

1019

VIII



S. RACHMANINOFF

SIX CHORUSES

FOR TWO-PART WOMEN'S VOICES
WITH PIANO ACCOMPANIMENT

COMPLETE NET. 50—ALSO PUBL. SEPAR.

BOSTON—MASSACHUSETTS
THE BOSTON MUSIC CO.

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157

C

S. RACHMANINOFF

SIX CHORUSES

FOR TWO-PART WOMEN'S VOICES
WITH PIANO ACCOMPANIMENT

1. NIGHT—2. THE LONELY PINE
3. SLEEPING WAVES—4. THE CAPTIVE
5. THE ANGEL—6. GLORIOUS FOREVER

COMPLETE NET. .50—ALSO SEPARATELY
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Night

From the Russian of

Two-part Song for Women's Voices

V. Laduizhensky

by NATHAN HASKELL DOLE

Edited by H. Clough-Leigher

S. RACHMANINOFF

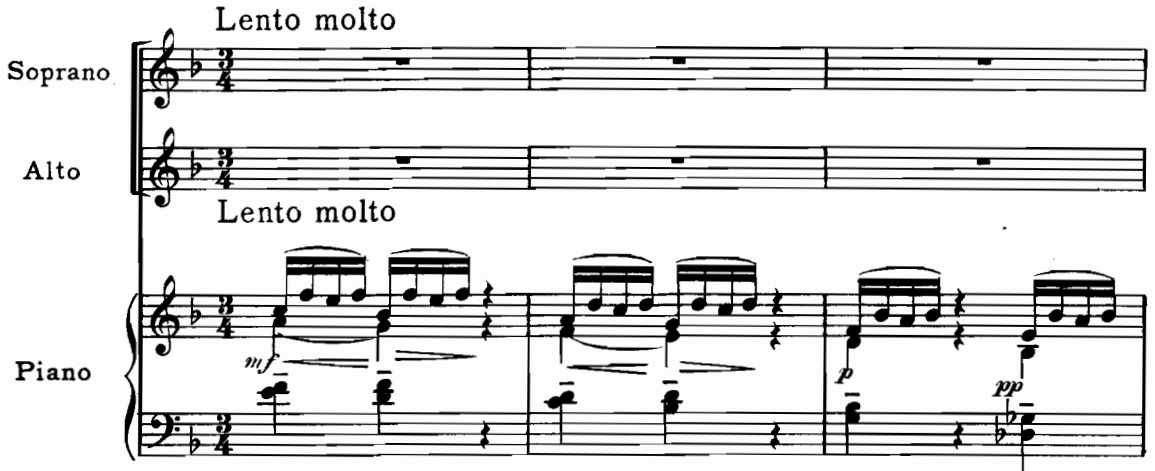
Lento molto

Soprano

Alto

Lento molto

Piano



ppp Dark-plum'd night si - - lent - ly flies a -

ppp Dark-plum'd night si - - lent - ly flies a -

mf



far, Sweep-ing o'er the sleep-ing earth; —
 far, — Sweep-ing o'er the sleep-ing earth; —

mf

mf — Here and
mf — Here and

dim. *p*

there mourn - ful - ly sighs a - far — Sounds of
 there mourn - ful - ly sighs a - far — Sounds of

mf

song that give tears birth!

song that give tears birth!

p *mf*

Con anima

mf *cresc.* *f*

Mel-an-cho-l-y song, a-way with thee! Gloom-y night will quick-ly

mf *cresc.* *f*

Mel-an-cho-l-y song, a-way with thee! Gloom-y night will quick-ly

Con anima

mf *p* *cresc.* *f*

cresc. molto *ff*

go! Rise and bring de-light-ful Day with thee

cresc. molto *ff*

go! Rise and bring de-light-ful Day with thee

cresc. molto *ff*

f cresc. molto
Joy and peace to all be - low!

f cresc. molto
Joy and peace to all be - low!

f cresc. molto
ff
dim.

