

The 4 Bohemian Sketches have their origins in my 8 Bohemian Duets for piano duet composed in 1958, a few years after my arrival in the USA, where I had joined the Faculty of Music at Cornell University in Ithaca, New York in 1954. I wished to acquaint my then two little daughters with the music of my origins, thinking they may never visit my native country.

These small compositions combine authentic and imaginary folklore. During my years in Paris (1946 – 1954), I had been greatly impressed by the concepts of Hindemith and Bartók who not only wrote music for concert performance, but also for private music-making by both young musicians and amateurs.

In 1954, I also made the acquaintance of Hilmar Höckner, the publisher of baroque, classical and contemporary music, who suggested writing four short pieces for string orchestra (after having heard my complex Divertimenti in Frankfurt festival). I subsequently composed *Vier kleine Stücke* which were published in 1955 and the work was published within a month.

The present 4 Bohemian Sketches are based on traditional folk songs from the Czech Republic (Bohemia – Nos. 1 and 4) and Moravia – Nos. 2 and 3 – and two "imaginary" folk songs.

Karel Husa

Die 4 Bohemian Sketches entstanden aus den 8 Bohemian Duets für Klavier vierhändig zurück, die ich 1958 komponiert hatte, nachdem ich 1954 meine Übersiedlung in die U.S.A., wo ich an der Musikfakultät der Cornell University in Ithaca, New York, arbeitete. Mit diesen Stücken wollte ich meine kleinen Töchternen die Musik meiner Herkunft näher bringen, da ich wußte, daß sie meine Heimat niemals sehen würden.

Als ich 1954 in Paris lebte und mich mit einer Mischung aus „echter“ und „erfundener“ Volksmusik, die ich während der Jahre 1946 bis 1954 in Paris lebte, beeindruckte mich die Idee Hindemiths und Bartóks, die nicht nur Konzertmusiker, sondern auch Autodidakten und Hausmusiker, und nicht nur für den Konzertaal zu schreiben.

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Die 4 Bohemian Sketches enthalten zwei authentische Lieder aus Mähren – Nr. 2 und Nr. 3 – und zwei quasi „erfundene“ Lieder – Nr. 1 und Nr. 4.

Karel Husa

Deutsche Übersetzung von Dieter Cornlan

Les 4 Bohemian Sketches s'inspirent des 8 Bohemian Duets pour deux pianos, eux-mêmes composés en 1958, quelques années après mon retour à Prague. En 1954 j'avais rejoint la faculté de musique de l'université Charles de Prague à Prague. Grâce à ces pièces, je souhaitais familiariser mes deux étudiants, tous deux très jeunes, avec la musique de mes origines, pensant qu'elles ne seraient pas alors populaires dans ma patrie.

Ces petites compositions constituent un mélange de « réel » et de « imaginaire ». Au cours d'un voyage à New York en 1952, je fus impressionné par le concept de Hindemith et Bartók, dont les œuvres étaient alors encore exclusivement réservées aux concertistes professionnels. Je me suis alors décidé à écrire des œuvres pour amateurs et aux particuliers.

En 1954 je fis aussi la connaissance de Gustav Leonhardt, un célèbre éditeur de musique européenne baroque, classique et romantique. Il me suggéra d'écrire des pièces faciles pour orchestre à cordes (comme les deux premières parties de mon Divertimento complexe au festival de Francfort). C'est ainsi que naquirent les Bohemian Sketches, qu'il publia un mois plus tard.

Les 4 Bohemian Sketches sont constituées de deux airs issus du folklore moldave – n°2 et 3 – et de deux autres inspirés de la tradition bohème – n°1 et 4.

Karel Husa

Traduction : Maïré Pelletier

4 Bohemian Sketches

1. Ouverture

Karel Husa

* 1921

Maestoso ($\text{♩} = 72$)

sim.

