

TIBERIU BREDICEANU'S *DOINE ȘI CÂNTECE POPORALE ROMÂNEȘTI* AND FOLK-
INSPIRED ART SONG

Alexandra Ioan

A thesis submitted to the Melbourne Conservatorium of Music
in fulfilment of the requirements for the degree of Doctor of
Philosophy, University of Melbourne

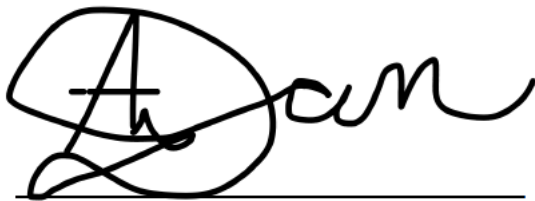
June 2020

I, Alexandra Ioan, declare that:

-All contents of this dissertation are my original work, except where indicated.

-All sources used have been acknowledged.

-The dissertation does not exceed the designated word limit.



A handwritten signature in black ink, appearing to read "Alexandra Ioan". The signature is written in a cursive style with a large, looped initial "A". A horizontal line is drawn below the signature.

Abstract

During the twentieth century, ethnomusicologist and composer, Tiberiu Brediceanu (1877 – 1968) was at the forefront of the development of the Romanian national school of music. Brediceanu created one of the largest collections of Romanian folksongs, assembling over two thousand melodies. In his collection *Doine și cântece populare românești* (*Doinas and other Romanian Folksongs*, 1927), Brediceanu set traditional folksongs in the style of lieder, arranging eighty folksongs for voice and piano. *Doine și cântece populare românești* is tailored to the classically cultivated voice and is one of the largest collections of Romanian art songs. The purpose of my research is to provide an interpretative guide for twenty-nine selected pieces from Brediceanu's collection, with particular relevance for English-speaking performers. The songs were chosen to represent a range of genres, dramatic atmospheres and time periods (Brediceanu gathered the songs in *Doine și cântece populare românești* over more than thirty years).

This thesis comprises two parts: a folio of recordings constituting 75% of the thesis; and a dissertation constituting 25% of the thesis. The folio includes recordings of twenty-nine songs from Brediceanu's *Doine și cântece populare românești*, as well as other works by Brediceanu and his Romanian contemporaries. A context for these works is provided through further recordings of European folk-based art songs of the 19th and 20th centuries. The dissertation provides an introduction to Tiberiu Brediceanu and Romanian folk music, then explores the interpretation of each of the twenty-nine songs selected from *Doine și cântece populare românești*, considering aspects of interpretation based upon Romanian folk-practices. This section also includes poetic translations and phonetic transliterations of each song followed by a pronunciation guide for non-Romanian singers.

Acknowledgements

I would like to thank all the individuals who have supported me in completing my thesis and recordings these past four years:

First, I would like to thank my supervisor, Dr. Michael Christoforidis, for guiding me along my PhD journey with advice and hot chocolate.

I would like to thank my singing teachers, Anna Connolly, Carrie Barr and Glenn Winslade for whipping my voice into shape.

I would like to thank my collaborative artists: Rhodri Clarke, Dr. Ken Murray, Andrea Katz, David Barnard and Konrad Olszewski. I enjoyed making music with each of you.

I would like to thank Dr. Liliana Bizineche, Dr. Cornelia Cuteanu and Dr. Alina Stan. Your guidance in discovering and interpreting this repertoire has been incredibly beneficial, not only to this thesis, but to my own development as a musician.

I would like to thank Dr. Viola Birò and Dr. Vikárius László at the Bartók Archívum, the staff at the National University of Music in Bucharest and at the “Folk Archive” of the Romanian Academy in Cluj for your assistance and hospitality during my research.

I would like to thank David Collins and Haig Burnell for your recording expertise.

I would like to thank my Alexander Technique teacher Jenny Thirtle and physiotherapist Andrew Perkins for keeping my body and voice healthy.

I would like to thank Dr. Elizabeth Kertesz for your masterful proof-reading skills.

I would also like to thank my partner for proofreading and for your love and support.

I would like to thank my mom, dad and two grandmothers. Your support is greatly appreciated.

Table of Contents

Abstract	3
Acknowledgements	4
<u>Folio of Recordings (Folio Comprises 75% of Thesis)</u>	
Introduction to Folio of Recordings	6
Content List	10
<u>Dissertation (Dissertation Comprises 25% of Thesis)</u>	
The Collection <i>Doine și cântece populare românești</i> by Tiberiu Brediceanu: An Interpretative Guide for Singers	17
<u>Appendices and Bibliography</u>	
Appendix A: Translation of Vasile Alecsandri's <i>Miorița</i> by William D. Snodgrass	166
Appendix B: English translations for all songs in the Performance Folio	171
Appendix C: Spoken text of recorded songs from <i>Doine și cântece populare românești</i> track list	221
Bibliography	223

Introduction to Folio of Recordings

My PhD thesis contains a folio of audio recordings (75%) and a written dissertation (25%). The dissertation provides an introduction to folk traditions in Romania and examines issues of performance practice in relation to songs from *Doine și cântece populare românești pentru voce și pian, caietele 1-10 (Doinas and other Romanian folksongs for voice and piano, Volumes 1-10)*, a collection of folk-influenced art songs by Tiberiu Brediceanu.

The folio of recordings, divided into four parts, presents a range of folk-inspired songs arranged for voice with piano and voice with guitar. This folio, while offering examples of, and a context for, Brediceanu's work, has also been crucial to my personal development. By studying a variety of works from several European countries dating from the nineteenth and early twentieth centuries, my own understanding of folk-inspired repertoire has deepened, allowing a more mature interpretation of these works and a broader perspective in writing the dissertation.

Part One contains selections from Tiberiu Brediceanu's collection of Romanian folksongs, *Doine și cântece populare românești* (1927). This collection constitutes the foundation of my written dissertation. I selected twenty-nine of the eighty songs published, guided by three priorities. Most importantly, the twenty-nine songs recorded showcase the different genres present in the collection, including *doină*-style songs, ballads, dancing songs and genres that function in specific ceremonial contexts or explore specific themes, such as war *doinas*, *haiduc doinas*, and wedding songs. Once this diversity was established, I chose songs that showcase my vocal range and expression, or that contained a more challenging piano accompaniment that might excite the listener. Finally, as the songs chosen for publication by Brediceanu had been collected over thirty years, I ensured that this time-span was represented within the selection.

Part Two offers Tiberiu Brediceanu's settings of Romanian carols, *Colinde culese și întocmite pentru voce și pian sau piano solo* (1924), as well as selections from George Enesco's *7 Chansons de Clement Marot* (1908) and Mihail Jora's *Songs on Verses by Tudor Arghezi* (1956). These works present further background for understanding the intermingled identities and techniques of Romanian classical and folk music.

I could not find any recordings or performances of Brediceanu's carol music, except for his three carols composed for choir.¹ *Colinde* contains eighteen carols, which Brediceanu collected from the regions of Transylvania, Banat and Maramureş and arranged with piano accompaniment. The piano accompaniment of the carols is much simpler than those for his other folksongs.

Enesco is the most prominent Romanian composer and the inclusion of his work within my folio is almost obligatory. I chose his 7 *Chansons de Clement Marot* because they are the most popular of his pieces for voice and piano. Although they are in the French *mélodie* style, they contain some instances of Romanian folk influence in ornamentation.² Jora was a student of Enescu's. His songs, which set verses by Tudor Arghezi (1880-1967), combine elements of folk music with a modern classical idiom. Arghezi is one of the most important Romanian authors of children's literature and his work is ubiquitous in Romanian culture. My experiences with Arghezi's writings have been quite personal. Like many Romanian children, my grandmother read his poems to me before sleep.

Parts Three and Four present folk-inspired songs from other European countries. The arranging of folk songs for the concert hall is a tradition shared by many countries, and the following repertoire allows the listener a broader aural context to compare with Brediceanu's adaptations and the Romanian folk tradition.

Part Three contains folk-based art song from Spain, with selections from Fernando Sor's *Seguidillas* (1800-1808), Manuel de Falla's *Siete canciones populares españolas* (1914), Fernando Obradors' *Canciones clásicas españolas* (1921), Joaquín Turina's *Poemas en forma de canciones* (1923) and Roberto Gerhard's *Cantares* (1956).

Due to its phonetic and linguistic similarities with Romanian and my personal exposure to the language, I find Spanish more comfortable to sing in, than in either German, Italian, French or English. This facilitates a greater immediacy of expression with Spanish. These factors, combined with the prominence of folk-infused Spanish art music, led me to include Spanish repertoire in my folio. While one might argue that focusing on one language rather than continuing to explore a broader selection of European song would be more appropriate in establishing a context, it would only allow for a superficial consideration of how composers

¹ Choir of the Romanian Patriarchate Conductor: Rev. Iulian Cârstoiu, *Romanian Christmas Carols*, ST-EXE 01971, 1982.

² Caroll Kimball, *A Guide to Art Song Style and Literature* (New York: Hal Leonard, 2006), 72.

develop folk-infused art song. Instead, studying one country's repertoire in-depth, allowed me to explore the various ways a nation's folk music is used within recital repertoire.

Sor, Gerhard and Falla's works were recorded with guitarist Ken Murray. Sor's *Seguidillas*, a collection for voice with guitar or piano accompaniment, gave me the opportunity to explore folk arrangements of the early nineteenth century. Sor's collection features bolero rhythms, short repeated lines and often contains humorous texts, such as the flippant musings on women in "Las mujeres y cuerdas."

Five songs are recorded from the collection *Cantares* by Catalan composer Gerhard. These songs are Spanish popular melodies arranged by Gerhard at the height of his compositional maturity.

Turina's *Poemas en forma de canciones* sets poems by Ramón de Campoamor (1817-1901) and draws on Andalusian music, leading to flamenco-inspired coloratura sections. This piece provided an opportunity to showcase the talents of pianist Andrea Katz. Turina's cycle presents the piano as a prominent musical collaborator. This is most prevalent in the opening number, written for solo piano.

The four songs from Obradors' *Canciones clásicas españolas* set simple Spanish folk melodies to virtuosic piano accompaniment. Obradors, Falla and Turina's works all originate from the same time period as *Doine și cântece populare românești*.

Part Four contains folk-inspired art songs from France and Germany with selections from Joseph Canteloube's *Chants D'Auvergne* (1923-1954), Benjamin Britten's *Folksong arrangements, Vol. II "France"* (1946), Johannes Brahms' *49 Deutsche Volkslieder* (1894) and Gustav Mahler's *Des Knaben Wunderhorn* (1892-1993).³

I have been familiar with *Chants D'Auvergne* by Joseph Canteloube for some time. Aside from its powerful blend of folk material and classical technique, Canteloube's cycle presents many of the pastoral themes found in Brediceanu's collection. I performed the cycle with orchestra in 2017 but have provided recordings with piano in the attached folio.

Benjamin Britten's *Folksong arrangements, Vol. II "France"* are seldom performed in the recital hall and I was excited to include four pieces within my performance folio. As a collection of folk arrangements, Britten's work provides another example of voice-piano folk setting within a modern classical framework.

³ Some songs in Mahler's collection were not published until 1993.

In 2016 I won the Liederfest, a prestigious Australian art song competition and was awarded five weeks of study at the Schubert Institute in Austria. This intensive course requires singers and pianists to study and perform works written by composers and poets from the nineteenth and early twentieth century. During the course, I was able to explore several folk-inspired works by Brahms and Mahler, which are presented in Part Four.

In the three songs from *Deutsche Volkslieder*, Brahms maintains the regional dialects and traditional melodies and rhythms of the vocal lines of the sources, accompanied by a more complex and classical piano part. I also chose two songs from *Des Knaben Wunderhorn*, in which Mahler uses folk texts, and at times, his own original verse—such as in “Selbstgefühl”—to explore an eclectic range of topics. He later used some of these songs in his symphonic compositions—“Das himmlische Leben” was incorporated into the fourth movement of Symphony no. 4.

Performance Folio Content List

Part One

Songs from *Doine și cântece populare românești* (1927) by Tiberiu Brediceanu

Recorded with Rhodri Clarke, pianist, at Hanson Dyer Hall, The University of Melbourne, 2019

- 1.1 Cântă puiul cucului
- 1.2 Mulțumesc măicuței mele
- 1.3 Miorița III
- 1.4 Cât e muntele de-nalt
- 1.5 Mândro când te-ai măritat
- 1.6 Mult mă-ntreabă inima

Recorded with Rhodri Clarke, pianist, at Melba Hall, The University of Melbourne, 2017

- 1.7 Știi tu bade
- 1.8 Miorița I
- 1.9 Spune mândr-adevărat
- 1.10 Cântec haiducesc II
- 1.11 Du-te dor cu Murășu

Recorded with Andrea Katz, pianist, at Melba Hall, The University of Melbourne, 2018

- 1.12 Voinicel cu părul creț
- 1.13 Taci mireasă nu mai plânge
- 1.14 Jelui-m-aș și n-am cui
- 1.15 Bade pentru ochii tăi
- 1.16 Cine m-aude cântând
- 1.17 Bădișor, depărțișor

1.18 Pe unde umblă doru

Recorded with Rhodri Clarke, pianist, at Melba Hall, The University of Melbourne, 2018

1.19 Floricică de pe apă

1.20 Pe sub flori mă legănai

1.21 La bădița meu la poartă

1.22 Mândro de dragostea noastră

1.23 Cine n-are dor pe vale

1.24 Miorița V

1.25 Turturea din valea sacă

1.26 Împărate, împărate

Recorded with Rhodri Clarke, pianist, in Prudence Myer Studio, The University of Melbourne, 2019

1.27 Vai bădiță

1.28 Dragu mi-i mândro de tine

1.29 Duce-m-aș și m-aș tot duce

Part Two

2. *Colinde culese și întocmite pentru voce și pian sau piano solo* (1924) by Tiberiu Brediceanu

Recorded with Konrad Olszewski, pianist, in Prudence Myer Studio, The University of Melbourne, 2019

2.1 Domnul sfânt când s-a născut

2.2 Pogorît-a Domnul sfânt

Recorded with Rhodri Clarke, pianist, in Prudence Myer Studio, The University of Melbourne, 2019

2.3 În oraș la Viflaem

- 2.4 Puică neagră bagă-n sac
- 2.5 Iată vin colindători
- 2.6 Sus in vârful muntelui
- 2.7 Gazde mari nu mai dormiți
- 2.8 Culcă-te-mpărat ceresc
- 2.9 Și de-acum până-n vecie
- 2.10 Doamne Isuse Hristoase
- 2.11 Streșină de mintă creață

Recorded with Konrad Olszewski, pianist, in Prudence Myer Studio, The University of Melbourne, 2019

- 2.12 Colo-n umbra pomilor
- 2.13 Astăzi s-a născut Hristos
- 2.14 Noi umblăm să colindăm
- 2.15 Colindița nu-i mai multă
- 2.16 Astăzi Domnul s-a născut
- 2.17 Colo-n jos și mai in jos
- 2.18 Trei crai ai pământului

3. From *Patru cântece, op.16 pe versuri de Tudor Arghezi (1956)* by Mihail Jora

Recorded with Rhodri Clarke, pianist, in Prudence Myer Studio, The University of Melbourne, 2019

- 3.1 Ghicitoare
- 3.2 Buna vestire
- 3.3 Vaca lui Dumnezeu

4. From *7 Chansons de Clément Marot* (1908) by George Enescu

Recorded with David Barnard, pianist, in Melba Hall, The University of Melbourne, 2017

4.1 Languir me fais

4.2 Aux demoiselles paresseuses d'écrire à leurs amis

4.3 Présent de couleur blanche

4.4 Du conflict en douleur

Part Three

5. From *Seguidillas* (1800-1808) by Fernando Sor

Recorded with Dr. Ken Murray, guitarist, in Melba Hall, The University of Melbourne, 2018

5.1 De amor en las prisiones

5.2 Muchacha, y la vergüenza

5.3 Prepárame la tumba

5.4 Las mujeres y cuerdas

6. *Siete canciones populares españolas* (1914) by Manuel de Falla

Recorded with Dr. Ken Murray, guitarist, in Melba Hall, The University of Melbourne, 2018

6.1 El paño moruno

6.2 Seguidilla murciana

6.3 Asturiana

6.4 Jota

6.5 Nana

6.6 Canción

6.7 Polo

7. From *Canciones clásicas españolas* (1921) by Fernando Obradors

Recorded with Rhodri Clarke, pianist, in Melba Hall, The University of Melbourne, 2019

7.1 Al Amor

7.2 Con amores, la mi madre

7.3 ¿Corazón, porqué pasáis

7.4 Del cabello más sutil

7.5 Coplas de Curro Dulce

8. *Poemas en Forma de Canciones* by (1923) by Joaquín Turina

Recorded with Andrea Katz, pianist, in Melba Hall, The University of Melbourne, 2018

8.1 Dedicatoria (Piano solo)

8.2 Nunca olvida

8.3 Cantares

8.4 Los dos miedos

8.5 Las locas por amor

9. From *Cantares* (1956) by Roberto Gerhard

Recorded with Dr. Ken Murray, guitarist, in Melba Hall, The University of Melbourne, 2018

9.1 La ausencia

9.2 La lobada

9.3 La muerte y la donzella

9.4 Reinas de la baraja

9.5 El toro

Part Four

10. *Songs of the Auvergne 3* (1923-1954) by Joseph Canteloube

Recorded with Rhodri Clarke, pianist, in Melba Hall, The University of Melbourne, 2018

10.1 Lo fiolairé

10.2 Passo pel prat

10.3 Lou Boussu

10.4 Brezairola

10.5 Malurous qu'o uno fenno

11. From *Folksong arrangements, Vol. II "France"* (1946) by Benjamin Britten

Recorded with Rhodri Clarke, pianist, in Melba Hall, The University of Melbourne, 2018

11.1 La Noël passée

11.2 Voici le printemps qui passe

11.3 Il est quelqu'un sur terre

11.4 Quand j'étais chez mon père

12. From *Deutsche Volkslieder* (1894) by Johannes Brahms

Recorded with Rhodri Clarke, pianist, in Melba Hall, The University of Melbourne, 2018

12.1 Vergebliches Ständchen

12.2 Da unten im Tale

12.3 In stiller Nacht

13. From *Des Knaben Wunderhorn* (1892-1993) by Gustav Mahler

Recorded with Rhodri Clarke, pianist, in Melba Hall, The University of Melbourne, 2019

13.1 Das himmlische Leben

13.2 Selbstgefühl

THE COLLECTION *DOINE ȘI CÂNTECE POPULARE* BY TIBERIU BREDICEANU
AN INTERPRETATIVE GUIDE FOR SINGERS

A Dissertation by Alexandra Ioan

Table of Contents

Introduction	19
Methodology and Defining the Repertoire	20
Literature Review	23
<u>Part I: A Historical Background and Context</u>	
The development of folk music study in Romania	28
Béla Bartók's contribution to Romanian folk music study	34
Brief biography - Tiberiu Brediceanu	39
<u>Part II: Some Musical Considerations</u>	
General observations on the interpretation of <i>Doine și cântece populare românești</i>	43
Phonetic Table and Pronunciation of the Romanian language	57
<u>Part III: An Interpretive Guide for singers to 29 Selections from <i>Doine și cântece populare românești</i></u>	
Song guides	60
Conclusion	164
<u>Appendices and Bibliography</u>	
Appendix A: Translation of Vasile Alecsandri's <i>Miorița</i> by William D. Snodgrass	166
Appendix B: English translations for all songs in the Performance Folio	171
Appendix C: Spoken text of recorded songs from <i>Doine și cântece populare românești</i> track list	221
Bibliography	223

Introduction

It was 3 am when my phone rang. My grandmother, a kind, devoted woman, who attended church daily, sang in a touring regional choir and often forgot the eleven-hour time difference between her home in Cluj-Napoca and New Zealand, had received a visitor. Her friend had visited and dropped a stack of paper on the table for her granddaughter, the opera singer. Those pages, seven songs by Tiberiu Brediceanu, were the true beginning of this document.

I am not certain why he was compelled to deliver those songs. Perhaps he was simply fond of them, and, on a whim, decided to forward them to an interested party. But I'd like to think it was something more. That he realized that songs, like so many other traditions, are fragments of history and legacy. That if we do not share these scraps of paper, remnants of sound, something is lost. These dots and words are not merely songs, but gestures of profound cultural value. These songs reflect the joys and sorrows of the people of Romania and evoke its landscapes and environment.

Methodology and Defining the Repertoire

The goal of my research is to facilitate singers' interpretations of folk elements in the collection, *Doine și cântece populare românești*, by Tiberiu Brediceanu. Such guides are crucial to the performance of his work and very few sources on Brediceanu's collection are available in English: The recent, Portuguese-language dissertation, *O Canto lírico na interpretação da canção popular - A obra de Tiberiu Brediceanu e a música tradicional romena* by Dr. Liliana Bizineche is the only source that offers detailed examinations of Brediceanu's songs.⁴ *The Comprehensive Study of Romanian Art Song* by Paula Boire considers the interpretation of Romanian art songs but does not include the songs of Brediceanu.⁵

To compensate for this lack of accessible information, Part I of this dissertation offers background information on Romanian folk music. This section chronicles the development of Romanian folk music studies, mentioning Béla Bartók's contribution to the field, and providing a brief biography of Tiberiu Brediceanu. Part II undertakes a deeper consideration of the collection *Doine și cântece populare românești*, with a focus on the different genres within the collection. Part II also includes an International Phonetic Alphabet (IPA) table for Romanian language pronunciation and a brief guide on the pronunciation of Romanian sounds that do not appear in English. Part III presents a series of twenty-nine song guides. Each song guide provides information as follows: A poetic translation, followed by a section presenting an IPA transliteration and word-for-word translation of the text; an overview of general elements of the work such as vocal range and tempo indications; and a section exploring the poetry and music of the song from a performer's perspective, focussing on the influence of Romanian folk conventions and how this knowledge may be applied to interpretation. To accommodate singers, these guides are somewhat self-contained, oftentimes repeating information that is critical to interpretation.

My interest in this repertoire began during my undergraduate studies in 2007. After singing some of Brediceanu's songs, I realized that I was not satisfied with my interpretation. Colleagues, teachers, coaches and art song organizations have recognized my stylistic aptitude in the interpretation of art song and in my childhood I had some experience with

⁴ Liliana Bizineche, "O Canto lírico na interpretação da canção popular - A obra de Tiberiu Brediceanu e a música tradicional romena," (PhD diss., University of Évora, 2012).

⁵ Paula Boire, *A Comprehensive Study of Romanian Art Song* (Lewiston, New York: Edwin Mellen, 2002).

Romanian folk dancing and folk singing. But when discussing musical elements with collaborators, I found that my background was insufficient to clearly understand Romanian folk idioms. With this research, I hope to help non-Romanian speakers understand Romanian art song and increase my own knowledge of the genre. This investigation then informed the recordings of my performance folio. My song guides explore folk elements relating to melodic, rhythmic and technical characteristics of each of the songs, as well as other aspects important to their interpretation.

My research was limited by the availability of some source materials. Brediceanu's own recordings of folk songs are unavailable to the public and are currently on wax cylinders at the Constantin Brăiloiu Ethnography and Folk Institute in Bucharest, awaiting transfer to a digital format.

The process for conducting and organizing my research included reading sources relating to my investigation; examining existing recordings of the repertoire and source recordings of Romanian folk music; attending sessions with Dr. Liliana Bizineche, Dr. Cornelia Cuteanu and Dr. Alina Stan; translating the Romanian texts into English; creating IPA transliterations and examining the music and poetry of individual songs.

I have consulted a variety of sources on Romanian history, ethnography and the collection of folk music, biographies and discussions of the work of Brediceanu and other interpretive guides on folk-inspired art music. Much of this material has been integrated into Part I of this dissertation, which provides a context for the song guides of selected songs. Similarly, I have consulted several recordings of Brediceanu's collection. These have informed my own interpretation and guided much of the discussion found in the dissertation.

Much of my research took place in Europe. At the beginning of 2016, I travelled to consult some of Brediceanu's original scores and listen to Bartók's wax cylinder recordings of Romanian folk songs. During the trip, I also had coaching and lessons with several experts in this repertoire. In Portugal, I had lessons with Dr. Liliana Bizineche who studied Brediceanu's collection in her PhD thesis. In these sessions, I explored technical and interpretative aspects of Brediceanu's collection. I also had consultations with Dr. Cornelia Cuteanu, who has coached many students at the "Gheorghe Dima" Conservatorium in Cluj-Napoca, on the interpretation of *Doine și cântece populare românești* and similar repertoire, and Dr. Alina Stan, the head of folk studies at the "Gheorghe Dima" Conservatorium. At the University of Melbourne, I also worked closely with my voice teacher Anna Connolly and

pianists Andrea Katz and Rhodri Clarke to address specific interpretative and technical issues within the repertoire. These studies culminated in the recording of the performance folio.

Defining the Repertoire

Before discussing *Doine și cântece populare românești*, it is valuable to explore the collection's place within the repertory. These songs blur the divisions between folk and high art music: setting complete folk melodies and texts in a classical framework. Scholars disagree as to the works' proper classification. Paula Boire does not consider Brediceanu a composer of art songs: "Unlike the songs of [...] Tiberiu Brediceanu, Jora's songs, while folk-inspired, are not adaptations of existing Romanian folk songs; they are art songs".⁶ Meister designates a hybrid medium of folk/art song.⁷ Kimball includes similar music, such as Britten's *Folksong Arrangements* and Falla's *Siete canciones populares españolas* in *A Guide to Art Song Style and Literature*.⁸ This project treats Brediceanu's collection as art song, similar to Bizineche's approach: she refers to *Doine și cântece populare românești* as lieder and suggests Brediceanu is a composer in the classical Western tradition.⁹ Sbârcea reinforces these claims and suggests Brediceanu intended to bring Romanian national music to universal acclaim.¹⁰ His compositions, born from folksong, are transformed to appeal to a cultured musical audience and meant for the concert hall. Because *Doine și cântece populare românești* will be considered within the art song repertory, technical and musical guidance will be provided in accordance with a classical approach.

⁶ Boire, *A Comprehensive Study*, 91.

⁷ Barbara Meister, *An Introduction to the Art Song* (New York: Taplinger, 1980), 14.

⁸ Kimball, *A Guide*.

⁹ Bizineche, "O Canto lírico," 78.

¹⁰ George Sbârcea, *Tiberiu Brediceanu în Slujba Muzicii Românești*, 1st ed. (Cluj: Întreprinderea Poligrafică, 1957), 6.

Literature Review

The literature that relates to my dissertation can be divided into four distinct categories: works discussing Romanian folk music, texts describing Romanian history and culture, biographies of composers/ethnomusicologists and performers and performance guides that offer information to facilitate more authentic interpretations of folk-based art songs.

Romanian Folk Music

Cosma's *Grove Music* article "Romania," Ileana Szenik's *Folclor muzical. Modul de studiu - pentru studii universitare prin învățământ la distanță* and Gheorghe Oprea's *Folclorul muzical românesc* offer encyclopaedic overviews of Romanian music, elucidating its influences and history, unique characteristics, and distinct classifications and styles.¹¹ Cosma broadly considers all aspects of Romanian music. This general discussion offers a useful context for understanding Romanian music and provides several insights into Romanian musical history and characteristics. Oprea's *Folclorul muzical românesc* explores Romanian folk music from a historical perspective, but also considers musical characteristics of the repertoire. *Folclor muzical* by Szenik is a textbook on Romanian folk music. Published in 2007, Szenik's work is well respected and still used in university classrooms.

Two sources discuss the relationship between Romanian folk music and the concert hall. Valentina Sandu-Dediu's article, "The Beginnings of Romanian Composition: Between Nationalism and the Obsession with Synchronizing with the West," explores the growth of nationalist musical movements in Romania in the middle of the nineteenth century.¹² She describes the use of folk material in Romanian arts as a means of distancing Romanian identity from Ottoman cultural hegemony. Elliot Antokoletz's 2007 article uses three of Béla Bartók's works to exemplify three common approaches to the integration of folk music into

¹¹ Octavian Cosma, et al., "Romania," *Grove Music Online*, accessed May 1, 2014, http://www.oxfordmusiconline.com.ezp.lib.unimelb.edu.au/subscriber/article/grove/music/23736?q=romania&search=quick&pos=1&_start=1#firsthit; Ileana Szenik, *Folclor muzical. Modul de studiu - pentru studii universitare prin învățământ la distanță* (Cluj: AMGD 2007); Gheorghe Oprea, *Folclorul muzical românesc* (Bucharest: Editura Fundației România de Măine, 2001).

¹² Valentina Sandu-Dediu, "The Beginnings of Romanian Composition: Between Nationalism and the Obsession with Synchronizing with the West," *Nineteenth-Century Music Review*, 14 (2017): 315–337, doi:10.1017/S1479409817000179.

the classical idiom: arranging folk material with little alteration, inserting folk melodies into compositions and organically integrating folk stylistic elements into original works.¹³

Romanian History and Culture

Texts discussing Romanian culture and history help to contextualize concepts prevalent in Romanian folk music. *De la Zamolxis la Genghis-Han* by Mircea Eliade is a renowned text, which explores ancient religions and traditions of modern-day Romania.¹⁴ Many of his discoveries have been disproven; however some of his insights do hold merit, and his ideas continue to shape Romanian perspectives on its ancient culture. Lucian Blaga's *Spațiul Mioritic* meditates on the relation between the identity and culture of the Romanian people and their surroundings.¹⁵ This relationship is fundamental to much of Romania's folk poetry and Blaga's discussion of the *Miorița* has proven invaluable to this investigation.

Biographical materials

The biographies consulted during my research explore the lives of the composer/ethnomusicologists Béla Bartók and Tiberiu Brediceanu, and five important Romanian opera singers mentioned in Brediceanu's collection: Traian Grozăvescu, Ventura Goga, Lya Pop, Lucia Cosma and Ștefan Mărcuș.

Texts on Bartók, the most famous contemporary of Brediceanu, establish a context for ethnomusicology and composition in the late nineteenth and early twentieth centuries. Marin Marian's "Un centenar uitat" describes Bartók's trailblazing techniques in Romanian ethnomusicology.¹⁶

¹³ Elliott Antokoletz, "Bartók's Improvisations for Piano, Op. 20: From 'Folksong Arrangement' to 'Composing with Folk Tunes' in Bartók's Eight Improvisations on Hungarian Peasant Songs, Op. 20 and his move toward greater abstraction in the Three Etudes, Op. 18," *Schweizer Jahrbuch für Musikwissenschaft - Annales Suisses de Musicologie - Annuario Svizzero di Musicologia*, 27, (2007): 63-86.

¹⁴ Mircea Eliade, *De la Zamolxis la Genghis-Han* (Paris: Humanitas, 1970).

¹⁵ Lucian Blaga, *Spațiul mioritic* (Bucharest: Cartea Românească, 1936).

¹⁶ Marin Marian, "Un centenar uitat: actul de naștere al etnomuzicologiei române," *Muzica*, 1 (2014): 103–112, <http://www.ucmr.org.ro/Texte/RV-1-2014-9.pdf>. I also consulted texts by Bartók on folk music. These were contained in three collections of essays: Béla Bartók, *Escritos sobre musica popular*, trans. Roberto Raschaella (Madrid: Siglo Veintiuno Editores, 1979); Béla Bartók, *Béla Bartók Studies in Ethnomusicology*, ed. by Benjamin Suchoff (Lincoln and London: University of Nebraska Press, 1997); Béla Bartók, *Béla Bartók Essays*, ed. and trans. Benjamin Suchoff (New York: St. Martin's Press, 1976).

David Schneider's book, *Bartók, Hungary and the renewal of tradition*, argues against Bartók's self-established identity as a rebel against the Romanian and Hungarian folk traditions. Rather, Schneider argues through case studies, that Bartók's inspiration and output was dependent on those same traditions.¹⁷ János Kárpáti's *Bartók's Chamber Music* discusses folk influences on Bartók's early chamber works and string quartets.¹⁸

An understanding of Brediceanu's life and works is crucial to this dissertation and establishes a foundation to better understand *Doine și cântece populare românești*. George Sbârcea's *Tiberiu Brediceanu în slujba muzicii românești* offers a general biography of the composer.¹⁹ Sbârcea discusses the events of Brediceanu's life and his central identity as a Romanian nationalist. George Breazul's "Tiberiu Brediceanu la 90 de ani" was published before a concert dedicated to the composer near his eightieth birthday.²⁰ Much of the article expounds general biographical information, but Breazul, an eminent musicologist, also describes Brediceanu's compositional process. Damian Vulpe's article, "Corul în creația lui Tiberiu Brediceanu," offers a chronological discussion of Brediceanu's choral works and the importance of his compositions in the cultural heritage of Romania.²¹

In *Doine și cântece populare românești* Brediceanu dedicated songs to several singers, among them Ștefan Mărcuș, Venturia Goga, Lya Pop, Lucia Cosma and Traian Grozăvescu. Several sources describe the practices and personalities of these singers, which are important in understanding the temperaments of their assigned songs.²²

¹⁷ David E. Schneider, *Bartók, Hungary and the renewal of tradition* (California: University of California Press, 2006).

¹⁸ János Kárpáti, *Bartók's Chamber Music* (Budapest: Zeneműkiadó, 1976).

¹⁹ George Sbârcea, *Tiberiu Brediceanu în Slujba Muzicii Românești* (Cluj: Întreprinderea Poligrafică, 1957).

²⁰ George Breazul, "Tiberiu Brediceanu Sărbătorind 80 de Ani de Viață," *Muzica*, 8 (1957): 6.

²¹ Damian Vulpe, "Corul în creația lui Tiberiu Brediceanu," *Coloana infinitului*, 61 (2007): 5-7.

²² Ovidiu Mica, "Ștefan Mărcuș,..." "Tenor cu viitor mare," *Gazeta Nord Vest*, June 26, 2013, <http://www.gazetanord-vest.ro/2013/06/stefan-marcus-tenor-cu-viitor-mare/>; Virgil Lazăr, "Octavian și Venturia Goga," *România Liberă*, October, 16, 2009, <https://romanioliberal.ro/aldine/history/octavian-si-veturia-goga-167585>; Lucia Hângănuț-Vătășan, "Mezzo – soprano Lya – Pop Popovici, cântăreață și profesoară," *Lucrări de Muzicologie*, 10 – 11 (1974-1975). **ACCESS DATE** <https://www.scribd.com/document/379892111/Lucrari-de-Muzicologie-Vol-10-11>; Viorel Cosma, "Texte și documente inedite Istoria muzicii românești în autobiografia (II)," *Muzica* 4, (2014): 154-170, <http://www.ucmr.org.ro/Texte/RV-4-2014-12.pdf>; Constantin Nedelcu, "Traian Grozăvescu" *Universul Literar*, 47 (1928),

Performance Guides

In writing my own performance guide, it was invaluable to study similar investigations by colleagues. The most relevant performance guide I have consulted is Bizineche's dissertation *O Canto lírico na interpretação da canção popular - A obra de Tiberiu Brediceanu e a música tradicional romena*.²³ This work explores Brediceanu's *Doine și cântece populare românești*. Her work has formed the foundation of this thesis; however, Bizineche's investigation in Portuguese only analyses seven of Brediceanu's eighty songs. This dissertation, which undertakes a greater number of song guides, constitutes a significant contribution to interpreting this repertoire and supplements Bizineche's work. Paula Boire's *A Comprehensive Study of Romanian Art Song* considers art songs by twentieth-century Romanian composers and offers English translations and brief analyses of individual songs. This work is useful in understanding Romanian song repertoire but contains no works by Brediceanu. In her PhD dissertation on the *Chants D'Auvergne, French folk songs arranged as art songs by Joseph Canteloube*, Romich provides interpretive guidance, English translations and IPA transliterations of each song.²⁴ In this dissertation, I have used Romich's structure and use of poetic, word-for-word and IPA translations and transliterations as a guide in conducting my own research. After consulting *Tonadillas en estilo antiguo, voz y piano, guía interpretative*, I decided to include spoken recordings of the Romanian text as a further resource for performers.²⁵

Recordings

I have consulted several recordings of Romanian music, including: Liliana Bizineche's studio recording of seventeen songs from *Doine și cântece populare românești*,²⁶ Nicolae Herlea's interpretation of Brediceanu's "Păsărică, Mută-ți Cuibul,"²⁷ Angela Gheorghiu's interpretation of Brediceanu's "Floriciță de pe apă," "Bade pentru ochii tăi," "Vai, bădiță,

http://dspace.bcuculuj.ro/jspui/bitstream/123456789/18784/1/BCUCLUJ_FP_486684_1928_044_0047.pdf.

