

XVIII FRANTÍKU, FRANTÍKU...

Frantíku, Frantíku,
dobrá kaša na mlíku,
ešče lepší na smetaně,
ale se ti nedostane.

XVIII FRANKIE BOY

Frankie boy, Frankie boy
porridge and milk is fine,
even better porridge and cream –
but there'll be none left for you.

XIX SEDĚL MEDVID' NA KOLODI

Seděl medvid' na kolodi,
nohaveci kraje,
koloda sje pokinaje,
on kolodi laje.
Hop, hop, cumandra,
cumandra ta moloda!

XIX THE BEAR SAT ON A LOG

The bear sat on a log,
cutting out his trousers;
log tips up,
the bear growls:
Whoops-a-daisy, mucky thing,
what a mucky little thing!

The Wandering Madman: translated by Rabindranath Tagore from the original Bengali.
Schoolmaster Halfar, Maryčka Magdonova, Seventy Thousand: excerpts from translation by Ian Milner. *Říkadla*: translated by Deryck Viney.

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ADD



LEOŠ JANÁČEK



FAMOUS MALE CHORUSES

Moravian Teacher's Choir • Conductor • Antonín Tučapský

ŘÍKADLA

Czech Philharmonic Chorus & Orchestra

Conductor • Jan Kühn

Nine Male Voice Choruses

[1]	1. Ach, vojna, vojna (Ah, Soldier, Soldier) (1885)	2:42
[2]	2. Což ta nase bříza (Our Birch Tree) (1893)	3:23
[3]	3. Klekánica (The Evening Witch) (1904)	2:31
[4]	4. Rozloučení (Parting) (1904)	3:13
[5]	5. Česká legie (The Czech Legion) (1918)	7:39
[6]	6. Potulný šílenec (The Wandering Madman) (1922)	5:34
	Běla Sýkova soprano, Jan Jokl tenor, Leopold Firley, baritone	
[7]	7. Kantor Halfar (Schoolmaster Halfar) (1906)	5:01
[8]	8. Maryčka Magdonova (1907)	8:01
[9]	9. Sedmdesát tisíc (The Seventy Thousand) (1909)	5:48
		(43:52)

Říkadla (Nursery Rhymes)

For chamber choir (2 sopranos, 2 contraltos, three tenors, two basses), ocarina, 2 flutes (second doubling piccolo), 2 clarinets in A and B \flat (both doubling clarinets in E \flat), 2 bassoons (second doubling contra bassoon), toy drum, double bass and piano.

Alfred Holeček piano

[10]	1. Úvod (Introduction)	0:34
[11]	2. Řípa se vdávala (Turnip's Wedding)	1:13
[12]	3. Není lepší jako z jara (There is no better time than Spring)	1:11
[13]	4. Leze krtek (Mole and Hamster)	1:04
[14]	5. Karel do pekla zajel (Charlie's Ride to Hell)	0:34
[15]	6. Roztrhané kalhoty (Trousers in Rags)	0:23
[16]	7. Franta rasů hrál na basu (Frankie Race played the Bass)	0:54
[17]	8. Náš pes, náš pes... (That Dog of Ours)	0:45

[18]	9. Dělá, dělá kázání ((Now I will give you a Sermon)	0:58
[19]	10. Stará bába čarovala (The Old Witch)	0:33
[20]	11. Hó, hó, krávy dó (Ee Ba Gum, T' Cows do cum)	1:02
[21]	12. Moje žena malučická (My little Wife)	0:38
[22]	13. Bába leze do bezu (Granny creeps in the Bushes)	0:16
[23]	14. Koza bílá hrušky zbírá (The White Goat gathers pears)	0:31
[24]	15. Němec brouk, hrnce tlouk (Grumpy German smashed the pots)	0:26
[25]	16. Koza leží na seně (Nanny Goat's lying in the hay)	0:38
[26]	17. Vašek Pašek, bubeník (Václav the Drummer-Boy)	0:40
[27]	18. Frantíku, Frantíku (Frankie Boy)	0:22
[28]	19. Seděl medvid na kolodi (The Bear sat on a log)	1:31
		(14:13)
		60:00

Antonín Tučapský was born in 1928 near Brno and until he left Czechoslovakia, all his life had been devoted to composition, conducting and lecturing (he conducted the world famous Moravian Teachers' Choir from 1959 for 10 years). However, his career was mysteriously curtailed by the then communist regime and in 1975 he decided to move to England where he was appointed professor of composition at the Trinity College of Music, London.

