

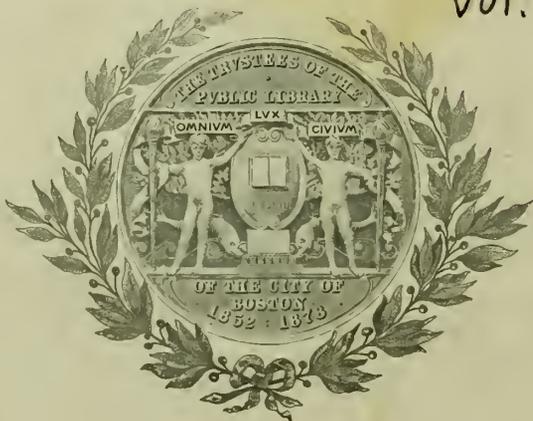
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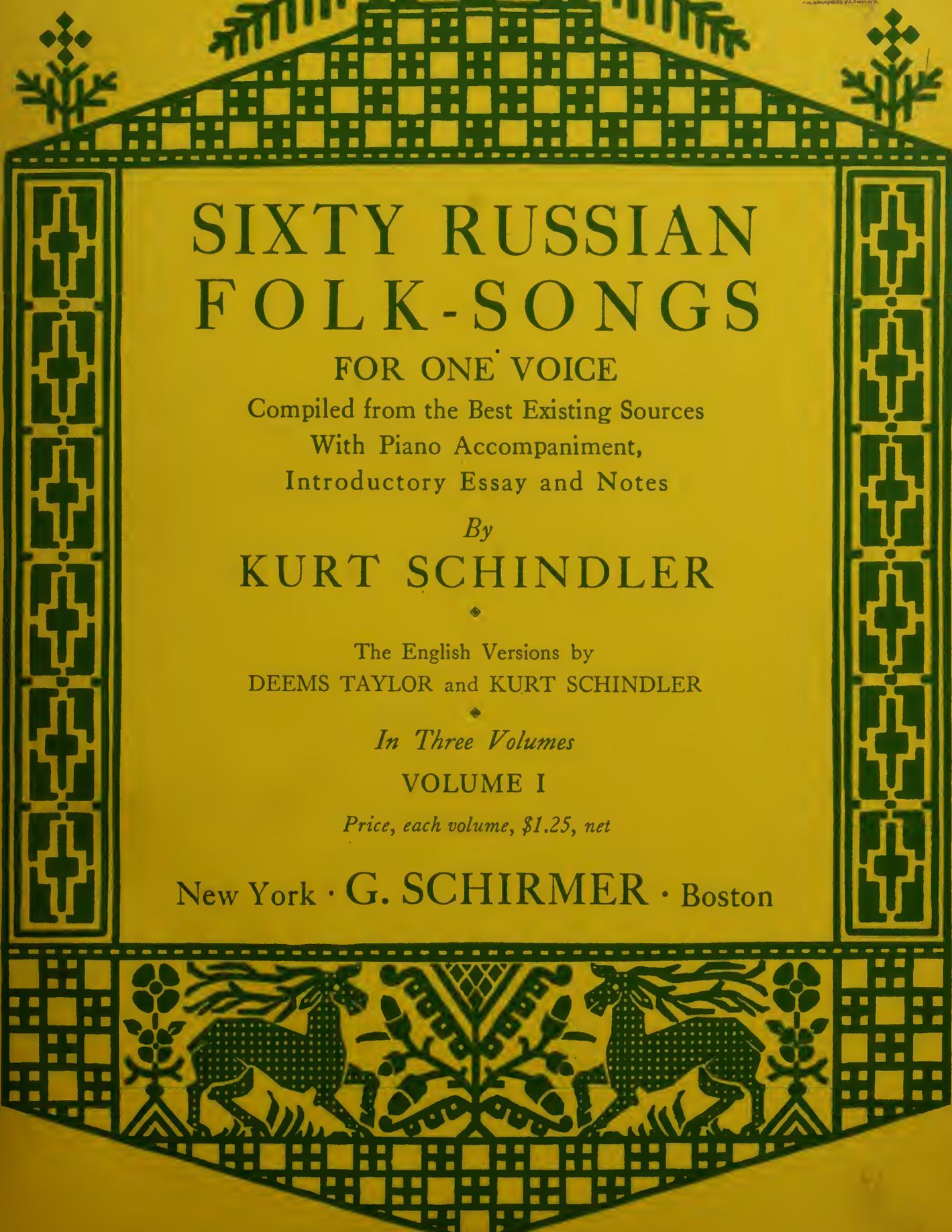
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SIXTY RUSSIAN FOLK-SONGS

FOR ONE VOICE

Compiled from the Best Existing Sources
With Piano Accompaniment,
Introductory Essay and Notes

By

KURT SCHINDLER

The English Versions by
DEEMS TAYLOR and KURT SCHINDLER

In Three Volumes

VOLUME I

Price, each volume, \$1.25, net

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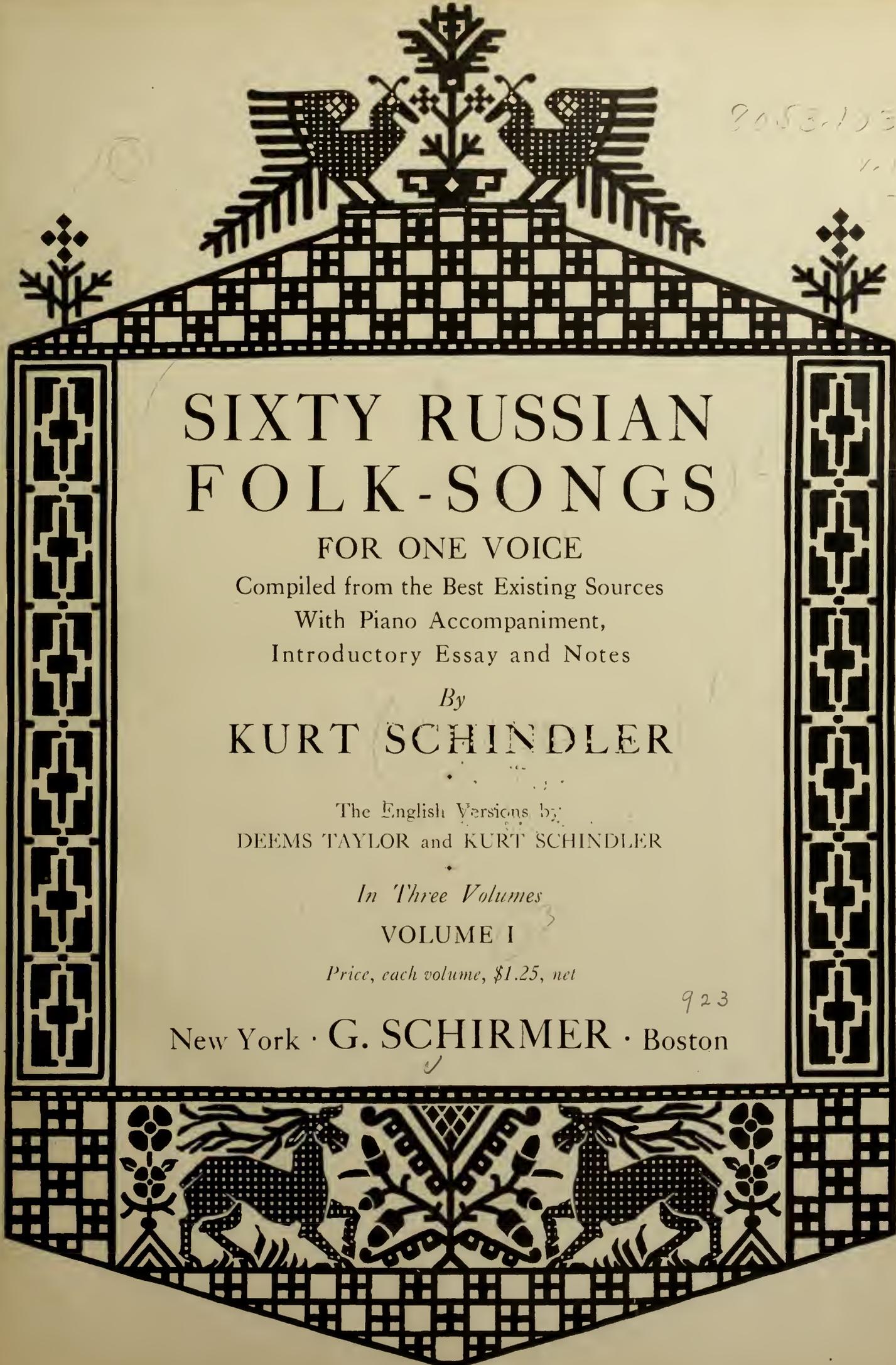
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INTRODUCTION

A complete English edition of the standard Russian folk-songs has been one of the crying needs of the musical world. To fill this gap, to put these lovely treasures of the great Slavic race within everybody's reach, to show the sources from which Russia's master-composers drew their inspiration, has been my dream for these past ten years. After many smaller attempts, in connection with Russian choral folk-songs, I venture at last to issue this comprehensive collection for voice and pianoforte accompaniment, destined for the home and the concert-hall, and containing what, after much careful inquiry and sifting, appears to be the mainstay of Russia's most popular and characteristic folk-treasures. Up to the present date the music-lover desiring to obtain thorough information on this subject, would have had to consult several dozens of Russian collections; many of these are to be found only in the largest libraries or are not available outside of Russia, while there are practically no translations in foreign languages extant, with the exception of the short album of Balákireff and the book of Mme. Linióva (containing only rudimentary, non-metrical translations into French and English, respectively, and not adapted for singing).