²³ Bizineche, "O Canto lírico."

²⁴ Christina Lani Romich, "Joseph Canteloube's Chants d'Auvergne: A Performance Guide for the Soprano Voice," (DMA thesis, West Virginia University, 2011).

²⁵ Enrique Granados et al., *Tonadillas en estilo antiguo, voz y piano, guía interpretative*, (Barcelona: Boileau, 2015).

²⁶ Bizineche, "O Canto lírico," compact disc.

²⁷ Nicolae Herlea, *Lieder and Songs*, Electrecord, ST-ECE 03522, 1988.

dragi ne-avem” and “Dragu mi-i mândro de tine,”²⁸ Brediceanu’s “Cine m-aude cântând,” “Arde-mi-te-ai codru des,” “Du-te dor cu Murășul” and “Foaie verde pup de crin” by various Romanian artists from the collection of Romanian songs *Vers Și Cîntec Românesc*,²⁹ and several YouTube recordings.³⁰ Bizineche recorded forty-two of the eighty songs as part of her dissertation and provided me with her studio recording, containing seventeen of Brediceanu’s songs; however, the recordings of her two live recitals are not publicly available. My study of these recordings was supplemented by archival research, listening to Romanian folk music collected by Béla Bartók (available at the Budapest Béla Bartók Archives) and Gheorghe Oprea (available at the National University of Music in Bucharest).

²⁸ Angela Gheorghiu and Jeff Cohen, *Live at La Scala*, Warner Classics, B000QCUA6Q, 2007.

²⁹ *Vers Și Cîntec Românesc*, Electrecord, ECE 01310, 1977, 33 $\frac{1}{3}$ rpm.

³⁰ *ELENA CERNEI mezzosoprano - ROMANIAN SONG - Brediceanu BAGĂ DOAMNE LUNA-N NOR*, piano: Dorina Popovici - Bucharest, 1966 - broadcast recording, 17 March 2010, video, 3:05, <https://www.youtube.com/watch?v=HJ2FtRI7qKA>; *Eugenia Moldoveanu - "Florica de pe apa" - Tiberiu Brediceanu*, 17 February 2012, video, 1:35, <https://www.youtube.com/watch?v=vc7YZ3HpB6w>; *T. Brediceanu: Baga Doamne Luna-n Nor*, Recital in Bruxelles tenor Marius Brenciu, violin Liviu Prunaru piano Dana Protopopescu, 29 May 2011, video, 3:58, <https://www.youtube.com/watch?v=eO5TaosHdAc>; *Mihaela Grajdeanu-Mult ma ntreaba inima*, "Mult ma intreaba inima" de Tiberiu Brediceanu. Recitalul "Suflet de femeie", 31 iulie 2010. Muzeul Unirii din Iasi. Canta soprana Mihaela Grajdeanu, la pian Traian Hudumeac, 1 August 2010, video, 4:01, <https://www.youtube.com/watch?v=jqQLFvn6DT4>.

Part I – A Historical background and context for Brediceanu’s Doine și cântece populare românești

The development of folk music study in Romania

Before examining individual songs of *Doine și cântece populare românești*, it is useful to consider the broader cultural and historical context of Brediceanu’s collection. Romanian folksong collection and composition of folk-inspired art song began as a means of creating a national identity under adverse conditions in the early nineteenth century; by promoting Romanian material and adopting Western nationalistic practices, composers hoped to distance themselves and Romanian culture from a history of political submission.³¹

Folk traditions were also used as a means of cultural unification. In the nineteenth century, the Romanian region was fractured. The Austro-Hungarian Empire occupied Transylvania and the Russian Empire threatened to do the same in Ottoman-ruled Moldova and Wallachia.³² Folk culture provided a means for Romanians of all regions to pursue political autonomy.³³

Music of the early 1800s “was dominated by folk and Byzantine characteristics, marked by oriental and Turkish influences and faint hints of secular ‘cultured’ music.”³⁴ But as the century progressed, Romanian culture became increasingly influenced by Western traditions and, as Western methods of folk transcription influenced Romanian ethnomusicologists and composers, distinct characteristics of Romanian folk music were omitted from publications:

³¹ Florinela Popa, “Aspects of Nationalist Propaganda in the Late Nineteenth-Century Romanian Musical Press,” *Nineteenth-Century Music Review*, 14 (2017), 339–365, doi: 10.1017/S1479409817000155.

³² Modern Romania contains three major territories formed during the Middle Ages (since this period, this region has been inhabited largely by Romanians): Wallachia, Moldova and Transylvania. By 1541 all three states were under Ottoman suzerainty, and in 1600, for a short time during Mihai Viteazul’s (Michael the Brave) rule, all three states were united. Transylvania had been an autonomous and multi-ethnic voivodeship ruled by the King of Hungary’s appointee from the tenth to the sixteenth century. From 1568 until the end of the seventeenth century, Calvinist Hungarian princes acted as voivode. From 1699, following the Austrian victory over the Turks, Transylvania and parts of Wallachia and Moldova were acquired by the Austrian Habsburg Empire. After the Russians defeated the Ottoman Empire in 1828 – 1829 Russia occupied Wallachia and Moldova for a brief time. The regions then returned to vassalhood within the Ottoman Empire, but under Russian protection. Russia’s imperial successes alarmed Romanians who feared Russian annexation.

³³ Vulpe, “Corul,” 5.

³⁴ Sandu-Dediu, “The Beginnings of Romanian Composition,” 317.

“monody, microtones, modal complexity and asymmetrical rhythms, were all subsumed under Western harmonic and rhythmic norms.”³⁵

While interest in Romanian folk music flourished throughout the 1800s, a clear methodology and theory for folk music study only formed in the early twentieth century. In his book, *Romanian Musical Folklore*, ethnomusicologist Gheorghe Oprea describes three stages in the evolution of folk music study in Romania.

During the first stage, which continued through the first half of the nineteenth century, only infrequent records were kept. The second, which Oprea dubs “the Romantic stage,” occurred between 1860 and 1884 when intellectuals became interested in folk culture related to nationalistic pursuits. The third stage, from 1884 to the present, introduced a fully developed methodology and mature principles of folk music study.³⁶

Oprea designates several characteristics of the first stage in Romanian folk music study: the lack of a clear concept of folklore; findings originating mostly from urban environments; and folk material derived from a mixture of different cultures but falsely attributed to a single culture.³⁷ In this first stage, Oprea outlines sporadic mentions of Romanian folk music that have been identified in ancient archaeological discoveries and various medieval sources, including writings, records from Romanian and foreign reporters, and various manuscripts. The Rohonczi codex is said to contain “the first notated Romanian melody.”³⁸ This manuscript appeared in nineteenth-century Hungary and is written in an unknown language on sixteenth-century paper. The ethnomusicologist Gheorghe Ciobanu notices similarities between the melody of the Rohonczi codex (see Example 1) and Romanian children’s songs and *colinde*, Romanian Christmas carols.³⁹

³⁵ Sandu-Dediu, “The Beginnings of Romanian Composition,” 318.

³⁶ Oprea, *Folclorul*, 28.

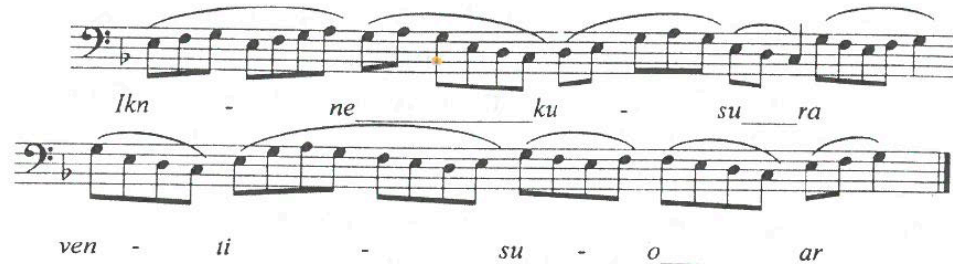
³⁷ Oprea, *Folclorul*, 35-36.

³⁸ Oprea, *Folclorul*, 29.

³⁹ *Colinde* is one of the oldest forms of Romanian folk music as it was consciously passed down through oral tradition. The *colinde* are of both Christian and pre-Christian origins and incorporate Christian and pagan themes.

Example 1: Rohonczi Codex, the first notated Romanian melody⁴⁰

ROHONCZI CODEX



The image shows two staves of musical notation in bass clef with a key signature of one flat. The melody is written in a style characteristic of the Rohonczi Codex, with many beamed eighth notes. The lyrics are written below the notes: "Ikn - ne ku - su ra" on the first staff and "ven - ii - su - o ar" on the second staff.

Example 2: Transylvanian folk dance called “Bătuta” from the monograph *Istoria Daciei Transalpine (The History of Transalpine Dacia)*, 1781-1782⁴¹

DANS TRANSILVĂNEAN, NUMIT BĂTUTA



The image shows two staves of musical notation in treble clef with a key signature of one sharp and a 6/8 time signature. The melody is written in a style characteristic of a folk dance, with many beamed eighth notes and a rhythmic pattern.

The second stage in the development of Romanian folk music study began in 1860, catalysed by decades of rebellious sentiment followed by geo-political change. Significant Romanian dissent began with the rebellions of 1821, fuelled by anti-Ottoman and anti-Phanariot sentiment.⁴² The 1848 revolution, which would lead to an independent Romania, was influenced by the European uprisings of the same year. Revolutionaries sought unification under one independent, autonomous state comprised of the three regions with predominantly

⁴⁰ Oprea, *Folclorul*, 50.

⁴¹ Oprea, *Folclorul*, 57.

⁴² Sandu-Dediu, “The Beginnings of Romanian Composition,” 316. Phanariotes, members of important Greek families, held high political and administrative positions under the Ottoman Empire. The Phanariotes acquired great wealth and power, especially between 1660s and 1821. Phanariotes acted as head of the Danubian Principalities, Hospodar (Governor) of Wallachia and Hospodar of Moldova. The word is derived from “Phanar,” the central Greek neighbourhood of Ottoman Istanbul and home to the Phanariot families.

Romanian populations: Moldova, Wallachia and Transylvania. As a result, the unification of Wallachia and Moldova took place in 1859.⁴³

In the struggle for a national identity, intellectuals, especially writers, turned to folklore, which they perceived as the “supreme manifestation of indigenous spirituality.”⁴⁴ In 1850 Vasile Alecsandri, one of the most prominent figures in Romanian folk literature,⁴⁵ promoted the role of folk idioms in establishing cultural and political autonomy and individuality:

In an epoch such as this, when our countries must fight powerful enemies who strive to cast into darkness not only our political rights, but also our nationality, folk poetry will be of great help in defending it, because however great the manifestos of the Petersburg cabinet might be, Romanians will remain Romanians and will prove that they are Romanians through their language, traditions, customs, image, songs and dances.⁴⁶

His opus, *Folk poems, ballads and old songs, gathered and corrected* published in 1852, was the first collection of Romanian folk texts, which later influenced the writers of the romantic period. Some of the significant writers of the time are Alecu Russo, Mihail Kogălniceanu, George Barițiu, Nicolae Bălcescu, Costache Negruzzi and Andrei Mureșanu. Henri Elrich, Ioan Andrei Wachmann, Carol Miculi and Alexandru Berdescu are significant collectors of folk music from this period. Oprea describes some of the characteristics of the music published in this stage, such as ‘corrections’ to original folk material to make them more beautiful, the addition of piano accompaniments, a frequent disregard for the relationship between music and text, and a lack of information about the origins of the songs.⁴⁷ Below is an example of a Romanian melody collected during this period (Example 3); the origin of the song is not noted and there is no indication of texts that would accompany the music. In comparison to the examples from the previous period, this transcription is of a more complex nature, containing a tempo indication, a second voice, and more complex rhythms.

⁴³ Transylvania was annexed later, in 1919.

⁴⁴ Oprea, *Folclorul*, 36. All translations are my own unless otherwise acknowledged.

⁴⁵ Oprea, *Folclorul*, 36.

⁴⁶ In Vasile Alecsandri’s *Românii și poezia lor*, an 1850 article in the magazine *Bucovina* (quoted and translated in Sandu-Dediu, “The Beginnings of Romanian Composition,” 319).

⁴⁷ Oprea, *Folclorul*, 39.

Example 3: From *Melodii române, scrise pentru prima oară în toată originalitatea și caracterul lor național, astfel cum le executau Lăutarii României, pentru pianoforte, dedicate Națiunii Române* (1860-1865) by Alexandru Berdescu⁴⁸



This period also coincided with a stage of rich cultural development, as reflected in the establishment of some of the first Romanian theatres and universities, the appearance of the first literary publications and the creation of the Romanian literature society, which became the Romanian Academy in 1879.

The third stage started in 1884, when the Romanian Academy offered a prize for the most complete collection of Romanian folksongs. The proposition required that melodies were written for piano and if they had text, for piano and voice. This soon gave rise to a substantial collection of folk songs now stored in the archives of the Romanian Academy. Characteristics of this period are: the development of a consistent theory and methodology for collecting folk songs, the designation of the source origins, the accurate classification of genres as well as the accurate depiction of folk modes. There were several folk music collectors at the turn of the century, including Tiberiu Brediceanu and Béla Bartók. Brediceanu collected 2065 songs, predominantly from rural regions, and published over 800. The phonograph was first used in 1901 and the first published songs transcribed from recordings are part of the Romanian

⁴⁸ The title translates as: *Romanian melodies, written for the first time in their whole originality and national character, as executed by Romania's Lăutars, for pianoforte, dedicated to the Romanian Nation*. Oprea, *Folclorul*, 60.

Academy's 1908 collection, *From the life of the Romanian people*.⁴⁹ Example 4 presents an excerpt from this series.

Example 4: Tropca from *Hora lui Cartal* by Pompiliu Pârvescu



In the same series, Béla Bartók published *Cântece populare românești din comitatul Bihor* (Romanian folksongs from Bihor County) in 1913, which, as the first mature ethnomusicological monograph, marked the “real” beginning of Romanian ethnomusicology.⁵⁰ Bartók’s publication contained accurate transcriptions from the phonograph, defined different categories of folksongs and folk instruments and acknowledged each source’s place of origin.

Nationalist sentiments, the rise of the phonograph and the codification of more rigorous methods of folk music study in this final stage led to the development of the modern school of folk music during the interwar period, following the integration of Transylvania into Romania in 1918. This new school led to the formation of the Society of Romanian Composers, the establishment of folk archives and the creation of tertiary folk music courses. The Society of Romanian Composers formed in 1920 with George Enescu as its president. The Phonographic Archive of the Ministry of Culture and Art was established in 1927 under the direction of George Breazu, and in 1928, Constantin Brăiloiu became the president of the Folk Archive of the Society of Romanian Composers. In 1930 the Romanian Academy founded its own Folk Archive in Cluj-Napoca, under the direction of Ion Mușlea. Constantin Brăiloiu, who also taught at the Bucharest Conservatorium, started the first folk music course in 1931, which became compulsory in 1942.⁵¹ These institutions were crucial in preserving Romanian folk material and inspiring folk-based classical works.

⁴⁹ Pompiliu Pârvescu, *Hora din Cartal. Cu arii notate de C.M. Cordoneanu, Din viața poporului român*. (Bucharest: Academia Română, 1908), 195.

⁵⁰ Marian, “Un centenar uitat”.

⁵¹ Oprea, *Folclorul*, 47-49.

Béla Bartók's contribution to Romanian folk music study

Many of these developments were extensions of Béla Bartók's work. Funded by a grant from the Hungarian Academy of Sciences, Bartók started researching folk music from the region of Transylvania in 1906. Together with Zoltán Kodály, Bartók began collecting and transcribing Hungarian folk songs, which had not been previously studied. The team also composed piano accompaniments to some of the melodies they had collected. By 1918, his collection included 3,400 Romanian melodies. Bartók's comparative analysis of Hungarian and Romanian folk material inspired him to study characteristics of each culture.⁵²

In 1913 Bartók published his groundbreaking monograph, *Cântece populare românești din comitatul Bihor*. Philologist Ovidiu Bârlea suggests Bartók's transcriptions were the most scientifically developed of their time. Bârlea describes Pompiliu Pârvescu's monograph from the same series, published in 1908, as superficial and lacking Bartók's scholarly rigor.⁵³ Several characteristics distinguish Bartók's publication from works of his contemporaries: the large scale of the study, the extended use of the phonograph, his detailed transcription of source material, a thorough description of relevant styles and genres, and the presentation of each song's complete text. Below (Example 4) is an example from *Cântece populare românești din comitatul Bihor*. Bartók's detailed notes are evident: he includes the name of the villages where he collected the songs on the top right corner of each transcription. He also includes variations of the tune, as in the note "Se începe uneori astfel" (sometimes you begin the song like this) and provides the full text and tempo markings.

⁵² Suchoff, *Béla Bartók Studies*. xi.

⁵³ Ovidiu Bârlea, *Metoda de culegere a folclorului* (Alba Iulia: Editura Reîntregirea, 2008), 320.

Example 5: Folksong from Sibiu in *Cântece populare românești din comitatul Bihor* – Béla Bartók⁵⁴

38.

F. 738 a. Șibiu.

1) *Poco rubato, parlando.*



Tre-cut-o do-ru cod-ru, le, Și dra-go-stea pă-du-rea, le.

2) Se începe uneori astfel :
 etc.

Nu se 'ntore până-i lumea, le, (bis)
 Ai la la la la la la la.
 Ochii-mi plâng, dirima-mi cere (bis)
 Că n'am nană pe plăcere.
 Ochi-mi plâng, dirima-mi zace (bis)
 Că n'am nană cum îmi place.

Marin Marian considers Bartók the instigator and source of inspiration for most of the progress in ethnomusicology in Romania between 1910 and 1930: he inspired D. G. Kiriak to use the phonograph to create better transcriptions and influenced Constantin Brăiloiu's decision to devote himself to the study of ethnomusicology.⁵⁵ After the publication of *Cântece populare românești din comitatul Bihor*, Bartók intended to publish a collection of Romanian folksongs from Banat, but this was prevented by the chaos of World War I.⁵⁶ The war also prevented the publication of a joint collection of folksongs from Maramureș by Bartók and Brediceanu.

Bartók would publish folk material in two distinct manners, tailored to serve separate purposes.

Many publications left original material unchanged. Songs were meticulously notated and would be included regardless of perceived artistic merit. Bartók referred to the collection of Finnish folk songs by Ilmari Krohn as a model for this type of publication. Examples of this category are the collections *Romanian Folksongs from Bihor County* (1913), *Transylvanian Hungarians: Folk Songs* (1923) and *Arab Music from the Biskra District* (1920).

⁵⁴ Béla Bartók, *Cântece populare românești din comitatul Bihor (Ungaria) = Chansons populaires roumaines du département Bihar (Hongrie)* (București: Socec & comp. și C. Sfetea, 1913), 29.

⁵⁵ Marin, "Un centenar uitat: actul de naștere al etnomuzicologiei române," 107.

• ⁵⁶ Elliott Antokoletz and Paolo Susanni, *Béla Bartók: A Research and Information Guide* 3rd edition, (London: Routledge, 2011), 166.

Other publications aimed to introduce folk material to the general public. Only songs deemed as superior were selected and supplemented with an appropriate accompaniment. As he noted in the preface to his *Hungarian Folk Songs*, Bartók believed songs taken out of their original context needed to be “dressed up,” claiming a composer should attempt to reconstruct the feeling of the original setting through the accompaniment: he “must attempt to make up for the lost meadow and village.”⁵⁷ This approach is similar to that of Brediceanu in *Doine și cântece populare românești*.

Examples of this category include the *Romanian Folkdances* (1915), *Romanian Christmas Carols* (1915), *Forty-four Violin Duos* (1931) and *Eight Hungarian Folk Songs* (1907-1917).

Example 6 presents the second part of the first verse from song no.7 from *8 Hungarian folksongs* by Béla Bartók. In these songs, Bartók has left the melody unchanged (his original transcription is found below, in Example 7), but added accompaniment to complement the vocal line and theme of the text—this anxious, vivacious accompaniment sets text describing a girl’s plans to run away from home.

⁵⁷ Béla Bartók and Zoltán Kodály, *Hungarian Folk Songs*, ed. Denijs Dille (Budapest: Zeneműkiadó, 1970), 1, quoted in Schneider, *Bartók*, 185.

Example 6: 8 Hungarian folksongs, Asszonyok, asszonyok, had' legyenek társatok, mm. 7-12⁵⁸

Soh-se lát-tam lë-ánybört, hogy á-rul-tak vó - na, Sa ti-má-rok kor-do-ván-nak
 Soft as silk and white as milk, maids as sweet as ho - ney. Such I ne-ver saw for sale, no,
 Nimmer sah ich Mädchenhaut feil-ge-bo-ten wer - den, Und von Meisters Hand zu Le-der
 poco accel.

ké-szi-tet-tek vó - na!
 not for a - ny mo - ney!
 zu-be-rei-tet wer - den!
 11
 accel. molto

Example 7: Original melody recorded by Bartók, later used in Song no. 7 from 8 Hungarian Folksongs⁵⁹

168 EIGHT HUNGARIAN FOLKSONGS, 1907-1917 (BB 47), 3
 [Tempo giusto, ♩ = 90]

Asz - szo - nyok, asz - szo - nyok had' le - gyek tár - sa - tok,
 gyer - mek - ru - hát mos - ni mi - vel én is tu - dok.

Soh-se lát-tam lë-ánybört, hogy á - rul-tak vó - na,
 sa ti-má-rok kor-do - ván-nak ké-szi-tet-tek vó - na.

This technique blurred the boundaries between folk and classical idioms. Bartók passionately pursued a closer relationship between the two, and, in his essay, *Influence of Peasant Music on Modern Music*, Bartók discussed three ways of assimilating folk tunes into art music.⁶⁰

⁵⁸ Béla Bartók, *Eight Hungarian Folksongs*, (London: Boosey and Hawkes, 1955), song no.8.

⁵⁹ Vera Lampert, *Folk Music in Bartók's Compositions: A Source Catalog: Arab, Hungarian, Romanian, Ruthenian, Serbian, and Slovak Melodies* (Budapest: Hal Leonard Corp, 2008), 133.

- The composer can write an accompaniment for authentic folk melodies together with optional introductory and concluding phrases.
- The composer does not use a real peasant melody but invents his/her own folk song imitation.
- The composer does not use original melodies or imitations, but integrates the folk idiom into their music.

Some examples of Bartók's compositions that utilized authentic folk material are: *Romanian Folk Dances* (1915), *Rhapsody op. 1* for piano and orchestra (1905), *Romanian Dances for Orchestra* (1911), *Romanian Christmas Songs* for piano (1915) and *Nine Romanian Folk Songs* for voice and piano (1915). Works in which Bartók invents folk music imitations are his *Dance Suite* and *String Quartets* as well as his dance play, *The Wooden Prince*.⁶¹ His *Three Etudes for Piano* is an example of a composition which holistically integrates the folk idiom.⁶²

Bartók was not the sole promoter of folk-inspired concert hall music in the region. Passionate colleagues throughout Romania and Hungary recorded authentic folk songs and arranged them in a classical idiom. One of these was Tiberiu Brediceanu.

⁶⁰ Béla Bartók, "The Influence of Peasant Music on Modern Music," *Tempo*, 14 (Winter 1949-1950): 19-24.

⁶¹ János Kárpáti, *Bartók's Chamber Music* (Budapest: Zeneműkiadó, 1976), 90.

⁶² Elliott Antokoletz, "From Folksong Arrangements to Composing with Folktunes in Bartók's Eight Improvisations on Hungarian Peasant Songs Op.20 and his move towards greater abstraction in the Three Etudes Op. 18," *Schweitzer Jahrbuch für Musikwissenschaft*, 27 (2007), 85.

Brief biography - Tiberiu Brediceanu

Tiberiu Brediceanu was born on 2 April 1877 in Lugoj, a city in the Western Romanian region of Banat. His father, Coriolan Brediceanu, was one of the most important local political personalities and the Brediceanu family was highly regarded throughout the region.

Coriolan Brediceanu (1849 – 1909) was an active promoter of Romanian nationalism and advocated for the rights of Romanian people. Coriolan grew up in Lugoj under Austro-Hungarian rule. When he was young, Coriolan observed the formation of the Romanian nationalist movement, which resulted in the founding of many Romanian language, culture and women's groups. As a teenager, Coriolan joined protests advocating the establishment of Romanian as the region's official language. After finishing law studies in Budapest, he began a law firm in Lugoj and represented many Romanian peasants. Coriolan's pro-bono work was revered in the community and the lawyer rose to modest fame. Coriolan also defended intellectuals, writers and journalists who were critical of the Hungarian authorities. Keenly interested in music, he attended meetings of The Reunion, a musical association that would assemble two to three times a week to practise and perform Romanian music at various ceremonies and festivals.⁶³ Together with his wife, Coriolan collected rare manuscripts of Romania's first national composers.⁶⁴ Coriolan's position was immortalized in an anonymous poem that circulated during his career "there is no greater Romanian than the one from Banat/ There is no greater Banatean than the one from Lugoj/ There is no greater Lugojean than Brediceanu."⁶⁵ Coriolan's nationalist ideology greatly influenced his son's own outlook and trajectory. Critics say Tiberiu Brediceanu's music "assimilated the ardent patriotism, whose prime exponent was his father, and the national music with powerful historical resonances, especially from Moldova and Bucovina, that was sung at the concerts of The Reunion in Lugoj."⁶⁶

Tiberiu Brediceanu grew up in a musically rich household. He learned folk dancing and folk songs from a young age, and often went to concerts of The Reunion. Brediceanu received his first piano lessons from his mother, Cornelia. From 1887 to 1892 he took piano lessons from his aunt, Sofia Rădulescu and received music theory and harmony lessons from conductor Iosif Czegka. Later, from 1892 to 1895, he attended piano lessons at the Academy of Music

⁶³ Sbârcea, *Tiberiu*, 12-13.

⁶⁴ Breazul, "Tiberiu Brediceanu Sărbătorind 80 de Ani de Viață," 6.

⁶⁵ Sbârcea, *Tiberiu*, 12.

⁶⁶ George Sbârcea, "Tiberiu Brediceanu la 90 de ani," *Muzica*, 5 (1967): 16.

in Blaj with composer Iacob Mureșanu and attended private lessons with Hermann Kirchner in Sibiu and Paul Richter in Brașov. The famous folk singer Iuliu Panaiot, and the violinist Nicolae Iancu (Nică), were frequent guests at the Brediceanu household. Nică worked with peasants, learning native texts and melodies. After Brediceanu learned the piano, Nică would dictate folk and folk-infused songs. Brediceanu would then create piano parts to accompany the melodies. Upon their subsequent meeting, Nică would assess Brediceanu's compositions, ensuring that the melodic material remained unchanged and the accompaniment supported, rather than distracted from, the melodies.⁶⁷

Perhaps the most influential of Brediceanu's teachers, Iacob Mureșanu, similar to Coriolan Brediceanu, advocated for the cultural freedom of Transylvania and Banat from the Austro-Hungarian Empire through the foundation of a national cultural identity. Mureșanu proposed the foundation of a national music school and encouraged his students to collect folk music, taking Brediceanu and others on some of his research expeditions. Mureșanu encouraged students to transform folk melodies into "high art music" by notating them and integrating them into classical repertoire:⁶⁸

Foreigners have accused Romanians of not having national music. But Romanian music exists and is richer and more beautiful than many other nations', it's just that it has not yet been collected properly, in order, and arranged according to the laws of harmony. [...] Doing this, on one hand our priceless musical wealth will be conserved forever and what happened in the past won't happen again, that an important part of the wealth will be lost forever; on another hand foreigners will be able to admire the beauty and richness of our treasures.⁶⁹

This opinion strongly influenced his pupil.

Mureșanu also liked to improvise melodies on Romanian folk tunes in the manner of Liszt. This influenced Brediceanu's own folk song transcriptions, which present improvisatory-like piano accompaniments. Unlike other contemporaneous Romanian composers and pupils of Mureșanu, Brediceanu did not compose melodies or "modern" compositions, such as waltzes and mazurkas based on folk characteristics. Instead, he transcribed folk songs without altering the original melodies, which he considered "compositions in their final form."⁷⁰ Brediceanu's most important compositions resulted from his folk music studies, combining

⁶⁷ Sbârcea, *Tiberiu*, 35.

⁶⁸ Sbârcea, *Tiberiu* 20-28.

⁶⁹ Sbârcea, *Tiberiu* 20 quoting Iacob Mureșanu, "Precuvântare," *Muza Română*, 1 (1888): 1-2.

⁷⁰ Sbârcea, *Tiberiu*, 27.

elements of Romanian folk music with a western classical style. These works were largely composed for solo voice or vocal quartet and piano; theatre music for voice accompanied by folk orchestra; choral music; pieces for solo piano; and symphonic music.

The following is a list of selected works:

- *Poemul musical etnografic “Transilvania, Banatul, Crișana și Maramureșul în port, joc și cântec”* [The ethnographic musical poem “Transylvania, Banat, Crișana and Maramureș in traditional garment, dance and song”] (1905)
- *La șezătoare, scene lirice* [At the village sitting, lyrical scenes] (1908)⁷¹
- *Seara mare, scene lirice în trei acte* [Great night, lyric scenes in three acts] (1924)
- *Jocuri populare românești, opt caiete de dansuri populare pentru pian* [Romanian folkdances, eight books of folkdances for piano] (1928), 2nd ed. (1930)
- *La seceriș* (At harvest, lyrical scenes) (1936)
- *Colinde culese și întocmite pentru voce și pian sau pian solo* [Carols collected and arranged for voice and piano or piano solo] (1924)
- *Doine și cântece populare românești pentru voce și pian, caietele 1-10* [Doinas and other folksongs for voice and piano, Volumes 1-10] (1927), 2nd ed. 1939
- *Șase doine și cântece pentru cvartet vocal și pian* [Six doinas and songs for vocal quartet and piano] (1953)
- *Miorița pentru cvartet vocal și pian* [Miorița for vocal quartet and piano] (1955)

Brediceanu was also greatly interested in the poetry and customs of folk culture and often attended traditional ceremonies where music played an important role. These experiences with broader elements of folk culture helped shape his ideas and aesthetic as a composer and ethnomusicologist. Brediceanu collected and recorded folk music for over fifty years, which he published in several studies: *170 de Melodii populare românești din Maramureș* (*170 Romanian folksongs from Maramureș*) (1910), *810 Melodii populare românești din Banat* (*810 Romanian folksongs from Banat*) (1921-1925), *1030 Melodii populare românești culese din toate provinciile țării* (*1030 Romanian folksongs, collected from all the provinces of the country*) (1891-1941). Brediceanu also donated 214 unpublished phonographic cylinders of Romanian folk music to the Constantin Brăiloiu Ethnography and Folk Institute in Bucharest.

⁷¹ *Șezătoare* roughly translates to “sitting” or “gathering”. It refers to a small gathering in the countryside. In a *șezătoare*, all the villagers sit together and work on individual projects, while they tell stories, sing or tell jokes.

Alongside Béla Bartók and Sabin Drăgoi, Brediceanu compiled the largest collection of Romanian folk music. Together with Bartók, he founded the Phonographic Archive of The Ministry of Arts and his phonograph collections were considered “documents of the highest historical importance for the beginnings of a Romanian musical life.”⁷²

Along with his successes as a composer and ethnomusicologist, Brediceanu actively participated in the formation of musical institutions. A member of the Romanian Academy, Brediceanu founded the National Theatre, the Conservatorium in Cluj-Napoca (1920) and the Society of Romanian Composers; directed the newly formed Romanian National Operas in Bucharest and Cluj; assisted in establishing the Music Conservatorium “Astra” in Braşov (1927), the Phonographic Archive of the Ministry of Culture and Arts (1927); directed the National Opera in Bucharest from 1941 to 1944; and founded the first orchestra of the Romanian National Opera.⁷³

⁷² Sbârcea, *Tiberiu*, 67.

⁷³ Sbârcea, *Tiberiu*, 65-71.

Part II: Some Musical Considerations

General observations on the interpretation of Brediceanu's *Doine și cântece populare românești*

In 1957 *Doine și cântece populare românești* was considered “the richest and most valuable collection of authentically Romanian folk music arranged for voice and piano” and a “unique source [...], always indispensable for the Romanian part of the concerts of solo performers inside the country and overseas.”⁷⁴ In 2019, the collection continues to be a central work of Romanian classical singing repertoire, and famous singers, such as Angela Gheorghiu, include selections in many of their recitals.

Doine și cântece populare românești presents a combination of folk and classical elements. In the vocal line, Brediceanu incorporates folk melodies and poetry with little alteration. As discussed earlier, the piano integrates folk and art song idioms, using common high art harmonic progressions whilst borrowing folk-flavoured melodies and flourishes.

Brediceanu collected and arranged songs with similar methods to Bartók:

- He would arrange only selected songs, which he felt presented greater artistic value.
- The transcribed melody must, within the constraints of classical notation, accurately reflect the original melody.
- The piano accompaniment acts as a supplement to the original melody.
- Piano preludes, interludes or conclusions act in a similar manner, to supplement the original melody.
- Brediceanu often alters the songs by applying new lyrics from folk poetry sources to dance melodies and *doină* songs.⁷⁵

⁷⁴ Breazul, “Tiberiu Brediceanu Sărbătorind 80 de Ani de Viață,” 7.

⁷⁵ Breazul, “Tiberiu Brediceanu Sărbătorind 80 de Ani de Viață,” 8.

Genres in *Doine și cântece populare românești*

The songs of the collection use a range of folk material, originating from different regions of Romania and various genres of folk music. Romanian musical traditions are not homogenous and different territories of Romania present distinctive musical traits.⁷⁶

The categorization of Romanian folk genres is not always clear. Scholars of Romanian folk music organize folk songs into two groups: occasional (linked to a particular situation or ritual) and non-occasional (not corresponding to a particular situation). The occasional melodies include wedding songs, burial songs, songs surrounding agricultural ritual and the *colinde* (carols). The non-occasional generally include *doinas*, ballads, children's songs, laments and lullabies.⁷⁷ Bartók adopts a similar classification system, separating Romanian folk melodies into four categories: Christmas songs, mourning songs, instrumental dance music and melodies that may be performed outside of formal social contexts (non-occasional).⁷⁸

Doina

The *doina* is a free-rhythm, improvisational tune, of possible Arab origin, that expresses feelings of *dor*. In English *dor* can be loosely translated as yearning or a feeling of melancholy. The *doina* is performed throughout Romania and is one of the oldest genres of Romanian folk music. Boire considers the *doina*, with its associated feeling of *dor*, and the ballad of *Miorița*, important influences on the Romanian art song. Basacopol, who summarizes Lucian Blaga's theories, describes the *doina* as the keeper of Romanian spirituality.⁷⁹ Bartók suggests the *doina* is the only song of distinct Romanian origin.⁸⁰ Constantin Brăiloiu asserted the current definition of the *doina*:⁸¹ a song that is not affiliated with an occasion or ritual and contains a lyric text and a free and improvised form. Lyric texts express intense emotions and are usually written in the first person. In Romanian folk terminology, the songs which are sung with an improvised style have

⁷⁶ Cosma, O. et al., "Romania," Grove Music Online.

