

Monotonously the bell is sounding

Ad - na-zvutsh-no gre-mit ka - la - kol-tshik,

i da-ro-ga pý-lit-sa slekh-ka,

i u-ný-lo po rov-no-mu po-lyu

raz-li-va-yet-sa pyesn yam-shtshi-ka.

Adnazvutshno gremit kalakoltshik,
i daroga pýlitsa slekhka,
i unýlo po rovnomu polyu
razlivayetsa pyesn yamshtshika.

Stolko tshufstva v toi pyesnye unýloi,
stolko tshufstva v napyewe radnom,
shto v grudyi moyey khladnoi, astýloi,
razgaryelosya sertse agnyom.

I pripomnil ya notshi drugiye
i rodnýe palya i lyesa,
i na otshi, davno uzh sukhiye,
nabyezhala, kak iskra, slyeza.

Adnazvutshno gremit kalakoltshik,
izdalj otdavayas slekhka,
i umolk moi yamshtshik, a daroga
predo mnoi daleka, daleka.

Monotonously the little bell is sounding,
and the dust on the way is stirred up a bit,
and sadly over the plain field
flows the song of my coachman.

There was so much feeling in this song,
so much feeling in the familiar tune,
that in my cool breast
my heart inflamed.

And I recalled other nights,
and the fields, and the woods of my home,
and into my eyes which had been dry so long
a tear rose like a spark.

Monotonously the little bell is sounding,
slightly echoing from afar,
and my coachman fell silent, but the way
in front of me is still so long, so long.

Words and Music: Russian folksong, arranged by A. Sveshnikov

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *ý* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

a, e, i, o, u, y = the underlined vowel signifies the stressed syllable of a word.

Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

Comment:

The monotonous bell belongs to a troika – three horses side by side in front of a light coach – which is usually dashing along the far Russian roads at such a speed that clouds of dust are stirred up. The little bell which is tinkling all the way keeps the horses running, and the coachman has time enough to sing one of these soulful Russian folksongs.

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Bright face, round face

C C C C G G⁶ G C G G

Bye - lo - li - tsa, kru - gla - li - tsa,

C C C C G G⁶ G⁷ G⁶ G

kra - sna - ya dye - vi - tsa

a a a a E E⁷ a a E E

pri do - li - nush - kye sta - ya - la,

a E a E⁷ E E E⁷ a a

ka - li - nu la - ma - la.

Byelolitsa, kruglalitsa,
 krasnaya dyevitsa
 pri dolinushkye stayala,
 kalinu lamala ...

Bright face, round face,
 beautiful young maiden
 stood there near the small valley,
 and broke twigs of juniper ...

Words and Music: Traditional song of the Kuban Cossacks

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *ý* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

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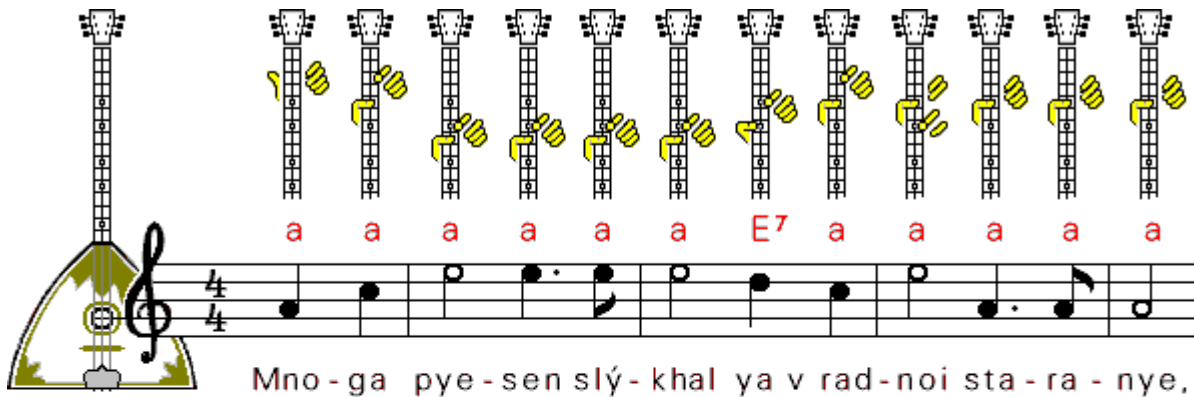
Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

Comment:

As this song shows us, also the rough and pugnacious cossacks have only one thing on their mind: A beautiful young girl, looking all lilies and roses, with a face bright and soft, round and sound, who is standing there and breaking twigs of juniper ... Sorrowfully I don't know more than this one verse but you can easily guess how the story goes on: There is an old folk-tale that twigs of juniper, thrown on the way, will soon bring on a handsome young man. Well, a true cossack won't want a lot of asking!

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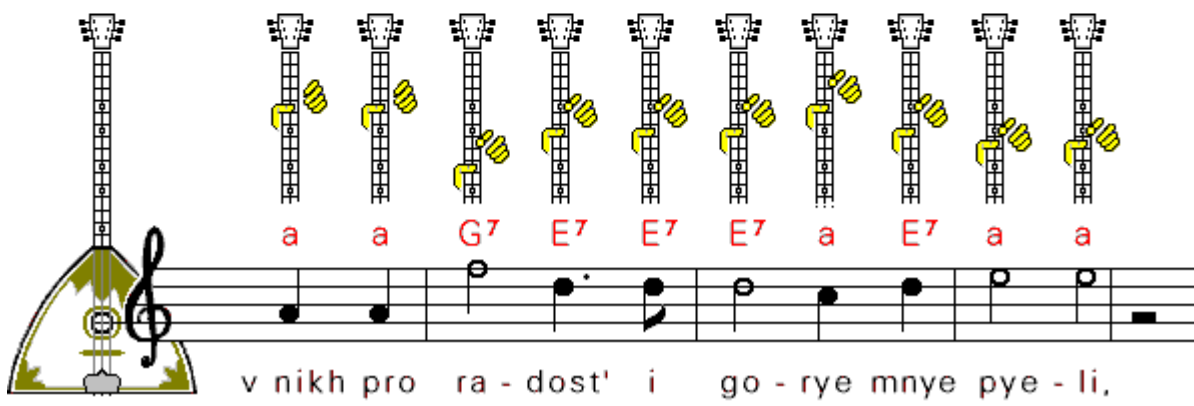
Dubinushka



Hand diagrams showing fingerings for the first line of music. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

Chords: a a a a a a E⁷ a a a a a

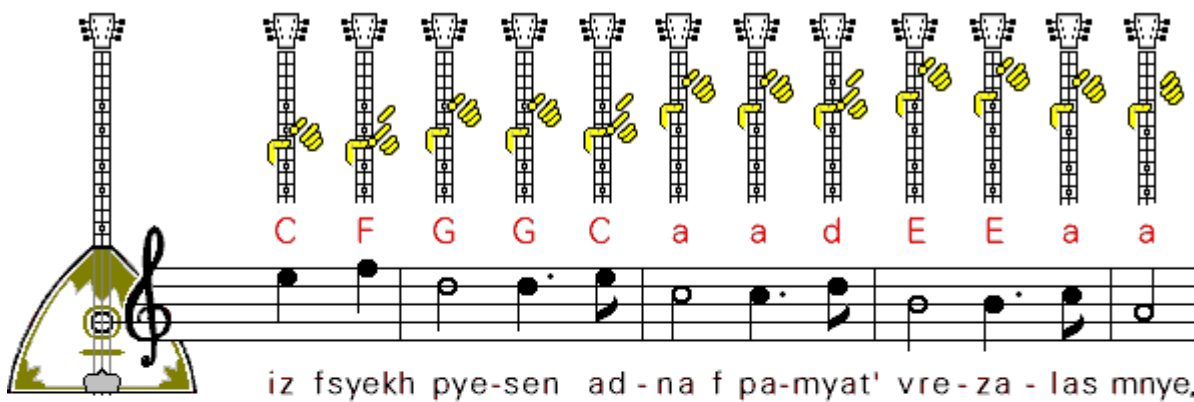
Mno - ga pye - sen slý - khal ya v rad - noi sta - ra - nye,



Hand diagrams showing fingerings for the second line of music. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

Chords: a a G⁷ E⁷ E⁷ E⁷ a E⁷ a a

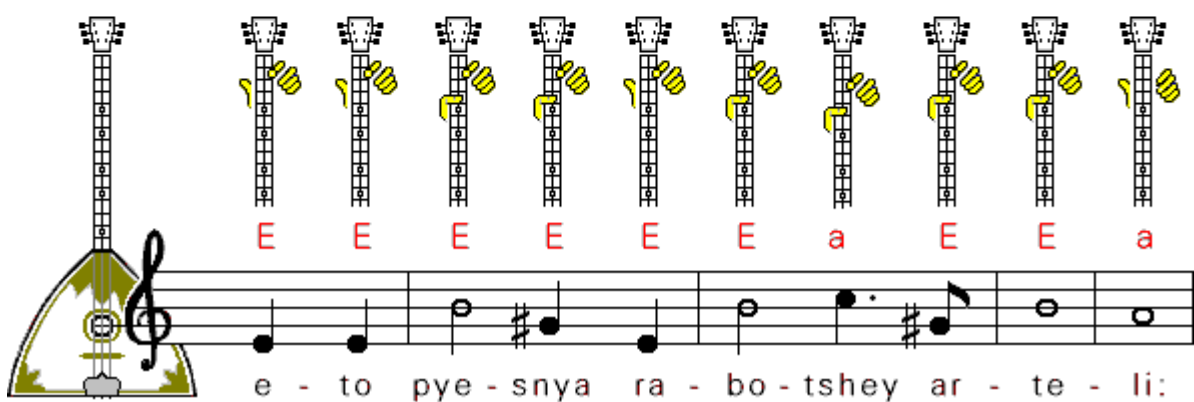
v nikh pro ra - dost' i go - rye mnye pye - li,



Hand diagrams showing fingerings for the third line of music. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

Chords: C F G G C a a d E E a a

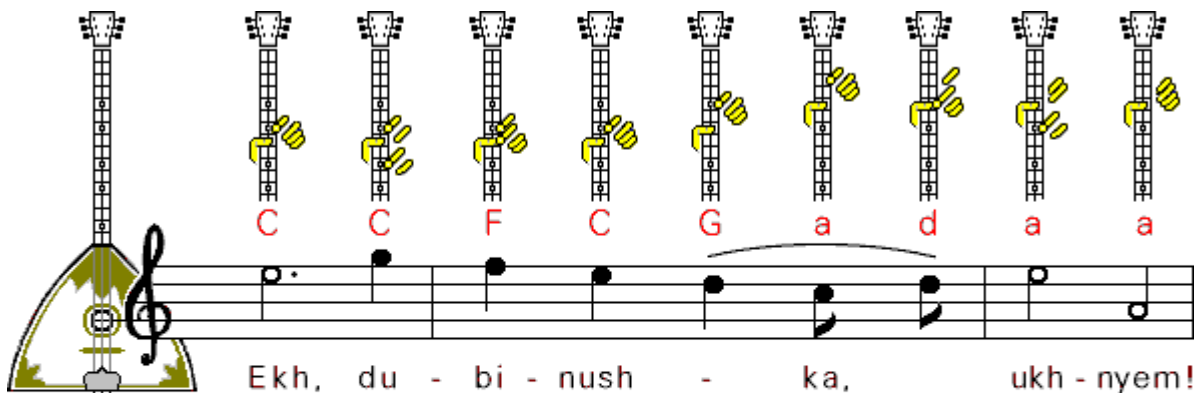
iz fsyekh pye - sen ad - na f pa - myat' vre - za - las mnye,



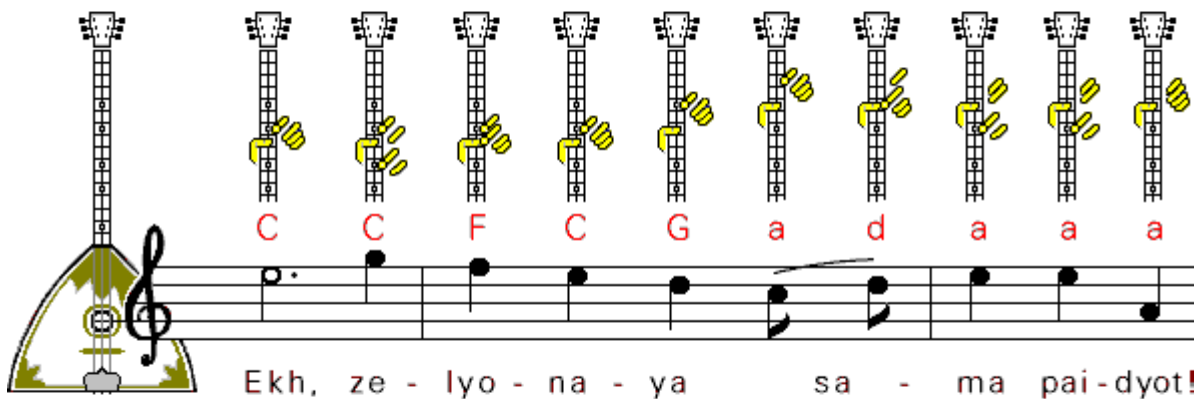
Hand diagrams showing fingerings for the fourth line of music. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

Chords: E E E E E E a E E a

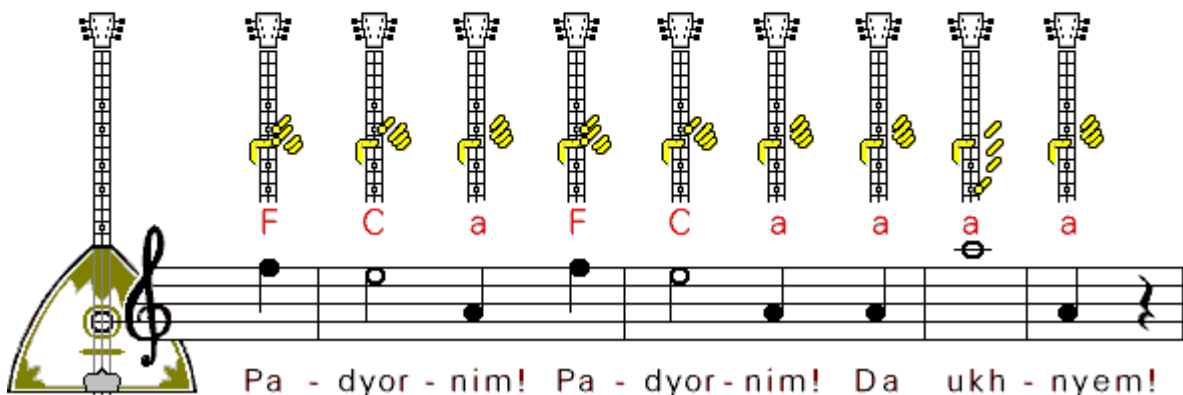
e - to pye - snya ra - bo - tshey ar - te - li:



Ekh, du - bi - nush - ka, ukh - nyem!



Ekh, ze - lyo - na - ya sa - ma pai - dyot!



Pa - dyor - nim! Pa - dyor - nim! Da ukh - nyem!

Mnogo pyesen slýkhal
ya v radnoi staranye,
v nikh pro radost' i gorye mne pyeli.
Iz fsyekh pyesen odna
f pamat' vrezalas mnye,
eta pyesnya rabotshey arteli:

Ekh, dubinushka, ukhnem!
Ekh, zelyonaya sama paidyot!
Padyornim! Padyornim!
Da ukhnem!

I ot dyedof k otsam,
ot otsof k sýnovyam
eta pyesnya idyot po nasledstvu.

I have heard a lot of songs
in my native place,
they sang of joy and sorrow.
But one of all these songs
has sunk into my mind,
this is the song of the working people:

Hey, oaken cudgel, come on!
Hey, the green cudgel moves by itself!
Let's pull, let's pull
together!

From the grandfather to the father,
from the father to the son
this song has been handed down.

I lish tolko kak stanet
rabotat' nyevmotsh,
 my k dubine, kak vernomu sredstvu.

Ekh, dubinushka, ukhnem!
 Ekh, zelyonaya sama paidyot!
 Padyornim! Padyornim!
 Da ukhnem!

Anglitshanin mudrets:
 Shtob rabote pamotsh,
 isabryol za mashinoi mashinu.
 A nash ruski muzhik,
 kol rabotat' nyevmotsh,
 tak zatyanet radnyuyu dubinu.

Ekh, dubinushka, ukhnem!
 Ekh, zelyonaya sama paidyot!
 Padyornim! Padyornim!
 Da ukhnem!

Tyanet s lyesom sudno
 il zhelezo kuyot
 il f Sibiri rudu dobvyayet:
 S mukoi, s bolyu v grudyi
 adnu pyesnyu payot,
 pro dubinushku v nyey vspominayet.

Ekh, dubinushka, ukhnem!
 Ekh, zelyonaya sama paidyot!
 Padyornim! Padyornim!
 Da ukhnem!

I na Volge rekye,
 utopaya f peskye,
 on lomayet i nogi i spinu,
 nadryvayet tam grud',
 i stob lekhtshe tyanut',
 fsyo payot pro radnyuyu dubinu.

Ekh, dubinushka, ukhnem!
 Ekh, zelyonaya sama paidyot!
 Padyornim! Padyornim!
 Da ukhnem!

Po darogye bolshoi,
 po bolshoi stolbovoi,
 shto Vladimirskoi zdrevle zavyotsya,
 zvon tsepyey razdayotsya
glukhoi, rakavoi,
 i Dubinushka stroino nesyotsya:

Ekh, dubinushka, ukhnem!

And always when
 the work became too hard
 we reached for the cudgel, our true help.

Hey, oaken cudgel, come on!
 Hey, the green cudgel moves by itself!
 Let's pull, let's pull
 together!

The Englishman is cute:
 To make the work easier
 he invented machine by machine.
 But our poor Russian peasant,
 when his work gets too hard,
 still sings the song of the cudgel:

Hey, oaken cudgel, come on!
 Hey, the green cudgel moves by itself!
 Let's pull, let's pull
 together!

If he has to tow a barge with wood,
 or if he has to forge iron,
 or if he is mining ore in Siberia:
 With strain, and with pains in his chest
 he sings this song again and again
 and thereby remembers the cudgel:

Hey, oaken cudgel, come on!
 Hey, the green cudgel moves by itself!
 Let's pull, let's pull
 together!

And on the towing-paths along the Volga,
 nearly sinking in the sand,
 breaking his legs and his spine,
 chafing his chest,
 only to tow a bit easier
 he keeps singing the song of the cudgel:

Hey, oaken cudgel, come on!
 Hey, the green cudgel moves by itself!
 Let's pull, let's pull
 together!

And along the big road,
 along the big post road,
 which is named after Vladimir long since,
 there the sound of chains is to heard,
 dull, fateful,
 and in the same rhythm the song of the cudgel:

Hey, oaken cudgel, come on!

Ekh, zelyonaya sama paidyot!
 Padyornim! Padyornim!
 Da ukhnem!

Hey, the green cudgel moves by itself!
 Let's pull, let's pull
 together!

No nastala para,
 i prosnulsya narod,
 razognul on mogutshuyu spinu
 i stryakhnul s pletsh daloi
 tyazhki gnyot vekavoi,
 na wragof pripodnyal on dubinu:

But the time has come,
 and the people rose,
 and it straightened its mighty spine,
 and it shook off from its shoulders
 the heavy yoke that had been there for centuries,
 and now it raised the cudgel against its enemies:

Ekh, dubinushka, ukhnem!
 Ekh, zelyonaya sama paidyot!
 Padyornim! Padyornim!
 Da ukhnem!

Hey, oaken cudgel, come on!
 Hey, the green cudgel moves by itself!
 Let's pull, let's pull
 together!

Words after a poem by B. Bogdanov, 1865

Music: Russian traditional

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *y* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

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Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

Comment:

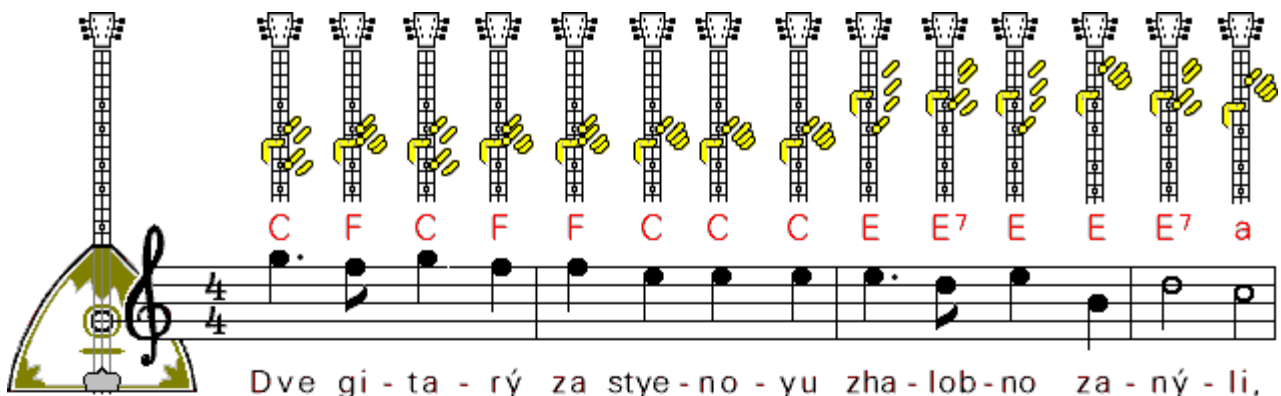
"Dubinushka" probably is an old worksong: The oaken cudgel could serve as lever and increase one's own power, or even multiply it if there came others to help – the commands for the whole group to put their back into it are still visible in the refrain. But today only the poetical version is known which was given to this song by V. Bogdanov in 1865.

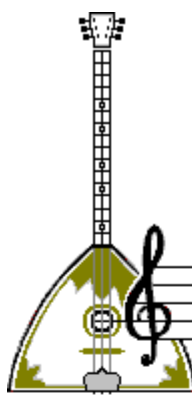
Just before, in 1861, tsar Alexander II had yielded to the growing riots of the peasantry and repealed the serfdom in Russia officially. But in fact the peasants got only three fifth of the land they had cultivated before, they had to buy it from the big landowners, and until they had not paid the whole price they were forced to do compulsory labour for the landowners as before. The peasants felt that the landowners had deprived them of the new freedom which "Father Tsar" had granted them, the riots turned into revolts and armed rebellion, and the army needed two years to put down the many insurrections all over country.

But the commotion grew, while Bogdanov wrote this song, pauperization and famine caused a new rebellion of the peasants in 1885 – and "Dubinushka", the oaken cudgel which can remove even the biggest obstacles if people unite their power, became a symbol of the common struggle against injustice and exploitation.

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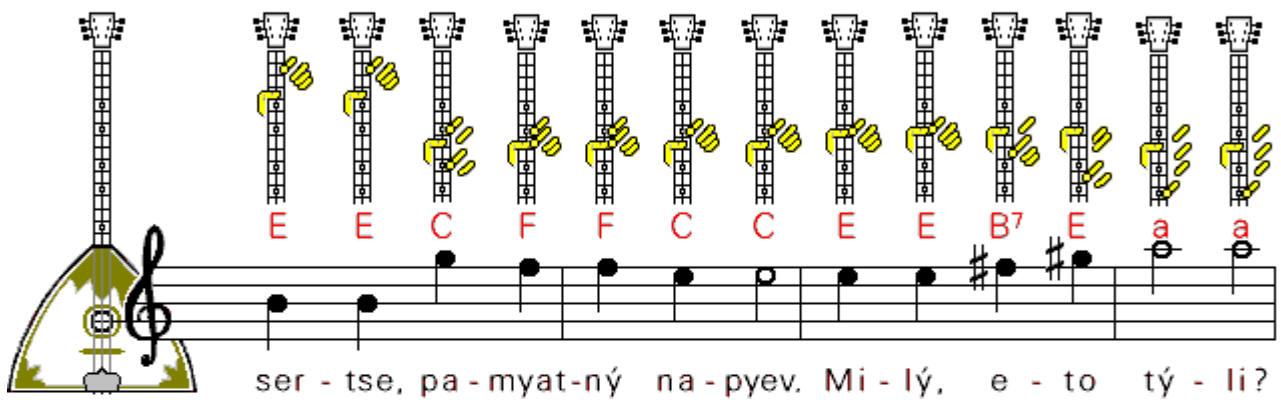
Two guitars

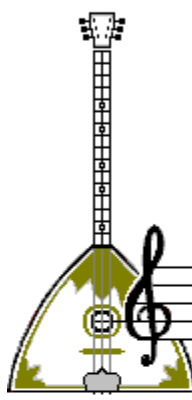



 C F C F F C C C E E⁷ E E E⁷ a

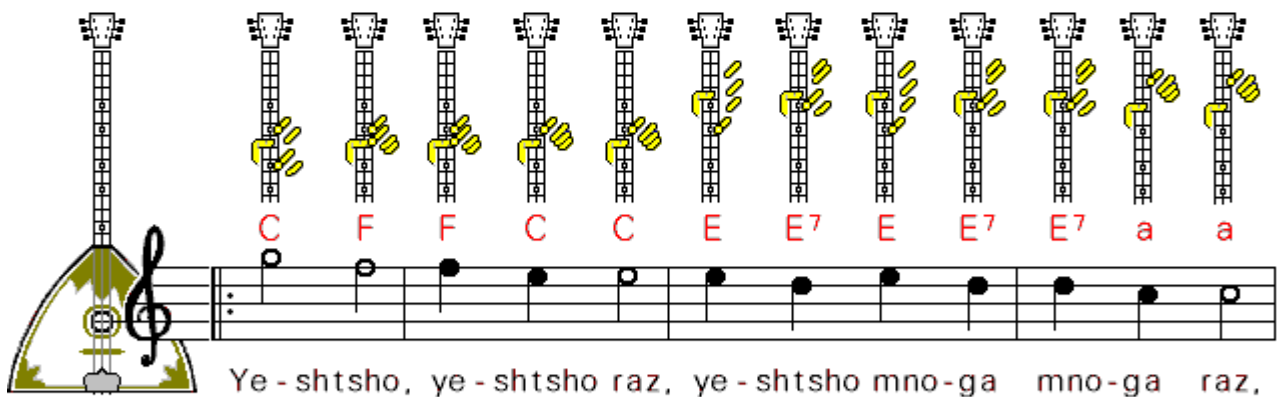
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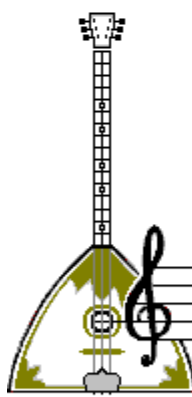
Dve gi - ta - rý za stye - no - yu zha - lob - no za - ný - li,



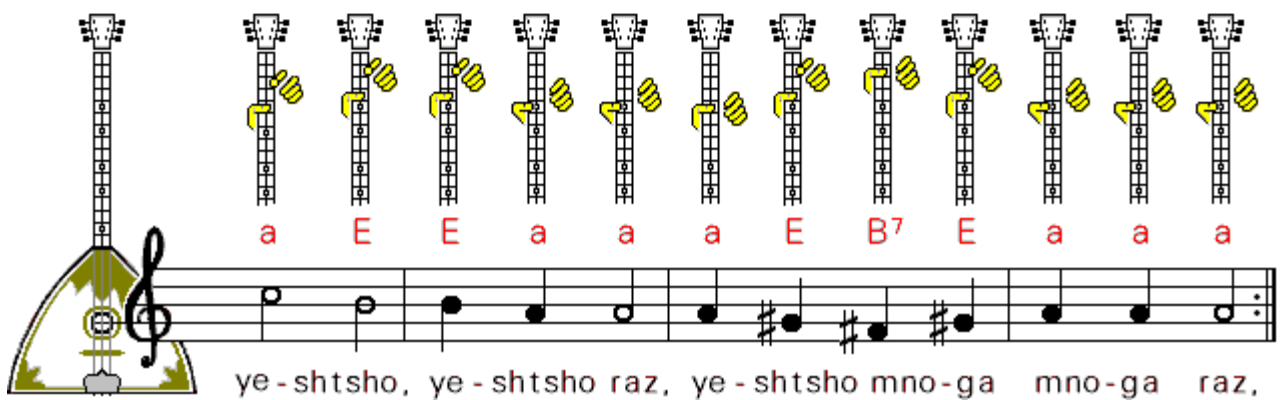

 E E C F F C C E E B⁷ E a a

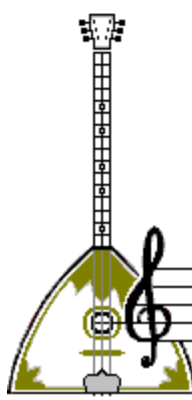
ser - tse, pa - myat - ný na - pyev. Mi - lý, e - to tý - li?




