



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"*

Price, 12 cents net

No. 6667

FAREWELL, CARNIVAL!  
Villagers' Procession

*From the Opera "Snyegóurotchka"*

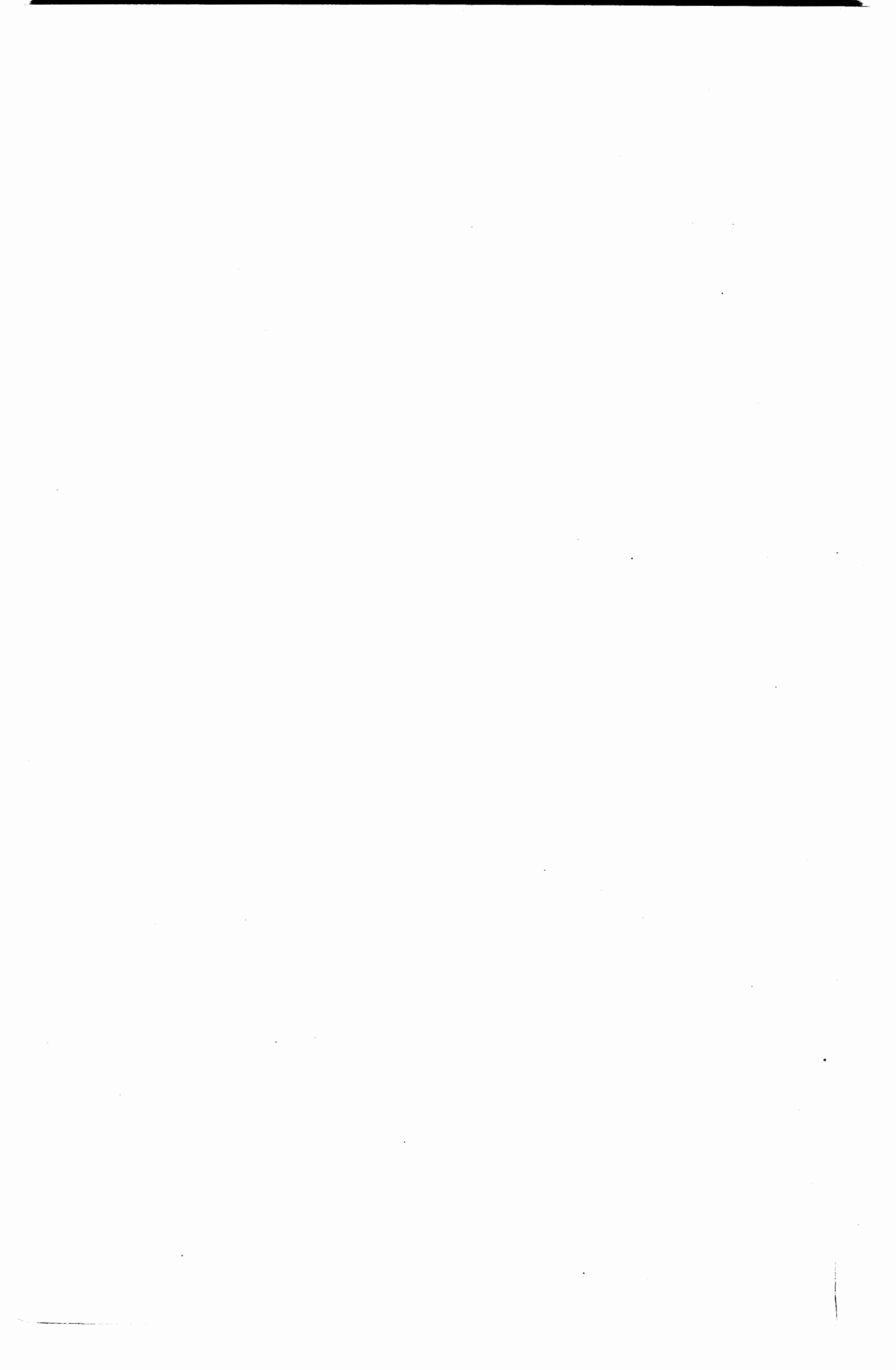
Price, 20 cents net

No. 6668

THE SPELL OF THE FOREST  
*From the Opera "Pskovitiánka"*

Price, 10 cents net 15c. ~~15c.~~

NEW YORK · G. SCHIRMER · BOSTON



## THE SPELL OF THE FOREST (Dubráva)

Forest, green forest, so dear to my heart,  
Thou dear mother forest with tresses so  
    green,  
Why art thou rustling, sadly murmuring?  
Dost thou fear a wild tempest gathering?

From the forest the birds have flown,  
No more in the branches their song is heard,  
Save for the cuckoo's distant and lonely call,  
Spelling evil, and laden with prophecy.

Cuckoo, thou lonely one, where is thy home?  
Why hast thou not built thee a shelt'ring  
    nest?  
Like to a maiden, wilful and fancy-free,  
Scorning the shelter that mating would offer  
    her.

Yet our dear mother forest is wide.  
She has many nests that are empty and free.  
All through the storm they stand waiting in  
    readiness,  
And a haven they offer to straying birds.

English version by Deems Taylor and Kurt Schindler.

This Russian Folksong is contained in Rimsky-Kórsakoff's opera "Pskovitiánka" (the Girl from Pskov, better known as "Ivan the Terrible"). In its poignant melody it expresses the solemn, awe-inspiring vastness of the forest primeval, its silence before the storm. The cuckoo's call seems here to the Russian peasant a mournful, evil-foreboding one, and ever so many of their folksongs contain references to the sad lament of the Kukúshetchka or Zozúlya. Both in words and in music this song shows a striking resemblance to certain Welsh and Irish songs of Celtic origin. This parallel is, of course, purely accidental, but it bears witness to the fact that there are essential similarities in the Celt and the Slav soul.

