

V PŘÍRODĚ

From Nature

* Napadly písně

Appear the songs

* Večerní les Rozvázal zvonky

The evening forest jingles the bells

Žitné Pole

Rye field

Vyběhla břiza běličká

Bursting out of the white birch

Dnes do skoku a do písničky!

Today, jump into song!

composed by

Antonín Dvořák

edited by

Bonnie Borshay Sneed

for

SATB Chorus

Text, Translation, and IPA (*Napadly písně*)

Napadly [napadli]	písně [pɪsnɛ]	v [v]	duši [duʃi]	mou, [mou]	nezavolány, [nezavolanɪ]	znenadání, [znenadani]	Appear the songs from my soul, uncalled, they come suddenly,		
Appears songs		in the soul	mine,	uncalled for,	suddenly,				
	jako [jakɔ]	když [gdɪʒ]	rosy [rɔsɪ]	napadá, [napada]	po [pɔ]	stéblokadeřavé [stɛblokadɛrɔvɛ]	stráni. [strani]	Like when dew appears on the blades of grass on the hills.	
	like when	dew	appears,	after	covered blades of grass	on the hills.			
Kol [kɔl]	se [sɛ]	to [tɔ]	mihá [mɪfi]	perlami, [pɛrlami]			The wheel turns quickly and shines like pearls,		
The wheel	turns quick glance		shines like pearls,						
	i [i]	cítím [tsitim]	dech [dɛx]	tak [tak]	mladý, [mladi]	zdravý, [zdрави]	I feel my breath, youthful, healthy,		
and	I feel	breath	so very young,	healthy,					
	že [ʒɛ]	nevím, [nevim]	zda [zda]	jsou [sou]	radost [radɔst]	má, [ma]	I do not know whether I am feeling joy,		
	I don't know	whether (I am)	feel	joy	my,				
	či [tʃi]	pláč [platʃ]	mé [mɛ]	duše [duʃɛ]	usedavý. [usedavi]		or the anguished crying of my soul.		
or	crying my soul of		for a long time.						
Však [fʃak]	rosu [rɔsu]	luna [luna]	zrodila, [zrodila]	a [a]	není [nɛni]	písním v [pɪsnim] [v]	duší [duʃi]	stání: [stani]	But, the dew, through the moon, is born, and no songs remains in my soul:
But the	dew	moon	gives birth	and	no	song in	soul	remains:	
	tekou [tekou]	co [tsɔ]	slast [slast]	a [a]	slza [slza]	má, [ma]			the song flows with bliss and my tears,
	they flow with	bliss	and	tears	my,				
	a [a]	den [dɛn]	se [sɛ]	chystá [xɪsta]	ku [ku]	svítání. [svitani]			and day is about to dawn.
and	day	is	about	to	dawn.				

All letters are read as regular Italianate letters except for those present in the chart to the right. Diacritical marks tend to either lengthen the sound of a vowel or soften the sound of a consonant.

č	tʃ	as in <i>church</i>
ě	je	as in <i>yes</i>
ň	ɲ	as in <i>onion</i>

ř	rʒ	as in <i>bourgeoisie</i>
š	ʃ	as in <i>sheet</i>
ž	ʒ	as in <i>azure</i>

V, S, and K are sometimes single-letter words elided to a succeeding word to indicate that they are pronounced before the next word, similar to a grace note.

For further Czech pronunciation information, please consult:

Cheek, Timothy. *Singing in Czech: A Guide to Czech Lyric Diction and Vocal Repertoire*, Revised Edition. Lanham, MD: Rowman & Littlefield, 2015.

This edition of *Napadly písně* is dedicated to Harry Harelík, Former Director of the McLennan Community College Foundation. This edition of *Večerní les Rozvázal zvonky* is dedicated to NAVE Voices.

Translation assistance for *Napadly písně* provided by Michaela Mrštíková.

Translation assistance for *Večerní les Rozvázal zvonky* provided by Barbora Kulíková and Stanislav Chvíla.

