

КУРАНТЫ

Из музыки к кинофильму „ ПЕТР ПЕРВЫЙ ”

В. ЩЕРБАЧЕВ

Moderato [Умеренно]

Шестиструнная гитара

p *grazioso*

VII

sempre simile

X

a tempo

VII

VII

poco rall.

a tempo

mp

p

pp

фл. 12

фл. 12

0 фл. 12

фл. 12

ВАЛЬС

Из кинофильма „Сельская учительница ”

Л. ШВАРЦ

Vivo , energico [Живо , энергично]

Tempo di Valse [Темп вальса]

VI

VII

1. 2.

VII

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 1/4 time signature. The staff contains a sequence of chords and melodic lines. Fingerings are indicated with numbers 1-4. A first ending bracket labeled 'II' spans the final two measures.

Musical staff 2: Treble clef, key signature of two sharps. Continuation of the musical piece with various chordal textures and melodic fragments.

Musical staff 3: Treble clef, key signature of two sharps. Continuation of the musical piece with various chordal textures and melodic fragments.

Musical staff 4: Treble clef, key signature of two sharps. Continuation of the musical piece with various chordal textures and melodic fragments. A first ending bracket labeled 'II' spans the final two measures.

Musical staff 5: Treble clef, key signature of two sharps. Continuation of the musical piece with various chordal textures and melodic fragments. Dynamics include *sf* and *f*.

Musical staff 6: Treble clef, key signature of two sharps. Continuation of the musical piece with various chordal textures and melodic fragments. Dynamics include *f*.

Musical staff 7: Treble clef, key signature of two sharps. Continuation of the musical piece with various chordal textures and melodic fragments. Dynamics include *sf*. A section marker 'VI' is present above the staff.

Musical staff 8: Treble clef, key signature of two sharps. Continuation of the musical piece with various chordal textures and melodic fragments. Dynamics include *p* and *sf*. Section markers 'IX', 'VII', and 'IX' are present above the staff. A circled number '5' is at the end of the staff.

II

VII

II

V

IV III

sf

Detailed description: This system contains two staves of music. The top staff features a melodic line with eighth-note patterns and rests, marked with Roman numerals IV and III. The bottom staff provides a harmonic accompaniment with chords and a prominent *sf* (sforzando) dynamic marking.

ДВА НАРОДНЫХ ТАНЦА

1. Тунисский

А. ДВОСКИН

Moderato [Умеренно]

mf

I II 0

tr

V VII V

Detailed description: This system continues the piece with four staves. The top staff begins with a *mf* dynamic and includes fingerings (4, 1, 2, 3, 1) and Roman numerals I and II. The second staff features a trill (*tr*) and further fingerings. The third staff includes triplets and fingerings (3, 4, 1, 4). The bottom staff contains more complex rhythmic patterns with triplets and Roman numerals V, VII, and V.

1. 2.

Allegro [Скоро]

poco a poco cresc. V III V

2. Мавританский

Largo [Широко]

Adagio [Медленно]

The musical score is written for piano and flute. It begins with a piano part marked *f* (forte) and *Largo* [Широко], followed by a section marked *mf* (mezzo-forte) and *Adagio* [Медленно]. The piano part includes various articulations such as accents, slurs, and fingerings (e.g., 1, 2, 3, 4, 5). The flute part is marked *Сл. фл.* (Solo Flute) and includes dynamic markings like *sf* (sforzando) and articulations like slurs and accents. The score is divided into sections by Roman numerals I, V, X, and III. The tempo changes from *Largo* to *Adagio* and finally to *Allegro* [Быстро] at the bottom of the page.

Allegro [Быстро]

Musical staff 1: Treble clef, 3/4 time signature. Features a melodic line with eighth notes and a bass line with chords. Includes a trill marked 'X' and a triplet of eighth notes.

Musical staff 2: Treble clef, 3/4 time signature. Features a melodic line with eighth notes and a bass line with chords. Includes markings for fingerings III, VI, and VIII.

