

Oxford

CHORAL
CLASSICS

Oxford Choral Classics Octavos

POLOVTSIAN DANCES

from Prince Igor

FOR MIXED CHORUS WITH PIANO OR
ORCHESTRA

ALEXANDER BORODIN

OXFORD UNIVERSITY PRESS

Edited by John Rutter

The *Polovtsian Dances*—brimming with melody, rhythmic excitement and orchestral colour—have always been a favourite concert piece, though *Prince Igor*, the opera from which they come, is rarely performed outside Russia. Borodin was a professor of chemistry and had limited time available for composition: *Prince Igor*, his only opera, occupied him intermittently from 1869 till his death in 1887, but he never finished it. His friends Rimsky-Korsakov and Glazunov completed and orchestrated the opera after his death, and it was first performed in 1890 in St Petersburg. The *Polovtsian Dances*, however, were entirely Borodin's own work and had been written and orchestrated as early as 1875.

The story of the opera (for which Borodin himself wrote the libretto) was based on an old Russian chronicle. It is set in the twelfth century, a time of conflict between Russia and the Tartars. Igor, prince of Seversk, is defeated by Khan Konchak of the Polovtsi, who holds him as an honoured and respected captive. The dances, which bring Act 2 to a dazzling conclusion, are performed by the Khan's slave dancers as entertainment for Prince Igor.

Note: The piano reduction (which omits much of the orchestral detail in the interests of playability) is editorial. The Russian transliteration is by Bruce Hamilton.

Instrumentation: Picc, 2fl, 2ob (2nd doubling English horn), 2cl, 2bsn, 4hn, 2tp, 3tbn, tba, timp, perc, hp, strings.

Full orchestral scores and instrumental parts are available on rental from the publisher.

This chorus is one of the 35 choruses in the Oxford Choral Classics anthology
Opera Choruses, edited by John Rutter.

An audio pronunciation guide for this and the other choruses in the volume is
available for purchase from the publisher on CD or cassette.

CD 0-19-343700-7 Cassette 0-19-343699-X

Approximate duration: 12 minutes

A NOTE ON THE RUSSIAN TRANSLITERATION

Those who have never sung in Russian using a phonetic spelling of the Cyrillic alphabet should not be discouraged from attempting it. In fact, Russian sounds are surprisingly similar to those found in English (though the vowels are largely Italianate), and no attempt at an 'accent' is necessary. Some choirs may be fortunate enough to have a Russian speaker among their members or friends, who can help to perfect what a transliteration can only broadly suggest. A recording of the text, read out slowly and distinctly by two native Russian speakers, is also available from the publisher (see previous page). The following remarks have therefore been kept to a minimum in the hope that the undertaking will not appear too daunting.

1. The most 'foreign' sound in Russian is the so-called 'hard i'. Here it is represented by 'yi' as in 'Kryilyakh' (see bar 15). This is pronounced not forward, like the usual English 'i', but backward with an almost adenoidal sound. The main thing is to avoid pronouncing 'yi' as the usual 'i'; try to keep it dark and covered.
2. Clusters of consonants can look intimidating but need not be so. The sound 'kh' is the guttural 'ch' as found in the Scottish word 'loch'; 'zh' is the voiced version of 'sh' and sounds as the 'j' in French 'je'; 'shch' sounds as in 'English church'.
3. The letter 'o' in a pre-stressed syllable (shown in this transliteration as ö) is so modified and lightened that it is best pronounced as an 'a' (as in 'bar'). The letter 'o' in any other unstressed position is pronounced like the 'a' in 'sofa'.
4. Some Russian words, usually verbs, end with a 't' followed by a 'soft sign'. This softens the 't' that in practice it sounds like 'ts'. These soft signs have been ignored in the transliteration, as most English speaking is soft anyway.
5. The letter 's' in the middle of words has usually been represented by 'ss' in order to prevent it being mispronounced as a 'z' (i.e. 'Mussorgsky' and not the regularly mispronounced 'Muzorgsky').

