

MODERN
RUSSIAN SONGS

VOLUME I

ALPHERAKY TO MOUSSORGSKY

FOR LOW VOICE



OLIVER DITSON
COMPANY



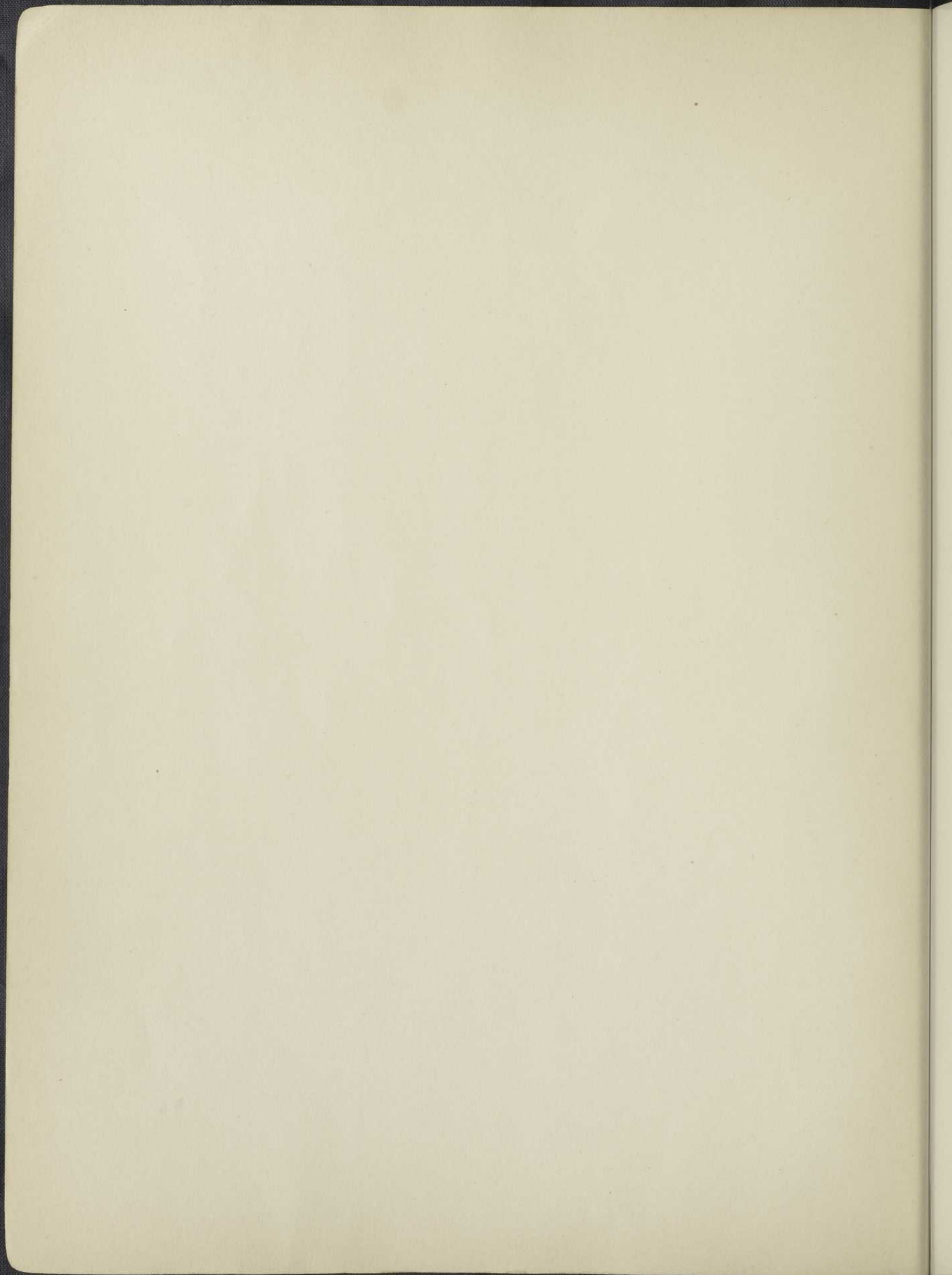
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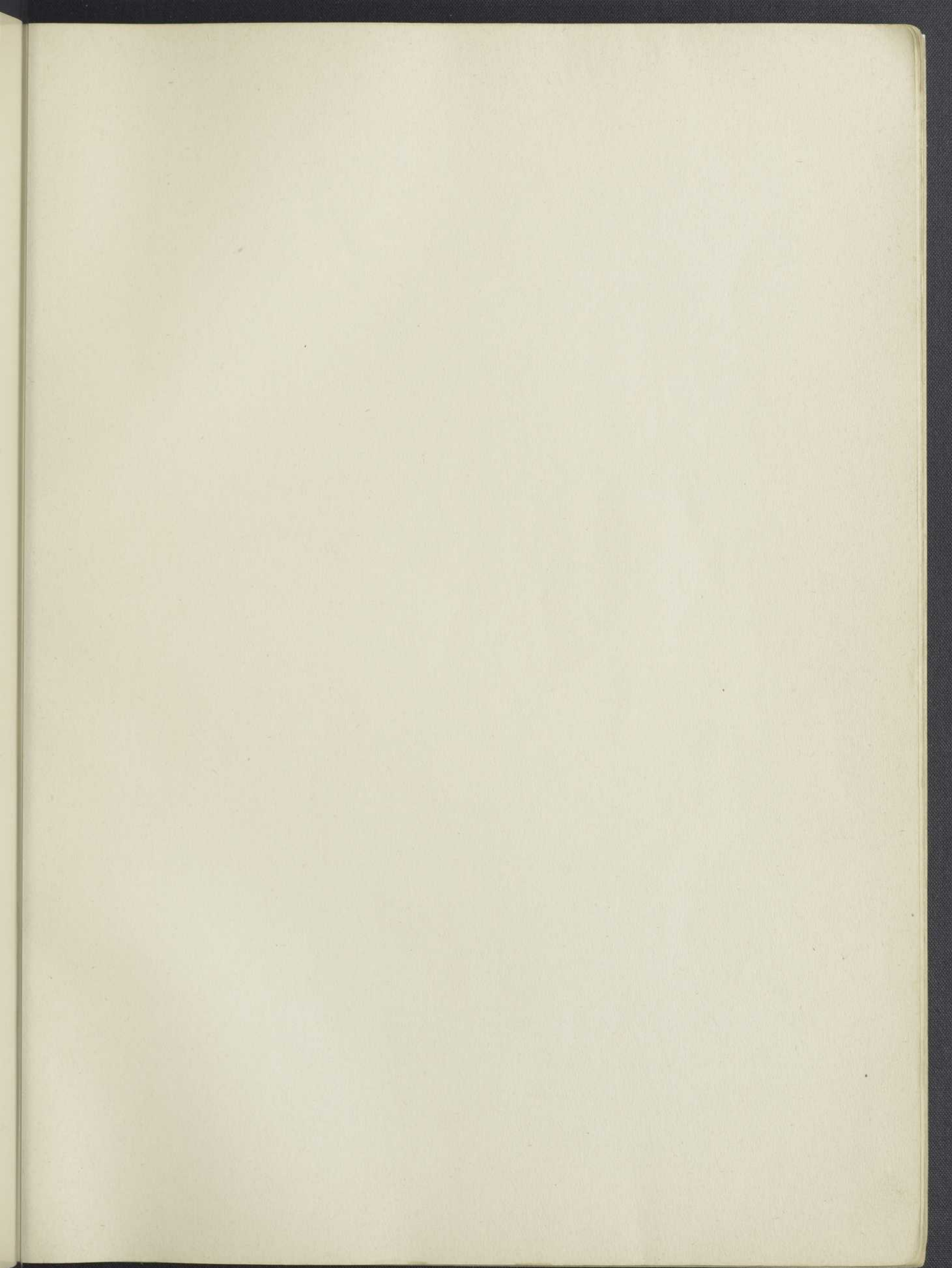
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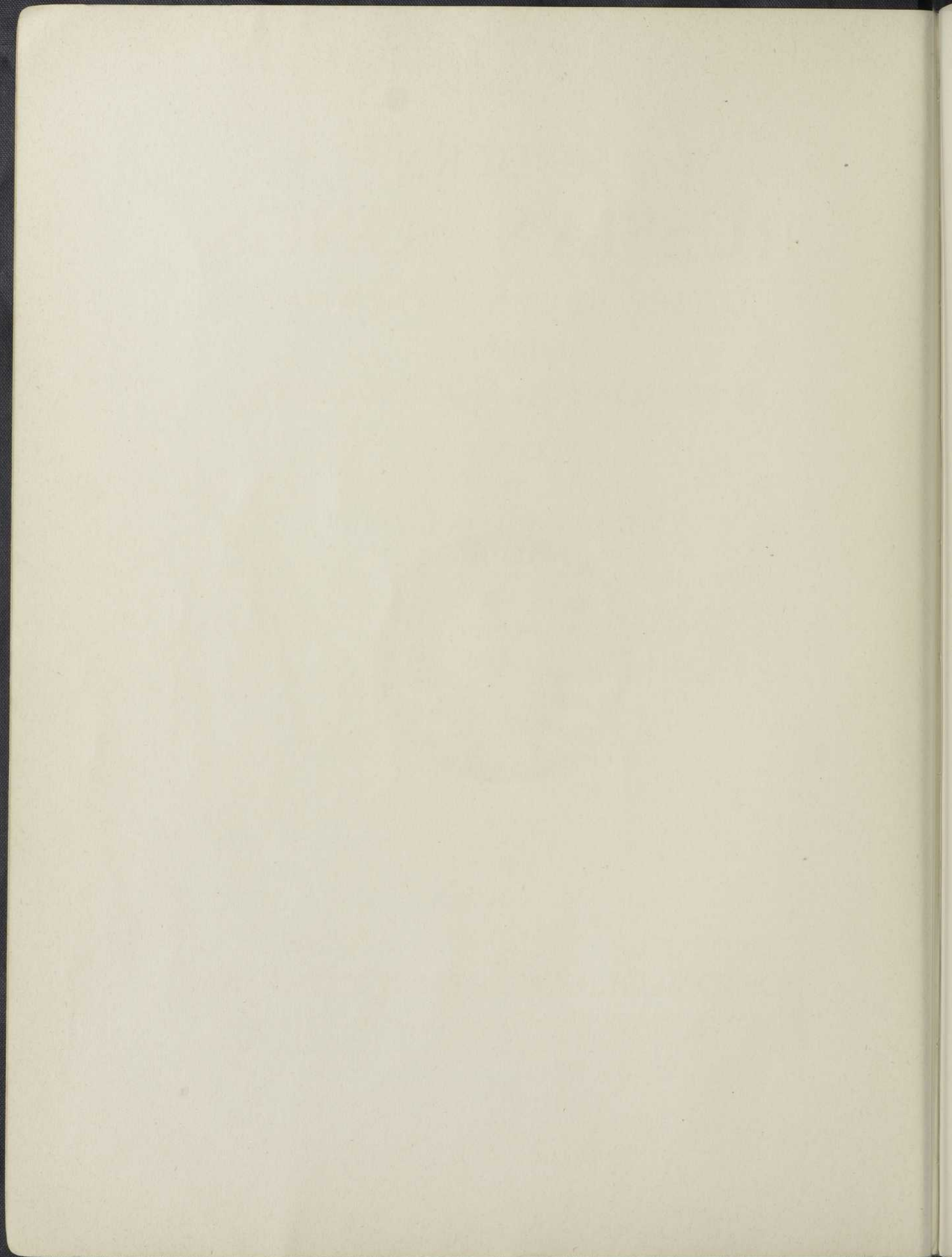
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Lina Morfant

MODERN RUSSIAN SONGS
VOLUME I



MODERN
RUSSIAN SONGS

EDITED BY ERNEST NEWMAN
VOLUME I
ALPHERAKY TO MOUSSORGSKY

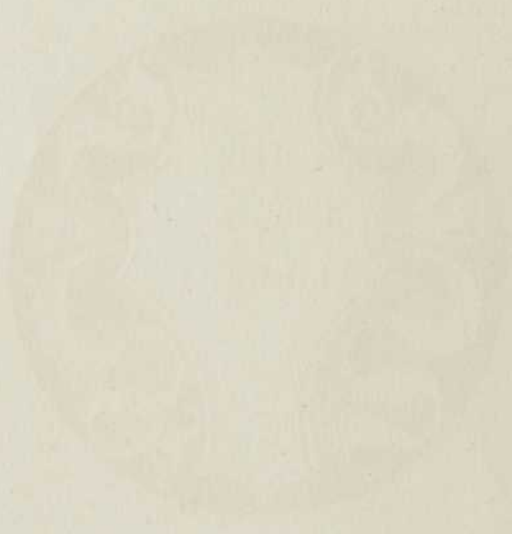
FOR LOW VOICE



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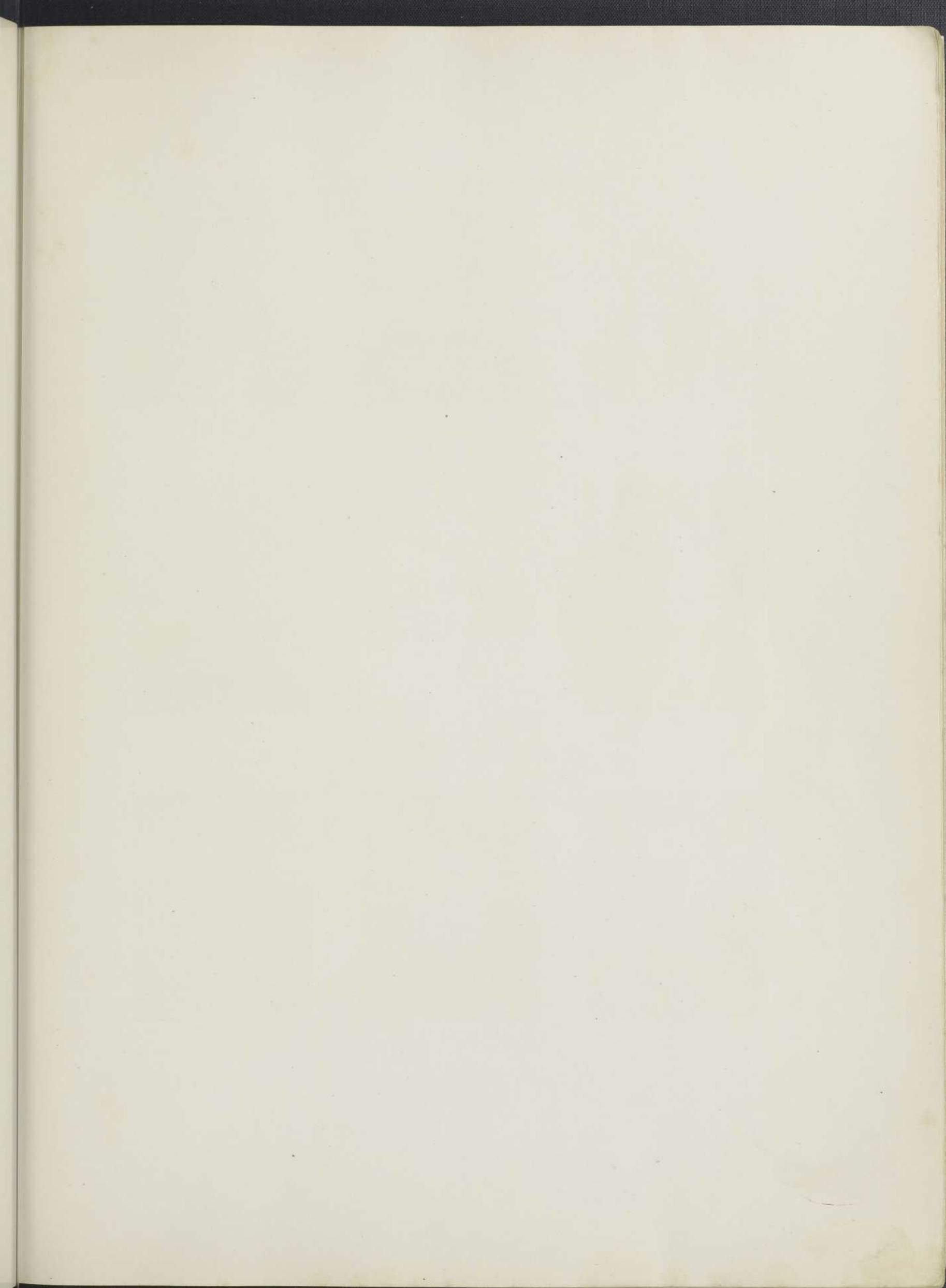
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	ALPHERAKY
	JACOBSON





BALAKIREFF



BLEICHMANN



ARENSKY



CUI

EIGHT
RUSSIAN
COMPOSERS



IPPOLITOFF-IVANOFF



GLINKA



GRETCHANINOFF



BORODINE

THE RUSSIAN SONG



THE thesaurus of Russian song is the second richest in Europe in one respect, and the first in another. Every country has, of course, an abundance of musical lyrics. But it will hardly be disputed by any one that the Germanic races have produced the largest number of art songs of the highest class; and it will probably be admitted by every one who has given any study to the subject that the Russian treasury of song surpasses even the German in variety, if not in quantity. Vast as the German output has been, and varied as have been the minds that have expressed themselves in the song, the family likenesses overbear, on the whole, the personal differences: there is an unmistakable something that is common to Schubert, Schumann, Brahms, Wolf, Jensen, Franz, Strauss, Mahler, and a hundred others. These family likenesses, it is true, will be found in the songs of every race, and it goes without saying that they exist in the Russian song. None the less true is it, I think, that the personal characteristics are more marked there than in the German song: to pass from Glinka to Borodine, from Borodine to Moussorgsky, from Moussorgsky to Rachmaninoff, from Rachmaninoff to Stravinsky, from Stravinsky to Arensky, from Arensky to Liapounoff, from Liapounoff to Medtner, from Medtner to Vassilenko, from Vassilenko to Tchaïkovsky, from Tchaïkovsky

to Tcherepnin, and so on through a score of other names, is to see a more sharply differentiated set of physiognomies than when we pass from Schubert to Schumann, from Schumann to Mahler, from Mahler to Strauss, from Strauss to Wolf, from Wolf to Loewe. And the remarkable thing is that this unusually rich crop of song has been sown and reaped in much less than a century. There were Russian and pseudo-Russian song composers before Glinka: one pre-Glinka song, the "Nightingale" of Alabieff (1802-1852), is still occasionally sung. But to all intents and purposes the Russian song begins with Glinka (1804-1857). The earliest of his songs date from his teens, but the bulk of them—and certainly the best of them—were written after he was thirty: of the two included in the present collection, "The Star of the North" belongs to 1839, "The Journey" to 1840. ("A Life for the Czar," it will be remembered, was produced in 1836, and "Rousslan and Ludmilla" in 1842.) Schubert's "Erl King" was written in 1815, and there had been a long and honorable line of German song composers before Schubert; a masterpiece like the "Erl King," indeed, could come only as the crown of a long tradition, whereas even the best songs of Glinka are no more than a beginning.

II

THE variety of style of the Russian song is the result of the variety of influences, racial, local, and cultural, to which it has been subject. German art song has drunk as deeply of the fountain of folksong; but German art music and German folk music have always been so intimately associated that it is hard to say where the one ends and the other begins. It is not so much that the folk music has been an influence upon the composers as that

it has been part of their bone and blood and being. The moods, the prosody, the structure, the cadence of the folksong run, broadly speaking, through almost all the German music, sacred and secular, vocal and instrumental, of the last three hundred years. The music and the poetry of the race developed hand in hand. We have only to turn over a German anthology of poetry to see that the poetic rhythms of five hundred years

ago, whether they be those of folk poets or of art poets, are the same as those of Heine and Goethe and Heyse and Eichendorff and Dehmel; and until Hugo Wolf enlarged the rhythmic boundaries of the German song, it followed, in general, the metrical models of the folksong of centuries ago.

In Russia the evolution was different. Russian folk music had existed long before Russian art music came into being; with the result that when the composers fell under its spell, it became a

genuine *influence* of which they were more or less conscious. Art music as the German musician of the mid-nineteenth century knew it could not go to the German folksong for inspiration, for it had never really quitted it. But the Russian composer who, having learned his technique and imbibed a good part of his idiom from the Western music of his day, turned then to his native folk music, found in it an inexhaustible treasure-house of novelty. Thus we can speak of a genuine *influence* of Russian folksong upon Russian art song.

III

RUSSIAN music, again, was fortunate in that it had no national cultural tradition of its own so overwhelming that there was no escape from it—no thought of escape from it. German music, on the whole, has been self-contained for many generations: each young composer has drunk in the one great German tradition as naturally and unconsciously as he breathed in the German air. The tradition, the culture, were uniform for the whole political area. The Russian escaped this uniformity of influence. On the one hand, as we have seen, there were the treasures of folksong to draw upon. On the other, there was, in addition to marked local differences of race and tradition, a strong Oriental or quasi-Oriental influence. A Croatian composer like Haydn, a Bohemian composer like Gluck, are drawn so deeply into

the German tradition that they are, in essence, German composers pure and simple. But the Orientalism that has always been part of Russian music has never lost its own characteristics of mood and style; neither it nor the Russian folk style has ever been strong enough to absorb the other. The Russian song composer thus already has two sources of culture to draw upon, as against the German's one; and in addition he has—the German culture. Like his country, he is both in Europe and apart from it. He has his own inner sources of spiritual strength, and he is free to assimilate what he will of the spiritual strength of the rest of Europe. And in music this has meant, in the main, taking the best that the great Germans could give him.

IV

THUS we get three different styles in the Russian song,—the folk style, the Oriental style, and the style that is a distillation from the German song. Sometimes the three are exploited separately; more often they are subtly interblended. (Other styles also are found, but they are personal rather than communal—the quasi-recitative of Dargomijsky, for instance, the Moussorgsky songs that get as close as possible to the rhythms and accents of speech, and the post-impressionist style, as we may perhaps call it, of the later

Stravinsky. These are not represented in the present volumes.)

From the beginning the Russian song showed a good deal of variety. Glinka has one ear always open to folksong; but he never quite forgets the suave Italian style in which he was brought up. His successor Dargomijsky fluctuates between Italianism, Orientalism, Muscovitism, eclecticism, and something that is absolutely his own. The "Five" (Cui, Borodine, Rimsky-Korsakoff, Moussorgsky, and Balakireff) exhibit far more

variety than the contemporary German song can show. When the nationalist impulse of the '50s and '60s weakened, Russian song composers went each his own way, some of them still writing deliberately in the folk style, others feeling the folk style more or less unconsciously as a stimulus, still others, like Medtner, ignoring it completely. Only the theorist will cry out against composers of this last type. The plain man will decide that it does not matter in the least in what style a musician writes, so long as it is a good style. An artist can express finely only what he has felt deeply; and if a composer finds himself more responsive to the culture of another nation than to the popular life of his own, we have no right to say him nay. If it is objected that Medt-

ner's songs are not Russian but German, the sufficient answer is that, whatever section of the map they may set us thinking about, they are first-rate. No doubt a German might have written them, but as a matter of fact no German did; and it is better for us that they should have been written by a Russian than not written at all. A man must be allowed to choose his own loves and friendships in art as in private life. If Medtner prefers to spend his time talking to Goethe and Heine and Brahms and Wolf, rather than in freezing his toes watching the Russian peasant doing his frog dance in the snow, that is purely his affair. To do anything else would be insincerity on his part; and out of insincerity no great art can come.

V

MEDTNER shows practically no trace of "nationalism." Most of the others exhibit it in one form or another, one degree or another. Sometimes a song is deliberately couched in the folk idiom: perhaps the most thoroughgoing example of this in the present collection is the "Parrot Song" of Moussorgsky (from *Boris Godounoff*)—which is none the less a song for being contained in an opera. Sometimes we are conscious of the Russian people in the song, even though the phrases may not, in the main, specifically copy the folk style; the suggestion is psychological rather than tonal. To this class belong Moussorgsky's "Savishna" and "Gathering Mushrooms;" they bring up Russia before our eyes, not so much by the use of external apparatus, such as scales or cadences, but by painting the folk from the life. In this sphere, indeed, Moussorgsky still stands alone. No composer in any country has been so thoroughly of the people in his sympathies and in his art. For Moussorgsky, folksong was not, as it is for most composers, an exotic, a *sauce piquante*, with which to dash the common musical idiom now and then, but the expression of the very soul of the people—not the people as the town-dweller sees them, half

sympathetically, half condescendingly, but as they see themselves. Moussorgsky felt their few joys and their many sorrows as no other composer has done; and the intensity of his absorption in them made him speak their own musical tongue, but speak it as a genius of the people would do.