Musical staff 3: Treble clef, 3/4 time signature. Features a melodic line with eighth notes and a bass line with chords. Includes the marking 'Фл. 12' and a triplet of eighth notes.

Musical staff 4: Treble clef, 3/4 time signature. Features a melodic line with eighth notes and a bass line with chords. Includes a triplet of eighth notes.

Musical staff 5: Treble clef, 3/4 time signature. Features a melodic line with eighth notes and a bass line with chords. Includes a triplet of eighth notes.

Musical staff 6: Treble clef, 3/4 time signature. Features a melodic line with eighth notes and a bass line with chords. Includes markings for fingerings I and V.

Musical staff 7: Treble clef, 3/4 time signature. Features a melodic line with eighth notes and a bass line with chords. Includes markings for fingerings IX and V.

ВАЛЬС

А. АЛЯБЬЕВ

Allegretto [Оживленно]

II 0 II (2) (3)
p
 1 0 II (2)
 II II rit.
a tempo IV
 V
 II

Вар. 2



Вар. 3

0
mf

Сл. фл. 8---

8

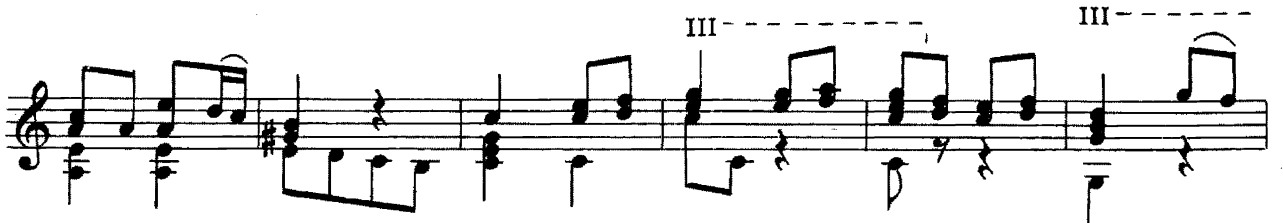
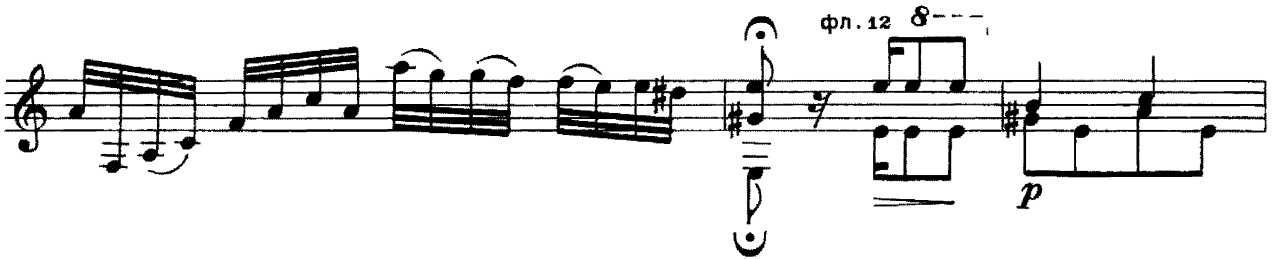
III

фл. 12

Вар. 4

f

ritard



First system of musical notation. The top staff contains a melodic line with dynamics *f*, *p*, and *f*. The bottom staff contains a bass line with dynamics *f* and *p*. A dashed line labeled 'V' is positioned above the first measure of the bottom staff.

ОЙ, ДА ТЫ, КАЛИНУШКА

Русская народная песня

Обработка Е. Ларичева

Andante [Не спеша]

Second system of musical notation. The top staff includes dynamics *mp* and *p dolce*, and is marked with Roman numeral VII. The bottom staff includes dynamics *mf* and *f*, and is marked with Roman numerals VII, V, and VIII. Performance instructions include 'фл. 12' (flute 12) and 'dim.' (diminuendo). Fingering numbers (1-5) and circled numbers (2, 3, 4, 5) are present throughout the score.

