1. Серенада

S̃er̃енáda

T̃íh̲o ṽécher d̆ŏğŏráyet,
góri zŏlŏt̃ĭá;
znóynïy vózduh̲ h̲ŏlŏdáyet,
sp̃i, mŏyó d̃ĭt̃ĭá.

Sŏlŏvyí davnó zap̃ĕl̃i,
súmrak vŏzṽest̃ĭá;
strúnï róbkŏ zazṽiñĕl̃i,
sp̃i, mŏyó d̃ĭt̃ĭá.

Smót̃r̃ĭat ángel̃skiya óchi.
t̃r̃ĕp̃etnŏ sṽet̃ĭá;
tak l̃eh̲kó d̃ïháñye nóchi,
sp̃i, mŏyó d̃ĭt̃ĭá.
—Стихотворение А. Фета (1844)

Serenade

Softly glows the evening,
gilding the mountains in gold.
The sultry air becomes chilly,
sleep, my child!

The nightingales have already sung their song,
announcing the falling of night,
the strings have timidly sounded,
sleep, my child!

The angels' eyes look over you,
glowing with fervor,
how gentle is the breath of night,
sleep, my child!
—Poem by Afanasy Fet (1844),
transl. V. Morosan

Anton Arensky (1861–1906)
Opus 57, No. 1

Andantino.
con sordino

Violoncello

Soprano

T̃í-h̆ŏ ṽé- cher d̆ŏ-ğŏ-rá - yet, gó - rï zŏ-llŏ-t̃ĭá.
Ти-хо ве- чер до-го-ра - ет, го - ры зо-ло-тя.
Twi - light turns the hill - side gold - en, shad - ows slow - ly creep,

Alto

Tenor

T̃í - h̆ŏ ṽé - cher d̆ŏ-ğŏ-rá - yet, gó - rï zŏ-llŏ-t̃ĭá.
Ти - хо ве - чер до-го-ра - ет, го - ры зо-ло-тя.
Twi - light turns the hill - side gold - en, shad - ows slow - ly creep,

Bass

Piano
(for rehearsal only)

Andantino.

Vocal text:

spi, — mǒ - yó - đi -
спи, — мо - ё - ди -
sleep, — my ba - by,

di - mi - nu - en - do e rit.

tĩǎ! — Smó - ttĩat án - geĺ -
тя! — Смо - трят ан - гель -
sleep! — Twink - ling eyes of

a tempo

25

ski - ya ó - chi, třé - p̃e - tnǒ sṽe - t̃iǎ,
ски - я о - чи, тре - пе - тно све - тя,
an - gels hold you safe - ly in their keep

ski - ya ó - chi, třé - p̃e - tnǒ sṽe - t̃iǎ,
ски - я о - чи, тре - пе - тно све - тя,
an - gels hold you safe - ly in their keep

28

tak___ l̃eh - kó dï - h̃áñ - ye nó - chi, sp̃i,___ mǒ -
так___ лег - ко ды - хань - е но - чи, спи,___ мо -
as___ the breath of night en - folds you, sleep,___ my

tak___ l̃eh - kó dï - h̃áñ - ye nó - chi, sp̃i,___ mǒ -
так___ лег - ко ды - хань - е но - чи, спи,___ мо -
as___ the breath of night en - folds you, sleep,___ my

2. Угасшим звездам

Ugásshïm zṽĩozdam

Dóllgŏ Ĩ vñimáĩ mñe m̃ertsáñiye váshe,
s̃iñevŏ ñéba pïtĨívïya óchi?
Dóllgŏ Ĩi chúyaĩ shto víshe i kráshe
vas ñichevó ñet vo ẖrám̃iñe nóchi?

Mózhet bĩ ̃ ñet vas pŏd ̃ém̃i ŏgñĩám̃i,
dávñĩaya vas pŏgas̃ílla epóẖa...
Tak i po sm̃érĩi Ĩeĩéĩ k vam s̃iẖám̃i,
k pŕízrakam zṽĩozd, búdu pŕízrakŏm vzdóẖa.
—*Стихотворение А. Фета (6 мая 1892)*

To Stars Extinguished Long Ago

How long shall I heed your twinkling,
you probing eyes of the deep blue sky?
How long shall I sense that there is nothing more exalted
and lovely than you in the temple of the night?