In preparing this collection, my literary collaborator, Mr. Deems Taylor, and I have endeavoured to give a metrical, singable translation all through, and to keep as close to the Russian originals as possible; from this policy we deviated only in a few cases, where exceedingly long poems could (for practical reasons) be abbreviated by omitting repetitions of text-phrases.—Further, to avoid the monotony of having to sing many verses to the same accompaniment, I have added in most cases variations and paraphrases conforming to the mood of the successive stanzas, always endeavouring to keep these in the style and spirit of Russian folk-music, and supplying, wherever possible, such variations from the many folk-song adaptations of Russia's greatest composers (Rimsky-Korsakoff, Balákireff, Moussorgsky, Sieróff, Borodine, etc.). The guiding principle in each case was to show the song first in its simple beauty, and

then as mirrored and faceted in the brains of Russia's composers and folklorists; or, where such settings did not exist, to give free rein to the Editor's own fancy, which, if it be found wanting, at least claims indulgence for the devotional spirit which prompted his effort.—For the information of the student and folklorist a series of analytical notes has been added to this preface, explaining the sources of and the treatment applied to each song, and referring to the use made of these melodies in Russian operas, symphonies, chamber-music and art-songs.

The work on this collection was started in April, 1917, when, during the weeks of enthusiasm following the Russian Revolution the Editor had been engaged to deliver a lecture on Russian Folk-Songs under the auspices of the Schola Cantorum and the French Museum in the United States. The manifest delight of the audience, the desire, voiced by many, to own these unique melodies in their homes, convinced me that the time was ripe to issue them in a comprehensive form. The translations (often very difficult, owing to the antique vocabulary of the texts) were finished during the summer of 1917, and the transcriptions during the following winter. While it is no secret to the initiated, what ardent interest the Editor's wife, Vera Schindler, takes in the propagation of her native art in America, I wish publicly to acknowledge that it is largely due to her unceasing help and advice that the translations could be made with conscientious accuracy.

The original plan of systematically grouping these songs according to the subdivisions used by Russian folklorists (see below) was abandoned in deference to the wishes of the publishers, as the work was designed by them primarily for a public and artistic appeal. Philologists and folklorists will easily classify the songs in their respective groups according to the general scheme, as outlined in the following short article on "The Aspects of Russian Folk-Song."

The barriers that divided Russia from the outside world, have fallen one after the other during the World War. The American

I n t r o d u c t i o n

people—at first thrilled by the glorious promise of the Russian Revolution, and now following with compassion the destinies of this unhappy people as it passes through its darkest hours of misery—the American people have learned to hearken to the voice of the great Slavic race, and are eagerly seeking to understand the forces that have moulded and are moulding the Russian people. The vast

majority of Russia's population is composed of peasants, and nowhere do the heart and the imagination of the peasants express themselves more clearly, more palpably, than in their songs. If this collection helps in its little way to a more intimate understanding of the psychology of the Russian people, the Editor will see his fondest wish fulfilled.

KURT SCHINDLER.

Nov. 1st, 1918.

CLASSIFICATION OF THE FOLK-SONGS OF GREAT RUSSIA

ACCORDING TO THE PREVAILING SYSTEMS OF RUSSIAN FOLKLORISTS.

- I. **Builínui.** Ballads of legendary, semi-historical character; also *Bogatúirskia* (describing the exploits of the heroes of Kieff and Nóvgorod), and, in general, *Poviestvóvátelnuia piésni* (narrative songs).
- II. **Dukhóvnie Stikhí.** Ecclesiastical folk-songs in the style and mode of Byzantine church-music; especially, songs of the beggars (*níshchie*) and "wandering cripples" (*Kalíki perekhózhie*).
- III. **Protiázhnuia.** Literally, "Long-drawn-out melodies," or, in brief, lyric songs (*Golosovúia*), mostly of a plaintive character. Among these may be reckoned the *Soldátskia* (Soldier-Songs) and the *Rekrútskia* (Recruit-Songs).
- IV. **Pliasovúia.** Dance-Songs, mostly gay, always accompanied by dancing. To these belong the songs termed *Shootlívnuia* (humoresques), *Tchastúshki* (patter-songs) and *Yamshtchítzkia* (songs of the *Yamshtchikí* or Postilions).
- V. **Khorovódui.** Roundelays, choral songs used in connection with games and pantomime. Those which are sung during the winter evenings are often termed *Posidíélotchnuia* or *Besidnúia* (home-party songs); others, sung in the open air during spring and summer, are further subdivided thus:
 1. *Vesniánki*, Spring Songs, and *Semítzkia* and *Tróitzkia*, Songs of Whitsuntide.
 2. *Kupálnuia*, Songs of St. John's Eve (*Iván Kupálo*).
 3. *Rusálnuia*, Songs of the water-nymphs (*Rusálki*).
 4. *Monastúirskia*, Songs of novices.
- VI. **Obriádnua.** Ceremonial songs:
 1. *Svádebnuia*, Wedding-songs, accompanying the festivities of the eve and the day of the wedding, and the following morning.
 2. *Velitchálnuia*, Songs of Glorification, sung at various festal events; and among them *Máslianitchnuia*, Songs of Butter-Week (Carnival).
- VII. **Sviátotchnua.** Songs of Christmas week (from Christmas to Epiphany).
 1. *Koliádki*, Christmas-Eve songs (of heathen origin).
 2. *Podbliúdnua* or *Gadánia*, Songs of Fortune-telling (*pod bliúdom* = under a bowl).
- VIII. **Razbóinitchii.** Robber Songs, ballads describing the exploits of famous outlaws of historic times; for this reason sometimes called *Istorítcheskia* (historic songs).
- IX. **Vólzhskia** or **Burlátskia.** Songs of the Vólga Burláki or barge-pullers. Some of these tunes are also called *Rabótchia* (Workmen's Songs).

Not included in this list, because not strictly speaking folk-songs, are the types known as

Lirítcheskia (modern sentimental folk-ballads).

Fabrítchnua (modern factory-songs).

Kátorzhnuia (prisoners' and Siberian exiles' songs).

THE ASPECTS OF RUSSIAN FOLK-SONG

It seems necessary to add a few explanations to the above summary classification, since the knowledge of the historic growth of Russian folk-song and the conditions surrounding it is limited outside of Russia, and the only adequate source of information in the English language, W. R. S. Ralston's "Songs of the Russian People" (London, 1872), is out of print.

The origin of Russian folk-song dates back to those dim centuries before Russia entered the family of nations. Researches prove that from the very beginning of their existence the Russian people were accompanied in their every walk of life by song, that all happenings of their private and political lives were celebrated and illustrated in this way. Not a few of their songs retain traces of ancient pagan worship, although these allusions are no longer understood by the peasants, since the mediæval Russian church took pains to transfer these old rites to the celebration of Christian holidays, as in the case of the *Koliádki* and *Kupálniia*, now sung on Christmas Eve and St. John's Eve, respectively.

Of semi-historic origin are the *Builínni*, chanted legends describing the exploits of the first rulers and heroes of old Russia; they are divided into two categories, the Kieff or Vladimir Cycle and the Nóvgorod Cycle. Their music is in the style of bardic, rhapsodic recitation, unlike all other Russian folk-songs, but the few old peasants who preserved the secret of their singing (in the northernmost provinces) have died, happily not before such composers as Moussorgsky and Rimsky-Korsakoff could record and immortalize their precious bequest.

The influence of the Byzantine church upon the creative imagination of the people during the Middle Ages is reflected in the *Dukhóvnia* or ecclesiastical folk-songs. These are especially preserved in the singing of the "Kalíki perekhózhie," wandering bands of beggars who travel through the wide areas of Russia, chanting these singularly austere songs while begging for alms.

By far the largest group of folk-melodies is constituted by the lyric songs, mostly of sad and longing character; their Russian name, "*Protiázhnuiá*," is highly descriptive, since it means long-drawn-out melodies. They have for their subject the anguish or sorrow of the individual, the longing of a maiden for her lover, the pining of a young woman bound in

unhappy marriage to an old husband, the loneliness of an orphan, or the sadness of a young man who must leave sweetheart and family to enter military service.

In contrast to these a note of gaiety and jollity is sounded in the *Pliasovúia* or dance-songs, sung in animated rhythm either by one singer or in chorus, and always accompanied by a dance. These dances are performed during the long summer evenings, when the peasants have finished their work, either in the fields or on the village green, and during the winter nights at the reunions of the people in the spacious *Izbá* (peasant-house).

These peasant gatherings (*Posidiélki*, or *Besiédui*) in a cottage hall around a large brick stove, with benches round the wall under a plank ceiling, on the cross-beams of which a number of candles are placed, are thus described by Rúibnikoff (Collected Songs III; Moscow, 1861-67. Translated in Ralston's above-mentioned work):

"Before long the room becomes full. Not only the immediate neighbors, but also the lads and lasses from the surrounding villages have met together, some of them coming from places as much as eight or nine miles distant. The girls occupy the benches extending from the stove to the centre window, dressed for the most part in thin chemises with short sleeves, and in red sarafáns, or stuff petticoats, fastened at the waist with a girdle of ribbon. Round their necks are thrown handkerchiefs of different colours, but not so as to hide their necklaces of glass beads. In their ears are large earrings, also of glass. On their heads they wear a network of horsehair, decorated with lace and beads, to which some add a sort of ornamented coronet of glass beads. The old people and the married couples sit near the stove and take no active part in the amusements, unless it be that here and there some old woman holds a lighted firwood splinter for the benefit of the guests. Near the door stands the owner of the cottage and collects the entrance-money. The young men stroll about on the side opposite that occupied by the girls, most of them dressed in blue caftáns, though here and there a 'burlák,' a man who is in the habit of working for wages in the city, wears a long surtout.—A time the amusements of the evening begin, games and dances following each other in regular order, attended by songs, which are not chosen capriciously at the will of the singers, but are accepted in accordance with

the dictates of established usage. Hour after hour the singing goes on until the party breaks up, the lights are put out, and escorted by their friends, the girls speed home across the snow."

