

ALBUM
OF TEN SONGS

By
RUSSIAN COMPOSERS



HIGH

LOW



Boston, Mass.

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Song of India

1270011

English version by
Nathan Haskell Dole
Edited by Henry Clough - Leichter

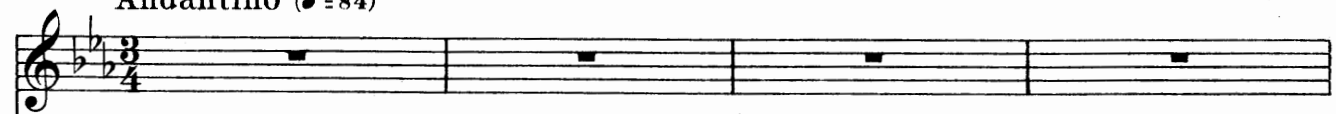


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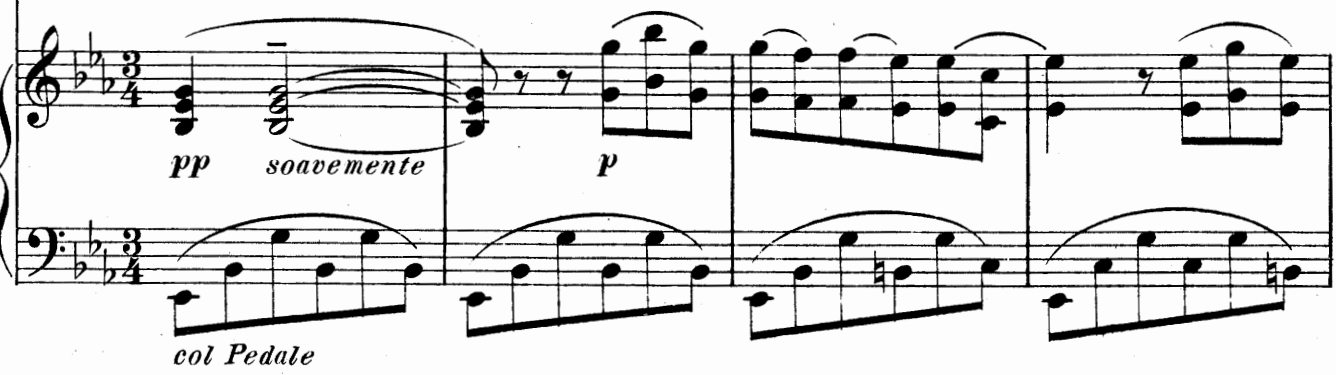
Nikolaë Andreywitch Rimsky - Korsakof

Andantino (♩ = 84)

Voice



Piano



p dolce

Un-count-ed

poco rall.

a tempo

pp

dia - monds glit - ter in our stone - caves, un - count - ed pearls our south - ern sea gives

poco largamente *a tempo* *p*

birth to, mar-vels of far - off In - dia! Deep _____ in -

poco largamente *a tempo* *pp*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with the tempo marking 'poco largamente' and 'a tempo'. The lyrics are 'birth to, mar-vels of far - off In - dia! Deep _____ in -'. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note bass line in the left hand and chords in the right hand. The dynamic marking 'pp' (pianissimo) is indicated at the end of the system.

tep - - id - wa - - ters Lies _____ a won - - drous

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are 'tep - - id - wa - - ters Lies _____ a won - - drous'. The piano accompaniment maintains the same rhythmic pattern as the first system.

jas - - per, On _____ that stone's _____ a Phe - -

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are 'jas - - per, On _____ that stone's _____ a Phe - -'. The piano accompaniment continues with the same rhythmic pattern.

nix, Bird, _____ with vir - - gin vis - - age!

The fourth system concludes the vocal line and piano accompaniment. The vocal line lyrics are 'nix, Bird, _____ with vir - - gin vis - - age!'. The piano accompaniment continues with the same rhythmic pattern.

