



2259

# SVATÁ LUDMILA

DIE HEILIGE LUDMILA · SAINT LUDMILA · SAINTE LUDMILA

DÍL I.- TEIL I.- PART I.

FAGOTTO II.

HRAJE SE (CELÉ)

ANTONÍN DVORÁK OP. 71

## 1. INTRODUZIONE E CORO

*Andante*

8 Cor. I. II.

## Fagotto II.

71

*dim.* *p* *dim.*

77 (D)

*pp* *ff* *marcato* *p*

83

*pp* *p* *p* *p* *p* *p* *p* *p*

91 2 (E)

*pp* *f*

100 (F)

*f* *dim.* *p* *p*

106 5

*f* *p* *ff*

116

*mf* *f* *dim.* *pp* *ff* *pesante*

124

*f* *p* *pp*

✓ 2. TACET (HRAJE SE)

3. CORO HRAJE SE (CELÉ)

Allegro vivace

9 *Viol. I.*

*f* *cresc.* *ff*

15 1

*p* *f* *p*

## Fagotto II.

3

22



27



31



35



40



49



55



62



68

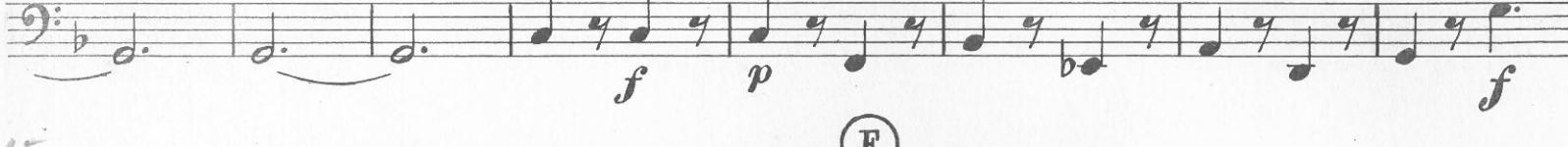


75



## Fagotto II.

96 Fag. I.  


107  


115  


121  


127  


133  


139  


148

Fagotto II.

5

185

*f* *ff*

194

*ff* *f*

## 4. CORO

*Andante*

*f marcato*

13

*ff*

18

*p* *pp* *f marcato*

40

44

*p* *ff* *doc 1 ff!* *9* *pp*

(D)

G

*f*

(E)

6

*ff* *dim.* *p* *dim.*

70

*pp*

Fagotto II.

46

*p*

43 (C) *p* *poco marcato*

48 *dim.*

53 *dim.* *dim.* *p* *cresc.* *f* *dim.*

58 (D) *p* *fz* *p* *fz* *f* *p*

63 *f* *fz* *fz* *f* *dim.* *p*

68 (E) *p* *fz* *fz* *fz* *ff*

73 *ff* *ff*

HRAJE SE

## 8. ARIA – SOPRANO SOLO

## Larghetto

Handwritten musical score for bassoon, page 7, measures 12-13. The score is in common time (indicated by '12') and features two staves. The top staff starts with a dynamic of  $p\ p$ . The bottom staff begins with a dynamic of  $p$ , followed by  $pp$ . Measure 12 concludes with a dynamic of  $f$ . Measure 13 begins with a dynamic of  $pp$ , followed by  $f$ .

## Fagotto II.

9

111

Fagotto II.

111

1 2

p f dim. p f f f

**B**

1

f p f f dim. pp ff p dim.

30

f p f f dim. pp f f

34

dim. pp p f f

38

mf p ff dim. p f dim. p f

43

f p pp f p pp f

44

## 9. CORO

11.

Allegro maestoso

10

ff

15

pp f

84

pp pp

4

F

10

pp f

15

pp pp

84

4

F

10

pp f

15

pp pp

58

65

69

74

29

HRAJE SE

## 11. CORO

Allegro

8

13

17

24

*dim.*

H 3212 a

Fagotto II.

KONEC  14.

Fagotto II.