Perhaps you no longer exist behind those lights,
having been snuffed out in an era long past...
Thus, after death I shall soar towards you in verses,
towards phantoms of stars, as a phantom of breath.
—*Poem by Afanasy Fet (May 6, 1892),*
transl. V. Morosan

Anton Arensky (1861–1906)
Opus 57, No. 2

krá - she vas ñi - che - vó ñet vo hrá - ṁi - ñe nó -
кра - ше вас ни - че - го нет во хра - ми - не но -
min - ished though it may be you have long been ex - tin -

krá - she vas ñi - che - vó ñet vo hrá - ṁi - ñe nó -
кра - ше вас ни - че - го нет во хра - ми - не но -
min - ished though it may be you have long been ex - tin -

chi?____ Mó - zhet bĩt ñet vas pŏd tẽ - ṁi ŏg - ñiá ṁi,
чи?____ Мо - жет быть нет вас под те - ми ог - ня - ми,
guished. If so, in death, on the wings of my vers - es,

chi?____ Mó - zhet bĩt ñet vas pŏd tẽ - ṁi ŏg - ñiá ṁi,
чи?____ Мо - жет быть нет вас под те - ми ог - ня - ми,
guished. If so, in death, on the wings of my vers - es,

dáv - ñïa - ya vas pŏ - ga - šï - la e - pó - ha... Tak i po
дав - ня - я вас по - га - си - ла э - по - ха... Так и по
I will as - cend to the vault of the heav - ens. There with the

sm̃ér - t̃i l̃e - t̃ét́ k vam st̃i - h̤á - m̃i, k pr̃í - zra - kam zṽïozd,_____
смер - ти ле - теть к вам сти - ха - ми, к при - зра - кам звёзд,_____
ghost of the stars, I will be the ghost of a sigh,_____

3. Горячий ключ

Gŏřĭachiy kľŭch

Pómñish tot gŏřĭachiy kľŭch?
Kak on chist bïll i bĭgúch,
kak drŏzháll v ñĭom sóntsa lluch i kacháll͠sĭa;
kak p̃istřéll sŏšédñiy bor,
kak bĭľéľi vï͠si gor,
kak ťiplló v ñĭom zv̆ïózdnïy hor pŏftŏřĭáll͠sĭa!

Ŏbm̃eľéll on i ŏstíll,
slлóvnŏ v žémľĭu uhŏdíll,
ŏstavľĭáya sľedóm ill bľednŏ-krásnïy.
Dóllgŏ, dóllgŏ ya allkáll,
zhíllu zhárkuyu m̃ezh skáll
s táynŏy řévnŏsťyu iskáll, no naprásnŏ.

Vdrug v gŏráh prŏmcháll͠sĭa grom,
pŏtřĭasllaš žemľĭá krugóm,
ya b̃izháll, pŏkínuv dom, mñe grŏžĭáshchiy; —
ŏgľĭanúl͠sĭa, — chúdnïy v̆id:
stárïy kľŭch prŏshíb granít
i nad b̃ézdnŏyu v̆isít, v̆eš kiṕĭáshchiy!

—*Стихотворение А. Фета (1870)*

The Hot-Spring

Do you remember that hot-spring?
How pure and flowing it was,
how the sunbeams glimmered and played upon it;
how vibrant was the surrounding forest,
how white the mountain peaks,
how warmly the chorus of stars echoed in it!

Then it grew shallow and tepid,
as if sinking into the ground,
leaving in its place nothing but pallid mud.
Long, long did it leave me thirsting,
searching for a vein of warmth among the rocks,
with secret fervency, but alas, in vain.

Suddenly, thunder crashed through the mountains,
the earth shook all around,
and I ran, leaving behind the house that endangered me;
I looked around and—what a wondrous sight:
the old hot-spring has burst through the granite
and hangs over the precipice, wildly boiling!

—*Poem by Afanasy Fet (1870), transl. V. Morosan*

Anton Arensky (1861–1906)
Opus 57, No. 3

Allegro. ♩ = 120

Violoncello

Soprano
Póm - ñish tot gó - řĭá-chiy kľŭch? Kak on
Пом - нишь тот го - ря - чий ключ? Как он
Can you still re-call the spring, how it

Alto

Tenor
Póm - ñish tot gó - řĭá-chiy kľŭch? Kak on
Пом - нишь тот го - ря - чий ключ? Как он
Can you still re-call the spring, how it

Bass

Piano
(for rehearsal only)

Allegro. ♩ = 120

PS 019-3 new

Measure 3 (lyrics):

chist bïll _____ i b̃i - gúch, kak drŏ -
чист был _____ и бе - гуч, как дро -
spar - kled _____ rush - ing by, how the

chist bïll i b̃i - gúch, kak drŏ -
чист был и бе - гуч, как дро -
spar - kled rush - ing by,

chist bïll _____ i b̃i - gúch, kak drŏ -
чист был _____ и бе - гуч, как дро -
spar - kled _____ rush - ing by, how the

chist bïll i b̃i - gúch,
чист был и бе - гуч,
spar - kled rush - ing by,

Measure 5 (lyrics):

zháll v ñĩom són - tsa lluch i ka -
жал в нём солн - ца луч и ка -
rays of sun took wing on the

zháll v ñĩom són - tsa lluch i ka -
жал в нём солн - ца луч и ка -
rays of sun took wing on the

cháll - - - šía!
чал - - - ся!
wa - - - *ter,*

cháll - - - šía!
чал - - - ся!
wa - - - *ter,*

Kak p̃i-st̃réll sŏ-šéd-ñiy bor, kak b̃i-
Как пе-стрел со-сед-ний бор, как бе-
how it span-gled eve-ry spruce, how it

