



FOLK SONGS
OF RUSSIA
IN CHORAL SETTINGS
BY KURT SCHINDLER

THREE MELODIES

From Operas by
RIMSKY-KORSAKOFF

Transcribed for
Chorus of Mixed Voices
a cappella

No. 6666

AMONGST THE BERRIES
Roundelay

From the Opera "Pskovitiánka"

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No. 6667

FAREWELL, CARNIVAL!
Villagers' Procession

From the Opera "Snyegóurotchka"

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No. 6668

THE SPELL OF THE FOREST
From the Opera "Pskovitiánka"

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FAREWELL, CARNIVAL.

(Proshchtcháï, Máslyanitza) Villagers' Procession.

In the white of the dawn the cock was crowing:
"Spring is come; Winter's going."

Farewell, farewell, fare thee well, Carnival!

Thou hast given us our meed of pleasure,
Food and drink without measure.

Farewell, farewell, fare thee well, Carnival!

Oh, the feasting, the freedom that are no more!
Oh, the mead and the wine flowing o'er!

Farewell, farewell, fare thee well, Carnival!

So we came once more for to greet thee,
Little strawman, ho!—in thy coat of tow!

Farewell, farewell, fare thee well, Carnival!

And with dance and song did we meet thee,
On a sledge of oak did we seat thee.

Farewell, farewell, fare thee well, Carnival!

In the deep of the wood we place thee,
Where the eye cannot trace thee.

Farewell, farewell, fare thee well, Carnival!
Oh! Beloved Carnival! Oh!

Oh! how great was our joy when we welcomed
thee here!

Oh! how deep is our grief when no more thou
art near!

Do not leave us, stay with us longer!

Just remain for three little holidays,

Just remain for two little holidays,

One day of jollity,—one little holiday!

Oh! Beloved Carnival! Oh!

Oh! Farewell, beloved time of cheer;

We'll meet again another year.

Farewell, farewell, fare thee well, Carnival!

Oh! Beloved Carnival! Oh!

Though we wait a year,—we'll have no fear,
For Carnival will again be here!

Farewell, farewell, fare thee well, Carnival!

English version by Kurt Schindler.

This chorus is taken from the Prologue of Rimsky-Kórsakoff's opera "Snyegoúrotchka" (Little Snowflake), where it is sung to orchestral accompaniment. The task of the arranger has been to transfer all of the harmonic and polyphonic web from out of the orchestration into the choral structure, which thus became much more complex and rich, but never oversteps the indications given in Rimsky-Kórsakoff's score.—Therefore it will be feasible—if circumstances permit—to render this new choral setting to the accompaniment of the original orchestration (provided the 86 bars of Recitative are cut, where indicated on p. 12).

"Máslyanitza" or 'Butter-week' is the Russian name for the last week before Lent. As the use of butter and milk are strictly forbidden during Lent (everything being cooked in oil), this preceding week is one of great feasting, and butter and milk are used in profusion. The peasant rites attending the end of 'Máslyanitza,' of which the song given here is a specimen, date back in their origin to ancient pagan times, and are in reality symbolic rites describing the approach of Spring. When Christianity was introduced in Russia, the Church found that certain festivals, which the people had observed from time immemorial, occurred during the Lenten season. As the Clergy objected to this, but were not powerful enough utterly to abolish the feasts, they transferred them to the week preceding Lent, answering to the Carnival of Western Europe.

"In some parts of Russia a large sledge, drawn by twelve horses, is driven about at this time, followed by other sledges containing singers and musicians. On the principal sledge is placed a pillar with a wheel on the top, and on the wheel sits a man dressed in a peculiar style, with bells and cymbals attached to his clothes, and holding in his hands bread and a bottle of spirits. He probably represents the Sun, of which the wheel was so well-known an emblem, and he seems to be a male counterpart of the girl who, as the representative of Kolyáda, used to be driven about in a similar manner on the days immediately following the winter solstice.

