

ANTONÍN DVOŘÁK: RUSALKA.

Opera o třech jednáních.

SMĚS I.

Upravil Jindřich Máslo.

Grave. *ff* *sfz* *fz* *Allegro molto.*

Piano.

Andante con moto. (Zpěv Prince. Jednání I.)

Vi-di-no di - - vná, pře-slad-ká,

jsi-li ty člo-věk ne-bo po - hád - ka?

Při-šla jsi chrá-nit vzá - - cné zvě-ři, kte-rou jsem za-hléd' vle-sa še-ři?

Při-šla-li's pro - sit za ni, se-stři-čko bí - lých la - ni?

cresc.

A-ne-bo sa - ma, jak vstříc mi jdeš, ko-ři-stí lo - vco-vou bý -

p *fz* *p* *poco accel.*

Più mosso.
- ti chceš?

mf *rit.*

Allegro giusto.

f *mf* *dim.*

mf *dim.* *p* *fz* *fp* *fz* *fp* *fz*

fz *mf* *p* *pp* *ritard.*

Hajný:

To je ho - stí na sí - ni, to je prá - ce v ku - chy - ni, na sto - lích a

fp tempo

na po - li - cích po - di - vné - ho ná - či - ní, to je ho - stí na sí - ni,

fp

to je prá - ce v ku - chy - ni, na sto - lích a na po - li - cích po - di - vné - ho,

fp *cresc.* *mf*

po - di - vné - ho ná - či ní

f *p* *f*

p *f* *cresc e accel.*

Allegro vivo.

sfz *mp*

6 Ježibaba:

Allegretto tempo.

Ču-ry,mu-ry, fuk,

ču-ry,mu-ry, fuk,

bí - la pá - ra vstá - vá

First system of musical notation. The piano part features a rhythmic accompaniment with dynamic markings *fz* and *pp*. The vocal line begins with the lyrics "Ču-ry,mu-ry, fuk," and continues with "ču-ry,mu-ry, fuk," and "bí - la pá - ra vstá - vá".

z luk!

Kap - ka kr - ve dra - čí, de - set ka - pek žlu - čí,

Second system of musical notation. The piano part includes dynamic markings *pp*, *mp*, *fz*, and *p*. The vocal line continues with "z luk!" and "Kap - ka kr - ve dra - čí, de - set ka - pek žlu - čí,". The piano part concludes with a *dim.* marking.

te - plé sr - dce pta - čí, už to z ko - tle hu - čí. Skoč, můj mour - ku, skoč a skoč,

Third system of musical notation. The piano part features a triplet of eighth notes with a *mp* marking, followed by *fz* and *p*. The vocal line continues with "te - plé sr - dce pta - čí, už to z ko - tle hu - čí. Skoč, můj mour - ku, skoč a skoč,". The piano part concludes with a *dim.* marking.

va - rem v ko - tli po - za - toč! Skoč, můj mour - ku, skoč a skoč,

Fourth system of musical notation. The piano part includes a *mf* marking and a *ritard.* marking. The vocal line continues with "va - rem v ko - tli po - za - toč! Skoč, můj mour - ku, skoč a skoč,". The piano part concludes with a *ritard.* marking.

va - rem v ko - tli po - za - toč!

Fifth system of musical notation. The piano part features a *f* marking and a *tempo* marking. The vocal line continues with "va - rem v ko - tli po - za - toč!". The piano part concludes with a *dim.* marking.

Sixth system of musical notation. The piano part includes dynamic markings *p*, *mf*, and *ff*, along with a triplet of eighth notes and a *rit.* marking. The vocal line continues with "va - rem v ko - tli po - za - toč!". The piano part concludes with a *rit.* marking.

Andante. (Motiv Rusalky.)

pp
una corda

Lesní žínka: Mám zla-té vlá-sky, mám, Larghetto.

ppp
rit.
pp

mám zla-té vlá-sky, mám, sva-to - jan - ské mu - šky slé - ta - jí se

pp

k nim, sva-to - jan - ské mu - šky slé - ta - jí se k nim,

dim.
p

ru - ka mo - je bí - - lá vlá - - sky ro - zpu - sti - la,

p

ru - ka mo - je bí - - lá vlá - - sky ro - zpu - sti - la,

dim.

mě-sí-ček je če - še svi-temstří-br-ným.

p *cresc.* *mf*

Mám, mám, zla - té vlá - sky, mám,

mp

mám mám zla-té vlá-sky mám!

mf *p* *mf*

dim. *pp* *sosten.*

Moderato ma un poco più mosso.