Kak p̃i-st̃rél sŏ-šéd-ñiy bor, kak b̃i
Как пе-стрел со-сед-ний бор, как бе
how it span-gled eve-ry spruce, how it

Kak p̃i-st̃réll sŏ-šéd-ñiy bor, kak b̃i-
Как пе-стрел со-сед-ний бор, как бе-
how it span-gled eve-ry spruce, how it

Measure 11:

ĩé · ĩli · vĩ - ši · gor, · kak · ĩi-
ле · ли · вы - си · гор, · как · те-
turned · *the* · *hill* - *tops* · *white,* · *how* · *the*

Measure 13:

plló · v ñĩom · zṽĩózd - nïy · ḫor · pǒ - ftǒ-
пло · в нём · звёзд - ный · хор · по - вто-
stars · *were* · *re* - *pro* - *duced* · *in* · *its*

slló - vnŏ v žém - l̃ũ u - hŏ - d̃íll,
сло - вно в зем - лю у - хо - дил,
sink - ing in - to red - dish silt

sllό - vnŏ v žém - l̃ũ u - hŏ - d̃íll,
сло - вно в зем - лю у - хо - дил,
sink - ing in - to red - dish silt

ritenuto

ŏ - sta - vl̃ă - ya sl̃e - dóm ill bl̃e - dnŏ - krás - nïy.
о - став - ля - я сле - дом ил бле - дно - крас - ный.
till the flow of wa - ter stopped al - to - geth - er.

ŏ - sta - vl̃ă - ya sl̃e - dóm ill bl̃e - dnŏ - krás - nïy.
о - став - ля - я сле - дом ил бле - дно - крас - ный.
till the flow of wa - ter stopped al - to - geth - er.

Meno mosso.

Dóll - gŏ, dóll - gŏ ya all - káll,
Дол - го, дол - го я ал - кал,
Man - y, man - y years went by,

Dóll - gŏ, dóll - gŏ ya all - káll,
Дол - го, дол - го я ал - кал,
Man - y, man - y years went by,

Dól - gŏ ya al - kál,
Дол - го я ал - кал,
Man - y years went by,

Meno mosso.

zhí - llu zhár - ku - yu m̃ezh skáll s táy - nŏy řev - nŏ -
жи - лу жар - ку - ю меж скал с тай - ной рев - но -
search - ing, search - ing all in vain, yet I would have

zhí - llu zhár - ku - yu m̃ezh skáll s táy - nŏy řev - nŏ -
жи - лу жар - ку - ю меж скал с тай - ной рев - но -
search - ing, search - ing all in vain, yet I would have

zhí - lu m̃ezh skal s táy - nŏy
жи - лу меж скал с тай - ной
search - ing in vain, yet I

30

rit.

p

pp

pp

- s̃tyu is - káll, no na - prás - nǒ.
- стью ис - кал, но на - прас - но.
___ *searched for my spring for - ev - er.*

pp

pp

- s̃tyu is - káll, no na - prás - nǒ.
- стью ис - кал, но на - прас - но.
___ *searched for my spring for - ev - er.*

pp

r̃év - nǒ - s̃tyu is - kál.
рев - но - стью ис - кал.
would have searched for - ev - er.

rit.

pp

33 **Tempo I°**

6 6 6 6 6 6 6 6

mf *f*

mp

Vdrug v gǒ-ráẖ prǒ - mcháll - s̃ia grom,
Вдруг в го-рах про - мчал - ся гром,
Sud - den - ly as thun - der crashed,

mp

mp

Vdrug v gǒ-ráẖ prǒ - mcháll - s̃ia grom,
Вдруг в го-рах про - мчал - ся гром,
Sud - den - ly as thun - der crashed,

mp

Tempo I°

mp

35

pŏ - tř̃as - llaš žem - lĩá kru - góm, ya b̃i -
по - тряс - лась зем - ля кру - гом, я бе -
I es - caped my shak - ing house, forced to

pŏ - tř̃as - llaš žem - lĩá kru - góm, ya b̃i -
по - тряс - лась зем - ля кру - гом, я бе -
I es - caped my shak - ing house, forced to

37 accel.

