A STUDY OF THE FACTORS THAT INFLUENCE COMPOSITIONS OF COMMON TEXTS WITH AN EMPHASIS REGARDING THE TEXT OF *TE DEUM* SETTINGS BY ANTONÍN LEOPOLD DVOŘÁK AND FRANZ JOSEPH HAYDN

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B.M.E., The University of Kansas, 2008

A THESIS

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

Department of Music
College of Arts and Sciences

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2011

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Abstract

The *Te Deum* chant began in the Roman Catholic Church in prayer, and like many other psalms used in the Mass, it has evolved into a concert piece with settings composed for coronations, military victories, and other festive occasions. This author has identified two significant settings of this text by Joseph Franz Haydn and Antonín Leopold Dvořák for this discussion to study how common factors (primarily a common text) influence their compositions.

Chapter I provides the purpose of the study, a brief description of related research, description of the appendices, and analytical criteria for examining the *Te* Deum settings.

Chapter II presents a study of the ancient *Te Deum* psalm and its text. Topics for discussion include a brief overview of the history of chant. In regards to the *Te Deum,* further studies are included on its history, uses within prayer, the text, melody, and other uses of the *Te Deum*.

Chapter III contains an in-depth analysis of the Haydn *Te Deum* (HXXIIIc:2) and the Dvořák *Te Deum* (Op. 103, B176, [Op. 93, Op. 98]). Analytical criteria for examining these settings consist of: a brief biographical sketch along with each composers compositional characteristics and reasons for commissioning this piece; discussions on general characteristics, structural and formal design, themes, melodic/harmonic characteristics, rhythmic/metrical/tempo characteristics, articulations, dynamics, texture, performance, pedagogical, and conducting considerations.

Chapter IV summarizes general trends in the usage of the text of *Te Deum*. Information for this final chapter is derived from the in-depth analysis, the ancient history of the *Te Deum*, and other settings of the *Te Deum* text examined in sources similar to this document. The findings contain summaries of the musical elements listed above as well as general and specific commonalities of textual influence between the selected *Te Deum* settings.

Appendix A provides the complete text of the *Te Deum* psalm with English translations and melody.

Appendix B provides a score analysis of *Te Deum* (HXXIIIc:2).

Appendix C provides a score analysis of *Te Deum* (Op. 103, B176, [Op. 93, Op. 98]).

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Acknowledgements

I would like to acknowledge my major professors in this document because they let me discover the importance of a project like this on my own.

Dedication

This report is dedicated to my family and friends and their support of my musical education. May we all continue to strive to understand the significance of our own language in other contexts besides spoken aspects.

CHAPTER 1 - Introduction and Report Information

Introduction and Statement of Purpose

The purpose of this study was to examine settings of the same text and discover how the text can influence a composition. We don't often think of the significance of how we use our language. This study revealed how important text is in significant settings by prominent composers.

Related Research

Similar studies have been used a model for this project. Valuable resources were:

1. *Translations and Annotations of Choral Repertoire* by Ron Jeffers
2. *"Te Deum:* Analysis of Selected Twentieth-Century Settings of American and British Composers" by Stanley Michael Wicks, a dissertation
3. *Techniques of Choral and Orchestral Writing in the "Te Deum" Settings of Berlioz, Bizet, Bruckner, Dvořák, and Verdi* by Charlotte Kirkendall

Description of the Appendices

Appendix A includes the complete Latin and English text of the *Te Deum* along with its melody from the *Graduale Romanum*. This author has chosen the *Te Deum* (HXXIIIc:2) by Haydn, and *Te Deum* (Op. 103, B176, [Op. 93, Op. 98]) by Antonín Dvořák. An analysis of both of these settings is located in the appendices with regards to their form, phrase structure, tempo, dynamics, meter/rhythm, tonality, harmonic motion, general character, texture, use of the verses of the *Te Deum*, and rehearsal and conducting considerations.

Format of Analysis

The first chapter includes the background of the *Te Deum*. Topics discussed are the beginning of ancient chant along with specifically the history of the *Te Deum* and its uses, text, melody, and further uses beyond the Church.

Analytical criteria for examining these settings consist of a brief biographical sketch along with each composers compositional characteristics and reasons for commissioning this

piece, discussions on general characteristics, structural and formal design, melodic themes, harmonic characteristics, rhythmic/metrical/tempo characteristics, articulations, dynamics, texture, and performance, pedagogical, and conducting considerations.

The text will be analyzed with regards to structure, influences from the ancient chant, general trends in music, and text stresses. Recommendations for further studies are also included.

CHAPTER 2 - A History of source and structure of the Te Deum

This chapter will describe the comprehensive history of the *Te Deum.* Topics discussed will include a brief discussion of the history of Gregorian chant until the time of the composition of the *Te Deum*, the history of the *Te Deum*, its uses within the Catholic Church, and its text, structure, and melody. It is imperative to first discuss the origins of the *Te Deum* chant before beginning our studies on later settings of this same text so that we may be able to compare the evolution of this chant over time. These studies will enable us to make further conclusions regarding the connections between Haydn and Dvořák's settings of the *Te Deum* and the original chant.

The purpose of this study was to examine the text of this ancient melody and explore how composers have treated this text across the centuries and note its evolution. This ancient melody has evolved into many famous polyphonic settings including those by Berlioz, Bruckner, Verdi, and the ones used in this study: Haydn and Dvořák. The criterion for comparing this study will be discussed later.

The Beginning of Ancient Chant

Chant, and music as a whole, unifies the voices of the congregation and is able to project their prayers in large spaces. This is most easily achieved through unison singing found in the antiphons and responsorial chants in their simple, intonation forms. The more melodic and ornate forms of chant, such as the psalms, are special in that they add meaning and a sense of drama to the text with such devices as text painting and symbology. The history of chant begins a long time ago before common notation and even a common religion existed amongst the territories of Europe.

We can only guess as to what the origins of the earliest chants were due to a lack of musical notation until the mid-ninth century. The earliest chant melodies possibly came from the Jewish people and their liturgy. These tunes with Old Testament texts were likely based off of the Jewish chants used in the synagogues and celebrations upon which the Christian Mass is based.

Around the turn of the previous millennium, Christianity left the holy city of Jerusalem and the lands of Syria and Palestine and spread throughout the Mediterranean basin. As this was happening, public worship and the liturgy were being developed. There was no common rule for the way to worship in many different countries in Europe at this time, and as a result, these countries began to celebrate the liturgy in their own way and in their own language.

The separation of language still exists today, especially in the Middle East, but things were different in the lands to the west. The liturgy was celebrated for its first two centuries mostly in Greek, but later Latin (the language used in everyday life and the root of many romantic languages) became the conventional language. Each region within the Western Europe began to develop its own repertoire of music based on different texts. We know that at least five types of sacred chant existed throughout these regions[1]:

1) Beneventan, in southern Italy
2) Roman, in the city of Rome and its dependencies
3) Milanese, in northern Italy
4) Hispanic, on both sides of the Pyrenees
5) Gallican, (possibly several types existed) in the lands of Roman Gaul[2]

What happened to all of these different kinds of chant and why do we now refer to chant simply as "Gregorian?" Their history begins to become one when the Roman Catholic Church and the Frankish kingdoms stories intertwine. This author will begin with the Roman Catholic tradition and its influence on its European regions.

The Roman liturgical tradition and practices are only revealed to us in vague historical references[3] and ancient Roman Sacramentaries.[4] We know far more about the liturgy of these

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[1] Dom Daniel Saulnier, *Gregorian Chant* (Brewster: Paraclete Press, 2003), p. 2.

[2] This is an area of provincial rule within the Roman Empire consisting of modern day France, Belgium, Luxembourg, and western Germany.

[3] Saulnier, *Gregorian Chant*, n. 1, p. 133, according to this author, the references are within allusions in the *Liber pontificalis* (Paris: *Biliothéque des Écoles d'Athénes et de Rome*, vol I, 1886; vol. II, 1892 published by L. Duchesne), a sort of chronicle describing the successive pontificates of the early Church.

services because of these resources than we do about the music of this time due to a lack of musical notation. The hymns and psalm tones must have been passed down through oral tradition. Five books exist from the eleventh and thirteenth centuries that illustrate the repertory sung in the basilicas of the fifth century.[5] Through resources like these we find that "in essence, the composition of the Roman repertory dates from the fifth to sixth centuries. The Church had been free of persecutions since the beginning of the fourth century; even the administrative structure of the Roman Empire seems to have, as it were, passed into its hands."[6]

At this time, music, the arts, and architecture were growing and having a greater impact in the church due to the great basilicas being built. They brought a new sense of brilliance to worship and gave inspiration to the public to grow in their faith along with the size of their church. As musicians and artists, we especially appreciate these wonderful buildings due to their timeless art and superior acoustics. This is also when the *schola cantorum*[7] made its appearance. The *scholas* served to sing the group chant so that the cantor would be able to sing the more complex, elaborate, and ornamented songs that would only be possible as a soloist. The *scholas'* work was paramount in the continuation of the church's music. They worked to not only refine and perfect the existing chants but also to work on new chants that would serve their institutions.

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[4] Ibid, n. 2, p. 133, These books, intended for the priest celebrant, contain the principal prayers (collects and prefaces) for every Mass in the liturgical year.

[5] Ibid, n. 4, the earliest of them has been published in facsimile by Max Lütolf: *Das Graduale von Sancta Cecilia in Trastevere* (Cologne-Genéve: Foundation Martin Bodmer, 1987). According to Dom Saulnier, there is little worry for corruption in their content because there is little difference in reading among these five texts.

[6] Ibid, p. 3.

[7] George Cyprian Alston, The Catholic Encyclopedia [Web site], "Schola Cantorum" (21 Mar 2011), Site address: http://www.newadvent.org/cathen/13547b.htm, the *schola cantorum* is a school to train the members of the congregation to sing chant so that the already trained clergy can get back to doing their clerical duties. Membership was made of 16 to 20 young clergy and cantors in training.

"By the time of Pope Gregory I (590), the composition of the whole corpus of Roman melodies would appear to have been completed."[8]

The use of chant continues to grow in each of its respective regions, but Roman Chant began to overtake the rest of the area when in the eighth century, cordial relations grew between the Frankish kingdom (Pépin the Short and his son, Charlemagne), and the Papacy (Stephen II and his successors) due to a political alliance. Pépin was eager to legitimize his ascension to the throne after a severe military struggle and the Lombards were threatening the estates of the Papacy. The Pope agreed to renew the consecration of Pépin the Short's crown and in return Pépin would protect the Papal estates. To orchestrate this, the Pope then moved closer to his new ally into the Abbey of Saint-Denis and this close proximity relationship made the ruler appreciate the Roman liturgical customs. Pépin appreciated them so much that he soon began to realize that a common religion would not only unify his people religiously but also strengthen their political unity and beliefs based on the teachings on this religion.

The rulers then asked the Pope to send out his *schola cantorum* to spread their work amongst all of the Roman territories. Soon after, the Gallican practices were suppressed and absorbed through this process; however, the work of the *scholas* was a little difficult because there still existed no common form of notation for the chant so the only ways to pass on this knowledge was through oral tradition and books that had the text of the different chant melodies. These actions created a need for a common system of notation now that the different regions were practicing the same chant. Monks still had to memorize all of the chant melodies for a given year even though the chantmasters had a book of chants. This book contained all the texts for each chant along with small signs that reminded him of how many notes were given to each syllable, the stresses, and melodic direction so he could guide the singers with his hand.

The texts of the Roman chants were easily imposed due to the reinforcement of a written book, but the melodies were a different matter. The modes of the Roman chant were similar enough to the Gallican's modal structure that there were no disputes, but the Gallican melodies were ornamented differently. The result was not a complete replacement, but a Frankish-Roman hybrid. This was naturally met with much resistance especially in Gaul, Milan, Rome, and Spain, but two factors helped insure that this new oral tradition would prevail.

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[8] Saulnier, *Gregorian Chant,* p. 4.

The first of these factors that would ensure that the Roman tradition would prevail is the creation of the first primitive music notation system. Charlemagne, Pépin's son and his successor to the Frankish throne, despite his negative image due to his aggressive military practices, was adamant about the need for a unified church service and was also a proponent of education in general. Over the course of his reign and for the next two centuries, music notation continued to evolve into the four-line system made possible by Guido D'Arezzo and his pedagogical inventions (the Guidonian Hand, Guidonian stave, and eventually the clef) in the eleventh century.[9] These helped ensure the survival of this oral tradition with the fewest discrepancies. Unfortunately, just like with modern notation, we are not able to communicate all of the nuances within the music.

The second factor that would ensure that the Roman tradition would prevail is that the *scholas* helped solidify Roman chant's superiority over the other kinds. Pope Gregory I, "the Great" (St. Gregory) set about to strengthen the church and reorganize the liturgy with the help of the *scholas* more fervently than his predecessors. According to the Catholic Encyclopedia, Pope Hilary (d. 438) was the first Pope to introduce a *schola cantorum*, but Pope Gregory I was the first to establish it on a firm basis and fully endow it.

In addition, St. Gregory was the Pope at the time of the music notation inventions and is whom we typically credit with composing and creating chant, even though centuries before, Roman Chant (synonymous with Gregorian Chant and plain chant) was created during the time of Pope Stephen II and the Frankish rulers. Consequently, "this attribution was made all the easier by the fact that St. Gregory was supposedly the author of the Sacramentary (the book containing the prayers of the celebrant), in which the liturgical ordering coincided with that of the Roman antiphonary of the Mass; but more than a century had passed since the official establishment of the so-called 'Gregorian' Sacramentary and the elaboration of the chant merger that bore the same name."[10] Therefore, due to the discrepancies in history, we now refer to chant as being his, "Gregorian."

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[9] Ian D. Bent, David W. Hughes, et al., Oxford Music Online [Web site], "Notation: §I: General," (21 March 2011), Site address: http://www.oxfordmusiconline.com.

[10] Saulnier, *Gregorian Chant,* n. 9, p. 134.

Chant's popularity continued to struggle hundreds of years later when Martin Luther and John Calvin led the Reformation. Their followers were drawn to singing their hymns that were poetic verses set to more popular, secular melodies overshadowing the outdated melodies of chant. The Council of Trent battled this by ordering a new edition of the chant be produced, one in which the long melismas were removed after being deemed "barbaric excess," and most embellishments were reduced to no more than three notes. This new version of chant is what is referred to today as "plain chant" or "plain song."

The Milanese chant is the only one of these repertoires from Western Europe and the ancient world that seems to have survived the assimilation into what we now refer to as Gregorian chant, although not without difficulty or compromise. The Bishop of Milan, St. Ambrose (d. 397), was able to resist pressure from Charlemagne and Popes Nicholas II and Gregory VII to conform. The chant is still referred to as "Ambrosian."

In the 1800s, a young priest, Dom Guéranger, decided to buy a local abbey, closed by the French Revolution, and renovate it to its former state of glory. He and the monks at the Abbey of Saint-Pierre de Solesmes made it their goal to restore Gregorian chant to its medieval roots. For the rest of the second half of the century they collected and compared manuscripts and photographs of manuscripts of each chant gathered from all over Europe. They had a process of examining the melodic structure for each syllable of an entire line of text throughout up to 12 different editions of the same melody from many different regions. They were able to restore the chants to their previous Medieval melodies through the comparison of these versions dating back as far as the Middle Ages. Dom Guéranger believed that only the true version of a chant would be revealed when the same version existed in more than one place at the same time and was separated by many miles. These monks' chants are published in the *Liber Usualis*.[11] The official Vatican printing of a book on Gregorian chant is the *Graduale Romanum.*

History of the *Te Deum*

The *Te Deum* was previously known as the *Te Deum Laudamus.* This name coincides with the ancient practice of identifying a chant by the first lines of its text, "Te Deum Laudamus." Many chant melodies are identified by the first few words of their

[11] Robert M. Fowells, *Chant made simple* (Brewster: Paraclete Press, 2007), p. xi.

text, but this chant was known to many more than just by the familiar *Te Deum* or *Te Deum Laudamus* which we use today. There are approximately 25 metrical/poetic English translations of the *Te Deum* text, but some of the more well-known ones are *Thee, Sovereign God, our grateful accents praise* (Dryden) and *Holy God, we praise Thy Name* (Rev. Clarence A. Walworth). Another well-known version that has been translated from Luther's writings is *Grosser Gott, wir loben dich*. "Probably the most recent Catholic translation is that found in the new edition of 'Missal for the Use of the Laity' (London, 1903), *We praise thee, God: we glorify thee, Lord* (Provost Husenbeth)."[12]

The abbreviated title, *Te Deum,* is first mentioned in the monk text, *Rule of St. Caesarius* (A.D. 502) by the Abbot of Lérins. "The other titles refer to its liturgical function, its character, or its possible authorship: *Hymnus ad matutina dicendus die domino* ('Hymn said at Matins on the day of the Lord,' 7th century); *Ymnum in die dominica* (bangor Antiphonary, 7th century); *Laudatio dei* ('The praises of god,' *Book of Cerne,* 8th or 9th century); *Laus angelica* 'Angelic praise'); *hymnus quem S. hilarious primus composuit* ('Hymn which St. Hilary first composed,' 8th or 9th century); *Hymnus SS. Ambrosius et Augustini* or *Hymnus Ambrosianus* (St. Gall, 9th century); and *Canticum beati Niceti* ('Canticle of the blessed Nicetas [of Remesiana]), among many others."[13] We may never know the real origins of this ancient text, but many theories exist as to the possible authorship of this text and melody.

One theory is that St. Ambrose composed the *Te Deum* on the night of St. Augustine's baptism (A.D. 387) after being inspired by the Holy Spirit. "This is found in 9th century writings (Hincmar of Reims, *De praedestinatione,* 859) and in the so-called *Chronicle of Cacius* (Bishop of Milan, d. *circa* 555; this *Chronicle* is now thought to be a later 11th century forgery)."[14] Another scholar,

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[12] Ibid.

[13] Ron Jeffers, *Translations and Annotations of Choral Repertoire*, Vol. 1 (Corvallis: earthsongs, 1989), p. 218.

[14] Ibid.

> Merati thinks the legend may have been based on the words of a spurious sermon, given as no. 92 in an edition of the works of St. Ambrose (Paris, 1549), *De Augustini Baptismo*: "In quo una vobiscum cum divino instinctu Hymnum cantavimus de Christi fide." It may be added that the Maurists omitted the *Te Deum* from their edition of St. Ambrose; that Batiffol ("Hist. Du Brev. Romain", Paris, 1893, p. 98; authorized and corrected tr., London, 1898, p. 110) writes: "No one thinks now of attributing this cento either to St. Ambrose or to St. Augustine"; that Father Burton, in his *Life of St. Augustine, An Historical Study* (Dublin, 3rd ed., 1897) does not even mention the legend about the dual authorship and the baptism of St. Augustine; and finally that Portalie remarks: "The tradition maintaining that the Te Deum was sung on that occasion by the bishop and the neophyte alternately is groundless."[15]

The *Te Deum* is also written in rhythmical prose. This is contrary to the Ambrosian style of writing which was free from strict rule and system.

The Bishop of Nicet, Nicetas of Remesiana, is a very strong candidate for being the original author of this hymn as there is a lot of circumstantial evidence to back these claims. Ten early Irish manuscripts reference the author of the *Te Deum* "whom scholars (Morin, Burn) have identified with Nicetas (d. after 414), bishop and noted writer from Remesiana (now Bela Palanka, near Nish, Yugoslavia)."[16] They also point out that an island nation such as Ireland would be able to easily keep a tradition such as this hymn since the fifth century; Nicetas's literary activity matches the possible time period of its composition; colleagues of his, St. Paulinus of Nola, praises his poetic and hymnodal gifts; Gennadius and Cassiodorus commends his simple, yet concise writing, both of which reflect the noble themes of the *Te Deum*; and finally, "the authorship of the treatises *De psalmodiae bono* and *De vigiliis servorum Dei* was formerly ascribed to Nicetas of Trier, but is now attributed with greatest probability to Nicetas of Remesiana. Their 'internal evidence proves that Nicetas felt the need of such a hymn as the *Te Deum*, and, so to speak, lived in the same sphere of religious thought.'"[17] "Parallel passages

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[15] Henry Hugh, The Catholic Encyclopedia [Web site], "Te Deum" (21 Mar 2011), Site address: http://www.newadvent.org/cathen/14468c.htm.

[16] Jeffers, *Translations and Annotations of Choral Repertoire*, p. 218.

[17] Hugh Henry, The Catholic Encyclopedia [Web site], "Te Deum" (21 Mar 2011), Site address: http://www.newadvent.org/cathen/14468c.htm.

from his writings, although offering no direct quotation, exhibit similarity of thought and diction (H.T. Henry)." [18]

St. Cyprian is also cited as a possible author by researchers (Cagin, P. Wagner, Agaesse, Koestlin, Blume)[19] who have questioned St. Nicetas's authorship based on the following passage that comes from St. Cyprian's *de Mortalite* (c. 252):

> *Illic apostolorum gloriosus chorus, illic prophetarum exultantium numerus, illic martyrum innumerablilis populus ob certaminis et passionis gloriam et victoriam coronatus, triumphantes virgins…remunerati misericordes.*[20]

According to Jeffers, this previous passage closely parallels the verses 7-9 of the *Te Deum*[21]:

Verses 7-9:	Te gloriósus Apostolórum chorus, te Prophetárum laudábilis número, te Mártyrum candidátus láudat exércitus.
Verse 21:	Aetérna fac cum sánctis túis in glória numerári

Given that perhaps the "remunerati" of St. Cyprian and the "numerari" of the oldest texts of the Te Deum are a mere coincidence, how does one explain the rest of the similarities? This brings forth the interesting question of which came first, St. Cyprian's writings or the *Te Deum?* An existing text, as well known as *de Mortalite*, could easily influence another writer, and furthermore, if Nicetas was the original author he would definitely be at liberty to borrow from his own texts. The similarities end when the author of the *Te Deum* chose not to continue with a reference to St. Cyprians "virgins" and stops with "Martyrum." "Additional argument for a very early origin of at least the first ten verses of the hymn is found in comparisons between these and the texts and melody of the Prefaces, in the structure of the *Gloria in excelsis*, in the rhythmic and melodic character of the *Te Deum*, in the Greek translations."[22]

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[18] Ibid.

[19] Ibid.

[20] Jeffers, *Translations and Annotations of Choral Repertoire*, p. 218.

[21] Ibid.

[22] Hugh Henry, The Catholic Encyclopedia [Web site], "Te Deum" (21 Mar 2011), Site address: http://www.newadvent.org/cathen/14468c.htm.

St. Hilary of Poitier is another suspected author of this hymn, but the *Te Deum* is in rhythmical prose, and like St. Ambrose, this text is not in the classical meters of the hymns known to be written by her.

These arguments can be summarized into a number of observations about the origins of this chant. The first observation being that if the *Te Deum* was composed around the beginning of the fifth century it would be a "unique exception to the hymnology of that time, which was all fashioned in the regular strophic and metric manner introduced and popularized by St. Ambrose."[23] The second observation is that, as noted above, the first ten verses offer (verses 7-9) the parallelism with the words of St. Cyprian from the year c. 252."[24] The Bishop, Nicetas of Remesiana, is a suspected author as well as St. Hilary. Scholarly work exists to prove many of these claims, but as the case is with all them, just as strong evidence exists to refute this evidence and "recent scholarship has rejected all of these ascriptions as inconclusive."[25] We may never know true origins of this hymn. The text and melody may offer further insights into its composition.

The Uses of the *Te Deum*

To first understand the use of the *Te Deum*, we must first discuss the Catholic liturgy, or Mass, and the Divine Office[26]. Catholics celebrate the Mass so that they can come together and celebrate the Eucharist of the Lord through an enactment of The Last Supper. Music is very much linked to this ceremony and has been since the time when Christianity first spread from Jerusalem, where the Church was founded by Jesus Christ, and from Antioch, where the disciples of Jesus were first referred to as Christians. The Mass is a radical departure from the

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[23] Hugh Henry, The Catholic Encyclopedia [Web site], "Te Deum" (21 Mar 2011), Site address: http://www.newadvent.org/cathen/14468c.htm.

[24] Ibid.

[25] Jeffers, *Translations and Annotations of Choral Repertoire*, p. 218.

[26] Fernand Cabrol, The Catholic Encyclopedia [Web site], "Divine Office" (21 Mar 2011), Site address: http://www.newadvent.org/cathen/11219a.htm, the Liturgy of the Hours

sacrificial practices of Judaism, however, it still follows a great deal of their practices and routines that are reflected in the structure of the Catholic Mass.

In Judaism, the structure of their worship is that "the morning Synagogue worship on the Sabbath is made up of Scripture readings, chants, Scriptural commentaries, and prayers."[27] The Mass originates from this model with the only exception being that Catholics celebrate the Mass on Sunday to commemorate the Resurrection instead of on Saturday (the Jewish Sabbath). Much of this transferred into the structure of the Catholic Mass (as much follows the order of reading, chant, prayer) and the order of the Divine Office.

The Divine Office is a collection of prayers that mark the different moments of the day, "resulting in nothing less than the sanctification of time."[28] This daily cycle reflects its Jewish heritage.[29] Christianity as a whole was affected by this practice, but it is from monasticism that a more elaborate cycle evolved. The Rule of St. Benedict[30] (ca. 530) greatly influenced the cyclical organization of the hours.

> There are two major celebrations in the daily structure: Lauds in the morning and Vespers in the evening; daybreak is anticipated shortly after midnight by the long service of Vigils (Matins), in which readings (from the Bible, the Fathers of the Church, and the lives of the saints) have pride of place. As the day goes on, the community reassembles for the 'Little Hours:' Prime (not one of the original hours) in the early morning, Terce at about ten, Sext at the end of the morning, None at the beginning of the afternoon, and Compline just before bedtime.[31]

The Divine Office was a way to order the prayers throughout the day and this sequence is represented in the following chart: [32]

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[27] Saulnier, *Gregorian Chant,* p. 20.

[28] Ibid.

[29] Ibid*,* n. 28, p. 136, (Acts 3:1) depicts both Peter and John going to the temple to pray at the ninth hour.

[30] George Cyprian Alston, The Catholic Encyclopedia [Web site], "The Rule of St. Benedict" (21 Mar 2011), Site address: http://www.newadvent.org/cathen/02436a.htm, a Rule is a book of precepts for monks to follow.

[31] Saulnier, *Gregorian Chant,* p. 21.

[32] Ibid*,* p. 26.

Table 2.1 The Divine Office

MASS	VESPERS & LAUDS	MATINS	LITTLE HOURS
Introit + Psalm *Kyrie* *Gloria* Collect	V. *Deus in adiutorium* Antiphons & Psalms	V. *Domine labia mea* Invitatory Hymn Antiphons & Psalms	V. *Deus in adiutorium* Hymn Antiphons & Psalms
READING Lessons	Short Lesson	Long Lessons	Short Lesson
CHANT Gradual Chant Tract Alleluia [Gospel	Short Responsory Hymn Versicle Gospel Canticle	Great Responsory *Te Deum* & Its Verses Gospel]	Versicle
PRAYER General Intercessions Prayer Offeratory Canon-*Sanctus* *Pater* *Agnus Dei* Communion + Ps. *Ite missa est*	Litany *Pater* Collect *Benedicamus* Domino	Short Litany *Pater* Collect *Benedicamus* Domino	Short Litany *Pater* Collect *Benedicamus* Domino

The repertoire of the hours consisted of mainly readings from the Holy Scripture accompanied by sung psalms. Many enjoyed the psalms because they were equivalent to a "musical homily" or a "musical patrology," a lovely marriage of lyrical songs with Divine texts that taught the same message in an interesting way. "St. Benedict also allows for poetic, nonscriptural texts (hymns) and other ecclesiastical writings (litanies, special blessings, and collects) to be included."[33] St. Benedict states his opinions on the Divine Office and that it was above all a service of praise: "Let us therefore, during these moments, offer up our praise to our Creator…and let us rise again in the night to praise him…"[34]

[33] Ibid, p. 21.

[34] Ibid.

"The *Te Deum* has been sung since the 6th century at the end of Matins on Sundays and feast days."[35]

> The general rubrics[36] (titulus XXXI) of the Roman Breviary[37] direct the recitation of the Te Deum at the end of Matins on all feasts throughout the year, for both feasts with nine[38] or three lessons[39], and throughout their octaves[40] (for example, it should be said on the feast of the Holy Innocents, but not on the feast itself unless this should fall on Sunday and on all ferial[41] days during Eastertide[42]

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[35] Jeffers, *Translations and Annotations of Choral Repertoire*, p. 220.

[36] Fernand Cabrol, The Catholic Encyclopedia [Web site], "Rubrics" (21 Mar 2011), Site address: http://www.newadvent.org/cathen/13216a.htm, rubrics are used in liturgical collections to distinguish from the formulae of the prayers the instructions and indications which should regulate their recitation.

[37] Fernand Cabrol, The Catholic Encyclopedia [Web site], "Breviary" (21 Mar 2011), Site address: http://www.newadvent.org/cathen/02768b.htm, a Breviary is an evolution of the book, or set of books containing the texts and rubrics for the canonical hours.

[38] Frederick Holweck, The Catholic Encyclopedia [Web site], "Ecclesiastical Feasts" (21 Mar 2011), Site address: http://www.newadvent.org/cathen/06021b.htm, the semidouble feast days have two Vespers, nine lessons in Matins, and ends with the Compline.

[39] Adrian Fortescue, The Catholic Encyclopedia [Web site], "Lessons in the Liturgy" (21 Mar 2011), Site address: http://www.newadvent.org/cathen/09193a.htm, a lesson is a reading from the Bible. Three lessons are used on simple feast days along with the psalms of Matins from the ferial office.

[40] Fernand Cabrol, The Catholic Encyclopedia [Web site], "Octave" (21 Mar 2011), Site address: http://www.newadvent.org/cathen/11204a.htm, an octave is a period of eight days, often observed liturgically.

[41] Francis Mershman, The Catholic Encyclopedia [Web site], "Feria" (21 Mar 2011), Site address: http://www.newadvent.org/cathen/06043a.htm, ferial days are those in which no feast is celebrated, and is covers every day but Sunday.

[42] Adrian Fortescue, The Catholic Encyclopedia [Web site], "Gradual" (21 Mar 2011), Site address: http://www.newadvent.org/cathen/06715a.htm, namely from Low Sunday to Ascension Day.

except Rogation[43] Monday). It is said during the "liturgical seasons of Advent and Septuagesima[44] to Palm Sunday…This rule is followed except on Christmas Day when the prayer and the Mass of the Nativity follows it.[45]

In general, the *Te Deum* follows the same rubric as the *Gloria* of the Mass.[46] The *Te Deum* takes the place of the last responsory that precedes Lauds[47] (which immediately follows), and is said immediately after the last lesson, and therefore replaces the third or ninth responsory[48] (depending on the number of lessons for the particular day). On days when it is not said, its place is occupied by that last responsory.

In addition to these rubrics, two different versions of the chant melody exist in the *Liber usualis* (*tonus solemnis* and a *tonus simplex*) and *Graduale Romanum* (*tonus solemnis* and *juxta*

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[43] Francis Mershman, The Catholic Encyclopedia [Web site], "Rogation Days" (21 Mar 2011), Site address: http://www.newadvent.org/cathen/13110b.htm, days of prayer, and formerly also of fasting, instituted by the Church to appease God's anger with man's transgressions, to ask for protection from calamities, and to obtain a good and bountiful harvest.

[44] Francis Mershman, The Catholic Encyclopedia [Web site], "Septuagesima" (21 Mar 2011), Site address: http://www.newadvent.org/cathen/13721b.htm, the ninth Sunday before Easter, the third before Lent known among the Greeks as "Sunday of the Prodigal."

[45] Jeffers, *Translations and Annotations of Choral Repertoire*, p. 218.

[46] Henry Hugh, The Catholic Encyclopedia [Web site], "Te Deum" (21 Mar 2011), Site address: http://www.newadvent.org/cathen/14468c.htm.

[47] Fernand Cabrol, The Catholic Encyclopedia [Web site], "Lauds" (21 Mar 2011), Site address: http://www.newadvent.org/cathen/09038a.htm, one of the two principal hours, previously known as Matins, now as the Morning Prayer.

[48] George Cyprian Alston, The Catholic Encyclopedia [Web site], "Responsorium" (21 Mar 2011), Site address: http://www.newadvent.org/cathen/12787a.htm, series of verses and responses, usually taken from Holy Scripture and varying according to the feast or season.

morem). The versions in the *Graduale Romanum* are the official version endorsed by the Vatican.

> The *Liber usualis* is not an official Vatican liturgical book, but was nevertheless widely used before the Second Vatican Council. It was frequently reprinted and also appeared in editions with introduction and rubrics in English or French. Although the book became a standard teaching aid in university music departments and in seminaries, its usefulness as a source book for medieval chant is severely limited by the fact that it provides little information about the period and provenance of the chants it contains.[49]

The solemn tone is reserved for the most Holy of the feast days, and then the others are sung for the remaining days. In the rubrics of the *Liber Usualis,* the days for which the solemn tone of a chant is used are those which classify as a feast of the ranking I on a I to III scale. The class system is used to identify how important a particular feast day or office is with I being the highest and III being the lowest. The general rubrics include directions for all Sundays (which can either be I or II), Ferias (rank I, II, or III), Vigils[50] (I, II, or III), Feasts (I, II, or III), and Octaves (I and II).[51] A class I feast will take precedence when being celebrated during a class II celebration (for example, Easter will take precedence over normal Sunday practices). Christmas and its celebrations are of class II, while Easter and Pentecost are class I, therefore, the singing of the *tonus solemnis* setting of the *Te Deum* would occur during such periods as Eastertide.

Additional uses include those where the *Te Deum* has been used as a hymn of praise for such occasions as consecrations, ordinations (Haydn's settings were used at royal celebrations), following military victories (such as Kodaly's setting composed for the liberation of Budapest from 250 years of rule by the Turks), feast days (such as Easter, Christmas, and Whit Sunday[52]),

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[49] Oxford Music Online [Web site], "Liber Usualis" (21 March 2011), Site address: www.oxfordmusiconline.com.

[50] *Liber Usualis* (Belgium: Desclee Company, 1961), p. Liv, a liturgical day that precedes a feast and is a prepatory for it.

[51] Ibid, p. L – Lv.

[52] Frederick Holweck, The Catholic Encyclopedia [Web site], "Pentecost (Whitsunday)" (21 Mar 2011), Site address: http://www.newadvent.org/cathen/15614b.htm, Whit Sunday is an earlier term for Pentecost Sunday. This celebrates Jesus' disciples receiving gifts of the Holy Spirit in the form of tongues to preach his gospel of peace.

and at the close of some medieval mystery plays.[53] These events usually take place before or after the Mass or Divine Office, or as a separate religious ceremony since they are not a part of the liturgy. When this is the occasion and it is not a part of the ceremony, the celebrant who intones the hymn should follow these criterion when deciding what colour their vestments should be in accordance to the day: black (not unless these are the prescribed colours of the day), green (which is reserved for solemn occasions), red (not usually allowed unless its Pentecost), violet (forbidden in joyous celebrations), and white and/or gold (the most suitable colours for jubilant celebrations). "The choir and congregation sing the hymn standing, even when the Blessed Sacrament is exposed, but kneel during the verse 'Te ergo quaesumus' ('Therefore, we beseech you'). At the end the versicles 'Benedicamus Patrem' etc. are added, followed by the single prayer 'Deus cujus misericordiae.'"[54]

The Text of the *Te Deum*

The *Te Deum* literally translates to "Thee God" and (*Te Deum Laudamus*, for which it was previously named means "Thee God we praise"). The text of the *Te Deum* is broken up into three sections. This tripartite division is fitting considering the significance of the number three and its relation to the Holy Trinity. The 29 verses of the text of the *Te Deum* are divided as follows: section 1 (verses 1-13), section 2 (verses 14-21), and section 3 (verses 22-29). These sections are thought to have been composed at different times with the final two sections being later additions. Please refer to Appendix A for the complete Latin text.

The first section is comprised of an opening 10 verses "(a hymn of praise to God the Father which contains, in verses 5 and 6, the Tersanctus of the Mass), and the concluding Trinitarian doxology in verses 11 to 13 (thought to be a later addition)."[55] The first four lines of text describe the voices of those offering up this hymn of praise to God the Father.

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[53] Jeffers, *Translations and Annotations of Choral Repertoire*, p. 220.

[54] Henry Hugh, The Catholic Encyclopedia [Web site], "Te Deum" (21 Mar 2011), Site address: http://www.newadvent.org/cathen/14468c.htm.

[55] Ibid.

Verse		Latin
1)	We praise thee, O God: we acknowledge thee to be the Lord	Te Deum Laudamus: te Dominum confitemur.
2)	All the earth doth worship thee, the Father everlasting.	Te aeternum Patrem Omnis terra veneratur.
3)	To thee all Angels, the Heavens, and all the Powers,	Tibi omnes Angeli, tibi Caeli et universae Potestates,
4)	the Cherubim and Seraphim proclaim without ceasing:	tibi Cherubim et Seraphim incessabili voce proclamant:

Verses five and six contain the Sanctus of the Mass in praise of God with a reaffirmation of the previous voices.

5)	Holy, Holy, Holy, Lord God of Hosts!	Sanctus: Sanctus: Sanctus: Dominus Deus Sabaoth
6)	The heavens and the earth are full of the majesty of thy glory.	Pleni sunt coeli et terra majestatis gloriae tuae.

Verses seven through nine were previously discussed with regards to their possible origin in relation to St. Cyprian and depict a wonderful progression of praise for the *Patrem immensae majestatis* (the "Father of immense majesty") with a gathering number of Christians (from the 12 Apostles, to the company of the Saints, and then to the army of Martyrs)[56] being led by "Yahweh," *Dominus Deus Sabaoth* (God of the Sabbath), supreme ruler and almighty commander as depicted in Samuel 17:45. The speaker of this section is the congregation of lay people, Apostles, Prophets, and Martyrs as reflected in the following statements:

7)	The glorious chorus of the Apostles,	Te gloriosus Apostulorum chorus,
8)	the admirable company of the Prophets,	te Prophetarum laudabilis numerus,
9)	the white-robed army of Martyrs praises thee.	Te Martyrum candidatus laudat exercitus.

Verse ten clarifies that the Catholic Church is a universal one, just as the definition of Catholic suggests.

10)	Throughout the whole world the holy Church gives praise to thee,	Te per orbem terrarum sancta confitetur Ecclesia:

Together, these lines of text form an ancient hymn to God the Father, the Son, and the Holy Spirit.

11)	the Father of infinite majesty;	Patrem immensae majestatis:
12)	they praise your admirable, true, and only Son;	Venerandum tuum verum, et unicum Filium:
13)	and also the Holy Spirit, our Advocate.	Sanctum quoque Paraclitum Spiritum

[56] Ibid.

Within the first 10 verses, parallel construction is the rule: "Te Deum laudamus, Te Deum confitemur (verse 1)," where *Deum* and *Dominum* refer to the same person and affirm the other.

The second section, "which was added in the 4th century, is Christological, a hymn in praise of Christ the Redeemer, the eternal Son, the coming Judge, which ends with the petition of the faithful; that they be numbered *cum sanctis tuis.* [Verses 22 and 23 (from Psalm 28:9, *verbatim*) are sometimes grouped with the petition of verses 20 and 21, and sometimes cited as the beginning of the following section which is based on passages from the psalms.]"[57] Verses 14 and 15 contain the description of Christ.

14) You are the King of glory, O Christ.	Tu Rex gloriae, Christe.
15) You are the eternal Son of the Father.	Tu Patris sempiternus es Filius.

Verse 16 describes how God would become human, like us, and not despise the Virgin's womb.

16) To deliver us, you became human, and did not disdain the Virgin's womb.	Tu ad liberandum suscepturus hominem, Non horruisti Virginis uterum.

Verse 17 describes the events of the crucifixion, dying for sins, and the resurrection, rising so that he may restore our life in the afterlife.

17) Having blunted the sting of death, You opened the kingdom of heaven to all believers.	Tu devicto mortis aculeo, Aperuisti credentibus regna coelorum.

Verse 18 is the result of his resurrection.

18) You sit at the right hand of God, in the glory of the Father.	Tu ad dexteram Dei sedes, In Gloria Patris.

Verse 19 speaks of the future and the ends of days.

19) You are believed to be the Judge who will come.	Judex crederis esse venturus.

Verses 20 and 21 are a part of series of petitions that begin the next cohesive section of text. These are typically grouped with the second division of the text, but sometimes naturally go together better with the beginning of the third section and the remaining prayers of the faithful. These verses contain prayers for God to come for us in the afterlife so that we may join him in paradise with his numerous saints.

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[57] Ibid.

20) Therefore, we beseech you, come to the aid of your servants, whom you have redeemed by your precious blood.	Te ergo quaesumus, tuis famulis subveni, Quos pretioso sanguine redemisti.
21) Make them to be numbered with thy saints in glory everlasting.	Aeterna fac cum sanctis tuis in gloria numerari.

The third and final section, from verse 22-29, is almost entirely derived from the book of psalms with petitions of the faithful, how they intend to pray, and a final supplication. Verses 22 and 23 (almost directly taken from Psalm 28:9) contain more petitions.

22) Save your people, O Lord, and bless your inheritance.	Salvum fac populum tuum, Domine, et benedic haereditati tuae.
23) Govern them, and extol them from now into eternity.	Et rege eos, et extolle illos usque in aeternum.

Verse 24 and 25 not only include how often these people intend to pray, but also how this prayer will be said at the close of the night office of Matins each morning, just before Lauds, at the beginning of the day. In addition, verse 26 is a plea that this day, which we have begun in praise of his name, will help keep us from sin.

24) Day by day, we bless thee;	Per singulos dies, benedicimus te;
25) and we praise your name for ever, yea, for ever and ever.	et laudamus nomen tuum in saeculum, et in saeculum saeculi.
26) Vouchsafe, O Lord, to keep us this day without sin.	Dignare, Domine, die isto sine peccato nos custodire.

Verses 27-29 are the final supplications that the Lord have mercy on us and that I never be confounded.

27) Have mercy upon us, O Lord, have mercy upon us.	Miserere nostri, Domine, miserere nostri.
28) Let thy mercy be upon us, O Lord, as we have trusted in thee.	Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te.
29) In thee, O Lord, I have trusted; let me never be confounded.	In te Domine, speravi: Non confundar in aeternum.

