

# S. RACHMANINOFF

## ШЕСТЬ СТИХОТВОРЕНІЙ

ДЛЯ ГОЛОСА И Ф.-П.

СОЧ. 38.



## SIX POÉSIES

POUR CHANT ET PIANO

OP. 38.

PAROLES FRANÇAISES DE M. D. CALVOCORESSI.  
ENGLISH TRANSLATION BY EDWARD AGATE AND KURT SCHINDLER.  
DEUTSCHER TEXT VON BERTHOLD FEIWEL.

- |        |   |                                    |
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| No. 1. | НОЧЬЮ ВЪ САДУ У МЕНЯ... (А. БЛОКЪ (ИЗЪ ИСААКЯНА))<br>L'OMBRE AU JARDIN .....<br>IN MY GARDEN AT THE NIGHT .....<br>NÄCHTLICH IM GARTEN..... | (A. BLOCH)                         |
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PROPRIÉTÉ DE L'ÉDITEUR POUR TOUS PAYS.

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## НОЧЬЮ ВЪ САДУ У МЕНЯ

Paroles françaises de M. D. Calvocoressi  
English version by Kurt Schindler  
Deutscher Text von Berthold FeiwelА.Блокъ  
(пзъ Исаакяна)L'ombre au jardin | In my Garden at Night | Nächtlich im Garten  
(A. Bloch d'après Isaakian) Poem by Alexander Blok (From Isaakian) (A. Bloch)С. РАХМАНИНОВЪ, Op. 38 №1  
S. Rachmaninoff,

**Lento**

Canto

*mf* *p* *mf*

Ночь - ю въ са - ду у ме - ня Пла - четъ пла - ку - ча - я  
L'ombre au jar - din se ré - pand Tris - te, le sau - le san -  
Oft in my gar - den at night Mourn ful - ly moaning a  
Nächt - lich im Gar - ten bei mir Schluch - zet die kla - gen - de

Piano

*mf* *p*

*p* *f* *mf*

и - ва, И без - у - тѣш - на о - на И - вуш - ка, гру - стна - я  
glo - te, De cha - que bran - che les pleurs Ruis - se - lant di - sent sa  
wil - low Sings of her sor - row - ing plight, Wil - low mine! dear weeping  
Wei - de, O. wie un - tröst - lich sie ist, Ärm - ste sie, trau - ri - ge

Piano

*p* *mf*

*p*

и - ва.  
pei - ne.  
wil - low!  
Wei - de.

*pp* *mf* *p*

*m.g. m.d.* *a tempo*

*m.g.* *rit.*

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*mf* *cresc.*

Ран - не-е ут-ро блес - нетъ, Нѣж-на-я дѣ-вуш-ка Зорь-ка П - вуш-кѣ, пла -  
 Mais, à la poin-te du jour, Vien-dra la vi-ante Au - ro - re De l'ar-bris-seau  
 Till from her far eastern bed Dawn soars with shimmering tres - ses, Dry - ing with vir -  
 Ju - gendlich glänzet und prangt Mor-genrot, hol-de-stes Mäd-chen. Wei - de doch schluchzt,

*f* *p* *cresc.*

чу-чей горь - - - - - ко,  
 qui san - glo - - - - - te  
 gin ca - res - - - - - ses  
 ihr ist we - - - - - he,

*f* *p* *mf*

Сле - - - зы куд - - ря ми co -  
 E - - tan - - cher, - - men - - te, les  
 Tears - - that the wil - - low has  
 Trä - - ne ver - - rinnt im Ge -

треть.  
pleurs.  
shed.  
lock.

*mf* *dim.* *p*

Paroles françaises de M. D. Calvocoressi  
 English translation by Edward Agate  
 Deutscher Text von Berthold Feiwel

# „КЪ НЕЙ“

К. БѢЛЫЙ

A elle | To her | Zu ihr

K. Biély

С. РАХМАНИНОВЪ,  
 S. Rachmaninoff, Op. 38 № 2

**Andante** *p*

Canto

Тра - вы о - дѣ - ты пер - ла - ми.  
 L'om - bre noc - tur - ne monte au ciel.  
 Grass - es dew-pearl'd so tear - ful - ly;  
 Tau schlingt ums Gras den Per - len-kranz.

