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Zoltán Kodály is primarily known outside of Hungary for his pedagogical work. However, his compositions should also be recognized for their excellence. His art songs for voice and piano, though mostly composed earlier in his career, represent an important contribution to the art song genre. Kodály was able to synthesize elements of foreign art song composers and his own folk culture to create an effective and important contribution to art song. He, along with Bartók, was one of the first and most significant Hungarian contributors to this genre. These works are rarely performed outside of Hungary due to language issues and availability. Through historical, textual, musical analysis, translations, and IPA, this dissertation will provide a performers' guide for Kodály's Op. 9 *Öt dal*. In addition, reasons for choosing Op. 9 include texts written by the contemporary poets Endre Ady and Béla Balázs, a lack of current scholarship, no complete English translations, and more compositional maturity while using Hungarian elements. This dissertation will allow more non-Hungarian musicians to teach and perform Kodály's art songs.

ZOLTÁN KODÁLY'S OP. 9, *ÖT DAL*: A HISTORICAL, TEXTUAL, AND MUSICAL
ANALYSIS WITH TRANSLATIONS AND IPA

by

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CHAPTER I

HISTORICAL BACKGROUND AND EARLY INFLUENCES

Zoltán Kodály, born on December 16, 1882 in the small town of Kecskemét, became one of the most influential Hungarian composers, pedagogues, and academics in history. Kodály's father, Frigyes Kodály, worked for the railroads and married Kodály's mother, Paulina Jaloveczky, in 1879. Kodály spent the first nine years of his life in Galánta, a town in the Hungarian countryside which is now part of Slovakia. Galánta was a wonderful place for Kodály to spend his early years, surrounded by close friends, the outdoors, games, and songs.¹ Kodály was fortunate to be born in this period of Hungary's tumultuous history. Hungary experienced rapid growth in intellectual and artistic movements from 1890-1910 due to a 75% increase in industry, urbanization, and German/Jewish assimilation into the culture.² He was also fortunate to have a family that was musically literate. His father played the violin, and his mother played the piano and sang. They would regularly play chamber music together with family and friends, giving Kodály an early musical experience which blended the folksongs of the countryside and the compositions of the European masters.³

¹ Percy M. Young, *Zoltán Kodály: A Hungarian Musician*, (Westport, CT: Greenwood Press, 1976), 25.

² Miklós Lackó, "The Intellectual Environment of Bartók and Kodály with Special Regard to the Period Between the Two World Wars," in *Bartók and Kodály Revisited*, ed. György Ránki (Budapest: Akadémiai Kiadó, 1987), 26.

³ László Eöszé, *Zoltán Kodály: His Life and Work*, trans. István Farkas and Gyula Gulyás (Budapest: Collet's Holdings, 1962), 12.

In 1892, the Kodály's were moved to Nagyszombat, now Trnava, Slovakia, due to his father's work. By this point, Kodály had become proficient at the piano, violin, and cello. He also excelled in the study of German and Hungarian about which Percy Young commented "Solid classical training gave him [Kodály] particular skill in understanding the structure of language, and an analytical capacity to discuss problems of translation from one language to another..."⁴ This understanding would serve Kodály well for the rest of his life, especially while composing his art songs. Significant musical influences from this time in Nagyszombat come from Kodály's study of Beethoven's *Mass in C Minor*, Liszt's *Missa Solennis*, and J.S. Bach's *Well-Tempered Clavier*.⁵

In 1900, Kodály moved to Budapest to study German and Hungarian at Pázmány University. He was also accepted into the Academy of Music where he would study composition and harmony with Hans Koessler, a cousin of Max Reger. Koessler passed Kodály into the second year of studies as a result of his audition, but Kodály declined, wishing to begin his studies from the beginning. Koessler, who also taught Bartók, was an ardent supporter of German compositional style and harmony and did not support the use of Hungarian themes for the foundation of a musical style.⁶ Kodály's main classical influences while studying at the academy were Haydn and Schubert, although he also developed an interest in the melodic characteristics of Hungarian folk music, undeterred by Koessler's opinions.⁷ During this time, Kodály was also accepted to the competitive

⁴ Young, 26.

⁵ Eősze, 13.

⁶ Young, 29.

⁷ Eősze, 15.

Eötvös College, a training school for teachers. In addition to his study of German and Hungarian, Kodály learned English and French, and obtained his PhD from Eötvös College in 1906 after completing his thesis “The Stanzaic Structure of Hungarian Folksong”.

Kodály’s thesis was based on information gathered during his first expedition of folksong collecting to Galánta in the summer of 1905. He also met his lifelong colleague and friend Béla Bartók in 1905 through the mutual acquaintance Emma Gruber. Mrs. Gruber was an intellectual in Budapest who would regularly host gatherings of musicians, artists, and writers at her apartment (in August 1910, Kodály would eventually marry Emma Sándor, now using her family name after divorcing Henrik Gruber, who would support him in musical, artistic, and linguistic endeavors). Bartók and Kodály would make many folksong expeditions together over the coming years. Kodály’s initial interest in folksong came from the work of earlier collectors Limbay, Káldy, Bartalus, and Béla Vikár.⁸ Bartók and Kodály set 20 folksongs to piano accompaniment (*Magyar Népdalok*) after their expedition in 1906. Bartók composed the first 10 accompaniments, and Kodály the last 10. Ultimately, Kodály would go on to publish 11 volumes of folksong settings known as *Magyar Népzene* (1924-1932). Hungarian folksongs would become a significant influence on Kodály’s compositions and pedagogical materials. From this point, Kodály’s musical goal was to create original Hungarian art music.

⁸ Stephen Erdely, “Complementary Aspects of Bartók’s and Kodály’s Folk Song Researches,” in *Bartók and Kodály Revisited*, ed. György Ránki (Budapest: Akadémiai Kiadó, 1987), 80.

Bartók and Kodály were the first to create and elevate genuine Hungarian art music.⁹ Through their intense study of folksong, they were able to synthesize the traditions of the great classical composers with the music of the countryside to create something uniquely Hungarian. Earlier Hungarian composers were unable to achieve such a unity in their works. Eöszé states. “. . . The Hungarian idiom of Liszt and Erkel was inadequate. Their knowledge of folk music had been restricted to those elements of it that had been popularized in the cities, while its real treasures remained hidden in the depths of remote villages.”¹⁰ Kodály would face some resistance in attempting to bring folk material to the concert stage. Attitudes of the general concert attendees were not conducive to the folk material which had been relegated to the countryside by the Habsburg rule. Regarding audiences, Kodály stated:

The overwhelming majority are not yet Hungarian enough, and are no longer naïve enough and yet at the same time not cultured enough to accept these folksongs. ‘Hungarian folksongs in the concert hall.’ Today it seems rather strange for such material to be included among the masterpieces of musical literature and foreign folksongs! But the time will come.¹¹

Kodály’s words offer a glimpse into the general construct of Hungarian society and its attitude towards authentic Hungarian music.

Kodály’s new compositional efforts with use of authentic Hungarian elements were not always warmly received by the public. Kodály’s first foray into art song came

⁹ László Eöszé, Zoltán Kodály: *His Life in Pictures and Documents*, Trans. Barna Balogh, Gyula Gulyás and John R. Thompson (Budapest: Corvina, 1982), 5.

¹⁰ Eöszé, Zoltán Kodály: *His Life and Work*, 8.

¹¹ Eöszé, Zoltán Kodály: *His Life in Pictures and Documents*, 40.

with the composition of the sixteen songs Op. 1 *Énekszó* (1907-1909), and the first three songs (1907) of *Négy dal* (*Four Songs*). Kodály composed these songs while teaching music theory and overseeing the first-year composition students at the Academy of Music in Budapest. From 1910 to 1913, premieres of his works in Budapest were met with mixed reviews although they were better received in Paris and Zürich. In an attempt to promote and foster new Hungarian music, Bartók and Kodály founded The Association of Hungarian Musicians after attending the Rome International Congress of Musicians in 1911.¹² The Association of Hungarian Musicians was intended to promote new Hungarian music but was ultimately unsuccessful due to lack of public support. Bartók and Kodály also proposed the publishing of the approximately three thousand folksongs they collected to the Kisfaludy Society in 1913 but were ultimately rejected.¹³ A significant outlet through which Kodály, Bartók, and other artists were able to publish their work during this time was the progressive intellectual journal *Nyugat* (The West). Kodály and Bartók supported the *Nyugat's* primary goal of elevating Hungarian culture through its own means to the status of the culturally developed European countries.¹⁴ Kodály became the editor of the *Nyugat* in 1917. The printing of their compositions in the *Nyugat* was significant as most of its readers owned pianos and would experience new

¹² Eöszé, Zoltán Kodály: *His Life and Work*, 20.

¹³ Young, 37.

¹⁴ Young, 61.

music for the first time through their own instruments at home.¹⁵ In addition to the *Nyugat*, Kodály worked for the radical newspaper the *Pesti Napló* in 1918.

During the composition of his art songs, Kodály also needed to contend with the political and social upheaval related to World War I (1914-1918) and the various revolutions and conflicts that followed within Hungary. Kodály was fortunate that he was able to continue compositional efforts through World War I. His situation became more complicated during the Hungarian Revolution of 1918 which created the short-lived Hungarian Republic. Béla Reinitz, the newly appointed administrator of music, within the newly created Hungarian Republic, established the National Academy of Music of Hungary with Ernő Dohnányi as the leader and Kodály as the deputy director. Kodály was initially hesitant to accept the position but consented in the hopes of developing a national system for musical education based on solfege.¹⁶ In 1919, the Hungarian Republic was overthrown and the Hungarian Soviet Republic was established until the Treaty of Trianon in 1920 which reestablished the borders of Hungary and put Miklós Horthy in charge of Hungary. Kodály was put on trial for his efforts as deputy director and forced to stop his teaching at the Academy of Music from 1920-1921. During this time, Bartók came to the defense of Kodály calling him and Dohnányi the greatest musicians in Hungary.¹⁷ These were the musical influences and social dynamics with

¹⁵ Marianna Birnbaum, "Bartók, Kodály, and the Nyugat," in *Bartók and Kodály Revisited*, ed. György Ránki (Budapest: Akadémiai Kiadó, 1987), 58.

¹⁶ Eöszé, *Zoltán Kodály: His Life and Work*, 22.

¹⁷ Young, 64.

which Kodály contended as he composed the majority of his art songs, including Op. 9 *Öt dal*, from 1910-1920.

