

Recorded under the auspices of
H·H THE MAHARAJAH OF MYSORE'S
MUSICAL FOUNDATION



THE
MEDTNER SOCIETY

Volume One



NOTE ON SONG TRANSLATIONS

I have adopted the same plan I devised for the Moussorgsky and Russian Song Albums before the war, that is, the translations are designed to enable the listener, knowing no Russian, to follow the interpretation as easily as if he or she did. On the occasions mentioned the idea was enthusiastically welcomed by the leading music critics, one opinion being that "for the first time Russian song could now be understood and appreciated." The principle employed is a compromise between the literal, the poetic and the prosaic, with the sole object of achieving intelligibility, as expressive and dignified as the idea permits (j as in French j'ai)—R.H.

FOREWORD, ANALYTICAL NOTES AND
TRANSLATIONS BY RICHARD HOLT

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1948

NICOLAS MEDTNER

MEDTNER is and has ever been that type of artist who regards art as a priestly vocation rather than a career. Once having become conscious of the path before him, he has never swerved from it. He is not, of course, unique in this but it is the more apparent in his case because he has so patently avoided any activity which could be construed as a bid for popularity. Living at a time of war, social upheaval and intellectual ferment, not to speak of radical changes of style and technique in art and music, he has, despite being uprooted and exiled himself, refused to alter his own methods or to admit that what he regards as sacred in his musical ideals should be set aside or modified, as inadequate to express truth and beauty. The role of path-breaker he has left to others. His music has amply vindicated his attitude for it is a living proof that genuine, as opposed to spurious, originality can be seen only in the result of the creative process. Medtner's music is thoroughly original despite his principles being entirely orthodox. The phrase applied to him, "the Russian Brahms," is now, happily being discarded and is seen to be as ridiculous as it would be to call Brahms the "German Medtner." It would be truer to call Medtner the Russian Fauré, for, although their music is very different, spiritually, they have much in common, in the sense implied by the words of Charles Koechlin, concerning Fauré, "'the still small voice' sings in his work; he puts the best of himself into it: the dictates of his conscience are translated into his human language with all the beauty of which he was capable. All praise to the artist who has devoted his life to so full and complete a consummation of this beauty." Moreover, in the music of both these composers is to be found the same striving after pure beauty, the same avoidance of the facile and the commonplace and the same dislike of undue emphasis. Each has concentrated on the inner spirit and, technically, each has sought to merge the elements of music into a unified whole with the result that the melody of each, being an integral part of the texture, stands out less obviously than in most music. Nevertheless, Medtner, I think, has a breadth and versatility which the great French master lacked and the latter could never have filled the broad canvases of the Medtner concertos or spoken with accents so virile and universal.

Here I must stress the fact that Medtner is essentially a Russian composer. Constant Lambert has told how, after for long accepting the legend that the members of the nationalist group, Rimsky-Korsakov, Borodin, etc., were the true Russians and Tchaikovsky an eclectic cosmopolitan, he was disconcerted to find that every Russian he met looked upon the latter as being the most profound embodiment of the Russian spirit. Medtner too has been the victim of such a delusion but not only is he the product of Russian training, traditions and influences but also, in the truest sense, a Russian composer and for this there can be no better authority than the composer himself, for not only does he regard himself as Russian in thought and feeling but, he also suffers acute distress when such a fact, which permeates his whole being and consciousness, is impugned. It is to be hoped, therefore, that this issue of a great part of his music will put an end to such a misconception, and so far as the present album is concerned, I do not think that anyone, after listening a few times to this great

C minor Piano Concerto or to the two Fairy Tales in D and F minor, or to the great setting of Pushkin's "To a Dreamer," which is suffused with Russian feeling, will fail to see the absurdity of the legend. A deep sense of nationality does not preclude interest in manifestations of art and intellect which belong to other nations; hence, Medtner's settings of Goethe and Nietzsche, his interest in philosophical speculation, his love of the songs of Schubert and Schumann, his enthusiasm for Beethoven, of whose Fourth Concerto and Appassionata he never tires, all of which things are German: but artists and composers of all countries cherish such cultural treasures. What is never stressed, however, is Medtner's deep feeling for Tchaikovsky, Rachmaninoff, Rimsky-Korsakov, Borodin; the Russian poets, with Pushkin, of course, pre-eminent and above all, his love of Russia and his nostalgic feeling for the life, culture, and associations of Moscow life in the old days. Medtner then is as much a product of Russian music as were Tchaikovsky, Borodin, Rachmaninoff and others, so far as the well-known figures are concerned, and such figures as Taneieff and Rebikoff (whose music has yet to be discovered by pianists) among the more idiosyncratic representatives.

