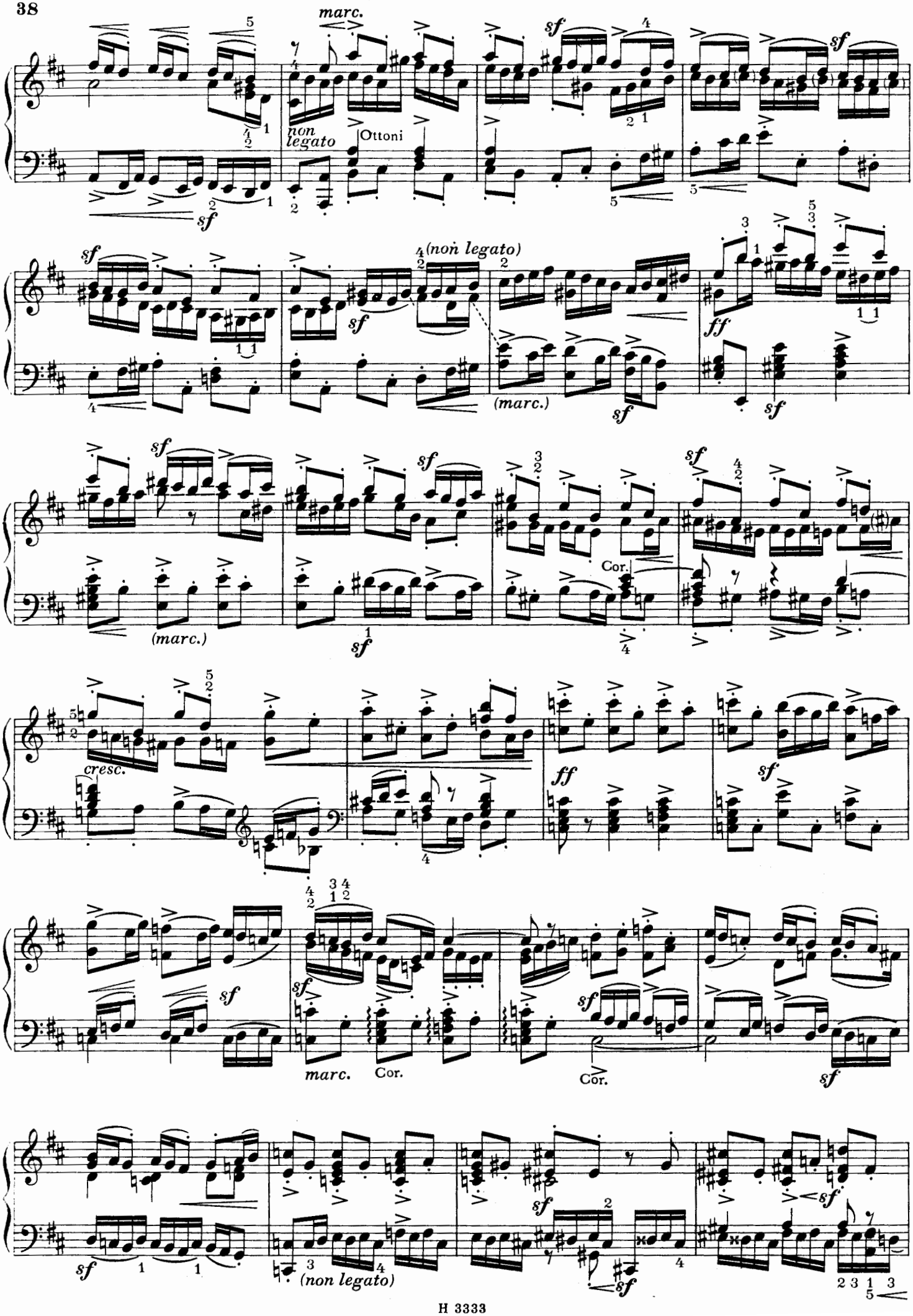

cresc.
sf
marcato sempre
p
più f
P
sf
Tr.
marc.
f
H 3333

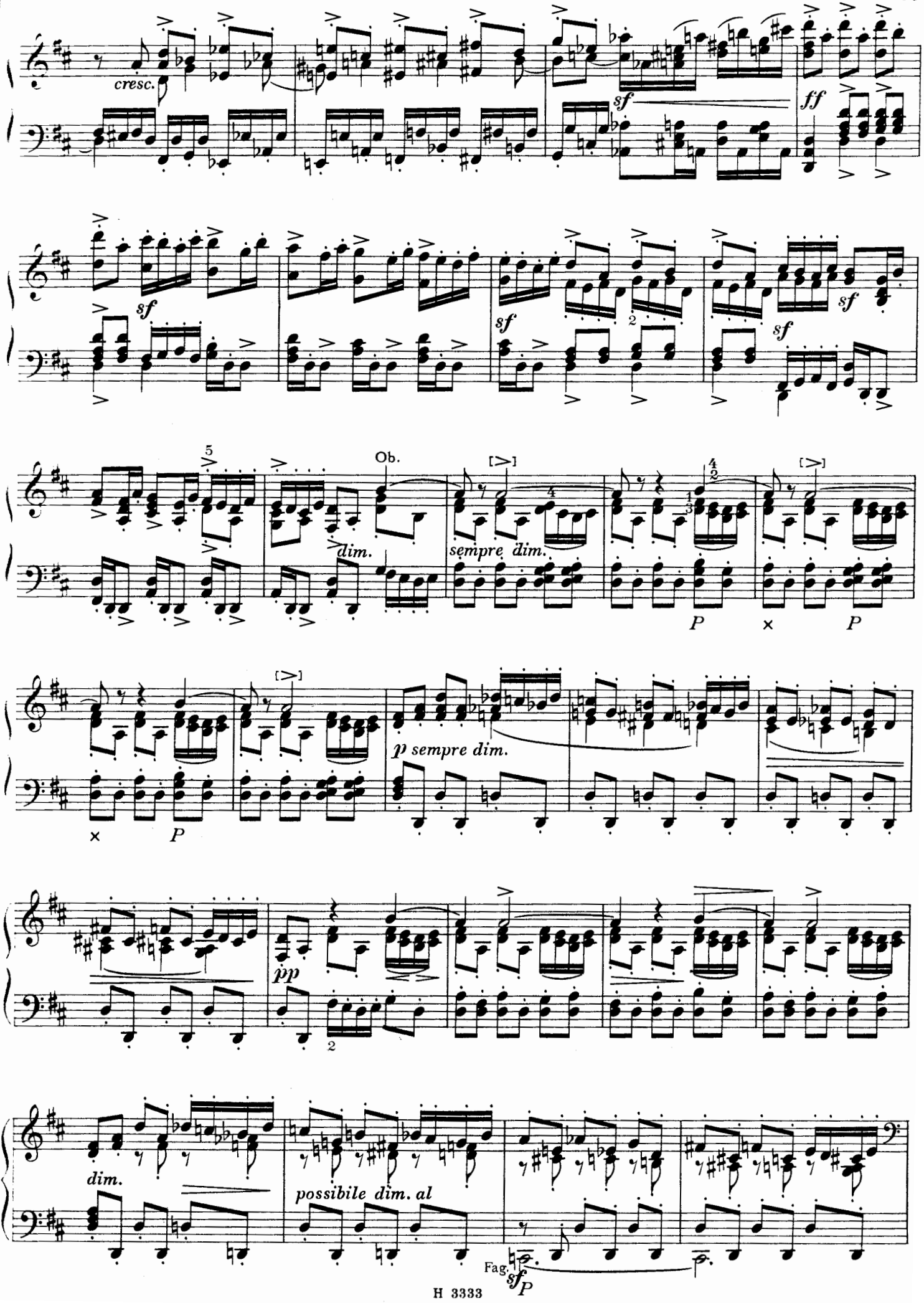

marcato sempre
più p
p
cresc.
3
Tr. 3
sf
f
P
f
Solo Clar.
molto espressivo
sf
menof
P
5
espress.

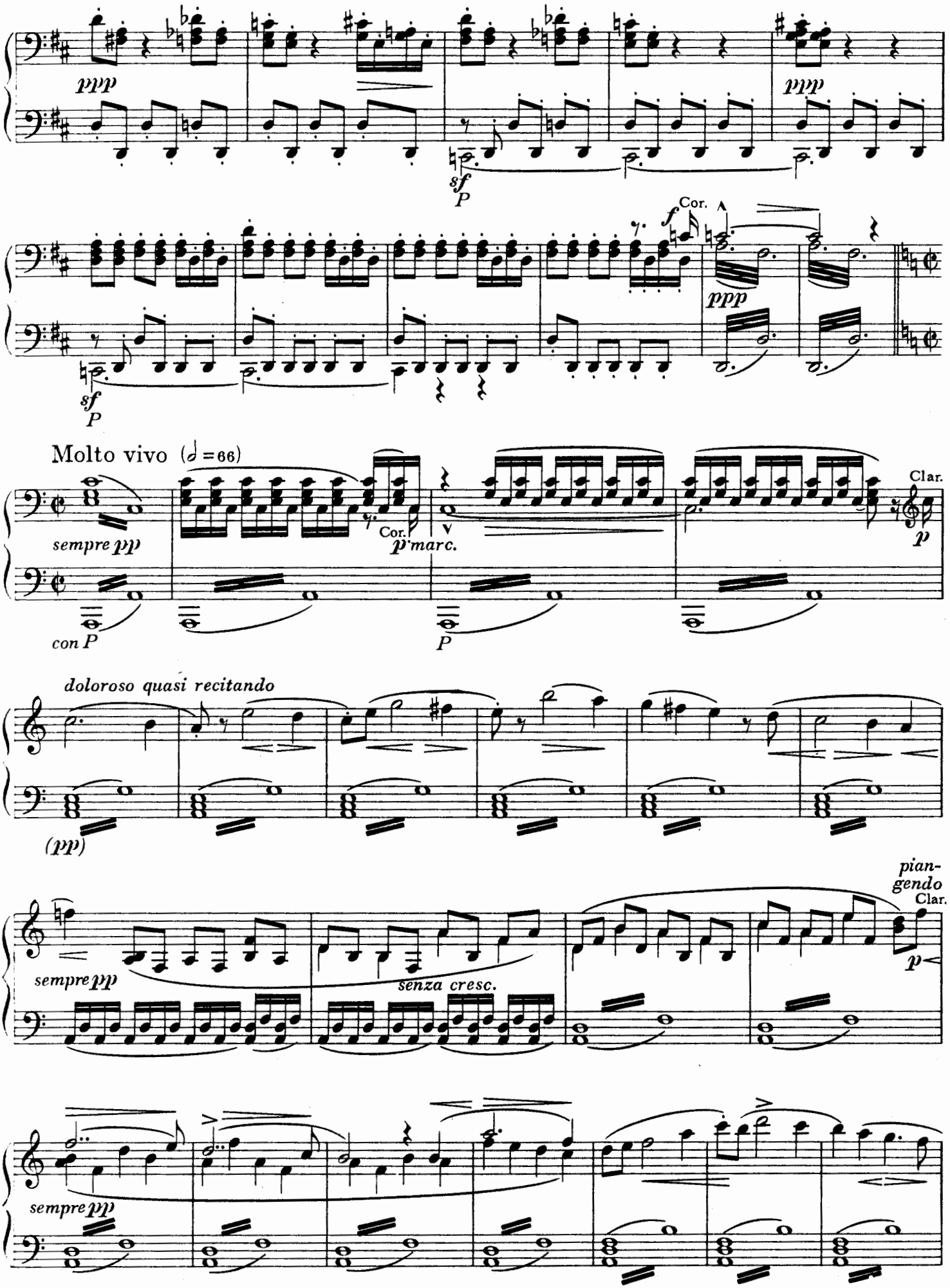

molto crescendo
P
sff
Vlc., Fag.
f
Clar.
sff
sff
sff
sff
f
sff
rall.
p
(a tempo)
f
ff
dim. e rallent
sf
Moderato,
ma con calore
dolce espressivo
p
espress.
espress.
con P
f
p
P
cresc.
sf
sf
P
sf
P

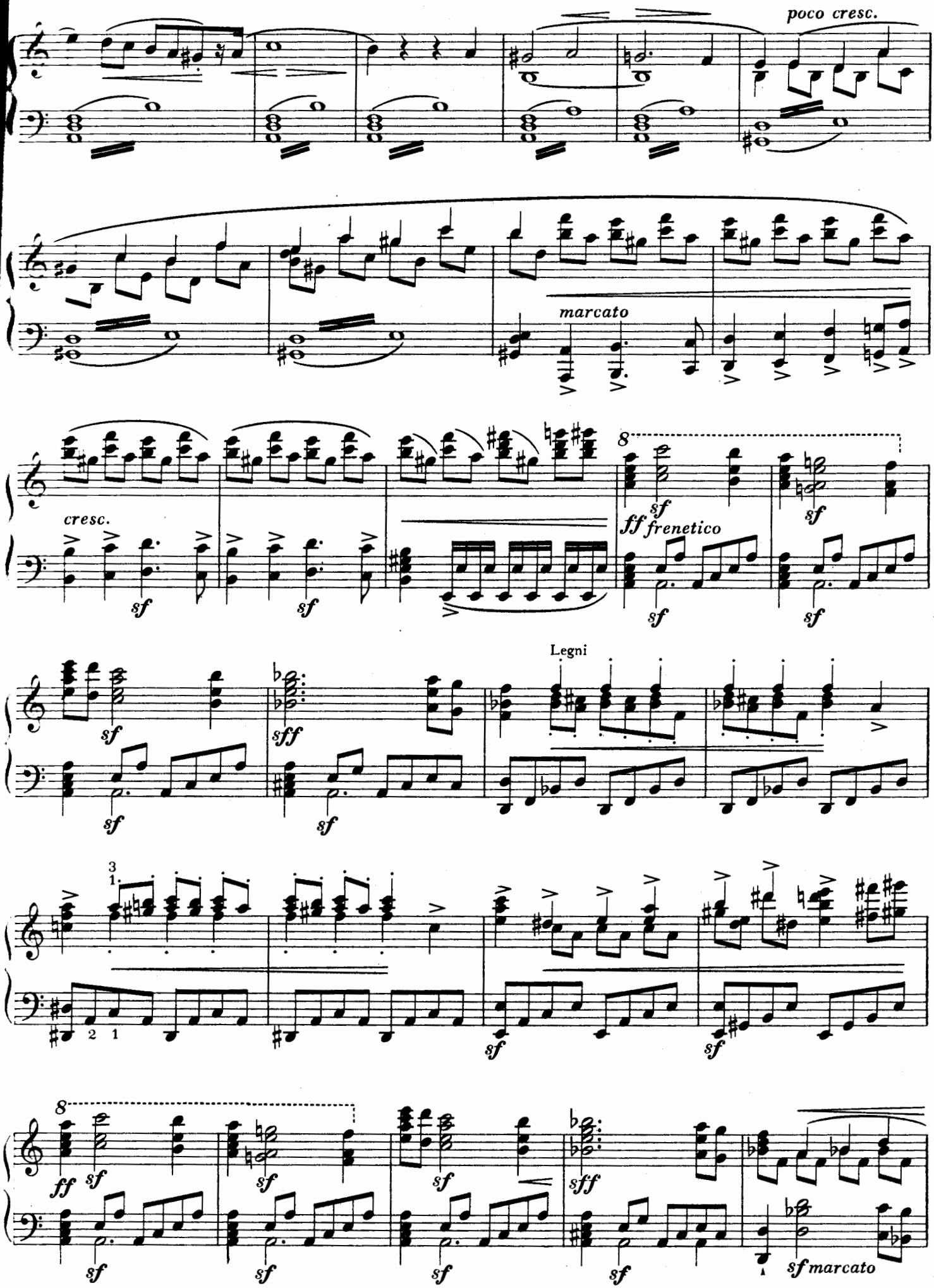

sf
P 3
poco accelerando ed affettuoso
p
Cor.
marc.
P
P
P simile
sf
cresc.
p
P sempre
sf
cresc.
sff
cresc.
P
sff
sff
P ten.
marc. assai
sf
sf
cresc.
sf
P
sf
P

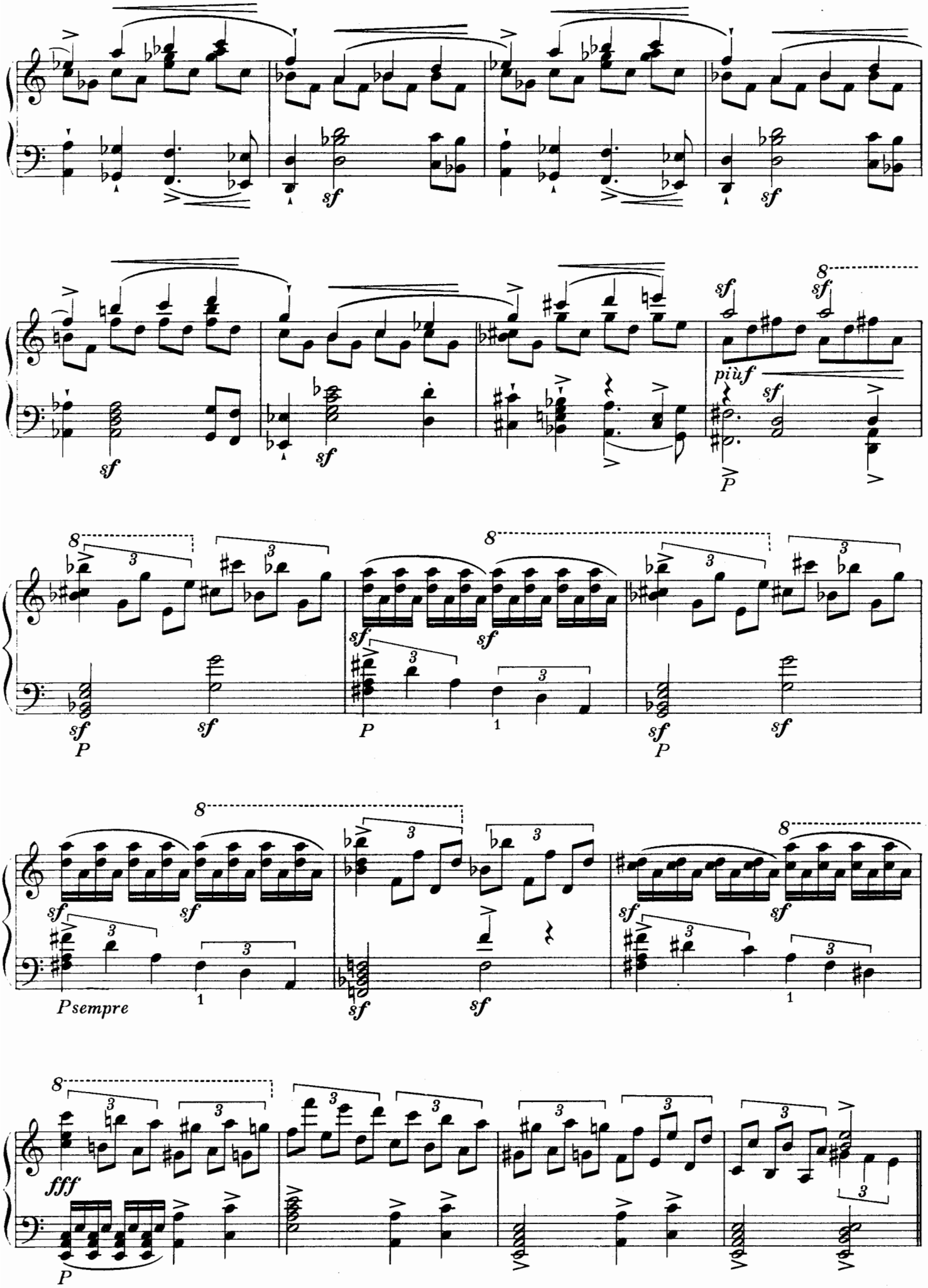

rallent.
dim.
a tempo
poco rall.
più rall.
Adagio
quasi trillo
Moderato
marcatissimo
Cor.
marc.

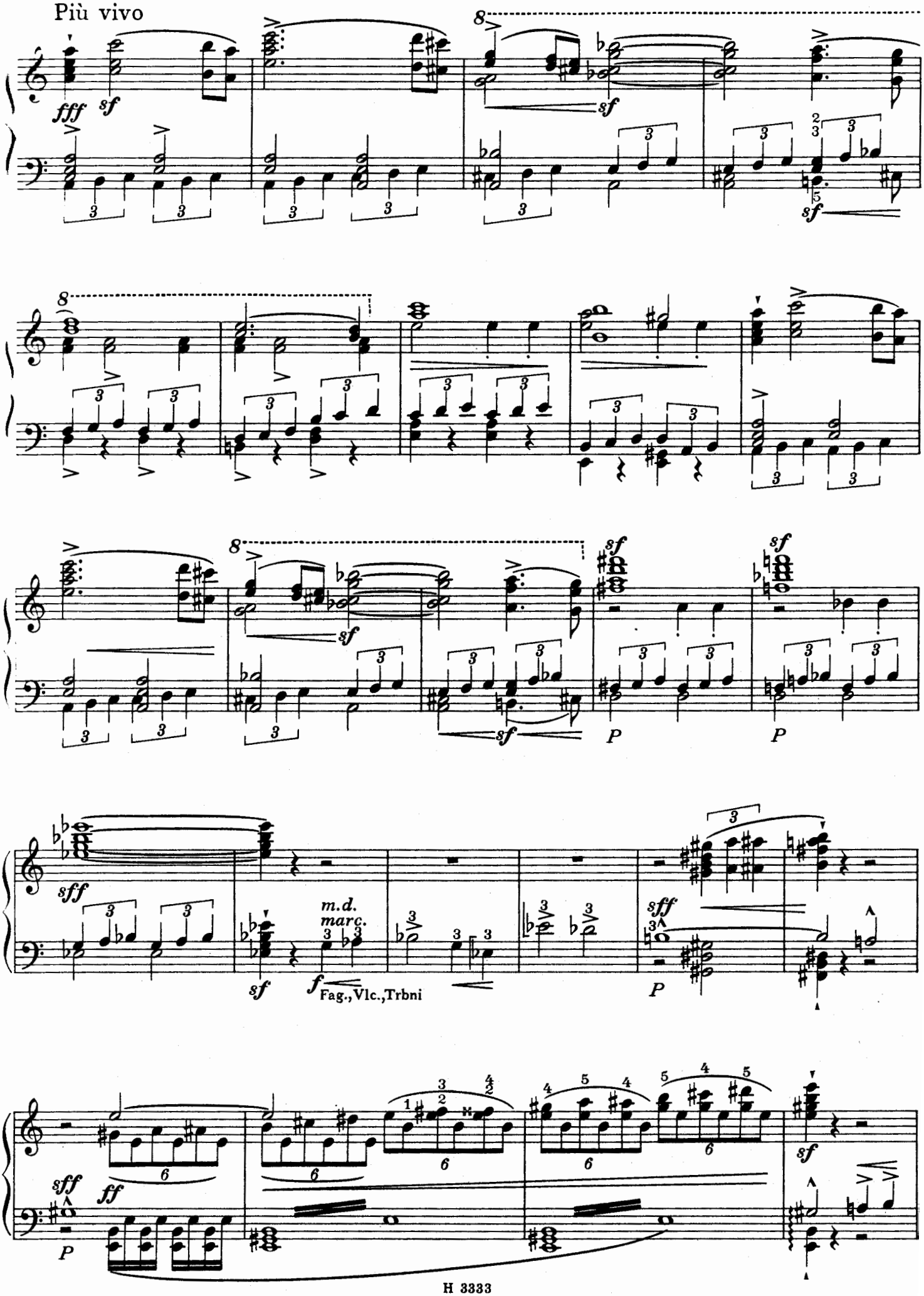

marc.
non legato
Ottoni
(non legato)
(marc.)
Cor.
cresc.
marc.
Cor.
Cor.
(non legato)

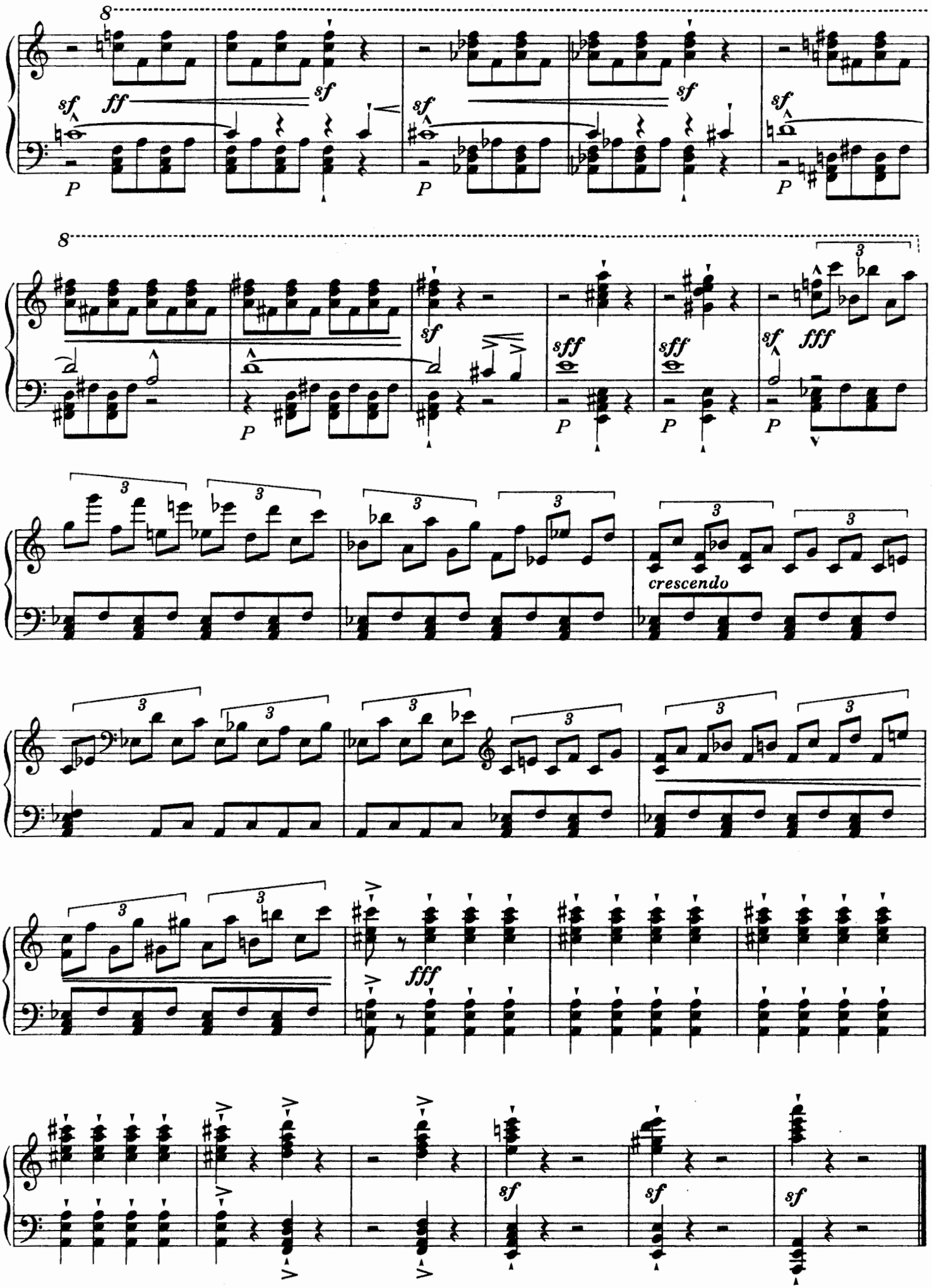

cresc.
sf
ff
sf
sf
sf
sf
Ob.
dim.
sempre dim.
P
P
p sempre dim.
pp
dim.
possibile dim. al
Fag.
sf P


ppp
sf
P
Cor.
f
ppp
sf
P
Molto vivo (𝅗𝅥=66)
sempre pp
con P
Cor.
p marc.
P
Clar.
p
doloroso quasi recitando
(pp)
piangendo
Clar.
p
sempre pp
senza cresc.
sempre pp


poco cresc.
marcato
cresc.
ff frenetico
Legni
sff
sf marcato


sf
piùf
P
Psempre
fff


Più vivo
fff
sf
sf
sf
sf
sf
sf
P
P
sff
sf
m.d.
marc.
f
Fag., Vlc., Trbni
sff
P
sff
ff
P
sf


