

108005

S. RACHMANINOFF.

SONGS

with Piano accompaniment

Volume I

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A. GUTHEIL

(S. and N. KOUSSEWITZKY)

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(No. 66—71 with permission of "Russischer Musikverlag, Berlin".)

S. = Soprano *MS.* = Mezzo Soprano *C.* = Contralto
T. = Tenor *Bar.* = Baritone *B.* = Bass

„О, нѣтъ, молю, не уходи!“
“Oh stay, my love, forsake me not!”

Меццо-Сопрано или Баритонъ.
Mezzo-Soprano o Baritono.

(Original.)

Слова Мережковскаго.
Words by Mereschkowsky.
English Version by Edward Agate.

С. Рахманиновъ, Соч. 4 № 1.
S. Rachmaninoff, Op. 4 № 1.

Con Allegro. *mf* *rit.*

Canto. 

О, нѣтъ, молю, не уходи!
Oh stay, my love, forsake me not!

Piano. 


p *colla parte*

f *dim.*

ди! —————
not! —————

Вся больнич. то передъ раз.
The great-est grief of life is

agitato *f* *mf* *dim.*



p *ten. 3* *f*

лу - кой, Я слыш. комъ счаст - ливъ э - той му - кой, Силь -
par - ting, Yet would I glo - ry in my sor - row, If



dim. *p* *pp*

нѣй приж - ми ме - ня къгру - ди, Ска - жи „люб - лю“
 thou but take me to thy breast, And speak of love.

p *cresc.* *f*

Пришелъ я вновь, — боль - ной, из - му - чен - ный и блѣд - ный.
 I came to thee, — Still worn and wea - ry, spent with trou - ble.

dim. *mf* *p* *cresc.* *f* *dim. rit.*

Смот - ри, ка - кой я сла - бый, бѣд - ный, какъ мнѣ нуж - на тво - я лю -
 Be - hold me, pi - teous mor - tal, Tell me have I no cause thy love to

f *dim.* *ten.*

бовь... Му - че - ній но - выхъ вне - ре - ди я жду, Какъ
 claim? — *espress.* The hea - vy clouds of pre - sent woe Thy soft ca -

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

ласкъ, багь по-цѣ-лу-я, И обь од-номъ мо-лю, то-ску-я: О, будь со
ress *can quick-ly* *ba-nish;* *So hear my plead-ing voice,* *be lov-ed:* *Oh, stay with*

ff *fff* *rit.*

мною, не у-хо-ди! О, будь со мною, не у-хо-
me, *oh. stay with me!* *For-sake me* *not,* *for-sake me*

ди!
not!

ff *dim.* *f* *dim.*

mf *ff* *mf* *ff* *ritard.* *fff*

Ю. С. Сахновскому.
G. S. Sachnowsky.

Утро. Morning.

Контральто или Басъ.
Contralto o Basso.
(Original.)

Слова М. Л. Янова.
Words by M. L. Janov.
English Version by Edward Agate.

С. Рахманиновъ, Соч. 4 № 2.
S. Rachmaninoff, Op. 4 № 2.

Moderato.

Canto. *f* „Люб - лю те - бя!“ *pp* Шеп -
“I love thee well!” *So*

Piano. *pp* *mf* *ppp*

ну - ла дню за - ря И, не - бо об - хвалить, зар -
speaks the ear - ly dawn, *Em - bra - cing all the Heav'ns,* *and*

espress. *mf* *p*

дѣ - лась отъ приз - нань - я, И
glow - ing at its greet - ing. *The*

cresc. *f* *p*

солн - ца лучь, при - ро - ду о - за - ря, Сьу -
 Youth - ful day, who grants rare gift of light, Is

cresc. *mf*

лыб - вой по - сылалъ ей жгу - чи - я лобзань - я.
 wreathed in smi - ling ra - - diance, breaks to burn - ing kis - - ses.

pp

pp

А день,
 And now

f *mf* *pp*

pp

какъ - бы е - ще не до - вѣ - ря - я О - су - щест -
 he woos the phan - tom of his dream - - ing, A bride so

ppp

p *ritard.*

вле - ні - ю сво - ихъ за - вѣт - ныхъ грезъ, Спус - кад - ся
long de - sired, yet wor - shipped all in vain, He gent - ly

pp *ritard.*

mf *mf*

на зем - лю, Съу - лыб - кой у - ти - ра - я Блес -
sinks to earth and dries the dia - mond dew - drops That

mf *pp*

rit.

тѣв - ші - е во - кругъ ря - ды ал - маз - ныхъ слезъ...
fall as tears from heav'n and glis - ten as they lie...

p *mf* *rit.* *mf*

p *mf* *pp*

ВЪ МОЛЧАНЬИ НОЧИ ТАЙНОЙ.
When silent night doth hold me.
(In the silent night.)

Меццо-Сопрано или Баритонъ.
Mezzo-Soprano or Baritone.
(Original.)

С. Рахманиновъ, Соч. 4 № 3.
S. Rachmaninoff, Op. 4 № 3.

Слова Фета.
Words by Fet.

English Version by Edward Agate.

Lento.

Canto.

Piano.

Oh, дол - го бу - ду
how I still can

я, въ молчань-и но - чи тай - ной, Ко - варный ле - петъ твой,
hear, when si - lent night doth hold me, Thy ti - mid art - less words,

p у - лыб - ку, взоръ, *p* взоръ случай - ный, Перстамъ - по - слуш - ну - ю во -
and feel thy glance *en - fold me,* *Thy tres - ses close - ly in - ter -*

лосъ, *twined,* волосъ тво - ихъ гус - ту - ю прядь *yet full o - be - dient to my hand,* Изъмыслий из - го - *The em - pire of thy*

cresc. нять, *smile* и сно - ва при - зы - вать; _____ *pp* Шеп -
now languish, now com - mand. _____ *And*

con mosso *cresc.*

татъ и по-прав-лять бы-лы-я вы-ра-жень-я Рѣ-чей мо-ихъ сътабой, ис-
vague-ly *I re-call* *the troubled thoughts un-spok-en, For-got-ten ten-der words,* *of*

con mosso
m.d. pp *cresc.*

пол-нен-ныхъ смущень-я, И въ о-пья-нен-ны, на-пе-ре-коръ у-му, ис-
ful-ling hearts the to-ken; Then rap-ture fills me, *my be-ing all a flame,*

cresc. *e ritard.* *fff*

За-вѣт-нымъ и-ме-немъ бу-д-ить ноч-ну-ю тьму, За-вѣт-нымъ
I cry a-loud to thee, that night may hear thy name, *I loud-ly*

cresc. *e ritard.* *fff*

dim.

и-ме-немъ бу-д-ить ноч-ну-ю
cry to thee, *that night may know thy*

fff *dim.*

piu vivo *mf*

тьму.
name. 0,
Then,

p piu vivo

дол - го бу - ду я, вьмолчань - и но - чи тай - ной,
with my soul one flame, my be - ing filled with rap - ture,

p *pp*

p *rit.*

За - вѣт - нымъ и - ме - немъ бу - дить ноч - ну - ю
I loud - ly cry to thee, that night may know thy

pp *rit.*

тьму.
name.

ppp *ppp*

Н. А. Сатиной.
N. A. Satina.

„Не пой, красавица!“ “Oh, never sing to me again”

Сопрано или Теноръ.
Soprano o Tenore.

(Original.)

Слова Пушкина.
Words by A. Pushkin.

English Version by Edward Agate.

С. Рахманиновъ, Соч. 4 № 4.
S. Rachmaninoff, Op. 4 № 4.

Allegretto.

Canto.

Piano.

The first system of the musical score consists of two staves. The top staff is labeled 'Canto.' and contains a single whole rest. The bottom staff is labeled 'Piano.' and contains a piano accompaniment starting with a *pp* dynamic. The piano part features a rhythmic pattern of eighth notes in the bass line and chords in the treble line, with various accidentals and phrasing slurs.

The second system continues the piano accompaniment from the first system. It features a complex texture with multiple voices in both the treble and bass staves, including slurs, ties, and various dynamic markings.

The third system includes the vocal line and piano accompaniment. The vocal line has dynamics *f ten.*, *dim.*, and *p*. The piano part has dynamics *p*, *rit.*, and *ppp*. The lyrics are written below the vocal line.

Не пой, кра-са-ви-ца, при мнѣ Ты пѣ-сеньъ Гру-зі-и не-
Oh, ne- ver sing to me a- gain The songs of Ge- or- gia, fair

The fourth system continues the piano accompaniment, ending with a *sf* dynamic. It features a complex texture with multiple voices in both the treble and bass staves, including slurs, ties, and various dynamic markings.

ten. *mf* *p*

чаль-ной: На-по-ми-на-ютъ мнѣ — о-нѣ Дру-гу-ю жизнь
mai-den, Their tones re-call to me in vain Far distant shores

pp **Meno mosso.**

и бе-регъ даль-ній.
with sor-row la-den.

p *cresc.* **Tempo I.** *f* *p*

У-вы, на-по-ми-на-ютъ мнѣ — Тво-и жесто-кі-е на-пѣ-вы И
A-las! those songs re-rem-brance stir, Full ma-nymemries round me ga-ther, The

pp *rit.* *ten.*

степь, и ночь, и при лу-нѣ чер-ты да-ле-кой, бѣд-ной дѣ-вы!...
steppes at night, in vi-sion clear The form and fea-tures of a-no-ther!...

Meno mosso.

Я
This

Tempo I. cresc.

приз - - ракъ ми - лый, ро - ко - вой, Те - бя у -
i - - mage, fu - tal yet so true At sight, of

ви - дѣвъ, за - бы ва - ю; Но ты по - ешь и, пре - до
thee will sure - ly va - nish, But at thy voice to rise a -

dim.

мною е - го я вновь во - о - бра - жа - ю.
new, That all my stri - ving fails to ban - ish.

f ten. *dim.* *pp*

Не пой, краса-ви-ца, при мнѣ Ты пѣ-сеньъ Гру-зі-и пе-чаль-ной: На-по-ми-
 So ne-ver sing to me a-gain Those songs of Ge-or-gia fair maid-en, Their tones re-

pp

на-зываютъ мнѣ о-нѣ Дру-гу-ю жизнь и
 call to me in vain, Far dis-tant shores with

бе-регъ даль-ній
 sor-row la-den.

mf

ppp *pppp* *mf*

Е. Н. Лысиковой
E. N. Lyssikowa.

„УЖЪ ТЫ, НИВА МОЯ!“ The harvest of sorrow.

Сопрано или Теноръ.
Soprano o Tenore.

(Original.)

С. Рахманиновъ, Соч. 4 № 5.
S. Rachmaninoff, Op. 4 № 5.

Слова Гр. А. Толстого.
Words by Count Alexis Tolstoy.
English Version by Rosa Newmarch.

Lento.

Canto.

Piano.

The first system of the musical score. The vocal line (Canto) is on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a whole rest. The piano accompaniment (Piano) is on two staves (treble and bass clefs) with a key signature of one flat. It starts with a half note in the bass clef and a half note in the treble clef, both marked *mf*. The piano part features a series of chords and moving lines in both hands, with a crescendo leading to a *f* dynamic.