 C F F C C E E⁷ E E⁷ E⁷ E⁷ a a

Ye - shtsho, ye - shtsho raz, ye - shtsho mno - ga mno - ga raz,




 a E E a a a E B⁷ E a a a

ye - shtsho, ye - shtsho raz, ye - shtsho mno - ga mno - ga raz,

Dve gitarý za styenoyu
zhalobno zanýli,
sertse, pamyatný napyev.
Milý, eto tý-li?

Yeshtsho, yeshtsho raz
yeshtsho mnoga mnoga raz,
yeshtsho, yeshtsho raz
yeshtsho mnoga mnoga raz.

Vyetyer, polye, vasilki,
dalnaya daroga ...
Sertse noyet ot taski,
na dushe trevoga.

Yeshtsho, yeshtsho raz
yeshtsho mnoga mnoga raz,
yeshtsho, yeshtsho raz
yeshtsho mnoga mnoga raz.

Pagavari-zhe tý so mnoyu,
padruga semistrunaya.
Fsya dusha polna taboyu,
a notsh takaya lunaya.

Yeshtsho, yeshtsho raz
yeshtsho mnoga mnoga raz,
yeshtsho, yeshtsho raz
yeshtsho mnoga mnoga raz.

Na garye stayit alkha,
pod garoyu vishnya.
Parin lyubil tsiganotshku -
no ana zamuzh výshla.

Yeshtsho, yeshtsho raz
yeshtsho mnoga mnoga raz,
yeshtsho, yeshtsho raz
yeshtsho mnoga mnoga raz.

U minya býla zhená,
aná mnye izmenila,
izmenila tolko raz -
a patom reshila:

Yeshtsho, yeshtsho raz
yeshtsho mnoga mnoga raz,
yeshtsho, yeshtsho raz
yeshtsho mnoga mnoga raz.

Gdye balit? Shto balit
galava s pakhmelya?

Two guitars behind the the wall
began playing mournfully,
oh my heart, a familiar tune.
Darling, are you there?

Once again, one more time,
and still many, many times,
once again, one more time,
and still many, many times.

Wind, a field, and corn-flowers,
and a long, long road ...
My heart is longing and yearning,
my soul is in despair.

Once again, one more time,
and still many, many times,
once again, one more time,
and still many, many times.

Please talk to me,
my dear friend with seven strings.
My soul is full of you
and the night is full of moonlight.

Once again, one more time,
and still many, many times,
once again, one more time,
and still many, many times.

There is an alder on the hill,
and underneath a cherry tree
A young man loved a gipsy girl,
but she married another one:

Once again, one more time,
and still many, many times,
once again, one more time,
and still many, many times.

I had a wife,
and she was unfaithful
only once -
but then she decided:

Once again, one more time,
and still many, many times,
once again, one more time,
and still many, many times.

Where does it hurt? What hurts you,
is it your head from drinking too much?

Sivodnya pyom, zaftra pyom,
tseluyu nedelyu:

Yeshtsho, yeshtsho raz
yeshtsho mnoga mnoga raz,
yeshtsho, yeshtsho raz
yeshtsho mnoga mnoga raz.

We'll drink today, we'll drink tomorrow,
and so the whole week through:

Once again, one more time,
and still many, many times,
once again, one more time,
and still many, many times.

Words and Music: Russian folksong

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *y* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

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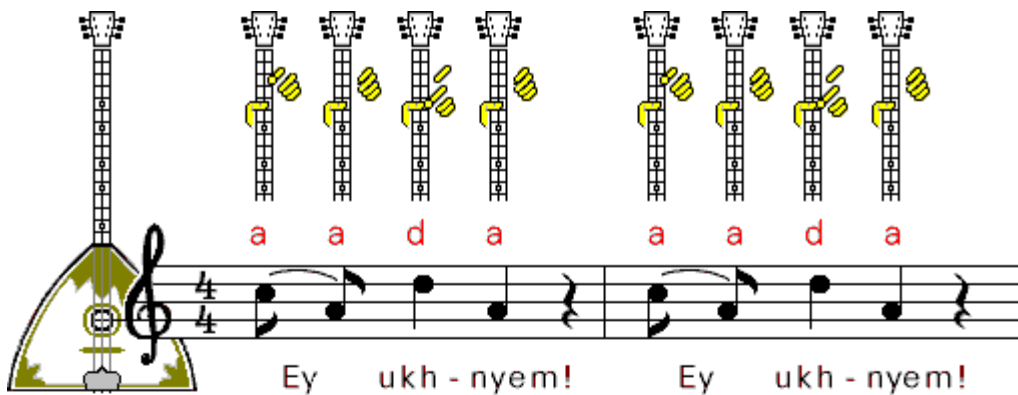
Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

Comment:

The first three verses of this song are very lyrical and full of sweet love-sickness and enthusiastic longing, and if you like you can leave it at these three verses. The serious Don Cossack Choir of Serge Yaroff did so, while vivacious wags like Theodore Bikel could not resist to present also the rest. For the last three verses are just jokes playing pranks with the refrain "Once again, one more time ..." about several peculiarities some people simply can't get rid of.

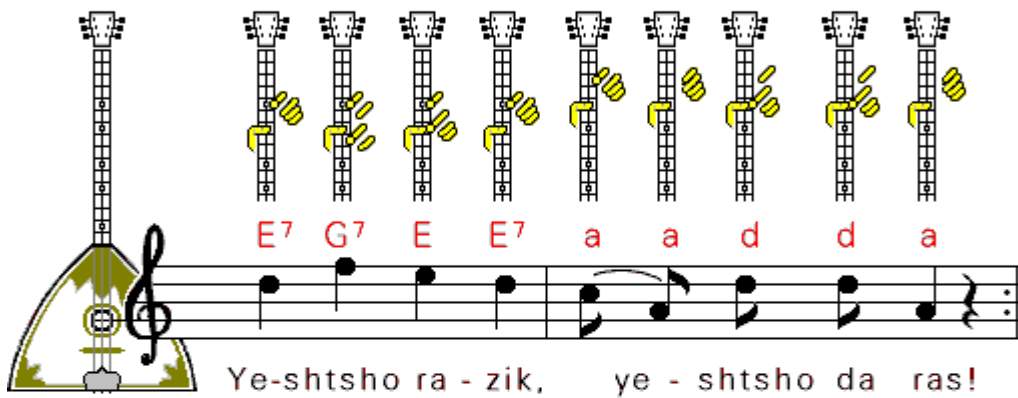
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Volga boat men



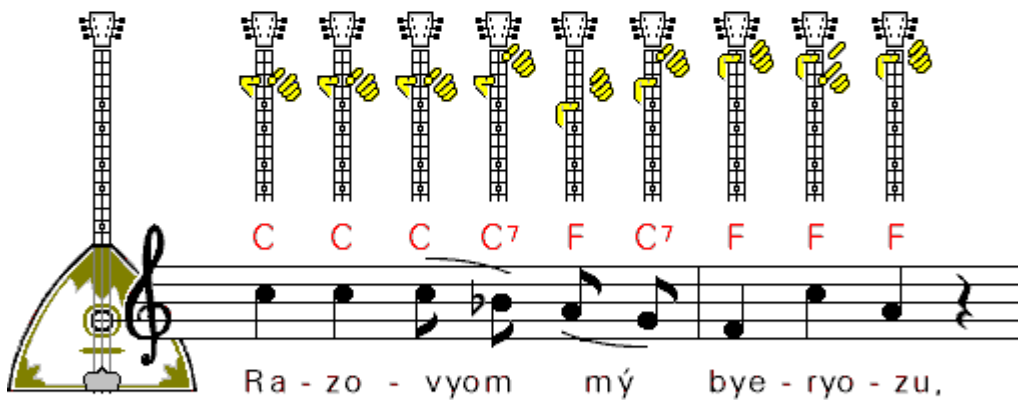
Hand diagrams showing fingerings for the first line of music. The notes are: a, a, d, a, a, a, d, a.

Ey ukh - nyem! Ey ukh - nyem!



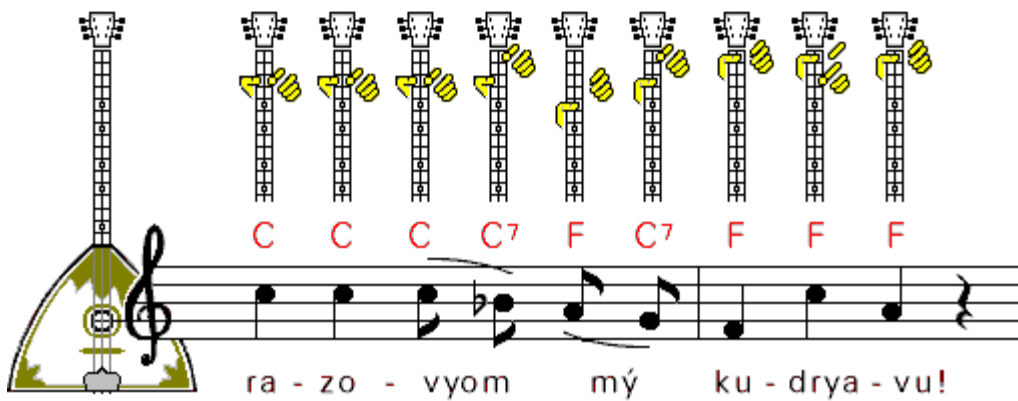
Hand diagrams showing fingerings for the second line of music. The notes are: E⁷, G⁷, E, E⁷, a, a, d, d, a.

Ye-shtsho ra - zik, ye - shtsho da ras!



Hand diagrams showing fingerings for the third line of music. The notes are: C, C, C, C⁷, F, C⁷, F, F, F.

Ra - zo - vyom mý bye - ryo - zu,



Hand diagrams showing fingerings for the fourth line of music. The notes are: C, C, C, C⁷, F, C⁷, F, F, F.

ra - zo - vyom mý ku - drya - vu!

d d d a a F F⁷ d C a

Ai - da da ai - da, ai - da da ai - da,

E⁷ G⁷ E E⁷ a a d d a

ra - zo - vyom mý ku - drya - vu!

a a d a a a d a

Ey ukh - nyem! Ey ukh - nyem!

E⁷ G⁷ E E⁷ a a d d a

Ye-shtsho ra - zik, ye - shtsho da ras!

Ey ukhnyem! Ey ukhnyem!
 Yeshtsho razik, yeshtsho da ras!

All together! All together!
 Once again, one more time!

Razovyom mý byeryozu,
 razovyom mý kudryavu!

Let's tow till the birchen cudgel bends,
 let's bend the cudgel of the curly birch-tree!

Aida da aida, aida da aida,
razovyom mý kudryavu!

Ey ukhnyem! Ey ukhnyem!
Yeshtsho razik, yeshtsho da ras!

Mý po byereshku idyom,
pyesnyu solnýshku payom!
Aida da aida, aida da aida,
pyesnyu solnýshku payom!

Ey ukhnyem! Ey ukhnyem!
Yeshtsho razik, yeshtsho da ras!

Ekh, tý Volga, mat'-ryeka,
shiroka i gluboka!
Aida da aida, aida da aida,
shiroka i gluboka!

Ey ukhnyem! Ey ukhnyem!
Yeshtsho razik, yeshtsho da ras!

Aida da aida, aida da aida,
let's bend the cudgel of the curly birch-tree!

All together! All together!
Once again, one more time!

We are walking along the river banks,
singing our song for the dear sun!
Aida da aida, aida da aida,
we're singing our song for the dear sun!

All together! All together!
Once again, one more time!

Oh, you Volga, Mother-Stream,
you are so wide and deep!
Aida da aida, aida da aida,
you are so wide and deep!

All together! All together!
Once again, one more time!

Words and Music: Russian folksong

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *ý* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

a, e, i, o, u, y = the underlined vowel signifies the stressed syllable of a word.

Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

Comment:

"Volga boatmen", the English name of this song, is also the name of one of the most impressive paintings of the famous Russian painter Ilya Repin: It shows a group of about twenty boatmen, passing by with slow heavy steps. Everybody in Russia knows: They are bondmen, their landowner has hired them out to a rich merchant, and now they have to pull the merchant's heavy barge against the current of the Volga. For their landowner this is a good bargain, but the bondmen get nothing, of course. They are ragged and exhausted, they stem their bare feet into the grass on the shore, and by many ropes they pull the heave barge upstream.

All their power is needed, and the sturdy cudgels of birch-wood at the ends of ropes bend when the men stem their breasts against them: "Ey ukhnyem! Ey ukhnyem!" – "All together! All together!" ... The shout of "Ey ukhnyem!" soon turns into a tune. In it you can hear the doggedness of the men who struggle forward step by step and the force of their united strenuous effort: "Yeshtsho razik, yeshtsho da ras!" – "Once again, one more time!"

And then, when they can breathe a bit more freely, one of them invents a verse – about their united power, about the sun, about Mother Volga ... But also in the airier tune of the verses you feel the slow heavy steps which go through this whole song, always keeping time, keeping speed, without a break between chorus, verse, chorus, verse ... until the group has passed by and the "Ey ukhnyem!" chorus grows softer and softer and finally dies away in the distance.

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The International

The first Russian National Anthem, 1917 - 1943

D D A A D D D G G

Vsta - vai, pro - klya - tyem za - kley - mye - ný

G A⁷ G A⁷ G A G D

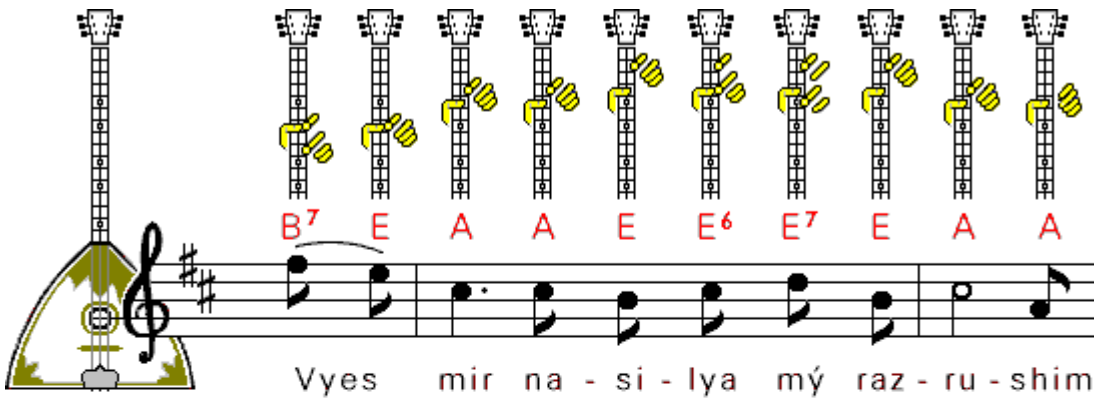
vyes mir go - lod - nýkh i ra - bov!

D D A A D D D G G

Ki - pit nash ra - zum voz - mu - shtshe - ný

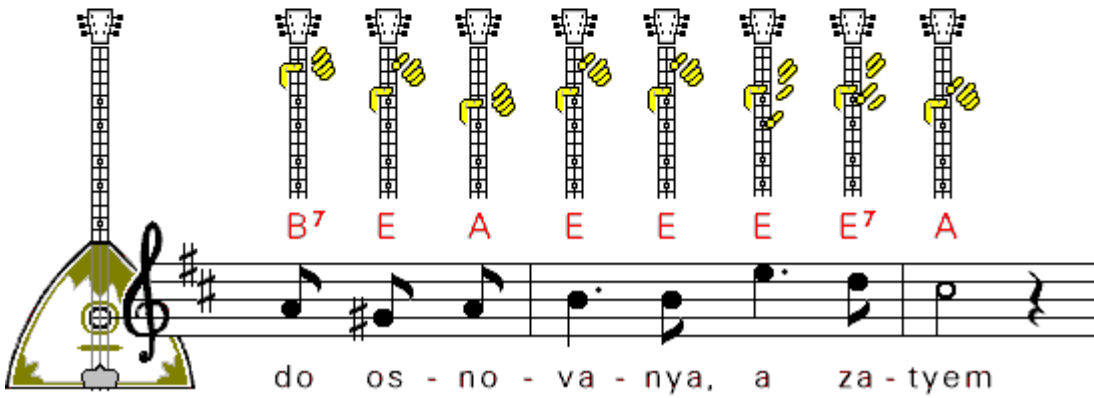
E⁷ E E⁷ A A A⁷ A D

i v smert - ný boi ve - sti go - tov.



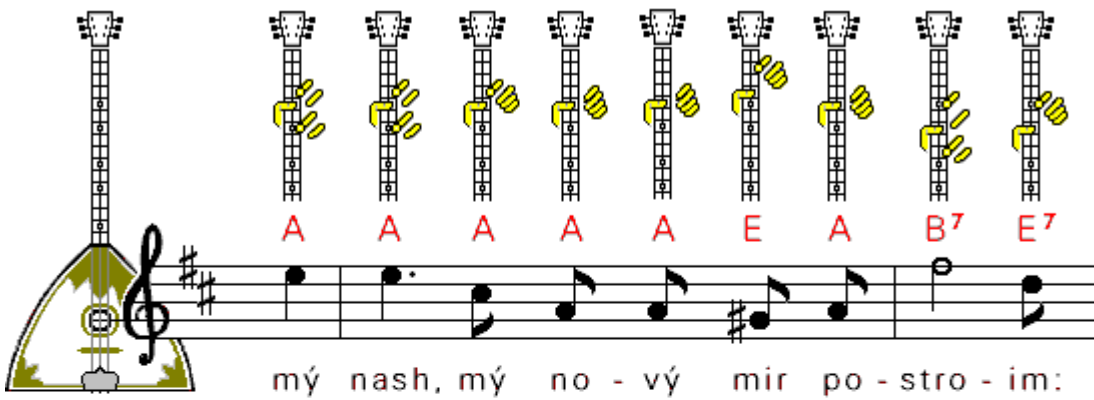
B⁷ E A A E E⁶ E⁷ E A A

Vyes mir na - si - lya mý raz - ru - shim



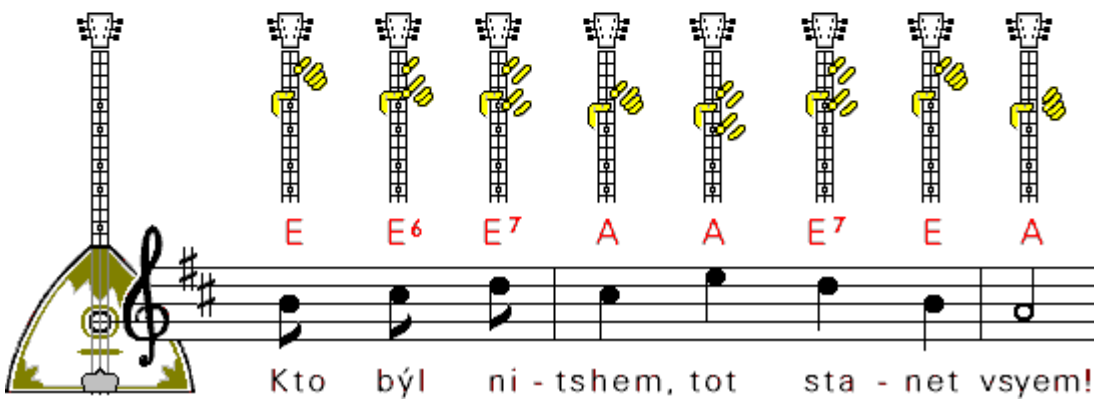
B⁷ E A E E E E⁷ A

do os - no - va - nya, a za - tyem



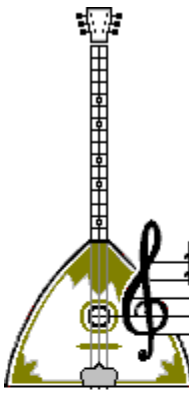







A A A A A E A B⁷ E⁷

mý nash, mý no - vý mir po - stro - im:



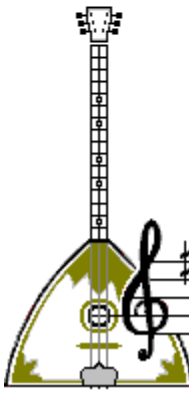






E E⁶ E⁷ A A E⁷ E A

Kto býl ni - tshem, tot sta - net vsyem!

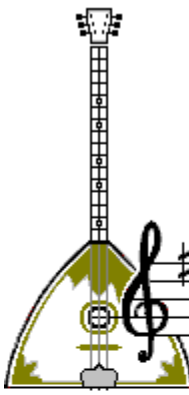






D A D D D G G

E - to yest' nash po - sle - dni

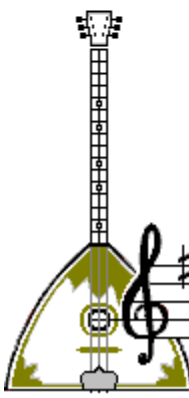






A⁷ G A⁷ G A A

i re - shi - tel - ný boi,

D D A D D A

s In - ter - na - tsio - na - lom

A E E E E E

vo - sprya - net rod lud - skoi!

D A D D D G G

E - to yest' nash po - sle - dni

A⁷ G A⁷ G A D

i re - shi - tel - ný boi,

D D G D A A⁶ A⁷

s In - ter - na - tsio - na - lom

A⁷ D D A A D

vo - sprya - net rod lud - skoi!

Vstavai, proklyatyem zaklemyenyý,
 vyes mir golodnykh i rabov!
 Kipit nash razum vozmushtshenyý
 i v smertný boi vesti gotov.

Arise, you doomed
 world of the starving and enslaved!
 Our incensed mind is revolting
 and prepared to fight the decisive battle.

Vyes mir nasilya my razrushim
do osnovanya, a zatyem
my nash, my novy mir postroim:
Kto byl nitshem, tot stanet vsyem!

Eto yes't' nash posledni
i reshitelny boi,
s Internatsionalom
vospryanet rod ludskoi!

Nikto ne dast nam izbavlenya,
ni bog, ni tsar i ni geroi.
Dobyomsya my osvobozhdyenya
svoyeyu sobstvenoi rukoi.
Shtob svergnut' gnyot rukoi umeloi,
otvoevat' svoyo dobro,
vzduvaitye gorn i kuitye smelo,
poka zhelezo goryatsho!

Eto yes't' nash posledni
i reshitelny boi,
s Internatsionalom
vospryanet rod ludskoi!

Lish my, rabotniki fsemirnoi
velikoi armiyi truda,
vladyet' zemley imyeyem pravo,
no parazity - nikogda!
I yesli grom veliki gryanet
nad svoroi psov i palatshey,
dlya nas fsye tak zhe sontse stanet
siyat' agnyom svayikh lutshey.

Eto yes't' nash posledni
i reshitelny boi,
s Internatsionalom
vospryanet rod ludskoi!

We will destroy this whole system of violence
down to the ground, and afterwards
we will build our new world:
Who was a nothing, will be everything!

This is our last
and decisive fight,
with the International
the human race will rise.

Nobody will bring us deliverance,
no god, no tsar, and no hero.
We will obtain our liberation
by our own hands.
To shake off the yoke soon,
and to achieve our own good,
blow at the glow, and strike with power
while the iron is hot.

This is our last
and decisive fight,
with the International
the human race will rise.

Only we, the workers of the international
huge army of the labour,
have the right to govern the earth,
but the parasites - never!
And when the big thunder will rage
on this rabble of scoundrels and henchmen,
then for us all the sun will begin
to shine with its bright and warm sunbeams.

This is our last
and decisive fight,
with the International
the human race will rise.

Words: Eugene Pottier, 1871

Music: Pierre de Geyter, 1888

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *y* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

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a, e, i, o, u, y = the underlined vowel signifies the stressed syllable of a word.

Transcription and analogous translation: Kai Kracht

Comment:

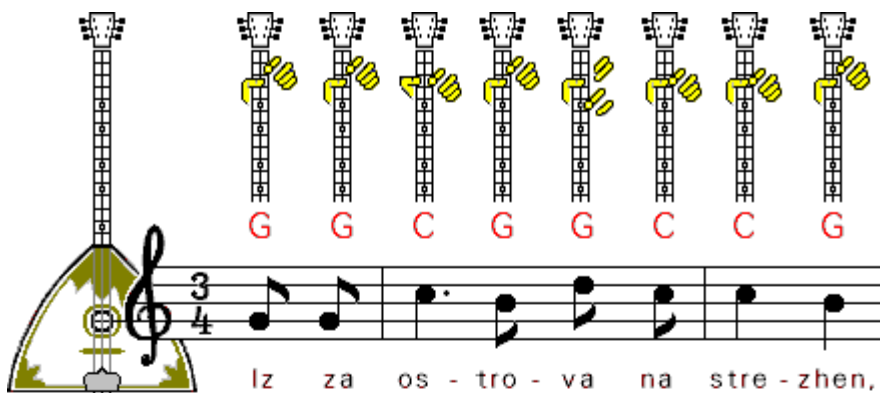
Originally the "International" is not a Russian song but was written in France, short after the progressive self-government of the Commune of Paris in 1871 had been drowned in blood by an outmost brute military action of the conservative French government. Since then, these words have been translated into nearly all languages of the earth, and until now this song all around the globe symbolizes the worldwide struggle for social justice, democracy, and human rights.


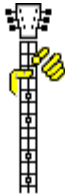

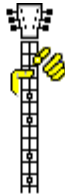




With these great ideals on their mind, the Russian revolutionaries made the "International" the first Russian National Anthem and the official Hymn of the Soviet Union in 1917. But the soviet reality soon differed from the great ideals of the revolution more and more, and finally also the hymn of the revolution was removed by Stalin: Since 1943, a new National Anthem praised the "Undestructible Union" striding forward "in the sunshine of freedom" on "Lenin's way" under "Stalin's education" "from victory to victory" ... and to the total breakdown finally.

In 1993 most of the nations of the former Soviet Union founded the new "Russian Federation". The official Russian National Anthem is "Russia, our sacred country" now.

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Stenka Razin

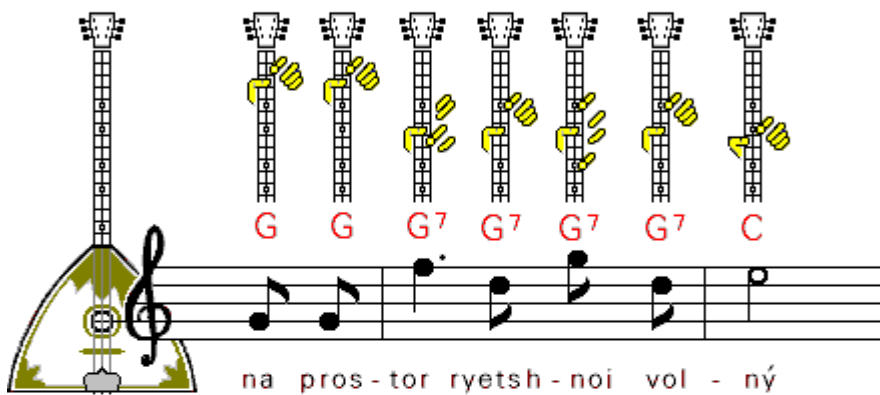


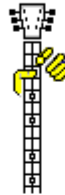
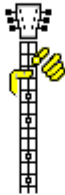
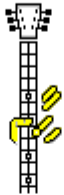


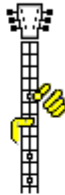










G G C G G C C G

3
4

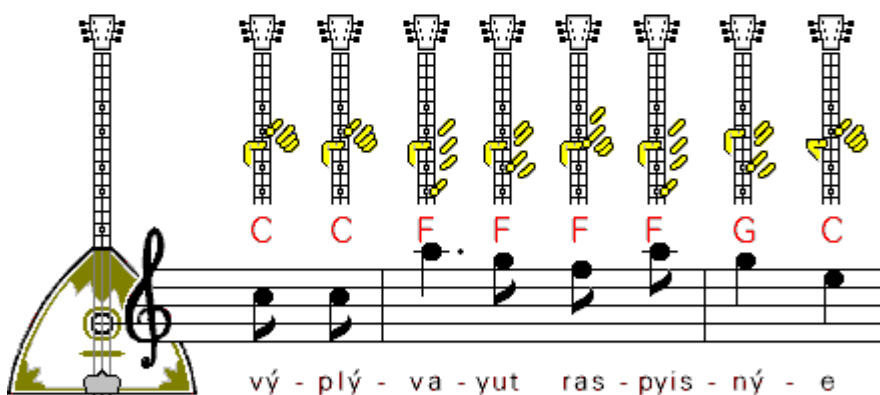
iz za os - tro - va na stre - zhen,


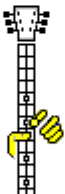
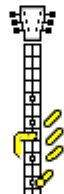
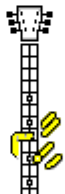
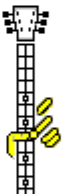
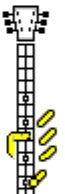
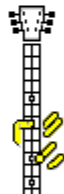



G G G⁷ G⁷ G⁷ G⁷ C

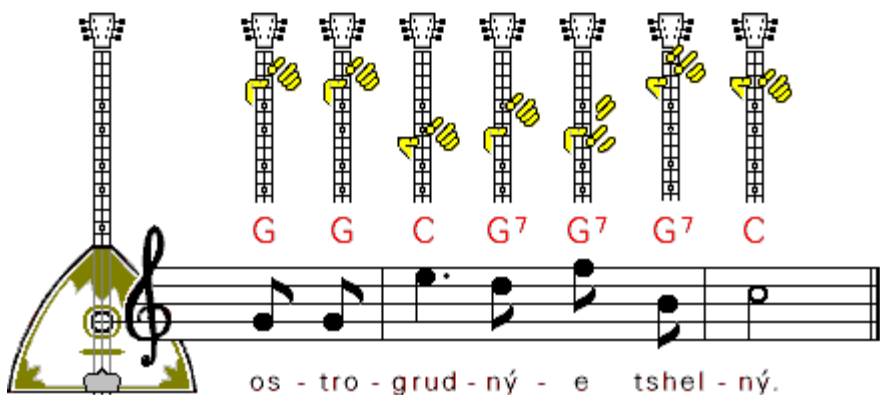
na pros - tor ryetsh - noi vol - ný



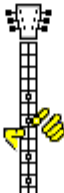






C C F F F F G C

vý - plý - va - yut ras - pyis - ný - e



G G C G⁷ G⁷ G⁷ C

os - tro - grud - ný - e tshel - ný.