Tempo I

pp
Wear - y earth now calm-ly dreams on - ly,

pp
Wear - y earth now calm-ly dreams on - ly,

Tempo I

p

Sleep's en - chant-ment breathes a - round;

Sleep's en - chant-ment breathes a-round;

mf But the fier - y dawn shows crim-son-ly *dim.*

mf But the fier - y dawn shows crim-son-ly *dim.*

pp

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in a key signature of one flat (B-flat major) and a 4/4 time signature. The first vocal staff has a dynamic marking of *mf* and a *dim.* marking. The piano accompaniment features a series of eighth-note chords in the right hand and a bass line in the left hand. There are also some decorative flourishes below the piano staff.

f In the clear blue heav'n pro - found! *dim.* *mf*

f In the clear blue heav'n pro - found! *dim.* *mf*

The second system continues the vocal and piano parts. The vocal staves have dynamic markings of *f*, *dim.*, and *mf*. The piano accompaniment includes a section with a forte (*f*) dynamic and a section with a pianissimo (*pp*) dynamic. The piano part features a mix of eighth and sixteenth notes.

*

dim. *poco rall.*

dim. *poco rall.*

poco rall.

The third system concludes the piece. It features a *poco rall.* (ritardando) marking. The vocal staves have a *dim.* marking. The piano accompaniment includes a section with a *mf* dynamic and a final section with a *p* (piano) dynamic. The piano part features a mix of eighth and sixteenth notes.

The Lonely Pine

Two-part Song for Women's Voices

From the Russian of
Mikhail Yuryévitch Lermontof
by NATHAN HASKELL DOLE
Edited by H. Clough-Leigher

S. RACHMANINOFF

Lentamente

Soprano *f*
A - far in yon cold North, — Up- on a bare

Alto *f*
A - far in yon cold North, — Up- on a bare

Piano *f*
Lentamente

head-land, *f* There slum-bers a lone pine tree proud, *p cresc. molto*

head-land, *f* There slum-bers a lone pine tree proud, *p cresc. molto*

Piano *pp* *f* *p cresc. molto* *f*

ff She stands there and shiv - ers, All
pp Alto I and II
pp She stands there and shiv - ers, All

ppp
 Bassi un poco rubati

clad in the dry snow That wraps her As
 clad in the dry snow That wraps her As

pp cresc. molto *ff*
 if in a shroud.
pp cresc. molto *ff*
 if in a shroud.

pp cresc. molto *f* *ff*

Pochissimo animato
calmato ed alquanto posato

ppp
 She dreams all the time _____ Of a far Southern clime,
ppp calmato ed alquanto posato
 She dreams all the time _____ Of a far Southern clime,

Pochissimo animato

pp

cresc. un poco
 Of a des - - ert, Sun tor - tur'd and
cresc. un poco
 Of a des - - ert, Sun tor - tur'd and

cresc. un poco

mf *dim. poco a poco*
 calm, _____ Where mourn-ful and lone mid the hot sand is
mf *dim. poco a poco*
 calm, _____ Where mourn-ful and lone mid the hot sand is

mf *f* *dim. poco a poco*

Più lento

p grow - ing A beau - ti - ful, tall, *rit.* slen - der

p grow - ing A beau - ti - ful, tall, *rit.* slen - der

Più lento

pp

a tempo
dim.

palm.

pp

a tempo
dim.

palm.

pp

a tempo

dim.

cresc.

rall.

f dim. molto

pp

Sleeping Waves

Two-Part Song for Women's Voices

From the Russian of K.R.
by NATHAN HASKELL DOLE
Edited by H. Clough-Leigher

S. RACHMANINOFF

Moderato

Soprano

Alto

Piano

pp *mf* *p*

Now the

ppp

ppp

waves are dream - ing, Heav'n's arch is a - blaze

pp

Now the waves are dream - ing, Heav'n's arch

pp

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in treble and bass clefs. The lyrics are: "waves are dream - ing, Heav'n's arch is a - blaze" on the first line, and "Now the waves are dream - ing, Heav'n's arch" on the second line. Dynamic markings include *pp* (pianissimo) above the piano accompaniment.

