

ИЗ ЮНОШЕСКИХ ЛЕТ

Двенадцать романсов на слова К. БАЛЬМОНТА

Соч. 2

1. Колыбельная песня

Recitando *Andante tranquillo*

p *pp*

sempre p

Лег_кий ве - тер при - сми_рел, ве - чер блед_ный до - го_рел,

sempre arpeggiato

с не_ба яр_ки_е *ог_ни го_врят тебе: „У_сни!

* У Бальмонта: звездные...

rit. **Poco meno mosso**
pp
 У_сни!" Не стра_шись пе_ред судь_бой,

Tempo I
 я, как ня_ня, здесь сто_бой; я, как ня_ня, здесь по_ю: „Ба_ю, ба_кш_ки, ба_ю.

simile

rit.
 Ба_ю!"

recitando
p

Poco meno mosso
 Тот, кто зна_ет скор_би гнет, темной но_чью от_дох_нет.

pp
sempre arpeggiato

Темпо I

Всё, что дремлет на зем - ле, слад-ко спит

poco rit.

a tempo

в полночной мгле. Дрем-лют птйч-ки и цве-ты, от-дох-ни, у-сни

и ты. Я всю ночь здесь про-по-ю: „Ба-ю, ба-юш-ки, ба-ю!

rit.

Ба-ю!“

rititendo

p *pp*

* У Бальмонта: дышит...

2. Где-то волны отзвучали...

Allegretto leggiero

The piano introduction consists of two staves in G major and 4/4 time. The right hand features a melodic line with sixteenth-note patterns, while the left hand provides a rhythmic accompaniment with eighth notes. The piece begins with a piano (*p*) dynamic and includes several sixteenth-note chords marked with a '6'.

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The lyrics are: "Где - то вол - ны от - зву-". The piano accompaniment continues with the same melodic and rhythmic patterns as the introduction, marked with a piano (*pp*) dynamic.

The second line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The lyrics are: "- ча - ли, вол - ны,". The piano accompaniment continues with the same melodic and rhythmic patterns, marked with a piano (*pp*) dynamic.

The third line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The lyrics are: "пол - ны - е пе - ча - ли." The piano accompaniment continues with the same melodic and rhythmic patterns, marked with a piano (*pp*) dynamic. A *cresc.* (crescendo) marking is present in the piano part towards the end of the line.

И вот -

mf

- вет шеп - чет ве - тер пе - ре -

- лет - ный, без - за - бот - ный, без - от -

dim.

- чет - ный, шеп - чет ве - тер пе - ре -

p

- лет - ный, что на све - те

го. ря

нет.

p *россы* *pp*

3. Побледневшая ночь

Andante capriccioso

Музыкальное произведение в жанре романса, написанное в 6/8 такта. Темп обозначен как *Andante capriccioso*. Музыка состоит из вокальной партии и фортепиано. В начале вокальная партия имеет паузу, за которой следует фраза: «За-шу-ме-ла вол-на, по-кач-нул-ся чел-нок. И вос-стал о-то сна про-буж-ден-ный Вос-». Фортепиано играет ритмическую фигуру, состоящую из восьмых нот, и поддерживает мелодию. В конце музыка обрывается на слове «Вос-».

За-шу-ме-ла вол-на,
по-кач-нул-ся чел-нок.
И вос-стал о-то сна
про-буж-ден-ный Вос-

- ток. По - кач - нул - ся чел -

mf *p*

- нок и у - но - сит - ся

прочь, и не ви - дит Вос -

- ток по - блед - нев - шу - ю ночь.

rall.

p

a tempo *più appassionato*

И у - но - сит - ся

p

прочь всё, чем

счаст - лив я был,

Темпо I
что в ко - рот - ку - ю

ночь без за - вет - но лю - бил. rall.

4. В полночь месяц...

Tranquillo

* В пол - ночь ме - сяц чуть ко -

- лы - шет во - ды в глу - би - не;

ло - но мо - ря е - ле

ды - шит, как ди - тья во сне.

sempre arpegg.

