

# THE BOSTON MUSIC COMPANY EDITION

OF CHORUSES AND PART-SONGS BY

## Russian Composers

### MIXED VOICES

<b>A. BORODINE</b>		<b>S. RACHMANINOF</b>	
277 Chorus of Villagers [from "Le Prince Igor"]	10	1067 Cherubim Song	15
		1080 Glorious forever	10
<b>A. GRETCHANINOF</b>		<b>C. SHVEDOF</b>	
1124 Cherubim Song, in F	15	1126 We have no other Guide	10
1068 Credo, in E	15	1069 We Praise Thee	10
1125 Nunc dimittis, in E	10		
<b>M. IPPOLÍTOF-IVÁNOF</b>		<b>S. TANEYEF</b>	
1066 Bless the Lord, O my Soul	10	585 The Alps	15
		584 From Land to Land	30
<b>A. KASTALSKY</b>		276 The Stars	15
1065 O Light Divine	10	<b>P. I. TSCHAIKOWSKY</b>	
<b>A. NIKOLSKY</b>		1064 Ave Maria	10
1123 Praise ye the Name of the Lord	15	586 Cherubim Song, in G	12
		587 O Praise ye God	12



### WOMEN'S VOICES

<b>A. ARENSKY</b>		<b>M. MOUSSORGSKY</b>	
1011 The Flower Garden (2-part)	25	1119 The Maidens of Sandomir [from "Boris Godounow"] (3-part)	12
<b>C. CUI</b>		1120 Prayer [from "Boris Godounow"] (3-part)	08
*715 Mystic Chorus (3-part)	15	1171 Chorus of Priestesses [from "Salambo"] (3-part)	15
<b>A. S. DARGOMYZSKY</b>		<b>S. RACHMANINOF</b>	
*713 Chorus of Enchanted Maidens, [from "Rogdana"] (2-part)	15	1024 Six Choruses, (2-part) comp.	40
714 Second Chorus of Maidens (3-part)	12	1025 Night (2-part)	08
<b>N. RIMSKY-KORSÁKOF</b>		1026 The Lonely Pine (2-part)	08
747 The Dragon Flies (3-part)	15	1027 Sleeping Waves (2-part)	08
1165 Song of the Shepherd Lehl (3-part)	15	1028 The Captive (2-part)	08
<b>N. SOKOLOFF</b>		1029 The Angel (2-part)	12
1169 Autumn (3-part)	12	1030 Glorious forever (2-part)	08
1170 Spring (3-part)	12		

\*Orchestra parts may be had of the publishers

THE BOSTON MUSIC CO. (G. Schirmer, Inc.)  
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# Nightfall

High Voice  Medium Voice 

MARTIN SCHÜTZE

*Lento sostenuto: molto calmato*

BRADLEY KEELER

Voice   
 The woods and fields are still; And the  
*Es schwei-gen Wald und Flur, Auf-*

Piano 

night is calm up-on the si-lent hill; A  
*Berg und Tal Ist Nacht und Stül-le nur. Tau-*



dew-cool balm de-scends up-on the lids of day; The  
*bal-sam stahl Sich auf des Ta-ges Li-der-rand. Des*



mur-murs of the night in  
*Nacht-ge-rau-nes Zug Er-*



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**THE BOSTON MUSIC COMPANY**

# The Dragon-Flies

Trio for Women's Voices

COUNT A. TOLSTOI  
*English version by M. Louise Baum*  
*Edited by Hugo Ries*

N. RIMSKY-KORSAKOW

Poco larghetto

Soprano I

Soprano II

Alto

Piano

Poco larghetto (♩. = 60)

*pp*

Where

Where

Where

deep o'er the wa-ter are bend - ing The

deep o'er the wa-ter are bend - ing The

deep o'er the wa-ter are bend - ing The

rush-es in sun-shin-y pride, On wings gauz-y light, flash-ing

rush-es in sun-shin-y pride, On wings gauz-y light, flash-ing

rush-es in sun-shin-y pride, On wings gauz-y light, flash-ing

a - zure, The drag-on flies diz-zi-ly ride.

a - zure, The drag-on flies diz-zi-ly ride.

a - zure, The drag-on flies diz-zi-ly ride.

SOLO  
Come nigh - er, my child, come thou nigh - er,

SOLO  
Come nigh - er, my child, come thou

And

nigh - er,

SOLO

Come nigh - er, my child, come thou nigh - - er,

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal line with a fermata and the word 'And'. The second line is another vocal line with the lyrics 'nigh - er,'. The third line is a vocal line marked 'SOLO' with the lyrics 'Come nigh - er, my child, come thou nigh - - er,'. The bottom two lines are piano accompaniment, featuring chords and melodic lines in both hands.

thou, ——— too, shalt learn how to fly, ———

And ——— thou, ——— too, shalt learn how to

And ———

R.H.

Detailed description: This system contains the next two lines of the musical score. The top line is a vocal line with the lyrics 'thou, ——— too, shalt learn how to fly, ———'. The second line is a vocal line with the lyrics 'And ——— thou, ——— too, shalt learn how to'. The third line is a vocal line with the word 'And' followed by a fermata. The bottom two lines are piano accompaniment, with the right hand part labeled 'R.H.' and featuring complex chordal textures.

to fly!

fly, shalt learn how to fly!

thou, too, shalt learn how to fly, yes, to fly! Come

*mf*

nigh - er, my child, come thou nigh - er, Let

*pp*

moth - er still slum-ber-ing lie.

