



FOLK SONGS  
OF RUSSIA  
IN CHORAL SETTINGS  
BY KURT SCHINDLER

No. 6691

VASILISSA THE FAIR

or

*The Prince and the Maiden*

(Musical Fairy Tale)

A Garland of Ukrainian Folk-Melodies  
transcribed for  
Eight-Part Chorus of Mixed Voices  
a cappella  
With Soprano Solo

By

KURT SCHINDLER

Op. 16, No. 1



Price, 25 cents net

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# VASILISSA THE FAIR or THE PRINCE AND THE MAIDEN

Poem by Kurt Schindler and Deems Taylor, founded upon a Russian legend.

## I

Lo! afar a distant host  
Neareth now the city walls.  
See the gleam of lances!  
Hark the neigh of horses!  
Folk and gentry, hither hasten,  
Open wide the gates!

All hail! the prince in youthful splendor  
Enters the portals hallowed of old.  
Far hath he journeyed, hither he cometh  
Seeking the princess that dreams foretold.  
Now in the market-place  
Gathers the mighty train.  
Proudly the king's son proclaimeth:

"Hi! my boyárs, go forth through the city;  
Summon ye here all the maidens!  
Valiant boyárs, go forth through the city;  
Summon ye here all the maidens!"

Vasilissa, young and fair,  
Crowned with braids of golden hair,  
By her window, unaware,  
Weaves from early dawn till night;  
Ne'er was cloth so fine and white!

"Maidens, hear the prince's call!  
Hither hasten, one and all.  
Vasilissa! hide not thy pretty face;  
Come and greet the prince in the market-place!  
Hurry, hurry, pretty maiden,  
Hurry, hurry, Vasilissa,  
Hasten now to greet the prince!"

Now upon her snow-white hand  
Places he a ring of gold.  
See her crown that glistens!  
Mark her robe of purple!  
All the bells are gayly ringing,  
Chiming in her praise!

Four Ukrainian (or Little-Russian) Melodies are united in this choral ballad, which describes one of the most beautiful Russian fairy tales, the story of "Vasilissa Prekrásnaja." To explain how the idea of this application of folksong to tell a coherent ballad, was conceived, the arranger thus briefly tells the story of its origin:

"In July, 1916, I spent my days looking over the vast collections of Ukrainian folk-tunes, which I had brought back from my trip to Russia. One of them, a mimic roundelay called the *Tánok Korolyá* (the King's Dance), appealed to me very strongly for its majestic beginning and its dainty, plaintive middle section. It belonged to the type of songs that are sung by the peasants (or by children) with accompanying dance and pantomime. The story tells of a king who approaches a city, who calls all the maidens of the town before him and desires to kiss the prettiest one. Then one of the little girls says timidly: "I walk alone, to the well I go, but I am afraid," and the chorus asks: "Of whom are you so afraid?" She, again: "Of the King, of the King!" And the chorus tells her gaily: "The King is not at home, only the Queen is there, so open the doors quickly!" As it happened, I read just during those days the fairy tale of the prince who went out to seek the girl of his dreams and found her in little modest Vasilissa, who spun the finest yarn and wove the whitest linen ever seen. There seemed to be a secret relation between the song and the story,—both the pompous arrival of the prince and the timid and coy portrayal of Vasilissa appearing to be mirrored in the folk-melody. It was a comparatively easy task to join to these some other Ukrainian folksongs in order to fill in the missing links in the story—the martial melody for the sending out of the Boyárs (noble guard), the short invocations of the chorus—and to compose a brief Finale, describing the pomp and circumstance of the betrothal. Only the poem was as yet missing, but with the collaboration of my literary friend Deems Taylor, the verses were quickly supplied, and the result of it is now humbly offered to the critical public of America."

K. S.

## II

Now upon the market-place  
Stands the prince, in splendor clad.  
See his crown that glistens!  
Mark his robe of purple!  
Folk and gentry bow before him,  
Chanting in his praise!

Behold, a train of maidens cometh;  
Rich their attire, and heavy with gold.  
Vain are their glances, vain is their beauty:  
None is the bride that the dream foretold.

Gazing at every maid,  
Seeking the promised bride,  
Sternly the king's son proclaimeth:

"Go, ye boyárs! Now search ye the city;  
Find me the fairest of maidens!  
Valiant boyárs, go forth in the by-ways;  
Seek ye the fairest of maidens!"