(F)

152  DE

*f*

160 

*p*

166 *ff* *ff*

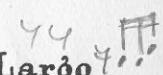
174 *f*

185 

*ff* *intempo* *14* *3* *poco rit.*

HRAJE SE (CELÉ)

## 14. RECITATIVO ED ARIA — SOPRANO SOLO

Largo 

1 *p* *f*

9 *dim.* *p ritard.* *pp* *in tempo* *4* *p*

20 *mf* *dim.* *p* *cresc.* *mf*

35 *dim.* *p* *f* *p f* *3* *7* *p* *cresc.* *mf* *11*

12. *Fag. I.* 

*pp* *f* *pp* *f* *pp* *f* *pp* *f* *dim.* *f*

63

63

Fagotto II.

*pp* *f* *fp* *dim.*

72

72

*f* *mf*

(B)

81

81

*f* *mf* *cresc.* *f*

89

89

*dim.* *p* *f* *p*

101

101

*f* *pp* *mf*

(C)

113

113

*f* *dim.* *fp*

121

121

*pp*

17.

~~NEHRADÉ SE~~  
15. RECITATIVO — BASSO SOLO

Andante

7

*ff*

9

20

Viol. I.

*ff* *dim.* *p* *pp* *attacca*

Fagotto II.

## 16. CORO TACET

Poco andante A 17 16 Trbn II.

40 3

48 4 c attacca

HRAJE SE

## 17. CORO

Allegro vivace

3 ff

9 gis F

14 A 16 Ob.II.

34 B

38 ff

43 C f2

48

Fagotto II.

48

58 1 2

66 VI E

73

81

88 F

91 DE G Poco meno mosso, quasi allegro

poco ritard. ff dim. p pp

105 moderato

115 H

126 J

133 Maestoso

141 fff

# SVATÁ LUDMILA

DIE HEILIGE LUDMILA · SAINT LUDMILA · SAINTE LUDMILA

## DÍL II.- TEIL II.- PART II.

FAGOTTO II.

HRAJE SE (CELE)

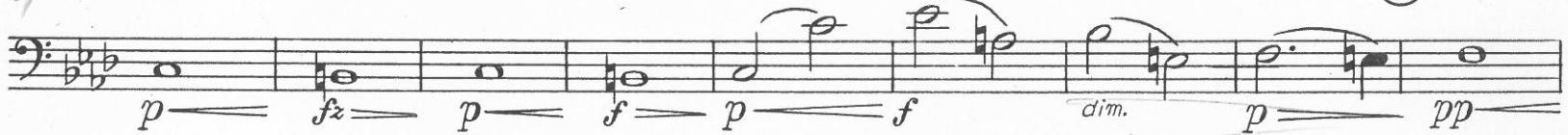
ANTONÍN DVORÁK OP. 71

18. INTRODUZIONE, RECITATIVO ED ARIA - ALTO SOLO

Andante



(A)



18



24



28



40



56



79



(D) Lento

11

C.I.

Meno mosso, tempo I,  
10

Façotta II.

10A E

三

Handwritten musical score for bassoon part, page 101, section E. The score consists of two staves. The first staff starts with a dynamic ***ff***, followed by a measure of eighth-note pairs (two groups of four), then a measure of eighth-note pairs (one group of four), and a measure of eighth-note pairs (one group of four). The second staff begins with a dynamic ***p***. Measures 7 and 8 show eighth-note pairs (one group of four) with a ***dim.*** instruction. Measure 9 shows eighth-note pairs (one group of four). Measure 10 shows eighth-note pairs (one group of four). Measure 11 shows eighth-note pairs (one group of four). Measure 12 shows eighth-note pairs (one group of four).

143

143

Handwritten musical score page 113, showing measures 113-114. The score is for two voices (Soprano and Alto) and piano. Measure 113 starts with a bass note followed by a series of eighth-note chords. Dynamics include *mf*, *dim.*, *p*, and *pp*. Measure 114 continues with eighth-note chords, with the piano part having a sustained note. The vocal parts end with a half note.

۲۱۸

F

F

126

Musical score for page 126, measures 1-10. The score consists of ten staves of music for a single instrument. Measure 1 starts with a dynamic of  $\frac{3}{4}$ . Measures 2-3 show eighth-note patterns with dynamics *f* and *p*. Measure 4 begins with a dynamic *pp*. Measures 5-6 show eighth-note patterns with dynamics *p* and *pp*. Measures 7-8 show eighth-note patterns with dynamics *cresc.* and *fz*. Measure 9 shows eighth-note patterns with dynamics *fz*. Measure 10 concludes with eighth-note patterns.