Antonín Tučapský now devotes most of his time to composition. He has written major orchestral, chamber and instrumental works but he regards himself primarily as a composer of vocal and choral music and has composed nearly 400 choral works for various forces.

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Nine Male Voice Choruses

While the music of Janáček has appealed to an ever widening public since the mid-20th century, to the extent of him becoming even a popular composer in Great Britain, it is through his operas, orchestral and chamber music that this success largely has been achieved. Two areas of his music which remain relatively unexplored are those of his folk-song arrangements and the unaccompanied choruses. This latter group consists of some fifty or so compositions, from the early *Orání* (Ploughing) of 1873 to *Penzistům učitelům* (To Retired Teachers) of 1928, mainly for male voice chorus and outnumbering those for female or mixed voices by about 3 to 1. In a very few cases they have also mainly unusual instrumental parts.

That such pieces remain largely unheard is understandable, given that – certainly in Great Britain – the specialist unaccompanied choir is an almost unknown quantity. When, in the past ten years or so, a few of the highly specialised professional British choirs have sung any of these works, the highly polished English cathedral or college background and style of the singers has proved totally unsuited to the expression of this music. The tradition which Janáček knew was epitomized in the dedicated professionalism of the amateur *Pěvecké sdružení moravských učitelů* (Choir of the Association of Moravian Teachers but known abroad as the Moravian Teachers' Choir), an ensemble known to him during his lifetime. It was their performances which captured the essence of this music and the folk texts upon which some of these works were set. This Choir was founded in 1903 by Ferdinand Vach, by adding to a group of his pupils from the Teacher Training College in Kroměříž. In two years its reputation was established in Brno and Prague and by the outbreak of the Great War it was known in Germany, France, Russia and other parts of Europe. Its first London visit came in 1919 and its reputation has remained undiminished to this day. The performances here recorded very occasionally differ in minor details from the published scores. This is no error; Antonín Tučapský and the Moravian Teachers' Choir continued to sing these choruses in the versions originally heard and approved by Janáček for them and continued by succeeding generations.

Janáček met Dvořák while a student in Prague and the two men became life-long friends, sharing walking holidays together and playing host to each other on visits. In 1885 he

wrote *Čtveřice mužských sborů* (Four Male Voice Choruses) and dedicated them to Dvořák as a token of deepest respect. The first three are on folk texts, the third being *Ach, vojna, vojna* (Ah, Soldier, Soldier) taken from a folk text noted down by František Sušil in the south-eastern Moravian region of Slovácko. Here Janáček contrasts the war-like minor section with the more reflective major key music as the young conscript answers the call to duty but is loath to leave his sweetheart. It was first performed under the composer by the *Beseda brněnská* choir on 14th November 1886.

The text of *Což ta naše bříza* (Our Birch Tree) was provided by the distinguished Czech writer, poetess and one of Smetana's librettists, Eliška Krásnohorská. Here the music reflects in its regular alternation of mood, the contrast of the beating love-torn heart with the fragility of the wind-shaken leaves of the birch tree.

