

Bedřich Smetana

VLTAVA

symfonická báseň z cyklu „Ma vlast“

skupiní provedení: 22.12.98 ve škole (~~stará~~ třídou přehrávka)

3.2.99 - 4 - (obrovit)

10.3.99 - 1 - "

7.4.99 - 4 - "

Premiéra 1.5.99 Rudolfinum

2. provedení 3.6.99 Lib. zámeček - nádvoří

3. provedení 18.6.99 Vysotany - Gong

4. " 1.12.99 ZUS - Třídou (obrovit) přehrávka (oprašovačka)

5. " 15.12.99 HLAKOL - sam. celovečerní koncert PRAHO

6. " 25.1.2000 RUDOLFINUM - školní koncert (žije na CD!)

7. " 2.5.2000 DOMOVINA - spol. koncert se sborem a Big bandem z Kanady

8.9.10. " 26.5.2000 LEDEČ n/s - dopol. 2x vyh. le., večer koncert (rše dobře)

11.+12. " 23.6.2000 Nádvoří Vinohrady soutěž + koncert dobře

13. " 27.6.2000 Autoclub Opletalova pro Vyšší odb. a etn. sboru managementu (velmi dobře)

14. " 19.10.2000 Libeňský zámeček třídou 4. tř. - pro časopis ŽENA - revue výborně

15. " 10.11.2000 Hvoňovice - gala koncert k soutěži Populár (velmi dobře)

16. " 9.10.2001 HLAKOL - spol. koncert s Ak. orch. „Kern štáfa“ ze Švýcarska

17. " 14.10.2001 **ITALIE - Castelgrande 2. cena** výborně

18. " 18.12.2001 DOMOVINA - sam. koncert PRAHO (2. kol.) velmi dobře

19. " 1.6.2003 **CHORVATSKO - Pula 2. cena** vynikající!

20. " 6.6.2004 JABKENICE na dvoře za krásného počasí dobře

21. " 4.6.2005 PRAHA - Novotného lávka - rámus, partyzánské podmínky, ale přesto DOBRE

22. " 27.6.2005 Praha - Sala. dir. - velmi dobře

23. } **ITALIE - DOLOMITI 2005**

24. } 21.7. Cortina

25. } 22.7. Cencemighe

26. } 23.7. Feltré

27. } 24.7. San Stefano di Cadore

} vše výborně

Transkripcie

pro akordernový orchestr

27. 19.5.2006 Evropský festival uměl. školstva

Poprad + Spiš.N.Ves - špatné podmínky (zvuk)

Stanislav Štěpán

1997

28. 7.6.2007 Všebaročnická rybná Praha - Malástrana - Trávní; dobře

(rozloučení S.Š. s činností v orchestru PRAHO)

- 2 -
Bedřich Smetana - Vltava

Akkordeon-Orchester
Arr. Stanislav Štěpán
Praha - CZ - 1996-97

Allegro (a 2 batt.) comodo, non agitato
PRVNÍ PRAMEN VLTAVY * (5)

I. Akk. divisi 1. hráč 2. hráč
II. P *lusingando* (hravě)
III.
El. I Pizz.
El. II
Ak. IV 8
Bass T. 1-24 hravě jen když není El. I
Timp E/4
Triangolo
Piatka

Akk. I. 1. hráč 2. hráč (10)
II.
III.
El. I
El. II
Ak. IV 8
Bass
Timp E/4
Tryl. Piatka

* Die erste Quelle der Vltava - First source of Vltava - Première source de la Vltava (Moldau)

Fl. I
Fl. II
Fl. III
Cl. I
Cl. II
V. I
V. II
Bass
Pk.
Tp.
P.
Piatti

DRUHÝ PRAMEN VLTAVY *

I div.
II
Cl. I
Cl. II
V. I
V. II
Bass
Tp.
E/
Piatti

* Die zweite Quelle der Vltava - Second source of Vltava - Deuxième source de la Vltava

Handwritten musical score for the first system, measures 25-29. The score includes staves for:

- I (Violin I)
- II (Violin II)
- III (Violin III)
- IV (Violin IV)
- Bass
- Thp. Pk. (Timpani)
- Trgl. Pk. (Trombones)

The music is in 4/4 time and features complex rhythmic patterns with many sixteenth and thirty-second notes. The key signature has one sharp (F#).