Piano

*cantabile* *mf* *p*

Гдѣ-то при-вѣ-ты Гру-стны-е слы - шу, при-вѣ-ты ми - лы-е...  
 Un ap - pel ten-dre là - bas ré - son - ne, Un doux ap - pel au loin...  
 Greet-ings of rapture steal-ing my sen - ses, And yet so fear - ful-ly...  
 Fern-her kommen mir ban-gen-de Grü - ße, so bang und hold zu-gleich..

Piano

*rit.* *a tempo* *f*

Ми - ла - я, гдѣ ты,  
 O bien-ai - mé - e,  
 Ten - der one, hast - en,  
 Lieb - li - che, kommst du?

Piano

Poco più mosso

*mf* *p* *rit.*

Ми - ла - я!  
 viens - à moi!  
 lin - ger not!  
 Lieb - li - che!

*f* *dim.* *rit.*

Tempo I

*mf cantabile* *p*

Ве - че - ра свѣ - ты яс - ны - е, Ве - че - ра свѣ - ты крас - ны - е Ру - ки воз -  
 Dou - ces sont les clar - tés du soir, Rou - ges sont les clar - tés du soir, Et je t'ap -  
 Eve - ning is wrappd in flood of flame, Red as a rose when ro - ses came, Now all my  
 A - bend entflammt in Strah - len - flut, A - bend er - blüht in Ro - sen - glut - seh - nen - de

(♩ ♩)

*p*

*f* *Tempo precedente* *f*

дѣ - ты: Жду те - бя, Ми - ла - я,  
 pel - le: Viens à moi, bien - ai - mée,  
 be - ing longs for thee, Gen - tle one,  
 Ar - me war - ten dein - Lieb - li - che,

*poco accel.* *agitato*

*cresc.* *f* *f*

гдѣ ты, Ми - ла - я? Ру - ки воз - дѣ - ты: —  
 viens, o viens à moi! Mes bras t'at - ten - dent, —  
 hast - en, lin - ger not! Now all my be - ing —  
 kommst du, Lieb - li - che? Seh - nen - de Ar - me —

*p*

*f* *mf*

Tempo I (Meno mosso)

Жду те - бя Въ стру - яхъ Ле - ты смы - ту - ю  
 viens à moi! Un doux ou - bli vient m'en - va - hir,  
 longs for thee, Seek thou, oh bride, in Love's ca - ress  
 war - ten dein, Braut du in Le - the's Was - ser - schoß,

*p* *p*

*f* *mf*

Блѣд - ны - ми Ле - ты стру - я - ми... стру - я - ми...  
 Un rêve ex - quis en - dort mon cœur...  
 Le - the's su - preme for - get - ful - ness...  
 schim - mern - der Le - the Was - ser - schoß...

*mf* *rallentando* *p* *cantabile* *a tempo* *p*

*p* *pp*

*mf*

Ми - - - ла - я,  
 O - - - bien - ai -  
 Per - - - fect one,  
 Lieb - - - li - che,

*m.g.*

*p*

*p* *ff* *f*

гдѣ ты, Ми - - - ла  
 mé e, viens - - - а  
 hast en, lin a  
 kommst du? Lieb - - - li -

*cresc.* *f*

я!  
 moi!  
 not!  
 che!

*rit.*

*dim.*

*p.*

*Meno mosso dolce*

*rit.*

*pp*

Paroles françaises de M.D. Calvocoressi  
 English version by Kurt Schindler  
 Deutscher Text von Berthold Feiwel

# „МАРГАРИТКИ“

Игорь Сѣверянинъ

Les Marguerites

I. Severianin

Daisies ('Margaritki')

Poem by Igor Sjeveryanin

Margeriten

I. Sjeveryanin

С. РАХМАНИНОВЪ, Op. 38 №3  
 S. Rachmaninoff,

**Lento** *p*

Canto

О, по - смо - три, какъ мно - -  
 Re - garde, a - mi, com - bien  
 Be - hold, my friend, the dai - -  
 O sieh doch, sieh, die vie - -

Piano

- го мар - га - ри - токъ И тамъ, и  
 - de mar - gue - ri - tes, De - ci, de -  
 - sies sweet and ten - der Wher - e'er I  
 - len Mar - ge - ri - ten, Sieh dort, sieh

