



SMETANA 斯美塔那

Má Vlast

No. 2: Vltava (Die Moldau)

我的祖国

之二 沃尔塔瓦河



Allegro comodo non agitato (in 2)

Flauto piccolo

Flauto $\frac{1}{2}$

Oboe $\frac{1}{2}$

Clarinetto (C) $\frac{1}{2}$

Fagotto $\frac{1}{2}$

Solo

p *lusingando*

p *lusingando*

p



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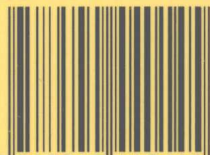
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Bedřich Smetana

Má Vlast

No.2: Vltava (Die Moldau)

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贝德里希·斯美塔那

我的祖国

之二 沃尔塔瓦河

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沃尔塔瓦河

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Preface

Composed: 19 November – 8 December 1874

First performance: 4 April 1875, Žofín Hall, Prague, Czech Opera Orchestra, conductor: Adolf Čech

First publication: F. A. Urbánek, December 1879 (piano duet arrangement); 1881 (full score)

Instrumentation: piccolo, 2 flutes, 2 oboes, 2 clarinets; 2 bassoons – 4 horns, 2 trumpets, 3 trombones, tuba – timpani – percussion (triangle, bass drum, cymbals) – harp – strings

Duration: ca. 13 minutes

There are few among those of the most popular symphonic poems in the repertoire that speak with such a poetic clarity and descriptive precision as Smetana's *Vltava*. The germination of the work has been ascribed to the occasion of a visit Smetana had made on 28 August 1867 to the confluence of the river's two sources at which the composer observed its seasonally shifting appearance with the focus of an Impressionist painter. The work is also to a great extent a summation, since it is a unified expression of the social duty Smetana felt, in that role, to his country and a personal gesture in the face of tragic circumstances. Almost at the same time that he began formulating the work, the debilitating symptoms of syphilis took hold of him during 1874, in the form of permanent deafness accompanied by raging tinnitus which obscured all hope of hearing any music ever again.

Despite this, and with perhaps a Beethovenian defiance in retaliation against his sudden deafness, Smetana began work on his series of symphonic poems – of which *Vltava* is the second in the sequence – to which eventually he gave the simple but powerful title *Má Vlast*, 'My Country'. Although they can often be found programmed separately, the present work undoubtedly most of all, Smetana intended them to be heard as a single 'multi-movement' work. The cycle is a descriptive symphony in all but name. Originally planned as a four-work cycle, to be called *Vlast*, 'The Fatherland', the work would have proved even closer to this conception.

The Vltava, or Moldau river, is central to the Bohemian consciousness in terms of its symbolism and codification of a national cultural ideology. Geographically, it is the longest river in what is now the Czech Republic, flowing the best part of three-hundred miles, and emptying eventually into the Elbe. There is a two-fold narrative unfolding in Smetana's symphonic poem: one that traces the physical path of the river, from the bubbling up of the incipient stream at its two sources through to the broad grandeur of an estuary – that full range of land-

scape drama being clearly evident in the progress of the musical gestures; the second aspect is the appearance, growth and flowering of a nation – this a more symbolic thread – suggested not simply by the scenes of hunting and village weddings but also by the profession of proud patriotism at the extended coda. This hymn-like pride evident in *Vltava* can be found in the more dedicated exposition of nationalism in *Blaník*.

The introductory section, 'First source of the Vltava', that precedes the clear, folk-like theme at letter A is – next to Debussy's *La Mer* – perhaps the most exquisite depiction of the natural movement of water in the orchestral literature. Eddies swirl and spiral across nearly 40 bars of flutes and clarinets centred closely around the note E almost throughout. The broad, E minor melody, whose long sweep in violins and oboes immediately conjures a great river in the mind's eye ensues; the rippling waters drive on in the lower strings. The river painted thus with obvious clarity, Smetana's patriotic narrative thread is first evinced by the woodland hunting scene that immediately follows.

At bars 80–117, 'Forests – Hunting', we are clearly no longer being carried along by the undaunted currents of the Moldau. Smetana's adoption of the river more as 'some great mighty thought threading a dream' – a symbol for life's or a national continuum, is shown in the bugle calls and equestrian vaunting in the strings. This leads to the 'Village Wedding' at bars 118–176 and the metre changes to an almost May-song, four-square 2/4 contour. The river is a backdrop and a bloodline that connects the composer on an individual level to his nation's past but similarly connects the listener to a universal expression of social unity through a shared cultural heritage.

The section at bars 181–238, 'Moonlight – Dances of water-nymphs', is a hauntingly sensitive paragraph of orchestral colours. Three layers are melded together here: the agitated water's surface in flutes and clarinets, embraced by a tranquil halo of muted, divided strings; the distant brass fanfares that emerge from held chords offer a mysterious background urgency.

