

M. P. MOUSSORGSKY

Songs and Lyric Scenes with Pianoforte accompaniment.

New revised edition by

N. A. RIMSKY-KORSAKOV

English Versions by ROSA NEWMARCH

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| 3. | Yeremoushka's Cradle Song. "Hush-a-by". For Contralto . . . 1,6 |
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Song and Dances of Death.

Words by Count A. GOLENISTCHEV-KOUTOUZOV

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To Ossip Afanasievich Petrov.

Trepak.

Words by Count A. Golenistchev - Koutouzov.

Song and Dances of Death, No. 1.

English version by Rosa Newmarch.

M. Moussorgsky.

Lento assai. Tranquillo.

Voice. *p*
Still — is the for - est, no soul is in sight;

Piano. *p* *mf* *pp*

Winds — are la - menting and howl - ing; far a way, yonder where dark

falls the night, — something un - can - ny is prowling... See!

fp dim. *pp*

poco a poco più mosso

p

ov-er there! Where the shades_ gath-er black,— Death has way_

poco a poco più mosso

pp

laid some poor peas- - ant; Now he in - vites him to dance the Tre -

pp

poco rall.

pak; — Sings him a song fair and pleas - - ant:

poco rall.

Allegretto moderato e pesante.

Ho, my poor work-er so bent and gray, Drun-ken with vod-ka, and wand'ring a - stray;

p

f

By the snow-fiend blind-ed, Led by fit-ful shad-ows, Thro' the path-less for-est,

mf

mf poco meno mosso

O'er the track-less mea-dows. What is thy por-tion but work and sor-row?

p poco meno mosso

p

Rest here, poor peas-ant, un-til to mor-row. See, a-cov-er-let so white and

p

pp

Led. *Led.*

warm I've found thee; Rest and watch the danc-ing snow-flakes whirl a-round thee.

Ancora più sostenuto.

Soft as the

f

This system contains the first two measures of the piece. The vocal line begins with a half rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and sustained chords in the left hand. A dynamic marking of *f* is placed at the beginning of the piano part.

swan's - down, the bed where thou

This system contains the next two measures. The vocal line continues with a half note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment maintains its intricate sixteenth-note patterns. The lyrics "swan's - down, the bed where thou" are written below the vocal line.

li - - est! Hey!

f

This system contains the next two measures. The vocal line has a half rest, followed by a half note G4, and then a half note A4. The piano accompaniment continues with similar textures. A dynamic marking of *f* is present. The lyrics "li - - est! Hey!" are written below the vocal line.

Sing good - - night, thou fierce

This system contains the final two measures. The vocal line begins with a half rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment concludes with the same complex textures. The lyrics "Sing good - - night, thou fierce" are written below the vocal line.

gale, as thou fli - - - est!

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is in a key with one flat (B-flat) and has a melodic line with some rests. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

Meno mosso, allargando.

mf
Sing wild wind his hush - song, Through the long, dark

p

The second system begins with the tempo and dynamic marking 'Meno mosso, allargando.' and 'mf'. The vocal line continues with a similar melodic style. The piano accompaniment has a more active bass line with many sixteenth notes. A piano dynamic marking 'p' is placed at the beginning of the piano part.

night, — Let the wear - y work - er Sleep till

The third system continues the vocal and piano parts. The vocal line has a long note on 'night' followed by a rest. The piano accompaniment maintains its rhythmic pattern.

morn - ing light. —

mf *f*

The fourth system concludes the piece. The vocal line ends with a long note on 'light' followed by a rest. The piano accompaniment features a final section with a *mf* dynamic marking and a *f* dynamic marking. The bass line has some triplet markings.

a tempo
p
 For - ests and fields, and the cloud - rack sweep - ing, Dark - ness and

a tempo
pp

storm and the pale drifts heap - ing, Snow flakes light - ly hov' - ring,

Weave a spot - less cov' - ring, Fit for stain - less

child - hood, Round this poor clod sleep - ing...

riten.
 3

Andante tranquillo.

pp

Rest, rest, poor friend, slumber happy

più mosso *rall.* *a tempo*

fel - low, Dream that the

più mosso *rall.* *a tempo*

mf *pp*

più mosso *rall.*

sum - mer is bright.

più mosso *rall.*

mf

a tempo

And dream that harvest fields are yellow;

a tempo

pp

Watch the wood - doves in flight,

The first system of the score features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a whole note 'W' and a half note 'a' over the phrase 'in flight'. The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble.

Watch the sick - les swing - ing, hear the sky - lark sing - ing...

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some grace notes. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

ritard. *mf* *p* *a tempo* *m.g.* *pp*

The third system shows the piano accompaniment with dynamic markings. It starts with a *ritard.* (ritardando) and *mf* (mezzo-forte) dynamic. The tempo then returns to *a tempo* with a *p* (piano) dynamic. The system concludes with a *m.g.* (mezzo-giochiato) and *pp* (pianissimo) dynamic.

ritard. *p* *p* *a tempo* *pp* *1* *pp*

The fourth system continues the piano accompaniment. It begins with a *ritard.* and *p* (piano) dynamic. The tempo returns to *a tempo* with a *pp* (pianissimo) dynamic. A first ending bracket labeled '1' is present. The system ends with a *pp* dynamic and a *Red.* (Reduction) marking.