туть. О - нѣ цвѣ - туть, ихъ мно - - го ихъ из - бы - - токъ  
 la, par mil - li - ons, En nap - - pes scin - til - lan - - tes,  
 go, They bloom pro - fuse - ly, daz - - ling in their splen - - dor,  
 hier die hol - de Zier, ein gan - - zes Meer von Blü - - ten



*ten.*

О - нѣ цвѣ - тутъ. Ихъ ле - пест -  
 Char - man - tes fleurs! Com - me des  
 So - bright their glow. Their dain - ty  
 O. wie das blüht! Mit drei - ge -

*tr.*

ки трех-гран-ны-е, какъ крыль-я, Какъ бѣ-лый шолкъ.  
 ai - les au so - leil Fré - mis - sent leurs blancs pe - ta - les.  
 pe - tals are as silk, they gli - sten As ra - diant wings,  
 zack - ten Blätt - chen wie Flü - gel, wie Sei - de fein. —

*poco cresc.*

*mf*

Въ нихъ лѣ - та мощь! — Въ нихъ ра - дость и - зо - биль - я Въ нихъ слѣтлый  
 Jo - yeu - ses fleurs! — O ri - chesse in - di - ci - ble, De vos es -  
 And to their songs — of sum - mer joy I li - sten, — White host that  
 Voll Som - mer - glut, — voll Lust ohn' Maß und Zü - gel, voll Licht und

*mf* *dim.*

*p*

ПОЛКЪ. Го - товъ, зем - ля, цвѣ - тамъ изъ росъ на - пи-токъ,  
 saims! Ro - sée du soir, Viens ra - fraî - chir la ter - re;  
 sings. Be kind, O earth, nurse them with dew and showers  
 Schein. Wohl - an du Land! Schenk Trank aus Tau den Blü - ten

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a piano (*p*) dynamic and includes lyrics in Russian, French, and German. The piano accompaniment includes a triplet of eighth notes in the right hand and a similar triplet in the left hand. The tempo is marked *rit.* (ritardando) and then *a tempo* (return to the original tempo). The key signature has one flat (B-flat).

*dim.* *dolce*  
*p*

Дай сокъ стеб - лю...  
 Les fleurs ont soif...  
 That they may grow...  
 und Kraft zu - mal!...

0,  
 0,  
 0  
 0

The second system continues the musical score. The vocal line is marked *dim.* (diminuendo) and ends with a *dolce* (sweetly) and *p* (piano) dynamic. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The tempo is marked *a tempo*. The key signature has one flat (B-flat).

дѣ - вуш - ки, О, звѣз - ды мар - га - ри - токъ,  
 vier - ges fleurs, E - toi - les Mar - guer - ri - tes,  
 dai - sies white, O star - ry mai - den flow - ers,  
 Mäd - chen ihr, Ihr hol - den Mar - ge - ri - ten,

The third system continues the musical score. The vocal line includes lyrics in Russian, French, and German. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The dynamic is marked *pp* (pianissimo). The key signature has one flat (B-flat).

*rit. -  
dolcissimo pp a tempo*

Я васъ люб - лю!  
Que j'ai - me tant!  
I love you so.  
ich lieb Euch all!

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment starts with a bass clef and a key signature of one flat. It includes dynamic markings such as *pp* and *mf*, and features trills and arpeggiated figures.

The second system continues the piano accompaniment from the first system. It features a treble clef and a key signature of one flat. The piano part includes dynamic markings like *poco dim.* and *mf*, and contains trills and arpeggiated patterns. The system concludes with a fermata over a chord.

**Poco più mosso**

The third system of the score is marked **Poco più mosso**. It features a piano accompaniment on two staves with a bass clef and a key signature of one flat. The piano part includes dynamic markings *p* and *mf*, and consists of arpeggiated figures and flowing lines. The system ends with a fermata.

The fourth system of the score is marked *rit.* and features a piano accompaniment on two staves with a bass clef and a key signature of one flat. The piano part includes dynamic markings *p* and *mf*, and contains arpeggiated figures and flowing lines. The system concludes with a fermata and an asterisk symbol.

2 Edited by F.H.Schneider

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English version by Kurt Schindler

Deutscher Text von Berthold Feiwel

# „КРЫСОЛОВЪ“

В. Брюсовъ.

