

UNIVERSITY OF CALGARY

Time as a Concept in the Songs of Musorgsky

by

Maria Mirakhmedova

A THESIS
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE
DEGREE OF MASTER OF ARTS

GRADUATE PROGRAM IN MUSIC

CALGARY, ALBERTA

DECEMBER, 2021

© Maria Mirakhmedova 2021

UNIVERSITY OF CALGARY
FACULTY OF GRADUATE STUDIES

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled “Time as a Concept in the Songs of Musorgsky” submitted by Maria Mirakhmedova in partial fulfillment of the requirements for the degree of Master of Arts in Musicology.

Supervisor, Dr. Kenneth DeLong, Department of Music

Dr. Elena Bratishenko,
School of Languages, Linguistics, Literatures and Cultures

Dr. Joelle Welling, Department of Music

ABSTRACT

The songs of Modest Musorgsky have received rich attention in the Russian literature, but not very much in the English-speaking world. Many of them not only are unique within the broad traditions of the *Lied*, but also are notably unlike the body of the Russian classical song repertoire that is generally termed the *Russian romance*. The principal cultural, linguistic and historical influences stand in the way of comprehending his music by a non-Russian speaker, who often lacks the capacity for the intuitive feel of the cultural and linguistic nuances Musorgsky's songs contain. To enhance understanding of the difficult repertoire, this thesis offers a new way of analyzing song as a genre and music in general, based on the presumption that music is an art that exists in time. While any piece of music lasts a certain number of minutes and seconds, it also contains a notion of virtual time, that is a sequence of events that happen in the piece, in parallel with the clock time. To describe the method of observing the virtual time, this thesis analyzes the set of songs of increasing complexity by Musorgsky and other Russian composers to create a rounded system of coordinates that would provide convenient tools to speak about music on a level additional to the conventional theoretical analyses.

ACKNOWLEDGEMENTS

I would like to extend my deepest gratitude to the two main Professors from the Department of Music who have shaped my studies in the School of Creative and Performing Arts: to Dr. Joelle Welling who has been a fascinating role model for me all these years, for her incredible sense of order and clarity; and to Dr. Kenneth DeLong for his continuous and generous support, kindness and the nurturing of real knowledge.

TABLE OF CONTENTS

Approval Page.....	ii
Abstract.....	iii
Acknowledgements.....	iv
Table of Contents.....	v
List of Musical Examples	vii
List of Illustrations.....	viii
Epigraph.....	ix
CHAPTER ONE: INTRODUCTION	1
Understanding the Genre.....	1
Approaching Musorgsky	6
CHAPTER TWO: THE METHOD	8
Music in Time and Space	8
Song.....	15
CHAPTER THREE: ANALYSES.....	19
Overview	19
Time as a cycle	22
The Birch Tree Folk	22
Do not Wake Her up at Dawn Varlamov A. Fet	23
The Lark from Farewell to Petersburg Glinka N. Kukolnik.....	25
Interruptions to the Cycle	26
Small Interruptions	27
Where are You, Little Star? from The Young Years Musorgsky N. Grekov	27
Medium to Considerable Interruptions	29
The Worm Dargomīzhsky V. Kurochkin, trans. from J. Béranger	29
The Seminarist Musorgsky Own words	35
With the Doll from The Nursery Musorgsky Own words.....	38
Random time. Declamation.....	44
With the Nanny from The Nursery Musorgsky Own words	44
Special cases.....	52
Lack of Time.....	52
The Night Prayer from The Nursery Musorgsky Own words.....	52
The Orphan Musorgsky Own words	58
Life, Death and Eternity.....	63
The Night Inspection Glinka V. Zhukovsky, trans. from J.C. Zedlitz	64
Paladin Dargomīzhsky V. Zhukovsky, trans. From L. Uhland	71
The Old Corporal Dargomīzhsky V. Kurochkin, trans. from Béranger	72
Lullaby from Songs and Dances of Death Musorgsky Golenischev-Kutuzov..	79
The Soul Was Flying Chaikovsky and Musorgsky A. K. Tolstoy	84

CHAPTER FOUR: CONCLUSION	92
Findings	92
Advantages of the method	96
Further research	97
BIBLIOGRAPHY	99
APPENDIX: FULL MUSICAL SCORES OF THE SONGS ANALYZED	103

LIST OF MUSICAL EXAMPLES

Ex. 1 C. Debussy, <i>Claire de Lune</i> , mm. 1-7.....	11
Ex. 2 A. Webern. <i>Variations</i> . Op. 27, no. 1.....	13
Ex. 3 Russian folk song <i>The Birch Tree</i>	17
Ex. 4 Glinka, <i>The Lark</i> from <i>Farewell to Petersburg</i> , introduction.....	26
Ex. 5 Russian folk song, <i>The Wide Steppe</i> , opening. Setting by an unknown composer. ...	28
Ex. 6 Musorgsky, <i>Where are You, Little star?</i> Beginning of verse 1 [Where are you, little star?..].....	28
Ex. 7 Musorgsky, <i>Where are You, Little star?</i> Beginning of verse 2 [Where are you, the beautiful maiden?..].	28
Ex. 8 Musorgsky, <i>Where are You, Little star?</i> Beginning of verse 3 [The black cloud has covered the star...].	28
Ex. 9 J. Béranger, <i>Le sénateur</i>	30
Ex. 10 Dargomizhsky, <i>The Worm</i> , opening page.	34
Ex. 11 Musorgsky <i>The Seminarist</i> , opening.....	37
Ex. 12 Musorgsky, <i>With the Doll</i> , from <i>The Nursery</i> , mm. 12-15.	41
Ex. 13 Fig. Musorgsky, <i>With the Nanny</i> , mm. 1-9.....	50
Ex. 14 Musorgsky, <i>With the Nanny</i> , mm. 10-24.....	51
Ex. 15 Musorgsky, <i>The Night Prayer</i> from <i>The Nursery</i> , mm. 1-9.....	54
Ex. 16 Musorgsky, <i>The Night Prayer</i> from <i>The Nursery</i> , mm. 10-20.....	55
Ex. 17 Musorgsky, <i>The Night Prayer</i> from <i>The Nursery</i> , mm. 21-27.....	57
Ex. 18 Musorgsky, <i>The Orphan</i> , opening.....	60
Ex. 19 Musorgsky, <i>The Orphan</i> , mm. 42-end.	61
Ex. 20 Glinka, <i>The Night Inspection</i> , opening.....	66
Ex. 21 Glinka, <i>The Night Inspection</i> , mm. 10-13.....	67
Ex. 22 Glinka, <i>The Night Inspection</i> , mm. 40-44.....	68
Ex. 23 Glinka, <i>The Night Inspection</i> , mm. 16-20, regular refrain.....	69
Ex. 24 Glinka, <i>The Night Inspection</i> , final refrain.....	70
Ex. 25 Dargomizhsky, <i>Paladin</i> , opening.....	71
Ex. 26 Dargomizhsky, <i>The Old Corporal</i> , opening.....	75
Ex. 27 Dargomizhsky, <i>The Old Corporal</i> , mm. 56-63.....	76
Ex. 28 Dargomizhsky, <i>The Old Corporal</i> , the final measures.	77
Ex. 29 Rimsky-Korsakov, <i>Volkhova's Lullaby</i> from <i>Sadko</i>	81
Ex. 30 Musorgsky, <i>With the Doll</i> from <i>The Nursery</i> , closing measures.	82
Ex. 31 Dargomizhsky, <i>Bayu-bayushki-bayu</i> [Lullaby], opening.	82
Ex. 32 Musorgsky, <i>Lullaby</i> from <i>Songs and Dances of Death</i> , mm. 36-37.....	83
Ex. 33 Chaikovsky, <i>The Soul was Flying</i> , mm. 37-47. The sentimental extension of the B section.	86
Ex. 34 Musorgsky, <i>The Soul was Flying</i> , mm. 10-18.....	88
Ex. 35 Chaikovsky, <i>The Soul was Flying</i> , mm. 27-36.....	90

LIST OF ILLUSTRATIONS

Fig. 1 Pablo Picasso, <i>Three Musicians</i>	10
Fig. 2 Kazimir Malevich, <i>Black Square</i>	14
Fig. 3 Clock vs. virtual time.	15
Fig. 4 Degree of listener's involvement scale.	16
Fig. 5 Time scheme for <i>Birch Tree</i>	17
Fig. 6 The list of songs for analysis according to the type of virtual time.	21
Fig. 7 Time scheme for fully cyclic strophic song.	22
Fig. 8 Time scheme for Varlamov's <i>Do not Wake Her</i>	25
Fig. 9 Time scheme for Musorgsky's <i>Where are You, Little Star?</i>	29
Fig. 10 Time scheme for Dargomizhsky's <i>Worm</i> – A.	32
Fig. 11 Time scheme for Dargomizhsky's <i>Worm</i> – B.	32
Fig. 12 Time scheme for Dargomizhsky's <i>Worm</i> – C.	32
Fig. 13 Time scheme for Dargomizhsky's <i>Worm</i> – D.	33
Fig. 14 Time scheme for Musorgsky's <i>With the Doll</i>	40
Fig. 15 Time scheme for Musorgsky's <i>With the Nanny</i> – A.	46
Fig. 16 Time scheme for Musorgsky's <i>With the Nanny</i> – B.	46
Fig. 17 Time scheme for Musorgsky's <i>With the Nanny</i> – C.	47
Fig. 18 Time scheme for Musorgsky's <i>With the Nanny</i> – D.	47
Fig. 19 Time scheme for Musorgsky's <i>With the Nanny</i> – E.	47
Fig. 20 Time scheme for Musorgsky's <i>With the Nanny</i> – F.	48
Fig. 21 Time scheme for Musorgsky's <i>With the Nanny</i> – G.	48
Fig. 22 Time scheme for Musorgsky's <i>With the Nanny</i> – H.	48
Fig. 23 Time scheme for Musorgsky's <i>The Night Prayer</i> - A.	53
Fig. 24 Time scheme for Musorgsky's <i>The Night Prayer</i> - B.	54
Fig. 25 Time scheme for Musorgsky's <i>The Night Prayer</i> – C.	58
Fig. 26 Time scheme for Musorgsky's <i>Orphan</i>	62
Fig. 27 Time scheme for Glinka's <i>The Night Inspection</i>	70
Fig. 28 Time scheme for Dargomizhsky's <i>The Old Corporal</i>	78
Fig. 29 Time scheme for Chaikovsky's <i>The Soul was Flying</i>	87
Fig. 30 Time scheme for Musorgsky's <i>The Soul was Flying</i>	89
Fig. 31 Musorgsky's song on the scale of listener's involvement.	95

Music puts in order the relationships between man and time.¹

Igor Stravinsky

The concept of a style does not correspond to an historical fact but answers a need:
it creates a mode of understanding.²

Charles Rosen

¹ Igor Stravinsky, *Autobiography*, New York, 1962, 54.

² Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven* (New York, 1971), 19.

CHAPTER ONE: INTRODUCTION

The “unique and inimitable”³ songs of Modest Musorgsky (1839-1881) have received rich attention in the Russian literature, but not very much in the English-speaking world. The principal influences that, according to Michel Calvocoressi, shaped the essence of Musorgsky's style—”that of the Russian language, that of Russian folk-music, and that of his realistic ambitions”⁴—stand in the way of comprehending of his music by a non-Russian speaker, who often lacks the capacity for the intuitive feel of the many cultural and linguistic nuances Musorgsky's songs contain. Furthermore, many of Musorgsky's songs are not easily and immediately comprehended by the average Russian listener either. They not only are unique within the broad traditions of the *Lied*, but also are notably unlike the body of the Russian classical song repertoire that is generally termed the *Russian romance*.

Understanding the Genre

Romance in the Russian musical culture is a wide umbrella term, with the closest English equivalent being *art song*. *Romance* can be applied to anything from a sentimental gypsy song to a highly artistic work of Chaikovsky and Rachmaninov. The easiest way to think about it is to juxtapose it with a strophic *song*, especially with the *folk song*.

Compared to song more generally, the genre designation *romance* is where the meaning of words is expressed in the melody with more intention and detail while the piano is playing an increasing role in the ensemble, being an equal performer along with the voice. These

³ M. D. Calvocoressi, “Modest Petrovitch Musorgsky.” *The International Cyclopedia of Music and Musicians* (New York, 1952), 1223.

⁴ *Ibid.*

features may affect the form of the piece, triggering strophic-variation and through-composed techniques.

Generally, the less sophisticated *romances*, close in their nature to simple songs, include the drawing-room type works of Alexander Gurilev, Alexander Varlamov and Alexander Alyabiev, with Michail Glinka standing on both sides of the amateur and professional compositional practice. In the absence of a professional educational musical institution, such composers were instrumental in the development of the Russian vocal music at the time. The main body of the Russian *romance* includes the great variety of works by M. Glinka, A. Dargomizhsky, M. Balakirev, C. Cui, M. Musogorsky, A. Borodin, N. Rimsky-Korsakov, P. Chaikovsky, S. Rachmaninov and others.

The roots of the Russian *romance* lie in the general culture of music appreciation on all social levels in Russia in the first half of the nineteenth century and earlier. Home-taught music literacy, performance, and composition formed an indispensable part of education and leisure in the aristocratic circles.

The ability to compose songs became a mark of the cultivated gentleman around the beginning of the 19th century, and this proliferation of musical activity inevitably yielded some composers of distinction, such as Alyab'yev and Varlamov, and even Glinka's roots belonged to this culture. The term 'romance' was used to distinguish these songs, which began to acquire a distinctive repertory of harmonic and melodic devices, from their 18th-century predecessors.⁵

Under the literary influence of the poets of the Pushkin Golden era⁶, vocal music thrived in the hands of A. Alyabyev, A. Verstovsky, A. Varlamov, A. Gurilev and

⁵ Marina Frolova-Walker, Jonathan Powell et al, "Russian Federation," *Grove Music Online*, 2001; Accessed 6 Oct. 2020. <https://www-oxfordmusiconline-com.ezproxy.lib.ucalgary.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040456>.

⁶ These poets include, along with Alexander Pushkin (1799-1837), such poets as Y. Baratynsky (1800-1844), A. Delvig (1798-1831), K. Batyushkov (1787-1855), M. Lermontov (1814-1841), F. Tyutchev (1803-1873).

M. Glinka. Later, strong associations can be drawn between Chaikovsky and A. K. Tolstoy, Rimsky-Korsakov and A. N. Maikov. Along with the romance itself, subsidiary sub-genres of Russian song also developed—the elegy, ballade, drinking song,⁷ pseudo-Russian songs—as well as various manifestations of orientalism: Spanish serenade, Caucasian song, Italian barcarole.⁸ By the mid-nineteenth century hundreds of such songs were composed for personal enjoyment and chamber (*salon*⁹) performances.

Musorgsky’s active years stretched through the two decades of the 60-s and the 70-s of the nineteenth century. Under seventy vocal chamber works were composed during this time. Their style and topics were often quite different from the vast *romance* repertoire of the time.¹⁰ His compositions belong to the category of *romance* (as a genre developed by the educated Russian aristocracy) not due to their nature, but due to the default classification of *not* fitting into any other vocal genres. In Musorgsky, it is difficult to find works similar to Glinka’s *I Remember a Wonderful Moment* – a staple “romance of all romances” in the history of Russian music.

The seeds that triggered the growth of the Musorgsky’s idiom can be found in the works of his immediate predecessor, Alexander Dargomizhsky who played an important connective role from Glinka’s heritage to the works of The Mighty Five group to which

⁷ Popular in the military circles.

⁸ Lyudmila Rapatskaya, *Istoriya russkoj muzyki: ot drevnej Rusi do serebryanogo veka* [The History of Russian music: from Ancient Russia to Silver Age], (Saint-Petersburg, 2015), 139-42.

⁹ A vivid reconstruction of salon culture is offered by Galina Luneva in her recent study “Muzykalnyje sobraniya v dome A. S. Dargomizhskogo” [Musical Gatherings in the Home of A. S. Dargomizhsky] in Ogarkova, N. A., ed. *Musical Petersburg. A Research Encyclopedia, Vol. 12. The Nineteenth Century*, Saint Petersburg, 2013, 321-40.

¹⁰ Some of the most well-known songs include Alyabyev’s *Solovej* [The Nightingale], Varlamov’s *Krasniy Sarafan* [The Red Dress], and Glinka’s *Ya pomnyu chudnoye mgnovenje* [I recall a Wonderful Moment].

Musorgsky belonged.¹¹ His important works are valued for their nationalistic features, realistic depiction of the characters and special attention to declamation and include not only the operas like *Esmeralda*, *Rusalka* and *The Stone Guest*, but also smaller vocal chamber compositions. His determination to achieve the true realization of a high-quality text through music is, for example, seen in his miniature musical dramatic pieces *The Worm* and *The Old Corporal*, as well as in the decision to use Pushkin's tragedy *The Stone Guest* without any customary libretto adaptations in his opera of the same title.

Inspired by Dargomizhsky's art of declamation, Musorgsky sought to create what he understood to be "truthful" music, often sacrificing the melodic qualities of his songs to the truth of speech. Hence he often wrote his own words for the works he was going to compose. The transformation of speech into music has become the principal differentiating feature of Musorgsky's vocal compositions, referred to by authors in different ways, such as: "Musorgsky's naturalism of the sung declamation,"¹² "careful attention to the inherent pitch-patterns of Russian speech,"¹³ "Musorgsky's vocal theatre,"¹⁴ or "free rhapsody" recitative¹⁵. The degree of musical sacrifices he was willing to make to achieve such effects

¹¹ Musorgsky was introduced Dargomizhsky in 1857. Musorgsky knew him well and considered him to be his mentor. One of his major masterpieces, "The Nursery," carries the following dedication: "To the great teacher of musical truth, to Alexander Sergeevich Dargomizhsky."

¹² Olga Kulapina, "Interpretatsia kategorii stilya v pismennykh rabotakh B. L. Yavorskoko (iz perepiski s S. V. Protopopovym)" [Interpretation of the Style Category in the Written Works of B.L. Yavorsky (from Correspondence with S. V. Protopopov)], *Problemy Muzykal'noi Nauki* [Music Scholarship] 17, no. 4 (2014), 31.

¹³ Malcolm H. Brown, *Musorgsky: in Memoriam, 1881-1981*, (Ann Arbor, 1982), 32.

¹⁴ Elena Durandina, *Vokalnoye tvorchestvo Musorgskoko* [Musorgsky's Vocal Works], (Moscow, 1985), 198.

¹⁵ In reference to No. 3, *Zhuk* [The Beetle], from Michel-Dimitri Calvocoressi, *Mussorgsky*, (London, 1974), 93.

was shocking for his contemporaries. For example, Cui, in the first extended discussion of the Russian romance as a genre, says:

Musorgsky is one of the most original personalities in the entire musical world. He was an extremely talented composer, but he possessed an anti-musical nature. His anti-musical spirit manifests itself mainly in his near lack of concern for beauty and in the absence in him of a sense of measure. If it were not for Berlioz, Musorgsky would be the only one of this type among composers. Berlioz also combined a colossal talent with a lack of taste and musicality. Often his harmonies are hard to the point of ugliness; his melodies are curiously strange and angular; and his picturesqueness is stilted and decorative. In this respect, the difference between these two composers is that toward the end of Berlioz's life his faults were to a large extent overcome, whereas Musorgsky's became more pronounced. This occurred most likely as the result of his loss of creative power in his last years. Musorgsky had, moreover, a number of technical shortcomings as a composer.¹⁶

Another strong differentiating feature of his music was his commitment to realism: the realistic ideal can be found not only in the declamation but also in the topics of the works. For Musorgsky, it meant the Russian reality, the Russian traditions, objects of national shame and pride. He wrote about the Russian history (his operas), the details of everyday life (*The Nursery*), and the outcasts of society (*The Orphan*, *Dear Savishna*). However, these nationalistic choices were not the immediate reason for his compositional style. The melodies or accompaniments are such not because they are necessarily *Russian*, or sound Russian, but because they were composed with the tools and principles *different* from the learned musical traditions of the newly established Conservatories. As Richard Taruskin writes:

We need to insist on the fundamental point that the line dividing the camps in nineteenth-century Russian music had virtually nothing to do with nationalism. What divided Stasov from Rubinstein, and Musorgsky from Chaikovsky, had to do, rather, with professional education and professional routine. Rejection of the West per se was part of no one's program. It was the conservatory, from which they felt alienated and excluded, that the kuchkists hated, not "the West." The feeling on the part of these autodidacts and mavericks—that the professional establishment (which also included the Italian Opera that

¹⁶ César Cui. *The Russian Romance*. Translated by James Walker in *Classical Essays on the Development of the Russian Art Song, and Twenty-Seven Outstanding Russian Romances of the Eighteenth- and Nineteenth Centuries*, (University of Toronto, 1993), 44.

had been set up in St. Petersburg in 1843) was inimical to their interests and therefore to be opposed—is something they had in common, after all, with the original Davidsbündler¹⁷ ...

Approaching Musorgsky

The inevitable side effect of such compositional choices was the unprecedented treatment of all areas of vocal musical composition: text, rhythm, melodic contour, harmony and notation. Most of the existing discussions of Musorgsky's songs have focused upon these aspects of his songs and include mostly untranslated sources in Russian.¹⁸ Following a different approach, this thesis will offer a method of song analysis that involves the idea of music as an art that exists within time. Most thinking about time tends to concern time signature, rhythm and meter. However, time in music can also be approached in other ways. As listeners, we intuitively perceive music as a process, and equally assume the concept of time as something so usual that it is rarely used as a tool for the analysis of music. There have been a few studies that address the topic of time and music in a formal, academic way. These studies include such seminal works as V. Martynov's article *Time and Space as Factors of Music Form*, Jonathan Kramer's substantial volume *The Time of Music* or O. Pritykina's *Musical Time: The Definition and the Phenomenon*.

The major goal of this thesis is to present a way of thinking, different from the conventional analysis, that will allow listeners to understand Musorgsky's songs in a new, intuitive way, one that reveals their unique place within the Russian art song. More

¹⁷ Richard Taruskin, *On Russian Music*, (University of California Press, 2009), 40-41.

¹⁸ Works of E. Durandina, A. Oglovets, R. Shirinian, I. Stepanova, L. Kearney et al. (See the attached bibliography.)

specifically, this thesis focuses on the way that Musorgsky manipulates the perceived (or virtual) time in his songs. To understand the concept, we need to step aside into the area of the aesthetics.

CHAPTER TWO: THE METHOD

Music in Time and Space

Many of the writings devoted to music as an art of time open with the statement that all arts should somehow be placed within the philosophical concepts of time, space, or a combination of the two.¹⁹ Thus, architecture, sculpture and painting exist in the medium of space, while music and literature exist in the medium of time. Here, however, a confusion arises: a building *exists in space*, but the viewer needs *time* to go around it to appreciate its features; music is not visible and *exists only in time*, but the listener may clearly *see images* in his mind evoked by the music; theatre is a narration (a *time-related* process) that is happening on stage (*space*).

Different authors approach this confusion from different angles.²⁰ Some avoid getting into details and just recognize the fact.²¹ A particularly clear explanation regarding music and time is offered by M. Kagan in his book “*Morphology of Art*”²² and developed in his later writings.²³

¹⁹ For example, works of Ph. Alperson, S. Babushkin, V. Martynov, J. Kramer.

²⁰ A well-known phrase by Goethe “Music is liquid architecture; architecture is frozen music” is an illustration of such thought in the nineteenth-century philosophy. The idea of the cadential articulations as the structural pillars in music are another example of such metaphorical analogue.

²¹ For example, Dilbyar Bakhtizina, “Vremya v muzyke” [Time in Music]. *The Omsk University Herald*, no. 4 (2009): 30-3. (Only in Russian).

²² Moisey Kagan. *Morphology of Art*, Moscow, 1972. (Only in Russian)

This book is the first publication in the Russian literature that specifically analyzes the inner organization of the world of art.

²³ M. Kagan, *Prostranstvo i vryemya kak problema esteticheskoy nauki* [Space and Time in Art as a Problem of the Science of Aesthetics] in *Ritm, prostranstvo i vremya v literature i iskusstve* [Rhythm, Space and Time in Literature and Art]. Nauka, 1974.; M. Kagan, *Morfologia iskusstva* [Morphology of Art] (Moscow, 1972).

To address the problem of assigning various types of art (architecture, painting, music, theatre etc.) to the types of media they exist in (time or space), Kagan offers three aspects: the **ontological** (physical), the **gnoseological**²⁴ (cognitive) and the **psychological**.

The **ontological** aspect relates to the real-world, the strictly physical nature of art. For Kagan, there are three possibilities: 1) the 2D and 3D objects that do not change in time,²⁵ such as paintings, sculpture or architecture; 2) creations that do not belong to any particular place and can only be realized as a process, such as pieces of music (as a stream of sound waves) and literature (as a stream of information); and 3) creations that need both time and space to exist: theatre, dance and their synthetic derivatives—television and cinematograph.

The **cognitive** aspect of art is the perceptual image that is created in the mind of recipient (observer, listener, reader). It is the illusional world, whose nature depends on multiple factors from the properties, features, and values of the social and historical reality, to the personal experiences and personality of the recipient. This world, being a reflection of those factors, complex and unique to every individual, acquires independence from reality and exists on its own. It can supply and reconstruct the components that are “missing” in a certain type of art due to its physical (ontological) restrictions, to complete the effect intended by the creator (sculptor, composer). For example, the imaginary world

²⁴ In the Western world the term *epistemology* is used: the philosophical study of the nature, origin, and limits of human knowledge. However, to simplify, the word *cognitive* will be used instead of *gnoseological* further in the thesis.

²⁵ The natural wear and tear are not counted here as they happen too slowly in the context of our problem and do not represent the essence of those types of art.

that appears after looking at a painting can contain features of sound and, by extension, of time; the world that appears when listening to music can exist in an imaginary space.

As an example from the 2D world of art, Pablo Picasso's painting *Three Musicians* (Fig. 2) makes the viewer think hard. The shapes of a monk, a Harlequin, and a Pierrot holding musical instruments and a score trigger our imagination. The peculiarity of the cubist collage style increases the intensity of this cognitive process: there is a flute (we may hear a flute sound in our head), but the flute looks strange. Does it sound like a real one? There is a musical score. What was the music written on it? To answer these questions, our mind "plays" imaginary segments of music, thus creating the perceived world of sound that neither exists in reality nor is produced by the piece of canvas on the wall.



