DMITRI SHOSTAKOVICH’S ДЕСЯТЬ ПОЭМ НА СЛОВА РЕВОЛЮЦИОННЫХ ПОЭТОВ КОНЦА XIX И НАЧАЛА XX СТОЛЕТИЯ ДЛЯ СМЕШАННОГО ХОРА, ЦОЧ. 88 (TEN POEMS ON WORDS BY REVOLUTIONARY POETS OF THE LATE 19th EARLY 20th CENTURIES, OP. 88): A CONDUCTOR’S GUIDE WITH TRANSLATED AND TRANSLITERATED TEXTS

BY

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TEN POEMS ON TEXTS BY REVOLUTIONARY POETS, OP. 88

By Dmitri Shostakovich

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PART I

INTRODUCTION AND BACKGROUND

Introduction

Much has been written, and will no doubt continue to be written about the enigmatic composer Dmitri Dmitriyevich Shostakovich. For example, scholars argue whether Shostakovich was a dissident or remained a loyal son to the Soviet party who disagreed personally with Stalin. Because this controversy matters to the understanding of the music, I will indulge in brief summary of the composer's life and career to provide some context and useful reminders.

Dmitri Dmitriyevich Shostakovich was born on September 25, 1906 and died August 9, 1975. He was recognized as a child prodigy and in 1919, after studying piano with his mother, entered the Petrograd Conservatory. The piece he wrote for his graduation in 1926 was his Symphony No. 1 in F minor, Op. 10. Within two years of it being written it had been premiered by Bruno Walter in Berlin and Leopold Stokowski in Philadelphia.

By 1934 the composer had written and premiered his two operas, the second of which was to be the cause of the composer’s first denunciation in an article appearing in Pravda in 1936. A second denunciation came in 1948, after which the composer was consequently dismissed from his position at the Leningrad Conservatory. It was this denunciation that prompted the composer to write in the politically safer public genres of
film music and official works while continuing to write riskier works “for the desk drawer.”

In 1949, the composer was part of the Soviet delegation to the Cultural and Scientific Congress for World Peace held in New York City. His duties included making public speeches as well as performing, on piano, the second movement from his Fifth Symphony. It was shortly after this trip that Shostakovich wrote his first *a cappella* choral work and the subject of this paper, *Ten Poems on Words by Revolutionary Poets of the late 19th early 20th centuries*, Op. 88.

**Overview**

Dmitri Shostakovich stands as a titan of the instrumental world. A choral conductor or choir looking to perform his choral music must wait for the impossibly rare moment when one of his three choral symphonies is programmed. With little attention in scholarly writing, Op. 88 has been lumped together with the composer’s output aimed at pleasing the officials and general public. Often called “democratic,” this large-scale *a cappella* cycle has been largely ignored by scholars and performers. An explanation for this neglect lies outside the scope of this paper. Certainly the subject matter has given pause to some Western writers, but perhaps the likely excuse may be the lack of easily available scores. Whatever the reasons for this lack of attention, it is clear from a few of Shostakovich’s letters to his friend, Isaak Glikman, and his later reuse of thematic

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2 These include Symphony No. 2 in B Major, Op. 14 and Symphony No. 3 in E-flat major, Op. 20, both written for mixed chorus; or Symphony No. 13 in B-flat minor, Op. 113 written for male chorus
3 The work is included in the Complete Works and performance materials can be obtained via Hal Leonard Publishing, Inc.
material from the sixth chorus in his Eleventh Symphony, that the composer valued his foray into unmarked territory. A mark of the composer’s compositional strength and talent is that he was able to create a choral work of remarkable depth of expression and thought on his first attempt.

The conductor who intends to perform this work will find texts that are less than ideal, as most scholars mentioning the work agree. Nonetheless, to wholly discard a choral work based on the quality of the texts would go against the study of Shostakovich altogether; throughout his oeuvre Shostakovich set texts that were less than ideal. As Henry Orlov writes, “When civic virtues are being preached, the quality of the poetry is of little consequence... For Shostakovich, this was not a sacrifice. He was prepared to serve civic values at any cost.”4 To cope with the composer’s choice of texts, scholars have given this cycle the moniker of ”official” music. It is however this moniker that created the division among Shostakovich scholars that has been raging shortly after the composer’s rise to the international stage. Orlov continues, “The Ten Poems…cannot be explained away simply as an attempt at rehabilitation…”5 At the very least, the composer is a complex figure whose output utilized a wide variety of genres and topics toward a personal and publicly confusing ideology. The composer’s ideology is what has been and continues to challenge scholars. It is clear from the many pages of scholarly debate that the answer is not simple. Shostakovich ostensibly wrote pieces that seem to contradict each other. David Greene utilized the concept of “civic republicanism” as a way of understanding this seeming contradiction.

5 Ibid., 204.
In his article, “Shostakovich and the Pursuit of the Common Good: A Musical Contribution to Civic Republicanism,” Greene proposes that Shostakovich wrote music for the common good and asserts that misunderstandings of what is the common good and how it is achieved has led to the discarding of some works by Shostakovich. He argues that both the classical liberal and socialist traditions misappropriate concepts of the common good and by extension, adopt exclusive notions of how the common good is achieved. It is these misappropriations that formed the divide in scholarship of Shostakovich and the *Ten Poems*. According to Greene, the classical liberal tradition insists that music can have to do only with an individual person’s enjoyment and insight, whether as a composer, a performer, or a listener. There may well be a common pursuit of such an individual good, as when individuals join each other to sponsor musical organizations or concerts, but their efforts do not create a ‘common good.’

Debating whether “music has only to do with the common pursuit of the individual good,” Greene concludes that this mode of thinking, so common in the West, causes one to reconcile Shostakovich’s music in one of two ways: the first, “Shostakovich’s music is defective in ways that are directly related to the inappropriate pressure brought to bear on him and other musicians”; the second, one should “hear courage and bravery in the music, and not a deficiency brought about by inappropriate social demands.”

Of the socialist tradition, Greene writes

music making…is related in one way or another to the common good. Music helps to shape society; it binds individuals together into a group; it can serve the

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7 Ibid., 243.
well-being of the group. The group has a stake in the music that is written for it, for its sense of itself and its power to be itself are touched by the music.  

Greene writes that in the socialist view, music should uplift and strengthen a group, or “satirize and thereby criticize events, nations and classes, exposing their pretensions, inherent weaknesses and internal contradictions.” The socialist view, Greene shows, results in interpretations that allow for Shostakovich’s music to be both praised and denounced. When using one of these two viewpoints it is difficult to reconcile Shostakovich’s contradictory output. To solve this dilemma Greene proposes civic republicanism as a means of clarification.

Civic republicanism shares aspects of both the classical liberal and socialist traditions because it has a “dual emphasis on the centrality of the individual and the continuous renewal of communal life.” This dual emphasis acts in four ways: “binding people together, or deepening one people’s understanding of another people, or exposing the falsity of sham relations, or getting to the heart of the human condition without regard to ideology or nationality.”

The fundamental differences between the classical liberal and socialist traditions force those works by Shostakovich that contradict their respective canonic views to be classified as outliers or substandard. As an alternative, Greene proposes that civic republicanism can shed light on the issue by understanding that the common good is not a fixed outcome. Rather, “the common good for the civic republican as for Shostakovich is

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8 Ibid., 240.
9 Ibid., 244.
10 Ibid., 253.
11 Ibid., 254.
always growing, undergoing challenges and refinements, and new ways of pursuing it are continuously appearing and reappearing.\footnote{12}

The collection of *Ten Poems on Words by Revolutionary Poets of the Late 19\textsuperscript{th}-Early 20\textsuperscript{th} Centuries*, Op. 88 shows that Shostakovich chose, ordered, and set the poetry in a way that satisfied the four ways of pursuing the common good as outlined above. The distinction of pursuing the common good is essential for the *Ten Poems*. While this pursuit can and arguably should be applied to much of Shostakovich’s oeuvre the focus shall remain on Op. 88. The *Ten Poems* go “beyond the uncertainties within the Soviet Union”\footnote{13} to challenge the individual and the collective to question the identity of self and group and what the good for society might be. Greene concludes that “supporting the feeling that these are questions that have to remain open may in the end be Shostakovich’s greatest contribution to thinking about the pursuit of the common good and to the common good itself.”\footnote{14} That the question remains unanswered is an apt, albeit uncomfortable, philosophical framework for this study.

**Overall Structure**

The ten pieces that make up Shostakovich’s Op. 88 are a diverse group of choruses that explore a rich harmonic and modal terrain. The choruses rely primarily on the syllabic setting of the text and are often homophonic, allowing for assured intelligibility of the text. The ordering of the *Ten Poems* follows the basic principles of Socialist Realism and the general features of mass song. Specifically, the poems represent the progression from turmoil to resolution brought about by the combined efforts of the

\footnote{12} Ibid., 255.  
\footnote{13} Ibid., 256.  
\footnote{14} Ibid.
collective, the portraying of a positive hero who suffers individual hardship for the
greater good, and the relating of historical revolutions in order to legitimize the continued
struggle against the anti-Soviet.

**Preliminary Rehearsal and Performance Considerations**

Any choral cycle is likely to be excerpted in some way or another. While it is
unclear what performance intentions Shostakovich had for his cycle, there exist some
obstacles to performing the complete cycle in one concert. These include, but are not
limited to, the original language of text;¹⁺⁵ the controversial political ideology—either real
or perceived; and the virtuosic features of this cycle, including issues of range, tessitura,
and vocal stamina. This overview does not intend to argue that the set must be delivered
in a single performance. The author supports the individual performance of any of these
wonderful poems for choir. While reference to specific rehearsal and performance
considerations appear at the end of the descriptive analysis for each individual poem, a
few general observations germane to the entire work are noted below. In addition,
Appendix II contains a poetic translation of the texts. The intent of the translation is one
of understanding and not performance, a contrast to May’s edition noted earlier which
creates a translation forced upon the music that is less-than-ideal.

As noted above, this large cycle for unaccompanied chorus is, as a whole, a
virtuosic work for both the individual singer and the entire ensemble. The total work’s
demands require singers that have a combination of flexibility, facility with language and

¹⁺⁵ This was perhaps the primary reason in G. Schirmer’s publication of Jane May’s
edition of the cycle in an English translation.
nuance of diction, ease in negotiating fast melismatic and declamatory passages, and stamina and control to sing a wide variety of dynamic ranges.

The range of each voice part borders on the extremes when compared with standard choral repertoire. The range of each voice remains specific for each movement, a matter handled in more detail during the discussion of each poem. Issues of range coupled with a complete performance of the *Ten Poems* of approximately 34 minutes brings about a work that will challenge a singer’s technical and musical abilities.\(^{16}\)

**The Poets and Poems**

A noted bibliophile and well-read composer, Shostakovich himself selected the poems used in Op. 88 from a compilation called *Revolutionary Poets 1890-1917*, published in 1950, which contains 152 poems by 28 poets as well as anonymous attributions.\(^{17}\) It is safe to deduce that Shostakovich’s decisions were deliberate and that he had, at minimum, glanced through the entire collection. This is evidenced both by the order in which the composer placed the ten poems and by the fact that out of the 152 poems only ten were chosen. These ten poems are placed outside the order in which they appear in the 1950 publication and each of the ten is interspersed throughout the compilation from which they were chosen. The chosen poets have since been left to the wayside of literary critique and scholarship, but the collection does provide limited background information. A summary of this information taken from the collection,

\(^{16}\) Based on the author’s own 2009 performance by the Contemporary Vocal Ensemble of Indiana University’s Jacobs School of Music. The catalogue of works published by Sikorski gives a performance time of 40’ and the following recordings give performance times of: Swedish Radio Choir: 34:12; Academy of Choral Arts, Popov: 35:19.
\(^{17}\) Kurilenkov, Vasilii, ed. *Revoliutsionnaia poeziaia, 1890-1917*. 
except where noted, is provided below without further note, alongside brief comments about Shostakovich's selection for his musical collection.¹⁸

**Leonid Radin (1860-1900)** was a rural teacher and is listed as a “professional revolutionary.” He was a propagandist and a prominent Marxist who worked in the 1890’s to popularize the ideas of Marxism. “Take heart, friends, we’re marching onward” (Смелей, друзья, идём вперёд), the first poem of Shostakovich’s set, was written in 1900, shortly before Radin’s death. As the biographical note in the collection states, this is when “the subject of prison and deportation became more prevalent in the lives of the people.”¹⁹

**Arkady Kots (1872-1943)** was a mining engineer. He spent time in Paris before revolution sparked in Russia and became friends with Russian revolutionaries who were living there in exile. His first collection, *The Proletarian Song* (Песнь пролетариев), published in 1907, was confiscated by the Tsarist censorship. His widely popular translation and adaption of Eugène Pottier’s “The Internationale” used three stanzas of the original six and was aimed at making “the song shorter [and] more convenient for execution…[for] broad masses of workers.”²⁰ He also worked as a translator and an advocate of Pottier. His poems “The Ninth of January” (Девятое января) and “May Day Song” (Майская песнь) are the sixth and ninth choral poems respectively in Shostakovich's collection.

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¹⁸ I am indebted to James Joerimian for providing the translations of the texts used throughout this document.
¹⁹ Kurilenkov, 416.
²⁰ Kurilenkov, 421.
**Evgeny Tarasov (1882-1943)** was also a revolutionary professional and led advocacy efforts on behalf of workers’ circles. These efforts resulted in arrest and expulsion from St. Petersburg. After a subsequent arrest he was sent to Pechora, a labor camp, and returned under an amnesty agreement in 1905. He quickly went back to work fighting on the barricades and working as a propagandist. This period is most fully reflected in his works. The poems, “One of Many” (Один из многих) and “Last Shots Fallen Silent” (Смолкли залпы запоздалые) comprise the second and seventh choral poems respectively in Shostakovich's collection.

