



تصنيف ایرانی

TWELVE

Persian Folk-Songs

COLLECTED AND ARRANGED

FOR

VOICE AND PIANOFORTE

BY

BLAIR FAIRCHILD.

ENGLISH VERSION OF THE WORDS BY
ALMA STRETTELL.

PRICE FIVE SHILLINGS NET.

LONDON: NOVELLO AND COMPANY, LIMITED
AND
NOVELLO, EWER AND CO., NEW YORK.

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*

F
Fic

TO MY MOTHER.

NOTE.

I AM only too sensible how little the following folk-songs retain of their original interest and charm in being sung with so Western an instrument as the piano. The melodies themselves were written down as faithfully as possible just as they were sung to me in Persia, and in the accompaniment I have sought to avoid entirely our Western harmonies, of which the East knows nothing. The sounds of the curious Persian violin, the nasal reed and drum, or the more mellow eastern guitar, cannot be reproduced in the least, of course; yet I have tried—I fear with but very slender success—to give some suggestion of the rhythm and characteristic combinations of sound that are so striking in the originals.

But one needs the setting of the Orient to realize what these songs are: the warm, clear Persian night; the lamps and lanterns shining on the glowing colours of native dresses; the surrounding darkness where dusky shadows hover; the strange sounds of music; voices, sometimes so beautiful, rising and falling in persistent monotony—all this is untranslatable, but the impression left on one is so vivid and so full of enchantment that one longs to preserve it in some form.

My warmest thanks are due to Alma Strettell for the admirable English version of the words, and to Victor Beigel for his sympathetic and suggestive criticism.

B. F.

PARIS, 1904.

The following notes for pronunciation are necessary:—

ā is like the a in tall.	q is like a guttural k.
a " " a " ham.	gh " a guttural g.
e " " e " let.	j " our j.
i " " i " him.	g " " g in get.
ī " ee.	ch " " ch.
u " oo.	

The *h* is always distinctly sounded except when at the end of a word.

The *r* is slightly rolled.

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The moon hath no hue like the hues on thy cheek, O my idol!
The moon hath no place— O thou idol of mine!— where thou art;
And I am thy lover, in all the wide world thy true lover,
My head for thy sacrifice yielding, my soul and my heart.
My worship, my wisdom and woe, are thy mighty caresses!
Thy off'ring, thy sacrifice, idol of mine, may I be!
Like thee in the world there is none, through the world let them tell it,
There's none 'mid the daughters of men may be likened to thee!
My soul, my religion— O thou of my heart the beloved
Come, come, thou beloved and beautiful, swiftly to me!

CHEHREH-YI-KHUB-I-TORĀ.

Very slow.

cheh - reh - yi - khub - - i - to -

mf

una corda

Detailed description: This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a triplet of eighth notes (C5, B4, A4). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a series of chords in the right hand and a simple bass line in the left hand. The dynamic marking is *mf* and the instruction *una corda* is written below the piano part.

- rā māh na-dār - ad, sa-na-mā! māh dar an - jo-man -

Detailed description: This system contains the second two staves of music. The vocal line continues with a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a triplet of eighth notes (F#5, E5, D5). The piano accompaniment continues with chords and a bass line. The dynamic marking is *mf*.

- at rāh na-dār - ad sa-na-mā! shif - te - at

p

Detailed description: This system contains the final two staves of music. The vocal line concludes with a quarter note C5, a quarter note B4, a quarter note A4, and a triplet of eighth notes (G4, F#4, E4). The piano accompaniment concludes with chords and a bass line. The dynamic marking is *p*. The system ends with a double bar line and a 3/4 time signature change.

shif - - te - at dar ham - eh ā - lam man - am!

mf ei beh fa - dā - yat, ei beh fa - dā - yat, sar o jān o

del - am! az bas keh nā - ze - nī - nī ā -

-fat - i - aql o dī - nī! *f* sa - daq - at sham! sa - daq -

- at sham! sa-na-mā! mesl-i - to dar ā - lam nīst! gar bo-

ad lib. *p*

- vad, mesl - i - to az nasl - i - ba - nī

rit. ā - dam nīst! *rit.* ei jān - am! ei bab - am!

rit. *rit.*

rit. a - zīz - i - del - am! *p rit.* bī - ā, bī - ā, bī - ā, yār - i - khosh - gel - i - man!

rit. *p rit.*

Run,run to me,run,bring me hither a kiss,
That my heart may know comfort again!
Come,come to me,come,and do somewhat_ that this
Which we know of,be joy to us twain!
Run,run to me,run,and my heart,from thy kiss,
Shall grow clear as the sky after rain.

