



Album of Songs

of Russian Composers

ARENKY,
BALAKIREW, BORODIN,
CUI, DARGOMIJSKY, GLINKA;
MOUSSORGSKY, RIMSKY-KORSAKOW

FOR SOPRANO

with English words by

CONSTANCE BACHE

№ 27203.

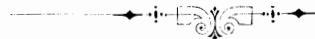
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ALBUM
OF
RUSSIAN SONGS
THE WORDS BY
CONSTANCE BACHE.



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The Little Hare.

Words by Constance Bache.

CÉSAR CUI.

Allegro ma non troppo.

p a tempo
Un-derneath a fir-tree sat a

poco riten. *a tempo*
p

poor little hare; Shiver-ing with cold at last he cried, in despair,

mf
"O how wretched am I, how the cold makes me quake, All the trees are freezing, and my

mf

poor heart will break; Win-ter is a cru-el sea-son, so I am told,

Ah, if this con-ti-nues I shall die of cold! Would I were a peasant, then I'd

lie, if I could, Warm-ing my paws be-fore a nice fire of wood;

I would take good care to the chase ne'er to roam, But would live con-tent in my

own litt-le home, No - thing should tempt me from my fire - side to move If I

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *mf* and *f*.

on - ly might nib - ble the car - rots I love; With a sledgeto ride in, that would

The second system continues the vocal line and piano accompaniment. The vocal line has a *riten.* marking above it. The piano accompaniment includes a *mf* marking in the right hand and a *p* marking in the left hand. The system concludes with a *Poco meno mosso.* tempo change.

per - fect my bliss, As a nob - le - man I should not look a -

The third system continues the vocal line and piano accompaniment. The vocal line has an *a tempo* marking above it. The piano accompaniment includes an *a tempo* marking above it and a *mf* marking in the right hand. The system concludes with a *a tempo* marking above it.

miss!"

The fourth system continues the piano accompaniment. The vocal line is mostly empty, with the word "miss!" written below it. The piano accompaniment includes an *accel.* marking above it and dynamics of *f*, *p*, and *f*.

The Swallow.

Words by Constance Bache.

CÉSAR CUI.

Andante non troppo e tranquillo.

As the seasons fol - low Ever on the wing, Comesthefaithfulswal-low,

pp

Harbinger of Spring: Earth from sleep awak-ing, Sun in heaven bright, Greet the swallow, taking Hitherward his flight:

p

Haste in mood beguil - ing, Tell us of that shore Where, 'neath heavens smil - ing, Thou learned to soar;

pp

Banish grief and sad - ness, And awake once more In our hearts the gladness Of the days of yore.

p *mf* *p* *riten.*

p

Sing us of the plea-sure Of that distant land, Beauties without measure, Joy on every hand;

pp

Where the face of na - ture Summer's liv'ry wears, And each liv - ing creature In her radiance shares:

p

p

Sing us of the hours When thou wast dwelling there, While the scent of flowers Was borne on the air:

pp

riten.

O thou peerless sing - er, Stay with us awhile, For where thou dost linger Summer still will smile!

p *mf* *p riten.*

May.

Words by Constance Bache.

CÉSAR CUI.

Moderato.

p

Thou bringest a breath of the ro - ses, O ra - di - ant sunshine of

Spring, Thy re - turn all beau - ty dis - clo - ses, Thy beams new pro - mi - ses

pp

bring: O May, sweet month of sur - pri - zes, O sea - son of hope and of

mf *riten.* *a tempo* *f* *riten.* *a tempo*

bliss, Thou dost come in fairest of gui - ses, And wa - k'nest earth with a kiss!

mf *p* *mf* *p*

riten. *a tempo* *riten.* *a tempo*

Now the bees make love to the flow-ers, The but-ter-flies ho-ver a -

p

bove, And the birds sing through the glad hours, And the lo-ver whispers his

p

love: O May, sweet month of sur-pri-zes, O sea-son of love and of

pp

bliss, Thou art here in fairest of gui-ses, And wa-k'nest earth with a kiss!

mf *riten. a tempo* *f* *riten. a tempo*

mf *p* *mf* *p*

riten. a tempo *riten. a tempo*

Twilight.