The *Khorovódui* or Choral Roundelays are distinguished from the simple dance-songs in that they are always accompanied by pantomime and symbolic games. Their characteristic feature is that solo voices are employed as leaders (*Zapieválo*) who sing the verse (*Zapièv*), while the chorus joins in for the refrain [similar to the custom of American negro folk-singing]. The *Khorovódui* are mostly gay and playful, and can be subdivided according to the seasons of the year, which their symbolism illustrates, into Spring roundelays, midsummer roundelays, and songs of the winter gatherings.

Obriádnua or ceremonial songs accompany the many festive events in the family-life of the Russian peasant. The largest part of these are the *Svádebnuia* or Wedding-Songs, which are without exception sad. This strange phenomenon needs an explanation, as it dates back to prehistoric customs: In the very ancient Russia there existed two rather barbaric modes of procuring wives; one was to seize and ravish them; the other, to buy them with money from the parents of the bride. In either case the girl was not consulted, nor did she know her future husband beforehand; consequently, her married life was almost always unhappy.—Later, as these customs changed, and love-marriages grew more frequent, the external aspect of the wedding ceremony remained still the same, and the accompanying songs of the bride and her maiden-companions were still sung to the old, traditional sad verses and melodies.

The *Svádjba* or marriage-ceremony, among the orthodox peasants, is always a kind of dramatic performance, consisting of three distinctive parts. First in order is the *Svátanie* or "Wooring of the Bride," when the bridegroom's parents and relatives come to the bride's house and after long formalities demand her hand for the lad in question. The second part of the drama is the *Obrutchénie* or formal engagement with hand-shake and exchange of rings. For this formality the bride is brought into the room of the *Izbá*, covered with a thick veil, and after much ado and formal hesitation she finally consents to uncover her face. Then the bride begins to weep and lament, and begs not to

be given away to the stranger; while a professional wailing-woman (*Voplénitza*) begins her sad incantations (*pritchítanie*)—similar in rhapsodic style to the lamentations (*zaplátkhi*) which this same wailing-woman would intone at funerals (*pókhoronui*).

The last act is the marriage ceremony itself (*Svádjba*), on the morning of which the bride's long tresses, symbolic of her maiden freedom, are shorn. And again this ceremony is accompanied by sad melodies expressing the bride's farewells to her maiden companions.

There are many other ceremonial songs; for instance, the *Velitchánuia* or songs of glory, chanted in honor of God, of the Tsar, and of all persons whom the peasants wish to honor; among these must be counted the Praises of *Másljanitza* or Butter-week, the last week before Lent, most beloved by the peasants because of its good cheer and rich food.

Many songs are particularly identified with the time between Christmas and Epiphany (collectively called *Sviátotchnua*); thus the *Koliádki* and *Ovsénevuia*, which bands of young villagers sing in street processions on Christmas and New Year's Eve, serenading before every house and expecting to be rewarded with presents; further, the *Podbliúdnua* and *Gadánia*, 'riddle-songs' or 'charms' which accompany the fortune-telling habitual on these midwinter evenings.

Of distinctly historic origin are the *Razbóinitchia*, or robber-songs. They describe the exploits of famous outlaws and vagabonds, especially of the sixteenth and seventeenth centuries. These *Razbóiniki* were greatly admired by the peasants, who saw in them the personification of force and daring. Invariably they ascribed to them generosity and nobility of character, which, whether fictitious or not, always directed the invasions of these outlaws against the rich and tyrannical, but never against the poor peasant-classes, whom they, on the contrary, protected and helped.

The same sentiment of freedom, of untrammelled aspiration which speaks in these robber-melodies, sounds even stronger from those wonderful *Vólga Songs*, the melodies of the *Burláki*, who in their dreadful drudgery of pulling the heavily laden *Vólga* barges, were perhaps the most oppressed and dejected caste among all the Russian people. Their songs, which, after the abolition of this slavery, have survived and spread all over the world,

The Aspects of Russian Folk-Song

appeal to the sentiment of the infinite, of passionate longing, of vast amplitude, as no other musical strains. In them lives what the Russians like to term "shirókoie razdólie," the feeling of wide, vast expansion.

Independence of spirit in a different sense, coupled with exuberant joy of life, is expressed in the songs of the *Yamshchikí*, the former postilions of Russia. These melodies are always jolly and rollicking, even if the verses are sad; they may be classified as a sub-variety of the dance-songs.

No collection of Russian folk-songs could ever attempt to be complete, as the number

of them runs into the tens of thousands, and most of them are varied again in text and melody according to the different provinces where they have spread and undergone transformation. Wherever there were several good musical versions available, the Editor has tried to combine them in this presentation; and in the same way the texts, when incomplete, have been supplemented from other available sources. This book contains only strictly Great-Russian Songs; all others, Little-Russian, Caucasian, Cossack, Lett and White-Russian, being excluded, as not properly belonging here.

K. S.

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SIXTY RUSSIAN FOLK-SONGS

The Blue Dove

Adagio

p

1. As the dove her flight is wing-ing o'er the val-ley,—
 2. Lone-ly lies the ti-ny feath-er in the val-ley;—
 3. As the dove is coo-ing for his mate with ten-der note,—

mf

From her—breast a feath-er blue—up-on the mead-ow falls.
 Lone-ly—dwells an un-lov'd wife—in bit-ter sad-ness.
 So whis-pers low the brave young lov-er at the win-dow.

p

4. "Dost thou sleep, my heart's be-lov-ed friend? Oh, hear my call!
 6. "Flee with me! Oh! break the love-less fet-ters that en-chain thee!"

fp *pp molto legato* *cresc.*

mp

Give me — an - swer, Oh my dear - est one, my lit - tle — dove!" 5. "To thy
With my — cross - bow I shall slay — thy wick - ed mas - ter." 7. "Nay, be -

mp *p*

voice I'd glad - ly heark - en, fain would I re - ply, — But, a - las! an
lov - ed, do not slay him! 'Tis of no a - vail. — For such — e - - vil

un - lov'd hus - band shares my cham - ber — here." 8. Nay, dis - as - ter great - er far would
deed will bring — us naught but sor - row.

f

then be - fall us, Such mis - for - tune as would doom us both for - ev - - er."

p

The Girl Who Would Not Dance

Andante con moto

p

1. In the mead - ow wide and green be - yond the -
 2. "What shall be our game to - day?" the maid - ens -

p

mf

lane. All the mer - ry maid - ens danced a roun - de - lay.
 cried. "Shall we play at hide - and - seek, or blind - man's - buff?"

mf

Meno mosso

pp

3. One fair maid - en sad - ly wept and would not play.
 5. "One de - sire I have on earth, and on - ly one:
 7. "My be - lov - ed, had I on - ly un - der - stood
 9. "Cru - el hope, a - las! thou play'st me false in - deed;

pp

Verses 7 and 8 may be omitted in order to shorten the song.

"Play a - lone, my lit - tle friends, and let me be.
 'Tis that some day I may be his cho - sen bride,
 That thy heart is giv - en to an - oth - er maid,
 For the truth too late thou didst re - veal to me.

Tempo I°

4. For your frolic and your games I have no heart;
 6. For his love is more than all the world to me:
 8. From the magic of thy glance I would have fled,
 10. Well I know, my lover false, who lures thee;

mf espress.

All my heart be - longs to my be - lov - ed friend.
 That is why I can - not laugh and play with you.
 Would have bid mine eyes be - ware to gaze in thine.
 Well I know what charms en - tice thy heart a - way."

p

Vanya

Andantino

p

Late at night sat I - van Sad - ly on the di - van,

p dolce

mf

In - his hand he held a glass of rum. There he drown'd his sor - row,

mf

p

There for-got the mor - row, Dream'd of love and hap - pi - ness to come.

p

The Slain Cossack

Andante *p*

1. O ye wide — roll - ing plains, O ye
2. All is pur - - ple and green, All is

fair — green fields, Where the tall — grass gen - tly
peace — and — rest, Save for one — bleak, lone - ly

waves and the wild — heath - er blows!
grove, where the white — wil - lows bend.

pp

pp

For concert-performance this song may be shortened by singing only verses 1, 4, 5, 8 (beginning thus: "Lo, a fair sister weeps and a mother mourns"), and 9.

mf

3. Lo, a grey—ea-gle there on a wil—low bough,— And his
 4. Neath the tree,— in his blood lies a Cos—sack slain,— And his

mf

f

sharp claw pier—ces deep in a young ra—ven's—breast.
 hand still grips his sword, tho' he fight—nev—er—more.

f

p dolcissimo

5. Who are these— that la—ment o'er the fair,— slain youth? Who yon
 6. Like three white—breast-ed swans that with mourn—ful—song Wing their

p dolcissimo

pp

three that hov—er near as the swift—swal-lows fly?
 sad—flight round the nest where their dear—cyg—net dies.

pp

mp

7. Lo, a sad moth-er mourns, hov'-ring o'er her son, And the
 8. Lo, a fair sis-ter weeps, like the rain her tears; Fall a

mp

tears pour from her eyes as a wild riv - er flows.
 young wife's bit - ter tears like the night's pearl - y dew.

espress. *pp*

v. 8
v. 7

p *espress.*

9. Comes the warm morning sun; and the dew will fade; And the

p *espress.*

swift year's roll-ing flight heal-eth grief ev - er - more.

pp *pp* *ppp*

The Lovesick Maiden

Vivace scherzando

p *cresc.* *f*

1. Oh, my poor lit - tle head so mad - ly whirl - ing, Aï - da_
 2. Tell me, why art thou bent on naught but flirt - ing, Aï - da_

p legg. *cresc.* *f*

p

liu - li, why art thou all a whirl? 3. In my ears rings a song of
 liu - li, on pranks and i - dle play? 4. Oft in se - cret I steal a -

pp scherzando

mf

love and free - dom, Aï - da_ liu - li, but free - dom is not mine.
 way to pleas - ure, Aï - da_ liu - li, to meet the lad I love.

mp

Un poco meno mosso
mf espress.

