



تصنيف ایرانی

TWELVE

Persian Folk-Songs

COLLECTED AND ARRANGED

FOR

VOICE AND PIANOFORTE

BY

BLAIR FAIRCHILD.

ENGLISH VERSION OF THE WORDS BY
ALMA STRETTELL.

PRICE FIVE SHILLINGS NET.

LONDON: NOVELLO AND COMPANY, LIMITED
AND
NOVELLO, EWER AND CO., NEW YORK.

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F
Fic

TO MY MOTHER.

NOTE.

I AM only too sensible how little the following folk-songs retain of their original interest and charm in being sung with so Western an instrument as the piano. The melodies themselves were written down as faithfully as possible just as they were sung to me in Persia, and in the accompaniment I have sought to avoid entirely our Western harmonies, of which the East knows nothing. The sounds of the curious Persian violin, the nasal reed and drum, or the more mellow eastern guitar, cannot be reproduced in the least, of course; yet I have tried—I fear with but very slender success—to give some suggestion of the rhythm and characteristic combinations of sound that are so striking in the originals.

But one needs the setting of the Orient to realize what these songs are: the warm, clear Persian night; the lamps and lanterns shining on the glowing colours of native dresses; the surrounding darkness where dusky shadows hover; the strange sounds of music; voices, sometimes so beautiful, rising and falling in persistent monotony—all this is untranslatable, but the impression left on one is so vivid and so full of enchantment that one longs to preserve it in some form.

My warmest thanks are due to Alma Strettell for the admirable English version of the words, and to Victor Beigel for his sympathetic and suggestive criticism.

B. F.

PARIS, 1904.

The following notes for pronunciation are necessary:—

ā is like the a in tall.	q is like a guttural k.
a " " a " ham.	gh " a guttural g.
e " " e " let.	j " our j.
i " " i " him.	g " " g in get.
ī " ee.	ch " " ch.
u " oo.	

The *h* is always distinctly sounded except when at the end of a word.

The *r* is slightly rolled.

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The moon hath no hue like the hues on thy cheek, O my idol!
The moon hath no place— O thou idol of mine!— where thou art;
And I am thy lover, in all the wide world thy true lover,
My head for thy sacrifice yielding, my soul and my heart.
My worship, my wisdom and woe, are thy mighty caresses!
Thy off'ring, thy sacrifice, idol of mine, may I be!
Like thee in the world there is none, through the world let them tell it,
There's none 'mid the daughters of men may be likened to thee!
My soul, my religion— O thou of my heart the beloved
Come, come, thou beloved and beautiful, swiftly to me!

CHEHREH-YI-KHUB-I-TORĀ.

Very slow.

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Very slow.' and the dynamic is 'mf' (mezzo-forte). The piano part includes the instruction 'una corda'. The vocal line features a triplet of eighth notes in the first system and a triplet of quarter notes in the second system. The lyrics are: 'cheh - reh - yi - khub - - i - to -', '- rā māh na-dār - ad, sa-na-mā! māh dar an - jo-man -', and '- at rāh na-dār - ad sa-na-mā! shif - te - at'. The score ends with a 3/4 time signature change and a 'p' (piano) dynamic marking.

cheh - reh - yi - khub - - i - to -

mf

una corda

- rā māh na-dār - ad, sa-na-mā! māh dar an - jo-man -

- at rāh na-dār - ad sa-na-mā! shif - te - at

p

shif - - te - at dar ham - eh ā - lam man - am!

mf ei beh fa - dā - yat, ei beh fa - dā - yat, sar o jān o

del - am! az bas keh nā - ze - nī - nī ā -

-fat - i - aql o dī - nī! *f* sa - daq - at sham! sa - daq -

- at sham! sa-na-mā! mesl-i - to dar ā - lam nīst! gar bo-

ad lib. *p*

- vad, mesl - i - to az nasl - i - ba - nī

ad lib. *p*

rit. ā - dam nīst! *rit.* ei jān - am! ei bab - am!

rit. *rit.*

rit. a - zīz - i - del - am! *p rit.* bī - ā, bī - ā, bī - ā, yār - i - khosh - gel - i - man!

rit. *p rit.*

Run, run to me, run, bring me hither a kiss,
That my heart may know comfort again!
Come, come to me, come, and do somewhat_ that this
Which we know of, be joy to us twain!
Run, run to me, run, and my heart, from thy kiss,
Shall grow clear as the sky after rain.

BODO BODO BODO.

