

SIX SONGS

By
CESAR CUI



High

Low

Sixty cents net



Boston, Massachusetts

THE BOSTON MUSIC COMPANY

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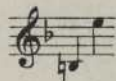
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Mirage

English version by Carl Engel
Edited by Henry Clough-Leighter



CÉSAR CUI

Andantino *p*

Voice

Soft shad - ows, — ting'd with

Piano

pp *p*

pur - - ple, spread a-long the hill - side. Gray, film - y

bands of mist are ris - ing from the lake; A sub - tle

609126

ma - gic seems to fash - ion and to shape them, 'Till, by some

art - ful turn, Your love - ly form they take.

mp
Your im - age smiles up - on me, ra - diant - ly and ten - der,

poco cresc.
It seems your lips would part, to greet me from a - far,

p

And in your eye a sud - den tear ap - pears to glis - - ten

p cresc. *poco rit.*

As thro' the va - pors breaks the beau - teous eve - - ning

pp poco cresc. *poco rit.*

a tempo *mf* *poco rit.*

star, the beau - teous eve - - ning

a tempo *p poco cresc.* *mf* *poco rit.*

pp a tempo

star.

a tempo *rall.*

pp

If I only could forget

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



CÉSAR CUI

Tempo di Mazurka *mf*

Voice

If I on-ly could for-get Her love-ly eyes en-

Piano

mf *mp*

tranc-ing, And her ra-diant smile so gra-cious, I might be con-tent-ed!

mp

But I har-bor_ vain de-lus-ions! There is no man_ liv-ing Who, if he had

p. *p.* *p.* *p.* *p.*

col Pedale

ev - er seen her could for - get her beau - ty! How for - get her -

mf

mp

eyes' en - chant - ment, And her smile so - ra - diant? And the ma - gic -

cresc. *f* *poco meno mosso* *p*

poco cresc. *mf* *pp*

charm at - tend - ant on her ev - 'ry - mo - tion? No! far bet - ter an - guish

rit. *f* *Tempo 1^o*

rit. *mf*

bet - ter these sweet tor - ments! An - guish and sweet tor - ments!

f *rall.* *mf* *rall.*

Separation

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



CÉSAR CUI

Allegretto e piangendo *mf*

Voice: Oh, my dear - ly be - lov - ed, —

Piano: *p* *mp*
col Pedale

poco cresc. *mf*

Voice: Joy of my sad ex - ist - ence, — Where art thou, O mine an - gel?

Piano: *poco cresc.* *mf*

rit. *a tempo* *mp*

Voice: Where art thou my de - light? — All things join — to part us; —

Piano: *rit.* *a tempo* *p*

poco cresc.

Wide, im-pass - i - ble riv - ers Deep and dan-ger - ous wa - ters,

poco cresc.

mf Wood-lands dark as the night! — *mf* All things join to part us

allargando cresc.

mf *allargando* *mp cresc.*

rall. from each oth - er. — *f* *a tempo* Moun-tains rise up to

rall. *a tempo* *mp* *p* *mp*

part us; — *poco cresc.* Seas to part us are roll - ing, — Strange and threat - en - ing

poco cresc.

rit. dan - gers *rit.* hov - er o - ver the *a tempo* way; *p* When, oh, when shall I

see thee? *cresc.* When a - gain shall I find thee? When sur - mount ev - 'ry

poco cresc.

hin - drance? *f* Moun - tains and woods and riv - ers, —

mf

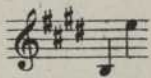
allargando *mf cresc.* When, oh, when shall I see thee, *f* Once more find thee? —

allargando *mp cresc.* *f* *mp* *p*

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Oh, gentle wind

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



CÉSAR CUI

Andantino con soavità *mp*

Voice

Oh, gen-tle wind, breathe on me from the East, —

Piano

p dolce

poco cresc.