**Aleksei Gmirev (1886-1911)** was a shipyard worker and was arrested on several occasions. After escaping from exile he was arrested following a sensational attack on a landowner and was sentenced to ten years in prison. After six months of imprisonment he died of tuberculosis. Shostakovich includes three of Gmirev’s poems in his set, the most of any of the represented poets. “A Farewell Meeting” (При встрече во время пересылки), “To the Executed” (Казнённым), and “They Were Victorious!” (Они победили!) are the fourth, fifth, and eighth choral poems respectively.

**V. Tan-Bogoraz (1865-1936)** Tan-Bogoraz was the penname of Vladimir Bogoraz whose “Song” (Песня) was a translated paraphrase of a Walt Whitman poem. First published in March, 1899, the poem was repeatedly reissued in revolutionary collections and was published on May 1, 1917 in Pravda under the title, “Song”. This poem is set as the tenth and final choral poem of Shostakovich’s cycle. In the collection of poems it is attributed as anonymous, but in the biographical information the translation is attributed to Bogoraz. This fact lends the conclusion that Shostakovich indeed thoroughly read the collection of poems in which biographical and historic information
on the poets and poems is given, including reference to Bogoraz’s translation of the poem. Bogoraz was an accomplished writer and ethnographer who studied the indigenous peoples of Siberia. He became curator for the American Museum in New York City in 1901 before moving back to Russia in 1904.21

“*To the Streets!*” (На улицу!) is the third choral poem in Shostakovich's collection, and was spread as a leaflet in southern Russia. It was issued by the Odessa Committee of the R.S.D.L.P (Russian Social Democratic Labor Party) in 1902.

PART II

ANALYSIS OF THE MUSICAL SETTING OF THE POEMS

1. Смелей, друзья, идём вперёд
   (Take heart, friends, we’re marching onward)

   Take heart, friends, we’re marching onward
   Kindle the flame within your hearts
   And our cause shall not fail,
   No storm shall break our banner!

   Victory is not far off
   The workers have awoken,
   And the young army is coming of age
   In the deep silence of the grim night.

   Our forces will grow, and then,
   Shaking off their fetters, as from a deep sleep
   Beneath the red workers’ banner
   The Rus’s shall awaken to a new life!

Table 1.1  Vocal ranges of the first poem

<table>
<thead>
<tr>
<th>Range</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Soprano:</td>
<td>E4–G5</td>
</tr>
<tr>
<td>Alto:</td>
<td>C#4–D5</td>
</tr>
<tr>
<td>Tenor:</td>
<td>E3–F4</td>
</tr>
<tr>
<td>Bass:</td>
<td>F2–C#4</td>
</tr>
</tbody>
</table>

Descriptive Analysis

The opening movement takes on the character of a call to arms and is set in a predominantly homophonic syllabic manner that alternates between unison and harmonic passages. The unison passages help to affirm the rousing nature of the short, twenty-eight measure poem. Shostakovich sets the poem in a ternary form, A-B-A’, in the tonal area of F major.
The poem begins with a unison statement by the full chorus of the text “take heart, friends” with music that initially sounds to be in B-flat major.

The unison turns to harmony, an F major triad, with an absent bass on the text “we are marching onward, kindle the flame within your hearts and our cause shall not fail” that continues to highlight B-flat, the subdominant of the final tonal area F. The bass reenters in measure six and a transitory harmonic passage finishes the second phrase on a cluster chord containing the pitches B-flat, C, and D. This introductory two-phrase group acts as an extended pickup to the F major of Rehearsal 2 and moves without a sense of cadence into the perfect authentic cadence at Rehearsal 2 that announces easily the start of the B section.

This move to the B section is by way of a drawn out perfect authentic cadence, which makes its chromatic journey from B-flat major through A major/minor (see Example 1.2). These opening measures provide an appropriately vibrant setting of the text, “take heart, friends we’re marching onward, kindle the flame within your hearts, and our cause shall not fail, nor shall storm break our banner!”
The 8-measure B section, beginning in measure 9 with material taken from the opening statement, firmly establishes the tonic of F major. Shostakovich moves in a characteristic, quickly-paced harmonic progression: C major – A major – C major – A-
flat major – C minor, to highlight the text, “victory is not far off, the workers have awoken, and the young army is coming of age in the deep silence of the grim night.” The final cadence of the B section on a C minor triad continues the blurring of the lines of delineation of form that marked the end of the A section and the start of the B section. The primary sense of formal progression comes from the hitherto clear 8 measure phrase groups that have marked the A and B sections.

The A’ section opens exactly as the A section did, with a unison passage that hints at the B-flat major chord of the opening on the text “our forces will grow, and then, shaking off their fetters, as from a deep sleep, beneath the red workers’ banner the Rus’s shall awaken to a new life!” The harmonic motion quickly moves to highlight D major before, just as quickly, ending in F major.

Rehearsal and Performance Considerations

With such a short setting comprising the initial poem it might be tempting to spend little rehearsal time on this first poem. Although the first poem’s performance time of a little over one minute pales in comparison to the final poem’s time of nearly seven, the first poem does indeed require some attention during the rehearsal process. The unison passages can easily sound muddled if both pitch and diction are not rehearsed in a diligent manner. Similarly, the syllabic and homophonic nature of the setting also requires that diction be an important factor that is continuously reinforced. Careful attention to the f and ff markings is necessary to ensure that the choir has an adequate yet tasteful dynamic contrast while simultaneously erring on the side of caution with using too much voice at the start of what is a very arduous sing.
2. Один из многих
(One of Many)

Not long did he, unfettered soul, live in bonds.
He was unassuming and young.
Such a hidden strength grew within him
Which was mercilessly and greedily felled
By the murderous, unsparing cold.

And here he was frightened by the silent gloom,
Frightened by the silent shadows,
And night was all that existed to his soul,
And his soul no longer could dispel the night,
So full of wild visions.

And the days, freeing themselves from the shadow,
Crept by, never breaking the silence
And further on…. Beyond the door he saw prisons –
The cold nights of the arctic winter
And long years of exile.

He died in the night. Today at dawn
It shall be another’s turn in the cell...
Perhaps the sacrifices will never be enough: the time will come –
The consuming, vengeful pyre flame
Shall reach all the higher on the day of judgment.

Not long did he, unfettered soul, live in bonds.
He was unassuming and young.
Such a hidden strength grew within him
Which was mercilessly and greedily felled
By the murderous, unsparing cold.

Table 2.1  Vocal ranges of second poem

Range:
Soprano: F₄–B₅
Alto: A₃–F₅
Tenor: F₃–A₄
Bass: D₂–D₄
Descriptive Analysis

The second poem is a setting of a four stanza poem by Tarasov in a modified Rondo form with an AA’BA”CA’” structure, see Table 2.2. This structure shows that Shostakovich does not confine himself to a simple strophic setting of the poem nor does he allow the stanza to dictate his musical form. Shostakovich also repeats the first stanza of the poem in order to bring about a more cyclical form.

Table 2.2 Formal structure with stanza delineation

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<table>
<thead>
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<tbody>
<tr>
<td>A</td>
<td>mm. 1–13</td>
<td>Stanza 1.1–5</td>
</tr>
<tr>
<td>A’</td>
<td>mm. 14–25</td>
<td>Stanza 2.1–5</td>
</tr>
<tr>
<td>B</td>
<td>mm. 26–43</td>
<td>Stanza 3.1–5 and Stanza 4.1</td>
</tr>
<tr>
<td>A’’</td>
<td>mm. 44–47</td>
<td>Stanza 4.1–2</td>
</tr>
<tr>
<td>C</td>
<td>mm. 48–62</td>
<td>Stanza 4.3–5</td>
</tr>
<tr>
<td>A’’’</td>
<td>mm. 63–75</td>
<td>Stanza 1.1–5</td>
</tr>
</tbody>
</table>

The poem's first section is a duet between the soprano and alto on the text, “not long did he, [an] unfettered soul, live in bonds. He was unassuming and young. Such a hidden strength grew within him which was mercilessly and greedily felled by the murderous, unsparing cold.” The soprano part relays the text almost exclusively syllabically while the alto sings key words, primarily in longer rhythmic values, underneath. This first section contains a three-measure codetta starting in m. 11 and includes the entrance of unison tenor and bass voices with material that is a modified repetition of the soprano in mm. 9–10 (see Example 2.1). This A section begins and ends in the key of C minor. As we saw previously in the first poem, and will see again in subsequent poems, Shostakovich characteristically chooses to delay the hearing of the primary tonal area.
The A’ section operates similarly to the A section with the basses taking on the role of the soprano in syllabically relaying the text while the soprano is tacet and the alto and tenor voices supply the primarily longer note values above.

**Example 2.1** "Odin iz mnogix," mm. 1–4.

**Example 2.2** "Odin iz mnogix," mm. 9–13.
This section further establishes C minor as the tonal area until the tenor, in mm. 24–25, mentions the key of F minor by subtly transforming the material from the corresponding point in the A section. In context, however, this f minor moment is heard more as a plagal relationship than a dominant-tonic one (see Example 2.3). This play on tonality is strengthened by the elided cadence in m. 26, in which the bass cadences on a C after the text “here he was frightened by the silent gloom, frightened by the silent shadows, and night was all that existed to his soul; and his soul no longer could dispel the night, so full of wild visions.” This elided cadence concludes the A’ section and begins the transition to the B section in a very pictorial manner with divisi basses singing wordless on “a” in what sounds as a modal A minor (see Example 2.3), but is in fact a modally mixed V chord of D minor.

Example 2.3 “Odin iz mnogix,” mm. 24–30.
The B section opens with a harmonic shift from f minor to the subverted V chord of d minor. The look of the score is modal, with the D-flat and B-flat being kept and the substitution of E-natural and A-natural for the E-flat and A-flat respectively. It pivots along an ostinato in the bass that highlights the minor v chord, a minor, and only hints at the major V chord through the enharmonic spelling of C-sharp as D-flat on its way to a cadence on a D major triad in m. 33 (see Example 2.4). This D major triad sets the text “and further on...” at the dynamic marking pp with a poco ritenuto. The music continues at rehearsal 12 in a modal B-flat, comprised of a lowered scale degree 6 giving an interval of an augmented second between the lowered scale degree 6 and scale degree 7 as the choir relays the text, “beyond the door he saw prisons – the cold nights of the arctic winter and long years of exile.” The inclusion of lowered scale degree 6, or G-flat in this instance, mixes both the major and harmonic minor scales. A mix of triadic harmony in mm. 34–38 that is a harmonic characteristic of the composer symbolizes the ‘long years of exile’ in its wandering from B-flat minor to G major to G minor. This harmonic wandering builds to the closing phrase of the B section with the text, “he died in the night” iterated three times beginning in m. 39. This is heard first in B-flat minor and relaxes during the three iterations of the text, “he died in the night” into a cadence on a c minor triad during which the motive of the previous codetti is heard (see Example 2.4).

The A’’ Section iterates the opening material of the A section, although now slightly modified by joining the first two macro beats of m. 1 to mm. 3–4 reflecting the text “today at dawn it shall be another’s turn in the cell...,” as seen in Figure 2.1, with the pitches of each individual part being numbered respectively.
The tenor responds with a simple intonation in m. 48 beginning on the pitch C, “perhaps the sacrifices will never be enough:” before the C Section is heard. The pitch C becomes the dominant of F major, the tonality of the C section (see Example 2.5). The C section begins in m. 49 and is the second longest in the setting. It makes use of only two lines of text, “the time will come, the consuming, vengeful pyre flame shall reach all the higher on the day of judgment,” that are iterated three times with each iteration reaching higher than the previous (see Example 2.5). The first iteration highlights the tonality of F major while the second iteration wanders from a sense of F major to a cadence on D-flat.
major before finally landing firmly in F major for the third and final iteration of the text which cadences on a C major triad before the A''' Section begins.

Example 2.5 "Odin iz mnogix," mm. 47–62.

A tempo

vjet-tsa, she-ma-she-je, msta-she-je pla-ma kast-ra tem vi-she vza vjet-tsa.
The A’’’ section begins in m. 63 with material that is similar in both text and music to the opening. This iteration of the material however is an alto and bass duet that is shifted firmly a minor sixth lower in C major (see Example 2.6). For four measures we hear a texture that is now very familiar because of the continuous iterations of the A section material. At the fifth measure of this final section, m. 69, the soprano enters and brings the piece back to f minor with the addition of a D-flat. The motive on the text, “murderous, unsparing cold” is heard in the soprano at m. 71, again in the C minor tonality, followed by tenor and bass at the octave with an extended statement of the motive that leads to the plagal cadence B-flat minor-F minor. It is at the arrival of the B-flat minor triad that the soprano states the motive in F minor while iterating the text, “murderous, unsparing cold.”

**Rehearsal and Performance Considerations**

The opening of this movement finds the soprano and alto voices quietly dancing around a common pitch, C. This delicate opening will require some careful attention in rehearsal to ensure that the alto does not dominate the soprano voice. As in many of the movements, the basses will need to temper the aim for an overly dark ‘Russian’ sound with the need to be clear and in tune. The transition between mm. 33 – 34 will require some work so that the final sixteenth at the start of beat 5 is not clipped as it gives way to the f eighth note on beat 6.

To maintain a consistent balance and sound between the various divisi of mm. 35 – 39 one can opt to create a three-part division of the soprano/alto voices and tenor/bass voices. This option can also be used at further points in the cycle. After such a rowdy climax in m. 61, the diminuendo in the tenor and bass voices in m. 62 will need some
careful management to ensure that vocal color doesn’t change with the softening of the dynamic.

Example 2.6 "Odin iz mnogix," mm. 63–75.
3. На улицу!
(To the Streets!)  

To the streets, to the streets! To our mighty cry  
Let the army of our comrades in arms now respond:  
Let our brothers, asleep in the vales, be awakened  
To the righteous battle by the thunderous peal of our call.