In 1904 Janáček set the second of his four groups of male voice choruses, the *Čtvero mužských sborů* (Four Moravian Male Voice Choruses), (the third, *Čtyři lidové mužské sbory* – Four Male Voice Folk Choruses – coming in 1923). The third of these was *Klekánica* (The Evening Witch) on a text in dialect by Ondřej Přikryl and all four were dedicated to the Moravian Teachers' Choir. Having heard the choir that year in Veselí, Janáček had sent the first of the set, *Dež viš* (If you knew) and *Klekánica* to Ferdinand Vach, who gave their premières in Píseň on 26th November 1905. This was the start of a long and fruitful friendship with Vach and his choir, with the other two settings, *Komáři* (Mosquitoes) and *Rozloučení* (Parting), soon following. *Klekánica* has an obvious but less sinister parallel with the Karel Jaromír Erben story used by Dvořák in his Symphonic Poem: *Polednice* (The Noonday Witch). Mother warns her daughter not to go out at night or she will be caught by the Evening Witch. Naturally, daughter disobeys and is caught – but by a handsome young man. Thus her experience is a happy one and proves her mother's warning to be pointless! Janáček captures the wicked humour of the piece in his setting. *Rozloučení* is based on a folk text by Wilhelm Henzen. Janáček uses another Moravian folk song collected by Sušil, *Zhůru cesta, dolů druhá* – a sort of Moravian equivalent of the Scottish O ye'll tak' the high road but with a much more sad and dark hue to its relatively simple setting.

Česká legie (The Czech Legion) is an epic chorus, written to honour those who had made the sacrifice to bring about the creation of Czechoslovakia on 28th October 1918 and so free the composer's land from three hundred years of foreign domination. Janáček completed

the work on 18th November of that year. It was not performed until 26th February 1920, when it was sung in Kroměříž by the Moravian Teachers' Choir under his friend Vach. The patriotically romantic text by Antonín Horák is selectively used by Janáček to write music of national pride, with even an echo of the national anthem when the Czech flag is mentioned.

Janáček's output is marked by works which reflect his views on life, love, human nature and death. Among his choruses, *Potulný šílenec* (*The Wandering Madman*) is one whose text appealed to the sympathetic side of his philosophy. The text is by the Indian poet Rabindranath Tagore, whom Janáček had heard in Prague in June 1921. Such was his impact upon the composer that Janáček felt compelled to write about him in *Lidové noviny* later that month. The story is of a man in search of the philosopher's stone who meets a boy (the soprano in the setting) who asks about the gold chain about the man's neck. Only when the man finds that his iron chain has turned to gold does he realise that he must have found and discarded the great prize along his way. Finding new strength, he turns and sets forth to search again for the stone. For Janáček, the allegory with man passing by joy that is to hand for some unattainable goal was in tune with his own philosophy. The work was completed probably on 1st November 1922 but the autograph score is dated 12th November 1922. Possibly due to its difficulty, with a range from high B in the first tenors to low B in the second basses (a note almost impossible for non-Slav basses to sing with full, rich tone), it was not performed until 21st September 1924, when Vach and his choir included it in a programme at Rosice near Brno, with Eliška Janečková as the soprano soloist.

Although not conceived as a trilogy, Janáček set three ballad texts by Petr Bezruč: *Kantor Halfar* (*Schoolmaster Halfar*), *Maryčka Magdonova* and *Sedmdesát tisíc* (*The Seventy Thousand*). Bezruč, whose real name was Vladimír Vašek, was a Brno post office clerk who originated from the northern Moravian district of Těšín. His poems, *Slezské písně* (*Silesian Songs*), are set in the industrial Silesian part of Moravia, the region of the steel works and coal mines of Ostrava and Vítkovice where there was much deprivation and exploitation, as well as conflict between Czechs, Germans and Poles. He shared the same philosophy as Janáček and his use of language appealed to the composer. *Kantor Halfar* is based on a true incident of German oppression of the Czechs. The village schoolmaster's assistant is a gentle, upright character who insists on speaking Czech. This offends his German masters, who refuse to promote him. His girlfriend leaves him for another, having waited ten years

and his masters decide to make the school Polish. He can hold out no longer and is found hanging from an apple tree as the village folk make their way to evening prayers. His fate is to lie in unconsecrated ground. Janáček is thought to have completed this work on 24th October 1906. However, he revised it in 1917 and this version, with its dedication to Vach and the Moravian Teachers' Choir, was given by them in Luhačovice on 3rd August 1918.

