

# СОЖЖЕННОЕ ПИСЬМО

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(1835—1918)

Подвижно

Про - щай, пись - мо люб - ви! про - щай: о - на ве -

pp mf

- ле - ла. Как дол - го мед - лил я! Как дол - го не хо -

p

- те - ла ру - ка пре - дать ог - ню все ра - до - сти мо - и!..

Но пол - но, час на - стал. Го - ри, пись - мо люб -

p

- ви. Го - тов я; ни - че - му ду - ша мо - я не внем - лет. Уж

pp

пла - мя жад - но - е ли - сты тво - и при - ем - лет... Ми - ну - ту!..

f

росо ассел. рит. легкий дым, ви - ясь, те -

p

- ря - ет - ся с мо - ле - ни - ем мо - им. Свер -

p

- ши - лось! Тем - ные сверну - ли - ся ли - сты; на лег - ком пеп - ле

mf

их за\_вет\_ны\_е чер\_ты

бе\_ле\_ют...

Грудь

rit. мо\_я стес\_

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more melodic line in the right hand.

a tempo

- ни - лась.

Пе - пел ми - лый,

The second system continues the musical piece. The vocal line has a half rest followed by a quarter note. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and continues with its characteristic eighth-note accompaniment.

от - ра - да бед - на - я в судь - бе мо - ей у - ны - лой,

The third system shows the vocal line with a half rest followed by a quarter note. The piano accompaniment maintains the eighth-note accompaniment pattern.

ос - тань - ся век со мной на го - рестной гру -

The fourth system features the vocal line with a half rest followed by a quarter note. The piano accompaniment includes a dynamic marking of *mf* and continues with the eighth-note accompaniment.

- ди ...

The fifth system concludes the piece. The vocal line has a half rest followed by a quarter note. The piano accompaniment features a dynamic marking of *pp* (pianissimo) and ends with a final chord in the right hand.