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Master's Thesis of Music

**A Study on Dvořák's Song Cycles
"Cigánské Melodie" Op.55 (№ 1, 2, 3, 4, 5, 6, 7)
and
"Biblické Písně" Op. 99 (№ 5, 6, 7, 9, 10)**

**Dvořák 의 연가곡 중
"Cigánské Melodie" Op.55 (№ 1, 2, 3, 4, 5, 6, 7)과
"Biblické Písně" Op. 99 (№ 5, 6, 7, 9, 10)에 관한 연구**

February 2017

**Graduate School of Music
Seoul National University
Vocal Major**

Mariya Yonkova Sevdanska

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ABSTRACT

A Study on Dvořák's Song Cycles
"Cigánské Melodie" Op.55 (№ 1, 2, 3, 4, 5, 6, 7)
and
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The purpose of this study is to analyze the connections between the musical materials and the poetic texts of two contrasting song cycles by the Czech composer Antonín Dvořák - *Cigánské Melodie*, Op. 55 (songs № 1, 2, 3, 4, 5, 6, 7) and *Biblické písně*, Op. 99 (songs № 5, 6, 7, 9, 10).

As part of the 19th century Nationalist movement in Bohemia, Dvořák was able to unify the classical music form with the folk traditions of his native land. Although the two song cycles are written 14 years apart and contain contrasting ideas, the quality of musical depiction and the expressiveness that both lyrical texts have place them among the greatest works for voice and piano.

The first chapter provides a historical background of the life and compositional writing style of Antonín Dvořák. This first chapter intends to give a

general idea about his life, what influenced him throughout his musical career, and what were the geopolitical circumstances and the cultural movement at that time.

The second chapter contains a short background on the song cycle *Cigánské Melodie*, Op. 55 (songs № 1, 2, 3, 4, 5, 6, 7) that reveals the purpose of writing the composition. Then the chapter goes on to a detailed song analysis of the musical material and poetic text and the links between them. It focuses on musical imitations and links with the Gypsy folk music and traditions.

The third chapter starts off with a brief introduction of the song cycle *Biblické písně*, Op. 99 (songs № 5, 6, 7, 9, 10) and the reason behind the creation of the composition. It continues with an in-depth musical analysis with references towards the Biblical text found in the selected songs. It gives attention to the depiction of the Biblical verses in the music and the connection with the Slavic Orthodox Church traditions and the African-American gospel music.

The last chapter provides a comparison between the two songs cycles based on the findings in the previous two chapters. This intends to help performers achieve a clearer understanding of the works and aid them in accomplishing a great performance.

Key words: Antonín Dvořák, *Cigánské Melodie*, *Biblické písně*, Nationalism

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INTRODUCTION

Antonin Dvořák is considered to be one of the greatest Bohemian composers of the Czech nationalist movement of the 19th century. He was able to overcome poverty and hardships and rose up to the greatest heights in the music world. He cultivated national remarks with the general musical views. He also incorporated folk traditions and created exquisite orchestral, choral, chamber, vocal and operatic music. His music was closely connected with Bohemian “folk music of one kind or another, and in course of time these [...] impressions all bore fruit in his music, when he had learnt to look inwards instead of outwards; into, that is, his own country instead of over its frontiers.”¹ Dvořák, known for his sincere heart and passion, composed works of great variety that could be characterized with simplicity, sweetness, purity and colorful expressions.

Dvořák was an extremely intelligent person who valued a simple lifestyle. He had a great passion for steam locomotives and would often spend part of his day taking walks to the train station. There he would befriend train drivers and attain information about the latest innovations. He was also fond of raising pigeons and loved the countryside.

Dvořák’s importance mainly lies in the concept of Nationalism. This movement took place in Europe during the mid-19th century. The continent became an industrial force with more and more people relocating to the big cities that provided stable work and financial security. The old political regimes began to crumble and the search for national identity became stronger. Dvořák’s native Bohemia was dominated by the Austro-Hungarian Empire under the rule of the Hapsburg family until 1918 when Czechoslovakia was united and given political freedom. Encouraged by the changes in Europe, the National movement in

¹ Alec Roberson, *The Master Musicians Series Dvořák* (London, Melbourne and Toronto: J. M. Dent & Sons Ltd., 1977), 12.

Bohemia began to rise. The Czech social beliefs enunciated the need for pure Bohemian art, music and literature. This resonated with the ideals of Bedřich Smetana (1824 – 1884) and Antonín Dvořák (1841-1904) who created music inspired by the traditional tunes and developed the true voice of Bohemia.

Dvořák's well known song cycles *Cigánské melodie*, Op. 55 (1880) and *Biblické písně*, Op. 99 (1894) demonstrate the unique musical craftsmanship he possessed. Both cycles are part of the world's musical treasures with their perfect balance between musical material and text, clearly expressed ideas and emotional impact. The songs strike deep into the hearts of both performers and listeners, and therefore remain as one the most beloved solo pieces for voice and piano.

CHAPTER 1

DVOŘÁK'S LIFE AND ARTISTIC OUTPUT

1.1. DVOŘÁK: LIFE AND SIGNIFICANT WORKS

Antonín Leopold Dvořák was born on the feast day of the Nativity of Mary, 8th September 1841 in Nelahozeves, Bohemia. He was born into the loving parents František and Anna, and was baptized as a Roman Catholic in the village's Church. His father was a butcher and an inn-keeper who played violin and zither. Being the eldest of eight children, Antonín was expected to follow his father's footsteps and carry on the family business. But in the course of time his musical talent had revealed itself and soon he began his first lessons in violin with the village schoolmaster Josef Spitz. In 1853 Antonín was sent off to study German language in Zlonice where he stayed with his uncle Zdeněk. At the time it was necessary for a Bohemian to know German because "no one who could not speak the official tongue could hope to succeed in business."² In Zlonice Antonín continued his musical studies in violin and harmony, and also those in viola, organ and piano with headmaster and organist Antonín Leihmann. And a few years later upon Leihmann's insistence young Dvořák was sent off to study music at the Organ School in Prague.

At the Organ School Dvořák studied from 1857 to 1859. In there he took lessons in organ, theory, and singing. He participated passionately in the Society of St. Cecilia where he played viola in the orchestra. The Society sympathized primarily with contemporaries such as Wagner and Schumann. "By day Dvořák might keep respectable company with the classics [...], by night he disported

² Ibid.

himself with the siren Wagner and [...] lost his heart to that heady music. It took him more ten or more years to shake off the spell completely enough to absorb what he wanted of Wagner without being absorbed by him.”³ After graduating from the Prague Organ School, Dvořák joined an orchestra conducted by Karel Komsák where he played a viola. Later on this formation became the foundation of the Czech National Opera orchestra.

In 1860 Italy victoriously won over the Austrian Empire and the new political freedom had an enormous impact on the Bohemian’s artistic life. Smetana set a fine example with his national music, but also with his activities in the foundation of the Society of Arts, the conducting of the Hhahol Choral Society and the Czech National Theatre orchestra. As a member of the Komsák band, Dvořák was already playing a viola in the orchestra. Between the years of 1859-1871 he was an orchestra player. Under the conducting of Smetana, Dvořák was inspired to write operas himself. In these years he primarily occupied his time with extensive writing and studying the classical forms. Dvořák began composing serious works that included chamber music, two symphonies, a cello concerto and two operas – *Alfred* and *Král a uhliř*. A song cycle with the title *Cypřiše*, dedicated to his first love Josefina Čermáková, also dates from these early years. Unfortunately, his love was unrequited and later he married Josefina’s younger sister Anna. Most of the compositions in this period contain “the benevolent spirit of Mozart, Beethoven and Schubert”⁴.

Dvořák’s cantata *The Heirs of the White Mountain*, Op. 30 earned him success for the very first time in 1872. The following year Dvořák married Anna Čermáková and became organist at the church of St. Adalbert and continued to compose with great enthusiasm. In 1874, Dvořák won the Austrian Commission for the State Music Prize in Vienna. The young composer had been introduced to one of the jury members of the prize committee – Johannes Brahms (1833 – 1897).

³ Ibid., 17.

⁴ Ibid., 23.

Brahms was impressed by Dvořák and the amount of works he had submitted to the committee. He fully supported him and the final decision was in Dvořák's favor. The two composers remained friends all their life.

Fritz Simrock was a German based publisher who knew exactly how to sell music to his customers. He realized very fast that the music of the nationalist movement with its unique features was a money making machine. After the success of Brahms's *Hungarian dances*, Simrock was already looking for the next big thing. Soon, on the suggestion of Brahms, Simrock published Dvořák's *Moravian dances*, Op.20. This work, together with the publishing of the *Slovonic Dances*, Op.46 finally brought Dvořák his wild international fame. From 1879 onwards Simrock became his main publisher.

The next compositions that received international acclaim were the song cycle *Cigánské melodie*, Op. 55, the opera *Dimitrij*, Op. 64, *Husitská Overture*, Op.67 and the *Stabat Mater*, Op.58. The latter was the composition that brought him fame in England. He himself conducted the performance of the Royal Albert Hall Choral Society. Later visits to England included Dvořák's engagements in conducting his own compositions. Symphony in D minor, Op. 70 for the Philharmonic Society of London; cantata *Svatební košile*, Op. 69 and *Reguiem*, Op, 89 for the Birmingham Festival; oratorio *Svatá Ludmila*, Op.71 for the Leeds Festival were all accepted with standing ovations and great success.

Dvořák's relationship with his publisher Simrock went through some turbulence and soon after, the composer started to work simultaneously with the publishing company Novello. During this time Dvořák was invited twice to join the Prague Conservatory as a professor. Initially he refused but later on he accepted the offer in 1891. He received the Orden of the Iron Crown (Austria), honorary PhD from the Prague University (Czech) and MusD from the Cambridge University (England).

In the year of 1892, by invitation of Mrs. Jeannette Thurber, Dvořák went to America and took the position of director of the National Conservatoire of Music of America in New York. His arrival occurred at the same time with the celebrations dedicated to the four hundred years of America's discovery. Dvořák wrote *Te Deum*, Op. 103, which was accepted with great interest. "He liked the enthusiastic, warm/hearted people, their democratic ways appeared to him, and he felt at home in a city as yet untroubled by fast/moving traffic or skyscrapers."⁵ The composer was very prompt in his duties as a director of the Conservatoire and became actively involved in public appearances mostly connected with performances of his works. Besides being a great enthusiast for work, Dvořák also dedicated time to his family. Dvořáks often enjoyed spending their summer vacations at Spillville, Iowa. This was a place with a big Czech community where the composer felt like home. In there he composed a number of works and played organ at the local Church during Sunday's Mass. He enjoyed a few trips to some of America's natural wonders. He was also interested in the Indian and African-American culture. In this period of three years he spent in America, Dvořák composed many works: *New World Symphony (Ninth symphony in E minor)*, Op.95, *American String Quartet in F major*, Op. 96, *Biblické písně*, Op. 99. In that period he also became an honorary member of the New York Philharmonic Society.

After submitting his resignation to the National Conservatoire of Music in New York, Dvořák returned to his native land and began teaching composition once again at the Prague Conservatory in the autumn of 1885. "Dvořák in his last nine years of creative life turned away from the classical highways, and went into the romantic bypaths."⁶ Notable compositions of that time include the folk based symphonic poems *Vodník (The Water Goblin)*, Op. 107, *Polednice (The Noon Witch)*, Op. 108, *Zlatý Kolovrat (The Golden Spinning Wheel)*, Op.109 and *Holoubek (The Wild Dove)*, Op.110. In 1897 he became an honorary member of the

⁵ Ibid., 63.

⁶ Ibid., 75.

Viennese Society of Friends of Music and in 1932 he was awarded with the Medal of Honour of the Arts and Sciences, and later on he was a member of the Austrian House of Lords. During his late years the composer wrote his most successful opera *Rusalka*, Op. 114. In 1901 Dvořák was appointed as the Prague Conservatoire's director. Till his last days he was composing and taking part in rehearsals of his music. He became ill during the premiere of his opera *Armida*, Op. 115, and after a period of just over a month he died on 1st May 1904. He was sent off with a national funeral and laid to rest among great fellow country man at the cemetery of Vyšehrad.

1.2. DVOŘÁK: MUSICAL STYLE

The National movement throughout the 19th century in Europe led to big changes not only in politics and social affairs, but also in culture and arts. In Bohemia, the need for collective identity was strongly encouraged and this led to a new era in the cultural life of the Czech nation.⁷ The revival of the national language (Czech) began, and more and more books were written in that language, in contrast with the usual practice of writing books in German. The true spirit of Bohemia was flowing from every literature form. This inspired the other arts, which quickly began to warm up to the idea of the National movement. The interest for folk music, dance and literature became essential in every aspect of the cultural life in Bohemia. The composers of the National movement used national elements in music and rhythms to create folk-like melodies that expressed the artistic essence of their native land. Nevertheless, the true National style was much

⁷ Jake Cohen, "Nationalism – Smetana and Dvorak", MSC 1003 Baruch College, accessed November 7, 2016, <https://blogs.baruch.cuny.edu/msc1003cohen/2012/11/18/nationalism/>.

more than just a mere use of folk songs. It had to do with the complete character of the musical material and consideration over every aspect of its composition.⁸

Bedřich Smetana (1824 - 1884) is considered to be the founder of the Czech national music movement. As a passionate patriot he was an important part of this movement and during his lifetime he was able to create a firm foundation of national identity in the music of Bohemia.⁹ Antonín Dvořák followed in Smetana's footsteps as a prominent composer of the National movement. His compositions introduce the Bohemian spirit and folk inclinations in the form of brilliant musical materials.¹⁰ As a composer he was able to combine the Classical compositional approach with the new contemporary musical advancements. He composed music of great appeal which was able to attract and create an enormous impact on people with different views and mindsets. Dvořák's music was influenced by several factors: folk music from Bohemia and America, admiration for the Classical musical style - Haydn, Mozart and Beethoven, and the two strong musical oppositions at the time - Wagner and Brahms.¹¹

In addition to a great number of symphonies and chamber music, Dvořák wrote many vocal compositions.¹² His vocal writings include operas - of which most famous is *Rusalka*, Op.114, choral works - *The Heirs of the White Mountain*, Op.30, *Stabat Mater*, Op.58, *The Spectre's Bride*, Op.69, *Svatá Ludmila*, Op.71, *Requiem in B-flat minor*, Op. 89, *Te Deum*, Op. 103; vocal duets - *Moravian Duets*, Op. 32, and song cycles - *Cypresses*, Op. 2, *Gypsy Songs*, Op. 55, *Biblical Songs*, Op. 99.¹³ In a period of 30 years Dvořák wrote over a hundred songs (including duets) with brisk and bright settings of national poetry, mostly in strophic forms.¹⁴

⁸ Roger Kamien, *Music – An Appreciation* (New York: McGraw-Hill Companies Inc., 2011), 302.

