

SVATÁ LUDMILA

DIE HEILIGE LUDMILA • SAINT LUDMILA • SAINTE LUDMILA

DÍL I.- TEIL I.- PART I.

CLARINETTO II.

HRAJE SE (CEZÉ)

ANTONÍN DVORÁK OP. 71

1. INTRODUZIONE E CORO

Andante



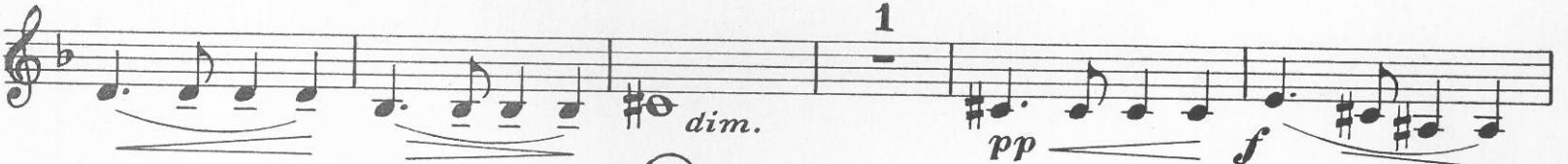
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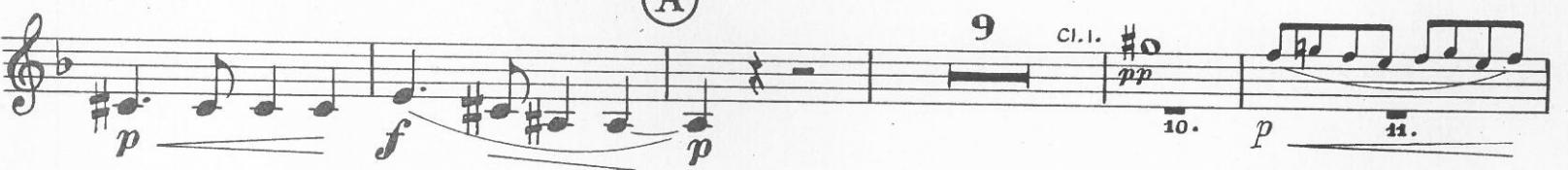
10



15



21



25



34



55



Clarinetto II.

4

63

69 1 f

75 (D)

81 9 (E)

95 ges

102 (F)

107 10 ob. I. 11. 12.

23 2

2. TACET ✓

3. CORO HRAJE SE (CELÉ)

in B Allegro moderato

9 Viol. I.

10. 11. p cresc.

13 A 1 ff p f

Clarinetto II.

5

18

Clarinetto II.

18

26 (B)

37

46

50 (C)

58

64 (D)

72

83

91 (E)

112

f

p

mf

ff

f

ff

f

dim.

p

pp

dim.

pp

f₂

p

dim.

pp

8

c.l.

f > p

3

118 (F) *ff*

128 *f*

135 *f*

142 *dim.* 7 (H) 1. *pp* 2. *p*

155 *a tempo* 1 *poco ritard.*

162 (I) *cresc.* *ff*

170 1 *f* 2 *mf*

178 2 (K) 183 6 *p*

189 *ff*

194 *ff*

199 4 *f*

4. CORO

Andante

in B 8

12

(A)

17

D

24

1

30

(B)

43

(C)

2

51

(D)

59

64

(E)

5

Clarinetto II.

10

30 Solo 

37 3 

46

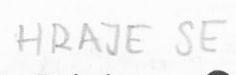
51 

57 

63

67

72



8. ARIA – SOPRANO SOLO

Larghetto

in B  

Clarinetto II.

11

7

(A)

4

15 1

p f dim. p

19

f ff p f

22 1

p dim. pp ffz p dim.

(B)

26 7

f p p ff

37

f mf p ff

41

dim. p f dim. p f p > p > pp

bládech

11.

NEHRAJE SE

9. CORO

NEHRAJE SE

9. CORO

11.

Allegro maestoso

The musical score for piano, page 10, section B, begins with a dynamic of ***ff***. The melody consists of eighth-note patterns and sixteenth-note figures, separated by rests and grace notes. A melodic line is highlighted with black strokes, and a bracket indicates a sustained note.

Handwritten musical score for piano, page 5, measures 5-6. The key signature is one sharp. Measure 5 starts with a melodic line in the treble clef, followed by a bass line. Measure 6 begins with a dynamic *ff*. The score includes a large rehearsal mark '5' at the top left.

