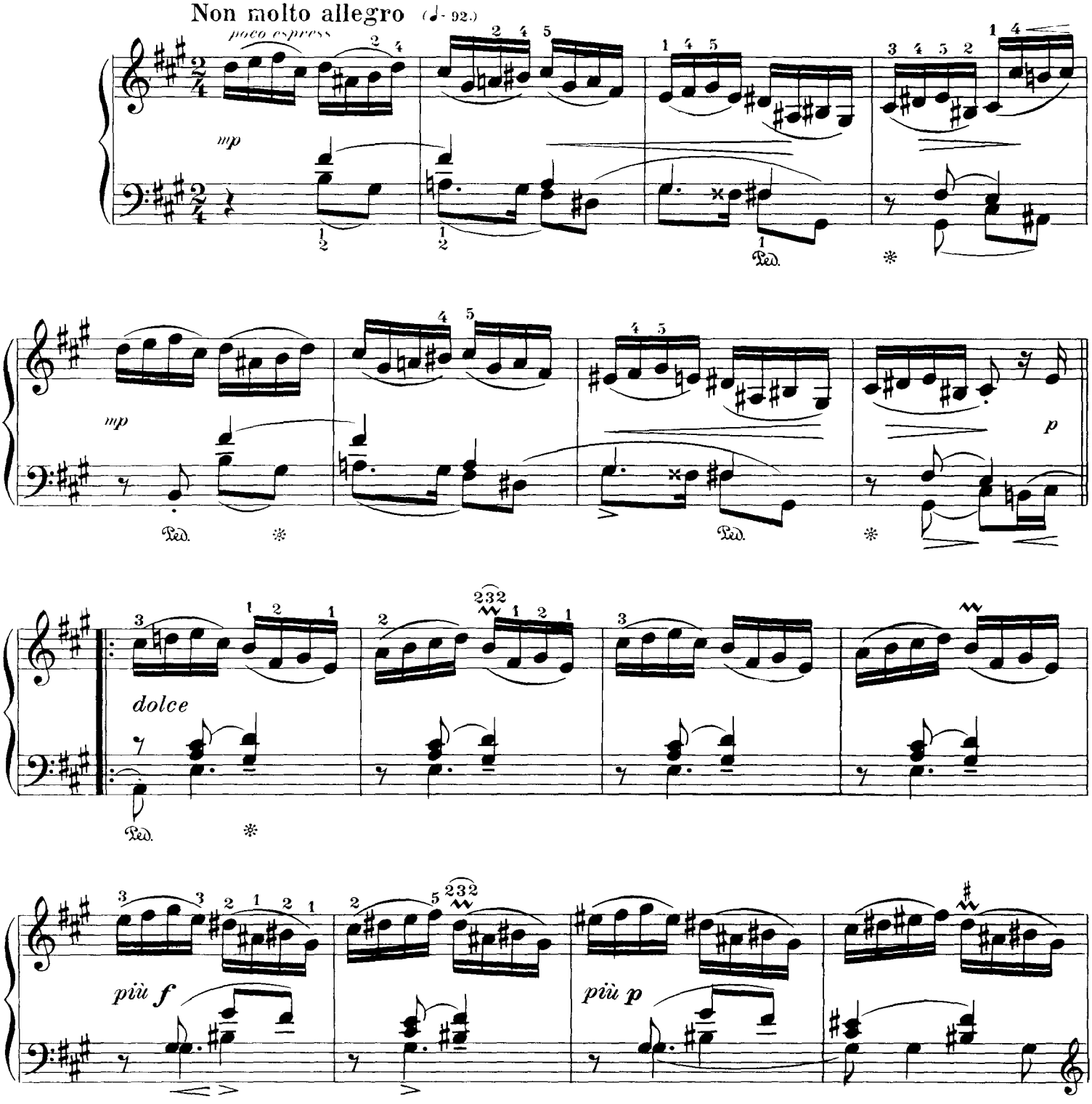
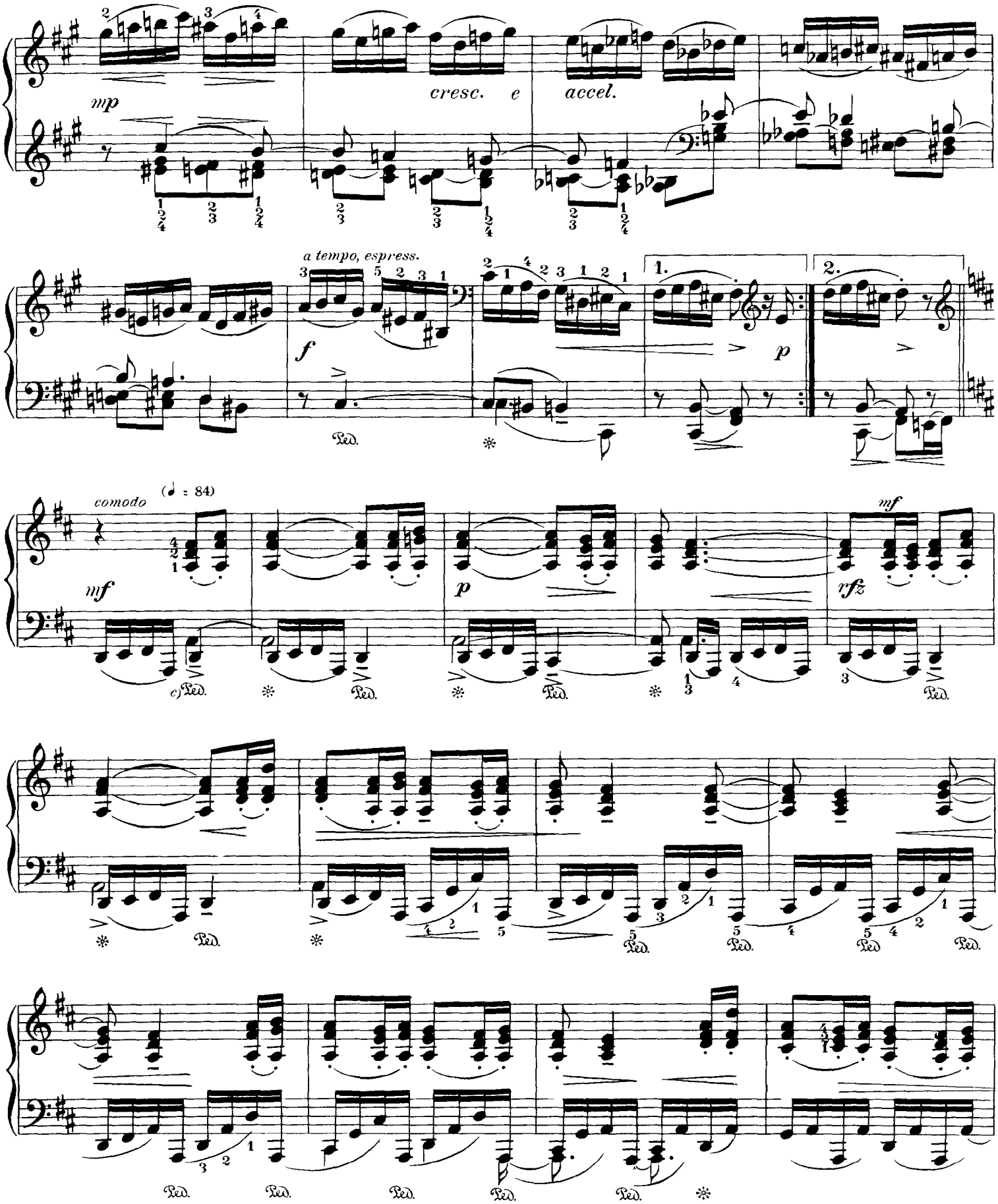
Bedrich Smetana

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
Ped.

a tempo

poco rit.

più p

Ped.

ritenuto

a tempo

ac - cel-

rfz

m.d.

f

le - ran - do

ff veloce

dim.

ri - tar - dan - do al

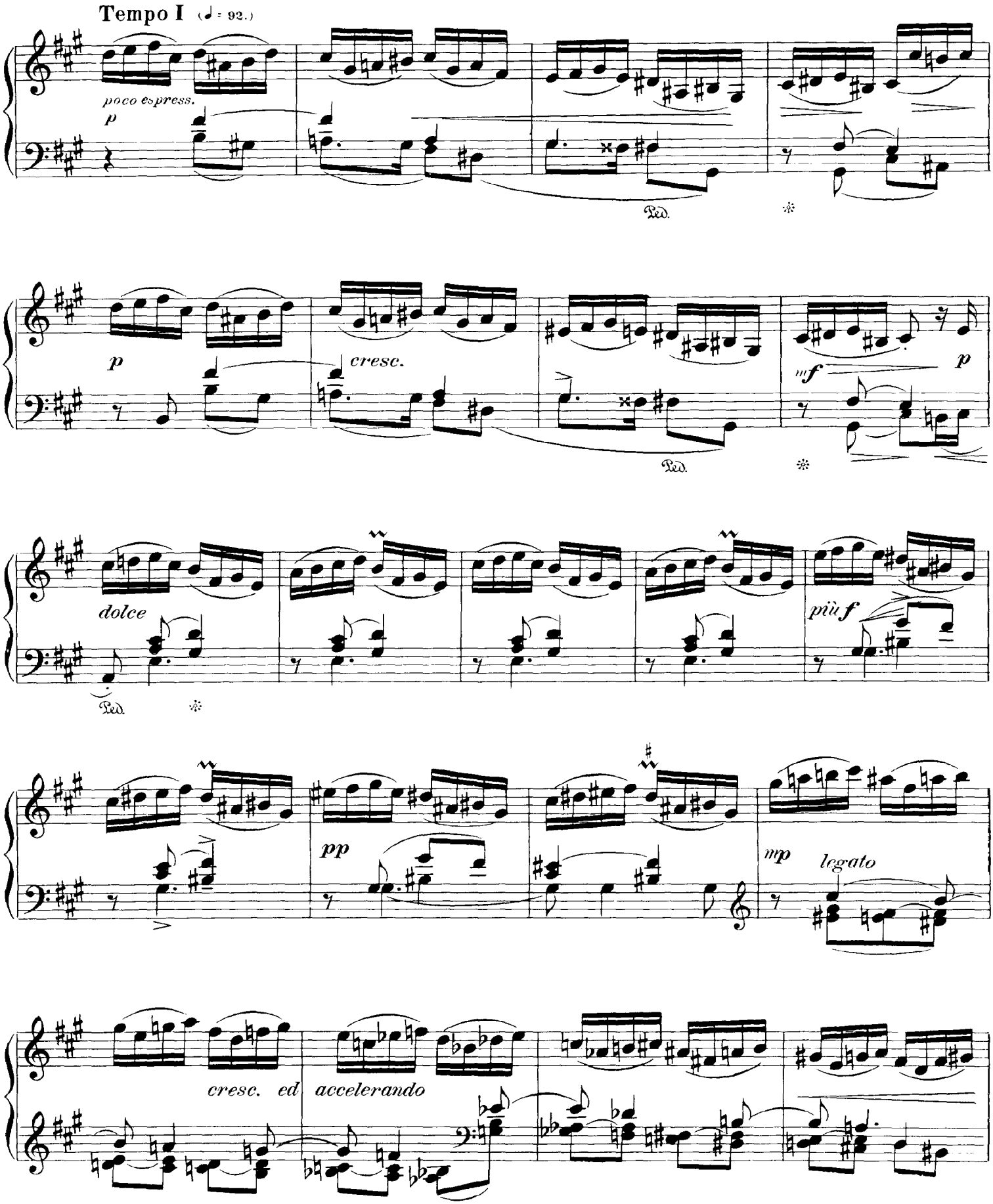
pp

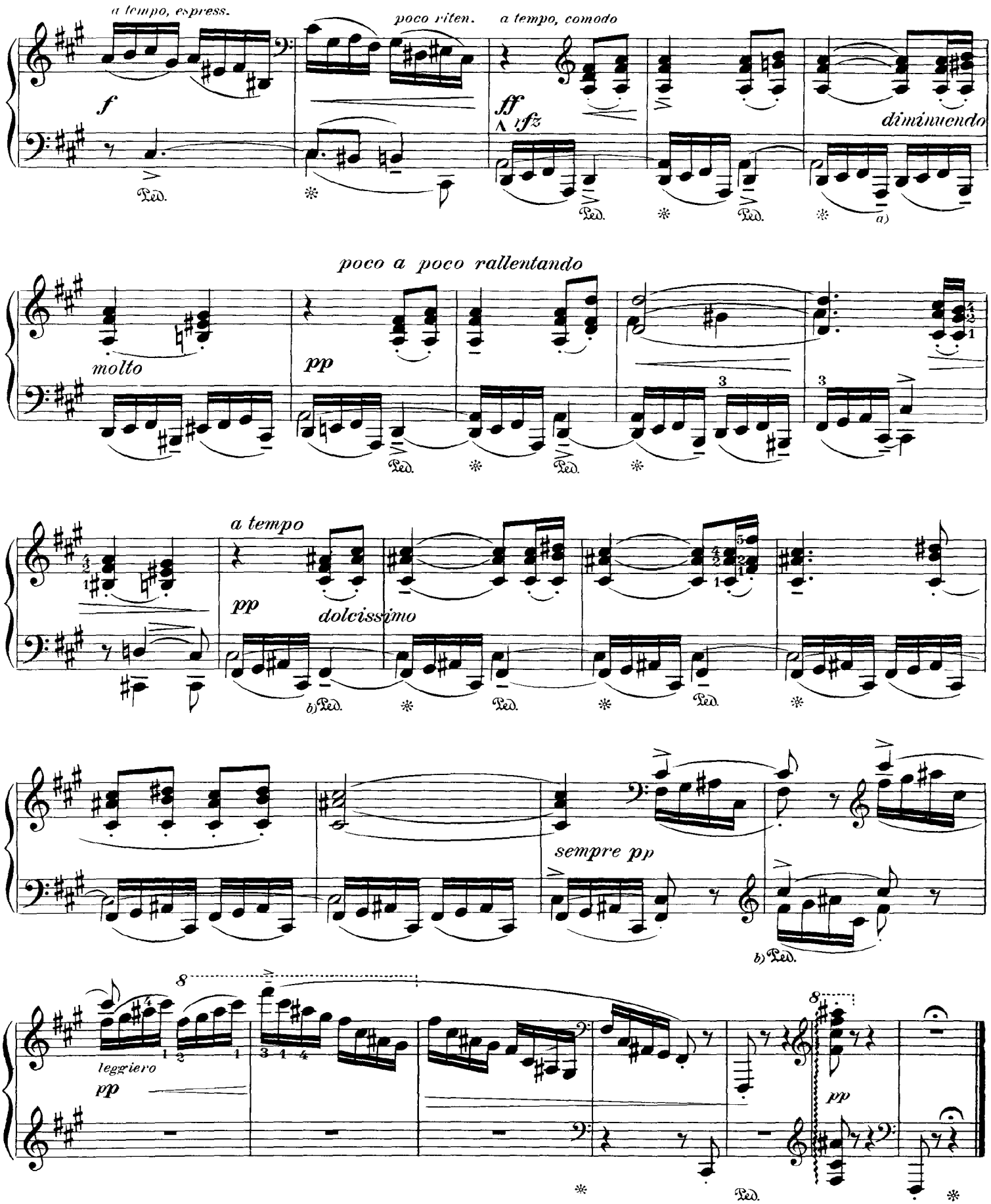
a) Chromatický chod *poco marc* a *legato* V poslední čtvrti též gis a g podobně jako jejich pokračování pak fis v následujícím taktu

b) *Ped* Smetanův

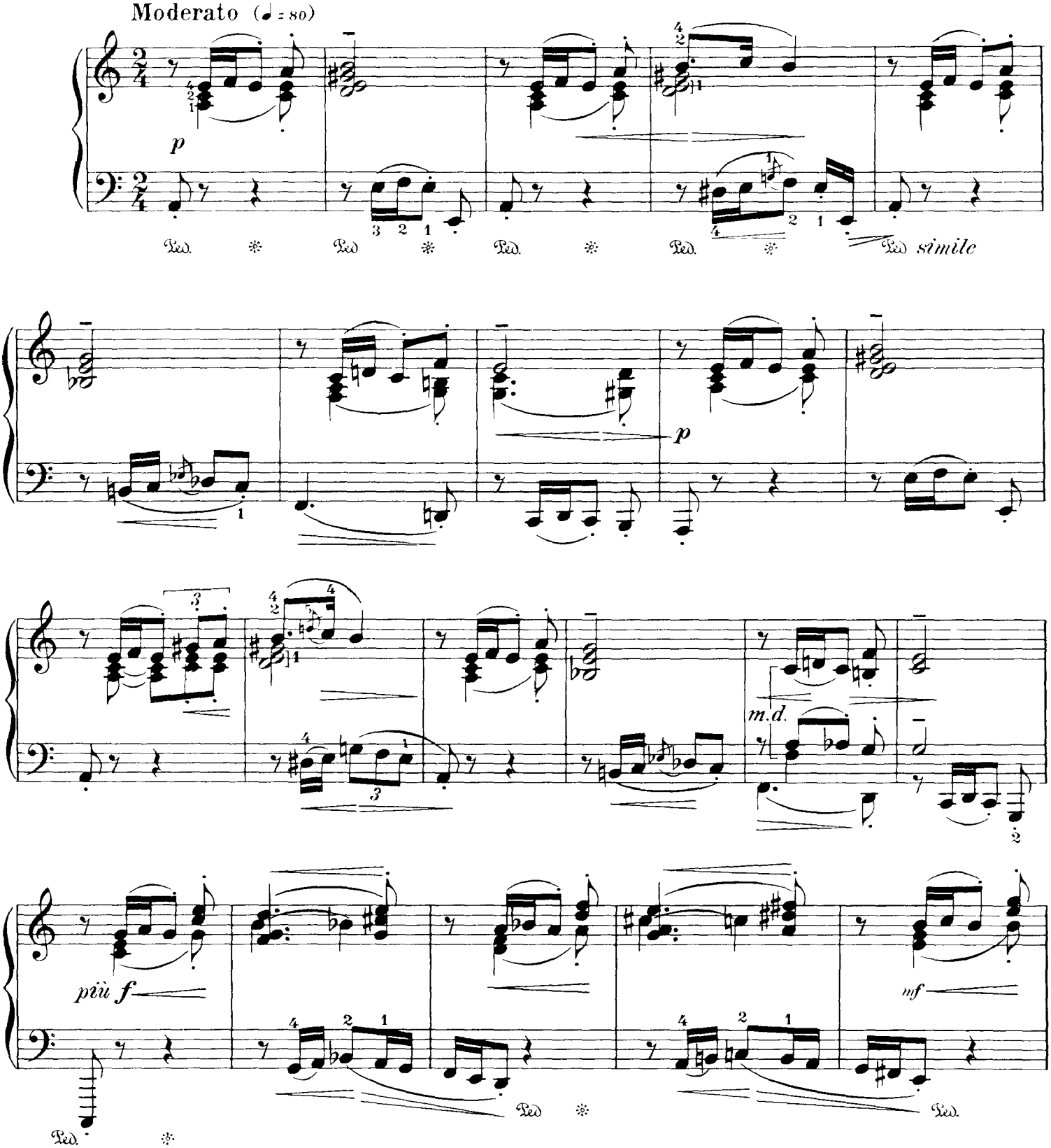
a) Chromatischer Verlauf *poco marc* und legato Im letzten Viertel dann gis und g, ähnlich wie deren Fortsetzung fis im folgenden Takt

b) *Ped* von Smetana

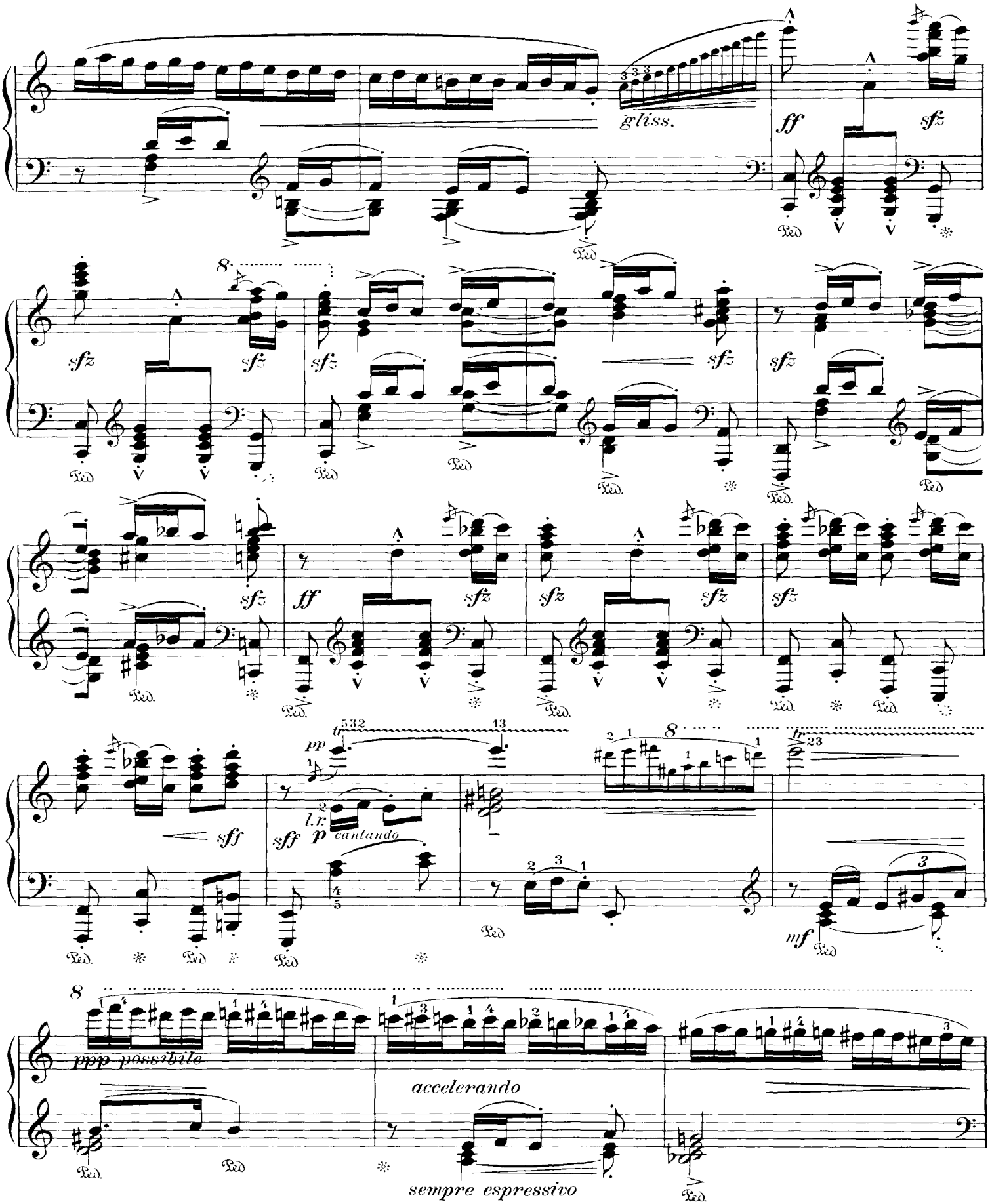

Tempo I (♩ = 92.)
poco espress.
p
Ped.
p
cresc.
mf
p
Ped.
dolce
Ped.
più f
pp
mp
legato
cresc. ed
accelerando

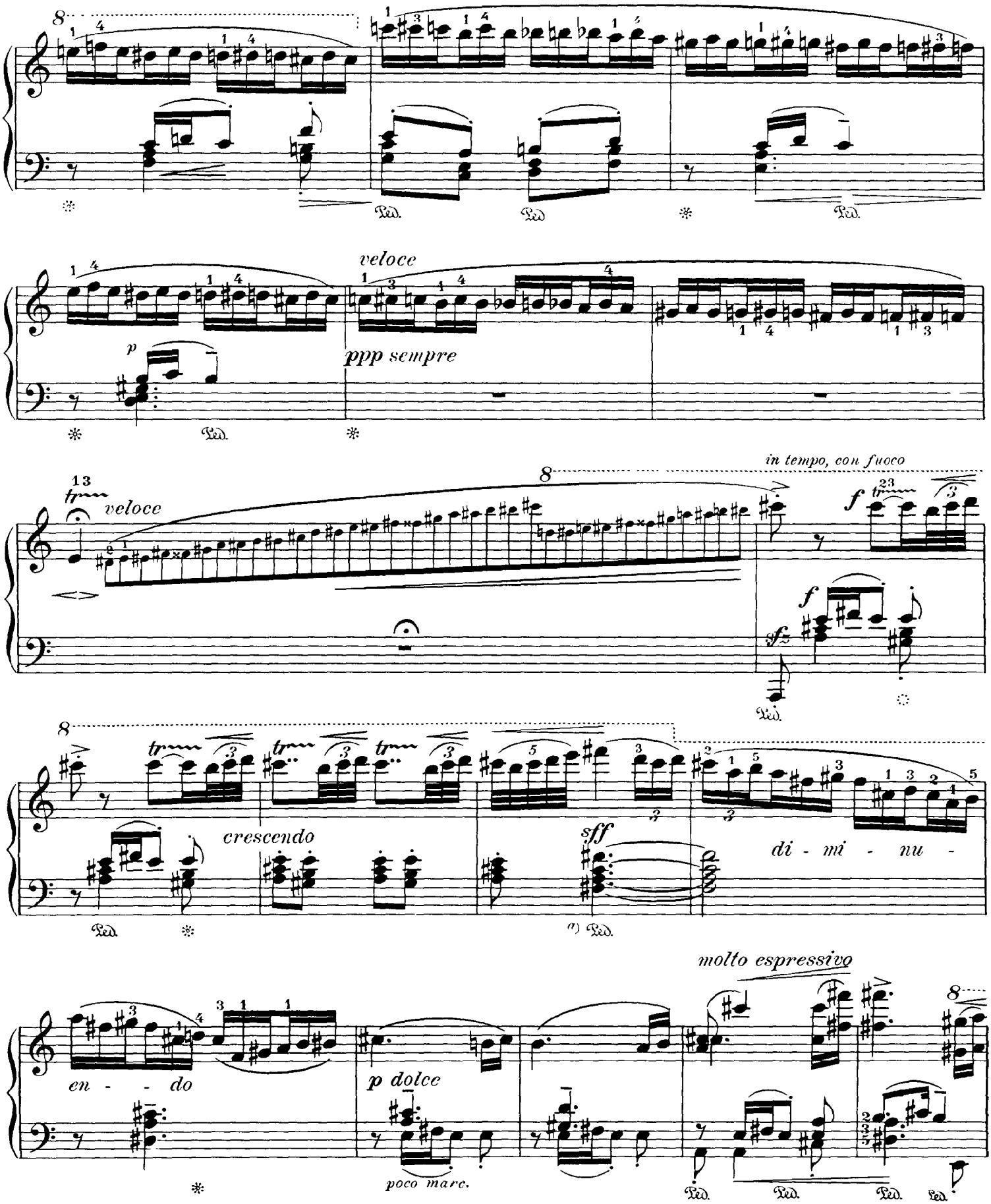

a tempo, espress.
poco riten.
a tempo, comodo
f
ff
rfz
diminuendo
Ped.
a)
poco a poco rallentando
molto
pp
a tempo
pp
dolcissimo
b) Ped.
sempre pp
leggiero
pp

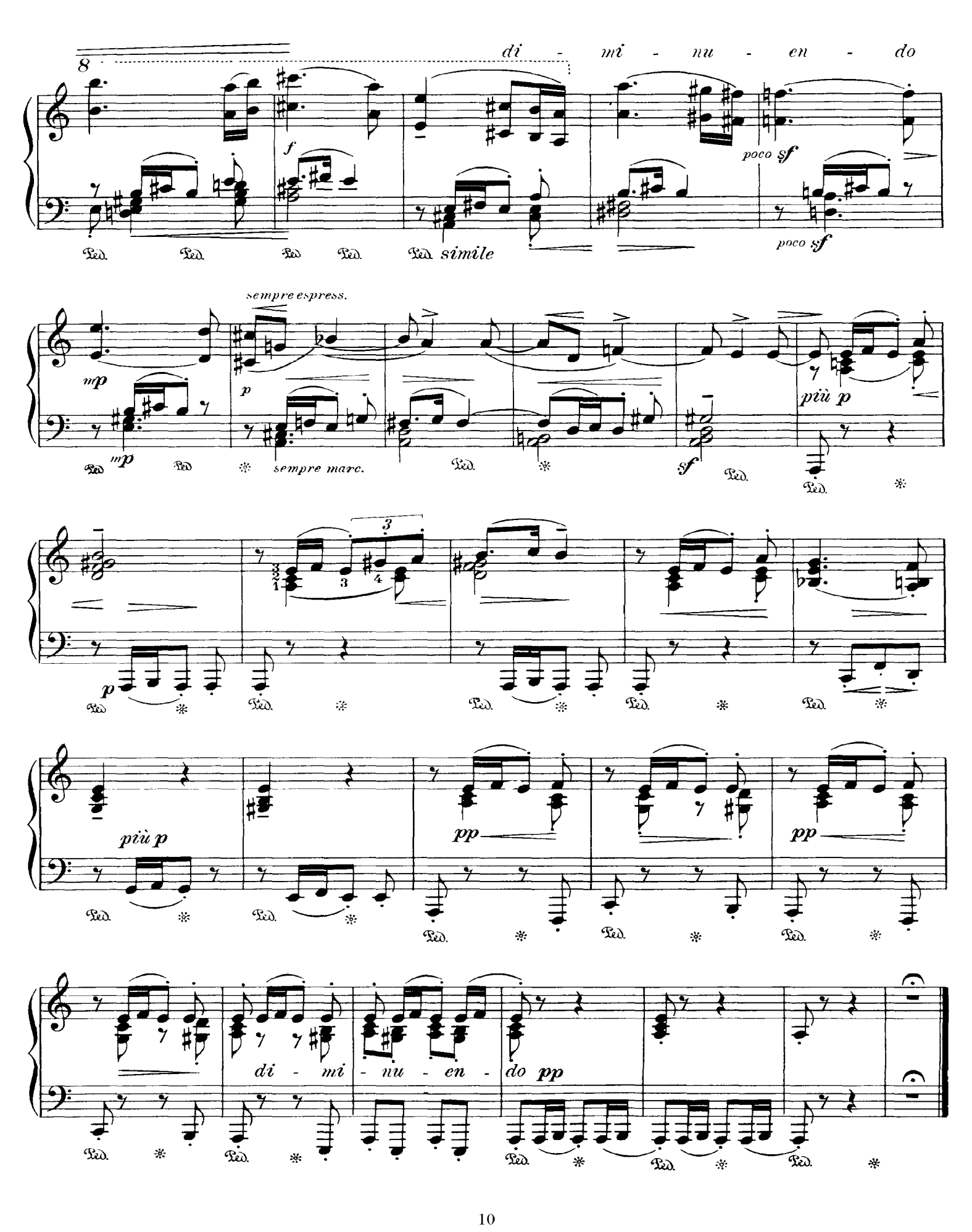
2. Polka in A Minor



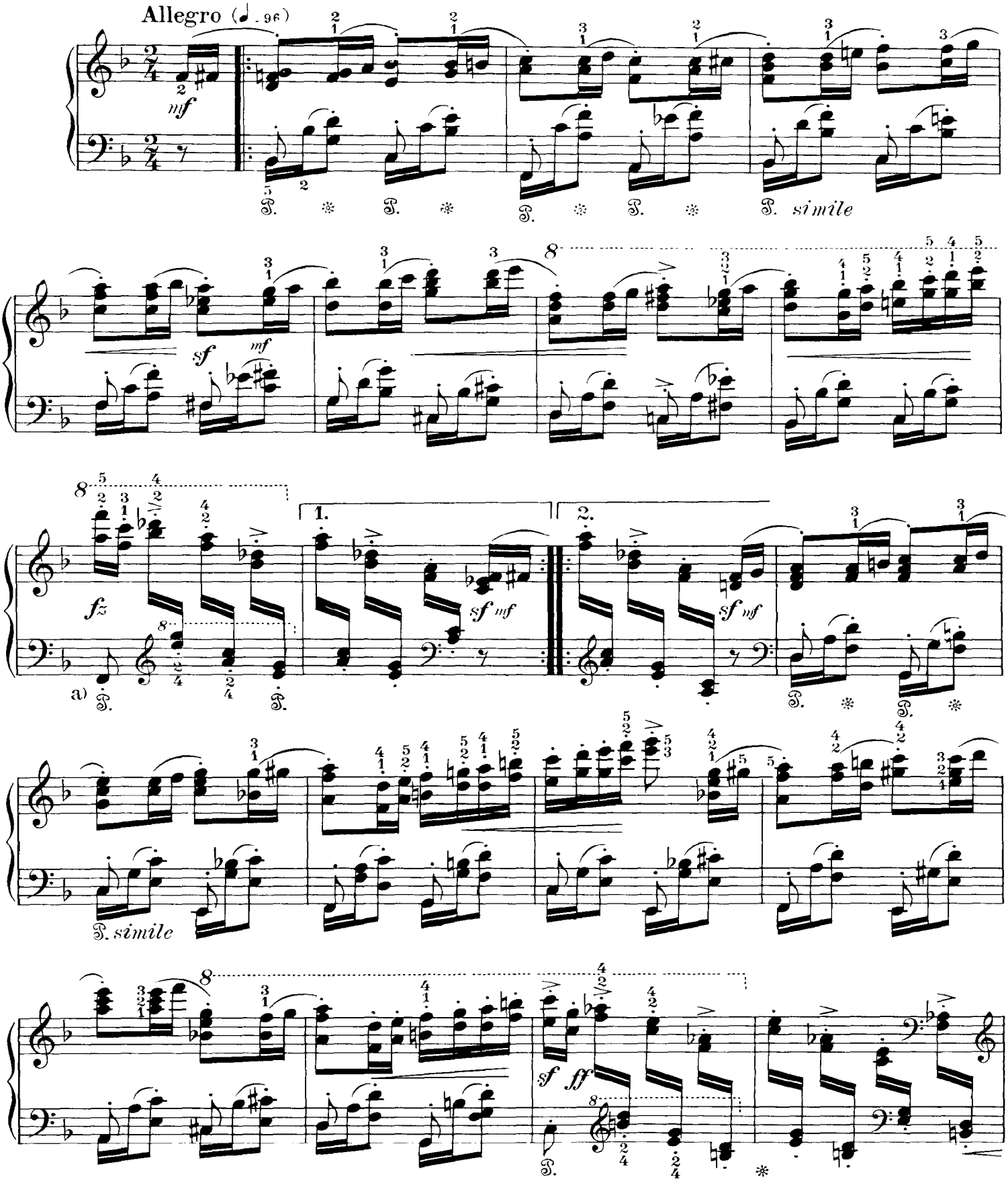
di - mi - nu -
en - do
sf
più f
sfz
p
poco espress.
marc.
senza Ped
ppp
Ped.

