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A Comparative Analysis of Juraj Chorvát's VELKÁ PARTITÚRA and Joseph Kuchárik's DUCHOVNÁ CITARA with Special Attention to Slavic Hymn-Tunes

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**A COMPARATIVE ANALYSIS OF JURAJ CHORVÁT'S VEĽKÁ PARTITÚRA
AND JOSEPH KUCHÁRIK'S DUCHOVNÁ CITARA WITH
SPECIAL ATTENTION TO SLAVIC HYMN-TUNES**

OUTLINE

A Thesis Presented to

**The Faculty of Concordia Seminary
Department of Practical Theology**

In Partial Fulfillment

of the Requirements for the Degree

Bachelor of Divinity

by

Samuel Boda

May 1948

Approved by:

Walter E. Pusjin
George Dolak

OUTLINE

Foreword

- I. Hymn-tunes of Latin and German origin in the Veľká Partitúra.
 - A. An examination of borrowed Latin tunes from the fourth to the sixteenth centuries.
 - B. German hymns and tunes found in the Veľká Partitúra.
- II. A study of the Slavic tunes used by Chorvát and Kucharík.
 - A. A historical background of Slovak hymnody.
 - B. Slavic tunes in the Veľká Partitúra from the Jistebnický Kancionál of 1420 to Juraj Chorvát.
 - C. A brief evaluation of the Veľká Partitúra and the Duchovná Citara.

To hymnologists the Veľká Partitúra is a veritable treasure, being perhaps the finest among Slovak hymnbooks in regard to documenting. Many partitúra (hymnbooks with tunes) have no documenting whatsoever. Even the latest American partitúra for the Trigonáda, the Duchovná Citara of Rev. Joseph Kucharík, printed in 1933, is not as comprehensive as Chorvát's, in which his (Chorvát's) tracing of tunes sometimes goes through as many as six partitúry, dating as far back as the fifteenth century, in search of their composers and/or original source. We venture to say that the use of Chorvát's Veľká Partitúra is almost indispensable in a study of Slavic hymn-tunes today.

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In Jesus' Name

Foreword

Three hundred years after the Citara Sanctórum of Juraĵ Tranovský had made its first appearance, Juraĵ Chorvát, Lutheran cantor and teacher at Liptovský Svatý Mikuláš, Czechoslovakia, in 1936 presented to Slovak Lutheranism a new hymnbook containing over 600 hymn-tunes, his Velká Partitúra, for the Tranoscius and Zpevník of the Evangelical Church of the Augsburg Confession in Slovakia. This vessel of hymns and hymn-tunes is likely the most ambitious work yet attempted by anybody in Slovak Lutheran hymnody. It is an exhaustive volume far surpassing any previous hymnal with tunes, not only in the number of hymn-tunes offered, but also in the variety of tunes suggested. Many a hymn is given the choice of two tunes, some as many as three. At the close of each tune, Chorvát adds several bars of Zwischenspiele, an elaborate conclusion, and in many cases a modulation into G minor, the chanting key.

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Citara has been adopted by most of the Slovak Lutheran Churches of the Synodical Conference, gradually superseding the partitúra of M. Kutzký. It will be the purpose of this thesis to bring to light the outstanding characteristics of the Veľká Partitúra through an examination of the tunes used; the popularity and worth of the tunes through the years, as witnessed by their inclusion in or exclusion from the various hymnbooks of the Slovak Lutheran Church, will be noted, special attention will be given to Slavic tunes, and a comparison will be made between the Veľká Partitúra and the Duchovná Citara, noting distinctive changes and determining reasons for differences.

Slovak hymnody is an unexplored mine. With the exception of occasional articles of research which have appeared in our periodicals, nothing, to the writer's knowledge, in the way of a serious attempt to portray Slovak hymnody as a whole has appeared to date in the English language or, for that matter, in the Slovak language either. John Mocko, Ludevít Haan, Karol Konrad, and Jireček, Slovak hymnologists, have explored this field somewhat and have recorded their findings — in Slovak. Mocko's outstanding works include his História posvätnej piesne, 1909, and Príspevok k dejinám kancionála Tranovského, 1890. Haan's major contribution is Citara Sanctorum, její historie, její původce a tohoto spolu pracovníci, 1873. Jireček's contribution is Hymnologia bohémica, 1878. Tranovského Sborník, a volume published in 1936 in commemoration of the first appearance of the Citara Sanctorum in 1636, while it elaborates on the merits of that hymnal and on the life of its composer, Juraj Tranovský, nevertheless offers valuable historical material, sparse though it may be, on the hymnody of the Slavic people prior to Juraj Trenovský. The twentieth century is awaiting a report on Slovak hymnology. This

thesis is presented with the hope that it will prove of assistance in a forthcoming treatment of Slovak hymnody in detail.

A COMPARATIVE ANALYSIS OF JURAJ CHORVÁT'S VEĽKÁ PARTITÚRA¹
AND JOSEF KUCHARÍK'S DUCHOVNÁ GITARA² WITH
SPECIAL ATTENTION TO SLAVIC HORN-TUNES

I. Hymn-tunes of Latin and German Origin.

Perhaps no other man has studied the hymn-tunes in Slovak Lutheran hymnals paying more attention to their origin and use in the church during the past three centuries than has Juraj Chorvát; this has been evidenced in his Veľká Partitúra. Chorvát made use of no less than seventeen sources as he fashioned his contribution to the worship of Slovak Lutherans:

- 1) Jištebský kancionál³, 1420; 2) Kancionál Mírnský⁴, 1522 and 1531;
- 3) Smotlinský kancionál⁴, 1562; 4) Prážský gradnál⁴, 1567; 5) Kancionál Českých bratří⁵, 1576; 6) Kancionál of Teobal Závorka, 1602; 7) Kancionál Českých bratří⁵, 1615; 8) Karlšperk⁶, 1618; 9) Tranovský's Gitara Svatokrum, 1636; 10) Tranovský, 1674; 11) Tranovský, 1684; 12) Tranovský⁷, 1696;

1. Veľká Partitúra - The Large Hymnbook. Partitúra is a book containing hymn-tunes, not necessarily hymn texts.

2. Duchovná Gitara - The Spiritual Zither.

3. Jištebský kancionál - a Hussite hymnal originally used in Jištebnice, in Bohemia. An original manuscript found in the last century is now in the Czech museum.

4. Mírnský, Smotlinský, Prážský - referring to the towns in which these Hussite hymnbooks were originally used.

5. Kancionál Českých bratří - Hymnbook of the Czech Brethren, which appeared in two editions, 1576 and 1615.

6. Daniel Karol of Karlšperk was a printer in Prague and an outstanding Czech poet. Published Pěsničky křesťanské, 1613 in Prague; Spiritual Christian Hymns, ca. 1618; Psalms of David, with musical setting, ca. 1618.

7. Tranovský's Gitara Svatokrum, 1636, historie, 1674, úvodník, p. 61.

8. Juraj Tranovský, the outstanding contributor to Slovak hymnody, published his Gitara Svatokrum, a treasury of hymns and hymn-tunes, many of which were his own, in 1636. Subsequent editions with revisions and additions appeared in 1674, 1684, and 1696.

13) Kancionál Juraj Chrovát³, ca. 1790; 14) Kancionál Juraj Chrovát³, 1790; 15) Kancionál Juraj Chrovát³, 1878; 16) Kancionál Juraj Chrovát, 1790;

17) **A COMPARATIVE ANALYSIS OF JURAJ CHORVÁT'S VELKÁ PARTITÚRA¹ AND JOSEPH KUCHARIK'S DUCHOVNÁ CITARA² WITH SPECIAL ATTENTION TO SLAVIC HYMN-TUNES**

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- 3) Šamotulský kancionál⁴, 1561; 4) Pražský gradnál⁴, 1567; 5) Kancionál Českých Bratov⁵, 1576; 6) Kancionál of Tobiasš Závorka, 1602; 7) Kancionál Českých Bratov⁵, 1615; 8) Karlšperk⁶, 1618; 9) Tranovský's Citara Sanctórum, 1636; 10) Tranovský, 1674; 11) Tranovský, 1684; 12) Tranovský⁷, 1696;

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- 13) Rukopisná Partitúra⁸, ca. 1750; 14) Grýlusova Rukopisná Partitúra⁹, 1790; 15) Nagyová Partitúra¹⁰, 1875; 16) Adam Škultéty's Partitúra, 1798; 17) Žigmont Chovan's Partitúra¹¹, 1839.¹²

Although a number of hymn-tunes have been dropped from recent partitúry because of lack of appeal, Chorvát nevertheless includes them, giving his Veľká Partitúra a comprehensiveness unequalled in Slovak Lutheran partitúry. (In the process, however, he renders his Partitúra unwieldy for practical use by the organist. The volume is fully one inch thick and stands one foot tall). To the hymnologist, who is interested in the development and history of hymns and hymn-tunes, Chorvát's work is of inestimable value in that Chorvát presents many tunes no longer used in America.

The earliest collections of hymns and hymn-tunes made by the Hussites were drawn up when Slovak hymnody was still in its infancy. This led the compilers to draw heavily on the existing hymns of the early church, practically all of

8. Rukopisná Partitúra - This collection of hymns came out approximately in 1750. The actual date is uncertain. The writer has been unable to secure any other data on this book.

9. Grýlusova Rukopisná Partitúra - Manuscript Hymnbook of M. Grýlus. No other information was located.

10. Ludevit Nagy, organist and choirmaster at Nyiregyhazska, Hungary, compiled a partitúra containing 350 tunes. The Foreword, Table of Contents, and names of hymns are given in Hungarian, German, and Slovak.

11. Žigmont Chovan, organist at Szarvas, Hungary, published a partitúra of 400 tunes used by Slovaks. Of these, he notes, 271 are likewise used by Hungarians, and 83 by German Lutherans. His Preface is presented in Slovak, Hungarian, and German.

12. Other hymnbooks used by the early church in Slovakia, according to Haen, include the several editions of Bratrské Kancionále, 1505, 1520, 1541, 1564, 1572, 1576, 1598, 1618. Jireček points also to editions from the year 1542, a smaller one, 1547, (1572 he does not list) and 1594. Furthermore, there were the following kancionále, Taborský, 1567 and 1577, 1590 (Sopoušek), Kliment Bosák, 1530, several editions (e.g. 1607), Silván, 1571, Musophilus, 1568, 1585, influenced by the Brothers 1530, 1559, 1564, 1593, 1609. Zavorka also produced a prolific volume in 1620 with approximately 1100 hymns. Karlsberg, 1620, and Vaclav Kleych, 1722. - Jan P. Durovič, Tranovského Sborník, p. 23.

For a detailed exposition of the medieval modes, see A. Hadsley Richardson, The Medieval Modes.

which were Latin. Of the 600 and more tunes in Chorvát¹³, sixty-three stem from Latin. Our analysis begins with the Latin tunes dating back to the fourth century, the century of Ambrose, bishop at Milan, 374-397. In Chorvát we find nine tunes from this period:

No. 10¹⁴, Aj panna jest pozdravena, uses an unidentified tune from the fourth century, found first in the Kancional Českých Bratov, 1576 and 1615, in Závorka, 1602, Škultéty, 1798, and without variation in the Duchovná Gítara as No. 27.

No. 17, Mocný nebes Stvořiteli, is united with the tune of Conditur alme siderum. This tune first appeared in a Slavic hymnbook in 1576, in the Kancional Českých Bratov, reappearing in the 1615 edition. It found its way into Závorka, 1602, Tranovský, 1636, and Škultéty, 1798. Kucharík does not carry it. He sets this hymn to the tune of Aj panna jest pozdravena, No. 27, which tune comes to use from the Czech Brothers and is more melodious and pleasing to the ear than Ambrose¹.

No. 25, Přijď pohanů spasení, is set to the Dorian¹⁵ tune of Veni redemptor gentium. Luther made use of this tune in 1525, Tranovský in 1636, and Škultéty in 1798. Kucharík lists this tune as No. 306 but relieves it of its Dorian mode, giving it the key of G minor.

No. 37, Poděkujmež všickni spolu, and No. 81 Prozpěvujmež píseň novou, were both set to the borrowed tune of Grates nunc omnes, in Tranovský's Gítara

13. The Duchovná Gítara of Kucharík contains 445 tunes. Other Slovak partitury in use today in America are M. Kutzký's, 252 tunes, and John Murček's, 567 tunes.

14. The numbering of the hymns in the Velká Partitúra is identical with the numbering in the Gítara Sanctarum (today called Tranoscius). Kucharík's numbering does not correspond to the Tranoscius. His is an alphabetical arrangement of tunes.

15. For a detailed exposition of the medieval modes, see A. Madeley Richardson, The Medieval Modes.

Sanctorum, 1684 edition. Škultěty also incorporates this tune into his collection. Kucharík lists this tune in the forepart of his work, among the introits, since Poděkujmež... is traditionally sung by many of our congregations as the introit on Christmas Day. To Prozpěvujež píseň novou, Kucharík attaches a tune ascribed dubiously to Juraj Babka.