Fig. 1 Pablo Picasso, *Three Musicians*.

It is equally easy to find a musical example that evokes an illusionary space or a visual concept. Such is the well-known *Claire de lune* by Debussy (Fig. 3): the transparent sound of the first bars triggers the images of the shimmering moonlight.



Ex. 1 C. Debussy, *Claire de Lune*, mm. 1-7.

These examples show how the arts of space and the arts of time complement each other in the illusionary, virtual world, built by our imagination. This world has infinite flexibility and properties that are not possible in conventional reality. Thus, virtual time can stretch, contract, stop and restart; spatial relationships can deform and transform in various ways. This flexibility of the perceived world is of a great importance for this thesis.

Finally, the **psychological** aspect involves the recipient's ability to realize the connection between the two other aspects, the ontological (physical) and the gnoseological (cognitive). For example, an audience during a three-hour theatre play can "live" through many years, lives and places. But after the play ends, the audience will return to the conventional reality and assess the perceived impressions from the point of view of the real world. This aspect contains a property crucial for art: all imaginative, cognitive experiences

of art are *safe* and can be *re-lived* many times. This feature is of a great importance for this thesis.

According to Kagan, the unreasonable mixture by some authors of the ontological (physical) aspect with the other two, as well as an idealistic and metaphysical interpretation of art as something purely spiritual that does not correlate with the material world, brings vagueness into the study of art. He argues that the unambiguous ontological division of the arts into the categories of time, space, and time & space is necessary for any further research in the field of arts, both on the higher level of aesthetics and on the local level of a particular type of art.

Consequently, two tendencies in the development of art are possible. The first one is to try to overcome the art's natural physical boundaries and to trigger as much of the "missing" imaginary components as possible to achieve a certain effect. The second one is to limit the effect of how art influences the audience, strictly to the abilities of a certain art without any extra associations²⁶.

According to Martynov's analysis, Webern's music (see Fig. 3), due to the effect of the twelve-tone technique, lacks the tonal correlations. It does not provide any usual points of reference that would help an unaccustomed listener's mind to build an immediate image. Thus, it represents an example where music is not meant to provide a cognitive experience,

²⁶ An excellent example is time-related analysis of A. Webern's music in V. Martynov's article "Vremya i prostranstvo kak faktory muzykalnoy formy" [Time and space as factors of music form] in *Rhythm, Space and Time in Literature and Art*. Leningrad, 1974.

but exists as a piece of *non-referential* art—the art which does not trigger the development of the illusionary world.

The image shows a musical score for a piano piece. At the top, it is titled "Sehr mäßig" with a quarter note symbol and "= ca. 40". Below the title, the word "Piano" is written. The score is divided into two systems of staves. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The music is written in a complex, atonal style with various rhythmic values and dynamic markings such as "pp" and "p".

Ex. 2 A. Webern. *Variations*. Op. 27, no. 1.

K. Malevich's *Black Square* (Fig. 4) could be a corresponding example from visual art. The lack of information on the canvas puzzles the viewer and obstructs the development of illusionary associations.

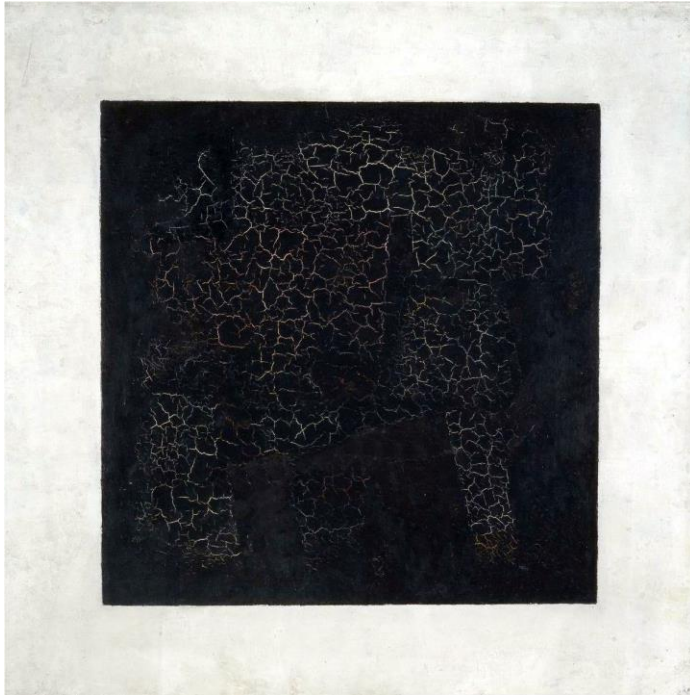


Fig. 2 Kazimir Malevich, *Black Square*.

These two tendencies regularly replace each other in the course of music history. As Kagan points out: “Each time, having tried new ways of overcoming their inherent ‘inferiority complex,’ painting and sculpture, literature and music, disappointed, headed to the other pole and started bragging about their limited nature as the greatest virtue”²⁷. The art songs of A. Dargomizhsky and M. Musorgsky, analyzed in this thesis, lie in the “overcoming the inferiority” trend. They actively catalyze the cognitive imaginative processes in listener’s mind to create an impact of a high psychological and social density.

²⁷ Kagan, “Space and Time in Art”, 34. Translation is mine.

Song

Song is a unique union of the two arts of time: literature (poetry) and music. It always has a start and always has an end some minutes and seconds later. At the same time, song has its own sequence of events which happen in parallel with the conventional minutes and seconds thus creating the illusionary, perceived, virtual world—basically, an additional timeline.

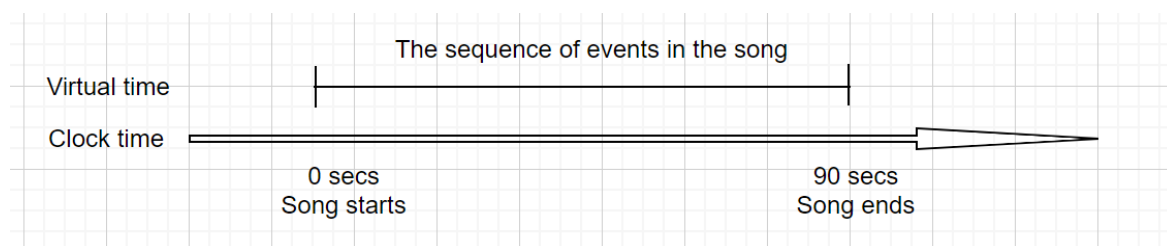


Fig. 3 Clock vs. virtual time.

Song has unlimited power over the listener in the cognitive sense due to its ability to evoke infinite variations of images, concepts, associations and thoughts through the combination of words and sound. It can create artificial conditions for the virtual experiencing of such incomprehensible things as time stopping (like death) or time infinity (like eternity);²⁸ it can “build” imaginative space structures of any type and size.

The perception of art in general and music in particular includes several psychological mechanisms, such as “sensations, memories, emotions, thinking, imagination, associations, principles and needs.”²⁹ This last aspect—the **need**, specifically the need to understand certain things—plays an important role in the following analyses of songs. The nature of this need depends on the function of the song and on the degree of

²⁸ For example, a powerful evocation of decay and death can be found in Schubert’s *Winterreise*.

²⁹ Kagan, “Space and Time in Art,” 38.

listener's³⁰ overall participation. On the opposite extremes of the involvement scale are the following types: song as a means to pass time with minimal involvement from the listener, and song to engage the listener to the maximum extent.

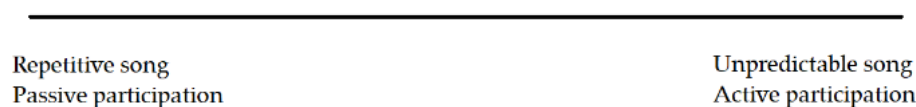


Fig. 4 Degree of listener's involvement scale.

The concept of a listener's involvement is directly related to the nature of the events that happen in the song: events can be identical, can vary to different degrees or can be totally random. Songs consisting of identical items (unsophisticated verses and refrains to the same melody) stand on the left extreme of the diagram above. They are a simple example of the genre and serves as a mental placeholder for repetitive work. These include folk songs that have many verses set to the same tune that help to switch off the mind, to create a certain state of “trance” to avoid boredom. For example, it takes six songs, ten verses each to knit one sock. Such is the *Birch Tree* folk song, famous for its appearance in Chaikovsky's Fourth Symphony. It has at least six or seven widely-known³¹ verses and can be sung as a canon. Each verse contains a one-phrase idea of insignificant value, and two lines of refrain consisting of repetitions and interjections.

Verse 1 (lines 1-2) plus the refrain (lines 3-4):

Vo pole bereza stoyala, Vo pole kudryavaya stoyala, Lyuli-lyuli, stoyala, Lyuli-lyuli, stoyala.	A birch tree was standing in the field, A curly birch tree, Luli-luli was standing, Luli-luli was standing.
----------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------

³⁰ Listener and performer are identified as *listener* further on.

³¹ The song texts collection *Russkiye narodniye pesni* [Russian Folk Songs], Moscow: Terra, 1996 provides twenty-nine original verses for this song.

These features make it a simple working song that does not require any major mental involvement and can be multiplied as much as needed.

Во по-ле бе - рё - за сто - я - ла, во по-ле куд - ря - ва - я сто - я - ла.

Лю - ли, лю - ли, сто - я - ла. Лю - ли, лю - ли, сто - я - ла...

Ex. 3 Russian folk song *The Birch Tree*.

It is possible to demonstrate the cyclic nature of the song with the following diagram which shows the identical units consisting of a verse plus the refrain.

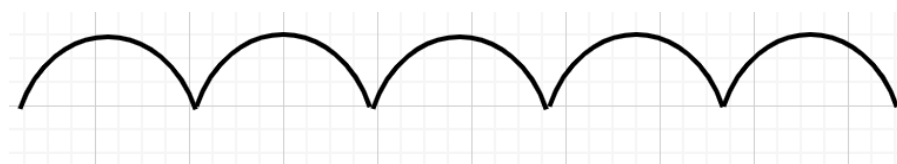


Fig. 5 Time scheme for *Birch Tree*.

On the other extreme there are songs of an unpredictable, random nature which can involve manipulations of rhythm, melody or other means. The listener cannot relax to glide on the cyclic, identical waves of the perceived time, like in the *Birch* song, because there is always something that interrupts the flow and demands attention. These manipulations, combined with the more complex meaning of the lyrics, trigger deep thinking and reasoning—an active cognitive process. These songs are attractive to listeners because they create artificial conditions for satisfying the human *need* (as discussed above) for understanding of complex philosophical concepts like death or time, social issues and

personality problems.³² Songs that lie in between these two extremes require various degrees of “medium” involvement.³³

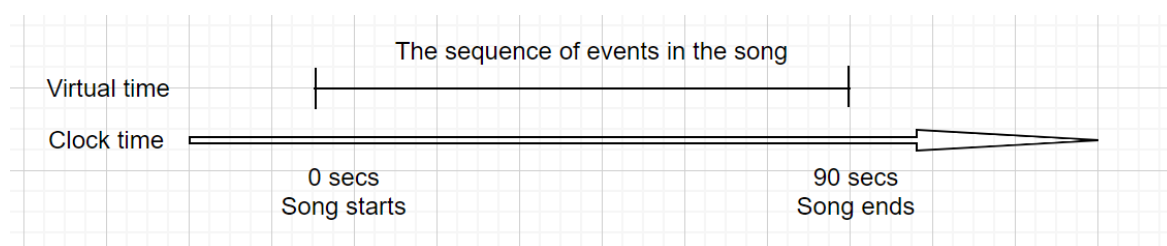
³² An example of such song is Musorgsky’s *Sirotko* [The Orphan]. It carries heavy psychological and social messages meant to be thought through by the listener.

³³ It is true that this classification is not strict in the sense that a multi-verse folk song can be performed with full attention and a person can fall into “trance” listening to the “Orphan”. However, historically implied function of these types of music is used here by default.

CHAPTER THREE: ANALYSES

Overview

The analytical portion of this thesis has two goals. The first and the more general goal is to apply the method of virtual time analysis by observing time manipulation techniques from the simplest to the most complex examples. To remind the reader, the virtual timeline will be the main object of attention in the coming chapter (see Fig. 3 Clock vs. virtual time):



It is natural that to explain the method, songs only of one composer (Musorgsky) may not cover the whole variety of song types that need to be described, or that they may not be the most efficient examples. That is why this chapter also contains a variety of songs by other Russian composers of the nineteenth century, to fill in the gaps in the presentation of the method. Another reason for including works by other composers lies in the fact that they either directly relate to or were inspirations for Musorgsky's songs. Hence, giving a variety of examples creates a rich picture of the Russian nineteenth-century chamber vocal repertoire places Musorgsky's songs in context and fulfils the second goal of this chapter: to explain some of the reasons for the uniqueness of the selected works by Musorgsky.

Because the essence of each song lies in its text, a special emphasis will be made on translations, word-by-word and lyrical, with occasional explanations of the poetic foot, rhyming, poetic stylistic choices and other factors which may help to understand each piece

better. Specific score examples will be inserted in the text; full scores can be found in the Appendix³⁴.

The songs will be discussed in the order of increasing complexity of the virtual time segments and of the degree of the listener's involvement (see Fig. 4 Degree of listener's involvement scale):

Repetitive song
Passive participation

Unpredictable song
Active participation

The songs will be grouped by the types of virtual time manipulation employed and will be presented in the order indicated in the table on the following page. *The Birch* song will serve as a zero point for a non-modified, cyclic, strophic structure, and placement of all other songs will be based on how much they deviate from the ideal cycle of *The Birch*.

³⁴ All scores used in this thesis are taken from notarhiv.ru unless specified otherwise.

Type of virtual time	Description, example	Function	Degree of listener's involvement
Time as a cycle: ZERO point	Folk song <i>The Birch Tree</i>	Mental placeholder for monotonous work	Insignificant
Time as a cycle: simple romances	Strophic romances. Varlamov <i>Do not Wake Her up at Dawn</i> , Glinka <i>The Lark</i>	Easy drawing-room leisure	Enjoying poetry and music in a relaxed way
Cycle interruptions: - Small - Medium to considerable	- Small strophic variation. Modified strophic songs. Refrain as a dramatic vehicle. Musorgsky <i>Where are you, little star?</i> - Dargomizhsky <i>The Worm</i> , Musorgsky <i>Seminarist</i> , <i>With the Doll</i> (from <i>The Nursery</i>)	Increasingly becoming more performance-oriented	The bigger the interruption, the higher is the listener's involvement
Random time	Declamation, absence of non-functional repetition Musorgsky <i>With the Nanny</i> from <i>The Nursery</i>	Performance-oriented, chamber style	High, constant
Special cases: - Lack of time - Life, death and eternity	- Acceleration for a dramatic effect Musorgsky <i>The Night Prayer</i> (from <i>The Nursery</i>), <i>The Orphan</i> - Music complements words to fulfill the <i>cognitive need</i> of the listener. Glinka <i>The Night Inspection</i> , Dargomizhsky <i>Paladin</i> , <i>The Old Corporal</i> , Musorgsky <i>Lullaby</i> from <i>Songs and Dances of Death</i> Chaikovsky, Musorgsky <i>The Soul was Flying</i>	Performance-oriented, chamber style	High, constant Personal, philosophical pieces

Fig. 6 The list of songs for analysis according to the type of virtual time.

Time as a cycle

*The Birch Tree*³⁵ / Folk

The first section of the analysis examines the zero-point *Birch* followed by the simplest examples of the cyclic, repetitive *romances* which contain subtle features of artistic approach that lift them a step higher above the simplistic nature of the *Birch*. They are meant for pleasant time passing and are composed mostly by dilettante musicians for amateur home or salon music making.

The perfect zero-point example is the folk working song *The Birch Tree* discussed above. In terms of time manipulation, it creates a trans- or mantra-like virtual segments, identical in duration and nature. While the words are different in each verse, their meaning is of low significance. They do not attract much attention and can be practically “mentally ignored” by the singers; they can be sung in an automatic manner (see Fig. 5 Time scheme for Birch Tree).

Because this song can be sung in canon or can even be restarted without any effect on its flow, it can be illustrated with a complete circle: if you do not finish knitting your sock by the end of the sixth verse, you can easily restart the song and continue singing until done:



Fig. 7 Time scheme for fully cyclic strophic song.

³⁵ Russian transliterated: *Vo pole bereza stoyala*.

*Do not Wake Her up at Dawn*³⁶ / Varlamov | A. Fet

Alexander Varlamov's *Do not Wake Her* shows how the elemental song structure of the *Birch Tree* type can be reworked for an aristocratic drawing-room setting. This piece is basically a non-modified strophic song but it sounds more refined due to the beautiful lyrics, the added piano refrain and careful attention to melody – the features that make it an amateur *romance* (please see the full score in the Appendix).

Na zare ty yeyo ne budi, Na zare ona sladko tak spit; Utro dyshit u ney na grudi, Yarko pyshet na yamkakh lanit.	Do not wake her at dawn When her sleep is so sweet. On her chest, the morning is breathing Brightly blushing the dimples on her cheeks.
I podushka yeyo goryacha, I goryach utomitel'nyy son, I, cherneyas', begut na plecha Kosy lentoy s obeikh storon.	Her pillow is hot And hot is her weary sleep. Her black braids flow Like ribbons over her shoulders.
A vchera u okna vvecheru Dolgo-dolgo sidela ona I sledila po tucham igru, Chto, skol'zya, zatevala luna.	Last night She was sitting by the window for a long time Watching the moon Play with the dark clouds.
I chem yarche igrala luna, I chem gromche svistal solovey, Vse bledney stanovilas' ona, Serditse bilos' bol'ney i bol'ney.	The brighter was the moon, The louder sang the nightingale, The paler she was turning, The more painfully her heart was beating.
Ottogo-to na yunoy grudi, Na lanitakh tak utro gorit. Ne budi zh ty yeye, ne budi... Na zare ona sladko tak spit!	This is why the morning Is shining so brightly on her cheeks and her chest. Do not wake her at dawn When her sleep is so sweet.

The choice of the easy key (A minor), economical accompaniment, unsophisticated harmonies and lack of word-painting may create an impression of a simplistic work.

³⁶ Russian transliterated: *Na zare ty eyo ne budi*.

However, subtle details have secured a long-lived afterlife for this romance. One of these details is a rounding quality of both text and music. First, the opening two lines of the poem are repeated final stanza: *Do not wake her at dawn \\\ When her sleep is so sweet.* Second, the elegant melody has a raising climax in the third line of the lyrics (mm. 10-13) and winds down by the end of the stanza. And finally, the harmony travels within each strophe from the tonic to the relative key and back to the tonic (I-V-I-V/III—III-II-V-I), providing a satisfying rounding feeling. The vocal ornaments are delightful for a young lady, singing for guests in a drawing room. The whole experience is easy and pleasing, just enough to enjoy the highly expressive text of the poem. The approach to time manipulation here is such that the composer enhances the cyclic nature of the strophic song to create the fine example of a simple but graceful strophic art song where the piano refrain plays a decorative role. The time cycle scheme is the same as for *The Birch*. Each arc illustrates a verse plus a refrain here, five cycles in total (same as Fig. 5):



It is important to note though that due to the long refrain and a large number of verses (five), the refrain is often cut after some of the verses by agreement between the pianist and the vocalist to avoid the excessive amount of repetition of the same (although quite pleasant) material. For our purposes it means that the performers are intuitively introducing the *interruptions* to the time flow to keep the listener's attention. The listeners will be curious to hear if the refrain will be played after the upcoming verse. The resulting

time scheme will be quite different, for example, such (V = verse, R = refrain). In this case, the song will belong to the next category where time interruptions are discussed.

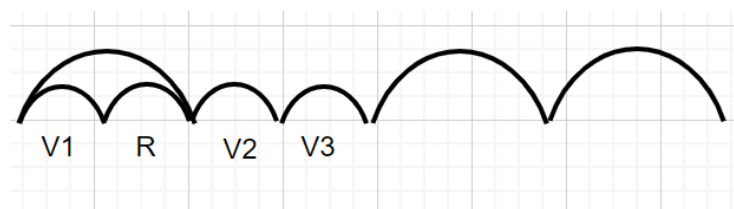


Fig. 8 Time scheme for Varlamov's *Do not Wake Her*.

The Lark³⁷ from *Farewell to Petersburg* | Glinka | N. Kukolnik

Glinka's *Lark* is also a fully cyclic non-modified strophic piece. This song demonstrates the development of Russian song from its amateur phase (1810-1830) to the next generation and an evident degree of increased sophistication in musical materials—the highly poetic text and the increased role of the piano—while retaining a strophic structure. This song requires more attention from the listener than Varlamov's example due to the imitation of the bird chirping in the right hand.³⁸

Mezhdū nebom i zemley Pesnya razdayetsya, Ne iskhodnoyu struyey Gromche, gromche l'yetsya. Ne vidat' pevtsa poley, Gde poyet tak gromko Nad podruzhen'koy svozey Zhavoronok zvonkiy.	Between heaven and earth The song is ringing, Flowing in an unstoppable string, Pouring louder, louder. The singer of the fields is unseen, Where it sings so loudly To his beloved The sonorous lark.
Veter pesenku neset, A komu ne znayet... Ta, komu ona, poymet, Ot kogo – uznayet!	The wind carries the song Not knowing to whom... But she for whom it is meant, She will know!

³⁷ Russian transliterated: *Zhavoronok*.

³⁸ Imitated later in Chaikovsky's *Children's Album* and expanded in M. Balakirev's *Variations on The Lark*.

Leysya, pesenka moya, Pesn' nadezhdy sladkoy: Kto-to vspomnit pro menya I vzdokhnnet s ukradkoy.	Flow, my song, Song of sweet hope: Someone will think of me And will sigh quietly.
-----------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------



The musical score consists of two systems. The first system shows the piano accompaniment starting with a repeating eighth-note pattern in the right hand and a bass line in the left hand. The tempo is marked 'Moderato' and the dynamic is 'mf'. The second system shows the vocal line with the lyrics 'Между небом и ветром песен' and the piano accompaniment continuing. The tempo is marked 'semplice e con molta anima' and the dynamic is 'p'.

Ex. 4 Glinka, *The Lark* from *Farewell to Petersburg*, introduction.

However, the song is fully cycled because both verses have identical treatment with full repeats of the piano part and therefore exhibits the same time scheme as *The Birch*.

Interruptions to the Cycle

This section includes examples where composers made a bigger effort to make the piece artistically interesting by introducing variety to strophic setting. Varlamov's performers' version, had he instructed it in his score where some of the refrain instances can be omitted, is one way to achieve such variety. Other ways could be changes in melody to attempt word painting, or in accompaniment – to convey an emotion. The resulting effect on virtual time is the disturbance of the trans-like flow of the cycle (remember the zero-point *Birch Tree*): every verse brings something more or less different. The degree of such disturbances vary in scale, resulting in more or less impactful experiences.

SMALL INTERRUPTIONS

These are slightly modified strophic songs with some differences in melody or accompaniment which do not disturb the general strophic organization of the song.

*Where are You, Little Star?*³⁹ from *The Young Years* | Musorgsky | N. Grekov

Musorgsky's example of the small cycle interruptions would be *Where are You, Little Star?*

Gde ty, zvezdochka, Akh, gde ty, yasnaya? Il' zatmilasya tuchey chernoyu, Tuchey chernoyu, tuchey groznoyu?	Where are you, little star? Where are you, the bright one? Did a dark cloud cover you, A dark and somber cloud?
Gde ty, devitsa, Gde ty, krasnaya? Il' pokinula druga milogo? Druga milogo, nenaglyadnogo.	Where are you, young girl, Sweet girl? Did you leave your beloved, The dearest beloved friend?
Tucha chernaya Skryla zvezdochku, Zemlya khladnaya Vzyala devitsu.	The dark cloud Has covered the star. The cool soil Has taken the girl.

This *volksweise* piece reminds one of a folk song *Oh ty steppe shirokaya* [Ah, You Wide Steppe] and demonstrates Musorgsky's ability to create strophic variety in the melody by staying within the tonic triad pitches. Compare the folk song entry line with the three entry lines for each verse in Musorgsky.

³⁹ Russian transliterated: *Gde ty, zvezdochka?*

Musical score for the Russian folk song "The Wide Steppe". The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part begins with a *pp* dynamic and includes a *p* dynamic section. The lyrics are:

Ах, ты, степь ши - ро - ка - я, степь раз - доль - на.
 Ah, you, wide stepp, a broad stepp!
 я! Ах, ты, Вол - га - ма - туш - ка, Вол - га во - льна.
 Ah, you Mother Volga, Free-flowing Volga.

Ex. 5 Russian folk song, *The Wide Steppe*, opening. Setting by an unknown composer.

Musical score for the beginning of the first verse of "Where are You, Little star?". The tempo is marked *Медленно* (Ad libitum). The score is in G major and 4/4 time. The lyrics are:

Где ты, звез.доч - ка? Ах, где ты,

Ex. 6 Musorgsky, *Where are You, Little star?* Beginning of verse 1 [Where are you, little star?..].

Musical score for the beginning of the second verse of "Where are You, Little star?". The score is in G major and 4/4 time. The lyrics are:

Где ты, де - ви - да, где ты,

Ex. 7 Musorgsky, *Where are You, Little star?* Beginning of verse 2 [Where are you, the beautiful maiden?..].

Musical score for the beginning of the third verse of "Where are You, Little star?". The score is in G major and 4/4 time. The lyrics are:

Ту - ча чер - на - я скрыла звез - доч - ку, зем - ля

Ex. 8 Musorgsky, *Where are You, Little star?* Beginning of verse 3 [The black cloud has covered the star...].

These alterations between the verses add an improvisational touch to the song typical of unrehearsed folk singing, but because they happen within a similar harmonic framework, the song cyclicity remains clear and is an important element to evoke the whole *volksweise* nature of it. The virtual time scheme however needs some markings to reflect the mild strophic variation: each verse has the same shape, but is colored in a different shade:

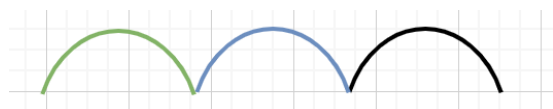


Fig. 9 Time scheme for Musorgsky's *Where are You, Little Star?*

MEDIUM TO CONSIDERABLE INTERRUPTIONS

This section contains the biggest variety of approaches from composers. They use their imagination to play with the inherent regularity of poetry by stretching, shrinking, or overlapping the virtual time segments. The repetitive quality of the refrain becomes a powerful tool in extraordinary dramatic findings.