K. S.

# The Spell of the Forest

## "Dubráva"

Price  
10 cents net

English version by  
Deems Taylor and Kurt Schindler

Free setting for Mixed Chorus  
after a Russian Folksong  
from the opera  
"Pskovitiánka" (Ivan the Terrible)  
of Rimsky-Korsakoff,  
by Kurt Schindler

Moderato (♩ = 72)  
*molto espressivo*

Soprano  
1. For-est, green for-est, so dear to my heart, Thou

Alto  
hum

Tenor  
hum  
1<sup>o</sup> hum

Bass  
hum

Harp or Piano  
(*ad lib.*)  
*p*

Detailed description: This system contains the first vocal entry. The Soprano part begins with a piano (*p*) dynamic and a *molto espressivo* marking. The lyrics are "1. For-est, green for-est, so dear to my heart, Thou". The Alto, Tenor, and Bass parts provide harmonic support with "hum" (humming) instructions. The piano accompaniment is marked *ad lib.* and *p*. The tempo is Moderato at 72 beats per minute.

Moderato (♩ = 72)

dear moth-er for-est with tress-es so green, Why art thou rus-ling,

hum

2<sup>o</sup> sing *p* Ah!

hum louder

hum louder

Detailed description: This system continues the vocal parts. The Soprano part has a *mf* dynamic and lyrics "dear moth-er for-est with tress-es so green, Why art thou rus-ling,". The Alto part has a "hum" instruction. The Tenor part has a "2<sup>o</sup> sing" instruction with a *p* dynamic and the word "Ah!". The Bass part has a "hum louder" instruction. The piano accompaniment continues with a *mf* dynamic and a *cresc.* marking. The tempo remains Moderato at 72 beats per minute.

*cresc.*

sad - ly\_ mur-mur - ing? Dost thou fear\_ a wild tempest gath- er- ing?

Ah! Ah! Ah!

The first system consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music is marked *cresc.* and includes dynamic markings like *sfz* in the piano part.

Semplice, un poco più allegro

*p*

2. From the\_ for- est the birds\_ have flown; No more in\_ the branch- es their

*pp.*

[sing] 2. From the for- est birds have flown; oh, in the branch no

*pp*

[sing] 2. From the for- est birds have flown; oh, in the branch no

*pp.*

[sing] 2. From the for- est birds have flown; oh, in the branch no

The second system consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The key signature has three flats and the time signature is 4/4. The music is marked *Semplice, un poco più allegro* and includes dynamic markings like *p*, *pp.*, and *pp*. The lyrics are repeated three times with the word "sing" in a box.

Semplice, un poco più allegro

*pp*

The third system consists of two staves for piano accompaniment. The key signature has three flats and the time signature is 4/4. The music is marked *Semplice, un poco più allegro* and includes the dynamic marking *pp*.

song — is heard, Save for the cuck - oo's dis - tant and

song — is heard, Save for the cuck-oo's call, Ah!

a few (falsetto) Cuck-oo! (falsetto) Cuck - oo!

song — is heard, the others Save for the cuck-oo's call, Ah!

song — is heard, Save for the cuck-oo's call, Ah!

*mf* lone-ly call, Spell-ing e - vil and la - den with proph-e - cy.

*p* his call, Spell-ing but e - vil and fraught with proph-e - cy.

(falsetto) Cuck-oo! (falsetto) Cuck-oo!

*p* his call, Spell-ing but e - vil and fraught with proph-e - cy.

*p* his call, Spell-ing but e - vil and fraught with proph-e - cy.

div. *p*

hum

hum

*p dolce, cantabile*

all 3. Cuck-oo, thou lone-ly one, where is thy home? Why hast thou not built thee a

*pp*

hum

*pp*

*p* unis.

shel - t'ring nest? Like to a maid - en wil - ful and -

hum

*mp*

*p*

*pp*

*sfz* *div.* *mf*

fan-cy-free, Scorn - ing the shel - ter that mat - ing would of - fer her.

Più lento

*p* *always hum*

*p* *always hum*

I<sup>o</sup> sing 4. Yet our dear moth-er for-est is wide, She has man-y\_ nests that are *p dolciss.* *espr.*

II<sup>o</sup> hum

I<sup>o</sup> sing 4. Yet our dear moth-er for-est is wide, She has man-y\_ nests that are *dolciss.* *pp* *espr.*

II<sup>o</sup> hum

Più lento

*pp*



II<sup>o</sup> sing All through the storm they stand wait - ing in read - i - ness,  
 hum  
 emp - ty - and free. All through the storm they stand wait - ing in read - i - ness,  
 hum  
 emp - ty - and free. hum  
 hum

I<sup>o</sup> div. hum  
 pp ritard.  
 II<sup>o</sup> sing And a ha - ven they of - fer to stray - ing birds.  
 I<sup>o</sup> hum  
 pp ritard. ppp  
 II<sup>o</sup> sing And a ha - ven. hum  
 I<sup>o</sup> hum  
 pp ritard. pp II<sup>o</sup> hum  
 hum ppp  
 pp II<sup>o</sup> hum

pp ritard. ppp  
 N. B. On the Harp these three bars are played one octave lower in harmonics.  
 Harp harmonics





# 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<br>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<br>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<br>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