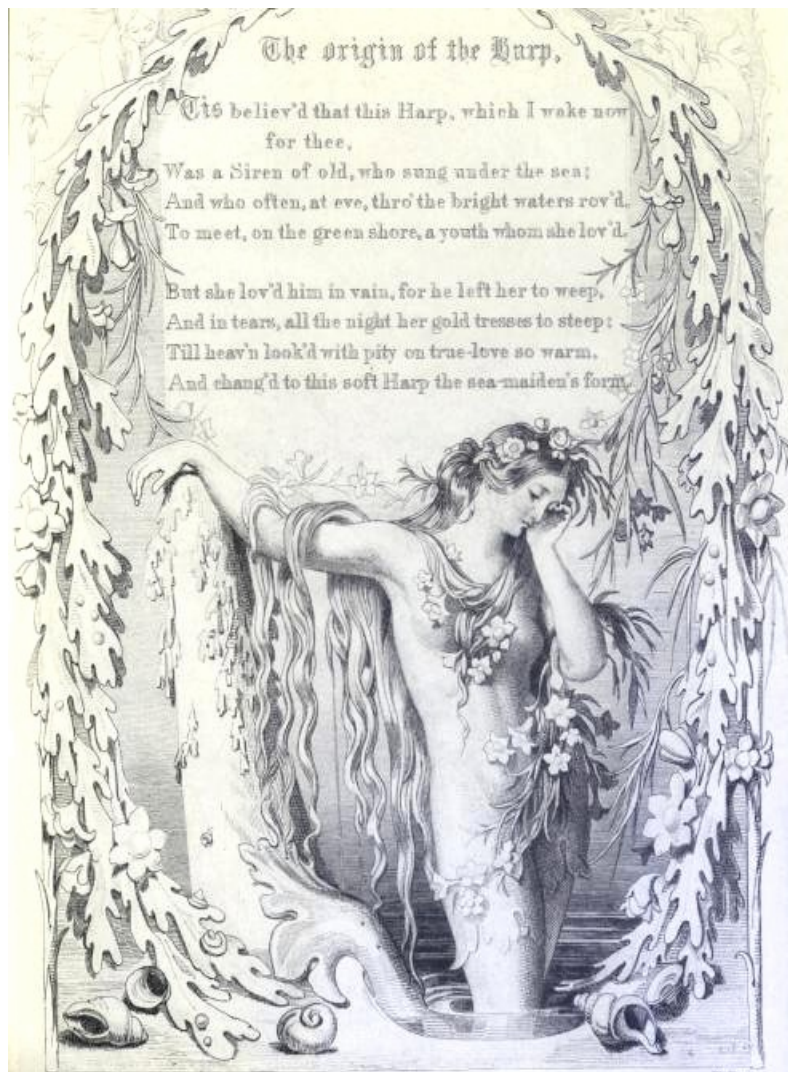


Sergei Taneyev

Thomas Moor



The Origin Of the Harp

for singer, violin or cello and harp
op.26 nr.1

arr. Giedrius Kuprevičius

1909 / 2013

The Origin Of the Harp

Рождение арфы

op.26 nr.1 / 1909

Thomas Moor / 1779-1852

Томас Мур / перевод Л. Л. Кобылинского-Эллиса

Sergei Taneyev / arr. Giedrius Kuprevičius / 2013

С. И. Танеев / 1856-1915 / апп. Гиедрийс Купривичюс

♩. = 50

Soprano Solo

Violin

Violoncello

Harp

p *pp* *gliss.* *p*

Од - но я чу дес - но - е зна-ю пре - да - нье:

S.

Vln.

Vc.

Hrp.

У мо-ря ку-дря -

S.

Vln.

Vc.

Hrp.

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

- ва-я ним-фа жи - ла,

16

S. *mp* То - ми - лась бед - няж - ка тос - кой о - жи - да - - - нья

Vln. *mp*

Vc. *mp*

Hp. *mp*

22

S. *p* *dim.* *pp* И горь - ки - е сле - зы о ми - лом ли - ла...

Vln. *p* *dim.* *pp*

Vc. *p* *dim.* *pp*

Hp. *p* *dim.* *pp*

27

S.

Vln.

Vc.

Hp. *gliss.*

32

S. *p poco cresc.* *mf*
 Но ти-чет-но сле-за - ми о-на о-ро-ша-ла Вол-нис - ты-е пря ди рос

Vln. *p poco cresc.* *mf*

Vc. *p poco cresc.* *mf*

Hr. *p poco cresc.* *mf*

37

S. *p*
 кош-ных куд-рей И ти-чет-но ры-да - ю-щей пес-ней сво - ей_ Плов-цов за-дре-

Vln. *p*

Vc. *p*

Hr. *p*

42

S. *poco rit.* *pp*
 мав-ших от сна про-буж-да - ла...

Vln. *poco rit.* *pp*

Vc. *poco rit.* *pp*

Hr. *poco rit.* *pp*

47

S. *cresc.* Но сжа - ли - лись бо - - ги,

Vln. *cresc.*

Vc. *cresc.* *f*

Hp. *f*

51

S. *f* у - - до свер - ши - - лось,

Vln. *mp*

Vc. *mp*

Hp. *mp*

54

S. *p* Вдрыз -

Vln. *p*

Vc. *p*

Hp. *p*

56

S. *ар - фа я - ви - лась из те - ла е -*

Vln.

Vc.

Hp.

59 *mf*

S. *я, Во - лос е - е пыш-ных вол - на пре-вра - ти -*

Vln. *mf*

Vc. *mf*

Hp.

62

S. *- - - лась В вол шеб - ны - е стру -*

Vln.

Vc.

Hp.

64

S. *p* *dim.* *pp*

hbl, *не - ча - лб - но зде - ня...*

Vln. *p* *dim.* *pp*

Vc. *p* *dim.* *pp*

Hp. *pp*

3 3 3 3 3 3



69

S.

Vln.

Vc.

Hp.



75

S.

Vln.

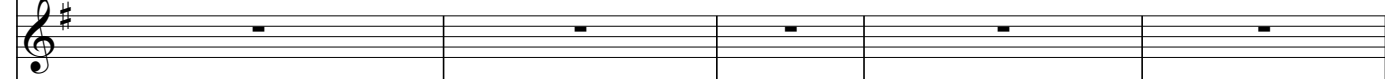
Vc.

Hp. *mp*

Tempo I

78

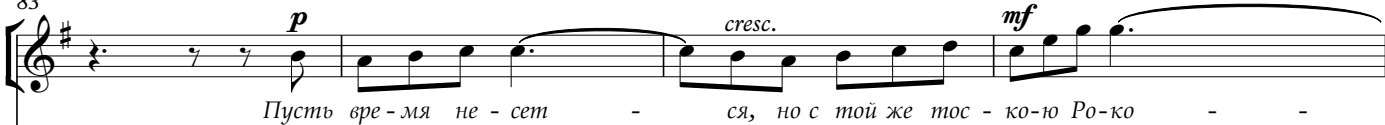
S. 

Vln. 

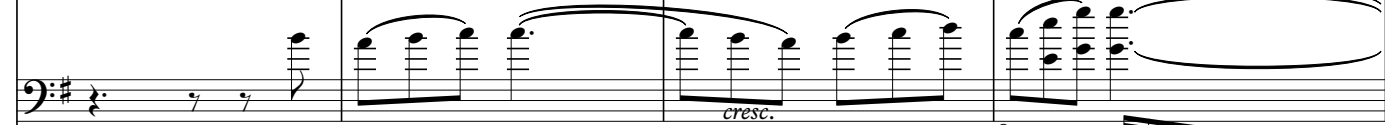
Vc. 

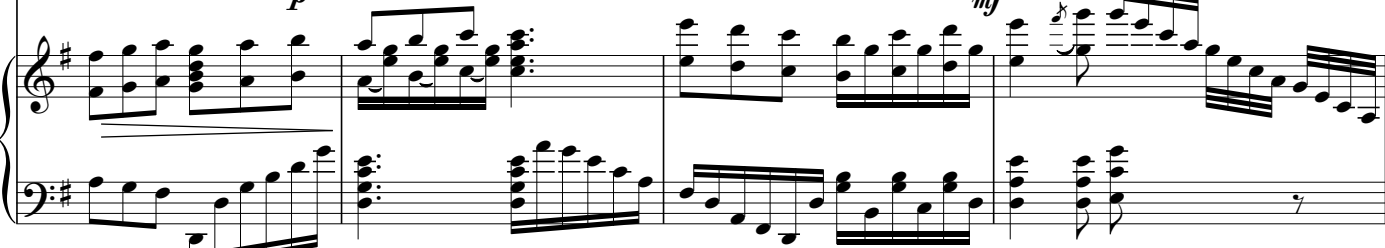
Hp. 

