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VIII



S. RACHMANINOFF

SIX CHORUSES

FOR TWO-PART WOMEN'S VOICES
WITH PIANO ACCOMPANIMENT

COMPLETE NET. 50—ALSO PUBL. SEPAR.

BOSTON—MASSACHUSETTS
THE BOSTON MUSIC CO.

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157

C

S. RACHMANINOFF

SIX CHORUSES

FOR TWO-PART WOMEN'S VOICES
WITH PIANO ACCOMPANIMENT

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

COMPLETE NET. .50—ALSO SEPARATELY
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Night

From the Russian of V. Laduizhensky
Two-part Song for Women's Voices
by NATHAN HASKELL DOLE
Edited by H. Clough-Leigher

S. RACHMANINOFF

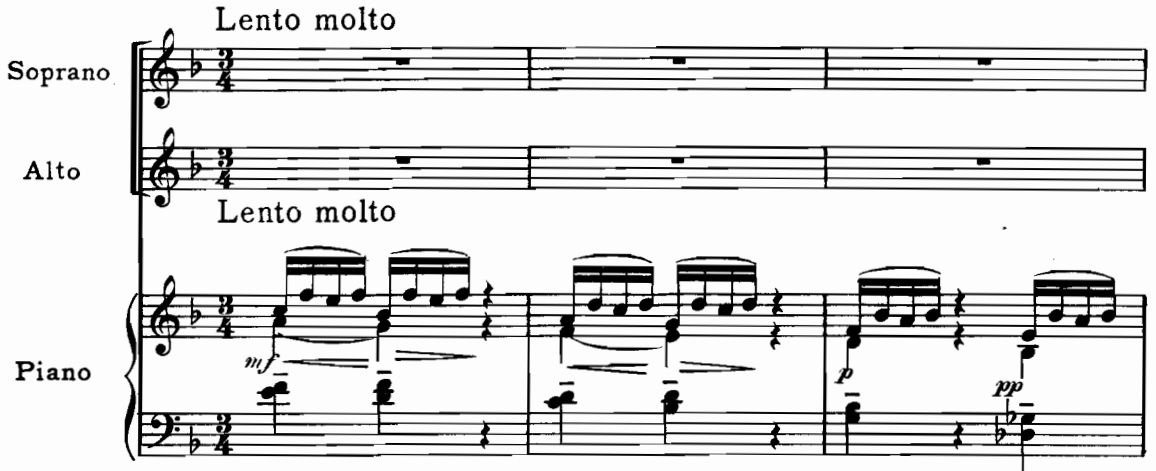
Lento molto

Soprano

Alto

Lento molto

Piano



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

mf

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

mf



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

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

mf

mf Here and

mf Here and

dim. *p*

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

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

mf

song that give tears birth!

song that give tears birth!

p *mf*

Con anima

mf *cresc.* *f*

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

mf *cresc.* *f*

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

Con anima

mf *p* *cresc.* *f* *pp*

cresc. molto *ff*

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

cresc. molto *ff*

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

cresc. molto *ff*

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

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

f cresc. molto
ff
dim.

Tempo I

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

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

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

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

pp *dim.*

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

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

*

dim. *poco rall.*

dim. *poco rall.*

mf *poco rall.* *p*

The Lonely Pine

Two-part Song for Women's Voices

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

S. RACHMANINOFF

Lentamente

Soprano

Alto

Piano

f

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

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

Lentamente

f

head-land, There slum-bers a lone pine tree proud, —

head-land, There slum-bers a lone pine tree proud, —

pp

f

p cresc. molto

p cresc. molto

p cresc. molto

f

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

ppp
 Bassi un poco rubati

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

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

pp cresc. molto *f* *ff*

Più lento

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

Più lento

pp

a tempo
dim.

palm. *pp*
a tempo
dim. palm.

a tempo

dim.

Empty musical staves.

rall.

cresc. *f dim. molto* *pp*

Sleeping Waves

Two-Part Song for Women's Voices

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

S. RACHMANINOFF

Moderato

Soprano

Alto

Piano

pp *mf* *p*

Now the

ppp

ppp

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

pp

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

pp

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in the same key signature and features a steady eighth-note bass line in the left hand and a more melodic line in the right hand with triplets and slurs. Dynamics include *pp* (pianissimo).

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

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

f *mf* *p*

f *mf* *p*

mf

The second system continues the musical score. The vocal staves have dynamic markings of *f* (forte), *mf* (mezzo-forte), and *p* (piano). The piano accompaniment includes a section with a *mf* dynamic and features prominent triplet patterns in both hands.

full moon's rays.

full moon's rays.

pp

The third system concludes the musical score. The vocal staves end with the lyrics "full moon's rays." The piano accompaniment features a *pp* (pianissimo) dynamic and continues with triplet patterns in the bass line.

dim. *pp*

f Seas are sil-ver-whit - end,
Seas are

pp *mf* *cresc.*

f *ff*
Flames ___ dance to and fro, ___ Thus by
sil-ver-whit - en'd, ___ to and fro, ___ Thus by

fresc. *ff*

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

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

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

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

rall.

pp

The Captive

Two-part Song for Women's Voices

From the Russian of Tsuiganof

by NATHAN HASKELL DOLE

Edited by H. Clough-Leigher

S. RACHMANINOFF

Non troppo allegro

Soprano

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

Alto

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

Piano

p *f* *rit.* *pp*

a tempo *rit.* *f* *p*

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

a tempo *rit.* *f* *p*

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

a tempo *rit.* *f* *pp*

* *rit.* *pp*

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

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

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

Our young cry un-a-vail-ing-ly:— What

Our young cry un-a-vail-ing-ly:— What

song for me now?"

song for me now?"

largamente

rit.

