

Н.ПАГАНИНИ-Ф.КРЕЙСЛЕР
Свободное переложение для
балалайки П.И.НЕЧЕПОРЕНКО

Allegretto grazioso

vibr.(y.n.)

pizz.(Б.П.)

The musical score is written for balalaika and piano accompaniment. It is in 6/8 time and the key of D major (two sharps). The tempo is marked 'Allegretto grazioso'. The score is divided into three systems, each with a balalaika staff and a piano accompaniment staff. The balalaika part includes various techniques such as vibrato (vibr.(y.n.)), pizzicato (pizz.(Б.П.)), and trills. Fingerings are indicated by numbers 1-3 and 1-2-3-4. Dynamic markings include *f*, *mf*, *p*, and *pp*. The piano accompaniment consists of chords and arpeggios that support the balalaika melody.

The musical score is for a piece in D major, 3/4 time. It begins with a guitar solo section marked 'Meno mosso'. The guitar part features a series of chords and arpeggios, with a 'pizz(git)' instruction. The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand. The tempo changes to 'molto rit.' for the piano section, which includes a 'cresc.' (crescendo) marking. The score is written for guitar and piano, with a 'pizz(git)' instruction indicating a plucked guitar sound.

a tempo vibr.(y.p.)

3

First system of musical notation. The guitar part (top staff) features a melodic line with fingerings 2, 3, 4, 3, 2, 1, 2, 1, 0, 1, 0. It includes a vibrato marking (vibr.(y.p.)) and a dynamic marking of *p*. The piano accompaniment (bottom staves) consists of chords and single notes, with a dynamic marking of *pp*.

Second system of musical notation. The guitar part continues with fingerings 1, 2, 1, 3, 1, 3, 2, 1, 3, 2, 1. It includes a *pizz(git)* marking. The piano accompaniment continues with chords and single notes.

Third system of musical notation. The guitar part features a melodic line with fingerings 3, 1, 2, 1, 2, 1. It includes a *pizz.(Б.П.)* marking. The piano accompaniment continues with chords and single notes.

rit.

a tempo
vibr.(y.n.)

First system of musical notation. It consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). It begins with a *rit.* (ritardando) marking and a hairpin indicating a decrease in volume. The second and third staves are a grand staff (treble and bass clefs) with a key signature of two sharps. The second staff begins with a *rit.* marking and a hairpin indicating a decrease in volume. The first measure of the grand staff is marked *f* (forte). The second measure of the grand staff is marked *a tempo* and *mf* (mezzo-forte). The system concludes with a *f* marking.

pizz.(Б.П.)

Second system of musical notation. It consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two sharps. It begins with a *pizz.(Б.П.)* (pizzicato) marking and a hairpin indicating a decrease in volume. The first measure of the top staff is marked *ff* (fortissimo). The second and third staves are a grand staff in bass clef with a key signature of two sharps. The first measure of the grand staff is marked *f* (forte). The system concludes with a *f* marking.

Third system of musical notation. It consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two sharps. It begins with a *1 2 Б 1 Б* marking and a hairpin indicating a decrease in volume. The second and third staves are a grand staff in bass clef with a key signature of two sharps. The first measure of the grand staff is marked *ff* (fortissimo). The system concludes with a *ff* marking.

First system of musical notation. Treble and bass staves. Treble staff contains chords and eighth notes. Bass staff contains eighth notes and rests. A crescendo hairpin is present in the middle of the system.

Second system of musical notation. Treble and bass staves. Treble staff contains chords and eighth notes. Bass staff contains eighth notes and rests. A crescendo hairpin is present in the middle of the system. The system ends with a *sp* (sforzando) marking and a *cresc.* (crescendo) marking.

Third system of musical notation. Treble and bass staves. Treble staff contains chords and eighth notes. Bass staff contains eighth notes and rests. A crescendo hairpin is present in the middle of the system.

Fourth system of musical notation. Treble and bass staves. Treble staff contains chords and eighth notes. Bass staff contains eighth notes and rests. A crescendo hairpin is present in the middle of the system. The system ends with a *f* (forte) marking and a *sp* (sforzando) marking. The tempo marking *Meno mosso* is present above the staff.

pizz.(Б.П.) pizz(git) gliss. (0) 4 2 1 3 1 3 1 0

Б 3 1 4 Б 3 2 4 Б 3 2 4 1

II ————— III II I 3 3 3 3 4 3 2 1 5 3 2 1

mf Б 1 2 Б Б 1 2 Б Б 1 2

p *p*

pizz.(Б.П.) pizz(git) 4 2 1 3 1 3 1 2

1 4 3 2 1 3 3 0

Б II ————— II III I III II III I 4 3 2 1 5 3 2 1

Б 1 2 Б Б 1 2 Б Б 1 2

sf *p*

pizz.(y.п.) pizz.(Б.П.)