8
sf
ff
sf
P
sf
sf
P
sf
P
8
sf
P
sff
P
sff
P
sf
fff
P
crescendo
fff
sf
sf
sf

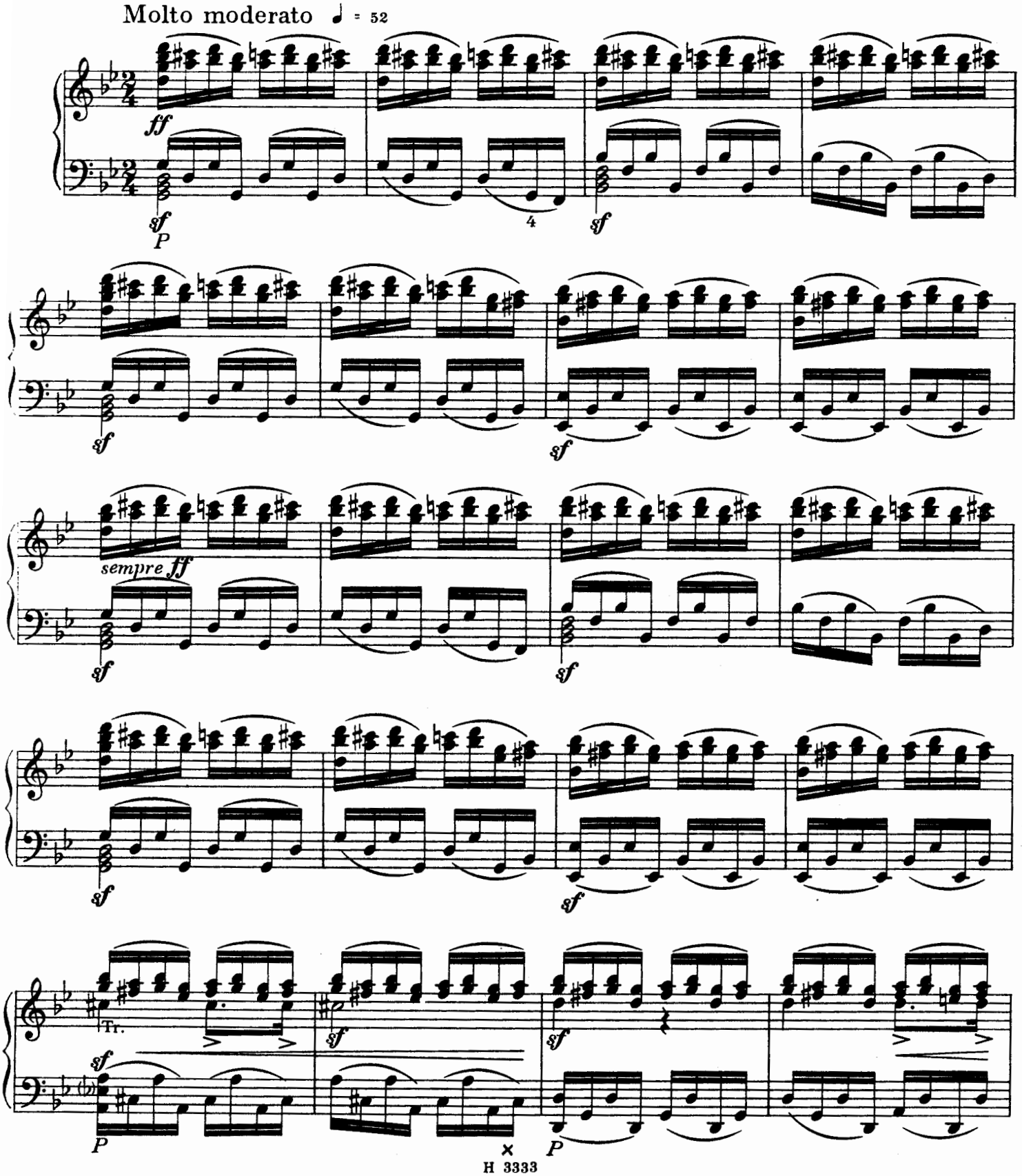
IV. Z ČESKÝCH LUHŮ A HÁJŮ

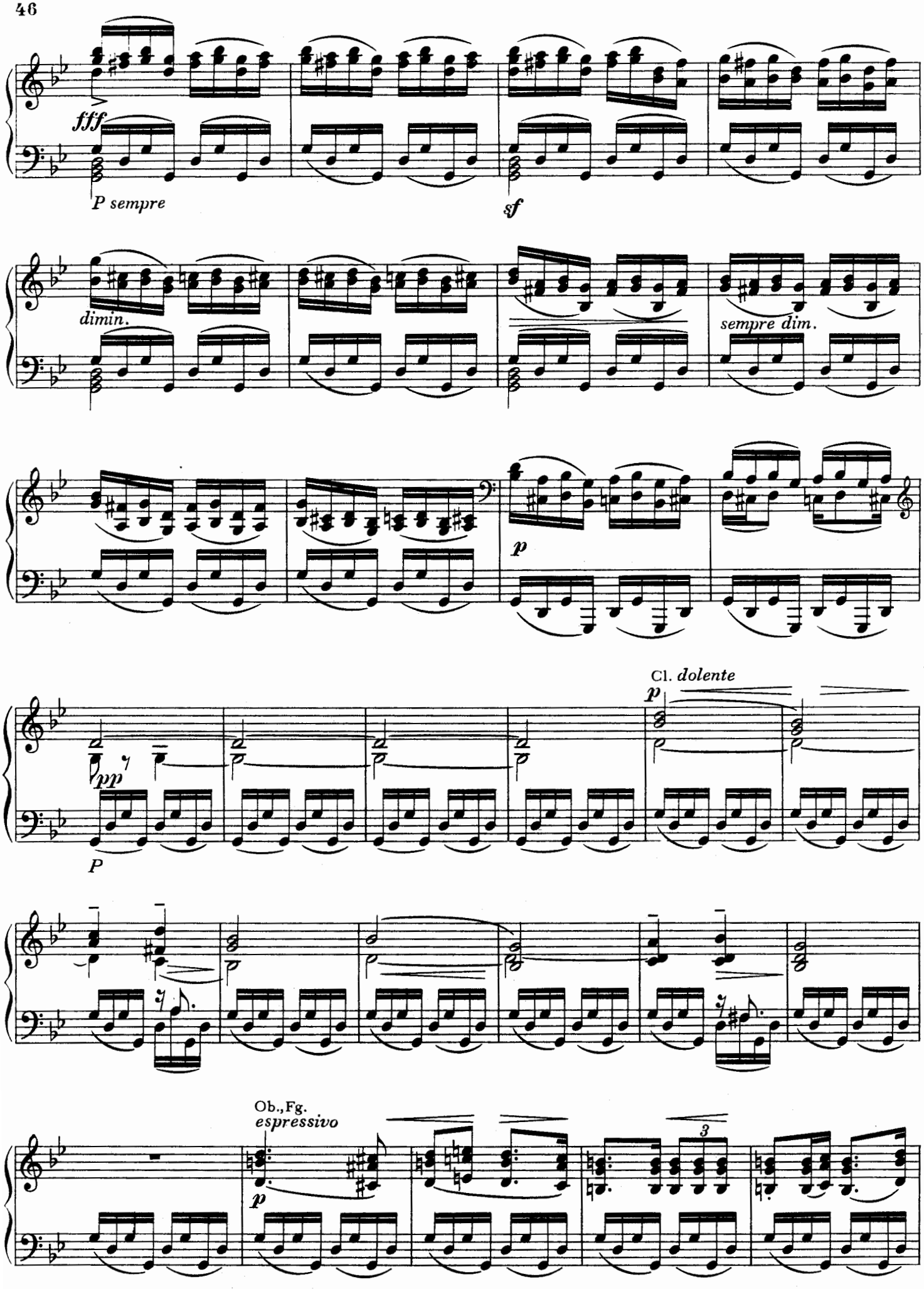
ИЗ ЧЕШСКИХ ЛУГОВ И ЛЕСОВ

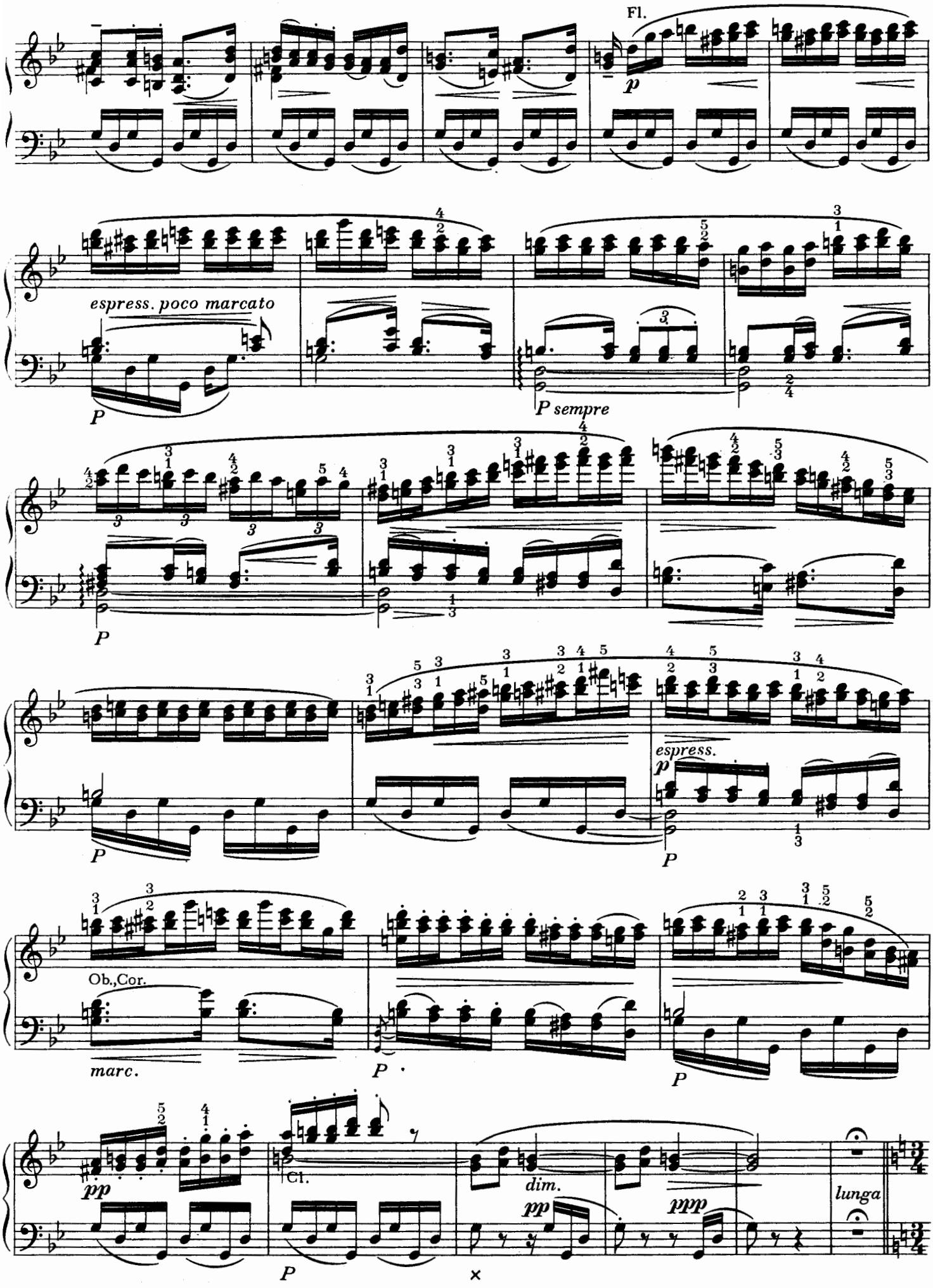
AUS BÖHMENS HAIN UND FLUR

FROM BOHEMIA'S WOODS AND FIELDS

PRAIRIES ET BOIS DE BOHÊME




fff
P sempre
sf
dimin.
sempre dim.
p
pp
P
Cl. dolente
p
Ob.,Fg.
espressivo
p
3


Fl.
p
espress. poco marcato
P
P sempre
P
P
espress.
p
P
Ob.,Cor.
marc.
P
P
pp
Cl.
P
dim.
pp
ppp
lunga

Allegro poco vivo, ma non troppo ♩ = 138

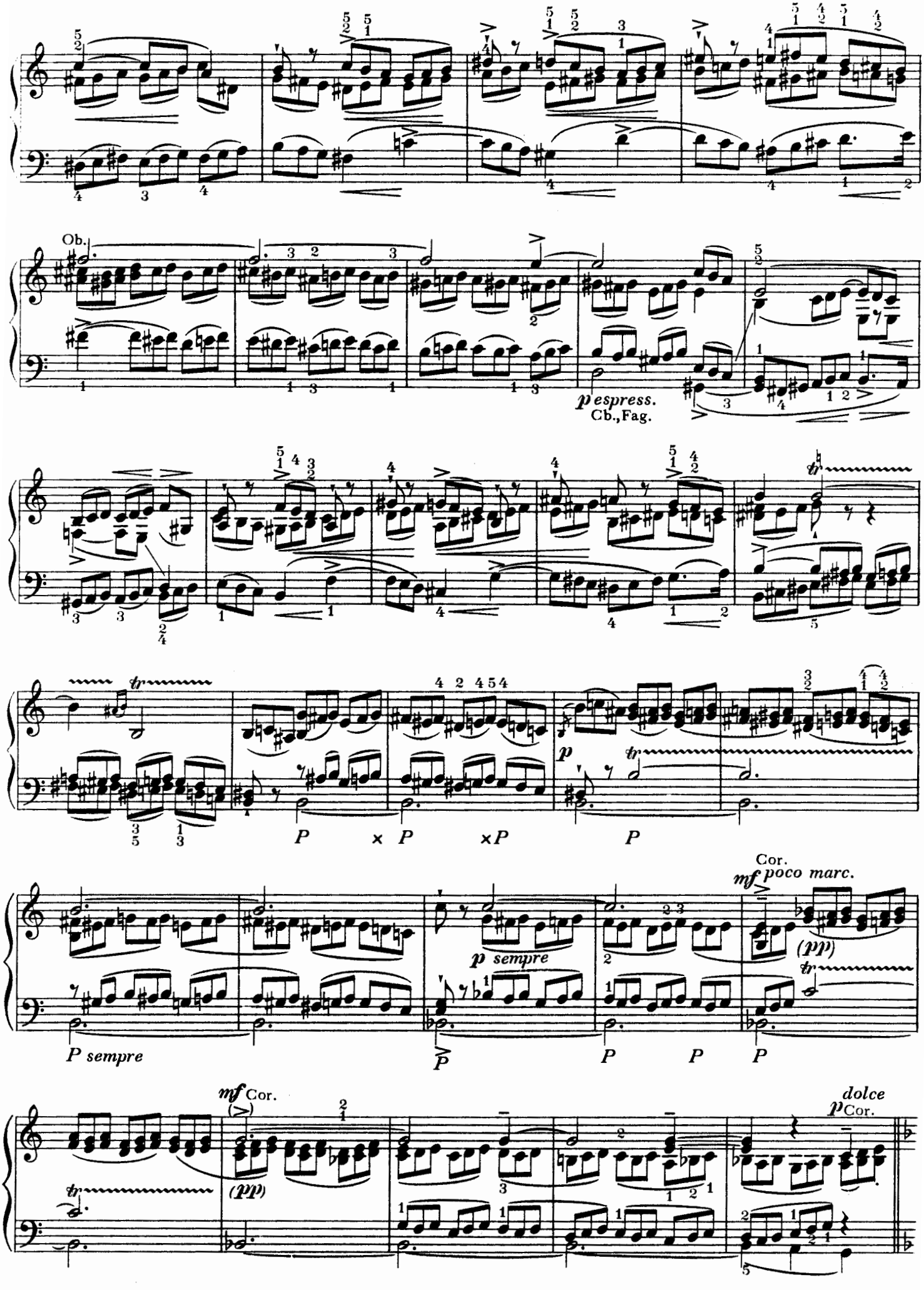
p I.Viol.con sord.

pp

p Viol.II.

p Vla

p Vlc., Fag.


Ob.
p espress.
Cb., Fag.
P
× P
×P
P
p
P sempre
p sempre
P
P
P
P
Cor.
mf poco marc.
(pp)
mf Cor.
(pp)
dolce
p Cor.

L'istesso tempo, poco meno vivo ♩ = 116

cantando

pp sempre

sempre con P

Cor.

P

P

P

più p

P

P

rit.

cresc.

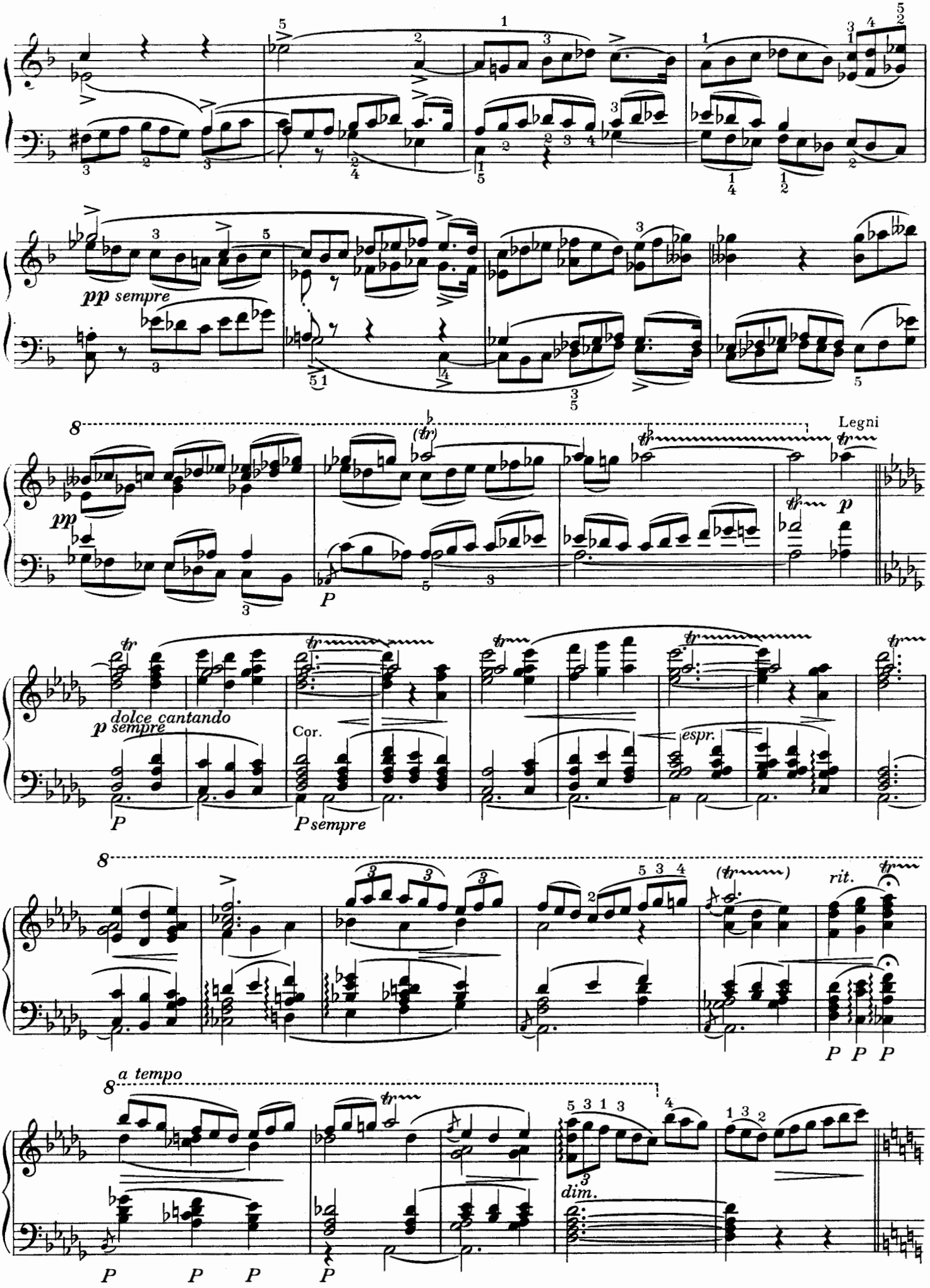
a tempo

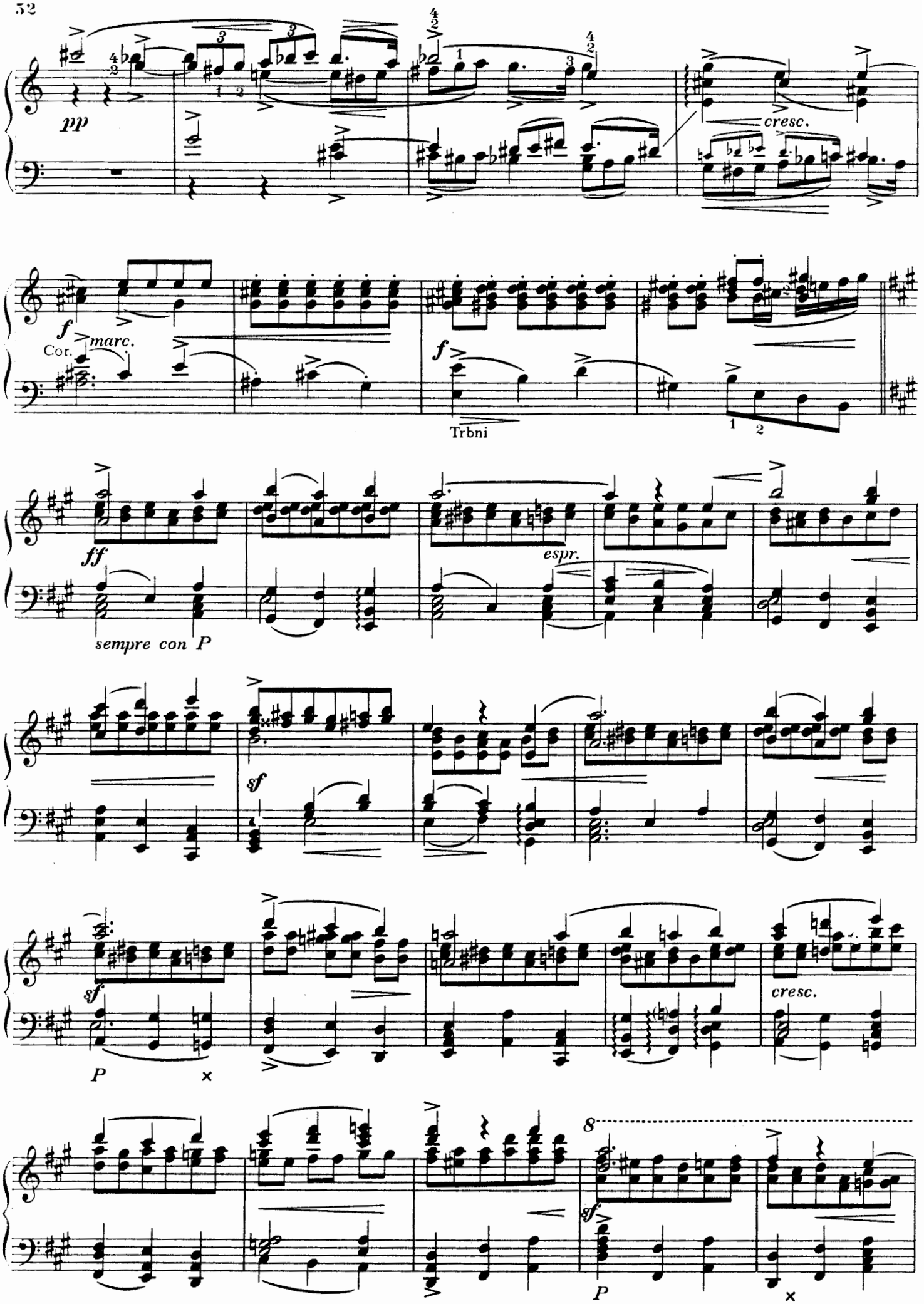
dim.

