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Маріи Николаевны МИТРОФАНОВОЙ.

„КОГДА ВЪ ВЕЧЕРНІЙ ЧАСЪ.“

Слова НАДСОНА.

Музыка О. АКИМЕНКО, Op. 61. № 2.

Moderato.

CANTO.

dolce

PIANO.

p

rit.

Andantino.

p dolce

Ког - да въ ве - чер - ній часъ схо - жу я въ ти - хій садъ,

mf

И ночь во - кругъ ме - ня пья - на и а - ро - мат - на,

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С. Петербургъ и Москва.
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p

И на пес - кѣ ал - лей при - чуд - ли - во го - рятъ,



The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two sharps (D major). The vocal line begins with a piano (*p*) dynamic and consists of a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

mf

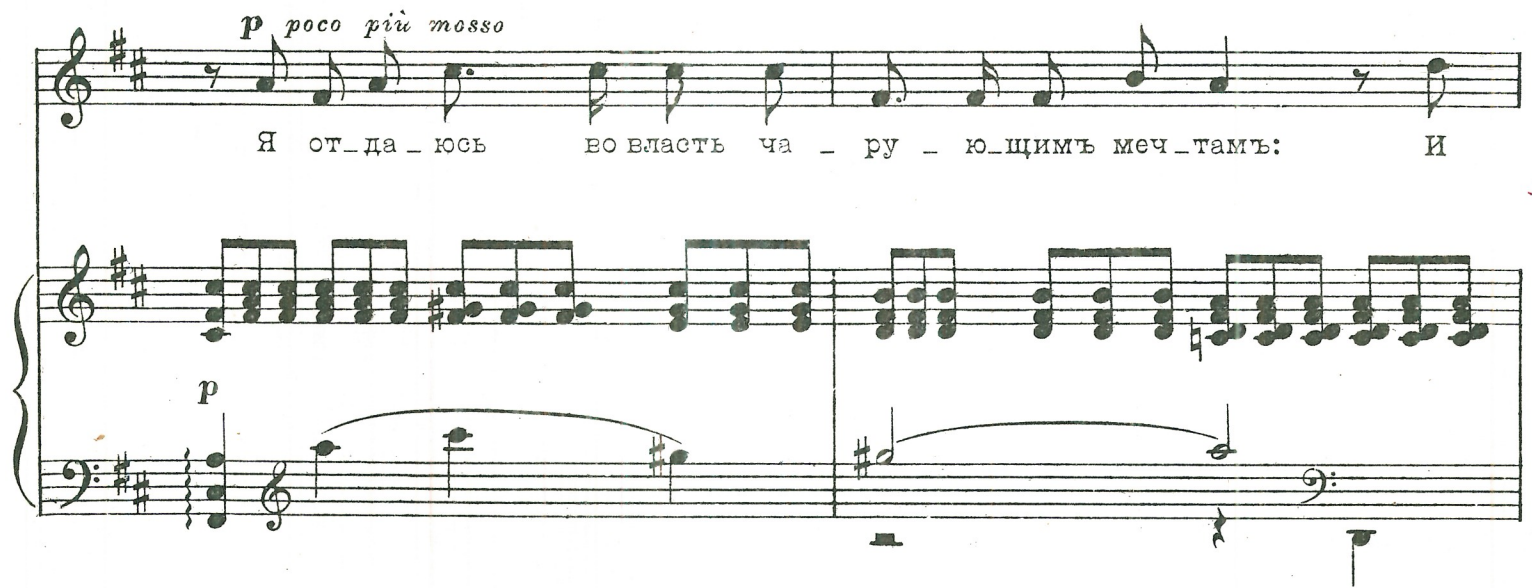
Раз - бро - са - ны лу - ной, се - реб - рян - ны - я пят - на,



The second system continues the musical piece. The vocal line starts with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a more active bass line with some melodic movement.

p poco più mosso

Я от - да - юсь во власть ча - ру - ющимъ меч - тамъ: И



The third system begins with the instruction *p poco più mosso*. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment is characterized by a dense texture of chords in the right hand and a simple bass line in the left hand.

f пусть мо_я судь_ба тем_на и бе_зот_рад_на, *p* По_

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in a treble clef with a key signature of two sharps (D major). It begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The lyrics are "пусть мо_я судь_ба тем_на и бе_зот_рад_на, По_". The piano accompaniment is written on two staves (treble and bass clefs) and features a complex texture with many chords and moving lines. A fermata is placed over the final chord of the piano part.

э_зи_я ме_ня ве_детъ, какъ А_ри_ад_на,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a fermata over the word "э_зи_я" and then continues with "ме_ня ве_детъ, какъ А_ри_ад_на,". The piano accompaniment continues with similar complex textures and chordal structures. A fermata is placed over the final chord of the piano part.

Сквозъ ла_би_ринтъ скор_бей въ си_

poco animando

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line has a fermata over "Сквозъ" and then continues with "ла_би_ринтъ скор_бей въ си_". The piano accompaniment features a *poco animando* marking and a crescendo leading to a final chord. A fermata is placed over the final chord of the piano part.

