

S. RACHMANINOFF.

SONGS

with Piano accompaniment

Volume II

Property of the Publishers.

A. GUTHEIL
(S. and N. KOUSSEWITZKY)

MOSCOW · PARIS · BRUSSELS · LONDON · NEW-YORK · MADRID · BARCELONA

BERLIN **BREITKOPF & HÄRTEL** LEIPZIG

For England and Colonies:

The Russian Music Agency, London W.1, Percy Street 34.

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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

„ЕСТЬ МНОГО ЗВУКОВЪ“ The Heart's Secret.

Слова А. Толстого.
Words by A. Tolstoï.

English Version by Edward Agate.

Меццо-Сопрано.
Mezzo-Soprano.

(Original.)

С. Рахманиновъ, Соч. 26 № 1.
S. Rachmaninoff, Op. 26 № 1.

Adagio (♩ = 46)

Canto.

p *3* *p* *3*

Есть много звуковъ въ серд - ца глу - би - нѣ, Не яс - ныхъ
With - in the heart what trea - sures lie con - cealed, A world of

p sempre legato

p *ten. 3* *cresc. 3* *3*

думъ, не пѣ - тыхъ пѣ - сней мно - го; Но за - глу - ша - етъ вѣ - ч - но ихъ во
dreams, sweet mu - sic un - ex - pressed; Se - crets to mor - tal ears, — and ne'er re -

p un poco cresc.

3 *f* *3* *p* *3*

мнѣ за - боть — не молч - ныхъ скуч - на - я тре - во - га.
veal'd, By life's — great sor - row si - lenced and sup - pressed.

mf *dim.* *p dim.*

mf *un poco più mosso e accel. cresc.*

Тя - жель е - я не - про - шен - ный на - поръ, Из - дав - но
 With heav - y blows af - flic - tion drives the world, The heart with

p *cresc.*

f *un poco rit. - - - - - cresc.*

серд - це съ жизнѣ ю бо - ро - лось, Но жизнь шумитъ, какъ
 Life will wage an i - dle fray, Till spent and worn, as

mf *cresc.* *f* *cresc.*

ff *dim.* *p un poco meno mosso*

ви - хоръ ломитъ боръ, - Какъ ропотъ струй, такъ шеп - четъ сердца го - лось.
 wast - ed trees are felled.... The spi - rit sinks, and mur - muring dies a - way. —

mf cantabile

p *dim.* *p*

dim. *pp*

„Все отнялъ у меня.“ “All once I gladly owned”

Меццо-Сопрано.
Mezzo-Soprano.

(Original.)

С. Рахманиновъ, Соч. 26 № 2.
S. Rachmaninoff, Op. 26 № 2.

Слова Ѳ. Тютчева.

Words by Th. Tjuttshev.

English Version by Edward Agate.

Tempo moderato (♩ = 96)

f agitato

Canto. 

Все от - нялъ у ме -
All once I glad - ly

Piano. *p* *3 cresc. 3* *3* *f*

ня owned каз - ня - щій Богъ, — Здо -
hath God re - claimed, Mu

dim.

un poco acceler. cresc. *f ritenuto*

ровъ - е, си - лу, во - ли, воз - духъ,
spi - rit, health and cou - rage, sleep and

un poco acceler. *p cresc.* *5* *5* *5* *5* *5* *5* *rit.*

ff

сонъ.
light;

f *mf*

mf più comodo

Од - ну те - бя при мнѣ о - ста - вилъ
And thee a - lone His grace to me al -

p

p sempre ritenuto

Онъ, Чтobъ я Е - му е - ще мо - лить - - -
lowed, That I might pray un - til he call

colla parte

dim.

ten.

- - - - - ся могъ.
те hence.
m. g.

mf m. d. m. g. dim. e rit. pp

„МЫ ОТДОХНЕМЪ“

“Come, let us rest!”

Контральто или Басъ.
Contralto o Basso.

(Original.)

Слова А. Чехова.

Words by A. Tchekov.

С. Рахманиновъ, Соч. 26 № 3.

S. Rachmaninoff, Op. 26 № 3.

English Version by Edward Agate.

Lento (♩ = 48).

Canto.

МЫ ОТДОХ - немъ!
Come, let us rest!

МЫ У - слышимъ
While the choir of

Piano.

un poco cresc.

un poco più mosso

ан - геловъ,
an - gels sing,

МЫ У - ви - димъ все не - бо вьал - ма - захъ,
in their star-spang-led ref - uge a - bove us;

МЫ У -
and con -

ви - димъ, какъ все
sid - er how all

зло зем - но - е,
worldly e - vil,

всѣ на - ши стра - да - ні - я по - то - нуть въ ми - ло -
the tri - als of flesh and spi - rit by com - pas - sion

dim.

сер - ді - и, ко - то - ро е на - пол - нитъ со бо - ю весь міръ,
 shall be laid, the on - ly thing that pre - sent - ly ru - leth the earth.

3 p 3 cresc. 3 f dim.

Темпо I.

и на - ша жизнь станеть ти - хо - ю, нѣж - но - ю, слад - ко - ю, какъ
 Then shall we Yield to the touch of life, si - lent - ly, peace - ful - ly, with

p 3 3 3 3 3 3

pp p cresc.

лас - ка. Я вѣ - ру - ю, вѣ - ру - ю... Мы от -дох -
 glad - ness. Or so I hope, dare be - lieve... Come let us

dim. p mf dim. pp mf dim.

немъ... Мы от -дох -немъ.
 rest... Come let us rest!

Два прощанія. Two Partings.

Диалогъ.

A Dialogue.

Баритонъ и Сопрано.
Baritono e Soprano.

Слова А. Кольцова.
Words by A. Kolzov.

(Original.)

С. Рахманиновъ, Соч. 26 № 4.
S. Rachmaninoff, Op. 26 № 4.

English Version by Edward Agate.

Moderato (♩ = 69).

2^{ой} ГОЛОСЪ (Баритонъ).
2nd Voice (Baritone).

Canto.

Piano.

Такъ ты, — мо-я Кра-са-ви-ца, Ли-ши-лась вдругъ Двухъ мо-лодцевъ,
Two lo- vers hadst thou in thy lead, Both light-ly held and late-ly freed.

Ска-жи-же мнѣ, Какъ съ первымъ ты Разста-ла-ся, Про-ща-ла-ся?
Oh maid, the first, I pri-thee tell What hap-pen'd when he bade fare well?

10 Un poco più mosso.

1^{ый} ГОЛОСЪ (Сопрано).
1^{te} Stimme (Soprano).

Раз - ста - лась съ нимъ Я ве - се - ло; Про - ща - ла - ся, - Смѣ -
I ne - ver grieved, I ne - ver sighed, I laughed and said, - The

Meno mosso.
(tempo I.)

я - ла - ся... А онъ — ко мнѣ, — Бѣд - ня - жеч - ка, При -
world is wide... But he, — poor Youth — was sore — distressed, His

паль на грудь Го - ло - вуш - кой; II дол - го такъ Ле - жалъ, МОЛ -
head u - pon my bo - som pressed; And lingered long, so pale, so

чалъ; — Смо - чилъ пла - токъ Го - рю - чн - ми... Ну -
fair, — His ker - chief wi - ping many a tear... "God

un poco più mosso.

p Богъ съ тобой! Про-мол-вишь мнѣ; *f* Схватилъ ко-ня — По-ѣ-халъ въ путь—
keep thee safe! He cried at last; *Then strode a-way,* — *with step so fast*—

Въ чужихъ краяхъ Ко-ро-татъ въкъ. —
In o-therlands new lot to cast. —

tempo I.
 2^{ой} голосъ.
 2^{te} Stimme.

f И ты — надъ нимъ смѣ-я-ла-ся? *cresc.* Е-го сле-замъ Не
And hast — thou heaped thy pride and scorn *On woun-ded lov-er*

въ-ри-ла? *f* Ска-жи-жь те-перь, Муд-ре-на-я, *dim.* Какъ ты съ дру-гимъ Про-
grief-for-lorn? *Then fick-le maid, I fain would learn* *How fared the o-ther*

Più mosso.

1^{ый} голосъ.
1^{te} Stimme.

molto cresc. e accel.

ша - ла - ся? Дру - гой не то... Не пла - каль онъ, А и те - перь Все
in his turn? Quite dif - f'rent he... with - out a tear; T'is I now weep full

mf p cresc.

Ancora un poco più mosso.

пла - чу я. Ахъ, об - нялъ онъ Такъ хо - лод - но,
nigh a year. Ah! tru - ly his em - brace was cold,

f ff

Più vivo.

Такъ су - хо рѣчь По - вель со мной. Я ъ - ду, вишь, Не
His words of small com - pas - sion told: 'In ab - sence I'll not

dim. f

на - дол - го; Е - ще съ то - бой У - ви - дим - ся,
long re - main; 'Twere time, — when I shall come a - gain

rit.

И вь во - люш - ку На - пла - чем - ся.
 To weep - our fill to heart's con - tent?"

colla parte

a tempo f *sempre più mosso*

По сердцу ли Та кой привѣтъ? Махнулъ рукой, Не
 And that is all his part - ing meant! He waved his hand in

Кля - ня - ясь, Въ мо - е ли - цо Не смот - рю - чи,
 man - ner bright, No kiss of love for last de - light,

Più vivo (Presto) (♩ = 168).

Пус - тилъ ко - ня - И былъ та - ковъ!
 But took to horse, soon lost to sight!

f *dim. e un poco accel.*

rit.

2^{ой} голосъ.
2^{te} Stimme.

Темпо I.

f *dim.* *p*

Кто-жъ па-мят-нѣй О-ста-нет-ся Ду-шѣ тво-ей, Кра-
And which, oh maid, the two be-tween The bet-ter keeps re-

pp *mf*

1^{ый} голосъ.
1^{te} Stimme.

p *mf* *dim.*

са-ви-ца? Мнѣ пер-ва-го, Ко-неч-но, жаль; Люб-
met-brance green? In me-to-ry the first re-mains, And

dim. *pp* *ten.* *mf* *p*

лю-же я Пос-лѣд-ня-го!
Yet the last, my heart re-tains!

„Покинемъ, милая.“ “Beloved, let us fly..”

Слова Голенищева-Кутузова.
Words by Golenishtshev-Kutusov.
English Version by Edward Agate.

Теноръ.
Tenore.
(Original.)

С. Рахманиновъ, Соч. 26 № 5.
S. Rachmaninoff, Op. 26 № 5.

Moderato (♩=52). *molto cantabile*
p

Canto. По - ки - немъ, ми - ла - я, шу - мя - щій
Be - lov - ed, let us fly the dust - y

Piano. *p* *m.g.*

mf

кругъ сто - ли - цы. По - ра вьро - ди - мый
cit - ies' tur - moil, And seek the coun - try -

dim. *p* *mf*

край, по - равль - сну - ю глушь! Ты слы - шить? - насъ зо -
side, the shade of woodland green! Oh list - en to the

cresc. 3 *f dim.* *p*

веть на волю изъ темницы Весны побѣдной шумъ и пѣнье
warn - ing breaking thro' our pris - on, The joy - ful cry of spring, the note of

m.g. *mf* *m.d.* *dim.*

Ad. *

Più vivo. *mf* *cresc.*

птиць... — Къ че - мужъ намъ у.смирять
birds! — Oh why should we re-ject

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

Ad. *

ду - ши вол - шеб - ны - е по - ры - вы? Иль раз - лю -
the sa - cred yearn - ing call with - in us? Dost thou no

f *p*

mf Più mosso. *dim.* *cresc.*

би - ла ты жел - ть - ю - щі - я ни - вы, И ро - щи
long - er love the wide far - reach - ing mead - ow, The cool of

mf *cresc.*

p *mf* *cresc.*

Ad. *

f *rit. e dim.* *p* **Tempo I.** *p*

свѣ . жі . я , и хмуры . е лѣ . са , ————— Гдѣ , пом . нишь , мы дво .
 for . est glade , the dark and som . bre groves , ————— Where , mis . ing once we

colla parte
dim. *p* *p*

емъ за . думчи . во блуж . да . ли Въ вечерній часъ , когда тем . нѣ . ютъ не . бе .
 wan . der'd light . ly at our ease , ————— At fall of eve , be . low the fad . ing vault of

p *z*

m.g. *m.d.*

pp

са , И мол . ча бро . дитъ взоръ ————— въ ту . ма . нѣ спящей
 Heav'n , And scann'd with wist . ful gaze ————— the dream embraced ho .

mf *dim.*

да . . . ли ?
 ri . . . зон ?

mf *dim.* *mf* *dim.* *pp*

„Христосъ Воскресъ“ “Christ is risen”

Меццо-Сопрано.
Mezzo-Soprano.

(Original.)

С. Рахманиновъ, Соч. 26 № 6.
S. Rachmaninoff, Op. 26 № 6.

Слова Мережковскаго.
Words by D. Merejkovsky.

English Version by Rosa Newmarch.

Moderato (♩ = 58).

Canto.

Piano.

mf p mf

„Хри-стосъ во - скресъ“ по - ютъ во хра-мѣ; Но гру-стно
“The Christ is ris'n!” The choirs are sing-ing; My soul is

p mf pp mf

Мнѣ... ду - ша мол - чить. Мнѣ по - лонѣ кровь ю и сле -
sad, my tongue is tied. Earth still is dark with tears and

Meno mosso.

mf p cresc.