No. 284, Jenž jsi Buh jeden v Trojici, finds itself at home in the hypomixolydian setting of Ambrose' tune to O Lux beata Trinita. It appears in the two editions of the Kancional Českých Bratov, and in Závorka, 1602, but not in Škultěty or Kucharík, to whom the hypomixolydian mood does not have as much appeal as the tune of Pane Bože budiž chvála, No. 285, an unidentified tune dated 1843.

No. 290, Tě Boha všickni chválíme, has fallen heir to the tune formed from Ambrose' slávospev¹⁶. Škultěty uses it. In Chorvát, two tunes are given, the first for stanzas 1-10, the second for stanzas 11-14. In Kucharík, No. 365, three tunes share the burden of this hymn: the first with stanza 1, the second with 2-9, and the third with stanzas 10-13. Kucharík's tune for stanza 1 is identical with Chorvát's for stanzas 1-10 but different from stanzas 11-14 for 2-9 and 10-13.

No. 291, Tě Bože Chválíme, has been given a melody created from Te Deum laudamus (ca. 400 A.D.). Kucharík uses it, No. 366, listing it as Starocirkevní nápev¹⁷ and dating it 1535, J. Klug.

No. 298, A na zemi budiž lidem, is sung to a 4th century tune which is not specified as to its origin. Its usage dates back to 1559 for Slavs, with an appearance in 1798 in Škultěty. Kucharík makes use of M. Kutský's harmonization¹⁸

16. Slávospev - Anthem of praise.

17. Starocirkevní nápev - Early church tune.

18. Kutský's harmonizations are as a rule more varied and more appealing than the original harmonizations of many tunes, especially of Latin tunes, which have few, in some cases, no passing tones.

for this originally Dorian melody, No. 30. The latter's original hymn is not

Of the nine 4th century tunes that Chorvát adopts, all are of a festive nature: three belonging to the Advent season, two falling into the Christmas cycle, three glorifying the Trinity, and one sounding forth the Et in terra.

The tenth century has contributed one hymn-tune to Chorvát's collection: No. 38, Hospodina, studnice dobroty, a Christmas hymn which is set to the tune of Kyrie, fons bonitatis, the Slovak version being a translation of the Latin. The first Slovak kancionál to use it was that of Brat Lukáš (Brother Luke), 1501. It is repeated in 1533, by the Jednota Českých Bratov (Union of Czech Brothers) 1576 and 1615, and by Škultéty. Kucharík's version, No. 109, is essentially the same, yet a variant.¹⁹

We are indebted to the eleventh century for the tune of the two Introits most frequently used in our churches today, Nejsvětější and Ó Ježíši, (Nejsvětější is regularly used at the beginning of every Sunday morning service during the non-festival part of the church year, while Ó Ježíši is used during the festival season). This tune appeared first in a Slovak hymnal in 1576, in that of the Czech Brothers. It carried over into their 1615 edition, into Závorka, 1602, Tranovský, 1636, Škultéty, and Kucharík, in the order of service on pages 3 and 4.²⁰

Two twelfth century tunes found their way into the Kancionál Českých Bratov of 1576 and 1615 and through the years into Chorvát. They are used with No. 20, Pán Bůh všemohoucí, and No. 202, Bůh náš všemohoucí. The former borrows

19. "In our churches our tunes are not uniform, set; many variants are used." Pavel Petřík, Malá Partitúra, Foreword, p. 5.

20. The Introit Přiďiž, Prosíme, Ó Svatý Duše, used on Pentecost, can be sung to this 11th century tune (sic Chorvat), but it is more frequently sung to a more recent tune given in the Duchovní Citara on page 3.

its melody from Mittit ad virginem, while the latter's original hymn is not identified. In Kuchárik, the former is sung to the more melodious tune of Kyrie Eleyson, No. 295 in the Tranoscius, a tune of Johann Grúger, 1640; No. 197 in Kuchárik. As for the latter, J. Klug in 1535 set Christ ist erstanden to its Dorian tune, a tune still popular in our services of worship today. It appears in the Duchovná Cítara as No. 61 with a harmonization by Kutzký and is documented as Starocirkevní nápev, 1513.

The only thirteenth century tune used by Slovak Lutherans in America today is that of No. 274, Požádejmež Ducha Svateého, Tranovsky's translation of Nun bitten wir den heiligen Geist. Johann Walther made use of this tune in 1524. It has come down to us through the medium of the Kancional Českých Bratov, Závorka, Tranovsky, 1636, Škultéty and Kuchárik, No. 305.

The fourteenth century has contributed four tunes to Slovak hymnbooks, to the Veľká Partitúra in particular:

No. 45, Čas radosti, veselosti, one of the most popular Christmas hymns which is used as a carol to this day, uses the tune of Omnis mundus iucundetur in a revised form. Škultéty and Kuchárik both include it, Kuchárik documenting it as Staročeský.²¹ It is one of the few Slavic hymns taken over into the English hymnal in which the tune is referred to as a Bohemian melody from the twelfth century, No. 82.

No. 59, Na Boží narození, originally a Latin hymn, In natali Domini set in the Dorian mode, supposedly from the fourteenth century. A popular melody, it is found in both editions of the Czech Brothers' kancional, in Závorka, Tranovsky, 1636, and in Škultéty. Kuchárik has given this hymn another tune, which dates back to 1544, the Czech Brothers, No. 219 in Kuchárik.

21. Staročeský - Old Czech

No. 98, V radostném plesání, - In dulci jubilo. This tune according to Chorvát's documenting seems to have originated in the 14th century in Germany. It appears in Tranovský, 1636, Škultéty, 1798, and as No. 406 in Kuchárik who points out that J. Klug used it as early as 1535.

No. 280, Bůh Otec budiž s námi, a translation of Gott, der Vater wohn uns bei, uses the same tune which Johann Walther gave this hymn in 1524. We find it also in M. Weiss, 1531, Tranovský, 1636, and in Kuchárik as No. 63 where it is pitched one key lower, in a more comfortable range than that of the original.

The fifteenth century has netted us twelve tunes, which the following hymns carry in the Velká Partitúra:

No. 13, Divná se milost stala, a Dorian tune used by Závorka first, in 1602, by Tranovský 1636, Škultéty and Kuchárik, No. 93.

No. 30, Vesele zpíváme, originally Ave hierarchia 1410, 1510, M. Weiss 1531, Jednota Českých Bratřů. In Kuchárik we find this originally Lydian tune, No. 390, pitched a tone higher, from A major, beginning on the sub-dominant, to E flat major, in which key this tune seems to feel more at home having more life to it.

No. 32, Vítej, Jezu Kriste, in Chorvát is a variant of a 15th century Phrygian melody. Other sources include the kancionál of the Czech Brothers, 1576, Závorka, Tranovský, 1636, and Škultéty. Kuchárik carries a variant, No. 400, harmonized by Ludevít Nagy.

No. 40, Veríme srděčne - this tune appeared in 1531, then in both editions of the Kancionál of the Czech Brothers, and in Škultéty, 1798. Kuchárik has pitched this tune, No. 381, with his own harmonization, one and one-half tones lower, from C, beginning on the dominant, to A major, with much success, making this lovely hymn more singable to the Slovaks. (In many of our churches, this

hymn is used regularly during the Christmas season in place of the recitation of the Creed).

No. 60, Narodil se Kristus Pán, in a Lydian setting is also carried by Závorka, Škultéty, and Kuchárik, as No. 220, in a de-Lydianized form.

No. 65, Nastal nám den veselý, borrows from the tune of Dies est laetitiae, 1410; Jistebnický kancional, 1420, Kancional Českých Bratov, both editions, Závorka, Tranovský, 1636, Škultéty, and Ž. Chovan, 1889. Kuchárik takes this tune, No. 221, out of its hypomixolydian mode and give it the key G major, with his own harmonization.

No. 91, Syn Boží sa nám narodil, was originally hypophrygian. It is found in the product of the Czech Brothers, in Závorka, Škultéty, and in Kuchárik, as a variant, No. 357.

No. 206, Jezu Kriste Vykupiteli, is given the tune of Clementissime summe rex, 1410. It is transposed mixolydian tune as found in Kancional Českých Bratov, Škultéty and Kuchárik, No. 145.

No. 232, Vstalt jest této chvíle, a variant by Tranovský of a 15th century tune. Kuchárik drawing this tune from Chovan's partitúra of 1889, pitches it one tone lower, No. 200. The tune is seldom used today.

No. 374, Pán Ježíš lidu vernému, is set to the tune of Est de monte lapis caesus, ca. 1450. This tune lacks tunefulness; it consists of three phrases, of which the first and third are identical. Kuchárik by-passes it in favor of a tune borrowed from the Czech Brothers, No. 289.

No. 383, Král večný nás požehnej, has the tune of Gaudeamus pariter; Kuchárik retains it without changes, No. 128, ascribing it to the Hussites, 1531. This hymn with its tune is popularly used in many churches at the close of service.

No. 824, Slušeloť by nám to znáti, originally hypodorian, this tune does

not appear in any of the early kancionále except Tranovský's. Kuchárik doesn't use it either, giving this hymn a tune from the kancional of Jakub Kunvaldsky, No. 244.

The sixteenth century has bequeathed five tunes to the Velká Partitúra. These are used with the following hymns:

No. 200, Věříme v všemohoucího; this tune comes to us from 1505, Resurgenti Nazareno; Kuchárik gives it his own harmonization and a desirable key change, from A flat major to G major, brightening the melody. This hymn is used regularly by many of our congregations during the Easter season in place of a recitation of the Creed.

No. 332, Otče náš milý Pane, is given a Dorian melody used first with the Latin hymn, Intueamur enixam virgunculam; only the Czech Brothers carry this tune, of the early hymn compilers. Kuchárik, No. 272, switches to a more appealing tune taken from Adam Škultéty's hymnbook.

No. 357, Nejmocnější Bože Otče, vždycky svatý - to the tune of the Latin Sanctus of the sixteenth century, which appears only in Závorka, 1602, of the early kancionále. Kuchárik omits this tune since this hymn is no longer included in our Tranoscius.

No. 628, Pamatuj člověče, to the tune of Auroram lucis, 1512, popular in the early church, being carried by Kunvaldsky, 1574, The Czech Brothers, 1576 and 1615, Závorka, and Škultéty. It is transposed from the hypophrygian mode in Kuchárik, No. 281.

No. 728, Tobět sluší díkůčinění; Kuchárik prefers the tune by Závorka for Otče Bože všemohoucí, No. 695 in the Tranoscius.

Glaude Goudimel's French setting of many of the Psalms, dated 1565, have found their way into Slovak hymnbooks from the Kancional Českých Bratov, 1615,

onward.²² Twenty-four of them enrich the Velká Partitura:

No. 8, Věříme v jednoho Boha, to the tune of the 91st Psalm. This tune, still used today via Kuchárik, No. 383, with this Advent Credo, has been part and parcel of Slovak hymnbooks since the kancional of the Czech Brothers, 1615, appearing in Karlšperk, 1618, Tranovský, 1636, and Škultěty. (Kuchárik dates this tune 1555; Chorvát, 1565).

No. 242, Bože smiluj se nad námi, using the 140th Psalm's tune found usage first in the Citara Sanctórum, 1636. Škultěty and Kuchárik adopt it without changes, Kuchárik dating it 1555, disagreeing with Chorvát's date, 1565. (No. 50 in Kuchárik).

No. 243, Sláva Bohu na nebi, the 150th Psalm. This tune is one of few which Karlšperk omits, however, the Czech Brothers make use of it in 1615, as do Tranovský in 1636, Škultěty in 1798, and Kuchárik in 1933, Kuchárik's being a variant, No. 334.

No. 245, Aj Pán kraluje - 90th Psalm. Kuchárik, No. 26, takes it into the Duchovní Citara, body and soul, as earlier compilers had done, Škultěty, Tranovský, Karlšperk, and the Czech Brothers.

No. 258, O buď sláva na výsosti - 121st Psalm. Kuchárik's version contains several variations, No. 247.

No. 307, Věříme v Boha jednoho - 35th Psalm. Kuchárik has borrowed a more tuneful Čablansky nápev²³ for this hymn, No. 385.

No. 387, Dívnu Boží slávu, carries the tune of the 19th Psalm. Its use dates back to the Kancional Českých Bratov and Karlšperk, 1618. Originally

22. Douen, in Clement Marot et le psautier huguenot, 1878, discusses at great length the question as to the authorship of these melodies, and on the whole concludes that Goudimel did not compose them but added his harmonies to well-known tunes, the melody being nearly always placed in the tenor part. Grove's Dictionary of Music and Musicians, Vol. II, p. 421.

23. Čablansky nápev - no definite information available but possibly a tune which originated in the Bohemian town of Caba. There are several such tunes in Kuchárik.

mixolydian, it appears in Kuchárik de-modalized, No. 94.

No. 396, Evanjelium večného, borrows the 25th Psalm's tune. It became a Slavic adoption through the medium of the Czech Brothers and Karlšperk. Kuchárik makes use of the identical tune but with a more elaborate harmonization by M. Kutzký.