83

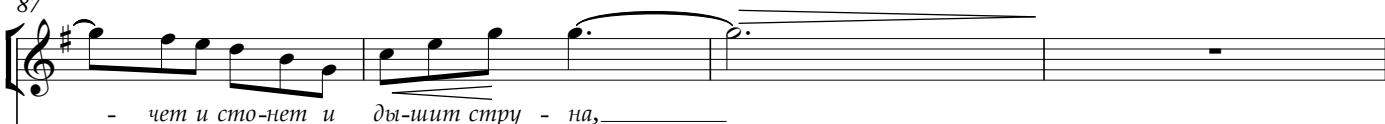
S. 
Пусть вре-мя не-сет - ся, но с той же тос-ко-ю Ро-ко - -

Vln. 

Vc. 

Hp. 

87

S. 
- чет и сто-нет и ды-шит стру - на,

Vln. 

Vc. 

Hp. 

91 *mf*

S. *mf*

Ко - гда я до ар-фы до - тро-нусь ру-ко-ю, Все та же не - чаль

Vln. *mf*

Vc. *mf*

Hp.

95 *poco rit.* *rit.*

S. *poco rit.*

и лю - бовь вней слыш - на!..

Vln. *poco rit.*

Vc. *poco rit.*

Hp. *mp* *mf*

98

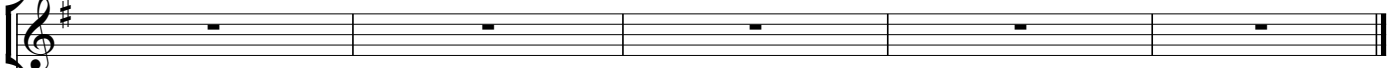
S.

Vln. *p*

Vc. *p*

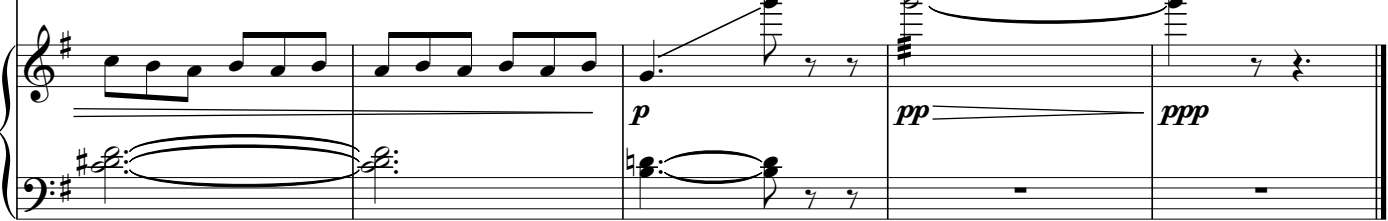
Hp.

101 - - - - -

S. 

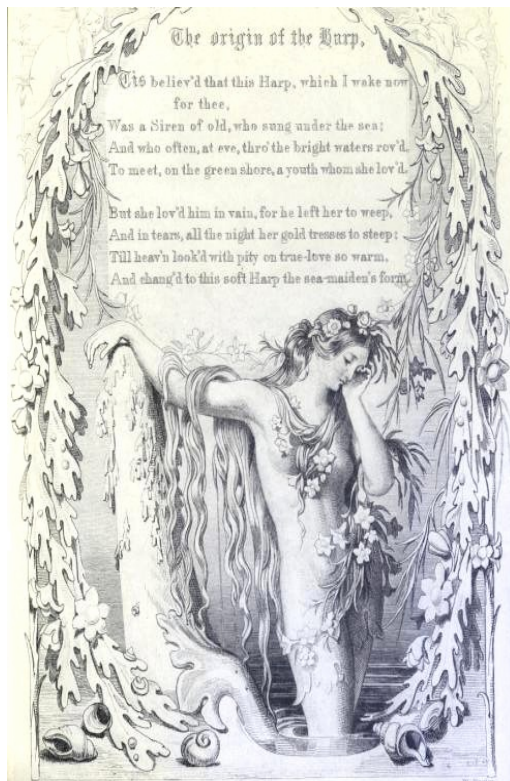
Vln. 
pizz. *mp* *p*

Vc. 
pizz. *mp* *p*

Hp. 
p *pp* *ppp*

Sergei Taneyev

Thomas Moor



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1909 / 2013

Soprano Solo

The Origin Of the Harp

Рождение арфы

op.26 nr.1 / 1909

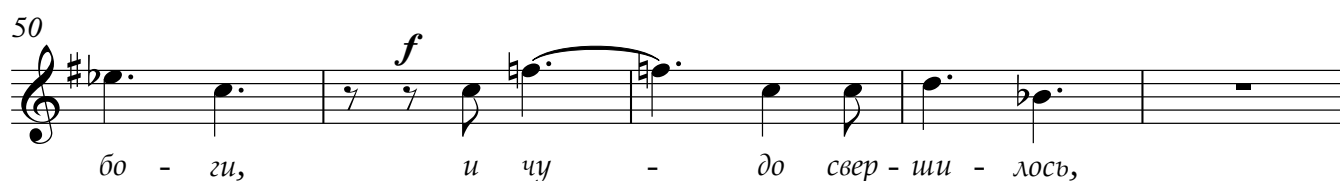
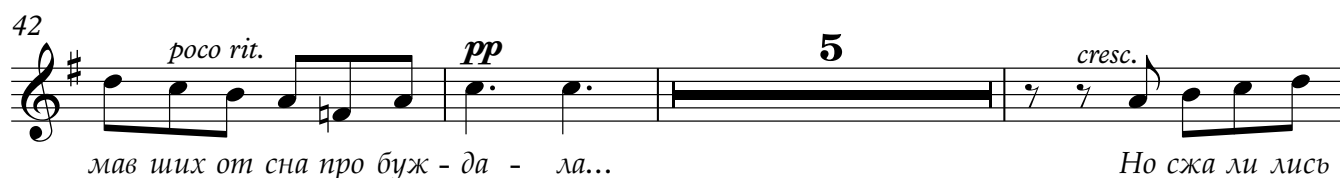
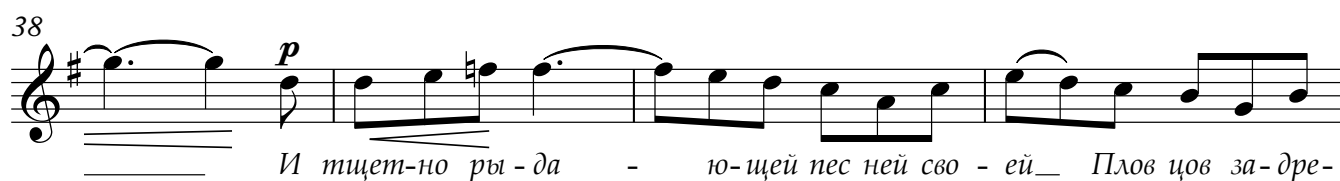
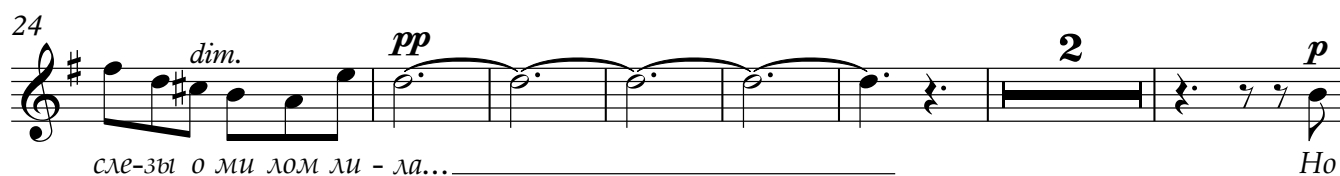
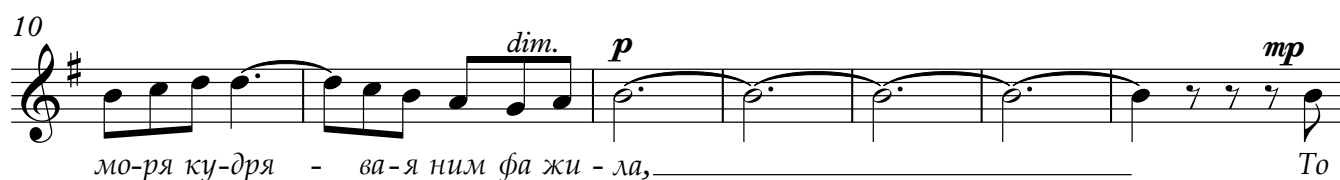
Thomas Moor / 1779-1852

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Sergei Taneyev / arr. Giedrius Kuprevičius / 2013

