

Editor's Note

Antonín Dvorák was a renowned Czech composer. Born near Prague in Muhlhausen, Bohemia, he studied piano, organ, violin, and voice as a child. He was a violist in the National Theatre of Prague and a church organist for a number of years. While his earlier compositions were influenced by the styles of the great European masters such as Beethoven, Schubert, Wagner, and Brahms, Dvorák's later compositions became more nationalistic in style, often incorporating the folk tunes of his homeland.

Dvorák wrote symphonies, operas, symphonic poems, overtures, various works for instrumental solo with orchestra, chamber works (quartets and quintets), oratorios and other choral works, and songs. His best-known work is the *Symphony in E minor*, also known as *From the New World*. It was written in the United States in 1893, a year after Dvorák accepted a position as director of the National Conservatory of Music of America in New York. Suggestive of spirituals and Native American melodies, the work was first performed by the New York Philharmonic Orchestra on December 15, 1893, in Carnegie Hall. Dvorák's other significant works are the overture *Carnival*, Concerto for Cello, American String Quartet, the oratorios *Stabat Mater* and *The Spectre's Bride*, and many of his songs.

Gypsy Songs, Op. 55 and *Biblical Songs*, Op. 99 are the best known of Dvorák's vocal solos. Another significant work is his collection of twenty-three duets with piano accompaniment. Thirteen of these are for female voices, known as the *Moravian Duets*. They are particularly important, for they helped to launch Dvorák's career as an internationally acclaimed composer. Early in his career, Dvorák was introduced to a collection of Moravian folk songs, titled *Moravian National Songs*, by Jan and Maria Neff, the parents of one of his piano students. Dvorák eventually set the words of these folk melodies to music of his own, thereby creating a wealth of musical expression, both personal and national.

Emanuel Stary in Prague first published Dvorák's duets in 1876. The popularity of the folk song arrangements grew immensely when Johannes Brahms discovered them and recommended their publication to his Berlin publisher, Fritz Simrock. In 1878, Simrock published the duets with only German translations. He followed this in 1880 with the publication of Dvorák's arrangements with both Czech and German words in three sets, known as Op. 20 (four for soprano and tenor), Op. 32 (thirteen for soprano and alto), and Op. 38 (four for soprano and alto).

This arrangement of "The Maiden" for SSA voices is based on the original SA version, Op. 32, No. 11, published with the Czech title "Zajatá" in the Stary edition of 1876 and the Simrock edition of 1880. A metronomic indication and English words have been added to the score. Additionally, the original piano accompaniment has been revised for more accessibility and consistency. This new version should be performed quite smoothly and freely, using the dynamic and tempo changes to highlight the various textual ideas. The naturally energized syllables of the English words should be emphasized while sounding the ebb and flow of Dvorák's expressive melodic lines.

THE MAIDEN

from *Moravian Duets*, Op. 32, No. 11
for S.S.A. voices and piano
with optional PianoTrax CD*

Music by
ANTONÍN DVORÁK (1841-1904)
Edited and Arranged, with English Words,
by **PATRICK M. LIEBERGEN**

Cantabile, freely (♩ = ca. 84)

PIANO

The first system of the piano accompaniment is in 3/4 time with a key signature of two sharps (F# and C#). It begins with a mezzo-piano (*mp*) dynamic. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. A *decresc.* (decrescendo) hairpin is placed over the right hand's melody.

3

The second system continues the piece, starting with a piano (*p*) dynamic. The right hand has a more active melodic line with eighth notes. A *decresc.* hairpin is present. The system concludes with a mezzo-forte (*mf*) dynamic marking.

6

The third system shows the piano accompaniment continuing. It features a *decresc.* hairpin and a piano (*p*) dynamic marking. The right hand continues with a melodic line, and the left hand provides a steady accompaniment.

* PianoTrax 6 Accompaniment CD available (40036).

