

# ПРИМЕТЫ

## ZEICHEN \* OMENS

N. Medtner Op. 52, N<sup>o</sup> 4

Grazioso espressivo, ma sempre vivo ♩. 92-100

Voce

*egualmente, leggiero*

*mf*

*riten.*

*cantando, sempre poco Pedale*

Я  
Ich  
To

е - хал к вам; жи - вы - е сны за мной ви -  
*fuhr zu dir: den schnel - len Trab um - gau - kein*  
you I rode, and hap - py dreams A - bove my

*p*

*riten.*

лишь тол - пой - и - ги - вой.  
*heit - - - - - rer Trau - me Spie - le;*  
way were crowd - ing light - ly

*p*

*riten.*

И ме - - - сяц спра - вой сто - ро - ны \_\_\_\_\_ со - про - воз - дал мой  
 von rechts her sah der Mond her - ab, \_\_\_\_\_ mir Glück ver - hei - bend  
 And all the while the moon's fair beams \_\_\_\_\_ Were on my right hand

3 4 1 4 2 3 1 4 2 3 1 2 3 4 1 4 2 1 4 2 3

1 2 4 1 3 1 2 4 1 3

бер пе - ти - - вий.  
 vor dem Zie - - le.  
 shin - ing bright - - ly. *riten. poco a poco a tempo*

*poco accelerando e diminuendo*

Я  
 Dann  
 I

5 4 5 4 8 2

*p*

(senza Pedale)

*espress.*

е - хая прочь: и - ны - е сны.  
*kehrt' ich heim: welch and - rer Traum!*  
 rode a - way - of joy be - reft,

*a tempo*

2 4 3 5 2 4 1 3 2 4 1 3 2 *dimin.*  
*p*

*p*

*ff*

Ду - ше влюб - лен - ной груст - но бы - ло,  
*Be - trüb - ter Sehn - sucht trau - rig Zei - chen,*  
 My soul was full of love and sor - row,

5 3 1 3 2 4 5 3 1 3 2 4 5

*crescendo*

и ме - сяц сле - вой сто - ро - ны со - про - воз -  
 so sah der Mond im Him - mels - raum von links her  
 All night the moon was on my left, It dogged my

*crescendo*

*diminuendo*

даи мой бер у - ны - лыи.  
 auf mein trä - ges Schlei - chen.  
 foot-steps till the mor - row.

*diminuendo*

*accelerando*

*fz*

*Poco sostenuto, grazioso, dolce*

Меч - So Thus  
 dolce

*accelerando*

*p*

*8*

*8*

*8*

*8*

meno mosso, espressivo

та - нь - ю веч - но - му в ти - ши — так пре - да - ем - ся  
 deu - ten wir aus Zei - chen wahr, — was uns-res In - nern  
 al - ways sad - ly do we muse. — Such e - ver is the

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 two sharps (D major) and the time signature is 2/4. The tempo and mood are marked 'meno mosso, espressivo'. The piano part consists of a steady accompaniment of eighth-note triplets. The vocal line begins with a *p* dynamic marking. The system concludes with a fermata over the final note and a double bar line.

мы, по - э - ты; так су - е - вер - ны - е при - ме - ты  
 eig - nes Quä - len, so wird in zar - ten Dich - ter - see - len  
 way of po - ets, Such o - mens, good or bad, we no - tice,

The second system continues the musical score. It includes the same vocal and piano parts. The piano accompaniment continues with eighth-note triplets. The vocal line is marked with a *riten.* (ritardando) marking at the end of the system. The system ends with a fermata and a double bar line.

meno mosso *dolcissimo*

со - глас - ны чувст - ва - ми ду - ши. —  
 der Träu - me Sinn uns of - fen - bar. —  
 And try their mes - sage to pe - ruse. —

The third system of the musical score is primarily for the piano. It features a melodic line in the right hand and a supporting bass line in the left hand. The tempo and mood are marked 'meno mosso' and 'dolcissimo'. The system includes an *accelerando* marking and a *pp* (pianissimo) dynamic marking. The melodic line is marked with a *m.s.* (mezzo sostenuto) marking and contains a complex rhythmic figure with fingerings 1 2 4 3 1 2 4 3 and 1 8. The system concludes with a fermata and a double bar line.