Bedrich Smetana

Czech Dances

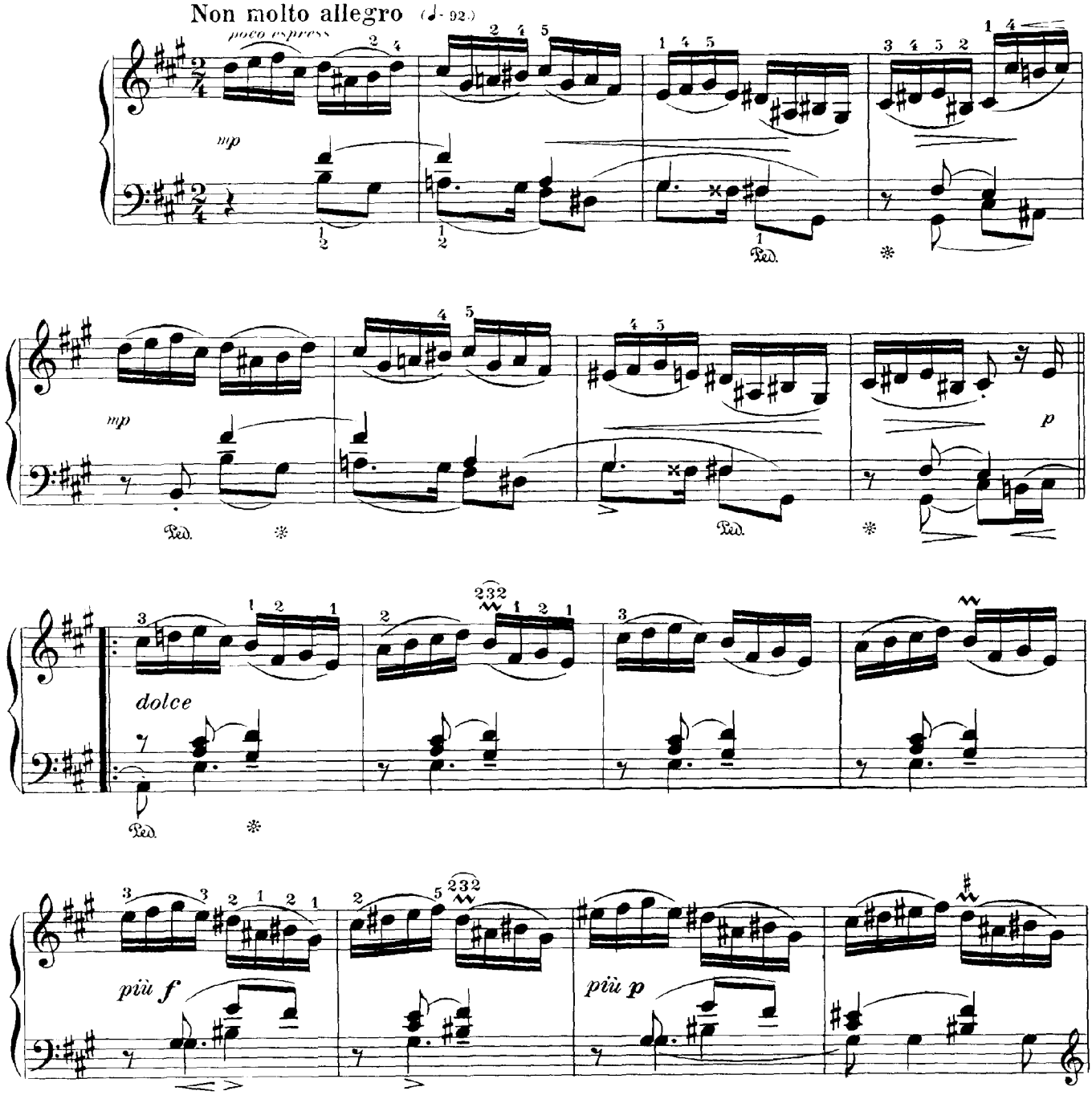
Book I & II

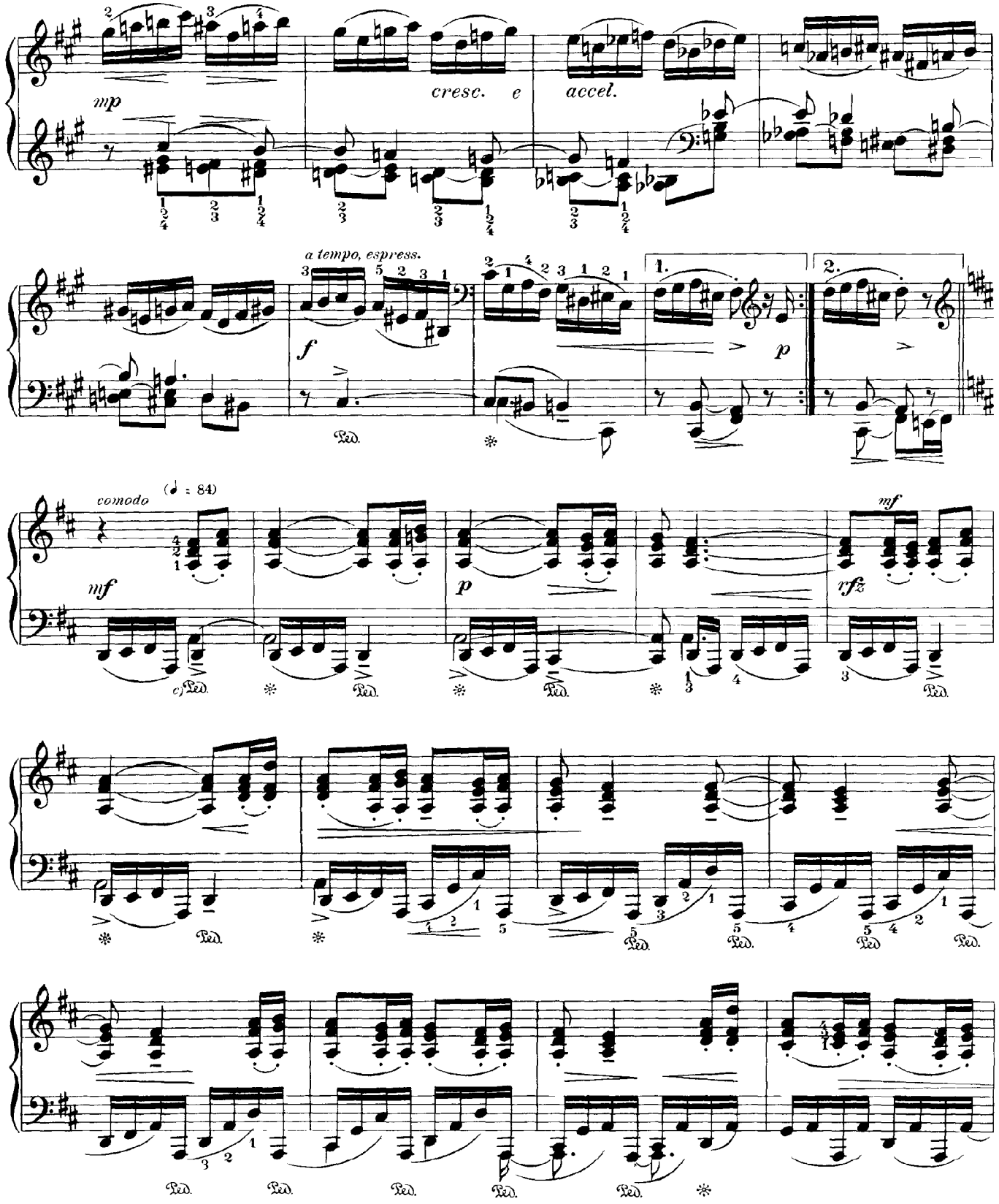
Bedrich Smetana

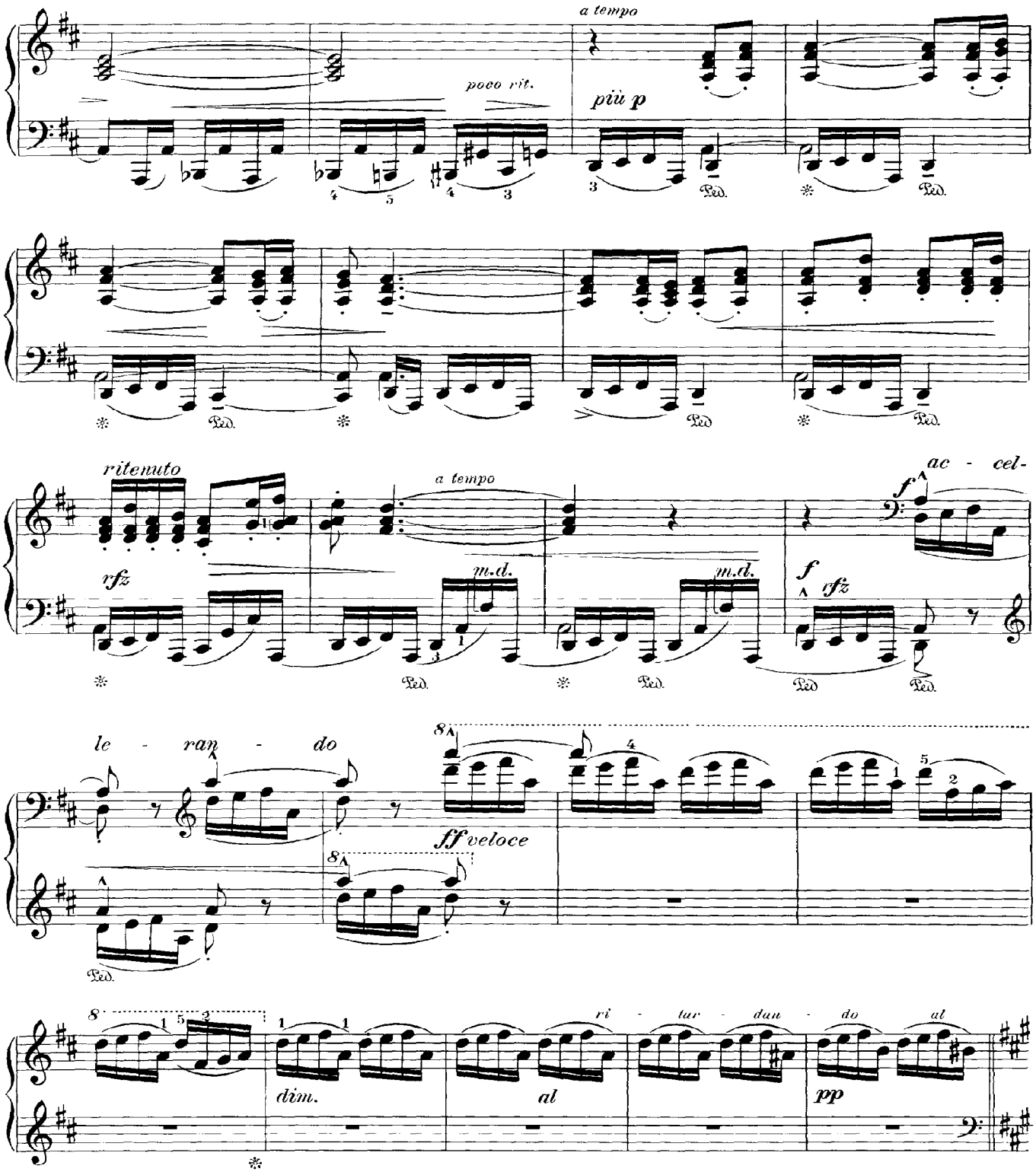
Czech Dances

Book I

1. Polka in F# Minor




mp
cresc. e
accel.
a tempo, espress.
f
1.
2.
p
comodo
(♩ = 84)
mf
p
mf
rfz

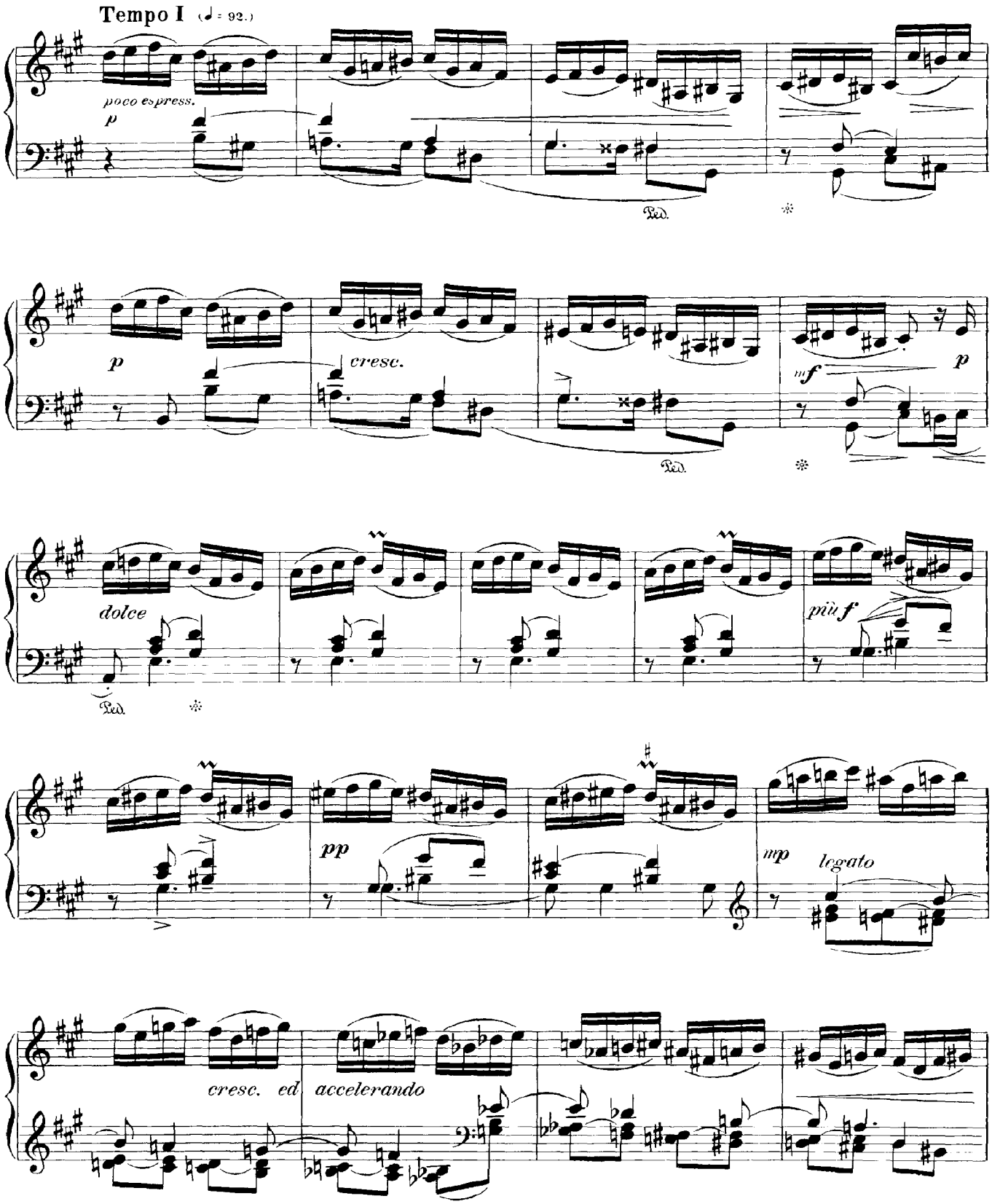


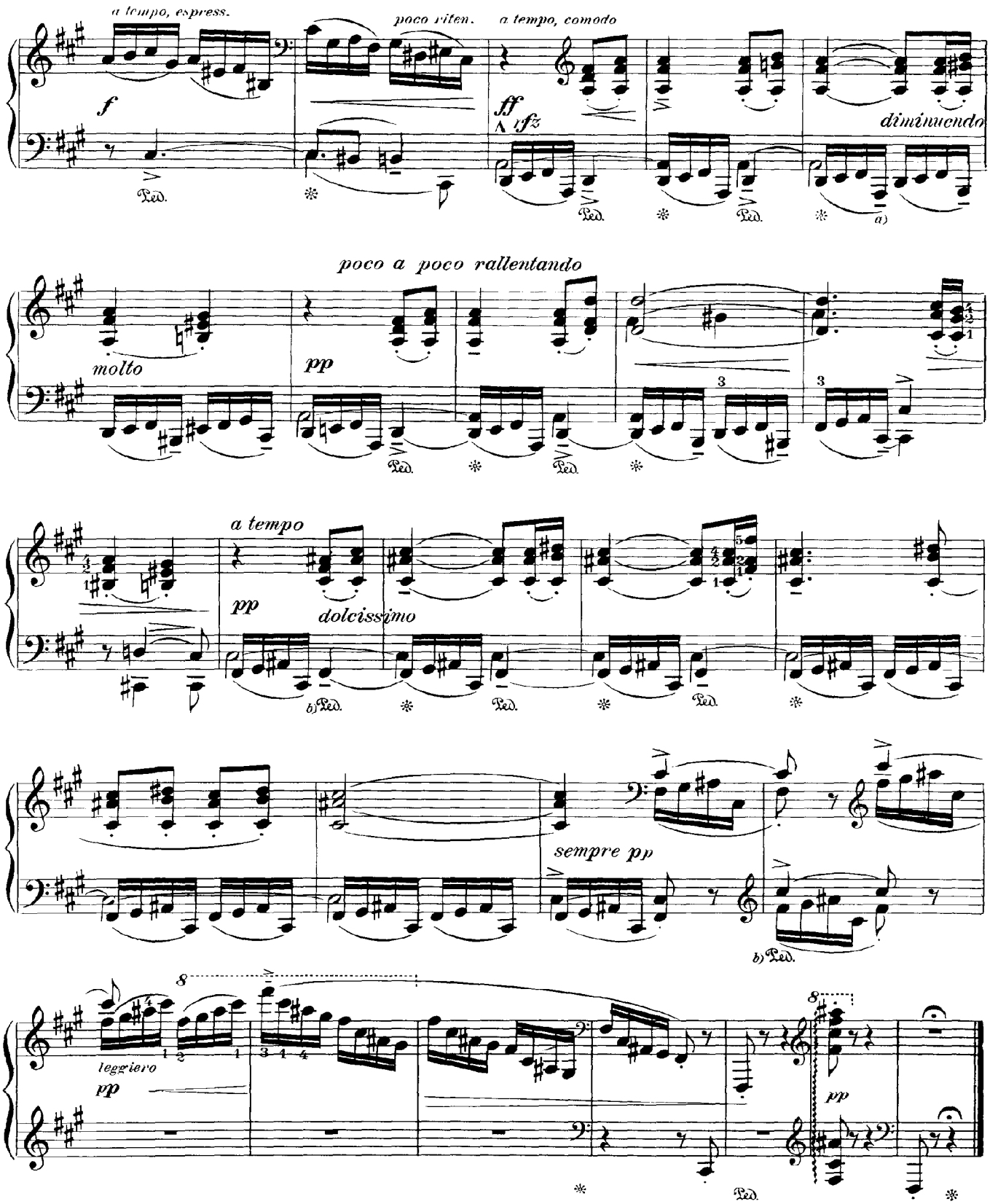
a) Chromaticky chod *poco marc* a *legato* V poslední čtvrti též gis a g podobne jako jejich pokračování pak lis v následujícím taktu

b) *Ped* Smetanův

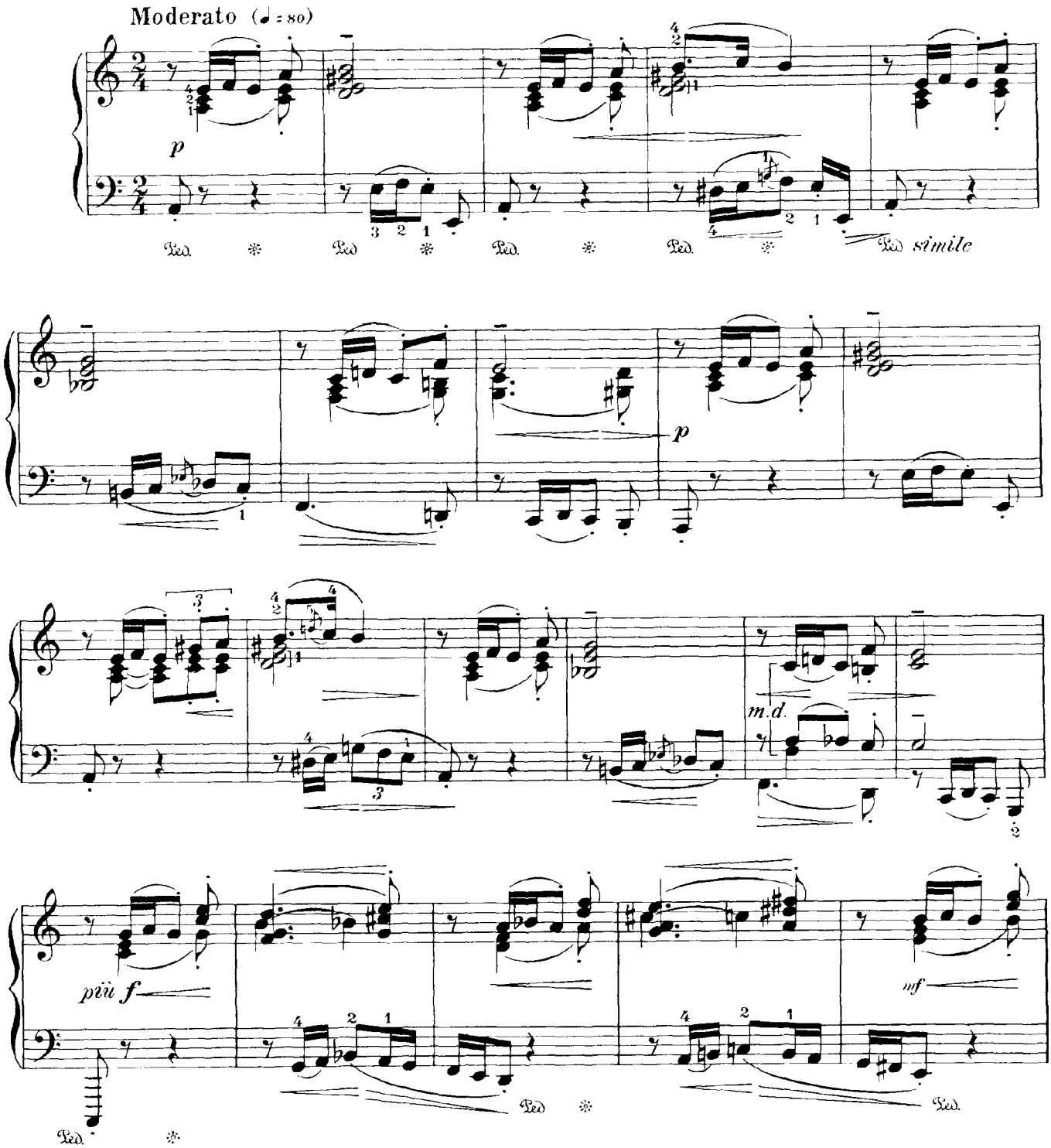
a) Chromatischer Verlauf *poco marc* und legato Im letzten Viertel dann gis und g, ähnlich wie deren Fortsetzung fis im folgenden Takt

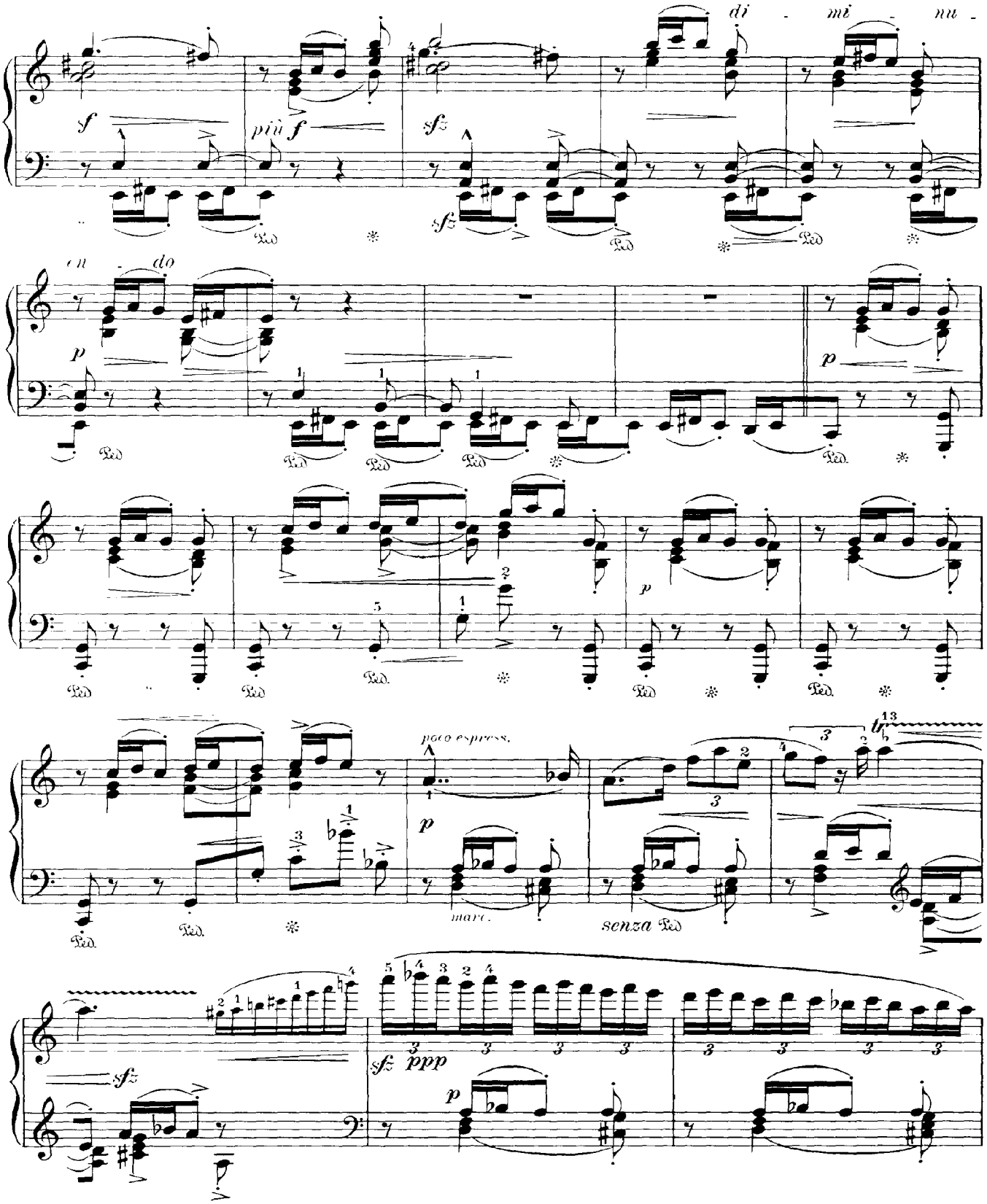
b) *Ped* von Smetana

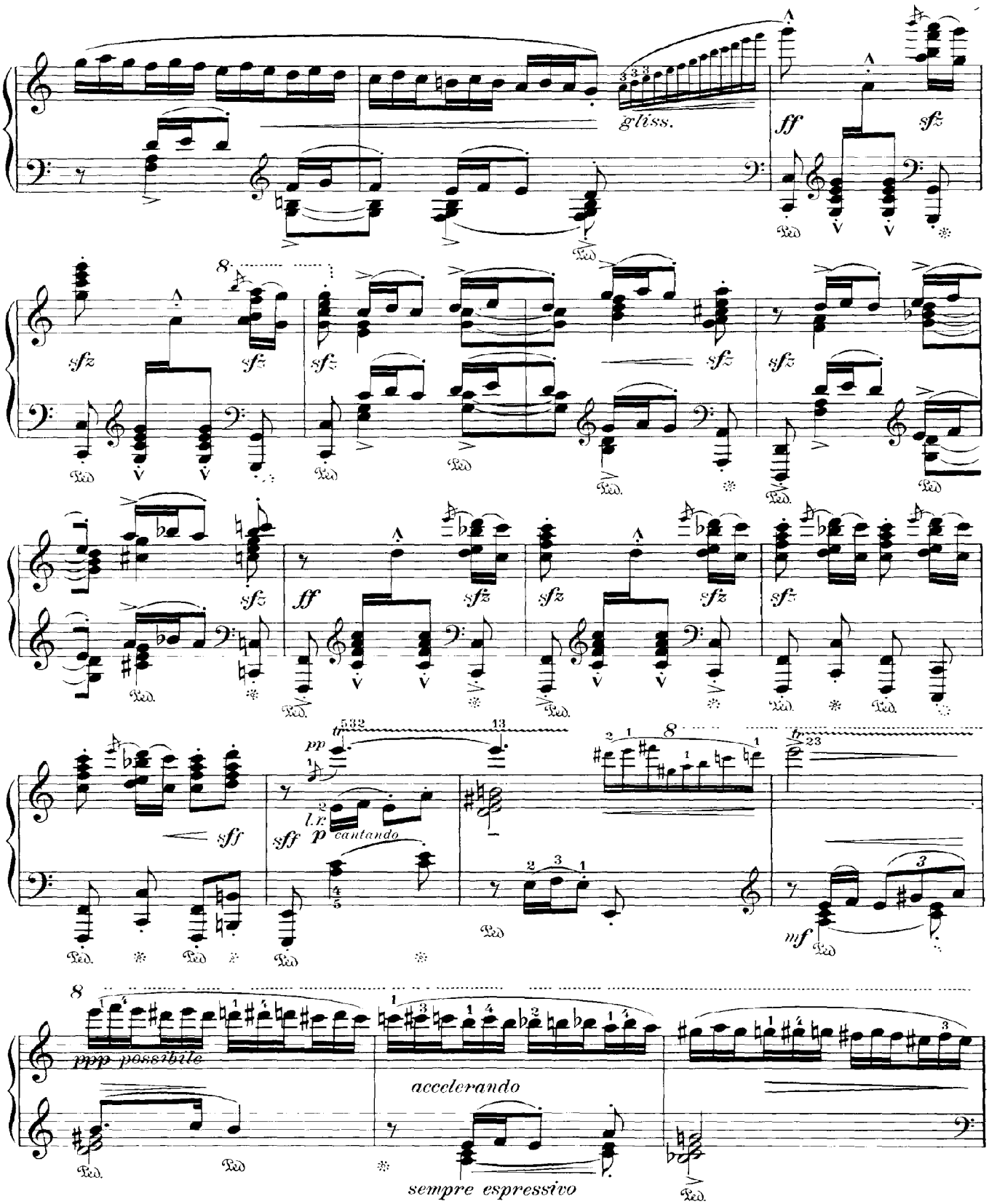

Tempo I (♩ = 92.)
poco espress.
p
Ped.
p
cresc.
Ped.
mf
p
dolce
Ped.
più f
pp
mp
legato
cresc. ed accelerando

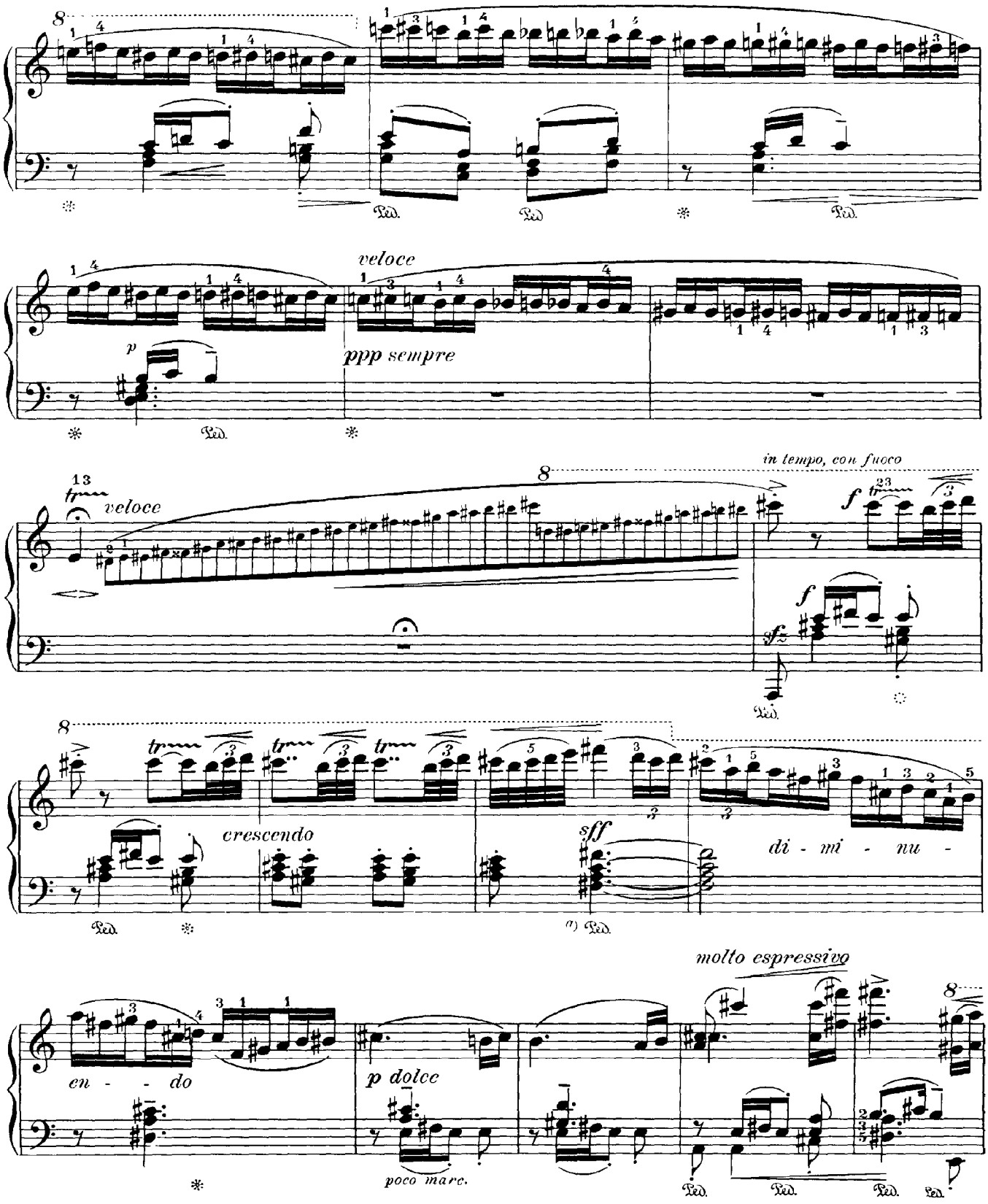

a tempo, espress.
poco riten.
a tempo, comodo
f
ff
fz
diminuendo
a)
poco a poco rallentando
molto
pp
a tempo
pp
dolcissimo
b)
sempre pp
b)
leggiero
pp
pp
Ped.

