

По грибы

ПЕСЕНКА

[1-ая редакция]

3.

Nach Pilzen

EIN LIEQCHEN

[1te Fassung]

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Спокойно-не торопиться [Tranquillo-non accelerando]

Piano. *p*

[*p*]

Ры-жич-ков, вол - вя - но-чек, Бе-лых бе-ля - но-чек На-бе-ру ско-
 Schaut, was ich im Körb-chen brin-ge: Ro-te Reiz-ker, Pfif-fer-lin-ge. Oh-ne al-le

ре - шень-ко Я, млада мла - де - шенька, Что для свё-ра ба - тюш-ки,
 Sorg'und Mö-ge Sucht' ich sie am Mor-gen frü-he, Für den al-ten Schwieger-va-ter,

Для свек-ро-ви ма - туш-ки: Пе-ре-ста-ли-б скряж - ни-чать,-
 Für die al-te Schwieger-mut-ter, Dass sie nicht mehr knau - ser-ten,

f *cresc.*

Се - ли бы по - браж - ни - чать.
 Dass sie lie - ber schmau - - se - ten.

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 has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a dynamic marking of *f* and a *cresc.* hairpin. The piano accompaniment also starts with *f* and *cresc.*, with various dynamics like *sf*, *p*, and *pp* appearing later in the system.

p

А те - бе, не - ми - ло - му, Ста - ро - му, да хи - ло - му,
 Und für dich, du al - ter Fil - zer, Bring ich lau - ter Flie - gen - pil - ze,

The second system continues the musical score. The vocal line starts with a dynamic marking of *p*. The piano accompaniment also begins with *p* and features several accents and dynamic markings throughout the system.

mf *cresc.* *p*

Су - ну я во - ко - шеч - ко Це - ло - е лу - ко - шеч - ко
 Po - che dir an's Fen - - ster - lein, Reich' sie dir in's Käm - - mer - lein,

The third system of the score shows the vocal line with dynamics *mf*, *cresc.*, and *p*. The piano accompaniment starts with *mf* and *cresc.*, then moves to *p* and *pp* towards the end of the system.

p *mf* *cresc.*

Му - хо - мо - ра ста - ро - го, Ста - ро - го, под - жа - - ро - го...
 War - te nur, du Schwäch - li - cher, War - te, du Ge - brech - - li - cher,

The final system of the score features the vocal line with dynamics *p*, *mf*, and *cresc.*. The piano accompaniment starts with *pp*, then *mf*, and ends with *cresc.*

f *cresc.* *ff* *cresc.*

Сра-рый ест, не спра-вит-ся: Му-хо-мо-ром да-вит-ся.
An dem Bis-sen würgst du dich, In die Kis-sen wühlst du dich.

The first system of the score features a vocal line in G major with a key signature of one flat (F major) and a 2/4 time signature. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. Dynamics include *f*, *cresc.*, *ff*, and *cresc.*

f *cresc.* *ff* *cresc.*

The piano accompaniment for the first system continues with chords and a melodic line. Dynamics include *f*, *cresc.*, *ff*, and *cresc.*

p

А те-бе, тре-кля-то-му, Бе-лу куд-ре-ва-то-му,
Und für dich, du Lieb-lich-er, Du mein Blon-der, Nied-lich-er,

The second system features a vocal line in D major with a key signature of two sharps (D major) and a 2/4 time signature. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. Dynamics include *p*, *pp*, *mf*, and *dim.*

pp

Вы-смо-т-рю я тра-вуш-ку, Тра-вуш-ку му-ра-вуш-ку,
Ken-ne ich ein Plätz-chen fein. Komm da-hin, mein Schät-ze-lein.

The third system features a vocal line in D major with a key signature of two sharps (D major) and a 2/4 time signature. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. Dynamics include *pp*.

На по - - сте - - лю - - бра - ну - ю, Сва - - хой -
Nur die dunk - - len Zwei - ge - lein, Nur der

ноч - - кой - - стла - ну - ю, Спо - - ло - гом - ду -
Sterne - - Aeu - ge - lein Sehn dich da - im -

- бро - - вуш - кой, Да со мной ли, в до - - вуш -
Däm - mer - schein Mit der Wit - we froh zu

- кой -
zwein.