Handwritten musical score for the second system, measures 30-34. The score includes staves for:

- I (Violin I)
- II (Violin II)
- III (Violin III)
- IV (Violin IV)
- Bass
- Thp. E/H (Timpani)
- Trgl. Pk. (Trombones)

The music continues with similar complex rhythmic patterns. The key signature has one sharp (F#).

4. ab
+ Δ
↓

(35)

Fl. I
Fl. II
Cl. I
Cl. II
Bass
Bass
Trup. E/F
Tromb.
Pia. H

4. ab

A

Fl. I
Fl. II
Cl. I
Cl. II
Bass
Bass
Trup. E/F
Tromb.
Pia. H

Oboe + Violini

40 dolce

p

Col Sra....

45

1
2
3
I
Fl. I
II
4
B.
E♭
△

50

1
2
3
I
Fl. I
II
4
B.
E♭
△

ARPA

Handwritten musical score for measures 55-59. The score includes staves for Flute 1, Flute 2, Clarinet, Bassoon, Trumpet, Trombone, and Arpa. The music features a melodic line in the flute parts and a rhythmic accompaniment in the woodwinds. Dynamics include *dim* and *p*. A circled measure number 55 is indicated at the top right.

Handwritten musical score for measures 60-64. The score includes staves for Flute 1, Flute 2, Clarinet, Bassoon, Trumpet, Trombone, and Arpa. The music continues with melodic and rhythmic development. Dynamics include *cresc.*, *f*, and *pp*. A circled measure number 60 is indicated at the top right.

Handwritten musical score for measures 65-69. The score includes staves for strings (I, II, 4., B.), woodwinds (Tb, E#, Δ), and a section labeled "CORNI".

Measures 65-69 are marked with a circled number 65 in the top right corner. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mf* and *f*. The string parts feature complex rhythmic patterns, while the woodwinds and horns play sustained notes and short phrases.

[B]

(70)

Handwritten musical score for measures 70-74. The score includes staves for strings (I, II, 4., B.), woodwinds (E#, Δ), and an "Arpa" (harp) part.

Measures 70-74 are marked with a circled number 70 in the top right corner. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mf*, *f*, *cresc...*, and *dim.*. The string parts feature complex rhythmic patterns, while the woodwinds and harp play sustained notes and short phrases.

1. *mf*

2.

3.

Tr
Bl.
II

4.

B.

E/♯

Δ

1. *dim*

2. *dim*

3.

Tr
Bl.
II

4.

B.

E/♯

Δ

LESY-HONBA *

80

1. ak. DIV.

CORNI

dopo il ripetizione muta in C/G

* Waldjaqd
Forest - Hunting
Forêts - la chasse

1. *ob.*
dir.

2.

3.

Fl. I

Fl. II [Piauto]

4. *Bas*

C/G

Δ

1.

2. *mf* *cresc.*

3.

Fl. I

Fl. II

4. *Bas*

C/G

Δ

1. *mf* *mf* *mf* *mf* *mf*

2. *p* *p* *p* *mf* *mf*

3. *mf* *p* *cread.* *f* *f*

El. I *p* *p* *p* *f* *f*

El. II *p* *p* *p* *f* *f*

4. *p* *p* *f* *f* *f*

Bac *p* *p* *f* *f* *f*

Trp. C/G *p* *f* *f* *f* *f*

Δ *f* *f* *f* *f* *f*

1. *mf* *mf* *mf* *mf* *mf*

2. *mf* *mf* *mf* *mf* *mf*

3. *mf* *mf* *mf* *mf* *mf*

El. I *p* *p* *p* *f* *f*

El. II *p* *p* *p* *f* *f*

4. *f* *f* *f* *f* *f*

Bac *f* *f* *f* *f* *f*

D/A *muta in D/A* *tacet al [D]*

1. *sf*

2. *p.*

3. *mf*

Fl. I *mf*

Fl. II *mf*

4. *f*

Bas *p.* *cresc.*

TP

D/A *tacet al D*

△ *sf*

8t. X 8t.

