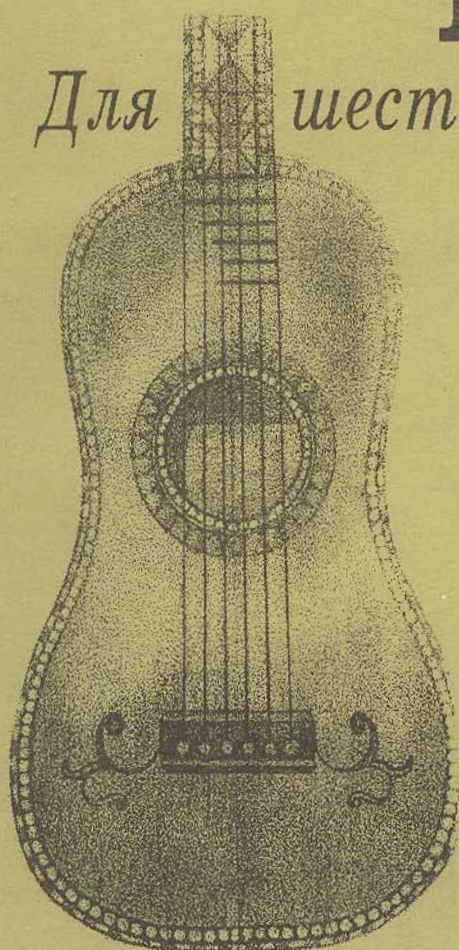


Репертуар
музыкальных училищ
и консерваторий

Repertoire
of music colleges
and conservatoires

К ОНЦЕРТНЫЕ ПЬЕСЫ

Для *шестиструнной гитары*



CONCERT PIECES

For six-stringed guitar



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Гитара — инструмент удивительный: на протяжении столетий он множество раз оказывался на обочине музыкальных "магистралей" — и никогда не умирал. Всегда находился и находится такой общественный слой или такая область творчества, где именно гитара становится самой желанной и популярной. Этот инструмент умеет быть одновременно простым и сложным, аристократическим и народным, доступным любителю и интересным профессионалу. И репертуар для гитары возрождается, расширяется, обновляется.

В России в последнее время, как кажется, открывается заново классическая гитара. Она перестает связываться в нашем представлении только с рок-музыкой или только с авторской песней и снова приходит на концертную эстраду. Лучшие современные композиторы пишут не только сольные пьесы, но и концерты для гитары с оркестром. Однако основой репертуара остается гитарная классика — именно те пьесы, которые мы предлагаем вам в этом сборнике. Они продолжают быть и "любимцами публики", и своеобразным "пробным камнем" мастерства музыканта.

Сборник рекомендуется в качестве учебного пособия студентам гитарных классов средних и высших музыкальных учебных заведений, а также всем любителям музыки.

Guitar is a wonderful instrument, indeed, for during hundreds of years it has been perpetually occurring at the far corners of the musical main sphere in different countries, meanwhile going on living despite everything. This phenomenon may be explained by different social groups of population to have been discovering their necessity in guitar in some particular genre of art. This instrument is able to be ingenuous and intricate at the same time. Both the aristocratic noble style and the spirit of folk are peculiar to guitar. And at last, nothing, but guitar, is so accessible to just music-lovers, evoking simultaneously such a great interest in the hearts of professionals. Thus the repertoire for guitar continues to be revived, extended and renewed. Nowadays the classical guitar genre is undergoing the kind of its revelation in Russia as if being discovered anew. It's nevermore associates in our mind with only the rock music or bards' songs. The guitar returns to the concert stage. Most of the serious modern composers create not only solo guitar pieces, but also concertos for guitar and orchestra! However, this is really the guitar classics, that is firmly left as the base of any repertoire. These exact pieces are offered to you in this collection. Such compositions use to enjoy their popularity, giving any musician the chance of trying his (or her) skill.

This collection is recommended as the sort of manual for the guitar classes' students of middle and high music colleges, so as for all the music-lovers.

(translated by Asya Ardova)

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Концертные пьесы
для шестиструнной гитары

Concert pieces
for six-stringed guitar

ПОЛОНЕЗ

POLONAISE

М. ОГИНСКИЙ—
Ю. БОЙКО
M. OGINSKI—
YU. BOIKO

Allegro moderato

The musical score consists of six staves of music for guitar. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro moderato'. The score includes various musical notations such as slurs, accents, and fingerings. Roman numerals (BVII, BX, BV, X, VIII, XII, VII, XXIV) are placed above certain notes to indicate fret positions. Circled numbers (1, 2, 3, 4) indicate fingerings. Hyphens (-) are used to indicate the first finger. The piece concludes with a double bar line and a final chord.