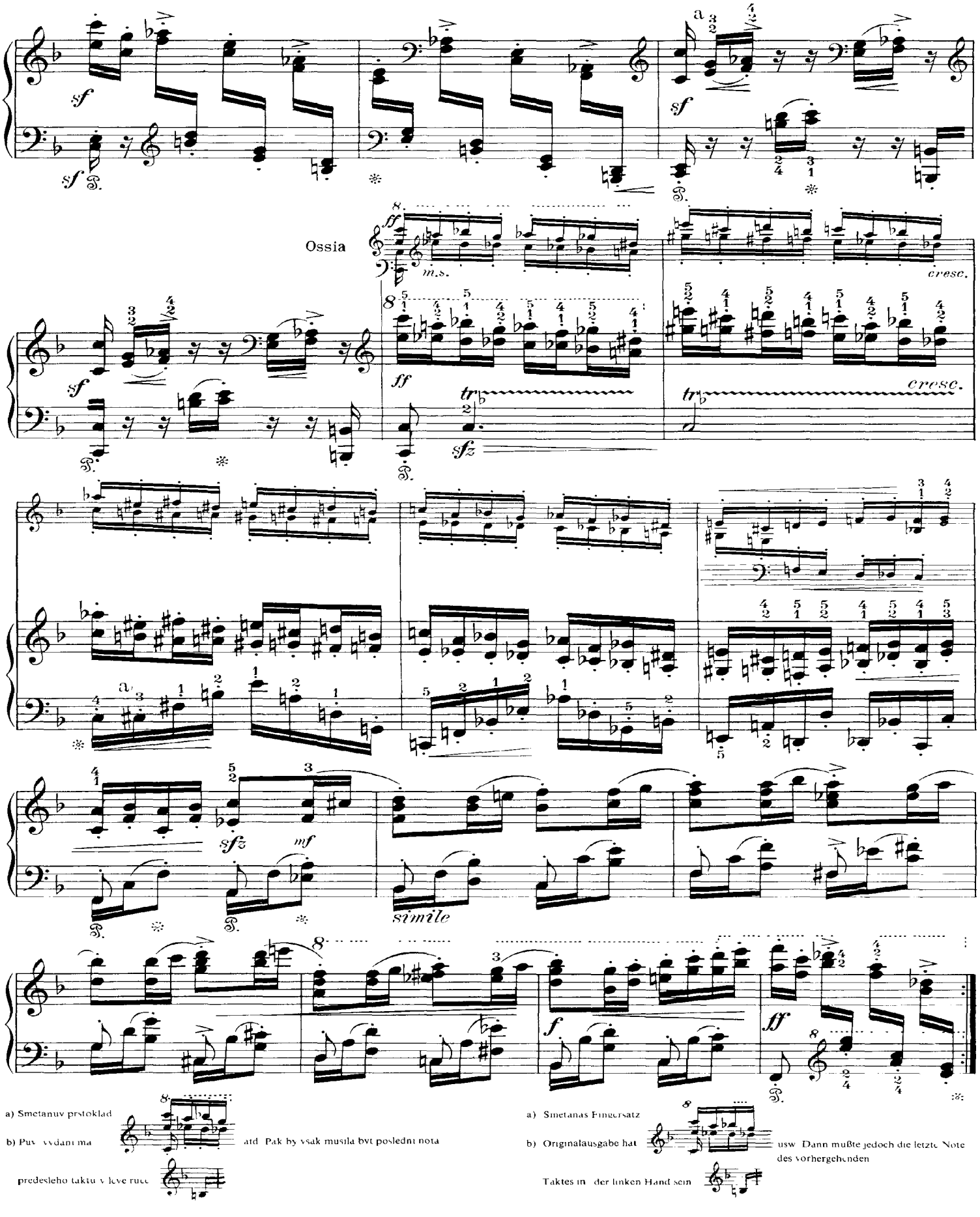

gliss.
ff
sfz
sff
pp
l.r.
p cantando
mf
ppp possibile
accelerando
sempre espressivo


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
mp
p
sempre marc.
sf
più p
più p
p
pp
pp
di - mi - nu - en - do pp

3. Polka in F Major





a) Smetanuv prstoklad

b) Puv vvdani ma

atd Pak by vsak musila bvt posledni nota

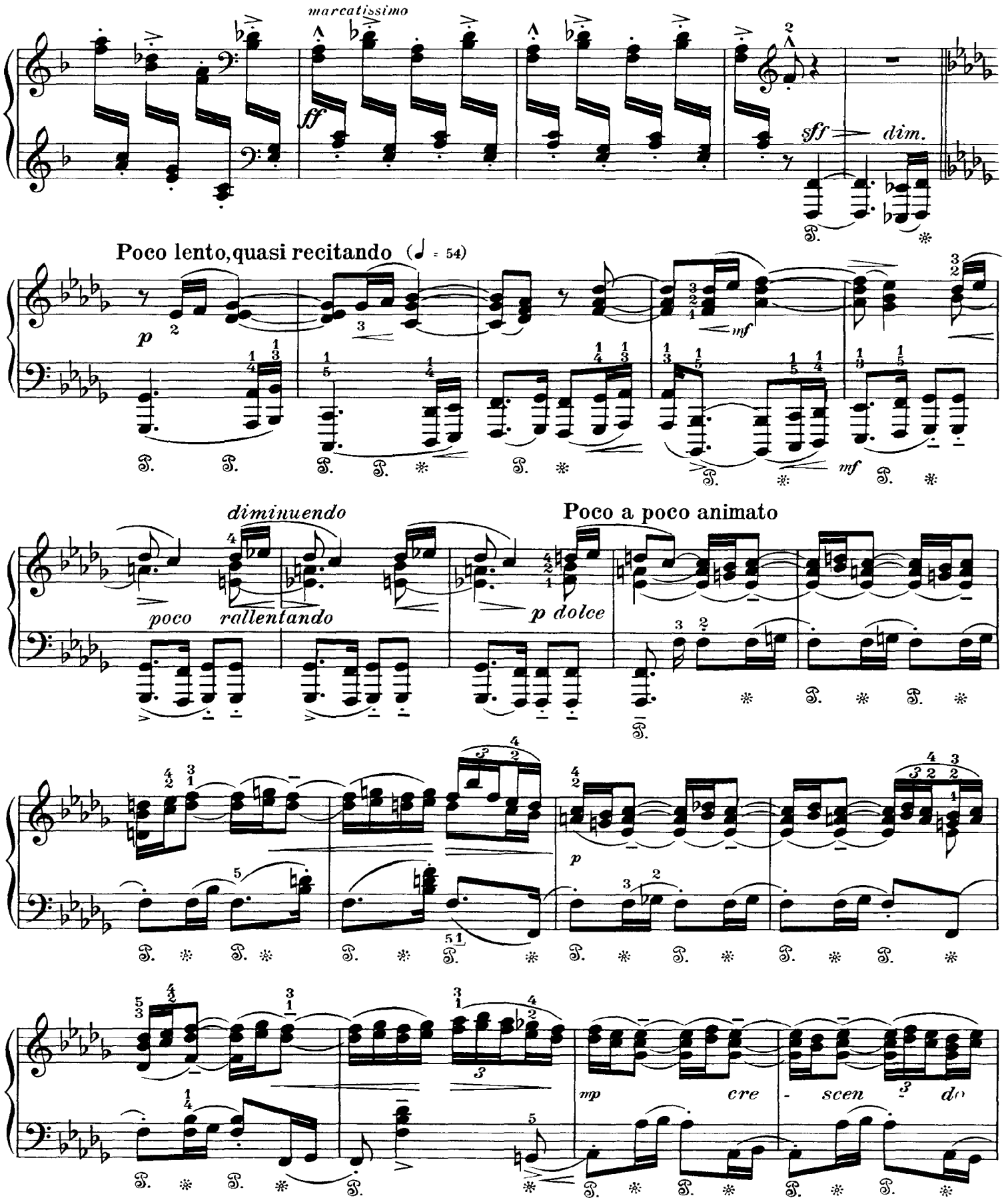
predesleho taktu v leve ruce

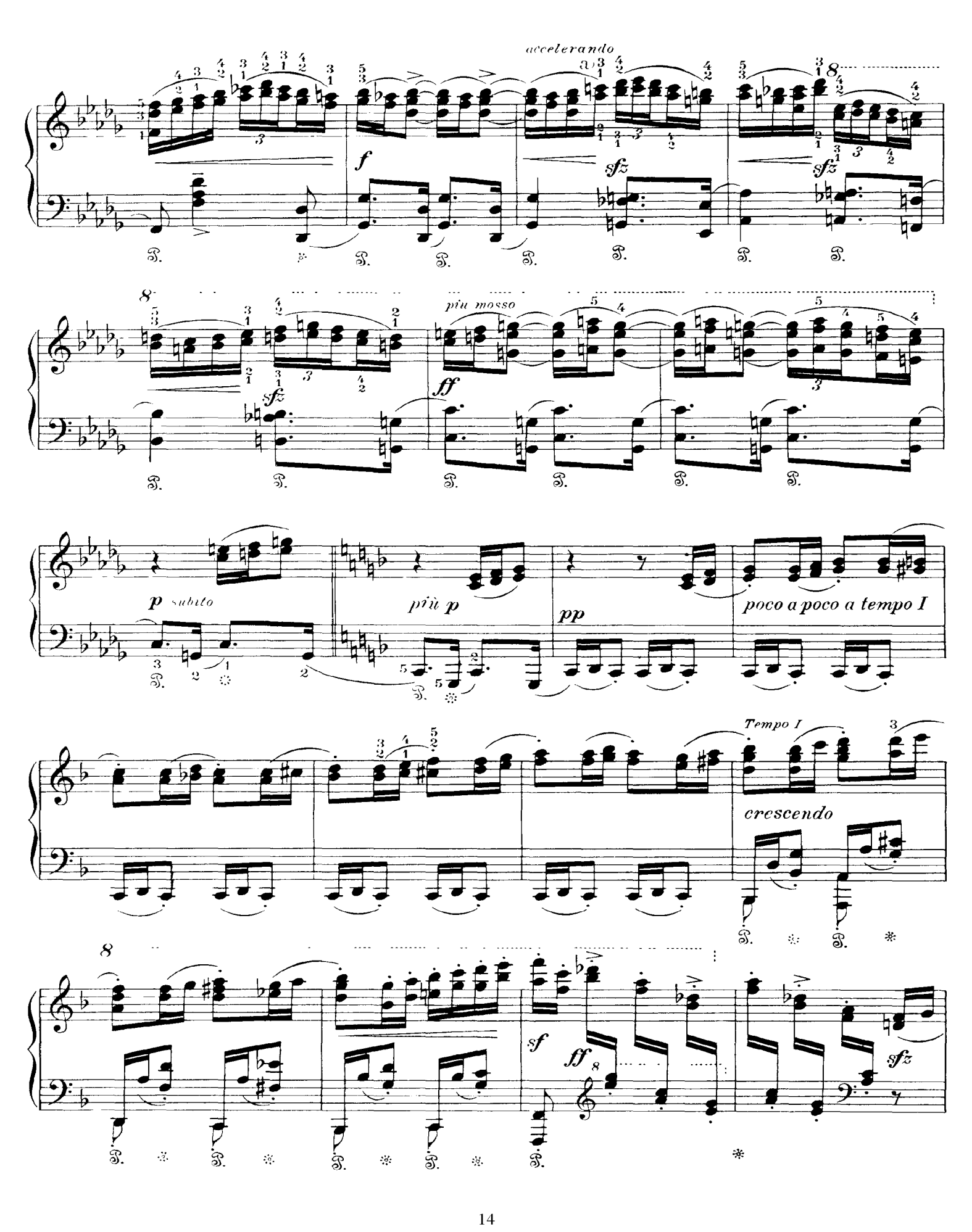
a) Smetanas Fingersatz

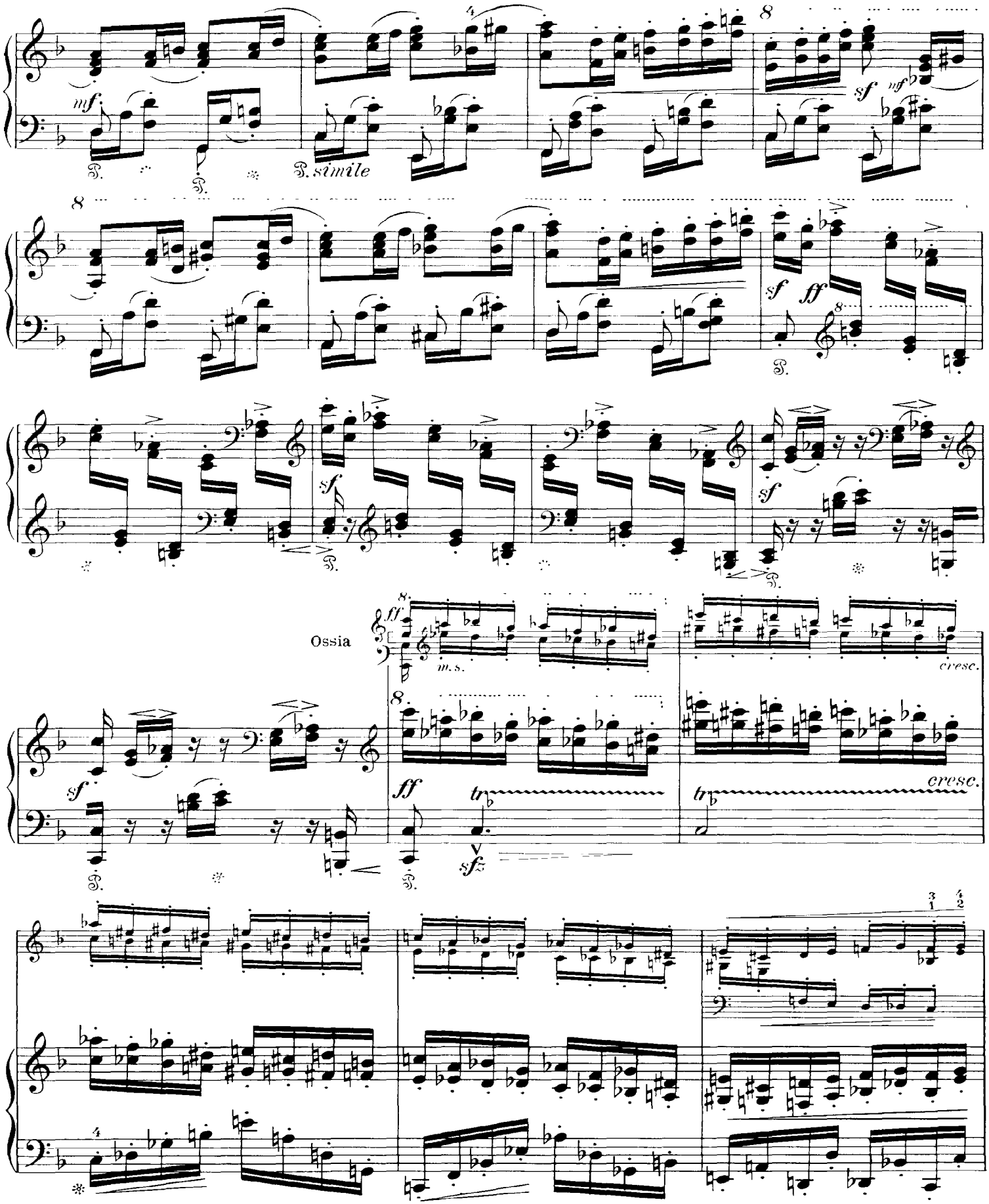
b) Originalausgabe hat

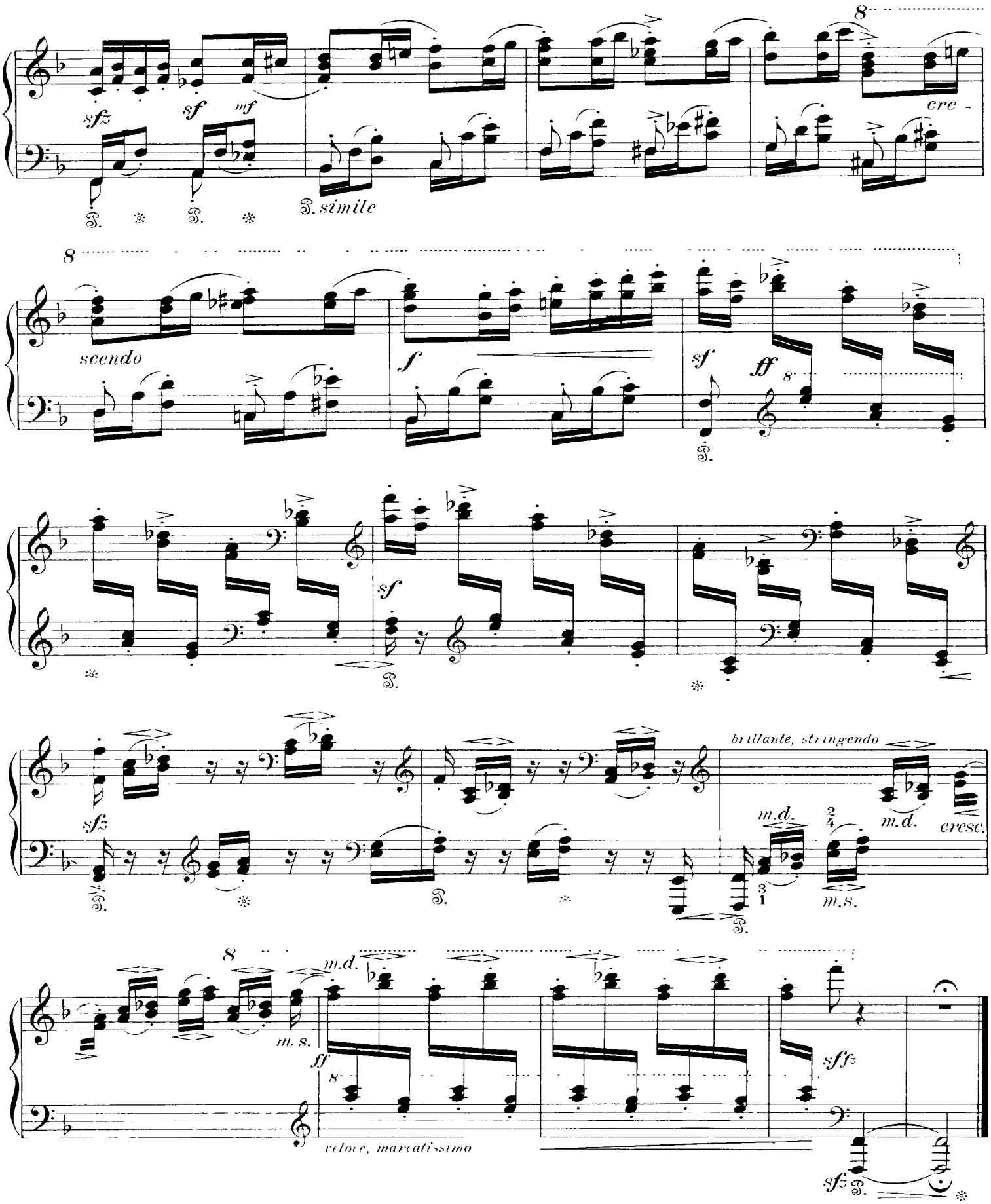
usw Dann mußte jedoch die letzte Note des vorhergehenden

Taktes in der linken Hand sein

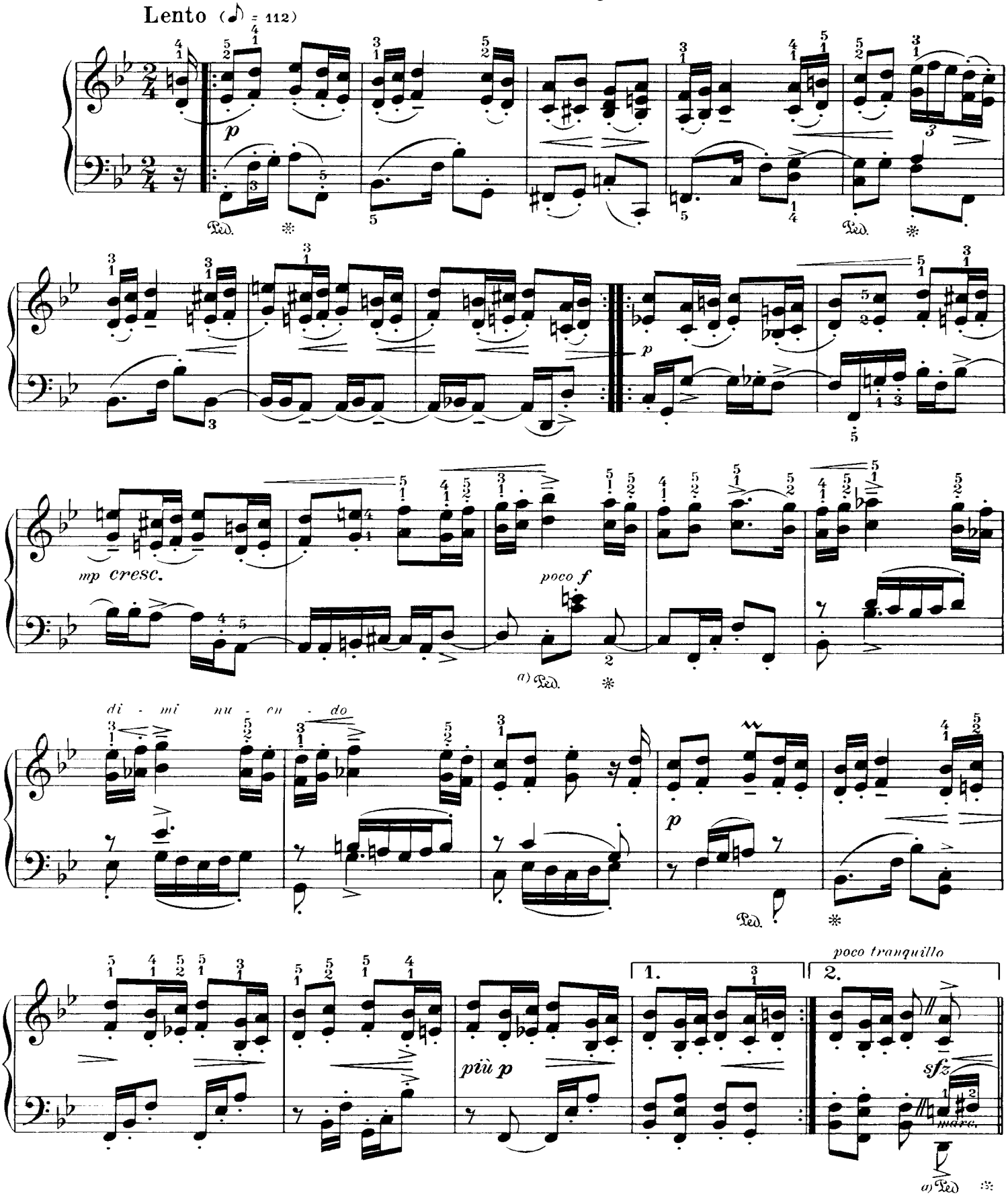

marcatissimo
ff
sff
dim.
Poco lento, quasi recitando (♩ = 54)
p
mf
mf
diminuendo
poco rallentando
Poco a poco animato
p dolce
p
mp
cre - scen - do

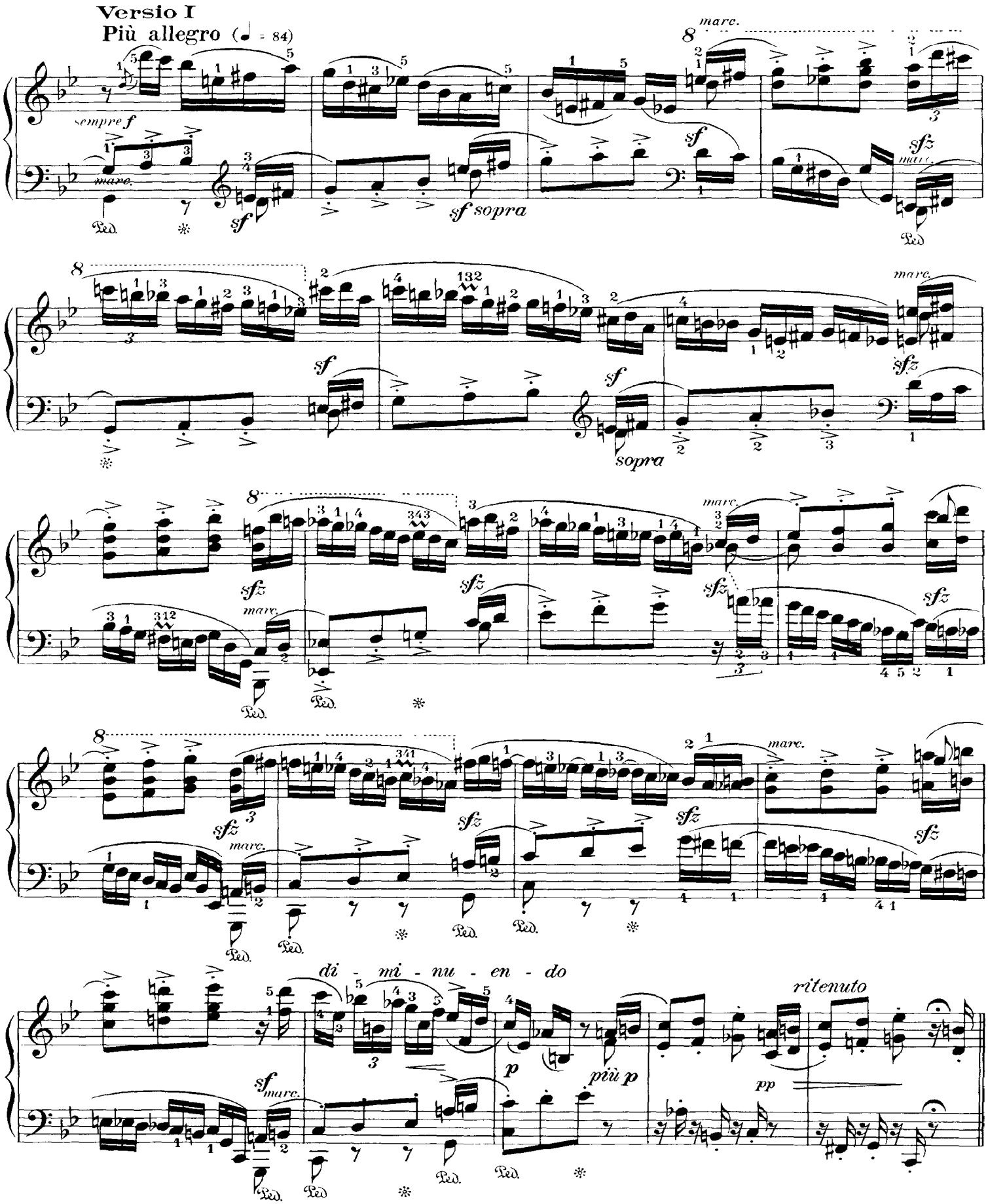

accelerando
f
sfz
sfz
più mosso
ff
sfz
p subito
più p
pp
poco a poco a tempo I
Tempo I
crescendo
sf
ff
sfz

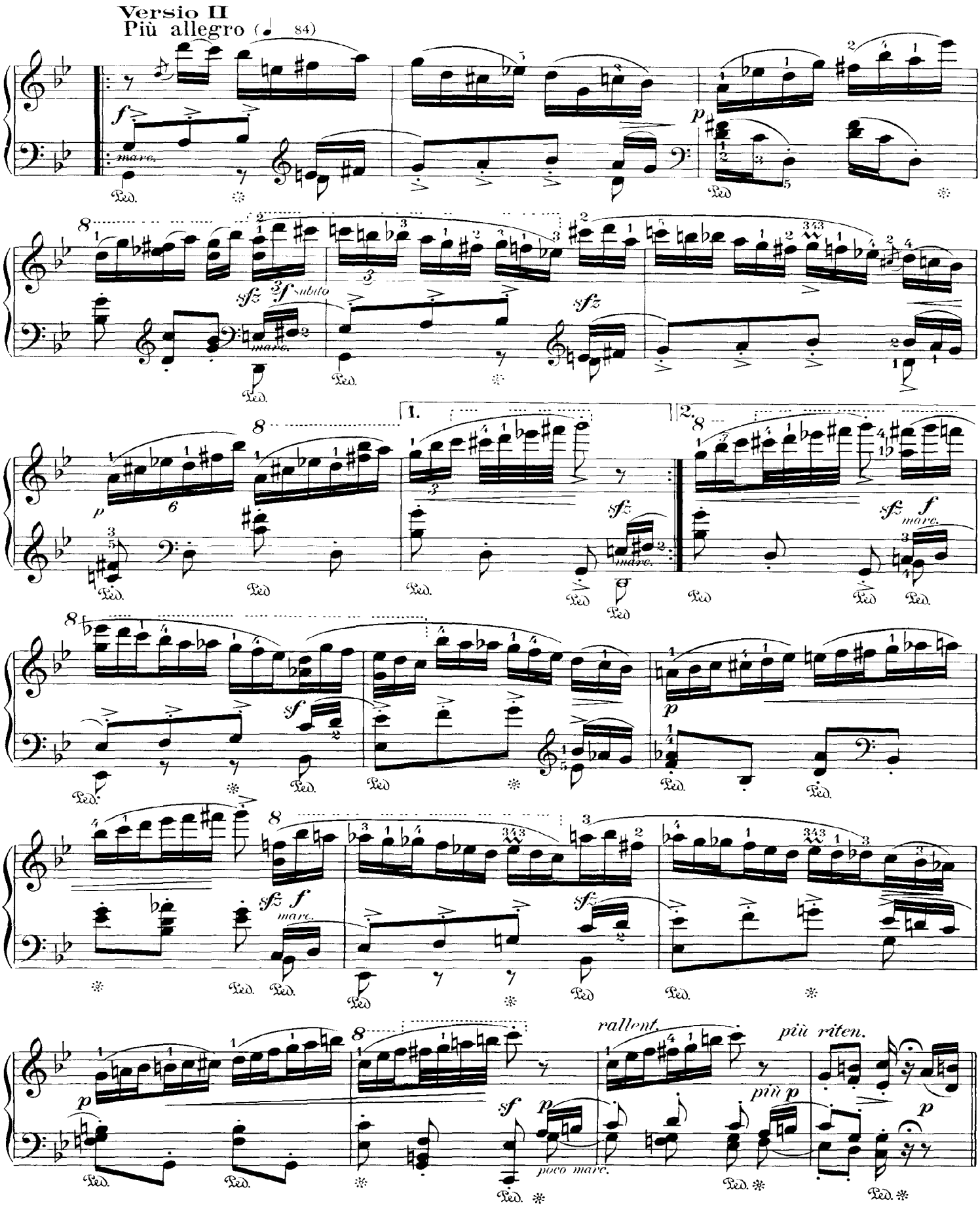

mf
simile
sf
mf
sf
ff
sf
sf
Ossia
ff
m.s.
cresc.
sf
ff
cresc.
sfz

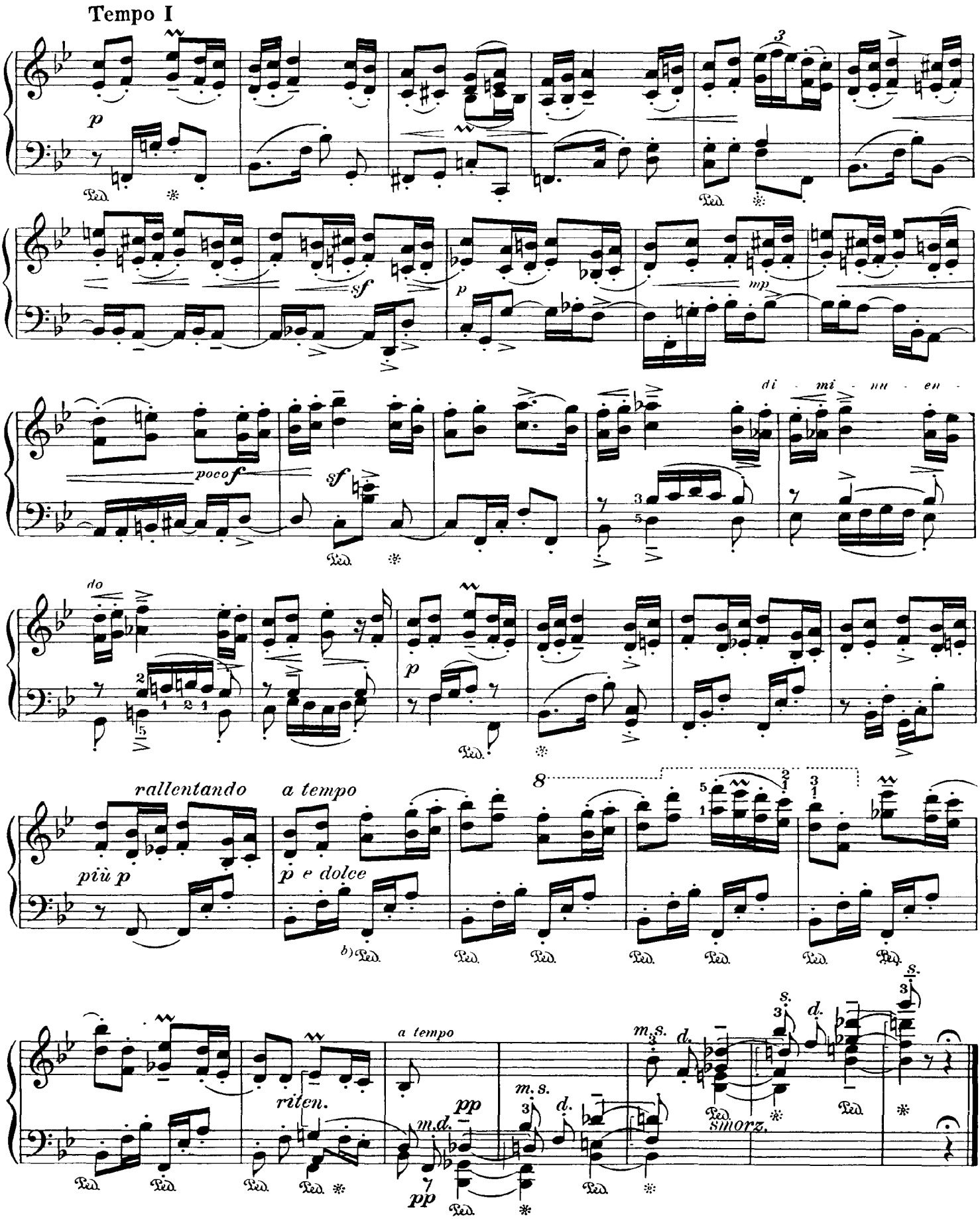

sfz
sf
mf
cre -
simile
scendo
f
sf
ff
sf
brillante, stringendo
m.d.
m.d.
cresc.
m.s.
m. s.
ff
sffz
veloce, marcatissimo
sfz

4. Polka in Bb Major



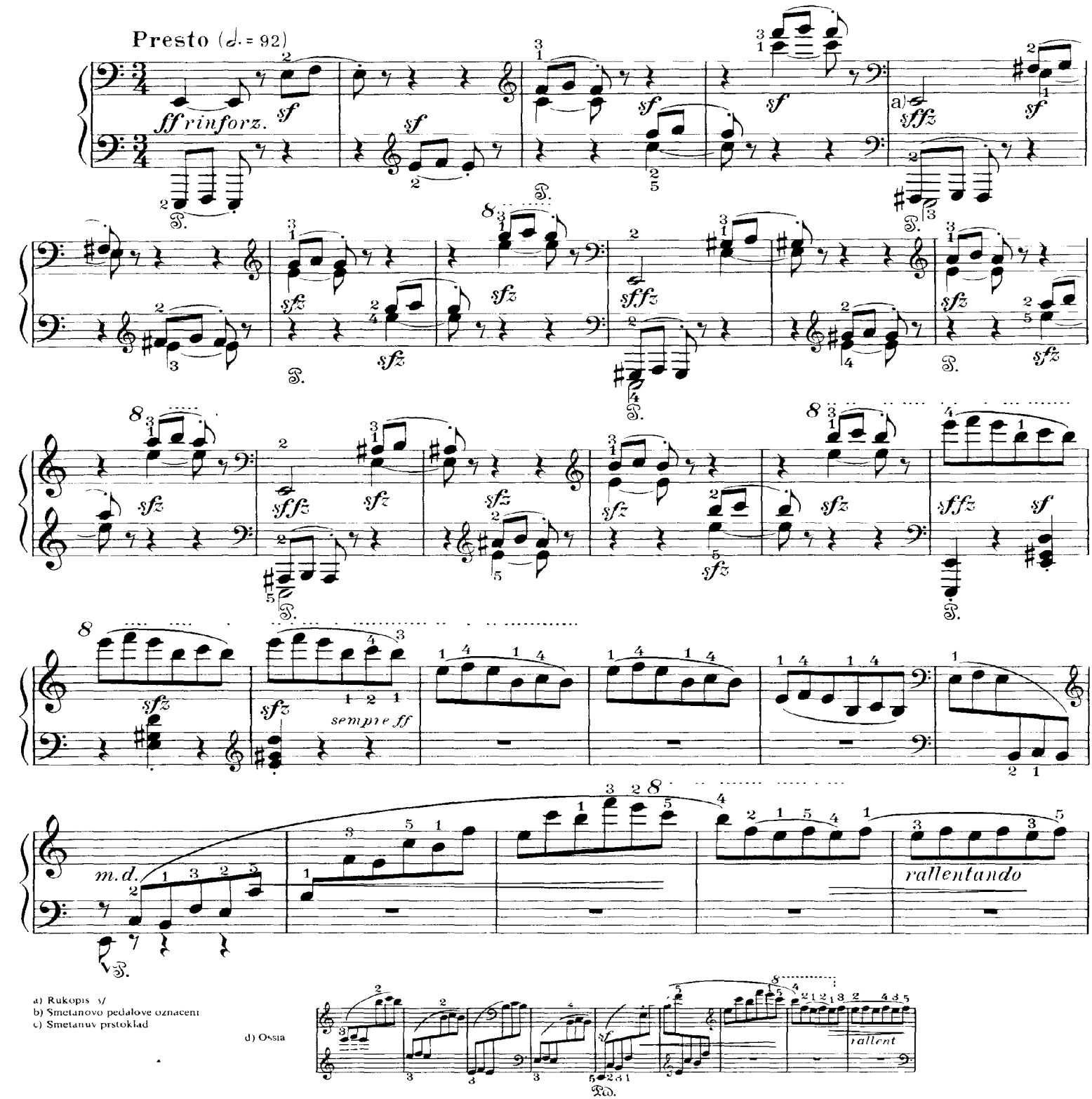

Versio I
Più allegro (♩ = 84)
sempre f
marc.
sf
sf sopra
sfz
sopra
di - mi - nu - en - do
p
più p
pp
ritenuto


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
riten.
a tempo
pp
pp
m. s.
d.
m. s.
d.
smorz.

