

UDC 78

## DELVIG'S POETIC SYMBOLISM AND GLINKA'S MUSICAL NARRATIVE IN THE 'DO NOT SAY LOVE WILL PASS' ROMANCE

Nikita Mamedov

North America International School, Shanghai, China

### **Abstract:**

Glinka's romances have a colossal influence on Russian vocal repertoire, displaying comparative characteristics that unite music and text, offering prospects to express the literary meaning within the poetics and reflect its representation through a compositional process. Glinka's romance "Do Not Say Love Will Pass" (Rus: *Не говори: любовь пройдем*) is set to Delvig's poetry and induces novel compositional methods while illustrating Delvig's symbolism and imagery. The current study's purpose is to bridge the poetic depiction and Glinka's compositional language. The study examines the poetic symbolism and the song's attempt to reflect Delvig's interpretation of love. The song displays the singer's struggle between the desire for love and its escaping nature, creating the realization that love is merely an anticipation rather than an eternal phenomenon, reminiscing the deeper meaning of love as a state rather than an emotion, as seen through the Delvig's use of metaphors in comparing love's end with notions of forgetfulness and sacrifice. The study also examines Glinka's compositional response, artistically evaluating the poetic themes through a series of prominent key areas in the pianist's accompaniment and the musical apogees in the singer's main melody. Harmonic reduction and Schenkerian analysis are used in the study to examine Glinka's harmonic paths and their integration with the primary thematics of Delvig's poetry.

**Keywords:** Delvig, Glinka, music and text, romance.

### **1. Introduction**

Glinka's rise is at the core of the imminent Russian Romanticism. Whether looking at his more notable operatic works or small-scale piano pieces—an illustrative set of works such as *Life for Tsar* or mazurkas composed between 1828 and 1852—Glinka's prolific compositional output serves as an artistic frontier between the pre-Romantic works and the impending stylistic transformation [1]. Glinka's oeuvre appears in various performative circles, with his compositional influence shaping the artistic output of many succeeding Romantic and post-Romantic composers. Some of Glinka's prominent contributions in music composition include orientalism, the implementation of folk traditions, a unique artistic approach to harmonic continuations, and planned melodic realizations balanced through harmony and form [2, 3]. Within Glinka's attempts to extend the limits of performative interpretations exist diverse musicological analyses and theoretical examinations—that help apprehend the composer's transformative musical language [4]. Glinka's compositional approach integrates his national musical identity with Western influences, based on his time spent in Europe [5, 6].

The analyses of Glinka's works emerge through various academic frameworks in music analysis—with the studies of musicology, performance practice, and critical music deconstructions being the most suitable to initiate artistic research—while focusing on diverse repertoire selections within the composer's creative oeuvre. One particular research direction through which Glinka's prolific compositional output can be examined, especially in the composer's intersection of music and text, is the genre of vocal romances [7]. Romances are short works for piano and voice, based on poetry, often with a historical or cultural connection between the composer and poet [8].

Romances represent an intersection of poetry and music. Composers aim for balance between linguistic imagery and artistic expression through their careful integration of text and musical composition. As an example of art songs, romances form a dialogue between text and the composer's music, which Glinka demonstrated through his expertise in blending multiple musical styles to symbolize the given text poetically [9]. The vocal romances in Glinka's oeuvre reflect his transformative compositional growth and stylistic development over his career, especially in its early onset. Glinka's compositional approaches in works that integrate solo singing with pianistic accompaniment highlight the unique poetic and artistic interpretations that helped the composer translate and integrate the poetic symbolism within the music [10].