Maryčka Magdonova also exists in two versions, the first dating from the autumn of 1906 and the second from the spring of 1907. The second is much more dramatic, vocally powerful and overtly angry at the fate of the heroine of the story. Janáček already knew the version of the story in the melodrama by Karel Moor and found himself in sympathy with the depicted events. Maryčka is the orphaned daughter of a miner who was murdered by comrades on his way home from work and whose mother had been crushed by a coal wagon. Left to look after her four younger brothers and sisters, she is caught by the police while gathering wood on the estate of the German landlord. Rather than face the shame and consequences of being brought before the people of Frýdek, she throws herself into the river Ostravice. Her ultimate fate is one shared with Halfar. Again dedicated to Ferdinand Vach and the Moravian Teachers' Choir, Vach recalled how attracted he was to the work but how difficult it was and required much rehearsal time before they gave its first performance in the second version in Prostějov on 12th April 1908.

By now Janáček was making increasing demands upon the choral forces as he set new texts. With *Sedmdesát tisíc* once more he produced two versions, the first in December 1909 and the second in 1913. This time Vach found the work unsingable but it was given to the Prague Teachers' Choral Society who, under their conductor František Spilka, gave its first performance in Prague on 4th April 1914 to great public acclaim. Janáček dedicated the work to Spilka. Once again the story is one of Germanic oppression in the same region. There remain 70,000 who will not give up their Czech language or accept the division of Silesia in order still to be fed. The choir takes the rôle of the people while a solo quartet voices their soul. The text reveals how deeply moving and profoundly felt was both the poem and its musical setting. One can agree with Janáček's biographer, Jaroslav Vogel, that this must be one of the most moving choruses ever written and with Janáček's friend, Max Brod, that it represents "the turmoil of passionate revolt, the eruption of infinite grief and strength accumulated through centuries of oppression."

Říkadla (Nursery Rhymes) 1927

Říkadla started out in 1925 as just eight numbers (Nos. 4, 11, 7, 5, 17, 18, 14 and 9 of the later set) for three mezzo-sopranos, clarinet and piano. These were written during the summer holidays and were inspired by cartoon drawings by Josef Lada, Ondřej Sekora and Rudolf Hála in the childrens' section of *Lidové noviny*, the newspaper which was to be a source of other ideas for Janáček, for both his *Zápisník zmizelého* (*The Diary of One Who Disappeared*) and the opera *Přihody lišky Bystroušky* (*The Cunning Little Vixen*). He was to contribute many articles to this newspaper throughout his life and the paper was to publish a number of his shorter works in its supplements. The period around the composition of *Říkadla* was a most productive and mainly happy one for Janáček and had led on from *Přihody lišky Bystroušky* (1923) and the recollections of youth in *Mládí* (1924) to the *Capriccio and Sinfonietta* of 1926 and the revised *Říkadla* of 1927.

According to the Janáček scholar, Alena Němcová, he had told his friend, Max Brod, that childrens' rhymes kept coming into his head while he was completing the opera *Věc Makropulos* early in 1925. The simple setting of the first eight numbers was ready for performance at a meeting of the Czech Readers' Union. This took place on 26th October 1925 with Stanislav Krčíčka playing the clarinet and Janáček's pupil, Jaroslav Kvapil, the piano.

The enlargement of *Říkadla* to eighteen pieces plus an instrumental introduction seems to have come about as a result of Janáček attending the Venice meeting of the International Society for Contemporary Music between 3rd and 8th October 1925, when the topic of humour in music was under discussion.

Drawing on his folk music background, what Janáček tried to do was to add to those already successful witty chamber works, such as the examples of Stravinsky in *Přibautki* for male voice and eight instruments of 1914 or his *Berceuses du chat* (*Cat's Cradle Songs*) for contralto and three clarinets of 1915-16, finding also a parallel with Walton's *Façade* for reciter and six instrumentalists written between 1922 and 1926, although it is not known whether Janáček had made the acquaintance of any of the Walton pieces during his ISCM visits.