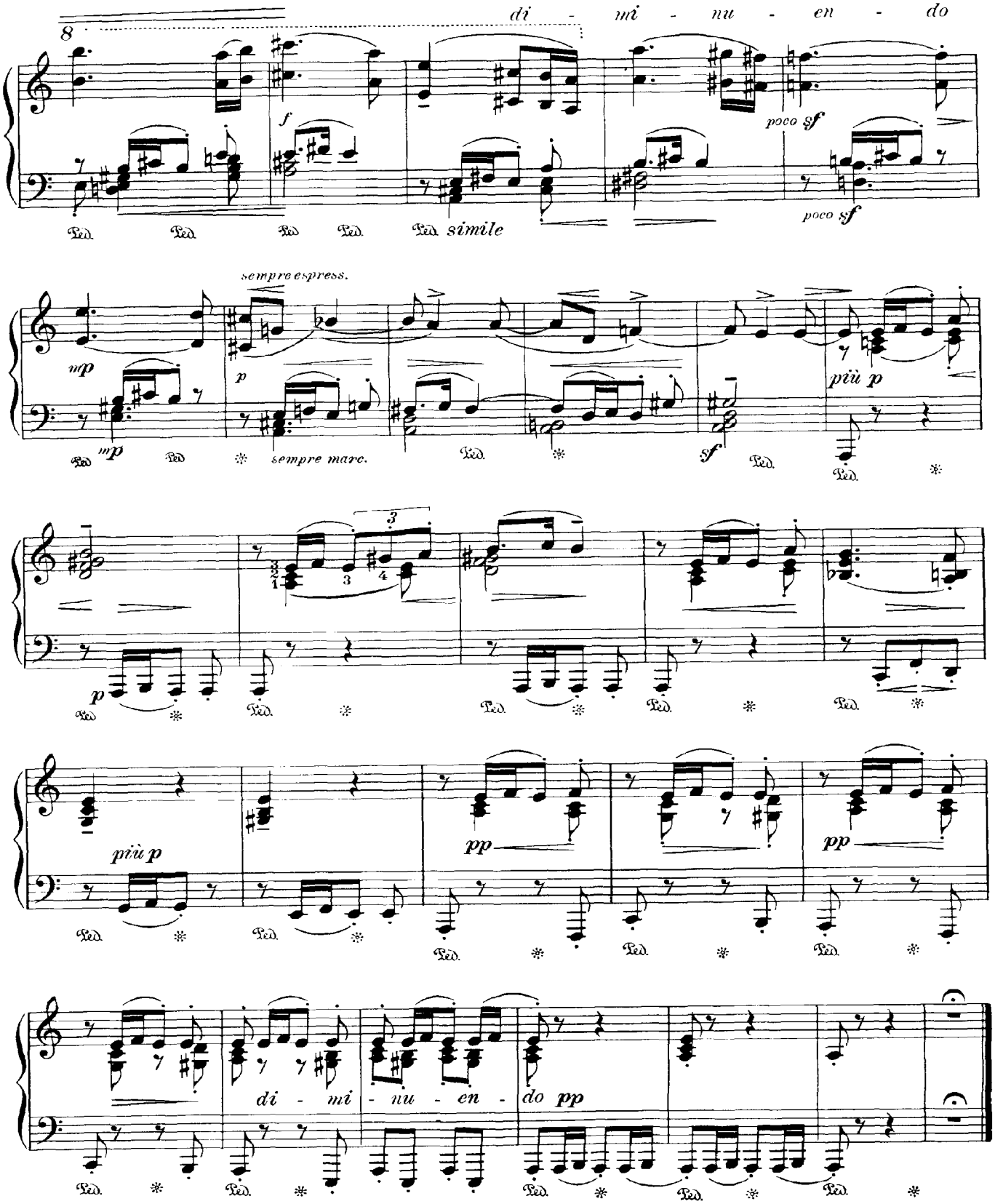
2. Polka in A Minor



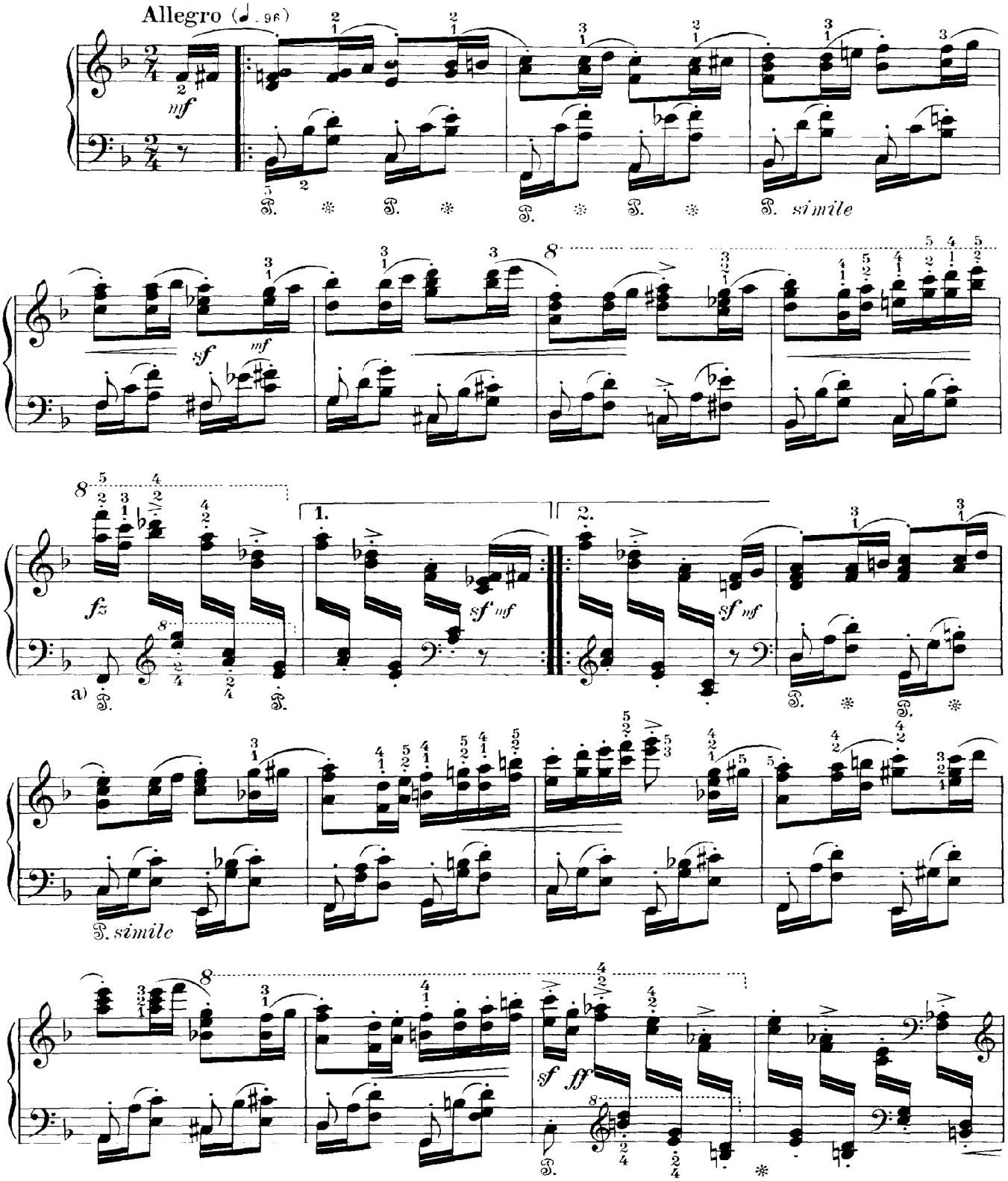

di - mi - nu -
f
più f
sfz
sfz
con - do
p
p
p
poco espress.
p
mare.
senza Ped
sfz
sfz ppp
p

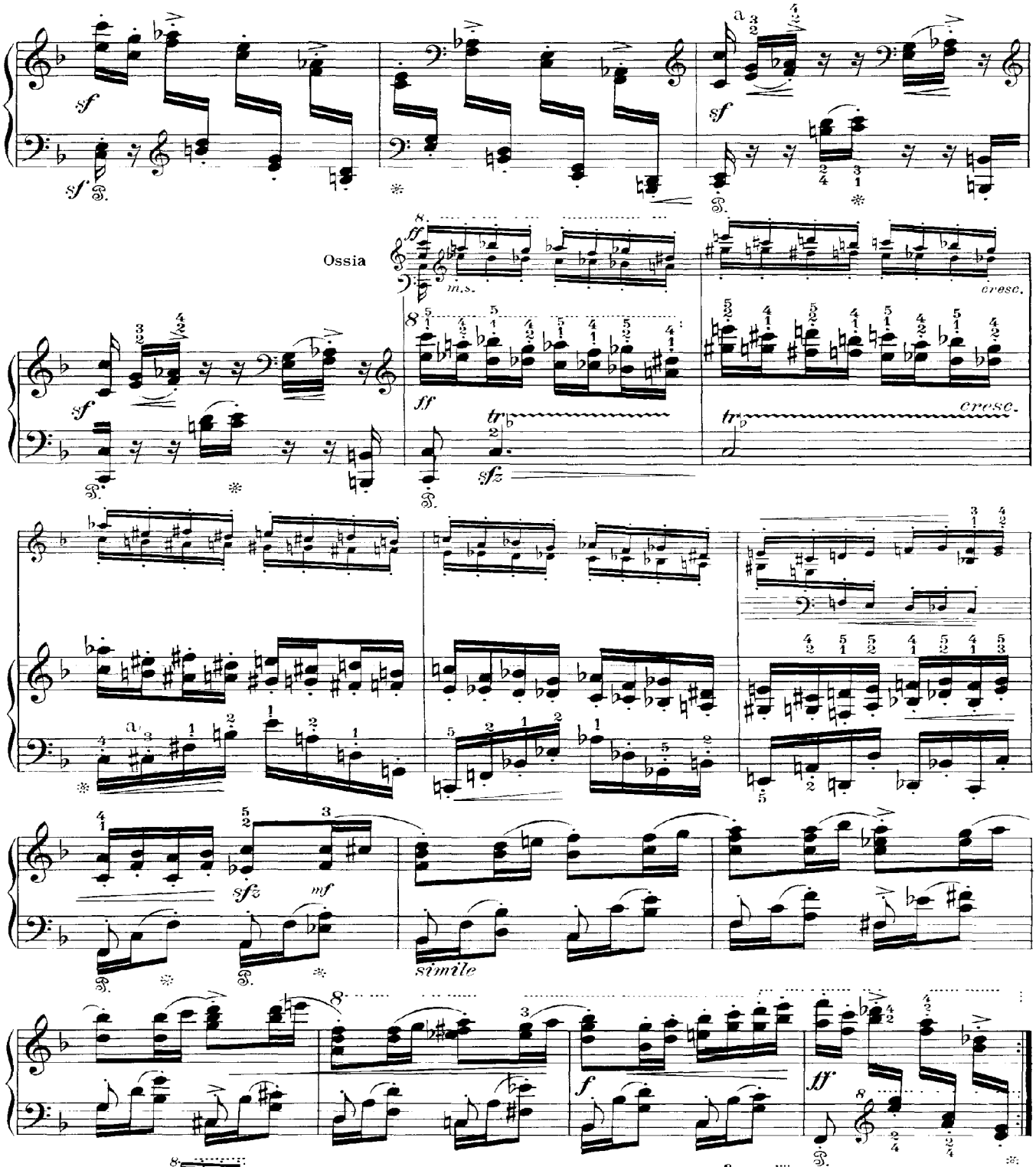

gliss.
ff
sfz
sff
p
cantando
pp
mf
ppp possibile
accelerando
sempre espressivo

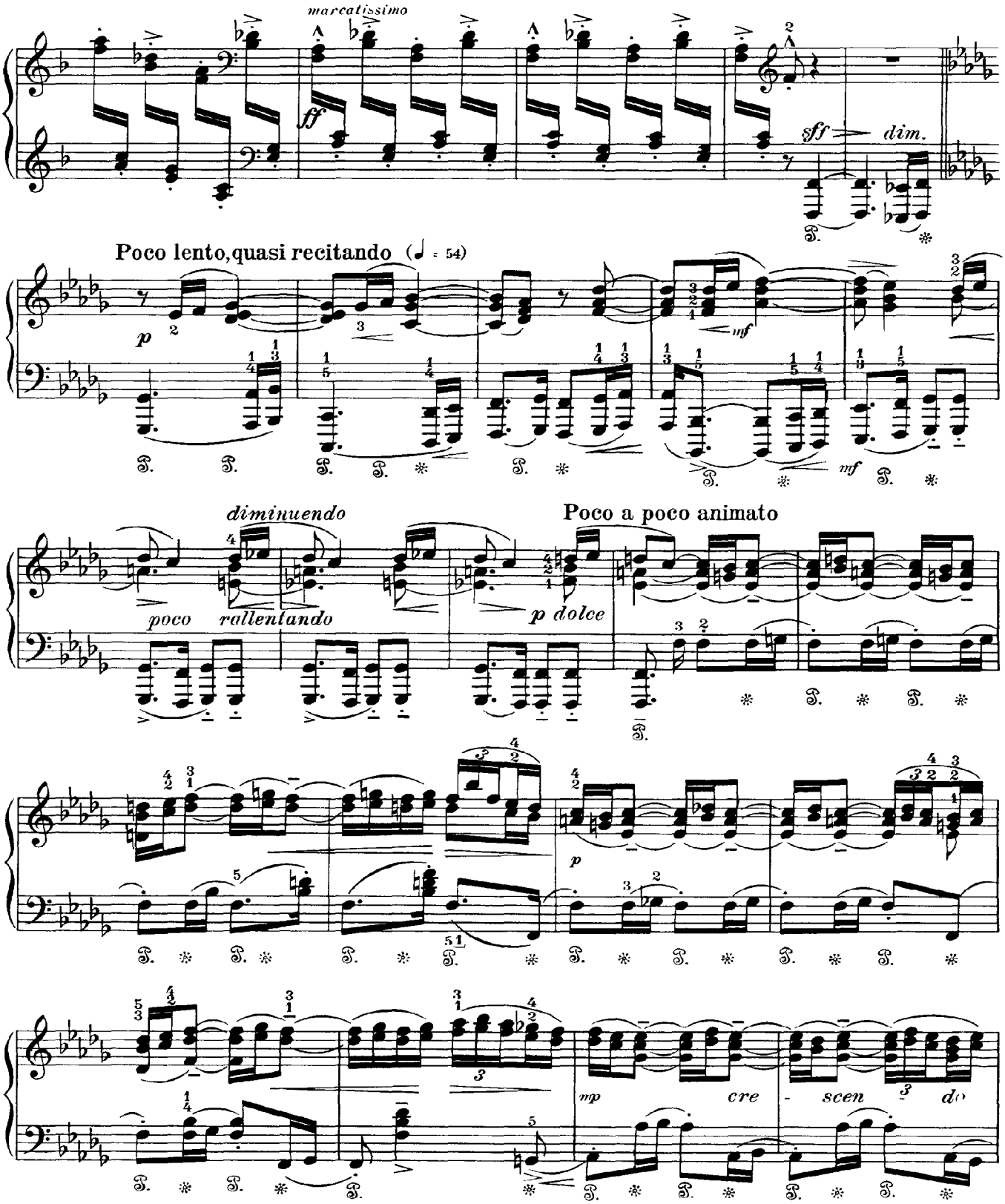

veloce
ppp sempre
in tempo, con fuoco
veloce
crescendo
sff
di - mi - nu -
molto espressivo
en - - do
p dolce
poco marc.

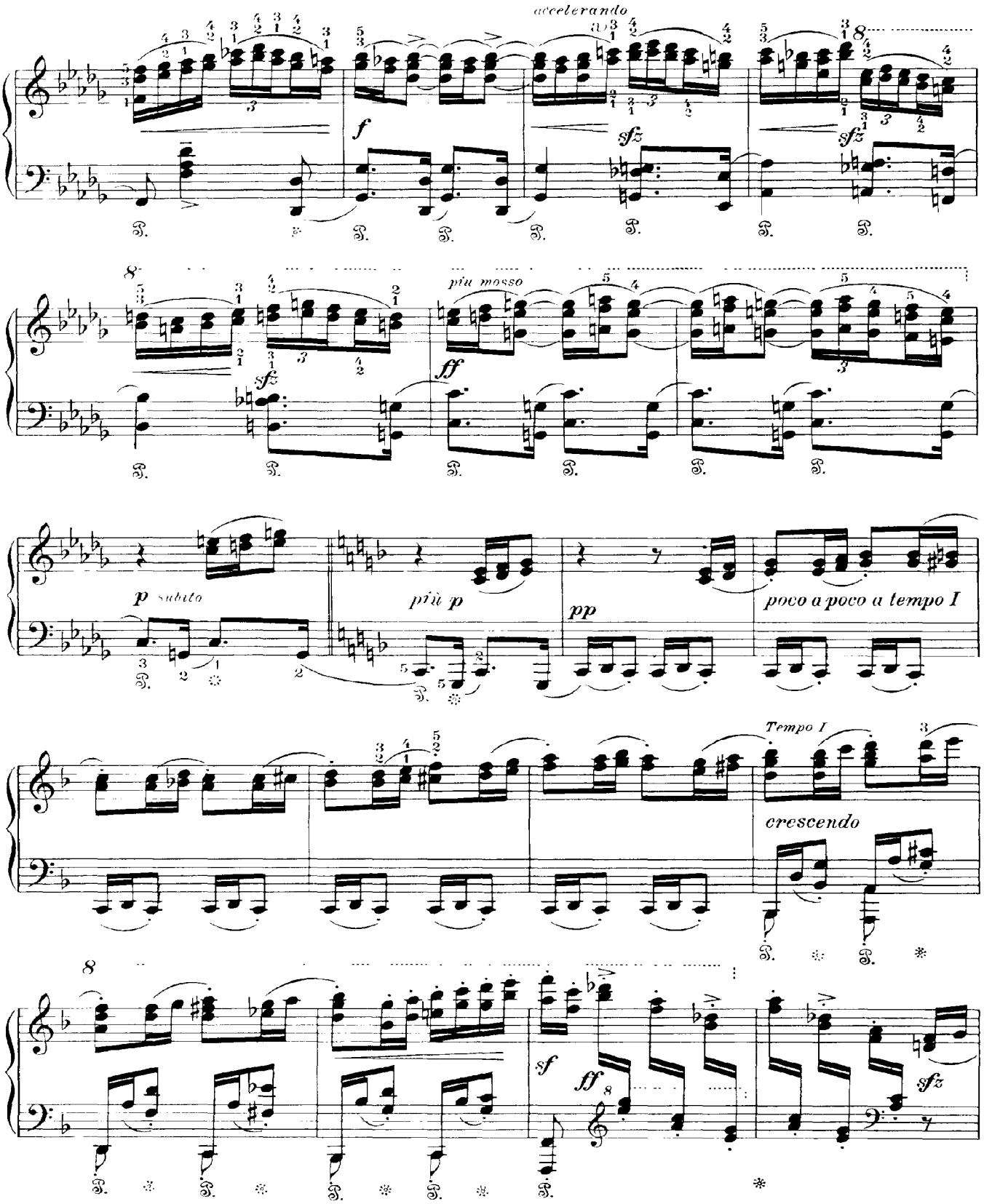

di - mi - nu - en - do
8
f
poco sf
poco sf
Ped. Ped. Ped. Ped. Ped. simile
sempre espress.
mp
p
mp
sempre marc.
sf
più p
più p
pp
pp
di - mi - nu - en - do pp

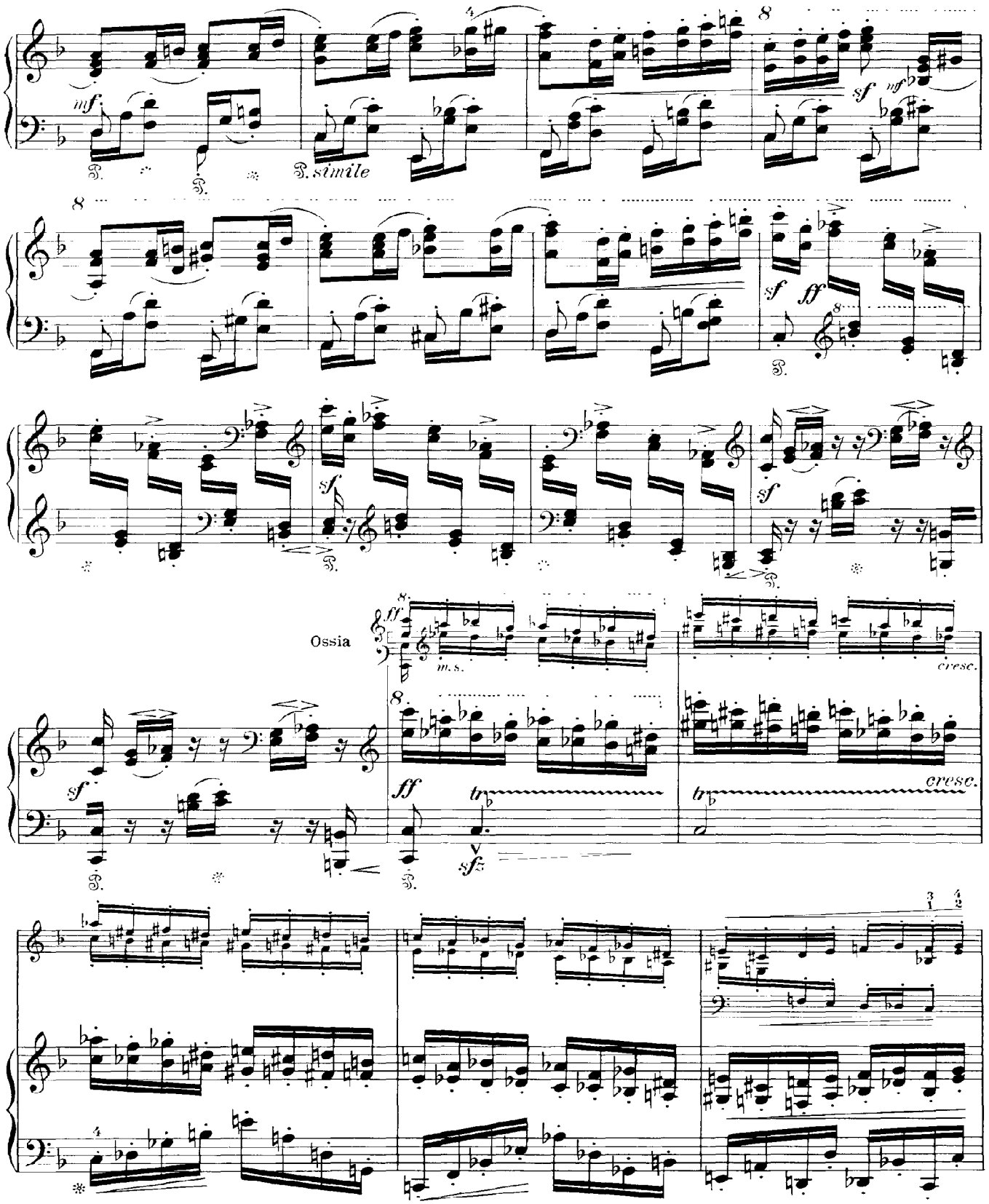
3. Polka in F Major

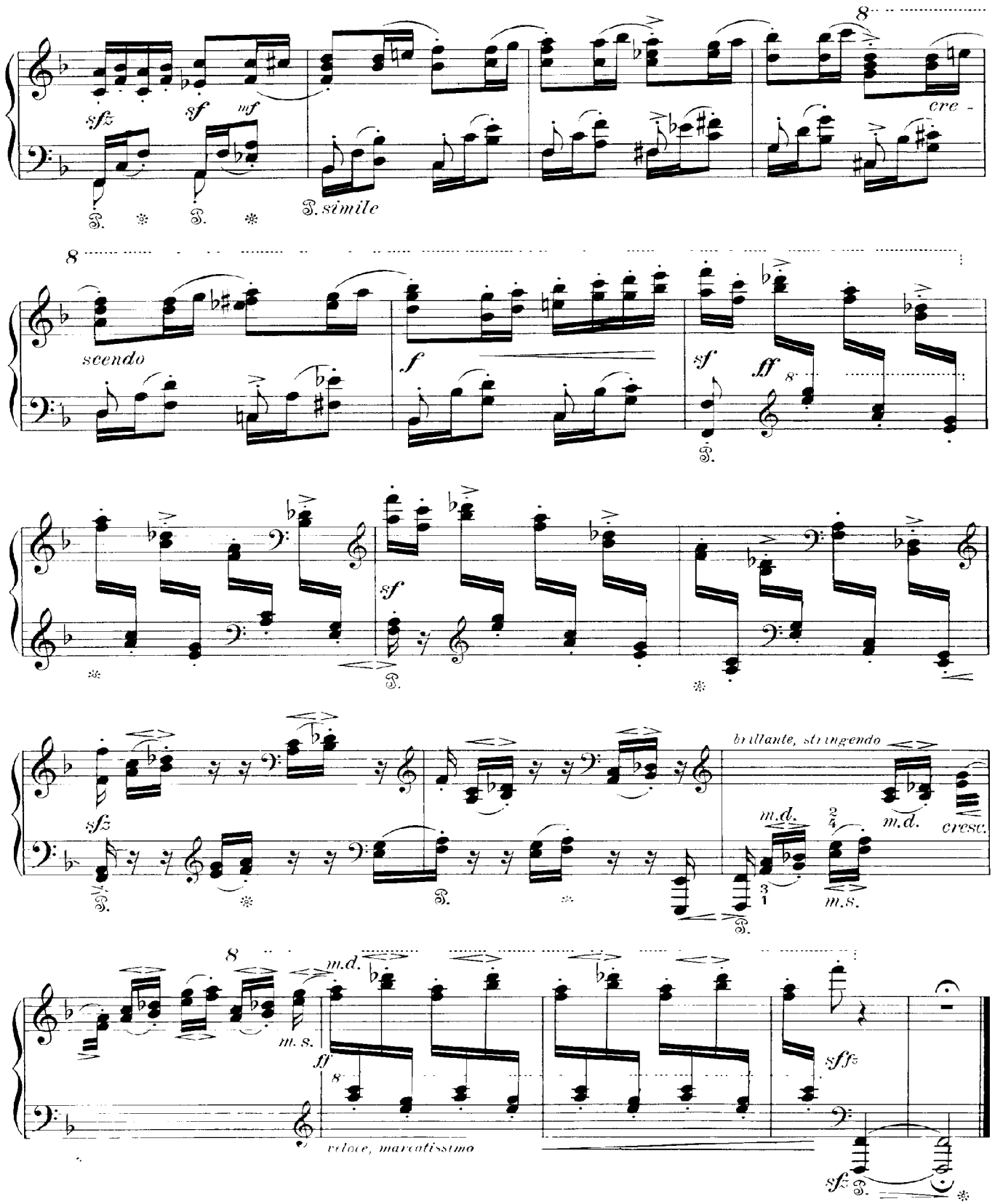



Ossia
m.s.
cresc.
cresc.
simile
a) Smetanuv prstoklad
b) Puv vydani ma
predesleho taktu v leve ruce
atd Pak by vsak musila byt posledni nota
a) Smetanas Fingersatz
b) Originalausgabe hat
Taktes in der linken Hand sein
usw Dann müßte jedoch die letzte Note des vorhergehenden

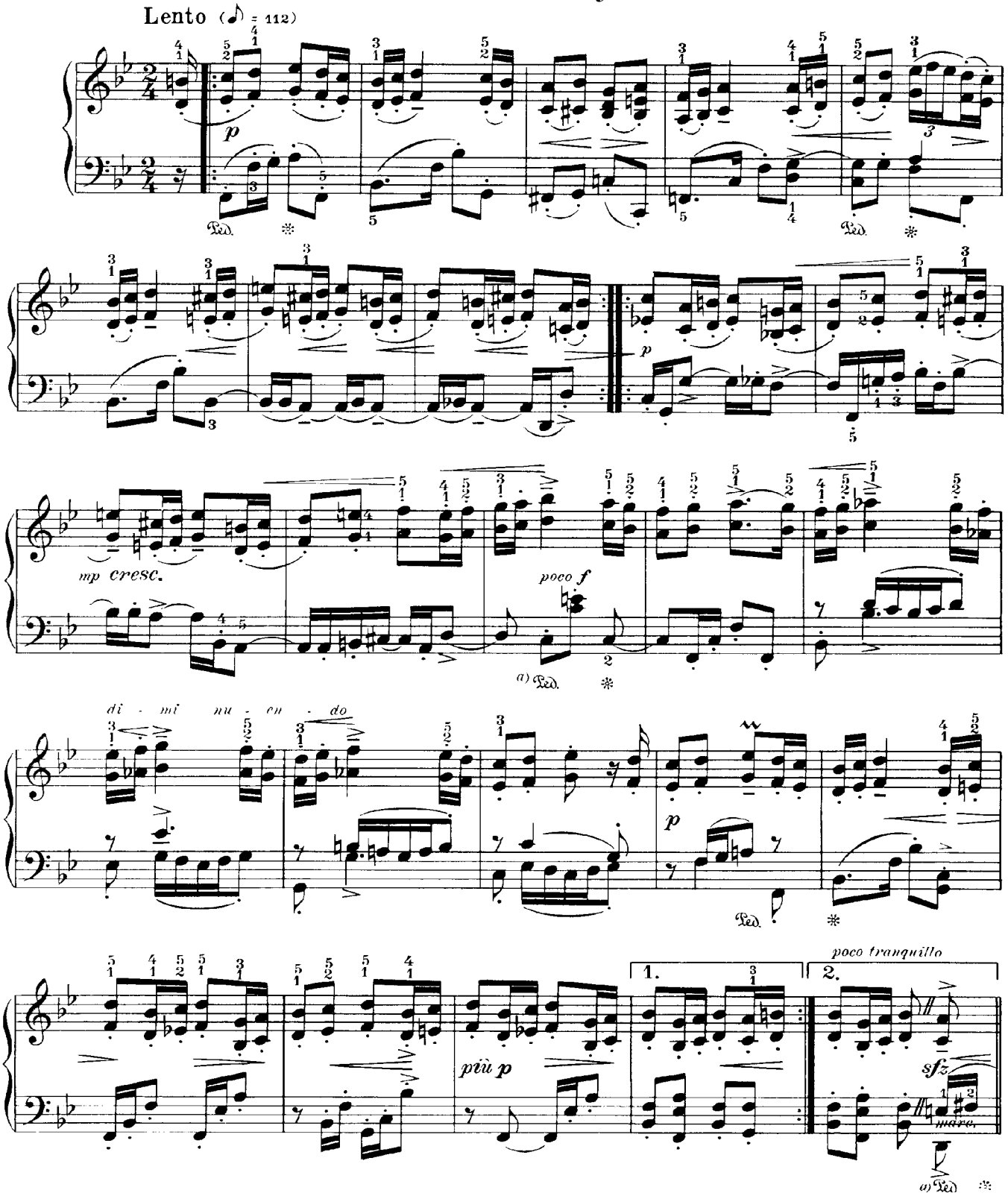

marcatissimo
ff
sff
dim.
Poco lento, quasi recitando (♩ = 54)
p
mf
mf
diminuendo
poco rallentando
Poco a poco animato
p dolce
p
mp
cre - scen

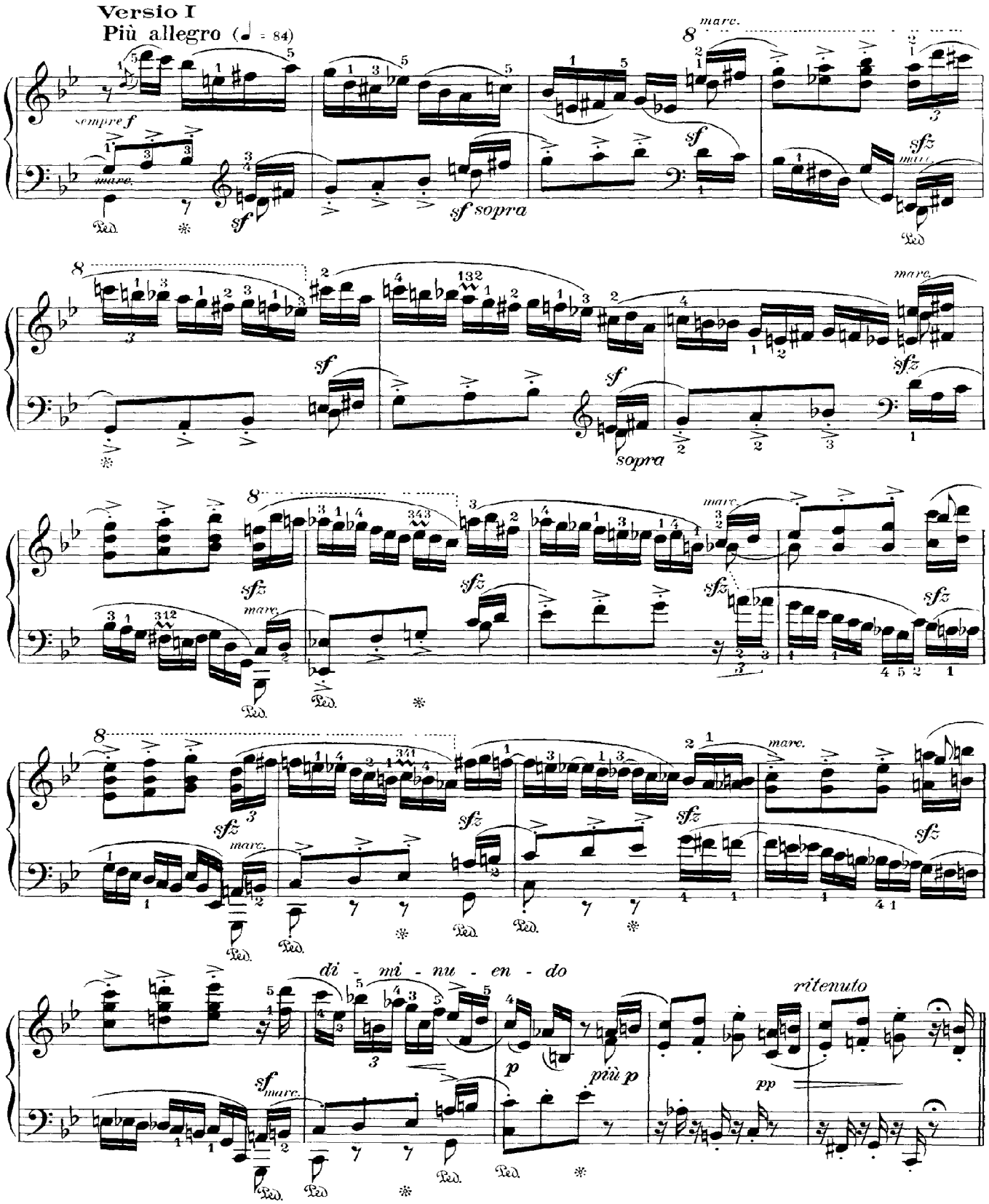

accelerando
f
sfz
sfz
più mosso
ff
sfz
p subito
più p
pp
poco a poco a tempo I
Tempo I
crescendo
sf
ff
sfz

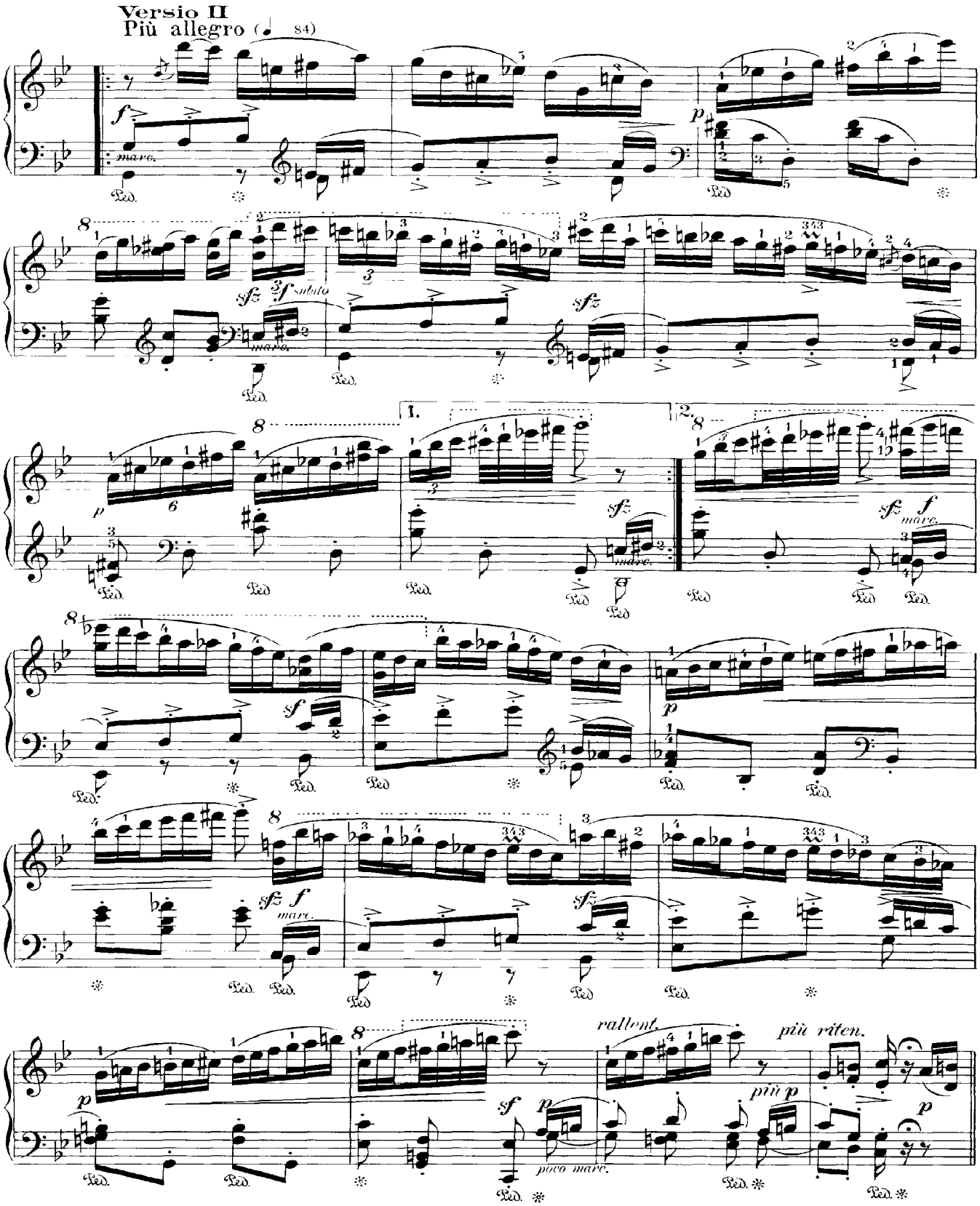

mf
simile
sf
mf
sf
ff
sf
sf
Ossia
ff
m.s.
cresc.
sf
ff
tr
sfz
cresc.
tr

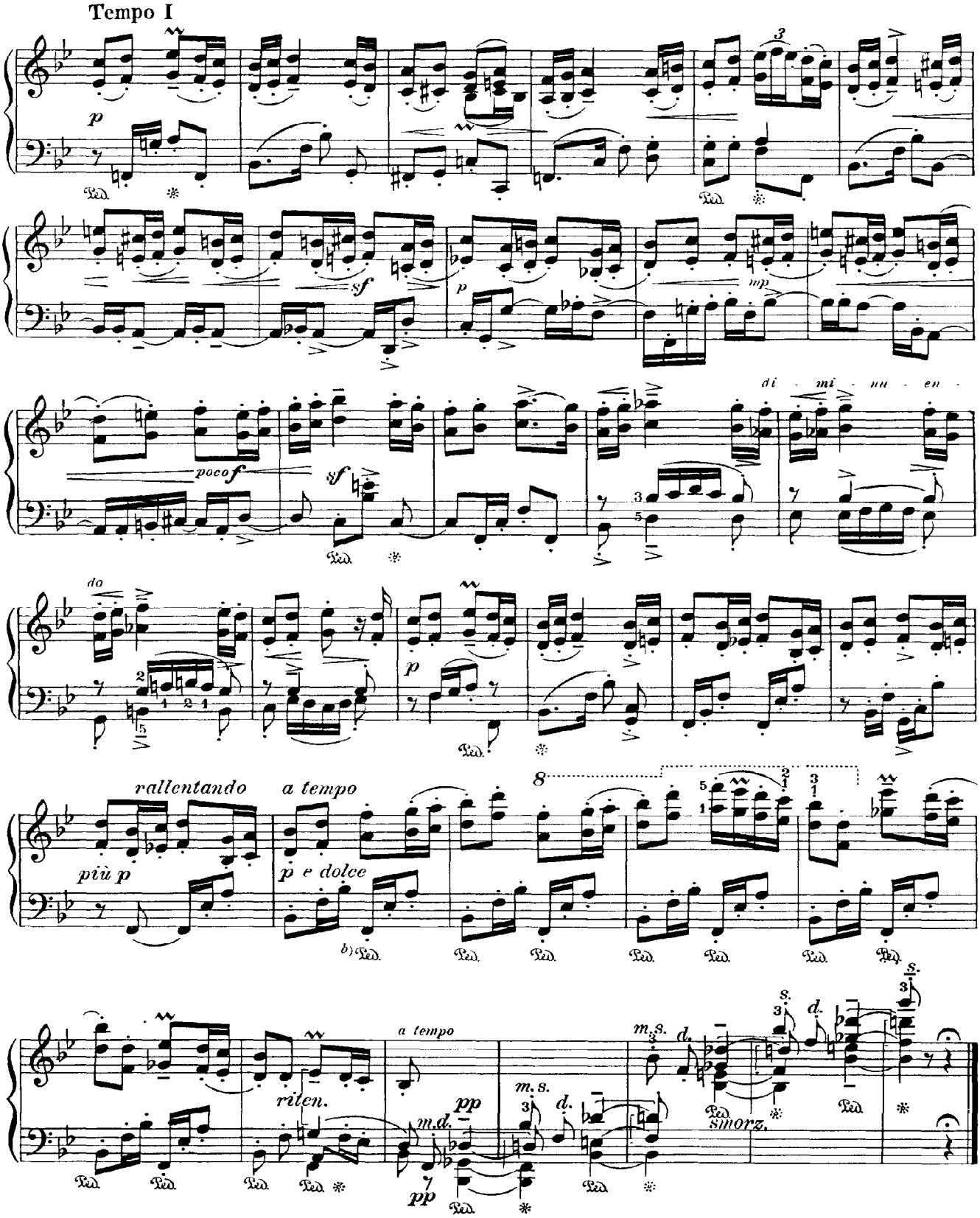

sfz
sf
mf
cre -
simile
sempre
f
sf
ff
sf
brillante, stringendo
m.d.
m.d.
cresc.
m.s.
m.d.
m. s.
ff
sffz
sfz
veloce, marcatissimo