С. И. Танеев / 1856-1915 / arr. Гиедрюс Купрявичюс

♩. = 50

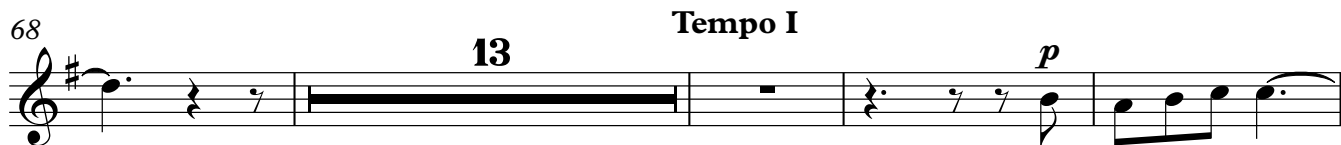




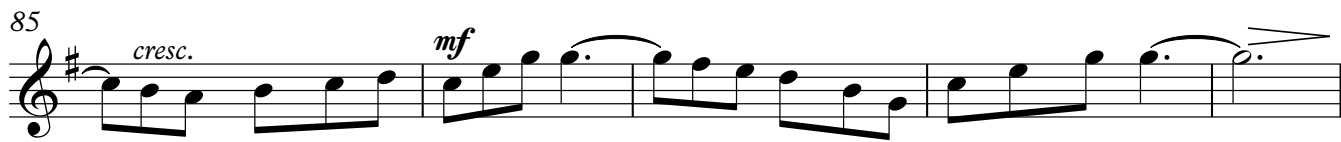
Вдруг__ ар фа я - ви-лась из те - ла е - я, Во-лос__ е-е пыш-ных вол



на пре вра-ти - лась В волшеб-ны-е стру - ны, не - чаль-но зве - ня..._____



Пусть вре-мя не - сет -



- ся, но с той же тос - ко-ю Ро-ко - чет и сто-нет и ды-шит стру-на,____



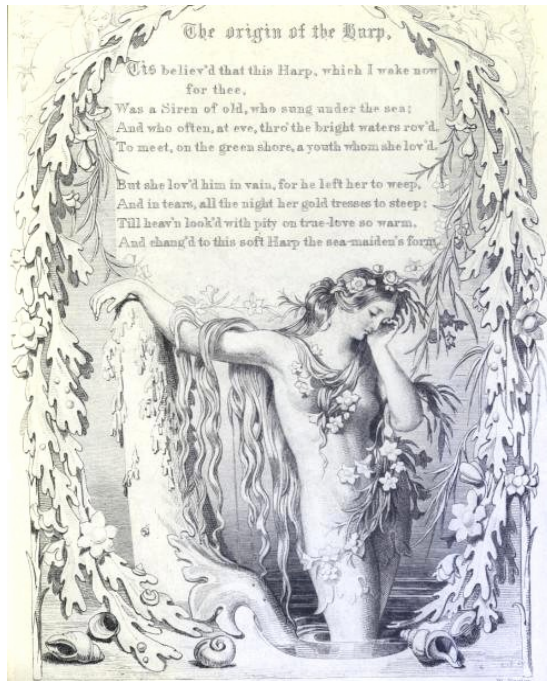
Ко - гда я до ар фы до - тро-нуть ру-ко-ю, Все та же не - чаль__



__ и лю бовь вней слыш - на!.._____

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Violin
Harp

The Origin Of the Harp

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1

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С. И. Танеев / 1856-1915 / arr. Гиедрюс Купрявичюс

$\text{♩} = 50$

Violin

Harp

p *pp* *gliss.* *p*

6

10

dim. *p*

14

mp *gliss.* *mp*

19

Violin: G4, G4, G4, G4
Harp: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5

23

p *dim.* *pp*

Violin: G4, A4, B4, C#5
Harp: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5

27

Violin: G4, G4, G4, G4
Harp: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5

30

p

gliss.

Violin: G4, G4, G4, G4
Harp: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5

33 *poco cresc.* *mf*



37 *p*



42 *poco rit.* *pp*



46



49 *cresc.*

f

51 *mp*

mp

54 *p*

p

56

f

58

mf

Violin: Melodic line with a slur, dynamic *mf*.

Harp: Complex texture with triplets in both staves and various chords.

60

Violin: Melodic line.

Harp: Complex texture with triplets in both staves and various chords.

62

Violin: Melodic line.

Harp: Complex texture with triplets in both staves and various chords.

64

p *dim.*

Violin: Melodic line with dynamic *p* and *dim.*

Harp: Complex texture with triplets in both staves and various chords.

67 *pp*

72

76 *mp*

79

82 **Tempo I** *p* *cresc.*

Tempo I *mf*

86 *mf*

89 *mf*

92

V.S.

95 *poco rit.* *rit.*

mp *mf* *p*

98

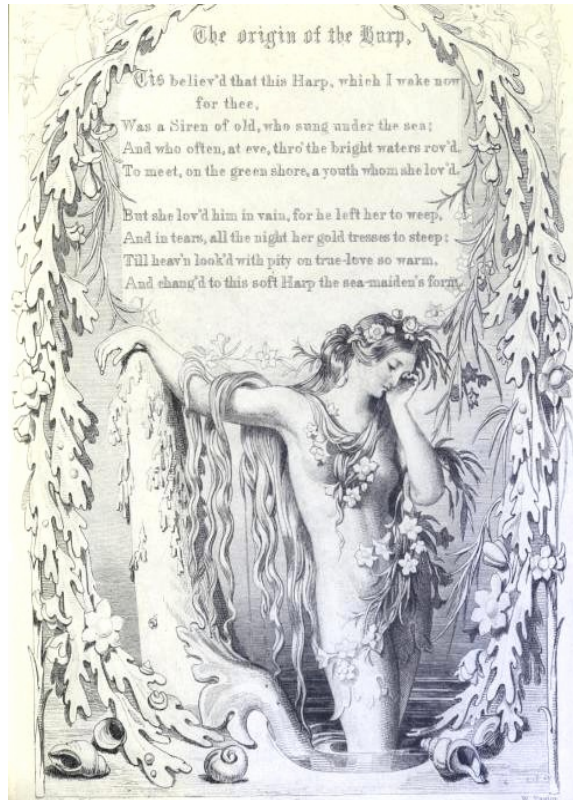
p

101 *pizz.* *mp* *p* *p* *pp* *ppp*

p *pp* *ppp*

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Thomas Moor



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The Origin Of the Harp

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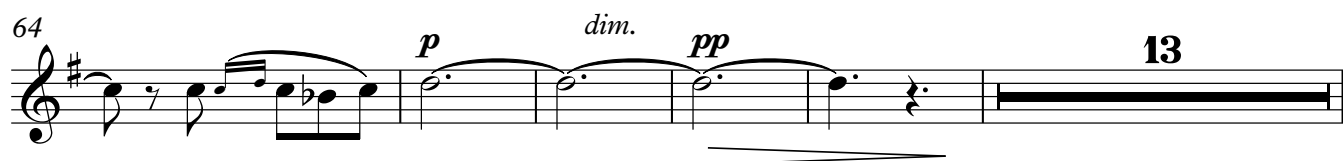
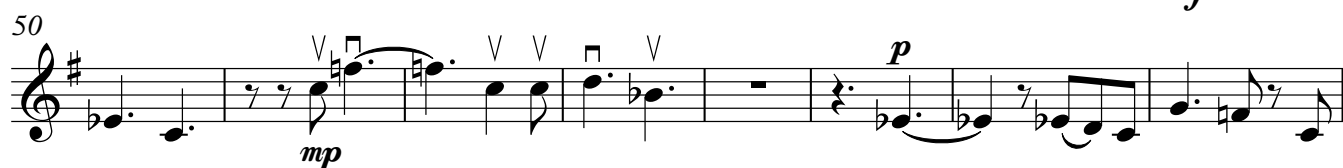
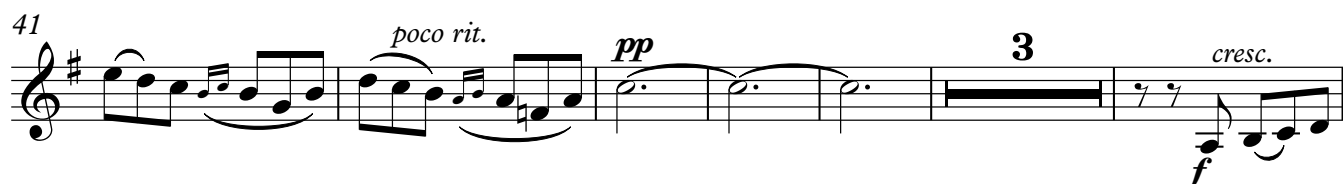
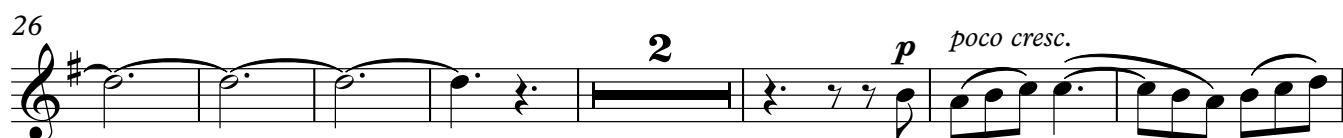
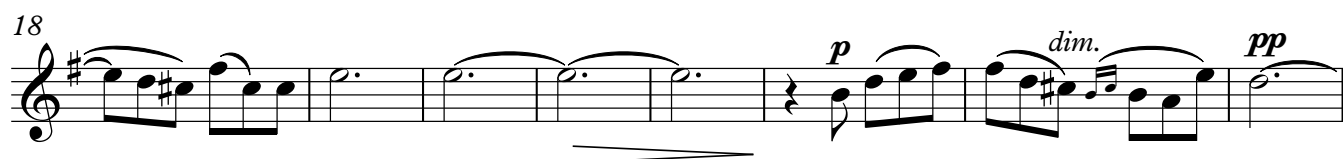
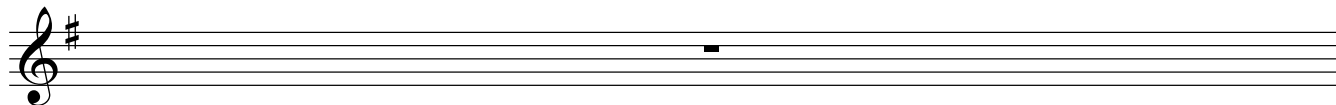
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С. И. Танеев / 1856-1915 / arr. Гиедрюс Купрявичюс

