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Andante con moto

p
 На во - дах по - кой глу -

p. tranquillo

cresc. бо - кий, без дви - же - нья мо - ре спит, *mf* и за -

tr

dim. бо - ты пол - ный корм - чий в даль ши - ро - ку - ю гля -

dim.

pp - дит. *p* Ни ды - ха - нья, *cresc.* ни дви -

же - нья - всё обь - я - ла ти - ши - на, ни од -

mf *pp*

cresc. *mf*

- на в не - мом про - сто - ре не ко - лы - шет - ся вол -

rit. *pp*

pp m.d. *m.s.* *m.d.*

- на. На во - дах по - кой глу - бо - кий, без дви -

mf *f*

mf *f*

- же - нья мо - ре спит, и за - бо - ты пол - ный

pp

rit. f *dim. molto* *rit.*

корм - чий в даль ши - ро - ку - ю гля -

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a *rit.* and *f* dynamic, followed by a *dim. molto* section and another *rit.* section. The piano accompaniment consists of eighth-note patterns in the right hand and a more rhythmic bass line in the left hand.

a tempo *p* *pp* *tr*

- дит. На во - дах по - кой глу - бо - кий, без дви -

The second system continues the vocal line and piano accompaniment. It starts with *a tempo*, *p*, and *pp* dynamics. The piano accompaniment features a prominent *tr* (trill) in the right hand. The vocal line is marked with *pp* and *tr*.

pp *pp allarg. molto*

- же - нья мо - ре спит, и за - бо - ты пол - ный

The third system shows the vocal line and piano accompaniment. The piano accompaniment is marked *pp* and *pp allarg. molto*. The vocal line is marked with *pp* and *allarg. molto*.

mf dim. *rit.* *a tempo*

корм - чий в даль ши - ро - ку - ю гля - дит.

The fourth system continues the vocal line and piano accompaniment. It features *mf dim.*, *rit.*, and *a tempo* markings. The piano accompaniment includes *mf dim.* and *p espress.* markings.

p espress. *pp* *p*

The fifth system shows the piano accompaniment. It features *p espress.*, *pp*, and *p* dynamics. The right hand has a melodic line with a trill, while the left hand provides harmonic support.