Vasilissa, young and fair,  
Entered then the market square,  
Saw the prince who waited there,  
Laid her cloth, so white and neat,  
Shyly, at the prince's feet.

"Raise thee, maid with hair of gold.  
Hail thee, princess dream-foretold!  
Thank thee for the gift of thy wondrous cloth.  
Fairest one! To thee do I give my troth."  
Vasilissa, happy maiden,  
Vasilissa, little princess,  
Hail thee, Vasilissa fair!

## III

No words may describe, no songs may recount  
The splendor, the mirth, and the laughter.  
Loud rang the town with songs and rejoicings;  
Happy they lived, ever after!

*Dedicated to my wife*  
**Vasilissa the Fair**  
or  
**The Prince and the Maiden**

Ballad for Unaccompanied Mixed Chorus  
With a Solo Soprano

Poem by Kurt Schindler and Deems Taylor  
Founded upon a Russian legend

Musical setting with free use of  
four Ukrainian folk-melodies by  
Kurt Schindler, Op. 16, No. 1

*Allegro moderato (well accentuated)*

Soprano

Alto

Tenor

Bass

Piano (Only for rehearsal)

Lo! a-far a dis-tant host

Lo! a-far a dis-tant host

Lo! a-far a dis-tant host Near-eth now the cit-y walls.

Lo! Near-eth now the cit-y walls.

Lo! Near-eth now the cit-y walls.

Lo! a-far a dis-tant host Near-eth now the cit-y walls.

Lo! Near-eth now the cit-y walls.

Lo! Near-eth now the cit-y walls.

Lo! a-far a dis-tant host Near-eth now the cit-y walls.

Lo! Near-eth now the cit-y walls.

*Allegro moderato (well accentuated)*

*cresc.*

Near-eth now the cit-y walls.

Near-eth now the cit-y walls.

Lo! a-far a dis-tant host Near-eth now the cit-y walls.

Lo! Near-eth now the cit-y walls.

Lo! Near-eth now the cit-y walls.

*cresc.*

See the gleam of lanc - es! Hark the neigh of hors - es!

See the gleam of lanc - es! Hark the neigh of hors - es!

See the gleam of lanc - es! Hark the neigh of hors - es!

See! Hark!

*mf* *f marcato*

*mf* *cresc.*

Folk and gen - try, hith - er has - ten, O - pen wide the gates! All

Folk and gen - try, hith - er has - ten, O - pen wide the gates! All

Folk and gen - try, hith - er has - ten, O - pen wide the gates! All

O - pen the gates! All

O - pen the gates! All

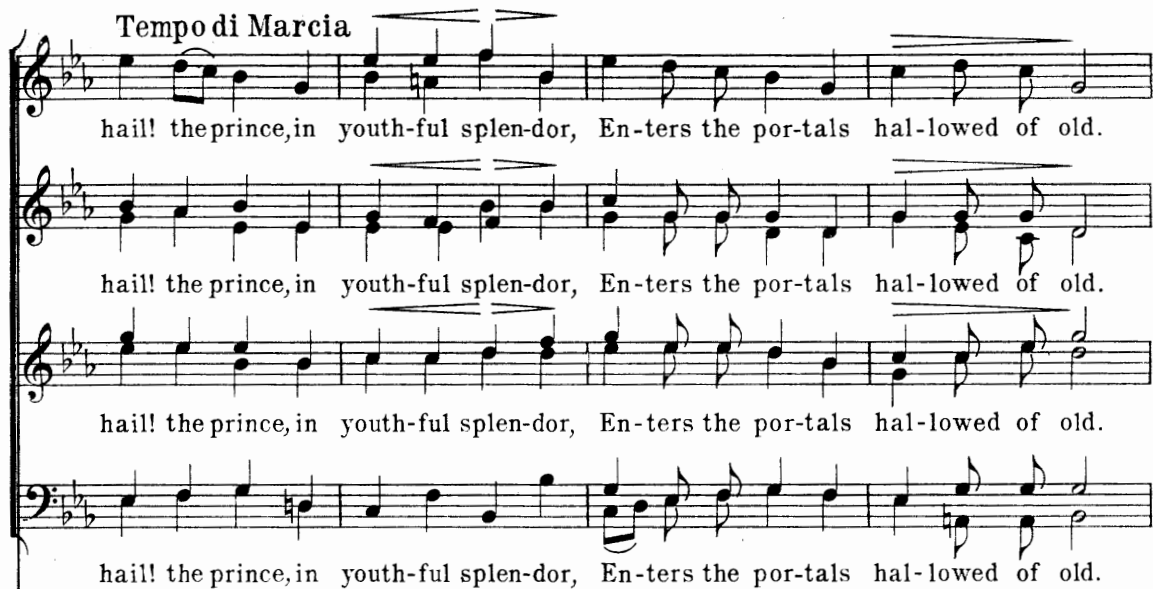
*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

