

# Песня первой любви

из кинофильма «Песня первой любви»

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А. БАБАДЖАНЫАН

Умеренно

Ф-на р

Пiano introduction in G major, 4/4 time. The score consists of two staves. The right hand features a melodic line with a triplet of eighth notes in the second measure and a descending line of eighth notes in the fourth measure. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *f* (forte) in the first measure.

В темпе румбы-серенады

Continuation of the piano introduction. The right hand has a triplet of eighth notes in the third measure. The left hand continues with a steady accompaniment. Dynamics include *mf* (mezzo-forte).

1. Я с тос . кой ло .

Piano accompaniment for the first vocal line. The right hand has a rhythmic accompaniment of eighth notes. Dynamics include *poco dim.* (poco decrescendo), *simile mf* (simile mezzo-forte), and *p* (piano).

-вил взор твой яс . ный. Пе . сни пел, гру -

Piano accompaniment for the second vocal line. The right hand has a rhythmic accompaniment of eighth notes. Dynamics include *p* (piano).

- стя и лю . бя .

Но от ве та

The first system of music features a piano accompaniment with a treble and bass clef. The treble clef contains a complex chordal texture with many sharps, including a triplet of eighth notes. The bass clef has a more rhythmic line with eighth and sixteenth notes. The vocal line is written in a single staff above the piano part, with lyrics underneath.

ждал я на - прас - но

был дру - гой до - ро -

The second system continues the musical piece. The piano accompaniment maintains its complex texture. The vocal line continues with the lyrics. A dynamic marking 'cresc. poco a poco' is placed above the piano part.

*cresc. poco a poco*

- гим для те - бя .

*Принева*

Пе - сня пер - вой лю - бви в ду -

The third system shows the continuation of the music. The piano part includes markings 'p. p.' and 'f'. The vocal line continues with the lyrics. A triplet is visible in the piano part.

. ше до сих пор жи - ва ,

в пе - сче той о те .

The fourth system continues the musical piece. The piano accompaniment features a marking 'л.р.'. The vocal line continues with the lyrics.

. бе все сло - ва !

Пе - сня пер - вой лю - бви в ду -

The fifth system is the final one on the page. It features a piano accompaniment with a treble and bass clef, including a triplet in the bass line. The vocal line concludes with the lyrics. A dynamic marking 'f' is present.

Для повторения

ше до сих пор жи . ва, в пе . сне той о те .

Musical score for the first system, piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The music is in G major and 2/4 time. The right hand features a complex, rhythmic melody with many accidentals and slurs. The left hand provides a steady accompaniment with chords and single notes.

. бе все сло . ва!

2. Ду . мал

Musical score for the second system, piano accompaniment. It continues from the first system. The right hand has a melodic line with a *dim.* (diminuendo) marking and a *mf* (mezzo-forte) marking. The left hand continues with a simple accompaniment.

Для окончания

ше до сих пор жи . ва, в пе . сне той о те . бе все сло .

Musical score for the third system, piano accompaniment. It includes dynamic markings like *ten. ten.*, *a tempo*, *l. p.*, and *cresc.*. The right hand has a melodic line with a *rit.* (ritardando) marking at the end. The left hand has a bass line with some rests.

. ва!  
*a tempo*

Musical score for the fourth system, piano accompaniment. It features a *dim.* (diminuendo) marking and a *ff* (fortissimo) marking. The right hand has a melodic line with a *ff* marking. The left hand has a bass line with a *ff* marking.

2. Думал я — разлука поможет  
От любви твоей мне уйти.  
Шли года... Но образ твой все же  
Был со мной неразлучен в пути.  
*Привес.*

3. И не смог я жить в отдаленье,  
Вновь с надеждой взор твой ловлю.  
Ты должна понять, без сомненья,  
Что тебя, как никто, я люблю!  
*Привес.*