Heav'n ly-in-can-ta - - tions

Ev - er sweetit_ chaunt - - eth,

Gor - - geous feath - - ers flaunt - - eth,

All the_ wide_ sea_ haunt - - eth,

mp

He ——— who hears ——— that song — — — ster, Mem — — — 'ry—

p

hence — — — forth want — — — eth. Un-count-ed dia-monds glit-ter in our

stone - caves, un - count - ed pearls our south - ern sea gives birth to, mar - vels of

poco rall.

far off In — — — dia!

poco rall.

dim.

più rall.

pp

lunga

The Three Holy Kings

HEINRICH von HEINE

English version by
Nathan Haskell Dole

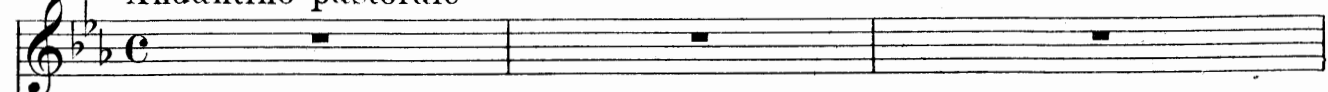
Edited by Henry Clough-Leighton

R. GLIÈRE



Andantino pastorale

Voice



Piano



mf

Came three ho - ly Kings from the East - ern land, At
 Die heil'-gen drei Kön' - ge aus Mor - gen - land, Sie

mp

mf

each ti - ny town — they tar - - ry: "How lies the way to
 fru - gen in je - dem Städt - - chen: Wo geht der Weg nach

mp

poco largamente

Beth - le - hem, Dear lads and las - sies mer - ry?"
Beth - le - hem, Ihr lie - ben Bu - ben und Mäd - chen?"

poco largamente

(poco rit.) mf *(a tempo)*

The young and the old could not tell where it lay; The
Die Jun - gen und Al - ten, sie wuss - ten es nicht, Die

poco rit.

mp *mf*

mf

Kings pass'd on - ward rid - ing; They now — be - held — a
Kön' - ge zo - gen wei - ter, Sie folg - ten ei - nem

mp *p*

bright gold - en star, Which beck - on'd them cheer - ing and guid - ing
 gol - de - nen Stern, Der leuch - te - te lieb - lich und hei - ter.

un poco cresc.

mf

col Pedale

mp

The star then stood o - ver
 Der Stern blieb stehn ü - ber

pp

p

Jo - seph's house, The Kings went in, re - joic - ing.
 Jo - sefs Haus, Da sind sie hin - ein ge - gan - gen;

un poco cresc.

mf

The ox - en low'd And the In - fant wail'd, The
 Das Oechs - lein brüll - te, das Kind - lein schrie, Die

pochiss. rit. *a tempo*

mp

largamente *f dim.*

three Kings their prais - es were voic - - ing! ———
 heil' - gen drei Kö - ni - ge san - - gen. ———

a tempo

dim. *p*

poco rall.

dim. poco a poco al fine *pp*

Song of the Hebrew Maiden

From the Russian of Lyof Alexandrovitch Mey
by Nathan Haskell Dole
Edited by Henry Clough - Leighter

MODEST PETROVITCH MUSORGSKY



Andante appassionato

Voice

I'm a flower of the field, I'm a lil - y pale
Je fleu - ris dans les champs, Moi, le lis — des val - lons,
a tempo

Oh, my dove, my well - be - lov'd, my white - breast - ed
Ma co - lom - beau sein blanc, ma — co - lom - be à
largamente ten.

a tempo *p* *mf*

one! None a - mong your com - pan - ions is as
 moi, S'est mê - lée à ses soeurs, com - me un

a tempo

pp *p*

poco rit. *f* *meno mosso*

fair and as hale as my well - be-lov'd, my white breast-ed one!
 lis aux é - pi - nes, co - lombe au sein blanc, ma - co - lom - be à moi.

poco rit. *mp* *meno mosso*

mp un poco cresc. *mf* *pp*

a tempo *p* *f* *p*

Like a myr-tle in bloom, fra - grant flame - crest-ed one. Mid the blos - som-less
 Comme un myr-te fleu - ri, em - bau - mant les - airs, Près des ar - bres sté -

a tempo

pp *mf cresc.* *f*

trees — of the grove, — Dar — ling mine, Mid thy young friends dost — thou
 - ri - les des bois, — mon — a - mi — marche au - pres des — gar-

rove, — Mid thy young friends dost thou rove! Where — art thou, my Love, My —
 çons; — près des jeu - nes — gar - çons. Où donc est mon a - mi, mon —

hand - some Love? —
 bel — a - mi? — *alquanto a tempo*

Slumber Song

Berceuse

From the Russian of Lermontoff
French version by J. Sergennois
English version by M. Louise Baum
Edited by Henry Clough-Leighter



