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ПРОХОДИТ ВСЁ...

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Adagio ♩ = 52

Pro-ho-dit vsë, i net k ne-mu voz-vra-ta. zhizn' mchit-sya vdal'.

mf *cresc.* *f*

mf *cresc.* *f*

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a mezzo-forte (*mf*) dynamic, followed by a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The piano accompaniment also begins with *mf*, has a *cresc.* marking, and reaches *f* by the end of the system. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

mgno-ve-ni-ya byst-rei. Gde zvu-ki slov, zvu-chav-shih nam kog-da to?

f *dim.*

f *dim.*

Detailed description: This system contains measures 4, 5, and 6. The vocal line features a forte (*f*) dynamic in measure 5, followed by a decrescendo (*dim.*) in measure 6. The piano accompaniment mirrors this dynamic structure, with a *f* dynamic in measure 5 and *dim.* in measure 6. Measure 4 includes a triplet of eighth notes in the vocal line. The piano part has a triplet of eighth notes in measure 5. The key signature remains two flats, and the time signature is common time.

Gde svet za-ri nas o-za-ryav-shih dnei?

f *dim.* *p* *mf* *mf*

Detailed description: This system contains measures 7, 8, and 9. The vocal line starts with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and a piano (*p*) dynamic in measure 8, and then mezzo-forte (*mf*) dynamics in measures 9 and 10. The piano accompaniment follows a similar dynamic path: *f* in measure 7, *dim.* in measure 8, *p* in measure 9, and *mf* in measures 10 and 11. The key signature changes to one flat (B-flat) in measure 8. The time signature is common time.

2

11

p

Рас-цвёл цве-ток, а зав-тра он у - вя - нет,

p *dim.* *pp*

14

mf *dim.* *p* **Più Mosso** *mf*

го-рит о-гонь, чтоб вско-ре от-го - реть... и-дёт вол-на,

mf *dim.* *p* *mf*

18

cresc. *f*

над ней дру-га - я вста-нет... Я не мо - гу ве - сё лых пе-сен

cresc. *p cresc.*

21

ff *ad libitum*

петь!

sempre cresc. *ff* *dim.*