

# АРИЯ РУСАЛКИ

из оперы „РУСАЛКА“  
(I действие)

# ARIE RUSALKY

z opery „RUSALKA“  
(Dějstvi I)

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A. DVOŘÁK  
(1841-1904)

Перевод Н. Райского

Andante

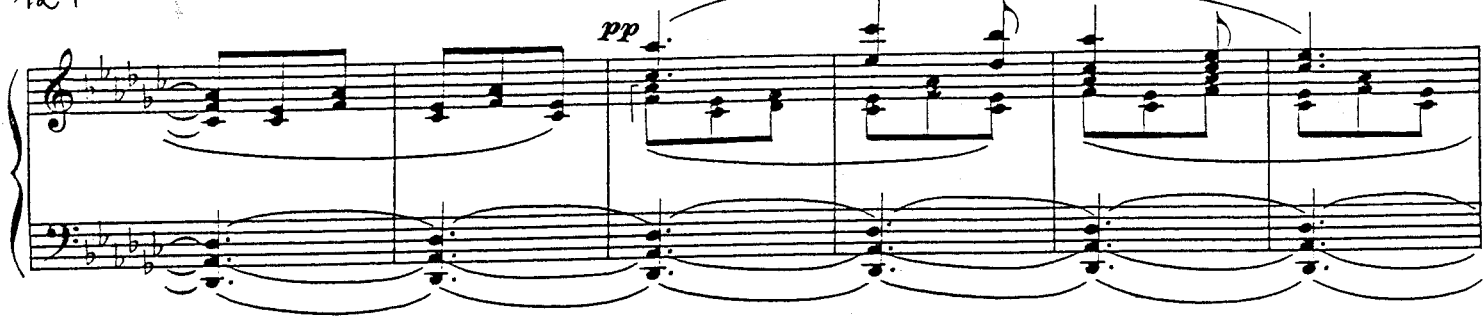
The first part of the score consists of five systems of piano and bass staves. The tempo is marked 'Andante'. The key signature has two flats (B-flat and E-flat). The music features a variety of dynamics: *sf* (sforzando), *pp* (pianissimo), *p* (piano), and *cresc.* (crescendo). There are several sixteenth-note passages marked with a '6' (sixteenth notes). The first system includes a *sf* dynamic and a *pp* dynamic. The second system includes a *pp* dynamic. The third system includes a *p* dynamic and a *cresc.* dynamic. The fourth and fifth systems include eighth-note passages marked with an '8' and sixteenth-note passages marked with a '6'. The fifth system includes a *dim.* (diminuendo) dynamic.

Larghetto (♩ = ♩)  
accel.

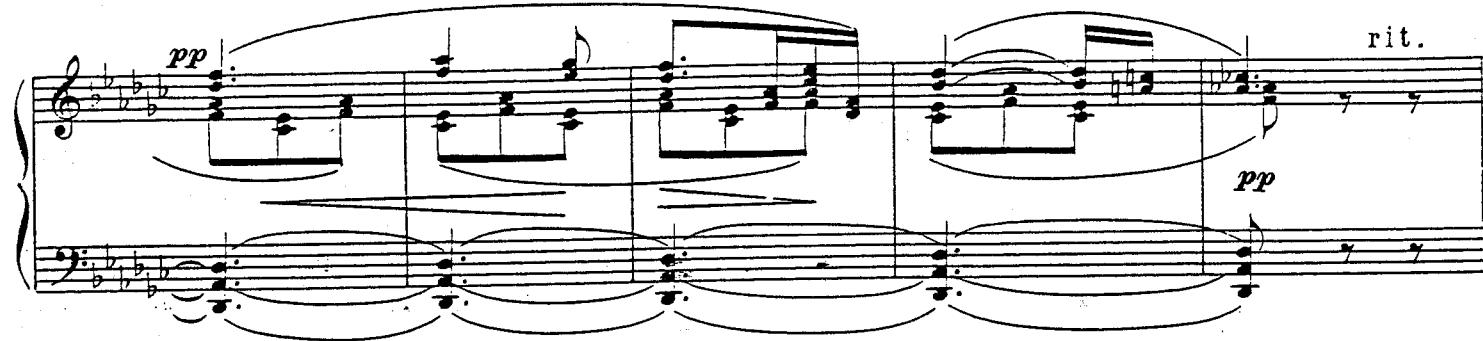
The second part of the score consists of one system of piano and bass staves. The tempo is marked 'Larghetto' with a note value of a half note equal to a quarter note (♩ = ♩). The tempo is then marked 'accel.' (accelerando). The key signature remains two flats. The music features a variety of dynamics: *f* (forte), *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo). The system includes a *f* dynamic, a *dim.* dynamic, a *p* dynamic, and a *pp* dynamic. The system also includes a *rit.* (ritardando) marking.

\*) Концертный вариант.