To the street, comrades! We shall crash down like a wave  
Upon the square, an angry and raging mob.  
With the flame of protest’s ardor in our hearts  
We shall stand in our hatred for vengeance without end!

To the streets, to the streets! Revenge for the blood  
Of our brothers in arms, tormented by foul deeds,  
Our wrath shall be upon the tyranny, upon the people’s executioners.  
With a vengeful cry shall we frighten our enemies.

To the streets, comrades! Let all who still have honor,  
Stand up for the people’s sacred rights!  
And high above the crowd the red banner of freedom  
Shall we lift with the powerful arm of the proletariat!

To the streets, to the streets! Let our enemies  
Send all their dark forces, whips and bayonets –  
The people’s protests shall not be silenced by the tsar,  
The tyrant shall not douse our fire with blood!

To the streets, to the streets!

Table 3.1  Vocal ranges of the third poem

Ranges:
Soprano: E⁴–Ab⁵
Alto: G³–Eb⁵
Tenor: F³–Ab⁴
Bass: Ab²–Db⁴

Descriptive Analysis

The five stanzas of the anonymous text Shostakovich chose as the third ‘poem’ is written in Sonata-Allegro form. Each of the three nearly equal-length sections are
primarily comprised of closed eight-measure periods that, with two exceptions, can be further divided into regular four-measure phrases. These phrases have a distinctive characteristic that gives the listener the sense of a thematically related through-composed work: every fourth measure is metered 2/4 in contrast to the predominantly cut time of the majority of the setting. This feature supplies a driving momentum that characterizes the entire setting and is a direct reflection of the immediacy of the text’s invocation, “to the streets!” This ‘extra’ measure also aids the sense that the movement is constantly restarting.

The three sections of the sonata-allegro form take a progressive tonal structure that moves from an exposition section that, while in B-flat major, begins on the dominant F, to a development section that highlights G-flat major and finally back to a recapitulation section that begins in E-flat major and quickly makes its way to B-flat major. As shall be shown, the setting highlights several characteristic features: the persistent and characteristic rhythmic motive of the primary theme; a characteristic progressive tonal structure; and the blurring of structural points. The composer’s structural choice of having both the exposition and development sections divide equally the first four stanzas of the poem, the first and third of which begin with doubly stated call “to the streets, to the streets!”

The exposition opens with the primary theme, see Example 3.1 below, stated homophonically in the dominant by the tenor and alto over a quasi-pedal point in the bass to the first two lines of the poem.
This primary theme consists of an ever-present and oscillating anacrusis of two eighth notes leading to a quarter note on the downbeat of the succeeding measure and highlights the assumed tonal area of F mixolydian. The application of F mixolydian is strengthened when the ‘leading tone’, E-flat, of the bass line’s third and seventh measures, also shown in Example 3.1, is considered.

The secondary theme, stating the third and fourth lines of the first stanza, announces what will prove to be, over the course of the setting, the overall tonal area: B-flat major; while, still the soprano continues to be conspicuously silent. The first period, mm. 9-16, of the secondary theme quickly moves to foreshadow another important tonal area and, consequently, the tonal area that will become the substituted ‘dominant’ key area, G-flat, seen in Example 3.2.
The tension of the semitone between F and G-flat provides enough pull that the primary theme is again stated in F with an added layer of the first alto that recalls the secondary theme’s rhythmic motive, seen in Example 3.3.
The exposition closes in m. 32 in G-flat major with the statement of a slightly modified secondary theme, shown in Example 3.4.

The development section abruptly begins with a statement of the primary theme in B-flat major. The primary theme is rhythmically modified to resemble the opening of the second theme and brings with it the entrance of the soprano, see Example 3.5.
The development section continues to highlight G-flat as the secondary key area, a move that was foreshadowed in the exposition, and makes continued use of the primary and secondary themes.

The recapitulation begins in the second half of measure 64 after an abrupt harmonic shift from the end of the development in C-flat major to E-flat major. This shift by the interval of a major third, seen in Example 3.6, occurs at one other point in the setting, measure 32, when the exposition, ending in G-flat major, gives way to the development, beginning in B-flat major.

The statement of the primary theme that announces the recapitulation in the upbeat to m. 65 is, for the first two measures, in E-flat major and is then abruptly reset to its original F for the rest of the first phrase, seen in Example 3.6. The statement of the theme in E-flat major serves two functions: firstly, it allows the soprano to continue the rise to the G-natural from the development’s G-flat giving a satisfying climax that, secondly, acts to blur the boundary of the start of the recapitulation.
The primary theme is, however, chromatically altered in measures 71-72 to include an E-natural rather than the original E-flat. This change leads to a cadence on a C major second inversion triad for the first eight-measure period of the recapitulation which then firmly holds in B-flat with a rhythmically tiered fanfare on the repeated final line of the poem “to the streets, to the streets!” that layers the rhythmic motives of the primary theme, in the soprano and alto, the secondary theme, in the tenor, over the longer rhythms of the bass, seen in Example 3.7.

Example 3.6 "Na Ulitsu" mm. 61–68.
Rehearsal and Performance Considerations

Firstly, Shostakovich’s tempo indication must be deliberated. At the indicated tempo of 120 bpm for the half note, the setting moves at a very rapid pace. Combined with the wordiness of the setting this tempo would be very difficult for a choir made up
of singers not well versed in Russian or Russian diction to realize successfully in performance. A tempo range of 104–116 bpm for the half note is a suggested target range that will project the hurried affect without getting in the way of the choir’s ability to speak all of the text clearly.

Due to the persistent rhythmic motive being used in a quasi moto perpetuo manner, a performance can miss the direction of the phrases. Attention must be paid in the rehearsal process to the direction of the phrases as they generally lead toward the downbeat of the fourth measure of each phrase. This downbeat is often a quarter note that, without careful attention, can become clipped and thereby accented unduly. Throughout the first thirty-two measures the tenor and alto voices are doubling each other. A gentle word to the choir is warranted to ensure a balance between these voices and the bass voice.

The tonal shifts that quickly occur in this movement need to be sufficiently rehearsed early in the process to give the choir security with the direction of the harmony.
4. При встрече во время пересылки
   (A Farewell Meeting)

   We gazed wordlessly into one another’s eyes through the hateful bars of the train
car; burning tears gleamed on her eyelashes, I suppressed my groans in silence.
In my ardent suffering I wanted to shout: ‘Be patient, be patient, my love! My
chains are sweet to me, my disgrace a solace for the happiness of our dear
fatherland. Our enemies may brazenly scoff at our sacred love. The hour of
revenge is at hand, in black blood shall they pay for all. Take courage, darling,
take courage and wait...’

Table 4.1  Vocal ranges of the fourth poem

Range:
Soprano: C₄–G₅
Alto: A₃–E₅
Tenor: A₃–A₄
Bass: C₂–D₄

Descriptive Analysis

Of the ten poems Shostakovich set, the fourth is the most intimate, relating the
final conversation between two lovers before one goes off in chains on a train car,
presumably to a prison camp, though this is not specifically stated. Shostakovich matches
the intimacy of the poem in this movement through the use of a wordless chorus that
accompanies throughout the texted, recitative-like tenor line. Utilizing octave doublings
of the bass and baritone lines in the alto and soprano lines also gives the topos of the
sacred in its resemblance to the Russian Synodal School of composition.

The structure of the setting is three part, ABA’. This three-part structure has the
characteristics one expects, such as a thematic return to the original section after a
contrasting section is heard. However, the thematic similarity between most of the
phrases of the tenor gives one the sense that the setting is more through-composed than
structured. This is doubtless due to the poem's structure; the poem was printed in one stanza of thirteen lines. Shostakovich, being a notoriously literary-minded composer, has given the setting the same overall structure of the poem. In only two instances has the structure of the musical setting behaved inconsistently with that of the original poem: in measures 26–27 where there is an extension of the phrase in the soprano and alto before the tenor enters again with text; and in measure 33 where there is a cadence that briefly delineates the end of a phrase and the start of the final codetta.

The overall feel of the setting is that of an accompanied recitative with the tenor relaying the story, in first person, of what is presumed to be his final encounter with his significant other before being sent away. The rest of the choir is wordless throughout, singing on both “m” and “a” at various points in the setting. The choral parts are written with doublings at the octave that help to evoke a stark atmosphere and the topos of the sacred. The choir also aids in the building of tension when in measure 11 the tenor quotes his plea to his beloved, “Be patient, my love” while the soprano and alto sing a rising scalar passage to be joined by the bass in what is the emotional climax of the setting.

The setting begins with the tenor intoning the text on a single pitch, B, on persistent eighth-notes before the wordless choir enters at the end of measure two after the text, “we gazed wordlessly into one another’s eyes,” as shown in Example 4.1. It is this device that establishes the intimacy of the setting especially in comparison to the previous movement’s extroverted character. The tenor continues the syllabic relaying of the text primarily on eighth notes, with a prolonged wandering away from the central pitch B, only to return again to the opening pitch B in measure 18 before the arrival of the B section.
The B section, starting in measure 20, is short in comparison to the other sections, but the tonal shift from the melodic orientation on B and the harmonic orientation on G to a shared orientation on E gives the necessary weight to the B section. The material of this section is based on that of the A section and displays the characteristic intonation on a single pitch, now E, the stepwise movement around the central pitch, and the rise of the importance of the interval of the perfect fourth.
Eliding with the end of a phrase extension, the A’ section begins in E phrygian with the tenor again intoning on a B, this time joined by the rest of the choir. The first phrase of the A’ section cadences on an open fifth on E before the tenor continues with the last line of the poem which finally cadences on an A major triad.

**Rehearsal and Performance Considerations**

The tenors will need adequate time with both music and text to be able to evoke the intimacy Shostakovich has imparted to this movement. Speaking the text in rhythm as a section will go a long way for the tenors. The balancing of the wordless chorus against the texted tenor line is a challenge, specifically in the opening measures when the tenor is texted with the remaining chorus singing “m”. Another balance issue arises when the soprano and alto voices sing “a” at rehearsal 30 at which point careful attention to balance is needed.
5. Казнённым
(To the Executed)

In this cell, dank and stifling,
Did live their final days
two soldiers...

A prisoner, brother, bow --
Such a bitter loss of one so faithful,
Bow in silent sorrow thy knee,
When in the gloom of gray corners
Arise before you the black shades
Of two soldiers who passed before their time.

Table 5.1  Vocal ranges of the fifth poem

<table>
<thead>
<tr>
<th>Range</th>
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<tbody>
<tr>
<td>Soprano:</td>
<td>E4–E5</td>
</tr>
<tr>
<td>Alto:</td>
<td>G#4–C#5</td>
</tr>
<tr>
<td>Tenor:</td>
<td>E3–F#4</td>
</tr>
<tr>
<td>Bass:</td>
<td>E2–A3</td>
</tr>
</tbody>
</table>

Descriptive Analysis

Shostakovich’s setting takes a two-part, AB, structure, beginning with an
imitative first section and concluding with a second, freer section with two characterizing
subsections: a homophonic choral declamation followed by a more recitative-like texture
led, at first, by the soprano and completed by the tenors. This structure is in tandem with
the published poem, which consists of two unequal stanzas.

The opening imitative section sets a pseudo subject-answer as paired voices in
ascending order: bass-tenor, alto-soprano. Each voice states either the subject, seen in
Example 5.1, or the answer and continues, with the exception of the soprano, in free
counterpoint. The end of the soprano answer coincides with a half cadence in m. 39 and
consequently the end of the first section thereby eliminating the necessity to continue in free counterpoint.

**Example 5.1** "Kaznonnim," mm. 1–9.

\[
\text{Example 5.1}\quad \text{"Kaznonnim," mm. 1–9.}
\]

The answer is surprising in that it is at first tonal and later real. The initial descending interval is tonally corrected to that of a perfect 5th followed by a real answer including the addition of an accidental foreign to the key, for the remainder of the answer, as shown in Figure 5.1.

**Figure 5.1** "Kaznyonnim" intervallic relationship between bass subject and tenor answer.

\[
\text{Figure 5.1}\quad \text{"Kaznyonnim" intervallic relationship between bass subject and tenor answer.}
\]

The section’s half cadence is an unconvincing conclusion in m. 39 due to the absence of the bass voice and the quality of the dominant triad, c-sharp minor, seen in Example 5.2. The bass shortly reenters in m. 39 with a stepwise descent from C-sharp to A in order to transition to the second section of the chorus, see Example 5.2.
In this second section Shostakovich invokes an *in memoriam*, hymn-like quality by the combination of the homophonic, syllabic setting of the text and the slowing down of the harmonic rhythm. This second section continues in the same memorial vein as Shostakovich portrays the passing of the two soldiers through the removal of the tenor and bass parts at measure 46, shown in Example 5.3, on the text “when in the gloom of gray corners arise before you the black shades of the two soldiers who passed before their time.” As if designed to remember the previous movement’s tenor recitative over textless chorus, the tenor repeats, “*two soldiers who passed before their time*” while the bass joins the remaining parts singing *bocca chiusa*, also shown in Example 5.3.
Rehearsal and Performance Considerations

This chorus is the least complicated and most accessible. Any choir that has even one or two basses with a consistent E3 will find satisfaction and enjoyment in learning and performing this easily excerpted poem. The general ease of the tempo makes the text more than manageable for any choir able to delve into foreign languages.

Some attention to the intonation of the intervals in the imitative opening section is needed. Likewise, the texture of the opening section will need some balancing, but the composer’s dynamic indications are a sufficient marker for a successful performance.
6. Девятое января
(Ninth of January)

Bare your heads! On this woeful day
A shadow quivered in the long night over the Earth.
The slavish beliefs in the Father Tsar have fallen
And a new dawn blazes over the fatherland...

A prayer upon our lips, faith in our hearts
With imperial portraits and icons before us
Neither in battle with a foe, nor with evil thoughts –
The weary people did file by to beat the tsar’s brow.

“Oh, our Father Tsar! Look around:
We have not gained a thing from the court
From thieving merchants and kulaks [greedy peasants]
From the rich nobles nor from the factory masters.

