

NOVELLO'S ORIGINAL OCTAVO EDITION.

---

A

# PATRIOTIC HYMN

FROM THE BOHEMIAN POEM "THE HEIRS OF THE  
WHITE MOUNTAIN," WRITTEN BY

*Vincent*  
V. HÁLEK

THE MUSIC COMPOSED

FOR CHORUS AND ORCHESTRA

BY

## ANTONÍN DVOŘÁK.

Op. 30.

---

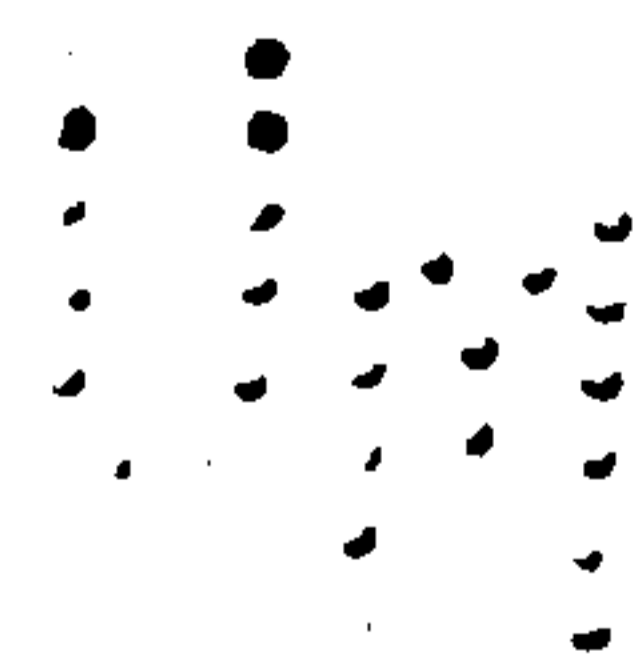
THE PIANOFORTE ACCOMPANIMENT ARRANGED BY  
HEINRICH VON KÁAN.

THE ENGLISH VERSION BY  
THE REV. DR. TROUTBECK.

---

*Ent. Sta. Hall.*

*Price 1s. 6d.*



LONDON & NEW YORK  
NOVELLO, EWER AND CO.

Trans. to  
Music  
4-17-69

## A PATRIOTIC HYMN.

---

Like as a fount, whose murmur alders cover,  
Thy weary eyes with ceaseless tears run over;  
Thou art, O mother, like the willow drooping,  
Beneath thy load of sorrow mutely stooping.

Thy heart is heavy, death within it hiding,  
The rabble mock thee, this thy pain deriding;  
How keenly burn the wounds which thou art feeling!  
Yet can thy sons now bring thee help and healing.

Thy head upon our shoulders gently laying,  
Our tears with thine we mingle, love displaying:  
Kept safe by love, thy woe thou'lt be forgetting,  
As 'twere a gem secure within its setting.

The poor man hearkens in his lowly dwelling,  
Waits till the tones of hope are louder swelling:  
As he may freedom even yet be gaining,  
A dawn of glory is for thee remaining.

With valiant breast be we our mother shielding:  
We stand by her, in face of death unyielding:  
Be hers our wealth and strength; in what we proffer  
May she rejoice, enriched by all we offer.

This earth a hell would be, were she not near us,  
A Paradise, her sacred hearth to cheer us:  
O love ye her, tho' sore your heart is bleeding,  
As none else yet have loved, with love exceeding.

Kneel, brothers, kneel before her feet devoutly,  
Then, hands uplifted, swear allegiance stoutly:  
Up, up, if ye would freedom be possessing,  
One home is yours, and one maternal blessing.



# A PATRIOTIC HYMN.

*Andante con moto e molto espressivo.*

ANTONÍN DVOŘÁK, Op. 30.

PIANO.  
♩. = 44.