He had the painter's eye and the novelist's breadth of sympathy. He joined hands on one side with Verestchagin, on the other with Dostoevsky. His was the period of intense national consciousness and aspiration, of sympathy on the part of the intelligentsia with the poor and oppressed. The "Savishna" is a human document without an analogue in any other song literature. One day, from the window of the country house in which he was staying, he looked out of the window and saw the village idiot begging the love of the village beauty, and being repulsed with scorn for his hideousness and poverty. The wave of pity that surged through Moussorgsky found voice in "Savishna;" the words as well as the music are his. The song is, on the whole, the finest example of his realism. He has hit upon a $\frac{5}{4}$ rhythm that well expresses the urgency of the peasant's appeal: the absence of a single

quaver's rest anywhere in the song suggests the panting breathlessness of his long cry; and it finishes without a formal ending,—the breath

just goes out of him, and that is the end, with the song still suspended, question-like, in the air.

VI

MOUSSORGSKY gives us better than any one else both the direct imitation of folksong and the sublimation of this into art song. Of the latter, the finest specimens, apart from "Savishna," are "Gathering Mushrooms" and the "Hopak." Here the slight touch of peasant harshness that we are conscious of in such songs as the "Trepak" disappears. These songs, too, are better built than some of the realistic ones: they have a perfection of form—particularly "Gathering Mushrooms"—that reminds us of the greatest German songs.

The folksong influence, as I have said, shows itself in various ways in the other composers. The folk style will always be found, employed deliberately, when the Russian people are the subject of the poem. We see it, for instance, in Cui's "Hunger Song," Kopyloff's "The Laborer's Plaint," and Wihtol's "Beggar's Song." Russian popular song has often a curious monotony of phrase, as if the idea in the singer's mind were an obsession, as if the complete giving up of the soul to the one feeling had almost numbed the faculty of speech. It is with this monotony, this hammering on the one idea, that Moussorgsky and the other writers of the song of social sympathy, as we may call it, make their most poignant effects.

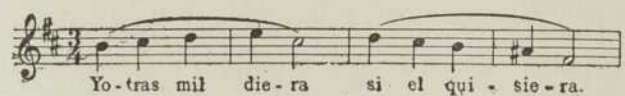
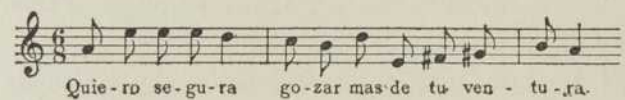
In other cases the folk idiom enters quite unconsciously into the style of the composer, as a local peculiarity of accent will sometimes show in the speech of a man who otherwise speaks the standardized tongue of the capital. It is the purely Russian touch that we get, for example, in measures 7 and 8 of Bagrinofski's "All the Bells;" and the reader will detect a hundred other touches of the same kind in other songs. Often the Russian flavor comes from peculiar rhythms that are not found in the songs of any other race; these

rhythms in their turn are conditioned by the prosody and inflections of the language.

The influence of the build of a language upon the rhythms of the music of a country has never been sufficiently investigated. It is tolerably clear that one of the most familiar phrase-endings of Spanish music—this, from Granados's "Goyescas"—



has come into being through the richness of the Spanish language in double rhymes,—*muerto, cierto, amante, anhelante, amores, flores, mundo, profundo*, and so on. The process may be seen at work in the following passages from Granados's songs "La Maja dolorosa:"



Double rhymes being scarce in English (except in present participles), it is not surprising that this peculiar effect, as of the shooting of the same bolt upon a pair of phrases, is not one of the characteristics of English melody.

Russian prosody has had a good deal of influence on Russian melody. Russian poetry is rich in dactylic endings—which, needless to say, set the English translator insoluble problems at times. These dactyls often end in a vowel—another thorn in the side of the translator, for the vowel-ending gives a peculiar lightness to the finish of the Russian phrase that cannot be duplicated in English. I once had this forcibly brought home to me by hearing a Czech choir sing "God

save the Queen" (in their own tongue). Each two-measure phrase tapered off like the thin end of a wedge; with us, from the very nature of the words, the emphasis on each note is the same. The difference between the all-through blunt effect and the tapering effect in the dactyl may be illustrated by the unvarying lumpishness of the consonantal "gracious Queen" or "walking-stick" — which some people would not even class as dactyls, but as feet of three longs — and the airiness, the dive and float, of "Arcady" or "mystery."

With these illustrations in mind, let the reader now look at Liapounoff's "Christmas Song." The Russian text of the first eight measures, corresponding to the English words —

*"Little song of Christmastide,
Tuneful in its dulcet sound
Like unto a string of pearls
Radiant on a velvet ground,"*

may be roughly transliterated thus —

It will be seen that the most expert choice of

English words cannot quite reproduce the lilt of the original, the soft vowel-endings of the lines, the tapering of the verbal sound that suggests to the singer a corresponding tapering of the melodic phrase. The geniuses of the two languages are absolutely different. I draw attention to the fact here not only to show how gallantly the translators have braved these and other difficulties, but to indicate, *en passant*, the correct phrasing (because the natural phrasing) of the melodies, and to show how, in many cases, a type of melody that strikes the ear at once as being peculiarly Russian has come about not through any conscious desire of the composer to imitate a folk idiom, but purely and simply as the result of the "pull" of the words.

The same phenomenon is met with again in Kalinnikoff's "Stars Ethereal," where the opening Russian words run thus (two measures to a line):

*Zvezdi yasneya, zvezdi prikrasniya
Nashentali tsvetam skazki choodniya.*

Vocal rhythms such as those of Tcherepnin's "Stars of Radiant Night" and Moussorgsky's "Ah, not with God's Thunder," again, will not be found in the songs of any other race: they are motived and conditioned by the genius of the Russian language.

VII

WITH these general remarks on the style and the scope of the Russian song, the reader may now be left to find his own enjoyment in working through the present volumes. There is something for all tastes. Even on what may be called, without offence, the lower slopes, the vintage is better than in most countries. There is always room for the song that, without any pretence of profundity of philosophy or science of technique, gives voice to the simple, honest feelings of simple, honest people. There is no need for this sort of thing to degenerate into the bleating sentimentality of the worst German, the anaemic thinness of the worst French, or the devastating vul-

garity of the worst English song. Men like Alpheraky can be popular without being inane. The cosmopolitan Russian composers, such as Arensky, Taneieff, Rubinstein, Tchaïkovsky, and Gretchaninoff, still have a Russian touch somewhere or other about them. Medtner falls into line with the greatest of the German song writers: Hugo Wolf himself would not have disdained to sign a song like "Solitude." Liapounoff, like Medtner, is an accomplished writer for the piano, and his accompaniments profit by his double gift. Rimsky-Korsakoff exhibits in his songs the same range of interests, the same variety of styles, and the same sensitiveness to beauty, as in his operas

and instrumental works. Rachmaninoff, like Medtner and Liapounoff, fertilizes his lyric style by his genius for the piano, and limns his peculiarly serious physiognomy as unerringly in his smaller as in his larger works. Tcherepnin, Vassilenko, and Sachnofsky illustrate some of the newer phases of the Russian song, with its surety of technique placed at the service of a generous eclecticism of interest. Stravinsky is represented

by a song of his youth, in which the discriminating ear can catch many a prophecy of the later Stravinsky. All in all, the songs here presented give, it is hoped, an adequate idea of the extraordinary richness of a development that has been crowded into but little over three quarters of a century,—the most marvellous record that the song can show in any European country in the same space of time.

Ernest Newman.

BIOGRAPHICAL SKETCHES

ALPHERAKY, ACHILLES NIKOLAIEVITCH
Born at Charkov, June 21, 1846. Was at one time attached to the Czar's court. He has written an opera, piano pieces, songs, etc.

ARENSKY, ANTON STEPANOVITCH
Born at Novgorod, July 31, 1861. Both his parents were musical. After some preliminary studies under Zikke, he entered Rimsky-Korsakoff's class at the Petrograd Conservatoire (1879-82); in the latter year he was appointed professor of harmony and counterpoint at the Moscow Conservatoire. He became conductor of the Russian Choral Society's concerts in Moscow, and, in 1895, of the Imperial Chapel Choir in Petrograd. He died on February 12, 1906. His works include the successful opera, *A Dream on the Volga* (1890), two other operas, *Raphael* (in one act, 1894) and *Nal and Damayanti* (1899), various cantatas and choruses, much church music, two symphonies, a piano concerto, a piano trio, two string quartets, a piano quintet, a ballet (*Egyptian Night*), a large number of piano pieces and songs, and two books, on harmony and form, respectively.

BAGRINOVSKI, M.

BALAKIREFF, MILI ALEXEIVITCH
Born at Nijni-Novgorod, January 2, 1837. He received his first lessons in music from his mother. In his youth he lived for a time in the country house of Oulibicheff, the biographer of Mozart and author of a book on Beethoven. Oulibicheff had an extensive musical library and maintained a private band, by both of which the student and budding composer profited; he was deeply impressed also by the peasant music of the province. He went to live in Petrograd in 1855, met Glinka, and was soon regarded by the latter—then approaching the end of his days—as his destined successor in the renaissance of Russian music. Gradually Balakireff gathered about himself a number of young enthusiasts inspired by the same nationalistic ideals: a group of five (Balakireff himself, Cui, Moussorgsky, Rimsky-Korsakoff, and Borodine) became known as "The Invincible Band," and worked in harmony for some years, until the varying temperaments of its members led to a certain divergence from each other. Balakireff was an erudite musician and a skilled technician; his influence upon the rest of the group was great.

In 1862 he helped to found the Free School of Music in Petrograd; its concerts were intended to be a progressive counterblast to the more conservative

work of the Imperial Musical Society. In 1869 he became conductor of the latter Society and Director of the Imperial Chapel Choir. He retired from the directorship of the Free School of Music in 1873, being succeeded by Rimsky-Korsakoff; from that date until his death at Petrograd, on May 29, 1916, he lived in more or less seclusion, his mind having taken on a markedly mystical cast.

He is best known by his symphonic poem *Thamar*, the piano piece *Islamey*, the *Overture on Russian Themes*, and a symphonic poem *Russia* (written in 1862 for the celebration of the thousandth anniversary of the Russian nation). In addition he wrote an overture to *King Lear*, an *Overture on Czech Themes*, two symphonies, a piano concerto (his last work), a number of piano pieces, and some songs. He also edited two collections of Russian folksongs.

BLEICHMANN, JULIUS IVANOVITCH

Born at Petrograd, December 5, 1868. Studied at the Conservatoire there under Solovieff and Rimsky-Korsakoff; afterwards under Reinecke and Jadassohn in Leipzig. He founded (1893-94) the Petrograd Popular Symphony Concerts and was conductor of the Philharmonic Concerts (1894-95). Died in Petrograd December 5, 1909. His works include two operas, piano pieces, chamber music, orchestral works, songs, etc.

BORODINE, ALEXANDER PORPHYREVITCH

Born at Petrograd, October 31, 1834,—the illegitimate son of a Prince of Imeritia (Georgia). His scientific bent asserted itself at an early age. It was decided that he should take up medicine as a career, and to that end he entered the Petrograd Academy of Medicine. In 1856 he received an appointment as surgeon in an army hospital, where he first met Moussorgsky, though the friendship did not ripen till the pair met again after some three years' separation. He took his degree in 1858, and spent from 1859 to 1862 travelling in various European countries at the expense of the Russian Government, studying different medical methods. On his return, in 1862, he was appointed assistant lecturer at the Petrograd Academy of Medicine. His friendship with Balakireff, who influenced him strongly, dates from about this time. He married in 1863, became a lecturer in chemistry, and helped to found the School of Medicine for Women, at which institution he lectured from 1872 till his death, at Petrograd, on February 28, 1887.

He had dabbled in music from childhood: he recog-

nized his amateurishness after his meeting with Balakireff, with whom he made serious studies in technique. His output, for a man who could practise music only in the rare intervals of freedom from quite other professional work, was pretty considerable. His works include an opera *Prince Igor* (left unfinished, but completed by Rimsky-Korsakoff and Glazounoff), two symphonies, a Symphonic Sketch *In the Steppes of Central Asia*, two string quartets, two movements of an unfinished symphony, an unfinished opera-ballet *Mlada*, about a dozen songs, a few piano pieces, etc.

CUI, CÉSAR ANTONOVITCH

Born at Vilna, January 18, 1835. His mother was a Lithuanian, his father a French officer wounded in Napoleon's Russian campaign of 1812 and left behind in the retreat. He studied music at an early age, and in 1849 had some lessons from the Polish composer Moniuzsko. In 1850 he entered the Petrograd School of Military Engineering, where he remained for seven years; at the end of his studentship he became a sub-professor in the School. He afterwards had a distinguished career as a lecturer on fortifications and kindred subjects. Among his pupils were General Skobelev and the late Czar Nicholas II.

He kept up his music during his engineering studies; and the turning-point in his career as a musician came when he made the acquaintance of Balakireff in 1856. It was under the latter's stimulus that he began to compose. He became one of the "Five," and did a great deal of journalistic work for the nationalistic school — incidentally making a number of enemies for it and for himself. He died in 1918.

He wrote some hundred and thirty songs, a quantity of choral and piano music, eight operas — *The Mandarin's Son* (1859), *The Prisoner of the Caucasus* (1859), *William Ratcliff* (1869), *Angelo* (1876), *The Saracen*, (1889), *The Filibusterer* (1894), *A Feast in Plague-Time*, and *Mam'zelle Fifi* (1903), several works for violin, string quartet, etc., and several for orchestra, of which perhaps the best known is the suite *In Modo Popolari*. His book on *Music in Russia* did a great deal to interest Western Europe in Russian music.

DARGOMIJSKY, ALEXANDER SERGEI-VITCH

Born in the Government of Toula, February 14, 1813, of well-to-do parents. He received an amateurish musical education as a boy, and began composing at fifteen. In 1831 he entered the Government service, but retired four years later, having kept up his musical studies meanwhile. He met Glinka in 1833, who urged him to

a more rigorous study of theory and technique. In 1839 he wrote his first opera *Esmeralda*, which was not produced, however, until 1847 (at Moscow). His next big work, *The Triumph of Bacchus*, was first designed as a cantata (1842), then transformed into an opera ballet (1848). *The Roussalka* followed in 1856. He travelled abroad in 1864, and on his return to Russia joined Balakireff and his friends in the movement for the making of a national school of music. His last opera, *The Stone Guest*, in which he carried out to the full his doctrine of a vocal line that should be part melody, part recitative, was left unfinished at his death in January, 1869, and was completed by Cui and Rimsky-Korsakoff, and produced in February, 1872.

His other works include a few pieces for orchestra (*Kazachok*, *Baba-Yaga*, *The Dance of Mimmers*, etc.), and for piano, and many songs, vocal duets, trios, quartets, and choruses.

GLIÈRE, REINHOLD MORISSOVITCH

Born at Kief, January 11, 1875. Studied at the Moscow Conservatoire, under Taneieff, Ippolitoff-Ivanoff, and Hrijmaly (violin), from 1894 to 1900. In 1914 he became director of the Kief Conservatoire. His largest works are three symphonies and a symphonic poem *The Sirens*. The others include two string quartets and other chamber music works, pieces for piano and various other instruments, and a large number of songs.

GLINKA, MICHAIL IVANOVITCH

Born at Novospasskoi, in the Government of Smolensk, June 2, 1804, of rich parents. He received a smattering of musical education at home in childhood, and absorbed many impressions from the folk music of the neighborhood. He was at school in Petrograd from 1817 to 1822, during which time he had a few piano lessons from Field. He took up the violin also, and dabbled in composition without having had any proper technical training. After a period of travel, he settled in Petrograd in 1824, in a government office, took up singing, and continued to compose like an amateur. He resigned his office in 1828, and travelled extensively in Europe during the next few years. In 1833, in Berlin, he went through a systematic study of harmony, counterpoint, and composition, under Dehn.

He returned to Russia in 1834, possessed with the idea of writing a Russian national opera. This was realized in *A Life for the Czar*, which was first performed on November 27, 1836, with immediate success. From 1836 to 1839 he acted as choirmaster in the Imperial Chapel. His second opera, *Rousslan and Ludmilla*, was given in November, 1842. Its cold reception depressed him, and he went abroad again in 1844, travelling prin-

cipally in France and Spain. In Paris, under the influence of Berlioz, he conceived the ambition of becoming an orchestral composer: his chief works in this line were the *Jota Aragonesa*, the *Night in Madrid*, and the *Kamarinskaya*, all written between 1848 and 1852. He returned, after many wanderings and home-comings, to Petrograd, when the Crimean War broke out in 1854. He visited Berlin again in 1856, and died there on February 3, 1857.

Besides the works above mentioned, he wrote a string quartet, a sextet for piano and strings, a trio for piano, clarinet, and bassoon, and other chamber music works, many piano pieces, choruses, songs, and duets, the incidental music to Count Koukolnik's tragedy *Prince Kholm'sky*, etc.

GRETCHANINOFF, ALEXANDER TICHONOVITCH

Born at Moscow, October 13, 1864. He entered the Moscow Conservatoire in 1881, studying under Kashkin, Safonoff (piano), Laroche and Hubert (counterpoint), and Arensky (harmony). Later he took lessons from Taneieff, and entered the Petrograd Conservatoire in 1890, where he worked under Rimsky-Korsakoff. He returned to Moscow in 1896. Here his opera *Dobrynya Nikitich* (begun in 1895) was performed in 1903. His other works include an opera on Maeterlinck's *Sister Beatrice*, two symphonies, a piano trio, a setting of Ostrovsky's *Snow-Maiden*, and many songs.

IPPOLITOFF-IVANOFF, MICHAÏL MICHAÏLOVITCH

(Ippolitoff was his mother's name. He added the prefix because there was another Michail Michailovitch Ivanoff.) Born at Gatschina, November 19, 1859. Was at the Petrograd Conservatoire from 1875 to 1882 under Rimsky-Korsakoff (composition). In the latter year he became director of the Music School, and conductor of the Symphony Concerts of the Imperial Russian Musical Society at Tiflis. In 1884 he became conductor also of the opera there. Settled in Moscow in 1893 as professor of composition at the Conservatoire. Six years later he became conductor of the Moscow Private Opera. He has composed several operas, — *Ruth* (Tiflis, 1887), *Assya* (Moscow, 1900), *The Betrayal* (Moscow, 1911), etc., — cantatas and other choral works, overtures (*Yar Khmel*, *Spring*, *Medea*), a symphony, the well-known suite *Caucasian Sketches*, a piano quartet, a string quartet, and several songs. He has written books on harmony and on the folksongs of Georgia.

JACOBSON, MYRON

KALINNIKOFF, BASIL SERGEIVITCH

Born January 13, 1866, at Voina, in the Government of Orlov. Educated at the Orlovsky Seminary. In 1884 he entered the Music School of the Moscow Philharmonic Society, studying the bassoon and composition under Ilyinsky and Blaramberg. He left the school in 1892, and in the season 1893-94 acted as second conductor at the Moscow Italian Opera. His health giving way, he had to go to the South. He died of consumption at Jalta, January 11, 1901. He is best known abroad by his first symphony, in G minor. In addition to this he wrote a second symphony, various other orchestral works, a string quartet, a cantata (*St. John Damascene*), overture and incidental music to Tolstoi's play *Czar Boris*, symphonic poems (*The Nymphs* and *Cedar and Palm*), a ballad for soli, chorus, and orchestra (*The Roussalka*), piano pieces, and songs.

KOPYLOFF, ALEXANDER

Born July 14, 1854. Has written a symphony, an overture, an orchestral scherzo, two string quartets, songs, etc.

KORESTSCHENKO, ARSENI NIKOLAIEVITCH

Born December 18, 1870. Studied at the Moscow Conservatoire under Taneieff and Arensky. From 1891 taught counterpoint and form at the Conservatoire. His works include the operas *Belshazzar's Feast* (1892), *The Angel of Death*, *The Ice Palace* (1900), music to Euripides' *Iphigenia in Aulis* and *The Trojan Women*, the ballet *The Magic Glass* (1902), a *Symphonie Lyrique*, a *Barcarolle*, an *Armenian Suite*, and *Musical Pictures* for orchestra, a *Fantasia* for piano and orchestra, a cantata (*Don Juan*), a string quartet, songs, pieces for piano, violin, violoncello, etc.

LIAPOUNOFF, SERGEI MICHAÏLOVITCH

Born at Jaroslav, November 30, 1859. Studied at Nijni-Novgorod, afterwards at the Moscow Conservatoire. He left the latter in 1883. Settled in Petrograd in 1885. In 1893 he embarked on a folksong collecting expedition in the Governments of Vologda, Viatka, and Kostroma; and from 1894 to 1902 acted as assistant director of the Imperial Chapel. His works include an orchestral *Ballade*, an *Overture Solennelle*, a symphony in B minor, two symphonic poems, two piano concertos, an *Ukrainian Rhapsody* for piano and orchestra, many piano pieces (including twelve *Etudes d'exécution transcendente*), several songs, etc. He edited the correspondence between Balakireff and Tchaïkovsky.

MEDTNER, NICOLAI

Born in Moscow, December 24, 1879, of German parents. He entered the Conservatoire there in 1891, studying under Safonoff. He left the Conservatoire in 1900, won the Rubinstein prize for piano-playing, and toured Russia and Germany as a concert pianist; on his return to Moscow he became professor of the piano at the Conservatoire. His works are almost all for the piano: they include three sonatas, a *Sonate-Ballade*, and a *Sonaten-Triade*. In addition he has published a sonata for violin and piano, *Three Nocturnes* for the same combination, and a number of striking songs. During the Great War he wrote a piano concerto, which is not yet published.