44

Musical score page 44, measures 1-2. The key signature is one sharp. Measure 1 starts with a half note followed by a sixteenth-note pattern: B, A, G, F#; D, C, B, A. Measure 2 starts with a half note followed by a sixteenth-note pattern: E, D, C, B; G, F#, E, D.

68



5

70



HRAJE SE

(11.) CORO

Allegro

in B



8



12



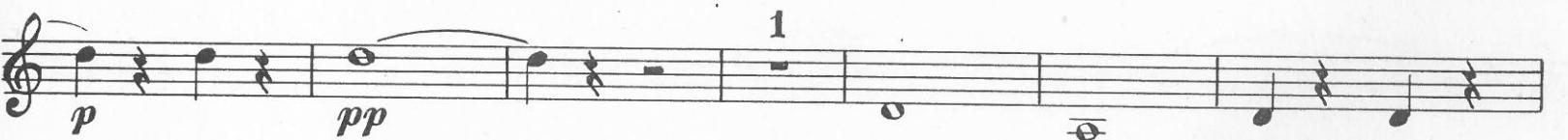
16



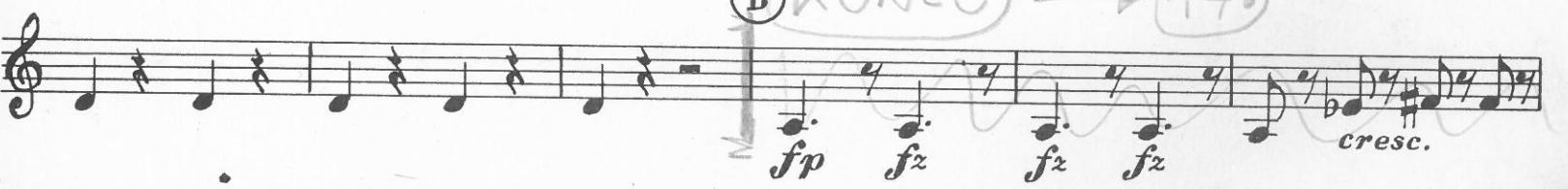
21



28



35



3



168

ff

ff

176

f

187

ff

molto ritard.

poco rit.

HRAJE SE (CELE)

14. RECITATIVO ED ARIA – SOPRANO SOLO

III

Largo

ff

rit. 10.

11.

pp

in tempo

17

mf

p

pp

dim.

23

p

cresc.

1

dim.

p

54

Fag. 1

A

18.

pp

f

p

62

pp

p

1

pp

f

70

sp

p

dim.

f

B

78

mf

f

mf

86

105

100

~~NEHRAJE SE~~
15. RECITATIVO – BASSO SOLO

Andante

in A

~~16. CORO TACET~~

Poco andante

in A

52

~~HRAJE SE~~
17. CORO

Allegro vivace

in A

8

17. 16. Ob. I. II. 15. 16. f

38 ff

(c)

43 p fz

(D)

48 f

57 1 f f

64 ff VI

(E)

70 5 p

83 2 pp mf cresc.

(F)

93 3 poco ritard. ff dim. p Poco meno

messo, quasi allegro moderato

104 8 p Maestoso

(J)

118 mf f cresc. ff fff

137 ff

SVATÁ LUDMILA

DIE HEILIGE LUDMILA • SAINT LUDMILA • SAINTE LUDMILA

DÍL II.- TEIL II.- PART II.

CLARINETTO II.

HRAJE SE (CELE)