Book II

1. Furiant in A Minor



Pri tomto rozdeleni do obou rukou dluzno dat pozor na spravne akcentovani pouze prvé osminy v taktu a to nepatrne

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

Vivo ma non presto (♩. = 72–76)

sf ff

sf

sf

sf

ritenuto

a tempo

sf ff

sff

p leggiero

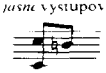
senza Ped.

un poco f

marcato

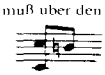
più p

a) Tema musí *jasne* vystupovat nad provazejícími hlasy

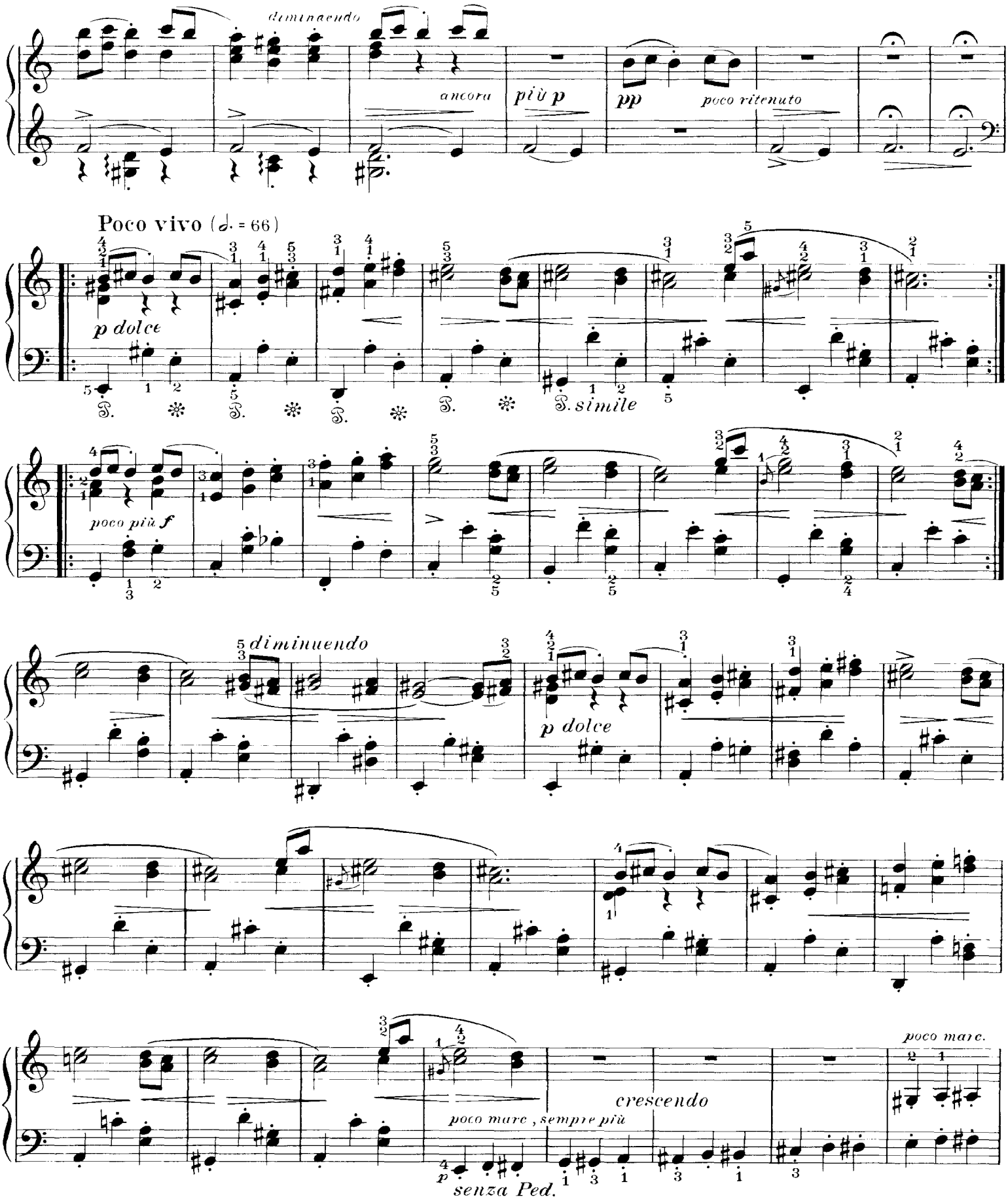
b) Rukopis  oktáva *d*

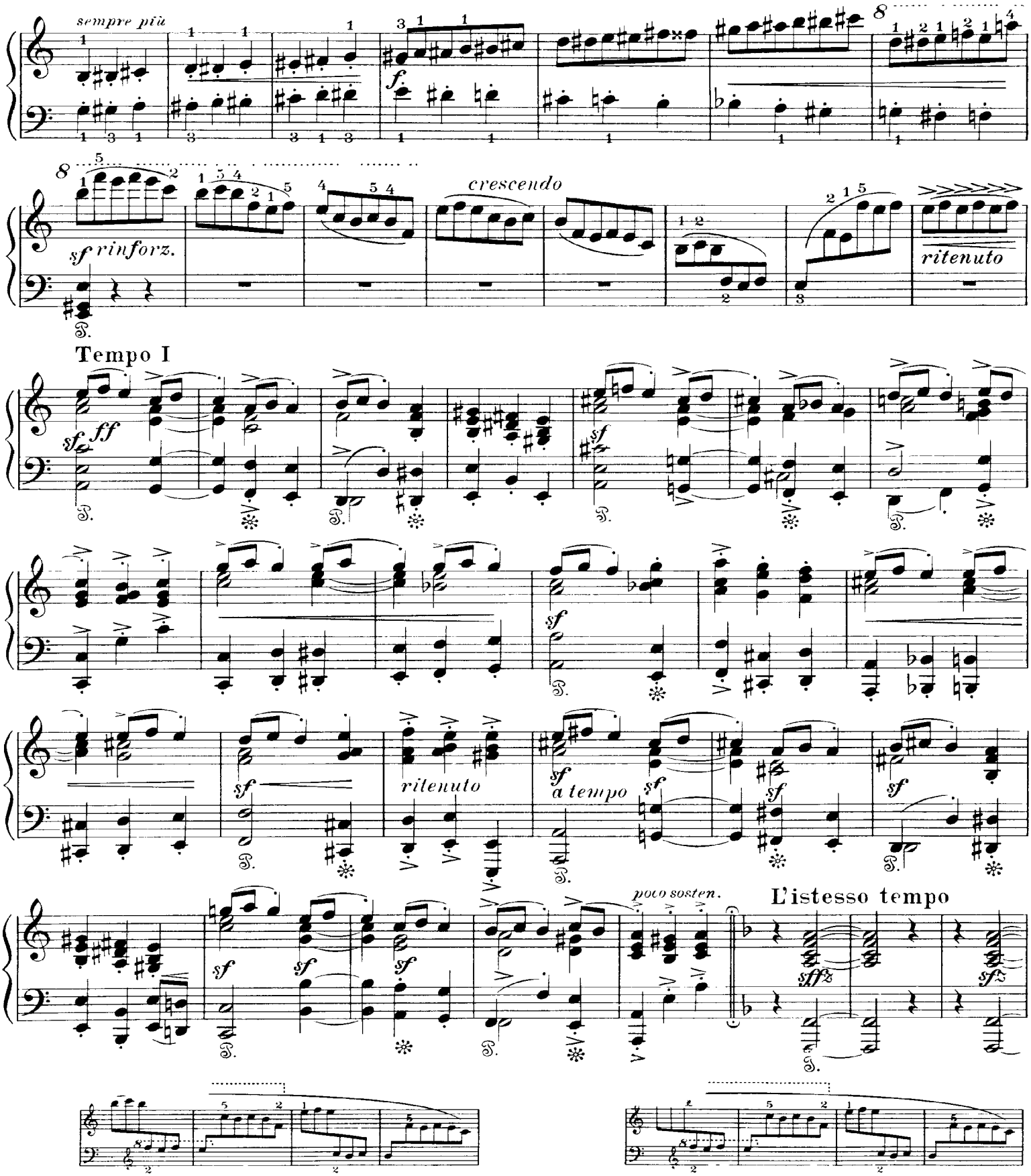
Viz vsak str. 6 radek 6 takt 1 kde je tez v rukopise spodní

a) Das Thema muß über den begleitenden Stimmen klar hervortreten

b) Manuskript  *d* steht

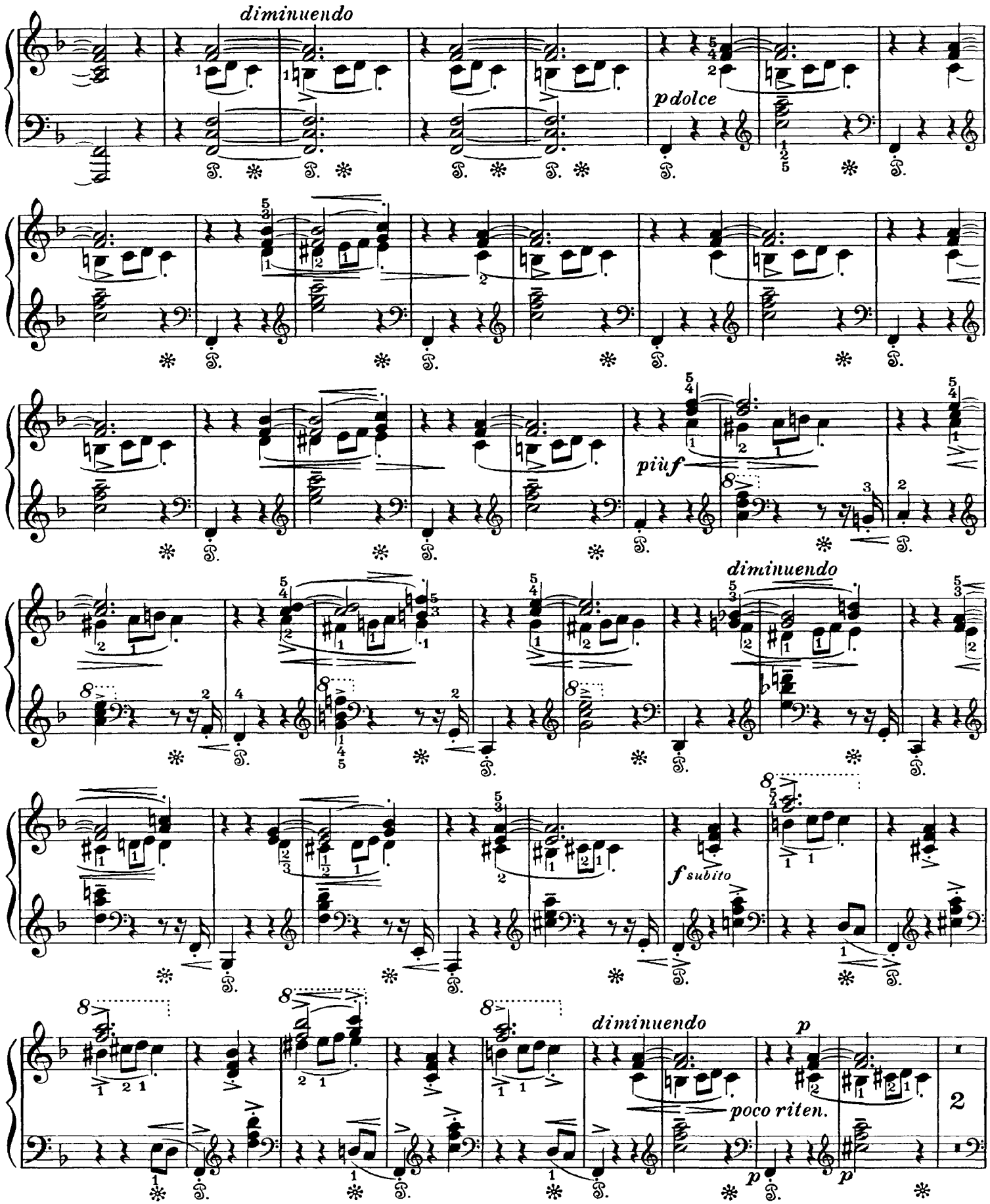
Siehe jedoch S. 6 Zeile 6 T. 1 wo ebenfalls im Manuskript die tiefe Oktave


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



b) K lepšímu vyznačení konce prvého dílu je dobře 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 verlangeren
c) Bis zu Tempo I Pedalbezeichnung von Smetana


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

più p

risoluto

pp

poco

più f

Presto (♩. = 100)

pp

crescendo

p

p

sfz ff

sf

sf

sempre m. d.

rinforz.

sf

rinforz.

rinforz.

Tempo I

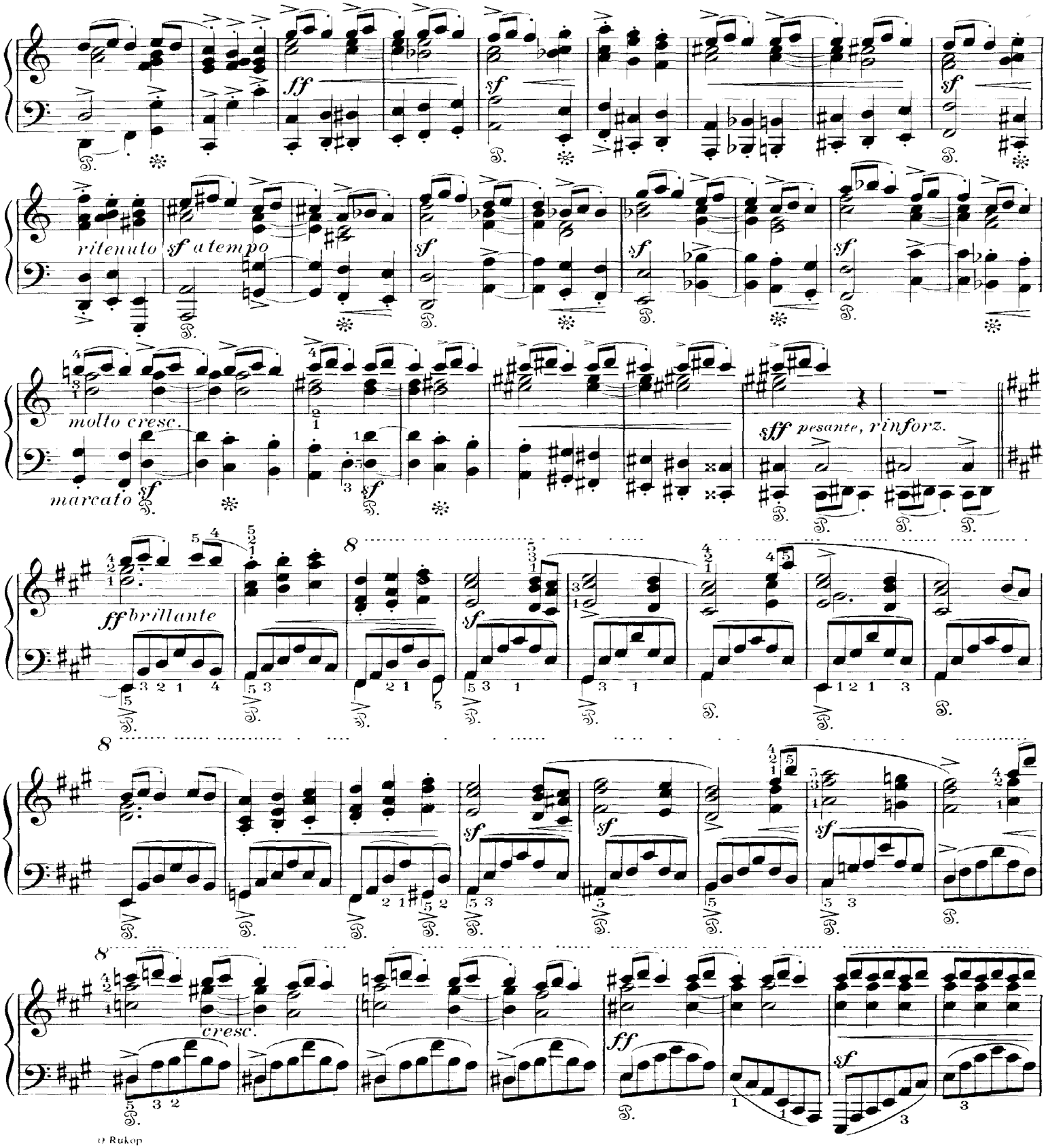
ritenuto

sf ff

sf

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

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



c) Rukop

b) Rukopis

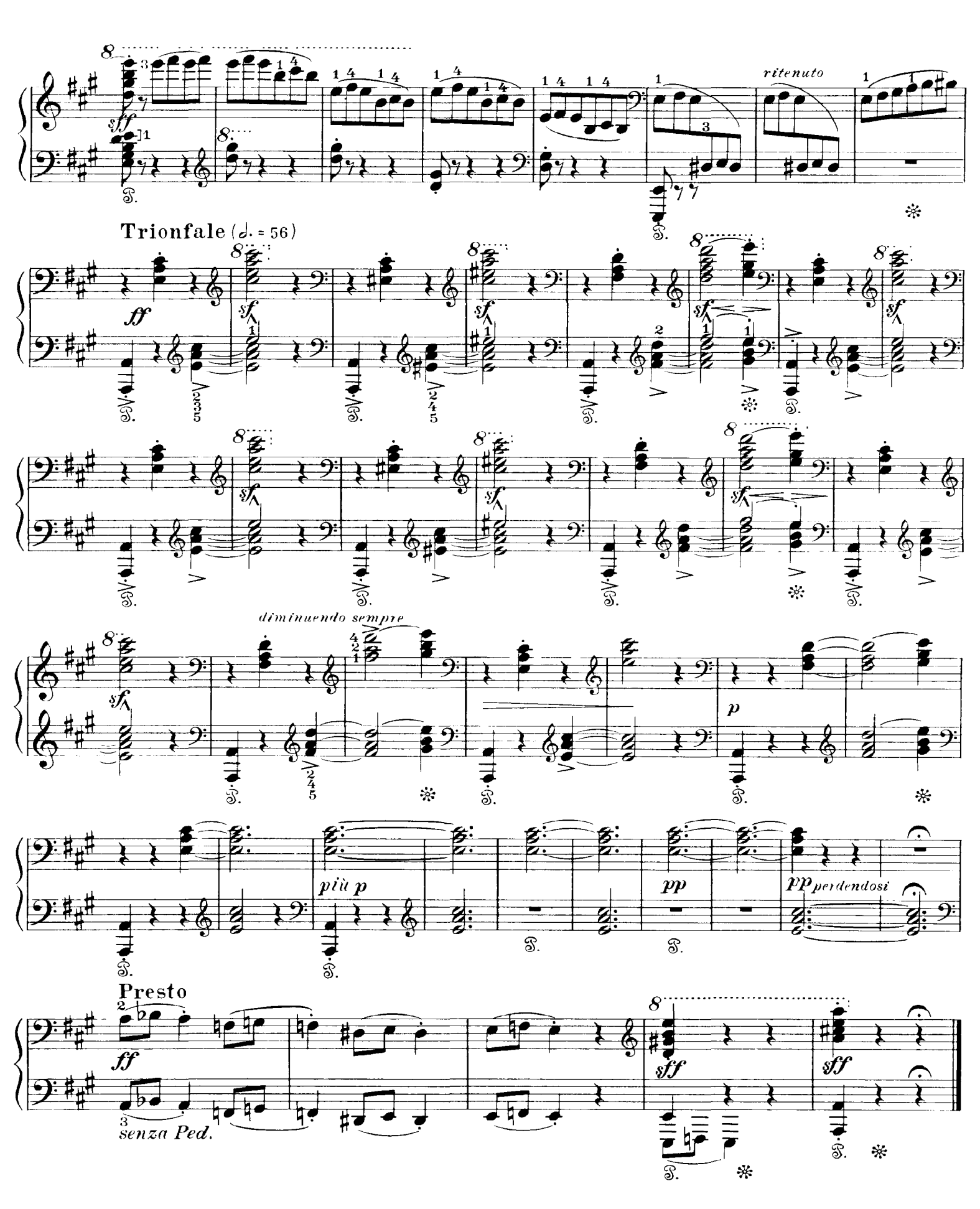
V obou pripadech je patrne vyzvednuti tematu velmi obtizne je mozno jak svrchu na znaceno vynechat ton jejz Smetana sam ze sousednich akordu vypousti

c) Rukopis mezi tohoto akordu je mozne ze bylo pri korekture Smetanou vedome vynechano

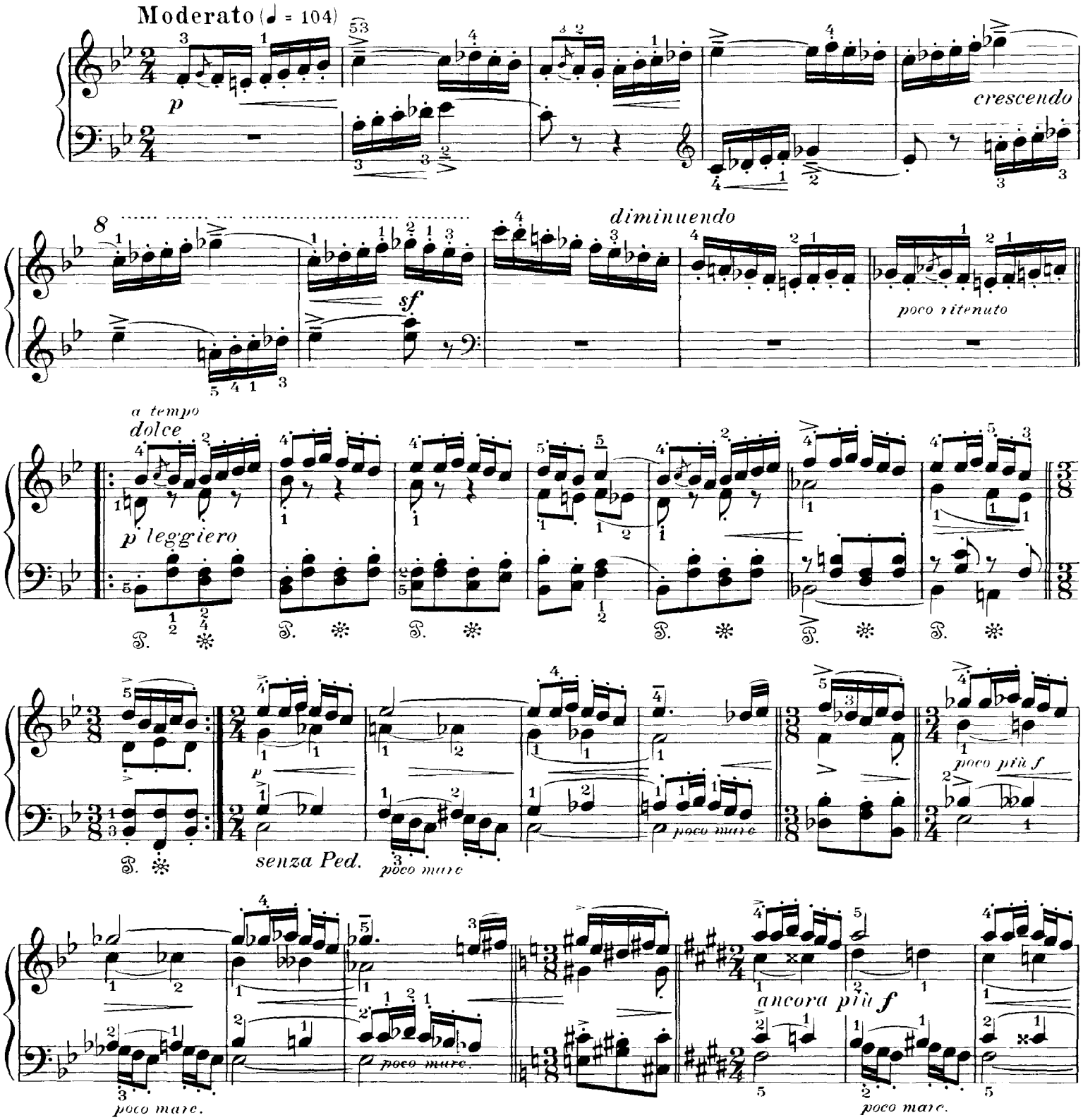
b) Manuskript

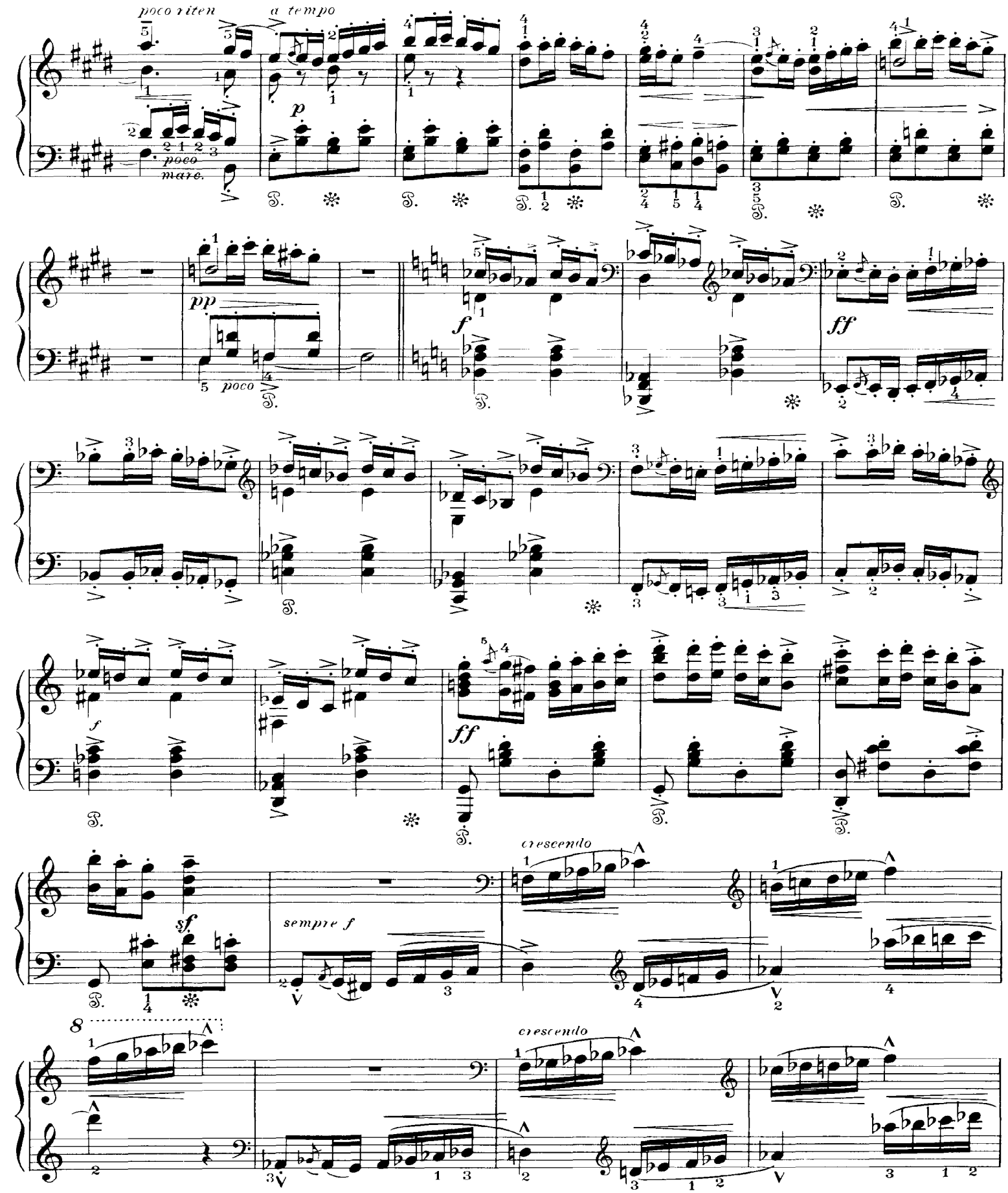
In beiden Fällen ist die angemessene Hervorhebung des Th mas sehr schwierig möglich wäre wie oben angedeutet den Ton auszulassen den Smetana selbst aus den Nachbarakkorden weglaßt

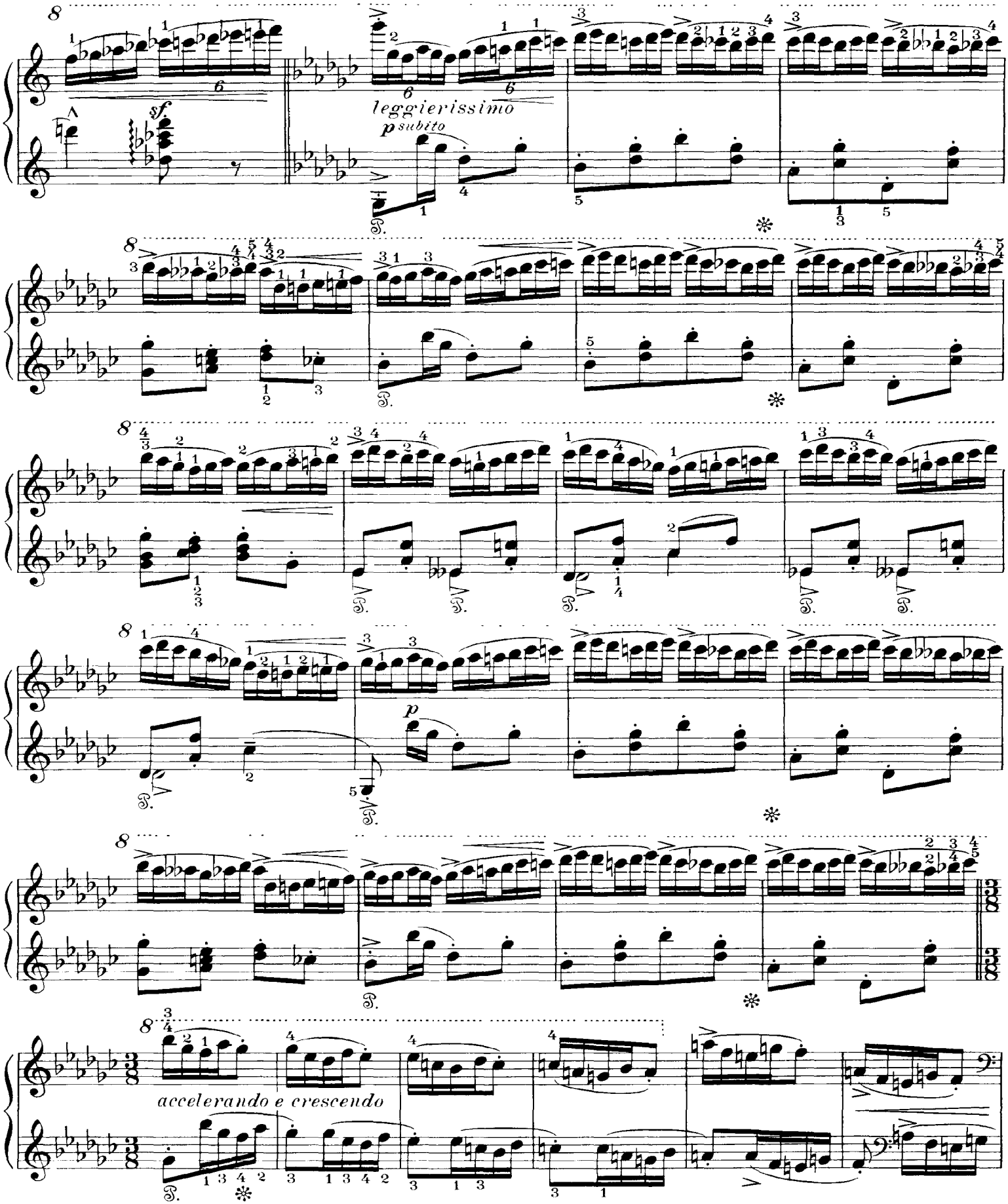
c) Manuskript hat bei diesem Akkord möglicherweise von Smetana bei der Korrektur bewußt ausgelassen

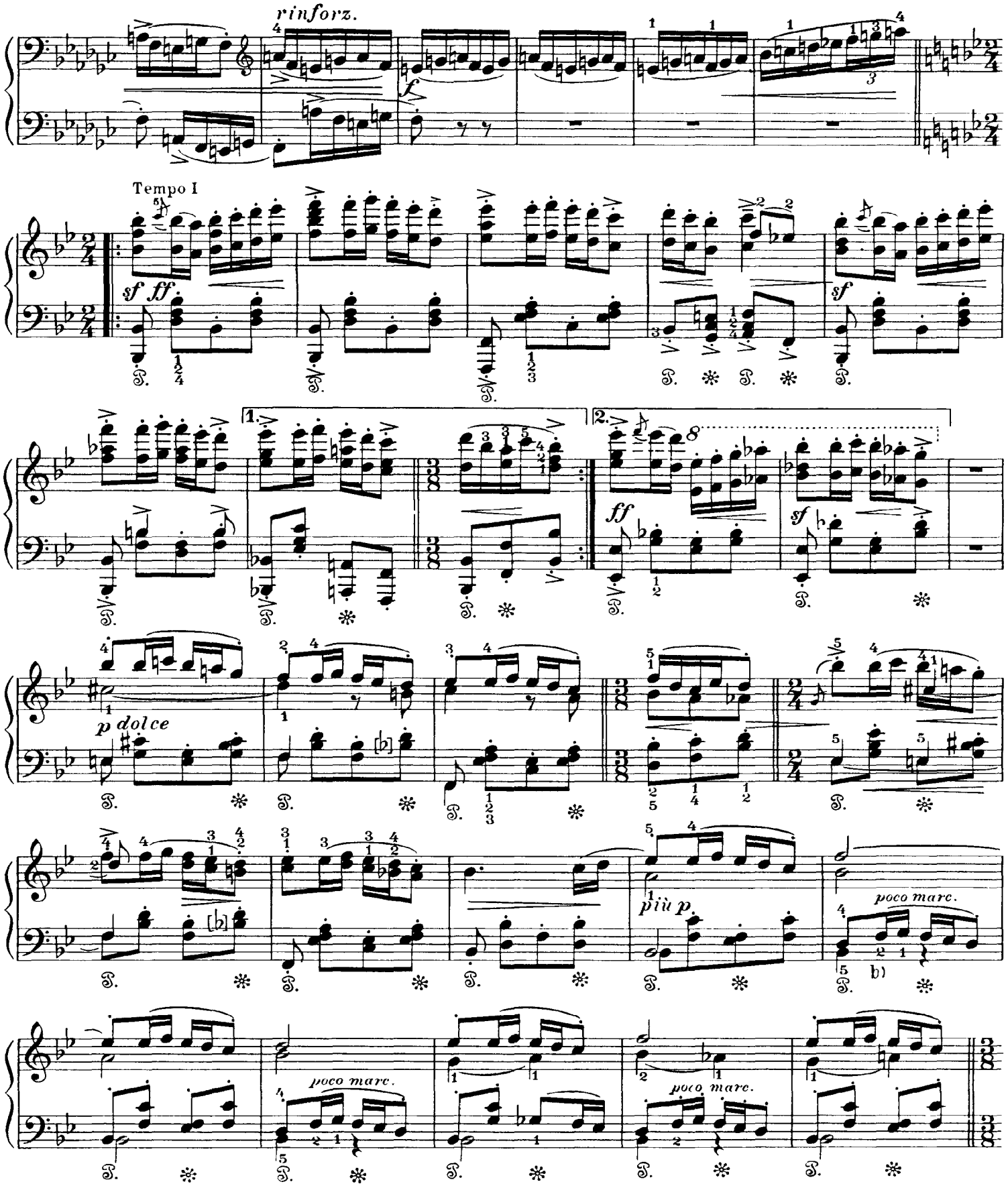

ritenuto
Trionfale (♩. = 56)
diminuendo sempre
più p
pp
pp perdendosi
Presto
senza Ped.