Summary of textual divisions of the "Te Deum"

"The following outline summarizes the above discussion:

I

verses 1-10: an ancient hymn to God the Father

verses 5-6: the Tersanctus[58] of the Mass

verses 7-9: from St. Cyprian's *de Mortalite* (A.D. 252)

verses 11-13: a later appended Trinitarian doxology

II

Verses 14-21: Christological hymn (added in the 4th century)

III

Verses 22-29: a series of petitions taken from passages in the psalms (Psalms 27:9, 114:2, 122:3, 33:22, and 20:2 [Vulgate])"[59]

The Melody of the *Te Deum*

"There is practically but one plain-chant melody for the hymn, varying greatly, however, in different manuscripts. The official and typical melody is now given in the Vatican Gradual (1908) in its Appendix (pro gratiarum actione) in two forms, the *tonus solemnis* (in which every verse begins with preparatory or intoning notes) and *juxta morem romanum* (in which the verse begins ex abrupto)."[60] In this study, we will examine the music within the *Liber Usualis* and the *Graduale Romanum*.

The *tonus simplex* varies mostly in reciting tones and ornamentation, hence the name simple. The reciting tones are A and C in this example. The mode shifts as well in

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[58] This is also known as the Trisagion (in Greek as "Thrice Holy"), or as the "Triple Sanctus."

[59] Henry Hugh, The Catholic Encyclopedia [Web site], "Te Deum" (21 Mar 2011), Site address: http://www.newadvent.org/cathen/14468c.htm.

[60] Ibid.

the same place as in the *tonus solemnis.* The *juxta morem romanum* begins each phrase differently and is very disjunct.

The *Te Deum* is a Phrygian tune sung in the third mode. This is an authentic mode in which the final of the *Te Deum* is E and the reciting tone is A. Interestingly, the F (the semitone above the final) is often avoided and saved for the most expressive of moments within the text. This is a minor mode due to the tonic triad being a minor one. The first two sections of the chant remain in the third mode while the third section of the text ventures into the fourth mode. The difference is that it switches from the authentic to the plagal modes but still has E as its final.[61] This is further suggested by the persistent use of the ascending notes E-G-A-B-C and the expansion of the range in the second and third sections. This is made possible by the avoidance of the semitone on F which creates variety and interest within this very long psalm. The two modes of this piece can be described as sounding mystic (mode three) and harmonious (mode four). These inconsistencies in a tonal center exist because such early composers were not following the rules that we would consider today when establishing and keeping a tonality. The tonality switches from verse 21 to 23, and the chant melody shifts down a third, but the final cadence still stops on an E. This helps to enhance the feeling of the humble and lowly message of these petitions. The chant returns to the previous model in verse 24 and remains there until the last verse when the melody shifts back down. A copy of the *solemnis tonus* and *juxta morem* from the *Graduale Romanum* are included in Appendix A.

The text is organized based on the phrase structure and melody of the hymn. The final cadence for each phrase from verses 1-13 are on a G. The final cadence for the remaining verses from 14-29 is on E. The chant primarily uses stepwise motion except when avoiding the semitone. The first time the F is introduced is in verse 21 that also sometimes marked the beginning of the third textual division.

The chant is structured so that the verses are broken down into an antecedent phrase followed by its consequent (the two are designated by the bar line). Subsequent phrases begin similarly. This would indeed help the monks remember the melody of the

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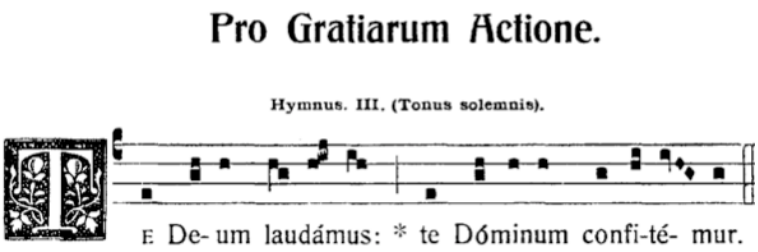
[61] Saulnier, *Gregorian Chant,* p. 105.

chant better when these chants were passed down orally. The following image shows the psalm tune intonation.

Figure 2.1 *Te Deum* intonation from the *Graduale Romanum*



There is also an arch to the structure of this psalm with the highest notes landing on the action verbs of the text, "praise" and "acknowledge." This is a very common technique to expect in chant and the textual accent, or the text that is the most important, is often located at its apex. This is meant to reflect the natural inflections of the human speaking voice and that we tend to raise our voices in pitch to emphasize certain points.

The other uses of the *Te Deum*

The purpose of this study is see how a similar text can influence different composers over an extended period of time, show trends in its handling, and examine musical ideas to which the text was set. Throughout history, this text has evolved from its chant form into polyphonic settings that became secular concert works.

"The earliest known setting of a part of the *Te Deum* is in the *Musica enchiriadis* (c880 or earlier), where the verse 'Tu Patris sempiternus es filius' is used to illustrate various kinds of parallel organum."[62]

> A new tradition of festive settings was inaugurated in the Baroque era with the large-scale works of Benevoli, Lully, C.H. Graun and others, and continued in the later 18th century with the settings by Giuseppe Sarti, Michael Haydn (who wrote six) and the two by Joseph Haydn. Joseph Haydn's second work is a remarkably fine piece from 1800 or shortly before, the first of a number of striking compositions of the 19th and 20th centuries. These include works by Berlioz (written for the Paris Exhibition, 1855), Bruckner (1885), Dvořák (1896), Verdi (1898, Paris) and Kodály (1936, written to celebrate the 250th anniversary of the relief of Buda from Turkish occupation).

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[62] John Caldwell, Grove Music Online [Web site], "Te Deum," (09 April 2011), Site address: http://www.oxfordmusiconline.com.

After the Reformation, settings of the Te Deum in English occupied a regular place in the Anglican Service; there is a modified version of its melody in Merbecke's *Booke of Common Praier Noted* (1550). Luther's version, *Herr Gott dich loben wir*, also based on the Gregorian melody, gave rise to such widely diverse settings as the six by Michael Praetorius, the organ settings of Scheidt (*Tabulatur-Buch*, 1650), Buxtehude and J.S. Bach, and Bach's four-part chorale version in the edition of C.P.E. Bach.

The tradition of festal settings in English begins with Purcell's of 1694 (for St. Cecilia's Day, with *Jubilate*) and continues with those of G.F. Handel ("Utrecht," 1713, and "Dettingen," 1743), Sullivan (1900), Parry (1911), Stanford (B^b, 1898) and Walton (1953). Parry and Stanford also wrote Latin works (1898, 1900) and Parry revised his Latin setting to English words for performance in 1913. Walton's piece, a distinguished contribution to the genre, was written for the coronation of Queen Elizabeth II.[63]

[63] Ibid.

CHAPTER 3 - *Te Deum* settings by Haydn and Dvořák

Unit I. "Te Deum" by Antonín Dvořák

Dvořák along with Smetana, Fibich, and Janáček are regarded as the great nationalist Czech composers of the 19th century. Though he was "long neglected and dismissed by the German speaking musical world as a naïve Czech musician, he is now considered by both Czech and international musicologists as Smetana's true heir. He earned worldwide admiration and prestige for 19th-century Czech music with his symphonies, chamber music, oratorios, songs and, to a lesser extent, his operas."[64]

> Dvořák was a true musician who seemed to draw directly from the extremely rich treasure of Czech folk music. Everything that he wrote was beautiful in sound and perfect in form. In all spheres of his art he achieved eminence. As a composer of opera, to be sure, he succeeded only in his native land, which gives him place beside Smetana and joins him with Smetana and Fibich in a classical triad. His lyric power is remarkable, the religious fervour of his sacred works overwhelming, the mystic zeal of the *Armida* at the end of his life astonishing.[65]
>
> Quite extraordinary was his receptiveness towards American music, including the latent music of the landscape and of American life. The large biography in four volumes, which Otakar Sourek dedicated to Dvořák, closes in its German (abridged version) with the words: "Compared with the inventor, Smetana, who was transfigured as it were by sorrow, Dvořák is a discoverer acting on natural impulses, the darling of life and of an appreciative favourite good fortune. For this reason tragic suspense is rather unknown to him. And yet he knows none-the-less sub-consciously what fate is. He develops the greatest coolness and collectedness. He is not naïve-as is often assumed-rather artless, but above all, an elemental force."[66]
>
> Dvořák's musical style was eclectic. His earliest works reflect the influence of Beethoven and Schubert, then Wagner, culminating in the Classicism of Brahms. After mastering his art, he proved himself to be a composer of great versatility and fecundity.

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[64] Klaus Döge, "Dvořák, Antonín (Leopold)," *The New Grove Dictionary of Music and Musicians*, vol. 4 (London: Macmillan publishers Limited, 2001), p. 777.

[65] Ibid.

[66] Ibid, p. 610.

> A diligent and meticulous craftsman, he brought to his finest works a seemingly inexhaustible and spontaneous melodic invention, rhythmic variety, judicious employment of national folk tunes, and contrapuntal and harmonic skill. Many of his last works have become staples of the repertoire.[67]

He remained a great musician unto the end as well as a teacher of youth (his pupils including Novák, Nedbal and Suk, who became his son-in-law).[68] "In his native land he enjoyed the prestige of a patriarch. He was appointed to the Austrian Upper House and was the first musician to be so honoured."[69] "Czechs celebrated his 60th birthday with special performances of his music in Prague."[70] His death on May 1, 1904 came quite suddenly as he had always contemplated living to be very old. The funeral on May 5 took the form of a national ceremony of mourning.[71]

Biographical sketch

Antonín Dvořák was born on Sept. 8, 1841 in Nelahozeves (Mühlhausen) in Bohemia and died in Prague on May 1, 1904. "Dvořák was born into the unsophisticated cultural and social background of a Czech family."[72] His father was a butcher, innkeeper, and professional zither player and his mother was an estate steward in Uhy. He was the eldest of eight children. In 1847, he began violin lessons with the village's schoolteacher, Kantor Joseph Spitz, and he progressed so quickly that he soon began participating in the village's musical activities: playing with the village band, at church, and in his father's inn to entertain guests.[73] They "performed

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[67] Nicolas Slonimsky, Laura Kuhn, and Dennis McIntire, "Dvořák, Antonín (Leopold)," (New York: Schirmer Books, 2001), p. 965.

[68] Paul Stefan, "Antonín Dvořák," *The International Cyclopedia of Music and Musicians*, (New York: Dodd, Mead & Company, 1985), p. 609.

[69] McIntire, "Dvořák, Antonín (Leopold)," *Baker's Biographical Dictionary of Musicians*, vol. 2, p. 965.

[70] Ibid.

[71] Stefan, "Antonín Dvořák," p. 609.

[72] Döge, "Dvořák, Antonín (Leopold)," p. 777.

[73] Ibid.

the usual repertory of ceremonial and popular music such as polkas, mazurkas, marches and waltzes."[74]

In 1853, Dvořák's parents decided to further encourage him to develop his skills so they sent him to live with relatives in the nearby Zlonice. Here he would continue his studies with the church choirmaster Joseph Toman and Kantor Antonín Liehmann in violin, piano, organ, continuo playing, and music theory.[75] Leihmann would later be an inspiration for a character in *The Jacobin*.[76] At this time, he also continued German lessons, which were essential to living in Bohemia due to the warring German nation and superiority of the German style in music. In Autumn 1856, Dvořák attended a German municipal school in Ceská Kamenice where he studied organ and music theory with Franz Hanke.[77]

The following autumn, in 1857, his parents permitted him to study at the Organ School in Prague while attending the Maria Schnee secondary school.[78] He studied organ and subjects on continuo, harmony, modulation, the playing of chorales, counterpoint and fugue, and improvising with teachers Pietsch and Foerster among others.[79] "The Organ School trained chiefly specialists in music, teachers and composers, as the conservatory produced mostly interpretative artists until the two schools were combined in 1890, when Dvořák himself became a professor (later the director) of this combined institution" and was awarded an honorary doctorate.[80] During this time, he also played in the Cecilia Society that played many works of Beethoven, Mendelssohn, Spohr, Schumann, Raff and Wagner. The time he spent in this orchestra playing music of the masters and borrowing musical scores from a friend, Karel Bendl, would broaden his knowledge of music.[81] Prague was also rich in musical life and Dvořák was able to observe many composers and famous musicians at work. Dvořák got "a chance to hear

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[74] Ibid.

[75] Ibid.

[76] Stefan, "Antonín Dvořák," p. 608.

[77] Döge, "Dvořák, Antonín (Leopold)," p. 777.

[78] Ibid, p. 778.

[79] Ibid.

[80] Stefan, "Antonín Dvořák," p. 608.

[81] Döge, "Dvořák, Antonín (Leopold)," p. 778.

Liszt conducting his own works (March 1858) and to attend concerts at which Hans von Bülow conducted and Clara Schumann performed (both in March 1859)."[82] Dvořák graduated in July 1859 from the Prague Organ School, proficient in the organ and as the second best student in his class.[83]

Upon graduation, Dvořák continued to work in Prague as a musician from 1859 to 1871 playing in bands and theaters. He joined the dance band of Karel Komzák as a viola player.[84] This band provided music for restaurants and balls until the Provisional Theatre[85] opened up in November 1862 for which this band played the majority of events.[86] Dvořák applied for an organist position at the church of St. Jindrich, but was denied and he signed on to be a permanent member of the band. Smetana would become the conductor of this band in 1866 and Dvořák's knowledge of many great French, Italian, and Czech works (including opera) would continue to flourish under his direction. The band occasionally performed on concerts "given by the Academic Reading Union and the Artistic Society, or for concerts on Zofín Island."[87]

At the beginning of 1865, Dvořák was composing on the side and began giving piano lessons to a Prague goldsmith's two daughters, "Josefína and Anna Cermáková, but he remained a member of the Provisional Theatre orchestra until the summer of 1871."[88] "In these formative years, the young Dvořák was crossed in love. Josefína, the object of his adoration, later married a Count Kaunitz, and Dvořák married her younger sister, Anna, a talented singer." At this time he had written gradually larger works including the String Quintet in A minor Op. 1, the song cycle *Cyprise* ("Cypresses"), and the opera *Alfred*. He first used the late classical language of Beethoven and Mozart as models and then moved into the more romantic languages of

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[82] Ibid.

[83] Ibid.

[84] Ibid.

[85] This was the first Czech theatre in Prague, built on the state's expense, that came about due to an increasingly more liberal policy on nationalism in Vienna.

[86] Döge, "Dvořák, Antonín (Leopold)," p. 778.

[87] Ibid.

[88] Ibid.

Mendelssohn, Schumann, and finally Wagner.[89] "Wagner was his besetting problem, however, and so it remained through all his life."[90] Writing music that was similar to Wagner's presented problems for Dvořák because his music then not only didn't sound like his own since it sounded German, but it also was sometimes too difficult for Czech performers as is discussed later.

The early years of Dvořák's compositional career are from 1871-1882. He began this decade with an announcement in the *Hudebni listy* (a journal which informed the musical world of Prague) that he had begun composing and was working on an opera, *Král a uhlír* (*King and Charcoal Burner,* B21).[91] The editor, Ludevít Procházka, was a formal pupil of Smetana's and saw so much promise in the this work that be began promoting Dvořák's music at the song recitals he organized in Prague.[92] Dvořák had numerous works premiered during this time including the overture to *Král a uhlír* (at a concert on Zofín Island on April 14, 1872), but is was the premiere of his patriotic cantata for male voices, *Hymnus: Dedicové bílé hory* ("Hymn: the Heirs of the White Mountain," B27 premiered on March 9 1873) that established Dvořák as a leading composer in Prague.[93] Dvořák was encouraged by the success of his cantata to ask the management of the Provisional Theatre to produce his new opera and they accepted it. This production would provide him with an income that only needed to be supplemented with his income from teaching private lessons.

Dvořák then "applied to Svatobor, a Prague association for the support of artists, for a stipendium to enable him to visit Liszt in Weimar, so that he could seek his advice and study with him."[94] Unfortunately, his application was denied and Dvořák took up a teaching post at Jan August Starý's private music school to help improve his financial situation.[95]

"A little earlier, in August 1873, rehearsals had begun under Smetana for *King and Charcoal Burner*. The opera was clearly influenced by Wagnerian principles of declamation,

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[89] Ibid.

[90] Stefan, "Antonín Dvořák," p. 608.

[91] Döge, "Dvořák, Antonín (Leopold)," p. 779.

[92] Ibid.

[93] Ibid.

[94] Ibid.

[95] Ibid.

harmony and orchestral treatment. During rehearsals, it soon appeared that its almost insuperable demands on soloists, chorus and orchestra were likely to be beyond the capabilities of the Czech stage. Rehearsals were halted in September 1873 and the opera was taken off the programme."[96]

These events forced him to go back and reevaluate his compositions. He destroyed many of the works from this era, which he later deemed as his "mad period" (from 1866-1871), and started anew with his opus numbers.[97] He rewrote many works and looked for a new sound. A second version of *King and Charcoal Burner* had a very successful performance on November 24, 1874 and had not a single note in common as the original; he called it "national rather than Wagnerian."[98]

The early months of 1874 brought on some welcome changes in his life. Dvořák was now married, employed at a church, and had received a successful performance of his Third Symphony (B34) and the scherzo from his Fourth (B41). Dvořák, encouraged by this success, applied for the Austrian State Stipendium[99] with these scores (accompanied by 15 others) in his portfolio. He won a prize of 400 gulden and further won this grant four more times with increasing amounts each time.

The 1877 application is particularly important to Dvořák's career. This application included: another set of quartets, the Serenade for strings (B52), the Theme and Variations for piano (B65), and the *Moravské dvojzpevy* ("Moravian Duets", B60 and B62). These scores attracted the attention of his panel of judges (including Hanslick and Brahms), so much so that a very excited Brahms wrote the following letter to his Berlin publisher, Fritz Simrock, in 1877:

> "As for the state stipendium, for several years I have enjoyed works sent in by Antonín Dvořák of Prague. This year he has sent works including a volume of 10 duets for two sopranos and piano, which seem to me very pretty, and a practical proposition for publishing…Play them through and you will like them as much as I do. As a publisher, you will be particularly pleased with their piquancy…Dvořák has written all manner of things: operas (Czech), symphonies, quartets, piano pieces. In any case, he is a very

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[96] Ibid.

[97] Ibid.

[98] Ibid.

[99] A grant given to artists.

> talented man. Moreover, he is poor! I ask you to think about it! The duets will show you what I mean, and could be a 'good article.'"[100]

This set up a beautiful chain of events for Dvořák when Simrock accepted these songs for publication. "His publishers subsequently undertook a third numbering, so that sometimes three works of Dvořák have, or have had, the same opus number."[101] An early correspondence between the two contains the commission for his *Slovanské tance* ("Slavonic Dances" for piano four hands, B78, also orchestrated, B83). These along with the three *Slavonic Rhapsodies* (B86) for orchestra would help boost his reputation. "On November 15, 1878, when they (*Slavonic Dances*) appeared, the critic Louis Ehlert wrote an enthusiastic review in the Berlin *National-Zeitung* which –as Ehlert said to Dvořák-led to 'a positive assault on the sheet music shops,' and made the previously unknown Czech composer's name 'in the course of a day.'"[102]

Dvořák's publishers profited greatly from his songs and his music was finally being performed internationally in Hamburg, Berlin, Nice, London, New York, Budapest, and Baltimore. "Early in November 1879 Joseph Joachim's quartet performed the String Sextet (B80) in Berlin. Joachim, his wife Amalie, Hans Richter, Hans von Bülow, Jean Becker and Hanslick were important advocates of Dvořák's music" and commissioned new works from him.[103] Dvořák had become so popular that he was invited to conduct some of his own works for a concert in Prague in 1878.[104]

Despite his increasing popularity, he was worried that his new works (*Dimitrij*, the opera, and his Sixth Symphony) would not gain the international fame of his earlier works due to increasing political tensions and anti-Czech feelings in the Viennese circles. Richter was scheduled to perform Dvořák's Sixth Symphony at the end of 1880 but the performance was repeatedly put off due to these political tensions. This prompted Dvořák to write the following letter in October 1884:

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[100] Döge, "Dvořák, Antonín (Leopold)," p. 779.

[101] Stefan, "Antonín Dvořák," p. 608.

[102] Döge, "Dvořák, Antonín (Leopold)," p. 779.

[103] Ibid.

[104] Ibid, p. 780.

> "In the Viennese papers yesterday I read the programme of the Philharmonic concerts in Vienna…I am glad you have remembered my humble self again, but I have some misgivings about the choice of the Slavonic Rhapsody, because Viennese audiences seem to be prejudiced against a composition with a Slav flavour, so it may not be as successful as it might in other circumstances. It went very well in London and Berlin, and will do well elsewhere too, but in the national and political conditions prevailing here I am afraid it will not be well received."[105]

Dvořák seemed to have gone through a very tough period here in his life as his heritage and love for his homeland seemed to hold him back. He had written to his publisher to defend himself by saying, "I just wanted to tell you that an artist too has a fatherland in which he must also have a firm faith and which he must love." He also wrote again trying to compromise by asking that his works be printed in Czech and German, and his name be printed as "Ant." which would suffice in both languages as a neutral version of his name. Unfortunately, this backfired on him and prompted Jauner and Hanslick to ask him to write German librettos for his works in order to guarantee their performances.[106] This put Dvořák in a hard place as he was being asked to conform and abandon his heritage.[107] We can see the hardship felt by Dvořák in this period because the phrase "Bohu díky" ("Thanks be to God") is left off of some of manuscripts during these years (op. 65-67).[108]

The years 1883-1892 marked the time when Dvořák began to gain international fame. In August 1884, Dvořák was invited to London by the Philharmonic Society to conduct some of his works in their upcoming season, and a few months later was asked to conduct a performance of his *Stabat Mater* based on his past successful performances there in London.[109] His visit was tremendously well received, was regarded as an "event of 'red letter' significance, and feted him as the 'musical hero of the hour.'"[110] These successes led to seven additional visits. England's recognition of his abilities proved to be paramount in his ability to prove himself as an

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[105] Ibid, p. 781.

[106] Ibid.

[107] Ibid.

[108] Ibid.

[109] Ibid.

[110] Ibid.

international composer. This nation was far removed from the quarrels of Germany and Austria and could offer an impartial judgment.[111]

His international successes enabled him to once again freely set music to texts and subjects that were very dear to him and not fear the persecution of his art.[112] "For English audiences, Dvořák was able to base his commissioned choral works on Czech subjects (a fairy tale in *The Spectre's Bride*, a legend in *St. Ludmilla*) without fearing that his work would meet with prejudice even before it was heard."[113] He also attracted the attention of the Novello publishing company, which put him in a better spot to negotiate with Simrock.[114] This would be especially helpful in a later disagreement on the fee that should be paid to him when Simrock commissioned a symphony at "exactly a fifth of the sum he paid Brahms for a symphony, and half what the Czech composer was expecting."[115]

The continued success of Dvořák's music allowed him to follow his dream and purchase a small estate in Vysoká[116]. Dvořák would spend his summers with his family near the castle of his brother-in-law, Kaunitz, cut off from the world where he could "enjoy the beauties of God's nature."[117] His compositions included an especially characteristic opera of the Bohemian castle and village milieu, *Jakobín* ("The Jacobin").[118] At this time, he also found out that the University of Cambridge wanted to confer an honorary degree of Doctor of Music upon him (this eventually took place on June 16, 1891).[119]

At the end of 1889, Dvořák declined an offer to accept a post as a professor of composition and instrumentation at the Prague Conservatory, but later accepted when asked

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[111] Ibid.

[112] Ibid.

[113] Ibid.

[114] Ibid.

[115] Ibid, p. 782.

[116] A southern Bohemian mining town.

[117] Döge, "Dvořák, Antonín (Leopold)," p. 782.

[118] Ibid.

[119] Stefan, "Antonín Dvořák," p. 609.

again in 1890, and thus began his teaching career. Dvořák took up his post at the conservatory in January 1891 that is described here:

> "He was not a natural teacher; his lectures and his comments on students' work were too often determined by his own moods. Nonetheless, according to the students he taught them well. He aimed to make them think for themselves: he would criticize and discuss weak passages and errors in their compositions and get them to say what effects they wanted to achieve, but refrained from providing all the answers, so that they had the useful experience of working out their own alternatives. Dvořák expected a great deal of hard work from his students ('If you cannot do that, then you are no composer,' he said), as well as originality ('I have heard something like that before; try again and think about it…just as we were trying to do'). He also required mastery of the skills of composition ('The writing must be clean and distinct; a composer is equally responsible for all the parts, principal and accompanying parts alike') and suggested they should be studied in the works of Mozart, Beethoven, Schubert, Schumann and Wagner. Another of his demands was an abundance of ideas, for he saw composition as the ability 'to make a great deal-a very great deal-out of nothing much.'"[120]

This post would prepare him for his upcoming invitation to America.

"In June 1891, Jeannette Thurber (President of the National Conservatory of Music in America founded in 1855, in New York) had asked Dvořák if he would accept the post of artistic director and professor of composition at the conservatory from October 1892 at an annual salary of $15,000 (25 times what he was paid at the Prague Conservatory)." [121] Mrs. Thurber had dreamt of creating an American national sound and Dvořák was a well-respected nationalistic composer of whose music had been performed in America since 1879.[122] He would also bring prestige along with his reputation with him to the school. [123] While the salary was very tempting as he had six children to provide for between the ages of 3 and 13, it would also mean that he would have to leave his beloved Vysoká, his homeland, and friends behind and uproot his family to move to different country. Once he had straightened out some of these family issues, he accepted the position later that summer, signed a contract in December, and was granted a leave

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[120] Döge, "Dvořák, Antonín (Leopold)," p. 782.

[121] Ibid.

[122] Ibid.

[123] Neil Butterworth, *Dvořák: his life and times* (Great Britain: The Pitman Press, 1980), p. 91.

of absence at the Prague Conservatory.[124] He accepted this two-year contract that included a series of 10 concerts of his own music (also conducted by him) and a teaching post that would last for eight months with four months of summer vacation.[125]

Mrs. Thurber also requested that Dvořák compose a piece to not only mark his arrival in America, but also commemorate and coincide with the 400th anniversary of Christopher Columbus' discovery of America that would occur on October 12, 1892.[126] "The irony amused him: Four hundred years after Columbus, and America is still trying to discover itself."[127] The poem she had chosen was *The American Flag* by Joseph Rodman Drake. This poem "glorifies the achievements of the United States army in the war against Britain of 1812."[128] While this text would have lent itself to a festive sound, it had not arrived in time for Dvořák to compose the work before leaving for America, and so he chose to set the text of the *Te Deum* for this festive occasion.[129] He sent off the parts to this score so that they could be played when he arrived.

> On 15 September 1892 Dvořák left Prague with his wife, his daughter Otilie and his son Antonín; they arrived in New York on September 26 after an Atlantic crossing of nine days on the *SS Saale*. Dvořák was officially welcomed to the National conservatory on October 1 and made his first American appearance on the American stages as a conductor at Carnegie Hall in a concert which gave the *Te Deum* its premiére on October 21 with the Boston Symphony Orchestra along with his three Overtures, *In Nature's Realm, Carnival* and *Othello*.[130]

"It was on this occasion that the music patron Thomas Wentworth Higginson said in his address that Dvořák 'may help add the new world of music to the continent which Columbus

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[124] Otakar Sourek, *Antonín Dvořák Letters and Reminiscences* (Prague: Artia), p. 143.

[125] Döge, "Dvořák, Antonín (Leopold)," p. 782.

[126] Ibid.

[127] John C. Tibbetts, *Dvořák in America* (Portland: Amadeus Press), p. 34.

[128] Gervase Hughes, *Dvořák*: *His Life & Music* (London: Cassell & Company Ltd., 1967), p. 151.

[129] Butterworth, *Dvořák: his life and times*, p. 92.

[130] Ibid, p. 95.

found," echoing the expectations of the American musical society.[131] Dvořák, feeling the pressure of his new post, wrote to his friend Hlávka:

> "The Americans expect great things of me. I am to show them the way into the Promised Land, the realm of a new, independent art, in short a national style of music!...This will certainly be a great and lofty task, and I hope that with God's help I shall succeed in it. I have plenty of encouragement to do so."[132]

Dvořák began to work to find things that were innately American and he turned towards the music of the Native Americans and the spirituals of the African American slaves. He asked a student of his at the conservatory, Henry Thacker Burleigh, to sing him spirituals and plantation songs from the South, and asked Henry Krehbiel if he would give him some transcriptions of some American Indian melodies. Dvořák wrote the following in *Harper's Magazine* of February 1895:

> "These beautiful and varied themes are the product of the soil. They are American. They are the folk-songs of America, and your composers must turn to them. In the negro melodies of America, I discovered all that is needed for a great and noble school of music."[133]

With this evidence in hand, Dvořák deduced that the following elements existed in American music: "pentatonism in the melodic line, a flattened leading note, plagal cadences, drone accompaniment, rhythmic ostinato and strongly syncopated rhythms (with the Scotch snap constituting a special case)."[134] Unfortunately, however convincing this may be, America Indians and African Americans were experiencing similar feelings of prejudice (except on a much larger and violent scale) in the United States to that which he felt at home, and these ideas did not catch on. Edward MacDowell was one such skeptic and he replied back by saying:

> "We have here in America been offered a pattern for an 'American' national musical costume by the Bohemian, Dvořák-through what negro melodies have to do with Americanism in art remains a mystery. Music that can be made by 'recipe' is not music,

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[131] Döge, "Dvořák, Antonín (Leopold)," p. 783.

[132] Ibid.

[133] Butterworth, *Dvořák: his life and times*, p. 94.

[134] Döge, "Dvořák, Antonín (Leopold)," p. 783.

> but 'tailoring.' Masquerading in the so-called nationalism of negro clothes cut in Bohemia will not help us."[135]

Nevertheless, these characteristics showed up in Dvořák's most famous and popular work, the Ninth Symphony, *From the New World*.[136]

"The National Conservatory of Music was remarkably progressive for its time."[137] The school offered no diplomas and focused on music making but only charged those who could afford to pay for lessons.[138] "Dvořák was especially in favour of the policy of giving free tuition to negro students."[139]

Unfortunately, Mrs. Thurber's husband died before the end of the 1892-1893 school year, and she used a great deal of his money to fund the school. Her payments to Dvořák at the end of this first year were delayed.

Nevertheless, Dvořák and his family (including those that had stayed at home) traveled to Spillville, Iowa in the following summer of 1893. This little village had a highly dense population of Czech people and was comforting for them in this alien land. That summer, he also traveled up to Chicago to conduct a performance of his Eighth symphony among with other pieces on the "Czech Day" at the World's Columbian Exposition.[140] "In September he went on an excursion to St. Paul and saw the Minnehaha Falls, which put him in mind of the heroine of Longfellow's Amerindian epic *Hiawatha*; Mrs. Thurber had given Dvořák an opera libretto based on the poem and he was working on it (sketches are extant in his American notebooks). At the end of September the family returned to New York, viewing the Niagara Falls on the way."[141]

His work resumed upon his return to New York and his Ninth Symphony was premiered with great success under the direction of Anton Seidl (conductor of the NY Philharmonic) on

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[135] Butterworth, *Dvořák: his life and times*, p. 95.

[136] Döge, "Dvořák, Antonín (Leopold)," p. 783.

[137] Butterworth, *Dvořák: his life and times*, p. 94.

[138] Ibid.

[139] Ibid.

[140] Döge, "Dvořák, Antonín (Leopold)," p. 783.

[141] Ibid.

December 16, 1893.[142] Dvořák agreed to sign on for another two years at the conservatory, but once again Mrs. Thurber's financial problems came into play and she was only able to pay him a portion of that which was due to him at the beginning of his second year.[143] Nevertheless, Dvořák finished out that school year and returned in October 1894 for the third school year.

Things were different that year and Dvořák struggled with being away from his family, not being paid the full amount of his contract, and with the demands of his teaching distracting him from composing. Dvořák wrote these words in regards to his Cello Concerto (B191):

> "If I could work with as few anxieties as I do in Vysoká, I would have been finished long ago. However, I cannot do It here-I have to teach on Monday-I have Tuesday free-but I am more or less busy on the other days of the week-in short, I cannot give so much time to my work-and if I could I would not feel like it-and so on. In short, it would be best to back in Vysoká-I am refreshed there, I res, I am happy. Oh, if only I were home again!"[144]

Dvořák departed for Bohemia with his wife on April 16, 1895.[145] *The American Flag,* which was supposed to be premiered on his arrival, was finally premiered on May 4, 1895 nearly three weeks after he had left.[146] He received legal advice and told Mrs. Thurber that he would not be returning.[147]

The final decade of Dvořák's life was spent at his home in with his family in Vysoká from 1895-1904. He spent much of the first few months with his family, but other engagements soon began. He returned to teaching at the Prague Conservatory on November 1, 1895. In 1896 he went to London to conduct his Cello Concerto and met Richter and Bruckner, visited Brahms, and attended Brahms's funeral in April 1897. "The death of his friend, Brahms, in April, 1897, moved him deeply."[148]

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[142] Ibid.

[143] Ibid.

[144] Ibid.

[145] Ibid.

[146] Tibbetts, *Dvořák in America*, p. 199.

[147] Döge, "Dvořák, Antonín (Leopold)," p. 784.

[148] Stefan, "Antonín Dvořák," p. 609.

Dvořák's output following 1895 shifted towards that of the symphonic poem. This shift is evident in his musical writing such as when "in the sketches for the Ninth Symphony he gave the slow movement the title 'Legenda'; the String Quartet no.12 in F ('The American') had autobiographical features, in its pastoral tone, the quotation of birdsong in the third movement and the echoes of church music in the fourth; and the American sketchbooks contain ideas for a symphony to be entitled *Neptune.*"[149] His symphonic poems include *The Watersprite, The Midday Witch, The Golden Spinning Wheel, The wood Dove* and *Heroic Song*.[150]

Dvořák received many honours as he passed into the last phase of his compositional career and spent his last years devoting them to writing the operas *The Devil and Kate, Rusalka,* and *Armida*. He explained it as follows: "Over the last few years I have written nothing but operas. Not out of vanity or the desire for fame, but because I consider opera the most advantageous of genres for the nation too. Large sections of society hear such music, and hear it very often."[151] Unfortunately, Dvořák had to leave the premiére of *Armida* after a sudden pain in his hip, and after five weeks of illness, he died on May 1, 1904 from arterial degeneration with some involvement of the kidneys.[152]

Compositional Characteristics

Dvořák is recognized today as one of the three great Czech nationalistic composers. His music is "often described as merely 'spontaneous' or 'national' in character, [but] is in fact marked by its variety, complexity, and versatility."[153] The *Te Deum* comes from a period in his compositional career when he returned to his traditional folk colour that represents the second Slavonic period (1886-1892), "which from op. 85 (1889, B161) onwards contains a fundamentally new element of poetic music, the picturesque, a musical language of association. The previous rigour of the thematic treatment gives way to a more rhapsodic structure; elements

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[149] Döge, "Dvořák, Antonín (Leopold)," p. 784.

[150] Stefan, "Antonín Dvořák," p. 609.

[151] Döge, "Dvořák, Antonín (Leopold)," p. 785.

[152] John Clapham, *Dvořák* (Newton Abbot: David & Charles, 1979), p. 26.

[153] Ibid.

of the funeral march, fanfares, pastoral themes, birdcalls in 'Nature' passages," etc., are used in the works of this period.[154]

"Against the background of this increasingly poetic style, which is still perceptible in the works composed in the USA and which led to music entirely of expressive language, it seems logical and almost inevitable that Dvořák should have begun writing programme music in 1896. In taking that step, he made use of the general picturesque nature of his previous poetic composition to represent concrete subjects and characters."[155]

Dvořák turned to composing vocal music relatively early, partially due to the developing sense of nationalism in Czech music in the 1860s. "The Prague Hlahol male-voice choral society was founded in 1861 and many Czech composers including Smetana and Bendl wrote for it, composing pieces in which a nationalist element was often prominent."[156]

> The perceived native element in his music results from a manner Dvořák inherited largely from Smetana. He almost never quoted folksong, though he frequently alluded to popular styles. His methods of composition, often belied by the apparent spontaneity of his inspiration, could be painstaking, and many of his works were subject to revision and sometimes extensive recomposition. Although he is best known today for orchestral and chamber music, he enriched many genres and towards the end of his life considered opera to be his major area of endeavour. Dvořák cultivated the popular image of himself as a simple Czech 'musikant', but this masked aspects of a complex personality often prey to neurosis. A devout Roman Catholic, he was loyal to church—though not to its trappings—and country, and he resisted more than one attempt to persuade him to settle in Vienna.[157]

His music was notably pentatonic and had many ostinatos.[158] "From the time of the Fifth Symphony (1875) this experimentalism gave way to a greater attention to Classical form, more symmetrical melody, and less exploratory harmony. Dvořák preserved a strongly individual style of melody and development."[159]

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[154] Ibid, p. 786.

[155] Ibid, p. 788.

[156] Ibid, p. 791.

[157] Jan Smaczny, The Oxford Companion to Music [Web site], "Dvořák, Antonín" (09 April 2011), Site address: http://www.oxfordmusiconline.com.

[158] Ibid.

[159] Ibid.

Nationalism

One often regards something as being Nationalistic if it is composed with the idea of sounding like it belongs to a particular nation. Most Nationalistic sounds are rooted in not only the melodies of the folk music of a given nation, but also in their instrumentation and subject matter. "All folk music has certain subjects in common. Pagan and Christian peoples have had:

(1) songs of childhood, games, and cradle songs

(2) songs of ritual: for religious ceremonies, festivals, holidays, and, in the Christian Era, Christmas Carols

(3) love songs and songs for marriage festivities

(4) war songs, patriotic and army songs

(5) songs of labour and trades

(6) drinking songs, comical, political, and satirical songs

(7) songs for dancing

(8) funeral and mourning songs

(9) narratives, ballads, and legends."[160]

Nationalism also extends into language, dress, food, religion, history, myth, and the cult of individuals past and present. In addition, nationalism frequently generates social, political, or military conflict."[161] "Every culture in the world has its own musical language, with certain practices, styles, instruments, scales, and melodies that distinguish it from all others."[162]

Aspiring Nationalism

Dvořák's music stems from not only his heritage in the Czech areas of Bohemia, but also his nation's struggle for its independence from German influences. "When one culture seeks or attains a position of ascendancy over another, the music of the dominant culture frequently penetrates or even replaces that of the subordinate one, while the latter may resist, and assert the value of its own musical tradition. Both aspects of such a conflict may be termed 'musical

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[160] Marion Bauer et. al., "Folk Music-A General Survey," *The International Cyclopedia of Music and Musicians*, (New York: Dodd, Mead & Company, 1985), p. 715.

[161] Nicholas Temperley, The Oxford Companion to Music [Web site], "Nationalism" (09 April 2011), Site address: http://www.oxfordmusiconline.com.

[162] Ibid.

nationalism.' Since their goals and methods differ, they will be separately treated here under the headings 'hegemony nationalism' and 'aspiring nationalism.'"[163]

"Hegemony" nationalism often surfaces in very patriotic times following such things as military celebrations, while "Aspiring" nationalism seeks to preserve a culture and distinguish itself from another. The Czech sound that Dvořák and his colleagues strived to create was a sound that was distinctly different from the German sound. These composers sound evolved in opposition not only due to the political bickering between these nations, but also so that they could prove themselves to the Germans (who even thought of Dvořák as a naïve Czech composer).

"Musical nationalism is supported only by those who are politically, socially, or intellectually concerned about their nationality. Such people are not generally peasants or manual workers."[164] Musical nationalism usually stems from aristocrats, powerful businessmen, professionals, and civil servants who are angered by the prevalence of foreign arts in high positions (such as opera) within their nation. Therefore, "nationalism is likely to arise when the intellectual leaders of a society are in a position either to impose their culture on others, or to resist an alien culture that has been imposed on their own."[165]

A definable musical identity is one way for oppressed people to establish their independence. This effect is achieved by incorporating musical elements that are immediately recognizable as belonging to the culture concerned. This was done in opposition to the "international" style (the popular/dominant style) of the time. "For example, the same modal scales were used in the 19th century to symbolize Irish, Norwegian, Czech, and Spanish culture, by nationalists in each of those countries; in reality, they were merely survivals of an earlier international style. What mattered was that they did not sound like the classical art music of the time."[166]

Nationalism creates a sense of novelty within the music and therefore it can also be considered "exotic." This can prove to be both useful and dangerous to a Culture's identity. For

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[163] Ibid.

[164] Ibid.

[165] Ibid.

[166] Ibid.

example, the people of European capitals in the 18th century experienced primarily Italian opera as it drew a civilized crowd with many financial supporters. As a result, "Italian musicians often had a lock on the principal salaried posts and enjoyed a far larger income than those native to the country, as Mozart found to his cost in Vienna."[167]

"In the context of Western art music, one can usually discern three stages in the process of throwing off a foreign musical hegemony. In the first stage, the primary goal is to establish that a native product can be as good as a foreign import."[168] Writing 'nationalistic' music cannot do this because it would be labeled as primitive and insignificant. The only kind of stage music that enjoyed high prestige in St. Petersburg around 1800 was Italian opera. "Russian composers such as Bortnyansky were forced to prove their worth by writing Italian operas, or at least writing in an Italian style."[169]

The second stage involves including elements of a particular nation into the music. "This may be seen in the music of Glinka and the more tentative of the 'Mighty Handful.' National elements are grafted on to a style and practice that is still fundamentally of the 'mainstream.'"[170]

"The third stage is marked by a radical change of style, in which classical forms, harmonies, and compositional techniques are replaced by new ones inspired by the folk material, or by actual innovation. Musorgsky's Boris Godunov (1874) was the first Russian work in which this stage was fully developed."[171]

Nationalistic Sound

"Bohemian and western Moravian folksong tended towards a regularity of meter and a simplicity of melodic outline based on the triad. Violins and clarinets were used in instrumental combinations in all areas, with the bagpipe (ubiquitous since the Middle Ages) prevalent in Bohemia."[172] "The most common instrumental combination was the bagpipe and violin, later

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[167] Ibid.

[168] Ibid.

[169] Ibid.

[170] Ibid.

[171] Ibid.

[172] Jan Smaczny, The Oxford Companion to Music [Web site], "Czech Republic" (09 April 2011), Site address: http://www.oxfordmusiconline.com.

complemented by clarinet as a 'small barn band.'"[173] "Modulation in the strict sense of the word is exceptional. Most songs are monophonic, though in some cases a second voice is added in 3rds or 6ths."[174] The songs usually consist of 16 bars that are further subdivided into four bar increments.

