



# Шесть романсовъ

- №1. Цвѣты, слова Пушкина.....30к. | №4. Не можетъ быть слова Майкова.....40к.  
№2. Забывши волненія слова Лермонтова 40к. | №5 Какъ дорожу я прекраснымъ  
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№6. Солнце, солнце взошло слова Федорова...50к.

МУЗЫКА

## П. ХВОЩИНСКАГО.

соч. 4.

СОБСТВЕННОСТЬ АВТОРА



С. ПЕТЕРБУРГЪ у А. ЮГАНСЕНА,  
Невскій проспектъ №68. (у Аничкова Моста.)

ПРОТНВЪ ДВОРЦА ВЕЛ. КН. СЕРГІЯ АЛЕКСАНДРОВИЧА.

МОСКВА у А. ГУТХЕЙЛЬ.



# ЦВѢТЫ.

## РОМАНСЪ.

Слова А. ПУШКИНА.

Муз. П. ХВОЩИНСКАГО, соч. 4, № 1.

*Allegro.*

CANTO.

PIANO.

The first system of music features a vocal line (CANTO) and a piano accompaniment (PIANO). The vocal line is mostly rests. The piano accompaniment begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). It starts with a forte (*f*) dynamic and includes several triplet markings (indicated by a '3' above the notes). The tempo is marked *Allegro*. The system concludes with a *dim.* (diminuendo) marking.

The second system continues the vocal and piano parts. The vocal line begins with the lyrics "Цвѣ - ты пос -". The piano accompaniment features a *p* (piano) dynamic and is marked *p espressivo*. The piano part consists of arpeggiated chords with long, sweeping melodic lines.

The third system continues the vocal and piano parts. The vocal line has the lyrics "лѣд - ні - е ми - лѣй" and "Рос - кош - ныхъ". The piano accompaniment continues with arpeggiated chords and melodic lines.

The fourth system continues the vocal and piano parts. The vocal line has the lyrics "пер - вен - цевъ по - лей:". The piano accompaniment includes dynamics of *mf* (mezzo-forte), *dim.* (diminuendo), *p* (piano), and *cresc.* (crescendo). The piano part features arpeggiated chords and melodic lines.

*mf* *p* *cresc.*

О - ни у - ны - лы - я меч -

тань - я Жи - вѣ - е про - буж -

*rit. cresc.* *mf* *a tempo*

жда - ють вънась;

*cresc.* *f*

*p* *cresc.* *mf*

Такъ и - ног - да — раз - лу - ки

*p* *cresc.* *mf*

*allarg molto*

Музыкальный фрагмент с вокальной линией и фортепиано. Вокальные ноты: *часъ* — *Ми - лѣ* — *е са* — *ма* —. Музыкальные ноты: *dim.*

Музыкальный фрагмент с вокальной линией и фортепиано. Вокальные ноты: *го* — *сви - дань* — *я*. Музыкальные ноты: *p*, *a tempo*, *f*, *3*

Музыкальный фрагмент с фортепиано. Музыкальные ноты: *dim.*

Музыкальный фрагмент с фортепиано. Музыкальные ноты: *mf*, *8*, *Fine.*

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МОСКВА у А. ГУТХЕЙЛЬ.

Посвящается  
Софii Михайловнѣ Акимовой.

# Забывши волненiя. РОМАНСЪ.

Слова М. ЛЕРМОНТОВА.

Муз. П. ХВОЩИНСКАГО, соч. 4. № 2.

*Sostenuto.*

CANTO.

PIANO.

The first system of the musical score. It features a vocal line (CANTO) and a piano accompaniment (PIANO). The tempo is marked *Sostenuto.* The key signature has one flat (B-flat) and the time signature is 2/2. The piano part includes triplets and slurs. The vocal line is mostly rests in this system.

*p*

За - быв - ши вол -

*pp*

The second system of the musical score. The vocal line begins with the lyrics "За - быв - ши вол -". The piano accompaniment continues with triplets and slurs. The dynamic marking *pp* is present.

*dim.*

не - нi - я жиз - ни мя - теж - ной 0 - динъ жилъ въ пус - ты - нѣ ры -

*dim.*

The third system of the musical score. The vocal line continues with the lyrics "не - нi - я жиз - ни мя - теж - ной 0 - динъ жилъ въ пус - ты - нѣ ры -". The piano accompaniment features chords and a *dim.* marking.



*mf* *f*

Къ про - тек - ше - му      счас - тью ле - тѣль

*poco rit. dim.*

*mf*      *dim.*      *mf*      *dim.*

къ про - тек -      - ше - му      счас -

*poco allarg.*

тью      ле -      тѣль

*p tempo primo*

За - бьв - ши вол -



*dim. rit.*

не - ні - я жи - з - ни мя - теж - ной о - динь жи - лъ въ пус -

*dim.*

*p*

ты - нѣ ры - бакъ мо - ло - дой.

*p*

*m.d.*

*Fine.*

17 300




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МОСКВА у А. ГУТХЕЙЛЬ.



