

**Михаил Гнесин.**

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**В БЕЗСОННИЦУ.**

Allegretto. B-moll.

(„Мне не спится, нет огня“).

Ст. А. Пушкина.

Для пения и фортепиано.

Соч. 3 № 1.

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Р. С. Ф. С. Р.  
Производственный Подотдел  
МУЗЫКАЛЬНОГО ОТДЕЛА Н. К. П.  
МОСКВА, 1921.

2-я Государ. Издатель. Муз. Отд. Н. К. П.

# Въ безсонницу.

# Schlaflos.

Слрх. А. ПУШКИНА. *Deutsch von G. Loewenthal.* Dichtung von A. Puschkin.

Музыка М. ГНѢСИНА. Op. 3, № 1. Musik von M. GNESSIN.

1907.

*Allegretto.*

Canto.

Staff 1: Canto. Bass clef, 6/4 time signature. A whole rest is present in the first measure.

*Allegretto.*

Piano.

Staff 2: Piano. Treble and Bass clefs, 6/4 time signature. Dynamics include sf, p, and pp. The piano part features a rhythmic accompaniment with slurs and accents.

Staff 3: Piano. Treble and Bass clefs, 6/4 time signature. Dynamics include sf and p. The piano part continues with a rhythmic accompaniment.

Staff 4: Piano. Treble and Bass clefs, 9/4 time signature. Dynamics include sf and p. The piano part continues with a rhythmic accompaniment.

acceler. e cresc. poco a poco

*p*

Мнѣ не спит - ся, нѣтъ ог - ня  
*Schlaflos lieg' ich, um mich her*

*f* *f* *mf* *p*

Всю - ду мракъ и сонъ до - куч - ный.  
*Nicht ein Laut und nicht ein Schimmer,*

*f* *pp* *p*

Ходъ ча - совъ - лишь од - но - звуч - ный  
 Nur der Zei - ger ra - stet nim - mer -

*legato*

Раз - да - ет - ся близъ ме - ня.  
 Al - les oe - de, dumpf und schwer.

*f* *f* *f*

**Più vivo.**

Пар - ки бабъ - е ле - пе - танъ - е,  
 Und der Schick - sals - schwe - stern Flü - stern;

*Più vivo.* *mf*

*p*

Спящей ночью теплые,  
*Und der Nacht unheimlich Kniester;*

*p*

*Col 8va bassa*      *Col 8va bassa*

8

*acceler. e cresc.*

*Ped.*      *Ped.*

*ff*      *p*      *ff*      *p*

*Ped.*      *Ped.*

*ff*      *p*      *ff*      *p*

*Ped.*      *Ped.*

*acceler. f*

*ff molto agitato*

Жиз - ни мы шья  
 Nicht - gen Trei - bens

*ff molto agit* *f*

бъ - гот - ня,  
 lee - rer Schall-

Что ты му ча  
 Ach, wo zu die

*f*

есть - ме - ня!  
 gan - ze Qual?

*sempre piano*      *ritard. poco a poco*

Что ты зна - чишь,  
 Die ses Rau - nen,

*a tempo*

скуч - ный шо потъ, у - ко -  
 was will's sa gen? Ist es

риз - ну и ли ро - постъ Мной у -  
*Reu e? Sind es Kla - gen Ei - nes*

тра - чен - на - го дня? Отъ ме -  
*Tags, der nutz - los hin? Willst du*

ни че - го ты хо - чешь, Ты зо - вешь  
*an ver - gan - gnes mah - nen? Lässt die Zu -*

*f cresc.*



Темпо I.

*ff*

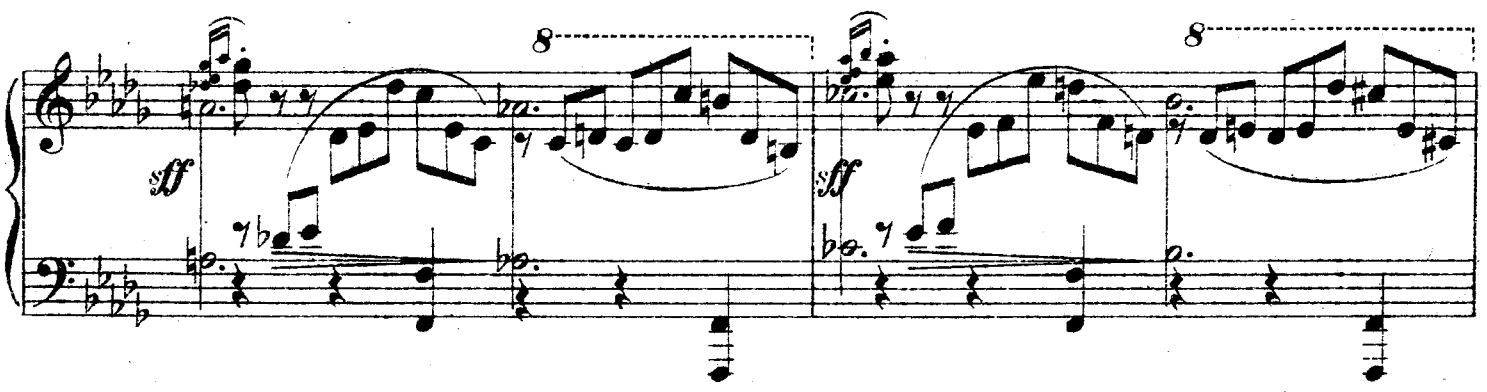


и ли про ро чишь?  
künft du mich ah nen?

