



Ge. Tschai Kosky

From a photograph by E. Bieber, Berlin

78902

FORTY SONGS BY
PETER ILYITCH TCHAIKOVSKY

EDITED BY
JAMES HUNEKER

FOR HIGH VOICE



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FORTY SONGS
BY PETER ILYITCH TCHAIKOVSKY

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PETER ILYITCH TCHAIKOVSKY



PETER ILYITCH TCHAIKOVSKY, if not the most Russian, is certainly the greatest of Russian composers. The only organized musical speech of this mighty nation owes its initial impulse to Mihail Glinka; for, like Weber, he lovingly plucked from the soil native wild flowers and gave them a place in his *Ruslan and Life for the Czar*. With him and representing the old Russian school are Alexander Darjomisky and Alexander Seroff; while the Neo-Russians include the names of César Cui, Rimski-Korsakoff, Borodin, Balakireff, Liadow, Glazounow, Stcherbatcheff, Arensky, Moussorgsky, Rachmaninoff, Scriabine, and others. Outside of this pale, and viewed with suspicious eyes, stand the figures of Anton Rubinstein, who went to Germany and made music more Teutonic than Russian, and Peter Ilyitch Tchaikovsky, with French and Polish blood in his veins.

Tchaikovsky sometimes said great things in a great manner. Yet we feel that the manner often exceeds the matter; that his manipulation of mediocre thematic material often leads our judgment astray; but, at his best, when idea and execution are firmly welded, this man is a great man, one who felt intensely, suffered sadly, and drank deeply at the acid spring of sorrow. Not so logical or so profound a thinker as Brahms, he is more dramatic, more intense, and displays more surface emotion. We miss the mighty sullen ground-swells of feeling in Tchaikovsky; but he paints better than the Hamburg composer, his brush is dipped in more glowing colors, his palette more various in hues; while the barbaric swing of his music is occasionally tempered by European culture and restraint. Reticent in life, in his art he overflows. No composer except Schumann tells us so much of himself. Every piece of his work is signed, and he does not hesitate to make the most astounding confessions.

He fulfilled in his music much that Rubinstein left undone. Rubinstein was really a Teu-

tonic mind Russianized; but, unlike Rubinstein, Tchaikovsky, despite his Western culture, kept his skirts fairly free from Germany. Her science he had at his finger-tips; but he preferred to remain Russian. His ardent musical temperament was strongly affected by France and Italy. He loved the luscious *cantilena* of Italy and worshipped at the strange shrine of Berlioz. Indeed, Berlioz and Liszt are his artistic sponsors; and the French strain in his blood must not be overlooked. It counted in his talents as surely as it did in Chopin's, whose father was half French.

In his later years, as if his own clime had chilled his spirit, Tchaikovsky solaced himself in Italy and Spain, a not incurious taste in a stern Northman. Despite his Western affiliation, there is always some Asiatic lurking in his scores. One can never be quite sure when the Calmuck—which is said to be skin-deep in every Russian—will break forth. Gusts of unbridled passion recalling Gogol's wild heroes of the steppes sweep across his pages; and sometimes the odor of carnage is too much for us, unaccustomed as we are to such a high-noon of rout, revelry, and disorder.

Tchaikovsky was poet as well as musician. He preached in his scores as much rebellion as a Bakúnin or a Chopin. His culture was many-sided; he could paint the desperate loves of Romeo and Juliet; could pluck at the heart of Hamlet's mystery, doubting dreamer and man of miraculous sensibility; could feel the pathetic pain of Francesca da Rimini; and he showed that Lermontov was not the only Slav who comprehended Byron's Manfred. He set Tolstoy's serenade to barbaric Iberian tones, and wrote with tears in his soul that most moving song *Nur wer die Sehnsucht kennt*—a song that epitomizes Goethe's noble poem. And consider the F minor, the E minor, and the B minor symphonies! What a wonderful man he was! And how his personality tops the little masters of the Neo-Russian school.

He was one who felt many influences before he hewed for himself an individual path. We continually see in him the ferment of the young East, the revolt, the tugging against the restraining bonds of Occidental culture. Like Turgenev, he chastened his art; he polished it, gave us the cry, the song of the strange land in a worthy artistic setting. His feeling for instrumental hues is wonderful. His orchestra fairly blazes at times. He is higher-pitched in his color-scheme than any of the moderns with the exception of Richard Strauss; but though we get daring harmonic combinations, there are no unnatural unions of instruments, no forced marriages of reeds and brass, no artificial or screamingly-pitched voicing; nor are odd and archaic instruments employed. Indeed, Tchaïkovsky sparingly uses the English horn. His orchestra is normal. His possible weakness is for the flute. His imagination sometimes plays him sinister tricks, as in the lugubrious Valse of the Fifth Symphony and the stinging shower of pizzicati in the Fourth Symphony.

He is not a great symphonist, a great master builder like Brahms; he has not the sense of formal beauty, preferring instead to work in free fashion within the loosely flowing lines of the Overture-Fantaisie. The roots of this form are not difficult to discover; the Liszt Symphonic Poem is for Tchaïkovsky a point of departure. Dr. Antonín Dvořák was not altogether incorrect when he declared that the Russian composer was less great as a symphonist than as a variationist.

He takes small, compact themes, nugget-like motives, which he subjects to the most daring treatment. He polishes, expands, varies, and develops his ideas in a manner all his own; and if the form is often wavering, the decoration is always gorgeous. He is seldom a landscape painter; he has not the open-air naïveté of Dvořák, but his voice is a more cultivated one. Tchaïkovsky has touched many of the master minds of literature—Shakespeare, Goethe, Byron, Tolstoy—and he gives in the most condensed dramatic style his subjective impressions of their poems. He

is first and last a dramatic poet. He delineates the human soul in the convulsions of love, hate, joy, and fear; he is the unique master of rhythms, and of the torrential dynamics which express primal emotions in the full flood. His music has not the babbling rivulets, the unclouded skies, the sweet and swirling shepherds and shepherdesses of Dvořák; but it is more psychologic. Give Tchaïkovsky one or two large and vivid human figures, give him a stirring situation, and then hark to the man's inspired utterances as his dramatic impulse begins to work.

He has more to say than any other Russian composer and he says it better. He is never the mere music maker, writing respectable, routine stuff; he worked earnestly, tremendously. Hence we find in his music much intellectual energy, great dramatic power, oftentimes beauty of utterance—though less spontaneity than in Rubinstein's. He had not that master's native talent; but he cultivated his own gifts with more assiduity. His style is not impeccable; it is seldom lofty, though he has plenty of melody,—charming melody,—and while he was not a seeker after the one precious word, the perfect phrase, his measures are more polished and reveal a keener and more rigorous criticism than Rubinstein's.

Tchaïkovsky is eclectic; many cosmopolitan woofs run through the fabric of his music. Italy influenced; then Germany; followed fast France, and in his latter day he let fall lightly the reins on the neck of his Pegasus and was given to riding joyously the fabled country of ballet, pantomime, and other delightful places.

Tchaïkovsky is eminently nervous, modern, and intense; he felt deeply, suffered greatly; so his music is fibred with sorrow, is sometimes morbid and full of hectic passion. He is often feverishly unhealthy, and is never as sane as Brahms. His gamut is not so wide as troubled, and he has exquisite moments of madness. He can be heroic, tender, bizarre, and hugely fierce; the ethical serenity of Beethoven he never attains. But of what weighty import are some of his scores; what passionate tumults, what defi-

ance, what impotent titanic straining. And what masses of tone he sends shivering across his cloudy canvases. The tragedy of a life is penned behind the bars of his music. Tchaïkovsky was out of joint with his times; so he solaced himself with herculean labors—labors that have made him one of the most interesting composers of the nineteenth century.

II

PETER ILYITCH TCHAIKOVSKY was born April 25, 1840, at Votinsk in the Viatka in the Ural district. He died November 5, 1893, at St. Petersburg, of Asiatic cholera, it is said. His life is the record of a simple, severe workingman of art. His father, a mining engineer, was later moved to St. Petersburg, where he was appointed director of the Technological Institute. Peter was educated at the School of Jurisprudence, and afterwards secured a berth in the Ministry of Justice. He began his career as an amateur. He played salon pieces on the piano with considerable facility, and in 1861 began the study of theory. After many hesitations he entered the conservatory of which Anton Rubinstein was the director and joined Zaremba's class of counterpoint. Rubinstein soon discovered stuff in the modest young man, and spoke to him of the possibilities of a musical future. These words set vibrating in the youth's bosom the desire for artistic glory, and henceforth Tchaïkovsky's fate was assured. He threw over his official position, withdrew from society, and began in earnest, rather late it must be confessed, the study of music. In 1863 he had so far progressed that Rubinstein allowed him the privilege of studying orchestration in his class, and he also devoted himself to the piano, flute, and organ. He became a teacher, an accompanist, and, thanks to the influence of Rubinstein, supported himself.

As early as 1865 Tchaïkovsky was regarded by the critical ones as a man of possibilities. Laroche said that he would be "the future star of Russian music," which prophecy, considering the mediocre music of Peter at that time, was a far-seeing one. He went to Moscow in 1866

as theory teacher, and was thrown much with Nicholas Rubinstein, the talented brother of the great pianist, himself a virtuoso of renown. Peter was very poor, earning about one dollar a day as a teacher. So Nicholas Rubinstein invited him to his flat, where he resided in company with Rafael Joseffy, then a gifted lad, and the three of them made music day and night. His other friends were Kashkin and Laroche, and from this time on he grew in strength and reputation. He wrote operas, piano pieces, songs, symphonies, symphonic overtures, fantasies, piano and violin concertos, without cessation—a seemingly inexhaustible spring of fancy at his command. He suffered many disappointments; for, notwithstanding their kindness and constant help, neither one of the Rubinstein brothers appreciated his real greatness. Nicholas had so much fault to find with the first piano concerto in B-flat minor that its dedication was altered, the name of Hans von Bülow being substituted for Nicholas Rubinstein's, and the work was first played by Von Bülow in Boston. Later Nicholas played it with success in 1878, at the Russian concerts of the Paris Exhibition. Anton Rubinstein would never seriously accept Peter as a remarkable composer. His genius was so different, his methods were so at variance with the pianist's, that it is doubtful if he ever realized Peter's great artistic powers. So self-depreciatory was Tchaïkovsky that he actually burned the score of his opera, *The Voievoda*, a title that he afterwards utilized for a symphonic poem. His greatest opera, *Eugène Oniegin*, was begun in 1877, the year of his marriage to Antonina Tchaïkovsky, whose name in his will surprised so many of his friends and the musical world at large. A few months of matrimony ended the unfortunate experiment. He was not a man for domestic life. He was devoted to art, was nervous, and often irritable. So the affair terminated, luckily without publicity. His health had failed in 1877 and he was forced to take an absolute rest. In 1885 he removed to the village of Maidanova, near a little town, where he was known as the "Hermit of Klin." His friends visited him, he composed, took long

walks, and was almost happy. Tchaïkovsky also travelled in Germany, France, and visited New York in May, 1891, at the invitation of Mr. Walter Damrosch, then conductor of the Symphony Society. The great Russian appeared at the series of festival concerts which inaugurated Carnegie Hall. On that occasion he conducted his third orchestral suite, his B-flat minor piano concerto, Adele Aus der Ohe at the keyboard, and two *a capella* choruses. He proved an excellent though somewhat nervous conductor. One of his last public appearances was in the summer of 1893, when, after conducting some of his compositions at Oxford, he received the degree of Doctor of Music from that English university. From 1872 to 1876 he acted as music critic to several journals. His criticisms reveal somewhat narrow ideals. He tolerated Beethoven, worshipped Mozart, regarded Wagner suspiciously, and disliked the music of Brahms quite as heartily as Brahms disliked his music. Personally they were on fairly good terms. Liszt was a secret god, Chopin he never admired.

In appearance Tchaïkovsky did not suggest the conventional composer. He was wiry, well set up, neat in dress. His head was of the high Russian type, the forehead unusually lofty, the eyes dreamy. He wore a beard, and when he visited us both hair and beard were whitening. A charming, refined man, Tchaïkovsky was both shy and sociable. In his chosen circle he was much loved, and his sudden death fell with the swiftness of a thunderbolt. He had just finished his Sixth Symphony and conducted it in St. Petersburg; and he was stricken down when, according to the account of his most intimate friend, he was at his happiest and healthiest.

III

As a song composer Tchaïkovsky is not uniformly at his greatest. His genius demanded the complicated apparatus of the modern orchestra fully to express itself. Yet he has left over a hundred lyrics, a dozen of which place him in the angelic choir led by Franz Schubert and composed of Schumann, Robert Franz, Brahms,

and Richard Strauss. And not Schubert himself compassed the abysmal woe of Goethe's *None but the Lonely Heart* (*Nur wer die Sehnsucht kennt*) as did the Russian. It is so wonderful a lyric that alone it would make a musical reputation. But Tchaïkovsky did not often reach such a level. His formal sense frequently went astray, he set the verse of mediocre poets, he wrote many songs for the sake of ready money, and he did not at all times betray a sensitive conscience in the matter of poetry. He would tear apart the text to suit his purpose. Unluckily he did not always adhere to the "thorough-composed" form. When he did, the result was excellent. Being of a profoundly subjective nature, a Slav, much of his lyric work is melancholy. Sometimes it is poetically so, and often it is the sweet sadness of the sentimentalist. He had an abundance of melodic ideas, but they were not invariably distinguished, and he was not his own severest critic.

It is the object of this collection to present the composer at his best and widest. The range is large, beginning as it does with his early Opus 6 and terminating with a song written shortly before his death. *Why?* (*Warum?*) Opus 6, No. 5, is a charming lyric, tender, graceful, rather Gallic than Russian. And the last song from Opus 73 shows how the composer grew. His greatest song for low voice is *Don Juan's Serenade* (*Ständchen des Don Juan*); while few will resist the appeal of *Mignon's Song* (*Mignon's Lied*), Opus 25, No. 3, and *Disappointment* (*Déception*), Opus 65, No. 2. There are slumber songs, songs of sentiment, sorrow, and the vagrant songs of gypsies and wild folk who snatch a moment of dearly earned and perilous joy under the moon and trees. There are some naïve songs for children and the intimate songs of the lonely despairing lover, or the reckless deserted and desperate one. And there are songs of dawn, of twilight, and of midnight. It is a comprehensive selection, and the later and little known works have been freely drawn upon.

There is a paucity of literature relating to Tchaïkovsky. Kashkin wrote *Reminiscences* in 1897, and in 1898 appeared his collected writings, edited with a preface by G. Laroche. These two

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volumes were condensed to a small book by Rosa Newmarch. A brief illustrated biography by Iwan Knorr was published in Berlin in 1900. Since the present writing there has appeared the only authorized life of the great composer by his brother, Modeste Tchaïkovsky. This work throws all the necessary light on the inner existence of one of the most remarkable men of his time—remarkable as a musician, extraordinary as a psychologic study. It need hardly be added that a free, poetic style of interpretation is the only one for these romantic lyrics.

June, 1902.

A handwritten signature in cursive script, reading "James Huneker". The signature is written in dark ink and is positioned to the right of the main text block.

FORTY SONGS
BY PETER ILYITCH TCHAÏKOVSKY

SPEAK NOT, O BELOVED

1

(NICHT WORTE, GELIEBTER)

German by Hans Schmidt
from the Russian of PLESCHTSCHJEV
Translated by Charles Fontcyn Manney

(Composed in 1869)

(Original Key)

PETER ILYITCH TCHAIKOVSKY, Op. 6, No 2

Andante ma non troppo

PIANO

The piano introduction is in 9/8 time, marked 'Andante ma non troppo'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The music consists of a series of chords and single notes, with a 'p' (piano) dynamic marking. There are two measures of rests in the treble staff, followed by a series of chords and single notes. The bass staff has a series of chords and single notes, with a 'p' (piano) dynamic marking. There are two measures of rests in the bass staff, followed by a series of chords and single notes. The music is in a 9/8 time signature, with a key signature of one sharp (F#).