## Le joueur de chalumeau | The pied Piper | Der Rattenfänger

V. Brussof

Poem by V. Briussov

W. Brjussow

С. Рахманиновъ, Op.38 №4  
S. Rachmaninoff,

Non allegro Scherzando

Canto *mf*

Piano *p m.g. cresc. mf cresc. p*

Я на  
Sur mon  
On my  
Spiel ein

*mf p leggiero mf ritenuto*

ду-доч-кѣ иг - ра - ю, Тра-ля-ля-ля-ля-ля-ля, Я на ду-доч-кѣ иг-  
cha-lu-meau j'en - ton - ne Tra-la-la-la-la-la-la, Un air ten-dre qui ré-  
flute, when ev'-ning dar - kens, Tra-la-la-la-la, I play, For I know my fair one  
Lied-lein auf der Flö - te Tra-la-la-la-la-la-la-la, Spiel ein Lied-lein auf der

*staccato p*

*p a tempo mf*

ра - ю, Чьи-то ду-ши ве-се-ля. Я и  
son - ne, Et qui ré-jou-it les cœurs. Je m'en  
hear - kens When I pass a - long the way. Where the  
Flö - te, Wem zur Freu-de ist es da. Horch das

*m.d. p*

*p* *rit.* *p*

ДУ ВДОЛЬ ТИ - ХОЙ РЪЧ - КИ, Тра-ля-ля- ЛЯ-ЛЯ-ЛЯ - ЛЯ Дрем - ЛЮТЬ  
 vais sous les grand or - mes, Tra-la-la-la, la-la-la-la, OÙ les  
 gent - le brook is steam - ing, Runs my path, tra la la lay. Flocks of  
 Bäch - lein mur - melt lei - se, Tra-la-la-la-la-la-la-la. Und die

*staccato*

*a tempo*  
*p comodo*

ТИ - ХИ - Я О - ВЕЧ - КИ, Крот-ко зыб - лют - ся по - ля.  
 blancs trou-peaux s'en - dor - ment Tout le long des près en fleur.  
 lambkins slum - ber dreaming While the mea - dows gent - ly sway.  
 Lämmchen ruhn im Krei - se, Still die Fel - der fern und nah.

*pp*

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

Спи - те, ов - цы и ба - раш - - - ки, Тра-ля-ля-ля-ля-ля-  
 Dormez bien, calme est la jour - né - - - e, Tra-la-la-la-la-la-  
 Sleep ye, rams and lambkins ten - - - den, Tra la la la la la  
 Schlaft Ihr Lämm - chen, wohl be - hü - - - tet Tra-la-la-la-la-la-

Tempo come prima

*a tempo* *cantabile* *mf* *p*

ля, За лу - га - ми крас - ной каш - ки строй - но вета - ли то - по -  
 la, La bas par de - là les hai - es, par - mi les pom - miers fleu -  
 lag, Un - der poplars loom - ing slen - der, 'Midst the clo - ver's bright ar -  
 la, Hin - ter Wie - sen, rot - be - blü - tet hoch stehn schlan - ke Pär - peln.

*cantabile* *p* *p* *schertz.*

ля. Ма - лый до - микъ тамъ та - ит - ся, Тра - ля - ля - ля - ля - ля - ля -  
 ris. J'a - per çois la mai - son - net - te, Tra - la - la - la - la - la - la -  
 ray. Hid - den there be - tween the hed - ges Stands a house, tra la la  
 da. Steht ein Häus - chen dort am Sau - me, Tra - la - la - la - la - la - la -

ля, Ми - лой дѣ - вуш - къ при - снѣ - тся, Что ей ду - шу от - далъ я. \_\_\_\_\_  
 la, OÙ la gen - te ba - che - let - te Rê - ve de son doux a - mi. \_\_\_\_\_  
 lay, There a mai - den dreams of pled - ges I may give to her some day. \_\_\_\_\_  
 la, Hol - des Kind, es fühlt im Trau - me, Wie mein Herz dem ih - ren nah. \_\_\_\_\_