The river meanders back to the foreground at bar 239 – a musically structural recapitulation of the main theme at letter A that leads us smoothly but deceptively to the abrupt cataract of the St John Rapids at bars 271–332. As the river broadens at the *Più moto* in bar 333, we are led inexorably back to the Bohemian age of heroes and *Vyšehrad* – a rocky outcrop of historical and mythological importance near Prague – the first piece in the cycle, whose theme appears here at the close of *Vltava*.

David Lewiston Sharpe

前言

创作时间:1874年11月19日-12月8日

首演:1875年4月4日,佐芬音乐厅,布拉格,捷克歌剧院乐队,指挥:阿道尔夫·切克

首次出版:F.A.乌班内克,1879年(双钢琴改编谱);1881年(总谱)

乐队编制:短笛,2长笛,2双簧管,2单簧管,2大管-4圆号,2小号,3长号,大号-定音鼓-打击乐器(三角铁,低音鼓,钹)-竖琴-弦乐器

演奏时间:约13分钟

在经常上演的、人们最喜爱的交响诗中,很少有几首能像斯美塔那的《沃尔塔瓦河》这般充满诗情画意,这般刻画精确。这首作品的灵感来自斯美塔那的一次旅行。斯美塔那于1867年8月28日去了沃尔塔瓦河两条源头的汇合处,在那里,作曲家带着印象派画家般的眼力去观察其季节性的变化。这首作品在很大程度上也是一个总结,因为它既表达了斯美塔那作为作曲家对祖国所怀有的社会责任感,也表达了他面对个人悲剧时的内心情感。几乎就在他开始构思这部作品的同时,令他日趋衰弱的梅毒在1874年摧毁了他,使他永远失去了听力,而且令人极度痛苦的耳鸣也使他重新听到音乐的所有希望彻底化为了泡影。

尽管如此,斯美塔那带着贝多芬式的对突然失聪的藐视与反抗,开始创作他的系列交响诗——其中第二首便是《沃尔塔瓦河》——并最终给这套交响诗取了一个简单但强有力的标题《我的祖国》。虽然这些交响诗常常单独演奏,尤其是这首《沃尔塔瓦河》,但斯美塔那希望它们能一起作为一部“多乐章”作品来演奏,因为这组交响诗套曲除了名字外,其实就是一部描绘式的交响曲。斯美塔那原本计划将它写成一个四部作品式的套曲,并且计划将它命名为《祖国》;如果是那样,这部作品可能会更接近其原本的构思。

沃尔塔瓦河无论是作为一种象征,还是作为民族文化意识的一个代名词,对于波希米亚民族意识都起着至关重要的作用。从地理上说,它是现在的捷克共和国最长的河流,蜿蜒三百多英里,最后注入易北河。斯美塔那的这首交响诗在给人们讲述着双重故事:一是河流本身,从两个源头流下的涓涓细流奔腾成为一条波澜壮阔的大河,沿途的所有风光在

音乐处理的进行过程中清晰可辨;另一个方面则是一个民族诞生、发展、繁荣的过程——这是更加象征性的线条——不仅通过狩猎和乡村婚礼这样的场景来揭示,而且通过延长的尾声中自豪的爱国主义表白来揭示。这种在《沃尔塔瓦河》中显而易见的颂歌式的自豪可以在民族主义得到更充分展示的《勃拉尼克山》中见到。

引子部分“沃尔塔瓦河的第一个源头”出现在标有字母 A 的乐段那清澈、民歌般的主题之前,这可能是除了德彪西的《大海》之外描写水的自然运动最完美的管弦乐作品。在将近四十小节中,长笛和单簧管一直以 E 音为中心上下翻飞,以此来描绘漩涡的转动。小提琴和双簧管奏出的宽广舒缓的 e 小调旋律立刻在人们的心中勾勒出一幅大河奔流的图画,低声部弦乐器则奏出清波荡漾的河水。在如此清晰地描绘出沃尔塔瓦河的美景之后,斯美塔那的爱国主义叙事线条在紧接其后的林中狩猎画面中第一次显现出来。

在第 80—117 小节的“林中狩猎”乐段中,我们显然已经不再被沃尔塔瓦河奔腾前进的水流带向前。斯美塔那更是将这条河视作“把梦想穿在一起的某种伟大、强大的思想”,象征着生命或一个民族的延续,这一点可以从号角声和弦乐器奏出的马术炫耀中反映出来。接下来便是第 118—176 小节中的“乡村婚礼”,节奏也变成了五朔节庆典歌曲般的稳定的 $\frac{2}{4}$ 拍音型。沃尔塔瓦河就像一个背景、一条世系,将作曲家个人与民族的过去联系在一起,也同样通过共享的文化遗产将听众与社会统一这一全球主题联系在了一起。

