

folk music of the **U.S.S.R.**

compiled and with notes by

Henry Cowell

Ethnic Folkways Library

Folkways Records FE 4535

FOLKWAYS FE 4535

FOLK MUSIC OF THE

U.S.S.R.

BYELORUSSIA	KARELIA	SMOLENSK
MOLDAVIA	DAGESTAN	OSSETIA
UKRAINIA	GEORGIA	AZERBAIJAN
URALS-BASHKIR	ARMENIA	
TATAR	KAZAKH	UZBEKH
TADJIK	TURKMEN	KIRGHIZ



FOLKWAYS FE 4535 A/B

Folk Music of the U.S.S.R.

SIDE I BYELORUSSIA S.S.R.

- Band 1: Folksong
Band 2: Folksong
Band 3: Folksong from the village of Aziorchina
Band 4: Beautiful Maiden

SMOLENSK OBLAST

- Band 5: Psalterly Tune

MOLDAVIA S.S.R.

- Band 6: Kishinev (Near Rumanian Border) Doina

DAGESTAN S.S.R.

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AZERBAIJAN S.S.R.

- Band 5: Ugam

- Band 6: "Kurd Shakhnaz"

URALS: BASHKIR S.S.R.

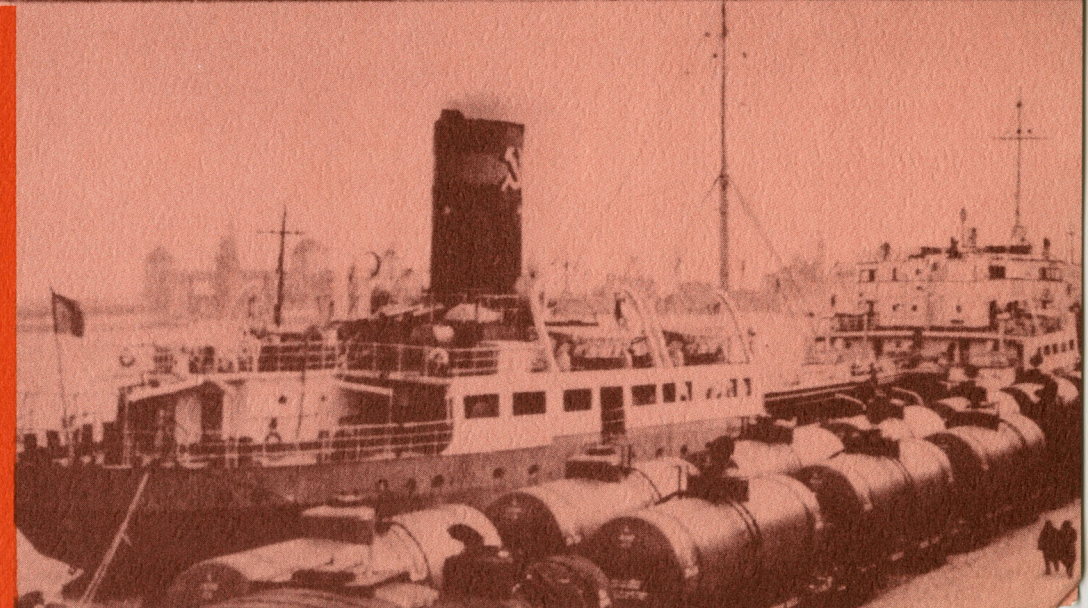
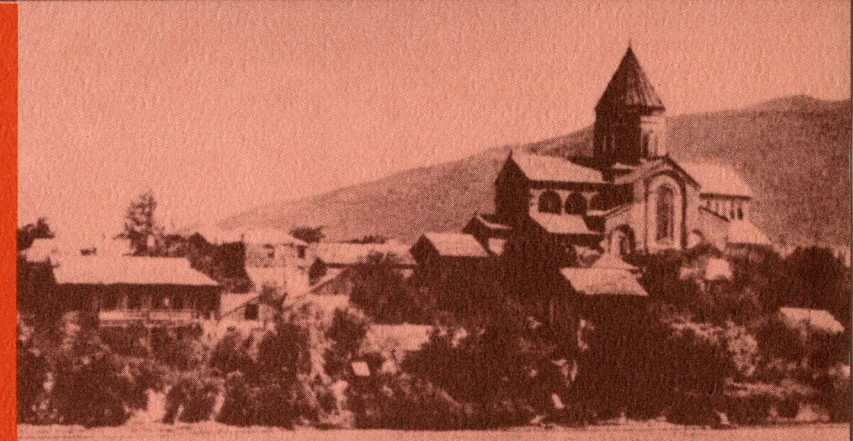
- Band 7: "Gulnazira"

DESCRIPTIVE NOTES ARE INSIDE POCKET

FOLK MUSIC OF THE U.S.S.R. FOLKWAYS FE 4535 A/B

Folk Music of the U.S.S.R.

Recorded in the Soviet Union
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EUROPE

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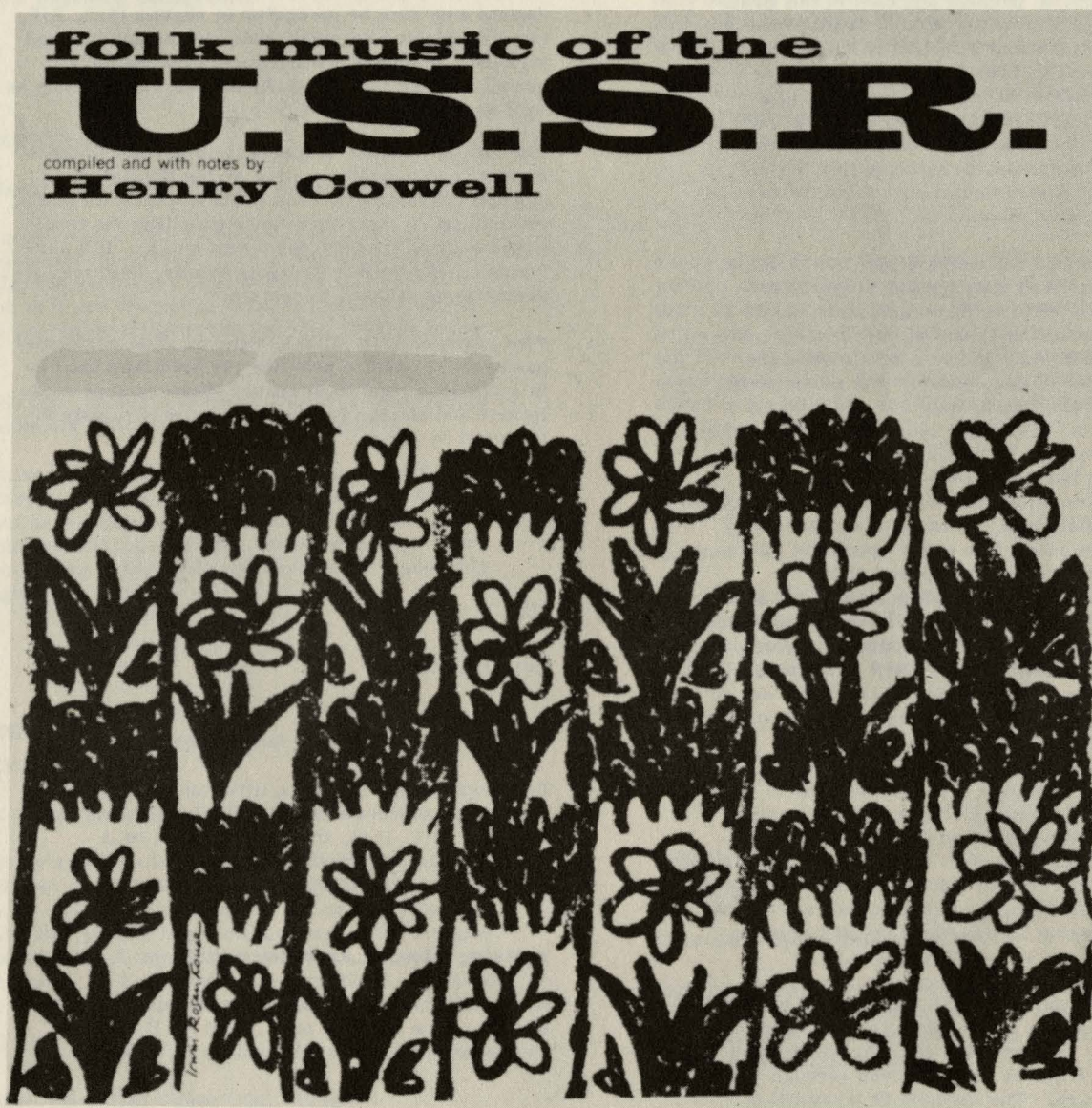
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BYELORUSSIA	KARELIA	SMOLENSK	UKRAINIA	GEORGIA	AZERBAIJAN
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TURKMEN	KIRGHIZ	UZBEKH	KAZAKH	TADJIK	