*) Черта — обозначение первого пальца.
The hyphen indicates the first finger.

Musical staff 1: Treble clef, G major key signature. Contains a melodic line with a repeat sign and a double bar line. Fingerings include circled 1, 2-1-4-3, and circled 4-1.

Musical staff 2: Treble clef, G major key signature. Contains a melodic line with a double bar line and a final measure with a circled 4 and 1.

Musical staff 3: Treble clef, G major key signature. Contains a melodic line with a double bar line and a final measure with a circled 3 and 2.

Musical staff 4: Treble clef, G major key signature. Contains a melodic line with a double bar line and a final measure with a circled 4 and 1.

Musical staff 5: Treble clef, G major key signature. Contains a melodic line with a double bar line and a final measure with a circled 1.

Musical staff 6: Treble clef, G major key signature. Contains a melodic line with a double bar line and a final measure with a circled 1.

ТРАУРНЫЙ МАРШ

FUNERAL MARCH

Ф. ШОПЕН
F. CHOPIN

Lento

The musical score is written for a single melodic line in 4/4 time, marked *Lento*. It begins with a piano (*p*) dynamic and features a series of chords and melodic fragments. The score includes several measures with fingerings (1-4) and accents. A *sf* (sforzando) dynamic is used in the lower half of the page. At the bottom, a guitar chord diagram is provided, showing a sequence of chords: BVIII, VII, X, VIII, VI, V, VII. The diagram includes fret numbers (e.g., 2, 3, 4) and fingerings (e.g., 1, 2, 3, 4) for each chord.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains several chords and notes. Fingerings are indicated with numbers 1-4. A bracket labeled "BIII" spans a section of the staff. Dynamics include *p* and *ff*.

Musical staff 2: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and chords. Fingerings are indicated with numbers 1-4. A bracket labeled "BIV-III" spans a section. Dynamics include *p*, *fp*, and *f*.

Musical staff 3: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and chords. Dynamics include *p*.

Musical staff 4: Treble clef, key signature of two sharps. The staff contains chords and notes. Dynamics include *p*.

Musical staff 5: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and chords. Dynamics include *p* and *Fine*.

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and chords. Fingerings are indicated with numbers 1-4. Dynamics include *pp*.

Musical staff with notes and fingerings 2, 3, 1, 4. Includes dynamic markings ρ and $-\rho$.

BIII

Musical staff with notes and fingerings 4, 1, 4, -4, 1.

BVIII

Musical staff with notes and fingerings 4, 1.

Musical staff with notes and fingerings 1, 1, 4, 3.

Musical staff with notes and fingerings -3, 1, 3, 2, 2, 4.

BI

Musical staff with notes and fingerings 1 4, 6, 6, 6, 6, 4, -4, 1.

BVII

BV

4 -4 -4 -4

1 2 3 4 2 3 1 1

BVII

1 4 1 4 1

2 1 1 3 1 4 1

BIX

4 4 -I

3 1 1 1 2 3 1 4

2 1 1 3 1 4 1

pp

2 1 1 3 1 4 1

2 1 1 3 1 4 1

First musical staff featuring a treble clef and a series of eighth-note chords and single notes. The melody consists of eighth-note chords, while the bass line has quarter notes.

Second musical staff, continuing the piece with similar eighth-note chordal patterns in the upper voice and quarter notes in the bass.

Third musical staff, showing a continuation of the rhythmic and harmonic patterns.

Fourth musical staff, featuring sixteenth-note runs in the upper voice, each marked with a '6' (fingerings). The bass line continues with quarter notes.

Fifth musical staff, labeled '1.' in a box, indicating the first ending. It contains eighth-note chords and single notes.

Sixth musical staff, labeled '2.' in a box, indicating the second ending. It features a melodic line with eighth notes and a final quarter note.

К ЭЛИЗЕ

TO ELISA

Л. ван БЕТХОВЕН
L. van BEETHOVEN

Poco con moto

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Poco con moto' and the dynamics are 'pp'. The score consists of six systems of music. The first system includes a circled '1' above a measure and a 'BV' marking above a slur. The second system has a circled '3' below a measure. The third system has a 'BV' marking above a slur. The fourth system has a circled '5' below a measure. The fifth system has a 'BV' marking above a slur. The sixth system has a 'BV' marking above a slur and a circled 'VIII' above a measure. Fingerings are indicated by numbers 1-4. Slurs and accents are used throughout the piece.

Musical notation for the first system, featuring a treble clef and a bass clef. The treble clef part has notes with fingerings 1, 2, 4, 1, 1, 1 and includes a BIII label. The bass clef part has notes with fingerings 3, 2, 0, 4, 3, 2, -2, 3, 2, 2.