Rusalka: Sem ča-sto při-chá-zi a v o-bje-tí mé

molto rit. *pp* *pp*

stou-pá; šat sho - dí na hrá - zi a v lo - ktech mých se kou - pá.

pp *pp* *pp*

Poco più animato.

Leč pou - hou vl-nou jsem, mou by - tost ne - smí zřít. Ó

pp

Tempo I. poco a poco più cresc. e animato

vím, že člo-vě-kem dřív mu-si-la bych bý - ti, ó vím, že

p dolce

*Red. ** *Red. ** *Red. ** *simile*

Poco a poco tranquillo.

člo-vě-kem dřív mu-si-la bych bý - ti, jak já jej ob - jí-mám, jak

f *p* *ff*

já jej ob - jí-mám a vi-nu já jej vru-če, by on mne ob-jal

p *dim.* *pp* *pp*

sám a zu - lí-balmne prudce, by on mne ob-jal sám, on

mf *dim.* *p*

*Red. ** *Red. ** ***

sám, on sám a zu - lí - - balmne prudce. Vivace.

dim. tr *pp* *f*

*Red. ** *Red. ** *** *ffp*

Musical score system 1. Treble clef, 2/4 time signature. Dynamics: *p*, *sfz*, *p*, *fz*, *p*, *fz*, *p*, *fz*, *p*. Lyrics: Vodnik: Bě - - da! Bě - - da! Bě - - da!

Musical score system 2. Treble clef, 2/4 time signature. Dynamics: *f*, *ff*, *f*, *dim. e riten.*, *p*. Lyrics: Rusal. Je-ži-ba-bo! **Andante.**

Musical score system 3. Treble and bass clefs, 2/4 time signature. Dynamics: *pp*, *p*, *pp*. *fz* markings with hairpins.

Musical score system 4. Treble and bass clefs, 2/4 time signature. Dynamics: *p*, *cresc.*

Musical score system 5. Treble and bass clefs, 2/4 time signature. Dynamics: *f*, *dim.*

Musical score system 6. Treble and bass clefs, 2/4 time signature. **Larghetto.** Dynamics: *f*, *accel.*, *f*, *dim.*, *p*, *pp*, *ritard..*

Larghetto, tempo I.

pp

pp ritard. ppp una corda tempo p espress.

Rusalka: Mě-sí-čku na ne-bi

pp

hlu-bo-kém, svě-tlo tvé da-le-ko vi-dí,

cresc. mf pp rit. p tempo

po svě-tě blou-diš ši-ro-kém, di-váš se v při-byt-ky

p mf

li-dí, po svě-tě blou-diš ši-ro-kém,

rit. pp tempo

di-váš se v při-byt-ky li-dí

Mě - sí - čku, po - stůj chví - - - li, ře - kni mi,

molto espress.
p
pp
sempre stacc.

kde je můj mi - lý, mě - sí - čku po - stůj

mf
stacc.

chví - - - li, ře - kni mi, ře - kni, kde je můj

p

mi - lý!

dim. rit.
tempo
con Ped.

dim.
pp
fz

Tempo I.

pp
pr. r.
l. r.

Moderato maestoso.

Piano introduction for 'Moderato maestoso'. The music is in 2/4 time with a key signature of one sharp (F#). It begins with a forte (f) dynamic and features a series of chords and triplets in both the treble and bass staves.

Allegro moderato.

Sbor: Kvě-ti-ny bí-lé po ce-stě, po ce-stě bí-lé kve-tly, hochjel a jel k své

Vocal and piano accompaniment for the first line of the chorus. The vocal line is in treble clef, and the piano accompaniment is in bass clef. Dynamics include *dim.*, *mp*, and *stacc.*. The piano part features triplets and staccato chords.

ne-vě-stě, a dense smál tak svě - tlý! Kvě-ti-ny bí-lé po ce-stě, po ce-stě všu-de

Vocal and piano accompaniment for the second line of the chorus. Dynamics include *p stacc.*. The piano part continues with triplets and staccato chords.

kve-tly, hochjel a jel k své ne-vě-stě, a den se smál tak svě - tlý!