The first vocal line is in 9/8 time, marked 'Andante ma non troppo'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The music consists of a series of chords and single notes, with a 'p' (piano) dynamic marking. The vocal line is in a 9/8 time signature, with a key signature of one sharp (F#). The lyrics are: 'Speak not, O be - lov - ed, O sigh - not! / Nicht Wor - te, Ge - lieb - ter! nicht Seuf - zer!'. The piano accompaniment is in a 9/8 time signature, with a key signature of one sharp (F#). It features a series of chords and single notes, with a 'p' (piano) dynamic marking.

The second vocal line is in 9/8 time, marked 'Andante ma non troppo'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The music consists of a series of chords and single notes, with a 'p' (piano) dynamic marking. The vocal line is in a 9/8 time signature, with a key signature of one sharp (F#). The lyrics are: 'In si - lence meet sor - row im - pend - ing, As mute and a - lone there / So schweig - sam lass wer - den uns Bei - de, wieschwei - gend und ein - sam'. The piano accompaniment is in a 9/8 time signature, with a key signature of one sharp (F#). It features a series of chords and single notes, with a 'p' (piano) dynamic marking.

The third vocal line is in 9/8 time, marked 'Andante ma non troppo'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The music consists of a series of chords and single notes, with a 'p' (piano) dynamic marking. The vocal line is in a 9/8 time signature, with a key signature of one sharp (F#). The lyrics are: 'a - bove yon - der tomb - stone The tall weep - ing wil - low is / auch ü - ber den Grab - stein sich nei - get die trau - ern - de'. The piano accompaniment is in a 9/8 time signature, with a key signature of one sharp (F#). It features a series of chords and single notes, with a 'p' (piano) dynamic marking.

Poco più mosso

poco a poco cresc.

bend - ing. As droop - ing it pon - ders
 Wei - de! Wie je - ne zum Stei - ne

mf *p poco a poco cresc.*

the grav - ing, I, too, read in hearts torn and an - guish'd
 ge - beu - get, les' ich auch im Her - zen, dem kran - ken,

Of hap - py days — ev - er fled, Days — that —
 von Ta - gen se - - li - gen, se - li - gen Glück's, die

rall. long in their grave have lan - guish'd!
 lan - ge zu Gra - be schon san - ken!

rall. *pesante*

p

That long in their grave have lan - guish'd! Speak not, O be - lov - ed,
 die lan - ge zu Gra - be schon san - ken! Nicht Wor - te, Ge - lieb - ter!

p

O sigh — not! In si - lence meet sor - row im - pend - ing,
 nicht Seuf - zer! So schweig - sam lass wer - den uns Bei - de,

As mute and a - lone there A - bove yon - der tomb - stone, The tall weep - ing wil - low is
 wie schweigend und ein - sam auch ü - ber den Grab - stein sich nei - get die trau - ern - de

bend - ing, The tall weep - ing wil - low is bend - ing.
 Wei - de, sich nei - get die trau - ern - de Wei - de!

mf

p

ENDLESS LOVE

(DIE THRÄNE BEBT)

(Composed in 1869)

(Original Key, Gb)

From the Russian of A. TOLSTOI
Translated by Isabella G. Parker

PETER ILYITCH TCHAIKOVSKY, Op. 6, No. 4

Moderato assai

VOICE

PIANO

mf *cresc.* *dim.*

p

The Die

quasi rit. *pp a tempo*

rfz

trem - bling tears in thy dear eyes are shin-ing, O weep thou
 Thrä - ne bebt im Au - ge der die schwe-re! O wei - ne

not! I can-not let thee go! Should love be
 nicht, dich las-sen kann ich nie! Als wenn der

p

mp *dim.* *cresc.*

held in strong-est bond con-fin-ing, My love is
 Lie-be ei-ne Gren-ze wä-re, sie gleicht dem

mf

mf *cresc.*

bound-less, wide as wid-est o-cean.
 Mee-re, gleicht dem wei-ten Mee-re.

f

f *sf poco stringendo*

This life's brief meas-ure, Yes!
 Des Le-bens U-fer, ja!

mf *p*

dim. *p*

This life's brief meas - ure must it o - - - ver -
 des Le - bens U - fer ü - ber - flu - - - thet

mf *rit.*

pp *mf* *rit.*

a tempo *p*

flow! No earth - ly grief is worth thy
 sie! Dies Er - den-leid ist nim - mer

p a tempo

bit - ter weep-ing, For soon with thee from hence my soul will go,
 werth der Zäh - re; gar bald mit dir von hin - nen ich ent - flieh'

mp *dim.*

p *mf*

Where end-less love shall have us in its keep - ing, And like the
 zu je - ner ew' - gen Lie - be heim ich keh - re die oh - ne

p *cresc.* *mf*

o - cean's flood — 'twill surge for ev - - er,
 Gren - zen ist, — gleich ew' - gen Mee - - re,

sf poco stringendo

mf This world's brief meas - ure, Yes! This world's brief
 der Wel - ten U - fer, ja! der Wel - ten

dim. *p* *pp*

meas - ure must it o - - - ver - flow.
 U - fer ü - ber - flu - - - thet siel

mf *p espressivo*

mp

dim. *pp*

WHY? (WARUM?)

(Composed in 1869)

(Original Key)

German from a Russian version
of a poem by ^{*)}HEINRICH HEINE (1799-1856)
Translated by Arthur Westbrook

PETER ILYITCH TCHAIKOVSKY, Op.6, №5

VOICE *Moderato* *p*

Tell me why are the ros - es so pale?
Wa - rum sind denn die Ro - sen so blass?

PIANO *p*

cresc.

Dear - est love, how their pure blos - soms fail!
sü - sses Lieb, kannst du sa - gen mir das?

Why so heav - y with
Wa - rum sind denn den

p

tear drops un - shed
Veil - chen im Gras

Doth the vio - let in - cline her sweet head?
wie von Thrä - nen die Aeu - ge - lein nass?

mp

^{*)}The retention of Heine's original text is not possible as the composer used a Russian translation in a different metre.

Why are ac - cents of sor - row and wrong Thrill-ing loud in the
 Wa - rum tönt mit so trau - ri - gen Klang aus den Lüf - ten der

mf *p* *p*

lark's mat - in song? Why the wind thro' the green bran - ches sighs
 Ler - che Ge - sang? Wa - rum rauscht in den Bäu - men der Wind,

cresc. *mp* *cresc.*

Like a voice that de - spair - ing - ly cries? Why so cold shines the
 als ob kla - gen - de Stim - men es sind? Wa - rum blickt denn die

mf *f*

sun in the sky, With no life-giv - ing warmth from on
 Son - ne so kalt und ver - dros - sen her - ab auf den

f *2* *2*

high? _____ Why so gray is the earth, and for -
 Wald? _____ Wa - rum ist denn die Er - de so

lorn, _____ Why so drear - y wher - ev - er I
 grau, _____ und so ö - de, wo - hin ich auch

turn? _____ Tell me why is my
 schau? _____ Und wa - rum ist mir

ff stringendo

heart fill'd with fears, Why the world I must
 selbst denn so weh? Wa - rum Al - les durch

*Meno mosso**fff*

rit.
view thro' my tears?
Thrä - nen ich seh?

O my love, — I am
Sprich wa - rum, — sü - sses

ff

part - ed from thee,
Lieb - chen, o sprich,

Where - fore hast thou for - sak - en
wa - rum hast du ver - las - sen

sempre ff

me?
mich?

molto rit.

a tempo

a tempo

meno f

mf

pp

pp

NONE BUT THE LONELY HEART

(NUR WER DIE SEHNSUCHT KENNT)

(Composed in 1869)

(Original Key, D $\flat$)

JOHANN WOLFGANG von GOETHE (1749-1832)

Translated by Arthur Westbrook

PETER ILYITCH TCHAIKOVSKY, Op. 6, No. 6

Andante non tanto

PIANO

p espressivo

The piano introduction consists of two staves. The right staff features a melody in D-flat major with a half note G4, a dotted half note A4, and a half note B4, all under a slur. The left staff provides harmonic support with chords in the right hand and single notes in the left hand.

The piano accompaniment for the first vocal entry. The right staff has a melody starting on G4, moving up stepwise to B4, then down to A4 and G4. The left staff has chords in the right hand and single notes in the left hand.

p espressivo

None but the lone - ly heart
Nur wer die Seh - sucht kennt,

The piano accompaniment for the second vocal entry. The right staff has a melody starting on G4, moving up stepwise to B4, then down to A4 and G4. The left staff has chords in the right hand and single notes in the left hand.

Can know my sad - ness; A - lone, and
weiss, was ich lei - del! Al - lein und

più f

The piano accompaniment for the third vocal entry. The right staff has a melody starting on G4, moving up stepwise to B4, then down to A4 and G4. The left staff has chords in the right hand and single notes in the left hand.

part - ed far From joy and glad - ness.
ab - ge - trennt von al - ler Freu - de.

Heav'n's bound - less
Sch' ich an's
un poco marcato

arch I see Spread out a - bove me. Ah! what a
Fir - ma - ment nach je - ner Sei - te. Ach! der mich

dis - tance drear To one who loves me!
liebt und kennt ist in der Wei - te.

f >

None but the lone - ly heart
Nur wer die Sehn - sucht kennt,

cresc. *mf*

p > *cresc.*

Can know my sad - ness; A - lone, and
weiss, was ich lei - de! Al - lein und

p *cresc.*

part - ed far From joy - ed and glad - ness,
ab - ge - trennt von al - ler Freu - de,

f *cresc.*

A - lone, and part - ed far
Al - lein und ab - ge - trennt.

cresc. e stringendo

ff From joy and glad - ness. My sens - es
von al - ler Freu - del! Es schwin - delt

pp molto rit.

ff *molto rit.*

a tempo fail, _____ A burn - ing fire de -
mir, _____ es brennt mein Ein - ge -

espressivo

p a tempo

vours me. None but the lone - ly heart Can
wei - de, Nur wer die Sehn - sucht kennt, weiss,

know my sad - ness.
was ich lei - del!

pp

CRADLE SONG

(WIEGENLIED)

(Composed in 1873)

(Original Key)

German by Ferdinand Gumbert
from the Russian of MAIKOW

Translated by Charles Fonteyn Manney

PETER ILYTCH TCHAIKOVSKY, Op. 16, No. 1

Andantino

PIANO

pp

Sleep, O ba - by mine, sleep and dream, ba - by mine!
Schla - fe, Kind - chen, ein; schla - fe ein, schla - fe ein!

Peace - ful slum - ber now be thine.
Ru - hig mag dein Schlum - mer sein.

Ea - gle, sun, — and breeze so mild, Fond - ly
 Gab zum Schu - tze mei - nem Kind Ad - ler,

p

guard my sleep - ing child.
 Son - ne und den Wind.

Soon the ea - gle home - ward flew;
 Ad - ler flog nach Hau - se ab;

mf

Sank the sun in o - cean blue; When three nights all had pass'd a - way
 Son - ne sank in's Meer hin - ab; als drei Näch - te vor - ü - ber sind,

poco rit. *a tempo* *p*

Home the gen-tle breeze did stray. Then his
hin zur Mut-ter fliegt der Wind. Fragt den

poco rit. *a tempo* *p* *pp*

moth-er ask'd in fear: "Why hast stay'd so long from
Wind die Mut-ter bang: „Wo ver-schwan-dest du so

here? With the stars in heav'n to strive?
lang'? Strit - test mit dem Ster - nen - heer?

p

Or the o - cean's waves to drive?"
Triebst die Wo - gen du im Meer?"

mf

Not with o - cean's
Nein, den Wo - gen

waves was I, Fought no fight in star - ry sky; Near thy child my
blieb ich fern, rührt' an kei - nen gold - nen Stern; hab' ver - wahrt das

poco rit. *a tempo*

watch I kept, Rock'd the cradle while he slept.
Kind - chen dein, schau - kel - te die Wie - ge klein.

poco rit. *a tempo*

p

pp

Sleep, O ba - by mine, sleep and dream, ba - by mine!
Schla - fe, Kind - chen, ein, schla - fe ein, schla - fe ein!

pp

Peace - ful slum - ber now be thine. Ea - gle,
 Ru - hig mag dein Schlum - mer sein. Gab zum

pochissimo cresc.

ppp *p*

sun, and breeze so mild, Fond - ly
 Schu - tze mei - nem Kind Ad - ler,

guard my sleep - ing child.
 Son - ne und den Wind!

sempre dim.

pp *ppp*

LINGER YET!

21

(WARTE NOCH!)

(Composed in 1873)

(Original Key)

German by Ferdinand Gumbert
from the Russian of GREKOW
Translated by Arthur Westbrook

PETER ILYITCH TCHAIKOVSKY, Op. 16, No. 2

Moderato assai

VOICE

espressivo

PIANO

p

cresc.

p

Lin- ger
War - te

mf

p

yet! thought of part-ing O ban-ish! Like an ar - row our life swift-ly
noch! lass die Won-ne uns Bei-den, gleich dem Pfeil siehst das Le-ben du

p

pp

p

mf

flies; Lin-ger yet! — lin-ger yet! — all too soon joy must van - ish,
 flich'n. War-te noch! — war-te noch! — im - mer Zeit ist's zum Schei - den,

pp *mf*

riten. *Meno mosso* *pp*

When the dawn spreads a glow o'er the skies. See re - turn - ing the
 wenn im O - sten die Strah-len er - glüh'n. Kehrt noch ein - mal die

dim. *riten.* *pp* *pp*

a tempo primo *p*

shel-ter-ing night! Share the spell which her shad-ows are
 herr-li-che Nacht? Sieh' nur, sieh', theil' mit mir das Ent-

a tempo primo *pp*

throw - ing, While the stars — still in heav - en are
 zü - cken, wie die Hö - - hen mit Ster - nen sich

poco cresc.

glow - ing, And the moon sheds her ma - gi - cal
 schmü - cken, wie so sin - - nend der Mond zu uns

poco cresc.

light; And a si - - lence en - chant - ing is
 lacht! Wie die Bäu - - me ent - schwin - den den

mf

grow - ing, 'Neath the trees slow - ly fad - ing from sight.
 Bli - cken! Tie - fe Stil - le, wo Lie - be nur wacht.

p

poco cresc.

mf

p

While the
Nur die

stars _____ thro' the bran-ches are gleam-ing In our
Bir - ken uns flü-sternd um ge-ben, wie das

pp

hearts _____ love a-lone holds sway; How the
se - li - ge Herz schlägt so hoch; Ro - sen -

mf

pp

ro - ses with per-fume are stream-ing! O my dear,
düf - te be-rau-schend ver-schwe-ben. O mein Freund,

mf

p riten.

p *Meno mosso* *pp*

are we liv - ing or dream - - ing? Lin - ger yet,
ist's ein Traum, ist es Le - - ben! Bleib' o bleib',

pp *sempre pp*

a tempo primo

stay, O stay! Lin - ger yet, stay, O stay!
war - te noch! bleib' o bleib', war - te noch!

dolcissimo
a tempo primo

morendo

THAT SIMPLE OLD BALLAD, O SING ME

(O MÖCHTEST DU EINMAL NOCH SINGEN)

German by Ferdinand Gumbert
from the Russian of PLESCHTSCHJEV
Translated by Nathan Haskell Dole

(Composed in 1873)

(Original Key)

PETER ILYITCH TCHAIKOVSKY, Op. 16, № 4

Allegro moderato

PIANO

mf espressivo

The piano introduction consists of two systems of music. The first system is marked *mf espressivo* and features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is composed of eighth and sixteenth notes, often beamed together. The bass clef accompaniment consists of sustained chords and single notes. The second system continues the melody and accompaniment, with the bass line showing more movement, including a descending scale-like passage.

This system contains the vocal entry and the beginning of the piano accompaniment for the first line of the song. The vocal line is in the treble clef, starting with a whole rest followed by a half note G4, then a quarter note A4, and continuing with a melody of eighth and quarter notes. The lyrics are: "That sim - ple old bal - lad, O sing me, O möch - test du ein - mal noch sin - gen". The piano accompaniment is in the bass clef, providing harmonic support with chords and moving lines. A dynamic marking of *p* (piano) is placed above the vocal line.