4. Polka in Bb Major



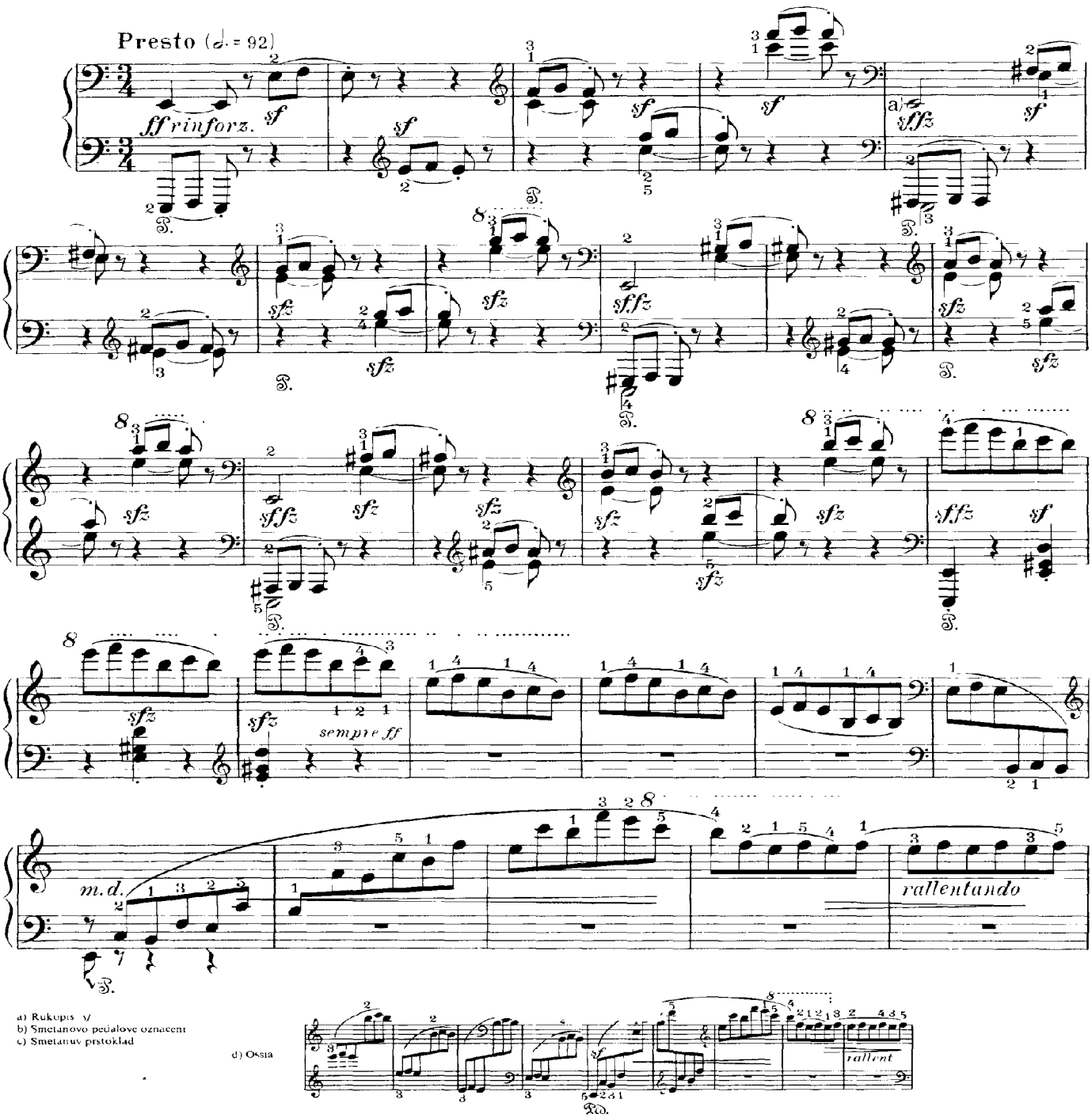

Versio I
Più allegro (♩ = 84)
sempre f
marc.
sf
sf sopra
sfz
sopra
di - mi - nu - en - do
p
più p
ritenuto
pp


Versio II
Più allegro (♩ 84)
marc.
subito
rallent.
più riten.
più p
poco marc.


Tempo I
p
sf
p
mp
poco f
sf
di - mi - nu - en - do
p
rallentando
a tempo
più p
p e dolce
8
riten.
a tempo
pp
m.d.
m.s.
d.
smorz.

Book II

1. Furiant in A Minor



Pri tomto rozdelení do obou rukou dlužno dat pozor na správné akcentování pouze prvé osminy v taktu a to nepatrne

Bei dieser Aufteilung auf die beiden Hände muß auf richtige Akzentierung geachtet werden bloß die *erste Achtel* des Taktes und auch da kaum kenntlich

Vivo ma non presto (𝅗𝅥. = 72-76)

ff *sf* *sf* *sf* *ritenuto*

a tempo

sf ff *sff*

p leggiero

senza Ped.

un poco f

marcato

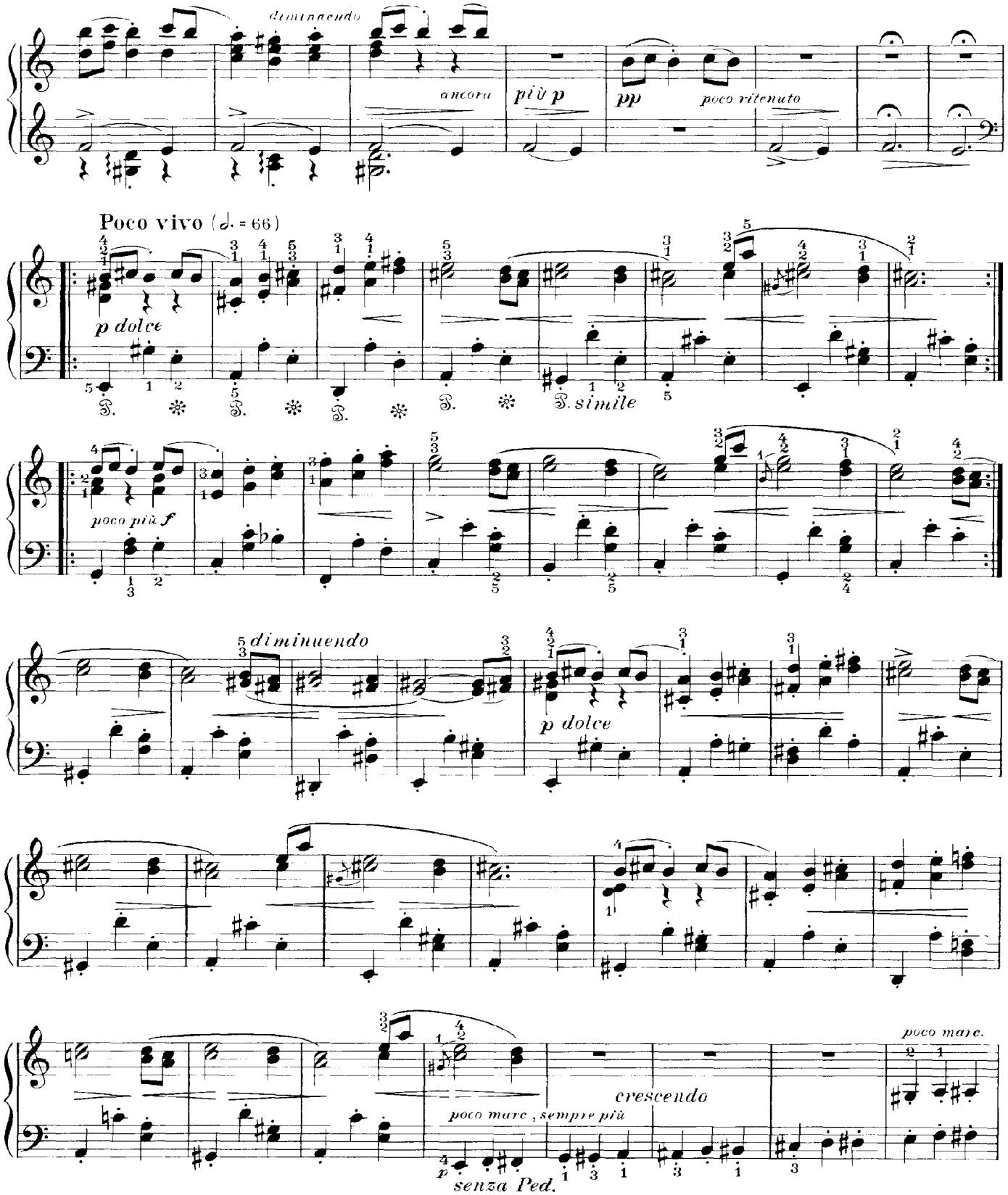
più p

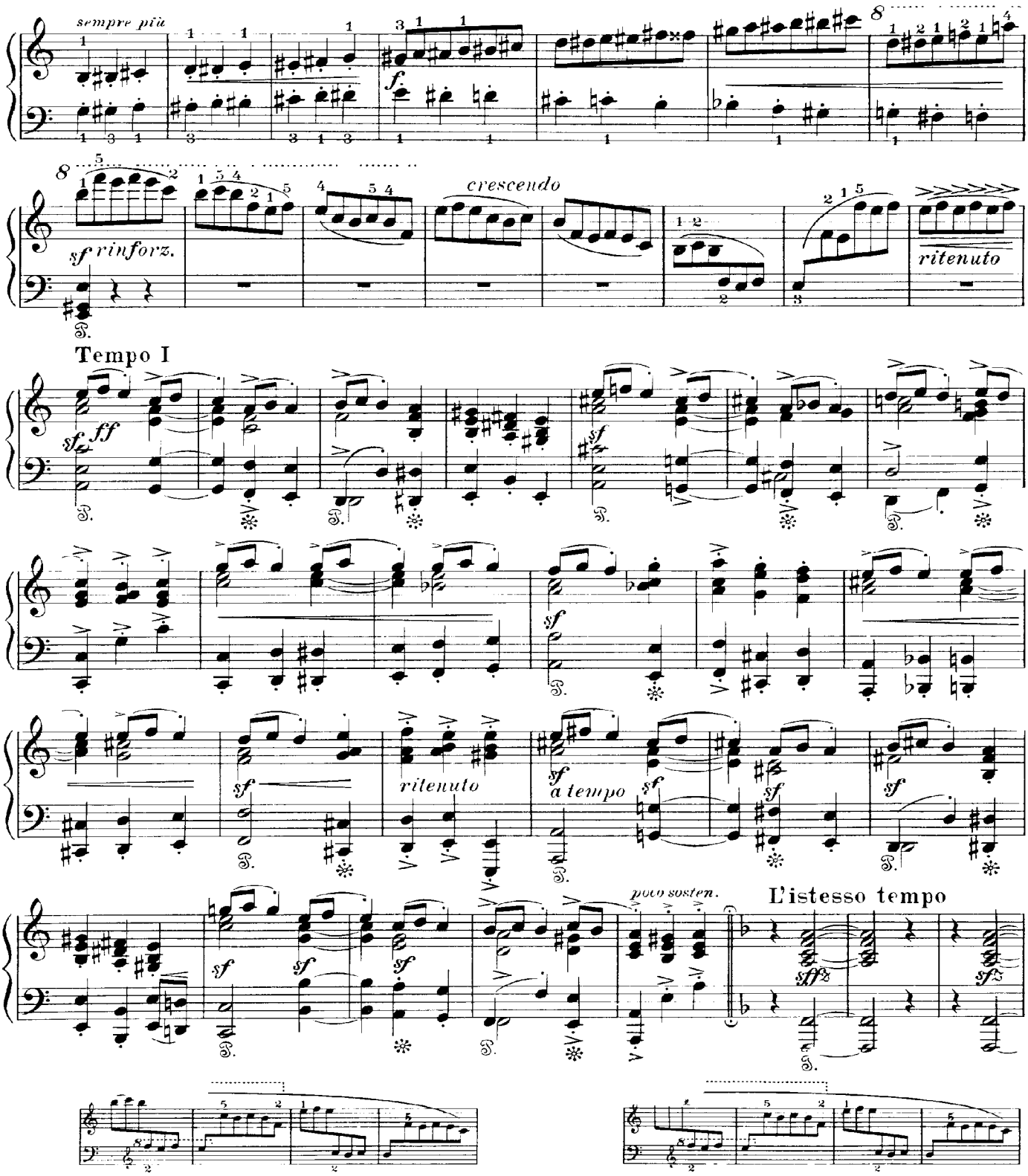
a) Tema musí *jasně* vystupovat nad provázejícími hlasy

b) Rukopis Viz však str. 6, řádek 6, takt 1, kde je též v rukopise spodní oktáva *d*

a) Das Thema muß über den begleitenden Stimmen klar hervortreten

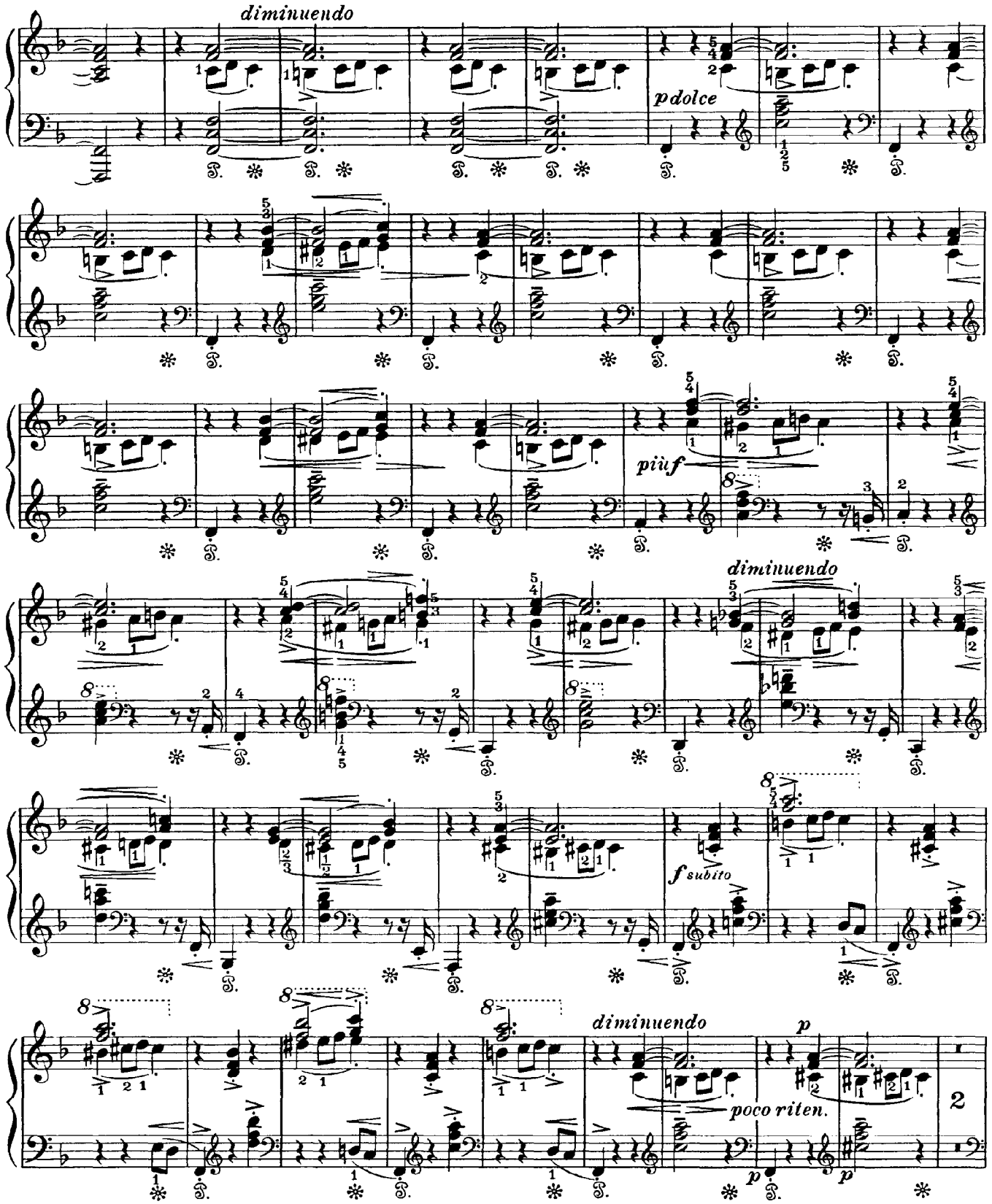
b) Manuskript Siehe jedoch S. 6, Zeile 6, T. 1, wo ebenfalls im Manuskript die tiefe Oktave *d* steht


dominuendo
ancora
più p
pp
poco ritenuto
Poco vivo (♩. = 66)
p dolce
simile
poco più f
diminuendo
p dolce
crescendo
poco marc., sempre più
poco marc.
p
senza Ped.



b) K lepšímu vyznačení konce prvního dílu je dobré hrát tyto akordy velmi důrazně, poněkud *sostenuto* a zejména prodloužit pauzu před nástupem akordu F dur
c) Až k Tempu I Smetanovo značení pedálu

b) Es empfiehlt sich, zur besseren Hervorhebung des Schlusses des ersten Teiles diese Akkorde mit großem Nachdruck, ein wenig *sostenuto* zu spielen und insbesondere die Pause vor dem Einsatz des F dur-Akkordes zu verlängeren
c) Bis zu Tempo I Pedalbezeichnung von Smetana


diminuendo
p dolce
più f
diminuendo
f subito
diminuendo
p
poco riten.
2

più p

risoluto

pp

poco

più f

Presto (♩.=100)

pp

crescendo

p

sfz ff

sf

sempre m. d.

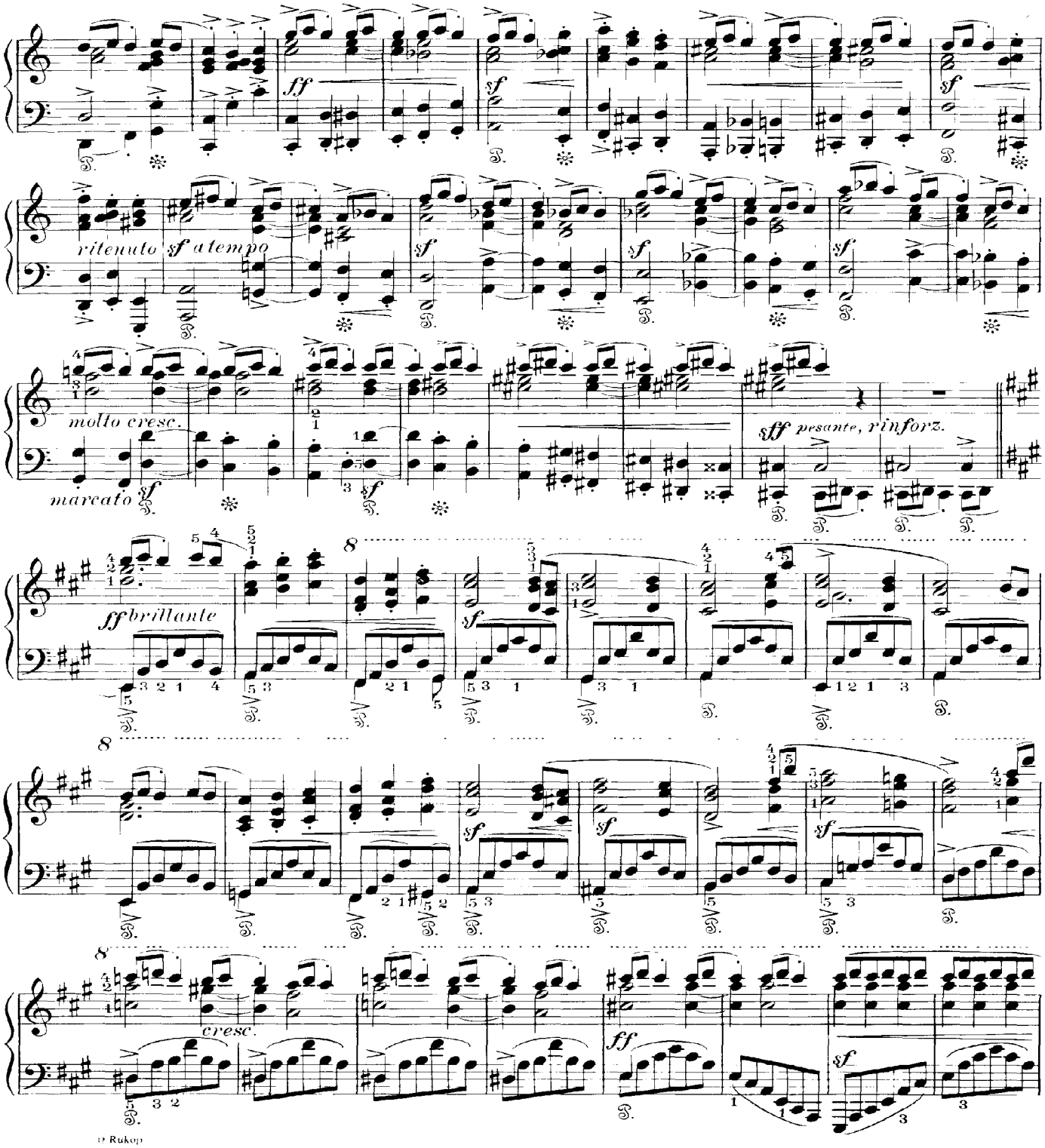
rinforz.

Tempo I

ritenuto

a) Rukopis. *cresc*
b) Smetanův přstoklad
c) Ossia

a) Manuskript: *cresc.*
b) Fingersatz von Smetana
c) Ossia.



a) Rukop

b) Rukopis

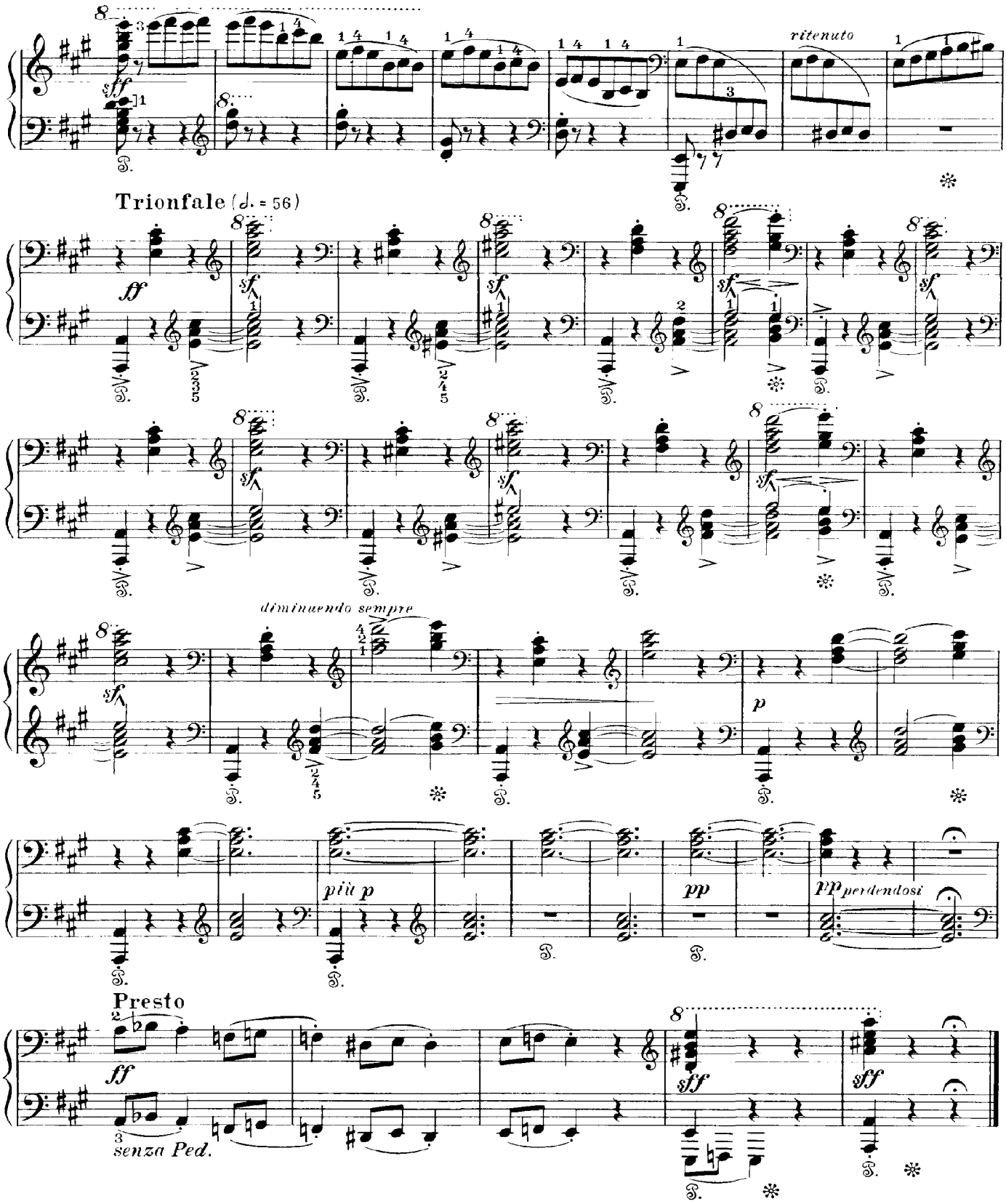
V obou případech je patrické vyzvednutí tématu velmi obtížné, je možno, jak svrchu naznačeno, vynechat ton, jejž Smetana sám ze sousedních akordů vypouští.

c) Rukopis má u tohoto akordu ⌇ je možné, že bylo při korektuře Smetanou vědomě vynecháno.

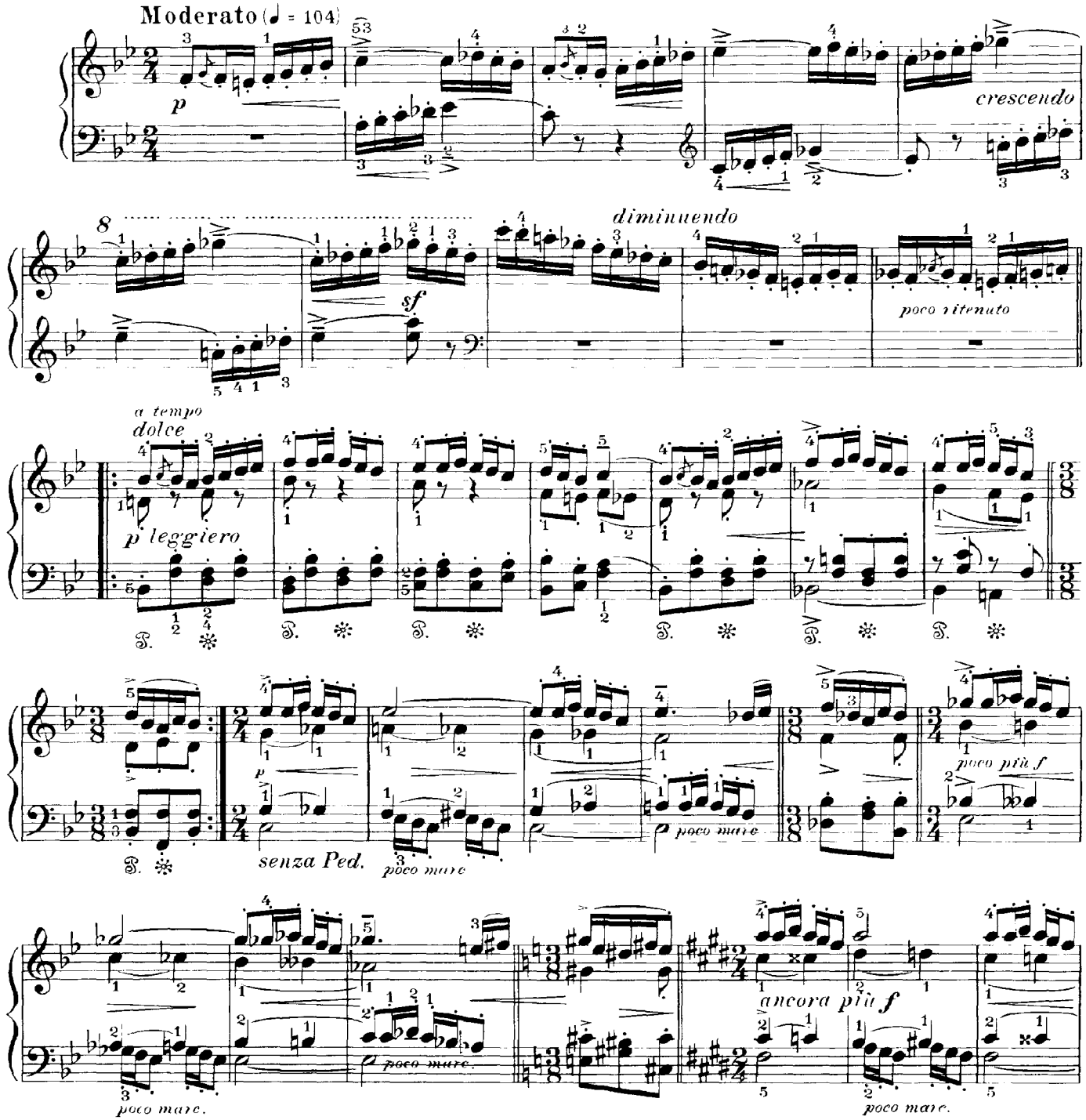
b) Manuskript

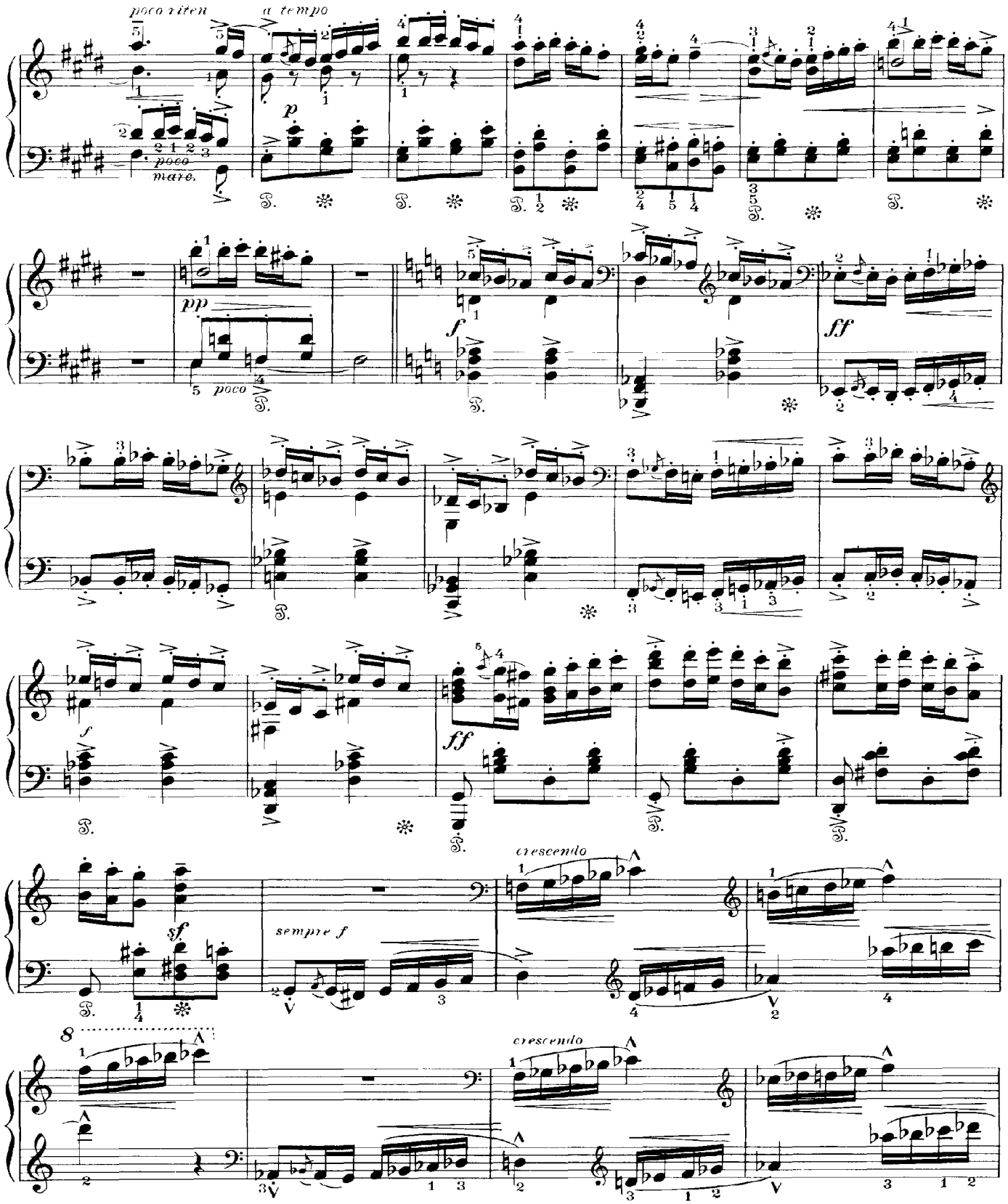
In beiden Fällen ist die angemessene Hervorhebung des Thomas sehr schwierig, möglich wäre, wie oben angedeutet, den Ton auszulassen, den Smetana selbst aus den Nachbarakkorden weglaßt.