The second system of the musical score. The vocal line continues with a treble clef and a key signature of one flat. It begins with a whole rest, followed by a half note marked *mf*. Below the vocal line, the Russian and English lyrics are written: "УЖЪ ТЫ, НИ - ВА МО - / Thou, my field, my be -". The piano accompaniment continues with chords and moving lines, marked *mf*.

The third system of the musical score. The vocal line continues with a treble clef and a key signature of one flat. It begins with a half note, followed by a quarter note, and then a half note. Below the vocal line, the Russian and English lyrics are written: "я, — НИ - ВУШ - КА, — / lov - ed har - vest field, — Не сво - сить те - бя съма - ху е - ди - на - го, / Who could hope to reap thee at one sic - kle sweep?". The piano accompaniment continues with chords and moving lines, marked *mf*.

He cвя - зать те - бя всю во е - ди - ный снопь!
Who could bind thy riches in a single sheaf?

un poco cresc.

Ужъ вы, ду - мы мо - и, ду - муш - ки,
O my vi - sions o my cher - ish'd dreams,

p un poco cresc.

He cтpax - нуть васъ - ра - зомъ сплечь до - лой,
Could one effort avail to drive ye forth?

ritard.

Од - ной рѣчь - ю то васъ не выс - ка - зать!
Could your meaning in one brief word be told?

ritard.

f

По - те - бь - ль, ни - ва, вь - терь раз - гу - ли - валь,
 Cru - el winds have swept o - ver my har - vest field,

pp *mf*

ff

Гнулъ ко - лось - я тво - и до зем - ли, Зрѣ - лы зер - на вѣ раз -
 Low up - on the soil lies the ru - in'd corn. All the rip - en'd grain is -

f *mf*

p *cresc.*

ме - ты валь!
 scat - ter'd fur!

Ши - ро - ко вы, ду - мы, по - раз -
 Scat - ter'd too, my dear and cher - ish'd

p *cresc.*

ff

сы - па - лись, — Ку - да па - ла ка -
 dreams of life! — Where they drift - ed, and

ка - - - я - - - ду-муш-ка, Тамъ входи - ла -
fell - - - *a* - - - *gain to earth,* *Springs a crop of*

лю - та печаль-гра-ва, Вы-рос-та - ло - го - ре го-рю-че - е. А!
wild and un- love - ly weeds, *Springs the bit - ter - growth of my sor-row- ing.* *Ah!*

Con moto.

А!
 Ah!

p *rit.* *pp*

О. А. Голенищевой-Кутузовой.
O.A. Golenischewa-Kutusowa.

„ДАВНО-ЛЬ, МОЙ ДРУГЪ“
“So many hours, so many fancies”

Сопрано или Теноръ.
Soprano o Tenore.

Слова Гр. А. Голенищева-Кутузова.
Words by Count A. Golenistchev-Koutousov.
English Version by Edward Agate.

(Original.)

С. Рахманиновъ, Соч. 4 № 6.
S. Rachmaninoff, Op. 4 № 6.

Andante tranquillo.

Canto. *p*

Дав - но-ль, мой другъ, твой взоръ пе -
So ma - ny hours, so ma - ny

Piano. *pp*

cresc.

чаль - - ный Я въ раз - ста - ванъ - я смут - ный
fun - - cies! In thou - sand dif - f'rent ways I

cresc.

ten. *f*

мигъ до-вить. Что-бъ лучъ е - го про -
strive, My love, that safe, thy part - ing

mf

шал - ный На дол - го вь ду - шу мнѣ про -
glan - ces With in thy mem' - ry may sur -

mf *rit.*

никъ. Дав - но - ль, блуж - да - я о - ди -
viv! In ex - ile coun - try, phan - tom -

p

но - во, Въ тол - пѣ гѣс - ня - щей и чу - жой Къ те - бѣ же -
fig - ur'd, I lead the stranger's life of bane, Yet, in thy

cresc. *ff*

лан - ной и да - ле - кой Я мчался груст - но - ю меч -
dream - ing, love - be - leag - ur'd, I hast - en to thine arms a -

rit.

pp

той. gain. Же-ла-нья гас-ли... Серд-це ны-ло...
 My heart tor-men-ted... shad-ow cloud-ed...

cresc. *ff ten.*

Сто-я-ло вре-мя... Умъ молчалъ... Давноль за-тишь-е э-то бы-ло?
 Both will and rea-son held-by fear... How long in death-like qui-et shrouded,

accelerando

Но вихрь сви-данъ-я на-бъ-жалъ...
 Till thou from tem-pest har-bour here?

Agitato.

Мы вмѣстѣ вновь, и дни не-сут-ся, Къ вѣвмо-рѣ волнь ле-ту-чихъ
 Re-joined at last, that I may cap-ture, As borne on Times e-ter-nal

ff

строй, и мысль ки-пять, и пѣ-ни льют-ся Изъ
 main The thoughts and words, the mu-sic rap-ture, That

серд-ца, пол-на-го то-бой! Изъ
 I, to thee a-lone or-dain, That

ff

rit.

серд-ца, пол-на-го то-бой!
 I, to thee a-lone or-dain!

ff

„Рѣчная лилея“ The Water lily.

Слова А. Плещеева (Гейне).
Words by A. Pleshtshejev (Heine).
English Version by Edward Agate.

(Original.)

С. Рахманиновъ, Соч. 8 № 1.
S. Rachmaninoff, Op. 8 № 1.

Piano. *Vivo.* *pp leggiero e grazioso*

Moderato. (♩ = ♩) *p accel. rit. ten. mf*

Рѣч - на - я ли - ле - я, го - лов - ку под - няв - ши на не - бо гля - дить; —
From reed on the ri - ver, the li - ly looks up - card, to heav - en a - bove; —

Meno mosso. *f espressivo*

А мѣ - сяць влю - бен - ный лу - ча - ми у -
The sil - ver - y moon - light is glad - den'd, and

rit. ten. ten.

ны - ло е - е - се - ре брить.... И
smiles on the blos - som for love.... The

Con' moto.

accel.

rit.

ten.

mf

ВОТЬ О - НА СНО - ВА ПО - НИК - ЛА СТЫД - ЛИ - ВО, КЪ ЛА - ЗУР - НЫМЪ ВО - ДАМЪ;
li - ly looks down in the wa - ters, full anx - ious her blus - hes to hide;

Meno mosso.

Но мѣ - сяцъ все блѣд - ный и том - ный какъ
And sees the pale form of her com - rade, re -

rit.

mf

Vivo.

призракъ, - сія - етъ и тамъ....
flec - ted, quite close by her side....

rit.

pp

leggiero

бу - юсь, И сно - ва ду - ша о - жи - ля...
sad - ness My heart grows too heav-y to bear

f rit. ten.

О - хо - тно бы те бѣ на го - лов - ку Я ру - ки сво - и воз - ло - жи - лъ; Про -
And e - ver so gent - ly a' lay - ing My hands on thy head for car - ess, To

mf f

ся что бы Богъ те - бя вѣч - но Прек - расной и чистой хра -
God in the Heav'ns I'd be pray - ing To watch thee, to guard thee and

ff ritard. dim. pp

ни - лъ. —
bless.

pp ppp

Л. Г. Яковлеву.
L. G. Jakowlew.

Д у м а. Brooding.

Меццо-Сопрано или Баритонъ.
Mezzo-Soprano or Baritone.

Слова А. Плещеева (Шевченко).
Words by A. Plechtchejev (Shevtshenko).
English Version by Edward Agate.

(Original.)

С. Рахманиновъ, Соч. 8 № 3.
S. Rachmaninoff, Op. 8 № 3.

Moderato. *pp*

Canto.

Про-хо-дятъ дни... про-хо-дятъ
The days in turn pass all too

Piano. *mf* *p*

mf *mf*

но - чи;
soon;

Прош-ло и лѣ-то;
The sum-mer fa-deth;

Ше - лес-титъ листь по-жел-
All a-round bran-ches are

p *mf*

тѣв - шій;
rust-ling;

Гас - нуть о - чи;
Eyes grow wear-y

Зас - ну - ли ду - мы;
and souls in slum-ber

p Серд - це спить. *pp* Зас - ну - ло всё... *ff* Не зна - ю я жи -
rest in peace. *I know not why, when all is still, my*

вешь - ли ты, ду - ша мо - я. *mf* Без - страст - но я гля - жу на
spi - rit yet no com - fort finds. *No mo - tive guides my wan - d'ring*

свѣтъ, *ff* И нѣ - ту слезъ, и смѣ - ха нѣтъ! И до - ля гдѣ мо -
gaze, I shed no tears, I laugh no more! Oh, so - lace art thou

я? Судьбо - ю *p* знать не да - но мнѣ ни ка - кой... Но ес - ли я бла -
fled? Throughout my life wouldst a - void me to the end? When once I seem in

pp *cresc.*

гой не сто - ю, За - чѣмъ не вы - па - ло хоть злой?
sight of glad - ness, Some fresh di - sas - ter bars the way!

mf *cresc.* *f*

ff *ritard.*

Не дай, о Бо - же! какъ во снѣ блуждать... Ос - ты - нуть
Oh, Heav'n in - spire me; man my heart a - new, that it may

ritard.

Agitato.

серд - цемъ мнѣ. Гни - лой ко - ло - дой на пу - ти ле -
rise a - gain, and I of some good ser - vice prove, no

fff.

жать ме - ня не по - пус - ти, Но дай мнѣ
with - er'd shoot of fal - len tree. I long to

ff

жить, Творецъ, О, дай мнѣ серд - цемъ, серд - цемъ жить!
play thy part, in thine own i - mage live a - gain;

dim. *ritard.*
 Чтобъ я хва - лилъ твой миръ чу - дес - ный, Чтобъ
To praise thy boun - ty e - ver - last - ing, to

могъ я ближняго лю - бить! Страшна не - во - ля!
help thy fel - low - men in need! From chains of bon - dage

pp
 Тяж - ко въ ней. Тяж - ко въ ней.
set me free! set me free!

„Полюбила я на печаль свою.“
“For a life of pain I have giv'n my love.”
(The Soldier's Wife.)

Меццо-Сопрано.
Mezzo-Soprano.
(Original.)

Слова А. Плещеева (изъ Шевченко).
English Version by Edward Agate.

С. Рахманиновъ, Соч. 8 № 4.
S. Rachmaninoff, Op. 8 № 4.

Adagio sostenuto.