⁹ "The composers of Bohemia", *Davidsbündler*, accessed November 10, 2016, <http://davidsbuendler.freehostia.com/bohemia.htm>.

¹⁰ Kamien, *Music – An Appreciation*, 313.

¹¹ John Clapham, "Dvořák", *New Grove Dictionary of Music*, vol.5, ed. Stanley Sadie (London: Macmillan Publishers Limited, 1980), 771.

¹² Carol Kimball, *Song – A Guide to Art Song Style and Literature* (U.S.A: Hal Leonard, 2005), 532.

¹³ Roberson, *The Master Musicians Series Dvořák*, 206-211.

¹⁴ Clapham, *New Grove Dictionary of Music*, 782.

His songs represent a variety of subjects - heartfelt love, boldness of character, passion for freedom, deep emotional disturbance and celestial tranquility.

Although Dvořák used folk music as a base for his compositions, it was unlikely of him to quote existing folk tunes. His mastery of creating folk quality without the need to borrow an actual folk material made him one of the most celebrated Bohemian composers till now.¹⁵ Dvořák used national dance rhythms such as polka, dumka and furiant.¹⁶ The musical material often follows the natural syllabic emphasis found in the Czech language, which is common for the folk songs. In addition, the melody is usually characterized by a tuneful element that is being repeated immediately before any further continuation or development. Dvořák used dissonances and modulations as a coloring effect, as well as pentatonic scales and syncopations (influenced by the African-American gospels and Hungarian Slovak folk traditions.). He often altered the musical material between the major and the minor modes.¹⁷ In his songs the melody is the main element of interest and the accompaniment rarely has any other function than supporting the vocal line. Nevertheless, the accompaniment consists of interesting harmonic colors that either depict an image represented in the text or imitate traditional folk instruments associated with the musical material.¹⁸

¹⁵ Kamien, *Music – An Appreciation*, 313.

¹⁶ Anthony Arblaster, “Russia, Czechoslovakia and a Footnote on England (Nationalism II)”, in *Viva la Libertà!: Politics in Opera* (London, New York: Verso, 1992), 218.

¹⁷ Clapham, *New Grove Dictionary of Music*, 772-773.

¹⁸ Kimball, *Song – A Guide*, 532.

CHAPTER 2

CIGÁNSKÉ MELODIE, OP. 55

(Songs № 1, 2, 3, 4, 5, 6, 7)

Antonín Dvořák's most famous song cycle *Cigánské melodie*, Op. 55 was composed in 1880. A year earlier, in November 1879 in Vienna, Dvořák became acquainted with the Bohemian singer Gustav Walter (a tenor at the Vienna Staatsoper). Walter was very impressed by Dvořák's *Third Slavonic Rhapsody*, and suggested to the composer to write songs especially for him. Dvořák chose poems (7 in total) from a fellow countryman, the poet Adolf Heyduk (1835 - 1923).¹⁹ Heyduk was educated in Prague and his early works are dated from 1859. Some of his most famous works are *Cymbal and Violin*, *Grandfather's Legacy* and *The Wood-Cutter*.²⁰ The texts of the 7 songs were originally in German and therefore Dvořák's publisher Simrock issued the song cycle under the name *Zigeunerlieder* in the summer of 1880. Later on, upon a request by the composer, Heyduk translated the text into Czech.²¹ The premiere of the song cycle was on 4th January 1881 in Vienna, where Walter performed the songs with great success. And soon, *Cigánské melodie*, Op. 55 gained recognition throughout the European continent.²²

“The work celebrates the music and culture of the nomadic Gypsies (now known as Sinti and Roma) of eastern Europe. Their free life style and unrestrained passion for life perpetuated romantic images in the nineteenth-century music and

¹⁹ Alla Konstantinovna Kenigsberg, “Dvorak. Gypsy melodies”, accessed November 4, 2016, <http://www.belcanto.ru/or-dvorak-melodies.html>.

²⁰ Charles Dudley Warner, ed., *A Library of the World's Best Literature - Ancient and Modern - Vol. XLII: Dictionary of Authors (A-J)* (New York: Cosimo Classics, 2008), 263.

²¹ Anna G. Piotrowska, “Gypsy Themes in Vocal Works”, in *Gypsy Music in European Culture: From the Late Eighteenth to the Early Twentieth Centuries*, trans. Guy R. Torr (Boston: Northeastern University Press, 2013), 183.

²² Kenigsberg, “Dvorak. Gypsy melodies”.

literature.”²³ The songs are represented with common associations of the Gypsies: singing - songs № 1, 2, 4, 6, dancing - songs № 2, 5, melancholy - songs № 3, 4, love and longing - song №1, nature affection - songs № 3, 7 and freedom - songs № 6, 7.²⁴ In terms of musical material songs № 1 and 7 have a narrative character. Songs № 2, 5 and 6 are bright, energetic and portray happy dances. In Song № 3 the expressed emotions undergo a major shift from high spirited feelings (songs № 1 and 2) to darker tones with the long stretched melodic lines. Song №4, the most famous in this song cycle, is a sentimental lullaby that has a suspended feeling, created by the use of the polyrhythmic technique.²⁵ In general, the melodies, which are cheerful and simple, flow smoothly with no ornamentations. The piano accompaniment reminds us mostly of the instruments Gypsies favored the most – the violin and the cimbalom. The slow and fast tempos, the long melodies and the rhythmical pulsations, the wild passions and the will for freedom all create a whirl in which the romantic world of the nineteenth-century Gypsies is portrayed.

²³ Kimball, *Song – A Guide*, 533.

²⁴ Piotrowska, “*Gypsy Music in European Culture*”, 183.

²⁵ Kimball, *Song – A Guide*, 535.

Song №1 Má píseň zas mi láskou zní

<p>“Ma píseň zas mi láskou zní když stary den umirá; a chudy mech kdy na šat svůj si tajně perle sbírá.</p>	<p>“My song sounds of love when the old day is dying; it is sowing its shadows and reaping a collection of pearls.</p>
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<p>Ma píseň v kraj tak toužně zní, když světem noha bloudí; jen rodné pustý dálnou spěv volně z nader proudí.</p>	<p>My song resonates with longing while my feet roam distant lands. my homeland is in the distant wilderness my song stirs with patriotism.</p>
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<p>Má píseň hlučně láskou zní, když bouře běží pláni; když těším se, že bídý prost dli bratr v umírání.”²⁶</p>	<p>My song loudly resounds of love while unplanned storms hasten. I’m glad for the freedom that I no longer have a portion in the dying of a brother.”²⁷</p>
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Table 1

	Ⓟ	Ⓐ		Ⓟ	Ⓐ		Ⓐ		Ⓟ
	1-6	ⓐ	ⓑ	16-19	ⓐ	ⓑ	ⓐ	ⓑ	39-42
Measure		7-10	11-15		20-25	26-28	29-33	34-38	
Tonality	»g«	»g« »B b «	»g« »B b «	»g«	»G«		»B b «	»B b «	»g«

²⁶ Irena Welhasch Baerg, soprano, CD Booklet, accessed November 9, 2016, <http://baergarts.com/ibwp/wp-content/uploads/2013/10/CDBooklet.pdf>.

²⁷ Ibid.

Song №1's main theme evolves around the idea of freedom in the life of Gypsies and all the hardships they need to face. The poem speaks of love, sorrow, living, dying, patriotism and longing. The music material is characterized by repeated melodies and an accompaniment imitating the musical instruments cimbalom and violin, usually played by the Gypsies. The song is set to three stanzas. It begins with a piano prelude (P) and ends respectively with a postlude (P2). First and second stanzas are connected with an interlude (P1). Song №1 is divided into 3 clear parts in accordance with the poem. The three vocal parts (A, A₁, A₂) are always subdivided into two melodic patterns.

The outline tonality of song №1 mediates between g minor and B ♭ major with exception in A1 where G major is dominating. G minor is associated with feelings of unhappiness and bitterness, B ♭ major with hope and love, and G major with gentleness, pastoral, peaceful and serene places.²⁸ The constant change between tonalities is commonly used in Gypsies' music and it represents their ever-changing emotions. What is special about this song is the use of g minor Hungarian gypsy scale with augmented seconds between III-IV and VI-VII.

Musical example 1



The song begins with a prelude in g minor (P) measure 1-6 with Hungarian gypsy scale. The piano part in sextuplets imitates a violin and the arpeggiated chords imitate a cimbalom. In all of the stanzas the opening phrase in the vocal line is always the same, with exception in the third stanza where the line is not broken

²⁸ "Characteristics of Musical Keys", accessed November 7, 2016, <http://biteyourownelbow.com/keychar.htm>.

by an eight note rest. The leap between the D and the G has an interesting impact. The repeating of the same words *Ma písen* (My song) at the beginning of every stanza portrays the deep emotional state of the Gypsy character and creates a feeling of importance in his proclamations. Subdivision a is connected to b with a chromatic modulation and a change in the accompaniment pattern from sextuplets to triplets. The vocal line repeats the triplets in the piano part, but an octave higher and creates an echo as a reminder of an old memory.

Musical example 2 (measures 1-13)

The musical score consists of three systems of staves. The first system (measures 1-2) shows a piano accompaniment with a 'Moderato' tempo and a 'gypsy scale' in the right hand. The left hand features 'sextuplets' and 'cimbalom imitation' patterns. Dynamics include *ff* and *f*. The second system (measures 3-4) continues the piano accompaniment with triplets and sextuplets. The third system (measures 5-6) introduces a vocal line with the lyrics: 'Mein Lied er-tönt, ein / I chant my lay, o / Má pí-sen zas mi'. The piano accompaniment continues with 'cimbalom imitation' and dynamics *p* and *fp*.

17 g minor ♩ *pp*
 Mein
 Má

20 G major
 Lied er-tönt voll Wan-der-lust in grü-nen Wal-des-hal-len, und
 chant my lay, a joy-ful strain, thro'lea-fy fo-rest tem-ple, and
 pí-sen y kraj, tak tou-žně zní, když svě-tem no-ha blou-dí; jen
cymbalom imitation *pp*
G major

Part A1 and A2 are connected with a melodic stretch at measure 28. The final stanza is in B \flat major. The first two measures of part A2 create a peaceful remark with the use of *pianissimo* (*pp*) in both vocal and piano parts. The whole and half notes in the accompaniment also support the idle feeling. However, all of this contradicts with the text that states: *Má písen hlučně láskou zní* (My song loudly resounds of love). This expresses the true and gentle love of the lyrical character and how precious this feeling is for him. And just when we think these feelings will set the emotional tone of the final stanza, a drastic change takes place. This was a delusion of the calm before the storm that begins to rage in both music and text from measures 31-32. The stanza concludes with a return to a calmer state of mind with the echoing triplets (from the piano to the voice). The song ends with a g minor postlude almost identical to the prelude.

Musical example 4 (measures 27 - 36)

27 *f* *molto ritard.* *a tempo* *pp*
 fro - hen Sang ich schal - - - - - len. Mein Lied er-tönt voll Lie - be auch, wenn
 soundeth loud and aw - - - - - ple. I chant my lay, when 'cross the heath the
 vol - ně z hla - der prou - - - - - dí. Má pí - seň hlu - èně lás - kou zní, když

connection A1 with A2
mf *dim.* *pp*
g minor *B b major*

31 *f*
 Hai - - - - - stür - - - - - me to - - - - - hen;
 win - - - - - der - - - - - storms are cea - - - - - ring;
 bou - - - - - ře - - - - - bí - - - - - ží plá - - - - - ní;

f *fp* *p*
B b major *g minor*

33 *p* *frit.*
 wenn sich zum letz - ten Le - bens - hauch des Bru - ders Brust ge - ho - - -
 and when to yield his la - test breath a bro - ther's breast is hea - - -
 když tě - šim se. že - bí - dy prost dří bra - tr v u - mi - rá - - -

echoing triplets
rit.
B b major

Song №2 Aj! Kterak trojhranec můj

<p>“Aj! Kterak trojhranec můj přerokozkošně zvoni Jak cigána písen, když se k smrti kloní! Když se k smrti kloní, trojhran mu vyzvání. Konec písni, tanci, lásce, bědovani.”²⁹</p>	<p>“Ah! Why is my triangle ringing so passionately? As a gypsy song when death is imminent – The death of a gypsy brings an end To song, dance, love and all concerns!”³⁰</p>
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Table 2

	α	Ⓐ		Ⓟ	Ⓐ1		Ⓟ1	Ⓑ		Ⓟ2
		ⓐ	ⓑ		ⓐ1	ⓑ1		ⓒ	ⓐ2	
Measure	1-2	3-6	7-14	15-20	21-24	25-32	33-34	35-38	39-44	45-47
Tonality	»g« »B b«	»B b« »g«	»E b« »c«	»g«	»B b« »g«	»B b« »E b«	»c« »g«	»g« »B b«	»B b«	»B b« »g«

Song №2 represents the idea of life and death. Life is associated with freedom expressed by songs and dances, and death – when all of these come to an end. This song is a wonderful example of play between the voice and the piano accompaniment. The vocal melody introduces a pattern that falls down and then rises up again reminding us that life is a whirl. The piano solo creates chromatic figures in a similar manner. A lot of little details and repetitions in both parts bring out the meaning of the poetic text. Gypsies enjoy their freedom with dances and songs no matter the cost, as if they were living their last day on Earth.