Musical notation for the second system, featuring a treble clef and a bass clef. The treble clef part has notes with fingerings 2, 1, 4, 1, 4, 1, 0 and includes VIII, V, and BIII labels. The bass clef part has notes with fingerings 3, 2, 3, 3, 3, 3, 3, 3, 3, 3.

Musical notation for the third system, featuring a treble clef and a bass clef. The treble clef part has notes with fingerings 4, 2, 1, 2, 1, 2, 1 and includes BIV, (VII), V, and IV labels. The bass clef part has notes with fingerings 3, 4, 3, 4, 2, 1, 2, 1.

Musical notation for the fourth system, featuring a treble clef and a bass clef. The treble clef part has notes with fingerings 3, 4 and includes a circled 3. The bass clef part has notes with fingerings 3, 2, 3, 2, 3, 2, 3, 2, 3, 2. A *p* dynamic marking is present.

Musical notation for the fifth system, featuring a treble clef and a bass clef. The treble clef part has notes with fingerings 4, 4, 4, 4, 4, 4, 4, 4 and includes a circled 4. The bass clef part has notes with fingerings 4, 4, 4, 4, 4, 4, 4, 4.

Musical notation for the sixth system, featuring a treble clef and a bass clef. The treble clef part has notes with fingerings 4, 4, 4, 4, 4, 4, 4, 4 and includes a circled 4. The bass clef part has notes with fingerings 4, 4, 4, 4, 4, 4, 4, 4. A BV label is present.

Musical staff 1: Treble clef with a dotted quarter note, followed by two measures of chords. Bass clef with a whole note chord and two measures of eighth notes.

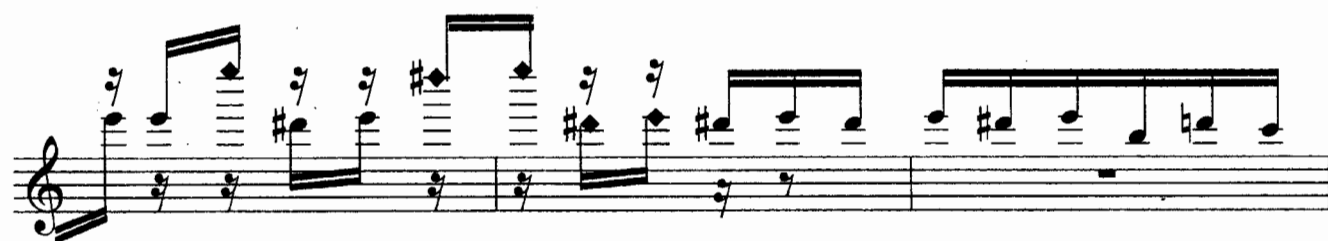
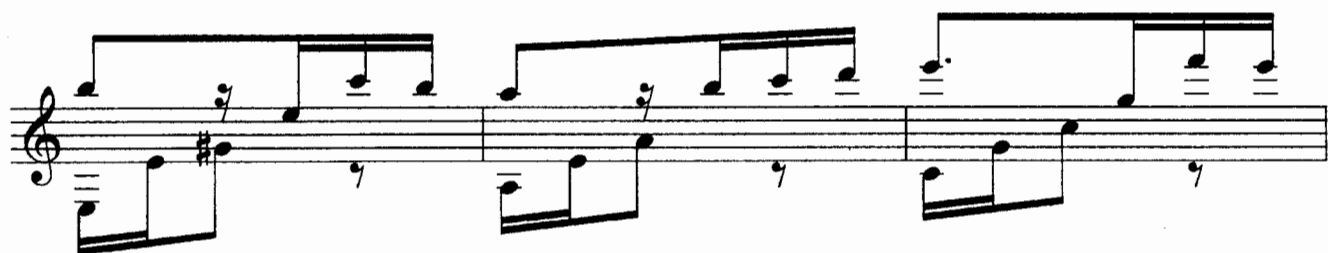
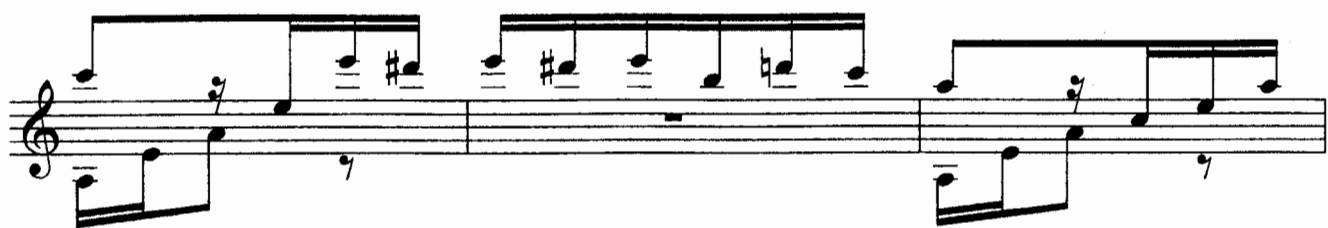
Musical staff 2: Treble clef with quarter notes and chords. Bass clef with eighth notes. Chord labels BVI and 9 are present.