The current study examines Glinka's romance titled *Не говори: любовь пройдет* (Rus: *Do Not Say Love Will Pass*). Glinka completed the romance in 1834 in Berlin and published it in 1843, to Delvig's poem titled *Романс* (Eng: *Romance*) [11]. The current study's purpose is fourfold. First is the analysis of the romance's introduction, where the pianist's accompaniment reveals its harmonic indication of potential thematics found in Delvig's poetry. The research employs Schenkerian theory that helps recognize the structural logic behind Glinka's musical ideas and the harmonic function defined through textual implications [12]. Second is the analysis of the romance's opening verse. The interpretative nature of each stanza, with the poetic symbolism within the text's connotation, influences the romance's artistic paths and Glinka's compositional approach. Third is the study's aim to discuss Glinka's compositional choices in integrating harmonic regions to represent thematics within Delvig's poetry. Fourth is the examination of Glinka's musical apexes and tonal interchanges within the melody and harmony that help shift tonal balance to represent textual connotations.

## 2. The Review of Research Literature

Due to Glinka's influence on Romantic music history, his art songs are a prominent constituent of a singer's repertoire. Research on Glinka's music is also proliferating in academia, although analysis-centric studies are less frequent compared to musicological works. The review of research literature examines select academic papers on Glinka's compositions, aiming to define the artistic phenomena that integrate music and text—with a particular emphasis on the historical and literature-centric scholarly perspectives. An extended historical focus on the performance practice traditions leads to the necessity of artistic theory-centered analyses. The following sources will help build a base for potential subsequent analyses that aim to integrate music theory to understand the poetic meanings hidden within composers' musical voices.

Glinka's vocal works appear in professional performative and pedagogical environments. Various frameworks employed by scholars dissect the composer's music. The following study discussed the performative complexities of singing and interpreting Russian poetry. The author emphasized the components of vocal interpretation and poetic expression. A particular focus is on vocalism, artistry, and performative technique within Glinka's vocal repertoire as author grouped Glinka's music based on its pedagogical content and performance difficulty [13]. Vocalist's strength is of foremost priority when dealing with the integration of artistic and technical aspects of Glinka's music, and the complete comprehension of the poetic meaning within the next is necessary for the vocalist to reflect the work's artistic strengths.

Glinka's artistic identity deserves careful attention. A holistic approach to examining Glinka's repertoire helps understand the analytical and historical perspectives of the composer's art [14]. Glinka's compositional traits and his compositional process offer an innovative interplay between current tradition and artistic innovation—a consequential factor in the stylistic transformation of preceding composers, including members of the Mighty Five. The following study sought to understand the development of one's musical culture within the holistic context based on all-inclusive artistic influences. The authors proposed a culturological analysis to interpret and accurately depict the musical trends of a particular musical community. The author also stated not to overlook or disregard Glinka's time spent in Europe, which led to other European

composers influencing his stylistic approach. Additional artistic analyses are necessary to gain insight into compositional practices and creative choices that composers make based on their cultural contexts.

The development of research on romances as vocal genres with a piano accompaniment necessitates a culturological examination that—within initiating the analysis of music and text—defines the genre as a separate music tradition while tracing its growth through Russian Romantic music [15]. The following study looked at the historical expansion of romances and the way composers seek to reflect the textual meaning through their respective compositional languages. A combination of a poet and an author offers an integration of literary and musical meaning. The study outlined a set of prominent combinations of consolidated poetics within music, which includes Mikhail Glinka and Anton Delvig, as well as Mikhail Glinka and Alexander Pushkin. The study posited that a particular emphasis should exist on thematics within the poetry and the composer's approach to highlighting the thematics within their music.

Previous studies covered emotional directness and orientalism in the romance genre [16]. The author postulated that emotional sensualism within the compositional language defines the musical character and its integration with the poetic meaning. The following study looked at the expressive traits and stylistic characteristics of various romances. While the study mainly focused on Rachmaninoff's vocal works, the research's significance allows for evaluating the implications within the repertoire of other Russian composers. The study likewise analyzed the relation between the music and text and the pianistic accompaniment that exists within each romance to support the vocalist's line.

Specific research literature has focused on the philosophical side of integrating the studies of music and text. Three approaches exist to categorize poetic meaning within one's compositional process, including music in literature, music and literature, and literature in music [17, 18, 19]. Studies in music and text offer various narratives to understand compositional creativity and the specific artistic choices composers make within their works. One prominent framework used for the analysis of music and text is the notion that a song is a creative reading of a poetic construal, and musical accompaniment is the representation of literature and its critical interpretation. The study of music and text falls within an interdisciplinary framework, and artistic analysis should balance out the examination of both the composer's stylistic approach and the poetic symbolism.