Con anima

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

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

Con anima

ff
 grove; Joy now is in
 grove; Joy now is in

ff
ped. *ped.* *ped.* *ped.*

dim. store for thee! *mf rit.* Free-ly mayst thou rove!
dim. store for thee! *mf rit.* Free-ly mayst thou rove!

dim. *mf rit.* *rit.* *quasi a tempo*
dim. *p* *mf dim.*
ped. *ped.* *ped.* * *ped.*

rit.

p *dim.* *mf* *pp* *ppp*
ped. *ped.* *ped.* *ped.* *ped.* * *ped.* *

The Angel

Two-part Song for Women's Voices

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

S. RACHMANINOFF

Non troppo allegro

Soprano

Alto

Piano

Non troppo allegro

One mid - night an an-gel through

One mid - night an an-gel through

cresc. un poco *mf* *p*

con Pedale

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

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

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

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

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

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

poco largamente

pp *cresc.*

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

f *2mf* *a tempo*
 song. He sang of the spir - its whose
 song. He sang of the spir - its whose
mf *dim.* *mf*
a tempo
con Pedale

f *mf*
 sins are for - giv'n, — Of joys in the gar - dens of
 sins are for - giv'n, — Of joys in the gar - dens of
f *mf*
a tempo
con Pedale

Heav'n, — Of God and His glo - ry's un -
 Heav'n, — Of God and His glo - ry's un -
f
a tempo
con Pedale

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

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "child, For earth's tears and" on the first line and "child, For earth's tears and" on the second line. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line in the left hand. Dynamic markings include *mf* and *p*.

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

The second system continues the vocal and piano parts. The lyrics are "sor - rows too mild," on the first line and "sor - rows too mild," on the second line. The piano accompaniment maintains its intricate sixteenth-note texture. The system concludes with a fermata over the final notes of the vocal lines.

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

The third system features a change in the piano accompaniment's texture. The right hand now plays a more melodic line with eighth notes, while the left hand provides a steady bass line. The lyrics are "And notes___ of the song al-though" on the first line and "And notes___ of the song al-though" on the second line. A *cresc.* marking is present at the beginning of the piano part. The system ends with a fermata.

largamente

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

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

largamente

cresc.

stain'd, *pp* And

stain'd, *pp* And

a tempo

ff *pp*

con Pedale *

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

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

pp

con Pedale

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

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

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The lyrics are "strange night - ly long-ings per - plex'd" followed by "And". The piano accompaniment is in the same key signature and time signature, featuring a complex rhythmic pattern with many sixteenth notes. The system ends with a double bar line and the number 12 over an 8-measure rest.

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

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

The second system of the musical score continues the vocal and piano parts. The vocal staves have the lyrics "earth's gloom-y songs_ had no charm for_ his ear, While". The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line. The system ends with a double bar line and the number 12 over an 8-measure rest.

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

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

The third system of the musical score concludes the vocal and piano parts. The vocal staves have the lyrics "those heav'n-ly songs_ he could hear!". The piano accompaniment continues with a similar rhythmic pattern, marked with a *dim.* (diminuendo) dynamic. The system ends with a double bar line and the number 12 over an 8-measure rest.

largamente

a tempo

p

cresc.

f cresc. molto

rall.

ff

Glorious forever

Two Part Song for Women's Voices

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

S. RACHMANINOFF

Lentamente

Soprano

Alto

Piano

f

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

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

Lentamente

f

ben marcato

mf

cresc.

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

mf

cresc.

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

p

cresc.

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

The first system of the score features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics in English. The piano accompaniment is in a grand staff (treble and bass clefs) and includes dynamic markings such as *ff* and *ben marcato*. There are also some performance instructions like accents and a triplet of eighth notes.

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

The second system continues the vocal and piano parts. The vocal lines are in a soprano and alto register. The piano accompaniment is in a grand staff and includes dynamic markings like *pp*. The lyrics are in English and repeat the phrase 'Giv-er! Bless Thy great name! Lord God, Who made us, Heed us and aid us,'.

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

The third system features a change in tempo to *Poco più lento*. The vocal lines are in a soprano and alto register. The piano accompaniment is in a grand staff and includes dynamic markings like *mf* and *ppp*. The lyrics are in English and include the phrase 'Fill with Love's flame!' followed by a line for a vocal flourish, and 'Hom-age we pay Thee,'.

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

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

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

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

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

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

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

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "for - tune Wakes at Thy voice! Free - dom and for - tune Make us re -". The piano accompaniment consists of a right-hand part with triplets of eighth notes and a left-hand part with quarter notes. The key signature is one sharp (F#).

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

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

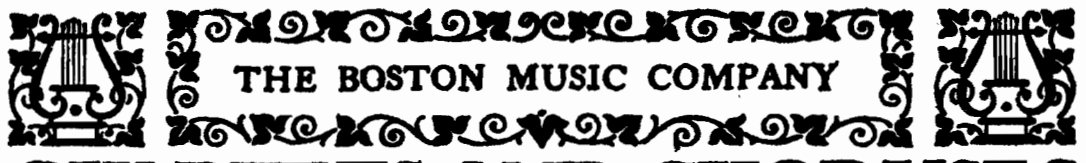
The second system continues the vocal and piano parts. The vocal lines have lyrics: "joice! _____ *ff possibile* Glo - rious! Glo - rious!". The piano accompaniment features triplets in the right hand and quarter notes in the left hand. The key signature remains one sharp.

Glo - - - - rious! _____

Glo - - - - rious! _____

largamente

The third system shows the vocal lines holding long notes with lyrics: "Glo - - - - rious! _____". The piano accompaniment includes a section marked *largamente* (largely), with triplets in the right hand and quarter notes in the left hand. The key signature is one sharp.



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