Text, Translation, and IPA (*Večerní les Rozvázal zvonky*)

Večerní [vetʃerni]	les [les]	rozvázal [rozvazal]		zvonky, [zvɔŋki]	a [a]	ptáci [ptatsi]	zvoní [zvɔni]	k [k]	tiché [tixɛ]	skrejší, [skreʃi]	The evening forest jingles the bells, and the birds, chirp-like bells, silently go into hiding	
Evening forest		rattles /unties		bells,	birds	chirp like bells			silently go into hiding		go into hiding,	
kukačka [kukatʃka]		zvoní [zvɔni]	na [na]	ty [ti]	větší, [vjetʃi]	a [a]	slavík [slavik]	na [na]	ty [ti]	líbeznější, [libezneʃi]	Cuckoos sing like bells even louder, and the nightingale sings sweeter,	
cuckoo		like the bells on		those	greater	and	the nightingale on those			sweeter	the nightingale sings sweeter,	
Les [les]	každou [kaʒdou]	větev, [vjetɛv]	les [les]	písni [pisni]	kropí [kropi]	a [a]	každý [kaʒdi]	lístek [listɛk]	jeho [jeɦɔ]	dítě, [dʲitʲɛ]	In the forest from every branch songs are sprinkled and each tiny leaf is given to its child,	
Forest	each	branch		songs	sprinkles	and	each	leaflet	to his	child	to its child,	
na [na]	nebes [nebes]	strop [strop]		jim [jim]	lampu [lampu]		věš [vejʃi]				from heaven above, like a lamp, they hang and silver spins out in threads.	
from	the heaven's	ceiling lamp			they hang						and silver spins out in threads.	
	a [a]	stříbrné [strʲibrne]		z [z]	ní [ni]	táhne, [taxne]	nitě, [nitʲɛ]					
	and	silver		from	it	spins out	threads					
A [a]	každá [kaʒda]	nit [nit]	na [na]	konci [kɔntsi]	spánek, [spanɛk]	sny [sni]	jako [jako]	jiskry [jiskri]	v [f]	stromech [stromɛx]	skáčí, [skatʃi]	And each thread ends in slumber, dreams like sparks in the trees are jumping,
And	each	thread	to	the end	slumber	dreams	as	spark(s)	in	trees	jumping	sparks in the trees are jumping,
jen [jen]	laňka [laŋka]	se [sɛ]	sebe [sɛbɛ]	je [jɛ]	střásá [strʲasa]							A lone doe itself is startled and at the edge of the woods it bathes in the dew.
only	doe	with	itself	is	startled							in the dew.
	a [a]	před [prɛd]		lesem [lesɛm]	se [sɛ]	v [v]	rose [rɔsɛ]	máčí. [matʃi]				
	and	in front		the woods	it	in the	dew	bathes				
Ted' [tɛʃ]	usnuli [usnuli]	i [i]	zvoníkové, [zvɔnikɔvɛ]	les [les]	dýchá [dixa]	v [f]	prvním [prvɲim]		zadřímnutí, [zadrʲimnuti]		Now it falls asleep even the bell-like birds from before, (the forest) breathes at first as if taking a nap	
Now	fell asleep	even	bell-like birds	from before	it breathes	at	first / the first	like just	taking a nap		And if the nightingale calls, it is from sleep just waking.	
a [a]	jestli [jestli]	slavík [slavik]	zaklokota, [zaklokɔta]	to [tɔ]	ze [zɛ]	spánku [spanku]	je [jɛ]	prokouknutí. [prɔkouknuti]			And if the nightingale calls, it is from sleep just waking.	
and	if	nightingale	calls /sings	it	from (that)	sleep	is	just waking			And if the nightingale calls, it is from sleep just waking.	
Ted' [tɛʃ]	všecko [ʃɛtskɔ]	spí, [spi]	i [i]	laňka [laŋka]	dřímá, [drʲima]	i [i]	zvonky [zvɔŋki]	visí [visi]		dovybdělé, [dɔvɪbdʲelɛ]	Now all sleep, and the doe slumbers, and the bells are hanging gently tinkling,	
Now	all	sleep	and	the doe	slumbers	and	bells	hanging		tinkling	the bells are hanging gently tinkling,	
noc [nɔts]	kráčí [kraʃti]	jako [jako]	všeho [ʃɛɦɔ]	dozvuk, [dɔzvuk]	tak [tak]	příroda [prʲiroda]	si [si]	k [k]	spánku [spanku]	stele. [stɛlɛ]	Night walks in as everything is ringing, and so nature prepares for bed.	
night	walks in	as	all	reverberate	so	nature	prepares to		bed	it goes	and so nature prepares for bed.	