133

A musical score page showing a bassoon part. The page number 133 is in the top left corner. The bassoon part starts with a dynamic marking 'pp'. The music consists of six measures of eighth-note patterns. Measure 1: Bassoon plays eighth notes in pairs (two groups of two). Measure 2: Bassoon plays eighth notes in pairs. Measure 3: Bassoon plays eighth notes in pairs. Measure 4: Bassoon plays eighth notes in pairs. Measure 5: Bassoon plays eighth notes in pairs. Measure 6: Bassoon plays eighth notes in pairs. After measure 6, there is a dynamic marking 'f' followed by a bracket indicating a crescendo. After measure 7, there is a dynamic marking 'dim.' (diminuendo).

144

G

14A

6 G 5 3

*p* 3

*p* 3 *cresc.* *f*

This image shows a handwritten musical score for bassoon. The key signature is one flat. Measure 6 starts with a half note, followed by a fermata over a half note, then a half note. Measure 7 begins with a sixteenth-note pattern: B, A, G, F#; followed by a quarter note D, a eighth note C sharp, and a sixteenth-note pattern: B, A, G, F#. Measures 6 and 7 are dynamic *p*. Measure 7 ends with a dynamic *cresc.* followed by *f*. Measure 8 starts with a sixteenth-note pattern: B, A, G, F#; followed by a quarter note D, and a eighth note C sharp. Measure 9 starts with a sixteenth-note pattern: B, A, G, F#; followed by a quarter note D, and a eighth note C sharp.

162

Handwritten musical score for bassoon part, page 162. The score consists of a single staff in bass clef and common time. It features a series of eighth-note patterns with various dynamics: ***ff***, ***3***, ***3***, ***p***, ***dim.***, ***pp***, and ***attacca***. The score is labeled with a superscript ***1*** at the end of the staff.

HRADE SE

19. DUETTO — SOPRANO ED ALTO SOLO

Moderate

Moderato

8      5      1      3

*fp*      *p*      .      *f*      *f*

1 - 7 - 1 - ( )

b      b      b      b

8      5      1      3

22

(A) Più mosso

23

A Piu mosso

1 8 #f f fz fz fz fz

ff pesante fff p fz fz fz fz

KONEC

Fagotto II.

3

89

poco accel.

**B** Tempo I. 8

53

C

2 8

71

pesante

ff

3 attacca

HRADE SE

## 20. ARIA - BASSO SOLO

Poco adagio

1

**A**

10 pp p

21

pp

32

**B** 2

10 Fag. I.

53

p cresc. fz=p cresc.

61

**C**

fz fp fz fz ff

71

dim. p

10 pp

attacca

SKOK NA 26

H 3212 a

112

*pp*

8

*p* dim.

(E)

130

*pp*

3  
attacca

NEHRAJE SE

25.

## TERZETTO (SOPRANO, ALTO E BASSO SOLO) E CORO

||

L'istesso tempo

4

*pp*

13

(A)

8

*pp*

37

*pp*

49

(C)

24

Cor. III-IV.

*ppp*

88

(D)

1  
*pp*

99

*pp*

3  
attacca

HRAJE SE

## 26. TENORE SOLO E CORO

Andante quasi l'istesso tempo

13

(A) Animato

5

a tempo

5

Cb.

## Fagotto II.

7

22 VI (B)

36 13 (D) Animato 5 a tempo 5 Cb. (E) DE

64 3 attacca

~~HRADE SE~~  
27. RECITATIVO - BASSO SOLO

5 ff 5

→ 34.

~~NEHRADE SE~~  
28. CORO

Allegro con brio

cresc.