И на нѣж-ный зовъ сви - рѣ - ли, Тра-ля-ля-ля-ля-ля-ля, Вый-детъ  
 En - ten - dant ma chan - son - net - te, Tra - la - la - la - la - la - la, Que fe -  
 And at - tract - ed by the call - ing Of my flute, tra la la lay, Thro' the  
 Und der Flö - te zar - tem Wor - te, Tra - la - la - la - la - la - la, Folgt sie

*schierzando*

СЛОВНО КЪ СЛѢТЛОЙ ЦѢ - ли, черезъ садъ, че-резъ по - ля. И ВЪ ЛѢ -  
 ra la ber - ge - ret - te? A la brune en ta - pi - nois. Et - le  
 fields, when night is fall - ing, She draws near - for love and play. To  
 hin zum si - chern Or - te, Schnell und scheu, ob's Kei - ner sah. Dann the in

*Piu mosso*

су подѣ ду-бомъ тѣмнымъ, Траля-ля-ля-ля - ля, Будетъ ждѣть въ бре-ду ис - том - номъ,  
 va ve - nir at - ten - dre Tra - la - la - la - la - la, Et guet - ter pour me sur - pren - dre  
 glade on tip - toes sliding Comes the maiden, tra la lay, 'Neath the oak tree's sha - dow hi - ding  
 dunk - ler Ei - che Schat - ten, Tra - la - la - la - la - la, Ruhn wir still, Wenn Schlags Er - mat - ten

*leggiere*

*dim.* *p*

Въ часъ, ког - да ус - нетъ зем - ля.  
 Vers l'o - rée du pe - tit bois.  
 In the dusk of pur - ple gray.  
 Al - les bannt, so fern, so nah.

*rit.*

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

Tempo I

*mf cantabile*

Встрѣчу гость-ю до - ро - гу - ю, Тра-ля-ля-ля-ля-ля,  
 Le se - ront d'a - mour pro - mes - ses, Tra - la - la - la - la - la,  
 Ther to meet, o bliss of bliss - es! Tra la la la la la lay!  
 O, wie will ich sie um - fas - sen, Tra - la - la - la - la - la.

*rit.*

*p* *dim.* *p*

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

Вплоть до ут - ра за - цѣ - лу - ю, Сер - дце лас - кой у - то -  
 Ce se - ront bai - sers, ca - res - ses, Et doux ser - ments é - chan -  
 And to take our fill of kiss - es, Till the morn calls us a -  
 Küs - sen bis zum Stern - er - blas - sen Müd von Glück das uns ge -

*staccato*

*p* *cresc.* *dim.*



*schertz.*  
*p*

ЛЯ.  
ges.  
way.  
schah.

II, смѣ-ни-ви-ши-сь съ-ней ко-  
Puis, ma bague au doigt, la  
Then a - ring of gold I  
Treu dann tauschend mit den

*poco a poco rallentando*

леч-комъ, Тра-ля-ля-ля-ля-ля,  
bel - le, Tra - la - la - la - la - la,  
bring her. O mer-ry month of May!  
Rin - gen, Tra - la - la - la - la - la.

От-пу-щу е-е къ о-веч-камъ,  
S'en ré - tour - ne ra cher el - le,  
And she wears it on her fin - ger  
Sehn wir zu der Lämmlein Springen

*dim.*

*dolce e cantabile* *pp ad libitum*

Въ садъ, гдѣ строй - ны то - по - ля. — Тра-ля-ля-ля!  
A tra - vers les gais ver - gers. — Tra - la - la - la!  
While a - round the lamb - kins play. — Tra la la lay.  
Hoch stehn schlan - ke Pap - peln da. — Tra - la - la - la.

*ppp*

*ped.* \*

Paroles françaises de M. D. Calvocoress.  
 English translation by Edward Agate  
 Deutscher Text von Berthold Feiwel

# СОНЪ

Ф. Сологубъ

## Le rêve | Dreams | Der Traum

F. Sologoub

С. РАХМАНИНОВЪ, Op. 38 № 5  
 S. Rachmaninoff,

**Canto** *Lento* *mf*

Въ ми - рѣ нѣтъ ни-че - го      Вож-де -  
 Rien de plus en-chan-teur      I - ci -  
 Say, oh whi - ther art bound,      Rare en -  
 Nichts hält Sehn-sucht ge - bannt,      nichts lockt