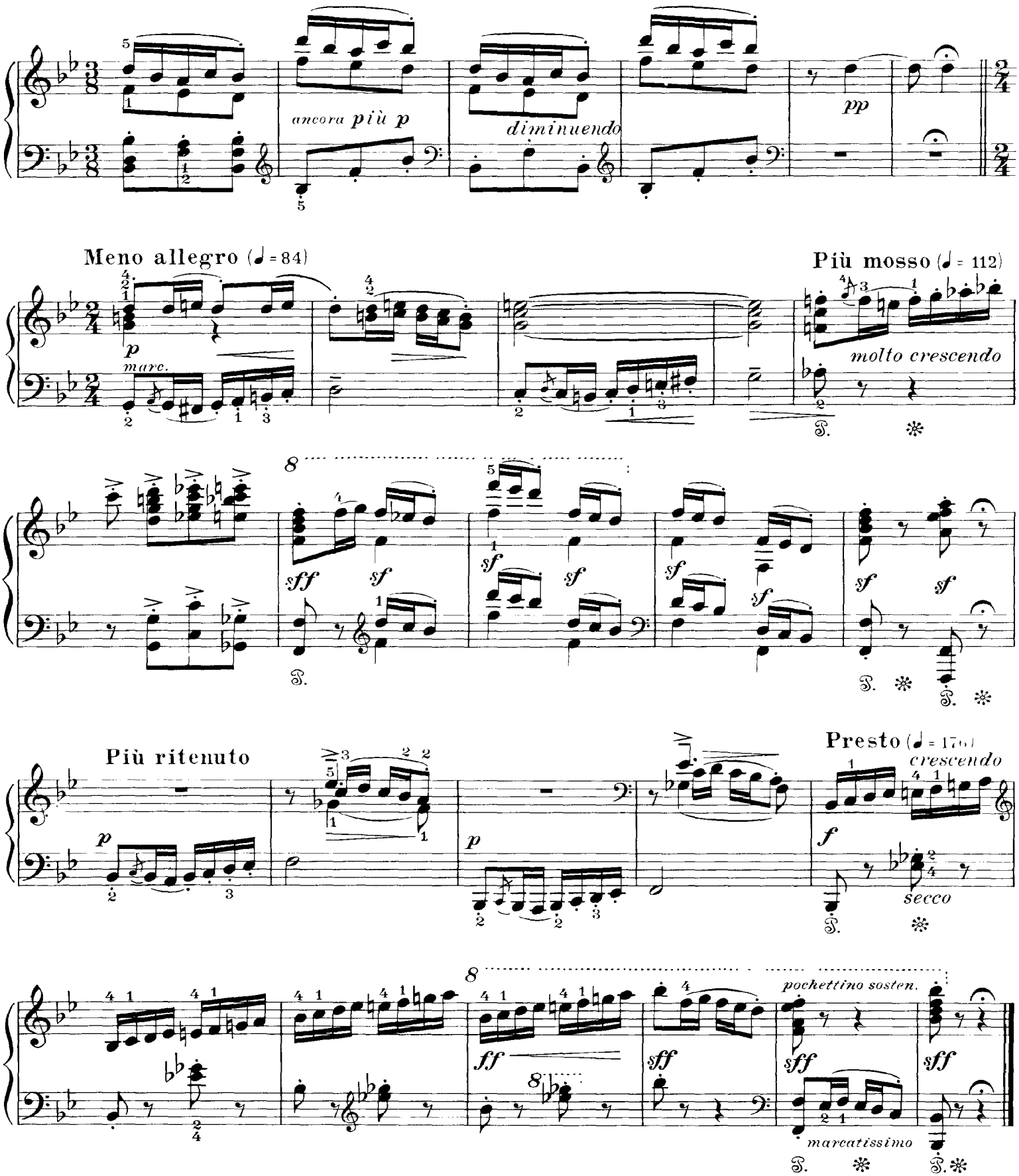
2. Slepicka (The Little Hen)



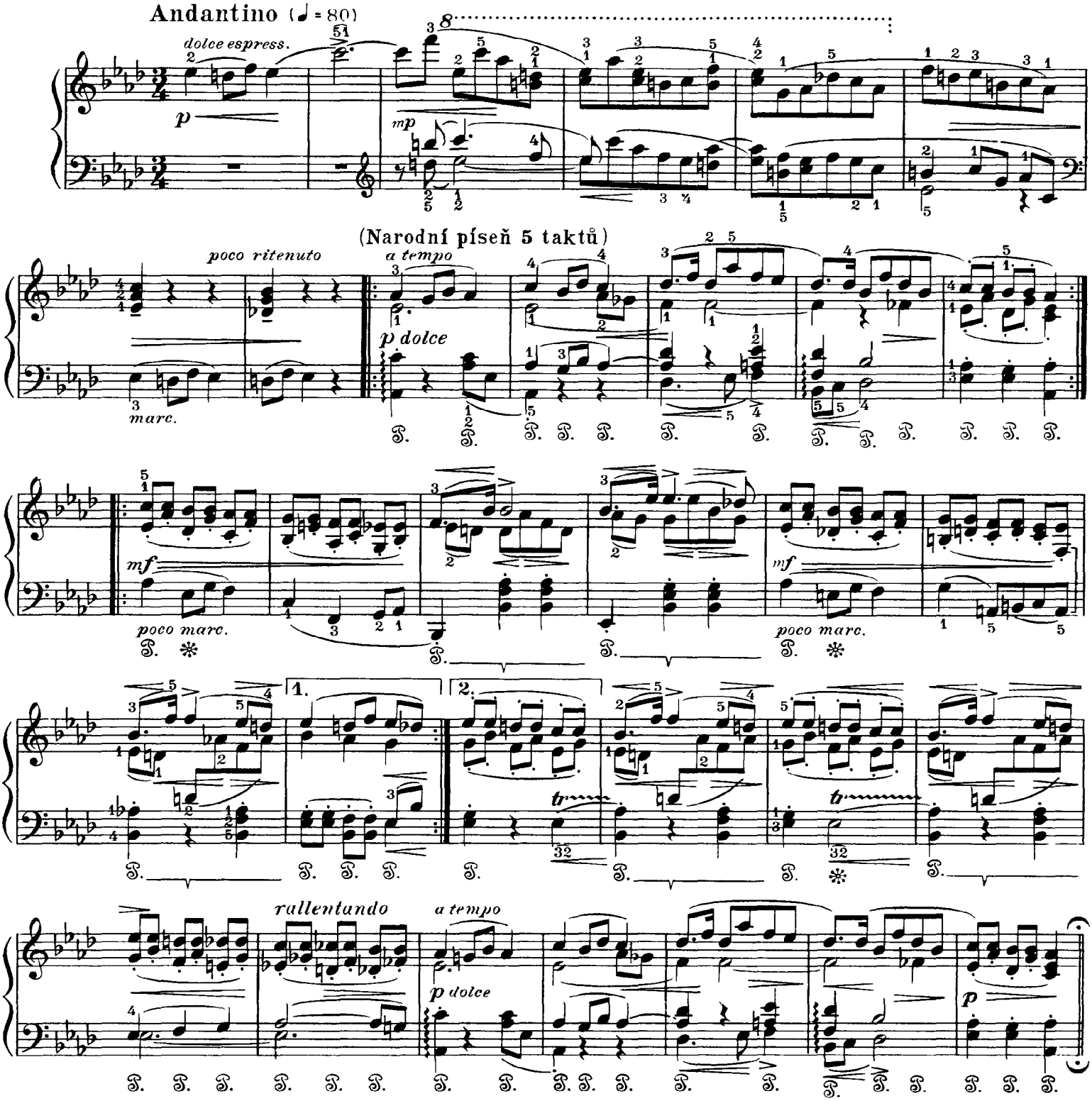

poco riten
a tempo
poco mare.
p
pp
poco
f
ff
f
ff
sf
sempre f
crescendo
8
crescendo

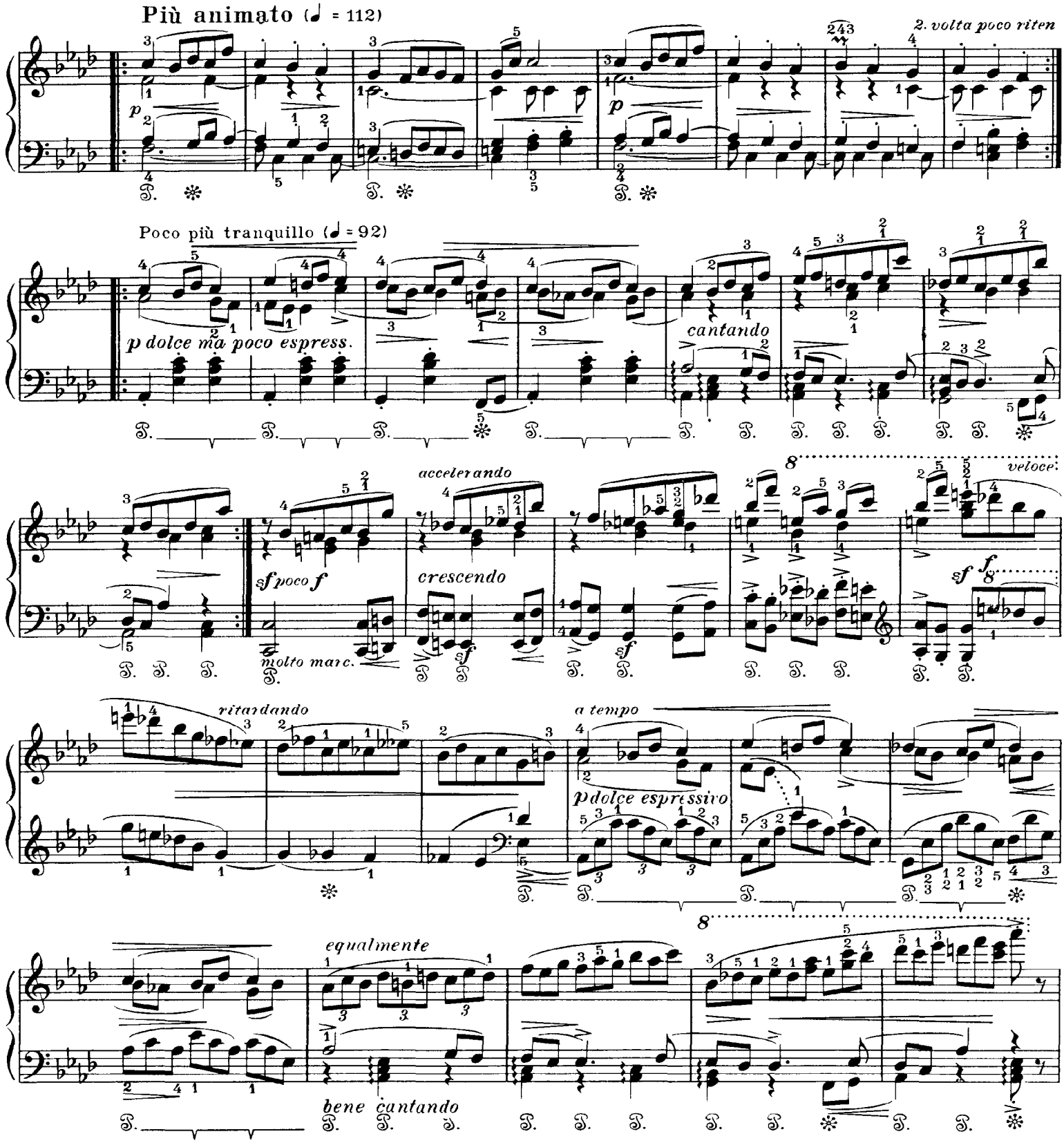

leggierissimo
p subito
sf
p
accelerando e crescendo

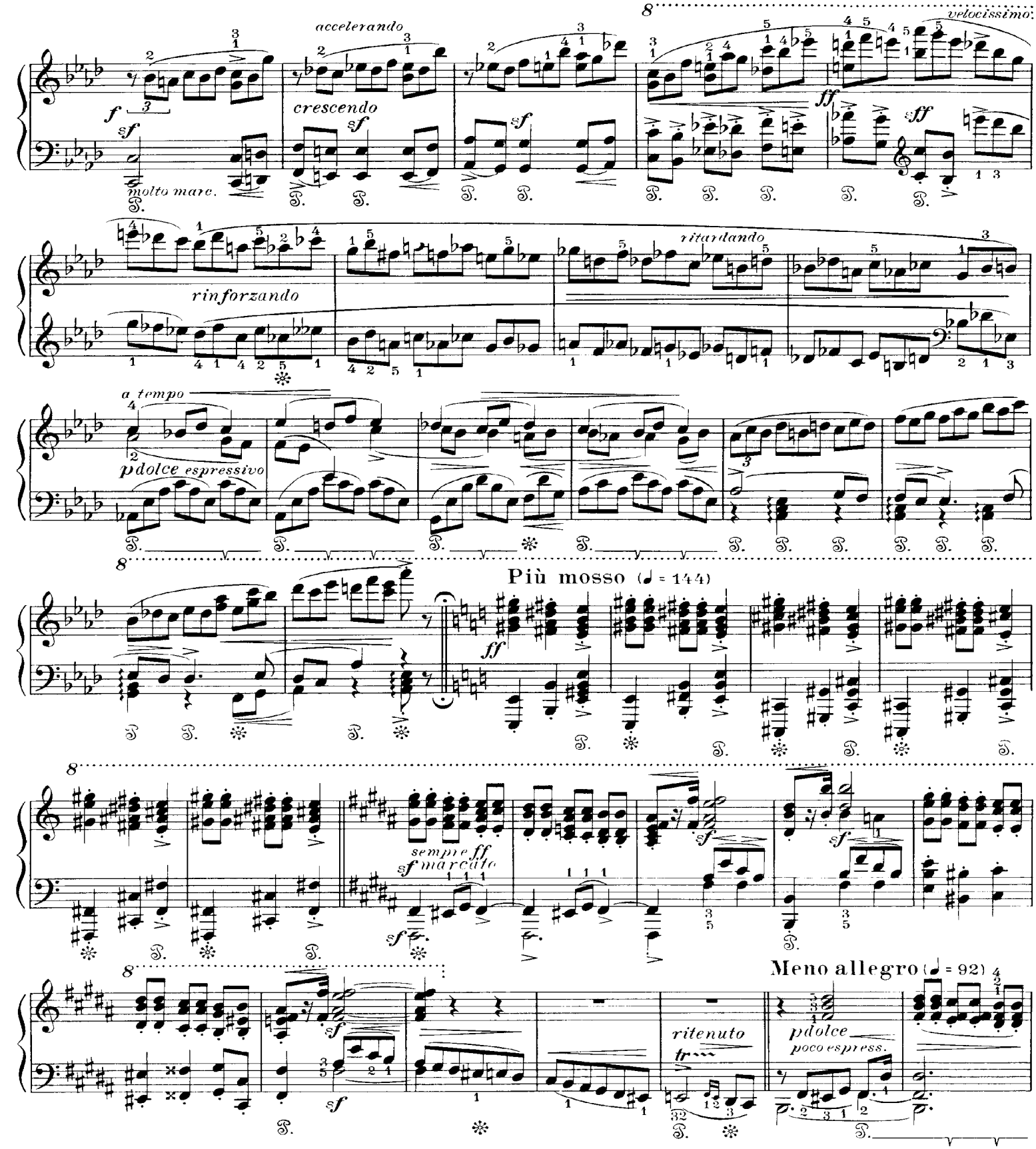

rinforz.
Tempo I
sf ff
sf
ff
sf
p dolce
più p.
poco marc.
poco marc.
poco marc.


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.
sff
marcatissimo

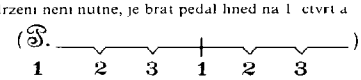
3. Oves (Oats)


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

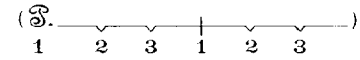

Più animato (♩ = 112)
2. volta poco riten
Poco più tranquillo (♩ = 92)
p dolce ma poco espress.
cantando
accelerando
sf poco f
crescendo
molto marc.
veloce
sf
ritardando
a tempo
p dolce espressivo
equalmente
bene cantando

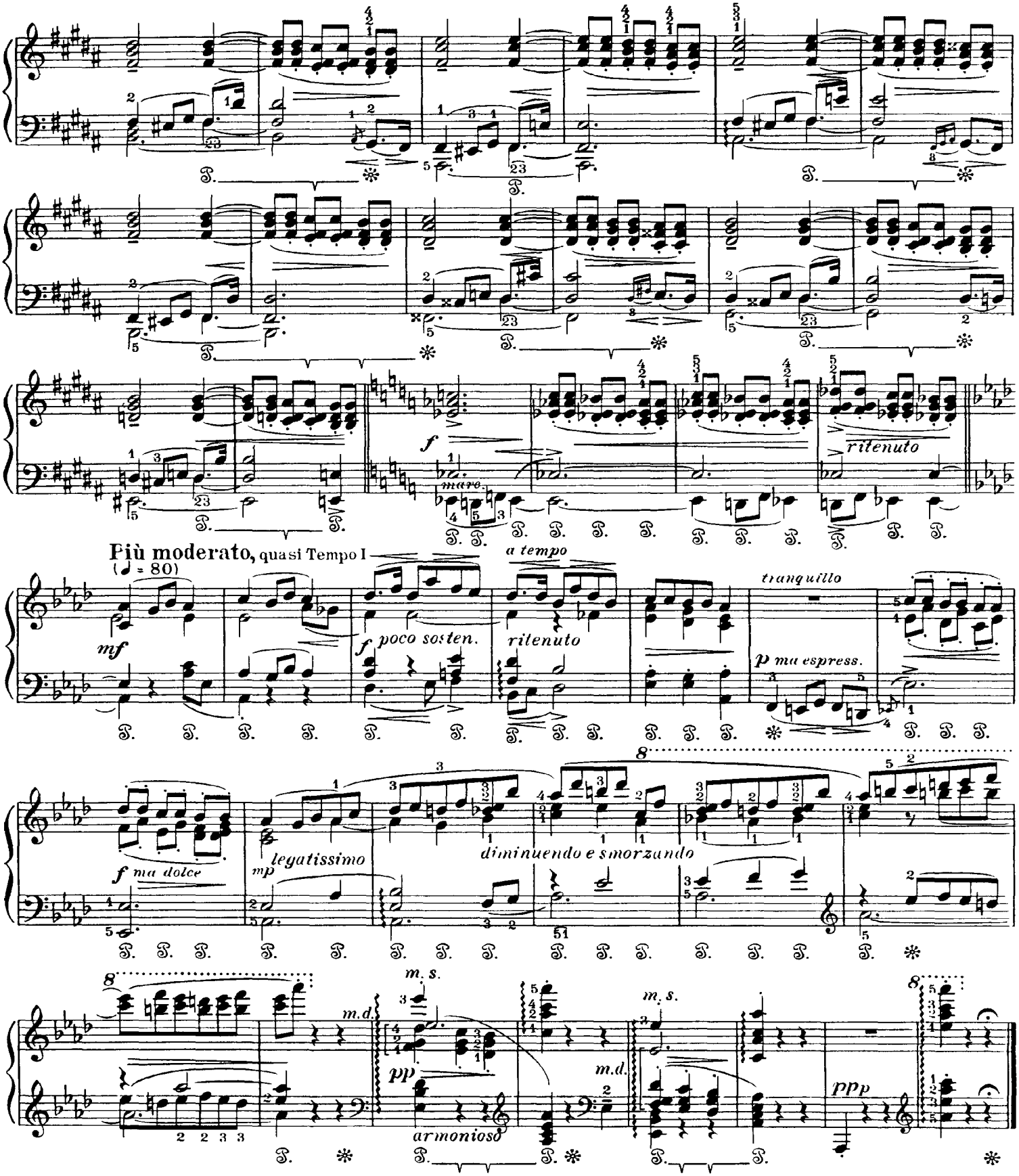


a) Podmínkou brání pedálu až na 3. čtvrť je správné dodržení nejhlubší noty jiná obtížnější ale zvukově lepší možnost. Kde pak toto dodržení není nutné, je brát pedál hned na 1. čtvrť a nadlehčit na 2. a 3.

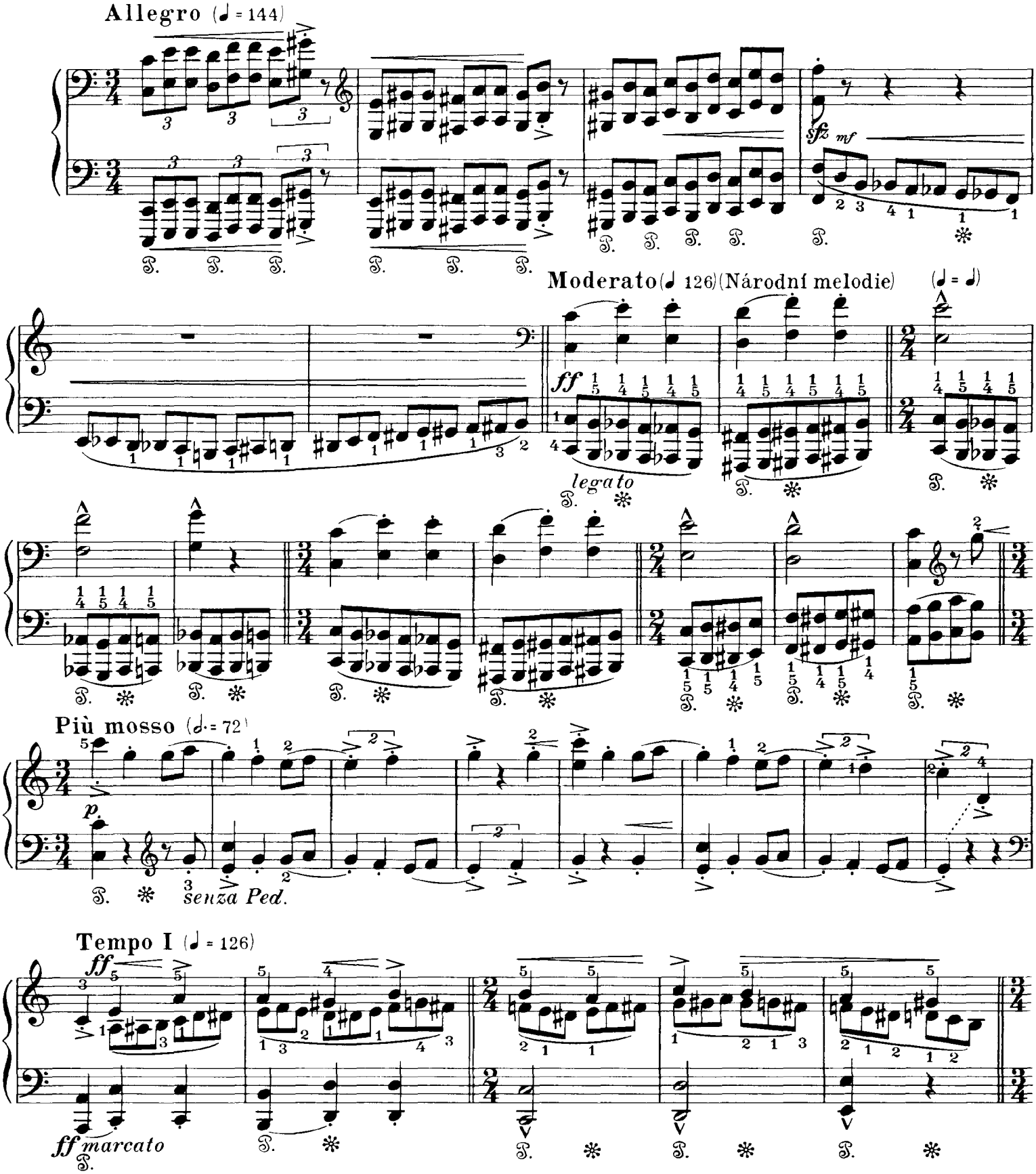


a) Das Pedalnehmen erst beim 3. Viertel bedingt ein richtiges Halten der tiefsten Note, eine andere, schwierigere jedoch klanglich bessere Möglichkeit, wobei dieses Halten nicht nötig ist, wäre, das Pedal gleich beim 1. Viertel zu nehmen und beim 2. und 3. Viertel ein wenig zu heben.




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

4. Medved (The Bear)



Più mosso (𝅗𝅥. = 72)

p

senza 𝄢.

sf f

sf

cresc.

sf

sf

p subito

312

cresc.