On blue wa - ters, wa - ters gleam - ing, Pour the

is a - blaze On blue wa - ters, wa - ters gleam - ing, Pour the

f *mf* *p*

f *mf* *p*

mf

The second system of the musical score continues with two vocal staves and piano accompaniment. The lyrics are: "On blue wa - ters, wa - ters gleam - ing, Pour the" on the first line, and "is a - blaze On blue wa - ters, wa - ters gleam - ing, Pour the" on the second line. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *p* (piano) above the vocal staves, and *mf* (mezzo-forte) above the piano accompaniment.

full moon's rays.

full moon's rays.

pp

The third system of the musical score concludes with two vocal staves and piano accompaniment. The lyrics are: "full moon's rays." on the first line, and "full moon's rays." on the second line. A dynamic marking of *pp* (pianissimo) is placed above the piano accompaniment.

dim. *mf* dim.

pp

3

f

Seas are sil-ver-whit - en'd,

Seas are

pp

mf

cresc.

3

f *ff*

Flames ___ dance to and fro, ___ Thus by

sil-ver-whit - en'd, ___ to and fro, ___ Thus by

f cresc.

ff

3

glad - ness bright-en'd wel - ters hu-man wo! *dim.*

glad - ness bright-en'd wel - ters hu-man wo! *dim.*

wel - ters hu-man wo! *rit. a tempo*

wel - ters hu-man wo! *rit. a tempo*

rall.

pp

The Captive

Two-part Song for Women's Voices

From the Russian of Tsuiganof

by NATHAN HASKELL DOLE

Edited by H. Clough-Leigher

S. RACHMANINOFF

Non troppo allegro

Soprano

Why, dear night-in-gale, so long From thy food re-frac-
rit.

Alto

Why, dear night-in-gale, so long From thy food re-frac-
rit.

Piano

p *f* *pp*

a tempo *rit.*

Tell me why should fail thy song, Why to droop so fain?—

a tempo *rit.*

Tell me why should fail thy song, Why to droop so fain?—

a tempo *rit.*

p *f* *pp*

a tempo *dim.*
p *pp*
 "Night-in-gales will on-ly sing In the Springs young age;—
 "Night-in-gales will on-ly sing In the Springs young age;—
a tempo *dim.*
p *pp*

pp *rit.*
 I'm a lit - - tle lone-ly thing, In my gold - en
 I'm a lit - - tle lone-ly thing, In my gold - en
pp *rit.*

Un poco più mosso
p *f*
 cage! My mate mourns be-wail-ing-ly On our sway-ing bough;
 cage! My mate mourns be-wail-ing-ly On our sway-ing bough;
Un poco più mosso
p *f*

Our young cry un-a - vail - ing - ly:— What

Our young cry un-a - vail - ing - ly:— What

song for me now? ”

song for me now? ”

largamente

rit.

mf

p

Con anima

Op-en stands the door for thee; Yon-der lies thy

Op-en stands the door for thee; Yon-der lies thy

Con anima

pp

f

grove; Joy now is in

grove; Joy now is in

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in a 2/4 time signature and feature lyrics: "grove; Joy now is in". The piano accompaniment is in a 2/4 time signature and includes dynamic markings such as *ff* and *mf*, along with articulation like *ped.* and *rit.*. The piano part features triplet patterns in the right hand and a steady bass line in the left hand.

store for thee! Free-ly mayst thou rove!

store for thee! Free-ly mayst thou rove!

The second system continues the vocal and piano parts. The vocal staves have lyrics: "store for thee! Free-ly mayst thou rove!". The piano accompaniment includes dynamic markings like *dim.*, *mf rit.*, and *p*. It features triplet patterns and a *rit.* section. The piano part concludes with a *quasi a tempo* marking and a *dim.* marking over a triplet.