Technically, Medtner's music is entirely *sui generis* and its subtle and complex characteristics probably account for the fact that up to now it has not been frequently played although, paradoxically enough, performances invariably rouse enthusiasm. In it, melody is often, as it were, closely intertwined with harmony and rhythm, from which compound results a colour and atmosphere which are both novel and enchanting. His pages form a rich mosaic of intermingled patterns, rhythmic combinations and harmonic contrasts with the result that, for their due appreciation, more hearings are needed than for music in which the melodic factor predominates or in which colour and sonority (as in orchestral music) are exploited for their own sake. Medtner's interest is primarily concerned with the idea and its most effective mode of expression, never with sound and decoration as ends in themselves. In composition he aims at truth and perfection, hence the fact that his works are the product of a long process of germination and maturing, not because his creative thought is slow, but because of his paramount desire to clarify and refine the means of expression. He does not say to himself: "I must write a concerto" but, having conceived certain ideas and materials, he elects the form as they predetermine. In the piano, like Chopin, he finds sufficient scope and potentialities, in point of melody, harmony, rhythm and touch to give him all the colour he needs. To him, thematic development is as much melody as mere tunefulness and ethnographic dress is not the chief determinant of nationality, but rather that subtle, psychological spirit which results from the highest type of individual consciousness as a product of the specific social development which distinguishes one nation from another.

Medtner's music only needs to be played often for it to win recognition. One disability it has suffered under is the fact that although, technically, it is difficult to play, owing to its subtle idiom and rhythmic complexity, Medtner himself is the ideal exponent of it and he has been so much concerned with composition that he has not found time to give frequent expositions of it. Moreover, being an artist who is content to create and leave the result to the world for judgment, he is not the man to work of set purpose for popularity. Now, however, thanks to a great act of cultural enthusiasm by H.H. the Maharajah of Mysore, to whose enterprise and zeal the Medtner recordings are due, the gramophone will, one feels confident, bring general appreciation of music which, for its warmth of feeling, poetic

imagination, rare musicianship and profound beauty, must, when it is well known, give great joy to music lovers.

Medtner was born in 1880 in Moscow. He learned the violin when still a child, actually getting together a small orchestra. When 12, he entered the famous Moscow Conservatoire, studying under Pabst and Safonov and later taking harmony and counterpoint with Arensky and Taneieff. In 1900, he won a gold medal and left the Conservatoire. He gave recitals and appeared at symphony concerts in Russia and Germany, finally, in 1909, settling in Moscow as professor at the Conservatoire; resigning, however, a year later to occupy himself with composition. In the year of the first world war he entered the Conservatoire again, and remained there till the revolution. After the war, he taught music in a school, but, finding life totally uncongenial, if not impossible from his point of view, he left his native land for ever in 1921. Since then, he has resided in Germany, Paris and (since 1936) London, where he continues quietly to devote himself to creative work and, like Franck in his organ loft at St. Clothilde, labouring for the glory of his art.

PIANOFORTE CONCERTO IN C MINOR, No. 2, Op. 50

MEDTNER wrote his First Piano Concerto (Op. 33, C minor) about the time of the First World War and his Third (Op. 60, E minor) during the recent war: in between comes this work, composed in France during 1926-27, perhaps the composer's most fertile period. The first performance, curiously enough, was in Moscow, on the occasion of Medtner's last visit (at the invitation of his old colleagues) to his own land. It was given in America and performances under Sir Landon Ronald (1928 first performance), Sir Henry Wood and Sir Hamilton Harty, took place in England. It is of interest that Miss Edna Iles, whom the composer describes as a "brilliant besieger of my musical fortresses," actually performed the herculean feat of playing all three concertos under George Weldon, with the London Symphony Orchestra, in 1946. The First Concerto is in one movement, the other two in three.