The Art Songs of Zoltán Kodály: An Overview

This main body of this dissertation will focus on Kodály's Op. 9 *Öt dal*. However, due to the current limited exposure of pianists and singers to Kodály's songs, it is important to give a brief overview of his complete song output.¹⁸ Kodály's output of songs coincides within the larger movement in music history of Nationalism, which included art songs by composers such as Sergei Rachmaninoff, Enrique Granados, Isaac Albéniz, Manuel de Falla, Joaquín Turina, Edvard Grieg, Antonin Dvorák, and Leoš Janáček. Kodály noted in a lecture at Lady Margaret Hall in Oxford, England, that Hungarian art music did not develop from folk music until the late 19th century since it was easier for composers to adopt foreign styles, the two most common attributes being the German influences of iambic melody and Wagnerian opera.¹⁹ This development occurred rapidly through the work of Bartók and Kodály. They developed Hungarian art song over a fairly short period of time, in contrast to the long lineage of *Lieder*.²⁰ Many Hungarian composers would follow in the footsteps of Kodály and Bartók including Ernő Dohnányi (1877-1960), Ferenc Farkas (1905-2000), György Kurtág (b. 1926), and Sándor Balassa (b. 1935). Of all these composers, Kodály's songs are the most traditional

¹⁸ A complete listing of his songs can be found in the appendix.

¹⁹ Zoltán Kodály, "Folk Music and Art Music in Hungary," *Tempo* No. 63 (Winter, 1962-1963): 34, Cambridge University Press, <<https://www.jstor.org/stable/943061>> (accessed November 26, 2019).

²⁰ Cynthia Jolly, "The Art Songs of Kodály," *Tempo* No. 63 (Winter, 1962-1963): 2, Cambridge University Press, <<https://www.jstor.org/stable/943057>> (accessed May 30, 2018).

due to their use of tonal melodic construction, and Kurtág's are the furthest away from traditional tonality.²¹

Kodály's song writing reflects a mixture of his early experiences. In his book *A Guide to Kodály*, János Breuer states "Musically, Kodály blended the French *mélodie* and the German Romantic Lied with the tone of Hungarian folk music, regardless of the fact that none of his songs contain a single folk-music quotation."²² The influence of *mélodie* on Kodály's music comes primarily from Claude Debussy. Kodály visited Berlin and Paris for several months in early 1907, where he was impressed with performances of the Joachim Quartet, author Romain Rolland, musicologist Jules Écorcheville, and the music of Debussy, especially *Pelléas et Mélisande*.²³ The influence of Debussy can most readily be seen in Kodály's early work *Méditation sur un Motif de Claude Debussy*. Kodály's songs allowed him to work out the connections between melody and harmony that were best suited to his Hungarian idiom. They represent a link between the compositional work of his early career and the international success that was established by the time of *Psalmus Hungaricus* (1923).²⁴ Regardless of where the songs came in his body of work, his familiarity with and settings of the Hungarian language, a grammatically complex and difficult language, played a significant role in the effectiveness of his songs.

²¹ Matthew Hoch, "Rediscovering the Art Songs of Zoltán Kodály: Practical Uses, Pedagogical Challenges, and a Reappraisal of Their Value," *Kodaly Envoy* Vol. 44 No. 4 (Summer, 2018): 20.

²² János Breuer, *A Guide to Kodály*, trans. Maria Steiner (Budapest: Editio Musica, 1990), 199.

²³ Eösz, *Zoltán Kodály: His Life and Work*, 17.

²⁴ Jolly, 2.

Historically, Hungarian is loosely connected to Finnish since they are both in the Finno-Ugric group of languages. They do not share any commonality with English, French, German, or Italian, the predominant languages of Western art song. These songs are not commonly performed outside of Hungary due to the limited number of people familiar with Hungarian, as well as difficulties with translation. The limited exposure might also be due in part to Kodály's strong preference that his songs only be performed in Hungarian. This practice would have been unusual for the time since most composers of Eastern European art songs experienced having their texts regularly translated into German by publishing companies for marketing purposes.

Two key elements of Kodály's melodic writing are expansive declamation (how he sets text within the meter) and structural ornamentation (a type of compositional variation when dealing with melodic structures).²⁵ Kodály states "Melody and accompaniment in polyphonic music are in principle, factors of equal importance", and he also notes that rhythm is primarily influenced by dance and language, which follows the natural declamation of speech.²⁶ Kodály emphasizes the differences between German and Hungarian melodies:

German motives almost always begin with an upbeat, the Hungarian ones never. German melody is ascendant, and is built on thirds. Hungarian is descendent and built on fourths. The Germans like to express emphasis with a lengthening and with a high sound; the Hungarians never stretch a stressed short syllable and do not care for high tones. While the lengthening of stress is one of the most conspicuous characteristics of German, just the opposite happens in Hungarian, that is to say the greater the individual vitality of the singer or the collective

²⁵ Szöllösy, 12-13.

²⁶ Kodály, "Folk Music and Art Music in Hungary", 30-33.

vitality of the area, the shorter is the stress. The normal proportion of short-long of 1:3 may become 1:5, 1:7 or even 1:15 (very seldom 1:2). German melody is built from small elements of motives, whereas Hungarians prefer the large lines. In the German melody there is no ancient pentatony, and if there is any it is a secondary development. Finally the Germans like to sing at least in two parts, this is never the case with Hungarians, because the pentatonic system is not even suitable for that purpose.²⁷

These songs do not need to be performed in complete cycles of opus. The songs, grouped in sets by opus number, are mostly related in atmosphere and poetry, and not intended to be performed as complete cycles.²⁸ Kodály was acquiescent to adjustments in register and pitch. Breuer quotes Kodály in a letter to Benjamin Britten on the performance of one of the *Two Songs* Op. 5 “As to tessiture, he [Foldi] can freely transpose, if e.g. No. 1 would be too deep.”²⁹ Kodály’s songs are excellent works to study for collegiate vocal students because they are generally written for medium voice, not technically difficult, use texts that tend to be gender neutral, and provide a phonetically accessible language.³⁰ The study and performance of these songs will provide an infusion of diversity within the standard vocal repertoire. Breuer gives an excellent summary of Kodály’s songs stating “These songs brought something completely new to Hungarian music, as well as a new colour to European music, even if not apparently indicated by their subsequent career.”³¹

²⁷ Ibid., 33.

²⁸ Breuer, 196-197.

²⁹ Ibid., 197.

³⁰ Hoch, 23.

³¹ Breuer, 202.

A Brief History of Hungarian Poetry

The development of Hungarian poetry has not been consistent throughout the country's history due to the large amount of political and social upheaval. Celtic tribes, Romans, Turks, Austrians, Napoleonic Wars, and Russians have all ruled or exerted influence over Hungary before the life of Zoltán Kodály. Hungarian poetry of the Middle Ages focused on four main topics: religion, patriotism, poetry, and intellectual expression.³² Religious and nationalistic themes continued throughout the 16th and 17th centuries. In his *Three Songs*, Op. 14, Kodály set the poetry of Bálint Balassi, one of the most notable poets of the 16th century. Hungarian writers in the 18th century attempted to enhance the intellectual discourse and improve the social structure of the country.³³ One of the most notable writers who embodied these ideals was György Bessenyei (1747-1811). Bessenyei belonged to the *testőrség* (guardsmen), a group of writers in Empress Maria Theresia's Hungarian Guard that believed Hungary should be able to compete with the economies and intellectual output of more affluent European countries.³⁴ Nineteenth century poetry in Hungary followed the trends similar to the Romantic poets in France. Important poets and writers from this period include Mihály Vörösmarty (1800-1855), Sándor Petőfi (1823-1849), János Arany (1817-1882), Mór Jókai (1825-1904), Endre Ady (1877-1919), and Béla Balázs (1884-1949). Romanticism in Hungary primarily

³² Joseph Reményi, *Hungarian Writers and Literature: Modern Novelists, Critics, and Poets*, Ed. August J. Molnar, (New Jersey: Rutgers University Press, 1964), 7.

³³ Lóránt Czigány, *The Oxford History of Hungarian Literature: From the Earliest Times to the Present*, (Oxford: Clarendon Press, 1984), 82.

³⁴ *Ibid.*, 82.

focused on humanitarian nationalism, and literature for social progress.³⁵ In his *Öt dal*, Op. 9, Kodály set the poetry of Endre Ady, and Béla Balázs, two of the most important Hungarian literary figures in the early 20th century.

Endre Ady

Endre Ady is widely regarded as the founder of 20th century Hungarian poetry. Born in Érmindszent on November 22, 1877, Ady grew up in a Calvinist family and initially studied law in Debrecen. He never completed his law studies, deciding instead to become a journalist and poet. As a young writer he, along with poets Mihály Babits (1883-1941) and Gyula Juhász (1883-1937), joined the poetic group *Holnap* (Tomorrow) which pushed for a progressive change of social, political, and religious ideals in Hungarian life.³⁶ An affair with a married woman, Adél Brüll, whom he would refer to as Léda, would lead him to spend significant time in Paris. During his time in Paris, Ady became familiar with the Symbolist poetry of Charles Pierre Baudelaire, and Paul Verlaine. While influenced by Symbolist poetry, Ady ultimately developed his own personal style of writing. Scholar Joseph Reményi states “His symbolism transcended the expression of the complicated ego of a highly impressionable individual; it unfolded the image of Hungary, victimized by inner and outer forces.”³⁷ Ady was an important contributor to the *Nyugat*, just like Kodály and Balázs. Known as a lyric poet, his writings commonly focus on religion, Hungary, money, love, and political and social progress. Lóránt Czigány excellently summarized Ady’s style:

³⁵ Reményi, 16.

³⁶ Reményi, 195.

³⁷ Ibid., 200.

His novelty was due primarily to the originality of his imagination, which produced a rich variety of associative references, but in almost equal measure to the duality of his ego, which reached out in opposite directions simultaneously in pursuit of the totality of experience; his imagination was supported by a brilliant intellect, which compelled him to realize the futility of both ambition and of resignation.³⁸

Important collections of Ady's mature poetry include *Vér és arany* (Blood and gold, 1908), *Az Illés szekerén* (On the chariot of Elijah, 1909), *Szeretném, ha szeretnének* (Desire to be loved, 1910), *A Minden-Titkok versei* (Of all mysteries, 1911), *A magunk szerelme* (Love of ourselves, 1913), *A halottak élén* (Leading the dead, 1918), and the posthumously published *Az utolsó hajók* (The last ships, 1923). Ady died from illness on January 27, 1919.

