

Шесть романсов

Соч. 57

Ф. П. Комиссаржевскому

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1. СКАЖИ, О ЧЕМ В ТЕНИ ВЕТВЕЙ...



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П. ЧАЙКОВСКИЙ
(1840-1893)

Andante sostenuto

Голос

Ска - жи, о чем в те -

Ф-п.

p

simile

- ни вет - вей, ко - гда при - ро - да от - ды - ха - ет, по - ет ве -

rit f

- сен - ний со - ло - вей, и что он пе - сней вы - ра - жа - ет ?

mf

Муз-звуков. рпр

f *Any-notes.com*

Что тай_но всем волну_ет кровь? Скажи, ска - жи, скажи, како_е

p

espress.

p stacc.

сло - во зна_ко_мо всем и веч_но но - во? Лю_бовь,

f

f

p

лю_бовь, лю_бовь! *espress.*

p

4 2

2

poco più mosso

p

Скажи, о чем на_е_ди_не, в разду - мье де_вушка га_да_ет,

p

Муз-звук.рф

mf *p*

что тай-ным тре-пе-том во сне ей страх и радость о-бе-ща-ет?

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a mezzo-forte (*mf*) dynamic and includes a crescendo leading to a piano (*p*) dynamic. The piano accompaniment consists of chords and moving lines in the left hand.

peresc.

Недуг тот стран-ный на-зо-ви, в ко-то-ром свет-ла-я от-ра-да,-

p cresc.

The second system continues the musical score. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature remains three sharps and the time signature is 3/4. The vocal line starts with a *peresc.* (piano crescendo) marking. The piano accompaniment features prominent triplets in the right hand, with a *p cresc.* dynamic marking.

mf *p* *pp*

че-го ей ждать, че-го ей на-до? Люб-ви,

dim. *pp*

The third system of the musical score shows the vocal line and piano accompaniment. The key signature is three sharps and the time signature is 4/4. The vocal line starts with a mezzo-forte (*mf*) dynamic, then moves to piano (*p*) and piano-piano (*pp*). The piano accompaniment includes triplets and a *dim.* (diminuendo) marking.

люб-ви!

pp

The fourth system concludes the musical score. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature is three sharps and the time signature is 4/4. The vocal line ends with the word "люб-ви!". The piano accompaniment features triplets and a *pp* (piano-piano) dynamic.

Муш-звук. pp

Ари-нотер.ком

Тем *p*
Ска.

Ари-нотер.ком

-ро I
_жи! Когда от жиз_нен_ной то_ски ты, у_том_лен_ный, из_ны_.

p [*simile*]

Ари-нотер.ком

_ва _ешь и злой пе _чали во_пре_ки хоть при _зра_к сча_стья при_зы_.

piu f

Ари-нотер.ком

_ва _ешь, что у_сла_ж_да_ет грудь твою? Не те ли

f [*espress.*] *p*
mf

Муз-звук.рф

звучи не земны е, когда у

pp cresc.

The first system of the musical score consists of three staves. The top staff is the vocal line, written in treble clef with a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. The lyrics are "звучи не земны е, когда у". The middle staff is the right-hand piano accompaniment, featuring a rhythmic pattern of eighth notes with a melodic line. The bottom staff is the left-hand piano accompaniment, consisting of a steady eighth-note bass line. A dynamic marking of *pp cresc.* is placed above the piano accompaniment.

слышал ты впервые е слова, слова любви!

f *p*

f *p*

The second system of the musical score continues with three staves. The vocal line has the lyrics "слышал ты впервые е слова, слова любви!". Dynamic markings of *f* and *p* are placed above the vocal line. The piano accompaniment continues with similar rhythmic patterns, with dynamic markings of *f* and *p* placed above the right-hand part.

Когда услышал ты впервые е

cresc.

poco a poco cresc.

The third system of the musical score consists of three staves. The vocal line has the lyrics "Когда услышал ты впервые е". A dynamic marking of *cresc.* is placed above the vocal line. The piano accompaniment features a more complex rhythmic pattern, with a dynamic marking of *poco a poco cresc.* placed above the right-hand part.

f

сло - ва, сло - ва люб -

-ви!

dim.

p

(1884 г.)
Муз-звук.ррр