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Нотная библиотека непрерывно пополняется новыми произведениями и материалами, и если вы уже скачали то что вам нужно, не спешите забыть наш портал, зайдите туда еще раз.

В разделе произведения мы выкладываем записи исполнений, которые вам помогут при обучении, вы услышите как это произведение звучит, акценты и нюансы произведения.

ГРЕЗЫ

Tempo di Valse (В темпе вальса)

В. АНДРЕЕВ
Обработка А. ИЛЮХИНА

mf

(trem.)
2

mf

mf

2

3

2

1

3 2 1

2

2

Конец

108

Più mosso (Более оживленно)

The musical score is written for balalaika and piano. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo marking is 'Più mosso (Более оживленно)'. The score is divided into six systems. The balalaika part features a series of eighth and sixteenth notes, often beamed together. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. Performance markings include 'f' (forte) and '8' (octave). The piece ends with a double bar line and a repeat sign.

Повторить с начала до слова «Конец»

ПОЛЬКА

Д. КАБАЛЕВСКИЙ

Grazioso (Изящно, легко)

The musical score is written for balalaika and piano. It consists of four systems of music. The balalaika part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo/mood is marked 'Grazioso (Изящно, легко)'. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-4 on the balalaika staff and 1-6 on the piano staff. The piano part features chords and arpeggiated figures. The score ends with a final cadence in the piano part.

1 4 0 4 2 0 1 4
4 3 2 1 6 4 3 2 1 6
p leggiero

1 3 1 4 1 2 4 3 2 3 1 4 1 0
cresc. II
cresc.

2 1 0 1 4 1 2
f *pp* 3 2 1 6 *vibr. (6)*
f *pp*

vibr. (6) 3 4 3 2 1 4 3 2 1 *vibr. (6)*

4 3 2 1 6
pp
pp
cresc.
cresc.
(1) 3 (2) 4 (3) 1 (1) 3 (2) 1
(II)
p marcato
p
sf
1 1 4 3 6
4 3 2 1 6

ЛАСКОВАЯ ПРОСЬБА

Г. СВИРИДОВ

Andantino (Неторопливо)

vibr. 3

p dolce

1 2 1 2 3 2 1 2 1

1 4

p dolce

1 2 1 2 3 2 1 2 1

1 4

p *cresc.* *mf*

p *cresc.* *mf*

p *p*

0 3 2 1 3 2 1

1 3 4 3

dim. *p* *pp*

dim. *p* *pp*

МАЙСКИЙ ДЕНЬ

Ц. КЮН

Andante (Спокойно) *trem.*

p

poco rit.

f

ВАЛЬС

А. ВЕРСТОВСКИЙ

Allegretto (Подвижно)

mp

mf

113

1 0 1 2 3 2 3 0 1 2 3 2 1 0 4 3 2 1 3 2 1 +

mf *p* *p*

mp *p* *p*

cresc. *sf* *mf(p)*

cresc. *sf* *mf(p)*

1 4 3 2 1 2 3 2 1 3 2 1 1 2 1 2 1 2 1 4 3 2 1 2 1

mp *mf*

p

МАРШ *

И. С. БАХ

Allegro moderato (Умеренно скоро)

* По обработке К. Фортунатова.

f

mf

p

poco a poco cresc.

p

f

p

f

p

cresc.

f

cresc.

f

ПЬЕСА

Из цикла «Причуды»

Н. МЯСКОВСКИЙ

Andante semplice e narrante (Не спеша, просто, как бы рассказывая)

p dolce

p dolce

p

pp

Poco meno mosso, più pesante (Медленно, тяжело)

pp

p cresc.

p cresc.

pp

f

mp

p

f

mp

pp

p

rit.

mp

p

p

КОЛЫБЕЛЬНАЯ

Из оперы «Садко»

Н. РИМСКИЙ-КОРСАКОВ

Andante (Не спеша)

The score is written for balalaika and piano. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked *Andante (Не спеша)*. The score consists of several systems of music. The balalaika part includes various ornaments (trills, tremolos) and fingerings. The piano part provides harmonic support with chords and arpeggios. Dynamic markings include *pp* (pianissimo), *p* (piano), *tr* (trill), *dim.* (diminuendo), and *rit.* (ritardando). The score ends with a double bar line and a repeat sign.

