



OLK SONGS
OF RUSSIA
IN CHORAL SETTINGS
BY KURT SCHINDLER

No. 6692

VASILISSA THE FAIR

or

The Prince and the Maiden
(Musical Fairy Tale)

For Chorus of Female Voices
and Soprano Solo
With Piano Accompaniment

Price, 25 cents net



No. 6693

THE THREE CAVALIERS

A Humorous Part-Song
For a Chorus of Female Voices
and Soprano Solo
With Piano Accompaniment

Price, 15 cents net

NEW YORK · G. SCHIRMER · BOSTON

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
A Choral Ballad

For Four-part Chorus of Women's Voices
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. 2

Allegro moderato (well accentuated)

Soprano I
Soprano II
Alto I
Alto II
Piano obbligato

pp non legato *cresc.* *p* *cresc.*

mf *mf* *mf* *mf*

sing *hum* *sing* *sing*

Hark the neigh of hors-es!
See the gleam of lanc-es!
cit - y - walls; - See the gleam of lanc-es! Hark the neigh!
See the gleam! Hark the neigh of hors-es!

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

f cresc. *ff* *f* *ff* *f* *ff* *f* *ff*

f *cresc.* *ff*

Ped. *

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

mf *p* *dolce*
Far hath he jour-neyed, hith-er he com-eth, Seek-ing the prin-cess that

(melody) *f* *(marcato)* *mf* *p dolce*
Far hath he jour-neyed, hith-er he com-eth, Seek-ing the prin-cess that

mf *p* *dolce*
Far hath he jour-neyed, hith-er he com-eth, Seek-ing the prin-cess that

mf *dim.* *p dolce*

Più agitato

dreams fore - told.

p *p*
dreams fore - told. Now in the mar-ket-place Gath-ers the might-y train.

mp *mp*
dreams fore - told. Now in the mar-ket-place Gath-ers the might-y train.

p *p*
dreams fore-told. Now in the mar-ket-place Gath-ers the might-y train.

Più agitato

mp *mp*

f vigorously

"Hi! my *Bo - yárs, go

mp Proud-ly the king's son pro - claim - eth: — "Hi! my *Bo - yárs, go

mf Proud-ly the king's son pro - claim - eth: — "Hi! my *Bo - yárs, go

mp Proud-ly the king's son pro - claim - eth: — "Hi! my *Bo - yárs, go

mf *f* *f* vigorously

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 all the maid - ens!

(deciso)

*) The Boyárs are the courtiers or lords of mediæval Russia

ff
Val - iant Bo - yárs, go forth thro' the cit - y! Sum-mon ye here all the

ff *sfz*
Val - iant Bo - yárs, go forth thro' the cit - y! Sum-mon ye here all the

ff
Val - iant Bo - yárs, go forth thro' the cit - y! Sum-mon ye here all the

ff

Andantino dolcissimo

(div.)
maid - ens!" *hum*

maid - ens!" *hum*

maid - ens!" *hum*

Andantino dolcissimo

(deciso)

pp

Solo

(dolce)

*)

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

p

pp

(div.)

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

ben marcato

ben marcato

distinctly

p

(div.)

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

Vivo (a 3 battute)

mf ^{sing} Maid - ens, hear the princ - e's call! Hith - er has - ten,
mf ^{sing} Maid - ens, hear the princ - e's call! Hith - er has - ten,
mf ^{sing} Maid - ens, hear princ - e's call! Hith - er haste,
mf ^{sing} Maid - ens, hear princ - e's call! Hith - er haste,

Vivo (a 3 battute)

mf

one and all! Va - si - lis - sal hide not thy pret - ty face!
 one and all! Va - si - lis - sal pret - ty face!
 one and all! Va - si - lis - sal hide not thy pret - ty face!
 one and all! hide not thy pret - ty face!

mf

Più presto (a 2 battute)

ff

Come and greet the prince in the mar-ket-place! Hur-ry, hur-ry,
 Come and greet him in the place! Hur - ry, pret-ty maiden!
 Come and greet the prince in the mar-ket-place! Hur-ry, pret-ty maid-en!
 Come to the mar-ket-place! Hur-ry, hur-ry, pret-ty maiden!