⁷⁷ Cosma, O. et al., "Romania," Grove Music Online.

⁷⁸ Bartók, Béla. *Rumanian Folk Music. Volume Five: Maramureș County*, edited by Benjamin Suchoff. Text translations by E.C.Teodorescu (The Hague: Martinus Nijhoff, 1975), 5.

⁷⁹ Carmen Petra Basacopol, *L'originalité de la musique Roumaine* (Bucharest: Editura Muzicală, 1978) quoted in Paula Boire, *A Comprehensive Study of Romanian Art Song* (Lewiston, New York: Edwin Mellen, 2002), 9.

⁸⁰ Suchoff, *Studies*, 200.

⁸¹ Szenik, *Folclor*, 174.

different names depending on the region in which they are performed: in Moldova they are called *doină*, in Muntenia and Oltenia, *cântec lung* (long song), *cântec de codru* (forest song), *cântec de coastă* (coast song), or *cântec de ducă* (travelling song), and in Maramureș *hora lungă* (the long hora). In this dissertation, the term *doină* will follow Szenik’s definition: a Romanian song with a slow-moving free rhythm and a melancholic character.⁸²

Figure 1: Map of historical regions of Romania⁸³



Cântecul propriu-zis is a non-occasional song with a lyric text and a fixed, strophic form. The literary text of the *doina* and the *cântec propriu-zis* are very similar (they both set lyric texts), but each genre exhibits a distinctive musical style.⁸⁴ The melody of the *doina*, because of its

⁸² Szenik, *Folclor*, 175. In this dissertation, all members of this genre, regardless of origin, will be referred to as *doină*.

⁸³ Andrein, “Romania historic regions,” Wikimedia Commons, published April 4 2012. https://commons.wikimedia.org/wiki/File:Romania_historic_regions.svg.

⁸⁴ Szenik, *Folclor*, 181. Here “*cântec*” means song. “*Propriu-zis*” is difficult to translate into English, it is approximated by the words “proper” and “true.” “*Cântec propriu-zis*”(true song) is a distinct song category.

improvised, variable manner, is closer to epic recitative,⁸⁵ while the *cântec propriu-zis* has a fixed strophic form.

The *doină*-style songs of *Doine și cântece populare românești* are not easily classifiable. Bizineche designates songs marked “tempo de *doină*,” as *doinas* and Brediceanu calls his collection *Doine și cântece populare românești*.⁸⁶ There is no clear reason as to why Brediceanu chose to title various songs in this collection *doinas*. It is possible that his understanding of the form differs from current scholarship; the modern definition of the *doina* did not form until recently and the two genres share many characteristics; except for the *doina*'s free rather than strophic form, the two are nearly identical. Because the *doinas* present a fixed strophic form they may be better described as *cântec propriu-zis*.⁸⁷

I believe that Brediceanu's use of “*doină*” in the title of the collection and his application of the *doina* tempo was not an attempt to re-classify the songs, but was meant to infuse particular songs with *doină* characteristics. It is therefore quite valuable to explore the characteristics of the *doina* and *cântec propriu-zis*.

The range of the *doina* melody is limited; however, because it is sung by an individual performer and encourages improvisation, an interpreter may choose to extend its range. The melody alternates between recitative and florid passages. The rhythm of the *doina* is free. Melismatic passages performed with *rubato* are joined with recitative performed in the free, *parlando* style. Typically, *doinas* are set in dorian mode, but, the acoustic scale (Lydian dominant), is also quite common. *Doinas* often contain excessive chromaticism and frequent mode changes—influenced by violin music drawing on oriental or byzantine influences. The *doina*'s melody begins in the higher range of the voice and descends towards the tonic, usually reached at the final cadence. The form of the *doina* is free and adapts to the improvisation of the interpreter. The musical stanzas are elastic and their lengths vary depending on the melody and improvisational choices of the performer. The *doina* often adopts a tripartite structure: introduction, middle, and end.

⁸⁵ The term epic recitative was first used by Constantin Brăiloiu to describe the characteristics of the folk ballad. Some qualities of the epic recitative are: an elastic, free, text-oriented structure; improvised performance-practice; syllabic melodies; and *parlando* rhythms. Szenik, *Folclor*, 170.

⁸⁶ Bizineche, “O Canto lírico,” 94.

⁸⁷ As communicated in class with Dr. Anca Stan in April 2016.

The introduction begins with a musical phrase near the upper boundaries of the song's vocal range. Sometimes this phrase is preceded by a vocal gesture on a single sound or a vowel. The initial musical phrase can contain a melodic recitative or a recitative *recto-tono* alternating with a neighbouring note.⁸⁸ The central section, set in the middle of the vocal tessitura, is more varied, comprised of one or more melodic techniques; it contains melodic or *recto-tono* recitatives, which alternate with melismatic passages. The end normally contains a *recto-tono* recitative on the tonic, sometimes alternating with a higher neighbouring note or following a descending motif.⁸⁹

Cântec propriu-zis

Cântecul propriu-zis is a non-occasional song with a lyric text and a fixed, strophic form. It is the most widespread non-occasional genre in Romania.⁹⁰ There are two distinct styles of *cântecul propriu-zis*: archaic and modern. Because the modern style formed in the first few decades of the twentieth century, the characteristics of the archaic style are more relevant to Brediceanu's compositions.

The melody of the *cântec propriu-zis* combines melismatic and melodic recitative passages, and is usually highly ornamented; however, the melody may be altered to accommodate the needs and limitations of the performer. Several styles of *cântec propriu-zis* are found, which depend on the region in the country. The rhythm of the archaic song is free, with *parlando* and *rubato* sections, while its form is strophic and contains between two and four verses (three is the most common). Although it is rare, there are songs that contain more than four verses. Often, important words or textual motifs of the first verse continue to appear in subsequent verses.⁹¹

⁸⁸ Recitative *recto-tono* means the intonation of one or more verses on one pitch.

⁸⁹ Szenik, *Folclor*, 175-177.

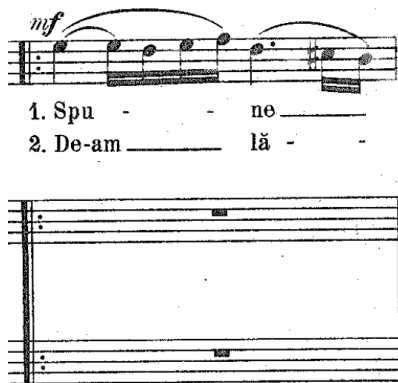
⁹⁰ See page 44 for information on non-occasional genres.

⁹¹ Szenik, *Folclor*, 181-184.

Suggestions for the interpretation of *doină*-style songs⁹²

In Brediceanu's *doină*-style songs, the singer does not need to follow the precise rhythm, but can lengthen notes of greater duration and accelerate passages containing notes of lesser duration. In Example 8, the singer may choose to lengthen the first and third beats more than the notation suggests, while accelerating the passages on beats two and four.⁹³

Example 8: "Spune mândr-adevărat," m. 13⁹⁴



mf

1. Spu - - ne _____
2. De-am - - lă - -

Many phrases end with a sustained note; these should be lengthened with abandon—imagine holding the note so that it is heard on the “other side of the hill.”⁹⁵ In the following examples the performer should lengthen the final *la* of Example 9 and the fermata of Example 10 (when fermatas appear in these instances, one often sustains the note well beyond common practice).

⁹² This section is intended to offer performers possible interpretative methods. There are many valid approaches to these passages and performers should freely explore interpretations outside of those suggested.

⁹³ As communicated in class with Dr. Cornelia Cuteanu in February 2016.

⁹⁴ All musical examples are from: Tiberiu, Brediceanu, *Doine și cântece populare românești, Caiet I, II, III, IV, V, VI, VII, VIII, IX, X*, new edition, N.p: n.p, n.d. This collection is found in most libraries in Romania and in some instances the publishing record mentions that it comes from the private collection of the author.

⁹⁵ As communicated in class with Dr. Cornelia Cuteanu in February 2016.

Example 9 : “Câte flori pe deal înflor,” mm. 16-17.

Example 10: “Cine m-aude cântând,” mm. 1-3.

Faster moving passages should usually be sung in a gliding fashion, treating each note equally, without dynamic or rhythmic emphasis. All notes of these sections should be sung with a full, rich tone.⁹⁶

Melodic or *recto-tono* recitative passages should be performed in a *parlando* style.

Doinas are melancholic songs and this characteristic should be exploited as such by performers (including in *doină*-style songs). Descending stepwise passages at the end of a phrase, such as the one in Example 11 (see example below), may be treated as sighs.

⁹⁶ As communicated in coaching with Dr. Liliana Bizineche in March 2016.

Example 11 : “Du-te dor cu Murășu,” mm. 9-11

Vocal dance music and *Tempo de Ardeleană*

The dance-inspired song is common to many parts of Romania with different styles corresponding to different regions. These songs set lyrics to traditional dance forms. The genre's most important characteristic is its rhythm. The tempo and rhythmic construction of the song adheres to each song's corresponding dance. The dance-inspired song is normally strophic, the music of each verse following an AABB structure. Each verse usually contains four lines of seven to eight syllables, but the piece can also contain small refrains, which consist of an irregular number of syllables. Each line is comprised of two two-bar melodic cells. After the first line, subsequent lines will repeat rhythmic, melodic, and textual motifs. Often, the shouts of the original dance are incorporated into the melodic structure of the accompaniment, becoming “melodic shouts.”⁹⁷

Of particular note is the *Ardeleana*-inspired vocal song. The *Ardeleana* is a column line dance originating in the Ardeal region (Transylvania). These songs are distinguished by Brediceanu's tempo indication, *tempo de Ardeleană*.

The most important feature of this tempo is the *aksak* rhythm,⁹⁸ which is most accurately represented in a complex meter with beats containing either two or three subdivisions. Measures

⁹⁷ Szenik, *Folclor*, 184-186.

⁹⁸ Although there are *Ardeleana* dances that do not use the *aksak* rhythm, Brediceanu's songs marked “Tempo de *Ardeleana*” refer to the *aksak* rhythm.

may comprise two to four beats, appearing as 7/16, 9/16, or 10/16.⁹⁹ Example 12 presents a modern transcription of a Romanian song in *aksak* rhythm. The rhythm follows the complex meter without alteration.

Example 12: “La toți le-o cântat cucu” from *Vocal Folk Music from Sălaj*¹⁰⁰

All of Brediceanu’s *Ardeleana* songs are derived from sources in 7/16, with a 3+2+2 division of beats. Transcriptions of the *aksak* rhythm in complex meters were not customary when Brediceanu penned his transcriptions; instead Brediceanu transcribes in 2/4, adding dotted rhythms, which lack the unequal beats of the *aksak* rhythm.

Applying the *aksak* rhythm to his transcriptions does present some difficulties—four subdivisions appearing on the first beat must be played as a quadruplet—but, once the rhythm is internalized, such interpretation is almost instinctual. Example 13 presents Brediceanu’s setting of “Turturea din valea sacă.” Example 14 attempts a transcription of this passage that more closely follows the *aksak* pattern. For ease of reading, the transcription uses the quaver rather than semiquaver as the common subdivision (7/8 instead of 7/16).

⁹⁹ Szenik, *Folclor*, 40.

¹⁰⁰ Ioan Bocșa, *Muzică vocală tradițională din Sălaj*, vol.II (Alba-Iulia: Fundația culturală TerrArmonia, 1999), 222.

Example 13: "Turturea din valea sacă," mm. 1-4

Tempo de Ardeleană. (♩ = 84)

VOCE. *mf*

Tur - tu - rea din va - lea sa - că,
 Spu - su - i-am și nu se te - me,

PIANO. *mf*

La la la la la la la

Sf
N

Example 14: "Turturea din valea sacă," mm. 1-4, *aksak* transcription¹⁰¹

¹⁰¹ My transcription.

Interpretation of the *aksak* rhythm

When performing Brediceanu's "Tempo de Ardeleană," the singer may use some *rubato* in their interpretation; however, the performer should maintain a lively, energetic, and fairly steady pulse, keeping in mind the music's origin. The first note of each measure should be slightly accented. When a quadruplet appears on the initial beat, performers may choose to extend the first note of the quadruplet to a greater degree; this is not only stylistically appropriate, but facilitates the interpretation of the complex rhythm (Examples 15 and 16).

Example 15: "Bagă doamne luna-n nor," mm. 38-39

Ce-am iu - bit să iau,
Mân - dru - li - ța mea,

Example 16: "Cântă puiul cucului," mm. 31-32

De cad frun-ze - le pe jos, -
De plâng a - pe - lén iz - vor, -

Ballad - Miorița

Miorița is one of the most important Romanian ballads. There are over 900 musical and spoken versions of the *Miorița* throughout Romania. Sometimes *Miorița* is also sung as a carol.¹⁰²

In *Doine și cântece populare românești* Bredeceanu set five different versions of *Miorița*. In his comparative study of various iterations of the ballad, Bredeceanu highlights the importance and variety of the *Miorița* in Romanian folk repertoire.¹⁰³ Although Bredeceanu's versions only contain two verses, the original ballad is significantly longer and many folksingers choose to perform the song in its entirety. It is crucial for the singer to know the entire story of *Miorița* regardless of the verses they perform. The most popular version of the ballad was published by the folk poet Vasile Alecsandri in 1879. Appendix A contains William Snodgrass' translation of Alecsandri's poem.¹⁰⁴

The ewe named Miorița warns a Moldavian shepherd that two fellow shepherds are plotting to kill him at sunset and steal his flock. Instead of running away or resisting, the shepherd tells her he will accept his fate. He shows Miorița where he wants to be buried and asks her to place some flutes near his grave so the winds can play them. He also asks her not to tell his mother of his death, but explain that he ran away to marry a princess. He then describes his wedding: the trees, wedding guests; the mountains, priests; the sun and moon, his supporters; the birds, musicians; the stars, candles; and death itself, his princess bride.

Writers, including Mircea Eliade and Lucian Blaga, consider the myth of *Miorița* an archetype for Romanian folk spirituality. Eliade describes the work as an archetypal expression of the Romanian soul,¹⁰⁵ and Blaga refers to the "mioritic space"¹⁰⁶ as the birthplace of Romanian spirituality.¹⁰⁶ In Basacopol's summary of Blaga's theory of the mioritic space, she makes a clear connection between the ballad of *Miorița* and Romanian spirituality:

¹⁰² Szenik, *Folclor*, 157.

¹⁰³ Tiberiu Bredeceanu's study was first published in the 1974 issue of the Bucharest journal *Muzica*, no. 4 (pages 16-25) and no. 5 (pages 11-19), in Bucharest, and then republished in Tiberiu Bredeceanu, *Scrieri* (Bucharest: Editura Muzicală, 1976), 233-281.

¹⁰⁴ The full translation of the poem is provided in Appendix A on page 165.

¹⁰⁵ Eliade, *De la Zamolxis*, 250.

¹⁰⁶ Blaga, *Spațiul*, 120.

Mioritic space is Blaga's philosophical concept describing Romanian spirituality. The opposite extremes reached by the Romanian soul (the depths of despair and the peaks of elation) are reflected in Romanian music in the *doina*, the traditional Romanian ballad, and the undulating spatial horizon it creates in the listener's mind, both on a conscious and subconscious level. The 'landscape' the music paints for the listener effectively represents the sweeping curves of the Romanian people's deep, natural spirituality, which stems from centuries of peaceful pastoral life.¹⁰⁷

Brediceanu's versions of *Miorița* are written as Romanian folk ballads, which, unlike the *doina*, traditionally contain instrumental accompaniment.¹⁰⁸ Although the performer is given some freedom, ballads also demand more precise rhythmic interpretations than *doina*-style songs. The number three is a central motif of the *Miorița* narrative: there are three shepherds from the three regions of Romania, *Miorița* is sick for three days before she tells her master of the plot and the shepherd requests that three types of flutes adorn his grave. The number three is symbolically embodied in recurring triplets located throughout the vocal line and Brediceanu's piano accompaniment. (See Examples 17 and 18).

¹⁰⁷ Basacopol, *L'originalité* quoted in Boire, *A Comprehensive Study*, 9.

¹⁰⁸ Bizineche, "O Canto lírico," 102.

Example 17: “Miorița I,” mm. 19–20

Ia - - tă vin pe ca - le
Du - - pă frun - ză dea - să,

Example 18: “Miorița V,” m. 6

ca - le,
- vean,

ten. rit.

A Note on Transpositions

The songs of *Doine și cântece populare românești* do not strictly require the performer to adhere to their written keys. Performers may choose to transpose the music depending on the requirements of their instrument. Most likely, the folk sources did not correspond to the notated keys of the transcription; folk singers, untrained in classical technique, would have found the high tessituras of Brediceanu’s transcriptions too difficult. I have chosen to alter the keys of several songs for my own performance and have included the original and recorded keys in each song guide.

Phonetic Table and Pronunciation of the Romanian language

Phonetic transcriptions of Romanian in this document use IPA. Below are tables outlining the pronunciation of IPA symbols in Romanian¹⁰⁹

Vowels

IPA	Examples in Romanian	Examples in English
/a/	mai	cut
/e/	mine	pen
/i/	inimă, mie	sleep
/o/	dor	pork
/u/	unde, dual	book
/ə/	bădișor	hurt
/ɨ/	rămâne, întinde	A cross between the words <i>crude</i> and <i>creed</i> . No close equivalent. See explanation under “Specific sounds in Romanian”

Fricative consonants

IPA	Examples in Romanian	Examples in English
/v/	vin	very
/f/	foarte	find
/ʃ/	și	shoulder
/ʒ/	jurământ	pleasure
/s/	sare	salt
/z/	zi	zest

Lateral consonants

IPA	Examples in Romanian	Examples in English
/l/	clar	love
/ts/	poți	cats
/dʒ/	geantă	gentle
/tʃ/	cine	chest

¹⁰⁹ The information in the table is from: Dennis Deletant and Yvonne Alexandrescu, *Complete Romanian* (London: Hodder and Stoughton, 2010).

Glides

IPA	Examples in Romanian	Examples in English
/j/	i arnă, este, creioane	boy, yell
/w/	rouă	winter

Plosive consonants

IPA	Examples in Romanian	Examples in English
/b/*	b oi	boy
/g/	groapă, g hem	guard
/k/*	carte, kilo, ch ip	car
/d/*	d rag	door
/p/*	cop il	plane
/t/*	t on	talk

* unaspirated

Vibrant consonants

IPA	Examples in Romanian	Examples in English
/r/	roșu, mare	right (in Scottish English)

Nasal consonants

IPA	Examples in Romanian	Examples in English
/n/	n or	night
/m/	m are	come
/ŋ/	luncă	long

Diphthongs

IPA	Examples in Romanian	Explanation
ea	prea	short [e] followed by full [a]
eo	vreo	short [e] followed by full [o]
oa	doare	short [o] followed by full [a]

Other symbols

IPA	Examples in Romanian	Explanation
/ʹ/	[ʹrai]	Syllabic stress
/j/	[ʹlupj]	Palatalized consonant. (always at the end of a word with an “i” following a consonant.)

Specific sounds in Romanian

Some phonemes of Romanian are not found in the English language. Below is a list of these sounds and directions as to how they may be articulated.

/ə/ - The schwa is common in Romanian. Unlike English, the schwa maintains an identical pronunciation regardless of context (in English the vowel is often affected by surrounding phonemes). The Romanian schwa is similar to the first syllable of “about.”

/î/ - This vowel is written as “î”—at the beginning of a word such as “înot”—or “â” if it is in the middle of a word like “cât.” The letter “î” can be found in the middle of a word only when the vowel is preceded by a prefix such as in “neîntregit,” where “ne” is the prefix. It is not a common vowel in Indo-European languages, but is found in Russian.

To correctly produce the vowel, place the tip of the tongue close to or on the bottom teeth. Relax your lips in a position slightly more closed than [i]. The back of the tongue will also be slightly more retracted than when producing an [i].

After consulting several sources, the most empirically effective directions were quite surprising: hit yourself in the stomach (not too hard) while offering a guttural “uh,” the released vowel will be a close approximation.¹¹⁰

/i/- This vowel is used when an “i” appears following a consonant at the end of a word. It is normally pronounced as a short, breathy [i]. The “i” is sounded by a release of air with the lips and tongue in an [i] position.

The consonants [b], [d], [p], [k] and [t], are not aspirated as in English, but pronounced as in Italian.

¹¹⁰ Sam Cel Roman, “A Simple Guide to Pronouncing Romanian.” All Things Romania, accessed May 10, 2019. <https://kingofromania.com/2010/05/06/a-simple-guide-to-pronouncing-romanian/>.

Part III:

An interpretative guide for singers to twenty nine songs from Doine și cântece populare românești

1. Cântă puiul cucului (The baby cuckoo sings) Track 1.1

The baby cuckoo sings in the middle of the forest.

And he sings with so much beauty that the leaves drop to the ground.

And he sings with so much sorrow that the leaves fall on the roads.

And he sings with so much yearning that the waters weep in the rivers.

Sings the baby of the cuckoo
Cântă puiul cucului
'kɪn tə 'pu iul 'ku ku luj

In the middle of the forest
În mijlocul codrului
'in 'miʒ lo kul 'ko dru luj

And so it sings beautifully
Ş-aşa cântă de frumos
'ʃa ʃa 'kɪn tə 'de fru'mos

That fall the leaves on the ground
De cad frunzele pe jos
'de 'kad 'frun ze le 'pe 'ʒos

And so it sings with sorrow
Ş-aşa cântă de cu jale
'ʃa ʃa 'kɪn tə 'de 'ku 'ʒa le

That falls the leaf on the path
De pică frunza pe cale
'de 'pi kə 'frun za 'pe 'ka le

And so it sings with longing
 Ş-aşa cântă de cu dor
 'fa fa 'kin tə 'de 'ku 'dor

That cry the waters in the spring
 De plâng apele-n izvor
 'de 'plîng 'a pe len iz 'vor

Original range: B 3 to B 5

Transposed range: B-flat 3 to B-flat 5

Tempo indication: Tempo de Ardeleană, bpm=84

In “Cântă puiul cucului,” the baby cuckoo’s sorrowful lament is echoed by its surroundings: the leaves of the forest drop to the ground and the river, like falling tears, flows on.

“Cântă puiul cucului” is marked *Tempo de Ardeleană*. The *Ardeleana* is a Romanian folk-dance and *Tempo de Ardeleană* is discussed at length in Part II. To integrate the *Tempo de Ardeleană*, one should perform the piece with the asymmetric *aksak* rhythm. In the *aksak* rhythm, the first note of the bar always has a slight emphasis and slightly longer duration than the others. This attribute adds a freedom to the meter and helps mitigate difficulty during passages of complex rhythmical structure, such as when a performer must play a quadruplet during the initial subdivision of a measure (such as in Example 1 in the right hand of the piano mm. 31–32).

Example 1: “Cântă puiul cucului,” mm. 31–32

De cad frun-ze - le pe jos...
 De plâng a - pe - lén iz - vor...

Although the rhythm of the song suggests a cheerful atmosphere, the lyrics illustrate a world of sorrow and pain. The song's subject is a baby cuckoo bird. The cuckoo is a common character in *doinas*, symbolizing *dor*, a feeling common to Romanian folklore. *Dor* roughly translates as yearning or a feeling of melancholy. Mother cuckoos leave their eggs in another bird's nest, to be raised by the stranger. The baby cuckoo is a figure of abandonment, longing and sorrow. The baby bird's ignorance of its own circumstances only heightens the dramatic effect of its unfortunate circumstance.

“Cântă puiul cucului” is dedicated to Venturia Goga (1883–1979), an acclaimed Romanian soprano. Goga was of high social standing and, along with George Enescu, had close ties with Elisabeth of Wied, the Queen of Romania. They regularly performed together for the royal family. She had a soprano voice of great power and depth and was an acclaimed Wagnerian singer, performing roles from *Tannhäuser*, *Tristan und Isolde* and *Parsifal*.¹¹¹

“Cântă puiul cucului” is a strophic song containing two verses in AABB form. This form is common in dance-based vocal music. The piece suits a high voice, as a large part of the melody lies in the upper register; however, the singer also needs a strong lower register to support the low notes of mm. 3, 7, 11 and 15.

The two-octave range of the song (B 3 to B 5) is uncommon for Romanian folk music, which normally lies within an octave. The octave leaps that appear in the “la” sections of mm. 9 and 25 (see Example 2) should exploit the strong downbeat of the *aksak* rhythm, using the lower note as a “trampoline” to propel through the phrase.¹¹²

¹¹¹ Lazăr, “Octavian și Venturia,” *România Liberă*.

¹¹² As communicated in coaching with Dr. Liliana Bizineche in March 2016.

Example 2: “Cântă puiul cucului,” m. 9

In the “la” sections one should not emphasize each individual note, but rather sing legato, two-bar phrases. The low B-flat and D in mm. 3-4, 7-8, 11-12 and 15-16 should be sung in chest voice.

Bizineche suggests singing a slight *messa di voce* in mm. 3-4, 7-8, 11-12 and 15-16, culminating on the third beat of each section.¹¹³ In Example 3, the singer would perform a *messa di voce* that peaks on the first D5 in m.4.

Example 3: “Cântă puiul cucului,” mm. 1-5

The many mordents and appoggiaturas evoke violin music. A lighter vocal treatment will help to clearly articulate these ornaments. The mordents and appoggiaturas normally fall on the beat, not preceding it.

¹¹³ As communicated in coaching with Dr. Liliana Bizineche in March 2016.

The “la” passages seem to imitate the voice of the cuckoo, expressing its sorrow. Each iteration of this section allows the singer a new opportunity for interpretation; one might want to use contrasting articulations and dynamics to serve dramatic changes in the text. I chose to alternate between staccato and legato for various repeats.

This is one of my favourite songs to perform. The vibrancy of the rhythm and melody mixed with the mournful narrative lend this song a unique character. The two-octave range also showcases the vocal capabilities of the singer.

2. Mulțumesc măicuței mele (I am thankful to my dear mother) Track 1.2

I am thankful to my dear mother
For making me beautiful.
I am neither big nor small,
And in doing so, she made me strong.

She only made a few mistakes,
She didn't make my eyes black,
She didn't make my hair curly,
But that doesn't bother me at all.

Thank you	little mother	mine
Mulțumesc	maicuței	mele,
mul ˈtsu ˈmesk	məj ˈku ˈtsej	ˈme le

That	she made me	to liking
Că	m-a făcut	pe placere,
ˈkə	ˈma fə ˈkut	ˈpe plə ˈtʃe re

Neither	I am	big,	neither	I am	small
Nici	că-s	mare	nici	că-s	mică,
ˈnitʃi	ˈkəs	ˈma re	ˈnitʃi	ˈkəs	ˈmi kə

Without	how	I am	more strong
Fără	cum	îs	mai voinică,
ˈfə rə	ˈkum	ˈis	ˈmaj voj ˈni kə

Just	a	little	she me	got wrong
Doar	o	leacă	m-a	greșit
'dɔar	'o	'le̞a kə	'ma	gre 'ʃit

Eyes	she	did not		blacken
Ochii	nu	mi-i i-a		cernit
'o ki	'nu	'mi 'ja		tʃer 'nit

Hair	did not	curl		
Părul	nu mi	l-ancrețit		
'pə rul	'nu 'mi	lan kre 'tsit		

But	because of that	it is	nothing	
Dar	de-aceea	nu-i	nimic	
'dar	dɛ̞a 'tʃe ja	'nuj	ni 'mik	

Original range: A 4 to F 5

Transposed range: G 4 to E-flat 5

Tempo indication: Allegro moderato

In “Mulțumesc măicuței mele,” a young girl sings a song of gratitude to her mother. The daughter thanks her for endowing her with beauty, a well-proportioned figure, and strong build. The girl’s praise is lightened with humor. She blames her mother for spoiling the colour of her eyes and the texture of her hair, but these things are unimportant—she still loves her mother. One can imagine this girl singing her little ditty as she contemplates her figure in the mirror.

The melody of the song is simple. Because of this, it is left to the singer to create interest by using clear, expressive diction. One may develop this ability not only by speaking the text, but singing important words, such as “mulțumesc,” (see Example 4) on rapidly ascending and descending arpeggios.

Example 4: “Mulțumesc măicuței mele,” mm. 4-6

Allegro moderato.

1. Mul-țu mesc măi - cu - ței me-le, } La la la la la la la la
 2. Nu mă-o lea - că m'a gre-șit: }

One should vary every iteration of the “la” gesture, altering articulation, dynamic, and timbre to emphasize the light, playful and youthful character of the piece.

Although this piece should be performed with a steady tempo throughout, the ending (see Example 5) should be treated playfully—first slowing to a pause after “nimic,” followed by a cheerful rush to resolution.

If the singer wishes to, they may alter the final measure—beginning the “la” on the notated B-flat before jumping up an octave on the second beat.

Example 5: “Mulțumesc măicuței mele,” mm. 16-20

Fă - ră cum is mai voi - ni - că: } La la la la la la la la. la.
 Dar de-a - ce - ea nu-i ni - mic! }

D. S.

3. Miorița III (The little ewe) Track 1.3

On the foot of a hill, at heaven's door,
 Look, they come down the trail, they descend into the valley.
 Three flocks of lambs, with three shepherds.
 And for three days, they descend bleating
 In search of denser foliage, silken grasses, cool waters, loving songs.

On a foot of hill, on a door of heaven
 Pe-un picior de plaiu pe-o gură de raiu
 'pɛun pi 'tʃjor 'de 'pla ju 'pjo 'gu rə 'de 'ra ju

Look, they come on the path, they descend into the valley
 Iată, vin pe cale, se cobor la vale
 'ia tə 'vin 'pe 'ka le 'se ko 'bor 'la 'va le

Three flocks from mountains, from mountains gray-haired.
 Trei turme din munți din munții cărunți
 'trej 'tur me 'din 'muntʃi 'din 'mun tʃi kə 'runtʃi

And three days (in a) row keep descending bleating
 Și trei zile-n rând tot cobor sbierând
 'ʃi 'trej 'zi len 'rɪnd 'tot ko 'bor sbje 'rɪnd

For foliage dense, grass of silk
 După frunză deasă, iarbă de mătăasă
 'du pə 'frun zə 'de ɔ sə 'jar bə 'de mə 'ta sə

Water cool doină loving
 Apă răcoroasă doină drăgostoasă
 'a pə rə ko 'rɔ sə 'doj nə drə gos 'tɔ sə

Original range: D 4 to E 5

Tempo indication: Andante

This piece represents one of the many versions of the ballad *Miorița*, which is discussed in Part II. Only the first few verses of the ballad are set to music. In “Miorița III,” the narrator describes the autumnal landscape: three shepherds and their flocks of sheep are descending the mountain during their seasonal migration from higher pastures to lower valleys. They are in search of denser foliage, silken grasses, and cool waters.

Rhythm in the ballad genre is generally more precise than in *doină*-style songs. Interpreters should use less *rubato* but maintain some rhythmic freedom.

Compared to the other *Miorița* settings, this work seems to present a stronger Western influence. The simple vocal line and the harmonically driven accompaniment draw the listener’s attention to the music’s harmonic motion rather than melodic expression.

To offer more variety and colour during the repeated phrases of mm. 5–8 and mm. 13–20 singers may choose to alter dynamics and articulation for each passage. For dynamic decisions singers may consult the piano marking. (See Example 6)

Example 6: “Miorița III,” mm. 13–17

In mm. 4, 6, and 8 of the second verse, the singer may choose to modify the vowel [i] in “rând” and “sbierând” towards an [ɪ] vowel, facilitating a clearer, more consistent sound. (See Example 7). In the same measures in verse one, the shift between the two syllables on “raiu” and “plaiu”

should occur once the singer has held the first syllable for one crotchet. The singer may choose to slightly modify the sustained [ə] end vowel in mm. 10, 12, 14, 16, 18 and 20 (“deasă,” “mătasă,” “răcoroasă” and “drăgostoasă”) towards an [o] sound. This allows for a clearer, more easily maintained vowel.

Example 7: “Miorița III,” mm. 1-6

Andante. Tib. Brediceanu.

1. Pe-un pi - cior de plaiu, Pe-o gu - ră de raiu,
2. Și trei zi - len rând Tot co - bor sbie - rând,

p *p*

4. Cât e muntele de-nalt (Even though the mountain is tall) Track 1.4

Even though the mountain is tall,
All its snow has melted.
But from my heart,
What has settled cannot be taken away.

When the yearning for my love settles,
It cannot be taken away, until I die.
What has settled, cannot be removed
Until my darling takes it away.

How is the mountain tall
Cât e muntele de-nalt
'kît 'je 'mun te le 'de 'nalt

All snow was taken
Tot omățul s-a luat
'tot o 'mə tul 'sa lu 'wat

But from heart mine
Dar de la inima mea
'dar 'de 'la 'i ni ma 'mea

What has settled cannot be taken away
Ce s-a pus nu se mai ia
'tʃe 'sa 'pus 'nu 'se 'maj 'ja

Because has settled my darling's longing
Că s-a pus al badei dor
'kə 'sa 'pus 'al 'ba dej 'dor

Cannot be taken away until I die
 Nu se ia până ce mor
 'nu ' se ja 'pi nə 'tʃe 'mor

What has settled cannot be taken away
 Ce s-a pus nu se mai ia
 'tʃe 'sa 'pus 'nu 'se 'maj 'ja

Until it will take darling
 Pân nu l-a lua badea
 'pîn 'nu 'la lu 'wa 'ba dɛa

Original range: C 4 to C 5

Transposed range: C-sharp 4 to C-sharp 5

Tempo indication : Tempo de horă

A woman sings of her yearning for her lover; the feeling is so powerful that nothing can assuage it except her lover's presence.

The most important feature of the song is the instruction for *Tempo de Horă*. (See Example 8). The *horă* is a type of circle dance, performed by a combination of men and women, characteristic of Southeast Romania.¹¹⁴ This type of dance involves the whole village. Members of the community hold hands and dance the same steps.

¹¹⁴ Folk terminology for dance names is extremely diverse, and the same dance may have different names depending on the area. Sometimes different dances may also share the same name. *Hora* refers to several song genres. Szenik, *Folclor. Modul de studiu*, 188. However, in this case, the *hora* refers to a common type of Romanian folk dance. Famous examples of this folk dance genre appear in George Enescu's "Tempo di hora" from *Caprice pour violon* or the "Hora unirii," a composition by Alexander Flechemnachter, which celebrated the union of two Romanian provinces, Moldova and Wallachia, in 1859. "Hora unirii" is played at many patriotic celebrations, specifically the anniversary of the union on January 24.

The tempo for this dance is slow and steady, with accents on the first and third beats. It has been suggested to me to emphasise this rhythm by applying a strong accent on beat one and a slight accent on beat three.¹¹⁵

Example 8: “Cât e muntele de-nalt,” mm. 1-3

Tempo de Horă.

1. Cât e mun-te -
2. Că să pus al

Although the pulse should remain steady, one is able to slow down slightly at the end of each verse, in mm. 10-11. (See Example 9).

Example 9: “Cât e muntele de-nalt,” mm. 9-11

1. Ce să pus, nu se mai ia se mai ia.
Pân' nu la lu - a ba-dea a ba-dea.

2. Ce să pus, nu se mai ia se mai ia.
Pân' nu la lu - a ba-dea a ba-dea.

¹¹⁵ As communicated in class with Dr. Anca Stan in April 2016.

5. Mândro când te-ai măritat (My darling when you got married)

Track 1.5

My darling when you got married
It was a pity,
Little darling, darling.
Do you remember how you used to say
When you were sitting next to me
Even if I served in the army for nine years
You would still wait for me
You didn't even wait for a year,
My darling, until you got married.