"In other parts of Russia the end or death of winter is celebrated on the last day of the 'Butter-week' by the burning of the 'Straw Mujik'—a heap of straw to which each of the participators in the ceremony contributes his portion. Similar customs prevail in Bulgaria, in Little Russia, in Poland and in the Slavonic countries, even among the Vends in Germany."—(Ralston, *Songs of the Russian People*, London, 1872.)

In connection with this it is interesting to note, that an identical ceremony exists in France, in Southern Provence, where at the end of Carnival a straw-man, called "Caramantran," is carried around in procession, and grotesquely humorous songs are sung at his mock-funeral.

The prologue of Rimsky-Kórsakoff's fairy opera, "Snyegoúrotchka," shows the departing of winter, and Little Snowflake's desire to join the God of Spring, the Shepherd Lehl.—So this villagers' procession is very appropriately woven in, to give the necessary local color. Its melodies are *not* of Rimsky's invention, but are taken from folksongs, which he had collected. In fact, we find the second of the tunes literally quoted in Rimsky's own collection of Russian Folksongs (p. 24, Volume II, No. 46), where he says that he heard it near Smolensk. This is the reason why the editor felt himself justified in including it under the caption of "Russian Folksongs." K. S.

Farewell, Carnival!

(Villagers' Procession during the Russian Butter-Week)

"Proshtcháï Máslyanitzá"

English version
after the original of Ostrovsky by
Kurt Schindler

After a scene from
Rimsky-Korsakoff's opera
"Snyegoúrotchka"
Set for Unaccompanied
eight-part Mixed Chorus by
Kurt Schindler

Allegro con brio (♩ = 138)

Soprano
In the white of the dawn the cock was crow - ing: "Spring is

Alto
Hi! o! ho!

Tenor
In the white of the dawn the cock was crow - ing: "Spring is

Bass
Hi! o! ho!

Piano
(ad lib.)

Allegro con brio (♩ = 138)

come, Win-ter's go - ing." Fare - well, fare - well, fare thee well, Car-ni - fare thee well,

Spring is come! Fare - well, fare - well, fare - well, Car-ni - fare thee well,

come, Win-ter's go - ing." Fare - well, fare - well, fare - well, Car-ni - fare thee well,

Spring is come! Fare - well, fare - well, fare - well, Car-ni -

val! Fare - well, fare - well, fare thee well, Car-ni - val! Thou hast giv - en us our
fare thee well, Car-ni - val! Thou gav - est
val! Fare - well, fare - well, fare - well, Car-ni - val! Ah!
farethee well, Car-ni - val!
val! Fare - well, fare - well, fare - well, Car-ni - val! Thou gav - est
fare thee well, Car-ni - val! Thou gav - est
val! Fare - well, fare - well, fare - well, Car-ni - val! Thou gav - est

meed of pleas - ure, Food and drink with-out meas - ure. Fare - well, fare -
meed of pleas - ure, and with-out meas - ure. Fare - well, fare -
Ah! Fare - well, fare -
meed of pleas - ure, and with-out meas - ure. Fare - well, fare -
meed of pleas - ure, and with-out meas - ure. Fare - well, fare -

*) For the rendering of this passage it is of great importance, that one half of the chorus should sing short staccato notes, while the remaining half sings legato, as indicated by the eighth- and quarter-notes respectively.

well, fare thee well, Car-ni - val! Fare - well, fare - well, fare thee well, Car-ni-
 well, fare thee well, fare thee well, fare thee well,

well, fare - well, Car-ni - val! Fare - well, fare - well, fare - well, Car-ni-
 fare thee well, fare thee well,

well, fare - well, Car-ni - val! Fare - well, fare - well, fare - well, Car-ni-
 fare thee well, fare thee well,

well, fare - well, Car-ni - val! Fare - well, fare - well, fare - well, Car-ni-

Oh, the joys are past!

val! Oh, the feast - ing is no more! No more

val! Oh, the feast - ing is no more! No more

val! Oh, the feast - ing, the free - dom, that are no more! Oh, the

val! Oh, the feast - ing, the free - dom, that are no more! Oh, the

8.....

wine!