за - ми, И э - тотъ гимнь предъ ал - та - ря - ми Такъ о - скор - би - тель - но зву -
 blood - shed, The while this mock - ing hymn is ring - ing from ev' - ry al - tar far and

ff
cresc.
ff
f

читъ. ————— Когда - бѣ Онъ былъ межъ
 wide. ————— Wert Thou re - born of

Tempo I. *pp*

dim.
mf
dim.
pp

насъ и ви - дѣль, Че - го до - сти - гъ нашъ сла - вный вѣкъ, Какъ
 Vir - gin Mo - ther To see in these our vaun - ted days, How

cresc.
f
un poco cresc.
mf

бра - та братъ воз - не - на - ви - дѣль, Какъ о - по - зо - рень че - ло - вѣкъ,
 bro - ther still can hate his bro - ther, How base, how cru - el hu - man ways,

Più vivo. *cresc.* *ff*

cresc.
f

mf *cresc.* *ff* *dim.*

И е - ли бздѣсь, въ бле - стя - щемъ хра - мѣ, „Хри - стосъ воскресъ“ Онъ услыхалъ,
 And didst Thou hear, from shin - ing tem - ples, "The Christ is ris - en," chanted loud,

p *cresc.* *ff*

ff poco a poco riten. *dim.* **Tempo I.** *f*

Ка - ки - ми бѣ горь - ки - ми сле - за - - ми, Пе - редъ тол - пой
 What tears of bit - terness and sor - - row Thou need'st would weep,

f *pesante* *ff* *f cresc.*

cresc. *ff* *dim.*

Онъ за - ры - далъ!
 Lord, o'er the crowd!

ff *mf*

riten. *mf* *perdendo* *pp*

КЪ ДѢТЯМЪ.

To the Children.

Меццо-Сопрано.
Mezzo-Soprano.

(Original.)

Слова А. Хомякова.

Words by A. Khomiakov.

С. Рахманиновъ, Соч. 26 № 7.

S. Rachmaninoff, Op. 26 № 7.

English Version by Rosa Newmarch.

Lento (♩ = 52).

Canto.

Бы - ва - ло, въ гла - бо - кій по - лу - ночный часъ, - Ма -
How oft - en at mid - night in days long since fled, - Dear

Piano.

p *un poco cresc.*

лю - тки, приду лю - бовать - ся на васъ; Бы - ва - ло, люблю васъ крестомъ знаме -
children, I've watch'd with deep joy by your bed; How oft - en your brow have I sign'd with the

mf

dim. *p*

нать, - Мо - лить - ся, да бу - деть на васъ - бла - го - дать,
cross, - And prayed there: God keep you from sor - row and loss;

p

un poco cresc. *mf* *dim.* *p*

mf Лю-бовь— Все-дер-жи-те-ля Бо - га. *p* Сте-речь— у-ми-
The love— of the Father pro- tect you. While calm - ly you

dim. *mf* *p*

mf лен. но вашъ дѣтскій по - кой, — *dim.* По - ду-мать, о томъ, *p* какъ вы чи-сты ду - шой, На-
slumber'd, to keep you in sight, To watch you and know that your souls were snow white, To

un poco cresc. *dim.*

mf дѣ-ять-ся дол-гихъ и сча-стли-выхъ дней — *cresc.* Для васъ, без - за - бот - ныхъ
wish for you glad-ness, and long hap - py years — Un - taint - ed by e - vil,

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

p и ми-лыхъ дѣ-тей, *p* Какъ слад - ко, какъ ра-до-стно бы - ло!
un-bro - ken by fears, How sweet, and how dear were those vig - ils!

dim.

mf Те-перь при-хо-жу я: *dim.* вез-дѣ тем-но-та, *p* Нѣтъ въком-натѣ *mf*
mf But now, in the nurs-ry, reigns stillness and gloom, Gone, gone the glad

pp жиз-ни, кроват-ка пу-ста, *mf* Въ лам-па-дѣ по-гасъ предъ и-ко-но-ю
pp voic-es, no sound in the room; No lamp light the i-con that hangs by the

p свѣтъ... *mf* Мнѣ гру-стно, ма-лю-токъ мо-ихъ у-же *cresc.*
p door... My heart aches... The chil-dren are chil-dren no

нѣтъ! *f* И серд-це такъ боль-но сож-мет-ся!
p more! What an-guish to lose them for ev-er!

mf 0, дѣ - ти! Вьгдубо - кій
mf 0, chil - dren! At mid_night

The first system of the musical score features a vocal line in a soprano register and a piano accompaniment. The vocal line begins with a half note '0,' followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. Dynamic markings include *mf* and *cresc.* with a '4' indicating a four-measure phrase.

f по - лу.ночнЫЙ часъ, Мо - ли - тесь о томъ, кто мо.лил - ся о васъ, 0
f to olddays be true, And pray then for one_ whopraysnight.ly for you;- Who

The second system continues the vocal and piano parts. The vocal line has a dynamic marking of *f*. The piano accompaniment features a *mf* dynamic and a *dim.* marking. The texture is primarily chordal with some moving lines in the bass.

томъ, кто любилъ васъ крестомъ знаме - нать; Мо - ли - тесь, да бу.детъ и
 oft on yourbrowsmade the sign of the cross, And asked God_ to keep you from

The third system shows a change in the piano accompaniment's texture, with more active lines in both hands. The vocal line has a dynamic marking of *f*. The piano accompaniment includes a *cresc.* marking and a *mf* dynamic. Time signatures of 6/8 and 12/8 are visible.

dim. съ нимъ - бла.го.датель, Лю.бовь Все.дер.жи.те.ля Бо.га.
dim. sor - row and loss,- The love of the Father pro - tect you.

The final system concludes the piece. The vocal line has a *dim.* marking. The piano accompaniment features a *p* dynamic and a *dim.* marking. The texture is sparse and atmospheric, with a *mf* dynamic in the piano part.

„Пощады я молю!“ “Thy pity I implore!”

Слова Мережковского.
Words by D. Mereshkovsky.
English Version by Edward Agate.

Теноръ.
Tenore.
(Original.)

С. Рахманиновъ, Соч. 26 № 8.
S. Rachmaninoff, Op. 26 № 8.

Allegro con fuoco. (♩ = 104)

Canto. *f*

Piano. *f* *dim.*

По - ща - ды я мо -
Thy pi - ty I im -

p *rit.* *a tempo* *cresc.*

лю! не мучь ме - ня, вес - на, Не под - хо -
plore! Oh Spring, why dost thou wound? Must I for

ff.

ди ко мнѣ събо - лѣз - нен - но - ю лас - кой, И
e - ver bear the pain of thy ca - res - ses? A -

серд - ца не бу - ди отъ мер - твен - на - го
wak - en not thy heart, in sleep so gent - ly

сна Сво - ей мла - ден - чес - кой, но тро - га - тель - ной
bound, To hear thy lisp - ing word, that woos, and yet dis -

dim. rit. p

а tempo
 сказ - кой. Ты ви - дишь, какъ я
tress - es! Be - hold me, frail and

f dim.

слабъ, о, сжа - ль - ся на - до
weak, oh Spring thy pi - ty

p rit. dim.

*rit. -
mf*

МНОЙ!
show!

Me - ня
I faint

то -
be

a tempo

МИТЬ
neath

и
the

ЖЖЕТЬ
spell,

ТВОЙ
thy

ВЪ - терь
balm - y

бла - го -
south - ern

mf

cresc.

ВОН - - - - - НЫЙ,
breez - - - - - es,

Я до - ро - го ку -
For - get - ful - ness was

ПИЛЬ
mine,

заб.вснь - - - - - е
o - bliv - - - - - ion

и
here

по -
be

dim. *mf*

КОНЬ, - low... 0 Res - - -

p

СТАВЬ - - - - - же ИХЪ ду
 tore - - - - - to me that

pp

cresc. *f dim.*

ЩЪ, стра - дань - - - емъ у - том -
 gift, tu wear - - - y soul re -

f *dim.*

p

лен - - - - - ной...
 lea - - - - - ses!...

p *cresc.*

„Я опять одинокъ.“ „Let me rest here alone!“

Слова И. Бунина. (изъ Шевченко)
Words by J. Bounine.
English Version by Edward Agate.

Теноръ.
Tenore.
(Original.)

С. Рахманиновъ, Соч. 26 № 9.
S. Rachmaninoff, Op. 26 № 9.

Allegro. (♩=100.)

Canto.

Какъ свѣт. ла,
Spring is come

Piano.

какъ на - ряд - - на вес - на!...
clad in rai - - ment so fine...

rit. - - - - dim.

rit. e dim.

Moderato.

По - гля - ди мнѣ въ гла - за, какъ бы ва - ло, И ска -
Let thy gaze rest in mine as of yore, — Tell me

pp p mf

p *mf* *p*

ЖИ: от-че-го ты грустна, От-че-го ты такъ лас-ко-ва ста-ла?
why *thou art pen-sive and sad,* *Let me hear* *the old words* *of per-sua-sion!*

Più vivo *p* *mf* *rit. - pp*

Но молчишь ты, сла-ба, какъ цвѣ-
Thou art still *and frail* *as a*

pp *mf* *dim.*

cotta parte

f ten. *Tempo I.* *cresc.*

ТОКЪ... О, мол-чи!- Мнѣ не на-до приз-
flow'r... *So re-main!* *Let us mar not the*

acceler. *pp* *p* *cresc.*

f *ff* *dim.*

нань - я... Я у-зналъ э-ту лас-ку про-
si - lence, *Well I know thy en-dear-ments at*

ЩАБЬ - - - Я... Я О ПЯТЬ О ДИ.
part - - - ing... *Let me rest here a -*

f *ten.* *rit.*

mf rapido *cresc.*

НОКЪ!
lone!
a tempo

f

Più vivo.

dolce

mf *dim.*

p *dim. e rit.* *pp* *p*

„У моего окна“. „Before my Window“

Сопрано.

Soprano.

(Original.)

Слова Г. Галиной.

Words by G. Galina.

English Version by Rosa Newmarch.

С. Рахманиновъ, Соч. 26 № 10.

S. Rachmaninoff, Op 26 № 10.

Lento. (♩ = 50.)

p cantabile

Canto.

У мо-е-го ок-на че-ре-му-ха цвѣ-теть,— Цвѣтеть за-
Be-fore my window stands a flow'ring cher-ry tree,— And blos-soms

Piano.

дум-чи-во подъ ри-зой се-ре-бри-стой... И вѣт-кой свѣ-жей
dream-i-ly, in robes of brid-al white-ness. Its silv'-ry branch-es

La melodia ben marcato

и ду-шистой Скло-ни-лась и зо-ветъ... Е-я тре-
bend their bright-ness, And rust-ling, call to me. The slight and

пе-щущ ихъ воз-душныхъ ле-пест-ковъ Я ра-достно лов-лю ве-се-ло-е ды-
 trembling blooms I draw down from a - bove, And lost in rap-ture, breathe their perfumes fresh and

хань - е, Ихъ сладкій а - ро-матъ ту-манить мнѣ соз - нань - е, И
 heal - ing, Un - til their head - y sweet - ness Sets my sen - ses reel - ing; The

пѣ-ни о люб-ви о - ни по-ютъ безъ словъ...
 cher - ry blos - soms sing a wordless song of love.

f
 Какъ пла - ме - нѣ - етъ, какъ дро - бит - ся Е -
 In sun - light float - ing through the ae - ther, And
marcato

dim. e rit. - - - *pa tempo* *f*
 го на солн - цѣ влаж - ный дымъ. Лу -
 as they hov - er scat - ter spray! To
dim. *p* *cresc.*

cresc.
 чомъ под - няв - шись къ не - бу, онъ кос - нул - ся вы - со -
 heav'n their wa - ters ris - ing, fain Would reach the blue of
ff

ff *mf dolce*
 ты за - вѣт - ной - И чо - ва
 dis - tant re - gions, And yet these
mf

dim.

ПЫЛЬ Ю ОГ - НЕ - ЦВѢТ - НОЙ
lim - pid star - ry le - gions

Нис - пасть на зем - лю
To earth re - turn - ing,

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 two sharps (F# and C#) and a 2/4 time signature. It features a melodic line with lyrics in Russian and English. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a complex texture with sixteenth-note runs and chords, marked with a *dim.* dynamic.

rit. - - - p - - - a tempo

о - - - суж - - день...
fall a - - gain...

The second system continues the musical score. The vocal line has a rest followed by the lyrics "о - суж - день..." and "о - gain...". The piano accompaniment features a change in tempo and dynamics, marked with *pp* and *cresc.*. It includes triplet figures in the bass line and sixteenth-note runs in the treble line.

The third system shows the piano accompaniment continuing with intricate sixteenth-note patterns and triplet figures. The dynamics are marked with *ff* and *dim.*. The system concludes with a double bar line.

The fourth system continues the piano accompaniment with similar complex textures. It features a *ff* dynamic and concludes with a double bar line and a fermata over the final notes.

„Ночь печальна“

“Night is mournful”

Слова И. Бунина.

Words by J. Bunin.

English Version by Rosa Newmarch.

Теноръ.
Tenore.

(Original.)

С. Рахманиновъ, Соч. 26 № 12.

S. Rachmaninoff, Op. 26 № 12.

Largo. (♩=48.)

Canto. *p*

Ночь пе-чаль-на, какъ меч-
Night is mourn-ful, mourn-ful

Piano. *pp* *La melodia ben marcato*

Un poco più mosso. *p cresc.*

ты мо-и... Да-ле-ко, въглу-хой ете-
as mydreams... Far a-way, a-cross the

cresc.

f dim. rit. - - - **Tempo I.** *p dim.*

пи ши-ро-кой, О го-некъ мер-ца-еть о-ди-но-кй...
wide steppe dark-ling, Lo, a sol-i-ta-ry light is spark-ling...

f dim. *p* *p*

Ped. *

mf

Въ серд - цѣ мно - го гру - сти и люб -
 Thus with - in my wea - ry heart love

pp *m. d.*

p

ви - gleams.

pp

Più mosso. f

Но ко - му и какъ раз - ска - жешь ты, Что зо -
 But to none I speak of it none deems How thy

dim.

mfrit. *p*

вѣтъ те - бя, чѣмъ серд - це пол - но?
 se - cret call can set me yearn - ing?

mf *p*

Tempo I.

p *cresc.*

Путь да - лекъ, глу - ха - я степь без -
 Long the road to where your lamp is

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The tempo is marked 'Tempo I.' and the dynamics range from piano (*p*) to crescendo (*cresc.*). The lyrics are in Russian and English. The piano accompaniment includes a five-finger fingering (5) in the right hand.

mf *p*

МОЛ - вна, Ночь пе - чаль - на, какъ мо - и меч -
 burn - ing. Night is mourn - ful, mourn-ful as my

The second system continues the musical score. The vocal line starts with a mezzo-forte (*mf*) dynamic and then softens to piano (*p*). The piano accompaniment features a dense texture of sixteenth notes in the right hand and a more rhythmic bass line. The lyrics continue in Russian and English.