5. When at eve in the fields I meet my dear one, Ai - da liu - li, I tell him
6. "Lo, my poor lit - tle heart is sore - ly pin - ing, Ai - da liu - li, thou art not

mf

mp espress. e legato

mf

of my love:
kind to me! 7. Like a poor — with - er'd blos - som now I lan - guish, Ai - da

p

pp stacc.

liu - li, with grief I pine a - way!" -

ritard.

a tempo

ritard.

pp legg.

The Gay Bachelor

Allegretto comodo

mf *f*

1. Lo, my bold and black-eyed lov-er! Ne'er can I for - get _____ him.
 2. Go, my ser - vant, take_ the_ let-ter; bid him quick-ly join _____ me!

p *rall.*

I _____ will write a ten - der_ mes - sage, just to say I love _____ him.
 If _____ my_ lov - er comes not_ back, I pray his heart may sof - ten.

mf

3. Thro' the glade the_ bold youth wan - der'd; off he_ was a hunt - ing.
 4. While up - on the_ log_ he_ rest - ed, came the_ dogs a - run - ning.
 5. When the pret - ty_ maid - en_ heard him, to her_ door she has - ten'd.

f

Find-ing not a trace of quar-ry, on a log he sat him.
 Back he ran un - to the vil - lage, that he might es - cape them.
 To her lov - er's voice did heark - en; quick-ly then made an - swer:

p

6. Pret-ty girls should nev-er ven - ture thro' the glade to wan - - der;
 7. Oh, be - ware the rov - ing youth! to love him brings but sor - - row.
 8. Yet, a - las! I love him so! He comes to see me of - - ten:
 9. Thus the town - folk nev-er know it; neigh - bors do not see him.

p leggiero

f

Lo, 'tis best for sin - gle maids to shun a fick - le lov - er.
 Such a lad is good for naught; he cap - tures hearts and breaks them.
 In the morn - ing, ver - y ear - ly; ra - ther late at night - fall.
 Thus it is I have no fear lest they should tell my fa - ther.

Little Yashka

Allegro vivace

1. Broad the streets and high - ways of my vil - lage home,
 2. Fa - ther made me swal - low such a bit - ter pill!

Bright the flow - er'd mead - ows where I love to roam, } Ai, liu - li,
 Made me mar - ry Yash - ka, quite a - gainst my will!

liu - li, liu - li! { Lo, the lit - tle flow - ers 'mid the grass - es green!
 Made me mar - ry Yash - ka, quite a - gainst my will!

mf

3. Yash-ka's dull and la - zy, and he's ver - y small; Yash - ka real - ly
 4. Yash-ka has been stu - pid since he was a child; He's so ver - y

mp leggiero *mf*

mp

has - n't a - ny brains at all! } Aï, liu - li, liu - li,
 jeal - ous that he makes me wild! }

mp

mf

liu - li! { Yash - ka real - ly has - n't a - ny brains at all!
 He's so ver - y jeal - ous that he makes me wild!

mf

f con burla

5. When I go to Ka-shi-ra' on mar-ket-day, Yash-ka, too, shall
 6. For a piece of fur I'll trade my lit-tle man; I shall get a

mf con burla (verse 6 quicker)

trav-el with me all the way. }
 pre-tzel al-so, if I can. } Aï, liu-li, liu-li,

liu-li { Yash-ka, too, shall trav-el with me all the way.
 I shall get a pre-tzel al-so, if I can.

f

(Verse 7, *p leggiero*; verse 8, *f con brio*)

7. Then so gai - ly home - ward I shall hie me soon; On my lit - tle
8. I shall sing and dance up - on the earth - en floor, Think - ing of my

p leggiero (verse 8, *f con brio*)

fid - dle I shall play a tune. }
Yash - ka, gone for ev - er - more! } Aï, liu - li, liu - li,

liu - li! { On my lit - tle fid - dle I shall play a tune.
{ Think - ing of my Yash - ka, gone for ev - er - more!

The Jackdaw and the Falcon

CROW

Allegretto

1. Thro' the wood a path-way wound; There a jack-daw hopp'd a-round.

p

p leggiero sempre

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, 2/4 time, with a key signature of three sharps (F#, C#, G#). It begins with a piano (*p*) dynamic. The lyrics are "1. Thro' the wood a path-way wound; There a jack-daw hopp'd a-round." The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), starting with a piano (*p*) dynamic and the instruction *leggiero sempre*. The piano part features a rhythmic accompaniment of eighth and sixteenth notes.

Ai, liu-li, skipp'd a-round, Ai, liu-li, tripp'd a-round.

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef, continuing the melody from the first system. The lyrics are "Ai, liu-li, skipp'd a-round, Ai, liu-li, tripp'd a-round." The bottom staff is a piano accompaniment in grand staff, continuing the accompaniment from the first system. The piano part features a rhythmic accompaniment of eighth and sixteenth notes, with some melodic lines in the right hand.

2. In her wake a fal-con sped, Quick-ly seiz'd her as she fled.

p subito

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in treble clef, starting with a piano (*p*) dynamic. The lyrics are "2. In her wake a fal-con sped, Quick-ly seiz'd her as she fled." The bottom staff is a piano accompaniment in grand staff, starting with a piano (*p*) dynamic and the instruction *subito*. The piano part features a rhythmic accompaniment of eighth and sixteenth notes, with some melodic lines in the right hand. There are triplets and four-note groups indicated by numbers 3 and 4 above the notes.

Aï, liu - li, how he sped, Aï, liu - li, as she fled.

mf
3. Seiz'd her right wing as she flew, By her gloss - y feath - ers blue.

mf scherzando

cresc.
Aï, liu - li, as she flew, Aï, liu - li, bright and blue.

f

f *p*

4. "Stop, O jack-daw, do not_ flee!"— "Wick - ed fal - con, let me_ be!"—

f marcato *p*

mf

Ai, — liu - li, — "Do not flee!"— Ai, — liu - li, — "Let me be!"—

mf

mp *cresc.*

5. Jack-daw, wing your flight a - new, But I'll keep your feath - ers blue."

mp sempre leggiero *cresc.*

con Ped.

f

Aï, — liu - li, — just a few, — Aï, — liu - li, — feath - ers blue.

f cresc. al fine

6. "I shall strew them all a - round On the moss - y for - est ground."

f cresc. al fine

Aï, — liu - li, — all a - round, Aï, — liu - li, — on the ground.

sfz

The Village Don Juan

Postilion's Song

Allegretto

1. On the sturdy wooden bridge strutting gaily up and
 3. And his neckerchief so red, like a poppy in the

town. 2. See his stylish coat of blue, see his coat-tails swing-
 blue. 4. And a cane of slim bam-boo dan-gles idly in his

town. 2. See his stylish coat of blue, see his coat-tails swing-
 blue. 4. And a cane of slim bam-boo dan-gles idly in his

For concert-performance this song may be shortened by singing only verses 1-4, 6, 7, 9, 11-13.

gay! See his ruf-fled shirt of lin - en_ and his waist-coat puff'd and grey!
hand, With a_ gai - ly flow - er'd rib - bon wind-ing round it in a band.

mf
5. And he flour - ish - es his stick as he_ swag - gers to and
6. Now he strides a - cross the bridge with a_ grin that seems to

f
fro. What a_ gal - lant, what a dan - dy, what a la - dy - kill - ing beau!
say: "See this rib - bon that my lit - tle Ma - sha gave to me to - day!"

p
f *con burla*

p

7. Comes an - oth - er pret - ty maid, while he_ stands be - fore his
 8. "If you are no long - er mine, then I_ glad - ly leave you

p grazioso, leggiro

door, And with weep - ing she be - gins the gay pos - til - ion to im - plore:
 free; Go I_ pray, and find an - oth - er_ fair - er, wis - er maid than me!"

mf

9. But the gay pos - til - ion says: Do not wor - ry, pret - ty
 10. "For she made me thin and pale, She was fick - le and un - -

p

mf

dove! I have done with lit - tle Ma - sha, she no long - er is my love.
 true: Such the pen - al - ty for run - ning af - ter wis - er maids than you!"

mf legg.

f

11. From the win - dow where she sits, lo, his - anx - ious moth - er
 12. "It is time for you to stop chas - ing - ev - 'ry pret - ty

f con burla *p* *f* *p*

cries: "O my son, what are you do - ing? Will you nev - er, then, be wise?
 dame! For the way you show - er pres - ents on the wo - men is a shame!"

mf

sempre più vivo *vivace*

13. "Do not scold me, moth - er mine! It is - not for you to care! If I -

sempre più vivo *f vivace*

choose to give a pres - ent, sure - ly, that is my af - fair!" -

sfz

The Three Gifts

Spring Song

Allegro con brio

Introduction for piano in 4/4 time, key of B-flat major. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *mf* and *sfz*. The instruction *with humor* is written below the first few measures.

Vocal line and piano accompaniment for the first line of lyrics. The vocal line begins with a *p* dynamic. The piano accompaniment is marked *p staccato*.