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Tranquillo'. The lyrics are in Russian. The piano accompaniment features arpeggiated chords and flowing lines. The vocal line is melodic and expressive. The score includes dynamic markings like 'p' and 'sempre arpegg.'.

Так ду -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a rest followed by the lyrics "Так ду -". The piano accompaniment features a series of triplets in both the right and left hands, with a *pp* (pianissimo) dynamic marking. The key signature has two flats and the time signature is 3/4.

- ша, пол - на то -

dolce

The second system continues the musical score. The vocal line has the lyrics "- ша, пол - на то -". The piano accompaniment includes a *dolce* marking and features a melodic line in the right hand with a dashed line indicating a connection to the previous system. The piano accompaniment continues with a steady rhythmic pattern.

- бо ю,* чут - ко

The third system of the musical score has the lyrics "- бо ю,* чут - ко". The piano accompaniment continues with its rhythmic accompaniment, featuring some chromatic movement in the right hand.

ды - шит кра - со - то ю,

The fourth system of the musical score has the lyrics "ды - шит кра - со - то ю,". The piano accompaniment continues with its rhythmic accompaniment, featuring some chromatic movement in the right hand.

* В переводе Бальмонта: мечтою...

неж - но в ней ра -

p.

- стет при - бой, за - ча -

p.

- ро - ван - ный то - бой.

p.

non arpegg.

dim.

pp

5. Из-за дальних морей...

Con anima

mf *cresc.*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The piece begins in a piano (*mf*) dynamic and gradually increases in volume (*cresc.*).

Из - за даль - них мо - рей, из - за

[*p*]

The first line of the song features a vocal melody in the upper staff and piano accompaniment in the lower two staves. The piano part includes a dynamic marking of [*p*].

си - них гро - мад, из - за гор, где шу -

8.....

The second line continues the vocal melody and piano accompaniment. An eighth-note rest (8.....) is indicated above the piano part.

- мит и гре-мит во - до - пад, в твой аль-ков я цве -

The final line of the song concludes the vocal melody and piano accompaniment.

-тов при-не-су для те-бя, за-це-лу-ю

8

f [dim.]

лю-бя, за-лас-ка-ю те-бя.

rit. a tempo

Più lento

А ко-гда, от-го-рев, поблед-

p *pp*

-не-ет лу-на и от

жгу - че - го сна за - а - ле - ет вес - на,

за - дро - жишь ты, как - тень про - буж - де - нье го - ня. И, крас - не - я, весь

rit. animando

день не за - бу - дешь ме - ня.

mf

poco rit.

dim. p pp

8

Red. *

6. У моря ночью

Lento lugubre

У мо - ря но - чью,

у мо - ря но - чью тем - но и страшно хрустит пе - сок.

О, как мне боль - но у мо - ря но - чью!

Più agitato

Есть где - то сча - стье, но путь да - лек! Я ви - жу звез - ды:

cresc.

од_на мнe све_тит дру_гих свет_лей и всех неж_ней.

Но, ес_ли серд_це е_ё от_ме_тит, о_на да_ле_ко,

не быть мнe сней.

accel.

pp *mp* *dim.*

poco rit.

pp

Tempo I

Я у-ми-ра-ю у мо-ря но-чью. Пе-сок за-тя-нет,

за-льет вол-на. У мо-ря но-чью, у мо-ря но-чью

ме-ня по-лю-бит лишь смер-ть од-на.

dim. e pesante

ppp

7. Цветок

Andante

Умер бедный цветок. На груди у тебя она.

mf *p*

Detailed description: This system contains the first two staves of the piece. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings of mezzo-forte (mf) and piano (p).

веки по блек и завял, но он умер, тревожно и

pp *mp*

Detailed description: This system contains the third and fourth staves. The vocal line continues with the lyrics. The piano accompaniment features a more complex texture with dynamic markings of pianissimo (pp) and mezzo-piano (mp).

