

VOCAL WORKS BY EDUARD BRYLIN ON ZOIA RZHYN'S POEMS: LYRICAL MODUS

Yakymchuk Olena Mykolaivna,
PhD in Arts, Associate Professor
ORCID ID: 0000-0002-2276-6061
Scopus-Author ID 57292288700

This publication is a logical prolongation of studying E. Brylin's creativity in the genre of vocal music, which comprises a considerable part of his composing heritage. In the context of this publication we interpret lyricism not only as a sign of emotionality, but as a complex of poetic and musical means, which allows the authors to create a unique style and convey their feelings to the listener. The system method for complex research of interconnection of verbal and musical texts, and the method of analysis for revelation of the specificities of poetic and musical texts in the context of lyric modus constitute methodological basis of the article. Five vocal works by E. Brylin to the poetry of Z. Ruzhyn, which show the most signs of lyrical character, are analysed.

In the genre of vocal miniature, the favorite one for the composer, lyrical facets of author's style of E. Brylin have revealed. The lingual and style thesaurus, related by its intonations to folk song sources, is concentrated just in the musician's vocal works. Chamber nature of the author's creativity indicates his wish to be sincere, conveys a subtle sense of the artist's inner world. On the musical level lyricism manifests itself in the peculiarities, characteristic of E. Brylin. Melodiousness, harmony organization, emotionality of the content, expressive piano part are revealed. In E. Brylin's vocal works on the poetry of Z. Ruzhyn, lyricism, as a basic trait of the composer's thinking, manifests itself, at the first place, in melodiousness and emotionality. Combinations of the motions on the seconds and thirds with the leaps on the sixths, sevenths, octaves in the vocal part are characteristic of the musician. The sign of lyrical modus is an organic compound of different (duol, triol, dotted) rhythms, which gives metrorhythmic flexibility to the texture. The poetry uses lexemes and phrases of lyrical content, which are signs of the Ukrainian national mentality.

Key words: works by Eduard Brylin, works by Zoia Ruzhyn, vocal works, lyrics, lyricism.

Якимчук Олена. Вокальні твори Едуарда Бриліна на поезію Зої Ружин: ліричний модус

Ця публікація є логічним продовженням студій творчості Е. Бриліна в жанрі вокальної музики, яка становить значну частину його композиторського спадку. У її контексті ми розумітимемо ліризм не лише як ознаку емоційності, а й комплекс поетичних та музичних засобів, який дає змогу авторам створити унікальний стиль і передати слухачеві свої почуття. Методологічну основу статті становлять системний метод – для комплексного дослідження взаємозв'язку вербального й музичного текстів, метод аналізу – для виявлення особливостей поетичного та музичного текстів у контексті ліричного модусу.

Проаналізовано п'ять солоспівів Е. Бриліна на поезію З. Ружин, у яких найбільше виявились ознаки ліричного. В улюбленому для композитора жанрі вокальної мініатюри розкрилися ліричні грані авторського стилю Е. Бриліна. Мовно-стильовий тезаурус, інтонаційно подібний до народнописаних джерел, сконцентрований у вокальних творах музиканта. Камерний характер творчості свідчить про бажання автора бути щирим, передає тонке відчуття внутрішнього світу митця. Обґрунтовано, що ліризм як основна ознака композиторського мислення Е. Бриліна проявляється в мелодійності та емоційності. З'ясовано, що проявом ліризму у вокальних творах є не лише емоційність, а й комплекс поетичних та музичних засобів, який дає змогу авторам створити унікальний стиль і передати слухачеві свої почуття. Характерними для композитора є поєднання у вокальній партії секундних і терцієвих ходів зі стрибками на сексти, септими, октави; різних ритмічних (дуольних, триольних, пунктирних) формул, що надає фактурі метроритмічної гнучкості. У поезії використано лексеми та словосполучення ліричного змісту, що є ознаками української національної ментальності.

Ключові слова: творчість Едуарда Бриліна, творчість Зої Ружин, вокальні твори, солоспів, лірика, ліризм.

Introduction. The conceptions of “lyrics” and “lyrical” are associated with singing, accompanied by lyre. In the 20-volume dictionary of Ukrainian language lyrics is defined as one of the genres of belletristic literature, covering mostly poetry, though doesn't exclude prose [9, p. 232]. The traits of lyricism is, above all, expression of emotions. Therefore, lyricism is commonly connected to “indication of the author's or his hero's emotional attitude to the object of depiction” [8, p. 395]. Lyrical works reflect the author's personal emotions, his thoughts, memories, feelings.