Più presto (a 2 battute)

ff

Hur - ry, hur - ry, Has - ten now to greet the prince! *(lunga)*
 Hur - ry, Va - si - lis - sa! Haste to greet the prince! *(lunga)*
 Hur - - ry, Va - si - lis - sa! Has - ten now to greet the prince! *(lunga)*
 Hur - ry, hur - ry, Va - si - lis - sa! Greet the prince! *(lunga)*

Tempo I^o(Allegro moderato)

p
hum
hum *cresc.*
 Now up-on the mar - ket - place_ Stands the prince in
p
hum

Tempo I^o(Allegro moderato)

pp (non legato) *cresc.* *p* *cresc.*

sing
 Mark his robe of pur-ple!
sing *mf* *hum*
 See his crown that glis-tens!
mf
 splen-dor clad. See his crown that glis-tens! Mark his robe!
sing *mf*
 See his crown! Mark his robe of pur-ple!

mf

All sing bow be-fore him, Chant-ing in his praise. Be - *ff*

Folk and gen-try bow be-fore him, Chant-ing in his praise. Be - *ff*

Folk and gen-try bow be-fore him, Chant-ing in his praise. Be - *ff*

Folk and gen-try bow be-fore him, Chant-ing in his praise. Be - *ff*

f *cresc.* *ff*

ad. *

Tempo di Marcia

hold, a train of maid-ens com-eth; Rich their at-tire, and heav-y with gold.

hold, a train of maid-ens com-eth; Rich their at-tire, and heav-y with gold.

hold, a train of maid-ens com-eth; Rich their at-tire, and heav-y with gold.

hold, a train of maid-ens com-eth; Rich their at-tire, and heav-y with gold.

Tempo di Marcia

p dolce

None is the bride that the

mf *p* *dolce*

Vain are their glanc-es, vain is their beau-ty: None is the bride that the

f (*marcato*) *mf* *p dolce*

Vain are their glanc-es, vain is their beau-ty: None is the bride that the

mf *p* *dolce*

Vain are their glanc-es, vain is their beau-ty: None is the bride that the

Più agitato

dream fore - told.

p *p*

dream fore - told. Gaz - ing at ev - ry maid, Seek - ing the prom - ised bride,

mp *mp*

dream fore - told. Gaz - ing at ev - 'ry maid, Seek - ing the prom - ised bride,

p *p*

dream fore - told. Gaz - ing at ev - 'ry maid, Seek - ing the prom - ised bride,

Più agitato

f (vigorously) [^]

"Go, ye Bo - yárs! now [^]

mp ^(divisi) *f* [^]

Stern - ly the king's son pro - claim - eth:— "Go, ye Bo - yárs! now [^]

mf *f* [^]

Stern - ly the king's son pro - claim - eth:— "Go, ye Bo - yárs! now [^]

mp *f* [^]

Stern - ly the king's son pro - claim - eth:— "Go, ye Bo - yárs! now [^]

mf *f* (vigorously) [^]

search ye the cit - y! Find me the fair-est of maid - - ens!—

search ye the cit - y! Find me the fair-est of maid - - ens!—

search ye the cit - y! Find me the fair-est of maid - - ens!—

search ye the cit - y! Find the fair-est of maid - - ens!—

deciso

ff Val-iant Bo-yárs, go forth in the by-ways! Seek ye the fair-est of

ff Val-iant Bo-yárs, go forth in the by-ways! Seek ye the fair-est of

ff Val-iant Bo-yárs, go forth in the by-ways! Seek ye the fair-est of

Andantino dolcissimo

(div.) maid - ens!'' *hum*

maid - ens!'' *hum*

maid - ens!'' *hum*

Andantino dolcissimo

deciso

pp

Solo
p(dolce)

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

The first system of the musical score consists of five staves. The top staff is the vocal line, starting with the lyrics 'Va - si - lis - sa, young and fair, En - tered then the mar - ket - square, Saw the prince who'. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is written in a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The tempo and dynamics are marked as *p(dolce)*. There are some dotted lines under the vocal line, possibly indicating breath marks or phrasing.

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

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are 'wait - ed there, Laid her cloth, so white and neat, Shy - ly at the prince's feet.' The vocal line continues in the same treble clef and key signature. The piano accompaniment continues with similar rhythmic patterns. The tempo and dynamics are marked as *p*. There are several performance markings: *ben marcato* appears twice, *div.* (diviso) appears twice, and *distinctly* appears in the piano part. The system ends with a *p* dynamic marking.

VIVO (a 3 battute)

sing
mf
"Raise thee, maid with hair of gold! Hail thee, prin - cess

sing
mf
"Raise thee, maid with hair of gold! Hail thee, prin - cess

sing
mf
"Raise thee, maid with hair of gold! Hail thee, prin - cess

sing
mf
"Raise thee, maid with hair of gold! Hail thee, prin - cess

VIVO (a 3 battute)

mf

dream - fore - told! Thank thee for the gift of thy won - drous cloth!

dream - fore - told! Thank thee for the gift of thy won - drous cloth!

dream - fore - told! Thank thee for the gift of thy won - drous cloth!

dream - fore - told! Thank thee for the gift of thy won - drous cloth!

Più presto (a 2 battute)

Fair-est one, to thee do I plight my troth! Va-si-lis-sa!