# Слышу ли голосъ твой.

## РОМАНСЪ.

Слова М. ЛЕРМОНТОВА.

Муз. П. ХВОЩИНСКАГО, соч. 4. № 3.

**Allegro ma non troppo.**

**CANTO.**

**PIANO.**

*p cresc.* *mf* *apiacere*

15

Detailed description: This system contains the first musical notation. It features a vocal line (CANTO) and a piano accompaniment (PIANO). The tempo is marked 'Allegro ma non troppo'. The key signature has two sharps (F# and C#), and the time signature is 6/8. The piano part begins with a piano (*p*) dynamic and a crescendo (*cresc.*), followed by a mezzo-forte (*mf*) section with the instruction *apiacere*. A fermata is placed over the piano accompaniment at measure 15.

*a tempo*

*mf cresc.*

Detailed description: This system shows the piano accompaniment for the second system. The tempo is marked 'a tempo'. The piano part features a mezzo-forte (*mf*) dynamic with a crescendo (*cresc.*). The accompaniment consists of rhythmic patterns in the right hand and chords in the left hand.

*a tempo*

*mf* слышу ли го-лосъ твой звон-кій и

*f* *apiacere* *mf*

15

Detailed description: This system contains the third musical notation. It features a vocal line and a piano accompaniment. The tempo is marked 'a tempo'. The key signature has two sharps. The piano part begins with a forte (*f*) dynamic and the instruction *apiacere*, followed by a mezzo-forte (*mf*) section. A fermata is placed over the piano accompaniment at measure 15. The vocal line has the lyrics: слышу ли го-лосъ твой звон-кій и.

*dim.*

лас-ковый, Какъ птич-ка вьклѣт-кѣ, Серд-це за-пры-га-еть.

Detailed description: This system contains the fourth musical notation. It features a vocal line and a piano accompaniment. The tempo is marked 'a tempo'. The piano part features a mezzo-forte (*mf*) dynamic with a decrescendo (*dim.*). The vocal line has the lyrics: лас-ковый, Какъ птич-ка вьклѣт-кѣ, Серд-це за-пры-га-еть.

*mf poco agitato cresc.*

Встрѣ - чу ли - гла - за тво - и Ла -

*P cresc.*

зурь - ю - глу - бо - ки - е, Ду - ша на

*f*

*dim.*

встрѣ - чу имъ - Изъ гру - ди про - сит - ся. И

*mf*

*dim.*

*cresc.*

какъ - то ве - се - ло! И пла - кать

*cresc.*

хо - чет - ся... *f* И такъ на - ше - ю бы Те -

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 is two sharps (F# and C#). The vocal line begins with the lyrics "хо - чет - ся..." followed by a rest, then "И такъ на - ше - ю бы Те -". A dynamic marking of *f* (forte) is placed above the vocal line. The piano accompaniment consists of arpeggiated chords in the right hand and a steady bass line in the left hand.

*tempo primo*  
бъ - я ки - нул - ся

The second system continues the musical score. The vocal line has the lyrics "бъ - я ки - нул - ся". The tempo marking *tempo primo* is written above the vocal line. The piano accompaniment continues with arpeggiated figures and a consistent bass line.

*dim.*

The third system shows the piano accompaniment continuing. A dynamic marking of *dim.* (diminuendo) is placed above the right-hand part of the grand staff. The arpeggiated patterns in the right hand and the bass line in the left hand are maintained.

*f* *Fine.*

The fourth system concludes the piece. It features a grand staff with a final arpeggiated figure in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present, followed by the word *Fine.* in the right hand.



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Посвящается  
Софii Григорьевнѣ Милорадовичъ.

# Не можетъ быть.

## РОМАНСЪ.

Слова А. МАЙКОВА.

Муз. П. ХВОЩИНСКАГО, соч. 4. №4.

*Andante mesto.*

PIANO.

сей-часъ про-снет-ся... Смо-три-те: хо-четъ го-во-рить,

*cresc.* *mf*

*cresc.* *mf*

От-кро-еть глаз-ки, у-лыб-нет-ся, Ме-ня у-

*f* *cresc.*

ви-дять, о-бой-метъ И вдругъ по-нявъ, что плачь мой

*mf* *dim.*

*mf*

зна-чить, Лас-ка-ясь, нѣж-но мнѣ шеп-

*p*

*p*



нетъ: Ка- кой смѣш - ной!

о - чемъ онъ пла - четь!.. Но нѣтъ!.. **Molto**

*mf cresc.*

*pesante.* *p* Ле - жить... ти -

*pp* ха, нѣ - ма, Не дви ж - на...

*pp*

First system of musical notation. It consists of three staves: a vocal line at the top and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat) and the time signature is 3/4. The vocal line contains a whole note chord. The grand staff features a piano (*p*) dynamic. The right hand has a melodic line with eighth notes and triplets, with an octave sign (*8*) above the first triplet. The left hand has a bass line with eighth notes and rests.

Second system of musical notation. It consists of three staves. The vocal line has a whole note chord. The grand staff continues the piano accompaniment with eighth notes and rests in both hands.