The notion of musicality and musicianship play a vital role in the instrumental support that drives the accompanimental nature of artistically defining the poetics within the text [20]. Academic input into the studies of music and text must ensure a common language that is meaningful to both literary analysis and musicological examination. The following research proposed systematized frameworks to develop thematics within the poetry and understand the compositional choices. The nature of music and its artistic purpose differ in vocal music when compared to oeuvre without text, leading to contrasting musicological implications for repertoire that is set to text. Furthermore, the study posited that while artistic boundaries should be defined within the poetic and compositional purposes of two sets of art, both must be integrated in a holistic analysis to balance out the interpretative meaning between the harmonic approaches and textual meaning.

Academic literature has developed theories to analyze text through analytical input [21]. The following study examined the larger context of music in integration with the vocal arts. The author's perspective offers a series of conceptual frameworks to analyze and interpret the poetic meanings and their instrumental support. Appropriate methodology can help one to define the textual scope, the musical impact, and the compositional strategies behind the denotation of text. Interpretative studies into text will continually define the discourse that exists in various forms of artistic construal for vocal works. A framework that applies to various repertoires can help structure an academic outlook into the studies of music and text and assist with designing a pathway into evidence-based conclusions to understand poetic symbolism and compositional approaches that emphasize it.

### 3. The Analysis of Music and Text

#### 3.1. Introduction

Glinka initiates the piano accompaniment introduction in mm. 1-6 without the vocalist's melody. Glinka's harmony helps set the rhythmic tone for the remainder of the work, with the use of triplets being prominent throughout the romance, supporting the main thematic content. The rhythmic contrast generates recurring tension that will reflect the emotional complexity of Delvig's poetry and Glinka's efforts to integrate it into the vocalist's and accompanist's musical content. Glinka's rudimentary rhythmic and structural foundation within the romance's introduction shapes the emotional and philosophical landscape within the poet's text as Glinka prepares to define it through his compositional language. Glinka begins the romance with a CM chord, emphasizing the CM region throughout the remainder of m. 1. The pedal bass stays static in the piano accompaniment with C octaves on every first downbeat of mm. 1-6. The two identical introductory motives, C-C-B-F-E-C, allow Glinka to emphasize the melodic simplicity through forthright phrasing. Glinka rounds out the introduction with an identical CM chord that initialized it. Glinka alternates the harmonic regions of CM and G<sup>7</sup> every other measure, creating a series of central resolutions. The grounded CM tonic harmony occurs in m. 1, m. 3, m. 5, and m. 6. The simplicity within the melodic and harmonic structures found in the pianistic accompaniment contrasts with the upcoming complexities found in poetry's symbolism and Glinka's approach to embedding thematics into the music. The highest note in the romance's introduction is note F in the melody at m. 2 and m. 4. The highest note in the introduction aligns with the song's apex, discussed later in the article—the real apex and the premonitory point that meld the vocalist's highest pitches. Figure 1 applies Schenkerian analysis in mm. 1-6, revealing the melodic and harmonic occurrences and Glinka's approach to voice leading.



Figure 1: *Do Not Say Love Will Pass*, mm. 1-6, piano introduction and Schenkerian graph.

#### 3.2. Verse 1 Analysis

The opening verse utilizes the following poetry, where Delvig writes a series of 8 stanzas, with 7 of these having 8 or 9 syllables [22].

“Не говори: любовь пройдет,  
Забыть о том твой друг желает;  
В ее он вечно́сть упова́ет,  
Ей в жертву счастье отда́ет.  
В ее он вечно́сть упова́ет,  
Ей в жертву счастье отда́ет.  
Ей в жертву,  
Ей в жертву счастье отда́ет.”

