

THE
GOLDEN
TREASURY
OF
MUSIC

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THE GOLDEN TREASURY
OF MUSIC

A CENTURY OF RUSSIAN SONG

From GLINKA to RACHMANINOFF

FIFTY SONGS

Collected and Edited by

KURT SCHINDLER

With a Prefatory Note by the Editor

English Translations by

Henry G. Chapman and Others



VOLUME XVI

MICHAIL IVANOVITCH GLINKA (1804—1857)
ALEXANDER SERGIEVITCH DARGOMIJSKY (1813—1869)
ANTON RUBINSTEIN (1829—1894)
ALEXANDER PORPHYRJEVITCH BORODINE (1834—1887)
CESAR ANTONOVITCH CUI (1835—)
MODEST PETROVITCH MOUSSORGSKY (1835—1881)
MILY ALEXEJEVITCH BALAKIREW (1837—1910)
PETER ILJITCH TSCHAIKOWSKY (1840—1893)
NICOLAS ANDREJEVITCH RIMSKY-KORSAKOW (1844—1908)
ANTON STEPANOVITCH ARENSKY (1861—1906)
ALEXANDER GLAZUNOFF (1865—)
SERGEI VASSILIEVITCH RACHMANINOFF (1873—)



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A CENTURY
OF RUSSIAN SONG



A Century of Russian Song

THIS collection of fifty Russian songs, ranging from old-master Glinka well nigh a century ago to present-day composers like Glazunoff and Rachmaninoff, is the first comprehensive anthology of its kind outside Russia, and means the opening of an almost entirely new repertoire for the English and American concert-hall and drawing-room. The collector of these songs hopes that those who read these direct and sincere utterances of a great nation may derive from them a pleasure equalling the delight which he himself has experienced during the years spent in collecting and selecting them. He also ventures to hope that others will follow his initiative, inasmuch as these songs are indeed a key to the understanding of Russia's great symphonic music, so familiar to our concert audiences, and to everything that is national and based on folk-lore.

About my leading principle in the selection of the songs, I want to state, that I have not tried to find the most beautiful ones—a very vague definition, regarding which every man would decide differently—nor the ones that I personally like best (in fact, the limitation of space excluded some of the well-known and still beautiful Rubinstein and Tschaikowsky favorites, that are already available in separate editions);—but I chose those songs that seemed to bring the most characteristic message to the world, that are the most direct expression of the Russian national character.

Until about ten years ago Russian music had been identified chiefly with Tschaikowsky's music. Besides Glinka's operas, which were intermittently taken up in non-Russian opera houses, and Rubinstein's music, which arose and to a great extent vanished with the brilliant meteoric career of this virtuoso-genius, no Russian music came into prominence on the international market before Tschaikowsky; yet it was not the national element in him, not his operas and ballets, and early symphonies deeply rooted in racial feeling, that appealed to foreign nations, but it was the later Tschaikowsky, the polished cosmopolitan, aristocratic musician, that captivated everywhere. Strongly perfumed, highly seasoned music, which dazzled and agitated the senses, appealed to the emotions, and seemed a particularly characteristic expression of our modern nervous times (before R. Strauss offset it, of course).

Symphonic conductors who were in touch and sympathy with Russian music persevered

here and there in introducing works by Balakirew, Rimsky-Korsakoff, Glazunoff; some concert singers included in their repertoire romances by Cui, Borodine, Arensky;—yet it remained for the discriminating musicians and the sympathetic understanding of the public of Paris, in the past five years, to discover that Russia's greatest musician, the greatest musical individuality this Slavic nation has possessed, Modest Petrovitch Moussorgsky, had lived and died in misery some twenty-five years ago, unknown to the outer world, yet leaving a marvellous bequest to his nation and to the world,—compositions so strikingly new and original, that they seem to rank ahead of the most modern living composers, and which it would take generations thoroughly to absorb and appreciate. Claude Debussy and Alfred Bruneau have testified to his glory, Raoul Pugno has enlisted his noble enthusiasm in his cause, and a Russian admirer of his, Mme. Olénine d'Alheim, has given years of self-sacrificing effort to propagating Moussorgsky's music by lecture-recitals in France and Belgium and by books and pamphlets; with the result that nowadays scarcely a song-recital in Paris or London is given without some of Moussorgsky's music, and that New York is fast following on the trail. The lavish production of his opera "Boris Godounow" in Paris in 1908 by Serge de Diaghileff and Gabriel Astruc, with Th. Chaliapine in the title-rôle, has meant a complete victory for his genius, and most of the European opera houses have included this work of almost Shakespearian breadth and tragedy in their repertoires.

When Sergei Rachmaninoff toured America in 1909–10 as a pianist, this occasion was seized by a few singers to introduce his songs. He, of all living Russian composers, seemed the one most truly gifted in the domain of song. The spirit of the Russian landscape, its delicate fragrance, its vast and melancholy immensity, speak from the pages we have collected.

Glinka, the founder of Russian art-music, who with single-handed effort wakened the dormant elements of Russian folk-lore, elevating them to an artistic standard, and who at once established the national Russian school with all its characteristics of rhythm, harmony, and instrumentation, is represented by celebrated arias from his two best-known operas, music that is closely related to the contemporaneous German music of Weber and Marschner, but which nevertheless speaks its own idiom distinctly and forcibly.

Glinka's and Dargomijsky's ballads represent the period of romanticism in Russian music; they are elegiac, despairing, sentimental; they were written to move hearers to tears, and they did so unflinchingly. Wonderful is the atmosphere of the Russian salons of 1840–50, that these

ballads exhale: young men with romantic, lofty ideas; hypersensitive, *schwärmerische* ladies; desperate passions and infinite longing. All the *milieu* of Eugene Onegin, of which Pushkin and Tschaikowsky sang.—It is strange to see how the styles of Beethoven and Schubert become amalgamated with Russian melodic strains, and with what appealing results, as in Dargomijsky's Elegy (on a Moonlight-Sonata accompaniment), or in his "Prisoner in Siberia," who apostrophizes the "heavenly clouds" that are banished and homeless like himself.

Among the many songs of Rubinstein that would have been worthy to enter this collection, we felt it most important to call the attention of singers and public again to his "Persian Songs," those strange exotic blossoms, full of the sensuous charm and vivid imagination of the Arabian Nights, that he, being of oriental descent, was able to give posterity. These songs are so graceful and dainty, and so beautifully written for the voice, that the world is bound to take them up again.

Borodine, though born earlier than Tschaikowsky, Cui, and Balakirew, represents more fully the ultra-modern type of musical Russia. He was never a professional musician, and his music always breathes the spirit of aristocratic leisure, refined surroundings, and cultivated city life. Songs like the iridescent "Sea Queen," the strange-scented "Flowers of Love," the mysterious "Sleeping Princess," the short and poignant "Dissonance," show a marvellous sense for coloristic effects, which he produced by an harmonic scheme very similar to what is now called "Debussyism," but a method that he invented and practised long before Debussy.

In his "Song of the Dark Forest" Borodine has gone back to melodic and rhythmic traditions of early mediæval Russian music (as preserved in some of Russia's old weird folk-songs), the effect of a bard reciting a ballad being brought out with stirring and overpowering force.

Many songs of Cui and Balakirew might have been included, but their message did not seem so important or characteristic, nothing that the other composers had not better expressed or more strongly; so the former is represented only by the deliciously humorous "Poet and Critic" disguised as Cuckoo and Nightingale, the latter by his song "Oh, come to me," most popular in Russia, but little known elsewhere, a melody of such sweet charm, that no one having heard it can escape its haunting loveliness.

More than one-half of this book is devoted to the music of Moussorgsky, Tschaikowsky, and Rimsky-Korsakoff, fitly termed Russia's three greatest song-writers.

A Century of Russian Song

Of the younger generation that followed them, none has yet reached the heights attained by them. Arensky, well known by his piano-compositions, never rises beyond a certain salon-atmosphere in his songs. Glazunoff has given his best in symphonic compositions of rather characteristic tendencies. Their two songs here included, "Little Fish's Song" and "Nereid," are respectively characteristic in their limpid charm and graceful melodious contours.

Among Tschaikowsky's well-known songs, it was a question of selecting some hidden beauties that seem worthy of becoming universal property. How charming is the sketch called "Evening," that evokes the picture of Little-Russian hillsides so irresistibly, such a sweet, fragrant country picture, that is in music what Gogol's landscape-descriptions in his novels are to poetry. His weird oriental "Canary-Song" evokes the exotic splendors, the palms and mosques of the far-off east; and the simple folk-tune like "Legend," so poignant and appealing, more simple than Massenet's complicated "Legend of the Sagebrush;" and that setting of Tolstoy, "At the Ball," which has moved and will continue to move audiences to tears.

Rimsky-Korsakoff, the prolific opera-composer and gentle-hearted old wizard, who lived long enough to see his fame spread over the entire world, and who was feasted like a king of music when he came to Paris a year before his death (1908), was more fortunate than his comrade and bosom-friend Moussorgsky. These two composers made common cause in seeking and systematically gathering the treasures of Russian folk-song. But while Rimsky-Korsakoff shaped his music after the pattern of folk-song in a somewhat philistine, school-masterly way, Moussorgsky, who went into the subject heart and soul, was so imbued and identified with the national expression, that his songs seem almost the emanations of the entire race standing behind him.

Of Rimsky we give three early songs (1866-67), the "Southern Night," the weird "Hebrew Love-Song," and the melancholy "Georgian Hills," which are much in the same class as Borodine's songs; and three airs from his highly colored fairy opera "Snegourotchka" (Little Snowflake), full of innocent charm and dainty rhythms.

I should have liked to give all Moussorgsky's work, but in the choice of eleven songs I hope to have shown him in his most characteristic aspect. Two cradle-songs of his are like two gems in this selection. Not being content with a rocking, lilted accompaniment and a sweet, floating melody, he draws the interior of a peasant's hut, the mother with infinite tenderness bending over her child, dreaming of its future; he makes us hear the

mother's sigh, the infant's breathing, the ticking of the large clock; we feel the loneliness of it all. Marvellous pictures these two, of which the "Peasant Cradle-Song" must have been particularly dear to the composer, since he inscribed it to the memory of his mother. Here he finds for the angelic vision at the end harmonies of purple and gold, and draws melodies of mediæval Byzantine outlines.

Martha's song, from his last opera, "Khovanstchina," is an original folk-song, which he frames from verse to verse in a new and richer accompaniment. The "Divination by Water" from the same work is an extremely powerful composition, the opening "Invocation of the Spirits" being of almost ghastly and hypnotic effect. And now the vast loneliness, the desperate banishment of Siberia looms up from the throbbing of the downcast and muttered final phrases.

There is much sadness, much melancholy in Moussorgsky's music, as there is in all Russian poets and book-writers—Turgenieff, Dostojewsky, Tolstoy; just as any great art, being sincere, must mirror the true state of a nation. But in all art, I know of little that can be compared to Moussorgsky's "By the Water," from his song-cycle "Where no Sun Shines," in its mysterious fatality, its "Hamletian" meditation over the deepest riddle of life. It is not surprising that this composer, who in his music was wont to knock at the very gates of death, should have adopted the inspiration of his poet-friend Count Golenitchev-Koutouzow to write a cycle of Death-dances according to the conception of Holbein. Of these four song-paintings we present "Death and the Peasant" (Trepak), written on the weird rhythms of the Russian peasant-dance. Strange is the Epilogue to this song, which makes us realize the majestic indifference of nature to the misery of the individual. The poor peasant lies frozen under the snow, but the sun shines again, spring comes into the land, changing the rigid ice-fields to laughing rivulets and pools, and the merry lark soars to heavenly heights, singing its pæan of happiness.

A different peasant-dance is the "Hopak," which irresistibly draws us into its whirl, and makes us acquainted with a savage Russian sister of Carmen. "The Siege of Kazan," a ballad inserted in the opera "Boris Godounow," gives us a wild picture of mediæval Cossack-life, surely inspired by Gogol's master-novel, "Taras Bulba." The "Oriental Chant," which figures in his short Joshua-Cantata as a middle movement for solo contralto, is a strain that he caught from the lips of the Jewish peasant-people, most characteristic in its wailing and plaintive melody.

Not the least important among the wide and diverse fields of Moussorgsky's compositions are his nursery-songs, of which we quote that dainty little sketch called "Child's Song," comparing a child to a blossom, and "The Beetle," telling of a child who, playing in the garden, comes face to face with the problem of a beetle's death.

A fitting *envoi* to this collection is Rachmaninoff's setting of Tolstoy's "Billowy Harvest-field." May the golden grains of these Russian sheaves fall into fertile soil, and be reaped in a manifold harvest.

In order to facilitate the recital of these songs in English-speaking countries, especial care has been bestowed by Mr. Henry G. Chapman and others on the translations, which not only cover the poetical idea of the originals, but also closely follow the trend of the music. Fifty new songs, of undoubted value, should afford ample opportunity to promote the introduction of standard music in the English language. There is every reason that English-speaking countries should take up these songs in their own language instead of in exotic translations.

KURT SCHINDLER

May 30, 1911

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A CENTURY
OF RUSSIAN SONG



"Ah, kindly star"

„Du trauter Stern“

Song from the opera "Russlan and Ludmilla"

English version by
Henry G. Chapman

(Pushkin)

Michail Ivanovitch Glinka
(1804-1857)

Allegretto agitato

Voice

f *vibrato*

Ah, kind - ly star, hide not thy face Be - hind the
Du trau - ter Stern in dunk - ler Nacht, ver - hül - le

Piano

dolce, con anima

shades of night from me! Oh Rat - mir, still thy mis - tress waits, And
nicht dein strah - lend Bild! O Rat - mir, dei - ne Freun - din wacht, ihr -

p *ppp*

all — her heart is filled — with thee! Oh Rat - mir, still thy
Sin - nen nur von dir — er - füllt, o Rat - mir, dei - ne

mis - tress waits, And all — her heart is filled with
 Freun - din wacht, ihr Sin - nen nur von dir er -

mf

con passione

thee! — For thee I long! — come back to me! — On thee my thoughts —
 füllt! — Ich har - re dein! — o kehr zu - rück! — ich den - ke dein —

pp

— for ev - er — dwell, — My — hope is all in thee! For thee I
 — zu al - len — Stun - den, bei — dir ist all mein Glück. Ich har - re

p

long! come back to me! On thee my thoughts for ev - er
 dein! o kehr zu - rück! ich den - ke dein zu je - der

dwel, for ev - - er dwell! For thee I
Stund', zu je - - der Stund'! Ich har - re

long! come back to me! — On thee — my
dein! o kehr zu - rück! — ich den - - ke

thoughts for ev - er dwell. For thee I long, from hour to
dein zu je - der Stund', ich har - re dein zu je - der

hour, On thee my thoughts for ev - er dwell! — When
Stund', ich har - re dein zu je - der Stun - de, in

thou art near me, I am well, when
 dei - - ner Näh' ge - sun - - de ich, in

ppp

thou art near me, I am well; Oh Rat - mir,
 dei - - ner Näh' ge - sun - - de ich. O Rat - mir,

dim.

pp

still thy mis - tress waits, And all — her heart is filled with
 dei - ne Freun - din wacht, ihr Sin - nen nur von dir — er -

marcato un poco

thee! Oh Rat - mir, still thy mis - tress waits, And all — her
 füllt, o Rat - mir, dei - ne Freun - din wacht, ihr Sin - nen

heart is filled with thee! For thee I long! come back to me!
 nur von dir er - füllt! Ich har - re dein! o kehr zu - rück!

dolce pp

— On thee my thoughts for ev - er dwell, My hope is all in
 — ich den - ke dein zu al - len Stun - den, bei dir ist all mein

thee. For thee I long! come back to me! On thee my
 Glück. Ich har - re dein! o kehr zu - rück! ich den - ke

thoughts for ev - er dwell, for ev - - er dwell! 'Twas
 dein zu je - der Stund', zu je - - der Stund'. In

in— thine arms I found pro - tec - tion, When I — for - sook — my
 dei - nen Ar - men fand - ich Frie - den, als ich — ver - liess — das

fa - ther's home. Ah, what to me is life with - out thee? Be -
 Va - ter - haus; das Le - ben, ach! was ist's hie - nie - den, ge -

con forza
 lov - ed Rat - mir, wilt not come? Come back to me! Come back to
 lieb - ter Rat - mir, oh - ne dich! O kehr zu - rück! o kehr zu -

me!
 rück!
 Ah, what is life to me with - -
 das Le - ben, ach! was ist's hie - -

out ———— thee? Be - lov - ed Rat - - mir, wilt not
 nie - - - - - den, ge - lieb - ter Rat - mir, oh - ne

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a long note on 'out' followed by a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and moving lines.

come? Come back ———— to
 dich! O kehr ———— zu - -

The second system continues the vocal and piano parts. The vocal line has a melodic phrase 'Come back' followed by a long note. The piano accompaniment provides harmonic support with chords and moving lines.

me! Come back to me!
 rück! o kehr zu - rück!

The third system features a vocal line with a call-and-response pattern. The piano accompaniment includes a 'dim.' (diminuendo) marking towards the end of the system.

mf *ppp*

The fourth system is a piano solo section. It features a complex harmonic structure with many chords and moving lines in both the treble and bass staves. Dynamic markings 'mf' and 'ppp' are present.

"How sweet it is when I'm with you!"