ТЫ...
 dreams...

cresc. *dim.*

The third system shows the piano accompaniment continuing. It includes dynamic markings for crescendo (*cresc.*) and decrescendo (*dim.*). The right hand has a five-finger fingering (5) and a decrescendo hairpin. The music concludes with a fermata over the final notes.

mf *dim.* *p*

The fourth system shows the piano accompaniment concluding. It starts with mezzo-forte (*mf*), decrescendos (*dim.*), and ends with piano (*p*). The right hand has a decrescendo hairpin. The music concludes with a fermata over the final notes.

„Вчера мы встрѣтились“ “When Yesterday we met”

Меццо-Сопрано.
Mezzo-Soprano.

Слова Я. Полонскаго.

Words by Y. Polonsky.

English Version by Rosa Newmarch.

(Original.)

С. Рахманиновъ, Соч. 26 № 13.

S. Rachmaninoff, Op. 26 № 13.

Moderato. (♩ = 56.)

Canto. *p*

Вче-ра мы встрѣ-ти-лись: о - на о - ста - но - ви - лась,
When yes - ter - day we met, her words and glances ful - ter'd;

Piano. *p*

p *mf* *p*

Я так же... Мы вгля-за другъ дру-гу поемот-рѣ-ли...
In si - lence I, too, stood be - fore her, speech e - vad - ing...

mf *p*

Un poco più mosso.

mf *mf* *mf*

О, Бо - же! какъ о - на сътѣхъ поръ пе-ре-мѣ-ни-лась, Вгля-захъ по-тухъ о -
O, heav - ens! How the pas - sing years her look had al - ter'd! Her eyes had lost their

cresc. *mf*

Tempo I.

mf *dim.* *rit.* *pp* *p*

ГОНЬ, — и ще - ки по - блѣд - нѣ - ли... И дол - го на не -
 fire, — her beau - ty fast was fad - ing... А long while thus I

mf *mf*

е гля - дѣлъ я, мол - ча, стро - го... Мнѣ ру - ку про - тя - нувъ, бѣд -
 stood, and watch'd her, dumb - ly, cold - ly... She of - fer'd me her hand, her

p *mf* *p* *mf* *p*

няж - ка у - лыб - ну - лась; Я го - во - рить хо - тѣлъ; о - на же, ра - ди
 smile was sad and yearn - ing. I longed to break the spell of si - lence, speaking

p *cresc.*

Бо - га, Ве - лѣ - ла мнѣ мол - чать, и тутъ же от - вер - ну - лась, И бро - ви
 bold - ly; 'Twas heav - en check'd my words! Then quick - ly from me turn - ing, She drew her

сдвинула, и выдернула руку, И молвила: прощайте,
hand a-way and made her last en-deav-our: "Good-bye, good-bye, she whisper'd,

f *p* *pp dolce*

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

до свиданья! А я хотѣла сказать: на вѣчную раз-
till our next meet-ing! Ah, how I long'd to say:— This is our one, last

p *f*

cresc. *f*

луку Прощай, погибшее, но милое созданье.
greet-ing Fare-well, poor err-ing soul, Tho' dear to me as ev-

cresc. *ff* *f* *dim.* *mf dim.*

dim. *p*

er!

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

М. С. и А. М. Керзинымъ.
M. S. et A. M. Kerzine.

Кольцо. The Ring.

Меццо-Сопрано.
Mezzo-Soprano.

(Original.)

С. Рахманиновъ, Соч. 26 № 14.
S. Rachmaninoff, Op. 26 № 14.

Слова А. Кольцова.

Words by A. Kolzov.

English Version by Edward Agate.

Allegro. (♩ = 104.)

Canto.

Ossia.

Piano.

p

Я — за — теп — лю свѣ — чу Вос — — — — — ку
Here the tu — pers I hold as — — — — — they

mf *dim.*

я - по - ва,
bright - ly gleam;

all.

p

Рас - па - я - ю воль - цо Дру - га
Thus to melt me the ring, once my

p

mf

ми - ло - ва...
lov - er gave.

all.

Musical score system 1, measures 1-4. The system includes a vocal line (top) and a piano accompaniment (bottom). The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *accel.* and *p*. The key signature has two sharps (F# and C#).

Pa.

Più vivo.

Musical score system 2, measures 5-8. The system includes a vocal line (top) and a piano accompaniment (bottom). The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *ff* and *dim.*. The key signature has two sharps (F# and C#).

*

Musical score system 3, measures 9-12. The system includes a vocal line (top) and a piano accompaniment (bottom). The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* and *cresc.*. The key signature has two sharps (F# and C#).

f *f*

За - го - рись, *Rise, oh flame,* раз - го - рись, *and foretell* По - ко - вой о - гонь! *if my fate be kind!*

f *dim.* *p*

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

Рас - па - яй, *Burn a - way* рас - то - пи *and dis - solve* Чи - сто зо - ло - то! *this pure band of gold!*

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

Meno mosso. (♩ = ♩)

Безъ не - го — для ме - ня Ты не *Should he ling - er a - far, then my*

f *dim.* *p*

Tempo I. (♩ = ♩) *Meno mosso.* (♩ = ♩) *rit.*

на - доб - но; *ring is false,* Безъ не - го — на ру - къ Ка - мень *As it lies — in my hand, it would*

p *mf* *dim.* *p*

на сердцѣ. Что взгля-ну, то вздох - ну, За - тос -
 seet a stone, And my heart bear a load full of

mf *cresc.*

ку - ю - ся. И заль - ют - ся гла - за Горь-кимъ горемъ
 heav - i - ness, While I sigh as I gaze thro' a mist of

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

слезъ. Воз - вра - тит-ся ли онъ? И - ли
 tears. Will he ne-ver re-turn? Yet if

a tempo *f* *dim.* *rit.* *p* *dolce* *Meno mosso.* (♩.=♩.)

вѣс-точ-кой О - жи-вить-ли ме - ня, Бе - зу - тѣш - ну - ю?
 ti - dings came that should glad-den my spi-rit, my grief dis-pel?

rit. - dim. *colla parte* *p* *accel.*

Tempo I.

mf *cresc.*

Нѣтъ на - деж - ды
No, all com - fort

Ossia.

m.g. pp

dim.

вѣду - шѣ...
is lost...

f *dim.*

f *cresc.* *ff*

Ты разсыпъ-ся же Зо - лотой слезой, Па - - - - мять
As the sands are blown, melt in tears of gold This - - - - vain

p *cresc.* *ff*

MI - - - - - JO - VA!
pledge - - - - - of love!

ff

The first system consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of two sharps (F# and C#). It contains a long note with a slur and a dotted line, followed by a series of eighth notes. The piano accompaniment has a grand staff with treble and bass clefs. The right hand plays a series of eighth notes with slurs, and the left hand plays chords with a '2' (second finger) marking and accents.

The second system continues the piano accompaniment from the first system. It features a grand staff with treble and bass clefs. The right hand plays a series of eighth notes with slurs, and the left hand plays chords with a '2' marking and accents. The system ends with a double bar line and the number 12 in the right margin.

pp parlando

He - вpe - ди - - мо, чер - но на ог - нѣ
It is tar - nish'd... de - faced by the fire,

pp

The third system begins with a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of two sharps. It contains a series of eighth notes with slurs. The piano accompaniment has a grand staff with treble and bass clefs. The right hand plays a series of eighth notes with slurs, and the left hand plays chords with a '2' marking and accents. The system ends with a double bar line and the number 12 in the right margin.

p

КОЛЬЦО, *and rings* И ЗВЕНИТЬ *hol-low and dead* ПО СТОЛУ *as it falls,*

mf ten. *p >*

Па - - мять *like a* вѣч - ну - ю... *fu-n'ral bell...*

pp *p <* *dim.* *p <*

perdendo *ppp*

„Проходитъ все“ “All things depart”

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

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

С. Рахманновъ, Соч. 26 № 15.
S. Rachmaninoff, Op. 26 № 15.

Adagio. (♩ = 52.)

Canto. *mf* *cresc.* *f*

Про-ходитъ все, — и нѣтъ къ нему воз-врата. Жизнь мчит-ся вдалѣ,
All things de - part, — no sin - gle thing re - turn - eth. Life hur - ries on, —

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

f *dim.*

мгно-ве-ні-я бы-стрый. Гдѣ зву-ки словъ, зву-чавшихъ намъ ког-да-то?
like moments as they pass. Words ut - tered once find e - cho in ob - liv - ion.

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

Гдѣ свѣтъ за-рн насъ о-зарявшихъ дней?
The dawn of yester-day who shall re - call?

p

Расцвѣлъ цвѣ - токъ, — а зав - тра онъ у - - вя - нетъ.
A flow - er grows, — its pe - tals soon are fad - ed.

p *dim.* *pp*

mf *dim.* *p* *Più mosso.* *mf*

Го - ритъ о - гонь, чтобъ вско - рѣ от - го - рѣтъ... Идетъ волна,
The flame may flare, and glow - ing cease to burn... The waters roll,

mf *dim.* *p* *mf*

cresc. *f*

надъ ней дру - га - я встанетъ... Я не мо - гу ве - селыхъ пѣ - сенъ
the cur - rent bears them on - ward... So in my Song the bloom of joy is

cresc. *p cresc.*

ff *ad libitum*

пѣть! — dead! —

sempre cresc. *ff* *dim.* *-p*

Муза. The Muse.

Сопрано или Теноръ.
Soprano o Tenore.

Слова А. Пушкина.
Words by A. Pushkin.

English Version by Edward Agate.

(Original.)

С. Рахманиновъ, Соч. 34 № 1.
S. Rachmaninoff, Op. 34 № 1.

Lento.

Piano.

Musical notation for the piano introduction, consisting of a treble and bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble clef, and the accompaniment is in the bass clef. A fermata is placed over the final note of the introduction.

Canto.

p dolce

Musical notation for the first line of the song. The vocal line is in a treble clef with a common time signature. The piano accompaniment is in a treble and bass clef with a common time signature. The lyrics are: "Въ мла - ден.че.ствѣ мо. / From childhoods ear-ly". The piano part features triplets and a *dim.* marking.

Musical notation for the second line of the song. The vocal line continues with the lyrics: "емъ о - на ме - ня лю - би - - ла / days, her grace she glad-ly show - er'd, И се - ми. / To play the". The piano accompaniment continues with triplets and a *p* marking.

Musical notation for the third line of the song. The vocal line continues with the lyrics: "стволь.ну.ю цѣв.ни.цу мнѣ вру - чи - - ла; / se - venfinger'd flute my hands em - pow - - er'd; О - на вни. / She listen-ed". The piano accompaniment continues with triplets and a *mf* marking. The tempo marking *sempre dolce* is present.

ма - ла мнѣ съу - лыб - кой, и слег - ка По звон - кимъ
smi - ling to the mea - sure in sur - prise, The sim - ple

3p

dim. *pp*

сва - жи - намъ пу - сто - го трост - ни - ка У - же на -
pi - ping notes my cun - ning could de - vise, What time, to

comodo

иг - ры - валъ я сла - бы - ми пер - ста - ми, И гим - ны
clum - sy touch, no me - thod would sur - ren - der, The an - cient

mf

p dolce *poco cresc.*

важ - ны - е, вну - шен - ны - е бо - га - ми, И пѣ - ни
Hymn of Gods, with art - is - try to ren - der, Or some poor

dim. *colla parte*

dim. *p* *dim.*

rit. *pp*

мир - ны - я фри - гій - скихъ пас - ту - ховъ.
peace - ful shep - herd's song in Phry - gian mode.

Un poco più vivo. *mf*

Съут - ра до ве - че - ра въ нѣ - мой тѣ - ни дубровъ При -
From morn till eve in shelter'd Pa - ra - dise I stood, In -

cresc.

лежно я внималъ у - ро - камъ дѣ - вы тай - ной; И ра - ду - я ме -
form'd with quick de - sire to pro - fit by her school - ing; And when my spi - rit

cresc.

ня на - гра - до - ю слу - чай - ной, От - ки - нувъ
flagged, to rouse my ar - dour cool - ing, She brushed her

ло - ко - ны отъ ми - ла - го че - ла, Са - ма изъ рукъ мо -
hair a - side that on her brow was blown, Reached for - ward for the

dim. e rit.

ихъ сви - рѣль о - на бра - ла. Трост -
pipe, and gave me of her swin. With

mf *a tempo*

никъ _____ былъ о - жив - ленъ бо - жес - вен - нымъ ды - ханъ - емъ И
breath _____ of Life en - dowed, in melt - ing tones re - solv - ing, The

pp *p* *rit.*

Meno mosso. (Tempo I.)

p

серд - - - - - це на пол няль - - - - - свя -
 reed - - - - - sub - dued my heart, - - - - - ту

Poco più mosso.

dim. *ad lib.*

ТЫМЪ - - - - - о - ча - ро - вань - - - - - емъ.
 soul - - - - - to tears dis - solv - - - - - ing.

mf *dim.* *p*

„Въ душѣ у каждаго изъ насъ“
“The Soul's Concealment”Контральто или Басъ.
Contralto o Basso.
(Original.)С. Рахманиновъ, Соч. 34 № 2.
S. Rachmaninoff, Op. 34 № 2.Слова Коринфскаго.
Words by Korinfsky.