1. Look ye now, all good folk,
 2. I shall go to the fair,
 3. Yel-low, green, red and blue:

Vocal line and piano accompaniment for the second line of lyrics. The piano accompaniment is marked *p*.

hear the sad tale I tell: How my wife loves me not, hand-some though I be.
 to the big mar-ket-place; For my wife I shall buy pres-ents in the town.
 such a bright silk-en dress. Take it now; don't be cross, dear-est lit-tle wife!

mf

Look ye now, all good folk, hear the sad tale I tell: How my sweet lit-tle spouse
I shall go_ to the fair, to the big mar-ket-place; To my wife I shall bring
Deck'd with gay flow-ers o'er: such a bright silk-en dress! Take it then, lit-tle spouse;

mp

wreaks her spite on me.
such a hand-some gown.
stop your fuss and strife!

p leggiero

mf

4. If the dress_ does not please, take this coat made of fur,
5. Since the coat_ does not please, take this nice silk - en whip,

mf

Take it now, don't be cross, dear-est lit-tle wife!
 Take it now, don't be cross, dear-est lit-tle wife!

f
 It's the best to be had: such a warm coat of fur.
 It will just do you good: such a nice silk-en whip!

f con burla

p
 Take it, then, lit-tle spouse; stop your fuss and strife!
 Take it, then, lit-tle spouse; stop your noise and strife!

p

fz
 6. Hi!

f

f

Look ye then,— all good folk, hear the *glad* tale I tell:

mf molto giojoso

Now my wife— loves me well;— meek and mild is she.

cresc.

ff

Look ye now, all good folk, hear the *glad* tale I tell, Now my sweet lit - tle spouse

ff

p accel.

loves and hon-ors me! Liu - li, ai da da!

f

p accel.

f

ff

The Garland Whitsuntide Song

Allegretto con tenerezza

p

1 & 7. Ah, — far — in — the field, Ah, — far — in — the field,
2 & 8. Lo, — be — neath the tree, 'Neath the tree a — tent so white;

p dolce

In — the field a lin - den - tree, — In — the field a lin - den - tree.
There with - in — the — tent, — In — the tent a ta - ble stands.

3 & 9. By — the — ta - ble's side, — By — the ta - ble sits a maid, —
4 & 10. Lo, — she — weaves a crown, — Weaves a — flow - 'ry — cor - o - net; —

legato

mf



She plucks flow - ers gay, — Plucks the flow - ers from the sod.
Bright now gleams the crown, — Glows a pre - cious jew - el there.



5. Who shall wear the crown? Who shall wear the flow - 'ry wreath?
6. No crown waits for him, No, the crown is not for him;
11. Who shall wear the crown? Who shall wear the flow - 'ry wreath?
12. My crown waits for him, Yes, my gar - land waits for him!



Da Capo with all short repeats



Which one shall it be, — Shall the old man wear the crown?
And my ten - der youth, — And my youth is not for him!
Which one shall it be, — Shall my dear one wear the crown?
And my ten - der youth, — Youth and beau - ty wait for him.



Da Capo with all short repeats

The Bells of Novgorod

Andantino quasi allegretto

1. O - ver the town of No - vo - go -

p

This system contains the first vocal line and the first two staves of the piano accompaniment. The vocal line begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes. The piano accompaniment consists of two staves with chords and rhythmic patterns.

rod Loud rang the bells and chimes in praise of God,

This system continues the vocal line and piano accompaniment. The vocal line has a melodic line with eighth and sixteenth notes. The piano accompaniment consists of two staves with chords and rhythmic patterns.

O - ver the town No - vo - go - rod.

ritenuto

a tempo

pp

Fin.

This system contains the final vocal line and piano accompaniment. The vocal line begins with a *ritenuto* marking and ends with a *pp* dynamic. The piano accompaniment consists of two staves with chords and rhythmic patterns. The system concludes with a *Fin.* marking.

2. The bell - ring - er's daugh - ter toll'd the

sfz *Ped.* *sf* *Ped.*

bells, Young Va - si - lis - sa,

sf *Ped.* *sf* *Ped.*

so the sto - ry tells, So the

sf *Ped.* *sf* *Ped.* *sf*

sto - - ry tells.

sf *sf* * *Ped.* * *ppp*

3. Young Mas-ter Lu - ka went in - to town, Ga - bri - el's son, a

mf *mp* *cresc.* *mf*

youth of great re - nown, Lu - ka, the youth

p

of re - nown.

p *pp* *Ped.* *sfz*

p

4. Hear - ing the chimes that fill'd the air,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a dynamic marking of *p* and contains the lyrics "4. Hear - ing the chimes that fill'd the air,". The piano accompaniment includes a right-hand part with a 7-string guitar-like texture and a left-hand part with chords and a bass line. The left-hand part includes dynamic markings *sf* and *ped.* (pedal).

Lo, he be - held the maid - en

The second system continues the vocal line and piano accompaniment. The vocal line contains the lyrics "Lo, he be - held the maid - en". The piano accompaniment maintains the same texture and includes dynamic markings *sf* and *ped.*

won - drous fair, Young Va - si - lis -

The third system continues the vocal line and piano accompaniment. The vocal line contains the lyrics "won - drous fair, Young Va - si - lis -". The piano accompaniment includes dynamic markings *sf* and *ped.*

- sa the fair.

The fourth system concludes the vocal line and piano accompaniment. The vocal line contains the lyrics "- sa the fair.". The piano accompaniment includes dynamic markings *sf* and *ped.*

pp

5. As in a dream he came — a — way: “Moth — er, a won — der — be —

pp

fell thy son — to — day, — Won — der — be — fell — me to —

mf (incalzando)

day. — 6. I saw my bride by Fate's — de — cree,

mf

Slen — der and tall — as an — y birch — en tree, — Tall — as — a —

cresc. *decresc.*

Ad.

a tempo

birch - - - en tree. 7. Crim - son her lips, her

pp

* Ped. *sf* Ped. *sf*

breast— is white, Deep are her glow - ing

sf Ped. *sf* Ped. *sf* Ped.

eyes and black— as night, — Black are— her— eyes—

sf Ped. *sf* Ped. *sf* Ped. *sf*

as night!"

dim. *pp*

The Wedding - Suit

Andantino giojoso

1. Though the house be ver - y small and quaint, —

p

P dolce e sempre con moto

Yet it spark - les bright - ly, brave with paint. — 2. Though the bride - groom be not

mf

mf

ver - y — wise, — Yet his cos - tume daz - zles Ma - sha's eyes.

p

3. For his moth-er dress'd him up so_ fine, So that at his_ wed - ding

p

mf

he would shine; 4. So that Ma-sha's moth-er might be glad, And ap-prove of such a

mf *f*

pp

hand-some lad. 5. Though the_ bride-groom be not ver - y_ wise, -

pp dolcissimo

Yet his cos-tume daz-zles Ma-sha's eyes.

dim. *ppp*

The Bride's Farewell

Allegro

p

1. Ah! Like the green pear-tree that in the gar-
 2. Ah! Fair Ma-sha, I-van's daugh-ter, be-gins

mf >

- den sighs, Thus fair young Ma-sha
 to sob. Vain-ly her fa-ther

mf

sad-ly be-gins to weep.
 tries to con-sole her grief;

3. Ah! Vain - ly her moth - er tries now to com -
leggiere

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a fermata over a whole note, followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo).

- fort her; For

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over a whole note. The piano accompaniment maintains its rhythmic pattern. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo).

now they send her forth to a stran -

The third system shows a change in the piano accompaniment's rhythm to a 6/4 time signature. The vocal line continues with a melodic phrase. Dynamics include *mf* (mezzo-forte).

- ger's house.

morendo *ppp*

The fourth system concludes the piece. The piano accompaniment features a *morendo* (diminuendo) marking and ends with a *ppp* (pianissimo) dynamic. The vocal line ends with a fermata over a whole note.

Riddle - Song

Moderato

mf

Now a ring___ of gold___ do I___ hide, do I___

mf

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a 2/4 time signature and a key signature of three flats (B-flat, E-flat, A-flat). It begins with a mezzo-forte (*mf*) dynamic. The lyrics are "Now a ring___ of gold___ do I___ hide, do I___". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same time signature and key signature. It features a mezzo-forte (*mf*) dynamic and includes various musical notations such as slurs, accents, and wavy lines indicating vibrato or tremolo.

hide; Now a sil - ver dish___ do I___ hide, do I___

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with the lyrics "hide; Now a sil - ver dish___ do I___ hide, do I___". The bottom staff continues the piano accompaniment with similar musical notations as the first system.

Più mosso

p

hide. Find the sil - ver, find the gold, Guess the rid - dle

p

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in treble clef with a 2/4 time signature and a key signature of three flats. It begins with a piano (*p*) dynamic and a *Più mosso* tempo marking. The lyrics are "hide. Find the sil - ver, find the gold, Guess the rid - dle". The bottom staff is a piano accompaniment in grand staff with the same time signature and key signature, also starting with a piano (*p*) dynamic. The music features a variety of notes, rests, and slurs.

Tempo I^o

mf

I have told! Now a string— of pearls— do I— hide,— do— I—

hide; Now a crys - tal cup— do I— hide, do— I—

Più mosso

p

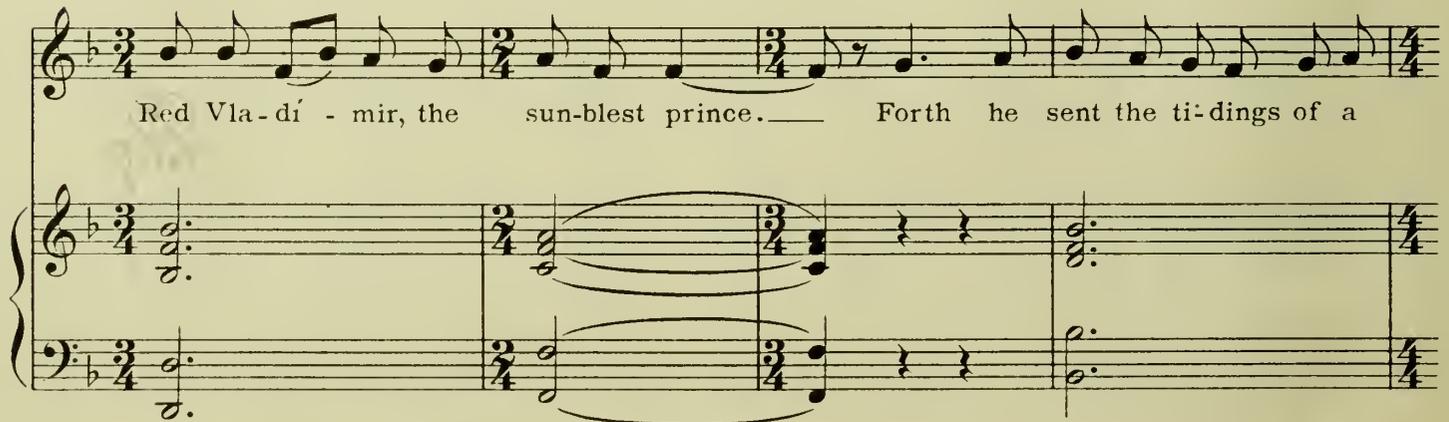
hide. Find the crys - tal, find the pearl, Guess the rid - dle, pret - ty girl!