5 (A) 12 Trbe C

24 (B) fz fz fz fz ff fz fz

34 (C) 13

42 (D) 42 8 Trbe C

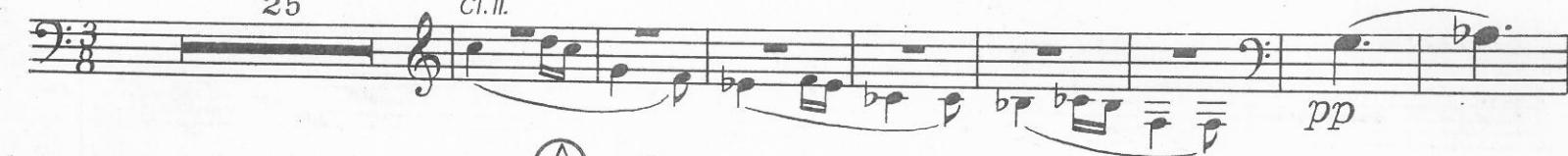
HRADE SE (CELE)

## 34. RECITATIVO - TENORE E BASSO SOLO

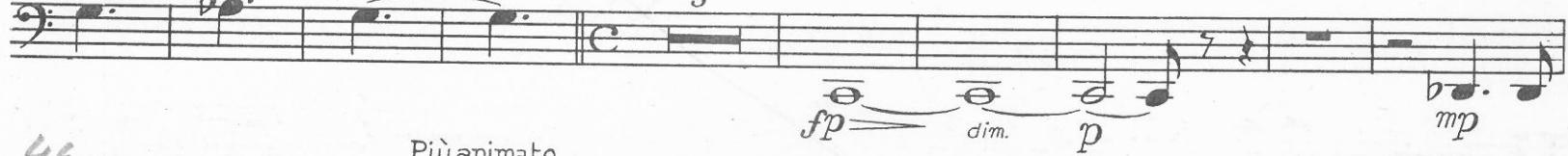
Listesso tempo

25

Cl. II.



34

(A) Allegro moderato  
3

46

Più animato  
4

(B) Poco meno mosso, quasi tempo I.



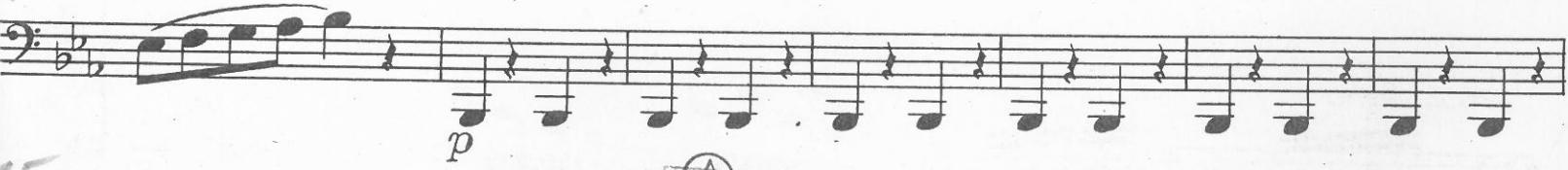
HRADE SE

## 35. QUARTETTO E CORI

Allegro moderato (alla breve)