English Version by Edward Agate.

Non allegro.

Canto. *f*

Въ ду - шѣ у каж - да - го изъ насъ Жур -
The soul at all times would con - - ceal The

Piano. *f*

p *mf* *dim.*

читъ род-никъ сво-ей пе - ча - ли; Изъ ближнихъ странъ, изъ даль-ной
source and fount of hu - man sor - row; And from to - - day un - til the

mf *cresc.*

да - ли Е - я при-ли - вы про - бѣ - га - ли Въ за-вѣт - ный мигъ,
mor - row Con - fines its wa - ters e'en to bor - row An hour of joy,

въбла-жен.ный часъ Въду-шѣ у каж-да-го изъ насъ.
the bliss to feel, As thro' the heart de-light may steal.

rit.

mf *dim.*

Poco più vivo.

Ог-немъ стра-стей о-па-ле-на Ду-ша не вѣ-ритъ у-по
By fi-ry flame of pas-sion burned, The soul will fear new joys' cre-

cresc.

pp *f*

ень-ю, Ни ми-мо-лет-но-му влечень-ю, Ни без-ко-неч-но-му заб-
a-tion, unreasoned haste of in-clin-a-tion, And e'en the wa-ters of ne-

mf *cresc.*

ff

вень-ю Не по-ко-ря-ет-ся о-на, Ог-немъ стра-стей о-па-ле-
ga-tion, It-self de-fend from sorrow's wound, By fi-ry flame of pas-sion

ff

Tempo I.

на... *burned.* *ff* Мо - я лю - бовь - пе - чаль мо - я, *p* Въ ней солн - ца *mf*
So too my love all grief ab-solves, And finds de -

marcato

свѣтъ, въ ней мракъ не - во - ли, *dim.* Въ ней жизнь, въ ней крикъ предсмертный бо - ли,
light in wea - ry stri - ving, To learn thro' death the joy of liv - ing,

mf

Въ ней глу - би - на падень - я *mf* во - ли, *mf* Въ ней путь къ верши намъ бы - ті -
Restrains my will, and com - fort giv - ing Leads on to heights of great re -

mf

poco a poco rit. я, *mf* Мо - я пе - чаль - лю - бовь мо - я!... *p*
solves, So grief of man in love dis-solves!
poco a poco rit. e dim.

pp

Л. В. Собинову.
L. W. Sobinow.

Буря. The Storm.

Слова А. Пушкина.
Words by A. Pushkin.
English Version by Edward Agate.

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

С. Рахманиновъ, Соч. 34 № 3.
S. Rachmaninoff, Op. 34 № 3.

Allegro.

Canto.

Piano.

Въ о - деж - - - дѣ бѣ - - - лой,
In flow - - - ing rai - - - ment,

надъ вол - на - - - ми, *cresc.* Ког - да, бу -
gas - ing out - - - ward To where the

шу - - - я въ бур - ной мглѣ.
wa - - - ter lashed in storm,

Иг - ра - ло мо - - - ре съ бе - - ре -
It's an - gry ar - - - mies lined for

ра - - - ми,
bat - - - tle.

mf
 Кор - да лучь мол - ний о - за -
As ev' - ry flash of light - ning

p dim. pp

ряль Е - е все - час - но блес - - комъ а - лымъ,
fell A - round the vi - sion, fierce and lu - rid,

f. m. d. p sf f. m. d. p sf

cresc. *ff.*

И вѣ - теръ бил - ся и ле - таль Съе - е ле -
The storm re - len - ted of it's wrath, Her slen - der

ту - чимъ по - кры - ва - ломъ! Пре - крас - но мо ре въ бур - ной
form in dark - ness fold - ed! How fair the sea in tem - pest

МГЛѢ, И не fair - - - бо
toss'd, How fair - - - the

въ блест - кахъ, безъ ла - зу ри;
Heav - - ens, star be - crowd - - - ed,

dim. *m.d.* *mf* *p* *3* *6*

Meno mosso.

Musical score for the first system, featuring piano accompaniment. The tempo is marked *Meno mosso*. The music is in 3/4 time and G major. The piano part includes dynamics *mf*, *rit.*, and *dim.*

Andante.

mf

mf espress.

Musical score for the second system, including vocal line and piano accompaniment. The tempo is marked *Andante*. The piano part includes dynamics *p* and *mf*. The vocal line includes lyrics in Russian and English.

Но вѣрь мнѣ: дѣ - ва на ска - лѣ Прекрас - нѣй
 Yet sure - ly, fair - er was the maid, On rock - y

волнѣ,
strand

не - бесѣ
in flow

и
ing

бу
rai

pp

Musical score for the third system, including vocal line and piano accompaniment. The piano part includes dynamics *pp* and *mf espress.*

ри.
ment!

Musical score for the fourth system, including piano accompaniment. The piano part includes dynamics *p* and fingering numbers (5, 2, 1, 2, 1, 4, 2, 1, 2, 1).

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#) and the time signature is 3/4. The music features a melodic line in the upper treble and a more rhythmic, bass-oriented line in the grand staff. A dynamic marking of *mf* is present in the grand staff.

Poco più mosso.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature is one sharp (F#) and the time signature is 3/4. The music features a melodic line in the upper treble and a more rhythmic, bass-oriented line in the grand staff. A dynamic marking of *dim.* is present in the grand staff. There are also some fingering numbers (1, 2, 3, 4, 5) and a '3' indicating a triplet.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature is one sharp (F#) and the time signature is 3/4. The music features a melodic line in the upper treble and a more rhythmic, bass-oriented line in the grand staff. A dynamic marking of *pp cresc.* is present in the grand staff. There are also some fingering numbers (1, 2, 3, 4, 5, 6) and a '3' indicating a triplet. A *marcato* marking is also present.

Tempo I.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature is one sharp (F#) and the time signature is 3/4. The music features a melodic line in the upper treble and a more rhythmic, bass-oriented line in the grand staff. A dynamic marking of *ff* is present in the grand staff. There are also some fingering numbers (1, 2, 3, 4, 5, 6) and a '3' indicating a triplet.

„Вѣтеръ перелетный.“ “Day to Night comparing went the Wind her way.”

Слова К. Бальмонта.
Words by K. Balmont.
English Version by Edward Agate.

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

С. Рахманиновъ, Соч. 34 № 4.
S. Rachmaninoff, Op. 34 № 4.

Andante.

p dolce e leggiere

Canto.

Вѣтеръ пе - ре - лет - ный об - лас - калъ ме -
Day to Night com - par - ing went the Wind her -

Piano.

ня
way,

И шеп - нуль пе - чаль - - - но:
Whis - pering in her en - - - vy:

mf

„Ночь _____ силь - нѣ - - е дня.“
“Night _____ has great - - er sway?”

p *з* *з*

И за-катъ по-мерк - - нуль.
Soon be-fore the sun - - set

pp

pp

mf *з* *з*

Ту - чи по-чер-нѣ - ли. Дрог - ну - ли, сму-ти-лись пас-мур-ны-я
moun-tain cloud as-sem- bled, While the pines they list-ened, fear-ful-ly, and

pp

pp

ppoco cresc.

mf *з* *з*

е - - - ли И надъ тем - нымъ мо-ремъ, гдѣ кру-тил-ся
trem - - - bled. Swel-ling rose the o - cean, wave by wave-let

dim.

pp

mf *з* *з*

валъ, Въ-теръ пе - ре - лет - ный зыбь-ю про-бѣ -
caught, Wind and wa-ters fro - lic, laugh-ing in their

p

p

Poco più mosso.

Жалъ.
sport.
leggiere

pp *legato*

mf *rit.* *p*

Ночь ца - ри - ла вѣ ми - рѣ.
O - - - ver all Night reign - - - eth.

cresc. *dim.*

p *pp* *a tempo*

А межъ тѣмъ да - ле - ко За мо - ремъ за ж - гло - ся ог - нен - но - е
Yet of Day fore - tel - ling Red - der grows the East, the moon and stars dis -

pp *m. d.*

mf *dim.* *mf molto cantabile*

о - - - - - ко. Но - вый рас - пустил - ся въ небесахъ цвѣ -
pel - - - - - ling. Sun - light once a - gain in full ar - ray ap -

pp

cresc.

ТОГЬ, СВѢ-ТОМЪ ВОЗ - РОЖ - ДЕН - НЫМЪ ЗА - БЛИС - ТАТЬ ВОС -
pears, *Treads the vic - tor's jour - ney thro' the heav'n - ly*

ТОГЬ. ВѢ-ТЕРЬ ИЗ-МѢНИЛ-СЯ И ПАХ-НУТЬ МНѢ ВЪ О - ЧИ, И ШЕН -
spheres. *And the Wind with touch of pride, in words vain - glor - ious, As she*

mf *pp* *p*

НУЛЬ СЪ УС - МѢШ - КОЙ: „ДЕНЬ _____ СИЛЬНѢ - Е
passed *me mur - mur'd:* *“Day _____ will be vic -*

НО - - - ЧИ!“
tor - - - ious!”

p *dim.* *rit.* *mf* *p* *dim.* *pp*

Red. * Red. * Red. * Red.

Арионъ. Arion.

Теноръ или Сопрано.
Tenore o Soprano.

(Original.)

С. Рахманиновъ, Соч. 34 № 5.
S: Rachmaninoff, Op. 34 № 5.

Слова А. Пушкина.
Words by A. Pushkin.

English Version by Edward Agate.

Allegro.

Piano.

First system of piano introduction. Treble clef, bass clef. Dynamics: *p*, *cresc.*, *molto marcato il basso*. Includes a *rit.* marking.

Second system of piano introduction. Treble clef, bass clef. Dynamics: *f*, *dim.*, *p*, *cresc.*. Includes a *rit.* marking.

Canto.

First system of canto introduction. Treble clef, bass clef. Dynamics: *f*, *f*, *f*, *dim.*. Includes a *rit.* marking.

Насъ бы - ло мно - го на чел - нѣ:
Full ta - ny souls the ves - sel held:

Second system of canto introduction. Treble clef, bass clef. Dynamics: *p*, *f*. Includes a *rit.* marking.

И - ны - е па - - - русъ на - пря - га - - - ли, Дру -
The sails were hoist - - - ed, set for run - - - ning, While

gi - e друж - но у - пи - ра - ли Въ глубь
 skill - ful sea - men rowed with cun - ning, Rend -

rit. e dim. a tempo dim.
 мощ - ны вес - - - - ла.
 ing the wa - - - - ters.
 colla parte

rit. Poco meno mosso.
 Въ ти - ши - нѣ, На руль склоняясь, нашъ кормщикъ
 I be - held, in si - lence wrapt one fig - ure

ум - ный Въ мол - чань и правиль груз - ный челнь; А
 steer - ing, proud head of pre - cious hu - man freight; And

dim. p dim.

Tempo I.

f я - без - печ - ной вЪ - ры полнЪ Плов - цамЪ я
reck - ing naught of o - cean fate I sang for

p *cresc.* *sf*

ff *mf*

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

пЪль...
 joy...

p *f*

f *dim.* *mf*

f *dim.*

Вдругъ
 Swift

ло - но
 came the

ff.

волнъ _____ Измяльсь на - ле - - - - ту ви - - - хорь
 blow... _____ the shock of tem - - - pest, none re -

p *f* *mf*

шум - ный... По - гибь и корм - щигь и пло -
 ver - ing... sent barque and in - mates down be -

m.g. *f*

вещь! Лишь я, та - ин - ственный пѣ -
 low! But I, no part - ner in their

f *f*

вещь, На бе - регъ вы - брошень гро - зо - ю. Я
 woe, Was borne to shore on bil - lows ly - - ing, So

mf *ff* *dim.*

Poco meno mosso.
comodo

senza cresc.

mf

ГИМ - ны преж - ні е по - ю,
strong in tu - sic my be - lief,

mf
И That ри - зу влаж - ну - ю мо -
sing - ing, sun me on the

dim.
ю cliff, Су - шу на солн - цѣ
My heav - y gar - ments

rit. **Poco meno mosso.**
p
подъ ска - ло -
slow - ly dry -
dolce

ad libitum

Ю.
ing.

mf

poco a poco accel. al Tempo I

dim.

Tempo I.
scherzando

pp

pp

pp

H
||
O
Red.

Воскрешение Лазаря.

The Raising of Lazarus.

Басъ или Контральто.
Basso o Contralto.

Слова А. Хомякова.

Words by A. Chomjakov.

English Version by Edward Agate.

(Original.)

С. Рахманиновъ, Соч. 34 № 6.

S. Rachmaninoff, Op. 34 № 6.

Grave. *f*

Canto. *f*

Oh Lord of Heav-en! Man's com-mands Are naught be-side thy sin-gle

Piano. *f* *p* *f*

заль,- И со-кру-шенъ былъ плѣнъ мо-ги-лы, И Лазарь о-жилъ и воз-
word,- Thou hast com-pelled the grave to o-pen And called the beg-gar Laz'rus

p

сталь. Мо-лю да сло-во си-лы гря-нетъ, Да скажешь: „встань!“ ду-шѣ мо-ей,-
forth. Re-peat— Thy wond'rous work of mar-cel, And bid my soul a-rise a-gain,-

f *ff* *rit* *rit*

dim. *p*

И мертвая изъgro - ба встанетъ, И выйдетъ въ свѣтъ Твоихъ лу -
 With breath di - vine its life re - gain - ing, To share thy glor - y and thy

f *cresc.*

чей; И о - жи - ветъ, и ве - ли - ча - вый Е - я хва - лы раздаст - ся гласъ, Те -
 crown! So shall my voice with proud en - deav - our, In strength re - newed and cour - age brave, To

ff. *dim.* *p*

бъ - сі - янь - ю От - чей сла - вы, Те - бъ - у - мер - ше - му за насъ!
 God, on high, give praise for e - ver, And Him, who died, our sins to save!

molto marcato

ff *ff*

„Не может быть!“
“So dread a fate I'll ne'er believe!”

