

# The Captive

Two-part Song for Women's Voices

From the Russian of Tsuiganof

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Non troppo allegro

Soprano

Why, dear night-in-gale, so long From thy food re-frac-  
rit. f

Alto

Why, dear night-in-gale, so long From thy food re-frac-  
rit. f

Piano

Non troppo allegro

*p* *f* *pp*

*a tempo* *f* *rit.* *p*

Tell me why should fail thy song, Why to droop so fain?—

*a tempo* *f* *rit.* *p*

Tell me why should fail thy song, Why to droop so fain?—

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

*p* *f* *pp*

\* *Ped.*

*a tempo* *dim.*  
*p* *pp*  
 "Night-in-gales will on-ly sing In the Springs' young age;—  
 "Night-in-gales will on-ly sing In the Springs' young age;—  
*a tempo* *dim.*  
*p* *pp*  
 "Night-in-gales will on-ly sing In the Springs' young age;—  
*a tempo*  
*p* *pp*  
 \*

*pp* *rit.*  
 I'm a lit - - tle lone-ly thing, In my gold - en  
 I'm a lit - - tle lone-ly thing, In my gold - en  
*pp* *rit.*

*Un poco più mosso*  
*p* *f*  
 cage! My mate mourns be-wail-ing-ly On our sway-ing bough;  
 cage! My mate mourns be-wail-ing-ly On our sway-ing bough;  
*Un poco più mosso*  
*p* *f*

Our young cry un - a - vail - ing - ly: - What

Our young cry un - a - vail - ing - ly: - What

song for me now? "

song for me now? "

*largamente*

*rit.*

*mf*

*p*

Con anima

Op - en stands the door for thee; Yon - der lies thy

Op - en stands the door for thee; Yon - der lies thy

Con anima

*pp*

*f*

grove; Joy now is in

grove; Joy now is in

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in a 2/4 time signature and feature lyrics: "grove; Joy now is in". The piano accompaniment is in a 2/4 time signature and includes dynamic markings such as *ff* and *mf*, along with articulation marks like *ped.* and *rit.*.

store for thee! Free-ly mayst thou rove!

store for thee! Free-ly mayst thou rove!

The second system continues the vocal and piano parts. The vocal staves have lyrics: "store for thee! Free-ly mayst thou rove!". The piano accompaniment includes dynamic markings like *dim.*, *mf rit.*, and *p*, and features articulation marks such as *ped.*, *rit.*, and *quasi a tempo*.

The third system shows the vocal staves with rests, indicating a pause in the vocal line. The piano accompaniment continues with various dynamics and articulation marks.

The fourth system concludes the piece. The vocal staves have rests. The piano accompaniment features dynamic markings like *p*, *dim.*, *mf*, and *ppp*, along with articulation marks such as *ped.*, *rit.*, and *ppp*.