

Ф. И. Шляпину.
F. J. Shaliarin.

Судьба

(въ пятой симфоніи Бетховена).

Fate

(suggested by Beethoven's Fifth Symphony).

Баритона или Меццо-Сопрано.
Baritono o Mezzo-Soprano.

Слова А. Апухтина.

Words by A. Apukhtin.

English Version by Rosa Newmarch.

С. Рахманиновъ, Соч. 21 № 1.

S. Rachmaninoff, Op. 21 № 1.

Allegro moderato. (♩=108.)

Canto.

Allegro moderato. (♩=108.)

Piano.

Съ сво-ей по-ход-но-ю клю-вой, Съ сво-и-ми мрач-ны-ми о-ча-ми Судь-ба, какъ
With pilgrim's staff, with wear-y gait, With gloom-y brows and eyes un-see-ing, And like a

гроз-ный ча-со-вой, По-всю-ду слѣ-ду-етъ за на-ми. Бѣдой ли-
warn-ing time-piece, Fate doth haunt and dog each hu-man be-ing. His woe-ful

rit.

до е - я грозить, О - на въ уг - ро - захъ по - съ - дѣ - ла,
con-tenance is grey, And threat'ning us In-fer-no's por-tals.

О - на ужь многихъ о - до -
Fate hath frus-tra-ted man-y

col-canto

a tempo
pp

лъ - ла, И все сту - чить, и все сту - чить:
mor-tals; At each man's house he knocks some day:

Стуеъ, стуеъ, стуеъ...
Tap, tap, tap...

a tempo

Un poco meno mosso. *sf* *f* *Tempo I.*

Пол - но другъ, Брось за сча - сти - емъ го - нять - ся!
Cease now, my friend, Your hap-pi-ness to fol-low!

Un poco meno mosso. *Tempo I.*

pp

Стуеъ, стуеъ, стуеъ...
Tap, tap, tap...

Meno mosso.

Tempo I.

mf

Бѣд - някъ сов - сѣмъ об - жил - ся съней: Ру - ка съру - кой о - ни гу -
 The poor know Fate and all his ways, For arm in arm they march to -

Meno mosso. Tempo I.

ля - ютъ, Сби - ра - ютъ вмѣ - стѣ хлѣбъ съполей, Вънаг - ра - ду вмѣ - стѣ го - ло -
 geth - er; Theirscant - y crops he lets them raise, Or bids themstarve in win - try

даютъ. Дѣнь цѣ - лый дождь е - го кро - питъ, По ве - че - рамъ ла - ска - етъ
 weather. Fate sends the peas - antdrench - ing rain, Andsnow - y drifts his path to

ff

marcato

вью - га, А ночь - ю съго - ря, да съис - пу - га Судь - ба сквозь сонъ е - му сту -
 cumber, Fate strikes quick ter - ror when in slumb - er He calls men from their dreams a

pp

ff *dim.*

marcato

Un poco meno mosso.

ЧИТЬ: gain: Стукъ, стукъ, стукъ... Tap, tap, tap... Глянъ-ка, другъ, Come, my friend,

Un poco meno mosso.

какъ дру-гі-е по-жи-ва-ютъ. You must share the lot of o-thers. Стукъ, стукъ, стукъ... Tap, tap, tap...

a tempo

a tempo

Дру- And Tempo rubato.

Tempo rubato.

ри-е праздновать сошлись Бо-гатство, мо-ло-дость и сд-а-ву, Ихъ some at fest-ive boards do sit: The young, the rich, the men of pow-er; Their

Marziale.

Marziale.

пѣ - ни ра - дост - но нес - лись, Ви
songs re - sound, the lamps are lit, And

но смѣ - ни - досъ имъ въ за - ба - ву: Дав
spark - ling wines make glad the hour; The

rit. - - - a tempo

a tempo

rit. - - - ff

но ужь пирь у нихъ шу - мить.
nois - y rev - els last till late.

rit.

rit.

f

Но смолели вдругъ блѣ - днѣ - я гос - ти...
What ails the guests, now pale and quak - ing?

p

dim. p p

Grave. *f*

Ру. кой, дро. жа. ще. ю отъ зло. сти, Судь. ба
What a hand is this with an-ger shaking, that on

Grave. *f*

pp

ff

ВЪ О. КОШ. КО КЪ НИМЪ СТУ - ЧИТЬ:
the casement knocks? 'Tis Fatal!