Our hearts are all scorched by dread,
Our eyes worn away by bitter tears,
We die in chains and from hunger... There is no escape...
You, our only protector, should defend us!

You are a gentile, our Father Tsar! Look around:
We have not gained a thing from the court,
Oh, heavy is our fate, the peasant’s lot...
And generous is the mercy of the royal hand.

Tsar, our Father, look around:
We have not gained a thing from the court.”
The tsar heard his people out,
Spoke not a word, but waved his hand...

All about the earth shook as from thunder,
And the square in front of the palace was littered in bodies:
The people fell, fed by bullets and led.
Oh, how grand the ways of the tsar!
The tsar’s heart has gluttoned itself on deceit
And its guardsmen... Bare your heads!

The people have fallen, fed by bullets and led.
Bare your heads!

Where the lead storm has rained,
There, where the people’s blood is a flowing stream,
There from each drop of blood and led
Mother earth has borne a soldier!
Table 6.1  Vocal ranges of the sixth poem

<table>
<thead>
<tr>
<th>Voice</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Soprano</td>
<td>F4–A5</td>
</tr>
<tr>
<td>Alto</td>
<td>A3–F5</td>
</tr>
<tr>
<td>Tenor</td>
<td>G3–A4</td>
</tr>
<tr>
<td>Bass</td>
<td>D2–Eb4</td>
</tr>
</tbody>
</table>

**Descriptive Analysis**

The sixth choral poem moves along in a cinematic vein portraying the events of the January 9, 1905, when the tsar’s soldiers opened fire on a legally assembled, unarmed, and largely peaceful crowd of protesting citizens. With frequent motivic detours, it is aimed at depicting the chaos of the aforementioned event. The first section begins with the men of the chorus singing a predominantly syllabic and forceful setting of the text, “Bare your heads! On this woeful day a shadow quivered in the long night over the Earth. The slavish beliefs in the Father Tsar have fallen and a new dawn blazes over the fatherland…” with the statement of theme 1-- the piece's first of two main themes. The theme uses an A-phrygian pitch collection, Figure 6.1. This section is marked *moderato* with the dotted-quarter note at 72 bpm. After theme 1 undergoes some slight developmental treatment, the first section ends with a fermata as a “*new dawn blazes*” at the dynamic level *ff*, Example 6.1.
A metric and tempo shift occurs at the start of the next section, marked at 184 bpm to the eighth note, also in A-Phrygian. A metrically complex series of measures ensures the proper text stress of the second stanza of the poem. This new material highlights the interval of a minor second, a dominant interval in this movement that is present in each theme and section. Moving through a B-flat major chord in m. 25 to the tonal area D aeolian in m. 26, the entrance of the alto announces, in the original tempo,
theme 2, Example 6.2. This theme, like theme 1, begins to be developed shortly after the first hearing through slight alterations of the contour of the line, a characteristic of the composer’s work in total. The short development of theme 2 leads to the entrance of the soprano in measure 31 (Example 6.2) and continues toward the half cadence in measure 41 before transitioning with a modified theme 2 in the alto, back to D minor at rehearsal 44, see Example 6.3. Theme 2 continues to be developed slightly, first by the immediate restatement of the first half of the theme in mm. 44–45, then by the sequenced statement by the bass of the second half of the theme in mm. 46–47.

At rehearsal 45 a new theme, which sounds to be in the same thematic world as theme 2, is heard in the basses answered by the alto and continues to set the scene of the peasant’s plea for help, “Oh, heavy is our fate, the peasant’s lot...” The soprano then falls silent while the alto, tenor, and bass voices descend gradually as they continue to plead to their ruler and caretaker, “and generous is the mercy of the royal hand. Father Tsar”. The argument becomes weaker as they continue, “look around: we have not gained a thing from the court” and the plea, now only in the alto, becomes starker as it is accompanied by open fifths in the tenor and bass. The bass continues, now speaking in a narrating role, “the Tsar heard his people out, spoke not a word, but waved his hand...” above which a tenor line punctuates with the statement “oj,” shown in Example 6.4.
Example 6.3  "Devjatoe Janvarja," mm. 40–45.

Example 6.4  "Devjatoe Janvarja," mm. 65–69.
A brief pause is heard in which the crowd awaits the tsar’s response and suddenly, at rehearsal 48, the upper three voices of the choir, singing at $ff$, announce a dramatic and forceful new section with newly heard material singing, “all about the earth shook as
from thunder and the square in front of the palace was littered with bodies: the people fell, fed by bullets and lead.” This new section is marked allegro with the dotted-quarter note at 152 bpm. The tempo is quick and the opening gesture is striking, an octave leap in the soprano and a move to B-flat minor, see Example 6.5.

The bass enters after a repeated phrase brings the tension of the half-step, now from F to G-flat in the soprano, to this motivic material, see Example 6.5. The gestures become so sweeping that Shostakovich cannot seem to help but move into a symphonic style of composition and gives the soprano and alto a string-like scalar passage on “a” at rehearsal 49, Example 6.6, while the tenor and bass sing, “Oh, how grand the ways of the Tsar! The Tsar’s heart has glutted itself on deceit and its guardsmen…” The section continues in its relentless, instrumental vein as the refrain appears again, “bare your heads!” now with a motive that can be related to theme 2. This music continues as it repeats the text from the beginning of the section, rehearsal 48, and gradually dissipates in its fervor and comes to a cadence in measure 109 on the text of the refrain, see Example 6.7.

The final section, marked Andante with the quarter-note at 138 bpm, begins at Rehearsal 53 and features a wandering theme that is characterized by the rhythmic motive of a half-note followed by a quarter-note that is reminiscent of a rhythmically augmented long-short rhythm of theme 2. The section starts with the bass and builds successively by adding the tenor, alto, and finally soprano voices, each with their own mutation of the theme. These layered entrances build from the bass p to the soprano mf followed by a crescendo to the f homophonic Allegro at Rehearsal 57 when the entire
choir repeats, homophonically, the text that began the section, “where the lead storm has rained, there, where the people’s blood is a flowing stream.”

The section continues with a sudden drop to \textit{pp} with divided alto and soprano voices singing the remainder of the text phrase, “\textit{there from each drop of blood and lead, Mother Earth has borne a soldier!}” in a homophonic setting consistent with the thematic contour currently in use for the section. The phrase moves toward the final measures with a massive crescendo from \textit{pp} to \textit{f} before the bass, followed by homophonic upper voices, enters with a final statement of the refrain, “\textit{Bare your heads!}” as the movement comes to a cadence of D major on a hemiola in the final two measures.
Example 6.6 "Devjatoc Janvarja," mm. 81–88.

81

SOPRANO

ALTO

A...

ff express.

A...

TENOR

85

oj, za-te-ja tsar-ska-ja bol-na xar-sha!

ff express.

oj, za-te-ja tsar-ska-ja bol-na xar-sha!

BASS

A... tsar-ska-ja du-sha

A... tsar-ska-ja du-sha

na-i-gra-laz do-si-ta tsar-ska-ja du-sha

na-i-gra-laz do-si-ta tsar-ska-ja du-sha

52
Example 6.7  "Devjatoe Janvarja," mm. 92–111.

SOPRANO

ALTO

TENOR

BASS

97

51

go  la  vi!  pal  na  rot, na  kom  len  nij  pu  lej

52

mf

g o  la  vi!  pal  na  rot, na  kom  len  nij  pu  lej

i  svin  -  tsem.

106

p

dim.

riemuto

55

p

dim.

pp

pp

pp
Rehearsal and Performance Considerations

The length of this movement together with the demands of stamina, range, dynamic contrast, and melismatic passages makes this poem one of the most difficult to rehearse and perform. In order that singers do not stress their voices during rehearsals, the conductor should be attentive to the length of rehearsal time allotted to the louder sections. After a cursory learning of each section, encouraging the choir to sing under the marked dynamics is advised when extended rehearsal time of a particularly strenuous section is needed. A gradual building of the length of time and concurrent sections sung in rehearsal is also suggested in order for singers to build the necessary stamina for each particular section as well as the entire cycle.

The melismatic passages between Rehearsals 49–53 should be rehearsed slowly to ensure the proper pitches are sung and gradually sped up to performance tempo. Although Shostakovich’s choices of tempi have been discussed previously in a more summative form, some attention to tempi with regard to this movement is warranted. At the indicated tempo, dotted quarter note equaling 152 bpm, beginning one measure before rehearsal 48 both the melismatic passages and text syllabification move at near break-neck speed. The conductor deciding on tempo should work within a range that is both suitable to the abilities of the singers and will not diminish the frenetic character that is critical to the intent of the passage. A tempo range of 132–152 bpm with the dotted quarter note receiving the beat will allow the necessary character to be reflected while giving the singers time to adequately negotiate the text.
In order that both pitches and text are learned securely and rehearsed toward mastery from the first read through to the performance it is essential that the passages be rehearsed under tempo with a gradual building toward performance tempo.
7. Смолкли залпы запоздалые
(The Last Shots Have Fallen Silent)

The last shots have fallen silent
The artillery fire now mute.
Faint steam rising from crimson pools
Weary soldiers sleep all about,
Sleeping a strange sleep.

The wind blows over skeletons
Of fallen barricades.
Over the bodies of unfledged youths
And hymns of mournful greetings
Ring out in the gloom.

Sleep, our honorably fallen brothers, --
The Day of Reckoning is nigh.
Sleep, you who knew no cowardice, --
We have the darkness at bay.

All that is ruined by day
We shall rebuild by night.
The thirst for battle still rages
Within the wounded eagle unquenched.

Sleep, our honorably fallen brothers
Sleep...

By night, with new barricades
Shall we encircle the town once again.
By morning with fresh troops
Shall we again march into battle.

Sleep, brothers and comrades!
The Day of Reckoning is nigh –
With a formidable blaze
Shall we honor thy memory!
Sleep!

The last shots have fallen silent.
The artillery fire now mute.
Faint steam rising from crimson pools
Weary soldiers sleep all about,
Sleeping a strange sleep.

56
Table 7.1 Vocal ranges of the seventh poem

<table>
<thead>
<tr>
<th>Range:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Soprano:</td>
<td>D#4–E5</td>
</tr>
<tr>
<td>Alto:</td>
<td>G#3–B4</td>
</tr>
<tr>
<td>Tenor:</td>
<td>E3–G#4</td>
</tr>
<tr>
<td>Bass:</td>
<td>C#2–G#3</td>
</tr>
</tbody>
</table>

Descriptive Analysis

Comprised of four sections in the structure of a modified arch form, ABCA’, the seventh poem, an intimate poem *in memoriam* fallen comrades, opens in tonal ambiguity. The opening motive, sung by the alto voice, could easily be assimilated into the tonal areas of B-major, G-sharp-minor, or D-sharp phrygian. Further complicating the tonal question is the absence of the pitch G-sharp and the prevalence of C-sharp, see Example 7.1. The question of tonal area is soon put to rest when, upon the alto restatement of the opening theme, the bass voice supplies a rhythmically slower moving bass line that firmly establishes G-sharp minor as the tonal area as seen in Example 7.2. The second statement of the opening theme is completed through the addition of the tenor voice at the cadence in m. 35 that leads to an F-sharp major triad, Example 7.2.
Example 7.1  "Smolkli zalpi zapozdalie," mm. 1–19.

The text in this first section, lines 1–10, corresponds to its treatment. These lines invoke images of silenced battle and of a war-torn landscape. The alto’s lone voice in a mildly tonal ambiguous theme lends itself to this picture. The bass’s entrance of longer
rhythmic durations could easily represent the skeletons of barricades and bodies over which the wind, represented by the alto, blows.

The tenor then introduces the B section, which is characterized throughout by the word *spite*, ‘sleep’, and its corresponding motive that reinforces G-sharp minor, Example 7.3.

![Example 7.3 "Smolniki zalpi zapozdali," mm. 39–40.](image)

With a quickened rhythmic pace, the soprano takes the motivic fore with material that is itself a transformation of the opening theme. What these two themes share is the characteristic stepwise descent of a major third from D-sharp to B as well as the semitone relationship of D-sharp and E, the order of each occurrence however, is now reversed. Other similarities between the themes are each of the second phrase’s opening pitch, B, as well as the A-sharp that figures prominently in both lines. To keep these themes from sounding too closely aligned, Shostakovich halves the predominant rhythmic value from the alto’s quarter note pulse to the soprano’s eighth note motion and creates a forward momentum and restlessness through the addition of the irregular meter 3/8. The text, lines 11–18, is a memorial to those who, in the A section, lost their lives and the transformation of thematic material supplies the contextual link between music and text.
This thematic transformation is supported by a divided tenor part iterating its own decorated version of the original ‘sleep’ motive seen in Example 7.4.

Example 7.4  "Smoliki zalpi zapozdalie," mm. 43–56.

At rehearsal 65 the choir breaks into a two-part texture of paired voices with both the soprano-tenor singing the ‘sleep’ motive and the alto-bass singing a monotone intonation of lines 19–20 which is a reiteration of line 11, the section’s opening soprano line, each respectively doubled at the octave, see Example 7.5.
A cadence in the alto and bass using the ‘sleep’ motive leads to the C section at rehearsal 66. This cadence uses a passing tone in the bass voice to move from G-sharp minor to the C section in E major.