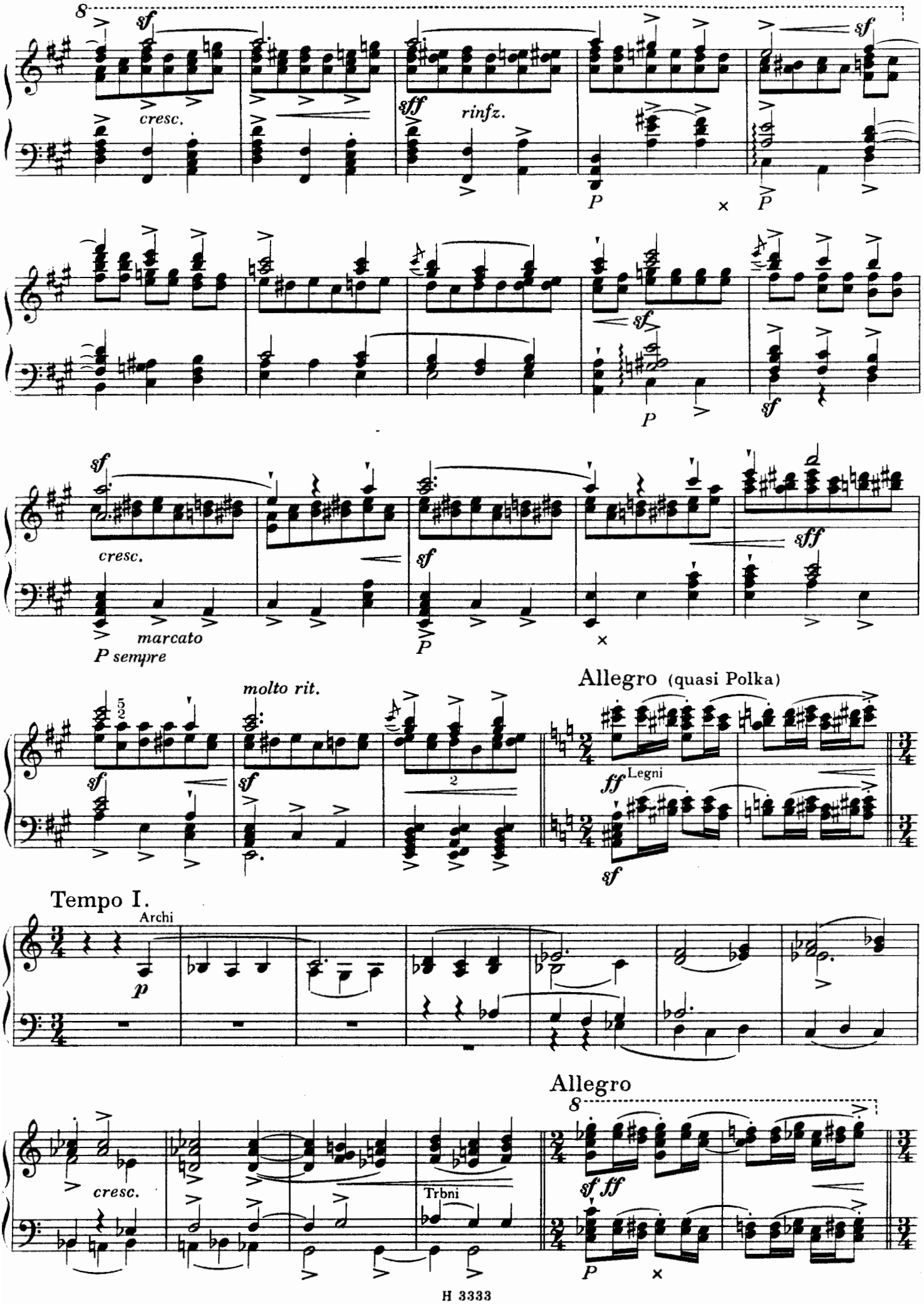
P

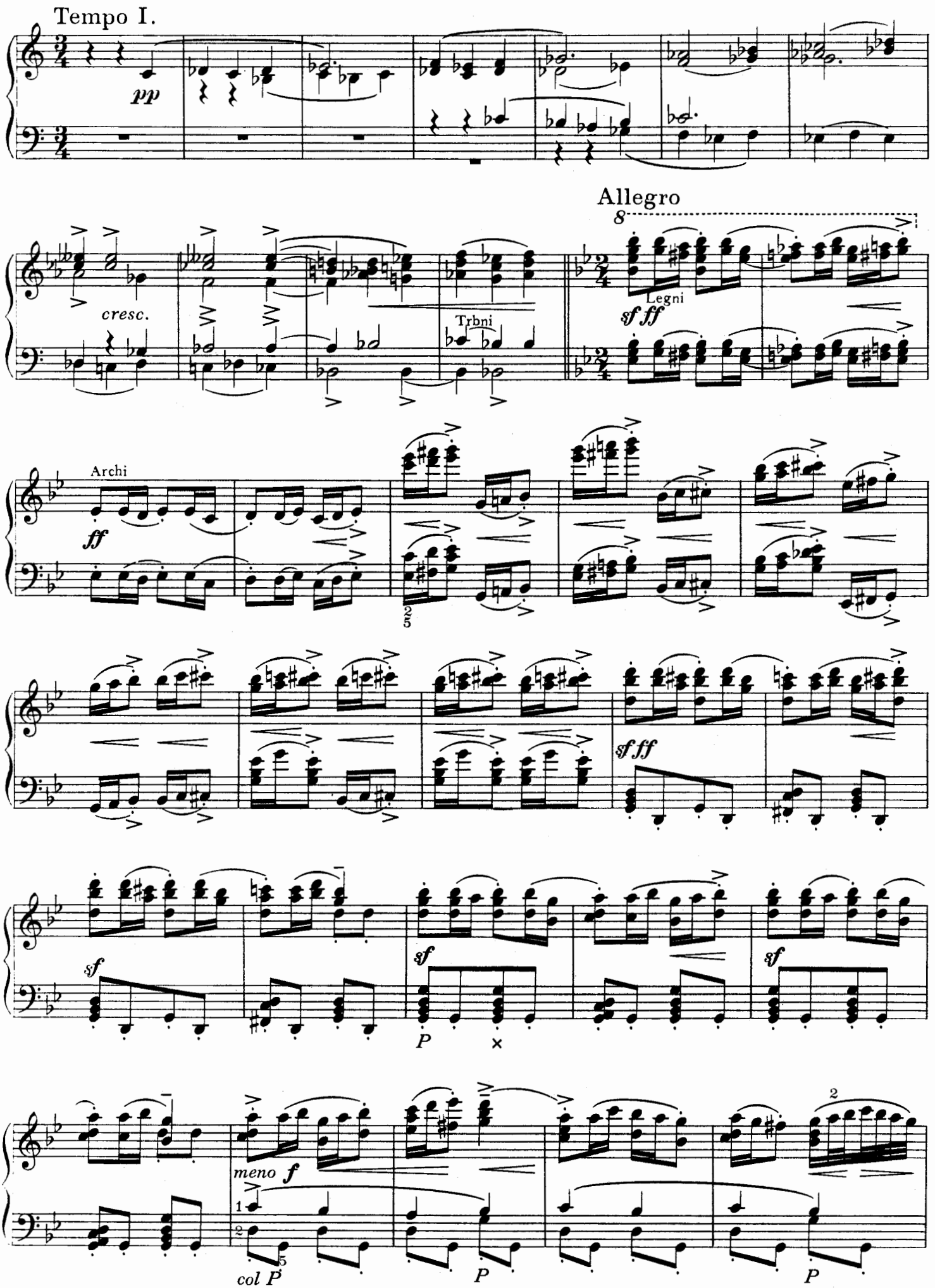
pp sempre

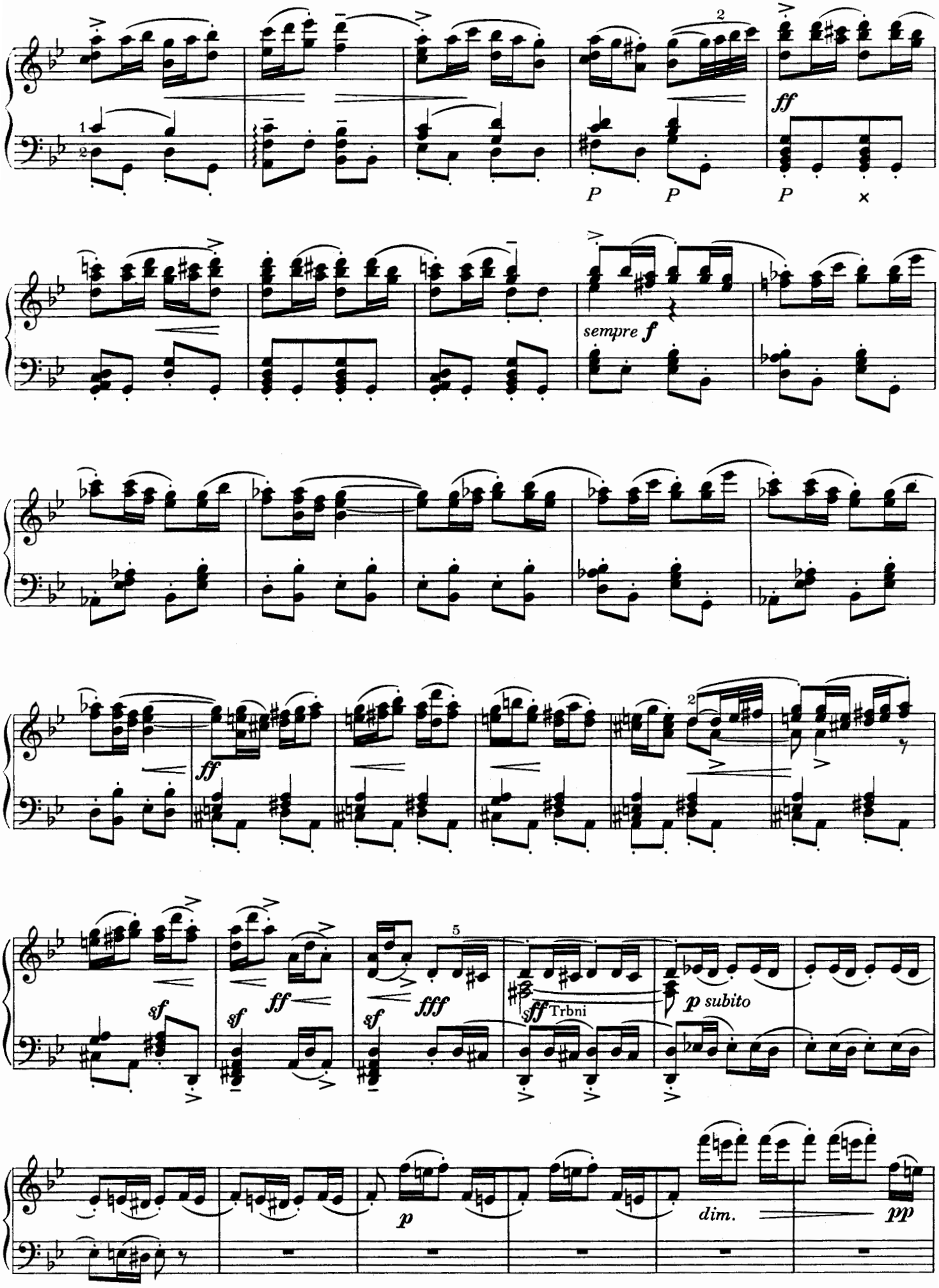
pp sempre

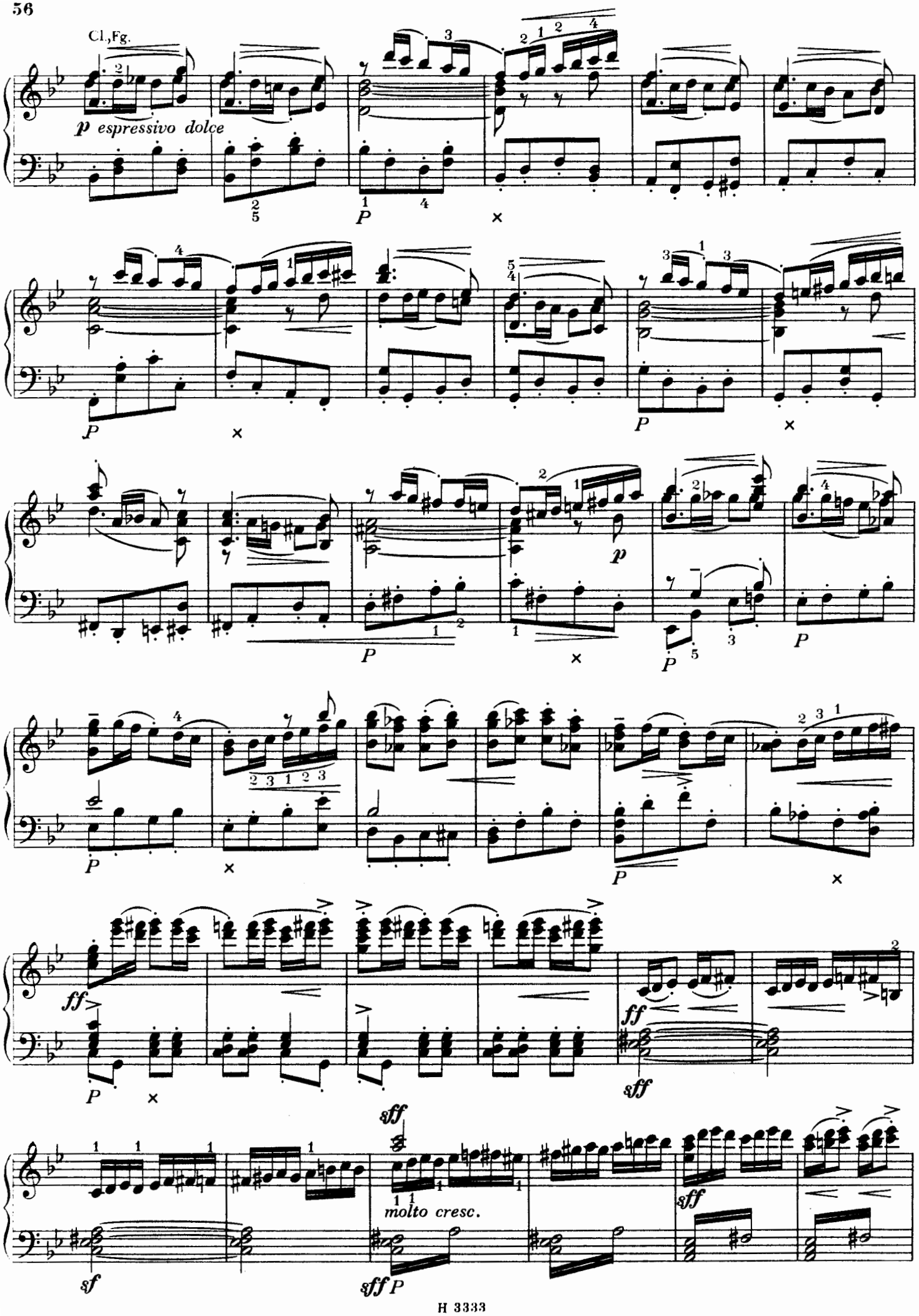

pp sempre
Legni
dolce cantando
p sempre
Cor.
espr.
P sempre
rit.
a tempo
dim.

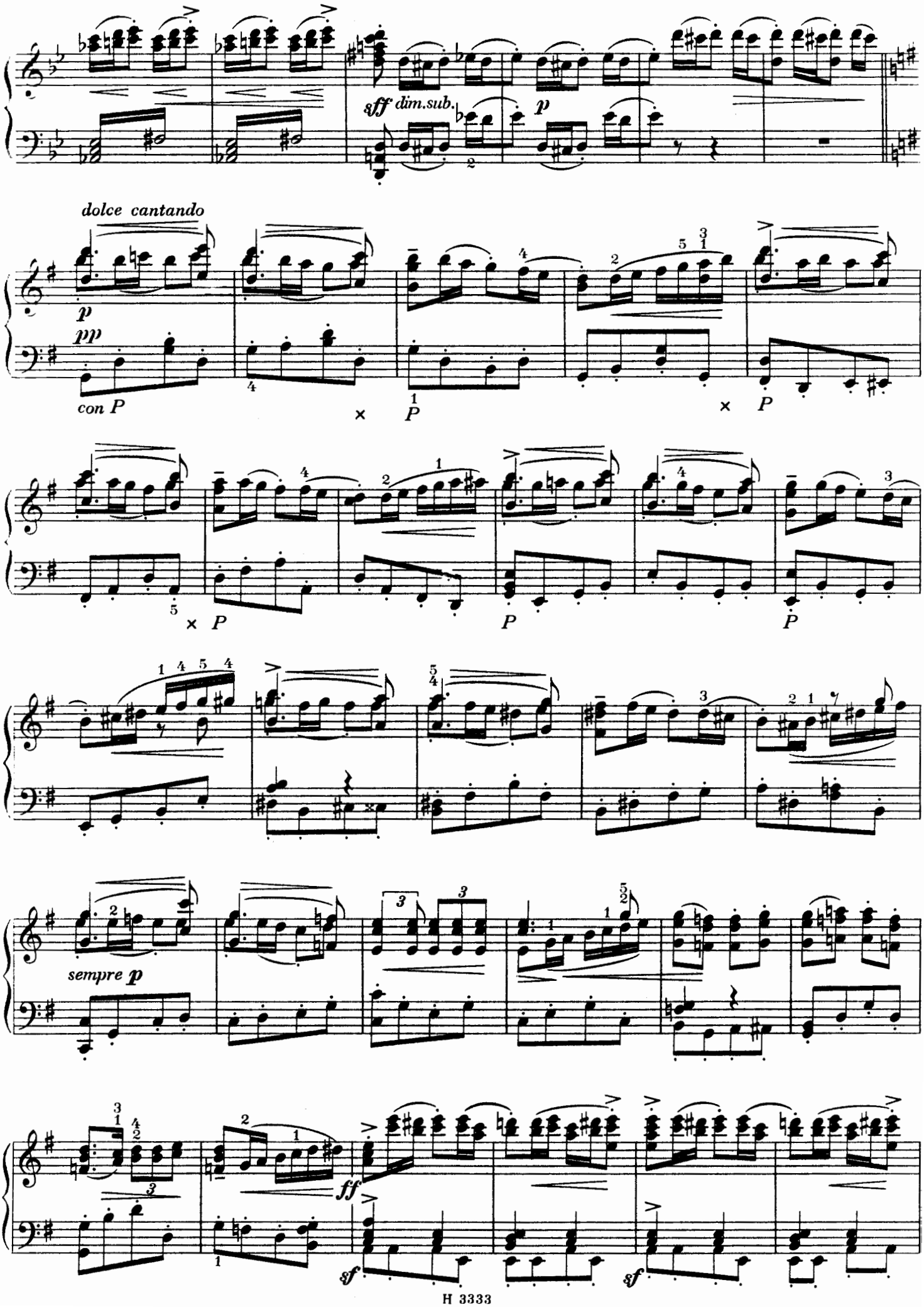

pp
cresc.
f
marc.
Cor.
f
Trbni
ff
espr.
sempre con P
sf
sf
P
cresc.
8
sf
P

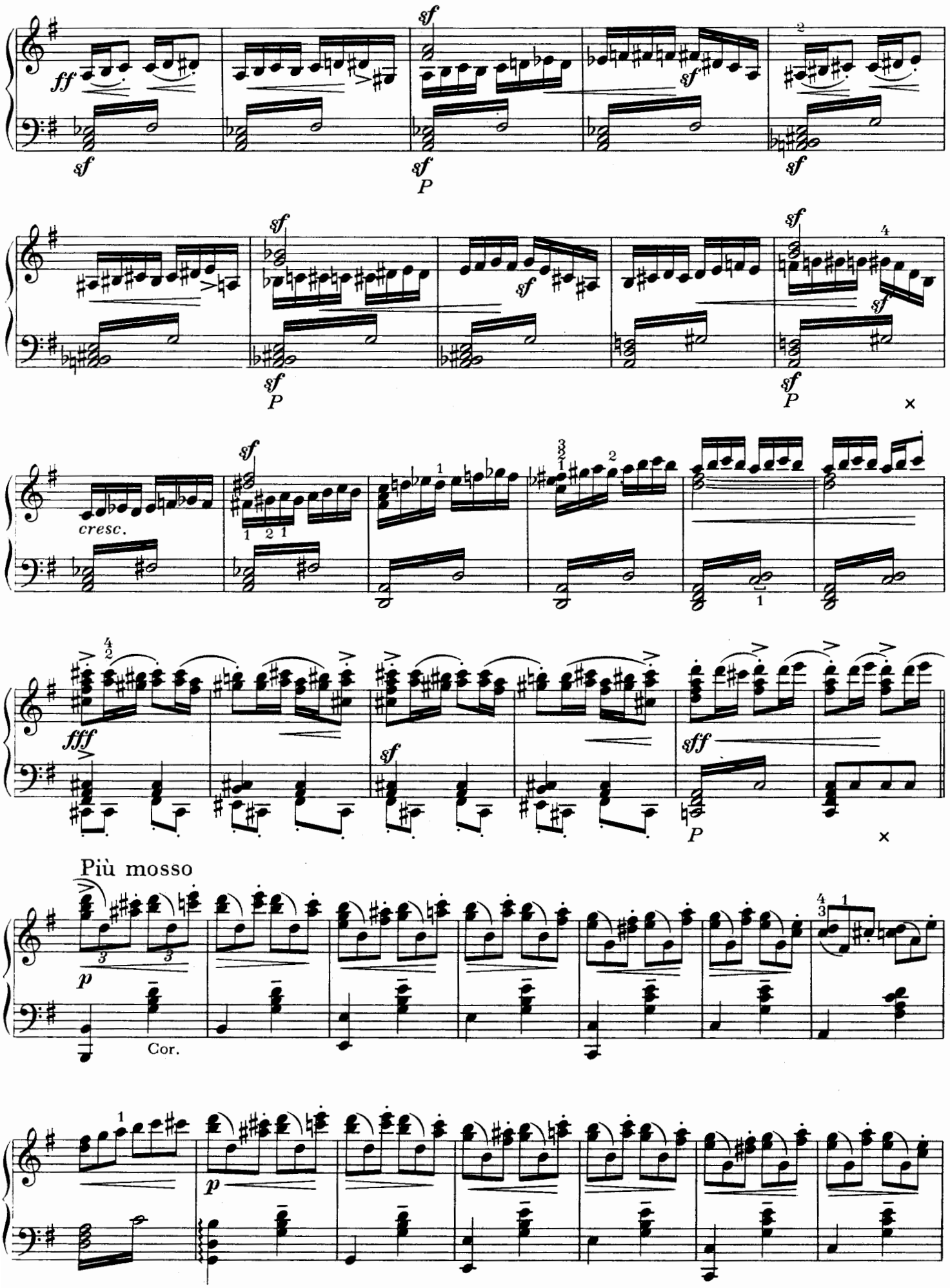

cresc.
rinfz.
P
cresc.
marcato
P sempre
molto rit.
Allegro (quasi Polka)
Legni
Tempo I.
Archi
cresc.
Trbni
Allegro

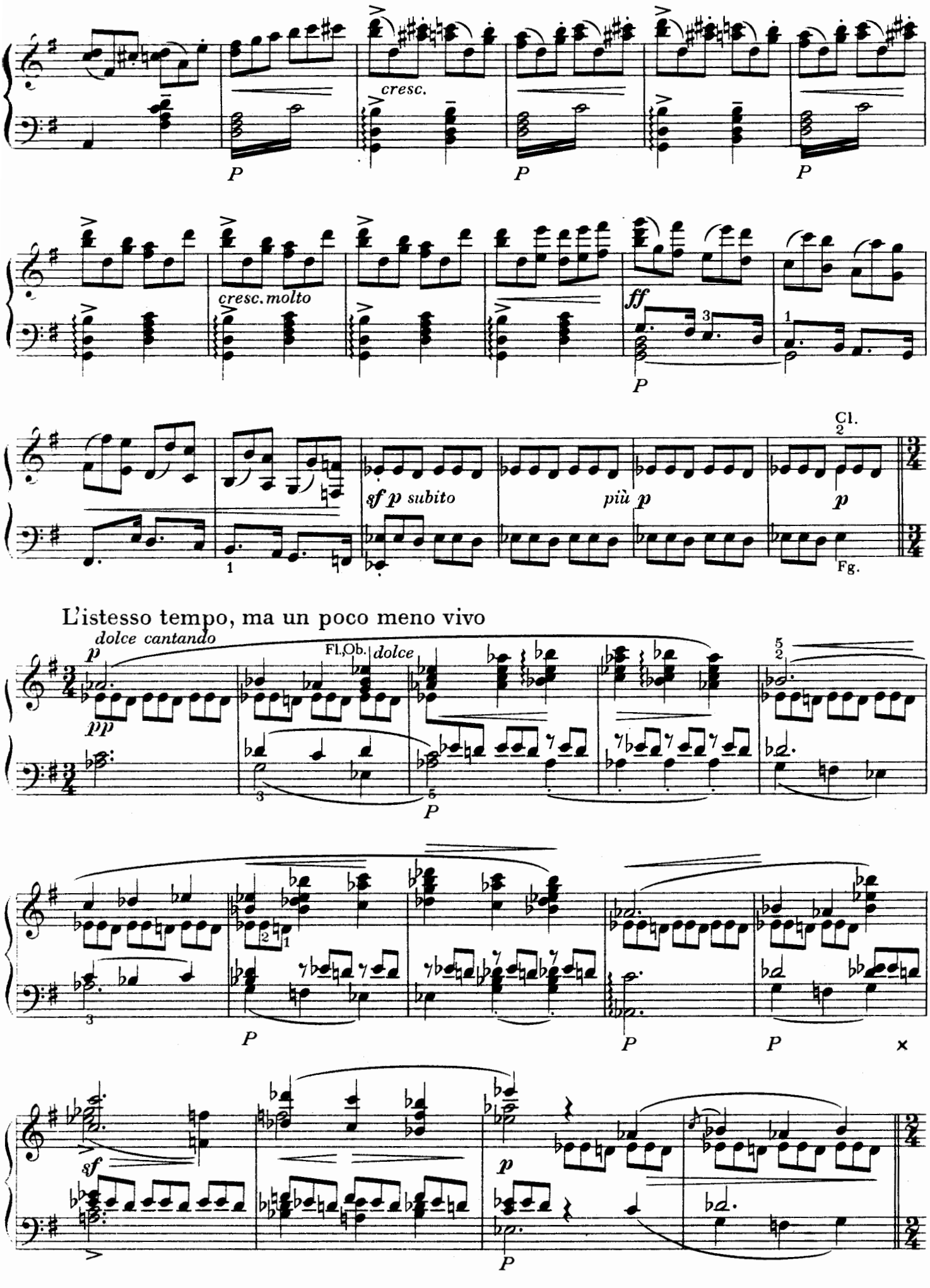

Tempo I.
pp
Allegro
cresc.
Trbni
Legni
sf ff
Archi
ff
sf ff
sf
sf
sf
P
meno f
col P
P
P

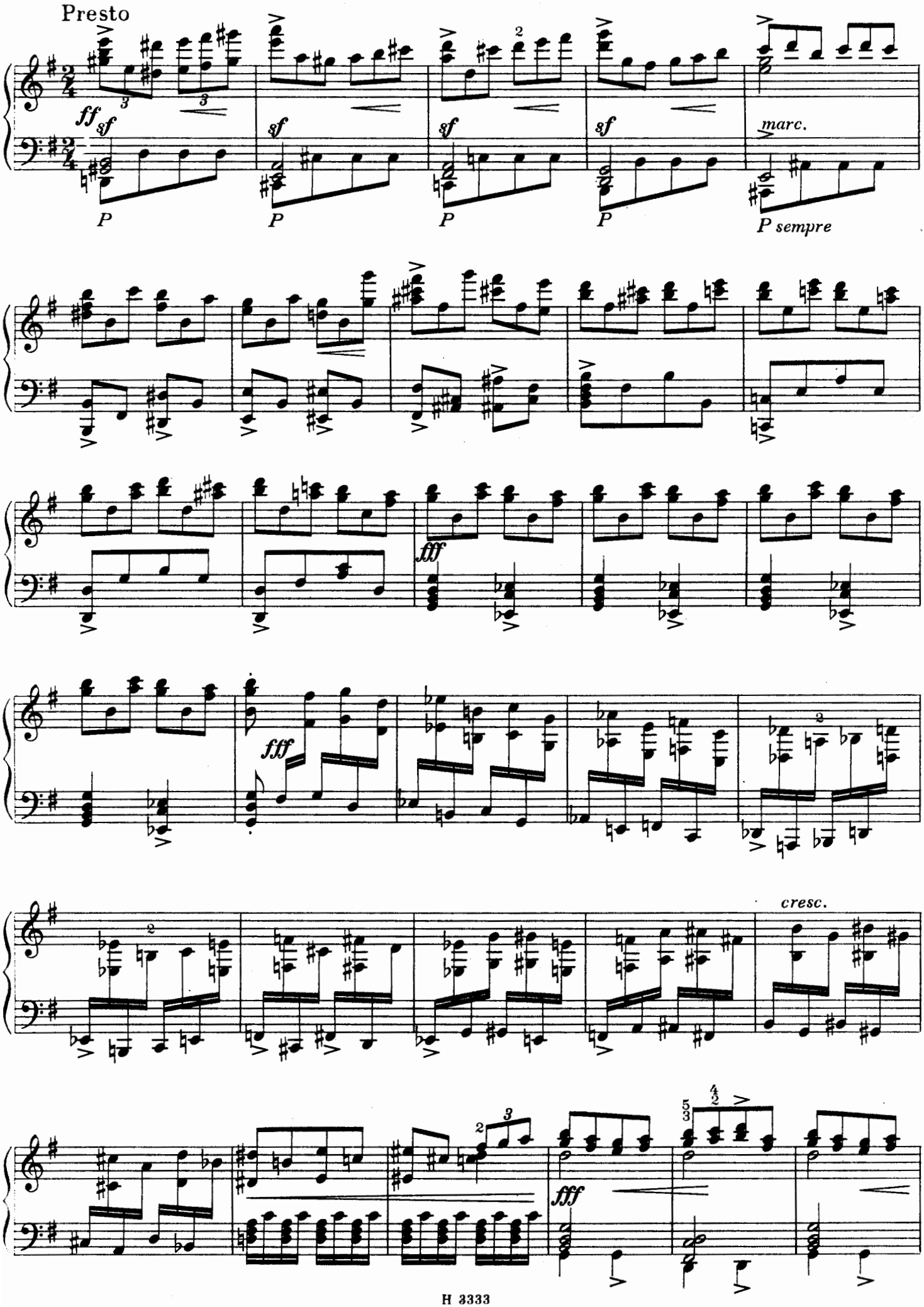

ff
P
P
P
sempre f
ff
sf
ff
fff
sf
sf
sf
Trbni
p subito
p
dim.
pp

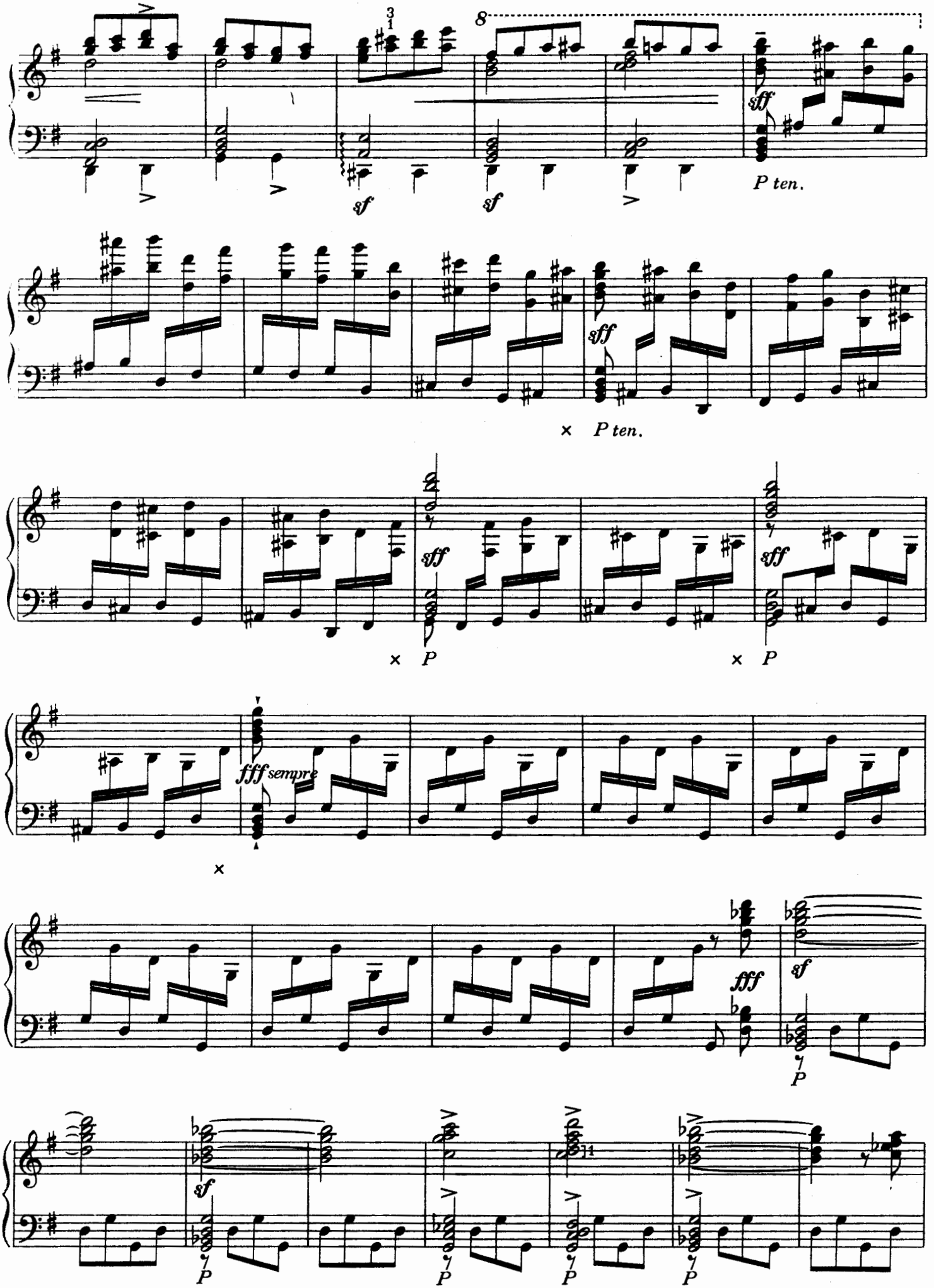

Cl.,Fg.
p espressivo dolce
molto cresc.