Vocal and piano accompaniment for the third line of the chorus. Dynamics include *mf*. The piano part features triplets and staccato chords.

Ne-me-škej, ho-chu, k mi-lé spěš, do-ro-steš zá-hy

Vocal and piano accompaniment for the fourth line of the chorus. Dynamics include *mf*, *sfz*, and *mp*. The piano part features triplets and staccato chords.

v mu-že, zpát-ky až tu-dy po-je-deš, po-kve-tou ru-dé ru - - že.

Vocal and piano accompaniment for the fifth line of the chorus. Dynamics include *p*. The piano part features triplets and staccato chords.

First system of musical notation, piano and bass staves. Dynamics include *p*, *fz*, *dim.*, *fz*, and *p*. Trills are marked with a '3'.

Second system of musical notation, piano and bass staves. Dynamics include *p*. Trills are marked with a '3'.

Third system of musical notation, piano and bass staves. Dynamics include *p* and *f*. Trills are marked with a '3'.

Kvě-ti-ny bí-lé po ce-stě, po ce-stě všu-de kve-tly, hoch jel a jel k své ne-vě-stě, a dense

Fourth system of musical notation, piano and bass staves with vocal line. Dynamics include *mf*. Trills are marked with a '3'.

smál tak svě-tlý.

Fifth system of musical notation, piano and bass staves with vocal line. Dynamics include *f poco rit.* and *f tempo*. Trills are marked with a '3'.

Allegro non tanto.

Sixth system of musical notation, piano and bass staves. Dynamics include *ff*, *p*, and *cresc.*

ff

Allegro molto.

Lesní žínky: Hou, hou, hou, hou, hou, hou,

mf dim. fz p sfz

sto-ji mě-síc nad vo-dou, sto - jí mě-síc nad vo-dou!

Moderato.

Tempo I.

pp rit. pp (Echo) cresc.

Moderato maestoso.

f espresso.

f dim. p

pp p pp sfz f

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SMĚS II.

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Allegro.

Piano

Musical score for the first system, marked *Allegro*. It features a piano accompaniment with dynamic markings *ff*, *dim.*, *mp*, *sfz*, *p*, and *pp*. The music is in 2/4 time and includes various articulations like accents and slurs.

Andante.

Musical score for the second system, marked *Andante*. It features a piano accompaniment with dynamic markings *rit.*, *mp*, *p*, and *3 simile*. The music is in 3/4 time and includes triplets and slurs.

Musical score for the third system, marked *Andante*. It features a piano accompaniment with dynamic markings *p* and *pp*. The music is in 3/4 time and includes triplets and slurs.

Musical score for the fourth system, marked *Andante*. It features a piano accompaniment with dynamic markings *mf* and *p*. The music is in 3/4 time and includes triplets and slurs.

Musical score for the fifth system, marked *Andante*. It features a piano accompaniment with dynamic markings *mf* and *p*. The music is in 3/4 time and includes triplets and slurs.

Allegro giusto. Lesní žínky: Do ko-la, se-stři-čky, do ko-la

Do ko-la, se-stři-čky, do ko-la

mf *p* *sfz* *fz* *fp* *pp* *fp* *fp*

v le-hou-n-ký no-ční vá - nek.

Za chví-li z rá - ko-sí za-vo-lá

v le-hou-n-ký no-ční vá - nek. Za chví-li z rá - ko-sí za-vo-lá

mp *con Ped.*

ze-le-ný ha-str-má - nek,

za chví-li z rá - ko-sí za-vo-lá

ze-le-ný ha - str-

ze-le-ný ha-str-má - nek, za chví-li z rá - ko-sí za-vo-lá ze-le-ný ha - str-

simile

má - nek!