The homophonic, hymn-like statement of the text, “by night, with new barricades shall we encircle the town once again. By morning with fresh troops shall we again march into battle. Sleep, brothers and comrades! The day of reckoning is nigh” characterizes the C section. Shostakovich links thematic material at the start of the C section in m. 59 to the opening theme by the introduction of an A-natural thereby keeping the upper neighboring half-step relationship between the first pitches of both themes as shown in Figure 7.2.
The homophonic writing of this section brings with it the climax of the movement, when at Rehearsal 68 the choir sings an unfolding passage that takes the octave-doubled, two-part texture combined with the homophonic statement of the last stanza of the published text, “With a formidable blaze shall we honor thy memory!” and swells from $p$ to $mf$ leading to the only $tutti$ statement of the ‘sleep’ motive which is also set at the loudest dynamic level of the poem, $mf$. Example 7.6.
This *tutti* statement recalls the opening of the B section and functions most importantly as the climax and secondarily as a transition to the A’ section. The tenor continues to the transition from the C section to the A’ section through the repetition of the ‘sleep’ motive, now briefly heard in the tonal area of E major, see Example 7.6. This
small tonal shift requires the alto voice to begin the A’ section with a slightly modified statement of the opening material, beginning on the pitch E rather than the D-sharp that opened the poem. More importantly however, is the harmonic and intervallic importance this has on the movement for Shostakovich could have very easily and comfortably kept the choir in G-sharp minor at the cadence for the entrance of the alto voice, on the correct pitch, D-sharp. Rather, he continues to reinforce the half-step relationship between E and D-sharp, the plagal cadence that is so prevalent, and the secondary key area of the C section, E major, as seen in Example 7.6.

The alto quickly restores the D-sharp and the bass enters to continue the restatement of the opening material. Shostakovich again recalls text from the third stanza in the bass voice, “sleep, brother!” under the alto voice, which sings the second phrase of the opening material. However, unlike the opening statement, which cadences on F-sharp major, the restatement moves from an octave C-sharp between the alto and bass to the chords B major, E major, C-sharp major, and E major before a final cadence that highlights via a vacillation between the pitches D-sharp and E before landing on an open fifth on G-sharp. (See Example 7.7)
Example 7.7  "Smolkli zalpi zapozdalie," mm. 87–109.
Rehearsal and Performance Considerations

This poem is, in most regards, one of the most accessible of the ten for a choir of average ability to perform. The ranges of all the vocal parts, with one exception, fall within that of average singers in most choirs, the text moves at a comfortable rate so as not to put undue stress on the singers, and the style and form of the setting lends itself to a fast taking-to by ensembles. The aforementioned exception effects the basses and involves three passages that utilize the C#2: 1) in measure 36, 2) between rehearsal numbers 66–67, and 3) at rehearsal 71. These pitches are essential to the entire movement and harmonic motion and any attempt to displace these pitches to the upper octave should be avoided. Such a decision will disturb the very fabric of the Russian choral tradition that Shostakovich is invoking; though these pitches are essential, they must be carefully balanced so as not to overtake the ensemble, especially with singers for whom this is the extreme bottom of their range. Other range-related issues include rehearsal 63 with the entrance of the soprano on a D-sharp at the dynamic level pp, which can be difficult to manage for many singers because of the passages tessitura being primarily in the passaggio. To counter the potential effects this might have on the desired sound and character, the conductor should be mindful to rehearse on neutral syllables that will allow a focused tone with ease of production such as “u”. The soprano does have the fastest moving text to negotiate, an issue that is easily dealt with by gradually building up from a slower tempo once pitches are secure and text can be spoken in rhythm.

The tenor must throughout the poem be able to negotiate with light but supported tone in an occasionally uneasy tessitura. Depending on the number of singers, their level
of training, and their respective and cumulative vocal weight, the conductor is advised to encourage the use of falsetto for the lighter passages of this movement.

Careful attention to dynamics throughout the rehearsal process will ensure the poem exemplifies the memorial ethos. It will be natural for the choir to sing on the fuller side during this setting primarily due to the continued subdued dynamic range. A controlled expression will allow the climactic crescendo in mm. 80–84 from \( p \) to \( mf \) to be the climax of the movement as it is clearly intended.
8. Они победили!
(They Were Victorious!)

They were victorious...
By a river of blood
Is our dear freedom fed.
They were victorious...
And again marched by
Those shameful years of slavery.

They were victorious...
And across the land thunder
Executions, terror, and the scourge
They were victorious...
In the silence are growing
Greedy, looting hordes.

They were victorious...
As a hive, teems
Siberia with dungeons..
They were victorious
As citadels stand
The tsar’s golden chambers.

They were victorious...
From all about
Came famished groans.
They were victorious...
For their hungry mouths
There is no bread, but bullets

They were victorious...
But the roar of their victories
Is so sullen, as in some place of shame.
They were victorious,
But in the twilight of their years
A final sacrifice still awaits.

Table 8.1  Vocal ranges of the eighth poem

Range:
Soprano: F4–B♭5
Alto: C4–F5
Tenor: F3–A♭4
Bass: B♭2–D4
Descriptive Analysis

With an abrupt shift from the peaceful memorial setting of the seventh poem, ending on a perfect fifth built from G-sharp, to the aggressive, martial refrain “they were victorious…,” the eighth poem opens in B-flat minor and makes the transition into the final complex of poems, comprised of poems eight through ten. Shostakovich, like the poet Gmirev, uses the refrain as a structural element, although with differing results. Gmirev uses the refrain to begin lines 1 and 3 in each of the six stanzas, Shostakovich only utilizes stanzas 1–4 and 6 with the refrain intact and provides the refrain with modified motivic material throughout the setting.

This movement is less formally structured than those that come before it and is primarily built around the refrain mentioned above. The musical material utilizes two main themes, x and y, that coincide with nearly all the occurrences of the refrain, Figure 8.1.

Figure 8.1 "Ani pabadili," thematic motives of refrain.

These motives are what define the structure of the movement which can be called a fantasia in a loose two-part structure, A-A’.

The A section opens in B-flat minor and contains five phrases. These phrases are further comprised of two phrase pairs of nine measures each and a fifth phrase with a
length of eleven measures. Motive $x$ is heard at the start of the first two phrases followed by motive $y$ for the second two phrases. The fifth phrase begins with the refrain set as a homophonic D-flat major triad in root position leading to a root position B-flat major triad, see Example 8.1.

Example 8.1  "Ani pabedili," mm. 37–39.

The A’ section’s phrases are less structured than those of the A section. The first phrase of A’ begins in measure 49 with the bass voice alone stating the refrain with a modified motive $x$ in what appears to be G-flat major, see Example 8.2. This phrase is then elided with the next refrain, which is reiterated on an octave F by the full choir beginning in measure 56, see Example 8.2. This monotone statement is a pared down statement of the refrain shown in Example 8.1. The following phrase beginning in measure 60 contains a pedal F in the bass on persistent quarter-note iterations of the refrain, see Example 8.2. The aforementioned phrase elision has now placed the refrain at a weak point in the phrasal rhythm. The elision and weakened phrasal rhythm disrupts the established pattern of a refrain announcing the beginning of a phrase. This disruption brings with it a drive toward the final phrases and cadence in B-flat major.
Example 8.2  "Ani pabedili," mm. 49–68.
Rehearsal and Performance Considerations

The tempo indication is a potential hurdle to a successful performance, although less so than previous movements. At 88 bpm to the dotted half-note the predominantly quarter-note rhythmic motion can be cumbersome for singers that are not well practiced at singing Russian texts. The tempo is attainable with careful diction practice, especially in tongue-twisting points between Rehearsal numbers 74 and 75. Due to the relative short duration of the movement, 1:30, excerpting this movement from the ten does not seem feasible or artistically viable.

Careful attention to corporate breaths is essential in order to minimize the unwanted accentuation of the second beats of mm. 27, 30, 36, and 85. Finally, with attention to dynamic contrast, this movement will be a thrilling contrast to the very stoic and personal setting of the previous poem.
9. Майская песнь
(\textit{May Day Song})

\textit{The first of May – the festival of Spring,}
\textit{The mighty crashing of the proletarian wave,}
\textit{Rejoice on May Day!}

\textit{Hymns to inspire the valiant soldiers,}
\textit{The fearless call to weary hearts.}
\textit{Rejoice on May Day!}

\textit{All who are ready for merciless battle}
\textit{Shall stand bravely for their freedom,}
\textit{Rejoice on May Day!}

\textit{As if by the wave of the worker’s arm,}
\textit{Machinery, furnaces, and tools fall silent...}
\textit{Rejoice on May Day!}

\textit{All the forces of dark around us tremble}
\textit{Before their hated enemy...}
\textit{Rejoice on May Day!}

\textit{The First of May – the festival of Spring,}
\textit{The mighty crashing of the proletarian wave,}
\textit{Rejoice on May Day!}

\textit{The brazen challenge of the worker armies:}
\textit{Meet the world with violence, chains, and the bayonet...}
\textit{Rejoice on May Day!}

\begin{table}[h]
\centering
\caption{Vocal ranges of the ninth poem}
\begin{tabular}{|l|c|}
\hline
\textbf{Range:} & \\
Soprano: & A4–A5 \\
Alto: & D4–E5 \\
Tenor: & A3–A4 \\
Bass: & B2–E94 \\
\hline
\end{tabular}
\end{table}

\subsection*{Descriptive Analysis}

The ninth poem is again a setting of Kots. This seven stanza poem, each

\textit{Table 9.1 Vocal ranges of the ninth poem}

\begin{tabular}{|c|}
\hline
\textbf{Range:} \\
Soprano: A4–A5 \\
Alto: D4–E5 \\
Tenor: A3–A4 \\
Bass: B2–E94 \\
\hline
\end{tabular}

\textit{Descriptive Analysis}

The ninth poem is again a setting of Kots. This seven stanza poem, each

\textit{comprised of a tercet, utilizes the refrain, \textit{“Rejoice on May Day”}, that appears as the third
line of each triplet. The first and sixth stanza are identical and Shostakovich maintains the structure of the poem by keeping both the refrain and the repeated tercet. The setting is a ternary form with a coda, A-B-A’-Coda. The A section opens with the soprano and alto stating the primary theme with the opening tercet, “First day of May – the festival of Spring./ the mighty crashing of the proletarian wave.../Rejoice on May Day!”

Example 9.1  "Majskaja pesn,” mm. 1–l0.

This statement begins in unison and opens to two-part harmony during the refrain in measure ten. This first refrain cadences on a B major triad, the secondary dominant of the sixth scale degree. The tenor enters with the statement of the second tercet while the soprano and alto continue on in an elaboration of the refrain. This second refrain brings with it the introduction of the bass as well as the closing of the A section on the pitch D, effectively a half cadence. This half cadence in measure 23 outlines a twenty-four measure period comprised of two twelve measure phrases. The second phrase begins in the established B major and moves back to G major via E minor. This period marks the entire A section.
The B section, marked *più mosso*, begins with a rousing theme, marked *f*, characterized by a dotted rhythmic figures in the bass while the upper three voices, marked *mp*, provide a background in longer, smoother rhythmic values with text taken from the bass line. This third tercet does not have a definitive cadence, but flows into the fourth tercet at Rehearsal 83.

Rehearsal 83 includes the most adventurous harmonic motion of the movement. Beginning with a common tone modulation on D from the previous B minor chord to the B-flat major that is seen at rehearsal 83. Common tone modulations then explain how Shostakovich accomplishes the larger harmonic progression: B-flat major – E-flat minor – E-flat major – G Major. This section is also characterized by the unrelenting rhythmic drive of the choir no doubt to fit the text, “*as if by the wave of the worker’s arm,/ machinery, furnaces, and tools fall silent.../Rejoice on May Day!/ All the forces of dark around us/ tremble before their hated enemy.../Rejoice on May Day!*”

Shostakovich does not allow the B section the spaciousness that the A section had, but rather he: exploits the dotted figures that characterized the opening of the B section; shifts from common time to three-four time in order to shorten the established long stress at the end of each line; and writes abrupt common tone modulations to give the sense of hurriedness. This hurriedness is brought to a close in mm. 41 – 46 with a double statement of the refrain that finishes the aforementioned common-tone modulations from E-flat to G major, see Example 9.2.
The A’ section is announced in measure 48 with all voices initially stating the opening theme of the A section in octaves. The alto, doubled by the bass, part ways with the soprano-tenor pair and supply a lower harmony, see Example 9.3. The second period of the A’ section is also fairly similar to its partner from the A section, the main difference being a move in the harmonic plan that highlights a more diatonic chordal scheme over the B-major chord that is prevalent in the A section. The closing coda is a two phrase period that ends with a plagal cadence on the repeated text of the refrain.
Rehearsal and Performance Considerations

The length of the phrases in the A section require that singers pace their breath to ensure a sense of direction that honors the stress of each word and limits the very real potential for a syllabic sense of motion. The tempo indication for the A section is a realistic, if not an overly gracious, one. The move at Rehearsal 82 to 120 bpm to the
quarter note is pushing the limits of what might be possible for a choir. This will be particularly evident when the triplet figures begin at Rehearsal 84 when the speed at which the text must be relayed is quite an obstacle. Conductors may choose either: to keep the indicated tempo at the start of the section and choose a slightly more comfortable tempo, in the range of 112–116 bpm to the quarter note, at Rehearsal 84; or to choose a slightly slower tempo in the range of 116 bpm to the quarter note for the entire section. Both the A’ and coda sections are at a slightly slower tempo marking than the A section. This can work if the choir is particularly sensitive to the phrase direction, but the tempo can easily create the sense of dragging after such a raucous B section. It is suggested the tempo of the opening section be used for the closing section and coda. A ritardando or rallentando would be inappropriate at the end of the movement as the composer has composed such an event into the music.
Not for the rueful, weak, lukewarm soldiers,
Wearied by long losses,
But for the valiant and youthful hearts do we desire
To now sing our song!

Let the dead confess love to the dead
And weep at the long-forgotten graves!
We are the living: our crimson blood boils
With the flame of an inextinguishable might.

The sacred memory of those fallen in battle
We can keep without tears,
We thirst to rest all our might and soul
Upon that very same alter!

Who has let fall the sharp chisel?
We shall surge forth and work in his place.
We shall build the great palace of the people
From the stones of torn down walls.

Whose clouded gazes have fallen to the ground?
We look ahead with searching anticipation.
We strive unyielding to espy in the dark
The sunrise of a yet distant dawn.