ANTONÍN DVORÁK OP. 71

18. INTRODUZIONE, RECITATIVO ED ARIA - ALTO SOLO

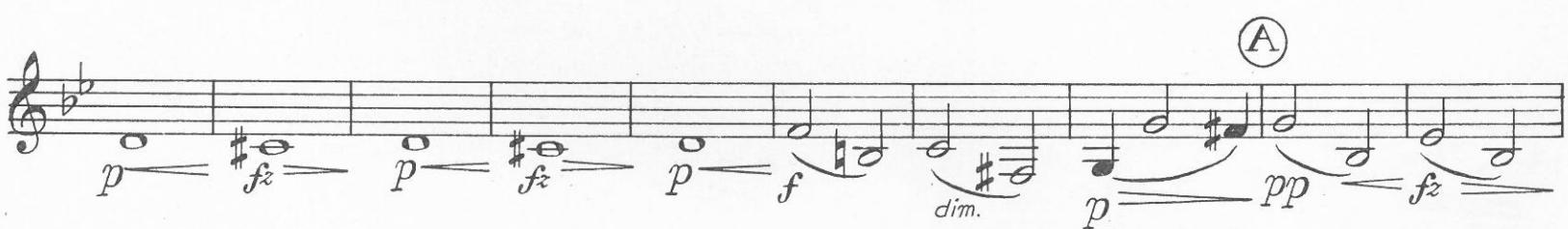
*Andante
in B*



5



9



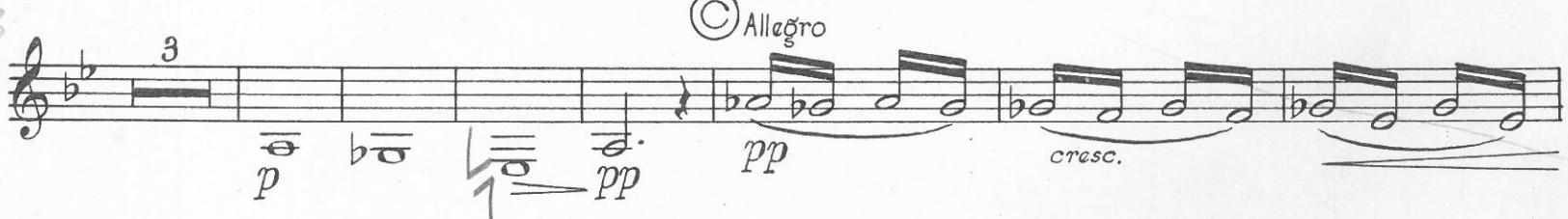
19



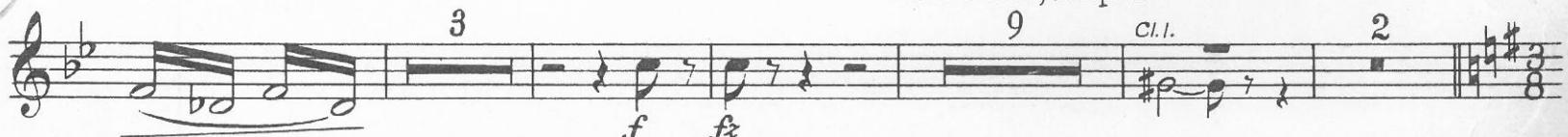
29



53



63



Clarinetto II.

2

in B

(D) Lento

81

HRAJE SE

19. DUETTO — SOPRANO ED ALTO SOLO

Moderato

25

43 (B) *Tempo I.*

62 1 1 f = p f = p f ff pesante 3 muta in A 5

HRADE SE

20. ARIA - BASSO SOLO

Poco adagio

in A

1

(A)

Ob. I. Vle

10

2

22 3 3 2 p pp mp

37 (B) 2 p p p mf 5

45 dim. p mf 5

55 p cresc. f = p p cresc. f 1

64 f f ff dim.

74 6 pp pp attacca

21. RECITATIVO - SOPRANO SOLO

TACET

26

Andante

C ff

Clarinetto II.

6
3

53

65

80

93

101

HRAJE SE
26. TENORE SOLO E CORO

Ancante quasi listesso tempo

muta in A

9

C.I.I.

mA

(A) Animato

17

22

33

10

C.I.I.

(B) Vi-

(C)

10

D

Animato

52

p

mf

dim

p

2

pp

Clarinetto II.

