

**MUSICAL ANALYSIS FROM THE OPERA “THE TSAR'S BRIDE” BY  
N. RIMSKY-KORSAKOV  
Radjabov A.A.**

*Radjabov Avaz Akbarovich - Acting professor,  
DEPARTMENT “ACADEMIC SINGING AND OPERA TRAINING”  
STATE CONSERVATORY OF UZBEKISTAN,  
TASHKENT, REPUBLIC OF UZBEKISTAN*

**Abstract:** *it should be noted that Uzbek composers used national music as the basis for creating Uzbek operas. If we analyze the operas, from the very first opera, we can see that the main theme of all of them is based on Uzbek national music.*

*This article describes some scenes from the opera "The Tsar's Bride" by N. Rimsky-Korsakov with musical analysis.*

**Keywords:** *opera, composer, analysis, music, work, aria, recitative, breathing, singing.*

**МУЗЫКАЛЬНЫЙ АНАЛИЗ ИЗ ОПЕРЫ “ЦАРСКАЯ НЕВЕСТА”  
Н. РИМСКОГО-КОРСАКОВА  
Раджабов А.А.**

*Раджабов Аваз Акбарович - и.о.профессора,  
кафедра «Академическое пение и оперная подготовка»  
Государственная консерватория Узбекистана,  
г. Ташкент, Республика Узбекистан*

**Аннотация:** *следует отметить, что узбекские композиторы использовали национальную музыку как основу для создания узбекских опер. Если проанализировать оперы, с самой первой оперы, то можно увидеть, что основная тема всех них основана на узбекской национальной музыке.*

*В данной статье описываются некоторые сцены из оперы Н. Римского-Корсакова «Царская невеста» с музыкальным анализом.*

**Ключевые слова:** *опера, композитор, анализ, музыка, произведение, ария, речитатив, дыхание, пение.*

Recitative and aria of Grigory Gryaznoy, one of the main characters in the opera "Tsarskaya nevesta" by N. Rimsky-Korsakov. This aria is played almost at the beginning of the opera and reveals the essence of the opera. He begins with his inner feelings in the recitative, and tells about his life in the aria.

**Moderato assai** ♩ = 80

*f poco pesante* *p*

С у-ма ней-дет кра-са-ви-ца! И рад бы за-быть е-е, за-быть-то

си-лы нет. На-прас-но

*sf p*

*Fig. 1. Gryaznoy's recitative and aria from the opera "Царская невеста".*

Recitative is performed in a meditative mood in a sad mood. Voice colors reflect the silence during singing. At the same time, we can see a state of remorse for what he has done.

The beginning of the aria also begins in a sad and gloomy mood. It requires a bright legato from the performer, as well as full breathing.

**Larghetto** ♩ = 126

Ку - да ты,

у - - - даль преж - ня - я, де - ва - лась, ку -

да у - мча - лись дни ли - хих за - бав? Не

*Fig. 2. The beginning of the aria.*

In the aria, recalling its heyday, the timbre of the voice sounds resoundingly, with brighter colors than in the recitative. Here, he mostly remembers his youthful pastimes and days spent with his friends. And with this, you can guess how the opera will continue.

Allegro non troppo ♩ = 108

The first system of the musical score consists of three staves. The top staff is a vocal line in bass clef, which is mostly silent. The middle staff is the treble clef of a piano accompaniment, featuring a rhythmic pattern of eighth notes with accents. The bottom staff is the bass clef of the piano accompaniment, showing chords and some eighth-note patterns. A *cresc.* marking is present in the right-hand piano part.

The second system continues the musical score. The vocal line now has lyrics: "Бы-ва - ло, мы, чуть де - ви - ца по". The piano accompaniment continues with similar rhythmic patterns. The *cresc.* marking is still present.

The third system continues the musical score. The vocal line has lyrics: "серд - цу, на - гря - нем ночь - ю, дверь с крю - ка со - рва - ли,". The piano accompaniment continues with similar rhythmic patterns. The *cresc.* marking is still present.

The fourth system continues the musical score. The vocal line has lyrics: "кра - са - ви - цу на трой - - ку, - и по -". The piano accompaniment continues with similar rhythmic patterns. A *cresc.* marking is present in the right-hand piano part.

Fig. 3. Sound Timbre of voice.

The final part of the aria begins like the first part, but unlike it, the end ends with pain and suffering. From this we can know that the end of the opera ends in the same mood.

The image displays a musical score for the final part of an aria. It consists of three systems of music. Each system includes a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are in Russian: "Не тот я стал те - перь, всё ми - но - ва - ло!". The piano accompaniment features dynamic markings: *p* (piano) in the first system, *cresc.* (crescendo) in the second system, and *f* (forte) followed by *dim.* (diminuendo) in the second system. The vocal line has a long note on "всё" in the first system and a long note on "ми - но -" in the second system. The piano accompaniment in the second system has a complex, rhythmic pattern with many sixteenth notes. The third system shows the vocal line with a long note on "ва - ло!" and the piano accompaniment with a steady, rhythmic pattern.

Fig. 4. The final part of the aria.

**References / Список литературы**

1. Pokrovskiy B. Razmishleniya ob opere. M., 1979.