Traditional Bohemian vocal music is influenced by instrumental music, neighboring ethnic groups, secular music, and is related to dances, trumpet signals, military marches, Gregorian chant and other types of church singing. "In the earliest manuscript collection of folksongs from Bohemia (1819–20), more than 80% are dance-songs or songs sung to dance."[175]

Dances in Bohemia are in duple or triple meter and vary in their metrical organization. Dances in meters of two were types of polkas.[176] "Circle dances are accompanied by songs in triple time during which the 'held back' dance step emphasizes the first and third beats set against the syncopated rhythms of the melody."[177]

"Dances in triple time developed more independently as, for example, the *sousedská* (a [slow dance that is a] quasi-*ländler*[178]) and *do kolečka* (round-dance)."[179] Great popularity was

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[173] L. Tyllner and Karel Vetterl, Grove Music Online [Web site], "Czech Republic: Traditional Music" (09 April 2011), Site address: http://www.oxfordmusiconline.com.

[174] Ibid.

[175] Ibid.

[176] Ibid, The *obkročak* ("circular step," in which dancers turn on the ball of each foot, this Figure being interrupted by a short hop) and its variations, the *vrták*, ("drill step," the hop becomes an upward leap), *skočná* ("hopping step," two leaps,) or *třasák* ("trembling step").

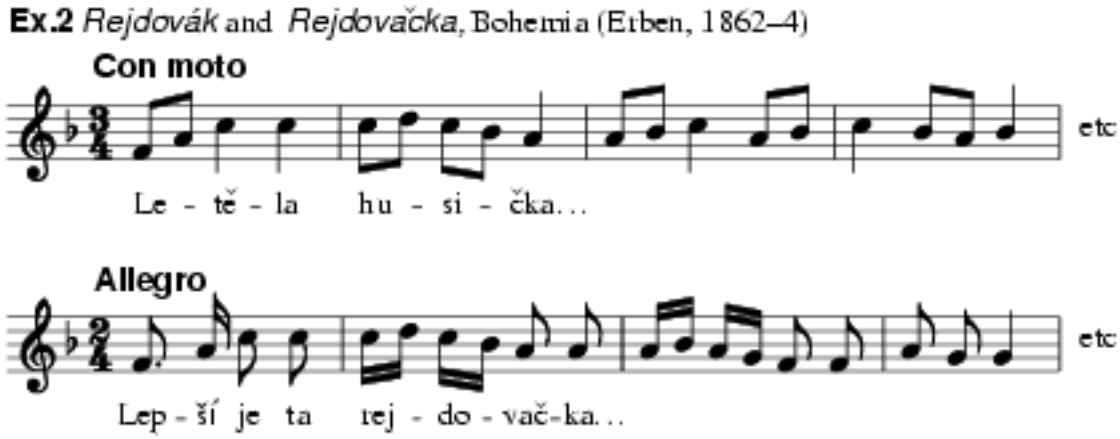
[177] Ibid.

[178] A folk dance in ¾ time at varying speed. The *ländler*, a round dance for individual couples, with its slow 3/4 meter, strains consisting of eight bars and tendency towards arpeggio Figures, shows the influence of traditional Alpine song.

[179] L. Tyllner and Karel Vetterl, Grove Music Online [Web site], "Czech Republic: Traditional Music" (09 April 2011), Site address: http://www.oxfordmusiconline.com.

achieved by the combination of the *rejdovák* and the *rejdovačka*[180] ('romping' dances). This "became so popular that it became the chief rival of the waltz and the gallop" and is seen as in Figure below. [181]

Figure 3.1 Bohemian Dance, *Rejdovák* and the *Rejdovačka*



Dances with mixed meters (the *matenik*, or 'muddling' dances) use steps from the *obkročak* or *ländler*. Both share the *furiant*[182]. An example of one is as follows:

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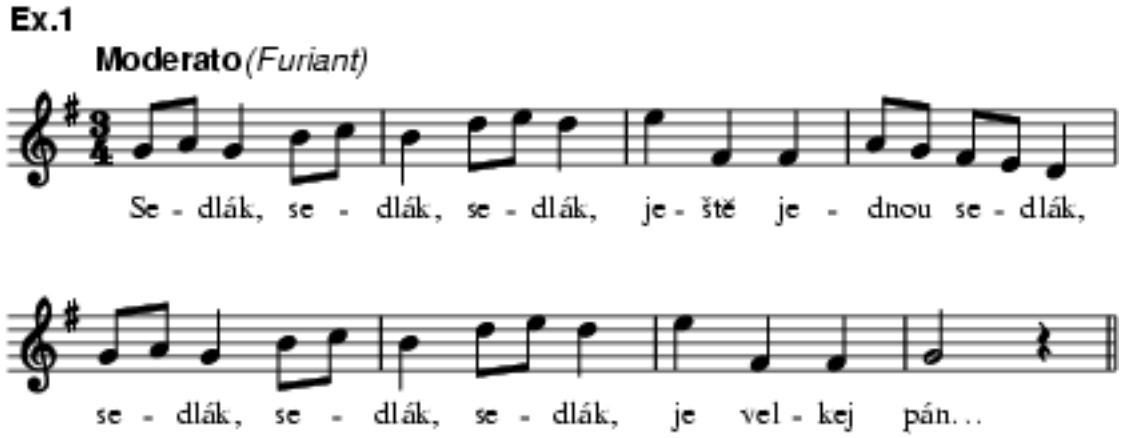
[180] John Tyrrell, Grove Music Online [Web site], "Redowa" (09 April 2011), Site address: http://www.oxfordmusiconline.com, The *rejdovák* was danced at a moderate 3/4 or 3/8; the *rejdovačka* (a feminine variant of the masculine word *rejdovák*) provided a second half, often set to a rhythmic variant of the *rejdovák* tune speeded up to a brisk polka-like 2/4 or 4/8.

[181] Ibid.

[182] John Tyrrell, Grove Music Online [Web site], "Furiant" (09 April 2011), Site address: http://www.oxfordmusiconline.com, A Czech couple-dance, in moderate to fast tempo, in triple time with hemiola-type syncopations. The hemiolas generally occur at the beginning, helping momentarily to confuse the meter, rather than as part of a cadential formula. A *furiant* typically begins with two 3/4 bars (stressed as three bars of 2/4) followed by two ordinary 3/4 bars.

Figure 3.2 Bohemian Dance, *Furiant*



[Farmer, once again farmer, farmer is a big shot: he has a belt on his belly and a tulip on his fur coat.]

Commissioning of the "Te Deum"

Mrs. Thurber suggested that Dvořák write a "Jubilate Deo" or a "Te Deum Laudamus" to be performed upon his arrival in the United States. This piece would be performed on the 400th anniversary of Columbus discovering America. After having difficulty finding a suitable text after nine months, she selected *The American Flag*. Unfortunately, this poem did not arrive early enough for Dvořák to both be able to set it to music before leaving and be able to send it over to America so that they could learn it before he arrived.[183] As a result, he felt the text of the *Te Deum* would suffice for such an occasion. On June 25, 1892, Dvořák responded to Mrs. Thurber's request stating that he wished he had received the notice much earlier about using the text of *The American Flag* and would try to compose a *Te Deum* for his arrival. "It is a great pity that I did not know it some time ago, but now it is too late-despite that I will try to write a 'Te Deum' for the occasion but even this, I doubt I shall be able to get it finished because the time is very short."[184] A month later, Drake's poem would arrive, but he replied on July 28 with:

> "In my last letter I informed you that I would write a 'Te Deum' and now I am able to say that it is completed and in a few days I will send it to you.
>
> If you wish to have it performed on the occasion of my first appearance in New York, on October 12, together with my 'Triple Overture' it would be necessary to get it copied immediately. As to 'The American Flag' by Joseph Rodman Drake (and the explanatory notes by his grandson Charles de Kay), I can tell you that I like the poem very much-it is really a grand poem-and your selection for a patriotic hymn-'Columbus Cantata'-is very well fitted for music.
>
> But what a pity it is that you did not send me the words a month earlier. It is quite impossible to get ready a work which will take half an hour in performance in time for October, and so I was compelled to write a 'Te Deum.' I shall, however, go on with the work from which every musician must get inspired.
>
> Meantime, with many kind regards, I am faithfully yours,
>
> Antonín Dvořák"[185]

The *Te Deum* was not premiered upon his arrival, but rather at the Columbus Celebration on October 21 and was very well received.[186]

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[183] Clapham, *Dvořák*, p. 109.

[184] Tibbetts, *Dvořák in America*, p. 193.

[185] Ibid.

"Brahms wrote to Simrock [27 January 1896] that 'the *Te Deum* is no doubt intended for the 'Celebration of the Destruction of Vienna and Berlin by the Czechs' and seems to me well suited for that. Of course Brahms was joking."[187] "Krehbeil expressed praise of the *Te Deum* saying that it had "much greater forcefulness and loveliness of thought,' and while admitting that it was not particularly churchy, he declared that it was 'impressive throughout and sometimes eloquently expressive."[188]

Dvořák spent a great deal of time trying to get both *The American Flag* and his *Te Deum* published. He offered both cantatas to Novello and Simrock but neither was very interested.[189] "In April 1895, just before his return to Bohemia, Dvořák wrote to a friend in the Czech community of Spillville, Iowa:

> Kindly accept this remembrance. It is a composition which should have been performed at Carnegie Hall in New York the day of my first appearance in public in America, Oct. 12, 1892. This composition I composed before my first visit to America and so I was no able to finish it in time. I had to compose another so I wrote the 'Te Deum' which was actually produced for the first time on Oct. 21, 1892 when I had the honor to present myself to the New York audience. This year upon the request of my wife I decided to have this composition published at the publishing firm Schirmer. When the 'Te Deum' will be published I will also send you a copy. I must wait until the publisher takes pity on the work and so please wait also."[190]

"G. Schirmer had given Dvořák the handsome sum of $1,000 for *The American Flag* (upon its completion)."[191] Dvořák would have expected a payment similar to that which Mrs. Thurber offered in one of her competitions. She offered a sum of 500 dollars for a cantata in one of her competitions.[192] They published *The American Flag* quickly

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[186] Ibid.

[187] Michael Beckerman, *Dvořák and His World* (Princeton: Princeton University Press, 1993), p. 83.

[188] Clapham, *Dvořák*, p. 116.

[189] Tibbetts, *Dvořák in America*, p. 194.

[190] Ibid.

[191] Ibid.

[192] Butterworth, *Dvořák: his life and times,* p. 98.

due to its patriotic nature. "Simrock eventually 'took pity' and published the *Te Deum* in 1896."[193]

General Characteristics

Dvořák completed his *Te Deum* in four movements "for soprano, bass, chorus, and full orchestra on 28 July 1892, several weeks before his departure for New York, and obviously enjoyed writing it."[194] "Recall Haydn's philosophy: 'I hope that God will not be angry if I am irrepressibly cheerful in my worship of Him."[195] "His approach to the text was certainly novel, and resulted in a delightful blend of simple and direct diatonic writing, verging on the primitive, coupled at times with sections that are adventurous in both melody and harmony."[196] The piece is scored for flute, oboe, clarinet in A, bassoon, horns, trumpet in F, trombone, bass trombone, tuba, timpani, bass drum, cymbals, triangle, soprano and baritone soli, mixed chorus, violin, viola, cello, and bass. The strings contrast their lyrical melodies with the fanfares usually associated with the brass. Woodwinds provide a pastoral mood within this work and harkens back to the common instruments of Dvořák's homeland. The percussion section adds to the jubilant nature of the *Te Deum* text with dramatic drum rolls and festive crashes in the cymbals and triangle.

Interestingly, the women's voices are often separated from the men's and the chorus provides contrast to the soloist. This allows the soloist to deliver a great deal of text and then lets the people to respond with their pleas and/or declarations of faith. In the first movement, the men accompany the soprano soloist. In the second movement, the women accompany the bass soloist first, after which the men's chorus accompanies him. All of the forces are combined in the finale.

The *Te Deum* is not a long choral work (it lasts less than twenty minutes) and is meant to be performed *attacca* between movements. The closely related keys between movements enable this. Interestingly, Hughes notes that Dvořák may have been taking a lesson from Brahms when

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[193] Ibid.

[194] Clapham, *Dvořák*, p. 112.

[195] Hughes, *Dvořák*: *His Life & Music*, p. 151.

[196] Clapham, *Dvořák*, p. 112.

moved the keys of each of his movements up by a major third (C, E, A-flat, C) in his first symphony, and Dvořák does the reverse going down (G, E flat, B minor, G).[197]

The first movement is set in G major and is in a straightforward ABA form.

> A highly energized effect of Mass jubilation is achieved at the beginning by presenting several thematic and rhythmic motifs simultaneously over a timpani pedal. The resulting cross-rhythms and static harmonies, considered 'primitive' by some commentators, really have much in common with late twentieth century minimalist techniques. This effect is relieved by an expressive, arching soprano solo, quietly punctuated by woodwinds and chorus. With an abbreviated return of the opening material, the piece flies headlong into the second section.[198]

The second movement, "Lento maestoso," fulfills the slow movement in a symphony and contains the Christological hymn. The soloist chosen to portray this text is the baritone and the followers are the mixed chorus. This movement contains both fanfares and lyrical melodies reminiscent of an angelic chorus. This movement seems to "whisk through almost every key. It was movements such as this that must have prompted W. H. Hadow, a great admirer, to the somewhat extravagant assertion that Dvořák was the first European composer to put into practice the idea of a *genre omnitonique* (polytonality)."[199]

The third movement is a scherzo that "turns into a kind of dance, with perhaps a suggestion of the gamboling of forest fairies."[200] This movement features the choir and orchestra and features a more stable harmonic motion than the previous movement, but yet he still uses some interesting common tone modulations that hint towards his Wagnerian influences. The vocal lines are quasi-fugal.

The final movement consists of two sections. The first section contains a soprano solo with accompanying mixed choruses. All of the forces join in the second half at the "Tempo I" for an ecstatic conclusion to the cantata. The chorus that follows the "Benedicamus Patrem" features Dvořák's own sort of "Hallelujah" chorus. Dvořák includes one more verse in his setting that is not in the *Te Deum*. Additional verses and responsorial exist past the last line of the *Te Deum.* Dvořák chose to set the first set of these to music and then changes the response of

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[197] Hughes, *Dvořák*: *His Life & Music*, p. 182.

[198] Tibbetts, *Dvořák in America*, p. 196.

[199] Hughes, *Dvořák*: *His Life & Music*, p. 152.

[200] Clapham, *Dvořák*, p. 112.

this final benediction to "Allelujah." The themes from the first movement are gradually reintroduced and the piece returns to its home key as it closes.

Structural and Formal Design

The structure of this piece resembles that of the symphony which contrasts the natural tripartite division of the *Te Deum* text. An additional verse and response ("Allelujah") is also added to the end of this piece which normally would have taken place after the recitation of the *Te Deum* in the Matins service:

Mvt. I "Allegro moderato maestoso" – v. 1-13

Mvt. II "Lento maestoso" – v. 14-20

Mvt. III "Vivace" – v. 21-25

Mvt. IV "Lento; Tempo I" – v.25-29 and Benedicamus Patrem

The first movement is in ABA form with a ten bar orchestral introduction, choral section (including 2 statements of the same text, the second being in A major), soloist (with the Tersanctus and accompanied by a responsorial male chorus), and a closing choral section. The first A is from m.1-55 and includes v.1-5, B covers from m.56-109 and includes v.5-13, and A is from m.110-121 and includes a repetition of v.1-2. The B section sounds pastoral due to its instrumentation with coincides with the mood associated with the idea that the Lord is our shepherd. This section is scored for woodwinds, strings, soprano soloist, and men's chorus. Dvořák structures this section not only in accordance with the tripartite division of the Tersanctus, but also with three statements by the men that supports the references to the apostles, prophets, and martyrs within the verses of the *Te Deum*. The last statement by the men is sung in minor and is appropriate for the text setting of *martyrs* who die for our beliefs.

The second movement consists of a bass solo and interjecting women's and men's chorus. The first division of this movement is from m.1-49, and the second is from m.50-75. The first section is further divided up into three statements of nearly the same music (but transposed) from m.1-11, m.11-20, m.20-26. The character of the music changes at m.27 and lasts until m.43 when the women's chorus enters. The second large division begins with music similar to that in m.27 and finishes in a similar fashion but with a men's chorus. These textures are derived from the baritone soloist delivering the text about Christ, and then the chorus

interjects when speaker of the verses change ("Therefore, *we* beseech you, come to the aid of *your* servants, whom you have redeemed by your precious blood.")

The third movement begins with a quasi-round/fugue from m.1-38 with entrances in the following order: alto, bass, soprano, and tenor. The voices then join together homorhythmically on the same text from m.39-84. The third section is another quasi-round (character change) in which the voices enter in pairs based on their specific texts with TA (v. 24), BS (the first line of v.25), and TB (the second line of v.25). This movement closes with a harmonically ambiguous passage (m.131-145) that eventually stabilizes in B minor.

The fourth movement begins in the parallel major and has two large divisions. The first includes two statements of a soprano solo Phrygian tune (m.1-17 and m.18-35 respectively) with accompanying men's and women's chorus, and the second is the finale of the piece which closes with the "Benedicamus Patrem" and final "Allelujas." A soprano and baritone soloist intones the final blessing (m.39-44) and the choir responds with the first set of "Allelujas." This pattern is repeated from m.46-51. An accelerando marks the final push to the end as marked by the *poco a poco* (m.53). The choir returns in m.57 singing the closing "Allelujahs," meanwhile, the themes from movement 1 are being reintroduced. The soloists join in singing the "Alleluias" at m.65. The orchestra then completes the piece beginning in m.76 with a jubilant display of rhythmically driving and syncopated music.

Melodic Motives

Dvořák's *Te Deum* is based on the following themes shown below.[201] The overall underlying tonal scheme is pentatonism and G major. A number of these themes feature influence from Czech dances and emphasize underlying implied meters of three. Coincidentally, this works well with the Trinitarian nature of this biblical text. Also note the typical Czech harmonization using thirds in theme 2 from mvt.1. The motives of the four movements are as follows:

[201] Jarmil Burghauser, *Antonín Dvořák: Thematic Catalogue* (Prague: Artia, 1960), p. 303.

Figure 3.3 Dvořák, *Te Deum*, mvt. 1, theme 1

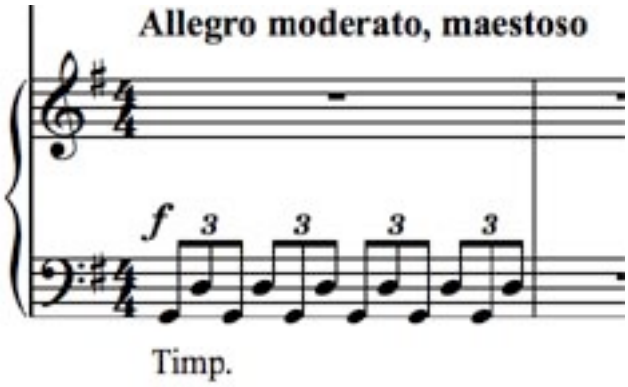


Figure 3.4 Dvořák, *Te Deum*, mvt. 1, theme 2

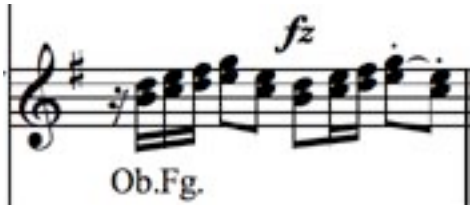


Figure 3.5 Dvořák, *Te Deum*, mvt. 1, theme 3

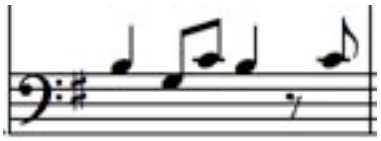


Figure 3.6 Dvořák, *Te Deum*, mvt. 1, theme 4

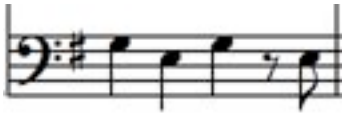


Figure 3.7 Dvořák, *Te Deum*, mvt. 1, theme 5

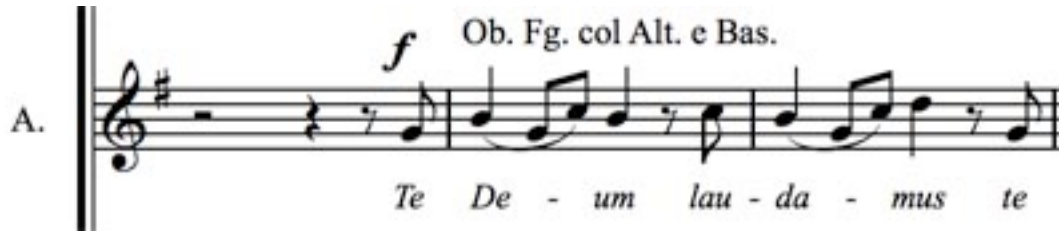


Figure 3.8 Dvořák, *Te Deum*, mvt. 1, theme 6

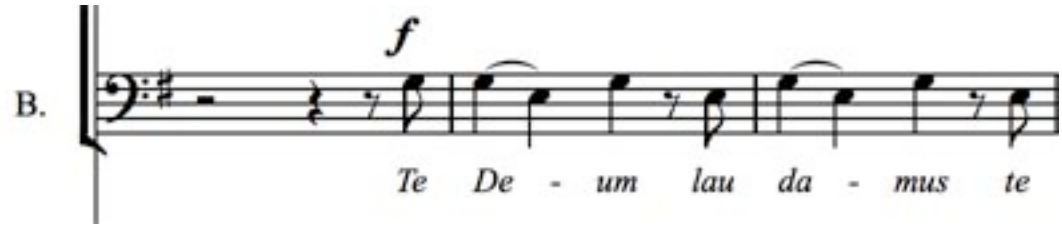


Figure 3.9 Dvořák, *Te Deum*, mvt. 1, theme 7

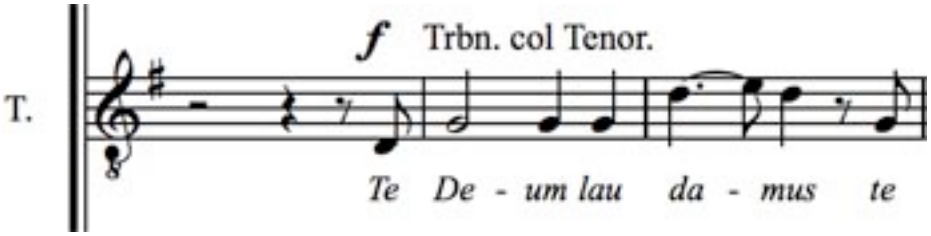


Figure 3.10 Dvořák, *Te Deum*, mvt. 1, theme 8

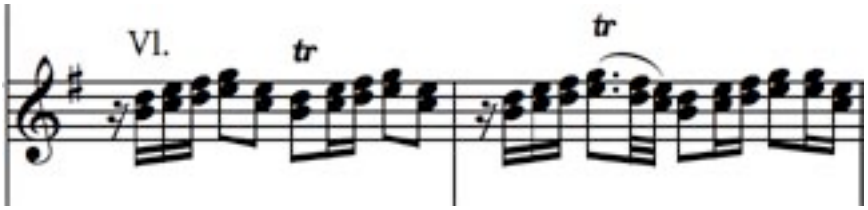


Figure 3.11 Dvořák, *Te Deum*, mvt. 1, theme 9 (dance theme 1)

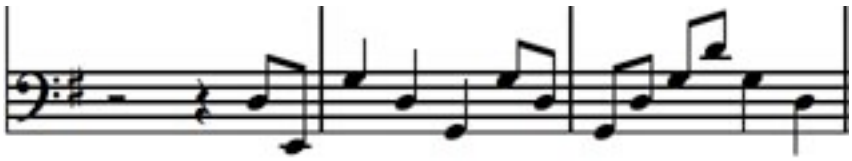


Figure 3.12 Dvořák, *Te Deum*, mvt. 1, theme 10 (dance theme 2)

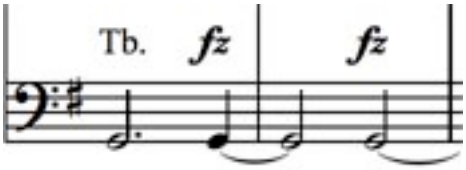


Figure 3.13 Dvořák, *Te Deum*, mvt. 1, theme 11 (dance theme 3)

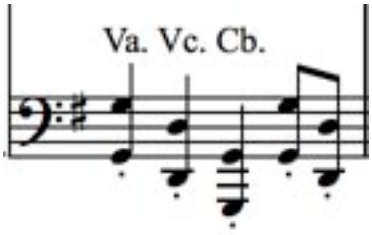


Figure 3.14 Dvořák, *Te Deum*, mvt. 2, theme 1 (fanfare)

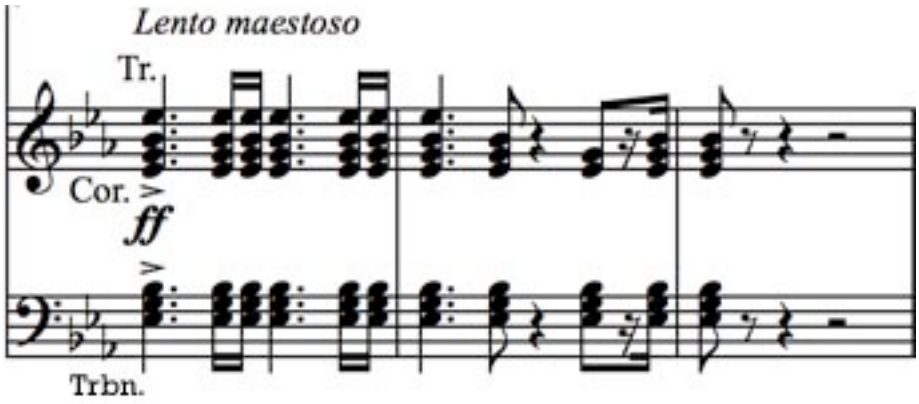


Figure 3.15 Dvořák, *Te Deum*, mvt. 2, theme 2 (bass solo)

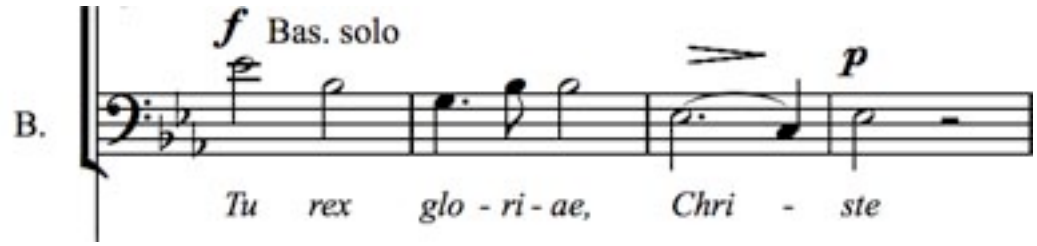


Figure 3.16 Dvořák, *Te Deum*, mvt. 3, theme 1 (vocal line)

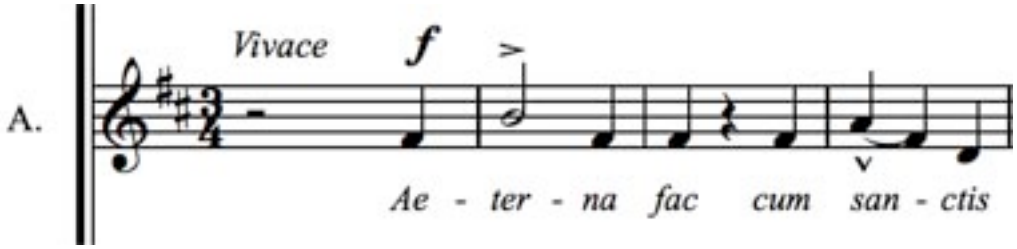


Figure 3.17 Dvořák, *Te Deum*, mvt. 3, theme 2 (instrumental accompaniment, round-dance theme)

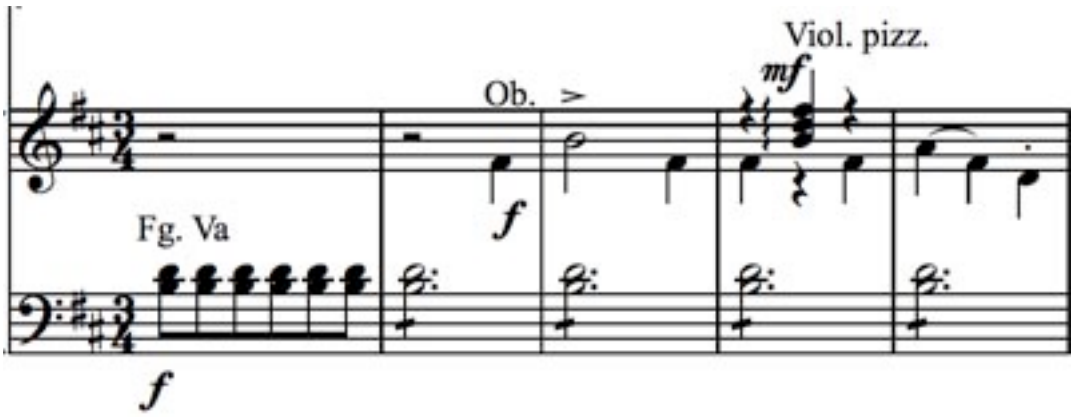


Figure 3.18 Dvořák, *Te Deum*, mvt. 4, theme 1 (Sop. solo)

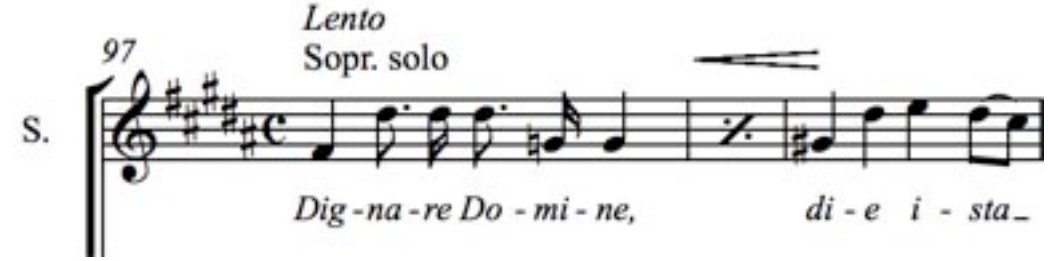


Figure 3.19 Dvořák, *Te Deum*, mvt. 4, theme 2 (accompaniment)

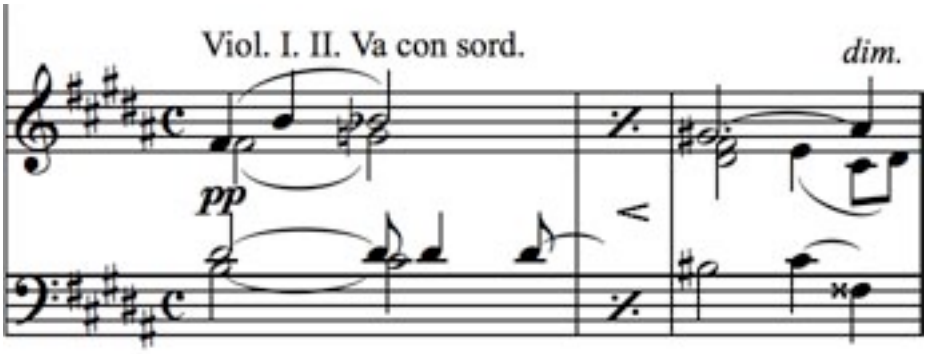


Figure 3.20 Dvořák, *Te Deum*, mvt. 4, theme 3 (Sop. soloist at the *Tempo I*)

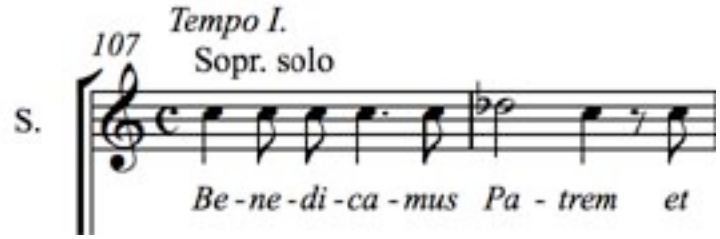


Figure 3.21 Dvořák, *Te Deum*, mvt. 4, theme 4 (Bass soloist at the *Tempo I*)

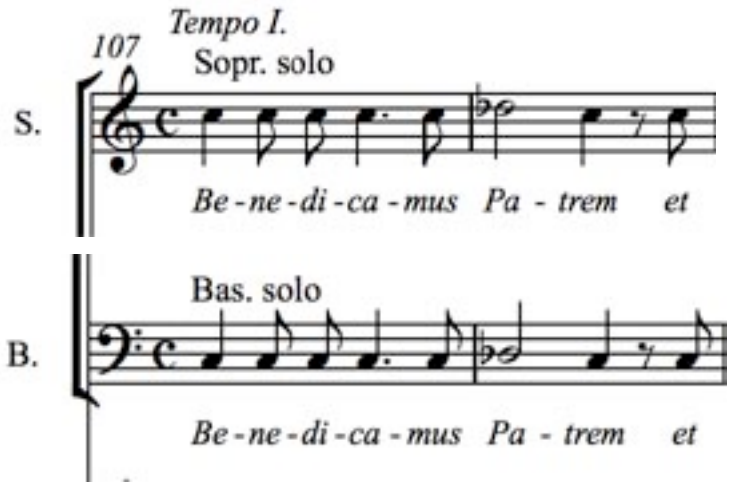


Figure 3.22 Dvořák, *Te Deum*, mvt. 4, theme 5 (accompaniment)

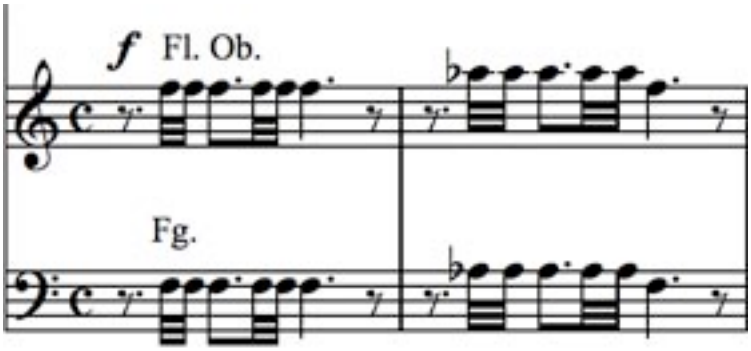


Figure 3.23 Dvořák, *Te Deum*, mvt. 4, theme 6 (accompaniment like timpani in mvt. 1, theme 1)

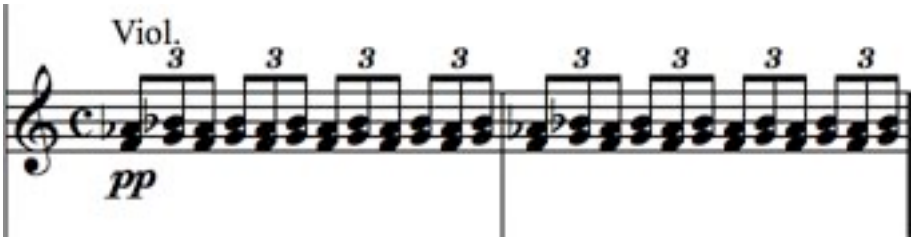
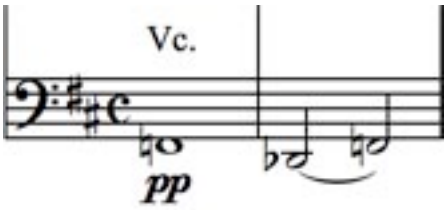


Figure 3.24 Dvořák, *Te Deum*, mvt. 4, theme 7



Harmonic Language

Dvořák uses a broad sense of harmonic language throughout these four movements. The overall key of the first movement is G major. This entire movement emphasizes the pentatonic scale and therefore, I and vi harmonies. This easily lends to some passages tonicizing the relative minor (as in a "la" based minor) such as the end of the first choral section in m.22. These brief tonicizations to the relative e minor serves as the dominant to the next section. Further modulations include A major (m.25), its parallel a minor (m.33), and then finally back to G major (m.36). The B section is in G major, g minor (m.87), and then back G major (m.105) for the last A section.

The second movement begins in E^{b} major and eventually ends in G^{b} major (enharmonically $F^{\#}$). Dvořák begins modulating down a third to C^{b} major (m.11), to f minor (m.21), then back to E^{b} major (m.23). The next section begins in the parallel e^{b} minor (m.27) and begins accelerating through the keys via common tone relationships. He modulates to $C^{\#}$ major (m.29) and then uses the E and G within that chord to form the basis of the E^{+} chord in m.30. He then uses the E and $G^{\#}$ within this chord for the $c^{\#}$ minor harmony in m.31. The next few measures exhibit the same technique. In m.32, the $c^{\#}$ chord contains the A and $C^{\#}$ necessary for the dominant A^{7} harmony in m.33. The next nine measures follow a progression where chords are treated in pairs and the first chord within a measure is a part of the second. A cadence arrives in D major (m.36) amidst all of this motion. The women's chorale that follows is set all in a very straightforward E^{b} major (m.43). The tonality shifts again in m.50 to the parallel minor e^{b}, but it then wanders through more common tone chords until it cadences in E major (m.54). The measures that follow (m.55-62) include more common tone chords and the $F^{\#}$ that is needed for the cadence in m.64 is introduced in m.62 enharmonically as a G^{b}. This movement finishes in $F^{\#}$ major (or G^{b} major) which acts as an enharmonic dominant to the third movement.

The third movement begins and ends in b minor but contains influences of Wagnerian harmonies within some of its more tonally ambiguous passages. The chorus begins by singing theme 1 of movement 3, and this melody moves up to the key of the dominant for the soprano and tenor statements starting at m.20. This transposition is interesting because Dvořák does not use the secondary dominant to modulate to this new key. Dvořák uses a tonic chord and the arpeggiation within the tonic chord (from scale degree 3 to 5) to reach the key of dominant for

the soprano statement. The D clashes with the secondary dominant ($C^{\#}$) directly below it in the violins. This is unusual because the secondary dominant would normally be used to set up this modulation and we would expect the soprano note to match it (m.20). This would provide a real answer to the opening motive as is demonstrated in the following tenor line (m.29).[202] This movement settles back into b minor (m.37) once all of the voices have entered. Their first chord at m.39 is a b minor, homophonic chord and the piece stays in this key until m.51 when Dvořák modulates to the parallel major, B major. Dvořák then uses slight alterations and stepwise motion to begin to modulate to D^{b} (m.70) or enharmonically $C^{\#}$. In one occurrence of this, he takes the chord at m.55 (B major) and keeps it as a B major chord in m.59, however, the bass vocal line ascends a ½ step up to a G natural and provides dissonance. The bass note forms the dominant of the next C major chord in m.63. The whole chord has moved up a semitone. The basses ascend again another ½ step to $G^{\#}$ which becomes the dominant of the next chord ($D^{b}/C^{\#}$ major whose dominant is enharmonically A^{b}). Measures 70-76 are in D^{b} with a deceptive resolution on m.73, dominant harmonies in m.74, and tonic in m.75 spelled correctly in standard notation. The A^{b} and E^{b} then become $G^{\#}$ and $D^{\#}$ respectively in m.77 (forming an a^{b} minor chord) and begin our return to the sharp key, B major in m.77-78. An E harmony appears in m.78 and he moves to its minor dominant which then becomes the tonic (b minor) in m.79. The piece stays in this key for a while but tonicizes the relative D major from m.111-116 and m.120-124, and E major (pre-dominant) in m.129-135. The piece closes in b minor.

Table 3.1 Dvořák, *Te Deum*, mvt. 4 (m.55-83), harmonically ambiguous passage

Measure #	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83
Chord	B			G^{+}					$C^{b/4}$				C^{+}			A^{b}	f		b^{b}	A^{bb}	D^{b}	$B^{ob/5}$	$g^{\#b}$	$E^{/}$	$b^{b/4}$	G	$e^{/}$	$F^{\#/}$	b
Roman Numeral	I															V	iii		vi	V^{6}	I		vi^{6}	IV^{7}	$i^{6/4}$	VI	iv^{7}	V^{7}	I
Key	B:														Db:							B:		b:					

The second section in this movement that is ambiguous is from m. 133-172. These measures cannot be described in any meaningful way with roman numerals because it closely resembles a Wagnerian passage. This section can be more simply understood as a circle of fifths

[202] One possible explanation for this discrepancy is that there is a mistake in the score and that subsequent scores have been reproduced off of this error.

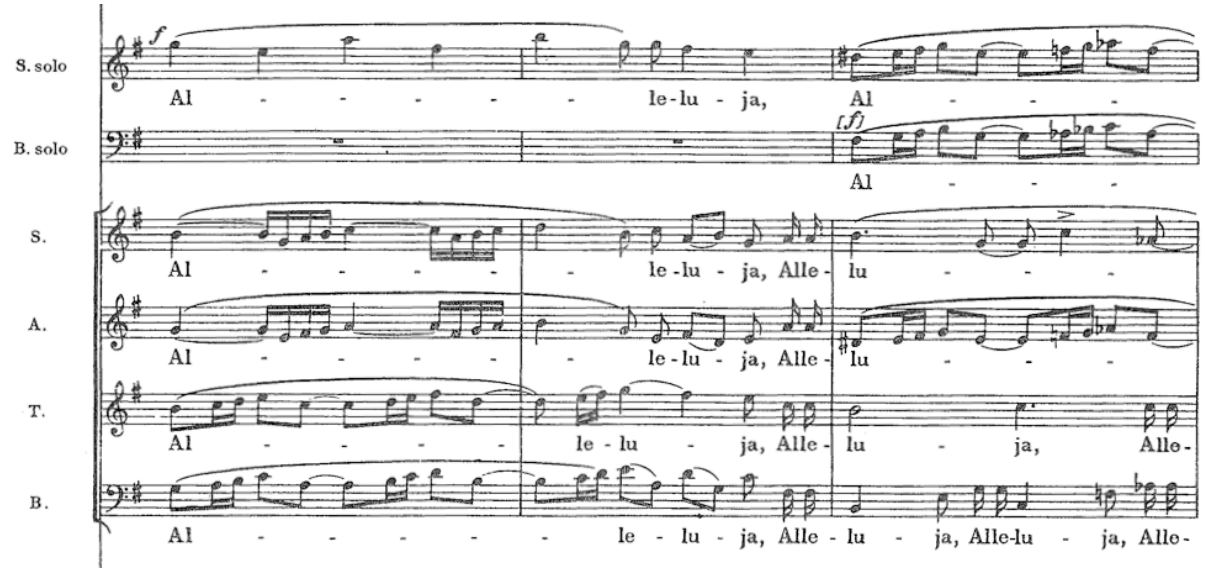
passage with a chromatic bass line traveling from G to C, then $C^{\#}$ to $F^{\#}$ and then to b. The dominant of b minor begins in m.153 and begins to reestablish the home key.