Canto. *mf*

Ю-лю-би-ла-я на пе-чаль сво-ю — Си-ро-
For a life of— pain I have giv'n my love.— He, the

Piano. *p*

ти-нуш-ка з-та-лан-на-го. — Ужъ та-ка-я до-ля мнѣ вы-па-ла.
or-phan boy is no long-er mine, And my load— is hea-vy and hard to bear.

f *p*

mf *p*

Раз-лу-чи-ли насъ лю-ди силь-ные; — У-вез-
Cru-el hands have— ken our wed-ding tie, — To the

f con moto *ff*

mf con moto *f*

meno mosso

ли е - го, сда - ли вѣрек - ру - ты... И солдат - кой я,
 wars he - went, and re - turns no more... As a sol - dier's wife

mf *rit.*

о - ди - но - кой я, Знать вѣчужой из - бѣ и сос - та - рѣ - юсь.
 I am left a - lone. In a for - eign land to a - wait my end.

ff *ten.* *mf ten.* *mf*

Ужъ та - ка - я до - ля мнѣ вы - па - ла. А!
 Ah! my load... is hea - vy and hard to bear. Ah!

rit. *p*

А!
 Ah!

rit. *pp* *ppp*

СОНЪ. A Dream.

Сопрано или Теноръ.
Soprano or Tenore.

Слова А. Плещеева (Гейне).
Words by A. Pleshtsheiev.
English Version by Edward Agate.

(Original.)

С. Рахманиновъ, Соч. 8 № 5.
S. Rachmaninoff, Op. 8 № 5.

Allegretto.

Canto. *p* *mf*

И у ме - ня былъ край род - ной; Пре -
 My na - tive land I once en - joyed In

Piano. *pp*

кра - сень онъ! Тамъ ель ка - ча - лась на - до мной....
 realms a - far, Where wa - ving pines their bran - ches bowed....

f *cresc. e accel.*

lento ten.

Но то былъ сонъ!
 My dream is o'er!

a tempo *mf espressivo*

colla parte

a tempo

Семь - я дру - зей жи -
And friends I had though

ва бы - ла.
for a - part.

Со всеъх сто - ронъ Зву - ча - ли мнѣ люб - ви сло -
Un - known 'twould seem; Had love but stirred with - in my

ва....
heart....

Но то былъ сонъ!
To wake my dream!

a tempo

accel.

colla parte

Моли́тва. A Prayer.

Сопрано.
Soprano.
(Original.)

Слова А. Плещеева (Гёте).
Words by A. Pleshtshejev (Goethe).
English Version by Edward Agate.

С. Рахманиновъ, Соч. 8 № 6.
S. Rachmaninoff, Op. 8 № 6.

Moderato. *dim.*

Canto.

О, Бо - же мой! Взгля - ни на грѣш - ну - ю ме - ня; Я
Oh Lord of grace! I stand be - fore thee self - con - fessed; My

Piano. *f* *mf* *p*

f *dim.*

му - чусь, я боль - на ду - шой, Из - ры - та скор - бью
spi - rit suf - fers deep dis - grace Re - pen - tance racks my

mf

f accel. *ff* *rit.* *ten.*

грудь мо - я. О, мой Тво - рець, ве - ликъ мой грѣхъ, Я на зем - лѣ прес - туп - нѣй
strick - en breast. All - might - y God, how great my shame, Of - fence so dark that knows no

accel. *rit.*

Un poco con moto.

всѣхъ. *name!* Ки - пѣ - ла въ немъ мла - да - я кровь,
His youth - ful blood was all on fire...

Бы - ла чиста е - го лю - бовь, Но онъ е - ё въ гру -
And yet his love was pure and whole, A trea - sure locked with -

ди сво - ей, Та - иль такъ свя - то отъ лю - дей. Я зна - ла
in the soul, A pearl too ho - ly for de - sire. T'was all too

всѣ... *plain...* О, Бо - же мой! Прос - ти мнѣ грѣш - ной и боль - ной.
Oh, Lord re - lent, for - give the tres - pass I re - pent!

p Е - го я му - ни по - ня - ла; *pp* у -
 His wast - ing grief I know full well, In

cresc. лыб - кой, взо - ромъ лишь од - нимъ Я - бѣ ис - цѣлить е - го мог - *pp*
 pi - ty with a smi - ling glance I might sub - due the e - vil

Meno mosso. ла, Но я не сжа - ли - лась надъ нимъ.
mf spell, And yet I left his doom to chance.

Con moto. То - мил - ся дол - го, дол - го онъ, *ff* Не -
 He grew to lang - uish day by day, Till

чаль - ю тяжкой у - друченъ; И у - - - меръ, бѣд - ный на - ко -
sor - row bore his soul a - way... In dy - - - ing, on - ly found he

Meno mosso.
 нецъ, О, Бо - же мой, о, мой Тво - рецъ!
rest, Give ear, oh God to one dis - tressed!

Тронь - ся грѣш - но - ю моль - бой... Взгля - ни, какъ я боль - на ду -
Hear me, a child in sin - ful pray'r Thy bound - less mer - cy longs to

mf ritard.

- шой.
 - share!

„Я жду тебя“ “I wait for thee”

Сопрано.
Soprano.
(Original.)

Слова М. Давидовой.
Words by M. Davidova.
English Version by Edward Agate.

С. Рахманиновъ, Соч. 14 № 1.
S. Rachmaninoff, Op. 14 № 1.

Largo. *f* *ten.* *p*

Canto.

Я жду те - - бя! За - вать у -
I wait for thee when day is

Piano. *pp*

cresc.

гасъ, И но - чи тем - ные по - кро - вы Спу - стить - ся на зем - лю го -
passed, And eve - ning shad - ows slow - ly fall - ing The wea - ry world to slum - ber

f *ten.* *f* *ten.*

то - вы и спря - тать насъ. Я жду те -
call - ing, Would hold us fast. I wait for

cresc.

p

бл! — Ду-ши с . той мглой ночь на - по - и - ла мiръ ус-нув - шiй,
 thee. — Soft o - dours fall, Fan - ning the qui - et earth a - sleep - ing,

cresc. *f* *ten.* *f*

И раз-лу-чил-ся день ми - нув - шiй на вѣкъ съзем - лей. — Я
 As day her night-ly trust a - keep - ing, O - beys the call. — I

Con moto.

жду! — Тер-за - ясь и лю - бя, — Счи - та - ю
 bear — the pain of Love's de - cree, — In suf - f'ring

cresc.

каж - ды - я мно - ве - нья, Пол - на тос - ки и не - тер -
hail the mo - ments fleet - ing To speed the pre - cious hour of

ff ten.

пѣ - нья. Я жду те -
greet - ing, I wait for

бѣ! thee!

fff

С. А. Сатиной.
S. A. Satina.

Островокъ. The Little Island.

Сопрано или Теноръ.
Soprano o Tenore.
(Original.)

Слова К. Бальмонта (изъ Шелли).
Words by K. Balmont (Schelly).
English Version by Edward Agate.

С. Рахманиновъ, Соч. 14 № 2.
S. Rachmaninoff, Op. 14 № 2.

Lento.
mf

Canto.

Изъ мо - ря смотритъ ост - ро - вокъ, Е - го зе - ле - ны - е ук - ло - ны
A lit - tle is - land set in sea, To keep her maiden shores in - vio - late,

Piano.

p *legato*

p *p*

Ук - ра - ситъ травъ густыхъ въ - нокъ, Фи - ал - ки, а - не - мо - ны.
Did plant them round with lau - rel - tree, With ro - ses, and the vio - let.

mf *più decrescendo e più rallentando* *p* *ten.*

Надъ нимъ сплет - а - ют - ся ле - ты, Вокругъ не - го чуть плещутъ вол - ны.
And thus in shade of green re - pose, The wa - ters lulled this qui - et ha - ven,

p *mf* *p*

mf *p*

Де-ревь - я груст-ны, какъ меч - ты, Какъ ста-ту - и, без - молв - ны.
 The dream-ing wood-land trees a - rose Like i - ma-ges en - gra-ven.

dim.

pp

Здѣсь е-ле дышитъ вѣ-те - рокъ, — Сю-да гро - за не до-ле-та - етъ,
 Each sin-gle breath of air is mild, — From sov- reign rule of tem-pest sev - er'd,

pp

Meno mosso.

p *mf ten.*

П без-мя - теж-ный ост-ро - вокъ — Все дрем - летъ,
 The is-land sleeps like a - ny child; — So tran - quil,

pp rit.

за - сы - па - етъ.
 peace de - liv - er'd.

ppp

„ДАВНО ВЪ ЛЮБВИ“. “How few the joys”

Контральто или Басъ.
Contralto o Basso.Слова А. Фета.
Words by A. Fett.
English Version by Edward Agate.

(Original.)

С. РАХМАНИНОВЪ, Соч. 14 № 3.
S. Rachmaninoff, Op. 14 № 3.

Allegro.

Canto.

f Дав - но въ люб - ви от - ра - ды ма - ло: Безъ от - зы - ва
dim. How few the joys that love hath brought me! I live but for

Piano.

mf colla parte *dim. p* *pp*

вздо - - хи, безъ ра - до - сти сле - зы;
 sigh - - ing, for sor - row and weep - ing;

Tempo I.

f Что бы - ло слад - - ко, горь - - ко
All once I cher - - ished now is

rit. *dim.*

meno mosso

ста - ло, О - сы - на - лись ро - зы, раз - сь - я - лись
 hate - ful, The flow - ers are fa - ded, my long - ing de -

Tempo I.
appassionato

ре - зы. О - ставь ме - ня, смѣ - шай съ тол -
 part - ed.. Should I de - sire the world to

по - ю! Но ты от - вер - ну - лась, а сѣ - ту - ешь вид - но, И все е - ще боль -
 wan - der, Then e - ver I see thee, thy words plain - ly gath - er Thy tones of wound - ed

Tempo I.

dim. *p*

на ты мно - ю.
love com - plain - ing.

f meno mosso *p* *3* *3* *3* *3*

О, какъ же мнѣ тяж - ко и какъ мнѣ о -
Oh, how shall I bear it, how shall I en -

3

бид - но!
dure it!

Ю. С. Сахновскому.
G. S. Sachnowsky.

„Я былъ у ней“ “I came to her”

Меццо-Сопрано или Баритонъ.
Mezzo-Soprano o Baritono.

Слова Кольцова.
Words by Kolzov.

(Original.)

С. Рахманиновъ, Соч. 14 № 4.
S. Rachmaninoff, Op. 14 № 4.

English Version by Edward Agate.

Vivente. mf

Canto. Я былъ у ней;
I came to her,

colla parte

Piano. *p*

f о - на ска - за - ла:
she made con - fes - sion:

ff rit. „Люб - лю те - бя, мой ми - лый
“I love thee well, my cho - sen

mf a tempo

cresc.

p meno mosso другъ!“
friend!“

mf Но э - ту тай - ну отъ под - ругъ хра - нить
These se - cret words must thou de - fend, And keep

f rit. - - - - - *ten.*

мнѣ стро - го за - вѣ - ща - ла.
 thy dear - est proud pos - ses - sion.

a tempo

a tempo *p* *f con affetto*

Я былъ у ней, на пре - лестъ зла - та Кля.
 I came to her, she vowed to Heav - en No

ласъ ме - ня не про - мѣ - нять; Ко мнѣ лишь
 world - ly rich - es did she crave; Her love for

ff *mf meno*

стра - стию пы - лать, Ме - ня лю - бить, лю -
 me alone she gave, Her faith a - lone to
 meno

mosso *f* *largo* *a tempo* *pp*

бить, какъ бра - та. Я былъ у ней; —
 те was giv - en. I came a - gain... —

mosso *largo*

mf *p* *pp*

cresc. *f* *mf*

я вѣч - но бу - ду Съе - я ду - шой ду - шо - ю
 by her re - ward - ed, What pow'r our u - nion could pro -

cresc. *f* *p*

ff *ten.* *mf meno*

жить. Пус - кай о - на мнѣ из - мѣнить, Но
 fate, When Love to me she doth or - dain? The
 meno

mosso *f* *a tempo*

я из - мѣн - ни - комъ не бу - ду.
 prize it ne'er Shall be dis - card - ed!

mosso *p* *mf*

„Эти лѣтнія ночи.“ “Midsummer Nights”

Сопрано или Теноръ.
Soprano o Tenore.