Béla Balázs

Born in Szeged on August 4th, 1884, Béla Balázs lived a tumultuous life. He is considered one of the founders of international film criticism. In the musical world, he is best known as the librettist for Bartók's *Bluebeard's Castle* and *The Wooden Prince*. Balázs was a close friend and colleague of both Bartók and Kodály. Kodály and Balázs met at Eötvös College in Budapest in September of 1902 where they became roommates and quickly developed a close relationship. Similar to Kodály, Balázs also studied German and Hungarian literature at Pázmány University. In his extensive book on Balázs's life, Joseph Zsuffa states "Balázs felt a passionate friendship for Kodály and valued Kodály's critical opinion of his writings, though his overly sensitive temperament

³⁸ Czigány, 292.

often did not let him admit it, lest he look inferior.”³⁹ Balázs would frequently attend the theater, kindling his interest in film criticism. He also became familiar with the guiding ideas of Hinduism and other Oriental philosophy during this time. Czigány notes “Influenced by French and Austrian symbolists, Balázs saw the world as an esoteric and unique experience, searching for profound meaning behind phenomena.”⁴⁰ Kodály was a stable and guiding force in Balázs’s life. They would commonly go hiking, discuss art and politics, attend concerts and shows, and Balázs would even accompany Kodály on some of his folksong expeditions.⁴¹ Balázs contributed many of his works to the *Nyugat*. His first collection of poetry *A vándor énekel* (The wanderer sings, 1911), is dedicated to Kodály. At least one of the poems from Op. 9, *Az erdő* (The forest) comes from this collection of poetry. In the final years of his life Balázs fought for the Hungarian Soviet Republic during its brief control of the country from March 21st to August 1st, 1919. After its collapse, Balázs was forced into exile where he spent time in Vienna, Berlin, and Moscow. Balázs was only able to return to Hungary in 1945, just four years before he passed away on May 17th, 1949. Even though Kodály and Balázs did not have a strong relationship after Kodály’s marriage, Balázs regarded his relationship with Kodály as one of the most important experiences in his life.⁴²

³⁹ Joseph Zsuffa, *Béla Balázs, The Man and the Artist*, (Berkeley: University of California Press, 1987), 26.

⁴⁰ Czigány, 270.

⁴¹ Zsuffa, 28.

⁴² Zsuffa, 39.

CHAPTER II

MUSICAL AND TEXTUAL ANALYSIS OF *ÖT DAL*

The songs of *Öt dal* were composed between 1915-1918 and represent a maturation of Kodály's style and use of Hungarian elements. The texts are drawn from the poetry of Kodály's contemporaries, Endre Ady and Béla Balázs. Kodály was a master at setting text to music as András Szöllösy notes "The meaning of the text is always a strong binding force on Kodály's inspiration. In his songs and choral compositions, the music always follows the text as precisely as possible, as it does with Schubert . . ." ⁴³ Percy Young comments that these songs feature a "brilliant sense of design, that leads to imaginative climaxes." ⁴⁴

No. 1 "Ádám, hol vagy?"

Endre Ady

*Oszlik lelkemnek barna gyásza
Nagy, fehér fényben jön az Isten,
Hogy ellenségim leigázza.*

*Az arcát még titkolja, rejti,
De Nap-szemét nagy száналommal
Most már sokszor rajtam felejt.*

*És hogyha néha-néha győzők,
Ő járt, az Isten járt előttem,
Kivonta kardját, megelőzött.
Hallom, ahogy lelkemben lépked*

⁴³ Szöllösy, 13.

⁴⁴ Young, 67.

*S az ő bús, Ádám, hol vagy? -ára
Felelnek hangos szívverések.*

*Szivemben már őt megtaláltam,
Megtaláltam és megöleltem
Egyek leszünk mi a halálban.*

**“Ádám, hol vagy?”
“Adam, where are you?”**

Oszlik lelkemnek barna gyásza Nagy, fehér fényben jön az Isten, Hogy
Dissolves soul's brown mourning In-great, white glow come the God, That
The brown mourning of my soul dissolves, God comes in a great white glow, That

ellenségim leigazza. Az arcát még titkolja, rejti, De Nap-szemét nagy
my-enemy be-subdued. His face yet hidden, covered, But-his eye-light with
my enemy be subdued. His face is still hidden and covered, His sun-like eyes with

szánalommal Most már sokszor rajtam felejt. És hogyha néha-néha győzők,
great-pity Now already many times on me forgets, And if-from time-to-time I-succeed
great pity Rests more often upon me now, And if I occasionally succeed

Ő járt, az Isten járt előttem, Kivonta kardját, megelőzött. Hallom, ahogy
He walked, the God was in-front-of-me, Drew his sword, preceded. I hear, as-in
He walked, God was in front of me, Drew his sword, preceded. I hear him as he

lelkemben lépked S az ő bús, “Ádám, hol vagy?” -ára Felelnek hangos
my-soul he-walks and to his sad-question, Adam, where are you? Answer loud
walks in my soul and to his sad question, Adam, where are you? My loud heartbeats

szívverések. Szivemben már őt megtaláltam, Megtaláltam és megöleltem
heartbeats. In-my-heart already him I-found, I-found and I-embraced
answered. In my heart I already found him, Found him and embraced him

Egyek leszünk mi a halálban.
And-one we-will-be in death.
And we will be one in death.

“Ádám hol vagy?” was printed in the *Nyugat* in 1919 in memory of the recently deceased Ady.⁴⁵ Reményi comments that “He [Ady] needed God as a comrade-in-arms, reassuring the poet in his just fight with his enemies.”⁴⁶ Czigány notes that “God is loving and protective, the source of benevolent power.”⁴⁷ This poem was an excellent choice for a memorial as it discusses Adam’s embrace of God in death, a sentiment felt by Adam throughout the poem could apply to any human being coming to terms with death. Kodály uses elements of Hungarian folk idiom, declamation, falling 4ths, pentatonic scales, and modality to effectively set Ady’s spiritual text to music.

Kodály blends Hungarian folk idioms with influences from Western European art song. Kodály noted in his lecture at Lady Margaret Hall in Oxford, England, that Hungarian folk tunes usually begin explosively and fall off in the end, commonly with the interval of a perfect-fourth.⁴⁸ After the piano introduces an important intervallic motive of a perfect 4th followed by a step with expansive keyboard voicing, the first vocal phrase begins on the downbeat and falls by a fourth at the end of the phrase (see Figure 1). This opening motive can be viewed as the drum fanfare announcing the approach of God.

⁴⁵ Birnbaum, 58.

⁴⁶ Reményi, 205.

⁴⁷ Czigány, 295.

⁴⁸ Kodály, “Folk Music and Art Music in Hungary”, 33.



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Figure 1. Zoltan Kodály, “Ádám, hol vagy?”, mm. 1-5.

The second vocal phrase follows the same pattern of a declamatory start and falling fourth at the end (see Figure 2). The widely voiced, triadic chords, through their heroic character, emphasize the importance of Adam’s meeting with God.⁴⁹ Also notice the French slurs, over the barlines (mm. 3-5), common in the music of Debussy. Kodály commonly uses this marking throughout these songs, which will be seen in further examples.

The third vocal phrase also drops by a fourth at the end (see Figure 2, mm. 9-11). Each of these three vocal phrases is based on the pentatonic scales of E, A, and B respectively. This pentatonic characteristic can be understood as critical to Kodály’s music as he states that “Pentatony is the fundamental layer of the Hungarian

⁴⁹ Jolly, 10.

melopoeia.”⁵⁰ The third vocal entrance begins with an anacrusis (m. 9), which was criticized by András Szöllösy as detracting from the folk idiom.⁵¹ Kodály likely set the text in this manner to emphasize the word “ellenségim” (my enemy) on the downbeat of measure 10, although Kodály himself noted that German melody frequently makes use of the anacrusis where Hungarian melody does not.⁵² The accompaniment changes to an anxious tremolo with a pedal point of C-flat major/E-flat and C minor/E-flat which reflects the change in text from the battlefield to matters of the soul (see Figure 3, mm. 14-19).

The musical score is for measures 6-13 of 'Five Songs Op. 9' by Zoltan Kodály. It is written for voice and piano. The key signature is G major (one sharp). The time signature is 2/4. The vocal line begins with an anacrusis in measure 9. The lyrics are in Hungarian and German. The piano accompaniment features a tremolo pattern in the right hand and a pedal point in the left hand. Dynamic markings include 'cresc.', 'accelerando', 'marcato', 'ff', and 'dim.'.

Measure 6: *cresc.*
 Nagy, fe-hér fény-ben jön az Is - ten, Hogy
 Gott naht in leuch-tend wei - ßen Struh - len, Den

Measure 7: *cresc.*

Measure 8: *accelerando*

Measure 9: *marcato*

Measure 10: *ff*

Measure 11: *dim.*

Measure 12: *dim.*

Measure 13: *dim.*

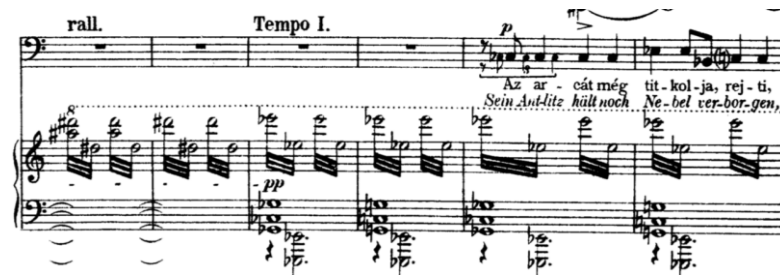
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Figure 2. Zoltan Kodály, “Ádám, hol vagy?”, mm. 6-13.

⁵⁰ Kodály, “Folk Music and Art Music in Hungary”, 33.

⁵¹ Szöllösy, “Kodály’s Melody”, 13.

⁵² Kodály, “Folk Music and Art Music in Hungary,” 33.



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Figure 3. Zoltán Kodály, “Ádám, hol vagy?”, mm. 14-19.

The melodic line from mm. 20-22 (see Figure 4) becomes modal before returning to pentatonic with the usual descending 4th in mm. 23-24. Kodály also commonly pivots harmonies from a single pitch as he does with the enharmonic spelling of D-sharp changing to E-flat (mm. 15-16).



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Figure 4. Zoltán Kodály, “Ádám, hol vagy?”, mm. 20-29.

The dissonance of E aeolian in the vocal line juxtaposed against the chords and tremolo in mm. 20-22 emphasizes the text “*nagy szánalommal*” (with great pity). The keyboard brings the heroic chords, similar to the opening, of the battlefield back by moving the key center to A, and building major triads on the F pentatonic scale (mm. 27-29). This is the point in the text where God leads Adam to victory.

The harmony of the accompaniment is built on major triads in inversion which heightens the suspense of the text (see Figure 5). These major chords are built on the notes of the A Phrygian mode (A, B-flat, C, D, E, G). Kodály uses this device throughout this song and all of Op. 9. The vocal climax comes in measure 33 on the E with the text “*ő járt*” (He [God] walked). The increase in intensity is shown by the use of the octave jump followed by a perfect 5th resolution in the vocal line (mm. 32-34). The rhythm of the vocal line is also much slower through these measures which increases the significance of the text.

The musical score shows measures 30-34 of 'Five Songs Op. 9' by Zoltan Kodaly. The vocal line is in bass clef, and the piano accompaniment is in treble and bass clef. The key signature has one sharp (F#). The tempo is marked 'f' (forte). The lyrics are: 'És hogy - ha né - ha - né - ha győ - zék. Ő járt. az Und streck ich mun-chen Feind zu Bo - den, Er war es,'.

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Figure 5. Zoltán Kodály, “Ádám, hol vagy?”, mm. 30-34.