Taking the original eight numbers, he slightly altered them and set them for the larger instrumental accompaniment. He gave the whole cycle an opening march to set the scene and whose theme reappeared in the final number. Janáček's wit lies not only in the concise nature of the songs and the verbal nonsense patter but also in the clever instrumentation chosen for each number. While the vocal parts are not difficult, the instrumentalists are kept on their toes and the first clarinet part in particular requires a skilful and sympathetic performer. Indeed, the male and female voice parts are separate except in numbers 2 and 19, the sopranos and altos often singing in unison, while instruments are selected usually as dictated by the texts. Bassoon, contra bassoon and double bass are significant for the root vegetables in No.2, piccolo and piano sextuplets evoke the spring sunshine of No.3, the windy clarinets depict the draught through the torn trousers of No.6, the rhythmic double bass as played by Frankie in No.7, the use of the curious ocarina to evoke the spells and perhaps the presence of Janáček's symbolic owl in No.10 and the obvious toy drum of young Václav in No. 17, all serve to point up the composer's natural joy and humour in these pieces. It is for this reason that neither the earlier version nor the later simplified version of the full cycle, arranged for the same voices accompanied by viola (or violin) and piano authorized by the composer, can do justice to Janáček's imagination. Such was his indebtedness to the stimulus of the original drawings that he wished them to be published in the score and for the relevant picture to be projected to the audience for a few moments before each rhyme was played.

The full version received its first performance at the *Klub moravských skladatelů* (The Moravian Composers' Club) on 25th April 1927. The score, corrected by Janáček, was published after his death by Universal Edition in Vienna on 5th April 1929.

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* MALE VOICE CHORUSES

THE WANDERING MADMAN
(Rabindranath Tagore: *The Gardener*)

A wandering madman
was seeking the touchstone:
with matted locks,
tawny and dust-laden
and body worn to a shadow.
Before him the endless ocean
ceaselessly talked of hidden treasures.

Maybe he now had no hope remaining,
yet he could not rest,
for the search had become his life,
and on the lonely shore the madman
with dusty tawny locks still roamed.

One day a village boy came up and
asked:
"Tell me, where did you come by this
golden chain round your neck?"
Where, o where had he without knowing
it achieved success?
It had grown into a habit, to pick up
pebbles and touch the chain,
and to throw them away without looking
to see if a change had come.
The chain that once was iron,
was verily gold!

Thus the madman found and lost
the touchstone.
The sun was sinking low in the west,

the sky was of gold,
The madman returned on his footsteps
to seek anew the lost treasure
With his strength gone,
his body bent,
and his heart in the dust,
like a tree uprooted.

† SCHOOMASTER HALFAR
Schoolmaster Halfar was a good lad,
a quiet one, handsome and young,
but he had one ugly fault:
he would speak his native tongue
right in front of the district inspector.
The years rolled by, his hair thinned out
and he was still an assistant,
no place could Halfar find.

Music in the tavern plays for the dance,
bride and bridegroom are at the church
door – how long should Halfar's girl go
on waiting, ten years and more?
Enter the gentry: the school shall be
Polish!
But the unbending Halfar teaches
according to the word of God.
At night in the tavern he sits alone, and
stares at his empty glass.

One hot evening as the angelus rang,
the maid rushed into the darkened room.
Halfar is hanged on the apple-tree!

Without a tear, without a prayer,
in a corner of the cemetery ground
they dug his grave, and so his place
Halfar found.

† MARYČKA MAGDONOVA
One night going home from Ostrava
old Magdon ended in the ditch with a
broken skull.
And Maryčka Magdonova wept.
A truck of coal overturned on the tracks.
Buried beneath lay Magdon's widow.
In Stare Hamry five orphans were
sobbing, the oldest Maryčka Magdonova.

Who will care for them? Do you think
others have your caring heart,
Maryčka Magdonova?
May the orphan gather an armful of
wood from Marquis Geros' rich forests?
Maryčka, it's freezing and there's nothing
to eat. In the hills, there is wood to spare..
Mayor Hochfelder saw you gathering it.

Bowed is your head,
over your eyes the kerchief wet
with your tears bitter and burning.
The rich men and ladies of Frydeck
will laugh at you with scorn.
In the freezing cottage the little birds
linger; who will feed them,
Maryčka Magdonova?
Steep the rocks rise where the Ostravice
hurls its torrents down to Frydek.

Do you hear Maryčka Magdonova?
One leap to the left and all is over.
God be with you, Maryčka Magdonova!
In Stare Hamry by the cemetery wall, in
a bare grave lies Maryčka Magdonova.