(Original.)

Слова Д. Ратгауза.
Words by D. Rathaus.
English Version by Edward Agate.

С. Рахманиновъ, Соч. 14 № 5.
S. Rachmaninoff, Op. 14 № 5.

Allegro.

Canto. *p* *cresc.*

Э - ти лѣт - ні - я но - чи пре -
Oh these mid - sum - mer nights all in

Piano. *p*

f *p*

крас - ны - я, Яр - кимъ свѣ - томъ лу -
splen - dour set, Steeped in won - der of

cresc. *f* *f*

ны о - за - реи - ны - я, По - роз -
moon - light that reigns se - rene, They a -

да - ють тре - во - ги не - яс - ныя, Про - буж - да - ють по - ры - вы влюб.
 wa - ken the prom - ise of ec - sta - sy, And re - kin - dle the pas - sion of

ff

mf *f* *mf*

Con moto.

лен - ныя. love's de - sire.

ff *dim.*

mf *dim.*

За - бы - Dies ver -

mf *pp*

f ва - ет - ся скорбь не - объ - ят - на - я,
mf sor - row - ful heart, they will lift the load,

f Что да - ру - ет - ся жизнь - - ю у -
ff Weight of ice un - to mor - - tals by

ff ны - ло - ю, И бла -
ff life de - creed, And the

fff жен - ства кра - я бла - го - дат - ны - е Рас - кры -
fff bor - ders of hap - pi - ness o - pen wide, The spell - o -
dim.

ва - ют ся тай. но - ю си - ло ю...
 bey - ing, that si - lent it's work is weav - ing...

Più animato. *pp cresc. f*

И от - кры - ли другъ дру - гу не -
 And the gates of the spi - rit are -

dim.

власт - ны. е Надъ со - бо - ю серд - ца - мы влюб -
 barr'd no more, For it's re - gions are - flood - ed with

ff rubato

лн - ны. я, Въз - ти лѣт - ні. я но - чи пре -
 waves of love, Oh, these mid - sum - mer nights all in

rit. **fff** a tempo

крас - ны - я, свѣ - томъ яр -
splen - dour set, Glad in mag -

The first system of the 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 has three sharps (F#, C#, G#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a series of chords in the right hand and a melodic line in the left hand. Dynamic markings include *rit.* and **fff**.

Presto.

- - КИМЪ лу - ны о - за - реи - - ны - я.
 - - *ic of moon-light that reigns su - preme.*

The second system continues the vocal line and piano accompaniment. The vocal line has a more active rhythm with eighth and sixteenth notes. The piano accompaniment features a driving eighth-note pattern in the left hand and chords in the right hand. The tempo marking **Presto.** is placed above the vocal staff. Dynamic markings include **fff**.

The third system shows the piano accompaniment continuing with intricate melodic and harmonic textures. The right hand has flowing lines with slurs, while the left hand maintains a rhythmic accompaniment. Dynamic markings include **fff**.

The fourth system continues the piano accompaniment with similar melodic and harmonic patterns. The texture is dense and expressive, with various slurs and accents throughout.

The fifth system concludes the piano accompaniment with a final cadence. The right hand has sustained chords, and the left hand has a rhythmic accompaniment. The system ends with a **fff** dynamic marking.

А. Н. Ивановскому.
A. N. Ivanovsky.

„Тебя такъ любяť всѣ.“ “The world would see thee smile”

Меццо-Сопрано или Баритонъ.
Mezzo-Soprano o Baritono.

(Original.)

С. Рахманиновъ, Соч. 14 № 6.
S. Rachmaninoff, Op. 14 № 6.

Слова А. Толстого.
Words by A. Tolstoj.
English Version by Edward Agate.

Moderato. *mf* *f* *dim.*

Canto.

Те - бя такъ лю - бяť всѣ;
The world would see thee smile;

о - динъ твой ти - хій
thy pla - cid look re -

Piano. *p* *mf*

видъ Всѣхъ дѣ - ла - еть доб - рѣй и съ жиз - ні - ю ми - рить,
signed To bear the toil of life, thy du - ty to per - form!

p

mf *f*

Но ты груст - на, въ те - бѣ есть скры - то - е му -
Yet in thy heart there lies some grief that will not

m.g.

p *cresc.*

че - нье, Въ ду - шѣ тво - ей зву - чить ка - кой - то при - го -
pe - rish, *In* *guil - ty* *tones* *it* *speaks,* *the* *mas - ter* *of* *thy*

f *f* *p* *f*

ворь; — За чѣмъ твой лас - ко - вый все - гда такъ робко възорь, И о - чи
fate; — *And* *when* *thy* *glan - ces* *fall,* *half* *ten - der,* *half* *a - fraid,* *In* *sweet* *re -*

p *mf*

груст - ны - я такъ мо - лять о про - ще - ньи, Какъ буд - то солн - ца
pen - tance, *it* *would* *seem,* *for* *par - don* *crav - ing,* *As* *tho' the* *sun - light's*

Con moto. *cresc.*

свѣтъ, — и вѣш - ні - е цвѣ - ты, — И тѣнь въ пол - дnev - ный
gleam, — *the* *scent* *of* *flow'rs* *in* *spring,* — *The* *shade* *of* *noon - day*

f *p* *ff rit.*

ЗНОЙ, и шо - потъ по дуб - ра - вамъ, И да - же
heat, *the* *ten - der* *for* *est* *mur - murs,* *The* *ve - ry*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and ends with a fortissimo (*ff*) dynamic and a ritardando (*rit.*) marking. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The music is in a 2/4 time signature and a key signature of one flat (B-flat major or D minor).

mf *ten.* **Tempo I.**

ВОЗ - ДУХЪ ТОТЪ, КО - ТО - РЫМЪ ДЫ - ШИШЬ ТЫ, Все ка - жет - ся те - бѣ
grace of Life, *that brings de - light of Love,* *All seem as naught to thee,*

The second system continues the musical score. The vocal line starts with a mezzo-forte (*mf*) dynamic and a tenuto (*ten.*) marking, then transitions to a first tempo (**Tempo I.**). The piano accompaniment features a fortissimo (*ff*) dynamic in the left hand and a mezzo-forte (*mf*) dynamic in the right hand. The music remains in the same 2/4 time signature and key signature.

p

стя - жа - ні - емъ не - пра - вымъ?
no joy im - part, *no plea - sure!*

The third system of the musical score shows the vocal line with a piano (*p*) dynamic. The piano accompaniment also features a piano (*p*) dynamic in the left hand and a mezzo-forte (*mf*) dynamic in the right hand. The music continues in the same 2/4 time signature and key signature.

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

The fourth system of the musical score is primarily for the piano accompaniment. It includes dynamic markings such as *dim.* (diminuendo), *p* (piano), *cresc.* (crescendo), *f* (forte), and *p* (piano). The music concludes in the same 2/4 time signature and key signature.

А. Г. Клокачевой.
A. G. Klokatschewa.

„Не вѣрь мнѣ, другъ!“ “Believe it not!”

Сопрано или Теноръ.
Soprano o Tenore.
(Original.)

Слова А. Толстого.
Words by A. Tolstoi.
English Version by Edward Agate.

С. Рахманиновъ, Соч. 14 № 7.
S. Rachmaninoff, Op. 14 № 7.

Allegro moderato.

Canto.

Не вѣрь мнѣ, другъ, ког- да, въ из- быт - еѣ
Be - lieve it not, when I by grief o'er -

Piano.

p *mf*

го - ря, Я го - во - рю, что раз - лю - билъ те -
ta - ken Some - times com - plain, do cease for thee to

mf *f*

p *mf*

бя! Въ от - ли - ва часъ не вѣрь из - мѣ - нѣ
Learn! The lone - ly strand, by eb - bing tide for -

p *cresc.*

cresc.

мо - ря: О но въ зем - лѣ во - ро - тит - ся, лю -
 sa - ken, Will live to hail the wa - ters' fond re -

f *ten.* *p* *rit.*

бя. Ужъ я тос - ку - ю, преж - ней стра - сти
 turn. With - in my soul I feel new joy up -

f *a tempo* *dim.*

пол - ный, Мо - ю сво - бо - ду вновь те - бѣ от -
 spring - ing, And lay my free - dom in thy hands once

p *f* *dim.*

дамъ И ужъ бѣ - гутъ съ об - рат - нымъ шу - момъ
 more; So tar - dy waves their home - ward mes - sage

p *f* *ff* *cresc.* *ff*

fff *ten.*

во - - ны Из - да - ле - ка въ лю - би - мымъ бе - - ре -
 bring - - ing From dis - tant jour - ney speed to greet the

The first system of the musical score features 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 (B-flat). It contains the lyrics 'во - - ны Из - да - ле - ка въ лю - би - мымъ бе - - ре -' and 'bring - - ing From dis - tant jour - ney speed to greet the'. The piano accompaniment starts with a treble clef and a key signature of one flat. It includes dynamic markings like *fff* and *ten.*, and features several triplet markings (indicated by a '3' over the notes).

гамъ.
shore.

The second system continues the musical score. The vocal line has a treble clef and contains the lyrics 'гамъ.' and 'shore.'. The piano accompaniment continues with two staves, maintaining the key signature of one flat and featuring various musical notations such as slurs, accents, and triplet markings.

The third system consists of piano accompaniment on two staves. It continues the melodic and harmonic development of the piece, with various rhythmic patterns and dynamic markings.

The fourth system continues the piano accompaniment. It features a mix of eighth and sixteenth notes, with some triplet markings and dynamic markings like *ten.*

fff *f* *dim.* *mf*

The fifth and final system of the page shows the piano accompaniment concluding. It features a variety of dynamics, including *fff*, *f*, *dim.*, and *mf*. The system ends with a double bar line and a repeat sign.

Н. А. Александровой.
N. A. Alexandrova.

„О, не грусти!“ “O, do not grieve!”

Меццо-Сопрано или Баритонъ.
Mezzo-Soprano o Baritono.

Слова А. Апухтина.
Words by A. Apukhtin.

(Original.)

С. Рахманиновъ, Соч. 14 № 8.
S. Rachmaninoff, Op. 14 № 8.

English Version by Rosa Newmarch.