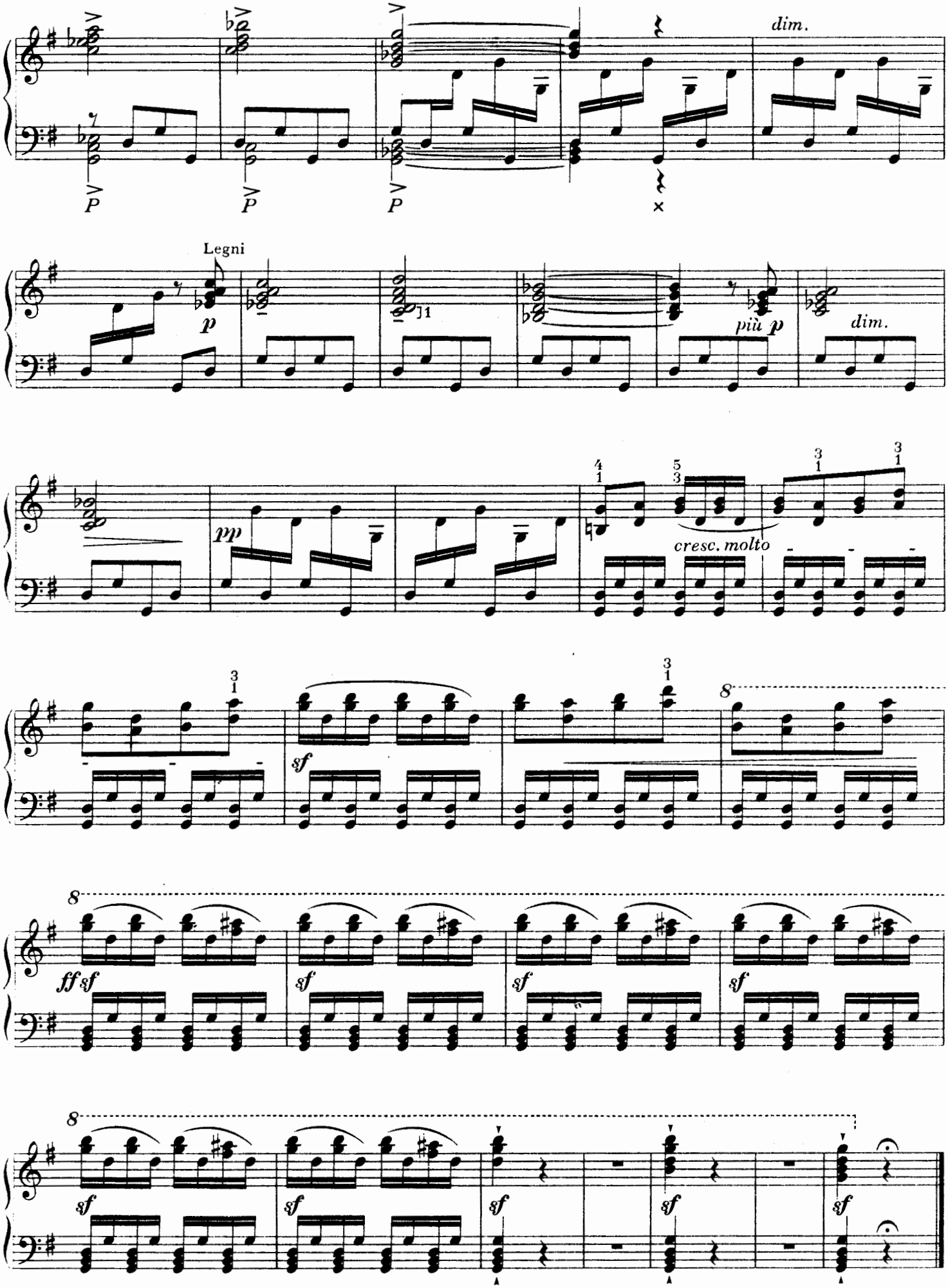

sff dim.sub.
p
dolce cantando
p
pp
con P
P
P
P
P
P
sempre p
ff
sf
sf


ff
sf
P
cresc.
fff
sff
Più mosso
p
Cor.

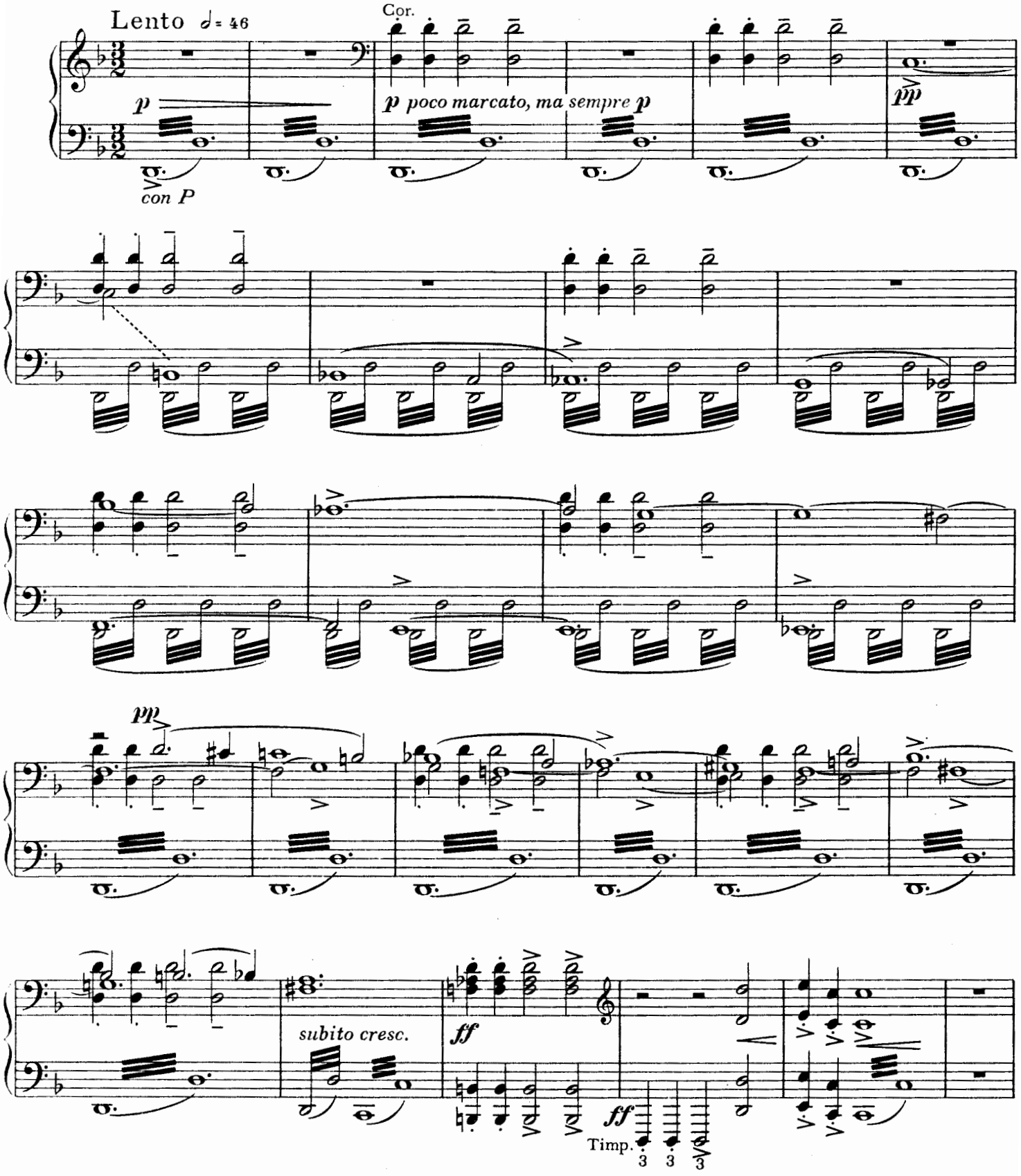

cresc.
P
P
P
cresc. molto
ff
P
sf p subito
più p
Cl.
p
Fg.
L'istesso tempo, ma un poco meno vivo
dolce cantando
p
pp
Fl.,Ob.
dolce
P
P
P
P
sf
p
P

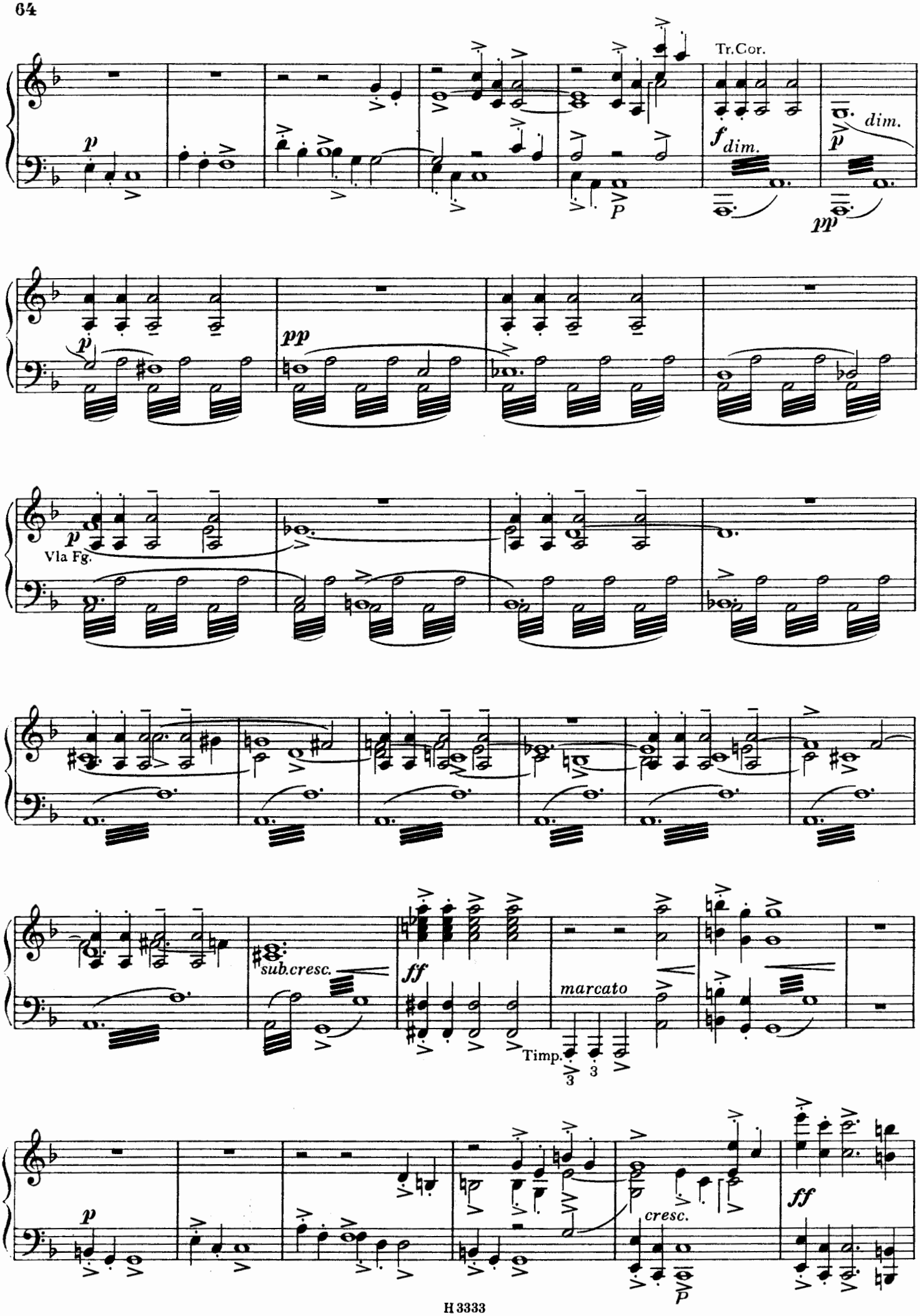

Presto
ff sf
sf
sf
sf
marc.
P
P
P
P
P sempre
fff
fff
cresc.
fff

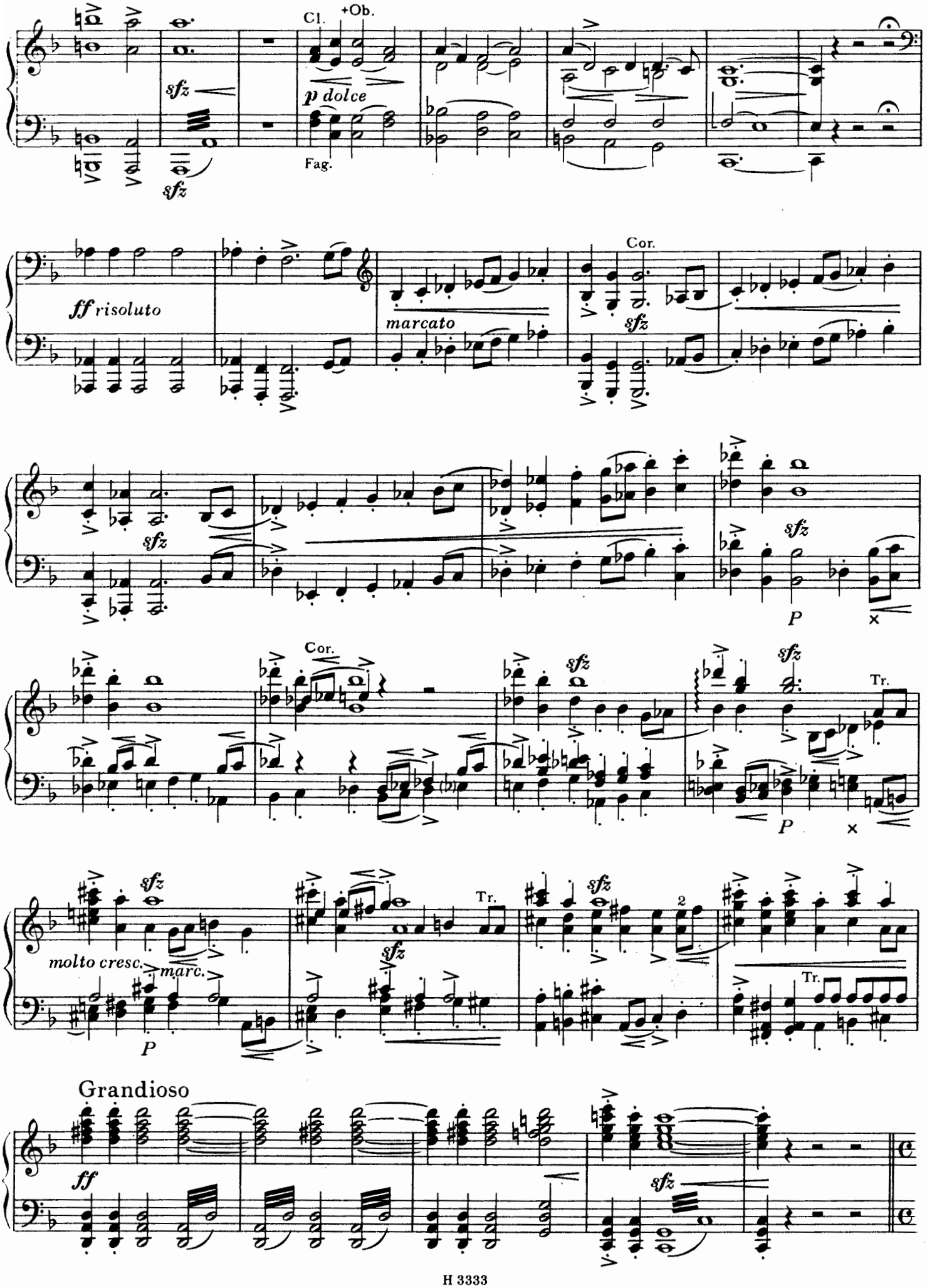

8
sf
sff
P ten.
fff sempre
fff
sf
P

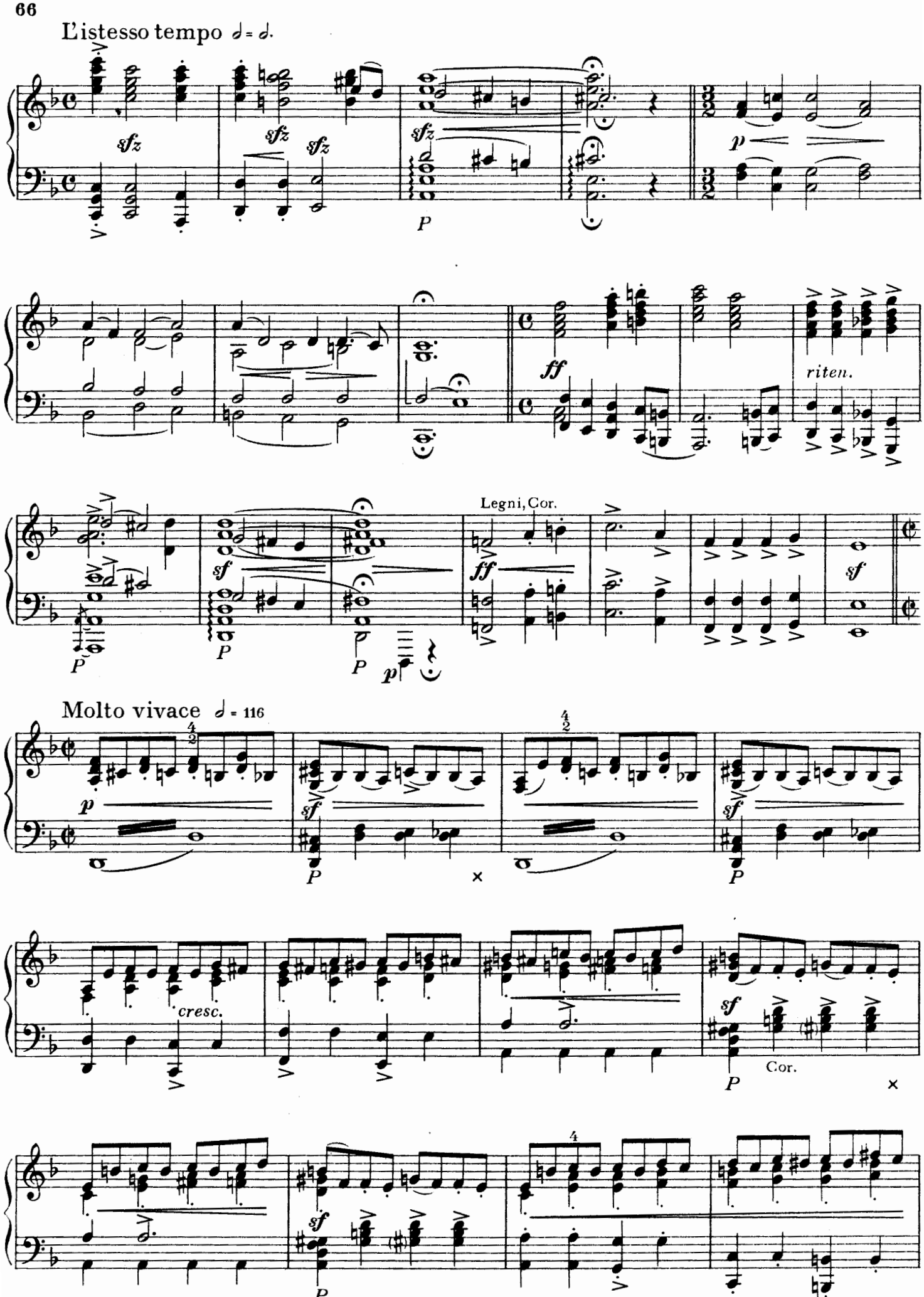

dim.
P
P
P
Legni
p
più p
dim.
pp
cresc. molto
sf
8
ff sf
sf
sf
sf
8
sf
sf
sf
sf
sf