The fourth movement begins in the parallel B major and ends in the home key of G major. This first section strays to b minor (m.14), g minor (m.15) via common tone (d), A major (m.17), and then to D major (m.18) forming a stretched out vi, iv, V, I progression. The second section beginning in m.20 is a restatement of the music from the first part of this movement only done in D major. The vi, iv, V, I progression cadences in F major in m.37.

The *Tempo I* begins in f minor at m.39. As Dvořák wanders through a ½ step motion in the soloists voices creating tension, the piece settles in relative major A^{b} in m. 44 (*poco piu moso)* with the first responsorial from the chorus. The key once again becomes ambiguous as the soloists sing another chromatic passage, fluctuating between A^{b}/A (or $G^{\#}$/A) major, but the next cadence arrives in m. 49 in B major. Dvořák once again achieves this transition by traveling from a flat key to a sharp key, and the sharp third scale degree appears in the soloists' parts (m.51).

The piece then begins a long transition back to G major. The bass line begins in b minor and gradually descends to a G (m.53-57), meanwhile, the soloists sing a prolonged raised fourth scale degree ($F^{\#}$) that eventually resolves to a G within a C major harmony (m.57) in its second inversion (which is an anticipation of our return to G). Two measures later, in m.59, we are in the parallel c minor via common tone modulation, and then move to the dominant of this key (G major) by m.61. We remain in G major for the rest of the piece but experience brief sequences within m.67-68 that add to the rising tension. The pattern is most evident in the alto line beginning in the following passage:

Figure 3.25 Dvořák, *Te Deum*, mvt. 4 (m. 65-67), sequence

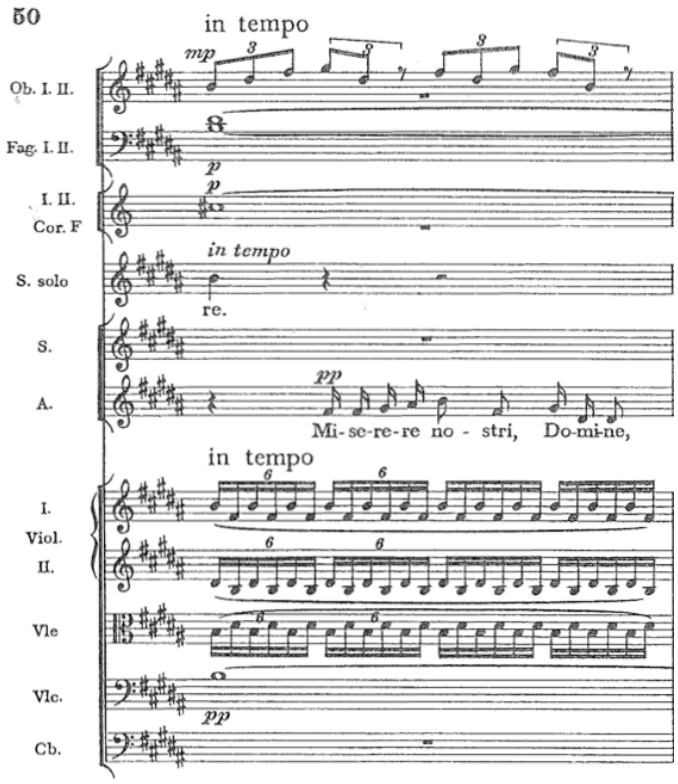


The alto line (m.67) follows a sequence of Si-La-Ti-Do-La and is based on the violin motive from mvt.1 (theme 2). This pattern repeats three times going from the keys of G, A^{b}, and B^{b} and then back to G major (m.69). The chords from m.69-72 are e minor (vi), E^{b} major (via stepwise motion and common tones), e minor, and $g^{\#}$ minor (via depression by ½ step motion). The $G^{\#}$ forms the dominant of $C^{\#}$ major (m.73). The dominant harmony ($G^{\#7}$) in m. 74 then moves to an a^{o7} chord (a secondary dominant functioning chord in D), which leads to a D^{7} harmony (m.75) forming the dominant of the home key. That piece closes in G major (m.76). The piece finishes in G major.

Rhythm/Meter/Tempo Characteristics

This piece has a rhythmic vitality to it as seen in the motives on which it is composed. Many of these happen at the same time in different combinations throughout the piece showing that this piece can be considered a precursor to minimalism and emphasize Dvořák's heritage and the influence of the dance. The element of three is often present in this work. One of the more dense passages from mvt.4 (m.6) is included.

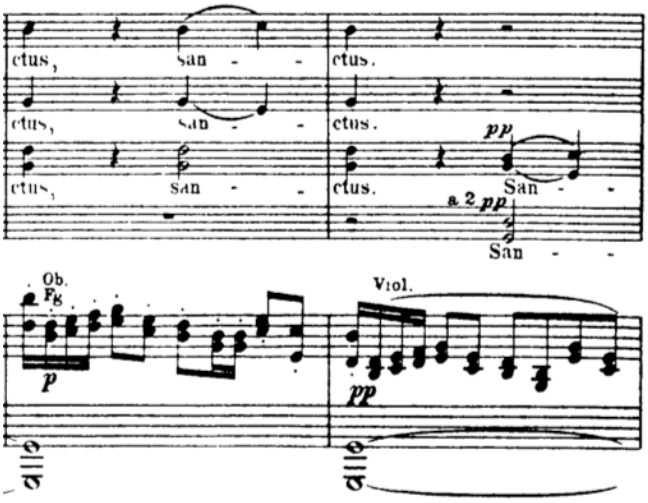
Figure 3.26 Dvořák, *Te Deum*, mvt. 4 (m.6), an example of the rhythmic layers



Articulations

Dvořák's music states explicitly how the music should be performed as is typical of works published from the early Romantic period onward (ca. 1900 and on). This piece is festive and full of marcato and maestoso styles, sforzandos, fanfares, lyrical and light passages (staccato) and all in close proximity to one another such as in the example below.

Figure 3.27 Dvořák, *Te Deum*, mvt. 1 (m.50-51), varying articulations



This piece is extremely romantic and exemplifies Dvořák's passion for opera, and as such, the singing should reflect the many changes of dramatic character set up by the style of the articulations within the music.

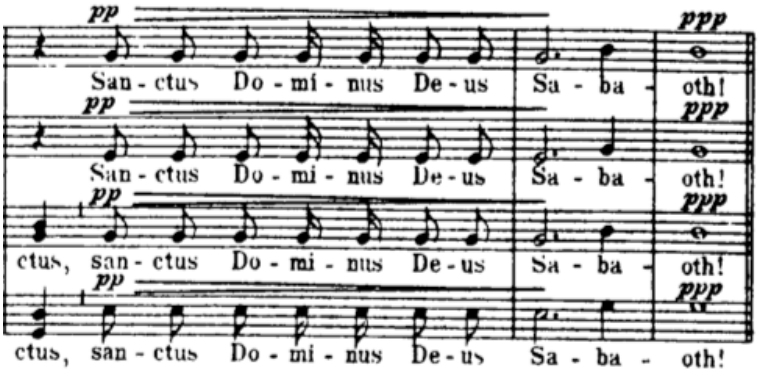
Dynamics

Dvořák's *Te Deum* shows a great depth of dynamic ranges and is best performed with mature musicians. Dvořák very much liked opera, as it was a genre that was accessible to the Masses, and this is reflected in the drama of this work. This work was premiered with nearly 300 singers on stage and is indicative of how he conceived this piece. This work should have a large sound and a wide dynamic spectrum that is contrasted with the solo passages and is reinforced by the orchestral accompaniment.

Texture

This piece varies in texture among homophonic, polyphonic, and contrapuntal textures, as well as by performing forces (chorus, soloist, orchestra). The combined forces only join in the final movement for one Massive display of his compositional talent. Interestingly, when the chorus sings in opposition to a soloist, it is always done in response to one another. The more dense movements are the first and last. A cappella singing is only added for a few measures in the first (m.53-55) and last movements (m.72-74) to add to the sense of drama. The following example shows how the first of these instances resembles the speech like melodies of chant.

Figure 3.28 Dvořák, *Te Deum*, mvt. 1 (m.53-55), chant like section



Performance and Pedagogical Considerations

Using the different key centers of this piece, the *Te Deum* may easily be taught on solfége. A harmonic analysis is paramount to understanding Dvořák's language in this work. One must also consider the size of the ensemble he or she is working with and the ability of its voices as this is a masterwork that was first premiered with nearly 300 singers and an orchestra of 80. The instrumentation is also noteworthy but accessible piano reductions are available in choral scores. It is also important to understand the history of this piece, its inception, and the background of the composer. For example, someone may conceptualize this piece differently if he or she did not know that Dvořák loved opera and what it did for the Masses. This piece is almost minimalistic and a great deal of it can be taught easily by first introducing the different motives.

Conducting Considerations

Each of the movements should be conducted *attacca*. Noting where Dvořák has placed the musical and textual stresses may also enhance a performance. This is especially true in noticing the influence of the dance and the element of three because many times the percussion follows this three pattern and adds to the dance feel of the propelling string lines. A conductor should also be aware of the depth of the rhythmic layers in the orchestra. Subdivision of the beat is never needed within this work. Some of the harder measures to conduct are the very first two measures due to a superimposed triplet (mvt.1, theme 1), and then coming out of it into a syncopated 16^{th} note pattern in the violins at m.3 (mvt.1, theme 2).

Unit II. "Te Deum" by Joseph Haydn

Biographical Sketch

Franz Joseph Haydn was born on March 31, 1732, during the period of the Enlightenment, and died in Vienna on May 31, 1809 at the dawning of Romanticism. There are discrepancies as to whether he was born on March 31st or April 1st.[203] Haydn's younger brother, Michael, told everyone that it was the earlier day to save Joseph from being called the "April Fool," and as such, this would be the first example of the humour we associate with Haydn. [204]

His career began in the patronage system and he died as a free artist. He was immensely popular in Europe as early as the 1760s, had become the most prominent composer in Europe by the 1780s, and was regarded as a cultural hero from the 1790s until his death.[205] He was the first member of the three composers who we refer to as the "Viennese Classics" and is often called the "the father of the symphony and the string quartet." He is considered to be an absolute composer because of the time in which he composed, but his programmatic side will be discussed later. No other composer was as historically important to classical composition, because his works were of such quality, creativity, and quantity.[206] There are three distinct compositional periods of his career: 1761-1790 (the first post at the Esterházy court), 1791-1795 (London years), and 1795-1802 (return to the Esterházy castle where he died). Main events that occurred within those periods are: in 1766 he became the head Kapellmeister at the Esterházy court; in 1776, he became responsible for the opera and the Prince's Chapel music; and in 1779 he negotiated his musical independence from his employer.

Haydn was born in Rohrau, a small market town on the borders of Austria and Hungary, where his family members were artisans and trades people. Haydn's father, Mathias Haydn, and great grandfather were master wheelwrights and wagon builders[207]. Mathias was also a farmer,

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[203] H.C. Robbins Landon, *Haydn* (New York: Praeger Publishers, 1972), p. 14.

[204] Ibid.

[205] James Webster, "Haydn, (Franz) Joseph," *The New Grove Dictionary of Music and Musicians*, vol. 11 (London: Macmillan publishers Limited, 2001), p. 171.

[206] Joseph Haydn, Mozart, Beethoven.

[207] A person who tends to and repairs wheels.

village sexton[208], and *Marktrichter*[209]. "He had to supervise the town market, see that the roads were kept in order and that the people paid their dues to the Lord of the Manor, behaved themselves properly, and attended church on Sunday."[210] Haydn's mother, Anna, served as a cook in Count Harrach's, the lord of the village, household. Joseph was the eldest child of a family of twelve children which bore 3 sons, all of which came to be musicians but only he and Michael became famous composers. The third son, Johann Evangelist, became a successful tenor and sang in the choir at Esterháza castle.

Haydn showed a strong aptitude toward music in his early childhood which was fostered by his parents' love of music. His parents had no musical training but would play music at their home on Sundays and holidays. Mathias loved folk-songs and learned to play the harp by ear, and Anna and Joseph would sing along with him. "Albert Christoph Dies (one of Haydn's biographers) says of Haydn's father that 'all the children had to join in his concerts, to learn the songs, and to develop their singing voice,' adding that he also organized concerts among the neighbors."[211] They soon noticed that Haydn had a strong aptitude for music as he was soon able to repeat all the songs he heard. Haydn's parents began to hope that he would be able to make a living using his brain instead of his hands. Mathias believed Haydn might be able to become a teacher, but Anna had hoped that we would be able to become a priest so long as he had a good education.[212]

Haydn's first opportunity for an education came about when his cousin, John Mathias Franck, visited one Sunday in 1738.[213] He was a choral director and schoolmaster in Hainburg, and he took notice of the boy's gifts during the family's regular Sunday musical activities. Joseph joined in singing the songs he knew and John immediately took interest in his "weak but

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[208] A church employee who was responsible for the upkeep of the building and possibly ringing the bell and digging graves.

[209] Literally means "market magistrate," or the supervisor for the village market.

[210] Landon, *Haydn*, p. 14.

[211] Webster, "Haydn, (Franz) Joseph," *The New Grove Dictionary of Music and Musicians*, p. 172.

[212] Landon, *Haydn,* p.15.

[213] Ibid.

pleasant voice."[214] Interestingly, "at the same time, the six-year-old boy pretended to accompany the singing on an imaginary violin, drawing a piece of wood, representing the bow, across his left arm, which he held in the position of a player holding a violin. What was more to the point, Franck noticed, was that the 'bow' kept perfect time."[215] He asked Mathias to let Haydn move in with him so that he could begin advanced music instruction, and so at the age of five, Joseph left his childhood home forever.[216]

Haydn endured two years of these lessons with his cousin, which turned out to be very physically demanding. Georg August Griesinger writes:

> He received instruction in reading and writing, in the catechism (because his parents believed his true calling was the priesthood), singing, on almost all the string and wind instruments, and even on the timpani. Haydn often said, "I will be grateful to this man even in the grave…he taught me so much, even though in the process I received more beatings than food."[217]

Fortunately for Haydn, he was lucky enough to attract the attention of a new teacher, Karl Georg Reutter, Kapellmeister at St. Stephen's Cathedral in Vienna, who had come to Hainburg in search of new choirboys.[218] Reutter was encouraged to hear Haydn's voice and was delighted and surprised by his ability to sing at sight and with such purity of tone.[219] Reutter was even more surprised when he learned how quick of a learner Haydn was. He "asked the boy to sing a trill, and Joseph replied, 'I don't know how to that. My cousin [Franck] cannot sing a trill, so he hasn't been able to teach me.'"[220] Reutter demonstrated a trill for Haydn and he immediately was able to perform a perfect trill.[221] "Reutter was so delighted that he filled the child's pocket

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[214] Ibid.

[215] Ibid.

[216] Ibid.

[217] Webster, "Haydn, (Franz) Joseph," *The New Grove Dictionary of Music and Musicians*, p. 172.

[218] Karl Geiringer, "Franz Joseph Haydn," *The International Cyclopedia of Music and Musicians*, (New York: Dodd, Mead & Company, 1985), p. 937.

[219] Landon, *Haydn*, p. 17.

[220] Ibid.

[221] Ibid.

with the bowl of cherries he had been eating and made up his mind at once that Joseph must join his choir."[222] Vienna was much further from his home, but his parents agreed to let him attend St. Stephen's as it would an opportunity for him to "get on in the world."[223]

Haydn experienced difficulty once again while staying at the corresponding precentor's[224] house. Haydn found that the musical instruction and meals both lacked in substance and quantity, especially for a choir of growing boys. "A. K. Dies, a biographer who got his information from Haydn himself, reports as follows: 'It seemed as if one were purposely starving his body as well as his soul.'"[225] "He [Haydn] said, many years later, that he found Reutter to be a harsh, cruel and unfeeling man who had never given him more than two lesson in composition."[226] The main benefit of this ten-year instruction was that Haydn gained valuable experience working in the church and understanding its practices. Haydn's eight-year-old brother, Michael, joined him at this school in 1745 as one of the sopranos. Michael was just as fast a learner as Joseph; Michael could reach the high notes now with much more ease than his older brother, and was fast becoming the favorite.[227] Unfortunately, as with all young men, Joseph's voice eventually broke and after one performance, Empress "Maria Theresa said that he sang 'like a crow,' while rewarding Michael for his beautiful singing."[228] Haydn gave Reutter a final reason for him to no longer be a part of the choir when he cut off a boy's hair after he had annoyed Haydn. He was summoned to Reutter's office and tried to avoid punishment by saying that he would rather leave than be beaten, but Reutter's response was, "That won't help you-first you will be whipped and then off you go!"[229] "On a bitter November day in 1749, Joseph, with

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[222] Ibid.

[223] Ibid.

[224] A person who facilitates worship.

[225] Geiringer, "Franz Joseph Haydn," *The International Cyclopedia of Music and Musicians,* p. 937.

[226] Landon, *Haydn*, p. 19.

[227] Ibid, p.20.

[228] Webster, "Haydn, (Franz) Joseph," *The New Grove Dictionary of Music and Musicians*, p. 173, Maria Theresa was her mother and ruled from 1740-1780.

[229] Ibid.

three worn shirts, a ragged jacket and no money, was turned out into the world to fend for himself."[230]

Haydn moved into the house of Johann Michael Sprangler, a friend and music teacher, and began to look for his next job. A few months passed and Sprangler's second child was born. Haydn then decided that he needed seek out conditions which were not as cramped, and he met Anton Buchholz, a tradesman friend and colleague of Haydn's father, who "decided to help the composer by lending him, unconditionally, one hundred and fifty florins."[231] Haydn, who repaid this loan back in his will, rented a gloomy and uncomfortable attic at 1220 St. Michael's Square, Vienna.[232] He had no fire and a roof that let in the rain, but he was able to fill his time composing. He also taught music lessons (mostly to children), partook in serenades, furthered his own studies on the harpsichord, and accompanied the students of the composer Niccoló Porpora.[233] Haydn performed additional various menial tasks for the composer in exchange for lessons in Italian, voice, and composition. Soon after, he began composing keyboard music and continued to gain more social and personal acquaintances as his reputation as a teacher and musician grew.

Haydn met Count Karl Joseph von Fürnberg at the castle of Winzierl where he played chamber music (and where he also wrote his first string quartets in 1755). Fürnberg, appreciative of the Haydn's genius, recommended him for a musical position in 1758 at Count Ferdinand Maximilian von Morzin's court.[234] He was engaged by Count Morzin as Kapellmeister at his estate in Lukavec. "This was a great step forward for Joseph both socially and financially, for not only was he now paid two hundred florins a year, as well as receiving free board and lodging, but the Count had his own orchestra of sixteen musicians who played, during the winter, in Vienna and during the summer in Lukavec."[235] Haydn continued to grow at

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[230] Ibid.

[231] Landon, *Haydn,* p. 22.

[232] Ibid.

[233] Ibid, p.24.

[234] Ibid.

[235] Ibid, p.25.

this post composing more pieces until he wrote his first symphony in 1759at age 27.[236] "Haydn conducted from the harpsichord, as was the tradition. There was loud applause at the end of the symphony, but he was unaware that among the audience was Prince Paul Anton Esterházy, a nobleman of enormous wealth and with vast estates. He took care to remember the name of the young composer whose symphony he had just enjoyed."[237]

Haydn decided that he would like to have some companionship now that he had finally established himself as an artist and was financially secure. He had fallen in love with one of his pupils, Therese Keller, and wished to marry her, but she had entered into the nunnery and so he pursued her sister instead, Maria Anna, the eldest daughter of a wigmaker. Her father was a barber in Vienna and would be one of Haydn's first patrons who seemed to have helped him and employed him in his times of poverty. They married in 1760, but unfortunately they did not get along, as she was quarrelsome and nagging. They remained married for the rest of her life but he remained separated from her for most of the time. He wrote her letters and sent her money, but according to a contemporary report, he never opened her letters.[238] It is ironic that we often refer to Haydn fondly as "Papa" because he never became an actual father due to his unsuccessful marriage, rather this title refers to his pleasant disposition, good humor, and being associated as "the father of the symphony." Haydn describes his wife as being "incapable of bearing children, and thus I was less indifferent to the charms of other women."[239]

In 1761, Count Morzin had to dismiss his instrumentalists due to his excessive spending habits, but before Haydn's situation became dire, Prince Paul Anton Esterházy offered him a post and engaged him to enter his estate in Eisenstadt as the Vice-Kapellmeister on May 1, 1761. Haydn would succeed the old and weak Kappellmeister, Gregor Joseph Werner, after his death.

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[236] Geiringer, "Franz Joseph Haydn," *The International Cyclopedia of Music and Musicians,* p. 937.

[237] Landon, *Haydn*, p. 25.

[238] Nicolas Slonimsky, Laura Kuhn, Dennis McIntire, "Haydn, (Franz) Joseph," *Baker's Biographical Dictionary of Musicians*, vol. 3 (New York: Schirmer Books, 2001), p. 1497.

[239] Webster, "Haydn, (Franz) Joseph," *The New Grove Dictionary of Music and Musicians*, p. 176, this is according to Griesinger, the first biographer of Haydn.

The Prince maintained his own opera house and marionette theatre and paid for authors, artists, and composers to write for him. Haydn would serve as his resident composer. The Prince was a patron of the arts but kept tight reigns on his employees. The following lines appeared in his contract:

> Whenever His Princely Highness commands, the vice-Kapellmeister is obligated to compose such works of music as His Highness may demand; further not to communicate [such] new compositions to anyone, still less allow them to be copied [for others], but to reserve them entirely and exclusively for His Highness; most of all to compose nothing for any other person without prior knowledge and gracious consent.[240]

He served this Prince until he died the next year and his brother, Nicolaus, "the Magnificent," succeeded him.

Haydn was put in charge of the music for the court entertainment (Werner was in charge of the music for the Prince's chapel), was to oversee the instruments and music library, train the female singers, and conduct and supervise the musicians of the royal orchestra.[241] At this post, he was able to conduct operas, perform in chamber music, and compose for various royal functions. Haydn was thought of as servant as he was to report each morning to the "antechamber" of the Prince to receive his orders for the day, was obliged to dress formally complete with white hose and a powdered wig with a pigtail or a hair bag, and was eat with the rest of the musicians and servants. Haydn received 400 gulden a year at this post that eventually rose to 782 gulden a year.[242]

The late 1760s brought some hard times to Haydn at his work place. In 1765, one of Haydn's flautists, Franz Sigl, accidentally set a house on fire which led Werner to believe that Haydn was not managing his staff well. The chief court administrator recommended that Sigl be imprisoned, but Haydn was able to defend Sigl so that he was only dismissed from his post. Werner who had just signed his last will, wrote to the Prince suggesting that he was not keeping track of his musicians, the state of the catalogues of resources at the hall was in disarray and not done, and instruments were missing. The Prince responded by telling Haydn to work on getting

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[240] Webster, "Haydn, (Franz) Joseph," *The New Grove Dictionary of Music and Musicians*, p. 176.

[241] Landon, *Haydn*, p.30.

[242] Ibid, p. 31.

the instruments and music catalogued and to compose some pieces he could play. As a result, Haydn composed many pieces for the baryton[243], which the Prince was proficient at playing. He also started work on a catalogue of his own works to show his compositional output. This document, *Entwurf-Katalog* ("draft catalogue"), was a decoy so that he could continue to compose as he wished. Haydn was promoted to Kapellmeister in 1766 at the death of Werner.

Haydn's responsibilities also grew as the size of his second employer's (Nicolaus, the "Magnificent") palace grew when he built the palace of Esterház, modeled after Versailles, Esterháza. This palace dwarfed the splendour of Eisenstadt and was secluded. As a result, Haydn spent much of his time away from the large cities, but it was to Haydn's advantage because it allowed for his creativity and compositional style to be perfected. "'There was no one near me to confuse and torment me and thus I was compelled to become original,' Haydn said to his first biographer, Alois Griesinger."[244]

His output during this time of his life included many different types of music consisting of about 80 of his 104 symphonies, five Masses, music to several marionette plays, keyboard music, about 40 string quartets, 125 baryton trios, about 30 piano sonatas, and nearly all of his operas. The only vocal work of any significance comes from 1760 and was the first of Haydn's two different *Te Deum* settings (HXXIIIc:1). This vast output gave Haydn a chance to constantly improve and amuse himself by experimenting with the sounds we find in his symphonies.

The famous symphonies from the1760s and 1770s include *La passione, Trauersinfonie, Abschiedsinfonie* ("The *Farwell* symphony"). The 1760s represent Haydn's experimental time with orchestra while serving as the conductor of the royal orchestra at the Esterházy court. The 1770s represent Haydn's lessening dependence on the old styles and exudes pathos and ingenuity.[245] The last movement of the *Farwell* symphony ends in a slow section where one by one the performers cease to play and then leave the stage. A traditional explanation for this is that Haydn was trying to show the Prince that he and his performers were ready to return home

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[243] An old cello like instrument that has now passed into obscurity.

[244] Geiringer, "Franz Joseph Haydn," *The International Cyclopedia of Music and Musicians,* p. 937.

[245] Ibid, p. 940.

to Esterháza after a ten month, "summer" vacation.[246] A more plausible explanation is given by G. G. Ferrari in his 1830 book, *Anedotti piacevoli ed interessanti*, as he personally knew Haydn and says that the Prince had disbanded the orchestra and so Haydn sought to demonstrate this theatrically in his music.[247] Nevertheless, the orchestra was retained and he was continually noticed internationally as a famous composer. Empress Maria Theresa used to jest that, "in order to see good opera she had to go to the county."[248]

The 1780s marked one particularly large milestone in his career. Haydn's music was appearing illegally all over Europe as early as the 1760s, but he was able to negotiate a new contract on New Years Day 1779, which allowed him to have compositional freedom. "The prince was losing interest in instrumental music; Haydn must have persuaded him to strike a compromise, whereby he remained in residence at court, continued in charge of the opera and drew his full salary, but was granted compositional independence in other respects, including the income from sales of his music."[249] Haydn tried to maximize his profit by hiring Artaria's publishing company to begin publishing his works, selling private subscriptions of his music, and selling copies of his music to multiple countries. He gained definite international recognition and could hardly keep up with the demand for new music. He decided to focus on instrumental works for both amateurs and experts along with opera excerpts and lieder. Also during this time, "Haydn was elected a member of the Modena Philharmonic Society; in 1784 Prince Henry of Prussia sent him a gold medal; in 1785 he was commissioned to write a 'passione instrumentale,' *The 7 Last Words* (a symphony with seven sonatas set to the words that Christ would have said on the cross), for the Cathedral of Cadiz; in 1787 King Friedrich Wilhelm II gave him a diamond ring; [and] many other distinctions were conferred upon him."[250]

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[246] Landon, *Haydn*, p. 39.

[247] Slonimsky, Kuhn, McIntire, "Haydn, (Franz) Joseph," *Baker's Biographical Dictionary of Musicians*, vol. 3, p. 1495.

[248] Webster, "Haydn, (Franz) Joseph," *The New Grove Dictionary of Music and Musicians*, p. 179.

[249] Ibid, p. 181.

[250] Slonimsky, Kuhn, McIntire, "Haydn, (Franz) Joseph," *Baker's Biographical Dictionary of Musicians*, vol. 3, p. 1496.

Three important people also entered Haydn's life in this decade, the first being the singer Luigia Polzelli (1779) and her violinist husband who came with her to join the orchestra. Haydn was 28 years younger than she, but her company comforted him and his disappointments with his own marriage. The second person is Marianne von Genzinger with whom he found much intellectual understanding. She was musical and refined. The third and most important person he met was young Mozart in 1781 during one of his many visits to Vienna.

Mozart, nearly a quarter of a century younger than Haydn, had come to study under him, and consequently they began to learn and respect each other's genius as is evident when Haydn told Mozart's father that Mozart, "was the greatest composer known to me either in person or by name."[251] Haydn very much enjoyed the drama that Mozart included in his music, and Mozart learned how to structure his compositions from the master. Mozart even devoted a set of six string quartets to Haydn.

Unfortunately, in 1790, Haydn's beloved master whom he would have like to serve for forever, Nicolaus the "Magnificent" had died, and his successor, Paul Anton, disbanded the orchestra. Haydn retained his title and yearly salary of 400 florins along with a pension left to him by Nicolaus of 1,000 florins a year, but he had nothing to do without an orchestra and so he immediately left the castle and went to take up a permanent residence in Vienna.[252] During his travels in Austria, he met Johann Peter Salomon in 1790, the enterprising London impresario who persuaded him to travel to London for a series of concerts.[253] When a concerned Mozart said to Haydn, "But you don't know the language," Haydn replied, "My language is understood all over the world."[254] Haydn arrived in England on January 1, 1791 and remained there until 1795, composing many of the programmatic symphonies that we associate with his name.

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[251] McIntire, "Haydn, (Franz) Joseph," *Baker's Biographical Dictionary of Musicians*, vol. 3, p. 1496.

[252] Landon, *Haydn,* p. 61.

[253] Ibid, p. 62.

[254] Ibid.

Haydn was well received in London as an internationally great composer and his twelve *London* Symphonies[255] helped carry his name all over the world ever since their composition due to their appeal to the international audience. The King even expressed his appreciation for Haydn's art and he was even eventually was bestowed a Doctor of Music degree from the University of Oxford.[256] Interestingly enough, the most significant artistic experience for Haydn during his stay in England was not one of his music or receiving awards, but his experience at the great Handel Festival that was held in May and June 1791 in Westminster Abbey. It was at this festival that he heard vocal music on a whole new scale in the great oratorios such as Handel's *Messiah* that inspired him to compose *The Creation* (1797-1798).

The beginning of 1792 brought terrible news to Haydn that Mozart had died at the age of 35. This shocked Haydn so much that "his notebook only has one sentence about it-'Mozart died on 5th Dec. 1791,' but a few days later he wrote to his friend and fellow-Freemason, Johann Michael Puchberg, who had been a good friend to Mozart in the poverty that had made the young composer's final years of life miserable:

> …For some time I was beside myself about his death and could not believe that Providence would so soon claim the life of such an indispensable man. I only regret that before his death he could not convince the English, who are benighted in this respect, of his greatness-a subject about which I have been preaching to them every single day."[257]

Haydn would be drawn back to Vienna when Prince Paul Anton requested that he return in 1791 per his contract, however, he replied that he had signed on for another year in London and explained that he would return when they finished their concert season.[258] He did not return until 1794 when coincidentally, he set out on a long journey through Bonn (where he met his future pupil, Beethoven) and Frankfurt.[259] Luckily for him, Nicolaus II ascended the Esterházy throne after Prince Paul Anton died in 1794. The new Prince was in favor of reestablishing the

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[255] These include notable symphonies such as the *Surprise, Salomon, Military, Drum Roll, The Clock, Oxford* among others.

[256] Landon, *Haydn*, p. 69.

[257] Ibid, p. 73.

[258] Webster, "Haydn, (Franz) Joseph," *The New Grove Dictionary of Music and Musicians*, p. 185.

[259] Ibid, p. 186.

royal orchestra and wished for Haydn to return to his post as Kapellmeister. "When Haydn returned to Vienna, the net proceeds from his stays in England were quite satisfactory, from both an artistic and a material standpoint. He brought back with him 768 pages of new compositions and a net profit of 24,000 florins (about 2,400 pounds)."[260] This would supplement his now larger income, but now he generally only contributed to the court for special festive occasions and per request of his new master, he wrote more works for the church, including six Masses. "He required of Haydn, apart from administrative duties, only to compose a Mass once every year for the name-day[261] of his wife, the Princess Maria Hermenegild, of whom Haydn was particularly fond. We owe to this circumstance Haydn's six last and greatest Masses, written between 1796 and 1802."[262] "Nicolaus II largely abandoned Eszterháza in favour of Vienna and Eisenstadt."[263]

"His Mass in C major was entitled *Missa in tempore belli* (1796), for it was composed during Napoleon's drive toward Vienna. The second Mass, in B-flat major, the *Heiligmesse,* also dates from 1796. In 1798 he composed the third Mass, in D minor, which is often called the *Nelsonmesse,* with reference to Lord Nelson's defeat of Napoleon's army at the Battle of the Nile."[264] The fourth Mass, in B-flat major (1799), is called the *Theresienmesse* in honor of the name-day of the Austrian Empress Maria Theresa who was the wife of Francis II, the last Holy Roman Emperor (but is later associated with Empress Marie Therese).[265] "The fifth Mass, in B-flat major, written in 1801, is known as the *Schöpfungsmesse*, for it contains a theme from the

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[260] Geiringer, "Franz Joseph Haydn," *The International Cyclopedia of Music and Musicians,* p. 939.

[261] A name-day is a day that is celebrated in honor of the saint for which a person is named.

[262] Landon, *Haydn*, p. 92.

[263] Webster, "Haydn, (Franz) Joseph," *The New Grove Dictionary of Music and Musicians*, p. 187.

[264] Slonimsky, Kuhn, McIntire, "Haydn, (Franz) Joseph," *Baker's Biographical Dictionary of Musicians*, vol. 3, p. 1496.

[265] John A. Rice, *Empress Marie Therese and music at the Viennese court* (Cambridge: Cambridge University Press), p. 240.

oratorio *Die Schöpfung* (The Creation). The sixth Mass, in B-flat major (1802), is referred to as the *Harmoniemesse,* for its extensive use of wind instruments; the word 'harmonie' is here used in the French meaning, as the wind instrument section."[266]

"Other than Masses, Haydn's only important liturgical work from this period is the *Te Deum* 'for the Empress' (HXXIIIc:2), probably composed in 1800 and apparently the first performance was given in September in Eisenstadt, perhaps in conjunction with the visit there of Lord Nelson (whence the nickname 'Nelson Mass' for the *Missa in angustiis*)."[267] During this time, he also composed his second oratorio, *The Seasons* (1799-1801), along with many other works including the Trumpet Concerto in E^b and a solemn tune for the Austrian national anthem, the *Emperor* quartet.[268]

These works were composed very late in his life, after he had already written more works than most composers would write in their lifetimes, and he was still coming up with new and fresh ideas. "In 1799 Haydn began to complain of physical and mental weakness. He wrote to Hártel in June:

> "Every day the world compliments me on the fire of my recent works, but no one will believe the strain and effort it costs me to produce them. Some days my enfeebled memory and the unstrung state of my nerves crush me to the earth to such an extent that I fall prey to the worst sort of depression, and am quite incapable of finding even a single idea for many days thereafter; until at last Providence revives me, and I can again sit down at the pianoforte and begin to scratch away."[269]

An alternate version of this or a possible draft includes this passage:

> "It is almost as if with the decline in my mental powers, my desire and compulsion to work increase. O God! How much remains to be done in this glorious art, even by such a man as I have been!"[270]

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[266] Slonimsky, Kuhn, McIntire, "Haydn, (Franz) Joseph," *Baker's Biographical Dictionary of Musicians*, vol. 3, p. 1496.

[267] Webster, "Haydn, (Franz) Joseph," *The New Grove Dictionary of Music and Musicians*, p. 189.

[268] Landon, *Haydn*, p. 97.

[269] Ibid.

[270] Ibid.

The Seasons failed partially because of his declining health, but also because it lacked the variety of subject matter that was found in *The Creation*. Regardless, he was still recognized as an internationally renowned composer and in his later years was given many honours, had portraits painted in his image, and had authors wanting to write his biography. He retired to his position at the Esterházy's. "Princess Maria Hermenegild saw that his old age was comfortable and even had Prince Nicolaus II give him the best Esterházy wine for his table and the Prince's own doctors and medicines for his frail and dying body."[271] According to Geiringer, "the last years of his life Haydn devoted to the sifting and arrangement of his artistic legacy. In 1805 he had his faithful factotum Johann Elssler compile a 'Catalogue of those Compositions, which I recall offhand having composed from my 18th to my 73rd year,' or *Haydn-Verzeichnis*, a highly significant document for all concerned with Haydn research."[272]

Haydn's last ounces of strength were sapped away by his agitation with the French during the Napoleonic wars. "The French were bombarding Vienna and when a cannon ball fell near the house, Haydn held out his arms to the terrified servants and said to them seriously: 'Don't be afraid, where Haydn is nothing can befall you.'"[273] Vienna eventually had to agree to surrender to Napoleon and even this military leader valued the master's art enough to order an honor guard be placed at Haydn's residence. On May 31, 1809, the 77-year-old man passed away as, Elssler reports, "quietly and peacefully" as a free artist.[274]

The French occupation made for a quiet burial. Prince Nicolaus II was given permission to take Haydn's body back and rebury it at Eisenstadt, but he did not do so until 1820.[275]

> When Haydn's body was exhumed, it was found to be headless. Two friends of Haydn's had removed his head-they said they wanted to protect it from 'desecration'-and agreed to return it when the Prince offered a reward for its recovery. The Prince broke his promise and gave no reward, but so did the possessors of Haydn's skull; they sent another

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[271] Ibid, p. 99.

[272] Geiringer, "Franz Joseph Haydn," *The International Cyclopedia of Music and Musicians,* p. 939.

[273] Landon, *Haydn*, p. 99.

[274] Geiringer, "Franz Joseph Haydn," *The International Cyclopedia of Music and Musicians,* p. 939.

[275] Landon, *Haydn*, p. 100.

skull to be buried with Haydn's body. Eventually they gave the skull to the Society of the Friends of Music, and in 1954 it was finally united with the rest of the body in the grave under the Bergkirche in Eisenstadt where so much of his beautiful music had been given to the world. [276]

Personality

Haydn is a perfect example of a self-made man from a very humble background who exemplified the Enlightenment ideal of *honnete homme.*[277] Those who worked under him regarded him as a father figure as he cared deeply and affectionately for his pupils, musicians, and those that he directed. He was easy going in his later years and was regarded as pious, good-humored, concerned for the welfare of others, proud of his students, regular in habits, and conservative; however, he was a lonely man due to his unhappy marriage. [278]

In spite of that, he was a thorough optimist and at peace with himself and the world, and thus it was natural to see him serving God, whom he looked upon as the Creator of the world, with love and devotion.[279] "He began every work with 'In nomine Domini' and ended it with 'Laus Deo.' Out of a glad heart he thanked God for his blessed and wondrous gifts."[280] "His faith was, to him, a source of happiness, and when someone accused him of setting the final section of the Mass ('O Lamb of God, that takest away the sins of the world, have mercy upon us') to music that is too cheerful to be appropriate, he replied that to him the important words of that prayer are not 'sins' but 'takest away,' so that the thought made him happy."[281]

With the exception of only a few compositions, Haydn's compositions reflect his joyousness and good cheer.[282] He made it his mission to share his optimism with those around him and this is "brought out in a letter which Haydn addressed a few years before his death to several lovers of the arts in the little city of Bergen on the island Rügen:

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[276] Ibid.

[277] The man whose good character and worldly success enable and justify each other.

[278] James Webster, *Grove Music Online* [Web site], "Haydn, Joseph: Character and Personality" (09 April 2011), Site Address: http://www.oxfordmusiconline.com.

[279] Geiringer, "Franz Joseph Haydn," p. 939.

[280] Ibid.

[281] Landon, *Haydn*, p. 28.

[282] Geiringer, "Franz Joseph Haydn," p. 939.

> "You give me the most gratifying assurance that I am often the enviable source from which you and many families obtain pleasure and contentment. Often when I was struggling against obstacles of all kinds, often when strength of mind and body failed me and it was difficult for me to persevere in the course upon which I had set out, a secret feeling whispered to me: There are so few happy and contented people here below, everywhere men are oppressed by trouble and care; perhaps your labour may sometimes be a source, from which those who are burdened with care may derive a moment's relief and relaxation. Here was a powerful incentive for carrying on."[283]

"Haydn's character was marked by a duality between earnestness and humour. F.S. Silverstolpe, who saw much of him during the composition of *The Creation*, reported:

> "I discovered in Haydn as it were two physiognomies. One was penetrating and serious, when he talked about anything sublime, and the mere word 'sublime' was enough to excite his feelings to visible animation. In the next moment this air of exaltation was chased away as fast as lightning by his usual mood, and he became jovial with a force that was visible in his features and even passed into drollery. The latter was his usual physiognomy; the former had to be induced."[284]

Haydn's compositions reflect these personality traits.

Compositional Characteristics

We often regard Haydn as the "father of the symphony" and creator of the form of the symphony and the string quartet, however, this is not entirely accurate. The form of the symphony was actually established by Johann Stamitz and his associates at the Mannheim School and the string quartet originated even earlier. We can, however, consider Haydn as the "father of the symphony" because of his development of it as a form and major performing force for it was Haydn's progressive thinking and invention that places him above his contemporaries and a model of classical composition. His genius is revealed to us in how he composed and his style through his variety of moods, character changes, beautifully crafted variations, creative orchestrations, and contrast among the movements of the symphony.

Haydn's symphonies consisted of three contrasting sections (between major and minor keys, and fast and slow tempos) *Allegro, Andante,* and *Allegro*, with a *Minuet* being inserted

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[283] Ibid.

[284] James Webster, *Grove Music Online* [Web site], "Haydn, Joseph: Character and Personality," (09 April 2011) Site Address: www.oxfordmusiconline.com.

before the final movement.[285] The first movement was often set in sonata form. The second movements was often a variant on the first theme, and then the final movement would return to the opening theme to close off the cycle. His string quartets would follow this same formula on a smaller scale.

Haydn's music can be defined more closely by not looking at the stereotypes of the Classical style. His music has elegant and lean orchestration in which each part is distinct but contributes to the whole, has intense bass lines, constant motivic-thematic development, rhythmic vitality, and of course, unpredictability that we identify with his humor.[286] They are structured to progress in form and continually develop. "Many [of his] works exhibit tendencies towards through-composition or 'cyclic' organization."[287]

Haydn was a master of rhetoric and formulated his pieces like the best writers can base a book off of well-constructed topoi[288]. "This is a matter not only of musical 'topoi' and rhetorical 'figures' but also of contrasts in register, gestures, implications of genre, and the rhythms of destabilization and recovery, especially as these play out over the course of an entire movement."[289] He was a master word-painter and tied his pieces together via key associations, semantic associations (the flute with the pastoral) and musical conceptualizations (long notes on ae-*ter*-num), and referential associations, especially in his symphonies, which invoke serious human and cultural issues including religious belief, war, pastoral, the times of day, longing for home, ethnic identity, and the hunt.

Other cultural influences possibly could have been rococo styles of architecture (being ornate and playful) and the Enlightenment, although this occurred much later in Austria than in most other nations. This greatly affected views on education, religion, social justice, and was

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[285] Slonimsky, Kuhn, McIntire, "Haydn, (Franz) Joseph," *Baker's Biographical Dictionary of Musicians*, vol. 3, p. 1497.

[286] Ibid.

[287] Webster, "Haydn, (Franz) Joseph," *The New Grove Dictionary of Music and Musicians*, p. 194.

