

R. E.

# Муза. The Muse.

Сопрано или Теноръ.  
Soprano o Tenore.

(Original.)

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

Слова А. Пушкина.  
Words by A. Pushkin.

English Version by Edward Agate.

Lento.

Piano.

Musical score for the piano introduction, consisting of two staves (treble and bass clef) in G major and common time. The melody is a flowing eighth-note pattern. A fermata is placed over the final measure. The word 'Canto.' is written above the first staff.

Canto.

*p dolce*

Въ мла - ден.че.ствѣ мо.  
From childhoods ear-ly

Musical score for the first vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part features triplets and a *dim.* marking. The lyrics are in Russian and English.

емъ о - на ме - ня лю - би - ла  
days, her grace she glad-ly show - er'd,

И се - ми.  
To play the

Musical score for the second vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part features triplets and a *dim.* marking. The lyrics are in Russian and English.

стволь-ну.ю цѣв.ни.цу мнѣ вру - чи - ла;  
se - ven finger'd flute my hands em - pow - er'd;

О - на вни.  
She listen-ed

Musical score for the third vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part features triplets and a *sempre dolce* marking. The lyrics are in Russian and English.

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

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

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

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*  
*colla parte*

*rit.* *pp*

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

*p*

*Un poco più vivo.* *mf*

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

*p*

5 2 1 2 1

*cresc.*

ле - жно я вни - малъ 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 - ну - вь  
*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 swm. With

*mf* *a tempo*

*dim.*

нигъ \_\_\_\_\_ былъ о - жив - лень бо - жест - 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 да - пол - нять - - - - - свя -  
*reed* - - - - - *sub - dued* *my* *heart,* - - - - - *my*

*dim.* *Poco piu mosso.*  
ТЫМЪ - - - - - о - ча - ро - ванъ - - - - - емъ.  
*soul* - - - - - *to tears dis - solv - ing.*

*ad lib.*

*mf* *dim.* *p*

Ф. И. Шляпину.  
F. I. Schaljarin.

„Въ душѣ у каждаго изъ насъ“  
“The Soul's Concealment”

Контральто или Басъ.  
Contralto o Basso.  
(Original)

Слова Коринѣ ваго.  
Words by Korinfsky.  
English Version by Edward Agate.

С. Рахманиновъ, Соч. 34 № 2.  
S. Rachmaninoff, Op. 34 № 2.

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*

читъ родникъ 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

*p* *mf* *dim.*

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

*mf* *cresc.*

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

*Poco più vivo.*  
*mf* *cresc.*  
 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-*

*mf* *cresc.*  
 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-*

*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*

Tempo I.

на... burned. *ff* Мо - я лю - бовь - не - 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,



Въ ней глу - би - на па - день - я *mf* во - ли, *mf* Въ ней путь въ верши намъ бы - ти.  
Restrains my will, and com - fort giv - ing Leads on to heights of great re -



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



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.

*ff marcato*

*m.d.*

*f*

*m.d.*

*m.g.*

*f*

*m.g.*

*m.g. dim.*

*p*

Ви-дѣлъ дѣ-ву на ска-лѣ,  
saw the maid on rock - - y strand,

Ты  
I

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

надъ вол - на - - - - ми, *cresc.* Кор - да, бу -  
*gaz - 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.*

Ког - 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,*

*m. d. f. 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

мгль, И не бо  
 toss'd, How fair the

*dim.*

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

Meno mosso.

First system of the musical score. It consists of a piano accompaniment and a vocal line. The piano part starts with a *mf* dynamic and includes a *rit.* (ritardando) section. The vocal line begins with a *mf* dynamic and includes a *dim.* (diminuendo) section. The key signature is one sharp (F#) and the time signature is common time (C).

Andante. *mf*

*mf espress.*

Second system of the musical score. It includes Russian and English lyrics. The piano part features a *p* (piano) dynamic and includes a *mf* section. The vocal line includes a *mf espress.* section. The key signature is one sharp (F#) and the time signature is common time (C).

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

волнѣ, не - бесѣ и бу  
strand in flow - ing rai,

Third system of the musical score. It includes Russian and English lyrics. The piano part features a *pp* (pianissimo) dynamic and includes a *mf espress.* section. The vocal line includes a *pp* section. The key signature is one sharp (F#) and the time signature is common time (C).

ри -  
ment!

Fourth system of the musical score. It includes Russian and English lyrics. The piano part features a *p* (piano) dynamic. The vocal line includes a *p* section. The key signature is one sharp (F#) and the time signature is common time (C).

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The tempo is marked *mf*.