Similar to it is the definition of “lyrics” as a musical genre, concentrated on revealing of human's inner world. The main genres of lyrics are: a romance, a song, a ballad, an elegy, a serenade, instrumental miniature, etc. [11, p. 128].

Lyricism is not only a genre but a characteristics of Ukrainian national mentality. It manifests itself in sensibility, tendency to empathy, and emotionality. O. Kulchyt-

skyi connected such peculiarities of Ukrainian character to Ukrainian landscape, into which a human is peering. “Thanks to having felt into it, a human merges with him; it leaves psychological consequences, which form the soul” [7, p. 16]. These traits are deeply rooted in history, culture and mentality of Ukrainians; they are brightly reflected in music art. In the context of this publication we are going to interpret lyricism not only as a sign of emotionality, but as a complex of poetic and musical means, which allows the authors to create a unique style and convey their feelings to the listener.

Materials and methods. Among other papers, dedicated to the composer, T. Hrinchenko's articles [4; 5] about E. Brylin's musical and pedagogical repertoire should be named. The author of the article explored the musician's path in the context of universal character of creative activities of the artist [12]. This publication is a logical pro-

longation of studying E. Brylin's creativity in the genre of vocal music, which comprises a considerable part of his composing heritage. The system method for complex research of interconnection of verbal and musical texts, and the method of analysis for revelation of the specificities of poetic and musical texts in the context of lyric modus constitute methodological basis of the article.

Discussion. Chamber vocal music is a crucial genre of Eduard Brylin's music, which brightly represents lyrical modus of his works. Predominance of lyric is explained, above all, by the specificities of the composer's personality – introversion, modesty and outer factors. Many happy events in the artist's life contributed to forming lyrically elevated state of his poetic soul¹. Musical environment of the family, rooted in national tradition, formed musical and aesthetical preferences of the young musician. Growing up in a musical family and favorable home atmosphere served his soft entering into the world of music, tuned him to fertile communication with the musical art. Musicians Borys Andriiovych Brylin and Valentyna Liudvikivna Brylina instilled their attitudes in their son, and these attitudes laid in the basis of his worldview.

Professional studying under the direction of versed musicians in Vinnytsia Music College named after M. Leontovych (today – Vinnytsia Professional College of Arts named after M. Leontovych) contributed to forming of his listening experience. His piano teacher in the College was *Nina Pavlivna Shpetna*² (1945–2022). Besides the classical composers, E. Brylin performed F. Chopin's pieces. The waltzes and the nocturnes of the Polish romanticist became favorite for the musician.

Among the first works by E. Brylin, written during the study in the Musical College (symphonic suite "Danko", piano miniatures), there also was a vocal cycle with a romantic and lyrical title "Summer watercolors" on F. Tiutchev's poetry.

Mykola Yosypovych Sylvanskyi (1916–1985), the piano professor of Kyiv state conservatory (now – Tchaikovsky National Music Academy of Ukraine), played a considerable role in forming E. Brylin as a composer. He was an ardent supporter of the romanticists' works. He often chose pieces of his own repertoire for students' curriculums (the Sonata h-moll, Sonata-fantasy "After Reading Dante" by F. Liszt, F. Chopin's works), preferring music of the Romanticism. Collaboration of the teacher and the student strengthened E. Brylin's style preferences in the direction of lyrical and romantic modus.

¹ The detailed description of life and creative activities of E. Brylin is presented in O. Yakymchuk's article "The composer Eduard Brylin: universal character of creative activity" [12].

² *Shpetna Nina Pavlivna* (1945–2022) – pianist, professor of Vinnytsia Music College named after M. Leontovych (today – Vinnytsia Professional College of Arts named after M. Leontovych). She had been running the Piano Department of Music College for many years and was a keeper of the traditions of Vinnitsya Piano school. In her teaching activity Nina Pavlivna continued to embody the principles of her professors (Ceciliia Hurvyh (Vinnytsia Music College), Oleksandr Aleksandrov (Kyiv state conservatory)). Her opinion had always great weight not only for the students, but also for the colleagues. The professor directed her work with the students on scrupulous mastering of piano texture, paying attention to every tiny detail. Despite of high level of her piano technique and perfect possession of sound, N. Shpetna preferred verbal explaining peculiarities of the author's text and its embodiment on the instrument, after which showing on the piano was not necessary.

Another trait of lyrical modus in E. Brylin's music became reliance on folk melodies. The musician inherited love for vernacular songs from his professor on Composition – *Andrii Yakovych Shtoharenko* (1902–1992). According to his advice, he chose for his diploma work – the Concert for piano and orchestra (1990) – a forgotten tune, on which the main theme of the work is based.