**Piano** *mf*

*dim.* *p* *p*

лѣн - - нѣ - е сна, -      Ча - ры есть у не -  
 bas que le rêve.      O l'in - fi - nie dou -  
 chant - ment of dreams,      Wrapp'd with si - lence a -  
 so wie der Traum.      Zau - ber ist sein Ge -

го,      У не - го ти - ши - на,      У не - го на ус - тахъ Ни пе -  
 ceur,      Le grandcal-me du rêve!      Son vi-sage est se - rein, il ne  
 round,      Robed in mantle of gleams?      On their features may rise Ne - ver  
 wand      und die Stil - le sein Saum.      Sei - ne Lip - pen umschwingtwe - der

чаль — и ни смѣхъ,                    И        въ без — дон — ныхъ о —  
 pleure — et ne rit,                    Im — pas — sible,                    il ap —  
 laugh — ter or pain,                    Yet — those glan — ces shall  
 Lâ — cheln noch Leid;                    doch aus Au — gen tief

чахъ Мно — го тай — ныхъ у —  
 porte à nos â — mes l'ou —  
 prize Wells of com — fort se —  
 blinkt Tro — stes köst — lich Ge —

тѣхъ.  
 bli.  
 rene.  
 schmeid.

*poco cresc.*

*rit.* *p cantabile* *Meno mosso*

У не - го ши - ро - ки, Ши - ро -  
 Lors-qu'il vient dans la nuit, pla - ne  
 Shi - ning wings do they bear, Far out -  
 Sei - ner Flü - gei Paar reicht schim - mernd

*legato*  
*marcato la melodia*

ки два кры - ла, И лег - ки, такъ лег -  
 ma - jes - tu - eux, Que des - cend len - te -  
 spreading, so light, As they float thro' the  
 weit, o, so weit, und ist leicht, o, so

ки, \_\_\_\_\_ Какъ пол - ноч - на - я  
 ment \_\_\_\_\_ son vol si - len - ci -  
 air \_\_\_\_\_ In the sha - dow - y  
 leicht \_\_\_\_\_ wie die Däm - mer - nachts -

8

*cresc.* *f* *dim.*

мгла. \_\_\_\_\_ Не по - нять, какъ не - сетъ, \_\_\_\_\_ И ку - да и на  
 eux. \_\_\_\_\_ Pas un fré - mis - se - ment \_\_\_\_\_ n'an - non - ce sa ve -  
 night. \_\_\_\_\_ Tho' their pi - nions be still, \_\_\_\_\_ Yet they fol - low their  
 zeit. \_\_\_\_\_ Un - faß - bar, wie er trägt, \_\_\_\_\_ und wo - hin und wo -

чемъ \_\_\_\_\_ Онъ кры - ломъ не взмахнетъ \_\_\_\_\_ И не двинетъ пле - чомъ. \_\_\_\_\_  
 nue \_\_\_\_\_ Et ne trouble un ins - tant \_\_\_\_\_ le si - len - ce des nues. \_\_\_\_\_  
 quest, \_\_\_\_\_ Wan - der free - ly at will, \_\_\_\_\_ Soul and spi - rit at rest! \_\_\_\_\_  
 zu, \_\_\_\_\_ der die Flü - gel nicht regt \_\_\_\_\_ in er - ha - be - ner Ruh... \_\_\_\_\_

*m.g.* *m.g.*

First system of the musical score. It features a vocal line at the top and a piano accompaniment below. The piano part includes dynamic markings *m.d.* and *m.g.*. The key signature is three flats (B-flat major or D-flat minor).

Second system of the musical score. The piano part features several triplet markings (indicated by a '3' over the notes) in both the treble and bass staves.

Third system of the musical score. The piano part begins with a *p* (piano) dynamic marking and contains multiple triplet markings throughout both staves.

Fourth system of the musical score. It includes dynamic markings *calando*, *rit.*, *m.d.*, and *pp*. The piano part continues with triplet markings.