The Worm⁴⁰ | Dargomizhsky | V. Kurochkin, trans. from J. Béranger

This is one of the theatrical songs that Dargomizhsky was admired for in the musical circles. Its effect is achieved by the declamatory style and by weaning away from the assigned metric foot of the poem.

⁴⁰ Russian transliterated: *Chervyak*.

The piece takes its roots in the popular satirical French song *Le sénateur*⁴¹ by Pierre-Jean de Béranger⁴² (1780-1857).

Allegro.

Mon é- pou- se fait ma gloi- re Rose a de si jo- lis yeux Je lui
 5 dois, l'on peut m'en croi- re Un a- mi bien pré- ci- eux. Le jour
 9 où j'ob- tins sa foi Un sé- na- teur vint chez moi. Quel hon- neur Quel bon-
 14 heur Ah! mon- sieur le sé- na- teur Je suis votre hum- ble ser- vi- teur.

Ex. 9 J. Béranger, *Le sénateur*.

The original French version is a simple, almost primitive folk-type melody which occupies a modest range of a fifth and moves predominantly in steps. This melody reflects well the narrow-minded quality of the clerk who is singing the song. The speech-like quality in Dargomizhsky's version complements the time manipulation technique he uses here: shrinking and overlapping of lines to create the effect of hurried, non-confident, flattering speech. Instead of fitting the metric foot into a repeated rhythmical template (which would be totally possible), Dargomizhsky expands and compresses the musical lines and thus emphasises the messages the speaker finds the most important. To explain this in detail, we need to look at the translation.

⁴¹ The score is taken from https://fr.wikisource.org/wiki/%C5%92uvres_compl%C3%A8tes_de_B%C3%A9ranger/Le_S%C3%A9nateur.

⁴² Béranger, a French poet and songwriter of the Napoleonic and post-Napoleonic times is best known for his satirical works. He became popular in Russia in the first quarter of the nineteenth century. During the Restoration, in 1821 and 1828, Béranger was imprisoned for printing his songs. The judicial procedures held against him made a huge impression on the public, which only helped him sell more books and gain even greater fame. *The Beggar* (A. Alyabyev) and *The Old Corporal* (A. Dargomizhsky) are among the most widely-known Béranger's texts, translated into Russian and set to music by the Russian composers.

Verse 1	Ya vsej dushoy k zhene privyazan; Ya v lyudi vyshel... Da chego! YA družboy grafa yey obyazan, Legko li! Grafa samogo! Delami tsarstva upravlyaya, On k nam zakhodit, kak k rodnym.	I am attached to my wife with my whole soul (Thanks to her) I've found my path ... I even Owe her my friendship with the count. It's not that easy! The count himself! Ruling his kingdom, He visits us as relatives.
Refrain	Kakoye schast'ye! Chest' kakaya! Ved' ya chervyak v sravnen'i s nim! V sravnen'ye s nim, S litsom takim — S yego siyatel'stvom samim!	What happiness! What honour! Because I'm just a worm compared to him! Compared to him, To such a persona, To his Excellency himself!
Verse 2	Zhena sluchayno zakhvorayet — Ved' on, golubchik, sam ne svoy: So mnoyu v preferans igrayet, A noch'yu khodit za bol'noy. Priyekhal, ves' v zvezdakh siyaya, Pozdravit' s angelom moim...	If my wife suddenly falls ill, He, such a darling, is so worried. He plays cards with me, And at night, he takes care of the sick one! Once he arrived, all shining with his decorations, To congratulate me on my angel's day,
Refrain	Kakoye schast'ye! Chest' kakaya! Ved' ya chervyak v sravnen'i s nim! V sravnen'ye s nim, S litsom takim — S yego siyatel'stvom samim!	What happiness! What honour! I'm just a worm compared to him! Compared to him, To such a persona, To his Excellency himself!
Verse 3	A kak on mil, kogda on v dukhe! Ved' ya za ryumkoyu vina Khvatil odnazhdy: "khodyat slukhi... Chto budto, graf... moya zhena..." Graf, govoryu, priobretaya... Trudyas'... ya dolzhen byt' slepym...	He is so kind when in a good mood! Once at a glass of wine I blurted out: "There's a gossip that the count... my wife..." Count, I say, for my benefit... Working hard... I must remain blind!
Refrain	Da oslepit i chest' takaya! Ved' ya chervyak v sravnen'i s nim! V sravnen'ye s nim, S litsom takim — S yego siyatel'stvom samim!	Let such an honour blind me! I'm just a worm compared to him! Compared to him, To such a persona, To his Excellency himself!

The poem is written in the iambic tetrameter foot, where an unstressed syllable is followed by a stressed one, and there are four such pairs:

da-DUM da-DUM da-DUM da-DUM,

like in Lord Byron's

She **walks** in **beauty**, like the **night**
Of **cloudless** **climes** and **starry** **skies**

Dargomizhsky assigns each syllable an eighth note in the score, so each line gets nine or eight notes⁴³ plus one or two eighth rests correspondingly, making it ten eighth-note units for a line. The unaltered realization of this scheme is seen in the first line, mm. 7-9 (nine notes plus one rest). Let us show this one line as a time segment:

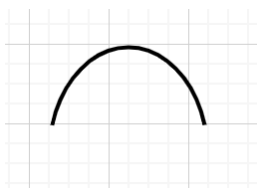


Fig. 10 Time scheme for Dargomizhsky's *Worm* – A.

To follow the same template, the second line starts on time:

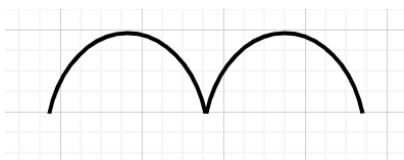


Fig. 11 Time scheme for Dargomizhsky's *Worm* - B.

but it is cut in the end. Instead of ten units (eight notes and two rests) it is missing the two rests, and the third line starts earlier than it should. See the vertical red line at m. 11.

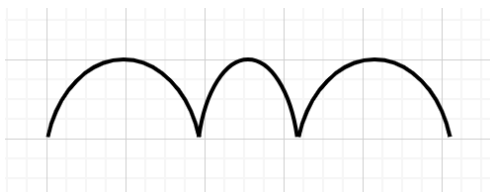


Fig. 12 Time scheme for Dargomizhsky's *Worm* – C.

⁴³ The extra ninth step is unstressed, hanging in the end. Compare with the modified Byron's verse: She **walks** in **beauty**, **like** the **evening** where the last unstressed -ing is hanging as the ninth syllable. Pushkin uses the same 9+8 scheme in *Evgeny Onegin*.

While line 3 overlaps with line 2, it is correct in duration: ten units (9+rest). Line 4 starts at a correct time at measure 14, but its last note occupies an extra half-beat (m. 16), so the line gets eleven units instead of ten, plus the first eighth note of m. 17. So, line 4 is stretched:

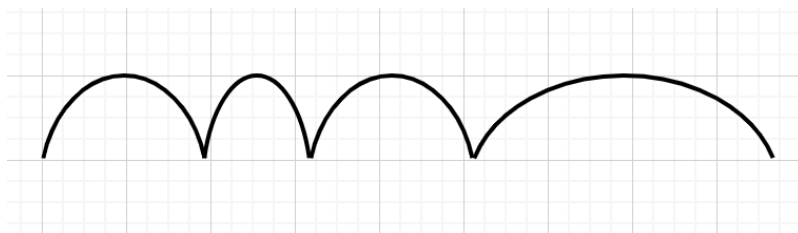


Fig. 13 Time scheme for Dargomizhsky's *Worm* – D.

Similar stretching of the vocal lines can be seen in places the speaker finds important to emphasize, for example, in m. 20 on *к нам* (visits us as if we were relatives); also, in m. 31 and the same respective measures of the refrain on *его Сиятельство* (his Excellency). This approach is similar in its purpose (while not exactly in the manner of application) to the spoken melody practice of the *musique mesurée* or the *gesprochene Melodie*.

Practically, the approach of compressing and stretching time segments creates the effect of an uneven, confused speech. To balance out the irregularity of the verses, the refrain repeats with only insignificant changes becoming an important stabilizing factor in the song. It is as if the bureaucrat is firmly convinced that there is nothing wrong with the count's flirting with his wife, because it is vital to the bureaucrat's career. He continuously returns to his burning thought of getting maximum value out of the count's patronage and convincing himself that all means are fine.⁴⁴

⁴⁴ The satirical approach of *The Worm* was succeeded by Musorgsky in his miniatures *Kozel* [The Goat] and *Spes'* [Arrogance]. However, these two songs will not be considered here for time manipulation techniques.

Слова В. КУРОЧКИНА (из Беранже)*) Ноты с сайта - www.notarhiv.ru

Не очень скоро скромно

Я всей ду_шой к же_не при_ I am attached to my wife with my

9

вя_ зан; я в лю_ди вы_шел... да че_го! Я друж_бой гра_фа ей о_бя_зан. Лег_ко ли! whole soul. I have found my path, I owe her my friendship with the count. It's not that easy!

15

гра_фа са_мо_го! Де_ла_ми цар_ства у_прав_ля_я, он к нам за_ of the count himself! Ruling his kingdom, he visits us as

21

хо_дит, как к род_ным. Ка_ко_е сча_стье! Честь ка_ка_я! Ведь я чер_ relatives. What happiness! What honour! I am just a worm

очень скромно

Ex. 10 Dargomizhsky, *The Worm*, opening page.

*The Seminarist*⁴⁵ | Musorgsky | Own words

In this piece Musorgsky uses the cyclic nature of the refrain in a functional manner.

The student is learning Latin words as a punishment for flirting with the priest's daughter.

Panis ⁴⁶ , piscis, crinis, finis, ignis, lapis, pulvis, cinis...	Panis, piscis, crinis, finis, ignis, lapis, pulvis, cinis...
Akh ty gore, moyo gore!	Oh, woe is me!
Orbis, amnis et canalis, orbis, amnis et canalis...	Orbis, amnis et canalis, orbis, amnis et canalis...
Vot tak zadal pop mne tasku, Za zagrivok da po sheye on blagoslovil I desnitseyu svyatoyu pamyati lishil.	The priest taught me a lesson, Blessed me by beating me by the scuff of the neck and by pulling my hair. And left me dazed with his holy right hand.
Fascis, axis, funis, ensis, fustis, vectis, vermis, mensis...	Fascis, axis, funis, ensis, fustis, vectis, vermis, mensis...
U popa Semona dochka znatnaya takaya, Shechki, chto tvoy makov tsvet, glazki s povolokoy, Grud' lebyazhaya da pokataya Pod rubashechkoy vskolykhnulasya.	The priest Semyon has such a noble daughter. Cheeks like poppy flowers, languishing eyes. Chest with a grace of a swan roused under her shirt.
Fascis, axis, funis, ensis, fustis, vectis, vermis, mensis...	Fascis, axis, funis, ensis, fustis, vectis, vermis, mensis...
Akh ty Stosha, moya Stosha, Kak tebya rastseloval by, Krepko-nakrepko k serdtsu prizhal by!	Oh, Styosha ⁴⁷ , my Styosha! I wish I could kiss you And press you tightly to my heart!
Postis, follis, cucumis, atque pollis... Atque pollis... cucumis, cucumis...	Postis, follis, cucumis, atque pollis... Atque pollis... cucumis, cucumis...
A namednis' za molebnom presvyatoy i prepodobnoy i preslavnoy Mitrodore Ya chital prokimen, glas shesty, y, A na Styoshu levym glazom vso posmatrival, A na levyy kliros vso zaglyadyval, da podmargival.	The other day for a prayer service to the most holy and reverend and most glorious Mitrodora I was reading the prokeimenon, the sixth voice, And kept looking at Styosha with my left eye, Peeking and winking at the left choir.

⁴⁵ Russian transliterated: *Seminarist*.

⁴⁶ Such texts are especially difficult to translate due to the peculiar word choices and grammar. In this case, the original is marked by an amusing combination of a rustic dialect with the simplicity, god-fearing vocabulary and the natural energy of the young man.

⁴⁷ A home name for Stephania.

Chertov bat'ka vso provedal, Menya v knizhitsu pometil, I blagoslovil vладыko po sheyam menya trikraty, I dolbil izo vsej mochi mne v bashku latyn' ukazkoy:	The god-dammed father noticed everything, Marked me in his booklet, Blessed me on my neck triple times. And hammered Latin into my head with the pointer:
Orbis, amnis et canalis, et canalis, sanguis, unguis et annalis, et annalis...	Orbis, amnis et canalis, et canalis, sanguis, unguis et annalis, et annalis...
Tak ot besa iskushen'ye dovelos' prinyat' mne v khrame Bozh'yem.	This is how I got tempted by the devil in the temple of God.
Amnis et annalis, sanguis, unguis et canalis, et canalis, et canalis, et canalis.	Amnis et annalis, sanguis, unguis et canalis, et canalis, et canalis, et canalis.

The student constantly returns to his task – the cramming of the Latin words—but his head is full of thoughts about the recent incident. The returns to Latin are perceived as a refrain, even though it is not repeated exactly. As a result, the varying nature of both assumed verses and refrain provide the spontaneity and naturalness of the scene. The Latin words create an impression of real-time learning. The struggle to stay focused is expressed in the music by the variations of the Latin text recitative: it starts with the mechanical one-note repetitions in mm. 1-2, then evolves to include neighbouring notes in mm. 6-7, larger intervals in mm. 21-22; receives accents in mm. 35-36 and later gets further alterations which add the feeling of agitation. Please see the full score in the appendix.

Не очень скоро

f *p*

Pa-nis, pis-cis, cri-nis, fi-nis, ig-nis, la-pis, pul-vis, ei-nis... Ах ты,

p *f*

mf *p*

4 го-ре, мо-е го-ре! Or-bis, am-nis et ca-na-lis;

woe is me!

f *mf* *p*

7 or-bis, am-nis et ca-na-lis. Вот так за-дал поп мне тас-ку:

The priest taught me a lesson:

10

Ex. 11 Musorgsky *The Seminarist*, opening.

*With the Doll*⁴⁸ from *The Nursery* | Musorgsky | Own words

Before proceeding with the analysis of *With the Doll*, a short introduction to *The Nursery* cycle is needed. The collection consists of seven pieces for voice and piano:

1. With the Nanny
2. In the Corner
3. The Beetle
4. With the Doll
5. The Night Prayer
6. Cat Matrós
7. On the Hobby-horse

The songs are small and intimate scenes that describe events from children’s life. Some scenes are monologues where the child, boy or girl, is playing or talking to their mother or nanny who is assumed to be there, listening. The others are dialogues between the child and the mother or nanny. According to V. Stasov, the impulse to create the cycle lays in Musorgsky’s childhood impressions: “Most people lose these impressions completely, and only some keep poetic and affectionate memories so strong that they remain in people’s mind even in their adult years. Musorgsky had them in his soul so deeply that later, at the golden age of his creative life, they became sources for the most peculiar, poetic and perfect works” of *The Nursery* cycle.⁴⁹

For this cycle of songs, Musorgsky created his own texts—texts that avoid conventional poetic organization. Because of this, he was able to engage in the manipulation of time in interesting and unusual ways, largely avoiding the conventional formal patterns of the traditional romance. The form of each piece is defined by the

⁴⁸ Russian transliterated: *S kukloy* from *Detskaya*.

⁴⁹ Vladimir Stasov, *Modest Petrovich Musorgsky. Biographical essay*, Selected Works in 3 Volumes. Visual art. Sculpture. Music. Vol. 2, (Moscow, State Publishing House Iskusstvo, 1952), 10.

sequence of events happening in the text. Cyclic time elements are present in the music only to the degree they are present in the text. For example, such are the nursery rhymes in Tyapa's lullaby (*With the Doll*, No. 4) or the chant recitation in *The Night Prayer* (No. 5). Otherwise, the form is free and wanders wherever the text takes it.

With the Doll is a good counterpart to *The Worm*: while *The Worm* demonstrates how poetry can be modified to resemble free declamation, *With the Doll* shows how poetry can become "free" speech or blank verse. In other words, while Dargomizhsky breaks the cyclicity by adding irregularity with strophic variation, Musorgsky brings in cyclicity by adding regularity to everyday speech. The song consists of the fragments of some widely known Russian nursery rhymes and one declamatory segment, which interrupts the flow. Rhyming in the following chart is marked with the matching colors.

Tyapa, bay, bay, Tyapa, spi, usni, Ugomon tebya voz'mi!	Tyapa, night-night, Tyapa, sleep, sleep, May the slumber be upon you!	Nursery rhyme 1
Tyapa, spat' nado!	Tyapa! Sleep, will you!	Free speech
Tyapu buka s'yest, seryy volk voz'myot, V tomnyy les snesyot!	Tyapa, sleep, sleep, (If you do not sleep), Booka will eat you, Or the grey wolf will kidnap you to the dark woods.	Nursery rhyme 2
Tyapa, spi, usni. Chto vo sne uvidish', mne pro to rasskazhesh': Pro ostrov chudnyy, gde ni zhnut, ni seyut, Gde tsvetut i zreyut grushi nalivnyye, Den' i noch' poyut ptichki zolotyye!	Tyapa, sleep, sleep! In the morning tell me all your dreams: About the magical island Where no one sows or mows, But pear trees bloom And ripe pears grow and golden birds Sing day and night!	Nursery rhyme 3
Bay, bay, bayu bay, Bay, bay, Tyapa!	Night-night, Tyapa!	Lullaby cadence

Each arc in the following picture represents one line⁵⁰ of the nursery rhymes as shown in the translation above. The exclamation mark is the free speech segment.

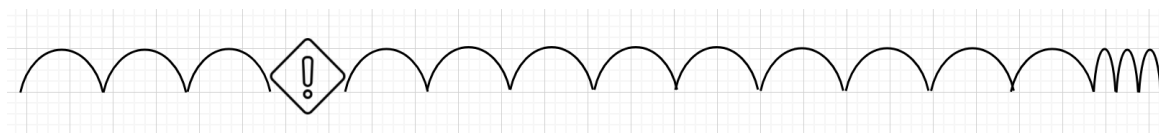


Fig. 14 Time scheme for Musorgsky's *With the Doll*.

A hypothetical non-interrupted singing of nursery rhymes could only result in a potpourri strophic song, but this is a real-life situation where the child is playing. Although the largest portion of the song is occupied by the rhymes and there are only two free-speech segments out of twenty-seven total (two bars in the beginning – mm. 5-6 – along with the truncated lullaby cadence – mm. 23, 24 & 26), there is a strong feeling that this piece is not a lullaby, but a theatrical *performance* of a lullaby. Also note that the piece is not called *Lullaby*, but *With the Doll*, emphasizing that this is not a lullaby to sing, but a scene to watch.

Here, the role of the virtual time is of utmost importance: Musorgsky's goal is to introduce the elemental rocking of repeated waves we saw in *The Birch* so the doll can fall into the relaxing trance and eventually fall asleep. In other words, Musorgsky emphasizes the difference between the state of being awake, where life is filled with irregular events and irregular speech—and the state of slumber when subconscious takes over and leads to relaxation and rest. The virtual time scheme of this song shown above demonstrates how

⁵⁰ Although the lines are not of exactly the same duration, they are shown here as identical arcs, because it does not affect the general rocking flow of the song.

only two measures of effective time interruption near the beginning of the song can completely change the function and setting of a vocal piece.

The rocking is achieved by various means: the rhyming nature of the nursery rhymes; the gliding cantillations in the melody in mm. 2-3, and used throughout with variations and juxtaposed with ostinatos in the left hand; the arpeggiated but harmonically static accompaniment at nursery rhymes two and three. These arpeggios remind one of the *gusli* accompaniment used by the wandering ballad tellers in Russia of the past. The tale about the wonderland starts over this dreamy accompaniment.

12 *p* Тя - па, спи, у - сни.
Турга, sleep.

14 *p* Что во сне у - ви - дишь, мне про то - рас - ска - жешь:
In the morning tell me all your dreams:

Ex. 12 Musorgsky, *With the Doll*, from *The Nursery*, mm. 12-15.

This two-minute miniature exemplifies music's ability to create virtual space. As noted in the chapter on space and time, song has an inherently strong ability to build an imaginary space in the listener's mind, because it contains words. However, the fullness of such a space depends on the amount and quality of information that the song provides.

With the Doll, along with the whole *Nursery* cycle, creates a vivid picture of the typical Russian household. It takes only a few seconds of the short and sharp exclamation in mm. 5-6 to brightly draw the picture: there is a child rocking the doll; the doll "misbehaves" and does not want to sleep. The details of the room that arise in our imagination depend on our personal experiences, but we cannot deny that we do see images of the environment where the girl is playing. Because the main character here is a child, we understand that whatever she does, is a true reflection of her real life, because children innocently copy the adults. From this lullaby we learn a wealth of facts. Children are traditionally put to sleep with song. The sharply short phrase *Tyapa! Sleep, will you!* interrupts the waves of slumber: the girl's real nanny is strict. The listener's imagination easily builds the details of the evening preparations for bed. At the same time, the listener can become a part of children's imagination and travel to the wonderland.

This song also fulfills the human **need** to learn more about certain ideas. In this case, we learn about the distant past which can never return. The virtual picture we see provides us with the knowledge that we can only acquire through art, books or music, because the *time* has passed, and the only place we have access to it is our imagination. And lastly, what is truly unique and invaluable about this piece and *The Nursery* as a whole, is that it conveys not only facts, but also genuine moods and feelings, again,

because they are projected through the prism of the child's experiences. This is why the songs remain so touching and fascinating for every new generation of listeners.

Thus, this is one of the pieces where we can talk about time not only in terms of flow and interruptions, rhythm, meter and note durations, but also as a historical and aesthetical concept which has been an important part of human exploration. It also shows how manipulation of time (introducing a sudden break) can trigger the creation of virtual space (imagining the household).

Random time. Declamation

*With the Nanny*⁵¹ from *The Nursery* | Musorgsky | Own words

The concept of random virtual time applies to musical settings where no predefined repetition is used. There are no refrains or repeated verses. Declamatory recitation of prose or of everyday verbal communication is the most natural textual basis for such compositions. *The Nursery* contains multiple examples.

Musorgsky's text is built from unaltered everyday conversations, just as a child, nanny or mother would talk in real life. His desire to reflect speech as truthfully as possible, eliminated any instances of musical ornamentation, vocal display or "beautifying" music for the sake of aesthetical pleasure. Instead, the pleasure for the audience comes from the simplicity, sincerity, vividness and wit of this cycle's compositions. The variety of children's feelings, joys and sorrows are expressed with deep affection. The smallest speech nuances and emotional changes are masterfully reflected in music. This phenomenon is referred to by authors in different ways, including "Musorgsky's naturalism of the sung declamation,"⁵² "careful attention to the inherent pitch-patterns of Russian speech,"⁵³ "Musorgsky's vocal theatre,"⁵⁴ or "free rhapsody" recitative.⁵⁵ The theatrical

⁵¹ Russian transliterated: *S nyaney* from *Detskaya*.

⁵² Olga Kulapina, "Interpretation of the Style Category in the Written Works of B.L. Yavorsky (from Correspondence with S. V. Protopopov)," *Music Scholarship / Problemy Muzykal'noi Nauki* 17, no. 4 (2014): 31.

⁵³ Malcolm H. Brown, *Musorgsky: in Memoriam, 1881-1981*, (Ann Arbor: UMI Research Press, 1982), 32.

⁵⁴ Elena Durandina, *Musorgsky's Vocal Oeuvres*, (Moscow: Musika, 1985), 198.

⁵⁵ In reference to No. 3, *The Beetle*, from Michel-Dimitri Calvocoressi, *Musorgsky*, (London: J.M. Dent & Sons Ltd, 1974), 93.

nature of the songs places them among the few pieces where the singer must engage in role-play, much like in Schubert's *Erlkönig*.

With the Nanny will be analyzed here to demonstrate a unique approach to random time manipulation. Please see the musical examples on the following pages.

<p>Rasskazhi mne, nyanyushka, rasskazhi mne, milaya, Pro togo, pro buku strashnogo;</p> <p>Kak tot buka po lesam brodil, Kak tot buka v les detey nosil, I kak gryz on ikh belyye kostochki, I kak deti te, krichali, plakali.</p> <p>Nyanyushka! Ved' za to ikh, detey-to, buka s"yel, Chto obideli nyanyu staruyu, Papu s mamoy ne poslushali; Ved' za to on s"yel ikh, nyanyushka?</p> <p>Ili vot chto: rasskazhi, mne luchshe Pro tsarya s tsaritsey, Chto za morem zhili v teremu bogatom.</p> <p>Yeshcho tsar' vse na nogu khromal, Kak spotknotsya, tak grib vyrastet. U tsaritsy-to vso nasmork byl: Kak chikhnot - stokla vdrebezgi!</p> <p>Znayesh', nyanyushka, ty pro buku-to uzh ne rasskazyvay! Bog s nim, s bukoy! Rasskazhi mne, nyanya, tu, smeshnuyu-to!</p>	<p>Tell me, nanny, tell me, dear, About that one, the scary Booka⁵⁶.</p> <p>How that Booka walked in the woods, How that Booka kidnapped children, How he munched on their white bones, How those kids screamed and wept.</p> <p>Nanny! Hadn't he eaten those children, Because they had offended the old nanny And hadn't listened to their mom and dad? Is it why he'd eaten them, nanny?</p> <p>Or, better! Tell me about the tsar and tsarina. Who lived across the sea in a wealthy palace.</p> <p>Remember, the tsar was lame: Each time he tripped – a mushroom grew! Tsarina had runny nose: Each time she sneezed, glass windows splashed into pieces!</p> <p>You know, nanny, do not tell me about that Booka. Let him be! Tell me better that funny one!</p>
--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

The song contains three larger units: about Booka, about Tsar and a closing section. Each unit is built from random phrases with the minimum adherence to repeated patterns.

⁵⁶ A monster.

About Booka 24 mm.	About Tsar 18 mm.	Closing 11 mm.
-----------------------	----------------------	-------------------

Fig. 15 Time scheme for Musorgsky's *With the Nanny* – A.