An expressive author's or folk melody was for E. Brylin the guarantee that the music is understandable for all, and not only for a narrow cycle of people. During the period of study, the composer tried different styles but has remained outside of the avant-garde, having chosen a good melody, reliance on the folklore and lyrical intonation as the basic principles of his creativity.

Collaboration and personal communication with the poets Yu. Afanasiev, V. Herasymenko, Yu. Titov, and also with the singer V. Shportko became useful for forming of the talent of the chamber vocal genre composer.

E. Brylin preferred the works of contemporary poets. In particular, in his heritage the works are represented on poems by: Yurii Afanasiev "Time does not pass", "Song", "Pastoral"; Viktor Herasymenko "My native land", "Horianka", "Smile"; Oles Berdnyk "Three Roads"; Oksana Voloshyna "My Love"; Nataliia Gryn "Valentine's Day"; Liubov Zabashta "Love me", "Goose flew"; Svitlana Kasianenko "Marichka's sopilka"; Mykhailo Kovalko "Symbols of Ukraine", "We all loved"; Oleksandr Kravchenko "Memorial", "Mother's song", "I will not forget", "Where are you, knight?", "We are actors"; Dmytro Lutsenko "How I love you", "July evening", "And I am looking", "Tea bag", "I am waiting for you"; Borys Oliinyk "Poplar's Street", "Gray Swallow"; Mykola Parfionov "Young's Path"; Liubov Petrova "You walked"; Zoia Ruzhyn "Cossack family", "Play, Musician!", "Lily and me", "Forest Mavka", "The Heart loves", "Sunny Mallows", "Cossacks were returning from the campaign", "The Charmer", "The Family is with Us", "The Sacred Ukraine", "Christ's Spirit"; Mykhailo Stasiuk "I Love", "My Beloved", "From the Love"; Yurii Titov "Mother's eyes", "Believe in yourself", "Mood", "Carpathian motive", "I feel life through the song".

The leading themes of vocal lyrics include:

– patriotic ("Cossack's family", Z. Ruzhyn's lyrics; "My Native Land" V. Herasymenko's lyrics; "Symbols of Ukraine" M. Kovalko's lyrics);

– love song ("My Love" O. Voloshyna's lyrics; "Love Me", "Goose Flew" L. Zabashta's lyrics; "Marichka's Sopilka" S. Kasianenko's lyrics; "We All Loved" M. Kovalko's lyrics; "Memorial", "I Will Not Forget", "Where are you, knight?" O. Kravchenko's lyrics; "How I love you", "I'm waiting for you" D. Lutsenko's lyrics);

– philosophical reflections ("Time does not pass" Yu. Afanasiev's lyrics; "The Christ's Spirit" Z. Ruzhyn's lyrics);

– images of nature ("Pastorale" Yu. Afanasiev's lyrics; "July Evening" D. Lutsenko's lyrics; "Carpathian Motive" Yu. Titov's lyrics);

– the image of the mother ("Mother's Song" O. Kravchenko's lyrics; "Gray Swallow" B. Oliinyk's lyrics; "Mother's Eyes" Yu. Titov's lyrics);

– songs of psychological direction (“Believe in yourself”, “Mood”, “Through the song I feel life” Yu. Titov’s lyrics).

Acquaintance with the extraordinary person, the artist and the poet, the ambassador of peace Zoia Ruzhyn³ was an important event for E. Brylin. Their meeting took place at the beginning of 2000th, when the musician worked at the Department of Instrumental Music of Kyiv National University of Culture and Arts. The artists’ collaboration lasted till the composer’s death. E. Brylin was very scrupulous to the literary basis of his own works, therefore he mostly chose lyrical poetry, which would reveal his inner world.

Z. Ruzhyn’ ardent soul, her sincerity and love for native land turned into a vibrant creative source, which inspired many composers. Among them: R. Demchyshyn, V. Kyreiko, Levko and Zhanna Kolodub, V. Koniushchenko, V. Pavlikovskiy, Yu. Reshetar, T. Stamati-Oleniva, Yu. Shevchenko. Z. Ruzhyn’s lyrical creativity had laid on the fertile ground of E. Brylin’s talent. The result was a number of songs, which entered to the edition of chamber vocal works of the composer “I feel life through the song” (2012) [3] and to a separate collection of choir and vocal ensemble pieces “The Sacred Ukraine” (2010) [2], written on the poet’s lyrics.