No. 527, V náramné své úzkosti, with its 130th Psalm setting colored in a Dorian shade, made its first appearance as an accepted Slavic hymn-tune in the second edition of the Kancionál Českých Bratov, 1615 and followed through in Karlšperk, Tranovský, and Škultěty. Kuchárik fits it, No. 194, to the tune of Kristus příklad pokory, a tune that fits the mood of this penitential hymn better than does Goudimel's offering.

No. 548, Ach Bože na mne bídného, whose tune originally belonged to the 77th Psalm, appears half a century later after its initial appearance in Závorka, then in the kancionál of the Czech Brothers, Karlšperk, Tranovský, and Škultěty. Kuchárik shies away from this hypodorian mode and puts this tune into G minor, attributing it to Bourgeois, ²⁴ 1547, rather than to Goudimel.

No. 552, Až dokavadž milý Pane, with the tune of Psalm 13 gained admittance into Slavic songbooks in 1615, continuing in Karlšperk, Škultěty, and Chovan. Kuchárik again discards the Dorian mode and gives this tune the flavor of D minor, with several changes in the rhythm, No. 31. The original version appears in half-notes throughout.

No. 554, Bože můj, spravedlivý Soudce, of the 43rd Psalm's musical setting comes to Chorvát and Kuchárik, No. 42, via the popular hymnbooks of the Czech Brothers, Tranovský, and Škultěty, appearing also in Karlšperk's edition of David's Psalms.

24. Louis Bourgeois, a Reformed hymn-writer, born in Paris, ca. 1518, was an important figure in the evolution of the Genevan Psalter.

No. 572, Hlas svůj ku Pánu odsílám, owns a tune used originally with three Psalms: the 100th, 131st, and 142nd. Tranovský did not include it in his first compilation of hymns in 1636, but the Czech Brothers did, in 1615; so did Karlšperk and Škultěty. Kuchárik, No. 62, shuns the original Phrygian offering and substitutes Adam Škultěty's tune to Bůh ohněm svaté světlosti, No. 858 in the Tranoscius, a desirable change.

No. 593, Slyš mé, Pane, tě vzývání, claims a Phrygian tune, of the 102nd Psalm, that didn't have the melody, or appeal generally, to last. Neither Tranovský, Škultěty, nor Kuchárik carry it, although it does appear in the Kancionál Českých Bratov and in Karlšperk. The hymn itself is still in use among Slovak Lutherans today.

No. 611, Ač jest Bůh Israelovi, has fallen heir to the tune of the 73rd Psalm. Neither the tune nor hymn lasted beyond the 18th century as far as Slovak usage is concerned. Today we find it neither in the Tranoscius nor in Kuchárik.

No. 631, Ježíš působce spasení, originally a hypodorian tune of the 28th Psalm, is not modal in Chorvat's edition. Rearing itself in the Kancionál Českých Bratov, 1615, Karlšperk, and Tranovský, it does not gain admittance into Kuchárik, who refuses to admit modal setting into his Duchovní Citara, as he again substitutes. This time the tune is Fischer's, dated 1821.

No. 726, Příkladem Pána Ježíše, is given the melody of the 134th Psalm. Tranovský was the first to include this tune in a Slovak hymnbook; Škultěty and Kuchárik follow suit.

No. 727, Sláva buď tobě, Bože náš, is sung to the tune of the 42nd Psalm. Tranovský by-passes it, but the Czech Brothers, Karlšperk, and Škultěty include it. Kuchárik adds a few passing tones to it and dates it 1551.

by means of the Kancionál of the Czech Brothers, Karlšperk, and Tranovský, but

No. 730, Vzdejmež Bohu slušnou čest, inherited the tune of the 136th Psalm, Goudimel style. The early hymn-collectors, partial to modal settings, made it a part of their kancionále, sic, the Czech Brothers, Karlšperk, Tranovský, and Škultěty. Kuchárik in his constant attempts to appeal to the tastes of the American Slovaks who do not have the same delight in modal tunes that their forefathers had, seeks to give this hymn of praise a more genuine mood by replacing its mixolydian tune with J. A. Burgk's tune of 1577, for Nuž chválu vzdejme Bohu; No. 721 in the Tranoscius, No. 239 in Kuchárik.

No. 741, Den uchází, můj Jezu, ty buď s námi, attaching to the Dorian tune of the 8th Psalm in Goudimel's collection, was accepted early by the Slavs through Závorka's medium. Its appeal carried it into the Kancionál Českých Bratov, Karlšperk, Tranovský, and Škultěty. In Kuchárik, as No. 87, with a few minor changes, the tune slides into D minor from its Dorian atmosphere. Kuchárik dates this tune 1542, while Chorvát places it at 1562.

No. 873, K tobě Pane, truchliv jsa volám, is another Dorian melody, this one being used first with the fifth Psalm in Goudimel's French setting. This hymn no longer appears in our Tranoscius, hence Kuchárik omits it. Tranovský's original Citara did not carry it either; however, the Czech Brothers, Karlšperk, and Škultěty did.

No. 883, O Pane, smiluj se nad nami, is listed with the tune of the 33rd and 67th Psalm. Although the Czech Brothers and Karlšperk did not hesitate to adopt this tune, Tranovský omitted it. Kuchárik likewise found little appeal in it as he chose a bright D major melody, No. 262, dated 1772, with no composer's name; thus, another modal tune, this time Dorian, fell by the wayside.

No. 906, Aj již čas odjítí mého, finds itself adorned in the tune of Goudimel's 38th French Psalm. This melody found general use in the early church by means of the Kancionál of the Czech Brothers, Karlšperk, and Tranovský, but

neither Škultéty, 1798, nor Kuchárik carry it. Kuchárik's tune is borrowed from Zatkalik's Partitúra (about which the writer found no information), No. 68. No. 990, Byť lidé zlí a nedbalí; the last Goudimel contribution to Chorvat's Velká Partitúra is the tune of the 61st Psalm, a hypodorian melody, rejected by Kuchárik and Škultéty, but accepted by the Czech Brothers, Karlšperk, and Tranovský. Kuchárik substitutes the tune used for No. 906, mentioned above.

To round out the contributions Latin hymnody has made to the Slovak cause, there are four Latin tunes used by Chorvat, whose dates have not been determined:

No. 43, Bůh se nám nyní narodil, is sung according to the tune of Puer natus in Bethlehem, and is found only in Škultéty. Kuchárik, No. 43, favors a Johann Crüger tune from 1693 for this hymn in preference to the designated Dorian tune, which seems to lack color.

No. 188, Kristus, Syn Boží vtelený; here we have a variant of the Latin tune Pange lingua. Its first Slavic sources are the Kancionál of the Czech Brothers and Závorka. Kuchárik fails to include this hymn-tune.

No. 313, Činíme tobě, Pane Bože, díky, was sung according to Dicimus grates, as early as 1576. Today's Tranoscius still carries this translated Latin hymn, but Kuchárik, without any explanation, ignore the tune and hymn.

No. 536, Zbloudil jsem jako ovce. In 1684 a tune appeared in Tranovský's Citara Sanctorum for this hymn based on the Latin tune Erravi sicut ovis. Škultéty adopted it. The hymn has been discarded from the most recent edition of the Tranoscius, ergo, nothing in Kuchárik either.

* * * * *

The early compilers of Slavic hymnbooks, in determining which hymns and tunes to include in their collections, sought to supply their people with hymns

and music to glorify the wondrous acts of God toward man as commemorated by the church in its festival season. Thus of the 63 Latin hymn-tunes chosen, 32 belong to hymns used during the festive half of the church year: 11 belong to the Christmas season, 7 to Advent, 4 to Eastertide, 4 to the festival of the Trinity, 3 to Ascension, 2 to Pentecost, and one to the Lenten season.

Doctrinal hymns were a definite need in the compilers' estimate as they borrowed 17 tunes of doctrinal hymns from the early church's Latin hymnody: 3 on the Creed, 2 on the sacraments, 2 on confession, 3 on sanctification, 5 on the cross of the Christian, 1 on the Word of God, and 1 on marriage.

Other borrowed tunes from the Latin fit hymns of a general nature: 5 morning and evening hymns, 1 dealing with God's goodness, 2 about Last Things, 1 to be sung before the sermon, 1 after the service, and 3 are hymns of praise. The hymns and tunes which were to characterize the Slavs and their particular spiritual needs were to rise from their own midst during the days of the Thirty Years' War and the Counter-Reformation. Chief among those who were destined to supply them was Juraj Tranovský, who shall receive treatment later in this thesis.

Early Slavic hymn-compilers drew heavily on German chorales and their tunes. In Chorvát we find 115 tunes of Germanic origin, almost entirely from the 16th and 17th centuries, with a few Pre-Reformation tunes, e.g. No. 39, Sláva buď Bohu na nebi, which has been given the tune of Galobet seist du, Jesu Christ, and No. 151, Když Pán Ježíš na kříži uměl, sung to a Pre-Reformation tune of Da Jesus an des Kreuzes stamm. In some cases German tunes have been revised to fit Slovak texts, e.g. No. 234, Vstaň srdce mé, s radosti, whose tune has been based on a tune of Freylinghausen, 1704; No. 532, V tobet samém zde na zemi is sung to a melody formulated from that of J. Ch. Schneising's chorale of 1530, Allein zu dir Herr Jesu Christ; No. 721, Nuž chválu vzdejme Bohu, is set

to a variant of the tune to N. Selnecker's Nun lasst uns Gott dem Herren of 1587. Much of this work was done by Juraj Tranovský, who in assembling materials for his Gitara Sanctorum translated many German hymns into Bohemian and either took the original tune into his collection or composed a variant of the original.

Many of the German hymns taken into the hymn-collections of the early Slavic Lutherans were written during and after the Reformation period; consequently, a good number of them pictured the precarious condition of the church fighting for the truth as proclaimed by the God-sent 16th century John the Baptist, Martin Luther. A number portray the cross the Christians of the day were bearing as members of Christ's holy Church. A goodly portion of the German hymns which Slavs adopted dealt with the Last Things; Death, Judgment Day, the Tortures of Hell, and Eternal Life. Hymns about the trials of the Christian struck home to the early Slavs of Counter-Reformation times, when the Catholic church began its eventually successful (in Czechoslovakia) drive to regain ground lost to the Reformers. Hence it is easy to understand that many borrowed German hymns dealt with cross and comfort. Thus, 13 hymns dealt specifically ^{with} cross and comfort; 21 speak of the last events, which were so imminent to persecuted Slavs during the 16th and 17th centuries; 8 center on the church, and 11 on confession. Only 7 of the adopted hymns from the German are of a festive nature. Of the others accepted by the Slavs, 5 treat of the sacraments, 14 are morning and evening hymns, 2 are on the Word, 2 on justification, 3 on sanctification. Several meet other general needs, as hymns before and after the sermon.

It is interesting to note that 90 of the German hymns and chorales in Chorvát were taken over body and soul, i.e., translated into Bohemian and adopted with their original tunes. These are listed:

- No. 11. Gott sei dank in aller Welt.
 52. Wir Christenleut, 1589, 1590.
 66. Lobt Gott, ihr Christen, allzugleich, M. Hermann, 1560.
 103. Vom Himmel hoch, da komm' ich her, 1539, Luther.
 137. Herzliebster Jesu, was hast du verbrochen, Crüger, 1640.
 151. Da Jesus an des Kreuzes Stamm, J. Babst, 1545.
 161. O Lamm Gottes unschuldig, M. Decius, 1525.
 185. Sei gegrüßet Jesu gütig, G. Vulpius, 1682.
 203. Erscheinet ist der herrlich Tag, M. Hermann, 1560.
 210. Christ lag im Todesbanden, 1524.
 274. Nun bitten wir den heiligen Geist, J. Walther, 1524.
 275. Komm' heiliger Geist, Herre Gott, Enchiridion, Erfurt, 1524.
 280. Gott der Vater wohn uns bei, J. Walther, 1524.
 299. Allein Gott in der Hoeh' sei Ehr, 1526.
 303. Wir glauben All' an einen Gott, Luther, 1524.
 315. Es stehn vor Gottes Throne, 1585.
 336. Liebster Jesu, wir sind hier, Ahle, 1664.
 337. Herr Jesu Christ, dich zu uns wend, 1651.
 350. Erhalt uns, Herr, bei deinem Wort, 1541.
 353. Christ unser Herr zum Jordan kam, J. Walther, 1524.
 366. Jesus Christus, unser Heiland, 1524.
 372. Schmücke dich, o liebe Seele, J. Crüger, 1649.
 376. Gott sei gelobet und gebenedeiet, J. Walther, 1524.
 394. Es wollt uns Gott genädig sein, 1525.
 404. Dies sind die heil'gen zehn gebot, 1524.
 415. An Wasserflüssen Babylon, Dachstein, 1525.
 429. Es spricht der Unweisen Mund wohl, 1524, Luther.
 433. War Gott nicht mit uns diese Zeit, Luther, 1524.
 445. Ein feste Burg ist unser Gott, M. Luther, 1529.
 449. Christe, du Beistand deine Kreuzgemeinde, Apelles von Löwenstern, 1644.
 452. Verzage nicht, o Häuflein klein.
 455. Der Herr ist mein getreuer Hirt, 1535.
 475. Es ist das Heil uns kommen her, Speratus (?), 1523.
 476. Nun freut euch, lieben Christen g'mein, 1524.
 477. Durch Adams Fall ist ganz verderbt, 1524.
 484. Vater unser im Himmelreich, 1537.
 488. Herr, ich habe missgehandelt, J. Crüger, 1649.
 490. Ach, was soll ich, Sünder, machen, A. Hammerschmidt, 1640.
 492. Ach, Gott und Herr, 1535.
 503. Jesus, der du meine Seele, Schop, 1642.
 532. Allein zu dir, Herr Jesu Christ, J. Ch. Schneising, 1530.
 543. Erbarm dich mein, o Herre Gott, E. Hegenwald, 1520.
 545. Aus tiefer Noth schrei ich zu dir, Luther, 1524.
 549. Ach Gott, erhöhr mein Seufzen und Wehklagen, 1630.
 556. Was Gott thut, das ist wohlgethan, G. Severus (?), 1675.
 561. Liebster Immanuel, Herzog der Frommen, A. Fritzch, 1675.
 566. Auf meinen lieben Gott, J. Regnart, 1574.
 569. Jesus, meine Zuversicht, J. Crüger, 1653.
 570. Jesu, meine Freude, J. Crüger, 1656.
 573. Wer nur der lieben Gott lässt walten, J. Neumark, 1657.
 574. Wenn ich in Angst und Noth, M. Apelles v. L., 1644.
 578. Mag ich Unglück nicht widerstahn, 1532, Babst, 1545.
 596. Kommt her zu mir spricht Gottes Sohn, 1534.