Iz za ostrova na strezhen,
na prostor ryetshnoi volný
výplývayut raspyisnyé
ostrogrudnyé tshelný.

Na pyeryednem Styenka Razin
obnavshis sidyit s knyazhnoi,
svadbu novuyu spravlyayet,
on vesyolý i khmelnoi.

Posadi ikh slýshen ropot:
"Nas na babu promenyal!
Tolko notsh s nyey provozhalsya,
sam na utro baboi stal!"

Etot ropot i nasmeshki
slýshit grozný ataman,
i on moshtshnoyu rukoyu
obnyal persianki stan.

Brový tshornýe soshlisya,
nadvigayetsya graza,
bui noi krovuyu nalilisya
atamanový glaza.

"Fsyo ot dam, nye pozhaleyu,
bui nu golovu ot dam!"
razdayotsya golos vlastný
po okrestným byeregam.

A ana, patupya otshi,
nye zhýva i nye myertva,
moltsha slushayet khmelnyé
atamanový slava:

"Volga, Volga, mat' rodnaya,
Volga, ruskaya ryeka,
nye vidala tý padarka
ot donskovo kazaka!

I shtob nye býlo razdora
myezhdu volnými ludmi,
Volga, Volga, mat rodnaya,
na krasavitsu - primi!"

Moshtshným vzmakhom podýmayet
on krasavitsu-knyazhnu
i za bort yeyo brosayet
v nabezhavshuyu volnu.

"Shtosh vý tshortý priumýli?
Ey, tý, Filka, shut, plyashi!

From beyond the island to the river,
to the wide plain of the river waves
sail painted
arrow-breasted ships.

On the first one Stenka Razin
is sitting with a princess in his arms,
he is celebrating his new marriage
and is merry and drunken.

Behind them there is a murmur to be heard:
"He has exchanged us for his wife!
He was only one night together with her,
and in the morning he has become a woman himself!"

This murmur and this jeering
comes to the ears of the grim Ataman,
and with his mighty arm
he circled the body of the Persian princess.

His black eye brows came together
and, like a rising thunderstorm,
impetuous blood came rushing
into the eyes of the Ataman.

"I will give everything, and won't regret it,
I'll even give my tempestuous head!"
his mighty voice sounds
across the river banks.

And she, with downcast eyes,
more dead than alive,
silently listens to the drunken
words of the Ataman:

"Volga, Volga, dear mother,
Volga, you Russian river,
you have not seen a present
from a cossack of the Don!

And that no discord may rise
among free-born men,
Volga, Volga, dear mother,
on account of a beautiful woman - take her!"

With mighty energy he lifts
the beautiful princess high
and throws her overboard
into the approaching waves.

"Why do you devils hang down your heads?
Hey, you, Filka, come on and dance!

Griyanyem, bratsý, udaluyu
na pomyin yeya dushj!"

Let us sing, brothers, an audacious song
in memory of her soul!"

Iz za ostrova na strezhen,
na prostor ryetshnoj volný
výplývayt raspyisnýe
Styenki Razina tshelný.

From beyond the island to the river,
to the wide plain of the river waves
sail the painted
ships of Stenka Razin.

Words and Music: Russian folksong

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *ý* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

a, e, i, o, u, y = the underlined vowel signifies the stressed syllable of a word.

Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

Comment:

Stepan ('Stenka') Timofeyevitch Razin, Ataman of the Don Cossacks, was the leader of the great rebellion of the Russian peasants in the years 1667 - 1671. He was caught in the end, and cruelly put to death at Moscow. But he stayed alive in the legends of the poor people, in novels and movies, in sinfonies by Glazunov and Shostakovitsh - and in this song, where Stenka Razin in a very drastic way shows his fierce determination to give everything, his love and his life, for the fight against slavery and oppression.

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Juniper on the hill

Diagram illustrating the first line of the song "Juniper on the hill". It shows a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody is written on a staff with notes corresponding to the lyrics. Above the staff, ten guitar fretboard diagrams show the fingerings for the chords: A, A, E, E7, E6, E, A, A, A.

Kak na go - rye ka - li - na,

Diagram illustrating the second line of the song. It shows a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody is written on a staff with notes corresponding to the lyrics. Above the staff, ten guitar fretboard diagrams show the fingerings for the chords: A, A, E, E7, E6, E, A, A, A.

kak na go - rye ka - li - na ...

Diagram illustrating the third line of the song. It shows a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody is written on a staff with notes corresponding to the lyrics. Above the staff, ten guitar fretboard diagrams show the fingerings for the chords: B7, B, E, E, E6, E, A, A, A.

Nu shtozh, ko - mu dye - lo, ka - li - na,

Diagram illustrating the fourth line of the song. It shows a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody is written on a staff with notes corresponding to the lyrics. Above the staff, ten guitar fretboard diagrams show the fingerings for the chords: B7, B7, B, B, E, E, E6, E, A, A, A.

nu, ko - mu ka - ko - ye dye - lo, ka - li - na.

Kak na gorye kalina,
 kak na gorye kalina ...
 Nu shtozh, komu dyelo, kalina?
 Nu komu kakoye dyelo, kalina?

Pod goroyu malina,
 pod goroyu malina!
 Nu shtozh, komu dyelo, malina?
 Nu komu kakoye dyelo, malina?

Tam dyevitsy gulyali,
 tam krasnye gulyali.
 Nu shtozh, komu dyelo, gulyali?
 Nu komu kakoye dyelo, gulyali?

Kalinushku lomali,
 kalinushku lomali.
 Nu shtozh, komu dyelo, lomali?
 Nu komu kakoye dyelo, lomali?

Na dorozhku brosalı,
 na dorozhku brosalı.
 Nu shtozh, komu dyelo, brosalı?
 Nu komu kakoye dyelo, brosalı?

Yekhal parin udaloı,
 yekhal parin udaloı.
 Nu shtozh, komu dyelo, udaloı?
 Nu komu kakoye dyelo, udaloı?

Mignul dyevke maladoı,
 mignul dyevke maladoı.
 Nu shtozh, komu dyelo, maladoı?
 Nu komu kakoye dyelo, maladoı?

As juniper grows on the hill,
 as juniper grows on the hill ...
 Whose business is it, that there's juniper?
 Whose business is this, that there's juniper?

So the raspberry grows underneath,
 so the raspberry grows underneath!
 Whose business is it, that there grows the raspberry?
 Whose business is this, that there grows the raspberry?

There went the young girls,
 there went the beautiful girls.
 Whose business is it, where they went?
 Whose business is this, where they went?

They broke twigs from the juniper bush,
 they broke twigs from the juniper bush.
 Whose business is it, what they broke?
 Whose business is this, what they broke?

They strewed them on the path,
 they strewed them on the path.
 Whose business is it, what they strewed?
 Whose business is this, what they strewed?

A daring lad on horseback came along,
 a daring lad on horseback came along.
 Whose business is it? He was a daredevil!
 Whose business is this? He was a daredevil!

He gave one of the young girls a wink,
 he gave one of the young girls a wink.
 Whose business is it? She was young!
 Whose business is this? She was young!

Words and Music: Russian folksong

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *y* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

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Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

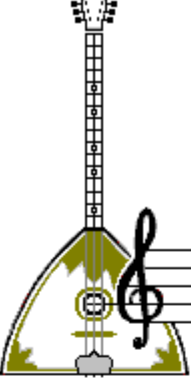


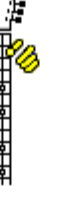








Comment:

"Kalina" (juniper) and "malina" (raspberry) obviously were the traditional offerings to an old-slavic goddess of love, who is still alive in quite a lot of folksongs, as in "Kalinka", and in this song, too:

Here the young girls strew juniper branches on the path, and the understanding goddess of love sends a daring young man riding along and winking at the girls ... and the rest of the story is really none of anyone's business.

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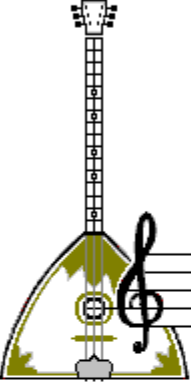
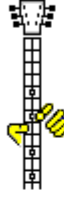







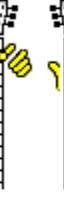


Kalinka

a E⁷ E a E⁷ E a E⁷ a E a

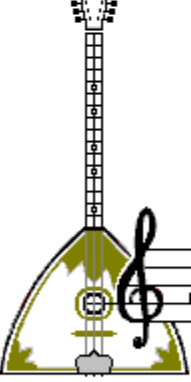




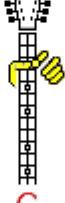



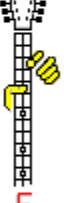


4/4

Ka - lin - ka, ka - lin - ka, ka - lin - ka ma - ya,

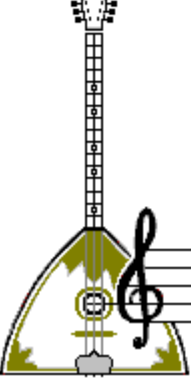










a a E⁷ E⁷ E a E⁷ E a E⁷ a E a

f sa - du ya - go - da ma - lin - ka, ma - lin - ka ma - ya.

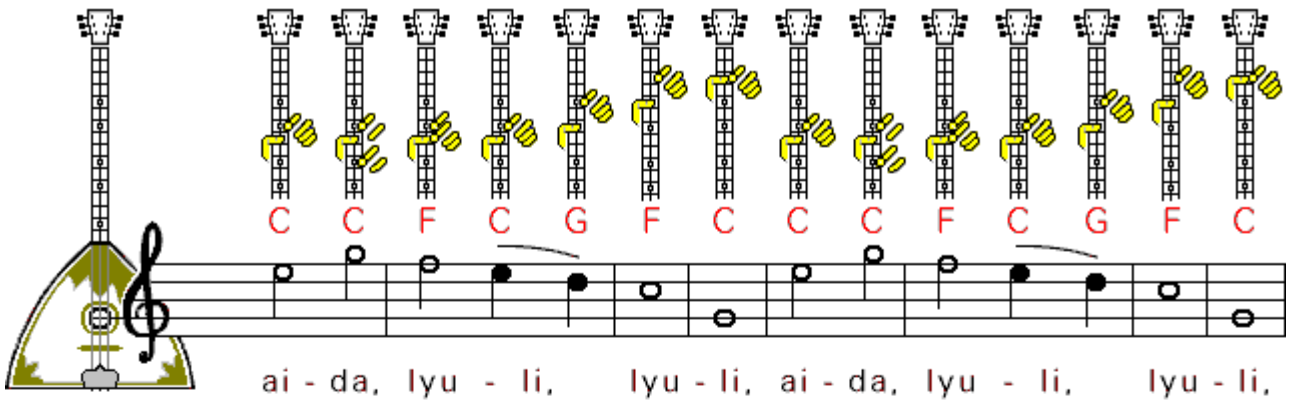
C C F C G F C C C F C G F C

Pad sa - sno - yu, pad ze - le - no - yu,

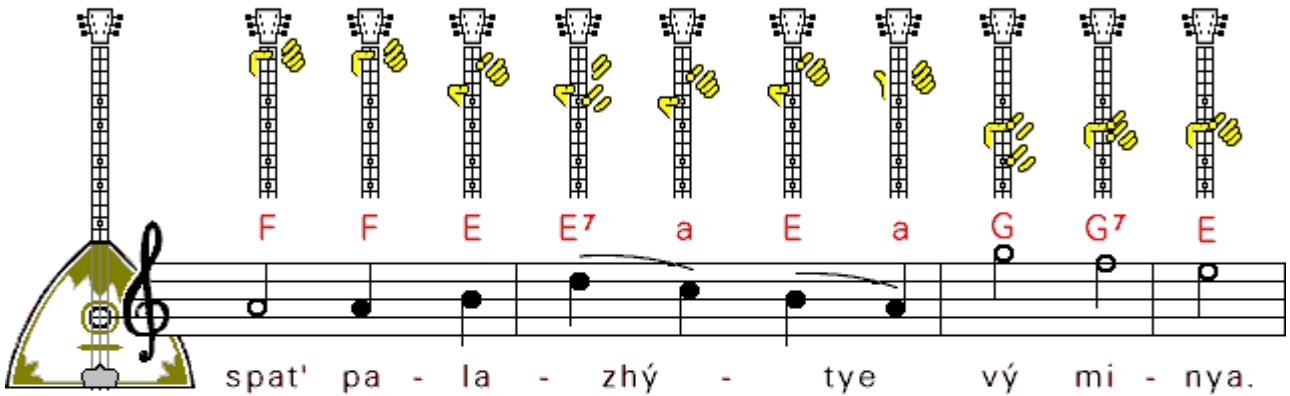
F F E E⁷ a E a G F a E

spat' pa - la - zhý - tye vý mi - nya,



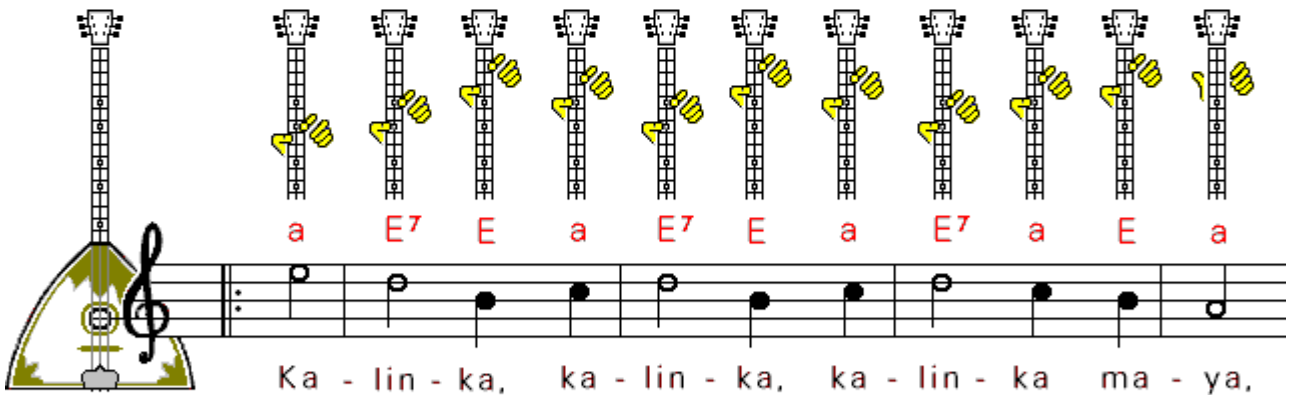
C C F C G F C C C F C G F C

ai - da, lyu - li, lyu - li, ai - da, lyu - li, lyu - li,



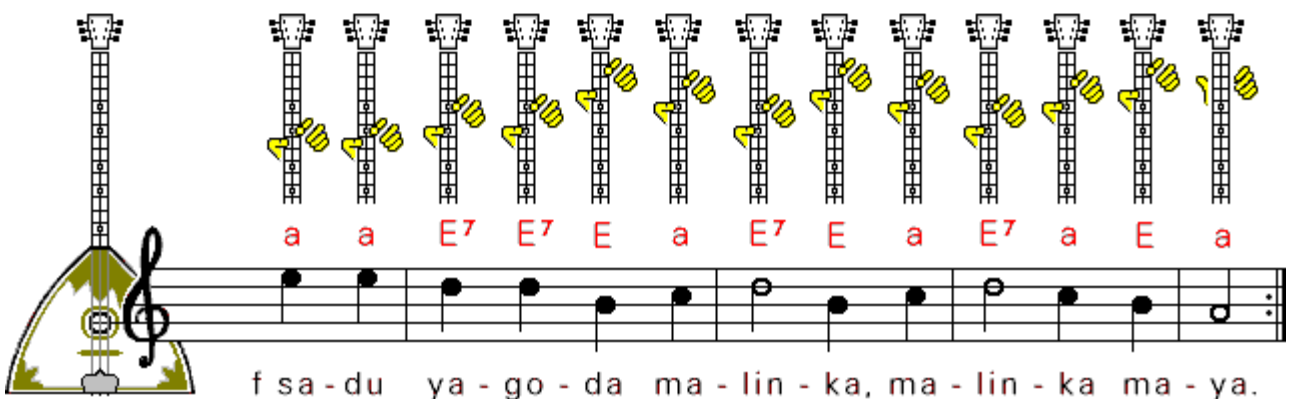
F F E E⁷ a E a G G⁷ E

spat' pa - la - zhý - tye vý mi - nya.



a E⁷ E a E⁷ E a E⁷ a E a

Ka - lin - ka, ka - lin - ka, ka - lin - ka ma - ya,



a a E⁷ E⁷ E a E⁷ E a E⁷ a E a

f sa - du ya - go - da ma - lin - ka, ma - lin - ka ma - ya.

Kalinka, kalinka, kalinka maya,
f sadu yagoda malinka, malinka maya.

Juniper, juniper, my juniper,
in the garden there's the berry, my raspberry.

Pad sasnoyu, pad zelenoyu
spat' palazhýtye vý minya,

Under the pine, under the green pine,
lay me down to sleep,

aida lyuli lyuli, aida lyuli lyuli,
spat' palazh^hy^tye v^y minya.

Kalinka, kalinka, kalinka maya,
f sadu yagoda malinka, malinka maya.

Akh t^y sasyenushka, akh t^y zeluenya,
nye shumi zhe nado mnoi,
aida lyuli lyuli, aida lyuli lyuli,
nye shumi zhe nado mnoi!

Kalinka, kalinka, kalinka maya,
f sadu yagoda malinka, malinka maya.

Krasavitsa, dusha dyevitsa,
palyubi zhe t^y minya,
aida lyuli lyuli, aida lyuli lyuli,
palyubi zhe t^y minya!

Kalinka, kalinka, kalinka maya,
f sadu yagoda malinka, malinka maya.

aida, Lyuli, Lyuli, aida, Lyuli, Lyuli,
lay me down to sleep!

Juniper, juniper, my juniper,
in the garden there's the berry, my raspberry.

Oh you dear pine, oh you green pine,
don't you rustle so loud over me,
aida, Lyuli, Lyuli, aida, Lyuli, Lyuli,
don't you rustle so loud over me!

Juniper, juniper, my juniper,
in the garden there's the berry, my raspberry.

Beautiful maid, dear maid,
please fall in love with me,
aida, Lyuli, Lyuli, aida, Lyuli, Lyuli,
please fall in love with me!

Juniper, juniper, my juniper,
in the garden there's the berry, my raspberry.

Words and Music: Russian folksong

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *y* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

a, e, i, o, u, y = the underlined vowel signifies the stressed syllable of a word.

Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

Comment:

"Kalinka" (juniper) and "malinka" (raspberry) obviously were the traditional offerings to an old-slavic goddess of the earth, and of spring, love, and fertility, named "Lyuli" - as the traditional heavenly ally of the Russian agricultural population, but also of the young people in love, Lyuli survived the christianization and is still alive in quite a lot of folksongs. Since the most of these songs begin with a similar melody, they all might be derived from a common origin, maybe a very old hymn or a pagan ritual in honour of the goddess Lyuli.

The song "Kalinka" could be this original, or at least resemble it largely. It still has the antiphonic form of a liturgy: The chorus, repeated by the community until ecstasy, recalls the offerings to the goddess's mind again and again, and the verses, sung by the priest alone, address Lyuli directly and articulate what the people want to get from her in return: Maybe a rich harvest, or a large family, or the rescue from famine, from epidemics, from aridity or from inundations ...

In the modern form of this song, only one request is left which is not less important: The wish for love!

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Katyusha

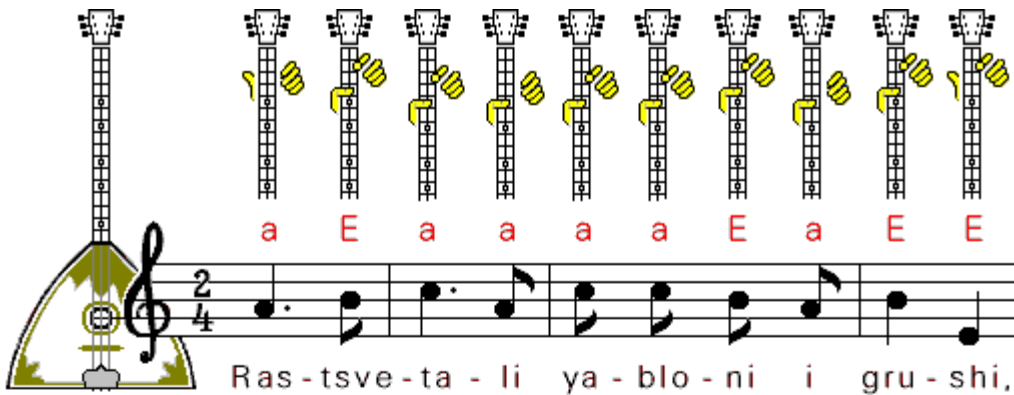


Diagram of a guitar neck showing fingerings for the first line. The fretboard is numbered 1-12. Fingerings are indicated by yellow numbers 1-4. The notes are: a (open), E (2nd fret), a (2nd fret), a (2nd fret), a (2nd fret), a (2nd fret), E (2nd fret), a (2nd fret), E (2nd fret), E (2nd fret).

Ras - tsve - ta - li ya - blo - ni i gru - shi,

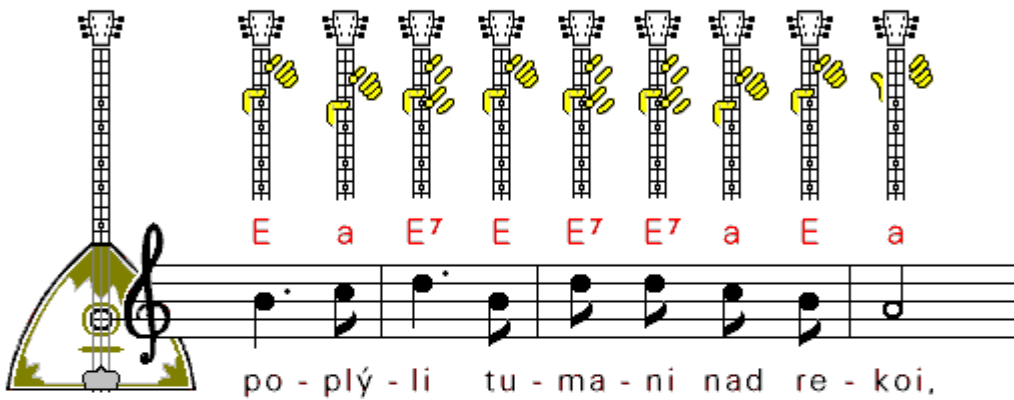


Diagram of a guitar neck showing fingerings for the second line. The fretboard is numbered 1-12. Fingerings are indicated by yellow numbers 1-4. The notes are: E (2nd fret), a (2nd fret), E7 (2nd fret), E (2nd fret), E7 (2nd fret), E7 (2nd fret), a (2nd fret), E (2nd fret), a (2nd fret).

po - plý - li tu - ma - ni nad re - koi,

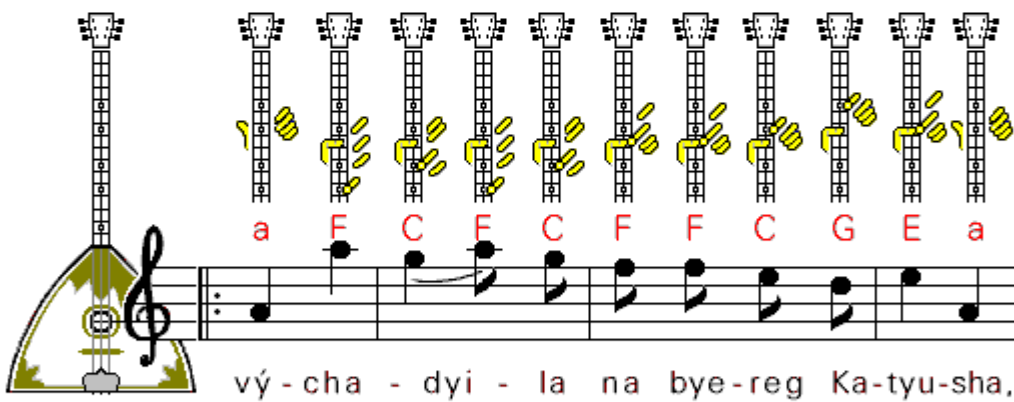


Diagram of a guitar neck showing fingerings for the third line. The fretboard is numbered 1-12. Fingerings are indicated by yellow numbers 1-4. The notes are: a (open), F (1st fret), C (1st fret), F (1st fret), C (1st fret), F (1st fret), F (1st fret), C (1st fret), G (3rd fret), E (2nd fret), a (open).

vý - cha - dyi - la na bye - reg Ka - tyu - sha,

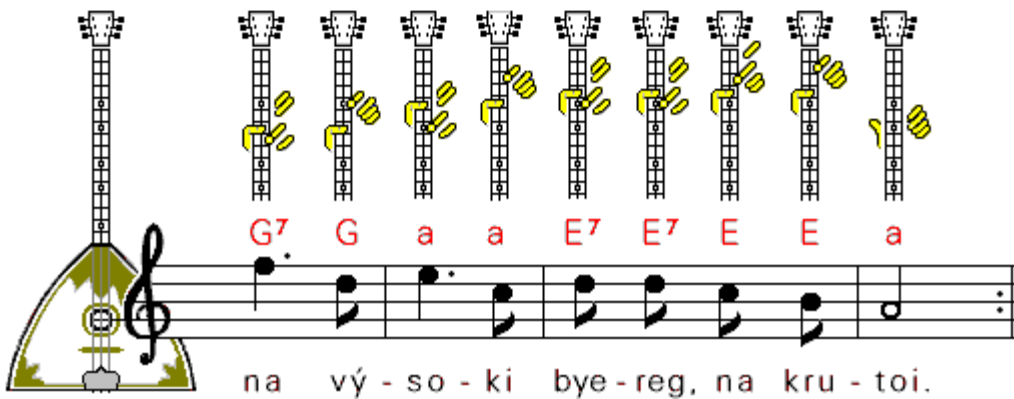


Diagram of a guitar neck showing fingerings for the fourth line. The fretboard is numbered 1-12. Fingerings are indicated by yellow numbers 1-4. The notes are: G7 (3rd fret), G (3rd fret), a (open), a (open), E7 (2nd fret), E7 (2nd fret), E (2nd fret), E (2nd fret), a (open).

na v ý - so - ki bye - reg, na kru - toi.