BODO BODO BODO.

Not too fast.

bo-do bo-do bo-do bu - sī be-deh,

p

p

The first system of the musical score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a melody starting on G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The lyrics 'bo-do bo-do bo-do bu - sī be-deh,' are written below the vocal line. The piano part is marked with a piano (*p*) dynamic.

bu - sī be-deh, del-am ta-sal - lā shed!

The second system continues the melody. The vocal line has a melisma on 'shed!' with a long note and a fermata. The piano accompaniment continues with the same rhythmic pattern. The lyrics 'bu - sī be-deh, del-am ta-sal - lā shed!' are written below the vocal line.

le - ī le-ī le-ī le - - ī!

p

The third system features a melisma on 'le-ī' with a long note and a fermata. The piano accompaniment continues. The lyrics 'le - ī le-ī le-ī le - - ī!' are written below the vocal line. The piano part is marked with a piano (*p*) dynamic.

le - ī le-ī le-ī le - - ī!

The fourth system is identical to the third, featuring a melisma on 'le-ī' with a long note and a fermata. The piano accompaniment continues. The lyrics 'le - ī le-ī le-ī le - - ī!' are written below the vocal line.

p
bī-ā bī-ā bī-ā kā - rī bo-kon

kā - rī bo-kon yā - ru bā mā yār shed!

p
le - ī le - ī le - ī le - - ī

p
le - - ī!

p
bo-do bo-do bo-do nā - zī bo-kon, nā - zī bo-kon, del-am ho-vei -

- dā shed! le - ī le-ī le-ī

p
le - - ī! le - ī le-ī le-ī le - - ī!

p
le - - ī!

I would strike the comb, my soul, through thy hair,
 My soul, through thy hair,
 Ceaselessly, thou most fair!
 Thou makest me mad for love of thee,
 And all men sick like me,
 All men like me
 Mad for love, mad, mad!

Constantly on thy face, O my flower,
 Thy face, O my flower,
 Kisses untold I'd shower!
 Distraught thou wilt drive me utterly,
 All men distraught like me,
 All men like me
 Drunk with love, drunk, drunk!

Ceaselessly, O my soul, I would mark,
 My soul, I would mark
 Thy brows with vasmeh* dark!
 I fear, lest all men endlessly
 Thou'lt drive to weep like me,
 All men like me
 Mad for love, mad, mad!

* A black dye used for the eyebrows.

KHĀHAM KEH BAR ZOLFAT.

Slow.

mf

khā - ham keh bar zolf - - - at,

f *p* *mf*

jān - am! zolf - at, har - dam zan - am shā - neh!

f *mf*

p

tars - am pa - ri - - shān ko - nī ba - - sī,

p

hā - leh har - ka - - si, mesl - i - man ka -

Meno mosso.

- si di - - vā - neh di - vā - neh di - vā - neh di -

Tempo I^o

- vā - - neh! khā - ham keh

bar ru - - yat, jān - am! ru - - yat,

har - dam zan - am bu - seh! tars - am keh jei -

- hun ko - nī ba - - sī, hā - leh har - ka -

- sī, mesl - i - man ka - - sī! mast -

Meno mosso.

- ān - eh mast - ān - eh mast - ān - eh mast - ān - eh!

Shall I bring thee some beets, my life ?
On thy head bring a second wife?
O my dear, my dearest dear!

Shall I bring thee some fireworks bright ?
A new mattress by thine to-night?
O my dear, my dearest dear!

Shall I bring cigarettes, my heart ?
Shall I bring thee to do thy part ?
O my dear, my dearest dear!

Didst thou see, cigarettes I brought?
Didst thou see that the work is wrought?
O my dear, my dearest dear!

MĪKHĀHĪ LABU?

Slow but gay.

The piano introduction consists of two systems. The first system shows a treble clef staff with a whole rest and a bass clef staff with a whole rest. The second system shows the piano accompaniment starting with a forte (*f*) dynamic. The right hand plays a melody of eighth and quarter notes, while the left hand plays a rhythmic accompaniment of eighth notes.

The first line of the song features a vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic and contains the lyrics: "mī-khā-hī la-bu bi-ār-am, sar-at ha-vu bi-". The piano accompaniment consists of chords in the right hand and a rhythmic accompaniment of eighth notes in the left hand.

The second line of the song continues the vocal line and piano accompaniment. The vocal line starts with a forte (*f*) dynamic and contains the lyrics: "-ār-am? nā-nā-ī nā-nā-ī nā-nāī! mī-khā-hī mu-shak bi-". The piano accompaniment continues with chords in the right hand and eighth notes in the left hand, ending with a piano (*p*) dynamic.