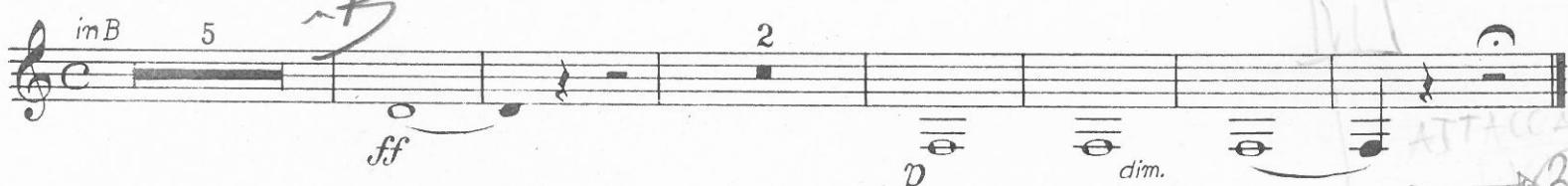
7

59



HRAJE SE

27. RECITATIVO – BASSO SOLO



NEHRAJE SE

28. CORO

Handwritten musical score for Coro. The score consists of three staves. Staff 1 (top) starts with a dynamic f. Staff 2 (middle) starts with a dynamic f. Staff 3 (bottom) starts with a dynamic f. Measure numbers 1, 2, 4, 8, and 12 are written above the staves. Circled letters A, B, C, D, and E are placed above the staves, corresponding to specific measures. A circled 'M12' is written near the end of staff 3. A circled 'DE' is written near the end of staff 3. A circled 'F.I.' is written near the end of staff 3. A circled 'ATTACCA' is written at the end of staff 3.

NEHRAJE SE

29. RECITATIVO – TENORE E BASSO SOLO

Handwritten musical score for Tenore e Basso Solo. The score consists of three staves. Staff 1 (top) starts with a dynamic p. Staff 2 (middle) starts with a dynamic mp. Staff 3 (bottom) starts with a dynamic pp. Measure numbers 12, 25, and 36 are written above the staves. Various dynamics (moderato, poco ritard., in tempo, cresc., f, p, pp) and performance instructions (muta in A, Allegro, Viol. I, Quasi allegro, Meno mosso, in A, attacca) are written throughout the score. Circled letters A, B, and C are placed above the staves, corresponding to specific measures. A circled 'in A' is written near the end of staff 3.

Clarinetto II.

(34.) HRAJE SE RECITATIVO - TENORE E BASSO SOLO

L'istesso tempo

in B 19

in B

Fag. I.

pp

sempre dim.

(A) Allegro moderato

3

1

2

3

4

5

C

p

43

2

3

4

5

6

Piu animato

4

f

f

56

2

(B) Poco meno mosso, quasi tempo I.

p

poco a poco cresc.

f

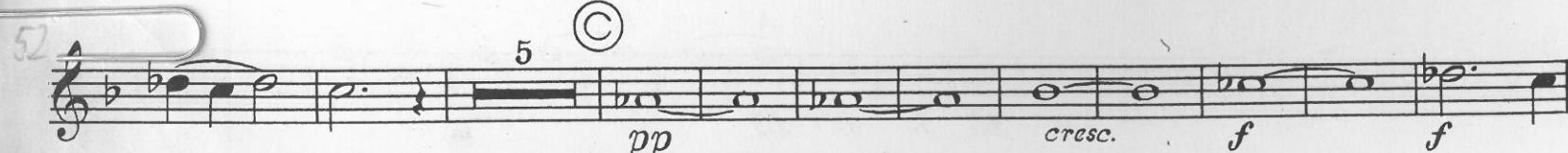
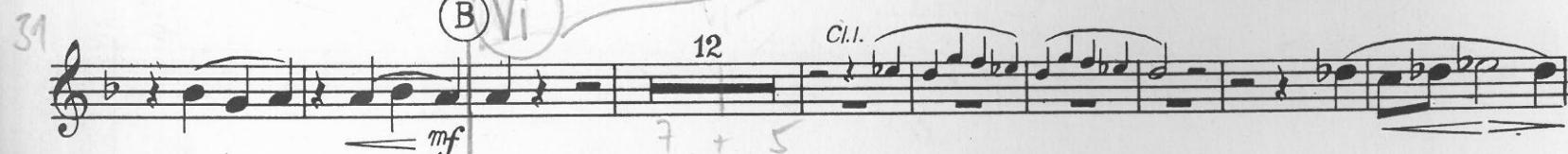
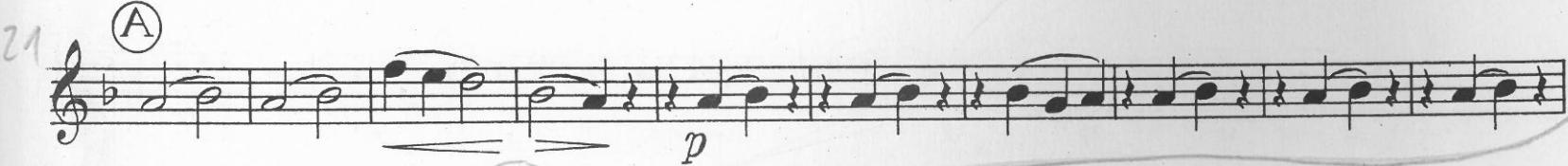
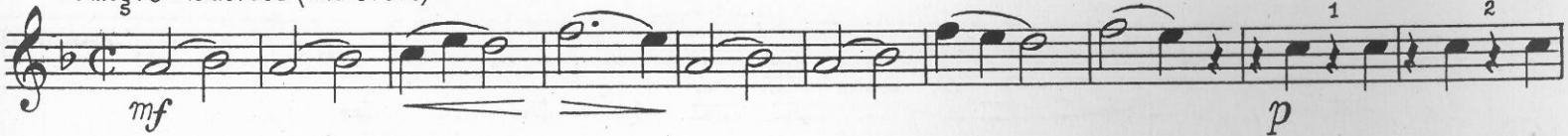
attacca