СТАРИННАЯ ФРАНЦУЗСКАЯ ПЕСЕНКА

П. ЧАЙКОВСКИЙ

Moderato assai (Весьма умеренно)

trem.

The musical score is written for balalaika and piano. It consists of six systems of music. The balalaika part is in the treble clef, and the piano part is in the grand staff (treble and bass clefs). The tempo is Moderato assai (Весьма умеренно). The key signature has one sharp (F#). The score includes various musical notations such as vibrato (vibr.), trills (trem.), and dynamic markings (p, mf, f, pp). Fingerings are indicated by numbers 1-4. The piano part is marked *pp sempre legato*. The balalaika part has several ornaments and trills, particularly in the first and fifth systems. The score is arranged in a way that allows for a clear view of the balalaika part, with the piano accompaniment providing harmonic support.

119

МЕНУЭТ

Д. ЦИПОЛИ

Allegretto (Подвижно)

ОВЕРНСКИЙ ТАНЕЦ

Н. ФОМИН

Обработка Б. ТРОЯНОВСКОГО

Vivo (Живо)

The musical score is written for balalaika and piano. It consists of four systems of music. The first system starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Vivo (Живо)'. The first system has a piano (p) dynamic. The second system continues the melody and accompaniment. The third system features a forte (f) dynamic and a crescendo (cresc.) marking. The fourth system concludes the piece with a final chord. The balalaika part includes various fingerings (1, 2, 3, 4) and bowing/playing techniques (v, p, m, etc.). The piano accompaniment provides a steady rhythmic foundation with chords and single notes.

Sostenuto (Сдержанно)

Tempo I (Первый темп) 121

f *p cresc.*

mf *p*

Sostenuto (Сдержанно)

Tempo I (Первый темп)

f *p cresc.*

mf *p*

rit. *a tempo*

f *p*

122

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КОЛЫБЕЛЬНАЯ

Б. ФЛИСС

Tranquillo (Спокойно)

The musical score is written for balalaika and piano. It is in G major (one sharp) and 3/4 time. The tempo/mood is marked 'Tranquillo (Спокойно)'. The score consists of four systems of music. The balalaika part features various techniques including triplets, slurs, and fingerings (indicated by numbers 1-3 and 0 for natural). The piano accompaniment provides a harmonic and rhythmic foundation. The score ends with a double bar line.

ПОЛЬКА

С. РАЗОРЕНОВ

Allegretto giocoso (Довольно скоро, игриво)

The musical score for 'Polka' is written for balalaika and piano. It is in 2/4 time and consists of 16 measures. The tempo is marked 'Allegretto giocoso (Довольно скоро, игриво)'. The score includes various dynamics such as *mf*, *mp*, *p*, *sf*, *rit.*, and *a tempo*. The balalaika part features a lively melody with many slurs and accents, and includes fingerings and bowing indications. The piano accompaniment provides harmonic support with chords and moving lines. The score is divided into two systems of eight measures each.

КОЛЫБЕЛЬНАЯ СВЕТЛАНЫ

Из музыки к кинофильму «Гусарская баллада»

Т. ХРЕННИКОВ

Andante (Не спеша)

The musical score is written for piano and balalaika. It begins with the tempo marking *Andante (Не спеша)*. The piano part is marked *p* (piano). The balalaika part starts with a tremolo (*trem.*) and a mezzo-piano (*mp*) dynamic. The score includes various musical notations such as triplets, slurs, and vibrato (*trem. (vibr.)*). Dynamics like *cresc.* (crescendo) and *dim.* (diminuendo) are used throughout. The piece concludes with a final chord in the piano part.