- No. 601. In dich hab' ich gehoffet, Herr, Calvisius, 1594.
 607. Lobe den Herren den mächtigen König, J. Neander, 1660.
 612. O Gott, du frommer Gott, A. Fritsch, 1675.
 630. Herr, wie du willst, so schick's mit mir, 1524.
 675. Dank sei Gott in der Höhe, 1605, Gesius, 1607.
 677. Ich dank' dir, lieber Herre, 1532.
 684. Ich dank' dir schon durch deinen Sohn, M. Prätorius, 1610
 685. Wie schön leuchtet der Morgenstern, 1599.
 709. Aus meines Herzensgrunde, M. Herrmann, 1598.
 718. Lobet den Herren, A. Scandelli, 1568.
 720. Nun danket alle Gott, J. Crüger, 1649.
 721. Nun lasst uns Gott dem Herren, N. Selnecker, 1587.
 722. Nun preiset alle, Appelles v. L., 1644.
 736. Nun sich der Tag geendet hat, 1660.
 842. Nun lob, mein Seel, den Herren, J. Kugelman, 1540.
 861. Es ist genug, J. R. Ahle, 1662.
 868. Ach Jesu, dessen Treu', 1648.
 886. Ich ruf' zu dir, Herr Jesu Christ, 1529.
 900. Ach, wie nichtig, ach, wie flüchtig, N. Frank, 1657.
 908. Mein Wallfahrt ich wollendet hab', Hornigk, 1633.
 917. Einem guten Kampf hab ich, Rosenmüller, 1650.
 918. Herr, Jesu Christ, ich weiss gar wohl, 1585.
 920. Mit Fried und Freud ich fahr dahin, Luther, 1524.
 921. Herr Jesu Christ, wahr Mensch und Gott, 1524.
 924. Herr Jesu Christ, mein's Lebens Licht, 1630.
 928. Wer weiss, wie nahe mir mein Ende, 1690.
 944. Du, o schönes Weltgebäude, J. Crüger, 1649.
 947. Herr, nun lass in Friede, Riemann, 1747.
 967. Mach's mit mir, Gott, nach deiner Gü't', J. H. Schein, 1628.
 968. Mitten wir im Leben sind, J. Walther, 1524.
 970. Herzlich lieb hab' ich dir, o Herr, M. Gasteritz, 1570.
 975. Alle Menschen müssen sterben, J. Schop, 1640.
 991. O Ewigkeit, du Donnerwort, J. Schop, 1642.
 995. Wachet auf, ruft uns die Stimme, J. Prätorius, 1599.
 999. Ach Gott vom Himmel sieh' darein, Euchiridion, Erfurt, 1524.

Kuchárik runs true to form in making changes or substitutions where he feels the hymns will benefit; his Duchovná Citara becomes a choice selection of tunes with the most appeal and worth.

1. John Hoeko, Historia pravoslavnej kresťanskej a historiu kresťanstva, page 24.

II. Slavic Tunes

Our Slavic forefathers began singing Christian hymns as early as the ninth century as a result of King Rastislav's petition to Michal III of Constantinople for qualified teachers of religion in the Slavic tongue. Moravia at the time was not without Christianity. The distressing feature of the religion being promulgated among the Slavs in his domain was the fact that it was being disseminated in German, a language the masses did not understand. Michal, the emperor, gladly dispatched two outstanding scholars and linguists to Moravia to Christianize the people of that territory in their native tongue. Rastislav's request for theological instructors came in 863. Shortly thereafter Cyril and Method began work among the Bohemians, having brought with them a translation of a section of the New Testament, liturgical books with chants in the Slavic language, and invocations. Of the hymns brought to the Slavs by Cyril and Method, only one is extant.

After Method's death the Slavic language did not fare so well in religious usage. Before his death, Method had appointed Gorazd to follow in his footsteps that he might indoctrinate the Slavs in their native tongue. What followed remains a historical question. Mooko¹ claims that while the ruling king, Svato-pluk, was away, German religious officials took advantage of the situation and evicted not only Gorazd from his position, but also forced Klement, Naum, Angelar and 200 other spiritual leaders to leave the country. These sought and found refuge in Bulgaria. On the other hand, Šebik maintains that the exit of such outstanding and necessary lights resulted from the persecution carried on by

1. John Mooko, História posvátnej piesne slovenskej a históriu kancionálu, page 24.

2. Michal Múdry Šebik, Stručné Dejiny Slovákov, page 13.

the bishop of Nitra, Wiching, a German by birth, who had won the favor of King Svatoopluk. The ensuing onslaught drove many a disciple of Method to more peaceful lands.² It is quite evident that under such conditions the religious worship of the Slavs in their own language could not last, and it didn't. Gradually the Slavic language disappeared from religious services until, under Stephen, the first Hungarian king, Latin was declared the official language of the church. Under the pressure of the German emperor and German bishops, Czech rulers themselves became responsible for the withering of Cyril's and Method's blossoming (at one time) work. They had the Slavic liturgy replaced with the Latin until by 1006 nothing remained of the precious work whose foundation Cyril and Method had laid. Not only were services in the Slavic tongue forbidden, but books containing liturgies, hymns, and prayers in that language were done away with, many being destroyed.

Thus the birth of Slavic-produced hymns actually turned out to be a miscarriage. However, the Slavs were not to be denied an expression of their spiritual feelings. Although officially forbidden to use their language in their public worship, they gave vent to their feelings at church-state celebrations: at the coronation of rulers, victory over enemies, processions, and at Lenten and Easter plays, at which they gave forth with anthems of praise in their Slavic tongue. From such circumstances several hymns came into being: "Svatý Vaclave, vedode české země; Bůh všemohoucí; Vstalt jest této chvíle," and others.

Light was to shine on the night of religious and linguistic oppression among the Slavs, but not until the fourteenth century. The most opportune conditions that ever favored Czechoslovak hymnody and national enlightenment in general came into being during the reign of the Czech emperor and king, Karl I, the fourth emperor, who ruled from 1346 to 1378. During his tenure of rule the land of the Czechs became the seat of culture in Europe. Higher schools of learning

2. Michal Múdry Šebík, Stručné Dejiny Slovákov, page 19.

established by Karl in Prague became outstanding centers of education. Science and the arts flourished as never before. Much credit is due Karl also for the evolving of an indigenous hymnody. To this end he appointed 24 singers at the church of St. Vitus in Prague to sing morning and vesper hymns daily to the honor of St. Mary. Later he established psalter-men, whose duty consisted in filling in the time between watches with the singing of psalms. Thirty choral students assisted during the regular chanting of the liturgy. In addition to this, in 1347, he erected a cloister at great expense and secured permission from the pope for the exclusive use of the Slavic language at all services of worship, masses, and watches.

Of special note in connection with the development of a Slovak liturgy and hymn-collection is Arnošt, archbishop of Prague, who introduced to the Slavs the services called Rorate and Salve.³ The former was designated for use during the Advent season, in fact before sunrise on days of worship. Appropriate hymns were sung. The latter, also called Zdravas, found usage during Lent, evenings either daily or only on Saturdays. This particular service was dedicated to the Virgin Mary.⁴

As the use of the home tongue became ever more prevalent, in services of worship especially, the number of hymn writers began to increase, due largely to the fact that the people yearned for an opportunity to participate actively in their services of worship. The close of the fourteenth and the beginning of

3. Rorate and Salve refer to the opening words of the antiphons with which these services began. In Advent they began with the words, "Rorate coeli;" in Lent "Salve Regina coeli."

4. The Rorate services are in use to this day among Christians in Slovakia. The Salve antiphon originally sung in adoration of Mary later was changed to glorify the crucified Christ. J. Kunvaldsky, Tobiasz Zavorcka, and Jura Ivanovský all included the Salve rex coeli et terrae, in their respective hymnbooks. Moko, op. cit., p. 26, footnote.

the fifteenth centuries saw hymn-production among the Slavs in high gear. The church, however, owing allegiance to Rome and to its man-made ceremonies, felt the yoke of the mother church also in such matters as hymn-singing. The Synod of Prague, in 1406, felt constrained to forbid the usage of all new hymns produced by Slavic composers and restricted congregational singing to four accepted hymns of the early church. Although this prohibition was reaffirmed in 1409, it did not spell the death of Slavic hymn composition or hymn usage. John Hus was to have much to say about the future of Slovak hymnody. This bold confessor of the truth opposed the Romish yoke not only by continuing the use of Slavic hymns at public worship in his Bethlehem church, which had been established for the very purpose that the Word of God should be preached in the Czech language, but Hus irked the hierarchy of the church by denouncing the false doctrines and corrupt practices of the church. Hus himself composed many a hymn used in the early Slavic churches. Only six are extant. His first he wrote in Latin, Jesus Christus nostra salus, a hymn which both Luther and Trnovský regarded highly. It dealt with the Lord's Supper. Hus' Bethlehem church has been called the cradle of congregational singing, chiefly because among the Slavs, Hus was the first to introduce "in a conscious and pragmatic way"⁵ singing by all in the church service. Hus' reformatory measures were short-lived when he was unjustly burned at the stake on July 6, 1415, at the age of 42.

Shortly after Hus had been removed from the scene, the Jistebnický Kan-
cional came into being, in 1420, as one of the first Bohemian hymnbooks. It is the oldest source represented in Chorvát's Velká Partitúra, and that by two hymns, one Slavic, the other Latin. Mention of these hymns was made earlier in this paper among the fifteenth century tunes. The Slavic contribution from

5. Ibid., p. 31.

this era is No. 485 in Chorvát, Prpravmež se verní k modlení, which was sung to the tune of the Hussite Lord's Prayer. The early Slavs made frequent use of it through the medium of the four most popular kancionále, those of J. Kunvaldsky, 1574, the Czech Brothers, 1576 and 1615, and Závorka, 1602.

The tune, in the bright D major key, does not seem to say very much and is not in use today.

The next source used by Chorvát presents a problem. Number 119, Kristus příklad pokory, is the only hymn-tune drawn from it, that of Brat Lukáš, 1501. He may be Lukáš Pražský from whom we have nine hymns in the Tranoscius. His Phrygian tune, which Chorvát adopts, found early usage through the Kancionál Českých Bratov, 1576, and Závorka, 1602. Škultéty and Kuchárik (No. 194) include it in their partitúry without changes.

Kancionál Mirinského, dating back to 1522 and 1531, yields two tunes which are presumably Slavic, although the composers' names are not given:

No. 99, Vypsal svatý Lukáš, 1531. Škultéty revised it before entering it into his partitúra. In Kuchárik it appears as No. 420 with a harmonization of Škultéty's version.

No. 237, Vzkříšení Spasitele svého, appeared in both editions of the kancionál Mirinského, in both editions of the Czech Brothers' treasury of hymns, in Závorka and in Škultéty. This tune appeared already in 1505, but Chorvát does not indicate its true source. In Chorvát we find a transposition of the original hypodorian setting. Kuchárik omits it altogether.

Šamotulský kancionál of 1561 offers us one melody which we assume to be Slavic, since no other documentation accompanies it that would classify it as non-Slavic:

No. 462, Věčný Králi, Pane náš. This tune gained early popularity, finding its way into many of the early hymnbooks. By Chovan's time, the tune

had taken on more melody. Kuchárik carries it according to Chovan's revision, No. 34 in Kuchárik.