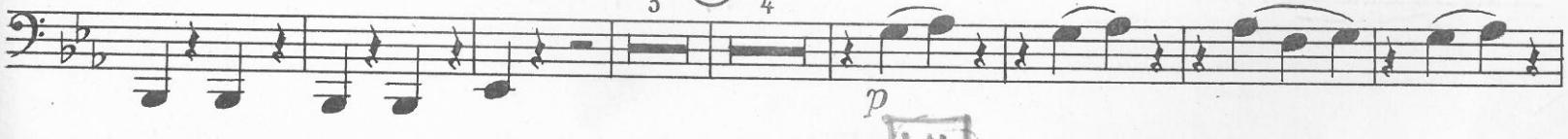


8



15

3 4



29

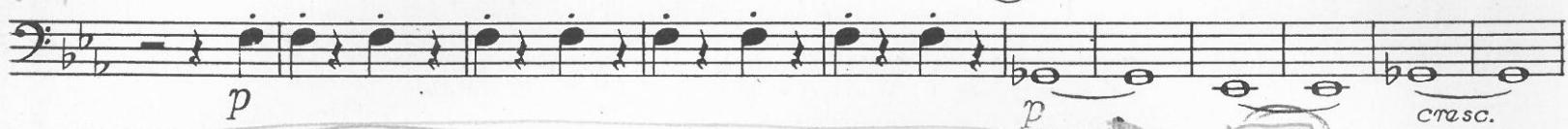
VI  
B

36



## Fagotto II.

54



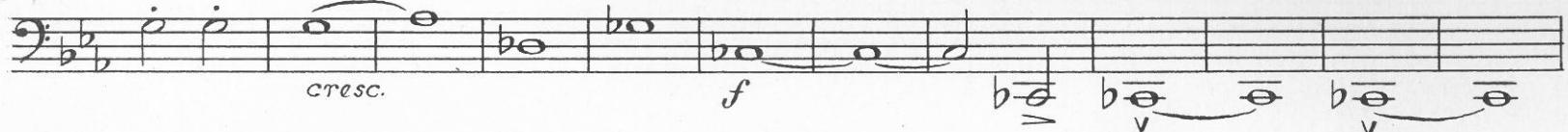
65



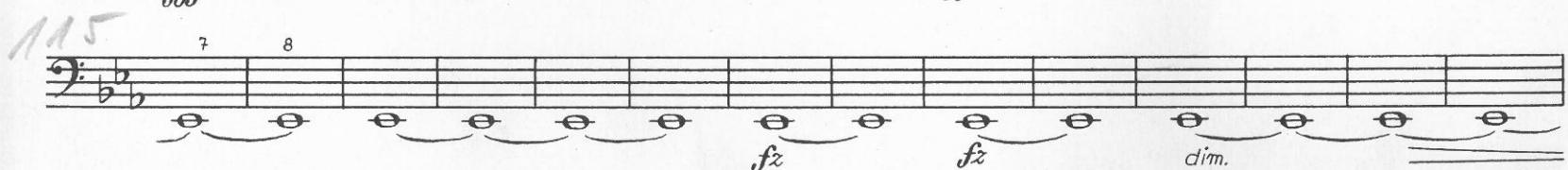
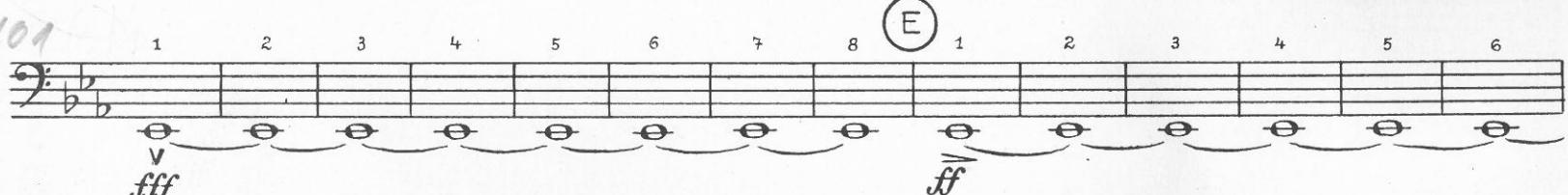
83