In the genre of vocal miniature, the favorite one for the composer, lyrical facets of author’s style of E. Brylin have revealed. The lingual and style thesaurus, related by its intonations to folk song sources, is concentrated just in the musician’s vocal works. Chamber nature of the author’s creativity indicates his wish to be sincere, conveys a subtle sense of the artist’s inner world.

Z. Ruzhyn is enamored with her native land, she is obsessed with doing good and “shoveling the richness of her soul into a word and a melody” [10, p. 4]. She remains true to her calling, takes forces and inspiration in her love for people, music, song. Many of her poems were born in the times of building of Ukraine’s independence, therefore became a life-giving source for a great amount of composers and performers. “They convey ideals, feelings, and desires of the contemporaries in the unique Architecture of Sovereignty and, in the same time, call to active labor, renaissance of national consciousness and spirituality” [1, p. 5].

The evidence of her commitment to the native land became edition of the collection for voice and Bandura “Ukraine Is, Ukraine Will Be!”, the note collection “Golden Spikelets”, recitations “My Dear Land”, the fairy tale

³ Ruzhyn Zoia Volodymyrivna (born in 1953) – a poet, a public figure, the author of poetry collections, texts for songs. Honored Worker of Culture of Ukraine (2003), Cavalier of the Order of Princess Olga, III degree (2016), the chairman of the All-Ukrainian NGO “Progress of Myrrh-Bearing Women” (since 1999). The head of the “Art Special Forces” project, the member of the Board of the National Council of Women of Ukraine and the NGO “Community of the Dnieper”, the ambassador of peace. She has created over 200 songs in creative collaboration with prominent composers of nowadays. The songs on Z. Ruzhyn’s poetry are performed by People’s Artist of Ukraine N. Matviienko, V. Shportko, V. Stepova; they became a part of the repertoire of the National Bandura Chapel of Ukraine, the Bandura Chapel of Tchaikovsky National Music Academy of Ukraine, the Honored Song and Dance Ensemble of the Armed Forces of Ukraine, the ensemble of soloists “Blahovist”, ensemble of bandura players “Malva” of the Ukrainian State University, named after M. P. Drahomanov, folk, professional and amateur choral groups.

“Fishy the Clean Girl” (Rybka-chepurukha), the fairy-tale story about Trypillia “The Gold of the Kind”, of kolyadkas and shchedrivkas on Levko and Zhanna Kolodubs’ music “The Stars are Shining Cheerfully”, of the book “Joy is blossoming over the world” with poetry, songs and prose, dedicated to St. Nicolas.

In collaboration of E. Brylin and Z. Ruzhyn such works have born as “Cossack family”, “Play, Musician!”, “Lily and me”, “Forest Mavka”, “The Heart loves”, “Sunny Mallows”, “Cossacks were returning from the campaign”, “The Charmer”, “The Family is with Us”, “The Sacred Ukraine”, “The Spirit of Christ”. Here we are going to consider those of them, where the lyrical modus has been manifested in the brightest way.

“*Sunny Mallows*”. In this song the signs of lyricism are reflected in the title itself. Mallows are a sign attribute of Ukrainian rural landscape [6, p. 352], which is not only a part of the nature, but also a reflection of Ukrainian mentality, cultural identity. The adjective “sunny” points to emotional coloring, which the authors give the flowers – bright, colorful, yellow, red.

The image of the mallows is characteristic of Ukrainian culture where they are associated with home, native village, mother’s care. This typically Ukrainian motif is extremely lyrical (*The beauties mallows are celebrating a shining moment by their lush greenery*). In Z. Ruzhyn’s poem the mallows become the symbol of inner state of the lyrical hero. Such a connection between the nature and a human being is a characteristic sign of lyricism. Repetitions in the poem give special musicality to it (The sunny mallows are earthly hopes. The sunny mallows have blossomed in my soul). They are characteristic of folk songs where the motives of the nature and human feelings are inextricably linked. It makes the text close to the Ukrainian hearer’s soul.

High spirits of the poetry are embodied in the vocal genre of tango song⁴. Emotionality, melodiousness, and dramaticism of the genre allow to convey complex feelings of the protagonists; it makes tango one of the most lyrical genre. Clear pulse, characteristic of the tango, creates the feeling of emotional uplift. Accidental chords (IIb, VIb, VIIb degrees), parallel semitone shifts of the chords give sharpness to the harmony. However, insightful lyri-

⁴ Today Ukrainian tango has its own history and style. Lviv group “Yabto-jazz” was one of the first performers of tango songs in Ukrainian. It included Leonid Yablonskyi, Bohdan Vesolovskyi, Anatolii Kos-Anatolskyi, and Stepan Huminilovych – all are students of Higher Musical Institute named after M. Lysenko. The musicians combined elements of Ukrainian folk songs with tango rhythm.