Do ko-la, se-stři-čky, do - ko-la, do - ko-la v le-hou-n-ký no - ční

má - nek! Do ko-la, se-stři-čky, do - ko-la, do - ko-la v le-hou-n-ký no - ční

mf *p*

vá - nek,

do ko-la, se-stři-čky, do ko-la, do ko-la v le-hou-n-ký no - ční

vá - nek, do ko-la, se-stři-čky, do ko-la, do ko-la v le-hou-n-ký no - ční

p *molto rit.*

vá - nek! Za chví-li z rá - ko-sí za-vo-lá

ze-le-ný ha - str - má - nek,

vá - nek! Za chví-li z rá - ko-sí za-vo-lá ze-le-ný ha - str - má - nek,

pp *p tempo* *simile*

za chví-li z rá - ko-sí za-vo-lá

ze-le-ný ha-str - má - nek.

cresc. *ritard. molto* *tempo* *cresc.*

ff *dim.*

Moderato.

Vodník: Ce - lý svět ne-dá ti, ne-dá,

vo-dní čím ří - še ro - zkvé -

p *pp*

tá! _____

Sto-krát bys by - la

člo - vě - kem,

rit. *tempo* *pp*

ve jhu jsi spia - ta

o - dvě - kém,

sto-krát bys by - - la

cresc.

člo - vě - kem,

ve jhu jsi spia - ta

o - - dvě - kém,

mf *rit.*

byť měl tě člo - věk stokrát rád, na - vždy ho ne - mů - žeš

8

pp tempo *sempre stacc.*

la melodia ben marcato

*Red. * Red. * Red. * Red. **

u - pou - tat, byť měl tě člo - věk stokrát rád,

*Red. * Red. * Red. * Red. **

na - vždy ho ne - mů - žeš u - pou - tat!

mf

sf

Poco più animato.

u - bo - há ru - sal - ko ble - dá, za - jatá

fz

v milder

vkou zlo lid - ských pout!

fz

Moderato.

Kuchtík: Náš princ tě - žce stů - ně pře-ve-li-ce,

pp

p

p

u - hra - nu - la sr - dce je - ho ja - kás

p

fz

p

kou - zel - ni - ce!

Prince když už zmá - tla do - ce - la,

fz

fz

dim.

p

fp

pp

ne - věr - ná ta kou - - zel - ni - ce zmi - ze - la.

Ce - lý hrad je kou - zlem

pp

zmá - men po - dnes,

dá - bel sám

tu kou - zel - ni - ci

do pekla si

P cresc.

ff

ffz

o - dnes!

fp

dim.

pp

fz

dim.

pp r.

pp r.

Allegro moderato.

The first section, 'Allegro moderato', consists of five systems of piano and bass clef staves. The first system features a piano part with dynamics *fpp*, *mp*, *fp*, *p*, and *mp*, and a bass part with *fp*, *mp*, *fp*, and *mp*. The second system includes *fp*, *f*, *pp*, and *cresc.*. The third system has *mf*, *p*, and *pp*. The fourth system is marked *Poco a poco ritard.* with dynamics *p* and *pp*. The fifth system continues with *pp*.

Andante con moto.

The second section, 'Andante con moto', consists of two systems of piano and bass clef staves. The first system includes dynamics *cresc.*, *p molto espress.*, and *mf*. The second system features *arm.* and *p*.

pp *dimin.* *ppp* *rit.*

Listesso tempo

Rusalka: Proč vo - lal jsi mne v ná - ruč svou, proč ú - sta tvo - je lha - la? Ted

pp *f*

mě - sí - ční jsem vi - di - nou v tvá mu - ka ne - sko - na - lá v tvá mu - ka

pp *poco string.* *mf* *f* *poco rit.*

ne - sko - na - lá!

un pochettino più mosso

pp *tempo* *cresc.* *rit.*

Andante. Tempo I.

Tys hle - dal vá - šeň,

vím to, vím,

pp *p* *simile*

tys - - hle - dal vá - šeň, již

já jsem

poco a poco accel. *f*

Piu mosso.

ne-mě-la, a ted'-li tē po-li-bim, jsi ztra-cen, jsi ztra-cen,

mf cresc. *più f fz*

jsi ztra-cen, jsi ztra-cen, a ted'-li po-li-bim tē,

f

jsi ztra-cen do-ce-la!