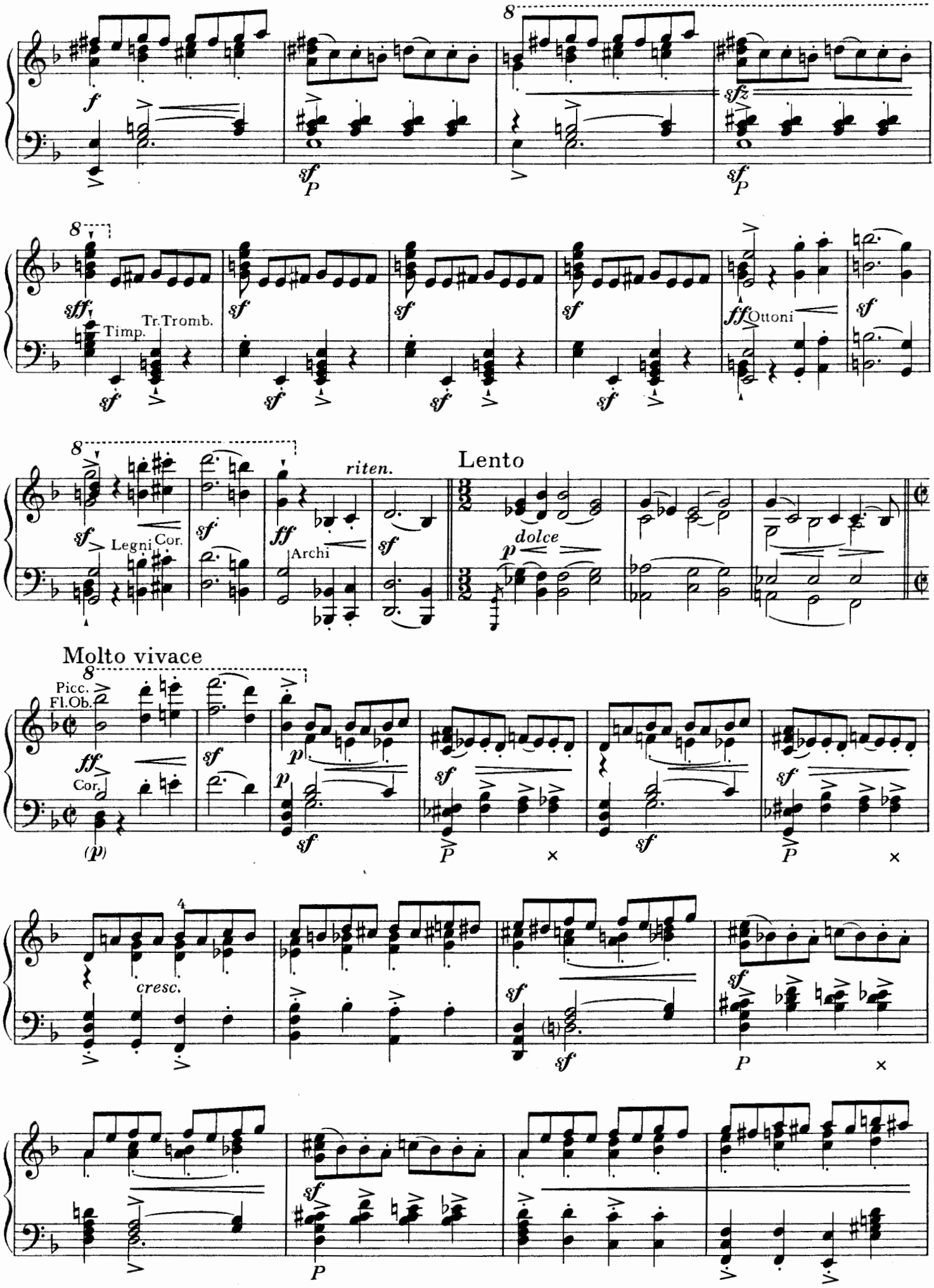
V. TÁBOR
ТАБОР

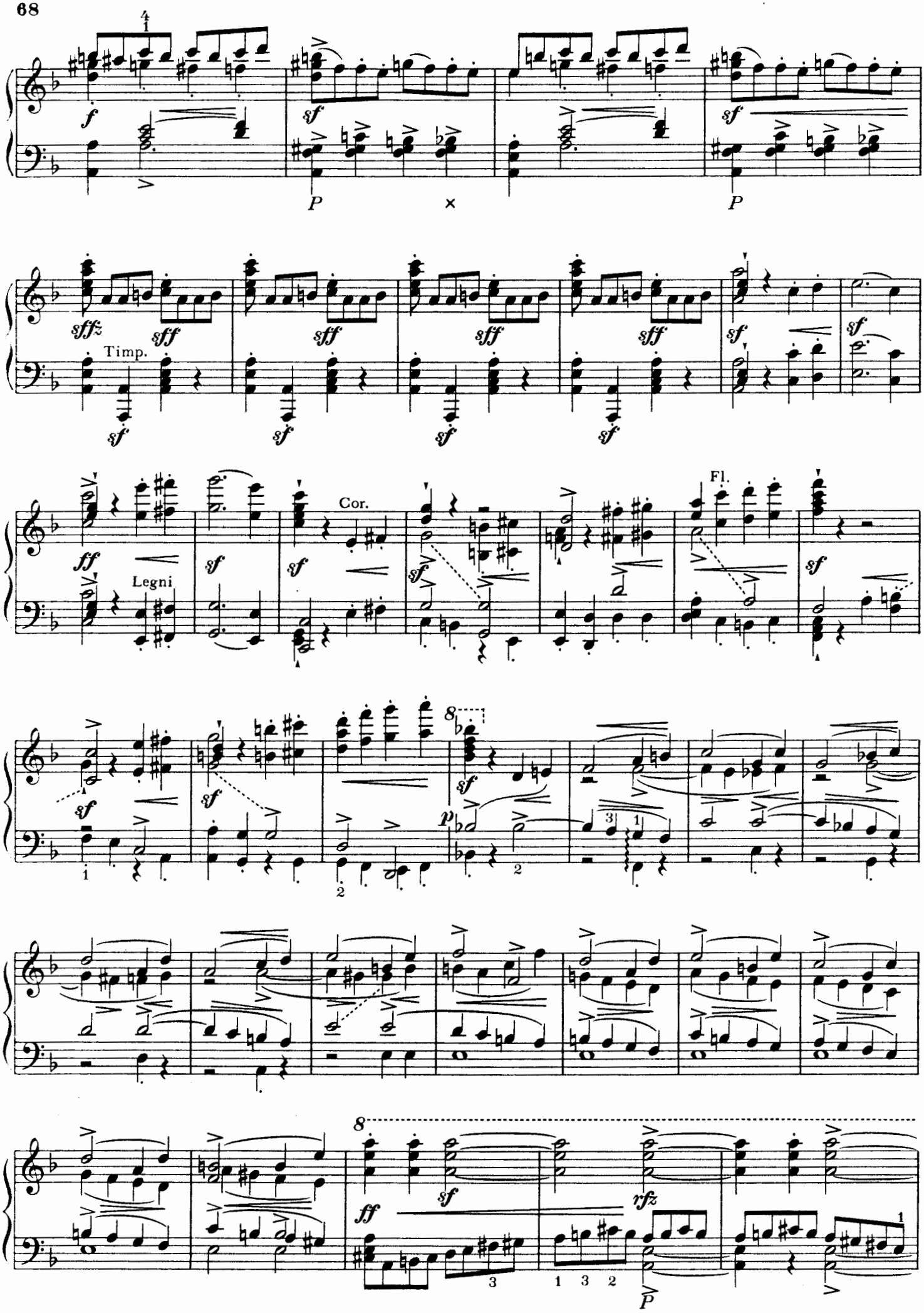


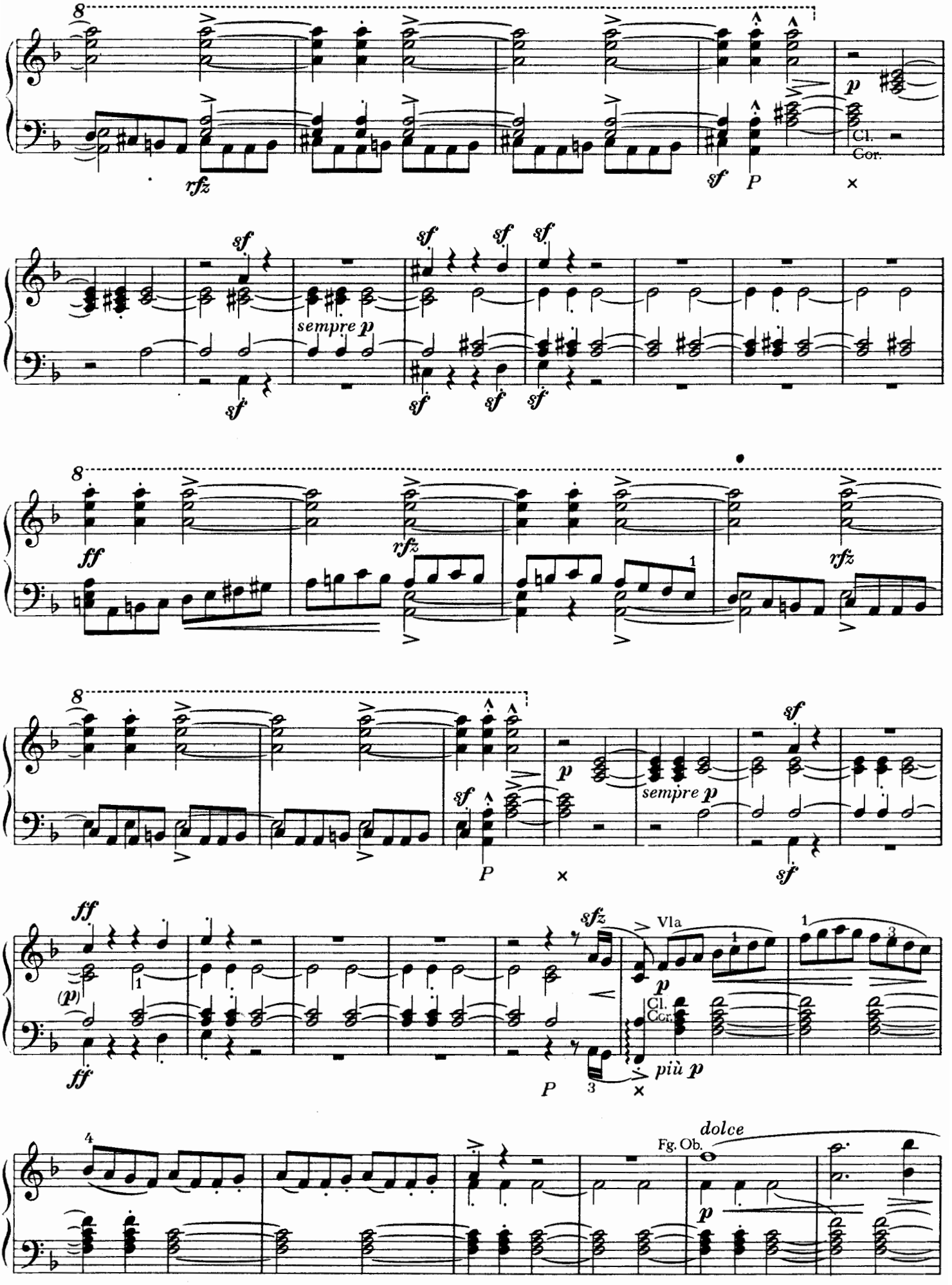

Tr.Cor.
dim.
Vla Fg.
sub.cresc.
marcato
Timp.
cresc.

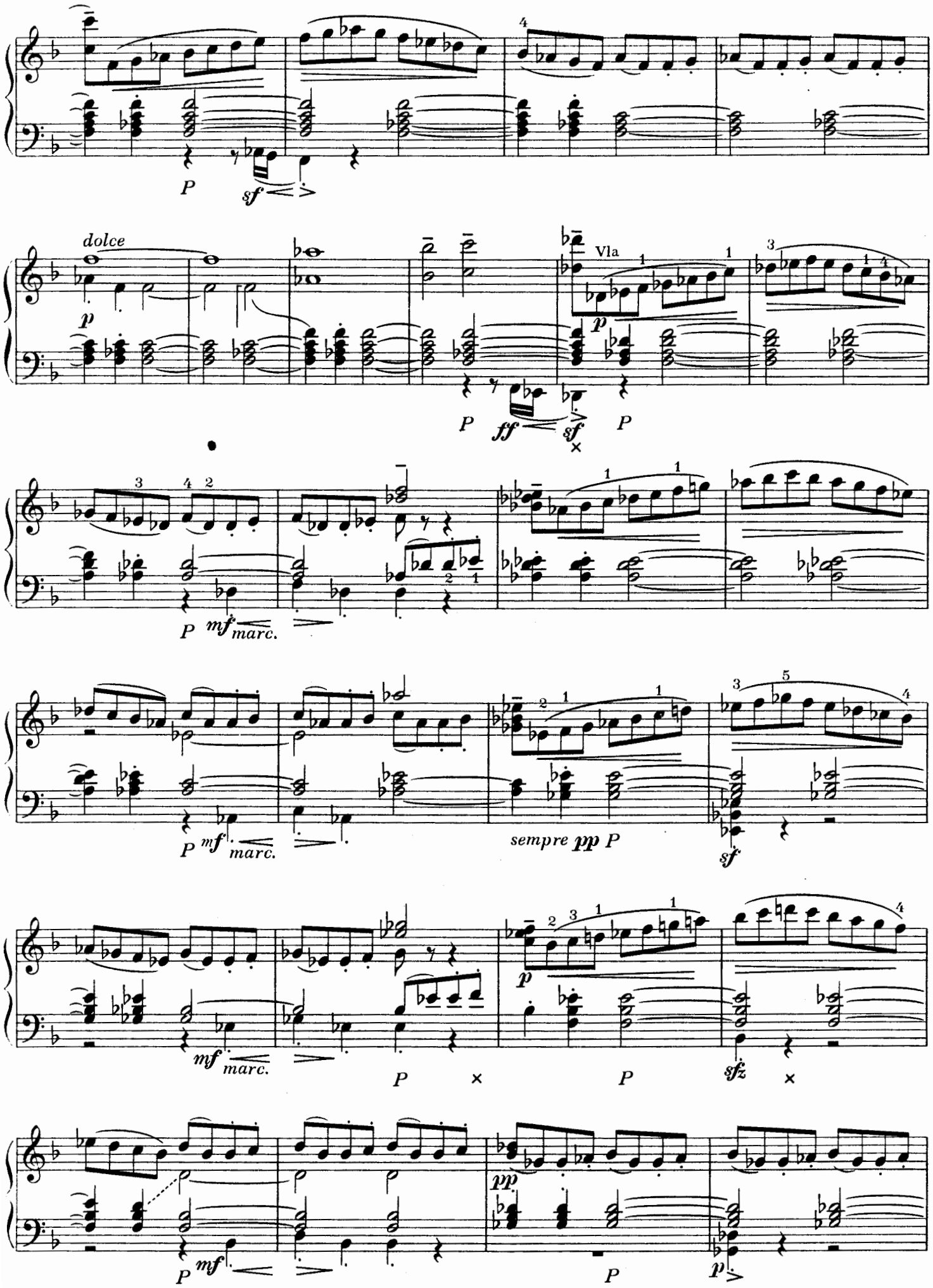

Cl.
+Ob.
sfz
p dolce
Fag.
sfz
ff risoluto
marcato
Cor.
sfz
sfz
P
Cor.
sfz
sfz
Tr.
P
molto cresc.
marc.
sfz
sfz
Tr.
2
Tr.
P
Grandioso
ff
sfz

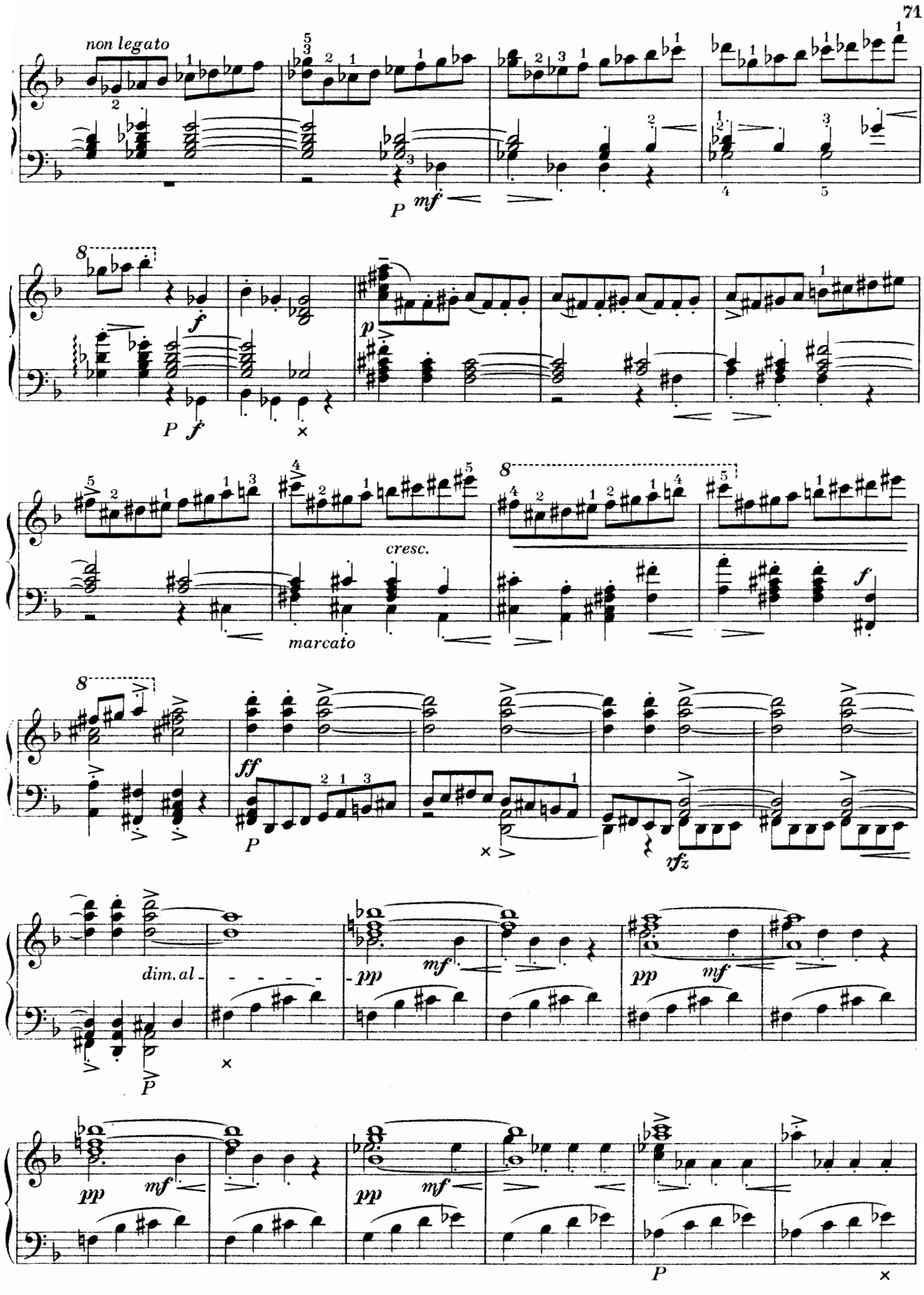

L'istesso tempo ♩= ♩.
sfz
sfz
sfz
sfz
P
p
ff
riten.
sf
P
P
P
p
Legni, Cor.
ff
sf
Molto vivace ♩= 116
p
P
sf
P
sf
P
cresc.
sf
P
Cor.
sf
P

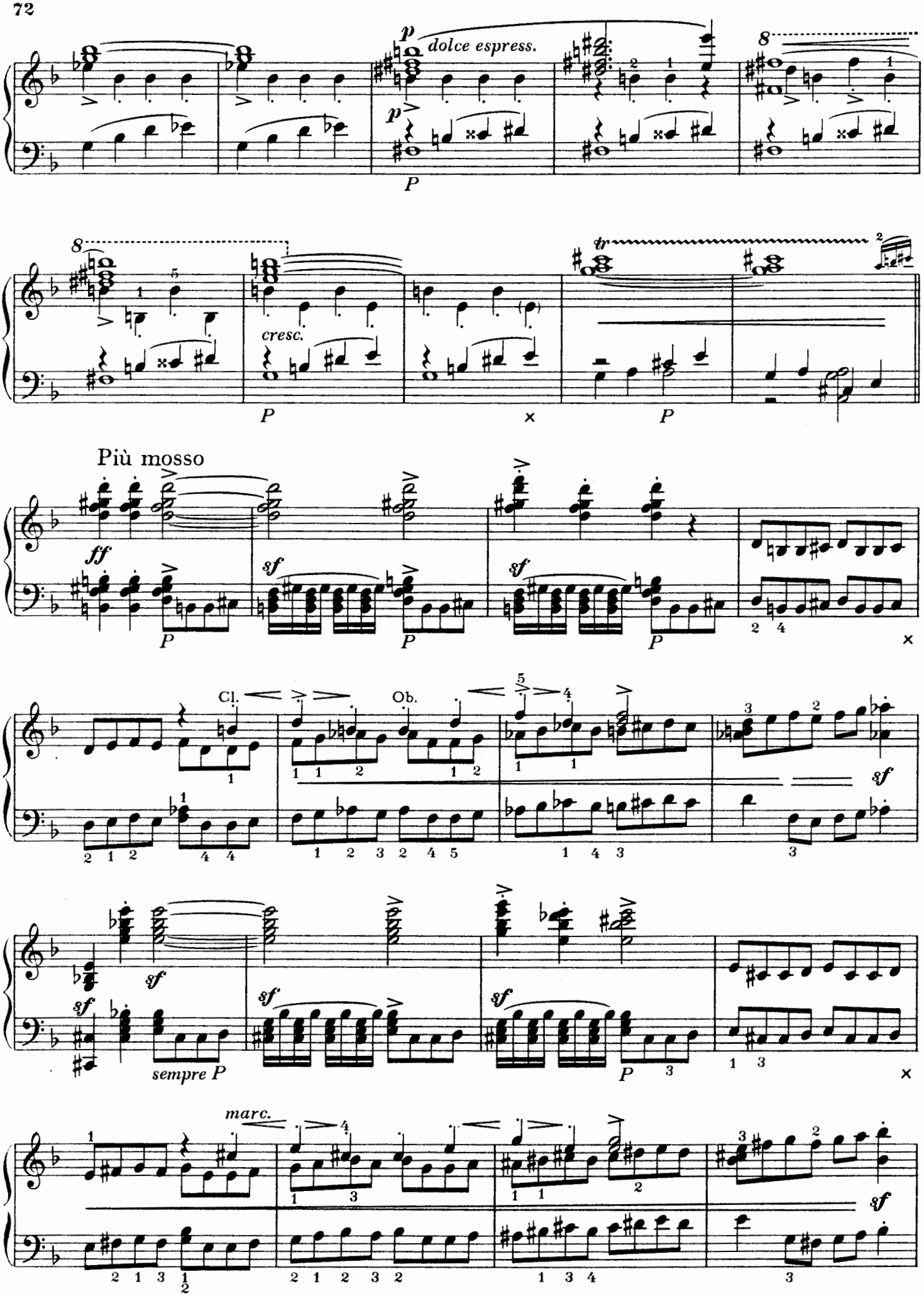

8
f
sf
P
sfz
sff
Timp.
Tr.Tromb.
ff
Ottoni
riten.
Lento
dolce
Legni
Cor.
Archi
Molto vivace
Picc.
Fl.Ob.
Cor.
(p)
cresc.
4

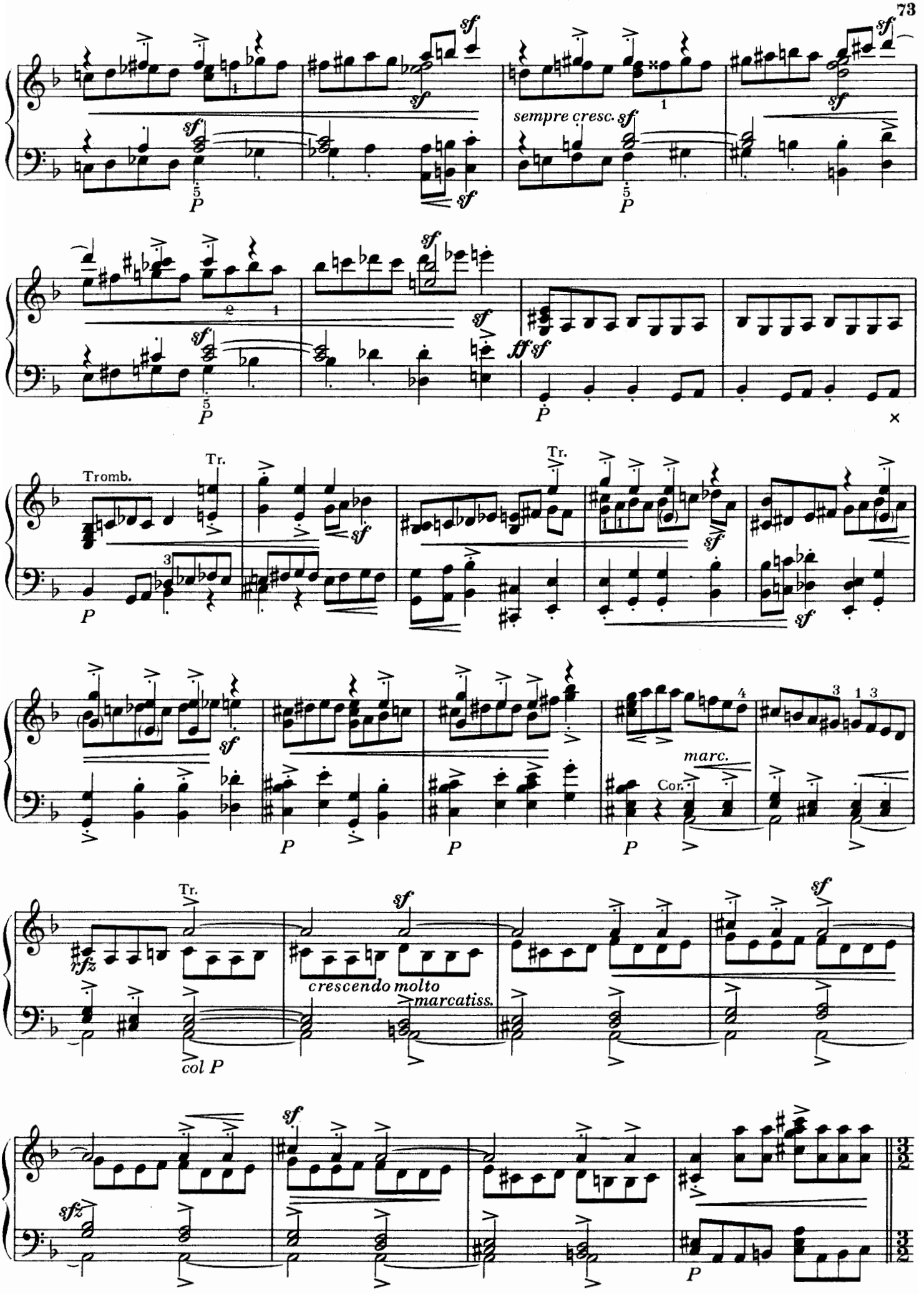

Timp.
Cor.
Legni
Fl.

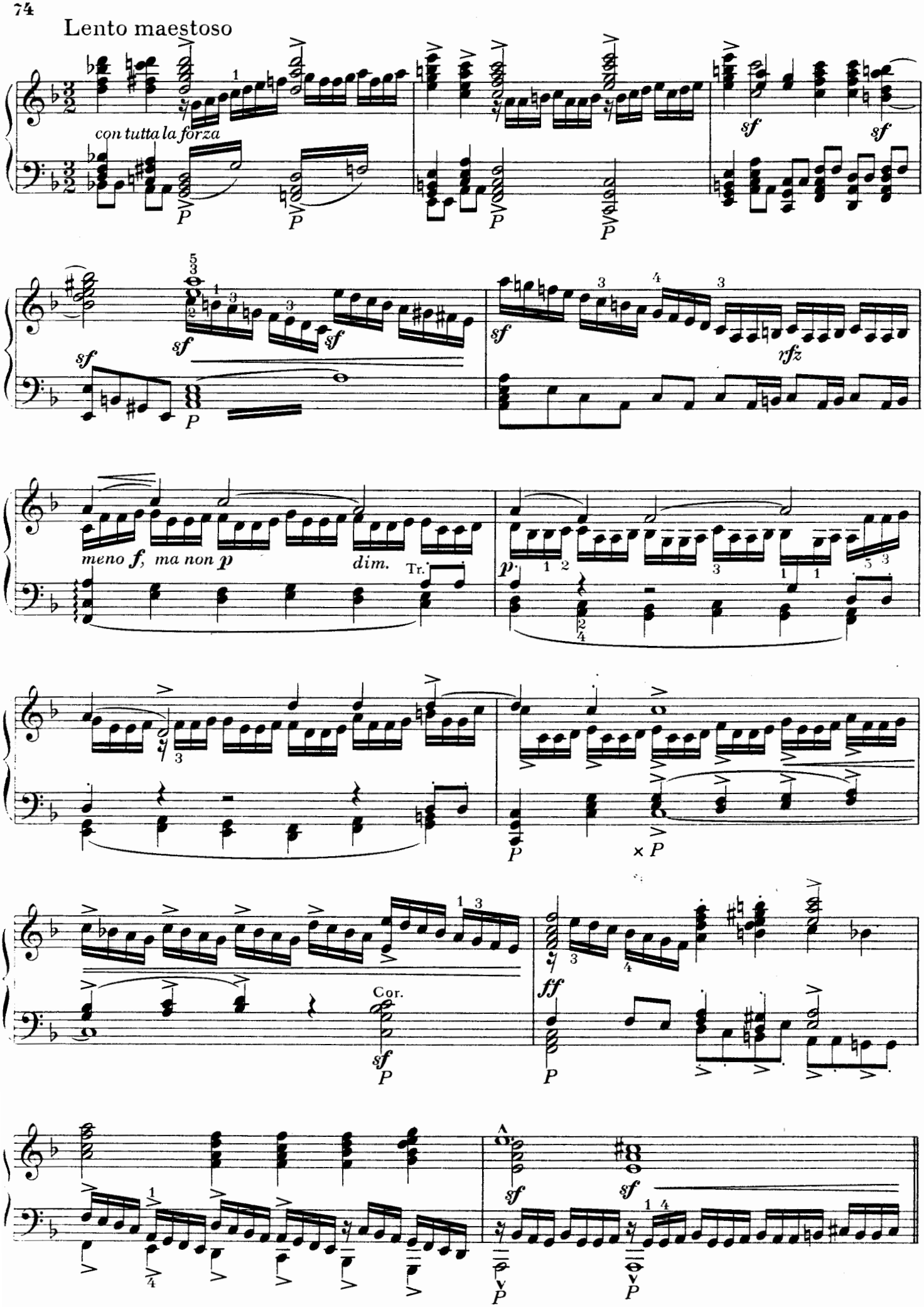

8
rfz
sf
P
p
Cl.
Cor.
sempre p
ff
(p)
Vla
più p
dolce
Fg. Ob.