КАК У НАШИХ У ВОРОТ

Русская народная песня

Обработка А. ШАЛОВА

Andante (Спокойно, неторопливо)

0 2 4 1 3 2
ПВ ПВ ПВ ПВ ПВ ПВ ПВ

The musical score is written for balalaika and piano. The key signature is D major (two sharps). The time signature is 2/4. The tempo is Andante (Спокойно, неторопливо). The score is divided into five systems. The balalaika part includes various ornaments and fingerings. The piano part includes chords and arpeggios. The score is marked with *tr* (trills) and *p* (piano).

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acc. Allegretto (Оживленно)

The musical score is written for balalaika and piano. It is in D major (two sharps) and 2/4 time. The piece is marked "Allegretto (Оживленно)". The score consists of six systems, each with a balalaika staff and a piano accompaniment staff. The balalaika part includes various techniques such as triplets (marked with '3'), slurs, and a glissando (marked 'gliss'). The piano accompaniment features chords and moving lines. Dynamics include mezzo-forte (mf) and forte (f). The score ends with a double bar line.

ПРЕЛЮД

К. МЯСКОВ

Adagio (Медленно)

rem.

*p**p**sim.*

II

*mp**poco cresc.**mp**poco cresc.*

rit.

II

II

МАЗУРКА № 3

В. АНДРЕЕВ

Исполнительская редакция П. Нечепоренко

Allegro (Быстро)

Musical score for Mazurka No. 3, composed by V. Andreev and edited by P. Nepochenko. The tempo is Allegro (Быстро). The key signature is one sharp (F#), and the time signature is 3/4. The score is written for balalaika and piano.

The score consists of five systems of two staves each. The balalaika part (top staff) includes various rhythmic patterns, including triplets, sixteenth notes, and slurs. The piano accompaniment (bottom staff) provides harmonic support with chords and moving lines.

Dynamics and markings include:

- f* (forte) at the beginning of the first system.
- mf* (mezzo-forte) in the piano part of the first system.
- p* (piano) in the piano part of the second system.
- poco a poco cresc.* (poco a poco crescendo) in the piano part of the third system.
- f* (forte) in the balalaika part of the second system.
- mf* (mezzo-forte) in the piano part of the second system.
- p* (piano) in the piano part of the third system.
- poco a poco cresc.* (poco a poco crescendo) in the piano part of the fourth system.

The piece concludes with a double bar line and the word "Конец" (The End).

Meno mosso (Немного медленнее)

vibr. 2 1 2 1 4 2 1 4 1 4 1

p dolce

pp

Темпо I (Первый темп)

1. 2 3 1 2 1 2 3 1 2 1 4 2. rit. 0 1 gliss. *f* 3 *mf*

mf 3 *p* *poco a poco cresc.*

f 3 *p* *poco a poco cresc.*

131

f *dim.* *mp* *p* *mf* *mp*

Повторить с начала до слова «Конец»

АЛЛЕМАНДА

Л. БЕТХОВЕН

Allegretto (Подвижно)

p *leggero*

p

mf

mf

mf

p

Конец

Повторить с начала до слова «Конец»

НЕАПОЛИТАНСКАЯ ПЕСЕНКА

П. ЧАЙКОВСКИЙ

Andantino (Неторопливо)

Andantino (Неторопливо)

1 4 3 2 1 1 2 3 4 3 2 3 2 1

p [*mp*]

p

sempre stacc.