Fly, our song, fly up to heavens
To the distant, unknown frontier.
Long live youth, that roiling spring
Of grand designs and great deeds.

Go forth, our song, fly up to the heavens,
Like an unfettered falcon!
Long live the genius of universal marvels,
Unhindered and creative work!

Go forth, our song, again and again!
Boom across the face of the earth as a trumpet
Long live the almighty mother of life,
Mistress of the world – war!

From one end of our fatherland to the other
We bear greetings to one another...
We are like a young swallow, the green spring
Following at our heels.

May the mute earth be shackled in cold
And each breeze bluster,
The leaves lay dead, and the snow upon the field
Be laid in a silver shroud.

The thunder clap has echoed
From unknowable mountain peaks,
And the power of lifeless incantations shaken
The heavy heel is wavering.

And the wind before dawn blew warmer;
In the darkness at every step
Unseen trickles of awakened springs
Already burrow furtively into the snow.

Yea, the gloom is retreating, hail the light!
We are heralds of a new era!
The young spring follows at our heels
Under the shade of countless banners!

Table 10.1 Vocal ranges of the tenth poem

<table>
<thead>
<tr>
<th>Range</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Soprano:</td>
<td>E₄–B⁵</td>
</tr>
<tr>
<td>Alto:</td>
<td>B₃–F⁵</td>
</tr>
<tr>
<td>Tenor:</td>
<td>E₃–A⁴</td>
</tr>
<tr>
<td>Bass:</td>
<td>G₂–Eb⁴</td>
</tr>
</tbody>
</table>

Descriptive Analysis

The tenth poem is a translation and adaptation by Tan-Bogoraz of a text of Walt Whitman. Both the poem and the setting is the longest of the ten chosen by the composer.

The setting opens with basses, in a three-part divisi, singing a soft passage in e-flat minor with a tempo marking of *Andante con moto* and the quarter note at 108 bpm. This opening section, with its soft, dense writing, easily takes on the memorial character
of the text of lines 1–12. This first section is a three period group with each period beginning with the same seven measure phrase, a, as seen in Figure 10.1.

Figure 10.1 "Pesnja," phrase similarities in opening three periods.

Each period contains cadences highlighting the natural minor, lowered seventh scale degree, D-flat, and the minor dominant B-flat. Of the three periods in this first section, the first two periods are sung solely by the divided basses. The alto and tenor voices enter at the upbeat to measure 29. This entrance is initially masked by the alto and tenor taking the upper octave of the two octave B-flat upbeat that has characterized the opening of each period in the bass.

Over the course of the three period group the key of G-flat major, the relative major, is highlighted several times. This highlighting gives way to a modulation at the end of the first section and the start of the second.

The second section, marked Allegretto with a metronome marking of 126 bpm to the quarter note, quickly changes character with the text from what was a memorial quality to the rousing, "Who dropped the hammer and the sharp chisel?/ We shall surge forth and work in his place./ We shall build the great palace of the people/ from the stones of demolished walls." This section does not modulate from its opening G-flat
major, but is nonetheless supplied interest first in its change of tempo and characteristic
dotted rhythms, second in the alternation of chordal homophonic choral writing, and third
in the repetition of lines fifteen and sixteen, the third and fourth lines of the current stanza
being relayed. This repetition of text is forced by the sudden quickness that the text is
relayed. Where previously each pair of lines was allotted seven measures each line now is
given only two measures.

The final unison statement of the B section cadences on a D-flat before the bridge
passage, mm. 57–64, that links the B section with the C section. This bridge passage
combines the rhythmic contour of the B section with new motivic information that will be
developed in the upcoming C section.

The C section opens with yet another change of tempo, più mosso with the quarter
note at 144 bpm. The soprano and alto announce the section with a two measure
introduction with an accompanimental figure that is derived from the primary theme that
begins with the tenor in measure 67. Figure 10.2 shows the links between the soprano and
tenor motives in the persistent push toward the pitch D-flat, the stepwise motion to D-flat
from B-flat, the contour of the downward motion from E-flat to A-flat paired with the
upward motion to D-flat.

The C section as a whole is a series of modified statements of the primary theme.
The primary theme is announced by the tenor in G-flat major. After two eight-measure
phrases, a slightly modified primary theme is heard in the bass for the first eight measure
phrase and then taken over by the tenor. This second statement of the primary theme is
stated in E-flat major with the first phrase’s cadence landing on a D major triad in
measure 90. The second statement is continued with a second phrase stated in G major by
the tenor. This second phrase continues the migratory pattern of the interval of a third by arriving at a B major triad at its cadence in measure 98.

Figure 10.2  "Pesnja," motivic similarities between soprano and tenor in mm. 65–82.

The third statement of the primary theme is presented by the soprano in G major with a cadence on B major in mm. 113–114 before the final statement of the primary theme. This final stament of the primary theme is shared between the bass and soprano voices which begins in G-flat major and cadences on E-flat major and marks the end of
the C section. The voices not employed in the relaying of the primary theme are doing one of two things: providing an almost constant stream of accompanimental figures as at the start of the section with the soprano and alto voices; or providing homophonic and harmonic support to the primary theme.

A repeat of the bridge section swiftly follow the final cadence of the C section. This iteration of the bridge section should more correctly be termed Bridge Prime because it is truly a modified statement of the original bridge passage. The tenor and bass voices utilize the second phrase of the bridge passage and expand the martial rhythms into a momentum building link into the final section as they sing, at the dynamic level of fortissimo, the text, “Let the mute earth be shackled in cold and each breeze bluster, the leaves lay dead, and the snow upon the field be laid in a silver shroud.”

The final section comes directly, and seamlessly, out of the martial bridge passage marked by a ferocious and insistent triplet figure rhythm that sounds as though the composer is harkening the effect of a machine gun. At the dynamic of fortissimmo with the choir in full homophonic force the text is relayed ‘marcatissimo’, “the thunder clap has echoed from unknowable mountain peaks, and the power of lifeless incantations shaken, the heavy heel is wavering.” The text and spirit continues into a sudden slowing down at measure 142 with the indication *meno mosso* and the metronome marking of 112 bpm for the quarter note with the text, “And the wind before dawn blew warmer; in the darkness at every step unseen trickles of awakened springs already borrow furtively into the snow.” A final change in tempo, marked *moderato*, at measure 146 continues the slowing into the coda with the text, “Yea, the gloom is retreating, hail the light! We are heralds of a new era! The young spring follows at our heels under the shade of countless banners!”
These final measures bring with it a return to the melodic contour of both the B and C sections, see Figure 10.3, and acts to unify the settings many sections.

Rehearsal and Performance Considerations

This movement is the longest performance time of the ten settings in the cycle. It also contains the largest amount of sustained singing in the upper levels of dynamic range. These considerations alone make it a tough movement in terms of singer endurance and stamina; coupled with the reality that this movement comes at the end of thirty minutes of singing a wide variety of ranges, tessituri, and dynamic levels all in Russian makes this movement something that is quite difficult. The sustained coda alone requires singers to have a very well built stamina and discipline. The conductor is advised to rehearse this movement well at various points of the rehearsal period to ensure that singers are comfortable working both when they are fresh and as they near their end of stamina and self-discipline.

Figure 10.3 "Pesnja," thematic similarities mm. 54–160.

Rehearsal and Performance Considerations

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The amount of text in this setting is enormous. Singers will be well-served with adequate practice time devoted to the speaking of text, especially in the sections when the text is relayed at a phenomenally fast pace, as in mm. 130–145.

The tempi in this setting are for most of the setting attainable. The marking going into m. 65 with the quarter note equal to 144 bpm is at first an exciting change of pace and a very easy going, albeit quick, tempo for the section. It becomes a tongue-twister at m. 138 when the syllabic triplet rhythm makes the text almost impossible to get out at the dynamic level *forte* next to impossible. One option that seems the least intrusive to the momentum that has been gained up to this point would be to slightly broaden at m. 130 to the tempo that will work for m. 138. This will lessen the sense that one of the most symphonic moments the choir gets is still as exciting and visceral as possible. A caveat would be that the tempo, if necessarily much slower, does not drop to the indication given at m. 142. With a steady and careful approach to the text this will not be an issue for many choirs working on this cycle.
Conclusion: A work deserving of reconsideration and performance.

Dmitri Shostakovich’s *Ten Poems on Words by Revolutionary Poets of the Late 19th – and Early 20th Centuries for Mixed Chorus*, Op. 88, comprise a cycle of ten choral settings of texts chosen by the composer under no discernable official influence. The cycle was the composer’s first venture into extended *a cappella* writing for choir. Shostakovich seems to have put time and effort into compiling and ordering the texts independently of the collection from which the poems were chosen. Shostakovich was pleased with the work as a whole as shown in a letter by the composer dated April 5, 1951 to his close friend and secretary Isaak Glikman, “I have also composed ten *a cappella* choral settings. I’ll tell you my thoughts on these poets when we meet and I hope I can play through this opus to you.”

This statement, along with corroborating evidence shown in this writing, is proof that the composer valued this work and thought highly of it. In the same letter the composer describes his playing through of the choruses for the Composers’ Union as “warmly received.”

In his ordering and setting, Shostakovich evokes the spirit and pathos of the revolutionary as an inciter, lover, prisoner, and martyr. The work generally follows the precepts of Socialist Realism as was the expectation and convention of the time. While Socialist Realist tone of the individual poems has been critiqued by analysts, it is clear that Shostakovich took care to create an arc that is in itself a satisfying one and rises above the average texts. It is not despite these texts, but rather because of the directness of the texts that the ‘people’ are accurately depicted within a Soviet artistic construct.

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23 Ibid.
Despite political ideological differences and biases, choirs that perform this work will find it rewarding. Performing the entire cycle is certainly a serious undertaking, but many choirs will find that many of the movements can be excerpted to be a meaningful addition to a concert. While the full cycle certainly requires trained singers able to negotiate the extended demands on the voice, the vocal demands for the second, fourth, and fifth movements are not outside the realm of a high-caliber high school program. The fact that Shostakovich selected the poems as a significant point in the history of both Russia and the world, and gave them a musical voice with such prowess deserves significantly some attention in both scholarship and performance. We hope that this brief examination of the *Ten Poems* for purposes of performance opens a path for the reconsideration of this singular work.
Appendix I: Guide to pronunciation

The following material is summarized from Laurence Richter’s previous work on the subject of singing Russian texts. For an in-depth reading on the subject it is encouraged to look into Richter’s work.

VOWELS

Russian vowels are pronounced similarly to Italian vowels. An exception to this is the vowel transliterated as [y]. According to Richter, this vowel “is an [i] pronounced mid-high and central, rather than high and front. It is not in any way diphthongal.”

CONSONANTS

Most of Russian’s consonants can be either palatalized (soft) or unpalatalized (hard). A palatalized consonant is shown by the presence of a little hook under the letter in the transliteration.

Palatalization is the releasing of a consonant in the palate. This action gives the consonant a fricative quality. As Richter is keen to remind, one should avoid either the substitution of a consonant with a sibilant release for palatalized consonants or hard consonant followed by an English y.

The symbols used are consistent with the entirety of Richter’s work on the subject and are retained to facilitate cross-reference with Richter’s other reference works to which conductor’s may have access. The following differ from an expected IPA transliteration:

[c] English tsetse. German zu
[ĉ] English church.
[š] English sure.
[ž] English pleasure.
[j] German ja.
[y] Voiced [x]. Only occurs when [x] is followed by a voiced consonant.

Hard consonants are pronounced, for the most part, as in English. An exception must be made for [l] which is pronounced with the tongue in the same contour as English r.

The ligature: ː, indicates both vocalic and consonant assimilations.

Appendix II: Texts with transliteration

1. Смелей, друзья, идём вперёд

Смелей, друзья, идём вперёд,
[smeléj družjá ilodash fpeřót]

Будя в сердцах живое пламя,
[budá f서caxy žyvoje pláma]

И наше дело не умрёт,
[i náše féla ňumtrót]

Не сломят бури наше знамя!
[ņesláoqad buri náše známa]

Победы нам не долго ждать,
[páþdy nám ňedólga ždáť]

Проснулась мысль среди рабочих,
[prásnúlas mýšl šredírabólica]

И зреет молодая рать
[i zřéjet maladája ráť]

В немой тиши зловещей ночи.
[věemój tiisỳ zlavóźqej nōći]

Она созреет, и тогда,
[aná sazřejet y tagdá]

Стяхнув, как сон, свои оковы,
[straxnúf kak són svaí akóvy]

Под красным знаменем труда
[patkrásnym známenem trudá]
Проснётся Русь для жизни новой!
[praʂŋôtca rûs ɬlaʐɭyŋi nóvəj]

2. Один из многих

Недолго он, вольный, в неволе прожил
[ȵedólga on vôlnyŋ vɲɛvôj e praŋyl]

Он был так доверчив и молод.
[on bûl tag ɗayɛrlʃ_y mòlat]

Так много таилось в нём крепких сил.
[tak mnôga tâiʃə vɲɔm kɾɛpmuʃʃix sîl]

Но их беспощадно и жадно скосил
[no ɬy ʃespaʂʃádna i ɬádna skaʃîl]

Мертвящий, безжалостный холод.
[mɛrtʃaʃʃiʃ ɬeʃʃálnʃy xòlat]

Его здесь пугала молчащая тьма.
[jɛvô ʂdeʃ pugála maltʃaʃʃaɬa tma]

Пугали бесшумные тени.
[pugáɬi ɬɛʃʃúmnye ɬʃni]

И ночь на душе безраздельно была,
[i nôç naduʃe ɬezraʃdəɬna bylâ]

И справиться с ночью душа не могла,
[i sprâɣitca snôçju duʃa ɬemæglâ]

Вся полная диких видений.
[fʂa pólnaʃa ɬikix ɕidɛŋiʃ]

А дни, непрерывно всплывая из тьмы,
Ползли, не тревожа молчанья.
[пальцы нерево́з ма́лчанья]