Стукъ, стукъ, стукъ...
Tap, tap, tap...

ff pp 3

Con moto. *f*

Но. вый другъ къ вамъ пришелъ,
One more guest joins the feast,

ГО. ТОВЬ. ТЕ
Make room for

Con moto. *f*

3

Tempo I. *p*

мѣсто!
me!

Стукъ, стукъ, стукъ...
Tap, tap, tap...

Andante.

Tempo I. *ff p*

Andante. *p*

p

Не есть же счастье на зем - лѣ!
 But still some glad-ness lives be - low!

Од - наж - ды, пол-ный о - жи - дань - я, Съ востор - го-мъ
 See, you - der, goes a hap-py lov - er, His eyes with

ю-нымъ на че - лѣ, При - шель счастливецъ на сви - дань - е.
 hope and joy a - glow, To keep his trust now day is o - ber.

p

Е - ще о - динъ онъ, — — — — — все мол - чить,
 The maid-en comes not; — — — — — gloat - ing nears;

cresc. *f cresc.* *rit.*

и въмигълюбовь, тре - во - га, о - жи - данъ - е, Блажен - ство,
 His joy and hope, his yearn - ing, fear and glad - ness, all van - ish,

ff

все _____ сли - лось у нихъ въод - но бе - зум - но - е лоб -
 lost _____ in one long kiss, In one brief flash of lov - ers'

mf

завъ - е! Нъ - ма - я ночь на нихъ глѣ - дитъ,
 mad - ness! The night is still, the hour grows late,

Все не - бо за - ли - то ог - ня - - - ми.
 With myr - iad stars the heav'n's are spark - - - ling.

Allegro moderato. (Tempo I. ♩=108.)

p

А кто - то ти - хо за ку - ста - ми
 What moves a - mong you bush - es dark - ling?

Allegro moderato. (Tempo I. ♩=108.)

f *p* *p*

rit. Grave.

Клюкой до - воль - но - ю сту - чить: Стуеь, стужеь, стужеь...
 The e - ver wand'ring staff of Fate: Tap, tap, tap...

Grave.

f *p* *p*

Tempo I.

Tempo I.

Старый другъ къ вамъ при - шель, до - воль - но
 I am Fate, your old friend, Farecell to

счастья!
bliss!

Стужеь, стужеь, стужеь...
Tap, tap, tap...

f *p* *p*

Надъ свѣжей могилой.

By the Grave.

Слова С. Надсона.
Words by S. Nadson.

English Version by Edward Agate.

Контральто.
Contralto.
(Original.)

С. Рахманиновъ, Соч. 21 № 2.
S. Rachmaninoff, Op. 21 № 2.

Largo. *p* *ten.*

Canto.

Я вновь о - динъ и вновь кру - гою все та - же ночь
In gloom of night I stand a - lone in deep des - pond;

Piano. *p*

и мравъ у - ныльи, И я въ раздумьи ро - ко -
des - pair pur - zes me. In vain I wran - gle with my

вомъ, стою надъ свѣжею мо - ги - лой! Че - го мнѣ ждять,
hap - less fate, and weep be - side the grave! Why should I live,

cresc. *mf*

къ че-му мнѣ жить, къ че-му бо-роть-ся и тру-дись-ся-
re-gale with grief? What need for struggle or for striv-ing?

f *rit. e dim.*

Мнѣ больше не-ко-го лю-бить,— Мнѣ больше не-ко-му мо-лится!
My heart a se-cret lies to all,— and love in life is lost for e-ver!

p *pp*

sf *dim.* *pp*

Н. И. Врубель.
N. Wrubel.

Сумерки. Twilight.

Слова М. Гюно. (пер. Тхоржевскаго.)
Words by M. Guyot.
English Version by Edward Agate.

Сопрано или Теноръ.
Soprano or Tenore.
(Original.)

С. Рахманиновъ, Соч. 21 № 3.
S. Rachmaninoff, Op. 21 № 3.