1. *f* *dim.* *sempre dim.*

2. *f. dir.* *dim.*

3. *mf*

Fl. I *mf*


Fl. II *mf*


4. *f*


Bas *p.* *dim.*

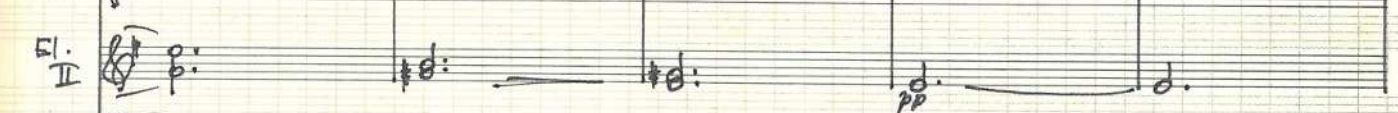
D/A

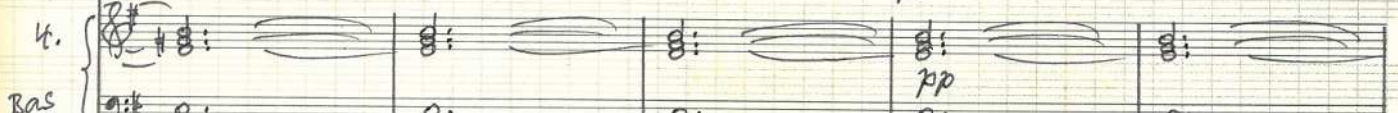
△


1. 


2. 


3. *tacet* 

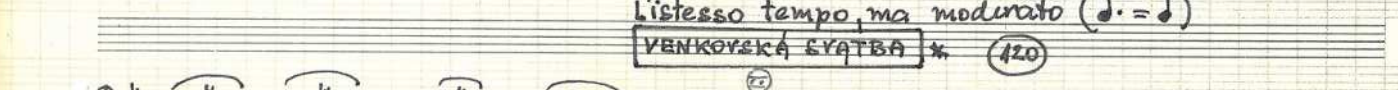
El. I 

El. II 

4. 

Bas 

Tp. D | A 

A 

Lo stesso tempo, ma moderato (♩ = ♩)
 VENKOVSKÁ SVATBA * (120)

1. 

2. 

3. *tacet* 

El. I 

El. II 

4. 

Bas 

Tp. D | A 

A *tacet* 

* Bauernhochzeit - Village wedding -
 Marriage campagnard

1. *mf p*

2. *mf p*

3. *mf p*

E.I. I

E.I. II

4. *mf p*

Bass

TP: D/A

△

2.
x

1. *p*

2. *p*

3. *p*

E.I. I

E.I. II

W.

Bass

TP: D/A

△

135

D

3.

X

4. *p*

2.

3. *p*

El. I

El. II

4.

Bass *p*

Tr. D/A

△

140

145

1.

2.

3.

El. I *p*

El. II *p*

4.

Bass

D/A

△

4.
X

150

1.

2.

3.

El. I

El. II

4.

Bas.

D.A.

5.
X

155

1.

2.

3.

El. I

El. II

4.

Bas.

D.A.

tacet - al [G]

160

X

1.

2.

3.

El. I

El. II

4.

Bas

D/A

A

piu p

165

X

1.

2.

3.

El. I

El. II

4.

Bas

E/H

A

dim

sempre dim.

ritm.

meta in E/H

170

175

180

rossini y Zanis

E

Listesso tempo

1. *pp*

2. *pp*

3. *pp*

Fl. I

Fl. II

4. *sempre dim.* *ppp* *pp*

Bass

Tp

Δ

Listesso tempo (♩ = ♩)

LUNA - REJ RUSALEK

185

lusingando (hrarè)

1. ak. *p*

div.

2. ak.

div.

3. *pp*

I

Fl. *ob.*

II

Tr. *pp*

ak.