♩. = 50

82 **Tempo I**

Violin
mf

83 *p* *cresc.*

90 *mf* *poco rit.*

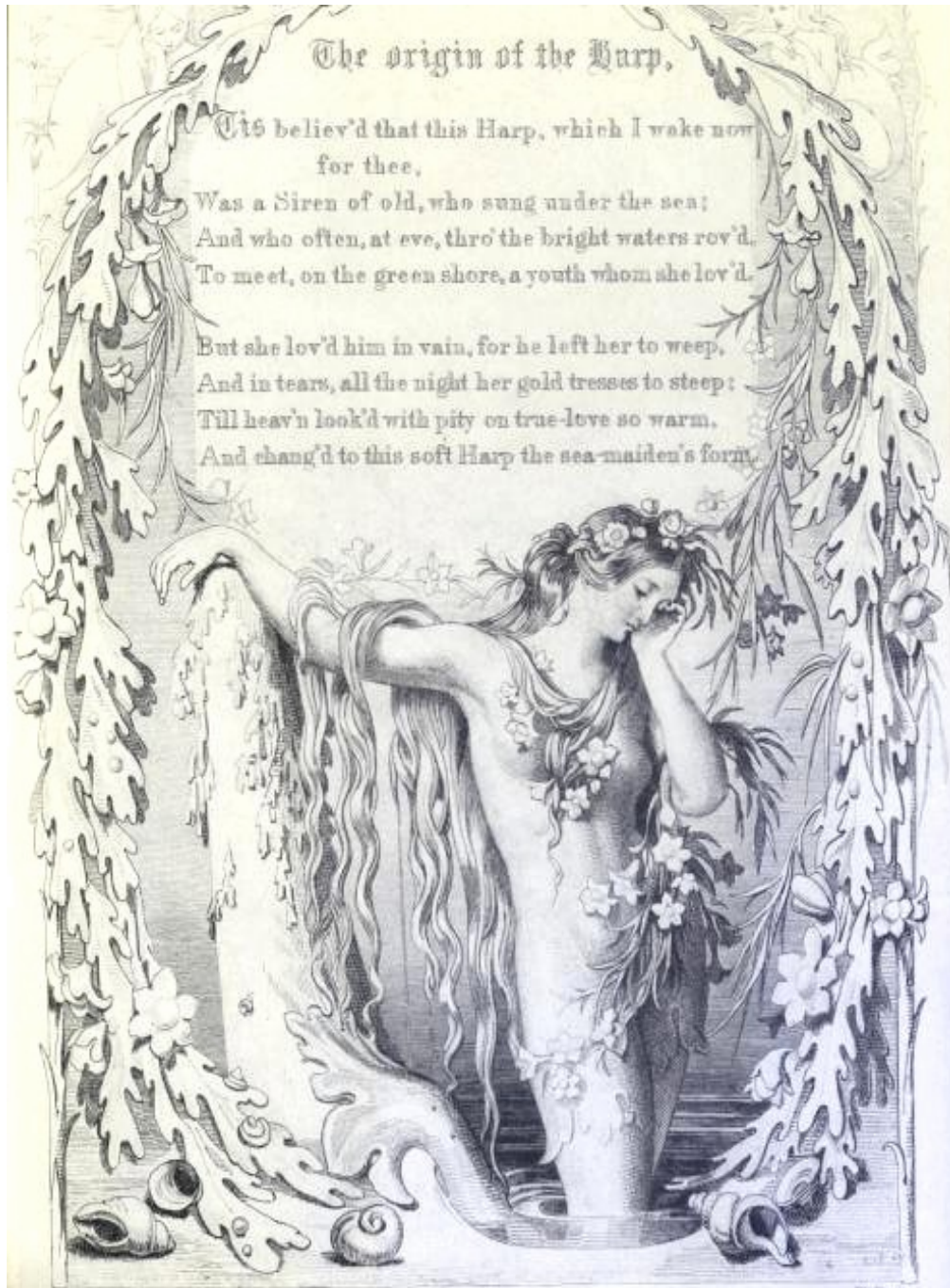
97 *rit.* *p*

102 *pizz.* *mp* *p*

The musical score for the Violin part consists of four staves of music. The first staff (measures 83-89) begins with a rest, followed by a quarter note G4, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff (measures 90-96) continues with eighth notes: B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The third staff (measures 97-101) has eighth notes: F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1. The fourth staff (measures 102) has eighth notes: C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1. The score ends with a double bar line.

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Thomas Moor



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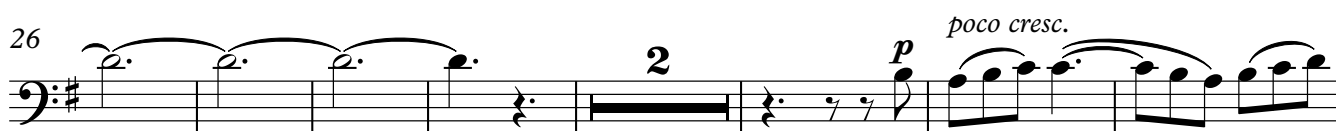
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♩. = 50



Violoncello

49 *cresc.*
f *mp* *mf* *p*

56

62 *p* *dim.* *pp*

69 **13** **Tempo I** *p* *mf* *cresc.* *mf*

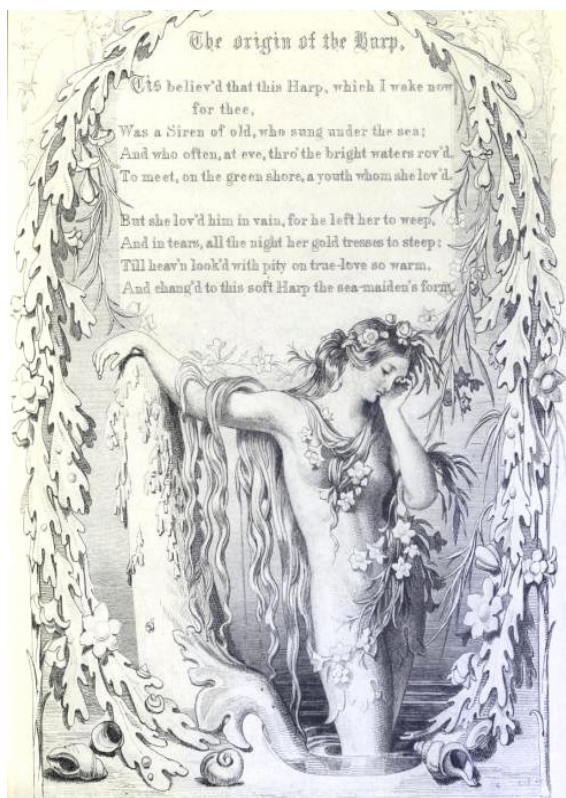
87

94 *poco rit.* *rit.* *p*

100 *pizz.* *mp* *p*

Sergei Taneyev

Thomas Moor



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♩. = 50

Measures 1-5 of the musical score. The piece is in 6/8 time with a key signature of one sharp (F#). The first measure starts with a piano (*p*) dynamic and a glissando in the right hand. The second measure is marked *pp* and features a glissando in the left hand. The third measure is marked *p* and includes a glissando in the right hand. The fourth and fifth measures continue the melodic and harmonic development.