My darling when you got married
Mândro când te-ai măritat
'Mɪn dro 'kɪnd 'tɛaj mə ri 'tat

You made big pity
Ai făcut mare păcat
'aj fə 'kut 'ma re pə 'kat

Little darling, darling
Mândruliță, mândră
mɪn dru 'li t͡sə 'mɪn drə

Because you remember darling how you said
Că știi mândro cum ziceai
'kə 'ʃti 'mɪn dro 'kum zi 't͡ʃ'eaj

Next to me when you were sitting
Lângă mine când ședeai
'liŋ gə 'mi ne 'kɪnd ʃe 'deaj

Nine years if I would serve in the army

Nouă a nu de-oiu cătăni

'No wə 'a nu 'dɛo ju kə tə 'ni

You after me would wait

Tu după mine-i feti

'tu 'du pə 'mi nej fe 'ti:

Not a year you didn't stay

Nici un an tu n'ai mai stat,

'ni tʃi 'un 'an 'tu 'naj 'maj 'stat

Darling, until you got married

Mândro pân te-ai, măritat.

'mɪn dro 'pɪn 'teaj mə ri 'tat

Original range: G 4 to E 5

Transposed range: E 4 to D-flat 5

Tempo indication: Allegretto

It was common for young men to serve in the army for two to three years. Before their departure, the community would organise a farewell celebration. Men would say goodbye to their sweethearts, and many young couples would vow to marry upon their return. In “Mândro când te-ai măritat” a man mourns the collapse of his relationship during his deployment. He is resentful of his former lover, who, after promising to marry him weds another.

Given the repetitive nature of the song, performers should create interest by assigning varying dynamics and tempo to each verse, reflecting the drama of the text. (See Example 10). For example, in the second verse, the protagonist recalls their vow; one may perform it tenderly, adopting a slower tempo with more legato. In the final verse he ponders his lover's betrayal and this invites a louder, more percussive articulation. Singers may also emphasise different words during repetitions of the same phrase, allowing a continual dramatic evolution.

Example 10: “Mândro când te-ai măritat,” mm. 1-4

Allegretto.

VOCE. *mf*

1. Mân-dro, când te-ai mă-ri- - tat, —
 2. Că ştii, mân-dro, cum zi- - ceai, —
 3. No - uă, ani de-oiu că - tă - - ni, —
 4. Nici un an tu n'ai mai stat, —

PIANO. *mf*

The first beat of each bar should always be slightly accented to emphasise the changing meter of the dance-like rhythm.

For ease of articulation, singers may choose to close the vowel [i], of “mândro,” nearing an [i].

It is common to use the piano interlude of mm. 13-15 as an introduction. (See Example 11). It is also acceptable to perform the song as written (without a piano introduction).

Example 11: “Mândro când te-ai măritat,” mm. 13-15

Più largo.

Mân - dru - - li - - tă, mân - dră!

D. C.

6. Mult mă-ntreabă inima (My heart keeps asking me) Track 1.6

My heart keeps asking me
If I'm pining after somebody.

I told it that I feel yearning and sadness
For my young days.
That I think about them with much sorrow
And tears streaming down my cheeks.

I don't mind the tears
Because I can wipe them off with my handkerchief.
But I feel sorry for my cheek,
Because it is left scorched and burnt.

A lot	me asks	heart
Mult	mă-ntreabă	inima
'mult	mən 'trɛa bə	'i ni ma

Longing	I feel for	someone
Doru	mi-i de	cineva
'do ru	'mi 'de	tʃi ne 'va

To it	I told	that	I feel	longing	and	sadness
I	-	am spus	că	mi-i dor	și	jele
'jam		'spus	'kə	'mi 'dor	'ʃi	'ze le

For	youths	mine
De	tinerețele	mele
'de	ti ne 're tse le	'me le

Because them wear with much sorrow
 Că le port cu mult năcaz
 'kə 'le 'port 'ku 'mult nə 'kaz

And with tears on cheek
 Și cu lacrimi pe obraz
 'ʃi 'ku 'la krimi 'pe o 'braz

But of tears I don't mind
 Dar de lacrimi nu țin seama
 'dar 'de 'la krimi 'nu 'tsin 'șea ma

Because I will wipe with a handkerchief
 Că le-oiu șterge c-o năframa
 'kə 'leɔ ju 'ʃter dʒe 'ko nə 'fra ma

But I feel pity for the cheek
 Ci mi-i milă de obraz,
 'tʃi 'mi 'mi lə 'de o 'braz

because it remains roasted and burnt, ah
 Că rămâne fript și ars a
 'kə rə 'mi ne 'fript 'ʃi 'ars a

Original range: E 4 to B 5

Tempo indication:

First section: Andantino

Second section: Tempo de doină (più mosso)

In “Mult mă-ntreabă inima,” the protagonist yearns for a happier time in his life.¹¹⁶

¹¹⁶ The subject may be of either gender.

Brediceanu dedicated this song to Traian Grozăvescu (1895–1927), a Romanian born operatic tenor who sang at the opera houses of Cluj-Napoca, Berlin, Vienna and Budapest. Grozăvescu was known for his performances of Rodolfo (*La bohème*), Don Jose (*Carmen*), Radamès (*Aida*), Canio (*Pagliacci*), Pinkerton (*Madama Butterfly*), Turiddu (*Cavalleria Rusticana*), Cavaradossi (*Tosca*) and performed under the batons of Richard Strauss and Arturo Toscanini. Grozăvescu’s career was blossoming as he had received invitations to sing at the Metropolitan and La Scala opera houses, but he died before he could make an appearance.¹¹⁷

Example 12: “Mult mă-ntreabă inima,” mm. 1–3

The image shows a musical score for the song "Mult mă-ntreabă inima". It consists of two staves: VOCE (voice) and PIANO (piano). The tempo is marked "Andantino." and the key signature is two sharps (D major). The time signature is 3/4. The voice part begins with a piano (*p*) dynamic and a melodic line with lyrics: "Mult mă'n - trea - bă i - ni - ma, Mult mă'n -". The piano accompaniment starts with a piano (*p*) dynamic and includes markings for *rit.* (ritardando) and *Sua bassa* (basso continuo). The score includes various musical notations such as slurs, accents, and dynamic markings.

“Mult mă-ntreabă inima” is the most difficult song in the collection and requires a high standard of vocal proficiency. The piece presents a wide vocal and dynamic range and long, legato phrases. It would best suit a soprano or tenor voice capable of sustained high tessitura singing.

“Mult mă-ntreabă inima” has several similarities to operatic arias, in particular, those of the Italian bel canto tradition, boasting florid coloratura sections; the first section, where the speaker asks their heart what is the matter, is similar to the speech-like melodies of operatic recitative. (See Example 12 above). The second part, which Brediceanu marks as a *doină*, is reminiscent of an aria section, containing melismatic virtuosic coloratura passages for the singer. (See Example 13).

¹¹⁷ Nedelcu, “Traian,” *Universul Literar*.

Example 13: “Mult mă-ntreabă inima,” mm. 10-12

Doina. (*piu mosso*)

The image shows a musical score for a vocal piece. The title is "Doina. (piu mosso)". The score is in 2/4 time and D major. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are in Romanian: "că mi-i dor și je - le, I-am spus / la - - - crimi nu țin sea - mă, Dar de". The piano part features complex textures, including staccatissimo octaves in measures 18-19. Dynamics include *mf* and *rit.* (ritardando). There are also some performance markings like asterisks and a double bar line with repeat dots.

The speaker starts the song in a subdued recitative-like manner. In the *doină* section, the music becomes more dramatic. Bursts of heightened emotion signified by the ascending and then descending patterns in the vocal line begin in m. 10. The song reaches its climax in mm. 17-18 joined by *fortissimo* dynamics in the highest ranges of the voice. Then the melodic line descends, through highly chromatic passages, from B5 to F4. After another, more subdued, burst of emotion in m. 22, the speaker finally reaches a calm or exhausted mood, adopting a *pianissimo* in mm. 24-25. (See Example 14 below).

The turbulent emotional state of the character is also exemplified in the piano lines, progressing from a more subdued quality to a section of complex texture and louder dynamics, culminating in staccatissimo octaves in mm.18-19. The piano then eases, and calm is established in m. 24.

Example 14: “Mult mă-ntreabă inima,” mm. 24-26

The musical score for Example 14, "Mult mă-ntreabă inima," mm. 24-26, is presented in G major and 3/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with a triplet of eighth notes marked *pp*, followed by a long note marked *mf* with a *cresc.* (crescendo) marking. The piano accompaniment features sixteenth-note patterns marked *espressivo* and a section marked *molto rit.* (molto ritardando). The score concludes with a first and second ending bracket. The lyrics "Dar de" are written below the vocal line.

For ease of phonation, singers should modify the [ə] of "că" in mm. 10 and 14 towards an [o]. *Doină* style songs are discussed in Part II. In particular, singers may extend notes of longer duration appearing at the ends of phrases and the tempo should not be metronomic but free, as if improvised. I found it useful to be aware of the piano lines, especially at the ends of musical phrases. Because of the improvisatory nature of the song and several long phrases, singers may wish to take more time or hurry through passages to accommodate technical needs. As long as the singer is aware of the piano, these modifications should not disrupt the unity of the two parts. In my recording of this piece, I decided to use the piano accompaniment in m.9 as a piano introduction. Performers may choose to do the same or start the song as written.

7. Știi tu, bade (Do you know, my darling) Track 1.7

Do you remember my darling what you told me,
(My little darling, my little baby, oh longing)¹¹⁸

When you left,
As long as you live,
My darling, you will not forget me.

You didn't fly away from the world,
But you forgot me.

Like one would forget a poor luckless basil leaf,
In the blowing wind,
Carried by the Holy Father.
Between the sky and the earth.

You swore to me that as long as you live,
You will never love anyone else in this world.

All the people in our village know,
That I kept my vow,
Even the flowers in the fields know
That I kept my vow
And because of this I weep.

Do know	you	my darling
Știi	tu	bade
'fti	'tu	'ba de

¹¹⁸ This verse or parts of it repeat after each sentence.

Do know you my darling what you told me
 Știi tu bade ce mi-ai spus
 'ʃti 'tu 'ba de 'tʃe 'mjaj 'spus

My darling my baby longing
 Bădișorule pușorule dorule dor¹¹⁹
 bæ di 'ʃo ru le pu i 'ʃo ru le 'do ru le 'dor¹²⁰

From me from me when you left
 De la mine de la mine când te-ai dus:
 'de 'la 'mi ne 'de 'la 'mi ne 'kind 'teaj 'dus

How long it will last how long will last your world
 Cât va ține cât va ține lumea ta
 'kit 'va 'tsi ne 'kit 'va 'tsi ne 'lu meȧ 'ta

Darling you won't
 Bade tu nu
 'ba de 'tu 'nu

Darling you will not forget me
 Bade tu nu mi-i uita
 'ba de 'tu 'nu 'mi uj 'ta

You from the world didn't fly away my little darling
 Tu din lume n-ai sburat bădișorul meu
 'tu 'din 'lu me 'naj sbu 'rat bæ di 'ʃo rul 'mew

¹¹⁹ This sentence personifies longing; the noun is in the vocative case—the singer is directly addressing *dor*.

¹²⁰ “bade” and “bădișor” are terms of endearment used by a woman in the countryside to address the man she loves.

And me you forgot, darling, my little darling
 Și pe mine m-ai uitat bade bădișorul meu
 'ʃi 'pe 'mi ne 'maj uj 'tat 'ba de bæ di 'ʃo rul 'mew

Like a leaf of basil darling little darling
 Ca pe-un fir de busuioc bade bădișor
 'ka 'peun 'fir 'de bu su 'jok 'ba de bæ di 'ʃor

Shaken off without luck longing
 Scuturat fără de noroc dorule dor
 sku tu 'rat 'fær 'de no 'rok 'do ru le 'dor

In the blowing of the wind darling little darling
 În bătaie de vânt bade bădișor
 'in bæ 'tə i le 'de 'vint 'ba de bæ di 'ʃor

And carried by the Father Holy longing
 Și purtat de tatăl sfânt dorule dor
 'ʃi pur 'tat 'de 'ta təl 'sfînt 'do ru le 'dor

Between the sky and between the earth longing
 Între cer și-intre pământ dorule dor
 'in tre 'tʃer 'ʃin tre pə 'mint 'do ru le 'dor

You to me swore how long you live little darling mine
 Mi-ai jurat cât vei trăi bădișorul meu
 'mjai zu 'rat 'kit 'vej trə 'i bæ di 'ʃo rul 'mew

Anyone else in this world you will never love darling little darling mine
 P-alt-un lume nu-i iubi bade bădișorul meu
 'pal tun 'lu me 'nuj ju 'bi 'ba de bæ di 'ʃo rul 'mew

Know all the people from the village darling my little darling
 Știu toți oamenii din sat bade bădișor
 'ʃtiw 'totsi 'wa me ni 'din 'sat 'ba de bæ di 'ʃor

That I kept what I swore longing
 C-am ținut la ce-am jurat dorule dor
 'kam tsi 'nut 'la 'tʃeam zu 'rat 'do ru le 'dor

Know even the flowers in the pasture darling my little darling
 Știu și florile din crâng bade bădișor
 'ʃtiw 'ʃi 'flo ri le 'din 'krɔŋ 'ba de bæ di 'ʃor

That I kept at vow longing
 C-am ținut la jurământ dorule dor
 'kam tsi 'nut 'la zu rə 'mint 'do ru le 'dor

And because of this I cry longing
 Și pe urma lui mă plâng dorule dor
 'ʃi 'pe 'ur ma 'luj 'mə 'plɔŋ 'do ru le 'dor

Original range: C 4 to G 5

Tempo indication: bpm = 66, suggested bpm = 48

A woman, cheated on and deserted, addresses her absent lover. The subject expresses a wide range of emotions: she oscillates between condemning her lover's unfaithfulness, using terms of endearment, and bemoaning her lonely state.

The song is dedicated to the Romanian soprano and voice teacher Lucia Cosma (1875–1972). She was a close acquaintance of Brediceanu and was one of the most ardent promoters of his songs.¹²¹

¹²¹ Cosma, "Texte," *Muzica*.

Although the tempo given by the composer is bpm = 66, I chose to perform this piece at a slower tempo in order to clearly sing the many ornaments. This piece is technically challenging and presents frequent decorative passages and an expansive vocal tessitura, requiring a reliable lower register.

The repeated phrase, “bădișorule, puîșorule, dorule dor” (see Example 15) acts almost as a refrain and can be used to express the many emotions latent in the text. Bizineche suggests singing the first word, “bădișorule,” loudly and forcefully, the second, “puîșorule,” softly and lovingly, and the last words with resigned sadness.¹²²

Example 15: “Știi tu, bade, ce mi-ai spus,” mm. 33–36

The image displays a musical score for Example 15, consisting of two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The vocal line begins with a *mf* dynamic marking, followed by a *pp* marking, and then another *mf* marking. The piano accompaniment starts with a *mf* marking, followed by a *pp* marking, and then another *mf* marking. The lyrics are: Bă-di-șo-ru-le, — Pu-i-șo-ru-le, — Do-ru-le, dor.

The beginning of the middle section, “tu din lume n-ai sburat...” offers the singer an opportunity for personal interpretation. To highlight the subject’s mixed emotions, I chose to alternate between a more staccato *forte* treatment of “tu din lume n-ai sburat,” and a more *legato* “și pe mine m-ai uitat.”

Mordents and appoggiaturas should fall on the beat, not preceding it, and should be sung lightly and clearly.

In the final section, starting on mm. 45, the voice and piano adopt the E-flat modified Dorian also known as the Ukrainian Dorian scale or the Romanian minor scale. The performer should pay special attention to this new melodic palette. (See Example 16).

¹²²As communicated in coaching with Dr. Liliana Bizineche in March 2016.

Example 16: "Știi tu, bade, ce mi-ai spus," mm. 45-46

The image displays a musical score for two systems. The top system features a vocal line with lyrics in Romanian: "Ca pe-un fir de bu - su - ioc," and "Știu toți oa - me - nii din sat,". The bottom system shows a piano accompaniment with chords and melodic lines. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

8. Miorița I (The little ewe) Track 1.8

Same text as Miorița III (see song guide no.3 on page 69)

Original range: D 4 to F 5

Tempo indication: Tranquillo

This song is dedicated to Tiberiu's brother, Caius Brediceanu (1879-1953). Caius, before participating in the Romanian government, played a key role in unifying Transylvania with the remainder of Romania in 1918.

This piece represents one of the many versions of the ballad *Miorița*, which is discussed in Part II. Only the first few verses of the ballad are set to music. In "Miorița I" the narrator introduces the autumnal landscape: three shepherds and their flocks of sheep are descending the mountain during their seasonal migration from higher pastures to lower valleys. They are in search of denser foliage, silken grasses and cool waters.

Rhythm in the ballad genre is generally more precise than in *doină*-style songs. Interpreters should use less *rubato* but maintain some rhythmic freedom.

Compared with the remaining works of Brediceanu's folk collection, the accompaniment of this *Miorița* is quite elaborate. The piano acts as a complex and virtuosic entity, closer to the traditions of romantic *lieder* than those of simple folk arrangements. The setting of the story, "pe-un picior de plaiu, pe-o gură de raiu" (on a foothill, at heaven's door), implies an intersection of earth and heaven. This dreamlike space is evoked in the piano's expansive range. (See Example 17).

Example 17: "Miorița I," mm. 1-4

Lui Caius. Tib. Brediceanu.

Tranquillo.

VOCE.

PIANO.

The interpreter should be aware of the descending lines in the vocal part, which seem to reflect the descent of the shepherds from the mountain to the valley. At the beginning of the song, there are several repetitions of text and music: “pe-un picior de plaiu, pe-o gură de raiu,” “și trei zile-n rând, tot cobor sbierând.” Singers should exploit these repetitions to emphasize emotional content and affect by presenting contrasting dynamics and articulations.

In m. 15 and m. 17 the singer may choose to modify the vowel [i] in ”rând” and ”sbierând” towards [i] vowel, facilitating a clearer, more consistent sound. (See Example 18).

Example 18: “Miorița I,” mm. 15–18

The musical score for Example 18, "Miorița I," measures 15-18, is presented in two systems. The first system covers measures 15 and 16, and the second system covers measures 17 and 18. The vocal line is written in a soprano clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "plaiu, rând, Pe-o gură de raiu, rând, și trei zile-n rând, tot cobor sbierând." The piano accompaniment includes dynamic markings: *mf* in measure 15, *sempre* in measure 16, *cresc.* in measure 17, and *rit.* in measure 18. There are also articulation marks like accents and slurs throughout the score.

In m. 11, one should move to the second syllable of ”plaiu” on the second E, halfway through beat three, or on beat four. In m. 15, the syllable shift should occur on the last of the two grace notes. In mm. 13 and 17 the first syllable of “raiu” should be held for a crotchet before moving to the final syllable.

9. Spune mândr-adevărat (Tell me truthfully, my beauty)

Track 1.9

Tell me truthfully, my beauty
What water did you bathe yourself with,
Because you have charmed me so, my baby,

That I left the cart fully loaded,
The haystack unraked,
And I came to your village, oh yearning.

Tell me beauty truthfully
Spune mândr - adevărat
'spu ne 'mɪn dra de və 'rat

With what water yourself washed
Cu ce apă te-ai spălat
'ku 'tʃe 'a pə 'teaj spə 'lat

Because me you have charmed baby
Că pe min m-ai fermecat, puiule.
'kə 'pe 'min 'maj fer me 'kat 'pu ju le

That left the cart fully loaded,
C-am lăsat caru-ncărcat
'kam lə 'sat 'ka ruŋ kər 'kat

Stack of hay unraked
Boghiul de fân negreblat
'bo gjul 'de 'fɪn ne gre 'blat

And I came to your village, longing.

Și-am venit la tine-n sat, dorule.

'jam ve 'nit 'la 'ti nen 'sat 'do ru le

Original range: E 4 to F-sharp 5

Transposed range: E-flat 4 to F 5

Tempo indication: Tempo de doină (rar)

In this piece, a man addresses his lover who enchanted him. Perhaps it is the water she used in her bath. So deep is his infatuation, that he left his work unfinished and travelled to her village. Although the minor key suggests a sorrowful atmosphere, the text seems happy and full of wonder.

The tempo given here is *Tempo de doină (rar)*; *rar* means slow or *adagio*. *Tempo de doină* is discussed at length in Part II. To integrate the *Tempo de doină*, one should not follow a precise rhythm, but treat the melody in an improvisatory manner, accelerating passages that contain notes of shorter duration and stretching notes of longer duration. This stretching is further extended when the long note appears at the end of a phrase. In Example 19, the singer may choose to lengthen the first and third beats, while accelerating beats two and four.

Example 19: “Spune mândr-adevărat,” m. 13

The image shows musical notation for Example 19. At the top, there is a vocal line on a single staff with a treble clef and a key signature of one flat. The melody consists of a series of eighth notes followed by a dotted quarter note. A dynamic marking of *mf* is present. Below the staff, two versions of lyrics are provided: 1. Spu - - ne _____ and 2. De-am _____ lă - -. Below the lyrics, there are two empty piano staves, one for the right hand and one for the left hand, indicating the piano accompaniment.

In the introductory passage, the pianist may wish to take more time than the notation suggests during fermatas and dotted crotchets. (See Example 20).

Example 20: “Spune mândr-adevărat,” mm. 1-4

Tempo de Doină. (var.) Tib. Brediceanu.



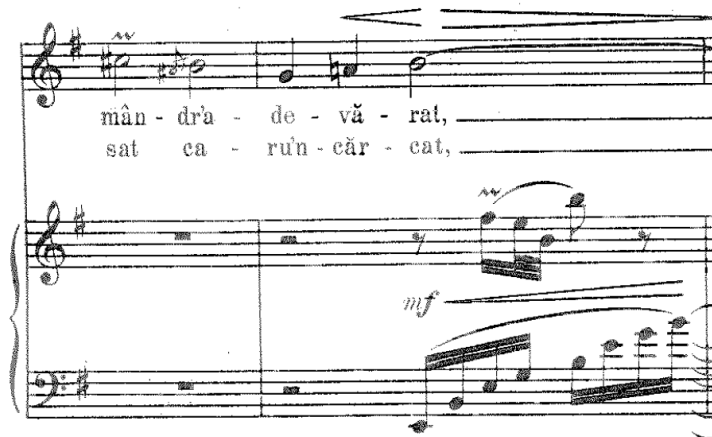
Because the text is often set over melismas and sustained pitches, it may be especially difficult for listeners to understand the words. The singer should take care with pronunciation, ensuring their diction is precise by articulating each syllable clearly with crisp consonants followed by clear vowels. For this purpose, it is beneficial to first focus on the words, speaking the text several times before singing.¹²³

While singing the many melismas it is important to maintain the vowel throughout, not pausing on any individual note, but sliding over them.

To create interest during sustained notes, one may experiment with soft dynamics and *messe di voce*.

To achieve an easier vocal production, one may modify the vowel [ɨ] of “mândră” in m. 15 towards [i]. (See Example 21)

Example 21: “Spune mândr-adevărat,” mm. 14-15



¹²³ As communicated in coaching with Dr. Liliana Bizineche in March 2016.

10. Cânteec haiducesc II (The song of the outlaw) Track 1.10

Burn for me, thick forest,
I understand now, that it has been decided,
That I shall never break free from you.
Because I entered as an innocent child
And now I am an old man.

Burn me you forest thick
Arde-mi-te-ai¹²⁴ codru des
'ar de mi teaj 'ko dru 'des

I see clearly that it's been chosen
Văz bine că s-a ales
'vəz 'bi ne 'kə 'sa a 'les

From you that don't again exit
Din tine să nu mai ies
'din 'ti ne 'sə 'nu 'maj 'jes

Because I entered child innocent
C-am intrat copil blăjin
'kam in 'trat ko 'pil blə 'zin

And now I am old man old
Ș-acuma-s moșneag bătrân.
ja 'ku mas moʃ 'neag bə 'trɪn

¹²⁴ The verb “Arde-mi-te-ai” is difficult to translate into English. The verb form, an inverse form of the present conditional, is an archaic tense used mainly in folk poetry.

Original range: E-flat 4 to F 5

Tempo instructions: Doină

This song is based upon the *doină haiducească* (*doinas* outlining the exploits of the *haiduc*, meaning outlaw or brigand). *Doină* and *doină*-style songs are discussed in Part II.

The *haiduc* first appeared in lyric or epic poetry of the eighteenth century in southern Romania.¹²⁵ The *haiduci* were akin to Robin Hood, robbing the rich to give to the poor, and appear in many Romanian legends. Typically, only men perform *doină haiducească*, but I recorded this song in order to provide an example of this distinct subgenre.¹²⁶ There are many versions of this poem. Below is a version written by the folk poet Vasile Alecsandri:¹²⁷

Codrul	The forest
Arde-mi-te-ai, codru des!	Burn thick forest
Văd bine că s-a ales	I can see that it's been chosen
Din tine să nu mai ies!	That I should never escape from you!
Am intrat fără' de musteață	I entered without a moustache
Ș-acum arunc cărunteață.	And now I am going grey
Am intrat pui de român	I entered as a Romanian child
Ș-am ajuns moșneag bătrân!	And I became an old man
Alei! ¹²⁸ codre blestemat!	Ah! Cursed woods!
Mă ții de tine legat,	You keep me chained
Și eu mult m-am săturat	And I have had enough,
A trăi tot depărtat	Of living far away,
Și de lume-nstrăinat.	And being forsaken from the world.
Căprioară, surioară,	Little deer, my little sister,
Dor de lume mă omoară,	My yearning for the world is killing me.
Roade poala codrului,	Eat the skirt of the forest,
Să-mi văd fața dorului	So I can see the face of the one I long for,

¹²⁵ Szenik, *Folclor*, 180.

¹²⁶ That is, a song inspired by this genre.

¹²⁷ Vasile Alecsandri, *Poezii populare ale românilor* (Bucharest: Editura Minerva, 1908), 184.

¹²⁸ "Alei" is short for "alelei," an interjection that expresses anger.

Și să merg la mândra mea
Care m-am iubit cu ea,
Din copilăria mea.

And go to my sweetheart,
The one who loved me,
From my childhood.

The tempo is marked *Doină*, which means the song should be performed using *Tempo de doină*, which is discussed in the introduction of this chapter. To integrate the *Tempo de doină*, one should not follow a precise rhythm, but treat the melody in an improvisatory manner, accelerating through notes of shorter duration, stretching notes of longer duration, especially at the ends of phrases.

In “Cântec haiducesc II” an outlaw has spent most of his life in the woods and longs to leave, but his only escape is in the forest’s destruction. The song is dedicated to the Romanian baritone and voice educator Ionel Crișan.¹²⁹

“Cântec haiducesc II” has two emotionally distinct parts. The first half of the song is louder and more emotionally direct, addressing the character’s hurt and anger. The second, starting on m. 8 (see Example 23 below), is resigned and gentle as the *haiduc* bemoans his situation. The singer may increase this sectional contrast by executing a louder dynamic in the first and a quieter volume in the second half, especially adopting a soft, speech-like articulation when text repeats in the second part.

Each section is characterised by a distinct mode in the vocal line. The first is in an E-flat modified Dorian mode also known as the Romanian minor scale or Ukrainian Dorian. The second sets an E-flat natural minor scale. The accompaniment remains in E-flat natural minor throughout. Singers should accent critical notes that distinguish each mode. The C-natural in m. 4 and the mordent beginning on A-natural in m. 7 emphasize the first half of the Romanian minor scale. The second mode is reinforced by the repetition of A-flat in mm. 9 and 10.

The singer may linger on the first suspension of m. 3, expressing the outlaw’s hurt and anger. (See Example 22).

¹²⁹ Although the exact years of his life are unclear he was a contemporary of Brediceanu.

Example 22: "Cântec haiducesc II," mm. 1-4

Doină.

1. Ar - de - mi - te - ai co - dru des, —
2. O'am în - trat co - pil blă - jin —

In Example 23, the singer may emphasise the descending melisma of m. 9 as if sobbing.

Example 23: "Cântec haiducesc II," mm. 8-9

Văz bi - ne că - s'a a - les, Din ti -
Ș'a - cu - ma's moș - neag bă - trăn, Ș'a - cu -

11. Du-te dor cu Murășu' (Go, yearning, down the river Mureș) Track 1.11

Go, yearning, down the river Mureș

Stop tearing my soul apart.

Go, yearning, down the Danube

Stop breaking my heart.

Go longing with the Mureș

Du-te dor cu Murășu'

'du te 'dor 'ku 'mu rə ʃu

Stop to me further breaking soul

Nu-mi mai rupe sufletu'

'numɨ 'mai 'ru pe 'su fle tu

Go longing with the Danube

Du-te dor cu Dunărea

'du te 'dor 'ku 'du nə ɾə

Stop to me further breaking my heart

Nu-mi mai rupe inima

'numɨ 'maj 'ru pe 'i ni ma

Original range: G-sharp 4 to F-sharp 5

Transposed range: E 4 to D 5

Tempo indication: Tempo de doină

In this song, the speaker asks his longing to flow away on two rivers,¹³⁰ the Danube and Mureș.¹³¹

¹³⁰ The subject may be of either gender.

¹³¹ Mureș is the longest Romanian river after the Danube.

The score is marked *Tempo de doină*, discussed in Part II. To integrate the *Tempo de doină*, one should not follow a precise rhythm, but treat the melody in an improvisatory manner, accelerating through notes of shorter duration and, stretching notes of longer duration especially at the ends of phrases.

Example 24: “Du-te dor cu Murășu’,” mm. 5–8

The image shows a musical score for the song "Du-te dor cu Murășu'". It consists of two systems of music. The first system is the vocal line, written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The melody is marked *mf* and features a series of eighth and sixteenth notes, with a triplet of eighth notes at the end of the phrase. The lyrics are: "Du - - - te dor cu Mu-ră - - - șu', - Nu-mi" and "Du - - - te dor cu Du-nă - - - rea, - Nu-mi". The second system is the piano accompaniment, written in a grand staff (treble and bass clefs). It features a melodic line in the right hand with sixteenth-note patterns and a bass line with sustained chords and moving bass notes. The piano part is marked *mf* and *m.s.* (mezzo-soprano).

In this song, the vocal line imitates the sound of a shepherd’s flute or pan-pipe.¹³² The vowel [u] is prominent in the text and often appears in accented syllables:¹³³ ‘Du-te ‘dor ‘cu ‘Mu ră șu, ‘Nu-mi ‘mai ‘ru pe ‘su fle tu.¹³⁴ Its dark sound creates an atmosphere of pain and longing. In the second verse, the final words of each line end with [a]: “Dunărea,” “inima.” Bizineche interprets this shift as a change in the subject’s experience; he/she has found respite from the pain-ridden [u] of the previous verse.¹³⁵ Bizineche suggests slightly accenting the syllables “du” and “dor” of the first sentence, to enhance text intelligibility.¹³⁶

The curving topography of the Mureș and Danube is portrayed by the undulating melodies of the singer and piano. This text-painting is extended in m. 9; before the singer sounds the word “rupe” (breaking), a pause appears in the middle of the phrase. (See Example 25).

¹³² Liliana Bizineche, “O Canto lírico”, 82.

¹³³ Accented syllables are marked with “ ‘ .”

¹³⁴ The accented syllables are marked by the apostrophe.

¹³⁵ Liliana Bizineche, “O Canto lírico”, 82.

¹³⁶ As communicated in coaching with Dr. Liliana Bizineche in March 2016.

Example 25: “Du-te dor cu Murășu’,” mm. 9-10

mai ru - pe su - fle - - tu,
mai ru - pe i - ni - - ma,

To create interest during sustained notes, one may experiment with soft dynamics and *messe di voce*.

The singer may choose to modify the sustained [ə] vowel of m. 7 (“Murășu” and “Dunărea”) towards an [o] sound. This allows for a clearer, more easily maintained vowel.

During descending gestures, singers should be especially wary of their intonation. The descending triplets of mm. 10 and 12 may be interpreted as the sighs of the subject. (See Example 26).

Example 26: “Du-te dor cu Murășu’,” mm. 10-12

fle - - tu,
ni - - ma,
Nu-mi mai ru-pe su - fle-
Nu-mi mai ru-pe i - ni-

12. Voinicel cu părul creț (Little hunk with curly hair) Track 1.12

Little hunk with curly hair,
Don't act so important.
A table doesn't stand on one leg,
And the world doesn't revolve around one lad.
A house isn't propped up with one little nail,
And the world doesn't revolve around a handsome boy.

You also, my darling, shouldn't think
That there is nobody else out there like you.
Because now is not like in the old days:
When there were ten guys for every girl.
Now the world is full of yearning,
There are ten girls for every lad.

Little hunk with hair curly
Voinicel cu părul creț
voj ni 'tʃel 'ku 'pə rul 'krets

Don't yourself hold so great
Nu te ține - așa măreț
'nu 'te 'tsi nea 'ʃa mə 'rets

Does not stay the table in one leg
Nu stă masa - ntr - un picior
'nu 'stə 'ma san 'trun pi 'tʃor

Or world from one man
Nici lumea dintr - un ficior
'nitʃ 'lu mea 'din 'trun fi 'tʃor

Does not sit house in a little nail
 Nu stă casa - ntr - un cuiuț
 'nu 'stə 'ka san 'trun ku 'juʦ

Nor the world from a handsome
 Nici lumea dintr - un drăguț
 'nitʃ 'lu meɤ 'din 'trun drə 'guʦ

Neither you darling do not think
 Nici tu măndro nu gândi
 'nitʃ 'tu 'mɪn dro 'nu ɡɪn 'di

Like you that it will not again be
 Ca tine că n-o mai fi
 'ka 'ti ne 'kə 'no 'maj 'fi

Because it it not the world like once
 Că nu-i lumea ca o dată
 'kə 'nuj 'lu meɤ 'ka 'o 'da tə

Ten lads for a girl
 Zece feciori la o fată
 'ze tʃe fe 'tʃjor 'la 'o 'fa tə

Now is the world with longing
 Acuma-i lumea cu dor
 a 'ku maj 'lu meɤ 'ku 'dor

Ten girls for one lad
 Zece fete la un fecior
 'ze tʃe 'fe te 'la 'un fe 'tʃjor

Original range: F 4 to G 5

Transposed range: E 4 to F 5

Tempo indication: *Vivo*

A boy and a girl tease each other, each encouraging their lover not to grow too comfortable in their relationship.

The setting of “Voinicel cu părul creț” implies a joyful dance. In order to evoke the dance-like flavour, it is advisable for the singer to join the piano in accenting the first beats at the beginning of each sentence like in mm. 5–6. (see Example 27).

Example 27: “Voinicel cu părul creț,” mm. 1–6

The musical score for Example 27 consists of two staves. The top staff is for the voice, and the bottom staff is for the piano. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked *Vivo*. The piano part begins with a forte (*f*) dynamic. The vocal line begins with a mezzo-forte (*mf*) dynamic. The lyrics are: 1. Voi - ni - cel cu, 2. Nici tu, mân - dro,.

Performers should also observe the accents in measures 11–12, 19–20, 27–28 and 35–36. These accents are akin to the stomps performed at the end of phrases in several Romanian dances. (See Example 28).

Example 28: "Voinicel cu părul creț," mm. 9-12

Nu te ține-a-șa mă-reț;
Ca ti-ne că n'o mai fi;

In order to be understood while navigating a high tessitura, in mm. 5-6 and 13-14 singers should avoid rushing and take care with the pronunciation of the text.

In Romanian folk-song, mordents are sung broadly and on the beat; therefore, in measures 26 and 34, one may sing the mordent as a semiquaver, making all four notes of the gesture equal. (See Example 29). This flourish may be interpreted as a laugh in within the humorous context of the song.

Example 29: "Voinicel cu părul creț," mm. 34-36

mea din-tr'un dră-guț!
fe-te la un fe-cior!

To facilitate drama and interest, performers may vary the dynamics of repeated phrases.