Not too fast.

bo-do bo-do bo-do bu - sī be-deh,

p

p

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a whole rest, followed by a melody in 3/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Dynamics include piano (*p*) and a crescendo leading to a forte (*f*) dynamic.

bu - sī be-deh, del-am ta-sal - lā shed!

Detailed description: This system contains measures 5-8. The vocal line continues the melody, ending with a long note marked 'shed!' and a fermata. The piano accompaniment continues with the eighth-note pattern, featuring some chordal changes in the right hand.

le - ī le-ī le-ī le - - ī!

p

Detailed description: This system contains measures 9-12. The vocal line begins with a long note marked 'le - - ī!' and a fermata. The piano accompaniment continues with the eighth-note pattern, with a piano (*p*) dynamic marking at the start of the system.

le - ī le-ī le-ī le - - ī!

Detailed description: This system contains measures 13-16. The vocal line continues with the long note 'le - - ī!' and a fermata. The piano accompaniment continues with the eighth-note pattern, ending with a fermata on the final measure.

p
bī - ā bī - ā bī - ā kā - rī bo-kon

kā - rī bo-kon yā - ru bā mā yār shed!

p
le - ī le - ī le - ī le - - ī

p
le - - ī!

p

bo-do bo-do bo-do nā - zī bo-kon, nā - zī bo-kon, del-am ho-vei -

p

- dā shed! le - ī le - ī le - ī

p

le - - ī! le - ī le - ī le - ī le - - ī!

p

le - - ī!

I would strike the comb, my soul, through thy hair,
 My soul, through thy hair,
 Ceaselessly, thou most fair!
 Thou makest me mad for love of thee,
 And all men sick like me,
 All men like me
 Mad for love, mad, mad!

Constantly on thy face, O my flower,
 Thy face, O my flower,
 Kisses untold I'd shower!
 Distraught thou wilt drive me utterly,
 All men distraught like me,
 All men like me
 Drunk with love, drunk, drunk!

Ceaselessly, O my soul, I would mark,
 My soul, I would mark
 Thy brows with vasmeh* dark!
 I fear, lest all men endlessly
 Thou'lt drive to weep like me,
 All men like me
 Mad for love, mad, mad!

* A black dye used for the eyebrows.

KHĀHAM KEH BAR ZOLFAT.

Slow.

mf

khā - ham keh bar zolf - - - at,

f *p* *mf*

jān - am! zolf - at, har - dam zan - am shā - neh!

p

tars - am pa - ri - - shān ko - nī ba - - sī,

hā - leh har - ka - - si, mesl - i - man ka -

Meno mosso.

- si di - - vā - neh di - vā - neh di - vā - neh di -

Tempo I^o

- vā - - neh! khā - ham keh

bar ru - - yat, jān - am! ru - - yat,

har - dam zan - am bu - seh! tars - am keh jei -

- hun ko - ni ba - - si, hä - leh har - ka -

- si, mesl - i - man ka - - si! mast -

Meno mosso.

- ān - eh mast - ān - eh mast - ān - eh mast - ān - eh!

Shall I bring thee some beets, my life ?
On thy head bring a second wife?
O my dear, my dearest dear!

Shall I bring thee some fireworks bright ?
A new mattress by thine to-night?
O my dear, my dearest dear!

Shall I bring cigarettes, my heart ?
Shall I bring thee to do thy part ?
O my dear, my dearest dear!

Didst thou see, cigarettes I brought?
Didst thou see that the work is wrought?
O my dear, my dearest dear!

MĪKHĀHĪ LABU?

Slow but gay.

The piano introduction consists of two systems. The first system shows a treble clef staff with a whole rest and a bass clef staff with a whole rest. The second system shows the piano accompaniment starting with a forte (*f*) dynamic. The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment.

The first line of the song features a vocal melody starting with a piano (*p*) dynamic. The lyrics are: *mī-khā-hī la-bu bi-ār-am, sar-at ha-vu bi-*. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

The second line of the song features a vocal melody with dynamics *f* and *p*. The lyrics are: *-ār-am? nā-nā-ī nā-nā-ī nā-nāī! mī-khā-hī mu-shak bi-*. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

- ār - am, qer - i - to do - shak bi - ār - am?

f nā - nā - ī nā - nā - ī nā - nāi!

p mī - khā - hī si - gār bi -

- ār - am, to - rā sar - i - kār bi - ār - am?

nā - nā - ī nā - nā - ī nā - nāī! di - dī keh si - gār ā -

-vord - am, to - rā sar - i - kār ā - vord - am?

nā - nā - ī nā - nā - ī nā - nāī!

p

My love, my love of the silver cheeks,
I have wandered wearily—
Come, come one night upon my breast!
O my soul! how will it be?
Ah, work a cure for my pain at last!
O my soul! how will it be?

