

28. Ночной зефир струит эфир¹⁾

РОМАНС

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[Ранняя редакция]

Allegretto non troppo lento

Ноч - ной зе -

- фир Стру - ит э - фир. Бе

- жит, шумит²⁾ Гва - да - л - кви -

1) У Пушкина стихотворение наз. Испанский романс. Некоторые издания соч. Пушкина, например, изд. ГИХЛ, приводят это стихотворение без всякого заглавия.

2) У Пушкина порядок слов иной: Шумит, бежит

- вир, Бе - жит, шу - мит Гва

f *ff* *dim.*

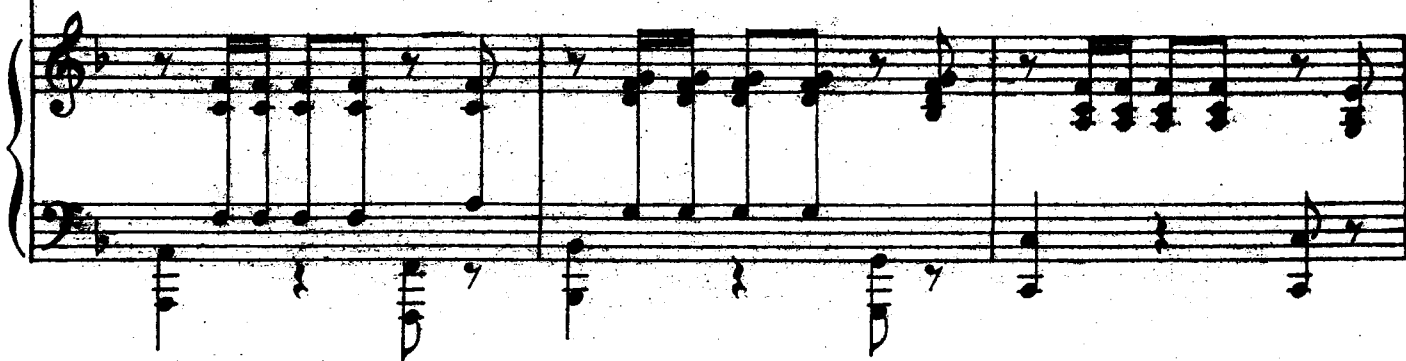
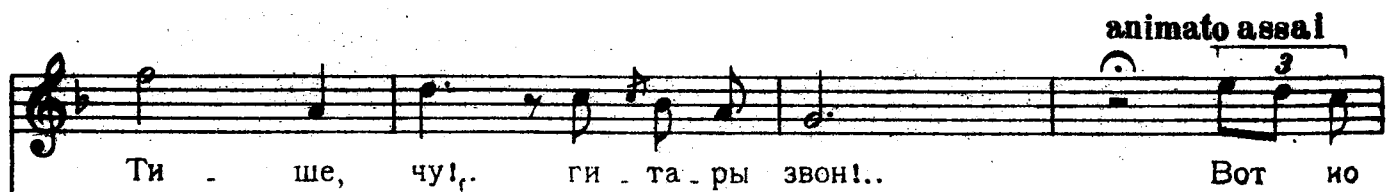
- дал кви - вир! ¹⁾

p

pp

1) Все повторения слов и отдельных стихов в этом романсе сделаны Даргомыжским.

Allegro moderato



- кон! Вот ис - пан_ка мо - ло - да - я.

This system contains the first line of music. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are "- кон! Вот ис - пан_ка мо - ло - да - я." The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace on the left. It features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *f* (forte) and a hairpin crescendo.

О_пер - ла_ся на бал_кон! О_пер - ла_ся на бал_

This system contains the second line of music. The vocal line continues with the lyrics "О_пер - ла_ся на бал_кон! О_пер - ла_ся на бал_". The piano accompaniment continues with similar rhythmic patterns and dynamic markings, including *f* and a hairpin crescendo.

- кон!

This system contains the third line of music. The vocal line concludes with the lyrics "- кон!". The piano accompaniment continues with similar rhythmic patterns and dynamic markings, including *f* and a hairpin crescendo.