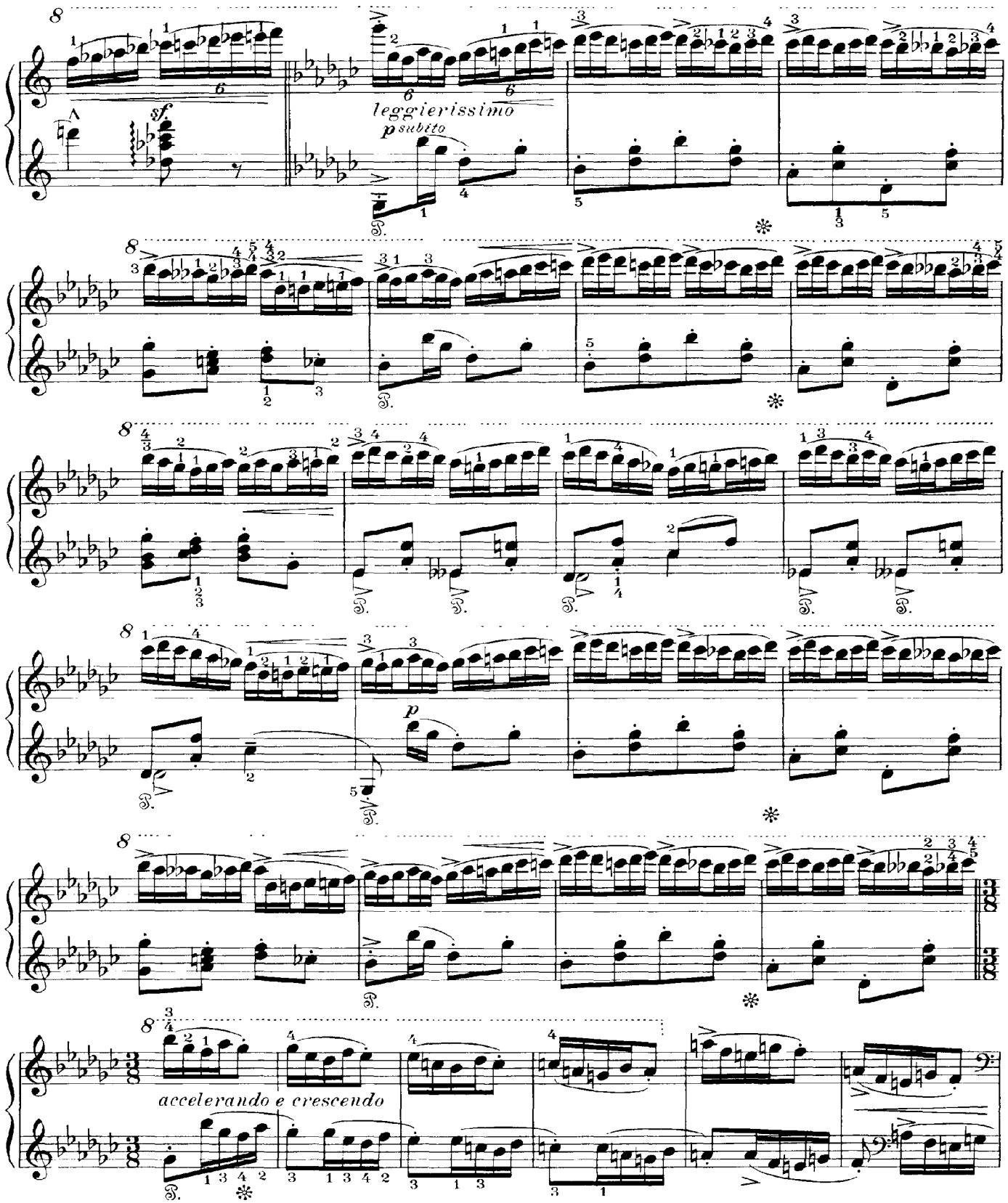
c) Manuskript hat bei diesem Akkord ⌇ möglicherweise von Smetana bei der Korrektur bewußt ausgelassen.

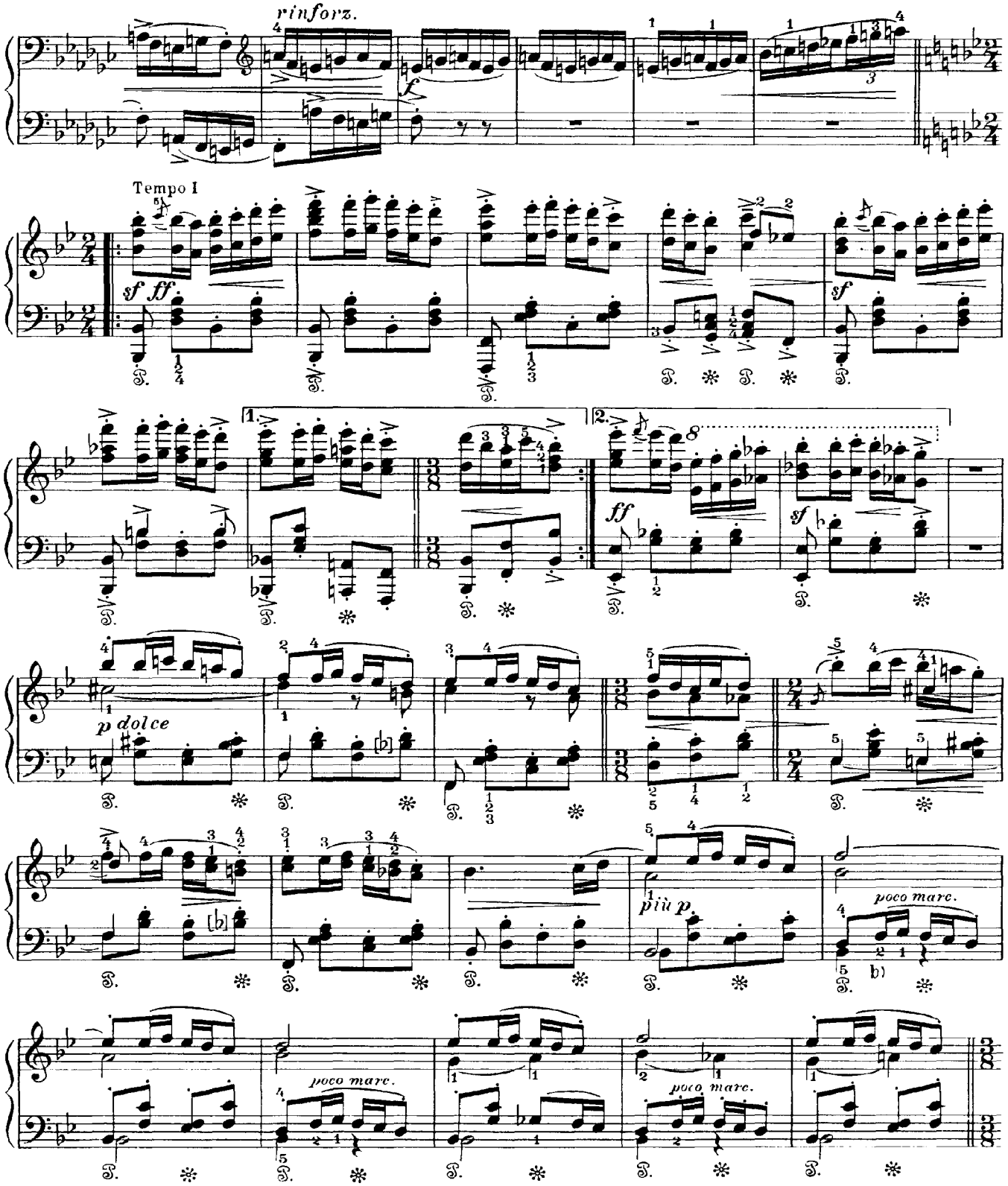

ritenuto
Trionfale (♩. = 56)
diminuendo sempre
più p
pp
pp perdendosi
Presto
senza Ped.

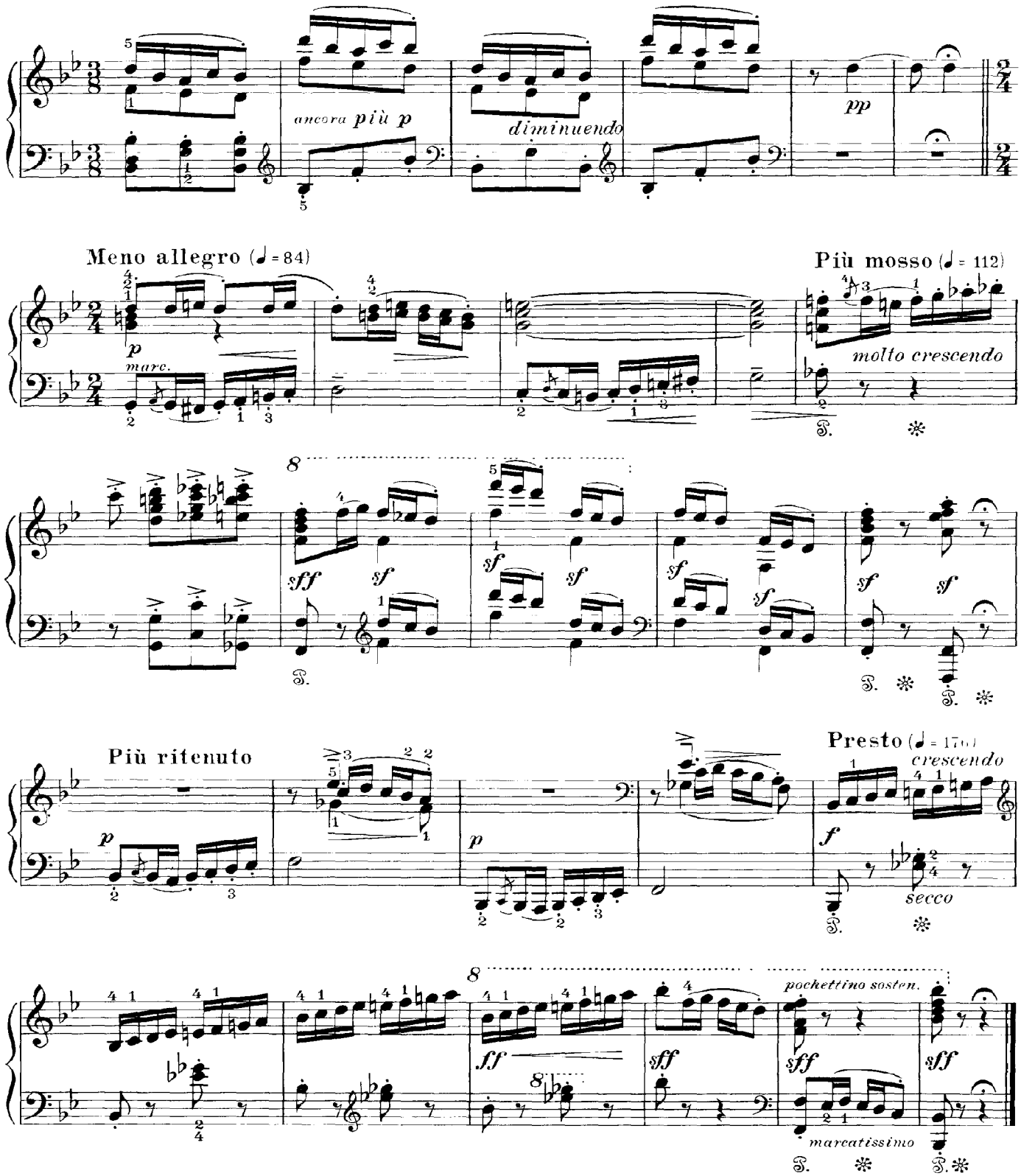
2. Slepicka (The Little Hen)



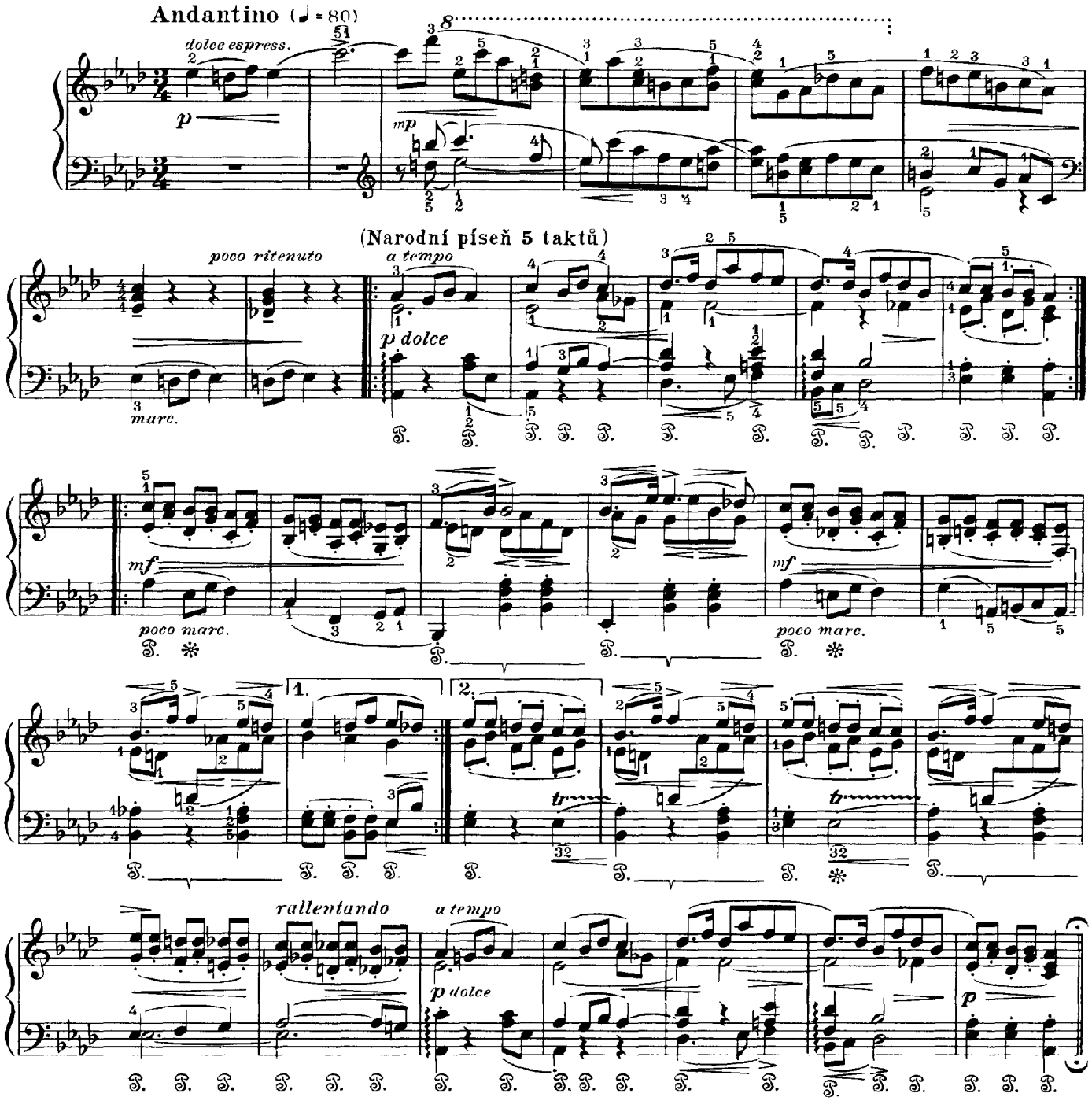

poco riten
a tempo
poco
mare.
p
pp
poco
f
ff
f
ff
sf
sempre f
crescendo
8
crescendo

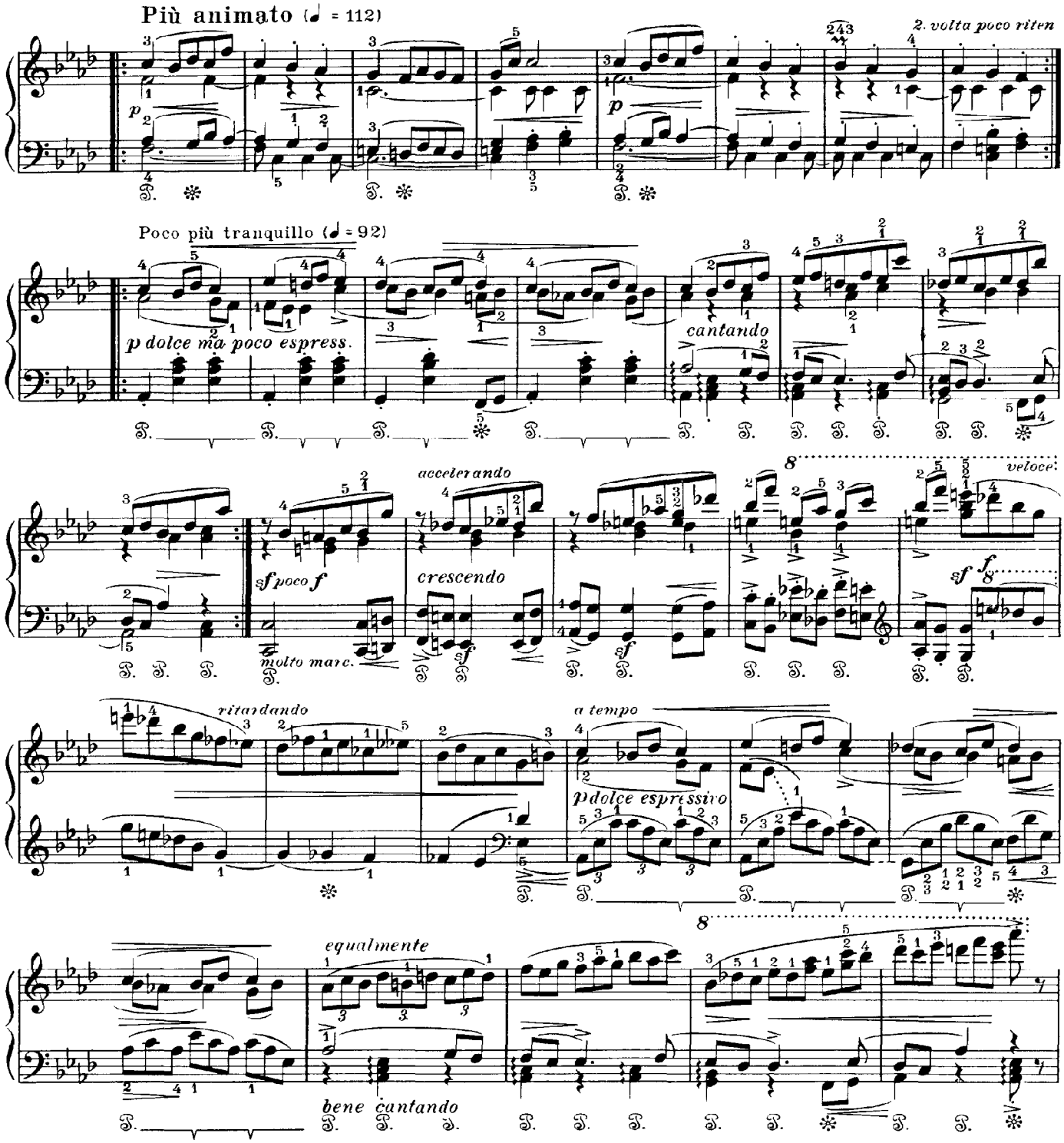

sf
leggierissimo
p subito
p
accelerando e crescendo

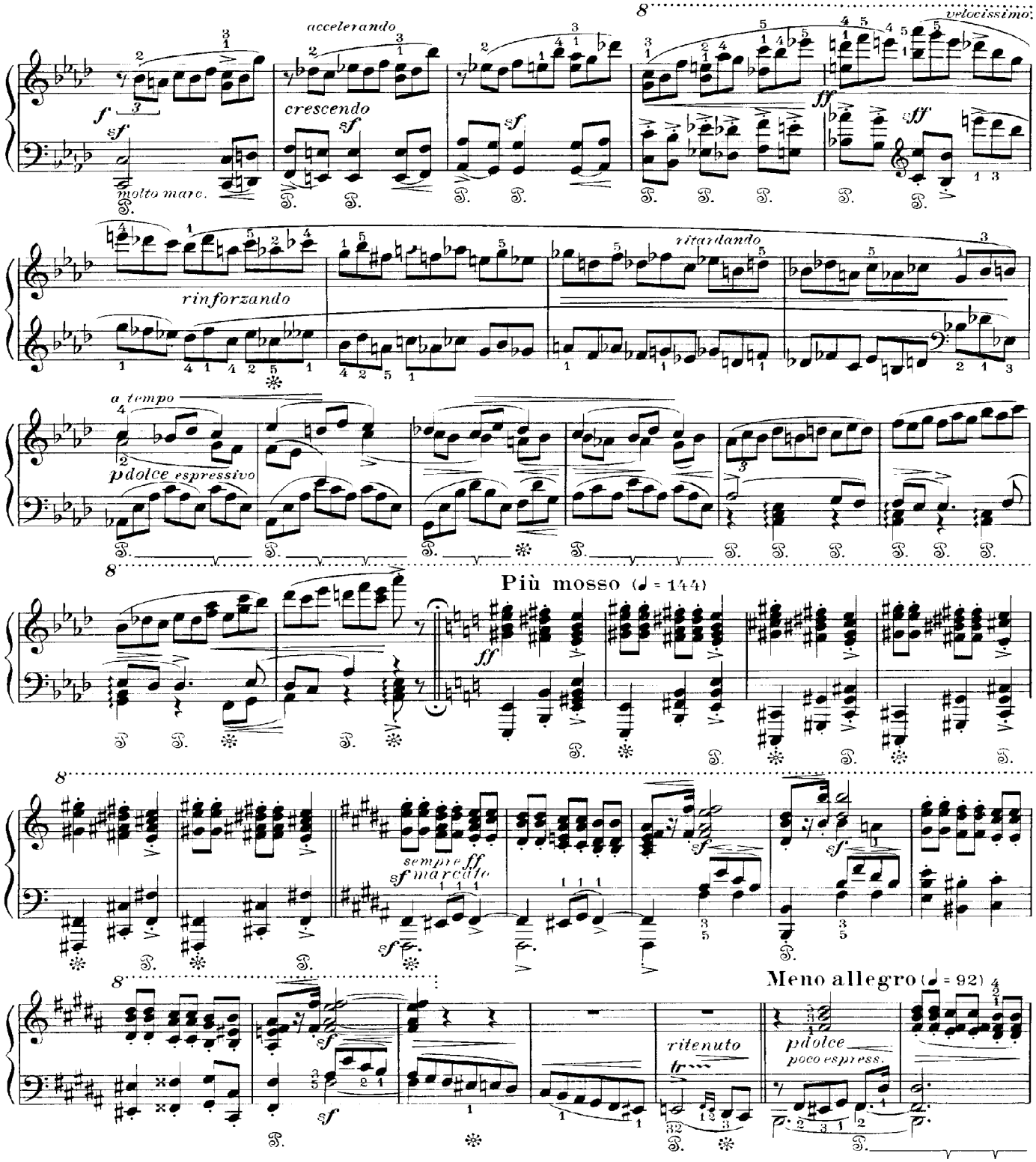

rinforz.
Tempo I
sf ff
sf
ff
sf
p dolce
più p
poco marc.
poco marc.
poco marc.


ancora più p
diminuendo
pp
Meno allegro (♩ = 84)
p
marc.
Più mosso (♩ = 112)
molto crescendo
sff
sf
Più ritenuto
p
Presto (♩ = 176)
crescendo
f
secco
ff
pochettino sosten.
marcatissimo

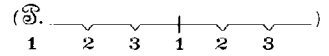
3. Oves (Oats)


Andantino (♩ = 80)
dolce espress.
p
mp
(Narodní píseň 5 taktů)
poco ritenuto
a tempo
p dolce
marc.
mf
poco marc.
1.
2.
tr
rallentando
a tempo
p dolce
p

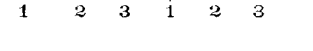

Più animato (♩ = 112)
2. volta poco riten
Poco più tranquillo (♩ = 92)
p dolce ma poco espress.
cantando
accelerando
crescendo
sf poco f
molto marc.
veloce
ritardando
a tempo
p dolce espressivo
equalmente
bene cantando

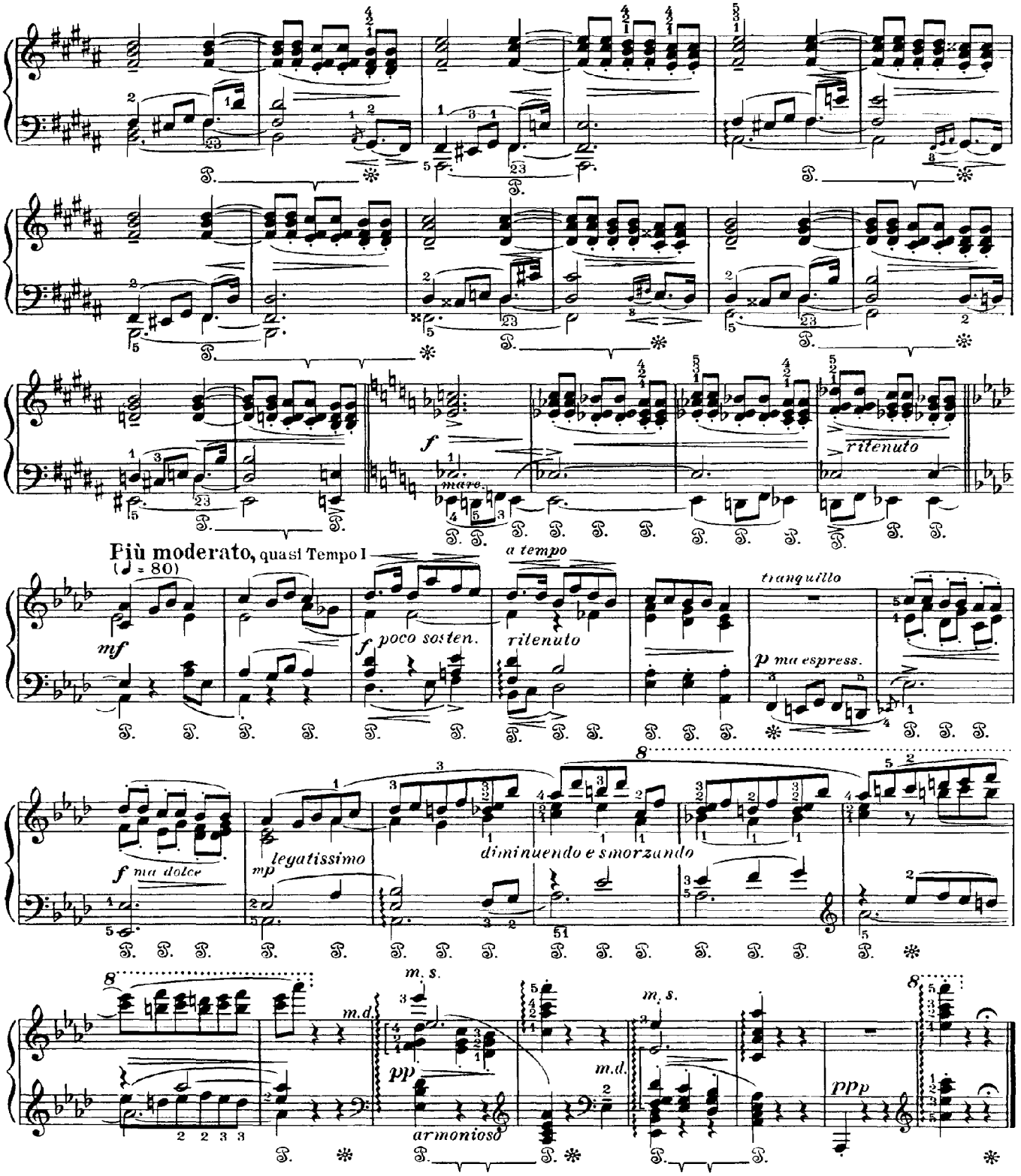


a) Podmínkou brani pedalu až na 3. čtvrť je správné dodržení nejhlubší noty, jiná obtížnější ale zvukově lepší možnost, kde pak toto dodržení není nutné, je brát pedál hned na 1. čtvrť a nádlehčit na 2. a 3.

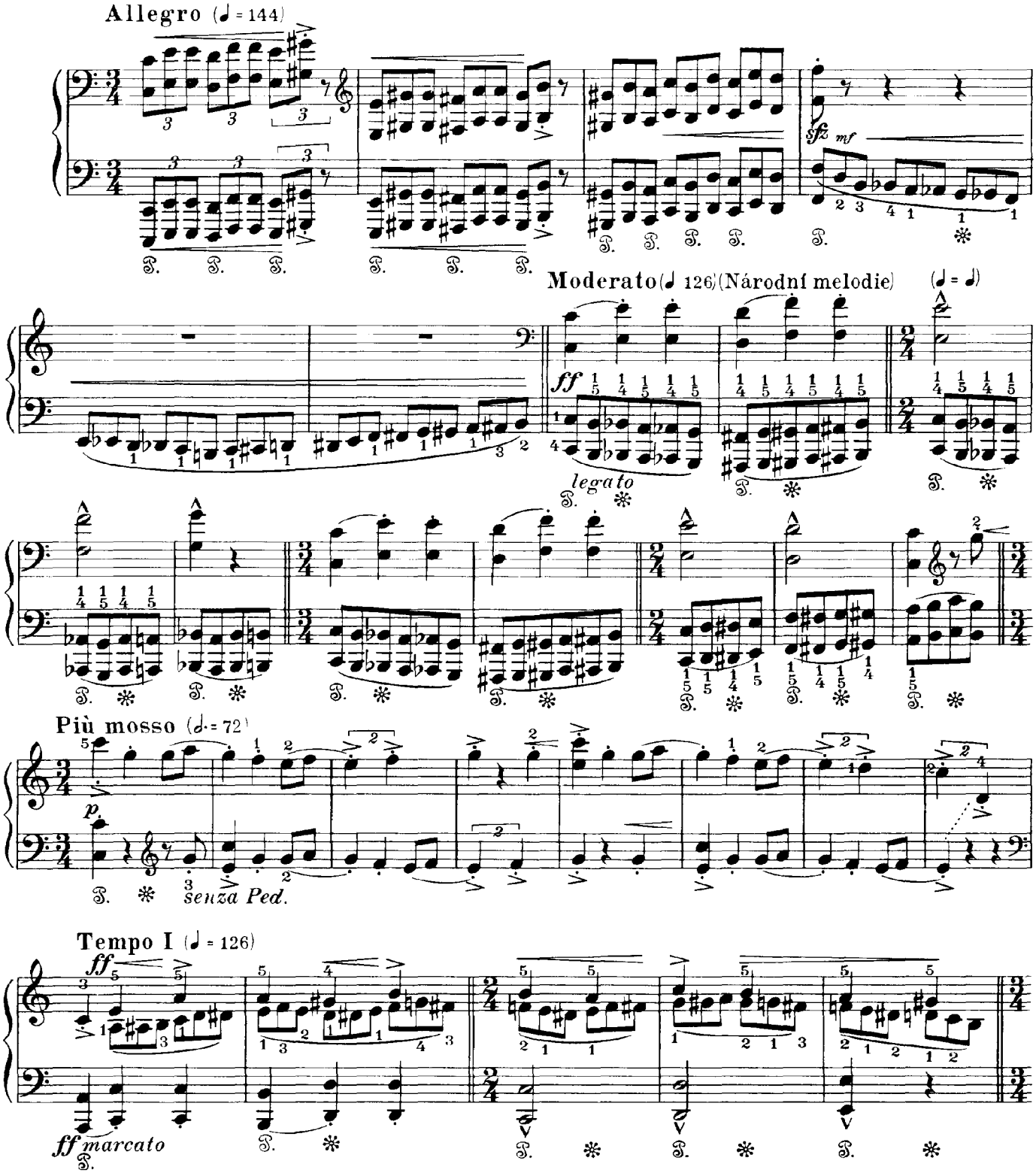


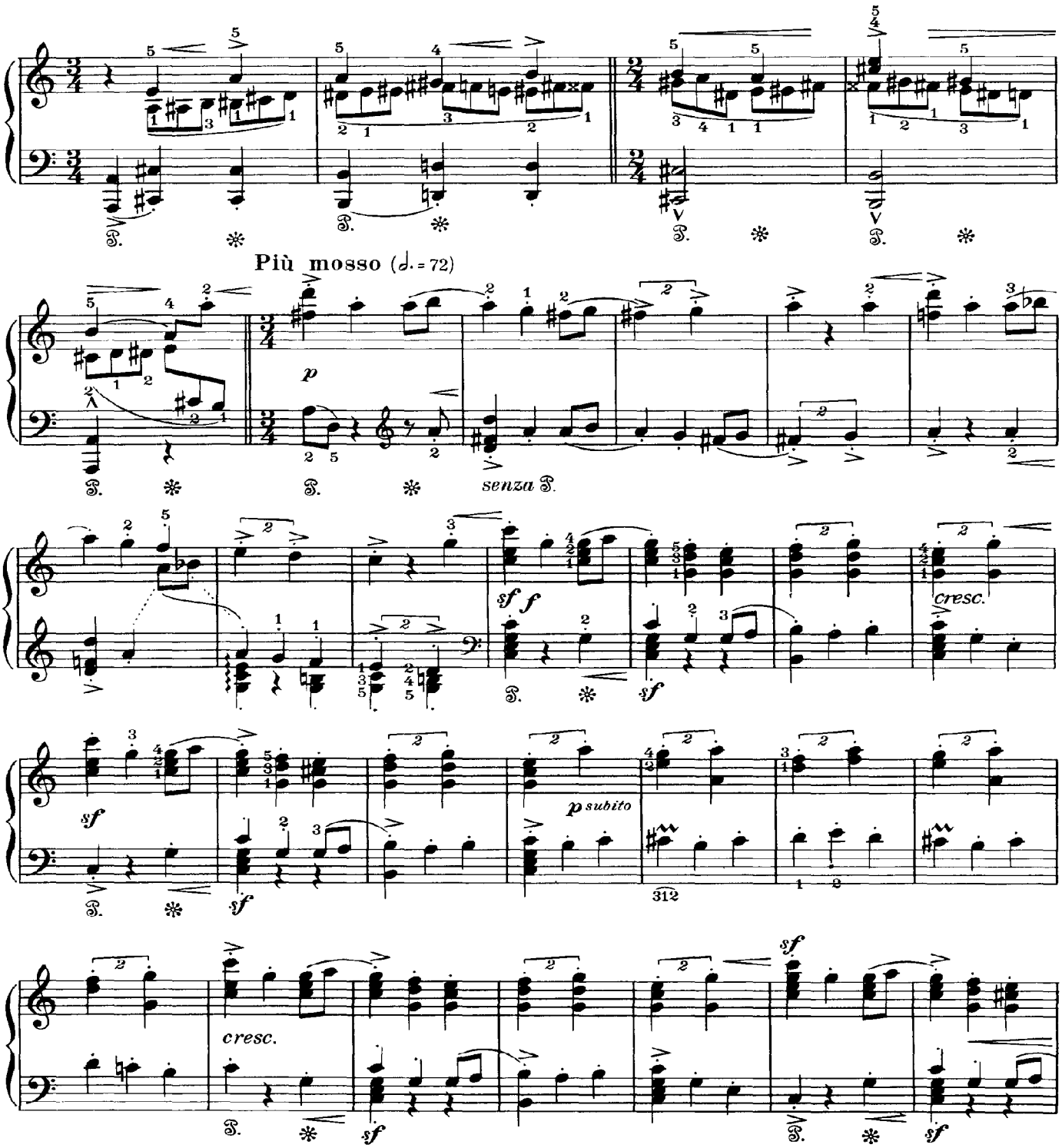
a) Das Pedalnehmen erst beim 3. Viertel bedingt ein richtiges Halten der tiefsten Note, eine andere, schwierigere jedoch klanglich bessere Möglichkeit, wobei dieses Halten nicht nötig ist, wäre, das Pedal gleich beim 1. Viertel zu nehmen und beim 2. und 3. Viertel ein wenig zu heben.