нежно любя, он не даром страдал.

p

Detailed description: This system contains the fifth and sixth staves. The vocal line concludes with the lyrics. The piano accompaniment features a dynamic marking of piano (p).

Piu mosso

Долго ждал он тебя на просторе полей, целый

p

Detailed description: This system contains the seventh and eighth staves. The tempo changes to Piu mosso. The vocal line is in a treble clef with a key signature of one flat (F major/C minor) and a 3/4 time signature. The piano accompaniment is in a grand staff with a dynamic marking of piano (p).

день на гру - ди кра - со - вал - ся тво - ей. Как он пыш - но, как

rosso

creso.

f rosso

чуд - но, как яр - ко бли - стал!

dim.

m. s. m. d.

rall.

Темпо I

Он не

m. s.

p.

- да - ром лю - бил и стра - дал.

pp

8. Альбатрос

Largo

Над пу - сты_ней ноч_но_ю мо_рей аль_бат_

pp sempre

con Ped.

_рос о_ди_но_ - кий, разре_за_я у_да_ра_ми кры_льев со_ле_ный ту_

_ман, лю_бо_вал_ся, как цар_ - ством сво_им, э_той без_ - дной ши_

_ро - кой, и, е_два ко_лы_ - ха - ясь, ка_

чался под ним о-ке-ан.

И по-рой о-мра-ча-ясь, да-ле-ко, на

не-бе-вы-со-ком,* о-ди-но-ко-плы-ла,

о-ди-но-ко-го-ре-ла-лу-на.

* у Бальмонта: голодном...

Appassionato

О, бла - жен - ство быть

p [legato] *cresc.*

силь - ным и гор - дым,

и веч - но сво - бод - ным!

rall. Tempo I

Оди - но - че - ство! Мир те - бе!

Мо - ре, по - кой, ти - ши - на!

p *pp* *ppoco sf*

9. Всё мне грезится...

Adagio molto sostenuto e quieto

Всё мне грезится море да не бо вы со ко.

sempre pp

-е,* беско-неч-на-я грусть,

без-гра-нич-на-я даль, тре-пе-та-ни-е звезд,

pp dolce

их мер-ца-нье сто ко-е, до-го-ра-ю-щих ту-чек не.

ма - я пе - чаль.

Всё мне чу - дит - ся вздох ка - мы.

ша по - чер - не - ло - го, глушь ро - ди - мых ле -

сов, за - по - вед - ный за - том

и над о_зе_ром пө_ни_е ле_бе_дя бе ло_

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics "и над о_зе_ром пө_ни_е ле_бе_дя бе ло_". The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand with various ornaments and slurs.

- го, точ_но серд_ца не_сме_ло_го

The second system continues the musical score. The vocal line has a rest followed by the lyrics "- го, точ_но серд_ца не_сме_ло_го". The piano accompaniment maintains its rhythmic pattern, with the right hand playing chords and moving lines.

жа_лоб_ный стон.

The third system shows the vocal line with the lyrics "жа_лоб_ный стон.". The piano accompaniment continues with its characteristic eighth-note bass line and melodic right-hand parts.

This system shows the piano accompaniment for the fourth system, featuring a continuous eighth-note bass line in the left hand and a melodic line in the right hand.

This system shows the piano accompaniment for the fifth system, continuing the eighth-note bass line and melodic right-hand parts.

10. Смерть, убавкай меня...

Largo

rall.

p misterioso

Жизнь у - то - ми - ла ме - ня.

Смерть, на - кло - нись на - до мной!

В не - бе пред - чувст - ви - е дня,

су - мрак блед - не - ет ноч - ной!..

Смерть, у - ба -

ю - кай ме - ня!

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with the lyrics "ю - кай ме - ня!". The piano accompaniment features a complex rhythmic pattern with many beamed eighth notes and chords.

The second system shows the piano accompaniment for the second part of the piece. It continues with the same key signature and time signature, featuring a steady eighth-note accompaniment in both hands.