第 181—238 小节的“月光——水仙女的舞蹈”则是充满乐队色彩的一个缠绵、敏感的乐段。这里融合了三层不同的内涵:长笛和单簧管奏出的奔腾的水面;加了弱音器的弦乐分奏创造出的一种宁静的光环;保持和弦中出现的远方的铜管号角带来的一种神秘的紧迫感。

沃尔塔瓦河在第 239 小节中重新回到了显著的位置上,主部主题这种音乐结构上的再现在字母 A 处平稳但欺骗性地将我们带到了第 271—332 小节中圣约翰急流突如其来的瀑布中。随着河流在第 333 小节 *Più moto* 处变宽,我们身不由己地被带回到了波希米亚英雄辈出的年代,被带回到了布拉格附近具有历史和神话意义的维谢格拉德堡。《维谢格拉德堡》不仅是《我的祖国》中的第一首,其主题也出现在了《沃尔塔瓦河》的结束处。

大卫·列维斯顿·夏普

(路旦俊 译)

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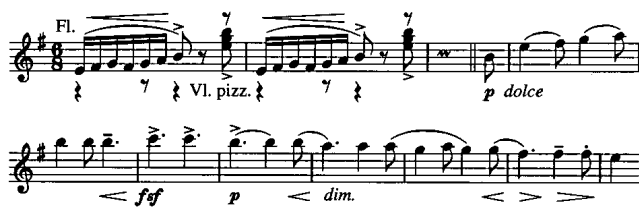
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前言

V

I. Allegro comodo non agitato

1 Track 1



Vltava

(První pramen Vltavy)
(First source of the Vltava)
(Die erste Quelle der Vltava)

Bedřich Smetana
(1824–1884)

Allegro comodo non agitato (in 2)

Flauto piccolo

Flauto 1/2

Oboe 1/2

Clarinetto (C) 1/2

Fagotto 1/2

Corno (C) 1/2/3/4

Tromba (C) 1/2

Trombone 1/2

e Tuba 3

Timpani (E, B)

Triangolo

Gran Cassa

Piatti

Arpa

Violino I

Violino II

Viola

Violoncello

Contrabasso

Fl. 1 2

Arpa

VI. I II

Fl. 1 2

VI. I II

(Druhý pramen
(Second source of
(Die zweite Quelle

Fl. 1 2

Cl. (C) 1 2

VI. I II

Vltavy)
the Vltava)
der Vltava)

Fl. 1 2

Cl. (C) 1 2

VI. I II

21

Fl. 1 2

Cl. (C) 1 2

VI. I II

Vla. $\text{BB}^\sharp$

p

25

Fl. 1 2

Cl. 1 2

VI. I II

Vla. $\text{BB}^\sharp$

p

29

Fl. 1 2

Cl. (C) 1 2

VI. I II

Vla. $\text{BB}^\sharp$

33

Fl. 1 2

Cl. (C) 1 2

Cor. (C) 1 2

Tri.

VI. I II

Vla.

Vc. div.

Cb.

A

p elegante

arco lusingando

lusingando (ondeggiando)

p lusingando (ondeggiando)

p lusingando (ondeggiando)

p lusingando (ondeggiando)

pizz

[p]

37

Ob. 1 2

Fg. 1 2

Cor. (C) 1 2

Tri.

VI. I II

Vla.

Vc. div.

Cb.

dolce

p dolce

p

arco

p dolce

(ondeggiando)

p

p

p

p

p

45

Ob. 1 2

Cl. (C) 1 2

Fg. 1 2

Cor. (C) 1 2

Tri.

VI. I

VI. II

Vla.

Vc. div.

Cb.

p dolce

p dolce

p a 2

p alla campanella

49

Ob. 1 2

Cl. (C) 1 2

Fg. 1 2

Cor. (C) 1 2

3 4

I

VI. II

Vla.

Vc. div.

Cb.

dim.

dim.

dim.

a 2

sf

f

p

dim.

sempre ondeggiando

f

p

dim.

sempre ondeggiando

f

p

dim.

sempre ondeggiando

f

p

dim.

sempre ondeggiando

f

p

dim.

sf

p

54

Fl. 1 2 *a 2* *mf* *cresc.*

Ob. 1 2 *mf* *cresc.*

Cl. (C) 1 2 *mf* *cresc.*

Fg. 1 2 *mf* *cresc.*

Cor. (C) 1 2 *p*

3 4 *p*

Tri. *[p]* *p*

Arpa *p*

VI. I *mf cresc.*

II *mf cresc.*

Vla. *mf cresc.*

Vc. div. *mf cresc.*

Cb. *mf cresc.*