The very first line in the poem is the repetition of its title, emphasizing the central thematic idea that Glinka plans to carry through the entire song. The four-measure phrasing pattern continues as it initially appeared in the introduction. However, Glinka delays the stoppage point and chooses to continue the melody further, creating a larger extended phrase. Delvig invokes emotionalism seen through the literary analysis in the opening stanza. The poetic emphasis occurs on two verbs. First is the verb “*не говори*”, meaning “*do not say*”. Second is “*забыть*”, translated as “*to forget*”. Both reflect the notion that love might have existed in the past, yet one must not talk about it, as forgetting such existence of this feeling is the most suitable approach moving forward. The poetry does not define the character involved in the love dilemma, leaving it up to the reader’s interpretation. Delvig dives into the main idea of love and its potential consequences without preparing the reader and without offering much context. Such an aggressive stance represents the lack of determinative actions within the poetry as the reader proceeds to learn more without any resolution. Glinka reflects that in his music, incorporating continual phrase structure, with the first musical stoppage in the vocalist’s melody occurring in m. 18. Emotionalism is likewise seen through the thematics of “*жертва*” and the context of sacrifice in the poetry—particularly with the relation to the symbolist notion of love. The initial verbs of the concept of “*не говори*” and “*забыть*” serve as a symbolist warning that (1) love as an emotion can be disastrous; (2) the cost of love, being one’s emotion, is the necessity to sacrifice happiness. Glinka uses harmonic language in his compositional approach to interact with the text’s symbolism. Similarly to how Delvig highlights in his poetry, Glinka once again reinstates that one must give up comfort and sacrifice happiness to feel the emotion of love. Glinka’s introduction emphasizes an evident tonality at CM, which extends into the song’s primary thematic material, as CM likewise appears in m. 8, m. 10, and m. 12. However, the comfort of the tonic key represents love, as it has appeared 6 times within the initial mm. 1-12. Glinka reflects the release of CM—the tonality that depicts the notion of love—through Delvig’s representation and the necessity to sacrifice happiness due to the emotion of love. The next time CM appears in the song is in m. 16 as CM<sup>6</sup> and in m. 29 as a passing harmony on the way to FM in m. 30. In his own artistic way, Glinka sacrifices and temporarily gives up the tonality of CM. Figure 2 shows mm. 5-17 within the opening verse.

Figure 2: *Do Not Say Love Will Pass*, mm. 5-17.

The third and fourth phrases are continually reinstated at the start of the song. More particularly, the phrase “*Ей в жертву счастье отдаем*” appears three times in the opening eight stanzas. Delvig reiterates the notion of “*sacrifice*” four times and brings the idea of “*happiness*” three times. The word “*жертва*” appears as BM in m. 19, F#<sup>07</sup> in m. 27, Am in mm. 32, and

CM<sup>6/4</sup> in mm. 34. The word “*счастье*” appears as Em resolving to Am<sup>6</sup> in mm. 20, G<sup>9</sup> in mm. 28, and G<sup>7</sup> in mm. 35. The first appearance of “*в жертву счастье*” in mm. 19-20 provides a circular BM-Em-Am<sup>6</sup> progression, with root movements at perfect fourth, which eventually cadences at GM in m. 22. The second appearance of “*в жертву счастье*” occurs in mm. 27-28 between F♯<sup>07</sup> and G<sup>9</sup>, with the pitch A simultaneously occurring in the accompaniment and the vocalist’s line. Glinka introduces Am in m. 32, only emphasizing the notion of sacrifice, which resolves into D<sup>6/5</sup> accompaniment with a rest in the singer’s melody. The final occurrence of “*в жертву счастье*” can be seen in mm. 34-35, with a CM<sup>6/4</sup>-G<sup>7</sup> progression that cadences at CM in m. 36. The key regions for the word “*счастье*” are all comparative to the CM tonality. The Em and Am regions in m. 20 are both one transformation away from the CM harmony. The relative transformation connects Am and CM, while the leading-tone transformation connects Em and CM within the Neo-Riemannian system. The harmonic regions on the word “*в жертву*” is more complex, occurring as BM in m. 19, F♯<sup>07</sup> in m. 27, Am in mm. 32, and CM<sup>6/4</sup> in mm. 34. All the chord regions are connected through two common tones in each transformation, with notes B and D♯ being shared between BM and F♯<sup>07</sup>, notes A and C being shared between F♯<sup>07</sup> and Am harmonic areas, and notes A and C being shared between Am and CM<sup>6/4</sup>. Figure 3 shows mm. 18-25 within the opening verse.