Меццо-Сопрано.
Mezzo-Soprano.

(Original.)

С. Рахманиновъ, Соч. 34 № 7.
S. Rachmaninoff, Op. 34 № 7.

Слова А. Майкова.
Words by A. Maikov.
English Version by Edward Agate.

Allegro.

Canto. *ff*

He mo - жеть быть! не
So dread a fate I'll

Piano. *p* *f*

мо - жеть быть! не
ne'er be - lieve!

rit. *ten.*

О на жи -
She's liv - ing

dim. *ten.*

Meno mosso. *p* *mf* *rit.*

ва!.. сей - часъ про - нет - ся...
yet... and soon to wak - en...

p *mf* *dim.* *p*

poco a poco accelerando al Tempo I.

p Смо - три - - те: хо - четъ го - во -
 Ве ра - - tient, rea - dy to re -

cresc. рить, *ceive* От - кро - етъ о - - чи, у - лыб -
 Her ten - der glan - - ces, un - for -

нет - - - ся, *sak - - - en!* Ме - ня у - ви - дѣв - ши, пой -
 But she will nev - er un - der -

ff **Tempo I.** метъ, *stand,* Что не - у - тѣш - ный плачь мой зна - чить, И
 This load of sor - row I am reap - ing, And *dim.*

poco a poco rit. -

ВДРУГЪ *gent* - - СЪУ - ЛЫБ - КО - Ю ШЕП - - НЕТЪ: *fond:*
ly ask with smile so fond:

Meno mosso.

„ВѢДЬ я жи - ва! О чемъ онъ пла - четъ!“...
“I live for thee! Why art thou weep - ing?”...

Lento.

Но нѣтъ! ле - житъ... ти - ха, нѣ - ма, не -
A - las! She lies... so pale, so still, so

ДВИЖ - НА...
qui - et...

Музыка. Music.

Меццо-Сопрано.
Mezzo-Soprano.

(Original.)

С. РАХМАНИНОВЪ, Соч. 34 № 8.
S. Rachmaninoff, Op. 34 № 8.

Слова Я. Полонскаго.

Words by J. Polonsky.

English Version by Edward Agate.

Andante mosso. *p dolce*

Canto.

И плы - вуть, — и рас - туть — а - ти
How it flows, — how it grows, — this deep

Piano. *p* *poco cresc.*

чуд - ны е зву - ки! За - хва - ти - ла ме -
tu - sic re - sound - ing! Wave on wave — holds my

dim. *p* *poco cresc.* *mf*

ня — ихъ вол - на... Под - ня - лась, — под - ня -
spir - it in spell, — It will surge — but to

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

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

ла и не-вѣ-до-мой му-ки II бла-жен-ства пол-
 urge, with de-light that is wound-ing, Some new long-ing to

dim.

на... II бо-
 tell... And a

p dim. mf molto cantabile

же-ственнѣйшій ликъ, — на мгно-вень-е Не-у-ло-ви-мой сверкнувъ кра-со-
 God-dess so ra-diant in fea-ture Ri-ses before me in beau-ty so

legato p legato m.d. m.d. poco marcato il basso

той, *calm,* Всплыль, — какъ жи-во-е ви-дѣнь-е
 Dream of some fair phan-tom crea- - - - e- - - - ture,

f dim. pp

p rit.

Надъ э - той воз - душ - ной, кри - сталь - ной вол -
 Yet clear as the ae - ther sur - round - ing her

m. d. p *poco cresc.* *dim.*

a tempo *p dolce* *poco cresc.*

ной, *form;* *pp* *mf* *pp*
 И от - ра - зил ся, И по - кач - нул ся, Не то улыб -
 While e - ver keep - ing Drooping or ben - ding, Her simle quickly

dim. *pp*

нул - ся... *pp* *mf*
 end - ing Will turn un - to weep - ing...

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

„Ты зналъ его“ The Poet.

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

Слова Ф. Тютчева.
Words by F. Tjutschew.
English Version by Edward Agate.

(Original.)

С. Рахманиновъ, Соч. 34 № 9.
S. Rachmaninoff, Op. 34 № 9.

Grave. Marziale.

Canto.

Piano.

f *m.d.* *m.d.* *m.d.*

mf *cresc.*

Ты зналъ е - го въ кру - гу боль - шо - го
You knew him well, no world - ly soul, but

p *cresc.* *m.d.*

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

свѣ - та То сво.ен.рав - но ве - селъ, то у - грюмъ, Раз - сѣ - янъ,дикъ
sim - ple, *His spir - rit set in* *rapture, or in gloom,* *Dis - traught, re - served,*

mf cantabile dim. *p*

иль по.лонъ тай - ныхъ думъ,
be - neath the spell of dreams.

dolce *dim.*

f *Poco più vivo. cresc.* *ff* *dim.*

Та.ковъ по - зтъ - и ты пре - зрѣль - по -
So po - ets are - and you des - rise - their

pp *mf* *ff*

rit. *mf* *a tempo poco più mosso* *mf*

э - та! На мѣ.сяцъ вглянь: весь день, какъ облакъ то.щій,
na - ture! *Go scan the moon that looks so wan in daylight,*

mf *dim.* *p* *p*

* Red.

* Red.

Meno mosso. (Tempo I.)

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

Онъ въ не - бе - сахъ ед - - ва не из - не - могу; На - ста - ла
 And starves in heav'n, a sha - dow fit for naught; Yet come the

dim. *pp* *poco cresc.*

cresc. *f* *ff*

ночь, и свѣ - то - зар - ный богъ, Сі - я - етъ онъ,
 night, she reigns a Queen a - bove And floods the glade,

f

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

надъ у - сы - плен - ной ро - - шей!
 the sleep - ing grove with sil - - ver!

dim. *p*

mf *dim.* *p* *dim. e rit.*

„Сей день я помню“ The Morn of Life.

Теноръ или Сопрано.
Tenore o Soprano.

(Original.)

С. Рахманиновъ, Соч. 34 № 10.
S. Rachmaninoff, Op. 34 № 10.Слова Ф. Тютчева.
Words by F. Tyutshev.
English Version by Edward Agate.

Andante semplice.

dolce mf

Canto.

espressivo

p

Piano.

Сей день, я помню,
The hour I mind me,

для меня Был ут - ромъ, жиз - нен - на - го дня.
when the morn of life first broke with-in my heart.

dim.

Сто - я - ла мол - ча пре - до мно - ю, Взды - ма - лась
She stood in si - lence there be - fore me; her breath came

p

poco a poco accel. cresc.

poco accel.

грудь е - я. А - лѣ - ли ще - ви какъ за - ря, Все жарче рдѣ - я и го -
quick and fast, *and on her cheeks the flush of day,* *glowing more bright - ly, as it*

ря... И вдругъ, какъ солнце зо - ло - то - е,
stole... And then, like sudden gleam of sun - shine,

Tempo I.

Люб - ви при - зна - нъ е мо - ло - до - е, Ис - торг - - лось изъ гру -
the flame of pas - sion new - ly kin - dled, a - rose to set her

ди е - я, и но - вый міръ у - ви - дѣлъ я!
soul on fire. And all the world was changed for me!

Оброчникъ. With holy banner firmly held....

Басъ или Контральто.
Basso o Contralto.

(Original.)

С. Рахманиновъ, Соч. 34 № 11.
S. Rachmaninoff, Op. 34 № 11.

Слова А. Фета.
Words by A. Feth.

English Version by Edward Agate.

Non allegro. Molto marcato.

pesante

Piano.

The first system of the piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two sharps (F# and C#), and a 12/16 time signature. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The left hand starts with a bass clef and a 12/16 time signature, playing a steady eighth-note accompaniment. Dynamics include a forte (f) marking and a crescendo hairpin.

The second system continues the piano introduction. The right hand features more complex rhythmic patterns, including sixteenth notes and beams. The left hand maintains its accompaniment. A *poco dim.* (poco decrescendo) marking is present in the right hand.

The third system of the piano introduction shows a dynamic shift to *mf* (mezzo-forte) in the left hand, followed by a *cresc.* (crescendo) and a final *f* (forte) marking. The right hand continues with its melodic and rhythmic development.

Canto.

The canto section begins with a vocal line on a treble clef staff. The lyrics are: "Хо-ру-гвь свя-щен-ну-ю подъ-явъ сво-ей дес-ной, И. With ho-ly ban-ner firm-ly held in my right hand, I". The vocal line starts with a *2f* (two-forte) dynamic and includes a *cresc.* (crescendo) marking. The piano accompaniment is shown in two staves below, with a *f* (forte) dynamic. The time signature changes from 12/16 to 6/16 and back to 12/16.

ду. go.
sempre marcato

ff *mf* *dim.*

mf cantabile
And

И тро - ну - лась за мною тол -
fol - lous in my train, their

p *mf* *dim.*

cresc.

па жи - ва - я, И по - тя - ну - лись все по
foot - steps wend - ing, The liv - ing crowd of men, in

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

dim. *p*

про - сь - вь вь лъс - ной,
pi - ous ea - ger band,

p *dim.*

mf *dim.*

И я бла-женъ и
 Their voi - ces tuned to

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

cresc. *molto cantabile e rit.*

гордъ, свѣ - ты - ню вос - пѣ - ва
 mine, in songs of praise as - cend

rit. *ff*

dim. *f*

я. По - ю и
 ing. I sing, no

dim.

Poco meno mosso.
cantabile
cresc. *ff*

по-мыс-ламъ не-вѣ-домъ дѣтскій страхъ: Пус-кай на пѣнье мнѣ от-вѣ-тятъ.
 fear my steps can hast-en or re-tard, If howl of woodland beast should drown the

cresc. *f*

ff Tempo I. *dim.*

во - емъ звѣ -
chant of mor

ff *marcato*

ff molto cantabile maestoso *poco dim.*

ри - Съ свя - ты - ней надъ че - ломъ, и
tals; With ho - ly flag un - furld, to

ff *molto marcato* *poco dim.*

dim.

пѣ - нью на у - стахъ,
mag - ni - fy the Lord,

dim. *p*

p *cresc.*

Сътру - домъ, но я дой - ду до вож - де -
Though toil - ing by the way, at length I

dim. *cresc.*

rit. - - - *a tempo*

ff

ЛЪН - - - - - НОЙ - - - - - ДВЕ - - - - -
gain - - - - - *the* - - - - - *por* - - - - -
molto marcato

ff *m.d.*

rit.

PH. - - - - -
tals.

m.d.

dim. *p*

rit.

dim. *perdendo* *ppp*

„Какое счастье.“ “What wealth of rapture”

Теноръ или Сопрано.
Tenore o Soprano.

(Original.)

С. Рахманиновъ, Соч. 34 № 12.
S. Rachmaninoff, Op. 34 № 12.

Слова А. Фета.
Words by A. Feth.

English Version by Edward Agate.

Allegro con fuoco.

Canto. *f* *dim.*

Ка-ко-е сча-сть-е: и ночь, и мы од-
What wealth of rap-ture: 'tis night and we a-

Piano. *m.g.* *f*

mf *mf* *dim.* *rit.*

ни! Рѣ-ка какъ зер-кало и вся блеститъ звѣз-
lone! The riv-er smooth and calm, the my-riad stars re-
colla parte

mf *dim.*

a tempo *p* *p*

да-ми, А тамъ то
flec-ting. Oh bend thee

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

Meno mosso.

mf го - ло - ву за - кинь - ка, да взгля - ни: *f* Ка - ка - я глу - би - на
gently bow thy head towards the stream, And mark within its deeps

dim. и чис - то - та надъ на - ми! *f* О, на - зы - вай ме - ня без - ум - нымъ!
the blue of Heav'n re- flected! Oh, tell me I have lost all rea - son!

Tempo I.

На - зо - ви, чѣмъ хо - чешь: *p* въэ - тотъ мигъ я
Even mad - ness name it! Yet my spi - rit

poco a poco cresc. ра - зу - момъ сла - бѣ - ю *f* И въ сердцѣ чув - ствую та - кой при - ливъ люб -
trem - bles at this mo - ment, By chains of ma - gic love in ser - vile bondage

poco a poco cresc.

f *cresc.*

ви, *held,* Что не мо - гу мол - чать, не
And I must cry a - loud, no

ста - ну, не у - мѣ - ю! Я
si - lence un - der - stand - ing! I

ff

бо - лень, я влюб - лень,
suf - fer in my joy...

pp *cresc.*

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

Но, му - чась и лю -
Oh se - cret pain of

21111

бя, О, слу - шай! о пой - ми! я стра - сти не скры -
 love, Oh hear me and be - lieve! if tears do not be -

f *p* *m.g.* *f* *m.g.*

ва - ю, И я хо - чу ска - зать, что я люб - лю те
 tray me, Then glad - ly I con - fess that I am thine a

cresc. *z* *ff* *ff* *cresc.* *ff* *m.g.*

бя, Те - бя, од - ну те - бя люб - лю я и же -
 lone, A - lone, thy heart's de - sires are bent on thee for

ad libitum

ла - ю! вер!
 e - ver!

ff

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music consists of a melodic line in the treble clef and a supporting accompaniment in the bass clef. The accompaniment features a steady eighth-note pattern. Dynamic markings include *mf* and *ff*.

Second system of musical notation. The treble clef part includes dynamic markings *m.g.* and *ff*. The bass clef part features a consistent eighth-note accompaniment. The system concludes with a double bar line and a repeat sign.

Third system of musical notation. The treble clef part includes dynamic markings *ff* and *fff*. The bass clef part continues with the eighth-note accompaniment. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation. The treble clef part includes dynamic markings *ff* and *fff*. The bass clef part continues with the eighth-note accompaniment. The system concludes with a double bar line and a repeat sign.