This system contains the vocal entry and the beginning of the piano accompaniment for the second line of the song. The vocal line continues the melody from the previous system. The lyrics are: "As once in the days van-ish'd long, For back to my das Lied aus ver - gan - ge - ner Zeit, o lass' es doch". The piano accompaniment continues with its harmonic support. A dynamic marking of *p* is also present.

child - hood'twould bring me, When oft by your side I was
 wie - der er - klin - gen, bis Träu - me mich lieb - lich um -

kneel - ing You'd sud - den - ly break in - to song,
 zie - hen, das Lied, das als Kind mich er - freut,

cresc.

The sounds hap - py dream - land re - veal - ing!
 da schlum - mert' ich auf dei - nen Knie - en!

f

mf
espressivo

p

You sang it with
Du san - gest mit

dim.

p

deep mel - an - chol - y, With tears in your dark dream - y eyes,
Kum - mer im Her - zen, mit Thrä - nen im schwär - m'ri - schen Blick,

crest.

They roll'd down your cheeks ev - er slow - ly The
du lä -chel - test wohl un - ter Schmer - zen. Nicht

crest.

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

notes were so mourn - ful - ly blend - ed, In
wuss - te ich, was dir ge - sche - hen, dein

espressivo

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

that quaint old song that I loved, Tho' I ne'er a
 Lied sprach von her - bem Ge - schick, doch konnt' ich es

word com-pre - hend - ed. That
 nim - mer ver - ste - hen. Nun

p

sim - ple old bal - lad, O sing me, Once more sing the
 sin - ge sie heu - te mir wie - der die Wei - se, die

old - time re - frain; Its mean - ing long since Time did bring me,
 da - mals er - klang; jetzt deut' ich die rüh - ren - den Lie - der,

cresc.

And now, o - ver - whelm'd by my sor - row, I
 ver - ste - he die Thrä - nen, den Kum - mer; nun

poco a poco cresc.

glad - ly would slum - ber a - gain, And peace from its
 gieb mei - ner See - le so bang den sü - ssen, den

f

f

pa - thos I'd bor - row!
 trö - sten - den Schlum - mer!

ff molto rit. (Meno mosso)

That sim - ple old bal - lad, O sing
 O möch - test du ein - mal noch sin -

rit. f

me, Once more sing the old - time re - frain;
 gen das Lied aus ver - gan - ge - ner Zeit,

f
 O sing as of yore, Sing it once more; As
 ein ein - zi - ges Mal sin - ge mir noch das

when in my child - hood you sang!
 Lied, das als Kind mich er - freut.

a tempo (primo)
p

pp

WHAT CARE I? (WAS NUN?)

(Composed in 1873)

(Original Key)

PETER ILYITCH TCHAIKOVSKY, Op. 16, No 5

German by Ferdinand Gumbert
from the Russian of N. N.

Translated by Nathan Haskell Dole

PIANO *Allegretto*

p

Thy face so an - gel - fair it seems, It
Dein himm - lisch rei - nes An - ge - sicht ver -

haunts me by day and by night; With yearn - ing and burn - ing
folgt mich bei Tag und bei Nacht; Ge - dan - ken und Thrä - nen,

mf

With cru - el and ter - ri - ble dreams; With
sie ha - ben mich e - lend ge - macht, All -

ev - er-more pain and de - light, With ev - er-more pain and de - light.
 ii - ber - all se - he ich dich! All - ii - ber - all se - he ich dich!

p What care I? Care I? Care ____ I?
 Doch was nun? was nun? was ____ nun?

dolce

p *p* *mf*

p Dis - tress me, but love!
 Ja, quäl' doch lieb' mich!

p

p

A
Ver -

dead - ly pas - sion I con-ceal, Deep bur - ied
 derb - lich dü - stre Lei - den-schaft durch - wühlt mir

pp

in my heart, Ay, give me blame, Or
 heim - lich die Brust, bringt Schan - de nur, und

sting with shame, Tho' tor - ments to me thou dost deal,
 Stra - fe nur, du kannst mich zer - flei - schen in Lust!

mf
 And rid - i - cule's mer - ci - less dart, And
 Mit La - chen ver - höh - nest du mich, mit

mf

rid - i - cule's mer - ci - less dart; — What care I? Care I?
 La - chen ver - höh - nest du mich! — Doch was nun? was nun?

p

dolce

p

Care — I? Tor - ment me, but love!
 was — nun? Zer - fleisch, doch lieb' mich!

mf *p*

mf

I am thy slave un - to the grave
 Dir treu bin ich bis in den Tod,

p

p

But thou ev-'ry day, ev-'ry hour (A -
 geh' ruh - los um-her früh und spät; doch

trait - or's part) Dost ven - om pour, Which poi - sons my
 du zum Dank in je - der Stund' ver - gif - test mein

life ev - er - more! These pangs I no long-er will
 Herz durch Ver - rath! Nicht län-ger er - trag' ich die.

mf

suf - fer! No pit - y thou hast in thy heart! What care I?
 Qua - len, um Mit-leid nur fle - he ich dich! Doch was nun?

p

Care I? Care I? De - stroy me, but
was nun? was nun? Er - schla - ge

mf *p* *f*

dolce *mf* *f*

love! De - stroy me, but love! De -
mich! er - schla - ge mich! Nun

stroy, de - stroy me then, de - stroy; on - ly love!
wohl, er - schla - ge mich! doch nur lie - be mich!

ff *p* *ten.* *dolce* *pp*

MIGNON'S SONG
(MIGNON'S LIED)

(Composed in 1875)

German by Ferdinand Gumbert (after GOETHE)
Translated by Charles Fontcyn Manney

(Original Key)

PETER ILYITCH TCHAIKOVSKY, Op.25, №3

[illegible]

cresc. *f*

gen-tle wind— from az-ure heav-en blows, And with the myr-tle high the lau-rel grows. Dost
 sanf-ter Wind— vom blau-en Him-mel weht, die Myr-the still, und hoch der Lor-beer steht? Kennst

cresc.

rit. *f* *a tempo* *cresc.*

know it well? Dost know it well? 'Tis there, 'tis there, 'tis
 du es wohl? kennst du es wohl? Da - hin, da - hin, da -

f rit. *p* *a tempo*

there with thee, my dear-est one, with thee I would re - pair! Dost know the
 hin möcht'ich mit dir, mit dir, o mein Ge - lieb - ter, zieh'n! Kennst du das

mf *f*

p *rit.* *a p*

land, dost know it well? 'Tis there with thee, my dear-est, I'd re - pair! Dost
 Land, kennst du es wohl? Da-hin möcht'ich mit dir, Ge - lieb - ter, zieh'n! Kennst

p *rit.* *a*

tempo

know the path a - long the moun - tain steep, Where thro' the
 du den Berg und sei - nen Wol - ken - - steg? Das Maul-thier

p
tempo

mist the pa - tient mules do creep; In
 sucht im Ne - bel sei - nen Weg, in

cresc.

cav - erns dwell — the dra - gons with their brood, and down the rocks rush -
 Hö - len wohnt — der Dra - chen al - te Brut, es stürzt der Fels und —

cresc.

- es the foam - ing flood. Dost know the land? Dost know it well? 'Tis
 — ü - ber ihn die Fluth: Kennst du den Berg? kennst du ihn wohl? Da -

f *rit.* *a*

frit. *a*

tempo

there, 'tis there our way doth lie, Our
hin, da - hin geht un - - - ser Weg! Da -

p
tempo

f

way doth lie, O fa - ther, let us go! Dost know the
hin, da - hin, o Va - ter, lass uns zieh'n! Kennst du den

mf

p *rit.*

land? Dost know it well? There lies our way, O fa - ther, let us
Berg? Kennst du ihn wohl? Da - hin, da - hin, o Va - ter, lass uns

p *rit.*

p a tempo

go! Dost know the house? Great
zieh'n. Kennst du das Haus? auf

a tempo *p*

mf

col-umns bear its walls, The rooms are gay, and splen-did shine the halls. And
 Sä-u-len ruht sein Dach, es glänzt der Saal, es schim-mert das Ge-mach, und

p

mar - - ble stat - ues gaze, and seem to say: "Was fate un-kind,
 Mar - - mor-bil - der steh'n und seh'n mich an: Was hat man dir,

mf *dim.* *p*

pp *cresc.*

hap - less child, to thee?" Dost know the house? Dost know it well?
 ar - mes Kind, ge-than? Kennst du das Haus? kennst du es wohl?

pp *cresc.*

f *f*

'Tis there I would with thee, be - lov - - - ed, go! Dost
 Da - hin möcht' ich mit dir, Ge - lieb - - - ter, zieh'n! Kennst

f

know the land — where-in the cit - rons bloom? Like gold the
 du das Land, — wo die Ci - tro - nen blüh'n, im dun - keln

or - ange gleams in leaf - - y gloom; A
 Laub die Gold - o - ran - - gen glüh'n, ein

gen - tle wind — from az - ure heav - en blows, And with the myr - tle
 sanf - ter Wind — vom blau - en Him - mel weht, die Myr - the still, und

high the lau - rel grows. Dost know the land? Dost know it well? 'Tis
 hoch der Lor - beer steht? Kennst du das Land? Kennst du es wohl? Da-

rit. *a* *p*

tempo *cresc.*

there, 'tis there, 'tis there with thee, my dear-est one, with thee I would re-
 hin, da-hin, da-hin möcht' ich mit dir, mit dir, o mein Ge-lieb-ter,

p *tempo* *cresc.* *mf* *f*

f *p* *rit.*

pair! Dost know the land, dost know it well? 'Tis there with thee, my dear-est, I'd re-
 ziehn! Kennst du das Land? Kennst du es wohl? da-hin möcht' ich mit dir, Ge-lieb-ter,

p *rit.*

f

pair! Ah, 'tis there!
 ziehn! Ach, da-hin!

a tempo *p*

cresc. *p*

pp *ppp*

THE CANARY

(DER KANARIENVOGEL)

(Composed in 1875)

German by Ferdinand Gumbert
from the Russian of MEY

(Original Key)

PETER ILYITCH TCHAIKOVSKY, Op. 25, No. 4

Translated by Charles Fonteyn Manney

Moderato

PIANO *mf espressivo*

dim.

p

semplice

Spoke Zu - lei - ka thus to her ca - na - ry:
Sprach die Sul - ta - nin zum Ka - na - rien - vo - gel:

riten.

p

"Bird - ling, rest thee in our peace - ful pla - ces. Trill thy song, nor
„Vög - lein, ist's nicht hier im Thurm am bes - ten, wenn du zwit - scherst,

a tempo

p

vain-ly—fly and flut-ter Toward thy home in air-y—West-ern spa-ces.
 sin-gest—vor Zu-lei-ka, wa-rum zie-hest du zum-fer-nen Wes-ten?

Tell me, bird-ling, of these
 Sin-ge, Vög-lein, sin-ge

lands so far and for-eign; O'er their dis-tant wonders let me dream and pon-der.
 et-was mir vom Wes-ten, sin-ge, Vög-lein, sin-ge mir von fer-nen Or-ten!

Are their arch - ing skies more pure an az - ure, Are there ha - rem
 Sahst du je - mals uns - ren schö-nen Him - mel, hat man Ha - rem,

and bright ca-ges yon - der? Do the ro - ses bloom in such pro-fu - sion,
 hat man Kä-fig dor - ten? Gibt's im Wes - ten wohl so üpp'-ge Ro - sen?

Does one, fair - er than Zu - lei-ka, bor - row Add - ed charm from
 Wel - cher Schah be - sitzt Zu - lei-ka's Lie - be, sol - che Schön - heit

p

robes of rar-er beau-ty?" And the bird made an-swer in his sor-row:
in dem Pracht-ge-wan-de? Doch das Vög-lein sang als Ant-wort trü-be:

mf

"Ask me not of that far—land of free-dom,
 „Frag’ mich nicht nach je-nem—fer-nen Lan-de,

p

cresc.

Here, where ha-rem walls do—mock my sad-ness; O—da-lisques may dwell here
 wa-rum willst du mei-nen—Kum-mer se-hen, was ich sin-ge in dem

in—content-ment, But my song can nev-er wake here to glad-ness!
 en-gen Ha-rem, kön-nen O-da-lis-ken nie—ver-ste-hen!

f

Ask me not of that far land of free - dom; Here thy ha - rem
 Frag' mich nicht nach je - nem fer - nen Lan - de, wa - rum willst du

p

walls but mock my sad - ness. O - da-lisques may dwell here in con - tent - ment,
 mei - nen Kum - mer se - hen, was ich sin - ge in dem en - gen Ha - rem,

3

But my song can nev - er wake to glad - ness!"
 kön - nen O - da - lis - ken nie ver - ste - hen."

pp

SOME ONE SAID UNTO THE FOOL

(EINST ZUM NARREN JEMAND SPRICHT)

German by Ferdinand Gumbert
from the Russian of MEY
Translated by Isidora Martinez

(Composed in 1875)

PETER ILYITCH TCHAIKOVSKY, Op. 25, No 6

(Original Key, G minor)

Allegro giocoso

PIANO

The piano introduction is in G minor, 3/4 time, marked 'Allegro giocoso'. It features a melody in the right hand with a dynamic of *mf* and a bass line in the left hand. The piece concludes with a *p* (piano) dynamic.

semplice

The first system shows the vocal melody and piano accompaniment. The vocal line is marked 'semplice'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. Dynamics include *mf*.

Some one said un - to the fool, "Go thou not to tav-ern cool Since then all must hear this
Einst zum Nar-ren Je - mand spricht: In die Schen-ke sollst du nicht! Seit dem hö-ren's al - le

The second system continues the vocal and piano accompaniment. The piano accompaniment has a more rhythmic feel with chords and eighth notes. Dynamics include *mf*.

rhyme, Drink but wa - ter all the time!
Leut. Trink nur Was - ser je - der - zeit!

The third system shows the final part of the song. The piano accompaniment features a strong eighth-note pattern in the right hand. Dynamics include *p cresc.* and *f*.

Hum - bly bend thee o'er the pool, To the brook - let go to school!"
Lauf' zum Bach, ver - beug' dich schön, Sollst bei ihm zur Leh - re - gehn.

mf

To the brook - let then I went,
 Wohl, zum Bäch - lein eilt' ich hin,

f *mf*

Spoke him fair and o'er him bent:
 Sprach mit ihm nach mei - nem Sinn:

"Thou art wise, so all men say,
 Du bist klug, sagt Je - der mir,

cresc.

So I bend as low I may;
 Drum beug' ich mich tief vor dir;

Tell me where-fore must it be
 Sa - ge mir, wie fang' ich's an,

cresc.

f

There's no more ca - rouse for me?
 Dass ich kein Rausch ha - ben kann,

There's no more ca - rouse for me?
 Dass ich kein Rausch ha - ben kann?

Dear-est brook-let, whis-per low, How my grief can
 Lie - bes Bäch - lein, sag' ge - scheid, Wo ver-trink'ich

dim. *p*

I drown so? Wouldst that art to me im-part, Hon-or'd wert thou in my heart!
 nun mein Leid? Hast du mich die Kunst ge-lehrt, Wirst du e - wig hoch ver-ehrt.

mf

But say, brook-let, first of all, Left the fool the tav - ern hall?"
 A - ber, Bäch - lein, sag' erst dies, Ob der Narr die Schen - ke liess!