Rastsvetali yabl^oni i grushⁱ,
poplyli tumani nad rekoi,
výkhadyila na byereg Katyusha,
na výsoki byereg, na krutoi.

Výkhadyila, pyesnyu zavodyila,
pro stepnovo, sizovo orla,
pro tavo, katorovo lubyila,
pro tavo, tshi pyisma beregla.

Oi, tý pyesn^ya, pyesen'ka dyevitshya,
tý leti za yasným sontsem vsled
i boitsu na dalnem pogranyitshi
ot Katyushi pyeredai privyet.

Pust' on vspomnit dyevushku prastuyu,
pust' uslyshit, kak ana payot,
pust' on zemlu byerezhot radnyu -
a lyubov Katyusha zbyerezhot.

Otsvetali yabl^oni i grushⁱ,
uplyli tumani nad rekoi.
Ukhadyila z byerega Katyusha,
unasyila pyesen'ku damoi.

Apple trees and pear trees were a-flower,
mist was rising over the river,
Katyusha went out to the banks,
to the high and steep river banks.

While she walked she sang a song
about a grey eagle of the steppe,
about him whom she loved,
about him whose letters she held in her hand.

Oh, you song, you little song of a girl,
follow the bright sun and fly
to the warrior in the far foreign country,
and bring him greetings from Katyusha.

He shall remember his dear girl,
he shall hear how she sings,
he shall defend their home,
and Katyusha will preserve their love.

Apple and pear trees have lost their blossoms,
the river mists have vanished.
Katyusha left the river banks
and took her little song back home.

Words: M. Isakovski

Music: M. Blanter

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *y* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

a, e, i, o, u, y = the underlined vowel signifies the stressed syllable of a word.

Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

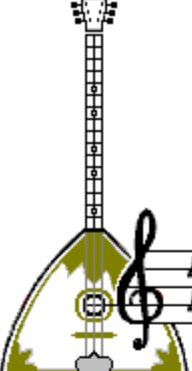












Comment:

First this song was written in times of peace and probably for the sentry squads at all the far frontiers of the country, but when Hitler attacked the Soviet Union in 1941 it suddenly got a new meaning. Soon everybody knew this song. The Soviet leaders produced a lot of very heroic and patriotic battle hymns, but this simple little song about the blooming apple trees at home and the girl who sent her love song to her darling remained the favorite song of the young men at the front.

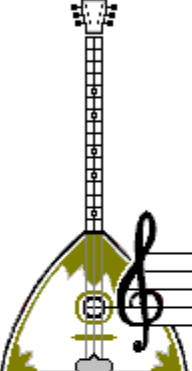







Soon the lively melody became well known also in the western world. Since 1930, it was popular among German youth groups with various text versions in German language, and in the seventies a pop band used the melody to create a hit named "Kasatchok".

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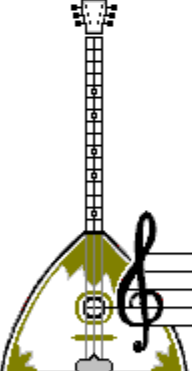
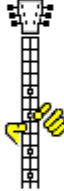
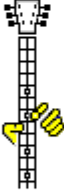
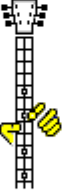









Kazanka

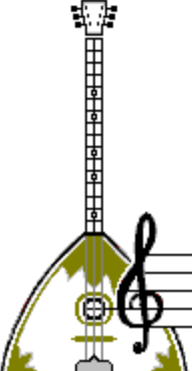








 a a a E E a a a a E E
 4/4
 Vdol da po ryetsh-ke, vdol da po Ka-zan-ke

 a a E E a a a
 si - zý sye - le - zyen plý - vyot,

 a a a E E⁷ E a a a E E E
 ai - da lyu - li lyu - li, ai - da lyu - li lyu - li,

 a a E E E⁷ a a a
 si - zý sye - le - zyen plý - vyot.

Vdol da po ryetshke,
vdol da po Kazanke
sizý syelezyen plývyot,
aida lyuli lyuli, aida lyuli lyuli,
sizý syelezyen plývyot.

Vdol da po byereshku,
vdol da po krutomu,
dobrý maladyets idyot,
aida lyuli lyuli, aida lyuli lyuli,
dobrý maladyets idyot.

Sam on so kudryami,
sam on so rusými,
razgavarivayet on,
aida lyuli lyuli, aida lyuli lyuli,
razgavarivayet on:

"Komuzh mayi kudrý,
komuzh mayi rusý
dostanutsya rastshesat',
aida lyuli lyuli, aida lyuli lyuli,
dostanutsya rastshesat'?"

Dostavalis kudrý,
dostavalis rusý
krasnoi dyevitse tshesat',
aida lyuli lyuli, aida lyuli lyuli,
krasnoi dyevitse tshesat'.

Ana ikh i tsheshet,
ana ikh i gladit,
volos k volosu kladyot,
aida lyuli lyuli, aida lyuli lyuli,
volos k volosu kladyot.

There on the river,
there on the Kazanka,
there swam a greyish blue drake,
aida Lyuli Lyuli, aida Lyuli Lyuli,
there swam a greyish blue drake.

There on the bank,
there on the steep bank,
there went a good young man,
aida Lyuli Lyuli, aida Lyuli Lyuli,
there went a good young man.

He had curly hair,
blond and curly hair,
and he begins to talk,
aida Lyuli Lyuli, aida Lyuli Lyuli,
and he begins to talk:

"To whom my curly hair,
my blond and curly hair,
will allow to comb them,
aida Lyuli Lyuli, aida Lyuli Lyuli,
will allow to comb them?"

There his curly hair,
his blond and curly hair,
allowed a beautiful maid to comb them,
aida Lyuli Lyuli, aida Lyuli Lyuli,
allowed a beautiful maid to comb them.

And she combs his curls,
and she smooths his curls,
and puts hair to hair,
aida Lyuli Lyuli, aida Lyuli Lyuli,
and puts hair to hair.

Words and music: Russian folksong

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *y* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

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Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

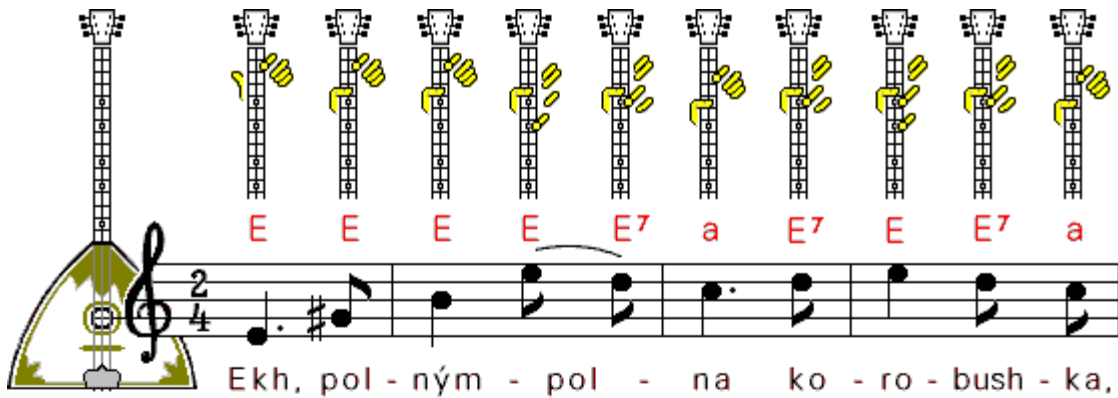
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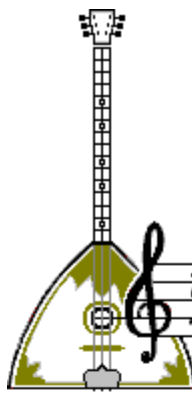

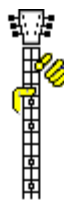








"Lyuli" obviously was the name of an old-slavic goddess of the earth, and of spring, love, and fertility – as the traditional heavenly ally of the Russian agricultural population, but also of the young people in love, Lyuli survived the christianization and is still alive in quite a lot of folksongs, as in "Kalinka", and in this song, too:


The lonely young man takes a walk to the river to ask Lyuli who will ever comb his curls, and the helpful goddess of love immediately sends a beautiful young girl – there are still miracles in this world!

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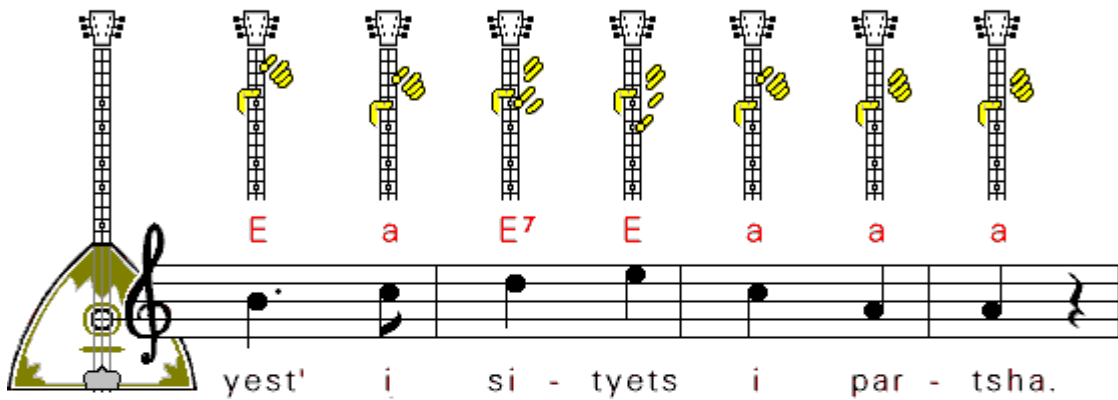
Korobushka

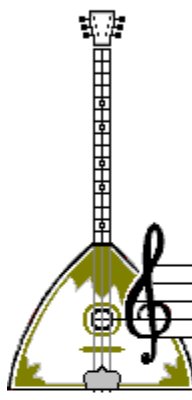
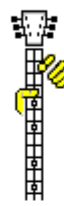










 E
  E
  E
  E
  E⁷
 a
  E⁷
 E
  E⁷
 a



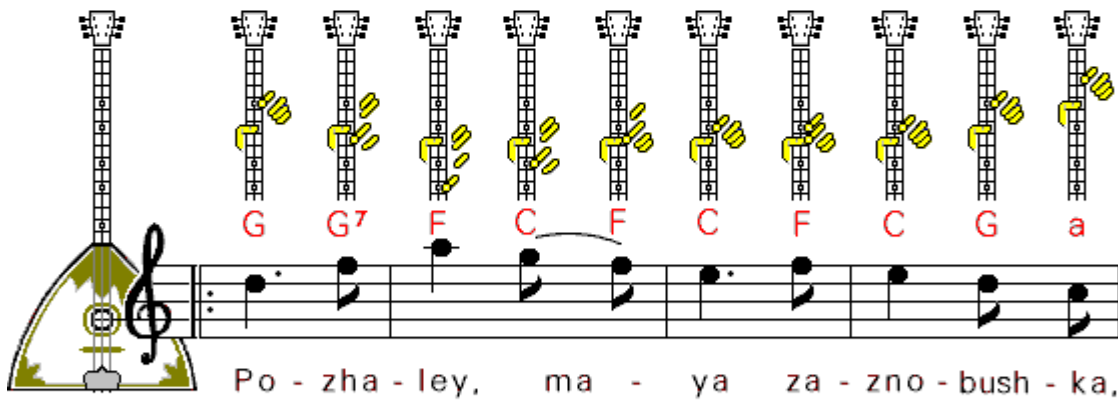
Ekh, pol - ným - pol - na ko - ro - bush - ka,

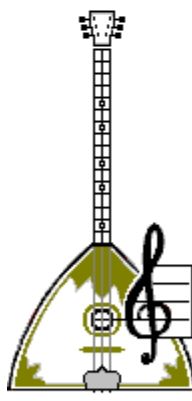

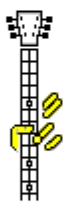
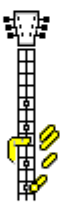
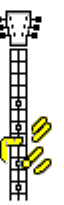
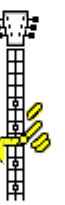
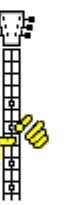








 E
  a
  E⁷
 E
  a
  a
  a



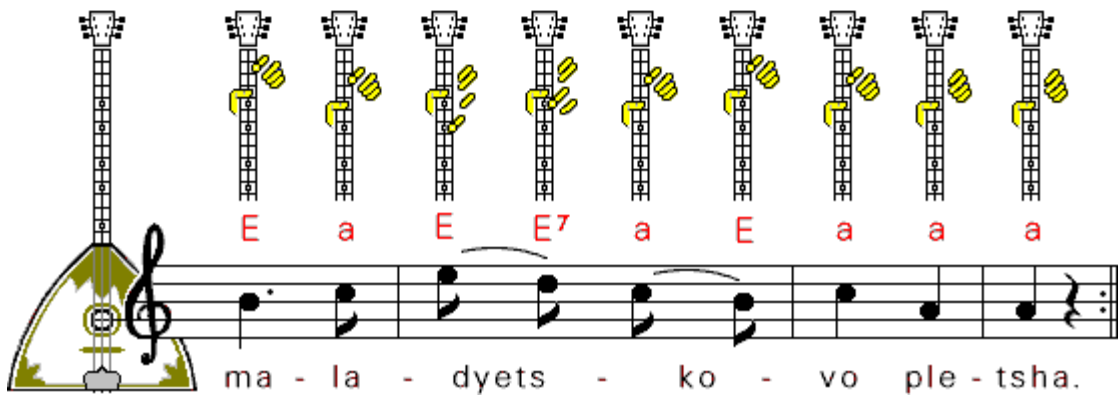
yest' i si - tyets i par - tsha.

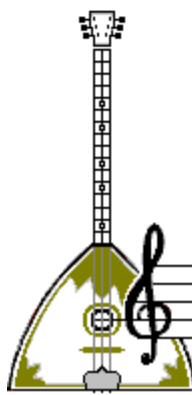













 G
  G⁷
 F
  C
  F
  C
  F
  C
  G
  a



Po - zha - ley, ma - ya za - zno - bush - ka,




 E
  a
  E
  E⁷
 a
  E
  a
  a
  a



ma - la - dyets - ko - vo ple - tsha.

"Ekh, polným-polná korobushka,
 yes' i sityets i partsha.
 Poshaley, maya zaznobushka,
 maladyetskovo pletsha.

Výidu, výidu v rozh výsokuyu,
 tam do notshki padazhdu.
 Kak zavizhu tshorno-okuyu,
 fsye tavari razloshu."

Katya byerezhno targuyetsya,
 fsyo bayitsya pyeredat'.
 Parin z dyevushkoi tsyeluyitsya,
 prosit tsyenu nabavlyat'.

"Tsyený sam platyil nye malýe.
 Nye targuisya, nye skupyis!
 Podstavlyaika gubki alýe,
 blizhe k malatsu sadyis!"

"Hey, my carrier box is brimful,
 there's calico, print, and brocade.
 Have mercy, my dear,
 with my juvenile shoulders!

I'll go to the field, where the rye grows high,
 and wait there till it's dark.
 When I'll see the girl with the dark eyes,
 I will display all my goods."

Katya uses to bargain with care,
 she's always afraid to pay too much.
 The young man kisses the girl
 and asks her to add a bit to the price.

"I had to pay high prices myself.
 So don't bargain, don't be stingy!
 Bid me your red lips
 and sit a bit closer to this good boy!"

Words after N. Nekrassov

Caucasian Melody

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *y* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

a, e, i, o, u, y = the underlined vowel signifies the stressed syllable of a word.

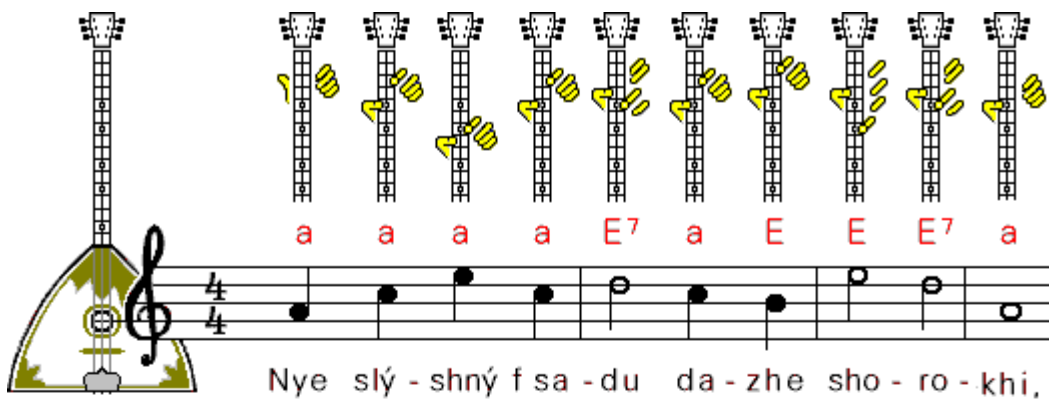
Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

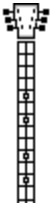










Comment:

This song is full of caucasian temperament. Each verse is started slowly, the tones are bent like a bow, then the tune is speeded up gradually, and at the end of the verse the tension is exploding in a whirl – until it is caught up by the very last three tones, in order to let the next verse begin again very slowly.

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Midnights in Moscow

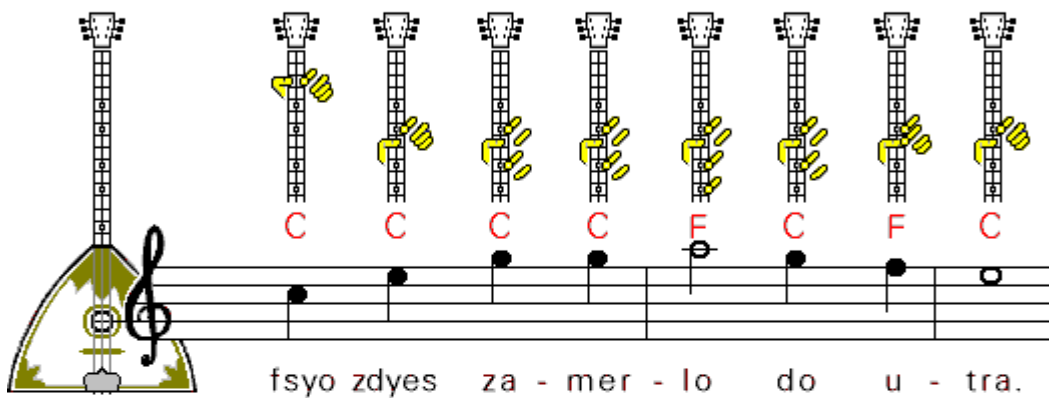


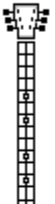



















a a a a E⁷ a E E E⁷ a

4/4

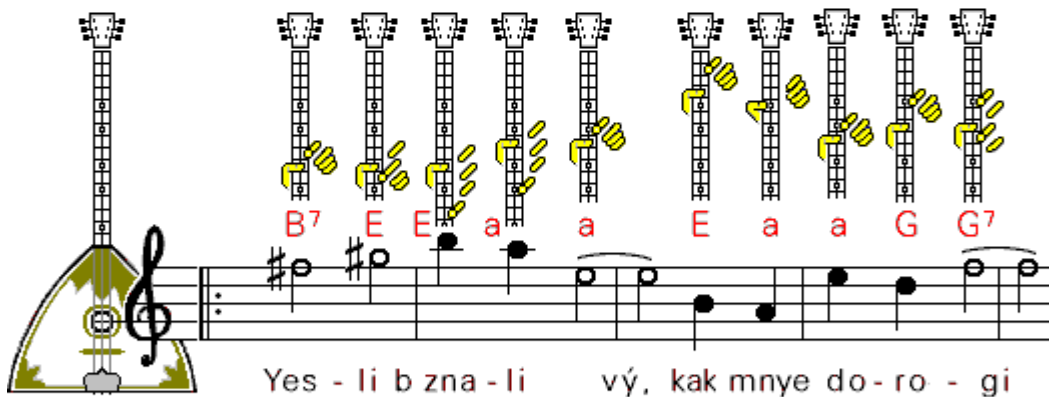
Nye slý - shný f sa - du da - zhe sho - ro - khi,

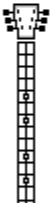
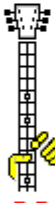

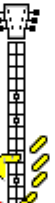








C C C C F C F C

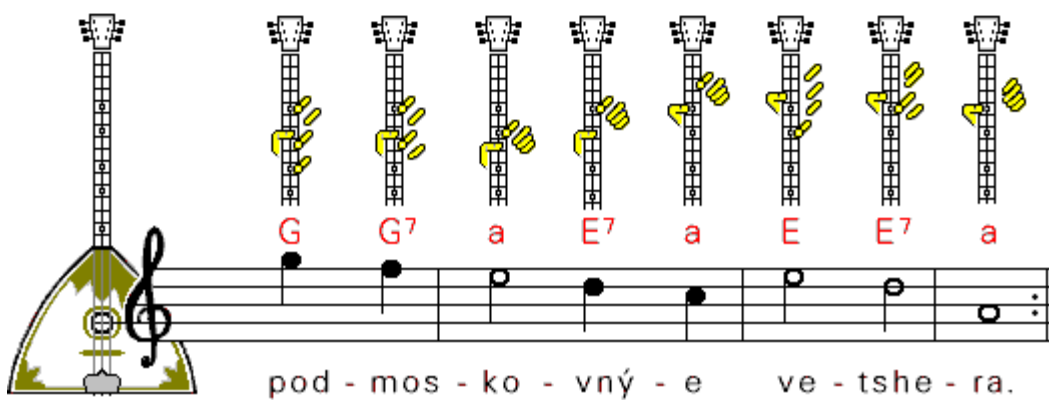
fsyo zdyes za - mer - lo do u - tra.

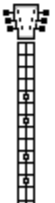









B⁷ E E a a E a a G G⁷

Yes - li b zna - li v ý, kak mnye do - ro - gi



G G⁷ a E⁷ a E E⁷ a

pod - mos - ko - vný - e ve - tshe - ra.

Nye slýshný f sadu dazhe shorokhi,
 fsyo zdyes zamerlo do utra.
 Yesli b znali vý, kak mnye dorogi
 podmoskovnye vetshera.

Ryeshka dvizhetsya i nye dvizhetsya,
 fsya iz lunovo serebra.
 Pyesnya slýshitsya i nye slýshitsya
 v eti tikhiye vetshera.

Shtozh tý, milaya, smotrish iskasa,
 nizko golovu naklanya?
 Trudno výskazat' i nye výskazat'
 fsyo shto na sertse u minya.

A rastsyeyet uzhe fsyo samyetneye.
 Tak, pazhaluista, bud' dobra:
 Nye zabud' i tý eti letniye
 podmoskovnye vetshera.

There is nothing to be heard in the garden,
 everything here has died down till the morning.
 If you only knew how I love
 these nights in the suburbs of Moscow.

The little river is flowing without movement,
 it is all silver, shining in the moonlight.
 You hear a song from afar, then it's quiet again
 in these silent nights.

Why do you, my dear, look at me from the side
 your head so tightly nestled against mine.
 It is so hard to say, and so hard not to say
 all that is on my mind.

It is already dawning more and more.
 So, please, be so kind:
 Don't also you forget these summer nights
 in the suburbs of Moscow.

Words: M. Matusovski

Music: W. Solovyov-Sedoi

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *ý* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

a, e, i, o, u, y = the underlined vowel signifies the stressed syllable of a word.

Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

Comment:

This is not a traditional folksong. But the first line of this nice melody for a long time was the signature tune of Radio Moscow, so the song soon became very popular all over the country.

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Dark eyes

Diagram of a guitar neck showing fingerings for the first line. The fretboard is marked with notes and chords: e, a, a, e, e, C7, e, a, e, e.

O - tshi tsho - rný - e, o - tshi stra - stný - e,

Diagram of a guitar neck showing fingerings for the second line. The fretboard is marked with notes and chords: e, e, e, B, B, B, G, B, e, e.

o - tshi zhgu - tshi - ye i pre - kra - sný - e -

Diagram of a guitar neck showing fingerings for the third line. The fretboard is marked with notes and chords: e, a, e, D, a, D, G, D, e, e.

kak Iyu - blu ya vas, kak ba - yus ya vas!

Diagram of a guitar neck showing fingerings for the fourth line. The fretboard is marked with notes and chords: C7, G, a, G, G, G, D, e, B, e.

Znat' u - vi - del vas, ya v nye - do - brý tshas.

Otshi tshornýe, otshi strastnýe,
otshi zhgutshiye i prekrasnýe –
 kak lublyu ya vas, kak bayus ya vas!
 Znat', uvidel vas ya v nyedobrý tshas.

Okh, nyedarom vy glubiny tyemney!
 Vizhu traur v vas po dushe maye,
 vizhu plamya v vas ya pabyednoye:
 Sozhenu na nyom sertse byednoye.

No nye grusten ya, nye petshalen ya,
 uteshitelna mnye sud'ba maya:
 Fsyo shto lutshevo v zhizni bog dal nam
 v zhertvu otdal ya ognevym glazam!

Dark eyes, passionate eyes,
 burning and so beautiful eyes –
 how I am in love with you, how I am afraid of you!
 Since I saw you I have had no good time.

Oh, your deep darkness is not for nothing!
 I see the grief about my soul in you,
 I see the invincible flames in you
 which burn my poor heart.

But I am not sad, and not depressed,
 my fate seems comforting to me:
 All the good things God gave us in our lifetime
 I have sacrificed for these ardent eyes.

Words: K. P. Grebenko

Music: Russian Gipsy tune, about 1800

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *y* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

a, e, i, o, u, y = the underlined vowel signifies the stressed syllable of a word.

Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

Comment:

This melody is easy to understand because it is so simple: The plain theme at the beginning - consisting of only five tones - is repeated again and again through the whole verse, but each time in a new variation, each time with more temperament, and the inversion of this theme at the end can hardly catch up the unleashed verve – you'll want to hear this tune again and again.

The words of a total and frank devotion to love match the music very well: You can give yourself up to this melody completely.

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Along the Petersburg Road

Vdol po Pi - ter - skoi,

po da - ro - zhin - kye

po Tver - skoi - Yam - skoi

s ka - la - kol - tshi - kom ...

Vdol po Piterskoi,
po darozhinkye,
po Tverskoi-Yamskoi
s kalakoltshikom ...

Pyishit miliniko
ko mnye gramotku,
ko mnye gramotku,
vvest' nye radostnu:

"Nye sidyi, Dunya,
pozno vetsherom,
ty nye zhgi svyetshi
vosku yarovo!

Ty nye zhgi svyetshi
vosku yarovo –
ty nye zhdi k sibye
druga milovo!"

Vdol po Piterskoi,
po darozhinkye,
po Tverskoi-Yamskoi
s kalakoltshikom ...

Along the Petersburg Road,
along the small lane
to the Tverskoi-Yamskoi Quarter
with a little bell ...

He writes to his dear one,
to me, a note,
a small note to me,
a sad message:

"Don't sit, Dunya,
so long in the evening,
and don't burn the candles
of the clear wax!

Don't you burn the candles
of the clear wax –
and don't wait any longer
for your darling!"

Along the Petersburg Road,
along the small lane
to the Tverskoi-Yamskoi Quarter
with a little bell ...

Words and music: Russian folksong

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *y*' = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

a, e, i, o, u, y = the underlined vowel signifies the stressed syllable of a word.

Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

Comment:

Dunya has good reasons to be grieved about her darling who drives his troika, which always has a little bell to keep the horses running, right to the Tverskoi-Yamskoi Quarter – in the times of the Russian Empire, that was an ill-reputed quarter of Moscow.

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Amur partisans

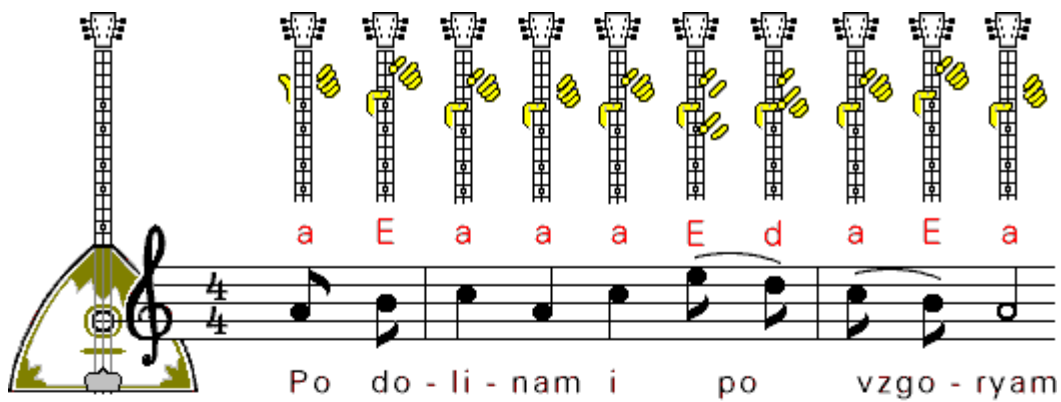


Diagram illustrating the guitar fretboard positions for the first line of the song. The fretboard is shown with a hand diagram indicating finger placement. The notes are: a, E, a, a, a, E, d, a, E, a.