MOUSSORGSKY, MODEST PETROVITCH

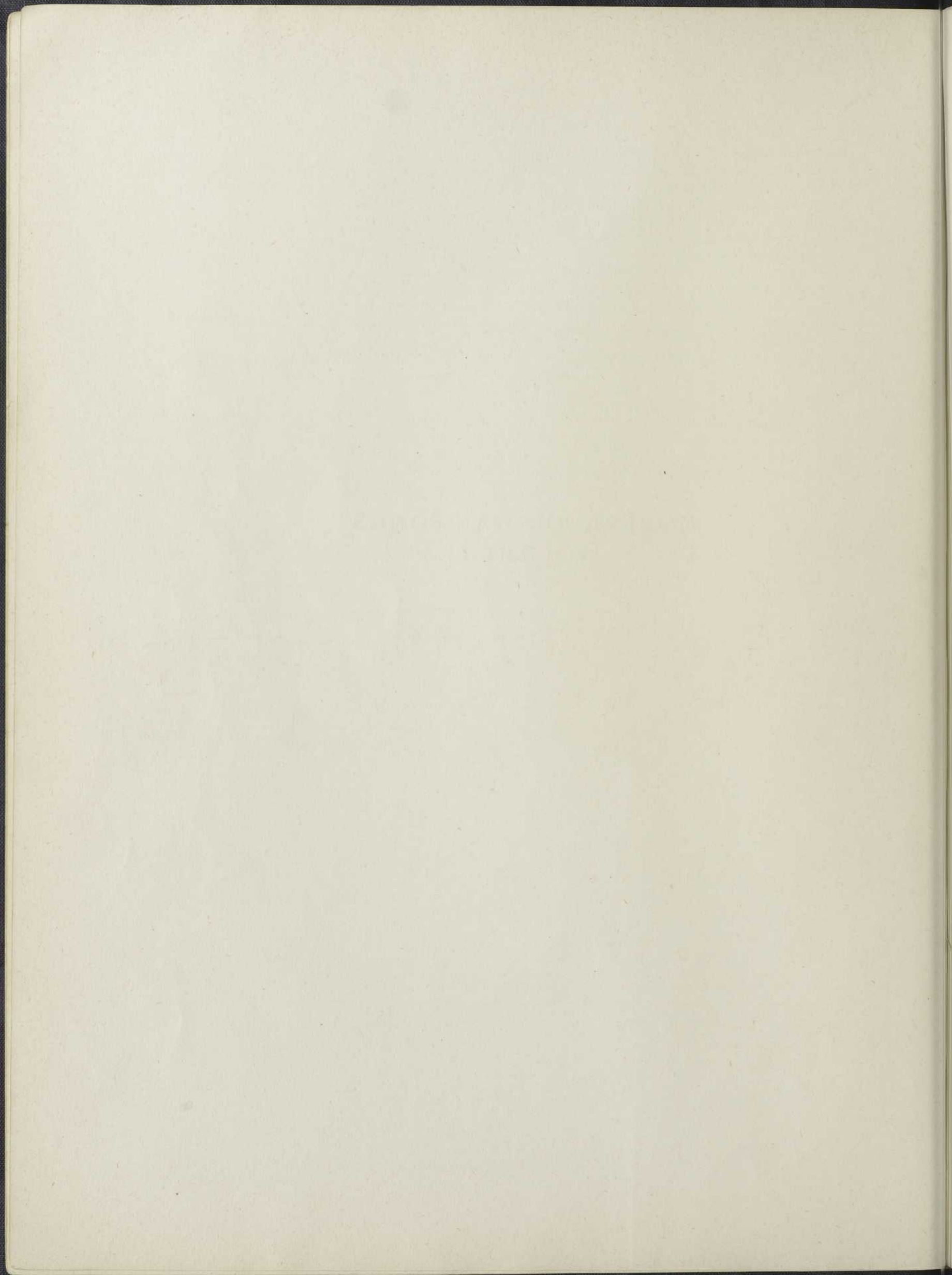
Born at Karevo, in the Government of Pskov, March 29, 1839. He received a good training in singing and the piano as a boy at home; his studies were continued when, in 1849, he went to Petrograd to attend the

Cadets' School, in preparation for a military career. In 1856 he was gazetted to the famous Preobrajensky regiment. In this and the next year he met Dargomijsky, Balakireff, and Borodine, and other members of the new Russian group, and set himself more seriously to the study of music. He left the army in 1861 to devote himself to the art, but he soon had to accept a small government post that hardly sufficed to keep him from utter poverty. After various tentative efforts, he entered the operatic field with *Boris Godounoff* (produced in Petrograd in 1874). This was followed by *Khovantchina*, which was left unfinished at the composer's death, completed and orchestrated by Rimsky-Korsakoff, and first performed in its entirety in 1885. Moussorgsky died in Petrograd, March 28, 1881.

His other works include the unfinished operas *The Matchmaker* (Gogol), *Salambo* (Flaubert), a few orchestral works (*Intermezzo in modo classico*, a *Scherzo*, a *Turkish March*, and *Night on the Bare Mountain*), and many remarkable songs, the piano pieces *Pictures from an Exhibition*, etc.

Sheba Dabfant

MODERN RUSSIAN SONGS
VOLUME I



SPRING

(Original Key, B)

Translated from the Russian
of A FET
by Frederick H. Martens

ACHILLES ALPHERAKY, Op.16, No 1
(1846 -)

Allegro (♩ = 112) *mf*

VOICE

A - gain my heart-beats time their

PIANO

f *dim.* *cresc.*

meas - ure To sounds that wak-en thoughts of home, — Their

p *dim.* *cresc.*

ev - 'ry pulse a - thrill with pleas - ure As spring - tide blos-soms deck the

cresc. *cresc.* *cresc.*

loam. The vales are green with bud - ding

mp *cresc.*

p cresc.

grass - es, On ev - 'ry bush the dew - pearls

mp *cresc.*

dim. *p cresc.*

glow, Bird - songs ring clear as spring - time pass - es, The

mf

dim.

cloud - chain cracks at light - ning's blow. A -

f

f

gain, a - gain my heart - beats time their

dim. *cresc.* *dim.*

Detailed description: This system contains the first line of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "gain, a - gain my heart - beats time their". The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right-hand staff begins with a dynamic marking of *dim.* and features a melodic line with a slur over the first two measures. The left-hand staff has a steady eighth-note accompaniment. The system concludes with a *cresc.* marking over the piano accompaniment and a *dim.* marking over the vocal line.

poco mosso e cresc.
meas - ure To sounds that speak of home, — As the

cresc.

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "meas - ure To sounds that speak of home, — As the". The piano accompaniment continues with the same eighth-note pattern in the left hand and a more active melodic line in the right hand. A *cresc.* marking is placed above the piano accompaniment. The system ends with a fermata over the final note of the vocal line.

blos - soms of spring - tide deck the loam.

Detailed description: This system contains the third line of music. The vocal line has the lyrics "blos - soms of spring - tide deck the loam." and ends with a fermata. The piano accompaniment continues with the eighth-note accompaniment in the left hand and a melodic line in the right hand. The system concludes with a fermata over the final note of the piano accompaniment.

ff

Detailed description: This system contains the fourth line of music. The vocal line is mostly silent, with a few notes at the beginning. The piano accompaniment continues with the eighth-note accompaniment in the left hand and a melodic line in the right hand. A *ff* (fortissimo) dynamic marking is placed above the piano accompaniment. The system concludes with a fermata over the final note of the piano accompaniment.

THE BOUQUET

(Composed in 1892)

Translated from the Russian
of VELICHKO (after Hafiz)
by Constance Purdy

(Original Key, A)

ACHILLES ALPHERAKY, Op. 16, No. 5
(1846 -)

Larghetto (♩ = 68)

VOICE

PIANO

f *mf* *p* *riten. molto*

mf *mp*

O love-ly one! ac-cept this fra-grant rose bou -

a tempo

mf

quet. Be - cause in fresh-ness and in re - gal beau - ty's

splen - dor They dared to ri - - val you when

Red. * Red. * Red. *

hom-age they should ren - der. The cul - - - prits

f *cresc.*

Red. * Red. *

mf

bound to - geth - er At your feet I lay!

ff

pesante

ff

p

p

rall.

cresc.

dim.

WHEN NOCTURNAL SHADOWS GLIDING

THE SONG OF SONGS

Translated from a Russian paraphrase
of "The Song of Solomon" Chap. III
by Frederick H. Martens

(Original Key, B minor)

ACHILLES ALPHERAKY, Op. 21, No 1
(1846 -)

Andante con moto (♩ = 76)

VOICE

PIANO

f *dimin.*

mf

p

f

When noc-tur-nal shad-ows glid - ing Are the world in dark-ness

hid - ing; On my pil - low rest-less turn - ing,

The musical score is arranged for voice and piano. It begins with a tempo marking of 'Andante con moto' and a metronome marking of 76 quarter notes per minute. The key signature is B minor, and the time signature is 3/4. The piano accompaniment starts with a forte dynamic (*f*) and a 'dimin.' (diminuendo) marking. The vocal line enters with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: 'When noc-tur-nal shad-ows glid - ing Are the world in dark-ness hid - ing; On my pil - low rest-less turn - ing,'. The score includes dynamic markings such as *f*, *dimin.*, *mf*, and *p*. The piece concludes with a final cadence in the piano part.

Ah, I find him not whose pow - - er And whose



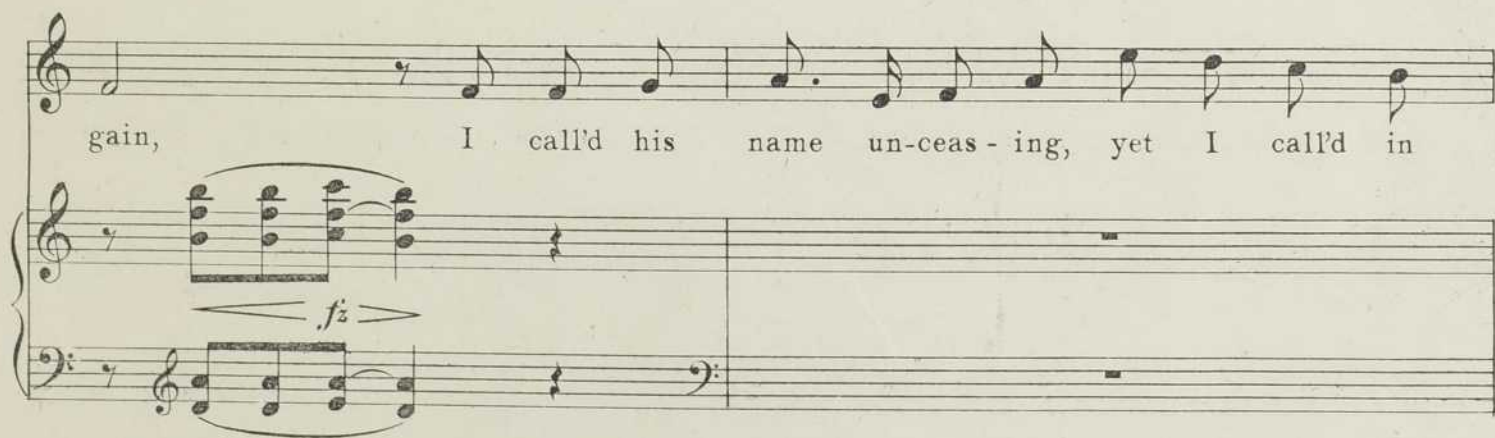
man - ly strength and beau - ty Fill my ar - dent soul with yearn - ing.



recitando
I sought my love and found him not, and sought a -



gain, I call'd his name un - ceas - ing, yet I call'd in



vain.

f *p*

p

From my couch I rose, the cit - y slum-ber-bound and si - lent rest - ing: And by

p

long - ing torn I wan - der'd, tho' how vain my ut - most quest - ing. Oh, did

no one see my lov - er, — nor his way dis - cov - er?

f Watch - men, has he pass'd your por - tals, the fair - est of all

mor - tals? O'er all the world I've sought him who — my love did

gain, I've sought him, call'd up - on his name, yet all in vain. —

Musical score for the first system, featuring a vocal line and piano accompaniment in 3/4 time. The piano part includes dynamics markings *cresc.* and *f*.

Musical score for the second system, including the vocal line with lyrics "I will find my love, though in my" and piano accompaniment with dynamics markings *f* and *mf*.

Musical score for the third system, including the vocal line with lyrics "search The grave a-lone re-quite me; Since no fear nor doubt af-" and piano accompaniment.

Musical score for the fourth system, including the vocal line with lyrics "fright me. And once found the pow-er burn-ing Of my kiss his free-dom" and piano accompaniment.

earn - ing, Then with me he'll be re - turn - ing.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and contains a sequence of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both the right and left hands.

f
I had sought my lov - er, And call'd him, all in

The second system continues the musical piece. The vocal line starts with a dynamic marking of *f* (forte). The piano accompaniment features a prominent bass line with a dynamic marking of *f* in the left hand.

vain! Yet now have found him, nev - er - more — to part a - - gain!

ad lib.

The third system concludes the page. The vocal line ends with a fermata and a dynamic marking of *ad lib.* (ad libitum). The piano accompaniment ends with a final chord in the right hand and a fermata in the left hand.

WHEN LEAVES ARE FALLING SERE

Translated from the Russian
of A UMANETZ
by Frederick H. Martens

(Original Key, D)

ACHILLES ALPHERAKY, Op. 26, No 3
(1548-)

Andantino (♩ = 152)

VOICE

When leaves are fall - ing

PIANO

mf *p*

sere, Ah, — come then, my be - lov - ed. Mid

oth - er cross - es seek out mine; My cross, — where

The musical score is written for voice and piano. It begins with a tempo marking of 'Andantino' and a metronome marking of 152. The key signature is D major, and the time signature is 3/8. The voice part starts with a rest, followed by the lyrics 'When leaves are fall - ing'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *p* (piano). The score is divided into three systems, each with a vocal line and a piano accompaniment. The lyrics are: 'sere, Ah, — come then, my be - lov - ed. Mid oth - er cross - es seek out mine; My cross, — where'.

flow - ers grow in rich and fra - grant bloom,

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, C5, and D5, then a quarter note E5, and finally a quarter rest. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with some chords and melodic lines.

The flow'rs my heart bade germ - i-nate In all their ra - diant

The second system continues the musical score. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter note D5, and finally a quarter note E5. The piano accompaniment continues with similar rhythmic patterns, including some chords and melodic lines.

beau - ty.

The third system shows the vocal line with a quarter note G4, followed by a quarter rest, and then several more quarter rests. The piano accompaniment continues with its rhythmic pattern, including some chords and melodic lines.

Ah, pluck, ah,

The fourth system features a vocal line that begins with a quarter rest, followed by a quarter note G4, then a quarter note A4, and finally a quarter note B4. The piano accompaniment continues with its rhythmic pattern, including some chords and melodic lines.

pluck those flow - ers grow - ing on my qui - et grave! With

them your dear blonde head a - dorn, _____ be - lov - ed! They are

bear - ing, are bring - ing you the song that fills my soul. They

bear the word - less mes - sage of my love.

cresc. *f* *mf*

To V. P. Damaev

ALL THE BELLS, THE LITTLE BELLS

Translated from the Russian
of CKITALTZ by Constance Purdy

(Original Key, E minor)

M. BAGRINOVSKI

Rapidly, with assurance (♩ = 120)

VOICE

PIANO

pp *f*

All the
bells, the lit - tle bells are ring - ing clear And a
sim - - - ple tale are tell - ing in their sound.
Swift the troi - ka, snow - lumps fly - ing far and

sfz *p* *sfz* *p*

near, ————— Down the sil - ver dust is pour - - -

The first system of music features a vocal line in a treble clef with a key signature of two flats. The lyrics are "near, ————— Down the sil - ver dust is pour - - -". The piano accompaniment consists of a right-hand part with a steady eighth-note accompaniment and a left-hand part with a similar eighth-note accompaniment. Dynamic markings include *sfz* (sforzando) in both hands.

- - ing all a - - round.

The second system continues the vocal line with the lyrics "- - ing all a - - round." The piano accompaniment features a more active right-hand part with sixteenth-note patterns and a left-hand part with a steady eighth-note accompaniment. Dynamic markings include *f* (forte) in both hands.

Not a star — is seen in

accelerando

p — *pp* *colla parte*

The third system begins with the vocal line: "Not a star — is seen in". The piano accompaniment is marked *accelerando*. The right-hand part has a complex rhythmic pattern, while the left-hand part has a steady eighth-note accompaniment. Dynamic markings include *f* (forte) in the vocal line, *pp* (pianissimo) in the right hand, and *p* (piano) transitioning to *pp* *colla parte* in the left hand.

heav - - en's blue a - light, — On - ly

The fourth system continues the vocal line with the lyrics "heav - - en's blue a - light, — On - ly". The piano accompaniment features a steady eighth-note accompaniment in both hands. Dynamic markings include *p* (piano) in the right hand and *p* (piano) in the left hand.

myr - - iad fires that spar - - kle high in

f

air As the ring - - ing sounds all

pp *f marcato*

crim - - son in the night, In the heart is naught of

f

trou - - ble or of care.

ff

slightly slower (♩ = 104) *f*

Ah! Fly, thou my soul! Sur - ren - der thou to

ff *poco* *f*

dreams. Ban-ish dis-mal fa - ces in the mer - ry

p *f*

Singing, tenderly *p*

dance. Eyes be - lov - ed in the dark - ness send their

pp

beams. Vel - vet - black the lash - es out from which they

5

glance. _____

riten

Not quickly (♩ = 80) *p*

Night a -

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a long note on 'glance.' followed by a rest. The piano accompaniment consists of a treble and bass clef. The treble clef has a long note on 'glance.' and a 'riten' marking. The bass clef has a melodic line. The system concludes with a key signature change to D major and a 3/4 time signature, with the vocal line starting on 'Night a -'.

round us has wrapp'd soft her vel-vet

The second system continues the vocal line with 'round us has wrapp'd soft her vel-vet'. The piano accompaniment features a treble clef with sixteenth-note patterns and a bass clef with a steady accompaniment. The system ends with a key signature change to D major and a 3/4 time signature.

cloak. _____ Stars are hid - - ing, and their

p

The third system continues the vocal line with 'cloak. _____ Stars are hid - - ing, and their'. The piano accompaniment features a treble clef with sixteenth-note patterns and a bass clef with a steady accompaniment. The system ends with a key signature change to D major and a 3/4 time signature.

light no long - er bring. But the

riten. *lunga*

lunga

riten.

The fourth system concludes the vocal line with 'light no long - er bring. But the'. The piano accompaniment features a treble clef with sixteenth-note patterns and a bass clef with a steady accompaniment. The system ends with a key signature change to D major and a 3/4 time signature.

Tempo I

lit - - tle bells up - on the hor - ses' yoke Ev - er

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "lit - - tle bells up - on the hor - ses' yoke Ev - er". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The music is in common time and includes a 2/4 time signature change.

of my love are chat - t'ring as they sing.

The second system continues the vocal line with the lyrics "of my love are chat - t'ring as they sing.". The piano accompaniment continues with similar rhythmic patterns. The system concludes with a fermata over the final note of the vocal line.

Joyously, very quickly (♩=132) Ah! how

poco riten.

The third system is primarily piano accompaniment. It begins with the tempo instruction "Joyously, very quickly (♩=132)" and the dynamic marking "f". The music is in 2/4 time. A section of the music is marked "poco riten." (poco ritardando). The system ends with a fermata over the final notes.

gai - - - ly in the night the bells ring clear, And a

The fourth system features a vocal line with the lyrics "gai - - - ly in the night the bells ring clear, And a". The piano accompaniment continues with a dynamic marking of "f". The system concludes with a fermata over the final notes.

sim - - - ple tale are tell - ing in their sound.

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "sim - - - ple tale are tell - ing in their sound." Below the vocal line is a piano accompaniment consisting of two staves. The right hand plays a complex, rhythmic pattern of chords and eighth notes, while the left hand provides a steady bass line with some chordal support. A fermata is placed over the final note of the vocal line.

Swift the troi - ka, snow - lumps fly - ing far and

The second system continues the vocal line with the lyrics "Swift the troi - ka, snow - lumps fly - ing far and". The piano accompaniment features a prominent eighth-note pattern in the right hand. Dynamic markings include *sfz* (sforzando) and *p* (piano) in both the right and left hands. A fermata is placed over the final note of the vocal line.

near, Down the sil - ver dust is

The third system continues the vocal line with the lyrics "near, Down the sil - ver dust is". The piano accompaniment maintains the eighth-note pattern in the right hand. Dynamic markings include *sfz* in both the right and left hands. A fermata is placed over the final note of the vocal line.

pour - ing all a - round.

The fourth system concludes the vocal line with the lyrics "pour - ing all a - round." The piano accompaniment features a complex, rhythmic pattern of chords and eighth notes. Dynamic markings include *fff* (fortissimo) and *colla canto* in both the right and left hands. A fermata is placed over the final note of the vocal line.

DEEP HIDDEN IN MY HEART

(IN MEINEM HERZCHEN)

Gr. A. GOLENISTSCHEFF KUTUSOFF
 English translation by Constance Purdy
 German translation by G. Löwenthal

ANTON ARENSKY, Op. 44, No. 6

Allegretto

VOICE

p

Deep hid - den in my heart
 In mei - nem Herz - chen giebt's

PIANO

p *pp*

mp *mf*

there is a se - cret spot And Love, the sor - cer - ess,
 ein Plätz - chen, heim - lich, klein: die Lie - be Zau - ber - in

p *mp*

p *pp*

with - in it dwells con - fid - ing. — None saw her en - ter in,
 fand ein A - syl da - rin - nen. — Eh, ich es ward ge - wahr,

p yet she the thresh-old pass'd, — And fas - ten'd close the door, —
 schlich sie sich heim - lich ein, — schloss hin - ter sich die Thür —

mf

p — in shel - ter there a - bid - ing.
 — und weicht — nicht mehr von hin - nen.

pp *p* *pp*

p Since then, — when - e'er my soul — is fill'd with doubt and fear —
 Seit - dem, — wenn mein Ge - müth, — von All tags - sor - gen schwer, —

cresc. *ten.*

p

mp That by — their wan-ton sport — sink hap - pi - ness and rea - son,
 Die eig' - ne Zwei-fel sucht — kein Glücks-ge - fühl lässt blei - ben,

cresc. *ten.*

mp

f accelerando

And when my spir - it worn is cir - cled round by night
kein Hoff - nungs - strahl er - hellt das Dun - kel rings um - her

mf accelerando

mp poco ritardando

And life a ra - ging storm seems full of bit - ter trea - son,
und mir den Sinn be - fängt des lau - ten Ta - ges Trei - ben

p poco ritardando

a tempo pp

Then all at once I hear a sooth -
ver - neh - me plötz - lich ich gar wun -

a tempo pp

mp

f

- ing mel - o - dy, My guest so won - der - ful
- der sü - ssen Sang: die Klaus - ne - rin in mir

mf

in con - so - la - tion bring - ing. Once more
 singt mir von Glück und Won - ne. Ich fühl'

— to joy I wake.... the storm clouds roll - ing back, We
 — mich neu - be - lebt, es weicht die Sor - ge bang dem

lis - ten to my cap - tive, in the still - ness sing - - ing.
 Sang der Zau - be - rin, wie Ne - bel von der Son - - ne.

REVERY (IM HALBSCHLAF)

Translated from the Russian
of L. MUNSCHTEIN by Constance Purdy
German version by Lina Esbeer

ANTON ARENSKY, Op.60, N^o3
(1862-1906)

Andante *p*

VOICE

My eyes are clos-ing in a drows-y, la - zy slum-ber
Die Au - gen schlie-ssen sich vom Schlum-mer leicht ge-trü - bet;

PIANO

mf *f* *p*

I am con-tent, for thro' the sleep-y haze, I feel that some one loves me
mir ist so wohl des Halb-schlafs Hül - le lässt mich wä-h-nen, dass mich Je - mand

poco rit. *a tempo*

tru - ly just a lit - tle, So light - ing with the joy of
ein klein we - nig lie - bet, dass mir der Lenz ver - klärt der

poco rit. *a tempo*

p

mf *p*

spring my au - tumn days. ——— And dark and pen - sive eyes are
 Herb - stes - ta - ge Rest. ——— Wie freund - lich lä - cheln mir die

cresc.

look - ing at me kind - ly, Sweet words of love I in the eve - ning still - ness reap;
 träu - me - ri - schen Bli - cke, manch Lie - bes - wort durch - dringt die a - bend - li - che Ruh.

f

Un - real tho' these may be as fair - y tales of child - hood,
 Und sind es Mär - chen nur von still er - sehn - tem Glü - cke,

p *mf* *ritenuto*

I love to hear them while I'm dream - ing half a - sleep.
 so hört in hal - bem Traum sich's ih - nen woh - lig - zu.

p *ritenuto*

SONG OF THE LITTLE FISH

(FISCHLEINS LIED)

Translated from the Russian
of M. LERMONTOFF
by Robert H. Hamilton
German version by Lina Esbeer

(Original Key, Bb)

ANTON ARENSKY, Op. 27, No. 1
(1882-1906)

Allegretto *p*

VOICE

O stay, my
O bleib' bei

PIANO

p

child, And lin - ger here by me!
mir, Mein hol - der Kna - be - du!

Here dwell the wa - ter spir - its
Es lebt sich frei im Was - ser

wild, In cool- - ness rests the
 hier; So kühl ist's, so voll

sea.
 Ruh!

My mer - ry sis - ters call thee here, All cir - cling
 Die Schwe - stern ru - fe ich her - bei, Wir schwin - gen

in the dance, Thy wear - y, care - worn
 uns im Tanz, Bis dei - ne mü - de

soul we'll cheer, And calm thy trou - bled glance.
See - le frei, Dein Au - ge wol - ler Glanz.

rit. a tempo

rit. p a tempo

O stay, my child,
O blei - be hier,

p cresc.

dim. pp cresc.

And lin - ger here by me!
Du hol - der Kna - be mein!

mf

mf

Here
Ruh'

pp

pp

sleep, thy veil as clear as glass, Thy couch like
 aus, dein Pfühl ist ja so weich, Die De - cke

moon - beams bright; The years will come and
 Licht und klar; Schnell flieht die Zeit in

a - ges pass 'Neath spell of dreams de - light.
 mei - nem Reich, Du träumst, wirst's nicht ge - wahr.