13. Taci mireasă nu mai plânge (Hush bride, don't cry) Track 1.13

Hush bride don't cry
Stop crying your heart out.
Because you will come back home
When the flax spins itself in the seedbed.¹³⁷

Lily of the valley, green leaf,
There, there, little sister.
Leave your mother, leave your father,
Because from now on you are married.

Hush	bride	no more	cry
Taci	mireasă	nu mai	plânge
'tatʃ	mi 're̞a sə	'nu 'maj	'plin d̞ʒe

Your little waist	no more	break
Mijlocelul	nu-ți mai	frânge
miz lo 'tʃe lul	'nutsi 'maj	'frin d̞ʒe

Because	home	you	will come back
Că	acasă	te-i	întoarce
'kə	a 'ka sə 'tej	in 'toar tʃe	

When	in the seedbed	the flaxseed	will spin itself
Când	pe strat	inul	s-o toarce
'kɪnd	'pe 'strat	'i nul	'so 'toar tʃe

¹³⁷ Flax is typically spun into clothing. This phrase, like many of its counterparts in the poem, acts as a metaphor of improbability. In the seedbed, without human action, flax cannot spin itself.

Leaf	green,	lily of the valley	
Frunză	verde	lacrămioară	
'frun zə	'ver de	lə krə 'mjɔa rə	

Lado	lado	little	sister
Lado	lado	sorioară	
'la do	'la do ¹³⁸	so ri 'ɔa rə	

Leave	mother	leave	father
Lasă	mamă	lasă	tată
'la sə	'ma mə	'la sə	'ta tə

Because	from now on	you are	married
Că	de-acum	ești	măritată
'kə	de̞a 'kum	'jeʃti	mə ri 'ta təz

Range: F 4 to E-flat 5

Tempo indication: Moderato, bpm = 112

In Romanian culture, marriage, birth and death are considered the most important events of life, each beginning a new phase of existence. The Romanian wedding contains both moments of happiness and more solemn, ceremonious or even dramatic moments. The two lovers are the focus of the wedding spectacle, and the bride, who traditionally leaves her parental home after marriage, is especially central to the celebrations.

“Taci mireasă nu mai plânge” is a traditional wedding song played for the bride on her wedding day. Although more rhythmic than the *doină*, this is not a joyful dancing song. Along with joy, wedding days can imply sorrow, as the bride leaves her family behind in order to “make a home” with her new husband. While there are many versions of this poem, performers may find one particular version collected by the folk poet Vasile Alecsandri helpful. Alecsandri explains that

¹³⁸ The word *lado* does not have a particular meaning. In this context, the word is meant to soothe the sorrow of the girl.

this song is sung to the bride as she leaves for her new home.¹³⁹ Bridesmaids and other celebrants assisting the bride before the ceremony normally sing this “song of the bride.” The bride is traditionally expected to cry before she leaves her old home.¹⁴⁰

Lado lado

Frunză verde lăcrămioară,

Lado, lado surioară!

Dute-n haine de mireasă,

La bărbatul tău acasă.

Lasă mamă, lasă tată

Că de-acum ești măritată,

Lasă frați lasă surori,

Lasă grădina cu flori

Că tu singură-ai să fii

O grădină de copii.

Lado, lado, nu mai plânge,

Mijlocelul nu-ți mai frânge

Că acasă te-i întoarce

Când pe strat inul s-o toarce,

Și la maică-ta te-i duce,

Chiar atunci și nici atunci,

Lado lado

Green leaf, lily of the valley,

There, there, little sister!

Go in your bridal gown

To your man, your home.

Leave mother, leave father

Because from now on you are married

Leave brothers, leave sisters,

Leave the garden with flowers

Because you alone will become

A garden of children

There, there, don't cry,

Stop crying your heart out¹⁴¹

Because you will come back home

When the flaxseed will be spinning itself in the
seedbed

And you'll go to your mother's house

Right then and not then¹⁴²

¹³⁹ Alecsandri, *Poezii*, 256.

¹⁴⁰ Oprea, *Folclorul*, 62–63.

¹⁴¹ “mijlocelul nu-ți mai frânge” is an expression that's hard to translate into English. It roughly translates as “stop breaking your middle,” where “middle” relates to the area of the heart.

Când bondariu-a face miere,

When the bumblebee will make honey,

Când a face plopul pere

When the poplar will make pears

Și răchita vișinele

And the willow sour cherries

Să-ți alini pofta cu ele!

That you can quench your hunger with!

Typical of Romanian folk wedding repertoire, the song has a descending melodic profile, ending on the tonic. This, along with an unrelenting steady rhythm, evokes a solemn character.¹⁴³

In the *hora*, the first and third beats of the bar are slightly accented, and performers should pay special attention to the first beat of a phrase, taking care to speak the syllable precisely. The word “taci” on the first quaver should be accented, the singer ensuring that the word is articulated clearly. Similarly, in the second bar the word “nu” should be moderately accented. (See Example 30).

Example 30: “Taci mireasă nu mai plânge,” mm. 1–3

Moderato. ♩ = 112

1. Taci mi - rea - să, nu mai plân - ge, Taci mi - rea - să,
2. Frun - ză ver - de, lă - cri - mica - ră, Frun - ză ver - de

Although the tempo is steady, one can indulge in a slight *ritardando* along with the *crescendos* in measures nine-ten and eleven-twelve, to emphasise the climax of the song. (See Example 31).

The same technique may also be applied to the ends of each verse.

¹⁴² The author is purposefully using ambiguous language to stylistically prepare for the contradictory phrases that follow. Alecsandri also includes a different verse in his footnotes “Și la maică-ta te-i duce, Când păgânu-a face cruce” which translates as “And you’ll go to your mother’s house, when the pagan will make the sign of the cross.”

¹⁴³ Oprea, *Folclorul*, 75.

Example 31: “Taci mireasă nu mai plânge,” mm. 10-12

te-i în - toar - ce, Că a - ca - să te-i în - toar - ce, (

la - să ta - tă, La-să ma-mă, la - să ta - tă,

The image shows a musical score for three staves. The top staff is the vocal line, the middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. The music is in a minor key and 3/4 time. The lyrics are written below the vocal staff.

The song begins in a subdued manner, comforting the subject’s sorrow. Beginning in m. 9, the dramatic impetus of the text shifts-revealing the dramatic loss she is about to experience. This section may be heightened with louder dynamics and more expressive articulation.

I decided to use the piano accompaniment in mm. 17–18 as a piano introduction. Performers may choose to do the same or start the song as written.

14. Jelui-m-aș și n-am cui (I would weep but I am alone in my sorrow)

Track 1.14

I would weep but I am alone in my sorrow!

I would weep to the forest,

The poor forest.

The forest is lamentable like me

Autumn passes, winter arrives

And the forest is left impoverished like me.

I would weep	and	I don't have	anyone to
Jelui-m-aș	și	n-am	cui
ʒe lu 'i maʃ	'ʃi	'nam	'kuj

I would weep	to the forest
Jelui-m-aș	codrului
ʒe lu 'i maʃ	'ko dru luj

To the forest	the poor one
Codrului,	sărmanului
'ko dru luj	sər 'ma nu luj

The forest	is	pitiful	like	me
Codru	-	i	jalnic	ca și mine
'ko druj		'ʒal nik	'ka 'ʃi	'mi ne

Passes autumn winter comes
 Trece toamna, iarna vine
 'tre tʃe 'toam na 'jar na 'vi ne

Remains poor like me
 Rămâne sărac ca mine
 rə 'mi ne sə 'rak 'ka 'mi ne

Original range: G 3 to D 5 Transposed range: A 3 to E 5

Tempo indication: Tempo de doină

The subject wants to share their sorrow and pain with the forest, finding in the forest a kindred spirit. They liken their poverty to that of the forest; as an individual is divested of their wealth, the forest loses its “green coat” in winter.

Doina de înstrăinare (alienation *doina*) are songs about characters who feel out of place in their current surroundings and long for the company of their now distant family. Some other verses have been attributed to this poem.

Jelui-m-aş munţilor	I would weep to the mountains,
De doru' părinţilor,	Yearning for my parents.
Jelui-m-aş brazilor	I would weep to the pine trees,
De doru' fraţilor;	Yearning for my brothers.
Jelui-m-aş florilor	I would weep to the flowers,
De doru' surorilor	Yearning for my sisters.

Brediceanu dedicated this song to Lya Pop (1891-1970), a famous Romanian mezzo-soprano and teacher, who sang at the Wiener Staatsoper and spent 27 years at the Cluj National Opera, when Brediceanu was its director. She sang over twenty operatic roles in over 700 opera performances including Amneris (*Aida*), Carmen (*Carmen*), Azucena (*Il Trovatore*), Lola (*Cavalleria*

Rusticana), Dalila (*Samson et Dalila*), Suzuki (*Madame Butterfly*) and later taught at the Cluj Conservatorium.¹⁴⁴ The songs, “Bade, pentru ochii tăi” and “Jelui-maş şi n-am cui” are both dedicated to her and written in a mezzo-soprano range.

The tempo marking, *Tempo de doină*, is discussed in detail in Part II. To integrate the *Tempo de doină*, one should not follow a precise rhythm, but treat the melody in an improvisatory manner.

The singer may express the harrowing emotions of the song by interpreting the descending phrases of mm. 2-3, 4-5 and 7-8 as musical laments or “sighs.” (See Example 32).

Example 32: “Jelui-m-aş şi n-am cui,” mm. 1-3

Tempo de Doină.

1. Je - lu - i-m'aş şi n'am cui, Je -
2. Co-dru-i jal-nic ca şi mi - ne, Co -

The last phrase in mm. 8-9 may be dramatically emphasized through the use of chest voice. (See Example 33).

Example 33: “Jelui-m-aş şi n-am cui,” mm. 8-9

Co-drului, săr-ma - nu-lui.
Ră-mâne să - rac - ca mi-ne.

D.C.

¹⁴⁴ Hăngănuţ-Vătăşan, “Mezzo – soprano Lya – Pop Popovici,” 91–102.

15. Bade, pentru ochii tăi (Darling for your eyes) Track 1.15

My darling, because of your eyes

My neighbours scolded me.

And because of your mouth,

My dear mother scolded me.

If that's how things stand,

Tell your mother

She would have to fence off the entire street¹⁴⁵

For me to not come around anymore.

My darling for eyes yours

Bade pentru ochii tăi

'ba de 'pen tru 'o ki 'təj

Me scolded neighbours mine

M-au certat vecinii mei

'maw tʃ'er 'tat ve 'tʃ'i ni 'mej

And for mouth yours

Iară pentru gura ta

'ia rə 'pen tru 'gu ra 'ta

Me scolded little mother mine

M-a certat măicuța mea

'ma tʃ'er 'tat məj 'ku tsa 'mea

¹⁴⁵ I've omitted the line "*Cu lin și cu pelin*" in the literal translation as there is no English equivalent. *Lin* translates as soft and *pelin* is the name of the absinthe plant. This is a common rhyming expression in Romanian folk music, and the two words frequently appear in various contexts.

If there is talk my darling like this
 Dacă-i vorba mândro - așa
 'da kəj 'vor ba 'mɪn drwa 'ʃa

Tell to little mother yours
 Spune-i la măicuța ta
 'spu nej 'la məj 'ku tsa 'ta

To fence off the street
 Să-ngrădească ulița
 sən gra 'deas kə 'u li tsa

All with softness and with absinthe
 Tot cu lin și cu pelin
 'tot 'ku 'lin 'ʃi 'ku pe 'lin

So that your house that no more come
 Ca la voi să nu mai vin
 'ka 'la 'voj 'sə 'nu 'maj 'vin

Original range: A 3 to D 5

Tempo: Andante mosso

“Bade, pentru ochii tăi” is a conversation between two lovers. The girl tells her lover that her mother and neighbours have reproached her for spending time with him. In response, he tells her not to worry, because there is nothing that can keep them apart. Although the minor key of the song suggests a sorrowful atmosphere, the story is not gloomy; the love between the two characters is strong, and it will survive any obstacle.

Although performed in a more stable tempo than *tempo de doină*, this piece still incorporates some *doină*-style characteristics. Various elements of the *doină* pertaining to the interpretation of

doină-style songs are discussed in Part II. For example, singers may lengthen notes of greater duration at the ends of phrases such as in mm. 4, 7, 10 and 12. Also, it is important to sing melismas such as the ones in mm. 9 and 13 in a rich voice, sounding all notes equally. (See Example 34).

Appoggiaturas and mordents in mm. 5, 6, 8, 9 and 13 should be sung broadly and on the beat, not preceding it.

Example 34: “Bade pentru ochii tăi,” mm. 8–10

The image shows a musical score for three staves. The top staff is the vocal line, featuring a melody with lyrics: "Ia - ră pen-tru gu - ra ta, Să'n - grădeas-că u - li - ta". The middle staff is the piano accompaniment, showing chords and melodic lines. The bottom staff is a bass line with a few notes. The score includes various musical notations such as notes, rests, and ornaments.

One may use the interlude in mm. 12–14 at the beginning for both verses or perform the piece as written.

The singer may wish to portray the characters of the two lovers with different vocal colours. The text of the male character, although loving, should be tinged with humour. This is especially true in mm. 3–4 which may be almost spoken, like a recitative section. (See Example 35).

Example 35: "Bade pentru ochii tăi," mm. 1-4

Doamnei
Lya Pop.

Bade, pentru ochii tăi...

(1923)

Andante mosso.

VOCE.

1. Ba-de pen-tru o-chii tăi,
2. Dacă-i vor-ba mândro-a-şa,

PIANO.

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Andante mosso.' The voice part begins with a rest for two measures, then enters in the third measure with a melody. The piano accompaniment starts in the first measure with a bass line and chords. The lyrics are provided for two versions of the song.

16. Cine m-aude cântând (If anyone heard me sing)

Track 1.16

If anyone heard me sing,
They would say that I have no troubles.
The troubles that I have,
God did not share with them.
I don't sing to show off,
I do it to relieve my heartache.

Who me hears singing
Cine m-aude cântând,
'tʃi ne ma 'u de kin 'tînd

Says that don't have any thought
Zice că n-am nici un gând.
'zi tʃe 'kə 'nam 'nitʃi 'un 'gînd

The thought which it think I
Gândul care-l gândesc eu
'gîndul 'ka rel gîndesk 'jew

Not to him gives God
Nu i-l de-e Dumnezeu.
'nu 'il 'de je dum ne 'zeu

Because do not sing I because I know to sing
Că nu cânt, că ştiu cânta,
'kə 'nu 'kînt 'kə 'ʃtiw kînd 'ta

But to myself a little relieve my heart

Da-mi mai stâmpăr inima.

'damj 'maj 'stîm pər 'i ni ma

Original range: F 4 to F 5

Tempo indication: Tempo de doină

A heartbroken lover sings to relieve heartache, but her audience, taken with the superficialities of the performer's talents, fails to realize her deeper struggle.¹⁴⁶

The score is marked *Tempo de doină*, implying a slow, melancholic style, with a declamatory and free-flowing text. *Tempo de doină* is discussed at length in Part II.

It is very common to use the piano interlude of mm. 12–13 (See Example 36) as an introduction. Performers may also choose to present the song as written, the singer beginning unaccompanied. In m. 12, the descending, arpeggiated tetrachord in the right hand of the piano sets the mood of the piece and represents the longing and melancholy of the storyteller.¹⁴⁷

The subject's longing is portrayed by the sustained D dominant seventh chord of m. 12 followed by a high, solitary D in m. 13. In the first two endings, rather than resolving the dominant chord to the tonicized G minor, the piano outlines an F dominant seventh chord, extending harmonic tension and reinforcing the subject's state, which prepares a return to B-flat major at the beginning of the verse. In the final bars of the work, the D dominant seventh is at last resolved to G. The minor key has been transformed to G major; the subject has found some relief.

¹⁴⁶ The subject may be of either gender.

¹⁴⁷ Boire, *A Comprehensive Study of Romanian Art Song*, 10.

Example 36: “Cine m-aude cântând,” mm. 12-16

The musical score for Example 36 shows a piano accompaniment with a melismatic vocal line. The piano part consists of arpeggiated chords and ornaments. The vocal line is highly ornamented and includes a melisma. The score is marked with 'ritard.', '1. 2.', '3. Finale.', and 'Dal Segno'.

Throughout the song, the vocal line carries the melody, while the piano harmonises with arpeggiated chords and ornamentations. Performers may lengthen suspensions appearing at ends of phrases, such as in m. 3 of Example 37. One should hold the last note as if singing to the “other side of a hill.”¹⁴⁸ While singing melismas, it is important to maintain the initial vowel throughout, and to not pause on any individual note, but slide over them.

Example 37: “Cine m-aude cântând,” mm. 1-4

The musical score for Example 37 shows a voice and piano accompaniment. The tempo is marked 'Tempo de Doină.' and the composer is 'Tib. Brediceanu.'. The score includes three verses of lyrics. The piano part features arpeggiated chords and ornaments. The vocal part includes a melisma.

VOCE.

Tempo de Doină.

Tib. Brediceanu.

1. Ci - ne m'a - u - de cân - tând, Ci - ne m'a - u -
 2. Gân - dul ca - re'l gân - - dese eu Gân - dul ca - re'l
 3. Că nu cânt, că știu cân - ta, Că nu cânt, că

PIANO.

To create interest, performers should use a variety of dynamics, especially during repeated phrases. I would suggest starting each verse with a slightly louder dynamic that may then be diminished depending on one’s expressive interpretation. Because of the pensive, melancholic nature of the song, it should not be performed loudly and it is best to avoid any dynamic level above *mf*.

In m. 8 the singer may sigh through the triplets, expressing the sorrow of the subject. (See Example 38).

¹⁴⁸ As communicated in coaching with Dr. Cornelia Cuteanu in January 2016.

Example 38: “Cine m-aude cântând,” mm. 8–10

Zi - ce că n'am nici un gând.
Nu i-l de - o Dum - ne - zcu.
Da-mi mai stăm-păr i - ni - ma.

For ease of phonation, singers may slightly modify the [i] of ”cântând” “gândesc” and “gând” mm. 2, 4 and 7 towards an [i].

17. Bădișor, depărțișor (My sweetheart, miles away) Track 1.17

My sweetheart, miles away,
 Don't send me so much yearning,¹⁴⁹
 Down the mouths of
 All the streams and springs,
 Send me a little less,
 And come back with it.

My little darling, far away
 Bădișor depărțișor¹⁵⁰
 bæ di 'ʃor de pər ti 'ʃor

Don't send me so much longing
 Nu-mi trimite - atâta dor
 'numʲ tri 'mi ɽə 'tɨ ta 'dor

On the stream and on the spring
 Pe pârâu și pe izvor
 'pe pi 'riw 'ʃi 'pe iz 'vor

On the mouths of all
 Pe gurile tuturor
 'pe 'gu ri le tu tu 'ror

Send me a little less
 Trimite-mi mai puținel
 tri 'mi temʲ 'maj pu ɽsi 'nel

¹⁴⁹ The expression in this line is difficult to translate into English. Essentially, her lover is causing her to long for him. This feeling of longing (*dor*) is discussed in more detail in Part II. It is a mixture of love and pain.

¹⁵⁰ *Bădișor* and *deparțișor* are both diminutives of their respective words, “darling” and “far away.” The use of diminutives betrays a close relationship between the speaker and her lover.

But come yourself with it
 Dar vin dumneata cu el
 'dar 'vin dum nea 'ta 'ku 'jel

Original range: F 4 to F 5

Tempo: Tempo de doină, rar

A girl is pining for her distant lover. She yearns for her lover so intensely that everything reminds her of his absence. She asks him to return to her, so her longing may be quenched.

The score is marked *Tempo de doină*. Some of the characteristics of the *doină*-style songs are discussed in Part II. In particular, performers may elongate the ends of phrases in mm. 6, 10, 14 and 18. (See Example 39).

Example 39: “Bădișor, depărțișor,” mm. 1-6

Tempo de Doină. (rar.) *mf*

1. Bă-di-șor de-păr-ti-șor,
 2. Pe pă-rău și pe iz-vor,
 3. Tri-mi-temi mai pu-ți-nel,

mf *rit.*

Because of its long phrases, this is one of the more challenging songs in the collection, and I would suggest performing “Bădișor depărțișor” in a slightly faster tempo than other *doină*-style songs.

It is not uncommon for singers of *doină* songs to breathe in the middle of words.¹⁵¹ This is not merely a tradition of convenience, but an expressive device. In homage to this practice, Brediceanu writes a pause in the middle of a word in m. 13 in the first verse. (See Example 40).

Example 40: “Bădișor, depărțișor,” mm. 13–16

The image shows a musical score for Example 40, consisting of two systems of music. The top system is the vocal line, and the bottom system is the piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat (B-flat major/D minor). The lyrics are written below the vocal line. The piano part is in a grand staff (treble and bass clefs) with a key signature of one flat. The score includes dynamic markings such as *mf* and *crescendo*, and various musical notations like slurs, accents, and triplets. The lyrics are: - - tâ - ta dor, Nu-mi tri - - tu - tu - ror, Pe gu - - ta cu el. Dar vin'.

The first and second verses seem melancholic and the third is almost hopeful. The vowels of each verse emphasize this change in tone. In the first two verses, the majority of coloratura appears on the vowel [o] (*dor*, *depărțișor*, *izvor* and *tuturor*), while the last verse sets coloratura on [e] (*puținel* and *el*). The darker [o] vowel evokes a more sombre atmosphere and the [e], as a more open vowel, reveals the subject’s hope for a reunion with her beloved.

To create interest, performers should vary dynamics for each of the three verses, especially when singing repeated phrases. In mm. 15–16, singers may follow the dynamics of the piano part, placing a *crescendo* on the sustained notes, driving to the downbeat of the next bar. (See Example 40 above).

¹⁵¹ As communicated in coaching with Dr. Cornelia Cuteanu in October 2017.

18. Pe unde umblă doru' (Where yearning walks) Track 1.18

Where yearning walks,
You cannot plow the field.
Because the plow gets caught in the yearning,
The oxen pull until they wear themselves out.

Where walks longing
Pe unde umblă doru'
'pe 'un de 'um blə 'do ru

You cannot plow with the plough
Nu poți ara cu plugu'
'nu 'poʦi̯ a 'ra 'ku 'plu gu

Because gets caught the plow in the longing
Că s-acață plugu-n dor
'kə sa 'ka tsə 'plu gun 'dor

Pull oxen, pull the oxen that they kill themselves.
Trag boi', trag boii de se omor.
'trag 'boj 'trag 'bo ji 'de 'se o 'mor

Original range: F 4 to A-flat 5

Transposed range: D 4 to F 5

Tempo indication: Andante, bpm = 52

The *doină* and its associated yearnings frequently present images of peasant life. “Pe unde umblă doru’” discusses the disabling effects of this yearning through such a metaphor: One cannot plough the field while under its spell; the oxen is stuck in the trail that yearning has left behind.

The rhythm, crotchet-quaver-quaver, is repeated through the entirety of the song. The left hand rhythm, like the ox, is unable to escape its plodding struggle.(see Example 41).

Example 41: “Pe unde umblă doru’,” mm. 1-4

Andante. (♩ = 52)

mf

Pe un - de um - blă do -
Că s'a - ca - ță plu - gu'n

The first section is in the lydian/myxolidian mode, also called the acoustic mode. The second part, starting in m. 10, is in the Romanian minor scale. Both modes are commonly used in Romanian music. (See Example 42).

Example 42: “Pe unde umblă doru’,” mm. 14-15

Nu poți, Nu poți a - ra
Trag boi, Trag bo - ii de

Flourishes in the melodic line are often placed on unaccented syllables, such as in “doru” of m. 5 and “plugu,” “ara,” “boii” of m. 9. These gestures, along with the plodding quaver chords of the piano, infuse the song with a hint of quirkiness.

To create interest, one may experiment with different dynamics for repeated phrases. Louder dynamics should be used during verses, when describing the oxen working. Singers can emphasise the consonant “r” in “trag” to help illustrate the great effort exerted by the animals.

19. Florică de pe apă (Little flower on the water) Track 1.19

Little flower on the water,
Tell the cuckoo to be quiet.

Or to sing calmly,
Because my darling is asleep.

Tell him to not sing so beautifully,
Because my darling is cross.

Little flower upon water,
Florică de pe apă,
flo ri 'tʃi kə 'de'pe 'a pə

Tell the cuckoo to be quiet.
Spune-i cucului sa tacă.
'spu nej 'ku ku luj 'sə 'ta kə

Or to sing softly,
Ori să cânte potolit,
'ori 'sə 'kin te po to 'lit

Because my darling is asleep.
Că bădița-i adurmit.
'kə bə 'di tsaj a dur 'mit

To not sing so beautifully,
Să nu cânte-așa frumos,
'sə 'nu 'kin ɬə 'fa fru 'mos

Because my darling is cross.
 Că bădița-i mâniaș.
 'kə bə 'di tsaj mi ni 'os

Original range: G-sharp 4 to F-sharp 5

Tempo indication: Vioi, bpm = 69

In this piece, a girl asks a flower to tell a cuckoo bird to stop singing; the bird's loud and beautiful tones have woken up the girl's boyfriend and have put him in a bad mood.

The tempo marking, "vioi" translates as spritely or lively. Performers should interpret this piece in a cheerful, bright, even humorous manner, energized by the dance-like rhythm and should emphasize the 6/8 meter by accentuating the beginning of each beat. (See Example 43).

Example 43: "Floristică de pe apă," mm. 1-4

Vioi. (♩ = 69)
mf

1. Flo-ri - ci - că de , pe a - pă, Flo-ri - ci - că de pe a - pă,
 2. Ori să cân-te po - to-lit, Ori să cân-te po - to-lit,
 3. Să nu cân-te-a - șa fru-mos, Să nu cân-te-a - șa fru-mos,

mf

The melody of the song is simple and repetitive. Because of this, performers can generate interest with expressive diction and dynamic variation. Whenever there is a repetition of the text, the singer may choose to change dynamic or articulation.

There is only one dynamic notation found in the beginning of the first verse (*mezzoforte*). Even though no other dynamic markings appear on the score, one can make changes according to the text. I would suggest beginning the second verse much softer, in keeping with the text "cânte potolit" (sings softly). To achieve this, the pianist may decrescendo through the last two bars of the first verse, preparing the dynamic shift.

The third verse may be sung loudly again enabling the expressive ornamentation of m. 6, over the word “mânios” (angry). (See Example 44) The mordent should start on the beat, not preceding it, and the singer should sing the ornamentation very legato, giving all notes equal duration and emphasis.

Example 44: “Floristică de pe apă,” m. 6

The image shows a musical score for Example 44, titled "Floristică de pe apă," measure 6. The score is divided into two systems. The first system features a vocal line on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. A mordent is placed over the final note, G4. Below the staff, the lyrics are: "- lui să ta - că, a - dur - mit, mâ - ni - os,". The second system shows a piano accompaniment on two staves. The upper staff has a treble clef and contains a whole note chord of G4, B4, and D5. The lower staff has a bass clef and contains a whole note chord of G3, B2, and D3. The piano part concludes with a fermata over the final chord.

It is appropriate to use the piano interlude in mm. 9-12 as an introduction. Performers may choose to use the last two or four bars or may leave it as written.

20. Pe sub flori mă legănai (Among the flowers you used to love me) Track 1.20

Whoever hears me singing,
Knows full-well that I don't have a sweetheart.

Hey, hey,
Among the flowers, you used to love me.

Maybe you know, because of the way I sing,
That I used to have a sweetheart and we broke up.

Hey, hey,
Among the flowers, you used to love me.

Who hears my little mouth
Cine-aude-a mea guriță
'tʃi nea 'u dea 'mea gu 'ri tsə

Well knows that I don't have a darling
Bine știi că n-am bădiță¹⁵²
'bi ne 'ʃti 'kə 'nam bə 'di tsə

Hey hey under flowers me would cradle
Hai hai Pe sub flori mă legănai
'haj 'haj 'pe' sub 'florɨ 'mə le gə 'naj

Maybe you know because of singing
Poate știi după cântat
'pwa te 'ʃti 'du pə kɨn 'tat

¹⁵² “bădiță,” a countryside term of endearment, refers to a male lover.

That I had and we left each other
C-am avut si ne-am lăsat
'kam a 'vut 'ʃi 'neam lə 'sat

Hey hey covered by flowers me would cradle
Hai hai pe sub flori mă legănai
'haj 'haj 'pe 'sub 'florɨ 'mə le gə 'naj

Original range: G 4 to G 5

Tempo indication: Tempo de doină, nu prea rar

A girl sings to herself, remembering a past relationship. She says if a passer-by were to hear her, they would sense her sorrow and regret.

In this song, it is appropriate to either interpolate the last two bars of the postlude in the beginning of the piece as a piano introduction, or perform the song as written, beginning with the singer unaccompanied.

The score is marked *Tempo de doină* and *nu prea rar* (not too slow). *Tempo de doină* is discussed at length in Part II. To incorporate the *Tempo de doină* one should not follow a precise rhythm, but treat the melody in an improvisatory, speech-like manner. One may also accelerate those of shorter duration and stretch notes of longer duration. This stretching is further extended when the long note appears at the end of a phrase. For example one may hold onto the notes in mm. 4 and 8.

To allow a more speech-like interpretation, Dr. Cuteanu suggests singing each syllable of the first sentence equally, waiting to accent a word until “guriță” in the final half of the musical phrase.¹⁵³ The mordent and glissando of mm. 5–6 act as musical sighs, portraying the sorrow of the subject. (See Example 45).

¹⁵³ As communicated in coaching with Dr. Cornelia Cuteanu in October 2017.

Example 45: "Pe sub flori mă legănai," mm. 4-6

ști vut că n'am bă - - di - ță; }
și ne-am lă - - sat... }

p. *crescendo* *rit.*

The interjection, "hai hai," may be used to convey happiness and excitement as the girl remembers her relationship. But the regret and longing portrayed by the sighing mordent in m. 9 ends the song with the subject's inescapable pain. One may highlight the subject's shift from happiness to melancholy by extending the pause at the end of m. 8. (See Example 46).

The rocking of "legănai" does not connote the tender rocking to sleep of a lullaby, but instead, the flirtations and love-making of star-crossed lovers. This interpretation should inform the arpeggios of the piano's right hand in m. 10. (See Example 46).

Example 46: "Pe sub flori mă legănai," mm. 8-10

hai! Pe sub flori mă le - gă - nai...

mf *rall.*

21. La bădița meu la poartă (At my brother's gate) Track 1.21

At my brother's gate¹⁵⁴
Two girls are fighting.
The rich one says:
My darling will marry me,
Because my father will give him six oxen,
And a flock of sheep.

The poor one says:
My sweetheart will take me.
My darling wouldn't trade my eyes
Even for ten of your oxen,
My darling wouldn't trade my lips
Even for your entire flock!

At brother mine at gate
La bădița meu la poartă
'la bə 'di tsa 'mew 'la 'pɔar tə

Two girls big are fighting
Două fete mari se ceartă
'do wə 'fe te 'mari 'se 'tʃear tə

The rich says so
Cea bogată zice - așa
'tʃea bo 'ga tə 'zi tʃea 'ja

¹⁵⁴ “Bădița” is a difficult term to translate into English in this context. While normally it is a term of endearment, here it is used as a term of respect for a man.

My darling me will take
 Bade pe mine mă ia
 'ba de 'pe 'mi ne 'mə 'ja

Because to him gives father six oxen
 Că-i dă tata șase boi
 'kəj 'də 'ta ta 'ʃa se 'boj

And to him gives and a flock of sheep
 Și-i dă și-o turmă de oi
 'ʃi:¹⁵⁵ 'də 'ʃjo 'tur mə 'de 'oj

The poor says so
 Cea săracă zice - așa
 'tʃea sə 'ra kə 'zi tʃea 'ʃa

Darling me he takes
 Badea pe mine mă ia
 'ba dea 'pe 'mi ne 'mə 'ja

Doesn't give darling eyes mine
 Nu dă badea ochii mei
 'nu 'də 'ba dea 'oki 'mej

Either for ten oxen of yours
 Nici pe zece boi de-ai tăi
 'nitʃi 'pe 'ze tʃe 'boj 'deaj 'təj

¹⁵⁵ Lengthen the final vowel.

Doesn't give darling mouth mine
 Nu dă badea gura mea
 'nu 'də 'ba dɛa 'gu ra 'mɛa

Even on whole flock yours
 Nici pe-ntreaga turma ta
 'nitʃ pen 'trɛa ga 'tur ma 'ta

Original range: B-flat 4 to G 5

Transposed range: G 4 to E 5

Tempo: Allegretto

Two girls fancy the same boy. One of the girls is wealthy while the other is poor, but beautiful. The richer girl claims the boy will marry her for her fortune, but the poor one disagrees, explaining that his love for her will not be swayed by material possessions.

Many songs set the lyrics of “La bădița meu la poartă.” Frequently they include two lines not found in this iteration:

Una-i hâdă dar bogată, One is ugly but rich,

Una-i mândra dar săracă. One is beautiful but poor.

Although “La bădița meu la poartă” is largely found in rural areas, its more modern style denotes urban origins.¹⁵⁶

“La bădița meu la poartă” should be performed simply, without rushing and with precise articulation. The singer may wish to highlight the humour of the story by applying different vocal colours to each of the two girls. It is appropriate to perform a gradual *ritardando* in mm. 9–12. (See Example 47).

¹⁵⁶ As communicated in coaching with Dr. Cornelia Cuteanu in February 2016.

Example 47: “La bădița meu la poartă,” mm. 9–12

Că-i dă ta - ta _____ șa - se boi Și-i dă si-o tur - - mă de oi.
 Nu dă ba - dea _____ gu - ra mea, Nici pen-trea - gă _____ tur - ma ta!

Throughout the song, the right hand of the piano imitates the arguing girls of the text. Each motive appearing in the treble clef of the piano part is then repeated (with slight variations) an octave higher. (See Example 48). Because of the piano’s thematic representation of the text, I found it beneficial to allow the piano to play the song in its entirety before singing. This highlights the unique structure of the piano part for the listener.

Example 48: “La bădița meu la poartă,” mm. 1–3

1921

Allegretto.

1. La bă - di - ța meu la poar-tă Do - uă fe - te
 2. Cea să - ra - că zi - ce - a - șa: Ba pe min' ba -

It is common to use the piano interlude, mm. 13–16 as an introduction. It is also acceptable to perform as written.

22. Mândro de dragostea noastră (My darling because of our love)

Track 1.22

My darling, because of our love,
A tree grew on the coast.
But our enemies found it,
They went and cut it down.
My beauty, take water in your mouth,
And water it where it's been cut.
And water it at the middle,
So it blooms again.

My darling	because of love	ours
Mândro	de dragostea	noastră
'min dro	'de 'dra gos ɤə	'noʃas trə

Grew	a tree on	on the coast
A crescut	un pom	pe coastă
'a kres 'kut	'un 'pom	'pe 'koʃas tə

But	enemies	ours	found
Dar	dușmanii	ni-l	aflară
'dar	duʃ 'ma ni	'nil	a 'fla rə

They	went	and it	cut
Se	dusără	și-l	tăiară
'se	du 'sə rə	'ʃil	tə 'ja rə

Take	you	my beauty	water	in mouth
Ia	tu	mândro	apă'n	gură
'ja	'tu	'min dro	'a pən	'gu rə

And it water at the cut
Și-l udă la tăietură
'ʃil 'u də 'la tə je 'tu rə

And it water and at the middle
Și-l udă și la mijloc
'ʃil 'u də 'ʃi 'la 'miʒ lok

To bloom again in place
Ca să-nflorească iar la loc
'ka sən 'flɔa rə 'jar 'la 'lok

Original range: A 4 to G 5

Transposed range: F 4 to E-flat 5

Tempo indication: Doină

“Mândro de dragostea noastră“ is a popular *doină de dragoste* (love - *doina*): a couple’s love had made a tree grow on the coast. Their enemies discovered the tree and tried to destroy it. Because they failed to cut the root, the lovers work to revive the tree.