The song begins not with a piano prelude, but with a long hold note in vocal line (α). This is commonly used in Eastern European folk music. It portrays

²⁹ Irena Welhasch Baerg, soprano, CD Booklet.

³⁰ Ibid.

some kind of distress or perhaps feelings that cannot be contained any longer. This expression of a sigh or a call gives deeper meaning to the entire song. The first stanza A is subdivided into part a and part b. Part a is more playful with the use of simple variation and part b has an optimistic yet sad rise up when it speaks of death. The triangle (musical instrument), of which the first line of the poem speaks, could be heard in the staccato accompaniment.

Musical example 5 (measures 1-12)

The musical score consists of two systems. The first system (measures 1-4) is marked **Allegro** and **f**. The vocal line begins with the lyrics: "Ei! Hark! (A!) Ei, wie mein Tri - an - ge! Hark, how my tri - an - gle Kte - rak troj - hra - nec muj". The piano accompaniment features a staccato pattern in the right hand and a more rhythmic pattern in the left hand. The second system (measures 5-8) is also marked **Allegro**. The vocal line continues with: "wun - der - herr - lich lau - - tet! Leicht bei sol - - chen sheds its sil - v'ry laugh - - ter! At its sound I'd pre - roz - kos - ne zvo - - ni jak ci - - - ga - - - na". The piano accompaniment continues with similar patterns. Annotations in blue text include "variation" above measure 5, "g minor" below measures 1-4 and 5-8, "triangle imitation" below measures 3-4, and "B b major" below measure 8. The piano part of the second system is annotated with "E b major" below measures 7-8.

Part A and A1 are connected with a descending chromaticism representing the haunting feeling of death that can never be avoided. But the accompaniment flows right away to the folk-like happy tune previously played at the very beginning of the song. The musical material is a close repetition of the previous stanza.

Musical example 6 (measures 13 - 16)

Part A1 and B are again connected with a descending chromaticism that is doubled half way through in the vocal line. The song ends with a Picardy third in G major. This chord is usually used to lift up the final mood and also to portray the feeling of hope.

Musical example 7 (measures 34 - 47)

34 Lie - - - der, Rei - - - gen, Lie -
 Lore and song, and dan - - -
 Ko - - - noc pí - - - sní. tan - - -

g minor

38 *p* be - Le - be - wohl dem Al - len! Le - be - wohl dem Al - - -
cing. then farewell for e - - - ter love and song, and dan - - -
 ei, lás - ce bè - do - vá - ni, lás - ce bè - do - vá - - -

ritard. *a tempo* *B b major*

ritard. *a tempo*

g minor

43 *ritard.* *m.* - len! *picardy 3rd*
 - cing!
 - ni.

ppp *B b major* *g minor* *G major*

Song №3 A les je tichy kolem kol

<p>“A les je tichy kolem kol, Jen srdce mir ten ruši, A černy kouř, jenž spěcha v dol, Mé slze v lících, mé slze suši.</p>	<p>“The forest is quiet all around; Only the heart is disturbing the peace. As if black smoke is flowing, Tears flow down my cheeks and so they dry.</p>
<p>Však nemusi jich usušit, Necht v jiné tvaře bije. Kdo v smutku může zazpívat, Ten nezhnul, ten žyje, ten žyje!”³¹</p>	<p>They need not dry – Let the other cheek feel them. The one who can in sorrow sing Will not die but live, and live on!”³²</p>

Table 3

	Ⓟ	Ⓐ				Ⓟ ₁	Ⓟ	Ⓐ ₁				Ⓟ ₁	Ⓟ ₂
		ⓐ	ⓑ	Ⓟ	ⓒ			ⓐ ₁	ⓑ ₁	Ⓟ ₁	ⓒ ₁		
Measure	1-2	3-6	7-10	11-12	13-18	19-21	22-23	24-27	28-31	32-33	34-39	40-42	43-45
Tonality	»B b «	»B b «	»B b « »C« »D«	»g«	»g«	»g« »C« »B b «	»B b «	»B b «	»B b « »C« »D«	»g«	»g«	»g« »C« »B b «	»B b «

The use of seventh chords and sequences are the main musical ideas song №3 is based on. Song №3 is the only one in this cycle that truly expresses deep emotional disturbance throughout the entire musical material. Although the lyrical character falls into tragic darkness, his heart is beating strongly in his chest. This reminds him that despite the fact that everything might feel hopeless and full of sorrows, he is still singing. And as long as the gypsy is singing (representation of freedom) he will overcome all sorrows and continue to live on.

³¹ Ibid.

³² Ibid.

The song has two stanzas. The first stanza begins with a prelude of two measures. In subdivision a, the vocal line falls with three consecutive intervals: two major and one minor thirds. Then subdivision b goes on to two sequences characterized with a leap on the words *jen srdce* (only the heart) in major sixth interval and immediate fall into a seventh broken chord. The subdivision c follows similar setup, but with more dynamic changes from *piano* (*p*) to *forte* (*f*) and back to *pianissimo* (*pp*), establishing the strong feeling of darkness and emotional burst that is soon silenced. The piano accompaniment can be characterized with many falling seventh chords. They sound as if they are played not by piano, but by zither or cimbalom. In general the descending chords are associated with feelings of sadness and loneliness, and are often representation of falling tears. Tonic pedal point is used in the bass line of the accompaniment. Part A ends with an interlude, consisting of two descending sequences.

Musical example 8 (measures 1 - 21)

The musical score for measures 1-21 consists of three staves. The top staff is the vocal line, starting with a rest for two measures, then entering with the lyrics. The middle staff is the piano accompaniment, marked 'Moderato zither or cimbalom' and 'pp'. The bottom staff is the bass line, marked 'con sord.' and 'tonic pedal point'. The tempo is 'Moderato' and the dynamics are 'p' and 'pp'. The lyrics are in German and English: 'Rings ist der Wald so / Si - lent and lone - the / A - les je ti - - - chý'.

5

sequence *poco cresc.*

stumm und still, M6 das Herz schlägt mir so ban - - ge, das
 woods a - round; my heart for sor - row cri - - eth, my M6
 ku - - - - - lem kol, jen srd - ce mir ten ru - - - si, jen

9

p

Herz schlägt mir so ban - - - ge; der
 heart for sor - row cri - - - eth; the
 srd - ce mir ten ru - - - si, a

13

f *p dim.*

schwar - ze Rauch sinkt tie - - fer stets und trock - net mei - ne Wan - - -
 dark - ning smoke de - scends in clouds, my fe - ver'd cheek it dri -
 čer - ný kouř, jenž spě - chá v dol, mé sl - ze v lí - čích mé sl - ze

17

pp

- - - - - ge.
 - - - - - eth.
 su - - - - - si.

sequences *poco a poco string.* *ritard.*

Part A1 begins with a duplicate of the prelude. The music is very similar, but this time the emotional burden has begun to disappear. The vocal line rises up

with a leap between D and G from the very beginning on the words *však nemusi* (however need not), that serves as an opposition to the previous stanza and the feeling of despair. In this stanza the character embraces his sorrows as an old friend and decides to continue living on with a song on his lips.

Musical example 9 (measures 22 - 33)

The musical score consists of three systems of staves. The first system (measures 22-25) shows a vocal line and piano accompaniment. The piano part is marked *pp* and *con^oced.*. Annotations include "Tempo I" and "interlude identical with the prelude". The vocal line has lyrics in German and English: "Ei, mei - ne Thrä - - - - nen / Ab, but my tears / Však ne - mu - si lich". The second system (measures 26-29) continues the vocal line and piano accompaniment. The piano part has a "tonic pedal point". The vocal line has lyrics: "trock - - - - nen nicht, / dri - - - - eth nat, / u - - - - - su - šit', / must an - dre Wan - gen su - - - - chen, / for love my sor - row nur - - - - ses, / necht' vji - né tvá - ře bi - - - - je, necht'". The piano part has a "sequence" annotation. The third system (measures 30-33) shows the vocal line and piano accompaniment. The piano part has dynamics *f* and *p*. The vocal line has lyrics: "an - dre Wan - gen su - - - - chen! / love my sor - row nur - - - - ses! / vji - né tvá - ře bi - - - - je. / Wer / Who / Kdo".

Song №4 Kdýz mne stará matka

“Kdýz mne stará matka zpívat učivala,	“When my old mother taught me to sing,
Podívno, že často,	Strange that she often
často slzivala.	had tears in her eyes.
A ted‘ také plácem snědé líce mučím,	And now I also weep,
Když ciganské děti	When I teach gypsy children
hrát a zpívat učim!” ³³	to play and sing!” ³⁴

Table 4

	Ⓟ	Ⓐ		Ⓟ	Ⓐ		Ⓟ
		ⓐ	ⓑ		ⓐ	ⓑ	
Measure	1-8	9-16	17-24	25-28	29-36	37-46	47-50
Tonality	»D«						

Song №4 is the most famous song in this cycle. Its structure is slightly simpler than the other numbers, but despite that fact, it is still one of the most beloved vocal works. The poem speaks of the past and the present. The past is filled with memories seen through the eyes of a child. These memories portray a mother who tears up when teaching her child how to sing. The present speaks of that same child who has grown into a young woman and who is now taking the turn in teaching her own children how to sing. The circle is complete. The pain is passed down on to the next generation. The melodic line throughout the song is genuinely calm and steady. At times it becomes emotionally intense influenced by memories of the young mother’s own mother. The life of a mother is filled with ups and downs. Some days are filled with laughter, songs and dances, while on

³³ Ibid.

³⁴ Ibid.

some days sorrow lies in the shadow. No matter what, a mother must stay strong for the sake of her children. The young mother now understands the meaning behind her own mother's tears, as she is experiencing hardships by herself. Full of love and warmth, this lullaby resonates with the hearts of the performers and listeners.

Special for this song is the idea of repetition, syncopation (♩♩♩♩) and polyrhythmic technique, where the vocal part is in 2/4 time signature and the piano accompaniment is in 6/8. The time signatures combination creates a subtle, enchanting and trance-like feeling throughout the entire piece. This perfect representation of a mother rocking her baby to sleep shows us Dvořák's mastery in vocal music. The song is divided into two stanzas. It commence with a piano prelude (P) that sets the mood for the entire song. It is characterized with a three two measures pattern. The vocal line in part a begins with an imitation of the piano line but with a different metric figure. The gentle syncopated shape of ascending perfect fourth and descending octave on the words *matka* (mother) and *učivala* (taught) represents the most humble and pure love one can feel - a daughter's love for her mother. The next part b begins with an uprising melody that descends rapidly, expressing the feelings of the young mother wondering why she often saw tears in her own mother's eyes.

Musical example 10 (measures 1 - 24)

The image shows a musical score for measures 1-24. It consists of two staves: a piano accompaniment staff in 6/8 time and a vocal line staff in 2/4 time. The key signature is D major. The tempo is marked 'Andante con moto'. The word 'syncopation' is written in blue above the piano staff, with blue lines indicating the syncopated rhythm. The word 'dim.' is written above the piano staff in the later measures. The piano part features a repeating pattern of chords in the right hand and a bass line in the left hand. The vocal line begins with a melodic phrase that imitates the piano accompaniment.

7 *prezza voce* pattern

Als die al-ter Mut-ter
Songs my ma-ther taught me
Když mne sta-rá mat-ka

13

mich noch lehr-te sin-gen, Thü-nen in den
in the days long ra-nish'd; sel-dom from her
zpi-vat' zpi-vat' u-ci-va-la. po-div-no, ze

19

Wim-pern gar so oft ihr hin-gen.
eye-lids were the tear-drops. ba-nish'd.
cus-to, čas-to sl-zi-va-la.

The interlude connecting the two verses partially copies the prelude. The melody line begins in the same manner as the first stanza. And now, the following shape appears with a variation of ascending sixteenth triplets on the words *plácem* (cry) and *mučim* (tormented), bringing forward the true feelings of a mother. The big culmination of the song falls on the word *děti* (children). This single, most precious word bursts into an emotional rush and a realization of the joy, the burden, the happiness, the sadness every mother goes through in her life. The song ends with the motif that appeared in the prelude and the interlude.