Canto. *Lento.* *p*

О - на за - ду - ма - лась. Од - на, пе - редъ ок -
A - lone and lost in dreams she sits be - side her

Piano. *p*

p *rit.*

номъ Склонясь, о - на си - дить — и въ сум - ра - вѣ ноч - номъ Мер - ца - етъ дол - гий
o - pen window, with droop - ing head — as twi - light slow - ly falls Then ga - zes up to
colla parte

a tempo

взоръ; — Heav'n, — *a tempo* а въ си - не - вѣ без -
where Night is slow - ly

p *p*

un poco marc.

p

бреж - ной Тем - нѣ - ю - щихъ не - бесъ, ро - ня - я лучъ свой
gath' - ring to veil the boundless blue, and as the stars as -

нѣж - ный, Вос - хо - дятъ звѣз - доч - ки без - шум - но - ю тол -
set - ble, the wide ce - les - tial vault to light in ra - diant

пой; И кажет - ся, что тамъ _____ какой - то свѣт - лый рой Та -
gleam. And as I turn my gaze _____ towards this vi - sion pure, in

pp dolce

инстинно на - рить И, словно вос - хи - щен - ный, Трещеть надъ е -
se - cret it would seem as tho' a crown of jew - els u - pon her tres - ses

mf

я ГОЛОВ - КО - Ю СЕЛО - НЕН - НОЙ.
lay, stur - gild ing them with sil - - ver.

p

Red. *

Е. Ю. Крейцеръ.
E. Kreutzer.

Онѣ отвѣчали. The Answer.

Сопрано или Теноръ.
Soprano o Tenor.

(Original.)

Слова В. Гюго. (пер. Л. Мей.)
Words by Victor Hugo. (Russian by L. Mey.)
English Version by Edward Agate.

С. Рахманиновъ, Соч. 21 № 4.
S. Rachmaninoff, Op. 21 № 4.

Allegro vivace.

Canto.

mf

Спро - си - ли о -
They won - der'd a

Piano.

p

ни: „Какъ въ ле-ту-чихъ чел-нахъ Намъ бѣ-ло-ю чай-кой сколь-
while: “Shall our ves-sel so light Speed swift o'er the wa-ters like

f *un poco rit.*

зять на вол-нахъ, Что-бъ насъ сто-ро-жа не-дог-на-ли?
bird *in* *it's flight,* *To is-land a-bode, safe-ly hid-den?*

f *dim.*

colla parte

Meno mosso. *pp* Tempo I. *p* *mf*

— „Гре - би - те!“ О - нѣ от - вѣ - ча - - ли. Спро - си - ли о -
 — “*How brave.ly!*” *Came an - swer un - bid - - den.* *They ques - tion'd a -*

ни: _____ „Какъ за - бытъ, на - всег - да, _____ Что въ ми - рѣ ю - дольномъ есть
 gain: _____ “*In this val - ley of grief,* _____ *For sor - row - ing mor - tals no*

un poco rit.

бѣд - ность, бѣ - да, _____ Что есть въ немъ гроза и пе - ча - - ли?“
 com - fort, re - lief, _____ *No so - lace save hope of a Hea - - ven?”*
colla parte

dim. *p*

Meno mosso. *pp* Tempo I. *p* *mf*

„Зас - ни - те!“ О - нѣ от - вѣ - ча - - ли. Спро - си - ли о -
 “*Have pa - tience!*” *The an - swer was gi - - ven.* *They pon - der'd the*

ни: _____ „Какъ кра - савиць прив. лечь _____ Безъ ча - - ры: чтобъ
 way _____ wo - men fair to en - thrall, _____ That help - - less, to

са - ми на стра - стную рѣчь _____ О - нѣ намъ въ объ - я - ті - я
 im - pulse of pas - sion they fall, _____ And free - ly their beau - ty sur -

ff. *dim. un poco rit.*

па - - - ли?“ _____ „Лю - би - те!“ _____ О - нѣ от - вѣ -
 ren - - - der. _____ “Love con - quers!” _____ Came an - swer so

Meno mosso. *Tempo I.*
p pp *p*

ча - - ли.
 ten - - der.

Сирень.

The Lilacs.

Слова Ек. Бекетовой.

Words by Kath. Beketov.

English Version by Rosa Newmarch.

Сопрано.

Soprano.

(Original.)

С. Рахманиновъ, Соч. 21 № 5.

S. Rachmaninoff, Op. 21 № 5.

Allegretto. *sempre tranquillo*

Canto. По ут - ру, на за - рнь,
At the red of the dawn,

Piano. *p*

un poco ten.