Discord.

Диссонансъ. Dissonanz.

Dissonance.

Слова Я. Полонскаго.

Text von J. Polonsky.

(Deutsch von Lina Esbeer.)

Adaptation française de May de Rudder.

English Version by Edward Agate.

Сопрано.

Soprano.

(Original.)

Музыка С. Рахманинова, Соч. 34 № 13.

Musik von S. Rachmaninoff, Op. 34 № 13.

Non allegro agitato.

Canto.

Piano.

What if fate should de - cre - e that a - part we re - main,
 Meno mosso. rit. - - - Tempo I. dim.

Пусть по во - лѣ су - дебъ, — я раз - ета - лась съ то - бой,
 Mag es im - mer hin sein, — daß ein Un - stern uns schied,
 Ah! que l'a - pre des - tin — qui nous a sé - pa - rés,

All — the wealth — of my beau - ty a stranger to
 Meno mosso. rit. dim.

Пусть дру - гой — об - ла - да - етъ мо - ей кра - со -
 Daß zu Gun - sten des Andern mein Liebreiz nun
 Lais - se l'au - tre jou - ir de ma tris - te beau -

gain!
Tempo I.

той!
blüht!
-té!

Fold-ed fast in his arms,
p

Изъ объ - я - тій е - го,
Sei - nem Ar - me ent - führt
De ses bras re - fer - més,

thro' the heat - la - den air, Light - ly floats in the
cresc. dim. e rit.

изъ ноч - ной ду - хо - ты у - но - шусь я да -
mich aus nacht - schwü - lem Raum, Leicht be - schwingt in die
du som - meil é - touf - fant, Sur son ai - le un beau

colla parte poco cresc.

dis - - - tance a vi - sion so fair: *Meno mosso. Tranquillo.* Once a -
p *p* *mf dolce*

Музыкальный фрагмент первого раздела. Включает вокальную партию и фортепиано. Темп и настроение: Меню моссю, Транквило. Динамика: p, mf dolce.

ле - - ко на крыльяхъ меч - ты. Ви - жу
Fer - ne ein herr - li - cher Traum: Wie - der
 rê - - ve miem - por - te si loin: Et je

gain in the gar - den with weeds — o - ver - grown, *p* By the side of the *p*

Музыкальный фрагмент второго раздела. Включает вокальную партию и фортепиано. Динамика: p.

сно - ва нашъ старый, за - пу - щен - ный садъ: От - ра - жен - ный въ пруду.
weilich im Garten ver - wil - dert und dicht, Sch' im Tei - che ver -
 suis au jar - din, sous les ar - bres très noirs, Je re - vois dans l'é -

lake — I will wan - der a - lone; *p* Lin - den *mf*

Музыкальный фрагмент третьего раздела. Включает вокальную партию и фортепиано. Динамика: p, mf.

дѣ - но - ту - ха - етъ за - - катъ; Пах - нетъ
glü - hen des A - bend - rots Licht; Wie - der
 - tang - la lu - miè - re du soir; L'air est

branches are wa - - ving, sweet per - fume to bring, —
dim. rit. - a tempo

ли - по - вымъ цвѣ - томъ въ про - хла - дѣ ал - лей, —
duften mir Lin - den im feucht - kühl - en Gang, —
 lourd du par - fum des til - leuls en - i - vrants, —

pp

Thro' the gloam - ing the rap - tures of night - - in - gales
p p

За прудомъ, гдѣ то въ ро - щѣ, ур - чить со - ло -
Ü - berm Tei - che im Dick - kicht tönt Nach - ti - gall -
 Un oi - seau près de l'eau fait en - ten - - dre son

ring...

By the half - o - pen door - way I ling - er,
p rit. -

вей...
 sang...
 chant...

Я стек - лян - ну - ю дверь от - во - ри - ла,
An - der of - fe - nen Glas - tü - re steh' ich,
 Je m'ar - rê - te à la por - te entr'ou - ver - te,

pp leggiero

in fear,
Poco più mosso. Agitato.

And I gaze as the shadows of darkness ap-pear...

Hark!—

mf дро-жу, *mir graut* j'ai peur

p Я изъ мрака въ таинственный сумракъ гляжу... Чу!—
Vor der Dämmerung Schatten, in die ich ge-schaut... Horch!—
De ce froid cré-pus-cu-le aux mu-et-tes ter-reurs... Ah!—

pp *cresc.*

I heard a branch break - ing, it broke at thy

тамъ хру - стну - ла вѣт - ка, не ты ли шаг -
Da knick - te ein Zweig - lein, traf's dein Fuß viel -
jen - tends u - ne bran - che cra - quer sous ton

p *f*

p *f*

tread? Yon - der bird hast thou star - tled, a - roused from it's

нуль?!. Ветре - не - ну - ла - ся птич - ка, не ты ли спуг -
leicht?! Aus dem Schlaf fährt ein Vög - lein, wohl du hast's ver -
pied... Un oi - seau fuit du gi - te, l'as - tu ré - veil

p cresc. *f*

bed?
Meno. *And I* *lis-ten in-tent* *by deep*
p *cresc.*

нуль?! Я при - слу - ши - ва - юсь, Я му -
scheucht?! Und ich lau - sche ge - spannt, har - re
- lé?! Et j'é - cou - te tou - jours; le dé -

p *mf* *p*

yearn - ing sus - tained,
Più agitato. *Till thy com - ing shall sum - mon me on - ward to*
Meno. *p* *p*

чи - тель - но жду, Я на шелестъ ша - говъ твоихъ ти - хо и -
sehn - suchtsvoll aus, Dei - ne Schrit - te ver - neh - me ich, schlei - che hi -
- sir me sou - tient, C'est ton pas, je l'en - tends si bien; res - te, je

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

wend, *Now I quiv - er and trem - ble, with pas - sion I burn...* *Till at*
cresc. *f* *dim.* *ff con fuoco*

ду, Хо - лодить мо - и чле - ны то страсть, то не - пугъ... Э - то
naus, Mich durchrie - selt bald Käl - te, bald Lei - denschaftsbrand... Das bist
viens! Tout mon cœur tremble et brû - le de crain - te et d'a - mour... Oui, c'est

cresc.

last, Meno mosso. I can wel - come thy glad - some re - - turn! 'Tis thine

dim.

ТЫ _____ ме - ня за ру - ку взялъ, ми - лый другъ!? Э - то
 du, _____ mein Ge - lieb - ter, du nimmst mei - ne Hand!? Das bist
 toi, _____ bien ai - mé, dont j'at - tends le re - - tour! Oui, c'est

pesante

arms _____ that sur - round me, so care - less - ly thrown! _____ 'Tis thy

ТЫ _____ ос - то - рож - но такъ об - нялъ ме - ня! _____ Э - то
 du, _____ des - sen Arm mich so zürt - lich um - - schlingt! _____ Das bist
 toi, _____ dont le bras qui m'en - la - ce m'e - - treint! _____ Dont le

dim.

lips that I feel i - cy - cold _____ on my

mf *p* *rit.*

твой по - цѣ - луй, по - цѣ - луй безъ ог -
 du, des - sen Kuß mich so eis - - kalt durch -
 ten - dre bai - ser sur ma lè - - vre s'é -

own!
Più tranquillo.

Tho' thy heart may be sha - ken, thy blood all on

Музыкальный фрагмент с вокальной линией и фортепиано. Вокальная линия начинается с динамического обозначения *p* и переходит к *f*. Фортепиано играет в *p*. Темп *Più tranquillo*.

ня. *dringt.* *teint!* Съ боль - ю въ трепет - номъ серд - цѣ, *Qual - voll* *be - ben - den* *Her - zens,* съ волнень - емъ въ кро - *mit wal - len - dem* *hè - si - te* *tou -*

Mais ton cœur plein d'an - gois - ses

fire,

Wouldst thou sti - fle for e - ver

the flame of de -

Музыкальный фрагмент с вокальной линией и фортепиано. Вокальная линия начинается с динамического обозначения *cresc.*. Фортепиано играет в *cresc.*. Темп *Più tranquillo*.

ви, *Blut,* *-jours,* Ты не смѣ - ешь от - дать - ся *Wi - der - stehst du den Flam - men* *Et ré - sis - te à la flam - me,* бе - зум - ствамъ люб - *der sinn - li - chen* *au feu de l'a -*

sire? —

And I list to thy voice, to thy words that ca - ress, Yet I

Музыкальный фрагмент с вокальной линией и фортепиано. Вокальная линия начинается с динамического обозначения *f* и переходит к *mf*. Фортепиано играет в *p*. Темп *Più tranquillo*.

ви, — *Glut;* *-mour;* И, вни - ма - я рѣ - чамъ бла - го - роднымъ тво - имъ, Я не *Dei - ne Wor - te ver - neh - mend so e - del und hehr,* *Wag' ich* Та па - ро - ле си но - ble me fait tres - sail - lir, *Et je*

dare — not re-veal what my soul would pos-sess, On-ly
cresc. *ff* *dim. e*

смѣ - ю дать во - лю вле - чень - ямъ сво-имъ, И дро-
nim - *mer* zu äü - ßern, wo - nach mein Be-gehr, Und ich
n'o - se ex-pri-mer mon su - prê - me dé - sir, Je mur -

whis - per the fond — re-ply: Ah! he-ro fair! —
rit. *Andante.* *pp.*

жу, и шеп - чу — те-бѣ: Ми - лый ты мой! —
flü - *stre* dir be - bend zu: Herz - lieb-ster mein! —
-mu re en trem - blant — pourtant Ah! bien ai - mé! —

Now — a stran-ger my lang - uish-ing beau-ty may share!
Cantabile. *mf* *p*

Пусть — вла-дѣ-етъ онъ жал - кой мо-ей кра-со - той!
Mö - *ge* er mei-ner e - len-den Schönheit sich freu'n!
Pui - sse l'au-tre jou - ir — de ma tris-te beau - té!

Fol-ded fast in his arms, thro' the shim-mer-ing heat, Dim-ly floats in the
 poco a poco accel. e cresc.

Изь об-ья-тій е - го, изъ ноч-ной ду-хо-ты Я о-пять у-ле-
Mich entführt seinem Arm *und dem nachtschwülen Raum* *Immer wie-der mein*
 De ses bras re-fer - més, du som-meil é-touf-fant, Sur son ai - le, mon

p poco a poco accel. e cresc.

dis - tance my dream of de- ceit; As we rest, side by side,
Tempo I. Con fuoco.

та - ю на крыльяхъ меч-ты Въ э-тотъ садъ, въ э-ту темь,
hol - der, ge - flü - gel - ter Traum *Hin zum Gar - ten so dicht,*
 rê - ve m'em - por - te plus loin, Au jar - din bien dis - cret,

f cresc.

in the gar-den so ff fair, I re -

— вотъ на э - ту скамь - ю, Гдѣ впер-
 — *hin zur Bank laub-um - rauscht,* *Wo zum*
 — près du banc om - bra - gé, *Où ton*

ff

ff *call* ————— days of pas - sion, de - light and des - pair, When my *dim.*

ВЫ - - е под - слу - шаль ты ду - шу мо - ю... Я ду -
er - - sten Mal du mir die See - le belauscht, Die da
cœur ————— au - tre - fois sur le mien s'est pen - che, Où mon

soul with thy soul strove to blend *mf* as in *dim.*

ШО - Ю СЛЫ - ВА - ЮСЬ СЪТВО - Е - Ю ДУ - -
strebt mit der dei - nen ver - ei - nigt zu
â - me a - vec toi as - pi - rait à - res -

one, ————— *rit.* ————— *mf* *Now* ————— *a*
 Poco meno mosso.

шОЙ, ————— Пусть ————— вла -
sein, ————— Mö - - ge
ter. ————— Puis - - se

stran - ger the fall - of my beau - ty shall own! _____
dim.

дѣ - етъ онъ жал - кой мо - ей кра - со - той! _____
er - mei - ner e - len - den Schön - heit sich freu'n! _____
l'au - tre jou - ir de ma tris - te beau - té! _____

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 melodic phrase in 6/8 time, marked with a *dim.* dynamic. The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. The system concludes with a *p* dynamic marking and a *cresc.* instruction.

The second system continues the piano accompaniment. It starts with an *accel.* marking and a series of four-measure groups, each marked with a '4' and an accent (>). The tempo then returns to *Tempo I.* with a *ff* dynamic marking. The piano part features a complex rhythmic texture with many sixteenth and thirty-second notes.

The third system shows the piano accompaniment with various dynamics and articulation. It includes a *ff* dynamic marking and a *tr* (trill) marking. The piano part continues with a dense texture of sixteenth notes and rests.

The fourth system concludes the piano accompaniment. It features a *ff* dynamic marking and a *tr* (trill) marking. The piano part ends with a series of chords and a final cadence.

Droit d'exécution réservé.

Вокализъ. Vocalise.

Сопрано или Теноръ.

Soprano o Tenore.

(Original.)

С. Рахманиновъ, Соч. 34 № 14.
S. Rachmaninoff, Op. 34 № 14.*Lentamente. Molto cantabile.*

Canto.

Piano.

p

tr(ad lib.)

Poco più animato.
mf

First system of musical notation. It consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The vocal line features a melodic line with slurs and ties. The piano accompaniment includes chords and moving lines in both hands.

Second system of musical notation. It continues the vocal and piano parts from the first system. Dynamic markings include *f* (forte), *mf* (mezzo-forte), *p* (piano), and *f* (forte) in the vocal line. The piano accompaniment features a complex texture with many chords and moving lines.

Third system of musical notation. It continues the vocal and piano parts. Dynamic markings include *mf* (mezzo-forte) and *f* (forte) in the vocal line. The piano accompaniment includes a section with a *p* (piano) dynamic marking. The system concludes with a double bar line and a 2/4 time signature.

