

18. РАЗЛУКА С МИЛОЙ

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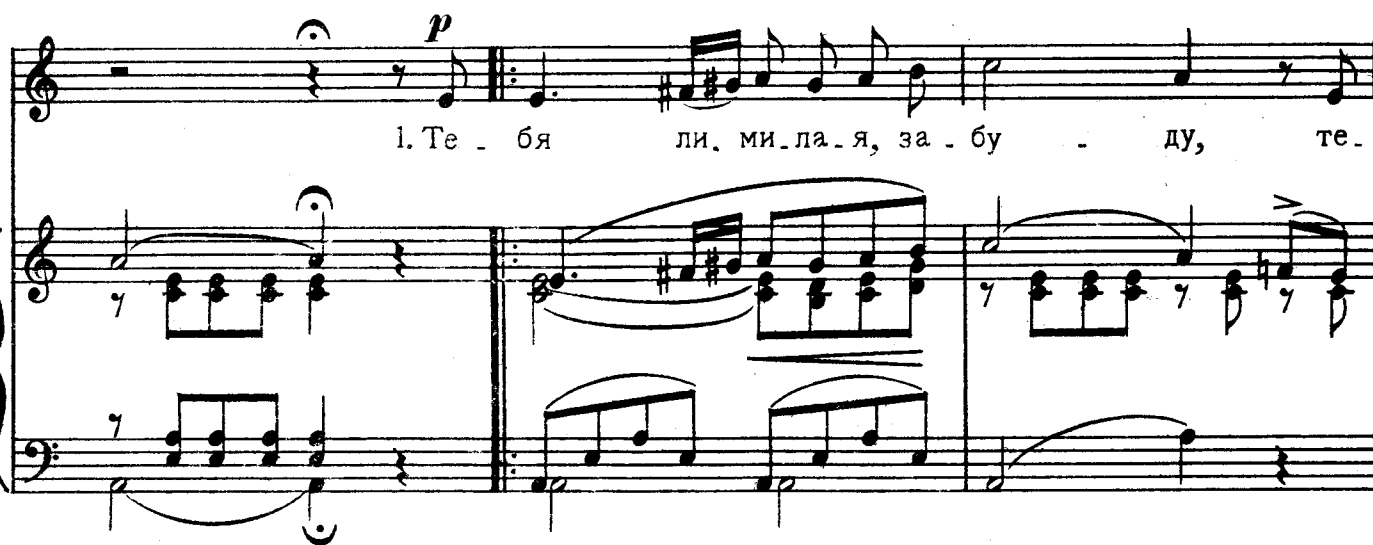
Andante espressivo [Неторопливо и выразительно]



Пар

p

The piano introduction consists of three measures. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Andante espressivo'.



p

1. Те - бя ли ми ла - я, за - бу - ду, те -

The first line of the song features a vocal melody starting with a half note 'Те' and a quarter note 'бя'. The piano accompaniment continues with chords and eighth notes. The tempo remains 'Andante espressivo'.



- бя ли мне не о - бо - жать! Хо - тя не сме - ешь мне вни -

The second line of the song continues the vocal melody with 'бя ли мне не о - бо - жать! Хо - тя не сме - ешь мне вни -'. The piano accompaniment provides harmonic support with chords and eighth notes.

- мать, но я твер-диль до гро-ба бу - ду, что

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'мать,' followed by a quarter rest, then eighth notes for 'но я', a quarter note for 'твер-', a quarter rest, eighth notes for 'диль до гро-', a quarter note for 'ба', a quarter rest, eighth notes for 'бу -', a quarter note for 'ду,', and a quarter rest, eighth notes for 'что'. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a bass clef. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Dynamics include a piano (*p*) marking and a fortissimo (*sf*) marking.

ты жи-вёшь в ду - ше мо - ей, что я ды - шу од-ной то -

The second system continues the musical score. The vocal line starts with a quarter note 'ты', a quarter rest, eighth notes for 'жи-вёшь в ду -', a quarter note for 'ше мо -', a quarter rest, eighth notes for 'ей,', a quarter note for 'что я', a quarter rest, eighth notes for 'ды -', a quarter note for 'шу од-', a quarter rest, eighth notes for 'ной то -'. The piano accompaniment continues with similar textures, including a fortissimo (*sf*) marking.

rit. *a tempo*
- бо - ю, что ты мо - их от-ра-да дней, что ты все -

The third system begins with a tempo change. The vocal line starts with a quarter note '- бо -', a quarter rest, eighth notes for 'ю,', a quarter note for 'что ты мо -', a quarter rest, eighth notes for 'их от-', a quarter note for 'ра-', a quarter rest, eighth notes for 'да дней,', a quarter note for 'что ты все -'. The piano accompaniment features a fortissimo (*sf*) marking and a crescendo hairpin.

-гда, ве - зде со мно - ю, что ты мо - их от - ра - да

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in G major, with lyrics: "-гда, ве - зде со мно - ю, что ты мо - их от - ра - да". The piano accompaniment is written on two staves (treble and bass clef) and features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic lines. Dynamic markings include accents and a forte (f) marking.

дней, что ты все - гда ве - зде со мно - ю.

The second system continues the musical score. The vocal line has the lyrics: "дней, что ты все - гда ве - зде со мно - ю.". The piano accompaniment continues with similar rhythmic patterns and includes a forte (f) dynamic marking.

Для повторения | Для окончания

2. Ты

The third system provides alternative endings for the piece. It is divided into two sections: "Для повторения" (For repetition) and "Для окончания" (For ending). The vocal line for the second ending is "2. Ты". The piano accompaniment includes a forte (f) dynamic marking and concludes with a final cadence.

2. Ты верно помнишь, где порою
Ходили мы среди лугов,
Где в тихой неге ветерков
Игра сменялася игрою,
И где в тени густой древес
Твой голос нежный разносился...
Там пусто всё, там рай исчез,
Там я с тоской моей сдружился.

3. Напрасно радости роились,
Носясь приветно вокруг меня:
Не услаждался ими я;
С весельем дни мои простились!
Любовь весь мир животворит,
Все страсти украшает пламень,
Разлука с милой всё мертвит,
И сердце превращает в камень.