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Paroles françaises de M. D. Calvocoressi  
English version by Kurt Schindler  
Deutscher Text von Berthold Feiwel

# „АУ“

К. Бальмонтъ

Vers les cimes  
K. Balmont

“A-Oo” (The Quest)  
Poem by K. Balmont

A... U...!  
K. Balmont

C. Рахманиновъ,  
S. Rachmaninoff, Op. 38 № 6

*Andante* *pp dolce*

Canto

ТВОЙ НѢЖ-НЫЙ СМѢХЪ БЫЛЪ СКАЗ - КО - Ю ИЗ -  
 Tou doux sou - rise é - nig - ma - tique et  
 Was it a dream? Thy voice, with gol - den  
 Dein La - chen sang, ein Mär - chen war's ein

Piano

*pp*

МѢН - ЧИ - ВО - Ю, ОНЪ звалъ — какъ въ сонѣ зо - ветъ сви - рѣль - ный  
 plein de chai - me M'ap - pelle — ain - si qu'en songe un chant loin -  
 peals of laugh - ter, It called, like shep - herds' pipes at ear - ly  
 bunt Be - rük - ken, Es rief, als wie im Traum der Flö - te

*p* *cresc.* *3* *3* *agitato*

ЗВОНЪ. И ВОТЪ ВЪН - КОМЪ, СТИ - КОМЪ — те - бя у -  
 tain. Pour cou - ron - ner ton front — prends ce lau -  
 day. And in my songs — I crowned thee  
 Sang. Und jetzt, mit Kranz und Lied, — nah' ich mich,

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*ff* *tempo rubato*

ВѢН - - - ЧИ - ВА - Ю, Уй - демъ, — бѢ-ЖИМЪ — ВДВО-  
 rier mys - ti - que, Par-tons, — vo-lons — tous  
 e - - - ver af - ter. Come, flee, — my love, — to  
 dich zu schmücken So komm, — em-por, — mit

*rit.* - *dim.* *p*

емъ на гор - ный склонъ.  
 deux vers les som - mets!  
 moun - - - tains far a - way.  
 mir, den Ber - ges - hang.

*Tempo più vivo. Appassionato*

*perdendo* *mf*



*agitato*

Но гдѣ \_\_\_\_\_ же ты? Лишь звонъ вер-  
 Mais où \_\_\_\_\_ es - tu? J'ap - pelle en  
 But where \_\_\_\_\_ art thou? The e - cho  
 Doch wo \_\_\_\_\_ bist du? Der Fels nur

*rit.* - - - *Tempo precedente*

*p*

ШИНЬ ПО - СВА-НИ-ВА-ЕТЪ. L'é - cho seul re-pond...  
 vain... on tönt *ly* Gives ans - wer to my singing.  
 wie sanf - te Glocken.

*mf*

ЦВѢТ - КУ ЦВѢ - ТОКЪ средь дня за - жегъ свѣ - чу.  
 Le blanc ta - pis de fleurs en vain t'at - tend.  
 The flow'r in fa - ded, and I know not why.  
 Und Licht an Licht ent - flammt der Blu - men Ruh'

*cresc.* *f*

И чей-то смѣхъ все въ глубь \_\_\_\_\_ ме-ня за-ма-ни-ва-етъ.  
 Comme un de-fi vers moi \_\_\_\_\_ monte un ap-pel: \_\_\_\_\_ Qui im-por-te!  
 And somewhere from the depths \_\_\_\_\_ A macking voice \_\_\_\_\_ is ringing.  
 Es lacht, mich tief hin-ab \_\_\_\_\_ hin-ab zum Grund \_\_\_\_\_ zu lok-ken

*Più vivo* *agitato* *f*

По-ю, \_\_\_\_\_ и-щу, \_\_\_\_\_  
 Je vais \_\_\_\_\_ chan-tant \_\_\_\_\_  
 In vain \_\_\_\_\_ my quest: \_\_\_\_\_  
 Ich sing, \_\_\_\_\_ es sucht \_\_\_\_\_

*p* *cresc.* *f*

*ff* *molto*

„A - y!“ \_\_\_\_\_ „A - y!“ \_\_\_\_\_  
 Ho - la \_\_\_\_\_ A - a! \_\_\_\_\_  
 „A - oo“ \_\_\_\_\_ a - oo“ \_\_\_\_\_  
 „A - ul“ \_\_\_\_\_ „A - ul“ \_\_\_\_\_

*appassionato*

кри - чу  
 Tou - jours.  
 I cry.  
 mein Schrei.

*ff marcato*

*Meno mosso*

*f molto cantabile*

*meno mosso*

*perdendo pp*

*dim.*