DAVID LLOYD-JONES

Polovtsian dances

(from *Prince Igor*)

Text by the composer

Translation: David Lloyd-Jones

ALEXANDER BORODIN (1833-87)

Edited by John Rutter

Andantino (♩ = 84)

PIANO

p dolce

15 SOPRANOS

1 *sempre legato e dolce*

U-lye-tai na kryil-yakh vye-tra tyi vkrai rōd-noi, rōd-na - - ya pyess-nya
Fly a-way on gen-tle breez-es; fly swift-ly, songs of love, to greet our

p con espress. e dolce

sempre legato

18

na - sha, tu - da, gdye myi tye - bya... svö - bod - no pye - li, gdye byi - lo...
home - land... where once we lived in hope... and knew no sor - row, where once we...

21

tak pri - vol... no nam stö - bo - yu...
sang, re - joi - - cing in our free - dom.

ALTO

Tam pöd znoi - - - nyim
There be - neath... the...

24

nye - - - bom... nye - goi voz - - dukh... po... lon,
burn - - - ing sky... lan - guid breez - - es... cooled... us,

27

tam pöd go - - vor... mo - - rya... dryem - lyut go - - ryi... vo - bla -
there the cloud - - capp'd... moun - - tains... dream a - bove... the sil - ver -

SOPRANOS [3] *f ma dolce*

30

Tam tak yar - - ko soln-tsyе svye - tit, rōd-nyi-ye
 There our days were long and care-free a - mid the

f

-kakh;
 sea;

Tam tak yar - - ko
 There our days were

[3]

mf cantabile

con Ped.

33

gor-yi svye - tom za-li - va - ya, vdō-li-nakh pyish-no ro - - za rass-tsvye
 sun-lit hills and sha-dy me-a-dows, and there the scent of ros - es in the

soln - - - - - tsye, tam ro - - -
 care - - - - - free, there ros - - -

36

-ta - yet, i so - lō - vyi pō-yut vlye - ssakh ze - lyo - nyikh,
 val-leys once filled the sul-try air with sweet-est per-fume,

za tsvey tyot i slad-kii
 es blos - - - - - somed and fer-tile

39 *mp* *p*

pō - yut viye - - ssakh. Tam tye-bye. pri - vol - nyei,
 There sky - larks sing. Fly a-way, our songs of—

dim.

vi - nō - grad rass - - tyot.
 vine-yards yield sweet wine.

42

pyess-nya,
 free - dom,

p *dim.*

tyi tu - da i u - lye - tai!
 Fly a-way, our songs of free-dom!

4

46 **Allegro vivo** (♩ = 152)

p *mf*

50

53 5

53 54 55 56

57

62 6

62 63 64 65 66

f

Ped. * Ped. * Ped. * Ped. * sim.

67

72 7

72 73 74 75 76

ff marc.

77

77 78 79 80

mf

81

84 *mp* *p*

87 *accelerando* *p cresc. poco a poco*

90 **Allegro** (♩ = 69) *sf* *pp* *p* *mf* *f*

95 *unis. f* *ff* *dim.*

S. A. Poi - tye pyess - ni sla - vyi kha - nu! Poil
 Glo - ry, hon - our, prais - es to our Khan!

T. B. *unis. f* *ff* *dim.*

101 *unis. f*

Slav - tye si - lu, do - blyest kha - na!
 Fear - less, migh - ty, ruth - less war - rior,

unis. f

107 *ff* *dim.* [9]

Slav! hail! Sla - vyen Khan! Sing his praise,

ff *dim.* [*mf*] [9]

Ped. *

113 *f* *f* *f*

Khan! praise! Sla - vyen on, Khan nash! Great Kon - chak, praise him!

f [*mf*] *f*

[*f*] [*mf*] [*f*]

Ped. * *Ped.* * *Ped.* *

119 *unis. f* *ff* *dim.*

Blye - skom sla - vyi soln - tsu ra - vyen Khan! Pier - cer than the scorch - ing mid - day sun!

unis. f *ff* *dim.*

Ped.