sf

sf

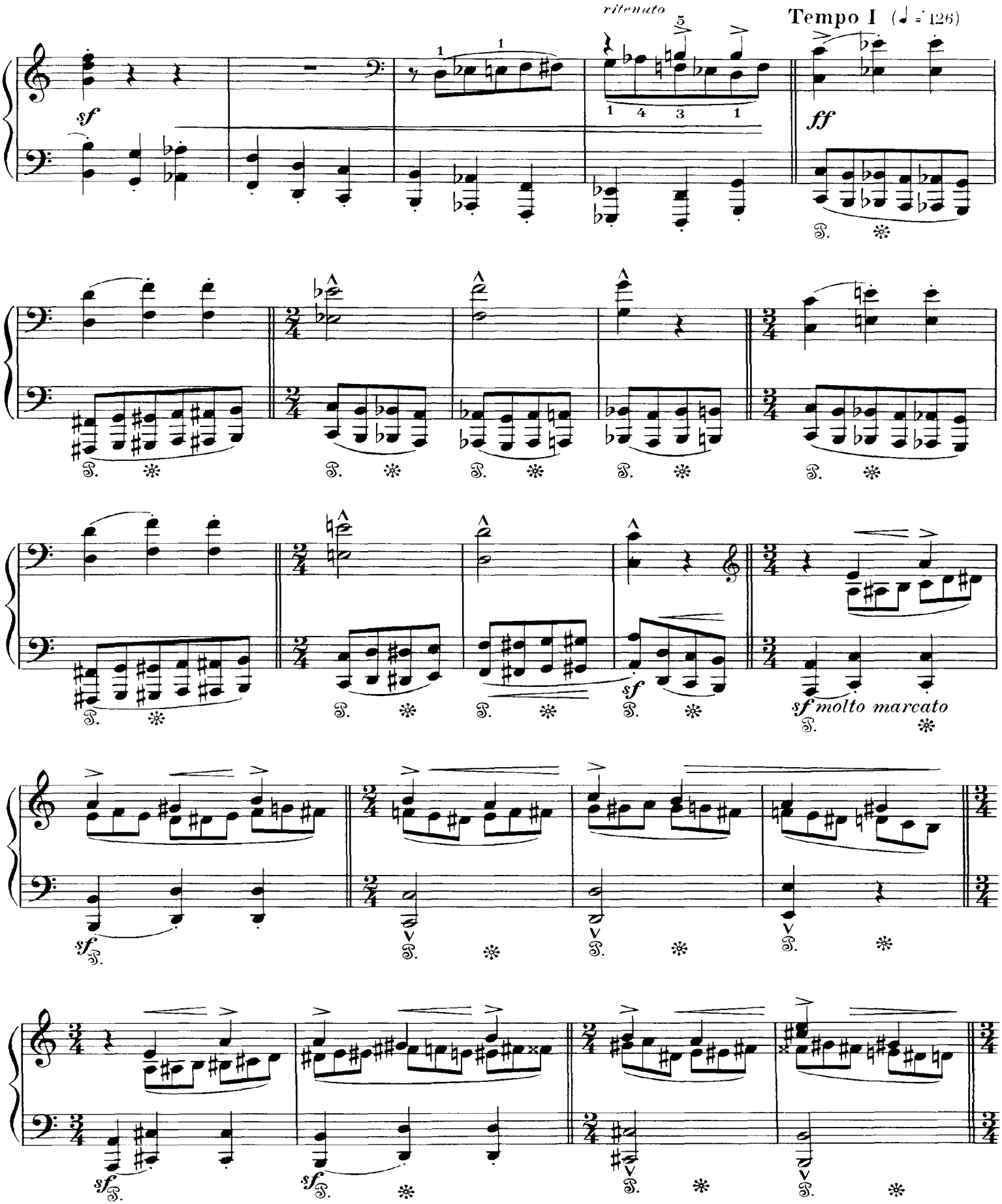
sf

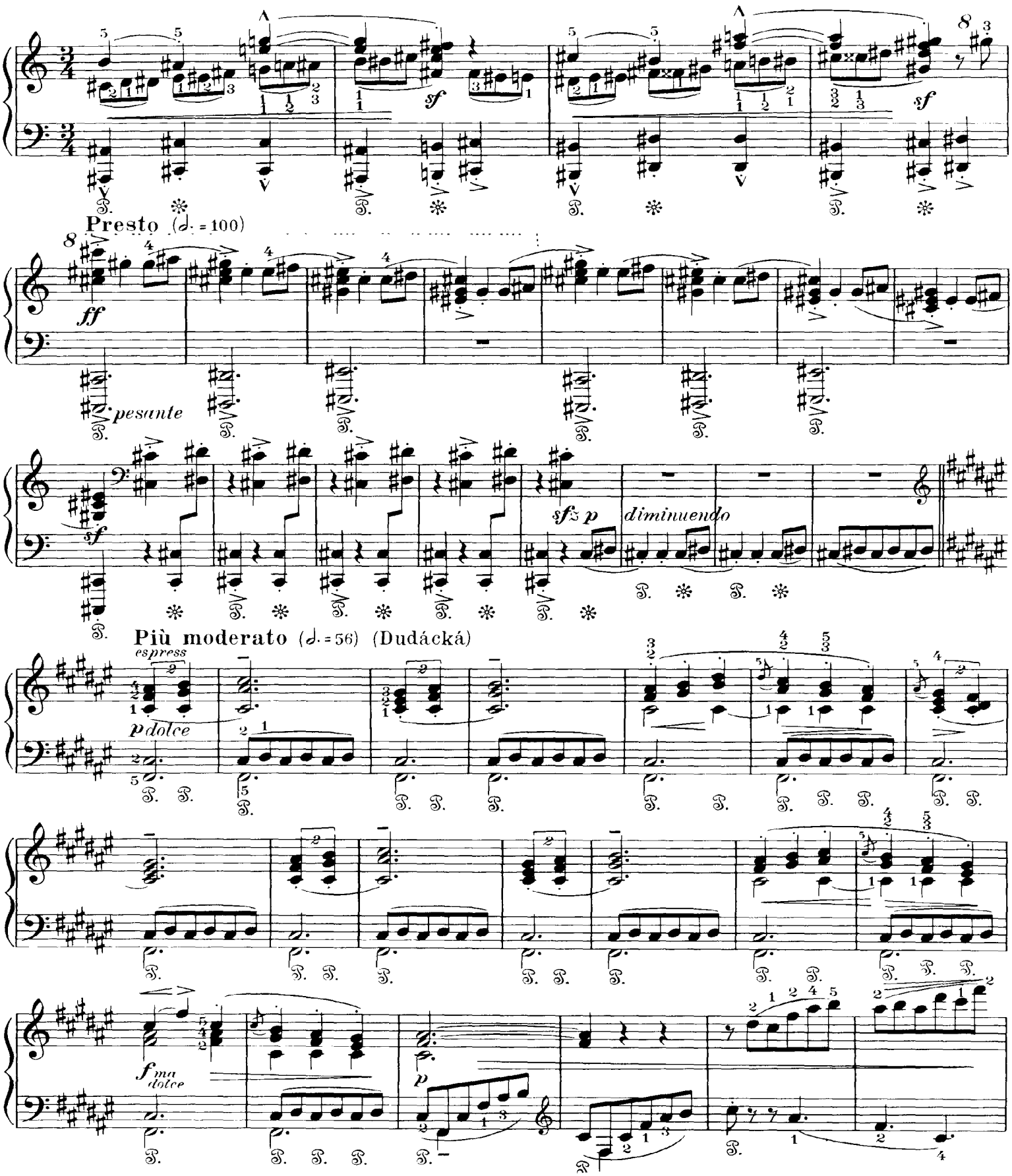
a) Bylo by možno hrat též

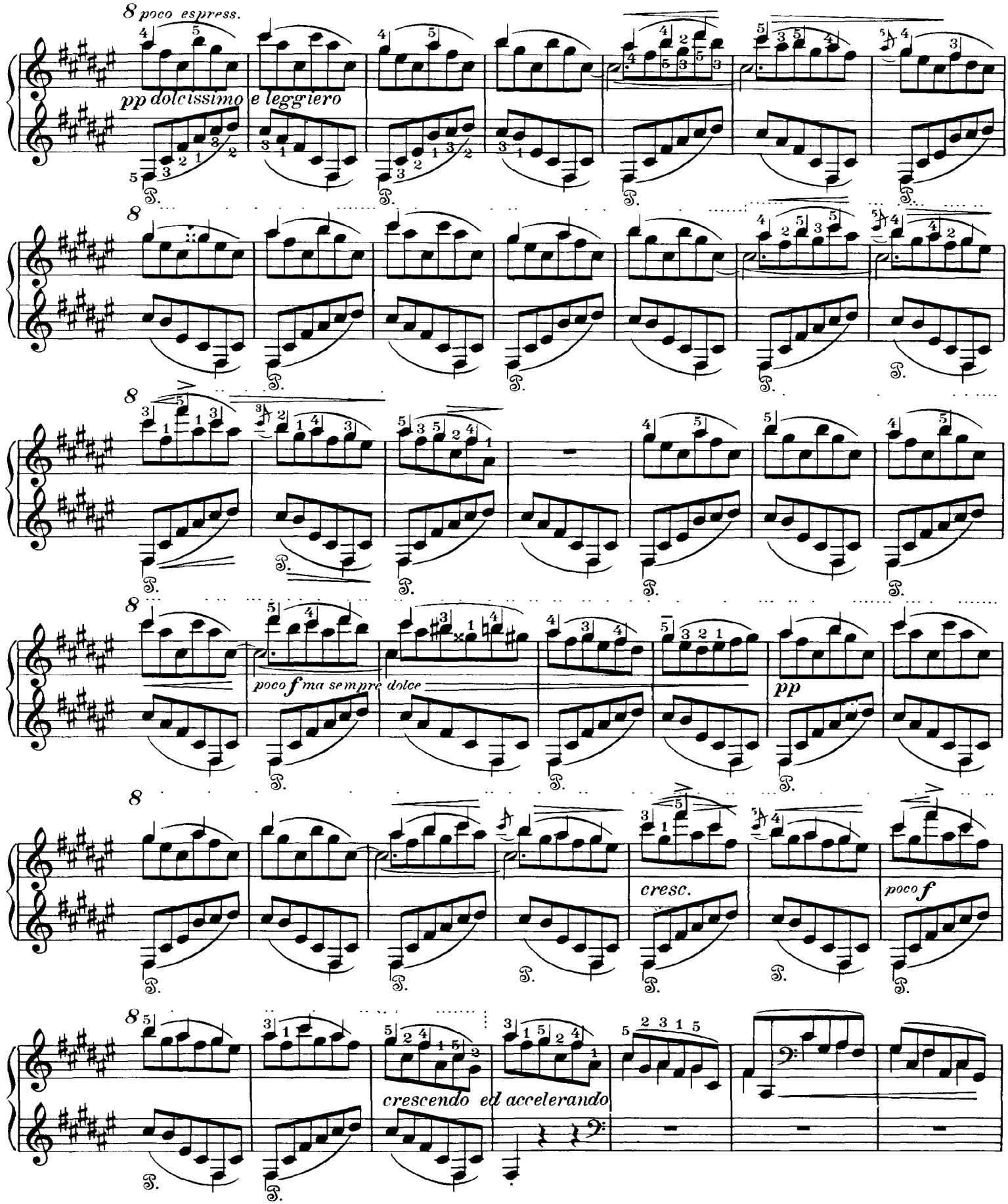
Poněvadž však akord je na 1 čtvrti vyslovně označen ⦚, je patrně zamýšlen zvukovy učin arpeggia s mírně zdůrazněným *a*

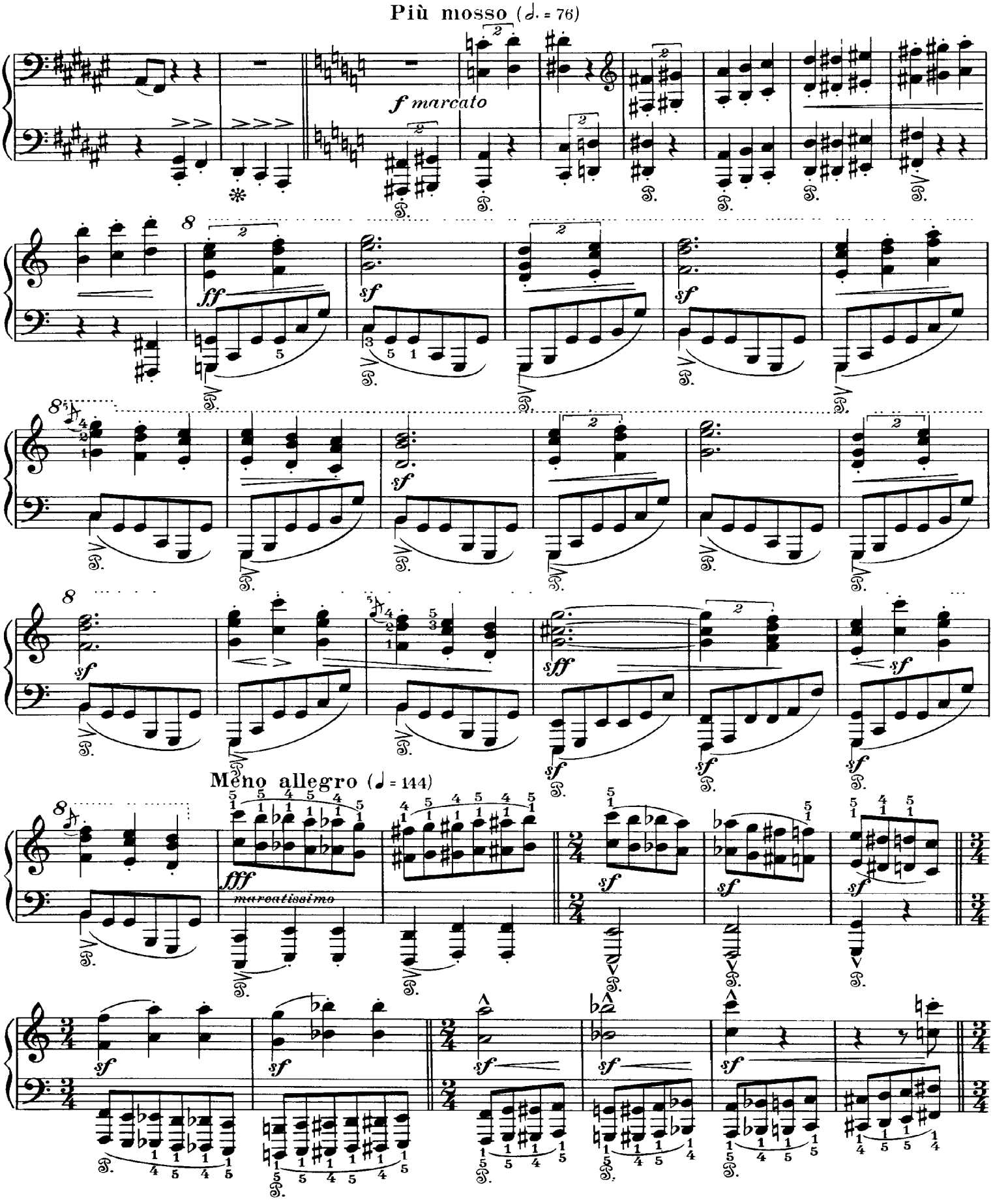
a) Möglich auch folgende Spielart

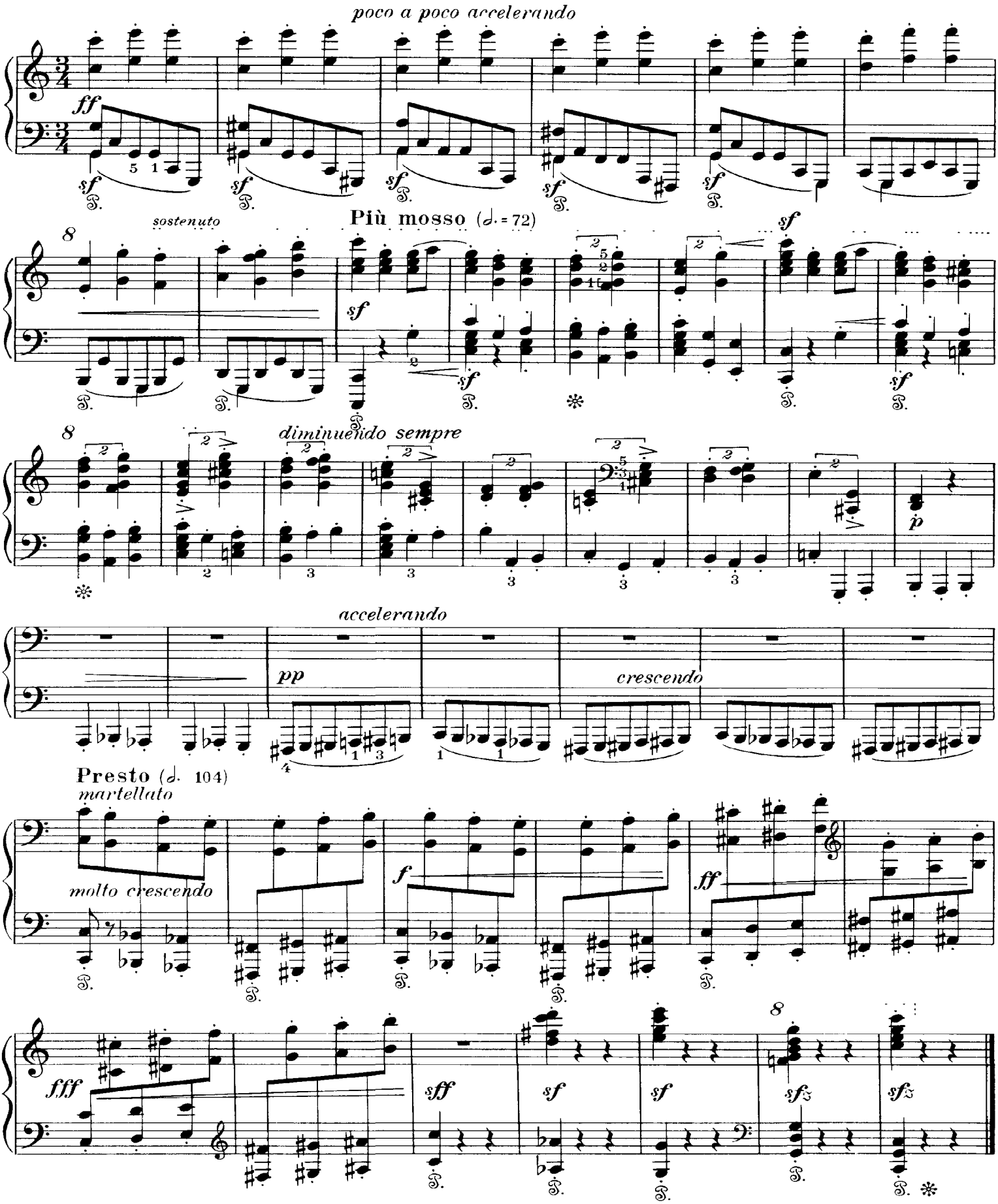
Da jedoch der Akkord auf dem 1 Viertel ausdrucklich bezeichnet ist ⦚, war wohl die klangliche Wirkung eines Arpeggios mit leicht betontem a beabsichtigt


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

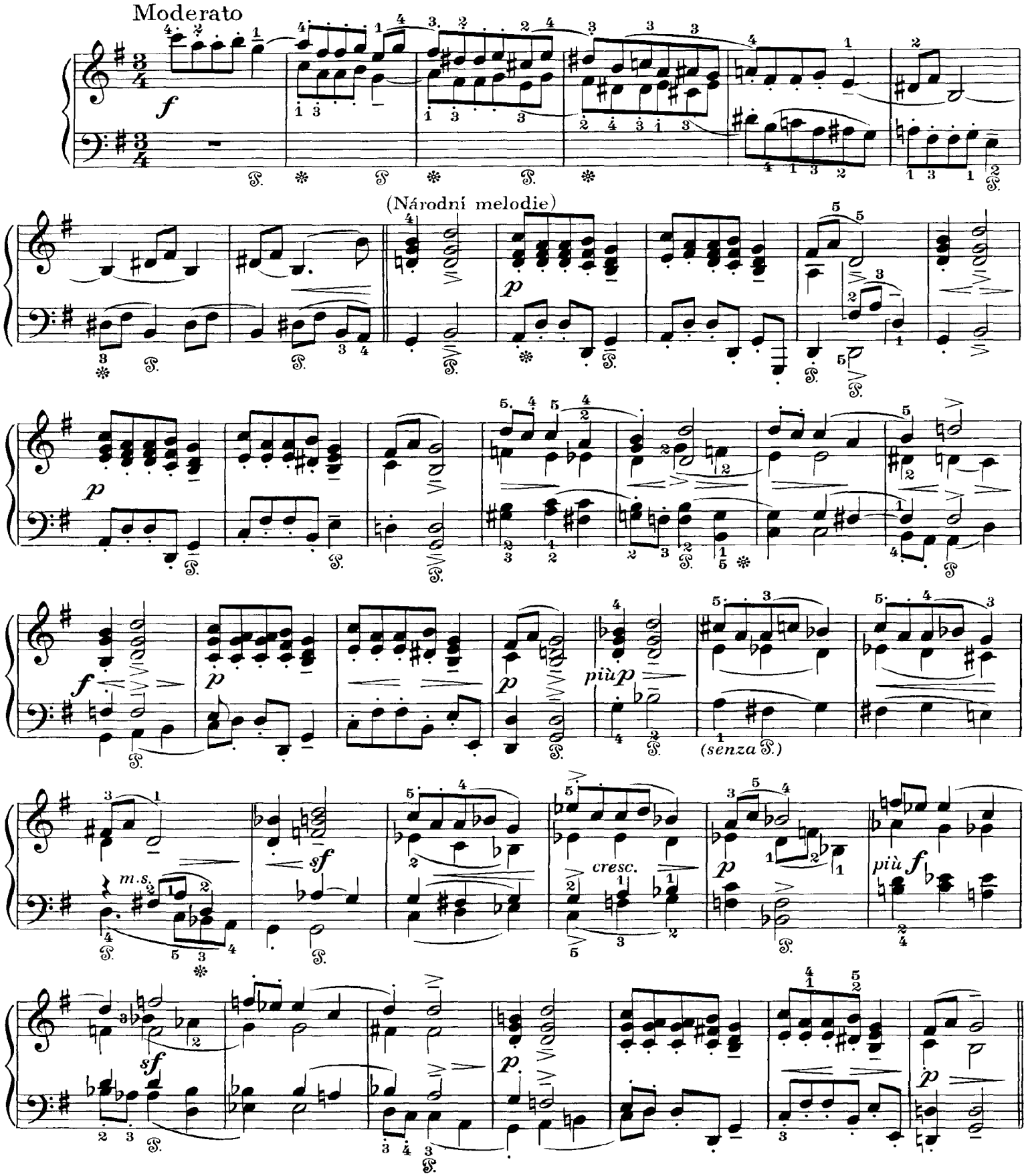

Presto (𝅗𝅥. = 100)
ff
pesante
sf
sfz p
diminuendo
Più moderato (𝅗𝅥. = 56) (Dudácká)
espress
p dolce
f ma dolce
p

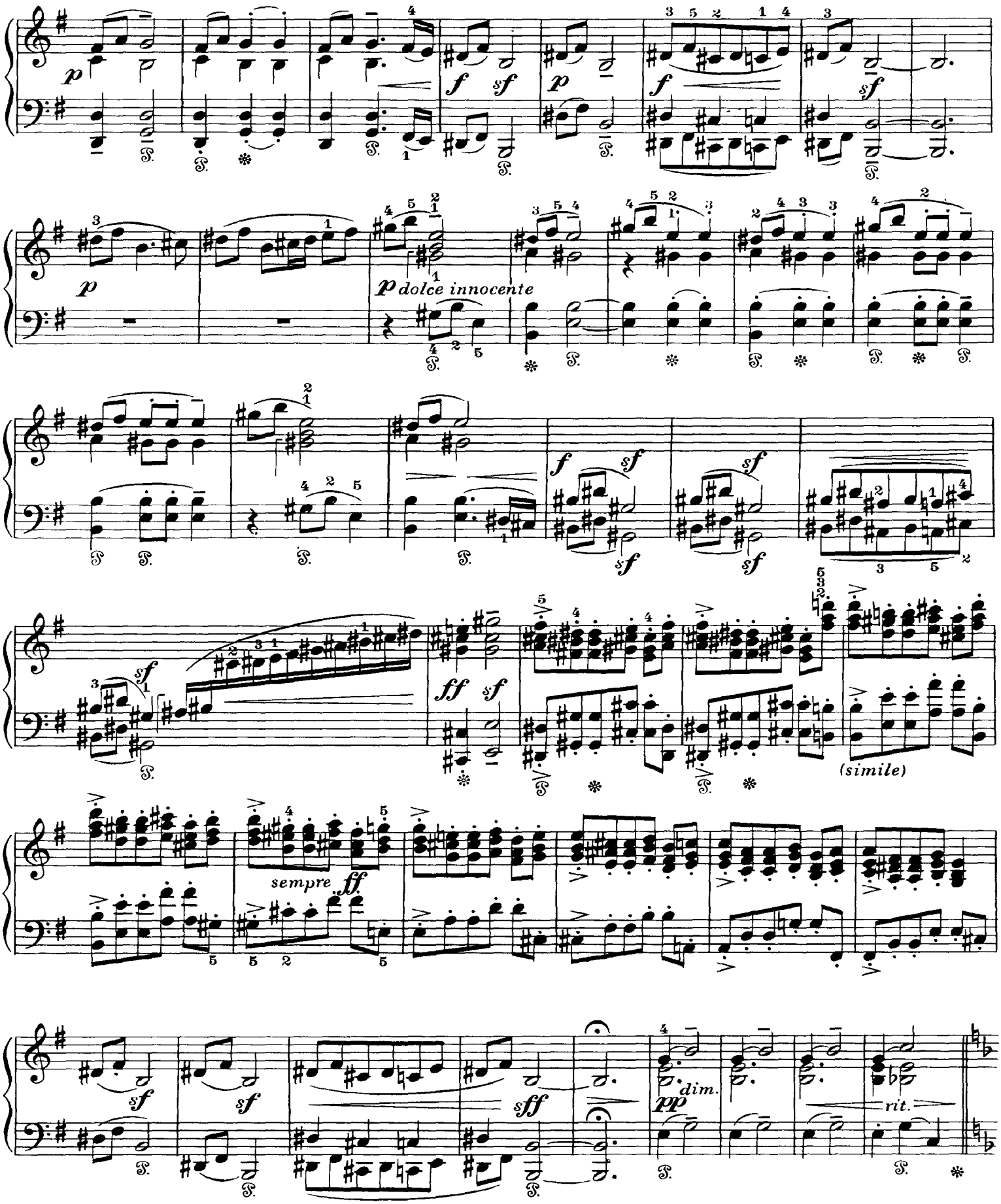

8 poco espress.
pp dolcissimo
e leggiero
8
8
poco f ma sempre dolce
pp
8
cresc.
poco f
8
crescendo ed accelerando

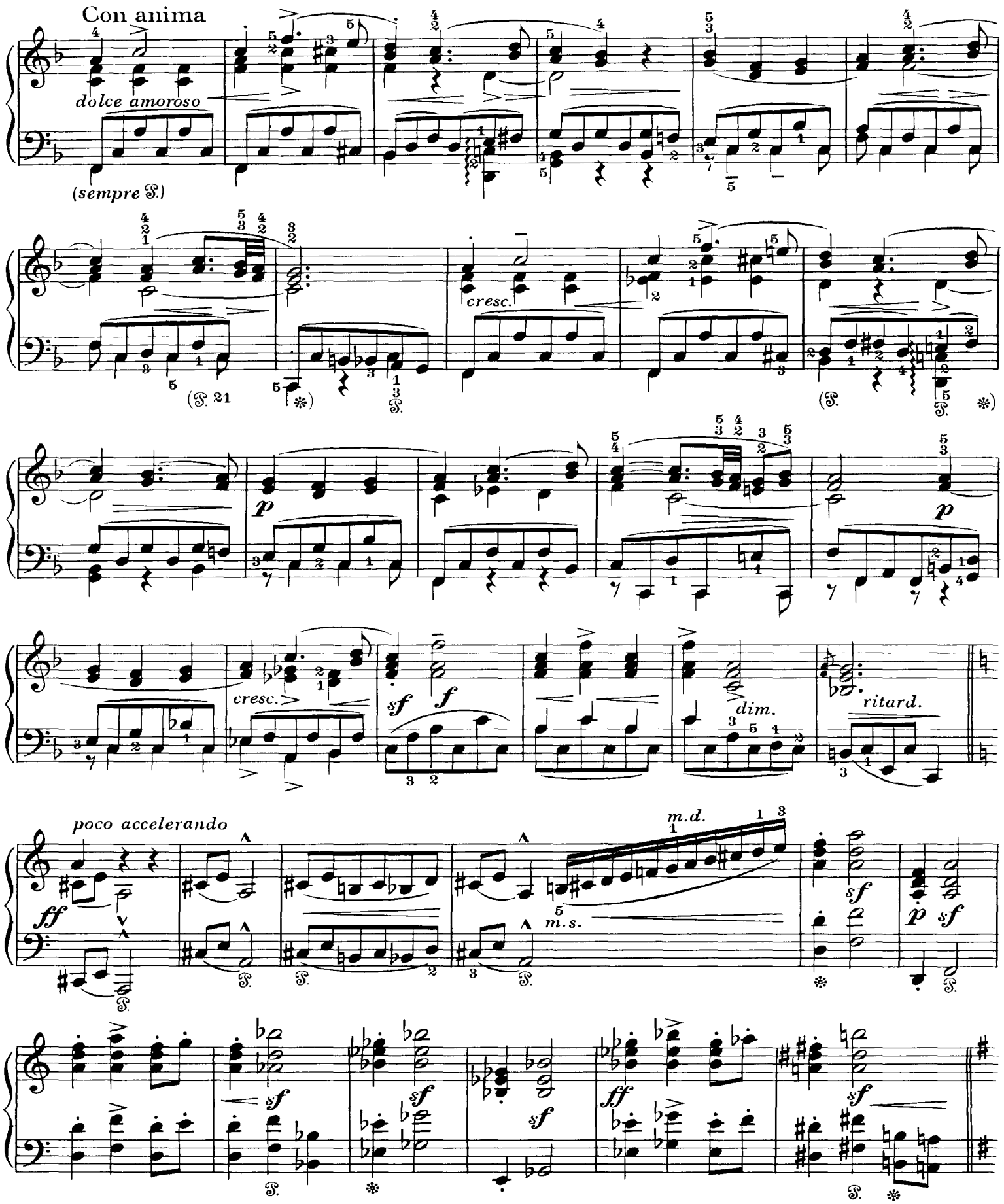

Più mosso (𝅗𝅥. = 76)
f marcato
ff
sf
sff
Meno allegro (♩ = 144)
fff
marcatissimo

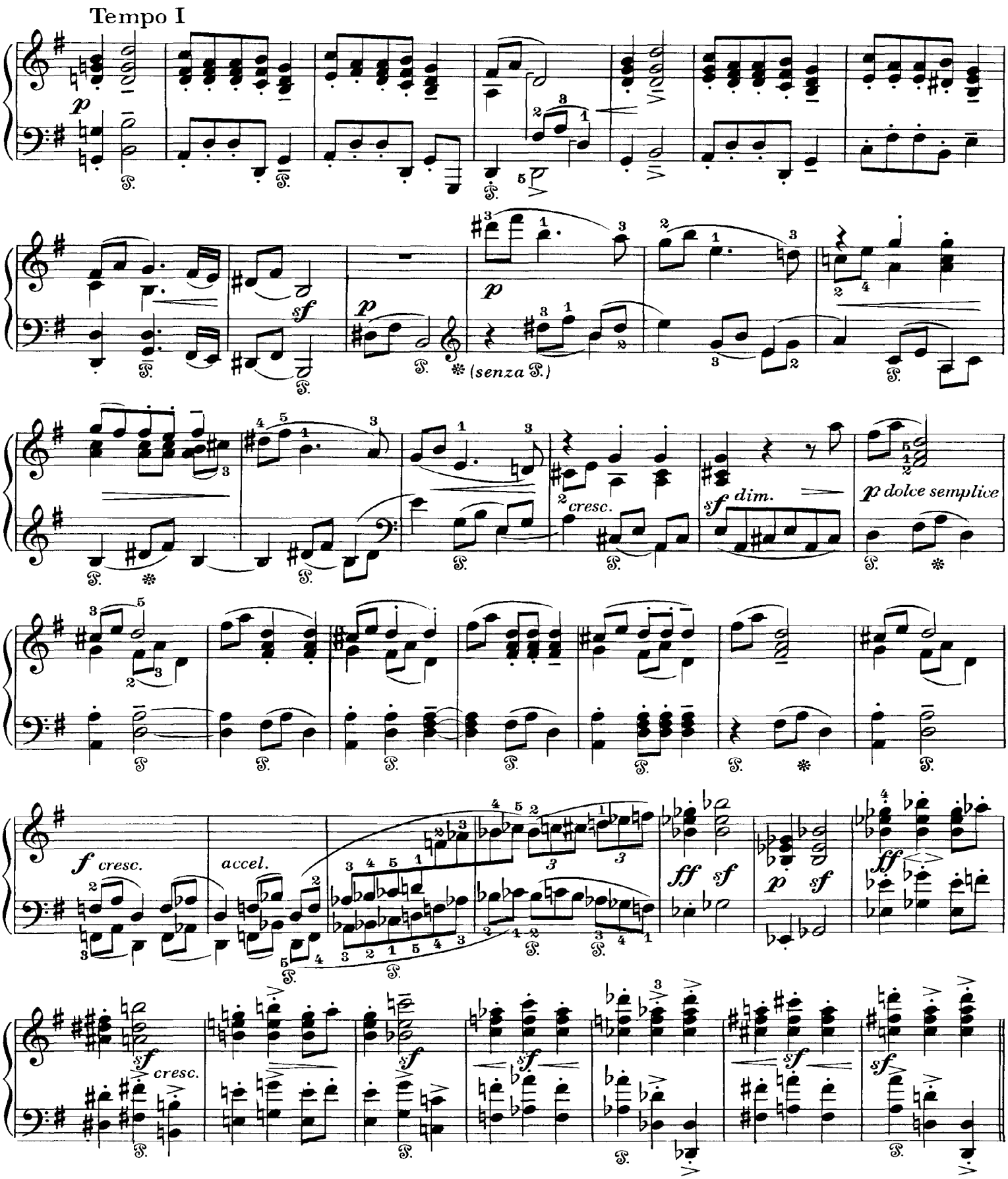

poco a poco accelerando
ff
sostenuto
Più mosso (♩. = 72)
sf
diminuendo sempre
p
accelerando
pp
crescendo
Presto (♩. 104)
martellato
molto crescendo
f
ff
fff
sff
sf
sfz

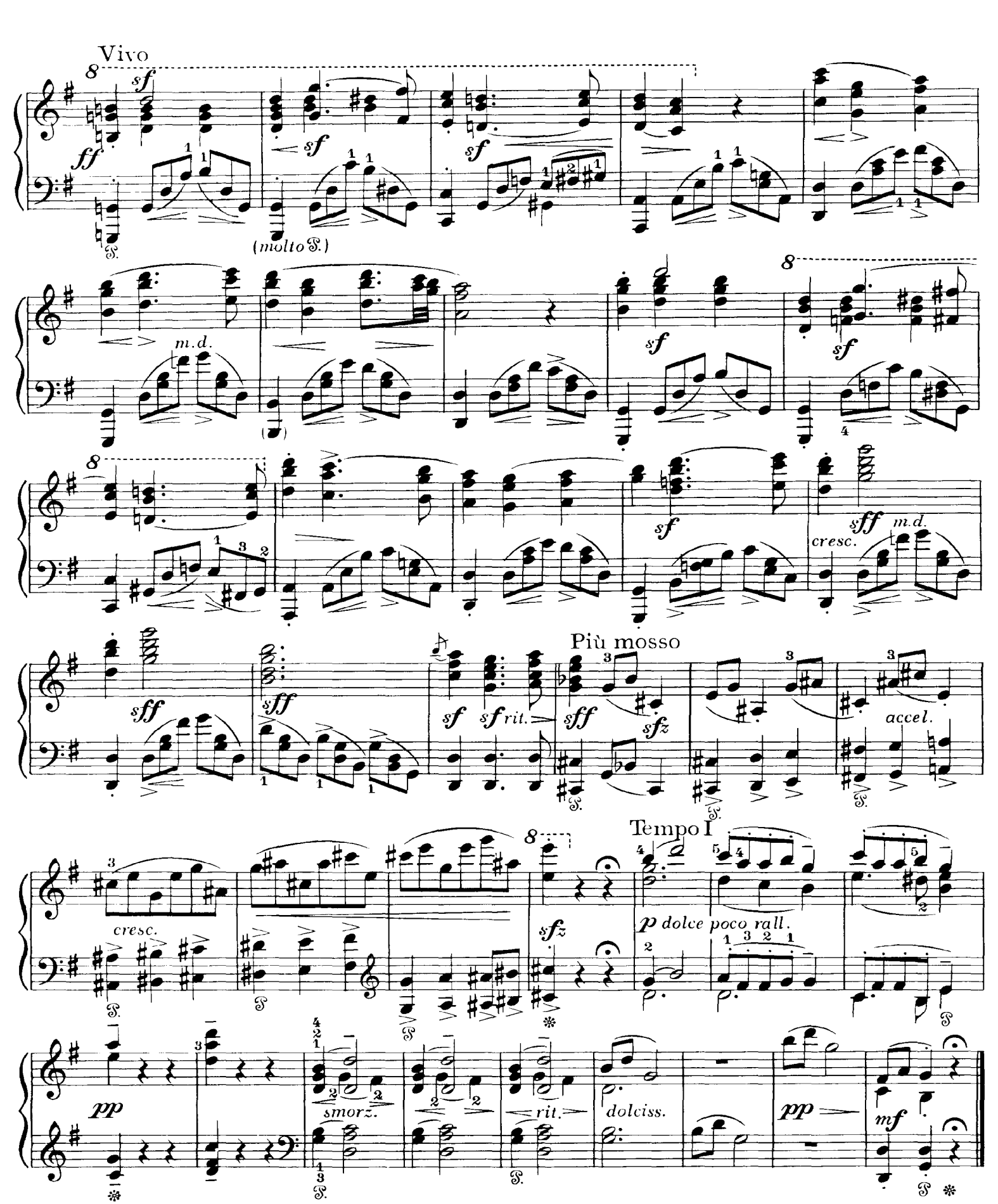
5. Cibulicka (The Little Onion)



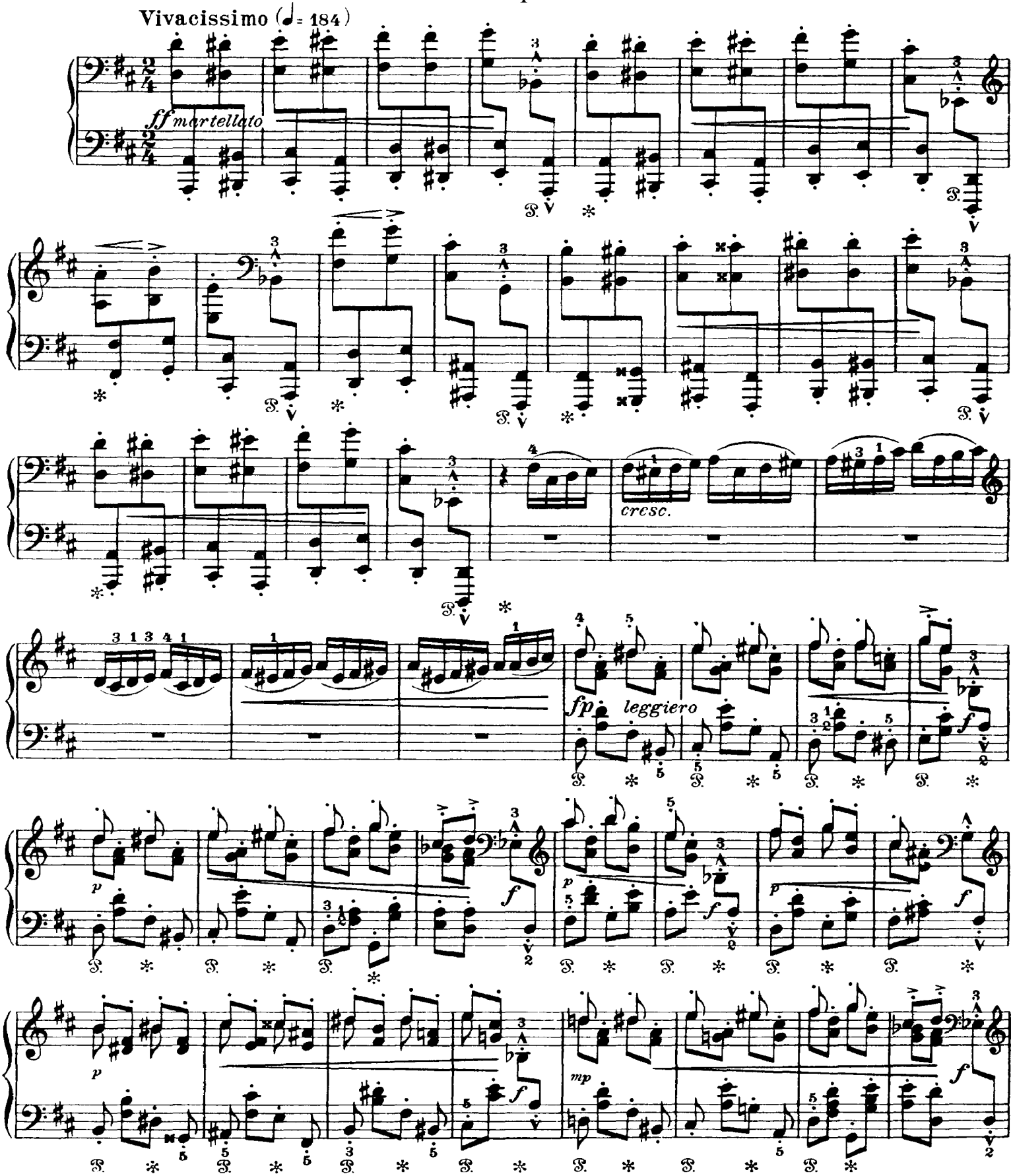

p dolce innocente
(simile)
sempre ff
dim.
rit.