HRAJE SE

(35.)

QUARTETTO E CORI

Allegro moderato (alla breve)



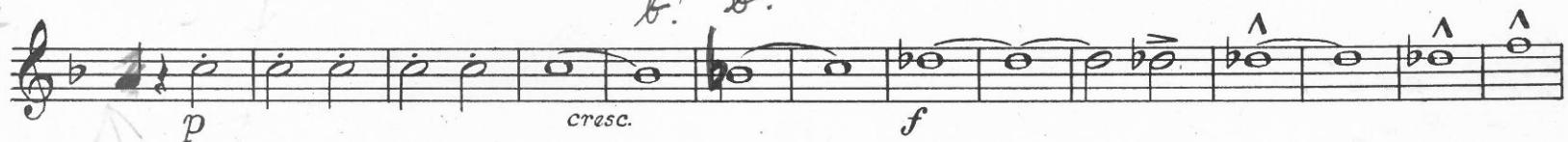
68



78



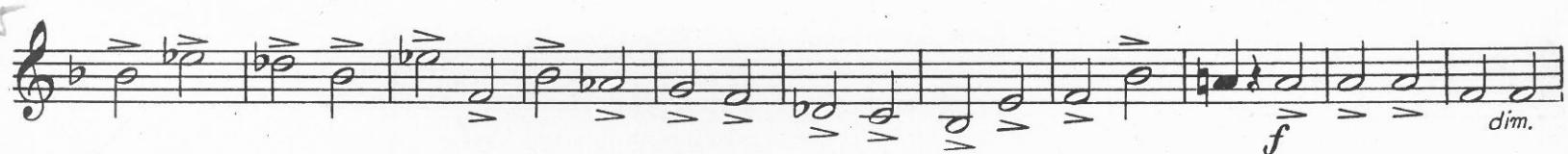
87



101



115



126



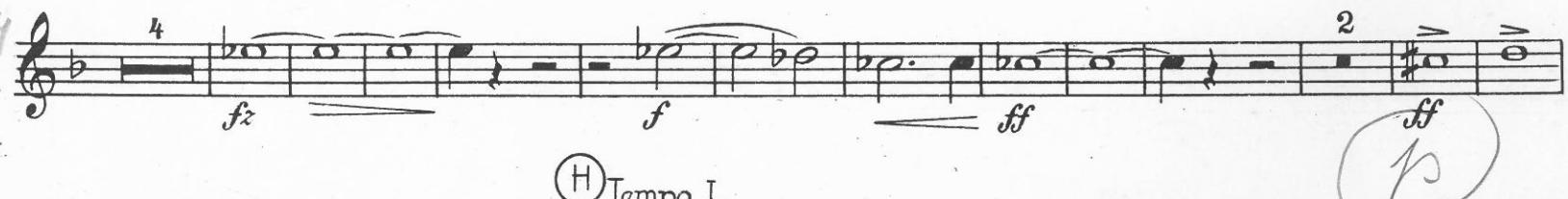
138



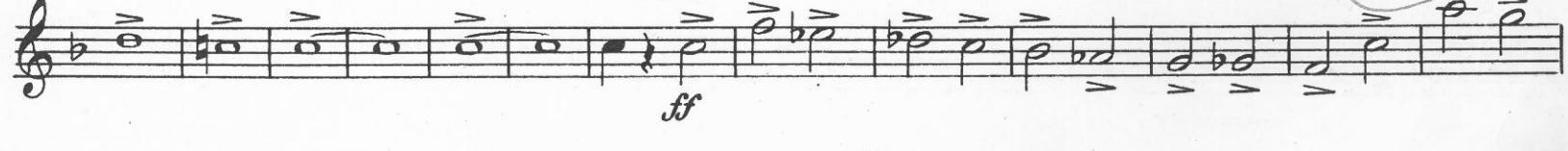
158



174



192



205



MAJETEK
EIGENTUM des
PROPERTY of

SHV

SVATÁ LUDMILA
DIE HEILIGE LUDMILA · SAINT LUDMILA · SAINTE LUDMILA
DÍL III.- TEIL III.- PART III.