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

mf

TO SLEEP

(AN DEN SCHLAF)

German by Ferdinand Gumbert
from the Russian of OGAREV
Translated by Isidora Martinez

(Composed in 1875)
(Original Key, B $\flat$ minor)

PETER ILYITCH TCHAIKOVSKY, Op. 27, No. 1

Allegro misterioso

VOICE

p

Now dark-some night the am-ple earth doth cov-er,
Die dun-kle Nacht nun deckt die wei-te Er-de,

PIANO

p

The for-est trees are
des Wal-des Bäu-me

pp

mur-m'ring low! And now the long-ing soul toward rest doth hov-er,
rau-schen sacht! Die See-le sehnt sich, dass ihr Ru-he wer-de, For day hath spent and
es hat der Tag sie

mf *Andante sostenuto*

worn it so. I call to Thee, O God, hear my im-
mü'd' ge-macht. Ich ruf' zu dir, o Gott, er-hör' mein

rit.

pp *mf*

plor-ing, Give peace to us; Sa-cred to
Fle-hen, gieb Frie-den uns: dir sei ge-

Thou the in - fant's sleep, the beg - gar's wretch - ed pal - let, and
 weicht des Säng - lings Schlaf, des Bett - lers e - lend La - ger, der

p

love's mute ag - o - ny of pain!
 Lie - be still ver - schwieg' - nes Leid!

cresc. poco a poco

p

Thou hear'st from wound - ed hearts the cry a -
 Du hörst des wun - den Her - zens nächt - lich

f

mf

scend - ing, Know - est how drear de - spair may seem;
 Klä - gen, Kennst der Ver - zweif - lung ban - ge Pein,

ff

And they who un - der griev - ous loads are
die wa - chend schwe - ren Kum - mers La - sten

bend - ing, Let them find peace, tho' but in
tra - gen, lass' sie im Trau - me glück - lich

dream!
sein!

And they who un - - - der
Die wa - chend schwe - - - ren

griev - ous loads are bend - ing, Let them find peace, tho'
Kum - mers La - sten tra - gen, lass' sie im Trau - me

but in dream, Let them find peace, tho' but in
glück - lich sein, lass' sie im Trau - me glück-lich

p

dream! sein!

p

fp *p*

p *pp* *rit.*

OH, LEAVE ME NOT, FRIEND OF MINE

(O GEH' NICHT VON MIR, MEIN FREUND)

(Composed in 1875)

(Original Key)

From the Russian of FETA

Translated by Frederick H. Martens

PETER ILYITCH TCHAIKOVSKY, Op. 27, No. 3

Andante amoroso *p molto espressivo*

VOICE

Oh, leave me not, friend of
O geh' nicht von mir, mein

PIANO

dolce *p* *rit.* *a tempo* *p*

mine, Ev - er, dear love, by me stay! Your arms a -
Freund, Lieb - ster, bleib e - wig bei mir! Still wird dies

cresc.

round me have pow'r My heart's wild throb-bing to lay,
schla - gen - de Herz: Ruh' in den Ar - men ich dir,

f

p

My heart's wild throbbing to lay!
 ruh' in den Ar - men ich dir!

marcato

dim.

p

Poco più mosso

p

I - vy and oak that em -
 Treu - er, als wir, kann dem

rit.

p

cresc.

brace Are not more faith - ful than we;
 Stamm ran - ken - der E - pheu nicht sein,

poco cresc.

mf

As the white glow of the flame Is our love's pu - ri - ty!
 lo - dern - der Flam - me gleich, ist un - sre Lie - be rein

mf

p

Tempo I

p

When you with words that ca -
Hast du mit freund-li - chem

rit.

p

ress Ten - der - ly bend to my ear,
Wort lie - bend zu mir dich ge - neigt,

cresc. poco a poco

My heart's wild throb - bing is still'd By rapt - est
sieh wie dies schla - gen - de Herz Al - les ver -

cresc.

sempre cresc.

f

ec - sta - cy sheer, By rapt - est ec - sta - cy sheer.
ges - send dann schweigt, Al - les ver - ges - send dann schweigt.

f

f

Oh, leave me not, friend of mine,
O geh' nicht von mir, mein Freund,



p

Love, let me know you are near,
Lieb - ster, bleib' e - wig bei mir,

pp

Love, let me
Lieb - ster, bleib'



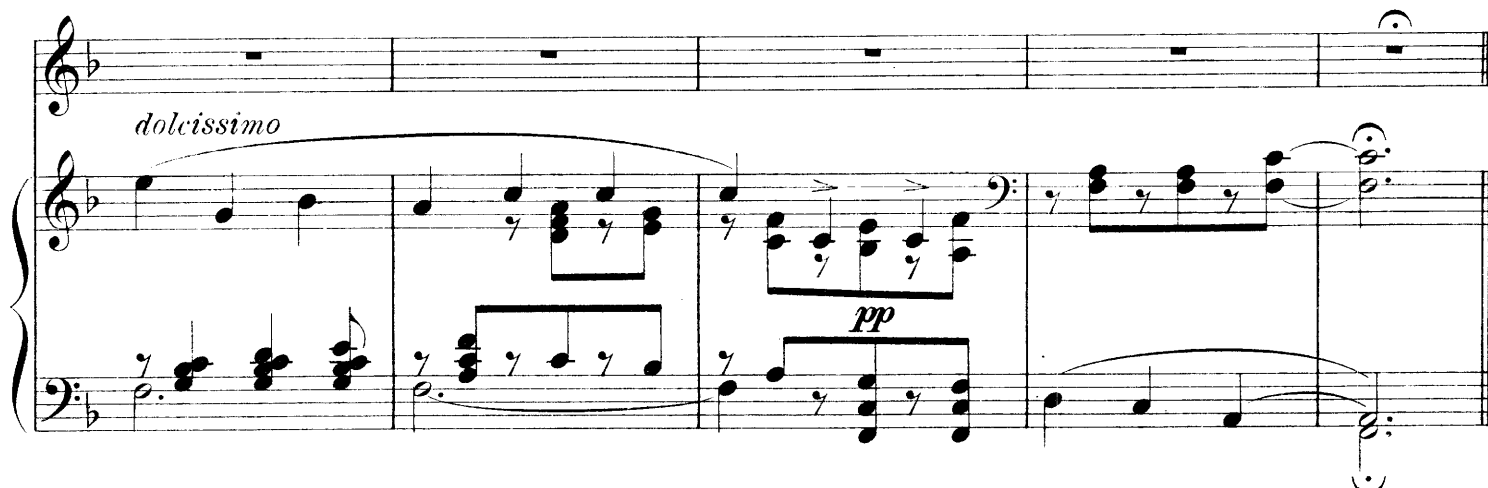
know you are near.
e - wig bei mir!

p



dolcissimo

pp



DID MY MOTHER GIVE ME LIFE

(HAT DIE MUTTER ZU SO SCHWEREM LEIDE)

61

(Composed in 1875)

(Original Key)

From the Russian of MIZKEWITCH
Translated by Frederick H. Martens

PETER ILYITCH TCHAIKOVSKY, Op. 27, No. 5

Allegro non troppo. Tempo di Mazurka

VOICE

PIANO

Did my moth - er give me life To draw each breath in
Hat die Mut - ter zu so schwe - rem Lei - de mich ge -

sor - row; Or a sor - cress cast a spell Up - on my ev - 'ry mor - row?
bo - ren? O - der hat es ei - ne He - xe mir her - auf - be - schwö - ren?

*Poco meno mosso**p a tempo*

With-out ceas-ing,
Un-auf-hör-lich,

f *dim.* *p a tempo.*

night and day, Like an-y child I'm griev-ing; Play-mates seek to
Tag und Näch-te, wie ein Kind ich wei-ne, die Ge-spie-len

cresc. *cresc.*

dry my tears With-out my grief re-liev-ing.
kom-men trö-sten, kann mir hel-fen Kei-nel!

f

He has gone to dis-tant wars, For whom my heart I'm
Ach! er zog in wil-de Schlach-ten, er, der all' mein

mf *Tempo I* *dim.* *p*

rit.

keep - ing; Gone and left me all a - lone, A - lone and sad - ly
 Seh - nen! zog da - von, liess mich al - lein, al - lein mit mei - nen

mf *rit.*

p a tempo cresc.

weep - ing! At the Vir - gin Moth-er's shrine Are star - ry ta - pers
 Thrä - nen! Vor dem Mut - ter - got - tes - bil - de bren - nen hell die

a tempo p cresc.

mf

shin - ing; My poor can - dle's flame a - lone Like my heart's hope de - clin - ing!
 Ker - zen: mei - ne nur ver - lö - schend fla - ckert gleich dem ar - men Her - zen!

mf

Meno mosso

Au - tumn leaves are fall - ing fast That ra - ging storm wind har - ries;
 Herbst ist's drau - ssen, Blät - ter fal - len, heult der Sturm im Schlo - te;

p

At my win - dow taps a ra - ven, Who glad
an das Fen - ster hackt ein Ra - be, mir ein

tid - ings car - - - ries; For the croak - ing
lie - ber Bo - - - te! denn sein Kräch - zen

sa - ble ro - ver Says: "Twill soon be o - ver?"
will mir sa - gen: „sollst nicht lang' mehr kla - gen!“

Did my moth - er give me life To draw eachbreath in sor - row;
Hat die Mut - ter zu so schwe - rem Lei - de mich ge - bo - ren?

cresc. *rit.*

Or a sor - cress cast a spell Up on my ev - 'ry mor - row?
 O - der hat mir ei - ne He - xe es her - auf - be - schwö - ren?

cresc. *rit.*

f molto rit.

Did my moth - er — give me life but to weep in sor - row?
 Hat die Mut - ter — nur zu Thrä - nen mich ge - bo - ren?

f molto rit. *p a tempo*

pp

pp

NO, WHOM I LOVE I'LL NE'ER REVEAL

(NEIN, WEN ICH LIEBE)

From the Russian of MÜSSET
Translated by Charles Fontcyn Manney

(Composed in 1875)

(Original Key)

PETER ILYITCH TCHAIKOVSKY, Op. 28, No 1

Moderato quasi Andantino
dolce e molto espress.

PIANO

p

No, whom I
Nein, wen ich

p

love I'll ne'er re-veal by word or to-ken,
lie-be sollt ihr nim-mer-mehr er-fah-ren,

That name be-
den sü-ssen

loved e'en to my grave I'll keep un-spo-ken.
Na-men bis in's Grab will ich be-wah-ren.

mf

dim.

p

But in my songs you'll find in gen-tle ca-dence flow-ing, The fire of
 Nur meinen Lie-dern will ich lei-se es er-zäh-len, wie die-se

love that in my rav-ish'd eye is glow-ing; I'll
 glut-er-füll-ten Au-gen-ster-ne quä-len, wie

mf *dim.*

sing that in her slen-der hand my heart is hold-en, That o'er my life and death she
 ich in ih-re klei-ne Hand mich ganz ge-ge-ben, und wie sie Her-rin mir ist

mf

rules with scep-tre gold-en! But ne'er will I be-tray the ach-ing wounds that
 ü-ber Tod und Le-ben! Doch nie ver-rath ich ihr des Her-zens tie-fe

grieve me:
Wun - de:

cresc.
My life is blight - ed; death a -
Sie brennt ge - wal - tig, - und ich

f
lone can e'er re - lieve me. But whather name -
geh' an ihr zu Grun - de. Doch wer sie ist -

ff
I'll ne'er re-veal! I love her
doch wer sie ist - Ich lie - be

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

so, that tho' my faith-ful heart were bro - ken, E'en un-to death, e'en un-to
 sie, ob mir auch Qua-len von ihr ka - men, bis in den Tod, bis in den

cresc.

death her name be - loved shall not be spo - ken! E'en un-to
 Tod, ich sag ihn nicht, den sü - - ssen Na - men! bis in den

f *mf*

death, e'en un-to death her name be - loved shall not be
 Tod, bis in den Tod, ich sag ihn nicht, den sü - ssen

dim. e rit. *rit.* *p*

spo - ken!
 Na - men!

a tempo *p a tempo*

dim. *pp*

WHEREFORE?

(WARUM?)

(Composed in 1875)

(Original Key)

PETER ILYITCH TCHAIKOVSKY, Op.28, No.3

From the Russian of MEI

Translated by Charles Fonteyn Manney

Moderato assai

PIANO

p

espressivo

The piano introduction is in 3/4 time, marked 'Moderato assai'. It features a melody in the right hand and a supporting bass line in the left hand. The melody begins with a half rest followed by a quarter note, then a series of eighth and sixteenth notes. The left hand consists of chords and single notes. The piece is marked 'p' (piano) and 'espressivo'.

p

Why did you come in
Wa - rum im Trau - me

p

The first vocal entry is in the right hand, marked 'p'. The piano accompaniment is in the left hand, featuring a melody in the right hand and a supporting bass line in the left hand. The piece is marked 'p' (piano).

dreams to me, My ab - sent love, I ne'er for - get: For when I wake my
kamst du nur, du fer - nes Lieb - chen, sag mir das! und da ich aus dem

cresc.

The second vocal entry is in the right hand, marked 'cresc.'. The piano accompaniment is in the left hand, featuring a melody in the right hand and a supporting bass line in the left hand. The piece is marked 'cresc.' (crescendo).

cresc.

vis - ions flee, And on my pil - low tears are wet. Ah, leave me!
Schla - fe fuhr, von Thrä - nen war das Kis - sen nass! Ach, lass mich,

The third vocal entry is in the right hand, marked 'cresc.'. The piano accompaniment is in the left hand, featuring a melody in the right hand and a supporting bass line in the left hand. The piece is marked 'cresc.' (crescendo).

leave me! where-fore come to me?
 lass mich, wa - rum kamst du nur! *molto espress.*

mf
 The wear - y beau - ty of your eyes,
 Die lie - ben mü - den Aeu - ge - lein,

And of your hair the gold - en shine, Your lips, whose haugh - ty
 der blon - den Lo - cken Son - nen - schein, die stol - zen schö - nen

curve I prize_ These all in my fond dream were mine!
 Lip - pen dein, Du selbst, du warst im Trau - me mein!

cresc.

Yet with the rays of ear - ly morn All van - ish'd, and with
 Doch bei des Ta - ges er - stem Strahl schwand al - les, und mit

cresc.

ff. poco rit.

heart for - lorn — I fought the phan - toms that op - press'd.
 ban - ger Qual — hielt schwe - rer Alp das Herz be - drückt!

f poco rit.

a tempo

a tempo

p

Why did you come in
 Wa - rum im Trau - me

dim.

p

dreams to me, My ab - sent love, I ne'er for - get:
 kamst du nur, du fer - nes Lieb - chen, sag mir das!

For when I wake my vis - ions flee, And on my pil - low
 Und da ich aus dem Schla - fe fuhr, von Thrä - nen war das

cresc.

tears are wet. Ah, leave me! leave me! where-fore come — to
 Kis - sen nass; ach lass mich, lass mich, wa - rum kamst — du

ff

me?
 nur?

dolce

p

dim.

pp

HE TRULY LOVED ME SO

(ER LIEBTE MICH SO SEHR!)

German by Ferdinand Gumbert
from the Russian of APUKHTIN
Translated by Frederick H. Martens

(Composed in 1875)

(Original Key)

PETER ILYITCH TCHAIKOVSKY, Op. 28, No. 4

VOICE *Moderato* *p*

No, 'twas not
Nein, nim-mer

PIANO *p*

love I felt. Yet, when I saw him com - ing, My heart was light and at the
lieb - te ich! Und doch! sah ich ihn kom - men, ward es im Her - zen mir so

same time fill'd with woe! With ro - sy blush - es then my cheeks were sud - den flam - ing;
leicht und ach! so schwer! Da ist den Wan - gen dann ein plötz - lich Roth er - glom - men;

cresc. *f*

He tru - ly loved me so, he tru - ly loved me so!
er lieb - te mich so sehr, er lieb - te mich so sehr!

cresc. *f*

p

The gar-den's fair-est rose I broke; 'twas
Des Gar-tens Ro-sen brach ich mir; es

long-ing urged me to it: I did it but to please him, him some kind-ness show.
trieb mich das Ver-lan-gen: ich woll-te ihm al-lein ge-fal-len, kei-nem mehr!

cresc.

