

ALBUM  
OF TEN SONGS

*By*  
RUSSIAN COMPOSERS



HIGH

LOW



Boston, Mass.

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# Song of India

1270011

English version by  
Nathan Haskell Dole  
Edited by Henry Clough - Leichter

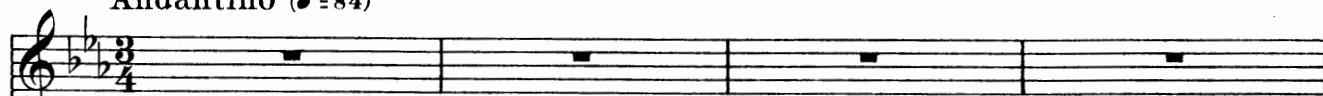


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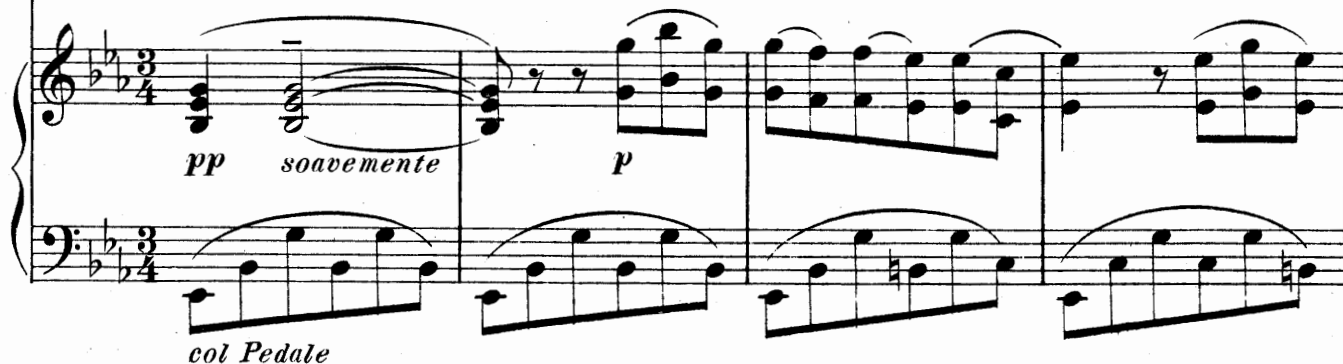
Nikolaë Andreywitch Rimsky - Korsakof

Andantino (♩ = 84)

Voice



Piano



*p dolce*

Un-count-ed

*poco rall.*

*a tempo*

*pp*

dia - monds glit - ter in our stone - caves, un - count - ed pearls our south - ern sea gives

*poco largamente* *a tempo* *p*

birth to, mar-vels of far - off In - dia! Deep \_\_\_\_\_ in -

*poco largamente* *a tempo* *pp*

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 flats (B-flat and E-flat). It begins with the tempo marking 'poco largamente' and 'a tempo'. The lyrics are 'birth to, mar-vels of far - off In - dia! Deep \_\_\_\_\_ in -'. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note bass line in the left hand and chords in the right hand. The dynamic marking 'pp' (pianissimo) is indicated at the end of the system.

tep - - id - wa - - ters Lies \_\_\_\_\_ a won - - drous

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are 'tep - - id - wa - - ters Lies \_\_\_\_\_ a won - - drous'. The piano accompaniment maintains the same rhythmic pattern as the first system.

jas - - per, On \_\_\_\_\_ that stone's \_\_\_\_\_ a Phe - -

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are 'jas - - per, On \_\_\_\_\_ that stone's \_\_\_\_\_ a Phe - -'. The piano accompaniment continues with the same rhythmic pattern.

nix, Bird, \_\_\_\_\_ with vir - - gin vis - - age!

The fourth system concludes the vocal line and piano accompaniment. The vocal line lyrics are 'nix, Bird, \_\_\_\_\_ with vir - - gin vis - - age!'. The piano accompaniment continues with the same rhythmic pattern.