**Poco più mosso.**

Second system of musical notation. The tempo is *Poco più mosso*. The piano part includes triplets in both hands. The right hand has a triplet of eighth notes, and the left hand has a triplet of quarter notes. The dynamic is marked *dim.*. There are also some longer note values in the right hand.

Third system of musical notation. The tempo is *accel.*. The piano part features a complex rhythmic pattern with sixteenth notes and triplets. The dynamic is marked *pp cresc.* and *marcato*. There are some longer note values in the right hand.

**Tempo I.**

Fourth system of musical notation. The tempo is *Tempo I.*. The piano part features a complex rhythmic pattern with sixteenth notes and triplets. The dynamic is marked *ff*. There are some longer note values in the right hand.

Л. В. Собинову.  
L. W. Sobinow.

„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:

„Ночь \_\_\_\_\_ силь - нѣ - - е дня.“  
“Night \_\_\_\_\_ has great - - er sway.”

*mf* *p*

*pp*



Poco più mosso.

жаль. 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 - режь заж - гла - 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 - ро. Но - вый рас - пустил - ся въ небесахъ цвѣтѣ.  
 pel - ling. Sun - light once a - gain in full ar - ray ap -

*pp*

*cresc.*

тогь,                      Свѣ-томъ воз - рож - ден - нымъ                      за - бли-талъ вос -  
*pears,*                      *Treads the vic - tor's jour - ney*                      *thro' the heav'n - ly*

тогь.                      Въ-теръ из-мѣнил-ся и пах-нулъ мнѣ въ о - чи,                      И шеп -  
*spheres.*                      *And the Wind with touch of pride, in words vain - glor - ious,*                      *As she*

нулъ                      съ ус - мѣш - кой:                      "День                      силь-нѣ - е  
*passed*                      *me mur - mur'd:*                      *"Day*                      *will be vic -*

*p*                      *dim.*

но -                      чи!"  
*tor -                      - ious!"*

*rit.*

Л. В. Собинову.  
L. W. Sobinow.

# Арионъ. Arion.

Теноръ или Сопрано.  
Tenore o Soprano.

(Original.)

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

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

Allegro.

Piano.

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

Second system of piano introduction. Treble clef, bass clef. Dynamics: *f*, *dim.*, *p*, *cresc.*. Includes a sixteenth-note triplet in the treble.

Canto.

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

First system of the vocal line. Treble clef. Dynamics: *f*, *f*, *f*, *dim.*. Includes piano accompaniment in the lower systems.

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

Second system of the vocal line. Treble clef. Dynamics: *p*, *f*. Includes piano accompaniment in the lower systems.

ri - e друж - но у - пи - ра - ли Въ глубь  
 skill - ful sea - men rowed with cunning, 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, напѣ кормицѣ  
 I be - held, in si - lence wrapt one fig - ure

*rit.* *p*  
 ум - ный Въ мол - чань и правилъ груз - ный челнѣ; А  
 steer - ing, proud head of precious hu - man freight; And

*dim.* *p* *dim.*

Tempo I.

*f* я - без - печ - ной *ff* вь - ры полнь *mf* Плов - цамъ я  
*reck - ing naught of o - cean fate I sang for*

*p* *cresc.* *sf*

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*

*f*

*ff.*

волнь — Из-мяльсь на - ле - - - ту ви - - - хорь  
*blow... the shock of tem - - - pest, none re -*

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

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

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

**Poco meno mosso.**  
*comodo*

*strong* ГИМ - ны преж - ні - е по - ю,  
*in* ти - sic ту be - lief,

*p*

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

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

*pp*

*rit.* подъ ска - ло -  
*slow* ly dry

*p* **Poco meno mosso.**  
*dolce*

10.  
ing.

*ad libitum*

*mf*

*poco a poco accel. al Tempo I*

*dim.*

*Tempo I.*  
*scherzando*

*pp*

*pp*

*pp*

*pp*

*pp*

Ed.  
Red.

\*

Ф. И. Шаляпину.  
F. I. Schaljarin.

Воскрешение Лазаря.

The Raising of Lazarus.

Басъ или Контральто.  
Basso o Contralto.

(Original.)

С. Рахманиновъ, Соч. 34 № 6.  
S. Rachmaninoff, Op. 34 № 6.

Слова А. Хомякова.  
Words by A. Chomjakov.  
English Version by Edward Agate.

Grave. *f*

Canto. *f* *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 плѣнь 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-vel, And bid my soul a-rise o-gain,-

*ff* *vallò* *vallò*

*dim.* *p*

И мертва я изъ гро - ба воста - нетъ, 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 раздастъ 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 - бѣ - 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*

В. Ф. Комиссаржевской.  
W. F. Komissarschewskaja.

