

SONNET VIII  
СОНЕТ VIII

Music by Valentin Dubovskoy  
Lyrics by William Shakespeare

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Слова Уильяма Шекспира  
Перевод Самуила Маршака

$\text{♩}=100$

*mf*

*mp* *mf*

Mu - sic to hear, why  
Ты - му - зы - ка, но

4

hear'st thou mu - sic sad - ly? Sweets with sweets war not, joy de -  
звучит ли тебе музыка жалобная? Ты вкушаешь с нею не попятно -

6

-lights in joy. Why lovest thou that which thou re - ceivest not glad - ly,  
-ю тоской. За чем же любишь то, что так печально,

*or else re- ceivest with plea- sure thine an- noy? If the true con- cord*  
 встре- ча - ешь му - ку ра - до - стью та - кой? Где тай - на - я при-

*of well- tun - ed sounds, by un- ions mar- ried, do of - fend thine ear;*  
 - чи - на э - той му - ки? Не по - то - му ли гру - стью ты о - бьят,

*they do but sweet - ly chide thee, who con - founds*  
 что строй - но со - гла - со - ван - ны - е зву - ки

*in sin - gle - ness the parts that thou shouldst bear; Mark*  
 у - прё - ком о - ди - но - че - ству зву - чат? При -

19

*mp*

*f*

how one stringsweet hus - band to an - oth - er, strikes each in each by mu - tual  
 -слу - шай - ся, как дру - же - ствен - но стру - ны всту - па - ют в строй и го - лос

23

*p*

or - der - ing, re - sem - bling sire and child and hap - py moth - er  
 по - да - ют, - как буд - то мать, о - тец и от - рок ю - ный

26

who all in one, one pleas - ing note do sing:  
 в счаст - ли - вом е - ди - не - ни - и по - ют.

30

*mp*

whose speech - less song, being ma - ny, seem - ing one, sings this to thee: 'thou  
 Нам го - во - рит со - гла - сье струн в кон - цер - те, что о - ди - но - кий

rit.

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The musical score consists of two systems. The first system features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a melodic phrase: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (half), A3 (half), G3 (half). A slur covers the first four notes, and a fermata is placed over the C4 note. The piano accompaniment starts with a chord of G3, B3, D4, F#4, A4, B4. The second system continues the vocal line with a whole note G3, followed by a whole rest. The piano accompaniment continues with a melodic line in the bass clef: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (half), B2 (half), A2 (half), G2 (half). The piano part includes a *mp* dynamic marking and a slur over the first four notes. The piece concludes with a final chord in the piano part: G3, B3, D4, F#4, A4, B4.

*sin - gle wilt prove none!*  
путь по - до - бен смер - ти.