The musical score is written for piano and consists of seven systems of music. Each system contains a grand staff with a treble and bass clef. The music is in 6/4 time and B-flat major. Dynamics include *pp*, *fp*, *p*, *f*, *dim.*, and *Ped.* (pedal). The score features various musical notations such as slurs, ties, and ornaments.



marcato.

f dim. pp pp

f sf p dim. pp A

sf pp sf pp

SOPRANO. pp mf p pp

Like as a fount, whose mur - mur al - ders cov - er,

ALTO. pp mf p pp

Like as a fount, whose mur - mur al - ders cov - er,

TENOR pp mf p pp

Like as a fount, whose mur - mur al - ders cov - er,

BASS. pp mf p pp

Like as a fount, whose mur - mur al - ders cov - er,

pp mf p dim. p Ped.



Thy wea-ry eyes with cease-less tears . . . run

Thy wea-ry eyes with cease-less tears . . . run

Thy wea-ry eyes with cease-less tears . . . run

Thy wea-ry eyes . . . with cease-less,

o - ver, thy wea-ry eyes with cease-less tears . . . run

o - ver, with cease-less, with cease-less tears . . . run

o - ver, thine eyes with cease-less tears run o - ver;

cease-less tears . . . run o - ver;

o - ver; Thou art, O moth-er, like the

o - ver; Thou art, O moth-er, like the

Thou art, O

Thou art, O moth-er, like the



wil - low droop - - - ing,  
 wil - low droop - - - ing, Be-neath thy  
 moth - er, like the wil - low droop - - - ing,  
 wil - low droop - - - ing, Be-neath thy load of sor - row  
 Be-neath thy load of sor - row mute - - - ly stoop - ing,  
 load . . of sor - - row mute - ly stoop - ing,  
 Be-neath thy load of sor - row mute - - - ly stoop - ing,  
 mute - ly stoop - ing,  
 be-neath thy load . . . of sor - - row mute - ly  
 be-neath thy load . . . of sor - row  
 be-neath thy load of sor - row  
 be-neath thy load . . . of sor - row



5

stoop ing. . .

mute - ly stoop ing. . .

mute - ly stoop ing. . .

mute - ly stoop ing. . .

stoop ing. . .

come

Thy heart is heav - y, . . .

Thy heart is heav - y, . . .

Thy heart is heav - y, death with -

Thy heart is heav - y, death with -

The image shows a page of musical notation for a hymn. It features four vocal staves and two piano accompaniment systems. The lyrics are: "stoop ing. . .", "mute - ly stoop ing. . .", "mute - ly stoop ing. . .", "stoop ing. . .", "come", "Thy heart is heav - y, . . .", "Thy heart is heav - y, death with -", and "Thy heart is heav - y, death with -". The score includes dynamic markings such as *pp*, *fz*, and *f*. A section marked "B" is indicated at the top right. The piano accompaniment includes chords and melodic lines in both hands.



*C* Tempo lmo. 6 *p*

thy heart is heav - y,

Thy heart is heav - y, death with - in, with - in it . . . hi - ding,

in it hi - ding, thy heart is heav - y,

*C* Tempo lmo. *pp* *cres.*

death with - in, with-in it hi - ding; The rab - ble

in . . . it hi - ding; The rab - ble mock . . . thee,

thy heart is heav - y, death with-in . . . it

death . . . with - in . . . it hi - ding; The rab - ble

*f* *dim.* *p*

mock thee, the rab - ble mock thee, this thy pain de -

this thy pain . . . de - ri - ding;

hi - ding; The rab - ble mock . . . thee,

mock thee, this thy pain, thy pain . . . de -

*f* *p* *cres.*



*pp*  
- ri - ding;  
this thy pain de - ri - ding;  
- ri - ding;

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts begin with the lyrics '- ri - ding;' and 'this thy pain de - ri - ding;'. The piano accompaniment starts with a dynamic marking of *mf* and includes various articulations like *fp*, *p*, and *pp*.