Measures 6-8 of the musical score. The melody in the right hand continues with eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

Measures 9-12 of the musical score. The right hand features a more complex melodic line with some grace notes, while the left hand continues its accompaniment.

Measures 13-18 of the musical score. The right hand has a melodic line with some rests, and the left hand features a series of chords. Measure 16 includes a forte (*tr*) dynamic marking.

Measures 19-22 of the musical score. The right hand has a melodic line with a long note in measure 19, and the left hand continues with chords and eighth notes.

Measures 23-26 of the musical score. The right hand has a melodic line with a long note in measure 23, and the left hand continues with chords and eighth notes.

Harp

2 27

Measures 27-29 of the harp piece. The music is in G major (one sharp). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. Measure 29 ends with a whole note chord in the left hand.

30

Measures 30-32. Measure 30 features a rapid sixteenth-note run in the right hand. Measure 31 includes a glissando (gliss.) in the left hand, indicated by a diagonal line. Measure 32 continues the melodic development in the right hand.

33

Measures 33-36. Measure 33 has a long melodic phrase in the right hand. Measures 34-36 show a more active right hand with eighth-note patterns, while the left hand continues with a steady accompaniment.

37

Measures 37-42. Measures 37-39 feature a series of triplets in the right hand. Measure 40 is marked with a piano (*p*) dynamic. Measures 41-42 consist of sustained chords in the right hand and moving lines in the left hand.

43

Measures 43-46. Measures 43-44 show a melodic line in the right hand. Measures 45-46 feature a continuous sixteenth-note run in the right hand, with the left hand providing a simple accompaniment.

47

Measures 47-49. Measure 47 has a sixteenth-note run in the right hand. Measures 48-49 feature a more complex right-hand melody with some triplets, while the left hand plays a rhythmic accompaniment.

Harp

3

50 *f*

51 52

53

54

55

56

57

58

59

60 61 62

62

63 64

Harp

4

64

67

72

76

mp

81

gliss.

Tempo I

mf

85

Harp

5

88

91

95

97 *rit.*

100

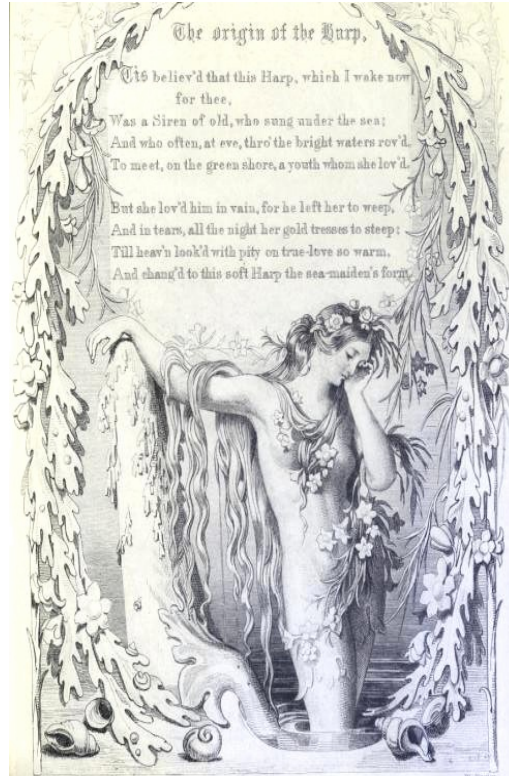
102

mp *mf* *p* *p* *pp* *ppp*

The musical score for the Harp section spans measures 88 to 102. It is written in G major (one sharp). The notation includes a variety of textures: arpeggiated figures in measures 88-91, sustained chords in measures 92-94, and a melodic line in measure 95. A ritardando (rit.) is marked at measure 97. The piece concludes with a final chord in measure 102. Dynamics range from piano (p) to pianissimo (ppp).

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Thomas Moor



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Soprano Solo

The Origin Of the Harp

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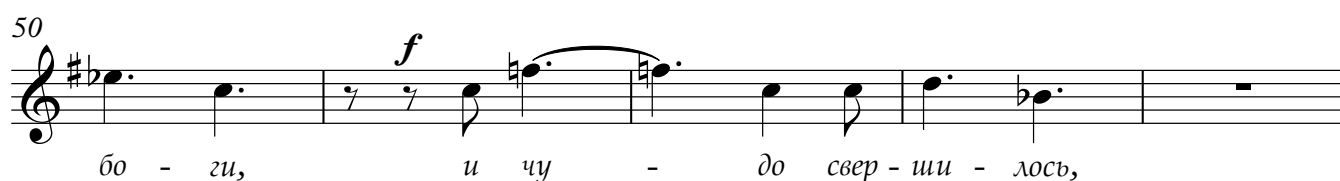
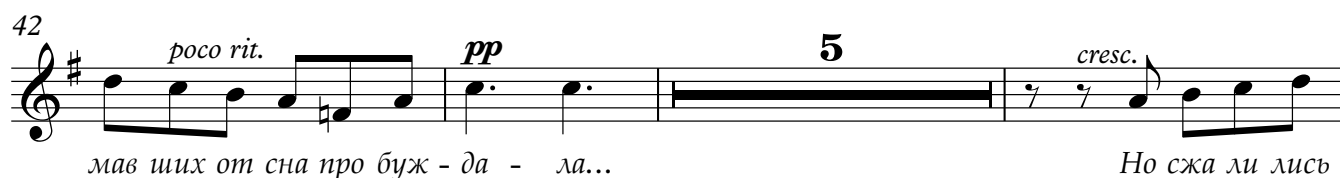
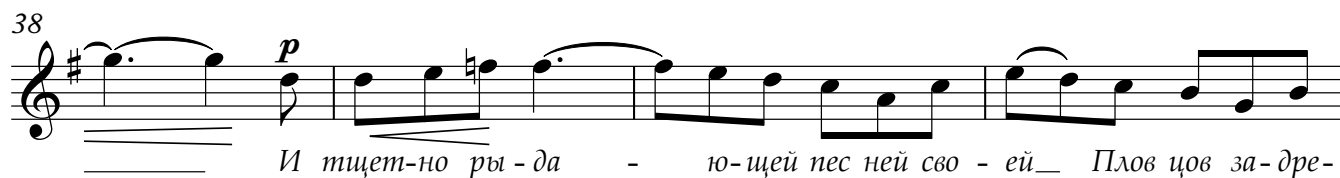
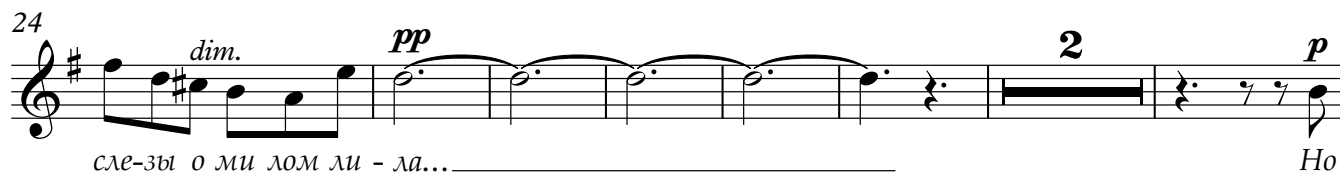
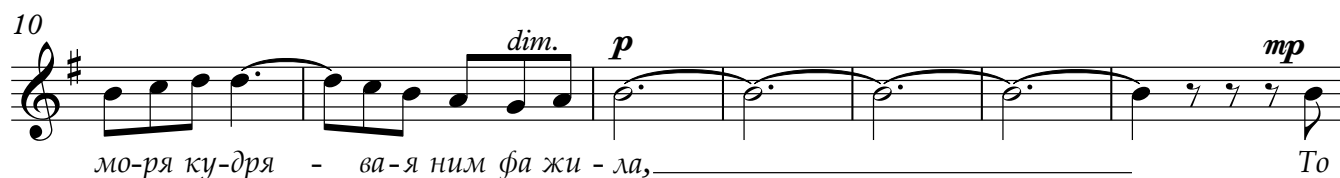
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С. И. Танеев / 1856-1915 / arr. Гиедрюс Купрявичюс