„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. Maïkov.  
English Version by Edward Agate.

Allegro.

Canto. *ff*

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

Piano. *p* *f*

мо - жетъ быть! о на жи -  
ne'er be - lieve! She's liv - ing

*rit.* *ten.*

*dim.* *ten.*

Meno mosso.

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

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

*poco a poco accelerando al Tempo I.*

*p* Смо - три - те: хо - четъ го - во -  
Ve - ra - - tient, rea - dy to re -

The first system features a vocal line in G major with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. Dynamics include *p* and *pp*, with a *cresc.* marking. Trills are indicated by a '3' over the notes.

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

The second system continues the vocal line and piano accompaniment. The piano part features a *cresc.* marking and a *p* dynamic. Trills are marked with a '3'.

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

The third system shows the vocal line and piano accompaniment. The piano part has a *mf* dynamic and a *cresc.* marking. Trills are marked with a '3'.

*ff* *Tempo I.* меть, *stand* Чѣто не у - тѣш - ный плачь мой зна - чить, И  
This loud of sor - row I am reap - ing, And

The fourth system features a vocal line and piano accompaniment. The piano part is marked *ff marcato* and includes a *dim.* marking. Trills are marked with a '3'.

*mosso a poco rit.*

вдругъ съ - лыб - ко - ю шеп - нетъ:  
*gent - ly ask with smile so fond:*

*Meno mosso.*

„Вѣдь я жи - ва!  
*“I live for thee!*

О чемъ онъ пла - четъ!“  
*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.

Слова Я. Полонскаго.  
Words by J. Polonsky.  
English Version by Edward Agate.

(Original.)

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

*Andante mosso.* *p dolce*

Canto. И плы - вутъ, — 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 -  
mi - sic re - sound - ing! Wave on wave — holds my

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

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

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

*dim.*

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

*p dim. mf molto cantabile*

на... \_\_\_\_\_ и бо-  
 tell... \_\_\_\_\_ And a

же-ствен-ный ликъ, — на мно-вѣ-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*

*f dim.*

той, \_\_\_\_\_ Вспылъ, — какъ жи-во-е ви-дѣнь-е  
 calm, \_\_\_\_\_ Dream \_\_\_\_\_ of some fair phan-tom crea-ture, \_\_\_\_\_

*p rit.*

Надъ э - тонъ 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;* И от - ра - зил ся, И по - кач - нул ся, Не то улыб -  
 While e - ver keep - ing Drooping or ben - ding, Her smile quickly

*pp*

*dim.* *pp*

нул ся... Не то про - сле - зил ся...  
 end - ing Will turn un - to weep - ing...

*pp* *mf*

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

Ф. И. Шаляпину.  
F. I. Schaljarin.

„Ты зналъ его“ The Poet.

Баритонъ или Меццо-Сопрано.  
Baritono o Mezzo-Soprano.  
(Original.)

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

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

Grave. Marziale.

Canto.

Piano.

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

*dim.*

*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.сель, то у - грюмъ, Раз - сѣ.янъ,днѣъ  
*sim - ple,* *His spi - rit set in* *rapt - ure, or in gloom,* *Dis - trought, re - served,*

*mf cantabile* *dim.* *p*

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

*dolce* *dim.*

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

Та.ковъ по. зть - и ты пре. зрѣль. по.  
*So po - ets are - and you des - pise - their*

*pp* *mf* *ff*

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

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

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

\* Red. \* *dim.*

Meno mosso. (Tempo I.)

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

Онъ въ не - бе - сахъ ед - ва не из - не - могъ; 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,

*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.*

Л. В. Собинову.  
L.W. Sobinov.

„Сей день я помню“      The Morn of Life.

Теноръ или Сопрано.  
Tenore o Soprano.

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

(Original.)

С. Рахманиновъ, Соч. 34 № 10.  
S. Rachmaninoff, Op. 34 № 10.

*Andante semplice.*

*dolce mf*

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

*espressivo*

Piano. *p*

*dim.*

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

*p*  *poco a poco accel.* *cresc.*

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 accel.*

грудь е - я. А. лѣ - ли ще - ки 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 sud - den gleam of sun - shine,*

*rit. dim. p 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*

*dolce mf dolce p dim.*

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

*p meno mosso ten. rit. pp*

Ф. И. Шаляпину.  
F. I. Schaljapin.