The important melodic pattern introduced by the piano (see Figure 1) now appears in the vocal line in mm. 37-38 (see Figure 6). As the harmony becomes more dissonant with diminished and minor triads, God comes before Adam. This intervallic pattern of stepwise motion followed by a 4th (mm. 37-38), or a 4th followed by stepwise motion will be used to unify the rest of the composition.

The image shows a musical score for a vocal and piano piece. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). It includes a tempo marking 'rall.' and a time signature '(♩ = 144)'. The lyrics are in Hungarian and German. The piano accompaniment is written in two staves (treble and bass clefs) and features dense, dissonant chords. The overall mood is somber and reflective.

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Figure 6. Zoltán Kodály, “Ádám, hol vagy?”, mm. 35-39.

A new harmonic color is introduced as God walks in Adam’s soul (see Figure 7, mm. 41-44). The major 2nds combined with stepwise motion, followed by a 4th, produces a soundscape similar to a whole-tone scale, reminiscent of Debussy’s *La cathédrale engloutie*. Kodály modifies the 4th (m. 42, 45, and 47-8) of this intervallic pattern to a major 3rd creating harmonic ambiguity to show that there is still anxiety within Adam. Kodály sets God’s question in m. 47 “Ádám, hol vagy?” (Adam, where are you?) in declamatory style while using a clear A pentatonic tonality with a falling 4th at the end of the phrase (see Figure 8).

- - - - - al tempo I.

meg-e - lö - zött. Hal - lom, a-hogy
 an - ge - zo - gen. Hört ihr sei-nen

sf p pp
sempre legato

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Figure 7. Zoltán Kodály, “Ádám, hol vagy?”, mm. 40-44.

molto sostenuto

lel - kem-ben lép - ked S az ö bú s „Á - dám. hol vagy? á - ra
 Schritt in der See - le? Auf sei-nen Ruf: „A - dum, wo bist du?“

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Figure 8. Zoltán Kodály, “Ádám, hol vagy?”, mm. 45-48.

Kodály introduces more tension in Adam’s response by altering the commonly established 4th ending so that it is an embellished augmented 4th (see Figure 9, mm. 49-50).



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Figure 9. Zoltán Kodály, “Ádám, hol vagy?” mm. 49-52.

The text in mm. 49-52 focuses on Adam’s loud heartbeat in response to God’s question. The quickening rhythm and harmony based on major 2nds in the RH of the keyboard, portrays Adam’s anxious, beating heart.⁵³ The dramatic keyboard interlude combines the 4th followed by stepwise motion motive and the major 2nd motive of the former section (see Figure 10).



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Figure 10. Zoltán Kodály, “Ádám, hol vagy?”, mm. 53-56.

⁵³ Jolly, 10.

The combination of the triadic harmony from God’s fanfare (mm. 2-11), with added 2nds from Adam’s soul (mm. 41-52) portrays Adam’s impending assimilation with God (Figure 10, mm. 53-56). The last section of the song returns to the same melodic and accompanimental material as the opening before introducing one last change in mm. 66 (see Figure 11). Kodály uses the extreme high register of the piano, a device also common in the music of Debussy, to show the spiritual significance of Adam meeting God in heaven.

cresc. (♩ = 60)

Meg-ta-lál-tam és meg-ö-lel-tem.
Auf-ge-fun-den und heiß im-fun-gen,

f *m. g.* *p sempre arpegg.*

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Figure 11. Zoltán Kodály, “Ádám, hol vagy?”, mm. 63-67.

The magnitude of this event is also shown by the cadence in mm. 65-66 where he uses a C-sharp triad in the RH and G7 in the LH, providing both dominant to tonic in F-sharp as well as the tri-tone substitution of V. As the last line of text is sung “*Egyek leszünk mi a halálban*” (And one we will be in death), the harmony of the keyboard descends to the low register to signify the mortality of man (see Figure 12).



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Figure 12. Zoltán Kodály, “Ádám, hol vagy?”, mm. 72-77.

Performance Considerations

The pianist should make sure to give a clear voicing of the important motive in the introduction. The keyboard part reflects the text throughout this song and should be interpreted as such. Notable examples of this include the fanfare of the arrival of God (mm. 1-4), the subduing of the enemy by sword strokes (mm. 13-15), the change of focus from battlefield to the soul (mm. 12-24), the transition back to battle (mm. 25-28), God’s steps in Adam’s soul (mm. 43-48), loud heartbeats (mm. 49-52), and Adam’s final heartbeats (mm. 74-77). The sostenuto pedal can be used to allow sustained chords to be held and other motives to be clear in passages such as mm. 1-4 and mm. 74-77. The vocalist should make a clear difference between Adam’s emotions and God’s voice when the question is asked “Ádám, hol vagy?” in mm. 44-52. There should not be many, if any, balance issues when performing this song due to the excellent setting of register by

Kodály. A sense of closure should be established at the end as portrayed by the sinking keyboard harmony as Adam meets God in death.

No. 2 Sappho szerelmes éneke

Endre Ady

*Boldog legény, istenek párja,
Szemben ki ülhet szép szemeddel,
Édes kacajos közeleddel,
Kacajoddal, mely szíven-vágva
Fogja a mellem.*

*Hacsak már látlak, elalélok,
Torkomon a szavak elfúlnak,
Bőrömrre zápor-szikrák hullnak,
Szememben sötét vad árnyékok,
S lárma fülemben.*

*Hideg verejték veri testem,
Remegően, félve halóan,
Az őszi fűszálnál fakóbban
Állok és már érzem a vesztet,
Meghalok érted.*

Sappho szerelmes éneke

Sappho's love song

Boldog legény, istenek párja, Szemben ki ülhet szép szemeddel, Édes
Happy young-lad, God's match, Opposite who sit pretty your-eyes, Sweet
Happy young lad, God's pair, Who can sit opposite your pretty eyes, Your sweet

kacajos közeleddel, Kacajoddal, mely szíven-vágva Fogja a mellem. Hacsak
laughing nearness, Your-Laughing, which hits-in-the-heart Holds my breast. If-only
laughing nearness, Your Laughing, which hits the heart Holds my breast. If I merely

már látlak, elalélok, Torkomon a szavak elfúlnak, Bőrömrre zápor-szikrák
already I-see, I-faint, In-my-throat the words cease, On-my-skin rain- sparks
see you, I faint, I cannot speak, I feel sparks raining on my skin

hullnak, Szememben sötét vad árnyékok, S lárma fülemben. Hideg verejték
 fall, In-my-eyes dark wild shadows, cries in my-ears. Cold sweat
 I see dark wild shadows, cries in my ears. Cold sweat racks

veri testem, Remegően, félve halóan, Az őszi fűszálnál fakóbban Állok és
 beats my-body, Tremblingly, afraid dyingly, Autumn grass faded I-stand and
 my body, Trembling, afraid to die, Duller than autumn grass I stand and

már érzem a vesztem, Meghalok érted.
 already I-feel my doom, I-die for-you.
 already feel my doom, I die for you.

“Sappho’s love song” is a lamentation of unrequited love. Kodály’s setting of
 Ady’s poem was published in 1923 in the *Nyugat* along with an excerpt of Bartók’s *The
 Miraculous Mandarin*.⁵⁴ The most notable feature of this setting is that Kodály composed
 almost entirely in the Locrian mode, not surprising since he commonly used the old
 church modes in his writing. He stated. “In its choice of intervals, Hungarian folk song
 agrees almost entirely with the two peak-points of melodic evolution, that is to say,
 Gregorian chant, and the melodic style of Palestrina.”⁵⁵ Sappho is an ancient Greek
 poetess who commonly wrote on the topic of love and Kodály was undoubtedly aware of
 her from his well-rounded education. Kodály picked the perfect tonality to express the
 lamentation of this text.⁵⁶ The music begins with sparse accompaniment, similar to the
 plucking of a harp, or lyre (see Figure 13).

⁵⁴ Birnbaum, “Bartók, Kodály, and the *Nyugat*”, 58.

⁵⁵ Zoltán Kodály, *Folk Music of Hungary*, trans. and rev. Ronald Tempest and Cynthia Jolly (New York: The Macmillan Company, 1960), 67.

⁵⁶ Lajos Bárdos, “The Modus Locrius in the Works of Zoltán Kodály. A ‘Sorrowful’ Tonality,” in *Selected Writings on Music* (Budapest: Editio Musica, 1984), 281.



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Figure 13. Zoltán Kodály, “Sappho szerelmes éneke”, mm. 1-4.

The lyrics of the first verse speak of the excellent qualities of the potential lover.

Kodály primarily uses the Locrian mode in the vocal melody except for a few minor alterations, both to the same pitch, the C-natural in m. 9 and m. 13 (see Figure 14).

mf kö - ze - led - del, Ka - en - jo l - dal, mely szí - ven - vág - va Fog - ja a
 Herz ge - schlu - gen, O die - ser Klang so sinn - be - fü - rend, A - lem - be -
f Sostenuto.
 mel - - - - - len. a tempo
 klem - - - - - mend.
pp quasi arpa

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Figure 14. Zoltán Kodály, “Sappho szerelmes éneke”, mm. 9-14.

These alterations occur on lighter moments in the text “*Édes kacajos közeleddel*” (Your laughing sweetness) and “*Fogja a mellem*” (Holds my breast). Kodály also changes the accompanying pattern from the plucked harp to more colorful harmonies to reflect the fond thoughts in the text. Kodály uses the Locrian tonality for two primary purposes: for structure and to express an atmosphere.⁵⁷ The harp now sets the sorrowful mood in m. 14 (see Figure 14) by strumming the entire Locrian mode. The angst of desire begins to swell in the second verse. Except for some slight rhythmic alterations to accommodate the text, the melodic construction is exactly the same except for the final pitch. Kodály notes in the score “*fojtottan (soffocato)*” (strangled/suffocated)” in m. 19 as the poet can no longer speak (see Figure 15). This instruction calls for a specific quality of vocal production to emphasize the pain of the text.

fojtottan (soffocato)

Tor - ko-mon a sza - vak el - fül - nak,
 Laut - los die Keh - le, lahm die Glie - der,

cresc.

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Figure 15. Zoltán Kodály, “Sappho szerelmes éneke”, mm. 19-20.

⁵⁷ Bárdos, 232.

The second verse ends with a harmonic progression similar to the first. Kodály uses two different, more intense harmonies as the text becomes more desperate (see Figure 16).

The musical score for measures 25-27 of "Sappho szerelmes éneke" by Zoltan Kodaly. The score is in F major, 4/4 time. It features a vocal line and a piano accompaniment. The vocal line has lyrics in Hungarian: "S lár ma fü - lem Brau - ben. sen." The piano accompaniment is marked "ff Sostenuto." and "a tempo (poco meno)". The piano part includes a "lunga" section marked "ff" and a "pp" section marked "senza Ped.".

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Figure 16. Zoltán Kodály, "Sappho szerelmes éneke", mm. 25-27.