Più moderato, quasi Tempo I
(♩ = 80)
mf
a tempo
f poco sosten.
ritenuto
tranquillo
p ma espress.
f ma dolce
mp legatissimo
diminuendo e smorzando
m. s.
m. d.
pp
armonioso
ppp

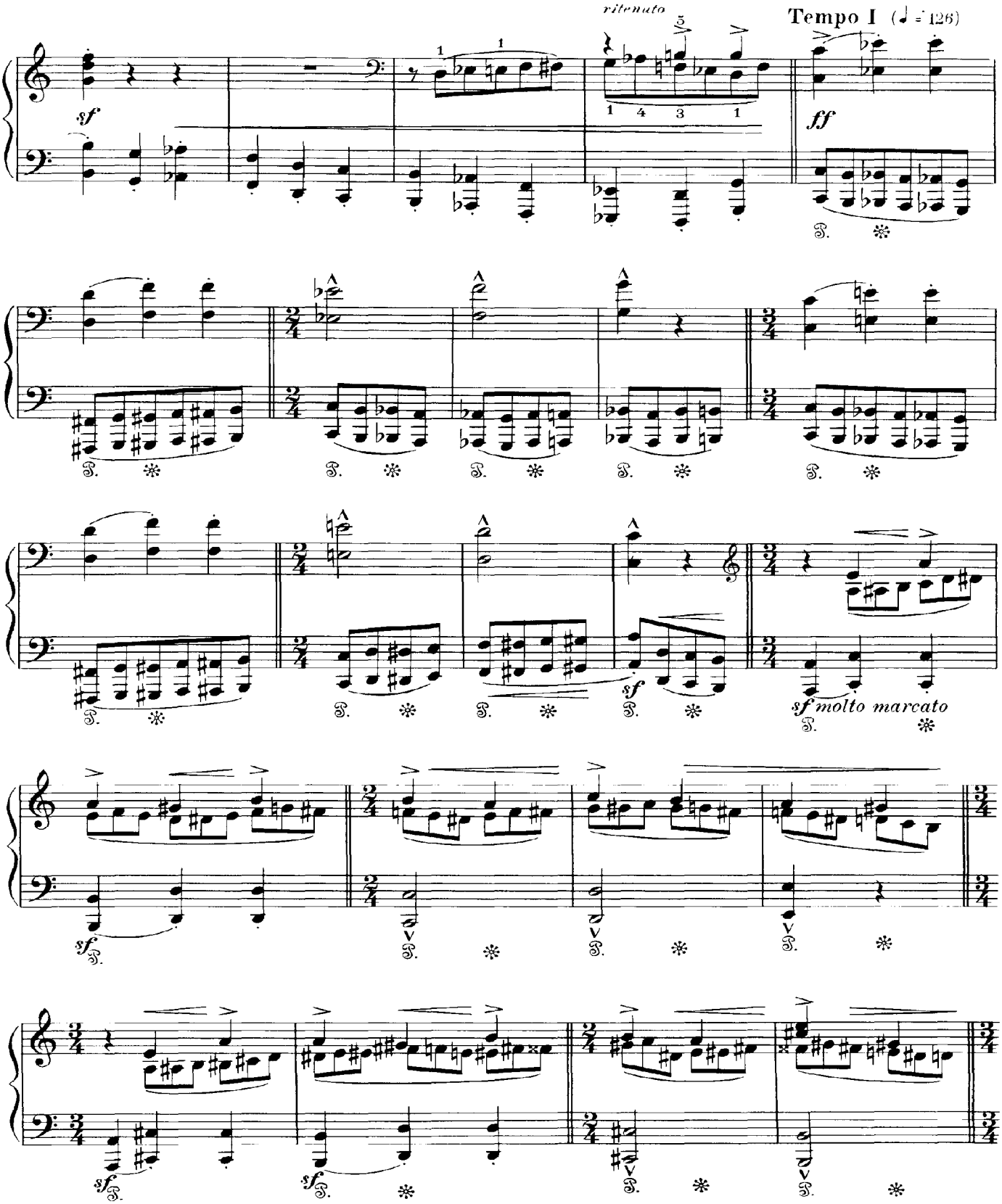
4. Medved (The Bear)

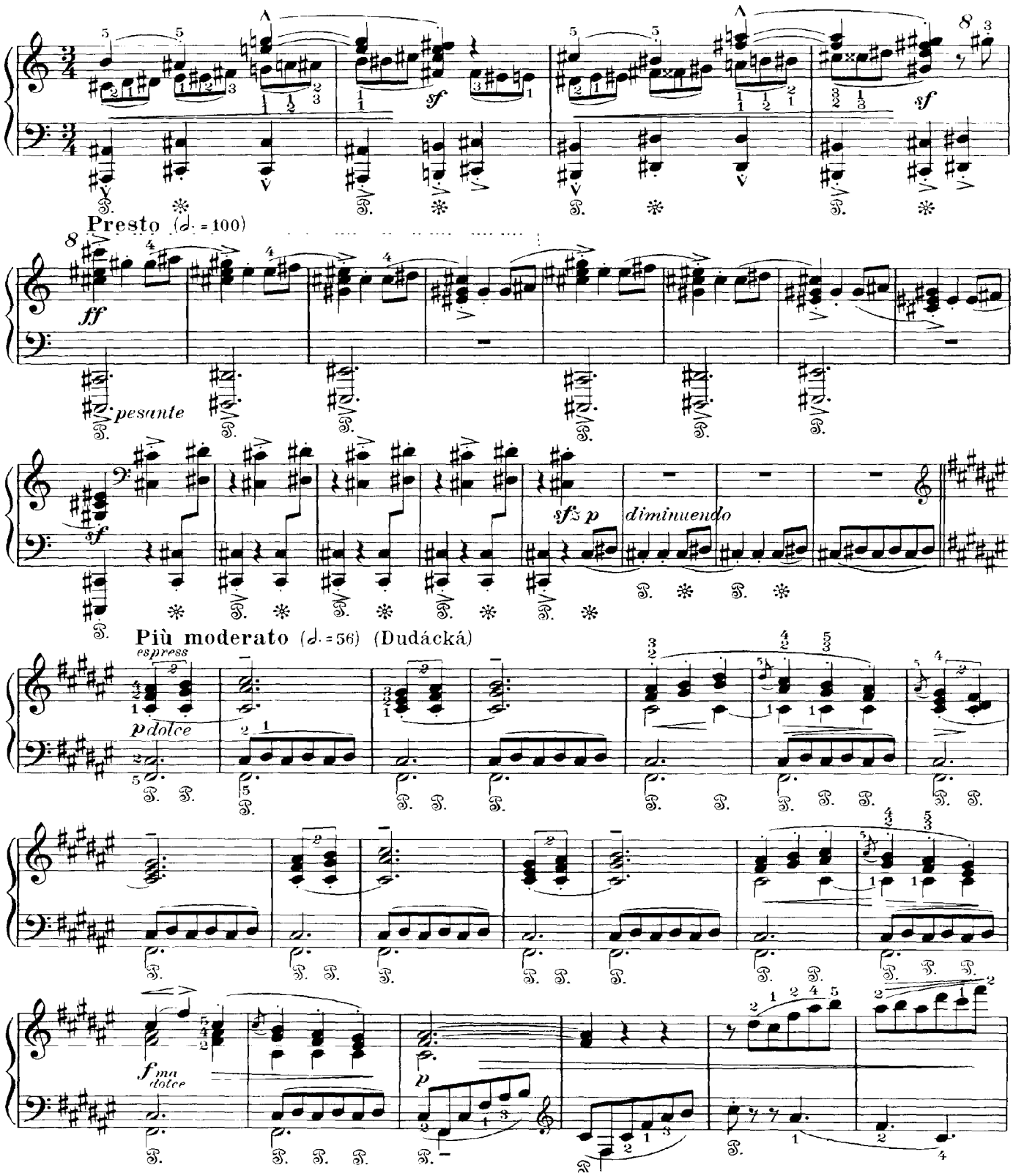


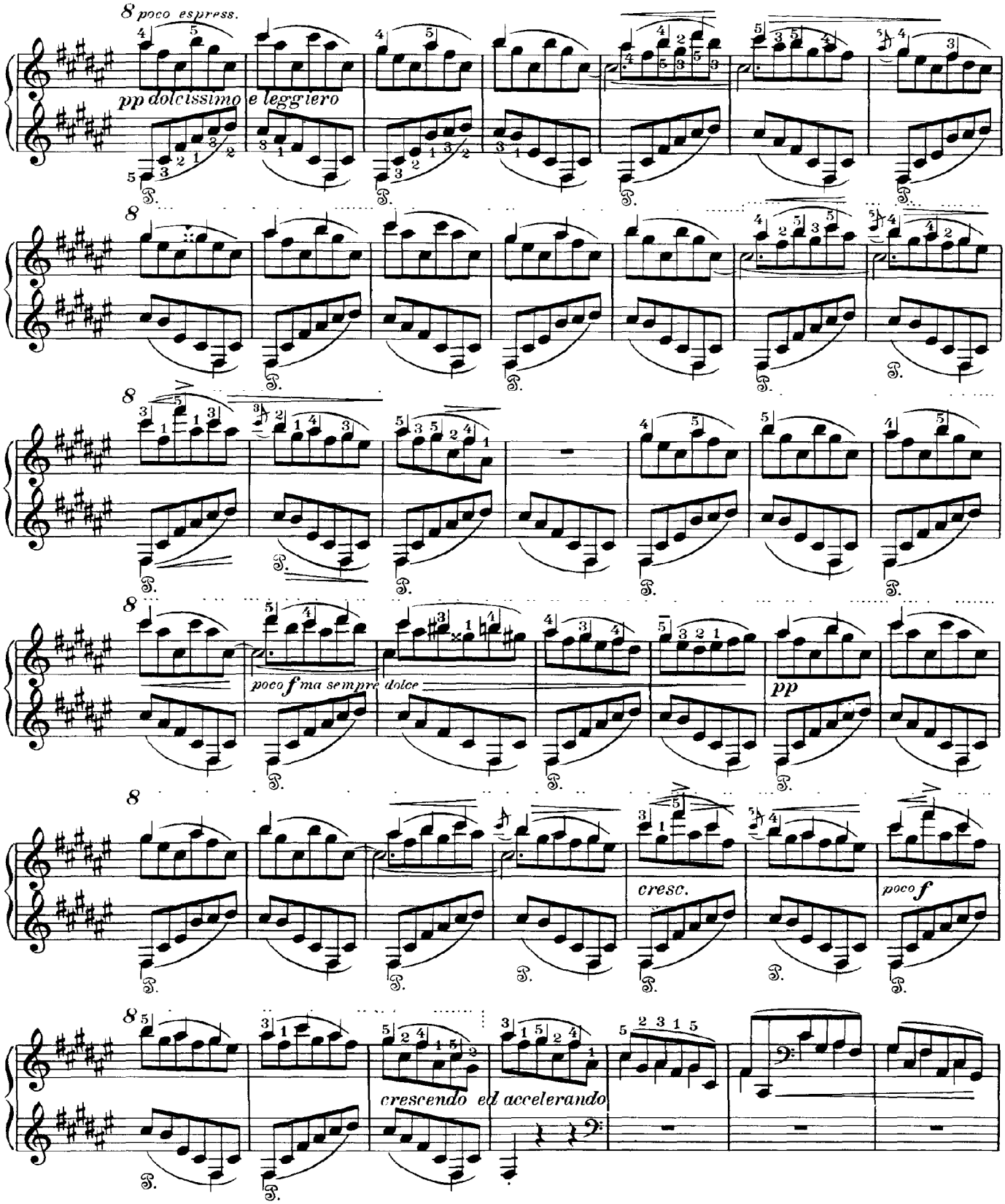


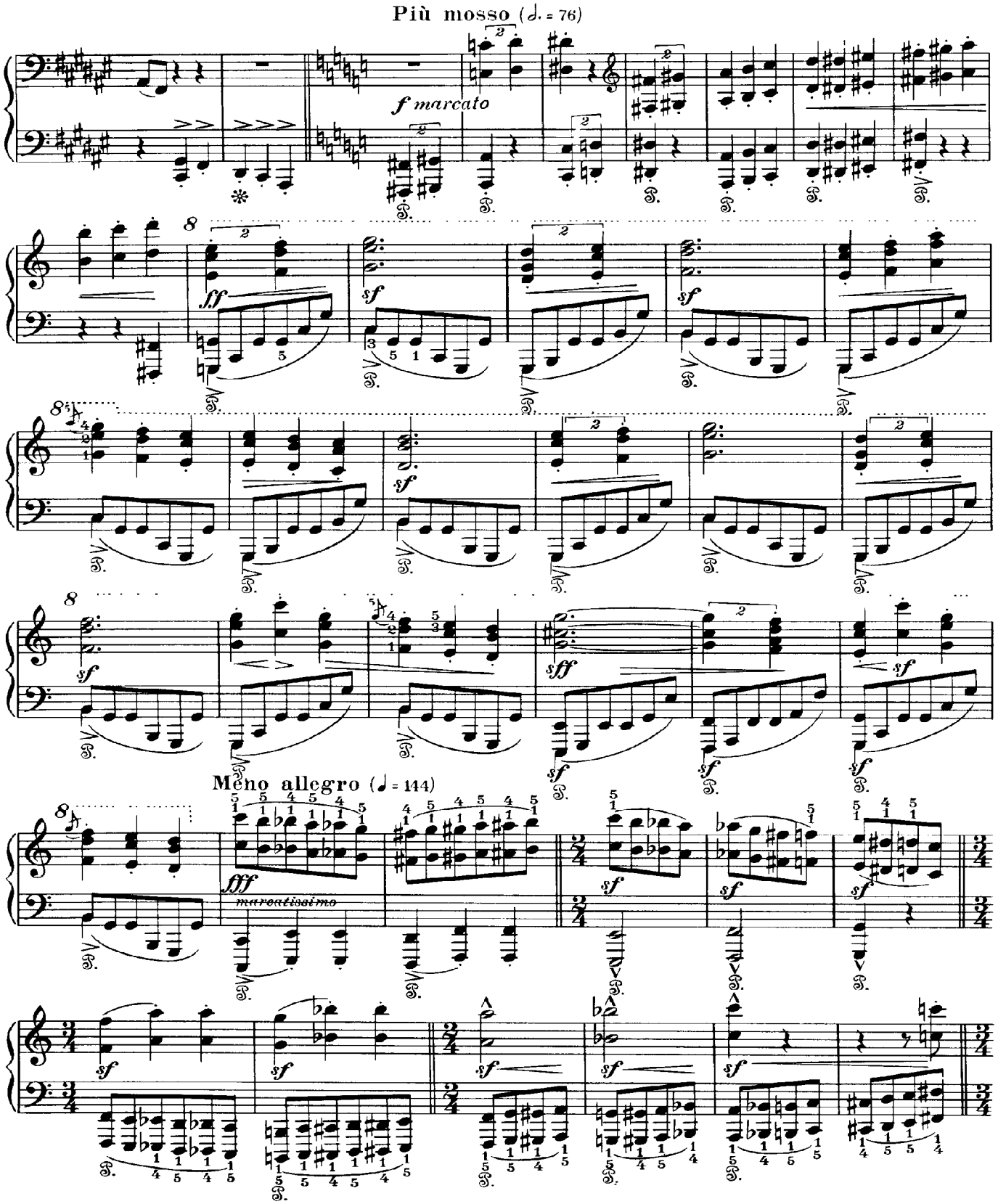
Poněvadž však akord je na 1 čtvrti výslovně označen ⌇, je patrně zamýšlen zvukovy učin arpeggia s mírně zdůrazněným *a*

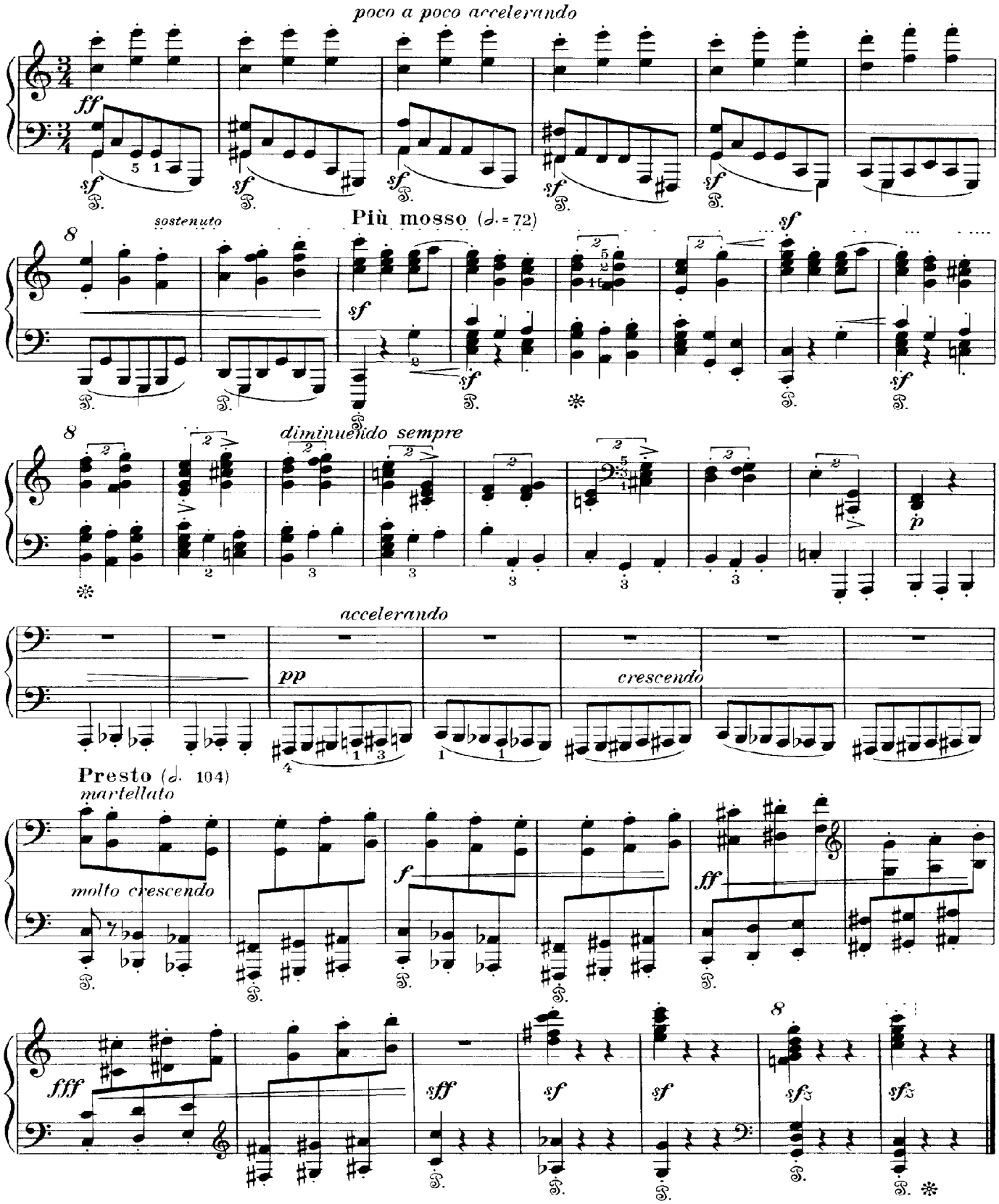
Da jedoch der Akkord auf dem 1 Viertel ausdrücklich bezeichnet ist ⌇, war wohl die klangliche Wirkung eines Arpeggios mit leicht betontem a beabsichtigt


ritenuto
Tempo I (♩ = 126)
sf
ff
sf molto marcato

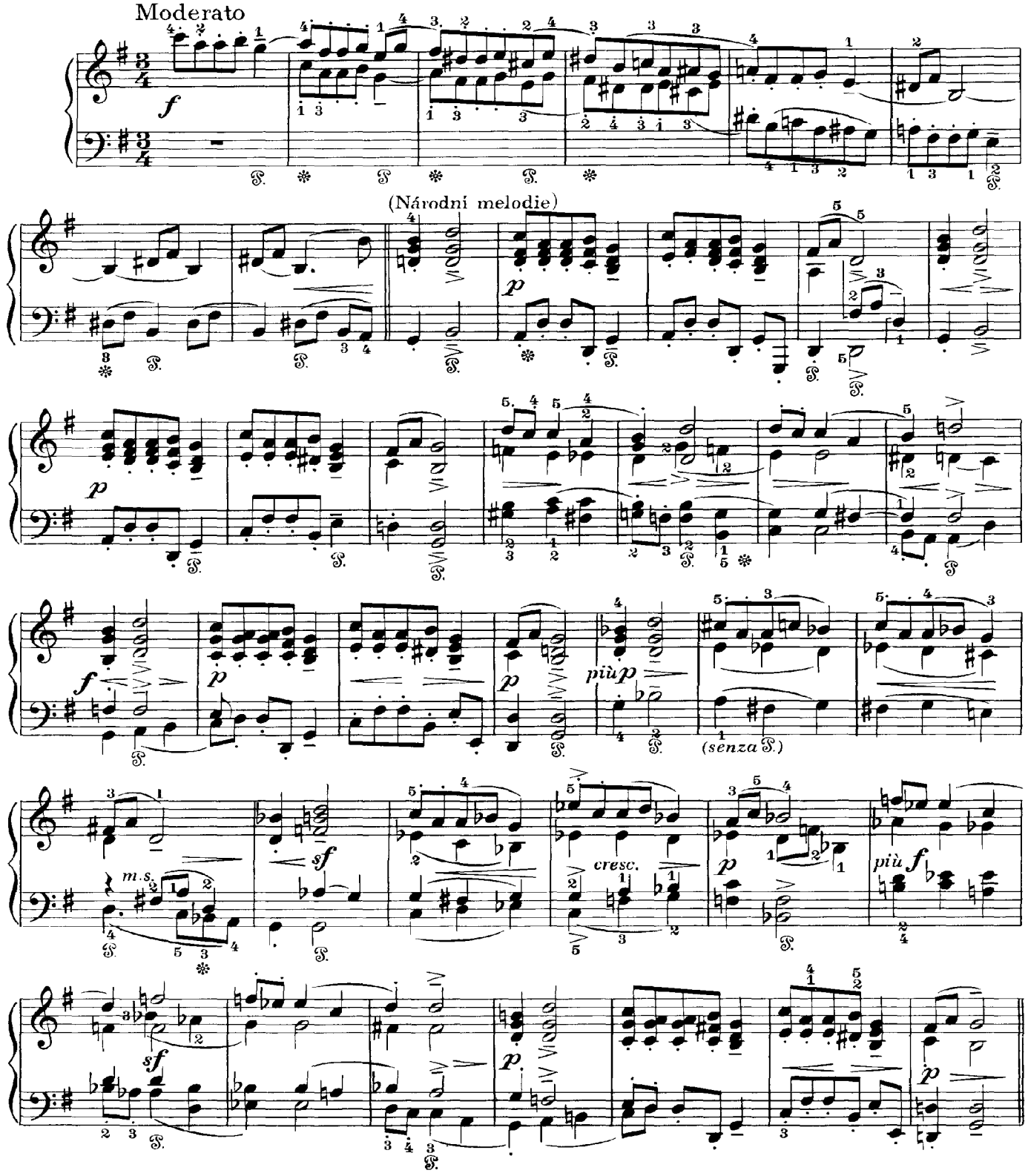

Presto (♩. = 100)
pesante
diminuendo
Più moderato (♩. = 56) (Dudácká)
espress
dolce
ma dolce

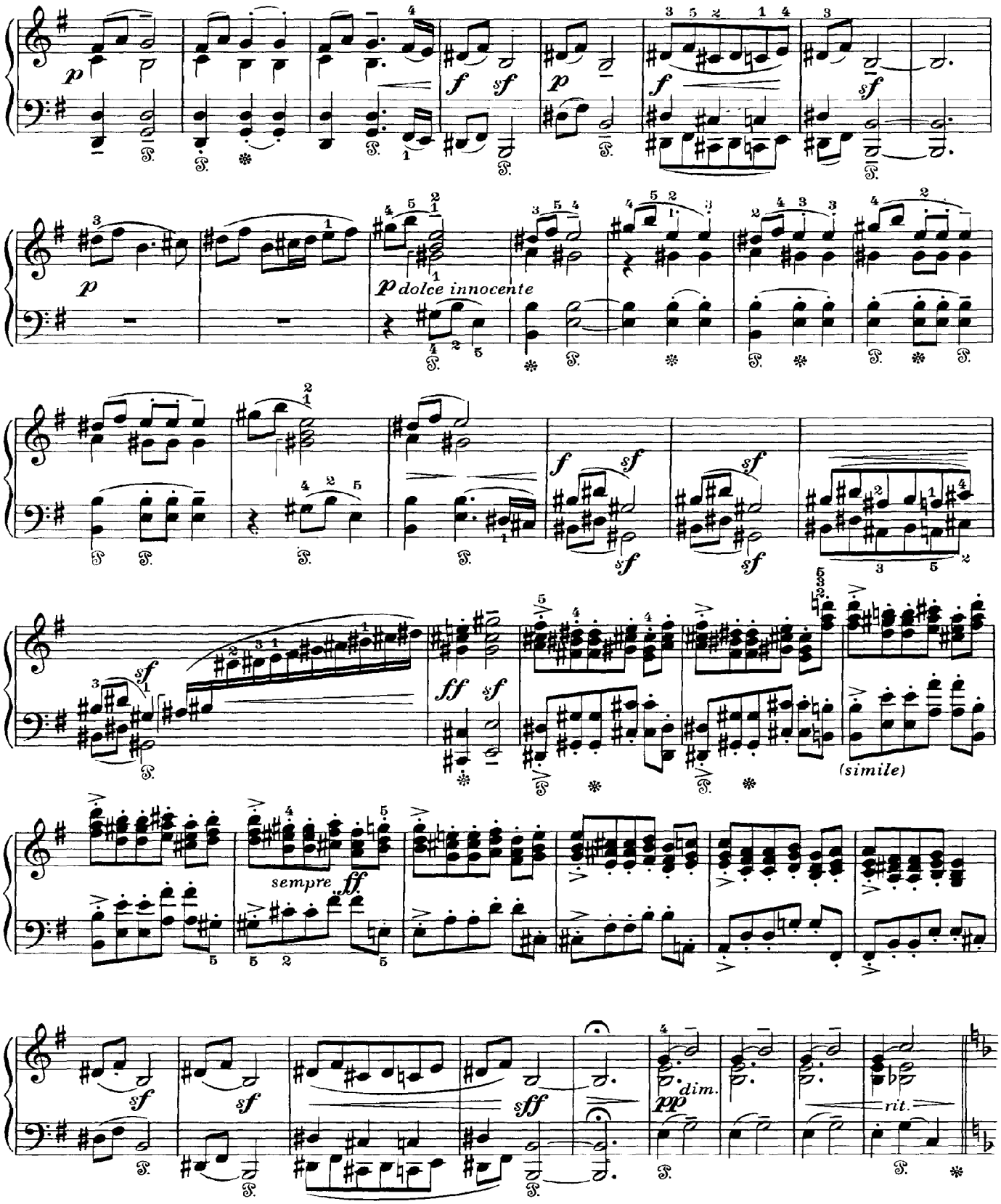

poco espress.
pp dolcissimo e leggiero
poco f ma sempre dolce
pp
cresc.
poco f
crescendo ed accelerando

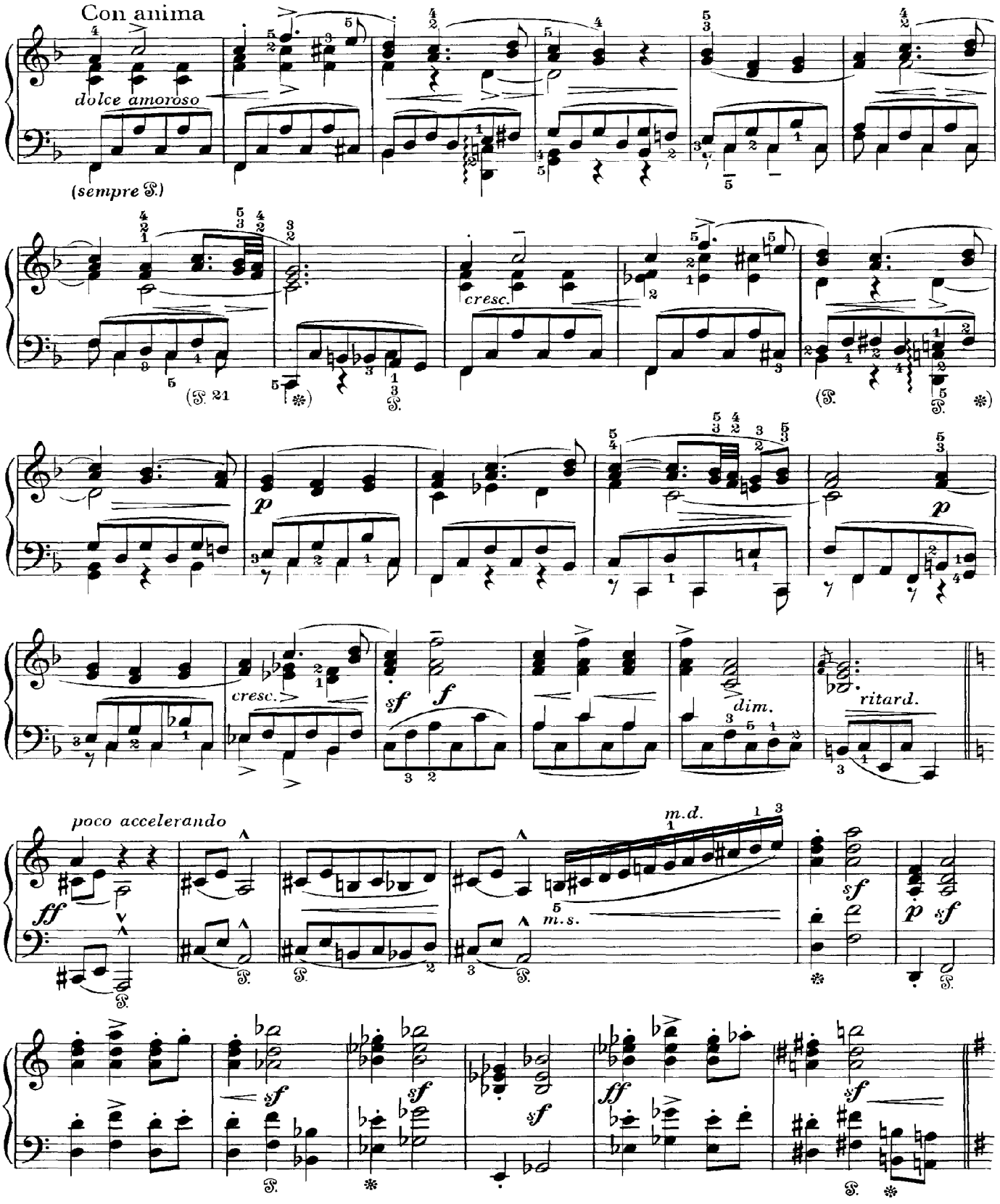

Più mosso (𝅗𝅥. = 76)
f marcato
ff
sf
sff
Meno allegro (♩ = 144)
fff
marcatissimo

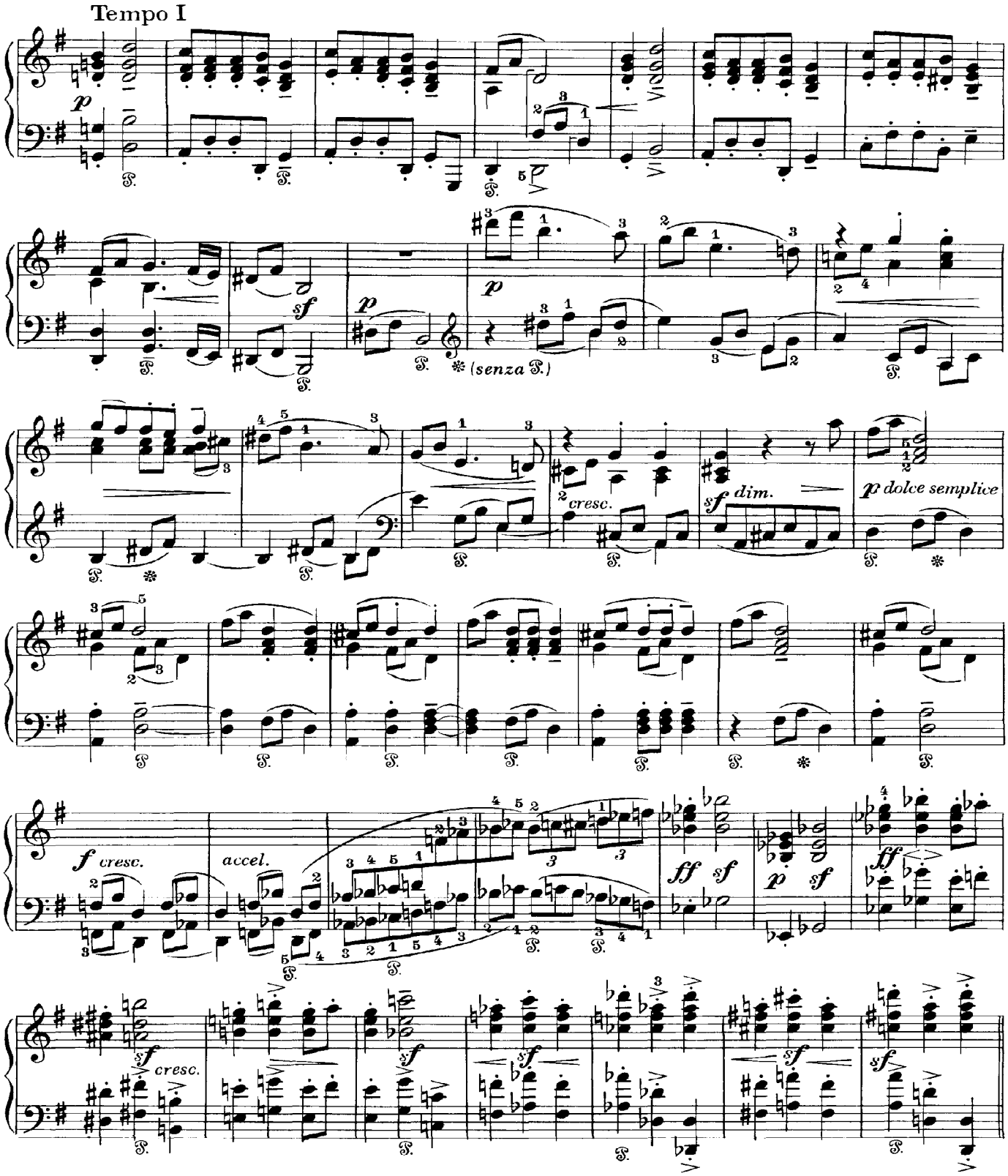

poco a poco accelerando
ff
sf
sostenuto
Più mosso (𝅗𝅥 = 72)
diminuendo sempre
p
accelerando
pp
crescendo
Presto (𝅗𝅥 104)
martellato
molto crescendo
f
ff
fff
sff

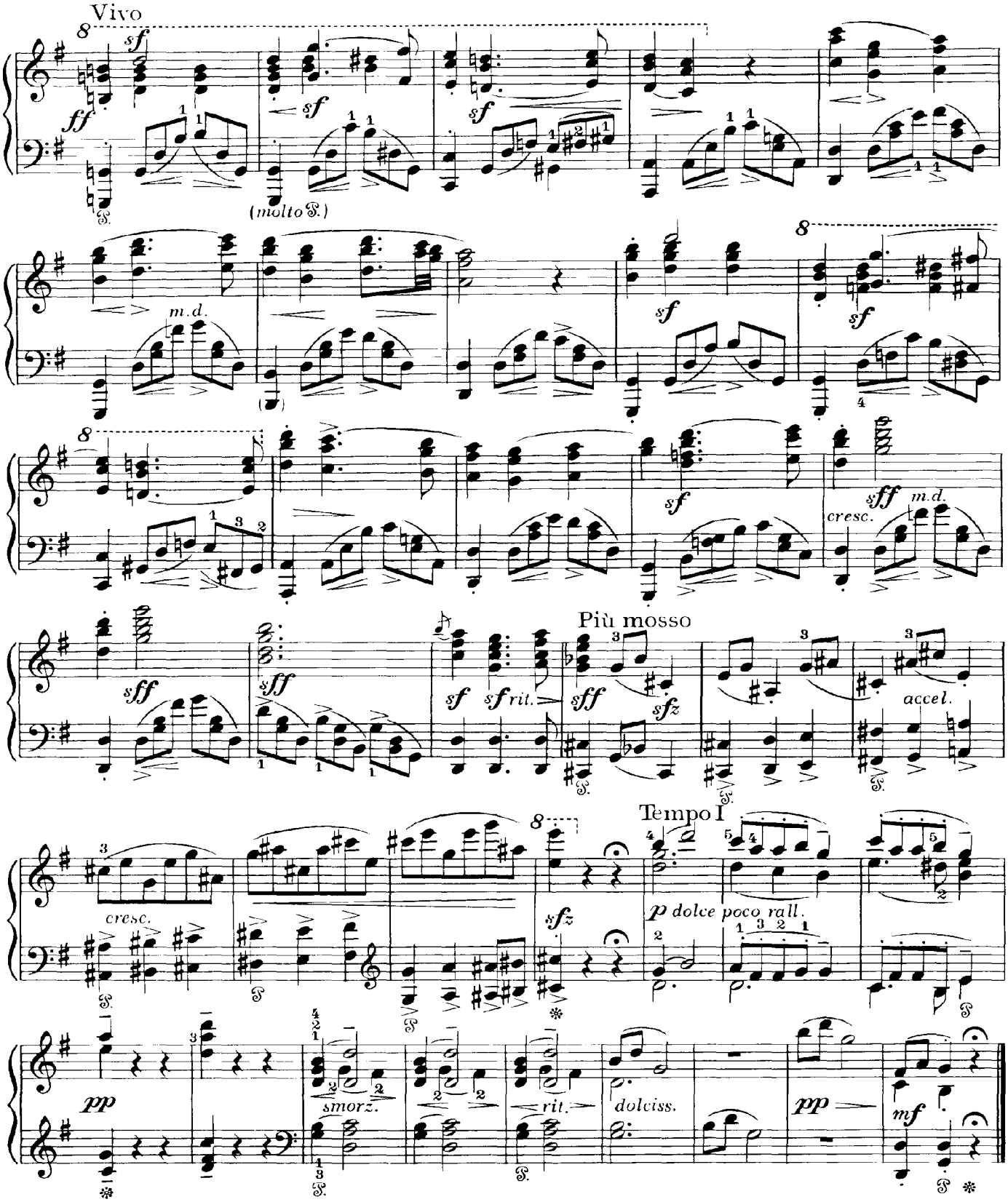
5. Cibulicka (The Little Onion)



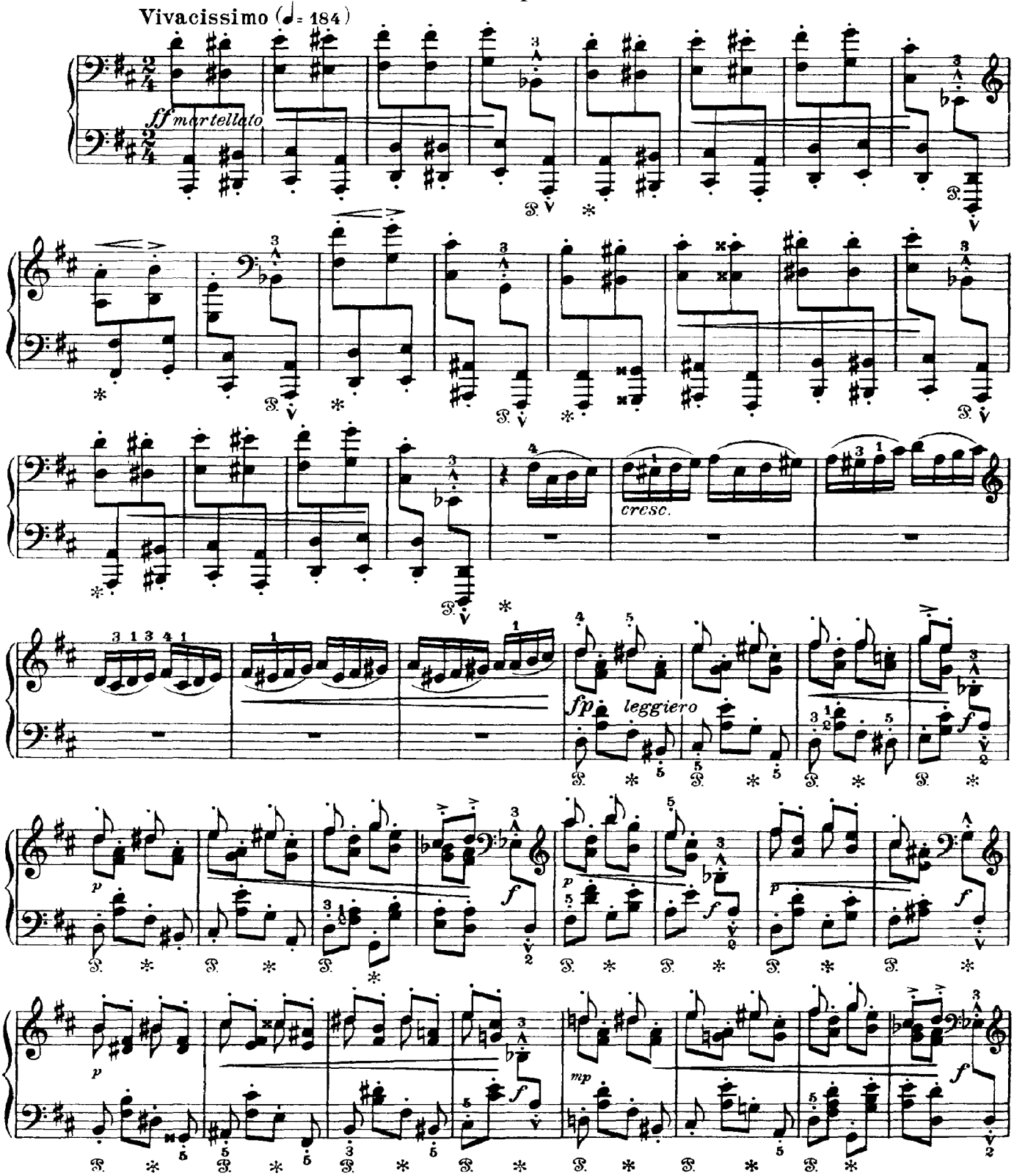

p dolce innocente
(simile)
sempre ff
dim.
rit.