**D**  
How keen - ly, ah, how keen-ly burn the  
How keen - ly, ah, how keen-ly burn the  
How keen - ly burn the  
How keen - ly burn the

The second system of the musical score features four vocal staves and a piano accompaniment. The vocal parts begin with the lyrics 'How keen - ly, ah, how keen-ly burn the'. The piano accompaniment includes dynamic markings like *pp*, *fz*, and *p*, and features a section marked 'Ped.' with an asterisk.

wounds which thou art feel - ing! Yet, dear - est  
wounds which thou art feel - ing! Yet, dear - est  
wounds which thou art feel - ing! Yet, dear - est  
wounds which thou art feel - ing! Yet, dear - est

The third system of the musical score features four vocal staves and a piano accompaniment. The vocal parts begin with the lyrics 'wounds which thou art feel - ing! Yet, dear - est'. The piano accompaniment includes dynamic markings like *pp*, *f*, and *dim.*, and features a section marked 'Ped.' with an asterisk.



moth - er, yet can thy  
 moth - er, yet can thy  
 moth - er, yet can thy  
 moth - er, yet can thy

*Ped.*

sons now bring thee help . . . and heal - ing, yet *dim.*  
 sons now bring thee help . . . and heal - ing, yet *dim.*  
 sons now bring thee help . . . and heal - ing, yet *dim.*  
 sons now bring thee help . . . and heal - ing, yet *dim.*

can . . . thy sons now bring thee help and heal - - -  
 can . . . thy sons now bring thee help and heal - - -  
 can . . . thy sons now bring thee help and heal - - -  
 can . . . thy sons now bring thee help and heal - - -





ing.

ing.

ing.

ing.

*pp*

*Ped.* \* *Ped.*

*fz* *p* *pp*

*E Un poco più mosso.*

Thy head up - on our

*E Un poco più mosso. ♩ = 80.*

*pp*



Thy head up - on . . . our  
 Thy  
 shoul - ders gent - ly lay - ing, Our tears with thine . . . we  
 Thy head up - on our

shoul - ders . . . gent - ly lay - ing, Our tears with thine we  
 head up - on our shoul - ders . . .  
 min - gle, love dis - play  
 shoul - ders gent - ly lay - ing,

min - gle, love dis - play - ing,  
 gent - ly lay - ing, Our tears with thine we  
 - ing, our tears with thine, . . . our tears with  
 gent - ly lay - ing, thy head up - on our



Our tears with thine we min - gle, love dis - play - - - -  
 min - gle, love dis - play - - - - ing. Kept safe by  
 thine . . . we min - gle, love display - ing. Kept safe by  
 shoul - ders . . . gent - ly lay - ing.

- ing. Kept safe by love, . . . thy woe thou't be for -  
 love, by love, . . . thy woe . . . thou't  
 love, safe by love, kept safe by love, thy woe thou't be for - get - ting,  
 Kept safe by love, thy woe thou't

get - ting, thou't be for get - - - - ting,  
 be . . . for - get - ting, As 'twere a . . .  
 As . . . 'twere a gem, se - cure with - in its  
 be . . . for - get - ting, As 'twere a gem, se - cure with -



*p un poco a poco stringendo.*

kept safe by love, As 'twere a gem, se - cure with - in its  
 gem, se - cure with - in its  
 set - ting, as 'twere a gem, se - cure with - in its  
 in its set - ting, as 'twere a gem, se - cure with - in its

*un poco a poco stringendo.*

*f* **G** *Tempo 1mo.*

set - ting, thy head up -  
 set - ting, thy head . . up -  
 set - ting, thy head up -  
 set - ting, thy head up -

*p* *pp*

- on our shoul-ders gent - ly lay - ing, our tears with thine we  
 - on our shoul-ders gent - ly lay - ing, our tears with  
 - on our shoul - ders gent - - - ly lay - - - ing, our tears with  
 - on our shoul-ders gent - - - ly lay - - - ing, our tears with



min - gle, love . dis - play - ing. Kept safe by love, thou wilt thy  
 thine, with thine we min - gle. Kept safe by love, thou wilt thy  
 thine, with thine we min - gle. Kept safe by . . love, thou wilt thy  
 thine, with thine we min - gle. Kept safe by love, thou wilt thy

woe be forget-ting, as 'twere a bright gem, se - cure in its set-ting,  
 woe be forget-ting, as 'twere a bright gem, se - cure in its set-ting,  
 woe be forget-ting, as 'twere a bright gem, se - cure in its set-ting,  
 woe be forget-ting, as 'twere a bright gem, se - cure in its set-ting,  
 woe be forget-ting, as 'twere a bright gem, se - cure in its set-ting,

kept . . safe by love, as 'twere a bright gem with - in its  
 kept safe by love, as 'twere a bright gem with - in its  
 kept safe by love, as 'twere a bright gem with - in its  
 kept safe by love, as 'twere a bright gem with - in its



set - - - ting.

set - - - ting.

set - - - ting.

set - - - ting.

set - - - ting.

set - - - ting.

