

# FOUR SONGS

For

VOICE, FLUTE, HARP & GUITAR

by

IGOR STRAWINSKY

- 1 The Drake
- 2 A Russian Spiritual
- 3 Geese and Swans
- 4 Tilim-bom

Duration of Performance

about 5 minutes

*Material on hire*

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## COMPOSER'S NOTE

I have given here a phonetic transcription for English speaking performers, of the original Russian popular poems set to music by me in 1918-19, and published for Voice and Piano in 1920.

The Four Songs comprise Nos. 1 and 4 from *Quatre Chants Russes*, and Nos. 1 and 2 from *Trois Histoires pour Enfants*.

The sound of the syllables of this old Russian poetry is closely connected with the music I composed to it. To the musician's ear, the right pronunciation of the syllables is much more explicit than the best translation, which is unavoidably different from the sound of the original pattern.

This led me to work out a figurative sound pattern based on English phonetic sounds, for which I have established the following key :

"ā" as in "father"	"ds" as in "Rudyard" but slightly softer
"a" in between "hat" and "hut"	"ĥ" strongly aspirated, as the German "ich" or the Scottish "loch"
"é" as in "café"	"j" as "su" in pleasure
"è" " " "debt"	"l̂" front "l" as in "life"
"ī" " " "idol"	"ll̂" back "l" as in "all"
"î" " " "keep"	"ñ̂" as in "canyon" or the Spanish "ñ"
"i̇" " " "sit"	"ts" as in "Tsetse fly"
"ō" " " "or"	"t̂s" as "tu" in "culture"
"ô" " " "not"	"z" as in "zebra"
"oo" " " "coo"	"s" always sharp as in "sit"
"ya" " " "yard"	
"ye" " " "yes"	
"yea" " " "yeast"	



# FOUR RUSSIAN SONGS

for Voice, Flute, Harp and Guitar

## I THE DRAKE

Phonetic Russian text  
by the composer  
English translation by  
ROBERT CRAFT

IGOR STRAWINSKY  
1918, instr. 1953

**SOPRANO**

**FLUTE**

**HARP**

**GUITAR**  
Sounds as written

1

Sé - lé - zéñ, sé - lé - zéñ, Seez ga - loob - chik sé - lé - zéñ, — Hàh-

2 llā-tīy sé-lé - zēñ! 3 Tī - vīy -

8 *f* *p sub.*

*p sub. près de la table*

2 3 3 3 2 *p sub.*  
4 8 4 8 4

2 3 3 3 2  
4 8 4 8 4

② ③  
*p sub.*

4 dsi sé - lé - zēñ, sé - lé - zēñ, Tī - pas-ma-tri, sé - lé - zēñ Gdsé oo - too-shkā tvā -

*sim.*

yā, Gdsé se-mye - ro oo - tsey. \_\_\_\_\_

*f* 3/8 2/4 3/8 2/4 3/8 2/4

*pizz.* \_\_\_\_\_ *solo marcato*

Sé - lé - zēñ, dā - gā - nāy

*f* 2/4 3/8 2/4 3/8 2/4 3/8

*modo ordinario sf*

*mf marc.*

oot-koo, Ma - lla-doy, da - ga - ñay oot-koo. 7 Pa - dsi\_ oo - -

8

*f* *mf cant.*

*sf* Et, F#, G#, A#

*mf marc.* *mf poco marc.*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "oot-koo, Ma - lla-doy, da - ga - ñay oot-koo." followed by a measure rest and then "Pa - dsi\_ oo - -". A measure rest is also present before the final measure. The piano accompaniment features a complex rhythmic pattern with time signatures of 3/8, 2/4, 3/8, 2/4, 3/8, and 2/4. Dynamics include *f*, *mf cant.*, *sf*, and *mf poco marc.*. A chord progression of E4, F#4, G#4, A#4 is indicated in the piano part.

8 too - shka da - moy, Pa - dsi syè - ra - ya da - moy! Oo tsè sé - mé - ro oo -

8<sup>-1</sup>

2/4 3/8 3/4 2/4 3/8

2/4 3/8 3/4 2/4 3/8

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics "too - shka da - moy, Pa - dsi syè - ra - ya da - moy! Oo tsè sé - mé - ro oo -". The piano accompaniment continues with the same rhythmic complexity, featuring time signatures of 2/4, 3/8, 3/4, 2/4, and 3/8. The key signature remains one sharp (F#).