По ро - си - стой тра - вь, Я пой - ду свѣжимъ ут - ромъ ды -
Over the dew - span - gled lawn, Where I meet the new day like a

mf cantabile

шать; И въ ду - ши - сту - ю тѣнь,
kiss, In the sweet, fra - grant shade

p *mf*

Гдѣ тѣ-нит-ся си-рень,
By the li-lac-trees made,

Я пой-ду сво-е сча-стье и-
There I wan-der in search of my

ска-ть...
bliss...

Въ жи-зи сча-стье од-
For one joy, one u-

но _____ Мнѣ най-ти суж-де-но, И то сча-стье въ си-ре-ни жи-
lone, _____ Fate has giv'n as mine own, And it dwells in yon fair li-lac

а tempo

а tempo

p colla parte *pp*

pp

веть; *bow'r* На зе - ле - ныхъ вѣт - вяхъ, На ду - ши - стыхъ ке -

In its bright branches green, In its thick, per-fumed

f *dim.*

стяхъ *screen-* Мо - - е бѣд - но - е сча - - - - стье цвѣ -

There my one poor lost joy breaks in

pp

течь... *flow'r.*

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

БНЯЖИЪ А. А. ЛИВЕНЪ.
A. A. Liewen.

Отривокъ изъ А. Мюссе.

Loneliness.

Пер. Апухтина.
Words by Apouktin.
English Version by Edward Agate.

Сопрано.
Soprano.
(Original.)

С. Рахманиновъ, Соч. 21 № 6.
S. Rachmaninoff, Op. 21 № 6.

Аллегро non tanto.

Canto.

f
Что такъ у -

Piano.

си - лен - но сер - дце боль - но - - - е Бьет - ся, и
mine tell me why art so loud - - - ly beat - ing so

про - - ситъ, и жаждетъ по - - ко - - я?
anx - - ious for peace art thou yearn - - ing?

ff. *dim.* *p*

Чѣмъ я взвол - но - ванъ ис - ну - ганъ вно - чи? Стук - ну - ла
 Why should this ter - ror at night o'er me steal? Clo - sing of

un poco accel. *cresc.*

дверь — зас - то - навъ и за - но - я? Гас - нущей лам - пы блес - ну - ли лу -
 doors — in the dis - tance re - sound - ing? Soon will the flick - er - ing lamp be ex -

un poco accel.

pp *cresc.*

f. *dim.*

чи... Бо - - - же мой.
 tinct... Ah! - - - ту God!

mf *f.* *dim.*

pp parlando

Духъ мнѣ въ груди зах - ва - ти - ло!
Fear-ful and dark is my soul!

Tempo I.

Кто-то зо - ветъ ме-ня, шепчетъ у - ны - ло... Кто-то во-
Who is it calls to me se-cret-ly whis-p'ring, who seeks to

a tempo

шелъ... *lunga* *p*
en-ter? *No, my cham-ber is emp-ty,*

a tempo

rit. lunga pp

Нѣтъ ни - ко - го, Э - то полночь про - би - ло...
Si - lence a - round, suve mid_night striking a - fur...

О, о - ди но - чье - тво, о _____ ни - ще - та!
Ang - uish of lone - li - ness, dread - - ful des_pain!

„Здѣсь хорошо“

“How fair this spot!”

Слова Г. Галмной.
Words by G. Galina.

English Version by Rosa Newmarch.

Сопрано.
Soprano.
(Original.)

С. Рахманиновъ, Соч. 21 №7.
S. Rachmaninoff, Op. 21 №7.

Moderato. *p dolce e espressivo*

Canto. *pp*

Здѣсь хо - ро - шо... Взгля - ни,
How fair this spot! I gaze

вда - ли Ог - немъ го - ритъ рѣ - ка; Цвѣт - нымъ ко - ромъ лу - га лег -
to where The gold - en brook runs by. The fields are all in - laid with

ли, Бѣ - лѣ - ютъ об - ла - ка. Здѣсь нѣтъ лю -
flow'rs, The white clouds sail on high. No step draws
mf *mf* *la melodia ben marc.*

дей... Здѣсь ти - ши - на... Здѣсь толь - ко Богъ да
near, Such si - lence reigns, A - lone with God I

un poco ten

я. *seem;* Црѣ - ты, да ста - ра - я сос -
With Him, *and with the hoar - y*

на, *pp* *ten.* Да ты, меч - та мо -
pp *And* *thee,* *my on - ly*

я! *mf* *p* *p*
dream!

p *mf*

О. А. Трубниковой.
O. A. Troubnikow.