zháll, pŏ - kí - nuv dom mñe grŏ -
жал, по - ки - нув дом мне гро -
flee a - mid the flash - es of

zháll, pŏ - kí - nuv dom mñe grŏ -
жал, по - ки - нув дом мне гро -
flee a - mid the flash - es of

44

i nad b̃ézd - nǒ - yu ṽi - s̃ít
и над безд - но - ю ви - сит
I could see a stream of hot

i nad b̃ézd - nǒ - yu ṽi - s̃ít
и над безд - но - ю ви - сит
I could see a stream of hot

46

ṽes̃ ki - - p̃íá - - - - -
весь ки - - пя - - - - -
wa - - ter gush - - - - -

ṽes̃ ki - - p̃íá - - - - -
весь ки - - пя - - - - -
wa - - ter gush - - - - -

NOTES

ARENSKY, Anton Stepanovich (b. 30 June [12 July] 1861, Novgorod; d. 12 [25] February 1906, Perkiarvi near Terioki, today Zelenogorsk in the St. Petersburg district)—graduated from the St. Petersburg Conservatory in 1882 in Nikolai Rimsky-Korsakov's composition class. From 1882 to 1894, he taught at the Moscow Conservatory, and from 1888 to 1895 was active as conductor of the Russian Choral Society in Moscow; it is likely that his secular choruses were composed with this ensemble in mind. In 1895, Arensky was called back to St. Petersburg to assume the post of Administrator of the Imperial Court Chapel, a position he occupied until 1901.

Arensky's compositional output included music in a variety of instrumental and vocal genres: among his works are symphonies, instrumental chamber music, operas, secular cantatas, sacred and secular choruses *a cappella*, and vocal quartets). The musical language of his choral works is typically that of Western European Romanticism, as typified by the present work.

Source: First Russian edition, "Tri kvarteta ili 4-gol. khora/Drei Quartette oder 4-st. chöre," published by P. Jurgenson of Moscow, plate no. 26982/84, n.d. As the title suggests, this work can be performed either by a solo quartet or by a four-voice choir. The Russian edition is dedicated to the "First Russian Vocal Quartet," comprising A. K. Gunga, A. S. Doré, M. A. Gol'tison, and K. A. Tavaststjerna. The original edition also had a German text by L. Esbeer underlaid in the music. In the present edition the German text has been omitted and replaced by a phonetic transliteration as well as a new English translation suitable for singing; a line-by-line literary translation also appears at the beginning of each quartet. All of the composer's markings of tempo and expression have been preserved. A piano reduction, for rehearsal only, has been added by the editor.

The author of the text, Afanasy Fet (1820-1892), is numbered among the great Russian Romantic poets of the nineteenth century. In the present edition, certain adjectival endings (e.g. in No. 1, m. 25, and No. 2, mm. 9 and 11) have been preserved in their archaic, nineteenth-century forms; in the editor's opinion, this is more appropriate for sung poetic texts, since sometimes it affects the poetic rhyme, though not in these particular instances. There is a discrepancy between a word in the source score and the original poem by Afanasy Fet. In the second quartet, Fet's first line has the word "впивать," meaning "to imbibe/drink in," referring to the flickering light of the stars, whereas the source score has the word "внимать," meaning "to hear/heed." Because it is unlikely that this is merely a typo, but is rather a deliberate change made by the composer, we have chosen to retain the word "внимать," as it appears in the source score. The singing English translation is not affected by this choice.

—Mark Herman, Ronnie Apter, translators
Vladimir Morosan, editor

The Singing English Translations

1.

Twilight turns the hillside golden,
shadows slowly creep,
sultry air is growing colder,
sleep, my baby, sleep!

Nightingales are softly singing,
sparrows cease to cheep,
somewhere violins are playing,
sleep, my baby, sleep!

Twinkling eyes of angels
hold you safely in their keep
as the breath of night enfolds you,
sleep, my baby, sleep!

2.

Eyes of the heavens,
how long shall I see you?
Shall I long gaze at your unsurpassed beauty?

Your twinkling light
reaches me undiminished,
though it may be you have long been extinguished.

If so, in death, on the wings of my verses,
I will ascend to the vault of the heavens.
There with the ghost of the stars, I will be the ghost of a sigh.

3.

Can you still recall the spring,
how it sparkled rushing by,
how the rays of sun took wing on the water,

how it spangled every spruce,
how it turned the hilltops white,
how the stars were reproduced in its mirror?

Then the water level dropped,
sinking into reddish silt
till the flow of water stopped altogether.

Many, many years went by,
searching, searching all in vain,
yet I would have searched for my spring forever.

Suddenly as thunder crashed,
I escaped my shaking house,
forced to flee amid the flashes of lightning.

Solid granite split apart!
From the fissure bursting forth
I could see a stream of hot water gushing,
once more gushing!

—Translations by Mark Herman and Ronnie Apter (2016)