[288] A topic sentence or main idea.

[289] Webster, "Haydn, (Franz) Joseph," *The New Grove Dictionary of Music and Musicians*, p. 194.

often satirized in literature. "Haydn reached his own artistic mastery at the time of this intellectual and social ferment in Austria (c. 1770-1790), and it seems highly unlikely that the man who ultimately gained an international reputation as the greatest living composer would have been immune to these powerful forces."[290]

Additionally, "a theory has been put forward that Haydn's themes were derived from the folk melodies of Croatian origin that he had heard in the rural environment of his childhood, but no such adumbrations or similarities can be convincingly proved."[291]

Haydn started his career as an immature man writing in proven styles and later departed from these forms in ingenious ways. He was forced to become original because much of his compositional career was spent isolation and thus he experimented with the sounds of the orchestra to find what worked for him.

> "My prince was satisfied with all my works; I received approval. As head of an orchestra I could try things out, observe what creates a [good] effect and what weakens it, and thus revise, make additions or cuts, take risks. I was cut off from the world, nobody in my vicinity could upset my self-confidence or annoy me, and so I had no choice but to become original."[292]

Haydn also said, "Once I had seized upon an idea, my whole endeavour was to develop and sustain it in keeping with the rules of the art."[293] He composed for his audiences and wasn't a hasty writer. His music can be described as popular (for the masses) and artful (innovative). "From about 1755 on, Haydn's music was technically masterful, generically appropriate and rhetorically convincing; every one of his works is best appreciated today in terms of these three modes of understanding, applied in concert."[294]

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[290] David P. Schroeder, *Haydn and the Enlightenment* (Oxford: Clarendon Press, 1990), p. 1.

[291] Slonimsky, Kuhn, McIntire, "Haydn, (Franz) Joseph," *Baker's Biographical Dictionary of Musicians*, vol. 3, p. 1497.

[292] Webster, "Haydn, (Franz) Joseph," *The New Grove Dictionary of Music and Musicians*, p. 192.

[293] Ibid, p. 193.

[294] Ibid, p. 204.

A summary of Haydn's compositional periods

1750s

The inexperienced Haydn looked to the previous masters and depended on their models, began perfecting the string quartet and the symphony, and makes some mistakes like any young composer (parallel fifths, contradictory text and melodies, etc.).

1760s

This decade represents his experimental time with orchestra while serving as the conductor of the royal orchestra at the Esterházy court.

1770s

Haydn's compositions have less dependence on the old styles and exude pathos and ingenuity along with a more rich and profound style.

1780s

Haydn reaches classical maturity in his instrumental works and looks closely to his friend and pupil, Mozart, in his choice of construction of melodic forms, but doesn't lose his own identity and drama of his own works.

1790s and early 1800s

> The nineties mark the period of supreme mastery in Haydn's work. The journeys to London bring the climax of his instrumental composition. With regard to style, no essential changes from that of the eighties may be observed, but the fertility of invention is even greater. Each of the twelve London Symphonies is a supreme masterpiece; works like the *Surprise*, the *Miracle*, the *Military*, the *Clock*, and the *Drum Roll* form highlights in the symphonic literature of all times.[295]

Haydn's return from London marked the pinnacle of his vocal music composition career after being greatly influenced by Handel's vocal music. He composed the Austrian national anthem, and between 1796 and 1802 he contributed six great Masses and two great oratorios,

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[295] Geiringer, "Franz Joseph Haydn," *The International Cyclopedia of Music and Musicians,* p. 941.

The Creation and *The Seasons*. Haydn also learned two valuable lessons from Handel: to let the music depict the text, and to use the text as a structural and formal guide.

> Whether Haydn depicts naïve little pictures of Nature (his representations of animals, times of day, states of the weather, etc., have become especially famous), or whether he gives expression to devout piety, love, exuberant joy in living, anxiety and fright: the device which he chooses is always original and perfectly adapted to the situation. The ability of a mature man combines here with the inspiration of youth.[296]

Commissioning of the "Te Deum"

Empress Marie Therese commissioned Haydn's second *Te Deum*, the *Te Deum* in C. Haydn was swamped with work and requests from wealthy Europeans during his later years and had a deep desire to compose and write down all of his ideas (especially with regards to vocal music), but unfortunately his health was declining. Nevertheless, he accepted a commission from the Empress. Griesinger writes that the first mention of this work occurs in a letter written in the spring of 1799.[297] The first performance of this piece was September 8, 1800, in lieu of the Masses that were usually being performed at this time. We know of no specific performance for the Empress.[298] We can only speculate the reason for this work's commission, but we do know that the Empress was an avid admirer of his works.[299]

"The Empress frequently demonstrated her interest in Joseph Haydn and his music. She owned copies of fifteen of his symphonies and eight of his Masses; helped him obtain the use of the Burgtheater for the first public performance of *Die Schöpfung, Die Jahreszeiten,* and *Die sieben letzten Worte*, some led by the composer himself; commissioned an Italian translation of the text of *Die Schöpfung*; and owned a plenary *Missa ex Creatione mundi*, arranged from the oratorio by an unknown composer."[300]

Marie Therese owned several settings of the *Te Deum*. She owned settings composed by "Ferdinando Bertoni, Graun, Gyrowetz, Hasse, Justin Heinrich Knecht, Paisiello, and Sterkel.

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[296] Ibid.

[297] Lawrence Schenbeck, *Joseph Haydn and the Classical Choral Tradition* (Chapel Hill: Hinshaw Music, 1996), p. 216.

[298] Ibid.

[299] Rice, *Empress Marie Therese and music at the Viennese court*, p. 242.

[300] Ibid, p. 236.

She might have commissioned Haydn to add to this group."[301] Regardless, she must have certainly enjoyed the text.[302] Interestingly, the textual and musical divisions that Haydn used were similar to other settings that the Empress already owned.[303] This finding supports the purpose of this study that a common text and its historical practices can influence multiple composers in similar fashions.

Empress Marie Therese and the Viennese Court

Empress Marie Therese, wife of Emperor Franz II and daughter of Empress Maria Theresa (who ruled from 1740-1780), ruled from 1792 until her death in 1807. Her untimely death at the age of 34 was due to complications on the delivery of her twelfth child. She was a native of Naples and "was accustomed to the vocal aesthetics of Neapolitan opera, but as an inhabitant of Vienna, she grew to appreciate craftsmanship, harmonic sophistication, and rich instrumentation of music cultivated around her."[304] She was a music connoisseur who sang and played the harp and fortepiano. The Empress would be a frequent visitor to Haydn later at Esterháza castle and was a "musical patron, collector, arbiter of taste, a performer, and was a fundamental 'actor' or agent of change and development."[305]

Until the French occupation of Vienna, she and other members of the court often visited the pleasant palaces of Schönbrunn and Laxenburg, "where entertainments, plays, games, balls, and other amusements were held to honor birthdays, name-days, and other celebratory occasions within her immediate family."[306] She often commissioned many new works for these occasions from many great composers to be performed at private concerts. This *Te Deum* was one of these works even though we do not know the exact reason for its commission.

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[301] Ibid, p. 242.

[302] Ibid.

[303] Ibid.

[304] Caryl Clark, review of John A. Rice, *Empress Marie Therese and Music at the Viennese Court, 1792-1807* (Cambridge: Cambridge University Press, 2003) in *Journal of the American Musicological Society* 60, 2 (Summer 2007), p. 422.

[305] Ibid, p. 421.

[306] Ibid.

She sang for one performance of *The Creation,* conducted by Haydn in 1801, where Haydn praised her for having "much taste and expressivity, but a weak voice." Michael Haydn only carefully praised her performances of a piece she had commissioned from him (the *Missa S. Thereisae*) by saying the work respected "the limits of Marie Therese's voice."[307] She sang the solos in the Credo and Benedictus, "Et incarnatus est," and they had no tricky intervals, melissmas, and had only a limited range.[308] Her participation in singing her own commissions along with odd requests (and other events) contributed to her reputation of being immature and irrational.[309]

In addition, "Marie Therese urged Haydn to write a sequel to his late oratorios on the subject of the Last Judgment, prompting Rice to comment that 'by energetically and repeatedly promoting [this] subject for oratorio, she helped to initiate the vogue for eschatological themes' in the nineteenth century."[310] Haydn refused to do more than one commission for her due to the influence of one other aristocratic patron encouraging him not to and his energy being sapped by his oratorios, not just because he was "old and tired."[311] The *Te Deum* was the only work he composed for her.[312]

General Characteristics

Haydn's *Te Deum* is scored for violins, viola, flute, oboe, bassoon, horn in C, trumpet in C, Timpani, chorus, and basso continuo. "After this work was resurrected in the late 1950s by H. C. Robbins Landon, it became one of the most popular of all Haydn's choral pieces."[313] It is a brief work that is full of life and is dominated by the chorus. The chorus sings for all but 17 of this work's 194 measures. The *Te Deum* is only about eight minutes long and it is difficult to

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[307] Ibid, p. 424

[308] Ibid, p. 424

[309] Ibid.

[310] Ibid, p. 427.

[311] Ibid, p. 427.

[312] Ibid, p. 427.

[313] Schenbeck, *Joseph Haydn and the Classical Choral Tradition*, p. 216.

find a work that better shows off his vocal composition. This work was composed near the end of Haydn's life and shows off his mastery of the Classical style.

This piece is divided into three sections and is based on the form of one of Haydn's symphonies (minus the minuet). The absence of the minuet emphasizes the tripartite structure of the text of the *Te Deum* (even though the breaks are done in the places different from the natural divisions of the text and will be discussed later). "Movement one, *Allegro* (verses 1-19), employs pairs of flutes, oboes, bassoons, horn, three trumpets, timpani, strings, basso continuo, and SATB chorus. Movement two, *Adagio*, is the contrasting middle movement designed to reflect the prayerful text of verse 20. Movement three, *Allegro moderato* (verses 21-29), forms a brisk conclusion to the work."[314]

This piece is described by Kirkendall as:

> …predominantly chordal, with contrapuntal sections added for variety. Verse twenty-nine, the longest musical setting of any verse, is treated both fugally and chordally, demonstrating the composers' dramatic concept of the text by its extensive and declamatory restatement. Haydn and his contemporaries of the Classical period expressed the festive and dramatic elements of the *Te Deum* text within the confines of the forces, forms, and concepts available during that time in history. They expanded the forms begun by their predecessors while continuing to respect the expressive qualities of the text.[315]

Structural and Formal Design

Haydn's symphonies consisted of three contrasting sections (between major and minor keys, and fast and slow tempos) *Allegro, Andante,* and *Allegro*, with a *Minuet* being inserted before the final movement.[316] This work is divided into three sections of contrasting styles that follow these patterns. The movements are set as fast, slow, fast (ABA). The music is set in the common time, and the overall key is C along with its closely related keys. The first movement is

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[314] Charlotte Kirkendall, *Techniques of choral and orchestral writing in the Te Deum settings of Berlioz, Bizet, Bruckner, Dvořák, and Verdi* (D.M.A. thesis, University of Cincinnati, 1983), p. 33.

[315] Ibid, p. 34.

[316] Slonimsky, Kuhn, McIntire, "Haydn, (Franz) Joseph," *Baker's Biographical Dictionary of Musicians*, vol. 3, p. 1497.

in a delineated sonata form, the second is an adagio, and the last section contains a double fugue, which eventually morphs into a less strict structure to build to a closing climax.[317]

The first movement begins with the declamatory theme 1 (exposition) and changes character at m.21 with a duet that reflects the textual relationship of v.3-4 ("Cherubim and Seraphim"). The Tersanctus (v.5-6) appears in m.28, and v.7-9 appear starting in m.40 with another change of character (development). The next character changer is at m.51 with another duet and repetition of v.12 before returning to the opening theme at m.59 (recapitulation) with the beginning of the second natural division of the *Te Deum* text (v.14). The next section begins at m.75 and this finishes out the first movement.

The second movement is set in the parallel minor key (c minor) and contains only v.20. This section includes more chromatic harmonies and slow 16th note passages in the strings.

The third movement is set back in C major and contains two major sections with the final section consisting of a fugal closing. The first section is a triumphant and jovial return to the festive nature of the text. The character changes at v.26 in m.116 and again in m.123 where Haydn reduces the texture to all but the soprano line. The full chorus enters at m.126 on the word *nos* ("us") with a biting and surprising vii^{o7} harmony. A prayerful setting of the text begins in m.130 and continues until the final fugue that begins in m.141. The fugue starts in m.169 interestingly on the text, "They will not be confounded through eternity," and indeed continues on for what seems to be an eternity (metaphorically and physically).

The sopranos begin the fugue by leading with the subject (m.140) while the altos answer with a countersubject (m.141). The duet then trades to the men and the tenors have the subject and the basses have the countersubject (m.142-143). The next entry happens in the key of the dominant with the altos (sub. at m.146) and the tenors (cs. at m.147). This is repeated by the sopranos (cs. at m.149) and basses (sub. at m.148). The bridge occurs at m.151 and the fugue entries return but in stretto and in the key of e minor beginning in m.152. These entrances of the subject occur first with the tenors (m.152), and then the altos (m.153) and sopranos (m.154) with a countersubject in the bass (m.154). The subject returns in the home key of C in the tenor line (m.156). The material that ensues is a string of false countersubjects in the alto (m.156 in C

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[317] Lawrence Schenbeck, *Joseph Haydn and the Classical Choral Tradition* (Chapel Hill: Hinshaw Music, 1996), p. 216.

major), soprano (m.157 in C major), alto (m.157 in a minor), soprano (m.158 in d minor), bass (m.158 in G major), and tenor (m.159 in C major).

The second part of the fugue begins with the tenor (sub. in m.161) and the alto (cs. in m.162). The next entry is in the soprano (sub. in m.163) and the bass (cs. in m.164). The final and false entry happens in the tenor (m.165).

Haydn sets the same text for the remainder of this movement and does so homophonically with syncopations. This piece closes quite triumphantly and jovially with a final character change in m.184. The ending of this work is a brilliant ending with the full forces of the chorus singing and orchestra playing brass fanfares and 16th note passages.

Melodic Themes

This piece is derived from five main melodic motives seen in Figure 3.29 - 3.33.[318] The countersubject of the fugue is also included in Figure 3.34.

Figure 3.29 Haydn, *Te Deum*, mvt. 1, main theme

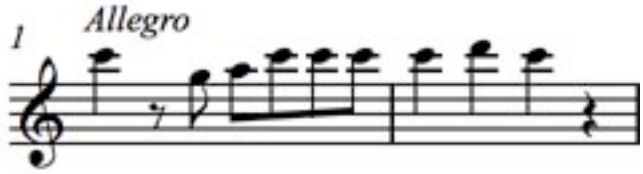
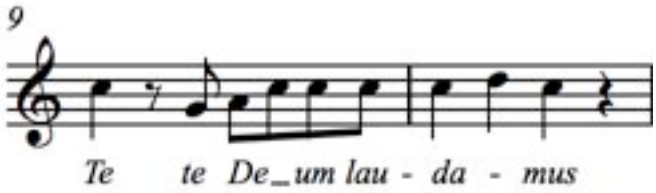


Figure 3.30 Haydn, *Te Deum*, mvt. 1, main theme in vocal line



[318] Anthony van Hoboken, *Joseph Haydn: Thematisch-bibliographisches Werkverzeichnis* (Mainz: B. Schott's Söhne, 1971), p. 158.

Figure 3.31 Haydn, *Te Deum*, mvt. 2, main theme

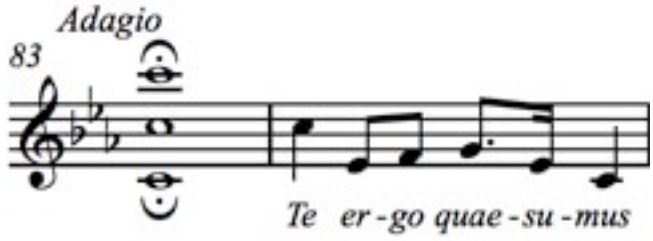


Figure 3.32 Haydn, *Te Deum*, mvt. 3, Theme 4, opening

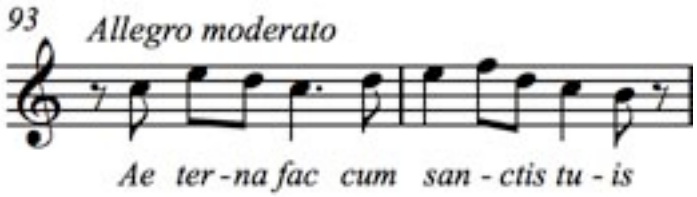


Figure 3.33 Haydn, *Te Deum*, mvt. 3, Theme 5, closing fugue (subject)

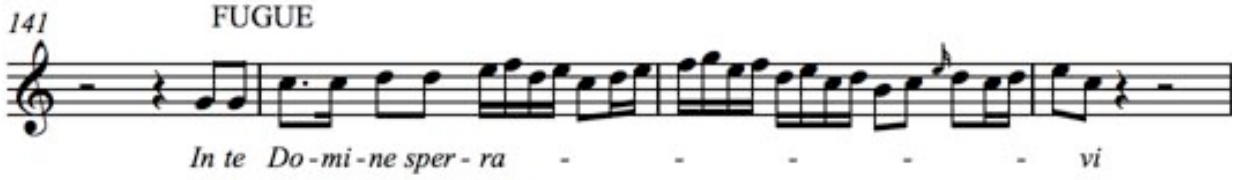
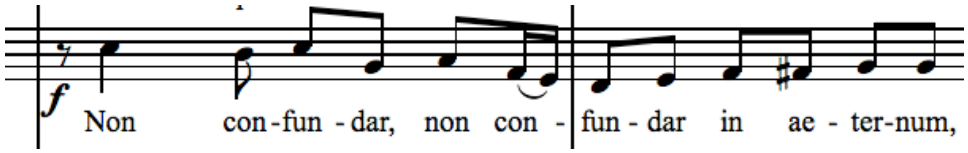


Figure 3.34 Haydn, *Te Deum*, mvt. 3, Theme 6 closing fugue (countersubject)



This late sacred work has been cited to hearken back to the beginning of church music with a quotation of an old psalm tune. The opening theme resembles the tune, *Octavus Tonus* in the eighth mode.

Figure 3.35 ***Octavus Tonus***

Octavus tonus sicut secundus flectitur et sic elevatur [319]

Harmonic Language

Most of the interesting uses of harmonic language are tied with the text and will be saved for later discussion. This piece was composed at the end of Haydn's career at the dawning of the Romantic era. The harmonic language used in this piece pushes the classical tonality to its limits and uses seventh and diminished chords for areas of drama to enhance the text. The overall structure of the key centers is found in Appendix B.

The most interesting harmonies are in the second movement. The harmonic rhythm within this section changes sometimes as much as four times per measure, one per beat. The chords gradually morph stepwise and often form diminished qualities. The overall key of this section is c minor.

The third movement also includes some interesting harmonies. The first occurs when the chorus enters after a sudden change in texture in m.126 on the word *nos* ("us") with a "surprising" vii^{o7} (b^{o7}) chord. The final section includes the fugue, which modulates from C major, to G major, to e minor, and then back to C major in which it remains until the end. The closing material is briefly interrupted by another chord (dominant 7^{th}, G^7) in m.169 where the texture suddenly changes as the full chorus sings *non* ("not"). This is followed by a syncopated descending M7 interval that is sequenced in the bass vocal line and echoed in the rest of the chorus. This adds to the text painting of v.29 ("not may I be confounded through eternity").

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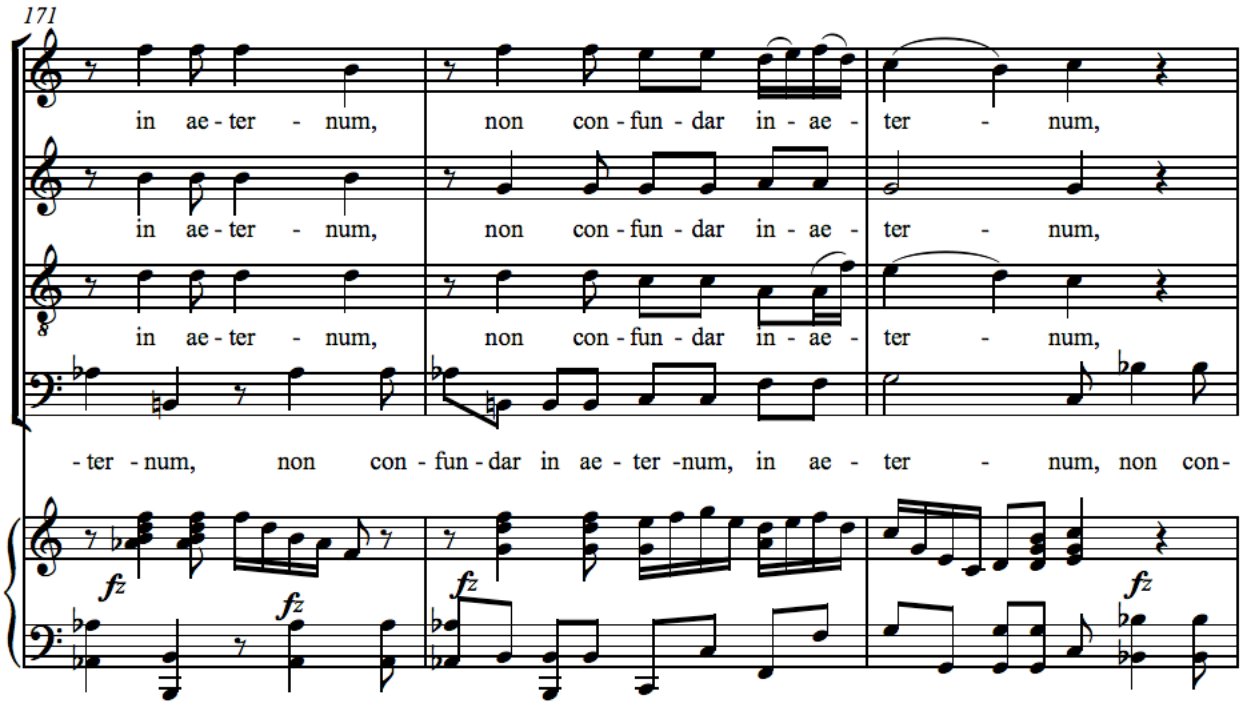
[319] Schenbeck, *Joseph Haydn and the Classical Choral Tradition*, p. 216, according to this author, this claim is now considered fallacious.

The descending M7 pattern is repeated a step higher and sung in the key of d minor (secondary dominant of G) before moving to G major, then C major in m.177. Haydn immediately plunges into c minor at m.178 with a sequence of descending fifths (E^b to A^b and then F to C), emphasizing the minor tonic (c minor), the iv (f minor), and then he wanders between the stepwise relationship of the iv (f minor) chord and a V^7 harmony. The tension is resolved in m.184 in C major. The piece concludes in C major, but the last notable change is the B^b which appears in the tenor at m.188. This flat 7^{th} scale degree creates a V^7/IV harmony, but it later becomes a B natural again on beat 4 of m.188. The progression in m.188-189 is I, V^7/IV, IV, V^7.

Rhythm/Meter/Tempo Characteristics

The time signature for this work is 4/4. The tempo varies with the form and is fast (*Allegro*), slow (*Adagio*), and fast (*Allegro moderato*). The tempo should be steady throughout with only a slight *ritardnando* at cadences. The orchestra plays throughout and they possess the much of the rhythmically driving and syncopated sections that forecast the chorus lines and propel this composition from beginning to end (such as the sequence that begins at m.169). A brisk tempo helps drive the rhythmic pulses of this piece and enhance its festive nature.

Figure 3.36 Haydn, *Te Deum*, mvt. 3 (m.171) syncopated rhythms with the vii^{o7} harmonies

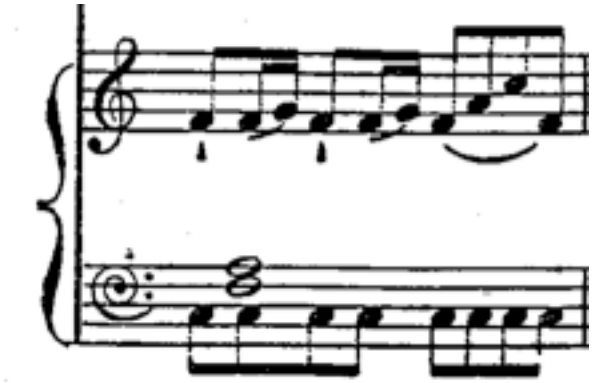


Articulations

This piece is from the Classical era and therefore should be performed in accordance with historically accurate articulations and embellishments. The singers should match the articulations of the string players. Down strokes should happen on beats one and three and the upstrokes should take place on beats two and four. Haydn compensated for this by setting all of the stressed syllables on these beats and used the others as an anacrusis to the stronger beat. Interestingly, Haydn added his accents as show in Figure 3.37. They were originally mistaken for sideways decrescendos.[320] Theme 5 (mvt. 3) includes written in long appoggiaturas that need to be taken into consideration.

[320] H.C. Robbins Landon, *Haydn: Chronicle and Works,* Vol. IV, (Bloomington: Indiana University Press, 1977), p. 610.

Figure 3.37 Haydn, *Te Deum*, mvt. 3 (m.130), Haydn's accent



Dynamics

Haydn was best able express his drama with changes in dynamics and articulations. The festive nature of the first movement is much louder and more vibrant than the section in the reserved character of the *Adagio* set to verse 20. Sudden changes in dynamics also allow Haydn to surprise his audience with extreme shifts of character within his music (as seen at the beginning of movement three, m.93). This is usually paired with declamatory text and will be discussed in chapter IV.

Texture

Haydn's *Te Deum* begins with a 10 bar orchestral introduction and then the choir dominates the rest of these 193 measures (with exception of 17 measures). The texture is homophonic in most places but provides variety with contrapuntal sections such as the closing fugue.

Performance and Pedagogical Considerations

Haydn uses a wide harmonic language in this work and this should be taken into consideration when doing this piece with amateur or intermediate groups. The melismas in the fugue also demand a lot from singers, especially if they don't normally sing in this style.

Conducting Considerations

The movements of this piece should be performed *attacca* in between each section. This piece is based off of one hymn, not three smaller hymns, and a continuation between the movements is necessary for an effective performance. This piece is full of character changes and

displays a wide variety of emotions. This is partially why many composers have chosen to set this text over the centuries. A wide array of vocal abilities should be displayed when singing this piece. The *Adagio* section can be conducted subdivided, but it would destroy the stresses of the text and therefore is not recommended by this author.

CHAPTER 4 - A Textual Comparative Analysis

Te Deum (Op. 103, B176, [Op. 93, Op. 98]) by Antonín Dvořák

The following division represents the corresponding divisions of text in Dvořák's setting:

Mvt. I "Allegro moderato maestoso" – v.1-13

Mvt. II "Lento maestoso" – v.14-20

Mvt. III "Vivace" – v.21-25

Mvt. IV "Lento; Tempo I" – v.25-29 and Benedicamus Patrem

After the *Te Deum* is used, a number of verses and responsorials are recited. The first verse and response following the *Te Deum* are as follows:

V. Benedicamus Patrem et Filium cum Sancto Spiritu.

"Let us bless the Father, and the Son, with the Holy Spirit."

R. Laudemus et superexaltemus eum in saecula.

"Let us praise and magnify Him forever."

Dvořák tags these lines of text onto his finale and instead of a simple "Amen" to close the service, he chooses to set the chorus' response as "Allelujah" as would have been done with the chant except in Paschal times.[321]

These movements can be further divided into these smaller textual phrases with the following order of the verses (Please refer to Appendix C for specific measures of these verses):

Mvt. I

v.1-2 – repeated twice between m.1-37, minimalistic

v.3-4 – duets of angels (both by gender and within those genders)

v.5-6 – Sanctus, first with choir (m.49-55), then in sop. solo (m.56-67)

v.7-9 – Sop solo, with male chorus responding with the Sanctus (three responses with the last being in minor – this reflects the death of the martyrs)

v.10-13 – Sop solo

[321] *Graduale Romanum* (Rome: Typis Vaticanis, 1908), p. 121*.

v.1-2 – repeated (m.110-121)

Mvt. II

v.14-15 – v.14 is repeated once, but transposed, fanfare, lyrical violins

v.16 – baritone solo

v.17 – baritone solo, answered by the women's chorus with v.20

v.18 – baritone solo

v.19 – baritone solo, answered by the men's chorus with v.20

Mvt. III

v.21 – sung in canon with entrances in the following order: ABST

v.22 – homophonic

v.23 – syncopated, sequence, homophonic, choral, "Et rege eos" (four times), "in aeternum" (said four times)

v.24 – sung by TA, echoes

v.25 – sung by B and the S echoes, and the TB finish the second line of this verse echoing each other

Mvt. IV ("Lento")

v.26 – sop solo, answered by women's chorus singing v.27

v.28 – sop solo, answered by men's chorus singing v.27

v.29 – sop solo, answered by women's chorus singing v.27, same text is repeated by the soloist (m.27), and then answered by men's chorus singing v.27

Mvt. IV ("Tempo I")

V – sung by soloists, with "Allelujah!" as a response (m.39-45)

V – repeated text, sung by soloists, with "Allelujah!" as a response (m.46-51)

R - sung by soloists, with numerous "Allelujahs!" as a response (m.52-57)

Allelujah Chorus – m.57-76

Te Deum (HXXIIIc:2) by Joseph Haydn

Haydn set the text into three different movements as follows:

Mvt. I "Allegro" – v.1-19

Mvt. II "Adagio" – v.20

Mvt. III "Allegro moderato" – v.21-29

Haydn's setting uses the tripartite division, but in a different manner. He follows the practice of setting v.20 to meek and humble sounding music, but sets the rest of the music jovially with a variety of different characters. These movements can further be broken down into these smaller textual phrases (Please refer to Appendix B for specific measures of these verses):

Mvt. I

- v.1-2 – choral opening of theme 1
- v.3-4 – duet of angels based on the text (both by gender and within gender)
- v.5-6 – homophonic Sanctus, unison singing
- v.7-11 – staggered entrances until the "Whole" church, then homophony
- v.12-13 – duets with AT and SB
- v.14-15 – restatement of theme 2
- v.16 – gender based duets
- v.17 – homophonic and syncopated
- v.18-19 – homophonic

Mvt. II

- v.20 – chromatic, homophonic

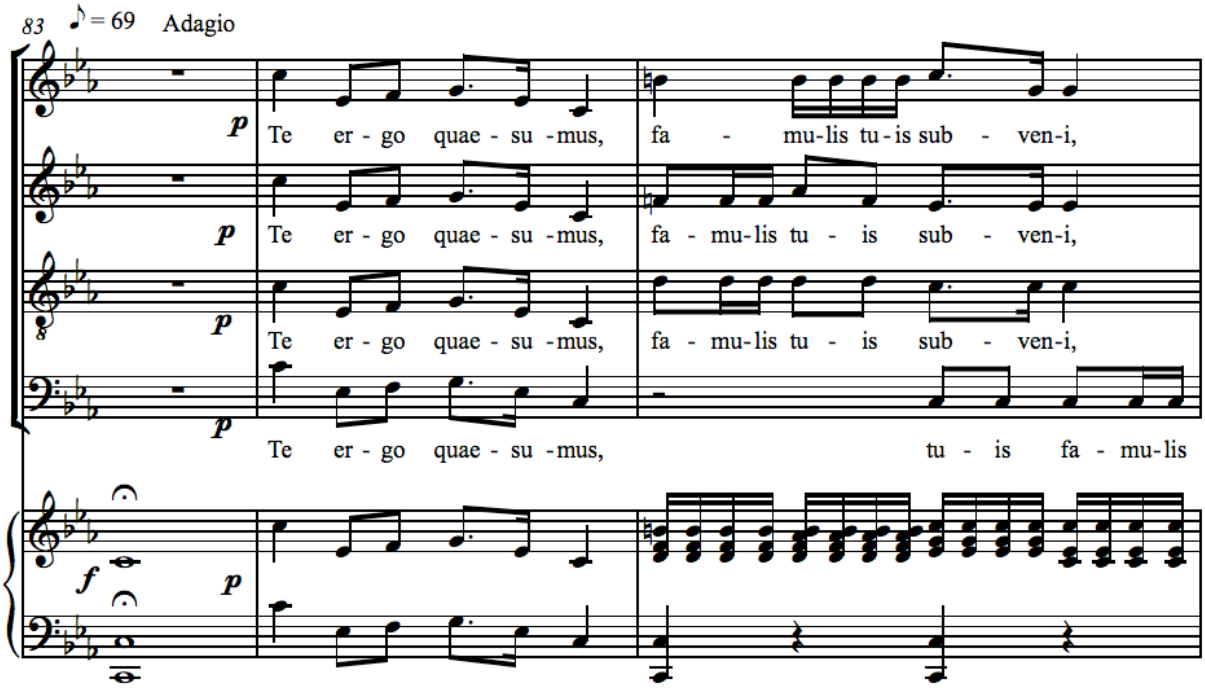
Mvt. III

- v.21 – theme 4, jovial return to C major
- v.22 – contrapuntal duets to homophony
- v.23-25 – duets, antiphonal
- v.26 – unison singing, homophony, soprano solo, surprise chord, syncopated
- v.27-28 – homophonic
- v.29 – fugue, duets, syncopation, and eventually homophony

Special Treatments of the Text

Note the change in orchestration in the *Adagio* of Haydn's setting.

Figure 4.1 Haydn, *Te Deum*, mvt. 3 (m.171) syncopated rhythms with the vii^{o7} harmonies



The congregation would normally kneel when they came to this text and this is reflected in the mood of this passage. Dvořák echoes this supplication by setting this verse first to a women's chorus following the line "did not disdain the Virgin's womb," and then to a men's chorus after "You sit at the right hand of the God." This is significant because of the people that were present at Jesus' crucifixion. The Bible states that Mary, Jesus' mother, and Mary Magdalene were present along with two other men who were crucified beside him. Dvořák would have been aware of this, but he could have also been setting the text to both genders to reflect that all of humanity was redeemed by Christ's sacrifice ("Therefore, *we* beseech *you*, come to the aid of *your* servants, whom *you* have redeemed by *your* precious blood"). More examples of these textual relations based off of the pronouns in the text are described below the general trends. One such example is that both composers set v.21 with numerous chorus members echoing the *sanctis…numerari* ("saints to be numbered") of this verse.

Dvořák was very observant and used the text to direct what kind of texture he used. The first movement is set with the choir and is derived from the pronoun "we" used in v.1 of the *Te*

Deum ("We praise thee, O God"). The soloist narrates the chorus of apostles, prophets and martyrs (which is sung by the men). The second movement is the Christological hymn set to a baritone soloist with interjecting chorus. The third movement is set with the "numerous saints." The fourth movement is divided into two different sections. The first section is set with a soprano first declaring her faith in God and the chorus asking for forgiveness. The second emulates that of the church when a monk would intone the final benediction and the chorus would sing the responsorials.

Haydn also used a lot of text painting and followed most of the guidelines in the trends below, but his texture varies far less than Dvořák's. Haydn was limited by the ideas and forces of his day, however, he still created many different moods based off of the text. This piece was created following Hadyn's composition of his oratorio, *The Creation,* and this work plays out very linearly like a narrative with many changing moods to match the text. The wandering motion in the final verse (m.171) along with the fugue paint a very good picture of how important and significant v.29 of the *Te Deum* is to Haydn. Haydn sets both lines of v.29 ("In Thee, O Lord, I have trusted" and "let me never be confounded") at the same time showing that this verse contains one thought of an unshakable faith. Other techniques he uses to convey different characters are the use of fanfares, unison singing, duets, changing orchestration, and extreme changes in both dynamics and texture.

Influences from the ancient Chant

Chants were often set syllabically (which expressed a lot of text quickly because almost every syllable of each word only had one note), neumatically (which allowed more time for elaboration with stressed syllables receiving a few notes), and melismatically (where only a few words made up the chant and syllables received many notes, for example, some settings of "Alleluia").

These settings are mostly syllabic but both composers occasionally use melismatic passages. For Haydn, this occurs on the word *speravi* ("I have trusted"), and Dvořák uses melismas on *omnis terra veneratur* ("all earth venerates"), *haereditati* ("inheritance"), and *Allelujah* ("Alleluia"), all at the height of the drama within their respective movements. Interestingly, the opening theme of mvt.2 sung by the baritone is a descending melody that could

reference when Christ came down to Earth from Heaven. In chant, the highest note was the most important part of the phrase and this would be no different in this instance.

Trends

This author and Wicks have suggested that the following trends exist: [322]

1. Fanfares and dotted rhythms are associated with the Majesty of God
2. Melismas give emphasis to important words
3. The words *heaven* and *earth* are set to high and low pitches
4. Treble voices are used in reference to the Virgin Mary: *To deliver us, you became human, and did not disdain the Virgin's womb*
5. Male voices are used in reference to Christ
6. Cherubim and Seraphim references are set with voice pairings and antiphonal writing
7. Male voices are used in reference to the chorus of Apostles, Prophets, army of Martyrs and then are contrasted to the mixed choir in reference to the Holy Catholic Church
8. March-like rhythms for the army of Martyrs
9. *Comforter* is often set in a legato, slow tempo, at a softer dynamic
10. *Everlasting* is often stretched on for long periods of time with numerous repetitions or elongated with melismas
11. "Wandering" melodic motion is used for the term *confounded*
12. Strong dissonance was used to represent the *sharpness of death* and *sin*
13. Texture is derived from the particular uses of pronouns within phrases. Examples are *we, they, you, us, I, him, he, she, ours,* and *them*.

These word associations are true for both of these settings and some examples of them are shown in Figures 4.2 – 4.17.

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[322] Stanley Michael Wicks, "*Te Deum*: Analysis of Selected Twentieth-Century Settings by American and British Composers" (Dissertation, Arizona State University, 1995), p. 245.