*Sva*.....

*H*

*f*

*Ped.*

*mf*

*p*

*pp*

*pp*

*pp*

Kept safe by

Kept safe by

Kept safe by love, thy

*fz*

*p*

*pp*

*Ped.*

\*



love, thy woe thou'lt be for - -  
 love, thy woe thou'lt be for - -  
 woe thou'lt be . . . . . for - -

pp  
 get - - - - - ting.  
 pp  
 get - - - - - ting.  
 pp  
 get - - - - - ting.

pp  
 dim.  
 J Sva.  
 Ped.

fp  
 p  
 pp  
 Ped.







hope are loud - er swell ing.

hope are loud - er swell ing.

hope are loud - er swell ing.

hope are swell ing.

*f* *pp* *pp* *pp* *pp*

*Ped.* \* *Ped.* \* *Ped.*

Empty vocal staves.

*pp* *pp* *pp* *pp* *pp*

\* *Ped.* \* *Ped.*

As he may free - dom e - ven yet be gain - ing,

As he may free - dom e - ven yet be gain - ing,

As he may free - dom e - ven yet be gain - ing,

As he may free - dom e - ven yet be gain - ing,

*pp* *pp*

\* *pp*



A dawn of glo - - ry for thee . . . is  
 A dawn of glo - - ry for thee . . . is  
 A dawn of glo - - ry for thee . . . is  
 A dawn of glo - - ry is

*8va*

yet re - - main - ing,  
 yet re - - main - ing,  
 yet re - - main - ing,  
 yet re - - main - ing,

*Grandioso.*

*Grandioso. d = come d.*

*8va*



*L*  
*pp*  
 a dawn of glo - ry for thee is  
 a dawn of glo - ry for thee is  
 a dawn of glo - ry for thee is  
 a dawn of glo - ry for thee is

yet re - main - - - - ing.  
 yet re - - main - - - - ing.  
 yet re - - main - - - - ing.  
 yet re - - main - - - - ing.

*Allegro non tanto, quasi maestoso.*

*Allegro non tanto, quasi maestoso.*



With va - liant breast be we our moth - er  
 shield - ing : We stand by her, we  
 stand by her, we stand by her, we

*f* *V* *ff* *Sva.* *9* *6*

Detailed description: This is a musical score for a hymn. It consists of four systems of music. Each system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are: 'With va - liant breast be we our moth - er', 'shield - ing : We stand by her, we', and 'stand by her, we stand by her, we'. The score includes various musical notations such as dynamics (*f*, *ff*), articulation (*V*), and performance instructions (*Sva.*, *9*, *6*). The piano part features complex chordal textures and melodic lines, including a prominent ascending scale in the right hand of the piano part in the second system.



stand by her, we stand by her, in face of death un -

stand by her, we stand by her, in face of death un -

stand by her, we stand by her, in face of death un -

stand by her, we stand by her, in face of death un -

- yield-ing,

- yield-ing, with val-iant breast be

- yield-ing, with val-iant breast be we our moth-er

- yield-ing, with val-iant breast be

with val-iant breast be we our moth-er . . . shield-ing:

we our moth-er shield-ing: . . . we stand by

shield-ing: we stand by her, we stand by her, we stand by . .

we our moth-er shield-ing: with val-iant breast be



we stand by her, we stand by her,  
 her, we stand by her,  
 her, we stand by her, we stand by her,  
 we our moth - er shield - ing : we stand by her,

with val - iant breast let us our moth - er shield, with  
 with val - iant breast let us our  
 with val - iant breast let  
 with<sup>3</sup> val<sup>3</sup> : iant breast