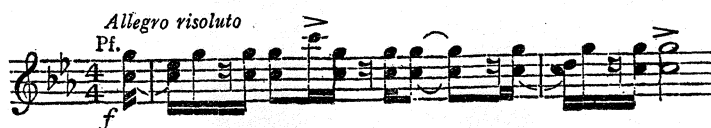
The Second Concerto, which is dedicated to Rachmaninoff, is a powerful refutation of the idea that new forms and tonal systems are necessary to express originality as, although the apparatus of orthodox sonata form is used, Medtner's individuality is stamped on every page and the work is sufficient in itself to banish any preconception, formed as a result of ill-informed criticism, of the composer as academic and lacking in human sympathies. Quite the contrary, for the music is full-blooded, rich in melody and vital in thought and its harmonic and rhythmic features, its remarkable thematic interplay, its contrapuntal manipulation which affords such continuity of interest to pages which do not form the main lineaments of the music, its spectacular ingenuity of technical device, all these combine to make a work of unique beauty and fascination. Beyond all technical features, however, are the warm, human feeling of the music, its dignity of thought and its superb synthesis of all those elements which contribute to the classical and romantic styles. After hearing it, one feels nothing less than amazement that such a work should not occupy a regular place in the concert repertory.

First Movement. Toccata. "Allegro risoluto." Side One.

The word "Toccata" is used here in the sense of music of incisive spirit and rhythm, and technically exacting. It does not, of course, invalidate the sonata-like character of the form.

The first subject, in C minor, denotes its application:—

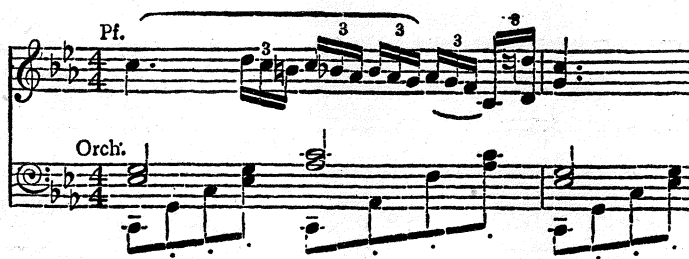
No. 1



One of the most important features in Medtner's music is the significance of accents and rests, the latter calling for a feeling of pulsation, or, to put it in another way, of marking

time rather than stopping, so far as the rhythmic flow is concerned. The music proceeds in this militant style till a new feature is heard :—

No. 2



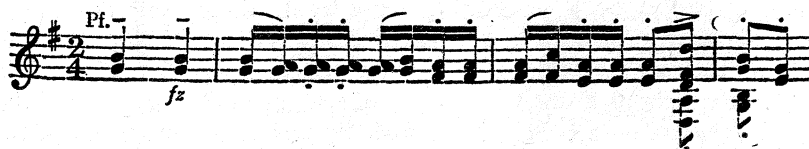
A vigorous chordal passage (piano) is interpolated in the brief discussion of this theme and we soon arrive at the Second Subject (in the relative major E flat). Its idyllic quality comes gratefully after the stress of the opening pages :—

No. 3



First violins take it over from the piano, which, however, is reluctant to leave it and persists in an ornate paraphrase of its broad and flowing strains, at the same time harking back to the triplet figure of No. 2. The slow theme is next heard from the oboe but the tranquil atmosphere is soon disturbed by a fascinating thematic figure (piano) which we are destined to hear a good deal of. It takes us into a further tonality, G major :—

No. 4



Medtner is fond of taking a section of a thematic phrase and fitting it in elsewhere; thus, the end of No. 4 will be heard in expanded form, in the piano's second reference to the theme. It is quickly succeeded by another theme of an incidental character :—

No. 5



which brings us into A minor. Nos. 4 and 5 may be considered secondary components of the second subject, though their different tonality makes them appear independent features. Nos. 3 and 4 are briefly alluded to (flute being conspicuous) and we hear from first oboe, against lyrical treatment of No. 3 by piano, a new theme, which seems to arise out of Nos. 2 & 3 :—

No. 6



The piano gives forth a trenchant statement compounded of Nos. 2 and 6 and we reach the end of the side.

First Movement. "Allegro risoluto." Side two.