wine is flow - ing o'er! Fare - well, fare - well, fare thee
 wine is flow - ing o'er! Fare - well, fare - well, fare thee
 O Car - ni - val!

mead and the wine flow - ing o'er! Fare thee well, O fare thee
 mead and the wine flow - ing o'er!

well, Car - ni - val! Fare - well, fare - well, fare thee well, Car - ni -
 well, Car - ni - val! Fare - well, fare - well, fare thee well, Car - ni -
 O Car - ni - val! O Car - ni - val! O Car - ni -
 well! O fare thee well! O fare thee well!

p
stacc.
stacc.
p leggiero

mf
val! Sowe came once more for to greet thee, Little

mf
val! Sowe came once more for to greet thee, Little

mf
val! Sowe came once more to greet thee, Sowe came once more to greet thee, Little

mf
Sowe came once more for to greet thee, Little

mf
Sowe came once more for to greet thee, Little

straw - man, ho! in thy coat of tow!

mp espress.
straw - man, ho! in thy coat of tow! Fare -

straw-man, hal-lo ho! in thy coat, thy coat of tow! Fare thee

pp
straw - man, ho! in thy coat of tow! Fare thee

leggiero
straw - man, ho! in thy coat of tow! Fare -

p

And with
 well, fare - well, fare thee well, Car-ni - val! And with
 well, O fare thee well, O Car-ni - val! And with
 O fare thee well, O Car-ni - val! Lju - li,
 well, fare thee well, fare thee well,
 well, fare - well, fare thee well, Car-ni - val! And with

dance and song did we meet — thee, lju-li, lju-li, lju-li,
 danc-ing and with sing-ing did we meet thee, On a sledge of
 dance and song did we meet — thee,
 lju - li, lju - li, lju - li, lju - li, lju-li, lju-li, lju-li, lju-li,
 dance and song did we meet — thee, On a sledge of

hi! — lju-li, lju-li, lju-li, hi!

Fare thee well, O fare thee well, O fare thee

oak did we seat — thee! Fare - well, fare - well, fare thee

lju - li, lju - li, lju-li, lju-li, hi! Fare - well, fare - well, fare thee

oak did we seat — thee!

mf espress.

p

In the deep of the wood we — place thee, Where the

well, O Car-ni - val! *ff* **all**

well, — Car-ni - val! In the deep of the wood we place thee, Where the

well, — Car-ni - val! In the deep of the wood we place thee, Where the

well, Car-ni - val! Fare - well, —

Ah! — Ah! — Fare -

ff

ff

ff

ff

v

eye can-not trace — thee; Fare - well, fare - well, fare thee
 eye can-not trace — thee; Fare - well, fare - well, fare thee
 eye can-not trace — thee; Fare thee well, O fare - well, fare thee
 Car - ni - val, fare - well!
 - - - - well! Fare thee

decresc.

well, Car-ni - val! Fare - well, fare - well, fare thee well, Car-ni-
 well, Car-ni - val! Fare thee well, fare - well, fare thee well, O Car-ni-
 well, O Car-ni - val! Fare - well, O fare - well, O fare thee well, Car-ni-
 well! ——— Fare - well, fare - well, fare thee well, Car-ni-

mf *mf* *mf* *mf*

II^o *II^o* *II^o*

decresc. *decresc.* *decresc.*

Allegro pesante (♩ = 126)

Hi! Hi!

val!
val!

val! Be - lov - ed Car - ni - val! Ah! be - lov - ed

val!
Hi! Hi!

val! Be - lov - ed Car - ni - val! Ah! be - lov - ed

Allegro pesante (♩ = 126)

sfz *mf*

Ah!

Hi! Hi! Hi!

Car - ni - val! Ah!

mf Hi! Hi! Hi! (I^o hum) (I^o sing)

Car - ni - val! Ah!

vallé vallé vallé

Allegro vivace (♩ = 69)

f > *mf*

Oh! — how great was our joy when we wel-comed thee here!

f > *mf*

Oh! — how great was our joy when we wel-comed thee here!

(I^o hum) *f*

(II^o sing) *p* Oh!

p Oh!