Salt of my heart! beloved Queen!
Thou, in the corner of whose eye
A hundred thousand longings lie!
My heart is sore for news of thee,
Look on my sickness— pity me!

DELBARÉ.

Slowly.

p ākh!

del - ba - ré! del - ba - ré sī - mīn o - zār, del - ba -

- ré sī - mīn o - zār, gash - teh am, gash - teh am zār o na -

zār gash-teh am zār o na - zār! yek shab bi - ā - yī

dar bar-am, jān-am! cheh tour mi - shed? bo - ko - nī dar -

- mān - i - dard - am, jān-am! cheh tour mi - shed?

poco più mosso
yār ma - la - kī, nam na - ma - kī! keh dar

poco più mosso

gush - - eh - yi - chashm - - at sad he-zār - ān

Meno mosso.

mosh - tāq! az del - am bī kha-ba - ri, az del -

- am bī kha-ba - ri, kon beh hāl - am na-zā - ri, kon beh

hāl - am na - zā - ri!

If my beloved thou would'st be,
 Then take no journey hence from me,
 But hold me caressed.

And if beside me thou wilt stay,
 Then do thou some sweet thing to day!
 Ah! hold me caressed.

The season has returned of spring;
 Then hold me caressed!
 The perfumed calian* hither bring,
 And hold me caressed.

May I become the sacrifice,
 Love, of thy two gazelle-soft eyes!
 Come, hold me caressed.

If I be slain—thee, love, I bless!
 My life-blood for thy happiness!
 Ah! hold me caressed.

* hubble-bubble

AGAR YĀR-I-MANĪ.

Slowly *p tenderly*

a - gar

yār - ī-man-ī tark az sa-far kon, bā-nu nāz dār!

a - gar to bā man-ī kā - rī di - gar kon,

p

P

bā - nu nāz dār! _____ shud fasl - i - ba - hār, _____

mf

bā - nu nāz dār! _____ qa - li - - ān - rā bi - ār, _____

P

bā - nu nāz dār! _____ beh qor - bān - i - do cheshm -

P

- ān - i - gha - zāl - at, bā - nu nāz _____ dār! _____

mf

a - gar kush - - teh shud - am

mf

p

khun - am ha-lāl - at, bā - nu nāz dār!

p

f

bā - nu nāz dār! a - gar kush - teh shud - am

f

f

khun - am ha-lāl - at, bā - nu nāz dār!

f

Suffer me to unfold to thee the story of my heart;
 From seeing thee it turned to blood, it knew its destiny;
 Alas! but it has turned to blood since far from me thou art!
 Alas! my heart! Alas! my heart! Ah, my heart!

I am thy lover newly come— thou the beloved of me;
 Nay, nay, but thou my healer art and my beloved in one;
 My sickness and healing come, O love, alike from thee!
 Alas for me! Alas for me! Ah me!

Oh, that repentance for these deeds thy cruel heart would move,
 Till thou stretch forth thy hand, and touch my garment, suing for love!
 Till it shall be "Belovèd," thou— and "Lord and Master," I!
 My heart, I die! My heart, I die! I die!

*Thou to my heart the nearest,
 Most beautiful and dearest!*

BĀ TO DEHAM SHARH.

Slowly and tenderly.

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with a whole rest for two measures, followed by the lyrics "bā to deh-am" starting on the third measure. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A piano dynamic marking (*p*) is placed above the vocal line and below the piano accompaniment.

The second system continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes marked with a '3' above the notes. The lyrics are "sharh o keh chun shud del-am:— khun shud o az—". The piano accompaniment continues with similar rhythmic patterns and chords.