Jakub Kunvaldsky, a Slavic Lutheran pastor during Reformation days, clung to Luther's teachings and helped promulgate them during his ministry at St. Jičín. P. Karel of St. Jičín urged Kunvaldsky to compose hymns and tunes for usage in churches and to compile a kancionál similar to that of the early Czech Brothers. In 1572 and 1576 his Písne chval božských k slávnostem a památkam vejročním a nedelním přináležející came off the press and later, Písne na některé historie Starého i Nového Zákona.⁶ His kancionál of 1574 consisted of hymns culled from various non-Slavic sources as well as many of his own hymn-tunes. Chorvát makes use of 23 tunes found in Kunvaldsky. There is a possibility that some of these tunes may have been in use among the early Slavs of Hussite following, but Chorvát does not indicate this of any of the Kunvaldsky tunes he uses, so that we can assume that they are original with Kunvaldsky. (These tunes appear also in one or both of the Kancionál of the Czech Brothers, in Závorka, 1602, Tranovský, 1636, and Škultéty, 1798, unless it is otherwise noted).

No. 7, Hospodine, Otče žádoucí, is reduplicated in Kuchárik as No. 107, with L. Nagy's harmonisation, adding color to it.

No. 53, Již slunce z hvězdy - Kuchárik by adding passing tones at vital points, makes a tune of it, No. 170. Tranovský does not have it.

No. 123, Stvoritel nebe i zeme, is sung to a Phrygian tune carried neither by the Czech Brothers nor by Kuchárik.

No. 125, Hospodine, Otče žádoucí; this tune has sustained its original character through the centuries; it is No. 108 in the Duchovní Citara. Tranovský somehow over-looked it, but his editors included it in the Citara Sanctórum in 1684.

6. Ottuv Slovník Naučný, Vol. 15, p. 379.

No. 174, O veliká milost Syna Božího - Tranovský's Citara is the only early collection which does not list this Phrygian melody. Kuchárik shuns its mode and pitches it in F major, No. 278.

No. 195, Poslouchejte žaloby nebeského Otce - Neither the Czech Brothers nor Kuchárik use this melody, although Kuchárik notes that it is found in the Lamentácia (A series of Lamentations found in the rear of the Pašie.)

No. 197, Bože Otče, Vzkřísils mocně - we find this tune in all the above-mentioned sources in essentially the same form. Tranovský's editors added it to his Citara in 1684. It is No. 46 in the Duchovní Citara.

No. 312, Chvaltež Pána anjelé, is missing only in Kucharik.

No. 349, Poděkujmež nyní - This Dorian contribution carried no appeal and did not find acceptance beyond Závorka, 1602.

No. 365, Děkujeme tobě, milý Pane - we find little freedom of expression in this Dorian tune, whose range is only 5 tones, E to B. It is not listed by the Czech Brothers, nor by Škultéty nor Kuchárik, who switches this hymn to a tune by J. G. Ebeling, dated 1667, No. 83.

No. 442, Již sluší srdce svého, here Kuchárik substitutes the Czech Brothers' tune for Kristus příklad pokorv, No. 119 in the Tranoscius, No. 194 in Kuchárik.

No. 447, Křesťané, pravdy Boží, in the Duchovní Citara is coupled with the Hussite tune from 1531 of Jakož o tom proroci, No. 128.

No. 448, Kriste obrance Své cirkvi premilé does not retain its Dorian setting in Kuchárik. He fits it to a tune of F. F. Flemming 1811, No. 186 which has become one of the most popular tunes among our Slovaks.

No. 520, Smiluj se a slituj se remains unchanged as No. 344 in Kuchárik.

No. 615, Dobrotv lásky plný, although it did not appear either in the compilations of the Czech Brothers or Tranovský and his editors, did find acceptance

by Kuchárik in its original version, No. 96.

No. 625, Ó blahoslavený člověk, kterýž v dobrém has been accepted throughout the partitury since its first appearance in Kunvaldsky's kancionál. It is No. 244 in Kuchárik.

No. 661, Pane Bože, smiluj se - Kuchárik gives this hymn a more appealing tune, by Adam Škultěty, of Pane Bože, budiž chvála, No. 285.

No. 689, Hospodine, uslyš hlas můj comes to the Duchovná Citara unchanged, No. 110. None of Tranovsky's editions list it.

No. 757, Pochvalmeš my Boha nyní - the tune of this hymn underwent rhythm changes in Chovan's partitúra from which Kuchárik draws it, No. 296. Tranovsky omits it.

No. 767, Vždycky se sluší modliti is accepted by Kuchárik No. 770, Z opatrování dobrého has an original tune which neither Tranovsky, Škultěty, nor Kuchárik employed. Kuchárik remains true to Kunvaldsky by using Kunvaldsky's tune for Hospodine uslyš hlas můj, No. 110, for this hymn.

No. 943, Ó daremné světské utešení except for a key change, from B flat major to A flat major, for simplifying the range of the tune, this transposed hypodorian tune remains, as composed, in Kuchárik, No. 425. It is not listed by Tranovsky.

No. 956, Rozpomeň se, lide na to - Kuchárik and Škultěty refrain from using this tune, Kuchárik selecting a more melodious tune, dated 1617, the composer's name being omitted; it is No. 182 in Kuchárik.

Kunvaldsky is not represented in our Tranoscius with any hymns. His work seems to have been restricted to collecting and composing sacred music. Hymns of every nature have benefited by Kunvaldsky's writing: one Advent hymn, one Christmas anthem, two of a pre-Lenten character, two from the Lenten season, one Easter anthem, one dealing with angels, three on the church, two sanctifi-

cation hymns, two concerning Last Things, one about prayer, one on confession, one dealing with the sacraments, three morning hymns, one hymn to be used at the close of service, and one a general character. Practically all of the hymns just listed are listed anonymously in the Tranoscius which speaks for an early dating of these hymns, prior to Kunvaldsky. The question that the Tranoscius does not answer is whether Kunvaldsky himself contributed any of the hymns he wrote tunes for.

Kancionál Českých Bratov appeared in 1576 and again in 1615 in an expanded form. The Jednota Českých Bratov, Union of Czech Brothers, originated in the latter half of the fifteenth century as a religious organization in opposition to the corruption practiced by the Roman Catholic Church and the Utraquists.⁷ The hymns listed below have tunes which appeared for the first time in the kancionále of the Czech Brothers. Since Chorvát indicates these kancionále as the first sources for these tunes, we assume that they are of Slavic origin, although in no case is the name of any composer given which would verify our assumption. The kancionále of the Czech Brothers contained numerous tunes adopted from earlier collections, Slavic and non-Slavic. In regard to the tunes listed here, Závorka, 1602, Tranovský, 1636, Škultěty, 1798, and Kučárik, 1933 all use the same tunes in their partitúry, except where it is indicated that such is not the case. The Velká Partitúra contains 27 tunes drawn directly from one of the kancionále of the Czech Brothers:

No. 27, Rosu dejte, ó nebesa, set to a Dorian tune, is adopted as such by Kučárik, No. 327.

No. 55, Kristus, Syn Boží, omitted by Tranovský, is included by Kučárik without revision as No. 195.

No. 121, Otoe nebeského Syn jednorozený, originally hypolydian, is No. 119

7. See Ottův Slovník Naučný, Vol. 13, pp. 159-173 for a detailed summary of the activities of the Union of the Czech Brothers.

in Kuchárik. Malice pánů tu nyní, is not listed in Kuchárik.

No. 124, Všemohoucí Stvořiteli, without changes, is adopted in the Duchovní Cítara as No. 412.

No. 142, Jestíť psáno dávným rokem, likewise undergoes no revision in Kuchárik, No. 139.

No. 147, Kristus, Bůh člověk, does not appear in our Tranoscius today; hence, Kuchárik leaves out this Phrygian melody.

No. 159, Nebeský Pán, by-passed by Tranovský, has found its way, unchanged, into the Duchovní Cítara as No. 228; Kuchárik's dating for this tune is 1750, possibly the Rukopisná Partitúra. This hymn finds usage in our circles as the opening hymn on Palm Sunday, when the Pašie are read, the Pašie being the account of the Passion of our Lord which is read by the pastor and with stanzas of appropriate nature interspersed sung by the congregation.

No. 212, Léto chvíle této, carries a Čabianský tune, No. 198, in Kuchárik, in preference to the one suggested by the Czech Brothers. Tranovský also leaves it out of his Cítara.

No. 218, Radujme se všickni nyní, has the identical tune in Kuchárik, No. 408 with the dating 1750. We do not find it in Tranovský.

No. 226, Utěšený nám den nastal, in Kuchárik is joined to the tune from Chovan, Jr.'s partitúra for Když Pán Ježíš přijde k soudu, No. 179 in Kuchárik, No. 985 in the Tranoscius.

No. 244, Věříme z srdce upřímného, holds its own and preserves its melody in Kuchárik also, No. 387.

No. 251, Vstoupil jest Kristus na nebe, is a Dorian tune which Kuchárik adopts, No. 436, while Tranovský does not.

No. 285, Každý duch chválíž Pána, appears only in Závorka. Kuchárik suggests a tune of J. A. Burgk, dated 1577.

No. 318, Majíce památku nyní, is not listed in Škultéty or Kuchárik. Kuchárik comes up with a tune from the partitúra of F. Fizek, dated 1850 (no other data available); it is No. 202.

No. 325, Pamatujmež na svatých skonání attaches to one of Stötzsel's tunes in Kuchárik, dated 1744, No. 282.

No. 355, Hosanna, sláva, moc, vladářství, čest, is transposed from the hypophrygian mode in Chorvát, omitted by Škultéty, and pitched from its modal key to A flat major, in a variant, in Kuchárik, No. 422.

No. 385, Svaté Boží požehnání, with its hypomixolydian melody is carried only by Tranovský. Chorvát transposes, while Kuchárik avoids the modal coloring and delves into German hymnody choosing a tune by G. Th. Störl, 1710, for this hymn, No. 353.

No. 466, Jezu Kriste, Tys zajisté - a Phrygian tune, omitted by Škultéty but retained by Kuchárik with rhythm changes and key change, from C major to the brighter D major, No. 144.

No. 472, Pane Ježíši Kriste owns a tune of M. Gryllus, 1790, No. 58, in the Duchovní Citara.

No. 647, Odpolu životem naším is carried neither by Škultéty nor Kuchárik. The hymn itself is a prayer of one stanza written by Tranovský and set to a tune of the Czech Brothers. Today it is seldom if ever used in our churches.

No. 654, V nynější zlý čas has the same tune in all the partitúry under consideration, passing tones having been added in Kuchárik for more melody, No. 404.

No. 673, Bože Otče buď pochválen appears in Kuchárik as a variant of the original, No. 285. Tranovský does not use it.

No. 691, Noc temnou přečkavše - the tune of this hymn was added to Tranovský's Citara in 1674. Kuchárik is the only one to pass it by; he draws on

M. Weiss, 1531, for a suitable tune, No. 390.

No. 758, Pochvalněž Pána Boha - this hypomixolydian found acceptance in all the partitury being considered; it is No. 297 in Kuchárik.

No. 773, Poprosměš spasitele is given a tune accepted by succeeding compilers with the exception of Závorka. In Kuchárik it is No. 299.

No. 948, Pane přispěj k mé pomoci is given the tune of Ježíši svetlo života, No. 924 in the Tranoscius, by Kuchárik. The tune dates back to 1625.

No. 984, Již poslední časové - only Závorka makes use of this melody. Kuchárik's choice, dated 1750, is the tune of Dobroty, lásky plný, No. 615 in the Tranoscius, No. 96 in his Citara.

It is questionable whether any of the Czech Brothers wrote any of the hymns with which their tunes have been coupled. Some of these hymns are Tranovsky's, many of them are anonymous. The tunes themselves are used with a diversity of hymns: eleven fall into the festival season, one hymn from the Advent season, one Christmas hymn, two pre-Lent, two Lenten, two Easter, two Ascension, and one Trinity hymn. Of non-festive nature are four morning and evening hymns, one on the sacraments, one about the apostles, one about St. Mary, one of Christ, one justification hymn, one on prayer, one for use at the close of service, one general hymn and two about Last Things.

Tobias Závorka, whose kancionál is the next we shall consider, served as a Lutheran pastor in Doubravník v Olši and in Bystric pod Hostynem during the latter half of the sixteenth century and the beginning of the seventeenth century. In 1592, he published in Olš, Zpívání pohřební, staré i nové, a collection of old and new funeral hymns, and considered putting out a kancionál. He began work on one, drawing on Latin and Czech sources and composing many original tunes. His kancionál was to include musical settings of

antiphons and psalms as well. In 1597, his manuscript burned, and months and years of work elapsed before the enormous task of compilation, begun anew, saw completion. By 1602, the kancional was ready for publication, under the name, Písne chval božských, to jest, spevové církevní starí i nové. Subsequent expanded editions appeared in 1606 and 1620, the latter containing 1100 hymns. Závorka's interest in the congregational worship of the Lord lead him to produce a volume on liturgics, 1607, and a Catechism, 1608, 1613, 1616.⁸ Chorvát's collection does Závorka honor by making use of 27 of his originals. These appear also in one of the several editions of Tranovský's Citara Sanctórum, 1636, 1674, or 1684, in Škultěty, 1798, and in Kuchárik, 1933. They are listed in the Kancional Českých Bratov only where so indicated.