O treas - - - ure
 O trau - - - ter

mine, my love to thee In
 Schatz, ich hehl' es nicht, Ich

full - - - est por - - - tion see.
 lie - - - be dich - - - so sehr.

mf
 My love is like the o - cean
 Wie mei - - nes Le - - bens Freud' und

free, 'Tis all my
 Licht, Mein frei - - es

pp

ten. *mf*

life to me. O
 Wel - len - meer. Mein

cresc.

treas - ure mine, O treas - ure
 trau - ter Schatz, mein trau - ter

f *p* *mf*

mine, O tar - ry here with me!
 Schatz, o blei - be hier bei mir!

dim. *p* *pp* *ppp*

THE EAGLE

(DER ADLER)

Translated from the Russian
of Count GOLENISTSCHOFF-KUTUSOFF
by Frederick H. Martens
German version by G. Löwenthal

ANTON ARENSKY, Op. 44, No 1
(1862-1906)

Adagio

PIANO *mp*

f dim. *mp dim.* *p*

p

An ea-gle poised on crag-gy
Ein Ad-ler sass auf Fels-ge-

peak, His vis-ion lost in space sur-round-ing, — Like
stein, den Blick ge-richt-et in die Wei-te, — dem

mf

p

pil-grim lone, whose mind a-far — The un-known deeps of thought is
Pil-ger gleich, der ganz al-lein — tief-ern-stem Sin-nen wird zur

mf *dim.* *p* *dim.*

sound - ing.
Beu - te.

The cir-cling swarm of less-er birds Noi-si - ly
Der an - dern Vö - gellau-ter Chor um-schwär-mte

clam-or, neath him swirl - ing; The dust of earth the wan - ton
ihn mit Schrei'n und Sin - gen; im Wir - bel - wind zu ihm em -

winds up to his ee - rie high are
por; ver - sucht der Er - den - staub zu

whirl - ing.
drin - gen.

di - - mi - - nu -

p

He scorns the birds' dis-cordant cries, The whirl-wind's
 Doch schien er nicht die Vo-gel-schaar, noch auch den

en - do

p

mf

fu-rious rage dis-dain-ing, A-loof, the mas-ter of the
 Wir-bel-wind zu hö-ren, es liess der kö-nig-li-che

di -

mi - nu - en - do

skies Still holds the dream past their at-tain-ing.
 Aar in sei-nem Sin-nen sich nicht stö-ren.

Più mosso mp

E-nough of dream-ing! But a glance At earth's poor
 Ge-nug des Sin-nens! Ei-nen Blick des Er-den-

cre -

cre -

3

- scen- - do *mf* *f*

triv - ial do - ings deign - ing, He turns to heav'n's blue dome a -
 trei - bens nicht' - gen Din - gen, dann kehrt zur Hö - he er zu -

- scen- - do *mf* *f*

gain, His might-y pin - ions up - ward strain - ing. — *rit.*
 rück, aus-brei - tend die ge - walt' - gen Schwin - gen. —

rit.

Tempo I *p* *cresc.*

Home, where is raised his fa - ther's throne, O'er sun and
 Heim - wärts zu sei - ner Vä - ter Thron, be - nach - bart

pp *cresc.*

moon and stars e - rect - ed, The
 Son - nen, Mond und Ster - nen, nahm

Più mosso
mf

roy - - al ea - gle cleaves the air, To dim ho - -
sei - - nen Flug der Kö - nigs-sohn zum Wol - - ken - -

ri - - - zons, cloud - re - flect - - -
saum, - - - zu blau - en Fer - - -

ed. The dust of earth, its bau - bles
nen. Und Er - den - staub und Er - den -

light, His up-ward flight leaves far be-hind him, No
 tand hat bald er hin-ter sich ge-las-sen, und

chains of hate or love may bind him, In az-ure
 un-be-rührt von Lieb' und Has-sen, im blau-en

rit. *p*

rit. *pp*

rit. *a tempo*

deeps he fades from sight.
 Ae-ther er ent-schwand.

rit. *mp a tempo* L.H.

BURNING OUT IS THE SUNSET'S RED FLAME

Translated from the
Russian of V. KULCHINSKY
by Constance Purdy

(Original Key)

MILI BALAKIREFF
(1837-1910)

Andante

VOICE

PIANO

pp

p

Burn-ing out is the

sun-set's red flame, ————— Gold-en moun - tains are

deep-ning to shad - ow; Tran-quil eve - - ning puts

forth now her claim, — Silence falls o - ver

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a half note 'forth', followed by a quarter note 'now', a quarter note 'her', and a half note 'claim,'. This is followed by a quarter rest, then a quarter note 'Si-', a quarter note 'lence', a quarter note 'falls', and a half note 'o - ver'.

for - est and mead - ow.

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'for -', a quarter note 'est', a quarter note 'and', a quarter note 'mead -', and a half note 'ow.'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

p O for - get — thour, my heart, all those days, — Days re -

The third system begins with a piano dynamic marking '*p*'. The vocal line starts with a quarter rest, followed by a quarter note 'O', a quarter note 'for -', a quarter note 'get —', a quarter note 'thour,', a quarter note 'my heart,', a quarter note 'all those', a quarter note 'days,', a quarter note '—', and a half note 'Days re -'. The piano accompaniment features a steady chordal accompaniment in the right hand and a simple bass line in the left hand.

bel - lious, in-spired and soul-free-ing. My poor heart, seek the sleep which al-lays!

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'bel -', a quarter note 'lious,', a quarter note 'in-spired', a quarter note 'and soul-free-ing.', a quarter note 'My poor heart,', a quarter note 'seek the sleep', a quarter note 'which al-lays!'. The piano accompaniment continues with chords and a bass line.

mf

My poor heart, seek the sleep which al-lays! Call not

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 6/8. The vocal line begins with a rest, followed by the lyrics "My poor heart, seek the sleep which al-lays! Call not". The piano accompaniment consists of chords and moving lines in both hands, with a mezzo-forte (*mf*) dynamic marking.

f

back— those dear hours in - to be - ing!

The second system continues the vocal line and piano accompaniment. The vocal line has a forte (*f*) dynamic marking and the lyrics "back— those dear hours in - to be - ing!". The piano accompaniment features more complex rhythmic patterns and dynamics, including a forte (*f*) marking.

p

From the

The third system shows the vocal line and piano accompaniment. The vocal line has a piano (*p*) dynamic marking and the lyrics "From the". The piano accompaniment continues with a piano (*p*) dynamic marking.

clouds comes the moon's gen-tle light, Sil-ver

The fourth system concludes the vocal line and piano accompaniment. The vocal line has the lyrics "clouds comes the moon's gen-tle light, Sil-ver". The piano accompaniment features a steady rhythmic accompaniment.

flood - ed the fields soft - ly glit - ter, Why, O

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "flood - ed the fields soft - ly glit - ter, Why, O". The piano accompaniment consists of two staves: the right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and moving lines.

why can she not by her might Heal the

The second system continues the vocal line with the lyrics "why can she not by her might Heal the". A dynamic marking of *f* (forte) is placed above the first measure of the vocal line. The piano accompaniment maintains its rhythmic and harmonic structure.

wounds of my soul, deep and bit - ter?

The third system contains the lyrics "wounds of my soul, deep and bit - ter?". The piano accompaniment includes dynamic markings of *pp* (pianissimo) and *perdendosi* (diminuendo), indicating a decrease in volume and a sense of fading.

ppp *poco rit.*

The fourth system shows the piano accompaniment concluding the piece. It features a dynamic marking of *ppp* (pianississimo) and a tempo marking of *poco rit.* (ritardando), leading to a final, sustained chord.

THE PINE - TREE

(DER FICHTENBAUM)

Translated from the Russian
of LERMONTOFF by Constance Purdy
German version by Lina Esheer

(Original Key, F# minor)

MILI BALAKIREFF
(1837-1910)

Adagio *p*

VOICE

By snow-fields en-com-pass'd a-lone stands a pine-tree In
Auf ein-sa-mer Hö-he er-starrt und ver-las-sen Im

PIANO

p quasi Corni

cold north-ern win-ter and night: And slow-ly and soft-ly in
Nor-den ein Fich-ten-baum steht: Er wiegt sich im Schlum-mer von

slum-ber is sway-ing, All clad in a gar-ment of white.
schim-mern-den Mas-sen Des Schnees wie von Lin-nen um-weht.

pp

pp

Allegretto agitato

p

His gaze turns in dreams to the far - a - way
 Der Träu - men - de sieht die ver - schmach - ten - den

tremolo
sf *p*

des - ert, That land of the morn's ra - diant skies, Where
 Hal - me Der Wü - ste, die end - los - sich - dehnt, Wo

f *p*

Commodo

lone - ly and sad, by a burnt cliff - side lean - ing, A
 ein - sam und trau - rig die herr - lich - ste Pal - me An

parlando
3

Tempo I

beau - ti - ful palm vain - ly sighs.
 glü - hen - der, Fel - sen - wand lehnt!

poco riten. *pp*

NOCTURNE (NACHTSTÜCK)

Translated from the Russian
by Frederick H. Martens

(Original Key, D)

MILI BALAKIREFF
(1837-1910)

Andante *p*

VOICE

How clear were the skies the night that is gone, How
Wie war sie so klar die ges - tri - ge Nacht, Wie

PIANO

p

count-less the stars whose ra - diance the dawn Did cap - ture!
hat - te sie all' die Stern - lein ent - facht So son - nig!

p

A dream 'neath the heav'n's the wide mead-ows lay, The
Beim Blick auf die Hö - hen den schlum - mern-den Hain, Die

calm lake re - flect - ing the stars' sil - ver ray; I thought then: ah,
Wäs - ser, hell schim - mernd im himm - li - schen Schein, Da dacht' ich: stets

might this fair mo - ment stay — What rap - ture! The
 von euch um - ge - ben zu sein — Wie won - nig! Wie

Listesso tempo

wave, ah, how fair and the steppe how — wide, How
 schön ist die Wo - ge die Step - pe so weit, Wie

Listesso tempo

charm - ing the Spring in the dress of a bride, We're find - ing; How
 schön in des Len - zes bunt schim - mern - den Kleid Die — Blu - me; Wie

poco a poco agitato e cresc.

ra - diant, ex - alt - ed, is love's glow - ing light, How
 hehr ist der Lie - be hell glän - zen - des Licht, Wie

poco a poco agitato e cresc.

grate - ful the joys that true friend - ship re - quite ——— The
 hehr - treu - e Freund - schaft so lieb - reich und schlicht, ——— Be-

f *passionato*
 crown grate - ful hearts e'er for glo - ry by right ——— Are
 glü - ckend der Kranz, den die Dank - bar - keit flicht ——— Dem

f *passionato*

wind - ing! ———
 Ruh - me! ———

di - mi - nu - en -

Tempo I *p*

poco ritenuto

I gazed on the skies, Ves - ta
 Ich blick - te zuon Him - mel, die

do *p* *pp*

glow'd on high; O'er spa - ces un - bound - ed the glance of my eye Might
 Ves - te glänzt; Es schwei - fet das Au - ge um - her un - be - grenzt Hoch

wan - der. The
 o - ben. Die

stars spar - kled clear like an o - cean of flame, The mem - 'ries of child - hood, they
 Ster - ne, sie glüh - ten ein Flam - men - meer schier Er - in - n'ring der Kind - heit er -

call'd me by name, And then I thought:
 wacht - te in mir. Da dach - te ich:

earth has no joy such as that up yon - der!
 bes ser wohl ist es als hier Da dro - ben!

No joy like
 Bes - ser ist

that up yon - der!
 es da dro - ben!

THE FAIR GARDEN

ROMANCE

*(Original Key)*Translated from the Russian
by Constance PurdyALEXANDER BORODINE
(1834-1887)

Andantino con moto

VOICE

Gar - den fair,

PIANO

p

shad - ed park, And po - et - i - cal cas - tle, Full

cresc.

worth - y ye of kings, En - chant - ing par - a -

mf *dim.*

pp *cresc.*

dise. Whose green walks and e'er-chan - ging path - ways

dim. e rall. p calando *dim. e rall.*

Lead thro' deep, sweet - smell-ing thick - ets and bow'rs To slim

dim. e rall. p *dim. e rall.*

pp

reeds fill'd with nests.

pp

più animato e molto espressivo
p cresc.

Oh, hap - py, hap - py ye, hav - ing for

p cresc.

mf appassionato

sov - 'reign dear A la - - dy fair in spir - it kind,

maestoso *rall. e dim.* *sempre dim.*

Whose fa - mous coat of arms O - ver the pal - ace

por - tal is bla - zon'd on high.

ppp *rit.* *p*

A DISSONANCE

ROMANCE

English version by
FREDERICK H. MARTENS

(Original Key, D \flat)

ALEXANDER BORODINE
(1834-1887)

Andantino

VOICE

PIANO

p

p

I

love you! your lips say, and seal it;

And yet I am sens - ing the

mf

while A dis - so-nance, you re - veal it In

f *ff* *p* *rall.*

voice and in glance, and in smile! You know, nor may you con -

rall.

veal it!

a tempo *più rall.*

MY SONGS ARE ENVENOMED AND BITTER

(MON CHANT EST AMER ET SAUVAGE)

French version (after HEINE)
by Paul Collin
English version by Charles Fonteyn Manney

(Original Key)

ALEXANDER BORODINE
(1834-1887)

appassionato

VOICE

My songs are en-
Mon chant est a -

PIANO

f capriccio

p

p cresc.

rall.

ven - om'd and bit - ter, Yet how could they oth - er - wise be? The
mer et sau - va - ge, com - ment pour - rait - il é - tre doux? Per -

rall.

f

a tempo

poi - son that darts from thy glan - ces Has blight - ed ex - ist - ence for me.
fi - del un ve - nin de - struc - teur est tom - bé de tes yeux sur ma vie.

a tempo

cresc.

The composer used a free metrical version in Russian of Heine's poem, which makes the retention of the German original impossible.

rall. *a tempo p* *rall.*

My songs are en-ven-om'd and bit-ter, Yet how could they oth-er-wise
 Mon chant est a-mer et sau-ra-ge, com-ment pour-rai-il ê-tre

f *a tempo*

be? A ser-pent I bear in my heart, In the heart that is
 doux? Je porte un ser-pent dans mon soeur, dans ce coeur que rem-

f *a tempo* *mf* *f* *p*

fill'd, love, with thee.
 plit ton a-mour.

THE SEA (LA MER)

Translated by Grace Hall
French version by Paul Collin

(Original Key, G# minor)

ALEXANDER BORODINE

*Allegro tempestuoso
sempre legato*

PIANO

The sea toss - es and
La mer gronde et mu -

raves,
git,

While fling - ing heav'n - ward its
rou - lant ses flots en fu -

waves. *p* Brav-ing the
rie, sur son na -

cre - - scen - - do *f*
threat of the swift sur-ging tide in its an - ger.
vire, et des vents af-fron - tant la co - lè - re,
cre - - scen - - do *f* *dim.*

p
The ma - ri - ner steers his frail bark mid the
s'a - van - ce par - mi les é - cueils un ma -

f
rocks and the dan - ger. The
rin té - mé - rai - re. La

Più animato

deep with its salt spray his pale face is
 bri - se si - nis - tre an - non - ce l'o -

mf *cresc.* *f*

lash-ing, It her - alds the
 ra - ge, la vague é - cu -

dim. *mf*

tem - pest with pon - der - ous crash-ing,
 meu - se lui crache au vi - sa - ge.

f *di -*

mi - nu - en - do *rallentando*

p meno mosso

The while in his spir - it like
C'est vers son pa - ys que l'em -

meno mosso

Ped.

bea - cons are burn - ing, Vis - ions of home and the hope of re - turn - ing,
por - te son rê - ve, et plein de joie l'heu - re lui sem - ble brè - ve;

Vis - ions of joy and sweet vis - ions of lov - ing, Fair ———— past be -
à ses co - tés u - ne fem - me qu'il ai - me, bon - - - heur su -

più mosso e animato

liev - - ing. He dreams on, a - bout him the waves roar and thun - der, His
pré - - me, le des - tin ——— lui fait un sort di - gne d'en - vi - e, à

cresc.

heart is at peace, full of joy and of wonder, For love soon will crown hap-py
 tout es - pe - rer l'a - ve - nir le con - tri - e, l'a - mour ra - di - eux va bril

dim.

days with-out num - ber.
 ler sur sa vi - e.

pp

cresc. ed accel. *f.*

Tempo I

rall. *a tempo* *p*

The sea
La mer

cresc.

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats (B-flat and E-flat). It begins with a whole rest, followed by a quarter rest, and then a quarter note G4. The piano accompaniment consists of two staves: the left hand plays a steady eighth-note bass line, and the right hand plays chords. A *cresc.* marking is placed above the right-hand staff.

toss - es and raves,
gronde et mu - git,

f *p*

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same eighth-note bass line and chords. Dynamic markings *f* and *p* are placed above the left-hand staff.

While fling - ing
rou - lant ses

cresc.

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a quarter rest, and then a quarter note G4. The piano accompaniment continues with the same eighth-note bass line and chords. A *cresc.* marking is placed above the right-hand staff.

heav'n - ward its waves.
flots en fu - rie,

f

Detailed description: This system contains the fourth vocal line and piano accompaniment. The vocal line begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same eighth-note bass line and chords. A dynamic marking *f* is placed above the left-hand staff.

Stead-fast - ly steer-ing the ma - ri - ner
 fier et vail - lant le ma - rin veut aux

p *cresc.*

stands by the rud - der; With
 flots te - nir tê - te. II

f *p*

cour - age un - fail - ing he smiles where one wis - er might
 lutte, il com - bat, il s'a - charne à dom - pter la tem -

cresc.

shud - der. The
 pê - te. La

f *p*

bil - lows shout ven - geance, they laugh in his
 vague è - cu - meu - se lui crache au vi -

face; With death for op -
 sa - ge, il pous - se la

po - nent how win the race?
 bar - que loin du ri - va - ge.

p *più animato cresc.*

A - gain and a - gain for the o - pen he
 Il lut - te sans trêve et re - dou - ble d'ef-

f

steers, A - gain and a - gain back to land -
 fort, la va - gue sans trê - ve l'é - loi -

ward he veers.
 gne du port.

ff

rall. e dim.

Tempo I

p

Till, _____ toss'd at ran - - dom, the
 Et _____ bal - lot - té - - e au

Tempo I

fp

cresc. - - - - - *f*

sport _____ of the blast
 gré _____ de la mer

cresc. - - - - - *f*

ff

A - gainst _____ the rocks he
 la bar - - que som - - bre

ff

dash - es at last.
 au gouffre a - mer.

fp

p poco a poco

No
Et

poco a poco

cresc.

sign re - mains of man, boat or
main - te - nant plus rien sur les

cresc.

sail, The wind sweeps the main
flots, dans l'om - bre le vent

with its des - o - late wail.
fait un bruit de san - glots.

ff

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It consists of six measures with various chords and melodic lines. Accents (>) are placed above several notes.

Second system of musical notation, continuing the piece. It features the same grand staff and key signature. The music continues with six measures, maintaining the chordal and melodic patterns established in the first system.

Third system of musical notation. The upper staff begins with a fermata over a chord, marked with a dynamic of *fp* (fortissimo piano). This is followed by a *p* (piano) dynamic. The lower staff continues with a steady eighth-note accompaniment. A long slur spans across the upper staff.

Fourth system of musical notation. The upper staff features a series of chords, each with a fermata, connected by a long slur. The lower staff continues with the eighth-note accompaniment.

Fifth system of musical notation. The upper staff has a fermata over a chord, followed by a *pp* (pianissimo) dynamic. The lower staff continues with the eighth-note accompaniment. A final fermata is present at the end of the system.

3

To Nicholas Rimsky-Korsakoff

THE SLEEPING PRINCESS

(LA PRINCESSE ENDORMIE)

BALLADE

Translated from the Russian
by Constance Purdy
French version by Grandmoussin

Words and Music by
ALEXANDER BORODINE
(1834 - 1887)

Andantino

PIANO

pp *legato*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. It begins with a half rest followed by a series of eighth notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. This is followed by a series of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The left hand starts with a bass clef and a common time signature, playing a simple harmonic accompaniment of quarter notes: G3, B-flat3, D4, G3.

p

With - - in the for - est deep Lies the prin - cess
 Dans le bois té - né - breux La prin - cesse aux

The first system of the vocal melody is on a single staff with a treble clef, three flats, and common time. The notes are: G4, A4, B-flat4, C5, B-flat4, A4, G4. The piano accompaniment continues with the same harmonic pattern as the introduction.

fast a - sleep: Veil'd by night and dark - ness som - bre,
 si doux yeux, Par le char - me d'u - ne fé - e,

The second system of the vocal melody continues with notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The piano accompaniment remains consistent.

She, with eye - lids seal'd in slum - ber, Sleeps,
 Au som - meil est con - dam - née, Et dort!

dim.

The third system of the vocal melody concludes with notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The piano accompaniment ends with a *dim.* marking.

sleeps!
dort!

mf **A** *dim.* *rall. pp*

Più mosso

All at once the for-est qui-et Wakes to laugh-ter wild and ri-ot;
Mais sou-dain dans l'ombre é-paisse é-cla-tent des cris et des ri-res;

cresc.

Witch-es, sat-yrs nois-y swarm Round the maid-en's sleep-ing form.
les es-prits des bois pas-sent en ron-de sans rom-pre ce som-meil.

f *dim.* *rall. p*

pp *rall.*

Tempo I

Ev - er, in the for - est deep, That en - chant - ed, death - like sleep
 Sans cou - leur, com - me la mort, La prin - ces - se tou - jours dort!

She sleeps!
 dort! dort!

Più animato

Le - gends say that to her bow - er There will come a prince, whose pow - er
 On di - sait qu'en la fo - rêt un jour vien - drait un preux, un che - va -

p *cresc. poco a poco*

p marcato *cresc. poco a poco*

Will the mag - ic charm dis - pel, And the prin - cess wake, to dwell
 licr sans peur, au coeur fi - dè - le, pour sau - ver en - fin la bel - le

Free for ev - er from the spell, the fa - - - - - tal
 et sou-dain bri - ser l'en - chan - te - ment _____ fa -

spell!
 tal!

più lento
p
 One by
 Mais les

dim.

one the days are go - ing, In - to years and cy - cles
 jours s'en vont sans trê - ve, Le temps pas - se comme un

grow - ing; Still there comes of life no sound; All is
 rê - ve, Et ja - mais nul n'ap - pa - raît Dans la

Tempo I
 p

wrapt in sleep pro-found! So with - in the
 nuit de la fo - rê! La prin - cesse aux

for - est deep Lies the prin - cess fast a - sleep.
 si doux yeux, Au re - pos mys - té - ri - eux,

Seal'd her eyes in ma - gic slum - ber, She, thro' days that
 Par - le char - me d'u - ne fé - e Au som - meil est

none can num - ber, Sleeps, sleeps!
 con - dam - née, Et dort! dort!

pp
 And no liv - ing soul can tell When she'll wa - ken from the
 Quel fa - tal et mor - ne som - meil! Quand son - ne - ra l'heu - re du ré -

spell.
 veil?

WHEN GAZING IN THINE EYES

(WENN ICH IN DEINE AUGEN SEH')

HEINRICH HEINE (1799-1856)
Translated by Arthur Westbrook

(Original Key, E)

J. BLEICHMANN, Op. 8, No. 4

Andantino

PIANO *p*

p semplice

When gaz-ing in thine eyes so dear, My pain and grief all dis-ap-pear; But
Wenn ich in dei-ne Au-gen seh', so schwin-det all mein Leid und Weh;— doch

when I kiss thy lips, ah, then— No thought have I of by-gone pain.—
wenn ich küs-se dei-nen Mund,— so werd' ich ganz und gar ge-sund.—

poco rall. *a tempo*

And when I lean up-on thy breast, No
Wenn ich mich lehn' an dei-ne Brust, kommt's

*) The music was composed to a Russian version of Heine's poem.

pp

dream of heav'n could be more blest:
 ii - ber mich wie Him - mels - lust;

The first system features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a series of eighth notes, followed by a long note with a fermata. The piano accompaniment consists of chords and moving lines in both hands, with a *pp* dynamic marking.

pp quasi parlando *Ped.*

But when thou say'st: "I love but thee!" I fall to weep - ing,
 doch wenn du sprichst: ich lie - be dich! so muss ich wei - nen,

The second system continues the vocal line and piano accompaniment. The vocal line is marked *pp quasi parlando*. The piano accompaniment includes a *Ped.* (pedal) marking and a *pp* dynamic marking. The system ends with a fermata on the vocal line.

weep - ing bit - ter - ly.
 wei - nen bit - ter - lich.

a tempo

col canto *p*

The third system shows the vocal line and piano accompaniment. The vocal line has a *a tempo* marking. The piano accompaniment is marked *col canto* and *p*. The system concludes with a fermata on the vocal line.

morendo

The fourth system consists of the piano accompaniment for the final part of the piece. It is marked *morendo* and features a *Ped.* marking and a fermata at the end.