Figure 3: *Do Not Say Love Will Pass*, mm. 18-25.

The repetitive nature of “*Ей в жертву счастье отдаем*”—with an emphasis on “*жертва*” and “*счастье*”—define a structural outlook into the integration of Glinka’s harmonic language and Delvig’s poetry, strengthening the meaning, philosophical insight, and critical ambiguity into the theme of love. Each repetition extends the poetic symbolism, emphasizing its authenticity within the text’s meaning. The literary denotation creates a bifurcation between the expected realities of love and the contrasting poetic philosophical input. The expectations that one supposes out of love as a pure emotion include happiness and fulfillment, which is contrary to what the poetry defines with its emphasis on the sacrifice of happiness as part of the described emotional process. The initial representations of love as an emotion contradict the consequences of love defined in the poetry. Glinka attempts to reflect on such philosophy. The V<sup>(7)</sup> and I harmonies, defined through the G<sup>(7)</sup> and CM key regions, are the musical expectations within the opening of the work. The key areas of G and C are the sole two chordal zones that span in mm. 1-12. Such is the harmonic reality as Glinka strives for simplicity and traditional cadential expectations, as seen through a series of authentic cadences. However, the emphasis on V-I and the predictable and resolvable nature of GM into CM fades starting from m. 12. The traces of CM are seen in m. 16 as CM<sup>6</sup> and m. 29, as the primary key region that represented stability and expectation fades into the harmonic unknown, sacrificed by the composer for a larger variety of harmonies. These harmonies include: (1) CM in m. 12; (2) E<sup>7</sup> in m. 13; (3) Am in m. 14; (4) FM and Fm in m. 15; (5) CM<sup>6</sup> in m.

16; (6)  $G\sharp^07$  in m. 17; Am in m. 18; (7)  $F\sharp^0$  in m. 19; (8) Em and AM in m. 20; (9)  $GM^{6/4}$  and  $D^7$  in m. 21; (10) GM in m. 22. Two harmonic cycles occur that exist between CM and its relative minor of Am in mm. 12-14 and mm. 16-18. In the first cycle, the  $E^7$  serves as the unstable harmony that would resolve into Am, hinting at the V-i, although with a different temporary tonic. In the second cycle, Glinka uses  $G\sharp^07$  in place of  $E^7$ , choosing to utilize  $vii^07$ -i. Both instances show how Glinka utilizes harmonic contrast within a limited chordal range. Figure 4 shows mm. 26-36 within the opening verse.

Figure 4: *Do Not Say Love Will Pass*, mm. 26-36.

### 3.3. The Musical Apexes and Interchanges of A/A<sub>b</sub>

The analysis of the vocalist's line provides a glimpse into the singer's musical vision and the artistic expressions they convey. A vocalist's line furnishes a musical path for the singer and the meaning they convey through the poetics set to the composer's music. The previous discussion of harmony offers an insight into Glinka's harmonic output and the relation among the various key regions as the poetry progresses through its stanzas, conveying a variety of symbolist elements that the composer reflected through the music. Such an outlook considers the vocalist's range—the highest points of the melody (the premonitory point) and the real apex—to highlight hidden poetic meaning within the vocalist's line maxima [23]. The premonitory point serves as the implication within the vocalist's line—the second-highest musical peak. In contrast, the real apex, the uppermost note in the vocalist's line, offers the limit of the range within which the singer performs, highlighting the primary thematic through which the composer intertwines the poetry with musicianship.