The text "*S lárma fülemben*" (cries in my ears) brings the second verse to a close. Harmonically, Kodály highlights this anguish with F-diminished/C (m. 26). This is an interesting harmony in that it uses both the Locrian 5th, and the normal 5th of F although it

is not uncommon for Kodály to use this type of bi-tonal sonority.⁵⁸ At the end of the second verse (m. 26), Kodály leaves the melody on the Locrian C-flat, transforming the typical perfect 4th ending into an augmented 4th and chooses a complex harmony built on the Locrian 5th scale degree (C-flat major-minor 7 add 13). The accompanying pattern changes in the third verse to reflect the trembling and shivering of the poet's body (see Figure 17).

The musical score for measures 28-31 of 'Sappho szerelmes éneke' by Zoltán Kodály is presented in two systems. The key signature is G-flat major (three flats) and the time signature is 4/4. The first system (measures 28-29) shows a vocal line with lyrics 'Hi-deg Eis-kul - ter' and a piano accompaniment. The piano part features a complex, tremulous texture in the right hand and a more rhythmic, shivering pattern in the left hand. The second system (measures 30-31) continues the vocal line with lyrics 've - rej - ték Schau - er ve - ri würgt die tes - tem, Brust mir,' and the piano accompaniment. The piano part continues the tremulous texture in the right hand and the shivering pattern in the left hand. Dynamics include *pp*, *marc.*, and *crest.*

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Figure 17. Zoltán Kodály, “Sappho szerelmes éneke”, mm. 28-31.

⁵⁸ Bárdos, 254.

There is a lot of harmonic tension in the new keyboard pattern, clearly demonstrated by the conflict between the A-natural in the LH and the repeated A-flats (turning to G-sharp later) in the RH. Bárdos notes the A-natural functions almost as a Picardy third.⁵⁹ This excerpt also shows Kodály's efforts to set the Hungarian language as close as possible to the natural inflection of speech. The triplet-sixteenth and dotted-eighth rhythms reflect the inflection of the language. Notice the German translations completely distort this rhythm and the dramatic intent of the composer. The keyboard part mirrors the intensity of the text in the third verse (see Figure 18).

The image displays two systems of musical notation. The first system features a vocal line with lyrics in Hungarian and German, and a piano accompaniment. The piano part includes a triplet-sixteenth note figure and a dotted-eighth note figure. The second system continues the vocal and piano parts, with the piano accompaniment featuring a triplet-sixteenth note figure and a dotted-eighth note figure. The lyrics are in Hungarian and German.

cresc.
 Re - me - gö - en,
 Sinn - ver - lo - ren,
Red.

e string.
 fél - - - ve, ha - ló - - an, Az
 ängst - - - lich, ver - za - - gend, Wie

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Figure 18. Zoltán Kodály, “Sappho szerelmes éneke”, mm. 32-35.

⁵⁹ Bárdos, 282.

RH arpeggios (m. 32 and m. 35) remind the listener of a dissonant strum of the harp. The vocal line is now doubled by the top voice in the piano part, adding an additional element of drama as the poetry becomes more intense with “*Remegően, félve halóan*” (Tremble, afraid to die). Kodály sets the vocal line in the third verse in a highly chromatic fashion, further contributing to the anguish (see Figure 18 and 19).

The image displays two systems of musical notation for a vocal and piano setting. The first system shows a vocal line with lyrics in Hungarian and German, and a piano accompaniment with a 'molto cresc.' marking. The second system continues the vocal line with lyrics in Hungarian and German, and the piano accompaniment features a 'Sostenuto. ff molto appassionato' marking. The piano part includes complex arpeggiated figures and chromatic movement.

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Figure 19. Zoltán Kodály, “Sappho szerelmes éneke”, mm. 36-38.

The music comes to a climax at “*Állok és már érzem a vesztem*” (I stand and already feel my doom). Again, significant harmonic tension exists in m. 38 when the vocal line is a major-seventh above the bass in the keyboard, which has finally descended down to the lower register. The keyboard harmony doubles that major-seventh but also

includes the Locrian flat 5th, enharmonically spelled. More tension is created as the vocal line moves down to the B-natural, conflicting with the A-sharp in the keyboard. The end of the vocal phrase in m. 39 (see Figure 20) is again an augmented 4th. As the energy dissipates, the keyboard strikes an A-flat diminished chord/E-flat (m. 42), the same harmonic pattern transposed from m. 25 (see Figure 16). The last melody ends unaccompanied, a device commonly used by Kodály to emphasize important moments in the text, with an augmented 4th for the text “*Meghalok érted*” (I die for you). Lowering the curtains, the harp cruelly ends the song with the Locrian scale (mm. 45-46).

a tempo
 ér - zem a vesz - tem,
 seh - ne das En - de.
 Meg - ha - lok ér - ted.
 Dir - will ich ster - ben.
pp
p
dim.
pp
ppp
lunga
 Budapest 1916

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Figure 20. Zoltán Kodály, “Sappho szerelmes éneke”, mm. 39-47.

Performance Considerations

In the first two verses, the keyboard is imitating a harp. The pianist may experiment with using less or no pedal for the initial nine measures in order to simulate the plucked sound of the harp. Pedal can then be added as the texture changes in m. 10. This song is commonly sung by a female as Sappho's desires are the main focus of the poetry. The vocalist should also experiment with a darker, somewhat muted color in the previously mentioned *fojtottan* (*soffocato*) passage in mm. 19-20. The piano has a countermelody which should be clearly heard in mm. 6-9 and mm. 19-22. Plenty of time should be taken after all of the harmonic intensity in m. 26 so that the audience can appreciate the sonority. The tremolo-like accompaniment (mm. 27-37) under the text "*Hideg verejték veri testem, Remegően, félvem halóan*" (Cold sweat racks my body, Trembling, afraid to die) should focus on depicting the trembling and shivering of the poet's body more than rhythmic accuracy. The vocal line is also interrupted (mm. 29-32) to show the poet's difficulty in speaking. Similar to *Ádám*, Kodály's excellent setting of register does not produce balance issues in this song. The singer should not be concerned about keeping strict time in order to emphasize the unaccompanied last line of text "I die for you."

No. 3 Éjjel

Béla Balázs

*Egyedül ődögök az üres úccákon,
Konganak lassú lépéseim.*

*Kondul az éjszaka fekete öble
Fájdalmas, nehéz ütésein.*

*Függönyös ablakok mögött kik alusztok,
Félrevert harangról álmodtok-e?*

*Félrevert harangról,
Olthatatlan tűzről,
Nagy félelemről álmodtok-e?
Álmodtok-e?*

Éjjel
Night

Egyedül ödöngök az üres úccákon, Konganak lassú lépéseim. Kondul az
Alone I-roam the empty streets, Ringing slow my-steps. Rings the
I roam the empty streets alone, My slow steps reverberate. The black bay

éjszaka fekete öble Fájdalmas, nehéz ütésein. Függönyös ablakok mögött
night black bay Painful, heavy punches. Curtained windows behind
of the night also rings Painful, heavy punches (sound of stepping). People behind

kik alusztok, Félrevert harangról álmodtok-e? Félrevert harangról, Olthatatlan
those sleeping, warning-bells about dreaming? Warning-bells about, Unquenchable
the curtained windows, are you dreaming of the alarms? The alarms? Of unquenchable

tűzről, Nagy félelemről álmodtok-e? Álmodtok-e?
fire, Great fear Dreaming? Dreaming?
fire? Of great fears? Are you dreaming?

The last three songs of Op. 9 use texts from Béla Balázs. Balázs is not as well-known as Endre Ady as a poet. In the small amount of literature available on *Öt dal*, most writers only briefly comment on the first two songs with Ady texts, almost nothing has been written about these three songs. “*Éjjel*” is a prime example of Kodály’s ability to effectively set text to music. In the text, the poet wanders through the night streets wondering if the seemingly peaceful people behind the windows feel the same pain and despair as he does. Kodály begins in 5/8 to portray the sorrowful lumbering of the poet (see Figure 21).



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Figure 21. Zoltán Kodály. “Éjjel”, mm. 1-5.

Also, within this introduction are two important intervallic motives which reoccur throughout the song. The LH descends by minor thirds, and the RH forms triads with added 2nds based on the downbeat. The vocal line’s first phrase begins with falling minor thirds before changing to fourths to conclude the phrase (see Figure 22).

E-gye-dül ö-döngök az ü-res úc-cá-kon, Kon-ga-nak las-su
 Ein - sam durchstreife ich ö - de, lee - re Gas-sen, Laut dröhnt und schweert mein

le - pe - se - im. Kon-dul az éj - sza-ka
 wuch - ti - ger Schritt; Dumpf wi - der-hal-ten im

più mosso
mf parlando
tunga

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Figure 22. Zoltán Kodály. “Éjjel”, mm. 6-14.

Notice also the pitches of the LH are doubling the vocal line (mm. 7-10). The visually unexpected rhythmic patterns of the vocal line reflect the rhythm of the Hungarian text. Both voice and keyboard are united with fourths to conclude the phrase (mm. 8-9). The unity is broken by the keyboard part (m. 12) when the initial E-minor 9 harmony is changed with the C in the bass, returning to the descending third motive. As the sound of the painful, heavy, punch-like steps reverberate through the night (*Kondul az éjszaka fekete öble Fájdalmas, nehéz ütésein.*), the harmony becomes significantly more chromatic and dissonant (See Figure 23, mm. 15-18).

The musical score for Zoltán Kodály's "Éjjel" (Night), measures 15-18, is presented in E minor, 3/4 time. The vocal line (treble clef) and piano accompaniment (grand staff) are shown. The vocal line has lyrics in Hungarian and German. The piano part features a descending third motive in the bass. The score includes markings for "ritenuto", "a tempo", "f", "largo", and "dim.".

fe - ke - te öb - le Fáj - dal - mas, ne - ház ü - té - se - in.
 nächt - li - chen Dun - kel Schmerz - lich und tief stökt die Mit - ternacht mit.

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Figure 23. Zoltán Kodály. "Éjjel", mm. 15-18.

The LH sonorities become bell-like, echoing the references to ringing in the text (mm. 16-18). After a brief interlude in E Mixolydian, the vocal line returns (m. 23) with the descending third motive, this time lower than the initial statement (see Figure 24). As

stated earlier, repeated melodies commonly begin lower than the initial statement in Hungarian folksong.⁶⁰



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Figure 24. Zoltán Kodály. “Éjjel”, mm. 23-25.

A root position D major triad occurs in m. 24 on “*alusztok*” (Sleeping), a rarity of harmony for Op. 9. Kodály uses the previously mentioned motive of triads with added 2nds, along with quickening rhythm to bring the song to its emotional climax (see Figure 25, mm. 26-31).

⁶⁰ Kodály, *Folk Music of Hungary*, 24.

ál - mod - tok - e?
träumt's euch wohl je?

144 sempre più agitato
Fél - re - vert ha - rang - ról, olt - - ha - tat - lan tűz - - ról,
Schau - ri - gem Sturm - ge - läut, fürch - - ter - li - chem Feu - er, Von

fresc.

