

# АРИЯ АНДРЕЯ

из оперы „КАТЕРИНА“

Н. АРКАС  
(1852-1909)

Moderato assai

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Moderato assai'.

Ні! Не ве-се-до ні-де, ні ву-лиця, а-ні бен-ке-ти, ні-

The first line of the vocal melody is followed by piano accompaniment. The vocal line continues with the lyrics: "що із дум-ки не же-не і-ї, го-лубонь-ку."

що із дум-ки не же-не і-ї, го-лубонь-ку.

The second line of the vocal melody is followed by piano accompaniment. The tempo is marked 'rit.' (ritardando) and 'a tempo' (return to tempo).

Зда-еть ся, не-на-че і

The third line of the vocal melody is followed by piano accompaniment. The tempo is marked 'rit.' (ritardando) and 'a tempo' (return to tempo). The piano accompaniment features a prominent triplet pattern in the right hand.

справ - ді і я ко-лись був ща-сли - вий, та,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a quarter note 'справ - ді', followed by a half note 'і', and a quarter note 'я'. A slur covers the next two measures, containing a triplet of eighth notes and a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

ма - будь, на віки ми - ну - ло, ми - ну - ло те ща-стя мо.

rit.

The second system continues the musical piece. The vocal line has a quarter note 'ма - будь', followed by a half note 'на віки', and a quarter note 'ми - ну - ло'. A slur covers the next two measures, containing a triplet of eighth notes and a quarter note. The piano accompaniment continues with similar patterns. A 'rit.' (ritardando) marking is placed above the vocal line for the final measure of this system.

rit. a tempo

- а. Ми - ну - ло на віки те ща - стя, ми -

The third system begins with a 'rit. a tempo' marking above the vocal line. The vocal line starts with a quarter note '- а.', followed by a half note 'Ми - ну - ло', and a quarter note 'на віки'. A slur covers the next two measures, containing a triplet of eighth notes and a quarter note. The piano accompaniment features a more complex texture with triplets in both hands.

- ну - ло на віки во - но. Ос - тав - ся і знов си - ро -

cresc.

The fourth system continues the piece. The vocal line has a quarter note '- ну - ло', followed by a half note 'на віки', and a quarter note 'во - но'. A slur covers the next two measures, containing a triplet of eighth notes and a quarter note. The piano accompaniment features a 'cresc.' (crescendo) marking below the staff, indicating an increase in volume.

Più mosso

то ю, без рідний Андрій - си ро та!

Agitato

Кат рю, го .

*cresc.*

(о зкориченой)

луб ко! Кат рю, ри бонь ко!

Allegro moderato

Що ж, сер - день - ко, ти зро - би - ла? Бу - ло ко - лись - ми ко - ха - лись,

*mf*

як голуб-ків па-ра. А те-пе-ра розійшлися, як чор-на-я хма-ра.

*ff*

Гей, як-би я знав, гей, як-би я знав, як роз-ві-ять ті ча-ри, ти б по-ба-чив би,

*mf*

мій роз-луч-ни-ку, з ким ти ма-єш ді-ло! Ти б по-ба-чив би, мій роз-луч-ни-ку,

[Più mosso]

з ким ма-єш ти ді-ло! Та

*ff* *parlato*

rit.

a tempo

що зтого? Сил - ком не по - лю - бить...

*f* *mf* *p*

rall.

a tempo

Було колись - ми кохались, як голубків па - ра. А тепе - ра

[cantabile]

ро - зійшли - ся, як чор - на - я хма - ра,

*ff* *ff*

як чор - на - я хма - ра!

*sf*