Heav'n - ly - in - can - ta - - tions

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 4/4. The vocal line begins with a melodic phrase: 'Heav'n - ly - in - can - ta - - tions'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Ev - er sweet it - - chaunt - - eth,

The second system continues the vocal line with the lyrics 'Ev - er sweet it - - chaunt - - eth,'. The piano accompaniment maintains its rhythmic pattern, with the right hand playing chords and the left hand playing a consistent eighth-note bass line.

Gor - - geous feath - - ers flaunt - - eth,

The third system features the vocal line with lyrics 'Gor - - geous feath - - ers flaunt - - eth,'. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the right hand. The vocal line has a dynamic marking of *f* (forte) at the beginning.

All - - the - - wide - - sea - - haunt - - eth,

The fourth system concludes the vocal line with lyrics 'All - - the - - wide - - sea - - haunt - - eth,'. The piano accompaniment has a dynamic marking of *mp* (mezzo-piano) in the right hand. The vocal line has a dynamic marking of *mf* at the beginning.

*mp*

He ——— who hears ——— that song — — — ster, Mem — — — 'ry—

*p*

hence — — — forth want — — — eth. Un-count-ed dia-monds glit-ter in our

stone - caves, un - count - ed pearls our south - ern sea gives birth to, mar - vels of

*poco rall.*

far off In — — — dia!

*poco rall.*

*dim.*

*pp*

*più rall.*

*lunga*

# The Three Holy Kings

HEINRICH von HEINE

English version by  
Nathan Haskell Dole

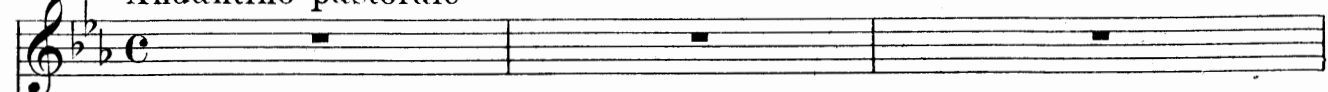
Edited by Henry Clough-Leichter

R. GLIÈRE



Andantino pastorale

Voice



Piano



*mf*

Came three ho - ly Kings from the East - ern land, At  
 Die heil'-gen drei Kön' - ge aus Mor - gen - land, Sie

*mp*

*mf*

each ti - ny town — they tar - - ry: "How lies the way to  
 fru - gen in je - dem Städt - - chen: Wo geht der Weg nach

*mp*

*poco largamente*

Beth - le - hem, Dear lads and las - sies mer - ry?"  
 Beth - le - hem, Ihr lie - ben Bu - ben und Mäd - chen?"

*(poco rit.) mf* *(a tempo)*

The young and the old could not tell where it lay; The  
 Die Jun - gen und Al - ten, sie wuss - ten es nicht, Die

*poco rit.*

*mf*

Kings pass'd on - ward rid - ing; They now — be - held — a  
 Kön' - ge zo - gen wei - ter, Sie folg - ten ei - nem

*mp* *p*



bright gold - en star, Which beck - on'd them cheer - ing and guid - ing  
 gol - de - nen Stern, Der leuch - te - te lieb - lich und hei - ter.

*un poco cresc.*

*mf*

*col Pedale*

*mp*

The star then stood o - ver  
 Der Stern blieb stehn ü - ber

*pp*

*p*

Jo - seph's house, The Kings went in, re - joic - ing.  
 Jo - sefs Haus, Da sind sie hin - ein ge - gan - gen;

*un poco cresc.*

*mf*

The ox - en low'd And the In - fant wail'd, The  
 Das Oechs - lein brüll - te, das Kind - lein schrie, Die

*pochiss. rit.* *a tempo*

*mp*

*largamente* *f dim.*

three Kings their prais - es were voic - - ing! ———  
 heil' - gen drei Kö - ni - ge san - - gen. ———

*a tempo*

*dim.* *p*

*poco rall.*

*dim. poco a poco al fine* *pp*

# Song of the Hebrew Maiden

From the Russian of Lyof Alexandrovitch Mey  
by Nathan Haskell Dole  
Edited by Henry Clough - Leighter

MODEST PETROVITCH MUSORGSKY



Andante appassionato

Voice

Piano

*mp*

I'm a flower of the field, I'm a lil - y pale  
*Je fleu - ris dans les champs, Moi, le lis — des val - lons,*  
*a tempo*