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

1 3 2 1 2 4 2

Б II ————— II 4 2

p *p* *mf*

sf

pizz.(y.n.)

pizz.(Б.П.)

pizz(git)

7

First system of musical notation. The guitar part (top staff) features a descending melodic line in the first measure, followed by a whole note chord in the second measure, and a series of eighth-note chords in the third measure. The piano part (bottom staves) provides harmonic support with chords and moving lines. Dynamics include *f* (forte) and *p* (piano). Fingering numbers 1, 2, 3 are indicated for the guitar part.

pizz(2)

Second system of musical notation. The guitar part continues with descending and ascending melodic lines, including triplets and slurs. The piano part features sustained chords and moving lines. Dynamics include *f* (forte). Fingering numbers 1, 2, 3, 4 and Roman numerals I, II, III are indicated for the guitar part.

Third system of musical notation. The guitar part features complex melodic lines with many triplets and slurs. The piano part continues with harmonic support. Dynamics include *f* (forte). Fingering numbers 1, 2, 3, 4 and Roman numerals I, II, III are indicated for the guitar part.

pizz(git) **vibr.(1,2)**

III^{II} **p**

Tempo I **vibr.(y.n.)** **simile**

p **p**

II **II**

1 121 1 121 1 3 1 0 121 1 121 1 3 1 4 1

mf *p*

pizz(git)

121 Б 343 1 4 343 121 121 1

121 Б 321 Б 321 Б 321 Б Б 12 Б 1 Б 1 Б

II II II II

vibr.(Б.П.) **pizz(git)**

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

II Б 3 2 1 Б 3 2 1 Б 3 2 1

Molto moderato

Y ☐ ☐ ☐ ☐ ☐

guitar

pizz(git)

piano

p

pp

sp

First system of musical notation (measures 1-4). The treble clef staff contains a complex melodic line with many accidentals and fingerings. The bass clef staff contains a supporting line with some rests. Fingering numbers (1-4) are placed above the notes. Roman numerals I and II are placed below the staff. The text "pizz(2)" is at the top right.

Second system of musical notation (measures 5-8). The treble clef staff continues the melodic line. The bass clef staff has a more active line. Fingering numbers and Roman numerals are present. A measure rest is shown in the bass staff of measure 6.

Third system of musical notation (measures 9-12). The treble clef staff shows a melodic line with some measure rests. The bass clef staff has a supporting line. Fingering numbers and Roman numerals are present. The system ends with a double bar line.

[illegible]

pizz.(Б.П.)

f *mf* *cresc.*

4 3 1 3 1 4 1 3 1 4

1. pizz.(y.n.) *tr.* 132

2. *tr.*

pizz(git) 1 4 3 2 1 4 3 2

II I 2 1 Б 4 3 2 1

p

pizz.(Б.П.) 1 1 1 1 2 3 2 4

pizz(git) 3 2 1 4 3 2 1 1 1 1 2 3 2 4 1

pizz.(Б.П.) 2 1

rit.

Б 2 1 Б 4 3 2 1 Б

vibr.(y.n.) *a tempo*

f

a tempo

mf

pizz.(Б.П.)

The musical score for 'The Rose Tree' is presented in three systems. The first system features a single melodic line in treble clef with a key signature of two sharps (F# and C#). The melody is composed of eighth and sixteenth notes, with fingerings indicated by numbers 1, 2, 3, and 5. The second system consists of two staves: the upper staff continues the melody, and the lower staff provides a harmonic accompaniment using chords and single notes. The third system also has two staves, with the upper staff continuing the melody and the lower staff providing accompaniment. Dynamics such as *f* (forte) are marked with hairpins. The score concludes with a final chord in the upper staff of the third system.

The image shows a musical score for "The Song of the Bells" by M. I. Glinka. The score is written for a solo violin and piano. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked "Allegretto".

