

HARVARD-RADCLIFFE CHORAL MUSIC



Edited by **G. WALLACE WOODWORTH**

Antonin Dvořák

MAEGDLEIN IM WALDE

The Maiden in the Wood

For Four-Part Chorus of Men's Voices
with Four-Hand Piano Accompaniment

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NOTE

Alfred Einstein says of Dvořák: "He was at his best, perhaps, in songs and choruses." (*Music in The Romantic Era*, p. 302.) For our singers in Cambridge, the Slovak Men's Choruses of Dvořák have been a discovery and an enduring delight. They are romantic, rich in choral color, and elegant in craftsmanship, yet they have the simple directness of true folk song.

Op. 43, *Three Slovak Folk Songs for Men's Chorus with Four-Hand Piano Accompaniment*, was written in 1877 and published in 1879 by Stary. The original publication is unavailable to the editor, and the present edition is based on that of Kistner and Siegel. The German text for that publication was provided by Th. Cursch-Bühren, and the editor has supplied an English version, once again removed from the original Czech, but as close as possible to the German, which in this setting is peculiarly apt for singing. Its vowels make a delicious sound in the sustained passages, and the consonants are frequently ideally placed to bring out the contour of the vocal phrase and the romantic sentiment. In the English version I have sacrificed the rhyme scheme, never as evident in singing as in speaking, and sought to preserve the same or similar vowel sounds and the impact of some of the strategic consonants.

It is probable that the melodies are in fact original with Dvořák, not traditional. Dvořák was not one of those nationalist composers who made much use of folk themes in direct quotation. But Czech national music was in his blood, and one might almost say that Dvořák was a "known" folk-song composer, in contrast to the great company of "unknown" singers who fed the vast reservoir of national music. The same spirit animates both. It may be that the original Czech words were traditional and gave a literal justification for the title; but the editor has been unable to trace them.

Dvořák has taken great care with dynamics and phrasing, both in the voice parts and in the piano accompaniment. No additional directions for performance are necessary. Only one word of warning—the "accompaniment" is in fact no accompaniment at all, but an equal partner in the transaction. Like the four-hand piano part for the Brahms' "Liebeslieder", these folk-song settings are examples of the very best literature for that medium. And the marriage of men's voices, in their natural restricted register, with the idiomatic piano part produces a very special sonority. Within the experience of this writer, there is no more perfect example of nicely calculated balance between contrasting timbres. Whatever the size of the chorus, the vocal and instrumental partnership must be equal. Dvořák's score, when brought to life in such a performance, reveals a "sound-ideal" quite unique and utterly beautiful.

G. W. W.

Mägdlein im Walde

The Maiden in the Wood

For Four-Part Chorus of Men's Voices
with Four-Hand Piano Accompaniment

German text by Th. Cursch-Bühren
English version by G. W. W.

Antonin Dvořák, Op. 43, No. 3

Andante con moto

Tenor I
II

Bass I
II

Primo

Secondo

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a tempo
p

Jüngst sah im grü - nen - den Wald ich ein
Lo! here a maid in the green leaf - y

a tempo
p

Jüngst sah im grü - nen - den Wald ich ein
Lo! here a maid in the green leaf - y

a tempo
p

The first system of the score consists of four staves. The top two staves are vocal lines for soprano and bass, both marked 'a tempo' and 'p'. The bottom two staves are piano accompaniment, also marked 'a tempo' and 'p'. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Mäg - de - lein, Thrä - nen netz - ten ihr die ro - si - gen
for - est glen, On her cheek a tear damp's the ro - sy, the

f

Mäg - de - lein, Thrä - nen netz - ten ihr die ro - si - gen
for - est glen, On her cheek a tear damp's the ro - sy, the

f

The second system of the score consists of four staves. The top two staves are vocal lines for soprano and bass, both marked 'f'. The bottom two staves are piano accompaniment, also marked 'f'. The piano part continues with a similar rhythmic pattern to the first system, with some dynamic markings like 'f' and 'y'.

Wän - ge - lein; schluchz - te die Wei - nen - de,
ro - sy glow, Weep - ing so bit - ter - ly,

Wän - ge - lein; schluchz - te die Wei - nen - de,
ro - sy glow, Weep - ing so bit - ter - ly,

rang die wei - ssen Hän - de, dass doch ihr
Rapt in deep - est sor - row, Ah, that her

rang die wei - ssen Hän - de, dass doch ihr
Rapt in deep - est sor - row, Ah, that her

Herz den er - sehn - ten Frie - den fän - de,
heart, that her heart may yet find com - fort,

Herz den er - sehn - ten Frie - den fän - de,
heart, that her heart may yet find com - fort,

dass doch ihr Herz den er - sehn - ten Frie - den
Ah, that her heart, that her heart may yet find

dass doch ihr Herz den er - sehn - ten Frie - den
Ah, that her heart, that her heart may yet find

f *p*
fän - - de.
com - - fort.

f *p*
fän - - de.
com - - fort.