А дальше... Он видел за дверью тюрьму —
[a далече он видел за дверью турмы]

Холодные ночи полярной зимы
[xолодны́е ночные паларные зимы]

И долгие годы изгнанья.
[i долгие годы изгнанья]

И умер он ночью. Сегодня с утра
[i умер он ночью сёдня сутра]

Другому быть в клетке придет...
[другому быть фклетке придёт]

Пусть жертв ещё мало: настанет пора —
[puszь жертов ещё мало: настанет пора]

Щемящее, мстящее пламя костра
[щемяще, мстяще пламя костра]

В день судный тем выше взовьётся.
[v день судный тем выше взовьётся]

3. На улицу

На улицу! На улицу! На наш могучий зов
[nauлюцу наулюцу нанаси магучий зов]

Пусть рать тотчас откликнется товарищей-борцов:
[pusь рать татчес откликается товарищи-борцы]

Пусть братьев, спящих в юдоли, как громовой рескат.
[pusь братье спящих в юдоли как громовой рескат]

Пробудит к битве праведной призывный наш набат!
[пробу́дит призывный наш набат]
На улицу, товарищи! Мы площадь, как волной,
[naǔlicu tavárišši my plóššat kak valnój]

Зальём и негодующей и бурною толпой.
[zaľjóm y ńegadújuššej i býrnuju talpój]

В порыве протестующем сольём свои сердца
[fpraŋye praštěstújuššem saljóm swaǐ šercá]

И станем мы за ненависть, за мщение без конца!
[i stánem my zaŋénavižž zamššénje þeskancá]

На улицу, на улицу! Всю мест свою за кровь
[naǔlicu naǔlicu fšu ţéśť swaį zakróť]

Замученных злодеями товарищей-борцов.
[zamúčēnnyx zlačějami taváriššej barcóf]

Всию ненависть к тиранам, к народным палачам.
[fšu źenavísť kźiránii knarónnym polačám]

Мы выльем в крике метительном на страх своим врагам.
[my výľjem fktřiske mštítelnam nastráx swaимв vragám]

На улицу, товарищи! В ком честь еще жива,
[naǔlicu tavárišši fkom čéśť jeśšó źyvá]

Пусть встанет за священные народные права!
[pusť fstáneczaŋyaŋššénnye naródnyje pravá]

Свободы знамя красное высоко над толпой
[svabdóy znáfa krásnaje vysóka nattalpój]

Подымем мускулистую рабочую рукою!
[padýmém muskúlistaju rabóčej u rukój]

На улицу, на улицу! Пускай на нас враги
[naǔlicu naǔlicu puskáj nanás vragí]

Нашлиют все силы тёмные, нагайки и пытки —
[nasľút fše šíly tómnyje nagájki i štykí]
Протеста всенародного народа не заглушить.
[пр副县长 fšenarôdnava čarú ňezagšugšt]

Пожара кровью праведной тирану не зализ!
[pažāra króyju prážednej tírámu ňezalíť]

На улицу, на улицу!
[nāšicu nāšicu]

4. При встрече во время пересылки

Мы молча глядели друг дургу в глаза
[my mólča gļadéži drug_družu vglazá]

Сквозь злую решётку вагона;
[skvožžlúju řešótku vagóna]

У неё на ресницах горела слеза,
[unjé nařešńicay gäréla šlézá]

В молчанье я сдерживал стоны.
[vnálčanję Já zhrérzyval stóny]

И в страшном страдаинье я крикнуть хотел:
[fstrásnam strádánje Já kříknut xatél]

«Терпи, терпи, дорогая!»
[ťerpi źerpi daragája]

Мне сладостны цепи, отраден позор [mne sládasny cépi atrážen pažó]

За счастье родимого края.
[zašágásťje rožímava krájá]

Пусть нагло глумятся гнусные враги
[pusť nágla gšumátca tupýje vragí]

Над нашей святою любовью —
[nadnášej řyatóju řubóvy]

94
Час мести настанет, заплатят они
[час мести настанет_ заплатят аны]

За всё своей чёрною кровью.
[zasё́ со вае ж чёрною кровью]

Мужайся, родная, мужайся и жди...
[mужайся_ родная мужайся и жди]

5. Казнённым

В этой келье, тосливой и душной,
[véteж кёлье_ тосливой и душной]

Доживали последние дни
[даёжвали_ паё_ дёж_ дни]

Два борца. Узник, брат, преклони,
[dva_ барца_ узник_ брат_ преклони]

Зову горькой утраты послушный,
[zóvu_ горкой_ утраты_ послушный]

Преклони с тихой грустью колени.
[пёклони_ стёж_ грустью_ колени]

Когда в сумраке серых углов
[kagdá_ сёмрах_ серых_ углов]

Пред тобой встанут чёрные тени
[pёттабóж_ стáнут_ чёрные_ тени]

Двух безвременно павших борцов.
[dвух_ безвременно_ павших_ борцов]

6. Девятое января

Обнажите головы! В этот скорбный день
[обна́жьте_ головы_ в_ этот_ скорбный_ день]

Над землёю дрогнула долгой ночи тень.
[nadzемлёй_ дрёнула_ долгой_ ночи_ тень]
Пала вера rabskaya v batiouku-царапь,
[pála yéra rápskaýa vbátušku çará]

И заглажусь над родиной новая заря..., 
i zazgláš nadroدوj névaja zarája

На устах с молитвою, с верою в груди,
[naustáx smalítvaju syérajy vgrudi]

С царскими портретами, с иконой впереди,
[scárškími partrétaýi sykónýe fperédí]

Не на бой с противником, не в раздумье злом —
[ŋenabój spratínýkam řevrazdýmýe zlé]

Шёл народ измученный быть царю человек.
[šól naróť yzmužënnyj hiť-çařú čslom]

«Гой ты, царь наш батюшка! Оглянься вокруг:
[gój ty cár řaš bátuška aqšanís vakraúk]

Нет житья, нет моченьки нам от царских слуг,
[ŋed řyt já řet móčenky nám atcárskle slúk]

От купцов-разбойников и от кулаков,
[atkupcóť razboýnýkař i atkulakóť]

От дворян-помещиков, от заводчиков.
[addvarán pašéšikař adzavotčikaf]

Все сердца народные выжжены грозой,
[fšé řercá naródyne výžžény grazój]

Все глаза изъедены горькою слезой.
[fšé glazá izjéženy górkaju šlezoj]

Мрём в цепях и с голоду... Некуда уйти...
[mróm fcepáx y zgóladu řékuda užtí]

Ты, один заступник наш, ты нас защити!
[tý ačín zastúpńik nás tý naz zaššítí]

96
Го́й ты, царь наш батюшка! Оглянись вокруг:
[gój ty cář naš bátuška aгляни̇š vakrůk]

Нет житья, нет моченьки нам от царских слуг,
[նեд ժյյա նեт մոչենգի նամ ատկարսկիք սլյաк]

Ой, горька ты, долюшка, доля мужика...
[ój garká ty dóļuška dóļa mužyká]

Да шедра на милости царская рука.
[da ժեդրա наփила̄̄ʃti կարսկայա ռուկá]

Царь наш батюшка, оглянись вокруг:
[cář naš bátuška aгляни̇š vakrůk]

Нет житья, нет моченьки нам от царских слуг.
[նեд ժյյա նեт մոչենգի նամ ատկարսկիք սլյաк]

Царь народ свой выслушал,
[cář narót svoj výsluʃal]

Ничего не вымолвил, махнул рукою...
[նիչево նեվымалвил махнûł рукój]

Затряслась от грохота вся земля вокруг,
[заты̄̄ʃçəs adgróxata fsá ժեմլα vakrůk]

И покрылась трупами площадь перед дворцом:
[i pakrýlaʃ trûpami plô̄ʃça pɾɛdɔvcɔm]

Пал народ, накормленный пулей и свинцом.
[páš narót nakoɾmlennyj pûľej i șvïncɔm]

Ой, затаё царская больно хороша!
[ój zaṭjeça կարսկայա bòlna xaraşá]

Наигралась дошита царская душа
[naigraʃə døʃta կարսկայա düʃá]

И её опричники... Обнажите головы!
[i jejó ապրիչնիկի աբնաժյե գոլավ]

Пал народ, накормленный пулей и свинцом.
[pál nárót někórměšennyj půjčej i šyincóm]
Обнажите головы!
[abnažýte gólavy]

Где гроза-свинцовая пролилась дождём,
[gře gražá šyincóvaja prališą daždóm]

Там, где кровь народная пролилась ручьём,
[tám gře króf naródňaja prališu ručjóm]

Там из каждой капельки крови и свинца
[tám yskáždej kápeški krově i šyincá]

Мать земля-кормилица родила бойца!
[nád żemlja kərmílica ražila bajčá]

Обнажите головы!
[abnažýte gólavy]

7. Смокли залпы запоздалые

Смокли залпы запоздалые.
[smókli zálpy zapazdálye]

Смокк орудий гром.
[smók arúdi grom]

Чуть дымятся лужи альные,
[čuď dymátca lýžy álýje]

Спят кругом борцы усталые,
[špáš krugóm baryč ustálye]

Спят нездешним сном.
[špáš nezšensnym snóm]

Ветер веет над скелетами
[yéťer véjst natskešélétami]

Павших баррикад.
[pášvý řaríkát]
Над телами неотпетыми
[natšelami neatpětymi]

Гимны скорбными приветами
[gímn skórbumi přiyětami]

В сумраке звучат.
[fsúmarke zvućát]

Спите, братья, с честью павшие, —
[špíťe bráťja ššěsto ju páfšye]

Близок судный час.
[блízak súdnyj čás]

Спите, робости не знавшие. —
[špíťe róbašti řeznářšye]

Ночь в руках у нас.
[nóč vrukáx unás]

Всё, что днём у нас разрушено,
[fšó što čнóm unás razrušěna]

Выстроим в мгле.
[výstraim vamglé]

Жажды битвы не задушена
[žážda ňitvy řezadůšena]

В раненом орле.
[vráníšnom arlé]

Спите, братья, с честью павшие,
[špíťe bráťja ššěsto ju páfšye]

Спите...
[špíťe]

Ночью снова баррикадами
[nóčju snóva bárrikádami]

Город обовьём.
Утром свежими отрядами
[útram švyčymi atrádami]
Снова в бой пойдём.
[snóva vbój pajažóm]
Спите, братья и товарищи!
[špiête brátja i tavárišši]
Близок судный час —
[hlízak súdný čás]
На неслыханном пожарище
[našeslyxannam pazáriššc]
Мы помянем вас!
[my pamañem vás]
Спите!
[špiête]

8. Они победили...

Они победили...
[aní pafečíli]
Рекою крови
[řekóju kraví]
Залита святая свобода.
[zalíta šyatája svabóda]
Они победили...
[aní pafečíli]
И вновь потекли
[ i vnoʃ pateklí]
Позорные рабские годы.
[pazórnjye rápskijye gódy]
Они победили...
[aŋí paʃeɖíli]

Гремят по стране
[gɾeŋát pastraŋé]

Расстрели, террор и нагайки.
[rəstʃɛɭɭy ɭɛɾbɭy paŋájki]

Они победили...
[aŋí paʃeɖíli]

Растут в тишине
[rastút fʃiʃyɲé]

Грабителей алчные шайки.
[gɾaβíteɭɭj álɛɲuɭ ʃájki]

Они победили...
[aŋí paʃeɖíli]

Как ульи, кишат
[kak úɭjí kiʃáj]

Борцами Сибирь, казематы.
[barcaŋí ʂibíɾ kaxemátj]

Они победили...
[aŋí paʃeɖíli]

Твердней стоят
[tvɛɾdəŋɲəj stajáj]

Царя золотые палаты.
[caŋá zalatɭjə paláj]

Они победили...
[aŋí paʃeɖíli]

Из разных сторон
[izrásnyx starón]
Несутся голодные стоны.
[̄nesúťca galoñdyje stóny]

Они победили...
[aŋí paťečíli]

Для голодных ртов у них
[̄dağalóndnyx rťf uńíx]

Есть не хлеб, а патроны.
[jéʃt ȩnexľér a patróny]

Они победили...
[aŋí paťečíli]

Но шум их побед
[no śum yx paťét]

Так жалок, как место разрвата.
[tag žálak kak ȩéstá razvrátá]

Они победили,
[aŋí paťečíli]

Но в сумраке лет их
[no fsúmraľe ́lét yv]

Ждёг роковая расплата.
[ždét rakavája raspláta]

9. Майская песнь

Первое мая — праздник весны,
[̄pěrvaje mája praznjik yesný]

Мощный прибой пролетарской волны.
[mójšňnyj přibój pralëtárskej valný]

Праздуйте Первое мая!
[práznujte pěrvaje mája]

Гимн вдохновенный могучим борцам,
[gímn vdañnavénnyj magúčim bárčám]
Клич дерзновенный усталым сердцам.
[klích děrznověnným ustálym šerćám]

Празднуйте Первое мая!
[práźnujte peřvaje mája]

Все, кто готов в бесшапдном бою
[fše kto gatóf všespáššándeznam baij]

Грудью стоять за свободу сво,
[grúdju stajáč zasvabódu svajú]

Празднуйте первое мая!
[práźnujte peřvaje mája]

Словно по взашу рабочей руки
[slóvna pavzmáxu rabóčej rukí]

Смолкнут машины, котлы и станки...
[smólnut mašíny katlé i stankí]
Празднуйте Первое мая!
[práźnujte peřvaje mája]

Дрогнут все тёмные силы кругом
[drógnut fše tómnje šíly krugóm]

Перед своим ненавистным врагом...
[peřetsváim řenavísnym vragóm]

Празднуйте Первое мая!
[práźnujte peřvaje mája]

Первое мая — праздник весны,
[péřvaje mája próznik vesný]

Мощный прибой пролетарской волны.
[móššníj pribój pralstárskej valný]