Bohdan Vesolovskyi (1915–1971) is the prominent composer of Ukrainian tango. Many of his songs became hits. Among them: “Time Will Come”, “Your Enigmatical Smile”, “It Was Not to Grieve”, “You Will Return It”, “Fly, Dreary Song”, “You and Your Black Eyes”, “How Can I not to Love You”, “The Heart”, “Farewell!”, “Black Eyes”.

The examples of tango songs that have gained popularity: “Carpathian Tango” music and lyrics by A. Kos-Anatolskyi), “Oh, Nightingale!”, “Hutsulka Ksenya” (music – Ya. Barnych, lyrics – R. Savitskyi), “White Roses” (music – A. Kos-Anatolskyi, lyrics – R. Bratun), “I Am So Cold without You” (music and lyrics by A. Horchynskyi), “Magic Tango” (music – L. Zatulovskyi, lyrics – T. Severniuk), “Would You Want That?” (music – V. Ivasiuk, lyrics – R. Bratun), “Believe Your Eyes” (music – V. Ivasiuk, lyrics – V. Kudriavtsev), “A Wonderful Dream” (music – S. Sabadash, lyrics – O. Demydenko), “Flowers of Mattiola” (music – L. Dutkivskyi, lyrics – V. Kudriavtsev and M. Buchko), “The Autumn Tango” (music and lyrics by P. Dvorskyi), “I Beg Your Pardon, Madam” (music – V. Morozov, lyrics – A. Panchyshyn).

cal sounding is strengthened by *arpeggiato* chords, which emphasize harmonic, melodic, structural and intonation points in dramaturgical development of the song.

The melody is characterized by rhythmical flexibility, that is – combination of duols, triols, and dotted rhythms, syncopes, which convey emotional nuances.

The melody begins with sounds, surrounding the V degree (G), with further developing of its range to the perfect fourth, the perfect fifth, and the minor sixth (C, D, E). The result of this gradual conquest of the pitch is upward leap to the perfect octave at the beginning of the refrain (*Sunny mallows*). It is, in a way, the lyrical culmination in the song's dramaturgy. Semantic filling of the wide interval is strengthened by D₉⁶ in D minor (the key of the second degree of the main scale). The dominant with the sixth tone brings a romantic coloring. It is F. Chopin's favorite harmony, which became a sign of lyrical expression.

A broad range of piano texture in the introduction and in the ending points to their romantic character. The melody, laid out by octaves, wide range of piano texture, sprawling chords instantly immerse the hearer into emotionally uplifted atmosphere of the piece. The piano ending affirms an inspired mood of the song and marks the lyrical protagonist's spiritual world, filled with beauty.

In the vocal piece *"The Charmer"* the authors portrayed a masculine image of the archetypic literary protagonist – the seducer of women Don Juan. Despite the fact that there is a reference to the Charmer's indecent behavior in Z. Ruzhyn's poetic lines (*Love play is a sweet thing, but your feelings are false*), he has a softer nature and more attractive traits, comparing with his prototypes (*A blooming garden in your eyes amazes with tender beauty*). Such a characteristic gives him the signs of a lyrical hero.

The composer turned to one of his favorite genres – the tango. Like it was in *"Sunny mallows"*, there are emotionality, and melodiousness here as well. If the song *"Sunny mallows"* is a lyrical sketch, *"The Charmer"*, like many Ukrainian tango songs, has a plot – a short love story, which, unfortunately, has no continuation.

In structural and dramatical sense the song consists of the two spheres – masculine and feminine ones. E. Brylin has labeled them with opposite means: juxtapositioning of the eponymous keys (A major – A minor), with metrorhythmic and melodic organization. Thus, the first period symbolizes the image of a seductive man, who is pretending to be a knight. Predominance of descending motion in the voice part, sharp metrorhythmical organization, combination of different rhythmical figures portray a hunter after women. Musical material of the second period contrasts with the first one and is associated with the image of enamored girl. Priority of the major sphere, upward motion in the voice part, triols of quarter notes make the sound more light-colored and become the characteristics of lyricism.

However, the harmonic coloring doesn't confine itself with opposition of eponymous keys. Lyrical modus intensifies by usage of the subdominant group chords. Inner balance, contemplativeness of this function gives expressive tango lyrical tone of utterance. The last chord is put by E. Brylin with a special charm. The last word "false"

(*but your feelings are false*) is not sung, but recited, which hints on a mystery. The intrigue is revealed; the love play is finished.