The strings vigorously assert a rhythmic form of Nos. 1 and 3 and brilliant treatment of the pregnant snap-figure (No. 4) by strings and woodwind leads to a joyful appearance of No. 5 in E flat major. Further allusive material brings us to the end of the Exposition by a cadence to the same key. The Development is initiated by the violins in a generally harmonised version of the Second subject, the piano harking back to No. 1 and then indulging in arabesque figures, while flutes sing an altered form of the second subject. The piano then proceeds in diminution to proclaim a phrase which recalls the second subject (No. 3) and this is a fitting place to emphasize the close relationship between first and second subjects, a typical trait of the composer being his fondness for melodic, rhythmic or harmonic consanguinity between his themes.

First Movement. "Allegro risoluto." Side three.

It is, of course, not possible to treat of all the myriad felicities in which the score abounds, in detailed form. We now hear a fascinating *fugato*, based primarily on the ubiquitous No. 4, orchestra leading and piano following after, while the flute contributes a reminder of No. 2, though No. 4 is uppermost in influence. A powerful hammer-like motif comes from the piano, countered by a penetrating reply from horns and trumpets, with, soon after, *glissando* octaves (piano) and a chromatic rising variant of No. 4 (strings) and a climax brings us back to the tonic, C minor, for the Recapitulation. In this climax, culminating on the tonic chord, horns, trumpets, trombones and tuba take part and they help to launch the full orchestra on a bold and harmonically picturesque statement of the main

theme (No. 1). Ultimately, the solo *cadenza* is reached and it has the merit of concerning itself with main ideas instead of, as is often the case, unrelated material. In this performance, however, the cut sanctioned by the composer is made and the main reference is to No. 3 (in D flat major), (as participation of the second subject in the Recapitulation).

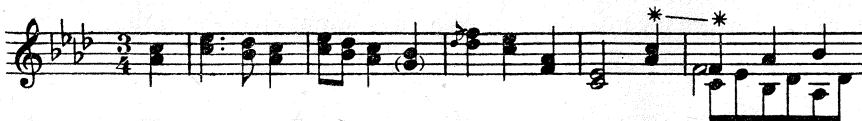
First Movement. "Allegro risoluto." Side four.

After the piano reaches the end of its soliloquy, the orchestra initiates a brief *coda*, based on familiar material. Two points of interest are: (a) piano, passage in which No. 3 is in augmentation and a variant of it in diminution, both in the right-hand part; (b) a final phrase related to 2 by the basses, in the final bars played by the orchestra, excepting the last *pizzicato* chord, (a half inch from end of side).

Second Movement. Romanza. "Andante con moto." Side five.

This movement, predominantly lyrical, might well betoken the confidences of intimate friends. It begins with a moving theme (in thirds) for piano, in A flat, with string accompaniment (*pizzicato*). The phrase marked *—* should be specially noted, as it is of special significance in the movement in one or another form:—

No. 7



This falling interval is heard (in octave form) from horn, clarinet, basses and first violins in succession, after which the first violins appropriate the theme, the piano carrying on its essential character in different guises. In the course of the string statement of the theme, the interval alluded to is heard exactly as it occurs originally (as a fifth) with fine effect and a phrase for horns claims attention. The piano gradually comes to the forefront and some chromatic scales (left-hand) create a feeling of tensity while a mounting passage leads to a climax, at which point the strings effect an enharmonic change and the excitement dies down with a descending passage in which the music, through shifting tonalities, arrives at E major; the piano, in a quiet and lovely *cadenza*-like passage, ushering in the second subject, which is in E, as stated, and in 9/8 as opposed to the previous 3/4 time. Piano, then clarinet, gives out the theme, while wood-wind has a harmonised version of the piano *cadenza*.

No. 8

A musical score for piano (Pt.) and orchestra (Orch.) in 9/8 time. The piano part is in treble clef with a key signature of two sharps (F# and C#). The orchestra part is in bass clef with a key signature of two sharps. The piano part begins with a piano (p) dynamic and features a series of chords and single notes. The orchestra part features a series of chords and single notes. The score is divided into two systems, with the piano part on the top staff and the orchestra part on the bottom staff.

The idea is slightly elaborated, while the piano acquires prominence with some lively passage work.

Second Movement. Romanza. "Andante con moto." Side six.

Contrast to the quietude of the previous music is provided by a new development based on the second subject (No. 8) which becomes quasi-rhapsodic, with a feeling of apprehension, in C sharp minor. Chromatic scales in woodwind, then piano, make a deviation from the main idea, which, however, soon returns with double intensity and in impassioned manner. Later, the piano is active with Chopinesque figures (Appassionato—C sharp minor) and further scales, but still the dominant idea persists and it is worked up into a stirring climax, until after a succession of trills (piano) the strings quietly recall No. 7, the main theme, with the clarinet simultaneously proclaiming the second subject, No. 8, and the piano accompanying with treble passage work.