3 4 3 2 1 3 2 2 3 0 1 6

1 4 3 2 3 4 1

3 4 3 2 1 6 1

III II

Vivo (Живо)

ЦВЕЛИ, ЦВЕЛИ ЦВЕТИКИ

Русская народная песня

Обработка Б. ТРОЯНОВСКОГО

Исполнительская редакция П. Нечепоренко

Lento (Медленно)

136

2 1 4 2 1. 1 4 2 1 0 1 2 4 1 3 4 2 3 2 1 2 1 4

vibr. 0 1 2 3 1 2 3 2 3 4 2 1 3 2 4 2 3 2 1 2 3 4 3 2 1 2 3 4 1 4 3 3 2 3 1 4

pp pp

1 3 4 1 2 3 1 2 3 2 4 3 1 1 3 4 1 (2 3 4 3 2 1 1 3) 1 2 3 2 1 2 1 3 3 4 3 2 1 2 3 3 1 2 1 3

rit. 2 3 4 3 2 4 2 1 0

Largamente (Широко)

cresc. f ff

cresc. f ff

mf ff f p

mf ff f pp

У ВОРОТ, ВОРОТ

Русская народная песня

Обработка Б. ТРОЯНОВСКОГО
Исполнительская редакция П. Нечепоренко

Allegro (Скоро)

The musical score is written for balalaika and piano. It begins with a treble clef and a 2/4 time signature. The balalaika part features a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 0) and accents. The piano accompaniment consists of chords and single notes, with dynamics ranging from *f* (forte) to *p* (piano). The tempo is marked **Allegro (Скоро)**. The score includes several systems of music, with the balalaika part often playing a more melodic line while the piano provides harmonic support. The final system shows a strong *f* (forte) dynamic for both instruments.

Мено mosso (Менее подвижно)

Темпо I (Первый темп)

ЗАИГРАЙ, МОЯ ВОЛЫНКА

Русская народная песня

Обработка Б. ТРОЯНОВСКОГО
Исполнительская редакция П. Нечепоренко

Allegro (Скоро)

This musical score is for a piece in D major, featuring a balalaika and piano accompaniment. The score is divided into five systems, each with a balalaika staff and a piano grand staff (treble and bass clefs). The balalaika part is characterized by intricate fingerings (1-4, 2-3, 4-2, 3-4) and dynamic markings such as *p*, *f*, *mf*, *sf*, and *mp*. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The piece concludes with a final chord in the piano and a sustained note in the balalaika.

Adagio cantabile (Медленно, певуче)

Allegro assai (Весьма скоро)

The musical score is written for a balalaika and piano accompaniment. It is in the key of D major (two sharps) and 2/4 time. The tempo is marked "Allegro assai (Весьма скоро)".

System 1: The balalaika part begins with a triplet of eighth notes, followed by a slur over a group of notes, and then a glissando. The piano accompaniment consists of chords. Dynamics include *f*, *p*, and *pp*.

System 2: The balalaika part continues with eighth-note patterns. The piano accompaniment features a steady eighth-note bass line. Dynamics include *f* and *p*.

System 3: The balalaika part has a series of eighth-note runs. The piano accompaniment also features eighth-note patterns. Dynamics include *p cresc.* and *f*.

System 4: The balalaika part continues with eighth-note runs. The piano accompaniment features a steady eighth-note bass line. Dynamics include *f* and *p*.

System 5: The balaca part has a series of eighth-note runs. The piano accompaniment features a steady eighth-note bass line. Dynamics include *f* and *p*.

System 6: The balaca part has a series of eighth-note runs. The piano accompaniment features a steady eighth-note bass line. Dynamics include *f* and *p*.

142

sim.

cresc. poco a poco

cresc. poco a poco

sf *p*

sf *pp*

Presto (Быстро)

vibr. *rit.*

pp *cresc.*

pp *cresc.*

p *ff*

ПО ДОЛИНАМ И ПО ВЗГОРЬЯМ

Песня времен гражданской войны

Обработка В. ГОРОДОВСКОЙ

Tempo di Marcia (В темпе марша)

The musical score is written for a balalaika and piano. It consists of four systems of music. The balalaika part is in the upper staff, and the piano accompaniment is in the lower staves. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked 'Tempo di Marcia (В темпе марша)'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The first system starts with a treble clef and a key signature of one sharp. The piano part begins with a forte (f) dynamic. The balalaika part has a tremolo (trem.) marking. The second system continues the melody and accompaniment. The third system features a piano (pizz.) marking. The fourth system ends with a mezzo-forte (mf) marcato marking. The score is published by the publisher 'Музыка' in 1982.