I fled his ev-'ry glance, yet was its cap-tive ev-er: He tru-ly loved me
Ich floh die Bli-cke sein, war doch da-rin ge-fan-gen: Er lieb-te mich so

cresc.

f

so, he tru-ly loved me so!
sehr! er lieb-te mich so sehr!

f

pp

At eve-ning once he spoke: "To meet me in the ar-bor will you prom-ise?"
 Doch A-bendssprach er einst: „Im Hai-ne dei-ner wart ich, wirst du kom-men?"

più f

I an-swer'd, "Yes!" Yet I had not the pow'r! A
 Ich sag-te: „Ja!" Doch fand ich nicht die Kraft, ein

mf agitato poco

spell had bound me fast. He wait-ed for me vain-ly! And then he
 Zau-ber-bann mich hielt! er war-te-te ver-ge-bens! Dann zog er

cresc.

più mosso

went a-way, for doubt-less he did hold me Un-worth-y of his love and
 weit-hin fort, ge-wiss! er muss-te wä-h-nen dass sei-ner Lie-be un-werth

mf

poco rall. e dim.

false to him, I trow, I'll nev-er see him more! Ne'er will my tears cease
 ich und treu-los wär! Ich seh' ihn nim-mer-mehr! Wei-net um ihn, ihr

poco rall. e dim.

p cresc.
 flow-ing— He tru-ly loved me so, he tru-ly loved me
 Thrä-nen— Er lieb-te mich so sehr! er lieb-te mich so

cresc.

ff dim.
 so! He loved me, loved me so, he
 sehr! er lieb-te mich so sehr! er

f mf dim.

p
 loved me, loved me so!
 lieb-te mich so sehr!

p

NO WORD FROM THEE

(KEIN WORT VON DIR)

(Composed in 1875)

(Original Key)

From the Russian of A. TOLSTOI

Translated by Isabella G. Parker

PETER ILYITCH TCHAIKOVSKY, Op. 28, No 5

Andante sostenuto

VOICE

espressivo

PIANO

p

a piena voce

No word from thee, of joy or of com -
 Kein Wort von dir, der Freu - de o - der

plain - ing, Hath reach'd me yet: who thee so fond - ly prize,
 Kla - ge, er - reicht mich mehr; der dich so heiss ge - liebt,

cresc.

mf

To him in anx - ious care a - lone re - main - ing Her
 es bleibt ihm nur die ei - ne ban - ge Fra - ge, auf

mf

f

an-swer, ev - er sought, she still de - nies. Must all the past now
 die es e - wig Kei - ne Ant-wort giebt! Kehrt wirk - lich, was ver -

be for - ev - er ban - ish'd? Re - turn - ing not, when once from us 'tis
 gan-gen, nie mehr wie - der? Auf e - wigging, was ein - mal uns ent -

cresc.

cresc.

gonel Like wan-dring star be - fore our vis - ion van - ish'd,
 flohn! Gleich wie ein Stern ver - lö - schends sinkt her - nie - der,

f

Like mu - sic breath-ing forth — its dy - ing tone!
 gleich wie im Win - de stirbt — ein lei - ser Ton!

poco stringendo

mf a tempo

Like wan - d'ring star be -
Gleich wie ein Stern ver -

a tempo poco a poco dim.

fore our vis - ion van - ish'd, Like mu - sic breath - ing forth its dy -
lö - schend sinkt her - nie - der, gleich wie im Win - de stirbt ein lei -

- ing tone!
- ser Ton!

p espress.

ONE SMALL WORD

(EIN EINZIG WÖRTCHEN!)

81

German by Ferdinand Gumbert
from the Russian of N. N.
Translated by Frederick H. Martens

(Composed in 1875)
(Original Key)

PETER ILYITCH TCHAIKOVSKY, Op. 28, No. 6

Andante non troppo

PIANO

p dolce

p con tenerezza

Small head droop - ing, here you stand be -
Tief ge - senkt das Köpf - chen, stehst du

fore me, To my words at - ten - tive, speech - less and blush - ing, Un - sus -
vor mir, mei - nen Wor - ten hor - chend, schwei - gend, er - rö - the! Ah - nest

pect - ing that your tim - id si - lence, As the mo - ments pass, my ev - 'ry hope is
nicht, wie die - ses ban - ge Schwei - gen, die - ser Au - gen - bli - cke Mar - ter fast mich

crush - ing. Hopes that hurt by doubts that tor - ture are suc -
 töd - tet! wie des Zwei - fels Qual, der Hoff - nung Qual ich

mf
 ceed - ed; I wait your an - swer, maid - en, — but one word's
 lei - del! Ich harr' des Wor - tes, Mäd - chen! — des Spru - ches

mf

need - ed. For you can give life — to love, Or, if you will,
 harr' ich: bei dir ist des To - des Macht, bei dir ist das

p

p
 slay it. One small word on - ly say, One small word, say it!
 Le - ben. Ein ein - zig Wört - chen sag, ein ein - zig Wört - chen!

p

Still your glances will not rise to meet mine, Un-restrain'd your
 Senkst die Blicke immer noch zu Boden; un-auf-halt-sam

p

tears in silence are flow-ing. Tears! I won-der what may be your
 rol-len nie-der die Thrä-nen. Dei-ne Thrä-nen, wie soll ich sie

mean-ing: Are your words un-spo-ken, deep af-fec-tion show-ing? Or is it but
 deu-ten: sind die Spra-che sie der tief-er-reg-ten Lie-be; o-der ist es

pit - y that for me is bleed - ing? I wait your an - swer, maid - en, - for it I'm
 Mit - leid nur, wa - rum sie rin - nen? Ich harr' des Wor - tes, Mäd - chen! Des Spruches

mf

plead - ing. Oh, you can give life to love; Or, if you will, slay it! Ah, give
 harr' ich: bei dir ist des To - des Macht, bei dir ist das Le - ben! Ach, ver -

cresc. *3* *3* *3* *3* *3* *f* *marcato la melodia*

heed to my ar - dent griev - ing. Give your an - swer with - out de -
 nimm mei - nen tie - fen Schmerz, o gieb Ant - wort, gieb Ant - wort

cresc.

lay, One small word on - ly say, My soul re - liev - ing!
 mir! Ein ein - zig Wört - chen nur, ein ein - zig Wört - chen!

p *f* *p* *pp* *3*

3 *3* *3* *3* *3* *ppp*

DON JUAN'S SERENADE

(STÄNDCHEN DES DON JUAN)

(Composed in 1878)

(Original Key, B minor)

German by Ferdinand Gumbert
from the Russian of A. TOLSTOI
Translated by Isabella G. Parker

PETER ILYITCH TCHAIKOVSKY, Op. 38, No. 1

Allegro non tanto

PIANO

mf
mf

All Gre - na - - da li - - eth
Al - - pu - cha - riens gold' - ne

sleep - ing, In thy bal - co - ny — ap - pear!
 Strei - fen schwin - den bald in wei - ter Fern;

Here thy lov - er watch is keep - ing:
 folg' dem Ruf der Man - do - li - ne,

Let this song de - light thine ear!
 o er - schei - ne, schö - ner Stern!

f a piena voce
 Who will dare de - ny thy beau - ty,
 Wer er - küh - net sich zu sa - - gen,

Thou, my heart's su - preme de - light?
dass ein Weib wie du so schön,

meno mosso Tempo I

Knight or peas - - ant, 'tis — my du - ty Straight,
mag mit mir zu käm - pfen wa - gen, ja,

straight, straight to chal - lenge him — to fight! While
ja, gleich soll ihm der Trotz ver - gehn! Das

f *p*

morn - ing is grow - ing My strain I pro - long, My
Mond - licht uns win - ket zum sü - sses - ten Lohn, o

cre - - scen - - do poco a poco

ff

poco rit.

tears they are flow - ing, My heart it is glow - ing, O
 kom - me, Nis - set - ta, o kom - me, Nis - set - ta, schnell

Tempo I

list to my song!
 auf den Bal - kon!

Com - ing seas and moun - tains o - ver,
 Von Se - vil - la bis — Gra - na - da

Have I sought thy ten - der glance.
 warm und dun - kel ist — die Nacht,

Dost thou hear thy plead - ing lov - er?
 hat den Frau - en zar - te Ständ - chen,

Dost thou see my gleam - ing lance?
 Män - nern oft den Tod - ge - bracht.

Ah, what songs of love I'll sing thee,
 Ro - - thes Blut und hei - sse Lie - - der

When the eve - ning draw - eth nigh.
 sol - - len wir die Schö - nen weihn,

meno mosso

Tempo I

All my choi - cest gifts — I'll bring thee, Glad,
 doch mein Blut, mein Lied — ge - hö - ret, ja,

mf

glad, glad for thee, love, would I die! While
 ja, ja der Schön - sten nur — al - lein! Das

f *p*

cresc.
 morn - ing is grow - ing My strain I pro - long,
 Mond - licht uns win - ket zum sü - sses - ten Lohn,

cresc. *poco* *a* *poco*

ff *poco rit.*
 — My tears they are flow - ing, My heart it is
 — o kom - me, Nis - set - ta, o kom - me, Nis -

poco rit. *f*

glow - ing, O list to my song!
set - ta, schnell auf den Bal - kon!

ff *f*

The first system of the musical score. The vocal line is in G major, starting on a whole note G4, followed by a half note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of a series of chords in the right hand and a bass line in the left hand. The dynamics *ff* and *f* are indicated.

The second system of the musical score. The vocal line continues with a half note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The piano accompaniment continues with chords and a bass line. The dynamics *ff* and *f* are indicated.

The third system of the musical score. The vocal line continues with a half note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The piano accompaniment continues with chords and a bass line. The dynamics *ff* and *f* are indicated.

The fourth system of the musical score. The vocal line continues with a half note E6, a quarter note F#6, a quarter note G6, and a quarter note A6. The piano accompaniment continues with chords and a bass line. The dynamics *ff* and *f* are indicated.

The fifth system of the musical score. The vocal line continues with a half note B6, a quarter note C7, a quarter note D7, and a quarter note E7. The piano accompaniment continues with chords and a bass line. The dynamics *dim.* and *pp* are indicated.

IT WAS IN EARLY DAYS OF SPRING

(ES WAR ZUR ERSTEN FRÜHLINGSZEIT)

German by Ferdinand Gumbert
 from the Russian of A. TOLSTOI
 Translated by Charles Fonteyn Manney

(Composed in 1878)

(Original Key)

PETER ILYITCH TCHAIKOVSKY, Op. 38, No 2

Allegro moderato
espressivo

PIANO *p*

mf

It was in days of ear - ly
 Es war zur er - sten Früh - lings -

p *mf*

spring, When ten - der grass was grow - ing, And freed from
 zeit, das Gras kaum auf der Wei - de, die Flüs - se

p

semplice

winter's i - cy ring The brooks a - gain were flow - ing. Not yet at
 ström - ten eis - be - freit, kühl war's im Grün der Hai - de, des Hir - ten

p

morn the shep-herd's reed Its cheer-ful note was sound - ing; And ferns peep'd
 Flö - te war noch nicht des Mor-gens früh er - klun - gen, das Farn-kraut

più f

out in wood and mead, Each sun - ny pool sur - round - ing. It
 hat auf Weg und Steg sich erst an's Licht ge - run - gen. Das

was in days of ear - ly spring, And how your cheeks were burn - ing!
 war zur er - sten Früh - lings - zeit, die Bir - ken rausch - ten wie - der,

mf *p*

Yet to my side you smil-ing cling, Your sweet eyes down-ward turn-ing.
 als du still lä-chelnd vor mir standst und schlugst die Au-gen nie-der.

p

That was your an-swer, dear de-light, When I my
 Das war die Ant-wort, als ich dir mein Herz er-

mf

più f

love had spo-ken!
 schloss mit Be-ben!

espress.

O joy of youth! O sun-ny light! O hope, love's—
 O Ju-gend-lust! O Son-nen-licht! O Hoff-nung!—

f

mf

f

— dear-est to - ken! All mute - ly at your feet I
 — Lie - bes - le - ben! Und ich in stil - ler Se - lig -

Molto meno mosso
cresc.

fling, My heart with joy is break - ing! It was in ear - ly days of
 keit, ich schau' dich an und wei - ne, das war zur er - sten Früh - lings -

poco a poco cresc.

spring, When all the earth was wak - ing! That was the
 zeit im schatt'gen Bir - ken - hai - nel! Das war am

ff riten. ad libitum a tempo

spring-time of our love! O sweet tears, glad show - ers!
 Mor - gen uns-res Glücks! O Thrä - nen! O Thrä - nen!

col voce a tempo

con tutta forza

O woods! O joy! O
O Wald! O Lust! O

ff

heav'n a-bove! O fra-grant breath of flow-
Son - nen-glanz! O frisch-er Duft der Bäu -

ers!
me!

p

p

AT THE BALL (INMITTEN DES BALLE)

97

German by Ferdinand Gumbert
from the Russian of A. TOLSTOI
Translated by Nathan Haskell Dole

(Composed in 1878)
(Original Key, B minor)

PETER ILYITCH TCHAIKOVSKY, Op.38, No 3

Moderato

VOICE

PIANO

p

p con tristezza

A - mid the co - til - lion, con - fus - ing, With
In - mit - ten des Bal - les, ohn' Ab - sicht, um -

van - i - ty's world - ly dis - play, By chance I be - held thee stand
ge - ben von lür - men - der Welt, sollt' ich dich er - bli - cken, ein

poco cresc.

mus - ing, Some se - cret that in thy heart lay. Thine
Räth - sel, das plötz - lich ge - fes - selt mich hält. Nur

eyes with deep pa - thos were gaz - ing, How mourn - ful that
 schien mir dein Au - ge so trau - rig, die Stim - me so

p *poco cresc.*

voice I a - dore, Like sweet haunt - ing ca - dence of reed - tones,
 weh - mü - thig schwer, wie Ton der Schal - mei - e so fer - ne,

p

più f *p*
 Or wave - lets that die on the shore. Thy dain - ty form
 wie Plät - schern der Wel - len im Meer. So schwär - me - risch

poco più f *p*

fill'd me with glad - ness, Thy dear pen - sive face with de - light,
 war mir dein We - sen, hold schwe - bend die schlan - ke Ge - stalt,

p

CRESC.

Thy laugh with its joy-ance, its sad - ness, E'er rings in my heart since that
 dein La - chen so hell und so selt - sam ist nicht mehr im Her - zen ver -

night! _____ When wear-y to sleep I go, lone - ly,
 hallt! _____ In nächt - li - chen Stun - den dann, ein - sam,

p *espress.*

As mid-night is hov - er - ing near, Thy haunt-ing eyes still I see
 leg' ich mich er - mü - det zur Ruh', dann seh' ich und hö - re dich

on - ly, Thy dul-cet voice still do I hear. And
 e - wig, und vor mir, wie da - mals, stehst du. Und

poco meno mosso p
mf p

so as I mourn - ful - ly yield to slum - ber, To dreams that are
 sink' ich vor Mat - tig - keit dann in Schlum - mer, wie quä - len die

espress.

p

sent from a - bove— If oth - er men
 Traum - bil - der mich— ich weiss es nicht,

più f

mf

love thee I know not, I on - ly know, I am in love! —
 was mir ge - sche - hen, ich glau - be gar: ich lie - be dich! —

p *riten.* *a tempo*

riten. *p a tempo*

PIMPINELLA

FLORENTINE SONG

(FLORENTINER LIED)

101

(Text and Melody written in Florence, 1878)

Italian by N. N.

Translated by Nathan Haskell Dole

(Original Key, G)

PETER ILYITCH TCHAIKOVSKY, Op. 38, No. 6

Allegretto molto moderato

PIANO

p grazioso

mf

Say wouldst thou learn, O my
Non con - tras - tar — cogl'

p

dear - est dear, What pas - sion stirs my breast;
no - mi - ni, fal - lo per ca - ri - ta!