This system contains two empty musical staves, one for the vocal line and one for the piano accompaniment, indicating a section where the music is not present or is a placeholder.

The fourth system shows the piano accompaniment for the final section. It includes dynamic markings such as *p*, *dim.*, *mf*, and *ppp*. The piano part features triplet patterns and a *rit.* section. The system concludes with a *ppp* marking and a *rit.* marking.

The Angel

Two-part Song for Women's Voices

From the Russian of
Mikhail Yuryevitch Lermontof
by NATHAN HASKELL DOLE
Edited by H. Clough-Leigher

S. RACHMANINOFF

Non troppo allegro

Soprano

Alto

Piano

Non troppo allegro

One mid - night an an-gel through

One mid - night an an-gel through

cresc. un poco *mf* *p*

con Pedale

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heav'n sped a - way ——— And chant - ed a mar-vel-ous

heav'n sped a - way ——— And chant - ed a mar-vel-ous

lay: ——— *p* The moon and the stars and the

lay: ——— *p* The moon and the stars and the

clouds in a throng ——— *poco largamente* *pp* *cresc.* Were thrill'd with de-light at the

clouds in a throng ——— *poco largamente* *pp* *cresc.* Were thrill'd with de-light at the

poco largamente

pp *cresc.*

ped. *ped.* *ped.* *ped.*

song. He sang of the spir - its whose
 song. He sang of the spir - its whose

f *2mf* *a tempo*
mf *dim.* *mf*
a tempo
con Pedale

sins are for - giv'n, Of joys in the gar - dens of
 sins are for - giv'n, Of joys in the gar - dens of

f *mf*
mf
mf

Heav'n, Of God and His glo - ry's un -
 Heav'n, Of God and His glo - ry's un -

f

ff *mf* *cresc. molto*

quench - - a - ble blaze, And no bound was

quench - - a - ble blaze, And no bound was

ff *mf* *cresc. molto*

p *cresc.*

Red. Red. Red. Red.

ff *mf* *pp*

found to his praise. He took to his

found to his praise. He took to his

ff *mf* *pp*

f *dim. molto* *p* *pp*

Red. Red. Red. *

bos - - om the soul of a

bos - - om the soul of a

child, For earth's tears and
 child, For earth's tears and

mf *p*

sor - rows too mild,
 sor - rows too mild,

And notes___ of the song al-though
 And notes___ of the song al-though

cresc.

largamente

word-less re-main'd_____ A-live in the youth's heart un-

word-less re-main'd_____ A-live in the youth's heart un-

largamente

cresc.

stain'd, *pp*

stain'd, *pp*

And

And

a tempo

ff *pp*

Ped. *

long in the world he was tor-tur'd and vex'd, With

long in the world he was tor-tur'd and vex'd, With

pp

con Pedale

strange night - ly long-ings per - plex'd *mf* And

strange night - ly long-ings per - plex'd *mf* And

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "strange night - ly long-ings per - plex'd" followed by "And". The piano accompaniment features a right hand with a melodic line and a left hand with a rhythmic accompaniment. The system ends with a double bar line and the measure number 12/8.

earth's gloom-y songs_ had no charm for_ his ear, While *f* *mf*

earth's gloom-y songs_ had no charm for_ his ear, While *f* *mf*

The second system of the musical score continues the vocal and piano parts. The vocal staves have the lyrics "earth's gloom-y songs_ had no charm for_ his ear, While". The piano accompaniment includes a right hand with a melodic line and a left hand with a rhythmic accompaniment. The system ends with a double bar line and the measure number 12/8.

those heav'n-ly songs_ he could hear! *dim.*

those heav'n-ly songs_ he could hear! *dim.*

The third system of the musical score continues the vocal and piano parts. The vocal staves have the lyrics "those heav'n-ly songs_ he could hear!". The piano accompaniment includes a right hand with a melodic line and a left hand with a rhythmic accompaniment. The system ends with a double bar line and the measure number 12/8.

largamente

a tempo

p

cresc.

f cresc. molto

rall.

ff

Glorious forever

Two Part Song for Women's Voices

From the Russian of
Nikolai Aleksyévitch Nekrásóf
by NATHAN HASKELL DOLE
Edited by H. Clough-Leigher

S. RACHMANINOFF

Lentamente

Soprano

Alto

Piano

f

Glo - rious for ev - er, Our_ free - dom Giv - er!