Musical example 11 (measures 25 - 50)

25 *interlude* *variation*
pp
 Jetzt wo ich die Klei-
 Now I teach my chil-
 A ted' ta - ké plá-

32 *variation*
 nen sel - ber üh' im San - - ge. rie - selt's
 drei each me - to - dious men - - sure: oft the
 ein snè - d' lí - ce mu - - eim, když ei -

38 *culmination* *dim.*
 in den Bart oft, rie - - selt's oft mir von der
 mir Au - - ge, rie - - sch' oft mir auf die
 tears are flow - - ing, oft they flow from my
 ran - ské de - - ti hrát a zpi - - vat, hrát a

44 *pp* *postlude* *morendo*
 brau - nen Wan - - ge!
 brau - er Wan - - ge!
 mem - ry's trea - - sure.
 zpi - vat u - - eim!

Song №5 Struna naladěna

“Struna naladěna,
 hochu, toč se v kole,
 Dnes, snad dnes převysoko,
 zejtra zase dole!

“The string is ready –
 young man, turn, spin, twirl!
 Today reach the heights,
 tomorrow down again

Pozejtří u Nilu
 za posvátným stolem;
 Struna již, struna naladěna,
 hochu, toč,
 Hochu, toč se kolem!”³⁵

And after tomorrow,
 at the holy table of the Nile.
 The readied string is taut –
 turn, young man
 turn and twirl!”³⁶

Table 5

	Ⓟ	Ⓐ			Ⓟ1	Ⓐ1			Ⓟ2	Ⓐ2
		ⓐ	ⓑ	ⓒ		ⓐ	ⓑ	ⓒ		
Measure	1-4	5-8	9-12	13-18	19-26	27-30	31-34	35-40	41-44	45-50
Tonality	»d«	»d« »F« »d«	»d«	»F« »d«	»d«	»F« »d«	»d«	»F« »d«	»d«	»d«

Song №5’s musical outline could be associated with multiple repetitions of musical materials and harmonic characteristics, where d melodic minor patterns are introduced. Usually the pattern is as follow: ascending d minor melodic scale and descending d minor nature scale.

³⁵ Ibid.

³⁶ Ibid.

Musical example 12



Song №5 has two stanzas and represents the temperamental nature of the Gypsies. The latter is expressed with a variety of tempos found throughout the song. This music depicts a typical evening at the Gypsy community, where they dance and play joyfully and happily gathered around the camp fire. The song opens with a piano prelude (P) that introduces the main theme. This motif is immediately repeated in the vocal line. The first stanza is subdivided into three parts where a and b introduce the new melodic material and c combines motives from a and b. The main motif serves as a representation of a violin played tune. In addition to the brightness of the melody, it is interesting to notice the tessitura used in here. It sits perfectly in both vocal and violin ranges. The piano accompaniment uses imitations of other instruments as well - the triangle and the zither. The expression of the song is closely knit with its lyrical text that encourages the Gypsies to join the celebration of the never-ending dances. The d melodic minor patterns that connect the traditions of the Gypsy music with the classical song approach can be found throughout the entire song.

Musical example 13 (measures 1 - 13)

5 *Poco meno mosso*

Rein - ge - stimmt die Sai - - - ten, Bur - sche, tanz im
Tune thy strings, oh gip - - - sy! *Join the wrea - thing*
 Stru - na na - - la - - - de - - - na, ho - chu toè se

8 *Più animato*

Krei - - se! Heu - - - te froh,
dan - - ces! *Laugh to - - day,*
 v ko - - le dnes snad dnes

imitation of zither

11 *Più animato*

heu - te froh, - und mor - - - gen? Trüb,
laugh to - day, to - mor - - - row? *Teers,*
 pie - vy - so - ko zej - - - tra, zej -

ascending d melodic minor

The second stanza is connected to the previous stanza with a piano bridge that shows similar metric structure as the beginning of the song, but introduces a new musical material and a strong Tonic pedal tone ground. The second stanza is exactly the same melodically and harmonically as stanza one.

Musical example 14 (measures 17 - 26)

17 *p* **Un poco più mosso**
 trüb' nach al - ter Wei - - se!
 tears may cloud thy glan - - ces!
 zej - tra za - se do - - - le.

ff **Un poco più mosso** *d minor*
tonic pedal point
ritard.

22 *d melodic minor*
ritard. *d minor*
dim. *p*

The song ends with a new vocal material in the form of Coda and *stringendo* that accelerates an exciting feeling of perpetual momentum of never-ending dancing and spinning.

Musical example 15 (measures 45 - 50)

45 *f* **stringendo**
 Rein - ge - stimmt die Sai - ten! Bur - sche, tanz' im Krei - - se!
 Tune thy strings, oh rip - sy! Join the wreathing dan - - - ces!
 Stru - na na - la - dé - na, ho - chu toé se ko - - - lem!

coda **stringendo**
sempre

Song №6 Široké rukávy

“Široké rukávy a široke gate	“Flowing sleeves and wide trousers
Volnějši cigánu	Have more freedom
nežli dolman v zlatě.	than a robe of gold.

Dolman a to zlato bujná prsa svírá;	The robe of gold constricts the chest
Pod nim volná písen násilně umírá.	And the song within the body dies.

A kdo rakuješ se,	He who is happy –
tvá kdy písen v kvěť!	his song blooms with wishes!
Přej si, aby zašlo	That the whole world
zlato v celém světě!” ³⁷	would lose its taste for gold!” ³⁸

Table 6

	Ⓟ	Ⓐ			Ⓟ	Ⓑ		Ⓟ	Ⓐ			Ⓟ
		ⓐ	ⓑ	ⓒ		ⓓ	ⓔ		ⓐ	ⓑ	ⓒ	
Measure	1-2	3-6	7-10	11-14	15-16	17-24	25-33	33-34	35-38	39-42	43-47	48-54
Tonality	»A«	»A«	»D« »b«	»A« »f#«	»F#«	»b«	»A« »f#« »A«	»A«	»A«	»D« »b«	»A« »f#«	»F#«

Song №6 tells a story about the morals and values of the Gypsies. The melodic texture here is rich. It provides plenty of syncopations, imitations of instruments and musical material, and harmonic modulation between different tonalities. The song is divided into three stanzas. The first stanza begins with a short syncopated prelude of two measures. The vocal part consists of three

³⁷ Ibid.

³⁸ Ibid.

subdivisions, each of them four measures long. Subdivided part a imitates the piano prelude that continues to support the melody line with syncopated rhythm. Part b introduces a pattern in the spirit of the previous one, with an accompaniment that disguises a hidden violin-like melody in sixteenth notes. Part c has a descending pattern that is doubled in the piano. The tonality changes in accordance with the subdivided parts: part a – A major, part b – D major and part c – returning once again to A major. The text in part A speaks of the freedom and the simplicity that are far more precious than gold to the Gypsy soul.

Musical example 16 (measures 1 - 14)

1 *Poco allegro*

In dem wei - ten, brei - ten, luft' - gen
In his wide and am - ple, ai - ry
 Si - ro - - ké ru - ka - vy a ši - -

Poco allegro

p syncopation

A major

6

Lei - nen - klei - de frei - er . der Zi - geu - - ner als in Gold und
ti - neu res - ture, fre - er is the Gip - - sy than in sil - ken
 ro - ké ga - të vol - něj - ši ci - ga - - nu než - li dol - man

violin-like melody

D major

10

Sei - - de. frei - er der Zi - gru - ner als in Gold und Sei - de!
tex - - ture, fre - er is the gip - sy than in sil - ken tex - ture!
 v zla - - tè, vol - neč - ši ei - grá - nu neč - li - dol - man v zla - tè.

doubled pattern

Allegro

Part B sets a different atmosphere. Here the text gives an explanation on why freedom is more precious than gold. It creates a terrifying image of a golden robe that constricts the chests and violently kills the song within. This cruel image is expressed by accented quarter notes in the vocal line and accented syncopation patterns in the piano part.

Musical example 17 (measures 15 - 24)

15

Jaj! der gold' - - ne Dol - - -
Jaj! (das gold' - - ne Dol - - -
 Dol - man broi - - der'd Dol - - -
 a to zla - - -

syncopations

20

man schnürt die Brust so en - - - ge,
der) beats the heart in fet - - - ters,
 man buj - - ná pr - sa svi - - - rá;

The final third stanza goes back to the musical material used in the first one. Here the text gives a solution on the matter and states that he who tastes the bitter-sweetness of freedom will never have a taste for gold again. The postlude ends on a positive note with F# Picardy third chord.

Musical example 18 (measures 44 - 54)

The image shows a musical score for measures 44 to 54. It consists of a vocal line and a piano accompaniment. The key signature is F# major (one sharp). The vocal line has three staves of lyrics: "schö - de, in die Höl - le fal - - len!" / "scar - ring gold and sor - did trea - - sure." / "zář - lo zla - to v ce - lém svě - - tě!". The piano accompaniment is in two staves. A blue box highlights the final chord in measure 54, which is an F# major triad. An arrow points to this chord with the label "F# Picardy third chord". The piano part ends with a *pp* dynamic marking.

Song №7 Dejte klec jestřábu

“Dejte klec jestřábu
ze zlata ryzého;
nezmění on za ni
hnízda trněného.

“Given a cage to live in
made of pure gold,
the Gypsy would exchange it
for the freedom of a thorny nest.

Komoni bujnému,
jenž se pustou žene,
zřídka kdy připnete uzdy a třemene.

Just as a wild horse
rushes to the wasteland,
seldom bridled and reigned in.

A tak i cigánu příroda cos dala:
k volnosti ho věčným poutem,
k volnosti ho upoutala.”³⁹

So, too, the gypsy nature has been given:
eternal bond with freedom,
captivated by freedom.”⁴⁰

Table 7

	Ⓟ	ⓐ		Ⓟ1	ⓐ1		Ⓟ2	ⓐ2		Ⓟ3
		ⓐ	ⓑ		ⓐ	ⓑ		ⓐ	ⓑ1	
Measure	1-4	5-8	9-13	14-17	18-21	22-26	27-30	31-34	35-40	40-43
Tonality	»d«	»d« »F«	»F« »a«	»d«	»d« »F«	»F« »a«	»d«	»d« »F«	»F« »a« »d«	»d«

Song №7 is the final number in this song cycle. It reminds us of an anthem or a hymn that proclaims the most vital part of the Gypsies’ existence –freedom. The feeling of pride and dignity fill up the music pages. The song is divided into three stanzas with connective interludes. The song begins with a strong prelude

³⁹ Ibid.

⁴⁰ Ibid.

with folk flavor that creates a certain degree of attention towards what is yet to follow. As expected, the vocal line starts off with a clear declaration-like melody. To support the importance of this declaration, the piano accompaniment doubles the voice in octaves. The first verse implies a comparison between a Gypsy and a hawk. The bird, just like the Gypsies, will never exchange its freedom for gold. Instead, it will withstand all trials that free life might bring.

Musical example 19 (measures 1 - 11)

The musical score consists of three systems. The first system (measures 1-3) is marked **Allegro** and features a piano accompaniment with a **folk motif** highlighted in a blue box. The key signature is one flat (B-flat) and the time signature is 6/8. The second system (measures 4-7) is marked **Meno mosso** and includes a vocal line with lyrics and a piano accompaniment with a **doubled line in octaves** highlighted in a blue box. The third system (measures 8-11) continues the vocal line and piano accompaniment. Annotations include **d minor** and **declaratory feeling** in blue text.

Allegro.

Allegro.

folk motif

f *dim.*

d minor **declaratory feeling**

Meno mosso.

4

Dar - des Fal - ken Schwin - ge Ta - tra - hñn um -
 Clou - dy heights of Ta - tra da - ring fal - con
 Dej - te klee je - strä - bu ze zla - ta ry -

Meno mosso. **doubled line in octaves**

8

rau - schen, wird - das Fel - sen - nest er mit dem Kä - fig
 haun - teth, lure him not from thence, for cage his spi - rit
 zö - ho; ne - zmè - ní on za ni hufz - da tr - nè -

The interlude connecting the second stanza to the first is an exact repetition of the song's prelude. The second verse this time intends to associate the Gypsy with a wild horse that can never be restrained, but instead always runs free into the wilderness. The vocal line remains the same as the previous one, but the vivid image of this spirited animal is reflected in the accompaniment. The piano changes its notes values from quarter notes and eighth notes to the deliberate use of thirty-second notes. The descending waves of these thirty-second notes trigger an unrealistic image of not only one, but many wild horses and the sound of them galloping through the never-ending fields.

Musical example 20 (measures 18 - 21)

The musical score consists of two systems, measures 18 and 20. Each system has a vocal line and a piano accompaniment. The tempo is marked 'Meno mosso'. The piano part features a prominent accompaniment of thirty-second notes, with blue arrows pointing to 'changes of notes values' and 'descending waves'. The vocal lines are in German and English, with the English translation in italics. The lyrics are: 'Kamr das wil - - - de Foh - - - len', 'Roxes the plain the wild colt,', 'Ko - - mo - ni buj - - ne - - - mu,', 'ja - - - gen durch die Hai - - - de,', 'free as sum - - mer bree - - ses,', 'jenž so pus - - - tou že - - - ne'.

The final stanza begins with the recognizable tune in the piano. The voice starts with quiet dynamic and an accompaniment imitating the soft plucking of strings of the zither or the cimbalom. The text now addresses the Gypsies directly

and reassures them that they are bond to eternal freedom only by Mother Nature. In this last verse only half of the previous vocal material is repeated. The vocal line goes up to a culmination at measures 38-39 in high B b . Then suddenly falls with diminished seventh interval (inversion of augmented second Gypsy interval), and resolves in tonic d. The song ends with a coda imitating the familiar piano solo part.

