

СЛУШАЙ, ТЕЩА!..

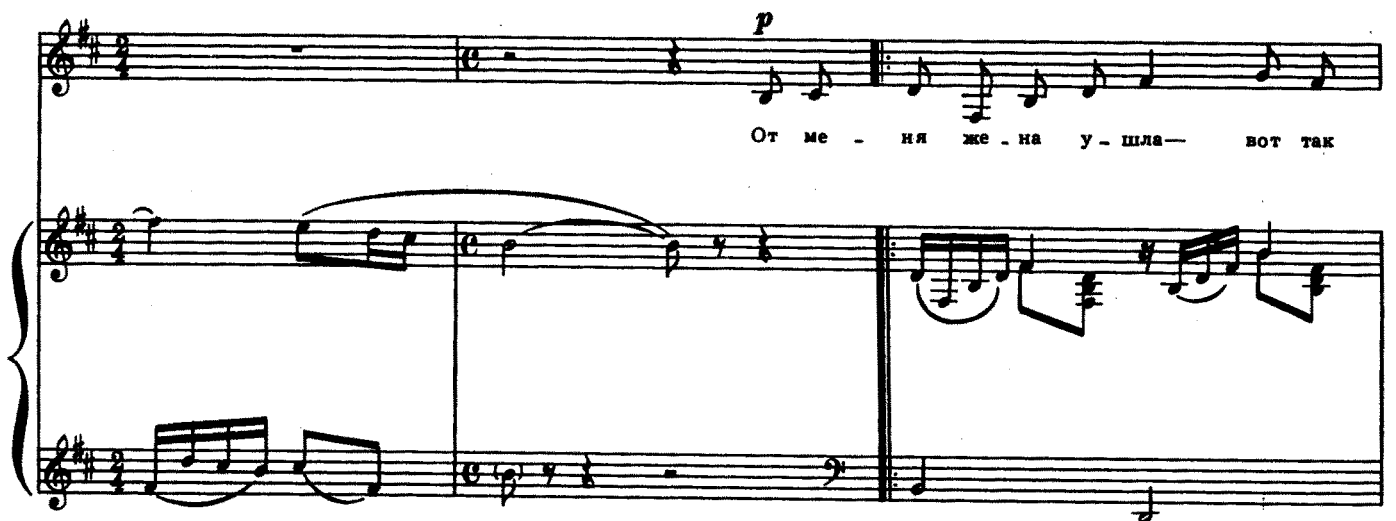
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Обреченно



p

The piano introduction consists of two staves. The right hand plays a series of chords and arpeggiated figures, while the left hand plays a simple bass line. The music is in a major key with two sharps (F# and C#) and a 2/4 time signature.



p

От ме - ня же - на у - шла — вот так

The first vocal entry is on a single staff. The piano accompaniment continues with two staves. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.



да... От ме - ня же - на у - шла на - все -

The second vocal entry is on a single staff. The piano accompaniment continues with two staves. The vocal line begins with the word "да..." followed by the lyrics. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

-гда. Сколь - ко в жиз - ни я по - тел от по -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). It begins with a long note on the word '-гда.' followed by a series of eighth and quarter notes for the words 'Сколь - ко в жиз - ни я по - тел от по -'. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two sharps. It features a rhythmic pattern of eighth and quarter notes in the right hand and a simpler bass line in the left hand.

-терь, сколь - ко в жиз - ни я тер - пел - а те -

The second system continues the musical score. The vocal line starts with '-терь,' followed by 'сколь - ко в жиз - ни я тер - пел - а те -'. The piano accompaniment continues with the same rhythmic pattern as the first system, providing harmonic support for the vocal melody.

- перь... Слу - шай, те - ща, друг род -

The third system concludes the musical score. The vocal line begins with '- перь...' followed by 'Слу - шай, те - ща, друг род -'. The piano accompaniment features a crescendo hairpin in the right hand and a steady bass line in the left hand. A dynamic marking of *mf* (mezzo-forte) is present in the right hand. The system ends with a double bar line and a final chord.

- ной, по - мо - ги!

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a long note on 'ной', followed by a melodic phrase for 'по - мо - ги!'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Ты пой - ми, что мы с то - бой не вра -

The second system continues the musical score. The vocal line has a melodic line for 'Ты пой - ми, что мы с то - бой не вра -'. The piano accompaniment continues with similar rhythmic patterns and chordal support.

- ги. По за - ко - ну, ес - ли братъ, мы - род -

The third system of the score. The vocal line includes the text '- ги. По за - ко - ну, ес - ли братъ, мы - род -'. The piano accompaniment maintains the harmonic and rhythmic structure established in the previous systems.

- ня. Ты по - чти вто - ра - я мать для ме -

The fourth and final system on the page. The vocal line concludes with '- ня. Ты по - чти вто - ра - я мать для ме -'. The piano accompaniment provides a final harmonic resolution.

Для повторения

Для окончания

- ня. Те - ща // - шу... Ах, у -

Свободно

в темпе *p*

- слышь, у - слышь, же - на, как гру - шу...

sub. f

От меня жена ушла—
 Вот так да...
 От меня жена ушла
 Навсегда.
 Сколько в жизни я потел
 От потерь,
 Сколько в жизни я терпел—
 А теперь...
 Слушай, теща, друг родной,
 Помоги!
 Ты пойми, что мы с тобой
 Не враги.
 По закону, если брать,
 Мы—родня.
 Ты почти вторая мать
 Для меня.

Теща носом повела—
 Вот так так!
 От тебя жена ушла?
 Сам протак!
 Эх, куплю баян большой,
 Пальцы вниз—
 Растяну со всей душой
 Вальс-каприс...
 Слушай, теща, друг родной,
 Этот вальс.
 Я его сыграю нежно
 Для Вас.
 Выпью чарочку вина,
 Всех прощу.
 Ах, услышь, услышь, жена,
 Как грущу...