Oboe

f (2x mf)

Piano

f (2x mf)

The musical score consists of two staves. The top staff is for the Oboe, and the bottom staff is for the Piano. The score is in 2/4 time. Measure 7 starts with a forte dynamic from both instruments. Measure 8 shows a transition with eighth-note patterns. Measure 9 begins with a piano dynamic. Measure 10 features a melodic line in the oboe. Measure 11 is a piano dominant chord. Measure 12 is a piano bass line. Measure 13 starts with a piano dynamic. Measure 14 is a piano bass line. Measure 15 is a piano dominant chord. Measure 16 is a piano bass line. Measure 17 is a piano dominant chord. Measure 18 is a piano bass line. Measure 19 starts with a forte dynamic from the piano. Measures 13 through 19 show a progression of chords and bass lines primarily handled by the piano, with the oboe providing harmonic support and melodic lines.

24

ritard.

2. Chanson mélancolique

Moderato ($\text{♩} = 62$)

Oboe: $\text{♩} = 62$

Piano: $\text{♩} = 62$

p

diminuendo a piano

cresc. poco

ritard.

9

ritard.

mp

mp

p>

p

min.

esilando

ppp

dim.

calando

ppp

attacca

3. Marche funèbre

Quasi marcia funebre ($\text{♩} = 60\text{--}63$)

Piano

PREVIEW

Low Resolution

Measures 2-8:

- Measure 2: f , dynamic markings above staff.
- Measure 3: * over bracket above staff.
- Measure 4: * over bracket above staff.
- Measure 5: * over bracket above staff.
- Measure 6: * over bracket above staff.
- Measure 7: * over bracket above staff.
- Measure 8: * over bracket above staff.
- Measure 9: f , dynamic marking below staff.
- Measure 10: * over bracket above staff.
- Measure 11: * over bracket above staff.
- Measure 12: * over bracket above staff.
- Measure 13: * over bracket above staff.
- Measure 14: * over bracket above staff.
- Measure 15: * over bracket above staff.
- Measure 16: * over bracket above staff.
- Measure 17: p , dynamic marking below staff.
- Measure 18: * over bracket above staff.
- Measure 19: * over bracket above staff.
- Measure 20: * over bracket above staff.
- Measure 21: * over bracket above staff.
- Measure 22: * over bracket above staff.
- Measure 23: * over bracket above staff.
- Measure 24: * over bracket above staff.
- Measure 25: f , dynamic marking below staff.
- Measure 26: ff sonore , dynamic marking below staff.
- Measure 27: ff sonore , dynamic marking below staff.
- Measure 28: $\text{sub. } f$, dynamic marking below staff.

* Brackets above the staff indicate implied meters (2 + 3), which should be emphasized.

PREVIEW

Low Resolution

Musical score for piano and voice, featuring five staves of music:

- Staff 1 (Piano):** Measures 32-33. Dynamics: *p*, *p*. Measure 33 includes a dynamic bracket labeled *cresc. poco a poco*.
- Staff 2 (Piano):** Measures 42-43. Dynamics: *f*, *mf*, *f*. Measure 43 includes a dynamic bracket labeled *mf*.
- Staff 3 (Piano):** Measures 53-54. Dynamics: *mf*, *mf*. Measure 54 includes a dynamic bracket labeled *mf*.
- Staff 4 (Piano):** Measures 62-63. Dynamics: *mp*, *p*. Measure 63 includes a dynamic bracket labeled *perdendosi*.
- Staff 5 (Voice):** Measures 62-63. Dynamics: *meno mf dim.*, *mp*, *p*. Measure 63 includes a dynamic bracket labeled *perdendosi*.

4. Rondeau

Allegro ($\text{♩} = 152$)

PREVIEW
Low Resolution

The musical score consists of four staves of music. The top staff is for the Oboe, starting with a dynamic of *mf*. The second staff is for the Piano, also starting with *mf*. The third staff continues the piano part. The fourth staff begins at measure 8, with dynamics *p*, *mf*, and *f*. Measure 16 starts with a dynamic of *f*. The score is in common time, with a key signature of two sharps.

The image shows a page of sheet music for piano, featuring four staves of musical notation. The top staff begins at measure 23, the second at 31, the third at 37, and the bottom at 43. The music is in common time, with a key signature of two sharps. The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like *f*, *mf*, and *mp*. A large, semi-transparent watermark reading "PREVIEW" and "Low Resolution" diagonally across the page indicates this is a sample from a digital document.