Words by Constance Bache.

CÉSAR CUI.

Andantino. *p*

The dews of eve are fal - ling, And ga-rish day is

pp

past, And night her spell en-thral - ling Hath oe'r all na-ture cast.

Now low the sun is creep - ing, Farewell, thou dis - tant view! The

mountains all are sleep - ing, The val - ley slum - bers too. When

lo! the silence is bro - ken, And gen - tle sounds are heard, And

wing - ed loves are spo - ken In song of bird to bird: O sweet and ten - der

f *poco riten.* *p* *a tempo*

tr. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *a tempo*

poco riten. *p*

meet - ing! O song that soft - ly lures! May Heav'n, my love com -

mf

tr. *tr.* *tr.* *tr.* *tr.*

ple - ting, Give me a joy — like yours!

riten. *a tempo*

riten. *a tempo* *pp*

The Orphan's Song

(The Life for the Tsar).

Words by Constance Bache.

M. J. GLINKA.

p *Adagio con molto anima*

Adagio. Ah it was not

p *Celli divisi*

his son, But the wind of night That re-

ceived, That re - ceived his sigh, His su -

pp *vibrato*

preme sigh of death, His, his su - preme sigh of death!

pp *Celli Soli*

p It was not _____ on _____ my breast, But up - *f*

Celli *p* *f*

pp on _____ the stones That _____ was pil - - - lowed, That was

p

pil - - lowed his head. Not the weep - - - - - ing of

friends, Nor his chil - - dren's la - ment - - ing, But eries of the foe—

e - choed through the air: Not his chil - - dren's la - ment - - ing, But eries

of the foe— e - choed through the air. Ah!—

Ah!— Ah!—

When Birdie's Mother.

(The Life for the Tsar).

Words by Constance Bache.

M. J. GLINKA.

Allegro moderato.

semplice con

When bir - -

ten. ten. ten. ten.

pp

Detailed description: This system contains the first five measures of the piece. The vocal line begins with a whole note 'When' followed by a dotted half note 'bir'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with a *pp* dynamic marking.

anima

- - - die's mo - ther was shot _____ by mur - d'rous gun,

>

Detailed description: This system contains measures 6-10. The vocal line continues with 'die's mo - ther was shot' followed by a long dash and 'by mur - d'rous gun'. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *anima* is placed above the first measure, and an accent mark *>* is above the eighth note of the word 'shot'.

Poor bir - - - die help - less in its nest lay a - -

Detailed description: This system contains measures 11-15. The vocal line continues with 'Poor bir - - - die help - less in its nest lay a - -'. The piano accompaniment continues with the same rhythmic pattern.

lone; Ah! Ah!

The night - - in - - gale was

near, And to the or - phan fly - - - ing Spread o'er -

it a mo - ther's wings, And hushed its lone - ly cry - - -

ing, And fed and saved from dy - - ing.

When ba - - - by's mo - ther to her _____ last

home had gone, Poor ba - - - by - boy was left an

or - - - phan a - lone. Ah!

Ah! But one

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics "Ah!" and "But one" are placed below the notes. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes various chords and melodic lines, with a dynamic marking of *sf* (sforzando) at the end of the system.

kind friend was near, And to his sue - cour fly - - -

The second system continues the vocal line with the lyrics "kind friend was near, And to his sue - cour fly - - -". The piano accompaniment continues with similar harmonic support.

- - ing Took pi - - - ty on the child, And stilled his

The third system features the lyrics "- - ing Took pi - - - ty on the child, And stilled his". The piano accompaniment includes a prominent melodic line in the right hand.

help - less cry - - ing, A pa - rent's love sup - ply - - ing.

The final system on the page contains the lyrics "help - less cry - - ing, A pa - rent's love sup - ply - - ing." and concludes with a double bar line.

Maiden Dearest.

Words by Constance Bache.