*pp*

*col Pedale*

*largamente ten.*

Oh, my dove, my well - be - lov'd, my white - breast - ed  
*Ma co - lom - beau sein blanc, ma — co - lom - be à*

*largamente ten.*

*sfz cresc.*

*f*

*p*

*a tempo* *p* *mf*

one! None a - mong your com - pan - ions is as  
 moi, S'est mê - lée à ses soeurs, com - me un

*poco rit.* *f* *meno mosso*

fair and as hale as my well - be-lov'd, my white breast-ed one!  
 lis aux é - pi - nes, co - lombe au sein blanc, ma - co - lom - be à moi.

*poco rit.* *meno mosso*

*mp un poco cresc.* *mf* *pp*

*a tempo* *p* *f* *p*

Like a myr-tle in bloom, fra - grant flame - crest-ed one. Mid the blos - som-less  
 Comme un myr-te fleu - ri, em - bau - mant les - airs, Près des ar - bres sté -

*a tempo*

*pp* *mf cresc.* *f*

trees — of the grove, — Dar — ling mine, Mid thy young friends dost — thou  
 - ri - les des bois, — mon — a - mi — marche au - pres des — gar-

rove, — Mid thy young friends dost thou rove! Where — art thou, my Love, My —  
 çons; — près des jeu - nes — gar - çons. Où donc est mon a - mi, mon —

hand - some Love? —  
 bel — a - mi? — *alquanto a tempo*

# Slumber Song

## Berceuse

From the Russian of Lermontoff  
French version by J. Sergennois  
English version by M. Louise Baum  
Edited by Henry Clough-Leigher



A. GRETCHANINOF

Andantino e sognando (♩=58)

Voice

Piano

*pp*

*col pedale*

*poco rit.*

*p*

*largamente* *a tempo*

Sleep, my pret-ty one,— close to moth - er, Bye-o'-ba-by bye! — Bye-o'-ba-by bye!  
Dors mi-gnon— près— de ta mè - re! Do do fais do do, — Do do fais do do!

*a tempo* *largamente* *a tempo*

*pp*

While the moon— peers thro' the win - dow, Like a great round  
D'un re - gard— la — lu - ne é - clai - re Ton pe - tit— ber -

*mp* *largamente*

eye! Moth - er tells - her bed - time sto - ries, Croons her lul - la -  
 ceau Je - com - men - ce mes his - toi - res Et - mes doux - pro -  
*largamente*

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'eye! Moth - er tells - her bed - time sto - ries, Croons her lul - la - ceau'. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines. Dynamics include *mp* and *largamente*.

*ten.* *a tempo* *p* *poco rit.*

by! Cud - dle close, my blue-eyed dar - ling, bye - o - ba - by -  
 pos, Ca - che bien tes yeux de moi - re, Do - do - fais do -  
*poco rit.*

The second system continues the musical score. The vocal line has lyrics 'by! Cud - dle close, my blue-eyed dar - ling, bye - o - ba - by - pos, Ca - che bien tes yeux de moi - re, Do - do - fais do -'. The piano accompaniment features a treble and bass clef with chords and melodic lines. Dynamics include *mp* and *p*. Tempo markings include *a tempo* and *poco rit.*.

*a tempo* *tardo* *rall.* *(tempo)*

bye! Bye, bye, bye, bye!  
 do! Do do! Do do!

*a tempo* *tardo* *rall.* *(tempo)* *rall. ten.* *l.h.*

*morendo* *pp* *ppp*

The third system concludes the musical score. The vocal line has lyrics 'bye! Bye, bye, bye, bye! do! Do do! Do do!'. The piano accompaniment features a treble and bass clef with chords and melodic lines. Dynamics include *pp* and *ppp*. Tempo markings include *a tempo*, *tardo*, *rall.*, and *(tempo)*. Performance instructions include *morendo* and *l.h.*.