A. GRETCHANINOF

Andantino e sognando (♩=58)

Voice

Piano

pp

col pedale

poco rit.

p

largamente *a tempo*

Sleep, my pret-ty one,— close to moth - er, Bye-o'-ba-by bye! — Bye-o'-ba-by bye!
Dors mi-gnon— près— de ta mè - re! Do do fais do do, — Do do fais do do!

a tempo *largamente* *a tempo*

pp

While the moon— peers thro' the win - dow, Like a great round
D'un re - gard— la — lu - ne é - clai - re Ton pe - tit— ber -

mp *largamente*

eye! Moth - er tells - her bed - time sto - ries, Croons her lul - la -
 ceau Je - com - men - ce mes his - toi - res Et - mes doux - pro -
largamente

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'eye! Moth - er tells - her bed - time sto - ries, Croons her lul - la - ceau'. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines. Dynamics include *mp* and *largamente*.

ten. *a tempo* *p* *poco rit.*

by! Cud - dle close, my blue-eyed dar - ling, bye - o - ba - by -
 pos, Ca - che bien tes yeux de moi - re, Do - do - fais do -
poco rit.

The second system continues the musical score. The vocal line has lyrics 'by! Cud - dle close, my blue-eyed dar - ling, bye - o - ba - by - pos, Ca - che bien tes yeux de moi - re, Do - do - fais do -'. The piano accompaniment features a treble and bass clef with chords and melodic lines. Dynamics include *mp* and *p*. Tempo markings include *ten.*, *a tempo*, and *poco rit.*

a tempo *tardo* *rall.* *(tempo)*

bye! Bye, bye, bye, bye!
 do! Do do! Do do!

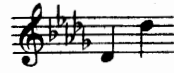
a tempo *tardo* *rall.* *(tempo)* *rall. ten.* *l.h.*

morendo *pp* *ppp*

The third system concludes the musical score. The vocal line has lyrics 'bye! Bye, bye, bye, bye! do! Do do! Do do!'. The piano accompaniment features a treble and bass clef with chords and melodic lines. Dynamics include *pp* and *ppp*. Tempo markings include *a tempo*, *tardo*, *rall.*, and *(tempo)*. The system ends with a first ending bracket labeled *l.h.*

When we parted

From the Russian of D. Rathaus
by Nathan Haskell Dole
Edited by Henry Clough-Leighter



M. IPPOLÍTOF - IVANOF

Voice *Allegro* *mf*
I was

Piano *mp* *mf*

lost, in a fe-ver's mad dream,

Piano *p* *mp*

mf
When from thee, Love, for ev - er I part - ed,

Piano *mp* *cresc. poco a poco* *f* *mf*

mf

High a - bove — from the

mp

mp

blue, the last gleam — Of the stars, twin - kling

p

p cresc. un poco

faint - ly, was dart - ed; — By the chill of the

p cresc. poco a poco sin' al mf

mf

vast, si - lent void — Was the heart in my

mf

cresc. *f* *largamente*

breast torn a - sun - - - der, On - ly thou knew - est

cresc. *mf* *f* *largamente*

bliss un - al - loy'd; On - ly

mp

mf *f*

mf rall. un poco joy smil'd on thee full of won - der.

rall. un poco *a tempo*

mf *p mf*

mf I was lost, *mf* in a fe - ver's mad

p mf

largamente *rall.*

dream When from thee, Love, for ev - er I part - ed!

largamente *rall.*

p
mf

a tempo

p
mf *p*

dim. poco à poco sempre al fine

rall.

pp

Poisoned

HEINRICH HEINE

English version by

Nathan Haskell Dole

Edited by Henry Clough-Leighton

ALEXANDER P. BORODIN



Voice *Andante con moto* *mp cresc.*

Piano *capriccioso* *f* *3* *p* *ten.* *a tempo*

With pois - on my

songs are all la - den, And how could it oth - er - wise end? For

in with my life and my heart's-blood, Thy rav - ag - ing ven - om dost blend!

cresc. *f largamente* *3* *3* *3* *mp cresc.* *mf* *largamente*

(rall.) *mp cresc.* *f* *rall.*

With pois - on my songs are all la - den, And how could it oth - er-wise

rall. *a tempo* *rall.*

f *p* *cresc.* *f*

ten.

f largamente *rall.*

end? My heart's fill'd with ven - om-ous vi - pers, And thou art a -

largamente *rall.*

f

ad libitum

mong them, sweet friend! -

(colla voce) *mf* *mp* *p*

rall.