„Wie süß ist's, kann bei Dir ich sein“

English version by
Henry G. Chapman

Michael Ivanovitch Glinka
(1804-1857)

Allegro moderato *dolciss.*

Voice

Piano

p *p*

How sweet it is
Wie süß ist's, kann

when I'm with you And si - lent - ly lose ev-'ry feel - - ing Deep,
bei Dir ich sein und still die Ge - dan - ken ver - sen - - ken in's

deep in your eyes — so blue! The joy of the
Blau' Dei-ner Au - - gen recht tief. Die Lei - den der

heart, and its pain, Will oft in the eyes find ex-pression When
See - le, die Gluth, sie drü - cken sich aus in dem Au - ge, wie's

words might be spok - en in vain; My heart al - ways
Wort es doch nim - mer - mehr thut. Mein Herz es er -

trem-bles in si - - lence When I am with you!
be - bet im Stil - - len, so - bald ich Dich seh'!

a piacere

colla voce

a tempo

pp

p

dolciss.

How dear is the sight of your face, I
Dein An - blick, wie lieb ist er mir, ich

watch for your smile with e - mo - - - tion, You
se - he Dein Lächeln mit Won - - - ne und

seem to em - bod - - - y all grace; No
An - - - muth ver - kör - - - pert in Dir. Nicht

aid or as - - sis - tance I'd lend To love and its
möch - te ich lei - sten Ge - währ dem Dran - ge der

trou - ble - some pas - sion, Dis - cre - tion I'll
 glü - hen - den See - le, Ver - nunft ich ihm

take for a friend, But love runs a - way with dis -
 setz - te zur Wehr... Doch folgt nicht das Herz dem Ver -

a piacere
 cre - tion When I am with you.
 stan - de, so - bald ich Dich seh'!

colla voce *a tempo* *pp*

p

dolciss.

And so like a won - der - ful star You
Als wun - der - bar leuch - ten - der Stern er -

shine and my life you en - light - - en, And
schiebst Du, mein Le - ben er - hel - - lend und

ra - - - di - ance shed from a - far; So
leuch - - test mir fort aus der Fern'. So

send an en - - cour - ag - ing beam To one un - - ac - -
schein' denn und wei - se die Bahn dem, der nicht ver - -

cus - tom'd to for - tune, Who'd looked up - - on
wöhnt war vom Glü - cke, dem Hoff - nung ge - -

hope as a dream; And al - ways my heart — will
schie - nen nur Wahn und Won - ne er - fül - let die

a piacere
bright - en While I am with you.
See - - le, so - bald ich Dich seh'!

colla voce *a tempo* *pp*

p

A Life for the Czar

(1836)

Aria of Soussanine

"The truth is suspected"

English version by
Henry G. Chapman

Michael Ivanovitch Glinka
(1804 - 1857)

Adagio non tanto (♩ = 60) Recitativo. Maestoso

Voice

The truth is sus - pect-ed! Light of
Sie ah - nen die Wahr-heit! Mor-gen-

Piano

day, Break soon a-cross the sky! And swift - ly bring me word, that safe at
roth! Steig' bald am Him-mel auf, die Bot-schaft brin - gend mir: Ge-ret - tet

last is the Czar!
sei un - ser Zar!

a tempo

p cantabile spianato ed espressivo

When the day shall
Briest du an, o

p

pp

assai

break a - gain, 'Twill be the last time I Shall
Mor - gen - roth, dann seh' zum letz - ten Mal ich

see the sun on high; For death a - waits me then!
dei - nen hol - den Strahl, dann war - tet mein der Tod!

O God, when a - go - ny, When tor - ture threat - ens me, Have
O Gott! in all der Qual die mir die Mar - ter droht, er -

mer - cy on my pain! What anguish
barm' dich mei - ner Noth! O wel - cher

deep and dumb O'er my poor heart doth come, When
tie - fe Schmerz durch-bohrt mein ar - mes Herz, ge -

I re - call my home! Ah, what a fate that
denk' ich hei - math - wärts! O wel - che schwe - re

p *dim.*
I Here all a - lone must die!
Pein, zu ster - ben so al - lein!

ten. *ten.* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

p *dim.* *pp*

ten. *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

mf

When the day shall break a - gain, 'Twill be the last time
 Brichst du an, o Mor - - gen-roth, dann seh' zum letz - ten

p

I Shall see the sun on high, For
 Mal ich dei - - nen hol - - den Strahl, dann

death a - waits me then! Oh, aw - - ful fate! Oh, mis - er -
 war - - tet mein der Tod! O har - tes Loos! O bitt' - res

f

y! My need is great, Be near, O God, to com - fort me! Thro' pain that
Leid! Mein Weh ist gross! Halt, Herr, mir dei - nen Trost be - reit, und stär - ke

f *pp* *f*

now must come ere long, Keep Thou me strong! Oh pit - y, com - fort me,
mich in all der Noth, die bald mir droht! Ja, stär - ke, stär - ke mich

f *f* *pp*

and _____ make _____ me strong! Forsake me not, O God!
in _____ mei - - - - - ner Noth! Ver - lass mich nicht, o Gott!

riten. assai *a tempo*

colla parte *riten. assai* *a tempo*

Heavenly Clouds

(M. Lermontoff)

English version by
Henry G. Chapman
and Vera Johnston

A. Dargomijsky

Andante

Voice

Cloud - lets, ye

Piano

p

heav'n - - ly clouds, Rest - - less-ly wan-d'ring free!

dolce High in yon a - - zure sky *con forza* On pearly wings ye fly;

p *f*

dolce

On - - ward ye has - - - ten, For ban - ished you are, like

me; Driv'n from your dear northern home, To the south _____ ye

ad lib. *ten.*

come! Tell me, who ban - ished

you? Or fate: _____ is it fate ye - fear?

dolce *risoluto*

False _____ friendships' treach - er - y? _____ Hate's _____ o - pen

dolce

en - - mi - ty? Or _____ in some crim - - i - nal

deed have ye had _____ a share, Or are ye vic-tims of poi - son-ous

dolce e ad lib. *ten.*

cal - - - - - um - ny?

Allegro *ritenuto*

Nay, on-ly tired of wide bleak, bar-ren plains are ye, Ye

p *ritenuto*

ten. *a tempo*

know not pas - sion! Sor - rows

mf *a tempo* *p*

ad lib. *a tempo* *dolce*

are to you un - known; Cold, ev-er cold are ye,

ff colla voce *a tempo* *mf* *p*

con forza *dolce*

Free ev-er - last-ing - ly; No land is home to you, No

p *p* *p*

p *p* *p*

con forza

land can ban - - ish you, No land is home to you,

No land can ban - - ish you, no land can ban - ish

you, no land can ban - - ish you, no land

ten.

can ban - ish you! ah!

"Ye dear, fleeting hours"

„Ihr flüchtigen Stunden“

English version by
Henry G. Chapman

Elegie

German words by Bruno

Alexander Sergievitch Dargomijsky

Adagio

Voice

Piano

mf *p* *f*

Ye
Ihr

dear, fleet - ing hours full of joy, yet how
flüch - - ti - gen Stun - - den voll himm - - li - - schen

brief! I think of you now in
Glücks, wie denk' ich an euch in

sor - - - row and grief. How glad were mine
 Weh - - - muth und Lust. Wie schaut' ich einst

dim. *p* *sf* *p*

eyes with the plea - - - sure of
 fröh - - - lich, so trun - - - ke - - - nen

p *cresc.*

see - - - ing, how glad mine eyes with the
 Bli - - - ckes, wie schaut' ich fröh - - - lich, so

f *ff* *p*

plea - - - sure of see - - - ing, How
 trun - - - ke - - - nen Bli - - - ckes, wie

pp

Ad. *

high beat my heart — for joy in my breast! for joy in my breast! Now
 hob sich vor Won - ne und Freu - de die Brust, vor Won - ne die Brust! Nun

ten.

p *f*

speech-less and still in-to dark - ness I stare, — No star lights my way, My
 star - re ich stumm in's Dun - kel hin-ab, — kein Stern-lein er-hellt, er -

f

f *dim.* *p*

heart lies in sor-row! No star lights my way, No star sends a ray To
 hel - let, er-hel-let, kein Stern - lein er-hellt, kein Stern-lein er -

cresc. *f*

light - en my way, My heart lies in sor - row, No star lights my
 hellt mei - nen Pfad, nur Thrä - nen al - lein sind's, nur Thrä - - nen al -

The first system of the musical score features a vocal line in G major with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "light - en my way, My heart lies in sor - row, No star lights my hellt mei - nen Pfad, nur Thrä - nen al - lein sind's, nur Thrä - - nen al -". The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady bass line. A *cresc.* (crescendo) marking is present in the piano part.

way, — My — heart lies in sor - - row, my heart lies in
 lein, — und mein Herz ist so trau - - rig, so trau - - rig, so

The second system continues the vocal line with lyrics: "way, — My — heart lies in sor - - row, my heart lies in lein, — und mein Herz ist so trau - - rig, so trau - - rig, so". The piano accompaniment features a right-hand part with eighth-note patterns and a left-hand part with a steady bass line. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

sor - - - row!
 trau - - - rig matt!

The third system concludes the vocal line with lyrics: "sor - - - row! trau - - - rig matt!". The piano accompaniment features a right-hand part with eighth-note patterns and a left-hand part with a steady bass line. Dynamic markings include *p* (piano) and *pp* (pianissimo).

Only Love!

Nur lieben!

English version by
Henry G. Chapman

Song

Alexander Sergievitch Dargomijsky

Allegretto

Voice

Oh, I love thee so, mad-ly,
Wie ich lie-be dich, glü-hend

Piano

mf

wild-ly, dear, And to thee a-lone— is my heart's de-sire, That is
heiss und wild, all' mein Seh-nen ist— stets nur dir ge-weiht, und doch

ne'er ap-peased, so I greatly fear, That for ver-y pain I may
wird es nim-mer in mir ge-stillt, und ich muss ver-geh'n, ach in

p

rall.

well ex-pire!
Schmerz und Leid.

a tempo

All my
Sieh' mich

peace is gone, since my sad mis-chance; Tho' thou be not near, still I
gram-er - füllt, oh - ne Ruh' und Glück, im - mer den-kend dein, ob auch

f *p*

think of thee; Just a lit - tle word, just a sin - gle glance From thy
fer - ne dir. Drum nur ei - nen Gruss, ach, nur ei - nen Blick aus dem

cresc.

ten - der eyes_ sweet - ly send to me; Just a sin - gle glance, just a
sanf - ten Aug' - sen - de freundlich mir, ach nur ei - nen Blick, ach, nur

rall. *p* *rall.*

sin - gle glance! Tho' this
ei - nen Blick! Die - se

risoluto

a tempo

f

love of mine_ so dis - as - trous be, That its cru - el pain soon my
Lieb' zu dir, — ach, so schmerzen-reich, weiht er - bar - men-los bald dem

f

death must prove, Yet, O dear-est child, Saint in pu - ri - ty, Yet I
To - de mich. Und doch, sü - sses Kind, hold und en - gel-gleich, kann nicht

dim. *p*

hate thee not, I can on - ly love, I can on - ly love!
has - sen, nein, kann nur lie - bendich, kann nur lie - ben dich!

rall.

rall. *f*

"Be not so coy, my pretty maid"

„Thu' nicht so spröde, schönes Kind“

(Mirza-Schaffy)

English version by
Henry G. Chapman

German words by F. Bodenstedt

Anton Rubinstein. Op. 34, No 11

Con moto

Voice

Be not so_ coy, my
Thu' nicht so_ sprö - de,

Piano

pret - ty_ maid, When in_ the_ dusk I pass_ thy
schö - nes_ Kind, wenn ich_ noch spät vor - ü - ber

door, — And hav - ing a soft white hand way - laid, — A
geh' — und fas - se dein wei - ches Händ - chen lind, — und

sin - - gle, fur - - tive kiss_ im - plore,
 heim - - lich ei - - nen Kuss_ er - fleh',

one sin - gle, fur - tive
 und heim - lich ei - nen

kiss_ im - plore.
 Kuss_ er - fleh'.

I, who such
 Der dir_ so_

court - ly hom - age pay, Whose love in per - fect
 schö - ne Hul - di - gung ge - bracht in rei - nem

hon - or stands, Should not for par - don
 Lie - bes - schmuck, der braucht wohl nicht Ent -

need to pray Just for a kiss or touch of
 schul - di - gung für ei - nen Kuss und Hän - de -

hands,
 druck,

p

just for a kiss — or touch — of — hands.
für ei - nen Kuss — und Hän - de - druck.

p

Now ev - 'ry — kiss I take from
Es wird ein — je - der Kuss von —

thee — In sing - - ing — songs my lips — shall use, —
dir — ein klin - - gend Lied in mei - nem Mund, —

And when I press thy hands 'twill be _____ But for an -
und je - der Hän - de - druck giebt mir _____ zu ei - nem

oth - er kiss - ex - cuse, _____
neu - - en Kus - - se Grund, _____

_____ but for an - oth - er kiss - ex -
_____ zu ei - nem neu - en Kus - - se -

cuse.
Grund.

"When I see those little feet of thine"

„Seh' ich deine kleinen Füßchen an“

German words by F. Bodenstedt

(Mirza - Schaffy)

English version by

Henry G. Chapman

Anton Rubinstein. Op. 34, No 3

Con moto

Voice

Piano

When I see those lit - tle feet of thine,
Seh' ich dei - ne klei - nen Füß - chen an,

I can scarce be - lieve, my pret - ty maid - en, — That so much of beau - ty
so be - greif' ich nicht, mein sü - sses Mäd - chen, — wie sie so viel Schön - heit

they — can car - ry, — So — much, so much — beau - ty.
tra - gen kön - nen, — so — viel, so viel — Schön - heit;

When I see those slen - der hands of thine, I can scarce be - lieve, my
 Seh' ich dei - ne klei - nen Händ - chen an, so be - greif' ich nicht, du

pret - ty maid - en, — That such cru - el blows they can de - liv - er, —
 sü - sses Mäd - chen, — wie sie sol - che Wun - den schla - gen kön - nen, —

Cru - el blows can de - liv - er. When I see those ros - y
 sol - che, sol - che Wun - den; Seh' ich dei - ne ros' - gen

lips of thine, I can scarce be - lieve, my pret - ty maid - en, —
 Lip - pen an, so be - greif' ich nicht, du sü - sses Mäd - chen, —

How one lit - tle kiss they can re - fuse me, — How re - fuse one kiss.
wie sie ei - nen Kuss ver - sa - gen kön - nen, — ei - nen Kuss, ei - nen Kuss.

When I see those know - ing eyes of thine, I can scarce be - lieve, my
Seh' ich dei - ne klu - gen Au - gen an, so be - greif' ich nicht, du

pret - ty maid - en, — How for still more love they should be ask - ing
sü - sses Mäd - chen, — wie sie nach mehr Lie - be fra - gen kön - nen,

Than I give thee: Ah, be kind to me!
als ich füh - le. Sieh' mich gnä - dig an!

Warm - er heart than mine, my pret - ty maid - en, Ne'er will beat for
 Wär - mer als mein Herz, du sü - sses Mäd - chen, wird kein Men - schen -

thee in mor - tal bo - som; Hear the song of love I give to
 herz dir schla - gen kön - nen; Hör' dies won - ne - vol - le Lied - chen

f rit. colla voce

thee! Sweet - er than my lips, my pret - ty maid - en, No oth - er
 an! Schön - er als mein Mund, du sü - sses Mäd - chen, wird kein Mund

a tempo

lips of their love will tell thee.
 dir Lie - be kla - gen kön - nen.

"Not with angels"

„Nicht mit Engeln“

German words by F. Bodenstedt
English version by
Henry G. Chapman

(Mirza - Schaffy)

Anton Rubinstein. Op. 34, No 1

Allegretto

Piano

Andante

Not with an - gels — in heav-en's vault so blue, — Not with ros - es —
Nicht mit En - geln — im blau-en Him - mels - zelt, — nicht mit Ro - sen —

— in flow - 'ry meads that grew, — Not — with th'e - ter -
— im duf - ti - gen Blu - men - feld, — selbst — mit der e -

- nal sun - light there, Not with the - ter - nal sun - light
 - wi - gen Son - ne Licht, selbst mit der e - - wi - gen Son - ne

there,
 Licht Will I my Zu - lei - -
 ver - gleich' ich Zu - lei - -

- ka, my lass, com -
 - kha, mein Mäd - - - - - chen,

pare.
 nicht.

Allegretto

Andante

For an an-gel's heart — is love-less and for-lorn, — On the rose — grows
Denn der En-gel Bu - - sen ist lie - be - leer, — un - ter Ro - sen —

— man-y a dan-g'rous thorn, — And the sun at night
— dro-hen die Dor - nen her, — und die Son - ne —

for - gets to shine, — and the sun at night, — at night for - gets to
 — ver-hüllt des Nachts ihr Licht, — und die Son - ne — ver-hüllt des Nachts ihr

shine,
 Licht; They none — com - pare —
 sie al - - le glei - -

with Zu - lei - - - - ka
 - - - - chen Zu - lei - - - - - kha

mine.
 nicht.