Bass

g: Darkenim tacet fino t. 228 [9]

X (As)

Handwritten musical score for the first system, measures 1-4. The score includes staves for I. div., 2. div., 3., ELI I & II, 4., and Bass. The key signature is B-flat major. The first staff (I. div.) has a *simile* marking above it. The second staff (2. div.) also has a *simile* marking. The third staff (3.) has a *sim.* marking. The ELI I & II staves are marked "ARPA". The fourth staff (4.) and Bass staff contain chordal accompaniment. A circled number "150" with a downward arrow is present above the first staff in measure 4. The number "1" is written above the first staff in measure 2, and "2" is written above the first staff in measure 4.

Handwritten musical score for the second system, measures 5-8. The score includes staves for 1., 2., 3., ELI I & II, 4., and Bass. The key signature is B-flat major. The first staff (1.) has a *simile* marking above it. The second staff (2.) has a *sim.* marking. The third staff (3.) has a *sim.* marking. The ELI I & II staves are marked "ARPA". The fourth staff (4.) and Bass staff contain chordal accompaniment. The number "3" is written above the first staff in measure 5, "1" above the first staff in measure 7, and "2" above the first staff in measure 8.

3 1 2

Handwritten musical score for the first system. It consists of seven staves. Staves 1 and 2 are treble clefs with a key signature of two flats (B-flat and E-flat). Staff 1 has a circled '1' above it. Staff 2 has a circled '2' above it. Staff 3 is a bass clef with a circled '3' above it. Staves EI.I and EI.II are grand staves (treble and bass clefs) with a circled 'EI.I' and 'EI.II' to the left. Staff 4 is a grand staff with a circled '4.' to the left. The bottom staff is a bass clef with a circled 'Baer.' to the left. The music is written in a 19th-century style with various ornaments and dynamics.

Handwritten musical score for the second system. It consists of seven staves, similar to the first system. Above the first staff, there are markings: a circled '3', a circled '200', and 'x 97 cm'. The notation continues with similar complexity and dynamics as the first system.

3. (Cmi)

2

Handwritten musical score for measures 205-208. The score is in C minor (Cmi) and 3/4 time. It features five staves: Violin I, Violin II, Viola, Cello, and Bass. The Violin I part has a melodic line with eighth-note patterns. The Violin II part has a similar melodic line. The Viola part has a melodic line with eighth-note patterns. The Cello part has a melodic line with eighth-note patterns. The Bass part has a melodic line with eighth-note patterns. The score includes dynamic markings such as *p* and *dim*.

Handwritten musical score for measures 210-213. The score is in C minor (Cmi) and 3/4 time. It features five staves: Violin I, Violin II, Viola, Cello, and Bass. The Violin I part has a melodic line with eighth-note patterns. The Violin II part has a melodic line with eighth-note patterns. The Viola part has a melodic line with eighth-note patterns. The Cello part has a melodic line with eighth-note patterns. The Bass part has a melodic line with eighth-note patterns. The score includes dynamic markings such as *p* and *dim*.

4. (Ac)

- 22 - Corri

1

2

1. *pp*

2. *pp*

3. *pp*

El. I

El. II

4. *pp*

Bass. *pp*

(215)

1. *pp*

2. *pp*

3. *pp*

El. I

El. II

4. *pp*

Bass. *pp*

X (Fmi)

(220) Cmi

Fmi

Cmi

1.

2.

1.

2.

Ae mi

Es

Ae mi

Es mi

Handwritten musical score for the first system, measures 1-4. The score includes staves for strings (1-4), woodwinds (Flute I & II, Clarinet, Bassoon, Trumpet, Trombone), and percussion (Cymbals, Snare, Tom-toms). The key signature is B-flat major. The first staff (Violin I) features a melodic line with a *pp* dynamic marking. The second staff (Violin II) has a similar melodic line. The third staff (Viola) contains harmonic accompaniment. The string quartet (4.) plays a rhythmic pattern. The woodwind section includes parts for Flute I & II, Clarinet, Bassoon, Trumpet, and Trombone. The percussion section includes Cymbals, Snare, and Tom-toms. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *cresc.*

Handwritten musical score for the second system, measures 5-8. This system continues the orchestration from the first system. The first staff (Violin I) shows a melodic line with a *cresc.* marking. The second staff (Violin II) also features a melodic line with a *cresc.* marking. The third staff (Viola) provides harmonic support. The string quartet (4.) continues its rhythmic pattern. The woodwind section includes parts for Flute I & II, Clarinet, Bassoon, Trumpet, and Trombone. The percussion section includes Cymbals, Snare, and Tom-toms. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *cresc.*

235

1. *asc.*

2. *asc.*

3.