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SOPRANO I

SOPRANO II

ALTO

decresc. *pp*

This section contains the musical notation for the first four staves. The vocal staves (Soprano I, Soprano II, and Alto) are currently empty, showing only the treble clef and key signature. The piano accompaniment is written in a grand staff (treble and bass clefs) and includes dynamic markings 'decresc.' and 'pp'.

12

mp

Love - ly maid - en, beau - ty glow - ing, through the mead - ow she was

mp

Love - ly maid - en, beau - ty glow - ing, through the mead - ow she was

mp

Love - ly maid - en, beau - ty glow - ing,

mp

This section contains the piano accompaniment for the vocal lines. It is written in a grand staff and includes a dynamic marking 'mp'.

15

mf

go - ing.

From a - far the

mf

go - ing.

From a - far the

mf

through the mead-ow she was go - ing.

From a - far the

mf

18

cresc.

boy was gaz - ing, all her beau - ty so a - maz - ing.

cresc.

boy was gaz - ing, all her beau - ty so a - maz -

cresc.

boy was gaz - ing, all her beau - ty so a - maz -

cresc.

21 *f* *mp* *rit. e decresc.*

He pre-pared with joy to meet her, leav - ing home he

ing. Leav - ing home he

ing. Leav - ing home he

f *mp* *rit. e decresc.*

f *mp* *rit. e decresc.*

f *mp* *rit. e decresc.*

24 *pp* *a tempo* *mp*

went to greet her. On his way the horse was guid - ing,

went to greet her. On his way the horse was guid - ing,

went to greet her. On his way the horse was

pp *a tempo* *mp*

pp *a tempo* *mp*

pp *a tempo* *mp*

27 *cresc. e stringendo*

to the lass he went a - rid - ing. Then the lass in

cresc. e stringendo

to the lass he went a - rid - ing. Then the lass in

cresc. e stringendo

guid - ing, to the lass he went a - rid - ing.

cresc. e stringendo

30 *mf* *molto rit. f*

ju - bi - la - tion sang to him in cel - e - bra - tion,

mf *molto rit. f*

ju - bi - la - tion sang to him in cel - e - bra - tion,

mf *molto rit. f*

Sang to him in cel - e - bra - tion,

33 *a tempo*
ff *mf*

"You can have the ring I'm wear - ing!" She re-joiced by

a tempo
ff *mf*

"You can have the ring I'm wear - ing!" She re-joiced by

a tempo
ff *mf*

"You can have the ring I'm wear - ing!" She re-joiced by

a tempo
ff *mf*

36 *p*

glad - ly shar - ing. Joy - ful tid - ings he was bring - ing,

p

glad - ly shar - ing. Joy - ful tid - ings

p

glad - ly shar - ing. Joy - ful tid - ings

p

39

mf

ev - er grate - ful, she was sing - ing. Joy - ful tid - ings

he was bring - ing.

he was bring - ing.

42

poco rit. *p*

he was bring - ing, ev - er grate - ful, she was sing - ing.

mf *poco rit.* *p*

Ev - er grate - ful, she was sing - ing.

mf *poco rit.* *p*

Ev - er grate - ful, she was sing - ing.

poco rit. *p*

45

a tempo
*mp**mf*

To the lad she sang out clear - ly,

"On this day, I love you

a tempo
*mp**mf*

To the lad she sang out clear - ly,

"On this day, I love you

*a tempo**mp**mf*

To the lad she sang out clear - ly,

a tempo
*mp**mf*

48

dear - ly!

On this day, on this

dear - ly!

On this day, on this

"On this day, I love you dear

- ly!

f *broadly*

50 *mp* *decresc.* *a tempo* *pp*

day, I love you dear - ly!"

mp *decresc.* *a tempo* *pp*

day, I love you dear - ly!"

mp *decresc.* *a tempo* *pp*

On this day, I love _____ you dear ly!"

mp *decresc.* *a tempo* *pp*



52 *rit.*

rit.

rit.

mp *rit.* *pp*

