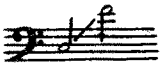


# БЛАГОСЛОВЛЯЮ ВАС, ЛЕСА...



Слова А. К. ТОЛСТОГО \*)

Ноты с сайта - [www.notarhiv.ru](http://www.notarhiv.ru)

Соч. 47, № 5

Andante sostenuto

Пар *p* *sf* *più f*

*f* *mf* *p*

*p*

Бла\_го\_слов\_ля\_ю вас, ле\_са, до\_ли\_ны, ни\_вы, го\_ры,

во\_ды,

*più f*

\*) Из поэмы „Иоани Дамаскин“

*poco cresc.*

бла\_го\_слов\_ля\_ю я сво\_бо\_ду и го\_лу\_бы\_е не\_бе\_

*p*

*poco cresc.*

\_са! И

*mf*

*poco string.*

*cresc.*

по\_сох мой бла\_го\_слов\_ля\_ю, и э\_ту бед\_ну\_ю су\_

*p cresc.*

*f*

- му, и степь от кра-ю и до кра-ю, и

*dim.* *rit.*

СОЛНЦА СВЕТ, и но-чи тьму,

*dim.* *dim.*

*meno rit.* *a tempo*

и о-ди-но-ку-ю тро-пин-ку, по ко-ей,

*p* *p*

ни-щий, я и-ду,

*più f*

*cresc.*

и в по-ле каж-ду-ю бы-лин-ку,

*P cresc.*

*rit.*

и в не-бе каж-ду-ю звез-ду!

*f* *più mosso*

О, ес-ли б мог всю жизнь сме-шать я, всю

The piano accompaniment for the final line consists of two staves. The right hand features a series of triplets of eighth notes, with some notes marked with accents. The left hand features a series of triplets of eighth notes, also with accents. The tempo is marked *f più mosso*.

ду - шу вме\_сте с ва\_ми сд\_ить!

*cresc.*  
О, ес\_ли б мог в мо\_и объ\_я\_тъя

я вас, вра\_ги, дру\_зья и

бра\_тъя, и всю при\_ро\_ду, и всю при\_

ро- ду в мо- и объ- я- тья

The first system of the musical score consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has a melodic line with lyrics. The piano accompaniment features a rhythmic pattern in the right hand and a more active bass line in the left hand.

rit. **Темпо I**

за- клю- чить!

*sf sf f mf espress.*

The second system begins with a tempo change from 'rit.' to 'Темпо I'. The vocal line continues with the lyrics 'за- клю- чить!'. The piano accompaniment is marked with dynamics: *sf*, *sf*, *f*, and *mf*. The word *espress.* is written above the piano part. The piano part features a complex texture with many sixteenth notes.

The third system continues the piano accompaniment from the previous system. It features a dense texture of sixteenth notes in both hands, with some slurs and accents. The dynamics are *p* and *p*.

*mf pp*

The fourth system concludes the piece. The piano accompaniment features a final cadence with a *mf* dynamic, followed by a *pp* dynamic. The vocal line is silent in this system.