Musical staff 3: Treble clef with chords and quarter notes. Bass clef with eighth notes. Chord labels VI, V, IV, V are present.

Musical staff 4: Treble clef with quarter notes and chords. Bass clef with quarter notes. Chord label BII and dynamic marking *pp* are present.

Musical staff 5: Treble clef with eighth notes and chords. Bass clef with quarter notes. Measure numbers XXIII, XXIV, XXV, XXVII, XXIV are present.

Musical staff 6: Treble clef with eighth notes and chords. Bass clef with quarter notes. Chord label BV and measure numbers 1, 2, 1, 4, 1, 3, 1, 1, 1 are present.



ADAGIO

Из Сонаты № 8 для фортепиано
From the Sonata № 8 for piano

Л. ван БЕТХОБЕН
L. van BEETHOVEN

Adagio cantabile

The musical score is presented in a single system with six staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. A piano (*p*) dynamic marking is placed below the first few notes. The notation includes a variety of rhythmic values, slurs, and ties. Fingering numbers (1, 2, 3, 4) are indicated throughout. There are some unusual markings, including 'XII' and circled numbers (6, 5). The score is divided into sections by horizontal lines with Roman numerals: BII-VII, BII-BV-IX, BIX, and BIX-II-VII. The final measure of the piece is marked with a circled '5'.

BV

1 ch 4 3 1
3 3 3 3

pp

BV

1 4 3 1
3 3 3 3

1 4 3 1
3 3 3 3

X₄

VIII

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

sf sf sf

BI

1 4 -4 1
3 3 3 3

fp *decresc.* *pp*

BV

2 1 2 1
3 3 3 3

LARGO APPASSIONATO

Из Сонаты № 2 для фортепиано
From the Sonata № 2 for piano

Л. ван БЕТХОВЕН
L. van BEETHOVEN

Largo appassionato
tenuto sempre

p
staccato sempre

tenuto sempre
staccato sempre

BV — BII — BIX-VIII

sf *sf* *pp* *f*

c 3088 к

BX ② BVII IX ② BVII

p

BIX IV BVI

BVI

BII

f *cresc.* *ff* *p* *tenuto sempre* *staccato sempre*

⑥

tenuto sempre

ff staccato sempre

BI

sf (legato) *sf*

BIII

① 2 ①

XII

sfp XII XIX ④

XII XIX ⑤

XXIV XIX

② ③ ② ① ③

XXIV XII XIX

Musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. It features a melodic line with various ornaments and a bass line with chords. Roman numerals XVII, XXIV, XXI, XIX, XVIII, XIV, and XII are placed above the notes. Fingerings 1, 2, 3, and 4 are indicated. A circled '2' and '3' are also present.

Musical notation for the second system, starting with a dynamic marking of *sfp* and *tenuto sempre*. It includes a melodic line with slurs and a bass line with chords. Roman numerals BX, IX, and X are placed above the notes. A dynamic marking of *pp* is also present.

Musical notation for the third system, starting with a dynamic marking of *staccato sempre*. It features a melodic line with slurs and a bass line with chords. Roman numerals BX, IX, and X are placed above the notes.

Musical notation for the fourth system, featuring a melodic line with slurs and a bass line with chords. Roman numerals BX, IX, and X are placed above the notes.

Musical notation for the fifth system, featuring a melodic line with slurs and a bass line with chords. Roman numerals BX, IX, and X are placed above the notes.

Musical notation for the sixth system, starting with a dynamic marking of *pp*. It features a melodic line with slurs and a bass line with chords. Roman numerals BX, IX, and X are placed above the notes.

Musical notation for the seventh system, featuring a melodic line with slurs and a bass line with chords. Roman numerals BX, IX, and X are placed above the notes.

Musical notation for the eighth system, ending with a dynamic marking of *pp*. It features a melodic line with slurs and a bass line with chords. Roman numerals BX, IX, and X are placed above the notes.