Napadly písně

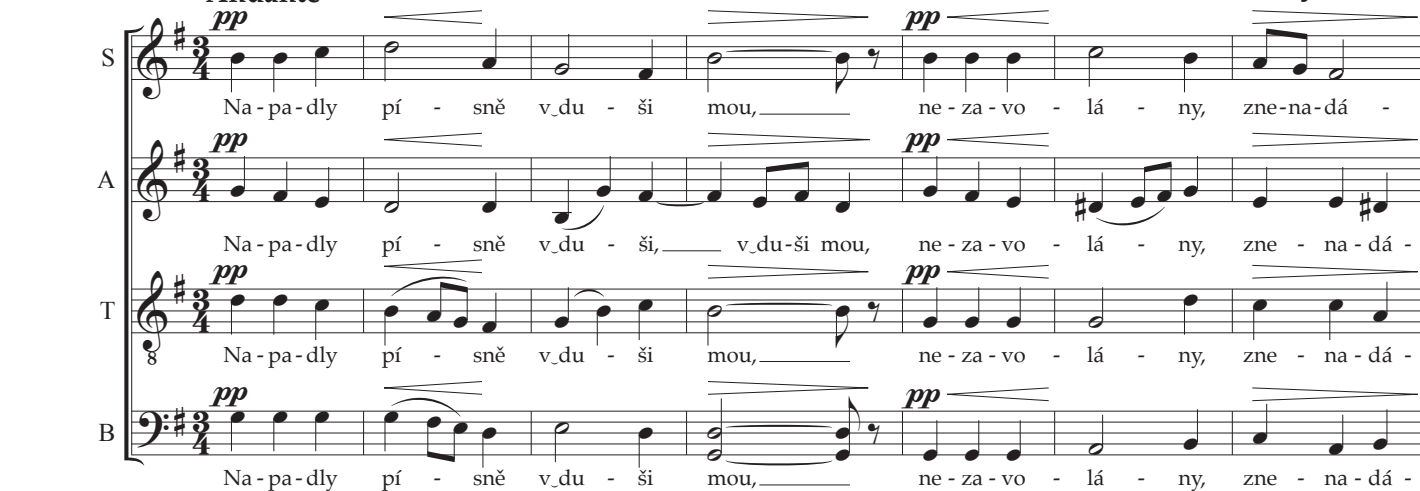
Appear the Songs

Vítězslav Hálek (1835 – 1874)

Antonín Dvořák (1841 – 1904)

arr. Bonnie Borshay Sneed

Andante



S Na - pa - dly pí - sně v du - ši mou, ne - za - vo - lá - ny, zne - na - dá -

A Na - pa - dly pí - sně v du - ši, v du - ši mou, ne - za - vo - lá - ny, zne - na - dá -

T Na - pa - dly pí - sně v du - ši mou, ne - za - vo - lá - ny, zne - na - dá -

B Na - pa - dly pí - sně v du - ši mou, ne - za - vo - lá - ny, zne - na - dá -



8

S ní, ja - ko když ro - sy na - pa - dá po sté - blo - ka - de - řa - vé

A ní, ja - ko když ro - sy, ro - sy na - pa - dá po sté - blo - ka - de - řa - vé

T ní, ja - ko když ro - sy na - pa - dá po sté - blo - ka - de - řa - vé

B ní, ja - ko když ro - sy na - pa - dá po sté - blo - ka - de - řa - vé



15

S strá - ni. Kol se to mi - há per - la - mi, i cí - tím

A strá - ni. Kol se to mi - há per - la - mi, i cí - tím,

T strá - ni. Kol se to mi - há per - la - mi, i cí - tím dech tak

B strá - ni. Kol se to, kol se to mi - há per - la - mi, i cí - tím,

22

S dech tak mla - dý, zdra - v ý, že ne - vím, zda jsou ra - dost má, či pláč, či

A cí - tím dech tak mla - dý, zdra - v ý, že ne - vím, zda jsou ra - dost má, či pláč, či