The third system concludes the piece. The vocal line features another triplet of eighth notes marked with a '3' above the notes. The lyrics are "dī - deh ra-vān shud del-am;— ā - qe - bat az—". The piano accompaniment maintains the same accompaniment style as the previous systems.

hejr - ī - 'to khun shud del - am! — vā - yi del - am,

vā - yi del - am, vāi del - am! —

tā - zeh ne - gār - ā to ha - bīb - i - man - ī! —

nei to ha - bīb - ī yo ta - bīb - i - man - ī! —

az to ma-raz v'az to mo-dā! vā - yi man!—

vā - yi man o, vā - yi man o, vā - yi man!—

mf
ei keh az in— kard - eh pa - shī -

- mān sha - bī, — tā to ma - rā — dast o beh dā -



- mān sha - bi, tā keh sha - vad yār - - i - to mou -



- lā - yi - man! vā - yi man o, vā - yi man o,



vā - yi man! az - īz - i - del - am, yār - i - khosh - gel - am! az - īz -



- i - del - am, yār - i - khosh - gel - am!_

MOSJDEH BEH BOLBOL DEHĪD.

Send tidings to the nightingale
That spring-time once again has come;
And flowers of ev'ry scent and hue
Together with the thorns have come.
O soul of me! beloved of me!
What shall I do for lack of thee?

A net of evil-fate they weave,
The tresses, dear one, of thy hair;
And sad the lot that he escapes
Who is not drawn within that snare.
O soul of me! beloved of me!
What shall I do, desiring thee?

MOSJDEH BEH BOLBOL DEHĪD.

mp sostenuto

mosj-deh beh bol-bol deh-īd fasl-i-ba-hār ā - ma-deh,

Molto Adagio.

mp

gol bā ham-eh rang o bu ham-rāh - i-khār ā - ma-deh!—

mf

ei jān - am, ei bab - am, mī - khām - at jān - am,

mf

The musical score is written in 3/2 time and consists of three systems. The first system includes a vocal line and piano accompaniment. The vocal line starts with a whole note rest, followed by a melodic phrase. The piano accompaniment features a steady bass line and chords. The second system continues the vocal line and piano accompaniment. The third system shows a change in tempo and dynamics, with a new melodic phrase in the vocal line and piano accompaniment. The score concludes with a double bar line.

cheh sāz - am? sel-sel-eh-yi - mu - yi-dust

hal-qeh-yi-dām-i - ba-lāst, har-keh dar in hal-qeh nīst

fā-req az in mā - je-rāst! ei - jān - am, ei - bab - am,

mī - khām - at jān - am, cheh sāz - am?

MAN AZ GARDESH.

I am drunk with the wine, with the wine of thy wandering glances!
 What wilt thou do for my fever, that thy countenance I may adore?

O beloved! my doctor!

The love of thy face is become my lot and my portion.

Since the time that my heart on thy beauty I bound, O beloved,
 Thou art become even as God. Alas! that I God might adore!

O beloved! my doctor!

The love of thy face is become my food and my portion!

I am drunk with the wine, with the wine of thy wandering glances.
 O God! Thou art witness that God I indeed do adore!

O beloved! my doctor!

The love of thy face is become my life and my portion.

MAN AZ GARDESH.

Rather slow.

mf

man az

mf

gar - desh - i - - chashm - - i - mast - i - - - to mast -

mp

- am! beh tab - am cheh sā - zī - - - keh su - rat

mp

The musical score is written in G major (one sharp) and 3/2 time. It consists of three systems. The first system features a vocal line starting with a rest followed by two notes, and a piano accompaniment of chords. The second system continues the vocal line with a long note and a melodic phrase, accompanied by the piano. The third system concludes the vocal line with a rest and a melodic phrase, also accompanied by the piano. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

pa - rast - am? ei ha - bib - am,

ei ta - bib - am! eshq - i - ru - yat shud na - sib - am!

man az

ān za - mā - nī keh del bar to bast -

- am, to par - var - de - gā - ri — yo man haq —

— pa - rast - am! ei ha - bīb - am, *mf*

ei ta - bīb - am, eshq - i - ru - yat shud na - sīb - am! —

— man az gar - desh - i - - chashm- *mf*

- i - mast - i - - - to mast - am kho - dā -

f - yā! ga - vāh - ī keh man haq pa - rast -

f

- am! *mf* ei ha-bib - am, ei ta bib - am,

eshq-i - ru - yat shud na-sīb - am!

OOF DELAM.

O my heart, O my heart and desire!
For the beauty-spot beneath thy lip my longing is on fire!
O my desire!

If thou wilt come to me, who knows what things may happen yet?
That which is great can grow no less, nor gladness grief beget;
O my desire!

O my heart, O my heart and desire!
For the rose that lies beneath thine eyes my longing is on fire!
O my desire!

OOF DELAM.

Slowly and softly.

