

# РАССТАВАНИЕ

## SÉPARATION

### ON PARTING

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Tranquillo

*p*

В по-след ний  
Pour mes a-  
To you, sweet

*simile*

нар

*pp*

раз твой об раз ми - лост дер-  
-dieux, ta chère i - ma - ge, je  
love, in reve rie turn - ing, I

*p*

за ю мыс-лен но - лас - кать,  
l'ose en mon â - me ché - rir,  
give in thought my last ca - ress;

*poco cresc.*

бу - дить меч - ту            сер - деч            ной си -  
 de tout mon coeur        lui        faire        hom - ma -  
 and rouse a dream        with        pas        sion burn -

*poco cresc.*

-лой                            и с не - гой            роб                            кой и у -  
 -ge,                            у ра - ни            mer,                            brú - lant et  
 -ing,                            and, full of        sad                            and rest - less

*mf*

-ны - лой                    тво - ю лю - бовь            вос - по - ми -  
 sa - ge,                    de ton a - mour            le sou - ve -  
 yearn - ing,                    your love in me            mo - ry I

*mf*

- нать.  
- nir.  
- bless.

*p* *calando*

**Animato** *mp e poco a poco cresc.*

Be - гур, ме - ня - ясь, на - ши  
S'en - fuient, chan - gean - tes nos an -  
The years roll on, years chang - ing

*mf pesante* *p* *mf*

ле та, ме - ня - я все,  
- né es, trans - for - mant tout,  
ev er, thus chang - es all,

*p* *mf*

ме - ня - я нас  
nous-même aus. si.  
and we change too;

уж ты  
Pour moi,  
To him

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The vocal line begins with a melodic phrase, followed by a rest and then a phrase marked with a forte (f) dynamic. The piano accompaniment consists of a steady eighth-note pattern with triplets. A *mf cresc.* marking is present in the piano part.

для страст - но - го по - э - та  
po - è - te, mon ai - mée  
who was your po - et lov - er

The second system continues the vocal and piano parts. The vocal line has a melodic line with some chromaticism. The piano accompaniment features more complex triplet patterns and some chromatic movement. The dynamics are consistent with the first system.

*con forza*

мо - гиль  
se meurt,  
the shades

НЫМ сум - па - ком о -  
tou - te d'om - bre voi -  
of death your im - age

The third system begins with the vocal line marked *con forza*. The piano accompaniment features a *ff* (fortissimo) dynamic and includes a section with a key signature change to two flats (Bb, Eb). The piano part continues with complex triplet patterns and chromatic lines.

rit.

sostenuto

*mf*

*p*

- де  
- lé  
cov

та,  
е,  
er,

и для те.бя  
pour toi n'est plus  
and he, your bard,

по-эт у-  
ton barde a-  
is lost to

3

*mf*

*f*

*p*

3

Tempo I

- рас.  
- mi.  
you.

*pp*

*mf*

ben cantare

*mp*

При - ми же, даль - ня - я по - дру  
As - ser - te donc, en tes pa - ra  
So let this be my last leave - tak

ra,  
ges,  
ing

*espress.*

*mp*



дру га ach - ra ge ing, пе - ред из - l'a mi tout be - fore he

*f dim.*

гна прѣт goes ни - ем e - го. d'être e - xi - lé. the ex - ile's way.

*pp* *più f*

rall. molto rit.