♩. = 50





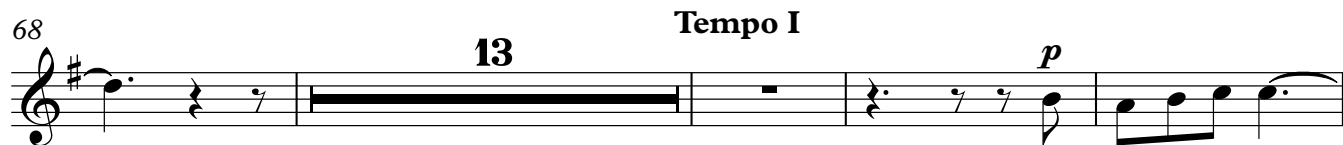
Вдруг__ ар фа я - ви-лась из те - ла е - я, Во-лос__ е-е пыш-ных вол

p

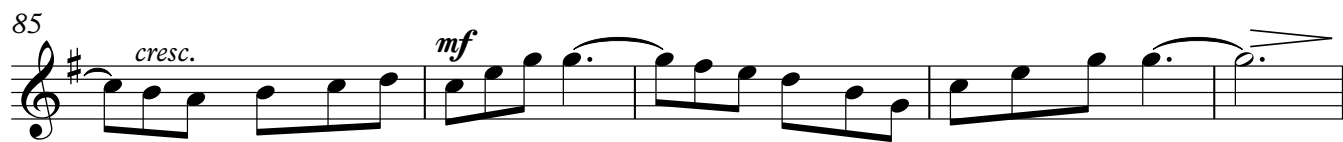
pp



на пре вра-ти - лась В волшеб-ны-е стру - ны, не - чаль-но зве - ня...



Пусть вре-мя не - сет -



- ся, но с той же тос - ко-ю Ро-ко - чет и сто-нет и ды-шит стру-на,___



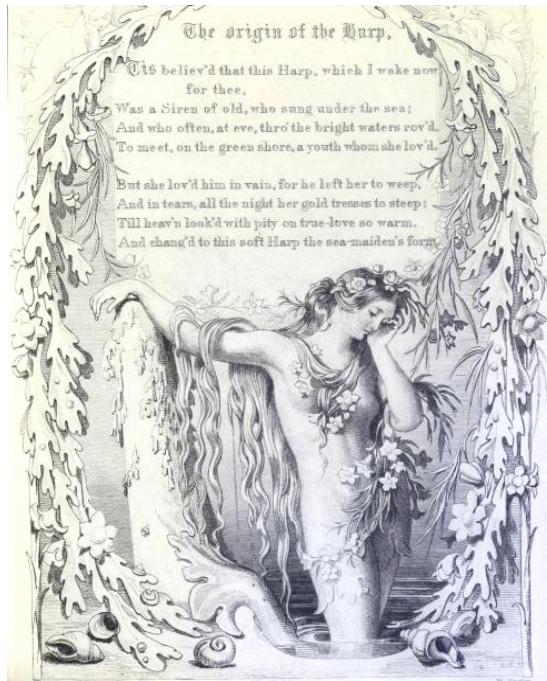
Ко - гда я до ар фы до - тро-нуть ру-ко-ю, Все та же не - чаль_



— и лю бовь вней слыш - на!..___

Sergei Taneyev

Thomas Moor



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1909 / 2013

Violin
Harp

The Origin Of the Harp

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1

Thomas Moor / 1779-1852

Томас Мур / перевод Л. Л. Кобылинского-Эллиса

Sergei Taneyev / arr. Giedrius Kuprevičius / 2013

С. И. Танеев / 1856-1915 / arr. Гиедрюс Купрявичюс

$\text{♩} = 50$

Violin

Harp

p *pp* *gliss.* *p*

6

10

dim. *p*

14

mp *gliss.* *mp*

19

Violin: Whole rest, Half note (F#4), Half note (A#4), Half note (C#5).
Harp: Whole note chord (F#4, A#4, C#5), Half note chord (F#4, A#4, C#5), Half note chord (F#4, A#4, C#5), Half note chord (F#4, A#4, C#5).

23

p *dim.* *pp*

Violin: Quarter rest, Eighth note (F#4), Eighth note (A#4), Eighth note (C#5).
Harp: Quarter note chord (F#4, A#4, C#5), Quarter note chord (F#4, A#4, C#5), Quarter note chord (F#4, A#4, C#5), Quarter note chord (F#4, A#4, C#5).

27

Violin: Whole note (F#4), Whole note (A#4), Whole note (C#5), Whole rest.
Harp: Whole note chord (F#4, A#4, C#5), Whole note chord (F#4, A#4, C#5), Whole note chord (F#4, A#4, C#5), Whole note chord (F#4, A#4, C#5).

30

p

gliss.

Violin: Whole rest, Whole rest, Whole rest, Whole rest.
Harp: Whole note chord (F#4, A#4, C#5), Whole note chord (F#4, A#4, C#5), Whole note chord (F#4, A#4, C#5), Whole note chord (F#4, A#4, C#5).

33 *poco cresc.* *mf*

Violin: Treble clef, key of D major. Measures 33-36. Dynamics: *poco cresc.*, *mf*.

Harp: Treble and Bass clefs, key of D major. Measures 33-36. Dynamics: *poco cresc.*, *mf*.

37 *p*

Violin: Treble clef, key of D major. Measures 37-41. Dynamics: *p*.

Harp: Treble and Bass clefs, key of D major. Measures 37-41. Dynamics: *p*.

42 *poco rit.* *pp*

Violin: Treble clef, key of D major. Measures 42-45. Dynamics: *poco rit.*, *pp*.

Harp: Treble and Bass clefs, key of D major. Measures 42-45. Dynamics: *poco rit.*, *pp*.

46

Violin: Treble clef, key of D major. Measures 46-49. Dynamics: *poco rit.*, *pp*.

Harp: Treble and Bass clefs, key of D major. Measures 46-49. Dynamics: *poco rit.*, *pp*.

49 *cresc.*

f

51 *mp*

mp

54 *p*

p

56

f

58

mf

Violin: Melodic line with a slur over measures 58-59.

Harp: Accompaniment with triplets in both hands.

60

Violin: Melodic line.

Harp: Accompaniment with triplets in both hands.

62

Violin: Melodic line.

Harp: Accompaniment with triplets in both hands.

64

p *dim.*

Violin: Melodic line with a slur over measures 64-67, including a dynamic marking of *p* and a decrescendo (*dim.*) marking.

Harp: Accompaniment with triplets in both hands.