The song is dedicated to Ștefan Mărcuș (1886-1953) a Romanian tenor, musicologist and arts administrator, who sang over thirty operatic roles. The Mărcuș family was central to Romanian musical life and included principal singers at various Romanian opera companies.¹⁵⁷

“Mândro de dragostea noastră“ is a *doină*-style song. This genre is discussed in Part II. As advised in the earlier *doină* section, singers may lengthen notes of greater duration appearing at the ends of phrases (mm. 3, 5 and 7). The many mordents in the piano line (see Example 49) are typically played or sung broadly and begin on the beat, not preceding it.

¹⁵⁷ Mica, “Ștefan Mărcuș,…”Tenor cu viitor mare”.”

Example 49: “Mândro de dragostea noastră,” mm. 1-2

Lui Ștefan Mărcuș. Doină. 1911 Tib. Brediceanu.

VOCE.

1. Mân - dro, de dra - gos - tea noas - tră, Mân - dro, de dra - gos - tea noas - tră,
 2. Dar duș - ma - ni - ni - l af - la - ră, Dar duș - ma - ni - ni - l af - la - ră,
 3. Ia tu, mân - dro, a - păn gu - ră, Ia tu, mân - dro, a - păn gu - ră,
 4. Și - l u - dă și la mij - loc, Și - l u - dă și la mij - loc,

PIANO.

It is advisable to assign a unique dynamic and tempo to each verse.¹⁵⁸ If text-driven, these variations not only provide a more dynamic interpretation, but assist in expressing the narrative. For example, in the second verse, when enemies cut the tree down, one can indulge in a louder, more dramatic interpretation.

It is common to use the piano interlude of mm. 8-9 as an introduction. It is also acceptable to perform as written.¹⁵⁹

For ease of phonation singers may modify the [ɨ] in the first syllable of “mândro” towards an [i]. Also, while singing the sustained vowel [ə] in mm. 2-3, 4-5 and 7 (see Example 50) the singer may choose to modify the vowel towards [a].

Example 50: “Mândro de dragostea noastră,” mm. 5-7

¹⁵⁸ Alterations in tempo should remain slight rather than dissolve musical continuity.

¹⁵⁹ As communicated in coaching with Dr. Cornelia Cuteanu in February 2016.

A'n-flo-rit un pom pe coas-tă;
 Se du-să-ră și-l tă-ia-ră..
 Și-l u-dă la tă-ie-tu-ră
 Ca săn-floar-ă iar la loc.

f *cresc.* *ff* *decresc.*

23. Cine n'are dor pe vale (Who doesn't feel longing while in the valley)

Track 1.23

Who doesn't feel yearning while in the valley

Doesn't know when the moon rises

Or how great the night is.

Who doesn't feel yearning while in the meadow,

Doesn't know when the moon goes to sleep,

Or how long the night is.

Who does not feel longing on the valley

Cine n-are dor pe vale

'tʃi ne 'na re 'dor 'pe 'va le

Doesn't know moon when it rises

Nu ʃti'¹⁶⁰ luna, când răsare

'nu 'ʃti 'lu na 'kɪnd rə 'sa re

Neither night how is so big

Nici noaptea cât îi de mare

'ni tʃi 'nwap ɾea 'kit 'iʝ 'de 'ma re

Who doesn't feel longing on the meadow

Cine n-are dor pe luncă

'tʃi ne 'na re 'dor 'pe 'luŋ kə

Doesn't know the moon when it goes to sleep

Nu ʃti' luna când se culcă

'nu 'ʃti 'lu na 'kænd 'se 'kul kə

¹⁶⁰ “Ști” is an abbreviation for “știe,” which means “to know.”

Neither night how is so long
 Nici noaptea cât îi de lungă
 'ni 'tʃi 'nwap ɾea 'kit 'ij 'de 'luŋ gə

Original range: D 4 to F 5

Tempo indication: Tempo de Ardeleană, bpm = 84

Unable to sleep, the subject reflects on his bittersweet, love-struck insomnia.¹⁶¹

“Cine n’are dor pe vale” is a *doină*-style song. The interpretation of *doină*-style songs is discussed at the beginning of the chapter. As advised in the introductory section, singers may lengthen notes of greater duration that appear at the ends of phrases, such as in mm. 2 and 4. The appoggiaturas of mm. 1 and 4 should be sung broadly. (See Example 51). In mm. 8 and 12, the singer may choose to sigh or sob the semiquaver melismas.

Example 51: “Cine n’are dor pe vale,” mm. 1-2

Moderatamente mosso.

VOCE. *mf*

1. Ci - ne n'a - re dor pe - va - le,
 2. Ci - ne n'a - re dor pe - lun - că,

PIANO. *mf*

The melody fluctuates between G major in the first section (mm. 1-4) and G minor in the second (mm. 5-12). The brighter G major seems to represent the speaker’s excitement and tenderness towards his lover. G minor may be interpreted as his recognition of the darker side of his passion: the distress and sorrow he finds in his lover’s absence. This may be taken at a slightly slower tempo to reflect his state of mind. The raised fourth (C-sharp) in mm. 5, 7 and 11 also

¹⁶¹ The subject may be of either gender.

seems related to the subject's distress and should be emphasised by the singer. (See Example 52).

Example 52: "Cine n'are dor pe vale," mm. 7-8

The musical score consists of two systems. The first system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins in 4/4 time with a key signature of one flat (B-flat). The lyrics are: "Nici noap-tea cât îi de ma - re." and "Nici noap-tea cât îi de lun - gă." The piano accompaniment starts with a whole note chord in the right hand and a half note chord in the left hand. The second system continues the music, with a key change to 3/4 time and a key signature of two flats (B-flat and E-flat). The piano accompaniment features a prominent melodic line in the right hand and a supporting bass line in the left hand. Both the vocal and piano parts include a *ritard.* (ritardando) marking over the final notes of the phrase.

24. Miorița V (The little ewe) Track 1.24

On the foot of a hill, at heaven's door,
Look, they come down the trail, they descend into the valley.
Three flocks of lambs, with three shepherds.
One is Moldavian, one is Hungarian and another is Wallachian.¹⁶²

On a foot of hill, on a door of heaven
Pe-un picior de plaiu pe-o gură de raiu
'peun pi 'tʃjor 'de 'pla ju 'pjo 'gu rə 'de 'ra ju

Look, they come on the path, they descend into the valley
Iată, vin pe cale, se cobor la vale
'ia tə 'vin 'pe 'ka le 'se ko 'bor 'la 'va le

Three flocks of sheep with three shepherds.
Trei turme de miei cu trei ciobănei
'trej 'tur me 'de 'mjej 'ku 'trej tʃ'o bə 'nej

One is Moldavian, one is Hungarian and another is from Vrâncea.
Unu-i moldovean, unu-i ungurean si altu-i vrâncean
'u nuj mol do 'vean 'unu j uŋ gu 'rean 'ʃi 'al tuj vrin 'tʃ'ean

Original range: F 3 to G 4

Tempo indication: Andantino

This piece is one of the many versions of the ballad *Miorița*, which is discussed Part II. Only the first nine verses of the original ballad are set to music. The song begins with a description of the

¹⁶² Vrâncea is another name for the region of Wallachia. Hungary in this instance is another name for the province of Transylvania. Together, the regions of Wallachia, Transylvania and Moldova make up modern day Romania.

autumnal landscape: three shepherds and their flocks of sheep descend the mountain, undertaking their seasonal migration from higher pastures to lower valleys. The shepherds, from the three main regions of Romania (Moldova, Wallachia, and Transylvania), rest near the intersection of the three regions.

Unlike the *doină*, the ballad was always accompanied by instruments.¹⁶³ The rhythm of the ballad is generally more precise than songs based upon the *doină* style. Interpreters should use less *rubato* but maintain some rhythmic freedom in order to infuse the performance with an improvisatory flavour. For more information on ballad and *doină* style songs, refer to the appropriate sections in Part II.

Example 53: “Miorița V,” mm. 1–3

Andantino.
mf

1927

Tib. Brediceanu.

VOCE.

1. Pe-un pi - cior de plaiu, Pe-o gu - ră de
2. Trei tur - me de miei, Cu trei cio - bă -

PIANO.

ten.

mf

Constantin Brăiloiu made a field recording of a similar version of this song in Jugur, 150 km away from Covasna, where Brediceanu collected his own version. Although Brediceanu’s “Miorița V” is slightly different, there are many similarities to Brăiloiu’s recording, and one can identify elements of the melodic agility and tempo of the piece;¹⁶⁴ Brăiloiu’s recording presents a steady rhythm, accompanied by agile and precise coloratura singing. The recording clarifies more practical matters; Brediceanu does not notate when the performer changes syllables while singing “plaiu” and “raiu” in mm. 2 and 4, but the singer of Brăiloiu’s recording always changes

¹⁶³ Liliana Bizineche, “O Canto lírico,” 102.

¹⁶⁴ Aneta Pătru, “Miorița,” *Cântări din lada de zestre*, Bucharest: Jurnalul National, 2008. This recording can be accessed online at <https://www.youtube.com/watch?v=VIAyonL2c8k> (accessed 9th May 2015).

on the last note of the melisma.¹⁶⁵ (See Example 53 above) While singing “miei” and “ciobănei,” one should begin the final vowel at the very end of the last note.

The interpreter should be aware of descending lines in the vocal part, which seem to reflect the descent of the shepherds from the mountain to the valley.

At the beginning of the song, there are several repetitions of text and music: “pe-un picior de plaiu, pe-o gură de raiu,” “și trei zile-n rând, tot cobor sbierând.” Singers should exploit these repetitions by presenting contrasting dynamics and articulations to emphasize emotional content.

The number three is central to this story: there are three shepherds from three regions of Romania; the ewe Miorița is sick for three days before she tells her master of the murder plot; and he asks her for three types of flutes to be put on his grave. The number three saturates the vocal and piano line in the form of recurring triplets. (See Example 54).

Example 54: “Miorița V,” mm. 4-5

The image shows a musical score for two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The vocal line has lyrics: "raiu, nei: la-tă vin în U-nu-i mol-do-". There are triplets marked with a '3' and a slur over the notes. The piano part has mordents over some notes in measures 5, 8, and 9.

The mordents in measures 5, 8 and 9 in the piano part should be played broadly and on the beat, not preceding it.

In performance, one may use m. 11 in the piano part as an introduction.

¹⁶⁵ Although the syllabic transition derived from Brailiou’s field recording is more authentic, in my recordings I chose to stray from this convention; instead I changed to the second vowel within the melisma. This, to me, felt more emotionally effective, lengthening the dark [u] vowel as a means of foreshadowing the tragic conclusion of the story.

25. Turturea din valea sacă (Turtledove from valea sacă) Track 1.25

Turtledove from Dry Valley,
 Tell the cuckoo to be quiet.
 If he refuses, tell him,
 That I'll teach him some manners.
 I've told him myself but he's not afraid,
 And keeps ruffling his feathers.
 And he keeps singing and twirling,
 Like my sweetheart when she's dressing herself up to go out.

Turtledove from Valley Dry
 Turturea din valea sacă¹⁶⁶
 tur tu 'rẽa 'din 'va lẽa 'sa cə

Tell the cuckoo to be quiet
 Spune-i cucului să tacă
 'spu nej 'ku ku luj 'sə 'ta kə

If doesn't want to tell him to know
 De n-ar vrea spune-i să știe
 'de 'nar 'vrẽa 'spu nej 'sə 'ʃti je

That him will teach to manners
 Că-l învăț la omenie!
 'kəl in 'vəts̃ 'la o me 'ni je

¹⁶⁶ “Sacă” is an abbreviated form of “seacă” in regional Romanian dialects. Valea Seaca translates as Dry Valley and is a common name for small towns or villages.

Told him I and not he is afraid
Spu-su-i-am și nu se teme
'spu su jam 'ʃi 'nu 'se 'te me

Only shakes from feathers
Numai scutură din pene
'nu maj 'sku tu rə 'din 'pe ne

And sings and twirls
Și cântă și se rotește
'ʃi 'kɪn tə 'ʃi 'se ro 'teʃ te

Like beauty when she is getting dolled up
Ca mândra când se gătește
'ka 'mɪn dra 'kænd 'se gə 'teʃ te

Original range: F 4 to G 5

Transposed range: E-flat 4 to F 5

Tempo indication: Tempo de Ardeleană, bpm = 84

A man asks a turtledove to quiet a cuckoo. He has tried to silence the bird himself but to no avail; the defiant cuckoo keeps singing, twirling and ruffling its feathers. Lastly, he likens the cuckoo's agitation to his lover's excitement as she prepares to go out. The song is dedicated to soprano Sophia Munteanu.

“Turturea din valea sacă” is an *Ardeleană* -style song, marked *Tempo de Ardeleană*. The performers should play the piece in the asymmetric *aksak* rhythm. The *Tempo de Ardeleană* and the *aksak* rhythm are discussed in Part II. In the *aksak* rhythm, the first semiquaver of each measure should be slightly accented and lengthened. When the first beat is divided into four semiquavers the performer should lengthen and slightly accent the first of the semiquavers. Two of these incidents can be found in Examples 55 and 56, in the beginnings of m. 2 in the right hand of the piano, and m. 7 in the vocal line.

Example 55: "Turturea din valea sacă," mm. 1-2

Tempo de Ardeleană. (♩ = 84)

mf

Tur - tu - rea din va - lea sa - că,
Spu - su - i-am și nu se te - me,

Within the man's dialogue, the "la" section of mm. 3, 7, 11 and 15 (such as in Example 56) form distinct portions of musical expression. To heighten this distinction, one should adopt a variety of vocal colours. For more detail regarding the performance of these gestures, refer to suggestions for a similar section in song no. 27 "Vai badiță."¹⁶⁷

Example 56: "Turturea din valea sacă," mm. 7-8

La la la la la la la la la

¹⁶⁷ That song guide can be found on page 152.

26. Împărate împărate (King, king) Track 1.26

King, king!

Make peace, don't fight,

Because you'll lose all your armies.

Aren't you afraid that they will defeat you,

The tears from the villages,

The mothers' tears,

Yearning for their sons.

King	king
Împărate	împărate
im pə 'ra te	im pə 'ra te

Make	peace	do not fight
Pune	pace	nu te bate
'pu ne	'pa tʃe	'nu 'te 'ba te

Beacause	you lose	armies	all
Că-ți	pierzi	cătanele	toate
'kə tʃi	'pjɛrzi	kə 'ta ne le	'twa te

Aren't you	afraid	that	they will	defeat you
Nu ți-i	frică	că	te-or	bate
'nu 'tʃi:	'fri kə	'kə	'teor	'ba te

The tears	from	the	villages
Lacrimete	de	pe	sate
'la kri me le	'de	'pe	'sa te

The tears	of the mothers
Lacrimete	mamelor
'la kri me le	'ma me lor

From longing of the sons
De dorul feciorilor
'de 'do rul fe 'tʃjo ri lor

Original range: E-flat 3 to F 4

Tempo: Tempo de doină

Doine de revoltă (revolt *doinas*), unlike more common romantic *doinas*, were written in protest against militant monarchs. “Împărate, împărate” begs a king to broker a peace, illuminating the horrors of war.

Several *doine de revoltă* begin with the same first line. Below is one of these poems, collected by the folk poet, Vasile Alecsandri.¹⁶⁸

Împărate, împărate!	King, king!
Răspunde-mi tu cu dreptate	Answer me straight,
Unde duci cătanele?	Where are you taking the soldiers?
Iar la foc sărmanele?	Again, to the fire, the poor ones?
Nu le duce așa tare	Don't push them so hard
Că se strică la picioare,	Because their legs will break,
Îs cătane tinerele,	They are young soldiers,
Nu-s dedați la drumuri grele,	They're not used to difficult roads,
Împărate, împărate!	King, king!
Lasă-te, nu te mai bate,	Give up, stop fighting,
De când focul ai pornit	Since you started the fire
Mulți voinici s-au prăpădit,	Many heroes have died,
Fete multe-au bătrânit,	Many girls have grown old,

¹⁶⁸ Vasile Alecsandri, *Poezii populare ale românilor* (Bucharest: Editura Minerva, 1971), 165.

Ș-alt nimic n-ai isprăvit!

And you achieved nothing!

In Brediceanu's "Împărate, împărate" the speaker pleads with the king to stop the war and explains that a continued conflict will only result in defeat; whatever may be gained by a superficial victory will be outweighed by the wounds of the community.

"Împărate împărate" is a *doină*-style song. This genre is discussed in detail in Part II. As advised in the *doină* section, singers may lengthen notes of greater duration at the ends of phrases, such as in m. 17, and the mordents of mm. 15 and 20 are typically played or sung broadly and on the beat, not preceding it.

The high, dotted melody of the piano introduction may be interpreted as the militaristic call of a bugle. (See Example 57).

Example 57: "Împărate, împărate" mm. 1-6

Tib. Brediceanu.

Tempo de Doină.

PIANO.

The musical score for Example 57 is a piano introduction in 2/4 time, key of B-flat major. It consists of six measures. The melody is written in the treble clef and is characterized by a high, dotted note in the first measure, followed by a series of eighth and sixteenth notes. The dynamics are marked 'mf' (mezzo-forte) and 'rit.' (ritardando). The bass line is written in the bass clef and consists of a simple, low melody. The tempo is marked 'Tempo de Doină.' and the composer is Tib. Brediceanu.

The speaker's plea is at first restrained, but as the music progresses, his ardour becomes evident, expressed by increased dynamic levels and complexity in the accompaniment. (see Examples 58 and 59). Mm. 7-12 should be treated as a recitative, following the stresses of the words rather than a fixed rhythm. (See Example 58).

Example 58: "Împărate, împărate," mm. 7-9

1. Îm - pă - ra - te, îm - pă - ra - te,
 2. Nu ti-i fri - că, că - te-or ba - te,
 3. La - cri - me - le ma - me - lor, —

Example 59: "Împărate, împărate," mm. 13-14

Pu - - - - ne
 La - - - - cri - - -
 De - - - - do - - -

27. Vai, bădiță, dragi ne-avem (Oh, my darling, we are so in love)

Track 1.27

Oh, my darling, we are so in love,
We would marry each other, but we cannot,
We would leave each other, but we cannot,
Because we are too much alike.

Our eyes and our eyebrows,
Are like two birds of a feather;
In the way we sit and walk,
And the way we sweetly kiss.¹⁶⁹

Oh my darling in love we are
Vai, bădiță,¹⁷⁰ dragi ne-avem,
'vaj bə 'di tsə 'dradʒi nea 'vem

We would marry we cannot
Ne-am lua, nu ne putem,
'neam lu 'a 'nu 'ne pu 'tem

We would leave we cannot bear
Ne-am lăsa, nu ne-ndurăm,
'neam lə 'sa 'nu nen du 'rəm

That too well are alike
Că prea bine semănăm.
'kə 'prea 'bi ne se mə 'nəm

¹⁶⁹ All of the translations are mine.

¹⁷⁰ “Bădiță” is derived from the word “bade,” a rural term of endearment referring to a male lover.

And at eyes and at eyebrows
 Și la ochi și la sprâncene,
 'ʃi 'la 'okʃi 'ʃi 'la sprɨn 'tʃe ne

Like two pigeons at feathers
 Ca doi porumbei la pene,
 'ka 'doj po rum 'bej 'la 'pe ne

And at sitting and at walking
 Și la stat și la umblat,
 'ʃi 'la 'stat 'ʃi 'la um 'blat

And at sweet kissing
 Și la dulce sărutat.
 'ʃi 'la 'dul tʃe sə ru 'tat

Original range: E 4 to F-sharp 5

Tempo indication: Tempo de Ardeleană, vioi, bpm = 84

“Vai, bădiță, dragi ne-avem” is a dance-inspired song, setting the words of a young woman addressing her sweetheart.

She loves him and argues that although they cannot marry, they are too similar for their relationship to fail. Excited, she enumerates their similarities; their looks, physical mannerisms and the way they kiss.

Brediceanu’s indication for *Tempo de Ardeleană* is important to the interpretation of this song. *Tempo de Ardeleană* is discussed at length in Part II. To integrate the *Tempo de Ardeleană*, one should perform the piece with the asymmetric *aksak* rhythm.

The song is marked “vioi” (lively) and should be performed in a cheerful, bright manner.

“Vai,” in this context, is an ecstatic interjection, permeating the piece with the excitement of the subject, and should be sounded with a clear, bright [a].

The appoggiaturas of mm. 5 and 9 (see Example 60) accentuate the playful manner of the piece and should be sung with precision. One should sound the appoggiaturas on the beat, not preceding it.

Example 60: “Vai, bădiță,” m. 5



The la’s in mm. 5–6, 9–10, 13–14, 17–18 (such as in Example 60) form a musical gesture distinct from the rest of the melody. To emphasize this separation, one should sing the la’s with an alternate vocal colour. Bizineche suggests adopting a brighter timbre in these passages, creating a more cheerful expression. To produce a clearer, brighter sound, I allow sensations from the sound to move further forward in the mask, resulting in vibrations closer to the upper teeth.¹⁷¹ Each “la” allows the singer a new opportunity for interpretation; iterations may vary in articulation and dynamic. Each singer is free to make their own decisions as to what timbral variations to implement in “la” sections, as long as it is distinct from the remaining melody and consistent with the performer’s dramatic interpretation. It is acceptable to replace the first “la” in each section with “tra.”

Although there are possibly more, I have found two variations of this song, each differing slightly. The most substantial differences between each version, (illustrated in Examples 61 and 62) aside from the structure of the verses, result from Brediceanu’s varying notational interpretation of the *aksak* rhythm. My thesis recording presents the first version presented in Example 61; in this version, lyrics are not repeated, shortening the piece to half the length of other versions. This is the same version that Angela Gheorghiu performed on her recording, *Live*

¹⁷¹ As communicated in coaching with Dr. Liliana Bizineche in March 2016.

at *La Scala*. However, her version does not make use of the *aksak* rhythm. In the folio recording I did interpolate the second version's beginning appoggiatura of m. 5, as it emphasises the playfulness of the piece.

Example 61: "Vai, bădiță," version one, mm. 3-6¹⁷²

Tempo de Ardeleană (♩ = 84) Tiberiu Brediceanu

mf

1. Vai, bă-di-ță, dragi ne-a-vem, } La la la la la la la
 2. Și la ochi și la sprânce-ne.)

Example 62: "Vai, bădiță," version two, mm. 3-6

mf

1. Vai, bă-di-ță, dragi ne-a-vem,
 2. Ne-am lă-sa, nu ne'n-du-răm,
 3. Și la ochi și la sprânce-ne, } La la la la la la la
 4. Și la stat și la um-blat,

¹⁷² This edition of "Vai, bădiță," was one of the original songs I received from my grandmother.

28. Dragu mi-i mândro de tine (You are so dear to me my sweetheart)

Track 1.28

You are so dear to me my sweetheart,

When you are close to me,

Dear to me is the field with hay,

And the beauty with flowers in her bosom,

Dear to me is the field with grass,

And the beauty with dimples in her chin,

Dear to me is the field with flowers,

And the beauty that is dancing with me.

Dear	is to me	darling	of you
Dragu	mi-i	mândro	de tine
'dra gu	'mi	'mîn dro	'de 'ti ne

La	la		
'la	'la	etc.	

When	you I	see	next	to me
Când	te	văd	pe lângă	mine
'kind	'te	'vəd	'pe 'liŋ gə	'mi ne

Dear	is to me	field	with hay
Dragu	mi-i	câmpu'	cu fân
'dra gu	'mi	'kim pu	'ku 'fîn

And the darling with flowers in breast
 Și mândra cu flori în sân
 'ʃi 'mɪn dra 'ku 'florɨ 'in 'sɪn

Dear is to me the field with grass
 Dragu mi-i câmpu' cu iarbă
 'dra gu 'mi 'kɪm pu 'ku 'jar bə

And the darling with holes in chin
 Și mândra cu gropi în barbă
 'ʃi 'mɪn dra 'ku 'gropɨ 'in 'bar bə

Dear is to me the field with flowers
 Dragu mi-i câmpu' cu flori
 'dra gu 'mi 'kɪm pu 'ku 'florɨ

The darling caught in armpits
 Mândra prinsă-n subțiori
 'mɪn dra 'prin 'sən sub tsi 'orɨ

Original range: F-sharp 4 to G 5

Tempo indication: Allegretto

Tempo suggestion: first section bpm = 120; Second section (mm. 20–27) bpm = 100

“Dragu mi-i mândro de tine” is a joyful dance-like piece. In it, a man sings to his sweetheart. He expresses his love for her, likening it to his love for nature.

At the beginning of each stanza, “dragu” should contain clear consonants with a bright [a] vowel. (See Example 63). The singer may accentuate the rolled “r” to create an atmosphere of excitement. In this type of dance, the first beat is always slightly accented.

Example 63: “Dragu mi-i mândro de tine,” mm. 1-5

Allegretto. *mf*

VOCE.

1. Dra - gu - - mi-i, mân-
2. Dra - gu - - mi-i, câm-

PIANO.

f *ritard.* *mf*

In the “la” section in mm. 8-11, 16-19 and 28-35 the cheerful nature of the gesture could be reinforced by using a brighter timbre.¹⁷³ This section also allows the singer a unique opportunity for interpretation; one might want to use a range of dynamics and articulations. It is acceptable to replace the first syllable of each “la” gesture with “tra.”

Performers may choose a slower tempo in the lyrical section, mm. 20-27 and may also indulge the *ritardando* of mm. 25-27 before returning to the initial tempo. One may also insert a slight *ritardando* in mm. 18-19. (See Example 64).

Example 64: “Dragu mi-i mândro de tine,” mm. 17-21

f

la la la la la Dra - gu - mi-i câm - pu' cu
Dra - gu - mi-i câm - pu' cu

f

The repeat at m. 20 may be omitted or followed depending on the performer’s taste.

In my recording of this song, I chose to follow the stylistic choices of Angela Gheorghiu, who implemented *stringendos* throughout the first and last musical sections (mm. 1-19, 28-39).¹⁷⁴

¹⁷³ This suggestion was communicated in coaching with Dr. Liliana Bizineche in March 2016.

¹⁷⁴ Angela Gheorghiu and Jeff Cohen, *Live at La Scala*, 2007.

Although her musical decisions are not in line with those of many experts, the effect of her interpretation outweighs any issues of authenticity.

29. Duce-m-aş şi m-aş tot duce (I want to run away and never stop) Track 1.29

I want to run away and never stop
So yearning can never reach me.
I want to hide into a deep pit,
So yearning can never find me.
I want to run away for eternity,
So yearning doesn't know me any longer.

I would go and I would keep going
Duce-m-aş şi m-aş tot duce
'du tʃe 'maj 'ʃi 'maj 'tot 'du tʃe

Longing can not me ever grasp
Dor să nu mă mai apuce
'dor 'sə 'nu 'mə 'maj a 'pu tʃe

I would go in pit deep
Duce-m-as în groap-afundă
'du tʃe 'maj 'in 'grɔa pa 'fun də

Longing to not me ever reach
Dor să nu mă mai ajungă
'dor 'sə 'nu 'mə 'maj a 'ʒuŋ gə

I would go away for eternity
Duce-m-aş pentru vecie
'du tʃe maj 'pen tru ve 'tʃi e

Longing to not me anymore know
Dorul să nu mă mai ştie
'do rul 'sə 'nu 'mə 'maj 'ʃti e

Range original key: G 4 to G 5

Tempo indication: Allegro moderato

Tempos suggested: gradually increasing

Verse 1 bpm = 116 Verse 2 bpm = 121 Verse 3 bpm = 126

“Duce-m-aş şi m-aş tot duce” is a dance-inspired piece. A man dreams of escaping his incessant longing (*dor*).¹⁷⁵ Although the lyrics are brooding, the brisk tempo and changing meter (see Example 65) lend the song an upbeat and somewhat humorous mood.

Example 65: “Duce-m-aş şi m-aş tot duce,” mm. 1-4

Allegro moderato.

1. Du - ce - - m'aş şi m'aş tot du - ce,
2. Du - ce - - m'aş în groa - pă-a - - fun- dă,
3. Du - ce - - m'aş pen - tru ve - - - ci - e,

The dance evoked in “Duce-m-aş şi m-aş tot duce” increases in speed as the song progresses.¹⁷⁶ I have chosen to reflect this by slightly increasing the tempo of each verse. This adjustment is most successful if one maintains a steady tempo throughout each verse. Clarity of diction is important, especially when singing the opening phrase, which is repeated throughout the song: “duce-m-aş şi m-aş tot duce.”

To offer more variety and colour during the repeated phrases of mm. 1-4 and mm. 5-8, I chose distinct dynamics and articulation for each passage, seeking inspiration in the text.

¹⁷⁵ The subject may be of either gender.

¹⁷⁶ As communicated in coaching with Dr. Cornelia Cuteanu in February 2016.

One should emphasize the changing meter of the dance by accenting the first quaver of each bar, especially in measures bearing a new key signature. (See Example 65 above).

In my recording of this piece I decided to use the piano accompaniment in mm. 13–17 as a piano introduction. Performers may choose to do the same or start the song as written.

Conclusion

Brediceanu's *Doine și cântece populare românești* is built upon the diverse traditions and experiences of the Romanian people; it gives voice to their spirituality and the pastoral beauties of Romania. This thesis illuminates aspects of an undervalued but beautiful and emotionally rich repertoire and provides a guide to English-speaking singers, so the songs may be shared more fully with the general public.

The research for this thesis has also been a journey of personal discovery. While compiling the interpretative guide and recording the contents of the folio, I have been confronted with the effects of my own musical identity on my performance. In academic settings, it is easy to ignore the individual element and assume that, by following specific stylistic guidelines, authentic or accurate performances can be attained. However, this is not a practical expectation and has not been my experience. Sometimes, when rehearsing a given piece, I would choose to perform a song at a slower tempo than suggested. At different times, this choice was due to personal aesthetic opinion or physical constraint (i.e. technical challenges in coloratura passages). Throughout the process, my singing, and thus, my interpretation, have changed. During my doctoral studies, the extreme ranges of my voice have become more stable, enabling a more expansive palette of colours and expression. Similarly, I am now able to sing some phrases in a single breath, that I could not three years ago.

For any singer, technical limitations are unavoidable. They need not hinder our interpretation, but instead, like our unique personalities, allow for an individual reading. This self-acceptance is, in my mind, a key part of musical artistry. Therefore, I hope that this performance guide does not dictate every element of performance, but will help singers develop an individual interpretation.

The pianist's individual approach is also vital to the overall interpretation. Several of the findings in this guide formed in conversations with my main pianists, Andrea Katz and Rhodri Clarke. Their ideas and interpretations developed and influenced my findings and my own performance. A collaborative relationship with one's pianist is necessary for a full performance—they are not merely accompanists, but collaborators, whose musical personality holds an equal position in the establishment of a unique interpretation.

This thesis explores less than half of Brediceanu's collection. I hope that future academics and performers endeavour to record and discuss the remaining songs. Other perspectives on this collection would also be valuable, and those willing to explore Brediceanu's mix of classical and folk harmonic and melodic idioms, similarities between the collection and Brediceanu's archival cylinders (when these become accessible) and appropriate interpretations of the piano part would continue to promote and develop our knowledge of this unique repertoire. There are other important and exciting works of Romanian folk song transcribed for classical voice and piano by Brediceanu's contemporaries, such as Sabin V. Drăgoi, Gheorghe Dima, Constantin Brăiloiu and Dimitrie Kiriac. All of these works deserve a place on the modern concert-stage.

*Appendix A: Translation of Vasile Alecsandri's Miorița by William D. Snodgrass*¹⁷⁷

Near a low foothill
At Heaven's doorsill,
Where the trail's descending
To the plain and ending,
Here three shepherds keep
Their three flocks of sheep,
One, Moldavian,
One, Transylvanian
And one, Vrancean.
Now, the Vrancean
And the Transylvanian
In their thoughts, conniving,
Have laid plans, contriving
At the close of day
To ambush and slay
The Moldavian;
He, the wealthier one,
Had more flocks to keep,
Handsome, long-horned sheep,
Horses, trained and sound,
And the fiercest hounds.
One small ewe-lamb, though,
Dappled gray as tow,
While three full days passed
Bleated loud and fast;
Would not touch the grass.
"Ewe-lamb, dapple-gray,
Muzzled black and gray,

¹⁷⁷ William D. Snodgrass, *Miorița*, (Bucharest: Albatros 1972).

While three full days passed
You bleat loud and fast;
Don't you like this grass?
Are you too sick to eat,
Little lamb so sweet?"
"Oh my master dear,
Drive the flock out near
That field, dark to view,
Where the grass grows new,
Where there's shade for you.
"Master, master dear,
Call a large hound near,
A fierce one and fearless,
Strong, loyal and peerless.
The Transylvanian
And the Vrancean
When the daylight's through
Mean to murder you."
"Lamb, my little ewe,
If this omen's true,
If I'm doomed to death
On this tract of heath,
Tell the Vrancean
And Transylvanian
To let my bones lie
Somewhere here close by,
By the sheepfold here
So my flocks are near,
Back of my hut's grounds
So I'll hear my hounds.
Tell them what I say:

There, beside me lay
One small pipe of beech
With its soft, sweet speech,
One small pipe of bone
With its loving tone,
One of elderwood,
Fiery-tongued and good.
Then the winds that blow
Would play on them so
All my listening sheep
Would draw near and weep
Tears, no blood so deep.
How I met my death,
Tell them not a breath;
Say I could not tarry,
I have gone to marry
A princess – my bride
Is the whole world's pride.
At my wedding, tell
How a bright star fell,
Sun and moon came down
To hold my bridal crown,
Firs and maple trees
Were my guests; my priests
Were the mountains high;
Fiddlers, birds that fly,
All birds of the sky;
Torchlights, stars on high.
But if you see there,
Should you meet somewhere,
My old mother, little,

With her white wool girdle,
Eyes with their tears flowing,
Over the plains going,
Asking one and all,
Saying to them all,
'Who has ever known,
Who has seen my own
Shepherd fine to see,
Slim as a willow tree,
With his dear face, bright
As the milk-foam, white,
His small moustache, right
As the young wheat's ear,
With his hair so dear,
Like plumes of the crow
Little eyes that glow
Like the ripe black sloe?'
Ewe-lamb, small and pretty,
For her sake have pity,
Let it just be said
I have gone to wed
A princess most noble
There on Heaven's doorsill.
To that mother, old,
Let it not be told
That a star fell, bright,
For my bridal night;
Firs and maple trees
Were my guests, priests
Were the mountains high;
Fiddlers, birds that fly,

All birds of the sky;
Torchlights, stars on high.”

Appendix B: English translations for all songs in the Performance Folio

Tiberiu Brediceanu (1877 – 1968)

From *Colinde culese și întocmite pentru voce și pian sau piano solo* (Carols collected and arranged for voice and piano or solo piano) (1924)

English translations by Alexandra Ioan

Domnul sfânt când s-a născut (Track 2.1)

Domnul sfânt când s-a născut,

Ziurel de zi

Maica sfântă așa zicea,

Ziurel de zi

Lăudați nașterea mea,

Ziurel de zi

C-am născut pe Mesia.

Ziurel de zi

When the Holy Lord was born

When the Holy Lord was born

Dawn of day,

His Holy mother said

Dawn of day,

Praise my birth,

Dawn of day,

Because I gave birth to the Messiah,

Dawn of day.

Pogorît-a Domnul sfânt (Track 2.2)

Pogorît-a Domnul sfânt ; Hai Ierusalim,
Doamne hai

Domnul sfânt pe-al nostru pământ ; Hai...

El coboară rareori ; Hai...

Numai pe la sărbători; Hai...

Holy God is coming down

Holy God is coming down, Hallelu, God Hai

Holy God, on our Earth; Hai...

He comes down seldom: Hai...

Only around Christmas time: hai...