No. 62, Nastal nám čas velmi veselý - this originally Dorian tune undergoes transposition in Chorvát and Kuchárik, No. 224, in the latter.

No. 95, Veselým hlasem spívejme - a Dorian tune carried by the Czech Brothers by Kuchárik as No. 394.

No. 80, Prorokovali proroci - a transposed hypodorian tune, No. 318 in Kuchárik.

No. 102, Znemenejme křesťané, having the unidentified date, 1573, raises the uncertainty whether or not it is a Závorka original. Škultěty and Kuchárik omit it, Kuchárik giving this hymn a tune of an unknown origin, No. 433.

No. 112, Rok nový zase k nám přišel - Kuchárik, No. 326.

No. 154, Kriste pro naše spasení - Kuchárik, No. 187.

No. 240, Život svatých nejsvětější - Kuchárik drew this tune, No. 439, from Ž. Chovan's partitúra; it is essentially the same.

8. Ottuv Slovník Naučný, Vol. 27, p. 482.

edition of the Tranovský. Škultěty included this Dorian tune in his partitúra.

No. 259, Věříme všickni v Boha jednoho - Kuchárik, No. 384.

No. 310, Věřmež v Boha Otce - Kuchárik, No. 389.

No. 328, Buď Tobě chvála Otce náš takes on a new melody in Škultěty and Kuchárik, No. 57, in preference to the Phrygian original. Kuchárik chooses the brighter tune of Škultěty for this hymn.

No. 331, Milý Pane, dejž hodně slyšeti - only Škultěty and Kuchárik adopt this Dorian tune, which is No. 211 in Kuchárik.

No. 346, Pochválen budiž Pán Bůh náš, today, is one of the most frequently sung hymns at the close of service. One reason for its popularity undoubtedly is the brightness of John Murček's tune in A major, No. 295 to which it is sung. Závorka's tune, used by Chorvát, was hypomixolydian, a setting which neither Škultěty nor Chorvát retained.

No. 362, A1, teď večere Páně has not survived the test of usage and is no longer carried in the Tranoscius. Only Tranovský put this Phrygian tune to use in his Citara.

No. 368, Kristus kněz, chtě své oběti - Kuchárik prefers the Czech Brothers' melody of No. 200, Věříme v všemohoucího. The Czech Brothers themselves used this Phrygian tune; so did Tranovský, but not Škultěty.

No. 481, Modleme se Otci svému - Kuchárik's variant has a key change, from E minor to D minor, No. 215.

No. 523, Syn marnotratný nazven, excluded by Tranovský, finds itself in a new key in Kuchárik, D major instead of the original C major, No. 358. It is found among the hymns assembled by the Czech Brothers also.

No. 540, Pane v prchlivosti své - Kuchárik chooses a Czech Brother's tune from 1576, No. 194. Omitted in Tranovský.

No. 645, Smluň se nad námi, náš milý Pane Bože is no longer in today's edition of the Tranoscius. Škultěty included this Dorian tune in his partitúra.

No. 646, Ukrotiž se hnevivost tvá has passed out of usage, being contained neither in the Tranoscius nor in Kuchárik, although Škultéty accepted it.

No. 660, Pane smiluj se is a Litany, of a general nature, to be chanted by the congregation. Kuchárik offers a different chant for this Litany on pages 32 to 35 of his Duchovní Citara. The Litany is seldom sung among us.

No. 683, Díky Bohu vzdejme - Kuchárik, No. 89; Tranovský, nil.

No. 690, Minula noční hodina - Kuchárik, No. 212, it is excluded from Tranovský.

No. 695, Otče Bože všemohoucí - Kuchárik, No. 270, a transposed Dorian melody.

No. 744, Již oči své snu nočnímu pokojně oddávám - Kuchárik, No. 169.

No. 759, Pod večer tvá čeládka, in Kuchárik is set to a variant of this Závorka tune, which Kuchárik, however, attributes to J. A. Burgk, 1577. It may well be that Závorka patterned his tune after Burgk. Tranovský's Citara does not include it.

No. 783, Pane, králi všech národů appears to be a simple collect designated for usage during a drought. Závorka's tune does not occur in any of the succeeding partitury under discussion.

All but three of the above hymns come to us anonymously. Very likely they originated during Reformation days and found general acceptance among the early Czechs and Slavs. The fact that the Tranoscius ascribes none of the hymns to Závorka does not necessarily indicate that he might not have composed some of them himself.

There is a great diversity among the hymns which possess Závorka tunes: three Christmas hymns, two New Year anthems, one Lenten hymn, one from the Easter season, one for Pentecost, one on the Creed, one about the sacrament,

one on justification, two on confession, three dealing with prayer, five morning or evening hymns, and one hymn of a general character. Almost half, twelve, of Závorka's tunes appeared in one of the modal settings.

* * * * *

Juraj Tranovský (1591-1637), served as pastor for a time at Medzirečie, in Bohemia, but was exiled during the Counter-Reformation persecution.⁹ He became pastor at the estate of Gašpar Illešhazy, the oravský zámok, where during his three-year stay he produced many of his hymns and prayers. He surpassed Luther in the number of hymns he wrote: Luther wrote 37 hymns, (Tranovský translated all of Luther's hymns), Paul Gerhardt, 123, Tranovský, 90 in addition to 69 translations, totaling 159 in the first edition of his Citara Sanctórum. Tranovský's life saw much more cross than it did comfort. He lived during the Thirty Years' War, a period when churches and schools were forcibly taken from Lutherans, thus occasioning the disintegration of many congregations.¹⁰ This era of vicious persecution and taxation produced fear and uncertainty in the hearts of Lutherans, who were not sure of their security from one day to the next. Tranovský's fiery zeal for the truth caused him to be instrumental in restoring churches to Slavic Lutherans, even though he was imprisoned and exiled three times during this war.

When the Church was threatened by pietism and rationalism,¹¹ Tranovský through his Citara Sanctórum kept isms out, establishing a firm unity which still exists among us in America.¹¹ Since the early Slavs had no confessional

9. J. Kolárik, Prečo jubilujeme in Svedok, Vol. 30, No. 22, p. 512. No attempt is made here to give even a summary of Tranovský's biography. Only such facts are mentioned as are necessary for the matter under discussion, namely, how much of Tranovský is represented in Chorvát and Kuchárik. For a detailed report on Tranovský's life and his Citara Sanctórum, see Jaroslav Vajda's B.D. thesis, A History of the Citara, and Tranovského Sborník.

10. Samuel Osusky, quoted by Pavel Rafaj in K 300-ročnému jubileu nášho Tranoscia, našej Cithary Sanctórum, Svedok, Vol. 30, No. 21, p. 485.

11. Ibid., p. 486.

books in their native tongue, the Citara of Tranovský became particularly dear to them as a confessional standard. It is noteworthy that the Citara Sanctórum contained the entire order of salvation.¹²

Tranovský aimed to meet the spiritual needs of his people through the hymns he produced. This accounts for the large number of hymns dealing with the persecution of the Church, Prayer, Last Things, Judgment Day, and Eternal Life, all of which were imminent to the Lutherans living in Bohemia at this time. Many of these hymns have been retained in the most recent edition of the Citara Sanctorum, or Tranoscius: 11 about the Church, eight on Prayer, ten dealing with Last Things, three about Judgment Day, and four about Eternal Life.

The first two editions of Tranovský's Citara Sanctórum, 1636 and 1653, both contained 174 hymn-tunes. The edition of 1674 carried 208 tunes; in 1684, 36 were added totaling 244; the 1696 edition added two, making a total of 246.¹³ The Duchovná Citara of Kuchárik has tunes for all of Tranovský's hymns.¹⁴ Chorvát includes 60 tunes attributed to Tranovský, a number of which were written for hymns other than his own. Chorvát draws from four editions of the Citara, 1636, 1674, 1684, and 1696. The tunes used with the following hymns are found also in Škultéty and Kuchárik, except where indicated to the contrary.

No. 16, Mo Boží divná, Kuchárik, No. 213.

No. 71, Pochválen buď z nevymluvné lásky - Kuchárik switches to the tune of Ej ctizná panna, No. 103, a tune which Kuchárik ascribes to Tranovský, 1630.

12. J. Kolárik, op. cit., p. 513.

13. Juraj Chorvát, Velká Partitúra, pp. 537-541.

14. Joseph Kuchárik, Esté k 300-ročnéj pamiatke zostavenia prvého Tranosciusa, Svedok, Vol. 31, No. 22, p. 58.

No. 126, Vermež v Boha jednoho, in Kuchárik appears with passing tones added for the sake of more melody; No. 388. Tranovský's original was hypophrygian.

No. 176, Poděkujmež Kristu Panu - the key change from A flat major to G major adds color to this tune; sic Kuchárik, No. 293.

No. 186, Když Adam z ráje vyhnan, is carried neither in the Tranoscius nor Kuchárik, who, however, refers us to the Lamentácia.

No. 204, Den vzkříšení Jezu Krista - Kuchárik adds this Dorian tune to the list of few modal melodies he adopts; No. 88.

No. 296, Známe to Pane Bože náš - Kuchárik, a variant, No. 434.

No. 360, Vyslyš prosby naše, Pane - Kuchárik bases his version on Kutzky's variant; No. 421.

No. 361, Aj, divna moudrost, dobrota carries an originally hypocaeolian tune, rejected by Škultěty and Kuchárik, the latter assigning this hymn to the tune of Což můj Bůh chce, No. 557 in the Tranoscius, No. 75 in Kuchárik.

No. 367, Kristus Ježíš, Bůh a člověk pravý - Kuchárik by-passes this tune in favor of an unidentified tune, No. 191, harmonized by J. Mazák.

No. 411, Cirkev jest panna mne milá - Kuchárik goes to V. Babst, 1545 for a tune in G major in preference to Tranovský's B flat major melody; No. 69.

No. 457, Slyšiš, Otče nejmilejší - in this tune Tranovský sends the male voices to a high F, and the female voices to the F below high C, a difficult reach in both cases. Kuchárik avoids this difficulty by adopting J. Kunvaldsky's tune for O blahoslavený člověk, No. 625 in the Tranoscius, No. 244 in Kuchárik.

No. 480, Bože Otče náš, in Kuchárik is given one of Škultěty's many tunes; No. 44.

No. 482, Nuž všickni spolu - Kuchárik changes tunes, adopting the tune

to Aj vstávající, by Nigradius, 1540, No. 669 in the Tranoscius, No. 29 in Kuchárik.

No. 531, Všickni lide, kteříž spíte - Kuchárik gives this hymn the tune of the Czech Brothers of Pán Ježíš lidu vernému; No. 289.

No. 541, Aj blahoslavený - in Kuchárik we notice only a key change, from B flat major to A major; No. 22.

No. 568, Jezu přispěj k spomožení, set to an originally Phrygian tune experiences only a key change in Kuchárik, from B flat major to C major; No. 149.

No. 585, Pán Bůh jest sila má - Kuchárik couples this hymn to a more appropriate tune from Kutzký, in A flat major; No. 283.

No. 591, Rozhněval se můj milý Pán - here Škultěty composes his own tune, while Kuchárik likewise ignores Tranovský in favor of a tune from M. Grýlus, 1790, in A major,

No. 595, Takliž já předce v úzkosti, - Kuchárik pitches this tune in C minor, from the original D minor; No. 360.

No. 696, Otče světél děkujemeť - Kuchárik selects a more beautiful tune for this hymn, borrowing from the Czech Brothers, their tune for Hospodine uslyš hlas můj, No. 689 in the Tranoscius, No. 110 in Kuchárik.

No. 777, Ó Bože můj milostivý, - Kuchárik resorts to a tune from Škultěty in 3/2 time, very infrequent in Slovak hymnody. This tune is borrowed from the hymn, Doufám v Boha v svém neštěstí, No. 498 in the Tranoscius and No. 101 in Kuchárik.

No. 858, Bůh ohněm svaté světlosti - this hypomixolydian melody Kuchárik retains, adding effective passing tones and changing keys, C to G major; No. 62.

No. 913, Člověk hříšný v světě - here we have another modal tune being adopted by Kuchárik, this time Phrygian; No. 41.

No. 946, Pane Bože, Večný Otče - Kuchárik's choice is Závorka's tune for Otče Bože všemohoucí, No. 695 in the Tranoscius, No. 270 in Kuchárik. Škultéty omits it.

No. 982, Bychom sobě spomínali - Kuchárik prefers Škultéty's tune for Doufám v Boha v svem neštěstí, No. 498 in Tranoscius, No. 101 in Kuchárik.

From the 1674 edition of the Citara Sanctórum, Chorvát has taken 22 tunes:

No. 230, Vítej Ješíši nejmilejší - Kuchárik gives this hymn a tune from 1542, specifying no composer; No. 401.

No. 402, Důvod svůj má z Boha appears neither in the Tranoscius, Kuchárik nor Škultéty. The tune has the hypomixolydian mood.

No. 421, Ach časové prežalostní - in Kuchárik experiences a key change, from D minor to E minor; No. 11.