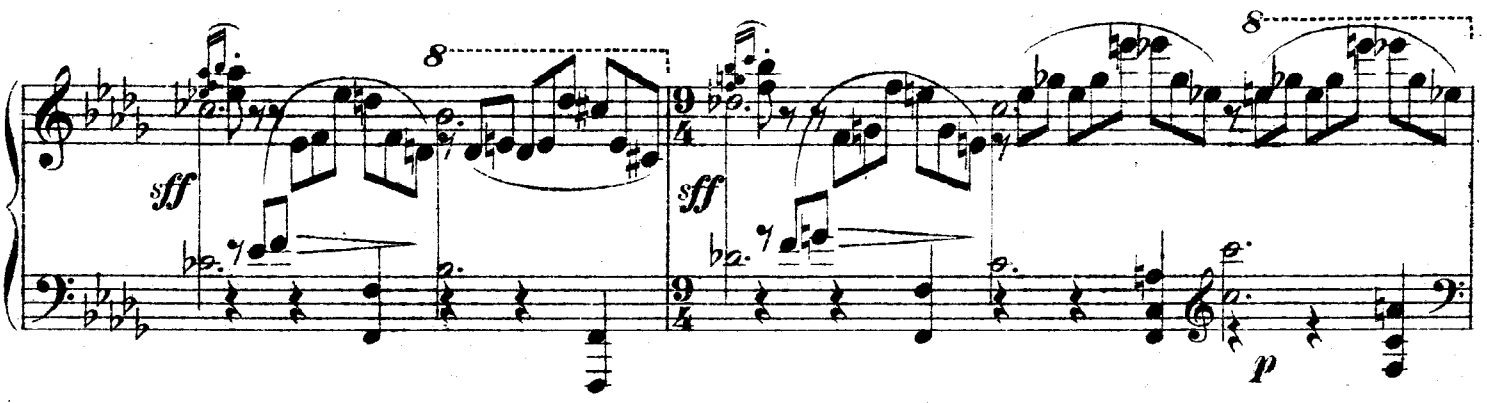
Темпо I.



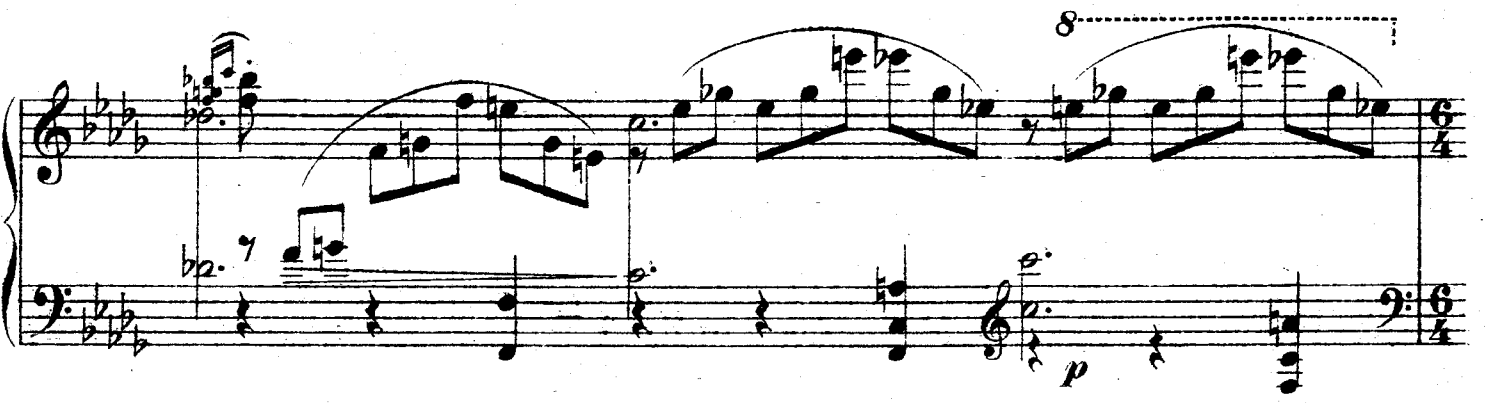
*sf*  
*mf*



*sf*



*sf*  
*p*



*p*

*furioso*

8

*crescendo e acceler. poco a poco* **fff**

*a tempo*  
**fz.**

Я — по — нять те  
Ach, ich lech ze,

8

бя хо — чу,  
ich er — sehn,

9

Тем ный твой я —  
Dei ne Spra che

**mf** **p**

ЗЫРЬ у чы  
zu ver stehn.....

The first system of music includes a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line has lyrics in Russian and German. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*. There are fermatas over the vocal notes.

The second system continues the piano accompaniment. It features a melody in the right hand and a bass line in the left hand. Dynamics include *p*, *f*, and *sf*. The system concludes with a 6/4 time signature.

The third system continues the piano accompaniment. It features a melody in the right hand and a bass line in the left hand. Dynamics include *sf*. The system concludes with a 6/4 time signature.

The fourth system continues the piano accompaniment. It features a melody in the right hand and a bass line in the left hand. Dynamics include *p*. The system concludes with a 6/4 time signature and a *ritard.* marking.