A. DARGOMUIJSKY.

Allegretto.

Maiden dear-est, dost thou know the *Boyars are coming here, Dost thou i -

ma - gine that I - their presence fear? Dost thou i - ma - gine that

I - their presence fear? Haste to my cham-ber to deck me with jewels rare.

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

*Boyars = Russian nobles.

Haste to my cham-ber to deck me with je-wels rare, Come— then

p

down to me the war-riors to greet! Come quickly down to me the

f

war-riors to greet, Ah, there is one who is try-ing my glance to meet!

ten.

f *dim.* *p* *mf*

f

Yes, one is smi-ling and try-ing my glance to meet, O he's a handsome fellow,

p

none such as he! O— he's a handsome fel-low, and looks at me,

Ah, could I hope, poor mai-den, his—choice to be!

f *dim.* *p* *mf*

Hebrew Melody.

Words by Constance Bache.

M. BALAKIREV.

Largo. *p* My soul is ve-ry sad! *f* O has - ten, sing - er,

haste, and take thy gol - den harp, and let thy fingers gliding

o - ver it a - wa - ken sounds of Pa - ra - - dise the blest, —

dolce And then, if fate hath not an - ni - hi - la - ted

p

hope, 'twill spring a - new with - in my bo - - som,

And then, *f* if there be a pent - up tear - drop

m.g.

in thine eye, 'twill melt *dolce* a - - gain and *pp* flow

pp

forth.

mf *poco ritard.* *pp*

Largo.

Allegro agitato.

But let thy song be ve - ry wild! For, like unto my crown, would

sounds of joy op - press me; I tell thee, sing - er, it is tears I want, or

else I feel my heart will break with sor - row! My

heart to suff' - - ring long has been at - tuned, yea,

delirando

f

long has suffered on in si - lence; But now the

The first system features a vocal line in a high register with a melodic line and a piano accompaniment. The piano part consists of a rhythmic pattern of eighth notes in the right hand and a more static bass line in the left hand. Dynamics include *f* and *mf*.

dreaded hour is here, my heart is full, as the cup _____ of

The second system continues the vocal line with a melodic line and piano accompaniment. The piano part features a more active right hand with eighth notes and a bass line with some chordal movement. Dynamics include *f* and *mf*.

p poco ritard.

death is full of poison.

The third system shows the vocal line and piano accompaniment. The piano part has a more complex texture with sixteenth notes in the right hand. Dynamics include *p poco ritard.*, *pp*, *mf*, and *a tempo*.

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Cradle-Song.

Words by Constance Bache.

M. BALAKIREV.

Andantino.

Sleep, my darling, sleep nor fear you Ba - iou, ba-ioushki-ba -

iou!+ Sleep and dream while I am near you, Watching ceaseless o - ver you. God Him -

self a guard is keeping, Far a - bove the heavens blue, Rest, my an - gel, sweetly

sleeping, Ba - iou, ba-ioushki-ba - iou!

ritard.

a tempo

+ The English equivalent is "Lullaby."

Sleep, ere care shall come and sor-row, Ba - iou, ba-ioushki - ba - iou! Sleep with

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a rest followed by a series of eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line of quarter notes in the left hand.

no thought of to - mor-row, Or the hard earned dai-ly due. Sleep, while I can still ca -

The second system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic structure to the first system. The piano accompaniment maintains the same rhythmic pattern, with some phrasing slurs over the right hand.

ress you, Still sing era - dlesongsto you, Slumber, while I pray God bless you, Ba - iou, *ritard.*

The third system includes the instruction *ritard.* at the end of the vocal line. The piano accompaniment continues with the established rhythmic pattern, showing some phrasing changes in the right hand.

ba-ioushki-ba - iou!

a tempo

The fourth system begins with the vocal line and includes the instruction *a tempo*. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes and slurs, indicating a change in tempo and texture.

Why ?

Words by Constance Bache.

M. BALAKIREV.

Allegretto.