Allegro vivace (♩ = 69)

p *f* — *mf*

f > *mf*

Ah! — how deep is our grief when no more thou art near! —

f > *mf*

Ah! — how deep is our grief when no more thou art near! —

f

Ah!

f

Ah!

f — *mf* *f* dim.

Allegro (♩ = 126)

All
pp
Do not leave us, stay with us long-er! Just re - main for

All
pp
Do not leave us, stay with us long-er! Just re - main for

All
pp
Do not leave us, stay with us long-er! Just re - main for
Do not leave us, stay with us long-er! Just re - main for

pp
pp
Ah! Ah!

Allegro (♩ = 126)

pp

pp *cresc.*
three lit-tle hol-i-days! Just re - main for two lit-tle hol-i-days!

pp *cresc.*
three lit-tle hol-i-days! Just re - main for two lit-tle hol-i-days!

pp *cresc.*
three lit-tle hol-i-days! Just re - main for two lit-tle hol-i-days!
three lit-tle hol-i-days! Just re - main for two lit-tle hol-i-days!

pp *cresc.*
Ah!

tr
pp *cresc.*

mf *cresc.* *f* >

One day of jol-li-ty, one lit-tle hol-i-day! Ah!

mf *cresc.* *f* >

One day of jol-li-ty, one lit-tle hol-i-day! Ah!

mf *cresc.* *f*

One day of jol-li-ty, one lit-tle hol-i-day! Hi! be -

mf *cresc.* *f*

Ah Hi! be -

tr *cresc.* *f*

f Ah!

Ah!

f Ah!

Ah!

lov-èd Car-ni-vall! Ah!

Ah!

lov-èd Car-ni-vall! Ah!

tr *

*) At this point a cut of 86 bars has been made in the original score of the opera, for concert performance.

Allegro vivace (♩ = 69)

Oh! Fare - well, be - lov - ed time of cheer, We'll

Oh! Fare - well, be - lov - ed time of cheer, We'll

io hum
Oh!

Oh!

Allegro vivace (♩ = 69)

Allegro con brio (♩ = 138)

meet a - gain an - oth - er year. Fare - well, fare - well, farethee

meet a - gain an - oth - er year. Fare - well, fare - well, farethee

Oh!

Oh!

Fare - well, fare - well, farethee

Oh!

Allegro con brio (♩ = 138)

well, Car-ni - val! Fare - well, fare - well, fare thee well, Car-ni -

well, Car-ni - val! Fare - well, fare - well, fare thee well, Car-ni -

Oh!

well, Car-ni - val! Fare - well, fare - well, fare thee well, Car-ni -

Oh!

Pesante (♩ = 126)

val!

val!

hum

f

Oh!

Oh!

val!

p

Oh! Be - lov - èd Car-ni - - val! Oh!

Pesante (♩ = 126)

p

Allegro vivace (♩ = 69)

Though _____ we _____ wait a year, we'll _____

Though _____ we _____ wait a year, we'll _____

The first system consists of two vocal staves and two piano accompaniment staves. The vocal staves have lyrics: "Though _____ we _____ wait a year, we'll _____". The piano accompaniment features a bass line with long, sustained notes and a treble line with chords and melodic fragments. Dynamics include *f* and *p*.

Allegro vivace (♩ = 69)

The second system consists of two piano accompaniment staves. The bass line continues with long, sustained notes, and the treble line features chords and melodic fragments. Dynamics include *f* and *p*.

have no fear, For_ Car - ni - val will a - gain be

have no fear, For_ Car - ni - val will a - gain be

The third system consists of two vocal staves and two piano accompaniment staves. The vocal staves have lyrics: "have no fear, For_ Car - ni - val will a - gain be". The piano accompaniment features a bass line with long, sustained notes and a treble line with chords and melodic fragments. Dynamics include *f* and *p*.

The fourth system consists of two piano accompaniment staves. The bass line continues with long, sustained notes, and the treble line features chords and melodic fragments. Dynamics include *f* and *p*.



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By KURT SCHINDLER

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