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 musical score consists of four systems. The first system is for the piano, with treble and bass staves. It begins with a key signature of two sharps (F# and C#) and a 12/16 time signature. The tempo is marked 'Non allegro. Molto marcato.' and the mood is 'pesante'. The piano part starts with a forte (*f*) dynamic. The second system continues the piano part, with a 'poco dim.' (poco diminuendo) marking. The third system shows the piano part with dynamics of *mf*, *cresc.*, and *f*. The fourth system introduces the voice part, labeled 'Canto.', with a *2f* dynamic. The lyrics are in Russian and English. The piano accompaniment continues with a *cresc.* marking and a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Хо-ругъь свя-щен-ну-ю подъ-явъ сво-ей дес-ной, И-  
With ho-ly ban-ner firm-ly held in my right hand, I

ду. go. *sempre marcato*

*mf cantabile*

И тро - ну - лась за мной тол -  
*And fol - lows in my train, their*

*cresc.*

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

*dim.* *p*

про - сь - ёй лё - ной,  
*pi - ous ea - ger band,*

*mf* *dim.*

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

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

*cresc. molto cantabile e rit.*

гордъ, свя-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*

*Tempo I.* *ff* *dim.*

во - емъ звѣ -  
chant of mor -

*ff* *marcato*

*ff molto cantabile maestoso* *poco dim.*

ри - Съсвя - ты - ней надъ че - ломъ, и  
tals; With ho - ly flag un - fur'd, to

*ff* *molto marcato* *poco dim.*

*dim.*

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

*dim.* *p*

*p* *cresc.*

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

*dim.* *cresc.*



Л. В. Собинову.  
L. W. Sobinow.

# „Какое счастье.“ “What wealth of rapture”

Теноръ или Сопрано.  
Tenore o Soprano.

(Original)

Слова А. Фета.  
Words by A. Feth.

English Version by Edward Agate.

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

**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 myriad stars re-  
colla parte

*mf* *dim.*

**a tempo**

*p* *p*

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

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

Meno mosso.

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

Tempo I.

*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!*

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 приливъ люб -  
*trem - bles at this mo - ment, By chains of ma - gic love in ser - vile bondage*

*f* *cresc.*

ви, *held,* Что не мо - гу *cry* мол - чать, не *a - loud,* не

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...*

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

*m. d.*

21

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

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 -*

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

ла - ю! е - ver!  
*ver!*

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of a vocal line and a piano accompaniment. The piano part includes chords and arpeggiated figures. The system concludes with a double bar line.

Second system of musical notation. The vocal line begins with the lyrics "sissä". The piano accompaniment includes dynamic markings "m.g." (mezzo-giove) and "ff" (fortissimo). The system concludes with a double bar line.

Third system of musical notation. The piano accompaniment features a prominent "ff" (fortissimo) dynamic marking. The system concludes with a double bar line.

Fourth system of musical notation, concluding the piece with a final cadence. The system concludes with a double bar line.

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 - crease that a - part we re - main,  
Meno mosso. rit. Tempo I. dim.

Пусть по во-лѣ су - дебъ, я раз - ста - лась съ то-бой,  
Mag es im - mer hin sein, daß ein Un - stern uns scheid,  
Ah! que l'â - 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*

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

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

сно - ва нашъ старый, за - пу - щен - ный садъ: От - ра - жен - ный въ пруду.  
*weil* - ich im Gar - ten 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*

дѣ - по - 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 in feucht - kühl - en Gang, —*  
 lourd du par - fum des til - leuls en - i - vrants, —

*dim.* *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 Dik - kicht tönt Nach - ti - gall -*  
 Un oi - seau près de l'eau fait en - ten - dre son

*p*

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

вей... Я стек - лян - ну - ю дверь от - во - ри - ла,  
*sang... An der of - fe - nen Glas - tü - re steh' ich,*  
 chant... Je m'ar - rê - te à la por - te en - tr'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 Я изъ мрака въ таинственный сумракъ гляжу... Чу! —  
*p* Vor der Dämmerung Schatten, in die ich ge-schaut... Horch! —  
De ce froid cré-pus-cule 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*

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

нуль?!. Ветре - пе - ну - ла - ея 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*

*Meno.* *bed?* *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 -*

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

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

ду, Хо-лодитъ 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*

*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

*dim.*

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

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, включающий вокальную партию и фортепиано. Вокальная партия начинается с динамического обозначения *p* и переходит к *f*. Фортепиано играет в *p*. Музыкальная система состоит из двух стaves: верхнего (вокальный) и нижнего (фортепиано).

ня.  
*dringt.*  
teint!