Фл. 12

Фл. 12

Иск. фл.

Фл. 12

Фл. 7

Фл. 12

ВАРИАЦИИ

на тему русской народной песни

„ЧТО ТЫ ЖАДНО ГЛЯДИШЬ НА ДОРОГУ?“

Andante [Не спеша]

С. СОКОЛОВ

Иск. фл. 8-

V

pp

Тема

II VII VII VII VII VII VII II

Иск. фл. XIX 8-

фл. VII 8

Вар. 1

II

II

2.

V

Фл. 78

Вар. 2

mf у подставки

VII

1.

II VII V фл.7

2.

4

Вар. 3

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

II ritard V VII

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

I V VII

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

VII II I VII rall.

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

1. 2.

II V II V

0 3 0 2 5 4 3 2 4 0 3 0 4 4 3

ПЯТЬ ЮМОРЕСОК

1.

А. СЕГОВИЯ

Исполнительская редакция Е. Ларичева

Allegretto [Оживленно]

mf grazioso e leggero

humoristico

p legato con espressione

rit.

a tempo

poco ten.

p

sf

Poco ten

VII

poco rall.

p

2.

Allegro moderato [Умеренно быстро]

p

con grazia

p

IV

V

II

I

IV

VII

The musical score consists of ten staves of music in treble clef with a key signature of three sharps (F#, C#, G#). The notation includes various rhythmic values, accidentals, and performance instructions. Roman numerals (VII, III, V, III, V, V, IV, II, V) are placed above the staves to indicate fret positions. Dynamics such as *p*, *f*, *poco cresc.*, *rall.*, and *a tempo* are used throughout. Fingering numbers (1-5) are written below notes. A *humoristico* marking is present at the bottom of the page.

3.

Lento malinconico [Медленно , печально]

p espr.

p

p

p

p

p

pp

mf

p

tranquillo

p

p tranquillo

molto espr.

rall. poco

с 7128 к

фл. 12

фл. 7

poco più lento e sentito

dim.

4.

Molto tranquillo [Очень спокойно]

⑥ pe

mp sotto voce

p

chiaro

pp

5.

Allegretto vivo [Живо]

mf

p

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with various fingerings (1-4) and a bass line with a circled '2'.

poco rit.

Musical staff 2: Treble clef, key signature of three sharps. Features a melodic line with fingerings and a bass line with chords. Roman numerals VII and VII are indicated above the staff.

Musical staff 3: Treble clef, key signature of three sharps. Features a melodic line with fingerings and a bass line with chords. Roman numeral IV is indicated above the staff.

a tempo

poco rall.

Musical staff 4: Treble clef, key signature of three sharps. Features a melodic line with fingerings and a bass line with chords. Roman numeral IV is indicated above the staff. Dynamics *mf* and *f* are present.

Musical staff 5: Treble clef, key signature of three sharps. Features a melodic line with fingerings and a bass line with chords. Roman numerals IV and II are indicated above the staff.

Musical staff 6: Treble clef, key signature of three sharps. Features a melodic line with fingerings and a bass line with chords. Roman numerals II and IX are indicated above the staff. Dynamics *f* and *p* are present.

Musical staff 7: Treble clef, key signature of three sharps. Features a melodic line with fingerings and a bass line with chords. Roman numerals VII, VI, and IV are indicated above the staff.