Musical example 21 (measures 31 - 40)

The musical score consists of three systems of music. The first system (measures 31-33) is marked *Meno mosso*. The vocal line has three lines of lyrics: "Hat Na - tur. Zi - zen - - - ner, ei - - was dir ge -", "Na - - ture, to the gip - - - sy thou a boon hast", and "A tak i ci - ga - - - nu pri - - ro - da eos". The piano accompaniment is marked *p* and includes an annotation "imitation of zither or cimbalom" with a blue arrow pointing to a specific passage. The second system (measures 34-37) is marked *molto cresc.* and includes lyrics: "ge - - ben? Jaj! zur Frei - heit schuf sie mir das gan - - ze, das", "gran - - ted! Jaj! thy glo - rious free - dom's in his breast. in his", and "da - - la: K vol - no - sti ho - vè - nym pou - tem k vol - - no - sti". The piano accompaniment is marked *a minor*. The third system (measures 38-40) is marked *Allegro*. The vocal line has lyrics: "gan - - ze Le - - ben!", "breast in - - plan - - - ta - - ben!", and "hu - u - pou - - - ta - - la. - - la. - - la." The piano accompaniment is marked *d minor* and includes annotations "culmination" and "dim. 7th interval" with blue boxes and arrows. The system concludes with a *coda* section.

CHAPTER 3

BIBLICKÉ PÍSNE, OP. 99

(Songs № 5, 6, 7, 9, 10)

Antonín Dvořák's last song cycle *Biblické písně*, op. 99 was composed in New York in 1894. The ten songs are based on excerpts from the Book of Psalms from the Kralice Bible (1613), with each verse carefully selected by the composer.⁴¹

There are two theories regarding the background of the composition. The first one was inspired by Dvořák's dear friend and great composer Brahms and his setting of Serious Songs, op. 121.⁴² The second theory deals with more personal matters regarding Dvořák's family. While the composer was still in America, his father back in Bohemia became gravely ill and soon after passed away. Dvořák was a devoted Catholic and as such, he found great comfort within his faith during such a difficult moment.⁴³

Since the text for this song cycle was originally taken from the Kralice Bible, it was set in the Czech language. Later, when the text was translated into German, French and English, the composer changed the melodic line rhythmically, just in order to follow the proper syllabic accents.⁴⁴ Therefore, the music is printed with two vocal lines. The extremely detailed depiction of these songs could be associated with the following statement regarding the Biblical text: "Biblical poetry is a living space into which you can enter, as you might pass into the shade of a

⁴¹ Kimball, *Song – A Guide*, 533.

⁴² Michael Beckerman, *Dvořák and His World*, (Princeton, New Jersey: Princeton University Press, 1993), 80.

⁴³ Richard Wigmore, "Antonín Dvořák and the Songs of His Time", *Hampsong Foundation*, accessed November 16, 2016, <http://hampsongfoundation.org/antonin-dvorak-and-his-time/>.

⁴⁴ Patrick M. Liebergen, ed., "Dvorak: I Will Sing New Song", in *Singer's Library of Song – A Vocal Anthology of Masterworks and Folk Songs from the Medieval Era through the Twentieth Century*, (U.S.A: Alfred Music Publishing Co., Inc., 2005), 101.

primeval olive tree that speaks with the winds of heaven.”⁴⁵ All of the songs in this cycle represent a search for one’s soul and its connection with the L-rd.

The songs I have selected for this study are №5, 6, 7, 9 and 10. Song №5 glorifies the L-rd and all of His might with simple yet beautiful tunes similar to those used in the Slavic Church music. Song №6 represents a quiet prayer towards G-d. Its gentleness and firm belief in the power of the Almighty is expressed with a chant-like inclination, again in the traditions of the Slavic Church. Song №7 is through-composed. It speaks of G-d’s people, who although captured and taken to a land far away, do not lose hope and faith in the Creator. Song №9 speaks of the personal reassurance of a believer in G-d, who knows that he will always be watched over and protected by the L-rd. Song №10, the last one in the cycle, expresses a joyful praise towards the L-rd. It is characterized with multiple repetitions in the piano and the vocal parts that overlap with each other. This natural flow between the piano and the voice creates a feeling of perpetual motion as a depiction of the never-ending joy of those who abide in the L-rd.

⁴⁵ Erich Zenger, *A G-d of Vengeance? Understanding the Psalms of Divine Wrath*, trans. Linda M. Maloney (Louisville, Kentucky: Westminster John Knox Press, 1995), 1.

Song №5 Bože! Bože! píseň novou

Psalms	144	145			
Verse	9	2	3	5	6

<p>“Bože! Bože! píseň novou Zpívati budu Tobě na loutně, A žalmy Tobě prozpěvovati.</p>	<p>“I will sing a new song unto thee, O G-d: Upon a psaltery and an instrument Of ten strings will I sing praises unto thee.</p>
---	--

<p>Na každý den dobrořečiti budu Tobě A chváliti jméno Tvé na věky věků.</p>	<p>Every day will I bless thee; And I will praise thy name for ever and ever.</p>
--	---

<p>Hospodin jistě veliký jest A vši chvály hodný, A velikost jeho Nemůž vystižena býti.</p>	<p>Great is the L-rd, And greatly to be praised; And his greatness Is unsearchable.</p>
---	---

<p>O slávě a kráse a velebnosti Tvé, I o věcech Tvých předivných mluviti budu.</p>	<p>I will speak of the glorious honour of Thy majesty, and of thy wondrous works.</p>
--	---

<p>A moc přehrozných skutků Tvých Všichni rozhlašovati budou; I já důstojnost Tvou Budu vypravovati.⁴⁶</p>	<p>And men shall speak Of the might of thy terrible acts: And I will declare Thy greatness.⁴⁷</p>
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⁴⁶ “Biblické písně,” *Dvořák*, accessed November 15, 2016, <http://www.antonin-dvorak.cz/biblicke-pisne-text>.

⁴⁷ *King James Bible Online*, accessed November 15, 2016, <http://www.kingjamesbibleonline.org/>.

Table 8

	Ⓐ		Ⓐ1		Ⓐ2		Ⓑ		Ⓒ		
	Ⓟ+ⓐ		Ⓟ+ⓐ1		Ⓟ+ⓐ2		Ⓟ+ⓑ		ⓐ3+Ⓟ		
Measure	1-4	5-10	11-14	15-20	21-24	25-30	31-32	33-40	41-47	48-53	
Tonality	»C«							»C«	»C«	»C«	»C«
								»A b «	»A b «		
								»C«	»B b «		
									»C«		

Song №5 is divided into five parts. Each part evolves around the chosen Bible verses, which are also five in total. The main tonality used in this song is C major. This key is often associated with purity, simplicity and innocence.⁴⁸

The main point of interest is the use of plagal motion through the entire song. This is employed in order to characterize the similarly used motion in Slavic Church music.

Musical example 22 (measures 1-7)

1 Risoluto maestoso

Risoluto maestoso

C major

plagal motion

V/IV IV V/IV IV V I IV I V

D/S S D/S S D T S T D

⁴⁸ “Characteristics of Musical Keys”.

4 *rit.* *in tempo*

Herr! nun sing' ich Dir ein neu - es Lied, ein neu - es
O Sei - gneur qu'un chant nou - veau, qu'un chant nou - veau pour
 I will sing new songs of glad - ness, I will sing Je -

Bo - ze! Bo - ze! pi - sei no - vou zpi - va - ti tu - du

rit. *in tempo*
p

I I II₆ V I II₆ V I
 I I S D I S D I

The piano prelude (p) introduces a Slavic folk based musical material that expresses a swaying motion. This prelude is later on used as an interlude and postlude. The vocal line in the first three parts (A, A₁ and A₂) are very similar melodically, but have some rhythmical differences (therefore subdivided into a, a1 and a2) in order to support the syllabic functions of the text. The piano accompaniment of each vocal line has a supporting function usually in quarter notes. In addition, the melodic line introduces dotted notes and syncopations that put an emphasis on important words or phrases, creating an exciting word painting.

The different parts overlap with each other where the ending, for example, of vocal line a concludes, piano interlude p begins. This can be seen throughout the entire song and perhaps the composer created it that way to show unification not only between the musical materials but also to connect the different Bible verses.

The accompaniment of vocal line a2 in part A₂ is lifted an octave higher in comparison to the previous parts (A and A₁). Here the Bible verse glorifies the L-rd, and therefore the accompaniment creates an image of some place higher as the Heavens. This is a common depicting practice of the Baroque and Renaissance era.

Musical example 23 (measures 25 - 27)

in tempo

Groß ist der E - wi - ge und un - er - forsch - lich
De no - tre Dieu, du Dieu vi - vant la gra - ce est
 Great is God and great His mer - cy; who shall tell of

Ho - spo - din ji - stě ve - li - ký jest a vsi chvá - ly hod - ný, a

pp in tempo accompaniment is lifted an octave higher

Part B's structure begins with a shorter interlude and the words *slávě* (glory), *kráse* (beauty) and *velebnosti Tvé* (Your Majesty) emphasize the Biblical character of the text with syncopation, dotted note and leap in the vocal line.

Musical example 24 (measures 33-36)

33

Pracht und Schön - heit Macht und Grö - ße Dei - ner Ma - je - stät,
ta splen - deur, c'est ta puis - san - ce C'est ta ma - je - sté,
 song shall be of praise and hon - our, and of Thy glo - rious acts,

O slá - vě a krá - se a ve - leb - no - sti tvé,

fz *p*

Musical example 26 (measures 40-48)

40 *in tempo*

sin - gen! Ja, al - les spricht von Dei - ner Gü - te und
chan - te *Et quand tout van - te ta clé - men - ce, O*
 know - ing. Yea, men shall tell of Thy great kind - ness, and

bu - du. A moc pře - hroz - ných skut - kü tvých všich - ni

pp *in tempo* *pp*

43 *cresc.*

Dei - ner All - - macht, auch ich will Dei - ne
Mai - tre tout puis - sant, moi - mé - je ce -
 of Thy won - drous might, and my voice shall pro -

cresc.

roz - hla - so - va - ti bu - dou; i já dů - stoj - nost

cresc.

46 *ritard.* *ff* *in tempo*

Herr - lich - keit ver - kün - - - den!
lè - bre aus - si ta gloi - - - re!
 claim a - loud Thy glo - - - ry.

ritard. *ff* *in tempo*

tvou bu - du vy - pra - vo - va - ti.

ritard. *f* *fs*

Song №5 ends with a postlude identical to the prelude, creating a complete circular image of the entire number.

Song №6 Slyš, o Bože, volání mé

Psalms	61			63		
Verse	1	3	4	1	4 a	5b

“Slyš, o Bože, volání mé,

Pozoruj modlitby mé!

“Hear my cry, O G-d;

Attend unto my prayer.

Nebo jsi býval útočiště mé

A pevná věže před tváří nepřítele.

For thou hast been a shelter for me,

And a strong tower from the enemy.

Budu bydleti v stánku Tvém

na věky,

Schráním se v skrýši křídel Tvých.

I will abide in thy tabernacle

for ever:

I will trust in the covert of thy wings.

Bože! Bůh silný můj Ty jsi,

Tebe žízní duše má,

Po Tobě touží tělo mé,

V zemi žíznivé a vyprahlé,

V níž není vody;

O G-d, thou art my G-d;

Early will I seek thee:

My soul thirsteth for thee,

My flesh longeth for thee in a dry

And thirsty land, where no water is;

A tak, abych Tobě dobrořečil

Thus will I bless thee while I live

A s radostným rtů prozpěvováním

Chválila by Tě ústa má.⁵⁰

And my mouth shall praise

Thee with joyful lips.⁵¹

⁵⁰ “Biblické písně,” *Dvořák*.

⁵¹ *King James Bible Online*.

Table 9

	Ⓐ				Ⓑ			
	ⓐ + Ⓟ		ⓑ + Ⓟ ₁		ⓒ + Ⓟ ₂		ⓓ + Ⓟ ₃	
Measure	1-9	10-11	12-16	17-18	19-30	31-32	33-40	41
Tonality	»G« »b«	»b« »G«	»G«		»G« »e«	»e« »G«	»G«	

Song №6 is divided into two parts. Each part develops around the selected Bible verses, which are six in total. The song’s main tonality is G major. The tonality is associated with lyricism, gratitude and unfailing love.⁵²

In addition to the use of plagal motion through the song, the musical material introduces a Tonic pedal tone. A pedal point in tone G supports the repetition of tone B in the vocal line, creating a chant-like motion, typical for the Slavic Orthodox Church.

Musical example 27 (measures 1-10)

1 **Andante**

Hö - re Gott, mein Fle - - hen, o, hör' auf mein Ge - -
A mes tris - tes plain - - tes, Sei - gneau; ne sois pas - -
 Hear my prayer O Lord, give ear un - to my -

Slyš, ó· Bo - že! vo - lá - ni mé, po - zo - ruj mod - lit - by

Vocal note repetition

Tonic pedal tone

⁵² “Characteristics of Musical Keys”.

4

bet! Denn mei - ne Zu - ver - sicht bist Du, ein fe - ster
 sourd! Car es toi seul j'ai mis ma foi! En ton ap -
 cry! Thou art my re - fuge and my hope, Thou shalt tread

mei Ne - bo jsi bý - val ú - to - či - ště mé, a pev - ná vů - že

8

Schutz vor Fein - - den.
 pui j'es - pe - - re.
 souni my e - ne - mies.

před tvá - - ri no - pri - te - le.

dim.

The accompaniment - measures 1-9 in treble clef, is light and airy and depicts the image of Heaven. In addition, it supports the vocal line's feeling of serenity. Measures 8-9 contain an emotional cry depicted by uplift and *crescendo* to *forte* (*f*) at the words *před tváří* (before the face) and fall with *decrescendo* at the word *nepřítele* (the enemy).