Third system of musical notation. It consists of three staves. The vocal line has a whole note chord. The grand staff continues the piano accompaniment. A piano-piano (*pp*) dynamic marking is present in the right hand.

Fourth system of musical notation. It consists of three staves. The vocal line has a whole note chord. The grand staff continues the piano accompaniment. The system concludes with the word *Fine.* in the right hand.



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# Какъ дорожу я прекраснымъ мгновеньемъ.

## РОМАНСЪ.

Слова Н. ОГАРЕВА.

Муз. П. ХВОЩИНСКАГО, соч. 4. № 5.

**Allegro.**

**CANTO.**

**PIANO.**

*p*

Какъ до-ро-жу я пре-крас-нымъ мгно-  
вень-емъ! Му-зы-кой вдругъ на пол-  
ня-ет-ся слухъ, Зву-ки не-  
сут-ся съ ка-кимъ то стрем-лень-емъ,

*mf*

*cresc.*

*f*

*dim.*

Зву - ки от - ку - да то льют - ся вок -

*dim.*

*mf*

ругъ.

*p*

Сер - дце за - ни - ми стре -

*mf* *cresc.* *p*

мит - ся тре - вож - но,

*f*

Хо - четъ за - ни - ми ку - да - то ле - тѣтъ.

*mf* *cresc.* *f*

*dim. allarg.*

Въ э - ти ми - ну - ты рас - та - ять бы

мож - но, Въ э - ти ми - ну - ты лег - ко у - ме -

*p a tempo*

реть.

*m.d. p*

*Fine.*



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**МОСКВА у А. ГУТХЕЙЛЬ.**



# Солнце, солнце взошло.

Слова А. ФЕДОРОВА.

РОМАНСЪ.

Муз. П. ХВОЩИНСКАГО. соч. 4. № 6.

*Allegro.*

PIANO.

First system of the piano introduction, marked *f*. It consists of two staves (treble and bass clef) in 2/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp (F#).

Second system of the piano introduction, continuing the melody and accompaniment from the first system.

*f* CANTO.

Vocal entry and piano accompaniment for the first line of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: Сол - нце, сол - нце взо - шло! Надъ го - рой надъ кру - той

Vocal entry and piano accompaniment for the second line of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: За свер - каль, за дро - жаль Сол - нца лучъ зо - ло - той. The piano part ends with a *mf* marking.



Piano introduction consisting of two staves. The treble staff contains a series of whole notes on a single pitch. The bass staff contains a series of chords, primarily triads, with some longer note values.

Vocal line and piano accompaniment. The vocal line starts with a dynamic marking of *p*. The lyrics are: "Про-бъ-жалъ по рѣ-кѣ, въ тем-ный лѣсъ за глѣ-". The piano accompaniment features chords in the right hand and sustained notes in the left hand.

Vocal line and piano accompaniment. The vocal line continues with dynamic markings of *cresc.* and *mf*. The lyrics are: "нуль, И от-всю-ду по-шелъ Жиз-не ра-". The piano accompaniment includes a *cresc.* marking and *mf* dynamic, with some key signature changes indicated by sharps.

Piano accompaniment for the final system. The lyrics "дост-ный гуль." are positioned above the first few notes. The piano part continues with chords and moving lines in both hands.

Сол - нце, сол - нце

во - шло! За шеп - та - ли кус - ты, И оть счас -

тя Про - сле - зи - лись цвѣ - ты;

*mf*

*mf*

*dim.*

*dim.*

*p*

Piano introduction with treble and bass staves. The treble staff contains chords and arpeggiated figures. The bass staff features a steady eighth-note accompaniment.

*cresc.* *mf*

Про сле - зи - лись цвѣ - ты, И про -

Vocal line and piano accompaniment for the first line of lyrics. The vocal line begins with a half rest followed by a quarter note. The piano accompaniment continues with chords and arpeggiated figures.

снуб - шись, зем - ля Гимнъ за пѣ - ла кра -

Vocal line and piano accompaniment for the second line of lyrics. The vocal line continues with a half note and a quarter note. The piano accompaniment features a *mf* dynamic marking.

*f*

сѣ Сво - е - го ко - ро - ля.

Vocal line and piano accompaniment for the third line of lyrics. The vocal line begins with a half note followed by a quarter note. The piano accompaniment features a *f* dynamic marking.

First system of musical notation. It consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The music begins with a forte (*ff*) dynamic marking. The right hand plays a series of chords and moving lines, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation. The right hand continues with complex chordal textures and melodic fragments. The left hand maintains a steady accompaniment. The key signature and time signature are consistent with the first system.

Third system of musical notation. This system features a *cresc. al Fine.* marking, indicating a crescendo leading to the end of the section. The right hand has dense chordal patterns, and the left hand has long, sustained notes with some melodic movement.

Fourth system of musical notation. It concludes with a *fff* (fortississimo) dynamic marking and a *Fine.* instruction. The right hand plays a final, powerful chordal structure, and the left hand ends with a few final notes.