# When we parted

From the Russian of D. Rathaus  
by Nathan Haskell Dole  
Edited by Henry Clough-Leighter



M. IPPOLÍTOF - IVANOF

Allegro *mf*

Voice I was

Piano *mp*

lost, in a fe-ver's mad dream,

*p* *mp*

*mf*

When from thee, Love, for ev - er I part - ed,

*mp* *cresc. poco a poco* *f* *mf*



*mf*  
High a - bove — from the

*mp*

*mp*  
blue, the last gleam — Of the stars, twin - kling

*p*

*p cresc. un poco*  
faint - ly, was dart - ed; — By the chill of the

*p cresc. poco a poco sin' al mf*

*mf*  
vast, si - lent void — Was the heart in my

*mf*

*cresc.* *f* *largamente*

breast torn a - sun - - - der, On - ly thou knew - est

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

bliss un - al - loy'd; On - ly

*mp*

*mf* *f*

*mf rall. un poco*

joy smil'd on thee full of won - der.

*rall. un poco* *a tempo*

*mf* *p* *mf*

*mf* *mf*

I was lost, in a fe - ver's mad

*p* *mf*

*largamente* *rall.*

dream When from thee, Love, for ev - er I part - ed!

*largamente* *rall.*

*p*  
*mf*

*a tempo*

*p*  
*mf* *p*

*dim. poco à poco sempre al fine*

*rall.*

*pp*

# Poisoned

HEINRICH HEINE

English version by

Nathan Haskell Dole

Edited by Henry Clough-Leichter

ALEXANDER P. BORODIN



*Andante con moto* *mp cresc.*

Voice

Piano

*capriccioso* *a tempo*

*f* *p*

*col Pedale* *ten.*

With pois - on my

songs are all la - den, And how could it oth - er - wise end? For

*rall.* *a tempo*

*f* *mf*

*rall.* *a tempo*

*f* *mf*

*cresc.* *f largamente*

*mp cresc.* *mf*

in with my life and my heart's-blood, Thy rav - ag - ing ven - om dost blend!

*largamente*

The musical score is written for voice and piano. It consists of three systems of music. The first system shows the beginning of the piece with the tempo marking 'Andante con moto'. The voice part starts with a whole note rest, followed by a half note 'With' and a quarter note 'pois - on my'. The piano accompaniment begins with a treble clef, a key signature of one flat, and a common time signature. It features a 'capriccioso' section with a forte dynamic and a triplet of eighth notes. The second system continues the vocal line with 'songs are all la - den, And how could it oth - er - wise end? For'. The piano accompaniment includes a 'rallentando' section with a forte dynamic and a triplet of eighth notes, followed by a return to 'a tempo' with a mezzo-forte dynamic. The third system concludes the piece with the vocal line 'in with my life and my heart's-blood, Thy rav - ag - ing ven - om dost blend!'. The piano accompaniment features a 'crescendo' section with a forte dynamic and a triplet of eighth notes, followed by a 'largamente' section with a mezzo-forte dynamic.

(rall.) *mp cresc.* *f* *rall.* 3 3

With pois - on my songs are all la - den, And how could it oth - er-wise

*rall.* *a tempo* *rall.*

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

*ten.*

*f largamente* *rall.* 3

end? My heart's fill'd with ven - om-ous vi - pers, And thou art a -

*largamente* *rall.*

*f*

*ad libitum* 3

mong them, sweet friend! -

*colla voce* *mf* *mp* *p*

*rall.* 3

# Dawn of Night

From the Russian of A. Struve  
by Nathan Haskell Dole  
Edited by Henry Clough-Leighter



LEONID NIKOLAYEF

Allegro moderato (♩ = 80) (m.v.) dolce

Voice

'Tis dawn of night! The calm brook flows; The

Piano

*p dolce*

*col Pedale*

qui - et gar - den. dreams; — And in each ti - ny dew - drop glows A

*poco largamente* *mf* *più animato*

star\_ with stead - fast gleams. — The spring is here\_ in for - est glades And

*poco largamente* *più animato*

*mf*  
shad - ow - haunt - ed nooks; — In ser - ried stars with glit - ter - ing blades, In

*mp*

*mf* *dim.* *mp*  
sun - shine - danc - ing brooks; — In day - light's daz - zling orb of gold, In