Thou ask-est why I mourn? It

The first system of the musical score is in 3/4 time, marked *Allegretto*. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "Thou ask-est why I mourn? It". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand.

poco a poco agitato

is that I love thee, it is be-cause I know thy youth will not be

The second system of the musical score is marked *poco a poco agitato*. The tempo is noticeably faster than the first system. The vocal line continues with the lyrics "is that I love thee, it is be-cause I know thy youth will not be". The piano accompaniment features a more active eighth-note pattern in the right hand, with some slurs and accents.

safe from ca-lumny's sharp tongue that per-se-cutes the pu - rest; I know that

The third system of the musical score features a dynamic marking of *f* (forte). The vocal line continues with the lyrics "safe from ca-lumny's sharp tongue that per-se-cutes the pu - rest; I know that". The piano accompaniment is also marked *f* and features a more complex, rhythmic pattern in the right hand, with some slurs and accents.

pp tranquillo *p*

thou must pay for eve - ry hap - py mo - ment with

vibrato

sor - row and with tears to hard re - lentless fate;

cresc. *f*

'Tis therefore that I mourn, while thou art full of

joy.

The Orphan.

Words by Constance Bache.

M. MOUSSORGSKY.

Un poco animato.

Good peo-ple, pi - ty me, Kind peo - ple, pi - ty me!

f *mf* *f* *mf*

sf *f* *p* *f* *p*

ad. *ad.* *ad.*

Detailed description: This system contains the first two lines of the musical score. The vocal line is in a treble clef with a key signature of three flats and a common time signature. It features four measures of music with dynamic markings *f*, *mf*, *f*, and *mf*. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three flats and a common time signature. It includes dynamic markings *sf*, *f*, *p*, *f*, and *p*, and contains two *ad.* (ad libitum) markings. The lyrics are 'Good peo-ple, pi - ty me, Kind peo - ple, pi - ty me!'.

Pi - ty the or - phan, the home - less, for - lorn lit - tle or - phan!

p *cresc.* *pp*

p *2 ad.* *2 ad.* *pp*

Detailed description: This system contains the second and third lines of the musical score. The vocal line continues with four measures, featuring dynamic markings *p*, *cresc.*, and *pp*. The piano accompaniment continues with four measures, including dynamic markings *p*, *2 ad.*, *2 ad.*, and *pp*. The lyrics are 'Pi - ty the or - phan, the home - less, for - lorn lit - tle or - phan!'.

Hear me, I pray! On - ly on hun - ger and cold do I feed my-self,

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

sf *p* *sf* *sf* *p*

ad.

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line consists of two measures, with dynamic markings *f*, *dim. p*, *mf*, *cresc.*, and *mf*. The piano accompaniment consists of two measures, with dynamic markings *sf*, *p*, *sf*, *sf*, and *p*. The lyrics are 'Hear me, I pray! On - ly on hun - ger and cold do I feed my-self,'.

f On - ly the tem - pest and storm nightly shel - ter me; *mf* Scold - ings and

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a forte (*f*) dynamic and includes lyrics: "On - ly the tem - pest and storm nightly shel - ter me;". The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes lyrics: "Scold - ings and".

mf beat - ings the good peo - ple deal - me, *p* Laugh at my hun - ger,

The second system continues the vocal and piano parts. The vocal line has lyrics: "beat - ings the good peo - ple deal - me," and "Laugh at my hun - ger,". The piano accompaniment includes dynamics *mf*, *p*, and *cresc.*.

and turn a - way from my mi - se - ry. *p* Deep in the fo - rest I

The third system shows the vocal line with lyrics: "and turn a - way from my mi - se - ry." and "Deep in the fo - rest I". The piano accompaniment features dynamics *f*, *p*, *cresc.*, and *pp*.

hide myself from their dwellings, *mf* But cru - el hunger from my re - fuge is

The fourth system concludes the page with the vocal line lyrics: "hide myself from their dwellings," and "But cru - el hunger from my re - fuge is". The piano accompaniment includes dynamics *pp*, *sf*, and *mf*.

chas-ing me; *f* Gone is my cou-rage all, *cresc.* Give me to eat and drink!