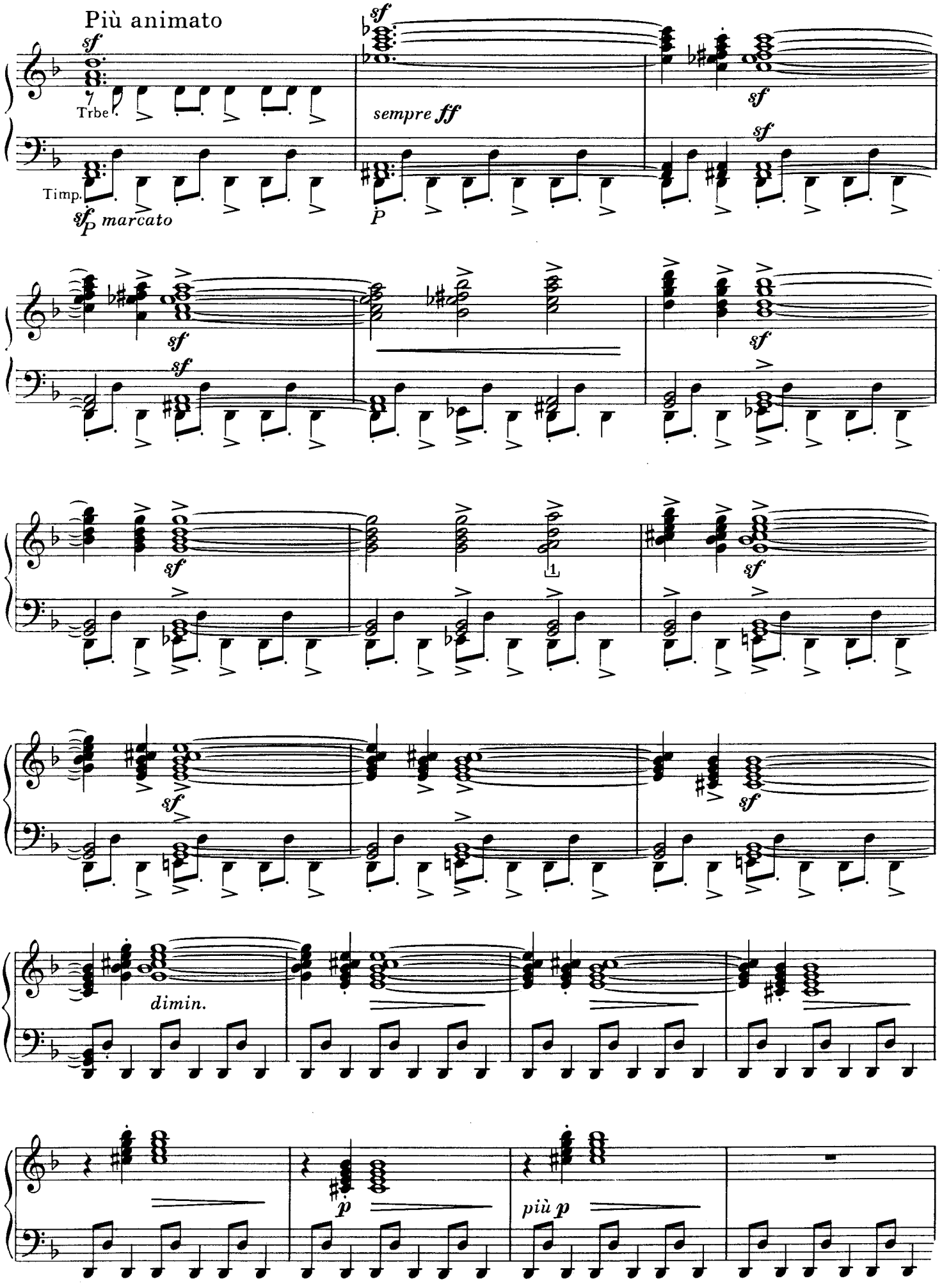

dolce
Vla
sempre pp P
H 3333

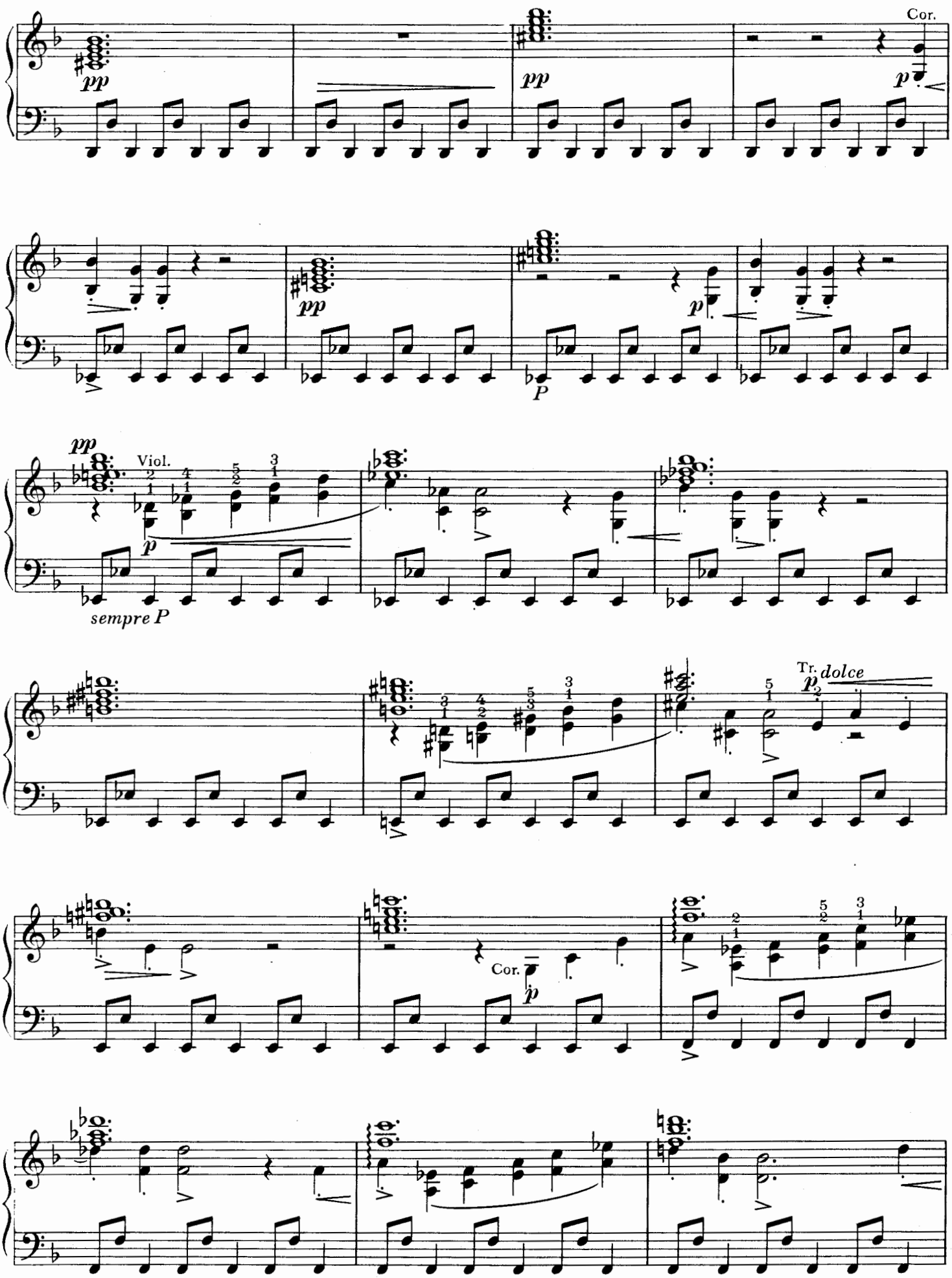

non legato
P
mf
f
P
f
cresc.
marcato
ff
P
rfz
dim. al -
pp
mf
pp
mf
pp
mf
pp
mf
P

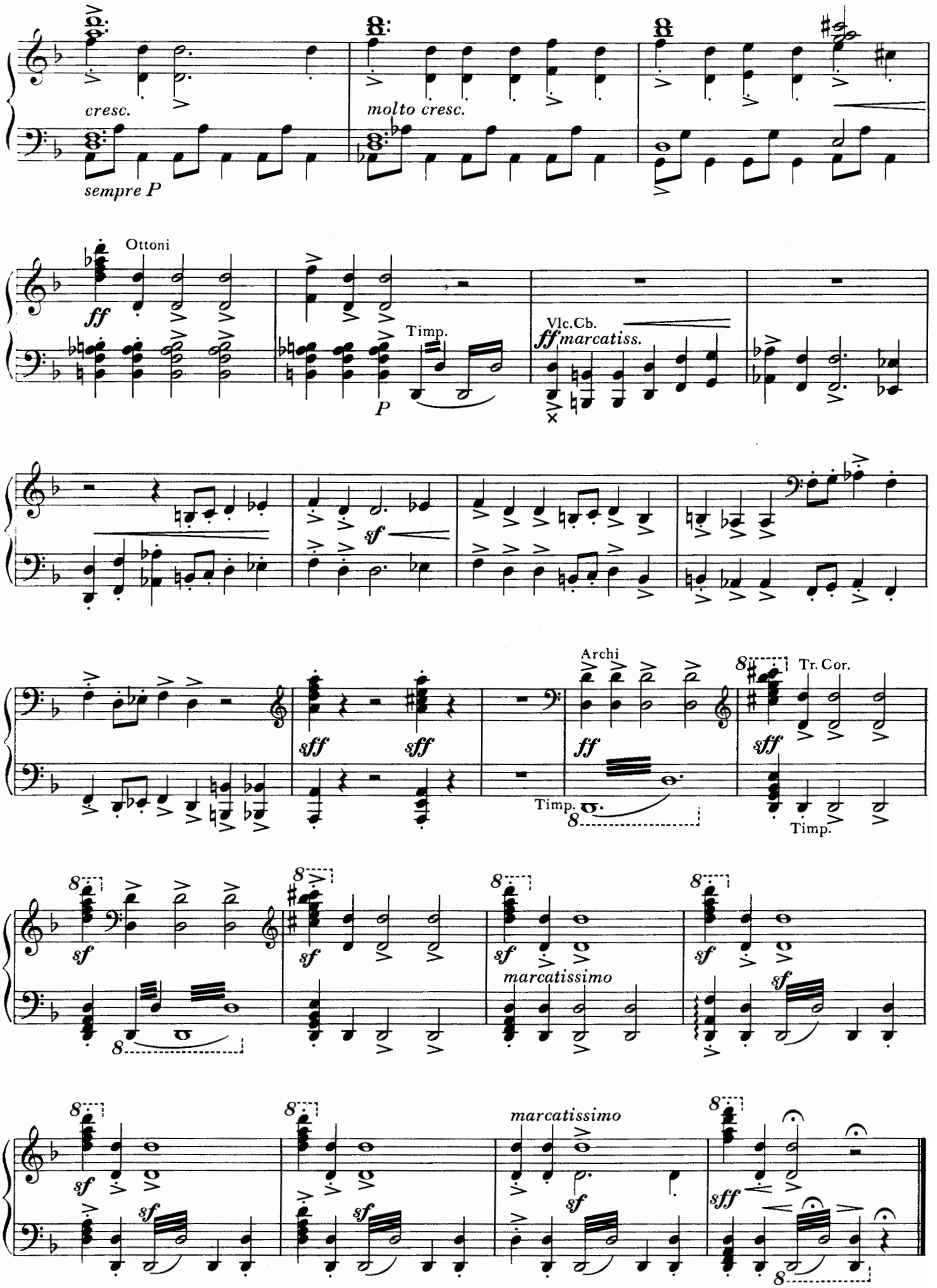

p
dolce espress.
P
cresc.
tr
Più mosso
ff
sf
Cl.
Ob.
sempre P
marc.


sempre cresc.
Tromb.
Tr.
Cor.
marc.
crescendo molto
marcatiss.
col P


Lento maestoso
con tutta la forza
meno f, ma non p
dim.
Tr.
Cor.
rfz


Più animato
sf
Trbe.
Timp.
sf p marcato
sempre ff
P
sf
dimin.
p
più p

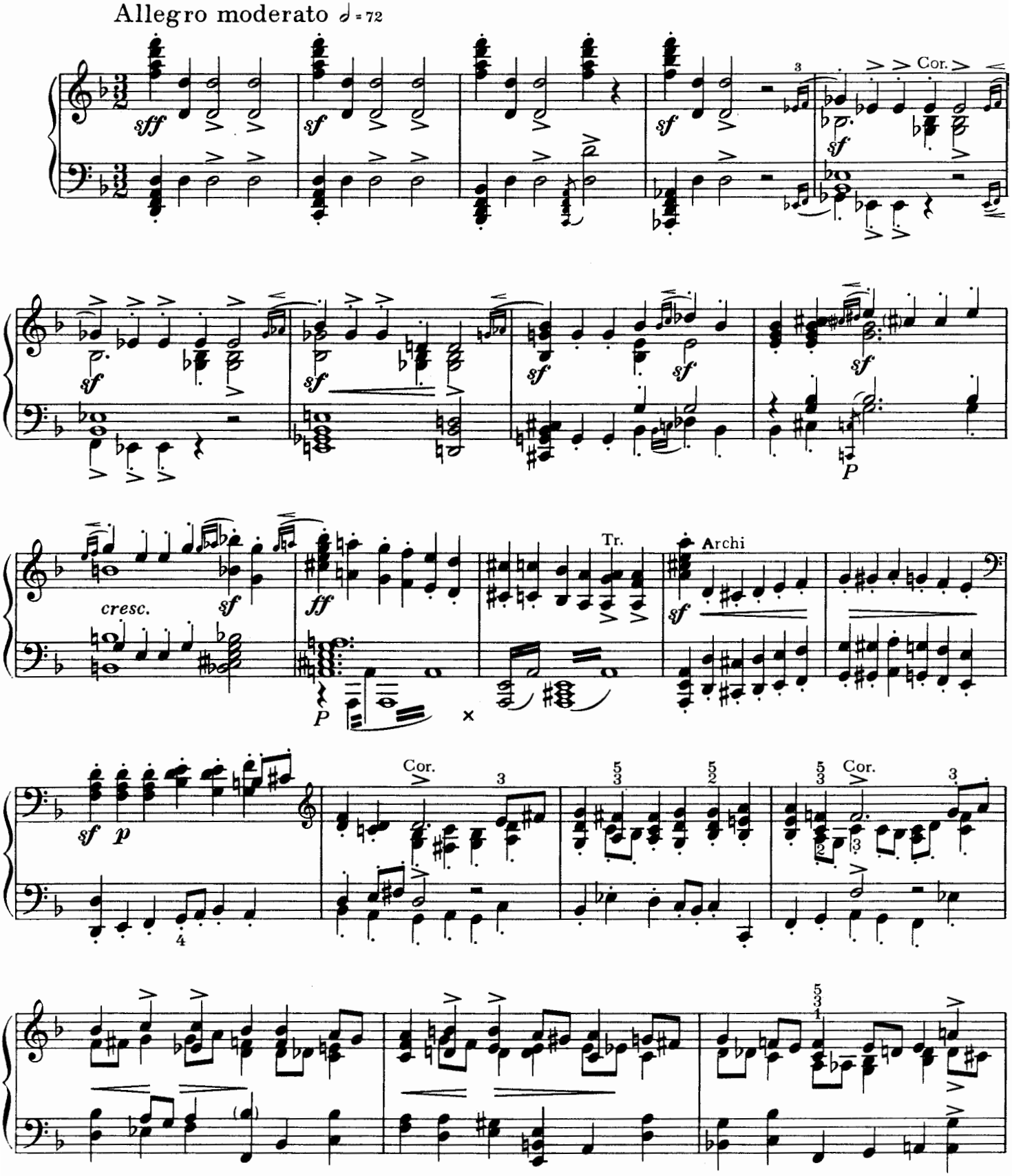

Cor.
pp
p
pp
p
P
pp
Viol.
p
sempre P
Tr.
dolce
p
Cor.
p

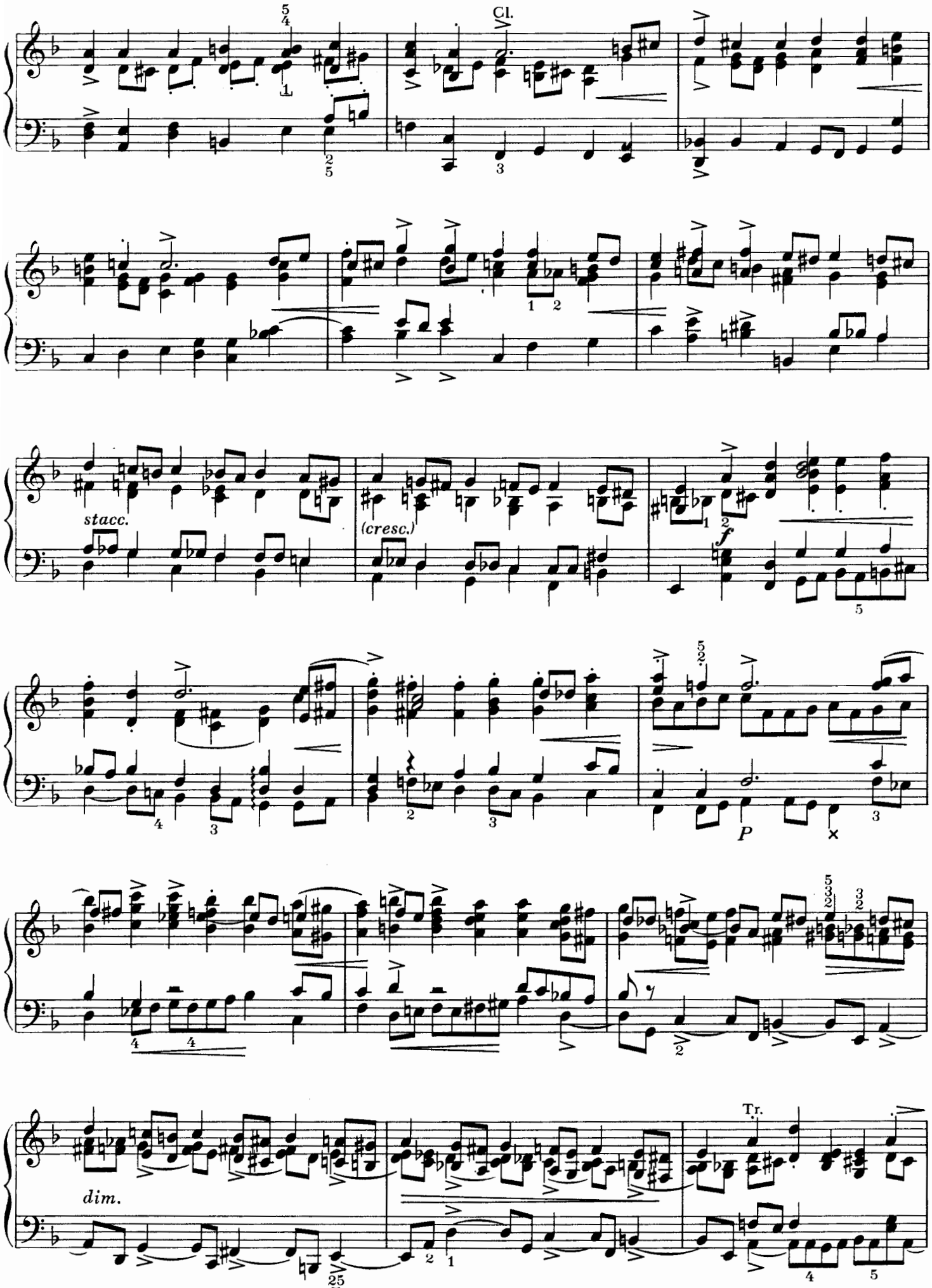

cresc.
molto cresc.
sempre P
Ottoni
ff
Timp.
P
Vlc.Cb.
ff marcatiss.
sf
Archi
Tr. Cor.
sff
ff
Timp.
marcatissimo
sf