The first two subdivisions a and b are connected to each other with a small link. Note B which is repeated five times represents a bell-like call, perhaps from Heaven. Immediately the Bible verse goes on and speaks of the strong faith and security that the presence of the L-rd gives to those who trust Him. The accompaniment continues in treble clef. In addition, the vocal line continues with the previous establishing of the repeated note B. Here the expression point (measure 15) falls onto the words *v skrýšči* (in hideout), where the interval in the

vocal line creates a roof like shape as a depiction of safety and security under the wings of the L-rd.

Musical example 28 (measures 8-20)

8 *S.* *p*
 Schutz vor Fein - - den. Ir.
 put j'es pé - - re. Pour
 down my e - ne - mies.

řed tvá - - ri no - pri - te - le.

12
 Dei-nem Zel - te wohn' ich e - wig - lich ge - bor - gen un - ter Dei - nen
 seul a - si - le j'ai choi - si tes ten - tes et j'ai pour seul ab - ri son
 I will dwell for e - ver in Thy tents, and hide - me in - the sha - dow
 Bu - duš by - dle - ti v stán - ku Tvem na vě - ky, schrá - nim se vskry - ši

16 *rit.* *p* *in tempo*
 Fit - ti - gen. Herr!
 ai - - le. Dieu!
 of Thy wings. Lord!

kři - del tvých. Bo - - žel

rit. *dim.* *p* *dim.* *in tempo*

Part A and part B are connected with two measures interlude. The melody at measure 17 gradually descends in order to conclude part A. Then ascending it joins the previous musical material with the new one. In addition, the rising melody forms a springboard towards the exclamation word *Bože!* (G-d!). Part c presents a new articulation, achieved with density in eighth notes piano accompaniment, where the left hand had moved down to a lower tessiture in bass clef. Because of that, we feel a stronger movement in the vocal line and a bit more expressiveness too. The feeling of spiritual reassurance depicts the musical material.

Musical example 29 (measure 16-27)

The musical score consists of three systems. The first system (measures 16-19) features two vocal staves and a piano accompaniment. The vocal lines are in German, Czech, and French. The piano accompaniment includes dynamic markings such as *rit.*, *p*, and *in tempo*. The second system (measures 20-21) continues the vocal lines and piano accompaniment. The third system (measures 22-27) features a dense eighth-note piano accompaniment in the bass clef, with the vocal lines continuing. The piano accompaniment is marked *mf*.

24

Dir dür - stet mei - ne See - le, seh - net sich mein Leib,
 toi mon â - me se con - su - me, Et mon corps lan - guit,
 soul is faint, my bo - dy long - eth, long - eth af - ter Thee,
 te - be ží - zní du - še má, po - to - bě tou - ží tě - lo mé,

In the measures 29-30 the dry land and the thirst of the travelers (referring to the people who do not abide the L-rd) are depicted with the use of descending chromatics and plagal progression. This creates the feeling of strenuous burden that can never be lifted without the L-rd's help.

Musical example 30 (measures 28-31)

28

hier in die - sem dür - ren, was - ser - lo - sen Lan - de.
 dans les mor - nes plai - nes, de ce sol a - ri - de.
 in a bar - ren de - sert where there is no wa - ter.
 v ze - mi ží - zní - vě a vy - práh - lé, v níž ne - ní vo - dy;

V — V/V
 plagal progression

IV — V/IV IV II₇ V — II₇ V

The piano link at measure 32, again introduces the bell-like tone B, but this time it is repeated only four times. The final part (d+p3) from measure 33 to 41, once again moves to a lighter tessitura in the upper register of the piano

accompaniment. The vocal line sits determined on the note B with a few exceptions towards the climax of the song at measure 37. Here the highest point, on the note G, falls accordingly to the word *chválila* (praised), portraying the glorifying human soul and its gratitude towards G-d. With the use of arpeggiated chords, the accompaniment at measures 37-39 creates a depiction of a harp being played. The vocal part ends on the same high note and it slowly disappears into the air with *pianissimo* (*pp*) and *decrescendo*. The entire song is concluded by a coda.

Musical example 31 (measures 32-37)

The image displays a musical score for measures 32 and 37. It consists of three staves: a vocal line, a vocal line with lyrics in three languages, and a piano accompaniment.

Measure 32:

- Vocal Line 1 (German):** Gern sing' ich Dei-nem Ruhm mein Le-ben lang und he-be mei-ne Händ' em-
- Vocal Line 2 (French):** Mais à ja-mais je chan-te-rai ton nom, j'é-lè-ve-rai les mains vers
- Vocal Line 3 (Czech):** Now I will bless Thee dai-ly and lift my hands in prayer and a-do-ra-tion;
- Piano Accompaniment:** Features arpeggiated chords. A blue circle highlights a sequence of chords in the right hand. Dynamics include *ppp* and *mf*.

Measure 37:

- Vocal Line 1 (German):** por und ru-fe Dei-nen heil'-gen Na--men!
- Vocal Line 2 (French):** toi, j'in-so-gue-rai sans fin ta grâ--cel
- Vocal Line 3 (Czech):** chvá-li-la by té u--sta-má.
- Piano Accompaniment:** Features arpeggiated chords. A blue circle highlights a sequence of chords in the right hand. Dynamics include *f*, *pp*, and *dim.*. The instruction *poco a poco rit.* is present. The piece concludes with a *coda*.

Song №7 Při řekách babylonských

Psalms	137				
Verse	1	2	3	4	5

“Při řekách babylonských,

Tam jsme sedávali a plakávali,

Rozpomínajíce se na Sion.

“By the rivers of Babylon,

There we sat down, yea, we wept,

When we remembered Zion.

Na vrby v té zemi

Zavěšovali jsme citary své.

We hanged our harps

Upon the willows in the midst thereof.

A když se tam dotazovali nás ti,

Kteříž nás zajali,

Na slova písničky říkajíce:

Zpívejte nám některou píseň Sionskou.

For there they that

Carried us away captive

Required of us a song; saying,

Sing us one of the songs of Zion.

Odpovídali jsme:

Kterakž bychom mohli zpívati

Píseň Hospodinovu

V zemi cizozemců?

We answered:

How shall we sing

The L-rd's song

In a strange land?

Jestliže se zapomenu na tebe,

O Jeruzaléme,

O, zapomeniž i pravice

má umění svého.”⁵³

If I forget thee,

O Jerusalem,

let my right hand

forget her cunning.”⁵⁴

⁵³ “Biblické písně”, *Dvořák*.

⁵⁴ *King James Bible Online*.

Table 10

	Ⓐ		Ⓑ		Ⓒ	Ⓓ	
	Ⓟ+ⓐ		Ⓟ ₂ +ⓑ			ⓓ+Ⓟ ₃	
Measure	1-2	3-13	13-14	15-28	29-43	44-56	57-60
Tonality	»e«	»e« »G«	»G«	»G« »E«	»E«	»G«	

Song №7 is a through-composed. This practice comes from the madrigals. In its nature all of the music material is new with no repetition of any sort. It allows the music to follow the lyrical text of each stanza by creating great expression and depictions. The song consists of five Bible verses that are organized in four musical parts. Part A includes Psalm 137:1, part B - Psalm 137:2-3a, part C – Psalm 137:3b – 4 and part D – Psalm 137:5.

The song begins with two measures prelude in e minor with a rhythmic figure that represents rivers or moving waters. This piano accompaniment is kept throughout part A. The vocal line is syllabic with a considerable repetition of the same pitch (B). Exception lies on the word *Sion* (Zion). In addition, the song begins on e minor and then goes to G major at measure 4. E minor is a tonality representing lament, whereas G major expresses unfailing love.⁵⁵ Although G-d's people are suffering they do not lose their faith and hope in the Creator. These little details emphasize how important and meaningful Zion (Jerusalem) is to its people according to the Bible verse. Part A is connected to part B with three measures prolongation. Now the accompaniment presents a new style without staccato in comparison to piano part A.

⁵⁵ "Affective Key Characteristics", accessed November 17, 2016, <http://www.wmich.edu/mus-theo/courses/keys.html>.

Musical example 32 (measures 1-14)

Andante

1 An den Was - sern zu Ba - by - lon
Près du fleu - ve de Ba - by - lo - ne
 By the wa - ters of Ba - by - lon,

Při ře - kách ba - by - lon ských

Andante

e minor *p*

G major

5 sa - - Ben wir und wein - - ten, wenn wir an
Nous ver - sions des lar - - mes Au tris - te
 there we sat us down and wept, when we re -

tam jsme se - dá - va - li a pla - cá - va - li, roz - po - mí

10 13

Zi - on ge - dach - - - - ten.
sou - ve - nir de no - - tre Si - on.
 mem - - ber'd thee, O Zi - on.

— na - jí - ce se na **melisma** Si - - - - on.

pp

connection

The vocal line in part B begins at measure 15. The melody is mostly narrative and the accompaniment is given more dramatic function with the use of sixteenth notes and Tonic pedal point (in comparison with the piano accompaniment in part A). Measures 19-23, in the piano part, form a descending chromaticism in order to depict the image of G-d's people held captive and mocked by their oppressors, who ask of them to sing the joyful song of Zion. The captors' request is dramatically portrayed by *accelerando* and the interruption of a *fermata*. Part B ends with a change from G to E major and the embellishment (half cadence) that connects it with part C.

Musical example 33 (measure 15-30)

The musical score consists of three systems of staves. The first system (measures 15-18) includes a vocal line with lyrics in German, French, and Czech, and a piano accompaniment. The second system (measures 19-23) features a vocal line with lyrics in German, French, and Czech, and a piano accompaniment with annotations for 'Tonic pedal point', 'accel.', and 'chromaticism'. The third system (measures 24-30) includes a vocal line with lyrics in German, French, and Czech, and a piano accompaniment with an annotation for 'fermata'.

System 1 (Measures 15-18):

Vocal line (German): Un - se - re Har - - fen hin - gen wir auf an den Wei - den sträu - - chen. Demm
 (French): Nos tris - les har - - pes aux branches des sau - les pen - daient mu - et - - les La
 (Czech): As for our harps, - we han - ged them up on the wil - low trees. For

Vocal line (German): Na vr - by vté ze - mi za - vě - - šo - va - li jsme ci - - ta - - ry své,
 (French): they that had brought us to mi - se - ry asked of us a joy - ful song,
 (Czech): když se tam do - ta - zo - va - li nás ti, kte - řiž nás za - ja - li,

System 2 (Measures 19-23):

Vocal line (German): die uns ins E - lend ge - trie ben, for - der - ten Ge - sang von uns,
 (French): ra - ge mé - chan - ie de nos ty - rans E - cri - geait de nous des chants
 (Czech): they that had brought us to mi - se - ry asked of us a joy - ful song,

System 3 (Measures 24-30):

Vocal line (German): die uns ins E - lend ge - trie ben, for - der - ten Ge - sang von uns,
 (French): ra - ge mé - chan - ie de nos ty - rans E - cri - geait de nous des chants
 (Czech): když se tam do - ta - zo - va - li nás ti, kte - řiž nás za - ja - li,

25 *p in tempo* höhn-ten, und spot-te-ten un - - - ser: „Sin - - get uns,
p in tempo rail-lant ain-si no-tre mi-sè - - - re: „Char - - lex done,
 yea, they did speak to us with mock-ing words: „Sing us now,
p in tempo na slo - va pís - nič-ky ři - ka - jí - ce: Zpi - - vej - te nám
in tempo *pp* *mf più mosso*

E major half cadence

Part C begins with stronger lyrical inclinations as the tonality of E major is related to the feeling of joy.⁵⁶ Perhaps this is used as a reminder of the good times G-d's people have experienced in the old days, when they were free and diligently served the L-rd. This part represents a dialog between the captors (measure 29-34) and the people held captive (measure 35-43). The captors ask the people to sing, but they respond by declining to do so in this strange land. The word *Sionskou* (of Zion) is portrayed in the piano accompaniment with arpeggiated chords reminding us of a Heaven's harp. The words *Piseň Hospodinovu* (The L-rd's Song) are depicted with a melody line with a theme and embellishment, whereas the piano part, all in treble clef, flourishes with accompaniment that represents an image of the flying Angels of Heaven that glorify the L-rd. Part C, similar to the previous part B, is connected with part D with half cadence.

⁵⁶ Ibid.

Musical example 34 (measures 25-46)

25 *p in tempo*
höhn-ten, und spot - te-ten un - - - ser:
rail - laut ain - si no - tre mi - se - - re:
yea, they did speak to us with mock - ing words:

29 *f più mosso*
"Sin - get uns,
"Chan - lex done,
"Sing us now,

p in tempo
na slo - va pis - nič-ky ři - ka-ji - - ce:
Zpi - - vej-te nám

in tempo
pp

mf più mosso

E major

31 *p poco meno*
sin - get una Ge - sän - ge Zi - - - ons!"
chan - lex de Si - on la gloi - - re!"
sing us one of the songs of Zi - - - on!"