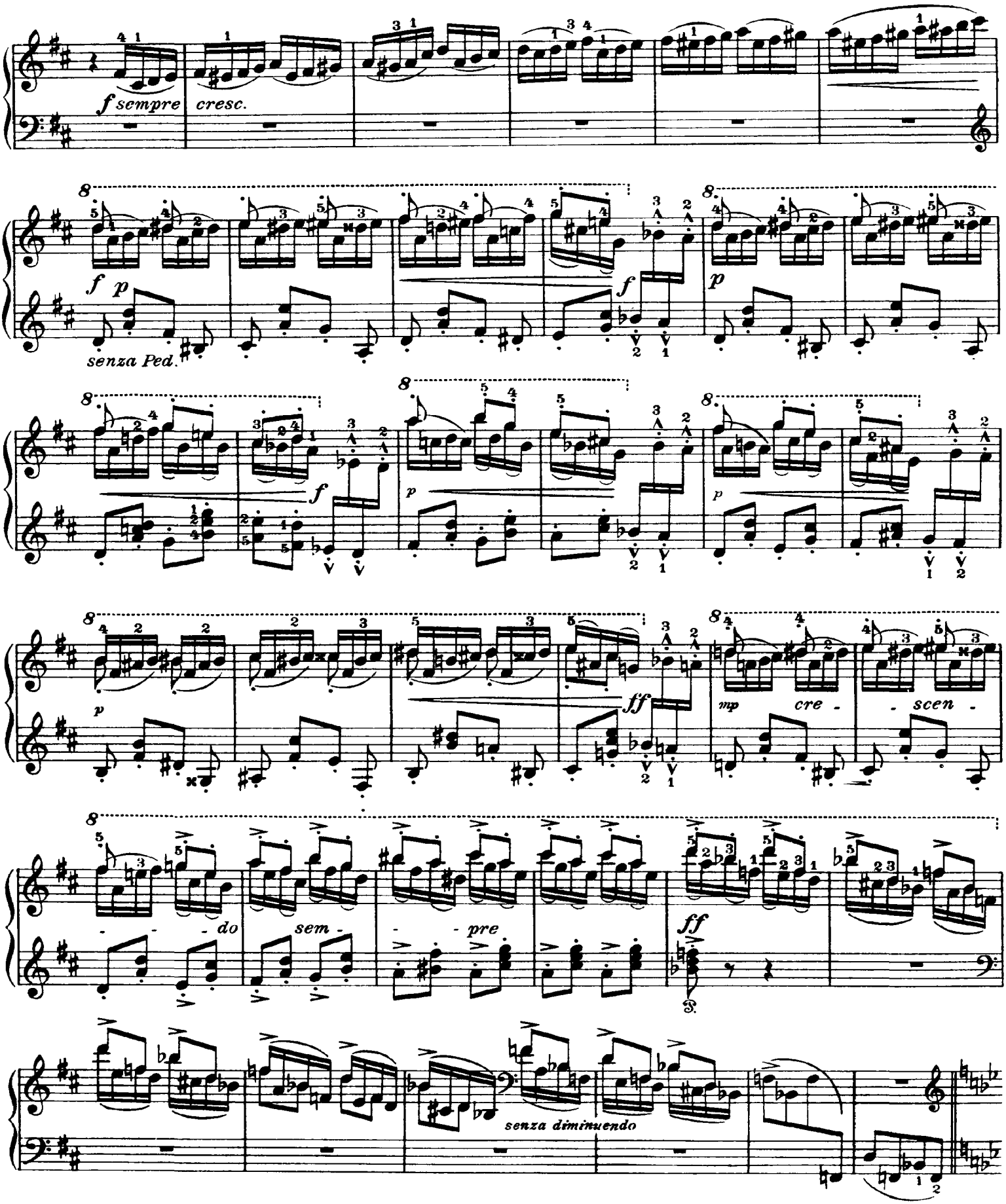

Con anima
dolce amoroso
(sempre 𝄢.)
cresc.
p
cresc.
sf
f
dim.
ritard.
poco accelerando
ff
m.d.
m.s.
sf
p
sf
sf
sf
sf
ff
sf

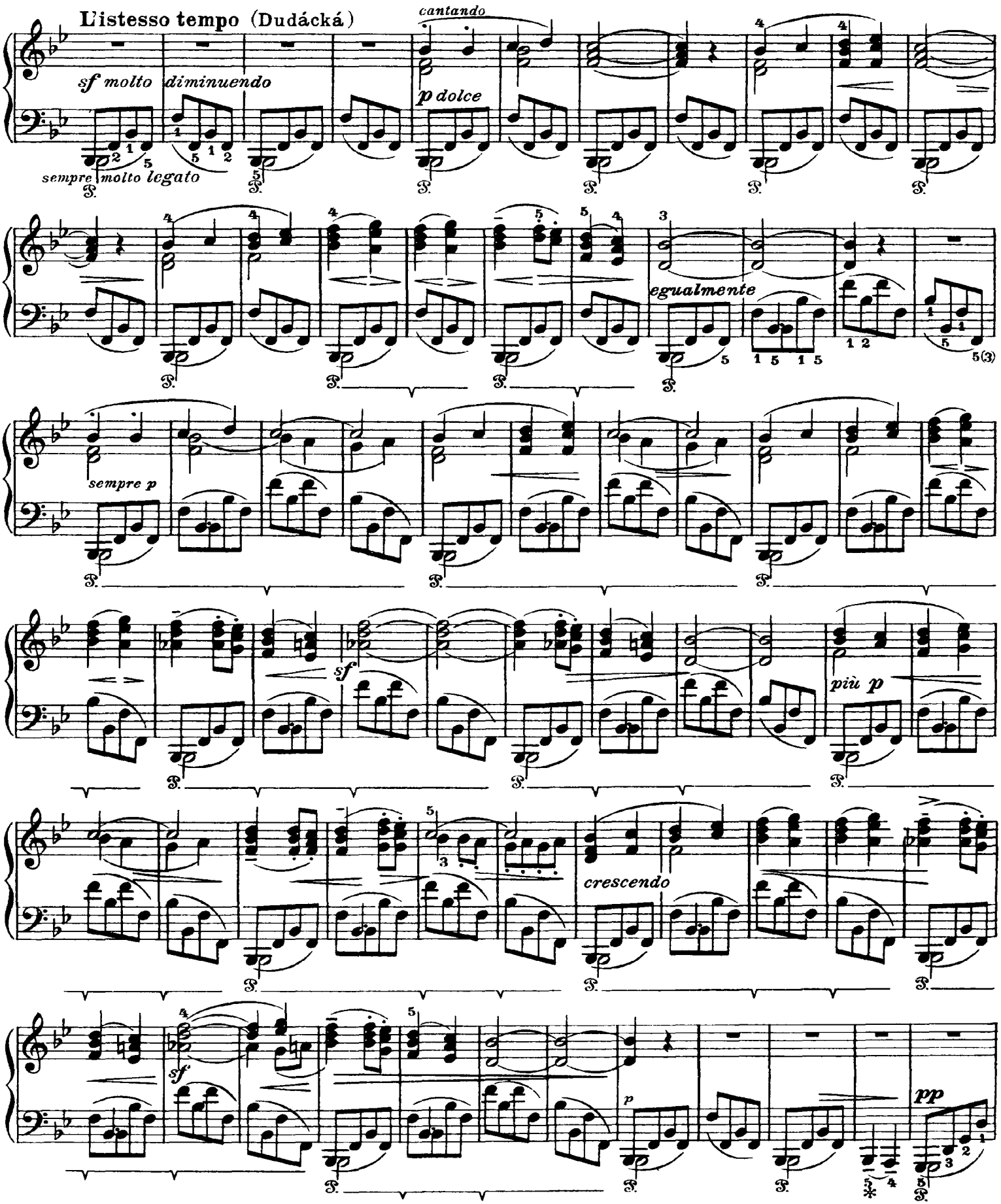

Tempo I
p
sf
p
(senza S.)
p
cresc.
sf dim.
p dolce semplice
f cresc.
accel.
ff
sf
p
sf
ff
sf cresc.
sf
sf
sf
sf
sf

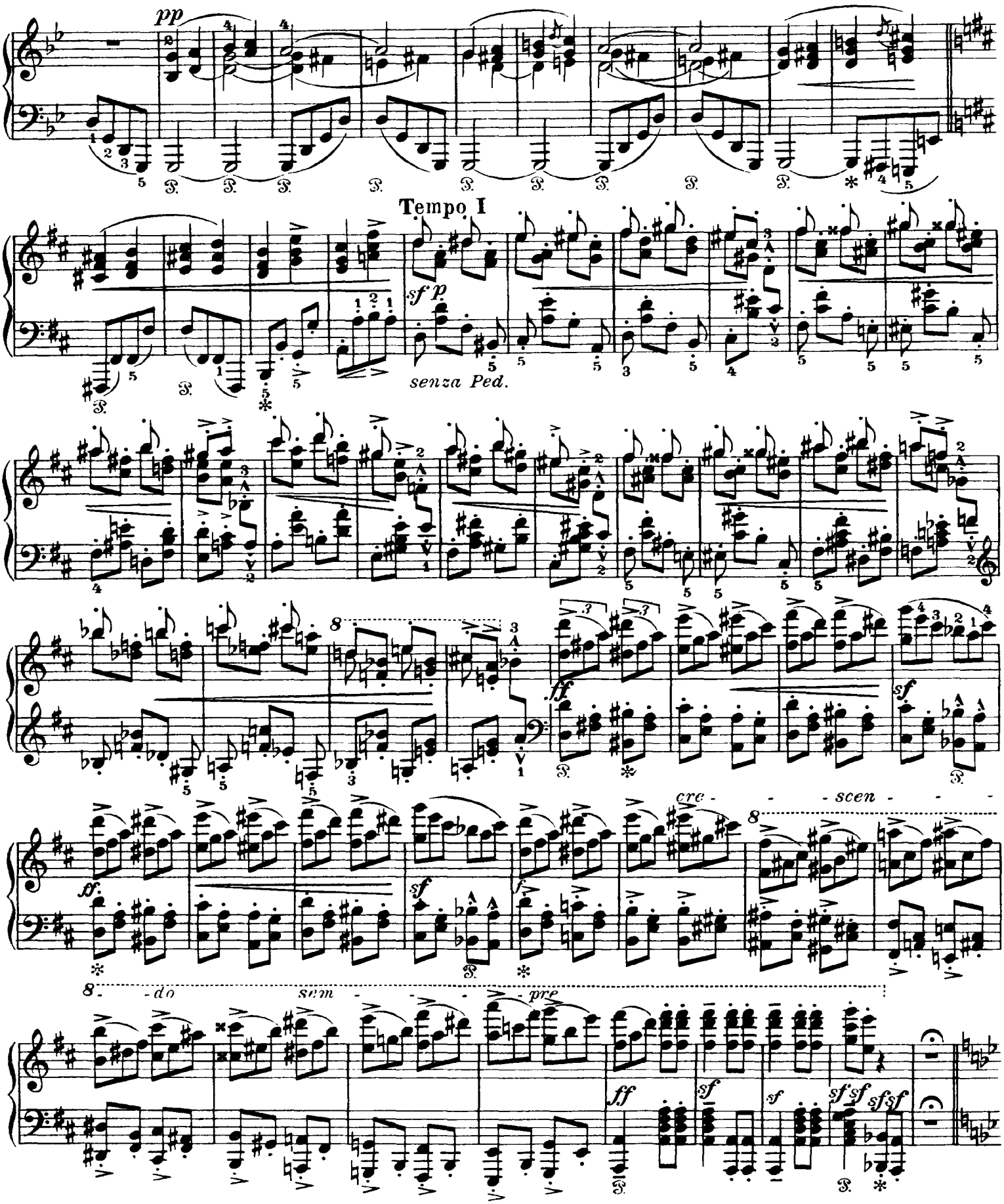

Vivo
(molto S.)
m.d.
cresc.
Più mosso
accel.
Tempo I
p dolce poco rall.
smorz.
rit.
dolciss.

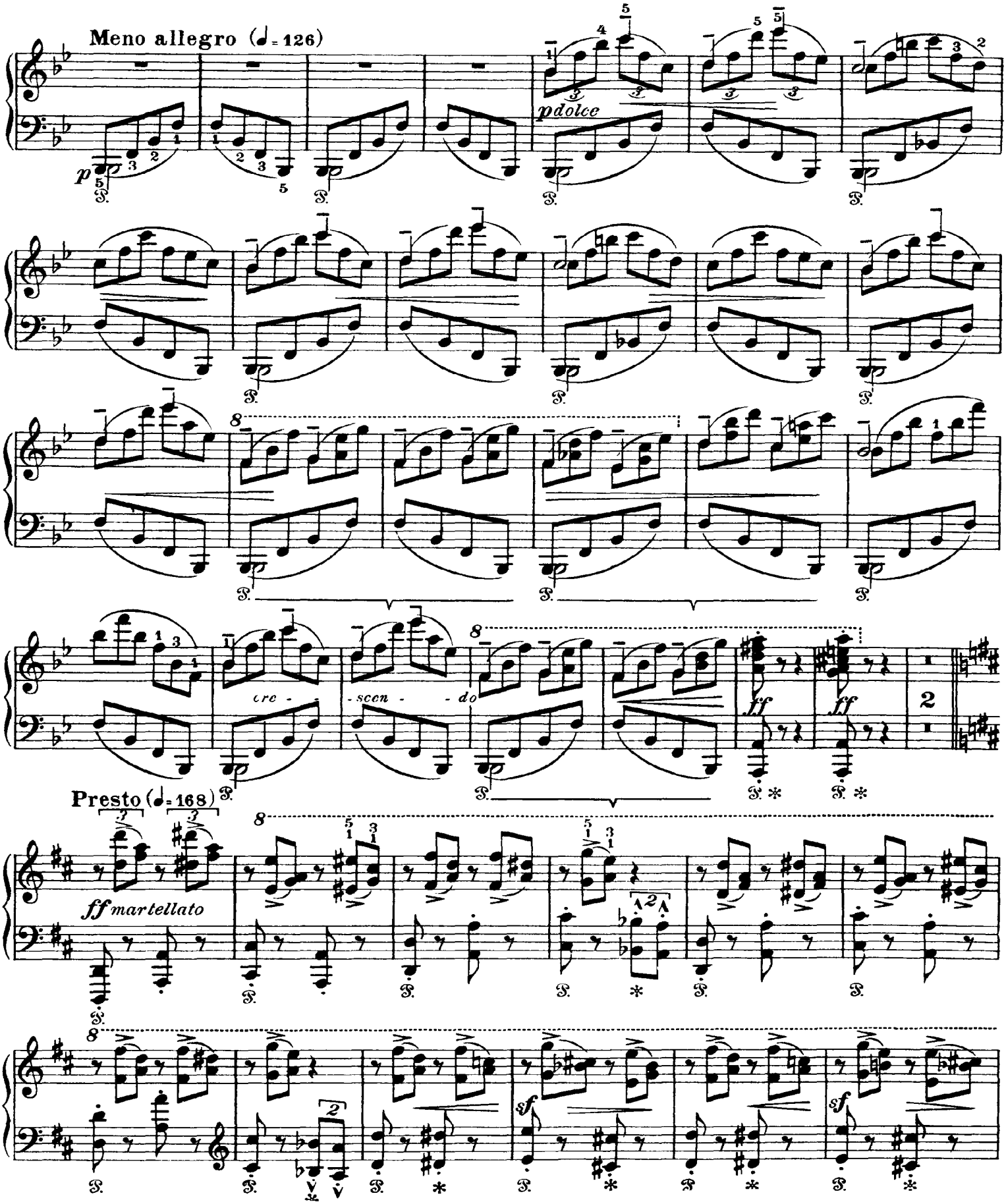
6. Dupák

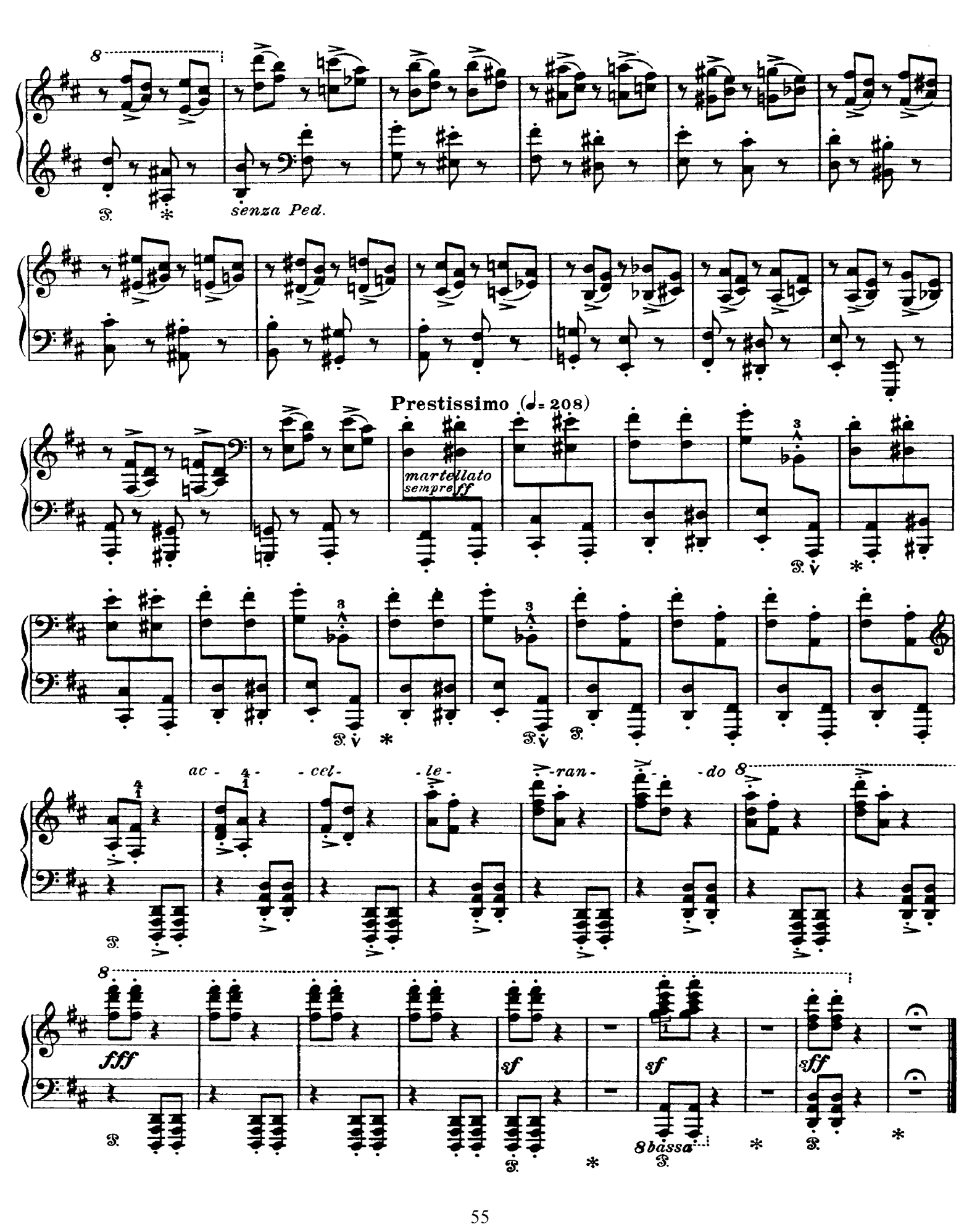



f sempre
cresc.
f p
senza Ped.
f
p
f
p
p
ff
mp
cre - scen -
do sem - pre
ff
senza diminuendo

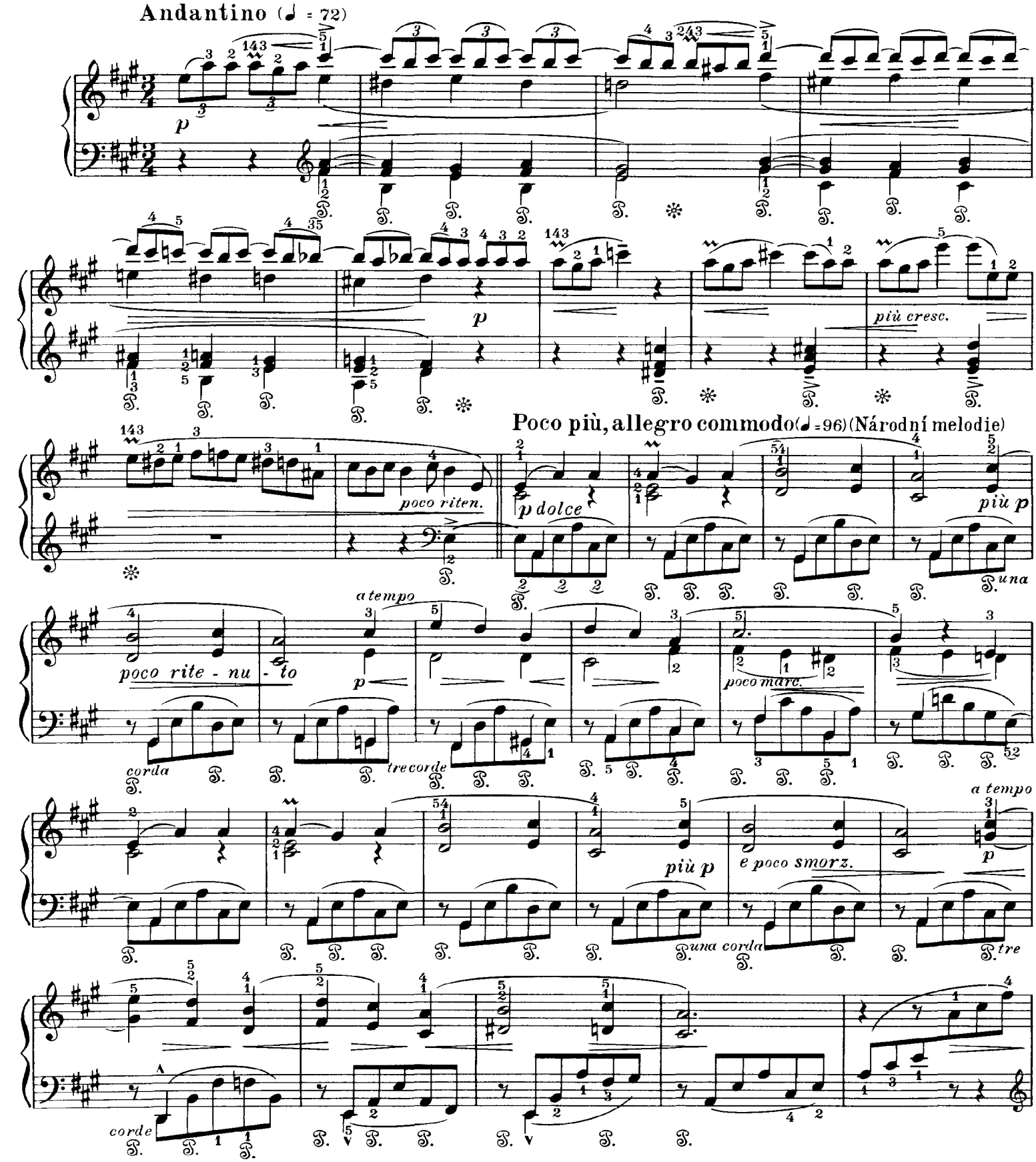

L'istesso tempo (Dudácká)
sf molto
diminuendo
sempre molto legato
cantando
p dolce
egualmente
sempre p
sf
più p
crescendo
sf
p
pp

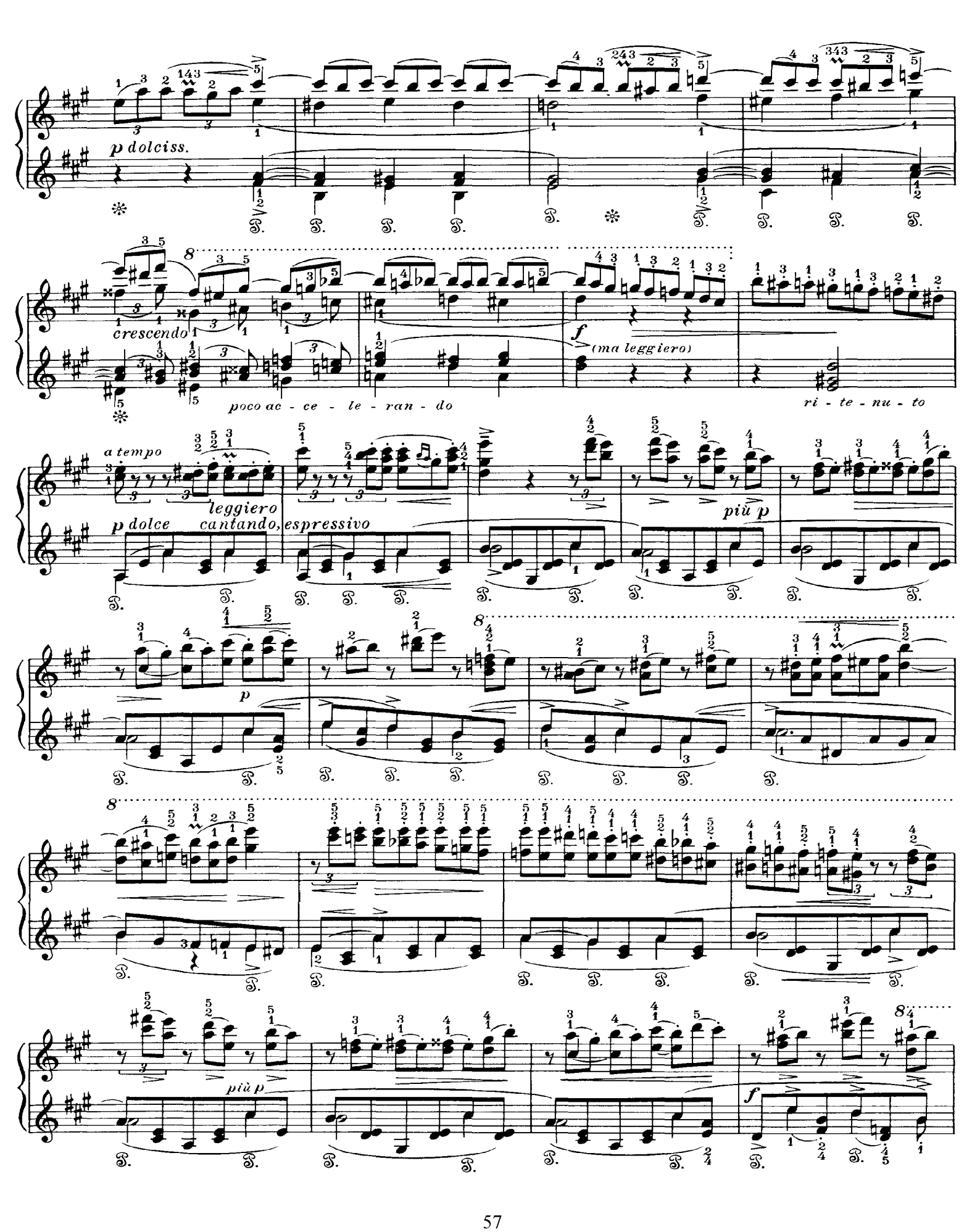

pp
Tempo I
sf p
senza Ped.
ff
sf
cre - - scen - - - do sem - - - pre
ff
sf
sf sf
sf sf

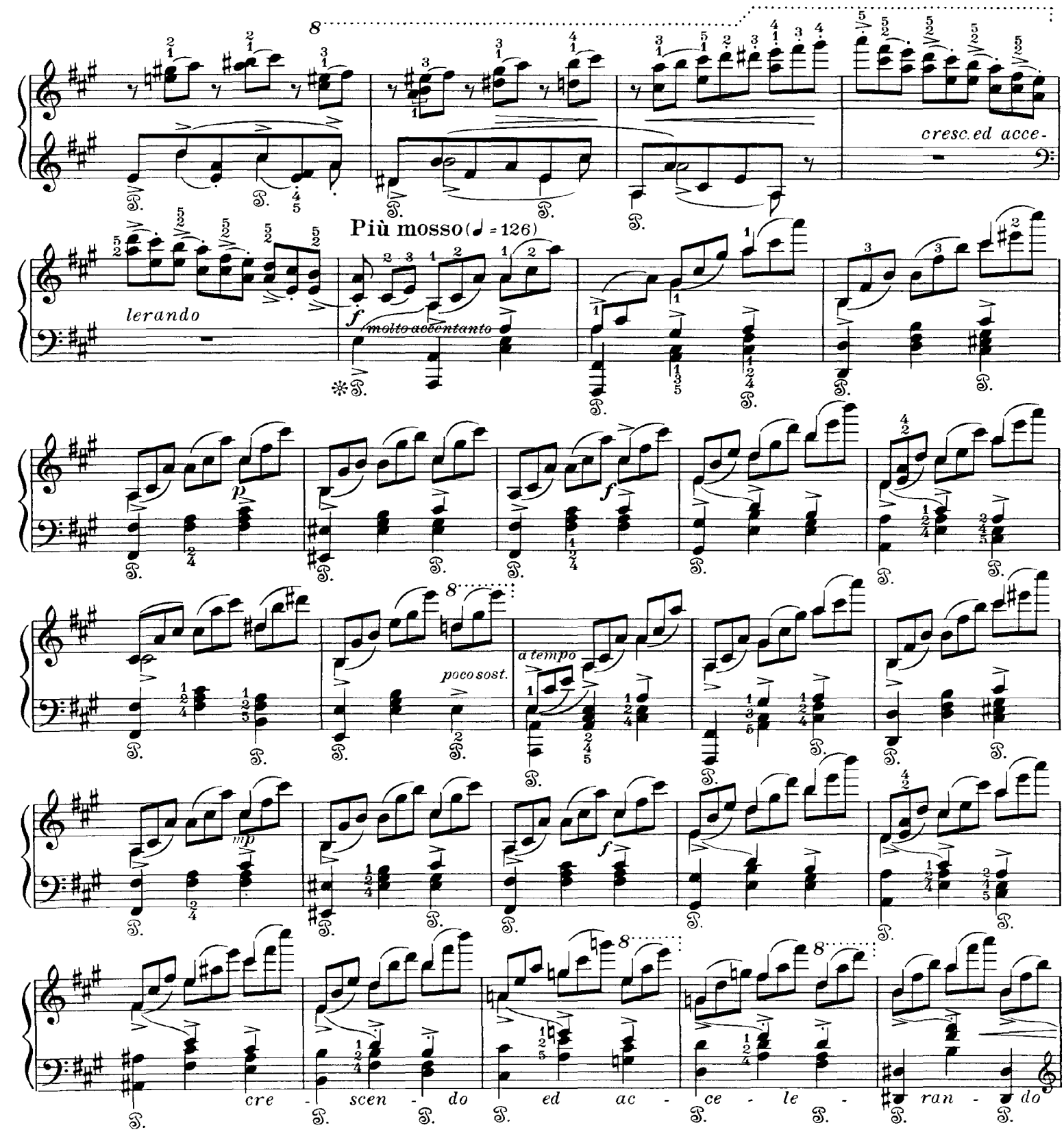

Meno allegro (♩= 126)
p
pdolce
cre - scen - do
ff
2
Presto (♩= 168)
ff martellato
sf
sf


senza Ped.
Prestissimo (♩= 208)
martellato
sempre ff
ac - cel - le - ran - do
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 předneseového 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 straně, proto také podle předchozí analogie je nutno opakovat nyní *f*, jež v rukopise bylo zbytečně a v původním vydání schází