Know, 'tis a strange and jeal - ous fear, Giv - ing my
Non so - no tut - ti gli no - mi - ni Del - la mia

p

spir - it no rest! I en - treat thee, when thou
qua - li - ta! Io ti vog - lio be - ne as -

più f

look - est, when thou smil - est, O let thine eyes, let thy smile glad - den me a -
sai Pim - pi - nel - la, quan - to per te pe - nai so - lo il cuor lo

lone, I en - treat thee, when thou look - est, when thou smil - est,
sa, io ti vog - lio be - ne as - sai, Pim - pi - nel - la,

pp

O let thine eyes glad - den me a - lone!
quan - to per te pe - nai so - lo il cuor lo sa!

mf

mf

All of thy God-giv - en gra - ces rare Lav - ish on
 Ti pre - go i di di fes - ta, Pim - pi - nel - la, non ti ves -

p

me, love, I pray! Heed not when oth - er men call thee
 tir - con - fu - sa, non ti mo - strar chias - so - sa, Pim - pi -

fair, An - gri - ly send them a - way! I en - treat thee,
 nel - la, se vuoi por - tar - mi a - mor! Io ti vog - lio

p

pp

più f

when thou look - est, when thou smil - est, O let thine eyes, let thy
 be - ne as - sai, Pim - pi - nel - la, quan - to per te pe - nai

smile glad-den me a - lone! I en - treat thee, when thou look-est when thou
so - lo il cuor lo sa, io ti vog - lio be - ne as - sai, Pim - pi -

pp

smil-est, O let thy smile glad-den me a - lone! ———
nel - la, quan - to per te pe - nai — so - lo il cuor lo sa!

mf

mf

Bright are thine eyes with ma - gic pow'r al - lur - ing, Love - li - er face there's
Dal - la tua stes - sa boc - ca, Pim - pi - nel - la, at - ten - do la ris -

f

f

none! Keen is thy tongue that wounds be - yond all cur - ing,
pos - ta, non fa sof - frir, o bel - la Pim - pi - nel - la,

All hearts hast thou un - done! ah!—
e non mi dir di no!— no!—

frit. All hearts hast thou un - done! I en - treat thee,
e non mi dir di no! Io ti vog - lio

rit. col voce *f* *a tempo* *pp*

when thou look - est, when thou smil - est, O let thine eyes, let thy
be - ne as - sai, Pim - pi - nel - la, quan - to per te pe - nai

più f *p*

smile glad-den me a - lone! I en - treat thee, when thou look - est, when thou
so - lo il cuor lo sa, io ti vog - lio be - ne as - sai, Pim - pi -

p *pp*

mf

smil - est, O let thine eyes glad-den me a - lone! —
 nel - la, quan - to per te pe - nai — so - lo il cuor lo sa.

mf

Be then with one loved heart con - tent, — Dear - est of
 O - ra che sia - mo so - li, Pim - pi - nel - la, vor - rei sue -

p

maid - ens thou art, — Lest all my hours in
 la - re il mio cuo - re — lan - guis - co per — a -

pp

sor - row be spent Keep from oth - er lov - ers a - part! — I en -
 mo - re, Pim - pi - nel - la, so - lo il mio cuo - re lo sa! — Io ti

p *più f*

treat thee, when thou look-est, when thou smil-est, O let thine
 vog - lio be - ne as - sai, Pim - pi - nel - la, quan - to per

eyes, let thy smile glad-den me a - lone! I en - treat thee,
 te pe - nai so - lo il cuor lo sa, io ti vog - lio

p

when thou look-est, when thou smil-est, O let thine
 be - ne as - sai, Pim - pi - nel - la, quan - to per

cresc. poco a

poco

eyes, thy smile, O let thine eyes, thy smile, O let thine
 te pe - nai, quan - to per te pe - nai, so - lo il mio

poco *mf*

eyes— thy smile glad-den me a-lone! O let thine eyes,
 cuor lo sa, Pim-pi - nel - la, so - lo il mio cuor,

O let thine eyes, thy smile, dear-est maid - en, glad - den my
 so - lo il mio cuor lo 'sa, Pim - pi - nel - la, so - lo il mio

rit.

heart a - lone!
 cuor lo sa!

a tempo

grazioso
a tempo

WHETHER DAY DAWNS

109

(OB HELLER TAG)

German by Y.v. Arnold
from the Russian of A. APUCHTIN
Translated by Charles Fonteyn Manney

(Composed in 1881)

(Original Key)

PETER ILYITCH TCHAIKOVSKY, Op. 47, №6

PIANO

Andantino

mf *più f* *mf* *espressivo*

f *rit.* *riten. molto*

Allegro agitato

mf

Ped. *✱* *Ped.* *✱*

f

Wheth-er day dawns _____ or night shad-ows are fall- - ing,
 Ob hel - ler Tag _____ o - der Stil - le der Näch - - te,

And. simile

Wheth-er I dream or life's pa - geant I see, _____
 ob nur ein Traum, ob das Le - ben drängt mich, _____

cresc.

Ev - 'ry - where fol - lows and fills all my be - - ing _____
 All - wäerts mir fol - get, mein Sein ganz er - fül - - lend, _____

cresc.

One thought a - lone, like a ho - ly voice call - - ing, _____
 nur ein Ge - dan - ke, der Ruf höh' - rer Mäch - - te: _____

ff

Ev - er of thee, ev - er of thee,
Stets nur an dich! stets nur an dich!

f

riten.

On - ly and ev - er of
Stets, stets, stets, stets nur an

riten. sf

a tempo

thee!
dich!

f a tempo

f

Gone are the griefs — that my spir - it have blight - - ed,
 Mit ihm nicht furcht - - bar Ver - gang' - nes mir schei - - net,

mf

Love in my heart reigns e - ter - nal - ly; ———
 regt doch im Her - zen er - neut Lie - be sich; ———

f

Cour - age and hope — and un - sel - fish de - vo - - tion,
 Glau - be und Hoff - - nung, be - gei - ster - te Sän - - ge,

mf

Leg. * *Leg.* *

All that for good in my soul is u - nit - - ed, All is from
 was in der See - le sich ho - hes ver - ei - - net, Al - les durch

cresc.

Leg. * *Leg.* *

thee, yes, all is from thee, all is from
 dich, ja, al - les durch dich, al - les durch

thee!
 dich!

ff

f

Wheth - er my days pass in joy or in sad - - ness,
 Ob mei - ne Ta - - ge auch hei - ter, ob trü - - be,

mf

Wheth - er the end of my life soon may be,
 ob ich bald en - de, ver - der - bend selbst mich,

cresc.

This do I vow, that till death shall o'er - take me,
 eins weiss ich nur, dass doch stets bis zum To - de

cresc.

All do I give, in love's heav - en - ly mad - - ness,
 al - le Ge - dan - ken, die Sän - ge, die Lie - - be

ff

On - ly to thee, on - ly to thee!
 stets nur für dich, stets nur für dich,

f

Leg. *Leg.* *Leg.* *Leg.* *Leg.* *Leg.*

mf cresc. - *al -*

All do I give, in love's heav - en - ly mad - - ness, On - ly and
 Al - le Ge - dan - - ken, die Sän - ge, die Lie - - be, stets, stets, stets,

cresc.

mf

Leg. *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.*

fff riten. *a tempo*

ev - er to thee!
stets nur für dich!

riten. *ff* *fff marcatissimo* *Ped.* *Ped. simile*

sf *sf* *ff*

dim. *f dim.* *mf*

p *pp*

WAS I NOT A BLADE OF GRASS IN MEADOW GREEN

(WAR ICH NICHT EIN HALM AUF FRISCHEM WIESENGRUND)

(Composed in 1881)

(Original Key)

German by Y. von Arnold

from the Russian of SURIKOW

Translated by Charles Fonteyn Manney

PETER ILYITCH TCHAIKOVSKY, Op. 47, No. 7

Moderato

PIANO

Was I not a blade of grass in mead-ow green, — Grow - ing fair and free mid
 War ich nicht ein Halm auf fri-schem Wie-sen-grund? — Wuchs ich nicht im Feld, wie

fer - tile fields se - rene? — Yet by reap-er's scythe I soon was gath - er'd, The
 er grün und ge - sund? — Doch sie ka - men, mäh-ten Al - les nie - der, und

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sf

sun's scorch-ing rays my be-ing with - er'd!
 Son - nen - gluth dörrt des Hal - mes Glie - der!

p *sf* *mf*

p cresc. poco a poco

Ah, my heart! how hard is life to bear!
 Ach, mein Leid, du schwe-re Le-bens-pein!

p *mf*

mf cresc.

Ah, my heart! how hard is life to bear!
 ach, mein Leid, du schwe - re Le - bens - pein!

cresc.

f

Ay,
Ja,

heav- y
du magst

is my load of
wohl mir so be -

sor - - - row
schie - - - den

ff

e'er!
sein!

pp *pp*

marcato il basso

p

Was I not a lau-rel in the for-est there, — Grow - ing gai - ly in the
 War ich nicht Maasshold-er - bee-ren gleich am Rain? — Prangt' ich nicht, wie sie, in

p *mf* *p*

più f *sf*

sun and balm-y air? — Yet they have broke the boughs a - sun - der, And
 ro - them Glu-then-schein? — Doch ka - men sie, den Strauch sie bra - chen, und

mf *p* *sf*

sf

scour-ges have they made of their plun-der!
 aus den Zwei-gen Ru - then sie ma - chen!

p *mf*

p cresc. poco a poco

Ah, my heart! how hard is life to bear!
 Ach, mein Leid, du schwe - re Le - bens - pein!

p *mf*

mf cresc.

Ah, my heart! how hard is life to bear!
 ach, mein Leid, du schwe - re Le - bens - pein!

cresc.

f *ff*

Ay, heav - y is my load of sor - row
 Ja, du magst wohl mir so be - schie - den

f *ff*

pp *pp*

e'er!
 sein!

pp *pp*

marcato il basso

p

Was I not my fa-ther's high-est joy and pride,
 War ich nicht des Va-ters fei-nes Töch-ter-lein?

p *mf*

Grow-ing like a flow'r at my dear moth-er's side? Yet
 Wuchs als Blum' ich nicht beim lie-ben Müt-ter-lein? Doch

p

cresc. poco a poco

now they force a bride-wreath up-on me, And a
 auf-ge-zwung'-nen Braut-kranz sie wan-den, und ver-

cresc. poco a poco

f cresc. *ff*

gray-beard I shrink from has won me, A
 hass-tem Grau-bart mich ver-ban-den, ver-

gray - beard that I shrink from has
hass - - tem Grau - bart mich sie ver -

won - me!
ban - - den!

p cresc. poco a poco
Ah, my heart! how hard is life to bear!
Ach, mein Leid, du schwe - re Le - bens - peín!

mf cresc.
Ah, my heart! how hard is life to bear!
Ach, mein Leid, du schwe - re Le - bens - peín!

f Ay, heav - y is my load of sor - row
Ja, du magst wohl mir so be - schie - den

ff

e'er!
sein!

pp *marcato il basso*

più f *marcato*

dim.

f *marcato*

p *marcato*

ppp

A LEGEND

123

(LEGENDE)

German by Hans Schmidt
from the Russian of PLESCHTSCHEEFF
Translated by Charles Fontcyn Manney

(Composed in 1883)
(Original Key)

PETER ILYITCH TCHAIKOVSKY, Op. 54, No. 5

PIANO

Moderato

When Je - sus was a
Als noch ein Kind war

lit - tle child, He made a gar - den in the
Je - sus Christ im Gärt - lein er zu je - ner

wild; There grew a rose - bush 'neath His care,
Frist wohl ei - nes Ro - sen - strau - ches pfleg,

mf

Yield - ing a gar - land for His hair. It blos - som'd
 dass er ihm einst ein Kränz - lein trag' Als nun die

p *mf*

full up - on a day, When grace - less chil - dren
 Ro - sen blüh - ten auf, kam Ju - da's Kin - der -

p *p*

came that way; They tore the rose - bush from its
 schaar zu Hauf; fiel ü - bers Sträuch - lein lär - mend

bed, Stripp'd all its leaves and blos - soms red.
 her und raub - te al - le Zwei - ge leer.

"Whence wilt Thou wind Thy gar - land fair?" Their taunt - ing
 „Was schlingst du nun als Kranz in's Haar?" rief höh - nend

mf

voi - ces smote the air. "Leave but for Me the
 dann die schlim - me Schaar. „Liesst ihr mir doch noch

p

na - ked thorn!" The Christ re - plied, yet with - out
 nach den Dorn!" das Kind da - rauf sprach oh - ne

scorn. Then of the thorns, all sharp and bare, They
 Zorn. Und mit den Dor - nen, nackt, ent - laubt, um -

mp

La * La * La * La * La * La *

f bound a gar - land o'er His hair. See, where as
kränz - ten sie ihm nun das Haupt; da färb - te,

mp

mf *p*

La * La *

f red as ro - ses glow, Great drops of blood be -
statt der Ro - sen Gluth, die rei - ne Stirn ihm

mf

La * La * La *

dew His brow.
dun - kles Blut.

mp

La *

mf *dim.*

THE CUCKOO

(DER KUCKUK)

(Composed in 1883)

(Original Key)

Translated by Nathan Haskell Dole

PETER ILYITCH TCHAIKOVSKY, Op. 54, No. 8

Moderato

PIANO

mp

f

"From out the cit - y thou hast flown: Now prith - ee, What word con -
 „Da aus der Stadt du gra - de kommst, er - zäh - le, wie re - det

f

mp

cern - ing us is there in town?" (Once ask'd a cuck - oo
 dort man von uns Vo - gel - schaar?" (So sprach der Ku - ckuk

mp

f

of a star - ling brown.) "What say they of us? What re - port comes
 einst-mals zu dem Staar) „Wie fin - den denn die Stä - dter, nun ich

mf

with thee: Say, of the sing-ing of the night-in - gale? 'Twould en-ter-
 wäh-le zum Bei-spiel mal: der Nach-ti-gall Ge-sang? Ich muss ge-

tain me well to hear the tale!" "Well, all the
 steh'n, das wüsst' ich gern schon lang!" „Die gan - ze

mf

mp

cit - y - folk he fills with rap - ture When thro' the
 Stadt ver - setzt sie in Ent - zü - cken, er - tönt ihr

gar-den floats his plain - tive lay." "The lark, I pray?"
 Lied im Gar - ten noch so spät." „Der Ler-che wie?"

f

8-----

mf

"The lark's sweet car-ols cap - ture the hearts of ver - y ma - ny!"
 „Auch ihr wohl mag es glü - cken gar Vie - le zu er - freu - en!"

mp

"You don't say! Now of the thrush, What 'count of him is
 „In der That? Doch mit der Dros - sel, sprich, wie ist's der

mf

made?" "He al - so has his praise, tho' less be paid."
 Fall?" „Man lobt auch sie, ob - gleich nicht ü - ber - all."

mp

"One fur - ther ques - tion, I will dare to press it! Do tell if
 „Nur ei - nen Ein - zi - gen noch lass dir nen - nen: Wie re - det

mf

good-ness thou of me hast heard?" "My sis-ter dear, I'm sor-ry to con-
 man da un-ten denn von mir?" „Da muss ich of - fen, Bru-der, dir be -

fess it: It is a fact— of thee none say a word."
 ken - nen, es spricht wahr-haf - tig Nie-mand je von Dir!"

"If that be true," broke forth the cuck-oo wail-ing, "Then I may wreak a ven-geance that is
 „Nun, steht es so," rief Je - ner drauf im Grim-me, „so lass die Städ - ter schwi-gen im-mer -

sweet: As long as life shall last or strength's a - vail - ing I vow I
 zu, ich selbst, so lang' ich ir - gend nur bei Stim-me, will re - den

mf

ev - er will re - peat: _____ Cuck - oo, cuck -
 ein - zig dann von mir: _____ ku - ku, ku -

cresc.

oo, cuck - oo, cuck - oo,
 ku, ku - ku, ku - ku,

cresc.

cuck - oo, cuck - oo, cuck -
 ku - ku, ku - ku, ku -

ff

oo, cuck - oo, cuck - oo,
 ku, ku - ku, ku - ku,

First system of the musical score. The vocal line (treble clef) has a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "cuck - oo, / ku - ku, / cuck - oo, / ku - ku, / cuck - / ku -". The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

Second system of the musical score. The vocal line continues with the lyrics: "oo, / ku, / cuck - oo, / ku - ku, / cuck - oo, / ku - ku, / cuck - / ku -". The piano accompaniment includes a *ff* (fortissimo) dynamic marking. The right hand plays a series of chords, while the left hand has a steady bass line.

Third system of the musical score. The vocal line has the lyrics: "oo, cuck - oo, cuck - oo, cuck - oo, / ku, ku - ku, ku - ku, ku - ku". The piano accompaniment features a *ff* dynamic marking and includes a melodic line in the right hand and a bass line in the left hand.

Fourth system of the musical score. This system continues the piano accompaniment from the previous system, featuring a melodic line in the right hand and a bass line in the left hand. The vocal line is not present in this system.