T mla - dý, tak mla - dý, zdra - v ý, že ne - vím, zda jsou ra - dost má, či pláč, či

B cí - tím dech tak mla - dý, zdra - v ý, že ne - vím, zda jsou ra - dost má, či pláč, či

29

S pláč mé du - še u - se - da - v ý. V š a k ro - su lu - na zro - di - la,

A pláč mé du - še u - se - da - v ý. V š a k ro - su lu - na zro - di - la,

T pláč mé du - še u - se - da - v ý. V š a k ro - su lu - na zro - di - la,

B pláč mé du - še u - se - da - v ý. V š a k ro - su lu - na zro - di - la,

36

S a ne - ní, ne - ní pí - sním v du - ši stá - ní: te - kou co slast a sl - za

A a ne - ní, ne - ní pí - sním v du - ši stá - ní: te - kou co slast a sl - za

T a ne - ní, a ne - ní pí - sním v du - ši stá - ní: te - kou co slast a sl - za

B a ne - ní, ne - ní pí - sním v du - ši stá - ní: te - kou co slast a

43

S *p* má, a den, a den se *pp* chy - stá ku sví - tá - ní, a //

A *p* má, a den, a den se *pp* chy - stá ku sví - tá - ní, a //

T *p* má, a den se *pp* chy - stá ku sví - tá - ní, a //

B *p* sl - za má, a den se *pp* chy - stá ku sví - tá - ní, a //

49

S den se chy - stá ku sví - tá - ní. *pp*

A den se chy - stá ku sví - tá - ní. *pp*

T den se chy - stá ku sví - tá - ní. *pp*

B den se chy - stá ku sví - tá - ní. *pp*

Večerní les Rozvázal zvonky

Vítězslav Hálek (1835 – 1874)

Antonín Dvořák (1841 – 1904)

arr. Bonnie Borshay Sneed

Poco sostenuto

S *pp* *fp* Ve-čer-ní les roz-vá-zal zvon-ky, a *pp* ptá-ci zvo-ní k-ti-ché skrej-ši: ku-kač-ka zvo-ní *fp*

A *pp* *fp* Ve-čer-ní les roz-vá-zal zvon-ky, a *pp* ptá-ci zvo-ní k-ti-ché skrej-ši: ku-kač-ka zvo-ní *fp*

T *pp* *fp* Ve-čer-ní les roz-vá-zal zvon-ky, a *pp* ptá-ci zvo-ní k-ti-ché skrej-ši: ku-kač-ka zvo-ní *fp*

B *mf* *p* Ve-čer-ní les roz-vá-zal *pp* zvon-ky, ve-čer-ní les roz-vá-zal zvon-ky, a ptá-ci *mf*

6

S *p* *pp* *fp*
 na ty vět-ší, a sla - vík na ty lí-bez-něj - ší. Les kaž-dou vě - tev les pís - ní kro-pí a

A *p* *pp* *fp*
 na ty vět-ší, a sla - vík na ty lí-bez-něj - ší. Les kaž-dou vě - tev les pís - ní kro-pí a

T *p* *pp* *fp*
 na ty vět-ší, a sla - vík na ty lí-bez-něj - ší. Les kaž-dou vě - tev les pís - ní kro-pí a

B *p* *pp* *mf*
 zvo-ní k-ti - ché skrej - ši: k-ti-ché skrej - ši. Les kaž-dou vě - tev pís - ní

11

S *pp* *pp* *fp* *pp*
 kaž - dý lís - tek je - ho dí - tě, na ne-bes strop jim lam - pu vě-ší a stří - br - né z ní

A *pp* *pp* *fp* *pp*
 kaž - dý lís - tek je - ho dí - tě, na ne-bes strop jim lam - pu vě-ší a stří - br - né z ní