Figure 4.2 Haydn, *Te Deum*, mvt. 1 (m.1), main theme – Baroque Fanfare rhythm (bass)

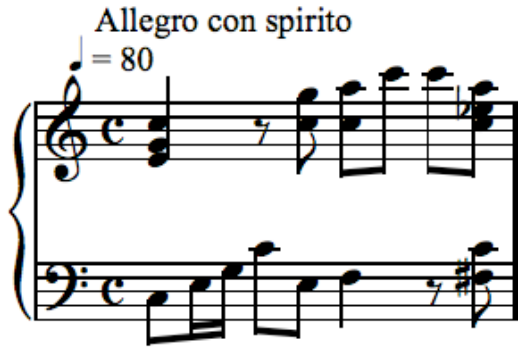


Figure 4.3 Dvořák, *Te Deum*, mvt. 2 (m.1-3), Jubilant music in praise of God (fanfare)

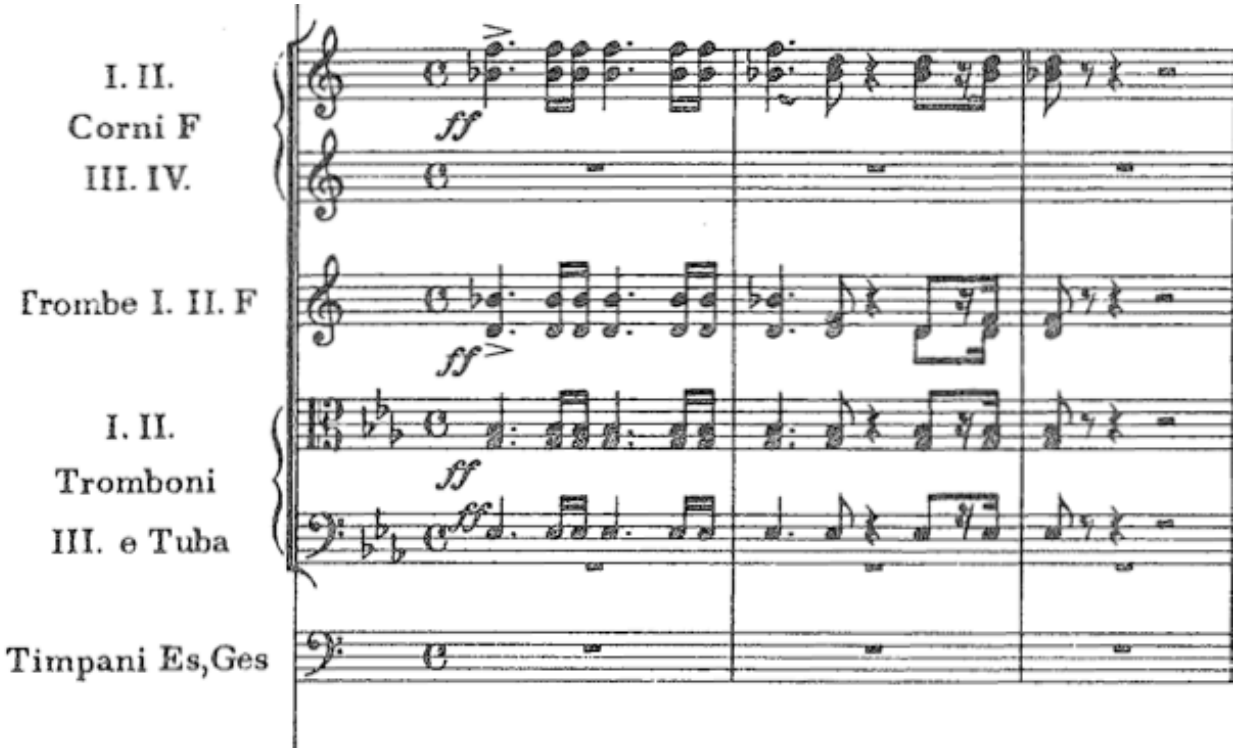


Figure 4.4 Dvořák, *Te Deum*, mvt. 3 (m.43-50), Melismas that give emphasis

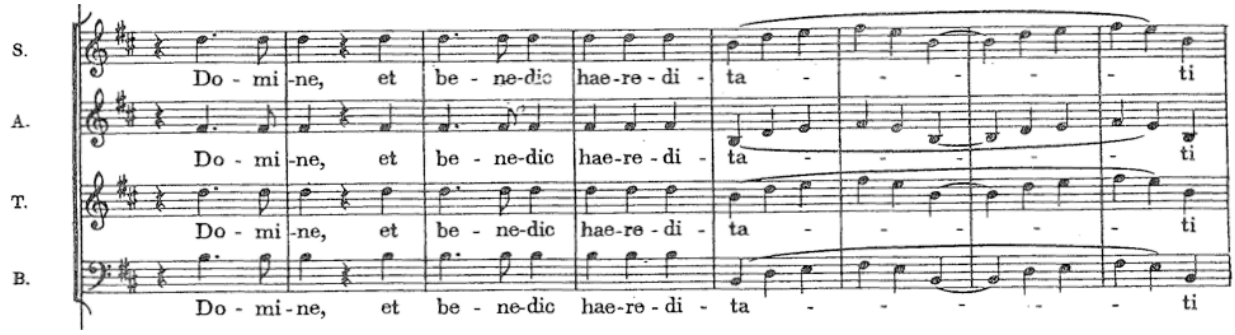


Figure 4.5 Haydn, *Te Deum*, mvt. 3 (m.141-143), Melismas that give emphasis

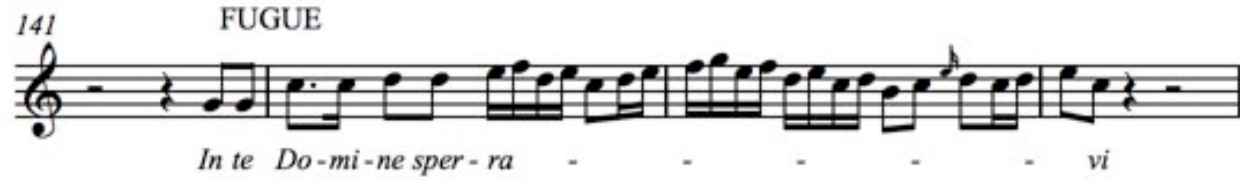


Figure 4.6 Dvořák, *Te Deum*, mvt. 1 (m.43), *Heaven* as the highest pitch

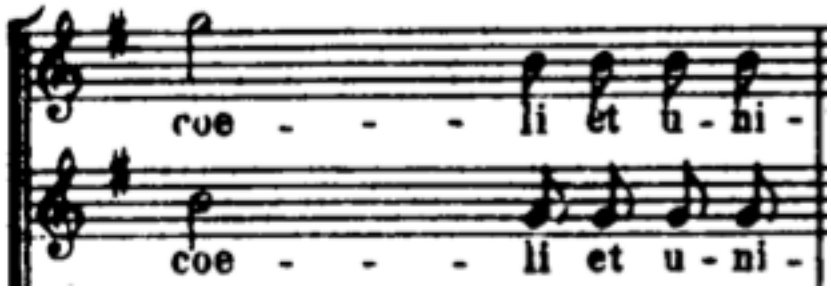


Figure 4.7 Haydn, *Te Deum*, mvt. 1 (m.34), *Terra* as a low pitch, with the stressed syllable being higher

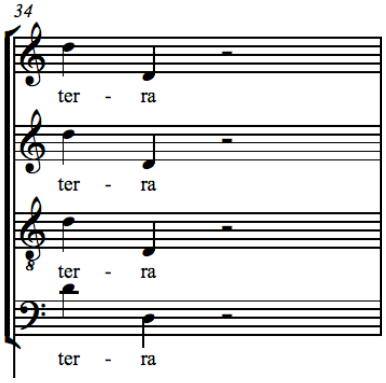


Figure 4.8 Haydn, *Te Deum*, mvt. 1 (m.64-66), Lines set by implied gender of the text *hominem* ("man") and *Virginis uterum* ("Virgin's womb")

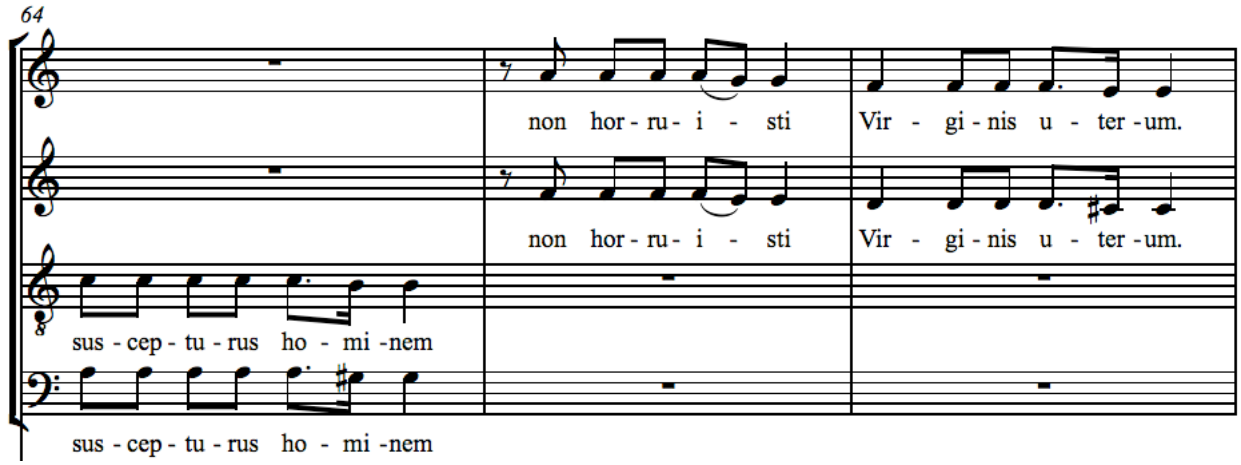


Figure 4.9 Dvořák, *Te Deum*, mvt. 1 (m.3-6), Male voice set in reference to Christ

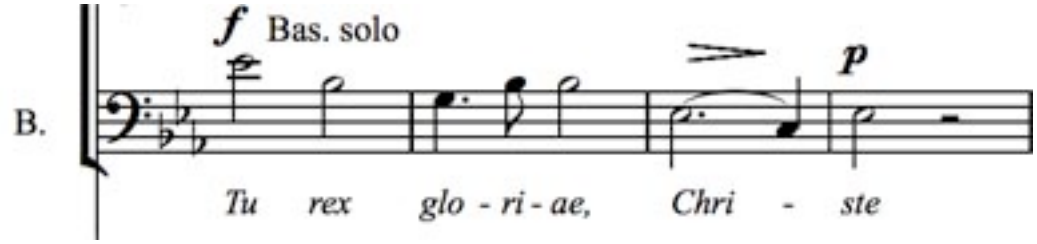


Figure 4.10 Dvořák, *Te Deum*, mvt. 1 (m.46), pairs of voices set as a duet of *Cherubim* and *Seraphim*

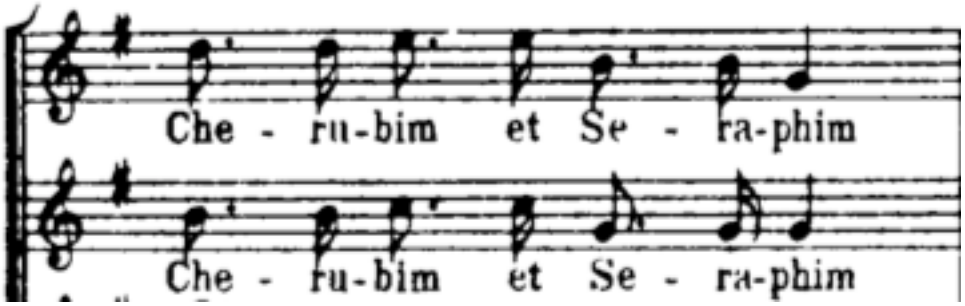


Figure 4.11 Dvořák, *Te Deum*, mvt. 1 (m.19-20), Unified voices on *all earth venerates*

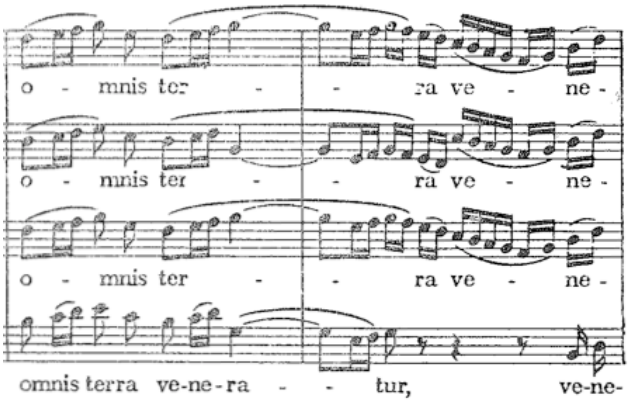


Figure 4.12 Haydn, *Te Deum*, mvt. 1 (m.43-45), Militaristic settings of *army of martyrs*

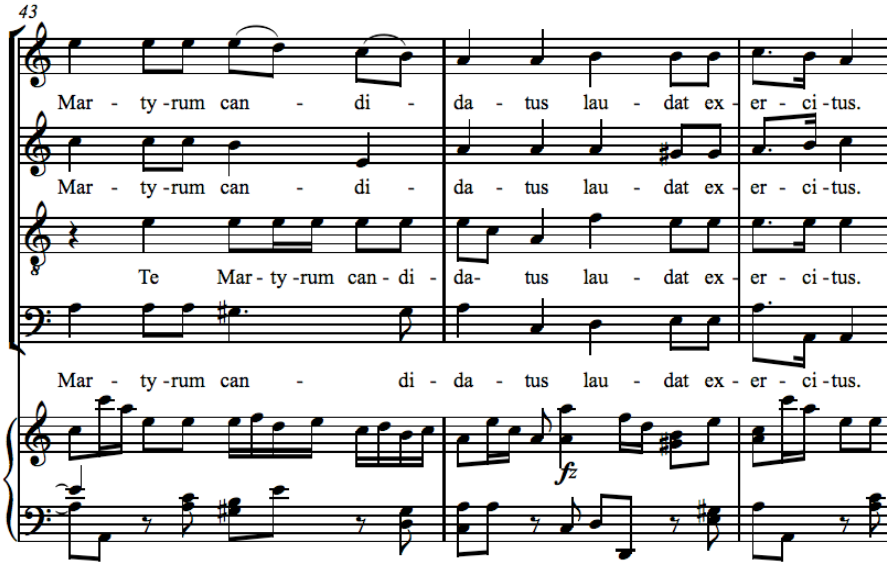


Figure 4.13 Dvořák, *Te Deum*, mvt. 1 (m.72-76), Male voices responding as the *glorious chorus of Apostles*

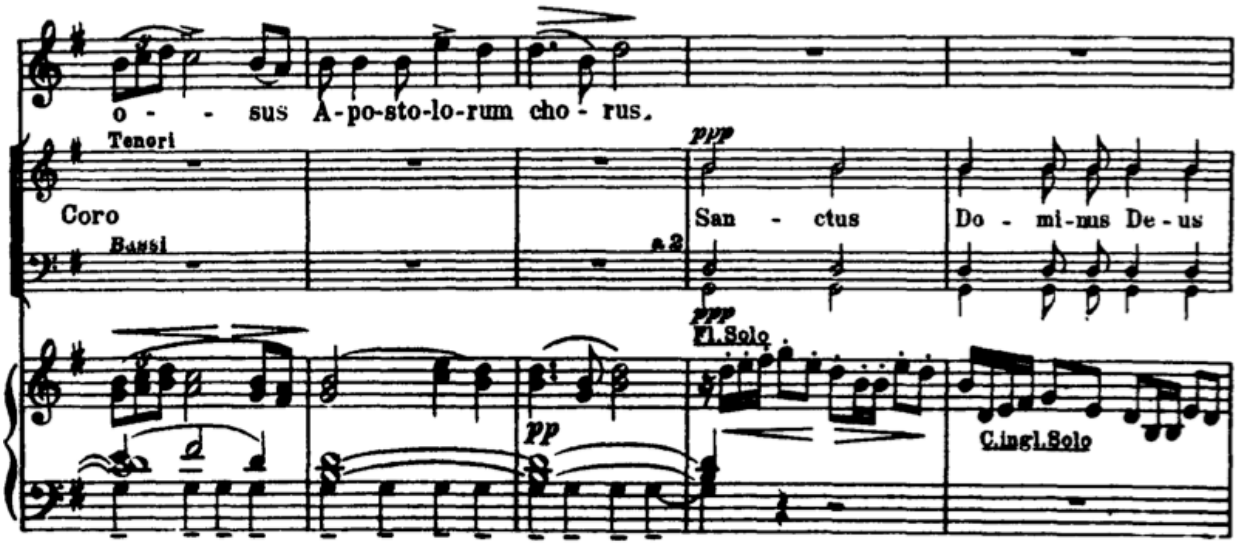


Figure 4.14 Dvořák, *Te Deum*, mvt. 1 (m.105-109), references to the *comforter*

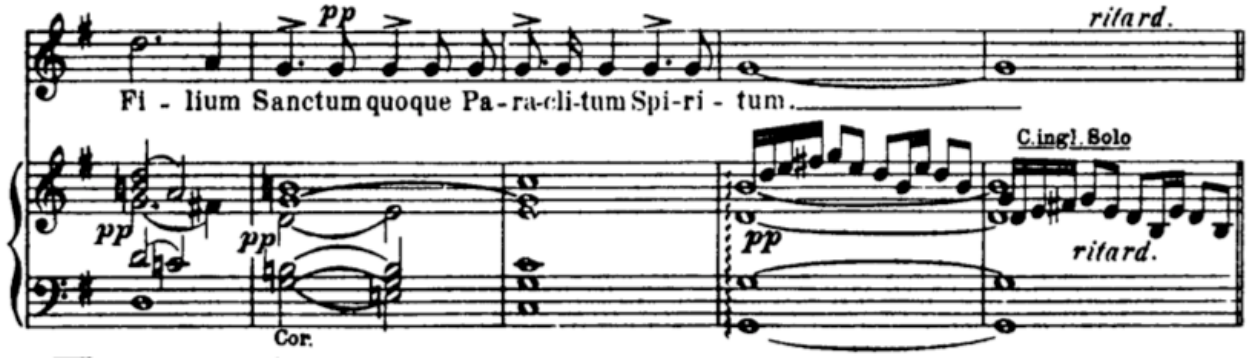


Figure 4.15 Haydn, *Te Deum*, mvt. 3 (m.171-173), references to "In thee, O Lord, *I* have trusted: let *me* never be confounded" and *eternity*

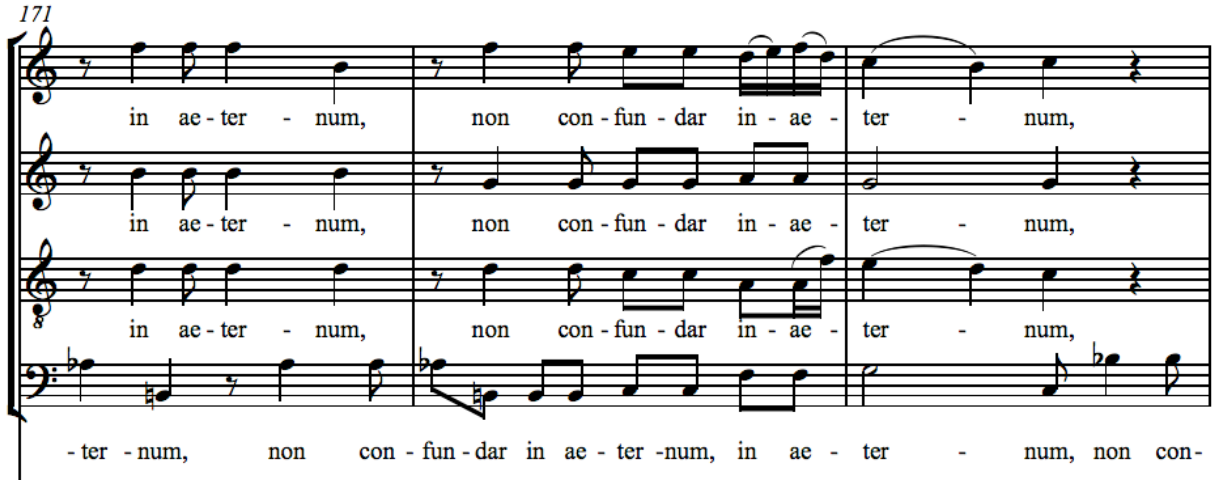


Figure 4.16 Dvořák, *Te Deum*, mvt. 3 (m.132-140), references to *throughout the ages*

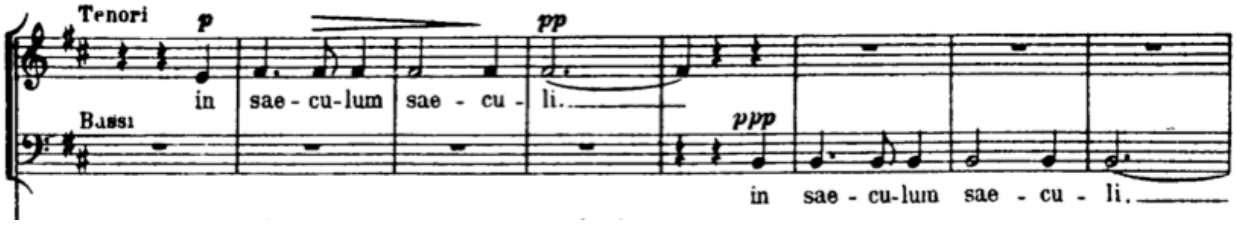
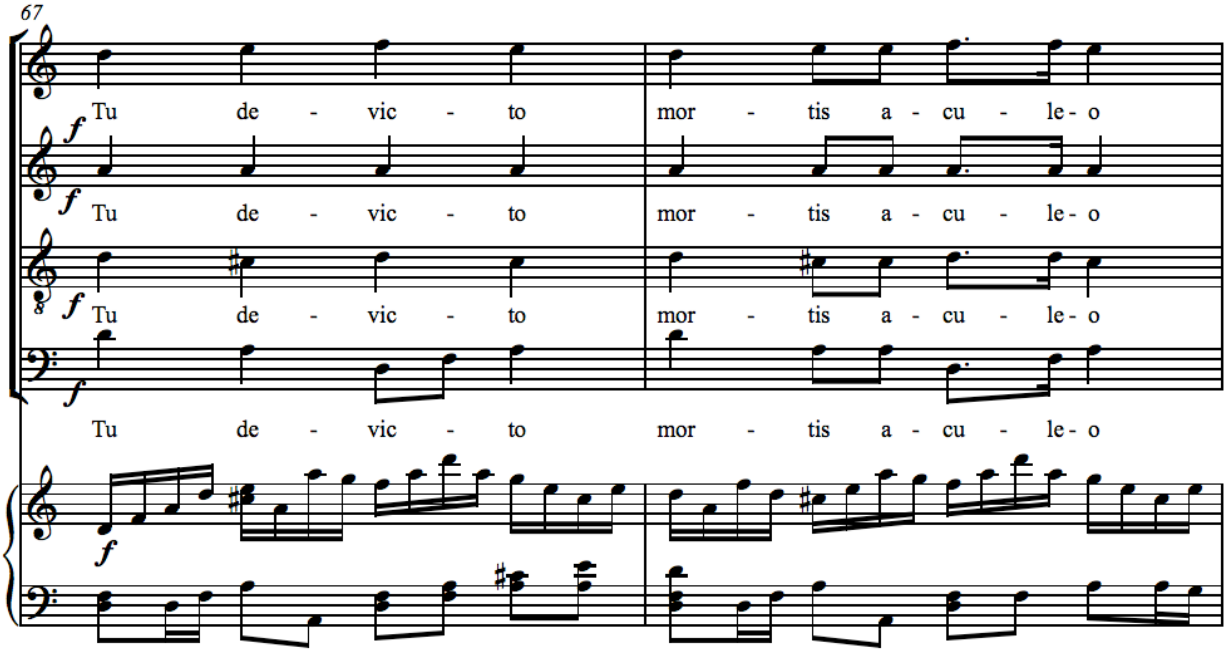


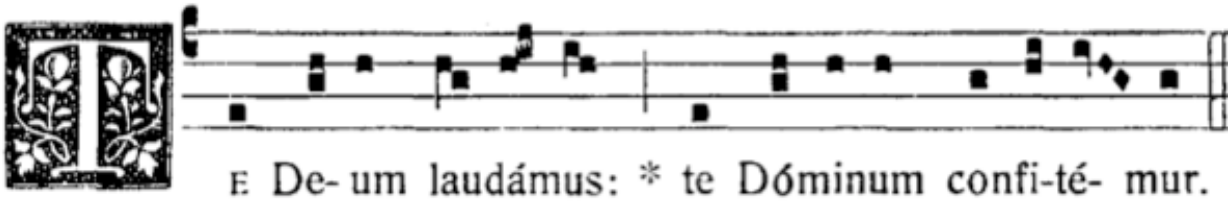
Figure 4.17 Haydn, *Te Deum*, mvt. 1 (m.67-68), references to *the sting of death*



Text Stresses

Both of these composers use the natural stresses of the words and use metric weight to their advantage. In chant, the highest pitch represented the peak of an arching phrase. These composers follow this practice and set only stressed syllables with the highest pitches. These are done in accordance with the metrical stresses and phrasing of the verse. They use beat one as the most important. Beats two and four serve as the anacrusis/arsis to the crusis/thesis. The example below shows the arch and natural two bar phrase that exists within the text.

Figure 4.18 Opening chant line of "Te Deum" from the *Graduale Romanum*



The next examples show how these composers not only incorporated arching phrases, but also phrases derived from the natural divisions within the verses of the *Te Deum*.

Figure 4.19 Haydn, *Te Deum*, mvt. 1 (m.9-12), Musical phrase with an arching melody

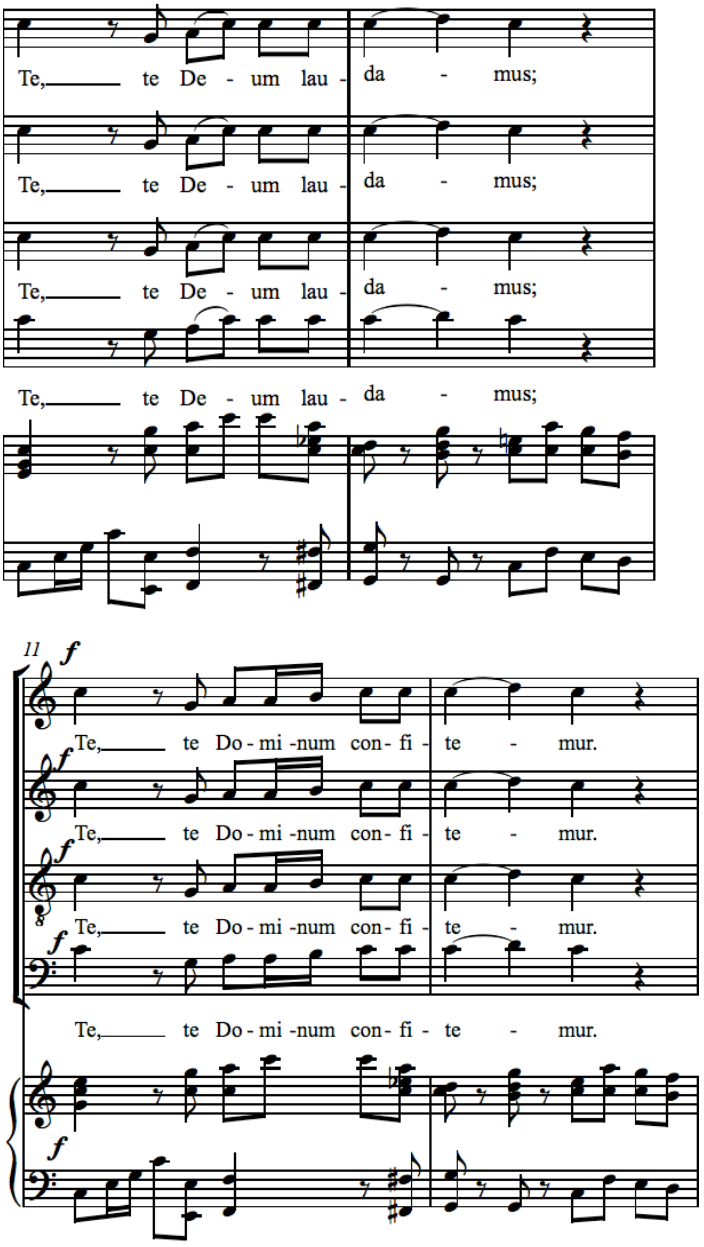
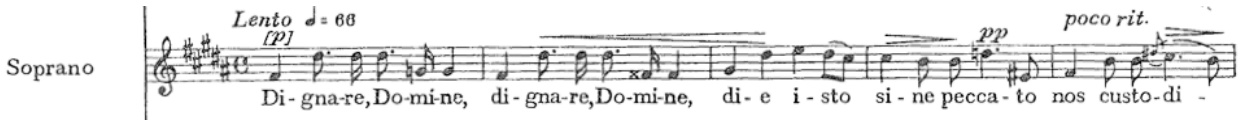


Figure 4.20 Dvořák, *Te Deum*, mvt. 4 (m.1-5), Musical phrase with an arching melody



Recommendations

Many of the hymns used within the Mass are deserving of similar examinations. The *Te Deum* is a significant subject of study because of all of the different elements within it. Other texts of interest may include:

1. Magnificat
2. Gloria
3. Requiem
4. Mass

Significant studies similar to this one show how compositional styles have little influence on how the text should be set.

> "In choral music's beginning were the Words, carefully chosen words, as Stravinsky said, 'that have been composed to precisely certain music at precisely certain places.' Very rarely does a composer write a choral piece and then go in search of a suitable text. Most are like Samuel Barber, who once said: 'When I write music for words, I try to immerse myself in the words and let the music flow from them.' As performers we might become worthy channels through which these musical and poetic ideas might again be brought to life and communicated to others. To be the singer is not enough; we must become the song.
>
> That these words
> Might become flesh
> And dwell among us
> Full of grace and truth
>
> Ron Jeffers
> Corvallis, Oregon"[323]

[323] Jeffers, *Translations and Annotations of Choral Repertoire*, p. 11.

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Appendix A - *Te Deum* text and melody

The text of the *Te Deum*

Verse	Latin
1) We praise thee, O God: we acknowledge thee to be the Lord	Te Deum Laudamus: te Dominum confitemur.
2) All the earth doth worship thee, the Father everlasting.	Te aeternum Patrem Omnis terra veneratur.
3) To thee all Angels, the Heavens, and all the Powers,	Tibi omnes Angeli, tibi Caeli et universae Potestates,
4) the Cherubim and Seraphim proclaim without ceasing:	tibi Cherubim et Seraphim incessabili voce proclamant:
5) Holy, Holy, Holy, Lord God of Hosts!	Sanctus: Sanctus: Sanctus: Dominus Deus Sabaoth
6) The heavens and the earth are full of the majesty of thy glory.	Pleni sunt coeli et terra majestatis gloriae tuae.
7) The glorious chorus of the Apostles,	Te gloriosus Apostulorum chorus,
8) the admirable company of the Prophets,	te Prophetarum laudabilis numerus,
9) the white-robed army of Martyrs praises thee.	Te Martyrum candidatus laudat exercitus.
10) Throughout the whole world the holy Church gives praise to thee,	Te per orbem terrarum sancta confitetur Ecclesia:
11) the Father of infinite majesty;	Patrem immensae majestatis:
12) they praise your admirable, true, and only Son;	Venerandum tuum verum, et unicum Filium:
13) and also the Holy Spirit, our Advocate.	Sanctum quoque Paraclitum Spiritum
14) You are the King of glory, O Christ.	Tu Rex gloriae, Christe.
15) You are the eternal Son of the Father.	Tu Patris sempiternus es Filius.
16) To deliver us, you became human, and did not disdain the Virgin's womb.	Tu ad liberandum suscepturus hominem, Non horruisti Virginis uterum.
17) Having blunted the sting of death, You opened the kingdom of heaven to all believers.	Tu devicto mortis aculeo, Aperuisti credentibus regna coelorum.
18) You sit at the right hand of God, in the glory of the Father.	Tu ad dexteram Dei sedes, In Gloria Patris.
19) You are believed to be the Judge who will come.	Judex crederis esse venturus.
20) Therefore, we beseech you, come to the aid of your servants, whom you have redeemed by your precious blood.	Te ergo quaesumus, tuis famulis subveni, Quos pretioso sanguine redemisti.
21) Make them to be numbered with thy saints in glory everlasting.	Aeterna fac cum sancis tuis in gloria numerari.
22) Save your people, O Lord, and bless your inheritance.	Salvum fac populum tuum, Domine, et benedic haereditati tuae.
23) Govern them, and extol them from now into eternity.	Et rege eos, et extolle illos usque in aeternum.
24) Day by day, we bless thee;	Per singulos dies, benedicimus te;
25) and we praise your name for ever,	et laudamus nomen tuum in saeculum,

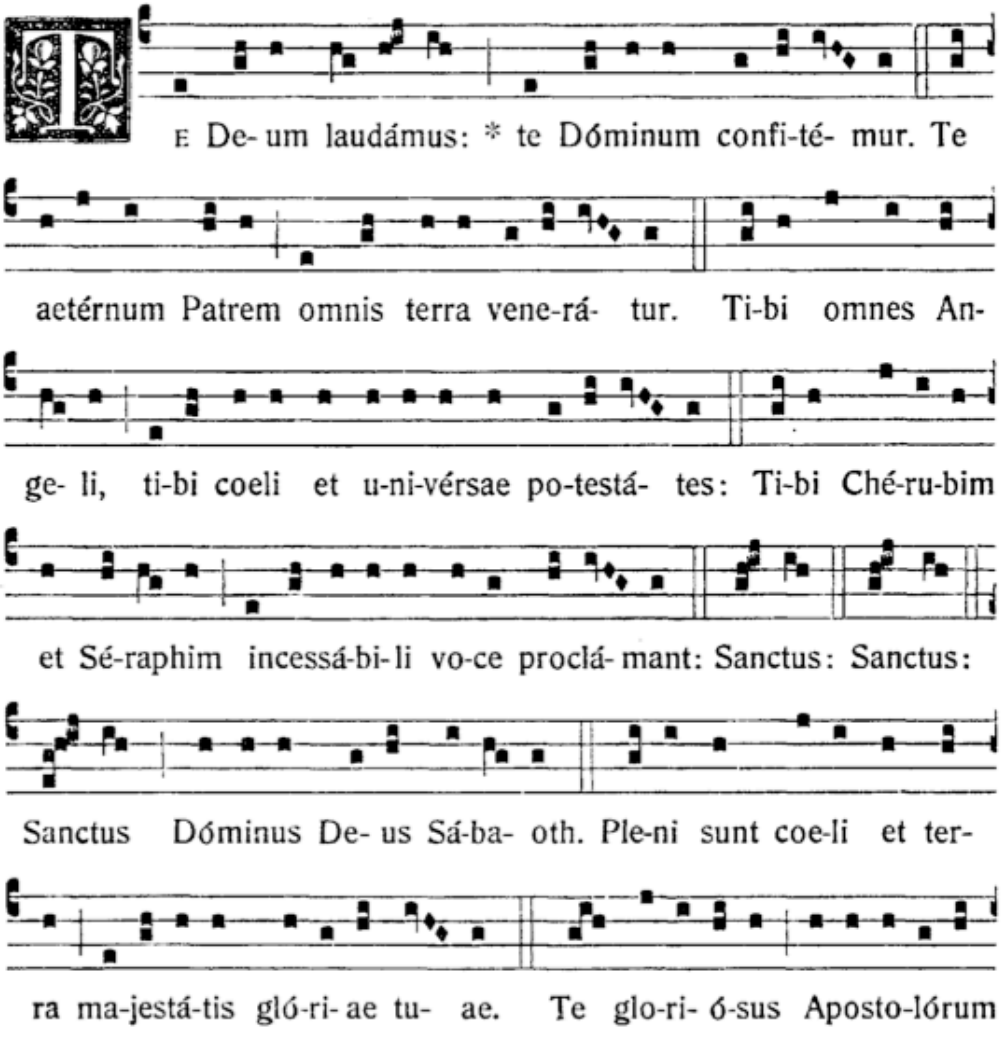
	yea, for ever and ever.	et in saeculum saeculi.
26)	Vouchsafe, O Lord, to keep us this day without sin.	Dignare, Domine, die isto sine peccato nos custodire.
27)	Have mercy upon us, O Lord, have mercy upon us.	Miserere nostri, Domine, miserere nostri.
28)	Let thy mercy be upon us, O Lord, as we have trusted in thee.	Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te.
29)	In thee, O Lord, I have trusted; let me never be confounded.	In te Domine, speravi: Non confundar in aeternum.

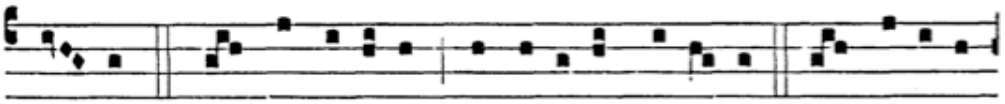
The melody of the *Te Deum*

APPENDIX

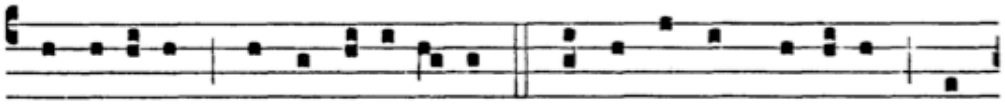
Pro Gratiarum Actione.

Hymnus. III. (Tonus solemnis).

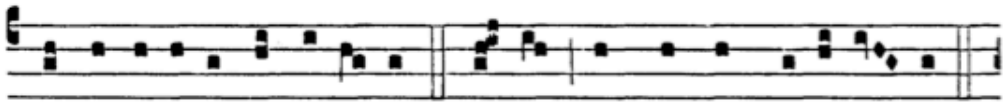




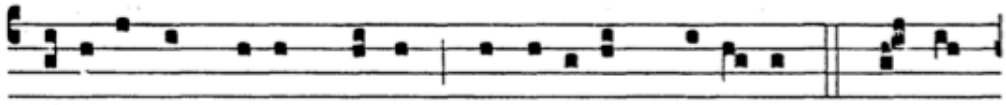
cho- rus: Te Prophe-tá-rum laudá-bi-lis núme-rus: Te Mártyrum



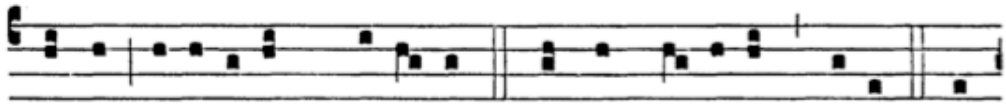
candi-dá-tus laudat exérci- tus. Te per orbem terrá-rum san-



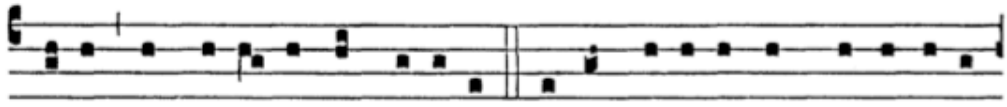
cta confi-té-tur Ecclé-si- a: Pa-trem imménsae ma-jestá- tis:



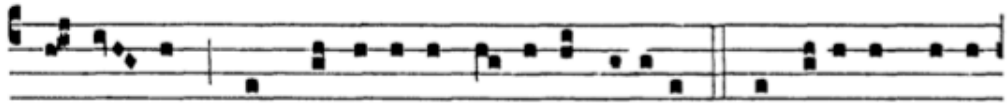
Vene-rándum tu- um ve-rum, et ú-ni-cum Fí- li- um: Sanctum



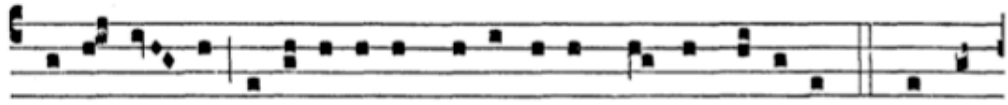
quoque Pa-rácli-tum Spí-ri- tum. Tu Rex gló-ri-ae, Christe. Tu



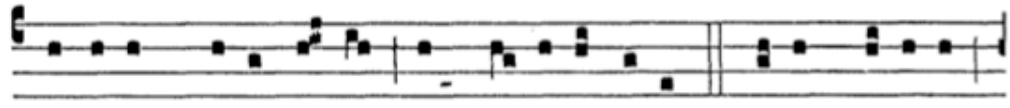
Patris sempi- térnus es Fí-li- us. Tu ad li-be-rándum susceptúrus



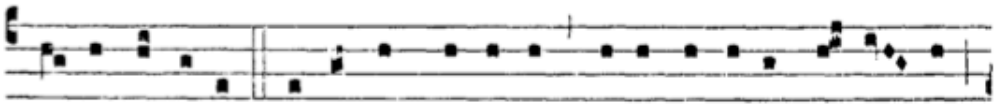
hó-mi- nem, non horru- í-sti Vírgi-nis ú-terum. Tu devícto mortis



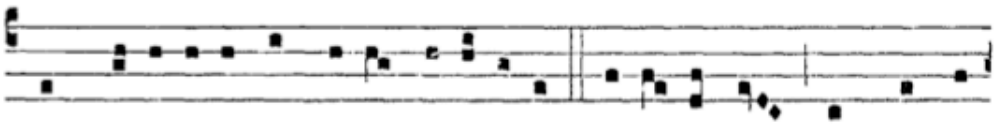
a-cú- le- o, ape-ru- ísti cre-dénti-bus regna coeló-rum. Tu ad



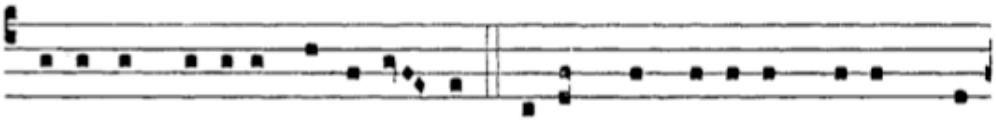
déxte-ram De- i se- des, in gló- ri- a Patris. Judex cré-de-ris



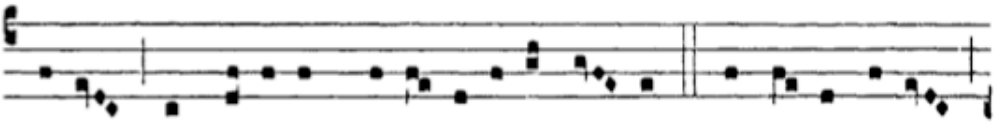
esse ventú-rus. Te ergo quaésumus, tu- is fámu-lis súbve- ni,



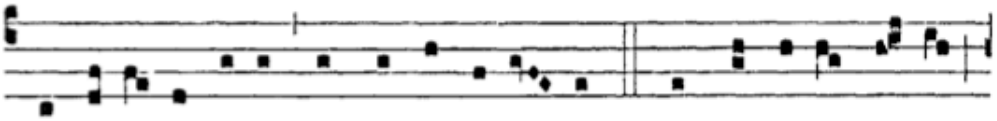
quos pre-ti- ó-so sángui-ne redemísti. Aetérna fac cum sanctis



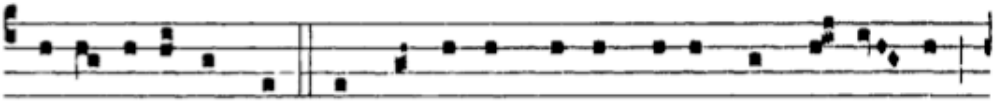
tu- is in gló-ri- a nume-rá- ri. Salvum fac pópu-lum tu- um Dó-



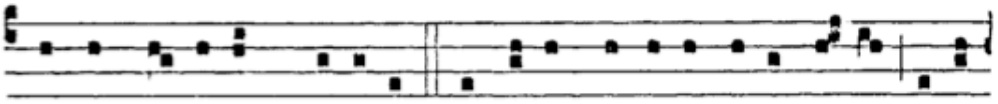
mi-ne, et bé-nedic hae-re- di-tá-ti tu- ae. Et re-ge e- os,



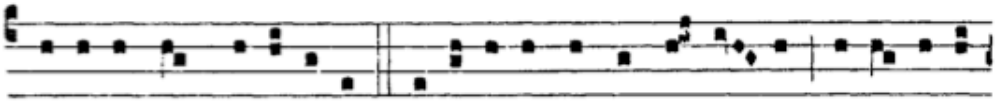
et extól-le illos usque in aetér- num. Per síngu-los di- es,



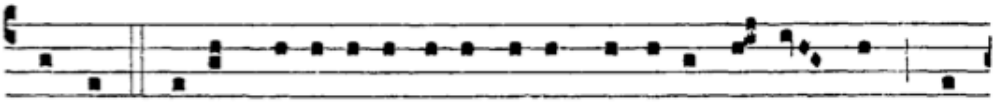
be-ne- dí-cimus te. Et laudámus nomen tu- um in saé-cu- lum,



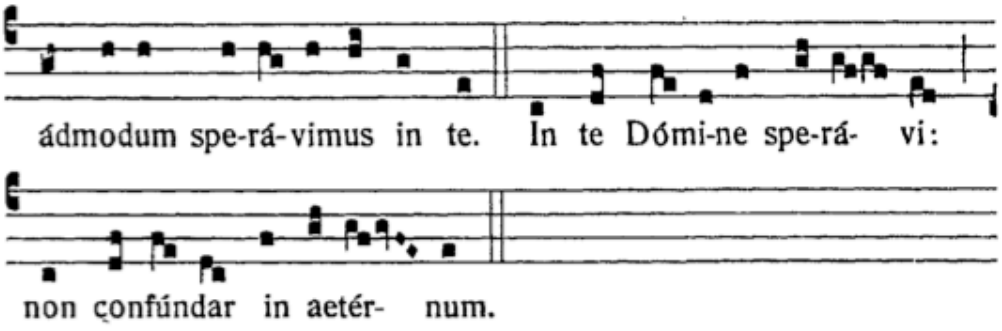
et in saécu-lum saécu-li. Digná-re Dómine di- e i-sto si-ne