One tends, mistakenly, to think of the U.S.S.R. as Russia. However, in the U.S.S.R. there are many peoples, and each people has its own music, although many of the musics are related. The folk-music of Russia is heard and known, and often has an over-all influence; but this is far greater in the Ukraine, Byelorussia and through the north and western parts in general. The southern and south-eastern states have music which is different in each case, but is related to the old music of Persia. Music of the central peoples and east of the Ural mountains is a world of its own, inclined to use a five-tone scale identical with that of China, but improvised freely in two-part counterpoint, as Russians do, instead of maintaining the single-line melody, as Chinese do. During the last few years there has been an influx of migration into this region from Russia, bringing with it strong folk-singing and instruments; but so far the musics do not seem to have mixed.

There is a policy in the states of the U.S.S.R. of selecting the best folk singers and players, and training them to perform more and more music of their own background, and of encouraging composers from each state to write music strongly based on the folk-music, and for this music to be performed in folk style by natives. This bears some relation to "hill Billy" music here - the name usually applied to music which stems from folk songs, but has been fixed up for radio or night club consumption. In the U.S.S.R. the product is more elaborate - it is as though the story of a ballad were made into a tiny opera for folk singers and players by a composer of the Southern mountains. This policy means that it is increasingly difficult to find totally untouched native folk performances. In this recording, however, every effort has been made to stick to the most indigeneous material; material picked up by ear. It should be remembered that improvising chords by ear is common in these regions, both on accordion (called harmonica in the U.S.S.R.), on balaliakas, and in choral groups. In some of the Oriental states, such as Georgia and Turkmen, melodies are often played on bowed string instruments in intervals of perfect fourths and fifths, and the Orthodox Church still uses these open sounds in improvised choral singing much as they were used in Organum singing as practiced by all Christian churches about the 11th-12th century.

In the European part of the U.S.S.R., the modes (scales) used in folk music seem to have been picked up from the Orthodox church, which uses medieval Greek modes as preserved through the Byzantine culture. The favorite is a natural D minor (no C#) which uses improvised chords on the first and fourth tones of the mode, instead of the first and fifth tones, as in a conventional D minor. This mode is varied by using an F major chord at times instead of G minor, as a secondary chord. When a major mode is used, it often relies strongly on chords on the fourth instead of the fifth tone of the scale, as in Western European scales. The Dorian mode, as from D to D on the white keys of a piano (D minor with B natural instead of B flat) is another favorite.

In the row of Oriental states lying on the south border of the U.S.S.R., there is usually a drone tone, a single fundamental tone which remains sounding throughout, like the tones of a Scotch bagpipe. This gives a harmonic feeling, but as is never changes,

there is no harmony in the Western sense. This exists not only in the bagpipe music of these peoples (in which the tone is much less strident than in Scotch pipes) but in much other music as well. This is in keeping with the general relationship between this music and that of the "dark ages" in Western Europe, where a drone bass was often taken for granted.

Folk dances of Russia and related states are apt to be in 2/4 meter with eighth notes, of which the 2nd and 4th are accented, and sometimes emphasized by whistles and cries. The rate of speed differs with different dances, but the tones are nearly always sharply separated. In the Oriental states dances may also be irregular in rhythm (5/8, 7/8, etc.) punctuated by small hand-drums and plucked strings. Some dances are purely instrumental, but all through the U.S.S.R. dances may be sung as well as played.

The official attitude (especially important in these states) is to preserve native styles through a gradual cultivation of each of their characteristics, rather than to train them into being like the traditional body of Western European music. If a performer picks up Westernisms by ear, however, it seems to be allowed to remain. *

*An example is in SIDE I, Band 5. The performer has been allowed to practice the balaliaka until he is a virtuoso, and to introduce Western-type modulations and chord-changes which are obviously introduced by ear.

SIDE I

BYELORUSSIA

Folksong (Moscow Radio Recording)

Two women sing the same little tune to the 2/4 rhythm, in moderate tempo, of a balaliaka. The tune is C,D,C,B,C, then a slide down to A through B flat; after which the plucked strings play the chords of C and G with a B natural.

Folksong (Moscow Radio Recording)

Woman solo singer with chorus, a cappella, in 2/4 rhythm. The mode is on G, with A, B flat and C, and sometimes a lower F leading up to G.

Folksong: from the village of Aziorchina

Women's chorus with harmonica (accordion). A modern tune in major mode, modulating to the dominant, but the chords and key change are probably picked up by ear.

KARELIA S.S.R.

Beautiful Maiden 23887(a) RUSKEY HEICHUT

A women's chorus with soloist, and harmonica, in the typical slavic mode like a natural minor, but with the main contrasting chord on the fourth degree of the scale instead of the fifth degree, as in Western European minor.

SMOLENSK OBLAST

Psaltory Tune 26252 (a)

Virtuoso instrumental playing on the balaliaka - a dance in 2/4 with some very fast tones.

MOLDAVIA S.S.R.

