

# Молчали листья, звезды рдели...

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Andante con anima



*mp*

The piano introduction consists of three systems of music. The first system shows the treble and bass staves with a 6/8 time signature. The second system continues the melody in the treble staff and accompaniment in the bass staff. The third system concludes the introduction with a final chord in the bass staff.



*mp* *mf*

Мол - ча - ли ли - стья, звез - ды рде - ли... и в э - тот час  
Все, что хра - нит и бу - дит си - лу во всем жи - вом,

The vocal line begins with a melodic phrase in the treble staff, marked *mp*. The piano accompaniment in the bass staff features a rhythmic pattern of eighth notes. The second system continues the vocal line, marked *mf*, with the piano accompaniment providing harmonic support.



*p* *rall.* *a tempo*

с то - бой на звез - ды мы гля - де - ли, о - ни - на нас.  
все, что у - но - сит - ся в мо - гн - лу от всех тай - ком,

The vocal line continues in the treble staff, marked *p*. The piano accompaniment in the bass staff features a rhythmic pattern of eighth notes. The tempo changes from *rall.* to *a tempo* at the end of the second system.

*mf*

Ког - да все не - бо так гля - дит - ся в жи - ву - ю грудь,-  
что чи - ще звезд, пуг - ли - вей но - чи, страш - не - е тьмы,-

The first system of the musical score consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of one flat (B-flat major/D minor) and a 4/4 time signature. It begins with a *mf* dynamic marking. The lyrics are written below the notes. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes.

*mf* *rall.* *a tempo*

как в э - той гру - ди за - та - ит - ся хоть что - ни - будь?  
тог - да, взглянув друг дру - гу во - чн, ска - за - ли мы.

The second system of the musical score continues the vocal line and piano accompaniment. It features a *rall.* (rallentando) marking over the vocal line, which then returns to *a tempo*. The piano accompaniment includes a *mf* dynamic marking. The piano part continues with the same rhythmic pattern as the first system.

*p*

The third system of the musical score shows the piano accompaniment for the final part of the piece. It begins with a *p* (piano) dynamic marking. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some melodic lines in the right hand.