Fourth system of musical notation. It begins with the instruction *p ritenuto* (piano, ritenuto) and a first ending bracket labeled "1.". The vocal line has a *mf* (mezzo-forte) dynamic marking. The piano accompaniment includes a section with a *p* (piano) dynamic marking. The system concludes with a second ending bracket labeled "2." and the instruction *Poco più mosso. mf* (Poco più mosso, mezzo-forte).

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has three sharps (F#, C#, G#). The first staff contains a melodic line with a *cresc.* marking and a dynamic of *f*. The grand staff contains a complex accompaniment with chords and moving lines. A *mf* dynamic is marked in the bass line, and a *dim.* marking is present at the end of the system.

Second system of musical notation. It consists of three staves. The top staff has a melodic line starting with a *p* dynamic, followed by a *mf* dynamic and a *cresc.* marking. The middle staff is a treble clef staff with a complex accompaniment. The bottom staff is a bass clef staff with a complex accompaniment. A *p* dynamic is also marked in the bass line.

Third system of musical notation. It consists of three staves. The top staff has a melodic line with a *f* dynamic. The middle staff is a treble clef staff with a complex accompaniment. The bottom staff is a bass clef staff with a complex accompaniment.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with a *ff.* dynamic and a *dim.* marking. The middle staff is a bass clef staff with a complex accompaniment. The bottom staff is a bass clef staff with a complex accompaniment. Dynamics of *mf* and *p* are marked in the bottom staff.

1. *p* *mf*

First system of musical notation, including vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The system includes dynamic markings *p* and *mf*, and a first ending bracket labeled "1.".

2. *p* *mf* *espressivo*

Second system of musical notation. It includes dynamic markings *p* and *mf*, and the instruction *espressivo*. The piano accompaniment features a prominent bass line.

rit. *a tempo* *cresc.* *p* *tr(ad lib.)*

Third system of musical notation. It includes dynamic markings *p* and *tr(ad lib.)*, and performance instructions *rit.*, *a tempo*, and *cresc.*. The piano accompaniment includes a trill marked *tr(ad lib.)*.

ten.(ad lib.) *mf*

Fourth system of musical notation. It includes dynamic markings *mf* and *ten.(ad lib.)*. The piano accompaniment continues with a steady bass line.

НОЧЬЮ ВЪ САДУ У МЕНЯ

Edited by F. H. Schneider

Paroles françaises de M. D. Calvocoressi

English version by Kurt Schindler

Deutscher Text von Berthold Feiwel

А. Блокъ

(изъ Исаакяна)

L'ombre au jardin | In my Garden at Night | Nächtlich im Garten

(A. Bloch d'après Isaakian)

Poem by Alexander Blok (From Isaakian)

(A. Bloch)

С. Рахманиновъ,
S. Rachmaninoff, Op. 38 №1

Lento

Canto

mf *p* *mf*

Ночь - ю въ са - ду у ме - ня Пла - четъ пла - ку - ча - я
L'ombre au jar - din se ré - pand Tris - te, le sau - le san -
Oft in my gar - den at night Mourn - ful - ly moaning a
Nächt - lich im Gar - ten bei mir Schluch - zet die kla - gen - de

Piano

mf *p*

p *f* *mf*

и - ва, И без - у - тѣш - на о - на И - вуш - ка, гру - стна - я
glo - te, De cha - que bran - che les pleurs Ruis - se - lant di - sent sa
wil - low Sings of her sor - row - ing plight, Wil - low mine! dear weeping
Wei - de, O, wie un - tröst - lich sie ist, Ärm - ste sie, trau - ri - ge

Piano

p *mf*

p

и - ва.
pei - ne.
wil - low!
Wei - de.

pp *m.g. m.d.* *a tempo*

m.g. *rit.* *p*

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R. M. V. 327

mf *cresc.*

Ран - не-е ут-ро блес - нетъ, Нѣж-на-я дѣ-вуш-ка Зорь-ка П - вуш-кѣ, пла -
 Mais, à la poin-te du jour Vien-dra la vi-ante Au-ro - re De l'ar-bris-seau
 Till from her far eastern bed Dawn soars with shimmering tres - ses, Dry - ing with vir -
 Ju - gendlichglänzet und prangt Mor-genrot, hol-de-stes Mäd-chen. Wei - de doch schluchzt,

f *p* *sf*

чу-чей горь - - - - - КО,
 qui san - glo - - - - - te
 gin ca - res - - - - - ses
 ihr ist we - - - - - he,

f *p* *mf*

Сле - - - зы Куд - - - ря - - - ми CO -
 E tan - cher, clé - - - men - - - te, les
 Tears that the wil - - - low has
 Trä - - - ne ver - - - rinnt im Ge -

allegro *val*

треть.
 pleurs:
 shed.
 lock.

mf *dim.* *p*

Paroles françaises de M. D. Calvocoressi
 English translation by Edward Agate
 Deutscher Text von Berthold Feiwel

„КЪ НЕЙ“

К. ВѢЛЫЙ

A elle | To her | Zu ihr

K. Biély

С. РАХМАНИНОВЪ,
 S. Rachmaninoff, Op. 38 No 2.

Canto *Andante* *p*

Тра - вы о - дѣ - ты пер - ла - ми.
 L'om - bre noc - tur - ne monte au ciel.
 Grass - es dew-pearl'd so tear - ful - ly;
 Tau schlingt ums Gras den Per - len-kranz.

Piano *mf* *p*

cantabile *mf* *p*

Гдѣ-то при-вѣ-ты Гру-стны-е слы - шу, при-вѣ-ты ми - лы-е...
 Un ap - pel ten-dre là - bas ré - son - ne, Un doux ap - pel au loin...
 Greet-ings of rapture steal-ing my sen - ses, And yet so fear - ful-ly...
 Fern-her kommen mir ban - gen - de Grü - ße, so bang und hold zu-gleich...

Piano *mf* *p*

rit. *a tempo* *mf*

Ми - ла - я, гдѣ ты,
 O bien-ai - mé - e,
 Ten - der one, hast - en,
 Lieb - li - che, kommst du?

Piano *mp rit.* *pp* *cresc.* *mf*

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Poco più mosso

mf *p* *rit.*

Ми - - - ла - я!
viens - - - à moi!
lin - - - *ger not!*
Lieb - - - li - che!

f *dim.* *rit.*

Tempo I

mf cantabile *p*

Ве - че - ра свѣ - ты яс - ны - е, Ве - че - ра свѣ - ты крас - ны - е Ру - ки воз -
Dou - ces sont les clar - tés du soir, Rou - ges sont les clar - tés du soir, Et je t'ap -
Eve - ning is wrapp'd in flood of flame, Red as a rose when ro - ses came, Now all my
A - bend entflammt in Strah - len - flut, A - bend er - blüht in Ro - sen - glut - seh - nen - de

(♩)

p

f *f* *Tempo precedente*

дѣ - - - ты: Жду - - - те - бя, Ми - ла - я,
pel - - - le: Viens - - - à moi, bien - ai - mée,
be - - - ing longs - - - for thee, Gen - tle one,
Ar - - - me war - - - ten dein - Lieb - li - che,

poco accel. *cresc.* *f* *agitato*

гдѣ — ты, Ми — ла — я? Ру — ки воз — дѣ — ты: —
 viens, — o viens — à moi! Mes bras t'at — ten — dent, —
 hast — en, lin — ger not! Now all my be — ing —
 kommst — du, Lieb — li — che? Seh — nen — de Ar — me —

Tempo I (Meno mosso)

— Жду — те — бя Въ стру — яхъ Ле — ты смы — ту — ю
 — viens — à moi! Un doux ou — bli vient m'en — va — hir,
 — longs — for thee, Seek thou, oh bride, in Love's ca — ress
 — war — ten dein, Braut du in Le — the's Was — ser — schoß

mf rallentando *p cantabile* *a tempo p*
 Блѣд — ны — ми Ле — ты стру — я — ми...
 Un rêve ex — quis en — dort — mon cœur...
 Le — the's su — preme for — get — ful — ness...
 schim — mern — der Le — the Was — ser — schoß...

mf

Ми - - - ла - я,
 O - - - bien - ai -
 Per - - - fect one,
 Lieb - - - li - che,

m.g.

p

p *ff* *f*

гдѣ - - - ты, Ми - - - ла
 mé - - - e, viens - - - à
 hast - - - en, lin - - - ger
 kommst - - - du? Lieb - - - li -

cresc.

f

я!
 moi!
 not!
 che!

rit.

dim.

p.

Meno mosso dolce

p

rit.

pp

Paroles françaises de M.D. Calvocoressi
 English version by Kurt Schindler
 Deutscher Text von Berthold Feiwel

„МАРГАРИТКИ“

Игорь Сѣверянинъ

Les Marguerites

I. Severianin

Daisies ('Margaritki')

Poem by Igor Sjeveryanin

Margeriten

I. Sjewerjanin

С. РАХМАНИНОВЪ, Op. 38 №3
 S. Rachmaninoff,

Canto *Lento* *p*

O, по - смо - три, какъ мно - -
 Re - garde, a - mi, com - bien - -
 Be - hold, my friend, the dai - -
 O sieh doch, sieh, die vie - -

- го мар - га - ри - токъ И тамъ, и
 - de mar - gue - ri - tes, De - ci, de
 - sies sweet and ten - der, Wher - e'er I
 - len Mar - ge - ri - ten, Sieh dort, sieh

туть. О - нѣ цвѣ - туть, ихъ мно - - го ихъ из - бы - - токъ.
 là, par mil - li - ons, En nap - - pes scin - til - lan - - tes,
 go, They bloom pro - fuse - ly, dazz - - ling in their splen - - dor,
 hier die hol - de Zier, ein gan - - zes Meer von Blü - - ten.

ten.

О - нѣ цвѣ - тутъ. Ихъ ле - пест -
 Char - man - tes fleurs! Com - me des
 So bright their glow. Their dain - ty
 O, wie das blüht! Mit drei - ge -

tr

ки трех - гран - ны - е, какъ крыль - я, Какъ бѣ - лыя шолкъ.
 ai - les au so - leil Fré - mis - sent leurs blancs pe - ta - les.
 pe - tals are as silk, they gli - sten As ra - diant wings,
 zack - ten Blätt - chen wie Flü - gel, wie Sei - de fein.

poco cresc.

mf
 Въ нихъ лѣ - та мощь! — Въ нихъ ра - дость и - зо - биль - я Въ нихъ слѣтлый
 Jo - yeu - ses fleurs! — O ri - chesse in - di - ci - ble, De vos es -
 And to their songs — of sum - mer joy I li - sten, — White host that
 Voll Som - mer - glut, — voll Lust ohn' Maß und Zü - gel, voll Licht und

*mf**dim.*

p

ПОЛКЪ. Го - товъ, зем - ля, Цвѣ - тамъ изъ росъ на - пи - токъ,
 saims! Ro - sée du soir, Viens ra - fraî - chir la ter - re:
 sings. Be kind, O earth, nurse them with dew and showers
 Schein. Wohl - an, du Land! Schenk Trank aus Tau den Blü - ten

rit. *a tempo*
p

dim. *dolce*
p

Дай сокъ стеб - лю... О,
 Les fleurs ont soif... О,
 That they may grow... О
 und Kraft zu - mal!... О

дѣ - вуш - ки, О, звѣз - - ды мар - га - ри - - токъ, -
 vier - ges fleurs, E - toi - - les Mar - guer - ri - - tes,
 dai - sies white, O star - - ry mai - den flow - - ers,
 Mäd - chen ihr, Ihr hol - - den Mar - ge - ri - - ten, -

pp

*rit. -
dolcissimo pp a tempo*

Я васъ ЛЮБ - ЛЮ!
Que j'ai - - me tant!
I love you so.
ich lieb Euch all!

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 half rest, followed by the lyrics. The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. Dynamic markings include *pp* and *mf*. Trills are indicated above the vocal line.

The second system continues the piano accompaniment. It features a vocal line with a half rest and a piano accompaniment on two staves. The piano accompaniment continues with the eighth-note pattern. Dynamic markings include *poco dim.* and *mf*. Trills are indicated above the vocal line.

Poco più mosso

The third system continues the piano accompaniment. It features a vocal line with a half rest and a piano accompaniment on two staves. The piano accompaniment continues with the eighth-note pattern. Dynamic markings include *p* and *mf*.

The fourth system continues the piano accompaniment. It features a vocal line with a half rest and a piano accompaniment on two staves. The piano accompaniment continues with the eighth-note pattern. Dynamic markings include *rit.* and *Red.*. A trill is indicated above the vocal line.

„КРЫСОЛОВЪ“

В. Брюсовъ.