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The image displays a musical score for a balalaika and piano. The score is organized into four systems, each consisting of a balalaika staff (top) and a piano staff (bottom). The balalaika staff uses a treble clef and a key signature of one sharp (F#). The piano staff uses a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The balalaika part features intricate fingerings and techniques, including triplets, sixteenth-note runs, and dynamic markings like *f* (forte). The piano accompaniment provides harmonic support with chords and moving lines in both hands. The score is written in a standard musical notation style, with notes, rests, and various musical symbols clearly visible.

First system of the musical score. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The music is in G major (one sharp). The top staff features a complex melodic line with many triplets and sixteenth notes, marked with fingerings 1, 2, 3, 4, 5, 6. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

Second system of the musical score, continuing the piece. It follows the same three-staff format. The melodic line in the top staff continues with intricate patterns, while the grand staff accompaniment provides a steady harmonic foundation.

Third system of the musical score. This system introduces dynamic markings: *ff* (fortissimo) and *mf* (mezzo-forte). It includes crescendo and decrescendo hairpins. The notation continues with complex rhythmic patterns in the top staff and accompaniment in the grand staff.

Fourth system of the musical score, marked *Meno mosso (Медленнее)* (Slower). The tempo change is indicated by a double bar line and the new tempo marking. The music transitions to a 2/4 time signature. The top staff features a more sustained melodic line with some slurs, while the grand staff accompaniment becomes more rhythmic. Dynamic markings *ff* and *marcato* are present. The system concludes with a repeat sign and a first ending bracket.

146

2 0 5 1 4 2 4 3 2 3

sff *f*

dim. (по полуприжатым струнам)

simile *dim. molto* *ppp*

p dim. molto
(удары по крышке рояля) *ppp*

ЮМОРЕСКА

Е. АВКСЕНТЬЕВ

Allegro assai (Довольно скоро) ($\text{♩} = 144$)

The musical score for 'ЮМОРЕСКА' is written for balalaika. It begins with a piano introduction marked *ff* and *mf*. The main melody is marked *Allegro assai* (*Довольно скоро*) with a tempo of $\text{♩} = 144$. The score includes various dynamics such as *ff*, *mf*, *mp*, *p*, and *dim.* (diminuendo). There are also articulations like *poco rit.* and *poco a poco dim.*. The score is divided into several systems, each containing a single melodic line for the balalaika. The notation includes various musical symbols such as notes, rests, and dynamic markings.

2 0 2 2 3 0 2 0 0 2 3 4 pizz. (2) 0 1 2 0 1 2 3 1 4 1 4 gliss.

f *mf*

pizz. (2) 4 3 2 1 4 3 2 1 0 3 1 2 2 1 2 III II *mf* *mp*

f *p* *f*

gliss. III II

The musical score is written for balalaika and piano. It consists of five systems of music.

System 1: The balalaika part begins with a triplet of eighth notes (1 3), followed by a triplet of sixteenth notes (3 0), and then a triplet of eighth notes (3 0 2). The piano part has a triplet of eighth notes (1 0 3). The balalaika part has a *mp* dynamic marking and a *simile* instruction. The piano part has a *mp* dynamic marking.

System 2: The balalaika part has a *f* dynamic marking and a *ff* dynamic marking. The piano part has a *f* dynamic marking and a *ff* dynamic marking.

System 3: The balalaika part has a *mf* dynamic marking. The piano part has a *f* dynamic marking and a *ff* dynamic marking. The balalaika part has a *ritardando* instruction.

System 4: The balalaika part has a *mf* dynamic marking. The piano part has a *f* dynamic marking and a *mf* dynamic marking.

