

АРИЯ АКЗЫ

AIR OF ACSAN

из оратории „ИСУС НАВИН“

from the oratorium „JOSHUA“



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Г. Ф. ГЕНДЕЛЬ
G. F. HÄNDEL
(1685-1759)

Allegro con anima

на р

mf

p

mf dim.

f dim.

p

p

f

p

Сво - ю мне ли - ру дай	и го - лос Ми - ри - ам,	сво -
Oh! had I Ju - bal's lyre	or Mi - riam's tune - ful voice;	oh!
O hätt'ich Ju - bals Harf'	und Mi - rjams Stimm' und Klang!	O

mf

p

mf

- ю мне ли-ру дай и го-лос Ми-ри-ам, то-гда хва-лу те-
had I Ju-bal's lyre, or Mi-riam's tune-ful voice! to sounds like his I
hatt' ich Ju-bals Harf' und Mi-riams Stimm'und Klang! Be-gei-stert wär' mein

- бе воз-дам, то-гда хва-лу те-бе воз-дам, ты
would as-pire, to sounds like his I would as-pire, in
Sai-ten-spiel, be-gei-stert wär' mein Sai-ten-spiel, ent-

cresc. пе-сne той, ты пе-сne той вни-май!
songs like hers, in songs like hers re-joice,
-sük-kend wär', ent-sük-kend mein Ge-sang,

p dolce

p

cresc.

pp

p

O
in
mein

робо rit.

да, ты ей вни - май, о да, ты
 songs like hers re - joice, in songs like
 Spiel, mein Sang, mein Sang, ent - zük - kend

cresc.

a tempo

ей вни.май!
 hers re_joyce.
 mein Ge_sang.

Сво - ю мне ли - ру дай и
 Oh, had I Ju_bal's lyre, or
 O hätt' ich Ju_bals Harf' und

mf

p

го - дос Ми - ри - ам, сво - ю мне ли - ру дай и го - лос Ми - ри - ам, то -
 Mi - riam's tune_ful voice, oh! had I Ju_bal's lyre, or Mi - riam's tune_ful voice! To -
 Mi - rjams Stimm'und Klang, o hätt' ich Ju_bals Harf' und Mi - rjams Stimm'und Klang, be -

p

-гда хвалу те - бе воз - дам, ты пе - сней той, ты
 sounds like his I would as - pire, in songs like hers, in
 -gei - stert wär' mein Sai - ten - spiel, ent - zük - kend wär' ent -

pp

пе - сней той вни - май,
 songs like hers re - joice,
 -züc - kend wär' mein Sang,

poco cresc. *pp*

те - бе хвалу то -
 in songs like hers, in
 mein Spiel, mein Sang, mein

p *p*

-гда воз - дам, ты ей внимай.
 songs like hers, like hers re - joice.
 Freu - densang, mein Freu - den - sang.

rit. *f* *a tempo*

Мне скром - ный дар да -
 Му hum - ble strains but
 Doch deu - tet schwach mein

- ла судь - ба, мо - гу ли я вос -
faint - ly show, how much to hear'n and
 Lied nur an, wie Gott und dir ich

- петь те - бя, мне скром - ный дар да -
 thee I owe, my hum - ble strains but
 die nen kann, doch deu - tet schwach mein

pp *mf*

- ла судьба, мо - гу ли я вос - петь те - бя, мо -
faint - ly show how much to heav'n and thee I owe, how
 Lied nur an, wie Gott und dir ich die - nen kann, wie

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line begins with a *pp* dynamic and ends with a *mf* dynamic. The piano accompaniment consists of arpeggiated chords in the right hand and a steady bass line in the left hand.

rit. *a tempo*

- гу ли я вос - петь те - бя!
much to heav'n and thee I owe.
 Gott und dir ich die - nen kann!

The second system continues the musical score. The vocal line is marked with *rit.* (ritardando) and then *a tempo*. The piano accompaniment continues with similar arpeggiated patterns. Dynamics include *f* (forte) and *p* (piano).

rit.

The third system shows the final part of the piano accompaniment. It features a *rit.* (ritardando) marking. The right hand continues with arpeggiated chords, and the left hand has a simple bass line. Dynamics include *f* (forte) and *p* (piano).