Dawn of Night

From the Russian of A. Struve
by Nathan Haskell Dole
Edited by Henry Clough-Leighter



LEONID NIKOLAYEF

Allegro moderato (♩ = 80) *(m.v.) dolce*

Voice

'Tis dawn of night! The calm brook flows; The

Piano

p dolce

col Pedale

qui - et gar - den. dreams; — And in each ti - ny dew - drop glows A

poco largamente *mf* *più animato*

star_ with stead - fast gleams. — The spring is here_ in for - est glades And

poco largamente *più animato*

shad - ow - haunt - ed nooks; — In ser - ried stars with glit - ter - ing blades, In

mf *mp*

sun - shine - danc - ing brooks; — In day - light's daz - zling orb of gold, In

mf *dim.* *mp* *dim.*

fields and mead - ows fair; — In nights' de - lights, in dreams, be - hold, —

poco rit. *largamente* *poco rit.* *pochiss. cresc.*

Bright Spring is ev - - ry where!

mp *più rit.* *più rit.* *p* *pp*

To Music

Words by **SHELLEY - BALMONT**
Translated from the Russian
by *Nathan Haskell Dole*
Edited by *Henry Clough-Leighton*

N. TSCHEREPNIN



Andante e tranquillo

Voice

Piano

p espressivo

poco cresc.

mf

col Pedale

mp espressivo

Crys - tal - line

poco rit.

a tempo

dim.

p

fount of tears health - well - - ing, Com - ing to

p

thee our souls deep - drain — sur - cease — of

mp

mp

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a treble clef with a key signature of one flat and a 3/4 time signature. The lyrics are "thee our souls deep - drain — sur - cease — of". The bottom two lines are piano accompaniment in a grand staff (treble and bass clefs). The piano part features chords and moving lines in both hands, with a dynamic marking of *mp* in the bass line.

woes, of grief, of pain!

mp *poco rit.* *a tempo*

poco rit. *a tempo* *espressivo* *pochiss. rit.*

p *mp*

Detailed description: This system contains the next two lines of music. The top line is a vocal melody with lyrics "woes, of grief, of pain!". The bottom two lines are piano accompaniment. The piano part includes dynamic markings of *p* and *mp*, and tempo markings of *poco rit.*, *a tempo*, *espressivo*, and *pochiss. rit.*. There are also repeat signs at the end of the piano part.

Up-on thy brink is Doubt, A gloom - y phan - tom, dwell - ing With

mp *p*

a tempo

p *p*

Detailed description: This system contains the final two lines of music. The top line is a vocal melody with lyrics "Up-on thy brink is Doubt, A gloom - y phan - tom, dwell - ing With". The bottom two lines are piano accompaniment. The piano part includes dynamic markings of *mp* and *p*, and a tempo marking of *a tempo*. There are repeat signs at the end of the piano part.

espressivo

blos - soms round a - bout, His pale face down-ward hung;

mf

Dream - ing, he hears the

espressivo

dim. molto

hon - - ied num - - bers, E'en like a babe that

dim. molto

pp *molto largamente*
mp dim.
 soft - - ly slum - - bers, O'er whom a moth - - er's
molto largamente

rall. *pp* *(tempo)*
ten.
 lays are sung!
a tempo

p *pp sognando*

poco rit. *rall. molto*
p *mp dim.* *pp*

But lately in dance I embraced her

Sie schwebt' mir noch kürzlich im Arme

Russian poem by A. FET

Translated from the German of F. ESBEER

by M.L. Baum

Edited by Henry Clough-Leighton



A. ARENSKY

Tempo di Valzer

Voice

p

But late - ly in
 Sie schwebt' — mir noch

Piano

p

col Pedale

dance I em - brac'd her, While mu - -
 kürz - lich im Ar - - me, um - rau - -

sie's fond spell wrapp'd us 'round.
 schet von Zau - - ber - mu - - sik;

dim.