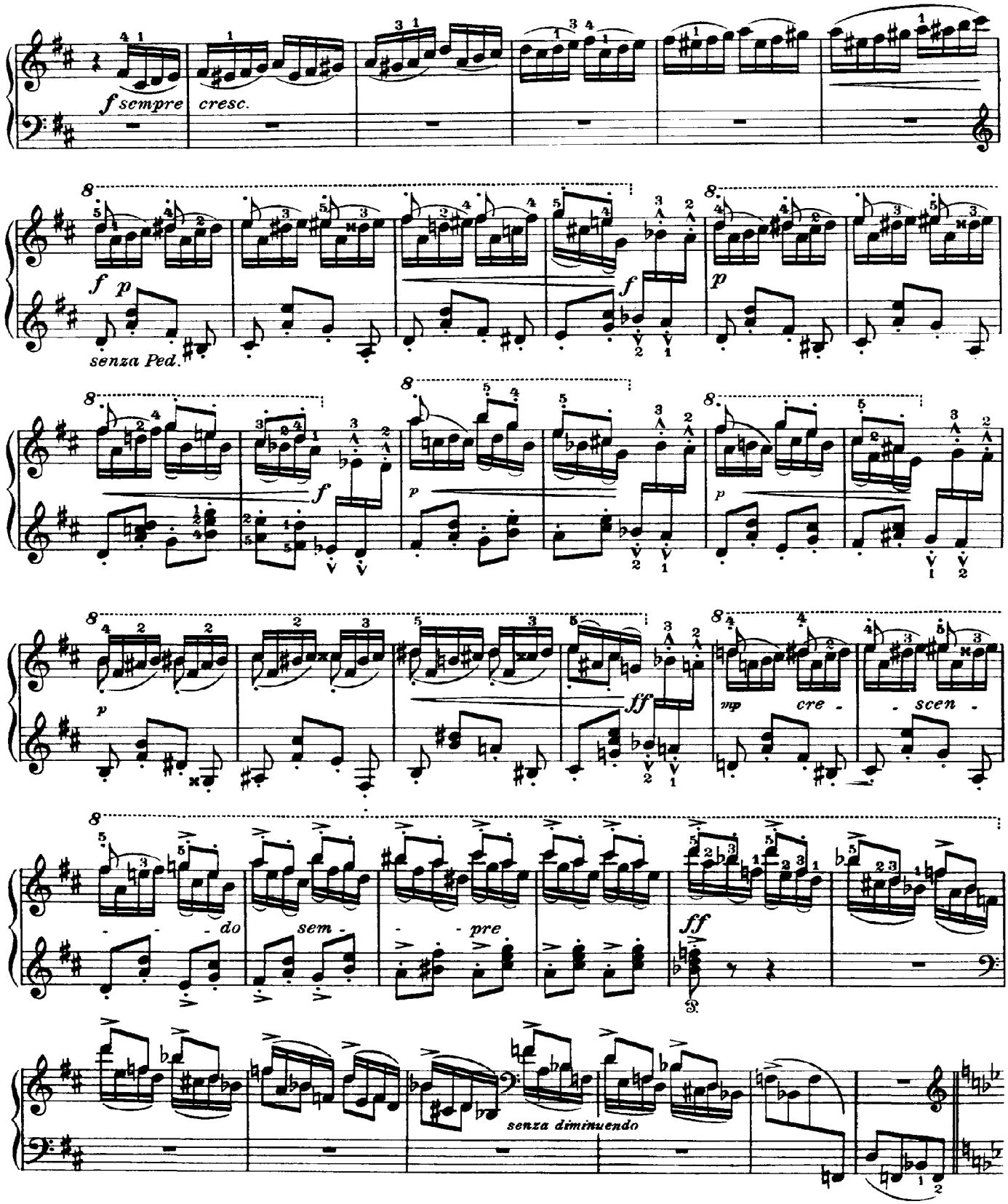

Con anima
dolce amoroso
(sempre S.)
cresc.
(S. 21
(S.
cresc.
sf
f
dim.
ritard.
poco accelerando
ff
m.d.
m.s.
sf
p
sf
ff
sf
sf
sf
sf

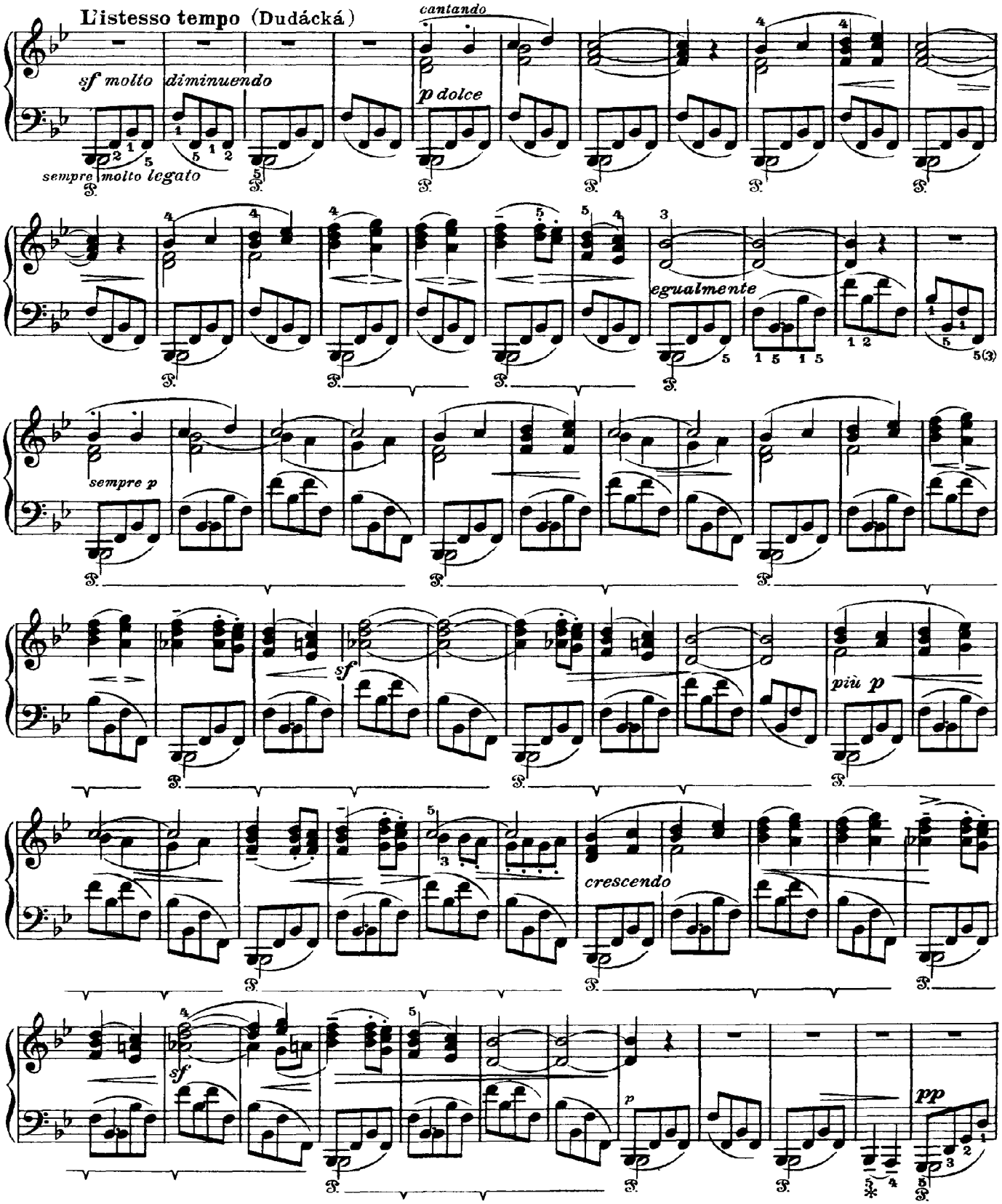

Tempo I
p
sf
p
(senza 𝄢.)
cresc.
sf dim.
p dolce semplice
f cresc.
accel.
ff
sf
p
sf
ff
sf cresc.
sf
sf
sf
sf
sf

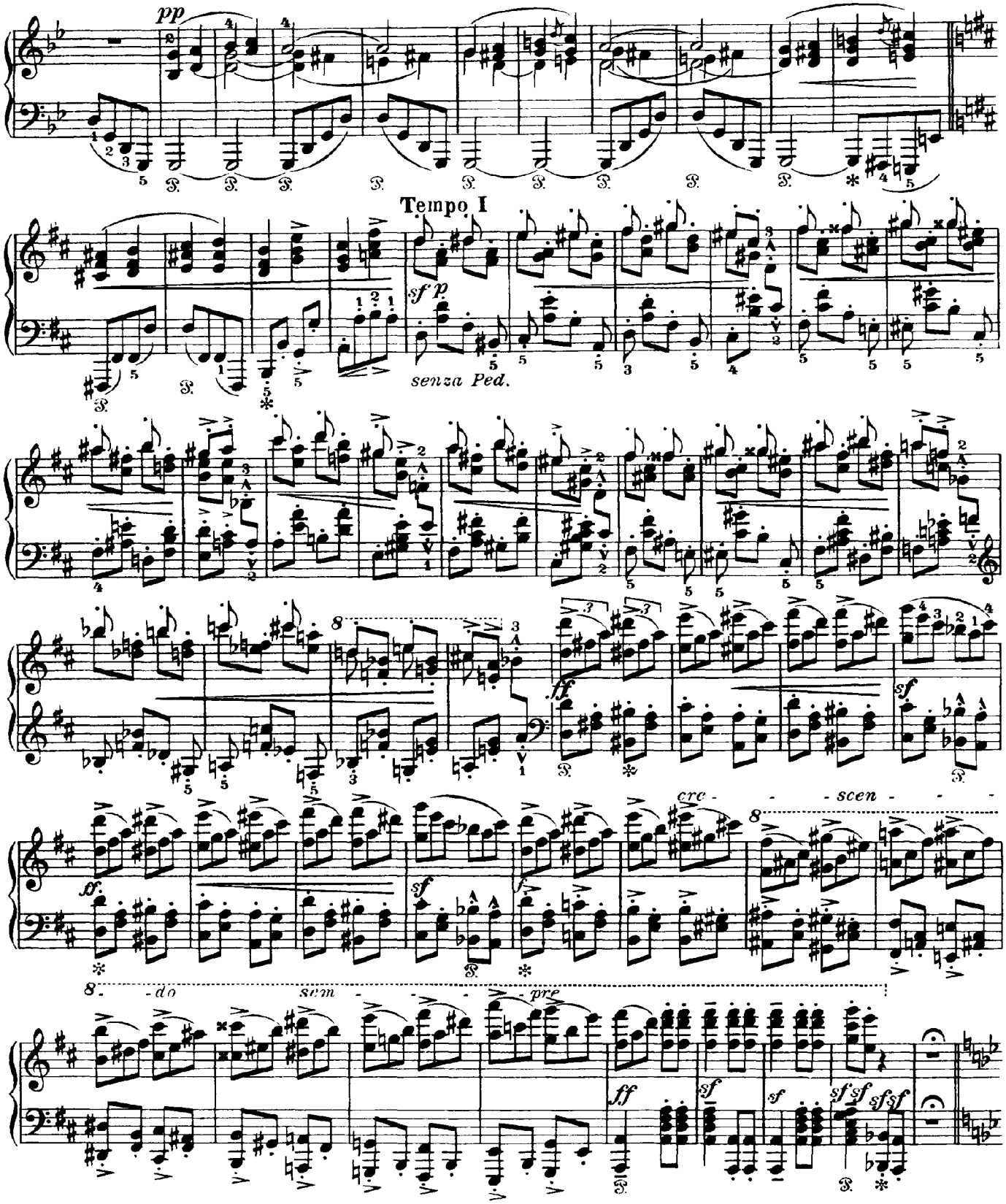

Vivo
(molto S.)
m.d.
cresc.
Più mosso
accel.
Tempo I
p dolce poco rall.
cresc.
smorz.
rit.
dolciss.

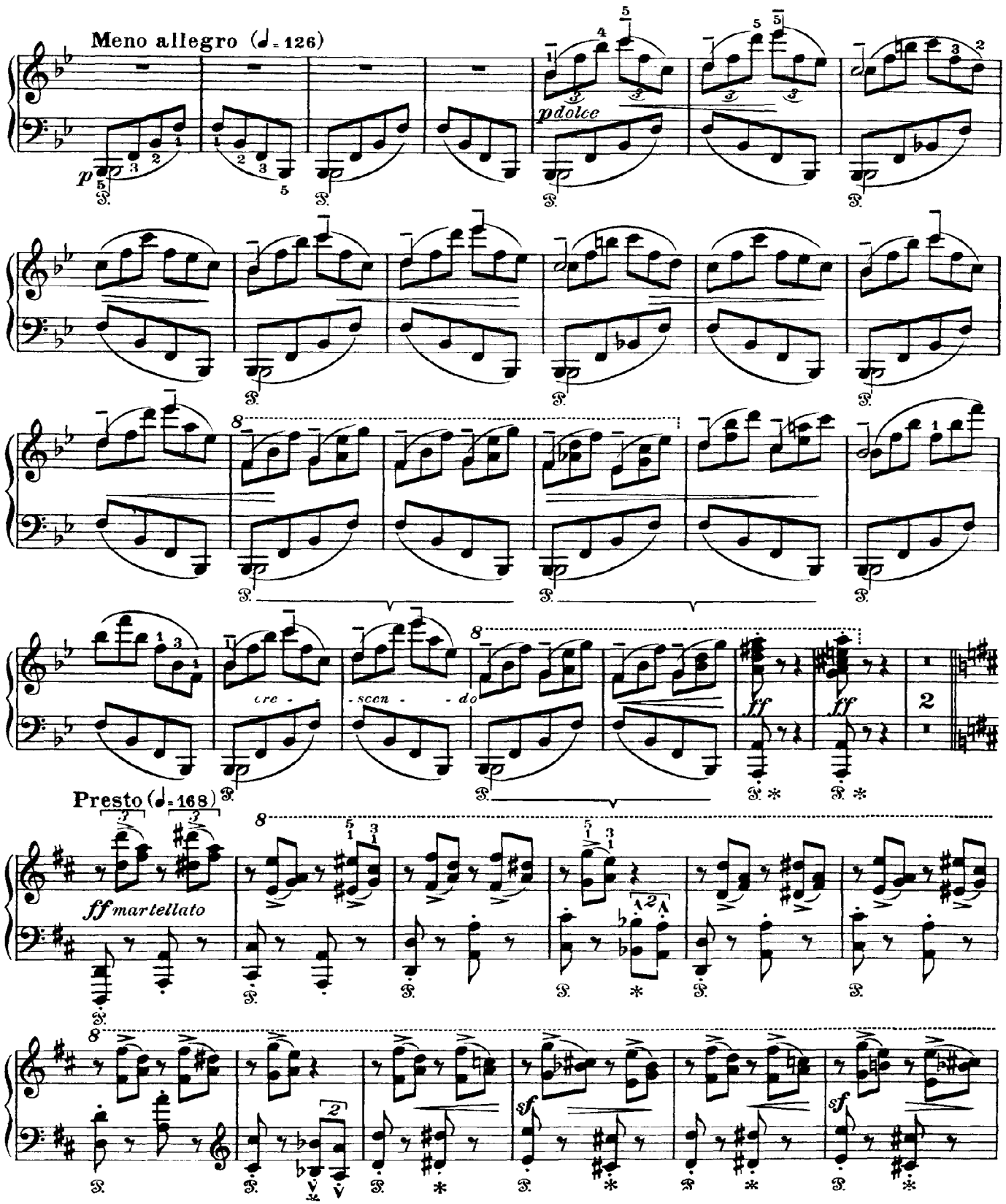
6. Dupák

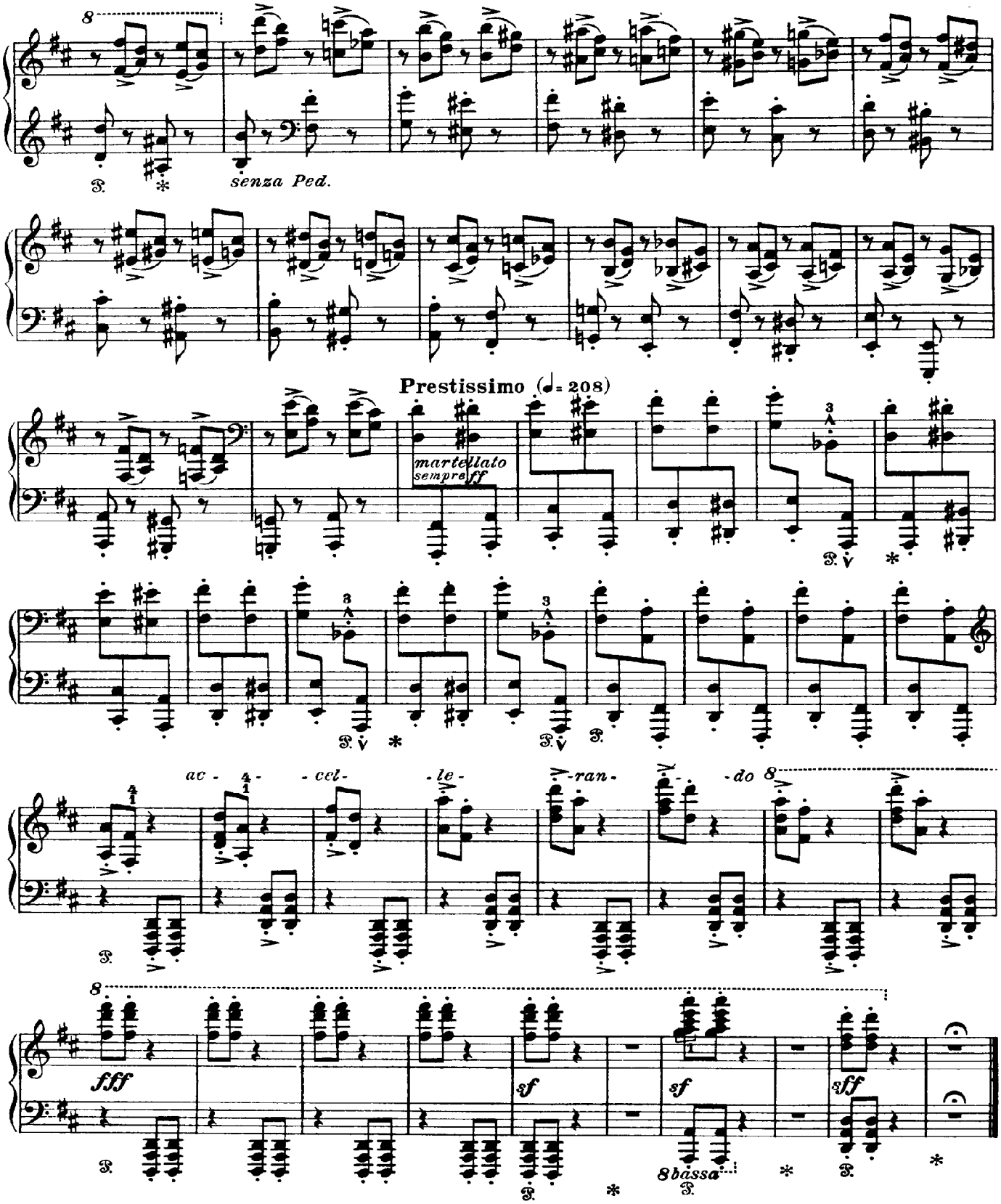



f sempre
cresc.
senza Ped.
mp
cre - scen - do
sem - pre
senza diminuendo

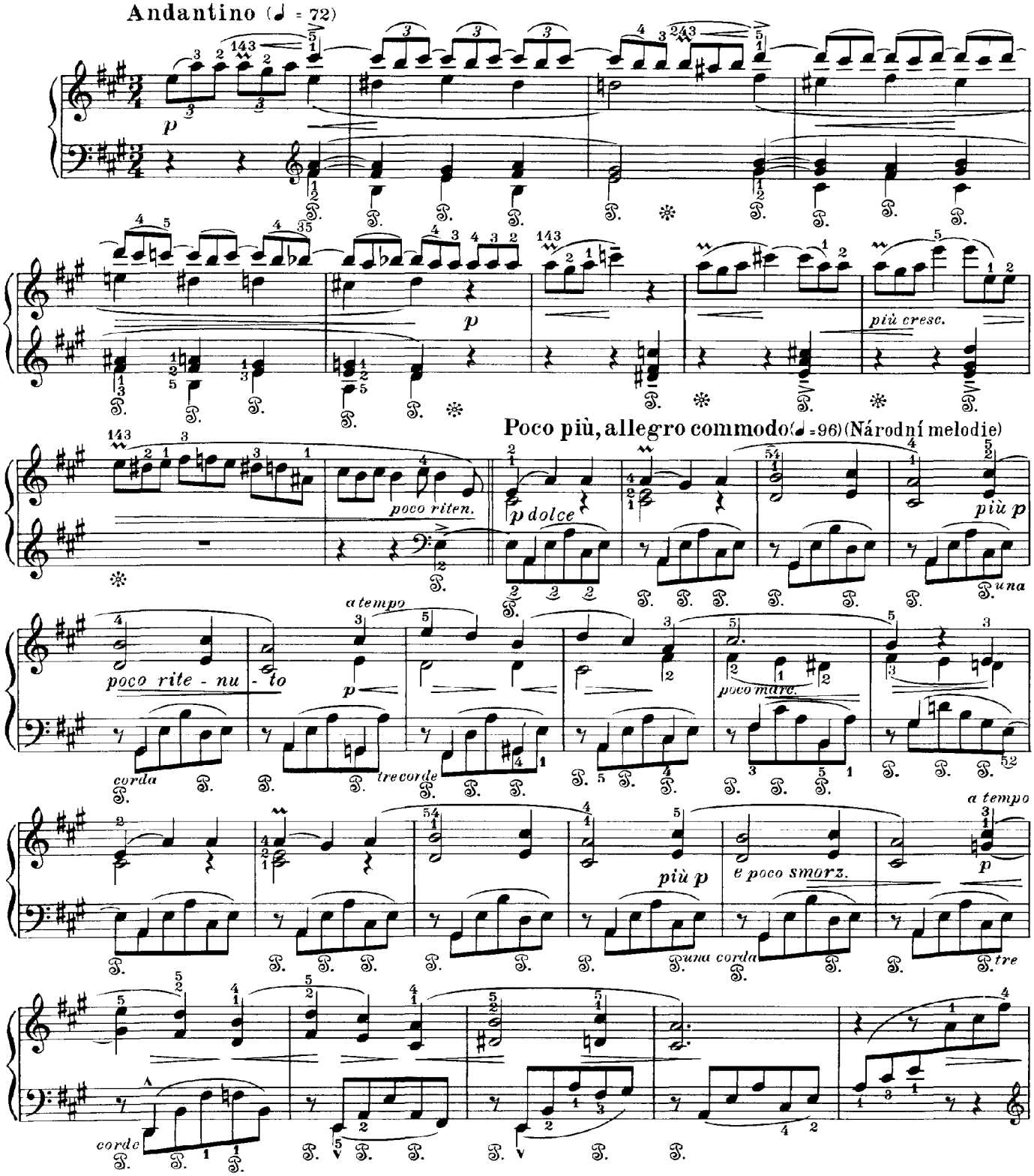

L'istesso tempo (Dudácká)
cantando
sf molto
diminuendo
p dolce
sempre molto legato
egualmente
sempre p
sf
più p
crescendo
sf
p
pp

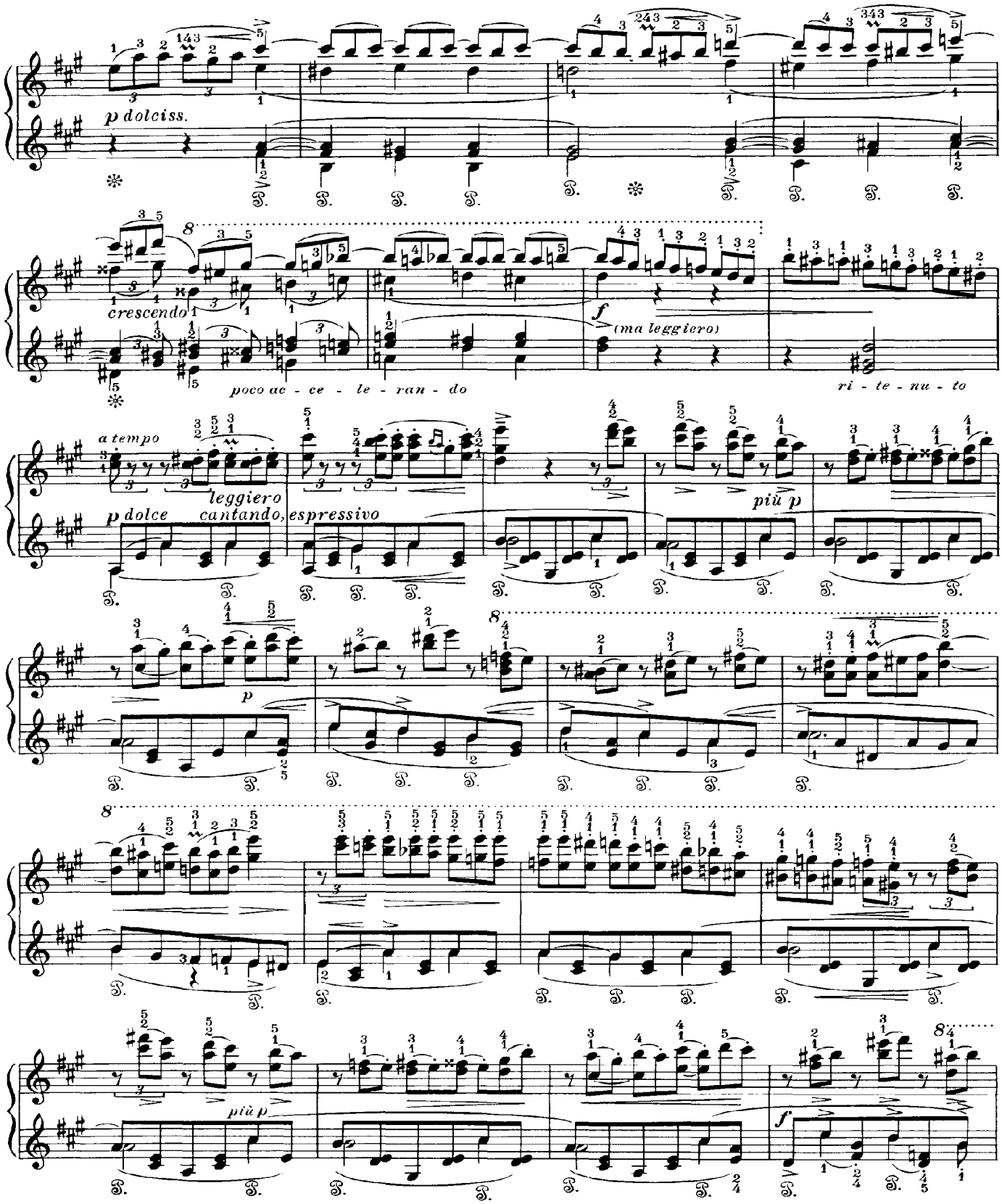

pp
Tempo I
sf p
senza Ped.
ff
sf
cre - - scen - - - do sem - - - pre
ff
sf
sf
sf sf sf sf

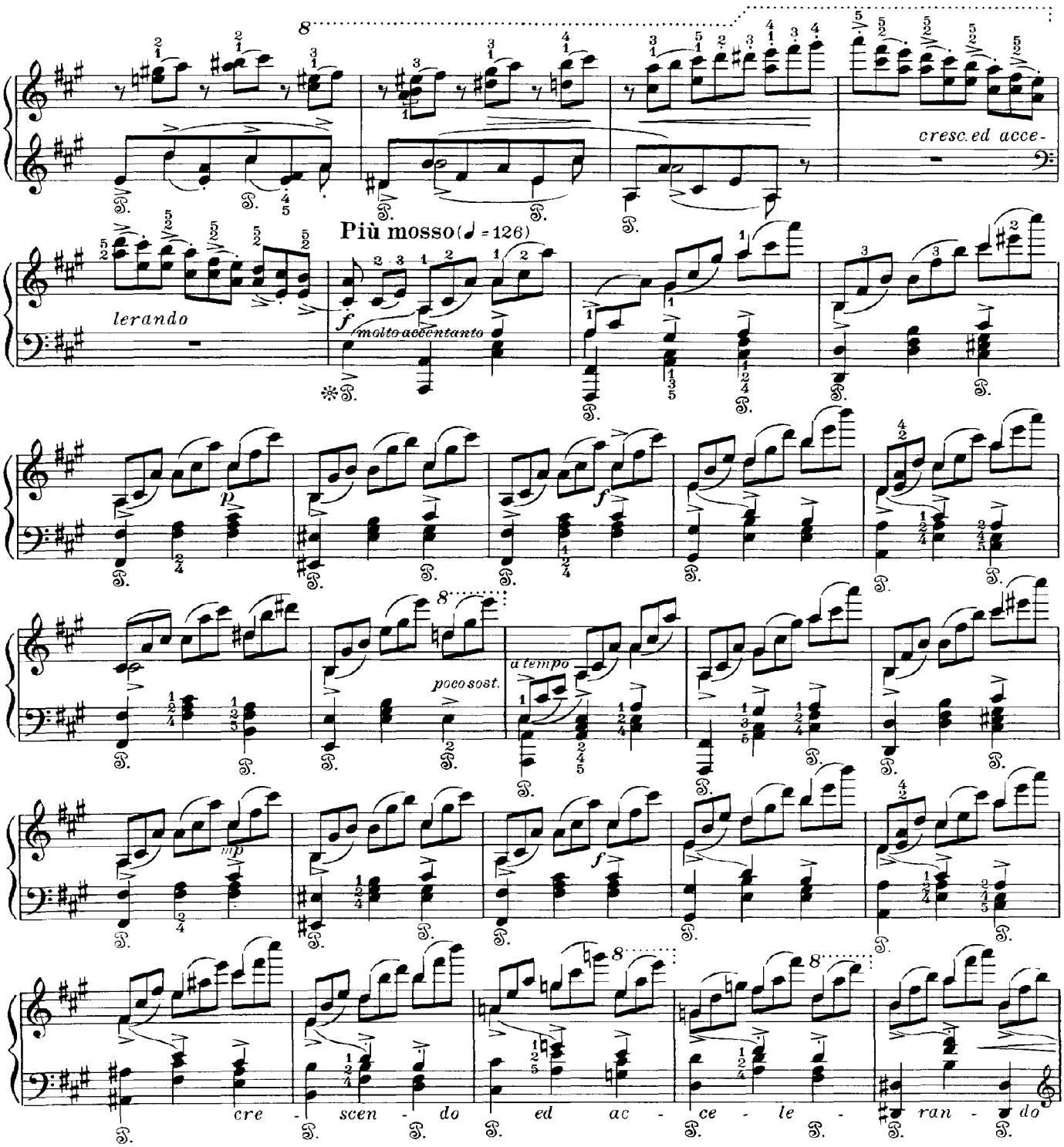

Meno allegro (♩= 126)
p
pdolce
cre - scen - do
ff
ff
2
Presto (♩= 168)
ff martellato
sf
sf


8
senza Ped.
Prestissimo (♩= 208)
martellato
sempre ff
ac - cel - le - ran - do
8
fff
sf
sf
sff
8bassa

7. Hulán (The Uhlan)




p dolciss.
crescendo
poco ac - ce - le - ran - do
f
(ma leggiero)
ri - te - nu - to
a tempo
leggiero
p dolce cantando, espressivo
più p
p
più p
f



a) Akcentovat pouze ony tony, jež tvoří melodii a jsou výslovně označeny >

b) „p", jak je v rukopise, nelze podle charakteru celé variace brát doslovně, nýbrž jen jako obdobu přednesového označení na příbuzných místech dřívějších, tedy slaběji než dosud K tomu postačí asi *mf* až *mp*

c) Oba předešlé takty („*piano*") jsou v rukopise vepsány dodatečně, dole na stránce, proto také podle předchozí analogie je nutno opakovat nyní *f*, jež v rukopise bylo zbytečně a v původním vydání schází