Ран - ней ду - ши - стой вес -
dolce

The third system includes a vocal line and piano accompaniment. The vocal line has the lyrics "Ран - ней ду - ши - стой вес -" and is marked with the instruction *dolce*. The piano accompaniment continues with a consistent eighth-note pattern.

ной в ут - рен - ней

The fourth system includes a vocal line and piano accompaniment. The vocal line has the lyrics "ной в ут - рен - ней". The piano accompaniment continues with the same eighth-note accompaniment.

rit. 3 3

девст - вен - ной мгле, дуб зеле - не - ет сос -

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The tempo is marked 'rit.' (ritardando). The vocal line contains the lyrics 'девст - вен - ной мгле, дуб зеле - не - ет сос -'. The piano accompaniment includes a melodic line in the right hand and a rhythmic accompaniment in the left hand. There are triplets of eighth notes in the vocal line. A fermata is placed over the piano accompaniment in the right hand.

a tempo

- ной. Гру - стно по -

The second system continues the musical score. The tempo is marked 'a tempo'. The vocal line contains the lyrics '- ной. Гру - стно по -'. The piano accompaniment continues with similar melodic and rhythmic patterns. A fermata is present over the piano accompaniment in the right hand.

- ник - нет к зем - ле лас - ко - вый

The third system of the musical score shows the vocal line with the lyrics '- ник - нет к зем - ле лас - ко - вый'. The piano accompaniment continues to provide harmonic support. A fermata is present over the piano accompaniment in the right hand.

лан - дыш лес - ной.

The fourth and final system of the musical score on this page shows the vocal line with the lyrics 'лан - дыш лес - ной.'. The piano accompaniment concludes the piece. A fermata is present over the piano accompaniment in the right hand.

rit. *з* *з* а tempo

Вестник бес-смерт - но го дня, где - то за -

- шеп - чет род - ник,

где - то про -

- снет - ся зве - ня...

В э - тот та - инст - вен - ный миг,

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It begins with a rest, followed by a triplet of eighth notes (G#4, A4, B4) and another triplet of eighth notes (C5, B4, A4). The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a series of chords and moving lines in both hands, with some notes marked with an 'x'.

смерть, у - ба - ю - кай ме - ня.

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes (G#4, A4, B4) followed by a quarter note (C5) and a quarter note (B4). The piano accompaniment continues with complex chordal textures and moving lines in both hands.

rit. [a tempo] rit.

Смерть, у - ба - ю - кай ме - ня.

The third system includes tempo markings: 'rit.' (ritardando) above the first measure, '[a tempo]' (allegretto) above the second measure, and 'rit.' above the third measure. The vocal line has a triplet of eighth notes (G#4, A4, B4) followed by a quarter note (C5) and a quarter note (B4). The piano accompaniment features a triplet of eighth notes in the bass line and complex textures in both hands.

mf

Ped. pp

The fourth system continues the piano accompaniment. It features a dynamic marking of '*mf*' (mezzo-forte) and a pedaling instruction '*Ped. pp*' (pedalissimo) at the end. The piano part consists of complex textures in both hands, including chords and moving lines.

11. Сфинкс

Andante lugubre

Introduction for piano, marked *p*. The music is in a minor key with a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a slow, somber melody in the right hand and a rhythmic accompaniment in the left hand.

Сре_ди пе_сков

пу_сты_ни ве_ко_вой

без_молв_ный Сфинкс ца_.

Vocal line and piano accompaniment for the first line of lyrics. The piano accompaniment consists of a steady, rhythmic pattern of chords in the left hand and a more melodic line in the right hand.

- рит

на фо_не но_чи.

В лу_чах лу_ны

ги_

Vocal line and piano accompaniment for the second line of lyrics. The piano accompaniment continues with the same rhythmic pattern, providing a somber backdrop for the vocal melody.

- гант_ской го_ло_вой вста_ет,

ра_стет, - гля_дят, не ви_дят, о_чи.