ТАМБУРИН

TAMBOURINE

Ж. Ф. РАМО
J. Ph. RAMEAU

Tempo di gavotta

The musical score is written for a tambourine in 4/4 time, marked "Tempo di gavotta". It consists of six systems, each with a treble staff and a bass staff. The key signature has one flat (B-flat). The score includes various musical notations such as triplets, slurs, and fingerings (e.g., 1, 2, 3, 4). The first system begins with the instruction *f sempre*. The bass staff contains chords and rhythmic patterns, while the treble staff contains the melodic line with intricate fingerings and articulation marks.

First musical staff showing a treble clef, a key signature of one flat (B-flat), and a series of notes with slurs and ties. The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, 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The image displays a page of musical notation for guitar, consisting of seven systems. Each system includes a treble clef staff and a guitar chord diagram staff. The notation is as follows:

- System 1:** Treble staff has a melodic line starting with a quarter note, followed by an eighth-note triplet, and ending with a quarter note. Chord diagrams are shown below.
- System 2:** Treble staff continues the melodic line with slurs and ties. Chord diagrams are shown below.
- System 3:** Treble staff features a melodic line with slurs and ties. Chord diagrams are shown below.
- System 4:** Treble staff has a melodic line with slurs and ties. Chord diagrams are shown below.
- System 5:** Treble staff contains a melodic line with slurs and ties. Chord diagrams are shown below.
- System 6:** Treble staff has a melodic line with slurs and ties. Chord diagrams are shown below.
- System 7:** Treble staff continues the melodic line with slurs and ties. Chord diagrams are shown below.

AVE MARIA

Дж. КАЧЧИНИ
G. CACCINI

Adagio

The musical score consists of six staves of music in G major and 4/4 time. The tempo is marked 'Adagio'. The first staff begins with a piano (*p*) dynamic. The second staff includes fingerings (1, 2, 3, 4) and a trill. The third staff has a 'BV' (Basso Violone) annotation and a trill. The fourth staff has a 'BII' (Basso II) annotation. The fifth and sixth staves continue the piece with various fingerings and trills. The score concludes with a fermata.

The musical score consists of six systems of staves, each with a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as chords, melodic lines, and fingering instructions.

- System 1:** Starts with a *mf* dynamic. Features a chord diagram for a D major chord (x02321) and a melodic line with a 4-3-1-4 fingering. Chord diagrams for BV and BIII are indicated.
- System 2:** Continues the melodic line with a 4-1-1-0 fingering. A BIV chord diagram is shown.
- System 3:** Features a *f* dynamic. Includes a BX chord diagram and a melodic line with a 4-3-1 fingering. Chord diagrams for VII and VIII are also present.
- System 4:** Starts with a *p* dynamic. Includes a BVIII chord diagram and a melodic line with a 4-3-4-1 fingering.
- System 5:** Continues with a BVIII chord diagram and a melodic line with a 4-2-1 fingering. A V chord diagram is indicated.
- System 6:** Features a BIX chord diagram and a melodic line with a 4-2-4-1 fingering. A V chord diagram is also shown.
- System 7:** Includes a BVIII chord diagram and a melodic line with a 4-4-1 fingering. A VII chord diagram is indicated.
- System 8:** Features a BIX chord diagram and a melodic line with a 4-3-1 fingering. A VII chord diagram is also shown.

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of chords and a melodic line. A circled '2' is above the first measure. A dynamic marking 'p' is present in the third measure.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a series of chords and a melodic line. A dynamic marking 'p' is present in the third measure.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a series of chords and a melodic line. A dynamic marking 'pp' is present in the third measure.

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a series of chords and a melodic line.

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a series of chords and a melodic line. Dynamic markings 'p' and 'pp' are present in the third and fourth measures.

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains a series of chords and a melodic line.

Musical staff 7: Treble clef, key signature of one sharp (F#). The staff contains a series of chords and a melodic line. Dynamic markings 'p' and 'pp' are present in the third and fourth measures. The staff ends with a double bar line and a fermata.

4 -4 2 3 4

dim.

12 2 4 I 1 2

p

7 7

7 7

Poco più mosso

p ma poco a poco cresc.

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

BII BVII XII XVI

Allegro giocoso

BVII XII

poco riten.

XXXI
XXX

pp

f energico

Tempo I

BIII

mf

p

BIII

BIII

p

più f

(BVII) 4(2) BV III

BVII V VIII

BVII

dim. *p*

с 3088 к

ВАЛЬС

Из музыкальных иллюстраций
к повести А. С. Пушкина "Метель"

WALTZ

From the musical illustrations
to the novel "Blizzard" by A. S. Pushkin

Г. СВИРИДОВ
G. SVIRIDOV

Tempo di valse (Allegro) $\text{♩} = 66$

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a slur over the first four notes and a fermata over the fifth note. The bass line consists of a single note with a fermata. Fingering numbers 1 and 2 are present.