125 *unis. f*

Nye - tu rav - nyikh sla - voi kha - nu!
None can e - qual him in splen - dour,

unis.

f

131 *ff* *dim.* **10** ALTOS *p*

Nyet! none! Cha -
Slaves

ff *dim.* **10** *p* *cresc.*

ped. ***

138 SOPRANOS *p*

- - gi kha - - - na, Cha
and cap - - - - - tives... all

p *cresc.* *p* *cresc.*

*BASS SOLO [11]
(Konchak)

Vi - dish li plyn-nits ty
Look at those slaves of mine,

ALTOS

gi kha - - - na, sla -
ac - claim him, slaves

153

smo - rya dal - nye - vo, vi - dish kra - ssa - vits mö - yikh iz - za Kass - pi - ya?
aren't they beau - ti - ful? Cap - tives I took from the tribes of the Cas - pi - an.

vyat kha - - - na.
and cap - - - tives...

159

O ska - zhi, drug, ska - zhi tol - ko slo - vo mnye, kho - chesh, lyu - bu - yu iz
They can make you for - get all your lone - li - ness, choose a - ny one who at -

SOPRANOS

sla - - - vyat kha - - - na
all ac - claim his

*This solo can be omitted.

nikh ya tye - bye po - da - ryu.
- tracts you, and she shall be yours.

S. svo - - - ye - - - vo.
glo - - - rious name.

A. ALTOS
Sla - - - vyat kha - - - na.
All ac - - - claim him.

171 ¹² unis. *f* *ff* *dim.*
S. Poi - tye pyess - ni sla - vyi kha - nu! Poi!
A. Glo - ry, hon - our, prais - es to our Khan!

T. unis.
B.

¹² *f* *ff* *dim.*
Piano accompaniment for the second system, including a 'Ped.' marking.

177 unis. *f*
Slav - tye shche - drost slav - tye mi - lost!
Fear - less, migh - ty, ruth - less war - rior,

T. unis.
B.

f
Piano accompaniment for the third system, including a 'tr' marking and a '*' symbol.

183 *ff* *dim.* 13

Slav! hail! Dlya vra - gov. Sing his praise,

ff *dim.* *mf* 13

ff *mf* *f* *tr* *3*

Ped. *

189 *ff* *unis. ff*

Khan praise! gro - zyen on, Khan praise
great Kon - chak, unis.

ff *mf* *ff*

Ped. *

194 *f* *ff*

nash! Kto zhe sla - voi ra - vyen kha - nu, kto? sun!
him! Fier - cer than the scorch - ing mid - day

f *ff*

Ped.

200 *dim.* *unis. f*

Blye - skom sla - vy soln - tsu
None can e - qual him in

dim. *f* *unis.*

tr

*

206 *ff* *dim.* **14**

ra - vyen on...
splen - dour, none!

ff *dim.*

tr **14**

p. *Red.* *

212

217

223

Musical score for measures 223-227. The piece is in G major and 6/8 time. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a steady accompaniment with eighth notes. Dynamics include piano (p) and piano-piano (pp).

228

Musical score for measures 228-232. The piece concludes in G major and 6/8 time. The right hand has a melodic line with a final cadence. The left hand continues with eighth-note accompaniment. Dynamics include piano (p) and piano-piano (pp).

15

233 **Presto** (♩ = 100)

Musical score for measures 233-238. The piece is in G major and 6/8 time. The right hand has a melodic line with eighth-note patterns. The left hand has a rhythmic accompaniment of eighth notes. Dynamics include piano (p) and forte (f).

239

Musical score for measures 239-244. The piece is in G major and 6/8 time. The right hand has a melodic line with eighth-note patterns. The left hand has a rhythmic accompaniment of eighth notes. Dynamics include piano (p) and forte (f).