67 *pp*

72

76 *mp*

79

82 **Tempo I** *p* *cresc.*

Tempo I *mf*

86 *mf*

89 *mf*

92

95 *poco rit.* *rit.*

mp *mf* *p*

98

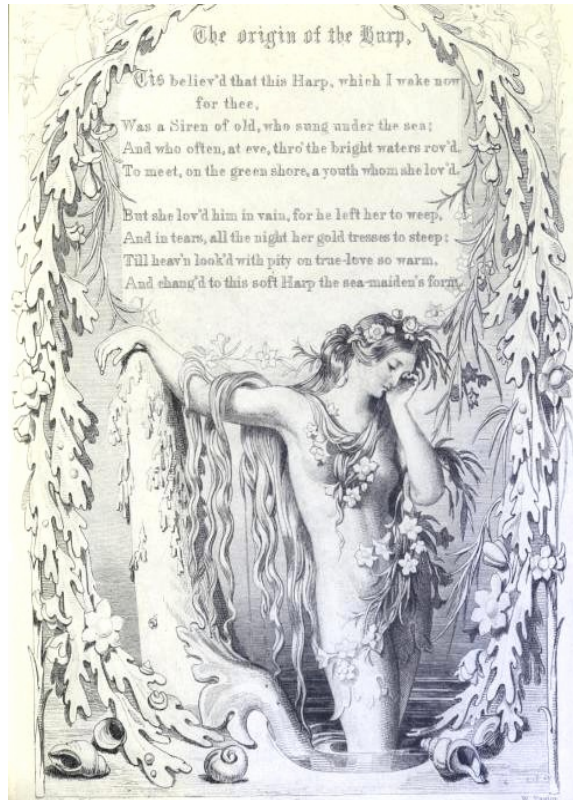
p

101 *pizz.* *mp* *p* *p* *pp* *ppp*

p *pp* *ppp*

Sergei Taneyev

Thomas Moor



The Origin Of the Harp

for singer, violin or cello and harp
op.26 nr.1

arr. Giedrius Kuprevičius

1909 / 2013

The Origin Of the Harp

Рождение арфы

op.26 nr.1 / 1909

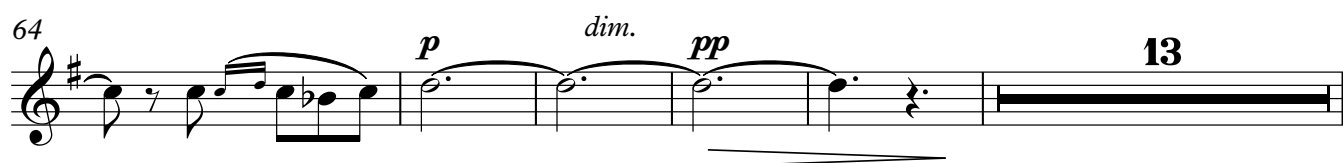
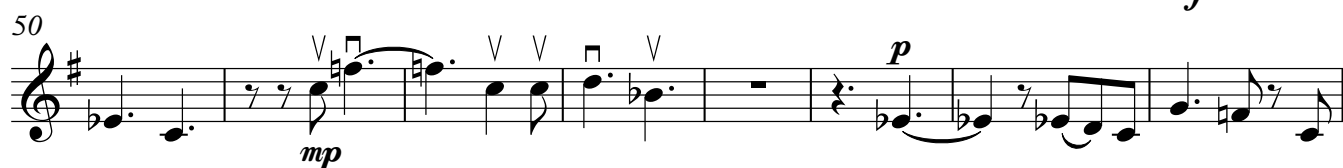
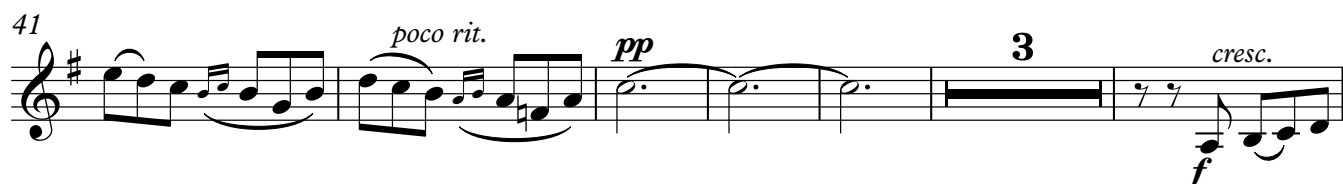
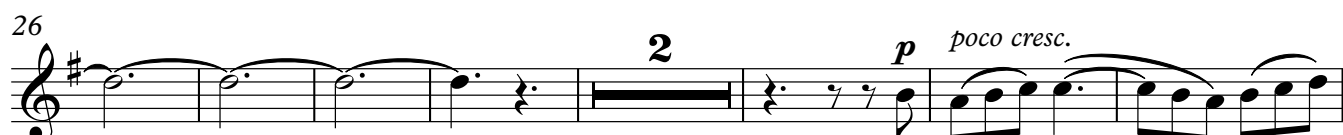
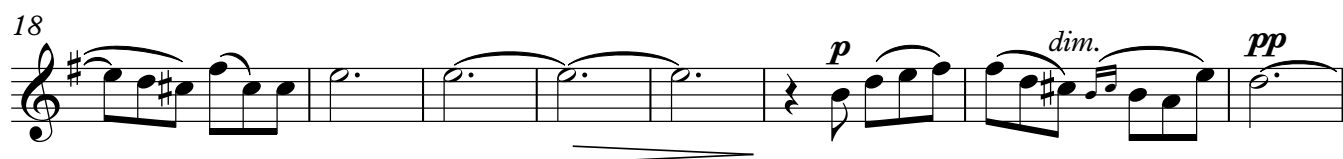
Thomas Moor / 1779-1852

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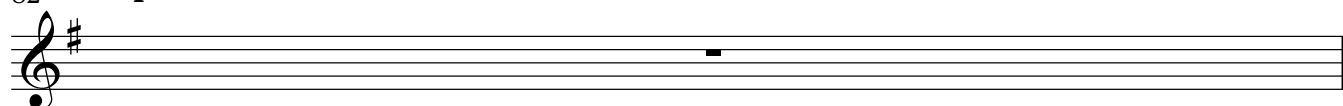
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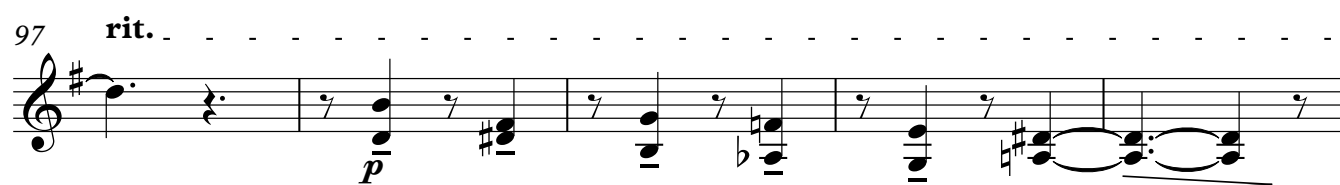
С. И. Танеев / 1856-1915 / arr. Гиедрюс Купрявичюс

