

59. Как смотрю на него, мне отрадно, легко...*

Романс

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Allegretto [*mp*]

Как смот-рю на не - го, мне от - рад - но, лег -

p

rall. *a tempo*

- ко; но не ви - деть е - го для ду - ши тя - же - ло. Сердце но - ет по

cresc. *vibrato*

нем, и ду - ша глу - бо - ко всё то - ску - ет об нем, ко - гда

rf

* Автограф, датированный 1852 годом, хранится в ГЦММК (ф. 51, №13).

rall.

a tempo

cresc.

он да - ле - ко! Го - вор ре - чи е - го не за - ме - нит ни - что, а во

The piano accompaniment for the first system consists of two staves. The right hand plays chords and arpeggios, while the left hand provides a harmonic foundation with sustained chords and moving lines. The tempo markings 'rall.', 'a tempo', and 'cresc.' are positioned above the vocal line.

accel.

во - ре е - го ви - жу сча - стье мо - е, а во во - ре е -

The piano accompaniment for the second system continues with more complex rhythmic patterns and dynamics. The right hand features arpeggiated chords and moving lines, while the left hand provides a steady harmonic support. The 'accel.' marking is placed above the vocal line.

a piacere.

- го ви - жу сча - стье мо - е.

The piano accompaniment for the third system includes the 'colla voce' marking, indicating that the piano should follow the vocal line. The right hand plays chords and arpeggios, while the left hand provides a harmonic foundation. The 'a piacere.' marking is placed above the vocal line.

sost.

cresc.

The piano accompaniment for the fourth system ends with a 'sost.' marking. The right hand plays chords and arpeggios, while the left hand provides a harmonic foundation. The 'cresc.' marking is placed above the piano part.