The solo violin part begins with a rest, followed by a section marked "pizz.(Б.П.)" (pizzicato) and "string.". The notes are: D4 (pizz.), E4 (pizz.), F#4 (pizz.), G4 (pizz.), A4 (pizz.), B4 (pizz.), C5 (pizz.), D5 (pizz.), E5 (pizz.), F#5 (pizz.), G5 (pizz.), A5 (pizz.), B5 (pizz.), C6 (pizz.), D6 (pizz.), E6 (pizz.), F#6 (pizz.), G6 (pizz.), A6 (pizz.), B6 (pizz.), C7 (pizz.), D7 (pizz.), E7 (pizz.), F#7 (pizz.), G7 (pizz.), A7 (pizz.), B7 (pizz.), C8 (pizz.), D8 (pizz.), E8 (pizz.), F#8 (pizz.), G8 (pizz.), A8 (pizz.), B8 (pizz.), C9 (pizz.), D9 (pizz.), E9 (pizz.), F#9 (pizz.), G9 (pizz.), A9 (pizz.), B9 (pizz.), C10 (pizz.), D10 (pizz.), E10 (pizz.), F#10 (pizz.), G10 (pizz.), A10 (pizz.), B10 (pizz.), C11 (pizz.), D11 (pizz.), E11 (pizz.), F#11 (pizz.), G11 (pizz.), A11 (pizz.), B11 (pizz.), C12 (pizz.), D12 (pizz.), E12 (pizz.), F#12 (pizz.), G12 (pizz.), A12 (pizz.), B12 (pizz.), C13 (pizz.), D13 (pizz.), E13 (pizz.), F#13 (pizz.), G13 (pizz.), A13 (pizz.), B13 (pizz.), C14 (pizz.), D14 (pizz.), E14 (pizz.), F#14 (pizz.), G14 (pizz.), A14 (pizz.), B14 (pizz.), C15 (pizz.), D15 (pizz.), E15 (pizz.), F#15 (pizz.), G15 (pizz.), A15 (pizz.), B15 (pizz.), C16 (pizz.), D16 (pizz.), E16 (pizz.), F#16 (pizz.), G16 (pizz.), A16 (pizz.), B16 (pizz.), C17 (pizz.), D17 (pizz.), E17 (pizz.), F#17 (pizz.), G17 (pizz.), A17 (pizz.), B17 (pizz.), C18 (pizz.), D18 (pizz.), E18 (pizz.), F#18 (pizz.), G18 (pizz.), A18 (pizz.), B18 (pizz.), C19 (pizz.), D19 (pizz.), E19 (pizz.), F#19 (pizz.), G19 (pizz.), A19 (pizz.), B19 (pizz.), C20 (pizz.), D20 (pizz.), E20 (pizz.), F#20 (pizz.), G20 (pizz.), A20 (pizz.), B20 (pizz.), C21 (pizz.), D21 (pizz.), E21 (pizz.), F#21 (pizz.), G21 (pizz.), A21 (pizz.), B21 (pizz.), C22 (pizz.), D22 (pizz.), E22 (pizz.), F#22 (pizz.), G22 (pizz.), A22 (pizz.), B22 (pizz.), C23 (pizz.), D23 (pizz.), E23 (pizz.), F#23 (pizz.), G23 (pizz.), A23 (pizz.), B23 (pizz.), C24 (pizz.), D24 (pizz.), E24 (pizz.), F#24 (pizz.), G24 (pizz.), A24 (pizz.), B24 (pizz.), C25 (pizz.), D25 (pizz.), E25 (pizz.), F#25 (pizz.), G25 (pizz.), A25 (pizz.), B25 (pizz.), C26 (pizz.), D26 (pizz.), E26 (pizz.), F#26 (pizz.), G26 (pizz.), A26 (pizz.), B26 (pizz.), C27 (pizz.), D27 (pizz.), E27 (pizz.), F#27 (pizz.), G27 (pizz.), A27 (pizz.), B27 (pizz.), C28 (pizz.), D28 (pizz.), E28 (pizz.), F#28 (pizz.), G28 (pizz.), A28 (pizz.), B28 (pizz.), C29 (pizz.), D29 (pizz.), E29 (pizz.), F#29 (pizz.), G29 (pizz.), A29 (pizz.), B29 (pizz.), C30 (pizz.), D30 (pizz.), E30 (pizz.), F#30 (pizz.), G30 (pizz.), A30 (pizz.), B30 (pizz.), C31 (pizz.), D31 (pizz.), E31 (pizz.), F#31 (pizz.), G31 (pizz.), A31 (pizz.), B31 (pizz.), C32 (pizz.), D32 (pizz.), E32 (pizz.), F#32 (pizz.), G32 (pizz.), A32 (pizz.), B32 (pizz.), C33 (pizz.), D33 (pizz.), E33 (pizz.), F#33 (pizz.), G33 (pizz.), A33 (pizz.), B33 (pizz.), C34 (pizz.), D34 (pizz.), E34 (pizz.), F#34 (pizz.), G34 (pizz.), A34 (pizz.), B34 (pizz.), C35 (pizz.), D35 (pizz.), E35 (pizz.), F#35 (pizz.), G35 (pizz.), A35 (pizz.), B35 (pizz.), C36 (pizz.), D36 (pizz.), E36 (pizz.), F#36 (pizz.), G36 (pizz.), A36 (pizz.), B36 (pizz.), C37 (pizz.), D37 (pizz.), E37 (pizz.), F#37 (pizz.), G37 (pizz.), A37 (pizz.), B37 (pizz.), C38 (pizz.), D38 (pizz.), E38 (pizz.), F#38 (pizz.), G38 (pizz.), A38 (pizz.), B38 (pizz.), C39 (pizz.), D39 (pizz.), E39 (pizz.), F#39 (pizz.), G39 (pizz.), A39 (pizz.), B39 (pizz.), C40 (pizz.), D40 (pizz.), E40 (pizz.), F#40 (pizz.), G40 (pizz.), A40 (pizz.), B40 (pizz.), C41 (pizz.), D41 (pizz.), E41 (pizz.), F#41 (pizz.), G41 (pizz.), A41 (pizz.), B41 (pizz.), C42 (pizz.), D42 (pizz.), E42 (pizz.), F#42 (pizz.), G42 (pizz.), A42 (pizz.), B42 (pizz.), C43 (pizz.), D43 (pizz.), E43 (pizz.), F#43 (pizz.), G43 (pizz.), A43 (pizz.), B43 (pizz.), C44 (pizz.), D44 (pizz.), E44 (pizz.), F#44 (pizz.), G44 (pizz.), A44 (pizz.), B44 (pizz.), C45 (pizz.), D45 (pizz.), E45 (pizz.), F#45 (pizz.), G45 (pizz.), A45 (pizz.), B45 (pizz.), C46 (pizz.), D46 (pizz.), E46 (pizz.), F#46 (pizz.), G46 (pizz.), A46 (pizz.), B46 (pizz.), C47 (pizz.), D47 (pizz.), E47 (pizz.), F#47 (pizz.), G47 (pizz.), A47 (pizz.), B47 (pizz.), C48 (pizz.), D48 (pizz.), E48 (pizz.), F#48 (pizz.), G48 (pizz.), A48 (pizz.), B48 (pizz.), C49 (pizz.), D49 (pizz.), E49 (pizz.), F#49 (pizz.), G49 (pizz.), A49 (pizz.), B49 (pizz.), C50 (pizz.), D50 (pizz.), E50 (pizz.), F#50 (pizz.), G50 (pizz.), A50 (pizz.), B50 (pizz.), C51 (pizz.), D51 (pizz.), E51 (pizz.), F#51 (pizz.), G51 (pizz.), A51 (pizz.), B51 (pizz.), C52 (pizz.), D52 (pizz.), E52 (pizz.), F#52 (pizz.), G52 (pizz.), A52 (pizz.), B52 (pizz.), C53 (pizz.), D53 (pizz.), E53 (pizz.), F#53 (pizz.), G53 (pizz.), A53 (pizz.), B53 (pizz.), C54 (pizz.), D54 (pizz.), E54 (pizz.), F#54 (pizz.), G54 (pizz.), A54 (pizz.), B54 (pizz.), C55 (pizz.), D55 (pizz.), E55 (pizz.), F#55 (pizz.), G55 (pizz.), A55 (pizz.), B55 (pizz.), C56 (pizz.), D56 (pizz.), E56 (pizz.), F#56 (pizz.), G56 (pizz.), A56 (pizz.), B56 (pizz.), C57 (pizz.), D57 (pizz.), E57 (pizz.), F#57 (pizz.), G57 (pizz.), A57 (pizz.), B57 (pizz.), C58 (pizz.), D58 (pizz.), E58 (pizz.), F#58 (pizz.), G58 (pizz.), A58 (pizz.), B58 (pizz.), C59 (pizz.), D59 (pizz.), E59 (pizz.), F#59 (pizz.), G59 (pizz.), A59 (pizz.), B59 (pizz.), C60 (pizz.), D60 (pizz.), E60 (pizz.), F#60 (pizz.), G60 (pizz.), A60 (pizz.), B60 (pizz.), C61 (pizz.), D61 (pizz.), E61 (pizz.), F#61 (pizz.), G61 (pizz.), A61 (pizz.), B61 (pizz.), C62 (pizz.), D62 (pizz.), E62 (pizz.), F#62 (pizz.), G62 (pizz.), A62 (pizz.), B62 (pizz.), C63 (pizz.), D63 (pizz.), E63 (pizz.), F#63 (pizz.), G63 (pizz.), A63 (pizz.), B63 (pizz.), C64 (pizz.), D64 (pizz.), E64 (pizz.), F#64 (pizz.), G64 (pizz.), A64 (pizz.), B64 (pizz.), C65 (pizz.), D65 (pizz.), E65 (pizz.), F#65 (pizz.), G65 (pizz.), A65 (pizz.), B65 (pizz.), C66 (pizz.), D66 (pizz.), E66 (pizz.), F#66 (pizz.), G66 (pizz.), A66 (pizz.), B66 (pizz.), C67 (pizz.), D67 (pizz.), E67 (pizz.), F#67 (pizz.), G67 (pizz.), A67 (pizz.), B67 (pizz.), C68 (pizz.), D68 (pizz.), E68 (pizz.), F#68 (pizz.), G68 (pizz.), A68 (pizz.), B68 (pizz.), C69 (pizz.), D69 (pizz.), E69 (pizz.), F#69 (pizz.), G69 (pizz.), A69 (pizz.), B69 (pizz.), C70 (pizz.), D70 (pizz.), E70 (pizz.), F#70 (pizz.), G70 (pizz.), A70 (pizz.), B70 (pizz.), C71 (pizz.), D71 (pizz.), E71 (pizz.), F#71 (pizz.), G71 (pizz.), A71 (pizz.), B71 (pizz.), C72 (pizz.), D72 (pizz.), E72 (pizz.), F#72 (pizz.), G72 (pizz.), A72 (pizz.), B72 (pizz.), C73 (pizz.), D73 (pizz.), E73 (pizz.), F#73 (pizz.), G73 (pizz.), A73 (pizz.), B73 (pizz.), C74 (pizz.), D74 (pizz.), E74 (pizz.), F#74 (pizz.), G74 (pizz.), A74 (pizz.), B74 (pizz.), C75 (pizz.), D75 (pizz.), E75 (pizz.), F#75 (pizz.), G75 (pizz.), A75 (pizz.), B75 (pizz.), C76 (pizz.), D76 (pizz.), E76 (pizz.), F#76 (pizz.), G76 (pizz.), A76 (pizz.), B76 (pizz.), C77 (pizz.), D77 (pizz.), E77 (pizz.), F#77 (pizz.), G77 (pizz.), A77 (pizz.), B77 (pizz.), C78 (pizz.), D78 (pizz.), E78 (pizz.), F#78 (pizz.), G78 (pizz.), A78 (pizz.), B78 (pizz.), C79 (pizz.), D79 (pizz.), E79 (pizz.), F#79 (pizz.), G79 (pizz.), A79 (pizz.), B79 (pizz.), C80 (pizz.), D80 (pizz.), E80 (pizz.), F#80 (pizz.), G80 (pizz.), A80 (pizz.), B80 (pizz.), C81 (pizz.), D81 (pizz.), E81 (pizz.), F#81 (pizz.), G81 (pizz.), A81 (pizz.), B81 (pizz.), C82 (pizz.), D