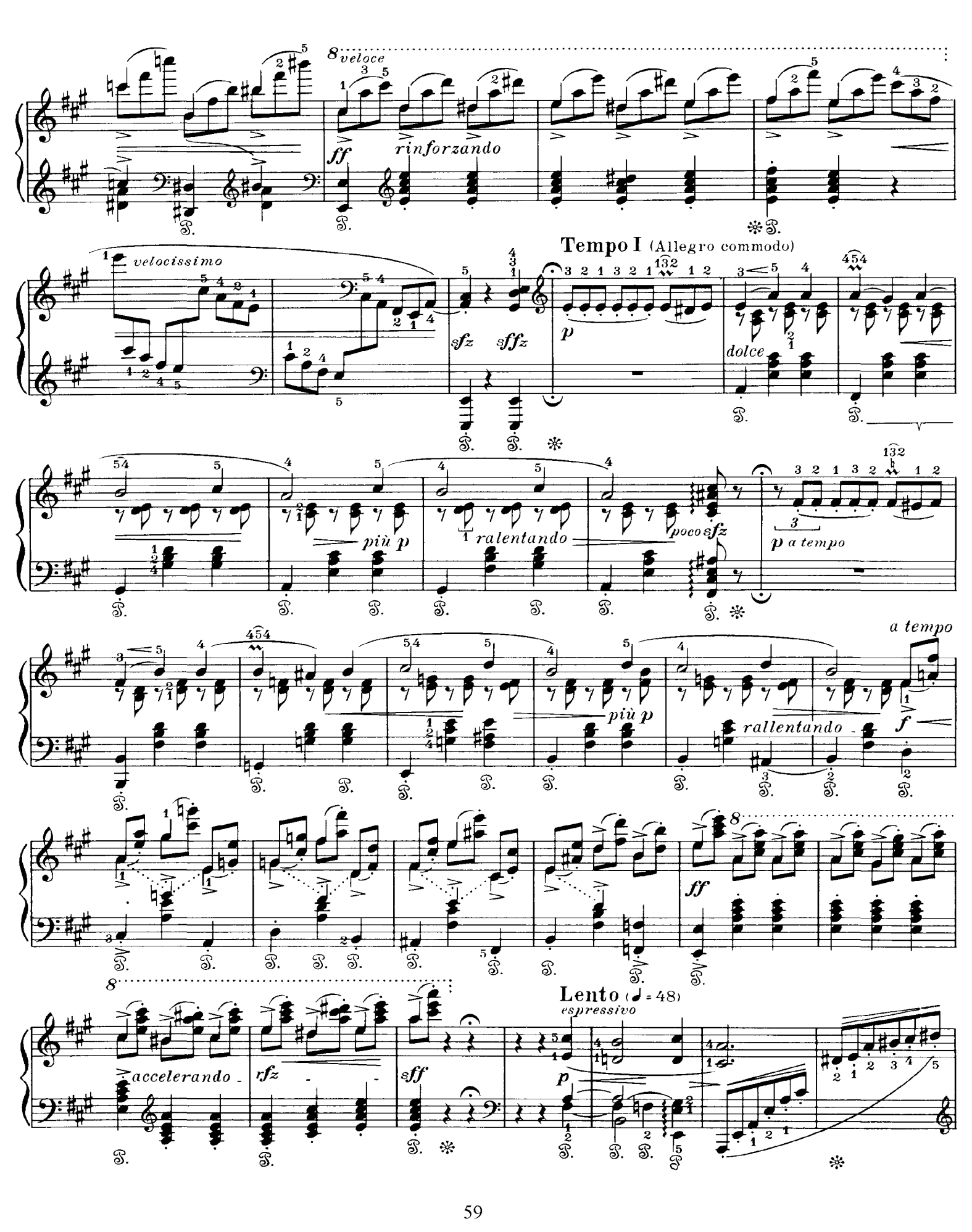
d) Rukopis

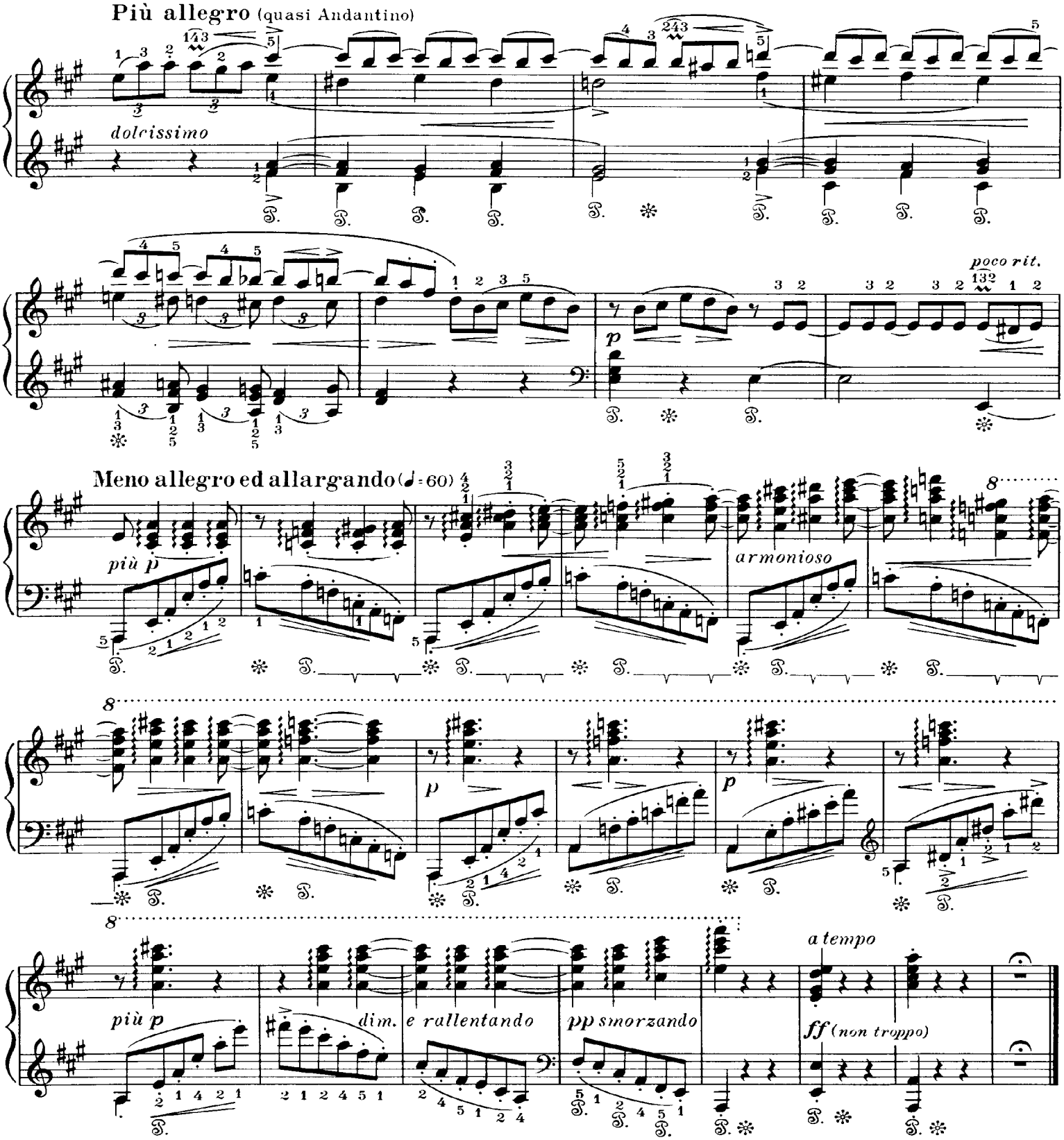
a) Akzentuiere nur jene Töne, welche die Melodie bilden und ausdrücklich bezeichnet sind >

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

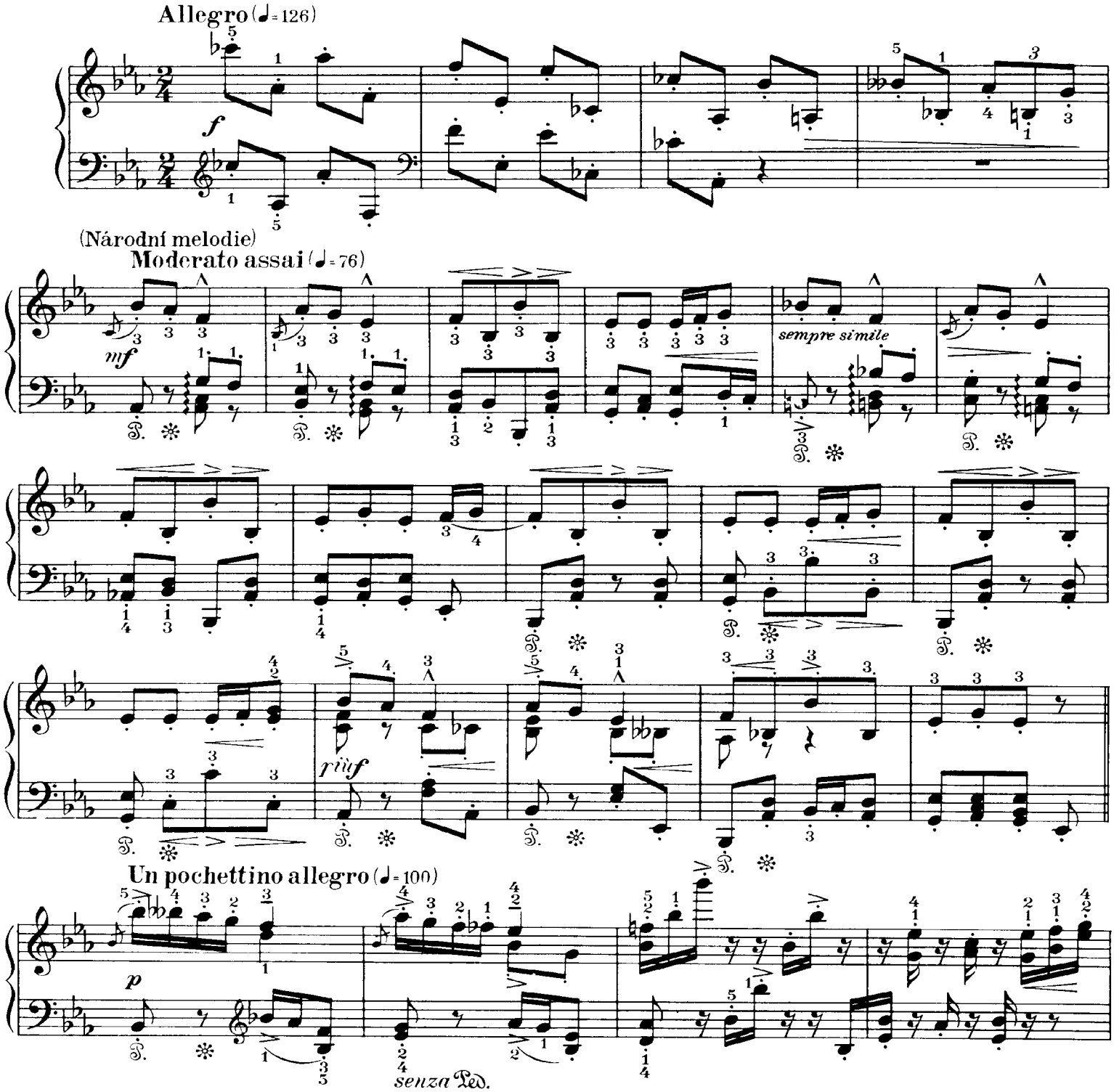

8 veloce
ff
rinforzando
velocissimo
Tempo I (Allegro commodo)
sfz
sffz
p
dolce
più p
ralentando
poco sfz
p a tempo
a tempo
più p
rallentando
f
8
ff
8
accelerando
rfz
sff
Lento (♩ = 48)
espressivo
p

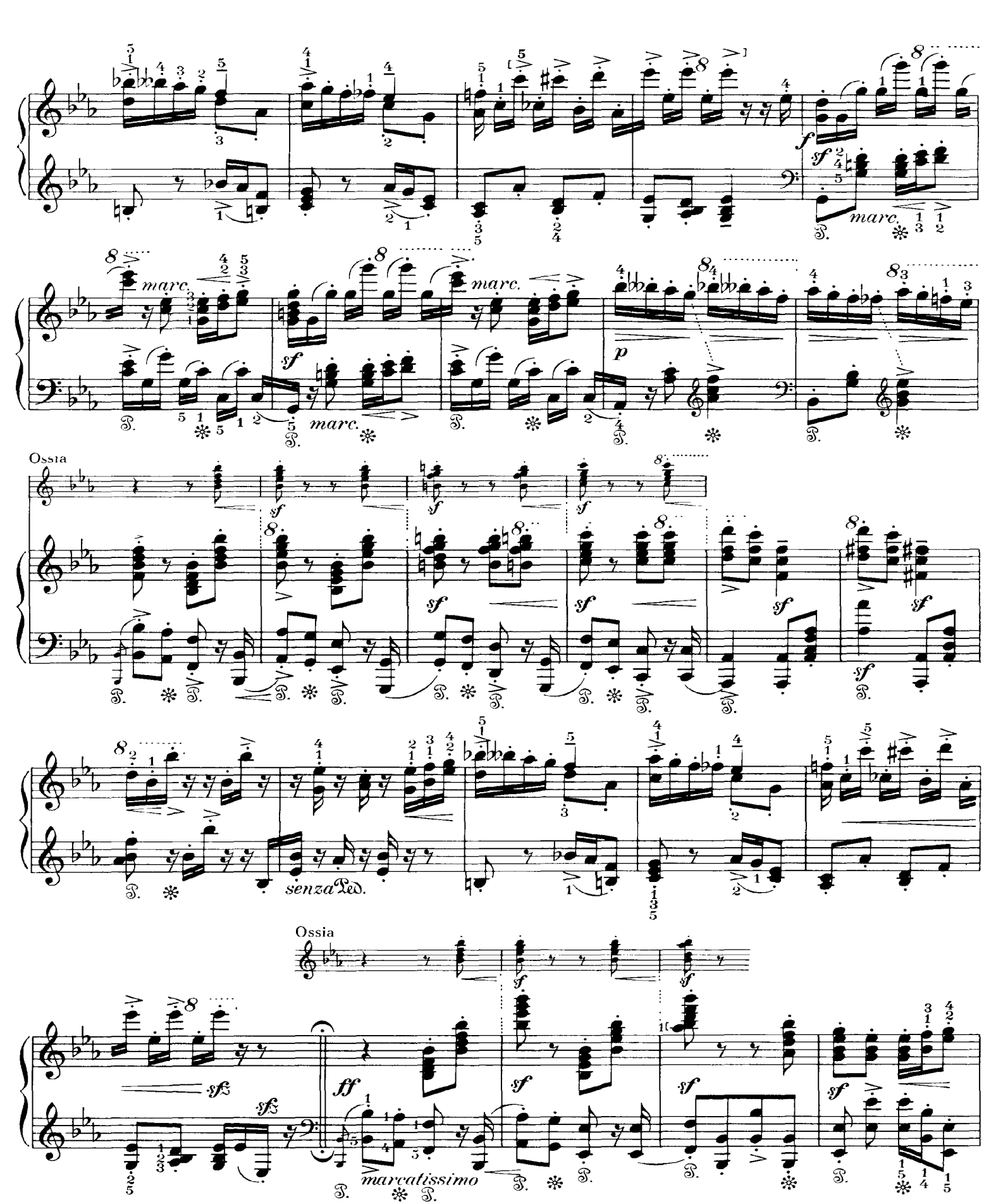


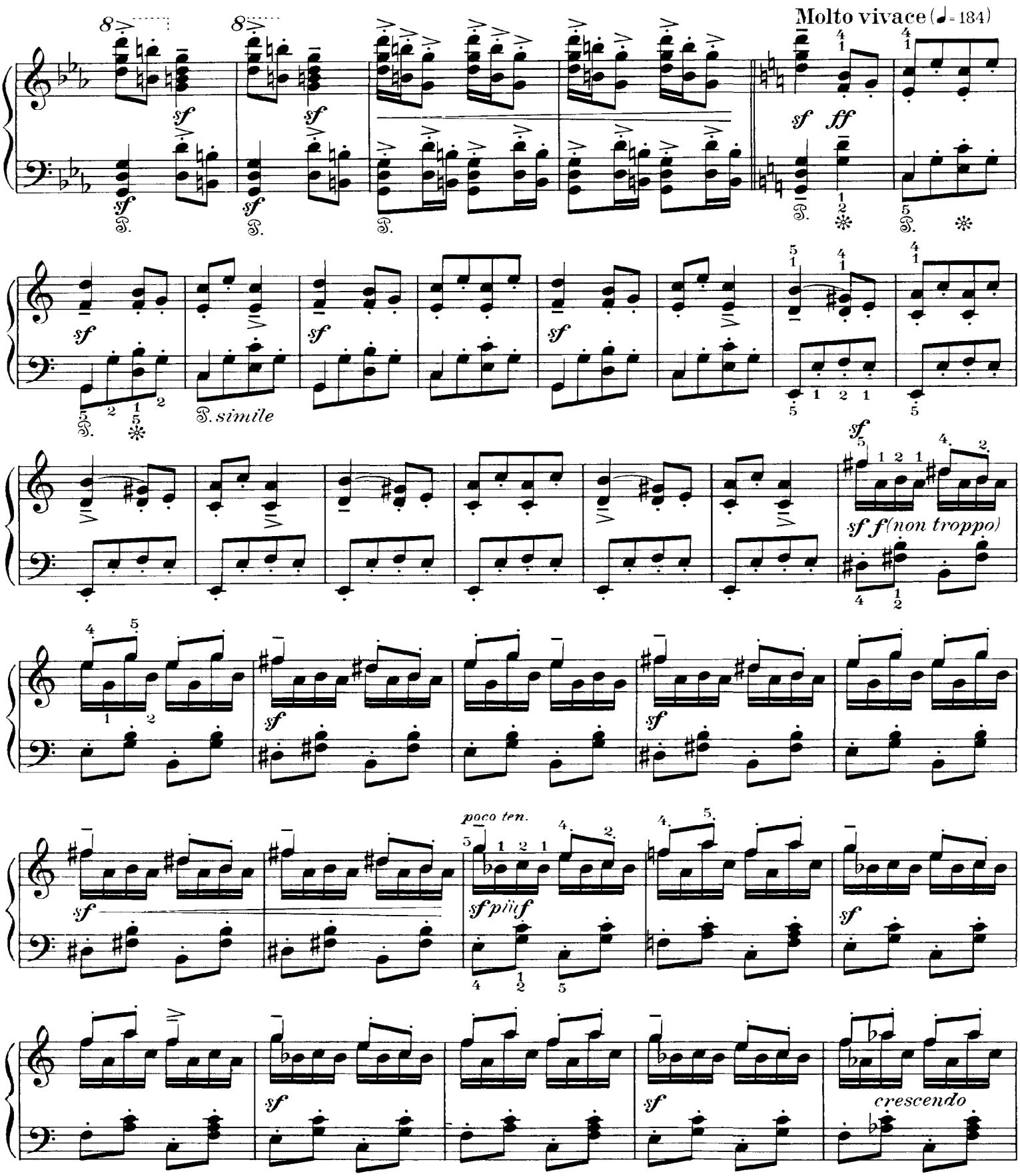
a) Viz poznamku b), str 37
b) Ve 2 a 4 taktu Meno allegro není vyznačeno v rukopise arpeggio, podle analogie 1 taktu je doplňuji
c) Označení < > nutno u těchto taktů vyhovět tak, že se nahraji o málo silněji než předcházející
d) *Pomale* arpeggio, leva ruka současně s jeho posledním tonem
e) Rukopis

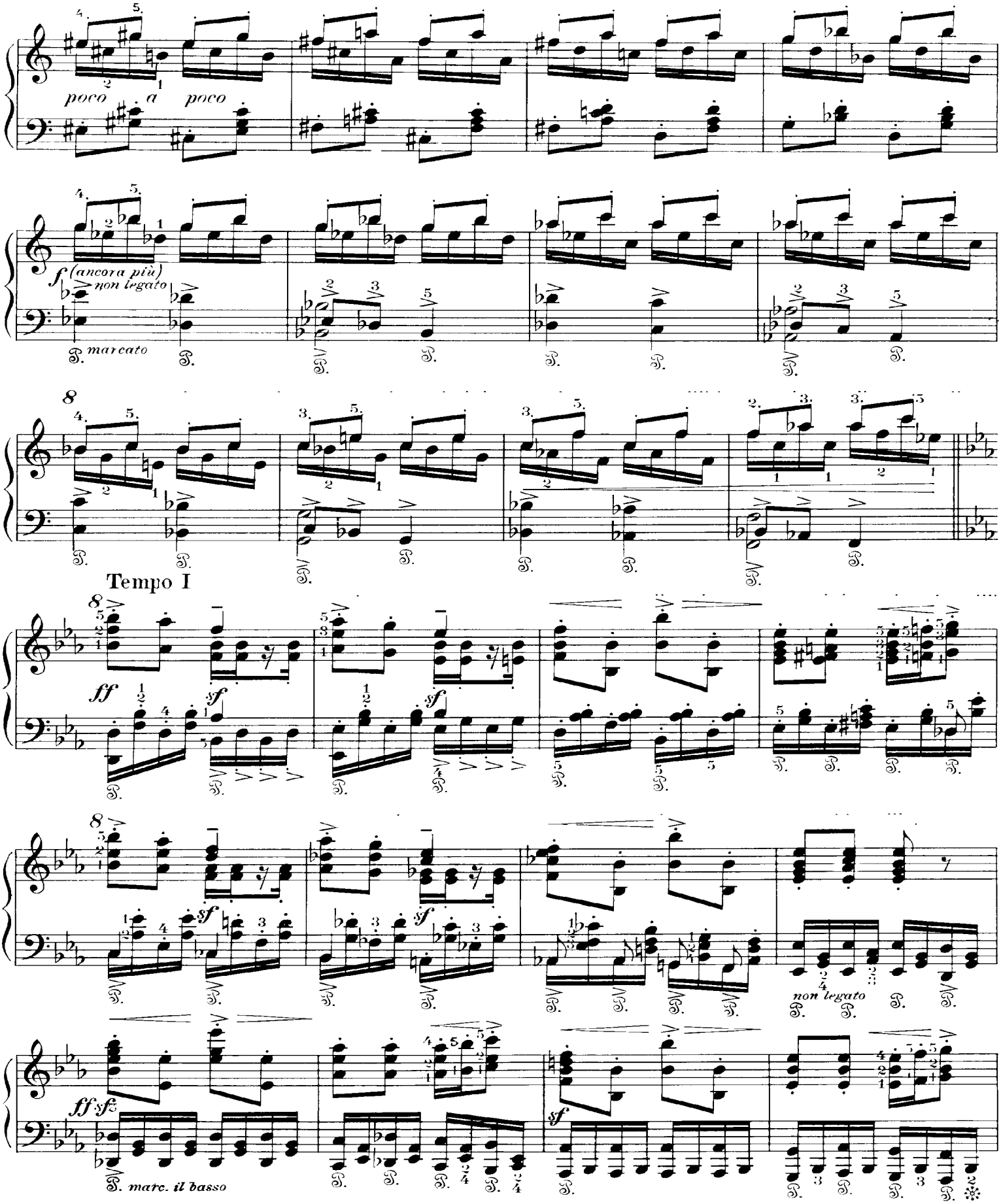
a) S Anmerkung b) S 37
b) Im 2 bis 4 Takt des Meno allegro ist im MS *kein* Arpeggio bezeichnet, nach Analogie des ersten Taktes ist es hier erganzt
c) Der Bezeichnung < > im diesen Takten ist so zu entsprechen, daß man sie ein wenig starker spielt als die vorhergehenden
d) *Langsames* Arpeggio, l H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

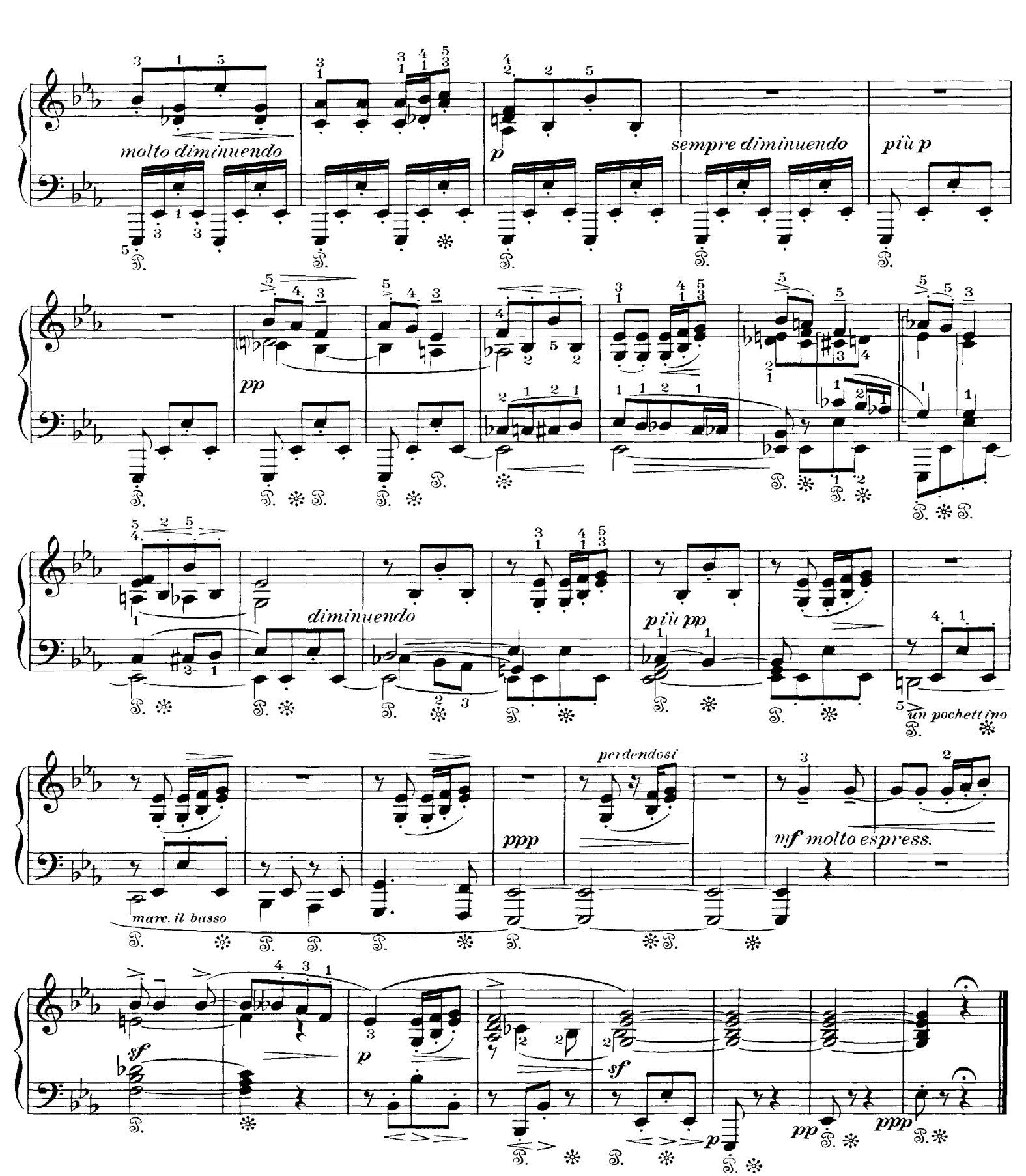
8. Obkrocák (Stepping Dance)



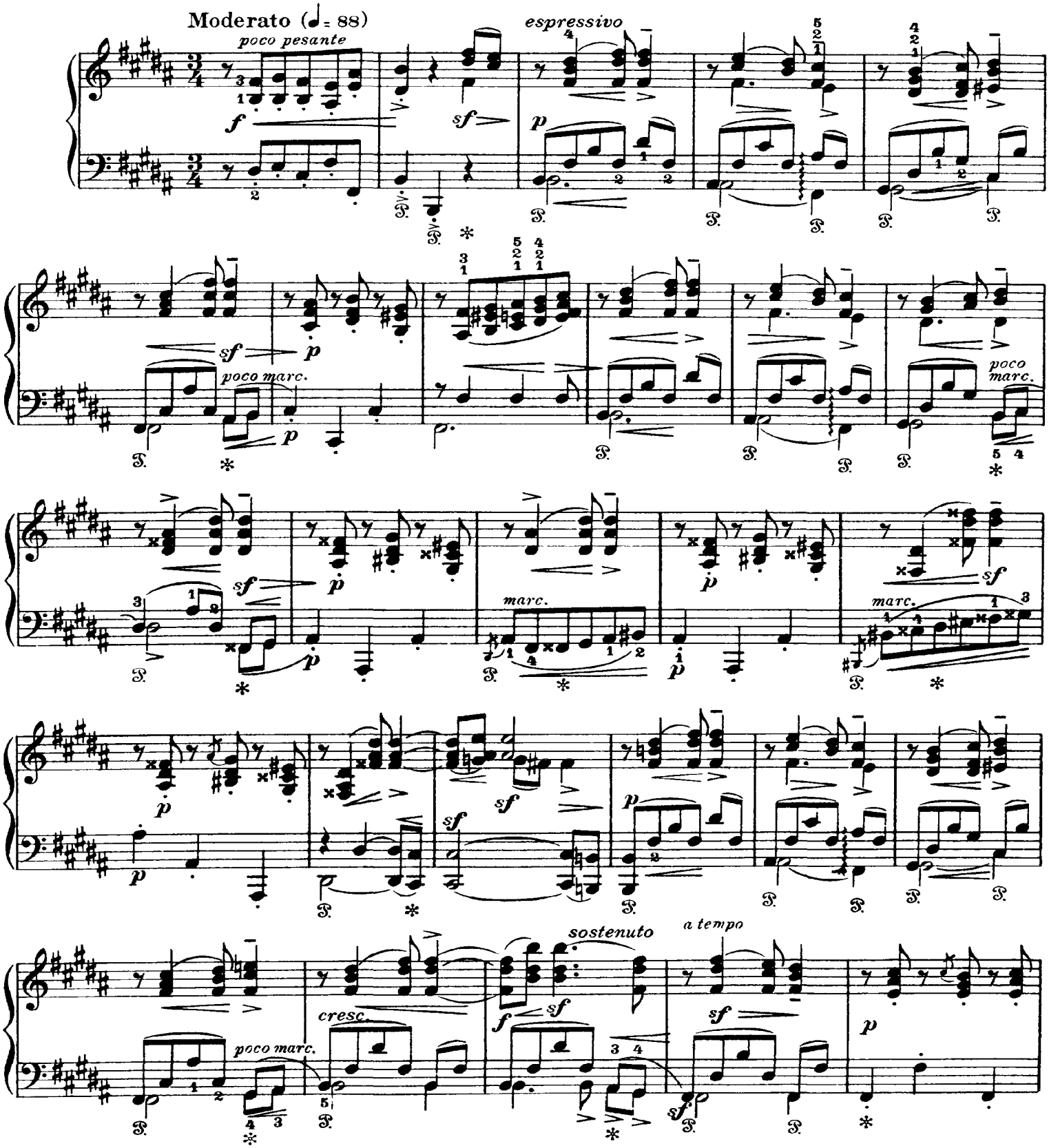

marc.
sf
p
Ossia
senza Ped.
Ossia
ff
marcatissimo


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
Tempo I
ff
sf
non legato
ff sf
marc. il basso


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)

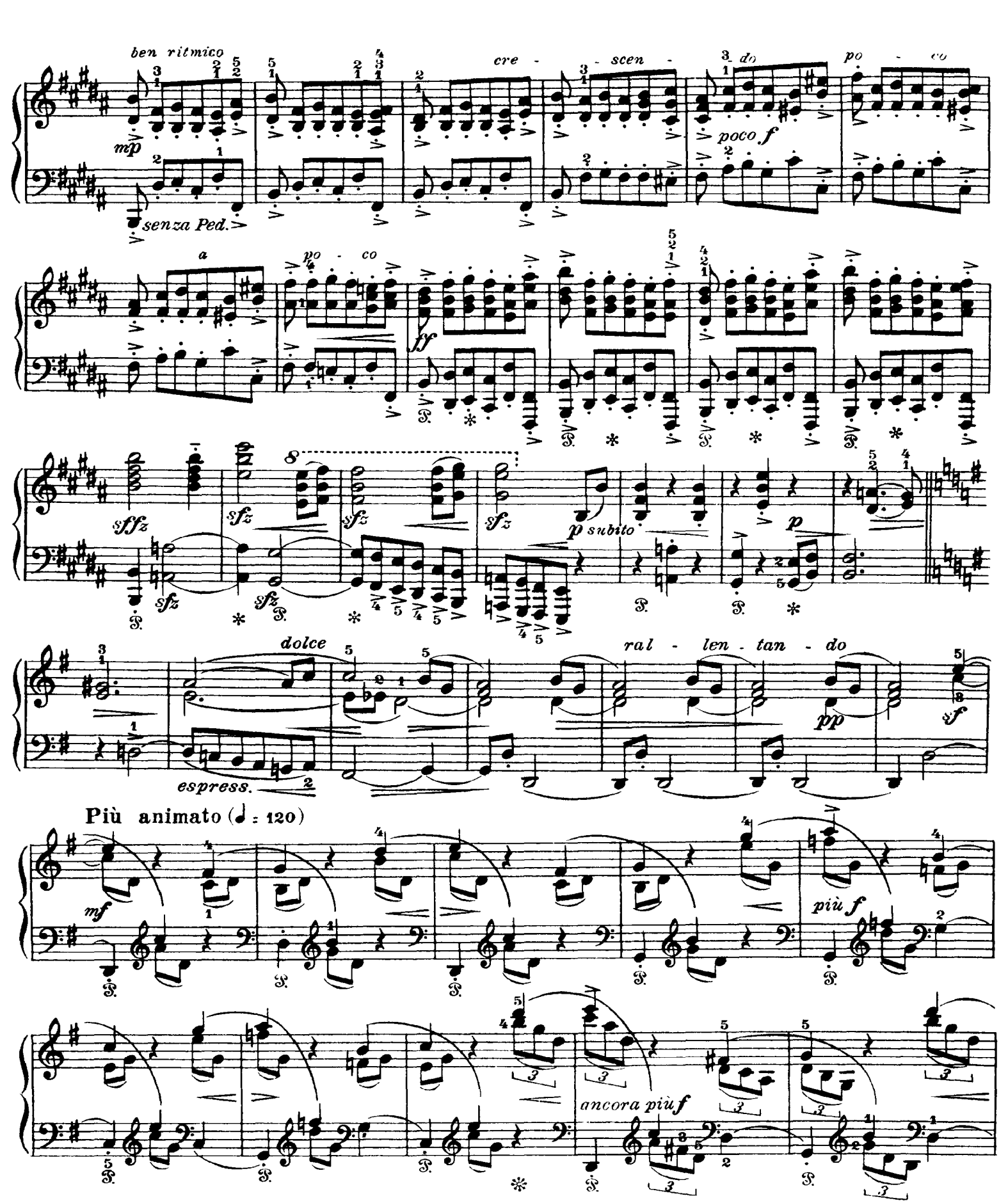


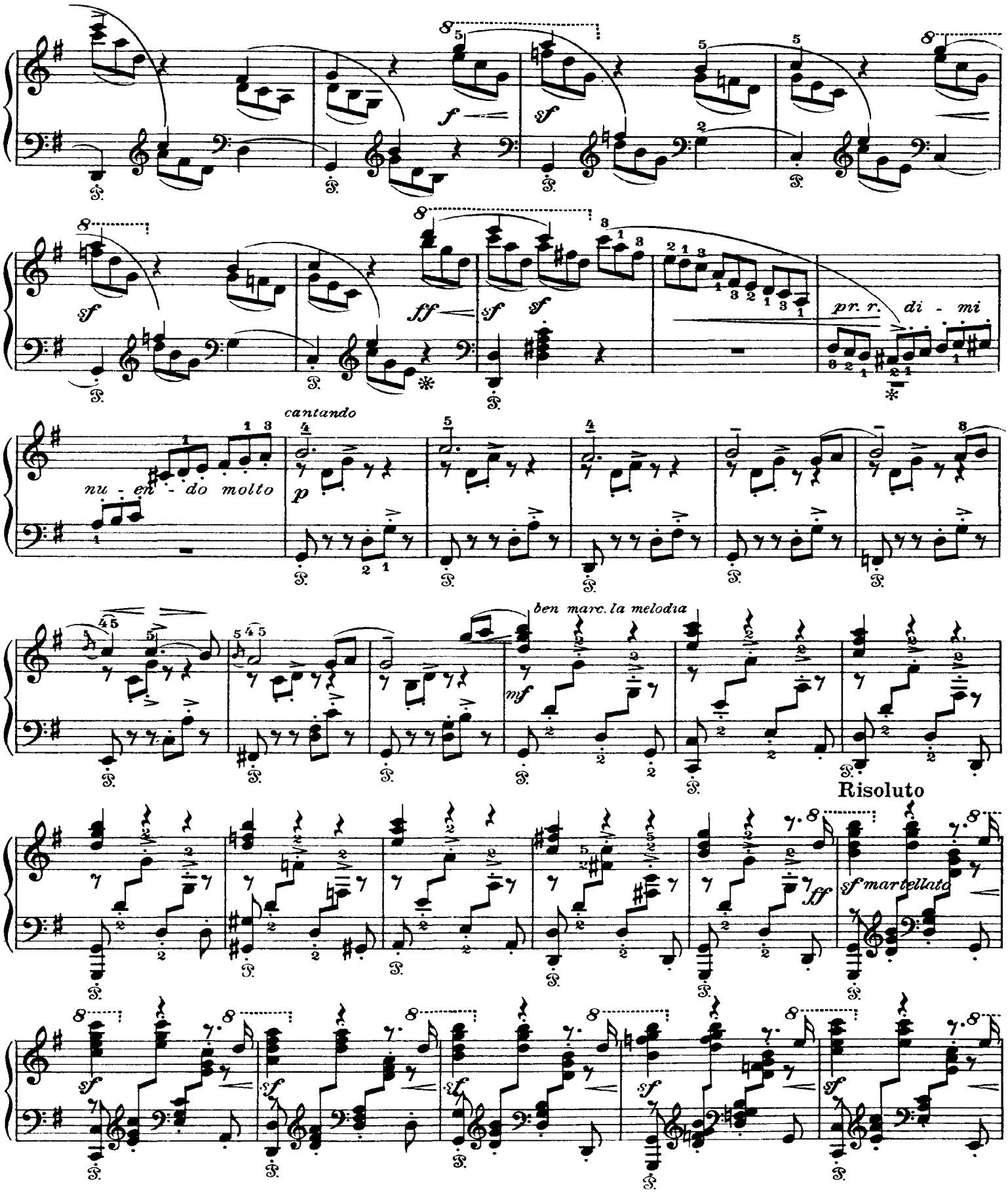
a) Výrazne hrat *akcent* na 3. ctvrt a *nepredrzet* ji, aby zůstala zřetelna pauza v melodii na 1. osminu následujiciho taktu