The first system features a vocal line in G minor with lyrics: "chas-ing me; Gone is my cou-rage all, Give me to eat and drink!". The piano accompaniment includes a right-hand part with chords and a left-hand part with a 2nd ending. Dynamics include *f* and *cresc.*

p Good peo-ple, pi - ty me, *pp* Kind peo-ple, pi - ty me! *mf* *agitato* Let me not

The second system continues the vocal line with lyrics: "Good peo-ple, pi - ty me, Kind peo-ple, pi - ty me! Let me not". The piano accompaniment features a right-hand part with chords and a left-hand part with a 2nd ending. Dynamics include *p*, *pp*, and *mf*. The tempo marking *agitato* is present.

die from hun-ger, Let me not freeze from cold! *f* *accelerando* Good peo-ple, pi - ty me,

The third system continues the vocal line with lyrics: "die from hun-ger, Let me not freeze from cold! Good peo-ple, pi - ty me,". The piano accompaniment features a right-hand part with chords and a left-hand part with a 2nd ending. Dynamics include *f* and *cresc.*. The tempo marking *accelerando* is present.

a tempo Kind peo - ple, pi - ty me, *p* *pp* Pi - ty the poor lit - tle or - phan!

The fourth system concludes the vocal line with lyrics: "Kind peo - ple, pi - ty me, Pi - ty the poor lit - tle or - phan!". The piano accompaniment features a right-hand part with chords and a left-hand part with a 2nd ending. Dynamics include *p*, *pp*, and *ppp*. The tempo marking *a tempo* is present.

"Night."

(A Phantasy.)

Words by Constance Bache.

M. MOUSSORGSKY.

Lento.

pp
2nd

p

Thine i - - mage love - ly, and full of light and sweet-ness,

sf

so al-lur-eth me, with charm so winn-ing, That it pervades my slumber

in the qui - et hour of mid-night.

dim. *ppp*

In gentle whis - perings I hear thy voice, It

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "In gentle whis - perings I hear thy voice, It". The piano accompaniment consists of a right hand with sixteenth-note triplets and a left hand with chords and eighth-note patterns.

mur - murs like a stream, Like a streamlet that is flow - ing and sing - ing

The second system continues the vocal line with lyrics "mur - murs like a stream, Like a streamlet that is flow - ing and sing - ing". The piano accompaniment features sixteenth-note triplets in the right hand and eighth-note patterns in the left hand.

as it flow - eth, Full of love and full of glad - ness,

The third system has lyrics "as it flow - eth, Full of love and full of glad - ness,". The vocal line includes a *cresc.* marking. The piano accompaniment also features a *cresc.* marking and includes sixteenth-note triplets.

Full of the strength of

The fourth system has lyrics "Full of the strength of". The piano accompaniment begins with a *mf* dynamic marking and features a melodic line in the bass clef with sixteenth-note triplets.

pas - - - sion - ate de - - li - rium

dim. *pp*

and o - - bli - vion.

ppp

p When night is here, at

mid - night's hour, Then in the dark - ness flash thine eyes on me;

cresc. *dim.*

Love in them is spark-ling, And then I

seem to hear these words; "My friend,

p

pp

my ten - der friend, I love thee, and

pp

pp

thine am I!"

rall.

pp

ppp

dim.

Bolero.

Words by Constance Bache.

CÉSAR CUI.

Allegretto.

p

poco riten. - - - *a tempo*

p leggiero

Come, O love, to me, Where I wait for thee,

pp

rit. *a tempo*

Soft night approaches After garish day; Hasten the laggard hour, Rowing with all thy power,

rit. *a tempo*

con calore *mf.*

O come,— for Love brooks no de-lay. I hear him singing in the gloam - ing,

And the night— is full of me-lo - dy,— My love, my love is surely com - ing,

mf

poco rit *pp* *a tempo*

Rowing swift - ly back to me: Come, O love, to me, Where I wait for thee,

poco rit *pp* *a tempo*

Soft night approaches After garish day; Hasten the laggard hour, Rowing with all thy power,