Kishinev (Near Rumanian border) Doyna

Plucked strings and clarinet in a fast dance, in which the rhythm, after changes, settled down to the following background:

DAGESTAN S.S.R.

Folksong: Spring Time a Dargin Song

Woman's voice with balaliaka, free rhythm, instrumental interludes. The A minor chord prevails; the secondary chords which always lead back to it are the major triad on the third above, and the major triad on the lowered seventh below.

OSSETIA: Middle Caucasus (North) in the middle of peninsula "Tsola" Humorous Song 9466

A mixed chorus in which the women sing fifths and octaves in almost a pure organum style which must have come into the Caucasus through the Orthodox Church about the twelfth century. The voices have rehearsed together, but are probably taught their parts by ear.

SIDE II

UKRAINIA S.S.R.

Folksong: There's a Well in the Field 9570

Women's chorus a cappella. Sprightly and rhythmic, but not a dance. There is improvised harmony, and some counterpoint. Chords of the reiterated phrase begin on A minor; then G major, C major, G, A minor and down to G, F#, and E major. An F natural leads into the G chord, so one has the juxtaposition of G and G#, and of F and F#.

Arkan "Hutzulski Tanec COL. 108612

Folk orchestra, tambour, clarinet, bass, etc. in 2/4. It is in minor, with the relative major used as the main secondary chord. Chords are by ear. There are many off-beat accents. High rattles and a harmonica are added.

GEORGIA S.S.R.

Lezhinska

A well-played tar (plucked string instrument of Persian origin). The D minor chord is tonic; sometimes D, G, C are used as a chord, sometimes C, E, G, and sometimes the latter is added a tone between B and B flat.

Western Georgia Humorous Song 9289

Mixed chorus in fast, rhythmical 2/4 Russian style, with major scale and tonic-dominant chords. The principal phrase, however, starts on the subdominant in ordinary slavic style. It is hard to tell whether this has been rehearsed, but is in any event very attractive.

AZERBAIJAN S.S.R.

Ugam

Solo bagpipe, drones on E and later A, scale is E, F, F# minus, G, A (as main secondary tone) and B. Combination tones of low E and A can be heard at times. These are acoustical phenomena, not made by any actual fingering of the lower tones, but produced acoustically by a combination of vibrations of upper tones.

"Kurd Shakhnaz" 9523

Pipes with a drone tone in the middle and ornamented chanter tones up to a third above and a third below, accompanies a male singer who trills and yodels in seconds and thirds in the old Persian manner which has been adopted for many centuries by Azerbaijanians. Drumming is added in the middle, and there is a fantastic trill at the end.

URALS. BASHKIR S.S.R.

"Gulnazira" 19023a

Harmonica orchestra, with some bass chromatic tones probably picked up by ear. Women's voices in improvised intervals (two-part harmony) along the pentatonic (five-tone) scale which is also used by the Chinese.

SIDE III

ARMENIA

Yorovan Wedding Dance 13032a

Folk orchestra, bowed and plucked strings, high flute, high and low drums, in a fast, rhythmical 4/4. Mode of D, E flat, F#, G, A, B flat. D and G are the important tones.

Folksong "Khnamiaer" T. Khanum ensemble 23783a

Orchestra with a solo woman's voice. Mode the same as in cut 1, with the addition of C#, D, E, F natural above the top B flat.

Folkdance "Unabi" Folk trio 13037a

Orchestra in 3/8, using the first five tones of the major scale, but with an occasional lowered seventh. The fourth degree is often the important secondary tone instead of the usual dominant on the fifth.

Folksong "Ekhsu Jan" 17036

Small orchestra (high drum and piccolo come out especially) in a bouncing 2/4 rhythm. There are

UZBEKISTAN



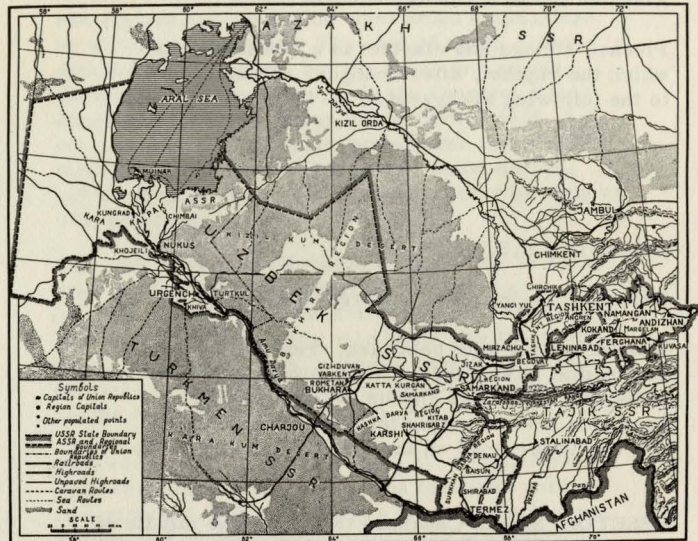
Rustambobo Igamberdiyev is the oldest potter in Shahrisabz, a town famed for its pottery