The *Booka* section can be divided into three parts:

Asking	Tell me, nanny, tell me, dear, About that one, the scary Booka.
Picturing Booka	How that Booka walked in the woods, How that Booka kidnapped kids, How he munched on their white bones, How those kids screamed and wept.
Explaining Booka	Nanny! Hadn't he eaten those children, Because they had offended the old nanny And hadn't listened to their mom and dad? Is it because he'd eaten them, nanny?

The first part contains a request:


			
Asking			
	About Booka 24 mm.	About Tsar 18 mm.	Closing 11 mm.

Fig. 16 Time scheme for Musorgsky's *With the Nanny* – B.

The word **scary** at bar 5 sets the emotion for the remainder of the Booka section – fright.

This emotion is expressed through the expansive use of opposing dynamics, tritones, large leaps and explicit accents (see from the double-pickup to m. 4 through the whole section to m. 13 at the example 13). Picturing Booka is focused solely on Booka's deeds:



Fig. 17 Time scheme for Musorgsky's *With the Nanny* – C.

Here, the mood freezes on the feeling on fright causing a time-stopping effect:

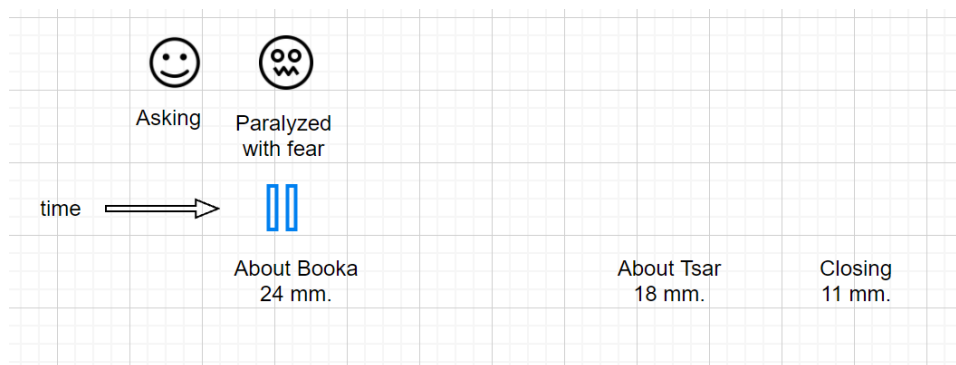


Fig. 18 Time scheme for Musorgsky's *With the Nanny* – D.

The feeling of fright is reflected in the elevated pitch patterns and increased dynamics in mm. 10-13). The fright expands exponentially and develops into a burst of horror at m. 13:

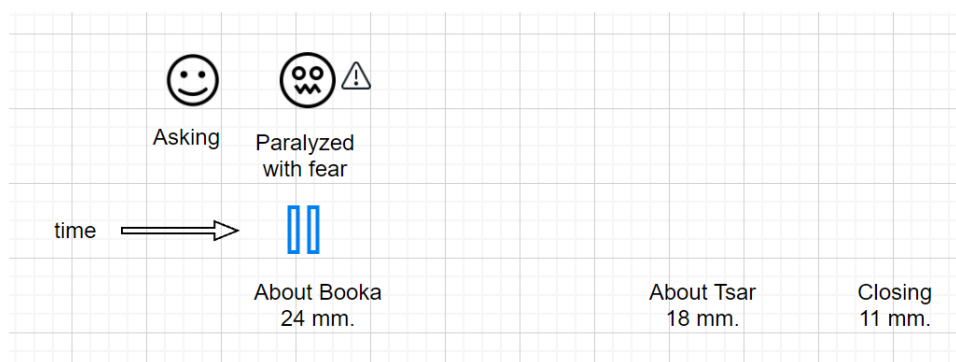


Fig. 19 Time scheme for Musorgsky's *With the Nanny* – E.

A fermata at the end of m. 13 ends the paralyzed section and helps the child to get back to reality from the imaginary world. Through the *pp* dynamics and the return to a lower pitch range the child asks himself why Booka did those horrors.

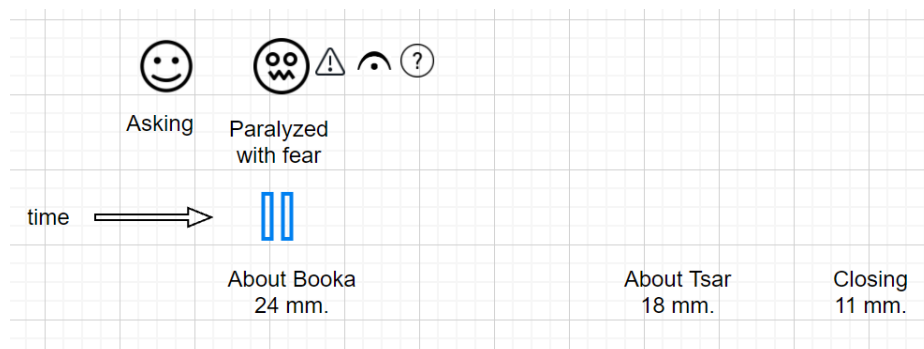


Fig. 20 Time scheme for Musorgsky's *With the Nanny* – F.

After another fermata of thinking at m. 18, the child uses reasoning to calm himself down and offers an explanation:

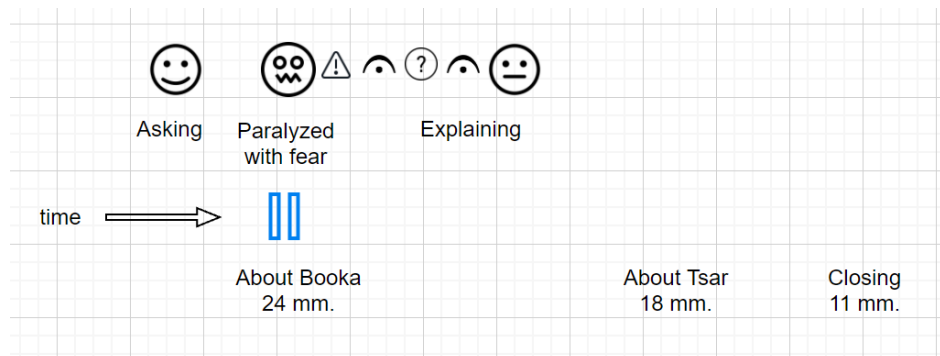


Fig. 21 Time scheme for Musorgsky's *With the Nanny* – G.

The virtual time stops at m. 18 to give the child time to think about his question:

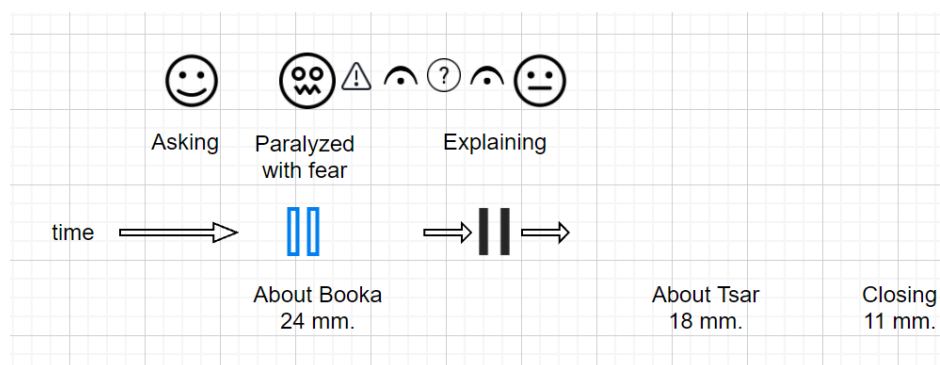


Fig. 22 Time scheme for Musorgsky's *With the Nanny* – H.

The increasing complexity of the graphic representation constitutes an attempt to demonstrate in visual terms the density and complexity of Musorgsky's writing. It is notable that the constantly shifting time signature (it changes 24 times within 53 measures of the song) is necessary for Musorgsky to reflect on paper the unmeasured speech rhythm.

A curious detail is that the Booka unit shows two ways a composer may stop virtual time. First is the most natural one – by introducing pauses (fermatas in this case). Second – by sticking to a single paralyzing emotion. In the first case, the music actually *stops* and we hear silence (the black pause on the picture, mm. 13 and 17). In the second case, the *music goes on*, but the audience is obsessively fixed on one idea (the blue pause on the picture, mm. 6-13).

The following examples show the same structure marked on the score. The blue marking shows the “blue” pause – the stopping of virtual time while the music goes on. The marked fermatas on the second page show the stopping of virtual time during an actual pause in sound.

Довольно скоро¹⁾ (Allegretto)

Asking

Рас-ска-жи мне, ня-нюш-ка, Рас-ска-жи мне, ми-ла-я, Про го-
Nen er-zähl' mir, Ur-sel-chen, O er-zähl' mir, Her-ze-lein, Je-ne

Довольно скоро (Allegretto)

4

cresc. *mf* scary *p* *mf* Picturing Booka *pp*

-го, про бу-ку страш-но-го: Как тот бу-ка по ле-
Mär vom Un-hold: Bö-se-wicht: Wie der Un-hold durch die

7

mf *pp* *cresc.*

-сам бро-дил, Как тот бу-ка в лес де-тей но-сил, И как
Wäl-der ging, Wie der Un-hold klei-ne Kin-der fing Und sie

1) Не торопиться. *Nicht eilen.*

2) *mf* *pp*

рас-ска-жи мне, ми-ла-я,
O, er-zähl' mir, Her-ze-lein,

3) *pp* *cresc. mf*

бу-ку страш-но-го;
Un-hold: Bö-se-wicht.

Ex. 13 Fig. Musorgsky, *With the Nanny*, mm. 1-9.

10

10 *mf* грыз он их бе-лы-е кос-точ-ки, И как де-ти те кри-ча-ли,
frass *und be-nag-te die* *Kno-che-lein. Und die* *Kin-der, wie sie wein-ten,*

13 пла-ка-ли... Ня-нюшка! Ведь за то их, де-
jäm-mer-ten... *Ur-sel-chen!* *A-ber sag mal* *wo-*

17 -тей то, бу-ка съел. Что о-би-де-ли ня-ню ста-ру-ю, Па-пу
- für denn *strafte er sie.* *Sie be-lei-dig-ten ih-re Wär-le-rin, Sie ge-*

21 с ма-мой не по-слу-ша-ли... Ведь за то он съел их, ня-нюшка?..
hörch-ten *ih-ren* *El-tern nicht... Und der* *Un-hold frass sie,* *Ur-sel-chen?..*

1) *by an them,*
strafte er sie,

2) *- say ma an...*
El-tern nicht...

Ex. 14 Musorgsky, *With the Nanny*, mm. 10-24.

This analysis involves just the two first pages of Musorgsky's cycle. A wealth of ideas on virtual time manipulation may be found in the remaining material of the songs. Specifically, they contain multiple examples of manipulating the musical meter for the sake

of achieving true declamation and of finding the right timing and placement of the words in relation to each other. Time is used here as a rhetorical device in the creation of a type of song that, as it seems, becomes the virtual opposite of conventional song—it becomes a type of musical speech, a virtually new kind of music.⁵⁷

Special cases

LACK OF TIME

The following two examples demonstrate the compression of virtual time, when the character of the song hurries to complete the action. The similar compositional approach of time acceleration brings two different effects: in the first case it is a clever and charming situation; in the second – a tragic one.

*The Night Prayer*⁵⁸ from *The Nursery* | Musorgsky | Own words

The Night Prayer depicts the child’s preparation for the night and her evening praying.

“Gospodi, pomiluy papu i mamu I spasi ikh, gospodi!	“Dear God, forgive dad and mom And save them, God.
Gospodi, pomiluy brattsa Vasen'ku I brattsa Mishen'ku.	Dear God, forgive brother Vasenka And brother Mishenka.
Gospodi, pomiluy Babushku staren'kuyu, Poshli ty yey dobroye zdorov'itse – Babushke dobren'koy, Babushke staren'koy; gospodi!	Dear God, forgive the old granny, Send her good health, To the kind granny, To the old Granny, God!
I spasi, bozhe nash,	And save, Dear Lord,

⁵⁷ Musorgsky’s combination of these and other ideas has one most important impact: it triggers the building of the virtual *space* – basically, it switches on our imagination. The intricacy and the level of detail provoke vivid, picturesque and true-to-life scenes in the heads of the listeners. That would be a topic for a separate work.

⁵⁸ Russian transliterated: *Na son gryaduschiy* from *Detskaya*.

Tyotyú Katyú, tyotyú Natashú, Tyotyú Mashú, tyotyú Parashú, Tyotey: Lyubu, Varyu i Sashu, I Olyu, i Tanyu i Nadyu; Dyadey: Petyu i Kolyu, Dyadey: Volodyu i Grishu, i Sashu; I vsekh ikh, gospodi, spasi i pomiluy. I Fil'ku, i Van'ku, I Mit'ku i Pet'ku, I Dashu, Pashu, Sonyu, Dunyushku...	Aunt Katya, aunt Natasha, Aunt Masha, aunt Parasha, Aunts Lyuba, Varya and Sasha And Olya and Tanya and Nadya. Uncles Petya and Kolya, Uncles Volodya and Grisha and Sasha And save and forgive them all, Lord! And Phyl'ka, and Van'ka and Mit'ka and Pet'ka Dasha, Pasha, Sonya, Dunushka...
Nyanya, a nyanya! Kak dal'she, nyanya?" – "Vish' ty, prokaznitsa kakaya! Uzh skol'ko raz uchila: Gospodi, pomiluy i menya greshnuyu!" – "Gospodi, pomiluy i menya greshnuyu! Tak, nyanyushka?"	Nanny, dear nanny, what's next, nanny?" "You, little naughty girl! How many times do I have to teach you? Dear Lord, forgive me, the sinner, too." "Dear Lord, forgive me, the sinner, too! Right, nanny?"

The song consists of three parts: the confident prayer, the hurried prayer and the dialogue.

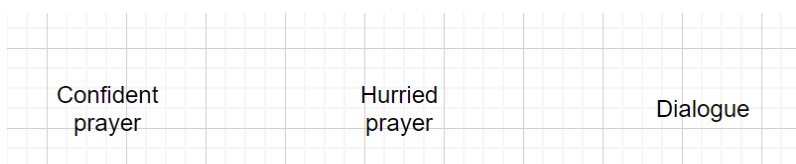


Fig. 23 Time scheme for Musorgsky's *The Night Prayer* - A.

The confident part contains a quasi-sequential structure with the model starting at m. 3 and the sequential parts at mm. 6 and 10. (The sequence here is heard not strictly in the harmonic or melodic sense but rather due to the similar rhythm of the openings of each segment and the melodic variations). The parts are separated by *fermatas* distinguishing the objects of the prayer (parents, brothers, grandmother). The declamatory writing is marked by a combination of small chant-like intervals and leaps. The leap range increases with each statement, showing increasing confidence and the effect of relaxation. For example, it

is well seen at the repeated word *forgive*, as well as at the unhurried triplets at mm. 14-15 at the words *kind, old grandmother*.

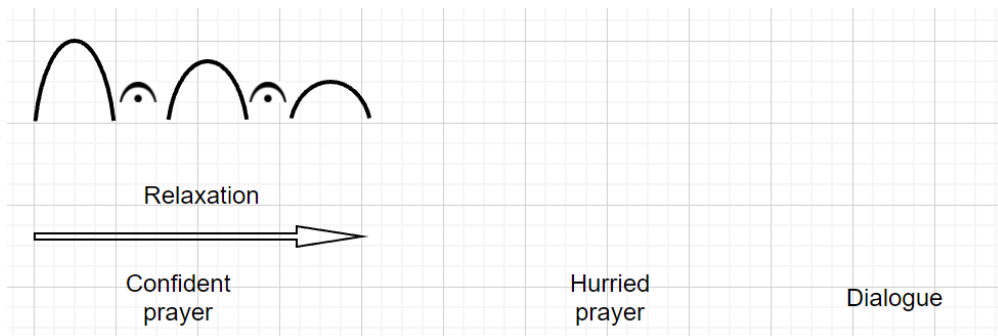


Fig. 24 Time scheme for Musorgsky's *The Night Prayer* - B.

Довольно скоро, свободно [Allegro moderato] rather fast, freely

Довольно скоро, свободно [Allegro moderato]

pedal

Гос. по. ди по. ми. луй
Gott im Himmel, seg. ne

save

па. пу и ма. му И спа. си ни, Гос. по. ди Гос. по. ди по. ми. луй
Va. ter und Mut. ter Und er. halt' auf Er. den sie Gott im Himmel, seg. ne

sequence

save

брат. ца Ва. сень. ку и брат. ца Ми. шень. ку.
Bru. der Hei. ne. le und Bru. der Frii. ze. lein.

dim.

Ex. 15 Musorgsky, *The Night Prayer* from *The Nursery*, mm. 1-9.

Sequence 2

10 Гос-по-ли по-ми-луй ба-буш-ку ста-рень-ку-ю. Пош-ли ты ей
God save grandmother old Send her

13 доб-ро-е здо-ро-вьи-це, Ба-буш-ке доб-рень-кой, ба-буш-ке ста-рень-кой;
good health. To granny kind to granny old

16 гос-по-ди! И спа-си, бо-же наш: Те-тю Ка-тю, те-тю На-
God! And save, our God, Aunt Katya, aunt Na-

19 та-шу, Те-тю Ма-шу, те-тю Па-ра-шу, Те-тей: Лю-бу, Ва-рю, и
tasha, aund Masha, aunt Parasha, aunts Lyuba, Varya and

dim. *tr.* *cresc.*

Ex. 16 Musorgsky, *The Night Prayer* from *The Nursery*, mm. 10-20.

The fermata at m. 16 brings the confident section to its end. The chant resumes with increased and growing agitation at m. 17 and comes to a climax at mm. 25-26 by the use of the following time acceleration techniques:

- Musorgsky uses tighter intervals notated in smaller rhythmic values (eighth and eighth triplets opposed to the preceding quarter notes and quarter triplets). The girl knows that she needs to remember many names.
- The chanting vocal line patterns raise in pitch with each “batch” of aunts and uncles that she is listing, showing increasing agitation.
- The word *and* is used increasingly, typical for childish, unconfident speech.
- The pattern of putting the intonational stress on a lower note is reversed, emphasizing the shouting effect. Compare the descending step on *Aunt Katya* at m. 18 (A-flat to G-flat) and all the following similar situations with m. 23 where the name *Volodya* is sung on an ascending step (C-natural to D-flat).
- The tempo accelerates in m. 25 and the melody sticks to one pitch in m. 26 reaching the ultimate intervallic compression.
- The name list evolves from more significant people (parents and relatives) in the beginning of the song to the people of lesser significance – various aunts and uncles, and finally, playmates.

21 Са-шу, и О-лю, и Та-ню, и На-дю; Дя-дей Петю и Ко-лю,
Sasha and Olya and Tanya and Nadya Uncles Petya and Kolya

23 Дя-дей Во-ло-дю, и Гришу, и Са-шу, И всех их, гос-по-ди, спаси и по-милуй. И
Uncles Volodya and Grisha and Sasha and all them, God Save and forgive and

25 Филь-ку, и Вань-ку, и Мить-ку, и Петь-ку, и
Filka and Vanka and Mitka and Petka and

26 Да-шв. Па-шв. Со-ню. Пв-нуш кв...
Dasha, Pasha, Sonya, Dunushka.

Ex. 17 Musorgsky, *The Night Prayer* from *The Nursery*, mm. 21-27.

These elements create an effect of an accelerated race with a climax at mm. 26-27.

The dialogue that follows shows that the girl's memory was rushing to remember all the names, catching up with them on her list, but she still could not catch up to remember the final person she must pray for: herself. The virtual time scheme will look like this:

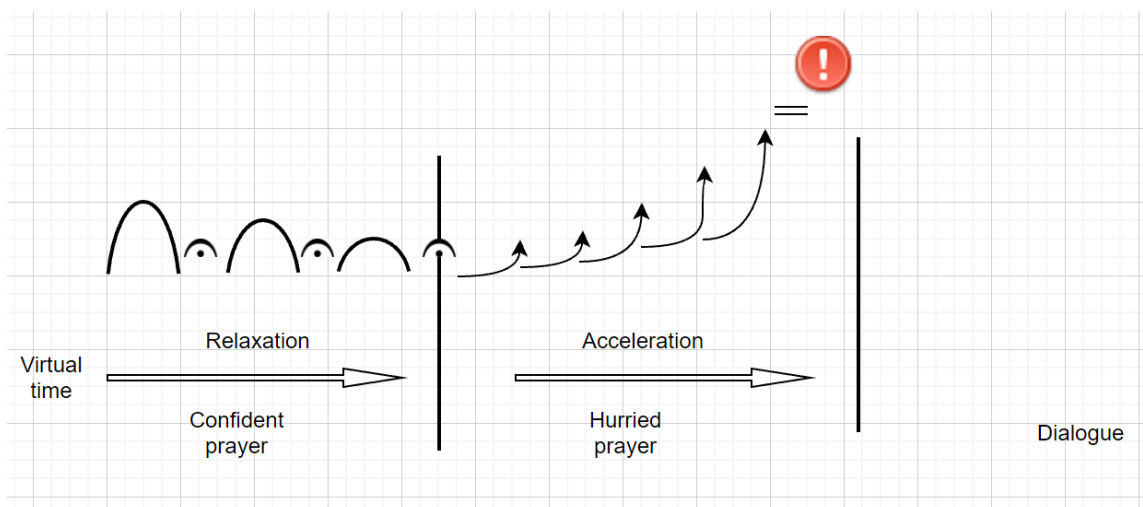


Fig. 25 Time scheme for Musorgsky's *The Night Prayer* – C.

*The Orphan*⁵⁹ | Musorgsky | Own words

In *The Orphan*⁶⁰ a similar tool of time acceleration is used to achieve a different, profoundly tragic effect.

Refrain	Barin moy milen'kiy, Barin moy dobren'kiy! Szhals'ya nad bednen'kim gor'kim bezdomnym sirotochkoy! Barinushka!	Barin, my dear, Barin, the kind one! Have pity on the poor miserable homeless orphan! Barinushka!
Verse 1	Kholodom, golodom greyus', kormlyusya ya. Burey da v'yugoyu v noch' prikryvayusya. Bran'yu, poboyami, strakhom, ugrozoy Dobryye lyudi za ston golodnyy moy potchuyut!	I warm myself with cold, feed with hunger. Storm and blizzard are my blankets at night. Kind people treat me with abuse, beatings, fear and threats for my hungry groan!
Verse 2 Lines 1-3	V chashu dremuchuyu ot lyudey spyachus' ya. Kholod dokuchlivyy iz lesu vytolknet. Net moyey silushki! Pit', yest' zakhochetsya!	When I hide from people in a deep forest, The bothersome cold pushes me out of the forest. My strength is gone! I am thirsty, I am hungry!

⁵⁹ Russian transliteration: *Sirotko*.

⁶⁰ The word *Barin* used in this song was an established way for a peasant or a serf to address a landlord, master or a person of a higher social rank. *Barinushka* is a diminutive form showing in this case a combination of humiliation and of the kindest form of asking. Compare with the similar function of the German *-lein* or *-chen* suffixes: *Pferd* – *Pferdchen* [horse – little horse].

Refrain truncated Verse 2 completed	Barin moy <i>milen'kiy</i> , Barin moy <i>dobren'kiy</i> ! S golodu smert' strashna, s kholodu stynet krov'!	Barin, my <i>dear</i> , Barin, the <i>kind</i> one! Death is terrible from hunger, blood freezes from the cold!
Expanded refrain	Barin moy <i>milen'kiy</i> , Barin moy <i>dobren'kiy</i> ! <i>Szhal'sya nad bednen'kim...</i> <i>Szhal'sya nad gor'kim sirotochkoy!</i>	Barin, my <i>dear</i> , Barin, the <i>kind</i> one! Have pity on the poor... Have pity on the bitter <i>orphan</i> !

Every detail in this song adds to the aspired dramatic effect and not a second of music is wasted, no word has a simple ornamental meaning. The extreme, direct naturalistic power of this song is prepared by Musorgsky's decision to write his own words and to use the declamation technique.

To obtain a whining, begging quality to stir pity, Musorgsky uses the diminutive form of many words, marked in cursive in the table above. The whining quality is further emphasized musically by the lengthening of the first syllable of each line and of some important words, most scary for the orphan, like *hunger* or *storm*. The juxtaposition of opposing words brings a sharp mental effect. For example: *kind* people – *abuse*, *beat*; *warm* myself with *cold*; *feed* myself with *hunger*; *dear*, *kind* barin – *hiding* from people in the woods.

The dotted rhythm is used to reflect the natural speech rhythm of certain words.⁶¹ Very detailed dynamic markings, typical for Musorgsky (compare with *With the Nanny*) are added throughout. They provoke dynamic waves within the smaller phrases and create

⁶¹ While the vowel length is not reflected in the Russian spelling nor it is a part of the traditional understanding of the language (unlike Czech or Slovak for example, where a system of diacritic signs is used to reflect the length: *krásná písnička*), in reality, such a phenomenon does exist in the Russian language and is effectively demonstrated in this song in measures 3 or 5, for example.

a larger rocking effect: the orphan not only moans, he also slightly swings back and forth in an attempt to get warmer.

Довольно скоро (не затягивать темп) Quite fast, do not drag the tempo

Барин мой, миленький, барин мой, добренький,
 Barin my dear, barin the kind one,
 сжался над бедненьким, горьким, бездомным сиrotочкой. Баринушка!
 have pity on the poor, bitter, homeless orphan. Barinushka!

Ex. 18 Musorgsky, *The Orphan*, opening.

The text is built around the begging refrain which is placed at irregular intervals: the orphan needs to make sure that *barin* is paying attention to his pleas. The strophic variation is built on dramatic escalation leading to a climax where acceleration reflects the moment of the highest despair and the following tempo relaxation – the ultimate loss of hope. The sudden *piano* in the second-to-last measure following the *fortissimo* in the previous measure shows that the last two words *bitter orphan* were pronounced to himself: *barin* had left without paying attention.

The image displays three systems of musical notation for a vocal and piano piece. Each system includes a vocal line with lyrics in Russian and English, and a piano accompaniment. Performance instructions are written above the vocal lines.