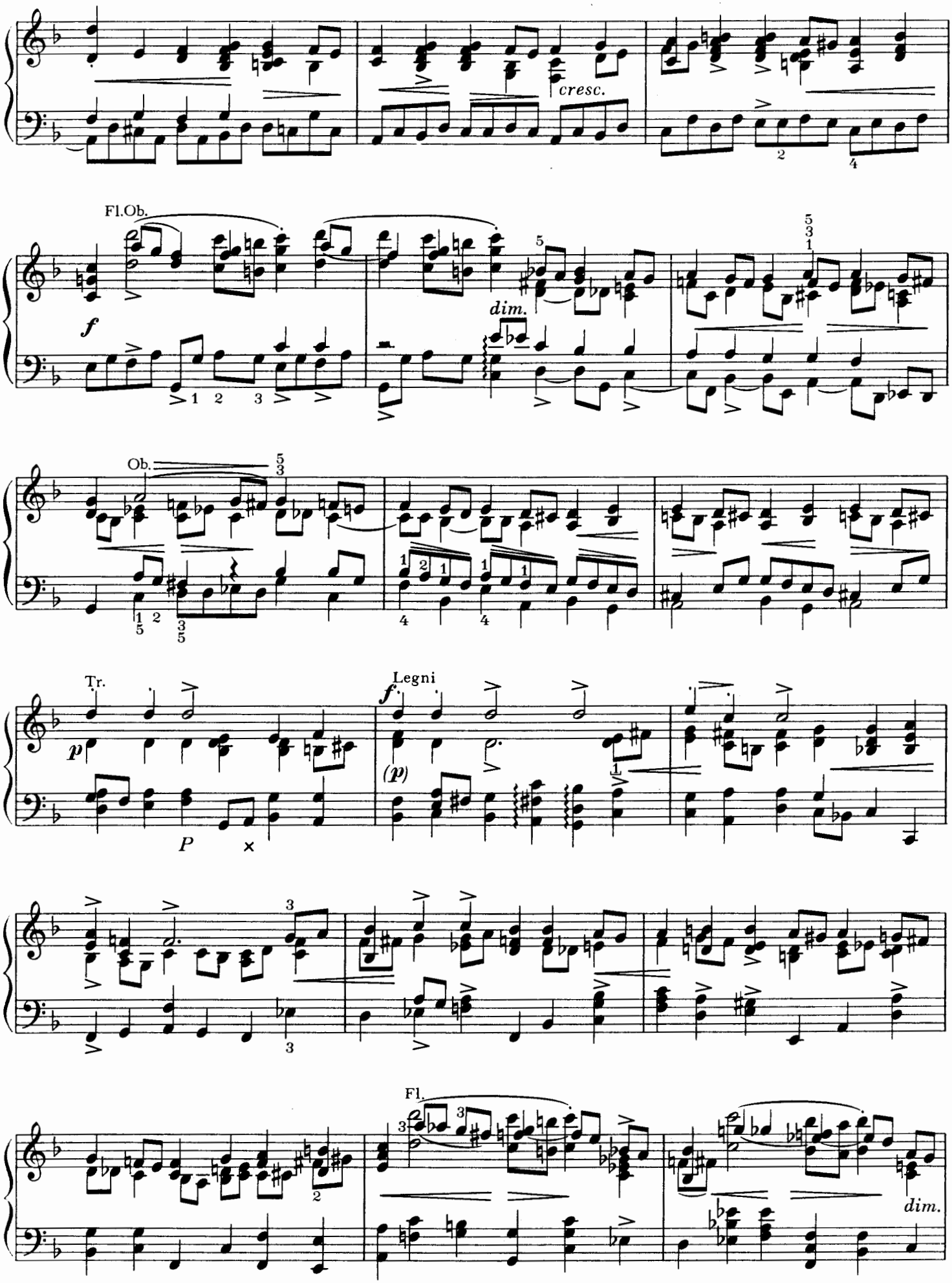
VI. BLANÍK

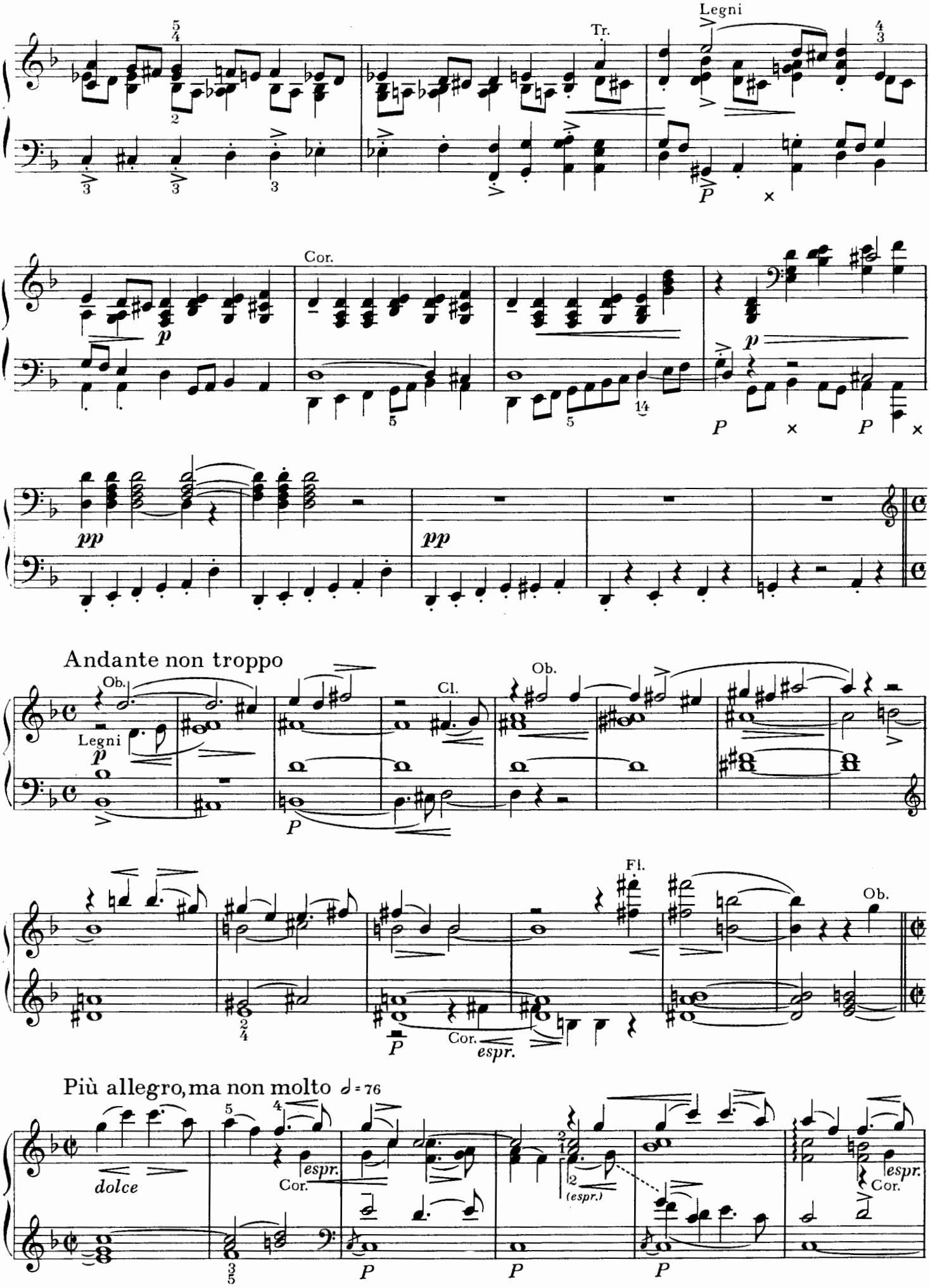
БЛАНИК

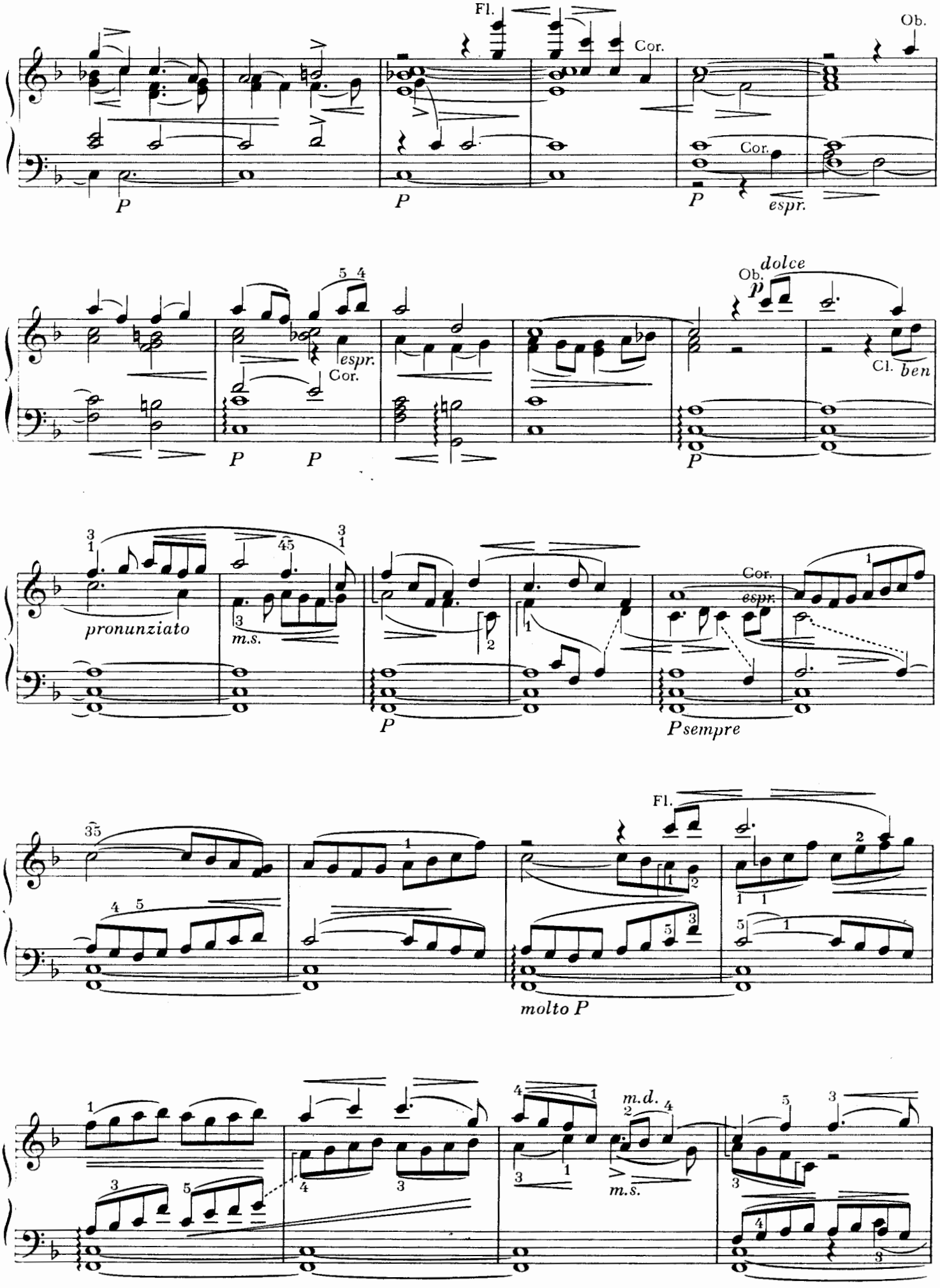
Allegro moderato ♩ = 72

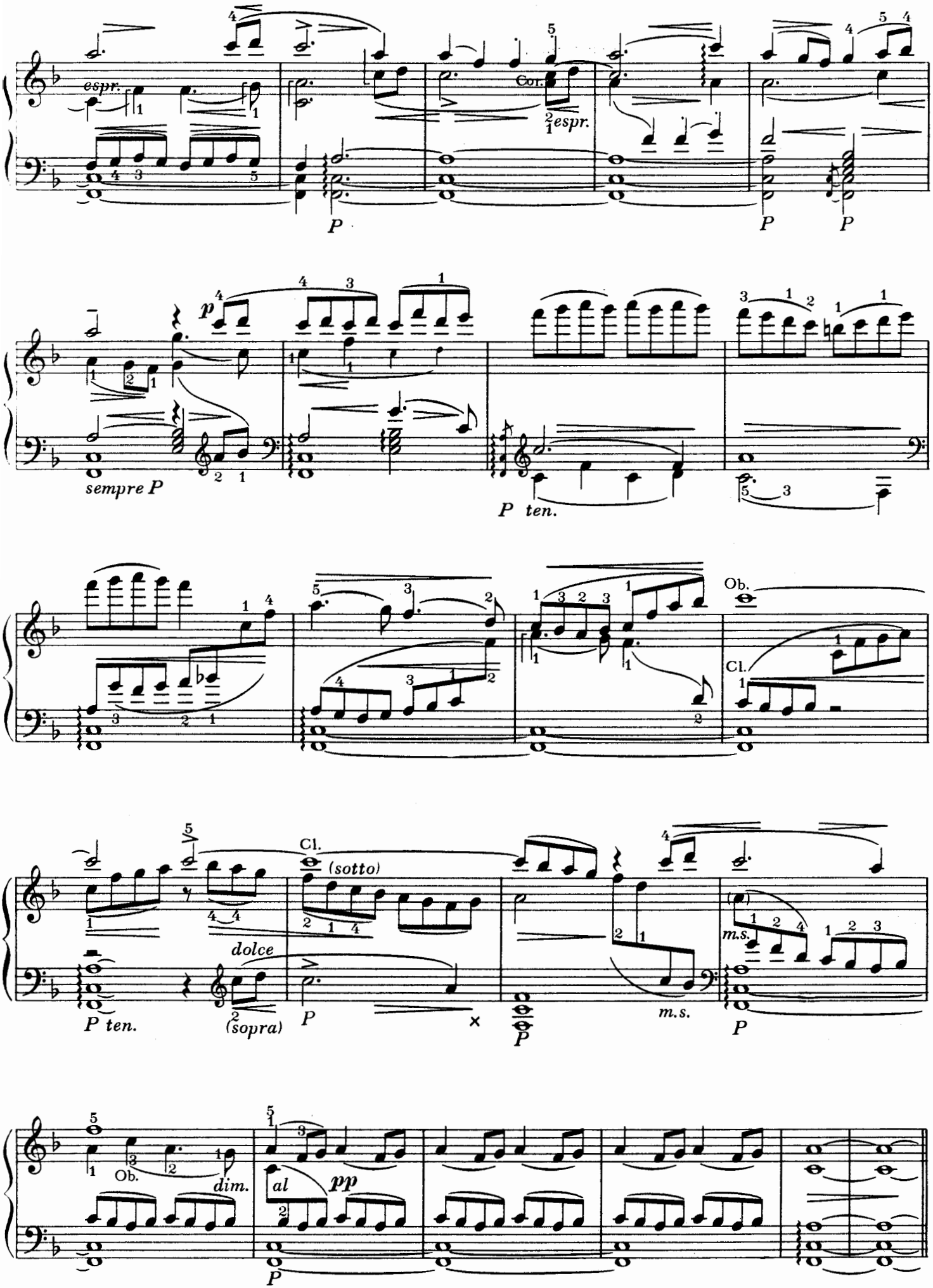


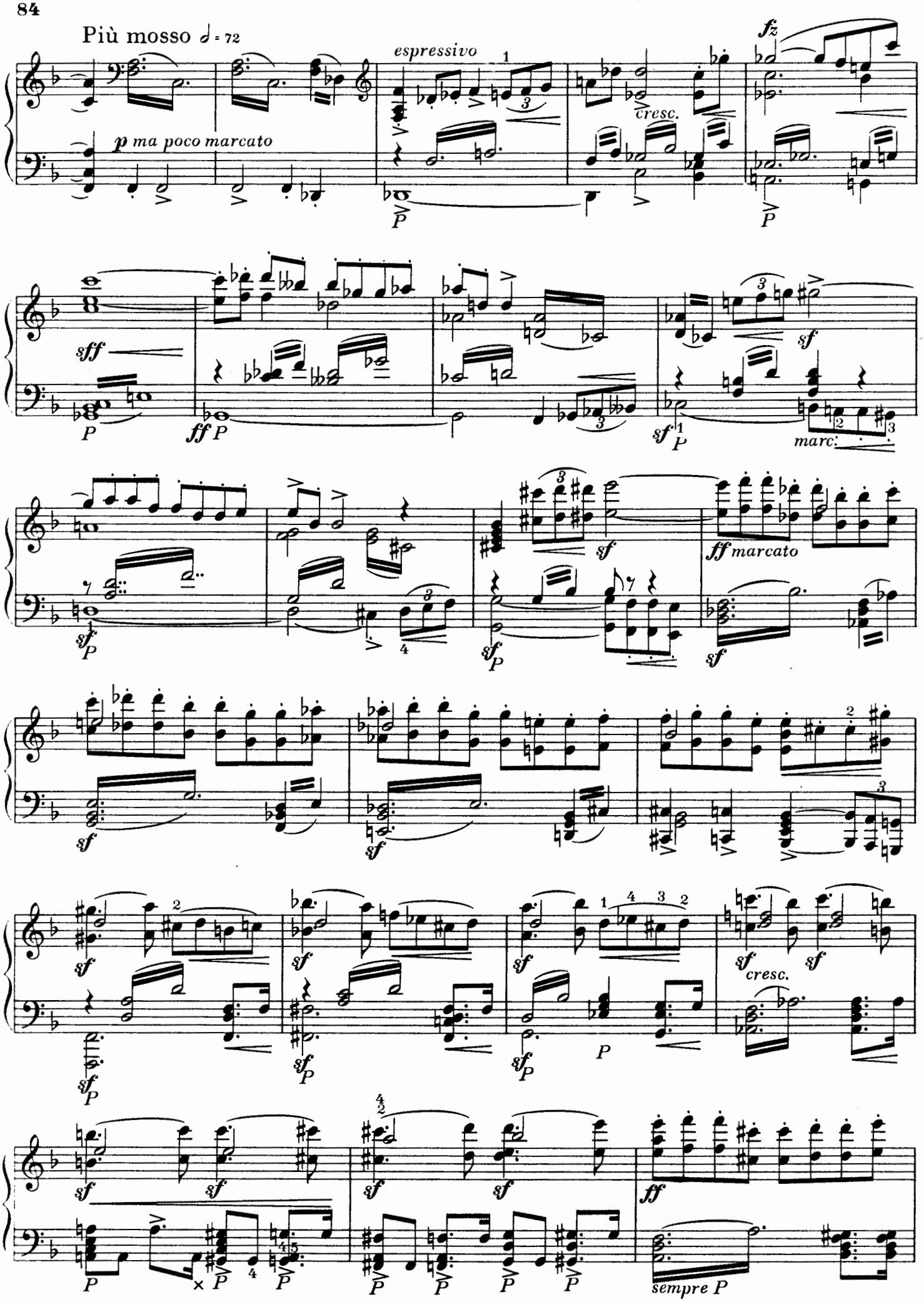

Cl.
stacc.
(cresc.)
f
P
Tr.
dim.

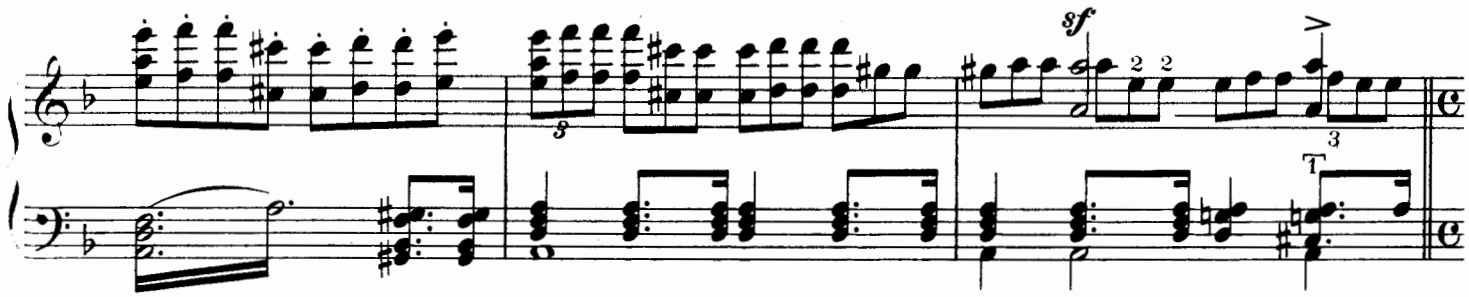

cresc.
Fl.Ob.
f
dim.
Ob.
Tr.
p
P
Legni
f.
(p)
Fl.
dim.


Legni
Tr.
Cor.
Andante non troppo
Ob.
Cl.
Fl.
Più allegro, ma non molto ♩= 76
dolce
espr.

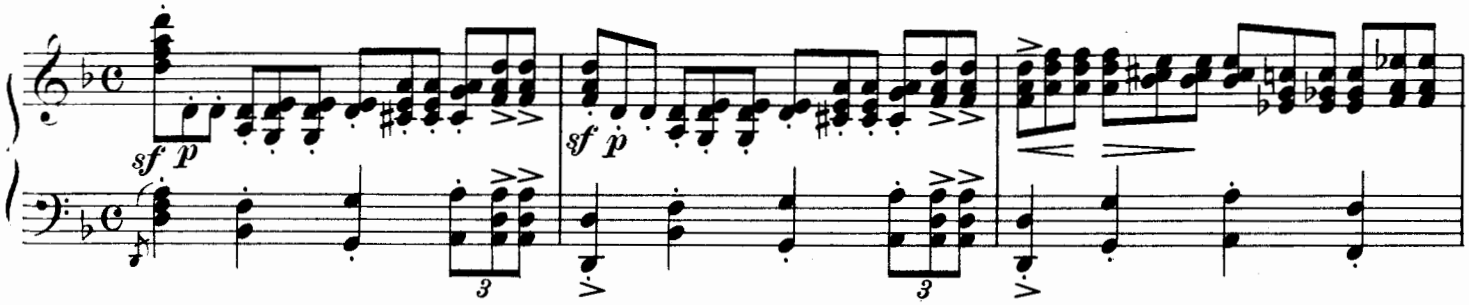

Fl.
Cor.
Ob.
Cor.
P
P
P
espr.
Ob.
dolce
p
espr.
Cor.
Cl.
ben
P
P
P
pronunziato
m.s.
Cor.
espr.
P
sempre
Fl.
molto P
m.d.
m.s.

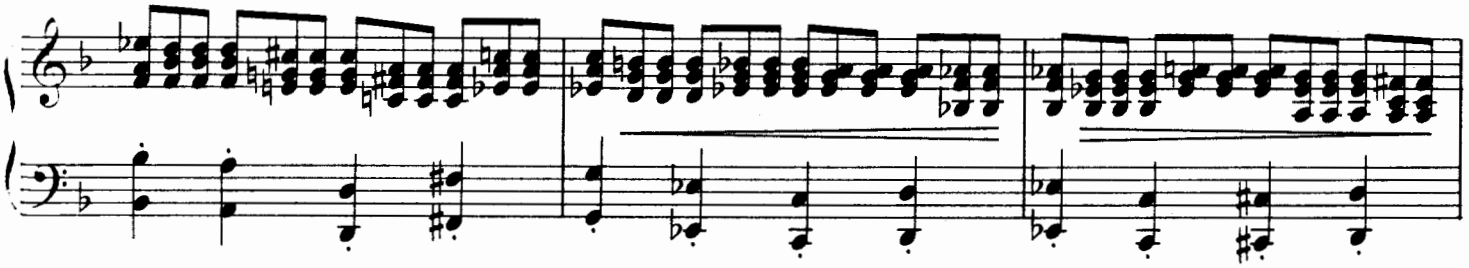

espr.
Cor.
espr.
P
P
P
p
sempre P
P ten.
Ob.
Cl.
Cl.
(sotto)
dolce
P ten.
(sopra)
P
m.s.
m.s.
P
Ob.
dim.
al
pp
P

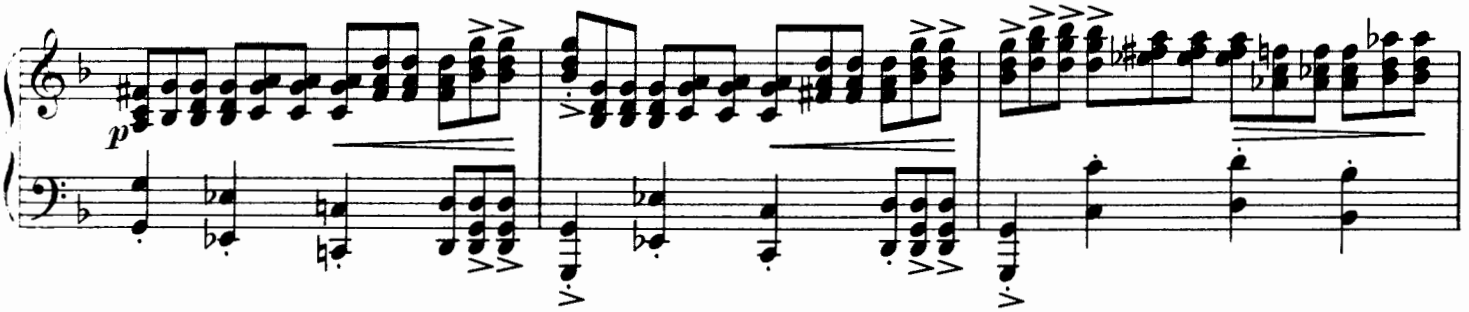

Più mosso ♩ = 72
espressivo
p ma poco marcato
cresc.
fz
sff
ff
sf
marc.
ff marcato
sempre P