Allegretto

Andante

Naught the eye can see_____ in the world a - round, To lik - en to my
Nichts fin - den, so weit das Welt - all reicht, die Bli - cke,

— Zu - lei - ka can e'er be found; Sweet, thorn - less,
— was mei - ner Zu - lei - kha gleicht, schön, dorn - los,

— and full of love-light rare, — sweet, — thorn - less, — and full of love - light
 — voll ew'-gem Lie - bes - schein, — schön, — dorn - los, — voll ew'-gem Lie - bes -

rare,
 schein, There's naught — but her - self —
 kann sie — mit sich selbst —

doth with her — com-
 nur ver - gli - - - - - chen

pare.
 sein.

"My heart all beauty takes from thee"

German words by F. Bodenstedt
English version by
Henry G. Chapman

„Mein Herz schmückt sich mit dir“

(Mirza-Schaffy)

Anton Rubinstein. Op. 34, No. 2

Con moto

Piano

mf

f

My
Mein

heart all beau-ty takes from thee, As heav-en from the sun its light, My
Herz schmückt sich mit dir, wie sich der Him-mel mit der Son-ne schmückt, mein

p

heart all beau-ty takes from thee, As heav-en from the sun its
Herz schmückt sich mit dir, wie sich der Him-mel mit der Son-ne

light; Thou art its glo - ry, and 'twould be Lost, but for
 schmückt; du giebst ihm Glanz, und oh - ne dich bleibt es in

thee, in end - less night; Thou art its glo - ry and 'twould be Lost, but for
 dunk - le Nacht ent - rückt, du giebst ihm Glanz, und oh - ne dich bleibt es in

thee, in end - less night. Ah!
 dunk - le Nacht ent - rückt. Ah!

Ah!
 Ah!

dim. *p*

The first system of music features a piano accompaniment. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with chords and single notes. The music is in a key with one sharp (F#) and a common time signature.

The second system of music continues the piano accompaniment. It includes a dynamic marking of *sf* (sforzando) and a tempo marking of *And Gleich* (Andante Gleich). The musical texture remains consistent with the first system.

The third system of music includes a vocal line with lyrics in German and English. The piano accompaniment begins with a dynamic marking of *p* (piano). The lyrics are: "e - ven so the world con-ceals Her face when dark-ness falls a - while, And wie die Welt all ih - re Pracht ver - hüllt, wenn Dun- kel sie um-fliesst, gleich".

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are: "e - ven so the world con-ceals Her face when dark - ness falls a - wie die Welt all ih - re Pracht ver - hüllt, wenn Dun - kel sie um -".

while, And on - ly all her grace — re - veals, When once a -
 fließt, und nur, wenn ihr die Son - - ne lacht, zeigt, was sie

gain her sun will smile, And on - ly all her grace — re - veals, When once a -
 Schö - nes in sich schliesst, und nur, wenn ihr die Son - - ne lacht, zeigt, was sie

gain her sun will smile. Ah!
 Schö - nes in sich schliesst. Ah!

Ah!
 Ah!

dim. *p*

"I feel thy breath blow round me"

„Ich fühle deinen Odem“

German words by F. Bodenstedt
English version by
Henry G. Chapman

(Mirza-Schaffy)

Anton Rubinstein. Op. 34, No 6

Moderato

Voice

Piano *pp*

I feel thy breath blow round me
Ich füh-le dei-nen O-dem

Wher-ev-er I may be,
mich ü-ber-all um-weh'n,

Wher-e'er my eyes may wan-der
wo-hin die Au-gen schweifen,

Thy face I seem to see.
wähn' ich dein Bild zu seh'n.

And in the sea of my spir-it
Im Mee-re mei-ner Ge-dan-ken

The thought of thee ne'er dies,
kannst du nur un-ter-geh'n,
But like the sun at morn-ing
um wie die Son-ne Mor-gens

In beau-ty to a - rise.
schön wie-der auf - zu - steh'n.
Ah!
Ah!

Ah!
Ah!
Ah!
Ah!
Ah!
Ah!

Ah!
Ah!

“Bend, lovely bud”
 „Neig’, schöne Knospe“

(Mirza-Schaffy)

English version by
 Henry G. Chapman

German words by F. Bodenstedt

Anton Rubinstein. Op. 34, No 8

Allegro

Piano

6 6 6

5 5

l. h.

Moderato assai

Bend, love - - ly bud, thy head
Neig', schö - - ne Knos - - pe, dich

to me, And what
zu mir, und was

I ask thee, grant un - to me,
ich bit - te, das un - to me,
thuh'

For I would love thee and hold thee,
mir, ich will dich pfle - gen und hal - - ten,

for I would love thee and
 ich will dich pflegen und

hold thee.
 halten.

a tempo
 Thou in my arms shalt warm
 Du sollst bei mir erwar-

thee, And here,
 - men, und sollst

where naught shall harm
in mei - nen Ar -

thee, shalt like a flow'r un - fold thee, shalt
men zur Blu - me dich ent - fal - - ten, zur

like a flow - er un -
Blu - - me dich er ent -

fold thee.
fal - ten.

Song of the Dark Forest

Chanson de la Forêt Sombre

English version by
Henry G. Chapman
French version by
M.D. Calvocoressi

A. Borodine

Molto moderato

Piano

pesante

Thro' the for - est's_ moan, thro' the for - est's_ sigh,
La fo - rêt fré - mit, la fo - rêt qui_ bruit

runs a song. 'Tis an an - cient tale, sung of days gone by,
chante un chant. Un chant d'au - tre_ fois, un très vieux ré - cit;

Tell - ing us how men once lived in free - dom, free - men in
 et nous dit com - ment on vi - vait li - bres, li - bres tous,

lib - er - ty. Here then grew up - a peo - ple, great were they,
 li - bre - ment. Là se grou - pait un peu - ple, peu - ple - fort,

strong were they. Here, too, lib - er - ty pros - pered
 peu - ple grand. Et la li - ber - té al - lait

stead - i - ly, And this might - y folk grew more pow - er - ful; Now in
s'ac - croissant, Et le peu - ple fort de - ve - nait plus grand, Et ven -

ven - geance they fell on the cit - y folk, and they
geurs puis - sants, ils ont pris la ci - té, ils - y

slaugh - tered them, and their en - e - mies did they laugh to - scorn, and they
sont en - très et les en - ne - mis, ils les ont rail - lés, ils se

steep'd them-selves in the blood that ran: curs - ed flood!
 sont gri - sés de leur sang mau - dit, à grands flots!

mf

f rall.

Free-dom, lib - er - ty! Peo - ple
 Li - bres, li - bre - ment, peu - ple,

f rall.

great and free!
 peu - ple grand!

pp

Flowers of Love

Fleurs d'Amour

English version by
Henry G. Chapman

French words by
Paul Collin

A. Borodine

Allegretto *p*

Voice

Where tears of my pas - sion have fall - en, Full
Mes lar - mes d'a - mour ont fait naî - tre des

Piano

pp

man - y a flow - er has sprung,
fleurs au par - fum tendre et doux,

And man - y a sigh I have ut - tered The night - in -
Mes tris - tes sou - pirs ont mê - lé leur mur - mu - reaux

The musical score is written for voice and piano. The key signature is two sharps (D major), and the time signature is 3/4. The tempo is marked 'Allegretto' and the dynamics range from 'pp' (pianissimo) to 'p' (piano). The score is divided into three systems, each with a vocal line and a piano accompaniment. The lyrics are provided in both English and French.

Più animato e cresc.

gale has sung. And couldst thou, couldst
chants des oi - seaux. Si tu veux m'ai -

— thou but love me, For thee, dear, the flow - ers would
- mer à ton tour, mi - gnon - ne, les fleurs sont pour

spring, And un - der thy win - dow for ev - er To
toi, et sous ta fe - nè - tre les doux ros - si -

thee would the night - in - gale sing!
gnols chan - te - ront nuit et jour!

The Sea - Queen

La Reine de la Mer

English version by
Henry G. Chapman
French words by
C. Grandmougin

A. Borodine

Moderato

Piano

p sempre legato

p

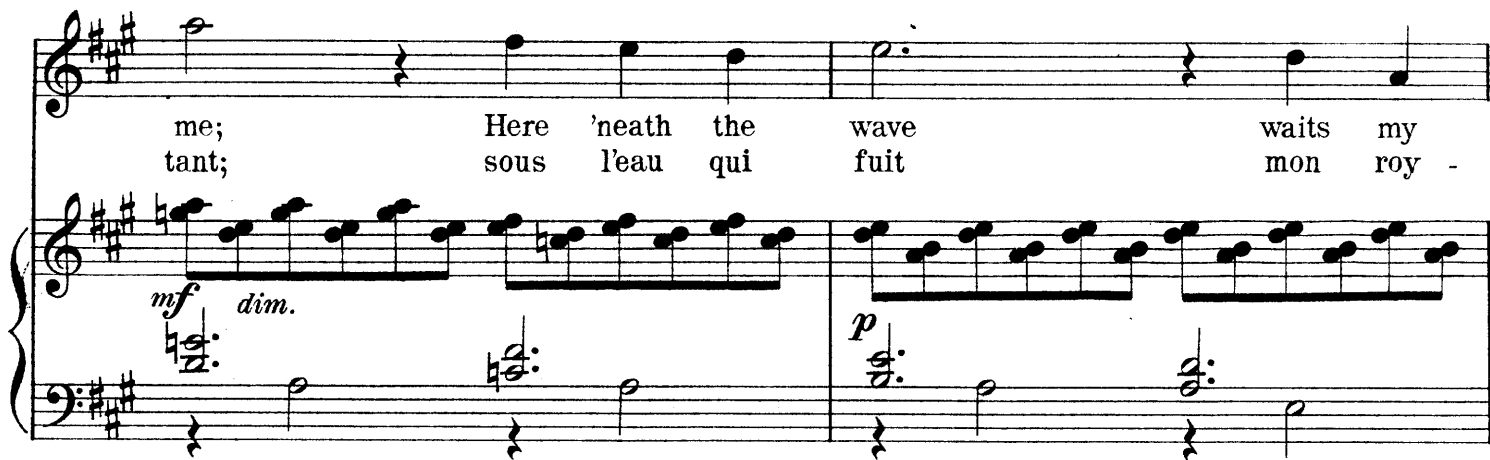
Ah come, wear - y one, make
 Ac - cours, voy - a - geur, ac -

haste, it is eve; Thy heart is throb - bing for
 cours, c'est la nuit; ton cœur est tout pal - pi -

cresc.

me; Here 'neath the wave waits my
tant; sous l'eau qui fuit mon roy -

mf dim. *p*



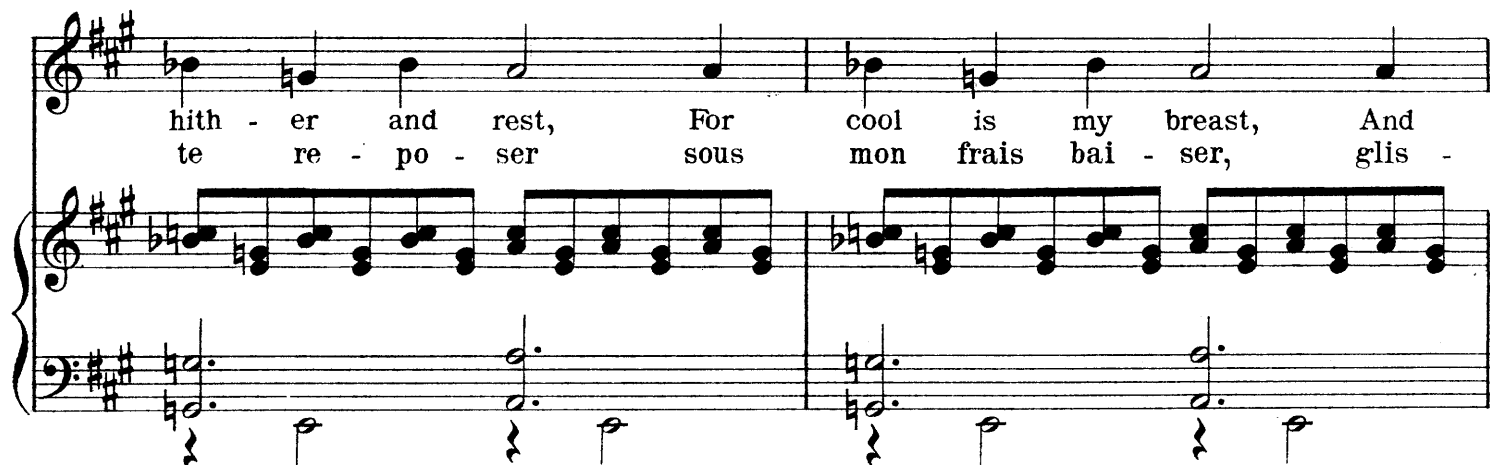
king - - dom for thee!
au - - - me t'at - - - tend!



Come
Viens



hith - er and rest, For cool is my breast, And
te re - po - ser sous mon frais bai - ser, glis -



wan - der at will thro' the deep; When
sant sur les flots sans ef - fort; Ber -

pp

thee I have kiss'd, Thou'lt call me blest; I
cé dans mes bras tu me bé - ni - ras, je

love thee! All's a - sleep!
t'ai - me! Viens, tout dort.

ppp

Più animato e cresc.

It
Sur

cresc.

is the great Queen, Whose vi - sion is keen, That
 la gran - de mer la reine à l'œil clair t'ap -

calls thee a - cross the great sea; Ah,
 pelle en na - geant dou - ce - ment, ah!

rall.

mf *p rall.*

Tempo I

come, oh my friend! Ah, hear and at-tend! 'Tis heav'n that I of - fer
 viens, doux a - mi, en - tends mon ap-pel! je veux te don-ner le

thee!
 ciel!

dim. e rall.

ppp

Dedicated to Modest P. Moussorgsky

A Dissonance

Romance

English version by
Kurt Schindler

A. Borodine

Andantino *p*

Voice

Thy lips say, "I love thee, be -

Piano

The first system of the musical score is for the first two lines of the piece. It features a voice line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The tempo is marked 'Andantino' and the dynamic is 'p' (piano). The voice line begins with a whole rest for two measures, followed by a quarter rest, then a quarter note G4, an eighth note F4, a quarter note E4, an eighth note D4, a quarter note C4, and a quarter note B3. The piano accompaniment consists of a series of chords in the right hand and a melodic line in the left hand. The right hand chords are mostly triads and dyads, while the left hand has a more active line with some grace notes.

lieve me," And yet, in the sound of thy

The second system of the musical score continues the piece. It features a voice line and a piano accompaniment. The key signature remains three flats and the time signature is 6/8. The voice line begins with a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2. The piano accompaniment continues with similar chords and a melodic line in the left hand. The right hand chords are mostly triads and dyads, while the left hand has a more active line with some grace notes.

mf

voice A false note rings, that doth grieve me, It

mf

f *ff* *rall.*

is in thy smile, in thine eyes! Thou know'st, thou canst not de -

f *ff* *p* *rall.*

ceive me!

The Sleeping Princess

Ballade

English version by
Henry G. Chapman

A. Borodine

Andantino

Voice

Piano

pp *legato*

p

Hush! hush! With love - ly eyes Closed in sleep, the

Prin - cess lies, By a fair - y charm en - chant - ed,

Doom'd to dream in for - est haunt-ed: Hush! Hush!

dim.

Più mosso

Sud - den on the

mf *dim.* *rall. pp* *cresc.*

si - lence break - ing, Laugh - ing, shout - ing, mer - ry - mak - ing,

rall.

Thro' the gloom the wood-nymphs sweep, Yet they do not break her sleep.

f *dim.* *rall. p*

pp *rall.*

Tempo I

Pale and wan, as dead she were, Sleeps the Prin-cess ev - er there.

Hush! Hush!

mf *Ad.*

Più animato

p *cresc. poco a poco*

Some do say that on a day A charm - ing Prince, true -

p marcato *cresc. poco a poco*

heart - ed, brave and gay, To her his way will make,

f

And the sleep - ing beau - ty wake With a kiss, and

thus the fa - tal spell _____ will

rall.

break! _____ But the

Più lento
p

dim.

days go by, a - las! Like a dream they seem to

p

pass, Yet no Prince has ev - er come To in -

vade the for - est's gloom.

v

Tempo I

Fast a - sleep the Prin - cess lies, Wrapp'd in mys - ter -

p

y her eyes, By a fair - y charm en - chant - ed, Doom'd to dream in

for - est haunt - ed! Hush! Hush!

Bale - ful charm and slum - ber fell: - Will she wake? Ah, none can

tell!

"Slowly the daylight departs"

«Lentement baissa le jour»

English version by
Henry G. Chapman

Recitative and Cavatina from the opera

"Prince Igor"

Alex. Borodine

1834 - 1887

Andante ($\text{♩} = 66$)

Vladimir

p *3* *3*

Voice

Slow - ly the day - light de - parts,
Len - te - ment bais - sa le jour

Piano

p dolce *sempre legato e poco a poco cresc.*

3 *3* *3* *3*

Red glows the sun thro' the for - est; Gone are the last rays of
Sur la fo - rêt té - né - breu - se; L'om-bre va, mys - té - ri -

3 *3* *3*

sun - set, Dark - ness on earth is de - scend - ing; night - la - den
eu - se, É - veil - ler l'é - cho d'a - mour. — É - cho di -

shad - ows shroud hill and val - ley In veils of dark - ness.
 vres - se, Chant de ten - dres - se, Qui nous ca - res - se!