Andante.

Canto.

Piano.

mf p

О, не гру-сти по мнѣ! Я
O, do not grieve for me! For

dim. p mf pp non legato

ten.

тамъ, — гдѣ нѣтъ стра-да-ній За-будь бы-лыхъ скор-бей му-чи-тельны-е
there, — where ends all sad-ness, My past, with all its pain, shall be as van-ish'd

pp

mf *cresc.*

сны. Пусть бу - дутъ о - бо мнѣ тво - и вос - по - ми -
dreams; *But may your mem' ries be like those bright days of*

cresc.

f dim.

нань - я Свѣт - лѣй, чѣмъ пер - вый день вес - ны.
glad - ness That come with Springtide's earl - iest gleams.

dim.

mf *p*

О, не то - скуй по мнѣ! Межъ на - ми нѣтъ раз -
O, do not pine for me! This part - ing can - not

mf pp pp

лу - ки, Я такъ - же, какъ и встарь, ду - шѣ тво - ей близ -
sev - er My soul from yours; It may re - turn and how - er

cresc.

ка. *near.* Ме - ня по - преж - не - му тво - и вол - ну - ютъ
 Just as in days gone by, my love and care shall

cresc. *mf*

му - ки, Ме - ня гне - тетъ тво - я то - ска. Жи -
 ev - er Pro - tect your life from grief and fear. O

f *ff*

p *mf*

Con moto. *mf*

ви! ты дол - женъ жить! И ес - ли си - лой
 live! It is your part! And should some force be

f *mf*

чу - да Ты здѣсь най - дешь от - ра - ду и по -
 giv - en, Re - ew - ing strength and com - fort, joy and

ff *f*

cresc. *ff*

кой, _____ То знай, _____ что э - то
 peace, _____ Then know, _____ 'tis I am

cresc. *ff*

я От - влек-ну-лась от - ту - да На
sent, А mes-sen-ger from Heav - en, To

rit. *f*

rit. *p*

Темпо I. *mf* *f*

зовь ду-ши тво-ей боль-ной.
dry your tears, and bid them cease.

mf *p* *mf* *cresc.*

f *mf* *dim.*

Е. А. Лавровской.
E. A. Lavrowskaya.

„Она, какъ полдень, хороша.“
“As fair as day in blaze of noon”

Меццо-Сопрано или Баритонъ.
Mezzo-Soprano o Baritono.

Слова Н. Минскаго.
Words by N. Minsky.
English Version by Edward Agate.

(Original.)

С. Рахманиновъ, Соч. 14 № 9.
S. Rachmaninoff, Op. 14 № 9.

Lento.

Canto.

f

О - на, — какъ пол-день, хо - ро - ша,
As fair — as day in blaze of noon,

Piano.

pp

О - на — за - га - доч - нѣй — пол - но - чи. —
As night — mys - te - ri - ous — she — keep - eth; —

p *cresc.* *f*

У ней не пла - кав - ші - я о - чи —
No tears of grief she e - ver weep - eth,

p *cresc.* *f*

И не-стра-дав-ша-я ду-ша.
All sor-row yet to her un-known.

mf

А мнѣ,—
My heart,—

pp *m.d.* *sf*

f *p*

— чья жизнь борь-ба — и го-ре, — По
— with world's af-flic-tion ach-ing, — In

cresc. *ff* *mf*

ней — то-мись-я суж-де-но.— О
vain — for love of her is fired, — Ah!

3 3
 6 6 6 6
pp *cresc.* *accel.* *rit.*

Та - кь вьч.но пла - чу.ше.е
 As bil - lows e - verstronger

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

мо - ре Въ без - моль - ный бе -
 break - ing Will woo the shore

p *mf*
pp

- регъ влюб - ле - но.
 - land, long de - sired.

ff *pp* *f* *pp*

11110

„Въ моей душѣ“ Love's Flame.

Контральто или Басъ.
Contralto o Basso.

Слова Н. Минскаго.
Words by N. Minsky.
English Version by Edward Agate.

(Original.)

С. Рахманиновъ, Соч. 14 № 10.
S. Rachmaninoff, Op. 14 № 10.

Lento.

Canto.

Piano.

ppp

ff

ppp

Въ мо-ей ду-шѣ — лю-бовь вос-хо-дитъ,
With_in my soul — love's flame up - soar - ing

Какъ солн-це, — въ блес-кѣ кра-со-ты,
Il - lu - mines — beau-ty's pas - sing hours

И пѣ-ни строй-ны-я рож-да-етъ,
while from my heart in num - bers pour - ing

dim. 3

Какъ а - ро - мат - ны - е цвѣ - ты.
 Songs rise as per - fumesprings from flow'rs.

mf *cresc.* *f* *dim. 3*

Въ мо - ей ду - шѣ — твой взоръ хо - лод - ный
 Within my breast, thy glance dis - dain - ing

p *cresc.*

То солн - це зной - но - е за - жегъ.
 Re - kin - dles fires of fe - ver passed.

ppp

Ажъ,
 Oh,

p *accel.* *e* *cresc.*

ес - ли-бъ я тѣмъ зной - нымъ солн - цемъ
 could these fires — once more their strength and cour - age gain - ing

p *colla parte cresc.*

ff rit. *mf*

за - жечь твой взоръ хо - лод - ный
 Dis - solve the ice that holds thee —

f *dim.*

могъ.
fast!

mf *cresc.* *f* *mf*

p *pp* *ppp*

А. Д. Орнатской.
A.D. Ornatsky.

Весенняя вода. Spring Waters.

Сопрано или Теноръ.
Soprano o Tenore.

Слова Ф. Тютчева.
Words by Feodor Tyutchev.
English Version by Rosa Newmarch.

(Original.)

С. Рахманиновъ, Соч. 14 № 11.
S. Rachmaninoff, Op. 14 № 11.

Allegro vivace.

Canto.

Piano.

Е - ще вь по - ляхъ бь - лъ - етъ
Tho' still the fields are white with

снѣгъ, —
snow, —

А во - - ды ужъ вес - ной шу -
The rush - - ing of spring floods draws

МЯТЬ, near, БѢ The
f *p*

гуть banks и are бу - дять sun - пу where сон - ный they брегъ, flow
pp

БѢ гуть They спар - и kle бле - шуть, as they и run гла - more
f *pp*

сять, clear; О Their нѢ voice гла - the
ff

сѣть во всѣ концы:
ice bound fall low stirs:

„Вес - на и - деть,
The spring is here!
Вес - на и - деть,
The spring is here!

Мы мо - ло - дой вес - ны гон - цы,
We are the young spring's mes - sen - gers,
О - на насъ
The her - alds,

выс - ла - ла вне - редъ.
we of her ad - vance.

Meno mosso.

Вес - на и - деть,
The spring is here!

вес - на и - деть!"
The spring is here!"

И
The

rit.

Andante.

ти - хихъ, теп - лыхъ май - скихъ дней
bright, soft May - days come a - gain

Ру -
And

accelerando - - - - - *ff*

МЯ - НЫЙ, СВѢТЛЫЙ хо - ро - водъ Тол
 - - - - - *ing* *in a ros - y* *dance* - - - - - *They*

rit. ten.

ПИТ - - - - - ся ве - се - ло за
glad - - - - - ly *haste* *to join* - - - - - *Spring's*

fff Allegro vivace.

ней.
train.

rubato

fff

„Пора!“ “Tis Time!”

Контральто или Басъ.
Contralto o Basso.

Слова С. Надсона.
Words by S. Nadson.
English Version by Edward Agate.

(Original.)

С. РАХМАНИНОВЪ, Соч. 14 № 12.
S. Rachmaninoff, Op. 14 № 12.

Allegro appassionato.

Canto.

Piano.

По - ра!
Tis time!

ff

p *ff* *m.d.* *ff* *m.g.*

Я - вись, про-рокъ!
Oh pro - phet come!

mf *dim.*

Всей си - ло - ю пе - ча - ли, Всей си - ло - ю люб.
With all the strength of sor - row, With all the strength of

p *mf*

ff

ВИ ВЗЫ - ва - ю я кЪ те - бЪ! Взгля -
love, *I cry to thee for help!* *Oh,*

Meno mosso.

- ни, какъ дрях - лы мы, Взгля - ни, какъ мы ус - та - - ли,
see, *how frail and weak, no long - er can we strug - - gle,*

Какъ мы без - по - мощ - ны въ му - - чи - тель - ной борь -
No long - er face the foe but pe - rish one by

Tempo I.

бЪ! Те - перь, иль ни - ког - да!..
one! *Tis time,* *ere all is lost!*

p rit.

Соз-на-нъ.е у - ми - ра - етъ, Стыдъ гас-нетъ,
 No help lies within us, and con-science

rit. *dim.*

pp - a tempo

со-вѣсть спать. Ни про-блес-ка кру.
 sleeps for shame. No ray of light a-

a tempo

ppp *cresc.*

ff *fff*

ГОМЪ, ОД - НО НИЧ - ТО - ЖЕСТ - ВО СВОЙ
 round, And on - ly Va - ni - ty with

ГО - ЛОСЬ ВОЗ - ВЫ - ША - ЕТЬ.
 proud words of - fers coun.sel.

fff *m.d.*

Cyano

Ф. И. Шалипину.
F. J. Shaliarin.

Судьба

(въ пятой симфоніи Бетховена).

Fate

(suggested by Beethoven's Fifth Symphony).

Баритона или Меццо-Сопрано.
Baritono o Mezzo-Soprano.

Слова А. Апухтина.

Words by A. Apukhtin.

English Version by Rosa Newmarch.

С. Рахманиновъ, Соч. 21 № 1.

S. Rachmaninoff, Op. 21 № 1.

Allegro moderato. (♩=108.)

Canto.

Piano.

Allegro moderato. (♩=108.)

Съ сво-ей по-ход-но-ю клю-вой, Съ сво-и-ми мрач-ны-ми о-ча-ми Судь-ба, каеъ
With pilgrim's staff, with wear - y gait, With gloom - y brows and eyes un - see - ing, And like a

гроз-ный ча - со - вой, По-всю-ду слѣ - ду-етъ за на-ми. Бѣдой ли -
warn - ing time - piece, Fate doth haunt and dog each hu - man be - ing. His woe - ful

rit.

цо е - я грозитъ, О - на вѣ уг - ро - захъ по - съ - дѣ - ла,
con-tem-nance is grey, And threat'ning as In-fer-no's por-tals.

О - на ужъ многихъ о - до -
Fate hath frus-tra-ted man-y

col canto

a tempo
pp

лѣ - ла, И все сту - чить, и все сту - чить:
mor-tals; At each man's house he knocks some-day:

Стукъ, стукъ, стукъ...
Tap, tap, tap...

a tempo

Un poco meno mosso.

Пол - но, другъ, Брось за сча - сті - емъ го - нять - ся!
Cease now, my friend, Your hap-pi-ness to fol-low!

Tempo I.

Un poco meno mosso.

Tempo I.

pp

Стукъ, стукъ, стукъ...
Tap, tap, tap...

