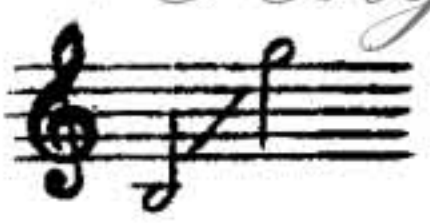


# КУКУШКА

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Соч. 54, № 8

Moderato

mp

First system of piano introduction, featuring a treble and bass staff with various musical notations including slurs and accents.

« Ты при - ле - тел из го - ро - да, -

Second system of music, including a vocal line with lyrics and piano accompaniment. Dynamics include *f*.

ка - ки - е, ска - жи, там слу - хи но - сят - ся о

Third system of music, including a vocal line with lyrics and piano accompaniment. Dynamics include *f*.

Мир-звук.рф

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нас?» (Сквор\_ца ку\_ куш\_ ка спра\_ши\_ва\_ ла раз).

*f*

«Что жи\_ те\_ ли тол\_ ку\_ ют го\_ род\_ ски\_ е хоть, на\_ при\_ мер, о

пе\_ снях со\_ ло\_ вья? Ин\_ те\_ ре\_ су\_ юсь э\_ тим о\_ чень я».

*mf*

«Весь го\_ род он при\_ во\_ дит в вос\_ хи\_

*Andante*

- ще - нье, ког - да в са - ду е - го раз - даст - ся трель», «А

жав - ро - нок?» «И жа - во - рон - ка пе - нье пле -

*mf*

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- ня - ет о - чень мно - гих ». « Не - у - жель? Ну, а ка -

- ков их от - зыв о дроз - де?» «Да хва - лят и е - го, хоть

*mp*

не вез\_ де». «Е\_ ще хо\_ чу спро\_ сить я, - мо\_ жет стать\_ ся,

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'не вез\_ де». «Е\_ ще хо\_ чу спро\_ сить я, - мо\_ жет стать\_ ся,'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

и о\_ бо мне ты слы\_ шал ко\_ е - что?» «Вот про те\_ бя, се\_

*f*

The second system continues the musical score. The vocal line has the lyrics 'и о\_ бо мне ты слы\_ шал ко\_ е - что?» «Вот про те\_ бя, се\_'. A dynamic marking of *f* (forte) is placed above the vocal line. The piano accompaniment includes dynamic markings of *f* and *mf* (mezzo-forte).

- стри\_ ца, так при\_ звать\_ ся, не го\_ во\_ рит ре\_ ши\_ тель\_ но ни\_ кто!»

The third system of the score features the vocal line with the lyrics '- стри\_ ца, так при\_ звать\_ ся, не го\_ во\_ рит ре\_ ши\_ тель\_ но ни\_ кто!»'. The piano accompaniment consists of a steady eighth-note accompaniment in both hands.

«А! ес\_ ли так, - ку\_ куш\_ ка во\_ зо\_ пи\_ ла, - то о се\_

*mf*

The fourth system shows the vocal line with the lyrics '«А! ес\_ ли так, - ку\_ куш\_ ка во\_ зо\_ пи\_ ла, - то о се\_'. A dynamic marking of *mf* is present. The piano accompaniment features long, sustained notes in both hands, with a *mf* marking in the right hand.

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- бе, что лю-дям о-то-мстить, са-ма весь век, по-ку-да хва-тит

The first system of the score features a vocal line in G major with lyrics: "- бе, что лю-дям о-то-мстить, са-ма весь век, по-ку-да хва-тит". The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with a dynamic marking of *f* (forte) appearing in the second measure.

си-лы, не пе-ре-ста-ну я твер-дить: ку - ку,

*mf*

The second system continues the vocal line with lyrics: "си-лы, не пе-ре-ста-ну я твер-дить: ку - ку,". The piano accompaniment features a dynamic marking of *mf* (mezzo-forte) in the second measure.

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*cresc.*

ку - ку, ку - ку, ку - ку,

The third system features a vocal line with lyrics: "ку - ку, ку - ку, ку - ку,". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the second measure.

*cresc.*

ку - ку, ку - ку, ку - ку,

*f*

The fourth system continues the vocal line with lyrics: "ку - ку, ку - ку, ку - ку,". The piano accompaniment features a dynamic marking of *f* (forte) in the second measure. A signature "Алиса Глинка" is visible in the bottom right corner of the piano part.

*Any-notes.com* **ff**

ky - ky, ky - ky, ky - ky,

ky - ky, ky - ky, ky - ky, ky -

**ff**

- ky, ky - ky, ky - ky, ky - ky, ky - ky!»

**ff**