Oh balm - y night of the South! What dream of love dost thou
 Tiè - de nuit d'a - mour, Ah! Mal - gré l'ar - deur de ta

rall. *mf* *a tempo cresc. poco a poco*

waft us? Thou a - wak'st de - sire in our hearts, to love thou call - est!
 flam-me, Tu m'es doux, ô rêve et la foi rem - plit mon â - me!

mf

Wait'st thou for me, O dear - est heart's de - sire?
 Chè - re bien - ai - mée, une é - toi - le luit!

mf animato ed appassionato *fp* *mf*

a tempo

Wait'st thou? Well my heart feels and tells me 'tis so!
An - ge! tu m'at - tends et mon cœur me le dit!

p a tempo

Say,
Ah!

pp

sempre cantabile dolce ed espressivo

where art thou? Must I call on thee in
viens, ah! viens! Viens, ré - ponds au tendre ap -

p *pp*

Leg. (wherever harmonies permit)

vain? Ah, how im - pa - tient - ly do I wait, love, for -
pell! O chère a - man - te, le doute, hé - las! est cru -

p

thee! Come to me! O quick - ly come! My
 el! Viens, ré - ponds à mon ap - pel! Dou -

cresc.

cresc.

heart, — sweet maid, calls to thee! Know'st thou how — the
 ter — d'un cœur est cru - el! Viens! — Ton — a -

rall. e dim. *a tempo*

rall. e dim. *a tempo* *cresc.* *p*

pain of love — glows in my heart? Warm — in
 mour est — ma vi - e. A toi — tou -

cresc. poco a poco *f*

cresc. poco a poco *mf*

vallo

me glows for thee my heart, — sweet love!
 jours, tendre a - mie! En - tends — ma voix!

p Glad - ly — would I give — my life for thee!
Viens, ah — viens, é - toi - - le de mon ciel!

rall. *a tempo*

p *rall.* *a tempo* *pp*

p Why then tar - riest thou, Love? Haste thee, haste to
Ô ma bien - ai - mé - - e, Lais - se - toi flé -

me: Come with - out fear, the world is still now,
chir. Que crain - dre dans l'ombre em - bau - mé - e?

and sunk - en deep in sleep rests in the
Tout dort en paix, tout dort, sous un ciel

arms of night.
de sa - - phir!

cresc. *p* *cresc.*

Where art thou, say? Ah! viens, ah! viens! Must I Réponds en -

p *p*

dim. *ppp* *p*

call on thee in vain? When with smiles wilt thou clasp me
fin à mon ap - pel! Ah! pour moi, oui, pour moi le -

dim.

soft - - ly, whis - pring of love! Come, ah, come
dou - te se - rait trop cru - el! Ah! ré - ponds!

cresc.

mf *dim.*

to me! My heart, — sweet maid, calls to
 A toi ce cœur brûlant d'a - -

p

thee! O come, the night thy flight shall cov - -
 mour! La nuit d'é - té, sous ses longs voi - -

p *pp*

er, When all save dreams at rest shall be.
 les, Pour nous an - non - - ce son re - tour.

When hearts with love are brim - ming o - ver,
 Il n'est i - ci que les é - toi - les,

And heavn a - lone is there to see. The world is
 Ces yeux du ciel tout pleins d'a - mour. Vois des beaux

still, and in night's arms all
 soirs le doux sa - phir, Tout

pp

things sleep! Oh
 va dor - - mir. Oh

cresc. *pp* *cresc.*

come! _____
 viens! _____

pp *dim.*

Poet and Critic

Nachtigall und Kukuk

English version by
Henry G. Chapman

(A. S. Pushkin)

German words by
L. Esbeer

César Antonovitch Cui. Op. 57, No 22

Andantino (♩.♩) = 72)

Piano

When woods are dark and late the hour,
Es singt der Sänger dunkler Nächte

A min - - - strel lauds the Spring - tide's pow - er;
im Wald das Lob der Früh - lings - mäch - te.

He trills, he war - bles, won - drous bird.
Er rollt, er tril - lert, pfeift und schlägt.

mf

The cuc - koo then comes forth to bel - low,
Doch ist der Ku - kuk auch zur Stel - le,

mf

The sil - ly, chat - ty, nois - y fel - low, And shouts his "Cuc -
der schwatz - haft al - ber - ne Ge - sel - le, und schreit sein Ku -

mf *p* *mf* *p*

- koo," un - de - terred. And scur - vi - ly does Ech - o serve us,
- ku un - ent - wegt. Das E - cho weiss den Ruf zu nüt - zen

tr

For she re - peats him o'er and o'er, E - ter - nal - ly!
und wie - der - holt ihm im - mer - zu zum Ü - ber - druss!

mf
The Lord pre - serve us From such a
Mag Gott uns schüt - zen vor solch' e -

mel - - an - chol - y bore!
le - - - gi - schem Ku - - ku.

Peasant Cradle-Song

Berceuse du Paysan

English version by
Henry G. Chapman

French version by
Hettange

From the drama "Voyevoda," by Ostrowski

Modest Moussorgsky

Adagio

Voice

Piano

The musical score is written for voice and piano. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). The tempo is marked 'Adagio'. The piano part starts with a bass clef and a common time signature, marked with a piano dynamic (*p*). The voice part begins with a treble clef and a common time signature. The lyrics are written below the voice staff. The piano part features a complex, rhythmic accompaniment with many sixteenth notes and slurs. The score is divided into three systems. The first system shows the initial instrumental introduction. The second system contains the first two lines of lyrics. The third system contains the final two lines of lyrics. The piano part ends with a *dim.* marking.

By - bye, by - bye, sleep, my pret-ty boy,
Do - do, do - do, mon bel et beaugas,

Sleep, little one, sleep, thou hum-ble toil-er's babe. By - bye, by - bye,
Dors, en - fant, dors, en - fant du la - bou - reur. Do - do, do - do.

In the bright-er days _____ of yore our lot was not so
 Dans l'ancien temps, _____ on a - vait moins de _____

hard But now _____ a - las, the happy times are o'er Dis - tress _____ and
 mal! Main - te - nant, tout le long des longs jours, le noir _____ sou -

grief _____ And des - pair _____ have we, And there's no _____ re -
 ci, _____ les en - nuis _____ cru - els, la mi - sè - re nous

lief from our mi - se - ry.
 tra - vail - lent sans ré - pit.

dim.

By, — by — bye,
Do - do, do - do,

Sleep, my pret - ty — boy,
mon bel et — beau gas.

cresc.

Sleep, ba - by, sleep, thou child of low - ly birth. By thy
Dors, en - fant, dors, en - fant du la - bou - reur. Tu vain-

mf

hands — a - lone Thou shall earn thy — bread, All thy days on the fields that are
cras le mal - heur en tri - mant des — bras, tous les longs jours, — sur des —

not thine — own, While with fie - ry rays The hot sun shall blaze,
terres pas à — toi, — quand le chaud so - leil dar - de - ra ses feux, —

p

the hot sun shall blaze.
dar - de - ra ses feux.

dim. *pp* *dolce*

Now, while sleep — doth thine eye - lids en - fold,
Le som - meil — a fer - mé tes bons yeux.

Thy soul — far a — way from the earth may
Ta douce âme a — pris sa vo - lée au

fly, And yet the Lord watch-es ev-er nigh, An-gels o-ver
lo-in. No-tre Sei-gneur veille au-près de toi: L'an-ge t'a cou-

ben suonato *un poco rit.* *a tempo*

thee spread their wings of gold, spread their wings of gold.
vert de son ai-le d'or, de son ai-le d'or.

armonioso *dim.* *pp*

dim. *ppp*

The Beetle

Le Hanneçon

English version by
Henry G. Chapman

M. Moussorgsky
From the cycle, "Nursery Songs"

Allegro non troppo *f*

Voice

Na - na, lis - ten to
what has hap - pend! Lis - ten, Na - na dear!
In the sand there I was play - ing; in the gar - den, by the birch - tree,
Build - ing hous - - es with my pret - ty

Piano *f* *mf* *p*

blocks of ma - ple, those Moth - er made me,

dar - ling Moth - er, and so nice - ly. And my lit - tle

pp

house was fin - ished with the roof on, just like an - y

real one. Ah!

f

crese.

sf

sf

sf

p
A bee - - - tle

light - ed on the roof, So

big and black and mon - - - strous thick, —

And reached out his feel - ers,

hor - - ri - bly, and stared at me with

cresc.

glar - - ing eye - - balls!

Oh, how scared I was! The bee - tie

f *mf*

buzzed fierce - ly, And he spread his

p *cresc.*

tr *tr* *tr*

wings out, and then he tried to grab me—

f *trill*

Then up he flew, and struck me up - on my fore - head!

f *trill* *sf* *cresc.* *sf*

I held my breath then, Na - na, kept still, a -

pp *p dim.*

fraid to move a fin - ger! But out of just one eye I peep'd at

pp *p*

him. And Na - na, O Na - na, think of it!

On his back there lay the bee - tle, ver - y still, with legs all droop - ing,

no long - er an - - gry. And he did not

move his feel - ers, and was not buzz - - ing,

just his wings were wav - ing gen - tly. Was he

The first system consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line has a melodic contour that rises and then falls. The piano accompaniment features a steady eighth-note pattern in the right hand and a more sparse bass line in the left hand.

cresc.
dead, then? Or just pre - tend - - ing?

The second system begins with a *cresc.* marking above the vocal line. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains the eighth-note texture but with some harmonic shifts, including a key signature change to one flat in the final measure.

f
Tell me, how was that? Do tell me, Na - na,

The third system starts with a forte (*f*) dynamic marking. The vocal line has a more direct, questioning melody. The piano accompaniment is more rhythmic and active, with a consistent eighth-note accompaniment in both hands.

a - bout this bee - - tle! The bee - tle

struck me, but he fell o - - ver!

dim. *ritard.*
Tell me why he lay there, poor bee - tle!

p *pp*

Child's Song

Chanson d'Enfant

English version by
Henry G. Chapman

(L. Mey)

French words by Hettange

Modest Moussorgsky

Andantino tranquillo

Voice

In the vale, oh! in the val - ley,
Dans le val, ah! dans le val - lon,

Grows a lit - tle ber - ry, Ri - pen'd by the
a pous - sé - la mû - re. Le so - leil la

sun - ny hours, Glad - den'd by the show - ers.
fait - ro - se, L'eau du ciel l'ar - ro - se.

In the lit - tle cha - let
 Dans le clair sa - lon

a tempo
p
cresc.

Lives a maid-en mer - ry,
 un en - fant mur - mu - re,
 Whom her fa - ther spoil - eth,
 Son pa - pa l'a - pai - se,

p
pp
cresc.

For whom moth-er toil - - eth.
 Sa ma - man la bai - - se.

p
riten.
a tempo
p
pp

By the Water

(Count A. Golenistchew-Koutouzow)

English version by
Kurt Schindler

Modest Moussorgsky

From the Cycle: "Where No Sun Shines"

Andante molto *cantabile con meditazione* *pp*

Voice

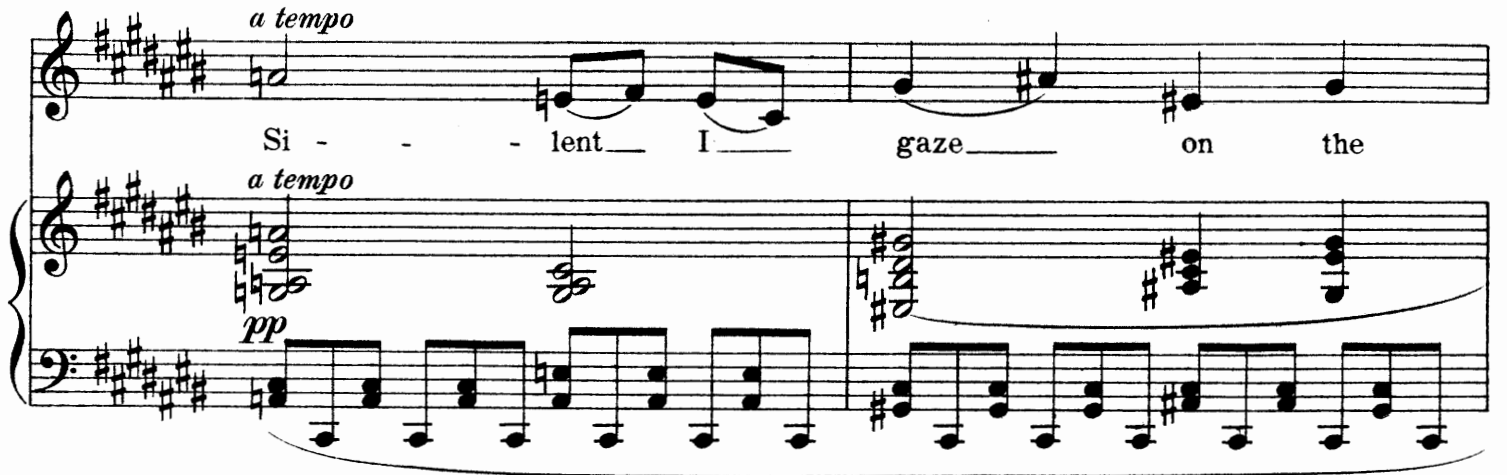
Piano

Pale is the moon, and the stars from the limpid skies Mirror their rays in the floods of the sleeping lake;

cresc. *dim.* *poco rall.*

a tempo

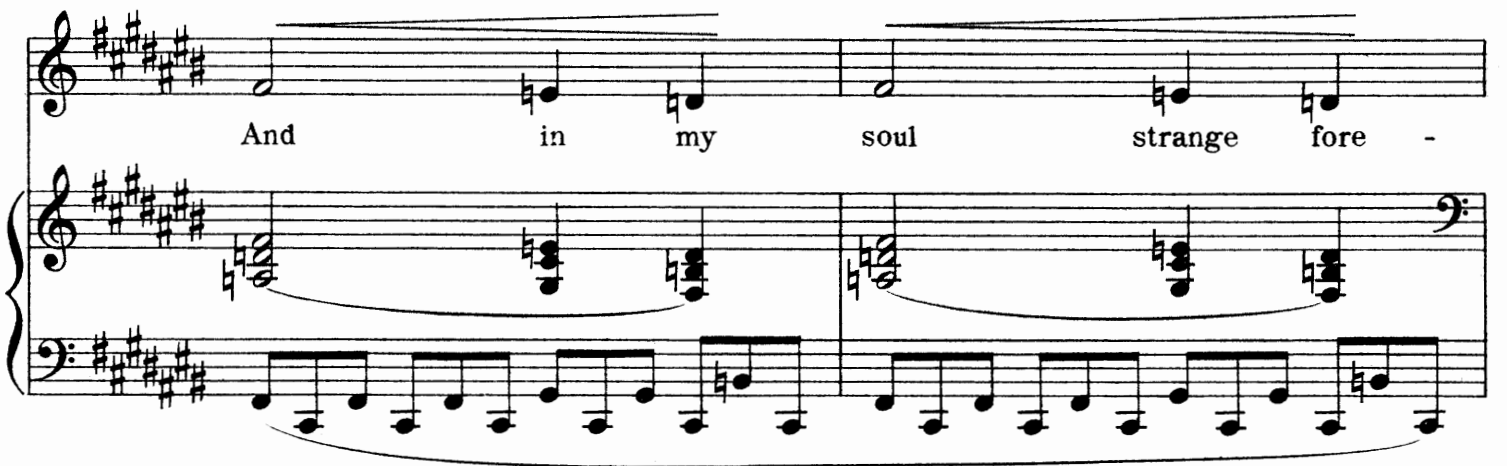
Si - - - lent I gaze on the



tide, while a - - lone a - wake,

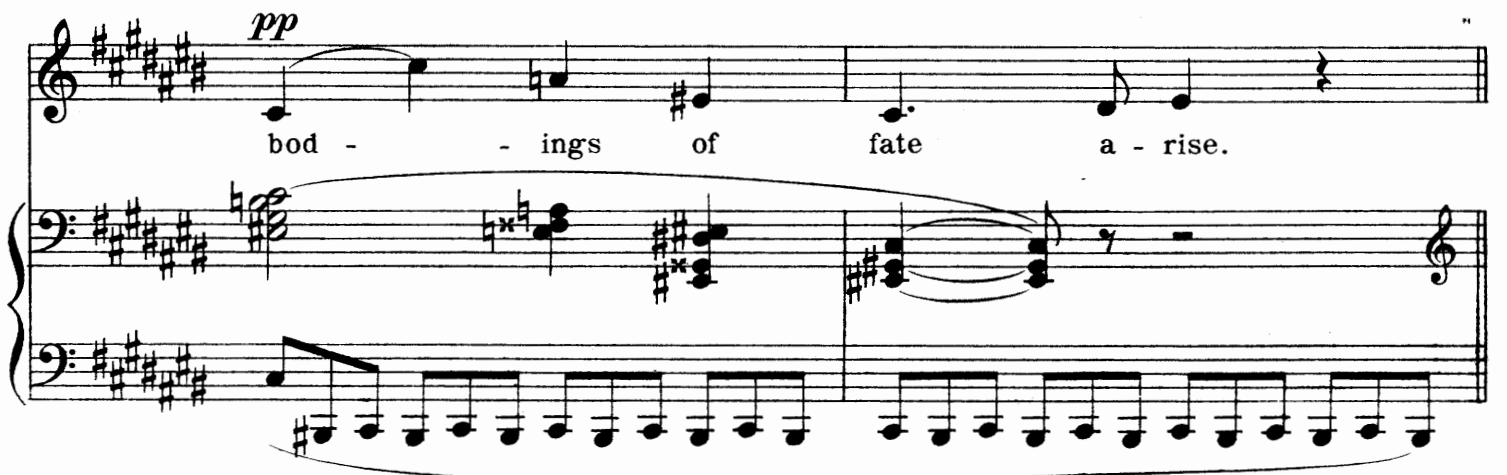


And in my soul strange fore -



pp

bod - - ings of fate a - rise.