Mounds of cotton are typical features of the storing-place in Tashkent Region

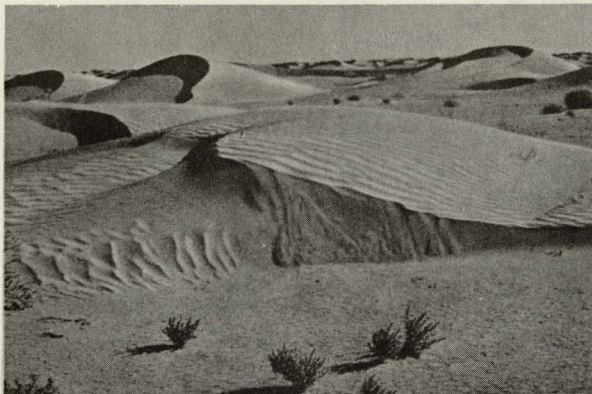


The Kalyan Minaret in Old Bukhara



A pasture of the Ak Kopchigai State Farm

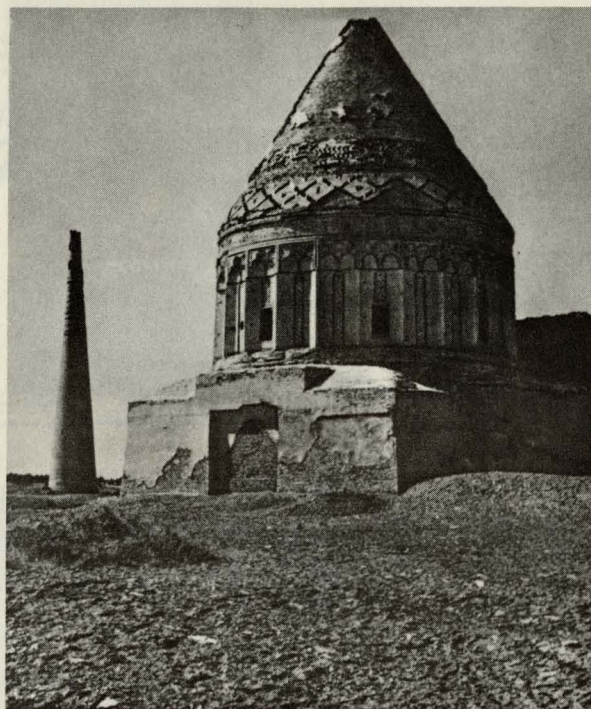
SOVIET TURKMENISTAN



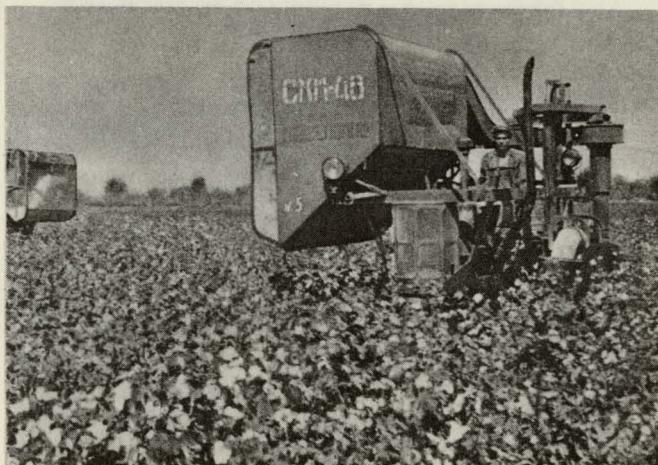
Shifting sands in the Kara Kum Desert



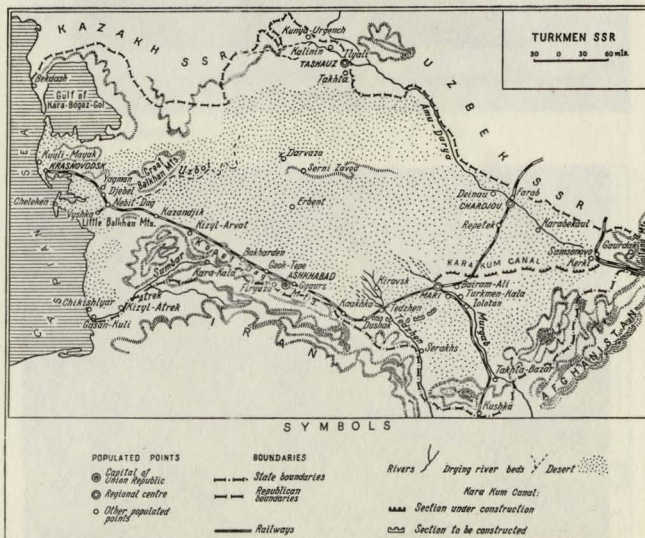
The wharves in Krasnovodsk



Sheikh-Sherif Mausoleum (12th century) and minaret (14th century)

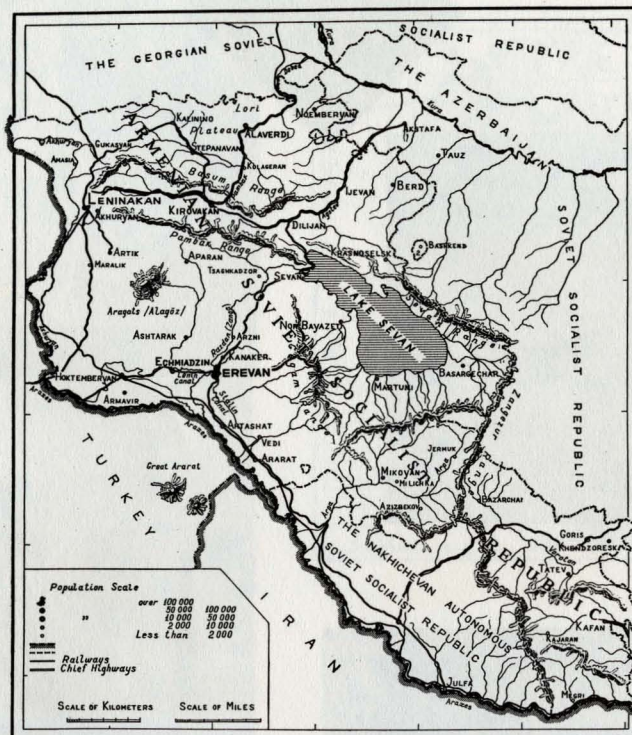


Cotton-pickers at work





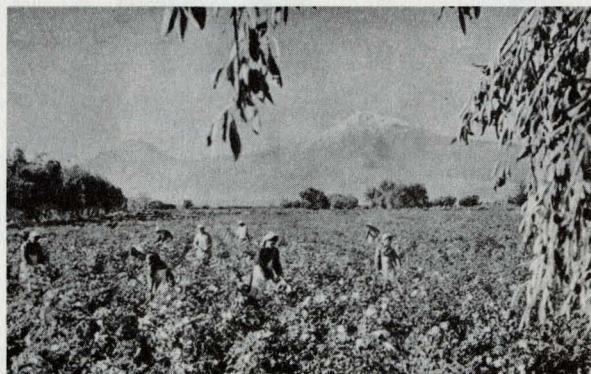
ARMENIA



Summer pasture lands of the Batikyan Collective Farm, Nor Bayazet District



Gathering the harvest on the Vardablur Collective Farm, Stepanavan District



Fields of cotton.



An ancient temple on an island in Lake Sevan.

TAJIKISTAN



Apple picking at the Dimitrov Collective Farm, Kurgan-Tyube District



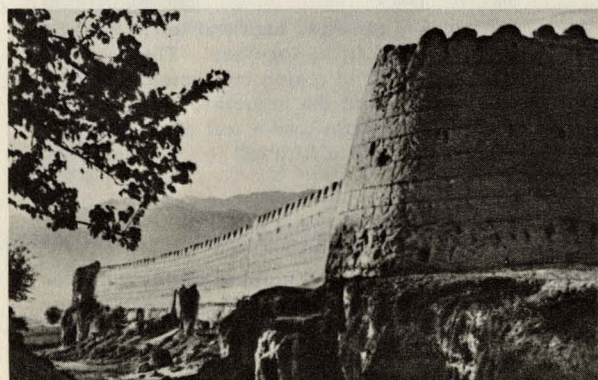
Piling cotton at the Orjonikidzeabad Collecting Station



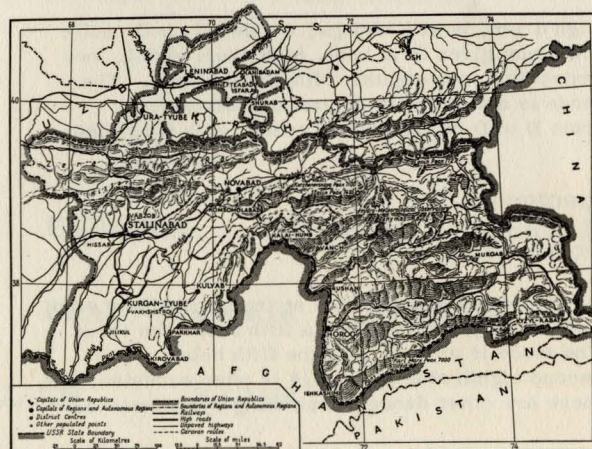
A flock of Hissar sheep in a mountain pasture



Testing cocoons



Part of the ancient city wall and remains of tower in Leninabad



three voices which answer each other spiritedly, as in a folk operatic skit with repeated verses.