T *pp* *pp* *fp* *pp*
 kaž - dý lís - tek je - ho dí - tě, na ne-bes strop jim lam - pu vě-ší a stří - br - né z ní táh - ne,

B *pp* *pp* *mf* *pp*
 kro-pí a kaž-dý lís - tek je - ho dí - tě. na ne-bes strop jim lam - pu vě-ší a stří - br - né

16

S *pp* *pp* *fp* *pp*
 táh - ne ni-tě. A kaž-dá nit na kon-ci spá - nek, sny ja-ko jis-kry v stro-mech ská - čí,

A *pp* *pp* *fp* *pp*
 táh - ne ni-tě. A kaž-dá nit. Na kon-ci spá - nek, sny ja-ko jis-kry. V stro - mech ská - čí,

T *pp* *pp* *fp* *pp*
 táh - ne ni-tě. A kaž-dá nit. Na kon-ci spá - nek, sny ja-ko jis-kry. V stro - mech skáčí,

B *pp* *pp* *fp* *pp*
 z ní táh - ne ni-tě. A kaž-dá nit Na kon-ci spá - nek, sny ja-ko jis-kry. V stro - mech skáčí,

21

S *f*
jen laň-ka se se-be je střá - sá a před le-sem se v_ro-se má - čí a před le-sem se v_ro-se

A *f*
jen laň-ka se se-be je střá - sá a před le-sem se v_ro-se má - čí a před le-sem se v_ro-se

T *f*
jen laň-ka se se-be je střá - sá a před le-sem se v_ro-se má - čí a před le-sem se v_ro-se

B *f* *p*
jen laň-ka se se-be je střá - sá. A před le-sem se v_ro-se má -

26

S *pp*
má - čí. Ted' u - snu - li i zvo - ní - ko - vé, les dý - chá v_prv - ním za - dří - mnu - tí,

A *pp*
má - čí. Ted' u - snu - li i zvo - ní - ko - vé, les dý - chá v_prv - ním za - dří - mnu - tí,

T *pp*
má - čí. Ted' u - snu - li i zvo - ní - ko - vé, les dý - chá v_prv - ním za - dří - mnu - tí, a

B *pp*
čí. Ted' u - snu - li i zvo - ní - ko - vé, les dý - chá v_prv - ním za - dří - mnu -

31

S *pp*
a jest-li sla-vík za-klo-ko - tá, to ze spán - ku je pro-kou-knu - tí. Ted' vše-cko spí, i laň-ka

A *pp*
a jest-li sla-vík za-klo-ko - tá, to ze spán - ku je pro-kou-knu - tí. Ted' vše-cko spí.

T *pp*
jest - li sla-vík za-klo-ko - tá, to ze spán - ku je pro-kou-knu - tí. Ted' vše-cko spí.

B *pp*
tí, a jest-li sla - vík za-klo-ko - tá, to ze spán-ku je pro-kou-knu-tí. Ted' vše-cko spí.

36

S *pp* dří - ma, i zvon-ky vi - sí do - vy - bdě - lé, noc krá - čí

A *pp* I laň - ka dří - ma, i zvon-ky vi - sí do - vy - bdě - lé, noc krá - čí

T *pp* I laň - ka dří - ma, i zvon-ky vi - sí do - vy - bdě - lé, noc krá - čí

B *pp* I laň - ka dří - ma, i zvon-ky vi - sí do - vy - bdě - lé, noc krá - čí, krá - čí

40

S *f* ja - ko vše - ho do - zvuk, tak *p* pří - ro - da si k spán - ku ste - le, tak pří - ro - da si k spán - ku

A *f* ja - ko vše - ho do - zvuk, tak *p* pří - ro - da si k spán - ku ste - le, tak pří - ro - da si k spán - ku

T *f* ja - ko vše - ho do - zvuk, tak *p* pří - ro - da si k spán - ku ste - le, tak pří - ro - da si k spán - ku

B *f* ja - ko vše - ho do - zvuk. *p* Tak pří - ro - da si k spán - ku, k spán - ku