† SEVENTY THOUSAND
Seventy thousand of us left, hard by
Tessin. A hundred thousand as Germans
claimed, a hundred thousand as Poles are
named. When we are but seventy
thousand, may we live?

Seventy thousand are the graves
they dig for us hard by Tessin.
Cry aloud to heaven for aid.
Herded together, dull-eyed, we watch
each other's slaughter.

Marquis Gero, rich you are: give us
seventy barrels of wine, seventy
thousand barrels of wine! Half of us
they'll Germans make,
the other half the Poles'll take,
let our voices thunder now:
Hail and long live Marquis Gero!
Come, before our day is done,
let's drink us drunk on red red wine,
mother, daughter, father and son,
hard by Tessin, hard by Tessin.

* For reasons of space it has not been possible
to include all the translations.

† Petr Bezruč: *Slezské písně* (Silesian Songs)

ŘÍKADLA

I ÚVOD

I INTRODUCTION

II RÍPA SE VDÁVALA

Rípa se vdávala,
celer pískal,
mrkev tancovala
a kren to vsecko spískal,
říkadla spískal,
Tidli, tidli...tidli dudli.

II TURNIP'S WEDDING

The turnip was getting wed,
the celery played the fife,
the carrot was a-dancing
and the horseradish fixed it all up,
put the rhymes together
Tum-ty, tum-ty...tiddledee tum.

III NENÍ-LEPSÍ JAKO Z JARA

Není lepší jako z jara,
zelená se v poli tráva
koza leží na mezi,
nic jí lezet nemrzí.

III THERE IS NO BETTER TIME THAN SPRING

Nothing better than springtime,
green grows the grass in the field
nanny-goat lies at the edge,
she's never against a rest.

IV LEZE KRTEK

Leze krtek podle meze,
vyměřuje louku;
sysel za ním pytle veze,
že bude mít mouku.

IV MOLE AND HAMSTER

Mole comes crawling along the bounds,
measuring up the meadow;
Hamster behind him with a barrow of
sacks,
says he's going to grind some flour.

V KAREL DO PEKLA ZAJEL

Karel do pekla zajel
na bílém koni, čert ho tam honí
Nevěděl kudy, koupil si dudy,
nevěděl ještě, koupil si kleště
nevěděl nic, koupil si klíč.

V CHARLIE'S RIDE TO HELL

Charlie went on a ride to hell
on a white horse, the devil chasing him.
Didn't know the way, bought himself
bagpipes.
Still didn't know, bought a pair of tongs.
Still knew nowt, bought himself a key.

VI ROZTRHANÉ KALHOTY

Roztrhané kalhoty,
vítr do nich fouká
budu si je zašívát:
pavouk niti souká.

VI TROUSER'S IN RAGS

Trousers in rags,
the wind blows through them,
I'll sew them up,
Spider spins the thread.

VII FRANTA RASŮ

Franta rasů, hrál na basu
staré krávé u ocasu.
Stará kráva byla ráda
že má Frantu kamaráda.

VII FRANKIE RACE PLAYED THE BASS

Frankie Race played the bass
behind the old cow's tail.
The old cow was delighted
to have Frankie for a pal.

VIII NÁŠ PES, NÁŠ PES

Náš pes, náš pes
zlámal ocas;
pro svojí dobrotu
strčil ho do plotu;
náš pes, náš pes
zlámal ocas.

VIII THAT DOG OF OURS, THAT DOG OF OURS

That dog of ours, that dog of ours,
he's broken his tail;
in his trusting way
he stuck it through the fence;
that dog of ours, that dog of ours

has broken his tail.

IX DĚLÁM, DĚLÁM KÁZÁNÍ

Dělám, dělám kázání,
čtyři kočky svázány,
a pátý pes, do pece vlez,
ukrad tam topínku,
běžel a ní po rynku;
potkala ho kráva,
ti byla jeho máma;
potkal ho bulíček,
to byl ten tatíček;
potkal ho bejček,
to byl ten strejček;
potkal ho hřebeček,
to byl ten dědeček;
potkala ho kozička,
to byla jeho babička.