*poco a poco accel.*  
 val - iant breast let us our moth - er shield, we  
 moth - er shield, let us our moth - er shield, we  
 us our moth - er shield, our moth - er shield, we  
 let us, let us our moth - er shield, we  
*poco a poco accel.*



stand, we stand by her; Be hers our  
 stand, we stand by her; Be hers our  
 stand, we stand by her; Be hers our

wealth, be hers our wealth and strength; in  
 wealth, be hers our wealth and strength; in  
 wealth, be hers our wealth and strength; in  
 wealth, be hers our wealth and strength; in

*N<sup>o</sup>* *rall.* *a tempo.* *pp*  
*pp*  
*pp*  
*pp*

*ff* *rall.* *sfz* *pp a tempo.*  
*Ped.* \*

what we prof - fer May she re - jice, en - riched by  
 what we prof - fer May she re - jice, en - riched by  
 what we prof - fer May she re - jice, en - riched by  
 what we prof - fer May she re - jice, en - riched by

12 12 12 12 12 12 6 6 12

\* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*







*f* A Par - a - dise, a Par - a - dise, her sa - cred  
*f* A Par - a - dise her sa - cred  
*f* hell would be, were she not near us, A Par - a - dise, a Par - a -  
*f* A Par - a - dise, a Par - a - dise, a Par - a - dise, her

hearth to cheer us,  
 hearth, her hearth to cheer us,  
 - dise, her hearth to cheer us,  
 sa - cred hearth to cheer us, this earth a hell would

*Sva*  
*marcato.*  
*fp*

*f* this earth a hell would be, were she not near us,  
*f* this earth a hell would be, were she not near us,  
*f* this earth a hell would be, were she not near us,  
 be, a hell would be, a hell would be, were she not near us,



a Par - a - dise, a Par - a -  
 a Par - a - dise a Par - a -  
 a Par - a - dise, a Par - a -  
 a Par - a - dise, a Par - a -

dise, . . . her hearth to cheer us.  
 dise, . . . her hearth to cheer us.  
 dise, . . . her hearth to cheer us.  
 dise, . . . her hearth to cheer us.

*f marcato.* *ff*

O love ye her, O love ye  
 O love ye her, O love ye  
 O love ye her, O love ye  
 O love ye her, O love yeher, though

*f* *Sva* *ff* *f marcato.* *ff* *f*



her, tho' sore your heart is bleeding, O love ye her, O love ye  
 her, tho' sore your heart is bleed-ing, O love ye her, O love ye  
 her, tho' sore your heart is bleeding, O love ye her, O love ye

sore your heart is bleed - ing, O love ye her, O love ye her, tho'

*f* *ff* *8va* *f marcato.* *ff* *f marcato.*

her, tho' sore your heart is bleed-ing, O love ye her, O love ye  
 her, tho' sore your heart is bleed-ing, O love ye her, O love ye  
 her, O love ye her, O love ye her,

sore your heart is bleed - ing, O love ye her, O love ye

*f* *f marcato.* *ff* *f*

her, O love ye her, tho' sore your heart is bleed - ing,  
 her, O love ye her, tho' sore your heart is bleed - ing,  
 O love ye her, tho' sore your heart is bleed - ing,  
 her, O love ye her, tho' sore your heart is bleed - ing,

*fz* *P* *fz* *fz* *fz* *fz*

*8va* *3* *3* *3* *3* *3* *fff* *P* *f*



O love ye her with love exceed-ing, As none else yet have loved, O

O love ye her with love exceed-ing, As none else yet have loved, O

O love ye her with love exceed-ing, As none else yet have loved, O

O love ye her with love exceed-ing, As none else yet have loved, O

love ye her, O . . . love ye her, as none else have loved,

love ye her, O love ye her, as none else have loved,

love ye her, O love ye her, as none else have loved,

love ye her, O love ye her, as none else have loved,

O love ye her, O love ye her, as none . . . else . . . yet have

O love ye her, O love ye her, as none . . . else . . . yet have

O love ye her, O love ye her, as none . . . else . . . yet have

O love ye her, O love ye her, as none . . . else . . . yet have



*poco rit.* *Allegro con fuoco.*

loved, as none else have loved.

loved, as none else have loved.

loved, as none else have loved.

loved, as none else have loved. *f* Kneel, bro - thers,

*Allegro con fuoco.* ♩ = 152.