The Feast of Vladímir

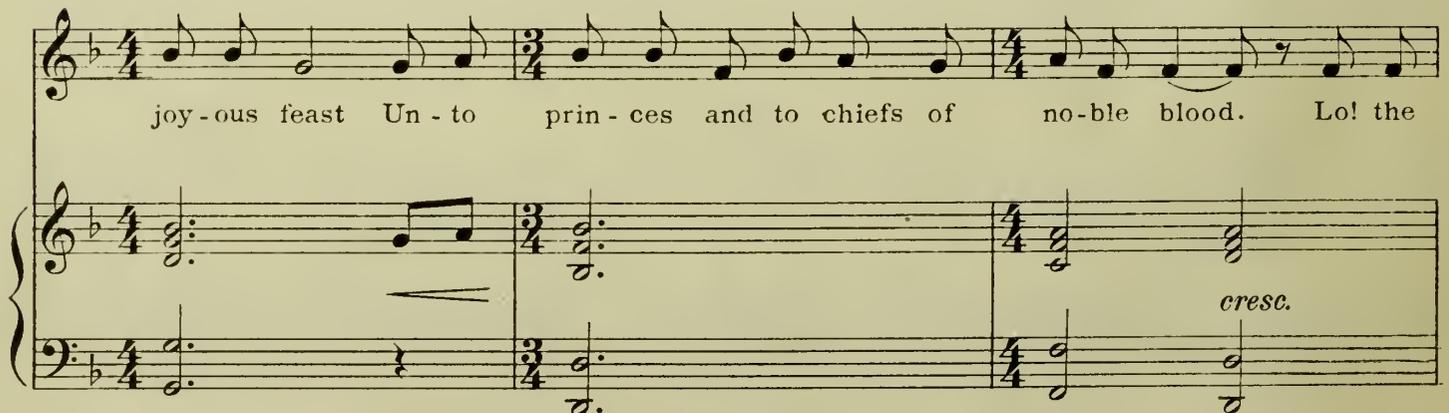
Maestoso, quasi Recitativo

sempre 


Lo! in Ki - ev, the old and might - y town, Reigned the



Red Vla - dí - mir, the sun-blest prince. — Forth he sent the ti-dings of a



joy-ous feast Un - to prin - ces and to chiefs of no-ble blood. Lo! the

cresc.

tall and val - iant cham - pions came from far and near;— Lo! the

mf

bold and proud es - quires as - sem - bled one and all.—— Hi! the

mf *f*

mirth and ca - rous - ing from morn till night As they feast - ed and drank to their

hearts con - tent,— Mak - ing mer - ry as they boast - ed of their might - y deeds.

mf

The Legend of Volgá

Moderato ma non troppo

Old Svya - to - sláv lived for nine - ty years,

Lived nine-ty years, be-fore he came to die. There re-main'd on earth to mourn him one be -

lov - ed child, He, the young Vol - gá Svya-to - slá - vo - vitch.

Tall and strong rose the young Vol - ga', And he grew a - like in wis - dom and

f

ma - gic skill. He could swift - ly change his form and be a

mp

pike up - on the sea; He could make him - self a fal - con, soar - ing

mf

Poco meno mosso

high in the clouds; E'en as a wolf he could roam through the fields.

f *p*

The Legend of Young Nightingale

Allegro non troppo

f

1. What so high, what so bright as the fir - ma - ment? What so

Detailed description: This system contains the first two lines of music. The top staff is a vocal line in treble clef, and the bottom two staves are a piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The lyrics are: "1. What so high, what so bright as the fir - ma - ment? What so

deep, what so blue as the bound-less sea? What so vast, what so

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics: "deep, what so blue as the bound-less sea? What so vast, what so

green as the Rus - sian plain? What so rich, what so smooth as our

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics: "green as the Rus - sian plain? What so rich, what so smooth as our

moth - er stream?
(Dnye - per)

mf dolce

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics: "moth - er stream? (Dnye - per)". The piano accompaniment features a *mf dolce* dynamic marking. The system ends with a double bar line and repeat signs.

Un poco più mosso

p

2. From a - cross the sea and its wa - ters blue, From the

pp

una corda

far - off shore of the o - cean green, From a might - y

cresc.

cresc.

tre corde

Tsar in a dis - tant land Came a fleet of gal - leys a

f

score and ten.

p dolce

Più animato

f

3. Full thir - ty they came, and with oars - men strong, And they gleam'd in the

cresc.

sun with their col - ors bright. At the helm of the "Fal - con"* stood young Sa - la -

cresc.

ff

vyé, He the sing - er of songs, he the Night - in - gale.

ff

mf dolce

p marcato

* The Falcon = the name of the flagship in the legend of Young Nightingale.

Dobrynia Bids His Mother Farewell

Andantino

1. 'Tis not the white birch that bends un - to the earth, —

Not the silk - en grass that sways in the sum - mer breeze. —

2. No! 'Tis young Do - bry - nia be - fore his moth - er bows: —
 3. "For my fate calls me forth on a jour - ney far and wide, —

"Give thy bless - ing, moth - er mine, ere thy son de - parts. —
 Forth I go a - gainst the foe and his ruth - less hordes." —

f *decresc.*

4. "Oh Do - bry - nia Ni - ki - titch, what ti - dings dost thou
 5. "Who will shel - ter thy fair — young wife when thou art

p

bring? — — — — — Who will shield thy moth - er then,
 gone? — — — — — Who will shield thy help - less brood,

mf *decresc.*

left a - lone — in woe? — — — — — 1. — — — — — 2. — — — — —
 lit - tle swans so dear?" — — — — —

p

6. Ev - er thus do we sing of Do - bry - nia young and bold,

mf

So that prin-ces and no-bles and lords may heark-en well,

cresc. *f*

So that chil-dren and lads— and lass-es all may learn,—

So that good and hon-est folk all may

p dolce

know the tale.—

allarg. *pp*

Down on Mother Volga

Adagio *p*

1. Yon - der, down on Moth - er
 2. There the sum - mer wind is
 3. Nought ap - pears up - on the
 4. See its sails so white and
 5. On their heads are caps of

cresc.

f

Vol - ga, Vol - ga, Where she
 play - ing, play - ing, Leap - ing
 wa - ters, wa - ters, Save a
 shin - ing! shin - ing! See its
 vel - vet; vel - vet; Bright their

roll - eth free and bound - less, Ah!
 'mid the crest - ed bil - lows, Ah!
 paint - ed bark that near - eth, Ah!
 oars - men strong and stur - dy, Ah!
 belts of pur - ple leath - er, Ah!

6. At the helm— be - hold the mas - ter; mas - - -
 7. His kaf - tán— is brown and flow - ing; flow - - -
 8. 'Round his neck— a crim - son ker - chief; ker - - -
 9. He, the im - age of his fa - ther, fa - - -
 10. Now the bold— young mas - ter— speak - eth, speak - - -

ter; There he— sits, ar - ray'd in— splen - - - dor, Ah!—
 ing; Grey his— jack - et, laced with sil - - - ver, Ah!—
 chief; Black his— viz - ored cap of— sa - - - ble, Ah!—
 ther, With his— bold and rak - ish— bear - - - ing, Ah!—
 eth, To his— young and brave com - pan - - - ions, Ah!—

11. "Yonder, down on Mother Volga
"Let us swiftly row together! Ah!"
12. "Till we reach the friendly homestead
"Of sweet Helen, Ivan's daughter, Ah!"
13. Yonder, down on Mother Volga,
Swifter now the lads are rowing, Ah!
14. Till they reach the friendly homestead
Of sweet Helen, Ivan's daughter, Ah!
15. Helen meets them in the doorway,
Greets them there and bids them welcome, Ah!
16. "What delight," she says, "to see you!
"Never guessed I such a meeting, Ah!"
17. "Be not angry, guests and comrades,
"That I wear such simple garments, Ah!"
18. "I have but a shift of linen
"Underneath my quilted jacket, Ah!"