I. El.

II. **OBOE + VIOLINI**

4.

Bas

PK
E/H
Δ

Tempo Tmo

240

1. *pl dolce*

2. *p*

3. *p*

I. El.

II. *dolce*

4. *d.*

Bas

TP
E/H
Δ

245

Handwritten musical score for measures 245-250. The score includes staves for Flute 1, Flute 2, Flute 3, Flute I, Flute II, Bassoon, and Percussion. Dynamics include *mf* and *cresc.*. A circled measure number '245' is at the top. A circled '3' is above the first staff. A circled '15' is above the Flute I staff. A circled '15' is above the Flute II staff. A circled 'mf' is above the Bassoon staff. A circled 'mf' is above the Percussion staff. A circled 'mf' is above the Percussion staff. A circled 'mf' is above the Percussion staff.

250

Handwritten musical score for measures 250-255. The score includes staves for Flute 1, Flute 2, Flute 3, Flute I, Flute II, Bassoon, and Percussion. Dynamics include *f*, *mf*, and *cresc.*. A circled measure number '250' is at the top. A circled 'f' is above the first staff. A circled 'mf' is above the Flute I staff. A circled 'mf' is above the Flute II staff. A circled 'mf' is above the Bassoon staff. A circled 'mf' is above the Percussion staff. A circled 'mf' is above the Percussion staff. A circled 'mf' is above the Percussion staff.

255

1. *cresc.*

2.

3. *cresc.*

I
E.C.
II

4. *f*

Bass.

Tr.
E/H

260

1. *cresc.*

2.

3.

I
E.C.
II

4. *f*

Bass.

Tr.
E/H
A

265

1. Fl. I

2. Fl. II

3. Clarinet

4. Bass

Trp. Euph.

SYRTOJANSKÉ PROUDY *

I

270

1. dir.

2.

3.

4. Bass

Fl. I

Fl. II

Trp. Euph.

mf in CORNI
TRENI
TUBA p

Pl. picc
KLAVYR

* St. Johannes - Stromschnellen - Rapids of St. John
Rapides de St. Jean

sempre pinnile (275)

1.

2.

3.

E1. I

E1. II

4.

E1

A

(280)

II

1.

2.

3.

E1. I

E1. II

4.

E1

A

And

(285)

Handwritten musical score for measures 285-290. The score includes staves for Violin I, Violin II, Viola, Bass, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth notes. The piano part consists of sustained chords with some dynamics like *p* and *f*.

Cresc. 4 x

(290)

Handwritten musical score for measures 290-295. The score includes staves for Violin I, Violin II, Viola, Bass, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The music continues with the complex rhythmic pattern. The piano part shows dynamics like *p*, *f*, and *mf*.

B

295

1.

2.

3.

El. I

El. II

4.

Bass

E♭

Piatti

300

1.

2.

3.

El. I

El. II

4.

Bass

E♭

Piatti

marcato

305

Handwritten musical score for measures 305-310. The score includes staves for:

- 1. (Melody)
- 2. (Piano accompaniment)
- 3. (Piano accompaniment)
- El. I (Violin I)
- El. II (Violin II)
- 4. Ban (Banjo)
- E/H (Electric Harp)
- Piastri (Piano)

Measure 310 is circled with a large 'V' below it.

310

Handwritten musical score for measures 310-315. The score includes staves for:

- 1. (Melody)
- 2. (Piano accompaniment)
- 3. (Piano accompaniment)
- El. I (Violin I)
- El. II (Violin II)
- E/H (Electric Harp)
- Piastri (Piano)

Measure 315 includes the instruction *(Gran cassa)* and a circled note in the Piastri staff.



(315)

1. 

2. 

3. 

El. I 

El. II 


4. *sempre cresc.*
Bar 


El. II 


Prati 


VII

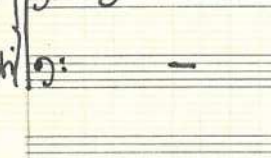
(320)


1. 