*pp*



*pp* *rit.* *pp*



*a tempo* *p*

Ме - сяц, ты  
Мѣ - сі - џки



нам с не - ба льешь свой свет, да - ли зем -  
на не - би или бо - жѣт, свѣт - ло твѣ



- ли о - за - ря - я, тайн для те -  
да - ле - ко ви - ді ро свѣ - тѣ



- бя на све-те нет,  
blou - díš ši - ro - kém,  
всю-ду твой луч про-ни  
dí - váš se v při - byt - ky

*mf* *pp*

- ка-ет,  
li - dí,  
тайн для те - бя на све-те нет,  
po sve - tě blou - díš ši - ro - kém,

*cresc.*

*rit.* *pp*  
всю-ду твой луч про-ни - ка-ет.  
dí - váš se v při - byt - ky li - dí!

*pp*

*molto espr.* *pp*  
Ты мрак раз - вей у - ны - лый,  
Мё - сі - čku po - stůj - чуї - ли,  
мне у - ка -  
ře - kni mi,

*p* *pp*

- жи, где мой ми - лый, ты мрак раз -  
 kde je mój mi - lú, mę - si - Źki

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 minor key, marked with a mezzo-forte (*mf*) dynamic and accents. The piano accompaniment consists of chords and moving lines in the right and left hands, with some triplets indicated by a '3' over the notes.

- вей у ны - лый, мне у - ка -  
 ro - stuj chwi li, ře - kni mi,

The second system continues the musical score. The vocal line has a more rhythmic and expressive quality, with a *p* (piano) dynamic marking. The piano accompaniment features a prominent triplet in the right hand and a *sf* (sforzando) dynamic marking in the left hand. The system concludes with a *pp* (pianissimo) dynamic marking.

- жи, где скрылся мой ми - лый.  
 ře - kni, kde je mój mi - lú?

rit. a tempo

The third system shows a change in tempo, marked with *rit.* (ritardando) and then *a tempo*. The vocal line is more contemplative, with a *dim.* (diminuendo) dynamic marking. The piano accompaniment includes a complex rhythmic pattern in the right hand, marked with a '7' over the notes, and a *dim.* dynamic marking in the left hand.

The final system of the page shows the piano accompaniment continuing with a complex, rhythmic texture in the right hand, marked with a *dim.* dynamic. The left hand provides a steady harmonic foundation.

## Темпо I

*ppp* *ppp*

Всё ты по - ве дай е - му о - бо мне, как без не -  
 Ke - kni mi, stří - br - ný mě - sí - čki, té že jej

*pp*

- го здесь стра - да - ю... Ви - дит ли ми - лый ме -  
 ob - jí - tá rá - tě, a - bu si a - les - roj

- ня во сне?  
 chvi - lí - čki

Толь - ко о нем я меч -  
 vzro - те - nil ve sně - ní

rit. a tempo

*mf* *pp* *pp*

- та - ю. Ви - дит ли ми - лый ме -  
 на - тѣ, а - бу si a - les - рой

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in a minor key, with lyrics in Russian and Latin. The piano accompaniment features a steady, rhythmic pattern in the right hand and a more active bass line in the left hand.

- ня во сне? rit. pa tempo pp  
 chvi - li - čku Толь - ко о нем я меч - та - ю.  
 uzро - те - нил ve sně - ní на тѣ.

The second system continues the musical piece. It includes performance markings such as 'rit.' (ritardando), 'pa tempo' (poco a tempo), and 'pp' (pianissimo). The vocal line has a more expressive quality, and the piano accompaniment uses various dynamics like 'mf' (mezzo-forte) and 'pp'.

О ме - сяц, яр - че свети вдаль е - му,  
 Za - svět' mi do da - le - ka, за - svět' mi,

The third system features a triplet marking '3' over a group of notes in the vocal line. The piano accompaniment includes a prominent tritone interval in the right hand, marked with 'tr' and 'mf'.

пусть он у - ви - дит, как е - го я жду.  
 ře - kni mi, ře - kni, kdo tu най če - kā,

The fourth system concludes the piece with a very soft dynamic marking 'ppp' (pianississimo) in the piano accompaniment. The vocal line ends with a final melodic phrase.

*f*

О ме - сяц, яр - че свети вдаль е - му,  
 за - свѣт' ти до да - ле - ка, за - свѣт' ти,

*mf* *sf*

*rit.*

пусть он у - ви - дит, как е - го я жду.  
 ѣ - кні ти, ѣ - кні, kdo tu най че - кá.

*pp* *dim.*

*pochettino più mosso*

*p*

*dim.* *pp* *sf*

Темпо I

*p*

О - бо мне ль грезишь ты во сне?  
 О тнѣ - ли ду-ше lid-skā snī,

*pp* *dim.* *ppp*

Жду те бя, о мой лю - би - мый!  
 at' se toi vzro-tin-koi vzbi - dī,

*ppp*

Яр че си - яй во тьме, ме - сяц мой,  
 тнѣ сī - čku, ne - zhas - ni, ne - zhas - ni,

*f*

о яс ный ме-сяц мой!  
 тнѣ sī čku, ne-zhas-ni!

*dim.* *pp*