AH, IF MOTHER VOLGA

(ACH, WENN MUTTER WOLGA)

Translated from the Russian
of Count A. TOLSTOI by Constance Purdy
German version by Lina Esbeer

(Original Key, A minor)

CÉSAR CUI, Op. 67
(1835-1918)

Moderato non troppo (♩ = 92)

VOICE

mf

Ah, if Moth-er Vol-ga could turn back in her flow-ing!
Ach, wenn Mut-ter Wol-ga doch auch rück-wärtsmöcht'rin-nen!

PIANO

p *L.H.*

If we might our lives live— o'er a-gain, know-ing!
Ach, könnt' man das Le-ben von Neu-em be-gin-nen!

Ah, if flow'rs in win-ter could fra-grance keep send-ing! And could but one love be
Thä-ten sich im Win-ter gar Blu-men ent-fal-ten! Woll-ten wir uns lie-ben

faith-ful and un-end-ing! *f*
 und auch Treu-e hal-ten! If the o-cean's depths we, my
Könn-ten wir die Tie-fen des

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is three sharps (F#, C#, G#). The vocal line begins with a melodic phrase in 2/4 time, followed by a rest, and then continues in common time. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

broth-ers, could meas-ure! *mf*
 Mee-res er-schau-en If a maid-en's beau-ty
und den sü-ssen Re-den

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same key signature and tempo. The piano accompaniment features a prominent bass line with sustained chords and moving eighth notes.

trust as well as treas-ure!
 schö-ner Mäd-chen trau-en!

The third system concludes the page. The vocal line and piano accompaniment continue in the same key signature. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both with sustained notes and chords.

mf

Ah, could each old wife be youth-ful as her daugh - ter!
 Ach, wenn al - le Wei - ber jun - ge Weib - lein wä - ren!

If were in the wine - flask a lit - tle less wa - ter!
 Man sein Fläsch - chen Brannt - wein ver - dünnt nicht müsst' lee - ren!

If to seek our lips were but the gob - let's mis - sion!
 Wenn der vol - le Be - cher ständ' den Lip - pen nä - her.

f

Could the dev - il take all ty - rants to per - di - tion!
 Wenn der Teu - fel hol - te al - le Rechts - ver - dre - her!

L.H.
mf

mf

If with-in our pock-ets gold might jin - gle ev - er!
 Wenn die Ta - schen klän-gen stets ge - füllt mit Gol - del!

p *R.H.*

poco rit.

And if each man of us might a coat lack nev - er!
 Wenn den Rock man tra - gen dürf - te den man woll - tel!

poco rit.

Pochissimo meno mosso *p* *mf*

If each day the hun-gry might be nour - ish'd du - ly! And
 Wenn der Hun-ger - lei - der nim - mer hun - gern - müss - te und

Pochissimo meno mosso *p*

f

if Fa - ther Czar could but know all things tru - ly!
 Vä - ter - chen Zar — die Wahr - heit stets wüss - tel!

f *mf*

DUSK FALLEN

Translated from the Russian
by Constance Purdy

CÉSAR CUI
(1835 -)

Andantino

VOICE

PIANO

pp *p* *pp*

p

Dusk fal - len, tor - rid

day had paled and slow - ly fad - ed. A - cross the lake was drawn a float - ing line of

haze, And lo, thy im - age fair, fa - mil - iar and be - lov - ed, At eve - ning's

qui - et hour was borne be - fore my gaze.

pp

p *ppp*

The musical score is written for voice and piano. The key signature has four sharps (F#, C#, G#, D#) and the time signature is common time (C). The tempo is marked 'Andantino'. The score is divided into four systems. The first system shows the beginning of the piece with the voice part starting on a whole rest followed by the lyrics 'Dusk fal - len, tor - rid'. The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand. Dynamics include *pp* (pianissimo), *p* (piano), and *pp*. The second system continues the lyrics: 'day had paled and slow - ly fad - ed. A - cross the lake was drawn a float - ing line of'. The piano part includes a triplet of eighth notes. The third system continues: 'haze, And lo, thy im - age fair, fa - mil - iar and be - lov - ed, At eve - ning's'. The fourth system concludes with: 'qui - et hour was borne be - fore my gaze.' The piano part features several triplets and ends with a *ppp* (pianississimo) dynamic.

p Thy smile was as of yore, I loved it, oh how dear - ly, Thy soft - ly wov - en braids held *rit.*

a tempo once a-gain their pow'r; Thy som-bre eyes re-lect-ing all their old-time sad - ness, *p*

a tempo

poco riten. *mf* Look'd in - to mine once more at eve - ning's qui - - et hour, *a tempo* *mf* at

colla voce *p*

riten. *pp* *poco più mosso* eve - ning's qui - et hour.

HUNGER SONG

(DAS HUNGERLIED)

Translated from the Russian
of N. NEKRASOFF
by Deems Taylor

(Original Key, A minor)

CÉSAR CUI
(1835-1918)

Andantino (♩=84) *mf*

VOICE

On trem-bling limbs the peas-ant stands,
Der Bau-er schwankt beim Stil-le-stehn,

PIANO

p

With la-bor'd breath the peas-ant walks;
weicht nicht vom Fleck beim Vor-wärtsgeh'n;

While close be-hind him
von Bir-ken-rin-de

Fam-ine stalks And clutch-es him with bo-ny hands.
ward er dick, es bringt ihn um sein Miss-ge-schick.

mf *p* *pp* *p*

His ash - en face is gaunt and worn; How glazed and dim his fail - ing eyes.
 Er selbst ist fahl, sein Blick ist leer, als ob er stets im Rau - sche wär'.

p

He walks, he crawls, He moans, he sighs. And now be - hold the rus - tling
 Er geht im Schlaf, er keucht, und kriecht da - hin wo sich sein Rog - gen

mf

corn! He stops and stares with hun - gry eyes, He sways,
 wiegt. Dort steht er wie ein Göt - zen - bild und singt

p

and fall - ing faint - ly cries: "O corn, — put forth —
 kein Laut der Brust ent - quillt: „Ge - deih', — ge - deih' —

thy ri - pen'd ear! Be - hold, thy son lies
 mein Rog - gen - feld! Ich bin's, der dich mit

starv - ing here! ac - - - cel - - -
 Müh be - stellt. A might - y sheaf of corn I'll take,
 Wird schwer dein Brod wie mei - ne Noth,

er - - an' - - do *mf* *poco*
 A might - y loaf of bread I'll bake. 'Tis mine to eat, All mine to eat,
 und wird es bit - te - rer als Tod, ich geb's nicht her, ver - zehr's al - lein,

Though son and moth - er starve... *f*
 ob Sohn, ob Mut - ter fleht, 'Tis mine!
 'sbleibt mein!"

O THOU ROSE-MAIDEN

(Original Key, A minor)

Translated from the Russian
of A. PUSHKIN
by Constance Purdy

ALEXANDER DARGOMIJSKY
(1813-1869)

Andante

VOICE

O thou — rose - maid - en,

PIANO

p

I am fet - ter'd! Yet — I — fear

not — thy chains — that cling;

The night-in - gale — with - in the lau - - rel,

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "The night-in - gale — with - in the lau - - rel,". The piano accompaniment consists of two staves, with the right hand playing a melody of eighth and quarter notes and the left hand providing a harmonic accompaniment of chords and single notes. A triplet of eighth notes is marked above the vocal line.

Of wood-land song - sters — feath - er'd king,

The second system continues the vocal line with the lyrics "Of wood-land song - sters — feath - er'd king,". The piano accompaniment continues with similar harmonic support. A triplet of eighth notes is marked above the vocal line.

Near that proud — flow - er of rare — beau - ty,

The third system features the lyrics "Near that proud — flow - er of rare — beau - ty,". The piano accompaniment continues with harmonic support. Two triplet markings are present above the vocal line.

slowly dim.
The rose so haugh - - ty of rare beau - - ty,

The fourth system concludes the phrase with the lyrics "The rose so haugh - - ty of rare beau - - ty,". The piano accompaniment features a descending eighth-note pattern in the left hand, marked with *slowly dim.* (slowly diminishing).

a tempo

In sweet-est thrall-dom spends his days, In sweet - est

a tempo

sf

thrall - dom spends _____ his days,

And soft - - - ly sings _____ to _____

p

her his_ lays, And soft - - - ly sings _____

p

to her his lays, And soft -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a melodic phrase over the lyrics "to her his lays," followed by a rest and then "And soft -". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more melodic line in the left hand. A *marcato* marking appears in the piano part.

- - - ly sings to

The second system continues the vocal line with the lyrics "- - - ly sings to". The piano accompaniment maintains its rhythmic pattern. A *marcato* marking is present in the piano part.

her, and soft - - - ly to her sings

The third system features the vocal line with the lyrics "her, and soft - - - ly to her sings". The piano accompaniment continues with the same rhythmic texture.

his lays!

The fourth system concludes the vocal line with the lyrics "his lays!". The piano accompaniment features a *rit.* (ritardando) marking in the vocal part and a *dim.* (diminuendo) marking in the piano part. The piano part includes a *p rit.* (piano ritardando) marking and a *pp a tempo* (pianissimo at tempo) marking.

AH, TWINE NO BLOSSOMS (O, WINDE KEINE DUFT'GE BLÜTE)

Translated from the Russian
of D. RATHAUS by Deems Taylor
German version by Lina Esbeer

(Original Key, F minor)

REINHOLD GLIÈRE, Op. 18, No 7
(1875-)

Andante (♩ = 84) *mf*

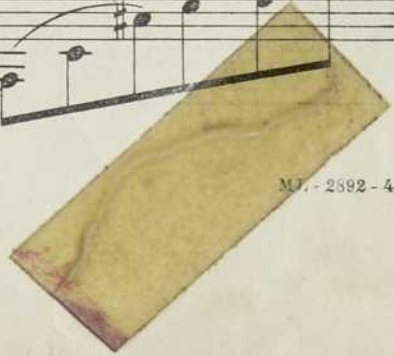
VOICE

Ah, — twine no
O, — win - de

PIANO *mf con molto espressione*

blos - soms fair and fra - grant To weave a - new my crown of woe. The
kei - ne duft'-ge Blü - te in - mei - nen halb - ver - welk - ten Kranz, mein

flame of all my dream - ing flick - er'd And died in dark - ness long a -
rei - ner Her - zens - traum ver - glüh - te mir bis auf's le - tzte Fünk - lein



go.
ganz.

dim.

mf

Ah, come no more to smile up - on me... That
O, dass ich nie dein Lächeln schau - te, nie

p

lim - pid smile so long for - got, My heart's de -
hör - te was dein Mund ver - spricht, mein zar - - - tes

f

sire, my own be - lov - ed... Dost thou not hear?
Kind, du hol - de Trau - te, dich wie - der lie -

cresc.

*)
I love thee not!
-ben will ich nicht!

cresc. *f*

mf

Oh, wake no more the fire that
Be - sieg des Her - zens heiss Be -

mf

sleep - eth; From pas - sion's bon - dage set me free.
geh - ren, lass mei - ne Ru - he un - ge - stört.

*) English text only.

wasted soul

f

Wast - - - - ed my soul with bit - ter long -
 Was _____ kann die See - le dir ge - wöh -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note followed by a series of eighth notes. The piano accompaniment consists of chords and moving lines in both the right and left hands. A red circle is drawn around the first measure of the vocal line.

- ing: What now re - mains to give to thee?
 - ren die nur von her - bem Lei - de sehrt.

The second system continues the musical score. The vocal line has a melodic line with some slurs. The piano accompaniment continues with chords and moving lines. A red line is drawn under the vocal line in the first measure.

dim. *p*

dim. *p*

The third system shows the vocal line with a long note followed by rests. The piano accompaniment continues with chords and moving lines. The dynamic markings *dim.* and *p* are present in both staves.

THE JOURNEY

(Composed in 1840)

(Original Key)

English version by Constance Purdy

MICHAIL IVANOVITCH GLINKA
(1804-1857)

Presto

VOICE

Smoke is ris - ing as the steam - er churns its way, Change, ex -

PIANO

sf *mf*

cite - ment un - a - bat - ing, fun, im - pa - tience, ea - ger wait - ing! Crowds of

peo - ple all on pleas - ure bent are gay, Fast and fast - er ev - er

rid-ing goes the train thro' mead-ows glid - ing; Smoke is ris-ing as the

steam - er churns its way! Change, ex - cite-ment un-a - bat-ing, fun, im-

pa-tience, ea-ger wait-ing, Crowds of peo-ple all on pleas-ure bent are gay,

Crowds of peo-ple all on pleas-ure bent are gay: Fast and

fast - er ev - er rid - ing goes the train thro' mead - ows glid - - - -

ing, Fast and fast - er ev - er rid - ing goes the train thro' mead - ows

mf

con tutta forza

glid - - - - ing, Thro' the mead - - ows swift - ly

glid - ing, swift - ly glid - - - -

ff

D.C.

time part - oft, - ing, - O - Lord, seems un - end - ing!"
- ing, - hope's sweet - ness be - stow - ing.

D.C.

Tempo I

Smoke is ris - ing as the steam - er churns its way! Change, ex -

sf *mf*

cite-ment un - a - bat - ing, fun, im - pa - tience, ea - ger wait - ing: Crowds of

sf

peo - ple all on pleas - ure bent are gay, Fast and fast - er ev - er

rid - ing goes the train thro' mead - ows glid - ing. Smoke is ris - ing as the

steam - er churns its way! Change, ex - cite - ment un - a - bat - ing, fun, im -

pa - tience, ea - ger wait - ing! Crowds of peo - ple all on pleas - ure bent are

gay, Crowds of peo - ple all on pleas - ure bent are gay.

p accel.

Fast and fast-er ev-er rid-ing goes the train thro' mead-ows glid -

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line begins with a rest, followed by the lyrics 'Fast and fast-er ev-er rid-ing goes the train thro' mead-ows glid -'. The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand. The tempo marking *p accel.* is placed above the first measure.

- - - ing, Fast and fast-er ev-er rid-ing goes the train thro' mead-ows

The second system continues the vocal line with a rest followed by '- ing, Fast and fast-er ev-er rid-ing goes the train thro' mead-ows'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking *mf* is placed above the right-hand piano part in the final measure of this system.

con tutta forza

glid - - - ing, Thro' the mead - - ows swift-ly glid -

The third system features a vocal line with a rest followed by 'glid - - - ing, Thro' the mead - - ows swift-ly glid -'. The piano accompaniment continues. A dynamic marking *con tutta forza* is placed above the vocal line in the first measure.

ing, swift-ly glid - - - ing.

The fourth system concludes the vocal line with 'ing, swift-ly glid - - - ing.'. The piano accompaniment continues. Dynamic markings *ff* and *sf* are placed above the piano part in the final measures.

STAR OF THE NORTH

*(Original Key, D)*Translated from the Russian
of ROSTOPCHINE by Constance PurdyMICHAIL IVANOVITCH GLINKA
(1804-1857)

Andante maestoso

VOICE

PIANO

f

mf

'Neath a mar - - vel - lous roof man - y man - - sions a -

mf

rise, But far bright - er than all does one man - - sion stand

forth; For a bride dwells there - in, fair - est, sweet - est of -

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "forth; For a bride dwells there - in, fair - est, sweet - est of -". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

all, Of all stars most re - splen - dent, the star _____ of the

The second system continues the vocal line with the lyrics "all, Of all stars most re - splen - dent, the star _____ of the". The piano accompaniment includes a triplet of eighth notes in the right hand.

north. Deep ab - sorb'd doth she brood and sad her thoughts, - On the

The third system continues the vocal line with the lyrics "north. Deep ab - sorb'd doth she brood and sad her thoughts, - On the". The piano accompaniment features a more active right hand with eighth notes.

cir - clet of gold, her wed - ding - ring, Great tears from her

The fourth system concludes the vocal line with the lyrics "cir - clet of gold, her wed - ding - ring, Great tears from her". The piano accompaniment has a long, sustained chord in the left hand.

eyes— hot and heav - y fall! Of her dear one



is she think-ing night and day.



He, her



hus - band, has gone to a far dis - tant land, And to



her may not soon, may not soon ——— come a - gain. He will

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a half note 'her', followed by eighth notes 'may not soon,' and 'may not soon'. A long horizontal line indicates a sustained note for 'come a - gain.' The vocal line concludes with a quarter note 'He will'. The piano accompaniment consists of chords in the right hand and single notes in the left hand, with some triplets in the right hand.

come back a - gain when the spring - time shall reign, With God's

The second system continues the vocal line with a half note 'come', eighth notes 'back a - gain', and a quarter note 'when the spring -'. A long horizontal line indicates a sustained note for 'time shall reign,'. The vocal line ends with a quarter note 'With God's'. The piano accompaniment continues with chords and single notes, maintaining the harmonic support for the vocal melody.

sun - - light on high then shall joy ——— hold sway.

The third system features a vocal line with a half note 'sun -', eighth notes '- light on high', and a quarter note 'then shall'. A long horizontal line indicates a sustained note for 'joy ———'. The vocal line concludes with a quarter note 'hold sway.'. The piano accompaniment continues with chords and single notes, providing a steady accompaniment for the vocal line.

The fourth system shows the vocal line as a series of rests, indicating that the vocal part has ended. The piano accompaniment continues with chords and single notes, concluding the piece with a final cadence.

ON THE STEPPE (TRISTE EST LE STEPPE)

Translated from the Russian
of PLESTCHEIEFF by Charles Fonteyn Manney
French version by M.D. Calvocoressi

(Original Key, B minor)

ALEXANDER GRETCHANINOFF, Op. 5, No 1
(1864-)

Andante (♩ = 52)

VOICE

PIANO

Sim

p

poco marcato

Sad lies the steppe — in its
Triste est *la* steppe — où s'en-

f *pp*

lone-li-ness,
vont mes pas,
Long lies my des - o - late way;
Pas u - ne fleur — n'y sou - rit.

Nev - er a flow'r smiles to glad-den me, Nev - er a bird sings its
 Point d'ar-bres verts ni de frais buis-sons pour a-bri-ter les oi-

sempre p

lay. Down drops the night on its sa-ble wing,
 sèaux. Lu - gu - bre-ment tombe un soir obs - cur,

lugubre *mf*

Hid - ing each glim - mer-ing star: What sum-mons back to my
 pas une é - toile au ciel noir: Je ne sais plus quels doux

p *mf* *poco stringendo* *e cresc.*

mem - o - ry Vis - ions of you from a -
 mots d'a - mour, par un tel soir tu m'as

ff con libertà

far? dit. Vis - ions of you, my be -
 Par un tel soir, ô ma

ff *colla parte* *mf* *dolce*

a tempo *mf*
 lov - ed one, Smil - ing and fair as the morn;
 bien - ai - mée! Tu sou - ri - ais ten - dre - ment;

a tempo *p*

p
 Driv - ing the shad - ow - y night a - way,
 je te re - vois et je crois sou - dain

pp *cresc.*

cresc. poco a poco
 Light - ing my path - way for - lorn.
 qu'il n'est plus d'ombre en ces lieux;

poco *a* *poco*

Now hear the song of the night-in-gale Thrill-ing the spa-ces on
 les chants su-a-ves des ros-si-gnols mon-tent des bois par-fu-

ff *3*

high; in the des-ert are
 mès; au-tour de moi mil-le

p *3*

blos-som-ing, Stars deck with jew-els the
 fleurs sont nées et tout le ciel re-splen-

dim. *pp* *molto rit.* *3*

sky! dit.

a tempo *mf* *poco rit. e dim.* *pp* *8*

PALM BRANCHES

(Original Key)

Translated from the Russian
of A. BLOCK by Grace HallALEXANDER GRETCHANINOFF, Op. 47, No 2
(1864 -)

Allegretto

VOICE

rit.

a tempo

mf

PIANO

Lit - tle man and maid - en With palms and ta - pers

la - den Up - on this Ho - ly Day, Who - so - ev - er

sees them shine Shall bow as be - fore a shrine, Then go on his

rit.

rit.

a tempo

way. Lust - y winds blow o'er the sky, Down the rain drops

a tempo

p *poco cresc.*

poco rit.

from on high, Still the flames burn on.

poco rit.

più f

a tempo

On this Feast of Palms To our Lord we sing our

a tempo

mf *f*

mf poco rit.

Psalms From the ear - ly break of dawn.

poco rit.

mf *simile*

SLUMBER REIGNS

(ALLES SCHLÄFT)

Translated from the Russian
of A. FET by Frederick H. Martens
German version by S. König

(Original Key, D)

ALEXANDER GRETCHANINOFF
(1864 -)

Allegro

VOICE

Slum - ber reigns;
Al - les schläft;

grazioso

PIANO

mf *p*

Ah, to the gar-den let us go! Slum - ber
Komm', lass uns in den Gar - ten geh'n. Al - les

reigns;
schläft;

The stars a-lone a - bove us glow.
Nur Ster - ne auf uns nie - der seh'n.

Yet the boughs their cu-rious glan-ces from us veil,
Doch sie seh'n uns nicht un - ter den Zwei - gen all'

None _____ may lis - ten, save per -
 Es _____ be - lauscht uns viel - leicht

ff *p subito*

haps the night - in - gale. _____ And she'll nev - er hear us,
 nur die Nach - ti - gall. _____ A - ber sie hört uns nicht,

f *ff*

ff
 her own song her pride, _____
 ihr Lied ist zu laut, _____

ff

Hand to heart a - lone the se - cret shall con - fide:
 Nur die Hand es dem Her - zen heim - lich ver - traut,

p *f*

That, u - nit - ed here, the high - est joys en - thrall,
Dass uns hier ver - ein - igt höch - ster Er - den - glück

That this mo - ment is bless - ed o - ver
Und wir se - lig sind in die - sem Au - gen -

all;
blick;
Trem - bling hands to heart the
Zit - ternd thei - let es die

tid - ings glad dis - close,
Hand dem Her - zen mit,
That an - oth - er heart as
Dass in ihr die an - d're

soft - ly stirs and glows: Then re - spond - ing
 lei - se bebt und glüht; Wenn dies Be - ben

to this si - lent sign of grace, Ar - dent,
 nun bis hin zum Her - zen steigt Lie - be -

fond, we are en - clasp'd in love's em - brace!
 voll sich Schul - ter dann zu Schul - ter neigt.

con liberta *a tempo*

colla parte *a tempo*

SNOWFLAKES (SCHEEFLÖCKCHEN)

Translated from the Russian
of W. BRÜSSOFF by Constance Purdy
German version by Lina Esbeer

(Original Key)

ALEXANDER GRETCHANINOFF, Op. 47, No. 1
(1864 -)

Allegro scherzando

PIANO

mf molto staccato e grazioso

sempre staccato

(rit.) *p a tempo*

rit. *a tempo*

p

Snow - flakes fly - ing
We - het, weht ihr

o'er our por - tals, Pit - y us poor mor - tals!
Flo - cken - ster - ne, uns nur bleibt hübsch fer - nel!

simile

O you host of white ad - van - cing, Out from heav - en
Schnee - ge - stö - ber, Schnee - ge - wim - mel, streut uns Gott her -

rit.
you come dan - cing.
ab vom Him - mel. *rit.*

a tempo
mf cresc. - *simile*

How can we with - stand you long - er! You are
Ge - gen euch sind wir die Schwa - chen, frei - e

a tempo
mf molto staccato e cresc.

free, in num - bers strong - er, At your will you can - en -
Flöck - chen, ihr könnt la - chen, könnt uns all' zu - sam - men -

p

fold us
fe - gen,

ff

ff

Leg.