Meno mosso.

Tempo I.

mf Бѣд - някъ сов - сѣмъ об - жил - ся съней: Ру - ка съ ру - кой о - ни гу -
The poor know Fate and all his ways, For arm in arm they march to -

Meno mosso. Tempo I.

ля - ютъ, Сби - ра - ютъ вмѣ - стѣ хлѣбъ съ полей, Въ наг - ра - ду вмѣ - стѣ го - ло -
geth - er; Their scant - y crops he lets them raise, Or bids them starve in win - try

даютъ. День цѣ - лый дождь е - го кро - пить, По ве - че - рамъ ла - ска - етъ
weather. Fate sends the peas - ant drench - ing rain, And snowy drifts his path to

ff

marcato

вью - га, А ночь - ю съ го - ря, да съ ис - пу - га Судь - ба сквозъ сонъ е - му сту -
cumber, Fate strikes quick ter - ror when in slumb - er He calls men from their dreams a

marcato

ff *dim.* *pp*

Un poco meno mosso.

читать: gain: Стукъ, стукъ, стукъ... Tap, tap, tap... Глянь-ка, другъ, Come, my friend,

Un poco meno mosso.

какъ дру-ги - е по-жи - ва - ютъ. You must share the lot of o - thers. Стукъ, стукъ, стукъ... Tap, tap, tap...

a tempo

a tempo

Дру - And

Tempo rubato.

Tempo rubato.

Marziale.

ги - е праздновать сошлись Бо - гатство, мо - ло - достъ и сда - ву, Ихъ some at fest - iceboards do sit: The young, the rich, the men of pow - er; Their

Marziale.

прѣ - ни ра - дост. но нес - лись, Ви
 songs re - sound, the lamps are lit, And

но смѣ. ни. досъ имъ въ за. ба. ву: Дав
 spark - ling wines make glad the hour; The

rit. - - - *a tempo* *f*

но ужь пиръ у нихъ шу - метъ.
 nois - y rev - els last till late.

rit.

Но смолели вдругъ блѣ. днѣ. я гос - ти...
 What ails the guests, now pale and quak - ing?

p

dim. *p* *p*

Grave.

Ру. кой, дро. жа. ще. ю отъ зло. сти, Судь. ба
What hand is this with an. ger shak. ing, that on

Grave.

ВЪ О. КОШ. КО БЪ НИМЪ СТУ. ЧИТЬ:
the casement knocks? 'Tis Fate!

Сту. къ, сту. къ, сту. къ...
Tap, tap, tap...

Con moto.

Con moto.

Но. вый другъ къ вамъ пришель,
One more guest joins the feast,

ГО. ТОВЬ. ТЕ
Make room for

Tempo I.

Andante.

мѣсто!
me!

Сту. къ, сту. къ, сту. къ...
Tap, tap, tap...

Tempo I.

Andante.

p

Не есть же счастье на зем - лѣ!
But still some glad-ness lives be - low!

Од - наж - ды, пол-ный о - жи - дань - я, Съ востор - гомъ
See, you - der, goes a hap-py lov - er, His eyes with

ю-нымъ на че - лѣ, При - шель счастливецъ на сви - дань - е.
hope and joy a-glow, To keep his trust now day is o - ver.

p

Е - ще о - динъ онъ, — — — — — все мол - чить,
The maid-en comes not; — — — — — gloam - ing nears;

За - ря за - ро - щей по - ту - ха - еть, И со - ло - вей
The sun-set fides, cold mists are cling - ing; The night-in-gale

p ужь за - ти - ха - еть *un poco accel.* А серд - це бьет - ся и сту -
has ceas'd from sing - ing. pp His own wild heart the lov - er

ppp чить: Стуеь, стуеь, стуеь... *Falsetto.* Ми - лый другъ, *rit.* Ты придешь ли на сви -
hears: Tap, tap, tap... Dar - ling mine, wherefore do you fail your

дань - е? Стуеь, стуеь, стуеь... Но вотъ и - деть о - на,
lov - er? Tap, tap, tap... Be - hold, at last she comes!

cresc. *f cresc.* *rit.*

и въмигълю.бовъ, тре - во - га, о - жи - дань - е, Блажен - ство,
 His joy and hope, his yearn - ing, fear and glad - ness, all van - ish,

ff

все _____ сли - лось у нихъ въод - но бе - зум - но - е лоб -
 lost _____ in one long kiss, In one brief flash of lov - ers'

mf

зань - е! Нѣ - ма - я ночь на нихъ глѣ - дитъ,
 mad - ness! The night is still, the hour grows late,

Все не - бо за - ли - то ог - ня - ми.
 With myr - iad stars the heav'n's are spark - ling.

Allegro moderato. (Tempo I. ♩ = 108.)

p

А кто - то ти - хо за ку - ста - ми
 What moves a - mong you bush - es dark - ling?

Allegro moderato. (Tempo I. ♩ = 108.)

rit. - - - *Grave.* *f*

Клюкой до - буч - но - ю сту - чить: Стуеь, стуеь, стуеь...
 The e - ver wand'ring staff of Fate: Tap, tap, tap...

Grave.

Tempo I. *f*

Tempo I. Старый другъ Къ вамъ при - шель, до - воль - но
 I am Fate, your old friend, Farewell to

счастья!
 bliss!

Стуеь, стуеь, стуеь...
 Tap, tap, tap...

Надъ свѣжей могилой.

By the Grave.

Контральто.

Contralto.

(Original.)

Слова С. Надсона.

Words by S. Nadson.

English Version by Edward Agate.

С. Рахманиновъ, Соч. 21 № 2.

S. Rachmaninoff, Op. 21 № 2.

Largo. *p* *ten.*

Canto.

Я вновь о - динъ и вновь кру - гомъ все та - же ночь
In gloom of night I stand a - lone in deep des - pond;

и мракъ у - нылый, И я въ раздумьи ро - ко -
des - pair pur - sues me. In vain I wran - gle with my

вѣсть, стою надъ свѣжею мо - ги - лой! Че - го мнѣ ждать,
hap - less fate, and weep be - side the grave! Why should I live,

Piano. *p* *cresc.* *f* *mf*

въ че.му мнѣ жить, въ че.му бо. роть.ся и тру. дить. ся:—
re. gale with grief? What need for struggle or for striv. ing?

f *rit. e dim.*

Мнѣ больше не. ко. го лю. бить, — Мнѣ больше не. ко. му мо. лить. ся!
My heart a se. cret lies to all, — and love in life is lost for e. ver!

p *pp*

f *dim.* *pp*

Сумерки. Twilight.

Сопрано или Теноръ.
Soprano o Tenore.
(Original.)

С. Рахманиновъ, Соч. 21 № 3.
S. Rachmaninoff, Op. 21 № 3.

Слова М. Гюно. (пер. Тхоржевскаго.)
Words by M. Guzyot.
English Version by Edward Agate.

Canto. *Lento.* *p*

О - на за - ду - ма - лась. Од - на, пе - редъ ок -
A - lone and lost in dreams .she sits be - side her

Piano. *p*

p *rit.*

номъ Склонясь, о - на си - дить — и въ сум - ра - вѣ ноч - номъ Мер - ца - етъ дол - гий
o - pen window, with droop - ing head — as twi - light slow - ly falls Then ga - zes up to
colla parte

a tempo

взоръ; — а въ си - не - вѣ без -
Heav'n, — where Night is slow - ly

a tempo

p *p*

un poco marc.

p

бреж - ной Тем - нѣ - ю щихъ не - бесъ, ро - ня - я лучъ своѣ
gath' - ring to veil the boundless blue, and as the stars as -

нѣж - ный, Вос - хо - дятъ звѣз - доч - ки без - шум - но - ю тол -
sem - ble, the wide ce - les - tial vault to light in ra - diant

pp dolce
 пой; И кажет - ся, что тамъ — какой - то свѣт - лый рой Та -
gleam. And as I turn my gaze — towards this vi - sion pure, in

mf
 инственно парить и, словно вос - хи - щен - ный, Трещеть надъ е -
se - cret it would seem as tho' a crown of jew - els u - pon her tres - ses

p
 я голов - ко - ю сѣло - нен - ной.
lay, star - gild ing them with sil - ver.

Онѣ отвѣчали. The Answer.

Сопрано или Теноръ.
Soprano o Tenor.

(Original)

Слова В. Гюго. (пер. Л. Мей.)
Words by Victor Hugo. (Russian by L. Mey.)
English Version by Edward Agate.

С. Рахманиновъ, Соч. 21 № 4.
S. Rachmaninoff, Op. 21 № 4.

Allegro vivace.

Canto.

mf

Спро - си - ли о - -
They won - der'd a

Piano.

p

ни: „Какъ въ ле-ту-чихъ чел - нахъ Намъ бѣ-ло-ю чай-вой сколь-
while: "Shall our ves-sel so light Speed swift o'er the wa-ters like

f *un poco rit.*

зѣть на вол - нахъ, Что-бъ насъ сто-ро-жа не-дог-на - ли?"
bird in it's flight, To is-land a-bode, safe-ly hid - den?"

colla parte

f *dim.*

Meno mosso.

Tempo I.

pp „Гре - би - те!“ О - нѣ от - вѣ - ча - - ли. *mf* Спро - си - ли о -
 “Row brave-ty!” Come an-swer un-bid - - den. They ques-tion'd a -

ни: _____ „Какъ за-быть, на-всег-да, _____ Что въ ми-рѣ ю-дольномъ есть
 gain: _____ “In this val-ley of grief, _____ For sor-row-ing mor-tals no

un poco rit.
 бѣд - ность, бѣ - да, _____ Что есть въ немъ гроза и пе - ча - - ли?“
 com - fort, re - lief, _____ No so - lace save hope of a Hea - - ven?“
colla parte

Meno mosso.

Tempo I.

pp „Зас - ни - те!“ О - нѣ от - вѣ - ча - - ли. *mf* Спро - си - ли о -
 “Have pa-tience!” The answer was gi - - ven. They pon-der'd the

ни: _____ „Какъ кра - савиць прив - лечь _____ Безъ ча - - ры: чтобъ
 way _____ wo - men fair to en - thrall, _____ That help - - less, to

са - ми на стра - тну - ю рѣчь _____ О - нѣ намъ въ объ - я - ті - я
 im - pulse of pas - sion they fall, _____ And free - ly their beau - ty sur -

ff *dim. un poco rit.*

на - - - ли?“ „Лю - би - те!“ О - нѣ от - вѣ -
 ren - - - der. “Love con - quers!” Came an - swer so

Meno mosso. *Tempo I.*
p pp

ча - - ли.
 ten - - der.

Сирень.

The Lilacs.

Слова Ек. Бекетовой.

Words by Kath. Beketov.

English Version by Rosa Newmarch.

Сопрано.

Soprano.

(Original.)

С. Рахманиновъ, Соч. 21 № 5.

S. Rachmaninoff, Op. 21 № 5.

Allegretto. *sempre tranquillo*

Canto.

По ут - ру, на за - рѣ,
At the red of the dawn,

Piano. *p*

un poco ten.