Vocal line and piano accompaniment for the third line of lyrics. The piano accompaniment features a more complex harmonic structure in the right hand, with some chromaticism, while the left hand maintains the rhythmic accompaniment.

Cantabile

Сот - ча - янь - ем жи - во - го мерт - ве -

- ца, вос - крес - ше - го в без - вре - мен - ной мо - ги - ле,

здесь бил - ся раб, то - мил - ся без кон - ца,-

ра - бы кош - мар в гра - ни - те во - пло -

- ти - ли. И

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a half note 'ти' followed by a quarter rest, then a half note 'ли.', and finally a quarter note 'И'. The middle staff is the piano accompaniment in the right hand, featuring a melodic line with eighth and quarter notes, and a bass line with chords. The bottom staff is the piano accompaniment in the left hand, with a steady eighth-note bass line. The key signature has four flats (B-flat, E-flat, A-flat, D-flat).

за - мы - сел чу - до - вищ - ной меч - ты средь веч - но - сти, все -

The second system continues the musical score. The vocal line has a half note 'за - мы - сел', a quarter note 'чу - до - вищ - ной', a quarter note 'меч - ты', a quarter rest, a quarter note 'средь веч - но - сти,', and a quarter note 'все -'. The piano accompaniment continues with similar rhythmic patterns and harmonic support.

- гда од - но - сб - раз - ной, вос - стал - как

The third system shows a key change to a key with two flats (B-flat, E-flat). The vocal line has a half note '- гда од - но - сб - раз - ной,', a quarter rest, a quarter note 'вос - стал -', and a quarter note 'как'. The piano accompaniment follows the new key signature.

враг о - быч - ной кра - со - ты, как

The fourth system concludes the page with a key change to a key with one flat (B-flat). The vocal line has a half note 'враг', a quarter note 'о - быч - ной кра - со - ты,', and a quarter note 'как'. The piano accompaniment provides harmonic support throughout.

сон, сле-пой, не - мой и без-об - раз - ный.

Tempo I

p

Сре-ди пе-сков пу - стыни ве - ко - вой

без-молв-ный Сфинкс ца - рит на фо-не но - чи.

12. Бог не помнит их

Lento

В туск - лом беззвуч - ном ше - о - ле дрем - лют без снов Ре.фа.

The first system of music features a vocal line in 4/4 time with a tempo marking of 'Lento'. The lyrics are 'В туск - лом беззвуч - ном ше - о - ле дрем - лют без снов Ре.фа.'. The piano accompaniment consists of chords in the right hand and single notes in the left hand. A dynamic marking of 'p' is present. A triplet of eighth notes is marked with a '3' above a bracket.

- и - мы, те - ни у - сон - ших на во - ле

The second system continues the vocal line with the lyrics '- и - мы, те - ни у - сон - ших на во - ле'. The piano accompaniment continues with chords and single notes. A dynamic marking of 'p' is present.

мерт - вой не во - лей хра - ни - мы. Па - мять скло - ни - лась у

The third system continues the vocal line with the lyrics 'мерт - вой не во - лей хра - ни - мы. Па - мять скло - ни - лась у'. The piano accompaniment features a more complex texture with chords and a melodic line in the right hand. A dynamic marking of 'pp' is present.

вхо - да, к тем - ной сте - не при па - да - я.

The fourth system concludes the vocal line with the lyrics 'вхо - да, к тем - ной сте - не при па - да - я.'. The piano accompaniment continues with chords and single notes. A dynamic marking of 'pp' is present. A triplet of eighth notes is marked with a '3' above a bracket.

Нет им ни ча - са, ни го - да, нет им при_зы - вов Шад.

pp *cresc.*

- да - я. В чер - ной подзем - ной пу - сты - не

pp *r*

мерт - вы - е спят ка - ра - ва - ны. Спят ве_ко_вы - е твер -

pp *cresc.*

- ды - ни, Бо - гом за_бы - ты - е стра - ны.

pp *r*