На смерть чижика. On the Death of a Linnet.

Меццо-Сопрано или Баритонъ.
Mezzo-Soprano o Baritone.

Слова В. Жуковского.
Words by W. Shukovsky.
English Version by Edward Agate.

(Original.)

С. Рахманиновъ, Соч. 21 № 8.
S. Rachmaninoff, Op. 21 № 8.

Allegretto. *p* *p*

Canto. Въ семь гро - бѣ вър - ный чи - жикъ
My lin - - net lies with - in his

Piano. *ppdolce e grazioso*

мой!
grave, При - ро - ды ми - ло - е тво - рень - е,
mf espress. A bird so ten - der, blithe and pret - ty;

cresc. Изъ мир - ной об - ло - сти зем - ной Онъ у - ле - тѣль, какъ сно - ви -
dim. His gift of life he glad - ly gave, Sinking to rest, pin - ing thro'

дѣнь - о.
pi - ty.

Онъ для любви на свѣтѣ
My dear - ty bird I held too

Tempo I.

un poco accel.

pp

жнлъ,
fond,

Онъ нѣжной тѣнкой при - вѣт - ной,
What joy to hear his sim - ple sing - ing,

mf

pp

mf

За лас - ку нѣж - ну - ю пла - тнлъ, И под - лета - ть къ ру - къ при -
When light - ly perched up - on my hand Vanish - ed my care, new glad - ness

mf

p

вѣт - ной
bring - ing

Но
Mis.

Tempo I.

pp un poco accel.

mf

Н. Лантингъ.
N. Lanting.

Мелодія. Melody.

Сопрано или Теноръ.
Soprano o Tenore.

(Original.)

Слова С. Надсона.
Words by A. Nadson.
English Version by Edward Agate.

С. Рахманиновъ, Соч. 21 № 9.
S. Rachmaninoff, Op. 21 № 9.

Non Allegro. *p comodo*

Canto. Я-бъ у - ме -
Он slum - ber -

Piano. *pp*

реть хо - тѣлъ на крыль-яхъ у - по - енъ - я, Въ лѣ - ни - вомъ по - лус -
la - den wings in death I fain would lang - wish, Un - con - scious as in

нѣ, на - вѣ - ян - номъ меч - той, Безъ мужъ рас -
dreams, to reach the great Be - yond, My bo - dy

ка - янь - я, безъ пыт - ки раз - мыш - лень - я, Безъ ма - ло -
free from pain, my soul re - leased from ang - - uish, To breathe no

душ - ныхъ слезъ про - ща - ні - я съ зем - лей. Я - бь у - ме -
sigh, to shed no tears of vain des - pond. I fain would

реть хо - тьль ду - шис - то - ю вес - но - ю, Въ за - пу - щен - номъ са -
sink when sad - is spring the world is cov' - - ring, Or in some gar - den

ду, въ бла - го - у - хан - ный день, Что - бь ку - пы
shade, on peace - ful sum - mer day, I feel the

темныхъ липъ дре - ма - ли на - до мно - ю И ко - лы -
li - lac - scent - ed breeze a - round me hov' - ring, And know the

ха - ла - ся цвѣ - ту - ща - я си - рень. Что - бь ря - домъ бы ру -
lin - den trees a - bove my head will play. I fain would hear the

чей та - ин - ствен - нымъ жур - чань - емъ Нѣ - му - ю ти - ши -
flow of sil - ver streams that glis - ten, Be - neath the vault of

ну тре - во - жиль и бу - диль, И
Heav'n, where a - zure shows no end; In

cresc. *dim.*

си - ній не - бо - с - кло - нъ тор - жес - твен - нымъ мол -
deep de - light of si - lence, mar - vel - ling I

p cresc. mf dim.

pp

чанъ - - - - - омъ Объ - рай - - - - - ской
list - - - - - en, Un - til to

pp

mf p dim. e rit.