4/4

Po do - li - nam i po vzgo - ryam

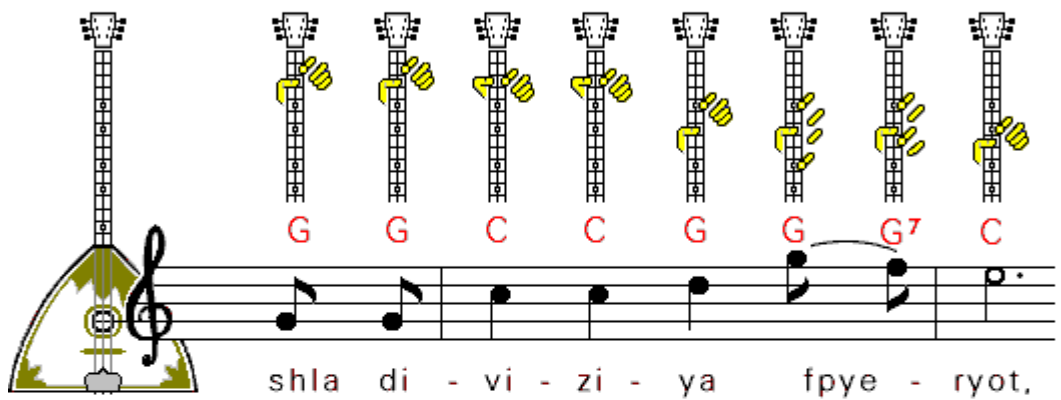


Diagram illustrating the guitar fretboard positions for the second line of the song. The fretboard is shown with a hand diagram indicating finger placement. The notes are: G, G, C, C, G, G, G⁷, C.

shla di - vi - zi - ya fpye - ryot,

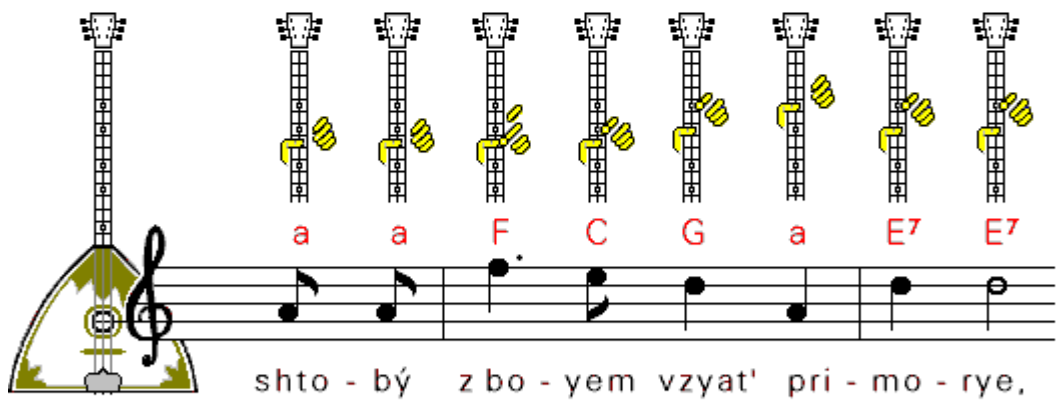


Diagram illustrating the guitar fretboard positions for the third line of the song. The fretboard is shown with a hand diagram indicating finger placement. The notes are: a, a, F, C, G, a, E⁷, E⁷.

shto - bý z bo - yem vzyat' pri - mo - rye,

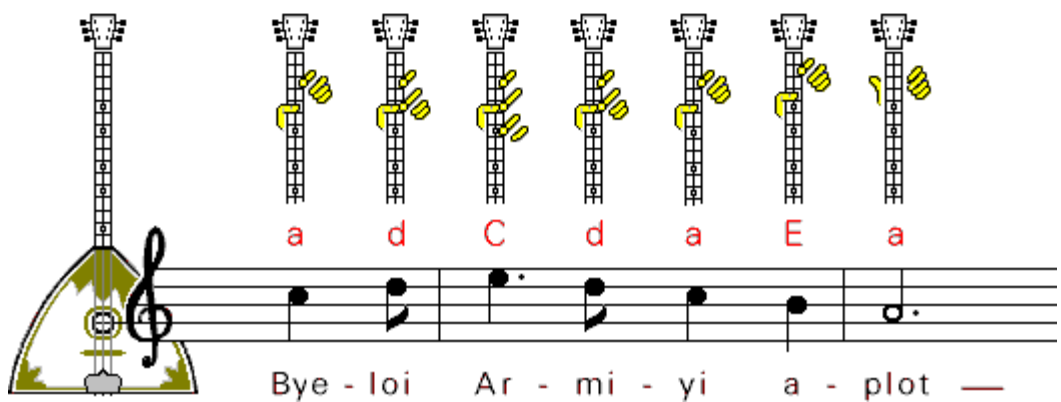


Diagram illustrating the guitar fretboard positions for the fourth line of the song. The fretboard is shown with a hand diagram indicating finger placement. The notes are: a, d, C, d, a, E, a.

Bye - loi Ar - mi - yi a - plot —

shto - bý z bo - yem vzyat' pri - mo - rye,

Bye - loi Ar - mi - yi a - plot.

Po dolinam i po vzgoryam
shla diviziya fpyeryot,
shtobý z boyem vzyat' primorye,
Byeloi Armiyi aplot –
shtobý z boyem vzyat' primorye,
Byeloi Armiyi aplot.

Nalivalisya znamyona,
kumatsh tshom paslednikh ran,
shli likhiye eskadroný
priamurskikh partizan –
shli likhiye eskadroný
priamurskikh partizan.

Etikh lyet nye smolknit slava,
nye pamerknit nikagda:
Partizanskiye otryadi
zanimali garada –
partizanskiye otryadi
zanimali garada.

I ostanutsya kak f skaskakh,
kak manyashtshiye agni:
Shturmové notshi f Spaskakh,

Through the valleys, over the mountains
our division went forward,
to conquer by storm the coastal area,
the bulwark of the White Army –
to conquer by storm the coastal area,
the bulwark of the White Army.

The flags were soaked,
reddened by last wounds,
so went the bold squadrons
of the partisans of Amur –
so went the bold squadrons
of the partisans of Amur.

The glory of these years won't grow silent
and never lose its splendour:
The troops of the partisans
took the towns –
the troops of the partisans
took the towns.

And this will remain, like in the legends,
like alluring fires:
The stormy nights near Spassk

Volotshayevskiye dnyi –
 shturmovye notshi f Spassk,
 Volotshayevskiye dnyi.

Razgromili atamanov,
 razognali voyevod,
 i na Tikhom Okeanye
 svoi zakontshili pakhot –
 i na Tikhom Okeanye
 svoi zakontshili pakhot.

and the days of Volotshayevka –
 the stormy nights near Spassk
 and the days of Volotshayevka.

We have smashed the Atamans,
 we have scattered the Voivods,
 and at the Pacific Ocean
 we have finished our campaign –
 and at the Pacific Ocean
 we have finished our campaign.

Words and music from the Russian civil war, 1918-1922

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *ý* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

a, e, i, o, u, y = the underlined vowel signifies the stressed syllable of a word.

Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

Comment:

One of the first official acts of the new soviet government in 1917 was the "Decree about Peace": Russia withdraw from World War I, proclaimed a general armistice at all its fronts, and sent its soldiers home. A few weeks after that fourteen foreign countries, among them Great Britain, France, Germany, USA and Japan, began to invade the Russian territory from all sides with their armies. They formed alliances with the "white" armies of some anti-soviet generals who had resisted the general demobilization, and until summer 1918 they had occupied already three fourths of the huge Russian empire.

But the occupants could not really gain a foothold. Many Russians set great hopes on the new soviet government, they were no longer willing to do compulsory labour for Russian Princes or Polish Voivodes or Ukrainian Atamans, nor did they want to live under the military dictatorship which general Koltshak, supported by the USA, installed in the Ural area, nor did they want to be oppressed by a Japanese colonial government in East Siberia. The occupants were boycotted by the population, in many places partisans rose to combat them, and so the "red" army which was formed by the soviet government all in a hurry could expel the invaders and defeat their "white" collaborators within hardly two years.

Only at the Amur river, in the far east of Siberia, the fights went on for another two years. But also here the partisans finally defeated the rest of the "white" armies, and liberated the towns of Volotshayevka, Spassk, and Vladivostok from Japanese occupation in 1922. So the tough struggle of the people against the foreign invaders and the last remainders of the tsar's regime came to a concluding end – and, as a symbol of this struggle, the song of the "Amur Partisans" soon became a very popular song.

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Cossack patrol

The first line of music is in G major (one sharp) and 4/4 time. It consists of six measures. Above the staff, six guitar neck diagrams show the fretting for each note: E2, E2, E2, H2, and H2. The notes on the staff are: E2 (quarter), E2 (quarter), E2 (quarter), H2 (quarter), H2 (quarter), and E2 (half).

Po - lyu - shko, po - lye,

The second line of music continues the melody. It consists of eight measures. Above the staff, eight guitar neck diagrams show the fretting for each note: E2, H2, E2, H2, E2, E2, H2, and H2. The notes on the staff are: E2 (quarter), H2 (quarter), E2 (quarter), H2 (quarter), E2 (quarter), E2 (quarter), H2 (quarter), and H2 (quarter).

po - lyu - shko shi - ro - ko, po - lye,

The third line of music continues the melody. It consists of ten measures. Above the staff, ten guitar neck diagrams show the fretting for each note: C2, G2, D2, G2, D2, G2, C2, H2, H2, and H2. The notes on the staff are: C2 (quarter), G2 (quarter), D2 (quarter), G2 (quarter), D2 (quarter), G2 (quarter), C2 (quarter), H2 (quarter), H2 (quarter), and H2 (quarter).

ye - dut, ey, po po - lyu gye - ro - yi,

The fourth line of music continues the melody. It consists of ten measures. Above the staff, ten guitar neck diagrams show the fretting for each note: C2, C2, G2, D2, G2, D2, G2, C2, H2, and H2. The notes on the staff are: C2 (quarter), C2 (quarter), G2 (quarter), D2 (quarter), G2 (quarter), D2 (quarter), G2 (quarter), C2 (quarter), H2 (quarter), and H2 (quarter).

ey, da ru - skoi ar - mi - yi gye - ro - yi.

Polyushko, polye,
polyushko shiroko, polye ...
 Yedut, ey, po polyu gyeroyi,
 ey, da ruskoi armiyi gyeroyi.

Dyevushki platshut,
 dyevushkam sivodnya grustno:
 Milý da v armiyu uyekhal,
 ey, da milý v armiyu uyekhal.

Dyevushki, gliantye,
 dyevushki, utritye slyozý!
 Pust' po silnyeye grianyem pyesnyu,
 ey, da nasha pyesnya boyevaya.

Tol'ko my vidyim,
 vidyim my syeduyu tutshu:
 Vrazhya da sila iz za lyesa,
 ey, da vrazhya sila slovno tutsha.

Field, my field
 my wide field ...
 There the heroes ride, hey, over the field,
 hey, the heroes of the Russian army.

The girls are crying,
 the girls are sorrowful today:
 Their darling went away to the army,
 hey, their darling went away to the army.

You girls, look here,
 girls, wipe off your tears!
 The louder let us sing our song,
 hey, our pugnacious song.

We only see
 a grey cloud:
 The army of the enemy behind the forest
 hey, the enemy's army like a cloud.

Words and music from the Russian civil war, 1918-1922

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *ý* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

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Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

Comment:

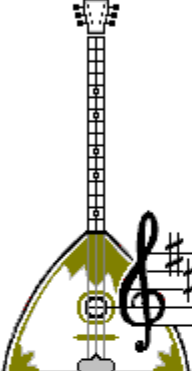

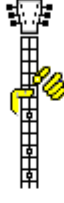





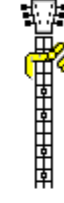

Like the well-known song of the "Amur partisans", also this is a song of the Russian civil war. Apparently it was sung by the "white" army first but soon by the "reds" also – the thrilling song had jumped over the front, and so both sides sang of the vague hope to see nothing but a grey dust cloud of the enemy who made off behind the forest.

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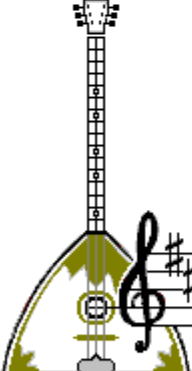


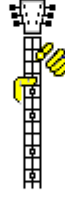


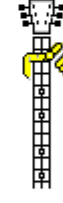
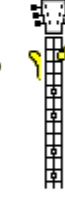
Along the paved road







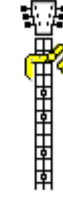


Po u - li - tse ma - sta - voi

shla dye - vi - tsa za va - doi,

shla dye - vi - tsa za va - doi,

za kha - lod - noi klu - tshe - voi.

Po ulitse mastavoi
 shla dyevitsa za vadoi,
 shla dyevitsa za vadoi,
 za khalodnoi klutshevoi.

Za nyey parin maladoi
 kritshit: "Dyevushka, pastoj!"
 kritshit: "Dyevushka, pastoj!"
 Pabisyeduika sa mnoi!"

Along the paved road
 there went a girl to fetch water,
 there went a girl to fetch water,
 to fetch the cold spring-water.

Behind her a young lad
 is shouting: "Lass, stand still!"
 is shouting: "Lass, stand still!"
 Let's have a little talk!"

Words and music: Russian folksong

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *y* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

a, e, i, o, u, y = the underlined vowel signifies the stressed syllable of a word.

Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

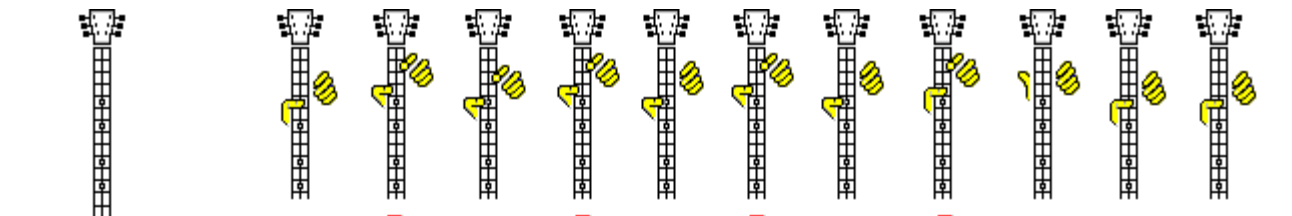
Comment:

It may sound funny but this little song has no end: If it is played in A Major, it should also end with the keynote A or at least with an A Major chord to dissolve the melody's tension – but there is no doubt that this song ends in E Major: The tension is still there and calls for the next verse to be appended immediately. This new verse begins in A Major which may loosen the tension for a moment, but at once the new verse develops a new tension which again remains undissolved at the end and asks for the next verse ...


So verse comes after verse, without a break, as long as you want. This kind of melody is typical for round dances, and the Don Cossacks Choir of Serge Yaroff accompanied their artistic cossack dance interludes also with this song – the melody flows on and on, until it is finished at last by a single powerful A Major chord.

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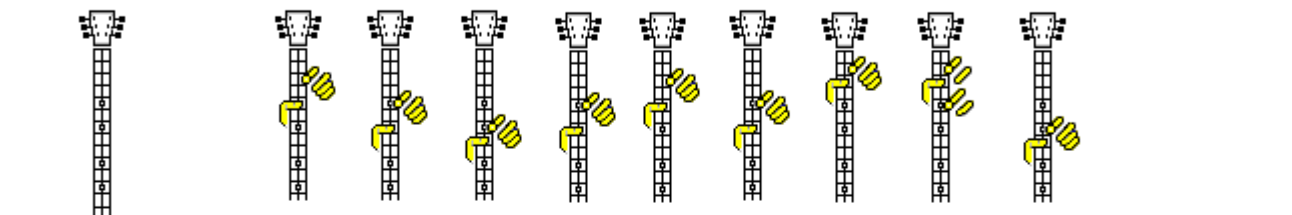
Let the guitar sound




a E a E a E a E a a a



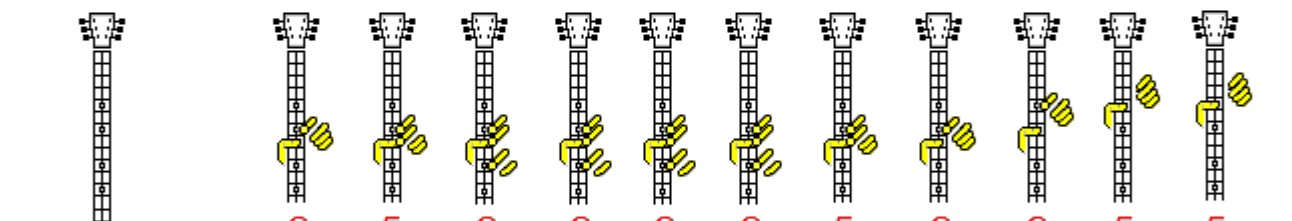
Pust' gi - ta - ra zvu - tshit nye - u - sta - na - ya,




a E⁷ a E⁷ a E⁷ G G a



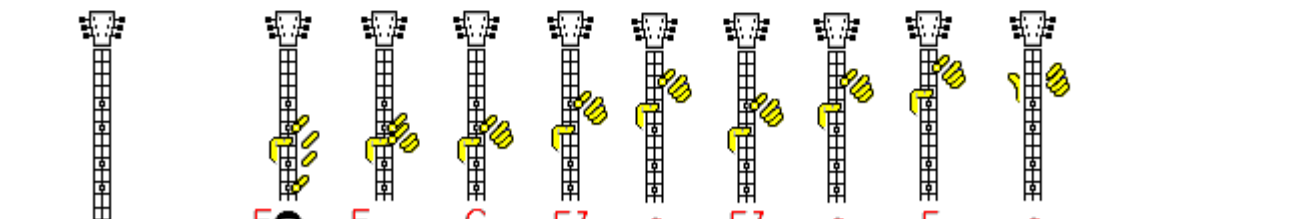
pust' rý - da - yet stru - na za stru - noi!




C F C C C C F C G F F



Mozg tu - ma - nyet gla - za tva - yi pya - ný - e,



F F C E⁷ a E⁷ a E a



pod na - pyev i tvoi smekh ra - ka - voi.

Shto mnye go - rye, v zhi - zni mo - rye

na - do vý - pit' nam do dna. Oi!

Ser - tse ti - she! Vý - she, vý - she

kub - ki sta - ro - vo vi - na!

Pust' gitara zvutshit nye-ustanaya,
 pust' rýdayet struna za strunoi!
 Mozg tumanyet glaza tvayi pyanýe
 pod napyev i tvoi smekh rakavoi.

Let the guitar sound, let it not tire,
 let it cry, string by string,
 I see your drunken eyes through a fog,
 and through the song i hear your fateful laughter.

Shto mnye gorye, v zhizni morye
 nado výpit' nam do dna!
 Sertse tíshe! Výshe, výshe
 kubki starovo vina!

Uzh nye slýshitsya pyesnya tsiganskaya,
 fsye tsiganye usnuli davno.
 No paka yest' v bakalakh shampanskaya,
 zhizn il smert' dla minya fsyo ravno.

Shto mnye gorye, v zhizni morye
 nado výpit' nam do dna!
 Sertse tíshe! Výshe, výshe
 kubki starovo vina!

Nu i stozh, budu vetshno paslushným ya,
 ot sud'bý, fsyo ravno, nye uidyosh,
 i na shto nam, sud'ba ravnodushnaya,
 nyet lyubvi, nu i tak, prazhivyosh!

Shto mnye gorye, v zhizni morye
 nado výpit' nam do dna!
 Sertse tíshe! Výshe, výshe
 kubki starovo vina!

What do I care! In our lifetime a whole sea
 we have to drink up down to the ground.
 My heart, be still! Higher, higher
 raise the glasses with old wine!

The gipsy song has died away,
 all the gipsies are asleep long since,
 but as long as there's champagne in the glasses,
 life or death are all the same to me!

What do I care! In our lifetime a whole sea
 we have to drink up down to the ground.
 My heart, be still! Higher, higher
 raise the glasses with old wine!

All the same, I will have to comply eternally,
 you can't escape your fate anyhow,
 fate is indifferent to us,
 there's no love, so let's revel and riot!

What do I care! In our lifetime a whole sea
 we have to drink up down to the ground.
 My heart, be still! Higher, higher
 raise the glasses with old wine!

Words and music: Russian folksong

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *y* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

a, e, i, o, u, y = the underlined vowel signifies the stressed syllable of a word.

Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

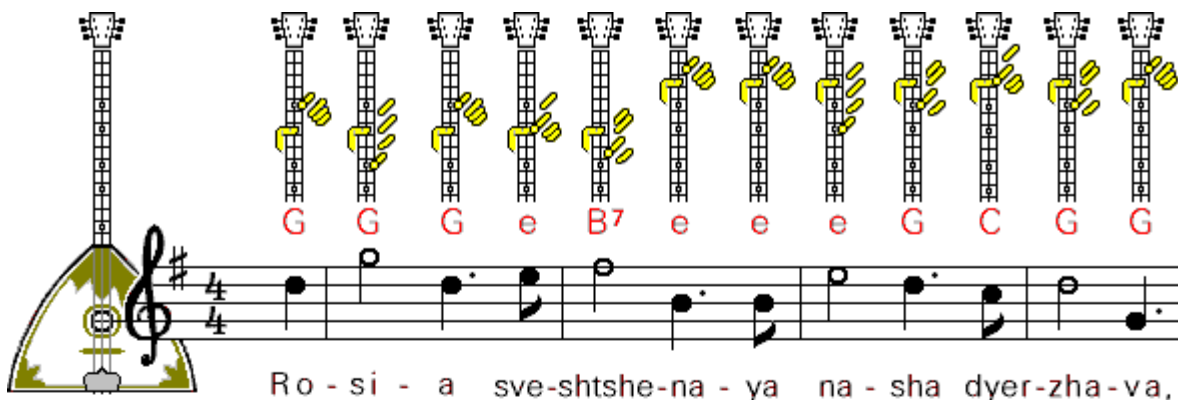
Comment:

Like the well known song "Dark eyes", also "Let the guitar sound" is a Gipsy song. The words mention these great musicians, and also the melody shows this characteristic time shifting: To begin the chorus with a rest, to drag the first tone from one beat to the next, and then to return easily to the normal time beat – such audacious rhythms are typical for the virtuosity of Gipsy music.

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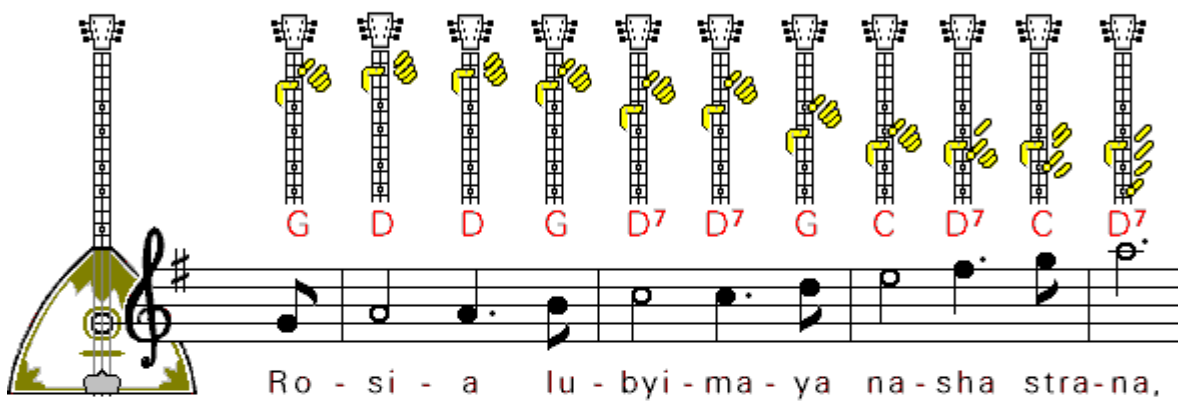
Russia – our sacred country

The Russian National Anthem, since 1993



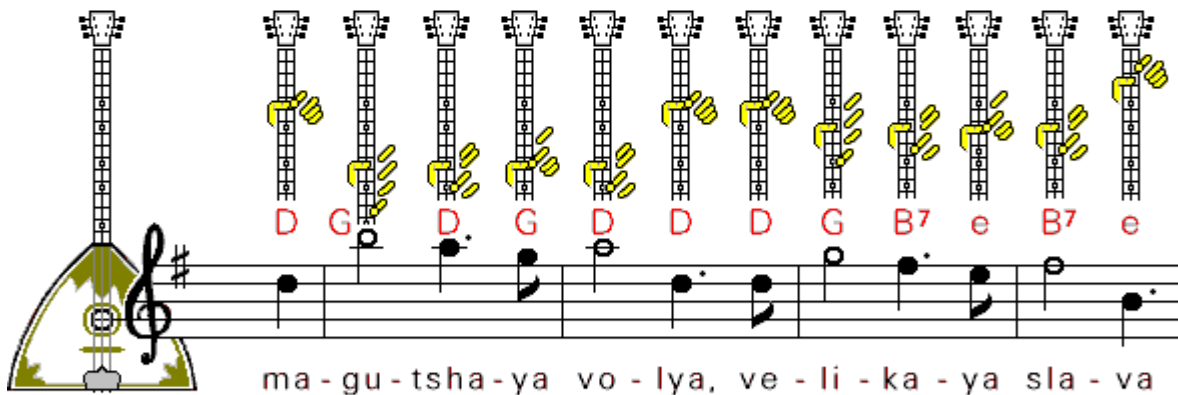
G G G e B⁷ e e e G C G G

Ro - si - a sve-shtshe-na - ya na - sha dyer-zha - va,



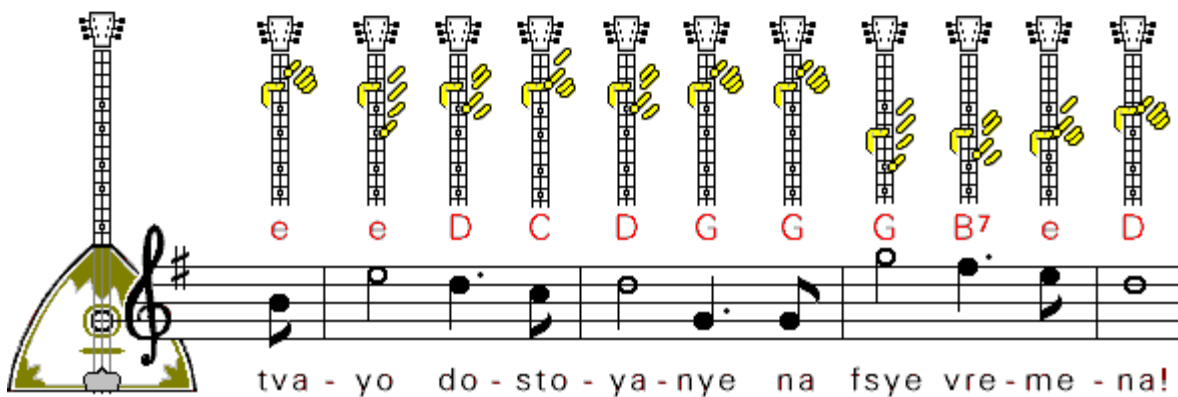
G D D G D⁷ D⁷ G C D⁷ C D⁷

Ro - si - a lu - byi - ma - ya na - sha stra - na,



D G D G D D D G B⁷ e B⁷ e

ma - gu - tsha - ya vo - lya, ve - li - ka - ya sla - va



e e D C D G G G B⁷ e D

tva - yo do - sto - ya - nye na fsye vre - me - na!

Sla - vsya, o - tye - tshe - stvo

na - she sva - bo - dno - ye,

bra-tskikh na - ro - dov sa - yuz ve - ka - voi,

pred - ka - mi da - na - ya

mu - drost' na - ro - dna - ya!