245

Musical score for measures 245-250. The piece is in G major and 6/8 time. The right hand has a melodic line with eighth-note patterns. The left hand has a rhythmic accompaniment of eighth notes. Dynamics include piano (p).

16

251

Musical score for measures 251-256. The piece is in G major and 6/8 time. The right hand has a melodic line with eighth-note patterns. The left hand has a rhythmic accompaniment of eighth notes. Dynamics include piano (p).

257

Musical score for measures 257-262. The piece is in G major and 6/8 time. The right hand has a melodic line with eighth-note patterns. The left hand has a rhythmic accompaniment of eighth notes. Dynamics include piano (p).

TENORS
and BASSES *unis. f* 17

263

p. *f.*

mf cresc. *ff*

Sla -
Brav -

Ped.

269

p. *f.*

Ped.

vo - dye - dam -
er - far - than -

275

p. *f.*

Ped.

ra - vyen. Khan
all - be - fore -

281

p. *f.*

Ped.

nash! Khan,
you! Great

287

Khan
Khan

Kon
Kon

293

chak!
chak!

f

18

Red.

299 TENORS

Sla - - - voi - - - dye - - - dam - - -
Braw - - - er - - - far - - - than - - -

tr *tr* *tr*

fp

305

ra - - - vyen - - - on,
all - - - be - - - fore.

f

311

groz - - - nyi Khan Khan Kon - - -
migh - - - ty Khan, great Kon - - -

317

19 *dim.*

- chak!
- chak!

323

f *p* *f*

329

p

335

341

TENORS **20** *f*

Sla - - - vyen
Praise our

BASSES

f

20

Piano accompaniment for measures 341-346, featuring a rhythmic pattern of eighth and sixteenth notes in both hands.

347

Khan, _____ Khan Kon - - - chak! _____
 Khan, _____ Khan Kon - - - chak! _____

Piano accompaniment for measures 347-352, continuing the rhythmic pattern with some harmonic changes.

353

Sla - - - vyen Khan, _____ Khan Kon - - -
 Praise our Khan, _____ Khan Kon - - -

Piano accompaniment for measures 353-358, including a key signature change to B major.

359 *unis. dim.*

-chak, Khan Kon
-chak, Khan Kon

dim.

364

- - - chak!
- - - chak!

21
Moderato (alla breve) (♩ = ♩. ♩. = 100)

SOPRANOS

369 *p dolce*

U - lye - tai na kryil - yakh vye - tra tyi vkrai rōd - noi, rōd - na -
Fly a - way on gen - tle breez - es, fly swift - ly, songs of love -

ALTOS

p

U - lye - tai na kryil -
Fly a - way on gen -

p dolce

374

S. *ya pyess-nya na-sha, tu-da, gdye myi tye-bya. svö-bod-no.*
to greet our home-land, where once we lived in hope and knew no-

A. *-yakh vye-tra, na-sha*
-tle bree-zes, songs fly

379

pye-li gdye byi-lo tak pri-vol - - no nam stö-bo-yu.
sor-row, where once we sang, re-joicing in our free-dom.

pyess nya, vkrai röd-noi,
home ward to our land.

384

22

S. *[p]*

A. *gdye pod znoi nyim nye bom*
There be-neath the burn-ing sky

1. *Vkrai tot, gdye pod znoi nyim nye bom*
As we sang be-neath the burn-ing sky

2. *Vkrai, gdye pod znoi - - nyim*
As we sang all sang there

1st BASS *p dolcissimo*

B.1 *Vkrai gdye pod znoi - - nyim*
As we sang all sang there

tr

389 [p]