- ār - am, qer - i - to do - shak bi - ār - am?

f nā - nā - ī nā - nā - ī nā - nāi!

p mī - khā - hī si - gār bi -

- ār - am, to - rā sar - i - kār bi - ār - am?

nā - nā - ī nā - nā - ī nā - nāī! *mf* dī - dī keh si - gār ā -

-vord - am, *mf* to - rā sar - i - kār ā - vord - am?

f nā - nā - ī nā - nā - ī nā - nāī!

p

My love, my love of the silver cheeks,
I have wandered wearily—
Come, come one night upon my breast!
O my soul! how will it be?
Ah, work a cure for my pain at last!
O my soul! how will it be?

Salt of my heart! beloved Queen!
Thou, in the corner of whose eye
A hundred thousand longings lie!
My heart is sore for news of thee,
Look on my sickness— pity me!

DELBARÉ.

Slowly.

p ākh!

del - ba - ré! del - ba - ré sī - mīn o - zār, del - ba -

- ré sī - mīn o - zār, gash - teh am, gash - teh am zār o na -

zār gash-teh am zār o na - zār! yek shab bī - ā - yī

dar bar-am, jān-am! cheh tour mi - shed? bo - ko - nī dar -

- mān - i - dard - am, jān-am! cheh tour mi - shed?

poco più mosso
yār ma - la - kī, nam na - ma - kī! keh dar

poco più mosso

gush - - eh - yi - chashm - - at sad he-zār - ān

Meno mosso.

mosh - tāq! az del - am bī kha-ba - ri, az del -

- am bī kha-ba - ri, kon beh hāl - am na-zā - ri, kon beh

hāl - am na - zā - ri!

If my beloved thou would'st be,
 Then take no journey hence from me,
 But hold me caressed.

And if beside me thou wilt stay,
 Then do thou some sweet thing to day!
 Ah! hold me caressed.

The season has returned of spring;
 Then hold me caressed!
 The perfumed calian* hither bring,
 And hold me caressed.

May I become the sacrifice,
 Love, of thy two gazelle-soft eyes!
 Come, hold me caressed.

If I be slain—thee, love, I bless!
 My life-blood for thy happiness!
 Ah! hold me caressed.

* hubble-bubble

AGAR YĀR-I-MANĪ.

Slowly *p tenderly*

a - gar

yār - ī-man-ī — tark az sa-far kon, bā-nu nāz dār! —

— a - gar to bā man-ī — kā - rī di - gar kon,

p

P

bā - nu nāz dār! _____ shud fasl - i - ba - hār, _____

mf

bā - nu nāz dār! _____ qa - li - - ān - rā bi - ār, _____

P

bā - nu nāz dār! _____ beh qor - bān - i - do cheshm -

P

- ān - i - gha - zāl - at, bā - nu nāz _____ dār! _____

mf

a - gar kush - - teh shud - am

p

khun - am ha - lāl - at, bā - nu nāz dār!

f

bā - nu nāz dār! a - gar kush - teh shud - am

f

khun - am ha - lāl - at, bā - nu nāz dār!

Suffer me to unfold to thee the story of my heart;
 From seeing thee it turned to blood, it knew its destiny;
 Alas! but it has turned to blood since far from me thou art!
 Alas! my heart! Alas! my heart! Ah, my heart!

I am thy lover newly come— thou the beloved of me;
 Nay, nay, but thou my healer art and my beloved in one;
 My sickness and healing come, O love, alike from thee!
 Alas for me! Alas for me! Ah me!

Oh, that repentance for these deeds thy cruel heart would move,
 Till thou stretch forth thy hand, and touch my garment, suing for love!
 Till it shall be "Belovèd," thou— and "Lord and Master," I!
 My heart, I die! My heart, I die! I die!

*Thou to my heart the nearest,
 Most beautiful and dearest!*

BĀ TO DEHAM SHARH.

Slowly and tenderly.

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with a whole rest for two measures, followed by the lyrics "bā to deh-am" starting on the third measure. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A piano (*p*) dynamic marking is present above the vocal line and below the piano accompaniment.

The second system continues the musical score. The vocal line has the lyrics "sharh o keh chun shud del-am:— khun shud o az—". A triplet of eighth notes is marked with a "3" above it. The piano accompaniment continues with similar rhythmic patterns and chords. A piano (*p*) dynamic marking is present below the piano accompaniment.