"Machkal" Duduks instrumental 12669

Bagpipes in free rhythm, with a drone on D. The mode includes microtones: D, E flat, E flat plus, F partly sharp, G, A, B flat, B flat plus, C. The tones also slide freely. They are softer than in Scottish war pipes, but the effect is especially strange-sounding to unprepared ears.

Shirak Folk dance with Tara 2214 cut 4

An instrumental 2/4 dance, pipes and plucked strings, with a drum entering in the middle.

"Asor Arazy Es Gnatsam" Folk song by gusan Sherani 2213

Orchestra-drum, plucked strings, sohrano solo, an allegro dance in syncopated 3/4. The melody is on four tones-A, B, C, D, with A and D the principal tones.

"Maralik" folkdance 2 duduks 2213-4

Orchestra with voice, on first five tones of D major. There are many strange slides and grace-notes which fall away from a tone after it has been sustained, on the bagpipes. There is lots of rhythmic fast drumming.

SIDE IV

TADJIK S.S.R.

The Dancing Girl (Friends Recording)

D Cut 1. Women's chorus with plucked strings, rhythmic but irregular 2/8, 3/8. etc. one after the other. Sometimes open consecutive fifths are improvised, perhaps a vestige of organum which is still retained by the Orthodox Church of this region. The mode is unusual-Phrygian, with D, E flat, F, G, A, B flat, C, D.

UZBEKH S.S.R.

Song of the Cotton Picker (Friends Recording)

High drum, bowed strings, woodwind, male solo; low drum gives first beat, high drum eighth, two sixteenths, two eighths. Rhythmic dance. The mode is a mixture of dorian and mixolydian; from D to D on the natural tones, with G as tonic.

KIRGHIZ S.S.R.

"Komuz" 4195a 1

Rhythmic 2/4 with plucked strings. Baritone solo, with accompaniment often a fifth below the voice. The mode is dorian, with the fifth below. The second eighth note of the 2/4 is often accented, and there are other dance-stimulating syncopations.

"Kubanam" folk melody (Komuz) 4195a 5

A virtuoso on plucked strings, rhythmic, in 4/4, but with sudden changes of tempo taking the place of the ritard expected in Western music. D (up to) G (up to) C are the main tones, with, F, A, B, and high D as obvious secondary tones.

TURKMEN S.S.R.

"Yandym Leili" (2 dutars and gydzhak) 24926a

Plucked strings and high woodwind, melody in fourths. Mode changes from dorian to mixolydian (like natural minor, with sometimes minor, sometimes major third). The fourth below the melody persists, and the final chord consists of two perfect fourths on top of the tonic!

"Gosel Son (You, Beauty) (dutar, gydzhak) 25935a

Mezzo-soprano solo, with drum, flute, bowed strings. Very unusual glottal trills and slides and almost percussive clicks in the voice, all imitated on the little bowed strings. Mixolydian mode (as from G to G along the natural tones) with sometimes B and A flat.

"Pakhtachi Gozel" (Beautiful Cotton Picker) 25932a

Male vocal solo, drums, bowed strings. Glottal trills, and single tones varied in quality as they are held, sometimes in regular rhythm of different qualities. Dorian mode, with sometimes the fourth, and sometimes the fifth tones in places of importance. The E flat and B are sometimes 1/2 flattened.

TATAR S.S.R.

"Apipya" 9491

Jaw harp (Jew's harp) with the addition of a folk flute in the middle, especially clear and well-played. This curious instrument, in which a sound is made in the mouth, and pitch given to it by changing the resonating cavity of the mouth so that it resonates first one, and then another tone, is known to folk-musicians almost all over the world. In this case the scale is pentatonic-G, A, C, D, E, G.

KAZAKH S.S.R.

"Kalka" (dombra) 7947

Voice with plucked strings, high and low. There are open fourths and fifths together. The scale reminds a Westerner of major from middle C to the D a ninth above; but the structure is with G in the center as the main tone - and all the major tones a fifth down, and a fifth up.

Folksong "Pan Koylek" 18447

Tenor solo, with drum and plucked strings, and another tenor humming, often in consecutive fifths or fourths. The mode outlines a dorian mode, in pentatonic form, omitting the second and sixth degrees. The seventh degree is a bit more than a whole step below the high tonic.

FOLK MUSIC OF THE U.S.S.R.

SUPPLEMENT

Text, transliterations and translations by:

Maya Deriugin, Evelyn Keuroghlian, Romana
Babiuk, Kodabergen and Ray Lord.

Edited by Arthur Kevess

SIDE I, Band 1: COUPLETS

Couplet songs are very common in the U. S. S. R., and in many other countries too. Around the fire, or in camp, or at other gatherings, some play instruments while others think up and sing their own verses. Sometimes the couplets are humorous, sometimes sad. In this way, the present song was composed about life on a collective farm, or kolkhoz.

Дума думу нагоняет
Дума на сердце лежит.
До приятного свидания
Я не знаю как дожить.

Мой веселый голосочек
Раздается там и тут,
Выйди милый на свидание
Хоть на несколько минут.

Где-то светит огонек,
Дальняя дорога,
Что-то милый не идет,
На душе тревога.

Дорога моя подружка
Дорога хорошая,
От чего ты загрустила?
Что тебя встревожило?

Кабы во поле не ветер,
Кабы в поле не мороз,
Кабы больше ухажеров
К нам приехало в колхоз.

Не грусти моя подружка,
И не будь печальная,
Мы приехали в колхоз
К нам ребята дальние.

Все ребята молодые,
Боевые, статные,
К нам приехали в колхоз
Трактористы знатные.

Дорога моя подружка
Задаю тебе вопрос:
Они на долго или нет
К нам приехали в колхоз?

Они приехали сюда
Не на час а на всегда,
На работу в МТС,
Для колхозного труда.

Ведь частушки мы кончаем,
Балалайки унесем,
Если нравятся частушки,
Мы еще вам пропоём.

Transliteration

Duma dumu nagonyayet
Duma na sertze lezhit,
Do priyatnovo svidaniya
Ya ne znaiu kak dozhit.

Moi veselyi golosotshek
Razdalotsa tam i tut,
Vyidi milyi na svidanie
Khot na neskolko minut.

Gde to svetit ogoniok
Dal'naya doroga,
Tshtoto milyi ne idiot
Na dushe trevoga.

Doroga moia podruzka,
Doroga khoroshaya,
Ot tshevo ty zagrustila?
Tshto tebya vstrevozhilo?