Detailed description: Two vocal staves, one for the soprano and one for the bass. Both staves begin with a dynamic marking of *f* (forte) and a hairpin crescendo leading to a dynamic marking of *p* (piano). The lyrics are "fän - - de. com - - fort." with long dashes indicating the vocal line.

f (senza rall.) *colle voci* *p*

f (senza rall.) *colle voci* *p*

Detailed description: Piano accompaniment for the first system. It consists of a grand staff with treble and bass clefs. The right hand has a dynamic marking of *f* (senza rall.) and a hairpin crescendo leading to *p*. The left hand also has a dynamic marking of *f* (senza rall.) and a hairpin crescendo leading to *p*. The phrase "colle voci" is written above the right hand. The music features a steady eighth-note accompaniment.

p *rit.*

p *rit.*

Detailed description: Piano accompaniment for the second system. It consists of a grand staff with treble and bass clefs. The right hand has a dynamic marking of *p* and a hairpin crescendo leading to *rit.* (ritardando). The left hand also has a dynamic marking of *p* and a hairpin crescendo leading to *rit.*. The music continues with the eighth-note accompaniment.

a tempo
pp

Treu - los ver - las - sen hat mich der Lieb - ste
"Faith - less, my loved one so false - ly left me

a tempo
pp

Treu - los ver - las - sen hat mich der Lieb - ste
"Faith - less, my loved one so false - ly left me

a tempo

pp

a tempo
pp

mei - ne, muss durch das Le - ben ge - hen
lone - ly, Now must I, sor - row la - den,

mei - ne, muss durch das Le - ben ge - hen
lone - ly, Now must I, sor - row la - den,

f

f

f

fz

nun so ganz al - lein, still sitz' ich am
live my life a - lone; Still I sit by the

nun so ganz al - lein, still sitz' ich am
live my life a - lone; Still I sit by the

pp *p*

Bäch - lein mit be - trüb - ten
brook - let, Mourn - ing, ev - er

Bäch - lein mit be - trüb - ten
brook - let, Mourn - ing, ev - er

cresc.

Sin - nen. Ach, wie so
mourn - ing, Ah me, so

Sin - nen. Ach, wie so
mourn - ing, Ah me, so

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble and bass clefs, respectively. The bottom two staves are piano accompaniment in treble and bass clefs. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal lines feature lyrics in German and English. The piano accompaniment includes a melodic line in the right hand and a rhythmic bass line in the left hand, with dynamic markings such as *f* (forte).

bit - - ter, wie weh ist doch
bit - - ter, so deep is now my

bit - - ter, wie weh ist doch
bit - - ter, so deep is now my

The second system of the musical score continues with four staves. The vocal lines and piano accompaniment are similar in style to the first system. The lyrics continue with the words "bit - - ter, wie weh ist doch" and "bit - - ter, so deep is now my". The piano accompaniment features a consistent rhythmic pattern in the left hand and a melodic line in the right hand, with dynamic markings such as *f* (forte).

p
Her - zens - pein!
grief of heart.

p
Her - zens - pein!
grief of heart.

The first system of the musical score consists of four staves. The top two staves are vocal lines for the soprano and bass, both marked with a piano (*p*) dynamic. They sing the lyrics "Her - zens - pein! / grief of heart." The bottom two staves are the piano accompaniment, also marked *p*. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

pp
Ach, wie so bit - - ter, wie
Ah me, so bit - - ter, so

pp
Ach, wie so bit - - ter, wie
Ah me, so bit - - ter, so

The second system of the musical score consists of four staves. The top two staves are vocal lines for the soprano and bass, both marked with a pianissimo (*pp*) dynamic. They sing the lyrics "Ach, wie so bit - - ter, wie / Ah me, so bit - - ter, so". The bottom two staves are the piano accompaniment, also marked *pp*. The piano part continues with a similar accompaniment style, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

weh ist doch Her - zens - pei - n!
 deep is now my grief of heart!"

weh ist doch Her - zens - pei - n!
 deep is now my grief of heart!"

f *p*

f (senza rall.) *colle voci* *f*

f (senza rall.) *colle voci* *f*

dim. *pp*

pp

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*a cappella

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