In your shroud of white and hold
 Stadt und Land ins Bahrtuch le -

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a grand staff (treble and bass clefs) and a key signature of one flat. The lyrics are written below the vocal line.

us.
 gen.

ff *mf*

The second system continues the musical score. The vocal line has a rest followed by the lyrics 'us. gen.'. The piano accompaniment features a *ff* dynamic marking and a *mf* dynamic marking. There are some performance markings like accents and a star symbol in the piano part.

(rit.) *pa tempo*

Snow-flakes fly - ing
 We - het, weht ihr
 - a tempo

rit. *p*

The third system includes a vocal line with a *rit.* marking and a *pa tempo* marking. The piano accompaniment has a *rit.* marking and a *p* dynamic marking. The lyrics 'Snow-flakes fly - ing' and 'We - het, weht ihr' are written below the vocal line.

o'er our por-tals, Pit - y us poor - mor - - tals!
 Flo - cken - ster - ne, uns nur bleibt hübsch fer - - ne!

The fourth system continues the musical score with a vocal line and piano accompaniment. The lyrics are written below the vocal line.

O you hosts of white ad - van - cing, Out of heav - en
Schnee - ge - stö - ber, Schnee - ge - wim - mel, streut uns Gott her -

1. *(rit.)*
you come dan - - - cing. _____
ab vom Him - - - mel. _____

rit.

2. *rit.* *a tempo* *morendo*
- - - - - cing. _____
- - - - - mel. _____

rit. *a tempo* *smorzando*

p

To J. A. Melinkoff
THE CAPTIVE
 (LE CAPTIF)

Translated from the Russian
 of PUSCHKIN by Grace Hall
 French version by M.D. Calvocoressi

(Original Key, E)

ALEXANDER GRETCHANINOFF, Op. 20, No 4
 (1864 -)

Moderato assai (♩ = 80)
lugubre

VOICE

A - lone in my pris - on So nar - row and
 Je suis dans ma ca - ge, dans l'om - bre gla -

PIANO

mf *p lugubre*

dark, I see from my win - dow A swift - fly - ing hawk. A -
 cée, moi, fils de l'air li - bre, moi jeu - ne fau - con; mon

cor

tristezza

bout my black tow - er He cir - cles with cries, — A
 frè - re s'af - fli - ge, m'ap - pelle à grands cris, — Il

p *poco cresc.*

deep fel - low feel - ing I read in his eyes. He
tourne, il se po - se, puis ronge u - ne proie; et

f ma non troppo

brings to my grat - ing His still bleed - ing prey, He
 puis il la quit - te, re - gar - de vers moi, un

p

non sostenendo

tears it and rends it In
 rê - ve, le mê - me, nous

p con misterioso e non sostenendo

pochissimo marcato

grim sav - age play. His
 han - te tous deux. Son

rit.

*a tempo**poco a poco cresc. ed accelerando*

eyes to mine speak - ing Seem clear - ly to say, — In
cri per - çant mon - te, je lis dans ses yeux, — je

a tempo

p *poco a poco cresc. ed accelerando*

bold in - vi - ta - tion: "Now up — and a - way! — Ah,
sens qu'il m'im - plo - re: "Fu - yons — loin d'i - ci! — Nos

ff

sf sf

Più largamente

ha - sten, my broth - er, A - rise, it — is time! — Thy
ai - les sont li - bres; viens, frère, il — est temps! — les

ff mf

heart, like mine own, Seeks some far hap - pier clime. — O'er
ci - mes sont blan - ches, l'a - zur nous — at - tend, — les

moun - tain and val - ley, A - far let us
 bri - ses ma - ri - nes, les clairs ho - ri -

p *poco a poco cresc.*

fly, For lords of cre -
 zons. La - bas, dans l'es -

rit. *con libertà* *accelerando* *ff*

a - tion Are we, thou and I!"
 pa - ce, nous som - mes les rois!"

Molto più mosso

ANOTHER LITTLE HOUR I BEGGED

(ICH WOLLT' EIN WENIG MIT DIR PLAUDERN)

Translated from the Russian
of A. PLESCHTSCHJEFF by Constance Purdy
German version by S. König

(Original Key, F)

ALEXANDER GRETCHANINOFF

(1864 -)

Allegretto

VOICE

PIANO *mf*

ben declamando

An - oth - er lit - tle hour I begg'd you To let me lin - ger at your
Ich wollt' ein we - nig mit dir plau - dern, ein Stünd - chen nur mit dir al -

side, But this you ha - sten'd to de - ny me: "I am too bu - sy," you re -
lein; doch du ent - schlüpf - test mir und sag - test: „Ich hab' nicht Zeit, es kann nicht

plied. Then when I told you I, was suf - fring, And knew no joy with you not
sein! Ich sag - te dir dass ich sehr lei - de, dass all' mein Glück in dei - ner

rit.

rit.

a tempo *rit.*

near, — You dropp'd a deep, af-fect-ed curt-sey, And out your
Macht, — doch du ver-beug-test dich nur höh-nisch und ich ward

a tempo *rit.*

laugh — — — — — ter rip-pled clear. To
nichts — — — — — als aus-ge-lacht. Und

mf accel.

Meno mosso *rit.*

make my heart's pain e-ven great-er, Up to the last your tem-per
um mich dann noch mehr zu quä-len ver-bliebst du trot-zig bis zum

p *(rit.)*

a tempo *dolce*

held, — And, as I would not beg for-give-ness, Your kiss at
Schluss; Trotz al-lem Bit-ten, al-lem Fle-hen Ward zur Ver-

a tempo *dolce*

Tempo I

rit. *p*

part - ing you with-held. But pray don't think that when I
 söh - nung mir kein Kuss. Nur, Teu - er - ste, darfst du nicht

f

left you I took my life in grim de - spair: Oh,
 den - ken, dass ich mich drum er - schie - ssen würd'; du

rit.

no! I've pass'd thro' times like these Oft be - fore, my la - dy proud and
 meinst, du seist mein er - stes Lieb - chen doch nein, da hast — du dich ge -

Allegro molto

fair!
 irrt!

f *giocoso* *mf*

THE SIREN

(SIRENE)

Translated from the Russian
of BALMONT

by Frederick H. Martens
German version by S. König

(Original Key, F#)

ALEXANDER GRETCHANINOFF
(1864-)

Allegro

VOICE

The pulse of your glance — is the
In dei - nen — Bli - cken sich's wie

PIANO

mf *f rit.* *P a tempo*

pulse of the waves: — With treach - er - y spar - kling, the
Wel - len-schlag regt: — Drin fun - kelt's — wie Falsch - heit, drin

bright tear — it haunt - eth. De-ceil in it glow - ing, — its
leuch - tet — die Thrä - ne. Mit Bli-cken von Lie - be — und

fond passion braves, With such eyes the Si - ren the
 Arg - list be - wegt, mit Au - gen gleich die - sen be -

cresc.

heart _____ e'er _____ en - chant -
 stricht _____ die _____ Si - re -

f *p*

rit. *eth. ne.* *And Und*

ff rit. *p leggiero*

soft _____ and low sound - eth, and ten - der _____ the voice That
 mit _____ ih - rer Stim - me, so sanft und _____ so weich ver -

lur - eth the sea - man, o'er wild wa - ters
 lockt sie den Schif - fer im Wel - len - ge -

cresc. *f*

tak - en. 'Tis your ver - y own, and it
 trie - be; wie ist die - se Stim - me der

mf *p*

seems to re - jice With mirth pure — and child - like, with
 die - nen doch gleich, bald un - schulds - voll kind - lich, bald

love's long - ing shak - en! *ff* And
 zit ternd — vor Lie - be. Und

e'er when his bark strikes and staves on the
 wenn dann sein Fahr - zeug am Fel - sen zer -

tempestoso

ff

rocks That ma - gic song, drown - ing, The
 schellt, um - schmei - cheln den Sin - ken - den

sail - or en - chant - eth, And laugh - ter se -
 lo - cken - de Tö - ne, ver - füh - re - risch'

p

duc - tive his a - go - ny mocks,
 La - chen in's Ohr ihm dann gelt,

The laugh of the
und mit dei - nem

cresc. poco a poco

Si - ren your own laugh - ter haunt - eth, your
La - chen, und mit dei - nem La - chen lacht

own laugh - ter haunt -
dann die Si - re

ff *sempre ff*

Ossia: eth. ne. *ten. a piacere*

eth. ne. *più mosso*

sf

FAR ON THE ROAD WE TWO JOURNEYED TOGETHER

(Original Key)

Translated from the Russian
of D. U. TSERTELEV
by Constance Purdy

M. IPPOLITOFF-IVANOFF, Op. 44, No 5

Larghetto funebre

VOICE *mf* Far on the road *mf* we two

PIANO *mf* *p* *p* *p* *p*

jour-ney'd to-gether; *mf* And man - y the things we were *p*

long - ing to tell; *p* For hopes — and de - sires in such *mf*

p *p* *p poco* *accel-mf*

The musical score is written for voice and piano. The key signature has four flats (B-flat major or D-flat minor), and the time signature is common time (C). The tempo and mood are indicated as 'Larghetto funebre'. The score is divided into three systems. The first system shows the voice part starting with 'Far on the road we two' and the piano accompaniment. The second system continues with 'jour-ney'd to-gether; And man - y the things we were'. The third system concludes with 'long - ing to tell; For hopes — and de - sires in such'. Dynamics include *mf* (mezzo-forte), *p* (piano), and *accel-mf* (accelerando mezzo-forte). The piano part features a consistent rhythmic accompaniment with arpeggiated chords and melodic lines in both hands.

num-bers *f* came crowd-ing, *f* But we *a tempo* dared not—

mf -er- *mf* -an- -do *f a tempo*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a melodic line with some rests and slurs. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, often beamed together. Dynamic markings include *f* (forte) and *a tempo* (return to the original tempo).

voice them, *p* dared not voice them, So si- -len - ces

mf *p*

The second system continues the musical score. The vocal line has a melodic line with slurs and rests. The piano accompaniment continues with its rhythmic pattern. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

fell. *mf* And now that I would, that I

p *p*

The third system concludes the musical score on this page. The vocal line has a melodic line with slurs and rests. The piano accompaniment continues with its rhythmic pattern. Dynamic markings include *mf* (mezzo-forte) and *p* (piano).

once more would say them: Our ways are di-vid-ed and bro-ken the spell.

p *mf*

p *mf*

How can I? How can I? But one word a-lone now is

f *p* *p*

f *p* *p* *p*

left me, But one word is left me, and that is of

f

mf *mf* *f* *f*

all words the sad - dest, of all words the sad - dest: Fare -

mf *p* *pp*

well! Fare - well! Fare - well!

pp *mf* *p* *p* *p*

p *pp*

ONCE THERE LIVED A KING

(ALSATIAN BALLAD)

Translated from the Russian
by Constance Purdy

(Original Key)

M. IPPOLITOFF-IVANOFF, Op. 15, No 3

Allegretto grazioso

PIANO *mf*

mf *Meno mosso*

Once there lived a King, both

p

old and poor was he, One daughter left of all his treasures vast ac -

mf *p*

mf

crued - fair Ger - trude. Near them dwelt young Har - old, a

f *p* *mf*

Detailed description: This is a piano score for a ballad. It begins with a piano introduction in 3/4 time, marked 'Allegretto grazioso' and 'PIANO' with a mezzo-forte (mf) dynamic. The introduction features a melody in the right hand with triplet eighth notes and a bass line with chords and eighth notes. The vocal line enters in the second system, marked 'mf' and 'Meno mosso'. The lyrics are: 'Once there lived a King, both old and poor was he, One daughter left of all his treasures vast accrued - fair Gertrude. Near them dwelt young Harold, a'. The piano accompaniment continues with chords and melodic lines, marked with dynamics like 'mf', 'p', and 'f'. The score is written in a key with one flat (B-flat major or D minor) and a common time signature.

p

no - ble knight and val - iant, Who scorn - ing oth - er maids and pleas - ures

mf *p* *p*

p *f*

loved and wooed sweet Ger - trude. All their hopes proved

f *p*

f

dross and, a - las! they loved in vain— Fight - ing for the

mf *f*

p

Cross the knight by Sar - a - cens was slain— And she from that day forth—

mf *f* *p*

p — doth yearn for his re - turn *p* to Ger - trude.

The first system of music features a vocal line in G major with a common time signature. The lyrics are "doth yearn for his re - turn to Ger - trude." The piano accompaniment consists of two staves, with dynamics ranging from piano (*p*) to forte (*f*).

f Day and night thro' dark and light, and in and out of sea - son, — *f* Ev - er doth she

The second system continues the vocal line with the lyrics "Day and night thro' dark and light, and in and out of sea - son, — Ev - er doth she". The piano accompaniment includes dynamic markings of *mf* and *f*.

wait, and grief has robb'd her of her rea - son. And she from that day forth — *p*

The third system contains the lyrics "wait, and grief has robb'd her of her rea - son. And she from that day forth —". The piano accompaniment features dynamic markings of *mf*, *f*, and *p*. The system concludes with a 2/4 time signature change.

p — doth yearn for his re - turn *p* to Ger - trude.

The fourth system repeats the lyrics "doth yearn for his re - turn to Ger - trude." The piano accompaniment maintains dynamics of *p*, *f*, and *p*.

Largo

p

Once there lived a King, both old and poor was he, One daughter left of

p *mf* *p*

p *p poco a poco*

all his treasure vast accrued—fair Gertrude. So in my

p *p* *p*

rallentando *pp* *e ppp* *morendo* *Allegretto grazioso*

coun-try runs the song.—

pp *ppp* *fz* *p*

mf *p* *p* *pp*

ROMANCE

(Original Key, E)

Original Russian text translated
from the Spanish by V. Botkine
English version by Constance Purdy

M. IPPOLITOFF-IVANOFF
Op. 23, No 3

Allegretto

VOICE

PIANO

mf *p* *mf*

mf *mf*

O'er peaks of_ the Sier-ra Ne - va - da Her veil - ing of

p *p*

mf

haze night is fling - ing; The heat of_ the day has de - part - ed,

p *p*

mf *mf*

And com-fort cool breez-es are bring-ing. Let now thy smile en-

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The piano accompaniment starts with a half rest, followed by a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter rest. The piano part includes a *p* dynamic marking.

mf *f*

chant-ing, My spir-it's fe-ver a - bat - ing, Shine down on me, Zo-

The second system continues the vocal line with a half note D5, a half note E5, a half note F5, a half note G5, a half note F5, a half note E5, a half note D5, and a quarter note C5. The piano accompaniment features a *mf* dynamic marking and includes a crescendo leading to a *f* dynamic marking.

mf

rai - ya, Come at - my - call, thy lov - er - is -

The third system shows the vocal line with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The piano accompaniment includes a *p* dynamic marking for the left hand (L.H.) and a *mf* dynamic marking for the right hand (R.H.).

mf *p*

wait - ing, Come forth, my be - lov - ed, my fair Zo -

The fourth system continues the vocal line with a half note D5, a half note E5, a half note F5, a half note G5, a half note F5, a half note E5, a half note D5, and a quarter note C5. The piano accompaniment includes a *mf* dynamic marking and a *p* dynamic marking.

rai - ya! Here I lan - guish — fill'd with long - ing.

— To lands where the palm-trees are grow-ing, With thee would I fly far a -

way, Where on her own shore bloom-ing lone - ly The lo - tus-flow'r

gen - tly doth sway. In our tent we will rest, While the

sun's rays are burn - ing. Come then, come then, Zo - rai - ya,

f *L.H.* *p*

For thee, my love, thy lov - er - is - yearn - ing. Come

mf *p* *mf* *mf*

forth, my be - lov - ed, My fair Zo - rai - ya, Here I

p *mf* *p* *p*

lan - guish — fill'd with long - ing!

f *mf* *fz* *p*

YOU BROUGHT ME FLOWERS

*(Original Key, F# minor)*Translated from the Russian
of LOUKIANOFF by Deems Taylor

MYRON JACOBSON, Op. 2, No. 3

Moderato assai

VOICE

PIANO

sempre legato

p

p

rit.

a tempo

espressivo

You brought me flow'rs, the fair - est and the
last — I bent my head, and crush'd them with my kiss - es; Your kiss - es

too, there on the pet - als lay. And now we two re-call the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamic markings include *mf* above the vocal line and *mf* above the piano accompaniment.

past with long - - - ing.

The second system continues the vocal line and piano accompaniment. The vocal line has a long note with a slur above it. The piano accompaniment features a *rit.* (ritardando) marking. Dynamic markings include *p rit.* above the vocal line and *p* above the piano accompaniment.

Oh, bit - ter hour! Star-ing a -

The third system shows the vocal line with a triplet of eighth notes at the end. The piano accompaniment has a *mf* marking. The tempo marking *a tempo* is present above the vocal line.

far you gaze, un-see-ing eyes with si - lent weep-ing blind - ed... Ah,

The fourth system features a vocal line with a long note and a slur. The piano accompaniment has a *mf* marking. The tempo marking *a tempo* is present above the vocal line.

f
God of mine! What dreams re - turn, what

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a dynamic marking of *f* and a fermata over the first note. The lyrics are "God of mine! What dreams re - turn, what". The piano accompaniment starts with a dynamic marking of *f* and a fermata over the first chord. The music is in a key with one flat and a 3/4 time signature.

phan - tom pas - sions rise From these pale, dy - ing

rit.

The second system continues the vocal line and piano accompaniment. The lyrics are "phan - tom pas - sions rise From these pale, dy - ing". The vocal line has a dynamic marking of *rit.* above it. The piano accompaniment also has a dynamic marking of *rit.* above it. The music continues in the same key and time signature.

a tempo
ro - ses!

a tempo *p*

The third system shows the vocal line and piano accompaniment. The lyrics are "ro - ses!". The vocal line has a dynamic marking of *a tempo* above it. The piano accompaniment has a dynamic marking of *a tempo* above it and a *p* marking below it. The music continues in the same key and time signature.

p *ppp*

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p* above it. The piano accompaniment has a dynamic marking of *ppp* above it. The music ends with a final chord in the piano part.

THE LABORER'S PLAIN

Translated from the Russian
of KOLTSOFF by Grace Hall

(MEDITATION DU LABOUREUR)

A. KOPYLOFF

French version by Mme. Alexandroff

(Original Key, E minor)

Andante (♩=76)

PIANO

Des - o - late, a - lone, In the dark — I sigh;
Ah, com - ment, mon Dieu, Vivre ain - si — tout seul?

By sad thoughts be - set, Un - to Heav'n — I cry.
Ce à quoi je songe, A ma table — as - sis.

Nei - ther wife nor child Cheer my grim a - bode, Not a
Point de jeu - ne femme A cô - té du gars, Pas un

friend - ly hand Lifts my heav - y load. Nei - ther goods nor gold,
seul a - mi, Pour me se - cou - rir. Point de piè - ces d'or

Nei - ther hearth nor cot, Faith - ful horse or dog
Gars sans feu ni lieu, Le che - val te man - que

Soothe my drear - y lot. One lone her - i - tage Did to
Et la herse aus - si. J'ai re - çu — pour - tant De mon

me be - long, One my fa - ther gave: Man - hood
père un bien, Mon tré - sor — u - nique: U - ne

brave and strong. But this bit - ter toil, Hun-ger, need — and cold, Far from
for - ce mâle Mais le dur — be - soïn De ga - gner — mon pain Hors de

home — have made Me un - time - ly old.
mon — vil - lage A mi - né la for - ce.

Des - o - late, a - lone, In the dark — I sigh; By sad thoughts be - set, Un - to
Ah, com - ment, mon Dieu, Vivre ain - si — tout seul? Ce à quoi je songe A ma

Heav'n I cry.
table — as - sis.

THE SMITH

(Original Key)

Translated from the Russian
by Constance Purdy

A. KORESTSCHENKO, Op. 42, No 3

VOICE

PIANO

f

mf

In my song no— gra — ces—

p *e* *staccato*

lie — that — know I!

f

p

Nor with

cresc.

sing - ers — may I vie, — Tho' I ri - val smiths de -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a fermata over the first measure. The piano accompaniment consists of eighth-note chords. The word 'cresc.' is written above the piano staff.

f.

fy; I was born a smith to be; — strong — and

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment features a dynamic marking of 'sf' (sforzando) and an eighth-note triplet. The word 'f.' is written above the vocal staff.

free!

f *dim.*

The third system shows the vocal line with a fermata and the word 'free!'. The piano accompaniment includes a dynamic marking of 'f' and a section marked 'dim.' (diminuendo). The piano part features a seventh-note triplet.

f

With the forge a - blaze, my

p *poco*

The fourth system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of 'f'. The piano accompaniment includes a dynamic marking of 'p' and the word 'poco'. The piano part features sixteenth-note triplets.

breast ——— Holds no words and knows no rest; ———

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 piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. The music is in 2/4 time and features a melodic line with some rests and a piano accompaniment with chords and moving lines.

Largamente

To — my — song my — ham — mer — swings,

The second system begins with the tempo marking "Largamente". It features a vocal line and piano accompaniment. The piano accompaniment includes dynamic markings such as *f* and *sf*. The music is in 2/4 time and features a melodic line with some rests and a piano accompaniment with chords and moving lines.

For — a — way — it — sor — row — flings. ———

The third system continues the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings such as *f* and *sf*. The music is in 2/4 time and features a melodic line with some rests and a piano accompaniment with chords and moving lines.

Sparks in — air ——— scat — — ter —

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings such as *f* and *sf*. The music is in 2/4 time and features a melodic line with some rests and a piano accompaniment with chords and moving lines.

care. _____

dim.

p mezza voce

Thee I fain would love full well, — But in

pp *cresc.*

brawn naught soft can dwell — rough — my — ways —

ff

mp *mf*

Grim is my ca - res, and bleak, Words of

cresc.

cresc. *f* *p*

love I can - not speak, or — sweet phrase. Some - thing

mf

says to my de - sire: Stern thy na - ture and se -

mezza voce *f*

vere; — Ten - der words are not thy sphere. To thy fire! —

pp *sf* *ff*

mf

Bet - ter far the ham - mer's sound — With thy

mf

cresc. *f*

two hands strong and like _____ Hearts of iron with steel bound

The first system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a *cresc.* marking and reaches a dynamic of *f*. The lyrics are "two hands strong and like _____ Hearts of iron with steel bound". The piano accompaniment consists of chords in the right hand and a melodic line in the left hand, with a fermata over the first measure of the left hand.

ff *Ossia*

round, _____ Strike! _____ Strike! _____

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic of *ff* and includes the word "Ossia" in a separate staff. The lyrics are "round, _____ Strike! _____ Strike! _____". The piano accompaniment features a complex texture with chords and a melodic line, including a fermata and a dynamic of *ff*.

accelerando *cresc.*

The third system shows the piano accompaniment continuing. It includes a dynamic of *accelerando* and *cresc.*. The piano part features a complex texture with chords and a melodic line, including a fermata and a dynamic of *cresc.*.

quanto possibile *sf*

The fourth system continues the piano accompaniment. It includes a dynamic of *quanto possibile* and *sf*. The piano part features a complex texture with chords and a melodic line, including a fermata and a dynamic of *sf*.

STARS ETHEREAL (KLARE STERNELEIN)

Translated from the Russian
of K. FOFANOFF by Constance Purdy
German version by Lina Esbeer

(Original Key, A)

BASIL KALINNIKOFF
(1866-1901)

Moderato assai

VOICE

PIANO

p

Stars e - the - real,
Kla - re Ster - ne - lein,

stars clear and beau - ti - ful,
lieb - li - che Ster - ne - lein,

To the flow'rstold a mes - sage so won - der - fill'd,
flüs - tern Blu - men die herr - lich - sten Mär - chen zu,

That their sat - in - y pet - als un - fold - ing smiled,
dass sich lä -chelnd er - schlie - ssen die Kelch - blätt - lein,

And each em - 'rald
dass kein be - ben - des

The musical score is written for voice and piano. It begins with a tempo marking of 'Moderato assai'. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The piano part features a steady accompaniment of chords in the left hand and melodic lines in the right hand, often with slurs and accents. The voice part consists of three lines of music, each with corresponding lyrics in English and German. The lyrics describe 'stars clear and beautiful' and 'flowers with wonderful messages'. The piece concludes with the phrase 'And each emerald that does not tremble'.