*dim.*

*poco rit.* *largamente*  
fields and mead - ows fair; — In nights' de - lights, in dreams, be - hold, —

*poco rit.* *pochiss. cresc.*

*mp* *più rit.*  
— Bright Spring is ev - - ry where! —

*più rit.* *p* *pp*

# To Music

Words by **SHELLEY - BALMONT**  
Translated from the Russian  
by *Nathan Haskell Dole*  
Edited by *Henry Clough-Leighton*

**N. TSCHEREPNIN**



*Andante e tranquillo*

Voice

Piano

*p espressivo*

*poco cresc.*

*mf*

*col Pedale*

*mp espressivo*

Crys - tal - line

*poco rit.*

*a tempo*

*dim.*

*p*

fount of tears health - well - - ing, Com - ing to

*p*



thee our souls deep - drain — sur - cease — of

*mp*

*mp*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a single staff with a treble clef and a key signature of one flat. The lyrics are "thee our souls deep - drain — sur - cease — of". The bottom two staves are for piano accompaniment, with a grand staff (treble and bass clefs). The piano part features chords and moving lines in both hands, with some notes beamed together. A dynamic marking of *mp* (mezzo-piano) is present above the vocal line and below the piano accompaniment.

woes, of grief, of pain!

*mp* *poco rit.* *a tempo*

*poco rit.* *a tempo* *espressivo* *pochiss. rit.*

*p* *mp*

Detailed description: This system contains the next two lines of music. The top line is a vocal melody with lyrics "woes, of grief, of pain!". The bottom two staves are for piano accompaniment. This system includes several performance directions: *mp*, *poco rit.*, *a tempo*, *p*, *mp*, *espressivo*, and *pochiss. rit.*. The piano accompaniment is more complex, with many chords and some melodic lines in the right hand.

Up-on thy brink is Doubt, A gloom - y phan - tom, dwell - ing With

*mp* *p*

*a tempo* *p*

Detailed description: This system contains the final two lines of music on the page. The top line is a vocal melody with lyrics "Up-on thy brink is Doubt, A gloom - y phan - tom, dwell - ing With". The bottom two staves are for piano accompaniment. Performance directions include *mp*, *p*, and *a tempo*. The piano accompaniment continues with chords and some melodic movement.

*espressivo*

blos - soms round a - bout, His pale face down-ward hung;

*mf*

Dream - ing, he hears the

*espressivo*

*dim. molto*

hon - - ied num - - bers, E'en like a babe that

*dim. molto*

*pp* *molto largamente*  
*mp dim.*  
 soft - - ly slum - - bers, O'er whom a moth - - er's  
*molto largamente*

*rall.* *pp* *(tempo)*  
*ten.*  
 lays are sung!  
*a tempo*

*p* *pp sognando*

*poco rit.* *rall. molto*  
*p* *mp dim.* *pp*

# But lately in dance I embraced her

Sie schwebt' mir noch kürzlich im Arme

Russian poem by A. FET

Translated from the German of F. ESBEER

by M.L. Baum

Edited by Henry Clough-Leighton



A. ARENSKY

Tempo di Valzer

Voice

But late - ly in  
Sie schwebt' - mir noch

Piano

*p*  
*col Pedale*

dance I em - brac'd her,  
kürz - lich im Ar - - me,

While mu - -  
um - rau - -

sie's fond spell wrapp'd us 'round.  
schet von Zau - - ber - mu - - sik;

*dim.*

I felt — the sweet warmth of her fin - gers;  
*fest hielt — ich ihr Händ - chen, das war - me,*

*largamente*  
 Her heart — in her dear eyes I found. —  
*wie warm — war der Äu - ge - lein Blick. —*  
*largamente*

*Molto meno mosso* *p*  
 Now, flow - ing with pal - lid white sat -  
*Und nun von Bro - ca - te um - flos -*

in, Her form in its cas-ket lies fair.—  
 sen im of-fe-nen Sar-ge lag kalt—

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line begins with a half note 'in,' followed by a series of quarter notes. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4.