Musical staff 2: Treble clef, key signature of one sharp. The staff contains a melodic line with a slur over the first four notes and a fermata over the fifth note. The bass line consists of a single note with a fermata. Fingering numbers 4, 1, 3, 1, 1, 4, 2 are present. A bracket labeled "BV" spans the last three notes of the melodic line.

Musical staff 3: Treble clef, key signature of one sharp. The staff contains a melodic line with a slur over the first four notes and a fermata over the fifth note. The bass line consists of a single note with a fermata. Fingering numbers 4, 1, 3, 1, 1, 4, 2 are present. A bracket labeled "BV" spans the last three notes of the melodic line.

Musical staff 4: Treble clef, key signature of one sharp. The staff contains a melodic line with a slur over the first four notes and a fermata over the fifth note. The bass line consists of a single note with a fermata. Fingering numbers 4, 1, 3, 1, 1, 4, 2 are present. Brackets labeled "BVII" and "V" are positioned above the staff.

Musical staff 5: Treble clef, key signature of one sharp. The staff contains a melodic line with a slur over the first four notes and a fermata over the fifth note. The bass line consists of a single note with a fermata. Fingering numbers 4, 1, 3, 1, 1, 4, 2 are present. Brackets labeled "X" and "BVII" are positioned above the staff.

Musical staff 6: Treble clef, key signature of one sharp. The staff contains a melodic line with a slur over the first four notes and a fermata over the fifth note. The bass line consists of a single note with a fermata. Fingering numbers 4, 1, 3, 1, 1, 4, 2 are present. Brackets labeled "BVIII" and "BV" are positioned above the staff. The word "cresc." is written below the staff.

Musical staff 7: Treble clef, key signature of one sharp. The staff contains a melodic line with a slur over the first four notes and a fermata over the fifth note. The bass line consists of a single note with a fermata. Fingering numbers 4, 1, 3, 1, 1, 4, 2 are present. A bracket labeled "BV" is positioned above the staff. A dynamic marking "p." is present below the staff.

The musical score consists of six staves. The top staff is the melody line, featuring a series of eighth and quarter notes with a long slur over a sequence of notes. The second staff continues the melody and includes a triplet of eighth notes and a four-fingered scale-like passage. The third staff shows a continuation of the melody with a slur and a dynamic marking of *p.*. The fourth staff is a bass line with Roman numerals **BVIII** and **VII** above it, indicating chord changes. The fifth staff is another bass line with Roman numerals **BV** and **BV** above it, and a *Fine* marking. The sixth staff is a final bass line with Roman numerals **BV** and **III** above it, and **BIII** below it. The score includes various fingerings (1-4), slurs, and dynamics such as *cresc.* and *f*.

The musical score consists of seven staves of music, each with a treble clef and a 4/4 time signature. The notation includes chords, single notes, and rests, with various fingering and articulation markings.

- Staff 1:** Labeled with "BV" at the beginning and "VII" at the end. It features a sequence of chords and notes with fingerings such as 2, 3, 1, 3, 4, 1, 4.
- Staff 2:** Labeled with "BVI" above a long slur. It includes a circled 2 (②) and fingerings like 1, 2, 3, 2, 3, 1, 3, 2, 4, 2.
- Staff 3:** Labeled with "BV" at the end. It contains a circled 2 (②) and fingerings such as 1, -1, 2, 4, 3, 1, 4, 3.
- Staff 4:** Labeled with "BV" at the beginning and "X" and "XII" later. It includes the instruction "cresc." and fingerings like 4, 1, 3, 1, 3, 4, 1.
- Staff 5:** Labeled with "BVI" at the beginning and "VIII" later. It features a circled 2 (②) and fingerings such as 4, 3, 1, 2, 3, 1, 2, 4, 3, 1.
- Staff 6:** Labeled with "BVII" at the beginning. It includes the instruction "ff" and fingerings like 4, 3, 4, 2, 4, 3, 4, 3, 4.
- Staff 7:** Labeled with a circled 2 (②) at the beginning. It includes fingerings such as 1, 3, 1, 1, -3, -3, 3, 1, 3, 4.

BVII

V

First musical staff with treble clef, showing a sequence of chords and a melodic line with a slur.

Second musical staff with treble clef, showing a sequence of chords and a melodic line.

Third musical staff with treble clef, showing a sequence of chords and a melodic line with a slur.

Fourth musical staff with treble clef, showing a sequence of chords and a melodic line.

Fifth musical staff with treble clef, showing a sequence of chords and a melodic line. Includes the label "BVIII" above the staff and a dynamic marking "p" below.

