

№ 11. ЦВѢТОКЪ.



Moderato con moto.

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p

Весело цвѣтики въ полѣ пе-стрѣютъ, ихъ по ночамъ освѣ-

жатъ ро-са, днемъ ихъ лу-чи благо-датныя грѣ-ютъ, ласково смотреть на

нихъ не бе са. Съ ба бочкой пестрой, съгу - дящей че ло - ю, съ вѣтромъ имъ любо вес -



The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a *p* dynamic marking. The piano accompaniment consists of chords and moving lines in both hands, with a *p* dynamic marking in the second measure.

ти разговоръ. Ве се ло цвѣтникамъ въ по лѣ вес но - ю, милъ имъ ро ди ма го



The second system continues the musical score. The vocal line has a *piu f* dynamic marking at the end. The piano accompaniment includes a *p* dynamic marking in the second measure and a *piu f* dynamic marking in the fourth measure.

по ля про сторъ! Вотъ о ни ви дятъ: вѣок - нѣ, а рѣ ше - ткой ти хо ка ча ет ся



The third system of the score shows the vocal line with a *p* dynamic marking at the beginning and an *cresc.* marking at the end. The piano accompaniment has a *p* dynamic marking in the second measure and an *cresc.* marking in the fourth measure.

блѣд ный цвѣтокъ... Со лн ца не зна я, пе - чаль ный и кро ткій, вы росъ онъ въ мра чныхъ сѣтѣ.



The fourth system concludes the page. The vocal line has a *mf* dynamic marking at the end. The piano accompaniment includes a *mf* dynamic marking in the fourth measure.

p нахъ о-ди-нокъ. Цвѣ-ти-камъ жалъе-го бѣд-на-го ста-ло, *cresc.* хоро-мъ о-никъсебѣ

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). It begins with a dynamic marking of *p* (piano) and ends with *cresc.* (crescendo). The piano accompaniment is written in two staves (treble and bass clefs) and features chords and moving lines in both hands.

бра-та зо-вуть: „Со-ли-це те-бя ни-ког-да не ла-ска-ло, *mf* бро-сь э-ти стѣ-ны, за-

The second system continues the musical score. The vocal line starts with a dynamic marking of *mf* (mezzo-forte). The piano accompaniment continues with similar harmonic and melodic patterns.

ча-х-нешъ ты тутъ.“ „Нѣтъ“, *f* от-вѣ-чалъ онъ, „хотъ ве-се-ло

The third system of the score. The vocal line begins with a dynamic marking of *f* (forte). The piano accompaniment features more complex chordal textures and melodic lines.

вѣ-по-лѣ, и на-ря-жа-етъ васъ яр-ко-вес-на,

The fourth and final system on this page. The vocal line continues with the lyrics. The piano accompaniment concludes with sustained chords and melodic fragments.

mp riten. ad lib.

но не за - ви - ду - ю ва - шей я до - лѣ, и не по -

mf *riten.* *p*

a tempo *riten.* *a tempo*

ки - ну - сы - ра - го о - кна. пышно цвѣ - ти - те, сво -

a tempo *riten.* *a tempo* *p*

ей кра - со - то - ю ра - дуй - те, бра - тья, счаст - ливыхъ лю - дей; я бу - ду цвѣ - сть для то -

mp *cresc.*

f *riten.* *a tempo* *mf*

го, кто судь - бо - ю со - лнца ли - шень и по - лей. Я бу - ду цвѣ - сть для то -

riten. *a tempo* *mf* *mp*

го, кто страда - еть, уз - ни - ка я у - тѣ - ша ю - о - динъ; пусть онъ, взглянувъ на ме -

mp *f*

ня, вспоми - на - еть ве - лень ро - дн - мыхъ до - линъ!"

riten. *mf* *mp* *a tempo dolceissimo* *p*

p

*Ad. ** *Ad. ** *Ad. ** *Ad. ** *Ad. ** *Ad. ** *Ad. ** *Ad. ** *Ad. ** *Ad. **

p

*Ad. ** *Ad.* *