The third system concludes the musical score. The vocal line has the lyrics "dī - deh ra-vān shud del-am;— ā - qe - bat az—". A triplet of eighth notes is marked with a "3" above it. The piano accompaniment continues with similar rhythmic patterns and chords. A piano (*p*) dynamic marking is present below the piano accompaniment.

hejr - ī - 'to khun shud del - am! — vā - yi del - am,

vā - yi del - am, vāi del - am! —

tā - zeh ne - gār - ā to ha - bīb - i - man - ī! —

nei to ha - bīb - ī yo ta - bīb - i - man - ī! —

az to ma-raz v'az to mo-dā! vā - yi man!—

vā - yi man o, vā - yi man o, vā - yi man!—

mf
ei keh az in— kard - eh pa - shī -

- mān sha - bī, — tā to ma - rā — dast o beh dā -



- mān sha - bi, tā keh sha - vad yār - - i - to mou -



- lā - yi - man! vā - yi man o, vā - yi man o,



vā - yi man! az - īz - i - del - am, yār - i - khosh - gel - am! az - īz -



- i - del - am, yār - i - khosh - gel - am!

MOSJDEH BEH BOLBOL DEHĪD.

Send tidings to the nightingale
That spring-time once again has come;
And flowers of ev'ry scent and hue
Together with the thorns have come.
O soul of me! beloved of me!
What shall I do for lack of thee?

A net of evil-fate they weave,
The tresses, dear one, of thy hair;
And sad the lot that he escapes
Who is not drawn within that snare.
O soul of me! beloved of me!
What shall I do, desiring thee?

MOSJDEH BEH BOLBOL DEHĪD.

mp sostenuto

mosj-deh beh bol-bol deh-īd fasl-i-ba-hār ā - ma-deh,

Molto Adagio.

mp

gol bā ham-eh rang o bu ham-rāh - i-khār ā - ma-deh!—

mf

ei jān - am, ei bab - am, mī - khām - at jān - am,

mf

The musical score is written in 3/2 time with a key signature of two flats (B-flat and E-flat). It consists of three systems. The first system features a vocal line starting with a whole rest, followed by a melody of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The second system continues the vocal melody and piano accompaniment. The third system includes a key signature change to one flat (B-flat) and a time signature change to 6/4, with a dynamic marking of *mf*. The piano accompaniment in the third system features a 6/4 chord structure in the right hand and a bass line in the left hand.

cheh sāz - am? sel-sel-eh-yi - mu - yi-dust

hal-qeh-yi-dām-i - ba-lāst, har-keh dar in hal-qeh nīst

fā-req az in mā - je-rāst! ei - jān - am, ei - bab - am,

mī - khām - at jān - am, cheh sāz - am?

MAN AZ GARDESH.

I am drunk with the wine, with the wine of thy wandering glances!
 What wilt thou do for my fever, that thy countenance I may adore?

O beloved! my doctor!

The love of thy face is become my lot and my portion.

Since the time that my heart on thy beauty I bound, O beloved,
 Thou art become even as God. Alas! that I God might adore!

O beloved! my doctor!

The love of thy face is become my food and my portion!

I am drunk with the wine, with the wine of thy wandering glances.
 O God! Thou art witness that God I indeed do adore!

O beloved! my doctor!

The love of thy face is become my life and my portion.

MAN AZ GARDESH.

Rather slow.

mf

man az

mf

gar - desh - i - - chashm - - i - mast - i - - - to mast -

mp

- am! beh tab - am cheh sâ - zî - - - keh su - rat

mp

The musical score is written in G major (one sharp) and 3/2 time. It consists of three systems. The first system features a vocal line starting with a rest followed by two notes, and a piano accompaniment of chords. The second system continues the vocal line with a long note and a melodic phrase, with the piano accompaniment providing harmonic support. The third system concludes the vocal line with a final phrase, accompanied by the piano. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

pa - rast - am? ei ha - bib - am,

ei ta - bib - am! eshq - i - ru - yat shud na - sib - am!

man az

ān za - mā - nī keh del bar to bast -

- am, to par - var - de - gā - ri — yo man haq —

— pa - rast - am! ei ha - bīb - am, *mf*

ei ta - bīb - am, eshq - i - ru - yat shud na - sīb - am! —

— man az gar - desh - i - - chashm- *mf*

- i - mast - i - - - to mast - am kho - dā -

f - yā! ga - vāh - ī keh man haq pa - rast -

f

- am! *mf* ei ha-bib - am, ei ta bib - am,

eshq-i - ru - yat shud na-sīb - am!