2. 


3. 

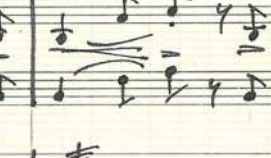
El. I 

El. II 

4. 

Bar 

El. II 

Prati 

sub.
pp

325

1. *pp*

2. *ppp*

3. *ppp*

El. I *sub. pp.*

El. II *loco*

4. *sub. pp*

Bass *sub. pp*

E♭ *dim* *sub. pp*

330

1. *sub. crescendo molto*

2.

3.

El. I *muta in ARPA*

El. II *muta in Flauto picc. 8*

4.

Bass

E♭ *sub. cresc.*

Più motto

1.

2.

3.

Bl. I

Bl. II

4.

Bass

335

Più motto

E/H

1.

2.

3.

Bl. I

Bl. II

4.

Bass

Tb.

E/H

340

345

Handwritten musical score for system 345. It consists of five staves:

- Staff 1: Treble clef, melodic line with various notes and rests.
- Staff 2: Treble clef, accompaniment line with chords and rhythmic patterns.
- Staff 3: Treble clef, accompaniment line with chords and rhythmic patterns.
- Staff 4: Bass clef, Bass line with notes and rests.
- Staff 5: Bass clef, Drum line with rhythmic notation.

Dynamic markings include *sf* (sforzando) and *f* (forte). The key signature has two sharps (F# and C#).

350

186

Handwritten musical score for system 350. It consists of five staves:

- Staff 1: Treble clef, melodic line with various notes and rests.
- Staff 2: Treble clef, accompaniment line with chords and rhythmic patterns.
- Staff 3: Treble clef, accompaniment line with chords and rhythmic patterns.
- Staff 4: Bass clef, Bass line with notes and rests.
- Staff 5: Bass clef, Drum line with rhythmic notation.

Dynamic markings include *sf* (sforzando) and *f* (forte). The key signature has two sharps (F# and C#). The word *Creia.* is written in the third staff.

355

1. *cresc*

2.

3.

El. I.

El. II.

4.

Bass

E♭

A

MOTIV VYŠEHRADU 360

1. *a tre battute*

2.

3.

El. I. *PLENO (CHURCH ORGAN)*

El. II.

4.

Bass

Tp

E♭

A

Platki

Vyšehrad - Motiv
Motive of Vyšehrad
Motif du Vyšehrad

365

1. Fl. I

2. Fl. II

3. Bass

4. Bass

Fl. I

Fl. II

Bass

Bass

Piatti

370

1. Fl. I

2. Fl. II

3. Bass

4. Bass

Fl. I

Fl. II

Bass

Bass

Piatti

376

sempre ff

1. Violin I

2. Violin II

3. Bass

4. Bass

E.I. I.

E.I. II.

Bass

E. 4/4

Piatti

380

1. Violin I

2. Violin II

3. Bass

4. Bass

E.I. I.

E.I. II.

Bass

E. 4/4

Piatti

T

D

T

D

385

p --- sempre

4. 2. 3. EI. I EI. II Bass TP E♭ & Piatti

390

p --- sempre

4. 2. 3. EI. I EI. II Bass TP E♭ & Piatti

290

41 - Eduard
3x 3 takty - pak 3. ak + 1. El.

395

1. *Vocal 1*
2. *Vocal 2*
3. *Vocal 3*
E I
E II
4. *Bass*
E H & Prábi

400

loco

1. *Vocal 1*
2. *Vocal 2*
3. *Vocal 3*
loco
E I
E II
Bass
E H & Prábi

405

1. *dim*

2. *dim*

3.

4. *dim. sempre*

5. *tacet ad fine*

410

1. *sempre dimm*

2. *pp*

3. *dim*

4. *pp*

5. *p*

6. *A e Piatti tacet*

1.

2.

3.

El. I.

El. II

4.

Bass

Tr. E/H

Ma 6

1.

2.

3.

El. I.

El. II

4.

Bass

Tr. E/H

Dokročeno po dlouhém trápění
v prosinci 1897