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ОБЯЗАТЕЛЬНЫЙ ЭКЗЕМПЛЯР

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ბორის ნერსესოვი

როს აბიბინდეს ოქროს
თავთავი

რომანსი

ბალადი ხმისათვის უორკვეიანოს თანხლებით



БОРИС НЕРСЕСОВ



КОГДА ВОЛНУЕТСЯ
ЖЕЛТЕЮЩАЯ НИВА

Романс

Для высокого голоса в сопровождении фортепиано

სსრ კავშირის მუსიკალური ფონდის საქართველოს განყოფილება
თბილისი

Грузинское отделение Музфонда Союза ССР
19 Тбилиси 58

როს აბიგინდის ოქროს
თავთაჲნი

მუს. ბ. ნერსესოვის
ტექსტი მ. ლერმონტოვის



КОГДА ВОЛНУЕТСЯ
ЖЕЛТЕЮЩАЯ НИВА

Муз. Б. Нерсесова
Текст М. Лермонтова



Andante *mp mit Andacht*

CANTO

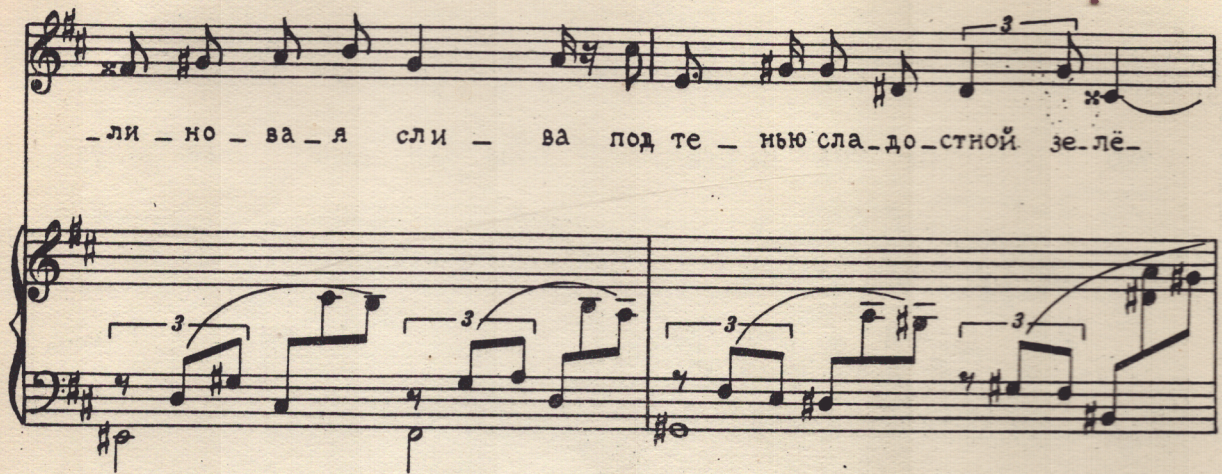
PIANO

pp

Ког да вол-ну-ет-ся жел-

-те-ю-ща-я ни-ва, и све-жий лес шумит при

зву-ке ве-тер-ка, и пря-чет-ся вса-ду ма-



- ли - но - ва - я сли - ва под те - нью сла - до - стной зе - лё -



- но - го листка; ког - да ро - сой об - рыз - ган - ный ду -



- шис - той ру - мяным ве - че - ром иль ут - ра в час зла -

- той из под ку-ста мне лан-дыш се - ре-



The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#), and the time signature is 3/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. There are three triplet markings over the piano accompaniment.

- бри - стый при - вет - ли-во кача - ет го-ло-



The second system continues the musical piece. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment maintains the eighth-note pattern. A dynamic marking of *p* (piano) is placed below the piano part. There are three triplet markings over the piano accompaniment.

- вой; ког-да сту-ден - ный ключ



The third system concludes the musical piece. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *p* is present. The system ends with a *pp* (pianissimo) marking and the instruction *sempre legato*. There are three triplet markings over the piano accompaniment.

иг - ра - ет ло ов - ра - гу, и, по - гру - жа - я мысль

в ка - кой - то смут. ный сон, ле - пе - чет мне та -

- ин - ствен - ну - ю са - гу про мир - ный



cresc. *f* **Maestoso**

край от_ку_да мчится он: тог_да

сми_ря_ет_ся ду_ши мо_ей тре_во_га,

тог_да рас_хо_дят_ся мор_щи_ны на че_

cresc.

— ле, и сча — стье я мо — гу по — стигнуть

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "— ле, и сча — стье я мо — гу по — стигнуть". The piano accompaniment consists of two staves, treble and bass clef. The right hand plays a series of chords and moving lines, while the left hand plays a rhythmic pattern of eighth notes. There are triplets marked with a '3' in both hands. The dynamic marking *cresc.* is placed above the vocal line.

на зем — ле, и вне — бе — сах

The second system continues the musical score. The vocal line has the lyrics: "на зем — ле, и вне — бе — сах". The piano accompaniment continues with similar textures, including triplets and chords. A dynamic marking *ff* is present above the vocal line, and another *cresc.* marking is below the piano accompaniment.

я ви — жу

The third system concludes the musical score. The vocal line has the lyrics: "я ви — жу". The piano accompaniment features triplets and chords. A dynamic marking *ff* is present above the piano accompaniment. The tempo marking *rit.* is placed above the vocal line.

18.4/54



a tempo

სოლნ. — ცე!..

dimin.

pp

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