Съ боль - ю въ трепет - номъ серд - цѣ,  
*Qual - voll* be - ben - den Her - zens,  
Mais ton cœur plein d'an - gois - ses

съ волненъ - емъ въ кро -  
*mit wal - len - dem*  
hé - si - te tou -

fire,

Wouldst thou sti - fle for e - ver  
*cresc.*

the flame of de -

Музыкальный фрагмент, включающий вокальную партию и фортепиано. Вокальная партия начинается с динамического обозначения *cresc.* и заканчивается на 12-м такте. Фортепиано играет в *cresc.* Музыкальная система состоит из двух стaves: верхнего (вокальный) и нижнего (фортепиано).

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 - зумствамъ 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, включающий вокальную партию и фортепиано. Вокальная партия начинается с динамического обозначения *f* и переходит к *mf*. Фортепиано играет в *f* и *p*. Музыкальная система состоит из двух стaves: верхнего (вокальный) и нижнего (фортепиано).

ви,  
*Glut;*  
-mour;

И, вни - ма - я рѣ - чамъ бла - го - роднымъ тво - имъ,  
*Dei - ne Wor - te ver - neh - mend so e - del und hehr,*  
Ta pa - ro - le si no - ble me fait tres - sail - lir,

Я не  
*Wag' ich*  
Et je

*dare* — *not re-veal* *cresc.* *what my soul* *ff.* *would pos-sess,* *On-ly*  
*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-еть онъ жал - кой мо-ей кра-со - той!  
 Mö - ge er mei-ner e - len-den Schönheit sich freun!  
 Pui - sse l'au-tre jou - ir — de ma tris-te beau - té!

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

Изь объ-я-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, Oû 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 as in *mf* *dim.*

Шо - ю сли-ва - юсь съ тво - 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! \_\_\_\_\_

дѣ - етъ онъ жал - кой мо - ей кра - со - той!  
er - meiner e - lenden 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 marked *dim.* (diminuendo). 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 *dim.*, *p* (piano), and *creac.* (crescendo).

The second system is primarily piano accompaniment. It features a prominent bass line with repeated eighth-note patterns, marked with *accel.* (accelerando) and *ff* (fortissimo). The right hand provides harmonic support with chords and moving lines. The tempo is marked *Tempo I.*

The third system continues the piano accompaniment with a focus on the right hand's melodic and harmonic development. It includes various chordal textures and moving lines across the system.

The fourth system concludes the piano accompaniment with a *triumphant* section marked *ff*. It features a more active bass line and sustained chords in the right hand, ending with a final cadence.

A Mlle. A. W. NEGDANOFF.

# 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*

*p*

The first system of the musical score. The vocal line (Canto) is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a rest followed by a series of eighth and sixteenth notes, all under a long slur. The piano accompaniment (Piano) is written on two staves (treble and bass clefs) and starts with a series of chords in the right hand and a simple bass line in the left hand. The tempo and mood are indicated as *Lentamente. Molto cantabile.* and the dynamic is *p* (piano).

The second system of the musical score. The vocal line continues with a series of eighth and sixteenth notes, ending with a trill marked *tr(ad lib.)*. The piano accompaniment continues with chords and a bass line. The dynamic remains *p*.

*Poco più animato.*

*mf*

*mf*

*mf*

The third system of the musical score. The tempo and mood change to *Poco più animato.* and the dynamic is *mf* (mezzo-forte). The vocal line continues with a series of eighth and sixteenth notes. The piano accompaniment features more complex chordal textures and a more active bass line.

First system of musical notation, featuring a vocal line and piano accompaniment in 2/4 time. The key signature has three sharps (F#, C#, G#).

Second system of musical notation, including dynamic markings *mf*, *p*, and *f*.

Third system of musical notation, including dynamic markings *mf* and *f*.

Fourth system of musical notation, including dynamic markings *p ritenuto*, *p*, and *Poco più mosso. mf*. It features first and second endings.

First system of musical notation. The upper staff (treble clef) features a melodic line with a *cresc.* marking and a dynamic of *f*. The lower staff (bass clef) provides accompaniment with a *mf* dynamic and a *dim.* marking.

Second system of musical notation. The upper staff begins with a *p* dynamic and includes a *cresc.* marking. The lower staff starts with a *p* dynamic and includes a *mf* dynamic. The tempo is marked *a tempo*.

Third system of musical notation. The upper staff features a melodic line with a dynamic of *f*. The lower staff provides accompaniment with a dynamic of *mf*.

Fourth system of musical notation. The upper staff features a melodic line with a dynamic of *ff.* and a *dim.* marking. The lower staff provides accompaniment with a dynamic of *mf* and a *p* dynamic.