*pp* Sweet eyes of the dead, seal'd and smil-ing, Stir not—  
 die Tod-te, die Au-gen ge-schlos-sen, von Trau-

The second system continues the vocal line and piano accompaniment. The vocal line starts with a half note 'Sweet eyes of the dead,' followed by quarter notes. The piano accompaniment maintains the eighth-note accompaniment in the right hand. Dynamics include *pp* at the start and *mf* later in the system. The piano accompaniment has a *ppp* dynamic at the beginning and *mp* later.

*largamente* *p* — to the mu-sic's low pray'r.— *Poco più mosso*  
 - er-ge-sän-gen um-hallt.—

The third system continues the vocal line and piano accompaniment. The vocal line begins with a half note '— to the mu-sic's low pray'r.—' followed by quarter notes. The piano accompaniment features a *largamente* tempo marking and a *p* dynamic. The tempo changes to *Poco più mosso* in the second half of the system. Dynamics include *dim.*, *pp*, and *pp* throughout the piano accompaniment.

*p*

I slept, — and the moon to my pil -  
*Ich schlief, — mir zu Hüup - ten glitt lei -*

*mp* *p*

*pp* *poco rall.*

low Her ghost - ly way si - lent - ly found. —  
*se der Mond mit ge - spen - sti - schem Blick. —*

*poco rall.*

*pp* *pp*

*pp* **Tempo I**

We sway'd in the dance —  
*Wir schwan - gen uns bei - - de*

*ritenuto*

*pp*

to - geth - - - er, While mu - -  
im Krei - - - se im Saa - -

The first system features a vocal line in a single staff with lyrics and a piano accompaniment in two staves. The piano part includes various articulations such as slurs and accents.

*rall.*  
sic's fond spell wrapp'd us 'round.  
le nach Zau - ber - mu - sik.

*rall.* *a tempo*

The second system continues the vocal and piano parts. It includes tempo markings: *rall.* above the vocal line and *rall.* above the piano line, followed by *a tempo* above the piano line. A dynamic marking of *p* is present in the piano part.

The third system shows the piano accompaniment for the third system of the score, featuring complex chordal textures and melodic lines in both hands.

*poco largamente* *rall.*

*pp*

The fourth system continues the piano accompaniment. It features tempo markings *poco largamente* and *rall.* above the staff, and a dynamic marking of *pp* in the piano part.



# Three Birds

## Les trois oiseaux

F. COPPÉE

English version by M. Louise Baum  
 Edited by Hugo Ries



CÉSAR CUI

Andante (*un poco ad lib.*)

Voice *mf*

I said to the dove: "Spread thy wings a - bove me,  
*J'ai dit au ra-mier: "Pars et va quand-mê - me*

Piano *p* *sempre colla voce*

*cresc.*

Search the fields of grass, Where bright flowers star; Bring the wondrous bloom that shall make her  
*au de - là des champs d'a-voine et de foin, me cher - cher la fleur qui fe - ra qu'on*

*cresc.*

*f* love me." *mp* But the dove re - plied: "Tis too far!"  
*m'ai - me." Le ra - mier m'a dit: "C'est trop loin!"*

*pp* I im - plor'd the ea - gle: *mf* "Search the heav-ens un - der,  
*Et j'ai dit à l'ai - gle:* "Ai - de moi, j'y comp - te!

*cresc.*  
 Win for me the glow - ing heart of the sky, If 'twill kin - dle hers; wing thy wide flight  
*Et si c'est le feu du ciel qu'il me faut, pour l'al - ler ra - vir prends ton vol et*

*f* yon - der!" *pp* The ea - gle re - plied: "'Tis too high!"  
*mon - te!" Et l'ai - gle m'a dit: "C'est trop haut!"*

*pp* To the vul-ture I turn'd me at last: *mf* "My heart with love is tor-tur'd, De -  
*Et j'ai dit en-fin au vau-tour:* "Dé - vo - re ce cœur trop plein

vour it, thy hun - ger to sate; Spare but the part that pas - sion leaves un -  
*d'el - le et prends - en ta part,* *lais - se ce qui peut é - tre intact en-*

*cresc.*

*f* poi - son'd." *pp* But the vul - ture said, *p rall.* "Tis too late!"  
*co - re."* *Le vau - tour m'a dit:* "O'est trop tard!"

*rall.*