"Forest Mavka" is written for soprano, tenor and choir. Z. Ruzhyn's poem is a poetic allusion on Lesia Ukrainka's fairy drama *"Forest Song"*. The beauty of human relations and incomprehensible power of love are poetized in this philosophical drama. Mavka is an example of a hero of a neoromantic type. Lesia Ukrainka created a symbol of a harmonious person in her image.

"Forest Mavka" is haloed by the plot of *"Forest Song"*. An independent developed piano prelude with romantic type of a texture appears immediately as the manifestation of lyrical modus. The author's remark *"pastorale"* sets lyrical tone of the poetic and musical plot. The characteristics of the lyrical genre of romance are clearly manifested in the song. Intonations, built on the seconds and on the thirds, predominate in the voice part.

The address, given in the form of vocative case, is accompanied with upward perfect fifth and sixth: *"Oh, Mavka, Mavka, where should I seek you?"* The vocative case itself gives the sounding warmth and sonority. The lyrical sixth strengthens its semantic meaning.

Romanticized passages in the accompaniment appear as characteristic traits of lyricism (measures 25–32, 47–62). It enhances the level of emotionality of vocal saying. Dramaturgical development of the first wave of such a texture (measures 25–32) results in a piano intermedia of sublime character (measures 33–36). The sound of the piano in this episode resembles a hymn. It is a true triumph of the lyrical hero's ardent feeling. Besides it, such a saturated sounding symbolizes unification of the two worlds – the nature, for which love is a usual condition, and a human, who has understood it.

Musical and dramaturgical solving of the piece looks interesting in the context of poetical allusion to *"Forest Song"*. The song consists of two couplets. The first one is performed by tenor (Lukash). In the second one the part of soprano (Mavka) appears; it only has eight measures of vocalize. Such short-term sounding without any words is comparable to the image of a mythopoetic being, half-girl, half-nymph, which sometimes appears, sometimes hides herself from human eyes. Lyrical note is also evident in the two-measure rapid ending phrase: dramaticism of the final structure is softened by a plagal cadence.

The song *"Lily and me"*, like *"Forest Mavka"*, resembles a romance. In Z. Ruzhyn's poem lily appears the symbol of woman's beauty, virgin purity, virginity. The author compares it with a girl, on behalf of which the narration is laid out [6, p. 338].

Mythopoetics of Z. Ruzhyn's poetry gains lyrical traits. The author's text has folklore poetry coloring. The poet uses diminutive forms of nouns and adjectives, words, which convey emotional feelings (*heart, we are coupled, I am loyally devoted, my love, my darling*). The author uses the exclamation "oy" several times in the context of lyrical condition of the heroine. This exclamation, endowed by folklore semantics, enhances the speaker's expression (*oy, my love; oy, we are coupled; oy, we are young; oy, my sister; a white lily*).

On the musical level lyricism manifests itself in the peculiarities, characteristic of E. Brylin: melodiousness, harmony organization, emotionality of the content, expressive piano part.

Unlike the preceding songs, the piano prelude in "Lily" only covers two measures. This laconic pre-word immediately outlines song-romance basis of the vocal miniature. The upward sixths in the first two vocal phrases signify deep emotional attitude to the object of attention (*oh, my love; my fiancé*). In the further measures they are filled with the motion of seconds and thirds.

The piano interlude to the second (and the last) repetition of the refrain appears as a bright emotional splash in the dramaturgical development of the vocal miniature. The altered harmony (measure 22) becomes the point of deviation to a new key (C minor), in which the refrain sounds the most expressively.

Like it was in "Forest Mavka", general emotional condition of the girl's grieving for her beloved is softened by the final plagal cadence (IIb – t).

"The Heart Loves" has a genre basis of a swift Viennese waltz, one of E. Brylin's favorite romantic genres. It is present in other songs of the composer: "My Love" (lyrics – O. Voloshyna), "Time doesn't pass", "The Song" (lyrics – Yu. Afanasiev). All of them continue the tradition of Ukrainian waltz song, which, as a romantic genre, became a manifestation of Ukrainian soul's lyricism. "The Magic of the Carpathian mountains", "When You Find Someone" by B. Vesolovskiy, "When the Blue Mountains Fell Asleep" by A. Kos-Anatolskiy, "Kyiv Waltz" by P. Maiboroda (lyrics – A. Malyshko), "How can I not love you, my Kyiv" by I. Shamo (lyrics – D. Lutsenko) are unsurpassed examples of songs, written in waltz rhythm.