O come,— for Love brooks no de-lay. And the

waves break softly plashing, And they whisper— in the si-lent night; On th' ho-ri-zon, brightly

flash-ing, Shines— the river in the moonlight. Nearer, near-er floats the song,

Fast my heart is beat-ing,... There he comes— for whom I long,

p *riten.* *a tempo*

Haste, for Time— is fleeting! And the waves break, soft-ly plashing, And they

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a piano (*p*) dynamic and a *riten.* (ritardando) tempo marking. The lyrics are "Haste, for Time— is fleeting! And the waves break, soft-ly plashing, And they". The piano accompaniment includes a *riten.* marking and a *pa tempo* (piano ad tempo) marking. Both parts feature triplet rhythms.

rit. *a tempo*

whis - per in the si - lent night; On th' ho - ri - zon, brightly flash - ing, Shines—

The second system continues the vocal and piano parts. The vocal line has a *rit.* marking followed by *a tempo*. The lyrics are "whis - per in the si - lent night; On th' ho - ri - zon, brightly flash - ing, Shines—". The piano accompaniment also has a *rit.* marking followed by *a tempo*. The music continues with triplet rhythms.

Shines the river

the river in the moonlight, Shines in the moon - light.

The third system shows the vocal line continuing with the lyrics "the river in the moonlight, Shines in the moon - light." There is a small musical phrase above the vocal line labeled "Shines the river". The piano accompaniment features a *mf* (mezzo-forte) dynamic marking.

ad libit. *a tempo*

0 come, my love, to me,

suivez *p a tempo*

The fourth system concludes the piece. The vocal line has an *ad libit.* (ad libitum) marking followed by *a tempo*. The lyrics are "0 come, my love, to me,". The piano accompaniment includes a *suivez* (follow) marking and a *p a tempo* (piano ad tempo) marking.

Where I wait for thee, Soft night approaches Aftergarish day; Hasten the laggard hour,

Rowing with all thy power, O come, for Love brooks no delay. I hear him singing

mf.
in the gloam - ing, And the night — is full of me - lo - dy, — My love, my love is

f. surely com - ing, Rowing swift - ly back to me, Ah! _____

riten. poco più mosso
p *tr*



tr *Tempo I.*
Come, O love, to me, Where I wait for thee;

Tempo I.

poco meno mosso *p a tempo*
Come quick - ly, O come quick - ly! From the casement she is bend - ing,

poco meno mosso *pp a tempo*

Beauti - ful as an op - 'ning flower, Beck'ning arms to him ex - tend - ing,

p

riten.
Full of love — and passion's power; — So they met — at evening hour. —

riten.

Pochissimo meno mosso

And waves of light from Heav'n are gleaming, As once from river flowing by; The song is hushed in

Pochissimo meno mosso

p

like

A

sweeter dreaming, A kiss is heard, breathed like a sigh, ——— A ———

f *riten.* *a tempo*

riten. *a tempo* *mf*

kiss, a kiss like a sigh.

kiss is heard, breathed like a sigh.

Air of the Snow Maiden.

Words by Constance Bache.

N. A. RIMSKY-KORSAKOW.

Andante sostenuto. $\text{♩} = 76$.

How sad am I! How heavy my heart is

grow - ing; as though some heavy stone on it were laid, falls the

droop - - ing - fra - gile flower, crushed by Le - - lio;

dolce Now woesh o - thers who charm him more; their laugh is louder, and more flatt'ring their

pp

pp *cresc.*

mf *dim.*

p

a tempo *espressivo*

words. But _____ I, a - las, could al - - - most cry with

cresc.

sor - - row that Le - - lio has left me, has left me a - -

mf *dim.*

dim.

lone. Charming Le - lio, haste to them who love thee, and seek their love, for thou art wor - thy of

p *pp*

love. But why, my heart, art thou so very sad? why does sorrow press so heavi - ly on

p

thee? — O Father Frost, thy clutch is on Snow maiden;

pp

but I shall pray to Mother Spring

p *pp*

that she will give a little warmth to me, that it may

p *pp*

cheer my poor cold heart a little!

p *rit. tempo* *tr* *dim.* *pp* *tr* *pp*

Summer Night.