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Figure 25. Zoltán Kodály. “Éjjel”, mm. 26-31.

The vocal line prepares the tonal center of the climax, D Aeolian. Intense rhythmic drive supported by the G minor 7 harmony on the text “*Nagy félelemről*” (Great fear) brings the anxiety and despair to a breaking point (see Figure 26, mm. 32-37).

14 *ff*
Nagy fé - le -
Angst nie ge -

lem - röl ál - mod - tok -
ahn - ter träumts euch wohl

rallent. *Tempo I.*

dim. *p* *pp*

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Figure 26. Zoltán Kodály. “Éjjel”, mm. 32-37.

As the song concludes, the wandering poet asks “*Álmodtok-e?*” (Are you dreaming?) over B minor 7, quite similar yet darker in color to the D major harmony in m. 24 on “sleeping,” just before the accompaniment continues to step through the night (see Figure 27).

Più mosso. Tempo I.

Ál - mod - tok - e?
Träumt's euch wohl je?

Più mosso. rall. Tempo I.

p subito pp

B. & H. 15104 Budapest 1915

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Figure 27. Zoltán Kodály. "Éjjel", mm. 38-46.

Performance Considerations

The accompaniment should feel heavy (as marked) in this song. The trudging and plodding of the poet expressed in the meter and accompaniment contribute to the overall angst and therefore the pianist should not play sweetly. The vocalist should be faithful to the rhythm of the language. Ample time should be spent in m. 13 to emphasize the low C as it draws the listener back to the angst. Measures 15-17 should be played aggressive and thunderous. From the start of m. 19, both vocalist and pianist should be planning to peak at m. 32. Diligently observing Kodály's accents and articulations (mm. 26-31) will help the pianist generate the musical excitement needed to convince the audience of the

poet's consternation. The concluding passage (mm. 37-46) should be played with an extremely muted tone in order to emphasize the text "Álmodtok-e?" (are you dreaming?).

No. 4 Kicsi virágom

Béla Balázs

*Kicsi virágom,
aranyvirágom, Jön a nyár, Jön a nyár*

*Tikkadt valóság, hervasztó élet,
Kicsi virágom, kár volna érted,
Kár, kár.*

*Kiáslak magamból óvatos lágyan,
Jön a nyár, Jön a nyár.*

*Én édes májusom,
Ne múlt el mellőlem,
El is elültetek emlékezőmben.
Kár, kár.*

*Emlékezőkön májusi hajnal,
Száműzött csókok kísértete jár.
Örök virulásra várnak ott téged,*

Glóriadíszes sok virág testvéred vár, vár.

Kicsi virágom

My little flower

Kicsi virágom, aranyvirágom, Jön a nyár, Jön a nyár.	Tikkadt valóság,
My little-flower, my-golden-flower, arrive is summer.	Parched reality
My little flower, my golden flower, summer is coming.	Parched reality

hervasztó élet, Kicsi virágom, kár volna érted, Kár, kár. Kiáslak magamból
fading life, My little-flower, pity it-would-be for-you, pity, Dig-you-out from-me
fading life, My little flower, it would be a pity for you, pity, I will dig you out of

óvatos lágyan, Jön a nyár, Jön a nyár. Én édes májusom, Ne múlj el
carefully lightly, arrive is summer, My sweet May, Don't leave
myself carefully, lightly, summer is coming, My sweet May, Do not leave

mellőlem, El is elültetlek emlékmezőmben. Kár, kár. Emlékmezőkön májusi
me, I will plant-in my-memory-meadow. Pity. On-memorial-meadows May
me, I will plant you in my memory-meadow. Pity. On memorial meadows May's

hajnal, Száműzött csókok kísértete jár. Örök virulásra várnak ott téged,
dawn, Exiled kisses ghost walk. Eternal prosperity waits there you,
dawn, Ghost of exiled kisses walk. Eternal prosperity waits there for you,

Glóriadíszes sok virág testvéred vár, vár.
Glorious-halo-decoration many flower sibling awaiting, awaiting.
Your glorious flower-like halo awaiting you, awaiting you.

Kicsi virágom (My little flower) speaks to the fragility of life, as the poet remembers a lost companion. The flower is expected to grow into a beautiful tribute in heaven. Kodály begins his setting of *Kicsi virágom* in E Dorian (see Figure 28).

Allegretto grazioso. (Leicht bewegt.) $\text{♩} = 72 - 76$

Ki - csi vi - rá - gom,
Blu - me, du hol - de,

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Figure 28. Zoltán Kodály. “Kicsi virágom”, mm. 1-2.

The keyboard clearly introduces the mode highlighting both the lowered third, major second, and flat seven scale degrees. The vocal line enters a minor seventh above

the keyboard. This interval will become a uniting motive, an appropriate dissonance, for the first and second verses. He uses some minor alterations in the keyboard to show the discord in the text (see Figure 29).

The musical score for "Kicsi virágom" by Zoltán Kodály is presented in two systems. The first system shows the vocal line and piano accompaniment for the first verse. The piano part features a prominent A-sharp in the right hand, which creates a dissonance with the vocal line. The second system shows the vocal line and piano accompaniment for the second verse, with a tempo change from "poco rall." to "tempo". The piano part continues with the A-sharp motif, marked "pp".

Vocal lyrics (Hungarian/English):
 a - rany - vi - rá - gom, Jón a nyar,
 Blu - me, du gold - ne, Som - mer naht,

Tempo markings: poco rall. tempo

Dynamic marking: pp

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Figure 29. Zoltán Kodály. "Kicsi virágom", mm. 3-6.

As discussed in "Sappho's love song,"⁶¹ it was common for Kodály to utilize the Locrian lowered fifth scale degree for expression or mood, the A-sharps in the piano function in this manner. There is dissonance between the keyboard and the vocal line with augmented fourth E to A-sharp (m. 4) and from the A-sharp against the A-natural (m. 5). As the vocal line stays entirely within E Dorian, the keyboard signals that

⁶¹ See page 28 for the full discussion.

circumstances may be more complicated than the little flower awaiting summer. The keyboard chromatically moves down to begin a new pattern in m. 6 based on the minor seventh A-G. A comment on the fragility of life, “*Tikkadt valóság, hervasztó élet*” (A parched reality, fading life) prompts further chromatic descent in the piano part as the vocal line remains in E Dorian (see Figure 30).

The image shows a musical score for 'Kicsi virágom' by Zoltan Kodaly. It is in E Dorian mode. The score is divided into two systems. The first system shows the vocal line and piano accompaniment for the first verse. The second system shows the vocal line and piano accompaniment for the second verse, marked 'poco largamente' and 'rinf.'. The piano part features chromatic descent in the left hand.

Tik - kadt va - ló - ság, her - vasz - tó é - let,
Schü - le Wirk - lich - keit, zeh - ren - des Le - ben,

Ki - csi vi - rá - gom, kár vol - na ér - ted,
Bald wir's um dich, - mein Blüm - chen, ge - sche - hen,

poco largamente
rinf.

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Figure 30. Zoltán Kodály. “Kicsi virágom”, mm. 7-10.

The melody’s shape through the first two verses is an excellent example of folk music influence on Kodály. Recall that Kodály noted Hungarian melodies generally begin high and work their way down through the phrase, usually concluding with a fourth.⁶² These melodic features give the setting an authentic Hungarian sound. The

⁶² Kodály, “Folk Music and Art Music in Hungary,” 33.

second verse concludes with an upwards octave leap in the vocal line on the text “*kár, kár*” (pity, pity). The first *kár* (m. 12) is consonant with the harmony, but the second *kár* (m. 13) becomes dissonant at a minor-seventh from the bass note in the keyboard (see Figure 31).

The musical score for measures 11-16 of 'Kicsi virágom' by Zoltán Kodály. The vocal line is in G major. The piano accompaniment features a complex texture with many sixteenth and thirty-second notes. The score includes dynamic markings such as *dim.*, *pp*, *cresc.*, and *ff*. Performance instructions include *tempo*, *accel.*, and *cresc.*. The lyrics 'kár, bald, kár, bald.' are written under the vocal line in measures 12 and 13. A long pedal marking is indicated at the bottom of the piano part.

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Figure 31. Zoltán Kodály. “Kicsi virágom”, mm. 11-16.

This dissonance of the minor seventh musically embodies the struggle of the text. The flourish of the keyboard ends that second verse relies heavily on the intervals of the augmented fourth, and the minor seventh (m. 15). The long pedal marking is a sonority that would be commonly heard in the music of Debussy.

The third verse is set with chromaticism and large-scale text painting. Throughout the verse the keyboard part moves from the upper register to the lower register, mostly through chromatic motion (see Figure 32).

Meno mosso. ♩ = 188-144

pp

Ki - as - lak ma - gam - ból
Sach - te aus mir he - raus

pp dolcissimo

sempre arpeggiando *pp sub.*

ó - va - tos lá - gyan, Jön a nyár,
will ich dich he - ben, Som - mer nahl,

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Figure 32. Zoltán Kodály. “Kicsi virágom”, mm. 17-20.

A pedal point A in the upper register of the keyboard throughout the majority of this verse increases the rhythmic intensity and also can be interpreted as a sound of nature, bird calls, or insect noises. The vocal line becomes more chromatic and the customary ending 4ths become altered (m. 20). The chromatic descent of the keyboard (see Figure 33) depicts the growing roots of the flower in the poet’s memory, “*El is elültetek emlékezőmben*” (I will plant you in my memory-meadow).



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Figure 33. Zoltán Kodály. “Kicsi virágom”, mm. 23-25.

The cadence set up for the next *kár, kár*, D-major to C-sharp major, is what Péter Ordasi calls the Kodály Dominant.⁶³ In this place, *kár, kár* is pentatonically ornamented in the vocal line (see Figure 34), foreshadowing the climatic final verse. The harmony moves into the low register of the keyboard to prepare for the final verse (see Figure 35).



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Figure 34. Zoltán Kodály. “Kicsi virágom”, mm. 26-28.

⁶³ Péter Ordasi, “The Examples of Axis-Order Functional Thinking in the Works of Zoltán Kodály,” *Studia Universitatis Babes-Bolyai-Musica* 55 (2010): 161.

- Tempo

p

Em- lék - me-zó - kön má - ju-si haj - hal,
 Schat-ten ver - bann - ter, se - li-ger Kus - se

pp

non cresc.

Szám - u-zött eső - kok kí-sér - te-te jár.
 Zieh' auf Er-böf-rungs ge-fil - den um - her.

poco cresc.

mf dim. molto

Ö-rök - vi - ru - lás - ra vár - nak ott té - ged,
 E - wig-li-ches Blü - hen har - ret dort dein, so

pp

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Figure 35. Zoltán Kodály. “Kicsi virágom”, mm. 29-35.