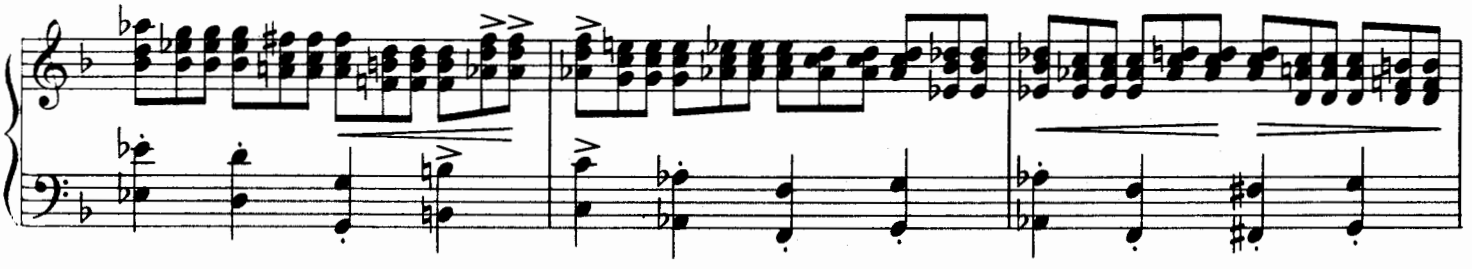


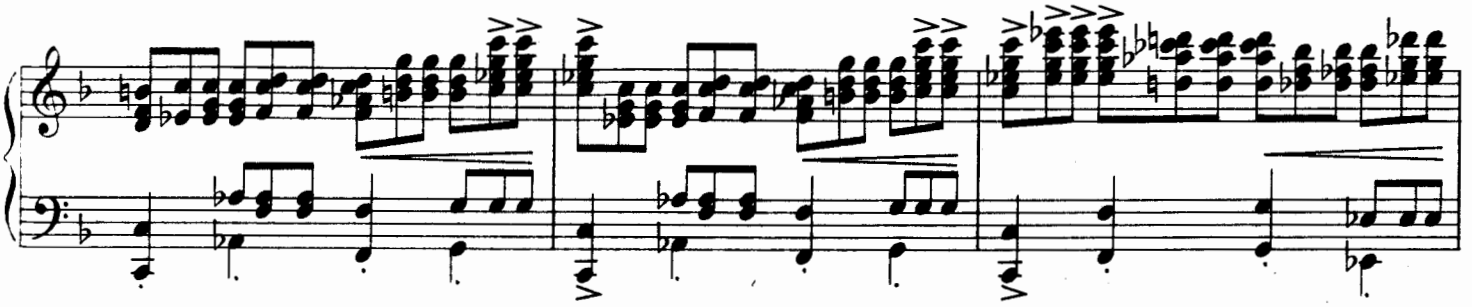
Meno mosso ♩ = 65

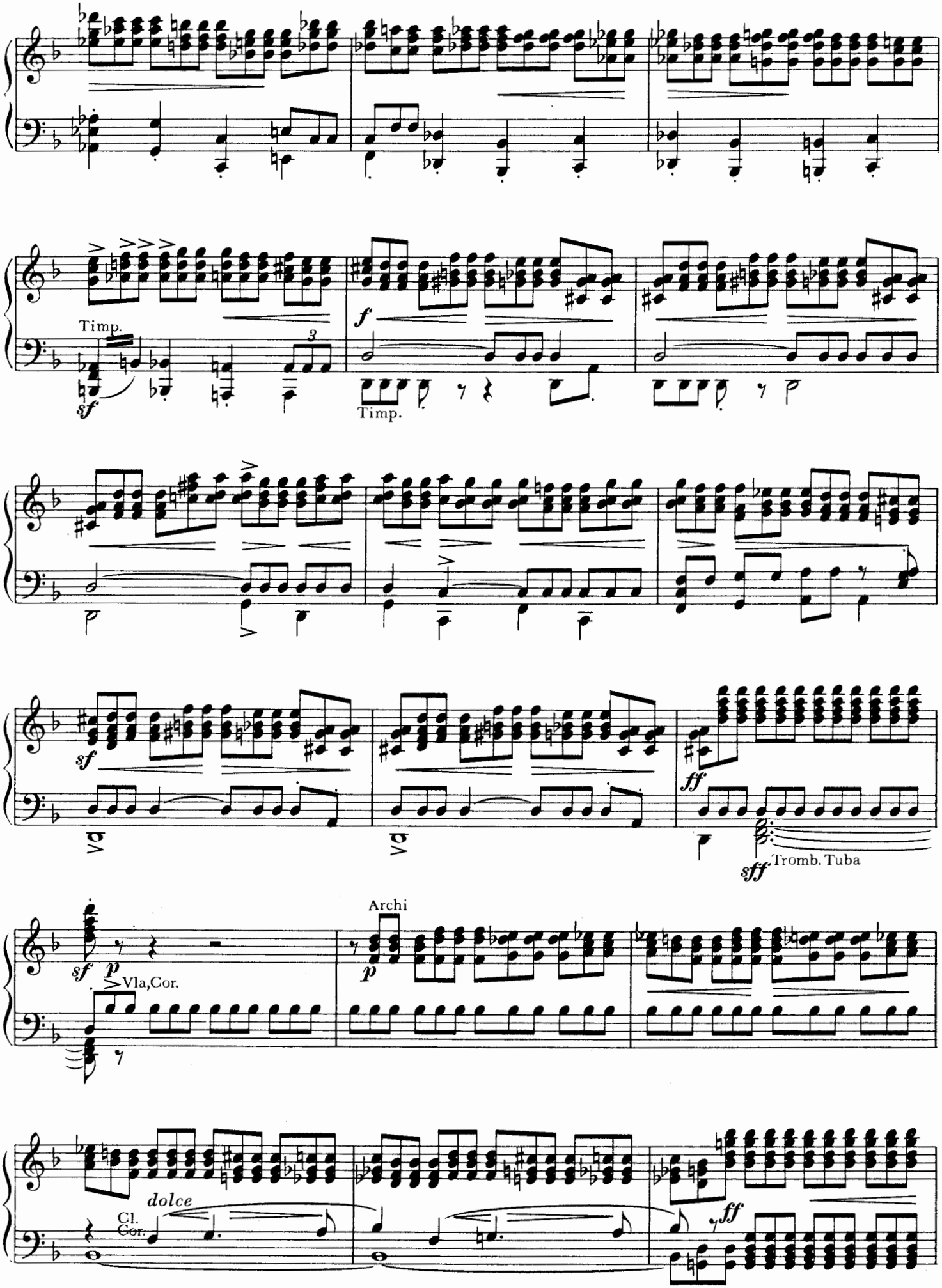


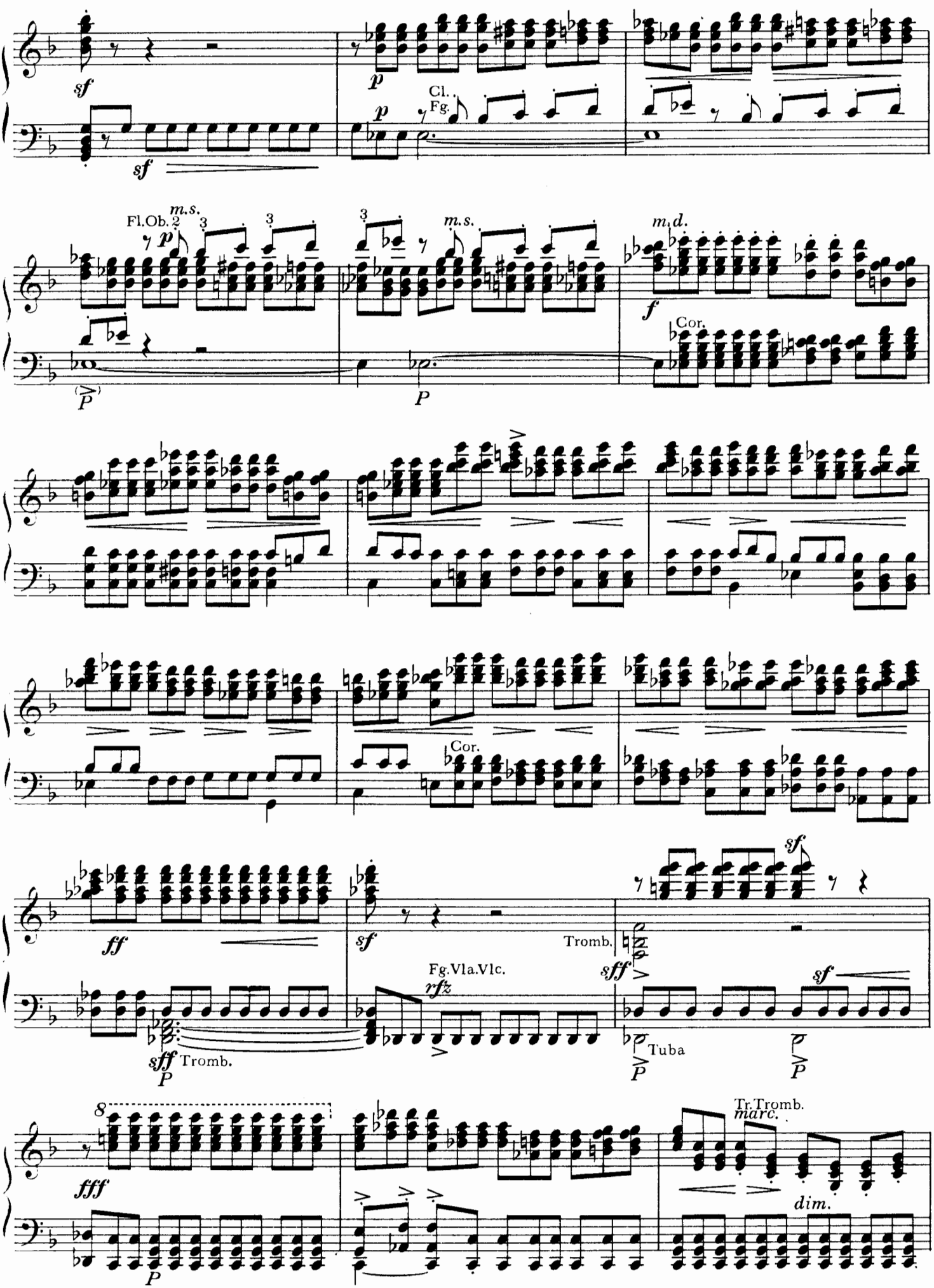


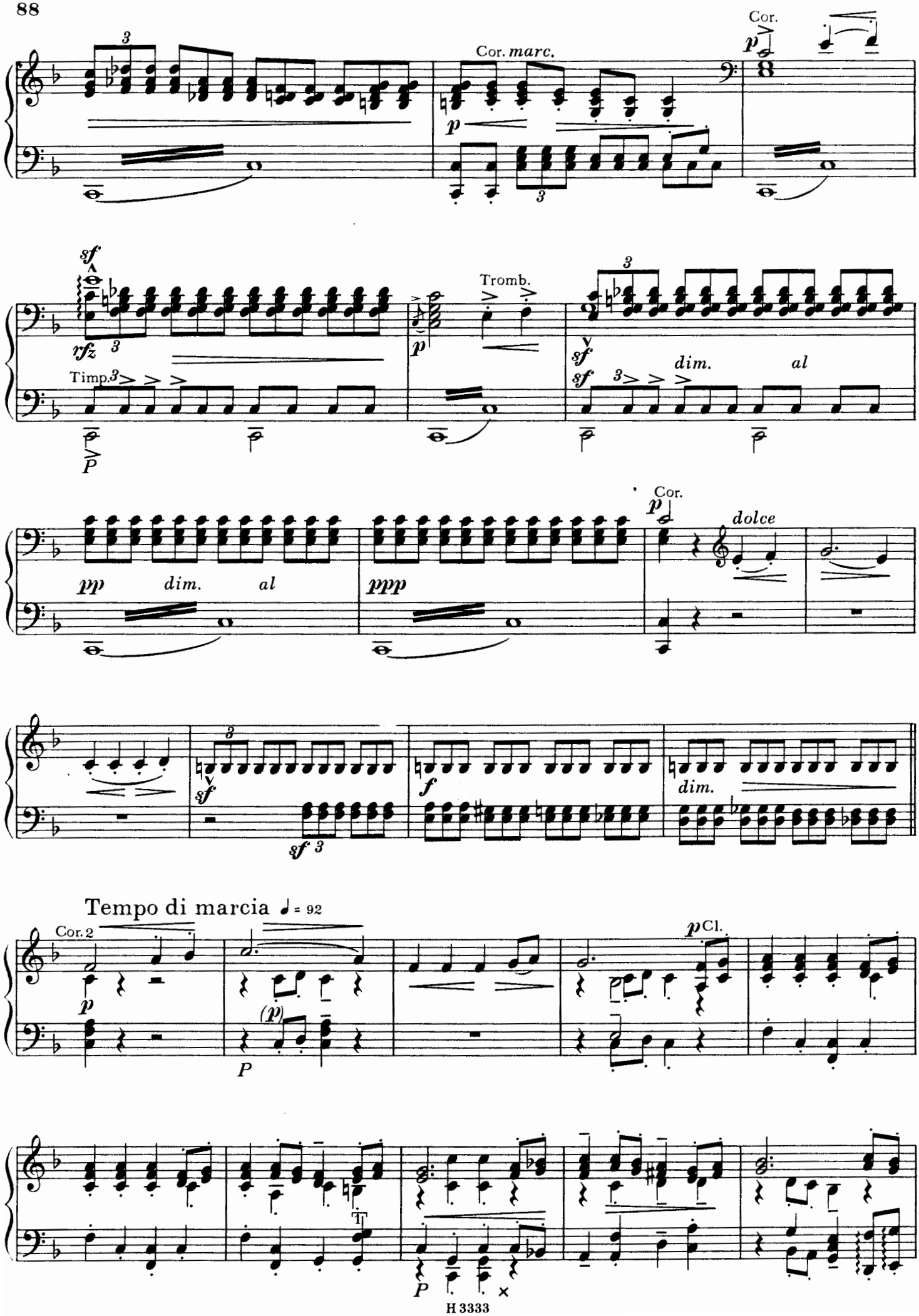


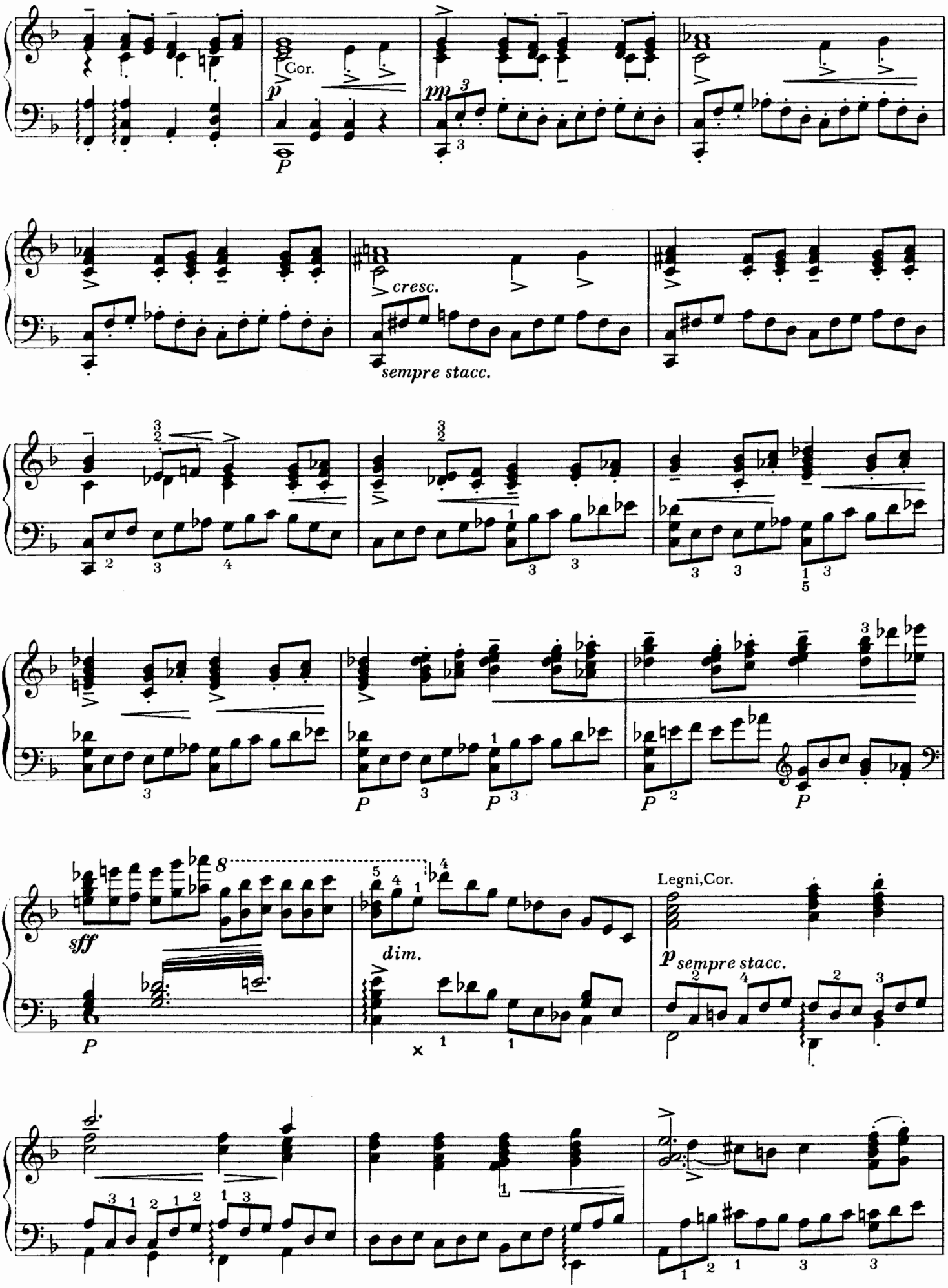


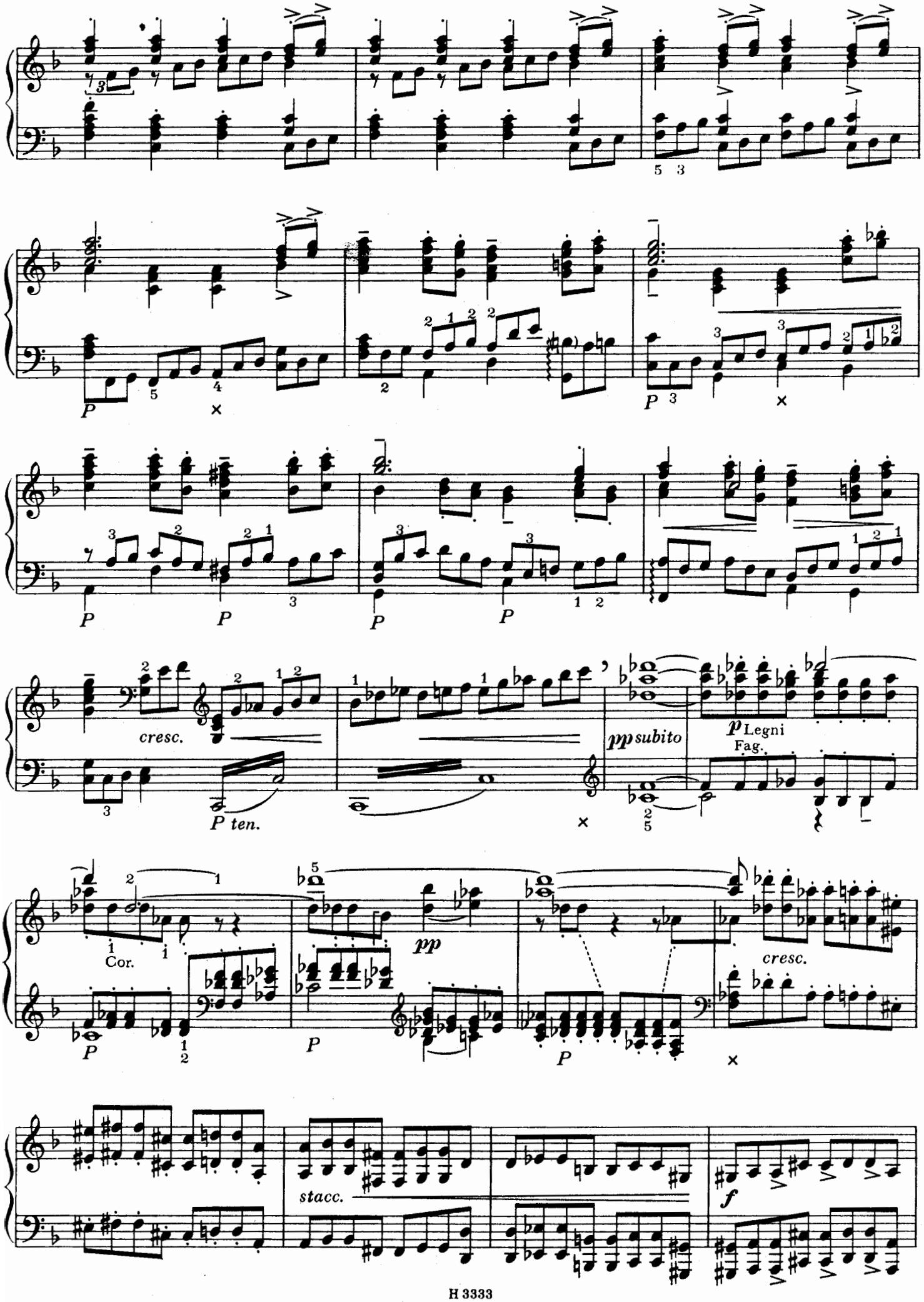


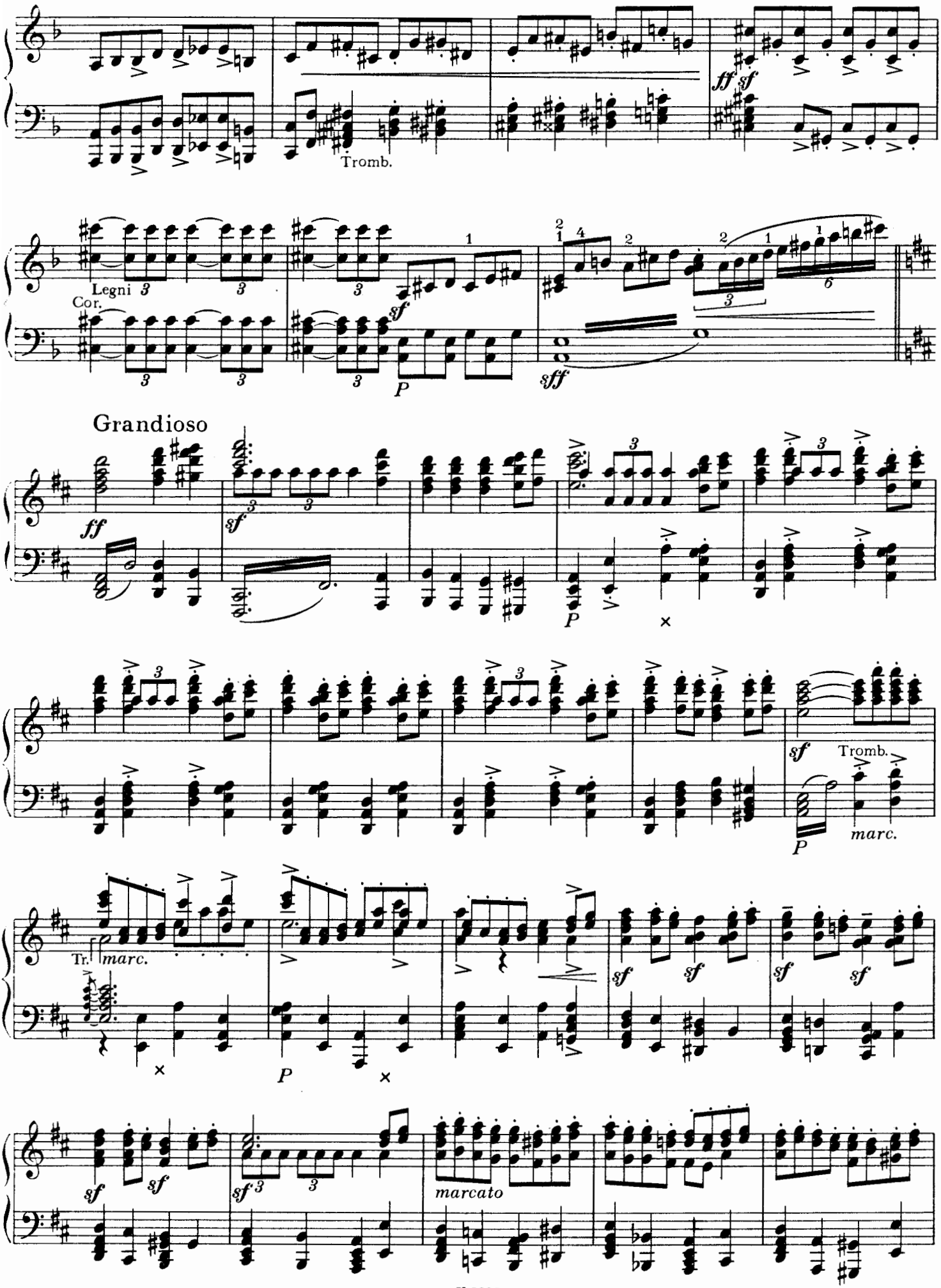

Timp.
sf
3
f
Timp.
sf
ff
sff
Tromb. Tuba
Archi
sf
p
Vla,Cor.
p
dolce
Cl.
Cor.
ff

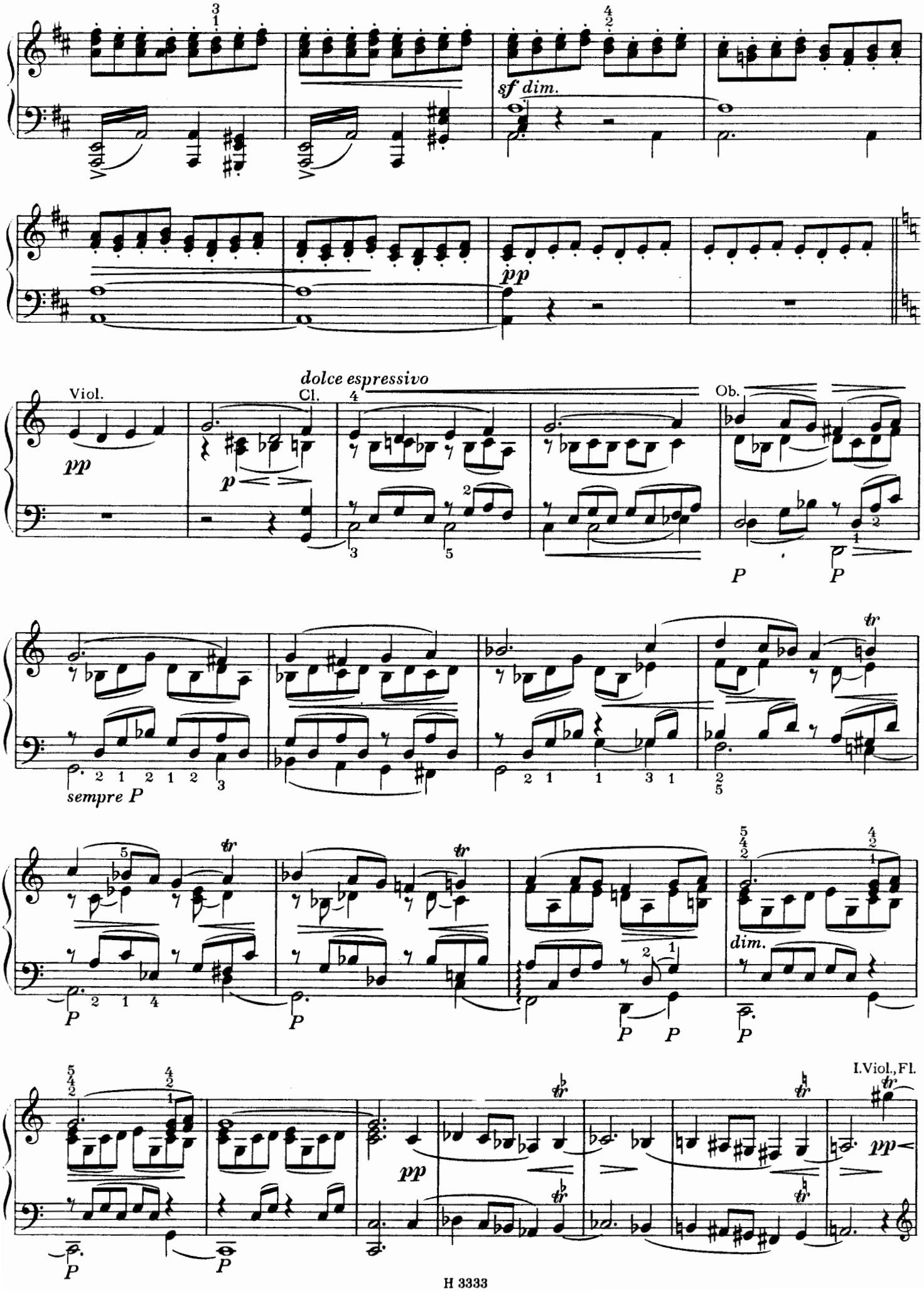

sf
sf
p
p
Cl.
Fg.
Fl.Ob.
m.s.
m.s.
m.d.
f
Cor.
P
Cor.
ff
sf
Tromb.
sf
Fg.Vla.Vlc.
rfz
sff
P
Tromb.
sff
P
Tuba
P
fff
P
Tr.Tromb.
marc.
dim.

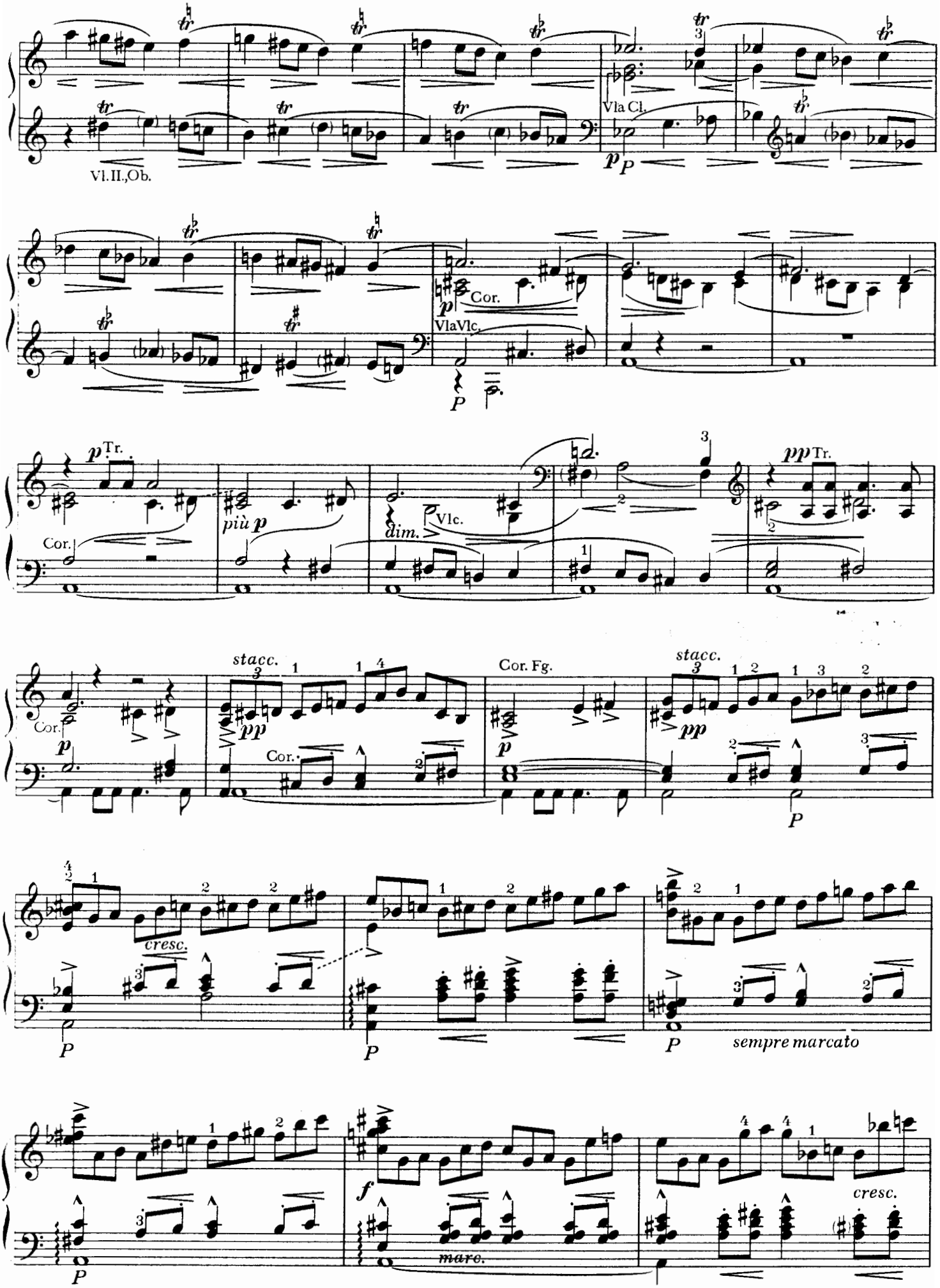

Cor.
Cor. marc.
Cor.
Tromb.
Timp.
dim.
al
dim.
al
dolce
Tempo di marcia ♩ = 92
Cor. 2
Cl.

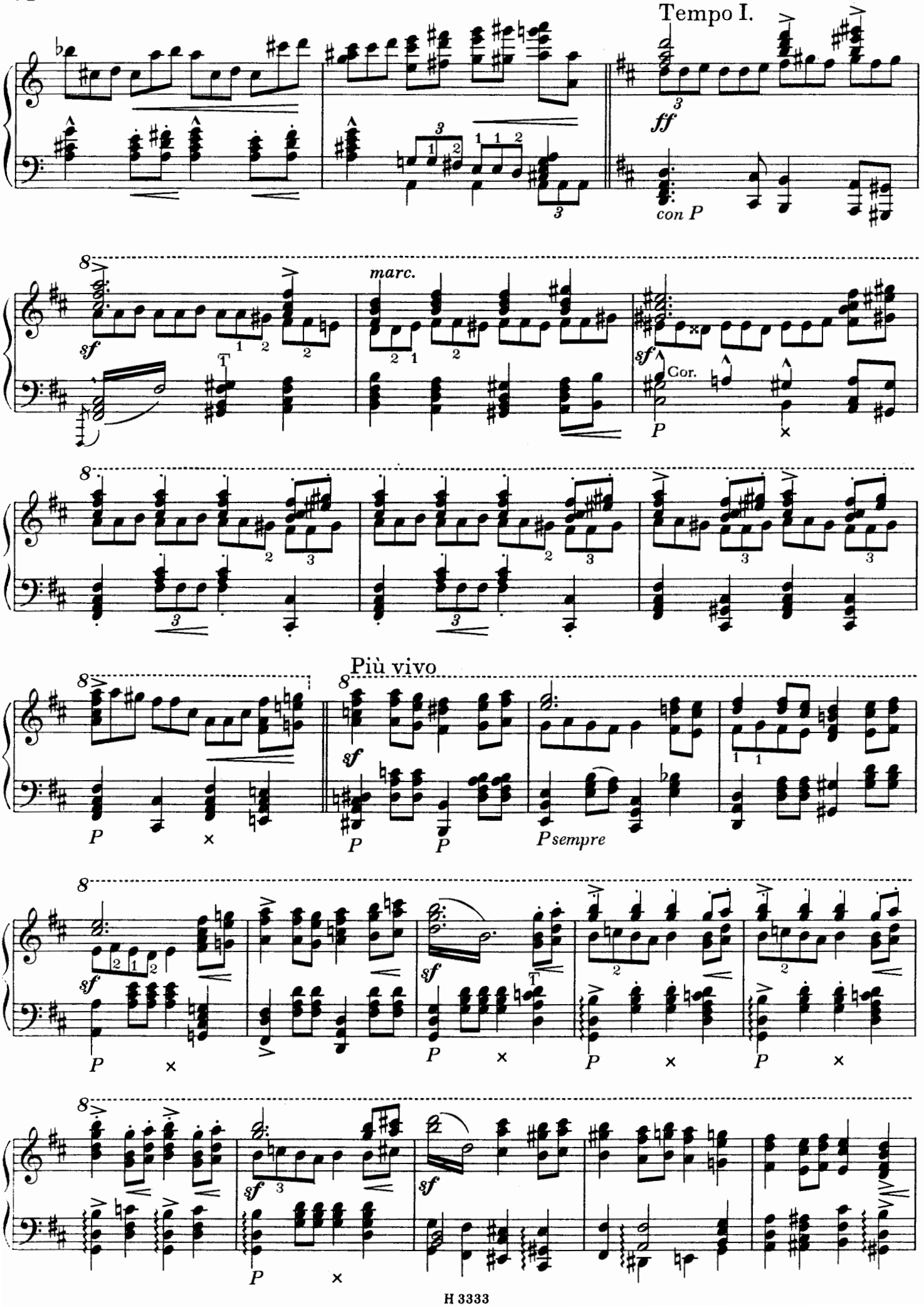

Cor.
p
P
pp
cresc.
sempre stacc.
P
P
P
P
sff
dim.
Legni,Cor.
p sempre stacc.


P
cresc.
P ten.
pp subito
p Legni
Fag.
Cor.
pp
cresc.
stacc.
f


Tromb.
Legni
Cor.
Grandioso
Tromb.
marc.
Tr.
marcato


sf dim.
pp
Viol.
dolce espressivo
Cl.
Ob.
p
P
sempre P
tr
dim.
I.Viol., Fl.


Vl. II.,Ob.
Vla Cl.
Cor.
Vla Vlc.
Tr.
più p
dim.
Vlc.
Cor. Fg.
stacc.
cresc.
sempre marcato
marc.


Tempo I.
ff
con P
sf
marc.
Cor.
P
Più vivo
sempre P

ritard.

Largamente maestoso

Ottoni

Archi

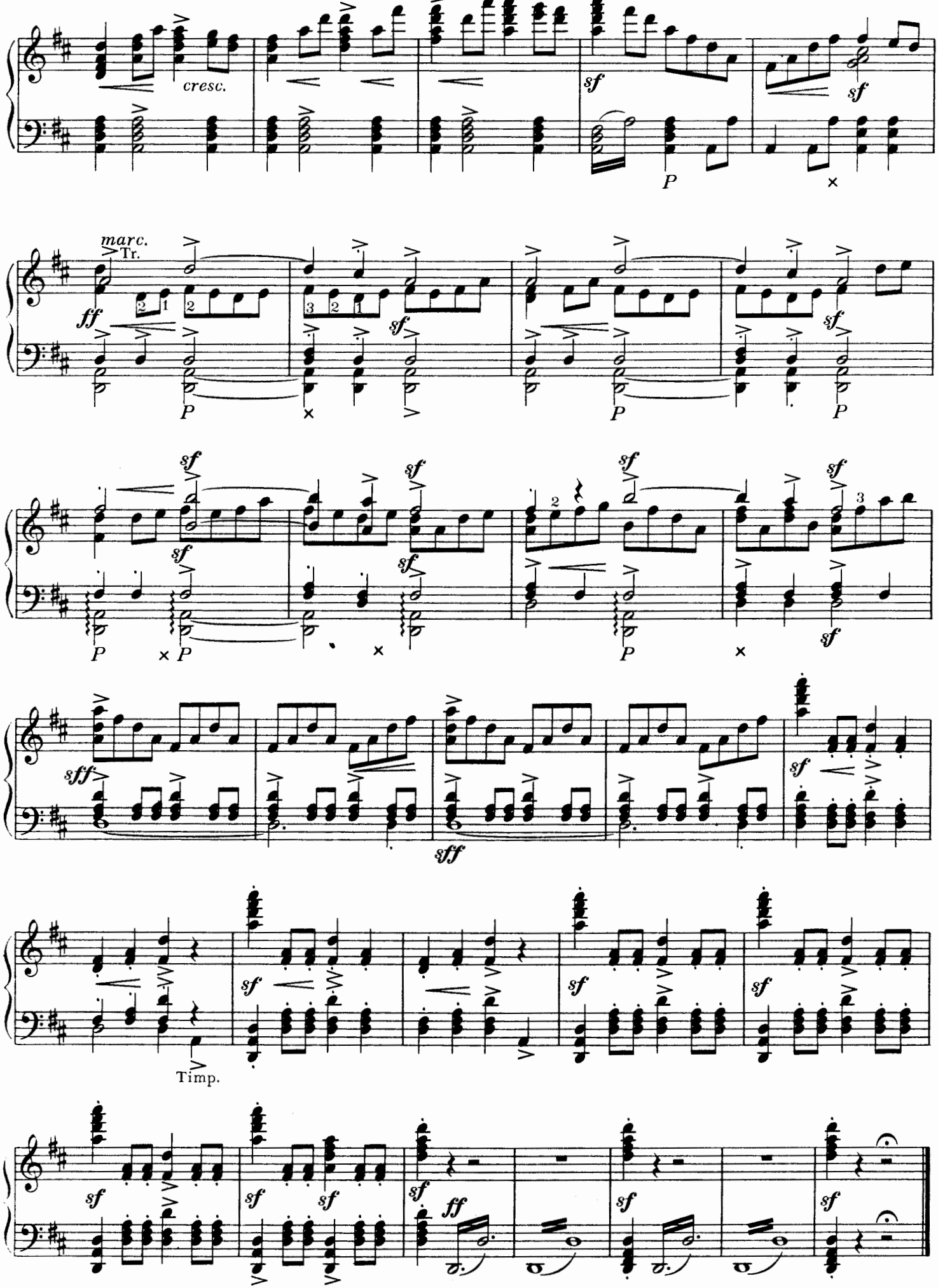
Fiati

cresc.

Grandioso, meno allegro

marcatissimo

Vivace


cresc.
sf
P
marc.
Tr.
ff
sff
Timp.
ff

I. Vyšehrad 1
Вышеград

II. Vltava 13
Влтава — Die Moldau

III. Šárka 11
Шарка

IV. Z českých luhů a hájů 45
Из чешских лугов и лесов
Aus Böhmens Hain und Flur
From Bohemia's Woods and Fields
Prairies et bois de Bohême

V. Tábor 63
Табор

VI. Blaník 78
Блашик

BEDŘICH SMETANA – MÁ VLAST

CYKLUS SYMFONICKÝCH BÁSNÍ

Pro klavír na dvě ruce upravil Karel Šolc

Obálku navrhl Karel Svolinský

Vydal Supraphon, n. p., nositel Řádu práce, Praha 1, Palackého 1, v roce 1974 jako svou 3720. publikaci v redakci hudebnin a knih o hudbě – Odpovědná redaktorka Marie Ernstová – Ryto – Vytiskla Polygrafia 3, n. p., závod J. Dimitrova, Praha 7 – VA 16,90 – H 3333
Náklad 1500 výtisků – 2. vydání – 705/21 – 16/3 02-037-74
CENA Kčs 42,–