System 1:
 Performance instruction: *anxiously* Тревожно
 Lyrics: Ба - рин мой, ми - лень - кий, ба - рин мой, доб - рень - кий! С го - ло - ду
 English: *Barin my dear Barin my kind From hunger*

System 2:
 Performance instruction: *a bit faster* несколько ускоряя
 Lyrics: смерть страшна, с хо - ло - ду стынет кровь. Ба - рин мой, доб - рень - кий,
 English: *death is horrible, from cold blood freezes. Barin my kind*

System 3:
 Performance instruction: *a tempo* в темпе
 Lyrics: сжаль - ся над бед - нень - ким. Сжаль - ся над горь - ким си - ро - точ - кой...
 English: *have pity on the poor have pity on the bitter orphan*

Ex. 19 Musorgsky, *The Orphan*, mm. 42-end.

The time scheme reveals one more temporal device Musorgsky uses to add to the anxious acceleration to the last page. While verse one consists of four regular lines, verse two contains an insert of the truncated refrain between lines three and four. As a result, the extra plea is added to the recitative for the effect of building pressure and accelerating of the virtual time on its way to the climax.

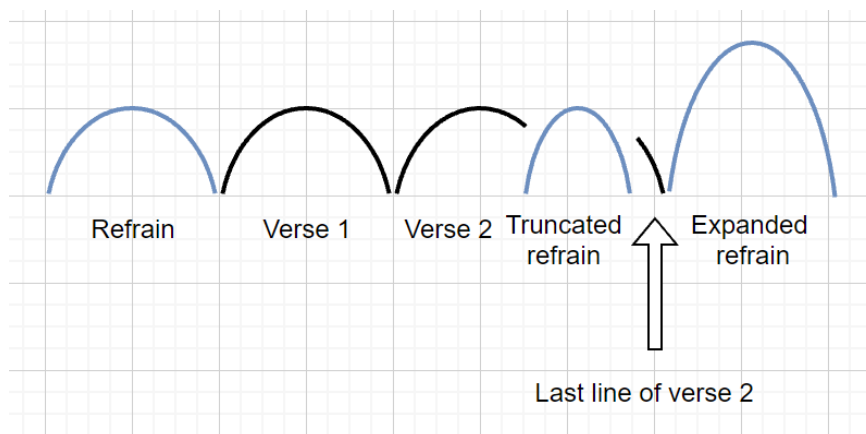


Fig. 26 Time scheme for Musorgsky's *Orphan*.

The idea of time acquires another dimension in this song. Why did Musorgsky need to accelerate the virtual time? Perhaps he was striving to achieve the ultimate naturalism. The fast tempo marking assumes that the orphan only has a few moments to beg, each minute has a life-or-death consequence for him. Time passing for him now is only the anticipation of death with rare moments when he starts to briefly “live” – the moments of hope that someone would feed him.

This song provides the listener with a real *cognitive* process of living through the experience of hunger, despair and the certainty of death from cold. In less than two minutes, the listener is brought to those experiences so closely that it becomes nearly unbearable. The density of the climax drains the listener emotionally. In the modern abundance of food, this song raises a variety of historical and social questions: it teaches compassion and reminds of “the law of the jungle” where the weak are meant to die. This piece is a valuable resource for educational curriculum due to its short length and intense content.

LIFE, DEATH⁶² AND ETERNITY

A frequent subject in vocal music, death has been addressed from many angles. It may be a variation of personal or religious sacrifice (G. Carissimi's *Historia di Jephthe*, J.S. Bach's *Passions*, V. Bellini's *Norma*); a mythological interpretation (the story of Orpheus); an object of *Sehnsucht*, the Romantic type of unresolved longing and a way of liberation from unrequited love (F. Schubert's *Der Winterreise*); an allegory to earthly pleasure (J. Acradelt's *Il bianco e dolce cigno*); a symbol of national heroism (M. Glinka's *Susanin*). Characters die or wish to die in all sorts of ways and their deaths carry various psychological, musical and dramatic contexts.

Because death is based on the juxtaposition of time's stopping and time's continuity, vocal music, as an art that exists in time, becomes a perfect medium for numerous experiments in the expression of the images of death. Also, because the question of death leads to the questions of life and eternity, these topics appear in various combinations. The Russian vocal heritage of the nineteenth century contains examples where these questions are addressed to a great dramatic effect within the modest and concise genre of song. The following discussions show the examples of Glinka's, Dargomizhsky's and Musorgsky's works in the context of time manipulation.

⁶² Although the *Orphan* was analyzed in the chapter on time acceleration, it could and should have been included into this chapter. This overlap is intentional to demonstrate that the categories offered in this thesis are not rigid, but rather a continuum for discussion.

*The Night Inspection*⁶³ | Glinka | V. Zhukovsky, trans. from J.C. Zedlitz

Glinka's *Night Inspection* is a ballade depicting the legend of Napoleon rising from the grave every midnight to inspect his ghost army. The text is Vasily Zhukovsky's free translation of J.C.F. von Zedlitz's poem *Die nächtliche Heerschau*. This work is one of the few examples of Glinka's declamatory writing. It is not as close to the natural speech as Dargomizhsky's and Musorgsky's in the examples that will follow, but Glinka's approach is relevant: the manner of speech recitation is blended with the striking of the midnight bell and the marching rhythm.

<p>V dvenadtsat' chasov po nocham Iz groba vstayet barabanshchik; I khodit on vzad i vpered, I b'yet on provorno trevogu.</p> <p>I v temnykh grobakh baraban Moguchuyu budit pekhotu; Vstayut molodtsy yegerya, Vstayut stariki grenadery,</p> <p>Vstayut iz-pod russkikh snegov, S roskoshnykh poley italiyskikh, Vstayut s afrikanskikh stepey, S goryuchikh peskov Palestiny.</p>	<p>Every midnight The drummer rises from the coffin; He marches back and forth, And promptly beats the alarm.</p> <p>The drum-roll awakens the mighty infantry In their dark coffins; The strong riflemen get up, The old grenadiers get up,</p> <p>They rise from under the Russian snow, From the splendid fields of Italy, They rise from the African steppes, From the burning sands of Palestine.</p>
<p>V dvenadtsat' chasov po nocham, V dvenadtsat' chasov po nocham.</p>	<p>Every midnight, Every midnight.</p>
<p>V dvenadtsat' chasov po nocham Vykhodit trubach iz mogily; I skachet on vzad i vpered, I gromko trubit on trevogu.</p> <p>I v temnykh mogilakh truba Moguchuyu konnitsu budit: Sedyye gusary vstayut, Vstayut usachi kirasiry;</p>	<p>Every midnight The trumpeter comes out of the grave. He gallops back and forth, And loudly plays the alarm.</p> <p>The mighty cavalry is awakened In their dark graves by the trumpet. The gray-haired hussars wake up, The cuirassiers wake up;</p>

⁶³ Russian transliterated: *Nochnoy smotr*.

<p>I s severa, s yuga letyat, S vostoka i s zapada mchatsya Na legkikh vozdushnykh konyakh Odni za drugim eskadrony.</p>	<p>From the North, from the South they fly, From the East and from the West they rush Riding their light airy horses, One squadron after another.</p>
<p>V dvenadtsat' chasov po nocham, V dvenadtsat' chasov po nocham.</p>	<p>Every midnight, Every midnight.</p>
<p>V dvenadtsat' chasov po nocham Iz groba vstayet polkovodets; Na nem sverkh mundira syurtuk; On s malen'koy shlyapoy i shpagoy;</p> <p>Na starom kone boyevom On medlenno yedet po fruntu; I marshaly yedut za nim, I yedut za nim ad"yutanty;</p> <p>I armiya chest' otdayet. Stanovitsya on pered neyu; I s muzykoy mimo yego Prokhodyat polki za polkami.</p>	<p>Every midnight The commander rises from the coffin; He is wearing a frock coat over his uniform; He has a small hat and a sword;</p> <p>On an old war horse He rides slowly along the ranks; The marshals follow him, The adjutants follow him;</p> <p>And the army salutes him. He stops before the ranks And the regiments march with music Past him.</p>
<p>V dvenadtsat' chasov po nocham, V dvenadtsat' chasov po nocham.</p>	<p>Every midnight, Every midnight.</p>
<p>V dvenadtsat' chasov po nocham On marshalov vseh sobirayet, I blizhnemu na ukho sam On shepchet parol' svoy i lozung;</p> <p>I armii vse y otdayut Oni tot parol' i tot lozung: I Frantsiya — tot ikh parol', Tot lozung -Svyataya Yelena.</p>	<p>Every midnight He calls all his generals And whispers to the closest one His password and his slogan.</p> <p>Then the generals report that password And that slogan to the whole army. Their password is <i>France</i> Their slogan is <i>Saint Helena</i>.</p>
<p>V dvenadtsat' chasov po nocham, Pod"yemlyas' iz temnogo groba, Tak starym soldatam svoim Yavlyayetsya kesar' usopshiy.⁶⁴</p>	<p>This is how every midnight Rising from the dark coffin Before his old soldiers The deceased caesar appears.</p>
<p>V dvenadtsat' chasov po nocham, V dvenadtsat' chasov po nocham.</p>	<p>Every midnight, Every midnight.</p>

⁶⁴ The last four lines altered by Glinka, again, to introduce the refrain. The meaning of the text is not altered.

The tonic note F serves as a central axis for the ballade’s narrative. It represents both the opening *tremolo* drum roll and the following bell ringing—here, it is important that the first drum roll occurs on the pitch of the bell, because the drummer is dead. The bell striking repeats with each refrain and represents the clock and the endlessness of death. The octaves in the accompaniment bass when the voice enters seem to be an prolongation of this F note: acting as neighbouring tones, they “transform” into the sound of military drums and trumpets, and carry the gloomy and clean character of the bells.

Tempo di marcia ♩ = 100

нар

В две - над-цать ча - сов по но - чам из
Every midnight from

гро - ба вста - ет ба - ра - бан-щик; и хо-дит он взад и впе-ред, и
the coffin wakes the drummer and walks back and forth

Ex. 20 Glinka, *The Night Inspection*, opening.

The juxtaposition of triplets in the voice and duplets in the accompaniment requires perfect coordination between voice and piano. The cleaner rhythmic nuances in performance, the better it is possible to convey the idea of strict army discipline. The low sound of death is balanced by various signs of life. The bass octaves disappear at the words *wake*—the sudden absence of bass support creates the feeling of lifting, as if the dead soldiers receive freedom from gravity of the underworld for a moment and soar above their graves.

The image shows two systems of musical notation. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The first system has the following lyrics:
 - гу - чу - ю будит пе - хо - ту: вста - ют мо - лод - цы е - ге - ря, вста -
 Young Jäger wake old
 The second system has the following lyrics:
 - ют ста - ри - ки гре - на - де - ры, вста - ют из - под рус - ских сне - гов, с рос -
 grenadiers wake wake from under the Russian snow fields с рос -
 Red boxes in the piano accompaniment of both systems highlight the moments where the bass line drops out, corresponding to the words 'wake' in both systems.

Ex. 21 Glinka, *The Night Inspection*, mm. 10-13.

Another life element appears at the dramatic entry of Napoleon at *meno mosso*. The slowed tempo and shift to a brighter key of D-flat major reflects the glory and dignity of the man. The texture becomes fuller and tempo faster at *Tempo I* as Napoleon observes his army parading in front of him. *Ritenuito* on *France is their password, their slogan is Saint Helena* reflects the feeling of awe and respect to the eternal symbols of national glory.

And finally, The Picardy third in the end of the piece creates the effect of eternal afterlife.

Meno mosso

В две-надцать часов по ночам из гроба встает полководец; на
 Every midnight the commander wakes from the coffin

sempre p

нем сверх мунди-ра сюр-тук; он с маленькой шля-пой и шпа-гой; на

Ex. 22 Glinka, *The Night Inspection*, mm. 40-44.

The ballade creates a reference to time in its historical sense as in “times gone by” which convert to “eternity” or “timelessness”: the heroes are dead and their earthly life has stopped, but their glorious afterlife is eternal. Musically, it is complemented by the use of refrain as a cyclic device to draw attention to the midnight bells. Glinka made this decision by transforming the first line of the poem (*Every midnight*⁶⁵) into the functional refrain. It marks the beginning and the end of every stanza and sounds twelve times in total, the same number of beats as the midnight bell. The refrain inserts allow Glinka to move the

⁶⁵ *Nachts um die zwölfte Stunde* in Zedlitz. This line is not repeated either in the original, or in translation.

background sounds of the drums and of the midnight bells to the forefront of the listener's attention between the stanzas and to maintain the cyclic continuity of the clock's striking.

As a result of these compositional choices, the refrain projects a considerable dramatic effect,⁶⁶ similar to the marching refrain in Dargomizhsky's *Old Corporal* or Musorgsky's Death's refrain in *Lullaby* explained below. Glinka emphasizes the contradiction between the time stoppable and time eternal: the ceased life of the real people and the idea of the inevitable continuity of the clock time.

The final refrain is sung twice as slowly, stretching the virtual time into eternity. Compare the regular refrain with the one used at the end of the song.

The image displays two musical excerpts from Glinka's *The Night Inspection*. The first excerpt shows a regular refrain with a vocal line and piano accompaniment. The vocal line includes the lyrics: "рючих песков Пале-сти-ны. В две-над-цать ча-сов по но-чам, в две-". The piano accompaniment features a steady rhythmic pattern. The second excerpt shows a final refrain, marked "poco rit." and "a tempo". The vocal line includes the lyrics: "на-д-цать ча-сов по но-чам." The piano accompaniment features a more complex rhythmic pattern with dynamic markings *mf* and *sf*.

Ex. 23 Glinka, *The Night Inspection*, mm. 16-20, regular refrain.

⁶⁶ Especially if you compare it with the *Birch Tree* refrain which does not carry any dramatic load.

sta-рым сол-да-там сво-им яв-ля-ет-ся ке-сарь у-соп-ший.¹⁾ В две-
 Every

ма ben sostenuto

-над-цать ча-сов по но-чам, в две-над-цать ча-сов по но-чам.
 midnight every midnight

pp *perdendosi*

Ex. 24 Glinka, *The Night Inspection*, final refrain.

The time scheme for the *Night Inspection* looks as follows. Refrains are marked in blue, verses in black. The nuances of strophic variation are not reflected to retain focus on the cyclicity of the refrain.

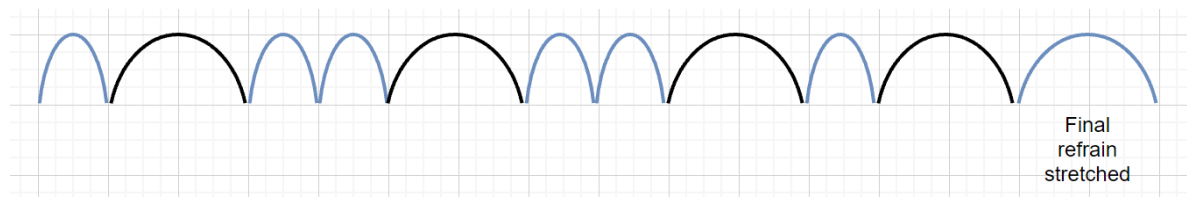


Fig. 27 Time scheme for Glinka's *The Night Inspection*.

*Paladin*⁶⁷ | Dargomizhsky | V. Zhukovsky, trans. From L. Uhland

It is worth briefly noting as a footnote that Dargomizhsky's response to this song was his ballade *Paladin*⁶⁸ (1859), where the A-pitched bell of the doom also rings twelve times.

ПАЛАДИН
Баллада

Слова В. ЖУКОВСКОГО [из Уланда]^{*)} Ноты с сайта - www.notarhiv.ru

Allegro

Из - ме - мой слу - га па - ла -
The servant killed his paladin.

ди - на у - бил: у - бий - це за - ви - ден сан ры - цар - ский был. Свер - ши - лось у - бий - ство ноч -
The assassin envied paladin's knightly standing. The murder happened at night.

но - ю по - рой, и труп по - гло - щен был глу - бо - кой ре - кой, и труп по - гло -
The body was swallowed by the deep river. The body was swallowed

щен был глу - бо - кой ре - кой!
by the deep river.

^{*)}Баллада Жуковского озаглавлена „Мщение.“

Ex. 25 Dargomizhsky, *Paladin*, opening.

⁶⁷ Russian transliterated: *Paladin*.

⁶⁸ Also to Zhukovsky's translation, this time of L. Uhland's text.

*The Old Corporal*⁶⁹ | Dargomizhsky | V. Kurochkin, trans. from Béranger

As mentioned above, Glinka's ballade was directly succeeded by Dargomizhsky's *Paladin*. *The Old Corporal* was an expansion of the dramatic declamatory approach in many ways, including the approach to the vocal line, increased role of accompaniment as an equal member of the ensemble, the topic of military honour and the theme of death. The realization of these elements is different though, appropriate to Kurochkin's poem. Again, we see in *The Old Corporal* a masterful translation into Russian, more of a text adaptation that sounds as if the Russian text was the original.

Verse 1	V nogu, rebyata, idite. Polno, ne veshat' ruzh'ya! Trubka so mnoy... provodite V otpusk posledniy menya. Ya byl ottsom vam, rebyata... Vsya v sedinakh golova... Vot ona — sluzhba soldata!..	In step, lads, march! Come on, keep the guns ready! My pipe's here... Take me To my last furlough. I was like a father to you... My hair is all white... Here's one soldier's life!..
Refrain	<u>V nogu, rebyata! Raz! Dva!</u> Grud'yu podaysya! Ne khnych', ravnyaysya!.. Raz! Dva! Raz! Dva!_	In step, lads, one-two! Chest forward, No whining, dress! One-two, one-two!
Verse 2	YA oskorbil ofitsera! Molod i on oskorblyat' Sarykh soldat. Dlya primera Dólzhno menya rasstrelyat'. Vypil ya... Krov' zaigrala... Derzkiye slyshu slova — Ten' imperatora vstala...	I insulted the officer! He's too young himself to insult Old soldiers. For deterrence, I must be shot. I was a bit drunk... Got angry... I heard impudent words – The emperor's shadow arose...
Refrain	:/:	
Verse 3	Ty, zemlyachok, poskoreye K nashim stadam vorotis'; Nivy u nas zeleneye, Legche dyshat'... Poklonis'	Dear compatriot, I wish you To come back to our pastures soon. Our meadows are greener, It's easier to breath there. Bow To the churches of our home village...

⁶⁹ Russian transliterated: *Stariy kapral*.

	Khramam selen'ya rodnogo... Bozhe! Starukha zhiva!.. Ne govori yey ni slova...	God! My old mother is still alive!.. Do not say a word to her...
Refrain	:/:	
Verse 4	Kto tam tak gromko rydayet? A! ya yeyo uznayu... Russkiy pokhod vspominayet... Da, otogrel vsyu sem'yu... Snezhnoy tyazholoy dorogoy Nyos yeyo syna... Vdova Vymolit mir mne u boga...	Who's weeping so loudly? Ah, I recognize her. She remembers the Russian campaign. I warmed up the whole family. I carried her son along the harsh Snowy road...The widow Will beg the God to grant me peace.
Refrain	:/:	
Verse 5	Trubka, nikak, dogorela? Net, zatyanus' yeshcho raz. Blizko, rebyata. Za delo! Proch'! ne zavyazyvat' glaz. Tsel'sya verneye! Ne gnut'sya! Slushat' komandy slova! Day bog domoy vam vernut'sya.	It seems my pipe has burnt out. Still, one more puff. Come closer, lads. Get ready. Off with you! Do not cover my eyes. Aim better! Stand straight! Listen to my command! May God grant you a return home.
Refrain	:/:	

The Old Corporal and Glinka's *The Night Inspection* represent a curious cultural phenomenon. Both are translated works from French and are dedicated to the French army, the aggressor during the Napoleonic wars and the menacing danger to Russia during the occupation. Despite the human losses and the tragic burning of Moscow by the Russians, both Zhukovsky and Kurochkin translated these two French poems with ultimate grace and respect and with no signs of cultural rejection. To understand this phenomenon, it is helpful to take a deeper look at the poem.⁷⁰

Discipline is the fundamental idea of every successfully functioning army. Without it, it would be impossible not only to fight, but to generally manage a large number of

⁷⁰ An expansive historical background can be found in Orlando Figes, *Natasha's Dance* (New York: Picador Books, 2002: 72-146.

troops. Military discipline is the strict and exact observance by all servicemen of the rules established by the laws, army regulations and orders of the commanders. All the servicemen should be aware of their military duty and personal responsibility of meeting the military goals. In the case of conflict with one's personal comfort or opinion, the adherence to the rules prevails.

In the *Old Corporal*, it is a matter of comfort or opinion, but the value of a human life that comes in conflict with the machine of the military discipline. The elderly corporal violated the laws of subordination by failing to show respect to the higher-standing officer. He must be shot to prevent further lack of respectful behaviour. From the corporal's words, we know that the officer also insulted the old man, but the decision was still made in favour of "teaching others a lesson". Shooting a disobeying soldier in front of the eyes of his comrades is a quick and effective way to demonstrate the power of the martial law. Here, the man is old and will probably not live long anyway. Seemingly, not a big loss.

However, every person in the army has a dual life, a dual set of values and responsibilities. As a soldier, he is a part of the military machine that can only operate if all the parts work properly. At the same time, he is a human being with a family and his own life. This song shows the collision of these two sides of the coin. The most heart-breaking part is the combination of the corporal's acceptance of his fate and his humbly desperate desire to live on. He is a good soldier. He understands the laws and does not object to the capital punishment. But he grieves simply, without exaggerated phrases in the poem, and without pathetic operatic statements in the music. The economical manner of writing both in the voice and in the accompaniment, make his recitative very unsophisticated and thus deeply touching and real.

The compositional elements of the song are similarly divided into the two sides of the coin: the military and the personal. As in the *Night Inspection*, the vocal line alternates between duplets and triplets according to the needs of the text. The piano part, however, generally keeps the 2/4 marching beat like a uniting central line, but it bends more to the “military” or to the “personal” articulation depending on the text. For example, the first measure contains the drum roll – the decision has been made, the small procession is on its way to the place of shooting. However, the sudden shift to the relative minor at m. 3 after the hint on the A major in the first measure, and the simple sadness of the chord progression at mm. 3-7, bends to the personal side and shows us the tragic picture of the old man.

Слова В. КУРОЧКИНА (Из Беранже) А. ДАРГОМЫЖСКИЙ
(1813-1869)

Голос Темп весьма умеренный

Ф-п. **мар**

В но - гу, ре - бя - та, и - ди - те! Пол - но, не ве - шать ру - жья!
 In step, guys, march! Keep the guns ready!

Ex. 26 Dargomyzhsky, *The Old Corporal*, opening.

Another example of piano bending to the personal side is in verse three where arpeggiated triplets appear in the accompaniment to show the stretches of the meadows.

Немного медленнее

1) *з* *з*

Ты, зе-мля-чок, по-ско-ре-е
Dear compatriot, I wish you to come back

p

з *з* *з* *з* *з*

к на-шим ста-дам во-ро-тись. Ни-вы у нас зе-де-не-е,
to our pastures soon. Our meadows are greener,

Ex. 27 Dargomizhsky, *The Old Corporal*, mm. 56-63.

The marching rhythm is the main time-building factor, on top of which the vocal line either stays true to the military call or deviates to the personal side, but always comes back to the same tragic piano refrain as in mm. 3-7. The man thinks of the recent events of the quarrel with the officer, remembers his homeland and notices the woman who will be mourning him – this is reflected in the music by treating the musical material slightly

differently in each verse. The tempo markings, slowing down or accelerating, create the effect of reality of the thought process of the man. The personal part prevails in mm. 122-123, right before the shot, where Dargomizhsky slows down the recitative, picked up by the choir after the shot in m. 123. The choir in the end sings his own words “march, guys, one-two...”, completing his refrain – slowly, quietly. The unaltered corporal’s text, the same melody – this is a payment of respect to the old soldier who, as we see now from their reaction, was indeed like a father to the young soldiers. The military march is converted after the *fermata* pause into the funeral steps in the last line of the song.

The musical score consists of two systems. The first system is for the solo voice and piano accompaniment. The vocal line is in G major and 3/4 time. It begins with the lyrics: "ва! Дай бог до-мой вам вер-нуть-ся!" (May the God allow you to return home!). The tempo marking is "Slower Медленнее". The piano accompaniment is in G major and 3/4 time. The second system is for the choir and piano accompaniment. The vocal line is marked "Slowly Хор Медленно" and begins with the lyrics: "В но-гу, ре-бя-та, раз, два, раз, два!" (March, guys, one-two, one-two!). The piano accompaniment is in G major and 3/4 time. A red box highlights the end of the solo part and the beginning of the choir part, with the label "The shot" below it.

Ex. 28 Dargomizhsky, *The Old Corporal*, the final measures.

Expressed by as simple a means as a pause after the shot, the death of the corporal on the fully diminished seventh chord creates a most powerful effect. While the few seconds of pause are silence that is totally neutral and has no factual sound waves, it is the

densest moment in the song because of the nature of the information that the listener has received before and will receive after it. This is a “black hole” moment that consists of the densest matter. It triggers the work of the human mind, flooding it with questions. What is the difference between the human body that is alive and that is dead? How can one grasp the idea that this person was alive a moment ago, and now he is dead? Has time stopped for him? If not, how? Is there a soul? If yes, where is it now? Did he feel pain and when did it stop? Was this tragic execution necessary? Who gave the order? What is the purpose of discipline in the army? How many unnecessary deaths have happened and will happen in the future? What will his mother think when she learns about his death? Whatever the words are, the main goal of these questions is to understand the phenomenon of death; to perceive the two coexisting and contradictory concepts of finiteness and infinity of time. Thus, this single fermata plays a powerful *cognitive* role in the process of unlocking the most burning mystery of humankind. It also serves as an example when art fulfills a *necessity*, in this case, for learning.

The time scheme will look like this. Verses 2-4 are omitted to save space.

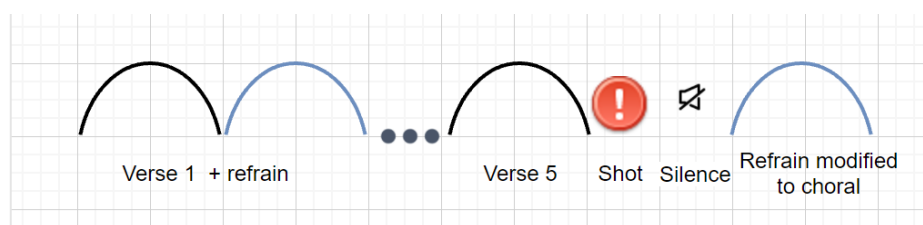


Fig. 28 Time scheme for Dargomizhsky's *The Old Corporal*.