The tonality centers around C-sharp as the alternating thirds in the RH become a harmonic pedal (m. 30) and the vocal line utilizes the C-sharp minor pentatonic scale, becoming more chromatic before the climax. Kodály builds the musical climax around the text “Glóriadíszes sok virág testvéred vár, vár, vár.” (Your glorious flower-like halo awaiting you, awaiting you.) with full voiced, dissonant chords that move chromatically upwards (see Figure 36).

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Figure 36. Zoltán Kodály. “Kicsi virágom”, mm. 36-38.

Kodály uses the sonority of a diminished 7th chord in the RH built on the diminished 5th (Locrian) scale degree above the triadic harmony in the LH (m. 38) to show the grief of the poet as the flower ascends to heaven. His sorrow continues until the resignation of the last *vár* (awaiting) where the keyboard returns to the opening motive in E Dorian (see Figure 37).



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Figure 37. Zoltán Kodály. “Kicsi virágom”, mm. 42-44.

Performance Considerations

This song is the most technically challenging in Op. 9 for the pianist, who should keep the busy figurations light, while voicing the bass line as noted by Kodály (see Figure 29 and 30). Tempo in the first two pages should be in two beats per measure rather than three or six beats. The pianistic sweep in mm. 14-15 (see Figure 31) should quicken the tempo slightly and crescendo while using ample pedal and embracing the fermata to achieve the full sonority. The section beginning at m. 17 can be at a slightly slower tempo, but should still feel in two, or three beats per measure. A brief pause should be taken between m. 25 and m. 26 to allow the vocalist to finish the text “*emlékmezőmben*” (my memory-meadow) and prepare for the embellished *kár, kár* (see Figure 34). The pianist should listen carefully during the *quasi trillo* on the last page (see Figure 36) in order to give ample support to the vocalist but not overpower them. This song should finish with a mood of resignation to signify the loss of a loved one.

No. 5 Az erdő

Béla Balázs

*Örvénymélyű hűs rengeteg:
Itt elül a barna felleg,
És az utak elmerülnek.*

*Állj meg. Ez az örök erdő,
Aki belép, vissza nem jó,
Ezer évig bujdos benne.*

*Körülnyaldos néma árja:
Ezer évnek álma, árnya;
Ezer év mint egy nap lenne.*

*Honnan jöttem utóljára?
Néztek-e utánam várva
Emberek a tulsó parton?*

*“Az az ösvény elvezessen,
Az az árnyék eltemessen,
Szíved mindent elfelejtsen.”*

Az erdő
The forest

Örvénymélyű hűs rengeteg: Itt elül a barna felleg, És
As-deep-as-a-whirlpool large untouched-forest: Here it-blows over brown sky, and
A cool huge forest as deep as a whirlpool: Here it blows over the brown sky, and

az utak elmerülnek. Állj meg. Ez az örök erdő, Aki belép, vissza nem
the roads submerge. Stop. This is-the eternal forest, Who enters, back not
the paths submerge. Stop. This is the eternal forest, Those who enter, do not

jó, Ezer évig bujdos benne. Körülnyaldos néma árja: Ezer
comes, Thousand years hides in-it. Its mute-whirl around me: Thousand
return, Hidden there for a thousand years. Its silent flood surrounds me: Dreams and

évnek álma, árnya; Ezer év mint egy nap lenne. Honnan jöttem
 years dream, shadow; Thousand years as one day is. Where I-came
 shadows of a thousand years; A thousand years feels like one day. Where I came

utóljára? Néztek-e utánam várva Emberek a tulsó parton?
 for-the-last-time? Look after waiting People on the-other shore?
 for the last time? Are there any people waiting/looking for me on the other shore?

“Az az ösvény elvezessen, Az az árnyék eltemessen, Szíved mindent
 “Let that path lead-me, Let that shadow bury-me, Heart forget
 “Let that path lead me, Let that shadow bury me, Let your heart forget
 forget

elfelejtsen.”
 everything.”
 everything.”

The final song in “Az erdő” (The forest) is quite different from the others. Kodály portrays the grandeur and alluring mystery of the great forest through modal and triadic harmony, rhythm, and the expansive use of the keyboard register. The harmonic rhythm in the opening is deliberate and ponderous (see Figure 38). This is to evoke the powerful, slow moving forest. The tonality is centered around B-flat as Kodály again utilizes the Locrian color signaled by the F-flat in m. 7, harmonized by D-flat minor.⁶⁴ The low voicing of the chords in the keyboard provides gravitas to the text.

⁶⁴ Bárdos, 278.

Lento. ♩ = 69 - 72 *p*

Ör - vény - mé - lyű hűs ren - ge - teg:
 Dunk - le Wild - nis ab - grund - tief:

Itt el - ül a bar - na fel - leg Es az u - tak el - me - rül - nek.
 Hier ver - sinkt die Wol - ke trä - ge, Längst ver - lo - ren al - le We - ge.

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Figure 38. Zoltán Kodály. “Az erdő” mm. 1-10.

The sudden E-natural (augmented 4th from B-flat) in m. 11 stops the ponderous motion of the music (see Figure 39) to match the text “Állj meg. Ez az örök erdő” (Stop. This is the eternal forest) set in B-flat Locrian, providing an eerie effect. Kodály shifts the mood by means of a transition in G-flat major (Figure 40, mm. 28-31) eventually settling to F major at the beginning of the third verse (Figure 41, m. 34).



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Figure 39. Zoltán Kodály. “Az erdő” mm. 11-17.



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Figure 40. Zoltán Kodály. “Az erdő” mm. 25-31.

The text now changes to focus on the rush of the natural elements around the traveler and the slowing of time within the forest (m. 34-36). Kodály also changes the accompaniment to portray the beauty and expansiveness of the forest (see Figure 41).



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Figure 41. Zoltán Kodály. “Az erdő” mm. 34-36.

The vocal melody through this verse is primarily pentatonic and ends every phrase with the standard falling fourth. Our explorer is overtaken with the grandeur of the forest as the harmony continues to build (Figure 42, mm. 42-43) before catching a glimpse of clarity, “*Honnan jöttem utóljára?*” (Where I came for the last time?), as the harmonic motion suddenly changes (mm. 45-49).

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Figure 42. Zoltán Kodály. “Az erdő” mm. 42-49.

Reality returns as the harmony becomes more complex and triadic (mm. 46-49), moving away from open 5ths and sustained chords. These chords grow in complexity reaching C7 with a sharp 9 and 5 in m. 51 before becoming bi-tonal in m. 53 (see Figure 43). Hints of a previous reality flit past the wanderer as they think they see people waiting on the shore for them (*Néztek-e utánam várva Emberek a tulsó parton?*). The pitches of the vocal line match the G-major triad of the LH (m. 53) with the last glimmer of reality “*Emberék a tulsó parton?*” (people on the other shore?) before chromatically moving to match the G-flat harmony of the RH (m. 54) as the traveler becomes one with the forest. The opening harmonic motive returns as the forest entity prepares to utter its last words (mm. 56-57).

23

fz espr.

Néz - tek - e u - tá - nam vár - - va
Sagt, ob man am - U - fer war - - tet

f

lunga

Em - be - rek a tul - só par - ton?
Jenseits, wo die Fahrt be - gon - nen?

p

lunga:

ppp

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Figure 43. Zoltán Kodály. “Az erdő” mm. 50-57.

The vocal line becomes static on B-flat as the performance instructions “*mint egy távoli hang*” (like a distant voice) signify that the forest has entranced the traveler (see Figure 44). Ominously, the plodding chords return, dropping lower and lower in register. Kodály concludes the song with descending major 3rds from B-flat to the relative major D-flat (m. 71-74), another example of the Kodály dominant⁶⁵ (descending half-step resolution).

The image displays a musical score for the song "Az erdő" (The Forest) by Zoltan Kodály. It consists of two systems of music. The first system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with the instruction "mint egy távoli hang" (like a distant voice) and "pp" (pianissimo). The piano accompaniment features thick, blocky chords. The second system continues the vocal line, which includes a "cresc." (crescendo) marking, and the piano accompaniment, which includes a "dim." (diminuendo) marking. The score is written in B-flat major and 4/4 time. The lyrics are in Hungarian and German. The score is labeled "12. 55. E" and "Budapest 1916.".

mint egy távoli hang
wie aus der Ferne

pp *cresc.*

„Az az ős-vény el - ve - zes-sen, Az az ár - nyék el - te - mes-sen,
„Lang der Weg nach Ost und We - sten, Tief die Nacht in dunk - len Á - sten,

f *dim.*

Szí - ved min - dent el - fe - lejt - sen.¹⁾
Tief des Her - zens Ur - ver - ges - sen.

f *p* *p ma pesante*

¹⁾ Régi bujdosó-énekből.
Aus einem alten Kuruzsaulied.

12. 55. E Budapest 1916.

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Figure 44. Zoltán Kodály. “Az erdő” mm. 58-74.

⁶⁵ See page 50, note 63 for more information on the “Kodály Dominant.”

Performance Considerations

The meaning of this song can be interpreted in many different ways. The forest can be viewed as undiscovered knowledge in which the traveler immerses themselves, or the poetry can be interpreted as a rejection of mundane activities of day to day life in favor of more holistic and spiritual pursuits.⁶⁶ The keyboard portrays the forest's rooted permanence through its closely voiced triads (mm. 1-10), its majesty through rolled accompaniment (mm. 32-43), and its enchanting qualities through arpeggiated harmonies (mm. 46-55). The pianist should find a clear voicing (likely to the top) of the densely voiced chords for clarity of sound since they are set extremely low in register. The performers should observe Kodály's instructions at m. 11 *senza tempo* to effectively portray the vastness of the forest. The pianist should aim for a rich, ringing sound to portray the majesty of the forest as the accompaniment changes in m. 32 while ample time can be taken in mm. 44-45 as the traveler experiences their last glimmer of reality. Both performers should not feel rushed or hurried through any of the sections, or transitions. The last vocal phrase should have a special color "*mint egy távoli hang*" (like a distant voice) to show the entrapment of the forest.

⁶⁶ In a note while reviewing this dissertation, Roland Hajdu, Associate Professor at the Zoltán Kodály Pedagogical Institute of Music stated, "Nádasdy Kálmán, rector of the Academy of Actors and director of the Hungarian State Opera House (and my first boss some fifty years ago when I started to teach) knew Kodály personally very well; he was sort of a walking [lexicon] and a great source of information otherwise not accessible. He said once, that the whole poem can (should?) be understood as a [metaphor]; the forest [comparing] to the (at that time newly discovered) real Hungarian folk music which was to them (Balázs and Kodály) an awe-inspiring and fascinating discovery; strong motivation enough, to inspire them to this poem/song. If you look at the poem from this point of view, all the lines seem to fit. Unfortunately, Nádasdy died long ago, so I cannot confirm this information; but I still think it is worth mentioning."