1. und 2. Strophe enden so:

1., 2. Sla - vsya, stra - na! Mý gor-dyim - sya ta - boi!

Die 3. Strophe endet so:

3. Sla - vsya, stra - na! Mý gor-dyim - sya ta - boi!

Rosia – sveshtshenaya nasha d^uerzhava,
Rosia – lubyimaya nasha strana,
magutshaya volya, velikaya slava –
tvayo dostoyanye na fsye vremena!

Russia – our sacred country,
Russia – our beloved land,
a mighty freedom, and a great glory
will stay with you for all times!

Slavsya, otyetshestvo nashe svobodnoye,
bratskikh narodov sayuz vekavoi,
predkami danaya mudrost' narodnaya!
Slavsya, strana! Mý gordyimsya taboi!

Be praised, our free fatherland,
ancient federation of brotherly nations,
traditional wisdom from our forefathers.
Be praised, land! We are proud of you!

Ot yuzhnykh moryey do polyarnovo kraja
raskinulis nashi lyesa i palya.
Odna tý na svetye! Odna tý takaya –
khranimaya Bogom rodnaya zemlya!

From southern seas to the polar area
our fields and forests have spread out.
You are unique in the world – so unique
that God will protect you, native land!

Slavsya, otyetshestvo nashe svobodnoye,
bratskikh narodov sayuz vekavoi,

Be praised, our free fatherland,
ancient federation of brotherly nations,

predkami danaya mudrost' narodnaya!
Slavsya, strana! Mý gordyimsya taboi!

traditional wisdom from our forefathers.
Be praised, land! We are proud of you!

Shiroki prastor dlya metshtý i dlya zhisni
gryadushtshiye nam otkrývayut goda.
Nam silu dayot nasha vernost' otshiznye.
Tak býlo, tak yest, i tak budet fsigdá!

A wide space for dream and for life
will be opened for us in future years.
Loyalty to our fatherland gives us strength.
So it was, so it is, and so it will be forever!

Slavsya, otyetshestvo nashe svabodnoye,
bratskikh narodov sayuz vekavoi,
predkami danaya mudrost' narodnaya!
Slavsya, strana! Mý gordyimsya taboi!

Be praised, our free fatherland,
ancient federation of brotherly nations,
traditional wisdom from our forefathers.
Be praised, land! We are proud of you!

Words: A. Mikhalkov

Music: A. Aleksandrov

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *ý* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

a, e, i, o, u, y = the underlined vowel signifies the stressed syllable of a word.

Transcription and analogous translation: Kai Kracht

Comment:

In December 1993, most of the nations of the former Soviet Union voted for a liberal and democratic constitution and founded the new "Russian Federation". This song "Russia – our sacred country" is the official Russian National Anthem now.

In some respects, this hymn links up with well-known traditions: It still has the same beautiful, majestic music which A.Aleksandrov had created for the last hymn of the Soviet Union in 1943, also the refrain still begins with the same first line "Be praised, our free fatherland" ... But this sounds more sincere now, since in the new verses, beside all the self-confidence, there is a new spirit of honesty, common responsibility, and hope for a better future.

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Glorious Baikal

Diagram showing guitar fretboard positions for the first line of music. The fretboard is shown with yellow arrows indicating finger placement. The notes are A, A, A, D, A, A, A, E, A, E.

Slav - no - ye mo - rye, sve - shtshe - ný Bai - kal,

Diagram showing guitar fretboard positions for the second line of music. The fretboard is shown with yellow arrows indicating finger placement. The notes are A, A, A, D, A, A, A, E, A, E, E.

slav - ný ka - rabl', o - mu - lye - va - ya botsh - ka!

Diagram showing guitar fretboard positions for the third line of music. The fretboard is shown with yellow arrows indicating finger placement. The notes are D, D, D, D, E, D, A, A, A, A, A.

Ey. Ba - gru - sin, pa - she - vye - li - vai val !

Diagram showing guitar fretboard positions for the fourth line of music. The fretboard is shown with yellow arrows indicating finger placement. The notes are E, D, A, E, A, E, E, A.

Plýt' bye - gle - tsu nye - da - letsh - ko!

Slavnoye morye – sveshtshený Baikal,
slavný karabl' – omulyevaya botshka!
Ey, Bagruzin, pashevelyvai val!
Plýt' byegletsu nyedaletshko!

A glorious sea is the holy Baikal,
a glorious ship is my salmon barrel.
Hey, Bagruzin, stir up the waves!
This fugitive has to sail on still a bit.

Dolgo ya zvonkiye tsepi nasil,
dolgo brodil ya v garakh Akatuya.
Starý tovarish byezhat' pasabil.
Ozhyl ya, volyu patshuya!

For a long time I had to wear clanking chains,
and dragged myself through the Akatui mountains.
An old comrade helped me to escape.
I draw a deep breath when I felt I was free!

Shilka i Nyertshinsk nye strashný tepyer',
gornaya strazha minya nye paimala.
V debryakh nye tronul prazhorlivý zver',
pulya strelka minovala.

Shilka and Nertshinsk don't frighten me anymore,
the mountain guard did not catch me.
In the thicket I did not meet predacious animals,
and the bullet of the marksman missed me.

Shol ya i v notsh, i sred' byelovo dnya
vkrug garadov ozirayasya zorko.
Khlebom kormili krestyanki minya,
parni snabzhali makhorkoi.

I walked also at night, and when it was day
I avoided the towns and was on my guard.
The country-women fed me with bread,
the lads provided me with tobacco.

Slavnoye morye – sveshtshený Baikal,
slavný moi parus – kaftan dyrovaty.
Ey, Bagruzin, pashevelyvai val,
slýshitsya buri raskaty.

A glorious sea is the holy Baikal,
a glorious sail is my ragged coat.
Hey, Bagruzin, stir up the waves,
I hear the thunders of an approaching storm!

Words and music: Russian folksong

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *y* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

a, e, i, o, u, y = the underlined vowel signifies the stressed syllable of a word.

Balalaika instructions, musical notation, transcription and analogous translation: Kai Kracht

Comment:

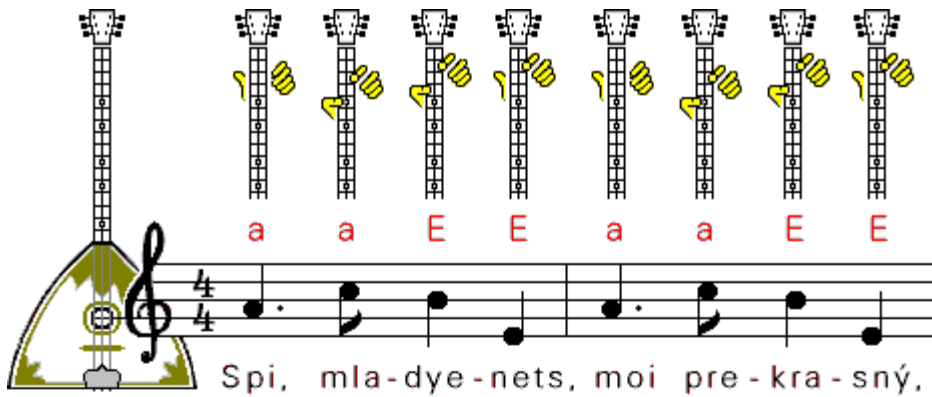
This song obviously was created in the 18th/19th century, when also the Far East of Siberia was explored, and the Russian imperial regime began to banish especially political prisoners to the most distant places like Shilka and Nertshinsk near the Mongolian frontier, six thousand kilometers away. To escape from there was nearly impossible: First you had to beat your way of nearly one thousand kilometers through the virgin forest of the Taiga and over high mountains, and then you found yourself at the shore of the Baikal Sea, the deepest lake of the earth, which blocked up your way on a length of nearly seven hundred kilometers and a breadth of seventy kilometers.

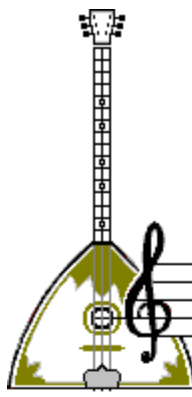









Standing in a barrel, and using his coat as a sail, the dare-devil fugitive in our song tries the crossing, and he hopes that Bagruzin, the cold north-east wind which comes from the icy Tundra and steadily streams down into the Baikal valley, will drive him to the other shore before the thunderstorm will break out.

Alone on this endless sheet of water, without any oar or rudder, he is completely at the mercy of the wind, and of the waves which give whole the song its peculiar rhythm – dotted crotchet, crotchet, quaver – and so we also in the music feel the dashing of the waves where the barrel is drifting in so helplessly. The words, on the contrary, are full of tremendous energy and of the undisturbed confidence that also this daring adventure must end well. This fine tension between music and words makes this song so interesting also in a musical respect.

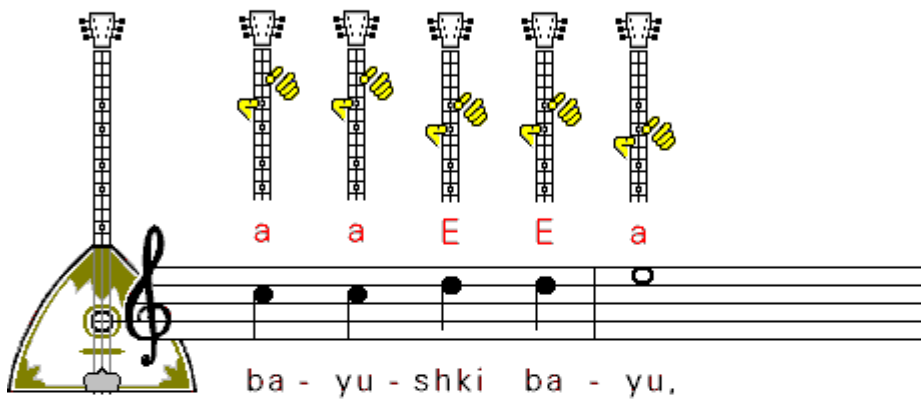
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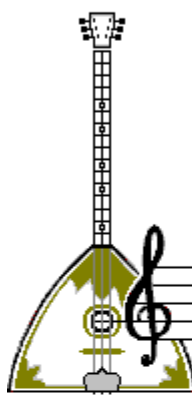





Cossack lullaby



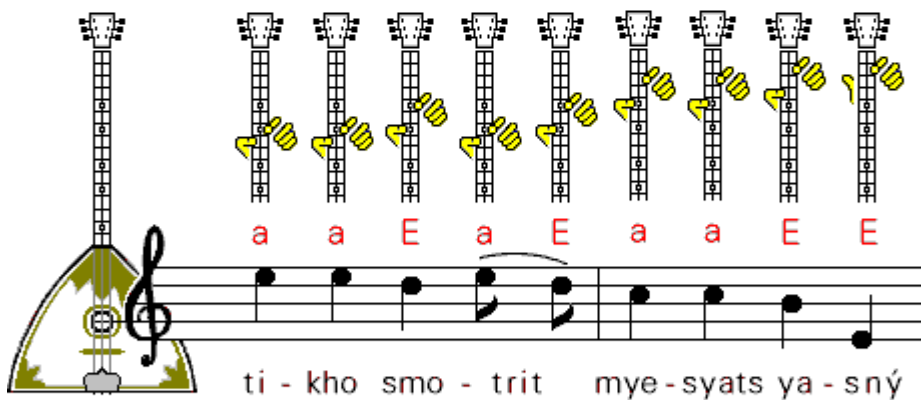











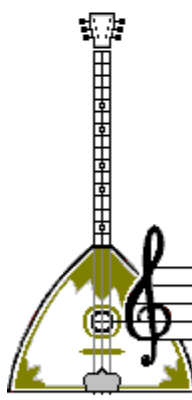


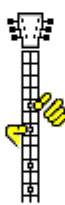
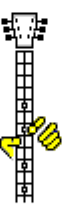





 a a E E a a E E
 Spi, mla-dye-nets, moi pre-kra-sný,



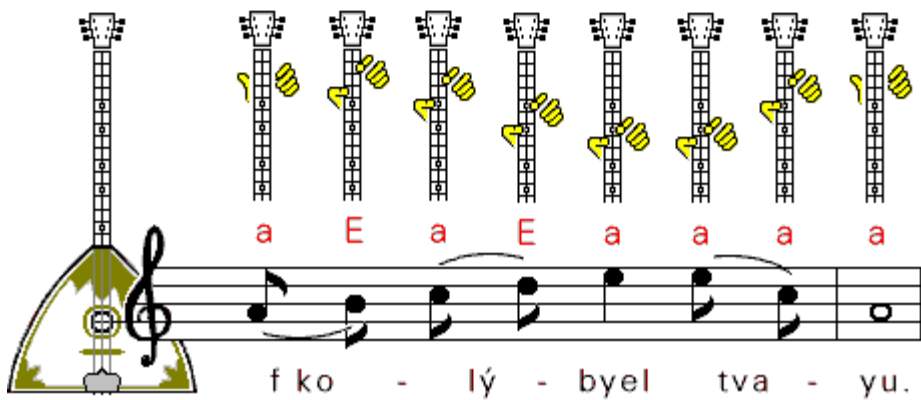







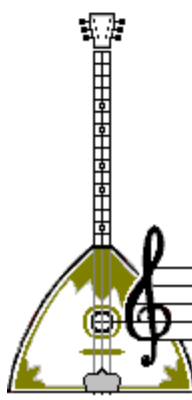








 a a E E a
 ba - yu - shki ba - yu,



 a a E a E a a E E
 ti - kho smo - trit mye-syats ya - sný



 a E a E a a a a
 f ko - lý - byel tva - yu.

Spi mladyenets, moi prekrasný,
bayushki bayu,
tikho smotrit myesyats yasný
f kolýbyel tvayu.

Stanu skazyvat' ya skazki,
pyesenki spayu,
ty-zh dremli, zakryvshi glazki,
bayushki bayu.

Sim uznayesh, budit vremya,
branoye zhityo,
smyelo vdenyenish nogu f stremya
i vazmyosh ruzhyo.

Ya sedeltse boyevoye
sholkom razoshy.
Spi, ditya mayo radnoye,
bayushki bayu.

Bogatyr ty budish s vidu
i kazak dushoi.
Pravazhat' tibya ya vydu,
ty makhnyosh rukoi.

Skolko gorkikh slyoz ukradkoi
ya f tu notsh pralyu!
Spi, moi angel, tikho, sladko,
bayushki bayu.

Stanu ya toskoi tomit'sya,
byesutyeshno zhdat',
stanu tsely dyen' molit'sya,
po notsham gadat'.

Stanu dumat', shto skutshayesh
ty f tshuzhom krayu.
Spi-zh, paka zabot nye znayesh,
bayushki bayu.

Dam tibye ya na darogu
obrazok svyatoi,
ty yevo, molyasya bogu,
stav pyered saboi.

Da, gotovyas v boi apasný,
pomni mat' svayu.
Spi, mladyenets, moi prekrasný,
bayushki bayu.

Sleep, good boy, my beautiful,
bayushki bayu,
quietly the moon is looking
into your cradle.

I will tell you fairy tales
and sing you little songs,
but you must slumber, with your little eyes closed,
bayushki bayu.

The time will come, then you will learn
the pugnacious life,
boldly you'll stem your foot into the stirrup
and take the gun.

The saddle-cloth for your battle horse
I will sew you from silk.
Sleep now, my dear little child,
bayushki bayu.

You will look like a hero
and be a cossack deep in your heart.
I will hurry to accompany you,
you will just wave your hand.

How many secrete bitter tears
will I shed that night!
Sleep, my angel, calmly, sweetly,
bayushki bayu.

I will die from longing,
I will wait inconsolably,
I will pray the whole day long,
and at night I'll tell fortunes.

I will think that you are in trouble
far away in a foreign land.
Sleep now, as long as you don't know sorrows,
bayushki bayu.

I will give you on your way
a small holy icon,
and when you pray to God, you'll
put it right in front of you.

When preparing yourself for the dangerous fight
please remember your mother.
Sleep, good boy, my beautiful,
bayushki bayu.

Words: Mikhail Lermontov, ca. 1837

Music: Russian folksong

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *ý* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

a, e, i, o, u, y = the underlined vowel signifies the stressed syllable of a word.

Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

Comments:

1. Mikhail Lermontov (1814-1841) is, together with Pushkin, the most popular romantic poet of Russia. In his poem "Caucasian Lullaby", which soon became a popular folksong under the name of "Cossack Lullaby" and is sung in various versions now, he movingly composes the dear affection and the alarming presentiments of the mother - like Nikolai Gogol had described them in narrative proze in his tale "Taras Bulba" which had been published just before.

2. The wonderful, simple melody which the people found to sing his poem divides Lermontov's verses into two halves. So, to understand the original structure of his poem, you have to reunite every two verses of the song to one poetical verse: Then each verse ends with the line "bayushki bayu".

3. "bayushki bayu" is what Russian mothers sing when they rock their babies to sleep - just a lovely soft sound, no words that could be translated. When the children get older this is abbreviated to "bai bai!" - "Sleep well!"

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Suliko

Diagram of a hand holding a guitar neck with yellow fingers indicating chord positions. The fretboard shows the following chord shapes: A (open), A (open), A (open), E (2nd fret), A (2nd fret), D (2nd fret), E (2nd fret), and A (open).

Ya mo - gi - lu mi - loi is - kal,

Diagram of a hand holding a guitar neck with yellow fingers indicating chord positions. The fretboard shows the following chord shapes: E (2nd fret), E (2nd fret), E (2nd fret), E (2nd fret), E (2nd fret), E (2nd fret), E (2nd fret), and A (open).

no ye - yo nai - ti nye lekh - ko.

Diagram of a hand holding a guitar neck with yellow fingers indicating chord positions. The fretboard shows the following chord shapes: A (open), A (open), E (2nd fret), A (2nd fret), D (2nd fret), D (2nd fret), E (2nd fret), D (2nd fret), E (2nd fret), D (2nd fret), and A (open).

Dol - go ya to - mil - sya i stra - dal.

Diagram of a hand holding a guitar neck with yellow fingers indicating chord positions. The fretboard shows the following chord shapes: D (2nd fret), D (2nd fret), A (open), A (open), E (2nd fret), A (2nd fret), E (2nd fret), and A (open).

Gdye zhe tý, ma - ya Su - li - ko ?

Ya mogilu miloi iskal,
no yeyo naiti nye lekhko.
Dolgo ya tomisja i stradal.
Gdye zhe ty, maya Suliko?

I was looking for my sweetheart's grave,
but it was hard to find.
For a long time I was worrying and suffering.
Where are you, my Suliko?

Rozu po puti vstretil ya
f poiskakh uidya daleko.
"Roza pozhaley, utyesh minya,
nyet li u tibya Suliko."

I met a rose on my way
when I was searching far away.
"Please, dear rose, give me comfort:
Is Suliko perhaps with you?"

Roza naklonivshis slekhka,
svoi buton paskryv shiroko.
Tikho prosheptala mnye tagda:
"Nye naiti tibye Suliko."

The rose bowed a bit
and widely opened her bud.
Then she softly whispered:
"You must not look for Suliko any longer."

Sredi roz dushistykh, f teni
zvonko pyesnyu pel solovyey.
Ya u solovya tagda sprasil
Suliko gdye on pritail.

Among the fragrant roses, in the shadow,
a nightingale brightly sang his song.
There I asked the nightingale
where he had hidden Suliko.

Soloveyka vdrug zamoltshal,
rozu klyuvom tronul lekhko:
"Ty nashol, shto ishtshesh", on skazal,
"vyetshnym snom zdyes spit Suliko."

Suddenly the little nightingale fell silent
and softly touched the rose with his beak:
"You have found what you are looking for", he said,
"Suliko is sleeping here in eternal slumber."

Words and music: Folksong from Grusinia

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *y* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

a, e, i, o, u, y = the underlined vowel signifies the stressed syllable of a word.

Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

Comment:

This song, so full of soul and oriental magic, comes from the Caucasus. Many text versions are known, in Grusinian as well as in Russian language, and here is one of the most widely spread Russian versions.

Who is still aware nowadays that this simple song with its touching, longing tune had to go through the ups and downs of a spectacular political career? – Since this song, like Stalin, came from Grusinia it was held to be "Stalin's favourite song", and for a long time it was sung often and fervently. Later, when Stalin's personality cult was condemned in 1956, also "Suliko" was banned and was not heard for years ... But today there is a new generation, and they can sing this song again, unencumbered by the resentments of the past – just because "Suliko" is a beautiful song.

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Moonlight

Diagram of a guitar neck showing chord fingerings for D and A. The first line of music is in G major (one sharp) and 2/4 time. The melody consists of quarter notes: G4, A4, B4, A4, G4, F#4, E4, D4. The lyrics are: Mnye nye spi - tsya, nye le - zhi - tsya,

Diagram of a guitar neck showing chord fingerings for D and A. The second line of music continues the melody: G4, A4, B4, A4, G4, F#4, E4, D4. The lyrics are: i son mi - nya nye bi - ryot,

Diagram of a guitar neck showing chord fingerings for E and A. The third line of music continues the melody: G4, A4, B4, A4, G4, F#4, E4, D4. The lyrics are: ya s-kha-dil bý k Sa-she v go-sti,

Diagram of a guitar neck showing chord fingerings for E and A. The fourth line of music continues the melody: G4, A4, B4, A4, G4, F#4, E4, D4. The lyrics are: da nye zna - yu gdye zhý - vyot.

Mnye nye spitsya, nye lezhitsya,
i son minya nye biryot.

Ya s-khadil bý k Sashe v gosti,
da nye znayu gdye zhývyot.

Ya s-khadil bý k Sashe v gosti,
da nye znayu gdye zhývyot.

Paprosil bý tovarisha
moi tovarish dovidyot.

Paprosil bý tovarisha
moi tovarish dovidyot.

No tovarish lutshe, krashe,
bayus, Sashu atabyot.

Svetit myesyats, svetit yasný,
svetit byelaya zarya,
osvetila put'-daroshku
vdol do Sashina dvora.

Padkhazhu ya k Sashe, k domu,
no agnya u Sashi nyet.

Pastutshal ya pod okoshkom –
moya Sasha krepko spit.

"Stýdno, stýdno tibe, Sasha,
so vetshera rano spat!"

"A tibe, moi drug, stýdnyeye
do polunotshi gulyat!"

I cannot fall asleep, not stay in bed,
sleep will not fetch me.

I would like to visit Sasha now,
but I do not know the way.

I would like to visit Sasha now,
but I do not know the way.

I could ask my friend,
my friend would show me the way, sure.

I could ask my friend,
my friend would show me the way.
But my friend is better and more beautiful,
I am afraid he will alienate Sasha from me.

The moon is shining, bright and clear,
shining with its white light,
and it illuminated the whole small path
all the way to Sasha's farmstead.

And when I come to Sasha's house
I see no lights.

I knocked at the small window –
my girl-friend Sasha is fast asleep.

"Shameful, shameful for you, Sasha,
to sleep so early in the evening!"

"It is even more shameful for you, my friend,
to roam and ramble until midnight!"

Words and music: Russian folksong

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *y* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

a, e, i, o, u, y = the underlined vowel signifies the stressed syllable of a word.

Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

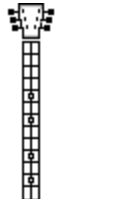
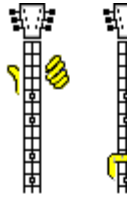
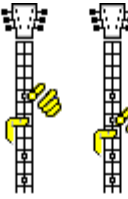
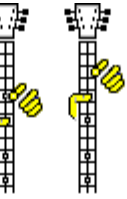
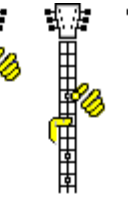
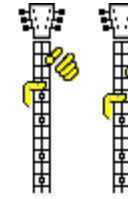


Comment:

This cheerful, frolicsome dance song has several text versions, and they all are witty, roguish, cheeky. On certain occasions you easily can add a few rhymes of your own, too, because form and contents of the verses are rather unpretentious. Maybe that is the reason why this song is often performed only with instruments – the racy melody is more important than the words at any rate. You might say that this song is an obligatory stock-piece of every balalaika orchestra.

Mostly the performance begins at a slow pace, but the tempo is increased from verse to verse until the fingers are gliding over the strings like a whirlwind ... Only when the last dancer gets out of breath and gives up, a long balalaika tremolo catches up the rapid tempo and leads over to a last verse which begins very slowly again, with a coquettishly accentuated rhythm, but then quickly grows faster and faster and in the end abruptly stops with a mighty blow.

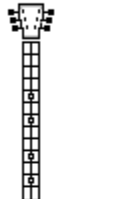
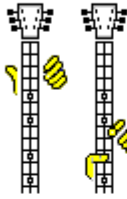
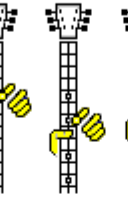
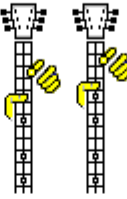
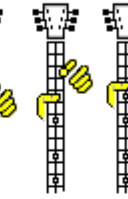
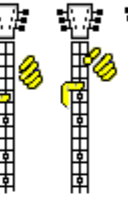
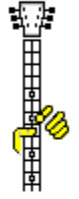

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Not the wind

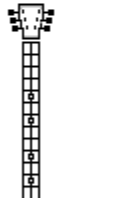
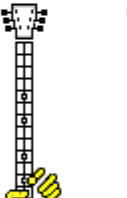
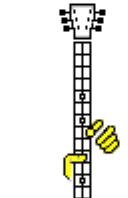
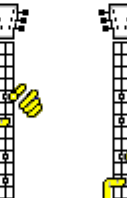
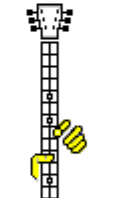
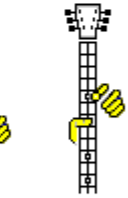











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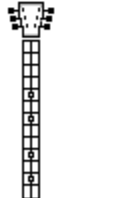
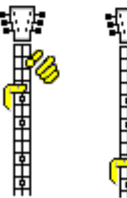
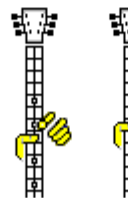
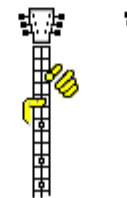
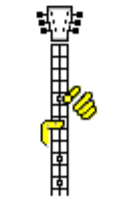
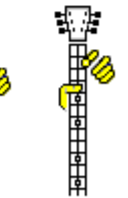


To ni vye - ter vye - tku klo - nit,

nye du - bra - vush - ka shu - mit.

To ma - yo ser - dye - tshko sto - nit

kak o - sye - ni list dra - zhit.

To ni vyetyer vyetku klonit,
ni dubravushka shumit.
To mayo serdyetshko stonit,
kak osyeni list drazhit.

Izvela minya krutshina,
podkalodnaya zmiya.
Dogorai, maya lutshina,
dogoryu s taboi i ya.

Rastupyis, zemlya syraya,
dai mnye molotsu pakoi,
priyuti minya, radnaya,
f tyomnoi kyele grabavoi.

Nyet, to ni vyetyer vyetku klonit,
ni dubravushka shumit.
To mayo serdyetshko stonit,
kak osyeni list drazhit.

It's not the wind which bows a twig,
it's not the oak which rustles.
It is my poor heart which is moaning
and trembling like a leaf in fall.

A bad woman has ruined me,
a deceitful snake in the grass.
Burn out, my chip of pinewood,
and with you I will burn out, too.

Open, moist ground,
and let me rest in peace,
native earth, give me shelter
in my dark chamber made of beech wood.

No, it's not the wind which bows a twig,
it's not the oak which rustles.
It is my poor heart which is moaning
and trembling like a leaf in fall.

Words and music: Russian folksong

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *ý* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

a, e, i, o, u, y = the underlined vowel signifies the stressed syllable of a word.

Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

Comment:

This moving tune was only recently presented to the western world by James Last. He got into the spirit of this song and created an interesting music version for orchestra and choir named like the song "Not the wind" – or, if you get hold of the original German album, look for the title "Nicht der Wind".

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Tum Balalaika

Diagram showing the fretting hand positions for the first line of music. The fretting hand is shown in yellow, with fingers positioned on the strings to play the notes. The notes are: a, a, a, a, a, E⁷, a, E.