9

*sub. più p*

tsey Ā - (ā)-smoy sé - lé - zeñ. Boo - dsèt oo - - - too - shkā

8<sup>-1</sup> 8 8

*étouffé*

G#, A#, C#, D# D#

3/8 2/4 3/8 2/4 3/4 2/4 3/8

6

*pizz.*

10

ni ryats — Pa — pa-lyām, pa — na - ryām, —

*près de la table* *modo ordin.* *sf* *étouffé*

3/8 2/4 3/4 2/4

*pizz.*

Pä koos - tām, pa iz - bām, Pa choo-jim sé - léz -

*8* *8*

*2/4* *prés de la table*

*sf* *étouffé* *prés de la table*

*2/4* *sf* *pizz.*

- ñyām; Pa zā yez - jīm gas - tyam.

*8* *8* *8*

*3/8* *2/4* *3/8*

*G#, F#* *sf* *modo ordin.*

*3/8* *2/4* *3/8*

*pizz.*



# II A RUSSIAN SPIRITUAL

Phonetic Russian text  
by the composer  
English translation by  
ROBERT CRAFT

IGOR STRAWINSKY  
1919, instr. 1954

*♩ = 168*  
*mf*

SOPRANO  
Yā - li - tsā, ————— myā - tsé - li - tsā, —————

FLUTE  
*plucked and stopped (près de la table)*

HARP  
*mf*

GUITAR  
Sounds as written

Zā - vya - lla, ————— Zā - vya-llā za - myā - tsé - li - lla —————

*7(3+4)* *8* *sim.*

*7(3+4)* *8* *sim.*

1

Fsè pootsi ma-yea dā - ro-jēn - ki,

8 t k t k b

*sf* 5

3 4

3 4

3

*sf*

2

Nye-lzya pri - tsi i pra-ye-ha-tsi K'rā-dsi-

*tr* 5 b

3 4

3 4

3 4

*loco*

*ben marc.* 7 7

mā- moo — bā — tyou- shkyè, K'mā- ye - moo Tzā- ryou nye -

*près de la table*

bèss-na - moo. 3 Oo — ra - dsi - mā- vā oo — ra -

*loco*

4

-dsi - mā - vā oo Bā-tyou-shki Fsyē

5 8 3 8 5 8 3 8 5 8 3 8

*mf loco*

*ff* *mf*

5

syo - stra i fsyē brā - tsya lyou - bov - nī - ye,

3 8 5 8 3 8 4 8 5 8 3 8

*ff*

*F*syē - lyou - bo - vni - ye i doo - ho - vni - ye, Svyā - tīm

*mf loco*

*mf loco*

Bō-gom iz - brān - nī - ye. Bō - - - goo

*ff*

Bō - goo sllā - va, I - ssōo - ssōo H̄ris-too d̄syer - jā - va,

The first system of the score consists of four staves. The top staff is the vocal line, with lyrics 'Bō - goo sllā - va, I - ssōo - ssōo H̄ris-too d̄syer - jā - va,'. The second staff is a treble clef piano part with triplets and slurs. The third and fourth staves are the grand staff piano accompaniment, with various rhythmic markings like '5/8' and '3/8'.

**7**  
*più p*  
 Bō - - goo sllā - va, Bō - - goo sllā - -

*tr(F#)* ~~~~~

*pp sub.* 5/8 2/4 3/8 5/8 3/4

*près de la table*

*(♩ sempre)*

*pizz. al fine.* *(♩ sempre)*

The second system of the score starts with a boxed number '7' and the instruction 'più p'. The vocal line has lyrics 'Bō - - goo sllā - va, Bō - - goo sllā - -'. The piano part features a trill marked 'tr(F#)' and triplets. The grand staff piano accompaniment includes the instruction 'près de la table' and 'pizz. al fine.' with '(♩ sempre)' markings.

8

va vā vye-ki vye-kof ā - min.

*trm* *trm* *trm* *trm*

3/4 5/8 3/4

3/4 5/8 3/4

Tsye bya Go - spo - dsi bllā - ga - dar-im.

*trm* *trm* *trm*

5/8 2/4 5/8

5/8 2/4 5/8

## III GEESE AND SWANS

Phonetic Russian text  
by the composer  
English translation by  
ROBERT CRAFT

IGOR STRAWINSKY  
1917, instr. 1954

$\text{♩} = 132$

**SOPRANO**

*f*

Goo - si, lé - bé - dsi lé - tsi - - li,

**FLUTE**

*f*

**HARP**

*f*

**GUITAR**  
sounds an octave lower

*f*

F'chi - sto pō - lye zā - lé - ti - li, F'pō - lye bā - ñoo-shkoo das -

*marc.*

*sim.*

*marc.*



1

-pi - li. *sub. p.* Va - ra - bey dra - va ka - lloll, — Tā - ra - kan bā -

*sempre sim.*

*p sub.*

*p sub.*

*p sub.*

ñoo ta - pill, — Mī-shka vō - doo-shkoo na-si - lla, Vō-shka pa - ri - llā - sya,

The musical score consists of four systems. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system features a vocal line with lyrics and a piano accompaniment with arpeggiated chords. The fourth system continues the vocal line and piano accompaniment.