*Lullaby*⁷¹ from *Songs and Dances of Death* | Musorgsky | Golenischev-Kutuzov

The phenomenon of death was addressed by Musorgsky in a few of his works from different angles. Two examples will be given here: a realistic and menacing death in the *Lullaby* and a spiritual view on death in *The Soul Was Flying*.

<p>Plakal rebenok. Svecha, nagoraya, Tusklym mertsala ognem; Tseluyu noch', kolybel' okhranyaya, Mat' ne zabylasya snom.</p>	<p>The child was crying. The melting candle Was flickering faintly. The mother was guarding the crib All night without sleep.</p>
<p>Rano-ranokhon'ko v dver' ostorozhno Smert' serdobol'naya - stuk! Vzdrognula mat', oglyanulas' trevozhno...</p>	<p>Early at dawn, tender-hearted Death carefully knocked at the door. The mother flinched, looked back anxiously.</p>
<p>"Polno pugat'sya, moy drug! Blednoye utro uzh smotrit v okoshko Placha, toskuya, lyubya, Ty utomilas'... Vzdremani-ka nemnozhko - Ya posizhu za tebya. Ugomonit' ty ditya ne sumela, Slashche tebya ya spoyu",</p>	<p>"Do not be afraid, my friend! The pale dawn is already in the window. You have been crying, longing, loving, You are tired. Take a nap. I will look after the crib. You could not pacify the child. I will sing more sweetly".</p>
<p>MAT' Tishe! rebenok moy mechetsya, plachet! Dushu terzayet moyu!</p>	<p>MOTHER Quiet! My child is tormenting, crying! He is torturing my soul!</p>
<p>SMERT' Nu da so mnoyu on skoro uymetsya. Bayushki bayu-bayu!</p>	<p>DEATH I will calm him down soon. Night-night!</p>
<p>MAT' Shchekki bledneyut, slabeyet dykhan'ye.. Da, zamolchi zhe, molyu!</p>	<p>MOTHER His cheeks are growing pale, breath is fainting. Stop talking, I beg you!</p>
<p>SMERT' Dobroye znamen'ye - stikhnet stradan'ye. Bayushki bayu-bayu!</p>	<p>DEATH That is a good sign: the suffering will ease. Night-night!</p>
<p>MAT'</p>	<p>MOTHER</p>

⁷¹ Russian transliterated: *Kolybelnaya* from *Pesni i plyaski smerti*.

Proch' ty, proklyataya! Laskoy svoey Sgubish' ty radost' moyu!	Go away, the cursed one! Your caress Will ruin my darling!
SMERT' Net, mirnyy son ya mladentsu naveyu: Bayushki bayu-bayu.	DEATH No, I will rather bring peaceful sleep to your baby. Night-night.
MAT' Szhah'sya! Pozhdi dopevat' khot' mgnoven'ye strashnuyu pesnyu tvoyu!	MOTHER Have pity! Pause for a moment your Dreadful song!
SMERT' Vidish' - usnul on pod tikhoye pen'ye - Bayushki bayu-bayu.	DEATH See – he has gone to sleep with my quiet singing. Night-night.

As in many of Musorgsky's works, composer's markings in *Lullaby* are essential for discovery of the song's dramatic effect. Two features concerning time manipulation are notable in this piece. First, the dialogue between Death and mother who is trying to comfort her dying child contains a sharp contrast between the tempi and emotional background. This creates the atmosphere of strong tension. The mother's part (*forte agitato, pianissimo agitato pathetico, agitato con dolore*) is juxtaposed with the death's markings (*lento funesto, rallentando cantabile, tranquillo, allargando*). The piano introduction, marked *lento doloroso*, combines the mother's *dolore* and death's *lento*, leaving no doubt about the end. The stretching of virtual time in death's segments and shrinking of time in the mother's segments torment the listener by adding an almost physical impact of the start-stop effect.

Second, there is something wrong with Death's lullaby: the traditional *bayoo-bay* [night-night] cantillation sounds artificial due to some details that distinguish it from "normal" lullabies, such as Musorgsky's *With the Doll* from the *Nursery*, Rimsky-Korsakov's *Volkhova's Lullaby* from the opera *Sadko*. "Normal" cantillations are usually

based on the interval of a third and primarily move in steps with consonant harmonies. Compare the *night-night* cantillations in the following pieces to notice those features in the works by Rimsky-Korsakov, Dargomizhsky and Musorgsky. Notice the *diminuendo* and *pianissimo* markings in Musorgsky's example, showing that Tyara is falling asleep. While there is a fermata pause after the fourth-to-last measure (like in Death's lullaby), it does not sound harsh and serves as a time for the girl to check that the doll is sleeping, confirmed by the soothing A-flat major harmony in the last two lines.

The image shows a musical score for 'Volkhova's Lullaby' by Rimsky-Korsakov. The score is in 3/4 time with a key signature of two sharps (D major). The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The lyrics are 'Ба - ю - бай, ба - ю - бай, ба - ю - бай, ба - ю бай!'. The first three measures of the vocal line are highlighted with a red box. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamic markings include 'p' (piano) at the beginning and 'pp' (pianissimo) in the piano part. The score ends with a fermata over the final measure of the vocal line.

Ex. 29 Rimsky-Korsakov, *Volkhova's Lullaby* from *Sadko*.

Птич - ки зо - ло - ты - е!
Sin - gen fröh - e Lie - der!

Бай, бай,
Schlaf ein,

Ба - ю, бай,
Schlaf ein,

Бай, бай, Тя - па..
Schlaf ein, Tap.pi.

18 декабря 1870 г. М. Мусоргский.
Den 18. Dezember 1870. M. Mussorgsky.

Ex. 30 Musorgsky, *With the Doll* from *The Nursery*, closing measures.

Andante

Спи, ма - лют - ка, спи спо - кой - но,

Ба - ю ба - ю - шки - ба - ю! Ба - ю

Ex. 31 Dargomizhsky, *Bayu-bayushki-bayu* [Lullaby], opening.

Death's cantillation starts with a tritone, Musorgsky's frequent interval for pain, and discomfort, expands to a sixth and ends with a dry eighth rest.⁷² The harmony in this phrase does not contain a satisfying V-I motion. Assuming A is the tonic of the passage, the previous two chords (B 4/2 as a V/V and B-flat major as a Neapolitan) theoretically play a pre-dominant role, but they are placed in the wrong order and the dominant itself (E major) is missing. This detail, along with the eighth rest creates the effect of an abrupt ending of the phrase. The purpose of death's lullaby is not to put the child to sleep by gentle *diminuendo* that goes into *niente*, but to end his life. Death succeeds after the fourth attempt.

Death's repeating cantillation is another example of the use of refrain for dramatic purposes to achieve the terrifying effect that death will indeed stand firm and win sooner or later.

The image shows a musical score for a lullaby. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The tempo is marked "Lento funesto" and "allargando". The lyrics are: "- ю!" "„Ну, да сомно-ю он ско-ро уй-мёт-ся. Ба-юш-ки, ба-ю, ба-ю.“". The score includes a red box highlighting the "allargando" section and a red bracket under the final notes. The piano accompaniment includes a red bracket under the final notes and a red bracket under the final notes.

Ex. 32 Musorgsky, *Lullaby* from *Songs and Dances of Death*, mm. 36-37.

This example of time manipulation triggers response from the listener similar to the one in *The Old Corporal*. It has the same *cognitive* effect by allowing the listener to live through the abruptness and emptiness of death.

⁷² See the analysis of *The Nursery*.

*The Soul Was Flying*⁷³ | Chaikovsky and Musorgsky | A. K. Tolstoy

As in the previous examples, the lyrics are of utmost importance in *The Soul Was Flying*. This poem contains such a dense set of qualities that at least six composers have put it to music.⁷⁴ The versions by Chaikovsky and Musorgsky will be discussed here.

Gornimi tikho letela dusha nebesami, Grustnyye dolu ona opuskala resnitsy; Slezy, v prostranstve ot nikh upadaya zvezdami, Svetloy i dlinnoy vilisya za ney verenitsey.	The soul was flying quietly high in the sky Lowering her sad eyelashes; Her tears were dropping into the space Floating like a shiny string of stars.
Vstrechnyye tikho yeye voproskali svetila: «Chto tak grustna? I o chem eti slezy vo vzore?» Im otvechala ona: «YA zemli ne zabyala, Mnogo ostavila tam ya stradan'ya i gorya.	The celestial bodies met on her way were asking her quietly: “Why are you so sad? Why tears in your eyes?” She responded: “I did not forget the earth. I have left there a lot of suffering and grief.”
Zdes' ya lish' likam blazhenstva i radosti vnemlyu, Pravednykh dushi ne znayut ni skorbi, ni zloby — O, otpusti menya snova, sozdatel', na zemlyu, Bylo b o kom pozhalet' i uteshit' kogo by».	“Up here, I see only bliss and joy. The souls of the innocent do not know neither sorrow nor anger. O, Creator, release me back to the earth, So I would have someone to console and care for.”

This poem serves as an ideal continuation to the thesis' narration: the idea of death was discussed in *The Old Corporal*, *Orphan* and *Lullaby*, observing the various experiences that lead to death. *The Soul was Flying* deals with what one cannot see or comprehend: the *afterdeath*. Why is it so attractive to composers? First, it addresses the burning human *need* to learn the unlearnable, to look beyond the curtain which never opens

⁷³ Russian transliterated: *Gornimi tikho letela dusha nebesami*.

⁷⁴ C. Cui (for voice and piano), M. Musorgsky (for solo voice and piano, notable performances are by the basses E. Nesterenko and B. Christoff), P. Chesnokov (for SA choir and piano, often sung by children's or women's ensembles), P. Chaikovsky (for solo voice and piano, the most well-known version), N. Rimsky-Korsakov (for solo voice and piano), and A. Arensky (for solo voice and piano).

unless we die. Second, the style of Tolstoy's poem contains a unique mixture of grace, sadness, imaginative painting, simplicity, regular soothing meter and fine vocabulary. The perfect union of these features results in a work that instantly appeals to the reader and makes us think about death in an unusually realistic way. The central point here is that the Soul in Tolstoy stays alive and retains its connection to the loved ones on Earth.

It is interesting to see how composers saw the scene. Chesnokov, for example, clearly saw the choir of angels because he scored the song for an SA choir. Chaikovsky was charmed by the poem and created a beautiful melody with a luxurious accompaniment. His setting is marked by an explicit vocal display with a high-tessitura climax closer to the end of the song. Chaikovsky added emphasis by repeating the last line of verse two (*I have left there too much suffering and grief* with extra focus on *suffering* and *grief*) and the last two lines of verse three (*So I could care for and console those in grief*). The extra *ah!* at m. 41, missing in Tolstoy, contributes to the idea of sentimental showcasing. The accompaniment in three has a waltz quality with clearly identifiable downbeats. The piano writing is thick and generous. These qualities make this version a display aria written in the tradition of theatrical operatic writing meant for talented dilettantes or professionals of chamber singing.

го-ря, Мно-го, мно-го стра-
grief, much much suffice

- да- нья, ах, мно- го о-ста-ви-ла
ring, ah, much left

я там стра-да-нья и го-ря. Здесь я лишь ли-кам бла-женст-ва и ра-до-сти
I suffering and grief. Here I only see the faces of bliss...

Ex. 33 Chaikovsky, *The Soul was Flying*, mm. 37-47. The sentimental extension of the B section.

The virtual time scheme for Chaikovsky's setting exemplifies the goal-oriented ABA' structure. It looks like this:

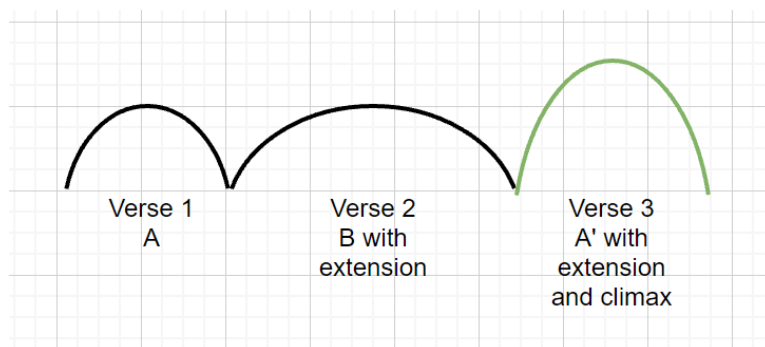


Fig. 29 Time scheme for Chaikovsky's *The Soul was Flying*.

Musorgsky uses a different approach. He keeps the poem as is without extra repetitions. The vocal line is economical in range and lacks display qualities. Musorgsky divides the song into two styles: the heavenly and the earthly. The heavenly style (1-14 and 20-23) is *sostenuto, lamentoso, mistico, tranquillo* with a dynamic range between *piano* and *ppp*. This dynamic choice reflects the insisting descriptions in the poem: the Soul was flying *quietly*, the planets were asking *quietly*. The bass line in the heavenly style is missing. A continuous *tremolo* in the middle range of the piano not only eliminates the feeling of the beat and creates the sense of timelessness, but also makes it possible to stick to the delicate dynamic range. Meter adjustments between 6/8 and 9/8 bend to the peculiarities of the poetic foot and further obscure the beat. The earthly style (15-18 and 24-end) contains block chords with low bass, *patetico* and *con dolore* markings, sharp dynamic contrasts from *forte* and *sf* to *ppp*. The juxtaposition of the two approaches clearly divides the two worlds⁷⁵ and emphasizes their qualities: the bliss and joy of Heaven and the torments and grief of the Earth.

The style changes follow the need of the text: the planets ask their questions with a *diminuendo* – a typical vocal device to express questioning – and wait for a response (the

⁷⁵ Also compare with the *Lullaby* where Musorgsky juxtaposes death and mother.

pause at m. 15). Mm. 15-16 serve as a link to the Soul's response when she speaks in a totally different manner, not belonging to the blissful atmosphere of Heaven.

10
 Встречны - е ти - хо е - ё во - про - ша - ли све - ти - ла:
She met heavenly planets on her way. They asked:
pp

12
 Что так груст - на
"Why are you so sad?"
 и о чем э - ти
Why
pp

14
 слё - зы во
tears in your
 взо - ре?
eyes?"
 Им от - ве - ча - ла о - на:
She responded.
ppp

* 17
 patetico
f
 „Я зем - ли не за - бы - ла, мно - го о - ста - ви - ла там я стра -
"I did not forget the earth. Too much suffering and grief
f p ppp

Ex. 34 Musorgsky, *The Soul was Flying*, mm. 10-18.

The simplified virtual time scheme for Musorgsky's version may look like this:

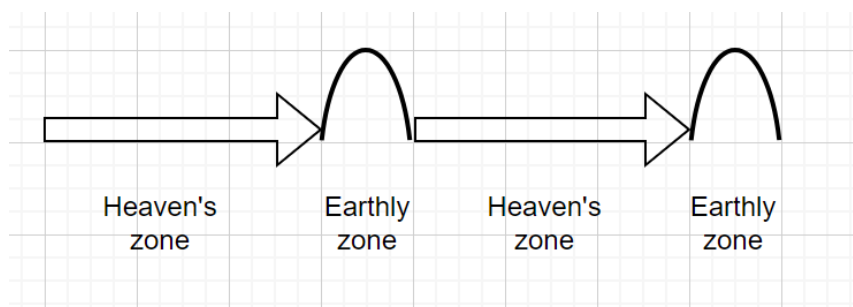


Fig. 30 Time scheme for Musorgsky's *The Soul was Flying*.

It is notable that Chaikovsky's version does not distinguish between Heaven and Earth and does not format the dialogue in a special way other than the slight tempo variation. The Soul's reply is not a new start harmonically unlike in Musorgsky, but a continuation of the previous harmonic progression. The same happens with the melody.

«Что ты грустна? И о чем эти слезы во
Why are you sad and why tears in your

во-ре?» Им от ве-ча-ла о-на: «Я зем-ли не за-
eyes? She replied to them: I did not forget

- бы-ла, мно-го о-ста-ви-ла там я стра-да-нья и
the Earth, much suffering have I left there

Ex. 35 Chaikovsky, *The Soul was Flying*, mm. 27-36.

Comparing Chaikovsky's and Musorgsky's versions helps to understand why these settings belong to two different trends: Romanticism and Realism. It is clear how Chaikovsky values the expressivity of the voice and rich harmonies, and how meticulously Musorgsky treats the original text. Where Chaikovsky may permit a *sf* and accents, Musorgsky writes triple *piano*, because *we are in the Heaven*. Where Chaikovsky allows

dance, Musorgksy enters the mystical world of the afterdeath with a held breath. Where Chaikovsky uses *more* to emphasize torment, Musorgsky uses *less* to show that suffering in real world may be simple and unsophisticated in its expression. The beauty makes Chaikovsky's version a frequent item on voice recitals and auditions, while Musorgsky's setting is rare to hear and much more difficult to sing if the singer wants to convey the mood.

As in the previous songs, it is possible to talk about time from different angles. On the one hand, the treatment of musical material by Musorgsky creates a realistic picture of what is happening in the song and effectively conveys the atmosphere. On the other hand, the combination of text and music make us think about time in a general philosophical sense, triggering deep cognitive thinking.

CHAPTER FOUR: Conclusion

Findings

Sixteen songs were analyzed in the previous chapter with special attention given to the virtual timeline for each of them: that is, the narrative of each song was observed as a sequence of events that happen one after the other. The flow of events can be smooth, occasionally interrupted, or completely irregular. The process of such observation winded down to speaking basically about one single founding concept – the concept of *repetition*. The presence or lack of repeated units in a song and the relationships between them is what differentiates the songs from each other and defines their complexity and dramatic impact. The harmony, dynamics, articulation and other parameters often support the intended effect.

The analytical logic through the increasing complexity has shown that the idea of repetition is directly connected to the original text, its structure and its interpretation by the composer. The songs are basically lined up from strophic to modified strophic, to through-composed ones. That is, here, one can talk about the repetition of the large structural units – verses and refrains. Observation of how exactly the units differ from one another is where the method of virtual time provides useful tools for discussion. For example, Varlamov's emphasis on the rounding structure of the lyrics in *Do not Wake*, Glinka's addition of the Lark's chirping in the piano part and Musorgsky's variations on melody in *Where are You, Little Star?* are the small features that add variety and make the songs more interesting than the simplistic strophic songs because the intrusions into the identical rocking repetition break the expectation of boredom.

The idea of the virtual time flexibility (see the section *Music in Time and Space*) allows us to compare the length and structure of the individual lines of poetry in Dargomizhsky's *Worm* with the one actually realized in the score by applying the notions of compression and stretching of the virtual time. The idea of compression also applies to the instances of lack of time when the feeling of urge is achieved with various tools such as dynamics, rhythmic *crescendo*, sequential pitch elevation, increase of unnecessary textual repetitions, as in Musorgsky's *Night Prayer* and *Orphan*.

The observation of the song units also revealed the changing role of refrain from the mechanical structural element to an effective dramatic tool. The notion of its compulsory repetition was smartly used in Glinka's *Night Inspection* as the inevitable striking of the clock. Dargomizhsky expanded this idea by converting Glinka's *Every midnight* refrain into the twelve bass strikes in the piano part of *Paladin* – the sign of the doom for the murderer. The irregular return of the unequal sections of the Latin text in Musorgsky's *Seminarist* emphasises his unwillingness to study, fear of punishment and irresistible longing for the young girl. The “wrong” insert of the truncated refrain in *The Orphan* carries a tragically hurried element, a scream for help. Musorgsky's refrain in the *Death's Lullaby* also projects the inevitability of the life-and-death sequence, raising philosophical questions.

As the songs approach random declamation structure, some interesting questions arise about their placement: one might recall *The Seminarist*. It is very close to being a random declamation piece despite the previous statement about the Latin refrain. Musorgsky's *With the Doll* is a unique attempt of the “backwards” transformation of a declamation piece into a strophic one: the tiny insert of the recitative phrase *Tyapa, sleep,*

will you! intuitively places the song into the declamatory category, regardless of the fact that the rest of the song consists of the strophic lullaby text. *The Night Prayer* carries the organizing elements of the chant combined with the free dialogue, so it has the features of both declamatory and modified strophic nature.

Purely random pieces like Musorgsky's *With the Nanny* contain no structural repetitions and thus move away from the inherited structure of song to the maximum extent, becoming rather pieces for theatrical performance.

The comparison of Musorgsky's and Chaikovsky's settings of *The Soul Was Flying* demonstrates how the presence or lack of structural, melodic, accompanimental and textual repetitions amounts to the two completely different pieces of music representing two stylistic ideals: the arioso-Romantic and the declamatory-naturalistic.

Here we come to the more abstract idea that art fulfils a person's *need* for learning certain things (see the section *Song*). The two settings of *The Soul* demonstrate how much and to what degree the songs evoke the thoughts about death, eternity and afterlife. How deep is our dive into the cognitive experiences of the death and afterlife after listening to Chaikovsky's and to Musorgsky's versions? Are we inclined to think about it longer after one of them? Do we want to replay any of the versions and why? Because of the beauty of the melody? Because of the staggering sense of reality of the setting? Here the idea of virtual time as a sequence of identifiable (Chaikovsky) or diffused (Musorgsky) elements amounts not only to the lack or presence of the feeling of eternal gliding, but also to the philosophical concepts of time, eternity, life and death.

An important tool in time manipulation, specifically of stopping the time, is the pause. While a few interesting pauses are present in the scores, one is analyzed in detail:

the one after the shot of Dargomizhsky's *Corporal*. This elemental tool of musical rhythm brings a tremendous humanistic and tragic effect that is prepared by the preceding discussion.

Finally, we arrive at the final most important feature of the virtual time: its ability to be replayed and to provide an infinite number of the near identical experiences. That is, we can relive the Corporal's death many times. This brings the main cognitive value of the virtual time: we can explore any musical experience multiple times staying completely *safe*.

Summing up the findings that concern specifically Musorgsky's songs, we see that the features they contain consistently keep the listener's focus sharp (*Little Star* to the lesser extent). Even if some repetition is present, it is treated in such a way, as to introduce no non-functional returns. Many of the varied events in the songs carry their special meaning and context. This is why the studying, understanding and performing of Musorgsky's songs may require an unusually large amount of research and preparation, especially by non-Russian-speaking musicians. It is hoped that the explanation in this thesis will bring light to and evoke interest in some of the lesser known Musorgsky's works.



Fig. 31 Musorgsky's song on the scale of listener's involvement.

Advantages of the method

With the general tendency in the world of musicology to replace the study of music to “context”, this method of analyzing musical compositions through the prism of virtual time can bring the focus back to music. The value of this method lies in the fact that it encourages the listener to use his ears and intuition to judge music in addition to established theoretical concepts. Combined with the formal analysis of a piece, this approach can provide a fuller and more rounded understanding of music. The concepts of virtual time and virtual space, of their ability to compress, stretch and change shape, as well as to safely fulfill the cognitive need, provide terminology and organized boundaries to discuss these things that may otherwise seem vague, “non-scientific” or “fantasizing”. Basically, it is possible to convert into words what each listener intuitively feels and knows when listening to music.

This thesis offers graphical representation of virtual events in music, focusing upon the issue of the perception of time. The advantage of this approach to the study of song stems from its focus upon the perceptual imagination and the flexibility of the response by both performer and listener. Consequently, this method can be used on any level of musical analysis by any age group. It may be helpful in the music appreciation classes as an intuitive and meaningful way of talking to students without special knowledge in musical theory. For the professionals, this approach may complement the traditional analysis and to explore the idea that music exists in time and is a product of time to the benefit of even better understanding of the essence of music as an art.

Further research

Talking about the role of time in music can be applied to any musical genre and form, large and small, starting from a phrase in a sonatina to a theatrical work like an opera. For example, the idea that the recitative in a baroque opera is where the action moves and the *da capo* aria is where the action stops, is explained at every class on baroque opera. Considered as musical a parameter, "time" here becomes a function of the *Doctrine of the Affections*, where the role of an aria is to freeze narrative time to focus upon a single emotion. Similarly, the time stopped on the emotion of fear in *With the Nanny*. A focus upon time as a musical parameter underlines the accomplishments of both Gluck and Wagner in aesthetic terms as they searched for what (in their view) was a more "natural" relationship between purely musical time and narrative time. In a sense, Wagner was implementing the *random time* approach, like Musorgsky in his *Nursery*.

The method of virtual time analysis opens a few areas of further research, including the following:

First, the examination of the larger tendencies of the history of music, including the role of time and aesthetics within a cultural, geographical, linguistic context. Of special interest here would be researching the question of the "overcoming the inferiority trend" raised by Kagan when he discussed the interrelationships between the arts of time and the arts of space (see the section *Music in Time and Space*).

Second, the analysis of a specific genre or form and its development, for example, looking at the sonata form as a way of achieving contrast between the themes and of the expectations connected to their return.

Third, the analysis of a larger portion of Musorgsky's "unique and inimitable" heritage through the prism of virtual time and space in order to more sensitively understand his unique musical syntax, to develop an understanding of his music that transcends current conventional (and limiting) ideas based in conservatory/university teaching. This is something Musorgsky consciously fought against in his lifetime; approaching his music in a fresh way could be a step in the recognition of the distinctive contribution of one of Russia's and the world's most original musical figures.