În oraș la Viflaem (Track 2.3)

În oraș la Viflaem,
Hai boieri mari să vedem,

O lerui flori de măr,
Două flori dalbe de măr.

Că azi craiu nou s-a născut,
Domnul cel făr' de-nceput

O lerui flori de măr,
Două flori dalbe de măr.

Puică neagră bagă-n sac (Track 2.4)

Puică neagră bagă-n sac
Scoală gazdă dă-mi colac,
Că de-asăară stăm pe-afară,
Degetele ne-nghețară,
Azi în noaptea de Crăciun.

Noi colinda o gătăm
Și colacu-l așteptăm
Un colac ori un covrig..
Gazdă, dă-mi că mor de frig!
Azi în noaptea de Crăciun.

In the city of Bethlehem

In the city of Bethlehem,
Come, great boyars to witness,

O [ha]llelu apple flowers,
Two white apple flowers.

Because today a new king was born
The Lord without any beginning

O [ha]llelu apple flowers,
Two white apple flowers.

Place a black chicken in the bag

Place a black chicken in the bag,
Wake up host, give me some sweet bread.
Cause since last night we wait outside,
Our fingers are freezing
Tonight on Chrstmas Eve.

We finish the carol
And we wait for sweet bread,
Some sweet bread or a pretzel,
Host, give me, for I'm freezing to death!
Tonight on Christmas Eve.

Iată vin colindători (Track 2.5)

Iată vin colindători

Zorile-s dalbe

Noaptea pe la cântători.

Și ei vin mereu, mereu

Zorile-s dable

Și-l aduc pe Dumnezeu.

Look, here come the carollers

Look, here come the carollers

The dawns are white

At night-time when the rooster sings.

And they come always, always

The dawns are white

And they bring the Lord.

Sus în vârful muntelui (Track 2.6)

Sus în vârful muntelui

Leur-i Doamne, Domn din cer

Pe la crucea bradului.

Pe o scară de argint

Leur-i Doamne, Domn din cer,

Se coboară Domnul sfânt.

High up, at the top of the mountain

High up, at the top of the mountain

Holy God, God from the sky,

Close to the pine's cross.

On a silver ladder,

Holy God, God from the sky,

The Lord God descends.

Gazde mari nu mai dormiți (Track 2.7)

Gazde mari nu mai dormiți
Lilioară trandafir
Că nu-i vreme de dormit
Lilioară trandafir.

Da-i vreme de colindat
Lilioară trandafir
Și cocoșii au cântat.

Da-i vreme de-mpodobit
Și Crăciunul a sosit!
Lilioară trandafir.

Culcă-te-mpărat ceresc (Track 2.8)

Culcă-te-mpărat ceresc
În sălaș dobitocesc
Culcă-te pe fân uscat
De îngeri încunjurat.

Great hosts, stop sleeping

Great hosts, stop sleeping
Lily rose,
Because this isn't the time for sleeping
Lily, rose.

It's time for caroling
Lily, rose
And the roosters have sung.

It is time for decorating,
And Christmas is here!
Lily, rose.

Sleep holy king

Sleep holy king,
In the stable with animals.
Go to sleep on dried hay
Surrounded by angels.

Și de-acum până-n vecie (Track 2.9)

Și de-acum până-n vecie
Mila ta Doamne să fie,
Colindă, Doamne, colind

Cu mult dar și bucurie
Și la mulți ani să vă fie !
Colindă, Doamne, colind

Doamne Isuse Hristoase (Track 2.10)

Doamne Isuse Hristoase
Tu ești nouă zori frumoase
Raza soarelui

Tu din cer te-ai coborât
De la Tatăl ai venit
Raza soarelui.

And from now until forever

And from now until forever,
May your mercy be upon us,
Carol, Lord, carol.

With many blessings and happiness
And may you leave for many years!
Carol, Lord, carol.

Lord Jesus Christ

Lord Jesus Christ
You are like a new dawn for us
Ray of sun

You came down from heaven
You came from the Father
Ray of sun.

Streșina de mintă creată (Track 2.11)

Streșină de mintă creată

Râurel de ploaie

Da-var Dumnezeu viață

Râurel...

Streșină de busuioc

Râurel...

Da-var Dumnezeu noroc

Râurel...

Sprout of curly mint

Sprout of curly mint

Little river of rain

May God give you life

Little...

Sprout of basil

Little ...

May God give you luck

Little...

Colo-n umbra pomilor (Track 2.12)

Colo-n umbra pomilor

Pasc oile domnilor

Linu-i lin și iară lin,

Linu-i lin și tot mai lin,¹⁷⁸

Frună verde rozmarin.

Dar cu ele cine stă

Este Maica Precistă

Linui-i lin...

Lângă ea un leganel,

Cu copilul sfânt în el

Linu-i lin

There in the shade of the trees

There in the shade of the trees

Graze the sheep of the Lord

Linu-i lin și iară lin,

Linu-i lin și tot mai lin,

Green rosemary leaf

But who is sitting with them

It is the Holy Mother

Linu-i...

Next to her, a cradle

With a small baby inside

Linu-i...

¹⁷⁸ There is no clear translation of this passage. *Lin* means soft and it is a word often used in folk songs in different combinations. If translated word for word the meaning of the lines would be "Soft is soft and again soft/ Soft is soft and always more soft."

Astăzi s-a născut Hristos (Track 2.13)

Astăzi s-a născut Hristos
Fiul cel prea luminos
Lăudați și cântați
Și vă bucurați!

Mititel, înfășețel,
Scutecul de bumbăcel ;
Lăudați...

Vântul bate nu străbate
Neaua ninge, nu-l atinge.
Lăudați...

Noi umblăm să colindăm (Track 2.14)

Noi umblăm să colindăm
Florile-s albe, Zorile-s dalbe.

Și zăpada o călcăm.
Florile-s albe, Zorile-s dalbe.

Today Christ was born

Today Christ was born
The ever-glowing son
Praise him and sing
And be glad!

Small, bundled up,
In a cotton swaddle
Praise...

The wind blows, it doesn't cut through him.
The snow falls, it doesn't reach him.
Praise...

We go around caroling,

We go around caroling,
The flowers are white, the dawns are white.

And we step over the snow.
The flowers are white, the dawns are white.

Colindița nu-i mai multă (Track 2.15)

Colindița nu-i mai multă
Să trăiască cine ascultă.
Sus la cer o înălțăm,
Jos la gazde o-nchinăm

O-nchinăm cu veselie
Și cu mare bucurie
C-am ajuns sara de-ajun
Și-a bătrânului Crăciun

Sus, mai sus v-am înălțat
Ce-am știut noi v-am urat...
Rămâi om bun sănătos,
C-ai fost gazdă lui Christos.

Astăzi Domnul s-a născut (Track 2.16)

Astăzi Domnul s-a născut
Pentru noi om s-a făcut;
S-a născut craiu ceresc
Îngerii cu bucurie îl vestec, îl vestesc.

Astăzi cerul s-a deschis,
Pe Christos ni l-a trimis
S-a născut craiu ceresc,
Îngerii cu bucurie îl vestesc, îl vestesc.

Our little carol is coming to an end

Our little carol is coming to an end
May whoever hears it, live long.
We raise it to the sky,
And down, we offer it to our hosts.

We offer it with much joy
And much happiness.
Because we have arrived
At the eve of old Christmas.

Higher and higher we have praised you
We wished you all the good blessings
May you keep healthy, good man
Because you have been Christ's host.

Today the Lord was born

Today the Lord was born
For us, he took human form
Heaven's king was born
The herald angels sing with gladness.

Today the sky opened up
And sent Christ to us,
Heaven's king was born
The herald angels sing with gladness.

Colo-n jos și mai in jos (Track 2.17)

Colo-n jos și mai in jos,¹⁷⁹

Unde-i locul mai frumos

Leagăn verde, legănel,

Tot din lemn de păltinel.

În leagăn cine-i culcat?

Fiul maicii infășat.

Leagăn...

Trei crai ai pământului (Track 2.18)

Trei crai ai pământului,

Vin la închinarea lui;

În vechi iesle e culcat,

De albi îngeri lăudat.

O minune! Raza mândră a soarelui.

Craii de la Persia

Scumpe daruri aducea.

Aur, smirnă și tămâie.

Cum e scris în prorocie

O minune! Raza mândră a soarelui

Down in the valley

Down in the valley

Where it is most beautiful

Green cradle, little cradle,

From sycamore maple tree.

Who is sleeping in the cradle?

The Mother's child, swaddled.

Green...

Three earthly kings,

Three earthly kings

Come to worship him;

He is sleeping in an ancient cradle

Praised by white angels.

O miracle! Sun's proud ray.

The kings from Persia

Bring him costly gifts

Gold, frankincense and myrrh

As written in the prophecy.

O miracle! Sun's proud ray.

¹⁷⁹ This sentence is difficult to translate into English. The word for word translation would be "Down there, and all the way down"

Mihail Jora (1891 – 1971)

From *Patru cântece (Four Songs)*, op.16 (1936)

Texts: Tudor Arghezi (1880-1967)

English translations by Alexandra Ioan

Ghicitoare (Track 3.1)

Ghici ghicitoarea mea.

S-a pogorât un păianjen dintr-o stea,

Din Carul Mic, din Carul Mare,

Pe un fir de cânepă lucitoare.

Și nu era păianjen, era păinjeniță.

Avea, ca tine, o guriță

(Mânca-o-ar mama!)

Și părul ca arama,

Ochii ca niște dude

Brumate, negre, ude.

Și-a scos niște picioare lungi

Din două pungi fluturești

de mătase,

Nu prea subțiri, nici prea groase,

Cu călcâie

Mirositoare-a lămâie.

La șale

Avea două portocale,

Și la sân (ascunde-le!)

Ouăle, rotundele.

Și, să-mi mai aduc aminte

Unde să fi văzut și-un bob de linte

Nu știu, am uitat,

Cu toate că l-am pupat.

The riddle

Guess my riddle,

A spider descended down from a star,

From the Little Dipper, from the Big Dipper,

On a shiny thread of hemp.

And it was not a male spider, it was a female spider.

She had, like you, a little mouth

(Mommy could just eat you up!)

And hair like copper

Eyes like mulberries

Misty, black and wet.

She took out her long legs

From two butterfly bags

made of silk,

Not too thin or too thick,

With heels

That smell of lemon

At her thighs

She had two oranges,

And at her bosom (Hide them!)

The eggs, round.

And I'm trying to remember

Where I might have seen a grain of lentil

I don't know, I forgot

Even though I kissed it.

Ghici

Am împletit ibrișim cu arnici

Si i-am tivit sprâncene și gene

Ca să-ngreuieze pleoapele alene.

Ghici (mânca-o-ar tata!)

Cine era fata?

Guess

I plaited cotton with silk

And I encircled her eyelashes and eyebrows

To gently make her eyelids droopy.

Guess (Daddy could just eat you up!)

Who was the girl?

Buna vestire (Track 3.2)

Dragă mamă, dragă mamă,
Pânza iar mi se dăstramă.
Sufletul și-acum mă doare,
Trupul iar, sub cingătoare,
Brațul mi se lenevește,
Fusul îmi scapă din dește,
Firul răsucit, din furcă,
Mi se-nnoadă și se-ncurcă,
Acul floarea vrea s-o-nceapă
Și se-ntoarce și mă-nțeapă.

Dau s-aleg și dau să cos
Și-mi iese lucrul pe dos.
Ochiul udă în neștire
Borangicul cel subțire.
Gândurile mi-s amare
Ca izvoarele de sare.
În tot ce vreau și gândesc
Aiurind mă pomenesc.

Mamă dragă, mamă dragă,
Parcă-mi crește-n sân o fragă.
Am fost vinerea la schit:
M-am rugat și m-am smerit.
Ce să cred și ce să fac,
Cu mine ca să mă-mpac?
Mă simt pe la înnoptat
Ca un zarzăr scuturat,

The Feast of the Annunciation

Dear mother, dear mother,
My cloth is unravelling again.
My soul still hurts,
My body, is in a tight grip,
My arm is getting lazy,
The distaff is falling from my fingers,
The twisted thread from the fork,
Is getting knotted and entangled,
The needle wants to start the flower,
And it turns back and pricks me.

I try to sew,
But my work comes inside out.
My eye waters
The thin veil endlessly.
My thoughts are bitter,
Like springs of salt.
Nothing I want or think,
Makes any sense.

Dear mother, dear mother,
It's as if a berry was growing in my chest
I went Friday to the monastery:
I prayed and I confessed.
What should I believe and what should I do,
To make peace with myself?
When night-time comes, I feel
Like a shaken up tree,

Încleștat în rădăcina
De-o zvâcnire de rășină.

Și-uneori sunt ca o cracă,
Singură care se-apeacă,
Singură ce se frământă,
Singură plânge și cântă,
Singură se încovoie,
De un gând ascuns de ploaie,
Ca o pasăre în foi.

Dragă mamă, îmi năzare
Că în brâu pe la-nserare
Învier și suntem doi.

Compressed in its roots,
By the throbbing of resin.

And sometimes I am like a branch,
Alone, that sways,
Alone, that frets,
Alone, that cries and sings,
Alone, that bows down
From a thought hidden by the rain,
Like a bird hidden in the trees.

Dear mother, I have a vision
That from my middle, at sunset
We will be resurrected and we will be two.

Vaca lui Dumnezeu (Track 3.3)

De prin vârful pomilor
A venit o boabă-n zbor
De cafea,
Năclăită în perdea.
Dumnezeu când i-a făcut
Ființa din scuipat și lut,
Cu o pensulă de zdreanță
A vopsit-o în faianță
Și i-a pus ca din greșeală
Doua coji cu căptușeală
În spinare,
Ca să zboare,
Și aproape în zadar
Patru puncte, ca de zar,
Se gândea atunci că nu-i
Greu să fie vaca lui.
Ca un nod de broderie
Neagră și cărămizie
Care mișcă și se zbate,
S-a-necat pe jumătate
În nemărginire-albastră
Din fereastră.
Și fiindcă răsar în ață
Stelele de dimineață,
Crede că din zare-adâncă
Luna vine și-o mănâncă.
Și se-așează liniștită
Ca să fie înghițită.

God's cow

From the top of the trees
Came flying
A coffee grain
Covered in drapes.
When God made
Its being from earth and spit,
With a tattered paintbrush,
He painted it like a tile.
And he gave it, as if by mistake
Two shells with padding,
On her back,
So that she flies.
And almost in vain
Four dots, like on a dice,
He then thought, that it wouldn't be hard
To make it his cow.
Like a knot of embroidery
Black and red
That moves and wriggles,
It half drowned
In the blue vastness
Of the window.
And because the morning stars
Rise up, as in a thread,
She thinks that from the deep distance
The moon will come and eat it.
So she lays down calmly
To be swallowed up.

George Enescu (1881 – 1955)

From *7 Chansons de Clément Marot* (7 Songs on verses by Clément Marot) (1908)

Texts: Clément Marot (1496-1544)

English Translation © Peter Low

Languir me fais... (Track 4.1)

Languir me fais sans t'avoir offensée:
Plus ne m'escriptz, plus de moy ne
t'enquiers;
Mais non obstant, aultre Dame ne quiers:
Plus tost mourir que changer ma pensée.

Je ne dy pas t'amour estre effacée,
Mais je me plains de l'ennuy que j'acquier,
Et loing de toy humblement te requiers
Que loing de moy, de moy ne sois feschée.

**Aux demoiselles paresseuses d'écrire à
leurs amis (Track 4.2)**

Bon jour, et puis, quelles nouvelles?
N'en sçauroit on de vous avoir?
S'en brief ne m'en faictes sçavoir,
J'en feray de toutes nouvelles.

You make me languish...

You make me languish without my having
offended you;
You no longer write to me, no longer
enquire after me;
Yet nevertheless, I search for no other lady:
I would rather die than change my mind.

I do not say your love has disappeared
completely,
But I lament the boredom that I receive,
And far from you I ask you humbly,
Far from me be not angry with me.

**To the young ladies too lazy to write to
their beloveds**

Good day, and now, what's new? Would it
not be possible to have some news from
you?
Unless you let me have some in writing
I shall invent some totally new.

Puis que vous estes si rebelles,
Bon vespre, bonn nuict, bon soir,
Bon jour!

Mais si vous cueillez des groyselles,
Envoyez m'en; car, pour tout voir,
Je suis gros: mais c'est de vous veoir
Quelcque matin, mes damoyselles;
Bon jour!

Présent de couleur blanche (Track 4.3)

Present, present de couleur de Colombe,
Va où mon Cueur s'est le plus adonné !
Va doucement, y doucement y tombe !
Mais au parler ne te monstre estonné !

Dy que tu es pour Foy bien ordonné !
Dy outreplus (car je te l'abandonne)
Que le Seigneur à qui tu es donné
N'a foy semblable à celle qui te donne.

Since you are so defiant: good vespers,
Good night, good evening!
Good day!

But if ever you pick gooseberries,
Send me some; for, it is plain for all to see,
I am crude: but it is in the hope of seeing
you
Some morning, my ladies:
Good day!

Gift of white colour

Gift the colour of a dove,
go to where my heart has devoted itself
most;
go quietly, and gently fall there,
but don't be too dumbstruck to speak;
Say that you are destined for true love,
Say above all, for I abandon you to him,
that the lord to whom you are pledged
Has no love comparable to the one which I
give you to.

Du conflit en douleur (Track 4.4)

Si j'ay du mal, maulgré moy je le porte;
At s'ainsi est qu'aucun me reconforte,
Son reconfort ma douleur point n'appaise
Voilà comment je languis en mal aise,
Sans nul espoir de lyesse plus forte.

Et fault qu'ennuy jamais de moy ne sorte,
Car mon estat fut faict de telle sorte,
Dès que fuz né ; pourtant ne vous desplaie
Si j'ay du mal.

Quand je mourray ma douleur sera morte;
Mais ce pendant mon pouvre cueur supporte
Mes tristes jours en fortune mauvaie,
Dont force m'est que mon ennuy me plaise,
Et ne fault plus que je me desconforte
Si j'ay du mal.

Of the conflict in pain

If I suffer, I cannot help it;
and if anyone should try to comfort me,
their comforting fails to calm my pain;
So it is that I languish in misery,

With no hope of greater happiness.
It's decreed that trouble must never leave me
for my lot was cast as soon as I was born;
and yet do not grieve if I am in pain.

When I die my pain will be dead;
but until then my poor heart endures
my sad days of ill-fortune,
which compels me to love my own anguish,
and I must no longer be unhappy
If I suffer.

Fernando Sor (1778-1839)

From *Seguidillas* (1800-1808)

English translations © Suzanne Rhodes Dryer

De amor en las prisiones (Track 5.1)

De amor en las prisiones

Gozosa vivo ¡ay!

Y sus dulces cadenas

Beso y bendigo

Y el verme libre

Más que el morir me fuera

Duro y sensible ¡ay!

In love's prisons

In love's prisons

I live joyfully ay!

And her sweet chains

I kiss and bless

And to see myself free from love

It might be more

Harsh and regrettable than death ay!

Muchacha, y la vergüenza (Track 5.2)

Muchacha, y la vergüenza

¿Donde se ha ido?

Las cucarachas, madre,

Se la han comido.

Mucacha, mientes,

Porque las cucarachas

No tienen dientes.

Girl, your shame

Girl, your shame

Where has it gone?

The cockroaches, mother,

They have eaten it.

Girl, you are lying,

Because the cockroaches

Don't have teeth.

Prepárame la tumba (Track 5.3)

Prepárame la tumba
Que voy a expirer
En manos de la madre
De la falsedad

No siento tanto
El morir come hallarme
En tales brazos.

Prepare the tomb for me

Prepare the tomb for me
For I am going to die
In the hands of the origin
Of deceit.

I don't regret so much
The dying, as to find myself
In such arms.

Las mujeres y cuerdas (Track 5.4)

Las mujeres y cuerdas
De la guitarra
Es menester talento
Para temparlas

Flojas no suenan
Y suelen saltar muchas
Si las aprietan.

With women and strings

With women and strings
One needs talent
To tune them

If they are loose, they don't sound
And they often break
If they are tightened.

Manuel de Falla (1876-1946)

From *Siete canciones populares españolas* (Seven Spanish folksongs) (1914)
English translations © Claudia Landivar Cody

El Paño Moruno (Track 6.1)

Al paño fino, en la tienda,
una mancha le cayó;
Por menos precio se vende,
Porque perdió su valor. ¡Ay!

The Moorish Cloth

On the fine cloth in the store
a stain has fallen;
It sells at a lesser price,
because it has lost its value. Alas!

Seguidilla Murciana (Track 6.2)

Cualquiera que el tejado
Tenga de vidrio,
No debe tirar piedras
Al del vecino.

Arrieros semos;
¡Puede que en el camino
Nos encontremos!

Por tu mucha inconstancia
Yo te comparo
Con peseta que corre
De mano en mano;
Que al fin se borra,
Y créyendola falsa
¡Nadie la toma!

Seguidilla Murciana

Who has a roof
of glass
should not throw stones to their
neighbour's (roof).

Let us be muleteers;
could be that on the road
we will meet!

For your great inconstancy,
I compare you
to a [coin] that runs
from hand to hand;
which finally blurs,
and, believing it false,
no one accepts!

Asturiana (Track 6.3)

Por ver si me consolaba,
Arrime a un pino verde,
Por ver si me consolaba.
Por verme llorar, lloraba.
Y el pino como era verde,
Por verme llorar, lloraba.

Jota (Track 6.4)

Dicen que no nos queremos
Porque no nos ven hablar;
A tu corazón y al mio
Se lo pueden preguntar.
Ya me despido de tí,
De tu casa y tu ventana,
Y aunque no quiera tu madre,
Adiós, niña, hasta mañana.
Aunque no quiera tu madre...

Asturian

To see whether it would console me,
I drew near a green pine,
To see whether it would console me.
Seeing me weep, it wept;
And the pine, being green,
seeing me weep, wept.

Jota

They say we don't love each other
because they never see us talking
But they only have to ask both your
heart and mine.
Now I bid you farewell
your house and your window too
and even if ... your mother does not
approve
Farewell, my sweetheart until
tomorrow.
Even if your mother does not approve.

Nana (Track 6.5)

Duérmete,
niño, duerme,
Duerme, mi alma,
Duérmete, lucerito
De la mañana.
Naninta, nana,
Naninta, nana.
Duérmete, lucerito
De la mañana.

Nana

Go to sleep,
Child, sleep,
Sleep, my soul,
Go to sleep, little star
Of the morning.
Lulla-lullaby,
Lulla-lullaby,
Sleep, little star
of the morning.

Canción (Track 6.6)

Por traidores, tus ojos,
voy a enterrarlos;
No sabes lo que cuesta,
»Del aire«
Niña, el mirarlos.
»Madre a la orilla Madre«
Dicen que no me quieres,
Y a me has querido...
Váyase lo ganado, »Del aire«
Por lo perdido, »Madre a la orilla
Madre«

Song

Because your eyes are traitors
I will hide from them
You don't know how painful it is to
look at
them. "in the air"
"Mother I feel worthless, mother"
They say that they don't love me and
yet once
they did love me
"Love has been lost in the air
Mother all is lost, it is lost mother!"

Polo (Track 6.7)

¡Ay! Guardo una, ¡Ay! Guardo una, ¡Ay!
¡Guardo una pena en mi pecho,
¡Guardo una pena en mi pecho, ¡Ay!
Que a nadie se la diré!
Malhaya el amor, malhaya,
Malhaya el amor, malhaya, ¡Ay! ¡Y quien
me lo dió a entender! ¡Ay

Polo

Ay! I keep a... (Ay!) I keep a... (Ay!)
I keep a sorrow in my breast,
I keep a sorrow in my breast (Ay!)
that to no one will I tell.
Wretched be love, wretched,
Wretched be love, wretched, Ay! And he
who gave me to understand it!

Fernando Obradors (1897-1945)

From Canciones clásicas españolas (1921)

Text by Cristóbal de Castillejo (1492-1556)

English translations © Suzanne Rhodes Draayer

Al Amor (Track 7.1)

Dame, amor, besos sin cuento

Asido de mis cabellos

Y mil y ciento tras ellos

Y tras ellos mil y ciento

Y después...

De muchos millares, tres

Y porque nadie lo sienta

Desbaratemos la cuenta Y... contemos al
revés.

To the beloved

Give me, Love, kisses without number,

As the number of hairs on my head,

And give me a thousand and a hundred after

That, and a hundred and a thousand after

that... And after those... many thousands...

give me three more!

And so that no one feels bad...

Let us tear up the tally and begin counting

backwards!

Con amores, la mi madre (Track 7.2)

Text by Juan de la Anchieta (1462-1523)

Con amores, la mi madre,
Con amores me dormí;
Así dormida soñaba
Lo que el corazón velaba,
Que el amor me consolaba
Con más bien que merecí.
Adormecióme el favor
Que amor me dió con amor;
Dió descanso a mi dolor
La fe con que le serví
Con amores, la mi madre,
Con amores me dormí!

With love, mother

With love, mother
With love, I slept
While asleep I dreamed,
What the heart concealed,
That love consoled me
With more than I deserved.
I fell asleep with the kindness
That love gave to me, with love;
It gave rest to my pain
The faith with which I served you
With love, mother,
With love I slept.

¿Corazón, porqué pasáis (Track 7.3)

¿Corazón, porqué pasáis
Las noches de amor despierto
Si vuestro dueño descansa
En los brazos de otro dueño?

Heart, why do you..?

My heart, why do you keep awake
during the nights of love,
if your master rests in the arms of another
master?

Del cabello más sutil (Track 7.4)

Del cabello más sutil
Que tienes en tu trenzado
He de hacer una cadena
Para traerte a mi lado.
Una alcarraza en tu casa,
Chiquilla, quisiera ser,
Para besarte en la boca,
Cuando fueras a beber.

Of the softest hair

Of the softest hair
which you have in your braid,
I would make a chain
so that I may bring you to my side.
A jug in your home,
little one, I would like to be...
so that I may kiss you
each time you take a drink.

Chiquitita la novia (Track 7.5)

Text by Francisco Fernández Boigas (Curro Dulce) (1825?)

Chiquitita la novia,
Chiquitito el novio,
Chiquitita la sala,
Y el dormitorio,
Por eso yo quiero
Chiquitita la cama
Y el mosquitero.

A tiny bride

A tiny bride,
A tiny groom
A tiny room
And bedroom,
That is why I want
A tiny room
And a mosquito net.

Joaquín Turina (1882-1949)

From *Poemas en forma de canciones* (Poems in the form of songs) (1923)

Texts by Ramón María de las Mercedes de Campoamor y Campoosorio (1817-1901)

English translations © Susanne Mecklenburg

Dedicatoria (Piano solo) (Track 8.1)

Dedication

Nunca olvida (Track 8.2)

Never Forget

Ya que este mundo abandono
antes de dar cuenta a Dios,
aquí para entre los dos
mi confesión te diré.
Con toda el alma perdono
hasta a los que siempre he odiado.
A ti que tanto te he amado
nunca te perdonaré!

Since I am leaving this world,
And before I give my account to the lord,
I will confess to you,
Here, between the two of us.
With all my soul I forgive those
Whom I have always hated.
You, whom I have deeply loved,
I will never forgive!

Cantares (Track 8.3)

Flee as I may your embraces

Más cerca de mí te siento
Cuando más huyo de tí
Pues tu imagen es en mí
Sombra de mi pensamiento.
Vuélvemelo a decir
Pues embelesado ayer
Te escuchaba sin oír
Y te miraba sin ver.

Flee as I may your embraces,
Closer forever I'm caught;
My ev'ry dream, ev'ry thought
Your haunting vision retraces.
Speak more to me,
For yesterday, as I was enraptured,
I listened to you without bearing,
I looked at you without seeing.

Los dos miedos (Track 8.4)

Al comenzar la noche de aquel día
Ella lejos de mí,
¿Por qué te acercas tanto? Me decía,
Tengo miedo de ti.
Y después que la noche hubo pasado
Dijo, cerca de mí:
¿Por qué te alejas tanto de mi lado?
¡Tengo miedo sin ti!

Las Locas por amor (Track 8.5)

Te amaré diosa Venus si prefieres
que te ame mucho tiempo y con cordura
y respondió la diosa de Citeres:
Prefiero como todas las mujeres
que me amen poco tiempo y con locura.
Te amaré diosa Venus, te amaré.

The Two Fears

With the onset of that night,
She, remote from me, said:
Why do you come so close to me?
I am afraid of you.
And after the night had passed,
She, close to me, said:
Why do you move away from me?
I am afraid without you!

The extremes of love

I will love you, Divine Venus, if you desire
That I love you eternally and with
discretion.
The goddess of Cythera replied to me:
I prefer, as all women do,
That you love me for a short time and
passionately.
I will love you, Divine Venus, I will love
you

Roberto Gerhard (1896-1970)
From *Cantares* (Songs) (1956)
English translations © Richard Stokes

La Ausencia (Track 9.1)

Baldomero se llama mi novio,
Hace un mes que se fue para Francia
Y olé olé olé, solita me quedo yo!
Me embarco y me desembarco
Pom, pom, ay, ay, ay,
En una lancha penosa,
Pom, pom.
El aqua no me consiente
Pom, pom, ay, ay, ay
A las orillas me echa,
Pom, pom.
Baldomero se fue para Francia
Y olé olé olé, solita me quedo yo!
A la Bartola
Cuando está sola
Qué bien le cuadra la farandola,
Mira, mira, qué bien le cuadra la farandola,
A la Bartolina, Bartola
Cuando está sola.
Baldomero ha escrito una carta
A Bartola con letra amorosa,
Y a noche a las once y media,
Y olé olé olé, cantaba el sereno.
A la Bartola etc...
Bartola estaba en brazos de Pedro
Y olé olé olé que no está sola.

Absence

My love is called Baldomero
A month ago he left for France
And olé, olé I am left alone.
I embark and I disembark
Pom, pom, ay, ay, ay,
From a troublesome boat,
Pom, pom,
The water rejects me,
Pom, pom, ay, ay, ay
It casts me ashore,
Pom, pom.
Baldomero left for France,
And olé, olé I am left alone!
Bartola,
When she is left alone
How well the farandola becomes her,
See how well the farandola becomes her,
Becomes Bartolina, Bartola,
When she is left alone.
Baldomero wrote a letter
To Bartola is a loving hand,
And last night at half past eleven,
olé, olé olé, the night watchman sang.
Bartola,
Bartola lay in Pedro's arms,
olé, olé olé she is no longer alone!

La lobada (Track 9.2)

Estando la mia choza
Labrabdo la mi cayada.
Por lo alto de la sierra,
Vi venir una lobada.

Dónde va lobo maldito,
Lobo malvado.
Voy por una tu cordera,
Que tienes en tu manada.

Aqui mi siete cachottos,
Y mi perra trujiyana,
Si me matáis ese lobo,
Tenéis la cena ganada.

Siete calderos de leche,
Y otro tantos de cuajada.
Y si no me lo matáis,
Os daré con la mi cayada.

The pack of wolves

In my little hut,
Toiling with my shepherd's crook,
From high mountains.
I saw a pack of wolves draw near!

Where are you going
wicked wolf?
I'm after one of your ewes,
From your flock.

Come my seven dogs,
And my bitch from Trujillo.
If you kill this wolf,
You'll have earned your supper.

Seven bowls of milk,
And another seven of curd.
And if you don't kill him
I'll beat you with my crook.

La muerte y la donzella (Track 9.3)

Qué hermosa noche,
Cuántas estrellas en el cielo,
Madre,
Abreme la ventana
Que quiero verlas.
No, hija no, no, no
Que estas enferma,
Y el aire de la noche,
Dañarte podría,
No, hija, no.
Ay, madre mía,
Ya a nuestra puerta
Un perro aúlla.
Madre, cuando amanezca
Ya estaré muerta.
Abreme la ventana.

Death and the maiden

What a lovely night,
How many stars in the sky,
Mother.
Open the window,
For I wish to see them.
No daughter, no, no, no,
For you are ill,
And the night air
Could harm you,
No, daughter, no.
Ah mother,
At our gate,
A dog is barking.
Mother, when dawn breaks,
I shall be dead.
Open the window

Reinas de la baraja (Track 9.4)

Si tu madre quiere una reina
La baraja tiene cuatro,
La de copas, la de oros,
La de espadas, la de bastos.

Corre que te pilló,
Corre que te agarró,
Mira que te llenó
La cara de barro.

Del olivo
Me retiro,
Del esparto,
Yo me aparto,
del sarmiento,
me arrepiento
de haberte querido tanto.

Queens in the pack

If your mother wants a queen,
The pack of card has four,
One of hearts, one of diamonds,
One of spades and one of clubs.

Run, else she'll catch you,
Run, else she'll snatch you,
Look out, or she'll cover,
Your face in mud,

The olive,
I'll leave,
The grass,
I'll shun,
By the vine
I regret
Having loved you so

El toro (Track 9.5)

Ya está el torito en la plaza
Y el torero en la barrera
Con banderillas de fuego
Diciendo que el toro muera

Y otro toro
Y otro toro,
Y otro toro,
Y otro torito más bravo.

Toda la plaza está llena
Que no se cabe,
Pero como no estás tú
Como si no hubiera nadie.
Ya está el torero en la plaza
Dando locas carreras,
Ya se quedan los mozos descoloritos

Y otro toro
Y otro torito mas bravo

The bull

Already the bull's in the ring
And the bullfighter at the barrier,
With fiery banderillas
That say the bull will die,

And another bull,
And another bull,
And another bull,
And another braver little bull.

The entire ring is filled
To overflowing,
But as you are absent,
It's as though no one were there,
Already the bull's in the ring
Careering wildly around,
And the boys look on pale.

And another bull
And another braver little bull.

Joseph Canteloube (1879-1957)

From *Chants D'Auvergne* Vol.3 (1923-1954)

English translation © Emily Ezust

Lo fiolairé (Track 10.1)

Ton qu'ère pitchounèlo,
Gordavè loui moutous.
Ti lirou lirou... la la diri tou tou la lara!
Obio 'no counouilhèto
è n'ai près u postrou.
Ti lirou lirou... la la diri tou tou la lara!
Per fa l'obiroudèto
Mè domound' un poutou.
Ti lirou lirou... la la diri tou tou la lara!
È ièu soui pas ingrato,
Èn lièt d'un n'in fau dous!
Ti lirou lirou... la la diri tou tou la lar

Passo pel prat (Track 10.2)

English translations © Keith Anderson

Lo lololo lo, etc.
Passo pel prat, béloto,
Ièu possorai pel bouos:
Quon li séras, pouloto,
Mesperoras se vouos!
Lo lololo lo, etc.
Nous porlorén, filhoto,
Nous porlorén toui dous;
Qu'os toun amour, drouloto,
Què mé foro hurous!
Lo lololo lo, etc.
Lo lololo lo, etc.

The spinner

When I was a young girl,
I tended my sheep.
Ti lirou.. la diri tou tou la lara!
I had a spindle and got a shepherd.
Ti lirou...la la di ri tou tou la lara
For looking over my flock he wanted one
kiss.
Ti lirou.. la la diri tou tou lara!
But I am not ungrateful,
And instead I give him two kisses.
Ti lirou... la la diri tou tou

Go through the meadow

Lo lololo lo, etc.
Go through the meadow, my beautiful,
I will go through the woods.
When you get there,
You will wait for me, if you like.
Lo lololo lo, etc.
We will talk, little girl
We will talk, the two of us.
Your love for me, pretty one
Is what brings me happiness.
Lo lololo lo, et

Lou Boussu (Track 10.3)

Dzanètou tsou 'l poumiéirou
Què sé souloubravo,
Què sé souloubravo si,
Què sé souloubravo la,
Què sé souloubravo.

Oqui possèt un boussu
Què lo mirolhavo,
Què lo mirolhavo si,
Què lo mirolhavo la,
Què lo mirolhavo.