2

*f sub.*

Pri - oosh - ma - ri - llā - sya. Bye - lla gni - da pād - hvā -

ti - lla, Na ra - go-shkoo pa - va - li - lla,

*sub. p*

Sye - ra bllō - shka pad - ska - chi - lla, Nō - shkoo pad - lla - mi - lla, F'pè - rēd -

3

*sim.*

*sub. p*

*sim.*

*p sub.*

*meno f*

bā - nok vō - shkoo vī - no - si - lla.

*f*

*sf*

## IV TILIM-BOM

Phonetic Russian text  
by the composer  
English translation by  
ROSA NEWMARCH

IGOR STRAWINSKY  
1915, instr. 1954

$\text{♩} = 108$

**SOPRANO**

*f*

Ti - lim - bom, ti - lim - bom, Za - ga - ryø - llsa kō - ziy dom.  
Ti - lim - bom, Ti - lim - boom, Save the goat - shed from its doom!

**FLUTE**

*f*

**HARP**

*f*

**GUITAR**

sounds an octave lower

*f*

recommended to use plectrum

**1** *meno f*

**2**

Kā - za vī - ska - chi - lla, Gllā - za vī - poo - chi - lla, Kā - zā hvo - sti - kom trya - syot,  
Moth - er Goat while graz - ing, Sees her home a blaz - ing, Wags her stumpy lit - tle tail,

*Flutter tongue*

*mf*

*meno f*

*f*

*mf*

*trem.*

*meno f*

3



Pā-mā-gats lyou-dsey za-vyot, Kō-tik f'ko-lla - koll zvā-nit, Nā pa-jār bye -  
 Calls for wa-ter, pail on pail, Pus-sy on the bell rope string And with might and



4



jats vye-lit. Ti - lim-bom, ti - lim - bom, Vī spā-say-tse kō - ziy dom!  
 main she rings, Ti - lim-bom, Ti - lim-boom, Save the goat-shed from its doom!



5

Bye-jit koo-ri - tsa s'vye-drom, Zā - li-vats kō-ziy dom, Ā zā ney-you pye-too-shok,  
 Mis-tress Hen a buck-et brings, Some wa-ter quick-ly flings, With her fol-lows Mis-ter Cock,

8

*mf Flutt.*

*mf*

(sempre stacc.)

*trem.*

*mf*

7

Za-lla - tōy grè - bye-shok, Tash-chit lé - séñ-koo, Pa - yot pé - séñ-ko:  
 At the pump he fills a crock; Proud-ly struts - a - long, Sings a lust - y song:

8

8 9

Ti-lim-bom, ti-lim-bom, Mī pā-too-shim kō-ziy dom. Lyou-dsi vī-ska-chi-li, Gllā-za  
 Ti-lim-bom, Ti-lim-boom, Save the goat-shed from its doom! See, the folk come tear-ing, shout-ing,

*sub. f* *meno f* *f* *trem.* *meno f*

10

vī-poo-chi-li, Bā-rā - dō-you fsye trya-soot, Pā-ma-gats kā-zye bye-goot,  
 jost-ling, staring, Ne'er was seen so great a crowd. Hark! the fire-bell ring-ing loud.

*Flatt.* *mf* *sim.* *sf* *mf* *sim.* *(mf)* *(stacc.)* *sim.*

41

Lyou- di f'ko- lla - koll zvā-nyat,      Zā sa- boy bye - jats vye- lyat.      Ti - lim- bom,  
 Come, good folk, don't stand a - bout.      Help to put the fierce flames out.      Ti - lim- bom,

42

ti - lim- bom,      Pā - li- vaiy - tse      kō - ziy dom. A      kā- zā s'kō- ti - kom kā- tom, S'koo-  
 Ti - lim- boom,      Save the goat - shed      from its doom! Now goat and hen and pus - sy too, With

43

*ben marc. ff*

*ff*



14

ri-tsey, spye-too-hom Nā trā - vye si - dyat ryad-kom, Pā-yout grom-kim  
Cock-a-doo-dle-doo, On the grass sit down in a row, And the song they

8

15

ga-lla-skom: Ti-lim-bom, ti-lim-bom, Pā-too-shi-li kō-ziy dom.  
sing runs so: Ti-lim-bom, Ti-lim-boom, Moth-er Goat we've saved your home!

3 3

3/4 2/4

3/4 2/4