Bibliography

- Abyzova, Elena. *Modest Petrovich Musorgsky*. Moscow, 1986. (Only in Russian)
- Agawu, Kofi V. "Pitch Organizational Procedures in Musorgsky's *Nursery*." *Indiana Theory Review* no. 5 (1981): 23–59.
- Alperson, Philip. "'Musical Time' and Music as an 'Art of Time.'" *The Journal of Aesthetics and Art Criticism* 38, no. 4 (1980): 407-17.
- Asafyev, Boris, ed. *Russkiy Romans* [The Russian Romance]. Moscow, Leningrad, 1930. (Only in Russian)
- Babushkin, S. A. "Prostranstvo i vryemya khudozhestvennogo obraza" [Space and Time of a Creative Image]. *The Problems of Ethics and Aesthetics* no. 2, Leningrad (1975): 112-6. (Only in Russian)
- Bakhtizina, Dilbyar. "Vremya v muzyke" [Time in Music]. *The Omsk University Herald* no. 4 (2009): 30-3. (Only in Russian)
- Borisova, Elena. "Svoystva khudozhestvennogo vremeni v otechestvennoj instrumentalnoj muzyke 70-90 godov XX veka" [Properties of the Artistic Time in the Russian Instrumental Music of 1970-90s]. Ph.D. diss., Moscow, 2005. (Only in Russian)
- Brown, David. *Mikhail Glinka: a Biographical and Critical Study*. London, 1974.
- Brown, David. *Musorgsky: his Life and Works*. Oxford, 2002.
- Brown, Malcolm, ed. *Musorgsky: In Memoriam, 1881–1981*. Ann Arbor, 1982.
- Calvocoressi, Michel-Dimitri. "Modest Petrovich Mussorgsky." *The International Cyclopedia of Music and Musicians*. New York, 1952.
- Calvocoressi, Michel-Dimitri. *Mussorgsky*. London, 1974.
- Cui, César. *The Russian Romance. The Sketch of its Development*. Translated by James Walker in *Classical Essays on the Development of the Russian Art Song, and Twenty-Seven Outstanding Russian Romances of the Eighteenth- and Nineteenth Centuries*. University of Toronto, 1993.
- Dahlhaus, Carl. *Realism in Nineteenth-Century Music*. Cambridge, 1985.
- Durandina, Elena. *Vokalnoye trovchestvo Musorgskogo* [Musorgsky's Vocal Works]. Moscow, 1985. (Only in Russian)
- Emerson, Caryl. "Real Endings and Russian Death: Musorgskij's *Pesni i pljaski smerti*." *Russian Language Journal* 38 (1984): 199–216.

- Fedyakin, Sergey. *Musorgsky*. Moscow, 2009. (Only in Russian)
- Figs, Orlando. *Natasha's Dance: a Cultural History of Russia*. New York, 2002.
- Findeisen (Findeyzen), Nikolay. *The Russian Romance*. Translated by James Walker in *Classical Essays on the Development of the Russian Art Song, and Twenty-Seven Outstanding Russian Romances of the Eighteenth- and Nineteenth Centuries*. University of Toronto, 1993.
- Frolova-Walker, Marina. *Russian Music and Nationalism from Glinka to Stalin*. New Haven and London, 2007.
- Hubov, Georgy. *Musorgsky*. Moscow, 1969. (Only in Russian)
- Kagan, Moisey. *Morphology of Art*. Moscow, 1972. (Only in Russian)
- Kagan, Moisey. "Prostranstvo i vremya v iskusstve kak problema esteticheskoy nauki" [Space and Time in Art as a Problem of Aesthetics]. In Egorov, Boris, ed. *Ritm, prostranstvo i vremya v literature i iskusstve* [Rhythm, Space and Time in Literature and Art]. Leningrad, 1974, 26-38. (Only in Russian)
- Kearney, Leslie. "Linguistic and Musical Structure in Musorgsky's Vocal Music." Ph.D. diss., Yale University, 1992.
- Keldish, Yuriy. *Romansovaya lirika Musorgskogo* [Musorgsky's lyrical songs]. Moscow, 1933. (Only in Russian)
- Kramer, Jonathan, ed. *Time in Contemporary Musical Thought*. London, 1993.
- Kramer, Jonathan. "New Temporalities in Music." *Critical Inquiry* no. 7 (1981): 539-56.
- Kramer, Jonathan. *The Time of Music*. New York, 1988.
- Laroche, German. *Glinka i ego znachenie v istorii muzyki* [Glinka and his Role in the History of Music]. Moscow, 1867. (Only in Russian)
- Linford, Jon. "A Stylistic Analysis of Musorgsky's 'Iunye gody.'" Ph.D. diss., Arizona State University, 1988.
- Luneva, Galina. "Muzykalniye sobraniya v dome A. S. Dargomizhskogo" [Musical Gatherings in the Home of A. S. Dargomizhsky]. In Ogarkova, Natalia, ed. *Muzyjalny Peterburg. Enziklopedicheskiy slovar-issledovanie* [Musical Petersburg. A Research Encyclopedia]. Vol. 12. *XIX vek. Stranitsy biografii* [The Nineteenth Century. Biographical pages]. Saint Petersburg, 2013, 321-40. (Only in Russian)
- Martynov, V. "Vremya i prostranstvo kak faktory muzykalnogo formoobrazovaniya" [Time and space as factors of music form]. In Egorov, Boris, ed. *Ritm, prostranstvo i vremya v literature*

i iskusstve [Rhythm, Space and Time in Literature and Art]. Leningrad, 1974, 238-48. (Only in Russian)

Morgan, Robert P. "Musical Time/Musical Space." *Critical Inquiry* 6, no. 3 (1980): 527-38. Accessed September 29, 2020. <http://www.jstor.org/stable/1343107>.

Musorgsky, Modest. *Pisma* [Letters]. Moscow, 1981. (Only in Russian)

Nekrasova, Galina. "Ob odnom printsipe tvorcheskogo myshleniya Musorgskogo" [On a certain principle of Musorgsky's Creative Thinking], *Sovetskaya Muzyka* [Soviet Music] no. 3 (1988): 67-72. (Only in Russian)

Ogolevets, Alexey. *Vokal'naya dramaturgiya Musorgskogo* [Musorgsky's Vocal Dramaturgy]. Moscow, 1966. (Only in Russian)

Pekelis, Mikhail. "O realizme Dargomizhskogo" [Dargomizhsky's realism], *Sovetskaya Muzyka* [Soviet Music] no.4 (1934): 47-61. (Only in Russian)

Perry, Simon. "A Voice Unknown: Undercurrents in Mussorgsky's *Sunless*," *19th-Century Music*, vol. 28, no. 1 (2004): 15-49.

Petrovskaya, Ira. *Muzykalniy Peterburg 1801-1917. Enziclopedicheskiy slovar-issledovaniye* [Musical Petersburg 1801-1917. A Research Encyclopedia]. Vols 10-11. Saint Petersburg, 2009-2010. (Only in Russian)

Pritykina, Olga. "Muzykalnoye vryemya: ponyatiye i opredeleniye" [The Musical Time: the Definition and the Phenomenon]. *Prostranstvo i vryemya v iskusstve* [Space and Time in the Arts] Leningrad (1988): 67-92. (Only in Russian)

Pritykina, Olga. "O metodologii analiza muzykalnogo vremeni" [About the Methodology of Analysis of the Musical Time]. *Metodologicheskiye problem sovremennogo iskusstvoznaniya* [Methodological Problems of the Present-Day Study of Art] no. 3 (1980): 106-14. (Only in Russian)

Rapatskaya, Ludmila. *Istoria Russkoj muzyki. Ot Drevney Rusi do 'serebryanogo veka'*. [The History of Russian music: from Ancient Rus to the 'Silver Age']. Saint-Petersburg, 2015. (Only in Russian)

Ridenour, Robert. *Nationalism, Modernism, and Personal Rivalry in 19th-Century Russian Music*. Ann Arbor, 1981.

Riley, Matthew, Smith, Anthony D. *Nation and Classical Music from Handel to Copland*. Woodbridge, 2016.

Russ, Michael. "'Be Bored': Reading a Mussorgsky Song", *19-Century Music*, vol. 20, no. 1 (1996): 27-45.

- Stasov, Vladimir. *Modest Petrovich Musorgsky*. Selected Works in 3 vols, vol. 2. Moscow, 1952. (Only in Russian)
- Stepanova, Irina. "K teorii muzykal'nogo yazyka Musorgskogo" [Towards a theory of Musorgsky's musical language], *Sovetskaya Muzyka* [Soviet Music] no. 3 (1981): 66–72 (Only in Russian)
- Taruskin, Richard. *Defining Russia Musically: Historical and Hermeneutical Essays*. Princeton, 2000.
- Taruskin, Richard. *Musorgsky: Eight Essays and an Epilogue*. Princeton, 1992.
- Trembovelsky, Yevgeny. *Stil' Musorgskogo: Lad, garmoniya, sklad* [Musorgsky's style: mode, harmony, coherence]. Moscow, 1999. (Only in Russian)
- Trembovelsky, Yevgeny. *M.P. Musorgskiy: printsipi ladovogo razvitiya* [Principles of harmonic development]. Voronezh, 1992. (Only in Russian)
- Vasina-Grossman, Vera. *Russkiy klassicheskiy romans XIX veka* [The Russian classical song of the 19th century]. Moscow, 1956. (Only in Russian)
- Walker, James. "Mussorgsky's *Sunless Cycle* in Russian Criticism: Focus of Controversy", *The Musical Quarterly*, no. 67 (1981): 382–91.

APPENDIX: Full musical scores of the songs analyzed

VARLAMOV | FET

НА ЗАРЕ ТЫ ЕЕ НЕ БУДИ...

DO NOT WAKE HER UP AT
DAWNНоты с сайта - www.notarhiv.ru

NA ZARE TY EYO NE BUDI

Слова А. ФЕТА

Не очень скоро $\text{♩} = 100$
p

На за-ре ты е-е не бу-ди, на за-
Do not wake her up at dawn; when

нар *p*

-ре о-на слад-ко так спит; у-ро ды-шит у ней на гру-ди,
her sleep is so sweet; the morning breathes at her chest,

14 яр-ко пы-шет на ям-ках ла-нит.
brightly burns at her cheeks.

mf

21 *f*

30 *p*

39

На заре ты ее не буди,
 На заре она сладко так спит;
 Утро дышит у ней на груди,
 Ярко пышет на ямках ланит.

И подушка ее горяча,
 И горяч утомительный сон,
 И, чернеясь, бегут на плеча
 Косы лентой с обеих сторон.

А вчера у окна ввечеру
 Долго, долго сидела она
 И следила по тучам игру,
 Что, скользя, затевала луна.

И чем ярче играла луна,
 И чем громче свистал соловей,
 Всё бледней становилась она,
 Сердце билось больней и больней.

Оттого-то на юной груди,
 На ланитах так утро горит.
 Не буди ж ты ее, не буди,
 На заре она сладко так спит!

А. П. Струговицкикову

GLINKA | KUKOLNIK

10. Жаворонок

THE LARK

Ноты с сайта - www.notarhiv.ru

ZHAVORONOK

Moderato

semplice e con molta anima

Меж - ду не - бом
Ве - тер не - сен -
Between heaven and

и землей пе - сня раз - да - ет - ся, не - ис - ход - во -
ку не - сет, а ко - му - не зна - ет... та, ко - му о -
earth the song is ringing

лю струей гром - че, гром - че льет - ся. Не ви - дать пев -
на, поймет, от ко - го - у - зна - ет! Лей - ся, пе - сен -
unstopable string louder, louder. The singer of the

a piena voce

15 *Fields is unseen, where it sings so loudly*

- ца по - лей, где по - ет так гром - ко над по - дру - жень -
 - ка мо - я, песнь на - деж - ды слад - кой: кто - то вспо - мнит

TO his girlfriend

p

19 *The Sonorous Lark.*

- кой сво - ей жа - во - ро - нок звон - кий, над по - дру - жень -
 про ме - ня и вздохнет у - крад - кой, кто - то вспо - мнит

mf

23

- кой сво - ей жа - во - ро - нок звон - кий.
 про ме - ня и вздохнет у - крад - кой.

26

28

MUSORGSKY | GREKOV
WHERE ARE YOU, LITTLE STAR?
from THE YOUNG YEARS

ЮНЫЕ ГОДЫ

ВОКАЛЬНЫЙ ЦИКЛ*

GDE TY, ZVEZDOCHKA? /
YUNIYE GODY

1. Где ты, звёздочка?

Песня

Посвящается И. Л. Грюнбергу

Слова Н. ГРЕКОВА

Медленно

Ф-п.

Духка Где ты, звёздочка? Ах, где ты,
Where are you, little star? where

are you, the bright one я? Иль затмилась тучей чёрною, тучей
Did the dark cloud cover you, a dark and

8 чёрною, тучей грозною?
Somber cloud?

11 Где ты, девида, где ты,
Where are you, sweet girl,

pp

14 крас-на-я? Иль по-ки-ну-ла дру-га ми-ло-го? Дру-га
Did you leave your beloved?

17 ми-ло-го не-на-гляд-но-го?

20 Ту-ча чер-на-я скрыла звёз-доч-ку, зем-ля
The dark cloud has covered the stars, the

24 хлад-на-я взя-ла де-ви-цу.
cool soil has taken the girl.
 постепенно умолкая

27

30

DARGOMIZHSKY |
KUROCHKIN**ЧЕРВЯК**
Комическая песня

THE WORM

CHERVYAK

Слова В. КУРОЧКИНА (из Беранже)*) Ноты с сайта - www.notarhiv.ru

Не очень скоро *скромно*

Я всей ду_шой к же_не при.
I am attached to my wife

нар *mf* *p*

-вя_зан; я в лю_ди вы_шел... да че_го! Я друж_бой гра_фа ей о_бя_зан. Лег_ко ли!
I with my whole soul; I have found my path. I even owe her my friendship with the count. It is not easy!

гра_фа са_мо_го! Де_ла_ми цар_ства у_прав_ля_я, он к нам за_
The count himself! Ruling his kingdom, he visits us as relatives

21 хо_дит, как к род_ным. Ка_ко_е сча_стье! Честь кака_я! Ведь я чер_
What happiness! What honour! Because I am

очень скромно *p* *f*

*) У Курочкина стихотворение называется „Добрый знакомый“ (издание 1856 г.); позднее, в издании 1866 г. он озаглавил его „Знатный приятель“ У Беранже песня носит название „Le senateur.“

с полным уважением

27) *just a worm compared to him, to such a person, to his Excellency*

— в_як в с_рав_не_нье с ним! В с_рав_не_нье с ним, ли_цом та_ким, е_го си_я_тель_

32) *himself! If my wife suddenly falls ill, he, such a darling, is*

— ством са_мим!*) Же_на слу_чай_но за_хва_ра_ет - в_едь он, го_луб_чик,

38) *so worried. He plays cards with me, and at night, he takes care of*

сам не свой, со мно_ю в пре_фе_ранс иг_ра_ет, а но_чью

42) *the rich one! Once he came, all shining with his decorations,*

хо_дит за боль_ной! При_е_хал раз, в звез_дах си_я_я, по_здра_вить

*) Второй куплет стихотворения Курочкина олуцен композитором.
 **) У Курочкина: бесь...

What happiness!

с ан-ге-лом мо-им... Ка-ко-е сча-стье! Честь ка-ка-я! Ведь я чер-

48 to congratulate me with my angel's love. What honour! Because I am

-век в срав-не-нье с ним! В срав-не-нье с ним, ли-цом та-ким, е-го си-я-тель-ством

54 just a worm compared to him, to such a person, to his Excellency

са-мим!*) А как он мил, ко-гда он в ду-хе! Ведь

59 himself! He is so kind when he is in good mood! One of at

улыбаясь и заминаясь

я за рюм-ко-ю ви-на хва-тил од-наж-ды: „Хо-дят слу-хи (гм), что буд-то, граф...

64 a glass of wine, I blurted out: "There's a gossip... that the count...

*) 4-я, 5-я и 6-я куплеты стихотворения Курочкина опущены композитором.
 **) Г.м. - добавление композитором.

серьезно

70 мо_ я же_ на... Граф, го_ во_ рю, при_ о_ бре_ та_ я, тру_

my wife... Count, I say, to my benefit... While I am

pp прищурив глаз

75 д_ ясь, я дол_ жен быть сле_ пым!.. Да о_ сле_ лит и честь та_!

working hard, I must remain blind! Let such an honour blind me!

pp

задерживая *f* *в темпе*

80 ка_ я! Ведь я чер_ вяк в сра_ не_ нье с ним! В сра_ не_ нье

I am just a worm compared to him, to such

84 с ним, ли_ цом та_ ким, е_ го си_ я_ тель_ ством са_ мим!

a persona, to his Excellency himself!

Людмиле Ивановне Пестяковой

MUSORGSKY | OWN WORDS

СЕМИНАРИСТ

THE SEMINARIST

(Вторая редакция)

SEMINARIST

Слова М. МУСОРГСКОГО

Ноты с сайта - www.notarhiv.ru

Не очень скоро *f*

Pa-nis, pis-cis, cri-nis, fi-nis, ig-nis, la-plis, pul-vis, ci-nis... Ах ты,

Oh,

нар *p*

mf

4 ro - pe, mo - e ro - pe! Or-bis, am-nis et ca-na-lis;

woe is me!

f *mf*

7 or-bis, am-nis et ca-na-lis. Вот так за - дал поп мне тас - ку:

The priest taught me a lesson:

f

11 за за - гри - вок да по - ше - е он бла - го - сло -

11 blessed me by beating me by the scuff of the neck and by pulling my

14 - вил и дес - ми - це - ю свя - то - ю па - мя - ти ли -

14 hair. And left me laced with his holy right hand.

18 - шил.

18

21 Fas.cis, a . xis, fu . nis, en . sis, fus . tis, vec . tis, ver . mis, men . sis, У по - па Се -

21 The priest Remmon

24 -мё - на доч - ка знат.на - я та - ка - я:

has such a noble daughter.

27 щё - ки, что твой ма - ков цвет, глаз.ки с по - во ло - кой;

27 Cheeks like poppy flowers, languishing eyes;

30

31 грудь ле - бя - жа - я, да по - ка - та - я под ру - ба - шеч.кой всколыхну - ла - ся.

31 Chest with a grace of a swan rounded under her shirt.

35 Fas.cis, a .xis, fu .nis, en .sis, fus .tis, ves .tis, ver .mis, men .sis... Ах . ты,

Oh Styorna

38 Сте - ша, мо - я Сте - ша, так те - бя рас - це - ло - вал бы,

my stephena, I wish, I could kiss you and

42 креп - ко на - креп - ко к серд - цу при - жал

press you tightly to my heart!

48 бы! Pos - tis, fol - lis, cu - cu - mis,

51 at - que, pol - lis, at - que, pol - lis... cu - cu - mis, cu - cu - mis...

54 А на-мед-нись за мо-леб-ном пре-свя-той и пре-по-

The other day for a prayer service to the most holy and

59 доб-ной, и пре-слав-ной Ми-тро-до-ре,

reverend and most glorious Mitrodora,

60

63 я чи-тал про ки-мен-глас ше-стый.

I was reading the prokeimenon, the sixth voice,

67 А на Сте-шу ле-вым гла-зом всё по-сма-три-вал, а на

And kept looking at Stephen with my left eye. Peeking

70

71 ле - вый кли - рос всё за - гля - ды - вал, да под - мар - ги - вал.

and winking at the left choir.

pp

75 Чор тов

The god-damned

p *sf* *f* *sf*

78 бать - ка всё про - ве дал, ме ня

father noticed everything, *marked*

mf *sf* *ff* *f* *sf*

80

82 в кни - жи - цу по - ме - тил, и бла - го - сла - вил вла - ды - ко

me in his booklet, *blessed me on my neck*

mf *mf*

86 по-ше-ям ме-ня три-кра-ты, и дол-бил и зо всей мо-чи
times. and hammered latin into my

90 мневбаш-ку ла-тынъ у-каз-кой. Or-bis, am-nis et ca-na-lis,
head with the pointer.

93 et ca-na-lis, san-guis, un-guis et an-na-lis, et an-na-lis.

96 Так от бе-са ис-ку-
This is how I got

101 *tempted* - ше . нье до . ве . лось при . нять мне в хра . ме

by the devil in the temple of

105 *god.* бо . жьем .

108 *mf* Am . nis et an . na . lis, *f* san . guis, un . guis, et ca . na . lis,

110 *mf* et ca . na . lis, et ca . na . lis.

Посвящается Танюшке и Гоге Мусоргским

MUSORGSKY

4. С куклой

WITH THE DOLL from THE NURSERY

Слова М. МУСОРГСКОГО

S KUKLOY / DETSKAYA

Ноты с сайта - www.notarhiv.ru

Медленно, спокойно

Музыкальный фрагмент в 4/4 такте, тональность Бб. Включает вокальную партию и фортепиано. В начале фортепиано обозначено *p*. В рукописных пометках под нотами указано *Тя-па, night-night sleep, sleep, May the slumber*.

Музыкальный фрагмент в 4/4 такте. Включает вокальную партию и фортепиано. В рукописных пометках под нотами указаны: *5 - ми! be upon you! Тя-па, Туара, спать на-до. sleep, will you! Тя-па, спи, у-сни! Туара, sleep,*

Музыкальный фрагмент в 4/4 такте. Включает вокальную партию и фортепиано. В рукописных пометках под нотами указано: *Тя-пу бу-ка съест, се-рый волк возь-мёт, в тём-ный лес сне-сёт! (If you do not sleep), Booka will eat Tuara, the grey wolf will carry you to the dark woods!*

12

p

Тя - па, спи, у - сии.
Tyapa, sleep,

14

Что во сне у - ви - дишь, мне про то - рас - ска - жешь:
In the morning tell me all your dreams:

16

про ос - тров чуд - ный, где ни жнут, ни се - ют,
About the magical island where noone sows or mows,

cresc.

18 где цве - тут и зре - ют гру - ши на - лив ны - е,
but pear trees bloom and ripe pears grow

20 день и ночь по - ют птич - ки зо - ло - ты - е!
and golden birds sing day and night!

23 Бай, бай, ба - ю, бай, бай, бай, Тя - па!
Night - night, Tuara!

Великому учителю музыкальной правды
Александру Сергеевичу Даргомыжскому

Alexander Ssergejewitsch Dargomyschky,
dem grossen Verkünder der Wahrheit in der Musik

9

С няней
[„Детская“ №1]

Mit der Kinderfrau
[„Die Kinderstube“ №1]

Слова и музыка М. МУСОРСКОГО
Редакция П. ЛАММ
Немецкий перевод Д. Усова

Text und Musik von M. MUSSORGSKY
Herausgegeben von Paul LAMM
Deutsch von D. Usov

Довольно скоро¹⁾ [Allegretto]

Рас-ска - жи мне, ня нюш-ка, Рас-ска - жи мне, ми-ла - я, Про то -
Nen er - zähl' mir, Ur-sel-chen, O er - zähl' mir, Her-ze-lein, Je-ne

Довольно скоро [Allegretto]

4 - го, про бу-ку страш - но-го: Как тот бу-ка по ле -
Mär von Un-hold: Bö-se-wicht: Wie der Un-hold durch die

7 - сам бро-дил, Как тот бу-ка в лес де - тей но-сил, И как
Wäl-der ging, Wie der Un-hold klei-ne Kin-der fing Und sie

1) Не торопиться.
Nicht eilen.

2) рас-ска - жи мне, ми-ла - я,
O, er - zähl' mir, Her-ze-lein,

3) бу - ку страш - но - го:
Un-hold: Bö - se-wicht:

3)

10

10 грыз он их бе - лы е кос - точ_ки, И как де - ти те кри - ча - ли,
 frass und be - nag - te die Knö - chelein. Und die Kin - der, wie sie wein - ten,
he was munching on their white bones. And how the kids were screaming!

13 пла - ка - ли... Ня_нюшка! Ведь за то их, де -
 jät - mer - ten... Ur - sel - chen! A - ber sag mal wo -
cried. Nanny! Hadn't he eaten them,

17 - той то, бу - ка съел, Что о - би - де - ли ня - ню ста - ру - ю, Па - пу
 für denn straft er sie - Sie be - lei - dig - ten ih - re Wä - re - rin, Sie ge -
the kids because they had offended the old nanny, did not

21 с ма мой не по - слу - ша - ли... Ведь за то он съел их, ня_нюш_ка?..
 hörch ten ih - ren El - tern nicht... Und der Un - hold frass sie, Ur - sel - chen?..
listen to mom and dad. Is that right, nanny?

1) бу - ка съел, straft er sie,
 2) мам и пап
 3) слу - ша - ли... El - tern nicht...

Оживленнее [Più animato]

mf *f* *cresc.*

И - ли вот что: Рас - ска - жи мне луч - ше Про ца -
 O - der hör mal: Du er - zähl' das Mär - chen Von dem

Or better: Tell me better about the

Оживленнее [Più animato]

Спокойно [Tranquillo]

- ря с ца - ри - цей, Что за мо - рем жи - ли в те - ре - му бо - га - том...
 Kö - nig lie - ber, Der im Schlos - se leb - te An dem blau - en See ...

28 *tsar and tsaritsa who lived behind the sea in a wealthy palace...*

Спокойно [Tranquillo]

Торопливо [animato]

31 Е - ще царь все на но - гу хро - мал, Как спот - кнет - ся, так гриб
 Er ging lahm, war „lin - ke pink“ ge - nannt; Wo er stol - pert - ein Pilz

The tsar was lame: once he tripped, a mushroom

Торопливо [animato]

1)

2)

3)

4)

Е - ме царь
 Er ging lahm,

12

СПОКОЙНО [Tranquillo]

36 *grew!* *Tsaritsa had run up nose.* *When she sneezed glass broke*

выросет. У ца - ри - цы, то все нас - морк был, Как чих - нет: стек - ла в дре - без -
 scho: du auf. Sei - ne Kö - ni - gin war schnup - fig stes; Wie sie niest; - Schei - ben klir - la -

СПОКОЙНО [Tranquillo]

42 *introduce* *You know, nanny, do not tell me about books.*

- ги. Знаешь, нянюшка: Ты про Бу - ку, то, уж не рас - сказывай;
 - ла. Hör - mal, Ur - sel - chen: Du er - zähl das Mär - chen von dem Unhold nicht -

47 *Let him be!* *6) Tell me better that fairy one*

Бог с ним, с Буккой! Расскажи мне няня, Ту смеш - ну ю то!
 Lass den Unhold! Nimm erzähl mir lieber dies, das Lus - ti - ge! one

1) *A y na - de - ny, to, Und sei - ne Kö - ni - gin*

2) *3) Как чихнет*

6) *7)*

26 апреля 1868 года в Петрограде М. Мусоргский.
 Petrograd, den 26 April 1868. M. Mussorgsky.

4) *5) Нота си^b в аккомпанименте отсутствует. Das b fehlt in der Begleitung.*

5)

MUSORGSKY | OWN WORDS

NA SON GRYADUSHIY /
DETSKAYA

THE NIGHT PRAYER

Саше Кук

Sascha Cui gewidmet

29

На сон грядущий [„Детская“ № 5]

Vor dem Schlafengehen [„Die Kinderstube“ № 5]

Слова и музыка М. МУСОРГСКОГО
Редакция П. ЛАММ
Мелодический перевод Д. Усова

Text und Musik von M. MUSSORGSKY
Herausgegeben von Paul LAMM
Deutsch von D. Ussow

Довольно скоро, свободно [Allegro moderato]

Гос-по-ди по-ми-луй
Gott im Himmel, seg. ne
God, forgive

Довольно скоро, свободно [Allegro moderato]

4

па-пу и ма-му И спа-си их, гос-по-ди! Гос-по-ди по-ми-луй
Va-ter und Mut-ter Und er-halt' auf Er-den sie! Gott im Himmel, seg. ne
dad and mom and save them, god! God, forgive

dim.