3
4

Shteyt a bo - kher, un er trakht,

Diagram showing the fretting hand positions for the second line of music. The fretting hand is shown in yellow, with fingers positioned on the strings to play the notes. The notes are: E⁷, E⁷, E⁷, E⁷, E⁷, a, E, a.

trakht un trakht a gan - tse nakht,

Diagram showing the fretting hand positions for the third line of music. The fretting hand is shown in yellow, with fingers positioned on the strings to play the notes. The notes are: a, a, a, d, d, F, G⁷, F, a, a.

ve - men tsu ne - men un nit far - she - men,

Diagram showing the fretting hand positions for the fourth line of music. The fretting hand is shown in yellow, with fingers positioned on the strings to play the notes. The notes are: G, G⁷, E⁷, E, E, E⁷, a, E, a, a.

ve - men tsu ne - men un nit far - she - men.

Tum ba - la, tum ba - la, tum ba - la - lai - ka,

tum ba - la, tum ba - la, tum ba - la - lai - ka,

tum ba - la - lai - ka, shpil ba - la - lai - ka,

tum ba - la - lai - ka, frey - lekh zol zain!

Shteyt a bokher, un er trakht,
 trakht un trakht a gantse nakht,
 vemen tsu nemen un nit farshe^men,
 vemen tsu nemen un nit farshe^men.

A lad is standing and longing,
 pondering and brooding the whole night long,
 whom to choose and not to offend,
 whom to choose and not to offend.

Tum bala, tum bala, tum balalaaika,
tum bala, tum bala, tum balalaaika,
tum balalaaika, shpil balalaaika,
tum balalaaika, freylekh zol zain!

"Meydl, meyd, kh'vil bai dir fregn:
Vos ken vaksn, vaksn on regn?
Vos ken brenen un nit oifhern?
Vos ken benken, veynen on tren?"

Tum bala, tum bala, tum balalaaika,
tum bala, tum bala, tum balalaaika,
tum balalaaika, shpil balalaaika,
tum balalaaika, freylekh zol zain!

"Narisher bokher, vos darfs tu fregn?
A shteyn ken vaksn, vaksn on regn!
A libe ken brenen un nit oifhern!
A harts ken benken, veynen on tren!"

Tum bala, tum bala, tum balalaaika,
tum bala, tum bala, tum balalaaika,
tum balalaaika, shpil balalaaika,
tum balalaaika, freylekh zol zain!

Tum bala, tum bala, tum balalaika,
tum bala, tum bala, tum balalaika,
tum balalaika, play the balalaika,
tum balalaika, merry we'll be!

"Maiden, maiden, let me ask you:
What can grow, grow without rain?
What can burn and never cease?
What can cry, cry without tears?"

Tum bala, tum bala, tum balalaika,
tum bala, tum bala, tum balalaika,
tum balalaika, play the balalaika,
tum balalaika, merry we'll be!

"Silly boy, what do you ask?
A stone can grow, grow without rain!
A love can burn and never cease!
A heart can cry, cry without tears!"

Tum bala, tum bala, tum balalaika,
tum bala, tum bala, tum balalaika,
tum balalaika, play the balalaika,
tum balalaika, merry we'll be!

Words and music: Russian folksong, in yiddish language

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *y* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

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kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

a, e, i, o, u, y = the underlined vowel signifies the stressed syllable of a word.

Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

Comment:

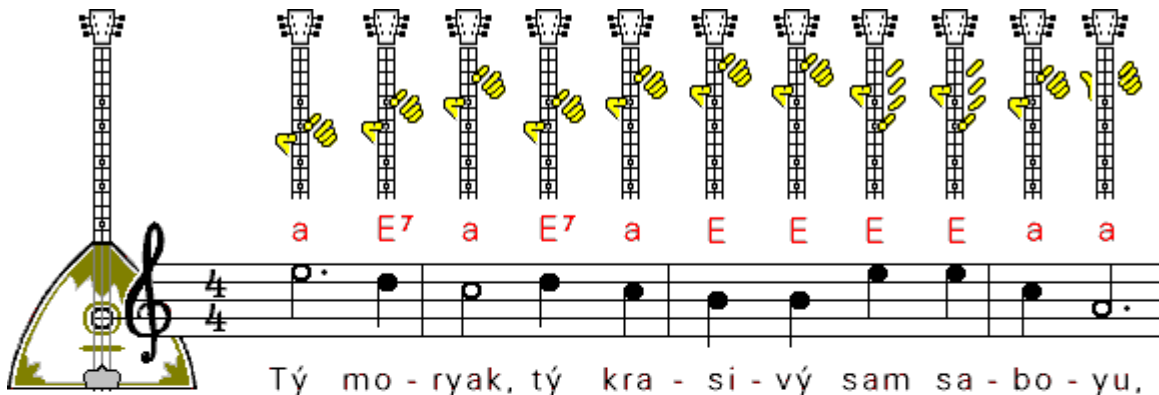
There's a young man looking for a smart wife, and so he has invented a shrewd intelligence test: He asks the girl three nearly unsolvable questions. But the girl just makes fun of him and tells him all the answers promptly – and for us she has also a riddle:

Which stone can grow, grow without rain?

Right: The stone in a cherry, or in a plum, or in a peach – such a stone can sprout by itself and grow for quite a while, even without rain. Would you have known the answer?

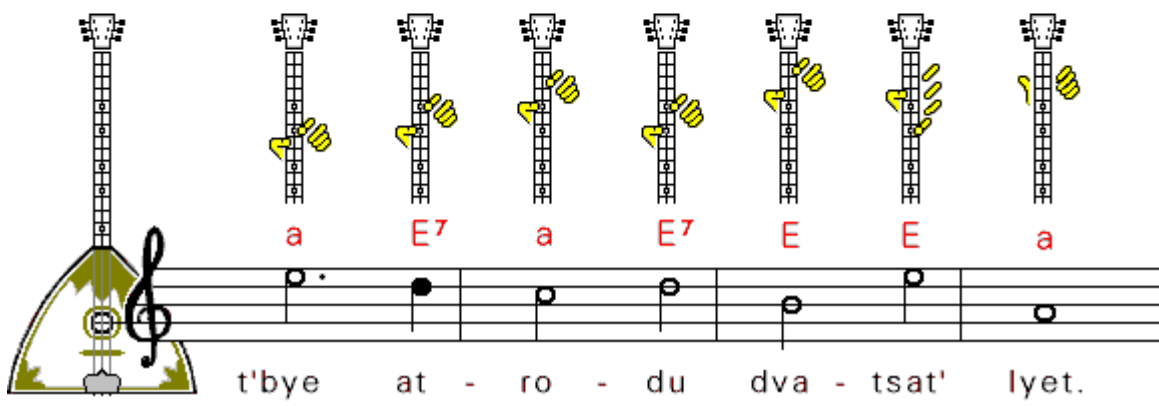
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Hey, sailor



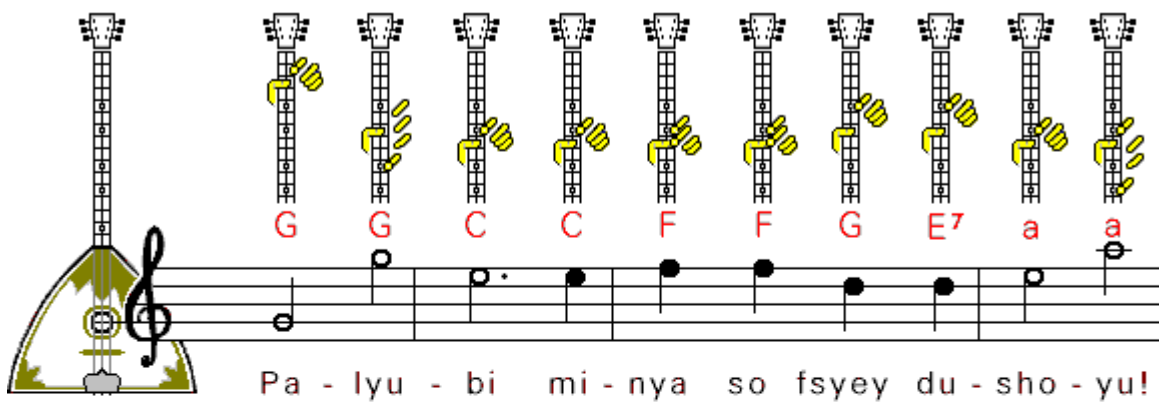
Ukulele chord diagrams and musical notation for the first line of the song. The chords are: a, E7, a, E7, a, E, E, E, E, a, a. The musical notation is in 4/4 time, showing a sequence of notes on a single staff.

Tý mo - ryak, tý kra - si - vý sam sa - bo - yu,



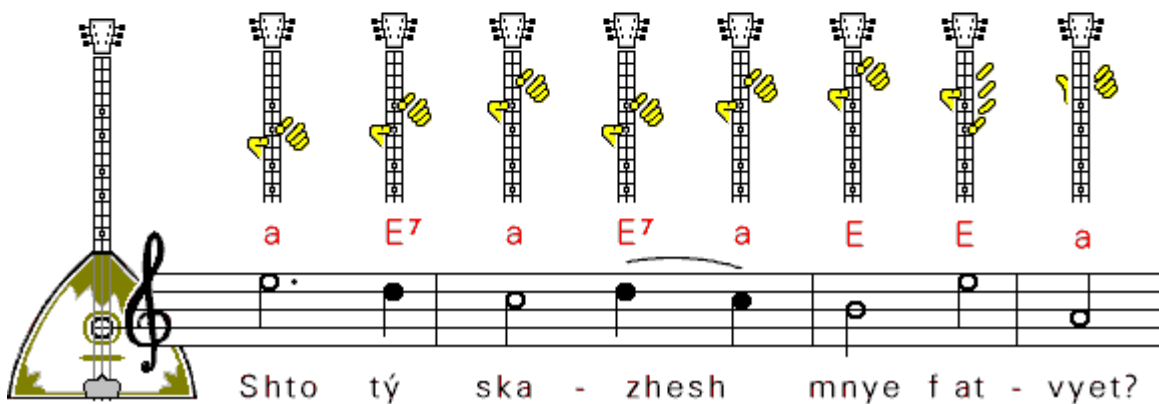
Ukulele chord diagrams and musical notation for the second line of the song. The chords are: a, E7, a, E7, E, E, a. The musical notation continues the melody on a single staff.

t'bye at - ro - du dva - tsat' lyet.



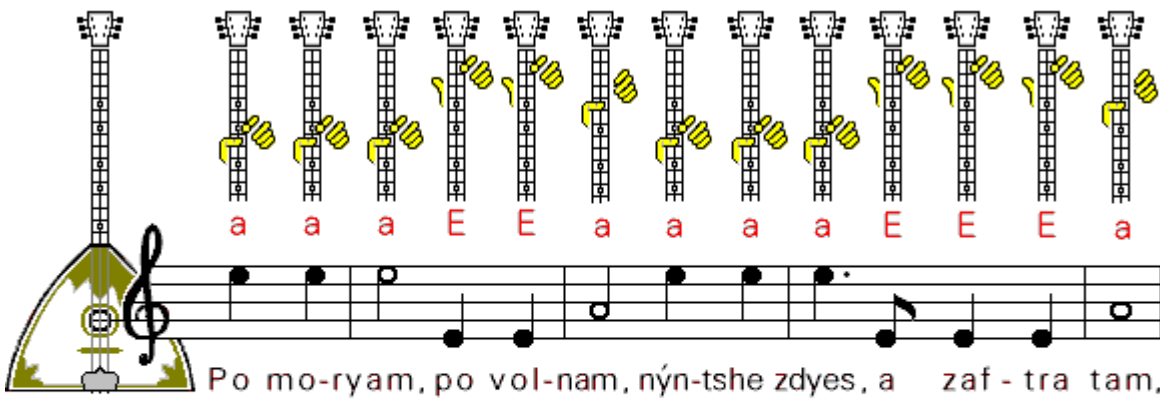
Ukulele chord diagrams and musical notation for the third line of the song. The chords are: G, G, C, C, F, F, G, E7, a, a. The musical notation continues the melody on a single staff.

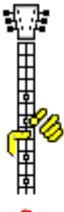
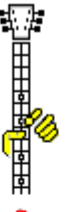

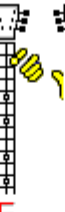









Pa - lyu - bi mi - nya so fsyey du - sho - yu!



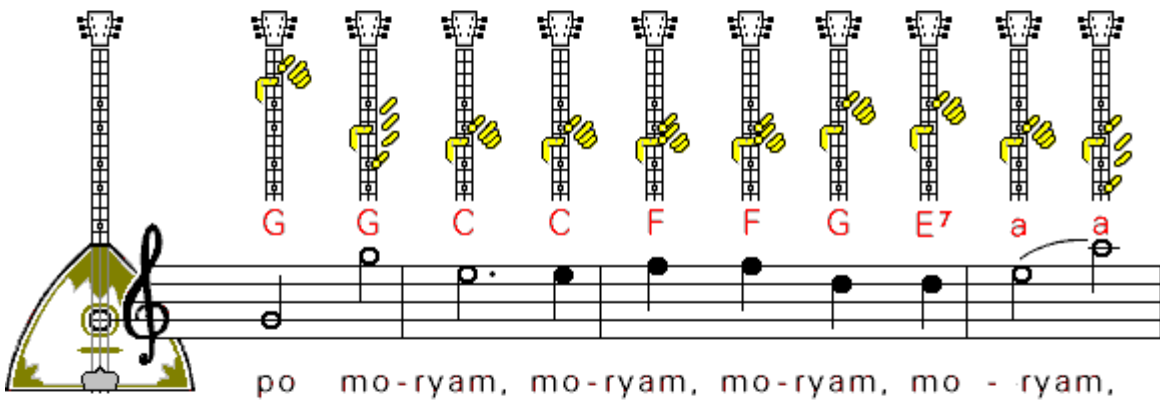
Ukulele chord diagrams and musical notation for the fourth line of the song. The chords are: a, E7, a, E7, a, E, E, a. The musical notation continues the melody on a single staff.

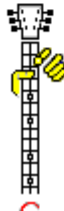





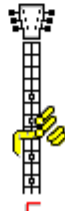



Shto tý ska - zhesh mnye f at - vyet?



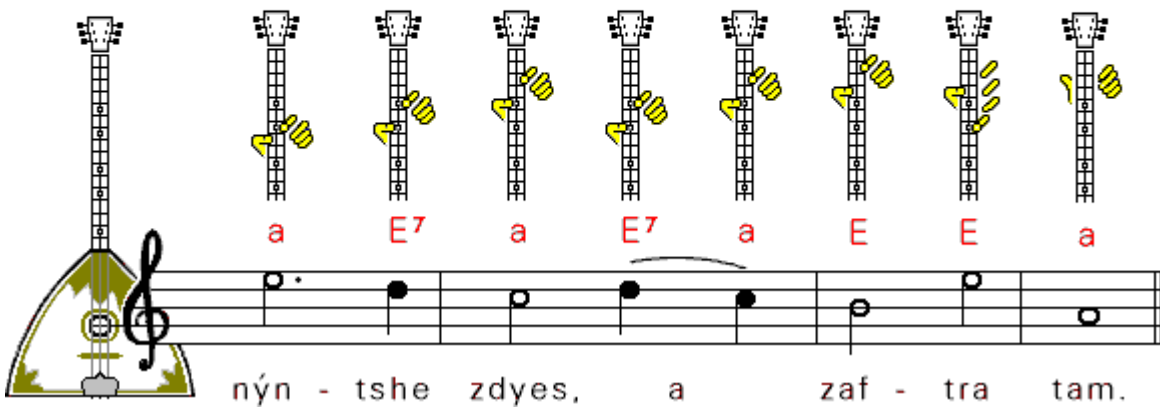














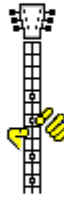







Po mo-ryam, po vol-nam, nýn-tshe zdyes, a zaf-tra tam,



po mo-ryam, mo-ryam, mo-ryam, mo - ryam,



nýn - tshe zdyes, a zaf - tra tam.

Tý moryak, tý krasivý sam saboyu,
 t'bye atrodu dvatsat' lyet.
 Palyubi minya so fsyey dushoyu!
 Shto tý skazhesh mnye f atvyet?

Po moryam, po volnam,
 nýntshe zdyes, a zaftra tam.
 Po moryam, moryam, moryam, moryam,
 nýntshe zdyes, a zaftra tam.

Tý moryak, tý uyedish f sinye morye,
 m'nya ostavish f silnom gorye,
 i ya budu plakat' i rýdat'
 i t'bya, moi milý, fspominat'.

Hey, sailor, you are so beautiful
 and just twenty years old.
 Love me with all your soul!
 What do you answer me?

Across the seas, across the waves,
 today here, and tomorrow there.
 Across the seas, the seas, the seas,
 today here, and tomorrow there.

Hey, sailor, you go away across the blue sea,
 you leave me alone in my grief,
 and I will cry and sob
 and think of you, my dear.

Po moryam, po volnam,
 nýntshe zdyes, a zafra tam.
 Po moryam, moryam, moryam, moryam,
 nýntshe zdyes, a zafra tam.

Across the seas, across the waves,
 today here, and tomorrow there.
 Across the seas, the seas, the seas,
 today here, and tomorrow there.

Oy, nye platsh, nye platsh, maya Marusya,
 ya morskomu dyelu na-utshusya
 i nazad, skorey nazad vernusya
 na tibya, krasavitsa, shenyusya!

Oh, don't cry, don't cry, my Marusya,
 I will study seamanship,
 and I'll be back as soon as possible
 and marry you, my beautiful girl!

Po moryam, po volnam,
 nýntshe zdyes, a zafra tam.
 Po moryam, moryam, moryam, moryam,
 nýntshe zdyes, a zafra tam.

Across the seas, across the waves,
 today here, and tomorrow there.
 Across the seas, the seas, the seas,
 today here, and tomorrow there.

Shto za zhizn moryaka,
 tak privolna i lekhka!
 Ot zemli i k nyebesam,
 sivodnya zdyes, a zafra tam!

What a life has a sailor
 so free and easy!
 Away from the land, and towards the skies,
 today here, and tomorrow there!

Po moryam, po volnam,
 nýntshe zdyes, a zafra tam.
 Po moryam, moryam, moryam, moryam,
 nýntshe zdyes, a zafra tam.

Across the seas, across the waves,
 today here, and tomorrow there.
 Across the seas, the seas, the seas,
 today here, and tomorrow there.

Words and music: Russian sailor's song, originally from the Caspian Sea

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *y* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

a, e, i, o, u, y = the underlined vowel signifies the stressed syllable of a word.

Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

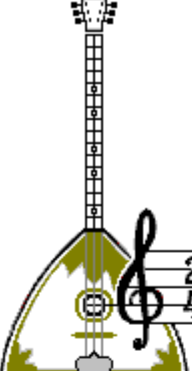
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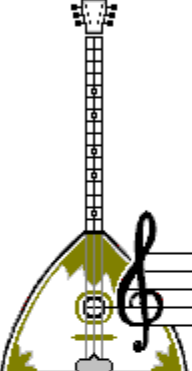
This sailor's song, like the English "sea shanties", originally was a work song in the old days of the sailships: The rhythm of the song was the working stroke for the crew to put their back with full power again and again into heaving up the anchor or reefing the large sails.

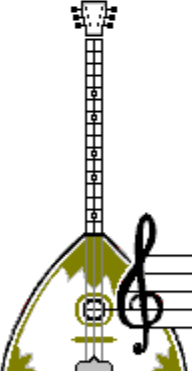
So, traditionally the verses are sung by a shantyman alone. The shantyman also sings the first two words of the chorus: "Po moryam", and then the crew answers: "po volnam", the shantyman again: "nýntshe zdyes", and the crew goes on: "a zafra tam ..." and sings the rest of the chorus altogether.

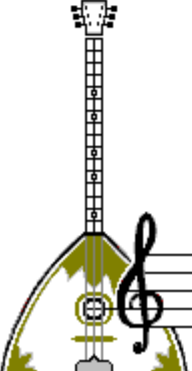
© Kai Kracht 2002

Go home, my cow


 Tý poi - di, ma - ya ka - ro - vush - ka, da - moi,


 tý poi - di, ma - ya bu - ryo - nush - ka, da - moi.


 Akh, ti - li - li, ka - lin - ka ma - ya,


 f sa - du ya - go - da ma - lin - ka ma - ya.

Tý poidi, maya karovushka, damoi,
tý poidi, maya buryonushka, damoi!

Akh, tilili, kalinka maya,
f sadu yagoda malinka maya.

Uzh kak yal mayu karovushku lublyu,
uzh kak yal to yey krapivushki nazhnu!

Akh, tilili, kalinka maya,
f sadu yagoda malinka maya.

Kushai f volyushku, karovushka maya,
yesh tý dosýta, buryonushka maya!

Akh, tilili, kalinka maya,
f sadu yagoda malinka maya.

Shtob sýta býla, karovushka maya,
shtobý slivotshek, buryonushka, dala!

Akh, tilili, kalinka maya,
f sadu yagoda malinka maya.

Go home, my dear cow,
go home, my dear brown cow!

Oh, you Lyuli - my juniper,
in the garden there's the berry, my raspberry.

How I love my dear cow,
and how I'll mow her stinging nettles!

Oh, you Lyuli - my juniper,
in the garden there's the berry, my raspberry.

Eat what you want, my dear cow,
eat your fill, my dear brown cow!

Oh, you Lyuli - my juniper,
in the garden there's the berry, my raspberry.

You must be satiated, my dear cow,
that you can give cream, my dear brown cow!

Oh, you Lyuli - my juniper,
in the garden there's the berry, my raspberry.

Words and music: Russian folksong

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *ý* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

a, e, i, o, u, y = the underlined vowel signifies the stressed syllable of a word.

Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

Comment:

This song of a peasant, sung for his only cow, so full of deep affection, good wishes, promises and expectations, also includes a divine blessing: "tilili" actually means "tý, Lyuli" (you, Lyuli) and obviously is an invocation of the old-slavic goddess of the rural people, named "Lyuli", whose sacred plants were "kalinka" (juniper) and "malinka" (raspberry).

The refrain seems to be the classical magic spell to invoke the heathen goddess. We find the same formula in the widely known song "Kalinka", and fragments of it in several other folksongs.

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Snow whirl

Diagram of a guitar neck showing fingerings for the first line. The fretboard is marked with dots, and yellow arrows indicate the hand position and finger placement for each chord.

E E a a E a E E B E a

4/4

Vdol po u - li - tse me - tye - li - tsa me - tyot,

Diagram of a guitar neck showing fingerings for the second line. The fretboard is marked with dots, and yellow arrows indicate the hand position and finger placement for each chord.

E E⁷ a E a a E a E E B E a G

sko - ro fsye a - na da - ro - zhki za - ni - syot.

Diagram of a guitar neck showing fingerings for the third line. The fretboard is marked with dots, and yellow arrows indicate the hand position and finger placement for each chord.

C C C C G G E G a E a E E

Ai zhgi, zhgi, zhgi, zhgi, ga - wa - ri:

Diagram of a guitar neck showing fingerings for the fourth line. The fretboard is marked with dots, and yellow arrows indicate the hand position and finger placement for each chord.

a a E⁷ a a E a E E B E a

sko - ro fsye a - na da - ro - zhki za - ni - syot.

Vdol po ulitse metelitsa metyot,
skoro fsye ana darozhki zanisyot.
Ai zhgi zhgi, zhgi, zhgi, gavari:
skoro fsye ana darozhki zanisyot.

Zapryazhomtye ka my f sani loshadyey,
f lyes payedim za dravami paskarey.
Ai zhgi zhgi, zhgi, zhgi, gavari:
f lyes payedim za dravami paskarey.

Rysyu, rysyu drug za druzhkoi paspyeshim,
i skaryokhon'ko do lyesa dokatim.
Ai zhgi zhgi, zhgi, zhgi, gavari:
i skaryokhon'ko do lyesa dokatim.

Taparami my udarim druzhno v lat,
tolko shtshepotshki po lyesu poletyat.
Ai zhgi zhgi, zhgi, zhgi, gavari:
tolko shtshepotshki po lyesu poletyat.

A z dravami my tikhonetshko paidyom,
a rukami to prikhlopyvat' natshnyom.
Ai zhgi zhgi, zhgi, zhgi, gavari:
a rukami to prikhlopyvat' natshnyom ...

... a nagami to pritopyvat' fsye f ras.
Nu, maroz, tipyer' nye strashen ty dla nas.
Ai zhgi zhgi, zhgi, zhgi, gavari:
Nu, maroz, tipyer' nye strashen ty dla nas.

A snow whirl is rushing along the street,
soon all the paths will be buried under snow drifts.
Ai hey hey, hey, hey, tell me once more:
soon all the paths will be buried under snow drifts.

Let us harness the horses to the sleighs
and hurry to the forest to fetch a lot of firewood.
Ai hey hey, hey, hey, tell me once more:
and hurry to the forest to fetch a lot of firewood.

At full gallop, one after another, we are hurrying
and sledging to the forest very quickly.
Ai hey hey, hey, hey, tell me once more:
and sledging to the forest very quickly.

With our hatchets we chop wood, keeping time,
only the chips are flying through the forest.
Ai hey hey, hey, hey, tell me once more:
only the chips are flying through the forest.

With our firewood we return without any noise,
and then we clap our hands.
Ai hey hey, hey, hey, tell me once more:
and then we clap our hands ...

... and stamp our feet all together.
Frost, we are not afraid of you any longer!
Ai hey hey, hey, hey, tell me once more:
Frost, we are not afraid of you any longer!

Words and music: Russian folksong

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *y*' = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

a, e, i, o, u, y = the underlined vowel signifies the stressed syllable of a word.

Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

Comment:

There are several very different text versions of this song. This one is sung and performed already in kindergarten, but sometimes it also stimulates adult "children" to invent humorous performances what funny things can happen to people who without permission walk into the next forest to chop wood, even if they try to bring it home without any noise ...

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Snow whirl

Diagram of a guitar neck showing fingerings for the first line of music. The fretboard is marked with dots, and yellow arrows indicate the hand position and finger placement for each chord.

E E a a E a E E B E a

4/4

Vdol po u - li - tse me - tye - li - tsa me - tyot,

Diagram of a guitar neck showing fingerings for the second line of music. The fretboard is marked with dots, and yellow arrows indicate the hand position and finger placement for each chord.

E E⁷ a E a a E a E E B E a G

za me - tye - li - tsey kra - sa - vi - tsa i - dyot.

Diagram of a guitar neck showing fingerings for the third line of music. The fretboard is marked with dots, and yellow arrows indicate the hand position and finger placement for each chord.

C C C C G G E G a a E a E E

Tý pa - stoi, pa - stoi, kra - sa - vi - tsa ma - ya,

Diagram of a guitar neck showing fingerings for the fourth line of music. The fretboard is marked with dots, and yellow arrows indicate the hand position and finger placement for each chord.

a a E⁷ a a E a E E B E a

do - zvol na - glya - dyet' - sya, ra - dost', na ti - bya!

Vdol po ulitse metyelitsa metyot,
za metyelitsey krasavitsa idyot.

Ty pastoi, pastoi, krasavitsa maya,
dozvol naglyadyet'sya, radost', na tibya!

Na tvayu li na priyatnu krasotu,
na tvayo li da na byeloye litso ...

Ty pastoi, pastoi, krasavitsa maya,
dozvol naglyadyet'sya, radost', na tibya!

Krasota tvaya s uma minya svela,
issushila dobra molotsa minya!

Ty pastoi, pastoi, krasavitsa maya,
dozvol naglyadyet'sya, radost', na tibya!

A snow whirl is rushing along the street
and through the snow whirl there goes a beautiful girl.

You, stand still, please stand still, my beautiful girl,
my joy, please allow me to take a look at you!

At your charming beauty,
at your bright face ...

You, stand still, please stand still, my beautiful girl,
my joy, please allow me to take a look at you!

Your beauty makes me lose my mind
and all my strength, me good lad!

You, stand still, please stand still, my beautiful girl,
my joy, please allow me to take a look at you!

Words and music: Russian folksong

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *y* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

a, e, i, o, u, y = the underlined vowel signifies the stressed syllable of a word.









Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

Comment:

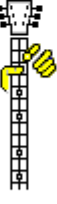
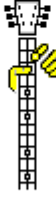


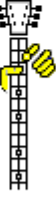

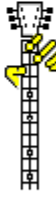

Of the various text versions of the "Snow whirl" song, this version is preferred by the most Russian choirs.

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Evening bells

Ve - tsher - ni zvon, ve - tsher - ni zvon,

kak mno - ga dum na - vo - dit on.

Vetsherni zvon,
vetsherni zvon,
kak mnogo dum
navodit on ...