Glinka's three verses offer three sets of combinations among the premonitory point and the real apex. The premonitory point in the first verse occurs on note E in mm. 8-9 (seen previously in Figure 2) on the word “*любовь*”, with the real apex following in mm. 35 in note F on the first syllable of the word “*отдаем*” (as shown previously in Figure 4) within the already-covered thematic of “*счастье отдаем*”, bringing back the notion of the necessitated sacrifice as a potential consequence of love. The musical highpoints are pivotal. The premonitory point and the real apex in the first verse summarize the symbolic meaning within the poetics, finalizing the unanticipated meaning of love as the sacrificial necessity of happiness leads to an emotional uproar. The song displays the singer's struggle between the desire for love and its escaping nature. The created realization is that love is merely an anticipation rather than an eternal phenomenon, reminding one of the deeper meanings of love as a state rather than an emotion. Delvig uses metaphors and imagery to convey love as emotion rather than a mere state of mind, as Glinka's melodic construction seen through the analysis of two pivotal musical high points compositionally highlight one's inner struggles to comprehend love as a desire and as a phenomenon that is floating

away, as revealed on the real apex's "омдаем". The following conclusion to the verse reveals the poetic acceptance of understanding the inner struggles of love, as Glinka artistically agrees to such reality musically through the apex's cadence that ends on CM in m. 36.

One remaining analytical moment on which Glinka underlines his compositional approach is the interchange of A and A<sub>b</sub> throughout the romance, which occurs both in the piano accompaniment and the singer's melody. Glinka's approach to the A/A<sub>b</sub> exchange is two-fold. The first is melodic, as the interchange occurs on the downbeat of m. 7 at the very start of the opening verse with the note A and on the downbeat of m. 11 in the answering phrase with the note A<sub>b</sub>. Glinka utilizes the initial vocalist's line found in mm. 7-10 to create the second similar line that utilizes identical rhythmic structure, yet alternates its ending, the text, and interchanges A to A<sub>b</sub>. The initial use of note A in the opening phrase goes with the text "не говори" in the poetry, while the subsequent use of note A<sub>b</sub> in the answering phrase goes with the text "забыть". It is worth noting that Delvig's original text goes as "О том забыть твой друг желает" which Glinka changes to "Забыть о том твой друг желает", thus alternating the placement of the word "забыть", ensuring that it appears on the A<sub>b</sub>. The second interchange is harmonic, occurring in m. 15, only this time Glinka alternates A with A<sub>b</sub> instantaneously as part of the neighboring harmonies of FM and Fm. Harmonically, the segment in mm. 14-16 contains an Am progressing towards Cm<sup>6</sup>, with FM and Fm interchange being used as the preparation for the tonic key region. Melodically, the A<sub>b</sub> is the passing tone between A<sup>4</sup> and G. Such an interchange of A and A<sub>b</sub> helps Glinka preserve identical pitch center of F while alternating the two distinct tonal qualities of major and minor key. Glinka aims to create an emotional juxtaposition while maintaining stability on the tonal center. Because both harmonic regions share two common tones, Fm, a parallel (Neo-Riemannian) alternative to FM, is suitable for the musical purpose. The interchange of A and A<sub>b</sub> allows Glinka to generate smoother transitions within the melody and enhances the romance's expressive nature through a more diverse harmonic potential.

#### 4. Conclusion

Glinka's approach to melodic development and harmonic path combines the pianist's accompaniment supporting the vocalist's melody. Glinka unhides Delvig's concealed symbolism within the poetry and aligns the themes through particular compositional choices. While the genre of romance provides a relatively short time for the composer to incorporate figurative meanings into their music, Glinka's compositional approach offers a complete set of interpretative decisions that both vocalist and pianist can make based on the composer's exclusive harmonic navigation. The short six-measure introduction offers simplicity in form, yet implies the impending contrast and symbolist connotations that integrate Delvig's poetics and Glinka's text. The opening verse provides Delvig's philosophical input on love, forgetfulness, and sacrifice—that Glinka redefines through his own compositional harmonic contribution, through which a theoretical analysis can help understand the composer's musical language.

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**Included 4 figures**

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