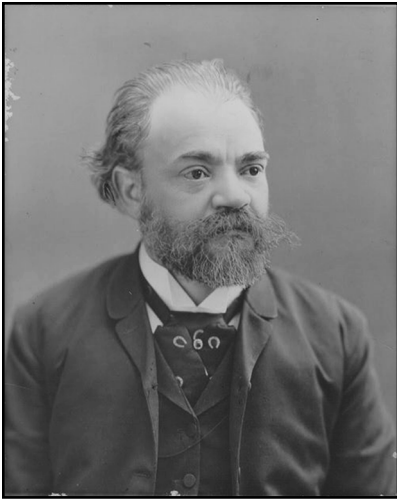
44

S *pp* ste - le, tak pří - ro - da si k spá - - - ku ste - le.

A *pp* ste - le, tak pří - ro - da si k spá - - - ku ste - le.

T *pp* ste - le, tak pří - ro - da si k spá - - - ku ste - le.

B *pp* ste - le, tak pří - ro - da si k spá - - - ku ste - le.



Antonín Leopold Dvořák (1841 – 1904) was a Czech composer, conductor, and pedagogue, and one of the country's most prominent and earliest internationally recognized musicians. Originally trained as a violinist, organist, and pianist, Dvořák was also a prolific composer of chamber, choral, and symphonic works. He garnered international acclaim in the 1870s with the publication of his *Slovanské tance, Op. 46*, originally a piece for piano 4-hands later arranged for orchestra.

Dvořák's music makes heavy use of Bohemian and Moravian folksong, often deriving rhythmic aspects and complete melodies for his own compositions. Later on, he also began to incorporate folk music from the United States, as well as music written by his students. His orchestration is delicate and deliberate, intrinsically bound to his compositional voice as a whole, and offers a level of distinction between himself and other prolific romantic composers of the time.

In 1891, Dvořák began a professorship with the Prague Conservatory before being hired as the Director for the National Conservatory of Music of America in New York City in 1892. Though he departed that position three years later, he wrote some of his most widely acclaimed pieces during that time, include his ninth symphony—*From the New World*—his *Cello Concerto*, and the *String Quartet No. 12 in F Major, "American," Op. 96*.

Dvořák passed away in 1904, most likely due to complications from influenza. His body was interred at the Vyšerad Cemetery in Prague.

Kurt M. Mehlenbacher

Vítězslav Hálek (1835 – 1874) was a journalist, author, poet, and theatre critic, and a prominent member of the Máj school. Reacting heavily to the Austro-centric cultural policies from the House of Hapsburg, Hálek and his colleagues focused on the development of Czech nationalist writings and the codification of the Czech language as a literary avenue of expression.

Dvořák set poetry by Hálek on three different occasions: *Dědicové bílé hory* (1872), *Večerní písně* (1876), and *V přírodě* (1882)—the source material of this edition—though the composer used many tangential adaptations and translations of Hálek's work throughout his active career. The poetry for this set evokes the beauty of the Bohemian landscape and complements many of the nationalistic elements seen in Dvořák's own music.



As Director of Choirs, **Dr. Bonnie Borshay Sneed** has led the McLennan Community College Choirs on tours to Europe and in Central Texas. She has conducted graduate and undergraduate choirs in five states, and has taught high school in Florida, Texas, and Oklahoma, where she was named a Fine Arts Teacher of the Year. In demand as a clinician and scholar, Dr. Sneed is a published arranger and editor with *earthsongs*, Hal Leonard, Colla Voce, and National Music. Her area of expertise is in Choral Pedagogy and Repertoire which she shares through dynamic and diverse choral performances. She has conducted her own choirs twice in Carnegie Hall, most recently with her professional-level, adult chamber choir, NAVE Voices.

Dr. Sneed received her DMA in Choral Conducting from Michigan State University, her MM in Choral Conducting from Southern Methodist University, and her BME from Furman University. She is a member of Phi Beta Kappa and Pi Kappa Lambda. She also is a frequent clinician and adjudicator in Oklahoma and Texas, a member of TMEA, former secretary of NCCO, and SWACDA Chair for Collegiate Repertoire and Standards.