7

брат-ца Ва-сень-ку и брат-ца Ми-шень-ку.
Bru-der Hei-ne-le und Bru-der Frit-ze-lein.
brother Vasenka and brother Mishenka.

dim.

30

10 Гос. по-ди по-ми-луй ба-буш-ку ста-рень-ку-ю, Пош-ли ты ей
 Gott im Himmel, seg - ne un - se - re Gross - ma - ma auch Und gib ihr Ge -
 God, forgive the old grandmother, send her

13 доб-ро-е здо-ро-вьи-це, Ба-буш-ке доб-рень-кой, ба-буш-ке ста-рень-кой;
 - sund-heit und er - hal - te sie, Un - se - re Gross - ma - ma, un - se - re teu - er - ste;
 good health, to the kind granny, to the old granny,

16 гос - по - ди! И спа-си, бо-же наш: Те - тю Ка - тю, те - тю На -
 lie - ber Gott! Lie - ber Gott, seg - ne auch. Tan - te Fan - ny, Tan - te, He -
 God! And save our God: Aunt Katya, aunt Na -

19 - та - шу, Те - тю Ма - шу, те - тю Па - ра - шу, Те - тей: Лю - бу, Ва - рю, и
 - te - ne, Tan - te Lot - te, Tan - te Ma - thil - de, Tan - te Kla - ra, Tan - te A -
 tasha, aunt Masha, aunt Parasha, aunt's Lyuba, Varya and

21 Са-шу, и О-лю, и Та-ню, и На-дю; Дя-дей: Пе-тю и Ко-лю,
 -li-se, Lu-ti-se, Re-na-ta und E-va: On-ke! Ar-thur und On-ke!
Sasha, and Olya, and Tanya, and Nadya, Uncle's Petya and Kolya,

23 Дя-дей: Во-ло-дю, и Гришу, и Са-шу; И всех их, гос-по-ди, спаси и по-милуй. И
 E-ber-hard, Le-onhard, Walter und Pe-ter; O, Gott All-mäch-ti-ger, be-hü-te sie Al-le, den
uncles Volodya and Grisha and Sasha and save and forgive them all, God! And

25 Филь-ку, и Вань-ку, и Мить-ку, и Петь-ку, и
 Pol-di, den Van-di, den Mo-ritz, den Wil-ly; die
Filka, and Vanka, and Mityka, and Petya, and

ускоряя [accelerando]

26 Да-шу, Па-шу, Со-ню, Ду-нюш-ку...
 Gre-te, Kä-te, Tru-de, The-ke!-chen...
Pasha, Pasha, Sonya, Dunichka...

32

Прежняя скорость [Темпо I]

Ня-ня, а-ня-ня! Как дальше, ня-ня? [Вишь ты, про-
Mut. ter, ach, Mut. ter! Wie heisst es wei. ter? [Du hast schon
Nanny, ah, nanny! what's next, nanny? [Ach, you

Прежняя скорость [Темпо I]

32 - каз-ни-ца ка-ка-я! Уж сколько раз у-чи-ла: гос-по-ди по-
wie-der es ver-ges-sen! Zum letz-ten Ma-le sag ich's: Gott im Himmel,
nanny, little girl! how many times do I have to teach you! God, forgive

35 - ми-луй и ме-ня греш-ну-ю! Гос-по-ди по-
seg-ne nun auch mich, Sün-de-rin! Gott im Him-mel,
and me, the sinner. God, forgive

37 *замедляя [ritard.]* ми-луй и ме-ня греш-ну-ю! Так, ня-нюш-ка!
seg-ne nun auch mich, Sün-de-rin! So, Müt-ter-chen?
замедляя [ritard.] bring me the sinner! Right, nanny?

Прежняя скорость [Темпо I]

Прежняя скорость [Темпо I]

Посвящается Екатерине Сергеевне Бородиной

СИРОТКА

(Вторая редакция)

MUSORGSKY | OWN WORDS

THE ORPHAN

SIROTKA

Ноты с сайта - www.notarhiv.ru

Слова М. МУСОРГСКОГО

Довольно скоро (не затягивать темп)

Ба - рин мой, ми - ленький, ба - рин мой, доб - ренький,
Barin my dear, barin my kind!

сжался над бед - неньким, горьким, без - дом - ным си - роточкой. Ба - ринущка!
have pity on the poor bitter homeless orphan. Barinushka!

Хо - ло - дом, го - ло - дом гре - юсь, корм - лю - ся я,
I warm myself with cold, feed myself with hunger.

17 бу - рей да вью - го ю в ночь при - кры - ва - ю - ся. Брань - ю, по -
Storm and blizzard are my blankets at night. Kind people

22 - бо - я - ми, стра - хом, у - гро - зой доб - ры е лю - ди
treat me with abuse, beatings, fear and threats

27 за стон го - лод - ный мой под - чу - ют. В ча - шу льдре - му - чу - ю
for my hungry pican. when I hide from people in

32 от людей спря - чусь я, го лод до - куч - ли - вый из ле - су
a deep forest, The bore some cold pushes me out of

37 вы - толкнет. Нет мо - ей си - лухи, пить, есть за - хо - чет - ся.

the forest. My strength is gone, I am thirsty, I am hungry.

f

40

42 Ба - рин мой, ми - лень - кий, ба - рин мой, доб - ренький! С го - ло - ду

Barin my dear, barin my kind! Dearest is

p *pp* *mf*

Тревожно

47 смерть страшна, с хо - ло - ду стынет кровь. Ба - рин мой, доб - ренький,

terrible from hunger, blood freezes from cold. Barin my kind

несколько ускоряя

f

50

52 сжа - лья - ся над бед - неньким. Сжа - лья - ся над горь - ким си - ро - точкой...

have pity on the poor. Have pity on the bitter orphan...

ff *p* *pp*

в темпе

НОЧНОЙ СМОТР

GLINKA | ZHUKOVSKY

ФАНТАЗИЯ

THE NIGHT INSPECTION



Слова В. ЖУКОВСКОГО

Ноты с сайта - www.notarhiv.ru

NOCHNOY SMOTR

Tempo di marcia ♩=100

нар

4

В две - над-цать ча - сов по но - чам из

Every midnigh *the*

6

гро - ба вста - ет ба - ра - бан-щик; и хо-дит он взад и впе-ред, и

drummer rises from the coffin; he marches back and forth and

8

бьет он про - вор - но тре - во - гу. И в тем-ных гробах ба - ра-бан мо -

promptly beats the alarm. The drum roll awakens the mighty infantry

10 - гу-чу-ю будит не-хо-ту: вста-ют мо-лод-цы е-ге-ря, вста-
in their coffins: the strong rifle men get up, the o/s

12 - ют ста-ри-ки гре-на-де-ры, вста-ют из-под рус-ских сне-гов, с рос-
grenadiers get up, they rise from under the Russian snow, from

14 - кош-ных по-лей и-та-лий-ских, вста-ют саф-ри-кан-ских сте-пей, с го-
the splendid fields of Italy, from the African steppes, from

16 - рю-чих пе-сков Па-ле-сти-ны. В две-над-цать ча-сов по но-чам, в две-
The burning sands of Palestine. Every night.

meno rit. a tempo

18 -над-цать часов по но-чам.

21 Вдв-надцать ча-сов по но-чам Вы-
Every midnight the

24 хо-дит тру-бач из мо-ги-лы; и скачет он взади впе-ред, и
trumpeter comes out of the grave. He gallops back and forth and

26 гром-ко тру-бит он тре-во-гу. И в тем-ных мо-ги-лах тру-ба мо-
loudly plays the alarm. The mighty cavalry is awakened

28 -гу-чу-ю конни-цу бу-дит: се-ды-е гу-са-ры вста-ют, вста-
in their dark graves by the trumpet: The gray-haired hussars wake up, the

30 -ют у-са-чи-ки-ра-си-ры, и се-ве-ра, с ю-га ле-тят, с вос-
Cuirassiers wake up, from the North, from the South they fly, from

32 -то-ка и за-па-да мчат-ся на лег-ких, воз-душ-ных ко-нях о-
the East and West they hurry riding their light, airy horses, one

34 -дин за дру-гим эс-кад-ро-ны. В две-над-цать ча-сов по но-чам, в две-
Squadron after another, Every midnight.

mosso rit. a tempo

36 -над-цать часов по но-чам.

Meno mosso

40 В две-над-цать часов по но-чам из гроба встает полков-дец; на
Every midnight the commander rises from the coffin.

sempre p

43 нем сверх мунди-ра сюр-тук; он с ма-ленькой шля-пой и шпа-гой; на
he is wearing a frock coat over hat with sword on an

45 ста-ром ко-не бо-е-вом он мед-лен-но е-дет по фрун-ту; и
old war horse he rides slowly along the ranks, the

poco a poco riprendendo il **Темпо I**

47 мар-ша-лы е-дут за ним, и е-дут за ним адъ-ю-тан-ты; и
marshals follow him, the adjutants follow him; and

risoluto

49 ар-ми-я честь от-да-ет. Ста-но-вит-ся он пе-ред не-ю; и
the army satures him. He stops before the ranks and

p sf cresc. sf

51 сму-зык-ой ми-мо е-го про-хо-дит пол-ки за пол-ка-ми. В две-
the regiments march with music past him. Every

poco rit.

53 -над-цать ча-сов по но-чам, в две-над-цать ча-сов по но-
midnight

a tempo

55 - чам. В две. *Every*

59 *midnight* -надцать ча-сов по но-чам он мар-шалов всех со-би-ра-ет,¹⁾ и *he calls all his generals and*

sempre p

61 *whispers* бли-же му на у-хо сам он шеп-чет па-роль свой и до-звунг; и *to the closest one his password and his slogan.*

63 *Then the generals report that pass word and that slogan to the. Recit* ар-ми-и всей от-да-ют о-ни тот па-роль и тот до-звунг; и *whole army*

¹⁾ у Жуковского: „И всех генералов своих
Потом он в кружок собирает.“

rit. a tempo

65 Фран-ци-я тот их па-роль, тот до-звунг Свя-та-я Е-ле-на. В две-
password is France; their slogan is "Saint Helena". Every

67 -надцать ча-сов по но-чам, подъ-ем-лясь из тем-но-го гро-ба, так
midnight rising from the dark coffin

69 ста-рым сол-да-там сво-им яв-ля-ет-ся ке-сарь ус-оп-ший¹⁾. В две-
before his old soldiers the deceased ceasar appears. Every

p ma ben sostenuto

71 -надцать ча-сов по но-чам, в две-над-цать ча-сов по но-чам.
midnight.

¹⁾ У Жуковского: „Так к старым солдатам своим В двенадцать часов по ночам
 На смотр генеральный из гроба Встает император усопший.“

DARGOMIZHSKY |
ZHUKOVSKY**ПАЛАДИН**
Баллада

PALADIN

PALADIN

Слова В. ЖУКОВСКОГО [из Уланда]*)

Ноты с сайта - www.notarhiv.ru

Allegro

нар *f*

Из_ме_ной слу_га па_ла_ *p*
The servant murdered his

ди_на у_бил: у_бий_це за_ви_ден сан ры_цар_ский был. Свер_ши_лось у_бий_ство ноч_ *p*
6 paladin: The assassin envied paladin's knightly The murder happened

но_ю по_рой, и труп по_гло_щен был глу_бо_кой ре_кой, и труп по_гло_ *p*
10 at night. The body was swallowed by deep river.

щен был глу_бо_кой ре_кой! *mf*

*)Баллада Жуковского озаглавлена „Мщение.“

21 И шло ры и ла ты у- бий - ца на -
The killer put on the suit and armor

25 - дел, и в них на ко - ня па - ла - ди - но - ва сел. И
and mounted paladin's horse. He

30 мост про - ска - кать на ко - не он спе - шит, но конь под - нял -
hurries to cross the bridge but the horse

35 ся на ды - бы и хра - пит, Он шло - ры вон - за - ет в кру -
is rearing and snoring. He sticks his spurs

39 - ты - е бо - ка, он шло - ры вон - за - ет в кру - ты - е бо - ка,
into the horse's sides

43 конь бе - ше ный сбро - сил в ре - ку се - до - ка. Он
The furious horse throws the rider into the river. He

48 вы *tries* плыть *to swim* из всех на - пря - га - ет - ся сил, но
Straining all his force but

52 пан - цирь тя - же лый е - го у - то - пил, но
the heavy parade's armor drowned him

57 пан - цирь тя - же - лый е - го у -

62 - то - пил...

СТАРЫЙ КАПРАЛ

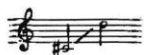
Драматическая песня

DARGOMIŹHSKY |
KUROCHKIN

THE OLD CORPORAL

STARİY KAPRAL

Ноты с сайта - www.notarhiv.ru



Слова В. КУРОЧКИНА (Из Беранже)

А. ДАРГОМЫЖСКИЙ
(1813-1869)

Темп весьма умеренный

Голос

Ф-п. **нар**

В но-гу, ре-бя-та, и-ди-те! Пол-но, не вешать ру-жья!

In step, guys, march! *Come on, keep the guns ready!*

Труб-ка со мной... про-во-ди-те в от-пуск по-след-ний ме-ня!

My pipe's here... Take me to my last furlough!

16 Был вам от - цом я, ре - бя - та, вся в се - ди - нах го - ло - ва,
I was like a father to you, my hair is all white,

Немного скорее

19 вот о - на, служ - ба сол - да - та! В но - гу, ре - бя - та, раз, два!
Here's one soldier's life! In step, guys, one - two

23 гру - дью по - дай - ся, не хнычь, рав - ний - ся! Раз, два,
chest forward, no whining, dress! One, two,

27 раз, два!
One, two!

В первоначальном темпе

33 Я о-скор-бил о-фи-це-ра, мо-лод и он о-скорб-лять ста-рых сол-
 I insulted the officer, he's too young himself to insult old

cresc.
sf

37 -дат! Для при-ме-ра долж-но ме-ня рас-стре-лять. Вы-пил я, кровь за-и-
 soldiers! For deterrence, I must be shot. I was a bit drunk

p

42 -гра-ла, дер-зки-е слышу сло-ва! Тень им-пе-ра-то-ра вста-ла!
 Got angry, I heard impudent words! The emperor's shadow arose!

p *sf* *p*

Немного скорее

46 Вно-гу, ре-бя-та, раз, два. Гру-дью по-дай-ся, не хнычь, рав-
 In step, guys, one, two. Chest forward, no whining,

sf

...няй-ся, раз, два, раз, два.
50 dress, one, two, one, two.

Немного медленнее

Ты, зе-мля-чок, по-ско-ре-е
56 Dear compatriot, I wish you to come back to

к на-шим ста-дам во-ро-тись. Ни-вы у нас зе-де-не-е,
60 our pastures soon. Our meadows are greener,

¹⁾ У Курочкина здесь имеется еще один куплет, выпущенный Даргомыжским.

64 лег-че ды-шать! По-кло-нись хра-мам се-ле-нья род-но-го!

It's easier to breathe here. Bow to the church of our village!

68 Бо-же! ста-ру-ха жи-ва... Не го-во-ри ей ни сло-ва!

God! My old mother is still alive... Do not say a word to her!

медленнее в темпе

72 Вно-гу, ре-бя-та, раз два. Гру-дью по-дай-ся, не хнычь, рав-

In step, guys, one-two. Chest forward, no whining,

76 -вай-ся! Раз, два, раз, два!

dress! One-two, one-two!

Немного медленнее

81 Кто же там ¹⁾ гром-ко ры-да-ет?
Who is weeping so loudly?

86 А! я е-е у-зна-ю: рус-ский по-ход вспо-ми-на-ет,-
Ah! I recognize her. she remembers the Russian campaign.

90 я о-тогрел всю се-мью. Снеж-ной, тя-же-лой до-ро-гой
I warmed up the whole family. I carried her son along the

Медленно

94 нес е-е сы-на... Вдо-ва вы-мо-лит мир мне у бо-га!
harsh, snowy way... The widow will beg the God to grant me peace!

1) у Курочкина: „Кто там так“
 2) у Курочкина: вместо „я“, „да“

Немного скорее

98 Вно - гу, ре - бя - та, раз, два! Гру-дью по - дай - са!

Instead, guys, one - two Chest forward,

101 не хнычь, рав - няй - са! Раз, два, раз, два!

no whining, dress! One - two, one - two!

105

В первоначальном темпе

110 Труб - ка ни - как до - го - ре - ла! Нет, за - тя - нуь е - ще раз.

It seems my pipe has burned out! Still, one more puff.

114 Бли-ко, ре-бя-та, за де-ло! Прочь, не за-вя-зы-вать

Come closer, guys, get ready! Off with you! Do not cover

117 глаз! Цель-ся вер-не-е. Не гнуть-ся. Слушать ко-ман-ды сло-

my eyes! Aim better! Stand straight! Listen to my

Медленнее

121 -ва! Дай бог до-мой вам вер-нуть-ся!

command! May god allow you to return home!

Choir Медленно

Хор

125 В но-гу, ре-бя-та, раз, два, раз, два!

In step, guys, one-two one-two!

MUSORGSKY | GOLENISCHEV-KUTUZOV

THE LULLABY from SONGS AND DANCES OF DEATH

ПЕСНИ И ПЛЯСКИ СМЕРТИ

1. Колыбельная

KOLYBELNAYA / PESNY I PLYASKY SMERTI

Посвящается Анже Яковлевне Воробьевой - Петровой

Слова А.А. ГОЛЕНИЩЕВА-КУТУЗОВА

Ноты с сайта - www.notarhiv.ru

Lento doloroso

Handwritten note: нар *pp*

Handwritten note: *f*

Handwritten note: 2

Сто - нет ре - бё - нок. Све.

5 *The child was moaning.* *The*

Handwritten note: *p*

Handwritten note: *pp*

- ча, на - га - ра - я, тус - кло мерца - ет кру - гом.

8 *melting candle* *was flickering faintly.*

Handwritten note: poco dim.

10

Це - лу - ю ночь, ко - лы - бель - ку ка - ча - я, мать не за -

11 *The mother was guarding the crib* *all night* *w/ snout*

poco ritard. *Moderato tranquillo*

14 бы - ла - ся сном. Pa - ным ра - нё. хонь ко

Sleep. *Early at dawn,*

pp

a mezza voce *fagitato*

17 вдверь о - сто - рож - но смерть сер - до - боль - на - я стук! Вздогну - ла

compranionate *Knock! The mother*

Death carefully knocked at the door *agitato*

sf

Lento funesto

20 мать, ог - ля - ну - лась тре - вож - но... „ Пол - но пу - гать - ся, мой друг!

flinched, looked back anxiously... *Do not be afraid, my friend!*

poco dim. *p* *sf*

23 Блед - но - е ут - ро уж смо - трит в о - кош - ко. Пла - ча, тос.

The pale morning is already in the window. *You have seen,*

pp *sf*

26 *crying* - ку - я, лю - бя, ты у - то - ми - лась. *loving, grieving, you are freed.* Вздрем - *Take a*

28 *nap. accentuato* - ни - ко - не - но - ж - ко, *I will look after the crib.* я по - си - жу за те - бя.

30 *rallent. cantabile* у - го - монить ты ди - тя не су - ме - ла; сла - ще те - бя я спо - ю. *You could not pacify the child. I will sing more sweetly.*

Agitato pathetico
 33 *pp mother* „Ти - ше! Ре - бе - нок мой мечет - ся, бьёт - ся, ду - шутер за - ет мо - *Quiet! My child is tormenting, crying, he is torturing my*

Death
Lento funesto **allargando**

- ю!" „Ну, да сомно-ю он ско-ро уй-мёт - ся. Ба-юш-ки, ба-ю, ба-ю.“
36 soul! „I will calm him down soon Night - night.“

Mother
Agitato

„Щё-ки бледне-ют, сла-бе-ет ды-ха-нье... Да за-молчи же, мо-
38 „His cheeks get pale, breath is fainting... Shut up, I beg“

pp

Death
tranquillo **allargando**

- лю!" „Доб-ро-е зна-мень-е: стихнет стра-да-нье. Ба-юш-ки, ба-ю, ба-ю.“
41 you! „This is a good sign: the suffering will ease Night - night“

Mother
Agitato *Death*
Tranquillo

„Прочь ты, прокля-та-я! Лас-кой сво-е-ю сгу-бишь ты радость мою.“ - „Нет,
43 Go away, the cursed one! Your caress will ruin my joy!“ „No,
mf sf pp

allargando

46 мир-ный сон я мла-ден-цу на-ве-ю. Ба-юш-ки, ба-ю, ба-ю."

I will rather bring peaceful sleep to your baby. Night-night.

Mother

Agitato
con dolore

48 „Сжал-ся пож-ди до-пе-вать, хот-ь мгно-ве-нье,

Have pity, pause for a moment your

Lento *Dear* tranquillo

50 страш-ну-ю пес-ню тво-ю!" - „Ви-дишь,

dreadful song! "See,

rallentando

52 ус-нул он под ти-хо-е пе-нье. Ба-юш-ки, ба-ю, ба-ю."

he has gone to sleep with my quiet song. Night-night.

Алекса́ндре Вале́рьяновне Панаево́й

ГОРНИМИ ТИХО ЛЕТЕЛА ДУША НЕБЕСАМИ...



Слова А. К. ТОЛСТОГО

 CHAIKOVSKY | A. K. TOLSTOY
 THE SOUL WAS FLYING HITH IN THE SKY
 GORNIMI TIKHO LETELA DUSHA NEBESAMI

Соч. 47, № 2

Andantino con moto

Нар *mf*

espress.

p

p

9 Гор-ни-ми ти-хо ле-те-ла ду-ша не-бе-са-ми,
The soul was flying quietly high in the sky.

p *simile*

13 груст-ны-е до-лу о-на о-пус-ка-ла рес-ни-цы;
looking sadly down on the earth

p

più f

сле-зья в про-стран-ство от них у-па-да-я звез-да-ми,

17 her tears were dropping into the space floating

più f

свет-лой и длин-ной ви-ли-ся за ней ве-ре-ни-цей.

20 like a shiny string of stars.

cresc. *mf*

più mosso

Встреч-ны-е ти-хо е-е во-про-ша-ли све-ти-ла:

24 She met planets on her way. They asked quietly!

p *mf* *p*

27

p

«Что ты грустна? И о чем э-ти сле-зы во
 „Why are you sad? Why tears in

mf

Tempo I
cresc.

во-ре?» Им от-ве-ча-ла о-на: «Я зем-ли не за-
 30 your eyes? „She responded! „I did not

mf p *cresc.*

f *dim.*

- бы - ла, мно-го о-ста-ви-ла там я стра-да-нья и
 34 forget the earth, I have left there too much suffering

f *dim.*

37 *and grief.* *Much* *much softer*

го-ря, Мно-го, мно-го стра-

cresc.

41 *ring,* *ah, much* *have I left*

- да- нья, ах, мно- го о-ста-ви-ла

f

44 *suffering and grief.* *Where I see only bliss and joy.*

я там стра-да-нья и го-ря. Здесь я лишь ли-кам бла-женст-ва и ра-до-сти

p

48

внем - лю, пра - вед - ных ду - ши не
The souls of the

smile

p

51

зна - ют ни скор - би, ни зло - бы, -
innocent do not know sorrow, nor anger.

p

54

cresc.
о, от - пу - сти ме - ня сно - ва, соз - да - тель, на зем - лю,
O, Creator, release me back to the earth,

più f cresc.

f

57 *ff*

бы_ ло_ бо_ ком по_ жа_ леть и у_ те_ шить ко_

so I could care for and console those in grief

string. *a tempo*

60 - го бы_ о, от_ пу_ сти ме_ ня сно_ ва, со_ зда_ тель, на зем_ лю, бы_ ло_ бо

O, release me, Creator, back to the earth, so I could

dim.

meno rit. *a tempo*

64 ком по_ жа_ леть и у_ те_ шить ко_ го бы!»

console and care for those in grief!

p *mf*

68 *p* *pp*

ГОРНИМИ ТИХО ЛЕТЕЛА ДУША НЕБЕСАМИ

Слова А. ТОЛСТОГО

Sostenuto. Lamentoso. Mistico
Quasi recitando, ma cantando

MUSORGSKY | A. K. TOLSTOY

THE SOUL WAS FLYING HIGH IN THE SKY
GORNIMI TIKHO LETELA DUSHA NEBESAMI

ppp

Гор-ня-ми ти-хо ле-те-ла ду-ша не-бе-са-ми,
The soul was flying quietly high in the sky.

и груст-ны-е до-лу о-на о-пус-ка-ла рес-ни-цы;
looking sadly down on earth

6 слё-зы впро-стран-ство от них у-па-да-я звез-да-ми,
her tears were dropping into the space floating

8 свет-лой и длин-ной ви-ли-ся за ней ве-ре-ни-цей.
like a shiny strip of stars.

pp *perendosi*

10 Встреч.ны - е ти - хо е - ё во - про - ша - ли све - ти - ла:
She met planets on her way. They asked guilty:

12 Что так груст - на и о чем э - ти
Why are you so sad and why tears in your

14 слё - зы во взо - ре? Им от - ве - ча - ла о - на:
eyes? " She responded:

17 „Я зем.ли не за - бы - ла, мно.го о - ста - ви - ла там я стра -
" I did not forget the earth, I have left too much suffering

росо rit. **Tranquillo**

19 - да-нья и го-ря. Здесь я лишь ликамбла - женства и ра-до-сти внемлю,
and grief there. Up here, I see only bliss and joy.

P

ppp

20

росо rit.

22 пра-вед-ных ду-ши не зна-ют ни скор-би, ни зло-бы.
The souls of the innocent do not know sorrow nor anger.

ppp

perdendosi

24 О, от-пу-сти ме-ня сво-ва, со-зда-тель, на зем-лю,
O, Creator, release me back to earth

f

sf

P

mf con dolore **росо rit.**

26 бы-ло б, о ком по-жа-леть и у-те-шить ко-го бы."
So I could care for and console those in need."

pp

ppp