No. 422, Ach jak přežalostně církev svatá kvílí - this tune, both Kuchárik and Škultéty pass over, the former using a tune by F. H. Meyer, 1741; No. 14.

No. 423, Ach já matka zarmoucená a ode všech - Kuchárik's tune is Ulenberg's, 1582; No. 429.

No. 425, Ach kdože mé hlavě - Kuchárik changes only the key, from B minor to A minor; No. 16; Škultéty omits it.

No. 426, Ach můj Bože, Pevná věže - F. Silcher's tune, 1840, is employed by Kuchárik, No. 17, however, neither this tune nor Tranovsky's is in popular usage. In Chorvát, the tune is a transposed Dorian.

No. 428, Auveh, běda mne hříšnici is not accounted for by Kuchárik.

No. 440, Ješíš jest má Věže pevná, in Kuchárik has the tune for Ješíši večný Bože, No. 505, drawn from Ž. Chovan's partitúra; it is No. 162 in Kuchárik.

No. 453, O Bože náš, slyš nás hříšných - Kuchárik, No. 246.

No. 501, Jezu Kriste, jenž studnice - Kuchárik avoids the Dorian tune of this hymn in the tune of Časové prežalostní, by Johann Crüger,

Tranovský and chooses a tune from 1587, without the composer's name; No. 142.

No. 510, O Ježíši, nejmilší Ježíši is omitted from the Tranoscius and therefore from Kuchárik.

No. 529, Volám k tobě ve dne v noci, Ó Bože - Škultéty's tune for Pane Bože, budiž chvála, No. 843, is Kuchárik's choice for this hymn in preference to Tranovský's; No. 285.

No. 530, Volám k tobě ve dne v noci, Pane - Kuchárik goes along with Škultéty on the tune to No. 144, Jesu milý, v túto chvíli; No. 146. In Chorvát, Tranovský's Dorian tune is transposed.

No. 534, Vzhledniš na žalost is no longer contained in our Tranoscius; consequently, neither in Kuchárik. Tranovský's original is Dorian, transposed in Chorvát.

No. 550, Ač mne Pán Bůh ráčí trestati - Kuchárik, No. 2, a variant.

No. 664, Ach Bože Otče - Kuchárik's only change is in key, from C minor to D minor. The harmonization is L. Nagy's; No. 7.

No. 686, Ježíši milosrdný - Kuchárik, No. 156.

No. 702, Ráno vstává z svého ustlání - Kuchárik, No. 302.

No. 856, Bože Stvoriteli - Kuchárik, No. 51, with M. Kutzký's harmonization.

No. 951, Proč se svet v marnosti - Kuchárik, No. 316 is pitched one tone lower. In Chorvát, the tune is a transposed Dorian.

No. 952, Proč ten svet bojuje - Škultéty and Kuchárik both omit this tune, Kuchárik favoring the tune for No. 951, just mentioned above.

From the 1684 edition of Tranovský's Gitara, Chorvát has culled these ten tunes:

No. 26, Raduj se dcero Slonská - Kuchárik omits this rather morbid tune and clothes this hymn in the tune of Ozdobiš se duše milá, by Johann Gröger,

1649; No. 279.

No. 83, Radostná novina - Kuchárik, No. 322.

No. 180, Smutný čas nynější - Kuchárik's shifting of this melody from D major to C major gives the tune a better singing range; No. 346.

No. 369, O Ježíši nejmilejší Ženíchu, in Kuchárik is sung to a tune taken from the Bratrský Kancionál, 1535; No. 18.

No. 460, V den soužení - Kuchárik, No. 376.

No. 594, Takliž dlouho můj Pane - Kuchárik, No. 359. Chorvát's version is in D minor, Kuchárik's in the Dorian. Kuchárik attributes this tune to Johann Gröger, 1653.

No. 670, O Ježíši milý - Kuchárik prefers S. Wesley as his choice for a tune for this hymn; No. 255.

No. 688, Již vidím s plesáním - Kuchárik, No. 171, a variant, with a key change from F major to E flat major; No. 171.

No. 704, Svatá Trojice, Bože - Kuchárik, No. 352, a variant.

No. 851, Zpívejte Hospodina - Kuchárik chooses a tune for this hymn which he documents Stralsund, 1665; No. 428.

Two tunes from the 1696 edition of the Citara Sanctórum complete the number of melodies which Chorvát borrowed from Tranovský's Citara's:

No. 863, Jako jelen po údolí - Kuchárik selects a more melodic tune of A. Škultéty; No. 127.

No. 893, Jezu, cesto pravdivá - In Kuchárik, this hymn owns a product of the Czech Brothers, 1576, which is one of the well-liked tunes among Slovaks today.

The tunes from the last three editions of the Citara Sanctórum mentioned above present this problem: in Chorvát and Kuchárik, practically all of them are documented as Tranovský's; however, it is doubtful that these tunes were

Tranovský's originals, since he died in 1637, and Kuchárik clearly indicates that some of the tunes which Chorvát documents as Tranovský's were written after Tranovský's death, e.g. No. 594, Takliž dlouho můj Pane, which Kuchárik ascribes to Johann Crüger. Is it possible that Crüger had access to the Citara Sanctorum and patterned some of his tunes after Tranovský? The fact that Tranovský did not include these tunes, of the last three editions, in his original compilation would speak against his authorship. What would be his purpose in composing over thirty tunes which he then deliberately would omit from his Citara? If we can assume that the tunes of the 1674, 1684, and 1696 editions are not Tranovský's, then we are confronted with the question: Whose are they? Many perhaps are old Czech tunes, some being borrowed from German composers.

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Progressing beyond the several editions of Tranovský, we meet up with several tunes of Jan Glosius from the year 1730. More information is lacking. We have seven hymns of Henrich Held. Chorvát has taken four of Glosius' tunes into his Velká Partitúra. Whether Glosius wrote more is not ascertainable. Škultéty and Kuchárik likewise make use of them, except where otherwise indicated.

No. 499, Já bídný červ, já bídný hříšník - Kuchárik, No. 126.

No. 745, Ježíši, Spasiteli můj - Kuchárik, No. 159: Kuchárik retains this tune giving it a better key, E flat major instead of the original F major; he draws this tune from Komenského Kancionál, 1661. This tune has become one of the favorites among Slovaks.

No. 980, Živ jest Ježíš, nádeje má - the Tranoscius and Kuchárik omit it.

No. 1005, Pane Ježíši, Králi nejvyšší - Kuchárik's change is to Egli, 1787.

No. 287 a tune in A major, in preference to that of Glosius, in F minor.

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The Rukopisná Partitúra of 1750 presents difficulties in that we have neither the names of the men compiling it, nor the accurate date of its publication. Chorvát lists 1750 but always with the comment, asi, approximately. Nevertheless, we have hymn-tunes from this source which are not attributed to any previous sources or composers. We are left with the problem of authorship. Either the men compiling this partitúra composed them, which is not plausible since it would seem that rightful credit would have been given to the composers; or they are Slavic tunes of an uncertain background. Our chief concern here is whether or not they are Slavic. Even that is not a definite certainty. However, what little information we have points to a Slavic origin: they are not attributed to non-Slavic sources, and they occur for the first time in a Slavic source, the Rukopisná Partitúra. Chorvát uses 56 tunes from this source. Škultéty and Kuchárik use the same tunes unless otherwise indicated.

No. 12, Bůh mnohé sliby učinil - Kuchárik, No. 60, draws this tune from M. Gryllus, 1790, with rhythm changes.

No. 46, Dítě milé, této chvíle - Kuchárik changes to a tune of the Czech Brothers; No. 258.

No. 51, Ježíši, děťátko milé - Kuchárik makes an effective key change, from C to B flat major, easing the singing range of the tune; No. 151.

No. 89, Spasitel světa - Kuchárik, No. 348. In Chorvát it appears as a transposed mixolydian tune, likewise in Kuchárik.

No. 107, Zvolej, jazyk lidský, směle - Kuchárik prefers the tune of Ježíši, děťátko milé, cited above, for this hymn. Škultéty omits it also.

No. 129, Ach můj Bože v kříži - Kuchárik's tune, No. 19 is the same, but Kuchárik indicates Chovan's partitúra, 1889, as his source.

No. 135, Buď tisíckráté přívítan - Kuchárik, drawing from Chovan, comes up with the same melody; No. 56.

No. 141, Jenž si trpel za nás - Kuchárik uses another tune, one with the date, 1694, no composer's name being attached; No. 136. Škultéty does not list it.

No. 153, Když se svých hříchu bojím - this tune is a transposed hypodorian in Chorvát and Kuchárik, who lists the date as 1545; No. 181.

No. 165, Ó Jezu Kriste, Spasiteli náš - Kuchárik in No. 253 adds passing tones.

No. 168, Ó lásko má uslyš mne - Kuchárik effects a key change, from F major to E flat major; No. 258.

No. 169, Ó muži bolesti - Kuchárik in No. 234 switches to the tune for Nic nedbám na ten svet of K. Martinek, 1850.

No. 170, Ó Pane, jenž si trpel - Kuchárik, No. 260.

No. 177, Pohled na Pána Ježíše - this Phrygian tune does not gain admittance into the Duchovná Citara, Kuchárik selecting rather the tune for Otče náš, jenž v nebi bydlíš, by Köpfl, 1538; No. 271.

No. 178, Rozmýšlejme dnes is a hymn traditionally sung on Good Friday in connection with the reading of the Pašie, the Passion story according to St. John. Kuchárik uses the original tune but identifies it as a Hussite tune from 1554.

No. 216, Flešej malé stádečko - Kuchárik, No. 292.

No. 227, Vesel se nebeská - Kuchárik, No. 391.

No. 228, Veselte se spravedliví - Kuchárik, No. 392 is a tune original with Kuchárik.

No. 231, Vstal jest náš milý Kristus Pán - Kuchárik, No. 407.

No. 236, Vzkříšenému Kristu Pánu is neither in the Tranoscius nor in Kuchárik.

No. 239, Živ jest Ježíš, můj život - Kuchárik uses the same tune, No. 438

but documents it as Johann Crüger's, 1653.

No. 272, Poprosmež Ducha Svátého - Kuchárik, No. 301, with a key change from A to G major.

No. 275, Tretího dne vstal Stvoritel - Kuchárik, No. 371.

No. 293, Hospodine všemohoucí - Kuchárik, No. 112.

No. 305, Věříme v Boha jednoho - Kuchárik effects a better singing range for this popular hymn, often used in place of the Creed, by changing its key from G minor to F minor; No. 382.

No. 467, Ježíší jak jest presladká - Kuchárik, No. 153.

No. 468, Má duše jest Pána - Kuchárik, No. 200, drawn from Chovan.

No. 470, O Jezu Kriste, Synu panny čisté - Kuchárik, No. 254.

No. 487, Ach, auveh mně nyní - A Dorian tune which is no longer Dorian in Kuchárik; No. 4.

No. 496, Bože uslyš modlitbu mou - Kuchárik makes use of a more beautiful tune from 1625, Leipzig, of Herr Jesu Christ mein's Lebens Licht; No. 160.

No. 513, O milosrdný Bože náš - Kuchárik's choice is one of Škultéty's tunes used with Kriste světlo všech temnosti, No. 748 in the Tranoscius, No. 188 in Kuchárik.

No. 515, Pokání čiňme, nob čas krátký máme - Kuchárik rejects this Dorian melody in favor of Johann Crüger's beautiful tune to Co si učinil, dated 1640; No. 137 in the Tranoscius, No. 73 in Kuchárik.

No. 535, I proč pak náramně, in Kuchárik has a tune of the Czech Brothers, 1694 used with Pane již v pokoji; No. 288.

No. 557, Což můj Bůh chce, to se vždy stan - Kuchárik, No. 75;

No. 580, Milosrdný Hospodine - Kuchárik, No. 210, drawn from Chovan, Jr.

No. 666, Ach prenejdobrotivejší - Kuchárik, No. 20, with minor variations.

No. 668, Aj již vychází slunečko - Kuchárik, No. 24.

No. 678, Děkujit můj Pane - Kuchárik, No. 86, a variant.

No. 692, Noc uchází, Pan Ježíš chce být s námi, omitted by Škultéty and Kuchárik is given a tune by C. Goudimel, 1642, of Den uchází, můj Jezu,

No. 693, O slunce spravednosti - Kuchárik, No. 265, shifted from A flat major to G major.

No. 751, Noc jest prede dvermi - Kuchárik, No. 236.

No. 803, Odvrát ó Bože - Kuchárik renders this tune easier to sing by pitching it in E minor from the original F sharp minor; No. 251

No. 833, Chval Hospodina - Kuchárik draws a tune from L. Nagy, 1877 for this hymn, No. 120.

No. 836, Co žádáš od nás Pane - Kuchárik borrows Škultéty's tune for Divnost se milost stala, No. 13 in the Tranoscius, No. 93 in Kuchárik.

No. 850, Zpivej již, ó duše má, Panu svému is not in the Tranoscius, nor in Škultéty or Kuchárik.

No. 866, Ježíší drahý poklade - Kuchárik, No. 152.