Sixth musical staff with treble clef, showing a sequence of chords and a melodic line. Includes the label "BVIII" above the staff.

Seventh musical staff with treble clef, showing a sequence of chords and a melodic line. Includes labels "BVIII", "VII", and "VIII" above the staff.

BVIII ————— III

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

BIII ————— BVIII ————— VII

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

sf

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

① ②

XVII ————— BIII ————— XV

① ②

p

BIII ————— VIII

xvi

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

BVIII

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

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

BVII

trp

VIII

D.C. al Fine

ПЕСНЯ СОЛЬВЕЙГ SONG OF SOLVEIG

Э. ГРИГ
E. GRIEG

Un poco andante

p

pp

f

cantabile

cresc.

XVII

BV

X

46 BX VII VIII

f *dim.* *p*

BVII V IX

poco riten.

a tempo

cresc. *f* *p*

BV (14) BIX

pp

BIX

BVII

Tempo I

poco rit. *a tempo*
cresc. *f*

Allegretto con moto

Tempo I

ВАЛЬС

Из кинофильма "Берегись автомобиля"

WALTZ

From the film "Aware of the Car"

A. ПЕТРОВ
A. PETROV

Tempo di Valse

② 3

① 4 3 1 4 3

BVII -4 2

1 3 4

-2

BX -4 3 4 -4

1 3 4 -4

cresc.

BVII 4 -4 -4

mf

BV 4 -4 1

4 -4 -4

BIII -4 -4 -4

3 1

4 1

BV

BVII ————— IV

dim.

mf

BVII

BIX

p

mf

The image displays a musical score for guitar, consisting of six systems of staves. The music is written in a key with one sharp (F#) and a common time signature. The notation includes various rhythmic values, chords, and melodic lines. Fingerings are indicated by numbers 1-4. Dynamics such as *f* (forte) and *p* (piano) are used. Specific guitar techniques are marked with Roman numerals: BI, III, and BIV, along with fret numbers like -4 and 4. A slur is present over a melodic phrase in the second system. The score concludes with a final chord in the sixth system.

П. ЧАЙКОВСКИЙ
P. TCHAIKOVSKY

Andante doloroso e molto cantabile

The musical score is written for guitar and consists of six systems of music. Each system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music is characterized by a slow, expressive tempo and a melancholic mood. Fingerings are indicated by numbers 1-4 above or below notes. Chords are marked with letters and Roman numerals: BV, V, BVII, BVII, XII, and BII. Dynamics include piano (*p*), *poco cresc.*, *dim.*, *p*, *marcato*, and *poco più f*. The score includes various musical notations such as slurs, ties, and accents.

morendo

КТО ЗНАЕТ ЛИШЬ БОГА ДРАЖАЙШЕГО ВЛАСТЬ

Хоральная прелюдия

WER NUR DEN LIEBEN GOTT LÄBT WALTEN

Choral prelude

И. С. БАХ
J. S. BACH

Adagio

p sempre

ГРЯДЕТ ПОБЕДА НАД ТОБОЙ,
ЯЗЫЧНИКОВ СТРАНА

Хоральная прелюдия

NUN KOMM,
DER HEIDEN HEILAND

Choral prelude

И. С. БАХ
J. S. BACH

Adagio

The musical score is presented in two systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Adagio'. The score includes various musical notations such as ornaments (circles with a vertical line), slurs, and fingerings (numbers 1-4). Dynamic markings include *p* (piano) and *mf* (mezzo-forte). Section markers include 'BII', 'BV', 'XIX', and 'XII'. The piece concludes with a *p* marking and the number '3088 к'.

Musical notation system 1: Treble and bass clefs. Treble clef contains a melodic line with fingerings (2, 1, -1, 4, 2, 1, 3, 1, 2) and accents. Bass clef contains a bass line with fingerings (1, 3, 2, 3, 2, 1, 3, 2, 1). Dynamics include *mf* and *p*. Chord markings BIII and BII are present.

Musical notation system 2: Treble and bass clefs. Treble clef contains a melodic line with fingerings (4, -4, -4, 2, 1, 4, -1, 2, 4, 2, 1, 2). Bass clef contains a bass line with fingerings (3, 3, 1, 3). Chord markings V and XII are present.

Musical notation system 3: Treble and bass clefs. Treble clef contains a melodic line with fingerings (3, 4, -4, 4, 1, 3, 3, 1, 3, 1, 4, 3). Bass clef contains a bass line with fingerings (1, 2, 3, 1, 1). Chord marking BVII is present.

