

АРИЯ ЦАРЯ ИВАНА (ВСТАВНАЯ)

из оперы „ПСКОВИТЯНКА“

(действие III, картина II)

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Либретто Н. РИМСКОГО-КОРСАКОВА

(по драме Л. МЕЯ)

Н. РИМСКИЙ-КОРСАКОВ
(1844-1908)

Moderato e maestoso (alla breve) $\text{♩} = 60$

нар *p*

Вот о-бе-

cresc.

fp

Larghetto $\text{♩} = 52$

- лил я Псков, а девчонка все су-ма нейдет.

Была-я

ра-дость, страсть бы-ла я, кипучей ю

ности меч-

- тань - я! По-гре-бе-ны в мо-ем серд-це вы, как

The first system of the musical score. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has two flats (B-flat major). The lyrics are: "- тань - я! По-гре-бе-ны в мо-ем серд-це вы, как".

в мо-ре жем - чуг дра-го-цен-ный. Ни-кто, ни-кто не

The second system of the musical score. The vocal line continues with the lyrics: "в мо-ре жем - чуг дра-го-цен-ный. Ни-кто, ни-кто не". The piano accompaniment features a dense texture of chords and moving lines.

зна-ет вас, по-ка ле-ни-во ве-тер дрем-лет; но

The third system of the musical score. The vocal line continues with the lyrics: "зна-ет вас, по-ка ле-ни-во ве-тер дрем-лет; но". The piano accompaniment continues with its characteristic texture.

вот в но-чи с по-ры-вом вет-ра бур-ным за-

The fourth system of the musical score. The vocal line concludes with the lyrics: "вот в но-чи с по-ры-вом вет-ра бур-ным за-". The piano accompaniment ends with a final chord. The word "legato" is written below the piano part.

пе - нилась пу - чи - на мо - ря,

The first system of the musical score. It consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat major). The vocal line has a melodic line with some rests. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with some chords and single notes in the left hand.

и вдруг волной се-дой со дна морско - го

The second system of the musical score. The vocal line continues with a melodic line. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with some chords and single notes in the left hand.

из глу - би-ны е-го по - тай - ной на

The third system of the musical score. The vocal line continues with a melodic line. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with some chords and single notes in the left hand.

брег пе-счаный вас при-мча - ло на суд людской и рас-хи.

The fourth system of the musical score. The vocal line continues with a melodic line. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with some chords and single notes in the left hand.

щень е. На берег песча ный вас при.

мча ло на суд людской и рас хи.

rit. molto

щень е, на берег при мча.

a tempo

ло.