S. nye-goi voz - - dukh po - lon.
lan-guid breez - - es cooled us,

A. nye-goi voz - - dukh po lon, gdye pod go -
lan-guid breez - - es cooled us, there the cloud -

1. nye bom yu - - ga gdye pod go -
breez - - es cooled us, there the cloud -

2. nye bom yu - - ga dryem - -
breez - - es cooled us, there

B.1. nye bom yu - - ga dryem - -
breez - - es cooled us, there

tr

394

- - vor mo - rya dryem-lyut go - - ryi vo - bla -
- - capp'd moun tains dream a - bove the sil - ver -

- - vor mo - rya dryem-lyut go - - ryi vo - bla -
- - capp'd moun tains dream a - bove the sil - ver -

- lyut go - - ryi vo - bla -
we saw the sil - - ver -

- lyut go - - ryi vo - bla -
we saw the sil - - ver -

(tr) tr tr tr

399

23 [mf cantabile]

S. Tam tak yar days - - - ko soln tsye
There our days were long and

A. -kakh. Tam tak
sea; There our

1. -kakh. Tam tak
sea; There our

2. (2nd tenors tacet till bar 417)

B.1. -kakh. Tam tak
sea; There our

B.2. -kakh. Tam tak
sea; There our

B.3. -kakh. Tam tak
sea; There our

tr. **23**

403

S. svye - tit, rōd - nyi - ye go - ryi svye
care - free a - mid the sun - lit hills

A. yar days ko soln
days were long

T.1. yar days ko soln
days were long

B. yar days ko soln
days were long

*or sing lower 1st tenor part, with all 1st tenors on upper part.

406

S. *tom o za rya ya; vdō li nakh*
and sha dy mea dows, and there the

A. *-tsye svye tit,*
and care free,

T. I. *-tsye svye tit,*
and care free,

B. *-tsye svye tit,*
and care free,

409

pyish no ro - - - za rass tsvye ta yet,
scent of ros es in the val leys

ro - - - za tam
ros - - - es scent

ro - - - za tam
ros - - - es scent

ro - - - za tam
ros - - - es scent

gva⁻¹ gva⁻¹

412

S. *i so - lõ - - vyi pō - yut. vlye - ssakh zye -*
once - filled the sul - try air with fra - grant

A. *vsa - - - - dakh tsvye - - - -*
-ed all the

T. I. *vsa - - - - dakh tsvye - - - -*
-ed all the

B. *vsa - - - - dakh tsvye - - - -*
-ed all the

gva *gva*

415

S. *- lyo - nyikh, - - - - pō - - - -*
per - fume, - - - - there

A. *-tyot, slad - - - ki vi - nō - grad*
air, and fer - tile vine - yards yield

1. *unis. slad - - - ki vi - nō - grad*
air, and fer - tile vine - yards yield

2. *tyi u - - - -*
there sky - - - -

B. *-tyot, tyi u - - - -*
air, there sky - - - -

418

S. *-yut vlye - - ssakh.*
sky - - - larks sing.

A. *rass - - - tyot.*
sweet wine. *dim.*

T. *rass - - - tyot.*
sweet wine. *dim.*

2. *- - - lye - - tai.*
- - - larks sing.

B. *- - - lye - - tai.*
- - - larks sing.

gva

dim.

p

Ped. *

421

dolce

S. *tam tye - bye - - - pri - vol - nyei - pyess - nya,*
Fly a - way, our songs of free - dom,

A. *p*

T. I. *p*

B.

Ped. * *Ped.* * *Ped.* *

424

ALTIOS *dolce*

tyi tu - da i u - lye -
 Fly a - way, our songs of

1st TENORS *dolce*

tyi tu - da i u - lye -
 Fly a - way, our songs of

Ped. * Ped. * Ped. *

427

A. *dim.*

-tail
 free - dom!

T. I. *dim.*

-tail
 free - dom!

Ped. * Ped. * Ped. *

430

Ped. *

433 [24] Presto (♩ = 100)

433 [24] Presto (♩ = 100)

[p]

Ped.

439

f

p

f

Ped.

445

p

Ped.

451

Ped.

457

Ped.

463

cresc.

mf cresc.

Ped.