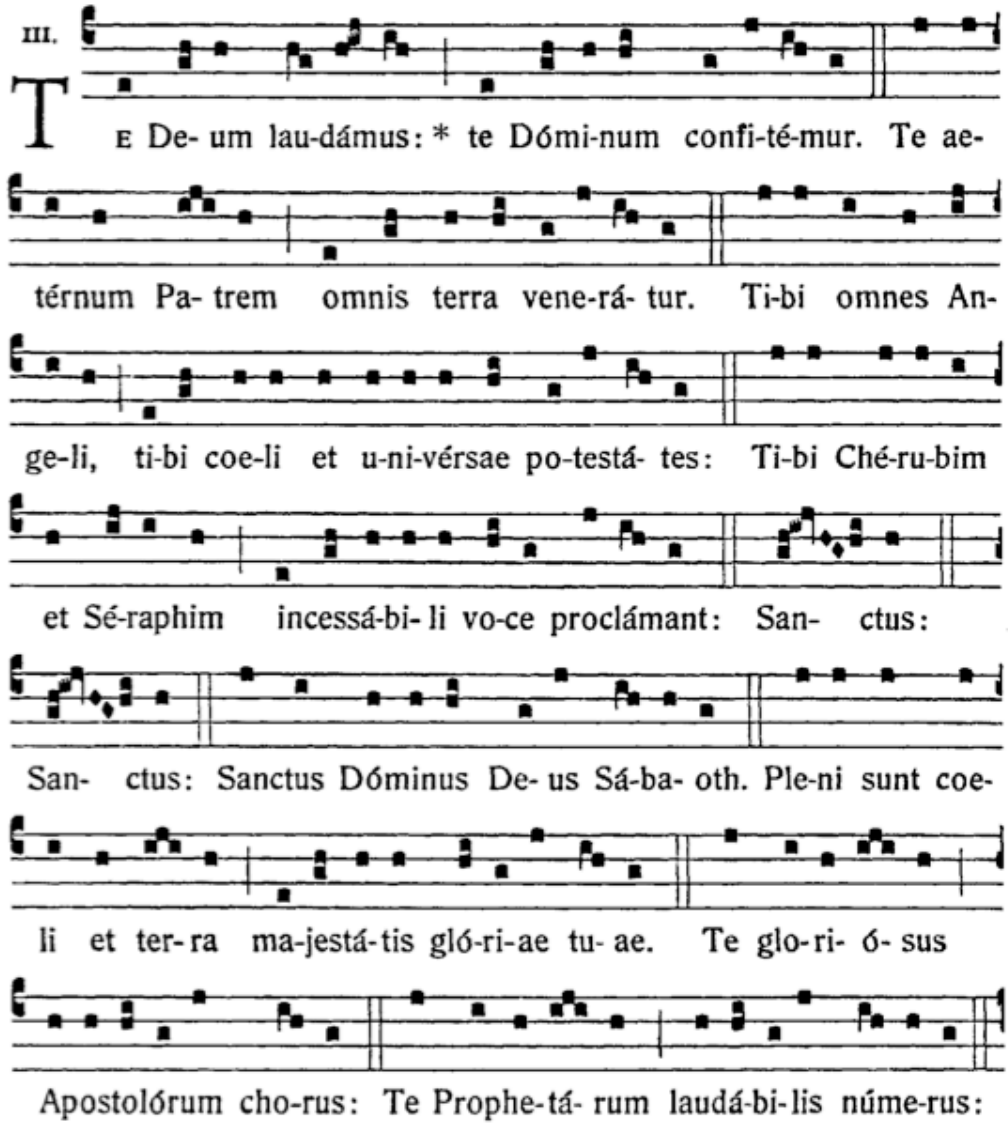
peccá-to nos custodí-re. Mi-se-ré-re nostri Dó-mi- ne, mi- se- ré-re

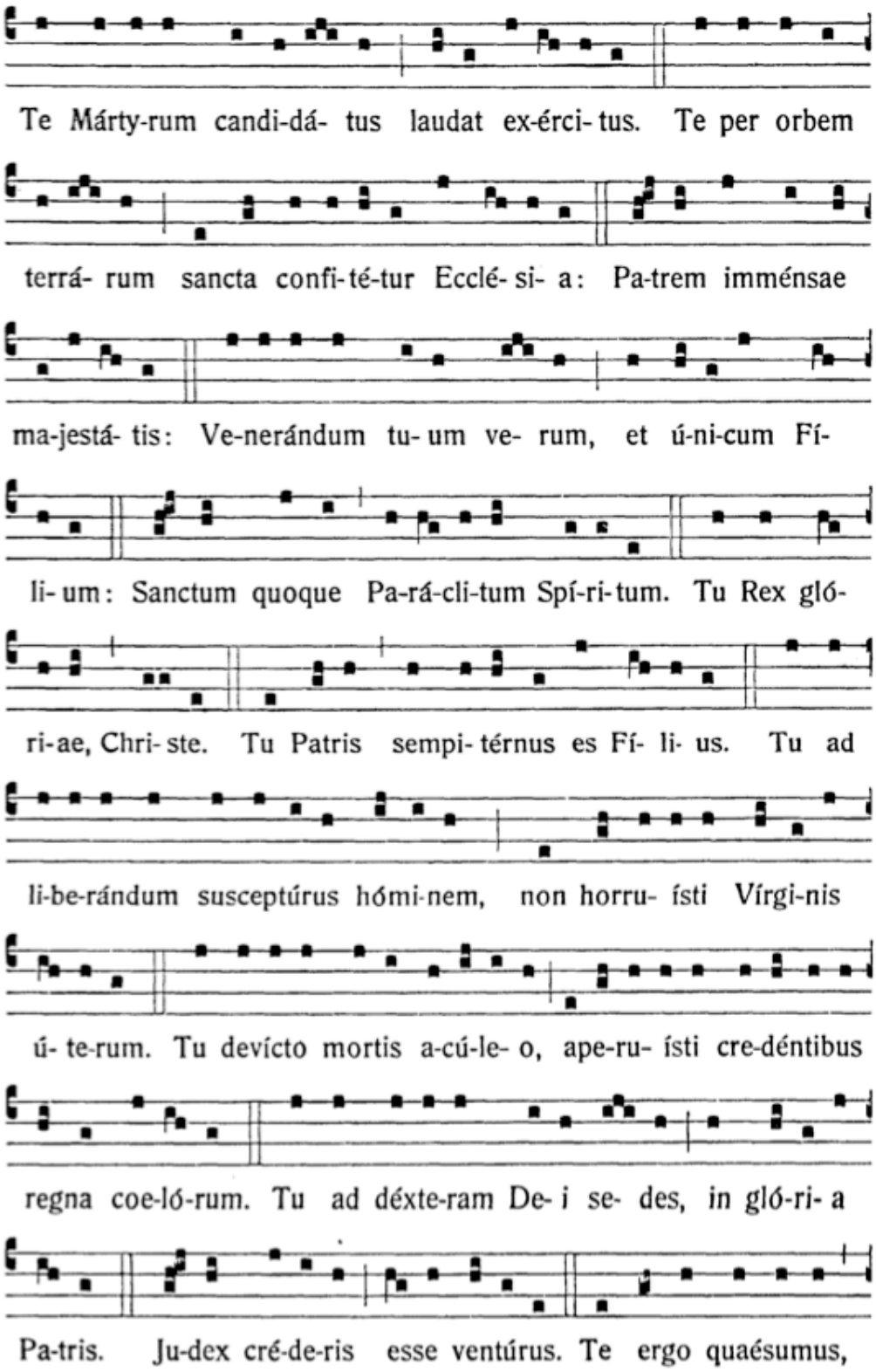


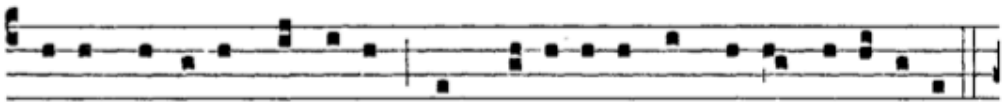
nostri. Fi- at mi-se-ri-córdi- a tu- a Dómi-ne su-per nos, quem-



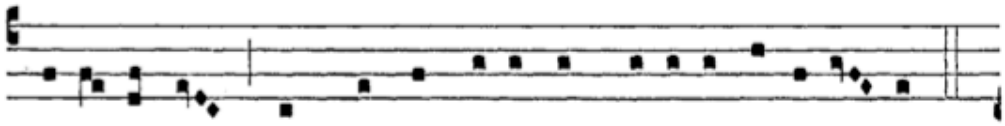
Alio modo, juxta morem Romanum.



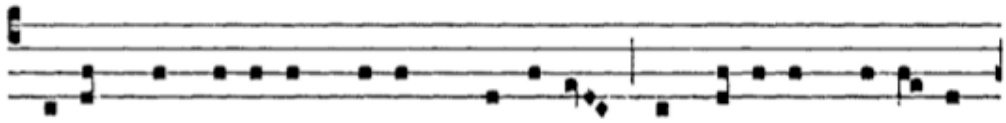

Te Márty-rum candi-dá- tus laudat ex-érci- tus. Te per orbem
terrá- rum sancta confi-té-tur Ecclé- si- a: Pa-trem imménsae
ma-jestá- tis: Ve-nerándum tu- um ve- rum, et ú-ni-cum Fí-
li- um: Sanctum quoque Pa-rá-cli-tum Spí-ri-tum. Tu Rex gló-
ri-ae, Chri- ste. Tu Patris sempi- térnus es Fí- li- us. Tu ad
li-be-rándum susceptúrus hómi-nem, non horru- ísti Vírgi-nis
ú- te-rum. Tu devícto mortis a-cú-le- o, ape-ru- ísti cre-déntibus
regna coe-ló-rum. Tu ad déxte-ram De- i se- des, in gló-ri- a
Pa-tris. Ju-dex cré-de-ris esse ventúrus. Te ergo quaésumus,



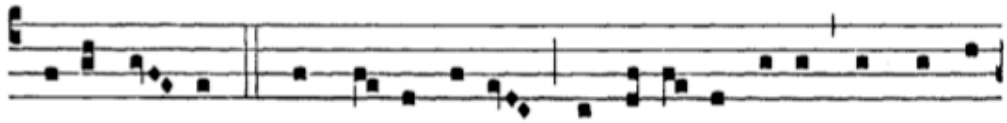
tu- is fámu-lis súbve-ni, quos pre-ti- ó-so sángui-ne redemísti.



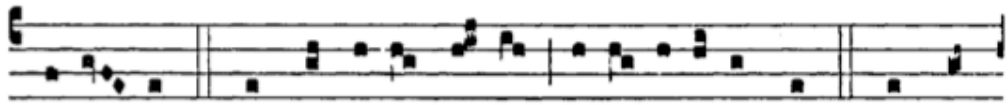
Aetérna fac cum sanctis tu- is in gló-ri- a nume-rá- ri.



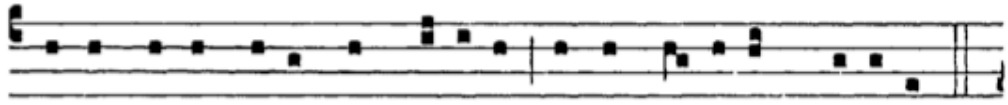
Salvum fac pópu-lum tu- um Dómi-ne, et béne-dic hae-re-di-



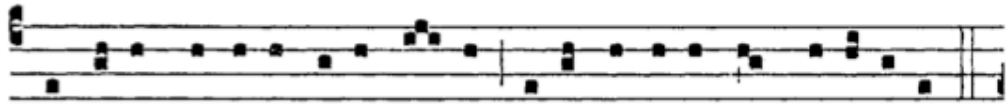
tá-ti tu- ae. Et re- ge e- os, et extól-le il-los usque in



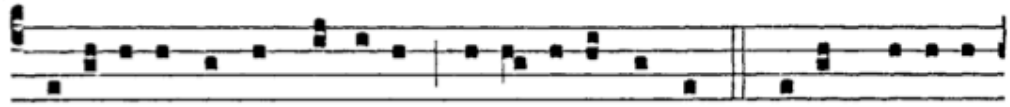
aetér- num. Per síngu- los di- es, be-ne-dí-cimus te. Et lau-



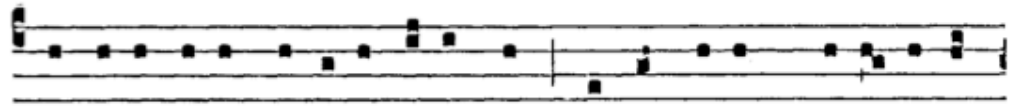
dámus nomen tu- um in saécu-lum, et in saé-cu-lum saécu-li.



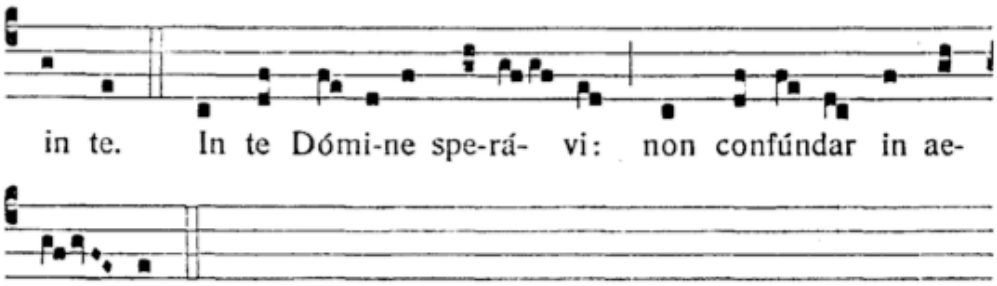
Digná-re Dómi-ne di- e i- sto si-ne peccá-to nos custodí-re.



Mi-se-ré-re nostri Dómi-ne, mi- se-ré-re nostri. Fi- at mi-se-ri-



córdi- a tu- a Dómi-ne super nos, quemádmodum spe-rá- vimus



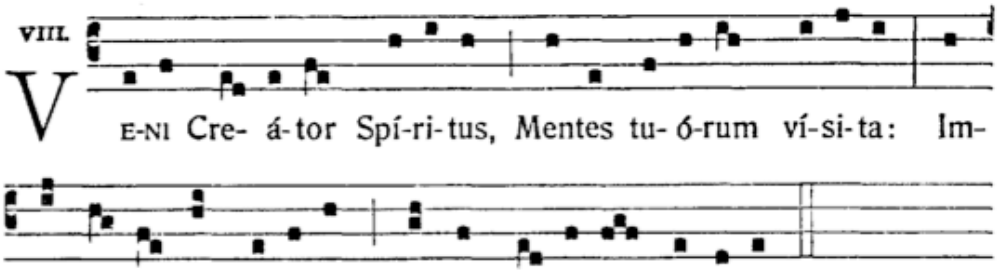
℣. Benedicámus Patrem et Fílium cum Sancto Spíritu. *
℟. Laudémus et superexaltémus eum in saécula.
℣. Benedíctus es Dómine in firmaménto coeli.
℟. Et laudábilis, et gloriósus, et superexaltátus in saécula.
℣. Dómine exáudi oratiónem meam.
℟. Et clamor meus ad te véniat.
℣. Dóminus vobíscum. ℟. Et cum spíritu tuo.

OREMUS. *Oratio.*

DEUS, cujus misericórdiae non est número, et bonitátis infinítus est thesáurus: piíssimae majestáti tuae pro collátis donis grátias ágimus, tuam semper cleméntiam exorántes; ut qui peténtibus postuláta concédis, eósdem non déserens, ad praémia futúra dispónas. Per Christum Dóminum nostrum. ℟. Amen.

* *His* ℣℣. *et* ℟℟. *Tempore Paschali non additur* Allelúia.

Hymnus de Spiritu Sancto.



Qui Paráclitus díceris,
Donum Dei altíssimi,
Fons vivus, ignis, cáritas,
Et spiritális únctio.

Tu septifórmis múnere,
Dextrae Dei tu dígitus,
Tu rite promíssum Patris,
Sermóne ditans gúttura.

Appendix B - Haydn analysis

Composition: *Te Deum* (HobXXIIIc Nr.2)
Composer: Joseph Haydn

Measure #	1	2	3	4	5	6	7
Form	A (Sonata)	Exposition					
Phrase Structure							
Tempo	*Allegro*						
Dynamics	***f***						
Meter/Rhythm	Common						
Tonality	C						
Harmonic Motion	I IV vii^{O7}/V	V I IV I^{6} vii^{O6}	I IV vii^{O7}/V	V I	V^{7} I	V^{7} I (pedal with IV)	I V I^{6} (IV)
Texture	Orchestral Introduction (Flute, Oboes, Bassoons, Horns, 3 Trumpets, Kettle Drums, and Strings)						
General Character	Jubilant						
Verse of the *Te Deum*							
Conducting Concerns	articulations lead your conducting nuances throughout this work)						
Rehearsal Consideration							

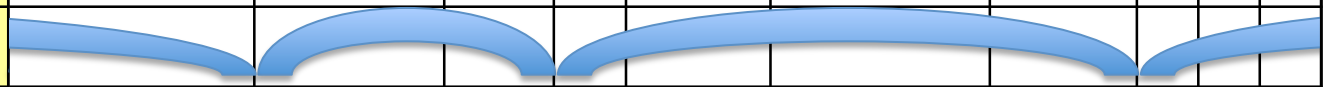
Composition: *Te Deum* (HobXXIIIc Nr.2)
Composer: Joseph Haydn

Measure #	8	9	10	11	12	13
Form						
Phrase Structure						
Tempo						
Dynamics						
Meter/Rhythm						
Tonality						
Harmonic Motion	I^6 (IV) I IV V	I IV vii^{O7}/V	V I IV I^6 vii^{O6}	I IV vii^{O7}/V	V I IV I^6 vii^{O6}	I V^7 vi V^6/V V V^7
Texture		Choral, homoponic				
General Character						
Verse of the *Te Deum*		1				2
Conducting Concerns						
Rehearsal Consideration						

Composition: *Te Deum* (HobXXIIIc Nr.2)
Composer: Joseph Haydn

Measure #	14	15	16	17	18	19
Form						
Phrase Structure						
Tempo						
Dynamics					***f***	***p***
Meter/Rhythm						
Tonality						
Harmonic Motion	ii V^7 I I^6	IV vii^{O7}/V V^7/V	V I V I^6 V	V^6 I ii^6 V^7/V V V^7	I IV I	I^6 vii^{O7}/V V/V vii^{O7}/V V/V
Texture						no Flute, Oboe, Bassoon, Trumpets, Horns, Timpani
General Character						
Verse of the *Te Deum*						
Conducting Concerns						
Rehearsal Consideration						

Composition: *Te Deum* (HobXXIIIc Nr.2)
Composer: Joseph Haydn

Measure #	20	21	22	23	24	25	26	27	28	29
Form										
Phrase Structure										
Tempo										
Dynamics	*f*	*fz*	*f*	*fz*				*fp*	*fp*	*fp*
Meter/Rhythm										
Tonality		G		g	G					
Harmonic Motion	I V^7 I V vii^o/V	I V^7 I	I V^7 I	I i^6	V^7/V V^7	-	-	I	V	I
Texture		Chorus in duets within and across genders				Homophonic Chorus				
General Character										
Verse of the *Te Deum*		3			4				5	
Conducting Concerns							fermata			
Rehearsal Consideration										

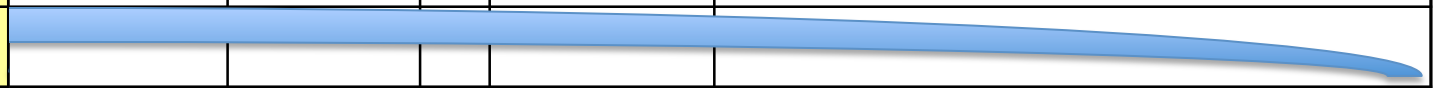
Composition: *Te Deum* (HobXXIIIc Nr.2)
Composer: Joseph Haydn

Measure #	30	31	32	33	34	35	36	37
Form								
Phrase Structure								
Tempo								
Dynamics	*ff*			*ff*				
Meter/Rhythm								
Tonality								
Harmonic Motion	IV $V^{6/5}$/ii	ii V I IV	$V^{6/4}$ $V^{4/2}$ I^{6} $V^{6/4}$	I $V^{6/5}$ I $V^{6/5}$	I $V^{6/5}$ I $V^{6/5}$	I I^{6}	IV IV^{6}	V^{7} vi $V^{6/5}$/V V^{7}
Texture		no Flute, Brass or percussion						
General Character								
Verse of the *Te Deum*				6				
Conducting Concerns								
Rehearsal Consideration								

Composition: *Te Deum* (HobXXIIIc Nr.2)
Composer: Joseph Haydn

Measure #	38	39	40	41	42	43	44	45
Form			Development					
Phrase Structure								
Tempo								
Dynamics		*fz*	*mp*				*fz*	
Meter/Rhythm								
Tonality						a		
Harmonic Motion	I V^6 vi^6	I^6 I IV V^6	I V^6 vi^6	V^6 I IV V^6	I V^7/ii	i $V^{6/5}$ III	i^6 iv V^6	i V^6 V
Texture		only strings	no Flute, Brass or percussion, Chorus with staggered entrances	no Brass or percussion	no Trumpet 3, or Timp			
General Character								
Verse of the *Te Deum*			7	8		9		
Conducting Concerns								
Rehearsal Consideration								

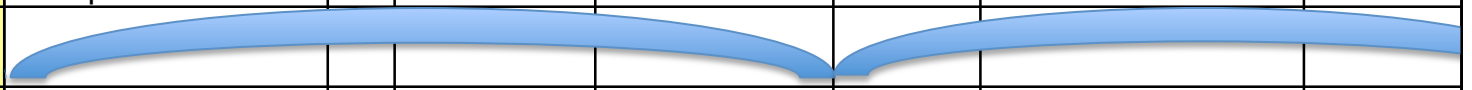
Composition: *Te Deum* (HobXXIIIc Nr.2)
Composer: Joseph Haydn

Measure #	46	47	48	49	50
Form					
Phrase Structure					
Tempo					
Dynamics	*fz*	*fz*	*fz*		
Meter/Rhythm					
Tonality		d		(g tonicized)	F
Harmonic Motion	i^6 V^7/iv	i^6 i V	i iv	iv V^7/vi	I
Texture	Homophonic Chorus	no Flute, Brass or percussion			
General Character					
Verse of the *Te Deum*	10			11	
Conducting Concerns					
Rehearsal Consideration					Circle of fifths passage

Composition: *Te Deum* (HobXXIIIc Nr.2)
Composer: Joseph Haydn

Measure #	51	52	53	54	55	56	57	58
Form								
Phrase Structure								
Tempo								
Dynamics		*fz*						
Meter/Rhythm								
Tonality				F d				C
Harmonic Motion	I IV^6	I^6 v^7/V V	I V^7	I^6 i vii^{O7} $i^{6/4}$	i^6 i vii^{O7} $i^{6/4}$	i^6 V^6 i V^6	i V^6 i V^6/IV	V^7
Texture	Chorus in duets with staggered entrances, and no Horns, Trumpets, Timpani							
General Character								
Verse of the *Te Deum*	12			13				
Conducting Concerns								
Rehearsal Consideration								

Composition: *Te Deum* (HobXXIIIc Nr.2)
Composer: Joseph Haydn

Measure #	59	60	61	62	63	64	65
Form	Recapitulation						
Phrase Structure							
Tempo							
Dynamics	***ff***						
Meter/Rhythm							
Tonality						d over m. 63-66)	
Harmonic Motion	I IV vii^{O7}/V	V I	I IV vii^{O6}/V	V I IV I^{6} vii^{O6}	I vii^{O}/vi	vi VII/IV	IV vii^{O}/ii
Texture	Homophonic Chorus				Strings and Mens chorus	Strings, Oboe, and Womens Chorus	
General Character							
Verse of the *Te Deum*	14		15		16		
Conducting Concerns							
Rehearsal Consideration	Return of the main theme						

Composition: *Te Deum* (HobXXIIIc Nr.2)
Composer: Joseph Haydn

Measure #	66	67	68	69	70	71	72	73	74	75
Form										
Phrase Structure										
Tempo										
Dynamics		***f***		***fp***	***fp***					
Meter/Rhythm										
Tonality		d								C
Harmonic Motion	ii V/ii	i V^7 i^6 V^7	i V^7 i V^7	i^6 $ii^{Ø6/5}$	$V^{4/3}$/iv iv^6 i^6	iv^6 i^6 iv^6 i^6	V i	V^6 i i^6	i i^6 V/vii	I V^7
Texture		Homophonic chorus, no Brass or percussion								no Flute or Oboe
General Character										
Verse of the *Te Deum*		17								18
Conducting Concerns										
Rehearsal Consideration										

Composition: *Te Deum* (HobXXIIIc Nr.2)
Composer: Joseph Haydn

Measure #	76	77	78	79	80	81	82	83	84	85
Form			Coda					B		
Phrase Structure										
Tempo								*Adagio*		
Dynamics								***f***	***p***	
Meter/Rhythm										
Tonality								c		
Harmonic Motion	I V^7 I V	IV^6 V^7 ii^6 vii^O/V V	-	-	-	V^7	-	i	i	$vii^{O6/5}$ i
Texture				Tutti				Tutti, no chorus		
General Character								cacophanous	reverent	
Verse of the *Te Deum*			19						20	
Conducting Concerns							fermata	fermata		
Rehearsal Consideration										

Composition: *Te Deum* (HobXXIIIc Nr.2)
Composer: Joseph Haydn

Measure #	86	87	88	89	90	91	92
Form							
Phrase Structure							
Tempo							
Dynamics							
Meter/Rhythm							
Tonality	(Chromatic Bass line)						
Harmonic Motion	vii$^{O6/5}$ i	V V^{O} v^{7}/iii iii	v^{O7} v^{O7}/iv v^{O7}/vii	vii^{O7} i^{6}	V$^{6/5}$ i iv^{O7} vii^{O7}/V	i$^{6/4}$ V i	i iv V
Texture	Strings and Chorus						
General Character							
Verse of the *Te Deum*							prepping the *a tempo*
Conducting Concerns							
Rehearsal Consideration	chromatic voice leading, but this is the shortest section						

Composition: *Te Deum* (HobXXIIIc Nr.2)
Composer: Joseph Haydn

Measure #	93	94	95	96
Form	A			
Phrase Structure				
Tempo	*Allegro con moto*			
Dynamics	***f***			
Meter/Rhythm				
Tonality	C			
Harmonic Motion	I	I IV $I^{6/4\ V}$	v^7/V V I V^7	I ii V^7
Texture	Tutti			
General Character	Joyous			
Verse of the *Te Deum*	21			
Conducting Concerns				
Rehearsal Consideration				

Composition: *Te Deum* (HobXXIIIc Nr.2)
Composer: Joseph Haydn

Measure #	97	98	99	100	101	102	103
Form							
Phrase Structure							
Tempo							
Dynamics						*p*	
Meter/Rhythm							
Tonality		G					
Harmonic Motion	I vi vi^6 vi	V V^7/V I^6 $V^{4/2}$	I V I^6 $V^{4/2}$	I V^7 I^6 $V^{6/5}$	I V^7 I V^7/IV	IV I V^7 I	IV^6
Texture		Antiphonal chorus in duets between the men and women, no Brass or Percussion			Tutti		Strings and Chorus
General Character							
Verse of the *Te Deum*					23		
Conducting Concerns							
Rehearsal Consideration							

Composition: *Te Deum* (HobXXIIIc Nr.2)
Composer: Joseph Haydn

Measure #	104	105	106	107	108	109	110	111
Form								
Phrase Structure								
Tempo								
Dynamics								
Meter/Rhythm								
Tonality						C		
Harmonic Motion	ii vii^{O6} $V^{6/5}$	I vi $V^{6/5}$/V V	I V^{6} $V^{4/3}$ $V^{4/2}$	V^{6} IV V V^{6}	I V^{7} I $IV^{6/4}$	I V^{7} I	V V^{7} $V^{6/4}$	V $V^{4/2}$
Texture			Tutti, no Flute or Bassoon	Strings only	Chorus in duets			Tutti
General Character								
Verse of the *Te Deum*					24			25
Conducting Concerns								
Rehearsal Consideration								

Composition: *Te Deum* (HobXXIIIc Nr.2)
Composer: Joseph Haydn

Measure #	112	113	114	115
Form				
Phrase Structure				
Tempo				
Dynamics				
Meter/Rhythm				
Tonality				
Harmonic Motion	I^6 V^7/V	V^7/IV $IV^{6\ IV}$	V^7 vi IV V	I V^7
Texture				
General Character				
Verse of the *Te Deum*				26
Conducting Concerns				
Rehearsal Consideration				

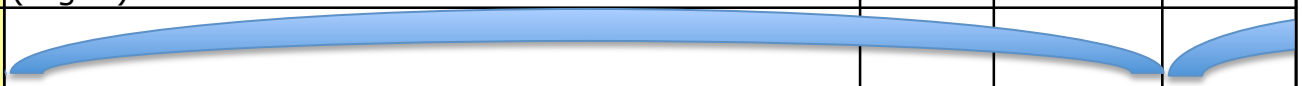
Composition: *Te Deum* (HobXXIIIc Nr.2)
Composer: Joseph Haydn

Measure #	116	117	118	119	120	121	122	123	124	125	126
Form											
Phrase Structure											
Tempo											
Dynamics							***p***				***ff***
Meter/Rhythm											
Tonality		a	(scale)								
Harmonic Motion	I $V^{4/3}$/vi	i V	i	i V i i^{6}	$i^{6/4}$ $V^{4/2}$ i	$V^{4/3}$	i^{6} $V^{4/2}$	i^{6} $V^{4/2}$	i^{6} ^{b}II	vii^{O7}/iv v/vii	$vii^{O4/3}$
Texture	Homophonic Chorus, No Flute, Brass or Percussion, solo sop line (m.123)										Tutti
General Character											
Verse of the *Te Deum*											
Conducting Concerns											fermata
Rehearsal Consideration											

Composition: *Te Deum* (HobXXIIIc Nr.2)
Composer: Joseph Haydn

Measure #	127	128	129	130	131	132	133	134	135	136	137	138	139
Form													
Phrase Structure													
Tempo													
Dynamics	*f*		*p*										
Meter/Rhythm													
Tonality				F				d				C	
Harmonic Motion	-	vii$^{O4/3}$ i iv i$^{6/4}$ V	i	V^{7}	V$^{6/4}$	V^{7}	I	V	^{b}IV$^{6/5}$ vi V^{7}	i^{6} V^{6}	i	V V^{7} I	V
Texture	no Bassoon, Brass or Percussion			no WW or Brass				no WW, Brass, Percussion					
General Character													
Verse of the *Te Deum*				27				28					
Conducting Concerns													
Rehearsal Consideration													

Composition: *Te Deum* (HobXXIIIc Nr.2)
Composer: Joseph Haydn

Measure #	140	141	142	143
Form	(fugue)			
Phrase Structure				
Tempo				
Dynamics	*f*			
Meter/Rhythm				
Tonality				
Harmonic Motion	V	I V I vi	ii V^7/V V	I V I vi
Texture	Tutti, Choral Fugue (subject - Sop, countersubject - Alto)		(S-Tenor, CS-Bass)	
General Character				
Verse of the *Te Deum*	29			
Conducting Concerns				
Rehearsal Consideration	Breaking down the fugue into groups of 2 notes within the 16ths to teach the shape of the line. Instrumentalists would either group them this way or in groups of sequences (usually in patterns of 4)			

Composition: *Te Deum* (HobXXIIIc Nr.2)
Composer: Joseph Haydn

Measure #	144	145	146	147	148	149	150	151
Form								(bridge)
Phrase Structure								
Tempo								
Dynamics	*fz*	*fz*	*fz*				*fz*	*fz*
Meter/Rhythm								
Tonality				G				
Harmonic Motion	ii V^7/V V V^6	I vi	vi V^6/V	I V^7 V I	ii V^7	I I^6 vi^6	ii^6 vi V^6 vi^7	I IV
Texture		no Brass or Percussion		(S-Alto, CS-Tenor)	(S-Bass, CS-Sop)		no Brass or Percu	
General Character								
Verse of the *Te Deum*								
Conducting Concerns								
Rehearsal Consideration								

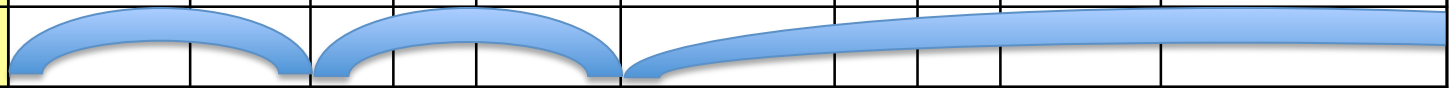
Composition: *Te Deum* (HobXXIIIc Nr.2)
Composer: Joseph Haydn

Measure #	152	153	154	155	156
Form		(subj. in stretto)			
Phrase Structure					
Tempo					
Dynamics					
Meter/Rhythm					
Tonality		e			C
Harmonic Motion	vi vii^{O} vii^{O7}/vi $V^{4/2}$/vi	i V i $V^{6/4}$	i^{6} V^{7} i^{6} V^{6}	i $V^{4/3}$ i^{6} iv	$V^{6/5}$/III V/VI I V^{7}
Texture	ıssion until m.156	(S-alto, and sop, CS-bass)			Tutti (except for Flute) and (S-Tenor, multiple sequenced Countersubjects-alto, sop)
General Character					
Verse of the *Te Deum*					
Conducting Concerns					
Rehearsal Consideration					

Composition: *Te Deum* (HobXXIIIc Nr.2)
Composer: Joseph Haydn

Measure #	157	158	159	160	161	162	163
Form							
Phrase Structure							
Tempo							
Dynamics			*fz*				
Meter/Rhythm							
Tonality							
Harmonic Motion	I $V^{4/2}$ V/ii	V/V V	V I V^7 I V^6	V^7/V V ii^6 vii^{O7}/ii	ii^6 ii ii^7 V V^7	I^6 $V^{4/2}$ I vi	ii ii^6 V
Texture	(CS-sop and bass)	no Brass or Percussion until m. 163	(CS-Tenor)		(S-Tenor)	(CS-Alto)	(S-Sop)
General Character							
Verse of the *Te Deum*							
Conducting Concerns							
Rehearsal Consideration							

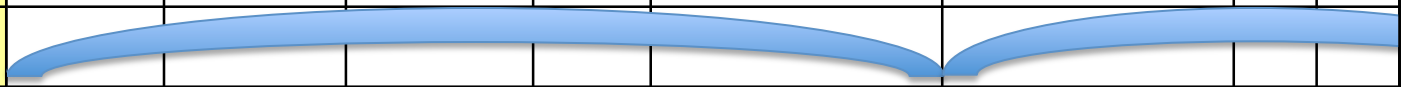
Composition: *Te Deum* (HobXXIIIc Nr.2)
Composer: Joseph Haydn

Measure #	164	165	166	167	168	169	170	171	172	173
Form										
Phrase Structure										
Tempo										
Dynamics						***fz***	***fz***	***fz***	***fz***	***fz***
Meter/Rhythm										
Tonality					d	C				
Harmonic Motion	I V I V^7 vi	ii V^7	I V^7	I V^7	I i^6 V^7	vii^{o7}	-	-	vii^{O7} I ii^6	$I^{6/4}$ V vii^{o7}/ii
Texture	(CS-Alto)	(S-Tenor, false, final entry)				Antiphonal Chorus				
General Character										
Verse of the *Te Deum*										
Conducting Concerns						gesture of syncopation				
Rehearsal Consideration										

Composition: *Te Deum* (HobXXIIIc Nr.2)
Composer: Joseph Haydn

Measure #	174	175	176	177	178	179	180	181	182	183
Form										
Phrase Structure										
Tempo										
Dynamics	*fz*	*fz*		*fz*	*fz*	*fz*	*p*			*ff*
Meter/Rhythm										
Tonality					c					
Harmonic Motion	-	-	V/ii ii	$I^{6/4}$ V I	iv	iv	V^7	iv V^7	-	$V^{6/5}$
Texture	no Brass or Percussion, Homophonic and syncopated Chorus (m.178-183)									Syncopated Chorus
General Character										
Verse of the *Te Deum*										
Conducting Concerns										fermata
Rehearsal Consideration										

Composition: *Te Deum* (HobXXIIIc Nr.2)
Composer: Joseph Haydn

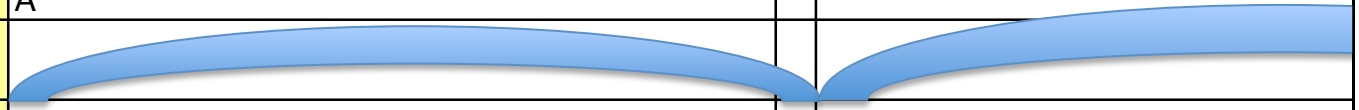
Measure #	184	185	186	187	188	189	190	191
Form								
Phrase Structure								
Tempo								
Dynamics					***ff***			
Meter/Rhythm								
Tonality	C							
Harmonic Motion	I V^6 V vi	I V^6 $V^{6/4}$ I	vi V^7 ii^6 I^6	V^7 I V	I V^7/IV $IV^{6/4}$ $V^{4/2}$	I V^7/IV $IV^{6/4}$ $V^{4/2}$	I	-
Texture	no Brass or Percussion				Homphonic Chorus, Tutti			
General Character								
Verse of the *Te Deum*								
Conducting Concerns								
Rehearsal Consideration								

Composition: *Te Deum* (HobXXIIIc Nr.2)
Composer: Joseph Haydn

Measure #	192	193	
Form			
Phrase Structure			
Tempo			
Dynamics	*ff*		
Meter/Rhythm			
Tonality			
Harmonic Motion	-	-	
Texture			
General Character			
Verse of the *Te Deum*			
Conducting Concerns			
Rehearsal Consideration			

Appendix C - Dvořák analysis

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 1 "Allegro moderato maestoso"
Composer: Dvořák

Measure #	1	2	3
Form	A		
Phrase Structure			
Tempo	*Allegro moderato, maestoso* M. M. ♩ = 88		
Dynamics	*f*		*f* *fz*
Meter/Rhythm	Common		(the lower voices are written in an implied three pattern)
Tonality	G		
Harmonic Motion	V	-	I IV^9 I IV^9
Texture	Timpani		Cue Strings, Trombones, Oboe, Bassoon, Bass Trombone and Tuba, and Trumpet
General Character	Jubilant		
Verse of the *Te Deum*			
Conducting Concerns	Opening Duple vs. Triplet in Timpani		Syncopated entrance in Strings and Cues
Rehearsal Consideration	This piece can be rehearsed partially *a capella* or with a piano reduction		

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 1 "Allegro moderato maestoso"
Composer: Dvořák

Measure #	4	5	6	7	8	9	10
Form							
Phrase Structure							
Tempo							
Dynamics	*fz*	*fz*	*fz*	*fz fz fz fz*	*fz fz fz fz*	*fz fz fz fz*	*fz fz fz fz*
Meter/Rhythm							
Tonality							
Harmonic Motion	vi^{6} I IV^{6}	I V^{7} I	I vi$^{6/4\ I}$	I vi I^{6} vi^{7} I I^{6} vi	I vi vi I^{6} vi^{7} I I^{6} vi	I vi^{6} vi^{7}	I vi^{7}
Texture							
General Character							
Verse of the *Te Deum*							
Conducting Concerns	Syncopated accents using a 3 vs. 4 pattern					cresc	
Rehearsal Consideration							

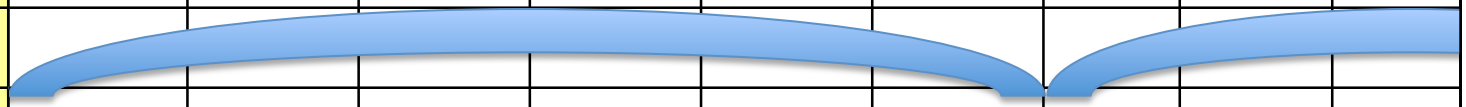
Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 1 "Allegro moderato maestoso"
Composer: Dvořák

Measure #	11	12	13	14	15	16	17
Form							
Phrase Structure							
Tempo							
Dynamics	*fz*	*fz*	*fz*	*fz*	*fzfzfzfz*	*fzfzfzfz*	
Meter/Rhythm							
Tonality							
Harmonic Motion	I vi^7 I vi^7	I vi^7 I vi	I V^7 i vi^7 I vi^7 I vi	I^7 vi^7 I vi	I vi^7 I vi	I vi^7 I vi	I vi^7
Texture	Add the Chorus						
General Character							
Verse of the *Te Deum*	1						2
Conducting Concerns	Cues						
Rehearsal Consideration	Minimalistic, each line should have its own character						

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 1 "Allegro moderato maestoso"
Composer: Dvořák

Measure #	18	19	20	21	22	23	24
Form							
Phrase Structure							
Tempo							
Dynamics				***fffz***		***fff***	
Meter/Rhythm							
Tonality							
Harmonic Motion	I vi^7 I vi	I V vi IV^7 I V^7 I	vi ii I^7	vi	V^7/ii	vii^0/V	$Fr^{4/3}$
Texture				Oboe, Bassoon, Tutti Brass, Chorus, and Strings		Cue Horns, Trombones	All Horns and trombones
General Character							
Verse of the *Te Deum*							
Conducting Concerns						possible spot for *Allargando*	
Rehearsal Consideration		The chorus sings in duets (high and low voices). Homophonic singing on 'all'					

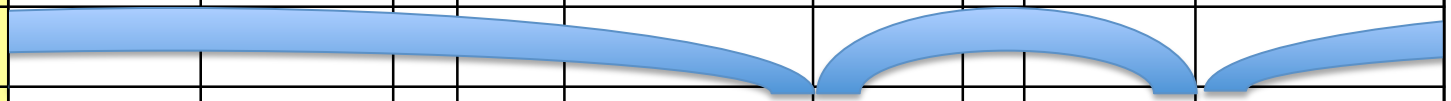
Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 1 "Allegro moderato maestoso"
Composer: Dvořák

Measure #	25	26	27	28	29	30	31	32	33
Form									
Phrase Structure									
Tempo									
Dynamics	*f*								
Meter/Rhythm									
Tonality	A								a
Harmonic Motion	I vi^7 I vi^7	I vi^7 I vi^7	I vi^7 I vi^7	I vi^7 I vi^7	I vi^7 I vi^7	I vi^7 I vi^7	I vi I$^{6/4}$	I vi^7 I$^{6/4}$	i iv$^{4/2}$ i
Texture	Bass Drum and Triangle								
General Character									
Verse of the *Te Deum*									
Conducting Concerns	Tutti								
Rehearsal Consideration									

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 1 "Allegro moderato maestoso"
Composer: Dvořák

Measure #	34	35	36	37	38	39	40
Form							
Phrase Structure							
Tempo							
Dynamics				***fff***	***f***	***ff***	
Meter/Rhythm							
Tonality			G				
Harmonic Motion	i	IV^7 i v vi vii^O i	I IV ii vii^{O7}	IV vii^O/ii	ii $IV^{6/4}$ vi	I $IV^{9\ I\ IV}$	I IV^9 I^7 IV^9
Texture		Strings and Timpani		WW and Str. (tremelo) with string bass scales	Timpani	Chorus in duets within and across genders	
General Character							
Verse of the *Te Deum*						3	
Conducting Concerns					cresc		
Rehearsal Consideration							

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 1 "Allegro moderato maestoso"
Composer: Dvořák

Measure #	41	42	43	44	45	46	47	48	49
Form									
Phrase Structure									
Tempo									
Dynamics									
Meter/Rhythm									
Tonality									
Harmonic Motion	I vi^7 vi I vi	I vi^7 vi I vi	vi^7	I^7 vi^7	I^7 vi IV I IV vi	I^7 V I I^7	I	I vi^7 I vi^7	I^7 $IV^{6/4}$ I $IV^{6/4}$
Texture									Cue Flute and Clarinet
General Character									reverent
Verse of the *Te Deum*						4			5
Conducting Concerns									
Rehearsal Consideration								marcato	messa di voce

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 1 "Allegro moderato maestoso"
Composer: Dvořák

Measure #	50	51	52	53	54	55	56
Form							B (soloist and mens chorus)
Phrase Structure							
Tempo							*Un poco meno mosso* (M. M. ♩ = 76)
Dynamics							*mp pp*
Meter/Rhythm							
Tonality							
Harmonic Motion	I IV I IV	I IV I IV	I IV I IV	I	-	-	I
Texture	Cue Oboe and Bassoon	Cue Viola					
General Character				chant-like chorus			pastoral
Verse of the *Te Deum*							5
Conducting Concerns							
Rehearsal Consideration	staccato	legato					

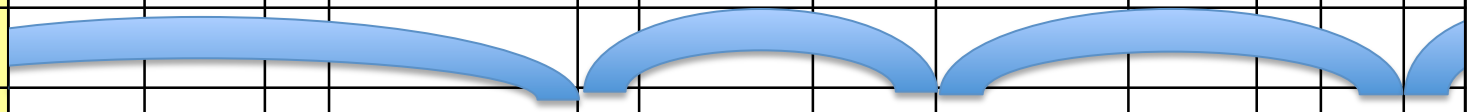
Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 1 "Allegro moderato maestoso"
Composer: Dvořák

Measure #	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72
Form																
Phrase Structure																
Tempo																
Dynamics								*mf*	*sf*	*p pp*		*p*				
Meter/Rhythm																
Tonality																
Harmonic Motion	V	vi	ii iii	vi	ii	vi^7	IV	III^7	ii	V^7/IV IV ii^{O6}		V^7	-	ii	V^7	I	IV vii^O I
Texture													clarinet solo	strings		Strings, Flute, English Horn, Bassoon
General Character																
Verse of the *Te Deum*				6											7	
Conducting Concerns													cue			
Rehearsal Consideration																

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 1 "Allegro moderato maestoso"
Composer: Dvořák

Measure #	73	74	75	76	77	78	79	80	81	82	83
Form											
Phrase Structure											
Tempo											
Dynamics		***pp***	***ppp***			***pp***	***p***				***ppp***
Meter/Rhythm											
Tonality											
Harmonic Motion	I IV I	-	I vi	-	vi	vi^7	I $ii^{4/2}$ I	$IV^{6/5}$ vii^{O} I^7	I IV I	$ii^{4/2}$ I	I^7 vi
Texture			mens chorus, flute solo	English Horn solo							Flute solo, mens chorus
General Character											suspensful
Verse of the *Te Deum*			5			8					5
Conducting Concerns			cue	cue							
Rehearsal Consideration			Tonic chord with no moving parts in mens chorus								Repetition of same passage

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 1 "Allegro moderato maestoso"
Composer: Dvořák

Measure #	84	85	86	87	88	89	90	91	92	93	94	95
Form												
Phrase Structure												
Tempo												
Dynamics						***fz***		***ppp***		***p***	***pp***	
Meter/Rhythm												
Tonality				g								
Harmonic Motion	vi^7 vi	vi^7 vi^7	vi^7	i	i	V^7 III ii^{O6}	$I^{6/4}$ V^7	i vi^{O7}	vi^7	vi^7	i	
Texture	English Horn solo			Strings, Flute, English Horn, Bassoon				Flute Solo, mens chorus	English Horn solo			
General Character												
Verse of the *Te Deum*					9			5				10
Conducting Concerns												
Rehearsal Consideration								Same passage again, but minor				

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 1 "Allegro moderato maestoso"
Composer: Dvořák

Measure #	96	97	98	99	100	101	102	103	104	105	106	107	108
Form													
Phrase Structure													
Tempo													
Dynamics			*f*	*fz*	*f*		*p*			*pp*			*pp*
Meter/Rhythm													
Tonality	(chromatic bass line)									G			
Harmonic Motion					ii^{O7} i$^{6/4}$	ii$^{6/5}$ V$^{6/5}$	vii$^{O4/2}$ i	^{b}VI^{7}	IV$^{6/5}$	I vii$^{O6/4}$	I vi	IV	I vi^{7}
Texture				Strings, Flute, English Horn, Bassoon	Still Tutti								
General Character				dramatic									
Verse of the *Te Deum*				11			12				13		
Conducting Concerns				largest moment of this solo									
Rehearsal Consideration													

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 1 "Allegro moderato maestoso"
Composer: Dvořák

Measure #	109	110	111	112	113	114	115
Form		A					
Phrase Structure							
Tempo		*Tempo I* (M. M. ♩ = 88)					
Dynamics		***ff***					
Meter/Rhythm							
Tonality							
Harmonic Motion	I^7 vi^7	I $vi^{4/2}$ I vi^7	I $vi^{4/2}$ I $vi^{4/2}$	I vi^7 I vi^7	I V^7 I vi^7	I vi I vi	I vi I^6 I
Texture	English Horn solo	Chorus, Tutti instruments					
General Character		Jubilant					
Verse of the *Te Deum*		1					
Conducting Concerns		cue chorus					
Rehearsal Consideration		Return of the main themes					

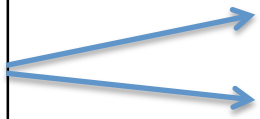
Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 1 "Allegro moderato maestoso"
Composer: Dvořák

Measure #	116	117	118	119	120	121
Form						
Phrase Structure						
Tempo						
Dynamics						
Meter/Rhythm						
Tonality						
Harmonic Motion	I vi^7 vi^7 I	I vi^7 vi^7 I	I vi IV^6 I^7 vi^7	I V^7 I^7 V^7 I	I	vi I
Texture						
General Character						Majestic
Verse of the *Te Deum*	2					
Conducting Concerns						*attacca*
Rehearsal Consideration						

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 2 "Lento maestoso"
Composer: Dvořák

Measure #	1	2	3	4	5
Form					
Phrase Structure					
Tempo	*Lento maestoso* M. M. ♩ = *60*				
Dynamics	***ff***		***f***		
Meter/Rhythm	Common				
Tonality	E^b				
Harmonic Motion	I				vi
Texture	Brass		Baritone solo		
General Character	Fanfare		Triumphant Baritone Solo		
Verse of the *Te Deum*			14		
Conducting Concerns	Declamatory Fanfare with a *subito* tempo change from the *attacca*		Cue Soloist, then dead gestures		
Rehearsal Consideration	(A majority of this piece can be rehearsed with only the Strings. This includes from m.27 to the end.)				