IX NOW I WILL GIVE YOU A SERMON

Now I will preach you a sermon,
four cats tied together,
the fifth was a dog who climbed in the
oven
and stole a slice of toast,
ran across the square with it;
the Cow met him there,
that was his Mum;
the Bullock met him,
that was his Dad;
the Calf met him,
that was his Uncle;
the Colt met him,

that was his Grandpa;
the little Goat met him,
that was his Grandma.

X STARÁ BÁBA ČAROVALA...
Stará bába čarovala,
z ječmene kroupy,
z prosa jáhly dělala,
to byly její čary.

X THE OLD WITCH
There was an old witch weaving spells,
turning barley into groats,
raw millet into shelled,
those were her magic tricks.

XI HÓ, HÓ, KRÁVY DÓ...
Hó, hó, krávy dó,
nesó mlíko pod vodó,
nesó mlíka píl zidlíka.
Kde je naše jalová?
U božího kostela.
Kostel se boří, stodola hoří.

Skoč panenka do vody,
máš tam zlaté koralý.
Nac by já tam skákala,
sukýnky si máchala,
kde bych si je sušila?
U pastýřa v koutku,
na zeleném proutku.

XI EE BA GUM, T'COWS DO CUM...
Ee ba gum, t'cows do cum,
carrying milk reight under t'watter,
carrying 'alf a jug o'milk.
Weer be ahr young 'eifer?
Reight beside God's church.
Church falls dahn, barn's on fire,

jump in t'watter, lass,
tha'lt find some gold beads there.
Why sh'd ah jump in
an get me skirts all wet?
Where'd ah dry them?
In t'shepherd's 'ut, in t'corner,
ovver 'is green stick.

XII MOJE ŽENA MALUČIČKÁ
Moje žena malučičká,
postavim ju do hrnčička;
přikryjem ju poklievičkou,
nech ovre mi s polievčičkou.

XII MY LITTLE WIFE
My little wife,
I'll put her in the pot,
cover her over with the lid
so she'll boil nicely in the soup.

XIII BÁBA LEZE DO BEZU...
Bába leze do bezu,
já tam za ní polezu,
Kudy bába, tudy já,
budeme tam oba dva!

XIII GRANNY CREEPS IN THE
BUSHES
Granny creeps in the bushes,
I'll go in behind her,
Wherever she goes, I'll go too,
then there'll be the two of us!

XIV KOZA BÍLÁ HRUŠKY SBÍRÁ
Koza bílá hrušky sbírá,
strakatá je řese,
bílá je ponese
zítra do Kolína.

XIV THE WHITE GOAT GATHERS
PEARS
The white goat gathers pears,
the piebald shakes them down,
the white one will carry them
to Kolin town tomorrow.

XV NĚMEC BROUK, HRNCE
TLOUK...
Němec brouk, hrnce tlouk,
házel jimi přes palouk
a s palouku do louže,
šelma němec v hrdlo lže.

XV GRUMPY GERMAN SMASHED
THE POTS...
Grumpy German smashed the pots,
chucked the bits across the green,
off the green into the pond,
Crafty German, telling lies.

XVI KOZA LEŽÍ NA SENĚ
Koza leží na seně,
ona se mne směje,
chytilm kozu za bradu,
povedu ji do Brodu.
V Brodě koze nemajú,
šidlem mleko jidajú,
pantokem chleba krájajú,
měchem drva štipajú!

XVI NANNY GOAT'S LYING IN
THE HAY
Nanny goat's lying in the hay,
having a laugh at me,
I'll go and catch her by her beard
and take her off to Brod.
In Brod they've got no goats,
sup their milk with a cobbler's awl,
slice their bread with axes,
chop their wood with bellows!

XVII VAŠEK, PAŠEK, BUBENÍK...
Vašek, pašek, bubeník,
zahnal kozy za rybník;
kozy se mu splášily,
do vody mu skočily.

XVII VÁCLAV THE DRUMMER BOY...
Václav the drummer boy,
drove his goats out past the pond;
the goats bolted
and jumped into the water.