По ро - си - стой тра - вѣ,
O'er the dew - span - gled lawn,

И пой - ду свѣ - жимъ ут - ромъ ды -
Where I meet the new day like a

mf cantabile

шадь; _____
kiss, _____

И въ ду - ши - сту - ю тѣнь,
In the sweet, fra - grant shade

p *mf*

Гдѣ тѣ-нит-ся си-рень,
By the li-lac-trees made,

Я пой-ду сво-е сча-стье и-
There I wan-der in search of my

mf *p*

p *mf*

ска-ть...
bliss...

Въ жи-з-ни сча-стье од-
For one joy, one u-

f

pp *mf*

но _____ Мнѣ най-ти суж-де-но, И то сча-стье въ си-ре-ни жи-
lone, _____ Fate has giv'n as mine own, And it dwells in yon fair li-lac

p *rall.* - *ten.* *a tempo*

a tempo

p *colla parte* *pp*

pp

ветъ; *bcw'r* На зе - ле - ныхъ вѣт - вяхъ, На ду - ши - стыхъ ки -
 In its bright bran - ches green, In its thick, per - fumed

The first system of the musical score features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/4. The vocal line begins with a *pp* dynamic marking. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a simple harmonic accompaniment in the left hand.

f *dim.*

стяхъ *screen-* Мо - е бѣд - но - е сча - стье цвѣ -
 There my one poor lost joy breaks in

The second system continues the musical score. The vocal line starts with a *f* dynamic marking and ends with a *dim.* marking. The piano accompaniment features a more complex texture with arpeggiated chords in the right hand and a steady bass line in the left hand. A *mf* dynamic marking appears in the bass line towards the end of the system.

pp

теть... *flow'r.*

dim. *m. d.* *m. d.* *pp*

The third system concludes the musical score. The vocal line begins with a *pp* dynamic marking. The piano accompaniment features a *dim.* marking and a *m. d.* (mezzo-dolce) marking. The system ends with a *pp* dynamic marking. The piano accompaniment continues with a similar texture to the previous systems, ending with a final chord.

Отрывокъ изъ А. Мюссе.

Loneliness.

Пер. Апухтина.
Words by Apoukta.
English Version by Edward Agate.

Сопрано.
Soprano.
(Original.)

С. Рахманиновъ, Соч. 21 № 6.
S. Rachmaninoff, Op. 21 № 6.

Allegro non tanto.

Canto. *f* *mf* *f*

Что таеъ у-
Oh! heart of

Piano. *f*

mf *f*

си - лен - но сер - дце боль - но - - - е Бьет - ся, и
mine tell me why art so loud - - - ly beat - ing so

mf *cresc.*

про - - ситъ, и жаждеть по - - во - - я?
anx - - ious for peace art thou yearn - - ing?

ff. *dim.* *p*

ЧѢМЪ я вЗВОЛ - но - ванъ ис - пу - ганъ вЪНО - чИ? Стук - ну - ла
 Why should this ter - ror at night o'er me steal? Clo - sing of

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is two sharps (F# and C#), and the time signature is 12/8. The vocal line begins with a fortissimo (*ff.*) dynamic, followed by a decrescendo (*dim.*) and ends with a piano (*p*) dynamic. The piano accompaniment consists of arpeggiated chords in the right hand and a steady bass line in the left hand.

un poco accel. *cresc.*

дверь — зас - то - навъ и за - но - я? Гас - нущей лам - пы блес - ну - ли лу -
 doors — in the dis - tance re - sound - ing? Soon will the flick - er - ing lamp be ex -

un poco accel. *pp* *cresc.*

The second system continues the musical score. The vocal line has a tempo marking of *un poco accel.* and a dynamic of *cresc.*. The piano accompaniment also features a tempo marking of *un poco accel.* and a dynamic of *pp* (pianissimo), which then increases to *cresc.*. The piano part includes arpeggiated chords and a bass line with some chromatic movement.

f.

чи... Бо - - - - - же мой.
 tinct... Ah! - - - - - ту God!

mf *f.* *dim.*

The third system concludes the musical score. The vocal line starts with a dynamic of *f.* (forte). The piano accompaniment begins with a dynamic of *mf* (mezzo-forte), then increases to *f.* and finally decrescendos (*dim.*). The piano part features arpeggiated chords and a bass line with some chromatic movement.

pp parlando

Духъ мнѣ въгрудѣ зах - ва - ти - ло!
Fear-ful and dark is my soul!

Tempo I.

Кто-то зо - ветъ ме - ня, шепчетъ у - ны - ло... Кто-то во -
Who is it calls to me se-cret - ly whis-p'ring, who seeks to

a tempo

lunga

шелъ... Мо-я кель-я пус-та,
en - ter? No, my cham-ber is emp-ty,

НѢТЬ НИ - ВО - ГО, Э - ТО ПОЛНОЧЬ ПРО - БИ - ЛО...

Si - lence a - round, swemid_night striking a - far...—

mf *p*

О, О - ДИ - ЛНО - ЧЕ - СТВО,

Ang - wish of lone - li - ness,

О НИ - ЩЕ - ТА!

dread - - ful des - pair!

f *mf* *dim.* *ff appassionato*

mf *p*

mf *cresc.* *ff*

„Здѣсь хорошо“.

“How fair this spot!”

Слова Г. Галиной.
Words by G. Galina.

Сопрано.
Soprano.
(Original.)

С. Рахманиновъ, Соч. 21 № 7.
S. Rachmaninoff, Op. 21 № 7.

English Version by Rosa Newmarch.

Moderato. *p dolce e espressivo*

Canto.

Здѣсь хо - ро - шо... Взгля - ни,
How fair this spot! I gaze

вда - ли Ог - немъ го - ритъ рѣ - ка; Цвѣт - нымъ ков - ромъ лу - га лег -
to where The gold - en brook runs by. The fields are all in - laid with

ли, Бѣ - лѣ - ютъ об - ла - ка. Здѣсь нѣтъ лю -
flow'rs, The white clouds sail on high. No step draws

дей... Здѣсь ти - ши - на... Здѣсь толь - ко Богъ да
near, Such si - lence reigns, A - lone with God I

pp *p* *mf* *mf* *un poco ten*

Piano.

я. seem; ЦВЬ - ты, With Him, да ста - ра - я сое - and with the hoar - y

на, pines, Да And ты, thee, меч - та мо - my on - ly

pp ten.

pp

я! dream!

mf

p

p

p

mf

На смерть чижика. On the Death of a Linnet.

Меццо-Сопрано или Баритонъ.
Mezzo-Soprano or Baritone.

Слова В. Жуковского.
Words by W. Shukovsky.
English Version by Edward Agate.

(Original.)

С. Рахманиновъ, Соч. 21 № 8.
S. Rachmaninoff, Op. 21 № 8.

Allegretto. *p* *p*

Canto.

Въ семь гро - бѣ вѣр - ный чи - жикъ
My lin - net lies with - in his

Piano.

ppdolce e grazioso

мой!
grave,

При - ро - ды ми - ло - е тво - рень - е,
A bird so tender, blithe and pret - ty;

mpress.

cresc. *dim.*

Изъ мир - ной об - ло - сти зем - ной Онъ у - ле - тѣлъ, какъ сно - ви -
His gift of life he glad - ly gave, Sinking to rest, pin - ing thro'

дѣнь - е. *pi - ty.* **Темпо I.** Онъ дѣля любви на свѣ - тѣ *p*
 My dain-ty bird I held too

un poco accel. *pp*

жилъ, *fond,* *mf* Онъ нѣжной пѣсенкой при - вѣт - ной, *p*
 What joy to hear his sim-ple sing - ing,

mf *pp* *mf*

mf За лас - ку нѣж - ну - ю пла - тилъ, *p* И под - ле - та - лъ къ ру - кѣ при -
 When light - ly perched up - on my hand Banished my care, new glad - ness

mf *pp* *mf*

вѣт - ной *mf*
 bring - ing! **Темпо I.** Ho
 Mis-

pp *un poco accel.* *mf*

ВЪ СВѢТѢ страш - но и лю - бить: _____
 for - tune soon my song - ster knew: _____

p _____ *f* _____
 Ә - му былъ данъ _____ дру - жокъ кры - ла - - - -
 A feath - er'd friend _____ he took for bro - - - -

cresc.

_____ тый; _____ *mf* _____ *dim.* _____
 _____ ther, _____ His com - rade died, - my lin - net

dim.

p _____ _____
 жить, _____ Онъ въ гро - - - бѣ скрыл - ся отъ ут -
 too, _____ No wish to long sur - vive the

ppleggiro

mf *p*

pa - - - - - Tbl. - - - - -
o - - - - - ther. - - - - -

The first system of the score features a vocal line at the top and piano accompaniment below. The vocal line begins with a half note G4, followed by a dotted half note G4, and then a quarter note G4. The piano accompaniment starts with a half note G3, followed by a dotted half note G3, and then a quarter note G3. The tempo is marked *mf* and the dynamics range from *mf* to *p*. The key signature has two flats, and the time signature is 3/4. The piano part includes a section marked *mf* and a section marked *sil.* (silence).

The second system of the score consists of piano accompaniment. It features a series of eighth notes in the right hand and a more complex rhythmic pattern in the left hand. The tempo is *mf*.

The third system of the score continues the piano accompaniment. It features a series of eighth notes in the right hand and a more complex rhythmic pattern in the left hand. The tempo is *mf*. The system concludes with the instruction *un poco accel.*

The fourth system of the score continues the piano accompaniment. It features a series of eighth notes in the right hand and a more complex rhythmic pattern in the left hand. The tempo is *mf*. The system concludes with the instruction *pp*.

Н. Лантингъ.
N. Lanting.

Мелодія. Melody.

Сопрано или Теноръ.
Soprano o Tenore.

Слова С. Надсона.
Words by A. Nadson.
English Version by Edward Agate.

(Original.)

С. Рахманиновъ, Соч. 21 № 9.
S. Rachmaninoff, Op. 21 № 9.

Non Allegro. *p commodo*

Canto.