The etymology of the word is derived from the German "Walzer", which means: to twist, to swing. The swift waltz developed in the epoch of Romanticism in Wien and became the most popular dance. The attitude to it changed throughout its existence, but the waltz always was embodiment of romantic feelings. The waltz has changed the dance world – made it more lyrical. This applies in full measure to the pieces of music.

The content of Z. Ruzhyn's poetry reveals sincere feelings of the lyrical hero. The lexeme "heart" is identified with cordocentrism, emotionality – the traits of soft, lyrical nature of Ukrainian soul. The author sincerely and frankly addresses herself to the hearer in the first person. Cordocentrism as a specific trait of Ukrainian character, defined in H. Skovoroda's philosophy, found its realization in many artists' works. It predominates in Z. Ruzhyn's creative activities, too. The world of her images is filled with the people's memory, Ukrainian spirituality, Christian ethics. Sincer-

ity of feelings sounds in the lines of patriotic poems "The Sacred Ukraine", "Ukraine is, Ukraine will be!", "Kyiv Bells", in elegiac verses "Morning", "The Wreath of Dyvotsvit". The poetry "The Heart Loves" is overwhelmed by lexemes, which are endowed with cordiality (*the heart is whispering; wonder-soul is singing, is waiting for the bright spring; in the charms of the eyes, darling eyes; of sunny, unearthly dreams; the warmth and the beauty of the heart; the wells of the soul*).

The music of the song is consonant to its poetic content. It is written in the rhythmic measure of $\frac{6}{8}$, which is traditional for the swift waltz. We feel lightness and elegance in the music. The rotations are marked by undulating phrases, where the upward and downward motions of the melody are alternating. It makes the impression, as if the melody is moving in circles and imitating the figures, which the dancers are making on the floor. The rapid rise of the melodic line give impulse to refined and graceful motions of the partners.

The syllabic organization of the melody defines self-sufficiency of poetic lexemes. On such a condition lingual-poetic and musical intonation become one and recreate immediacy of an ardent cordial feeling. The piano solo episode sounds as a true hymn to love (measures 32–39). In a short 8-measure fragment the saturated instrumental texture, characteristic of the composer, enhances the sincere uttering, which has sounded from a vocalist's lips.

Results. In E. Brylin's vocal works on the texts of Z. Ruzhyn, lyricism, as a basic trait of the composer's thinking, manifests itself, at the first place, in melodiousness and emotionality. Combinations of the motions on the seconds and thirds with the leaps on the sixths, sevenths, octaves in the vocal part are characteristic of the musician. Big intervals signify deep emotional attitude to the object of attention, the lyrical hero's sincere uttering. The sign of lyrical modus is an organic compound of different (duol, triol, dotted) rhythms, which gives metrorhythmic flexibility to the texture. The triol rhythmic figure is the composer's favorite one among others. It signifies the music's belonging to the waltz genre and transmits uplifted romantic state of the hero. The characteristic trait of the harmony organization is usage of subdominant chords, plagal cadencies, etc. The semantics of this kind of harmony gives the general sound softness and balance.

Therefore, the lyrical modus of E. Brylin's vocal works appears in the two dimensions. The first one, static and contemplated, is characterized by introversive manifestation of feelings, usage of subdominant harmony, gradual motions and motions of thirds in the melody line. The dynamic one is of extroversive type, tangent to sincere, frank utterance, where large upward intervals, polyrhythmic, piano preludes, interlude, and finals are present.

Література:

1. Бабич В. Кобза... Бандура.... Вступна стаття. «Україна є, Україна буде!» : вокальні твори українських композиторів у супроводі бандури / Зоя Ружин. Київ, 2004. С. 5.
2. Брилін Е. Б. Свята Україна [Ноти]. Нова книга. 2010.
3. Брилін Е. Б. Через пісню життя відчуваю [Ноти]. Нова Книга. 2012.
4. Грінченко Т. До питання оновлення педагогічного репертуару учнів музичних шкіл: «Сходінками до майстерності» Едуарда Бриліна. *Філософія культурно-мистецької освіти*. 2022. С. 60–64.