Glo - rious for ev - er, Our_ free - dom Giv - er!

Lentamente

f

ben marcato

mf

cresc.

All our good for - tune Wakes at Thy voice! Free - dom and for - tune

mf

cresc.

All our good for - tune Wakes at Thy voice! Free - dom and

p

cresc.

Make us re - joice, *ff* Glo-rious for ev - er, Our free-dom-
 for-tune Make us re - joice, *ff* Glo-rious for ev - er, Our free-dom-

ff *ben marcato*

pp con fermezza e ben sostenuto
 Giv-er! Bless Thy great name! Lord God, Who made us, Heed us and aid us,
pp con fermezza e ben sostenuto
 Giv-er! Bless Thy great name! Lord God, Who made us, Heed us and aid us,

Poco più lento
 Fill with Love's flame! _____ Hom-age we pay Thee,
 Fill with Love's flame! _____ Hom-age we pay Thee,
Poco più lento

ppp *pp*

Yet, oh, we pray Thee: May we act tru - ly, Wise - ly and du - ly,
 Yet, oh, we pray Thee: May we act tru - ly, Wise - ly and du - ly,

pp *mf* *pp* *mf*

largamente *cresc. molto* *ff* **Tempo I** *ff*
 Worth - y our fame! Glo - rious for
 Worth - y our fame! Glo - rious for

largamente *p cresc. molto* *ff* **Tempo I** *ff*

ev - er, our free-dom giv - er! All our good
 ev - er, our free-dom giv - er! All our good for - tune

for - tune Wakes at Thy voice! Free - dom and for - tune Make us re -

Wakes at Thy voice! Free - dom and for - tune Make us re - -

The first system of the musical score consists of three staves. The top two staves are vocal parts in G major, with lyrics: "for - tune Wakes at Thy voice! Free - dom and for - tune Make us re -". The bottom staff is the piano accompaniment, featuring a complex texture with triplets in the right hand and a steady bass line in the left hand.

joice! _____ *ff possibile* Glo - rious! Glo - rious!

joice! _____ *ff possibile* Glo - rious! Glo - rious!

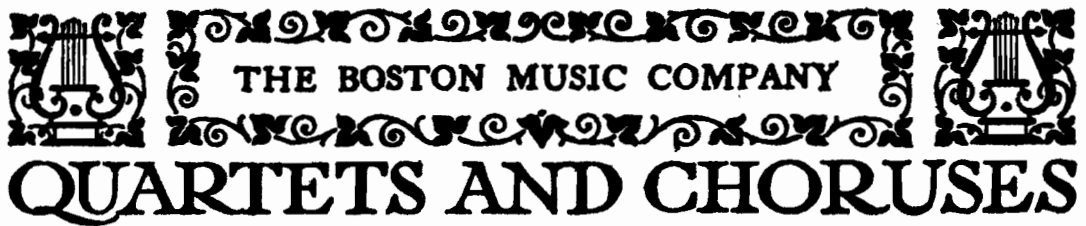
The second system continues the musical score. The vocal staves have lyrics: "joice! _____ *ff possibile* Glo - rious! Glo - rious!". The piano accompaniment continues with triplets and a bass line, marked with *ff possibile*.

Glo - - - - rious! _____

Glo - - - - rious! _____

largamente

The third system concludes the page. The vocal staves have lyrics: "Glo - - - - rious! _____" and "Glo - - - - rious! _____". The piano accompaniment features a section marked *largamente* (largely), with a slower tempo and a more spacious feel. The piano part includes triplets and a bass line.



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