Wir a - ber sag - ten:
Nous ré - pon - di - mes:
Then we did an - swer

p poco meno
né - kte - rou pí - - seň Si - - on skou,
od-po-vi - da-li jsme:

37 **Tempo I**
wie kön - nen wir sin - gen, wie kön - nen wir sin - gen auf ent -
Nos chants se - tai - sent, nos chants se - tai - sent sur la
How can we sing to you, how can we sing our glad
kte-rukž by - chom moh-li zpi - va-ti pi - - - seň Ho - spo - di - no - vu

Tempo I
p

41 *rit.* *p in tempo*
weih - tem Bo - - den? Je - ru - sa - lem, wenn ich je Dein ver -
ter - re é - tran - gè - - re. Je - ru - sa - lem si ja - mais je tou -
songs in a strange land? Je - ru - sa - lem! if I should for - get thee,

rit. *p in tempo*
v ze - mi ci - zo - zem - ců? Jest - li že se za - po - me - nu na Te - be,

rit. *in tempo*
pp

rit.

half cadence

Part D transitions from E to G major. The words *Jestliže se zapomenu na tebe* (if I forget thee) draw attention to an emotional look inwards one's soul. Then without preparation, the musical material goes into a rapid climax between measures 47-50, bringing an outburst of emotions with the words *O Jeruzaléme* (O Jerusalem). The highest point falls on an exclamation of the vowel *O* in *fortissimo* (*ff*), as if no word can express the suffering of G-d's people. The accompaniment at this place underlines the dramatics with the use of a German sixth modulation chord. Then, as it is introduced rapidly, the climax falls with an octave in *pianissimo* (*pp*), with the promise to receive punishment if the people do not follow the L-rd. The song ends with a short postlude in Tonic.

Musical example 35 (measure 41-60)

The musical score consists of two systems of vocal and piano parts. The first system (measures 41-50) includes the following lyrics:

weih - tem Bo - - den? Je - ru - sa - lem, — wenn ich je Dein ver-
 ter - re é - tran - gè - - re. Je - ru - sa - lem — si ja - mais je l'ou-
 songs in a strange land? Je - ru - sa - lem! if I should for - get thee,
 v ze - mi ci - zo - zem - cū? Jest - li že se za - po - me - nu na Te - be,

The second system (measures 51-60) includes the following lyrics:

gess, Je - ru - sa - lem! o, o, so ver-
 Wi - - e, Je - ru - sa - lem! de moi - mè - me a -
 O Je - ru - sa - lem! Then, then let my right
 O, Je - ru za - lé - - me, O, za - po - me - niž i

Key annotations in the score include: *rit.* (ritardando), *p in tempo*, *pp* (pianissimo), *ff* (fortissimo), *G major*, and *octave*. The piano accompaniment features a German sixth chord and a modulation to G major.

German 6th chord

ges - - - se du auch mei - ner.
 lors perds la mé - noi - re.
 hand for - get her cun - ning.

pra-vi - ce má u - mé - ni své - ho.

pp rit. *in tempo* *ppp*

I I I

Song № 9 Pozdvihuji oči svých k horám

Psalms	121			
Verse	1	2	3	4

<p>“Pozdvihuji oči svých k horám, Odkud by mi přišla pomoc.</p>	<p>“I will lift up mine eyes unto the hills, From whence cometh my help.</p>
---	--

<p>Pomoc má jest od Hospodina, Kterýž učinil nebe i zemi.</p>	<p>My help cometh from the L-rd, Which made heaven and earth.</p>
---	---

<p>Nedopustíť, aby se pohnouti měla noha Tvá, Nebo nedříméť strážný Tvůj.</p>	<p>He will not suffer thy foot to be moved: He that keepeth thee will not slumber.</p>
---	--

<p>Aj, nedříméť, ovšem nespí ten, Kterýž ostříhá Izraele.”⁵⁷</p>	<p>Behold, he that keepeth Israel Shall neither slumber nor sleep.”⁵⁸</p>
---	--

Table 11

	Ⓐ						Ⓑ		
	Ⓟ+ⓐ		Ⓟ ₁ +ⓐ ₁		Ⓟ ₂ +ⓐ ₃ +Ⓟ ₃		Ⓟ+Ⓟ ₄		
Measure	1-2	3-5	6-8	9-10	11-14	15-20	21-23	24-41	42-45
Tonality	»A«						»a«	»C«	
							»B b «		
							»C«		

⁵⁷ “Biblické písně”, Dvořák.

⁵⁸ King James Bible Online.

Song № 9 is composed in two main parts. The first part A represents a dialog between the piano and the voice, and second part B has a more lyrical inclination.

Part A begins with a short prelude in the right hand of the piano, in A major (tonality associated with the trust in G-d⁵⁹). The piano prelude depicts a bell-like call. The voice begins solo with a *mezza voce* (half voice) statement *pozdvihuji oči svých k horám* (I will lift up mine eyes unto the hills). Here, in order for the syllabic stress in the language to fall together with the musical material an accent and syncopation is used (in the words *pozdvihuji* and *k horám*). In addition, the melodic line makes a curve representing the person lifting up their eyes towards something. The piano solo part shifts an octave higher to portray the mountains, which call from up high. The solo vocal line takes over with a new text line *odkud by mi přišla pomoc* (from whence cometh my help), but slightly similar in musical expression to the previous solo line. The third piano solo descends rapidly with an octave and connects the second melodic material (a2) of part A. Subdivision a2 (measure 15-20), introduces a new musical strategy where the vocal part is expressed with a broader melodic line, and the piano accompaniment serves as a depiction of harp being played (associated with Heaven). Here the melody line is ascending towards the word *Hospodina* (The L-rd) for achieving expressiveness. Interesting representation of *nebe i zemi* (heaven and earth) takes place between measures 18-19. Commonly, heaven is characterized with high pitches and earth with lower pitches. But here, the composer creates a mirror image, where heaven is musically expressed with a triplet ascending towards the word earth, which holds higher pitch. This could be associated with the L-rd's Prayer "Your will be done, on earth as it is in heaven." This could express the hope of all true believers in Earth becoming a place according to the image of Heaven. Part A of the song is completed with a piano imitation, serving as a prolongation or interlude.

⁵⁹ "Affective Key Characteristics".

Musical example 36 (measures 1-26)

1 *Andante con moto* *mezza voce*
 Ich he - be mei - ne Au - gen auf zu den Ber - gen,
 J'é - le - ve mes re - gards vers les mon - ta - gnes
 I will lift mine eyes up to the moun - tains,
 Po - zdvi - hu - ji o - či svých kho - rám, *octave higher*

6 *pp*
 von wel - chen mir Hil - fe kommt.
 d'ou me vien - dra - le se - cours.
 whence co - meth my help.
 od - kud by mi pri - šla po - moc.

13 *mf*
 Mei - ne Hil - fe kommt von dem Herrn, der die Him - mel schuf und die
 Car mon ai - de vien - dra du Dieu qui cré - a les cieux et la
 My help com - eth from God Who hath made the earth and the
 Po - moc má jest od Ho - spo - di - na, kte - rýž u - čil ne - be i

fp *no accompaniment* *mp* *syncopation*
fz *no accompaniment* *mf* *dim.* *pp*
pp *mf* *cresc.* *arpeggiated chords*

Part B of the song begins with a minor (the key of tenderness⁶⁰). The reassurance of safety and comfort for those who abide the L-rd and keep his commandments is portrayed with the following musical expression. Part B's melodic material is more sentimental, as the remaining song's dynamic of *piano* (*p*) and *pianissimo* (*pp*) is dominating throughout. Here the melodic line moves in stepwise motion and is supported by the tender accompaniment in eighth notes. A folk element is introduced between measures 28-29 in the vocal line, on the words *měla noha Tvá* (should your foot). This links the chromatic progression in the piano accompaniment, that resolves in key change from a minor to B \flat major.

Musical example 37 (measures 19-32)

⁶⁰ Ibid.

27

glei-ten, nicht strau - eheln las - sen, und der dich be - hü - tet schläft
bi - me. Sa main te gut - de. Ton gar - dien ja - mais ne re - po -
 mov - ed nor thy steps to stum - ble; He that keep - eth thee will not slum -

po - hnou - ti mě - la no - ha tva, ne - bo ne - dří - met' stráž - ný

folk element

chromatic progression

Measures 33-34 establish a very small link with the last Bible verse used in this song. The link begins with an octave leap and then descends with chromatic modulation support by the accompaniment in C major. Then the vocal line depicts the exclamation *Aj!* (Behold! / Ah!), with a major sixth leap (from G natural to E), representing a feeling of emotional burst or a cry. The piano accompaniment doubles the vocal line (measures 35-39) and by the use of sixteenth notes creates a stronger emotional connection and feeling of security. The climax of the songs occupies measures 39-41, serving as an expression of the words *Kterýž ostříhá Izraele* (Which keepeth Israel). This reflects the reassurance of the truth, where G-d's people are always safe. His eyes are always fixed upon us. He never sleeps, never fails. He always protects us. The melodic material used for these words echoes in the postlude and together with a mirror image of the beginning, generates a perfect completion of the entire song.

Musical example 38 (measures 33-45)

The musical score consists of two systems, each with three staves: vocal line 1, vocal line 2, and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

System 1 (Measures 33-45):

- Measure 33:** *rit.* *p*. Lyrics: "nicht. Denn sie - he, der Hil - - ter Is - ra - els, er schläft noch".
- Measure 34:** *rit.* *pp*. Lyrics: "ber, Re - gar - de: le pa - - tre d'Is - ra - el sans ces - se".
- Measure 35:** *pp*. Lyrics: "be - hold, the keep - er of Is - ra - el is He that".
- Measure 36:** *pp*. Lyrics: "tvůj. Al - - ne - dri - mei, o - všem ne - spi ten, kte - ryž".
- Measure 37:** *pp*. Lyrics: "ne - dri - mei, o - všem ne - spi ten, kte - ryž".
- Measure 38:** *pp*. Lyrics: "ne - dri - mei, o - všem ne - spi ten, kte - ryž".
- Measure 39:** *pp*. Lyrics: "ne - dri - mei, o - všem ne - spi ten, kte - ryž".
- Measure 40:** *pp*. Lyrics: "ne - dri - mei, o - všem ne - spi ten, kte - ryž".
- Measure 41:** *pp*. Lyrics: "ne - dri - mei, o - všem ne - spi ten, kte - ryž".
- Measure 42:** *pp*. Lyrics: "ne - dri - mei, o - všem ne - spi ten, kte - ryž".
- Measure 43:** *pp*. Lyrics: "ne - dri - mei, o - všem ne - spi ten, kte - ryž".
- Measure 44:** *pp*. Lyrics: "ne - dri - mei, o - všem ne - spi ten, kte - ryž".
- Measure 45:** *pp*. Lyrics: "ne - dri - mei, o - všem ne - spi ten, kte - ryž".

Annotations:

- chromatic modulation C major:** Indicated in the piano accompaniment at the start of measure 33.
- doubling:** Circled in the piano accompaniment for measures 34-35.
- mirror image:** Circled in the vocal line 2 for measures 39-40.
- echo:** Circled in the piano accompaniment for measures 40-41.

System 2 (Measures 30-32):

- Measure 30:** *fz*. Lyrics: "schlum - mert, schlum - mert nicht!".
- Measure 31:** *fz*. Lyrics: "veil - le les yeux ou - vers. slum - bers not, nor sleeps. o - stri - há I - zra - e - - le."
- Measure 32:** *fz*. Lyrics: "schlum - mert, schlum - mert nicht!".

Song №10 Zpívejte Hospodinu píseň novou

Psalms	98				96	
Verse	1a	4b	7	8	12a	11b

“Zpívejte Hospodinu píseň novou,
nebot' jest divné věci učinil.

“O sing unto the L-rd a new song;
for he hath done marvelous things.

Zvuk vydejte,
prozpěvujte a žalmy zpívejte.

make a loud noise,
and rejoice, and sing praise.

Zvuč, moře, i to,
což v něm jest,
okršlek světa, i ti, což na něm bydlí.

Let the sea roar,
and the fullness thereof;
the world, and they that dwell therein.

Řeky rukama plesejte,
spolu s nimi i hory prozpěvujte.

Let the floods clap their hands:
let the hills be joyful together.

Plesej, pole, a vše, což na něm,

Let the field be joyful,

Plesej, země,
zvuč i moře,
i což v něm jest.”⁶¹

And let the earth be glad;
let the sea roar,
and the fullness thereof.”⁶²

⁶¹ “Biblické písně”, *Dvořák*.

⁶² *King James Bible Online*.

Table 12

	Ⓐ		Ⓐ ₁		Ⓑ		
	Ⓟ + ⓐ		Ⓟ + ⓐ ₁		Ⓟ + ⓑ + Ⓟ		
Measure	1-8	9-23	23-30	31-47	47-54	55-64	64-72
Tonality	»B b «	»B b « »g« »B b «	»B b «	»B b « »g« »B b «	»B b «		

Song №10 is joyful and full of gladness, hope and aspiration expressed firstly with B b major tonality⁶³. The main points of interest in this song are the repetitive structure, the use of the pentatonic scale, the bass Tonic pedal point and the syncopation figures. The song is divided into three parts. The piano solo parts, four in total, are exactly the same and repeated throughout the song. The melody line and functions of parts A and A₁ carry a similar musical material. Only part B, expresses new ideas. The song begins with a prelude that reminds of a bohemian national polka dance. The introduction is characterized by the use of upper mordent and the Tonic pedal point that give a feeling of security and certainty. The music at measure 9 shows a change in the accompaniment pattern - from eight sixteenth notes to six eighth notes staccato triples. The vocal line throughout the entire song is composed in pentatonic scale (F, G, B b, C and D). The only break of this pentatonic scale pattern takes place in the final B part of the song, where an extra E b is being introduced in the vocal line (measures 59-60). The pentatonic scale and the Tonic pedal point could be associated with the African-American gospel music style. Although the Bible verse speaks of gratitude which should be expressed with a song, the vocal line is marked as *mezza voce* (half voice). The next phrase at measure 19 has the exact same instruction. This could be a depiction of true, but partially hidden excitement that is yet to be fully revealed.