Kaby vo pole ne veter,
Kaby v pole ne moroz,
Kaby bol'she ukhazhorov,
K nam priekhale v kolkhoz.

Ne grusti moia podruzka
I ne bud' petshal'naya,
Zhe priekhali v kolkhoz
K nam rebyata dal'nie.

Vse rebyata molodye,
Boievyie statnyie,
K nam priekhali v kolkhoz,
Traktoristy znatnyie.

Doroga moia podruzka
Zadayu tebe vopros:
Oni na dolgo ili net
K nam priekhali v kolkhoz?

Oni priekhali siuda
Ne na tshas a na vseгда,
Na rabotu v Em.Te.Es.
Dlya kolkhoznava truda

Ved' tshestushki my kontshaem
Balalaiki unesiom.
Yesli nravyatsa tshestushki
My yeshtcho vam propoyiom.

Translation

A thought brings a thought,
A thought weighs on my heart,

I don't know how I'll survive
Until our pleasant rendez-vous.

My happy voice
Rings here and there,
Come out, my dear friend,
Even if only for a few minutes.

Somewhere the light shines,
The road goes far,
My friend is not coming,
Worry is in my heart.

My dear girl friend,
My good friend,
Why are you sad?
What troubles you?

If only there were no wind in the field,
If only there were no frost,
If only more young men
Would come to our kolkhoz...

Do not grieve, my friend,
And don't be sad,
Some men from far away
Have come to our kolkhoz.

All of them are young,
Energetic, well built--
Excellent tractor drivers
Have arrived at our kolkhoz.

My dear girl friend,
I'd like to ask you a question:
Is it for a long time, or not,
That they have come to our kolkhoz?

They have come here
Not for an hour but for always,
To work in the M. T. S.,*
For kolkhoz labor.

* Motor tractor station

SIDE I, Band 2: BLACK ALDER

This is but one of the many Russian songs, of similar title, that introduce the image of the popular black alder shrub.

Ой черемуха ты густенький кусток,
На черемухе лазуревый цветок.

Ой люли да люли ой люли,
Ой люли да ли да люли ляли.

На черемухе лазуревый цветок,
Далеко в поле белеется.
Ой люли....

Далеко в поле белеется.
Ограница зеленеется.
Ой люли....

Ограница зеленеется.
На все поле краса стелится.
Ой люли....

На все поле краса стелится.
На все поле на четыре стороны.
Ой люли....

На все поле на четыре стороны.
А кто-то у нас хороший пригож.
Ой люли....

А кто-то у нас хороший пригож.
И кто-то чернобровный черномаз.
Ой люли....

И кто-то чернобровный черномаз.
Ой и что-ж и чернокудрива ты.
Ой люли....

Ой и что-ж и чернокудрива ты.
Ой и кто у нас по садику прошел
Ой люли....

Ой и кто у нас по садику прошел.
Ну и кто-то по зеленому саду.
Ой люли....

Ну и кто-то по зеленому саду.
Тут по садику Иванушка прошел.
Ой люли....

Тут по садику Иванушка прошел.
По зеленому по..... саду.
Ой люли....

Transliteration

Oi tsheriomushka ty gusten'kii kustok.
Na tsheriomushke lazurevyi tsvietok.

Chorus:
Oi liuli da liuli oi liuli,
Oi liuli da li da liuli lali.

Na tsheriomushke lazurevyi tsvietok.
Dalieko v pole beleyetza.
Oi liuli....

Dalieko v pole beleyetza.
Ogranitsa zeleneyetza.
Oi liuli....

Ogranitsa zeleneyetza.
Na vsio pole krasa stelitsa.
Oi liuli....

Na vsio pole krasa stelitsa,
Na vsio pole na tshetyri storony.
Oi liuli....

Na vsio pole na tshetyri storony.
A ktoto u nas khoroshyi prigozh.
Oi liuli....

A ktoto u nas khoroshyi prigozh,
I ktoto tshernobrovyi tshernomaz.
Oi liuli....

I ktoto tshernobrovyi tshernomaz.
Oi i tshtozh, i tshernokudriva ty.
Oi liuli....

Oi i tshtozh, i tshernokudriva ty.
Oi i kto u nas po sadiku proshol?
Oi liuli....

Oi i kto u nas po sadiku proshol?
Nu i kto-to po zelionomu sadu.
Oi liuli....

Nu i kto-to po zelionomu sadu.
Tut po sadiku Ivanushka proshol.
Oi liuli....

Tut po sadiku Ivanushka proshol.
Po zelionomu po sadu.
Oi liuli....

Translation

O black alder, you thick bush,
On the black alder there is a sky-blue flower.
La la...

On the black alder there is a sky-blue flower,
Far in the field something looks white. La la...

Far in the field something looks white,
The end of the field looks green.
La la...

The end of the field looks green,
Over the whole field beauty spreads.
La la...

Over the whole field beauty spreads,
Over the whole field, in four directions.
La la...

Over the whole field, in four directions,
Someone is nice and handsome.
La la...

Someone is nice and handsome,
And someone black-browed and dark.
La la...

And someone black-browed and dark,
O and so what, you are dark-haired too.
La la...

O and so what, you are dark-haired too,
O and someone has walked in our garden.
La la...

O and someone has walked in our garden,
So someone has walked in our garden.
La la...

So someone has walked in our garden,
Here in the garden Johnny* has passed.
La la...

Here in the garden Johnny has passed,
In the garden, the garden.

* English equivalent of Ivanushka
(diminutive of Ivan)

SIDE II, Band 1: THERE'S A WELL IN THE FIELD

Ой у полі криниченька

Сіда руда я

Ой у полі криниченька гоп

Сіда руда я

Там холодна водиченька

А,я,я.

Ой там Роман воли пасе

Сіда руда я

Ой там Роман воли пасе гоп

Сіда руда я

Катерина воду несе

А,я,я.

Ой став Роман жартувати

Сіда руда я

Ой став Роман жартувати гоп

Сіда руда я

З відер воду виливати

А,я,я,

Ой Романи Романочку

Сіда руда я

Ой Романи Романочку гоп

Сіда руда я

Не лий воду на сорочку

А,я,я.

В мене мати не рідная

Сіда руда я

В мене мати не рідная гоп

Сіда руда я

Буде бити цей лайати

А,я,я.

Буде бити цей лайати

Сіда руда я

Буде бити цей лайати гоп

Сіда руда я

Шей Роману докорати

А,я,я.

Ой знай Катю що сказати

Сіда руда я

Ой знай Катю що сказати гоп

Сіда руда я

Щоб не біла тебе мати

А,я,я.

Роман чорний я русява

Сіда руда я

Роман чорний я русява гоп

Сіда руда я

Як зійдемося буде пара

А,я,я.

Transliteration

U poli krynyczenka.

Oy u poli krynyczenka,
Sida, ruda, ya
Oy u poli krynyczenka, hop!
Sida, ruda, ya
Tam chlodna vodyczenka,
A, ya, ya.