Fair-est one, to thee do I plight my troth! Hap - py, hap-py maid-en!

Fair-est one, to thee do I plight my troth! Happy, hap-py maid-en!

Fair-est one, to thee do I plight my troth! Va-si-lis-sa! hap-py maid-en!

Più presto (a 2 battute)

Va-si - lis - sa! Hail thee, Va - si - lis - sa fair!"

Hap-py lit - tle prin-cess! Hail! Va - si - lis - sa fair!"

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

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

Tempo I^o Allegro moderato

p **hum**
p **divisi**
hum
p

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

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

Tempo I^o Allegro moderato

p *cresc.*

sing

Mark her robe of pur - ple!

sing

See her crown that glis - tens! **hum**

mf

See her crown that glis - tens! Mark her robe!

mf

See her crown! Mark her robe of pur - ple!

mf *f* *mf*

f *cresc.* *ff*
 All the bells are gay - ly ring - ing, Chim - ing in her praise! No
ff
 All the bells are gay - ly ring - ing, Chim - ing in her praise! No
ff
 All the bells are gay - ly ring - ing, Chim - ing in her praise! No
f *ff*
 All the bells are gay - ly ring - ing, Chim - ing in her praise! No
ff
cresc. molto *ff*
 Red. *

Tempo di Marcia *Broadening*

words may de-cribe, no songs may re-count, The splen-dor, the mirth and the
 words may de-cribe, no songs may re-count, The splen-dor, the mirth and the
 words may de-cribe, no songs may re-count, The splen-dor, the mirth and the
 words may de-cribe, no songs may re-count, The splen-dor, the mirth and the

Tempo di Marcia

Broadening

laugh - ter. — Loud rang the town with song and re-joic - ings;
 laugh - ter. — Loud rang the town with song and re-joic - ings;
 laugh - ter. — Loud rang the town with song and re-joic - ings;
 div. laugh - ter. — Loud rang the town with song and re-joic - ings;

(deciso)

(deciso)

(deciso)

(deciso)

8.....

Hap - py they lived ev - er af - - ter! —————
 Hap - py they lived ev - er af - - ter! Gay - ly rang the
 Hap - py they lived ev - er af - - ter! Gay - ly rang the
 Hap - py the lived ev - er af - - ter! Gay - ly rang the bells, —

accelerando

div. *ff*

div. *ff*

div. *ff*

accelerando

f *ff*

8.....

Gay - ly rang the bells, Ah! ——— Gay - ly rang the bells..

bells, gay - ly rang the bells, gay - ly rang the bells..

bells, gay - ly rang the bells, gay - ly rang all the

gay - ly rang the bells, — gay - ly rang the bells and ev - er

div.

ff

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

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

bells, gay - ly rang all the bells. Hi! Hi!

gay - ly rang the bells.. Hi! Ho! Ho! Ho!

fff

fff

fff

fff

Folk-Songs of Russia in Choral Settings

By KURT SCHINDLER

Mixed Voices

THREE HUMOROUS PART-SONGS: *Net*

- | | | |
|------|------------------------------------------------------------|----|
| 6688 | The Three Cavaliers (Po. or harp ad lib.), with Sopr. solo | 15 |
| 6669 | Little Duck in the Meadow (a cappella) | 8 |
| 6670 | The Goldfinch's Wedding (Po. ad lib.) | 15 |

THREE MELODIES FROM OPERAS BY RIMSKY-KORSAKOFF:

- | | | |
|------|-----------------------------------------------------|----|
| 6666 | Amongst the Berries (harp, clarinet and flute acc.) | 12 |
| 6667 | Farewell, Carnival! (Po. ad lib.) | 20 |
| 6668 | The Spell of the Forest (Po. or harp ad lib.) | 10 |

TWO TRADITIONAL YIDDISH MELODIES (with English version):

- | | | |
|------|---------------------------------------------------|----|
| 6690 | Eili, Eili (a cappella), with Mezzo-Sopr. solo | 12 |
| 6689 | Avrahm, Avrahm! (a cappella) | 12 |
| 6694 | Dunya, a Danube Song (a cappella), with Alto solo | 12 |
| 6691 | Vasilissa the Fair (a cappella), with Sopr. solo | 25 |

Women's Voices (4 parts)

- | | | |
|------|-------------------------------------------------|----|
| 6692 | Vasilissa the Fair (Po. acc.), with Sopr. solo | 25 |
| 6693 | The Three Cavaliers (Po. acc.), with Sopr. solo | 15 |

Men's Voices (4 parts)

- | | | |
|------|-------------------------------------------|----|
| 6665 | The Prisoner in the Caucasus (a cappella) | 12 |
|------|-------------------------------------------|----|

New York • G. SCHIRMER • Boston