Soft - - ly the rip - - ples are

pp *cresc.*

flash - - ing in sil - v'ry light,

dim.

On balm - y breez - - es there

cresc.

trem - - bles a ma - - gic spell;

con dolore

Dreams of sweet pas - - sion the

cresc. *dim.*

ze - - phyr now seem to tell.

cresc. *dim.*

And a voice from the in - - fi - nite

ppp

calls with my - ste - rious might:

poco a poco cresc. e accel.

Spell - - bound I lis - - ten, en -

poco a poco cresc. e accel.

thrall'd by an un - known fear, -

If it should bid me stay,

ppp

Then could I ne'er de-part; Bade it me

hence, I should fly with a wound - ed heart;

p

poco rall. *a tempo*

Called it to me, I should plunge in the

poco rall. *a tempo* *mf*

wa - ters here!

pp

perdendosi

Divination by Water*

La Divination par l'eau

From the opera "Khovanstchina"

English version by
Kurt Schindler

French version by
Hettange

Modest Moussorgsky

Andante (♩ = 60)

Voice

Piano

pp

f

Spi - rits of neth - er worlds, Hid - den be - low the floods!
O vous, es - prits des eaux! O vous, es - prits sub-tils!

mf

f

pp

sfz

Bound by a ma-gic spell Deep in the dark and void! Hear! I call ye!
Mâ - nes per - dus au loin dans le noir né - ant, je vous man - de!

* (Martha, a young woman of the sect of the "Old Believers," gifted with second-sight, reads, in a silver basin filled with water, the fortune of Prince Golitsyne.)

Poor, per-ished hu - man souls! Vic-tims of des - ti - ny! Ye that to mor - tal men
 Pau - vres hu-mains noy-és! Tris-tes es-prits dé-chus! Vous qui pou-vez tra-hir

pp

Fate's se-crets can be-tray, Hark to me! Tell me what life will bring
 tous les se-crets du sort, ê-tes-vous là? De ce sei-gneur trou-ble,

poco f
sf

Un - to the proad Bo - iär, Who in the grasp of fear Dread-eth his fu - ture lot. What
 de ce bo-iär fiè-vreux que l'a-ve-nir é-meut, et que la crainte é-treint, quel

fate is his?
est le sort?

poco sf *pp* *sf dim.*

Lim-pid the wa - ter and crystal clear,
L'eau est lim-pi - de comme un cris-tal:

Yet'neath the sur - face I
El - le bra-sil - le de

p *poco sf* *pp*

see mys - te - rious flames,
feux é - tin - ce - lants.

Prince! See the wa - ter-spir - its
Prin - ce! l'es-prit des eaux—

poco sf *pp*

haste to my sum - mon - ing! Prince! thou art now to learn —
 a en - ten - du ma voix! Prin - ce! tu va sa - voir —

p (sinister)

All the se - crets of thy fate. A - round thee I see treach' - rous
 les mys - tère - res du des - tin. Je vois, près de toi, des a -

friends, who mock thee now; yea, I see! They draw near - er and near - er thee.
 mis aux yeux moqueurs, je les vois... Ils ap - pro - chent plus près de toi.

accelerando (urging)

Prince! they have barr'd the way to thee,
 Prince! ils te bar - - rent le che - min,

accelerando

They sum - mon thee to a long, wear - y jour - ney:
 ils te font voir u - ne rou - te loin - tai - ne.

sfz accel.

Now I see! I see! I see clear - ly! Look ye!
 Ah! je vois! je vois! tout s'é - clai - re! Prin - ce!

accel. trum

f *f* *f* *f* *f* *f* *f* *f* *f*

Tempo I *tranquillo* *p*

In shame and dis - grace— I be -
La noi - re dis - grâ - ce, la

p *tranquillo*

hold — thee In ex - ile a - lone in a dis - tant—
hon - te, l'e - xil — so - li - taire en ter - re loin -

coun - try, De - spised and for - got, — where all
tai - - ne, l'ou - bli, le mé - pris, — la dou -

vain — Were thy sor - row: — This thy fate ev - er -
leur — vai - ne, c'est — là ton lot dé - sor -

more! mais! Nay! Naught can a - vert this from
Non! rien ne pour - ra te sau -

thee, Nei - ther chance nor thy will; Thou wilt strive, — but in
ver, ni ha - sard, ni vou - loir: tes ef - forts — se - ront

vain, Thy fate is de - creed. O
vains. Le sort l'a vou - lu. Tu

Prince, thou shalt hun - ger and thirst, Cru - el want shall be
dois, ô sei - gneur, su - bir le mal - heur, le be -

thine, Thou shalt lan - guish and suf - fer. Through
soin et l'a - tro - ce mi - sè - re... Tes

tears, through burn - ing tears, — Thou'lt look on the
yeux, sous les lar - mes brû - lan - tes, vont en - tre -

world, Know - ing its sor - row!
voir ce qu'est le mon - de.

p

Death and the Peasant

La Mort et le Paysan

Trepak

(Count Golenistchew-Koutousow)

English version by
Kurt Schindler and H.G. Chapman

French words by Hettange

Modest Moussorgsky

From the Cycle: "Songs and Dances of Death"

Lento assai, tranquillo

Voice



Snow - fields in si - lence. — So cold is the night.
Bois, champs et plai - ne s'al - lon - gent dé - serts.

Piano

And the i - cy north - wind is wail - ing, Bro - ken - ly sob - bing,
La ra - - fa - le pleu - re, s'é - ner - - ve. On di - rait là - bas,

as though a ghist - ly dirge — O - ver the
là - - bas, dans la nuit, — plain - tes au -

graves it was chant-ing.— Lo! O be - hold!
 près d'ù-ne tom-be... oui! C'est ce - la!

pp *sfp* *pp*

p poco a poco più mosso

Through the night a strange pair ap - proach - es,
 Dans la nuit, un pauvre hom - me...

poco a poco più mosso

Death holds an old peas-ant fast in his clutch - es.
 La mort l'é - treint, le ca - res - se.

See, now they dance the tre - pak, do the pair,
El - le l'en - traîne a - vec el - le si loin!

poco rall.
Songs at his ear Death is sing - - - - ing:
En lui chan - tant u - ne ron - - - - de:

Allegretto moderato e pesante
"Hey, poor old man with a head so light! Too much you drank on the
O pau-vre vieux, pau-vre vieux sans têt - te! Ah! il a bu, il a

f (à 3 battute)
road to - night! And the lash - ing snow-flakes set your head a -
bu en rou - te! Mais le vent, la nei - ge tour - nent, vi - rent,

reel - ing, That you went a - stray — with - out sense or feel - ing!
 vol - tent, ils le chas - sent, ti - rent loin de sa de - meu - re!

(à 5 battute)
mf poco meno mosso

Were you so bro - ken by want and sor - row? Lie down and
 Ah! pau - vre vieux, il souf - frait, si fai - ble! Viens, cou - che -

p poco meno mosso *p*

(à 3 battute)
p

sleep, then, un - til to - mor - row! Oh, poor fel - low, let my thick white
 toi, en - dors - toi, bon - hom - me! Viens à — moi! Pour te chauf - fer, voi -

pp

blan - ket warm you, Let the — snow - flakes danc - ing round us cheer and charm you.
 ci la nei - ge, pour cou - vrir ton corps, voi - ci la nei - ge blan - che.

Ancora più sostenuto

f

Heap him a
Fais - - - - lui son

(à 5 battute)

f

bed in your play, in wild
lit, ô ma bri - - - se

breez - - - es! Hey!
fol - - - le! Et

f

— for a dance, for a
— dan - - se - - lui, chan - - te - -

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "for a dance, for a dan - - se - - lui, chan - - te - -". The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand.

song, wild breez - - - es!
lui, ô bri - - - se,

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "song, wild breez - - - es! lui, ô bri - - - se,". The piano accompaniment continues with the same complex rhythmic pattern in the right hand and bass line in the left hand.

Meno allargando, mosso

mf
Sing your songs, ye night - winds, Storm-ing from the
Un jo - li re - frain — qui l'en - dor - me

(à 3 battute)

p

The third system begins with the tempo marking "Meno allargando, mosso" and a dynamic marking of *mf*. The vocal line lyrics are: "Sing your songs, ye night - winds, Storm-ing from the Un jo - li re - frain — qui l'en - dor - me". The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand. The dynamic marking *p* is indicated at the beginning of the piano part.

West! Till the drunk - en peas - ant
 bien! un jo - li re - - frain

is at last at rest!
 qui l'en - dor - - me bien!

p (à 4 battute)
 Hear me, ye snow - fields and
 O bel - le nuit! bel - le

wind - - y reach - es! Hear me, ye cloud - - banks and
 nuit sans lu - - ne! Oh! jet - te - lui, jet - te -

(à 3 battute).

i - cy stretch - es! Turn your - selves to
lui en hâ - te sur les bras, l'è -

swan's - down, Make a snow - white cov - er,
pau - le, sur les reins, les jam - bes,

And the gray - beard's cra - dle I will
u - ne nei - ge blan - che, u - ne

draw it o - ver!
man - te lour - de!

riten.

Andante tranquillo

pp

Sleep, friend, in — peace, close your eyes for
 Dors, mon a - - mi, dors en paix, sans

pp

ev - er!
 crain - te!

a tempo

Spring comes, but
 Voi - - ci ve -

mf *più mosso* *rall.* *pp a tempo*

you'll see it nev - er!
 nir les beaux jours!

più mosso *rall.* *mf*

a tempo

Soon the sun up - on the fields will smile;
 Sur les grands sei - gles et les blés

pp a tempo

And the peas - ants come to till the soil,
clair so - - leil! Tout flam - - be!

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'And', followed by quarter notes for 'the', 'peas - ants', and 'come to till the soil,'. The piano accompaniment features a steady eighth-note pattern in the bass line and chords in the treble line.

To the cloud - less skies mer-ry larks a - rise!
Et les chants s'é - pan - dent, re-di-sant la joi - - e!

The second system continues the musical score. The vocal line has a half note 'To the cloud - less skies', followed by quarter notes for 'mer-ry larks a - rise!'. The piano accompaniment continues with similar rhythmic patterns and harmonic support.

mf ritard. *p* *m.s. pp a tempo*

The third system shows the piano accompaniment. It includes dynamic markings: *mf* (mezzo-forte) with a *ritard.* (ritardando) instruction, followed by *p* (piano), and *m.s. pp a tempo* (mezzo-soprano piano piano a tempo) at the end of the system.

p ritard. *p* *a tempo pp*

The fourth system continues the piano accompaniment. It includes dynamic markings: *p* (piano) with a *ritard.* instruction, followed by *p* (piano), and *a tempo pp* (piano piano a tempo) at the end of the system. The system concludes with a double bar line and a small asterisk.

Martha's Song

Chant de Marthe

English version by
Henry G. Chapman

French version by
Hettange

From the opera "Khovanstchina"

Modest Moussorgsky

Andante con moto e lamentoso (♩ = 96)

Voice

Piano

pp *p*

And by day and by night I fare
Et de jour et de nuit je vais

O - ver moun - tain and mead - ow, o - ver moun - tain and
par les champs et les prés ——— verts, par les champs et les

poco riten.

mead - ow, Thro' the woods and o - ver the burn - ing sands.
 prés - verts, par les bois et par les ter - rains brû - lés.

a tempo

On the brambles I've torn my hands, Worn my feet so they
 Aux buis - sons j'ai grif - fé mes mains, j'ai sur le sol u -

a tempo

scarce will move. Ev - er I seek the one I love, Yet I
 sé - mes pieds. Tou - jours cher - chant mon bien - ai - mé, je n'ai

poco riten.

find not him that is dear to me.
 pas re - trou - vé ses traits ché - ris;

poco riten.

a tempo

Once to his pal-ace I dared to go: Ah, I crept there so
 je m'a-ven - tu - rais vers son pa-lais: je me glis - sai fur -

a tempo

pizz.

fur - tive-ly! First I rapped at his win - dow, Then I
 ti - ve-ment, je heur - tai sa fe - nê - tre, je son -

sf

struck on the sil - ver bell — a blow;
 nai du mar - teau d'ar - gent — tin - tant.

poco riten.

sf sf p poco riten.

a tempo

Dost not re-mem-ber, my dear — one? Ah, call to mind all you
 Sou - viens-toi, sou-viens-toi, ché - ri! Oh, sou-viens-toi de tes

pp a tempo

prom - ised me! Of - ten a - lone in the night I've thought of thy
 ser - ments! Seu - le, j'ai son - gé des lon - gues nuits à tes

poco riten.

words of love and thy burn - ing vows.
 mots d'a - mour, tes ser - ments — brû - lants.

poco riten.

Poco meno mosso

mistico

Like two ta - - pers of the Lord,
Tels les cier - - ges du Sei - gneur

pp

Thou and I shall be flames of light! E - ven chil - dren of
nous al - lons tous deux clair - flam - ber! Fil - les du Christ dans

poco riten.

Christ in ra-diance, Our souls in their fire shall be lift-ed on high!
la lu - miè - re, et dans le feu nos â - mes s'é - lè - ve - ront!

poco riten.

Tempo I

False one, thou hast my love be - trayed, Light - ly thou with my
Faux a - mi, tu m'as dés - ai - mé, tu t'es jou - é de

heart hast played. But the time is at hand to show the de -
mon - a - mour, tu con - naî - tras bien - tôt, cru - el, la re -

allargando

ter - mined faith of a true Rus - sian maid.
bel - le fil - le, dont le cœur - est mort.

allargando

Cradle-Song of the Poor

La Berceuse du pauvre

French Words by Hettange

(Nekrassow)

English version by
Henry G. Chapman

Modest Moussorgsky

Adagio

Voice

p

By - bye, by - bye!
Do - do, do - do,

Piano

p

By - bye, by - bye!
do - do, do - do.

Low - er than the hum - ble way - side flow'r
Bas, plus bas que l'humble fleur des champs,

Bowed my I - van's head must be,
il de - vra courber le front,

If this child of low - ly folk — and poor
mon I - van, l'enfant des pau - vres gens,

Is to live from in-sult free. By-bye! by - bye! By-bye! by - bye!
 s'il veut vi-vre sans af-front. Do-do, do - do, do-do, do - do.

As the grain must bend be-fore the wind, Bow, my son, bend with good grace;
 Tel le blé qui ver-se sous le vent, cour-be-toi tant que tu peux,

So some day the great will sure - ly find 'Mongst them-selves for you a place.
 et bien sûr, les ri - ches, mon I - van, te fe - ront place au-près d'eux.

dim.

By - bye, by - bye! By - bye, by - bye!
Do - do, do - do, do - do, do - do.

dim. *cresc.*

No-ble court-iers ev-er night and day To my I - van will pay court,
Les plus no - bles, et soir et — ma-tin, te fe - ront ci - vi - li - tés,

dim. *cresc.*

cresc.

La - dies drest in silk and sa - in - tins gay,
Chez les bel - les da - mes en sa - tin

cresc.

dim. *p*

Will be his for love and sport;
tu prendras des li - ber - tés;

And my lit - tle I - van's life will smoothly run,
et joy - eu - se - ment, ah ah' comme au fil de l'eau

pp

Like a thread from spin - dle spun.
cou - le - ront_ les jours d'I - van.

By - bye, by - bye!
Do - do, do - do,

ppp

By - bye, by - - - bye!__
do - do, do - - - do. __

Hopak

French words by Hettange

English version by
Henry G. Chapman

Modest Moussorgsky

Allegro

quasi pizzicato

Piano

The first system of piano accompaniment consists of two staves. The right hand plays a melody of eighth notes with a 'quasi pizzicato' effect, while the left hand plays a steady eighth-note accompaniment. Dynamics include *mf* and *f sf*.

The second system of piano accompaniment continues the piece. It features a vocal line in the right hand with lyrics. Dynamics include *mf*, *p*, and *sf*.

Hi! Ha! Ha!
Hoï! hop! hop!

The third system of piano accompaniment continues the piece. It features a vocal line in the right hand with lyrics. Dynamics include *sf*.

the Ho - pak! I'm the wife of a Ko - sak!
au Ho - pak! Je suis fem - me d'un Ko - sak!

Laugh he won't, for_ he's too_ crust - y, Red his head, his_
 Il rit peu, _ mais il se_ ri - de, il est roux jus -

bod - y rust - y: Ah, my fate, my luck-less fate! Yah!
 qu'à la rouil - le... Ah! mon sort, mon tris-te sort! Hoï!

