

Недавно обольщен...

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Ю. КОЧУРОВ
(1907-1952)

Andante sostenuto

mf con espressione

нар

a piacere

mf molto espr.

Недав - но оболь - щен

пре - лест - ным сно - ви -

- де - ньем, в вен -

це си - я -

ю - щем ца - рем

я

зрел

се -

бя; меч - та -

лось, я лю - бил те - бя -

и

и

серд - це би - лось на - слаж - де - ньем,

я страсть у ног твоих внос -

^{*)} У А. Пушкина стихотворение называется „Сновидение“

meno f

- тор_гах изъ_яв_лял, в вос_тор_гах изъ_яв - лял.

dim.

p

p

p dolce

Меч - ты,

pp

p

a tempo

con dolore

меч - ты! Ах! от - че -

p

pp

p

- го вы сча - стья не про - дли - ли?

più Più mosso

più f

Но бо - ги не все - го те-перь ме-ня ли - ши - ли, не все.

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in a minor key, marked with a dynamic of *più f*. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Sostenuto

- го те-перь ме-ня ли - ши - ли: я толь-ко

The second system continues the vocal and piano parts. The tempo is marked *Sostenuto*. The vocal line has a more somber and sustained quality. The piano accompaniment features a prominent bass line with a steady rhythm.

Піù mosso

цар - ство по - те - рял!

The third system shows the vocal line and piano accompaniment. The tempo is marked *Піù mosso*. The vocal line is more active, and the piano accompaniment includes some arpeggiated figures and dynamic markings like *ff*.

m.g.
con brio

The fourth system consists of piano accompaniment on two staves. It features a dynamic of *ff* and a tempo marking of *con brio* with a *m.g.* (mezzo-gioco) instruction. The music is more rhythmic and energetic, with some arpeggiated chords.