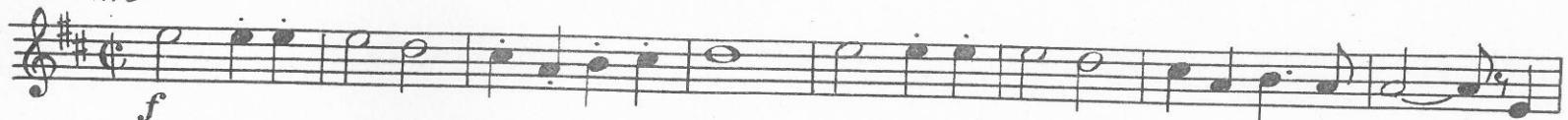
CLARINETTO II.B

HRAJE SE

ANTONÍN DVORÁK OP. 71

36. INTRODUZIONE E CORO.

Allegro comodo, tempo di marcia
in B



9



12

(A)



22



22

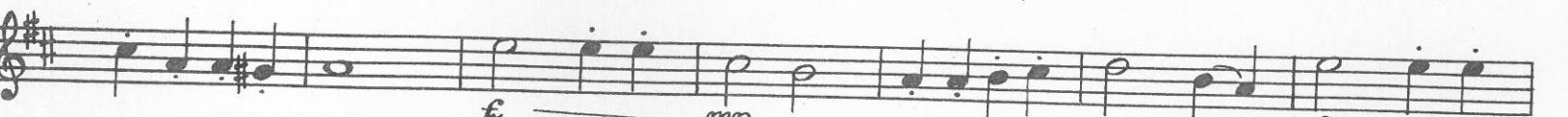


32

(B)



39



46

(C)



52



58



Clarinetto II.

2

64 *ff*

74 **D** Coro 28 *blasz na - ſe!*

103 **E** 4 *f*

136 **G** *ff*

143 *ff*

149 *f*

156 *ff* **H** *De*

162

169

176 *ff*

37. RECITATIVO – TENORE E BASSO SOLO

Moderato
11 *Viol. I.*

19

A 3

p

mf

Clarinetto II.

3

25

2

NEMRAJE SE

38. DUETTO - SOPRANO E TENORE SOLO

39.

Lento

3

8

12

22

27

(A) in tempo

34

(VI)

(B)

46

56

(C) solo

68

71

(D)

79

Clarinetto II.

88 (E) *c. r. 5* 3 *ff* *p* *p* *ff* *p*

102 4 (F) *pp* *p* *ff* *ff* *p*

115 2 (G) *DE* *p* *mf* *ff* *p* *ff* *p*

123 *pp* *pp* *Solo*

130 *f* *ff* *p* *mp* *p*

HRAJE SE
39. RECITATIVO – SOPRANO E BASSO SOLO

Moderato

in A 15 *Ob. I.*

in A 1 *ff* 1 *f* *p*

25 *pp*

35 *ff* *ff* *muta in B* 5 *mp*

HRAJE SE
40. CORO.

Andante maestoso

in B *ff*

(A) Allegro moderato

ff

Clarinetto II.

5

21



28

(B) Andante maestoso



36



43

(C) Allegro moderato



54



~~NEHRAJE SE~~
41. BASSO SOLO E CORO

Allegretto $\text{d} = 58$
in A 8 Trba F

mf



17

5

2



32

5

(A) Un poco meno mosso $\text{d} = 42$ 

67

6

14

15

V10

(B)

(C)



112

(D)



116



Clarinetto II.

7

9

A l'istesso tempo

17

25

33

39

47

53

62

69

HRAJE SE

45. SOLI E CORO

Allegro vivace (Alla breve)

in B 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 8 2 f

pp

28 2 13 B 28 Fag. II.

29 30 31 mf

V1 = H 3212 a A

Clarinetto II.

80 

87

109 *Ob. I:II.*

127 *De*

189

207

219 *Poco tranquillo*

239 *Tempo I.*

259 *Poco tranquillo*

292 *a tempo*

322