Musical notation system 4: Treble and bass clefs. Treble clef contains a melodic line with fingerings (3, 4, -4, -4, 3, 2, 3, 1, 3, 1, 1). Bass clef contains a bass line with fingerings (1, 2, 1, 4, 3, 0, 4, 1). Chord markings BVII, XIX, XX, and XXII are present.

Musical notation system 5: Treble and bass clefs. Treble clef contains a melodic line with fingerings (3, 4, 2, 3, 4, 3, 1, 3, 1, 4, 1, 4, 1, 2, 4, 1, 2, 4). Bass clef contains a bass line with fingerings (2, 1, 2, 1, 2, 1, 2, 0). Chord marking BVII is present.

Musical notation system 6: Treble and bass clefs. Treble clef contains a melodic line with fingerings (3, 4, 1, 4, -4, 1, 1, 4, 1, 3, 1, 1, 4, 1, 3, 1, 0). Bass clef contains a bass line with fingerings (1, 1, 3, 2, 3, 0, 2, 3). Chord markings BVIII and VII are present. Dynamics include *p*.

Musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is marked with fingering numbers (1, 2, 3, 4) and includes a slur over a sequence of notes. The bass line consists of whole notes. Roman numerals XII and XIV are present above the staff, and XII and 6 are below it.

Musical notation for the second system, continuing the melody and bass line. It includes a slur over the melody and various fingering numbers. Roman numeral BII is positioned above the staff.

Musical notation for the third system, starting with a mezzo-forte (*mf*) dynamic marking. The melody features a slur and complex fingering. The bass line has a dynamic marking of piano (*p*). Roman numerals XII and 6 are below the staff. Section markers BVII and VIII are above the staff.

Musical notation for the fourth system, continuing the piece. It includes a slur over the melody and various fingering numbers. Roman numerals V, VII, and BVI are positioned above the staff.

Musical notation for the fifth system, featuring a slur over the melody and various fingering numbers. Roman numerals XII and 4 are present above and below the staff.

Musical notation for the sixth system, continuing the melody and bass line. It includes a slur over the melody and various fingering numbers. Roman numerals XII, BVII, and BVII are positioned above the staff.

BVII

①

First system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a slur over the first two measures and a fermata over the second measure. The bass staff shows a bass line with a slur and a fermata. Fingering numbers 4, 2, and 2 are present. A circled 'o' is above the second measure.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a slur over the first two measures. The bass staff shows a bass line with a slur and a fermata.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a slur over the first two measures. The bass staff shows a bass line with a slur and a fermata. A trill symbol (*tr*) is above the final note of the melodic line.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a slur over the first two measures. The bass staff shows a bass line with a slur and a fermata. Fingering numbers 4, 2, 1, 4, 3 are present. Circled numbers 1 and 2 are above the first and second measures. Roman numerals XII and ⑤ are present. A circled 'o' is above the first measure.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a slur over the first two measures. The bass staff shows a bass line with a slur and a fermata. Fingering numbers 4, 2, 3, -4, 3 are present. Roman numerals BVIII and XII are present. Circled numbers 1 and 2 are above the first and second measures. A circled 'o' is above the second measure.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a slur over the first two measures. The bass staff shows a bass line with a slur and a fermata. Fingering numbers 1, 4, 2, 1, 4 are present. Roman numerals XII and ⑤ are present. A circled 'o' is above the second measure.

64 К ТЕБЕ СТРЕМЯСЬ, ВЗЫВАЮ

ICH RUF ZU DIR

Хоральная прелюдия

Choral prelude

И. С. БАХ
J. S. BACH

Andante

p sempre

The musical score is written for guitar in treble clef with a key signature of one sharp (F#). It consists of eight staves of music. Above the first staff, a horizontal line indicates a sequence of chords: BVII, V, and III. Above the second staff, a horizontal line indicates a chord: BII. Above the third staff, a horizontal line indicates a chord: BVII. Above the fourth staff, a horizontal line indicates a chord: BVII. Above the fifth staff, a horizontal line indicates a chord: BVII. Above the sixth staff, a horizontal line indicates a chord: BVII. Above the seventh staff, a horizontal line indicates a sequence of chords: BIV, III, II. Above the eighth staff, a horizontal line indicates a sequence of chords: BVI, VII. The score includes various musical notations such as slurs, ties, and fingering numbers (1-4). Chord diagrams are provided for several chords, including BVII, BII, BIV, III, II, BVI, and VII. A circled '4' is present above the second staff, and a circled '2' is present above the third staff. A circled '1' is present above the eighth staff. The score concludes with a double bar line and a final chord diagram.

BII BII

BVI XII

BVII V VII

2 3 4 1 2 3 4 1 2 3 4 -4 ch

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

1. 3 2 2 12 3 4 2 4 1

2.

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