OOF DELAM.

O my heart, O my heart and desire!
For the beauty-spot beneath thy lip my longing is on fire!
O my desire!

If thou wilt come to me, who knows what things may happen yet?
That which is great can grow no less, nor gladness grief beget;
O my desire!

O my heart, O my heart and desire!
For the rose that lies beneath thine eyes my longing is on fire!
O my desire!

OOF DELAM.

Slowly and softly.

P *3* *3*
oof del - am oof del - am

sotto voce

una corda

oof del - am! beh khāl - i - lab - at mā - yel - -

sostenuto *P*
- am, del - am mī - khād! gar bī - ā - yī pish - am

cheh mi - shed? az bu - zur - gi chi - zi kam na - mi -

sostenuto
- shed? del - am mi - khād, del - am mi - khād!

P
oof del - am oof jān - am oof del - am! beh zir - i -

sostenuto
- cheshm - at mā - yel - - - am! del - am mi - khād!

BEH YEK NEGĀH-I-MARHAMAT.

One kindly glance can my soul entrance,
And wholly ravish me;
But the smile that dwells where thy red lip swells,
Only feeds my misery.
Have mercy, mercy, mercy, have mercy upon me.

BEH YEK NEGĀH-I-MARHAMAT.

Sad and slow.

p

beh yek ne - gāh - i -

una corda

- mar - ham - at, beh yek ne - gāh - i - mar - ham - at, del - am ra -

- bu - dī, del - am ra - bu - dī, ze khan - deh hā - yi -

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (B-flat) and the time signature is 3/4. The tempo/mood is 'Sad and slow'. The first system begins with a piano dynamic marking 'p' and the instruction 'una corda'. The vocal line starts with a rest followed by the lyrics 'beh yek ne - gāh - i -'. The piano accompaniment features a five-note arpeggiated figure in the right hand and a simple harmonic accompaniment in the left hand. The second system continues the vocal line with the lyrics '- mar - ham - at, beh yek ne - gāh - i - mar - ham - at, del - am ra -'. The piano accompaniment continues with similar textures. The third system concludes the vocal line with the lyrics '- bu - dī, del - am ra - bu - dī, ze khan - deh hā - yi -'. The piano accompaniment features a triplet of eighth notes in the vocal line and continues with arpeggiated figures in the right hand.

zīr - i - lab, ze khan - deh hā - yi - zīr - i - lab, gham-am fo -

- zu - dī, gham-am fo - zu - - dī! a-mān a -

- mān a - mān a - mān! a - mān a - mān a - mān a - mān! a - mān a -

- mān a - mān a - mān a - mān a - mān!

SHĀH DAR SHIKĀR AST.

The Shah has gone to the hunt to-day:
The spring has returned, and the flowers of May:
The shrubs around me with bloom are gay.
O Prince, thou didst well to come at thy lover's call!
Hold fast by thy saddle, dear, lest thou haply fall!

The Shah has gone to the hunt to-day:
The spring has returned, and the flowers of May:
The deer on the mountains are all at play.
O Prince, thou didst well to come at thy lover's call!
Hold fast by thy saddle, dear, lest thou haply fall!

SHĀH DAR SHIKĀR AST.

mf
shāh dar shi-kār ast,

marcato *mf*

V. Cello

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, 5/4 time, starting with a rest and then singing 'shāh dar shi-kār ast,' with a mezzo-forte (mf) dynamic. The bottom staff is a piano accompaniment in G major, 5/4 time, marked 'marcato' and 'mf'. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand with occasional rests.

hoi, hoi! fasl-i - ba - hār ast, hoi, hoi! gol dar ke-nār ast,

V. Cello

Detailed description: This system contains the second two staves of music. The vocal line continues with 'hoi, hoi! fasl-i - ba - hār ast, hoi, hoi! gol dar ke-nār ast,'. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

hoi, hoi! shāz-deh jān, khub ker - dī raf-tī! qāch-i - zīn bi -

f

V. Cello

Detailed description: This system contains the third two staves of music. The vocal line concludes with 'hoi, hoi! shāz-deh jān, khub ker - dī raf-tī! qāch-i - zīn bi -'. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand, with a forte (f) dynamic marking.

mf

gīr na-yāf-tī! shāh dar shi-kār ast,

hoi, hoi! fasl-i-ba-hār ast, hoi, hoi!

f

ä-hu qe-tār ast, hoi, hoi! shāz-deh jān! khub

f

ker-dī raf-tī! qāch-i-zīn bi-gīr na-yāf-tī!