Oy tam Roman voly pase,
Sida, ruda, ya
Oy tam Roman voly pase, hop!
Sida, ruda, ya
Kuteryna vodu nese,
A, ya, ya.

Oy stav Roman zartuvaty,
Sida, ruda, ya
Oy stav Roman zartuvaty, hop!
Sida, ruda, ya
Z vider vodu vylyvaty,
A, ya, ya.

Oy Romane, Romanoczku,
Sida, ruda, ya
Oy Romane, Romanoczku, hop!
Sida, ruda, ya
Ne lyj vodu na boroczku,
A, ya, ya.

V mene maty ne ridnaya,
Sida, ruda, ya
V mene maty ne ridnaya, hop!
Sida, ruda, ya
Bude byty szczej layaty,
A, ya, ya.

Bude byty szczej layaty,
Sida, ruda, ya
Bude byty szczej layaty, hop!
Sida, ruda, ya
Szej Romanu dokoryaty,
A, ya, ya.

Oy znaj Katiu szczo skazaty,
Sida, ruda, ya
Oy znaj Katiu szczo skazaty, hop!
Sida, ruda, ya
Szczob ne byla tebe maty,
A, ya, ya.

Roman czornyj, ya rusiava,
Sida, ruda, ya
Roman czornyj, ya rusiava, hop!
Sida, ruda, ya
Yak zijemos bude para
A, ya, ya.

Translation

Oh, there's a well in the field,
Sida, ruda, ya,
Oh, there's a well in the field, ho!
Sida, ruda, ya,
In it the water is cold,
A, ya, ya.

Oh, there's Roman tending oxen,
Sida, ruda, ya,
Oh, there's Roman tending oxen, ho!
Sida, ruda, ya,
Katharina brings the water,
A, ya, ya.

Oh, Roman began to joke,
Sida, ruda, ya,
Oh, Roman began to joke, ho!
Sida, ruda, ya,
Spilling water from the buckets,
A, ya, ya.

Oh, Roman, little Roman,
Sida, ruda, ya,
Oh, Roman, little Roman, ho!
Sida, ruda, ya,
Don't spill water on my shirt,
A, ya, ya.

All I have is a stepmother,
Sida, ruda, ya,
All I have is a stepmother, ho!
Sida, ruda, ya,
She will beat and also scold me, A, ya, ya.

She will beat and also scold me,
Sida, ruda, ya,
She will beat and also scold me, ho!
Sida, ruda, ya,
Besides picking on my Roman,
A, ya, ya.

Oh, Kitty, you'd better know what to answer,
Sida, ruda, ya,
Oh, Kitty, you'd better know what to answer, ho!
Sida, ruda, ya,
So that mother won't beat you,
A, ya, ya.

Roman's dark-haired, I'm a redhead,
Sida, ruda, ya,
Roman's dark-haired, I'm a redhead, ho!
Sida, ruda, ya,
We'll make a pair when we get together,
A, ya, ya.

SIDE II, Band 2: HUTZULSKI TANEC

Ану, хлопці покажіть нашим дівчатам
що ми потraфимо - Давай, давай.

Transliteration

Anu chlopcei pokazit naszym divozhatam
szczo my potrafirmo!

Davay, davay!

Translation

Come on boys, let's show our girls
what we can do!
Come on, come on!

SIDE II, Band 6: KURDISH COQUETTE

Transliteration

Azerbaijan

Kurd Shahnaz

Har kasun balam ai darda san tak guzalim
Deem delbari var khoshhal on hali var
Dunyada na dardisari var uluram hai vai
Gurkhuram balam, gal habibi, gal habibi gal habibi
Gurkhuram naz elema chukh
Bakham yaman khosh-bakht-tor har kasi
Hasratan ajab guslari var ai balam
ai dada hi bala uluram
Gal ai yasha gadrne ai hala bigane san ai
Gal guzlaruna mushtari var
Gal gurum gal gurum kimin yarisan
Gal gurum gal gurum kimin yarisan
Har kimin guzal bakhan dari san
Har kimin guzal bakhan dari san
Gal ai guzal
Gal ai guzal
Guzal san uluram aman

Aman

Translation

To whom do you belong? Only you are beautiful.
He who has a beloved like you
Has the world, and needn't worry about anything.
Ah, I am dying for you, ah-h-h-h.
I am afraid, my dear, come my love, come my love,
I am afraid you are flirting too much.
I envy the lucky man who possesses you,

(Translated by Ray Lord)

SIDE III, Band 2: WEDDING SONG

4

fasy krtel of vor optne
 fasy krtel of vor optne
 pafuch - pafuch krap kumel
 pafuch - krtel krap na optne
 mlt mlt ptn f (molt gtn f
 kumel ptn f mlt mlt
 mlt ptn f kumel gtn f
 mlt mlt ptn f mlt mlt

Bari lini togh votke mer,
Djan tankagin khnaminer.
Yekel yenk menk mi paimanov,
Aziz pessi hramanov,
Dzer aghchekan arnenk tanenk,
Ays kiraki harsnik anenk.
Dzer aghchekan arnenk tanenk,
Ays kiraki harsnik anenk.

Khnaminer yekak bari,
Baytz srank irar chen harmari.
Togh chega, doone tzaner mna.
Mer aghchike hars chi gna.
Vontz el pordzi, vontz el ani
Mer aghchehan hech chi tani.
Vontz el pordzi, vontz el ani
Mer aghchehan hech chi tani.

Ah oonke ker e, voski dzer e,
Varti ter e mer aghchike.
Oonke ker e, voski dzer e,
Varti ter e mer aghchike.

Bari lini togh votke mer,
Djan im yar khnaminer.
Dzer aghchike khosk a dvel,
Himi achkaloos yenk berel,
Mer degni hed maksid gna,
Arok parok amoonsana.
Mer degni hed zaksid gna,
Arok parok amoonsana.

Aman, yeghank menk khaidarak.
Khnaminer, barov yekak.
Baitz yerek mek. aisor yerkaa,
Vontz siretzin meke mekaa?
Tagoon - tagoon irar hassan.
Khoramank: yen hars oo peasan.

Ah oonke ker e, voski dzer e,
Varti ter e mer aghchike.
Oonke ker e, voski dzer e,
Khoski der e mer aghchike.

Translation

Welcome us,
Our dear in-laws.
We have come on one condition,
By command of the groom,
To take your daughter
And have a wedding this Sunday.
(Repeat last two lines)

You are welcome, in-laws,
But these two are not suited to each other.
Let her not go but stay home.
Our girl will not be a bride.
However he tries, whatever he does,
He will not take our girl for a bride.
(Repeat last two lines)

CHORUS:

With arched brow and golden hand,
Our girl is a rose petal.
(Repeat)

Welcome us,
Our dear in-laws.
Your daughter has given her word,
We have brought the good news,

Oh, we have been disgraced.
In-laws, you are welcome.
But yesterday one, today two,
How did they come to love each other?
Secretly they got to each other.
The bride and groom are clever.

* The word zaksid does not actually mean city hall, but in the villages this is where the civil ceremony weddings take place.