II

f

deciso

②

④

Detailed description: This is the first staff of music. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The music starts with a dynamic marking of *f* (forte). The first measure contains a half note chord with a '2' above it. The second measure has a half note chord with a '3' below it. The third measure has a half note chord with a '2' above it. The fourth measure has a half note chord with a '2' above it. The fifth measure has a half note chord with a '2' above it. The sixth measure has a half note chord with a '2' above it. The seventh measure has a half note chord with a '2' above it. The eighth measure has a half note chord with a '2' above it. The ninth measure has a half note chord with a '2' above it. The tenth measure has a half note chord with a '2' above it. The eleventh measure has a half note chord with a '2' above it. The twelfth measure has a half note chord with a '2' above it. The thirteenth measure has a half note chord with a '2' above it. The fourteenth measure has a half note chord with a '2' above it. The fifteenth measure has a half note chord with a '2' above it. The sixteenth measure has a half note chord with a '2' above it. The seventeenth measure has a half note chord with a '2' above it. The eighteenth measure has a half note chord with a '2' above it. The nineteenth measure has a half note chord with a '2' above it. The twentieth measure has a half note chord with a '2' above it. The twenty-first measure has a half note chord with a '2' above it. The twenty-second measure has a half note chord with a '2' above it. The twenty-third measure has a half note chord with a '2' above it. The twenty-fourth measure has a half note chord with a '2' above it. The twenty-fifth measure has a half note chord with a '2' above it. The twenty-sixth measure has a half note chord with a '2' above it. The twenty-seventh measure has a half note chord with a '2' above it. The twenty-eighth measure has a half note chord with a '2' above it. The twenty-ninth measure has a half note chord with a '2' above it. The thirtieth measure has a half note chord with a '2' above it. The thirty-first measure has a half note chord with a '2' above it. The thirty-second measure has a half note chord with a '2' above it. The thirty-third measure has a half note chord with a '2' above it. The thirty-fourth measure has a half note chord with a '2' above it. The thirty-fifth measure has a half note chord with a '2' above it. The thirty-sixth measure has a half note chord with a '2' above it. The thirty-seventh measure has a half note chord with a '2' above it. The thirty-eighth measure has a half note chord with a '2' above it. The thirty-ninth measure has a half note chord with a '2' above it. The fortieth measure has a half note chord with a '2' above it. The forty-first measure has a half note chord with a '2' above it. The forty-second measure has a half note chord with a '2' above it. The forty-third measure has a half note chord with a '2' above it. The forty-fourth measure has a half note chord with a '2' above it. The forty-fifth measure has a half note chord with a '2' above it. The forty-sixth measure has a half note chord with a '2' above it. The forty-seventh measure has a half note chord with a '2' above it. The forty-eighth measure has a half note chord with a '2' above it. The forty-ninth measure has a half note chord with a '2' above it. The fiftieth measure has a half note chord with a '2' above it. The fifty-first measure has a half note chord with a '2' above it. The fifty-second measure has a half note chord with a '2' above it. The fifty-third measure has a half note chord with a '2' above it. The fifty-fourth measure has a half note chord with a '2' above it. The fifty-fifth measure has a half note chord with a '2' above it. The fifty-sixth measure has a half note chord with a '2' above it. The fifty-seventh measure has a half note chord with a '2' above it. The fifty-eighth measure has a half note chord with a '2' above it. The fifty-ninth measure has a half note chord with a '2' above it. The sixtieth measure has a half note chord with a '2' above it. The sixty-first measure has a half note chord with a '2' above it. The sixty-second measure has a half note chord with a '2' above it. The sixty-third measure has a half note chord with a '2' above it. The sixty-fourth measure has a half note chord with a '2' above it. The sixty-fifth measure has a half note chord with a '2' above it. The sixty-sixth measure has a half note chord with a '2' above it. The sixty-seventh measure has a half note chord with a '2' above it. The sixty-eighth measure has a half note chord with a '2' above it. The sixty-ninth measure has a half note chord with a '2' above it. The seventieth measure has a half note chord with a '2' above it. The seventy-first measure has a half note chord with a '2' above it. The seventy-second measure has a half note chord with a '2' above it. The seventy-third measure has a half note chord with a '2' above it. The seventy-fourth measure has a half note chord with a '2' above it. The seventy-fifth measure has a half note chord with a '2' above it. The seventy-sixth measure has a half note chord with a '2' above it. The seventy-seventh measure has a half note chord with a '2' above it. The seventy-eighth measure has a half note chord with a '2' above it. The seventy-ninth measure has a half note chord with a '2' above it. The eightieth measure has a half note chord with a '2' above it. The eighty-first measure has a half note chord with a '2' above it. The eighty-second measure has a half note chord with a '2' above it. The eighty-third measure has a half note chord with a '2' above it. The eighty-fourth measure has a half note chord with a '2' above it. The eighty-fifth measure has a half note chord with a '2' above it. The eighty-sixth measure has a half note chord with a '2' above it. The eighty-seventh measure has a half note chord with a '2' above it. The eighty-eighth measure has a half note chord with a '2' above it. The eighty-ninth measure has a half note chord with a '2' above it. The ninetieth measure has a half note chord with a '2' above it. The hundredth measure has a half note chord with a '2' above it.