⁶³ "Affective Key Characteristics".

Syncopations take a great part in this final song. In addition to the pentatonic scale, syncopations are strongly connected to the African-American gospel traditions, which Dvořák supported and encouraged to his own pupils while in America. Accent on the words *divné* (marvelous), *učinil* (he hath made) and *zpívejte* (sing) give a little emphasis on the emotional concept of the song. Syncopations on the words *píseň* (song), *novou* (new) and *divné* (marvelous) also complete the joyful feeling of the gospel-like song. Part A and part A₁ overlap in their connection with each other at measure 23, creating a feeling of constant turning of musical materials.

Musical example 39 (measures 1-23)

The musical score for measures 1-23 is presented in three systems. The first system (measures 1-5) shows the piano accompaniment in B-flat major, 2/4 time, with a tempo of *Allegro moderato*. The piano part features a *mf* dynamic and a *Tonic pedal point* in the bass line. The second system (measures 6-10) introduces the vocal line with *mezza voce* dynamics. The lyrics are: "Sin - get ein neu - es Lied, sin - get dem Chan - tex an chant nouveau syncopation Sing - ye a joy - ful song". The third system (measures 11-23) continues the vocal line with *mezza voce* and includes the Czech lyrics "Zpi - vej - te Ho - spo - di - nu pi - - - seň". The piano accompaniment in this system includes a *rit.* marking and a *pp in tempo* section. The score is marked with a *mordent* in the piano part and a *mezza voce* instruction for the vocal line.

12

Herrn, denn er hat Wun - der an uns — ge - tan! —
an - ge. *Il a sur nous ré - pan - du ses mi - ra - cles.*
 Lord. Who hath done mar - vel - lous, mar - vel - lous things.

no - vou, ne - bot jest div - né vé - ci u - ci - nil;

syncopation

18

mezza voce
 Jauch - ze dem Herrn, al - le Welt! Froh - lok - ket, sin - get und spie - let!
Pour cé - lê - brer son Sei - gneur que l'U - ni - vers soit en fé - te!
 Praise the Lord all the earth! Sing praises, shout, and be joy - ful:

mezza voce
 Zvuk vy - dej - te, pro - zpě vuj - te a žal - my zpi - vej - te. overlap

Part A₁ presents very similar functions in melody and harmony as the previous part A. Again we discover the use of pentatonic and syncopation in the melodic line. The accompaniment once again, has a supporting function. Syncopation and accent on the word *bydlí* (dwell) creates, as discovered previously in the song's musical material, a gospel-like uplift. In addition, the syncopation on *plesejte* (sing) depicts the waves of a river. Even the water is moved by the joy of praising the L-rd. Vocal part of A consists of fifteen measures, but in A₁ extra two measures are added. By creating a melodic stretch between the last two measures 45 and 46, the composer changes the time signature from 2/4 to 3/4. This depicts an uplift of hymnal aspect. Part A₁'s ending overlaps with part B's beginning at measure 47, in ways similar to the previous stanzas.

Musical example 40 (measures 31-51)

31 *in tempo*

stür - me das Meer und was es ent - hält, der Erd - kreis und
Que de bon - heur fré - mis - sent la mer, la ter - re et tous
 Let the sea roar and all that is there - in, the round world and

in tempo

Zvuc mo - re, i to, což v něm jest; o - krš - lek svě - ta, i

p in tempo

37

die ihn be - woh - nen, Strö - me rau - schen,
ceux qui l'a - bi - tent; Que les on - des
 all they that dwell there, Lift your voi - ces,

ti což na něm by - dí. Re - ky ru - ka - ma

mf *pp*

43

Stür - me brau - sen, Ber - ge ju - beln Wett - ge -
se sou - lè - vent, Que de joie e - xul - tent les
 floods and tem - pests. Moun - tains, clap your hands for

plé - saj - te spo - lu sni - mi i ho - ry pro - zpě - vuj -

f *rit.* *mf* *rit.*

47 *in tempo*

sang.
 monts!
 joy.
in tempo

te. *overlap*

f in tempo

Interesting about the final stanza (B) is that the syncopations are not present, the pentatonic scale is broken and the piano accompaniment changes its supporting function from triplets to quarter arpeggiated chords. The latter is a depiction of harp and the representation of Heaven. In this broad musical material conventionalism is strongly expressed, as a reminder of a true Church hymnal. In addition, it gives a feeling of a union of everything on earth that is praising the L-rd. The song ends with prelude, which refers to the main theme piano solo, creating a full circular competition.

Musical example 41 (measures 47-72)

The image shows a musical score for measures 47-72. It consists of three systems of staves. The first system (measures 47-51) includes a vocal line with the lyrics "sang, monts! joy." and a piano accompaniment. The piano part is marked "in tempo" and "f". A blue annotation "interlude" is placed above the piano staff. The second system (measures 52-72) includes a vocal line with lyrics in German, French, and Czech, and a piano accompaniment. The piano part is marked "f" and "arpeggio chords". A blue box highlights the Czech lyrics "Plo - sej po - le, a vše, což na něm;" and the annotation "arpeggio chords" is placed below the piano staff.

47 *in tempo*
sang,
monts!
joy.

in tempo
te.

f in tempo
interlude

52 *f*
Won-ne-voll sei die Flur mit Al - lem was drauf, es
Pa-rez vous, champs fé-conds, de l'or des mois-sons! Ju'wa
Let the fields laugh and sing, with wa - ving corn, and
Plo - sej po - le, a vše, což na něm;

f
arpeggio chords

jâch - zen al - le, al - le Bâ - me des Wal - - dest
 souf - fle jo - yeux vous a - gi - te, ar - bres de la fo - rê!
 let - all the trees of the fo - - rest be joy - ful!

ple - sej ze - mé, zvuč i mo - re, i což v něm jest.

rit. in tempo
 rit. in tempo
 rit. in tempo
 ff
 f

CHAPTER 4

CONCLUSION

The previous two chapters have examined the musical structure in relation to the lyrical text and the emotional context of the song cycles *Cigánské Melodie*, Op. 55 and *Biblické písně*, Op. 99 by Antonín Dvořák. This chapter will focus on general ideas and differences found in the musical analysis of the two song cycles.

The two song cycles have been composed 14 years apart and represent two very contrasting ideas. *Cigánské Melodie*, Op. 55 has been written in 1880 in Bohemia, and *Biblické písně*, Op. 99 – in 1894 in America. The first one has been written for the prominent tenor Gustav Walter and the second one has been composed in a time of great distress when Dvořák's father was gravely ill. The text setting is also very contrasting. The Gypsy song cycle uses poems by the Czech writer Adolf Heyduk, whereas the Biblical songs borrow text from the Kralice Bible that has been personally selected by Antonín Dvořák. The musical material in *Cigánské Melodie*, Op. 55 entirely imitates the music of the Gypsies, in comparison with the *Biblické písně*, Op. 99 which focuses more on the Slavic Church traditions, in addition to elements from the African-American gospel music (represented in song № 10). The main musical idea in the Gypsy song cycle is imitation and in the Biblical song cycle - depiction.

Both song cycles are written in strophic form with the exception of song № 7 in *Biblické písně*, Op. 99, where the song is through-composed. All of the songs begin with a prelude with the exception of song №2 in *Cigánské Melodie*, Op. 55 and song № 6 in *Biblické písně*, Op. 99. In terms of scale and tonality in *Cigánské Melodie*, Op. 55, Dvořák used Hungarian gypsy scale and Picardy third chords in order to create an authentic musical idea of the Gypsy's music of the 19th century. In *Biblické písně*, Op. 99 he used plagal motion, generally associated with Slavic

Orthodox Church music and pentatonic scale – influenced by the African-American gospel music. The Gypsy song cycle shows song-like motifs, closely connected with the folk music of the Gypsies, while the Biblical songs form more narrative-like patterns, identified with Church chant motions and praying. Nevertheless, some of the songs in *Cigánské Melodie*, Op. 55 contain a certain degree of narrative quality (songs № 1, 3, 7) that is connected with the image of the travelling Gypsy story tellers. Rhythm wise, the Gypsy song cycle falls towards the dance spectrum, in contrast with the declamatory nature of the Biblical songs. Only song № 10 (from *Biblické písně*, Op. 99) is distinguished with a hint of bohemian national polka. Song № 4 in *Cigánské Melodie*, Op. 55 presents an interesting rhythmic element with the use of polyrhythms – 2/4 in vocal line against 6/8 in the piano accompaniment. Vocal line presents a *mezza voce* marking in song № 4 in *Cigánské Melodie*, Op. 55 and songs № 9 and 10 of the *Biblické písně*, Op. 99. In the Gypsy song this is linked with the depiction of a lullaby that the mother is singing, whereas in the Biblical songs it supports the declamatory idea and expresses the action of praying. The instrumental part in the Gypsy songs serves as an imitation of Gypsy instruments such as violin, cimbalom, triangle and zither. In the Biblical songs the instrumental part is used as a depiction that comes from the madrigals. In both song cycles Dvořák used pedal point. In the Gypsy songs it leans towards pagan essence and in the Biblical songs it is connected with the organ music. The use of arpeggiated chords also differs in both song cycles. In the Gypsy material they imitate a zither or a cimbalom and in the Biblical settings they depict Heavenly harps. The use of improvised chromatic figures in the piano in some of the *Cigánské Melodie*, Op. 55 can be connected with typical, virtuous, free style of a Gypsy playing a violin solo. In *Biblické písně*, Op. 99 the same chromatic figures depict the deep emotional struggle of people who seek help from the Lord. A special point of comparison between these two cycles is the use of *Aj!* (Ah!) in

both works. This creates a unification of the quality of emotional expression towards the musical material.

By careful examination and research, I would like to conclude that the purpose of this paper to create a better understanding of the musical material and therefore shed light on exceeding performances, has been successful. First and foremost by careful investigation of Antonín Dvořák's life and musical style I was able to go deeper into the study of the two song cycles *Cigánské Melodie*, Op. 55 and *Biblické písně*, Op. 99. Second, by a deliberate study of the musical material in connection to the poetic lines in both song cycles, I was able to build an understanding of the functions and activities between the two. In the final third part I gave an insight on the contrasting nature of the two compositions. By completing all of the analysis stages I have broadened my knowledge and perspective not only towards the pure compositional characteristics of the songs, but also towards the performing means with which these songs must be performed on stage. Understanding all of the existing compositional factors certainly aims for a higher degree of performance and grants a greater emotional impact on the listeners. In this way, the true spirit of Antonín Dvořák's music and ideas can live on through us and the following generations.

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ABSTRACT

A Study on Dvořák's Song Cycles
"Cigánské Melodie" Op.55 (№ 1, 2, 3, 4, 5, 6, 7)
and
"Biblické Písně" Op. 99 (№ 5, 6, 7, 9, 10)

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본 연구의 목적은 음악재료들과 두 개의 비교되는 연가곡의 시적인 문체들의 연결을 분석하는데 있다. 대상이 되는 작품은 체코의 작곡가인 안토닌 드보르작의 *Cigánské Melodie*, Op. 55 (songs № 1, 2, 3, 4, 5, 6, 7) 와 *Biblické písně*, Op. 99 (songs № 5, 6, 7, 9, 10) 의 두 작품이다.

보헤미아지역에서 있었던 19 세기 국가주의 운동의 한 부분으로 드보르작은 고국의 민속전통과 전통적 음악형태를 연합할 수 있었다. 이 두 연가곡이 14 년의 차이를 두고 쓰여졌고 서로 다른 대조적인 생각들이 내포되어 있기는 하지만 양쪽에 나타난 서정적인 본문들에 나타난 음악적인 묘사나 표현의 높은 질적 수준은 성악과 피아노의 위대한 작품들 중의 하나에 포함된다.

첫 번째 장은 안토닌 드보르작의 역사적 삶의 배경과 작곡가의 작곡스타일에 대해서 연구했다. 그의 음악적 경력을 통틀어서 무엇이 영향을 주었는지 그의 삶에 대한 전반적인 생각을 제공하려고 했으며, 그 시대에 일어난 지정학적 정치상황과 문화운동에 대해서 연구했다.

두 번째 장은 작곡의 의도를 보여주는 연가곡 *Cigánské Melodie*, Op. 55 (songs № 1, 2, 3, 4, 5, 6, 7)에 대한 짧은 배경을 제시하며, 이어서 음악재료의 분석과 음악재료들과 연계된 시적본문에 대한 분석으로 이어진다. 구체적으로는 집시민속음악과 전통들과 연계된 음악적 모방에 초점을 맞추었다.

세 번째 장은 연가곡 중 *Biblické písně*, Op. 99 (songs № 5, 6, 7, 9, 10)에 대한 간략한 입문으로 시작하며 이 곡을 작곡하게 된 배경을 설명한다. 선택된 곡들에 나온 성경본문에 대한 관련사항들에 대한 깊은 음악적 분석을 실시하며 또한 음악에 있어서의 성경구절의 묘사에 초점을 맞추고 있다. 특히 관련된 슬라브계 정교회전통과 흑인 영가곡과의 연결에 관심을 두고 살펴본다.

마지막 장은 앞의 두 장에서 살펴본 것을 바탕으로 두 연가곡을 비교한다. 이것은 연주자로 하여금 보다 분명한 이해와 도움을 주어 보다 뛰어난 연주를 하도록 하기 위한 것이다.

Key words: Antonín Dvořák, *Cigánské Melodie*, *Biblické písně*, Nationalism

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