Words by Constance Bache.

A. ARENSKY.

Allegretto.

mp I saw the night; she

mp *p*

gli - ded si - lent by, A wo - man grand, in veil of e - ther

shroud - - ed, Her head was bent in thoughtful ec - sta -

mf *mf*

cy, Her eyes were flashing, though by mist be - cloud - - ed.

mf *dimin.*

mf
Trans - pa - - rent was she as the scented air,

p *mf*

pp
And yet the warmth of life in her was glow - ing; Noword she spake, and

pp

yet I seemed to hear A whis - - pered sound of wel - come from her

pp *mf*

flow - - - - - ing: Spell -

mp

dimin.

p.

bound I stood, un - til methought she called, And then to seek her

love her-self inspired me; I fol - lowed her, still e - ver more en - thralled, And

still with ar - dent hope the vi - sion fired me.

dimin. ppp

Within My Heart.

Words by Constance Bache.

A. ARENSKY.

Allegretto.

Deep down — within my heart

a se - - cret spot I own, Where Love, — th'en- chan- tress, dwells

henceforth with me for e - ver, — Ere I be- came aware,

she gli- ded in a - lone, — Shut af - ter her the door, —

p *p*

— and vows— to leave me ne - - ver. Since then,—

pp *p* *pp* *p*

cresc. *ten.* *mp* *cresc.*

— when'er my heart,—oppressed by dai - ly care, — Is full— of anxious doubt,—

mp

ten. *f* *accelerando*

— and happi-ness e-vades me, No ray of hope il - lumes the night of dark des -

mf

mp *poco ritard.*

pair, And e - vermore a sense of wea - ry woe per - vades me;

p

a tempo

pp

mp

Then sud - den-ly I hear a won - drous ten - der song,

pp

p

The her - mit in my breast whispers of joy en - rap - tured, I feel -

mf

p

p

- new life within, and hope - is borne a long, For she, th'en - chantress Love, hath all my sen - ses

mf

f

mp

mf

ritard.

cap - - tured. —

ritard.

p a tempo

pp

ppp ritard.

Daylight Has Fled.

Words by Constance Bache.

A. ARENSKY.

Allegro moderato.

p Day - light has

pp

mf fled, and sa-ble si-lent night Has cast o'er all the world her mant - le

mp drea - ry, How glad of rest were now the spi-rit wea - ry,

mf But dayborn trou - ble takes not ea - sy flight.

p

Agitato.

p *mf*

O hush a - while! — Give place to phan - ta - sy! —

While she a gol - - den vis - ta is un - fol - - ding,

f *mf*

Let us her won - drous pic - tures be be - hol - ding, And let us

poco ritard. *pa tempo*

hear her sil - ver me - lo - dy! — O that to

poco ritard. *pa tempo*

me this me - lo - dy were sung, — *mf* O could these

liv - - - ing pic - tures but sur - round me And weave a

mp

cre - - - scen - - - do

f web of sweet - est dreams a - round me, — And bring the rest for

sempre forte

poco ritard. a tempo

which my soul doth long! —

a tempo

poco ritard. mp cresc. ff dim. poco ritard. p

A False Note.

Romance.

English translation by Constance Bache.
 French words by the Countess de Mercy-Argenteau.

A. BORODINE.

Andantino. *p*

She told me, she told me she
Mi-gnonne, tu dis que tu

p tranquillo

loved me,
m'aimes,

I do not, I do not be -
Et dans le son de ta

live her, For false rang the note as it sounded, Her
 voix s'en - tend u - ne dis - so - nan - ce, elle

mf

heart to her words gave the lie! She knew it, ah too well she
 est dans tes yeux, dans ton cœur! Et tu le sais bien toi -

f *ff* *p* *rall.*

knew it.
 mê - me.

a tempo

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