③

⑦

②

⑤

Detailed description: This is the second staff of music. It continues from the first staff. It features various musical notations including eighth notes, sixteenth notes, and chords. There are fingerings indicated by numbers 1-4. There are also circled numbers 3, 7, 2, and 5. The staff ends with a double bar line.

IV

I

p

⑥

Detailed description: This is the third staff of music. It features a dynamic marking of *p* (piano). It includes fingerings and circled numbers 6. The staff ends with a double bar line.

VII

II

p grazioso

Detailed description: This is the fourth staff of music. It features a dynamic marking of *p grazioso*. It includes fingerings and circled numbers. The staff ends with a double bar line.

II

⑤

Detailed description: This is the fifth staff of music. It includes fingerings and circled numbers 5. The staff ends with a double bar line.

II

③

⑤

⑥

p

Detailed description: This is the sixth staff of music. It features a dynamic marking of *p*. It includes fingerings and circled numbers 3, 5, and 6. The staff ends with a double bar line.

II

III

V

Detailed description: This is the seventh staff of music. It includes fingerings and circled numbers. The staff ends with a double bar line.

0 1 2 2 1 3 0 1 1

p *p* *i* *m* *p* *i*

④

III

p

V

p

p

poco

IV

f

II

deciso

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with various ornaments and fingerings. A circled '3' is under the first measure, and a circled '6' is under the sixth measure. A slur covers the first six measures.

P legato

Musical staff 2: Treble clef, key signature of three sharps. The staff contains a melodic line with ornaments and fingerings. Roman numerals II, VII, and VI are placed above the staff. A circled '4' is under the eighth measure. A slur covers the last three measures.

P espr.

Musical staff 3: Treble clef, key signature of three sharps. The staff contains a melodic line with ornaments and fingerings. Roman numerals V, IV, and IV are placed above the staff. A circled '4' is under the first measure, and a circled '3' is under the second measure. A slur covers the first four measures.

Lento

Musical staff 4: Treble clef, key signature of three sharps. The staff contains a melodic line with ornaments and fingerings. Roman numeral IV is placed above the staff. A circled '2' is under the first measure, and a circled '1' is under the eighth measure. A slur covers the first four measures.

Musical staff 5: Treble clef, key signature of three sharps. The staff contains a melodic line with ornaments and fingerings. Roman numeral III is placed above the staff. A circled '2' is under the first measure, and a circled '3' is under the second measure. A slur covers the first four measures.

Musical staff 6: Treble clef, key signature of three sharps. The staff contains a melodic line with ornaments and fingerings. Roman numeral III is placed above the staff. A circled '3' is under the first measure, and a circled '2' is under the second measure. A slur covers the first four measures.

Musical staff 7: Treble clef, key signature of three sharps. The staff contains a melodic line with ornaments and fingerings. Roman numeral V is placed above the staff. A circled '3' is under the first measure, and a circled '5' is under the second measure. A slur covers the first four measures.

pp

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