вѣч - нос - ти мнѣ внят - но го - во - рилъ...
e - ver - last - ing rest my soul as - cend...

mf p dim. e rit.

mf

Что - бъ не мо - лил - ся я, не - пла - каль у - ми -
I would not weep or pray, the while my life is

la melodia ben marcato

mf

pp

ра - - я, А слад - ко за - дре - малъ, и что - бы
wa - - ning, But seek to jour - ney forth, thro' floods of

сни - лось мнѣ... Что я плы - ву... плы -
light to soar... To float at ease, at

dolce

ву, й что вол - на нѣ - ма - - я Без - вуч - но от - да -
length the ae - ther bil - lows gain - - ing, Be wrapt in bliss - ful

mf

cresc. *f* *p*

еть, ме - ня дру - гой вол - нѣ...
dreams, to wa - ken ne - ver more...

pp

First system of musical notation. It consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The key signature has two flats (B-flat and E-flat). The vocal line begins with a whole note chord. The piano accompaniment features a melodic line in the right hand with slurs and a bass line in the left hand with slurs and dynamic markings *mp* and *mf*. A fermata is placed over the first measure of the piano accompaniment.

Second system of musical notation. It consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The piano accompaniment continues with slurs and dynamic markings *p* and *pp*. The vocal line has rests.

Third system of musical notation. It consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The piano accompaniment features slurs and dynamic markings *pp*. The vocal line has rests.

Fourth system of musical notation. It consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The piano accompaniment features slurs and dynamic markings *mf*, *dim.*, and *pp*. The vocal line has rests. The system concludes with a double bar line and a fermata over the final measure.

М. А. ИВАНОВОЙ.
M. Iwanow.

„Предъ иконой.“ “Before the Image.”

Слова Гр. Голенищева-Кутузова.
Words by Count Golenistchev-Koutouzov.
English Version by Edward Agate.

Меццо-Сопрано.
Mezzo-Soprano.
(Original.)

С. Рахманиновъ, Соч. 21 № 10.
S. Rachmaninoff, Op. 21 № 10.

Adagio. *p*

Canto. *p*

О - на предъ и - ко - ной сто - я - ла свя -
She stood by the I - mage, the frailest of

Piano. *p*

то - ю; crea - tures, Скрес - ти - ли - ся ру - ки, Her face drawn in ang - uish ус - та ше - ве - ли - лись; her pleading hands tight - ened,

p

Изъ глазъ е - я сле - зы од - на за дру - го - ю По блѣднымъ ще -
Her tear - drops they glist - ened and fell o'er her fea - tures, She prayed un - to

p

dim.

камъ жемчу - га - ми ка - ти - лись.
 God — that her load might be lightened.

p *dim.* *p*

О - на пов - то - ря - ла все что то наз - ванъ - е, И взоръ о - за -
 But one name a - lone her fond lips were say - ing, Her gaze turned in

p

ря - ся мо - лит - вен - нымъ свѣ - томъ; И бы - ло такъ
 rap - ture, so pi - ous in bear - ing; Tho' 'ow - ly her

cresc.

мно - го люб - ви и стра - данъ - я, Такъ ма - ло на -
 mien and de - vout in her pray - ing, Her face bore the

cresc.

dim. *p* *p*

деж - ды въ мо - ле - ні - и э - томъ! О - на прек - ло -
 look as of par - don des - pair - ing. For long thus she

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a *dim.* marking, followed by a *p* marking. The piano accompaniment includes a *dim.* marking and a *p* marking. The time signature is 12/8. The key signature has three flats. The system concludes with a double bar line and the number 12/8.

ни - лась и дол - го ле - жа - ла, Прильнувъ го - ло -
 lin - gered, in ea - ger - ness kneel - ing, Her head bowed and

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a *mf* marking. The piano accompaniment features a *mf* marking. The time signature is 12/8. The key signature has three flats. The system concludes with a double bar line and the number 12/8.

во - ю къ зем - лѣ бе - зот - вѣт - ной, Какъ буд - то въ том -
 hum - ble, in rap - ture of meek - ness; And there she a -

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has a *mf* marking. The piano accompaniment features a *mf* marking. The time signature is 12/8. The key signature has three flats. The system concludes with a double bar line and the number 12/8.

лень - и нѣмомъ о - жи - да - ла, Что го - лось надъ не - ю раздастся при -
 wait - ed, for pi - ty ap - peal - ing, An an - swer of mer - cy for giv - ing her

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line has a *mf* marking. The piano accompaniment features a *mf* marking. The time signature is 12/8. The key signature has three flats. The system concludes with a double bar line and the number 12/8.

„Я не пророкъ.“

“No Prophet I”

Слова А. Круглова.
Words by A. Krugloff.