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 2 "Lento maestoso"
Composer: Dvořák

Measure #	6	7	8	9	10	11	12
Form							
Phrase Structure							
Tempo							
Dynamics	***pp***	***pp***		***p***	***pp***	***ff***	
Meter/Rhythm							
Tonality						C^{b}	
Harmonic Motion		I V^7	I V^7 I V^7 I V^7 I	V^7 I V^7 I	I V^7 I V^7 I	$I^{6/4}$	
Texture		Strings				Brass	
General Character		poignant strings				Fanfare	
Verse of the *Te Deum*							
Conducting Concerns		Cue Strings				Cue Brass	
Rehearsal Consideration							

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 2 "Lento maestoso"
Composer: Dvořák

Measure #	13	14	15	16	17	18	19
Form							
Phrase Structure							
Tempo							
Dynamics	***f***			***pp***	***pp***	***f***	***p***
Meter/Rhythm							
Tonality							
Harmonic Motion					$I^{6/4}$ $iii^{6/5}$ $I^{6/4}$	$iii^{6/5}$ $I^{6/4}$ V^{7} $I^{6/4}$ $iii^{6/5}$	$I^{6/4}$
Texture	Baritone solo				Strings		
General Character	Triumphant				poignant strings		
Verse of the *Te Deum*	15						
Conducting Concerns	Cue Soloist				Cue Strings		
Rehearsal Consideration							

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 2 “Lento maestoso”
Composer: Dvořák

Measure #	20	21	22	23	24	25	26
Form							
Phrase Structure							
Tempo							
Dynamics	*pp*	*ff*				*ff*	
Meter/Rhythm							
Tonality		f		E^b			
Harmonic Motion	I	V	i	IV	I V^7	I	
Texture		Brass with Soloist					
General Character		Fanfare with Bass					
Verse of the *Te Deum*		16					
Conducting Concerns		Cue Brass and Soloist					fermata
Rehearsal Consideration							

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 2 “Lento maestoso”
Composer: Dvořák

Measure #	27	28	29	30	31
Form					
Phrase Structure					
Tempo					
Dynamics	*mp pp*			*fz*	
Meter/Rhythm					
Tonality	e^{b}		$C^{\#}$		
Harmonic Motion	i	$V/C^{\#}$	iii iv	I III^{+}	i
Texture	Clarinet, Lower Strings, Soloist			add Oboe	
General Character	Reflective				
Verse of the *Te Deum*	17				
Conducting Concerns	Cue Clarinet, Soloist and Lower Strings			Cue Oboe	
Rehearsal Consideration					

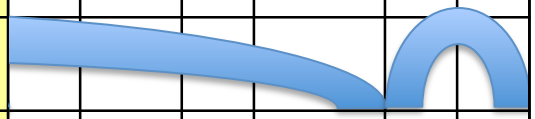
Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 2 "Lento maestoso"
Composer: Dvořák

Measure #	32	33	34	35	36	37	38
Form							
Phrase Structure							
Tempo							
Dynamics			***f***				
Meter/Rhythm							
Tonality	$c^{\#}$	D				d	
Harmonic Motion	i	V^7	vi V^7/V	I iii	I	i	B^b
Texture	add Flute and Bassoon	WW and lower strings					
General Character							
Verse of the *Te Deum*						18	
Conducting Concerns	Cue Flute and Bassoon						
Rehearsal Consideration							

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 2 “Lento maestoso”
Composer: Dvořák

Measure #	39	40	41	42	43
Form					
Phrase Structure					
Tempo					*Un poco piú mosso* M. M. ♩ = 66
Dynamics	***f*** ***mf***	***f***	***p***	***p***	***pp***
Meter/Rhythm					
Tonality					E^b
Harmonic Motion	c f^7	E^b C	G^b F^b	e^b g	I
Texture					Chorus, Violin solo, Horns, Strings (no Bas Timpani in m. 48
General Character					Sweet, thankful
Verse of the *Te Deum*					20 (chorus)
Conducting Concerns					Cue Womens chorus
Rehearsal Consideration					Chorus parts stay in one key and should be rehearsed without the soloist to save time. The women must also understand that the bass soloist cadences on tonic in their key.

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 2 "Lento maestoso"
Composer: Dvořák

Measure #	44	45	46	47	48	49
Form						
Phrase Structure						
Tempo						
Dynamics			***f***	***p pp***		
Meter/Rhythm						
Tonality						
Harmonic Motion	V	vi iii	I^7	I ii^O	I	I
Texture	ss), but add Bass and					
General Character						
Verse of the *Te Deum*						
Conducting Concerns						
Rehearsal Consideration						

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 2 “Lento maestoso”
Composer: Dvořák

Measure #	50
Form	
Phrase Structure	
Tempo	*Tempo I. Meno mosso* M. M. ♩ = 60
Dynamics	***pp***
Meter/Rhythm	
Tonality	e^{b}
Harmonic Motion	i
Texture	Flutes, Clarinet, Horn, Baritone solo, Violin II, and lower strings
General Character	Reflective
Verse of the *Te Deum*	18
Conducting Concerns	*Tempo I. Meno mosso*
Rehearsal Consideration	

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 2 “Lento maestoso”
Composer: Dvořák

Measure #	51	52	53	54	55	56	57
Form							
Phrase Structure							
Tempo							
Dynamics							*mf*
Meter/Rhythm							
Tonality				E			
Harmonic Motion	$d^{\#o}$ $f^{\#}$	$c^{\#}$ $f^{\#}$	E B^{7}	I	e^{7} c e	e^{o} c^{7}	d g^{7}
Texture			add Oboe		Add Bassoon		
General Character					Dramatic		
Verse of the *Te Deum*							
Conducting Concerns							Set up a strong support for the Soloist
Rehearsal Consideration							

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 2 “Lento maestoso”
Composer: Dvořák

Measure #	58	59	60	61
Form				
Phrase Structure				
Tempo				
Dynamics				
Meter/Rhythm				
Tonality		F		
Harmonic Motion	F A c	I vi^7 V/vi vi^7	i	D^{b7}
Texture			WW, Trombones, Baritone, tutti Strings	
General Character				
Verse of the *Te Deum*			19	
Conducting Concerns				
Rehearsal Consideration				

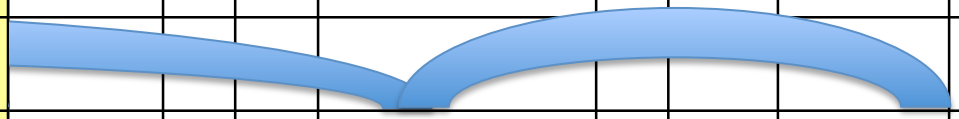
Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 2 “Lento maestoso”
Composer: Dvořák

Measure #	62	63	64
Form			
Phrase Structure			
Tempo			
Dynamics	*f*		
Meter/Rhythm			
Tonality			
Harmonic Motion	e^{b} D	A b	$f^{\#}$
Texture			
General Character			
Verse of the *Te Deum*			
Conducting Concerns	Largest moment for the Soloist		
Rehearsal Consideration			

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 2 "Lento maestoso"
Composer: Dvořák

Measure #	65	66	67	68
Form				
Phrase Structure				
Tempo	*Un poco piú mosso* M. M. ♩ = 66			
Dynamics	***pp***	***mf***		
Meter/Rhythm				
Tonality	$G^{b}/F^{\#}$			
Harmonic Motion	I vi	V	vi $I^{6/4}$	V^{7}/IV
Texture	Womens Chorus, Violin solo, Oboe, Bassoon, tutti Strings; then and Timpani (m.70); tutti except for Timpa			
General Character	Sweet, thankful			
Verse of the *Te Deum*	20 (chorus)			
Conducting Concerns	Cue Womens Chorus, new tempo with a little more motion			
Rehearsal Consideration	Another time to learn the chorus part separately from rehearsals with the soloist. Once again, the Soloist cadences on tonic and makes the transition easy for the women.			

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 2 “Lento maestoso”
Composer: Dvořák

Measure #	69	70	71	72	73	74	75	
Form								
Phrase Structure								
Tempo								
Dynamics		***p***	***pp***	***pp***		***ppp***		
Meter/Rhythm								
Tonality								
Harmonic Motion	^{b}IV ^{b}iv^{7}	I	-	-	-	-	-	
Texture	tutti except for Trombone in F ni (m.72)							
General Character				Sense of Awe				
Verse of the *Te Deum*								
Conducting Concerns							fermata	
Rehearsal Consideration								

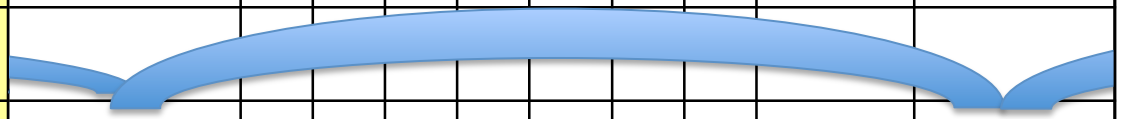
Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 3 “Vivace”
Composer: Dvořák

Measure #	1
Form	*Scherzo*
Phrase Structure	
Tempo	*Vivace* M. M. 𝅗𝅥. = 58
Dynamics	*f*
Meter/Rhythm	3/4
Tonality	b
Harmonic Motion	i
Texture	Oboe, Bassoon, Viola
General Character	Dance
Verse of the *Te Deum*	
Conducting Concerns	This whole movement can be conducted in one because of the recommended tempo. However, the syncopations may need furher assistance by subdivision.
Rehearsal Consideration	The opening is canonic and the voices can rehearse in duets. (This movement can be rehearsed with a piano reduction in the absence of orchestra).

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 3 "Vivace"
Composer: Dvořák

Measure #	2	3	4	5	6	7	8	9	10
Form									
Phrase Structure									
Tempo									
Dynamics	*f*		*fz*		*fz*	*fz*		*fz*	*sfz*
Meter/Rhythm									
Tonality									
Harmonic Motion				i^7	i	i^7			vi i
Texture	Altos		pizz. Strings						Lower Strings
General Character									
Verse of the *Te Deum*	21								
Conducting Concerns	Cue Altos		Gesture of Syncopation						Cues
Rehearsal Consideration									

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 3 "Vivace"
Composer: Dvořák

Measure #	11	12	13	14	15	16	17	18	19	20
Form										
Phrase Structure										
Tempo										
Dynamics	*mf*								*sfz*	*f*
Meter/Rhythm										
Tonality										
Harmonic Motion	vi i			i^7	i	i^7 i			i vi i	vi i
Texture	Basses, Flute, Horn								Lower Strings	Sopranos
General Character										
Verse of the *Te Deum*	21								21	
Conducting Concerns									Cues	
Rehearsal Consideration										

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 3 "Vivace"
Composer: Dvořák

Measure #	21	22	23	24	25	26	27	28	29
Form									
Phrase Structure									
Tempo									
Dynamics								*sfz*	*f*
Meter/Rhythm									
Tonality	$f^{\#}$								
Harmonic Motion	vi^{7}							i vi i	vi i $i^{6/4}$
Texture	Horns, Violins, Violas	Trombones							WW, Horn I, and Lower Strings
General Character									
Verse of the *Te Deum*									21
Conducting Concerns									Cues
Rehearsal Consideration									

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 3 "Vivace"
Composer: Dvořák

Measure #	30	31	32	33	34	35	36	37	38
Form									
Phrase Structure									
Tempo									
Dynamics								*sfz*	
Meter/Rhythm									
Tonality								b	
Harmonic Motion	i	i	i^7	i	i^7	i		vi v	vi v
Texture		pizz. Lower Strings							
General Character									
Verse of the *Te Deum*									
Conducting Concerns									
Rehearsal Consideration									

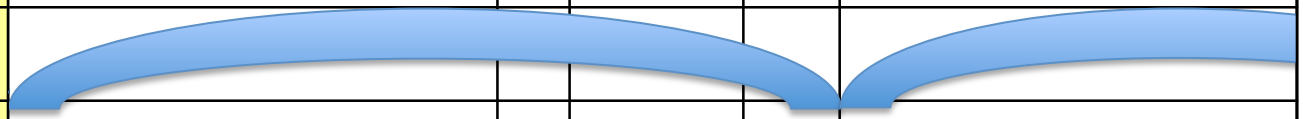
Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 3 "Vivace"
Composer: Dvořák

Measure #	39	40	41	42	43	44	45	46
Form								
Phrase Structure								
Tempo								
Dynamics	*f*							
Meter/Rhythm								
Tonality								
Harmonic Motion	i		i^7	i	i^7	i		
Texture	Tutti Strings, Homophonic Chorus, and Trombones							
General Character	Syncopated Dance							
Verse of the *Te Deum*	22							
Conducting Concerns	Gesture of Syncopation							
Rehearsal Consideration	Homophonic section							

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 3 "Vivace"
Composer: Dvořák

Measure #	47	48	49	50	51	52	53	54
Form								
Phrase Structure								
Tempo								
Dynamics	*fz*		*fz*		*fz*			
Meter/Rhythm								
Tonality	(prolonged tonic with embellisments)				B			
Harmonic Motion	i iii iv	iii^6 ii i	i iii iv	iii^6 ii i	I			
Texture	Staccato Strings			Trombones, Chorus, and Strings				
General Character								
Verse of the *Te Deum*								
Conducting Concerns	Cues							
Rehearsal Consideration								

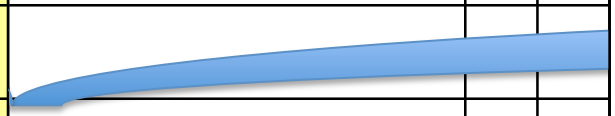
Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 3 "Vivace"
Composer: Dvořák

Measure #	55	56	57	58	59
Form					
Phrase Structure					
Tempo					
Dynamics	***ff***				***ff***
Meter/Rhythm					
Tonality					
Harmonic Motion			iii^{6} i^{6} iii^{6}	iii^{6} i	VI^{+}
Texture					
General Character	Anticipation				
Verse of the *Te Deum*	23a				23a
Conducting Concerns	Gesture of Syncopation				Gesture of Syncopation
Rehearsal Consideration	Homophonic section with common tone chords				

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 3 "Vivace"
Composer: Dvořák

Measure #	60	61	62	63	64	65	66
Form							
Phrase Structure							
Tempo							
Dynamics		*ff*		*fz*		*ff*	
Meter/Rhythm							
Tonality				C			
Harmonic Motion			i	$I^{6/4}$			
Texture							
General Character							
Verse of the *Te Deum*				23a			
Conducting Concerns				Gesture of Syncopation			
Rehearsal Consideration							

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 3 "Vivace"
Composer: Dvořák

Measure #	67	68	69
Form			
Phrase Structure			
Tempo			
Dynamics	***fz***		***ff***
Meter/Rhythm			
Tonality			
Harmonic Motion	I^{+}		
Texture			
General Character			
Verse of the *Te Deum*	23a		
Conducting Concerns	Gesture of Syncopation		
Rehearsal Consideration			

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 3 "Vivace"
Composer: Dvořák

Measure #	70	71	72	73
Form				
Phrase Structure				
Tempo				
Dynamics	*f*			
Meter/Rhythm				
Tonality	$C^{\#}/D^{b}$			
Harmonic Motion	V	iii^{6}		vi
Texture	Oboe, Bassoon, Horn I and II, Trombone, Bass Trombone, Chorus, Strings			
General Character	Declamatory			
Verse of the *Te Deum*	23a			23b
Conducting Concerns	Gesture of Syncopation			
Rehearsal Consideration	Tricky chromatic movement in the voices with the key change. Note the use of enharmonic tones.			

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 3 "Vivace"
Composer: Dvořák

Measure #	74	75	76	77	78	79	80	81
Form								
Phrase Structure								
Tempo								
Dynamics			***p***				***pp***	
Meter/Rhythm								
Tonality				B		b		
Harmonic Motion	V^6 $vii^{O6/5}$	I	$b^{O6/5}$	vi^6	IV^7	$i^{6/4}$	VI	iv^7
Texture							add Clarinet	
General Character					Reverence			
Verse of the *Te Deum*							23b	
Conducting Concerns								
Rehearsal Consideration								

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 3 "Vivace"
Composer: Dvořák

Measure #	82	83	84	85	86	87	88	89	90	91
Form										
Phrase Structure										
Tempo										
Dynamics			***pp***				***pp***			
Meter/Rhythm										
Tonality										
Harmonic Motion	V^7	i		i^7	i	i^7	i			
Texture	WW, Chorus, Strings, and Horn I		Basses					Staccato Strings		
General Character			Reflective							
Verse of the *Te Deum*			23b							
Conducting Concerns			Cue Basses					Cues		
Rehearsal Consideration										

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 3 "Vivace"
Composer: Dvořák

Measure #	92	93	94	95	96	97	98	99	100	101	102
Form											
Phrase Structure											
Tempo											
Dynamics			*mezza voce*					***pp***			***pp***
Meter/Rhythm											
Tonality											
Harmonic Motion					i^7	vi $i^{6/4}$	iv^7	i			
Texture			Tenors, Strings							Oboe, Bassoon, Strings	Altos, Strings
General Character											
Verse of the *Te Deum*			24								24
Conducting Concerns			Cues							Cues	
Rehearsal Consideration											

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 3 "Vivace"
Composer: Dvořák

Measure #	103	104	105	106	107	108	109	110	111
Form									
Phrase Structure									
Tempo									
Dynamics					***pp***	***ppp***		***p***	
Meter/Rhythm									
Tonality									D
Harmonic Motion		i^7	VI^7	iv VI	i				I
Texture							Oboe, Bassoon, Strings	Basses and Strings	
General Character								Joyous	
Verse of the *Te Deum*								25a	
Conducting Concerns							Cues		
Rehearsal Consideration									

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 3 "Vivace"
Composer: Dvořák

Measure #	112	113	114	115	116	117	118	119	120
Form									
Phrase Structure									
Tempo									
Dynamics					***pp***			***pp***	***pp***
Meter/Rhythm									
Tonality					b				D
Harmonic Motion	IV	ii	V	V	i				I^6
Texture							Oboe, Bassoon, Strings		Sopranos and Strings
General Character									
Verse of the *Te Deum*								25a	
Conducting Concerns							Cues		
Rehearsal Consideration									

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 3 "Vivace"
Composer: Dvořák

Measure #	121	122	123	124	125	126	127	128
Form								
Phrase Structure								
Tempo								
Dynamics				***pp***			***p***	***f***
Meter/Rhythm								
Tonality					b			
Harmonic Motion	IV	ii	V	V^7	i			
Texture							Oboe, Basoon, Strings	
General Character								
Verse of the *Te Deum*								25b
Conducting Concerns							Cues	
Rehearsal Consideration								

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 3 "Vivace"
Composer: Dvořák

Measure #	129	130	131	132	133	134	135	136
Form								
Phrase Structure								
Tempo								
Dynamics	*mf*				*p*			*pp*
Meter/Rhythm								
Tonality	E							b
Harmonic Motion	I			IV	i	i^7	VI^7	-
Texture	WW, Horns, Tenors, and Strings							Timpani, Bass, Strings
General Character	Declamatory							
Verse of the *Te Deum*				25b				25b
Conducting Concerns	Cues							Cues
Rehearsal Consideration								

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 3 "Vivace"
Composer: Dvořák

Measure #	137	138	139	140	141	142	143
Form							
Phrase Structure							
Tempo							
Dynamics	***ppp***						
Meter/Rhythm							
Tonality							
Harmonic Motion	-	-	-	-	(Deceptive Resolution)		V^+
Texture						Strings	
General Character	Reflective						
Verse of the *Te Deum*							
Conducting Concerns						Slight rubato in this section	
Rehearsal Consideration							

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 3 "Vivace"
Composer: Dvořák

Measure #	144	145	146	147	148	149	150	151	152
Form									
Phrase Structure									
Tempo									
Dynamics		***ffz***			***f***	***fz***			
Meter/Rhythm									
Tonality	(Wagnerian passage, very chromatic, non-functional, leads through two sets of secondary dominants from G to C, F, then back in b)								
Harmonic Motion	$D^{6/4}$ B^{b}	$d^{\#}$		B^{7}	$B^{\#7}$ (or $vii^{O7}/c^{\#}$)	$c^{\#}$	C^{6}	$C^{S2\text{-}1}$	D^{7}
Texture									
General Character			*molto espressivo*			Angst			
Verse of the *Te Deum*									
Conducting Concerns									
Rehearsal Consideration									

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 3 "Vivace"
Composer: Dvořák

Measure #	153	154	155	156	157	158	159
Form							
Phrase Structure							
Tempo							
Dynamics	*p*						
Meter/Rhythm							
Tonality	b: (Dominant pedal)						
Harmonic Motion	i	vii$^{\#O7}$	F$^{\#}$ (or V)	b (to i)	-	-	-
Texture						Timpani	Flute, Oboe, Clarinet, Timpani, Violin
General Character							
Verse of the *Te Deum*							
Conducting Concerns						Syncopation	Cues
Rehearsal Consideration							

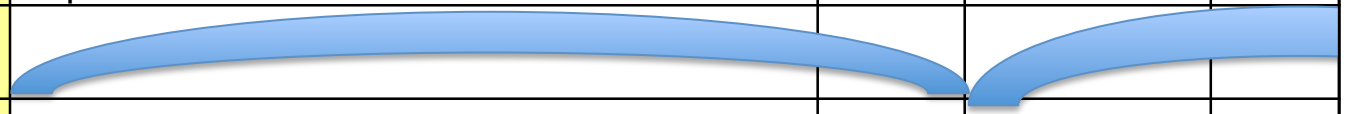
Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 3 "Vivace"
Composer: Dvořák

Measure #	160	161	162	163	164	165
Form						
Phrase Structure						
Tempo						
Dynamics	***ppp***					***pp***
Meter/Rhythm						
Tonality						
Harmonic Motion	-	-	-	-	-	-
Texture		Violin I, Viola, Cello, Bass, Timpani		Flute, Oboe, Clarinet, Timpani		Violin II
General Character						
Verse of the *Te Deum*						
Conducting Concerns						
Rehearsal Consideration						

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 3 "Vivace"
Composer: Dvořák

Measure #	166	167	168	169	170	171	
Form							
Phrase Structure							
Tempo							
Dynamics		***pp***					
Meter/Rhythm							
Tonality							
Harmonic Motion	-	-	-	-	-	i	
Texture		Viola and Timpani to the end					
General Character							
Verse of the *Te Deum*							
Conducting Concerns							
Rehearsal Consideration							

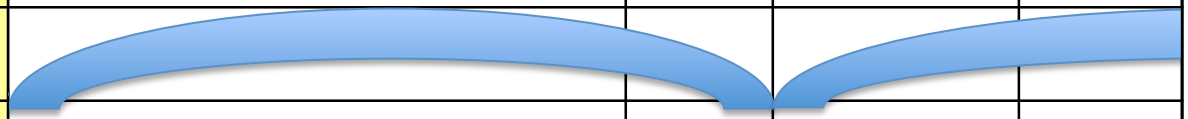
Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 4 "Lento; Tempo I"
Composer: Dvořák

Measure #	1	2	3	4
Form	Sop Solo			
Phrase Structure				
Tempo	*Lento* M. M. ♩ = 66			
Dynamics	***pp***			***p pp***
Meter/Rhythm	Common			
Tonality	B			
Harmonic Motion	I V^7/vi	I V^7/vi	V^7/ii ii V^7/vi	vi IV^7
Texture	Violins, Viola, Soprano Soloist			
General Character	Longingly			
Verse of the *Te Deum*	26			
Conducting Concerns	Rubato			
Rehearsal Consideration	This section can be rehearsed without the soloist. (This whole piece can also be rehearsed with piano if an orchestra is absent)			

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 4 "Lento; Tempo I"
Composer: Dvořák

Measure #	5	6	7
Form			
Phrase Structure			
Tempo	*poco rit.*	*in tempo*	
Dynamics		***p***	
Meter/Rhythm			
Tonality			
Harmonic Motion	I V^7	I $vi^{6/5}$	I
Texture		Oboe, Bassoon, Horns I, Violins, Viola, Womens Chorus	
General Character		Penitant and Pastoral	
Verse of the *Te Deum*		27	
Conducting Concerns		Many rhythmic layers and a strict tempo should be used	
Rehearsal Consideration		The soloist intones tonic for the chorus	

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 4 “Lento; Tempo I”
Composer: Dvořák

Measure #	8	9	10	11
Form				
Phrase Structure				
Tempo				
Dynamics	***p***	***fz***	***mf f***	
Meter/Rhythm				
Tonality				
Harmonic Motion	I V^7/vi I^7	I V^7/vi	VI $V^{6/5}$/ii II^7	I^6 iii^7 vi
Texture	Flute, Clarinet, Bassoon, Horns, Soprano soloists, Tutti Strings			
General Character	Expressive			
Verse of the *Te Deum*	28			
Conducting Concerns	Cues			
Rehearsal Consideration				

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 4 “Lento; Tempo I”
Composer: Dvořák

Measure #	12	13	14	15	16
Form					
Phrase Structure					
Tempo			*poco meno mosso*		
Dynamics	***p***	***pp***	***ppp***		
Meter/Rhythm					
Tonality			b		g
Harmonic Motion	^{b}III (D) V^{7}	I	i	vi	i
Texture			Clarinet, Trombones, Mens Chorus, String Bass		
General Character			Sinister		
Verse of the *Te Deum*			27		
Conducting Concerns			Cues		
Rehearsal Consideration		The soloist intones tonic for the chorus			

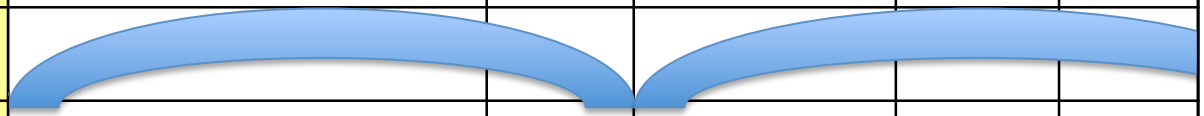
Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 4 “Lento; Tempo I”
Composer: Dvořák

Measure #	17	18	19	20	21	22
Form						
Phrase Structure						
Tempo				*Tempo I*		
Dynamics						
Meter/Rhythm						
Tonality	A	D				e
Harmonic Motion	ii$^{4\text{-}3\ ii}$ (V)	I		I III$^{4/2}$	I III$^{4/2}$	V$^{6/5}$ i ii^{7}
Texture		Clarinet, Trombones, String Bass		Soprano soloist, Violins, Viola		
General Character						
Verse of the *Te Deum*				29		
Conducting Concerns		Cues		Rubato		
Rehearsal Consideration						

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 4 "Lento; Tempo I"
Composer: Dvořák

Measure #	23	24	25	26
Form				
Phrase Structure				
Tempo		*rit.*	*in tempo*	
Dynamics		***pp***	***pp***	
Meter/Rhythm				
Tonality				
Harmonic Motion	V $vii^{O6/5}$/V	$I^{6/4}$ V	I (embellishing $vi^{4/3}$harmonies)	
Texture			Flute, Oboe, Clarinet, Bassoon, Womens Chorus, Violins, Viola, Cello	
General Character			Penitant and Pastoral	
Verse of the *Te Deum*			27	
Conducting Concerns			Many rhythmic layers and a strict tempo should be used	
Rehearsal Consideration				

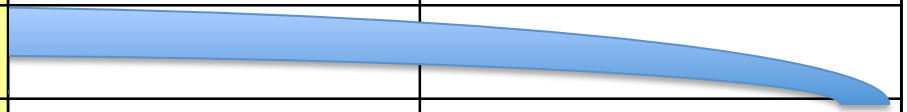
Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 4 "Lento; Tempo I"
Composer: Dvořák

Measure #	27	28	29	30	31
Form					
Phrase Structure					
Tempo					
Dynamics	***pp***				
Meter/Rhythm					
Tonality			B	D	
Harmonic Motion	I V^7/vi	I V^7/vi	I^6 $V^{4/2}$ iv^7 vi^7	I^6 iii vi^7	^bIII V^7
Texture	Tutti WW, Soprano Soloist, and tutti Strings				
General Character					
Verse of the *Te Deum*	29				
Conducting Concerns	Cues				
Rehearsal Consideration					

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 4 “Lento; Tempo I”
Composer: Dvořák

Measure #	32	33	34	35	36
Form					
Phrase Structure					
Tempo		*poco meno mosso*			
Dynamics					
Meter/Rhythm					
Tonality		d		F	
Harmonic Motion	I $I^{6/4}$	i	^{b}vi ^{b}VI	IV	V^{4-3}
Texture	Tutti WW, Horns, Mens Chorus, tutti Strings	Trombones, Mens Chorus, String Bass			
General Character	Sinister				
Verse of the *Te Deum*	27				
Conducting Concerns	Cues	Cues			
Rehearsal Consideration	The soloist intones tonic for the chorus. This also happens to be their starting pitch				

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 4 “Lento; Tempo I”
Composer: Dvořák

Measure #	37	38
Form		
Phrase Structure		
Tempo		
Dynamics		
Meter/Rhythm		
Tonality		
Harmonic Motion	I	
Texture	Clarinet, Trombones, String Bass	
General Character		
Verse of the *Te Deum*		
Conducting Concerns	Cues	Set up the new tempo at the end of this phrase
Rehearsal Consideration		

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 4 “Lento; Tempo I”
Composer: Dvořák

Measure #	39	40	41	42	43
Form	*Tempo I* (finale)				
Phrase Structure					
Tempo	*Tempo I* M. M. ♩ = 66				
Dynamics					
Meter/Rhythm					
Tonality	f				A^{b}
Harmonic Motion	i	^{b}VI i	^{b}VI i	^{b}VI $iv^{O6/5}$	V^{7}
Texture	Tutti WW, Sop and Bari Soloist, tutti Strings				
General Character	Sinister				
Verse of the *Te Deum*	V.				
Conducting Concerns	Cues, new tempo, hemiolas, and 32nd note patterns				
Rehearsal Consideration					

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 4 “Lento; Tempo I”
Composer: Dvořák

Measure #	44	45	46	47	48
Form					
Phrase Structure					
Tempo	*poco piú mosso* M. M. ♩ = 76				
Dynamics					
Meter/Rhythm					
Tonality			$A^{b}/G^{\#}$		
Harmonic Motion	I vi	vi	$g^{\#}$ (or i)	A $g^{\#}$	A $g^{\#}$
Texture	Tutti WW, Horn III/IV, Chorus, tutti Strings		Tutti WW, Sop and Bari soloist, tutti Strings		
General Character	Joyful		Sinister		
Verse of the *Te Deum*	Allelujah		V.		
Conducting Concerns	Cues, Marcato		Cues, Hemiolas, soloists, pizz.		
Rehearsal Consideration	Soloists intone the third of the chorus' major chord				

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 4 "Lento; Tempo I"
Composer: Dvořák

Measure #	49	50	51	52	53
Form					
Phrase Structure					
Tempo					*poco a poco string*
Dynamics					
Meter/Rhythm					
Tonality	B				b
Harmonic Motion	iv	V^7	I	vi	i
Texture			Tutti WW, Horn III/IV, Chorus, tutti Strings		Tutti WW, Trumpets, Sop and Bari soloists, tutti Strings
General Character			Joyful		Angst
Verse of the *Te Deum*			Allelujah		R.
Conducting Concerns			Cues		Cues, *poco a poco* (accelerando)
Rehearsal Consideration			Soloists intone the third of the chorus' major chord		

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 4 “Lento; Tempo I”
Composer: Dvořák

Measure #	54	55	56
Form			
Phrase Structure			
Tempo			
Dynamics			
Meter/Rhythm			
Tonality			
Harmonic Motion		$III^{4/3}$ (D^{7})	
Texture	Tutti (WW, Brass, Soloists, Chorus, Strings, Percussion)		
General Character			
Verse of the *Te Deum*			
Conducting Concerns			
Rehearsal Consideration			

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 4 “Lento; Tempo I”
Composer: Dvořák

Measure #	57	58
Form		
Phrase Structure		
Tempo	M. M. ♩ = 88	
Dynamics		
Meter/Rhythm		
Tonality	C	
Harmonic Motion	$I^{6/4}$	
Texture		
General Character		
Verse of the *Te Deum*	Allelujah	
Conducting Concerns	Cues	
Rehearsal Consideration	Soloists intone the fifth of the chorus' major chord. This passage is more difficult to sing b/c of the $I^{6/4}$ chord with the fifth in the bass. This is an anticipation of the next key change	

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 4 “Lento; Tempo I”
Composer: Dvořák

Measure #	59	60	61	62	63	64
Form						
Phrase Structure						
Tempo						
Dynamics						
Meter/Rhythm						
Tonality	c		G			
Harmonic Motion	$i^{6/4}$		I (with vi embellishments)			
Texture				Tutti except for Soloists		
General Character			Joyful			
Verse of the *Te Deum*			Closing Allelujahs			
Conducting Concerns						
Rehearsal Consideration						

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 4 “Lento; Tempo I”
Composer: Dvořák

Measure #	65	66
Form		
Phrase Structure		
Tempo		
Dynamics		
Meter/Rhythm		
Tonality		
Harmonic Motion	I Iv ii V	iii vi ii^7 V V^7/IV IV V^7/iii
Texture	Trombones, Sop soloist, Chorus, tutti Strings	
General Character	Rising Excitement	
Verse of the *Te Deum*		
Conducting Concerns	Many rhythmic layers that require a steady tempo	
Rehearsal Consideration	Series of Sequences	

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 4 “Lento; Tempo I”
Composer: Dvořák

Measure #	67	68
Form		
Phrase Structure		
Tempo		
Dynamics		
Meter/Rhythm		
Tonality	G A^{b}	B^{b} A^{b} G
Harmonic Motion	III vi iii vi	^{b}III I^{6} $c^{\#O7}$ $I^{6/4}$
Texture	Trombones, Sop and Bari soloists, Chorus, and Strings	Tutti forces except Bass Trombones
General Character		
Verse of the *Te Deum*		
Conducting Concerns	Cues	Cues
Rehearsal Consideration		

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 4 “Lento; Tempo I”
Composer: Dvořák

Measure #	69	70	71	72	73	74
Form						
Phrase Structure						
Tempo						
Dynamics						
Meter/Rhythm						
Tonality	e	E^{b}	e	$c^{\#}$		
Harmonic Motion	i vi V/vi	^{b}VI V/vi	i V	v	i v i $V^{4/2}$	i $V^{O4/3}$/ii
Texture					Vocalists *a cappella*	
General Character						
Verse of the *Te Deum*						
Conducting Concerns	32nd notes					
Rehearsal Consideration	Common tone chords with slight chromatic alterations					

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 4 "Lento; Tempo I"
Composer: Dvořák

Measure #	75	76	77	78	79	80	81
Form							
Phrase Structure							
Tempo	*ritard.*	*in tempo*					
Dynamics							
Meter/Rhythm							
Tonality		G					
Harmonic Motion	V/V	I vi	I vi^7	vi^7			
Texture	Trumpets, Bass Trombone, Vocalists	Tutti forces	Tutti except for Vocalists				
General Character	Tense	Joyous					
Verse of the *Te Deum*							
Conducting Concerns	Cue, *ritarnando*	Cues, *in tempo,* return of the 3 vs. 4 accents					
Rehearsal Consideration		This closing section can be rehearsed without the choir					

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 4 "Lento; Tempo I"
Composer: Dvořák

Measure #	82	83	84	85	86
Form					
Phrase Structure					
Tempo					
Dynamics					
Meter/Rhythm					
Tonality					
Harmonic Motion	I IV $I^{6/4}$ V^{7}/IV $vi^{6/4}$	I vi V IV	ii I vi iii	I^{S2-3}	
Texture		Tutti WW, Brass, and Strings (no percussion)		Tutti (except for Flute)	
General Character		*pesante*			
Verse of the *Te Deum*					
Conducting Concerns		*pesante*, with 64th note runs and trills	Highly Syncopated		
Rehearsal Consideration					

Composition: *Te Deum* (Op. 103, b176, [Op. 93, Op. 98]), mvt. 4 “Lento; Tempo I”
Composer: Dvořák

Measure #	87	88	89	
Form				
Phrase Structure				
Tempo				
Dynamics				
Meter/Rhythm				
Tonality				
Harmonic Motion		I	I	
Texture				
General Character				
Verse of the *Te Deum*				
Conducting Concerns		Accents on beats 1 and 3 over a timpani roll		
Rehearsal Consideration				