Un poco più vivo

leaf - let with rap - ture thrill'd.
Laub-blaut sich sehnt nach Ruh.

The first system features a vocal line with a treble clef and a key signature of three flats. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part includes dynamic markings such as *f* and *p*, and a fermata over a note in the right hand.

And the dew - la - den
Und die Blu - men be -

The second system continues the vocal line and piano accompaniment. The piano part includes dynamic markings *mf*, *p rall.*, and *p a tempo*. There are also performance instructions like *ped.* and *rit.* in the bass line.

blos - soms that ver - y night, Told the tales to the winds that were pass - ing by,
rau - schet vom Thau der Nacht, sie er - zäh - len dem Win - de die Mär - chen schnell,

The third system continues the vocal line and piano accompaniment. The piano part includes dynamic markings *mf* and *p*, and performance instructions like *rit.* in the bass line.

And the mu - ti - nous winds sang them joy - ous - ly O-ver land,
 und der Wind trägt sie fort, ei - ne leich - te Fracht ü-ber's Land,

o-ver sea, o-ver rock - y height.
 ü-ber's Meer, ü-ber's Fels - ge-roll.

rit.

Meno mosso

And the earth 'neath the warmth of spring's ca - ress, In her fair wo - ven
 Und die Er - de von Len - zes-lust hoch ge-schwellt pran-get fröh - lich in

Meno mosso

p

gar-ment of green-er - y, Pour'd the tales of the stars and their ten - der-ness
 lich - tem Sma - rag - den - glanz, und er - füllt mir mit Mär - chen der Ster - nen - welt

O'er my soul in the thrill of love's ec - sta - sy.
 die nach Lie - be sich seh - nen - de See - le ganz.

poco rit.

8

Tempo I Con moto

In these days when my
 Und zur trau - ri - gen

p

spir - it is sore op-press'd In the dark of these nights drear and sor-row-ful
 herb-st-li-chen Jah-res-zeit, bin in stür-mi-schen Näch-ten ich ganz al-lein,

espressivo *rit.* *a tempo*
 I give back to you, stars clear and beau-ti-ful, All your tales with their
 dann er-zähl' ich euch wie-der, ihr Ster-ne-lein, eu-re sin-ni-gen

molto rit. *a tempo*
 won-der of depth and rest.
 Mär-chen von Freud' und Leid.

NOCTURNE

161

Original Russian text by A. CHOMIAKOFF
English version, translated from the French
of M. D. Calvocoressi, by Constance Purdy

(Original Key, D \flat)

S. LIAPOUNOFF, Op. 14, No 3,
(1859-)

Moderato

PIANO

Two systems of piano accompaniment. The first system shows a treble clef staff with a melodic line and a bass clef staff with a simple accompaniment of two notes per measure. The second system continues the accompaniment.

Twi - light of eve - ning soft - ly has spread,

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef.

The cres - cent moon her star host has led Thro'

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef.

space az - ure gleam - ing:

Vocal line and piano accompaniment for the third line of lyrics. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef.

A piano introduction consisting of two staves. The right hand plays a series of chords and arpeggios, while the left hand plays a steady eighth-note accompaniment.

Calm and blest sea - son - when love is ful - fill'd,

The first system of the vocal piece. It features a vocal line in the treble clef and piano accompaniment in the grand staff. The piano part includes a *mf* dynamic marking.

Earth air and heav - en with ra - di - ance fill'd,

The second system of the vocal piece, continuing the vocal line and piano accompaniment.

Waves ev - er rest - less their

The third system of the vocal piece. The piano accompaniment includes the markings *pp mormorendo* and *8va bassa*.

8va bassa.....

tu - - mult have still'd,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line contains the lyrics "tu - - mult have still'd," with a fermata over the word "still'd". The piano accompaniment consists of a flowing eighth-note melody in the right hand and a bass line in the left hand.

mf
And o - - - - - cean lies

The second system continues the vocal line with the lyrics "And o - - - - - cean lies". A dynamic marking of *mf* is placed above the first measure. The piano accompaniment continues with similar rhythmic patterns.

dream - - - ing.

The third system shows the vocal line with the lyrics "dream - - - ing." and a fermata over "ing.". The piano accompaniment features a more complex texture with arpeggiated figures in the right hand.

The fourth system contains only the piano accompaniment, showing the continuation of the right and left hand parts from the previous system.

poco rit.

Peace - ful my spir - it, land lies re - mote,

a tempo

As tho' en - chant - - ed slum - bers my boat, Its

droop'd sails in - clin - - ing.

Piano introduction for the first system, featuring a treble clef with chords and a bass clef with a melodic line.

mf
Skies like the o - cean their great vi - gil keep,

dolce
mf

Vocal line and piano accompaniment for the first system, including lyrics and dynamic markings.

Like un - to heav'n — blue spar - kles the deep,

Vocal line and piano accompaniment for the second system, including lyrics and dynamic markings.

pp
Fath - om - less heav'n and

pp *R.H.*

Vocal line and piano accompaniment for the third system, including lyrics and dynamic markings.

o - - cean's wide sweep.

mf

mf

all.

This system contains the first two systems of music. The first system has a vocal line with the lyrics "o - - cean's wide sweep." and a piano accompaniment. The second system continues the piano accompaniment with a *mf* dynamic marking and an *all.* (allargando) marking.

A - like clear and

mf

mf

This system contains the third and fourth systems of music. The third system has a vocal line with the lyrics "A - like clear and" and a piano accompaniment. The fourth system continues the piano accompaniment with a *mf* dynamic marking.

shin - - ing. O that my

Poco più mosso
a piacere

colla parte

This system contains the fifth and sixth systems of music. The fifth system has a vocal line with the lyrics "shin - - ing. O that my" and a piano accompaniment. The sixth system continues the piano accompaniment with a *Poco più mosso a piacere* tempo marking and a *colla parte* instruction.

soul might find qui - et and rest!

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "soul might find qui - et and rest!". The piano accompaniment is in a bass clef and features a series of chords in the left hand and a melodic line in the right hand. The right hand has a long, sweeping line that spans across the system.

O that less of - ten were earth - ly her quest On dreams

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "O that less of - ten were earth - ly her quest On dreams". The piano accompaniment continues with similar harmonic and melodic patterns, including a long, sweeping line in the right hand.

— false de - pend - ing!

rit.
p

The third system of music concludes the vocal line and piano accompaniment. The vocal line has the lyrics "— false de - pend - ing!". The piano accompaniment features a series of chords in the left hand and a melodic line in the right hand. The right hand has a long, sweeping line that spans across the system. The system ends with a *rit.* (ritardando) and *p* (piano) marking.

Tempo I

Rath - - er than

dolciss.

8^{va} bassa

mir - - ror'd in az - ure blue sea.

8

World that, star - - glow - - ing, mys -

8

8^{va} bassa

te - - rious, in me

8

mf

Heav'n e - - ter - - nal re -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'Heav'n', followed by a dotted half note 'e', and then a half note 'ter'. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. A fermata is placed over the first measure of the piano accompaniment.

flect - - ed might be In beau -

f

The second system continues the vocal line with a half note 'flect', a dotted half note 'ed', and a half note 'might'. The piano accompaniment continues with chords and a melodic line. A dynamic marking of *f* (forte) is placed above the vocal line and below the piano accompaniment.

ty un - - end - - ing!

accel. *dim.*

The third system concludes the vocal line with a half note 'ty', a dotted half note 'un', and a half note 'end'. The piano accompaniment features a melodic line in the left hand and chords in the right hand. Performance markings include *accel.* (accelerando) and *dim.* (diminuendo).

rit.

p

The fourth system shows the final piano accompaniment. It begins with a melodic line in the left hand and chords in the right hand. A dynamic marking of *p* (piano) is present. The system concludes with a final chord in the right hand and a melodic flourish in the left hand.

CHRISTMAS SONG

Translated from the Russian
of A. KORINFSKY by Constance Purdy

(Original Key, B \flat)

S. LIAPOUNOFF, Op. 51, N \circ 1

Andantino (♩ = 80) *pdolce*

VOICE

Little song of Christ-mas-tide

PIANO

p *pp* *p legato assai*

tune - ful in its dul - cet sound, Like un - to a string of pearls

ra - diant on a vel - vet ground; Not as mush - rooms brown and white

scat - ter'd un - der grow - ing pines, Word doth fol - low word, and bright

The first system consists of 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 begins with a dotted quarter note followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the treble.

weave the song in flow - ing lines. Like a check - er'd ta - ble - cloth

poco rit. *Poco più animato* *p*

The second system continues the vocal and piano parts. It includes performance directions: *poco rit.* (ritardando) and *Poco più animato* (poco più mosso). The piano part features a more active accompaniment with sixteenth-note patterns in the treble and bass.

spread - ing out al - lur - ing - ly, Spar - kling gold and sil - ver both

mf

The third system continues the vocal and piano parts. The piano part features a more active accompaniment with sixteenth-note patterns in the treble and bass.

thread - ing it en - dur - ing - ly.

f

The fourth system concludes the vocal and piano parts. The piano part features a more active accompaniment with sixteenth-note patterns in the treble and bass. The system ends with a fermata over the final notes.

Tempo I

p

Soft the lit - tle car - ol blest sings the praise of home - land fair,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is common time. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment consists of chords and moving lines in both hands.

Spins from snow-drops, rasp - ber - ries, cur-rants kiss'd by sun and air,

p

8

The second system continues the vocal line and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand, indicated by a '3' over the notes. The vocal line has a fermata over the final note of the phrase.

f

Far from gar - dens flow'r-ing green swift to o - cean deep it flies,

f

The third system features a vocal line and piano accompaniment. The piano part is marked with a forte (*f*) dynamic. The accompaniment is more active, with moving lines in both hands.

From blue sea to sea to where flash - ing tur-rets steep a - rise;

The fourth system concludes the page with a vocal line and piano accompaniment. The piano part continues with its active accompaniment style.

p dolce

To her case-ment soar - ing free thro' all bars that strong im-pede,

p dolce

cresc.

Nor of stair or path to guide doth the wing-ed song have need!

cresc.

f

Poco meno mosso

p

Whis-pers to her heart laid bare,

p

floods its depths with shin - ing light.

Poco più mosso

pp scherzando

Guess, oh, guess what maid-en fair, round thy heart is twin-ing bright!

pp scherzando *sf*

Tempo I

mf

And from heart of lov-ing maid to the youth's so

p *mf*

f poco allarg.

fine and bold, Sweet the joy-ful car-ol sings, pure as sil-ver's chime on

f poco allarg.

a tempo

gold.

dolce *pp*

DEAR LOVE (LIEB LIEBCHEN)

Russian original from a German text
Translated from the German by Constance Purdy

NICOLAI MEDTNER, Op. 12, No 1
(1879-)

Allegro inquieto *mp*

VOICE

Dear love, place thy
Lieb Lieb-chen, leg's

PIANO

p *p*

hand on this heart of mine;
Händ-chen aufs Her-ze mein;

cantabile

più f *f*

And hear how it beats in its hid-den shrine! There-in dwells a
Ach, hörst du, wie's po-chet im Käm-mer-lein? Da hau-set ein

mp *mf*

poco calando

car-pen-ter grim and spare,— He's ham-m'ring for—
 Zim-mer-mann schlimm und arg,— Der zim-mert mir—

cantabile

poco calando

mf a tempo

— me a— cof-fin there.— He knocks and he
 — ei - nen To-dten - sarg.— Es häm - mert und

a tempo

mf

meno f

ham-mers by day and by night: Long since has he put sleep and rest to flight.—
 klop - fet bei Tag und bei Nacht, Es hat mich schon längst um den Schlaf ge-bracht.—

meno f

f *p*

O car-pen-ter, thy work fin-ish fast, That soon
 Ach, spu-tet euch, Mei-ster Zim-mer-mann, Da-mit

cresc. *f*

I may find sleep
 ich bal-de schla-

cresc. *accel.*

at last!
 - fen kann!

con strepito

I HAVE COME TO SAY GOOD MORNING

(Original Key)

Translated from the Russian
of A. FETT by George Harris, Jr.

NICOLAI MEDTNER, Op. 24, No 8

Allegretto con moto animato e disinvolto (♩ = 72-84)

PIANO

p *cresc.* *dim.* *rit.*

p *cresc.*

I have come to say good morn-ing, And to say the sun's new glo - ry

p

Is al - read - y up and warm-ing For-est glades and cops-es

f *p*

flow'r - - y And to say the woods are wak - ing,

f *p*

Gai - ly wak - ing - here a feath - er, There a leaf the breeze is shak - 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 four sharps (F#, C#, G#, D#). The vocal line begins with a fermata over the first note. The piano accompaniment consists of chords and moving lines in both hands.

più dolce
All a - thirst for spring - time weath - er;

poco calando

più dolce

The second system continues the vocal line and piano accompaniment. The vocal line is marked *più dolce*. The piano accompaniment features a *poco calando* (slowing down) instruction. The system concludes with a *più dolce* marking.

p poco meno mosso *cresc.*
And to tell thee how my pas - sion, As last night a -

poco meno mosso *pp* *cresc.*

The third system begins with the vocal line marked *p poco meno mosso* and *cresc.*. The piano accompaniment starts with a *pp* (pianissimo) dynamic. The system ends with a *cresc.* marking.

mf
fresh I - met thee, Ev - er strives for some new fash - ion

mf

The fourth system continues the vocal line and piano accompaniment, both marked *mf* (mezzo-forte). The piano accompaniment features a long, sustained chord in the bass line.

dim. e poco riten.

Where - by I can well pro - tect

thee;

poco riten.

poco a poco a tempo

dim.

ped

p

And to tell how

p

sempre animato

spring be-sets me, With so sweet a se - cret burn - ing

That no words of

sempre animato

mine it lets me Sing

f

p subito

1 3 2 1 3 2

ex - cept with

cresc. e affrettando

3 1 4 1 3 2 3 1 3 2 1 4 5 4 2 3 1

f its own yearn - - - - - ing. *riten.*

riten. poco a tempo

f perdendosi - p *f cantabile*

5 1 4 2 4 * *La* *

accelerando

f cantabile

5 3 2 1 5

leggerissimo

dim. *p*

5 3 1 5 2 1

MAY SONG (MAILED)

JOHANN WOLFGANG von GOETHE
Translated by Constance Purdy

(Original Key, Eb)

NICOLAI MEDTNER, Op. 6, No 2
(1879 -)

Allegretto frescamente (♩=84)

VOICE

PIANO

p

poco rit. dim.

p

Thro' the
Zwi-schen

cresc.

mil-let and corn, By the hedge-row and thorn, 'Twixt the trees and the hay, —
Wai-zen und Korn, zwi-schen Hec-ken und Dorn, zwi-schen Bäu-men und Gras, —

a tempo

leggierissimo

O where goes — she? Thro' the
wo geht's Lieb chen? zwi-schen

ten.

ten.

ped.

cresc. con violenza *f*

mil-let and corn, By the hedge-row and thorn, 'Twixt the trees and the hay,
 Wai-zen und Korn, zwi-schen Hec-ken und Dorn, zwi-schen Baii-men und Gras

cresc. con violenza *mf*

Ped.

pleno f *poco rit. e dim.*

O where goes she, tell me, pray?
 wo geht's Lieb-chen, sag mir das!

pleno f *poco rit. e dim.* *a tempo*

Ped.

mf

p *poco cresc. ed agitato* *f* *dim.*

For my sweet - heart was not home; Gold - en Locks the
 Fand mein Hold - chen nicht da - heim; muss das Gold - chen

a tempo

poco rit. *p*

fields must roam, Green and ra - diant, flow'ring May Draws my dar - ling - free and
 drau - ssen sein; grünt und bli - het - schön der Mai, Lieb - chen zie - het - froh und

crescendo *ritenuto* *dim.*

crescendo *ff*

mf

gay.
frei.

Tempo I *ten.* *ten.*

p

ped. *

8

*) OSSIA
n.d.

p *cresc.*

On the rocks by the stream, Where that
An dem Fel - sen beim Fluss, wo sie

ten. *ten.*

cresc.

Ped.

con violenza *f* *ff* *poco rit.*

first kiss su-preme She be - stow'd up - on me, I see some - thing.
reich-te den Kuss, je - nen ers - ten im Gras, seh ich et - - was.

f *ff* *poco rit.*

Ped. *

Is it she?
Ist sie das?

a tempo dim. *p leggierissimo*

Ped. *

SOLITUDE
(EINSAMKEIT)

JOHANN WOLFGANG von GOETHE
Translated by Robert H. Hamilton

NICOLAI MEDTNER, Op. 18, No 3
(1879 -)

Moderato (♩=80)

VOICE

PIANO

p *f* *p*

mp *f*

Ye whose care are the moun - tains and trees, — O nymphs of the wood-land,
Die ihr Fel - sen und Bäu - me be - wohnt, o heil - sa - me Nym - phen,

mp

Grant — to each in his turn what he in silence de - sires. —
Ge - bet jeg - li - chem gern, was er im stil - len be - gehrt, —

f

Make — the down-heart-ed one glad,
Schaf - fet dem Trau - ri - gen Trost,

crescendo *f*

più f and to the doubt-er give wis- dom, *mp* And the lov-er be pleased that *cresc.*
 dem Zwei-fel-haf-ten Be-lehr-ung und dem Lie-ben-den gönnt dass

The first system features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a *più f* dynamic and includes the lyrics 'and to the doubt-er give wis- dom, dem Zwei-fel-haf-ten Be-lehr-ung'. The piano accompaniment starts with a *più f* dynamic. The system concludes with a *mp* dynamic and a *cresc.* marking for the vocal line.

OSSIA

he en-compass his joy. *f* To you have the gods giv-en *dim.*
 ihm be-geg-ne sein Glück. Denn euch ga-ben die Göt-ter

The second system begins with the word 'OSSIA' above the vocal line. The vocal line has a *f* dynamic and includes the lyrics 'he en-compass his joy. To you have the gods giv-en ihm be-geg-ne sein Glück. Denn euch ga-ben die Göt-ter'. The piano accompaniment features a *cresc.* marking and a *f* dynamic. The system ends with a *dim.* marking.

what they de-nied un-to mor-tals: *mp* Grant that all in
 was sie dem Men-schen ver-sag-ten: Jeg-li-chem, der

The third system features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has a *mp* dynamic and includes the lyrics 'what they de-nied un-to mor-tals: Grant that all in was sie dem Men-schen ver-sag-ten: Jeg-li-chem, der'. The piano accompaniment has a *pp* dynamic.

you who trust rich in your com-fort may be.
 euch ver-traut hilf-reich und tröst-lich zu sein.

The fourth system features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line includes the lyrics 'you who trust rich in your com-fort may be. euch ver-traut hilf-reich und tröst-lich zu sein.'. The piano accompaniment has a *pp* dynamic. A second ending bracket with a '2' is shown above the vocal line.

FIRST LOSS

(ERSTER VERLUST)

JOHANN WOLFGANG von GOETHE
Translated by Constance Purdy

NICOLAI MEDTNER, Op. 6, No 8
(1879 -)

Allegretto sognaremento (♩ = 50)

VOICE

PIANO

mp *cresc.* *f*

p *poco* *a* *poco* *cresc.* *ed* *agitato*

Ah, who'll bring me back those fair - est, Sweet - est days of first love so
Ach! Wer bringt die schö - nen Ta - ge, je - ne Ta - ge der er - sten

p *poco* *a* *poco* *cresc.* *ed* *agitato*

f sostenuto *meno f*

ten - der, Who'll for me one brief hour bor - row From that hap - py
Lie - be, ach, wer bringt nur ei - ne Stun - de je - ner hol - den

f sostenuto *meno f*

dim.

time _____ of yore! _____
Zeit _____ zu - rück! _____

dim. *p*

p *poco* *a* *poco*

Lone - ly do — I nurse my sor - row,
Ein - sam nähr' ich mei - ne Wun - de

f *p* *poco* *a* *poco*

cresc. *ed* *agitato* *f* *sostenuto*

And with e'er — re - new - ing an - guish Mourn for — joy that is — no
und mit stets — er - neu - ter Kla - ge traur' ich — um's ver - lor - ne

cresc. *ed* *agitato* *f* *sostenuto*

meno f

more, ——— Ah, who will the days — so love - ly Of — that
 Glück. ——— Ach! Wer bringt die schö - nen Ta - ge, je - ne

meno f

poco riten.

hap - py time - re - store!
 hol - de Zeit - zu - rück!

a tempo

poco riten. *p* *f*

Ped.

p *pp*

AH, NOT WITH GOD'S THUNDER

191

(Original Key, D minor)

Translated from the Russian
of Count A.K. TOLSTOY
by Constance Purdy

MODEST MOUSSORGSKY
(1839-1881)

Sostenuto, Patetico

PIANO

f sf sf

f

Ah, not with God's thun - der did grim af - flic - tion strike,

a tempo

sf allargando sf p sf sf

poco allargando

Nor with weight of rock did it at - tack - ing fall;

cresc. sf sf sf

p

It as - sem - bled in - stead ti - ni - est clouds of air, It drew down - the

pp

cloud - lets from the heav - ens clear; Then did grim af - flic - tion sow the fin - est rain,

poco cresc. *pp*

Sow the fin - est rain of Au - tumn dress, And it sow'd the rain

ver - y long a - go, And it beats and beats un - ceas - ing - ly,

poco a poco accel. *mf* *poco a poco accel.* *sf* *sf* *sf*

Un - ceas - ing - ly, un - tir - ing - ly, end - less - ly it beats, nor stops to rest.

cresc. *poco rit.* *sf* *sf* *sf* *sf* *sf* *poco rit.*

Tempo I

accel.

Al-though sat-ed, af-flic-tion fells the oak and strips it bare,

f *p* *accel.*

accel.

Plucks off all the leaves and twigs! Then straight to oth-ers where

f *p* *mf* *accel.*

accelerando

cresc.

once dwelt hap-pi-ness, On-ward flies af-flic-tion in the tem-pest's blast,

accelerando

ff allargando e con forza

precipitando

And leav-ing the oak up-root-ed rolls a-way.

f allargando *sf* *ff*

CRADLE SONG

Translated from the Russian
of Count A. Golenistcheff-Koutouzoff
by Constance Purdy

Songs and Dances of Death, No. 2
(Original Key, C minor)

MODEST MOUSSORGSKY
(1839-1884)

Lento doloroso

VOICE

PIANO

pp *sf*

mf *p*

Low, plain-tive moaning! The light of the candle,

near - ly burn'd out, flick-ers dim. Swing - ing the cra - dle, the

moth - er her vi - gil keeps thro' the whole wear-y night.

poco dim. *poco rit.* *dim.*

Moderato tranquillo

a mezza voce

Ear - ly at break of day some one ap - proach - es, Death, the mer - ci - ful, knocks.

pp

f *agitato*

dim.

Hark! Trem - bling she turns, and at sight of him shud - ders.

sf cresc. *agitato*

Lento funesto

Why dost thou fear me, my friend? See thro' the win - dow the pale morn is creep - ing.

p

accel.

Weep - ing and watch - ing and love thy soul have wear - ied, Come

sf p *accel.*

rest now a mo - ment, I will keep watch in thy stead, I will thy child soothe to

deep dream - less slum - ber; Sweet - er than thine is my song.

cantabile, rall.

colla voce

Agitato patetico
pp

"Si-lence! my child—hast thou wa-ken'd moan - ing! An - guish is rend - ing my

Lento funesto

heart!" Soon in my arms he'll be peace-ful - ly sleep-ing: Hush-a - by, by-oh, by-low!

allargando

Agitato

"Pal - er his cheeks grow and weak - er his breath - ing! Ah, now I pray thee, be

Lento

allargando

still!" These are good signs and his suf - fring will les - sen: Hush - a - by, by - oh, by - low.

Agitato

con dolore

dim.

"Forth, thou ac - curs - ed one! With thy ca - ress - es All of my joy thou hast robb'd!" Nay,

Lento tranquillo *allargando*

peace - ful sleep to thy child I am bring - ing: Hush - a - by, by - oh, by - low!

p *allargando*

Agitato con dolore

"Pit - y, have pit - y, O Death, cease but a mo - ment Sing - ing thy ter - ri - ble

cresc.