## Tempo di Marcia



hail! the prince, in youth-ful splen-dor, En-ters the por-tals hal-lowed of old.

hail! the prince, in youth-ful splen-dor, En-ters the por-tals hal-lowed of old.

hail! the prince, in youth-ful splen-dor, En-ters the por-tals hal-lowed of old.

hail! the prince, in youth-ful splen-dor, En-ters the por-tals hal-lowed of old.

## Tempo di Marcia




*p dolce*  
Seek-ing the prin-cess that dreams fore-told.

**Hum** *p dolce*  
Seek-ing the prin-cess that dreams fore-told.

*mf* *p dolce*  
Far hath he journeyed, hith-er he com-eth, Seek-ing the prin-cess that dreams fore-told.

*mf* *p dolce*  
Far he journeyed, here he com-eth, Seek-ing the prin-cess that dreams fore-told.

*f* *mf* *p dolce*

## Più agitato

Now in the mar - ket - place Gath - ers the might - y train.  
 Now in the mar - ket - place is gath - er'd the might - y train.  
 Now up - on the mar - ket - place is gath - er'd all the might - y train.

## Più agitato

"Hi! my<sup>\*)</sup> bo - yars, go  
 "Hi! my<sup>\*)</sup> bo - yars, go  
 Proud - ly the king's son pro - claim - eth: — "Hi! my<sup>\*)</sup> bo - yars, go  
 Proud - ly then the king's son pro - claim - eth: — "Hi! my<sup>\*)</sup> bo - yars, go

\*) The Boyars are the courtiers or lords of mediæval Russia

forth thro' the cit - y, Sum-mon ye here all the maid - ens!"

forth thro' the cit - y, Sum-mon ye here all the maid - ens!"

forth thro' the cit - y, Sum-mon ye here all the maid - ens!"

forth thro' the cit - y, Sum - mon here the maid - ens!"

Val-iant bo-yars, go forth thro' the cit - y; Sum-mon ye here all the maid - ens!"

Sum-mon ye here all the maid - ens!"

Val-iant bo-yars, go forth thro' the cit - y; Sum - mon here the maid - ens!"

## Andantino dolcissimo

\*) *mp* Soprano Solo

Va-si-lis-sa, young and fair, Crowned with braids of gold-en hair, By her win-dow

Hum

Hum

Hum

Hum

## Andantino dolcissimo

*pp*

Chime (*ad lib.*) in High B $\flat$

un-a-ware, Weaves from ear - ly dawn till night; Ne'er was cloth so fine and white!

\*The soloist should have a light, ringing, bell-like voice, enabling her to sing her two passages softly, yet very distinctly.



## Vivo (a tre battute)

Maid-ens, hear the princ-ès call! Hith-er has - ten, one and all! Va-si-lis-sa!

Maid-ens, hear princ-ès call! Hith-er haste! one and all! Va-si-lis-sa!

Maid-ens, hear princ-ès call! Hith-er haste! one and all! Va-si-lis-sa!

Maid-ens, hear princ-ès call! Hith-er haste! one and all! Va-si-lis-sa!

Vivo (a tre battute)

*mf*

hide not thy pret-ty face! Come and greet the prince in the mar-ket-place!

hide not thy pret-ty face! Come and greet the prince in the mar-ket-place!

hide not thy pret-ty face! Come and greet the prince in the mar-ket-place!

hide not thy pret-ty face! Come and greet the prince in the mar-ket-place!



mar - ket-place ——— Stands the prince in  
 mar - ket-place Stands the prince in  
 Stands the prince in splen-dor clad. Now up - on the mar - ket - place

*cresc.*

Lo! Lo!

*cresc.*

splen - dor clad. ——— See his crown that glis - tens!  
 splen - dor clad. See his crown that glis - tens!  
 splen - dor clad. See his crown that glis - tens!  
 Stands the prince in splen-dor clad.

