

# ИЗ ЦИКЛА „СЕРДЦЕ“

# UR "HJÄRTAT"

Слова Бу БЕРГМАНА  
 Dikter av Bo BERGMAN  
 Перевод со шведского А. Тарасовой

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 (1892 - 1959)

## Колокол

## Klockan

Andante con gravita *mf*

Был ко - ло - колом ре - да - ле - ком за - хлестнут вол -  
 Jag lä - ser om kloc - kan som sju - kit i dju - pet en

Нар

Con *mf*

-ной,  
 gång.

Ду ша мо - я - зыб - ко - е  
 Min själ är det rör - li - ga

мо - ре,  
 dju - pet

там ко - ло - кол  
 och kloc - kan min

*cresc.*

Piu mosso, poco agitato

мой,  
 sång.

Там  
 Min

9

пе - сню вол - на раска - ча - ла на оу - мрач - ном дне.      Пе -  
 dikt   är en klocka på bot - ten av ka - vet som går.      Den

- чаль - ны      те зву - ки глу - хи -      е в глу -  
 kläm - tar,      men öds - ligt och säl - lan i

*sempre cres.*

- хой      ти - ши - не,  
 öds      li - ga är.

*molto cres.*

sostenuto      Tempo I

Мне      чу - дит - ся звон ко - ло -  
 Du      dar - ran - de klock - klang i

- коль - ный                      всю    ночь   на . про - лет.                      И  
 sjä - len,                      jag            hör . de dig nysse.                      En

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase in a major key, followed by a series of notes with lyrics. The piano accompaniment consists of a steady bass line with chords in the right hand. Dynamics include a forte (*f*) marking.

кто - то, блед - не . и во    мра - ке,    глаз не сом -    нют.  
 man lig - ger va - ken med    vå - ta    kin - der och    lyss.

The second system continues the vocal line and piano accompaniment. The vocal line has a more somber tone, reflecting the lyrics. The piano accompaniment maintains its rhythmic pattern. Dynamics include *f* and *sf* markings.

*cresc.*

The third system shows the piano accompaniment with a *cresc.* (crescendo) marking. The bass line continues with a steady rhythm, while the right hand features chords and some melodic movement.

*dim.*

The fourth system shows the piano accompaniment with a *dim.* (diminuendo) marking. The bass line continues, and the right hand has some sustained chords.

*rall.*

The fifth system shows the piano accompaniment with a *rall.* (rallentando) marking. The tempo slows down, and the bass line continues with a steady rhythm. The right hand has some sustained chords.