5. Грінченко Т. Музично-педагогічна спадщина Едуарда Бриліна у вимірі потреб сучасної мистецької освіти. *Наукові записки Вінницького державного педагогічного університету імені Михайла Коцюбинського*. Серія : педагогіка і психологія. 2020. Вип. 62. С. 187–192. DOI: 10.31652/2415-7872-2020-62-187-192.
6. Жайворонок В. В. Знаки української етнокультури: Словник-довідник. Київ : Довіра, 2006. 703 с.
7. Кульчицький О. Світовідчужання українця. *Українська душа*. Нью-Йорк, Торонто :Ключі, 1956. С. 13–25.
8. Лірика. Словник іншомовних слів. Київ, 1977. С. 395.
9. Лірика. Словник української мови у 20 т. Том 8. Л – Мішурний / Наук. кер. проекту акад. НАН України В.А. Широков. Київ : Наукова думка, 2017. С. 232.
10. Луків М. Із віри і любові. Вступна стаття. «Україна є, Україна буде!» : вокальні твори українських композиторів у супроводі бандури / Зоя Ружин. Київ, 2004. 244 с.
11. Юцевич Ю. Музика. Словник-довідник. Тернопіль : Богдан, 2009. С. 128.
12. Якимчук О. Композитор Едуард Брилін: універсальний характер творчої діяльності. *Вісник Київського національного університету культури і мистецтв*. Серія: Музичне мистецтво. 2024. Вип. 7 (1). С. 79-94. <https://doi.org/10.31866/2616-7581.6.2.2023.291080>.

References:

1. Babych, V. (2004) Kobza... Bandura... [Kobza... Bandura...] / Ruzhyn Z. «Ukraine ye, Ukraina bude!». Vokalni tvory ukrainskykh kompozytoriv u suprovodi bandury. P. 5 [in Ukrainian].
2. Brylin, E.B. (2010). Sviata Ukraina [Sacred Ukraine] [Notes]. New Book [in Ukrainian].
3. Brylin, E.B. (2012). Cherez pisniu zhyttia vidchuvaiu [Through the song I feel life] [Notes]. New Book [in Ukrainian].
4. Hrinchenko, T. (2022) Do pytannia onovlennia pedahohichnoho repertuaru uchniv muzychnykh shkil: “Skhodynkamy do maisternosti” Eduarda Brylina [The updating of the pedagogical repertoire for music school students: “Steps to Mastery” by Eduard Brylin]. *Filosofia kulturno-mystetskoï osvity*, 60–64 [in Ukrainian].
5. Hrinchenko, T. (2020) Muzychno-pedahohichna spadshchyna Eduarda Brylina u vymiri potreb suchasnoi mysteckoï osvity [Musical and pedagogical heritage of Eduard Brylin in measuring the needs of contemporary art education]. *Naukovi zapysky Vinnytskoho derzhavnoho universytetu imeni Mukhaila Kotsiubynskoho. Serii: pedahohika i psyholohiia*, 62, 187–192 [in Ukrainian]. DOI: 10.31652/2415-7872-2020-62-187-192.
6. Kulchytskyi, O. (1956) Svitovidchuvannia ukrainsia. [The attitude of the Ukrainian] *Ukrainska dusha*. New York, Toronto: Kliuchi, 1956. P. 13–25 [in Ukrainian].
7. Liryka (1977) [Lyrics]. Slovnyk inshomovnykh sliv. P. 395 [in Ukrainian].
8. Liryka (2017) [Lyrics]. Slovnyk ukrainskoi movy u 20 t. Tom 8. L – Mishurnyi / Nauk. ker. proiektu akad. NAN Ukrainy V.A. Shyrokov. Kyiv: Naukova dumka, 2017. P. 232 [in Ukrainian].
9. Lukiv, M. (2004) Iz viry i liubovi [From faith and love] / Ruzhyn Z. «Ukraine ye, Ukraina bude!»: Vokalni tvory ukrainskykh kompozytoriv u suprovodi bandury. P. 4 [in Ukrainian].
10. Yakymchuk, O. (2024) Kompozytor Eduard Brylin: universalnyi kharakter tvorchoi diialnosti [Composer Eduard Brylin: universal nature of creative activity]. *Visnyk Kyivskoho natsionalnoho universytetu kultury i mystetstv. Serii: Muzychne mystetstvo*. 7 (1), 79-94 [in Ukrainian]. <https://doi.org/10.31866/2616-7581.6.2.2023.291080>.
11. Yutsevych, Yu. (2009) Muzyka [Music]. Slovnyk-dovidnyk. Ternopil: Bohdan, 2009. P. 128 [in Ukrainian].
12. Zhaivoronok, V. (2006) Znaky ukrainskoi etnokultury: Slovnyk-dovidnyk [Signs of Ukrainian ethnoculture: Dictionary-reference]. 703 p. [in Ukrainian].