Lento tranquillo *rall.*

song!" See thou, to rest he's been lull'd by my sing - ing: Hush - a - by, by - oh, by - low!

p *pp* *rall.*

DARLING SAVISHNA (SAVICHNA, MA LUMIÈRE)

Translated from the Russian
of MODEST MOUSSORGSKY by Constance Purdy
French version by J. Sergouois

(Original Key)

MODEST MOUSSORGSKY
(1839-1881)

Allegro

VOICE

Dar - ling Sa - vish - na,
Bel - le Sa - vich - na,

fal - con bright and pure, Give thy love to me, fool - ish tho' I be,
Oeil de clair fau - con, Sois fi - dèle au fou qui di - vague un peu,

Speak kind words to me in my mis - er - y! O my fal - con dear;
Et ca - res - se - moi de tes longs re - gards! O mon clair fau - con,

p

fal - con bright and pure, Dar - ling Sa - vish - na, sweet I - van - ov - na,
 mon fau - con ché - ri, Bel - le Sa - vich - na, mon I - va - nov - na,

f *mf* *sf* *sf*

From the beg - gar poor do not turn a - way, Drear - y lies my way,
 Ne te las - se pas de ton va - nu - pieds, Prends pi - tié de mon

p *p* *p*

wretch - ed night and day! For the sport of men, look thou, born was I,
 sort, de mes tour - ments! Je suis né, vois - tu, vil ho - chet des gens,

p *f* *f*

For their laugh - ter, ah, yes, to kiss their rod! They call, Sa - vish - na,
 Pour le ri - re des au - tres, pour leurs jeux! On dit, Sa - vich - na:

mf *ff*

me the fool for-lorn, Lis - ten, prais - ing me, "Va - nia, child of God!"
 c'est un pau - vre fou. Et l'on m'a nom - mé: Le cé - les - te Jean!

p
 Dar - ling Sa - vish - na, sweet I - van - ov - na, Cuffs and kicks they give
 Bel - le Sa - vich - na, chère I - va - nov - na, Le bous - cu - lent - ils,

Va - nia, child of God, With blows hon - or me, nour - ish me with scorn -
 Le cé - les - te Jean, Le nous - ris - sent - ils de leurs coups de pied!

But on hol - i - days, all in brave ar - ray, And with rib - bons deck'd,
 Mais aux jours de fête où l'on sort pa - ré de ru - bans é - cla -

f

ru - by red and gay, To poor Va - nia they give a bit of bread,
 tants, de fleurs, d'oi - seaux, On lui donne un pain à ce pau - vre Jean,

mf *ff* *mf* *sf*

So that on that day Va - nia shall be fed. Dar - ling Sa - vish - na,
 À ce fou di - vin, le cé - les - te Jean. Bel - le Sa - vich - na,

ff *mf* *sf* *p* *mf* *sf*

O my fal - con bright, Give thy love to me, ug - ly tho I be,
 ma lu - mière à moi, Ai - me - moi quoi - que laid, in - firme et nu,

mf *sf* *mf* *sf* *mf* *sf*

Speak kind words to me, lost in mis-er-y! Nev-er love like mine
 Don - ne - moi ton cœur, à moi qui vais seul! Moi qui t'ai-me comme

has on earth been known, Dar-ling Sa-vish-na, hear me, O my own,
 on n'ai - ma ja - mais, O ma Sa- vich - na, qu'on me croie ou non,

Sweet I - van - ov - na!
 mon I - va - nov - na!

To Vladimir Vassilevitch Nikolsky

GATHERING MUSHROOMS

(AUX CHAMPIGNONS)

CHANSONNETTE

MODEST MOUSSORGSKY

(1839-1881)

Translated from the Russian
of L. MEY by Constance Purdy
French version by J. Sergennois

Vivo

PIANO

pp

Mush-rooms brown and tall, — mus-ter'd, Mush-rooms white and small, clus-ter'd,
Des bo - lets, des o - ron - ges, Et des blancs et des — jau - nes,

p

Where they're grow - ing still — thick - ly I'll my bas - ket fill — quick - ly,
J'en ra - mas - se vi - te, vi - te, moi la jeu - ne, la — jeu - ne,

pp *pp*

mf *sf* *f*

Some to fa-ther-in - law — prof - fer, Some to moth-er-in - law — of - fer,
Pour que le — cher beau - pè - re Et la chère — bel - le - mè - re

sf *p* *sf*

sf ————— *cresc.* *f* *cresc.* *sf*

That for once at least a - ble, They may set a feast ta - ble.
 Ser - rent moins la bour - se, les jours où l'on fait la fê - te.

p —————

But for thee, thou mean, — hat - ed,
 Mais pour toi que j'ab - hor - re,

mf

Wretch - ed do - tard, lean, — sat - ed, Toad - stools I'm ar - ran - ging, that
 Vieux, ché - tif et ma - lin - gre, C'est par la fe - nê - tre que

sf ————— *pp* —————

. Poi - son - ous, de - cay - ing, at Once for thy a - base - ment, I'll
 tou - te la cor - beil - le de cham - pi - gnons pour - ris, ra - bou -

thrust with - in the case - ment, While greed - y he to try of them
 gris i - ra trôu - ver ton gro - gnou; Poi - son des mou - ches, le

Quick - ly he shall die of them.
 vieux é - tran - gle s'il y mord.

But for thee, my pale - lov - er,
 Ei pour toi, mau - dit - hori - me,

I will hill and dale - cov - er Till I find a lawn, - flow - er'd,
 Tê - te blonde au front - pâ - le, Je re - cherche une her - - be soy -

Smooth and green, with - drawn, bow - er'd, Fra - grance for thy
 eu - se, un fin ga - zon - ten - dre, Cou - che molle et

pp
2^{da}

'sleep shed - ding Oak boughs o'er head - deep spread - ing, Night the
 dou - ce que la nuit cou - vre - d'om - bre sous des ri -

ppp
2^{da}

match - ma - ker send - ing me: I a wid - ow tend - ing
 deaux de feuil - la - ge frais, où som - meil - le la - veu -

ffsf
sf *sf* *fsf* *sf* *sf*

thee.
 ve.

f *p* *f* *sf* *sf* *sf* *sf* *sf* *sf*

To Nikolas Rimsky-Korsakoff

HOPAK

Translated from the Russian
of L. MEY by Constance Purdy
French version by Rodolphe Gaillard

MODEST MOUSSORGSKY
(1839-1881)

Allegro
quasi pizzicato

PIANO

mf *f sf*

The first system of the piano introduction features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bass clef part consists of a steady eighth-note accompaniment. The treble part has a melody of eighth notes with accents. Dynamics include *mf* and *f sf*.

mf *f sf*

The second system continues the piano introduction with similar rhythmic patterns and dynamics.

mf *p* *mf* *sf* *sf*

Hoi! for the
Hoi! Hop, hop,

The third system includes the vocal entry. The piano accompaniment has dynamics *mf*, *p*, *mf*, *sf*, and *sf*. The vocal line enters with the lyrics "Hoi! for the Hoi! Hop, hop,". A red square with the letter 'A' is marked above the second "Hoi!".

gay Ho - pak! Once I loved a fine Cos - sack!
hop, dan - sons! J'ai pour ma - ri un co - sa - que.

sf *sf* *sf* *sf*

The fourth system continues the piano accompaniment with dynamics *sf*, *sf*, *sf*, and *sf*. The vocal line continues with the lyrics: "gay Ho - pak! Once I loved a fine Cos - sack! hop, dan - sons! J'ai pour ma - ri un co - sa - que."

Now he's old and weak and ail - ing, Clum - sy, red of
 Il est vieux, il est bien u - sé, et vrai - ment j'en

pate and fail - ing. That's my fate till now, a - lack! Hoi!
 suis las - sé - e, j'ai-me mieux d'au - tres com - pa - gnons! Hoi!

For - tune frowns tho'
 Des cha - grins vient

long I've sought her! Here, old gray - beard, fetch the wa - ter,
 la ré - vol - te, Vieux, pour toi, l'eau est bien bon - ne,

P

I am for the tav - ern bound
 Au ca - ba - ret moi je m'en vais.

Just to catch the wel - come sound
 Eh! là, à boi - re par i - ci

Of the glass - es mer - ry clink, while
 Ah! le joy - eux glou - glou, la bel -

there I drink! First one's hard and burns her lips!
 le chan - son. Dès le pre - mier ver - re, joie!

Down the sec - ond soft - ly slips; Off she trips to
 puis au se - cond, un, deux, trois, Gai - ment les pieds

sf *mf* *p* *mf*

c *Pizz*

join the reels, With a young man at her heels. And old red pate,
 s'a - - gi - tent, la joy - eu - se s'é - - lan - ce Que le vieux chez

f *mf* *f*

arco

how she mocks him, When he calls she on - ly mocks him:
 lui l'ap - pel - le, en ri - ant el - le ré - pond:—

"You old de-mon, now you're wed You must earn my dai - ly bread. That's what!
 Pour ta fem-me tu m'as pri-se, com-me je suis, prends-moi donc! Hoi! hop!

p

And the chil-dren you must feed, Clothe and givethem what they need. That's how!
 Toi gar-de bien la mai-son, Moi je veux a - voir la paix, Hoil hop!

If you don't, see here, you'll rue it, For I'll find a way to do it, Heed that!
 Tra-vail - le bien pour les en-fants et de mê-me pour ta fem-me, Hoil hop!

Now be quick, you shame-less sin-ner, Find the mon-ey for our din-ner,
 Ne les lais-se man-quer de rien, si non, gare à toi, mon a - mi!

Here now! If you will re - pen - tance show Rock the cra - dle
 Hoil hop! Et, mon vieux, fais at - ten - tion, dou - ce - ment ber -

to and fro, So now! Swing the cra - dle
 ce l'en - fant, Hoi! hop! A - fin de ne

slow - ly To and fro, So now!
 pas ——— l'é - veil - ler, Hoi! hop!

Meno mosso

In the days when I was young-er, Yes, and right- pleas-ing, too!
 Lors-que j'é - tais en - cor li - bre, sans sou - ci du len - de - main,

I would put a - way my a - pron When my dai - ly toil was thro?
 Ah! com - bien ri - ante et vi - ve, je cou - rais par les che - mins.

From my win - dow I'd nod smil - ing With my silks the time be - guil - ing -
A - vec cha - cun, Ah! oui, vrai - ment, je ma - mu - sais, tou - jours gai - ment.

f *Più mosso*
 Come, my friends, you Johns and Si - mons! Go and don your coats, my fine ones.
Eh! là, Si - mon, Eh! là, - I - van! Vite, en - trons et que l'on dan - se,

poco a poco accel.
 Off we'll set - in fin - est feath - er, Walk and talk and sing to - geth - er!
Et joy - eux - le temps pas - se - ra, al - lons, bu - vons, que l'on chan - te!

Hoi! Hoi! Hoi! Hoi!
 Hoi! Hop! Hoi! Hop!

Tempo I

Hoi! Hoi! Hoi! Hoi! Hoi! Hoi! For the gay Ho - pak!
 Hoi! hoi, hoi, hoi, hoi, hoi, hop, hop, hop, dan - sons!

Once I loved a fine Cos - sack! Now he's old and
 J'ai pour ma - ri un co - sa - que, Il est vieux, il

weak and ail - ing, Clum - sy, red of pate and fail - ing,
 est bien u - sé, Et vrai - ment j'en suis las - sé - e,

That's my fate, too true, a - lack! Hoi!
 j'aime mieux d'au - tres com - pa - gnons! Hoi!

JEREMOUSCHKA'S CRADLE SONG

*(Original Key)*Translated from the Russian
of NEKRASSOFF by Constance PurdyMODEST MOUSSORGSKY
(1839-1881)

Adagio Moderately slow *p*

VOICE

Bye - low, bye, - bye,
(Ba - yon, bai, - bai,)

PIANO

Bye-low, bye,-bye,
(Ba - yon, bai, - bai,)

Low-er than the ti-niest green grass-blade

Thou thy head must ev-er bend,
That the poor and hum-ble or - phan lad

p Free from grief his life may spend. *pp* Bye-low, bye,—bye, Bye-low, bye,—bye. *dim.*
 (Ba - yon, bai,—bai, Ba - yon, bai,—bai.)

p E - ven straws must break at might's — com - mand,

So to might thy head bow low, — And with all the great - est in — the land —

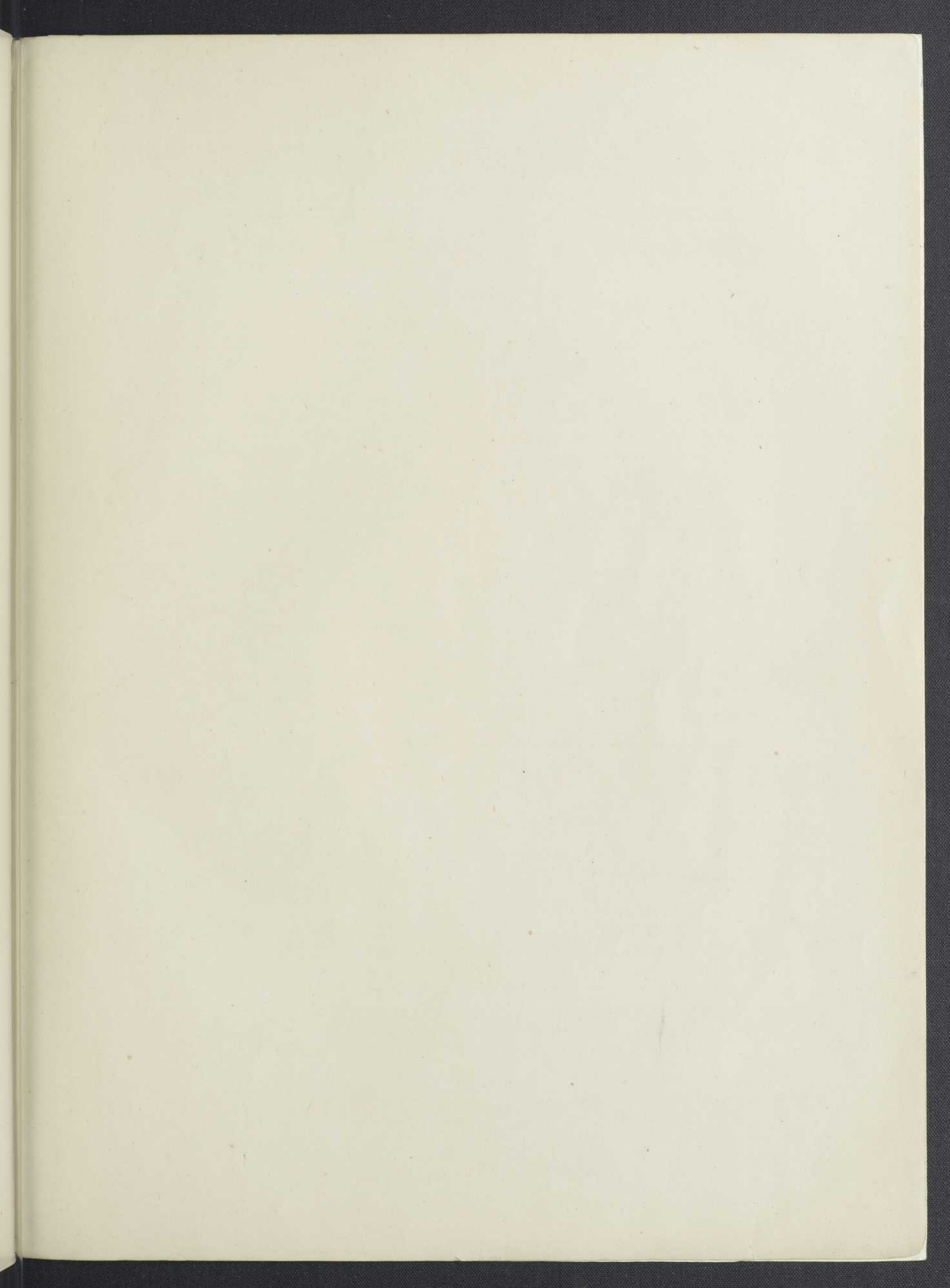
dim. Soon in fa - vor thou shalt grow. Bye-low,bye,bye, Bye-low,bye,bye. *dim.* *cresc.*
 (Ba - yon, bai,—bai, Ba - yon, bai,—bai.)

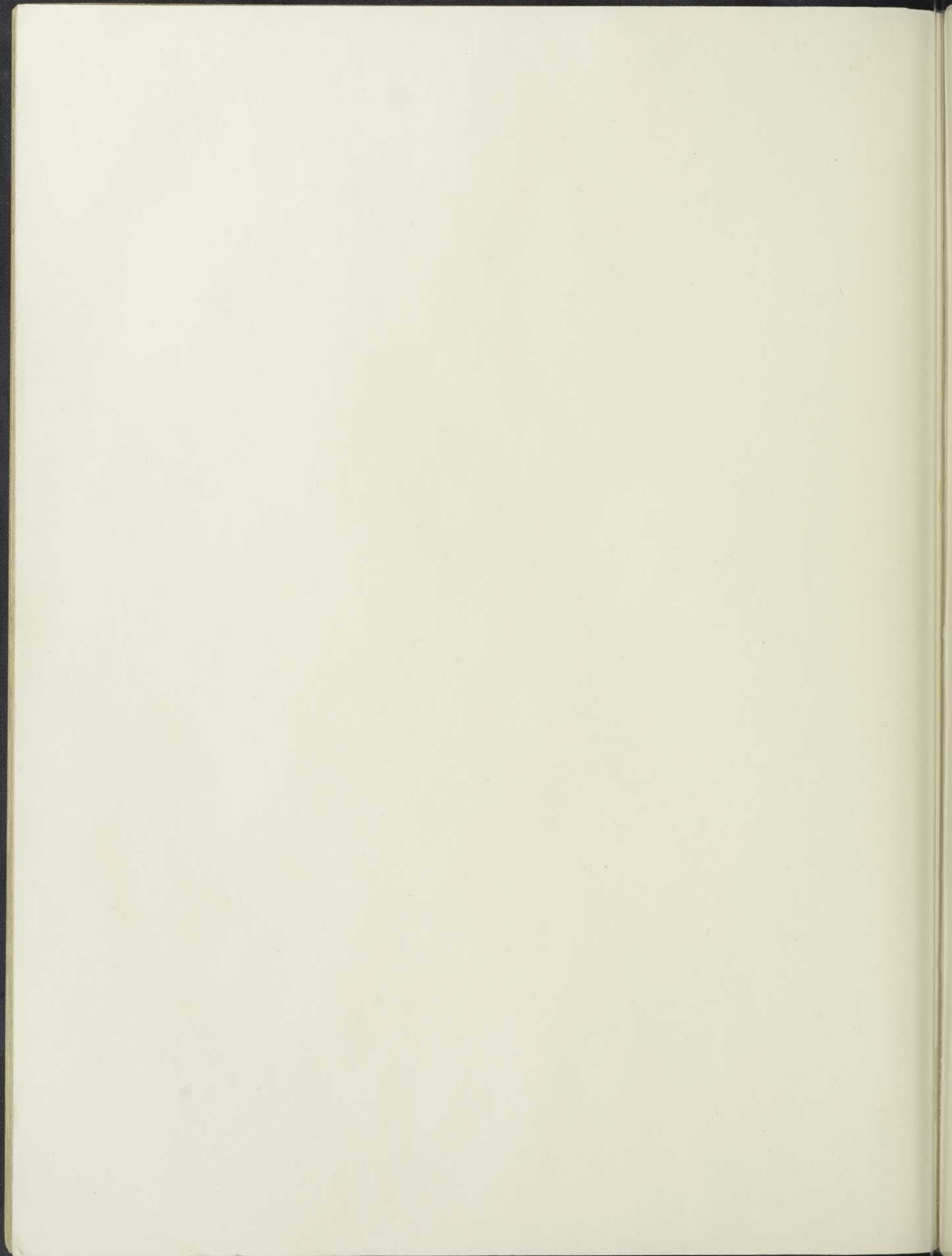
Lords and la-dies all thy friends shall be, Wealth and fame their court shall pay,

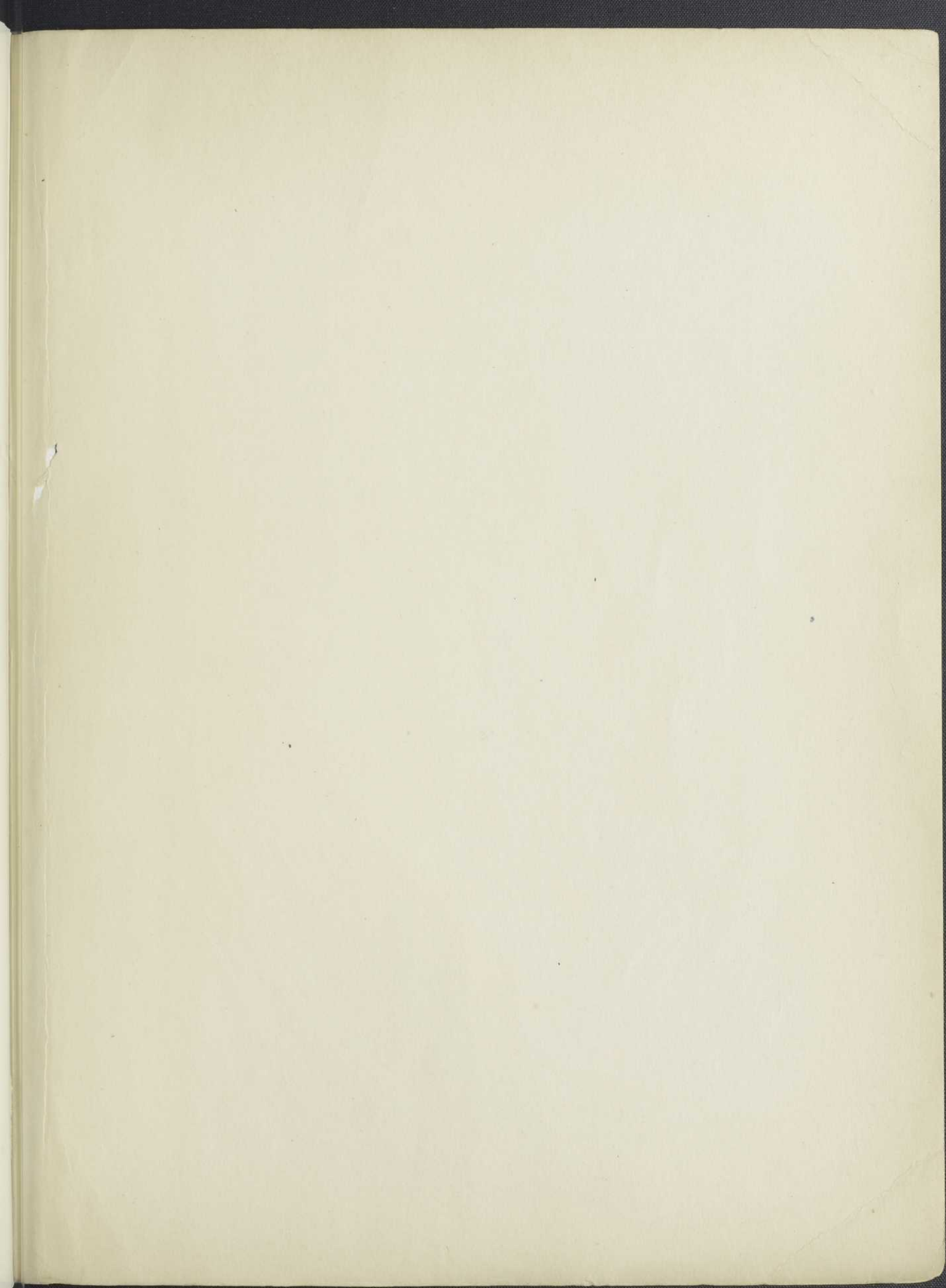
cresc. While with youth and beau-ty joy - ous - ly, *dim.* Thou shalt jest the live-long day.

p Gai - ly then thy life, — free from care and strife, Hap - pi - ly shall roll a - way.

pp Bye-low, bye, — bye, *ppp* Bye-low, bye, — bye. —
 (Ba - yon, bai, — bai, Ba - yon, bai, — bai.)







BAnQ



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