Темпо I

Ноч . ной зе . фир Стру . ит . э .

p

. фир . Бе . жит , шу . мит Гва .

. дал . . . кви . вир , Бе . жит шу .

f

ff

МИТ Гва : дал

dim. *p*

кви : вир!

pp

Detailed description: This is a musical score for voice and piano. It consists of four systems of staves. The first system shows the vocal line with the lyrics 'МИТ Гва : дал' and the piano accompaniment. The second system continues the vocal line with 'кви : вир!' and the piano accompaniment. The third system shows the vocal line with a final note and the piano accompaniment. The fourth system shows the piano accompaniment with a final chord. The score includes dynamic markings such as *dim.*, *p*, and *pp*. The key signature is B-flat major (two flats) and the time signature is 3/4.

Moderato

Сбрось ма¹⁾н-ти - лю ан - гел ми - лый, И я -

- вись, как май - ский²⁾ день! Сквозь чу - гун - ны е пе -

-ри - лы Нож - ку див - ну ю про - день! Нож - ку див - ну ю про -

1) У Пушкина: *Скиль*2) У Пушкина: *аркий*

Più mosso

день! Сквозь чу - гун - ны - е пе - ри - лы

The first system of the musical score features a vocal line in a treble clef with a key signature of three flats and a 3/4 time signature. The lyrics are "день! Сквозь чу - гун - ны - е пе - ри - лы". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff in a treble clef and a left-hand staff in a bass clef. The piano part includes chords and moving lines in both hands.

Нож - ку див - ну - ю про - день, ——— нож - ку

cres — — — *cen* — — — *do* *f*

The second system continues the musical score. The vocal line has the lyrics "Нож - ку див - ну - ю про - день, ——— нож - ку". The piano accompaniment includes dynamic markings: *cres* (crescendo), *cen* (crescendo), *do* (diminuendo), and *f* (forte).

див - ну - ю, нож - ку див - ну - ю про - день!

ten.
1)

dim. *f* *f*

The third system concludes the musical score. The vocal line has the lyrics "див - ну - ю, нож - ку див - ну - ю про - день!". The piano accompaniment includes dynamic markings: *dim.* (diminuendo), *f* (forte), and *f* (forte). There is also a marking *ten.* with a first ending bracket above the vocal line.

Темпо I

Ноч . . . ной зе .

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) with a treble clef. It begins with a whole rest, followed by a half note G, a quarter note A, and a quarter note B. The lyrics "Ноч . . . ной зе ." are aligned with these notes. The piano accompaniment is in the same key and features a steady eighth-note pattern in the bass line and chords in the treble line. A fermata is placed over the first measure of the piano part.

- фир Стру - ит э - фир. Бе .

The second system continues the musical score. The vocal line has a treble clef and contains the lyrics "- фир Стру - ит э - фир. Бе .". The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment in the treble.

- жит, шу - мит Гва - дал - - - кви .

cresc.

The third system concludes the musical score. The vocal line has a treble clef and contains the lyrics "- жит, шу - мит Гва - дал - - - кви .". The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment in the treble. A *cresc.* (crescendo) marking is placed at the beginning of the piano part.

- вир, Бе - жит, шу - мит Гва -

f *ff* *dim.*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "- вир, Бе - жит, шу - мит Гва -". The piano accompaniment consists of two staves (treble and bass clef). The first measure of the piano part is marked *f* (forte), the second *ff* (fortissimo), and the third *dim.* (diminuendo). The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

- дал - - - - - кви - вир.

p

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "- дал - - - - - кви - вир.". The piano accompaniment consists of two staves (treble and bass clef). The first measure of the piano part is marked *p* (piano). The piano part continues with the same rhythmic pattern as the first system.

pp

Detailed description: This system contains the piano accompaniment for the third system. It consists of two staves (treble and bass clef). The piano part is marked *pp* (pianissimo) and continues with the same rhythmic pattern as the previous systems.