Waft-ing the spi-cy per-fume from — my home-land, Where, in the days of my

poco cresc.

poco cresc.

youth I was hap - py, And whith - er turn mine eyes with yearn - ing! —

poco cresc.

p

mf *poco cresc.*

High 'neath the sky soar - ing, Wide - wing - ed, keen - eyed fal - con, oh tell me from

mp *poco cresc.*

(l.h.) (r.h.)

whence thou hast flown. — Bring - est thou ti - dings to me from my home - land And

(r.h.)

poco cresc. *mf*

my dear broth - ers la - ment - ing? Oh, if I on - ly could change in a mo - ment

poco cresc. *p* *mp*

mf

White wing-ed cloud, wilt thou has - ten to tell me, Did'st thou be-hold in my

mp

mp cresc. *f*

far Lith-ua-nian home-land Her, my best be-lov'd, lift-ing her gen-tle

p poco cresc. *poco f*

mp *f* *largamente molto*

prayers up to Heav'n for her dear one? Did'st thou be-hold my be-

p *cresc.* *poco f* *largamente*

mf rall. *a tempo*

lov - ed, her prayers for her dear one ten-der-ly up-lift-ing?

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

p cresc.

In - to a cloud, — a fal-con or a breeze, As the dove from the ark went

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble. A dynamic marking of *p cresc.* is placed above the vocal line.

f > dim.

fly - ing, I'd speed a-way with glad-ness to mine own home - land. —

poco f dim. cresc.

The second system continues the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment continues with eighth-note patterns and chords. Dynamic markings include *f > dim.* above the vocal line and *poco f dim. cresc.* below the piano accompaniment. A red handwritten mark is visible in the piano part.

largamente f molto rall.

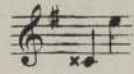
Fly, like the dove from the ark, far a-way with joy to my far dis-tan home-land! —

largamente f poco cresc. mf p

The third system features a slower tempo. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment has a more spacious feel. Dynamic markings include *largamente f molto rall.* above the vocal line and *largamente f poco cresc. mf p* below the piano accompaniment.

The Dream

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



CÉSAR CUI

Andante (♩=72) *p*

Voice: I dream'd that on a cliff I was stand - ing,

Piano: *p*
col Pedale

cresc. and would have sprung in - to the sea;

f

cresc.

f

ped. ped.

p An an - gel with bright face com - mand - ing This

poco cresc.

poco cresc.

*ped. * ped. **

Più mosso

(♩ = 84)

song of won-der sang to me. "With Spring's re-turn I shall ap -

col Pedale

pear And bid thee be a man a - gain, Dis -

cresc. pel that cloud - - veil thick - ly gath - 'ring And wake thee

cresc.

dim. from the dreams that pain! *mf* Thy mu - - se's

dim. *p*

voice once more shall ring forth, And hap - py hours thy life shall

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line contains the lyrics "voice once more shall ring forth, And hap - py hours thy life shall". The piano accompaniment consists of eighth and sixteenth notes in both hands.

yield, And thou shalt see rich har - vests

The second system continues the vocal line with the lyrics "yield, And thou shalt see rich har - vests". A triplet of eighth notes is marked above the first three notes of the vocal line. The piano accompaniment continues with similar rhythmic patterns.

spring forth From thine un - gar - ner'd fer -

The third system features the lyrics "spring forth From thine un - gar - ner'd fer -". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the right hand.

- tile field!

The fourth system concludes with the lyrics "- tile field!". The piano accompaniment features a dynamic marking of *p* (piano) and an eighth-note triplet marked with a bracket and the number 8.

Three Birds

Les trois oiseaux

F. COPPÉE

English version by M. Louise Baum
 Edited by Hugo Ries



CÉSAR CUI

Andante (*un poco ad lib.*)

Voice *pp* *mf*

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

Piano *p* *sempre colla voce* *p*

cresc.

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

cresc.

f *pp*

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

mf *pp*

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

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

cresc.

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

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

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

cresc.

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

f *p* *rall.*