System 5: The balalaika part has a *mf* dynamic marking. The piano part has a *mp* dynamic marking. The balalaika part has a *a tempo* instruction and a *poco a poco accel.* instruction.

150

dim.

f II II

mf poco a poco dim.

mf poco a poco dim.

Coda

mp

p

pizz.(2)

pp

pizz.(1)

ppp

ЭТЮД

Ю. ШИШАКОВ

Moderato (Умеренно)

0 1 2 0 1 2 1 3 4 2 3

p

p

0 1 2 4 3 2

ЭТЮД-ГЛИССАНДО

В. ПАНИН

Con moto (С движением)

f

mf

p

pizz. (6)

1 — 2 1 — 2 1 — 2 1 — 1

gliss.

II

gliss.

gliss.

gliss.

sf

ЭТЮД

Н. БАКЛАНОВА

Allegretto (Оживленно)

♩ ♪ ♩ ♪ ♩ ♪

mf

tr

Конец

II

II

II

Повторить с начала до слова «Конец»

ЭТЮД

Г. БЕРЕНС

Allegro (Скоро)

The image displays a musical score for the piece "The Rose Tree". It is written for a violin and piano. The key signature is one sharp (F#), and the time signature is 6/8. The score is divided into two systems. The first system features a violin melody with numerous ornaments and fingerings indicated above the notes, and a piano accompaniment consisting of a steady bass line and chords. The second system continues the violin melody with more complex ornamentation and fingerings, while the piano accompaniment remains consistent. The piece concludes with a repeat sign.

ЭТЮД

Р. ИЛЬИНА

Allegretto grazioso (Подвижно, грациозно)

The image displays a musical score for the song "The Swan" by Maurice Strakosky. It consists of two systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat) and the time signature is 4/4. The score includes various dynamic markings such as *mp* (mezzo-piano), *cresc.* (crescendo), *sf* (sforzando), and *p* (piano). There are also articulation marks like accents and slurs. The vocal line features complex rhythms with many eighth and sixteenth notes, often grouped with slurs and fingerings. The piano accompaniment provides a harmonic and rhythmic foundation, with some chords and moving lines in both hands. The overall style is characteristic of early 20th-century popular music.

154

2 3 6 1 2 3 3 2 1 0 1 0 2 1

mp

p

cresc. *sf* *mp*

cresc. *p*

ЭТЮД

К. ЧЕРНИ

Allegro (Скоро)

The image displays a musical score for the piece "The Swan" by Maurice Strakosky. The score is written for a piano and a flute. It is in the key of D major (indicated by two sharps) and 3/8 time. The score is divided into two systems. The first system begins with a piano introduction marked *p* (piano). The flute part features a melody with various ornaments and fingerings, including a trill and a grace note. The piano accompaniment consists of a steady eighth-note pattern. The second system continues the piano's accompaniment and the flute's melody, ending with a final flourish. The score is presented in a clear, professional layout with standard musical notation.

ЭТЮД

Г. ЛЕМУАН

Allegretto (Оживленно)

0 4 3 1 0 2 2 1 4 2 1 4 4 2 1 2 1 0 vibr.(6) 1 2 2

4 2 4 1 2 3 1 2 3 4 1 2 3 4 6 1 4 2 6 1

cresc. p cresc. p

Конец

156

3 vibr.(6) 2 6 1 4 3 1 1 2 2 f

1 4 2 1 3 2 3 1 2 3 2 4 1 0 3 1 2 p f sf

Повторить с начала до слова «Конец»

ЭТЮД

Д. КАБАЛЕВСКИЙ

Vivo (Живо)

3 3 2 1 6 3 2 1 6 1 3 3 3 3 3 3 3 3 mf II

0 3 1 2 3 4 0 3 3 3 3 3 3 3 3 3 3 3

The musical score is written for a balalaika and piano. It consists of six systems of music. Each system has a single melodic line and a piano accompaniment. The melodic line features various triplets and sixteenth-note patterns. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *mf*, *p*, and *sf*. The key signature has two sharps (F# and C#).