ANALYTICAL NOTES TO VOLUME I

- ✓ No. 1. **The Blue Dove** ("Vuietála golubína po dolínnye"). Our version follows the notation as given in Bernard's "Songs of the Russian People" (ed. Jurgenson), Vol. I, No. 8. The first existing notation is found in Ivan Pratch's Collection of Russian Folk-songs (publ. in Petrograd, 1806), Vol. II, Lyric No. 15, where the poem is already given in its entirety, but the tune is slightly different and poorly harmonized. Another variant, with alternating 4-4 and 3-4 measures, as sung in the province (gubérnia) of Nizhni-Novgorod, is contained in Balákireff's "Collection of Russian Folk-songs" (1898).
- No. 2. **The Girl Who Would Not Dance** ("Kak ú náshevo shirókavo dvorá"). The harmonization of the first verse follows the version of Bernard ("Songs of the Russian People," Vol. I, No. 31). The song was first printed in Pratch's Collection (1806) with complete text and almost the same harmonization.
- No. 3. **Ványa** ("Sídyl Ványa na diványe"). The melody and text of this song were noted down by Piotr Ilyitch Tchaikovsky, the celebrated composer, after the singing of a carpenter in the province (gubérnia) of Kieff. N. Rimsky-Korsakoff included it among the 100 songs of his "Collection of Russian Folk-songs," Op. 24 (publ. 1876), Vol. I, No. 14.—The poem is a fragment, its end is unknown. The words are apparently modern, but the melody has all the characteristics of great age. The tune is famous from the fact that Tchaikovsky used it as the theme of the "Andante Cantabile" of his first String-quartet, Op. 11 (in D). Our harmonization follows partly Tchaikovsky, partly Rimsky-Korsakoff.
- No. 4. **The Slain Cossack** ("Ach tui pólie mayó"). Our version is compiled from three different sources:
- (a) Balákireff, "Coll. of Russ. Folk-songs" No. 27, noted down in the province of Nizhni-Nóvgorod, district of Arzamáss.
 - (b) Yevgénia Linióva (Eugenie Lineff), Peasant-Songs of Great Russia, Second Series (Moscow, 1912).—This book contains two complete versions, in the same rhythm and style, with only slight text-variations (examples 18 and 19), recorded by phonograph in the province of Nóvgorod, district of Tcherepovézt, in the two villages of Maláta and Ivánovskoye.
 - (c) Bernard, "Songs of the Russian People," Vol. I, No. 54. Here the melody is entirely different from the above-mentioned sources, but the text is in its most complete form. (A fourth variant, in Liapounóff's "Russian Folk-songs," was not used.) Our arrangement combines Balákireff's melody (verses 1, 2, 5, 6, 9) with Mme. Lineff's (verses 3, 4, 7, 8), while the translation is compiled from Bernard and Balákireff. [A variant of the text, with entirely different melody, is found in Pratch (1806), Vol. II, No. 10, Adagio, 2-4 rhythm.]
- ✓ No. 5. **The Lovesick Maiden** ("Golová-l tui mayá galóvushka"). From Rimsky-Korsakoff's Collection, Vol. I, No. 34b (the text recorded by Andr. N. Engelgardt). Verses 3-7 are free paraphrases by the Editor.—Rimsky-Korsakoff gives in the same collection another musical version sung to a slight variant of the text (No. 34), with a rhythm of 2-4 in periods of six measures.—Text-variants are found in the collections of Russian Folk-songs by M. Stakhóvitch and P. Yakúshkin, respectively.
- ✓ No. 6. **The Gay Bachelor** ("Tchernobróvui, tchernoglázui"). In Bernard's "Songs of the Russian People," Vol. I, No. 37, this song is listed under the heading of "Lyric Songs"; in Dmitri Slaviánsky's "Vjetcherà pyénia" (Evenings of Song), Vol. III, No. 20, where it is found in choral form, it is called a "Khorovód" (Roundelay), sung in the province (gubérnia) of Péntza.
- ✓ No. 7. **Little Yashka** ("Ach úlitzá, úlitzá shirókaya"). The first verse follows Bernard's "Songs of the Russian People," Vol. II, Quick Dance-Songs No. 18; the others are free harmonizations by the Editor.
- ✓ No. 8. **The Jackdaw and the Falcon** ("V'suiróm ború trópina"). From Liádoff's "Collection of 35 Russian Folk-songs," No. 18. Sung in the province of Vladímír, district of Múromsk. A very typical children's song.
- No. 9. **Postillion's Song, or The Village Don Juan** ("Ach po mostú, mostú"). The complete text and the melody in rudimentary form were already printed in 1806 in Iván Pratch's Collection, Vol. II, dance No. 19; reproduced, with a few added *fioreture*, in Bernard, Vol. II, dance No. 14.—This song, together with the one beginning "Vdol po Píterskoi" ("Down Saint Peter's Road," contained in Slaviánsky's "Evenings of Song," Vol. III, No. 17, publ. for America by Ditson), constitute the most typical Russian Postillion-songs (Yamshchtík songs). In Igor Stravinsky's ballet "Petrúshka" both tunes are woven together in an extremely clever manner to illustrate the Postillion's Dance at a village fair (4th tableau).
- No. 10. **The Three Gifts** ("Posmotrítye-ka, dóbrue liúdi). This roundelay (Khorovód), as recorded by Andr. Nikítitch Engelgardt, is contained in Rimsky-Korsakoff's Coll. of Russ. Folk-songs, Vol. II, No. 64, and also appears in a version for mixed chorus in the same composer's "Russ. Folk-songs for Mixed Chorus," Vol. III.
- There exists further a Spring Song (Vesniánka) beginning with the words "Ya poyédu, ya uyédu vo Kitái-gorod guliáti" ("I shall go to the Chinatown-market"), which deals with the same subject with partly identical text, but is sung to a different tune (recorded by A. M. Listopádoff in his MS. collection of folk-songs of the Don River districts, 1902-3). This second tune is here used in the pre-udes and interludes of our harmonization.
- In his excellent book "The Songs of the Russian People" (London, 1872), W. R. S. Ralston gives the following interesting description of the game which accompanies the singing of this song (after Teréshchenko, "Manners and Customs of the Russian People," Petrograd, 1848; Vol. IV, p. 238): "The idea of the despotic power of the husband is expressed strongly in the favourite game of 'A Wife's Love.' A youth and a girl, or more frequently two girls, one of whom wears a man's hat, take their place in the middle of a circle of singers, who begin: 'Wife, I am going to walk through the bazaar: Wife, my wife, hard is thy heart, I will buy thee muslin for a sleeve.' The husband offers his present. At first his wife will not look at it, presently she snatches it from his hand, and flings it on the ground. The chorus sings: 'Good people, only see! She does not love her husband at all! Never agrees with him, never bows down to him, from him turns away!'—The second act is similar to the first. The husband buys his wife a golden ring, but it fares no better than his former present.—Then comes the third and final act, in which the husband cries: 'Wife, I will buy thee a silken whip!' This time when he brings his new offering, she looks upon him affectionately, he gives her a blow with the whip, and she bows low before him and kisses him, while the chorus sings: 'Good people, only see! How well she loves her Lord! Always agrees

with him, bows down to him and gives him kisses." The bazaar alluded to is the ancient Kitái-Gorod, or Chinatown, of Moscow, part of the bazaar outside the Kremlin. It takes its name from Kitáf-gorod in Podolia, the birthplace of Helena, mother of Iván the Terrible.

- No. 11. **The Garland** ("Ai vo pólié lípenjka"). This Roundelay (Khorovód) is first recorded by Pratch (Vol. II, Khor. No. 3), where it is rather clumsily harmonized. The best setting is in Rimsky-Korsakoff's collection, Vol. II, No. 54, referring to Pratch as source. The identical melody and text, but less characteristically harmonized, are in Bernard, Vol. II, Khorovód No. 1.—The finest use of the melody was made by Rimsky-Korsakoff in his opera "Sniegúrotchka," Act I, and especially Act III, where a brilliant choral roundelay is constructed with this theme.—There is further a simple harmonization for mixed chorus in R.-K.'s folksong booklets for chorus, and a setting for women's voices in Gretchanínoff's music to "Sniegúrotchka," Act I, almost identical in all main features.

- ✓ No. 12. **The Bells of Nóvgorod** ("Zvoníli zvoní v Nóvgorodí"). A Wedding-Song, sung on the eve of the wedding-day (diévitchnik), collected between 1810 and 1820 in the province of Orloff, district of Malo-Archángelsk, in the village of Tróitzkoie. The complete text is to be found in Sákharoff's "Tales of the Russian People," Vol. I. The melody is contained in Rimsky-Korsakoff's Coll. (Vol. II, No. 71), with a companion-piece, showing how the same text is sung in the province of Sarátoff to an entirely different tune, with many unusual rhythmic liberties, but less beautiful in melody.

A choral version, apparently derived from Rimsky-Korsakoff's harmonization, was made for mixed voices by A. Nikolsky, a young present-day composer of Moscow.

But the melody has become most famous by the use to which Moussorgsky puts it in his opera "Boris Godunóff," in the tavern-scene of Act II, where the drunken monk Varláam sings the tune (to different words, however). Our version follows R.-K. only in verse 3 and Nikolsky in a few smaller details, but is otherwise independently harmonized.

- No. 13. **The Wedding-Suit** ("Niè tiósan tiérem"). This is also sung on the eve of the wedding. The melody and the first two stanzas of the poem are found in Rimsky-Korsakoff's collection, Vol. II, No. 76. The remainder of the poem was supplied from a setting by M. E. Slavinsky (after A. Rubézt) published 1913 in the "Works of Ethnographical Research" of the Moscow University, Vol. XVIII ("Essays in the Artistic Presentation of Folk-songs"). Slavinsky refers to the province of Nóvgorod as the locality where the tune was collected; his harmonization, however, is less convincing than R.-K.'s, by which the present edition has been inspired.

- ✓ No. 14. **The Bride's Farewell** ("Ach! zelióna grúsha v'sadú shatáetsa"). A typical wedding-eve song from the province of Sarátoff, recorded there by Avgústa Yégorovna Vinográdova. Rimsky-Korsakoff has included it in his collection (Vol. II, No. 75), and also transcribed it for women's chorus (Russ. Folk-songs for Chorus, booklet I). The poem is incomplete, only three stanzas being preserved.

- No. 15. **Riddle-Song [Charm]** ("Uzh ya zóloto khoroniú"). This song represents a type of folk-melody which the Russians call "Sviátotchnuia" or "Podbliúdnuia," that is to say, songs which are sung during Christmas Week after the evening repast of the family. The young members of the household gather around the table and play certain games purporting to divine the future, especially their destined husbands and wives. The verses and melodies used on these occasions are of most ancient tradition; they are called "Gadánia," and date back to heathen times. Ralston gives the following explanation of the "Podbliúdnuia" songs, based on Snegíreff's "Russian Popular Festivals and Superstitious Rites" (Moscow, 1837-39):

"At the Christmas festival a table is covered with cloth, and on it is set a dish or bowl (bliúdo) containing water. The young people drop rings or other trinkets into the dish, which is afterwards covered with a cloth, and then the Podbliúdnuia

Songs commence. At the end of each song one of the trinkets is drawn at random, and its owner deduces an omen from the nature of the words which have just been sung."

