

Winter Morning

Lyrics by Alexander Pushkin
Translation by Andrey Kneller

Music by Alexander Strugov

Moderato

Fortepiano

The first system of the piano accompaniment is in 4/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *8^{vb}* is indicated.

The second system continues the piano accompaniment. It includes a triplet of eighth notes in the right hand. The piece concludes with a double bar line and a key signature change to two sharps (F#, C#).

5 **A** Tenor

T. Cold frost and sun-shine: day of won - der!

The first system of the vocal line and piano accompaniment. The vocal line is in tenor clef and begins with the lyrics "Cold frost and sun-shine: day of won - der!". The piano accompaniment continues with a steady eighth-note accompaniment in the left hand and chords in the right hand.

7

T. But you, my friend are still in slum - ber-

The second system of the vocal line and piano accompaniment. The vocal line continues with the lyrics "But you, my friend are still in slum - ber-". The piano accompaniment features a more active right hand with sixteenth-note patterns.

9

T. wake up, my beau- ty, time be - lies: your dor-mant eyes, I

12

T. beg you, broa - den, to - ward the nor - ther - ly Au - ro - ra, as

15

T. though a nor - thern star a - -

17

T. rise!

B

T. 

Re - call last night, the snow was whir-ling, a-

T. 

cross the sky-line haze was twirl - ing, the

T. 

moon, as though a pale dye, e-

T. 

merged in yel-low through faint clouds. And

26

T. there you sat, im- mersed in doubts— and now... just

29

T. look out - - -

30

T. side:

32 **A2**
Soprano

S. The snow be-low the a - zure skies, _____

34

S. as though a ma - gic car - pet lies, _____

36

S. and in the light of day it shim - mers. The woods are dus - ky.

39

S. Through the frost the light-green fir-trees are exposed; and

42

S. un - der ice a ri - - - ver

44

S. glit - ters.

T. The room is lit with

46

T. am - ber light, with am - ber light.

48

S. And burst - ing, popp - ing,

49

S. the ov - en rat - tles in a fray.

51


T. While it is nice to hear its clat - ter, per -

53 **rit.**

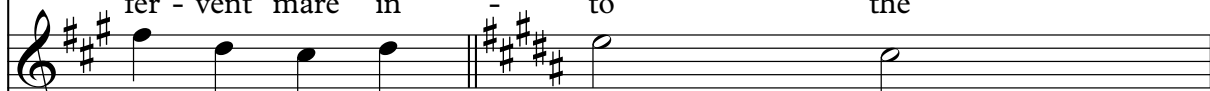
S. a

T. haps, we should com - mand to sad - - dle a

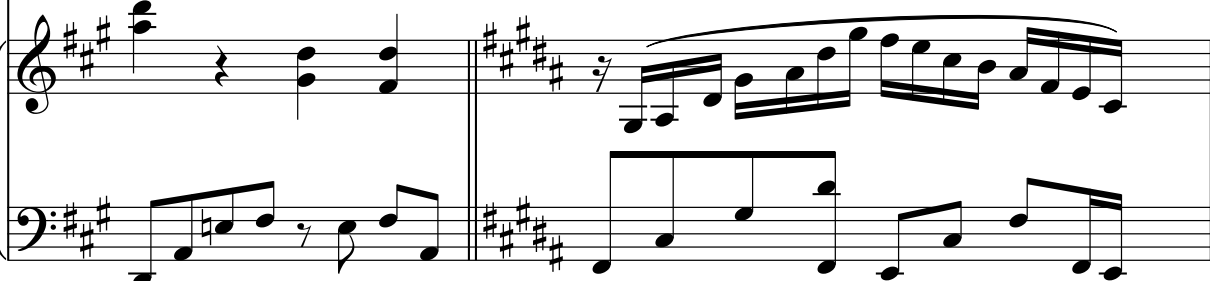
55 **accel.**

S. 

fer - vent mare in - to the

T. 

fer - vent mare in - to the



57 **a tempo** _____ **A3**

S. 

sleigh?

T. 

sleigh?



59

S. 

And slid-ing on the morn - ing snow _____

T. 

And slid - ng on the morn - ing snow _____



61

S. dear friend, we'll let our wor-ies go

T. dear friend, we'll let our wor-ies go,

63

S. and with the zeal-ous mare we'll flee. We'll vi - sit o - pen

T. and with the zeal-ous mare we'll flee. We'll vi - sit o - pen

66

S. val - leys, thence, the for-ests which were once so dense, and

T. val - leys, thence, the for-ests which were once so dense, and

69

S. then the shore, so dear to

T. then the shore, so dear to

71

S. me, and then the shore, so

T. me, and then the shore, so

73

CODA

S. dear to me.

T. dear to me.

75

Musical notation for measures 75 and 76. The key signature is three sharps (F#, C#, G#). The treble clef part features a complex, fast-moving melodic line with many accidentals. The bass clef part has a sparse accompaniment with a few notes and rests.

77

Musical notation for measures 77 and 78. The treble clef part continues with a fast, intricate melodic line. The bass clef part consists of a steady, rhythmic accompaniment of quarter notes.

78

Musical notation for measures 79 and 80. The treble clef part concludes with a final melodic flourish. The bass clef part continues with its rhythmic accompaniment. The system ends with a double bar line.