Празднуйте Первое мая!
[práźnujte peřvaje mája]

Дерзостный вызов рабочих полков
[qérzasnyj výzaf rabóčích polkóf]
Миру насилья, цепей и штыков...
[миру насилия цепей и штыков]

Праздуйте первое мая!
[празнуите первайте маю]

10. Песня

Нес скорбным, бессильным, остывшим бойцам,
[некорбным бессильным остывшим бойкам]

Усталым от долгих потерь,
[усталым долгих патёр]

Хотим мы отважным и юным серцам
[xатим мы отважным и юным серцам]

Попеть свою песню теперь!
[папёть сваю песню теперь]

Пусть мертвые мёртвым принесут любовь
[pусть мёртвым мёртвым принесут любовь]

И плачут у старых могил!
[i плачут устарых могил]

Мы живы: кипит наша алая кровь
[мы живы кипит наша алая кровь]

Огнём неистраченных сил.
[агном неистраченных сил]

Священную память погибших в бою
[священную память погибших в бою]

Без слёз мы умеем хранить,
[без слёз мы умеем хранить]

Мы жаждем всю силу, всю душу свою
[мы жаждем всю силу, всю душу своя]

На тот же алтарь возложить!
[natôd̪ ʒe altâːr vazlaʃɨt]

Кто выронил молот и острый резец?
[kto vûraŋiːl môlat̪ ɨ əstrɨj rəʃeː]  

Мы рвёмся работать взамен.
[my ryômsa rabôtaːɡ vzaʃeːn]

Мы строим великий народный дворец
[my strôim yelîkiːj narûdnyj dvarê]

Из камня разобранных стен.
[iskàːmna razôbrannyaː stëːn]

Чьи мутные взоры поникли к земле?
[ɕiː mûtnyːj vzóry paŋikli gzemile]

Пытливоглядим мы вперёд.
[pytlîva głaːdîm my fpreːt]

Упрямом стремимся увидеть во мгле
[upɾâma strêmímsa uːideʃ vamglë]

Зари отдалённый восход.
[zarî addalɒnnyj vasxɒt]

Лети, наша песня, взлети до небес.
[leːti nàʃa pëʃna vzleːti daŋeːʃës]

На дальний безвестный предел.
[nadàɬnyj ʃezvësnyj prœʃël]

Да здравствует юность, кипучий родник
[da zdrâstvujet jûnaʃ tʃipuʃiːj radnjîk]

Великих стремлений и дел.
[yelîkiːx strêmɬeːniːj i ðeːl]

Несись, наша песня, взлети к небесам.
[ŋeʃis nàʃa pëʃna vzleːti kŋeʃesâm]

Как сокол свободный от пут!
[kak sôkəl svabôdnyj atpût]
Да здравствует гений всемирных чудес,
[da zdrástvujet géňij fšemíryných čuđés]

Свободный и творческий труд!
[svabódnyj i tvórčeskij trút]

Несись, наша песня, опять и опять!
[ņesíš náša pěšna apáť i apáť]

Греми над землей, как труба!
[grémi nadzemľoj kak trubá]

Да здравствует жизни всесильная мать,
[da zdrástvujet žýžni fšesýlnaja máť]

Владычина мира — борьба!
[vladýčica mýra barbá]

От края до края родимой страны
[otkrája dakrája račímej strany]

Дург другу несём мы привет...
[drug drúgu nesóm my priyét]

Мы ласточки свежей, зелёной весны,
[my lástački syvézej zélénoj yesny]

Идущей за нами вослед.
[idúšej zanáši vasilét]

Пусть скована стужей немая земля
[pust skóvana stúžej řemája řemlá]

И каждый шумливый поток
[i káždyj šumlívyj patók]

И умерли листья, и снег на поля
[i ţemerli líšťja i řnék nopolá]

Серебряным саваном лёг.
[šerébrýnam sávanam lók]

Уже прокатился громовый удар
С неведомых горных высот,  
[šnyédamýy_górnýx výsnót]

И дрогнула сила безжизненных чар,  
[i drógnyj šía běžžýžž̄ennýx čár]

Тяжёлый колеблется гнет.  
[ťaž̄ólj kalébljctca gńót]

И ветер пред утром повеял теплей;  
[i věťer předútram payéjal řepljéj]

Вон мраке на каждом шагу  
[vonráče nakáždám šagú]

Незримые струйки оживших ключей  
[ňezřímyje strůjki ažýfšyx kľučej]

Уж роются тайно в снегу.  
[uš rójutca tájna fšne̞gú]

Да скроется сумрак, да здавствует свет!  
[da skrójctca súnmak da zdrástvujct švět]

Мы вестники новых времён!  
[my věšniki nývyx vřěměn]

Весна молодая идёт нам вслед  
[vesná maladája idót nam vašléj]

Под сенью несчётных знамён!  
[patšénj řeššótñym yzmón]
Appendix III: Translated texts

1. Take Heart, Friends, We’re Marching Onward
   L. Radin

Take heart, friends, we’re marching onward
Kindle the flame within your hearts
And our cause shall not fail,
No storm shall break our banner!

Victory is not far off
The workers have awoken,
And the young army is coming of age
In the deep silence of the grim night.

Our forces will grow, and then,
Shaking off their fetters, as from a deep sleep
Beneath the red workers’ banner
The Rus’s shall awaken to a new life!

2. One of Many
   E. Tarasov

Not long did he, unfettered soul, live in bonds.
He was unassuming and young.
Such a hidden strength grew within him
Which was mercilessly and greedily felled
By the murderous, unsparing cold.

And here he was frightened by the silent gloom,
Frightened by the silent shadows,
And night was all that existed to his soul,
And his soul no longer could dispel the night,
So full of wild visions.

And the days, freeing themselves from the shadow,
Crept by, never breaking the silence
And further on…. Beyond the door he saw prisons –
The cold nights of the arctic winter
And long years of exile.

He died in the night. Today at dawn
It shall be another’s turn in the cell…
Perhaps the sacrifices will never be enough: the time will come –
The consuming, vengeful pyre flame
Shall reach all the higher on the day of judgment.

Not long did he, unfettered soul, live in bonds.
He was unassuming and young.
Such a hidden strength grew within him
Which was mercilessly and greedily felled
By the murderous, unsparing cold.

3. To the Streets!
Anonymous Author

To the streets, to the streets! To our mighty cry
Let the army of our comrades in arms now respond:
Let our brothers, asleep in the vales, be awakened
To the righteous battle by the thunderous peal of our call.

To the street, comrades! We shall crash down like a wave
Upon the square, an angry and raging mob.
With the flame of protest’s ardor in our hearts
We shall stand in our hatred for vengeance without end!

To the streets, to the streets! Revenge for the blood
Of our brothers in arms, tormented by foul deeds,
Our wrath shall be upon the tyranny, upon the people’s executioners.
With a vengeful cry shall we frighten our enemies.

To the streets, comrades! Let all who still have honor,
Stand up for the people’s sacred rights!
And high above the crowd the red banner of freedom
Shall we lift with the powerful arm of the proletariat!

To the streets, to the streets! Let our enemies
Send all their dark forces, whips and bayonets –
The people’s protests shall not be silenced by the tsar,
The tyrant shall not douse our fire with blood!

To the streets, to the streets!
4. A Farewell Meeting
   A. Gmyrev

   We gazed wordlessly into one another’s eyes through the hateful bars of the train car; burning tears gleamed on her eyelashes, I suppressed my groans in silence. In my ardent suffering I wanted to shout: “Be patient, be patient, my love! My chains are sweet, my disgrace a solace for the happiness of our dear fatherland. Our enemies may brazenly scoff at our sacred love – The hour of revenge is at hand, in black blood shall they pay for all. Take courage, darling, take courage and wait…”

5. To the Executed
   A. Gmyrev

   In this cell, dank and stifling,
   Did live their final days
   Two soldiers. A prisoner, brother. Bow --
   Such a bitter loss of one so faithful --

   Bow in silent sorrow thy knee
   When in the gloom of gray corners
   Arise before you the black shades
   Of two soldiers who passed before their time.

6. The Ninth of January
   A. Kots

   Bare your heads! On this woeful day
   A shadow quivered in the long night over the Earth.
   The slavish beliefs in the Father Tsar have fallen
   And a new dawn blazes over the fatherland…

   A prayer upon our lips, faith in our hearts
   With imperial portraits and icons before us
   Neither in battle with a foe, nor with evil thoughts –
   The weary people did file by to beat the tsar’s brow.

   “You are a gentile, our Father Tsar! Look around:
   We have not gained a thing from the court
   From thieving merchants and kulaks (greedy peasants)
   From the rich nobles nor from the factory masters.

   Our hearts are all scorched by dread,
   Our eyes worn away by bitter tears,
   We die in chains and from hunger… There is no escape…
You, our only protector, should defend us!

You are a gentile, our Father Tsar! Look around:
We have not gained a thing from the court,
Oh, heavy is our fate, the peasant’s lot…
And generous is the mercy of the royal hand.

Tsar, our Father, look around:
We have not gained a thing from the court.”
The tsar heard his people out,
Spoke not a word, but waved his hand…

All about the earth shook as from thunder,
And the square in front of the palace was littered in bodies:
The people fell, fed by bullets and led.
Oh, how grand the ways of the tsar!
The tsar’s heart has glutted itself on deceit
And its guardsmen… Bare your heads!

The people have fallen, fed by bullets and led.
Bare your heads!

Where the lead storm has rained,
There, where the people’s blood is a flowing stream,
There from each drop of blood and led
Mother earth has borne a soldier!

Bare your heads!

7. The Last Shots Have Fallen Silent
E. Tarasov

The last shots have fallen silent
The artillery fire now mute.
Faint steam rising from crimson pools
Weary soldiers sleep all about,
Sleeping a strange sleep.

The wind blows over skeletons
Of fallen barricades.
Over the bodies of unfledged youths
And hymns of mournful greetings
Ring out in the gloom.

Sleep, our honorably fallen brothers, --
The Day of Reckoning is nigh.
Sleep, you who knew no cowardice, --
We have the darkness at bay.

All that is ruined by day
We shall rebuild by night.
The thirst for battle still rages
Within the wounded eagle unquenched.

Sleep, our honorably fallen brothers
Sleep…

By night, with new barricades
Shall we encircle the town once again.
By morning with fresh troops
Shall we again march into battle.

Sleep, brothers and comrades!
The Day of Reckoning is nigh –
With a formidable blaze
Shall we honor thy memory!
Sleep!

The last shots have fallen silent.
The artillery fire now mute.
Faint steam rising from crimson pools
Weary soldiers sleep all about,
Sleeping a strange sleep.

8. They Were Victorious
   A. Grymev

They were victorious…
By a river of blood
Is our dear freedom fed.
They were victorious…
And again marched by
Those shameful years of slavery.

They were victorious…
And across the land thunder
Executions, terror, and the scourge
They were victorious…
In the silence are growing
Greedy, looting hordes.

They were victorious…
As a hive, teems
Siberia with dungeons..
They were victorious
As citadels stand
The tsar’s golden chambers.

They were victorious…
From all about
Came famished groans.
They were victorious…
For their hungry mouths
There is no bread, but bullets

They were victorious…
But the roar of their victories
Is so sullen, as in some place of shame.
They were victorious,
But in the twilight of their years
A final sacrifice still awaits.

9. May Day Song
   A. Kots

The first of May – the festival of Spring,
The mighty crashing of the proletarian wave,
Rejoice on May Day!

Hymns to inspire the valiant soldiers,
The fearless call to weary hearts.
Rejoice on May Day!

All who are ready for merciless battle
Shall stand bravely for their freedom,
Rejoice on May Day!

As if by the wave of the worker’s arm,
Machinery, furnaces, and tools fall silent…
Rejoice on May Day!

All the forces of dark around us tremble
Before their hated enemy…
Rejoice on May Day!
The First of May – the festival of Spring,
The mighty crashing of the proletarian wave,
Rejoice on May Day!

The brazen challenge of the worker armies:
Meet the world with violence, chains, and the bayonet…
Rejoice on May Day!

10. Song
freely translated from Walt Whitman by V. Tan-Bogoraz

Not for the rueful, weak, lukewarm soldiers,
Weared by long losses,
But for the valiant and youthful hearts do we desire
To now sing our song!

Let the dead confess love to the dead
And weep at the long-forgotten graves!
We are the living: our crimson blood boils
With the flame of an inextinguishable might.

The sacred memory of those fallen in battle
We can keep without tears,
We thirst to rest all our might and soul
Upon that very same alter!

Who has let fall the sharp chisel?
We shall surge forth and work in his place.
We shall build the great palace of the people
From the stones of torn down walls.

Whose clouded gazes have fallen to the ground?
We look ahead with searching anticipation.
We strive unyielding to espy in the dark
The sunrise of a yet distant dawn.

Fly, our song, fly up to heavens
To the distant, unknown frontier.
Long live youth, that roiling spring
Of grand designs and great deeds.

Go forth, our song, fly up to the heavens,
Like an unfettered falcon!
Long live the genius of universal marvels,
Unhindered and creative work!

Go forth, our song, again and again!  
Boom across the face of the earth as a trumpet  
Long live the almighty mother of life,  
Mistress of the world – war!

From one end of our fatherland to the other  
We bear greetings to one another…  
We are like a young swallow, the green spring  
Following at our heels.

May the mute earth be shackled in cold  
And each breeze bluster,  
The leaves lay dead, and the snow upon the field  
Be laid in a silver shroud.

The thunder clap has echoed  
From unknowable mountain peaks,  
And the power of lifeless incantations shaken  
The heavy heel is wavering.

And the wind before dawn blew warmer;  
In the darkness at every step  
Unseen trickles of awakened springs  
Already burrow furtively into the snow.

Yea, the gloom is retreating, hail the light!  
We are heralds of a new era!  
The young spring follows at our heels  
Under the shade of countless banners!
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