ЭТЮД

Г. ЛЕМУАН

Moderato (Умеренно)

The musical score is for a Moderato study by G. Lemuan. It is written for balalaika and piano. The key signature is one sharp (F#), and the time signature is 6/8. The tempo is marked Moderato (Умеренно). The score consists of four systems of music. The first system includes fingering numbers (4, 2, 3, 1, 3, 1) and dynamic markings (p, cresc., mf). The second system includes a crescendo marking (cresc.) and a piano marking (p). The third system includes a forte marking (f). The fourth system includes fingering numbers (4, 2, 3, 1, 3, 1, 2, 0, 4, 1, 3, 1, 2, 2, 1, 0, 2, 1, 3, 2, 4, 1, 3, 4) and dynamic markings (p). The piano accompaniment consists of chords and single notes in the right and left hands.

2 1 0 2 1 3 2 4 1 3 4 1 4 1 3 2 4 6 2 1 3 2 4 6 2 1 3 2 4 6 2 1 3 2

p *mf* II II II *f*

mf *f*

159

Musical score for "The Swan" by Camille Saint-Saëns, measures 1-4. The score is in G major (one sharp) and 3/4 time. It features a piano (*p*) introduction with a crescendo (*cresc.*) leading to mezzo-forte (*mf*). The melody is in the right hand, and the accompaniment is in the left hand. The melody consists of eighth and sixteenth notes, while the accompaniment consists of quarter notes and rests.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The second and third systems show the piano accompaniment in grand staff (treble and bass clefs). The piano part also begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The melody is written in a simple, folk-like style, and the piano accompaniment provides a harmonic foundation with chords and single notes.

ЭТЮД

А. ЛЕШГОРН

Tempo di Valse (В темпе вальса)

The musical score is for a balalaika etude in 2/4 time, key of D major. It consists of six systems of music, each with a treble and bass staff. The first system includes dynamics *mf* and *mp*, and a vibrato marking *vibr. (6)*. The second system includes a fermata. The third system includes a repeat sign and a forte dynamic *f*. The fourth system includes a mezzo-forte dynamic *mf*. The fifth system includes a mezzo-piano dynamic *mp*. The sixth system includes a final double bar line. Fingerings and bowings are indicated throughout the score.

ДОГОНИ-КА!

Этюд

Н. АГАФОННИКОВ

Allegretto (Оживленно)

The musical score is written for balalaika and piano. The balalaika part is in the treble clef with a key signature of one sharp (F#). The piano accompaniment is in the grand staff (treble and bass clefs) with the same key signature. The tempo is marked 'Allegretto (Оживленно)'. The score includes various musical notations such as ornaments (0, 3, 4), fingerings (0-4), and dynamics (mp, mf, p, mp simile). The piece concludes with a final cadence in the piano part.

ЭТЮД

Д. КАБАЛЕВСКИЙ

Allegro (Скоро)

0 1 2 3 2 3 4 3 2 1 2 1

p

p

cresc.

f

p

pp

sf

sf

f *dim.*
f *dim.*
p *molto cresc.* *ff*
p *molto cresc.* *ff*

ДОЖДИК НАЧАЛСЯ

Этюд

Н. ГАН

Allegro assai (Довольно скоро)

mp
p
ff
p

The musical score is written for balalaika and piano. It consists of six systems of staves. The balalaika part is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The score includes various musical notations such as fingerings (e.g., 2, 0, 4, 2, 0, 4, 1, 2, 3, 2, 1, 2, 6, 1, 2, 6), slurs, and dynamic markings like *mf* and *p*. The final system includes a section labeled "Ossia: 4/4" with a different melodic line. The score concludes with a vibrato marking (*vibr.*) and a final dynamic marking (*p*).