DEATH

133

(DER TOD)

German by Hans Schmidt
from the Russian
Translated by Isidora Martinez

(Composed in 1884)
(Original Key)

PETER ILYITCH TCHAIKOVSKY, Op. 57, No. 5

Moderato

PIANO *p dolce*

p

Strews the rose her sweet-ly scent-ed leaves a-far;
Streut die Ro-se duf-tend ih-re Blät-ter hin,

poco cresc. *f*

Sinks the star to rest from heav-en's height; Breaks the o-cean
sinkt der Stern aus Him-mels hö-hen-sacht, bricht die Wel-le

poco cresc. *più f*

wave up-on the rock-y shore; Dies the sun-set glow in-to the night; That is one
rau-schend sich am U-fer-rand, lischt die A-bend-rö-the still in Nacht, das ist ein

death, ——— one death, ——— is one death, ——— But al - so void of
 Tod, ——— ein Tod, ——— ist ein Tod. ——— Doch oh - ne al - le

p *cresc.*

mf *p* *cresc.*

ev - 'ry pang is one death; A trans - for - ma - tion
 Ster - bens-qual, ist ein Tod, ein schö - nes Tau-schen

blest, ——— Ho - ly peace to those de - part - ed bring - ing
 nur, ——— sel' - ge Ruh' ver - hei - ssend den Ge - schie - de - nen,

f *mf*

Na - ture's gift, the fair - est and the best. ——— Learn from
 sie, die schön - ste Ga - be der Na - tur. ——— Lernt von

p

cresc.

her, the teach-er ev-er faith-ful, Your— fate a-right to com-pre-hend,
 ihr, der e-wig wah-ren Leh-re-rin, eu-er Loos ihr Men-schen recht ver-steh'n,

p *cresc.*

f *ff*

That ye, smil-ing, and re-sign-ed-ly, That ye, smil-ing, and re-
 dass ihr lä-chelnd, mit er-geb'-nem Sinn, dass ihr lä-chelnd, mit er-

mf *f*

dim.

sign-ed-ly, May look for-ward calm-ly to—the end! —
 geb'-nem Sinn eu-rem En-de mögt ent-ge-gen seh'n! —

dim. *dolce*

p

'Twas YOU ALONE

(NUR DU ALLEIN)

(Composed in 1884)

(Original Key, G)

Translated by Frederick H. Martens

PETER ILYITCH TCHAIKOVSKY, Op. 57, No. 6

Andante con moto espressivo

PIANO

p

'Twas you a - lone e'er felt for me in sor - row, 'Twas
 Nur dich al - lein hat stets mein Lied ge - rüh - ret, nur

p

you a - lone who brought me peace and rest, 'Twas you up -
 Du hast Ruh' und Frie - den mir ge - bracht, du hiel - test

più f

held me e'er, — my foot-steps guid-ed, When light from dark - est night my soul would
 auf - recht mich, — hast mich ge - füh - ret, da schon das Licht in mir rang mit der

più f

più f

wrest, ——— 'Twas you a-lone could soothe my des-o-la-tion; When my poor
Nacht, ——— nur du al-lein hast Trost für mich ge-fun-den, als ich zu

poco più animando *riten.*

heart, de-spair-ing, fill'd with shame, And torn with bleed-ing wounds sought con-so-
dir ver-zwei-felnd, vol-ler Scham, das Herz ver - blu-tend fast — aus tie-fen

mf *poco più animando* *riten.*

Tempo I

la-tion, From mock-ing laugh of scorn to you I came. 'Twas
Wun-den von Hau-fen frech ver-lacht, ge-flo-hen kam. Nur

f *p*

you a-lone could lend dull life e-la-tion, What-e'er its worth you bring it from a-
du al-lein ver-liehst dem ar-men Le-ben, nur du al-lein was ir-gend Werth ihm

più f

bove, You were my trust, my guide, my in - spi - ra - tion,
 giebt, du warst mein Hort, mein gu - ter Geist, mein Stre - ben,

sf

ff *Più mosso* *stringendo*

Yet you have nev - er giv - en me your love. No,
 und hast mich nie - mals, nie - mals doch ge - liebt, nein,

ff *stringendo*

molto riten. *Tempo I*

nev - er giv - en your love, ne'er giv - en me your love!
 hast mich nie - mals ge - liebt, nein, nie - mals mich ge - liebt!

molto riten. *p*

espressivo

pp

IF YOU BUT KNEW

(SI VOUS SAVIEZ)

French by Paul Collin
from the Russian

Translated by Samuel Richards Gaines

(Composed in 1886)

(Original Key)

PETER ILYITCH TCHAIKOVSKY, Op. 60, No. 3

Allegro agitato

VOICE

PIANO

f

If you but knew how
Si vous sa-viez com-

f

p

*And. ** *And. ** *simile*

much I suf-fer and am sigh-ing, Ah, me!
bien on souff-re et com-me on pleu-re, Hé-las!

mf **dim.**

This sol-i-ta-ry life, e'en with-out home,
de vi-vre so-li-tai-re et sans foy-ers,

The original Russian text is a translation of verses by Sully-Prudhomme; but the rhythm of the music made it impossible to retain the original French.

p *meno mosso*

Some-times your feet would lead a - long the path - way, — To where I
 De - vant le tris - te seuil de ma de - meu - re, — Vous pas - se -

p

senza Ped.

f *stringendo*

dwell, to where I dwell — in gloom. —
 riez, vous pas - se - riez, — par - fois. —

f *stringendo*

mf *p*

f *Tempo I*

If you but knew the hope my sol - i - ta - ry soul — doth cher - ish,
 Si vous sa - vriez l'es - poir que peut don - ner à l'a - me i - so - lé - e

fp *mf* *simile*

Ped. *

By your glance, so pure, — so true and
 Un re - gard où luit — la pu - re -

dim.

p *meno mosso*

bright, _____ Some-times up to my case - ment you would smile, As though by
 té, _____ Vous lè - ve-riez les yeux, com-me au ha - sard, Vers ma fe -

meno mosso

senza Ped.

f *stringendo*

chance, as though by chance _____ for me. _____
 né - tre, en sou - ri - ant, _____ par - fois. _____

f *mf* *p* *stringendo*

f **Tempo I**

If you but knew how great a boon your words could give me,
 Si vous sa - vriez quel bien au cœur fait la pré - sen - ce

fp *mf* *simile*

What blest com - mun - ion thus ful - fil - - ling.
 D'un au - tre cœur qui le con - so - - le,

p cresc. *mf dim.*

mp *meno mosso* *f*

Some-times, like _____ a sis-ter, young and fair, you would draw near, Be-
 Quel-que-fois, _____ com-me_u-ne jeu-ne soeur, on vous ver-rai- Ve-

mp *meno mosso* *mf* *p*

side me sit-ting, in _____ a dream so sweet! _____
 nir près de ma por-teet vous as-seoir. _____

sf

Moderato assai quasi Andante *ff*

If you could know at last that in my soul is rap- - ture,
 Si vous pou-riez, en - fin, sa-voir que je vous ai - - me,

mf *3 cresc.* *3* *3* *f*

*Red. ** *Red. ** *Red. **

Tempo I

That 'mid all tears and strife And anx-ious fears of life, For you and
 Si vous sa-viez sur-tout de quel a-mour pro-fond Et com-me est

ff *mf*

*Red. ** *Red. ** *Red. **

mf

you a - lone my heart is yearn - ing, — Ah! could you know! could you know!
 pu - re et dou - ce ma ten - dres - se, — Peut - é - tre a - lors, sim - ple - ment,

f

rit. *ff a tempo*

To me you'd come, at last! —
 vous en - tre - riez, je crois! —

rit. *a tempo*

mf *ff*

*Red. ** *Red. **

ff *f*

*Red. ** *Red. **

p

SONG OF THE GIPSY GIRL

(LIED DER ZIGEUNERIN)

(Composed in 1886)

(Original Key)

Translated by Frederick H. Martens

PETER ILYITCH TCHAIKOVSKY, Op. 60, No. 7

Allegro moderato

PIANO

p

pp

p

pp

sf

In the brush the flames are leap - ing, Sparks fly up and dis - ap - pear; ———
 Dort im Di-ckicht lo - dern Flam - men, Fun - ken sprü - hen und ver - geh'n, ———

No one knows that tryst we're keep - ing On the bridge at part - ing,
 Nie - mand sieht wenn wir bei - sam - men auf der Brück' beim Ab - schied

p *pp*

riten. *mf* Poco meno mosso

here. — When the cold gray dawn is show - ing, To the
 steh'n. — Graut der Mor - gen, in der Frü - he sind zum

riten. *p* *cresc.*

f

road once more we take; Love, I too must then be go - ing Far from
 Auf - bruch wir be - reit, und auch ich, mein Lieb - ster zie - he mit dem

mf

Tempo I

here, when camp we break. — Ere we part, tho' tie to - geth - er O'er my
 Ta - bor fort so weit. — Knü - pfe, eh' von dir ich schei - de, mir das

f *p* *pp*

breast this ker-chief, friend! Were we not to- geth- er
 Bu - sen - tuch, mein Freund! Ach, wir wa - ren, ja, wir

ev - er As u - nit - ed now each end?
 Bei - de, sei - nen En - den gleich ver - eint.

pp *riten.*

mf Poco meno mosso
 Stars, could I your wis-dom bor - row! Could I know whose hand 'twould be
 Könn't ich in den Ster-nen le - sen! Wü - sste ich doch, wes - sen Hand

cresc.

f That will loose the knot to - mor - row Which to - day you tied for me. Now that
 mor - gen wird den Kno - ten lö - sen, den die dei - ne heu - te band. Und da

mf *f*

Andante

f

you, my love, I'm leav - ing, Soon an - oth - er'll steal your
 ich jetzt von dir wan - dre, schleicht sich dir in's Herz hin -

mp

mf *f*

heart. Let me go at least be - liev - ing In your
 ein wohl zu bald nur ei - ne An - dre lie - be

mp *mf*

thought still I've a part.
 sie, doch den - ke mein!

p *mf*

Allegro moderato

p

In the brush the flames are leap - ing, Sparks fly up and dis - ap - pear;
 Dort im Di - ckicht lo - dern Flam - men, Fun - ken sprü - hen und ver - geh'n,

p *pp* *sf* *p*

No one knows that tryst we're keep - ing On the bridge, at part - ing,
 Nie - mand sieht wenn wir bei - sam - men auf der Brück' beim Ab - schied

p *pp*

here. _____
 steh'n. _____

p

pp

pp

FAREWELL

(LEBEWOHL)

German by G. Löwenthal
from the Russian

(Composed in 1886)

PETER ILYITCH TCHAIKOVSKY, Op.60, No.8

Translated by Frederick H. Martens

(Original Key)

Moderato a piena voce

VOICE

Fare - well! For - get their mem - 'ry leav - ing
 Leb' wohl! Und den - ke nicht der Ta - ge

PIANO

Those days of an - ger and of griev - ing,
 der Schmach des Zor - nes und der Kla - ge

Of stream - ing tears, that flow a - new,
 der Thrä - nen - fluth die täg - lich neu

Re - born each day of jeal - ous rue, re - born of
 er - presst von Ei - fer - sucht und Reu; er - presst von

mp cresc.

jeal-ous rue, born of jeal - ous rue!—
Ei - fer-sucht, Ei - fer-sucht und Reu!

Yet
Doch

p

Più mosso

those brief hours with rap - ture light - ed, While love still
je - ner kur - zen sel' - gen Stun - den, da Lie - be

mp *f* *mf*

ff *rit.*

held us soul - u - nit - ed, All life be - fore us, bright and fair,
uns einst fest ver - bun - den, die Welt vor uns lag licht und klar,

f *rit.*

Tempo I
molto espress

—Think of them e'er, — think of them e'er, — Yet those brief hours, yet those brief
— sei ein-ge - denkt — auf im-mer - dar, — sei ein-ge - denkt auf im-mer -

p *mf* *p*

hours — Think of them e'er, think of them e'er! —
dar, auf im-mer - dar, im - mer - dar! —

ff *p* *f* *p*

p *f* *mf*

mf *dim.* *pp*

A NIGHT OF STARS

(STERNENNACHT)

(Composed in 1886)

(Original Key)

Translated by Frederick H. Martens

PETER ILYITCH TCHAIKOVSKY, Op. 60, No. 12

Andante teneroso

VOICE

PIANO

p

dolce cantabile

cresc.

mf *f*

p molto teneramente

So mild and clear the stars were show - ing, And
So mild und sanft die Sterne . lausch - ten, es

p

p dolce

Red. * Red. *

cresc.

on the lan - guid breeze a - stray Came min - gled
 weh - te sanft ein lau - er Wind, die Blu - men

più f

flow - er - fra - grance blow - ing; While at my feet the wave - lets
 sü - sse Döf - te tausch - ten, die Wo - gen mir zu Fü - ssen

p poco cresc.

flow - ing Did gen - tly play.
 rausch - ten so leicht und lind.

mf f mf p

p

By youth and lov - ing were we
 Durch Lieb' und Ju - gend hoch er -

lift - ed To heav'n a-bove from earth be -
 ho - ben vom Er - den-raum zur Him - mels -

low; And while sweet dreams a-bout us drift - ed,
 höh, wie wir da sü - sse Träu - me wo - ben,

cresc.

più f

p cresc.

Reck'd not of clouds by tem-pest shift - ed, Nor win-ter's snow.
 nicht ahn-ten wir des Herb-stes To - ben, des Win-ter's Schnee.

f

mf

f

mf

Più mosso

Where have ye fled, nights un-for- got - ten, Your sweet de-light loves dear de - vice?—
 Wo sind die Näch - te jetzt ge - bie - ben mit ih - ren Rei - zen gar so süß?—

f

mf agitato

Gone with your fair dreams love - be - got - ten, The no - ble deeds to you al - lot - ten,
 Mit ih - rem Traum von Glück und Lie - ben, von eh - ren Tha - ten, ed - len Trei - ben?

ff Our par - a - dise, Our par - a - dise! *riten.*
 ein Pa - ra - dies, ein Pa - ra - dies!

cresc. *f*

Tempo I *p*

The stars have faded that once shone
 Der Sterne Licht ist längst er -

dim. *p*

bright - ly, The flow'rs have long since faded
 bli - chen, die Blu - men gin - gen längst zur

dim. *p*

poco stringendo **f** Più animato

too. — Then speak, my fond heart, tell me right - ly: Is all that
 Ruh? — Sprich, wann, o Her - ze! was ver - stri - chen, was mit dem

poco stringendo
cresc. **f**

riten. molto **mf**

spring took from us light - ly For - got — by you? For -
 Lenz von uns ge - wi - chen, ver - gisst — auch du? ver -

riten. molto **mf**

got — by you? —
 gisst — auch du? —

p *a tempo dolce* *cresc.*

mf **f** *p*

NOT AT ONCE DID I YIELD TO LOVE'S YEARNING

157

(NICHT SOGLEICH HAT MICH LIEBE ERFÜLLET)

(Composed in 1887)

(Original Key)

Grandduke CONSTANTINE of Russia

Translated by Frederick H. Martens

PETER ILYITCH TCHAIKOVSKY, Op. 63, No. 1

Moderato mosso

VOICE

p

Not at once did I yield to love's yearning, All too
Nicht so - gleich hat mich Lie - be er - fül - let, mei-ne

PIANO

p

più f

great were my shy-ness and fear; — With the fu-ture be - yond my dis-cern - ing
Scheu, mei-ne Furcht war zu gross: — Noch lag vor mir die Zu-kunft ver-hül - let,

più f

I am help-less its shad-ows to clear.
noch ver - schlei - ert mein ein - sti - ges Loos.

espress.

p

p

Your a - vow - al, a - wait - ed with
Dein Ge - ständ-niss er - war - tet mit

cresc. *f*

trem-bling, From anx - i - e - ty soon set me free, ——— And all dread of the
Be - ben hat von all mei - ner Angst mich be - freit, ——— und, sich sel - ber ver -

dim.

un - known dis - sem - bling, Yours for ev - er I prom - ised to
ges - send, für's Le - ben, für die E - wig - keit gab ——— sich die

be, ———
Maid. ———

espress. *p*

p

And my doubts and my trem-ors were
Und ver - schwun-den sind Zit - tern und

cresc. *più f*

ban-ish'd, At your first kiss they all dis - ap - pear'd, — And for - got - ten, they
Ban-gen. Da zum er - sten Mal du mich ge - küsst, — ist das al - les zer -

fad - ed and van - ish'd, Like the frost when the sun has ap-pear'd.
flos - sen, ver - gan - gen, wie der Reif, wenn die Son - ne ihn grüsst.

espress.

f

Like the
Un - s're

sun too our love has as - cend - ed, Whith - er less - er loves may not as - pire;
 Lie - be ging auf wie die Son - ne und sie hat gleich der Son - ne mit Macht.

cresc.

ff
 Fresh — de - light — with life's pur - pose is blend - ed,
 Neu - - - es Le - - - ben in uns, neu - e Won - - ne

f

Meno mosso
mf *Tempo I*
 And has kin - dled a ho - li - er fire! —
 und ein hei - li - ges Feu - er ent - facht! —

mf *p* *espress.*

pp

FAREWELL, FOND VISIONS!