Le joueur de chalumeau | The pied Piper | Der Rattenfänger

V. Brussof

Poem by V. Briussov

W. Brjussow

C. Рахманиновъ, Op.38 №4
S. Rachmaninoff,

Non allegro Scherzando *mf*

Canto

Piano

Я на
Sur mon
On my
Spiel ein

mf *p leggiero* *mf* *ritenuto - -*

ду-доч-кѣ иг - ра - ю, Тра-ля-ля-ля-ля-ля-ля, Я на ду-доч-кѣ иг-
cha-lu-meau j'en - ton - ne Tra-la-la-la-la-la-la, Un air ten-dre qui ré-
flute, when ev'-ning dar - kens, Tra la la la la, I play, For I know my fair one
Lied-lein auf der Flö - te Tra - la - la - la - la - la, Spiel ein Lied-lein auf der

staccato

p *a tempo* *mf*

ра - ю, Чьи-то ду-ши ве-се-ля. Я и
son - ne, Et qui ré-jou-it les cœurs. Je m'en
hear - kens When I pass a - long the way. Where the
Flö - te, Wem zur Freu-de ist es da. Horch das

m.d. *p*

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R.M.V. 330

p *rit.* *p*

ду вДоль ти - хой рѣч - ки, Тра-ля-ля- ля-ля-ля - ля Дрем - лютъ
 vais sous les grand or - mes, Tra-la-la-la la-la-la-la, OÙ les
 gent - le brook is steam - ing, Runs my path, tra la la lay. Flocks of
 Bäch - lein mur - melt lei - se, Tra-la-la-la la-la-la-la. Und die

staccato

a tempo
p comodo

ти - xi - я о - веч - ки, Крот - ко зыб - лют - ся по - ля.
 blancs trou-peaux s'en - dor - ment Tout le long des près en fleur.
 lambkins slum - ber dreaming While the mea - dows gent - ly sway.
 Lämmchen ruhn im Krei - se, Still die Fel - der fern und nah.

pp

Poco meno mosso
p dolce *rit.*

Спи - те, ов - цы и ба - раш - - - ки, Тра-ля-ля-ля-ля-ля-
 Dormez bien, calme est la jour - né - - - e, Tra-la-la-la-la-la-
 Sleep ye, rams and lambkins ten - - - der, Tra la la la la la
 Schlaft Ihr Lämm - chen, wohl be - hü - - - tet Tra-la-la-la-la-la-

Tempo come prima

a tempo *mf* *cantabile* *p*

ля, За лу - га - ми крас - ной каш - ки строй - но вста - ли то - по -
 la, La bas par de - là les hai - es, par - mi les pom - miers fleu -
 lag, Un - der poplars loom - ing slen - der, 'Midst the clo - ver's bright ar -
 la, Hin - ter Wie - sen, rot - be - blü - tet hoch stehn schlan - ke Papp - peln.

cantabile *p* *p* *schertz.*

ля. Ма - лый до - микъ тамъ та - ит - ся, Тра - ля - ля - ля - ля - ля -
 ris. J'a - per çois la mai - son - net - te, Tra - la - la - la - la - la -
 ray. Hid - den there be - tween the hed - ges Stands a house, tra la la
 da. Steht ein Häus - chen dort am Sau - me, Tra - la - la - la - la - la -

ля, Ми - лой дѣ - вуш - къ при - сни - тся, Что ей ду - шу от - далъ я. _____
 la, Où la gen - te ba - che - let - te Rê - ve de son doux a - mi. _____
 lay, There a mai - den dreams of pled - ges I may give to her some day. _____
 la, Hol - des Kind, es fühlt im Trau - me, Wie mein Herz dem ih - ren nah. _____

И на нѣж-ный зовъ сви - рѣ - ли, Тра-ля-ля-ля-ля-ля-ля, Вый-детъ
 En - ten - dant ma chan - son - net - te, Tra - la - la - la - la - la - la, Que fe -
 And at - tract - ed by the call - ing Of my flute, tra la la lay, Thro' the
 Und der Flö - te zar - tem Wor - te, Tra - la - la - la - la - la - la, Folgt sie

schierzando

СЛОВНО КЪ СЛѢТЛОЙ ЦѢ - ли, черезъ садъ, че-резъ по - ля. И ВЪ ЛѢ -
 ra la ber - ge - ret - te? A la brune en ta - pi - pois. El - le
 fields, when night is fall - ing, She draws near - for love and play. To
 hin zum si - chern Or - te, Schnell und schau. ob's Kei - ner sah. Dann in

Più mosso

су подь ду-бомъ тѣмнымъ, Траля-ля-ля-ля - ля, Бу-детъ ждатель въ бре-ду ис - том - номъ,
 va ve - nir at - ten - dre Tra - la - la - la - la - la, Et guet - ter pour me sur - pren - dre
 glade on tip - toes sliding Comesthe maiden, tra la lay, 'Neath the oak tree's sha - dow hi - ding
 dunk - ler Ei - che Schat - ten, Tra - la - la - la - la - la, Ruhn wir still, Wenn Schlags Er - mat - ten

leggiero

dim. *p*

Въ часъ, ког - да ус - нетъ зем - ля.
 Vers l'o - rée au pe - tit bois.
 In the dusk of pur - ple gray.
 Al - les bannt, so fern, so nah.

rit.

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

Tempo I

mf cantabile

Встрѣчу гость-ю до - ро - гу - ю, Тра-ля-ля-ля-ля-ля-ля,
 Le se - ront d'a - mour pro - mes - ses, Tra - la - la - la - la - la - la,
 There to meet, o bliss of bliss - es! Tra la la la la la lay!
 O, wie will ich sie um - fas - sen, Tra - la - la - la - la - la - la.

rit.

p *dim.* *p*

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

Вплоть до ут - ра за - цѣ - лу - ю, Сер - дце лас - кой у - то -
 Ce se - ront bai - sers, ca - res - ses, Et doux ser - ments é - chan -
 And to take our fill of kiss - es, Till the morn calls us a -
 Küs - sen bis zum Stern - er - blas - sen, Müd vom Glück, das uns ge -

staccato

p *cresc.* *dim.*

scherz.
p

ЛЯ.
ges.
way.
schah.

И, смѣ-нив-ши-сь съ-ней ко-
Puis, ma bague au doigt, la
Then a-ring of gold I
Treu' dann tauschend mit den

poco a poco rallentando

леч-комъ, Тра-ля-ля-ля-ля-ля,
bel-le, Tra-la-la-la-la-la,
bring her. O mer-ry month of May!
Rin-gen, Tra-la-la-la-la-la,

От-пу-щу _____ е-е къ о-веч-камъ,
S'en ré-tour- - ne ra chez el-le,
And she wears _____ it on her fin-ger
Sehn wir zu _____ der LämmleinSpringen,

dim.

dolce e cantabile

pp ad libitum

Въ садъ, гдѣ строй-ны то-по-ля. _____ Тра-ля-ля-ля!
А tra-vers les gais ver-gers. _____ Tra-la-la-la!
While a-round the lamb-kins play. _____ Tra la la lay.
Ноч stehn schlan-ke Pap-peln da. _____ Tra-la-la-la.

ppp

Ped. *

Paroles françaises de M. D. Calvocoressi
 English translation by Edward Agate
 Deutscher Text von Berthold Feiwel

СОНЪ

Θ. Сологубъ

Le rêve

Dreams

Der Traum

F. Sologoub

С. Рахманиновъ, Op. 38 № 5
S. Rachmaninoff,

Canto *Lento* *mf*

Въ ми - рѣ нѣтъ ни-че - го Вож-де -
 Rien de plus en-chan-teur I - ci -
 Say, oh whi - ther art bound, Rare en -
 Nichts hält Sehn-sucht ge - bannt, nichts lockt

Piano *mf*

dim. *p* *p*

лѣн - - нѣ - е сна, - Ча - ры есть у не -
 bas que le rêve. О Pin - fi - nie dou -
 chant - - ment of dreams, Wrapp'd with si - lence a -
 so wie der Traum. Zau - - ber ist sein Ge -

го, У не-го ти-ши - на, У не-го на ус-тахъ Ни пе -
 ceur, Le grandcal-me du rêve! Son vi-sage est se-rein, il ne
 round, Robed in mantle of gleams? On their features may rise Ne - ver
 wand und die Stil - le sein Saum. Sei - ne Lip-pen umschwingtwe-der

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чаль — и ни смѣхъ,
 pleure — et ne rit,
 laugh — ter or pain,
 Lâ — cheln noch Leid;

И въ без — дон — ныхъ о —
 Im — pas — sible, il ap —
 Yet those glan — ces shall
 doch aus Au — gen tief

чахъ Мно — го тай — ныхъ у —
 porte à nos â — mes l'ou —
 prize Wells of com — fort se —
 blinkt Tro — stes köst — lich Ge —

тѣхъ.
 bli.
 rene.
 schmeid.

poco cresc.

rit. *p cantabile* *Meno mosso*

У не - ро ши - ро - ки, Ши - ро -
 Lors-qu'il vient dans la nuit, pla - ne
 Shi - ning wings do they bear, Far out -
 Sei - ner Flü - gei Paar reicht schim - mernd

legato

marcato la melodia

ки два кры - ла, И лег - ки, такъ лег -
 ma - jes - tu - eux, Que des - cend len - te -
 spreading, so light, As they float thro' the
 weit, o, so weit, und ist leicht, o, so

ки, _____ Какъ пол - ноч - на - я
ment _____ son vol si - len - ci -
air _____ In the sha - dow - y
leicht _____ wie die Däm - mer - nachts -

cresc. _____ *f* _____ *dim.* _____
мгла. _____ Не по - нять, какъ не - сетъ, _____ И ку - да и на
eux. _____ Pas un fré - mis - se - ment _____ n'an - non - ce sa ve -
night. _____ Tho' their pi - nions be still, _____ Yet they fol - low their
zeit. _____ Un - faß - bar, wie er trägt, _____ und wo - hin und wo -

чемъ _____ Онъ кры - ломъ не взмахнетъ _____ И не двинетъ пле - чомъ. _____
nue _____ Et ne trouble un ins - tant _____ le si - len - ce des nues. _____
quest, _____ Wan - der free - ly at will, _____ Soul and spi - rit at rest! _____
zu, _____ der die Flü - gel nicht regt _____ in er - ha - be - ner Ruh... _____

First system of musical notation. It features a treble clef staff at the top with a few notes. Below it is a grand staff (treble and bass clefs) with a melodic line in the treble and a bass line in the bass. Dynamics markings *m.d.* and *m.g.* are present. The key signature has four flats.

Second system of musical notation. The grand staff continues with more complex melodic and harmonic material. There are triplets and slurs. The key signature remains four flats.

Third system of musical notation. This system is characterized by dense chordal textures and triplets in both hands. A dynamic marking of *p* (piano) is indicated. The key signature is four flats.

Fourth system of musical notation. It includes dynamic markings *calando*, *rit.*, *m.d.*, and *pp*. The notation shows a mix of melodic lines and chordal accompaniment. The key signature is four flats.

Edited by F. H. Schneider

Paroles françaises de M. D. Calvocoressi
 English version by Kurt Schindler
 Deutscher Text von Berthold Feiwel

„АУ“

К. Бальмонтъ

Vers les cimes

K. Balmont

“A-Oo” (The Quest)

Poem by K. Balmont

A... U...!

K. Balmont

С. Рахманиновъ,
 S. Rachmaninoff, Op. 38 № 6

Canto *Andante* *pp dolce*

ТВОЙ НѢЖ - НЫЙ СМѢХЪ БЫЛЪ СКАЗ - КО - Ю ИЗ -
 Ton doux sou - rire é nig - ma - tique et
 Was it a dream? Thy voice, with gol - den
 Dein La - chen sang, ein Mär - chen war's, ein

Piano *pp*

МѢН - ЧИ - ВО - Ю, ОНЪ ЗВАЛЪ _____ КАКЪ ВЪ СОНѢ ЗО - ВЕТЪ СВИ - РѢЛЬ - НЫЙ
 plein de char - me M'ap - pelle _____ ain - si qu'en songe un chant loin -
 peals of laugh - ter, It called, _____ like shep - herds' pipes at ear - ly
 bunt Be - rük - ken, Es rief, _____ als wie im Traum der Flö - te

p *cresc.* *3* *3* *agitato*

ЗВОНЪ. И ВОТЪ ВѢН - КОМЪ, СТИ - ХОМЪ _____ те - бя у -
 tain. Pour cou - ron - ner ton front _____ prends ce lau -
 day. And in _____ my _____ songs _____ I crowned thee
 Sang. Und jetzt, mit Kranz und Lied, _____ nah' ich mich,

cresc.

ff *tempo rubato*

ВѢН - - - чи - ва - ю, Уй - демъ, - бѢ-ЖИМЪ - - - ВДВО -
 rier - - - mys - ti - que, Par - tons, - vo - lons - - - tous
 e - - - ver af - ter. Come, flee, - my love, - - - to
 dich zu schmücken, So komm, - em - por. - - - mit

rit. - *dim.* *p*

емъ на гор - ный склонъ.
 deux vers les som - mets!
 moun - - - tains far a - way.
 mir, den Ber - ges - hang.

Tempo più vivo. Appassionato

perdendo *mf*

agitato

Но гдѣ _____ же ты? Лишь звонъ вер-
 Mais où _____ es - tu? J'ap - pelle en
 But where _____ art thou? The e - cho
 Doch wo _____ bist du? Der Fels nur

rit. *p* *Tempo precedente*

ШИНЪ ПО - ЗВА - НИ - ВА - ЕТЬ. ЛÉ - CHO SEUL RE - POND...
 vain... ly Gives ans - wer to my singing.
 on - ly wie sanf - te Glocken.
 tönt

mf *cresc.*

ЦВѢТ - КУ ЦВѢ - ТОКЪ СРЕДЬ ДНЯ ЗА - ЖЕГЪ СВѢ - ЧУ.
 Le blanc ta - pis de fleurs en vain t'at - tend.
 The flow'r is fa - ded, and I know not why.
 Und Licht an Licht ent - flammt der Blu - men Reih'

cresc. *f*

И чей-то смѣхъ все въ глубь _____ ме-ня за-ма- - - ни-ва-етъ.
 Comme un de-fi vers moi _____ monte un ap-pel: _____ Qui im-por-te!
 And somewhere from the depths _____ A mocking voice _____ is ringing.
 Es lacht, mich tief hin-ab _____ hin-ab zum Grund _____ zu lōk-ken

Più vivo *agitato* *f*

По-ю, _____ и-щу, _____
 Je vais _____ chan-tant _____
 In vain _____ my quest: _____
 Ich sing, _____ es sucht _____

p *cresc.* *f*

ff *appassionato* *molto*

„A - y!“ _____ „A - y!“ _____
 Ho - la _____ A - a! _____
 „A - oo,“ _____ a - oo,“ _____
 „A - u!“ _____ „A - u!“ _____

кри - чу
 Tou - jours.
 I cry.
 mein Schrei.

ff marcato

Meno mosso

f molto cantabile

meno mosso

f *dim.* *perdendo pp*