*mf* *mf* *mf*

Lo! See!

*mf*

Mark his robe of pur - ple! Folk and gen - try, bow be - fore him,  
*marcato*  
*f*  
 Mark his robe of pur - ple! Folk and gen - try, bow be - fore him,  
 Mark his robe of pur - ple! Folk and gen - try, bow be - fore him,  
 Mark!  
 Chant in his

*cresc.*

**Tempo di Marcia**

Chant - ing in his praise! Be - hold, a train of maid - ens com - eth;  
*f* *ff*  
 Chant - ing in his praise! Be - hold, a train of maid - ens com - eth;  
*f* *ff*  
 Chant - ing in his praise! Be - hold, a train of maid - ens com - eth;  
 Chant in his praise!  
*f* *ff*  
 praise! Be - hold, a train of maid - ens com - eth;  
**Tempo di Marcia**

Rich their at-tire, and heav - y with gold.

Rich their at-tire, and heav - y with gold. Hum

Rich their at-tire, and heav - y with gold. Vain are their glanc - es,

Rich their at-tire, and heav - y with gold. Vain their glanc - es,

*f*

*p dolce*

None is the bride that the dream fore-told.

Sing *p dolce*

None is the bride that the dream fore-told.

*mf* *p dolce*

vain is their beau - ty: None is the bride that the dream fore-told.

*mf* *p dolce*

vain their beau - ty: None is the bride that the dream fore-told.

*mf* *p dolce*

## Più agitato

*mp* Gaz - ing at ev - 'ry maid, Seek - ing the prom - ised bride, Stern - ly the  
*mp* Gaz - ing at ev - 'ry maid - en, Seek - ing the prom - ised bride,  
*mf*

*mp* Gaz - ing now at ev - 'ry maid - en, Seek - ing for the prom - ised bride, Stern - ly then the

## Più agitato

*mp* *mp* *mf*

*f* "Go, ye Bo-yars! now search ye the cit - y!  
*f* "Go, ye Bo-yars! now search ye the cit - y!  
*f* king's son pro - claim - eth:— "Go, ye Bo-yars! now search ye the cit - y!  
*f* king's son pro - claim - eth:— "Go, ye Bo-yars! now search ye the cit - y!

*f* *f*

Find me the fair - est of maid - ens!"

Find me the fair - est of maid - ens!"

Find me the fair - est of maid - ens! — Val - iant Bo - yars, go

Find — the fair - est maid - en! — Val - iant Bo - yars, go

*ff*

*ff*

*ff*

forth in the by - ways! Seek ye the fair - est of maid - ens!"

Seek ye the fair - est of maid - ens!"

forth in the by - ways! Seek — the fair - est maid - en!"

Andantino dolcissimo  
Soprano Solo

Va-si-lis-sa, young and fair, En-tered then the mar-ket-square, Saw the prince who

Hum

Hum

Hum

Hum

Andantino dolcissimo

*pp*

The first system of the score consists of a vocal line and four piano accompaniment staves. The vocal line is in soprano clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "Va-si-lis-sa, young and fair, En-tered then the mar-ket-square, Saw the prince who". The piano accompaniment includes a right-hand treble clef staff, a left-hand bass clef staff, and two grand staff staves. The first three piano staves are marked with "Hum" and contain sustained chords. The fourth piano staff is marked "Andantino dolcissimo" and "pp" (pianissimo). The system concludes with a double bar line.

wait-ed there, Laid her cloth so white and neat, Shy-ly, at the princ-e's feet.

3

3

3

The second system of the score continues the vocal line and piano accompaniment. The vocal line lyrics are: "wait-ed there, Laid her cloth so white and neat, Shy-ly, at the princ-e's feet." The piano accompaniment continues with the grand staff and bass clef staff. The system features several triplet markings (indicated by a '3' over a group of notes) in both the vocal line and the piano accompaniment. The system concludes with a double bar line.



## Vivo (a tre battute)

*mf*

Raisethee,maid with hair of gold! Hail thee,prin - cess dream fore-told! Thank thee for the

*mf*

Raisethee, maid, hair of gold! Hail thee,maid, dream fore-told! Thank thee for the

*mf*

Raisethee, maid, hair of gold! Hail thee, maid, dream fore-told! Thank thee for the

*mf*

Raisethee, maid, hair of gold! Hail thee, maid, dream fore-told! Thank thee for the

Vivo (a tre battute)

*mf*

gift - of thy won-drouscloth! Fair-est one, to thee do I plight my troth!

gift of thy won-drouscloth! Fair-est one, to thee do I plight my troth!

gift of thy won-drouscloth! Fair-est one, to thee do I plight my troth!

gift of thy won-drouscloth! Fair-est one, to thee do I plight my troth!