(FAHRT HIN, IHR TRÄUME!)

(Composed in 1887)

(Original Key)

Translated by Frederick H. Martens

PETER ILYITCH TCHAIKOVSKY, Op. 63, No. 3

Moderato

VOICE

espressivo

PIANO

p *p* *p* *pp* *p*

mf

Fare-well, fond vis - ions! Seorn my love has re - quit - ed, With in -
 Fahrt hin, ihr Träu - me! All mein Lie - ben ver - schmäht du, hast mit

tent I know, my pas - sion mock - ing, me you've slight - ed,
 kal - tem Blut mit mir nur Kurz - weil, Spott ge - trie - ben

p cresc.

f

Al - tho' I love, I love you so!
und den - noch bin ich dir so gut!

mf

Poco più animato

The long year's teach - ing may per - chance to you make real my bit - ter
Wenn einst nach Jah - ren du viel - leicht ver - stehst mein Leid, die bit - tern

p

mf

sor - row, Whose dumb be - seech - ing from your pit - y
Schmer - zen, ganz un - be - wusst wohl dich be - schleicht das

cresc.

f

sweet com - pas - sion still may bor - row, A - las, too late tho'
Mit - ge - fühl mit mei - nem Her - zen, dann ist's zu spät schon.

mf

f

Tempo I

p

Ah, the ro - ses of love —
Es ent - fal - ten die Blüm -

mf *p* *pp*

ad lib.

— bloom once — in life's — spring-tide, nor may they wait. And all the
— lein sich — im Len - zes - beet ein ein - zig - mal. Für all' die

mf *col voce* *p*

pp

old - en, the ten - der dreams they come too late! —
al - ten, die sü - ssen Träu - me ist's zu spät! —

pp

espressivo

p *pp*

O MY CHILD, IN THE SILENCE OF NIGHT

(O, MEIN KIND DURCH DIE SCHWEIGENDE NACHT)

SERENADE

(Composed in 1887)

(Original Key)

PETER ILYITCH TCHAIKOVSKY, Op. 63, No 6

Translated by Frederick H. Martens

Allegretto

PIANO

p

The first system of the piano introduction consists of two staves. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Allegretto' and the dynamics are 'p' (piano).

The second system begins with the vocal melody on a single staff, marked with a 'p' dynamic. The lyrics are: "O my child, in the si - lence of / O, mein Kind, durch die schwei - gen - de". Below the vocal line is the piano accompaniment, consisting of two staves with a 'pp' (pianissimo) dynamic marking.

The third system continues the vocal melody and piano accompaniment. The lyrics are: "night — Shall my song to your case-ment come wing - ing, / Nacht — soll mein Sang in dein Käm-mer - lein drin - gen,". The piano accompaniment includes a 'p' dynamic marking in the right hand and a 'pp' dynamic marking in the left hand.

p cresc. *f*

Soft - - - ly coax - ing, to slum - ber in - vite,
Soll - - - in Schlum - mer dich wie - gen so sacht,

pp *cre - - - scen - - - do*

mf *p* *cre - -*

— With the whis - per of dreams it is bring - ing; As the
— und die hol - de - sten Träu - me dir brin - gen; Wie der

pp *cre - -*

mf

— scen - - - do

bee seeks the bloom, So my song to your room Ris -
Fal - ter die Blüth' soll mein nächt - li - ches Lied Schmei -

mf

— scen - - - do

p *f dim.*

- es, round you ca - ress - ing to hov - - - er.
- chelnd süß dich um - gau - keln, um - schwe - - - ben!

p

Ah, there's griev-ing and sor-row and woe Com-ing
 Viel des Un-ge-machs Lei-den und Schmerz stört der-

pp

some day to trou-ble your slum-ber;
 einst wohl, o Kind, dei-nen Schlum-mer;

p

pp

p cre - - - scen - - - do *f*

Rest in peace while your heart does not know
 Schlaf in Ru-he, so lan-ge dein Herz

pp

cre - - - scen - - - do

— All the ills that the fu-ture may num-ber.
 — nicht ver-dü-stert von Sor-gen und Kum-mer;

mf

p

pp

p *cre - - scen - - do*

Sleep, while night throws her veil O'er each
schlaf in nächt - li - cher Stund, dun - - - - kel

cre - - - - - scen - - - - - do

mf

hill - side and dale, May your life, though, with
ist's in der Rund, a - - - - - ber hell sei und

mf

p *mf*

sun - shine run o - - - - ver! Lo, an
freund - lich dein Le - - - - ben. Sieh, ein

f dim. *p*

an - gel - guard o'er you now stands, Love - ly child, who from
En - gel, zum Schutz dir ge - sandt, hol - des Kind, schwebt vom

cresc.

cresc.

heav - en de - scend - ing, Scat - - - ters blos - soms with boun - te - ous
 Him - mel her - nie - der, streu - - - et Blu - men mit gü - ti - ger

più f

f

hands, ———— Sings of mer - cies ce - les - tial un - end - - - ing.
 Hand, ———— singt be - sel' - gen - de himm - li - sche Lie - - - der;

mf

Ah! ———— the won - der - ful song Thro' ———— your soul shall pro - long,
 wie ———— sein wun - der - sam Lied in ———— die See - le dir zieht

mf

And to you heav'n - ly peace ———— shall dis - cov - - er.
 wird es himm - li - schen Frie - - den dir ge - - ben.

dim.

p

Sleep, ——— sweet child, in the si-lence of
 Schlaf, ——— o schla-fe, du Klei-ne so

pp

night, ——— While this slum-ber-song to you I'm sing- - ing.
 süß, ——— wäh-rend ich dir dies Schlum-mer-lied sin - - ge.

p

pp

p cresc. *f*

Par - - a - - dise shall lie wide to your sight, ———
 Noch ——— ent - rü-cket's dich ins Pa - ra - dies, ———

pp *cresc.*

p cre -

— Love-ly vis-ions of bliss to you bring - ing; As ——— the
 — gau-kelt vor dir die herr-lich-sten Din - ge; wie ——— der

p *pp* *cre -*

- scen - - - do *ff*

bee seeks the bloom, So my song to your room Ris-
 Fal - ter die Blüth' mag mein nächt-li-ches Lied schmei -

- scen - - - do *mf*

- es, round you ca - ress - ing to hov - - er. *p*
 - chelnd sanft dich um - flü - stern, um-schwe - - ben! *p*

f

p

p dim. *pp*

SERENADE

(SÉRÉNADE)

(Composed in 1888)

(Original Key)

ÉDOUARD TURQUETIZ

Translated by Frederick H. Martens

PETER ILYITCH TCHAIKOVSKY, Op. 65, No. 1

Allegretto quasi andantino

PIANO

*pp**mf**pp**p*

Whith - er bound, O breeze of morn - ing,
Où ras - tu, souf - fle d'au - ro - re,

Hon - ey - sweet, a - stir at dawn - ing, Breath of day's re - cur - ring round,
vent de miel qui vient d'é - clo - re, frai - che ha - lei - ne d'un beau jour?

p cresc.

Whith - er bound? Where, un - sta - ble, wouldst thou flut - ter,
 d'un beau jour? Où vas - tu, bri - se in - con - stan - te,

mp *pp cresc.*

f *dim.*

While each lit - tle leaf would ut - ter Am - 'rous — plead - ings to — the
 quand la feuil - le pal - pi - tan - te sem - ble — fris - son - ner — d'a -

mf *p*

p

air? Down in - to the val - ley glid - ing, Where in ver - dant thick - et
 mour? Est - ce au fond de la val - lé - e, dans la ci - me é - che - ve -

pp

hid - ing, Tim - id wood - doves coo - ing pair Wouldst thou go there?
 lé - e d'un saule où le ra - mier dort, le ra - mier dort?

mp

p cresc.

For some red rose art thou sigh - ing, But - ter - flies with fond vows ply - ing,
 Pour - suis - tu la fleur ver - meil - le, ou le pa - pil - lon qu'é - veil - le

pp cresc.

f *dim.* *p*

Whom the sun - beams kiss'd and woke? Seek my love, for now time
 un ma - tin de flam - me et d'or? Va plu - tôt, souf - fle d'au -

mf *pp cre -*

f

press - es! Lull her slum - ber with ca - ress - es, Her dreams with
 ro - re, ber - cer l'â - me que j'a - do - re: por - te à son

scen - do *mf*

p

fra - grance cloak; Balm - y breath of woods and flow - ers,
 lit em - bau - mé Vo - deur des bois et des mous - ses,

pp

cresc. *f*

Thoughts of me, the ten-der dow - ers That the spring's rapt sighs e - voke, _____
 et quel-ques pa - ro - les dou - ces com - me les ro - ses de mai, _____

cresc.

mf

_____ Balm - y breath of woods and flow - ers, Thoughts of me, the ten-der
 _____ l'o - deur des bois et des mous - ses et quel-ques pa - ro - les

mf *pp* *leggiero*

pp

dow - ers That the spring's rapt sighs e - voke. _____
 dou - ces com - me les ro - ses de mai. _____

sfp *p*

mf

DISAPPOINTMENT

175

(DÉCEPTION)

(Composed in 1888)

(Original Key, E minor)

PAUL COLLIN

Translated by Alexander Blaess

PETER ILYITCH TCHAIKOVSKY, Op. 65, N°2

Moderato

PIANO

While the sun shines in wont - ed
Le so - leil ra - yon - nait en -

splen-dor, The deep woods I fain would be - hold, Where in bliss our
co - re, J'ai vou - lu re - voir les grands bois, où nous pro - me -

love we first told 'Mid sweet pled - ges, with faith - ful can - dor. Thought I with
nions au - tre - fois no - tre - a - mour à sa belle au - ro - re. Je me di -

joy: "My love I'll meet Be - low the nod-ding beech - tree yon - der,
sais: "Sur le che - min, je la re - trou - ve - rai sans dou - te,

pp

f A - gain rove through thick - ets dis - creet, *p* Our hands en-twined in
ma main se ten - dra vers sa main, et nous nous re - met -

f

p Più mosso *mf* *f*
si - lent won - der." Yet I seek thee, my love, in vain! I
trons en rou - te." Je re - gar - de par - tout, En vain! J'ap -

p *pp* *cresc.* *poco* *a*

rit. *Tempo I*
call thee! but si - lence mocks — my plead - ing. Dark-ness fall - ing o'er
pel - le! Et l'é - cho seul — m'é - cou - te! O le pau - vre so -

poco *frit.*

sky and plain, Dead and scat - ter'd leaves are con - ced - ing,
 leil pâ - li! O les pau - vres bois sans ra - ma - ge!

While my heart's to death slow-ly bleed-ing, That thy trea-son our
 O mon pau - vre a - mour, quel dom - ma - ge si vi - te per -

poor love has slain.
 du dans l'ou - bli!

TEARS

(LES LARMES)

(Composed in 1888)

(Original Key)

PAUL COLLIN

Translated by Charles Fonteyn Manney

PETER ILYITCH TCHAIKOVSKY, Op. 65, No. 5

Andante doloroso *p con duolo*

VOICE

PIANO

p *sempre pesante*

calm af-ter pain wreaks its pow - er, Or cool the hid-den fe - ver that with-ers and
calme a-près tant de se - cours - ses, Si vous cou-vrez d'ou - bli tant de maux dé-ro -

pp *pp*

sears, _____ If you but lave my wounds with sweet and heal-ing show - er;
bés, _____ Si vous la - vez ma plaie, et si vous é - tes dou - ces,

più f *mf* *f*

p

Fall in tor-rents, O tears! O tears!
 O mes lar-mes, tom - bez, tom - bez!

pp *cantando*

p

But if on me a - gain new tor-ment you are
 Mais, si com-me au-tre - fois vous é - tes meur - tri -

p

heap - ing, If to a heart on fire you add tor - tur - ing
 è - res, Si vous ron - gez un cœur qui dé -jà brû - le en

mp

f

fears, In pit - y cease to flow from eye-lids worn with weep - ing;
 soi, N'a-jou - tez pas au mal, re - spec - tez mes pau - piè - res:

f

Più vivo

f

O spare me, bit-ter tears, — bit-ter tears! Spare me, O tears, a - new—
 O lar-mes, lais-sez-moi, — lais-sez-moi! Oui, — lais-sez-moi, je sens—

mf *p*

riten.

— I feel my griefs a-waken, You have call'd from their sleep — all my long-bur-ied dreams. —
 — ma pei - ne plus cui-san-te, Vous a - vez é - vo - qué — tous mes rê - ves per-dus: —

mf *f* *dim.*

Tempo I

f *ff*

— For - bear, — I pray, — for-bear, and leave my
 — Pi - tié, — pi - tié, — pi - tié! Lais - sez mou-

espressivo *p* *mf*

soul to die — by an-guish shak - en! Fall not, O burn-ing tears, —
 vir mon â - me a - go - ni - san - te! Lar - mes, ne tom - bez pas, —

p

ff

p

O burn-ing tears! — No! No! Fall not, O
 ne tom - bez pas! — Non! Non! Ne tom - bez

mf *f* *p rall.*

mf *f* *p rall. col voce*

a tempo

tears!
pas!

p a tempo *p*

YEARNING, I WAIT NOW ALONE

(WEIL' ICH, WIE EINSTMAL, ALLEIN)

(Composed in 1893)

(Original Key)

D. RATHAUS

Translated by Charles Fonteyn Manney

PETER ILYITCH TCHAIKOVSKY, Op. 73, No 6

Andante mosso (♩. = ♩ = 69)

VOICE

PIANO

p

sf

p con dolore

Yearn - ing, I wait now a - lone, _____
 'Weil ____ ich, wie einst - mals, al - lein, _____

p un poco pesante

Peace ____ has de - part - ed from me; _____ In ____ the white light of the
 Raubt ____ mir dann Schn - sucht die Ruh'. _____ Nur ____ bei des Mond's hel - lem

moon _____ Gaz - eth a lone pop-lar tree. _____
 Schein _____ Schaut _____ ei - ne Pap - pel mir zu: _____

Gaz - eth a lone pop-lar tree, _____ Whis - per its leaves there a -
 Schaut _____ ei - ne Pap - pel mir zu, _____ Je - des Blatt flüs - tert im

Un poco incalzando
 cre- - scen - - do
 bove, _____ Heav'n _____ is be - jew-ell'd with stars: _____
 Wind, _____ Stern - hell der Him-mels - dom steht: _____

Where _____ dost thou tar - ry, my love? _____ Sad - - ness un -
 Wo _____ weilst du, lieb - li - ches Kind? _____ All' _____ das, was

ritenuto

known do I bear, Naught of my fate I fore - see:
 vor in mir geht, Ich mir zu deu - ten nicht weiss:

dim - *- in -* *- u -* *- en -*

ritenuto

p Tempo I

Name me at least in thy pray'r,
 Schlie - sse mich ein ins Ge - bet,

- do *pp*

Tempo I

pp

All of my heart prays for thee!
 Fleh' ich für dich doch so heiss!

p

mf *pp*