[illegible][illegible]

2. Đường phố phải đường phố
 3. Đường phố đường phố
 4. Đường phố đường phố
 5. Đường phố đường phố
 6. Đường phố đường phố
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 8. Đường phố đường phố
 9. Đường phố đường phố
 10. Đường phố đường phố

tuqon tuqy zur fur furs-
huqon tuqy zur furs-

Yeghson nesdel kov ke kte.
Hagon yekel door ke tzetze.
"En ov e?"
"Hagon e."
Yeghson kooze, shad ban kooze.
Aravodoon door chi bana.
Hagon kese koodam kese
Inch vor yari sirde oosyena.

"Godi koozem ^qsdaf sharatz,
Machik koozem vosgov karadz."
Goghdrook mechkin godi kooze,
Goghdrook votkin machik kooze.

Ho ho ho ho ho ho Yeghso djan,
Ho ho ho ho ho ho Yeghso djan.

"Madnotz koozem gohar sharem,
Aknotz koozem namak grem."
Tzootzamadin madnotz kooze,
Bartam ktin aknotz kooze.

"Asa el inch koozes arnem,
Siroon Yeghso, chared danem."
Ooze , Yeghso, eli ooze.
Asa el inch kez ke sake.

Ho ho ho ho ho ho Yeghso djan,
Ho ho ho ho ho ho Yeghso djan.

"Zarder koozem vezes kakhatz,
Sirdet koozem hede khagham."
Barklak vezin ~~warder~~ kooze,
Ham sird kooze ham ser kooze.

"Ed inch assir , im Yeghso djan,
Ko ed yeghnik serdin khoorban."
De doore batz, ay dnaver.
Dess inch a kez berel nver.

Ho ho ho ho ho ho Yeghso djan,
Ho ho ho ho ho ho Yeghso djan.

Yeghson nesel shad ban kooze,
Magon yekel door ke tzetze.

Yeghso is sitting, milking a cow,
Hago has come and is knocking at the door.
"Who's there?"
"It's Hago."

Yeghso wants a lot of things.
She doesn't open the door in the morning.

Hago says that he will give
Whatever his love's heart desires.

CHORUS:

Ho ho ho ho ho Yeghso dear,
Ho ho ho ho ho Yeghso dear.

"I want a belt beaded with mother of pearl,
I want slippers sewn with golden thread."
For her tiny waist she wants a belt,
For her tiny feet she wants slippers.

"Gladly will I go and buy them
Don't let me die of missing you."
Ask, Yeghso, ask for more.
Say what else is becoming to you.

(CHORUS)

"I want a thimble to bead gems,
I want glasses so that I may write letters."
For her index finger she wants a thimble,
For her nose she wants glasses.

"Tell me what else do you want me to buy.
Pretty, Yeghso, let your misfortune befall me."
Ask, Yeghso, ask for more.
Say what else is becoming to you.

(CHORUS)

"I want jewels around my neck,
I want your heart to play with."
For her slender neck she wants jewels,
She wants both heart and love.

"What did you say, my dear Yeghso?
I would die for you."
Well, open the door,
See what gifts he has brought.

(CHORUS)

Yeghso wants a lot of things,
Hago has come and is knocking at the door.

SIDE IV, Band 3: MY KOMUZ

K o m u z u m Transliteration

Tilge znoldosh ündögön Küülünchü komuz men üchün,
Komuzdu kosnup yrdayly. Küküktöy ünüm sen üchün.
Bababız chertken bul komuz, Kündölük ösüp yrdayly,
Barkina zhetip syilayly. Küldögön sovet eli üchün.

Örүктөн tandap chabylgan,
Karagay kapkak zhabylgan.
Üch kыл tagyp zhibekthey,
Külүktöy taptap bagylgan.

Komuzum dep da yr zhazdym, :::
Koshulup dalay yrdashtym.
Zhash kezimden da üyrönüp,
Zhan dilim birge syrdashtym.

Sayrasa komuz küülörün
Zharyshyp süylöyt tilderim.
Shynkyldap koldo turganda,
Kubulzhuyt kukam ündörüm.

Kogguru bu Kyrgyz elinen, :::
Ukkandyn köönü erigen.
Komuzum koldo turganda,
Koshtogon attay elirem.

Arkar-Kulzha köp zhaynagan, :::
Beldi yrdayly komuzum.
Abiyir bakka orongon
Eldi yrdayly komuzum.

Ak kuular süzүp oynogon, :::
Köldü yrdayly komuzum.
Ar zherden chykkan zharkyrap,
Kendi yrdayly komuzum.

Ata zhurtun korgogon,
Erdi yrdayly komuzum.
Betinde türlü bereke,
Zherdi yrdayly komuzum.

Translation

The komuz invites us to sing a song,
So let us sing a song about the komuz,
Let us hold in high esteem
The komuz that our ancestors played.

It is made from the wood of the plum tree,
Its case from that of the fir.
It has three strings soft as silk
And had been groomed and looked after like a race horse.

I wrote a song about my komuz.
I sing many songs, accompanying myself.
I learned to play it when I was young,
Confiding in it all my secrets.

When the komuz plays its melodies,
My voice is attuned to it in song.
When I play it, holding it in my hand,
My voice becomes more and more beautiful.

When the people of Kirghizstan listen to these
melodies
Their hearts become happy,
And when I hold my komuz in my hands
I feel like singing many songs.

Let us sing, my komuz,
About mountains on which deer and doe roam,
And our people who are full of pride and honor,
Let us sing about them, my komuz.

And the geese that swim in the lakes,
Let us sing about them, my komuz,
And the precious ores from the mines,
Let us sing about them, my komuz.

About men who defend their country,
Let us sing, my komuz
About our country, teeming with riches,
Let us sing, my komuz.

Spin out your melodies for me, my komuz,
All the words of my song are for you,
Let us sing a song
For the Soviet people who live happily.

(Translated by Kudaiberger)

SIDE IV, Band 9: KALKA

K a l k a Transliteration

Bul anyn kanbuladay aty kalka,
Kalkalap malym bolgan ayta-ayta.
Küngürenip dombramy sagınganda,
Tyraakta kal kalgan zhok tarta-tarta.

Kalkany sagınganda salgalanyp,
Üziltip et zhürekti kolga alyp,
Süyögönüm, süyögönümü esime alyp

Zhay tapbay angi baskan chymyn zhan...

Dombram eki ichekti kolga alayyn,
Türülenip on eki alban an salayyn.
Balapan aty kaygy zhun ustaydy
Men dagy bul ülikti kolgo alayyn.

Translation

The name of this song is Kalka,
It is known to everybody because it has long been
sung.

Because I longed for my dombra so much
My fingers hurt, playing it.

I thought with sorrow of Kalka
Till there was no more strength left in my heart.
When I remember my love with yearning
I do not know what to do with myself.

I pick up my two-stringed dombra
And sing twelve different tunes.
Like the young bird learning to fly
I try not to lose hope.

(Translated by Kudaiberger)

LITHO IN U.S.A.