I felt — the sweet warmth of her fin - gers;
fest hielt — ich ihr Händ - chen, das war - me,

largamente
 Her heart — in her dear eyes I found. —
wie warm — war der Äu - ge - lein Blick. —
largamente

Molto meno mosso *p*
 Now, flow - ing with pal - lid white sat -
Und nun von Bro - ca - te um - flos -

ff sonoramente *pp subito*

in, Her form in its cas-ket lies fair.—
 sen im of-fe-nen Sar-ge lag kalt—

pp Sweet eyes of the dead, seal'd and smil-ing, Stir not—
 die Tod-te, die Au-gen ge-schlos-sen, von Trau-

largamente p — to the mu-sic's low pray'r.—
 -er-ge-sän-gen um-hallt.— *Poco più mosso*

p

I slept, — and the moon to my pil -
Ich schlief, — mir zu Hüup - ten glitt lei -

mp *p*

pp *poco rall.*

low Her ghost - ly way si - lent - ly found. —
se der Mond mit ge - spen - sti - schem Blick. —

poco rall.

pp *pp*

pp **Tempo I**

We sway'd in the dance —
Wir schwan - gen uns bei - - de

ritenuto

pp

to - geth - - - er, While mu - -
im Krei - - - se im Saa - -

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics "to - geth - - - er, While mu - -" on the first line and "im Krei - - - se im Saa - -" on the second line. The piano accompaniment consists of chords and moving lines in both hands, with some notes beamed together.

rall.
sic's fond spell wrapp'd us 'round.
le nach Zau - ber - mu - sik.

rall. *a tempo*

The second system continues the musical score. It begins with a vocal line and piano accompaniment. Above the vocal line, the tempo marking "*rall.*" is written. The lyrics are "sic's fond spell wrapp'd us 'round." on the first line and "le nach Zau - ber - mu - sik." on the second line. Below the piano accompaniment, there are two tempo markings: "*rall.*" and "*a tempo*". The piano accompaniment includes a dynamic marking "*p*" (piano) and features a melodic line in the right hand that moves from a higher register to a lower one.

The third system shows the piano accompaniment for the third system of the score. It consists of two staves (treble and bass clefs) with various chords and melodic fragments. The right hand has several chords with some notes beamed together, while the left hand has a more active line with some grace notes.

poco largamente *rall.*

The fourth system shows the piano accompaniment for the fourth system of the score. It features a grand staff with a tempo marking "*poco largamente*" above the first few measures and "*rall.*" above the latter part. A dynamic marking "*pp*" (pianissimo) is present. The right hand has chords and some melodic lines, while the left hand has a steady accompaniment.

Three Birds

Les trois oiseaux

F. COPPÉE

English version by M. Louise Baum
 Edited by Hugo Ries



CÉSAR CUI

Andante (*un poco ad lib.*)

Voice *mf*

I said to the dove: "Spread thy wings a - bove me,
J'ai dit au ra-mier: "Pars et va quand-mê - me

Piano *p* *sempre colla voce*

cresc.

Search the fields of grass, Where bright flowers star; Bring the wondrous bloom that shall make her
au de - là des champs d'a-voine et de foin, me cher - cher la fleur qui fe - ra qu'on

cresc.

f *mp*

love me." But the dove re - plied: "Tis too far!"
m'ai - me." Le ra - mier m'a dit: "C'est trop loin!"

mf *pp*

pp I im - plor'd the ea - gle: *mf* "Search the heav-ens un - der,
Et j'ai dit à l'ai - gle: "Ai - de moi, j'y comp - te!

cresc.
 Win for me the glow - ing heart of the sky, If 'twill kin - dle hers; wing thy wide flight
Et si c'est le feu du ciel qu'il me faut, pour l'al - ler ra - vir prends ton vol et

f yon - der!" *pp* The ea - gle re - plied: "'Tis too high!"
mon - te!" Et l'ai - gle m'a dit: "C'est trop haut!"

pp To the vul-ture I turn'd me at last: *mf* "My heart with love is tor-tur'd, De -
Et j'ai dit en-fin au vau-tour: "Dé - vo - re ce cœur trop plein

vour it, thy hun - ger to sate; Spare but the part that pas - sion leaves un -
d'el - le et prends - en ta part, lais - se ce qui peut é - tre intact en-

cresc.

f poi - son'd." *pp* But the vul - ture said, *p rall.* "Tis too late!"
co - re." *Le vau - tour m'a dit:* "O'est trop tard!"

rall.