Я-бъ у - - ме - -
On slum - - ber - -

Piano. *pp*

реть хо - тѣлъ на крыль-яхъ у - по - ень - я, Вълѣ - ни - вомъ по - лус -
la - den wings in death I fain would lang - - wish, Un - con - scious as in

mf *p*

нѣ, на - вѣ - ян - номъ меч - той, Безъ мукъ рас -
dreams, to reach the great Be - yond, My bo - dy

mf

ка - янь - я, безъ пыт - ки раз - мыш - лень - я, Безъ ма - ло -
free from pain, my soul re - leased from ang - - uish, To breathe no

душ - ныхъ слезъ про - ща - ні - я съзем - лей. Я - бь у - ме -
sigh, to shed no tears of vain des - pond. I fain would

реть хо - тѣль ду - шис - то - ю вес - но - ю, Въ за - пу - щен - номъ са -
sink when mag - ic spring the world is cov - - ring, Or in some gar - den

ду, въ бла - го - у - хан - ный день, Что - бь бу - ны
shade, on peace - ful sum - mer day, I feel the

тем-ныхъ лѣтъ дре-ма-ли на-до мно-ю И ко-лы-
li-lao-scent-ed breeze a-round me hov'-ring, And know the

ха-ла-ся цвѣ-ту-ща-я си-рень. Что-бъ ря-домъ бы ру-
lin-den trees a-bove my head will play. I fain would hear the

чей та-ин-ствен-нымъ жур-чань-емъ нѣ-му-ю ти-ши-
flow of sil-ver streams that glis-ten, Be-neath the vault of

pp *cresc.*

ну тре-во-жилъ и бу-дилъ, И
Heav'n, where a-zure shows no end; In

cresc. *dim.*
 СИ - НИЙ НЕ БОС - КЛОНЪ ТОР - ЖЕС - - ТВЕН - НЫМЪ МОЛ -
deep de-light of si - - lence, mar - - vel - ling I

p cresc. mf dim.

pp
 ЧАНЬ - - - - - ЕМЪ ОБЪ РАЙ - - - - - СКОЙ
list - - - - - en, Un - - til to

pp

mf p dim. e rit.
 ВЪЧ - НОС - ТИ МНЪ ВНЯТ - НО ГО - ВО - РИЪ...
e - ver - last - ing rest my soul as - cend...

mf p dim. e rit.

mf
 ЧТО - БЪ НЕ МО - ЛИЛ - СЯ Я, НЕ ПЛАКАТЬ У - МИ
I would not weep or pray, the while my life is
la melodia ben marcato

mf

pp

ра - я, А слад - ко за - дре - малъ, и что - бы
 wa - - ning, But seek to jour - ney forth, thro' floods of

p *pp*

они - лось мнѣ... Что я плы - ву... плы -
 light to soar... To float at ease, at

dolce

mf

ву, й что вол - на нѣ - ма - я Без - вуч - но от - да -
 length the ae - ther bil - lows gain - - ing, Be wrapt in bliss - ful

cresc. *f* *p*

еть ме - ня дру - гой вол - нѣ...
 dreams, to wa - ken ne - ver more...

8.....

pp

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part features a complex texture with many sixteenth notes and slurs. A dynamic marking of *pp* is present in the lower left of the piano part.

Second system of musical notation. Similar to the first system, it includes a vocal line and piano accompaniment. The piano part continues with intricate sixteenth-note patterns. A dynamic marking of *p* is visible in the lower right of the piano part.

Third system of musical notation. The piano accompaniment features a prominent sixteenth-note figure in the right hand. A dynamic marking of *pp* is located in the lower left of the piano part.

Fourth system of musical notation. The piano part shows a change in texture with more sustained notes and slurs. Dynamic markings include *mf* in the lower left, *dim.* in the lower right, and *pp* at the very end of the system.

М. А. Ивановой.
M. Iwanow.

„Предъ иконою.“ „Before the Image.“

Слова Гр. Голенищева-Кутузова.
Words by Count Golenistchev-Koutousov.
English Version by Edward Agate.

Меццо-Сопрано.
Mezzo-Soprano.
(Original.)

С. Рахманиновъ, Соч. 21 № 10.
S. Rachmaninoff, Op. 21 № 10.

Adagio. *p*

Canto. *p*

О - на предъ и - ко - ной сто - я - ла свя -
She stood by the I - mage, the frailest of

Piano. *p*

то - ю; crea - tures,
Срест. ли - ся ру - ки, Her face drawn in ang - uish
ус - та ше - ве - ли - лись; her pleading hands tight - ened,

p

Изъ глазъ е - я сле - зы од - на за дру - го - ю По блѣднымъ ще -
Her tear - drops they glist - ened and fell o'er her fea - tures, She prayed un - to

p

dim.

КАМЬ ЖЕМЧУ - ГА - МИ ВА - ТИ - ЛИСЬ.
 God — that her load might be lightened.

mf marcato

p *dim.* *p*

О - НА ПОВТО - РЯ - ЛА ВСЕ ЧЬТО НАЗ - ВАНЬ - Е, И ВЗОРЬ О - ЗА -
 But one name a - lone her fond lips were say - ing, Her gaze turned in

p *mf*

p

РЯ - СЯ МО - ЛИТ - ВЕН - НЫМЪ СВѢ - ТОМЪ; И БЫ - ЛО ТАКЪ
 rap - ture, so pi - ous in bear - ing; Tho' low - ly her

p

cresc.

МНО - ГО ЛЮБ - ВИ И СТРА - ДАНЬ - Я, ТАКЪ МА - ЛО НА -
 mien and de - vout in her pray - ing, Her face bore the

cresc. *f*

dim. *p* *p*

ДЕЖДЫ ВЪ МО - ле - ні - и э - томъ! О - на прек - ло -
 look as of par - don des - pair - ing., For long thus she

ни - лась и дол - го ле - жа - ла, Прильнувъ го - ло -
 lin - gered, in ea - ger - ness kneel - ing, Her head bowed and

во - ю въ зем - лѣ бе - зот - вѣт - ной, Какъ буд - то въ том -
 hum - ble, in rap - ture of meek - ness; And there she a -

mf

лень - и нѣмомъ о - жи - да - ла, Что го - лось надъ не - ю раздастся при -
 wait - ed, for pi - ty ap - peal - ing, An an - swer of mer - cy for - giv - ing her

ВѢТ - НЫЙ.
weak - ness.

Но бы - ло все
And so she re-

p

ти - хо въ молча - ніи но - чи -
main - eth, in si - lence un - bro - ken,

Лам - па - да мер - ца - ла во мра - къ тре -
The lamp - gent ly flick - ers, the shadows are

p

вож - номъ,
grow - ing,

И скорбно смот - рѣ - ли Спа - си - те - ля
And yet it would seem that the Sa - viour as

mf

p
colla parte

о - чи На о - чи, про - ся - щі - я о не - воз - мож - номъ.
to - ken, Reach for - ward to bless, His great boun - ty be - stow - ing.

dim. e rit.

„Я не пророкъ.“ “No Prophet I”

Слова А. Круглова.
Words by A. Krugloff.
English Version by Edward Agate.

Сопрано.
Soprano.
(Original)

С. Рахманиновъ, Соч. 21 № 11.
S. Rachmaninoff, Op. 21 № 11.

Moderato. *ff sempre marcato e risoluto*

Canto.

Я не про - рокъ, — я не бо - ецъ, — Я не у -
No proph - et I, — no war - rior bold, — Or learn - ed

Piano.

f *marcato*

чи - тель ми - ра; — Я, — *ff*
man - tle wear - ing, — But, —

— Божьей ми - лос - тью, — пѣ - вець, — Мо - е о - ружь е -
— as I do my harp I hold, — The grace of God de -

dim.

ff *dim.*

mf ли - - ра. Я во - лю Гос - по - да тво -
cla - - ring. *tr tranquillo p* The Lord's com - mand - ments I o -

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 *mf* dynamic and includes the lyrics "ли - - ра. Я во - лю Гос - по - да тво -". The piano accompaniment starts with a *mf* dynamic and includes a triplet of eighth notes. The tempo/mood is marked *tr tranquillo* and *p*. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

рю; Со - ю - за из - бѣ - га - - я съ ложь - ю,
bey, *And e - vil deeds I shun in sad - ness,*

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "рю; Со - ю - за из - бѣ - га - - я съ ложь - ю,". The piano accompaniment continues with a steady eighth-note accompaniment. The dynamics are consistent with the previous system.

pp dolce Я сер - дцу пѣс - ней го - во - рю, Бу - жу въ немъ ис - еру
To mor - tal hearts I soft - ly play, A - wak - - en ho - - ly

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "Я сер - дцу пѣс - ней го - во - рю, Бу - жу въ немъ ис - еру". The piano accompaniment features a more active eighth-note accompaniment. The dynamics are *pp dolce* and *mf*. The key signature remains two flats, and the time signature is 4/4.

Вошь - - - - - ю.
 glad - - - - - ness.

Più viyo.
poco a poco cresc. e accel.

The first system of the score features a vocal line at the top with lyrics in Russian and Italian. Below it is a piano accompaniment consisting of two staves. The piano part begins with a *p* dynamic marking and includes a *7* fingering. The right hand plays a series of ascending eighth notes, while the left hand provides a harmonic accompaniment.

The second system continues the piano accompaniment. It features a *m.g.* (mezzo-gioco) dynamic marking. The right hand continues with ascending eighth notes, and the left hand maintains a steady accompaniment.

m.d.

f

The third system of the score is marked with *m.d.* (mezzo-dolce) and *f* (forte). The piano accompaniment continues with the same melodic and harmonic patterns as the previous systems.

The fourth system concludes the piano accompaniment. It features a *ff* (fortissimo) dynamic marking. The right hand plays a final ascending eighth-note phrase, and the left hand provides a concluding accompaniment.

В. А. Сатины.
W. Satine.

„Какъ мнѣ больно.“

Sorrow in Springtime.

Слова Г. Галиной.
Words by G. Galina.

Сопрано.
Soprano.
(Original.)

English Version by Rosa Newmarch.

С. Рахманиновъ, Соч. 21 № 12.
S. Rachmaninoff, Op. 21 № 12.

Allegro mosso.

Canto. *f*

Какъ — мнѣ боль — — — но,
How? — my heart aches!

Piano. *mf*

p

какъ хо — чет — ся жить... Какъ свѣ —
And yet I would live, Now that

f *p* *f*

жа — — — и ду — ши — ста вес — на! Нѣтъ! — не
spring — — — with its fragrance is here! Nay! — I

mf *f*

ВЪ СИ - ЛАХЪ Я СЕРД - ЦА У БИТЬ ВЪЭ - - - ту
have not the strength to seek death Once for

dim.

НОЧЬ _____ ГО - ЛУ - БУ - - - Ю БЕЗЪ
all in the sleep - - - less blue

dim.

p
 СНЪ _____
night.

pp *m. d.*

Un poco meno mosso.

p

Хоть - бы ста - рость при - шла по - ско - рѣй,
 Would that age could come swift - ly to me,

dim.

росо а росо cresc.

Хоть - бы и - ней въ будряхъ за - бле - стѣль,
 Would my brown locks were sil - ver'd with time!

Что - бы не
 Were I

mf *dim.* *p*

пѣль для ме - ня со - ло - вей, Что - бы лѣсь для ме - ня не шумѣль,
 deaf to the laugh of the breeze, To the night - ingale's pas - sion - ate voice

cresc.

ff **Темпо I.**

Что бы пѣснь не рва - лась изъ ду - ши
 As he pours out his heart in a song, Far a -

f *dim.*

ре - ни въ ши - ро - ку - ю даль, Что - бы не бы - ло въ э - той ти -
 way, where the li - lactrees bloom! Would to Heav'n that the si - lence and

mf *dim.*

ши Мнѣ че - го то му - чи - тель - но жаль!
 dusk Were not fill'd with such pain and des - pair!

p *pp*

cresc. *appassionato*

ff *dim.* *p*