Eh, but I'll not
 A quoi bon ver -

cry for ev - er, Go, my friend, lap up the riv - er!
 ser des lar - mes? Va, mon vieux, à la fon - tai - ne!

p

When the tav - ern I shall pass, ———
 Moi, je ga - gne la ta - ver - ne:

I'll step in and get a glass, ———
 je pren - drai le ver - re en main... ———

Then, my friends, we'll drink, and clink, and
 et, voi - sins, trin - quons, trin - quons, trin -

clink, and drink! They will pour a glass for me,
 quons, trin - quons! Je boi - rai d'a - bord un coup,

f

La - ter one, and two, and three! When the girl gets up — to go, —
 puis en - core un, deux et trois! Et la femme a - lors s'en va, —

sf *mf* *p* *mf*

She will have a man — in tow; — To her jeal - ous
 un jeune hom - me sur — ses pas. — Le ma - ri ja -

f

hus - band's call — She will pay no heed at all. —
 loux l'ap - pel - le, mais il n'a qu'un pied de nez. —

Hey, my man, if yours I be, See that you pro - vide for me: Yes, Sir!
 Si je suis à toi, mon vieux, tu me dois pour - voir de tout: oui - da!

Get this al - so thro' your head, Chil-dren must be cloth'd and fed! Just so!
 Il te faut soi-gner l'en-fant, le nour-rir et le vê-tir: oui, oui!

Now, un-less these things you do, I shall soon get rid of you: Tru-ly!
 Ou si-non, é-coute un peu: je me pas-se-rai de toi: oui-da!

mf *f* *f* *f*

Yes, my friend, the ba-by's there, Wash his face and curl his hair! There, now!
 Le pe-tit est là, mon vieux: la-ve-le, bi-chon-ne-le: oui, oui!

sf *sf* *f*

dolce
 Just you mind now what I say! Do not try to
 Mais vois-tu, prends garde à toi! Ne vas pas quit-

p

run a - way! Hear me! Watch it, heed it,
 ter l'en - fant: Sans quoi!... Veil - le, ber - ce,

pp

rock it, feed it: That's it!
 veil - le, ber - ce - le: bien, bien!

p pp rit.

Meno mosso

In the days that now are gone, — Days when I was twen - ty - one,
 Au - tre - fois au bon vieux temps, — quand j'a - vais — mes vingt aus,

mf

I would sew be - side my win - dow, And when all my work was done,
 je bro - dais à ma fe - nê - tre, puis l'ou - vrage — a - che - vé,

With a cry — out up — on — the street I'd run, — Gai — ly call — ing,
je cou — rais — sur la rou — te, je cri — ais — à voix hau — te:

f Più mosso

Hey there! Si — mon, Mi — chael, John! Get your fin — est waist — coats on!
Hoï! Si — mon, I — van, Mi — chel! ça, met — tez vos beaux ha — bits!

poco a poco accel.

Off we'd hur — ry, shout — ing, pranc — ing, To the mu — sic and the dancing:
Ça, plus vi — te! que l'on cau — se, que l'on dan — se, que l'on chan — te:

mf colla voce

Hi! Hi! Hi! Hi!
Hoï! Hoï! Hoï! Hoï!

f mf f mf

Tempo primo

Ha, ha, ha, ha, ha, ha, ha, ha! the Ho - pak!
 Hoï, hoï, hoï, hoï, Hoï! hop, hop, au Ho - pak!

I'm the wife of a Ko - sak! Laugh he won't, for—
 Je suis fem - me d'un Ko - sak! Il rit peu, mais

he's too crust - y, Red his head, his bod - y rust - y:
 il se - ri - de, il est roux jus - qu'à la rouil - le.

Ah! my fate, my luck-less fate! Yah!
 Ah! mon sort! mon tris - te sort! Hoï!

The Siege of Kazan

Ballad

From the opera "Boris Godounow"

English version by
Henry G. Chapman

Modest Moussorgsky

Allegro (♩ = 144)

Voice
Piano

f
f
f

When I stopped at Ka - zan, that fine old cit - - y,
 There the Ter - ri - ble

Czar for plea-sure tar - - ried,

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line begins with a quarter note G2, followed by quarter notes A2, B2, and C3, then a half note D3. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *f* (forte) is present in the piano part.

How the Ta - tars then he har - ried,

The second system continues the vocal line and piano accompaniment. The vocal line has a half rest, followed by quarter notes D3, E3, and F3, then a half note G3. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* (piano) is present in the piano part, followed by a *f* (forte) marking.

How he scourged them with - out pit - y! Let no one

The third system continues the vocal line and piano accompaniment. The vocal line has a half rest, followed by quarter notes G3, A3, and B3, then a half note C4. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* (piano) is present in the piano part, followed by a *f* (forte) marking.

say — a word!

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half rest, followed by quarter notes D4, E4, and F4, then a half note G4. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *f* (forte) is present in the piano part.

On that

f *dim.* *p*

night by stealth Czar I - van drew his men round Ka - zan; Ring the

f *p*

town and drive his mines be - low the riv - er, his plan! Proud - ly

f *p*

strut - ted thro' the cit - y Ta - tars bold from near and far,

f *p*

"We will send to hell", said they, "this ter - ri - ble Czar!" Cru - el

Ta - tars were they!

Then Czar I - van lower'd his_ lord - ly head,

Gloom - y and dark his face be - came with rage as he said:

p

"Now, brave can - non - iers, be - - gin your game!

Read - y with your fus - es; strike your flame! *f* Can - non -

iers, strike your flame!" *f* *dimin.*

Poco meno mosso (♩ = 126)

mf

From the tin - der the wax - en ta - pers catch the

fire! To the kegs fly the gun - ners full of

tr

sf

3

joy and ire, And the casks that held the

tr

p

sf

3

powder whirled a - way with a dash! Oh! From the mines there came a

cresc.

roar and a flash, And they bust with a

ff

f

crash!

sf poco accel.

Tempo I

Oh, the Ta - tars rent the air with aw - ful shriek and

mf

cry, Cries of hor - ror, shrieks of

f *mf*

men who die! And Czar I - van

mf *f* *m.s.*

piled them up moun - tains high! Man - ya

mf
f
m. s.

thou-sand leg and arm, hip and thigh! Leg and arm, hip and

f
f

thigh! When I

mf
f

stopped at Ka - zan, that fine old cit - - - y! Hey!

f
ff

Oriental Chant
(Lamentation)
From the cantata "Josua Navîne"

English version by
Henry G. Chapman

Modest Moussorgsky
Arr. by Kurt Schindler

Voice *Largo* ($\text{♩} = 50$) *p*

Hear ye A - mo - re - a's daugh - ters, hear their

Piano *f* *p*

la - men - ta - tion — un - to Ca - naan, Un - der Ga - - - - - jem's —

a piacere *ten.*

aw - ful, dark — and — threat - - - - - ning

colla voce

brow! Hear ye A - - mo - - re - a's

f *p dolce* *p*

daugh - - ters, hear their la - men - ta - tion un - - to

f *dimin.*

Ca - - naan, un - - der Ga - - - - - jem's

f *dim.*

a piacere *molto riten.*
aw - ful, dark and threat'ning brow!

tr *pp riten.* *pp* *mf il basso*

f piena voce

'Neath the walls of Ga-va - o - na, Falls the

mf

f

mf

Ped. *

bro-ken crown of — A - mo - re - a, Whence are flow - - - ing —

f

dim.

Streams of bit - - - - ter tears.

f

dim.

Ped. *

“Oh come to me!”

(A. Koltsov)

«Viens près de moi»

English version by
Alma Strettell

French words by
M. D. Calvocoressi

M. Balakirew

Andante

Voice

Piano

The first system of music shows the vocal line and the piano accompaniment. The vocal line consists of four measures of whole rests. The piano part begins with a treble clef and a bass clef, in 3/4 time with a key signature of three flats. It features a piano (*p*) dynamic and includes various musical notations such as slurs, accents, and dynamic markings.

The second system contains the first two lines of lyrics. The vocal line has a piano (*p*) dynamic marking. The piano accompaniment features a prominent triplet pattern in both the treble and bass staves.

Oh come to me when breez - es
Viens près de moi, lors - que la

The third system contains the final two lines of lyrics. The piano accompaniment continues with the triplet pattern.

stir The si - lent trees with lan - guid sigh - ing, When field and
brise in - cli - ne mol - le - ment les ar - bres, lors - que le

wood, the plain, the world, In dream-y robe of mist are
ciel, le steppe, le monde en - tier s'en-dor-ment dans la

mf

ly - ing. Oh come to me what time the
bru - me! Viens près de moi, lors - que la

pp

pp

moon Swift div - ing thro' the clouds doth wend her; Or from her
lune on - dule au mi - lieu des nu - a - ges, quand, du ciel

throne in heav-en clear Doth gild the waves in match-less
cal - me, ses ray - ons des - cen-dent sur les eaux bril -

splen-dor.
lan - tes!

Oh come to
Viens près de

me when might - y Love A - wakes in us his fer - vent
moi, lors - que l'a - mour fait naître en nous la jeune i -

fire, And when my soul in rap - ture burns, And
vres - se, lors - que mon âme est en - flam - mée, et

Poco più agitato

sports and storms in young de - sire! — Oh come to me, for one with
que mon cœur fré-mit d'ex - ta - se! Viens près de moi, ray-ons u -

thee I fain would taste life's keen-est sa - vor, And, crush'd a -
nis! Je veux goû - ter des joies sans bor - nes, je veux, blot -

gainst that fair young breast, Would hold thee close in love for
ti con - tre ton sein, t'ai - mer, t'é - treindre a - vec dé -

ff poco riten.

ev - er! Ay, crush'd a - gainst that fair young breast, I'd hold thee
 li - ces! Je veux, blot - ti con - tre ton sein, t'ai-mer, t'é -

The first system of the score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'ev - er!' followed by a quarter rest, then a series of eighth notes. The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. A dynamic marking of *ff poco riten.* is placed above the piano part.

close in love for ev - er!
 treindre a - vec dé - li - ces!

a tempo

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'close' followed by a quarter rest, then eighth notes. The piano accompaniment continues with similar patterns. A dynamic marking of *a tempo* is placed above the piano part.

mf

p

The third system shows the piano accompaniment. It features a dynamic marking of *mf* in the right hand and *p* in the left hand. The piano part continues with chords and rhythmic patterns.

poco a poco riten.

pp

The fourth system shows the piano accompaniment. It features a dynamic marking of *pp* in the right hand. The piano part concludes with a final chord and a fermata. A dynamic marking of *poco a poco riten.* is placed above the piano part.

Springtime

Frühling

English version by
Mary G. Chapman

P. Tschaikowsky. Op. 54, No 9
From the cycle, "Songs for Young People"

Allegro animato

Voice *mf*

Now melts the snow, — old Win-ter whines, But
Der Schnee zer-rinnt: — der Win-ter weint, der

Piano *p*

Spring at last is smil-ing sly-ly, — And bright and clear the sun he
Früh-ling a-ber lei-se lä-chelt — So hell und klar die Son-ne

Piano *f*

shines, And soft, warm breez-es fan me coy-ly! The woods will
scheint, so — weich und warm das Lüft-chen fä-chelt! Bald webt der

Piano *mp*

weave their sum-mer dress, Soon birds will sing in ev-ry cov-er, And
Wald auch neu sein Kleid und tönt von fro-hem Vo-gel-san-ge, und

Piano *mf* *cresc.* *f*

all the win-ter's storm and stress For man-ya day will then be
 all' die schlimme Win-ter-zeit ist wie-der-um vor-bei für

o - ver. Now hearts a - bout one ev - ry - where With sud - den
 lan - ge, und auch das Herz im Bu - sen drin be-ginnt so

vim be - gin to quiv - er, As if, for-sooth, all hu - man
 un - ge-stüm zu schla-gen, als wär' nun al - les Weh da -

ritenuto ad lib.

cresc. *f* *riten. colla voce*

care _____ With win-ter days were gone for ev - er! 'Tis hope that
 hin _____ für im-mer mit den Win-ter - ta - gen! Wie Al - les

a tempo

makes all hearts so— gay: “’Tis Spring,” on ev - ’ry face is
 sich der Hoff - nung freut: „’sist Früh - ling!“ steht in je - dem

p a tempo

f

writ - ten, And e - ven those are glad to - day, Whom
 Bli - cke; ja, der selbst fühlt sich glück-lich heut; dem—

mp

mf

fate with naught but grief has smit - ten. We all de - light in Spring, O—
 Leid ver - lieh'n nur vom Ge - schi - cke. Doch wie den Lenz auch Je - der—

mp *mf cresc.*

f

bliss!— But birds' and chil - dren's mer - ry— voic - es Show plain e - nough
 preist, — im Vo - gel-zwit-schern, Kin - der - la - chen zeigt deut-lich sich,

f *p* *mp cresc.*

just who it is, That Na - ture's wak - ing most re - joic - es, Show plain e - nough
wem doch zu - meist will - kom - men der Na - tur Er - wa - chen, zeigt deut - lich sich,

mf *mp* *mf*

just who it is, That Na - ture's wak - ing most re - joic - - es.
wem doch zu - meist will - kom - men der Na - tur Er - wa - - chen.

f

mf

mp *p*

At the Ball

Inmitten des Balles

English version by
Henry G. Chapman

(A. Tolstoi)

German words by
Ferdinand Gumbert

P. Tschaikowsky. Op. 38, No 3

Moderato

Voice

Piano

con tristezza

I know not how love - ly your face is, For that, when I
In - mit - ten des Bal - les, ohn' Ab - sicht, um - ge - ben von

met you by chance, Was hid in the cloud of — your lac - es, As you
lär - men - der Welt, sollt' ich dich er - bli - cken, — ein Räth - sel, das

poco cresc.

sped thro' the whirl of the dance. Yet spite of your flut - ter
plötz-lich ge - fes - selt mich hält. Nur schien mir dein Au - ge

p

and fleet - ness, Your beau - ti - ful eyes I di - vined; One
so trau - rig, die Stim - me so weh - mü - thig schwer, wie

poco cresc.

son - or - ous note full of sweet - ness Your voice in my
Ton der Schal - mei - e, so fer - ne, wie Plät - schern der

p *poco più f*

heart left be - hind. Your fig - ure was grace - ful and charm - ing
Wel - len im Meer. So schwär - me - risch war mir dein We - sen,

p

cresc.

And gra-cious your air, yet a - part, Your laugh - ter so
hold schwe-bend die schlan-ke Ge - stalt, dein La - chen so

frank and dis - arm - ing It al - ways will ring in my heart. _____
hell und so selt - sam ist nicht mehr im Her-zen ver - hallt! _____

p

At night, when I sit a - lone, wear - y, There will in the
In nächt - li - chen Stun - den dann, ein - sam, leg' ich mich er -

p *espress.*

dark-ness ap - pear Two beau-ti - ful eyes that smile kind - ly, The
mü - det zur Ruh', dann seh' ich und hö - re dich e - wig, und

Poco meno mosso

sweet-est of voic-es I hear. And oft thro' my slum-bers
 vor mir wie da-mals steh'st du. Und sink' ich vor Mat-tig-keit

mf *p* *p* *espress.*

your im-age Like some fleet-ing vi-sion will move:
 dann in Schlum-mer, wie quä-len die Traum-bil-der mich-

più f *p* *riten.*
 Can this then be love, dear, I won-der? Ah yes, I sup- pose it is
 Ich weiss es nicht, was mir ge-sche-hen, ich glau-be gar: ich lie-be

mf *riten.*

Tempo I

love!
 dich!

p

A Legend

Légende

(Plestchejew)

English version by
Henry G. ChapmanFrench words by
Paul CollinP. Tschaikowsky, Op. 54, No 5
From the cycle, "Songs for Young People"

Moderato

Voice

Piano

mp

mf

p

dim.

mp

p

mf

p

mp

p

Child Je - sus in his gar - den
L'en - fant Jé - sus dans son jar -

fair Some sweet red ros - - es once had grown,
din A - vait plan - té de bel - les roses.

p

He tend - ed them with lov - ing care, Think - ing to
 Il les soi - gnait a - vec a - mour, Vou - lant s'en

mf

make him - self a crown. A - las, some chil - dren
 faire u - ne cou - ron - ne. Mais des en - fants du

p *mf* *p*

from the vil - lage, Who one fine morn - ing came that
 voi - si - na - ge É - tant ve - nus un beau ma -

p

way, Did Je - sus' ros - es put to pil - lage,
 tin, Ont mis les ro - ses au pil - la - ge

And all the gar - den dis - ar - ray. *f* "How now shall your — poor
 Et dé - vas - té tout le jar - din. «Pau - vre cou - ron - ne, com -

crown be made? They have not left a flow'r for you!"
 ment la fai - re? Les beaux ro - siers n'ont plus de fleurs!» *mf*

"The thorns are left," Child Je - sus said, "The thorns are left, and
 «Mais les é - pi - nes sont res - té - es, ré - pond Jé - sus, ce - *p*

they will do." So of the thorns a crown he
 la suf - fit.» Puis, en cou - ron - ne les tres - *mp*

f

wove, And on his head he put the crown.
 sant, Sur ses che - veux il la po - sa.

mf

*Red **

mp *f*

Lo, drops of blood, his brow a - bove, — More red than
 Gout - tes de sang, au lieu de ro - ses, Sou - dain bril -

p *mf*

*Red ** *Red ** *Red ** *Red ** *Red **

ros - - es burned and shone.
 lè - - rent sur son front!

mp

mf *dim.*

Duet

From the opera "Pique-Dame"

English version by
Henry G. Chapman

(1890)

P. Tchaikowsky

Andantino mosso

Piano

The first system of the piano introduction features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Andantino mosso'. The music consists of a series of chords in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *p* (piano) is present at the beginning.