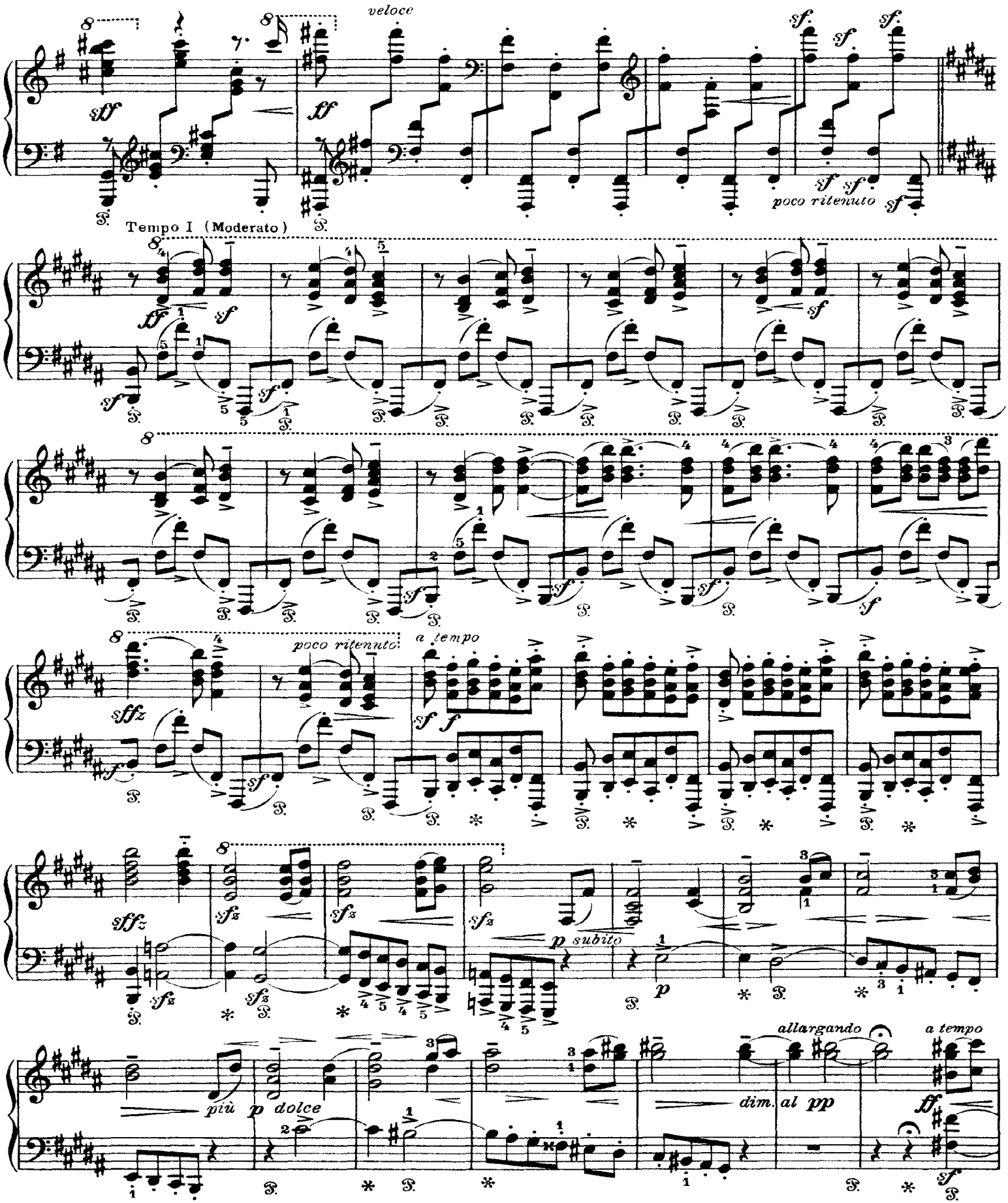
b) Rukopis

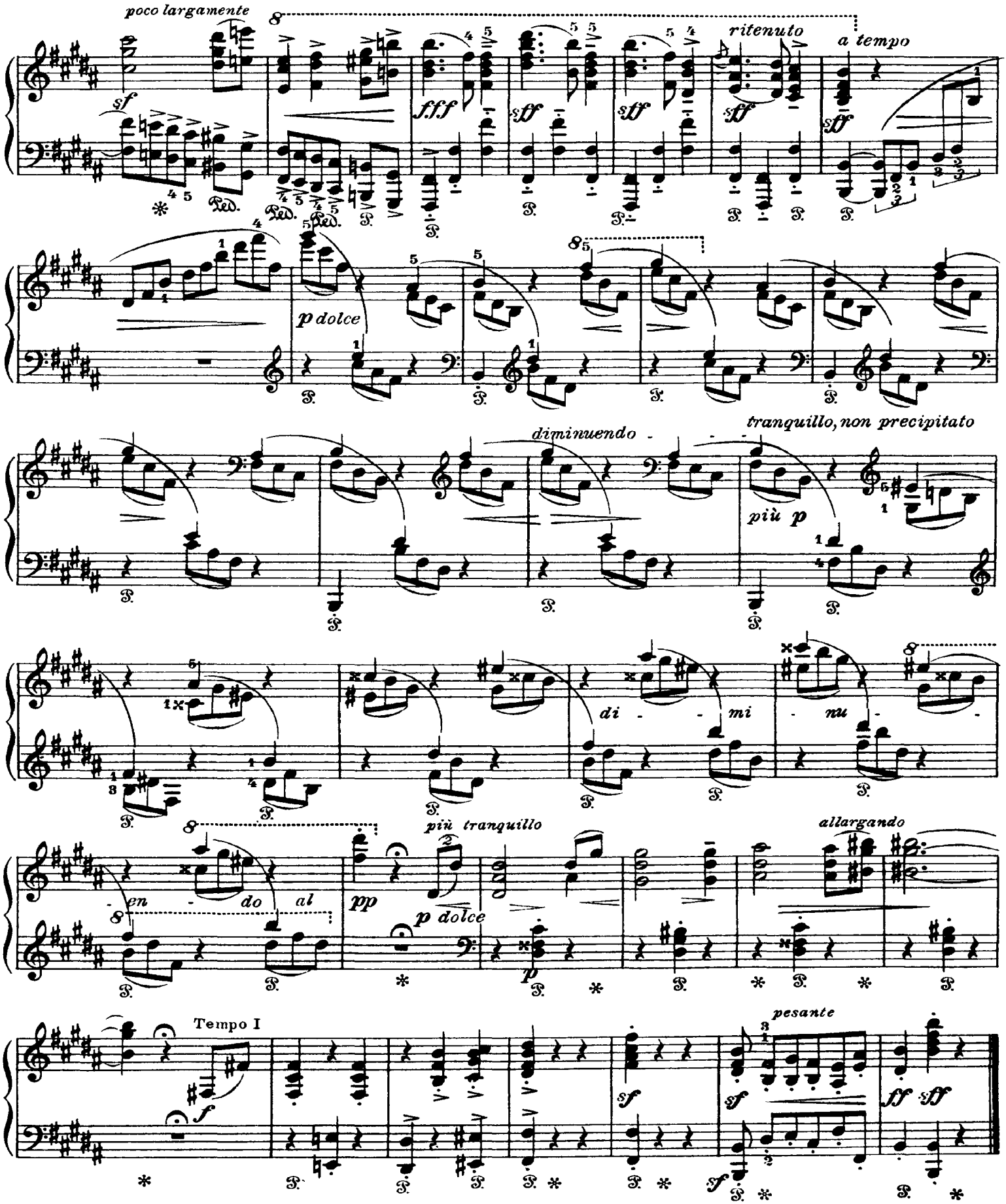
a) *Akzent* auf dem 3. Viertel mit Ausdruck spielen, aber ohne zu lange zu halten, damit die Pause in der Melodie auf dem 1. Achtel des folgenden Taktes deutlich wird

b) Manuskript

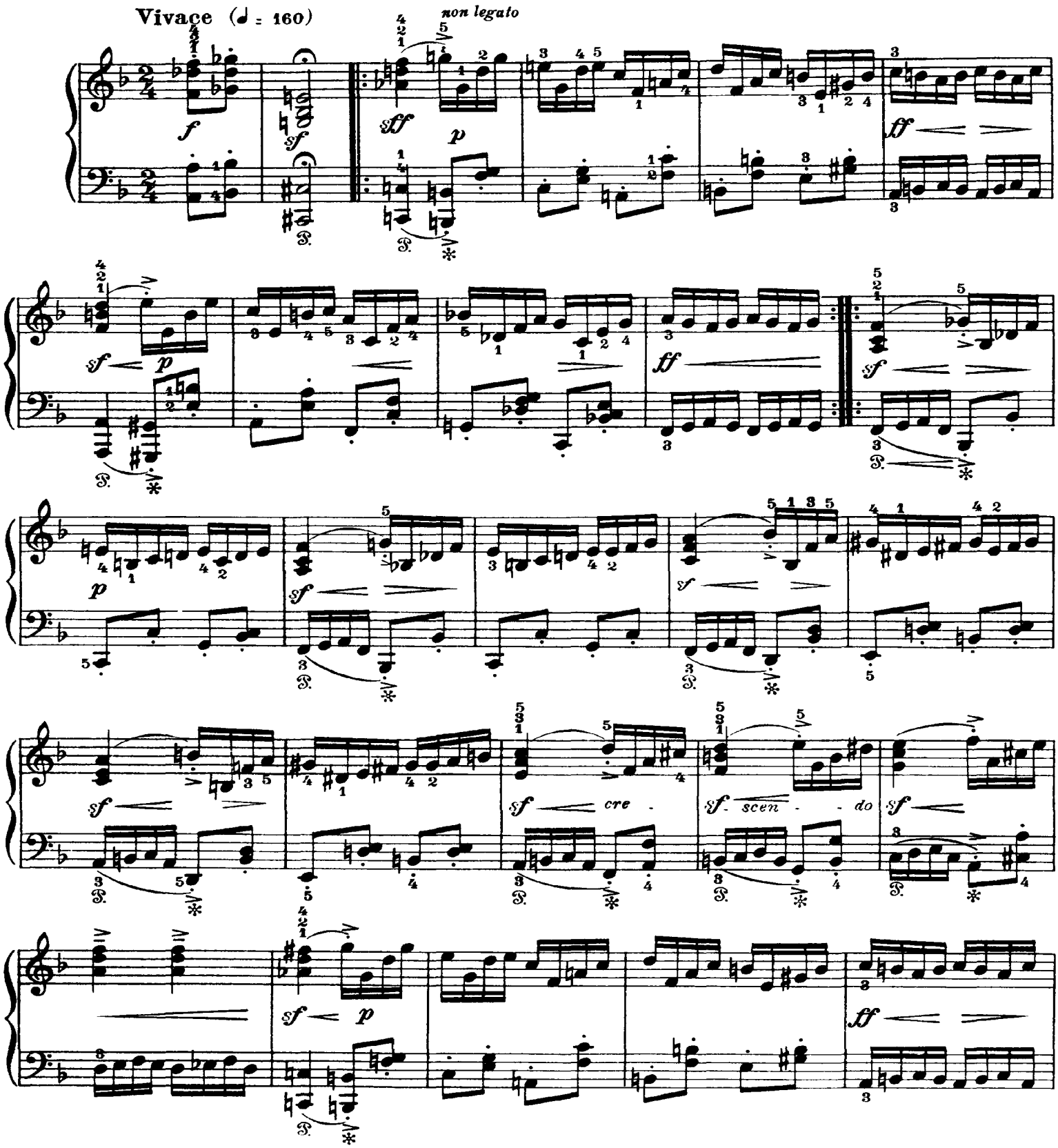

ben ritmico
mp
senza Ped.
cre - scen -
do
poco f
po - co
a
po - co
ff
sffz
sfz
p subito
p
dolce
espress.
ral - len - tan - do
pp
sf
Più animato (♩ = 120)
mf
più f
ancora più f

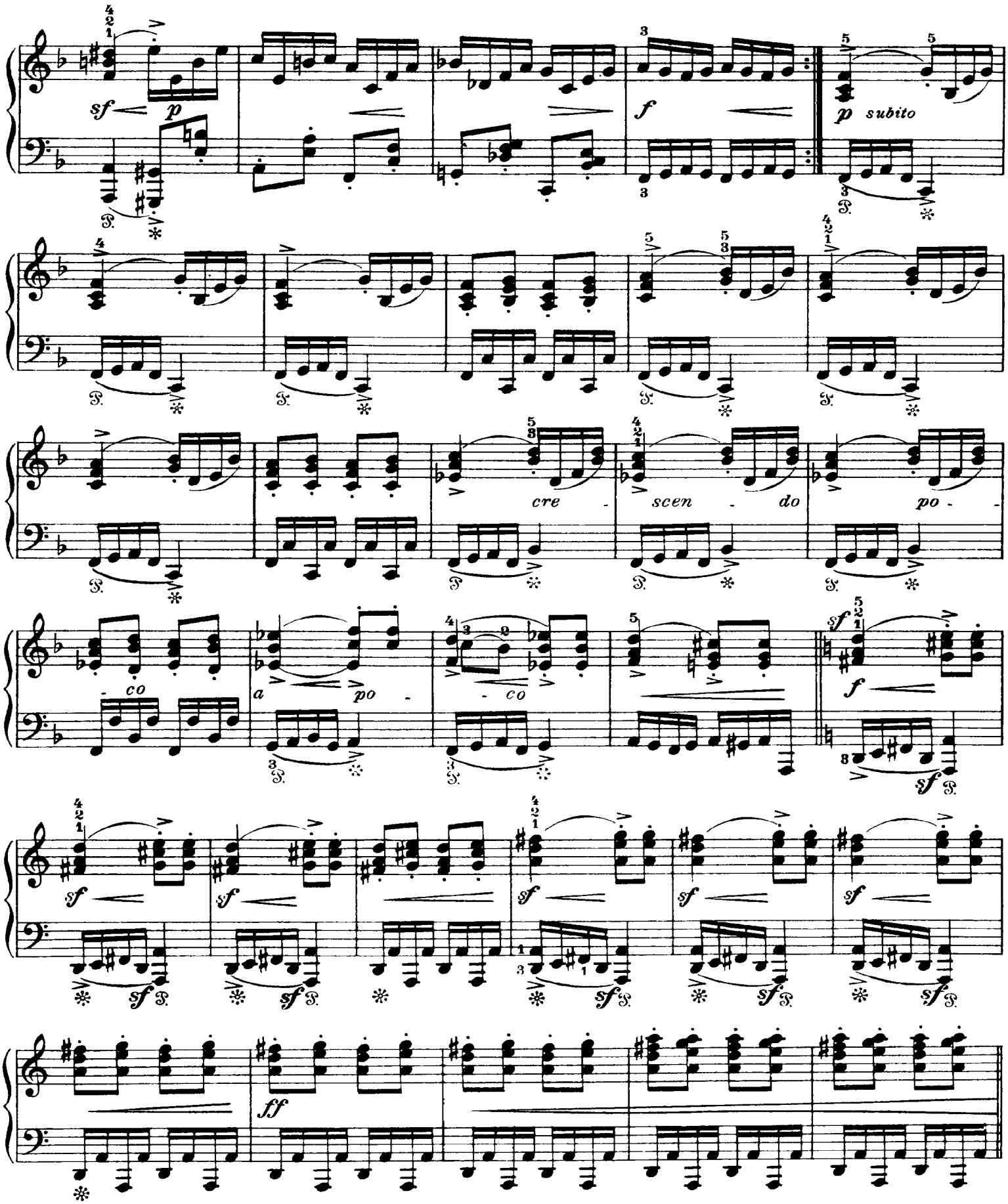

f
sf
sf
ff
sf
sf
pr. r.
di - mi
cantando
nu - en - do molto
p
ben marc. la melodia
mf
Risoluto
ff
sf martellato
sf
sf
sf
sf
sf


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


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

10. Skocná




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

Vivo (♩ = 152)

sff sff sff f

p

più f

ancora più f

cre - scen - do

Tempo I (Vivace)

sf ff

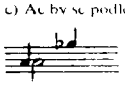
rinforz.

sf

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

b) Pedalem zřetelně zachytit bas!

c) Ač by se podle analogického místa pozdějšího zdálo pravděpodobnějším *c*

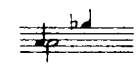


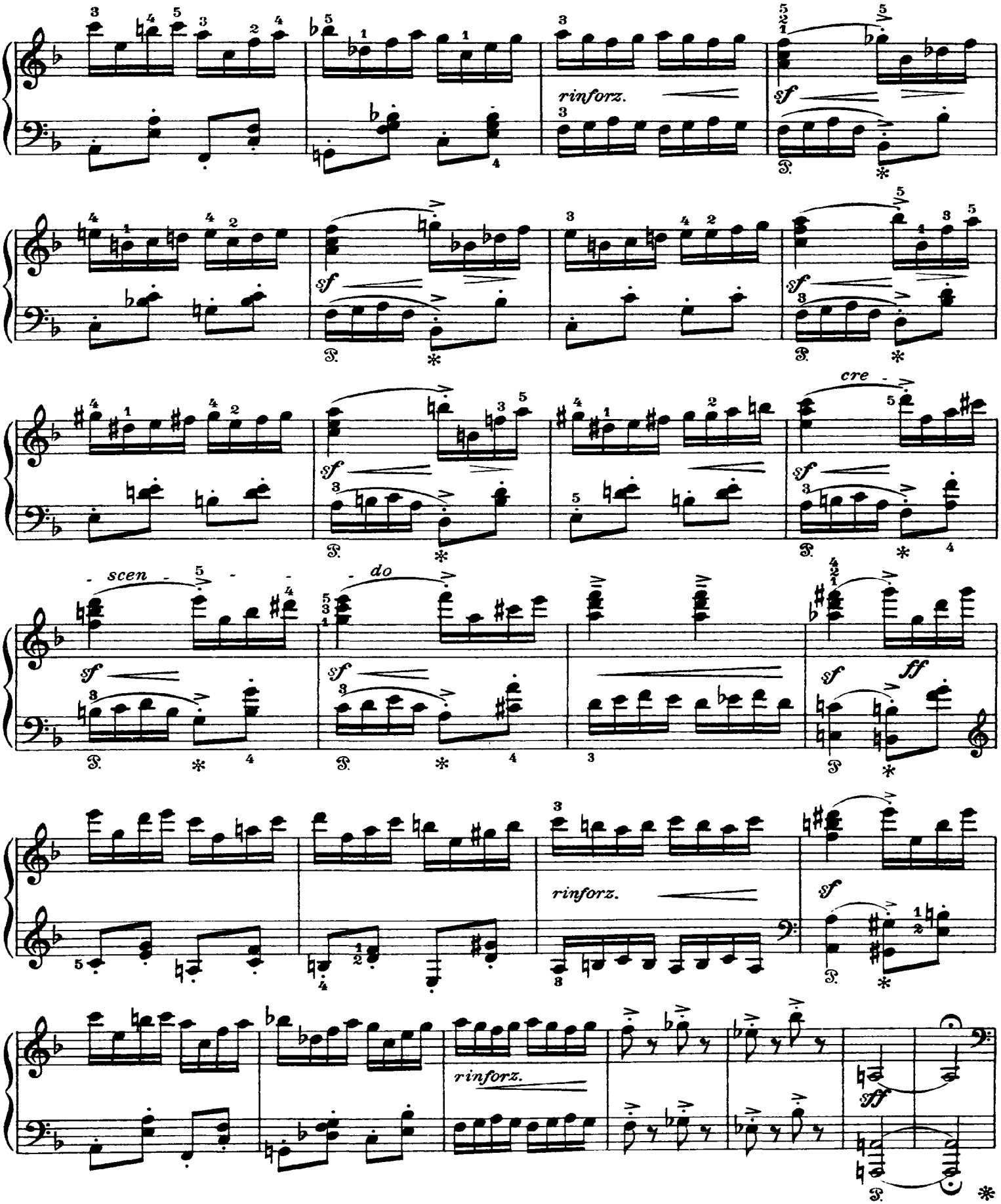
je tu v rukopise zřetelně dvakrát *d*

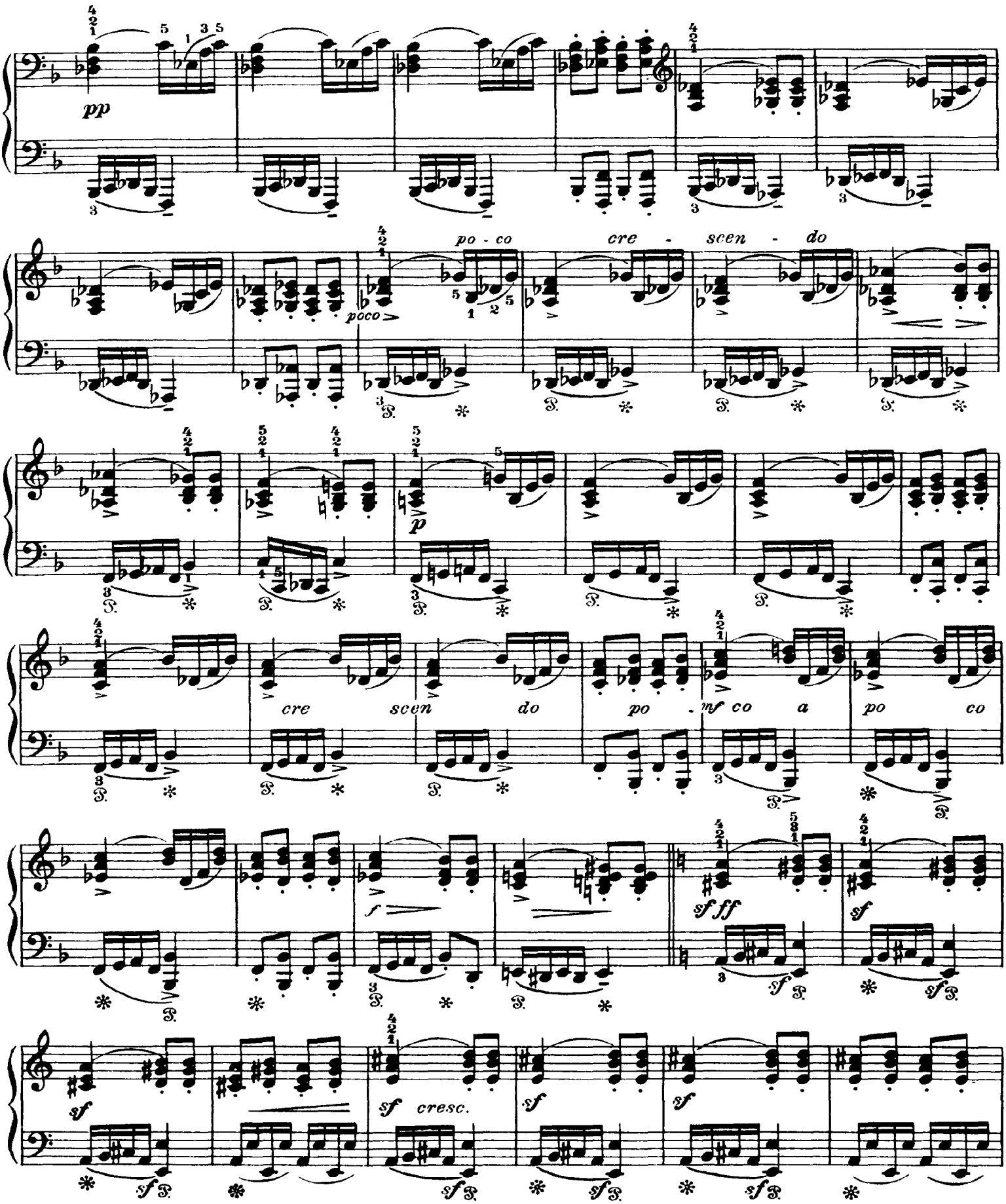
a) Den Hauptteil des Motivs stets *marcato* in der r. wie auch l. Hand spielen und den Bogen entsprechend in absolutem Legato die Vortragsbezeichnung in jedem Doppeltakt bezieht sich vor allem auf *dieses* Thema weniger auf die Staccato Gegenstimme. Von *p* über *più f* und *ancora più f* bis zu *ff*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

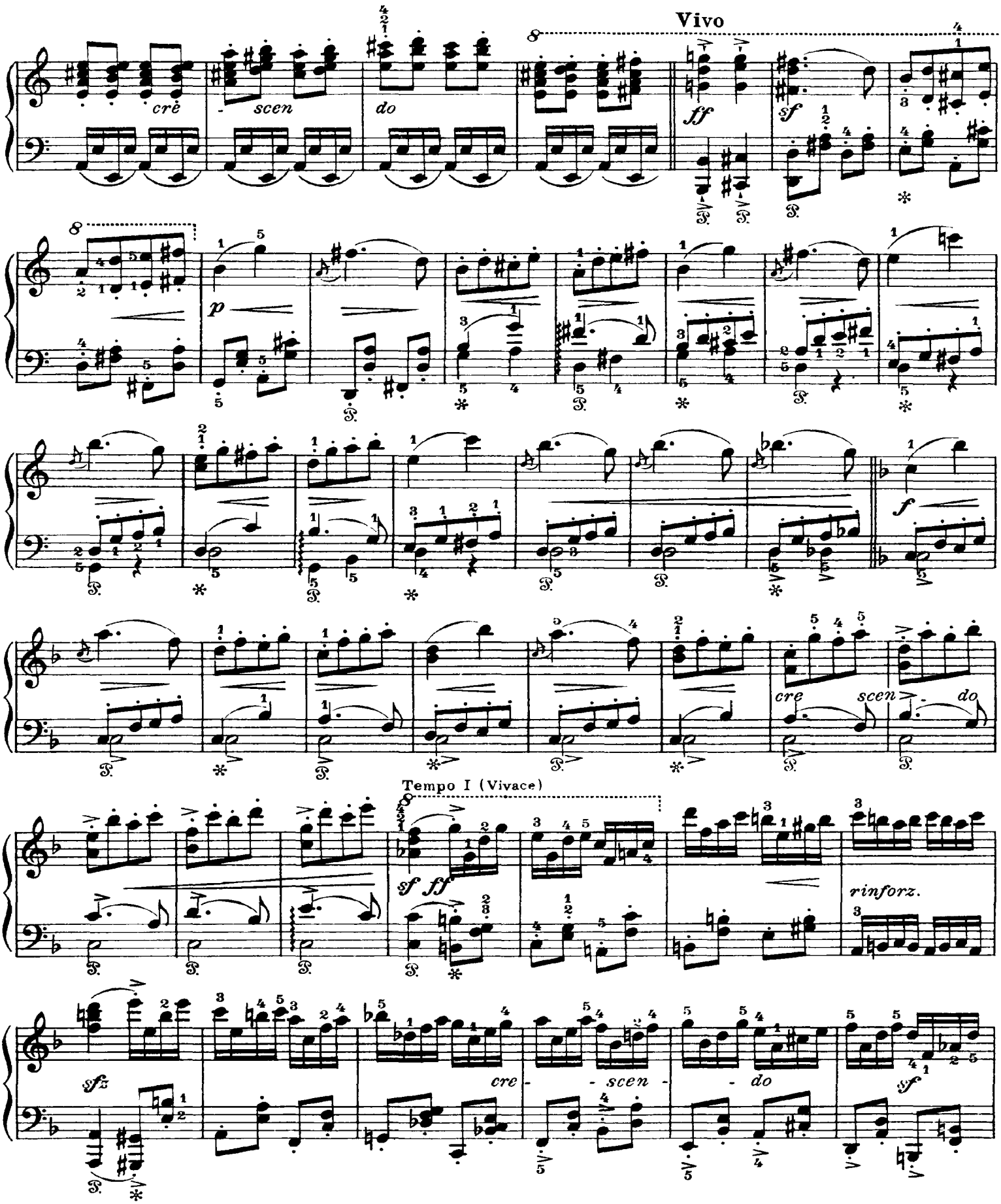
b) Mit dem Pedal deutlich den Baß hervorheben!

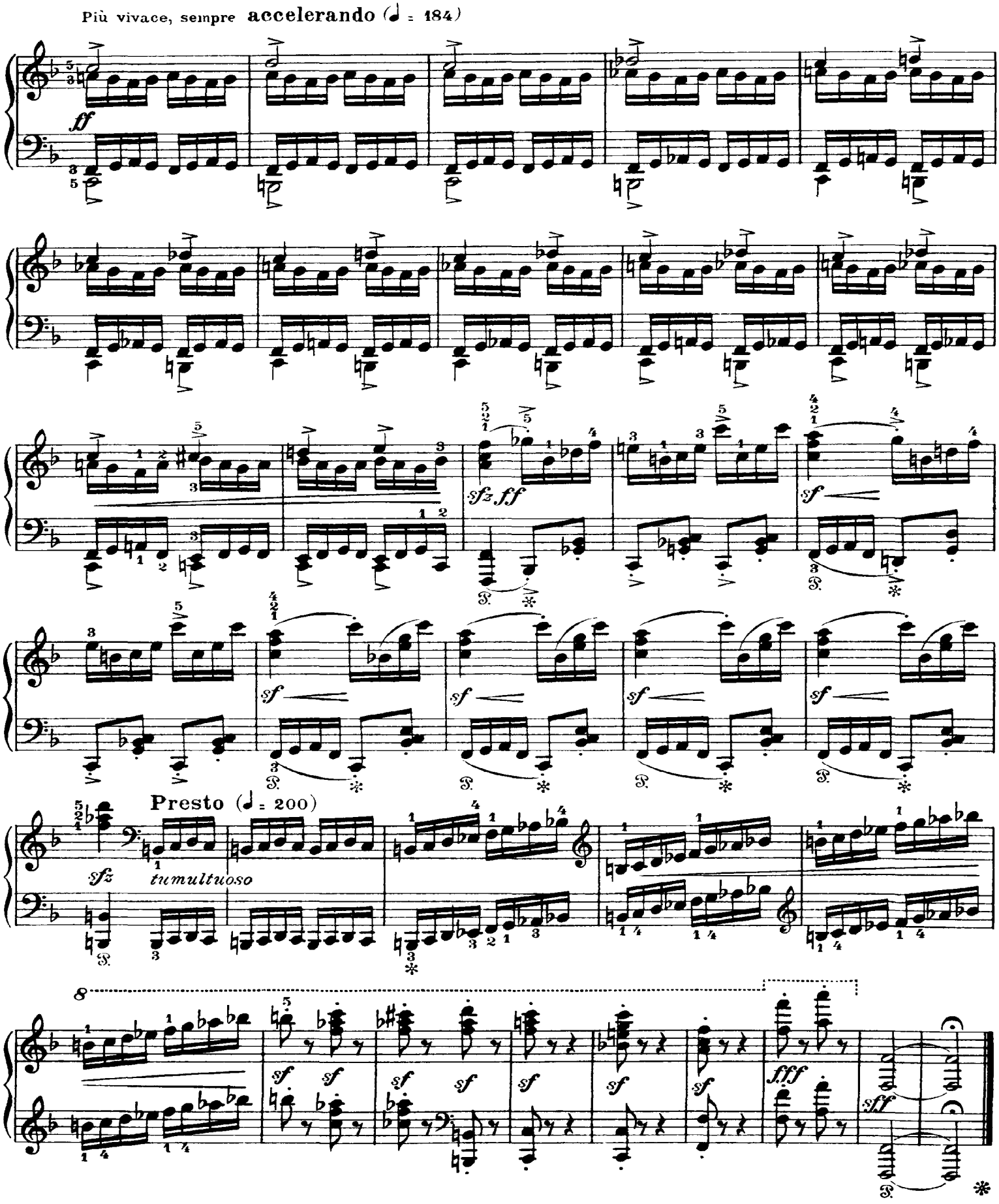
c) Obwohl nach einer späteren analogen Stelle *c* wahrscheinlicher wäre steht hier im MS deutlich zweimal *d*




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


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


Vivo
cre
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