

# Сад под дождем

Слова Анри де РЕНЬЕ  
Перевод Э. Динецкой

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Andante con moto

нар *p*

(*con Ped.*)

*p*

О - кно от - кры - то.

Дождь

стру - ит - ся,

и кап - ли бе - реж - но сту -

чат, 8

(con Ped.)

чтоб не спе - ша ус -

- пел на - пить - ся дре - мот - ный по - све - жев - ший

сад.

First system of the piano introduction, featuring a treble and bass staff with a grand staff bracket. The music consists of chords in the treble and a melodic line in the bass.

Second system of the piano introduction, continuing the melodic and harmonic development in the grand staff.

**Poco più animato**

*mf*

Vocal line, first system. The melody is written on a single staff with lyrics underneath.

Сад вздра - ги - ва - ет и бор-

Piano accompaniment, first system. The grand staff shows chords and a bass line.

Vocal line, second system. The melody continues with lyrics.

-мо - чет,

Piano accompaniment, second system. The grand staff continues with chords and bass line, including triplets and sixteenth notes.

до - вер - чи - во гро - зой пле -

\_нен,

Poco piú sostenuto, ma animato

*mp*

а ли - вень

*mp*

TON - кой се - тью

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics "TON - кой се - тью" under the notes. The middle staff is the piano's right hand, playing a flowing sixteenth-note accompaniment. The bottom staff is the piano's left hand, providing a simple harmonic accompaniment with a few notes per measure.

хо - чет - свя - зать с зем.

*росо*

*(росо)*

The second system of the musical score consists of three staves. The vocal line has lyrics "хо - чет - свя - зать с зем." and includes a fermata over the word "зем.". The piano accompaniment continues with a similar sixteenth-note texture. A dynamic marking *росо* (rassol) is placed above the vocal line, and another *(росо)* is placed below the piano accompaniment.

ле - ю не - бо - склон.

*ред.*

*\**

The third system of the musical score consists of three staves. The vocal line has lyrics "ле - ю не - бо - склон." and includes a fermata over the word "склон.". The piano accompaniment features a more complex texture, including triplets in the right hand and a bass line with triplets and a key signature change to G minor. A dynamic marking *ред.* (ritardando) is placed below the piano accompaniment, and an asterisk *\** is placed below the bass line.

First system of a musical score. It consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a prominent triplet of eighth notes in the right hand, with a '3' written below it. The vocal line has a long, sweeping melodic line with a slur over it, starting on a B-flat and moving upwards.

**Animando** *mf*

За - крыв гла - за,

Second system of the musical score. It begins with the tempo marking 'Animando' and the dynamic marking 'mf'. The vocal line continues with the lyrics 'За - крыв гла - за,'. The piano accompaniment features a complex texture with triplets in the right hand and a dense, rhythmic pattern in the left hand. The key signature and time signature remain 4/4.

сто - ю, вни - ма - я,

Third system of the musical score. The vocal line continues with the lyrics 'сто - ю, вни - ма - я,'. The piano accompaniment maintains its complex texture, with a prominent triplet in the right hand. The key signature and time signature remain 4/4.

Fourth system of the musical score, primarily piano accompaniment. It features a melodic line in the right hand with a slur and a dynamic marking 'v' (forte). The left hand continues with its rhythmic pattern. The key signature and time signature remain 4/4.

как мо - крый сад по - ет в ти.

*f* *росо* *p*  
. ши,  
*mf* *p*

3 3

*f*

Piano introduction for the first system, featuring a treble and bass clef with various chords and a melodic line. The music is in a key with two flats and a 4/4 time signature. It includes a *p* dynamic marking and a sixteenth-note figure in the bass.

*mf*

как льет - ся све - жеть до - жде - ва - я

Vocal line for the first system with lyrics "как льет - ся све - жеть до - жде - ва - я". The melody is in a 4/4 time signature and includes a *mf* dynamic marking.

*mf*

Ред. \*

Piano accompaniment for the second system, including a bass line and a melodic line with a sixteenth-note figure. It features a *mf* dynamic marking and a *Ред.* (Reduction) symbol with an asterisk.

*Poco sostenuto* *a tempo*

во тьму взвол - но - ван - ной ду - ши.

*росо f* *p*

Vocal line for the third system with lyrics "во тьму взвол - но - ван - ной ду - ши.". It includes dynamic markings *росо f* and *p*, and tempo markings *Poco sostenuto* and *a tempo*.

*росо f*

Piano accompaniment for the third system, featuring a bass line with triplets and a melodic line. It includes a *росо f* dynamic marking.



First system of a musical score. The upper staff (treble clef) features a melodic line with a slur and a fermata over the final note. The lower staff (bass clef) contains a triplet of eighth notes, with the number '3' written below. The instruction *cresc.* is placed to the left of the lower staff.

Second system of the musical score. The upper staff continues the melodic line with a slur and a fermata. The lower staff continues the triplet pattern with the number '3' below. A double bar line is present in the middle of the system.

8.....

Third system of the musical score. The upper staff begins with a piano (*p*) dynamic marking and a slur over a group of notes. The lower staff continues the melodic line. A fermata is placed over the final note of the upper staff.

Fourth system of the musical score. It is divided into three measures. The first measure is marked *mp* and *Piú lento*. The second measure is marked *rall.*. The third measure is marked *(a tempo)* and *p*. The system concludes with a fermata over the final note. Below the system, the word *Red.* is written.