Second Movement. Romanzo (conclusion). Side seven.

Third Movement. Divertimento. "Allegro risoluto e molto vivace."

The interval *—* in No. 7 (to which attention was drawn) now comes into its own and the piano exultantly gives out the main theme, of which it is a part, but in elaborate form. The horns add to the feeling of exaltation by reinforcing the thesis of the movement. The peak of ardent emotion to which the growing ardour had tended having been scaled, the trumpet strikes a new note with a striding motive, foreshadowing the main theme of the Divertimento : of which the following (in single-note form) gives the outline :—

No. 9



The tonality is C major and the form, son^{ta} rondo. The movement contains a wealth of incident with quotations from the previous movements. The accented and arresting syncopated phrase for woodwind, soon transferred to piano, arrests the attention forcibly (* see side 8). It is transferred to the strings and the music continues in animated mood, a lyric note intervening in the shape of some lovely string passages, supported by woodwind harmony. The second subject is soon reached and offers the novelty of a buoyant theme in 3/4 time (piano) countering a 2/4 accompaniment (orchestra) in march rhythm.

No. 10



P I A N O P I E C E S

This continues merrily on its way till an exquisite passage is heard in which the piano plays triplets (*sussurando*) against aqueous string harmonies, flutes and oboes supplying, overhead, the theme of the Romanza, No. 7. From the first violins also, during this, is heard No. 7. The orchestra later gives out No. 10, second part.

Third Movement. Divertimento. "Allegro risoluto e molto vivace." Side eight.

Entertaining treatment of No. 10 continues until the beginning of theme No. 9 recurs (piano), and this is exploited with the other part of the theme. Shortly after, this merges into a delightful waltz-like section in D flat, bassoon and horn having a swaying motive, based on the accented motive referred to on side six.* After this is discussed with bewitching charm, we hear from oboe and then piano a little phrase that sounds like a new arrival. It is paraphrased later by solo violin. The piano modulates spectacularly, horns and trumpets ring out with the opening octaves (No. 9, top theme) and the piano dwells on the new motive referred to above, later resuming its modulatory phrases. A delightful and invigorating *fugato* follows with the up and down octave figure (No. 9, top) paramount and we hear yet again the engaging lilt of the waltz.

Third Movement. Divertimento. "Allegro risoluto e molto vivace." Side nine.

The dance continues. The piano attracts attention with a phrase which converts the waltz rhythm into a weighty assertion of No. 5, and we plunge into themes No. 9 again (or the main Rondo motives). Strings enter with syncopated accents and it is not long before the contrasting themes (No. 10), with the $\frac{3}{4}$ against $\frac{2}{4}$, this time in A flat major, resumes its infectious gait, while clarinet and oboe evoke for us the theme of the Romance. A robust *Tutti*, in which trumpets and trombones participate with majestic effect, follows and the *Coda* is in sight. A picturesque piano *cadenza* ushers in the *Coda*, in which a triplet rhythm predominates. The *Coda* first features No. 10, and the careful ear will successively recognize (from the earlier movements) No. 3—woodwind, inverted; No. 2, clarinet; No. 4, first violins; No. 5, clarinet, augmented, and first violins simultaneously; No. 1, first violins, and of course, fragments of material inherent in this movement. The work ends with four stately chords and a movement of vivid charm and genialty concludes, to say nothing of its remarkable variety of idea and its masterly construction.

P I A N O P I E C E S

FAIRY TALE IN D MINOR. OP. 51, NO. 1

Fairy Tale is a misnomer so far as Russian folk-lore is concerned, but in connection with these pieces it is now the recognized term. This tale is dedicated to Zolooshka and Ivanooshka, the Cinderella and Simpleton respectively of Russian legends and tales. The idea behind the piece is one of characterisation and not of incident. The music is full of rhythmic, melodic and harmonic fascination, a series of modulations of picturesque quality running through the piece. The rhythmic invention, the variety of device in the treatment of the main idea and the animated continuity of the music are remarkable.