Our specimen was collected in the province of Yaroslávl by G. Voroshloff, and harmonized by Rimsky-Korsakoff in his collection (Vol. II, No. 42). The verses in this case are incomplete. In its complete form, the text is given in Pratch's collection of 1806 (Vol. I, Christmas Song No. 1), with a different tune, but almost identical refrain.

- No. 16. **The Feast of Vladímír** ("Kak vo górodié stolno-Kíefskom"). One of the most ancient "Builínui" or "Legends," in which the glorious days of the city of Kieff are chanted, describing the reign of Prince Vladímír, called "The Red Sun" (Krásnoie Sólnuishko), and the famous exploits of his valiant Bogatúfrs (heroes) about A. D. 1050-1100.

This type of rhapsodic singing is now well-nigh extinct, but in the days of Moussorgsky and Rimsky-Korsakoff at least two of these folk-singers (Skazfteli), who knew the old traditions, lived in the northern province of Olónetz (near Lake Oniéga), namely, Románoff and Ryabínin.

Moussorgsky himself wrote down this song from the latter's singing, and as late as 1894 a phonographic record of Ryabínin's song was made and published in the Russian Ethnographical Review, Vol. XXIII.

The harmonization here given is by Rimsky-Korsakoff in Vol. I, No. 1, of his collection. The text is, of course, only the beginning of the very long legend.

- No. 17. **The Legend of Volgá** (O Volgié i Mikúlié). Likewise a Builína of very ancient type, sung by the folk-singer Ryabínin (Lake Oniéga), recorded by M. P. Moussorgsky and harmonized by Rimsky-Korsakoff in his collection (Vol. I, No. 2). The complete text can be found in Hilferding's "Builínui of Lake Oniéga."

The tune is famous, because Moussorgsky embodied it in his opera "Boris Godunóff," in which it is sung during the great folk-scene (Act IV, Tableau I) by the two monks Missail and Varláam, to different words (pages 238-241 of the revised piano-score).

- ✓ No. 18. **The Legend of Young Nightingale** (Salaviéi Budímirovitch). This is one of the old epic poems, belonging to a cycle of sixty-one "Ancient Russian Poems" (Drévníe Rossísiye Stikhí) collected by a certain Kirsha Daníloff towards the middle of the eighteenth century in the province of Perm at the Demídoff mining works (publ. 1818 by Kalaidóvitch). It was harmonized by Rimsky-Korsakoff in his collection (Vol. I, No. 3).

Subsequently R.-K. used the melody with a free paraphrase of the words for the great chorus of his opera "Sadko" (Act II, end of Tableau IV, piano-score Nos. 216-221); in the same opera it recurs in Tableau V (224-229, 233-234) and in the last tableau (Nos. 326 and 330).

[N.B.—The Russian word "Salaviéi" means "Nightingale." The "Falcon" is the name of the ship described in the legend.]

It is interesting to compare with this song the "Builína of Kieff," as given in Slaviánsky's "Evenings of Song" (Vol. III, No. 1), with its rhapsodic introduction (Pripiév) and chorus. Our arrangement is a combination of the various harmonizations by R.-K.

- No. 19. **Dobrynia Bids His Mother Farewell** (Pro Dobruíniu). Dobrynia, son of Nikíta, was one of the Bogatúfrs of Prince Vladímír's time (eleventh century). The text, the first line of which reads "Shto ne biélaya berióza k'zemlié klónítsa," is taken from M. Stachóvitch's "Collection of Russian Folk-songs," publ. 1854, and from Dmitri Slaviánsky's "Evenings of Song," edited after his death by Mme. O. Ch. Slaviánskaya (Vol. III, No. 2). Our harmonization follows, in the first verse, Rimsky-Korsakoff's setting (Collection, Vol. I, No. 6), while the other verses are freely paraphrased.

Balákireff has used the melody at the opening and ending of his "Overture on Three Russian Themes," quoting the first text-line as "Kak niè biéláia berióza v pólié príleglá."

✓ No. 20. **Down on Mother Vólga** (Vniz po mátushkië po Vólgië). The first notation of this famous Vólga Song is found in Iván Pratch's collection of 1806 (Vol. I, lyric song No. 11); the music rather rudimentary, but the poem complete.

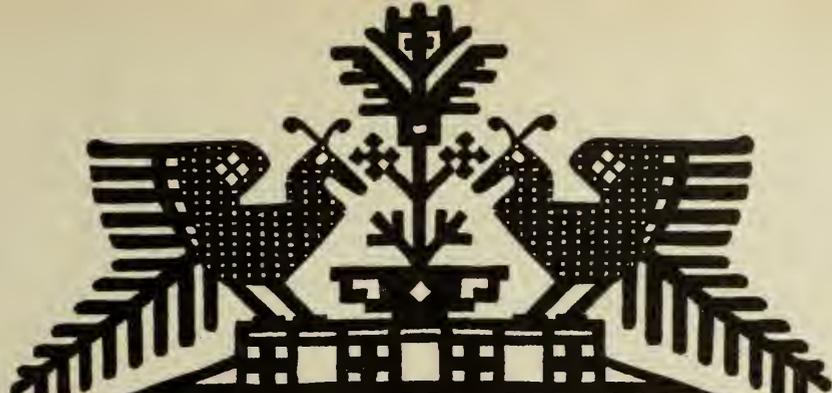
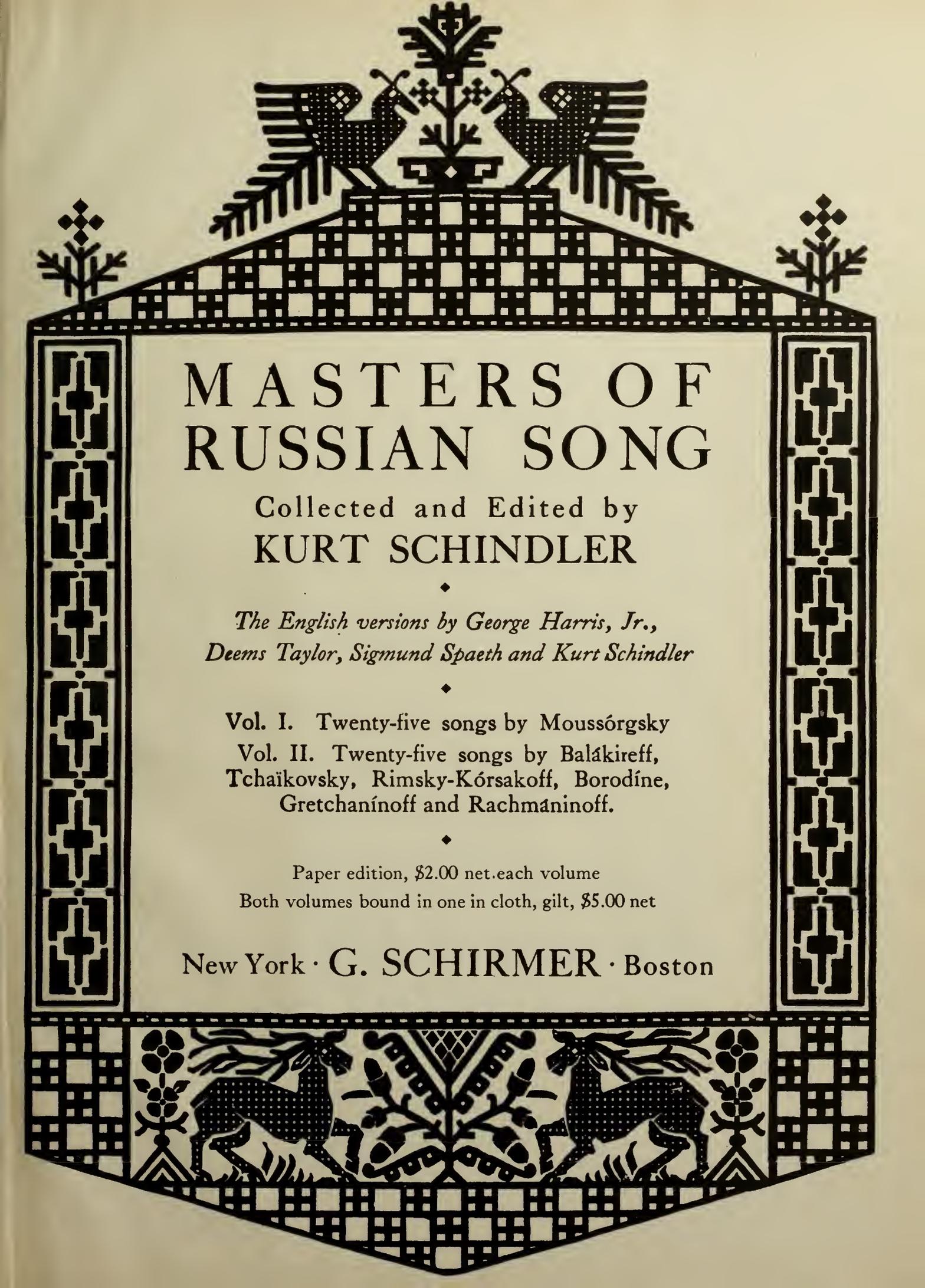
This version is reproduced in Bernard's edition (Vol. I, lyric No. 7). In one case the tempo is marked "Andante," in the other "Andante con moto."

A far more ample harmonization is the one in Slaviánsky's "Evenings of Song" (Vol. IV, No. 10), with a solo tenor as leader, and a four-part chorus. Here the tempo is marked "Very broadly." It is from this version that the Editor prepared his own

choral setting of the work, "The Ballad of the Vólga" (publ. 1915 by Ditson).

Another choral setting for mixed voices is contained in the collection of Russian lyric folk-songs by Lopátin and Prokúnin, very similar in its broad outline, but replacing the minor key of the former by a tendency to a major harmonization.

A simple and straightforward setting of the tune, in the form in which it is most generally known and sung by the Russian people, is found in N. Artémiëff's "Fifty Songs of the Russian People" (publ. by Davingóff), and it is after this example that the present version has been prepared.



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