

АРИЯ ЛИЗЕТТЫ

из „Кофейной кантаты“
(„Кофе ни с чем не сравню я!“)

ARIE DES LIESCHEN

aus der „Kaffee-Kantate“
(„Ei! wie schmeckt der Kaffee süße...“)

Перевод Д. Усова

Ноты с сайта - www.notarhiv.ru

Allegretto (♩ = 104)

нар *mf*

Ко - фе ни с чем не срав - ню я! Ко - фе неж -
Ei! wie schmeckt der Kaf - fee sü - ße, lieb - li - cher

-ней по - це - лу - я, сла - ще бис - кви - та в ви -
als iam_send Küss - se, mit - der als Mi - ska - ten -

- не. Ах, ах, ко - фе так
- wein. Ei, ei, wie schmeckt der

вкУс - но, ах, ах, ах, так слад - ко!
Kaf - fee, ei, ei, ei, wie sü - ße,

Ко - фе ни с чем не срав - ню я! Ко - фе неж -
ei, wie schmeckt der Kaf - fee sü - ße, lieb - li - cher

-ней по - це - лу - я, сла ще бис -
 als tau - send Küs - se, mil der als

-кви - та вви - но, сла - ще бис - кви - та вви -
 Mu - ska - ten - wein, mil - der als Mu - ska - ten -

-но -
 -wein.

Ко - фе, ко - фе - вот мо - я у -
 Kaf - fee, Kaf - fee, Kaf - fee mit ich

- сла - да; что б до - ста - вить серд - цу
 la - ben; und wenn je - mand mich will

ра - дость, ах, ах, ах, на - лей - те
 la - ben; ach, ach, ach, so schenkt mir

ко - фе, ах, пусть на - льют ко - фе мне!
 Kaf - fee, ach, so schenkt mir Kaf - fee ein!

The first system of the piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth and sixteenth notes, often beamed together. The bass clef provides a harmonic foundation with chords and single notes, including a prominent F# in the bass line.

The second system continues the piano accompaniment. The treble clef part maintains its melodic line with various rhythmic patterns. The bass clef part features a more active bass line with eighth notes and chords, providing a steady accompaniment for the vocal line.

This system includes the vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps. The lyrics are: "Ко - фе, ко - фе - вот мо - я у - сла - да; Каф - fee, Каф - fee, Каф - fee тув ich на - бен;". The piano accompaniment below features a treble clef with a melodic line and a bass clef with a steady accompaniment. A dynamic marking of *p* (piano) is present in the bass clef. A trill (*tr*) is indicated above the final note of the vocal line.

This system continues the vocal line and piano accompaniment. The vocal line lyrics are: "чтоб до - ста - вить серд - цу ра - дость, инд иепп je - танд тич will la - бен;". The piano accompaniment features a treble clef with a melodic line and a bass clef with a steady accompaniment. A dynamic marking of *p* (piano) is present in the bass clef.

ах, ах, ах, на лей - те ко - фе,
ach, ach, ach, so schenkt mir Kaf - fee,

чаш - ку ко - фе мне, ко - фе, ко - фе, ах,
schenkt mir Kaf - fee ein, Kaf - fee, Kaf - fee, ach,

на лей - те ко - фе, ах, ко - фе вкус - но - го
so schenkt mir Kaf - fee, ach, so schenkt mir Kaf - fee

мне!
ein!

mf

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music consists of flowing sixteenth-note patterns in the right hand and a steady bass line in the left hand.

Vocal line for the first system, starting with a whole rest followed by a melodic phrase. It includes a triplet of eighth notes and a slur over a quarter note.

Ко - фе ни с чем не срав - ню я!
Bil wie schmeckt der Kaf - fee zü - se,

Piano accompaniment for the second system, continuing the musical texture with a piano (*p*) dynamic marking and a slur over a quarter note in the right hand.

Vocal line for the second system, featuring a triplet of eighth notes and a slur over a quarter note.

Ко - фе неж - ней по - це - лу - я,
lieb - li - cher als tau - send Küs - se,

Piano accompaniment for the third system, including a dotted line in the right hand indicating a continuation of a melodic line.

Vocal line for the third system, ending with a whole rest.

сла - ще бис - кви - та в ви - не. Ах,
mil - der als Mi - ska - ten - wein. Ei,

Piano accompaniment for the fourth system, featuring multiple triplet markings and a final melodic flourish in the right hand.

ах, ко - фе так вкус - но, ах,
 ei, wie schmeckt der Kaf - fee, ei,

ах, ах, так слад - ко, так
 ei, ei, wie sü - ße, wie

слад - ко, так слад - ко,
 sü - ße, wie sü - ße,

ах, как слад - ко!
 ei, wie sü - ße, tr.

Ко - фе ни с чем не сра - ню я!
ei, wie schmeckt der Kaf - fee sü - ße,

Ко - фе неж - ней мо - це - лу - я, сла - ще,
lieb - li - cher als tau - send Küs - se, mil - der

чем ви - но и мед, сла -
als Mu - ska - ten wein, mil -

- ще, чем мед и ви - но!
- der als Mu - ska - ten - wein!

3

mf

First system of a piano score in D major. The right hand features a triplet of eighth notes in the first measure, followed by chords and more triplets. The left hand has a simple bass line with a 7th fret marking.

3 3

Second system of the piano score. The right hand continues with complex rhythmic patterns, including triplets and sixteenth notes. The left hand has a 7th fret marking.

3 3 3

Third system of the piano score. The right hand has a melodic line with triplets and sixteenth notes. The left hand has a 7th fret marking.

Fourth system of the piano score. The right hand has a melodic line with eighth notes and sixteenth notes. The left hand has a 7th fret marking.

Fifth system of the piano score. The right hand has a melodic line with eighth notes and sixteenth notes. The left hand has a 7th fret marking.

Sixth system of the piano score. The right hand has a melodic line with eighth notes and sixteenth notes. The left hand has a 7th fret marking.