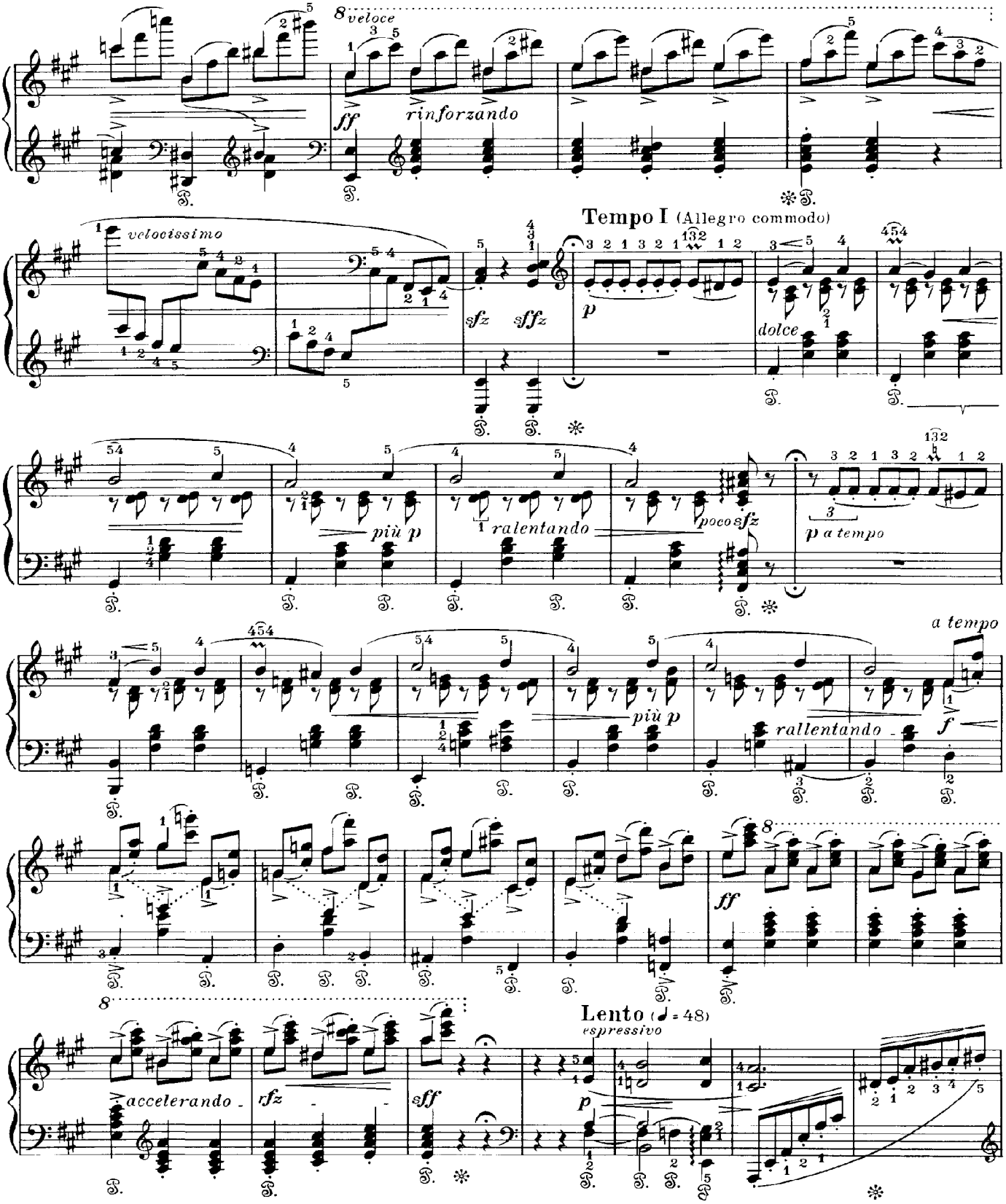
d) Rukopis

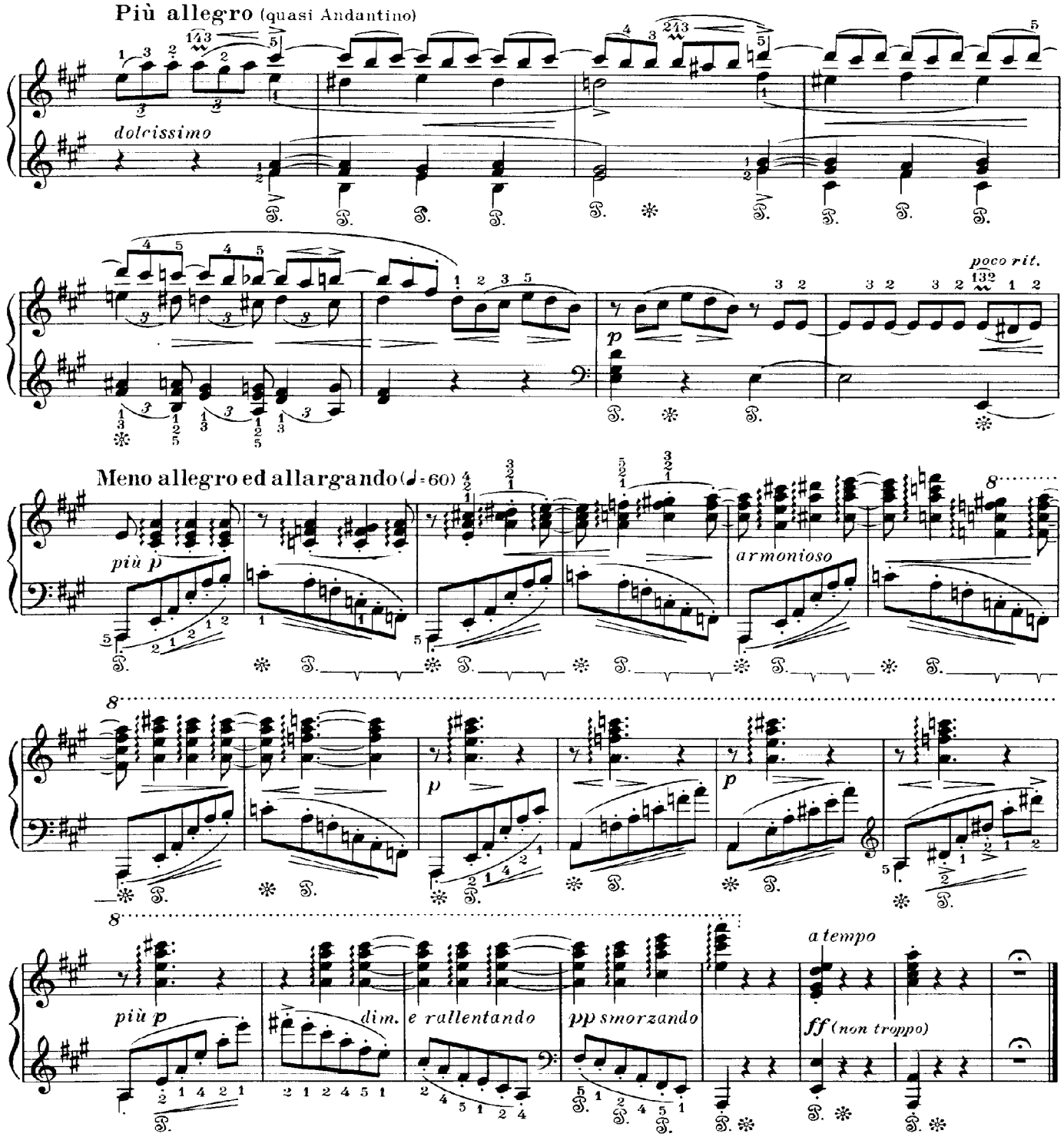
a) Akzentuiere nur jene Töne, welche die Melodie bilden und ausdrücklich bezeichnet sind >

b) „p" kann so, wie es im MS steht, dem Charakter der ganzen Variation nach nicht wörtlich genommen werden, sondern bloß als Analogie der Vortragsbezeichnung an früheren verwandten Stellen nämlich schwächer als bisher, dazu genügt annähernd *mf* bis *mp*

c) Beide vorangehenden Takte („*piano*") sind im MS nachträglich, unten auf der Seite eingetragen, daher ist auch nach Analogie des Vorausgegangenen jetzt *f* zu wiederholen, das im MS überflüssig war und in der Erstausgabe fehlt

d) Manuskript

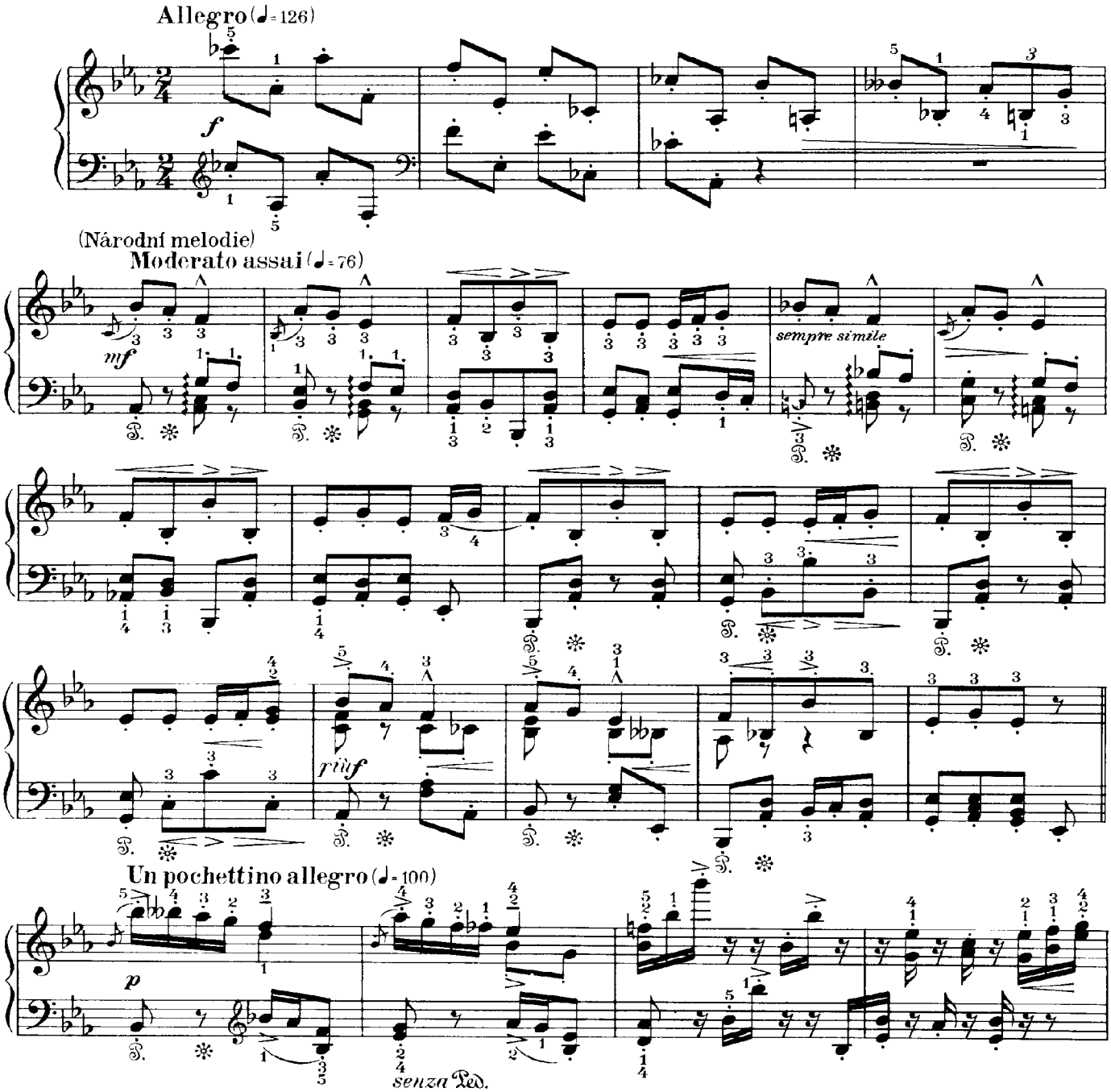

8 veloce
ff
rinforzando
velocissimo
sfz
sffz
Tempo I (Allegro commodo)
p
dolce
più p
ralentando
poco sfz
p a tempo
a tempo
più p
rallentando
f
ff
accelerando
rfz
sff
Lento (♩ = 48)
espressivo
p

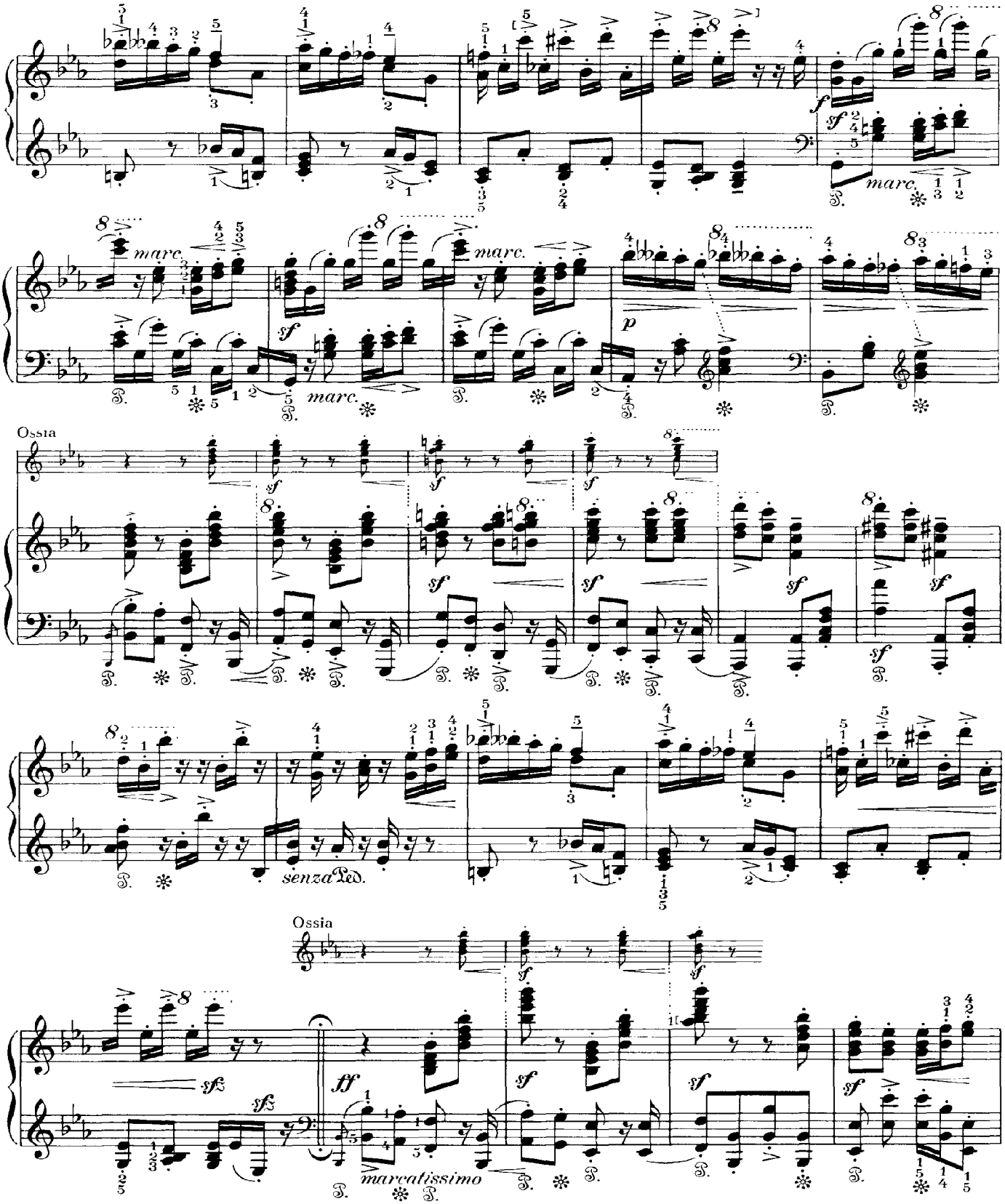


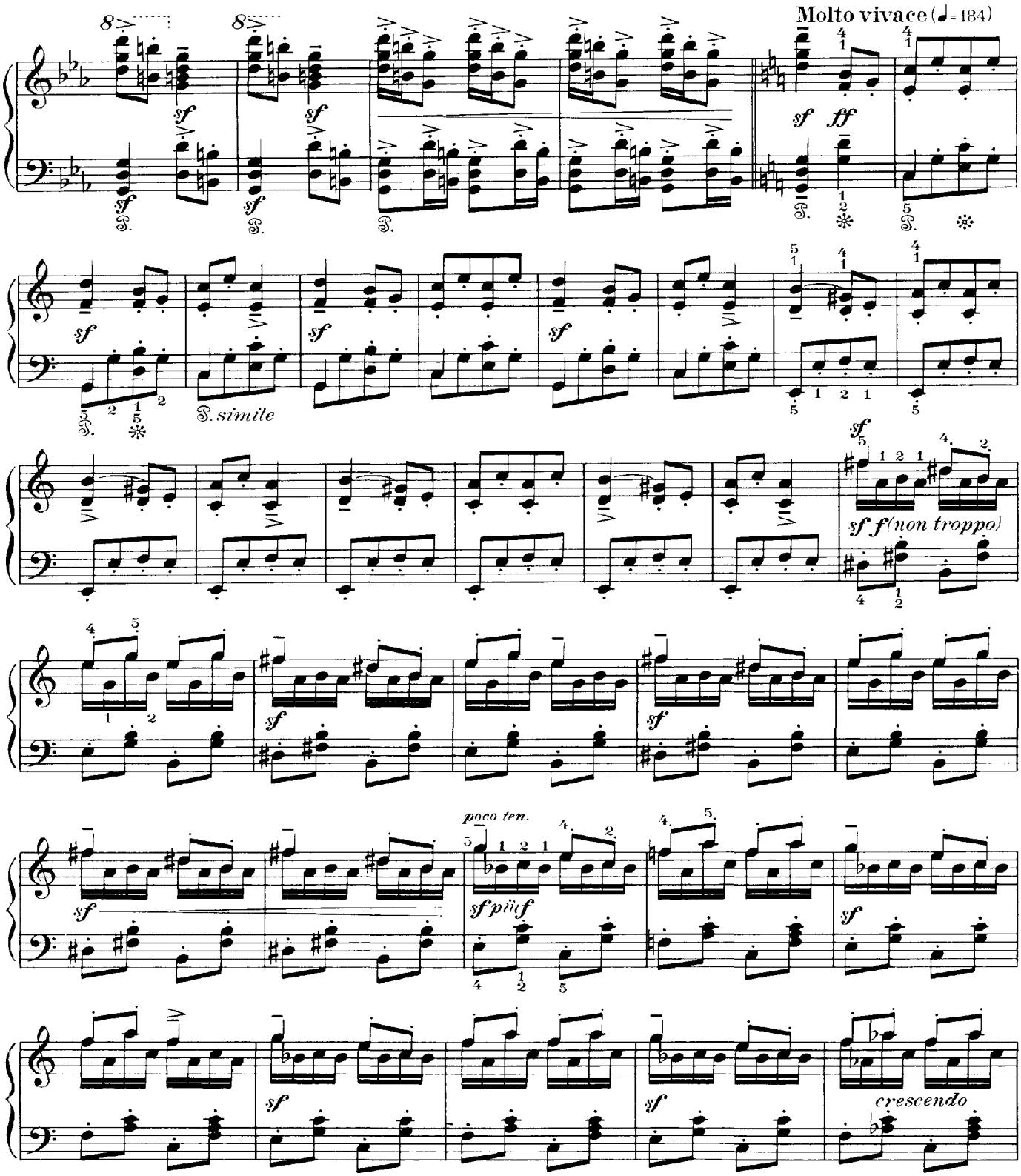
a) Viz poznamku b), str. 37
b) Ve 2. a 4. taktu Meno allegro není vyznačeno v rukopise arpeggio, podle analogie 1. taktu je doplňuji
c) Označení < > nutno u těchto taktů vyhovět tak, že se nahrají o málo silněji než předcházející
d) *Pomalé* arpeggio, leva ruka současně s jeho posledním tonem
e) Rukopis

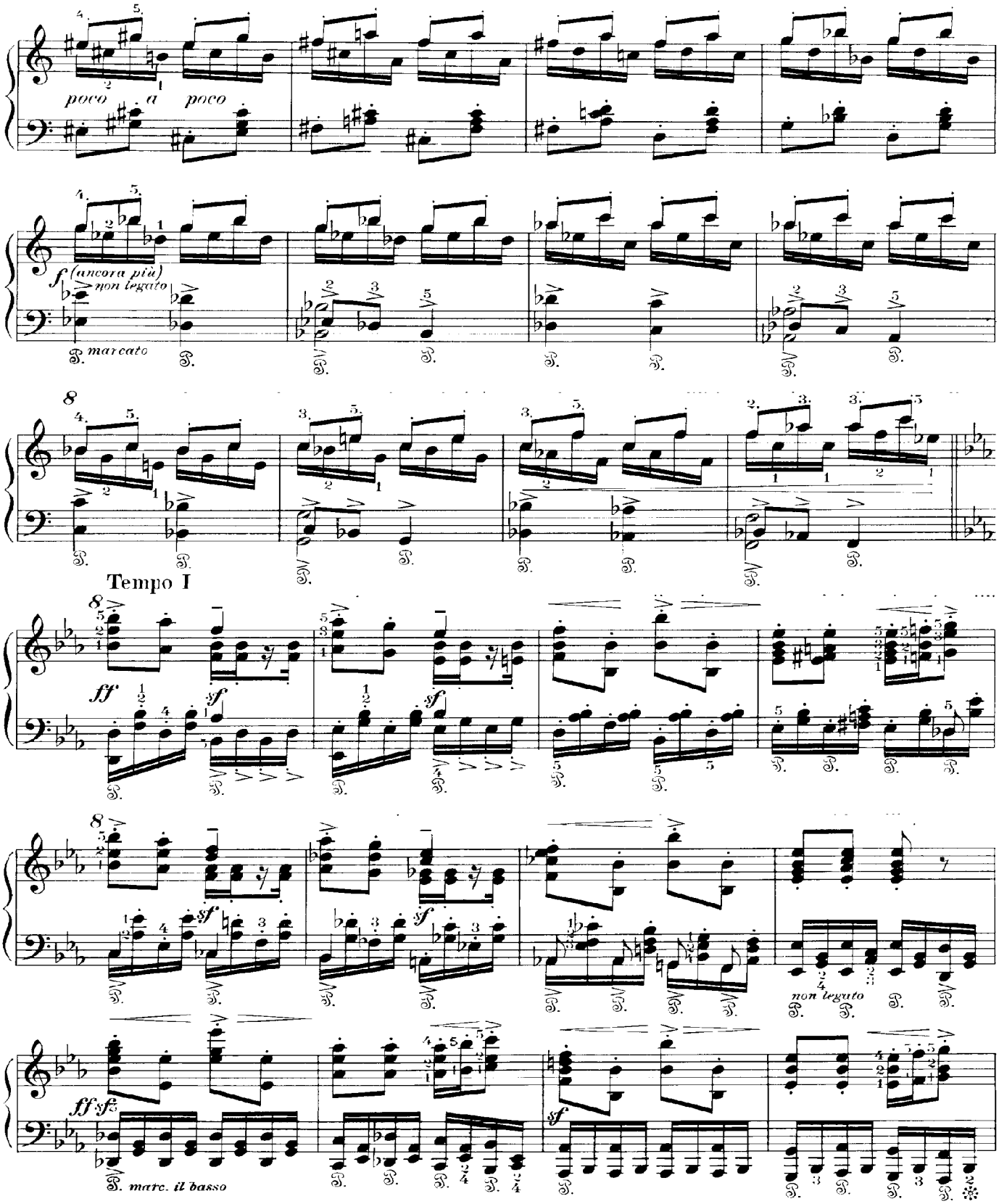
a) S. Anmerkung b) S. 37
b) Im 2. bis 4. Takt des Meno allegro ist im MS *kein* Arpeggio bezeichnet, nach Analogie des ersten Taktes ist es hier erganzt
c) Der Bezeichnung < > in diesen Takten ist so zu entsprechen, daß man sie ein wenig starker spielt als die vorhergehenden
d) *Langsames* Arpeggio, l. H. gleichzeitig mit dessen letztem Ton
e) Manuskript

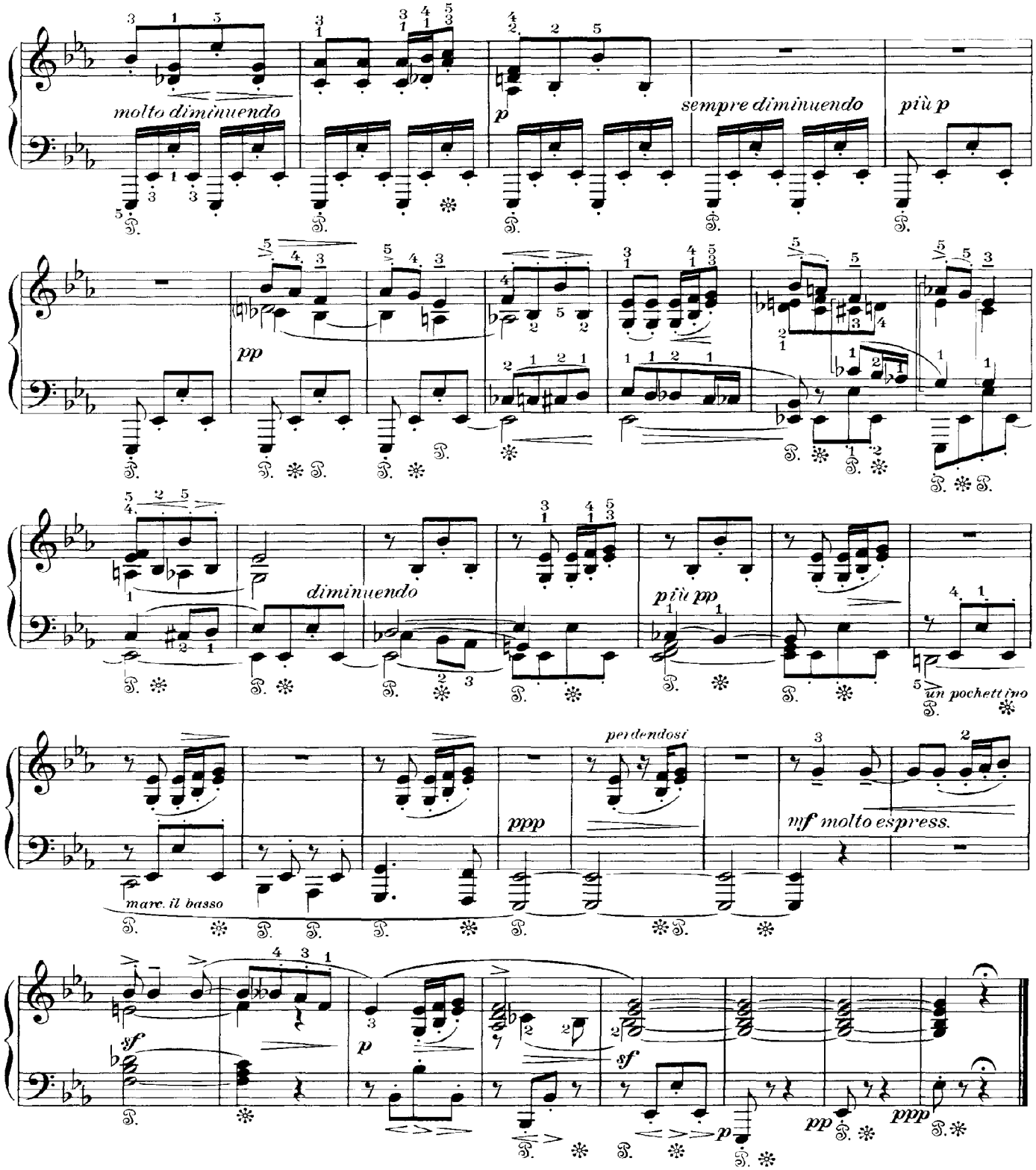
8. Obkrocák (Stepping Dance)



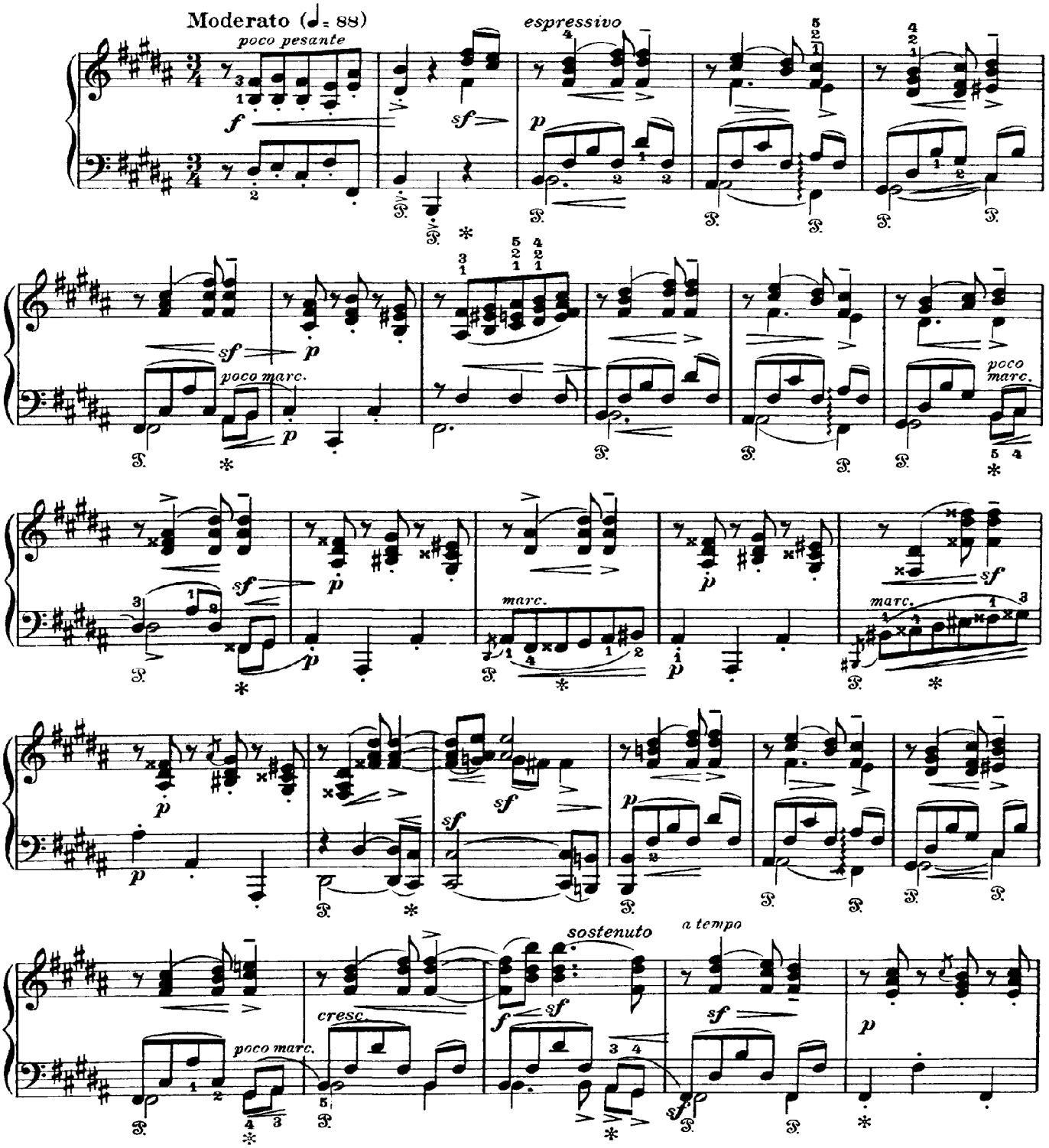

marc.
Ossia
senza Ped.
Ossia
marcatissimo


Molto vivace (♩= 184)
sf
ff
simile
sf f (non troppo)
poco ten.
sf più f
crescendo


poco a poco
f (ancora più) non legato
marcato
8
Tempo I
ff
sf
ff sf
marc. il basso
non legato


molto diminuendo
p
sempre diminuendo
più p
pp
diminuendo
più pp
un pochettino
perdendosi
ppp
mf molto espress.
marc. il basso
sf
p
sf
p
pp
ppp

9. Sousedská (Peasant Dance)

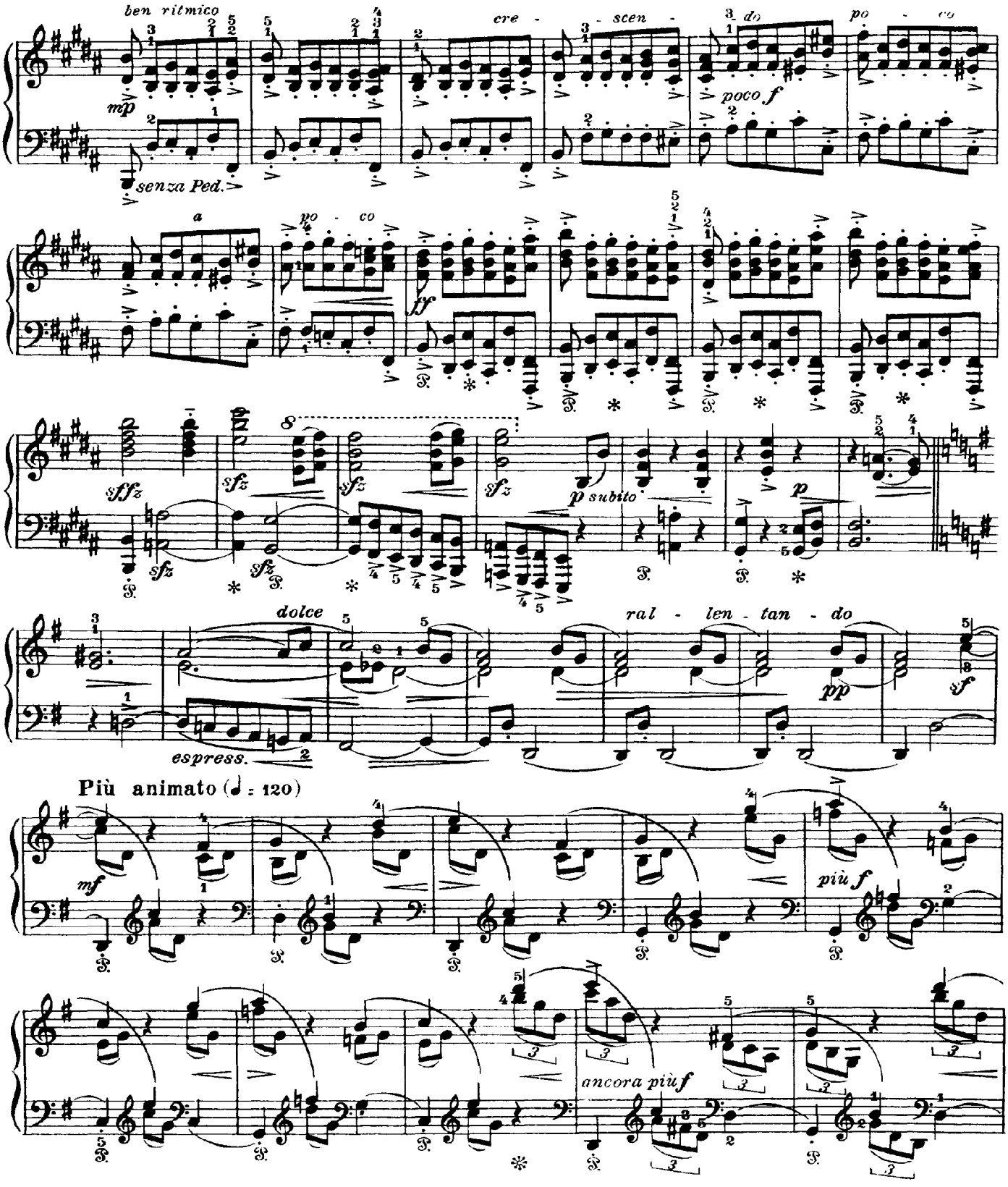


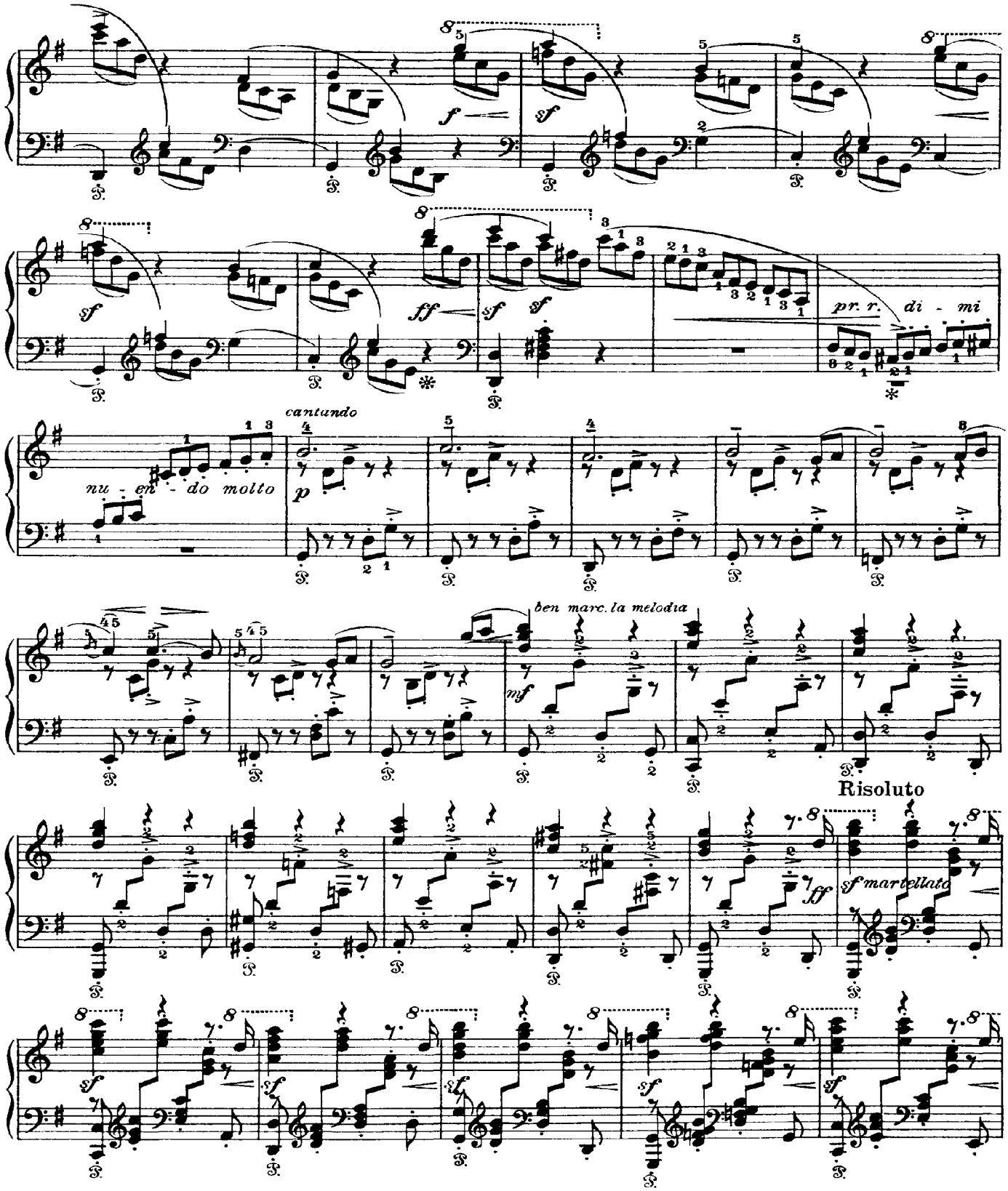
a) Výrazne hrat *akcent* na 3. ctvrt a *nepredrzet* ji, aby zůstala zřetelna pauza v melodii na 1. osminu nasledujiciho taktu