Più presto (a 2 battute)

Va - si - lis - sa, Va - si - lis - sa,  
 Hap - py, hap - py maid - en, Hap - py,  
 Va - si - lis - sa, Va - si - lis - sa,  
 Hap - py, hap - py maid - en, Hap - py,  
 Va - si - lis - sa,  
 Va - si - lis - sa, hap - py maid - en, Va - si - lis - sa,  
 hap - py maid - en,  
 Va - si - lis - sa, Va - si - lis - sa,

Più presto (a 2 battute)

lit - tle prin - cess, Hail thee, Va - si - lis - sa fair! *lunga*  
 lit - tle prin - cess, Hail thee, Va - si - lis - sa fair! *lunga*  
 lit - tle prin - cess, Hail thee, Va - si - lis - sa fair! *lunga*  
 lit - tle prin - cess,  
 Hail thee, Va - si - lis - sa fair! *lunga*

Allegro moderato(Tempo I<sup>o</sup>)

Hum

*p* *pp* *p*

Now up - on her snow - white hand

Now up - on her snow - white hand

Now up - on her snow-white hand Plac - es he a ring of gold.

Lo! Lo!

Allegro moderato(Tempo I<sup>o</sup>)

*p*

*cresc.*

Plac - es he a ring - of gold.

Plac - es he a ring of gold.

Now up - on her snow-white hand Plac - es he a ring of gold.

Lo! Lo!

*cresc.*

*mf* Sing

See her crown that glis - tens! Mark her robe of pur - ple!

*mf* *f marcato*

See her crown that glis - tens! Mark her robe of pur - ple!

*mf*

See her crown that glis - tens! Mark her robe of pur - ple!

See! Mark!

*mf* *cresc.*

All the bells are gay - ly ring - ing, Chim - ing in her praise! No

All the bells are gay - ly ring - ing, Chim - ing in her praise! No

All the bells are gay - ly ring - ing, Chim - ing in her praise! No  
Chime in her praise!

All bells are Chim - ing! No

*f* *ff*

**Tempo di Marcia** (*Broadening*)

words may describe, no songs may re-count, The splendor, the mirth and the laugh-ter.

words may describe, no songs may re-count, The splendor, the mirth and the laugh-ter.

words may describe, no songs may re-count, The splendor, the mirth and the laugh-ter.

words may describe, no songs may re-count, The splendor, mirth and laugh-ter.

**Tempo di Marcia** (*Broadening*)

*deciso*

Loud rang the town with songs and re-joic-ings; Hap-py they lived ever af -

*deciso*

Loud rang the town with songs and re-joic-ings; Hap-py they lived ever af -

*deciso*

Loud rang the town with songs and re-joic-ings; Hap-py they lived af - ter!

*deciso*

Loud rang songs and re-joic-ings; Hap-py they lived af - ter!

*deciso*

*accelerando*

ter! \_\_\_\_\_ Gay - ly rang the bells, Ah! Ah!

ter! \_\_\_\_\_ Gay - ly rang the bells, gay - ly rang the \_\_\_\_\_

Gay - ly rang the bells, \_\_\_\_\_ Gay - ly rang the bells, And

Gay - ly rang the bells. \_\_\_\_\_ Gay - ly rang the

Gay - ly rang the bells, \_\_\_\_\_ Gay - ly rang the bells, \_\_\_\_\_

*accelerando*

Ah! Ah! Ah!

Gay - ly rang the bells. Hi! Gay - ly rang the bells. Hi! Hi! Hi!

Gay - ly rang the bells. Hi! Gay - ly rang the bells. *fff*

bells, Hi! Hi! Hi! Hi!

gay - ly rang the bells and ev - er gay - ly rang the bells. Hi! Hi! Hi! Hi!

bells, gay and ev - er gay - ly rang the bells. Hi! Hi! Hi! Hi!

Gay - ly rang the bells, Lo! Lo! Lo! Lo! Lo!

*fff*



# Folk-Songs of Russia in Choral Settings

By KURT SCHINDLER

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