P *3* *3*
oof del - am oof del - am

sotto voce

una corda

oof del - am! beh khāl - i - lab - at mā - yel - -

sostenuto *P*
- am, del - am mī - khād! gar bī - ā - yī pish - am

cheh mi - shed? az bu - zur - gi chi - zi kam na - mi -

sostenuto
- shed? del - am mi - khād, del - am mi - khād!

P
oof del - am oof jān - am oof del - am! beh zir - i -

sostenuto
- cheshm - at mā - yel - - - am! del - am mi - khād!

BEH YEK NEGĀH-I-MARHAMAT.

One kindly glance can my soul entrance,
And wholly ravish me;
But the smile that dwells where thy red lip swells,
Only feeds my misery.
Have mercy, mercy, mercy, have mercy upon me.

BEH YEK NEGĀH-I-MARHAMAT.

Sad and slow.

p

beh yek ne - gāh - i -

una corda

- mar - ham - at, beh yek ne - gāh - i - mar - ham - at, del - am ra -

- bu - dī, del - am ra - bu - dī, ze khan - deh hā - yi -

The musical score is written for voice and piano. It consists of three systems of music. The first system shows the vocal line starting with a rest, followed by the lyrics 'beh yek ne - gāh - i -'. The piano accompaniment features a five-note arpeggiated figure in the right hand and a simple harmonic accompaniment in the left hand. The second system continues the vocal line with the lyrics '- mar - ham - at, beh yek ne - gāh - i - mar - ham - at, del - am ra -'. The piano accompaniment continues with similar textures. The third system concludes the vocal line with the lyrics '- bu - dī, del - am ra - bu - dī, ze khan - deh hā - yi -'. The piano accompaniment features a five-note arpeggiated figure in the right hand and a simple harmonic accompaniment in the left hand. The score is in 3/4 time, B-flat major, and includes performance instructions such as 'Sad and slow.', 'p', and 'una corda'.

zīr - i - lab, ze khan - deh hā - yi - zīr - i - lab, gham-am fo -

- zu - dī, gham-am fo - zu - - dī! a-mān a -

- mān a - mān a - mān! a - mān a - mān a - mān a - mān a -

- mān a - mān a - mān a - mān a - mān!

SHĀH DAR SHIKĀR AST.

The Shah has gone to the hunt to-day:
The spring has returned, and the flowers of May:
The shrubs around me with bloom are gay.
O Prince, thou didst well to come at thy lover's call!
Hold fast by thy saddle, dear, lest thou haply fall!

The Shah has gone to the hunt to-day:
The spring has returned, and the flowers of May:
The deer on the mountains are all at play.
O Prince, thou didst well to come at thy lover's call!
Hold fast by thy saddle, dear, lest thou haply fall!

SHĀH DAR SHIKĀR AST.

mf

shāh dar shi-kār ast,

marcato *mf*

V. Solo.

Detailed description: This system contains the first line of music. The vocal line is in treble clef, key of B-flat major, and 5/4 time. It begins with a whole rest for two measures, followed by a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment is in bass clef, starting with a half note G2, a half note Bb2, and a half note D3. The piano part features a series of chords in the right hand and single notes in the left hand, with a 'V. Solo.' marking.

hoi, hoi! fasl-i - ba - hār ast, hoi, hoi! gol dar ke-nār ast,

V. Solo.

Detailed description: This system contains the second line of music. The vocal line continues with 'hoi, hoi!' (half note G4, quarter note A4), 'fasl-i - ba - hār ast,' (quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4), 'hoi, hoi!' (half note G4, quarter note A4), and 'gol dar ke-nār ast,' (quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4). The piano accompaniment continues with similar chords and notes.

hoi, hoi! shāz-deh jān, khub ker - dī raf-tī! qāch-i - zīn bi -

f

V. Solo.

Detailed description: This system contains the third line of music. The vocal line begins with 'hoi, hoi!' (half note G4, quarter note A4), followed by 'shāz-deh jān,' (quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4), 'khub ker - dī raf-tī!' (quarter note G4, quarter note F4, quarter note E4, quarter note D4), and 'qāch-i - zīn bi -' (quarter note C4, quarter note B3, quarter note A3, quarter note G3). The piano accompaniment continues with similar chords and notes, including a 'V. Solo.' marking.

mf

gīr na - yāf - tī! shāh dar shi-kār ast,

hoi, hoi! fasl - i - ba - hār ast, hoi, hoi!

f

ä - hu qe - tār ast, hoi, hoi! shāz-deh jān! khub

f

ker - dī raf-tī! qāch - i - zīn bi - gīr na - yāf - tī!