General Conclusion

Öt dal consists of five well-crafted songs which effectively set the Hungarian language to engaging music. With his linguistic background and professional training as a composer, Kodaly was ideally poised to make critical contributions to the genre of Hungarian art song. Additionally, the use of poetry by two of the most important Hungarian poets of the 20th century contribute to their historical importance within the genre of art song. Due to their superb quality and historical significance, these songs should be performed more often in non-Hungarian speaking countries. Since they are not technically imposing and do not need to be performed as an entire opus, they make an excellent option for collegiate level singers, although they certainly deserve to be known and performed by artists of all levels of the profession. The imaginative settings and complex poetry allow for various explorations of interpretation. János Breuer effectively summarized Kodály's songs when he stated "These songs brought something completely new to Hungarian music, as well as a new colour to European music, even if not apparently indicated by their subsequent career."⁶⁷ This dissertation provides the impetus and resources for non-Hungarian singers and pianists to perform these songs, as well as providing an impetus to explore other art songs of Kodály.

⁶⁷ Breuer, 202.

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APPENDIX A
OVERVIEW OF KODÁLY'S SONG OUTPUT

FOLKSONG COLLECTIONS

Magyar népdalok- Hungarian Folksongs (1906) – 20 songs

First 10 songs set by Bartók, second 10 songs set by Kodály

Magyar népzene- Hungarian Folksongs (1924-1932) – 11 volumes of songs

Öt hegyi-mari népdal- Five Folksongs of the Mountain-Cheremiss

First performance Sept. 21 1960. Published in 1961 by Editio Musica, Budapest.

Kállai kettős – Double dance of Kallo

Originally for orchestra and choir (1951) published by Universal Edition Ltd. Wien.

ART SONGS

Op. 1 Énekszó (1907-1909) – 16 songs, folk texts set to Kodály's music

Négy dal (No opus)- Four songs (1907/1917)

Haja, haja (János Arany)

Nausikaa

Mezei dal

Fáj a szívem (Zsigmond Móricz)

Op. 5 Két ének- Two songs (1913/1916)- originally for voice and orchestra

A közelítő tél (Dániel Berzsenyi)

Sírni, sírni, sírni (Endre Ady)

Op. 6 Megkéssett melódiák- Belated melodies (1912-1916)

Magányosság (D. Berzsenyi)

Levéltöredék barátnémhoz

Az élet dele

A tavasz

Búsan csörög a lomb (Ferenc Kölcsey)

Elfojtódás

A'farsang búcsúszavai (Mihály Csokonai)

Op. 9 Öt dal-Five songs (1915-1918)

Ádám, hol vagy? (Endre Ady)

Sappho szerelmes éneke

Éjjel (Béla Balázs)

Kicsi virágom

Op. 9 Öt dal-Five songs (1915-1918)

Ádám, hol vagy? (Endre Ady)

Sappho szerelmes éneke

Éjjel (Béla Balázs)

Kicsi virágom

Az erdő

Op. 14 Három ének- Three songs (1913-1916)

Siralmas nékem- (Bálint Balassi)

Imhol nyitva én kebelem (Anonymous 17th century)

Várj meg madaram

Epigrammák- Epigrams (1954)

Nine vocalises with piano accompaniment

A bereknek gyors kaszási (Himfy song)– The quick reapers of the grove (1925)

Text by Sándor Kisfaludy, printed in Hungary in 1982 by Editio Musica,
Budapest

Epitaphium Joannis Hunyadi (1965)- Text by Janus Pannonius

Adventi ének- originally a choir piece but exists for solo voice and organ

Unpublished songs⁶⁸

Három dal Balázs Béla szövegére - Three songs on
poems by Béla Balázs (1906-1907)

⁶⁸ Hoch, 22. These songs are housed at the Kodály Archives in Budapest. However, *Epitaphium Joannis Hunyadi* and *A bereknek gyors kaszási* were published by Editio Musica, contrary to Hoch's article.

APPENDIX B

POETRY WITH IPA⁶⁹

“Ádám, hol vagy?”

Endre Ady

Oszlik lelkemnek barna gyásza Nagy, fehér fényben jön az Isten,
'oslik 'lelkemnek 'barna 'ja:sa naj 'fehe:r 'fe:nben 'jə_nə_ 'ziʃten

Hogy ellenségim leigázza. Az arcát még titkolja, rejti,
'ho_ 'jellenʃe:gim 'leiga:zza a_ 'zar tsa:t me:g 'titkojja 'rej ti

De Nap-szemét nagy szánalommal Most már sokszor rajtam felejt
de 'nap seme:t naj 'sa:nalommal moʃt ma:r 'ʃoksor 'rajtam 'felejt

És hogyha néha-néha győzők, Ő járt, az Isten járt előttem,
e:ʃ 'hojha 'ne:ʃa 'ne:ʃa 'jə:zək ø: ja:r_ ta_ 'ziʃten ja:r_ 'telø:ttem

Kivonta kardját, megelőzött. Hallom, ahogy lelkemben lépked
'kivonta 'karddja:t 'megelő:zøt 'hallom 'ahoj 'lelkemben 'le:bked

S az ő bús, “Ádám, hol vagy?”-ára Felelnek hangos szívverések.
ʃ_a_zø: bu:ʃ 'a:da:m hol vaj 'a:ra 'felelnek 'hangof 'si:vere:ʃek

Szívemben már őt megtaláltam, Megtaláltam és megöleltem
'si:vemben ma:_rø:t 'mektala:ltam 'mektala:ltam e:ʃ 'megøleltem

Egyek leszünk mi a halálban.
'ejek 'lesyŋk mi a 'ʃala:lban

⁶⁹ IPA prepared using the guidelines provided by following article. For a complete discussion of Hungarian diction please consult: Leslie De'Ath and Adrew Rethazi, “Hungarian Vocal Music, with an Introduction to Hungarian Lyric Diction Part 2,” *Journal of Singing* 66, No. 4 (2010): 437-445.

Sappho szerelmes éneke

Endre Ady

Boldog legény, istenek párja, Szemben ki ülhet szép szemekkel,
'boldog 'lege:n 'istenek 'pa:rja 'semben ki 'ylhet se:p 'semekkel

Édes kacajos közeleddel, Kacajoddal, mely szíven-vágva Fogja a mellem.
'e:deʃ 'katsajof 'közleddel 'katsajoddal mej 'si:ven va:gva 'fogja (a) 'melle:m

Hacsak már látlak, elalélok, Torkomon a szavak elfúlnak,
'hatʃak ma:r 'la:tlak 'elale:lok 'torkomo na 'sava 'kelfylnak

Bőrömrre zápor-szikrák hullnak, Szememben sötét vad árnyékok,
'bø:rømrø 'za:por 'sikra:k 'hulnak 'sememben 'ʃøte:t va 'da:rpe:kok

S lárma fülemben. Hideg verejték veri testem, Remegően, félve halóan,
'ʃla:rma 'fylemben 'hideg 'verejte:k 'veri 'teʃtem 'remegø:en 'fe:lve 'halo:an

Az őszi fűszálnál fakóbban Állok és már érzem a vesztet,
a 'zø:si 'fy:sa:lna:l 'fako:bban 'a:llo ke:ʃ ma: 're:rze ma 'vestem

Meghalok érted.
'meghalo 'ke:rted

Éjjel

Béla Balázs

Egyedül ödögök az üres úccákon, Konganak lassú lépéseim.
'eʃedy 'lø:døŋgø ka 'zyre 'fu:tsa:kon 'konʒanak 'lassu: 'le:pe:ʃeim

Kondul az éjszaka fekete öble Fájdalmas, nehéz ütésein.
'kondu la 'ze:jsaka 'fekete 'øble 'fa:jdalmɑʃ 'nehe: 'zyte:ʃein

Függönyös ablakok mögött kik alusztok, Félrevert harangról álmodtok-e?
'fyggønyø 'ʃablakok 'møgøt ki 'kalustok 'fe:lrevert 'harangro: 'la:lmodtok e

Félrevert harangról, Olthatatlan tűzről, Nagy félelemről álmodtok-e?
'fe:lrevert 'harangro:l 'olthatatlan 'ty:zrø:l naj 'fe:lɛlemrø: 'la:lmodtok e

Álmodtok-e?
'a:lmodtok e

Kicsi virágom

Béla Balázs

Kicsi virágom, aranyvirágom, Jön a nyár, Jön a nyár.
'kitʃi 'vira:gom 'aranyvira:gom jø_na ja:r jø_na ja:r

Tikkadt valóság, hervasztó élet, Kisci virágom, kár volna érted, Kár, kár.
'tikkadt 'valo:ʃa:g 'hervasto: 'e:let 'kitʃi 'vira:gom ka:r 'volna'e:rted ka:r ka:r

Kiáslak magamból óvatos lágyan, Jön a nyár, Jön a nyár.
'kia:ʃlak 'magambo: 'lo:vatoʃ 'la:jan jø_na ja:r jø_na ja:r

Én édes májusom, Ne múlj el mellőlem, El is elültetlek emlékezőmben.
e: 'ne:dɛʃ 'ma:jʊsom nɛ mu:j_ɛl 'mellø:lem ε_li 'ʃɛlyltetle 'kɛmle:kmezo:mben

Kár, kár. Emlékezőkön májusi hajnal, Száműzött csókok kísértete jár.
ka:r ka:r 'ɛmle:kmezo:køn 'ma:jʊʃi 'hajnal 'sa:my:zoʃt 'tʃo:kok 'ki:ʃe:rtetɛ ja:r

Örök virulásra várnak ott téged, Glóriadíszes sok virág testvéred vár, vár.
'ørøk 'vira:la:ʃra 'va:rna_kot 'te:gɛd 'glo:riadi:sɛ ʃok 'vira:g 'tɛʃtve:rɛd va:r va:r

Az erdő
Béla Balázs

Örvénymélyű hűs rengeteg: Itt elül a barna felleg, És az utak elmerülnek.
'ørve:ɲme:jjy: hy:ʃ 'reŋgeteg it_ 'tely_la 'barna 'felleg e:_ʃa_ 'zuta_ 'kelmerylnék

Állj meg. Ez az örök erdő, Aki belép, vissza nem jó,
a:jj meg ε_za_ 'zørø_kerdø: 'aki 'bele:p 'viʃsa nem jø:

Ezer évig bujdos benne. Körülnyaldos néma árja: Ezer évnek álma, árnya.
'eze_ 're:vig 'bujdoʃ 'benne 'kørylɲaldoʃ 'ne:ma 'a:rja 'eze_ 're:vnek 'a:lma 'a:rɲa

Ezer év mint egy nap lenne Honnan jöttem utóljára?
'eze_ 're:v 'min_tej nap 'lenne 'honnan 'jøtte_ 'muto:lja:ra

Néztek-e utánam várva Emberek a túlsó parton? “Az az ösvény elvezessen,
'ne:ztæk ε 'uta:nam 'va:rva 'embere_ka 'tu:lʃo: 'parton a_za_ 'zøʃve:_ 'ɲelvezεʃen

Az az árnyék eltemessen, Szíved mindent elfelejtsen.”
a_za_ 'za:rɲe:_ 'keltemεʃen 'si:vəd 'minden 'telʃelejʃten

APPENDIX C

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