rit. a tempo

cresc. *sp*

rit. a tempo *pp*

cresc. *cresc.*

II

sp cresc. *sp cresc.*

III II I *III II I* *II II II II II*

First system of musical notation. The treble clef staff features a melodic line with slurs and fingerings (1, 2, 3, 4, 3, 2, 1, 2, 3, 2, 1). Above the staff are fingering numbers: 1, 3, 2, 3, 4, 3, 2, 1, 2, 3, 2, 1. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has two sharps (F# and C#).

Second system of musical notation. The treble clef staff continues the melodic line with slurs and fingerings (1, 2, 3, 2, 1, 2, 3, 2, 1). The piano accompaniment includes chords and a bass line. The key signature has two sharps (F# and C#).

Third system of musical notation. The treble clef staff continues the melodic line with slurs and fingerings (1, 2, 3, 2, 1, 2, 3, 2, 1). The piano accompaniment includes chords and a bass line. The key signature has two sharps (F# and C#).

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

4 3 2 1 5 2 1 4 3 2 1 5 2 1 4 3 2 5 2 1 5

f *ff* *sp* *cresc.*

f *ff* *sp* *cresc.*

3 2 1 3 1 3 1 2 1 5 1 2 1 2 3 2 1 2 1 3 1 3 5 1 3 1

1 2 II

f *f*

4 1 1 4 3 2 1 5