[25] TENORS and BASSES

469 *f p. unis.*

Sla - - - - - voi - - - - - dye -
 Brav - - - - - er - - - - - far -

ff

Ped.

475

- - - - - dam - - - - - ra - - - - - vyen - - - - -
 - - - - - than - - - - - all - - - - - be - - - - -

481

T. Khan - - - - - nash, Khan, - - - - -
 -fore - you, great

B. (Bass line for measures 481-486)

487

Khan
 Khan

B. (Bass line for measures 487-492)

493

T. *Kon - - - - - chak!*
Kon - - - - - chak!

B.

498

T. *Sla - - - - - voi*
Brav - - - - - er

B.

[26]

503

T. *dye - - - - - dam ra -*
far - - - - - than all

B.

tr

509

T. *- - - - - vyen - - - - - on, groz - - -*
be - - - - - fore migh - - -

B.

514

-nyi Khan, Khan Kon
-ty Khan, great Kon

519

-chak!
-chak!

27 *dim.*

p

525

f *p* *f*

531

Ped. * *Ped.*

537

* *Ped.* *

543

28
TENORS *f*

Sla - - - vyen
Praise - - - our

BASSES

549

Khan, _____ Khan Kon - - - chak! _____
 Khan, _____ Khan Kon - - - chak! _____

555

Sla - - - vyen Khan, _____ Khan
 Praise - - - our Khan, _____ Khan

560

Kon - - - chak, Khan
Kon - - - chak! Khan

* Ped. * dim.

565

Kon - - - chak!
Kon - - - chak!

* Ped. * dim.

29
Allegro con spirito (♩ = 152)

571 *mf* SOPRANOS and ALTOS

Plyass Dance - - - koi and va sing
Dance - - - and sing

mf *p*

574

-shei for tyesh Kon - - - tye chak's
for Kon - - - chak's

p

30

mf

577

S. A. kha - - - - - na, Plyass -
plea - - - - - sure, Dance

T. B.

mf

ff

580

-koi va shei
and sing for

583

tyesh - - - - - tye kha -
Kon - - - - - chak's plea -

31

586

Più animato (♩ = 176)

p *f* *p*

- na, Plyass - koi tyesh - tye kha - na, cha - gi! Plyass - koi tyesh - tye
- sure, let all peo - ple praise him sing - ing! Let all peo - ple

Più animato (♩ = 176)

590

f *p* *f* *mf*

kha - na, cha - gi! Plyass - koi tyesh - tye kha - na, cha - gi, kha - - na
please him dan - cing! Of - fer songs of hom - age to our glo - - rious

cresc.

32

594

mf *f*

svo - - ye - - vol! Plyass - koi tyesh - tye kha - na, cha - gi!
Khan Kon - - chak! Let all peo - ple praise him sing - ing!

p *mf* *f*

598 *mf*

Plyass - koi tyesh - tye kha - na, cha - gi! Plyass - koi tyesh - tye kha - na, cha - gi,
 Let all peo - ple please him dan - cing! Of - fer songs of hom - age to our

mf *f* *mf* *f*

mf *f* *mf* *cresc.* *f*

602

kha - na svo - - ye - - - vo, svo - - ye - -
 glo - - rious Khan Kon - - chak, Khan Kon - -

606 33 *unis.* *f*

- vo! Plyass - - - koi va
 - chak! Dance and sing

unis. *f*

mf 33 *ff*

610

-shei tyesh - - tye kha - - na,
to give him plea - - sure,

615

Plyass - - - koi tyesh - - - tye! Nash
of - - - fer hom - - - age to

619

ff S.2 (+S.1)
A. Khan Kon - - - - - chak!
Khan; Kon - - - - - chak!

T.2 (+T.1)
B. *ff*

622

ff

Nash
Praise

ff

626

S.1

S.2, A.

T.1

T.2, B.

Khan Kon - - chak!
Khan Kon - - chak!

(tr)

tr

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