O yunýkh dnyakh
f krayu radnom,
gdye ya lubyil,
gdye otshi dom.

I kak ya, snim
navyek prastyas,
tam slýshal zvon
f pasledni ras.

I skolkikh nyet
uzhe v zhivýkh,
tagda vesyolykh
maladykh.

I krepek ikh
magilný son,
nye slýshen im
vetsherni zvon.

The evening sound,
the evening sound,
how many thoughts
it arouses ...

About the days of youth
at my home-place,
where I loved,
where my father's house is.

And how I, from it
parting for ever,
heard this sound there
for the last time.

And how many no longer
are among the living now,
who were happy then
and young.

Deep is their
sleep in their tombs,
inaudible is to them
the evening sound.

Words: I. Koslov

Music: Traditional tune

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *ý* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

a, e, i, o, u, y = the underlined vowel signifies the stressed syllable of a word.

Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

Comment:

Since Serge Yaroff and his Don Cossack Choir has introduced the "Evening bells" into the western world about fifty years ago, this song is – next to "Kalinka", the "Volga Boat Men" and "Stenka Razin" – one of our most popular Russian folksongs.

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Down the Volga

a
 E
 a
 E
 a
 E⁷
 a
 E
 a
 E
 a

4/4

Vniz po ma - tush - kye

E
 a
 G
 G
 C
 G
 G
 G⁷
 C

po Vol - gye, po Vol - gye,

C
 C
 G
 G⁷
 E
 E⁷
 a
 a
 E
 E⁷

po shi - ro - ko - mu raz - do - lyu,

G⁷
 E
 E⁷
 a
 E
 a

raz - do - lyu.

Vniz po matushkye po Volgye, po Volgye,
po shirokomu razdolyu, razdolyu,

razýgralasya pagoda, pagoda,
pagodushka vyershovaya, vyershovaya.

Nitshevo v volnakh nye vidno, nye vidno,
tolko lodotshka tshernyeyet, tshernyeyet.

Tolko lodotshka tshernyeyet, tshernyeyet,
parusa na nyey byelyeyut, byelyeyut.

Na grebtsakh shapki tyemnyeyut, tyemnyeyut,
kushaki na nyikh alyeyut, alyeyut.

Sam khazyayin vo naryadye, naryadye,
v tshornom barchatnom kaftanye, kaftanye.

Ush kak vzgavarit khazyayin, khazyayin:
"A mý gryanemtye, ribyata, ribyata,

vniz po matushkye po Volgye, po Volgye
po shirokomu razdolyu, razdolyu."

Down the Volga, Mother Volga,
over the wide sheet of water,

there rises a thunderstorm,
a huge thunderstorm.

Nothing is to be seen on the waves,
there is only a small black ship.

There is only a small black ship
with glistening white sails.

The oarsmen have dark caps,
and their belts are shining red.

Their leader is dressed up, too,
in a long cloak made of black velvet.

Now their leader begins to speak:
"Let us sing our song, boys, let it sound

down the Volga, Mother Volga,
over the wide sheet of water!"

Words and music: Russian folksong

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *ý* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

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Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

Comment:

This song is performed slowly, almost solemnly. The bound tones imitate the waves of the river Volga, first sedate, then increasing towards the middle of the verse, and finally calming down again and dying away at the end of each verse.

The audacious men who brave the thunderstorm in their small sailboat for sure are no ordinary sailors. They are important enough to sing this song in their honour, and they wear uniform and precious clothes. The song gives a very exact description of their clothing – perhaps in order to indicate who these men were without telling their name, which maybe was not opportune.

There is a German translation of this song where these men are called "pirates". But on account of the well-meaning, encoded description I am inclined to assume that they are rebellious cossacks, and their daring leader in his long coat of black velvet probably is the legendary Ataman of the Don Cossacks, Stenka Razin, who was the leader of the biggest insurrection of peasants in the Russian history, in the 17th century, and who is known to have also, for a certain time, commanded a fleet on the river Volga.

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The birch-tree

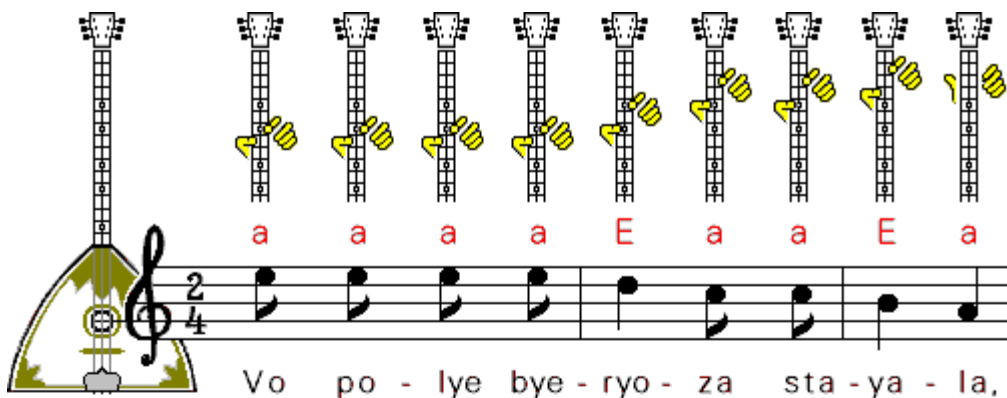


Diagram illustrating the first line of the song. It shows a balalaika and ten fretboard diagrams with yellow arrows indicating finger positions. Below the diagrams are the notes 'a a a a E a a E a'. The musical notation is in 2/4 time, starting with a treble clef and a key signature of one flat. The lyrics are: Vo po - lye bye - ryo - za sta - ya - la,

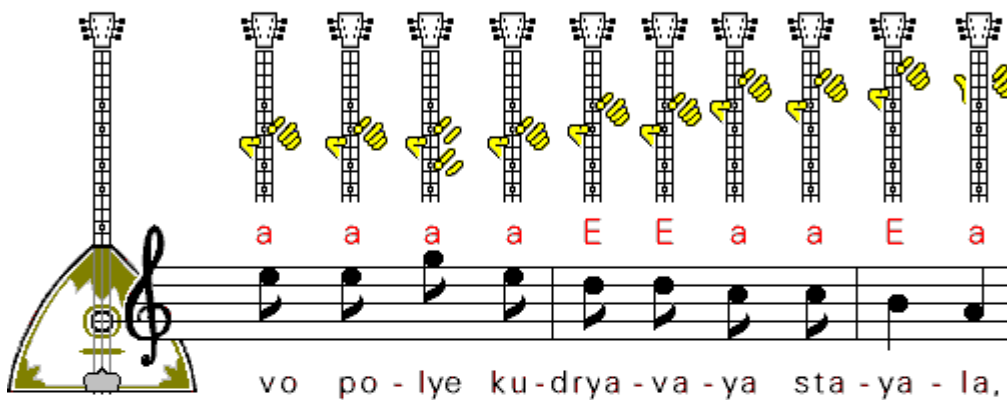


Diagram illustrating the second line of the song. It shows a balalaika and ten fretboard diagrams with yellow arrows indicating finger positions. Below the diagrams are the notes 'a a a a E E a a E a'. The musical notation is in 2/4 time, starting with a treble clef and a key signature of one flat. The lyrics are: vo po - lye ku - drya - va - ya sta - ya - la,

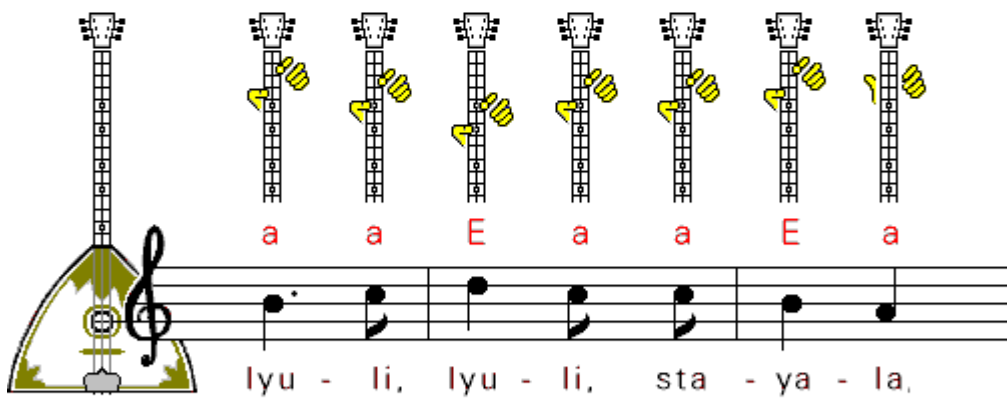


Diagram illustrating the third line of the song. It shows a balalaika and seven fretboard diagrams with yellow arrows indicating finger positions. Below the diagrams are the notes 'a a E a a E a'. The musical notation is in 2/4 time, starting with a treble clef and a key signature of one flat. The lyrics are: Iyu - li, Iyu - li, sta - ya - la,

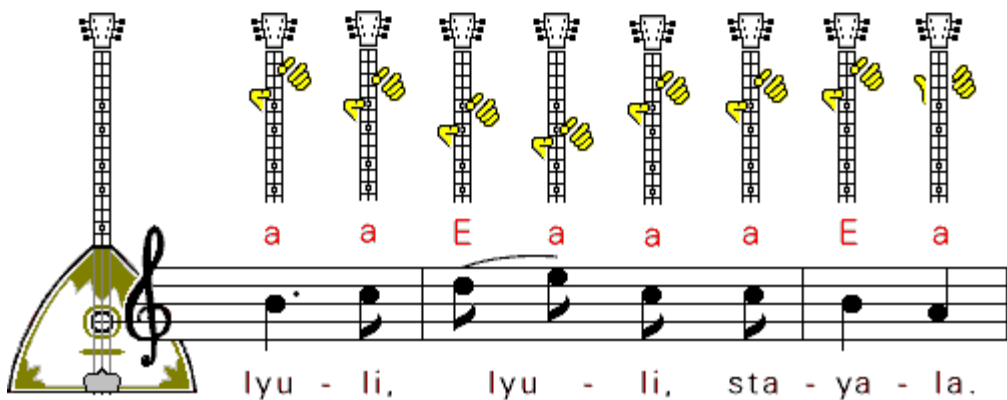


Diagram illustrating the fourth line of the song. It shows a balalaika and eight fretboard diagrams with yellow arrows indicating finger positions. Below the diagrams are the notes 'a a E a a a E a'. The musical notation is in 2/4 time, starting with a treble clef and a key signature of one flat. The lyrics are: Iyu - li, Iyu - li, sta - ya - la.

Vo polye byeryoza stayala,
vo polye kudryavaya stayala,
lyuli, lyuli, stayala,
lyuli, lyuli, stayala.

Nyekomu byeryozu zalomati,
nyekomu kudryavu zashtshipati,
lyuli, lyuli, zalomati,
lyuli, lyuli, zashtshipati.

Paidu ya v lyes, pagulyayu,
byeluyu byeryozu zalomayu,
lyuli, lyuli, pagulyayu,
lyuli, lyuli, zalomayu.

Srezhu ya z byeryozyý tri prutotshka,
zdelayu iz nyikh ya tri gudotshka,
lyuli, lyuli, tri prutotshka,
lyuli, lyuli, tri gudotshka.

Tshetvertuyu balalaiku,
staromu dyedu na zabavku,
lyuli, lyuli, balalaiku,
lyuli, lyuli, na zabavku.

On the field there stood a birch-tree,
on the field there stood the curly birch-tree,
Lyuli, Lyuli, there it stood.
Lyuli, Lyuli, there it stood.

Nobody shall break down the birch-tree,
nobody shall tear out the curly birch-tree,
Lyuli, Lyuli, break down,
Lyuli, Lyuli, tear out.

I will go into the forest, I will go,
I will fell a white birch-tree,
Lyuli, Lyuli, I will go,
Lyuli, Lyuli, I will fell.

I will cut off three little twigs from the birch-tree
and make three little pipes of them,
Lyuli, Lyuli, three little twigs,
Lyuli, Lyuli, three little pipes.

The fourth thing I make is a balalaika,
to make my old grandfather pleasure.
Lyuli, Lyuli, balalaika,
Lyuli, Lyuli, for pleasure.

Words and music: Russian folksong

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *y* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

a, e, i, o, u, y = the underlined vowel signifies the stressed syllable of a word.

Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

Comment:

This simple song obviously is very old and a good example, how laws and behaviour rules were learned by heart and handed down from generation to generation in illiterate societies in form of a song:

The first two verses tell the law: *The birch-tree on the clear field outside the village must not be touched!* It obviously is - like the thor's oak of our germanic ancestors - a sacred place for holy rituals, judicial trials, and public meetings.

The next verses tell the behaviour rule which is sung in the first person and sounds like a vow: Whenever I should need birch-wood, for a balalaika or pipes or anything else, I will go the long way to the forest and cut a birch-tree there.

Lyuli, an old-slavic goddess of the earth which is well known from the famous song "Kalinka" and several other Russian folksongs, is invoked in each verse to be a guardian of this law and a witness of its fulfillment. So the law and the vow are sacred and provided with heavenly glory.

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The dashing troika

Diagram illustrating the first line of the song. It shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a staff with notes corresponding to the lyrics. Above the staff, eleven guitar fretboard diagrams show the fingerings for each note: B (2nd fret), e (open), e (open), e (open), e (open), B (2nd fret), e (open), B (2nd fret), B (2nd fret), and B (2nd fret).

Vot mtshi-tsyá troi-ka po-tshto - va - ya

Diagram illustrating the second line of the song. It shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a staff with notes corresponding to the lyrics. Above the staff, eight guitar fretboard diagrams show the fingerings for each note: B (2nd fret), e (open), e (open), e (open), e (open), B7 (2nd fret), B7 (2nd fret), and B (2nd fret).

po Vol-gye ma-tush-kye zi - moi,

Diagram illustrating the third line of the song. It shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a staff with notes corresponding to the lyrics. Above the staff, eleven guitar fretboard diagrams show the fingerings for each note: B (2nd fret), e (open), B (2nd fret), e (open), B (2nd fret), e (open), e7 (2nd fret), a (2nd fret), e (open), a (2nd fret), a (2nd fret), and a (2nd fret).

i ka-la-kol-tshik, dar Val - da - ya,

Diagram illustrating the fourth line of the song. It shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a staff with notes corresponding to the lyrics. Above the staff, nine guitar fretboard diagrams show the fingerings for each note: D7 (2nd fret), a (2nd fret), e (open), a (2nd fret), e (open), B7 (2nd fret), e (open), B7 (2nd fret), and e (open).

gu - dit u - ný - lo pod du - goi.

Vot mtshitsya troika potshtovaya
 po Volgye matushkye zimoi,
 i kalakoltshik, dar Valdaya,
gudit unýlo pod dugoi.

Yamshtshik likhoi, on vstal s polnotshi,
yemu vzgrustnul osya v tishi.
 I on zapyel pro yasny otshi,
 pro otshi dyevitsy dushi:

"Vy otshi, otshi golubye,
vy sokrushili molotsa!
Zatshem, zatshem, o lyudi zlye,
vy tak razroznili sertsya?"

Tepyer ya gorki sirotina!"
 I vdrug vzmaknul po vsyem, po tryom.
 Tak troikoi tyeshilsya detina
 i razlivalsya solovyom.

The mail troika is dashing
 over the frozen Volga in winter,
 and the little bell, a gift from the Valdai hills,
 sounds monotonously from the troika's bow.

The daring coachman, on his feet since midnight,
 felt lonely in the quietness.
 And he began to sing about the bright eyes,
 about the eyes of the girl of his soul:

"You eyes, light blue eyes,
 you have conquered this young man!
 Why, why, oh evil people,
 have you have separated our hearts?"

Now I am a bitter orphan!"
 And suddenly he swept over all the three horses.
 So the young lad played with the troika
 and sang like a nightingale.

Text and melody: Russian folksong

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *ý* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

a, e, i, o, u, y = the underlined vowel signifies the stressed syllable of a word.

Transcription and analogous translation: Kai Kracht

Comment:

The troika is a typical Russian manner to harness three horses side by side in front of a coach or a sleigh. The horse in the middle is running in a thill the shafts of which are fixed in position by a board arched high above the horse's back. In the top of this bow there is always a small bell which is ringing all the way to keep the horses running; those bells were manufactured in the Valdai hills between Moscow and St.Peterburg.

Great skill is needed master a troika as easily as the young postilion in our song, but with three horses in front and usually only a light load behind, the troika is faster than any other horse-drawn vehicle.

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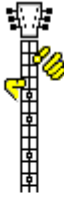








Near the river, near the bridge

Vo - zle ryetsh - ki, vo - zle mo - sta,









vo - zle ryetsh - ki, vo - zle mo - sta,

vo - zle ryetsh - ki, vo - zle mo - sta

tra - va ro - sla,

vo - zle ryetsh - ki, vo - zle mo - sta

tra - va ro - sla.

Vozle ryetshki, vozle mosta,
 vozle ryetshki, vozle mosta,
 vozle ryetshki, vozle mosta
 trava rosła,
 vozle ryetshki, vozle mosta
 trava rosła.

Trava rosła sholkovaya,
 trava rosła sholkovaya,
 trava rosła sholkovaya
 lugovaya,
 trava rosła sholkovaya
 lugovaya.

Uzh ya tu travu kosila,
 uzh ya tu travu kosila,
 uzh ya tu travu kosila
 radi gostya,
 uzh ya tu travu kosila
 radi gostya.

Radi gostya dorogovo,
 radi gostya dorogovo,
 radi gostya dorogovo,

Near the river, near the bridge,
 near the river, near the bridge,
 near the river, near the bridge
 the grass was growing,
 near the river, near the bridge
 the grass was growing.

There the silky grass was growing,
 there the silky grass was growing,
 there the silky grass was growing,
 the silky meadow grass,
 there the silky grass was growing,
 the silky meadow grass.

I have already mown the grass,
 I have already mown the grass,
 I have already mown the grass
 for my guest,
 I have already mown the grass
 for my guest.

For my dear guest,
 for my dear guest,
 for my dear guest,

batyushki radnovo,
 radi gostya dorogovo,
 batyushki radnovo.

my good Daddy,
 for my dear guest,
 my good Daddy.

Words and music: Russian folksong

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *ý* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

a, e, i, o, u, y = the underlined vowel signifies the stressed syllable of a word.

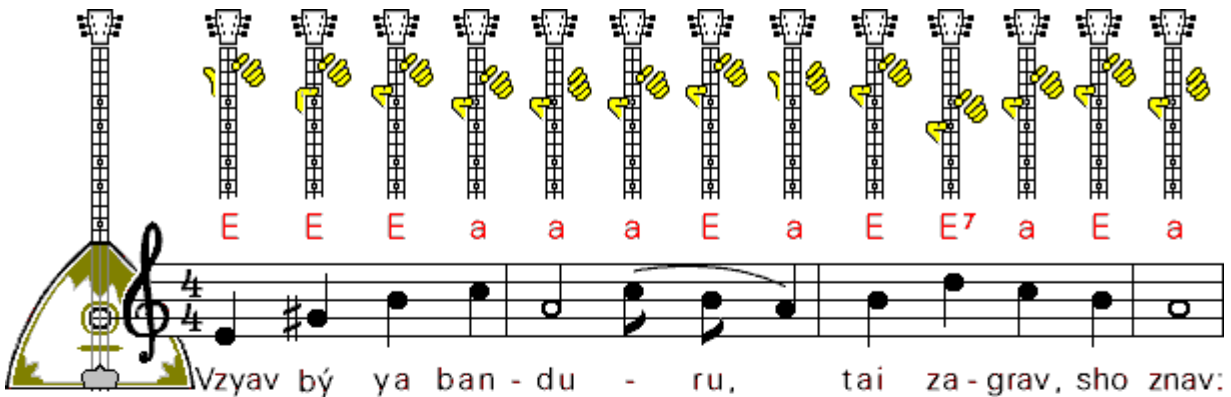
Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht


Comment:

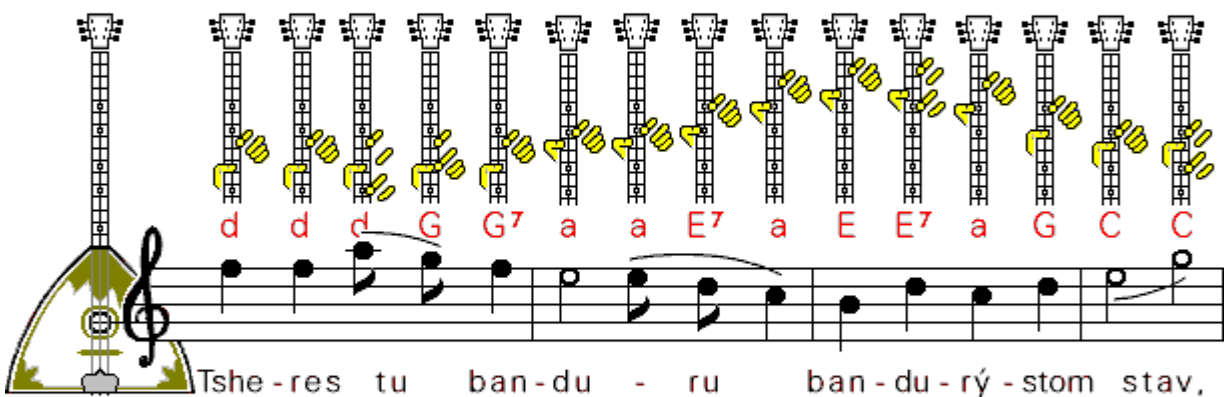
"Daddy" – that is only the analogous translation of the Russian word "batyushka" which actually can mean every male person, from "batyushka tsar" to a secret lover of the woman who sings this song. Whoever he may be, he is her "dear guest", and with this heartfelt joyful tune on her lips she has looked for the softest silky grass, and mowed it, in order to prepare a comfortable, fragrant bed for the night in her modest old-russian farm-hut.


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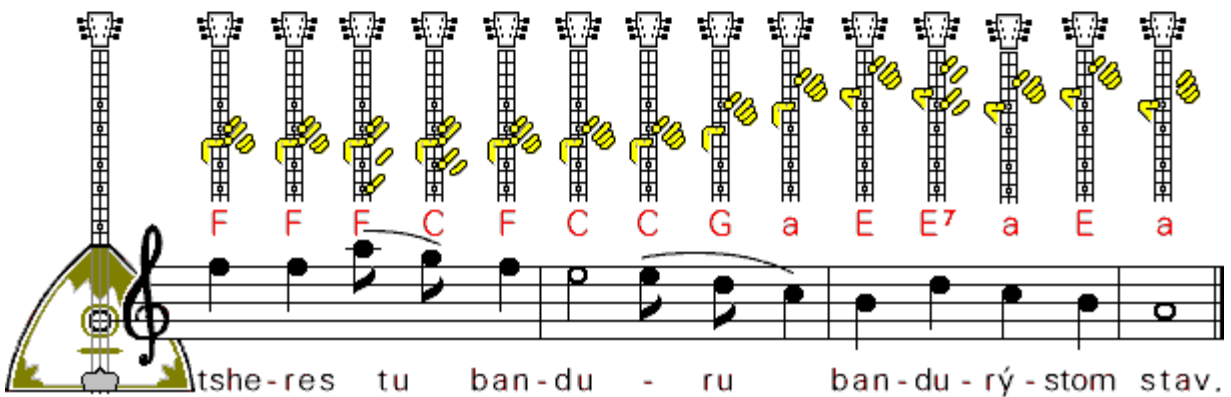
Bandura





 E E E a a a E a E E⁷ a E a
 Vzyav bý ya ban - du - ru, tai za - grav, sho znav:




 d d d G G⁷ a a E⁷ a E E⁷ a G C C
 Tshe-res tu ban-du - ru ban-du - rý - stom stav,




 F F F C F C C G a E E⁷ a E a
 tshe-res tu ban-du - ru ban-du - rý - stom stav.

Vzyav bý ya banduru
 tai zagrav, sho znav:
 Tsheres tu banduru
 bandurýstom stav.

A fsye tsheres otshi,
 kolý b ya ikh mav:
 Za ti kari otshi
 dushu b ya viddav.

Marusýno, sertse,
 pozhalí mene:

I took the bandura
 and I knew at once:
 Because of this bandura
 I had to become a bandura player.

And because of these dark-brown eyes,
 when i saw them for the first time:
 For these dark-brown eyes
 I would give my soul.

Marusya, my heart,
 please be so kind:

Vizmi moye sertse,
dai meni svoye.

Take my heart
and give me yours.

Words and music: Ukrainian folksong, in Ukrainian language

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

y = as in "yellow" / *ý* = dull *i*, as in "bill"

s = always voiceless, as in "son" / *z* = voiced, as in "zone"

sh = voiceless, as in "mesh" / *zh* = voiced, like the *s* in "measure"

kh = mostly rough, like the *ch* in Scotch "loch", but smooth when "e" or "i" follows

a, e, i, o, u, y = the underlined vowel signifies the stressed syllable of a word.

Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

Comment:

The Bandura is an Ukrainian instrument shaped almost like a lute. It has, like a guitar, a broad finger-board with six to eight strings to play the melody, and also, like a zither, up to forty harmonically tuned strings for a very sonorous accompaniment.

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We rode on the troika

Ye - kha - li na troi - ke s bu - ben - tsa - mi,

a vda - li mel - ka - li a - gan' - ki,

Ekh, ka - gda bý mnye ti - pyer za va - mi,

du - shu bý raz - vye - yit' ot to - ski ...

... da - ro - goi dli - no - yu, pa - go - doi lu - no - yu,

da s pyes - nyey toi, shto v dal le - tyit zve - nya,

i s toi sta - ri - no - yu, da s se - mi - stru - no - yu,

shto po no - tsham tak mu - tshi - la mi - nya.

Yekhali na troike s bubentsami
 a vdal melkali aganki ...
 Ekh, kagda bý mnye tipyer sa vami,
 dushu bý rasvyeyit ot toski ...

We rode on the troika with all bells a-ringing
 and little lights were blinking from afar ...
 Oh, if I only could be with you now
 to free my soul from the longing ...

... darogoi dlinoyu,
pagodoi lunoyu,
da s pyesnyey toi,
shto vdal letyit zvenya,
i s toi starinoyu,
da s semistrunoyu,
shto po notsham
tak mutshila minya.

Da, výkhodyit, pyeli mý zadarom,
po naprasnu notsh sa notshyu zhgli.
Yesli mý pakontshili so starým,
tak i notshi eti ataschli ...

... darogoi dlinoyu,
pagodoi lunoyu,
da s pyesnyey toi,
shto vdal letyit zvenya,
i s toi starinoyu,
da s semistrunoyu,
shto po notsham
tak mutshila minya.

V dal radnuyu novými putyami
nam atnýnye yekhat suzhdeno!
Yekhali na troike s bubentsami,
da tipyer prayekhali davno ...

... darogoi dlinoyu,
pagodoi lunoyu,
da s pyesnyey toi,
shto vdal letyit zvenya,
i s toi starinoyu,
da s semistrunoyu,
shto po notsham
tak mutshila minya.

... on the long road,
in the clear moonlight,
and with this song
the sound of which flies far away,
and with this antique
seven-string lute
which in those nights
bothered me so much.

Well, time goes by, we have sung for nothing,
for nothing we have been hot-blooded night by night.
When we finished the old times,
also those nights vanished ...

... on the long road,
in the clear moonlight,
and with this song
the sound of which flies far away,
and with this antique
seven-string lute
which in those nights
bothered me so much.

On new ways back to our distant home
we have got to travel now.
We rode on the troika with all bells a-ringing,
but now we have passed on long since ...

... on the long road,
in the clear moonlight,
and with this song
the sound of which flies far away,
and with this antique
seven-string lute
which in those nights
bothered me so much.

Words: K. Podrevski

Music: B. Fomin, ca. 1800

Pronunciation:

a as in "bar", *e* as in "bed", *i* as in "bid", *o* as in "bore", *u* as in "blue"

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a, e, i, o, u, γ = the underlined vowel signifies the stressed syllable of a word.

Arrangement for balalaika, musical notation, transcription and analogous translation: Kai Kracht

Comment:

This melody has become well known in the western world with the English words "Those were the days, my friend" by Gene Raskin. This text was translated several times, and as "C'était le temps des fleurs" or "A aquellos fueron los dias" it soon spread all over Europe. The German version "An jenem Tag, mein Freund" is very popular just now, and several famous singers published their own interpretation on disk just recently. Though all these texts are no true translations of the original Russian words, they express the melancholic, nostalgic mood of this song very well.

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