Allegro con fuoco.

molto rit. *tempo*

f fz fz fz

Meno mosso.

sosten. *f* *pp* *ppp* *p*

pp *ritard.* *p tempo* *ppp*

Andante.

p *fz*

Tempo I.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The tempo is marked 'Tempo I.'. The music begins with a *mf* dynamic. The upper staff contains several notes with accents and slurs. The lower staff features a steady eighth-note accompaniment. Dynamic markings include *p*, *dim.*, and *pp*.

Moderato maestoso.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (Bb and Eb). The tempo is marked 'Moderato maestoso.'. The music begins with a *sfz* dynamic. The upper staff contains several notes with accents and slurs. The lower staff features a steady eighth-note accompaniment. Dynamic markings include *f*.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (Bb and Eb). The tempo is 'Moderato maestoso.'. The music begins with a *cresc.* dynamic. The upper staff contains several notes with accents and slurs. The lower staff features a steady eighth-note accompaniment. Dynamic markings include *ff*.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (Bb and Eb). The tempo is 'Moderato maestoso.'. The music begins with a *ff* dynamic. The upper staff contains several notes with accents and slurs. The lower staff features a steady eighth-note accompaniment. Dynamic markings include *tr*.

The fifth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (Bb and Eb). The tempo is 'Moderato maestoso.'. The music begins with a *ff* dynamic. The upper staff contains several notes with accents and slurs. The lower staff features a steady eighth-note accompaniment. Dynamic markings include *ff*.

The sixth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (Bb and Eb). The tempo is 'Moderato maestoso.'. The music begins with a *ff* dynamic. The upper staff contains several notes with accents and slurs. The lower staff features a steady eighth-note accompaniment. Dynamic markings include *ff*.

ff f mf

dim. mp pp

Andante.

p cresc.

Moderato.

Sbor rusalek pod vodou: O - de - šla jsi do svě - ta,

f cresc. ff sfz mp

u - prchla jsi na - šim hrám, se - stři - čko, ty pro - kle - tá, ne - se - stu - puj k nám!

f rit. pp

V na - še tan - - ce ne - smí sem, ko - ho člo - věk o - bjal již,

tempo p con Ped.

roz-pr-chnem se, roz - pr-chnem, jak se při - blí - žíš!

Musical score for the first system, featuring piano accompaniment for the lyrics "roz-pr-chnem se, roz - pr-chnem, jak se při - blí - žíš!". The score is written for piano and includes dynamic markings *mf* and *p*.

Z tvé-ho smú-tku va-ne strach, v ra-do-stný náš, hra-vý rej,

Musical score for the second system, featuring piano accompaniment for the lyrics "Z tvé-ho smú-tku va-ne strach, v ra-do-stný náš, hra-vý rej,". The score includes dynamic markings *mf* and *p*, and the instruction *con Ped.*.

sblu-di-čka - mi v ba-ži nách za no-ci si hrej!

Musical score for the third system, featuring piano accompaniment for the lyrics "sblu-di-čka - mi v ba-ži nách za no-ci si hrej!". The score includes dynamic markings *mf* and *f*, and the instruction *con Ped.*.

Musical score for the fourth system, featuring piano accompaniment with dynamic markings *ff*, *sempre stacc.*, and *ff pesante*.

Allegro molto.

Musical score for the fifth system, featuring piano accompaniment with dynamic markings *ff*, *dim.*, and *pp*.

Musical score for the sixth system, featuring piano accompaniment with dynamic markings *mf*, *fz*, *p*, and *sf*, and the instruction *sosten.*

Andante.

Princ: Lí-bejmne, lí-bej, mír mi přej, lí-bej mě, lí-bej, mír mi přej! Po-lib-ky tvo-je

pp *ppp*

Red. *

hřích můj po-svě-ti, po-lib-ky tvo-je hřích můj po-svě-ti.

pp

Red. * *rit.* * *Tempo*

u-mi-rám šťasten, u-mi-rám ve tvém

ppp

Red. * *Red.* * *Red.* * *Red.* *

Grandioso e appassionato.

o - bje-ti!

ff *ffz*

con Ped.

Red.

p *pp*

morendo *dim.*

Adagio.

ppp *dim.* *ppp* *ppp*