♩. = 50



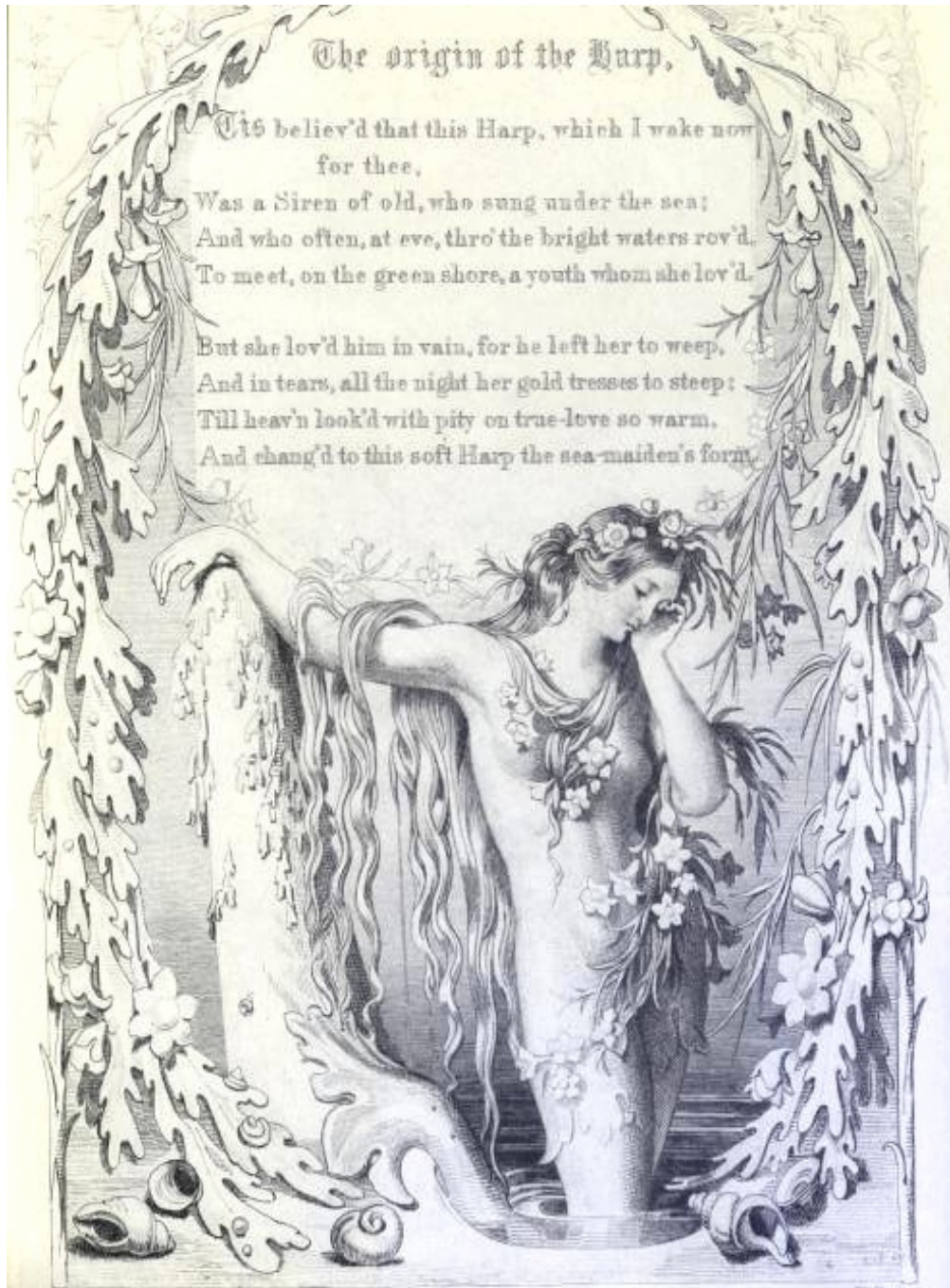
82 Tempo I



Violin
mf

Sergei Taneyev

Thomas Moor



The Origin Of the Harp

for singer, violin or cello and harp

1

op.26 nr.1 / 1909

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49 *cresc.*
f *mp* *mf* *p*

56

62 *p* *dim.* *pp*

69 **13** **Tempo I** *p* *mf* *cresc.* *mf*

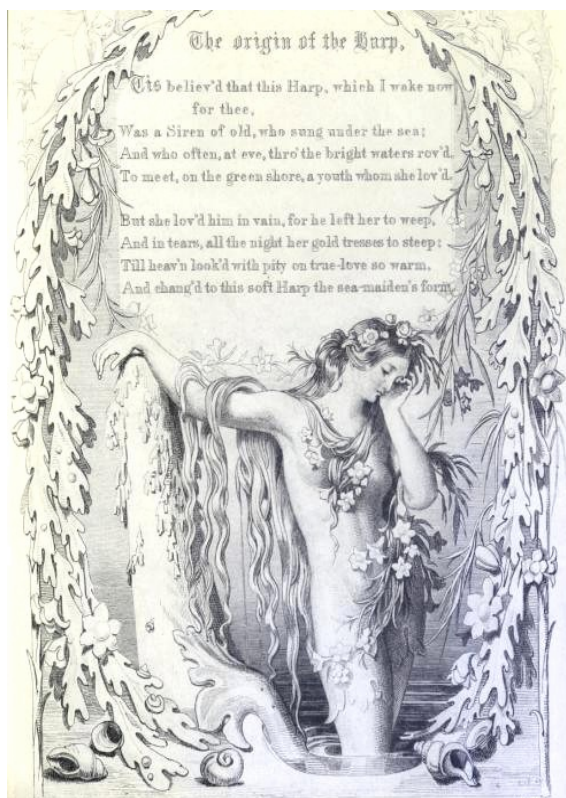
87

94 *poco rit.* *rit.* *p*

100 *pizz.* *mp* *p*

Sergei Taneyev

Thomas Moor



The Origin Of the Harp

for singer, violin or cello and harp
op.26 nr.1

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The Origin Of the Harp

Рождение арфы

op.26 nr.1 / 1909

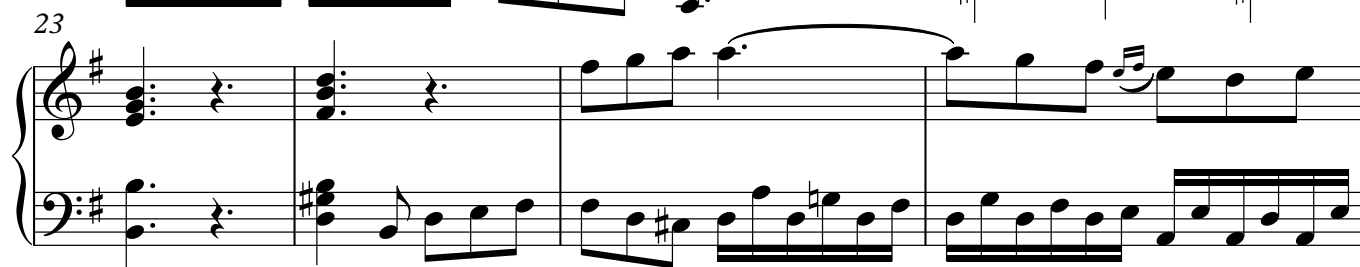
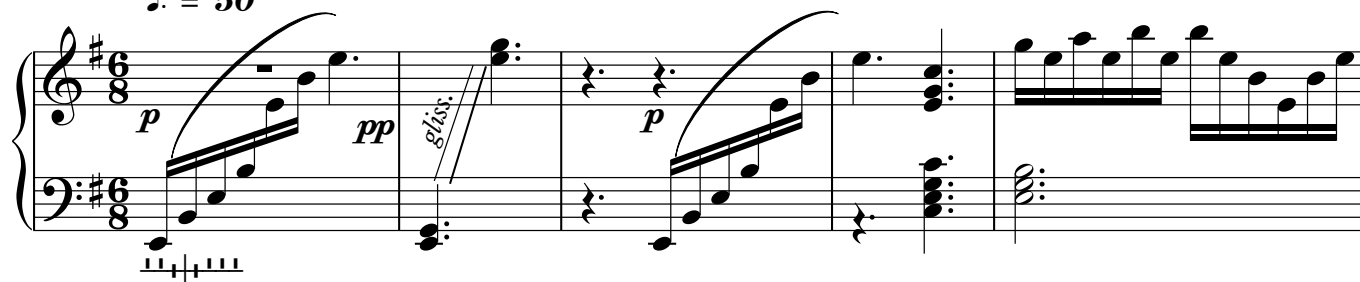
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♩. = 50



Harp

2 27

Measures 27-29 of the Harp score. The key signature is one sharp (F#). The music features a flowing melody in the right hand and a steady eighth-note accompaniment in the left hand. Measure 29 ends with a whole note chord in the left hand.

30

Measures 30-32 of the Harp score. Measure 30 has a long melodic line in the right hand and a single note in the left. Measure 31 features a glissando in the left hand, indicated by a line labeled "gliss." and a fermata in the right. Measure 32 continues the melodic flow in the right hand.

33

Measures 33-36 of the Harp score. Measure 33 has a long melodic line in the right hand and a steady eighth-note accompaniment in the left. Measures 34-36 show a more complex texture with chords and moving lines in both hands.

37

Measures 37-42 of the Harp score. Measures 37-39 feature a series of chords in the right hand and sustained chords in the left. Measure 40 has a piano dynamic marking (*p*). Measures 41-42 continue with sustained chords in the left hand and chords in the right.

43

Measures 43-46 of the Harp score. Measures 43-44 have a melodic line in the right hand and a steady eighth-note accompaniment in the left. Measures 45-46 feature a more complex texture with chords and moving lines in both hands.

47

Measures 47-49 of the Harp score. Measure 47 has a melodic line in the right hand and a steady eighth-note accompaniment in the left. Measures 48-49 feature a more complex texture with chords and moving lines in both hands.

Harp

3

50 *f*

53

55

57

59

62

Harp

4

64

67

72

76

81

Tempo I

85

Harp

5

88

91

95

mp *mf* *p*

97 *rit.*

100

102

p *pp* *ppp*

The musical score for the Harp part, measures 88 to 102, is written in G major. The notation includes a variety of textures and dynamics. Measures 88-90 show arpeggiated figures in both hands. Measures 91-94 continue with similar textures, with the right hand playing a more melodic line. Measures 95-96 show a change in texture with sustained chords in the right hand and arpeggiated figures in the left. Measures 97-100 are marked with a ritardando (rit.) and feature a more melodic line in the right hand. Measures 101-102 conclude the piece with a final chord in the right hand and a sustained chord in the left. Dynamics include *mp*, *mf*, *p*, *pp*, and *ppp*.

The Origin Of The Harp

by Thomas Moore

Tis believed that this Harp, which I wake now for thee
Was a Siren of old, who sung under the sea;
And who often, at eve, through the bright waters roved,
To meet, on the green shore, a youth whom she loved.

But she loved him in vain, for he left her to weep,
And in tears, all the night, her gold tresses to steep,
Till heaven look'd with pity on true-love so warm,
And changed to this soft Harp the sea-maiden's form.

Still her bosom rose fair -- still her cheeks smiled the same --
While her sea-beauties gracefully form'd the light
And her hair, as, let loose, o'er her white arm it fell,
Was changed to bright chords uttering melody's spell.

Hence it came, that this soft Harp so long hath been known
To mingle love's language with sorrow's sad tone;
Till thou didst divide them, and teach the fond lay
To speak love when I'm near thee, and grief when away.

Рождение арфы

Одно я чудесное знаю преданье:
У моря кудрявая нимфа жила,
Томилась бедняжка тоской ожиданья
И горькие слезы о милом лила...

Но тщетно слезами она орошала
Волнистые пряди роскошных кудрей
И тщетно рыдающей песней своей
Пловцов задремавших от сна пробуждала...

Но сжалились боги, и чудо свершилось,
Вдруг арфа явилась из тела ея,
Волос ее пышных волна превратилась
В волшебные струны, печально звеня...

Пусть время несется, но с той же тоскою
Рокошет и стонет и дышит струна,
Когда я до арфы дотронусь рукою,
Все та же печаль и любовь в ней слышна!..

Thomas Moore's *Irish Melodies* (1846) were extremely popular renderings of Irish folk songs with English lyrics. The illustration, by Daniel Maclise, pulls together many ideas about Ireland in one image. The woman, representing a harp with her body, therefore also represents Ireland. She weeps, which also connects with the associations of the harp with Ireland, as this represents the broken-hearted Eire whose land and freedom have been taken.

Source: Google Books. *Moore's Irish melodies: The Illustrated 1846 Edition*. Dover Pictorial Archive