No. 869, Kde jsi můj premilý - Kuchárik, No. 174.

No. 888, Všickni jenž skladaji - Kuchárik, No. 413, with a key change, from B flat major to A major.

No. 889, V tobě, Jezu Kriste - Škultéty and Kuchárik both omit this Dorian tune, Kuchárik resorting to an unlabeled tune of doubtful origin, No. 417.

No. 890, V tobě samém, Jezu Kriste - Kuchárik gives this hymn a tune from 1649; No. 418. Škultéty does not use it.

No. 912, Co se mnoho staráme - Kuchárik, No. 72, a variant in A major, from the original B flat major.

No. 916, Jakž Buh chce - Kuchárik, No. 130.

No. 922, Jezu můj, chci být tvůj - Kuchárik, No. 147, from B flat major to A major.

No. 936, Musíme všickni zemřít - Kuchárik omits it.

No. 974, Vzkříšení čekáme - Kuchárik, No. 424, taken from Kutzky's partitúra, with rhythm changes. Škultěty doesn't list it.

No. 1013, Nevinnost přemilá - Kuchárik, No. 231, the same tune with passing tones added, and a key change, from F minor to E minor.

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M. Grýlusova rukopisná partitúra of 1790, the next Slavic source used by Chorvát, is represented in the Veľká Partitúra with three tunes. Used also by Škultěty.

No. 140, Dokonáno, měj v paměti - Kuchárik, No. 98. This tune is unusually expressive of the mood of this Good Friday hymn. Škultěty has composed his own tune for this hymn.

No. 283, Co žádná moudrost na zemi - Kuchárik, No. 74.

No. 769, Zlatého slunce krásný beh - Kuchárik, No. 432.

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One hymn-tune comes to the Veľká Partitúra via an unidentified Rukopisná Partitúra ca. 1800. The tune appears also in Nagy's partitúra of 1875:

No. 171, O Pane, o Pane můj - Kuchárik, No. 261.

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Adam Škultěty in 1798 came out with a collection of hymns and tunes which included not only many of the tunes listed on the foregoing pages but also many original tunes. Chorvát carries 72 of them:

No. 29, Tvrdošijní Zidé - Kuchárik, No. 372, a demodalized version of the original Lydian setting.

No. 36, Podteš všickni, klanejme se svému Pánu is not in the Tranoscius any more. (If a hymn is no longer in use, Kuchárik supplies no tune for it).

No. 42, Anjelové, tí poslové jsou spívali - the hymn is dropped from the

Tranoscius.

- No. 56, Majíc v srdci radost utěšení - Kuchárik, No. 203, from Ž.Chovan's partitúra.
- No. 57, Mámo se všichni v tento čas radovat - Kuchárik, a Čabianský tune, No. 204.
- No. 58, Mé srdce Tobě dávám - Kuchárik, No. 209, revised to be more appealing.
- No. 75, Povězte pastýřové, in Kuchárik is given a tune from Chovan's partitúra; No. 303.
- No. 100, Za Cisáře Augusta - Kuchárik, nil.
- No. 127, Ach čas smutný - Kuchárik, No. 12.
- No. 138, Co si učinil nejsladší Ježíši - Kuchárik makes use of a more beautiful tune of J. Crüger, 1640; No. 73.
- No. 144, Jezu milý - Kuchárik, No. 119.
- No. 155, Kristovo umučení - Kuchárik, No. 190.
- No. 163, Ó člověče zlosti - Kuchárik prefers a Chovan tune; No. 249.
- No. 172, Ó Spasiteli, Pane Jezu Kriste - Kuchárik, No. 269.
- No. 179, Slyš křesťane věrný - Kuchárik, No. 342. This tune also appeared in L. Nagy's partitúra, 1877.
- No. 189, Pán Ježíš maje, is neither in the Tranoscius nor in Kuchárik.
- No. 190, Ach, ach, auveh mně přěsmutné is no longer in use.
- No. 193, Pán Ježíš k smrti hrozné bere se is omitted from the Tranoscius today.
- No. 194, Všelikému hříšníkú k potešení - this originally Phrygian tune is not in usage any more since its hymn has been dropped from the Tranoscius.
- No. 201, Aj ten silný lev udatný, - Kuchárik, No. 28.
- No. 213, Nastal nám čas přeradostný - Kuchárik's version, No. 223, is in

A major, while Chorvát's is in B flat major.

No. 221, Spasitel náš, Pán Bůh všemohoucí - Kuchárik chooses a much brighter tune of J. Stötzel, 1744, used also with the hymn, Pamatujmež na svatých skonání; No. 282.

No. 229, Veselýť nám den nastal - Kuchárik, No. 395.

No. 238, Zpívejmež všickni vesele - Kuchárik borrows a German tune, of M. Franck, 1628, originally set to Vstúpil jest Kristus na nebe; No. 410.

No. 267, Navštev nás Duchu Svatý - Kuchárik's selection is a tune from 1640; No. 226.

No. 300, Na zemi pokoj vědy - Kuchárik again by-passes Škultěty for an unidentified tune from 1663.

No. 334, Pomoc naše budiž Hospodine - Ž. Chovan's partitúra is Kuchárik's source for a tune for this hymn.

No. 338, Táto svatou epištolu - Kuchárik, No. 57.

No. 343, Beránku Boží Kriste - Škultěty sets this hymn to a tune he based on the tune for Večný Králi, Pane náš, found originally in the Šamotulský kancionál of 1561. Kuchárik borrows a tune from Chovan's partitúra.

No. 386, Uslýš naše modlitby - Kuchárik takes the tune of Kriste Synu jediný, Erfurt, 1524, and attaches it to this hymn; No. 189.

No. 405, Nauč mne, ó Bože svatý - Kuchárik, No. 225, Chovan being his source.

No. 413, Bohu milému - Kuchárik makes use of another of Škultěty's tunes, that of Duch můj velebí, No. 862 in the Tranciscius, 102 in Kuchárik.

No. 446, Když Bůh při nás - Kuchárik changes to a tune dating back to 1525, which he himself harmonizes; No. 166.

No. 495, Bože pro Syna svého - Kuchárik's choice is different, No. 48. He notes that the origin of the tune is dubious.

No. 497, Člověk jsem velmi ztrápený - Kuchárik, No. 79.

No. 500, Jeruzalemský Král Dávid - This originally Phrygian tune of Škultěty is passed over by Kucharik who uses a tune from 1790, with his own harmonization; No. 137.

No. 509, Nikdy tak sirotka - Kuchárik, No. 235.

No. 514, Otče nebeský, rač pomoc dáti - Kuchárik, No. 273.

No. 519, Samého tě Bože můj, - Kuchárik, No. 330.

No. 526, V den soužení k tobě volám, - Kuchárik, No. 377.

No. 546, Hospodine v mém pokání - Kuchárik, No. 111.

No. 555, Buď, Bože můj sám soudce - Kuchárik, No. 54.

No. 581, Můj jest Pán Ježíš, srdce mé - Kucharik finds more appeal in a tune of J. G. Ebeling from 1666; No. 216.

No. 583, Ó bolest, ó žalost - Kuchárik's tune for this hymn is drawn from Chovan and is different from Škultěty's; No. 245.

No. 590, Poslyš, člověk všeliký - In Kuchárik we find this hymn sung to a tune by Friese, 1703, originally used with Ve všem predsevzeti, No. 898 in the Tranoscius, No. 396 in Kuchárik.

No. 592, Slyš, Bože mé k Tobě smutné volání - Kuchárik, No. 341.

No. 613, Byl člověk velmi bohatý - Kuchárik's tune is from 1603; No. 66.

No. 618, Já přestávám na vůli Boží - the tune of Kdo jen na Boha se spoléha, by G. Neumark, 1657, has more appeal for Kuchárik, so he uses it in preference to Škultěty's; No. 175.

No. 634, Proč nelíbě maš nésti - Goudimel's tune, dated 1565, is used by Kuchárik here; No. 314.

No. 639, Světská čest, rozkoš, sláva - Not listed in Kuchárik.

No. 700, Probuď se duše, ze sna těžkého - In Kuchárik we have a more melodious tune taken from L. Nagy's partitúra; No. 311.

No. 723, Otče na výsosti - Kunvaldsky's tune for Věřme srdečně is Kuchárik's choice in this case; No. 381.

No. 760, Poroučímeš se - Neither Škultéty's tune nor the one Kuchárik selects from Chovan, No. 300, is in common usage.

No. 764, Spasiž nás, Hospodine, když my bdíme is a one stanza collect, Salva nos, Domine, vigilantes, which Kuchárik does not set to music.

No. 809, Veliký Bože v moci - Kuchárik uses a tune by M. Franck, 1632; No. 379.

No. 823, Pane, před národem tyranským - Kuchárik by-passes this Phrygian tune and uses a tune from 1542, Otevri srdce své i uši, No. 403 in the Trancoscius, No. 275 in Kuchárik.

No. 841, Můj Bože, já v Tebe doufám - Kuchárik takes the tune of Ó prebídá svetská márnost, No. 944, by J. Crüger, 1649, and sets this hymn to it with success; No. 264.

No. 847, Proč se tak rnoutíš, duše má - Kuchárik again passes over Škultéty's tune and makes use of a tune from 1630; No. 315.

No. 881, Ó Ježíši, Synu Boží - Kuchárik fits this hymn to Kunvaldsky's tune for Ó blahoslavený člověk, No. 625; No. 244 in Kuchárik.

No. 885, Spravedliví plesejte - Kuchárik's tune is drawn from Chovan Sr.; No. 349.

No. 902, Ach když jen má smrt přijde - In Kuchárik this hymn is set to a beautiful tune from M. Kutzký's partitúra; No. 317.

No. 923, Ježíši můj, prosím te, já sluhá tvůj - Kuchárik switches to another of Škultéty's tunes, to that of Ó Bože náš, slyš nás hříšných, No. 453; No. 246 in Kuchárik.

No. 934, Můj mladý život konec má - Kuchárik remains true to Škultéty but uses his tune to Nastal nám čas preradostný, No. 213, for this hymn; No. 223.

No. 942, Nu slyštež milí křesťane is not listed in the Tranoscius.

No. 950, Pryč buď ó svetská márnosti - Kuchárik's choice is J. Schop's from 1641; No. 320.

No. 953, Při posledním života mého skončení is not carried in the Tranoscius.

No. 966, Ted vidíš rozkoš sveta - Škultéty's tune lacks melody, so we find Kuchárik resorting to a tune from the fifteenth century; No. 367.

No. 978, Žádné okamžení - Kuchárik omits it.

No. 997, Vímť já, že v nebi jest místo krásné - Kuchárik chooses a tune of W. H. Monk, 1861, for Abide with me; No. 399.

No. 1023, Kde jsi muj Ježíši, ó lásko má - Kuchárik, No. 173.

Škultéty has set two hymns found in the rear section of the Pašie to music:

No. 1, Ach, ach, ach člověče - Kuchárik offers no tune.

No. 7, Plačte, plačte, plačte - Kuchárik adopts the same tune, No. 291, drawing it from Chovan's partitúra.

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Chorvát also lists three tunes of J. Slujka, from the years 1840 and 1850.

No. 40, Ej nuž nyní s radosti plesejte - Kuchárik, No. 105, with rhythm changes. Both Chorvát and Kuchárik draw this tune from Kutzký's partitúra.

No. 84, Radujte se, ó křesťané - Kuchárik uses the same tune but names H. Sbejka as the composer; No. 323.

No. 109, Děkujmež Pánu Bohu - Kuchárik prefers the tune of Nuž chválu vzdejme Bohu, No. 721, by J. A. Burgk, 1577; No. 239.

The first two of these hymns are Christmas hymns, the third, a New Year's anthem.

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Worthy of note are the 62 tunes which Juraj Chorvát himself contributed to Slovak hymnody. He includes them in his Veľká Partitúra, offering some as a second or third choice, in cases where other tunes were already in popular usage, but writing also many tunes to hymns which did not have their own tunes. Kuchárik carries none of Chorvát's tunes, which were written between 1920 and 1929, because they were published after the Duchovná Citara had appeared.

Kuchárik's contributions to Slovak hymnody are worthy of evaluation. He substituted more melodious tunes for tunes which lacked appeal and variation. His chief sources for substitute tunes were German composers and the partituras of Ž. Chovan and L. Nagy. To facilitate singing, he pitched many tunes either lower or higher, so that the range never proved awkward for any voice. In many cases, where he felt that a modal tune lacked color and vitality, he eliminated it entirely or revised it by either de-modalizing it or by adding passing tones to it to create more tunefulness. Kuchárik's partitúra carries its tunes in quarter notes rather than in the half notes which characterize Chorvát's partitúra. He may have done this to avoid a dragging out in congregational singing, which is a danger many of our congregations fall into. All in all, we may say that for practical purposes, Kuchárik's Duchovná Citara far outshines Chorvát's Veľká Partitúra, both in the choice of tunes used and also in the harmonizations. Chorvát's, on the other hand, is more useful as a hymnological source with its extensive choice of hymns and detailed documentation.

Soli Deo Gloria!

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