



# ДРОБИТЬСЯ, ДРОБИТЬСЯ, ВОЛНА НОЧНАЯ...

BRISEZ, BRISEZ, VAGUES NOCTURNES...  
BREAK, BREAK, OH WAVES...

СТИХИ М. ЛЕРМОНТОВА  
Poésies de M. LERMONTOV  
Verses by M. LERMONTOV

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Andante con moto

нар *f* *p sub.* *poco ten.*

*f* *p sub.* *poco ten.*

*cresc.* *f* *p* *poco rit. e dim.* *a tempo*

*mp*

Дро - бись, дро-бись, вол - на ноч - на - я,  
Bri - sez, bri - sez, va - gues noc - tur - nes,  
Break, break, oh waves, in tide un - tir - ing,

\*) English translation by M. Wettlin

*cresc.*

и пе  
d'é - cu  
fes - toon

ной о - ро - шай  
me, dans la brume,  
the shore with foam;

бре -  
as -  
while

*cresc.*

- ra  
- per  
I

в ту - ман - ной мгле.  
- gez le ro - cher.  
in mis - ty gloom

*dim.*

*tr*

Я здесь сто ю,  
Je res - te là,  
As - cend the rocks

близ  
sur  
and

*p*

*cresc.*

*poco a poco*

мо - ря, на ска - ле,  
un bloc es - car - pé,  
wea - ry thoughts re - sume

сто - ю, за - дум - чи - вость пи -  
tout - à mon - ré - ve ta - ci -  
to heights un - scal - a - ble a -

*cresc.*

*poco a poco*

- та - я.  
- tur - ne.  
- spir - ing.

О - дин,  
Et seul,  
A - lone,

по - ки - нув  
bien loin du  
in all the

свет,  
monde,  
world,

и чуж - дый для лю - дей,  
aux hom - mes é - tran - ger,  
by all my fel - lows shunned,

и ни - ко - му тос ки сво - ей по -  
 ne dé - si - rant leur dé cè - ler ma  
 with none to un der - stand 2 such depth of

- ве - ритъ не же - ла - я.  
 pro - fonde a - mer - tu - me.  
 sor - row un - de - sir - ing.

rit.

Poco meno mosso

*mp*

И со-жа-ле-ни-е мо-  
Et de mor-tels re-grets mon  
And now I lan-guish neath the

*poco sf p*

- ю тре-во - жит грудь; го-да про-шед-ши-е яв-ля-ют-ся все-  
cœur est as - sail - li; les jours pas - sés, mul - pli - és tou - jours, re -  
weight of my re - gret; no force can stay the pain - ful mem - o - ry that

*p*

- час но, и э-тот взор, за-дум-чи-вый и  
- vien - nent, et ce re - gard, à la pen - sée se -  
haunts me - a pair of eyes, with glance so clear, so

*mf*

яс - ный... Твер-жу, твер-жу ду - ше: за - будь!  
 -rei - ne... J'ai beau dire à mon âme: ou - blie!  
 thought - ful, I strive, I struggle to for - get.

*sf poco* *mf*

*mf* Он всё пе - ре - до мной, я всё твер-жу на -  
 Il res - te de - vant moi, l'ex - hor - ta - tion - est  
 But still that glance en - dures and striv - ing on - ly

*sf f sf ff sff*

*ff* Tempo I  
 (8) пра - ваи но, но, но,  
 va - ные не, не,  
 taunts me.

*f ff dim.*

ff

*mf*

Дро-  
Bri-  
Break,

- бись,                    дро -            бись,  
- sez,                    bri -            sez,  
break,                    oh,            waves,

VOI Ha NOЧ  
 va gues noc  
 in tide un

- ha - я, и  
 - tur - nes, d'é  
 - tir - ing, fes

pe noi o po  
 - cu me, dans la  
 - toon the shore with

*mf*



*ff*

- шай brume, foam, бре as the

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *ff*. The lyrics are "- шай brume, foam, бре as the". The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and a more melodic line in the right hand.

*rit.*

- га в ту мах ной  
- per gez le ro.  
shore en wrapped in

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *rit.*. The lyrics are "- га в ту мах ной", "- per gez le ro.", and "shore en wrapped in". The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and a more melodic line in the right hand. There are fingerings '2' and '3' indicated in the piano parts.

*a tempo*

мгле. - cher... gloom.

*sf f ff*

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *a tempo*. The lyrics are "мгле. - cher... gloom.". The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and a more melodic line in the right hand. There are fingerings '2' and '2' indicated in the piano parts. Dynamic markings *sf*, *f*, and *ff* are present in the piano parts.

First system of a musical score in G major. It consists of five staves: a vocal line and two grand piano systems. The piano parts feature a complex texture with overlapping lines and long, sweeping melodic phrases. The vocal line is sparse, with a few notes and rests.

Second system of the musical score. It includes the same five-staff structure. The piano parts continue with their intricate textures. A dynamic marking of *mp* (mezzo-piano) is placed above the vocal line. The instruction *poco animato e cresc.* is written above the piano parts.

Third system of the musical score. It maintains the five-staff format. The piano parts show further development of their melodic and harmonic ideas. The vocal line remains mostly silent.

Fourth system of the musical score, which concludes the page. It features the same five-staff layout. The instruction *allarg. poco a poco* is written above the piano parts. Dynamic markings of *mf* and *p* are present. The system ends with a double bar line and a fermata over the final notes.