FAIRY TALE IN F MINOR. OP. 26, NO. 3

This nocturne-like piece is a favourite with audiences and pianists. It has a vespereal beauty and at the *Piu mosso* (beginning of second section) the theme changes, climbing and descending in a phrase of momentary exaltation in a most effective way. In the *réprise* there is some interesting chromatic modulation. It is a good example of Medtner's subtlety, for though easy technically, a correct interpretation is far from easy.

ARABESQUE IN A MINOR. OP. 7, NO. 2

This is the second of three pieces forming Opus 7. Rachmaninoff had an intense admiration for it and said of it that having written such a piece, a composer could die content. The technical figure or arabesque which runs through it reposes on a harmonic basis of great beauty with the implicit melodic element equally striking.

S O N G S

METCHTATELOO (TO A DREAMER). Op. 32, No. 6. Words by A. Pushkin.

In this poem Pushkin points the moral that anything we undertake must be done with earnestness and conviction and be the expression of the utmost sincerity. His words apply to art as well as to life. Medtner's setting, with its developed intensity and vital, dark-hued feeling, fits the words like a glove. The beauty of the piano part, with its striking harmony and the subtlety of the vocal line as well as that undefinable quality, atmosphere, give the song the quality of greatness.

C minor. "Largamente"

Tee	v' strass-tee	gaw-rest-nawee	na-hoe-deesh	naslazj-dayn-yay,
(If) Thou	in passions	dolorous	findest	pleasure,
Te-byay	pree-yaht-naw	slaw-zee	leet,	
And (it)	gives thee joy,	thy tears	to shed,	
Na-prassnim	pla-me-nem	to-meet	vo-o-bra-zjayn-yay,	
With vain	ardour	to rack	(thy) mind	
Ee v'	serdt-say	tee-haw-yay	oo-nee-nee-ay	tah-eet.
And (thy)	heart's	languid	drooping	to conceal.
Paw-ver,	ne loo-beesh tee,	nee o-peat-nee	me-tchta-tel !	
Believe,	thou lovest not,	untried and inept	dreamer !	

Modulation to B minor. "Tenebroso"

O,	yes-lee bi'	te-byah,	oo-nee-lik	choobstf	ees-kah-tel,
Oh,	were	thou,	(of) mournful	dreams	the prey
Pos-teeg-law	strash-naw-yay	be-zoo-mi-yay	loob-vee ;		
To feel	(the) burning	fire	(of) love ;		

S O N G S

Modulation to D minor. "Piu mosso"

Kag-da-b'	vess	yahd yee-yaw	kee-p'el	v' tvoyayee	kraw-vee ;
Were	all	its poison	to inflame	thy	blood ;
Kag-da bi	v'dol-gee-yay	cha-see	bez-son-noee	no-tchee,	
If in th'	unending	hours	of sleepless	night,	
Nah loh-zjay	med-len-naw	ter-za-e-mi	toss-koyee,		
Racked (by)	drawn out	gnawing	grief,		
Tee	zvahl	ob-man-chee-vi	po-koyee,		
Thou	didst cry	(for) delusive	rest (from pain),		
Vot-tshay	smi-kah-yah	skorb-nee	o-tchee,		
Vainly	closing	(thy) aching	eyes,		
Paw-kro-vee	zjar-ki-ay,	ri-dah-yah,	ob-nee-mahl,		
(The) stifling	bedclothes	convulsively	grasping,		
Ee	sock-nool	v'bye-shen-stvay	bez-plod-na-vaw	zje-lan-ya :	
And	parched	by fierce	unsatisfied	desire :	

Series of modulations (starting with G minor) anticipating ultimate return to tonic, C minor

PAW-VER(!)	tag-da-be'	tee ne pee-tahl	ne-bla-gaw-dar-na-vaw
Ah, then(!)	be sure	no longer wouldst thou feed	on vain
me-tchtan-yah.			
illusions			
Nyet, nyet :	ve' slaw-zack	oo-pav	ke'no-gam sbaw-yayee loo-bov-ni-tsi
No, no :	in tears	wouldst fall	before thy mistress
nat-men-noee,			
scornful,			
Draw-zjah-tschee,	bled-ni	eez-stoop-len-nee,	
All trembling,	pale	(and) out of mind,	
Tag-dah-b'	voss-kleek-nool	tee	k'bo-gam ;
Wouldst (thou)	invoke	(the)	gods ;

Reversion to tonic key, C minor. "Allargando"