Ah! Poulido Dzanètou!
Bous sèrès lo mèouno!
Bous sèrès lo mèouno si,
Bous sèrès lo mèouno la,
Bous sèrès lo mèouno!

Per qué ieu lo bouostro sio
Cal coupa lo bosso!
Cal coupa lo bosso si,
Cal coupa lo bosso la,
Cal coupa lo bosso!

Oï! Pècaïré, Dzanètou!
Gordorai mo bosso la,
Gordorai mo bosso!
Gordorai mo bosso si,
Gordorai mo bosso!

The Hunchback

Under an apple tree, Jeanneton
Was resting in the shade,
Was resting in the shade here,
Was resting in the shade there,
Was resting in the shade.

A hunchback came by.
He looked her over,
He looked her over here,
He looked her over there,
He looked her over and said,

Ah Jeanneton dear, will you be mine?
Will you be mine here,
Will you be mine there
Will you be mine?
Why should I be yours?

Get rid of the hump on your back,
Get rid of the hump on your back here,
Get rid of the hump on your back there,
Get rid of the hump on your back.
Ah, the devil with it!

I will keep the hump on my back,
I will keep the hump on my back here,
I will keep the hump on my back there,
I will keep the hump on my back.

Brezairola (Track 10.4)

Soun, soun, béni, béni, béni;
Soun, soun, béni, béni, doun,
Soun, soun, béni, béni, béni;
Soun, soun, béni, d'èn docon!
Lou soun, soun, bouol pas béni, pécairé!
Lou soun soun bouol pas béni.

Lou néni s'en bouol pas durmi! Oh!
Soun, soun, béni, béni, béni;
Soun, soun, béni, béni, doun,
Lou soun, soun bouol pas béni.
L'èfontou bouol pas durmi!
Soun, soun, béni, béni, béni;
Soun, soun, béni, o l'èfon! Oh! Oh!

Soun, soun, béni, etc.
Atso lo qu'es poroqui, pécairé!
Atso lo qu'ès por oqui,
Lou néni s'en boulio durmi... Ah!

Lullaby

Sleep, come to us, sleep, come to us,
Sleep come now.
Sleep, come to us, sleep come down,
Sleep come from wherever you are.
Sleep does not come,
O poor little one!
The baby does not slumber.

Sleep come to us, sleep, come to us.
Sleep, come now.
The child does not want to sleep.
Sleep, sleep, come, come to the child.
Oh! Sleep, come to us.

Sleep come now. Here it is.
Here it comes, and the child is falling
Asleep...Ah!

Malurous qu'o uno fenno (Track 10.5)

Malurous qu'o uno fenno,
Malurous qué n'o cat!
Qué n'o cat n'en bou uno,
Qué n'o uno n'en bou pas!
Tradèra, ladèri dèrèro
ladèra, ladèri dèra.

Urouzo lo fenno
Qu'o l'omé qué li cau!
Urouz' inquèro maito
O quèlo qué n'o cat!
Tradèra, ladèri dèrèro
ladèra, ladèri dèra.

Unfortunate is he who has a wife

Unfortunate is he who has a wife,
Unfortunate is the one who doesn't have
one. rep
He who hasn't one wants one.
He who has one doesn't want one.
Tradèra, ladèri dèrèro
ladèra, ladèri dèra.

Fortunate is the woman
Who has the man she needs, rep
But even more fortunate is the one who
hasn't.
Tradèra, ladèri dèrèro
ladèra, ladèri dèra.

Benjamin Britten (1913-1976)

From *Folksong arrangements, Vol. II "France"* (1946)

English translations © Emily Ezust

La Noël passée (Track 11.1)

La Noël passée,
Povret orphelin.
Ma goule affamée,
N'avait plus de pain
M'en fus sous fenestre
Du bon Roy Henry,
Et lui dis "Mon Maistre,
Oyez bien ceci".

Prenez vos musettes
Et vos épinettes
Jésus, cette nuit,
S'est fait tout petit.

En cette nuitée,
Au vieux temps jadis.
Naquit en Judée,
Un de mes amis
Avait pour couchette
Une crèche en bois,
Et dans la povrette
Des ramas de pois.
Prenez...

The Orphan and King Henry

One Christmas I'm starving,
The orphan child said,
And never a farthing,
To buy me some bread.
I went to the castle
Of good King Henry,
And said: 'O my master
pray listen to me.'

Come set your pipes ringing,
Your spinet a-jingling,
For Jesus' birthday
We'll sing and we'll play.

For this very evening
In days long gone by,
Sweet Mary was bearing
A child such as I.
He lay in a manger,
His cradle of wood,
To guard Him from danger
An ox by Him stood.
Come...

Et de sa chambrette,
Oyant mon récit,
Avecque amourette
Le bon Roy sourit.
Prit en sa cassette
Deux écus dorés;
De sa main doucette
Me les a donnés.
Prenez...

Disant: "Petit ange,
Je suis content,
Afin que tu manges,
Voilà de l'argent
Pour la douce France
Et son Roy Henry,
Prie avecque instance
Ton petit amy!"
Prenez...

The King robed in glory
Heard tell of this child,
For joy of my story
The good King he smiled;
He took from a casket
A big golden crown,
And into my jacket
He dropped it down.
Come...

He said: 'Little angel,
Here's silver and gold,
Thou shalt not go hungry,
Thou shalt not go cold.
For France and King Henry
This gold thou shalt spend,
In honour and glory
To thy little friend!'
Come ...

**Voici le printemps qui passe (Track
11.2)**

Voici le printemps qui passe :
Bonjour, tisserand, bonjour !
Ami, cède-moi ta place,
J'en ai besoin pour un jour.
C'est moi qui fais la toilette
Des bois, des prés et des fleurs.
Donne vite ta navette;
Tu sais qu'on m'attend ailleurs.

Voici le printemps qui passe ;
Bonjour, mon peintre, bonjour !
Ta main s'obstine et se lasse,
A faire un semblant du jour.
Donne vite ta palette,
Ta palette et ton pinceau.
Tu vas voir le ciel en fête
Rajeunir dans mon tableau.

Voici le printemps qui passe ;
Bonjour, fillettes, bonjour !
Donnez vos fuseaux, de grâce,
Que je travaille à mon tour.
J'ai promis, sous les charmilles,
Ma laine aux nids d'alentour.
Je vous dirai, jeunes filles,
Où se niche aussi l'amour.

Here is the Spring passing by

Here is the Spring passing by;
'Good day, weaver, good day!
My friend, lend me your chair,
I need it for a day.
I am he who cleanses
The woods, the meadows and the flowers.
Quickly, lend me your shuttle;
I am awaited elsewhere, you know.'

Here is the Spring passing by;
'Good day, painter, good day!
Your labouring hand grows weary
As it makes a likeness of the day.
Quickly, lend me your palette,
your palette and your brush.
You will see the festive sky
Revitalised in my picture.

Here is the Spring passing by;
'Good day, maidens, good day!
Lend me your spindles, I implore you,
That I in my turn may work.
Under the arbours I promised
My wool to the nests round about.
I will tell you, o maidens,
the place where love also nestles.'

Il est quelqu'un sur terre (Track 11.3)

Il est quelqu'un sur terre,
Va, mon rouet!
Docile, tourne, va ton train,
et dis, tout bas, ton doux refrain,
Il est quelqu'un sur terre,
Vers qui me rêves vont.

Il est dans la vallée,
Va, mon rouet!
Docile, tourne, va ton train,
et dis, tout bas, ton doux refrain,

Il est dans la vallée,
Un moulin près du pont.

L'amour y moud' sa graine,
Va, mon rouet!
Docile, tourne, va ton train,
et dis, tout bas, ton doux refrain,

L'amour y moud' sa graine,
Tant que le jour est long.

There is someone in the world

There is someone in the world,
Move, my little spinning wheel!
Gently turn, go on your way,
And speak your gentle refrain in a low
voice,
There is someone in the world
To whom my dreams lead me.

There is in the valley,
Move, my little wheel!
Gently turn, go on your way,
And speak your gentle refrain in a low
voice,
There is in the valley,
A windmill by the bridge.

Love grinds its barley there,
Move, my little wheel!
Gently turn, go on your way,
And speak your gentle refrain in a low
voice,
Love grinds its barley there,
All day long.

La nuit vers les étoiles,
Va, mon rouet!
Docile, tourne, va ton train,
et dis, tout bas, ton doux refrain,

La nuit vers les étoiles,
Soupire sa chanson.

La rou' s'y est brisée.
Va, mon rouet!
Docile, tourne, va ton train,
et dis, tout bas, ton doux refrain,

La rou' s'y est brisée.
Finie est la chanson.

Night turns toward the stars,
Move, my little wheel!
Gently turn, go on your way,
And speak your gentle refrain in a low
voice,
Night turns toward the stars,
And sighs its song.

The wheel there has broken.
Move, my little wheel!
Gently turn, go on your way,
And speak your gentle refrain in a low
voice,
The wheel there has broken.
Finished is the song.

**Quand j'étais chez mon père (Track
11.4)**

Quand j'étais chez mon père,
apprenti pastoureau,
il m'a mis dans la lande,
pour garder les troupeaux.

Troupeaux, troupeaux,
je n'en avais guère.
Troupeaux, troupeaux,
je n'en avais biaux.

When I lived with my father

When I lived with my father
As an apprentice shepherd,
He sent me to the moor
To look after the sheep.

Sheep, sheep,
I had but a few.
Sheep, sheep,
I had none that were bonny.

Mais je n'en avais guère,
je n'avais qu'trois agneaux;
et le loup de la plaine
m'a mangé le plus biau.
Troupiaux...

Il était si vorace
n'a laissé que la piau,
n'a laissé que la queue,
pour mettre à mon chapiau.
Troupiaux...

Mais des os de la bête
me fis un chalumiau
pour jouer à la fete,
à la fêt' du hamiau.
Troupiaux...

Pour fair' danser l'village,
dessous le grand ormiau,
et les jeun's et les vieilles,
les pieds dans les sablots.
Troupiaux...

No, I had but a few,
I had but three lambs;
And the wolf from the plain
Ate the finest of those.
Sheep, sheep,...

He was so ravenous
He left only the pelt,
He left only the tail
To put on my hat.
Sheep, sheep,...

But the bones of the animal
Made me pipe
To play at the fair,
At the village fair.
Sheep, sheep,...

So the village could dance
Beneath the great elm,
Young women and old
With clogs on their feet.
Sheep, sheep,.

Johannes Brahms (1833-1897)

From *49 Deutsche Volkslieder (49 German Folksongs)* (1894)

English Translations © Emily Ezust

Vergebliches Ständchen (Track 12.1)

Er:

Guten Abend, mein Schatz,
guten Abend, mein Kind!
Ich komm' aus Lieb' zu dir,
Ach, mach' mir auf die Tür,
mach' mir auf die Tür!

Sie:

Meine Tür ist verschlossen,
Ich laß dich nicht ein;
Mutter, die rät' mir klug,
Wär'st du herein mit Fug,
Wär's mit mir vorbei!

Er:

So kalt ist die Nacht,
so eisig der Wind,
Daß mir das Herz erfriert,
Mein' Lieb' erlöschen wird;
Öffne mir, mein Kind!

Sie:

Löschet dein' Lieb';
lass' sie löschen nur!
Löschet sie immerzu,
Geh' heim zu Bett, zur Ruh'!
Gute Nacht, mein Knab'!

Futile Serenade

He:

Good evening, my treasure,
good evening, sweet girl!
I come from love of you,
Ah, open the door,
open the door for me!

She:

My door is locked,
and I won't let you in:
My mother has advised me well!
If you came in,
It would all be over for me!

He:

The night is so cold,
and the wind so icy
that my heart will freeze,
and my love will be extinguished!
Open for me, sweet girl!

She:

If your love starts dying,
then let it be extinguished!
If it keeps dying,
go home to bed, and rest!
Good night, my boy!

Da unten im Tale (Track 12.2)

Da unten im Tale
Läuft's Wasser so trüb,
Und i kann dir's net sagen,
I hab' di so lieb.

Sprichst allweil von Liebe,
Sprichst allweil von Treu',
Und a bissele Falschheit
Is auch wohl dabei.

Und wenn i dir's zehnmal sag,
Daß i di lieb [und mag]¹,
Und du willst nit verstehn,
Muß i halt weitergehn.

Für die Zeit, wo du gliebt mi hast,
Dank i dir schön
Und i wünsch, daß dir's anderswo
Besser mag gehn.

Down in the valley there

Down in the valley there
the water flows so sadly,
and I can't tell you
that I love you so.

You always speak of love,
you always speak of fidelity,
but a bit of falsehood
is always there too.

And if I tell you ten times,
that I love and like you,
and you do not want to understand,
then I will have to move on.

For the time that you have loved me,
I thank you kindly,
and I wish that somewhere else
things may go better for you.

In stiller nacht (Track 12.3)

English translation © Richard Stokes

In stiller Nacht, zur ersten Wacht,
ein Stimm' begunnt zu klagen,
der nächt'ge Wind hat süß und lind
zu mir den Klang getragen.
Von herben Leid und Traurigkeit
ist mir das Herz zerflossen,
die Blümelein, mit Tränen rein
hab' ich sie all' begossen.
Der schöne Mond will untergahn,
für Leid nicht mehr mag scheinen,
die Sterne lan ihr Glitzen stahn,
mit mir sie wollen weinen.
Kein Vogelsang noch Freudenklang
man höret in den Lüften,
die wilden Tier' trauern auch mit mir
in Steinen und in Klüften.

In Silent Night

In silent night, at first watch,
A voice begins to lament.
The night wind has sweetly and gently
Carried the sound to me.
With bitter pain and sorrow
My heart is melted.
With simple tears and flowers
I have watered all of them.
The lovely moon will now set,
For sorrow it doesn't want to shine,
The stars stop their gleaming,
They want to weep with me.
No birdsong nor joyous sounds
Can be heard in the air.
Even the wild beasts grieve with me
In rocks and ravines

Gustav Mahler (1860-1911)

From Des Knaben Wunderhorn (1892-1993)

English translations © Richard Stokes

Das Himmlische Leben (Track 13.1)

Wir genießen die himmlischen Freuden,
Drum tun wir das Irdische meiden,
Kein weltlich Getümmel
Hört man nicht im Himmel,
Lebt alles in sanftester Ruh;
Wir führen ein englisches Leben,
Sind dennoch ganz lustig daneben,
Wir tanzen und springen,
Wir hüpfen und singen,
Sankt Peter im Himmel sieht zu.
Johannes das Lämmlein auslasset,
Der Metzger Herodes drauf passet,
Wir führen ein geduldigs,
Unschuldigs, geduldigs,
Ein liebliches Lämmlein zu Tod.
Sankt Lukas den Ochsen tät schlachten
Ohn einigs Bedenken und Achten,
Der Wein kost't kein Heller
Im himmlischen Keller,
Die Englein, die backen das Brot.
Gut Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten,

Heavenly life

We revel in heavenly pleasures,
So we shun all that is earthly,
No worldly turmoil
Is heard in Heaven,
Everyone lives in sweetest peace;
We lead an angelic existence,
And yet we are perfectly happy,
We dance and leap,
We skip and sing,
Saint Peter in Heaven looks on.
Saint John has lost his little lamb,
And Herod the butcher is lurking,
We lead a patient,
Innocent, patient,
Darling little lamb to death.
Saint Luke would slay the oxen
Without the slightest hesitation,
The wine doesn't cost a penny
In the cellars of Heaven,
The angels, they bake the bread.
Fine herbs of every description
Are growing in heaven's garden,

Gut Spargel, Fisolen,
Und was wir nur wollen,
Ganze Schüsseln voll sind uns bereit.
Gut Äpfel, gut Birn und gut Trauben,
Die Gärtner, die alles erlauben!
Willst Rehbock, willst Hasen?
Auf offener Straßen,
Sie laufen herbei.
Sollt' ein Festtag etwa kommen,
Alle Fische gleich mit Freuden
angeschwommen!
Dort läuft schon Sankt Peter
Mit Netz und mit Köder,
Zum himmlischen Weiher hinein.
Sankt Martha die Köchin muß sein.
Kein' Musik ist ja nicht auf Erden,
Die unsrer verglichen kann werden.
Elftausend Jungfrauen
Zu tanzen sich trauen,
Sankt Ursula selbst dazu lacht,
Cäcilie mit ihren Verwandten
Sind treffliche Hofmusikanten,
Die englischen Stimmen
Ermuntern die Sinnen,
Daß Alles für Freuden erwacht!

Fine asparagus, green beans
And everything we desire,
Platefuls of food all ready for us,
Fine apples, fine pears and fine grapes,
The gardeners let us pick everything.
If you want venison and hare –
In the open streets
They come running up.
And when there's a holiday,
All the fish swim gleefully up,

And off runs Saint Peter
With net and with bait,
Into the pond of Heaven;
Saint Martha will have to be cook.
No music on earth
Can ever compare with ours,
Eleven thousand virgins
Venture to dance,
Saint Ursula herself laughs to see it,
Saint Cecilia with her companions
Are splendid court musicians.
The angelic voices
So delight the senses,
That all creatures awake with joy!

Selbstgefühl (Track 13.2)

Ich weiss nicht, wie mir ist,
Ich bin nicht krank und nicht gesund,
Ich bin blessirt und hab kein Wund.
Ich weiss nicht, wie mir ist!
Ich tät gern essen und schmeckt mir nichts,
Ich hab ein Geld und gilt mir nichts,
Ich weiss nicht, wie mir ist
Ich hab sogar kein Schnupftabak,
Und hab kein Kreuzer Geld im Sack,
Ich weiss nicht wie mir ist,
Heiraten tät ich auch schon gern,
Kann aber Kinderschrein nicht hörn.
Ich weiss nicht, wie mir ist,
Ich hab erst heut den Doktor gefragt,
Der hat mirs ins Gesicht gesagt.
Ich weiss wohl, was dir ist:
Ein Narr bist du gewiß;
Nun weiss ich wie mir ist!

Self-assurance

I don't know what's wrong with me,
I'm not ill and I'm not well.
I'm wounded and have no wound.
I don't know what's wrong with me,
I'd like to eat but nothing tastes,
I've got money but it's worth nothing.
I don't know what's wrong with me,
I haven't even a pinch of snuff
And not a penny in my purse.
I don't know what's wrong with me,
I'd really like to get married,
But can't bear the sound of crying kids.
I don't know what's wrong with me,
Only today I asked the doctor,
He told me straight to my face.
I know what's wrong with you,
You're quite clearly a fool;
Now I know what's wrong with me!

Appendix C: Spoken texts of recorded songs from Doine și cântece populare românești – track list

- 14.1 Cântă puiul cucului
- 14.2 Mulțumesc măicuței mele
- 14.3 Miorița III
- 14.4 Cât e muntele de-nalt
- 14.5 Mândro când te-ai măritat
- 14.6 Mult mă-ntreabă inima
- 14.7 Știi tu bade
- 14.8 Miorița I
- 14.9 Spune mândr-adevărat
- 14.10 Cântec haiducesc II
- 14.11 Du-te dor cu Murășu'
- 14.12 Voinicel cu părul creț
- 14.13 Taci mireasă nu mai plânge
- 14.14 Jelui-m-aș și n-am cui
- 14.15 Bade pentru ochii tăi
- 14.16 Cine m-aude cântând
- 14.17 Bădișor, depărțișor
- 14.18 Pe unde umblă doru
- 14.19 Floricică de pe apă
- 14.20 Pe sub flori mă legănai
- 14.21 La bădița meu la poartă
- 14.22 Mândro de dragostea noastră

14.23 Cine n-are dor pe vale

14.24 Miorița V

14.25 Turturea din valea sacă

14.26 Împărate, împărate

14.27 Vai, bădiță

14.28 Dragu mi-i mândro de tine

14.29 Duce-m-aș și m-aș tot duce

Bibliography

Published written sources

Amzulescu, Alexandru I. *Miorița și alte studii și note de folclor românesc alese din anii 1975-2000*. București: Centrul Național de Conservare și Valorificare a Tradiției și Creației Populare, 2001.

Andreica, Vasile, “Ștefan Mărcuș s-a impus ca tenor, autor și lider cultural timp de jumătate de veac.” *Informația Zilei*. Published May 5 2018. <http://www.informatia-zilei.ro/sm/stefan-marcus-s-a-impus-ca-tenor-autor-si-lider-cultural-timp-de-jumatate-de-veac/>.

Andrein, “Romania historic regions.” [map] Wikimedia Commons. Published April 4, 2012. https://commons.wikimedia.org/wiki/File:Romania_historic_regions.svg.

Antokoletz, Elliott and Paolo Susanni. *Béla Bartók: A Research and Information Guide*. New York: Routledge, 2011.

Antokoletz, Elliott. “Bartók's Improvisations for Piano, Op. 20: From 'Folksong Arrangement' to 'Composing with Folk Tunes' in Bartók Eight Improvisations on Hungarian Peasant Songs, Op. 20 and his move toward greater abstraction in the Three Etudes, Op.18.” *Schweizer Jahrbuch für Musikwissenschaft - Annales Suisses de Musicologie- Annuario Svizzero di Musicologia* 27 (2007): 63-86.

Basinski, Mark Grover. “Alberto Ginastera’s use of Argentine folk elements in the Sonata for guitar, op.47.” D.M.A. thesis, University of Arizona, 1994. <http://hdl.handle.net/10150/558228>.

Bartók, Béla. *Cântece populare românești din comitatul Bihor (Ungaria). Culese și notate de Béla Bartók, profesor la Academia Regală de Muzică din Budapesta*. București: Librăriile Socec & Comp. și C. Sfetea, 1913.

— —. *Escritos sobre musica popular*. Translated by Roberto Raschaella. Madrid: Siglo Veintiuno Editores, 1979.

— —. *Essays*. Edited by Benjamin Suchoff. Lincoln: University of Nebraska Press, 1976.

— —. *Rumanian Folk Music*, vols.1-4. The Hague: Martinus Nijhoff, 1967.

— —. *Rumanian Folk Music. Volume Five: Maramureș County*. Edited by Benjamin Suchoff. Text translations by E.C.Teodorescu. The Hague: Martinus Nijhoff, 1975.

— —. *Studies in Ethnomusicology*. Edited by Benjamin Suchoff. Lincoln: University of Nebraska Press, 1997.

— —. “The Influence of Peasant Music on Modern Music.” *Tempo*, no. 14 (Winter 1949-1950): 19-24.

Beissinger, Margaret. *The Art of the Lăutar: the Epic Tradition of Romania*. New York: Garland, 1991.

Bentoiu, Pascal. *Mihail Jora – Studii și documente*. Edited by Ilinca Dumitrescu. Bucharest: Editura Muzicală a Uniunii Compozitorilor și Muzicologilor din România, 1995.

- Bizineche, Liliana. "O Canto lírico na interpretação da canção popular - A obra de Tiberiu Brediceanu e a música tradicional romena." PhD thesis, University of Évora, 2012.
- —. "The reverence of a lyrical singer to the traditional Romanian music." *Bulletin of the Transylvania University of Braşov* 8 (57), no. 2 (2015): 67-72.
http://webbut.unitbv.ro/BU2015/Series%20VIII/Special%20Issue/04_Bizineche.pdf
- Bîrlea, Ovidiu. *Metoda de culegere a folclorului*. Alba Iulia: Editura Reîntregirea, 2008.
- Bлага, Lucian. *Spațiul mioritic*. Bucharest: Cartea Românească, 1936.
- Bocşa, Ioan. *Muzică vocală tradițională din Sălaj*, vol.II. Alba-Iulia: Fundația culturală TerrArmonia, 1999.
- Breazul, George. "Tiberiu Brediceanu Sărbătorind 80 de Ani de Viață," *Muzica*, 8 (1957): 6-11.
- Brediceanu, Cornelia Blaga and Dorli Blaga. *Jurnale 1919; 1936-1939; 1939-1940; 1959-1960*. Cluj-Napoca: Casa Cărții de Știință, 2008.
- Brediceanu, Tiberiu. *170 Melodii populare românești din Maramureș*. Bucharest: Editura de Stat pentru Literatură și Artă, 1957.
- Brediceanum, Tiberiu. *Melodii populare românești din Banat, din colecția 810 melodii populare românești din Banat*. Bucharest: Editura muzicală a Uniunii compozitorilor, 1972.
- Brediceanu, Tiberiu. *Scrieri*. Bucharest: Editura Muzicală, 1976.
- Boire, Paula. *A Comprehensive Study of Romanian Art Song*. Lewiston, New York: Edwin Mellen, 2002.
- Burton, Raffel. *The Art of Translating Poetry*. University Park: Pennsylvania State University Press: 1988.
- Cătană, Speranța Doina. 'Tiberiu Brediceanu – promotor al muzicii autohtone'. *Coloana infinitului* 61 (2007): 2-4.
- Chițoran, Ioana. *The Phonology of Romanian: A Constraint-based Approach*. Berlin & New York: Mouton de Gruyter, 2001.
- Comișel, Emilia. *Folclorul muzical românesc*. Bucharest: Editura Muzicală, 1979.
- Constantiniu, Florin. *O istorie sinceră a poporului român*. Bucharest: Editura Univers Enciclopedic, 2011.
- Cosma, Octavian, et al. "Romania." *Grove Music Online*. Accessed May 1, 2014.
http://www.oxfordmusiconline.com.ezp.lib.unimelb.edu.au/subscriber/article/grove/music/23736?q=romania&search=quick&pos=1&_start=1#firsthit.
- Cosma, Viorel and Lucia Cosma. "Texte și documente inedite. Istoria muzicii românești în autobiografii." *Muzica*, no. 4, (2014): 154-170. <http://www.ucmr.org.ro/Texte/RV-4-2014-12.pdf>
- Datcu, Iordan. *Dicționarul etnologilor români*. Bucharest: Editura Saeculum, 2006.

Deletant, Dennis and Yvonne Alexandrescu. *Complete Romanian*, London: Hodder and Stoughton, 2010.

Eliade, Mircea. *De la Zamolxis la Genghis-Han*. Paris: Humanitas, 1970.

Hângănuț-Vătășan, Lucia . “Mezzo – soprano Lya – Pop Popovici, cântăreață și profesoară.” *Lucrări de Muzicologie* 10 – 11 (1974-1975).

<https://www.scribd.com/document/379892111/Lucrari-de-Muzicologie-Vol-10-11>.

[Giurgiu, Elena-Rodica. “Magic and religious syncretism in winter holidays poetry.” PhD Diss., “Lucian Blaga” University of Sibiu, 2012. http://doctorate.ulbsibiu.ro/wp-content/uploads/rezumatenl-giurgiu.pdf.](http://doctorate.ulbsibiu.ro/wp-content/uploads/rezumatenl-giurgiu.pdf)

Gentry, Jonathan. “Nationalism in Western Art Music.” In *Oxford Bibliographies*. Updated May 5, 2017. DOI: 10.1093/OBO/9780199757824-0056.

Granados, Enrique, Fernando Periquet, Marisa Martins, Inés Moraleda, Mac McClure. *Tonadillas en estilo antiguo, voz y piano, guía interpretativa*. Barcelona: Boileau, 2015.

Kárpáti, János. *Bartók’s Chamber Music*. Budapest: Zeneműkiadó, 1976.

Kimball, Caroll. *A Guide to Art Song Style and Literature*. New York: Hal Leonard, 2006.

Lazăr-Bâra, Alexandru Paul. “Miorița, quest for landscape.” *Journal of Horticulture, Forestry and Biotechnology* 16, no. 2 (2012): 78-83.

Lajos, Balázs. *Folclor. Noțiuni generale de folclor și poetică populară*, 119-122. Cluj-Napoca: Scientia, 2003. <http://mek.oszk.hu/01700/01765/01765.pdf>.

Lampert, Vera. *Folk Music in Bartók’s Compositions: A Source Catalog: Arab, Hungarian, Romanian, Ruthenian, Serbian, and Slovak Melodies*. Budapest: Hal Leonard Corp, 2008.

Lazăr, Virgil. “Octavian și Venturia Goga,” *România Liberă*. Published October 16, 2009. <https://romanioliberal.ro/aldine/history/octavian-si-veturia-goga-167585>.

Luchescu, Gheorghe. “Tiberiu Brediceanu – folclorist.” *Coloana infinitului* 61 (2007): 11-12.

Marian, Marin. “Un centenar uitat: actul de naștere al etnomuzicologiei române.” *Muzica*, no. 1 (2014): 103-112. <http://www.ucmr.org.ro/Texte/RV-1-2014-9.pdf>.

Meister, Barbara. *An Introduction to the Art Song*. New York: Taplinger Publishing Company, 1980.

Melish, Liz and Nick Green. “Romanian Ardeleana couple dance.” *The Eliznik Pages*. Last modified June 28, 2018. <https://eliznik.org.uk/traditions-in-romania/traditional-dance/couple-dances/ardeleana-couple-dance>.

Mica, Ovidiu. “Ștefan Mărcuș,...” Tenor cu viitor mare.” *Gazeta Nord Vest*, June 26, 2013, <http://www.gazetanord-vest.ro/2013/06/stefan-marcus-tenor-cu-viitor-mare/>.

- Nedelcu, Constantin. "Traian Grozăvescu." *Universul Literar* 47 (1928).
http://dspace.bcuculuj.ro/jspui/bitstream/123456789/18784/1/BCUCLUJ_FP_486684_1928_044_0047.pdf.
- Oprea, Gheorghe, *Folclorul muzical românesc*, Bucharest: Editura Fundației României de Măine, 2001.
- Park, Jihyun. "A Study of Siete canciones populares españolas by Manuel de Falla." D.M.A. thesis. University of Kansas, 2013.
https://kuscholarworks.ku.edu/bitstream/handle/1808/13012/Park_ku_0099D_13051_DATA_1.pdf;sequence=1.
- Pârvescu, Pompiliu. *Hora lui Cartal de Pompiliu Pârvescu, cu arii notate de C. M. Cordoreanu*. Din viața poporului roman (Culegeri și studii). București: Academia Română, 1908.
- Petra-Basacopol, Carmen. *L'originalité de la musique Roumaine*. Bucharest: Editura Muzicală, 1978.
- Phillips, Lois. *Lieder Line by Line: And Word for Word*. Oxford: Oxford University Press, 1996.
- Pop Miculi, Otilia. *Curs de folclor musical*. Bucharest: Universitatea Spiru Haret, 2012.
- Popa, Florinela. "Aspects of Nationalist Propaganda in the Late Nineteenth-Century Romanian Musical Press." *Nineteenth-Century Music Review* 14 (2017): 339–365. doi: 10.1017/S1479409817000155.
- Roman, Sam Cel. "A Simple Guide to Pronouncing Romanian." All Things Romania. Published May 6, 2010. <https://kingofromania.com/2010/05/06/a-simple-guide-to-pronouncing-romanian/>.
- Romich, Lani Christina. "Joseph Canteloube's Chants d'Auvergne: A Performance Guide for the Soprano Voice." D.M.A. diss., West Virginia University, 2011.
- Sandu-Dediu, Valentina. "The Beginnings of Romanian Composition: Between Nationalism and the Obsession with Synchronizing with the West." *Nineteenth-Century Music Review* 14 (2017): 315–337.
- Sbârcea, George. *Tiberiu Brediceanu în Slujba Muzicii Românești*. Cluj: Întreprinderea Poligrafică, 1957.
- Sbârcea, George. "Tiberiu Brediceanu la 90 de ani." *Muzica* 17, no. 4 (1967): 15-19.
- Schneider, David. *Bartók, Hungary and the renewal of tradition*. California: University of California Press, 2006.
- Snodgrass, William. *Miorița*. Bucharest: Albatros, 1972.
- Szenik, Ileana. *Folclor muzical. Modul de studiu - pentru studii universitare prin învățământ la distanță*. Cluj: AMGD, 2007.
- Vasile, Vasile. "Teodor T. Burada – ctitor al muzicologiei românești (1839 - 1923)." *Muzica* no.2 (2010): 145-160.

Vulpe, Damian. "Corul în creația lui Tiberiu Brediceanu." *Coloana infinitului* 2, no. 61 (2007): 5-7.

Walden, Joshua. *Sounding Authentic: The Rural Miniature and Musical Modernism*. New York and Oxford: Oxford University Press, 2014.

Recordings

Brăiloiu, Constantin, Speranța Rădulescu and Laurent Aubert. *Roumanie: musique de villages = Village music from Romania*. AIMP 611280613, 1988. Compact Disc.

Choir of the Romanian Patriarchate and Conductor Iulian Cârstoiu, *Romanian Christmas Carols*, Electrecord ST-EXE 01971, 1982. LP.

Georgescu, Florin. *Culegere CD 5936*, National University of Music Bucharest, n.d. Compact Disc.

Gheorghiu, Angela and Jeff Cohen. *Live at La Scala*. Warner Classics B000QCUA6Q, 2007. Compact Disc.

Herlea, Nicolae. *Lieder and Songs*, Electrecord ST-ECE 03522, 1988. LP

Oprea, Gheorghe, *Culegere Folclor CDS 5951, 5957, 5958, 5969, 5970-5974*, National University of Music Bucharest, n.d. Compact Discs.

Pătru, Aneta. "Miorița" *Cântări din lada de zestre*, Bucharest: Jurnalul National, 2008. <https://www.youtube.com/watch?v=VIAYonL2c8k> (accessed 9th May 2015).

Ștephănescu, George, Hariclea Darclée, Tiberiu Brediceanu, Mariana Kabdebo, Teodora Lucaciu, Viorica Cojocar, Mariana Parnica et al. *Vers Și Cîntec Românesc*. Electrecord ECE 01310, 1977. LP.

Videos

"ELENA CERNEI mezzosoprano - ROMANIAN SONG - Brediceanu BAGĂ DOAMNE LUNA-N NOR." Piano: Dorina Popovici - Bucharest, 1966 - broadcast recording, posted March 17, 2010. YouTube Video, 3:05. <https://www.youtube.com/watch?v=HJ2FtRI7qKA>.

"Eugenia Moldoveanu - " Floricica de pe apa " - Tiberiu Brediceanu." Posted February 17, 2012. YouTube video, 1:35. <https://www.youtube.com/watch?v=vc7YZ3HpB6w>.

"Mihaela Grajdeanu-Mult ma ntreaba inima." " Mult ma intreaba inima" de Tiberiu Brediceanu. Recitalul "Suflet de femeie", 31 iulie 2010. Muzeul Unirii din Iasi. Canta soprana Mihaela Grajdeanu, la pian Traian Hudumeac, posted August 1, 2010. YouTube video, 4:01. <https://www.youtube.com/watch?v=jqQLFvn6DT4>.

"T. Brediceanu: Baga Doamne Luna-n Nor." Recital in Bruxelles tenor Marius Brenciu, violin Liviu Prunaru piano Dana Protopopescu, posted May 29, 2011. YouTube video, 3:58. <https://www.youtube.com/watch?v=eO5TaosHdAc>.

“Miorița / Archaic epic ballad.” "Miorița" performed by Aneta Pătru. Romanian archaic epic ballad, Wallachia, Muntenia, Argeș area, Jugur village version, posted October 21, 2010. YouTube Video, 1:32. <https://www.youtube.com/watch?v=VlAyonL2c8k>

Musical Scores

Bartók, Béla . *Eight Hungarian Folksongs*. London: Boosey and Hawkes, 1955.

Brediceanu, Tiberiu. *Doine și cântece populare românești, Caiet I, II, III, IV, V, VI, VII, VIII, IX, X*. New edition. N.p: n.p, n.d.

Archives

National University of Music, Bucharest.

Institutul de Etnografie și Folclor „Constantin Brăiloiu,” Bucharest. (The “Constantin Brăiloiu” Folk and Ethnography Institute)

Bartók *Archívum*, Budapest. (Bartók Archives)

Institutul “Arhiva de Folclor a Academiei Române,” Cluj-Napoca. (The “The Folk Archive of the Romanian Academy Institute,” Cluj-Napoca)