The second system continues the piano introduction. It includes a trill in the right hand, indicated by a wavy line and the word 'tr'. The accompaniment in the left hand remains consistent with the first system.

Lisa

Polina

'Tis eve - ning,

'Tis eve - ning,

This system contains the first vocal line. Lisa's part is on a higher staff, and Polina's part is on a lower staff. Both parts begin with a rest followed by the lyrics "'Tis eve - ning,". The piano accompaniment continues below. Dynamic markings include *p* for the vocalists and *pp* for the piano. A fingering of '5' is shown in the left hand.

and the hues that made the clouds so bright Now

and the hues that made the clouds so bright Now

This system contains the second vocal line. Both Lisa and Polina sing the lyrics "and the hues that made the clouds so bright Now". The piano accompaniment continues with a similar rhythmic pattern.

swift - ly fade, for now the sun's last rays are dy - - ing,

swift - ly fade, for now the sun's last rays are dy - - ing,

p

One pale grey cloud - rift lies a -

One pale grey cloud - rift lies _____ a -

cross the sun - set light, Like streaks of foam _____ up - on some

cross the sun - set light, — Like streaks of foam _____ up - on some

f

mf

dis - tant o - cean ly - - - ing.

dis - tant o - cean ly - - - ing.

p

tr

p All morn - ing

p All morn - ing

pp

has the air been warm with threat'ning storm, But now a cool - er

has the air been warm with threat'ning storm, But now a cool - er

p

breeze is blow-ing from the moun - tain, And thro' the win-dow
 breeze is blow-ing from the moun - tain, And thro' the win-dow

blows the per - fume of the rose, And soft is heard
 blows the per - fume of the rose, And soft is heard

the gen-tle plash - ing of the foun - - - tain.
 the gen-tle plash - ing of the foun - - - tain.

tr

How
How

p
pp

5

Detailed description: This system contains the first three staves of music. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The first staff begins with a rest followed by a half note G4, marked with a piano (*p*) dynamic. The second staff begins with a rest followed by a half note G4, also marked with a piano (*p*) dynamic. The piano accompaniment is on a grand staff (treble and bass clefs). It features a complex texture with many beamed sixteenth notes and chords. A fermata is placed over a chord in the right hand of the piano part. A fingering '5' is indicated for a note in the right hand. The system concludes with a piano (*pp*) dynamic marking.

peace - ful lies the vale since all the clouds are fled! No

peace - ful lies the vale since all the clouds are fled! No

Detailed description: This system contains the next three staves of music. The vocal staves continue with the lyrics: "peace - ful lies the vale since all the clouds are fled! No". The piano accompaniment continues with similar rhythmic patterns and chordal textures. The system concludes with a piano (*pp*) dynamic marking.

sound dis - turbs the si - lence of the wood or thick - - et,

sound dis - turbs the si - lence of the wood or thick - - et,

p

Detailed description: This system contains the final three staves of music. The vocal staves continue with the lyrics: "sound dis - turbs the si - lence of the wood or thick - - et,". The piano accompaniment continues with similar rhythmic patterns and chordal textures. A piano (*p*) dynamic marking is present at the beginning of the piano part. The system concludes with a piano (*pp*) dynamic marking.

No nest - - ling - from its bed need

No nest - - ling - from its bed need

raise its star-tled head, And in the grass a-lone is

raise its star-tled head, And in the grass a-lone is

heard the chirp of crick - - - et.

heard the chirp of crick - - - et.

Evening

Le Soir

English version by
Kurt Schindler

French words by
Paul Collin

P. Tschaikowsky. Op. 27, No 4

Moderato assai

Voice

The light of day is slow - ly fad - ing,
Du jour dé - cli - ne la lu - miè - re,

Piano

The peas - ant leaves the stub - born plough,
Le la - bou - reur quit - te les champs

And home-ward turns with wear - y brow. While in the
Et chez lui re - vient à pas lents. En l'at - ten -

poco più f

low - ly cot-tage wait - ing, His wife pre - pares the sup - per now.
 dant, à la chau-miè - re, La fem - me ne perd pas son temps.

The first system of music features a vocal line in a treble clef with a key signature of two flats and a common time signature. The lyrics are written below the notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It includes dynamic markings such as *p* and *pp*.

The second system shows the piano accompaniment for the second system of the piece. It continues the grand staff notation with various musical notations including slurs, ties, and dynamic markings like *pp* and *p*.

A - round the board deck'd out so
 Pour le sou - per de la fa -

The third system of music includes a vocal line and piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment features a triplet in the bass line and dynamic markings such as *p* and *pp*.

neat - ly The house - hold ga - ther in the hall;
 mil - le, Dé -jà, la table est tou - te prê - te;

The fourth system of music includes a vocal line and piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment features a triplet in the bass line and dynamic markings such as *p* and *pp*.

The come-ly daugh - ter waits on all,
 La jeu - ne fil - le va ser - vir.

And while the stars are peer-ing sweet-ly, The night-in - gale pours forth his call.
 Et la pre-mière é - toi - le bril - le; Le ros - si - gnol chante a ra - vir!...

Then, o'er the mead-ows per-fume-la - den,
 Puis, dans la cam-pa - gne mu - et - te,

No sound is heard, how-e'er so slight,
 On n'en - tend plus le moin - dre bruit;

And all is si - lent, all is qui-et... Save the night-in -
 Tout fait si - lence et tout s'en - - dort... Seuls le ros - si -

gale - he and the maid - en,
 gnol et la fil - let - te

They still are sing-ing in the night!
 Chan-tent en - co - re dans la nuit!

tr *tr*

p *pp*

The Canary

Le Canari

English version by
Henry G. Chapman

(Mey)

French words by
Paul Collin

P. Tschaikowsky. Op. 25, N^o 4

Moderato

Piano

mf espress.

The first system of piano accompaniment features a treble and bass clef. The treble staff contains a melodic line with a triplet of eighth notes and a slur over a quarter note. The bass staff provides harmonic support with chords and a triplet of eighth notes. Dynamics include *dim.* and *p*.

The second system continues the piano accompaniment. The treble staff has a triplet of eighth notes and a slur. The bass staff has a long note with a slur. Dynamics include *mf espress.* and *p*.

semplice

Thus Zu - lei - ka spoke to her ca - na - ry:
Zu - lei - ka di - sait au ca - na - ri:

riten.

The third system includes the vocal line and piano accompaniment. The vocal line is in a single treble clef with lyrics. The piano accompaniment is in a grand staff. Dynamics include *semplice* and *riten.*

"Pret - ty bird, your wings why do you flut-ter? Soft the air, and
 «Bel oi - seau, n'a - gi - te pas tes ai - les; L'air est pur sur

p a tempo

peace lies all a - bout you, Where - fore then pre - fer the air - y spac - es?
 ces cal - mes ri - va - ges; A quoi bon vou - loir fran - chir l'es - pa - ce?

Keep with - in your cage, and
 Res - te dans ta ca - ge

grazioso

I will care for you;— Stay, and war - ble me the
 par mes soins or - né - e Et ga - zouil - le - moi tes

songs you sang so sweet - ly. Where will skies be found that are more sun - ny?
 chan - sons les plus dou - ces: Sous quels cieux est - il plus - de lu - miè - re?

Gar - dens where are cool - er, — fresh - er shad - ows? Where wilt find more
 Quels jar - dins ont de plus — frais om - bra - ges? Où trou - ver - des

sweet - ly — scent - ed flow - - ers? Where wilt find a
 fleurs plus — em - bau - mé - - es? Où rê - ver maî -

mis - tress — half so lov - - ing? Sing me now the
 tres - se — plus ai - man - - te? Chan - te - moi tes

p

songs you sang so sweet - ly." And the bird re - plied to his sul - ta - na:
 chan - sons les plus dou - ces." Et l'oi - seau ré - pond à la sul - ta - ne:

mf

"Ah! I pray you, do not mock my sad - ness,
 «Ah! n'in - sul - te pas à ma tris - tes - se,

cresc.

For I fly no more, no more I sing now; How, a - mong the har - em's
 Je ne vo - le plus ni plus ne chan - te; Ton ha - rem a des é -

mourn - ful — ech - oes, How can I re - peat my
 chos — trop — som - bres Pour re - di - re mes chan -

joy - ous - car - ols? O - da - lisks in in - do - lence may dwell here,
 sons joy - eu - ses. L'o - da - lisque y vit dans l'in - do - len - ce,

Nor re - gret the free - dom that they for - feit, But a bird, more
 Sans pleu - rer sa li - ber - té per - du - e, Mais l'oi - seau, plus

proud, less vain, less thought - less, Can - not sing when he is - made a slave!
 fier et moins fri - vo - le, Pour chan - ter ne veut pas - être es - cla - ve!

f. *f.* *p.* *pp*

Little Snowflake's Arietta

From the fairy opera "Snegourotchka"

(A. Ostrovsky)

English version by
Henry G. Chapman

Nicolas Rimsky-Korsakow

Adagio (♩ = 92)

Voice

Ah! _____ how it _____ hurts! and oh, _____ how sad my

Piano

pp *cresc.*

heart is, for heav - y as a moun - tain lies up - on _____ it this

mf dim.

poor _____ dear _____ flow - er Lehl _____ so light - ly threw a - way!

p

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is Adagio, with a metronome marking of ♩ = 92. The score is divided into three systems. The first system shows the voice part with the lyrics 'Ah! _____ how it _____ hurts! and oh, _____ how sad my' and the piano accompaniment starting with a piano (*pp*) dynamic and a crescendo (*cresc.*) marking. The second system continues the voice part with 'heart is, for heav - y as a moun - tain lies up - on _____ it this' and the piano accompaniment with a mezzo-forte (*mf*) dynamic and a decrescendo (*dim.*) marking. The third system concludes the voice part with 'poor _____ dear _____ flow - er Lehl _____ so light - ly threw a - way!' and the piano accompaniment with a piano (*p*) dynamic. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

dolce *rit.*

Now off to oth-er maidens has he run, Whose laughter and whose lips are warmer than

pp *rit.*

a tempo, espressivo

mine! Ah, ——— here am I in tears, — and oh, so lone - ly! for Lehl he has

a tempo

cresc. *mf* *dim.*

dolce

scorned me and left me a - lone! Ah, dear-est Lehl, I let you go — where love

p

is; yes, go to those who will know how — to love you! But why must I be al-ways sad —

pp *p*

— at heart and always cold and i- cy in my pas - sion? O Father Win - ter, thou hast done me

wrong! Dear Mother Spring be kind and send to me one ti - - ny spark of

rit. *a tempo* *p*

pp *rit.* *a tempo* *pp*

burn - ing heat and flame at which to melt this fro - - zen heart of

p *tr*

mine!

dim. *tr*

22724 *pp*

Hebrew Love-Song

Chanson hébraïque

English version by
Henry G. Chapman

(L. Mey)

French words by
J. Sergennois

N. Rimsky - Korsakow. Op. 7
(1867)

Adagio (♩ = 60)

Voice

Piano

p

I
Je

P a piacere

sleep; my heart at break of day can — nev - er — sleep:
dors; mon cœur, au point du jour, ja - mais ne — dort...

At my thresh - - old waits my love, and calls — to me:
A ma por - - te mon - ai - mé m'ap - pel - leet dit:

pp a tempo

O - pen, my dear — one, rise — for him who lov - eth thee!
 Ou - vre, mi - gnon - ne, lè - ve - toi pour ton a - mi!

Morn - ing breaks; — the moun - tain-peaks are all a - glow;
 L'au - be crois - san - te sur — les monts rou - git dé - jà;

p

From — the — grass - es, — from the moss - y trees,
 Aux — brins d'her - be, — sur — les troncs mous-sus,

pp

poco rit. *a tempo*

Drops of dew like pearls — are hang - ing, And their tears —
 Pend en per - les la — ro - sé - e, Et ses pleurs —

a tempo

of fire, gems of the dawn, Have be -
 bril-lants, joy - aux du jour, Ont mouil-

pp 7

dewed my ra - ven locks. Shad-ows of night - now
 lé mes noirs - che - veux. L'om-bre noc - tur - ne

poco string. *p*

poco string 3

pp *cresc.*

has-ten to westward a-way; O - pen thy
 rou-le vers le - couchant... Ou - vre ta

riten. *pp*

riten. *p*

door and come, O fair - est love!
 por - te, viens, ô ma - beau-té!

pp *ppp*

On the Georgian Hills

Sur les Collines de Géorgie

English version by
Henry G. Chapman
French words by
J. Sergennois

(A. S. Pushkin)

N. Rimsky-Korsakow. Op. 3
(1866)

Moderato (♩ = 80) *p*

Voice

The mists are hang-ing low a - bove the Geor-gian
La bru - me pla - ne sur les monts de l'É - ri -

Piano

f *p*

hills, The yel - low Ar is roar - - - ing in the
van; L'A-ras mu - git sous ma fe -

dis - tance; My heart or light or sad or
nê - tre... Cœur tris - te, cœur lé - ger, cœur

f *pp*

dull'd, — since hope is gone — Still finds in thee its whole ex -
 mor - ne et sans tour - ment, Je vis en toi, c'est tout mon

l. h.

is - tence, In thee, and thee a - lone.
 ê - tre... Qui, toi... toi, rien que toi...

mf f

mf f

Poco meno mosso

In my — de - spon - den - cy
 En mon — a - bat - te - ment

p

pp

f poco string.

I feel no pain, nor would re - prove thee; If e'er a -
 Au - cune, au - cune an - gois - se ex - trê - me. Si de nou -

riten. *p* Tempo I

gain my heart should wake to life in me, — 'Tis that to live it needs must
 veau mon cœur é - prou - ve quel-que é - moi, — C'est que pour vi - vre il faut qu'il

love thee.
 ai - me.

Song of the Shepherd Lehl

From the fairy opera "Snégourotchka"

(A. Ostrovsky)

English version by
Henry G. Chapman

Nicolas Rimsky-Korsakow

Allegretto giocoso (♩ = 108)
Lehl playing the shawm

Piano

p

p cresc.

Lehl *Più lento, maestoso*

To the thun-der call'd the fly - ing - cloud, Rum-ble, grum-ble, while I

lunga
ff > pp < mf > pp

poco riten. *Tempo I*

scat - ter my rain, Spring-time show'rs shall re - fresh - the plain, Hap-py

colla parte *pp*

flow'rs once more to life...shall spring, All the girls will go a - ber - ry - ing, All the

lads will fol-low in their train: Lehl, my Lehl, my love, my love, my Lehl!(he plays)

poco riten. *a tempo*

poco riten. *a tempo* *p*

Lehl *Più lento*

Thro' the

woods, the girls a - mong the — trees Far and wide are pick - ing

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line consists of eighth and quarter notes. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and features vertical wavy lines in the right hand, possibly representing a tremolo or a specific performance technique.

straw - ber - ries, Dells and glades with songs and laugh - ter re -

poco rit.

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *poco rit.* (poco ritardando). The piano accompaniment also has a *poco rit.* marking and continues with vertical wavy lines in the right hand.

Tempo I

sound. All at once one maid-en can't — be found; All the

The third system begins with a tempo change to *Tempo I*. The vocal line continues with a dynamic marking of *pp* (pianissimo). The piano accompaniment features a more active rhythmic pattern with sixteenth notes and slurs.

oth - ers, weep - ing sad - ly, cry, "She's been eat - en by some

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment has a dynamic marking of *p* (piano) and maintains the active rhythmic pattern from the previous system.

poco riten. *a tempo*

wolf_ near_ by!" O my Lehl,_ my_ love, my love, my

poco riten. *a tempo*

Lehl! (he plays)

p

Lehl Più lento

Musical notation for the first system. The vocal line is in treble clef with a key signature of three flats and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). Dynamics include *p* and *fp*. A trill is marked above the vocal line.

To the

maid - ens, still in an - guish and tears, Lo, a wild, - a - ged stran - ger ap -

Musical notation for the second system. The vocal line continues with lyrics. The piano accompaniment features a trill in the right hand and chords in the left hand. Dynamics include *pp* and *mf*.

poco rit.