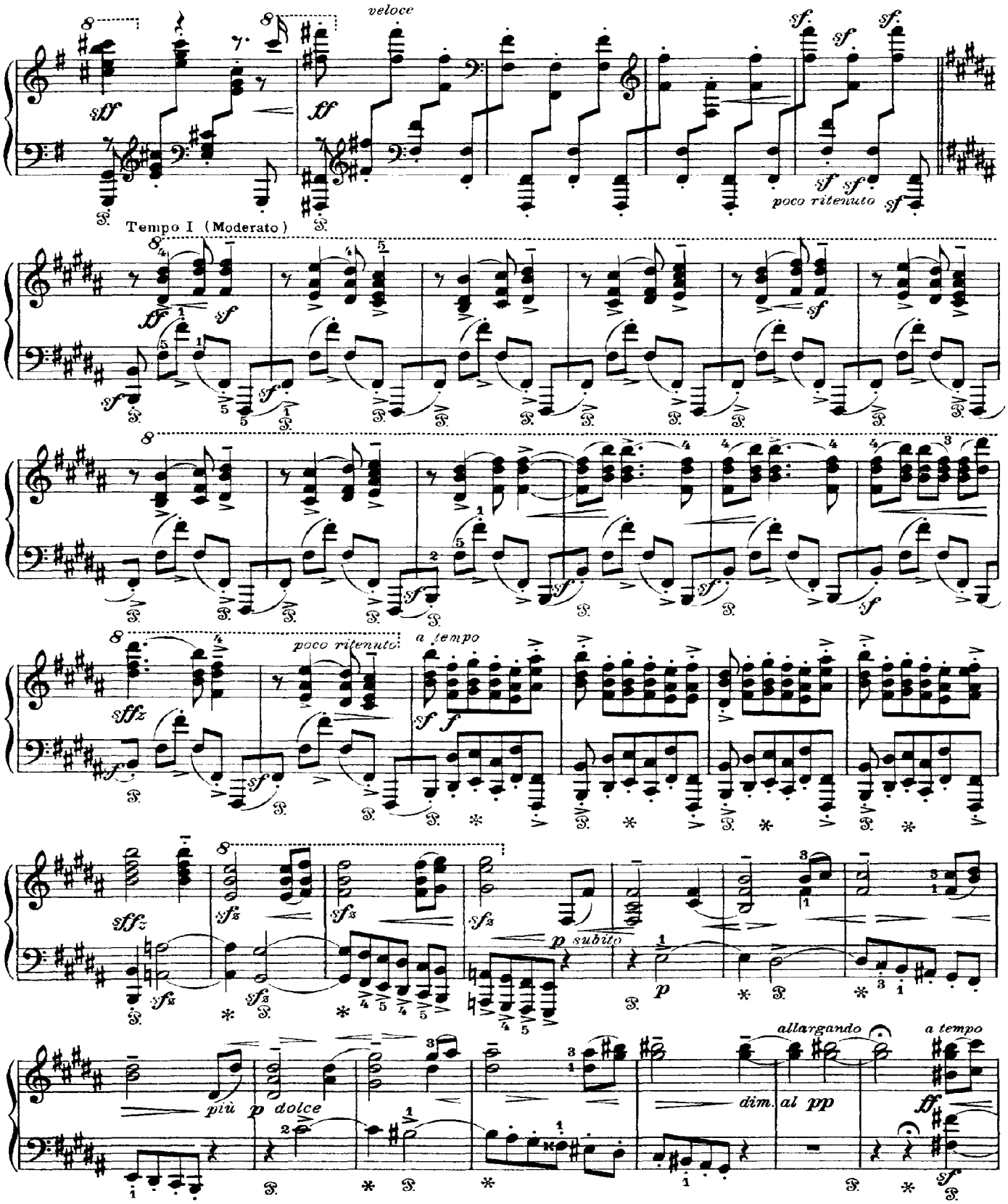
b) Rukopis

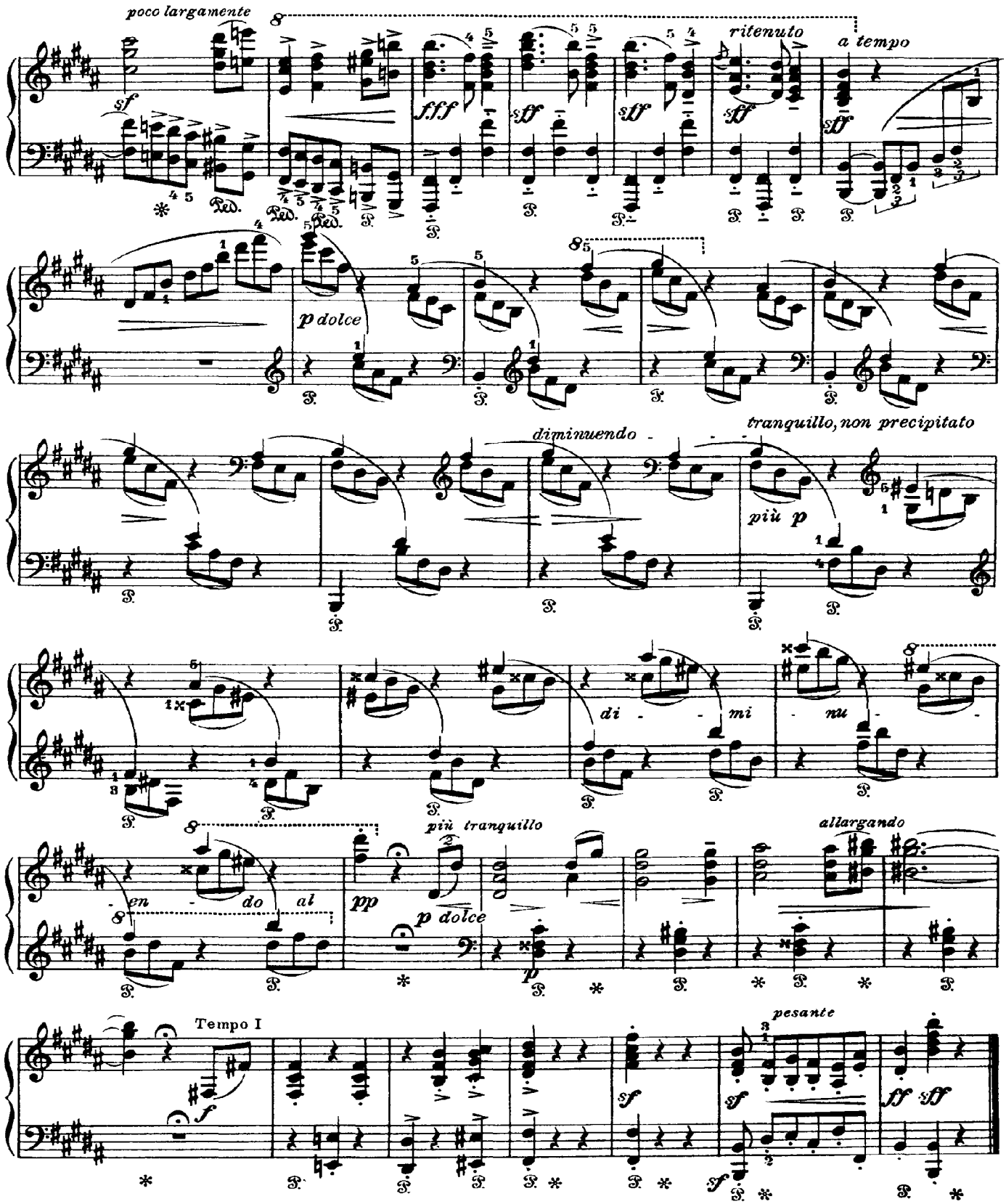
a) *Akzent* auf dem 3. Viertel mit Ausdruck spielen, aber ohne zu lange zu halten, damit die Pause in der Melodie auf dem 1. Achtel des folgenden Taktes deutlich wird

b) Manuskript

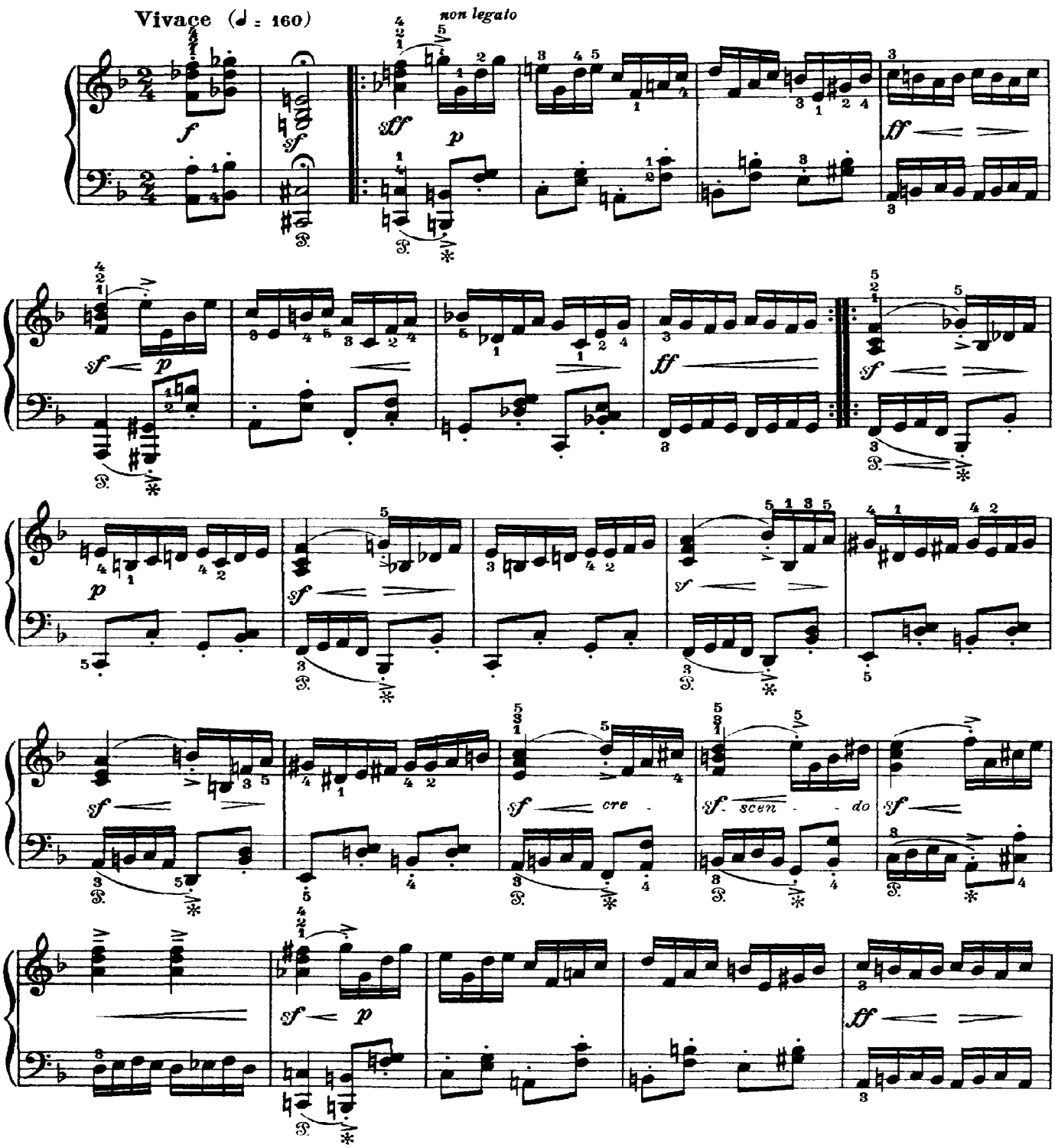

ben ritmico
mp
senza Ped.
cre - scen - do
poco f
po - co
a
ff
sffz
sfz
p subito
p
dolce
espress.
ral - len - tan - do
pp
sf
Più animato (♩ = 120)
mf
più f
ancora più f

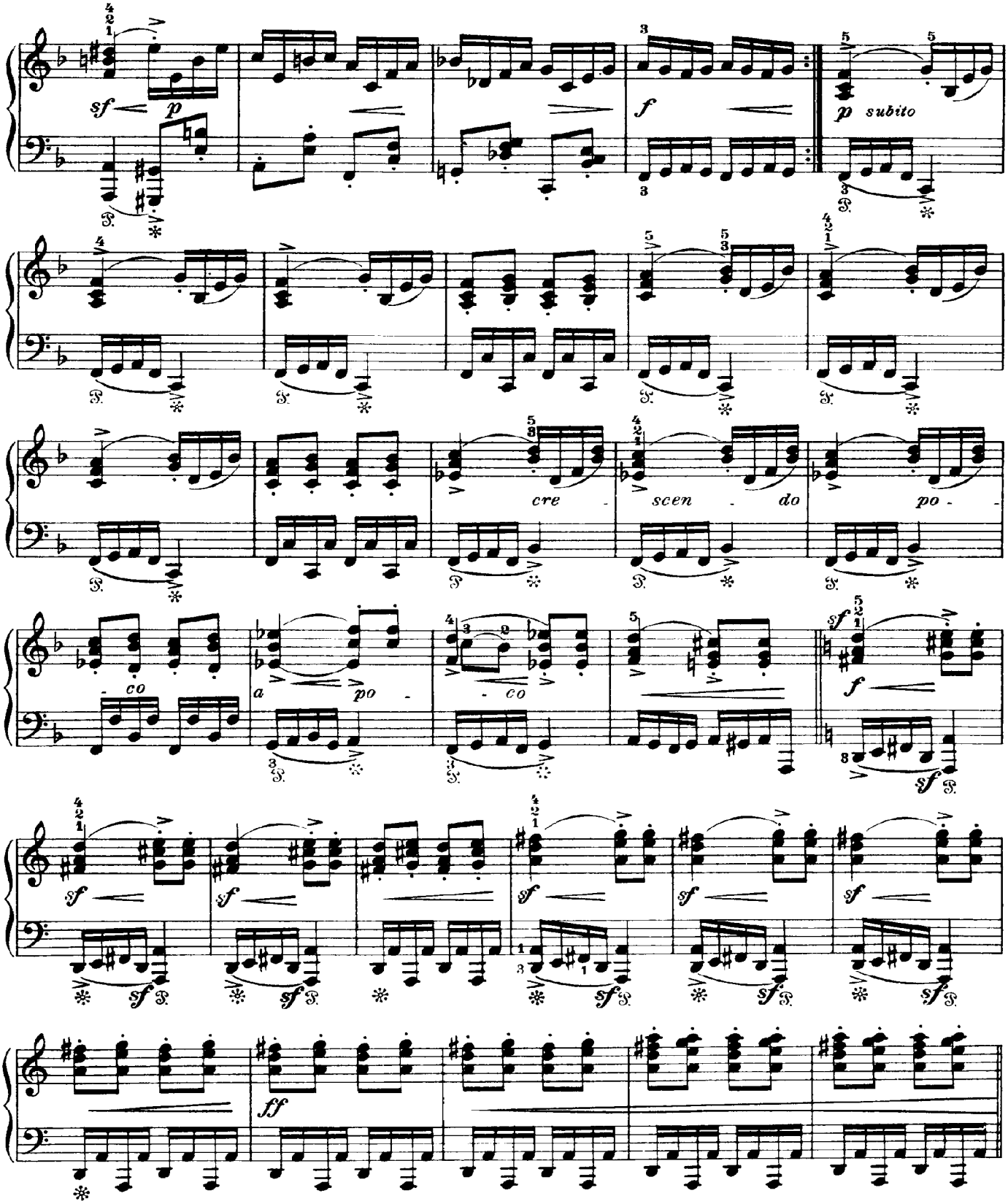

f
sf
sf
ff
sf
sf
pr. r.
di - mi
cantando
nu - en - do molto
p
ben marc. la melodia
mf
Risoluto
sf marcellato
ff
sf
sf
sf
sf
sf

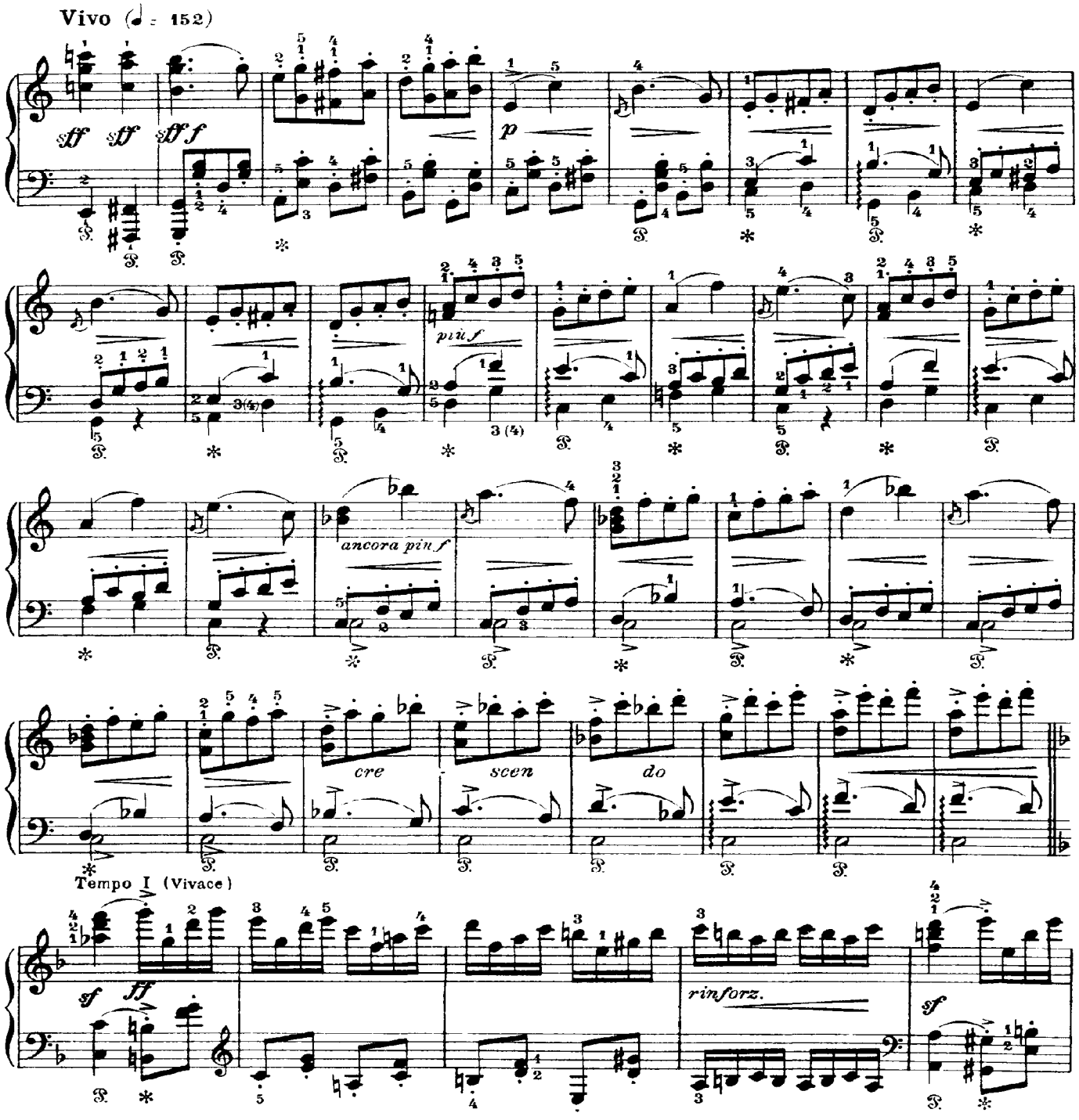

veloce
poco ritenuto
Tempo I (Moderato)
poco ritenuto
a tempo
p subito
allargando
a tempo
più p dolce
dim. al pp


poco largamente
ritenuto
a tempo
p dolce
diminuendo
tranquillo, non precipitato
più p
di - - mi
nu -
- en - do al
più tranquillo
pp
p dolce
allargando
Tempo I
pesante

10. Skocná




sf
p
f
p subito
cre - scen - do po - co
a po - co
sf
f
sf
ff



a) Hlavní část motivu vždy *marcato* v pravé i v levé ruce i podle obloučku naprosté *legato* přednesové označení v každé dvojici taktu tvoří se především *tiduto* tematu mene staccatového protihlasu. Od *p* přes *più f* i *ancora più f* až k *ff* jednotná gradace!

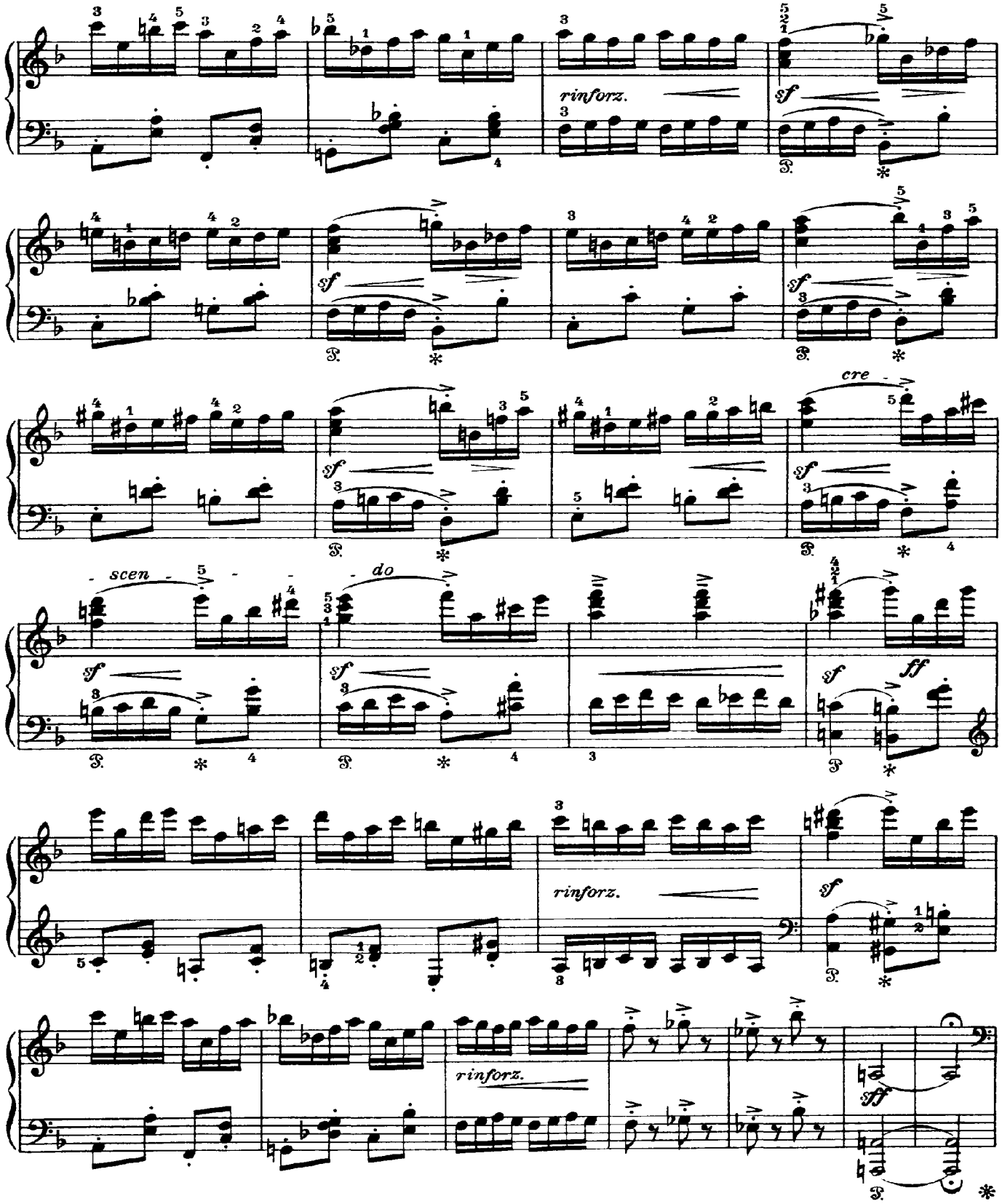
b) Pedalem zřetelně zachytit bas!

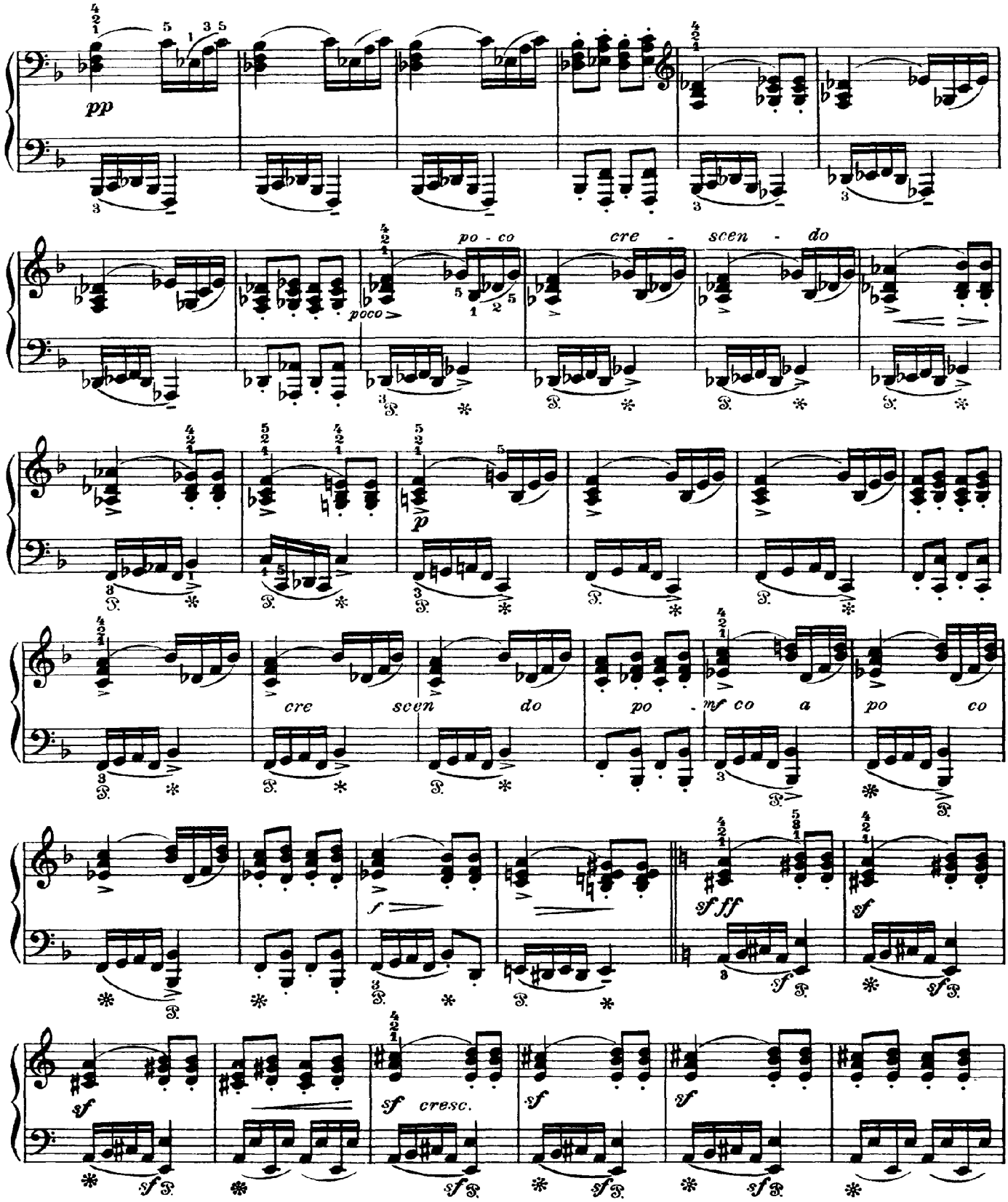
c) Ač by se podle analogického místa pozdějšího zdálo pravděpodobnějším *c* je tu v rukopise zřetelně dvakrát *d*

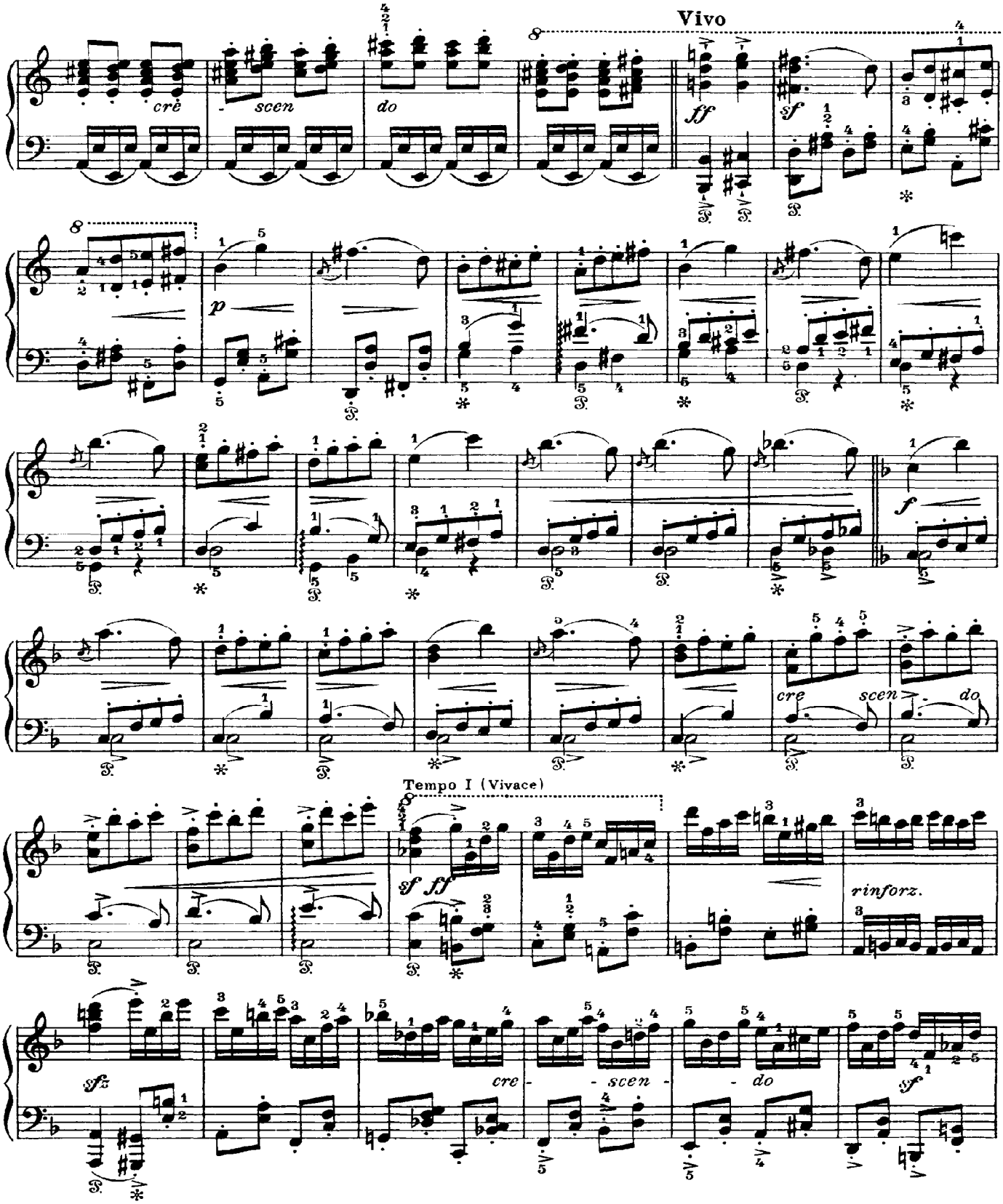
a) Den Hauptteil des Motivs stets *marcato* in der r. wie auch l. Hand spielen und den Bogen entsprechend in absolutem Legato die Vortragsbezeichnung in jedem Doppeltakt bezieht sich vor allem auf *dieses* Thema weniger auf die Staccato Gegenstimme. Von *p* über *più f* und *ancora più f* bis zu *ff* einheitliche Steigerung

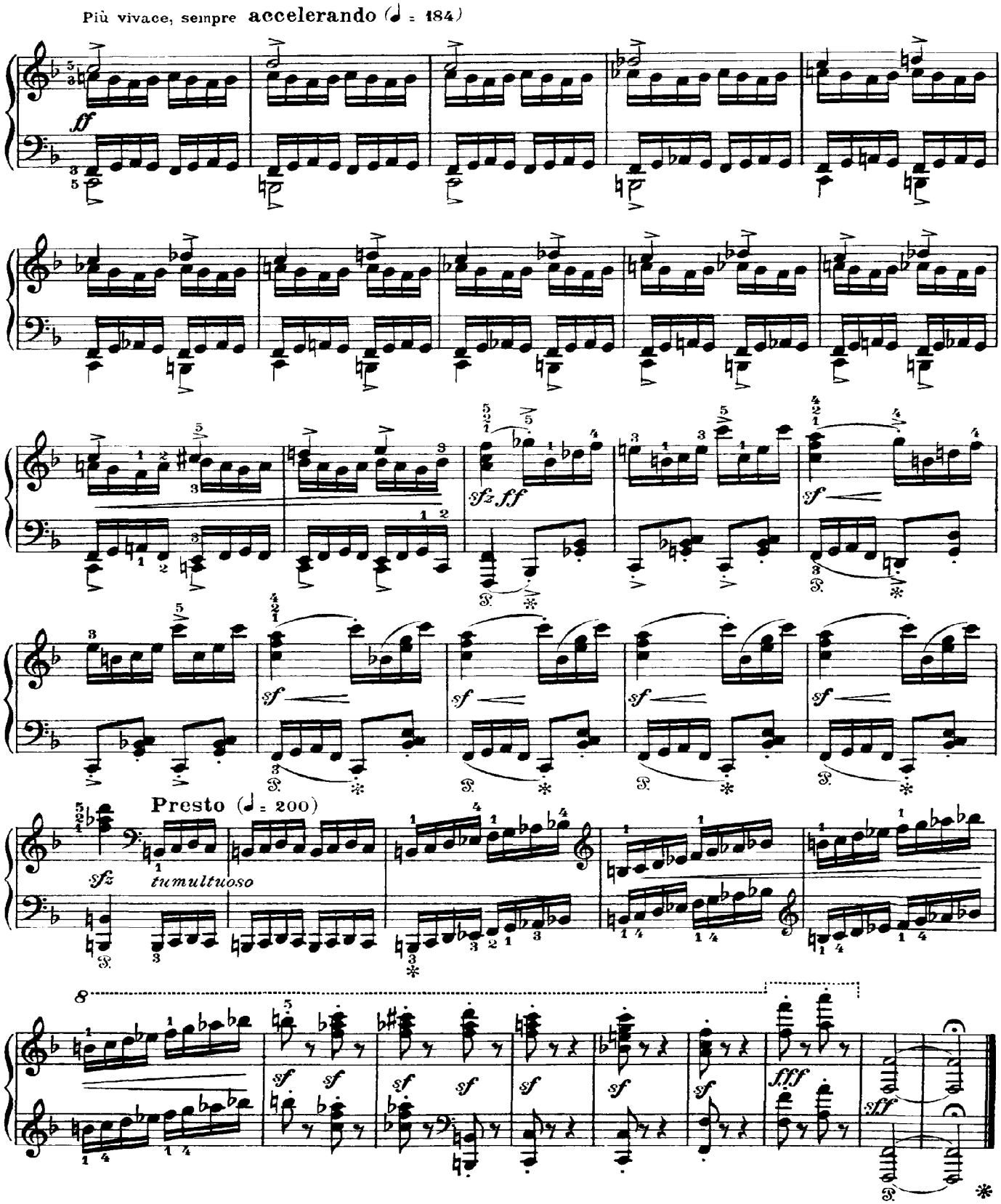
b) Mit dem Pedal deutlich den Baß hervorheben!

c) Obwohl nach einer späteren analogen Stelle *c* wahrscheinlicher wäre steht hier im MS deutlich zweimal *d*


rinforz.
sf
cre - scen - do
ff
rinforz.
sff


pp
po - co
cre - scen - do
poco
p
cre scen do
po - mf co a po co
f
sf ff
sf
sf cresc.


Vivo
crè
scen
do
ff
sf
p
f
cre
scen
do
Tempo I (Vivace)
sf ff
rinforz.
sfz
cre
scen
do
sf


Più vivace, sempre accelerando (♩ = 184)
ff
sfz ff
sf
Presto (♩ = 200)
sfz
tumultuoso
fff
sff