Ot-dahee-tay,	bo-gee,	mnyay	raz-soo-dok	om-ra-chon-nee,
Restore !	oh gods,	to me	my reason	clouded,
Voz-mee-tay	ot	mnyah	sayee	ob-raz
Take, oh take	from	me	this	image
				ro-ko-voyee :
				fateful,
Daw-vol-naw	ya	loo-beel ;	ot-dahee-tay	mnyay
Enough	(have) I	loved ;	oh ! give back	to me
				po-koyee
				my peace

Naw **mrahtch-na-yah** **loo-bov** **ee** **ob-raz** **ne-zab-ven-nee**
 But sombre love and image all persisting

Os-tah-lees **vyetch-naw-bi** **s'toboyee.**
 Shall never leave thy (stricken) heart.

ESPANSCKEE ROMANCE (SPANISH ROMANCE). Op. 52, No. 5. Words by Pushkin

Medtner's songs are invariably miniature tone poems in themselves, so far as the piano parts are concerned, and this one, with its arabesque quality and fascinating freedom of movement is no exception. Note the significance of the word Arab in arabesque in connection with a Spanish song. The free mobility of the vocal line and the way the points of repose in it balance are matters for wonder.

Pred **ees-pan-koe** **bla-gaw-rod-noyee** **dvaw-ay** **ri-tsa-rayee** **sto-yaht**
 Before a Spanish noblewoman two knights stand ;

o-ba **sme-law** **ee** **svo-bod-naw,** **vo-tchee** **pra-maw** **yayee** **gla-daht**
 Both bold and free, gaze at her direct,

Ble-schoot **oh-bah** **kra-so-toh-yew,** **oh-bah** **serd-tsem** **gaw-ra-chee ;**
 Striking are they both of mien, both with heart aflame ;

Modulation to E major and C sharp minor

Oh-bah **mosh-naw-yoo** **roo-kaw-yoo** **o-per-li-sah** **nah** **me-tchee.**
 Each with manly grip leans lightly on his sword.

Piu tranquilo

Zjeez-nee **eem** **o-nah** **do-ro-zjay,** **ee** **kahk** **sla-vah** **eem** **mee-lah,**
 Than life to them is she dearer, and akin to glory her esteem,

Naw **a-deen** **yayee** **meel.** **Kaw-vaw-zjer** **dye-vah** **serd-tsem** **eez-bra-lah?**
 But one by her is favoured. Who (will) have (her) heart's reward ?

Return to tonic key! A flat major

" Ktaw, **re-shee,** **loo-beem** **to-bo-yoo "** **O-bah** **dye-vay** **go-vo-ryat**
 " Who, decide, is loved by thee ? " Both of the lady ask

Ee **s'na-dezj-doyee** **ma-la-doh-yoo** **vo-tchee** **pra-maw** **yayee** **gla-dyat.**
 And with expectancy of youth they gaze awaiting her reply.

BABOTCHKA (THE BUTTERFLY). Op. 28, No. 3. Words by Fet

Here again is a piano piece in itself and the flitting ephemerality of the butterfly could not be better conveyed than by the delicate airiness of this setting. The quaint coquetish "do not enquire" with its charming change of mood and the vision of the butterfly fading out of sight (as the song ends on the highest note employed) are interesting points.

Allegro leggierissimo. G flat major

Tee prav : ad-neem voz-doosh-neem aw-cher-tan-em yah tahk mee-la.
Thou are right : with a single airy wheeling I'm so graceful.

Vess bar-khaht moyee sye-vaw zjee-vim mee-gan-yem leesh dvah kri-la.
All radiance mine with (its) dazzling flutter is just a pair of wings

Ne sprah-shee-vahee, ot-koo-dah paw-yah-vee-lass, koo-dah spe-shoo :
Do not enquire, whence I come, whither I hasten :

Zdyess nah tsve-tok yah lyo-kee o-pooss-tee-lass ee vot di-shoo
Here on a flower I lightly tarry and there I breathe.

Nah dol-gaw lee, bez tse-li, bez oo-seel-ah, di-shaht kho-choo ?
How long aimlessly, (and) skilfully to live do I wish ?

Vot-vot, sayee-chass, sverk-noof, rass-kee-noo kri-la e oo-le-choo !
There, at once, you see with a whirl, I spread my wings and fly away !

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