Tempo I

pears; Sil - ly maid - ens, have ye lost your wits? quoth he, Why stand

Musical notation for the third system. The vocal line continues with lyrics. The piano accompaniment features trills in the right hand and chords in the left hand. Dynamics include *poco rit. p*, *colla parte*, and *pp*.

weep - ing here so fool - ish - ly? Weep - ing, call - ing her, will

Musical notation for the fourth system. The vocal line continues with lyrics. The piano accompaniment features a trill in the right hand and a rhythmic pattern in the left hand.

do _____ no good, Bet-ter look a bit a - bout_ the_

tr

p

riten. assai *a tempo*

wood! Lehl, my Lehl, - my_ love, my love, my Lehl!

riten. assai *a tempo* *p*

(he plays)

f

A Southern Night

English version by
Henry G. Chapman

Nuit méridionale

(N. Stcherbine)

French words by
J. Sergennois

N. Rimsky-Korsakow. Op. 3
(1866)

Allegro ($\text{♩} = 72$)

Voice

p

O'er yon mountain-ous height
Dans les cieux val-lon-nés

Piano

pp

Rides the Queen of the Night,
Bril - le l'as-tre changeant;

And the
Lo - li -

mf

ol - ive in sil - ver is drest;
vier s'en - lu - mi - ne d'ar - gent;

And the sea as it heaves To the
Dans leur flux obs - ti - né, Cou-rent,

swell of the waves Is a - flame with the gems on its breast.
 mon-tent les flots Pail-le - tés de leurs ri - ches gre - lots.

p. *cresc.* *f* *dim.* *pp*

Ah, mi - ra - cu - lous nights! Ah, mys -
 Ces pro - di - ges des nuits, Ce mys -

p

te - ri - ous lights! All my blood, all my heart is a - fire; I have
 tè - re et ces feux, Tout en - flam-me mon sang et mon cœur; Les flam-

mf *cresc.*

f

ga - thered thee flow'rs For our flame - light - ed bow'rs; Tar - ry
 beaux sont bril - lants, J'ai cueil - li quel - ques fleurs, Hâ - te -

ritard.

not, O my Love, my De - sire! Tar - ry
 toi vers mes bras a - mou - reux! Hâ - te -

f *ritard.*

not, O my Love, my De - sire!
 toi vers mes bras a - mou - reux!

dim. *a tempo* *pp*

p

Soon the night will be o'er,
 Cet - te nuit va pas - ser,

p

And the waves call no more 'Neath the pas - sion-less eye of the
 Et la va - gue se tait Sous les yeux im - pas - si - bles du

sun;
 jour,

And I feel how a chill All my bo - som doth
 Et le froid vient d'en - trer En mon sein in - qui -

mf *pp subito*

mf

fill: Wilt thou guess how I love thee a - lone?
 et... Sau - ras - tu de - vi - ner mon a - mour?

f *dim.*

pp

Air

"Sylvan Roundelay"

English version by
Henry G. Chapman

From the fairy opera "Snégourotchka"
(A. Ostrovsky)

Nicolas Rimsky-Korsakow

Allegretto capriccioso

rit. poco a poco

Piano

Musical notation for the piano accompaniment of the first section. It consists of two staves in 2/4 time, with a key signature of three sharps (F#, C#, G#). The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *mf* and *p*.

Little Snowflake

For to go and ga-ther ber-ries in the woods,

pp capriccioso

Musical notation for the vocal line and piano accompaniment of the 'Little Snowflake' section. The vocal line is on a single staff, and the piano accompaniment is on two staves. The key signature remains three sharps. Dynamics include *pp*.

poco riten.

a tempo

a piacere allargando

For to an-swer oth-er maids with joy-ful hal-lo,

Hal

Musical notation for the vocal line and piano accompaniment of the second section. The vocal line is on a single staff, and the piano accompaniment is on two staves. Dynamics include *p* and *pp*.

lo, hal - lo!

Musical notation for the vocal line and piano accompaniment of the third section. The vocal line is on a single staff, and the piano accompaniment is on two staves. Dynamics include *pp*.

poco riten.

For to dance the mer-ry round, and one of them, With the cho-rus led by

a tempo *a piacere allargando* *a tempo*

shep-herd Lehl to fol-low: Hi, _____ La-do Lehl!

Poco animato

p

'Tis this your daugh-ter would pre -

fer, Or_ life_ is_ lit - tle_ worth to_ her.

Recit.

mf

Ah, let me go! When you re - turn with win - ter

to re - side, With - in these gloom - y woods, at

Adagio (♩ = 50)

e - ven - tide, I'll sing to you,

Sing you a song the while the storm-winds pipe and play,

poco riten. **Poco più animato**
a tempo

Sing a song that's blythe and gay,

poco riten.
pp

string.

Lehl shall teach me sing the song,

string.

a piacere

To learn it will not take me long.

p dim.

Oh, my father!

Allegretto capriccioso

ritenuto assai

p

For to go and ga-ther ber-ries in the woods, For to an-swer oth-er

p capriccioso

colla parte

Tempo I

a piacere scherzando

maids with joy-ful hal-lo! Hal - lo, hal -

p

p

a tempo

p

lo!_ For to dance the mer-ry round, and one of them,

pp

f

ritenuto assai

Tempo I

With the cho-rus led by shep-herd Lehl to fol-low:

ritenuto assai

p

a piacere allargando

Hi, La - do - Lehl

colla parte

pp *sf*

Poco animato

'Tis this your daugh-ter would pre - fer, Or life is lit - tle worth to

p

*poco string.**Vivo*

her, or life is lit - tle

poco cresc.

p

tr

worth to her, oh fa - - ther!

f *sf*

The Little Fish's Song

Fischleins Lied

English version by
Henry G. Chapman

German words by L. Esbeer

A. Arensky. Op. 27, No 1

Allegretto *p*

Voice: Ah, stay with
O, bleib' bei

Piano: *p* *3*

Voice: me, My love - - - ly boy, ah,
mir, mein hol - - - der Kna - - - be

Piano: *p* *3*

Voice: stay! The wa - - - ter -
du! Es lebt sich

Piano: *p* *3*

life is fresh and free; 'Tis
frei im Was - ser hier; so

mf

p

Detailed description: This system contains the first two lines of the musical score. The top staff is a vocal line in G major, with lyrics in English and German. The piano accompaniment consists of two staves: the right hand plays a flowing eighth-note melody with slurs and accents, and the left hand provides harmonic support with chords and moving bass lines. Dynamic markings include *mf* and *p*.

cool here, stay and play.
kühl ist's, so voll Ruh.

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics. The piano accompaniment maintains the same melodic and harmonic style as the first system. A fermata is placed over the final notes of the piano accompaniment in the fourth measure.

dim.

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line has a long rest in the fifth measure. The piano accompaniment continues with a similar texture. A *dim.* (diminuendo) marking is placed over the piano accompaniment in the fifth measure.

mf

I'll call my sis - ters here and we Will
 Die Schwe - stern ru - fe ich her - bei, wir

whirl and dance for thee,
 schwin - gen uns im Tanz,

mf

Till freed thy wear - - y spir - - it be, And
 bis dei - ne mü - - de See - - le frei, dein

rit. *a tempo*

bright once more thy glance.
 Au - - ge vol - ler Glanz.

rit. *p* *3* *a tempo* *3* *dim.*

p

O stay with
O blei - - - - - be

cresc. *mf*

me! My love - - - ly
hier, du hol - - - der

boy, ah, stay,
Kna - - - be mein!

pp

Rest
Ruh'

here, so soft shall be thy bed, So
aus, dein Pfühl ist ja so weich, die

pp

light thy cov - er - let, In sweet - est
De - cke licht und klar; schnell flieht die

pp

dreams wilt thou for - get How fast the
Zeit in mei - nem Reich, du träumst, wirst's

cresc.

time has sped.
nicht ge - wahr.

f

p >

Dear lad, I will
O, trau - - - - - ter Schatz,

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a half note G4, followed by a quarter note A4, and then a triplet of eighth notes G4, A4, B4. The piano accompaniment starts with a treble clef line containing a half note G4 and a quarter note A4, and a bass clef line with a half note G3 and a quarter note A3. The piano part includes a *tr* marking and *pp* dynamic. The piano accompaniment consists of sixteenth-note patterns in both hands, with a *6* fingering indicated.

con - - - fess to thee, I
ich hehl' es nicht, ich

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with similar sixteenth-note patterns and includes a *pp* dynamic.

love thee e - - - - - ven
lie - - - - - be dich so

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with similar sixteenth-note patterns and includes a *pp* dynamic.

so. As
sehr wie

mf

dim.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with similar sixteenth-note patterns and includes a *mf* dynamic and a *dim.* marking.

these wide wa - - - ters that on
 mei - - - nes Le - - - bens Freud' und

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a half note 'these' followed by a dotted half note 'mei - nes'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords. A dynamic marking of *mf* is present in the piano part.

me
 Licht,

The second system continues the vocal line with a half note 'me' and a dotted half note 'Licht,'. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *dim.* is present in the piano part.

pp My light and life be -
 mein frei - - - es Wel - - - len -

The third system features a vocal line starting with a half note 'My' and a dotted half note 'mein'. The piano accompaniment continues. A dynamic marking of *pp* is present in the piano part. A *ten.* marking is also visible above the vocal line.

stow. Oh
 meer. Mein

The fourth system features a vocal line with a half note 'stow.' and a dotted half note 'meer.'. The piano accompaniment continues. A dynamic marking of *mf* is present in the piano part.

love - - - - - ly boy! Oh
 trau - - - - - ter Schatz, mein

cresc. dear - - - - - est lad! *f* Ah,
 trau - - - - - ter Schatz, o

stay, ah, stay with me!
 blei - be hier bei mir!

The Nereid

(A. Pushkin)

English version by
Henry G. Chapman

Alex. Glazunoff. Op. 60, No 3

Andante (♩ = 72 = 80)

Voice

Piano

p

On lone - ly Tau-ris'

shore at ros - y dawn a - stray - - ing, In

o - cean's wa - ters green. I saw a Ne - reid

play - - ing. In shel-t'ring reeds un-seen

I let my vi - sion roam. From em - 'rald

depths i - ri - des - cent surg - ing Rose the

snow - white bo - som of the god - dess, swan - like e -

merg - - ing, As from her stream - ing hair

she wrung the pearl - y foam.

mf *p*

Before My Window

(G. Galina)

English version by
Henry G. Chapman

Sergei Rachmaninoff. Op. 26, No 10

Lento (♩ = 50) *cantabile*

Voice

p

Be - fore my win - dow blows a scent - ed al - der -

Piano

p *mf*

cresc. *mf*

tree, — Who wears with se - rious grace his fes - tal robe of flow - ers;

la melodia ben

mf *p*

Some perfumed branch - es now he low - ers, He's greet - ing, call - ing

marcata

dim. *p*

me. And as the scent from frail and trem-bling blos-soms

mf

Detailed description: This system contains the first two lines of music. The vocal line starts with a *dim.* marking and a *p* dynamic. It features a triplet of eighth notes in the first measure and a triplet of quarter notes in the second measure. The piano accompaniment includes a triplet of eighth notes in the bass line and a *mf* dynamic marking.

flies, I catch the in-cense sweet so glad-ly heav'n-ward

dim.

Detailed description: This system contains the second two lines of music. The vocal line continues with the lyrics 'flies, I catch the in-cense sweet so glad-ly heav'n-ward'. The piano accompaniment features a *dim.* marking and continues with triplet patterns in the bass line.

p *cresc.* *f*

soar-ing, I feel a fra-grant breath my sens-es o-ver-

p

Detailed description: This system contains the final two lines of music. The vocal line begins with a *p* dynamic, followed by a *cresc.* marking and ends with a *f* dynamic. The piano accompaniment includes a *p* dynamic marking and features multiple triplet patterns in both the bass and treble staves.

pow'r - ing, I hear a song of love,

— that needs no words, a - rise.

Lilacs

(Kath. Begetoff)

English version by
Henry G. Chapman

Sergei Rachmaninoff. Op.21, No 5

Voice *Allegretto* *sempre tranquillo*

Morning skies are a-glow

Piano *p*

While the li-lac-trees blow, *un poco ten.* And I breathe of the fresh morning

mf cantabile

wind; *p* By the shad-ow-y pool, *mf*

Where it's dew - y and cool, I must see if my for - tune I'll

mf *p*

p *mf*

Detailed description: This system contains the first two measures of the piece. The vocal line is in a treble clef with a key signature of three flats (B-flat major or D-flat minor). The lyrics are "Where it's dew - y and cool, I must see if my for - tune I'll". The piano accompaniment consists of three staves: a right-hand treble staff with a flowing eighth-note melody, and two left-hand bass staves with a more rhythmic accompaniment. Dynamic markings include *mf* and *p* for the vocal line, and *p* and *mf* for the piano accompaniment.

find.

pp

Detailed description: This system contains the next two measures. The vocal line continues with the word "find." followed by a long rest. The piano accompaniment continues with the right-hand treble staff and two left-hand bass staves. A dynamic marking of *pp* (pianissimo) is present in the piano part.

Ah, of luck there's scant dole, Yet it's ev - 'ry - one's

f *mf*

Detailed description: This system contains the final two measures. The vocal line begins with "Ah," followed by the lyrics "of luck there's scant dole, Yet it's ev - 'ry - one's". The piano accompaniment continues with the right-hand treble staff and two left-hand bass staves. Dynamic markings include *f* (forte) for the vocal line and *mf* (mezzo-forte) for the piano accompaniment.

rall.
p

goal, And my own lies out there in the dell, *ten. a tempo* *pp* Hid - den there all a -

a tempo
p colla parte *pp*

round *f* Cluster'd li-lacs are found, And my own lit-tle for - *dim.* tune, as

mf

pp
well.

dim. *pp*

m. d. *m. d.*

Red. *

Morning

(M. L. Janoff)

English version by
Henry G. Chapman

Sergei Rachmaninoff. Op. 4, No. 2

Moderato

Voice

f "I love thee, dear!" *pp* said

Piano

pp *mf* *ppp*

Morn - ing to the Day, And with him in her arms grew

mf *mf espress.* *p*

ros - y in con - fu - sion; The

dim. *mf*

sun lit up the world with am - 'rous ray, *f* *p* And

cresc. *mf*

with her burn - ing kiss - es smiled and took pos - ses - sion.

pp

The Day, *pp*

f *mf* *pp*

as tho' he still at heart mis - trust - ed The truth of

pp *ppp*

3 *p* *ritard.*

aught the dream-y Morn might do or say, Dropped swift-ly

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a triplet of eighth notes, followed by a quarter note, and ends with a half note. The piano accompaniment consists of a series of triplets in the right hand and a single note in the left hand. Dynamics include piano (*p*) and a ritardando (*ritard.*).

mf *a tempo* *mf*

down to earth, and with a smile he dust-ed Au-

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes, a quarter note, and a half note. The piano accompaniment features a series of triplets in the right hand and a single note in the left hand. Dynamics include mezzo-forte (*mf*) and a tempo (*a tempo*).

rit.

ro-ra's my-riad wealth of dia-mond tears a-way.

The third system shows the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes, a quarter note, and a half note. The piano accompaniment features a series of triplets in the right hand and a single note in the left hand. Dynamics include piano (*p*), mezzo-forte (*mf*), and a ritardando (*rit.*).

p *mf* *pp*

The fourth system shows the piano accompaniment. It features a series of triplets in the right hand and a single note in the left hand. Dynamics include piano (*p*), mezzo-forte (*mf*), and pianissimo (*pp*).

"How sweet the place!"

(G. Galina)

English version by
Henry G. Chapman

Sergei Rachmaninoff

Moderato *p dolce ed espressivo*

Voice

How sweet the place! Far dis -

Piano

pp

- tant gleams The riv - er in the sun; The grass - y

mead - ows at my feet With flow'rs are o - ver -

run. *p* No one is

mf *mf la melodia ben marc.*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a rest, followed by the lyrics 'run.' and 'No one is'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *p* (piano) for the vocal and *mf* (mezzo-forte) for the piano.

near but God and I, The dis - tant,

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'near but God and I, The dis - tant,'. The piano accompaniment continues with similar rhythmic patterns. The system concludes with a 2/4 time signature change.

un poco ten. peace - - - ful stream, This

Detailed description: This system contains the final two measures. The vocal line has a long note for 'peace - - - ful' and 'stream,' followed by 'This'. The piano accompaniment features a more complex texture with arpeggiated chords and moving lines in both hands. The system concludes with a 2/4 time signature change. The dynamic marking *un poco ten.* (un poco tenuto) is present.

lone - - - ly pine, the host of flow'rs, And

pp *ten.*

This system contains the first vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). Dynamics include *pp* and *ten.* (tenuto).

thou, my love - ly dream!

pp

This system contains the second vocal line and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment continues with two staves. Dynamics include *pp*.

mf *p* *p*

This system contains only the piano accompaniment for the third system, consisting of two staves. Dynamics include *mf* and *p*.

p *mf* *p*

This system contains only the piano accompaniment for the fourth system, consisting of two staves. Dynamics include *p* and *mf*. The system concludes with a double bar line and repeat signs.

"O thou billowy harvest-field!"

(A. Tolstoi)

English version by
Henry G. Chapman

Sergei Rachmaninoff. Op. 4, No 5

Lento

Voice

Piano

mf

O thou bil-low-y

har-vest-field of grain!— Nev-er may'st thou be mown at a sin-gle swath,

Nev - er may'st thou_ be bound in a sin - gle sheaf!

mf

un poco cresc.

Ah, ye_ thoughts and ye dreams so_ fraught with care!_

p un poco cresc.

f

Who can gar - ner_ you in heart or mind!

mf

ritard.

Who can grasp you or bind you up in words!

ritard.

mf

f

O - ver thee, O field, hur - ried a

pp

mf

ppp

ppp

ff

driv - ing storm, Down it bent all thy har-vest of

f

mf

ff

grain to earth, All thy ri - pen'd seed it flung a-broad!

f

p *cresc.*

Ah, how wide - ly were ye scat - tered,

p *cresc.*

ff

O my dreams! Yet wher - e'er

f

one a - mong you has fall'n to earth,

al al al

mf

There have sprung from the soil weeds of mis-er - y, There has flour-ished the

bit - ter - est heart's dis-tress! *ff* Ah!

Con moto

Ah!

p *rit.* *pp*