*pp*

Come nigh - er, my child, come thou  
 Come nigh - er, my child, come thou nigh - er, come thou

This system features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Come nigh - er, my child, come thou" and "Come nigh - er, my child, come thou nigh - er, come thou".

Come nigh - er, my child, come thou nigh - er!  
 nigh - er, come thou nigh - er!  
 nigh - er!

This system continues the vocal line and piano accompaniment. The lyrics are: "Come nigh - er, my child, come thou nigh - er!", "nigh - er, come thou nigh - er!", and "nigh - er!". The piano accompaniment includes a right-hand melody and a left-hand accompaniment. The key signature changes to two sharps (D major) in the second measure of this system.

*pp*  
*p*

This system shows the piano accompaniment for the third system. It features a right-hand melody and a left-hand accompaniment. The key signature is two sharps (D major). The dynamics are marked *pp* (pianissimo) and *p* (piano).



*TUTTI dolce*

*TUTTI dolce* We touch the light grass and it

*TUTTI dolce* We touch the light grass and it

We touch the light grass and it

The first system of the musical score consists of four staves. The top three staves are vocal parts, each with the lyrics 'We touch the light grass and it'. The top staff is marked with 'TUTTI dolce'. The bottom staff is the piano accompaniment, starting with a series of eighth notes in the bass clef and moving to the treble clef in the final measure, marked with a piano 'p' dynamic.

trem - bles, Our

trem - bles, Our

trem - bles, Our

The second system of the musical score consists of four staves. The top three staves are vocal parts, each with the lyrics 'trem - bles, Our'. The bottom staff is the piano accompaniment, featuring a melodic line in the bass clef and chords in the treble clef, marked with a piano 'p' dynamic.

flight fans the warm, pleas-ant air; Our wings glance with rays of the

flight fans the warm, pleas-ant air; Our wings glance with rays of the

flight fans the warm, pleas-ant air; Our wings glance with rays of the

The third system of the musical score consists of four staves. The top three staves are vocal parts, each with the lyrics 'flight fans the warm, pleas-ant air; Our wings glance with rays of the'. The bottom staff is the piano accompaniment, featuring a complex melodic line in the bass clef and chords in the treble clef.

morn - ing, As clear as the sky, and as fair!

morn - ing, As clear as the sky, and as fair!

morn - ing, As clear as the sky, and as fair!

**SOLO**  
We know all the songs of the sum - mer,  
**SOLO**  
We know all the songs of the

**SOLO**  
We know all the songs of the sum - mer,  
And  
sum - mer,

Yes, \_\_\_\_\_  
 love - ly the gifts at thy hand,  
 And \_\_\_\_\_ love - ly the gifts at thy

*p* *R.H.*

love - ly the peb-bles and shells at thy hand,  
 thy hand,  
 hand, And shells at thy hand,

*mf*

Come run - ning to us thro' the  
 Come run - ning to us thro' the thick - - - -

*mf*

thick - - - et,

et, my child

Come run - ning to us thro' the thick-et,

The first system of the musical score is in G major (one sharp). It consists of three vocal staves and a piano accompaniment. The vocal lines are: "thick - - - et," (top), "et, my child" (middle), and "Come run - ning to us thro' the thick-et," (bottom). The piano accompaniment features a melody in the right hand and a bass line in the left hand.

And play — with us here on the

And play — with us here on the sand, with

The second system continues the vocal and piano parts. The vocal lines are: "And play — with us here on the" (top), "And play — with us here on the sand, with" (middle), and "And play — with us here on the sand, with" (bottom). The piano accompaniment continues with a similar melodic and harmonic structure.

And play — with us here on the sand! Come nigh-er, my

sand, — and play on the sand! Come nigh - er, my

us on — the sand! Come nigh - - er, my

The third system concludes the vocal and piano parts. The vocal lines are: "And play — with us here on the sand! Come nigh-er, my" (top), "sand, — and play on the sand! Come nigh - er, my" (middle), and "us on — the sand! Come nigh - - er, my" (bottom). The piano accompaniment concludes with a final chord and a fermata.

child, come thou nigh - - - er!

child! Come thou nigh - - - er!

child! Come thou nigh - er!

My child, come thou nigh - - - er!

My child, come thou nigh - er!

My child, come nigher!

My child, come thou nigh - - - er!

My child, come thou nigh - er!

My child, come nigh-er!

*TUTTI poco rall.*

Come nigh - er, come nigh - er.

*TUTTI poco rall.*

Come nigh - er, come nigh - er.

*TUTTI poco rall.*

Come nigh - er, come nigh - er.

*poco rall.*

*a tempo*

*poco rall.*

*pp*

*ppp*

Published in  
four keys

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LESLIE COOKE

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VOICE

I heard the night-in-gale sing - - ing, Last night in the

moon - lit glade; To - - day there is rap - ture ring

-ing, In the lark's sweet ser - en - ade; I can hear the

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**BOOK II:** **Pergolesi**: Dite ch'ogni momento; 2. **Piccinni**: Giammai provai; 3. **Sarti**: S'inganna chi crede; 4. **Antello**: Lo so che pria mi moro; 5. **Bruni**: La vezzosa pastorella; 6. **Bruni**: Se meritat potessi.

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