3 1 4 3 2 1 vibr.(6) vibr. 4 3 1 3 2 1 4 3 1 3 1 2

cresc. 1 2 f

cresc. f

1 2 mp 4-3-2-1-6 vibr.(6)

mp

trem. p II pp

ЭТЮД

П. КУЛИКОВ

Adagio (Медленно)

1 0 6 trem. 2 0 6 4 1 0 4 3 6 2 3 0 2 3 0 1 0 6

mf p

The image displays a musical score for a balalaika and piano. The score is organized into four systems, each consisting of a balalaika staff (top) and a piano staff (bottom). The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The balalaika part features a series of chords and single notes, often with fingerings indicated by numbers 1, 2, 3, and 0. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The score concludes with a double bar line.

ТАНЕЦ

Э. ДЖЕНКИНСОН

Allegro assai (Очень скоро)

p

pp *leggeramente e scherzando*

cresc.

cresc.

fp

fp

dim.

dim.

The musical score is written for balalaika and piano. It consists of four systems of music. The balalaika part is written in a single staff with a treble clef, and the piano part is written in a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4.

System 1: The balalaika part begins with a *pp* (pianissimo) dynamic and a series of sixteenth-note runs. It transitions to a *mf* (mezzo-forte) dynamic in the fourth measure. The piano part provides harmonic support with chords and moving lines.

System 2: The balalaika part continues with intricate fingering and a *sempre cresc.* (sempre crescendo) marking. The piano part also features a *sempre cresc.* marking, indicating a gradual increase in volume.

System 3: The balalaika part shows further technical development with complex fingering. The piano part continues to support the melody with harmonic accompaniment.

System 4: The balalaika part reaches a *f* (forte) dynamic, featuring rapid sixteenth-note passages. The piano part also reaches a *f* dynamic, providing a strong harmonic foundation.

169

p cresc. *fp*

p cresc. *fp*

cresc. *fp*

cresc. *fp*

dim. molto *dim. molto*

pp *ppp*

ЭТЮД-ТАРАНТЕЛЛА

А. ШАЛОВ

Presto (Быстро)

The musical score is written for balalaika and piano. It consists of six systems of music. The balalaika part is written in a single treble clef, and the piano accompaniment is written in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 8/8. The tempo is marked 'Presto (Быстро)'. The score includes various musical notations such as triplets, sixteenth notes, and fingering numbers (1-4). Dynamics include *mf* (mezzo-forte), *p* (piano), and *poco cresc.* (poco crescendo). The piece concludes with a final flourish in the balalaika part.

Two systems of musical notation for a piece in D major, 2/4 time. The first system consists of 5 measures, and the second system consists of 6 measures. The melody is written in the right hand, and the accompaniment is in the left hand. The piece concludes with a double bar line.

ЭТЮД

Н. ЧАЙКИН

Con moto (С движением)

Two systems of musical notation for a piece in D major, 2/4 time. The first system consists of 5 measures, and the second system consists of 6 measures. The melody is written in the right hand, and the accompaniment is in the left hand. The piece concludes with a double bar line.

Конец

Повторить с начала до слова «Конец»

ЭТЮД

Ю. ШИШАКОВ

Allegro moderato (Умеренно скоро)

The musical score is for a balalaika etude in G major (one sharp) and 2/4 time. It is divided into four systems of music, each consisting of a treble and bass staff. The first system begins with a piano (*p*) dynamic. The second system features mezzo-forte (*mf*) dynamics. The third system includes piano (*p*) and ritardando (*rit.*) markings. The fourth system starts with piano-piano (*pp*) and includes crescendo (*cresc. poco a poco*) markings. The piece concludes with a tempo change to *a tempo*.

174

The musical score is written for balalaika. It features a melodic line in the treble clef and a bass line in the bass clef. The key signature is G major (one sharp). The time signature is 4/4. The score includes various musical notations such as fingerings, dynamics (ff, dim., p, mf, pp), and articulation (vibr.).