English Version by Edward Agate.

Сопрано.
Soprano.
(Original.)

С. РАХМАНИНОВЪ, Соч. 21 № 11.
S. Rachmaninoff, Op. 21 № 11.

Moderato. *ff sempre marcato e risoluto*

Canto.

Я не про - рокъ, — я не бо - ецъ, — Я не у -
 No proph - et I, — no war - rior bold, — Or learn - ed

Piano.

f *marcato*

чи - тель ми - ра; Я,
 man - tle wear - ing, — But,

ff

— Божьей ми - лос тью, — пѣ - вець, — Мо - е о - ружь е -
 — as I do my harp I hold, — The grace of God de -

dim.

dim.

mf ли - ра. Я во - лю Гос - по - да тво -
claring. *tr tranquillo* *p* The Lord's com - mand - ments I o -

рю; Со - ю - за из - бѣ - га - - я съ ло - жь - ю,
boy, *And e - vil deeds I shun in sad - ness,*

pp dolce Я сер - дцу пѣс - ней го - во - рю, Бу - жу въ немъ ис - кру
To mor - tal hearts I soft - ly play, А - wak - - en ho - - ly

Вошь - - - - ю.
glad - - - - *ness.*

Più viuo.
poco a poco cresc. e accel.

The first system of the musical score features a vocal line at the top with lyrics in Russian and Italian. Below it is a piano accompaniment consisting of two staves. The piano part begins with a *p.* (piano) dynamic marking. The melody in the piano part is characterized by wide intervals and a generally upward trajectory.

The second system continues the piano accompaniment. It features a *m.g.* (mezzo-giochiato) dynamic marking. The piano part continues with its characteristic wide intervals and upward motion.

m.d.

f

The third system of the piano accompaniment begins with a *f* (forte) dynamic marking and a *m.d.* (mezzo-dolce) dynamic marking. The piano part continues with its characteristic wide intervals and upward motion.

The fourth system concludes the piano accompaniment. It features a *ff* (fortissimo) dynamic marking. The piano part continues with its characteristic wide intervals and upward motion.

В. А. САТИНУ.
W. Satine.

„КАКЪ МНѢ БОЛЬНО.“

Sorrow in Springtime.

Слова Г. ГАЛИНОЙ.
Words by G. Galina.

English Version by Rosa Newmarch.

Сопрано.
Soprano.
(Original.)

С. РАХМАНИНОВЪ, Соч. 21 № 12.
S. Rachmaninoff, Op. 21 № 12.

Allegro mosso.

Canto. *f*

Какъ — мнѣ боль — но,
How? — my heart aches!

Piano. *mf*

p

Какъ хо — чет — ся жить... Какъ свѣ —
And yet I would live, Now that

f *p* *f*

жа — и ду — ши — ста вес — на! Нѣтъ! — не
spring — with its fragrance is here! Nay! — I

ВЪ СИ - ЛАХЪ Я СЕРД - ЦА У БИТЬ ВЪ Э - - - ТУ
have not the strength to seek death Once for

dim.

НОЧЬ - - - - - ГО - ЛУ БУ - - - - - Ю БЕЗЪ
all in the sleep - - - - - less blue

dim.

СНА - - - - -
night...

pp *m. d.*

Un poco meno mosso.

p

Хоть - бы ста - рость при - шла по - ско - рѣй,
 Would that age could come swift - ly to me,

dim.

рассо а poco cresc.

Хоть - бы и - ней въ кудряхъ за - бле - стѣль, Что - бь не
 Would my brown locks were sil - ver'd with time! Were I

mf *dim.* *p*

пѣль для ме - ня со - ло - вой, Что - бы лѣсъ для ме - ня не шумѣль,
 deaf to the laugh of the breeze, To the night - ingale's pas - sion - ate voice

cresc.

ff **Темпо I.**

Что бы пѣснь не рва - лась изъ ду - ши Сквозь си -
 As he pours out his heart in a song, Far a -

dim.

ре - ни въ ши - ро - ку - ю даль, Что - бы не бы - ло въ э - той ти -
way, where the li - lactrees bloom! *Would to Heav'n that the si - lence and*

ши Мнѣ че - го то му - чи - тель - но жаль!
dusk Were not fill'd with such pain and des - pair!

cresc. *appassionato*

ff *dim.* *p*