*poco rit.* *Ped.*

*f* Kneel, bro - thers,

kneel, de - vout - ly kneel at her feet,

*ff sf sf*

\* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

kneel, de - vout - ly kneel at her

De-vout-ly kneel, de-vout-ly kneel, . .

de-vout-ly kneel, de-vout-ly kneel, . .

*Ped.* \* *Ped.* \* *Ped.* \*







de - vout - ly kneel,  
de - vout - ly kneel,  
de - vout - ly kneel,  
de - vout - ly kneel,  
- lift - ed, swear al - le - giance stout - ly,  
Then, hands up - lift - ed, swear al - le - giance  
de - vout - ly kneel,  
de - vout - ly kneel,  
stout - ly, de - vout - ly.. kneel, de -  
de - vout - ly kneel, Then, hands up - lift - ed,  
de - vout - ly kneel, Then, hands up - lift - ed,  
Kneel at her feet de -

*Ped.* \* *sff* *Ped.* \* *Ped.* \*  
*Ped.* \* *Ped.* \* *Ped.* \*  
*Ped.* \* *Ped.* \* *Ped.* \*



- vout - ly, kneel at her feet, then, hands up -  
 swear al - le - giance stout - ly, then, hands up -  
 swear al - le - giance stout - ly, then, hands up -  
 - vout - ly, O kneel at her feet, then, hands up -

\* Ped. \* Ped. \*

- lift - ed, swear . . . al - le - giance  
 - lift - ed, swear . . . al - le - giance  
 - lift - ed, swear . . . al - le - giance  
 - lift - ed, swear al - le - giance,

*fz* *ff*  
 Ped. \* Ped. \*

stout - ly, O love ye her,  
 stout - ly, O love ye her,  
 stout - ly, O love ye her, and

*f* *ff*  
 Ped. \*



kneel at her feet, love ye her, and kneel at her feet,  
 kneel at her feet, love ye her, and kneel at her feet,  
 kneel at her feet, love ye, love ye her,  
 kneel at her feet, kneel ye down, and

*sfz* *sfz* *sfz* *f sfz*  
*Ped.* \*

then, hands up - lift - ed, swear al - le - giance  
 then, hands up - lift - ed, swear al - le - giance  
 then, hands up - lift - ed,  
 then, hands up - lift - ed, swear al - le - giance stout - ly,

*sfz* *sfz* *sfz*  
*Ped.* \*

stout - ly, then, hands up - lift - ed,  
 stout - ly, then, hands up - lift - ed,  
 then, hands up - lift - ed, swear al - le - giance  
 then, hands up - lift - ed, swear al - le - giance

*sfz* *sfz*  
*Ped.* \* *Ped.* \*



swear al - le - giance stout - ly, Up, up, if

swear al - le - giance stout - ly, Up, up, if

stout - ly, Up, up, if

stout - ly, Up, up, if

ye would free - dom be pos - sess - ing. R

ye would free - dom be pos - sess - ing.

ye would free - dom be pos - sess - ing.

ye would free - dom be pos - sess - ing.

ye would free - dom be pos - sess - ing. R

One home is yours, *ff*

One home is yours, *ff*

One home is yours, *ff*

One home is yours, *ff*

One home is yours, *ff*



one home is yours,  
one home is yours,  
one home is yours,  
one home is yours,  
one home is yours,

This system contains the first system of music. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics "one home is yours," are repeated on each vocal staff. The piano part consists of two staves with intricate melodic lines and chords. Dynamics include *ff* and accents.

one home is yours,  
one home is yours,  
one home is yours,  
one home is yours,  
one home is yours,

This system contains the second system of music, continuing the vocal and piano parts from the first system. The lyrics "one home is yours," are repeated. The piano accompaniment continues with similar melodic patterns and dynamics.

one home is yours,  
one home is yours,  
one home is yours,  
one home is yours,  
one home is yours,

This system contains the third system of music, concluding the vocal and piano parts on this page. The lyrics "one home is yours," are repeated. The piano accompaniment concludes with a final melodic flourish. Dynamics include *ff*.