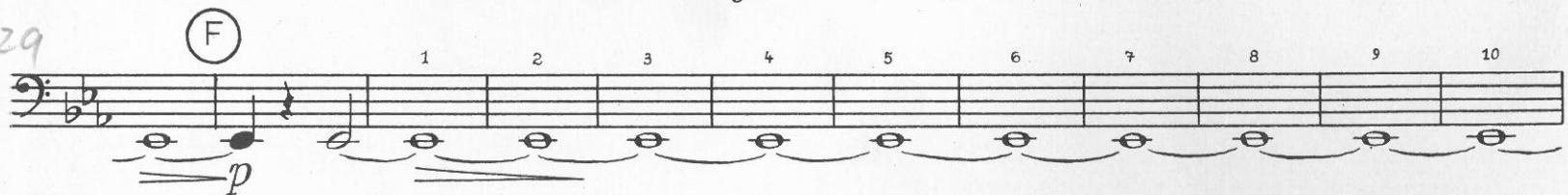
89



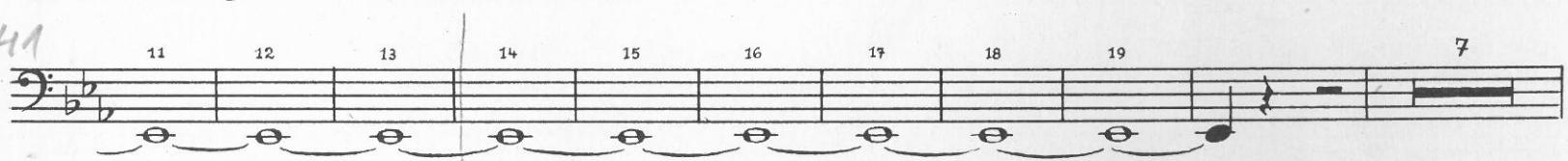
101



129

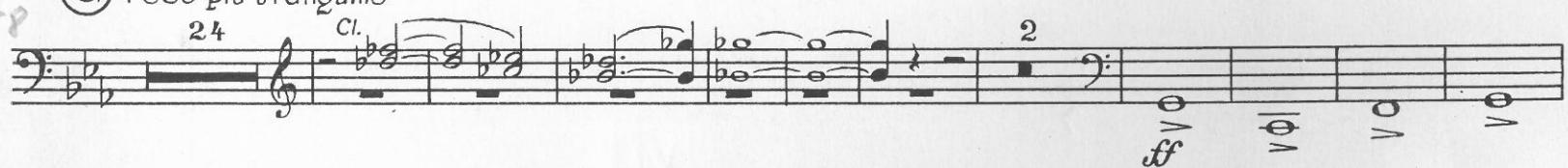


141



G Poco più tranquillo

24



194



208



# SVATÁ LUDMILA

DIE HEILIGE LUDMILA • SAINT LUDMILA • SAINTE LUDMILA

## DÍL III. TEIL III. PART III.

FAGOTTO II.

HRAJE SE

ANTONÍN DVORÁK OP. 71

### 36. INTRODUZIONE E CORO

Allegro comodo, tempo di marcia

1 f

9

17 (A) f

22

23

32 (B) fx mp

38

39 fx

46 (C) mp f

51

52 ff g

58 ff g

ff

2  
Fagotto II.

64 *ff*

(D) Coro 28 *hlasy - na - še!*  
29 30 31 32

103 (E) *ff*

(F) Coro 16 *Rit. molto* *Tempo I.*  
*Viol. I.* *ff cresc.*

(G) VI

137

144 *ff* *ff*

150

156 (H) DE *ff*

162

168

174 *ff* *ff*

HRAJE SE

37. RECITATIVO – TENORE E BASSO SOLO

Moderato

11 *Viol. I.*

Bassoon II part

## Fagotto II.

3

19

(A)

*f* *mf* 6 6

23

*cresc.* *f*

28

*f* *f x dim.* *pp* *attacca*

*NEHRADÉ JE*

## 38. DUETTO — SOPRANO E TENORE SOLO

~~|||||~~ Lento

3

*f x* *f = p*

11

*p*

19

*p* *p dim.*

ritard. (A) in tempo

*f x*

29

*f* *p*

38

*pp*

42

*p* *mf* *molto cresc.* *ff* *p*

50

*pp*

(C) 10

Fagotto II.

5

HRADE SE

### 39. RECITATIVO – SOPRANO E BASSO SOLO

Moderato

Ob. I.

14

25

36

5

mp

HRADE SE

### 40. CORO

Andante maestoso

ff

9

ff

(A) Allegro moderato

ff

21

ff

(B) Andante maestoso

ff

36

ff

ff

43

ff

f

54

f

f

55

f

## 8 Fagotto II.

60 (C)

70

HRADE SE  
45. SOLI E CORO

Allegro vivace (Alla breve)

8 Coro Je-zu Kri-ste, po - mi - luj ny!

22 (A)

33

43 (B) VI Viol. I. 5 Fag. I.

69

81 (C)

88

95

101

## Fagotto II.

9

143 D 11 Ob. I:II. 16

152 Trbne II. Trbne I. E ff

164 DE 5 6 F Fag.I ff cresc.

183

192 G 1 f

202 ff

212 dim.

220 Poco tranquillo H mp dim. pp

230 11 Coro I Tempo I. Dej nám všem p cresc.

255 Poco tranquillo 4 12 12 Fag.I. Poco a poco ritard. 2 pp 1 1 4

262 a tempo L

272 DE ff

282 5 1 ff FINE