

Анданте

Andante

9

А. Вивальди
A. Vivaldi
(1678 — 1741)

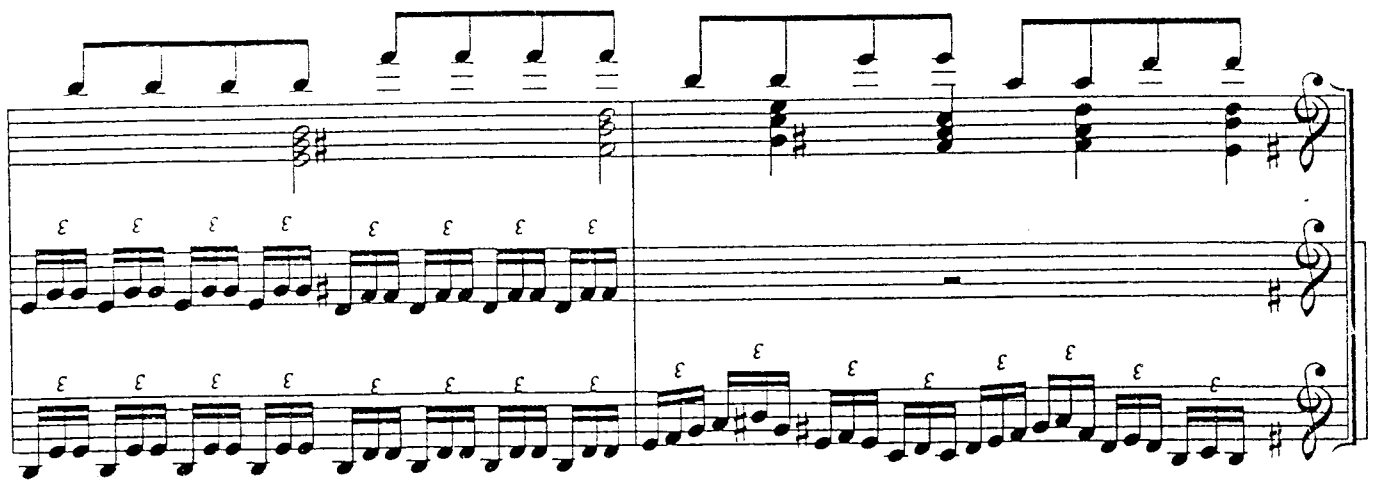
Andante

Д. м.
Sm. d.

Д. а.
Alt. d.

Гит.
Guit.

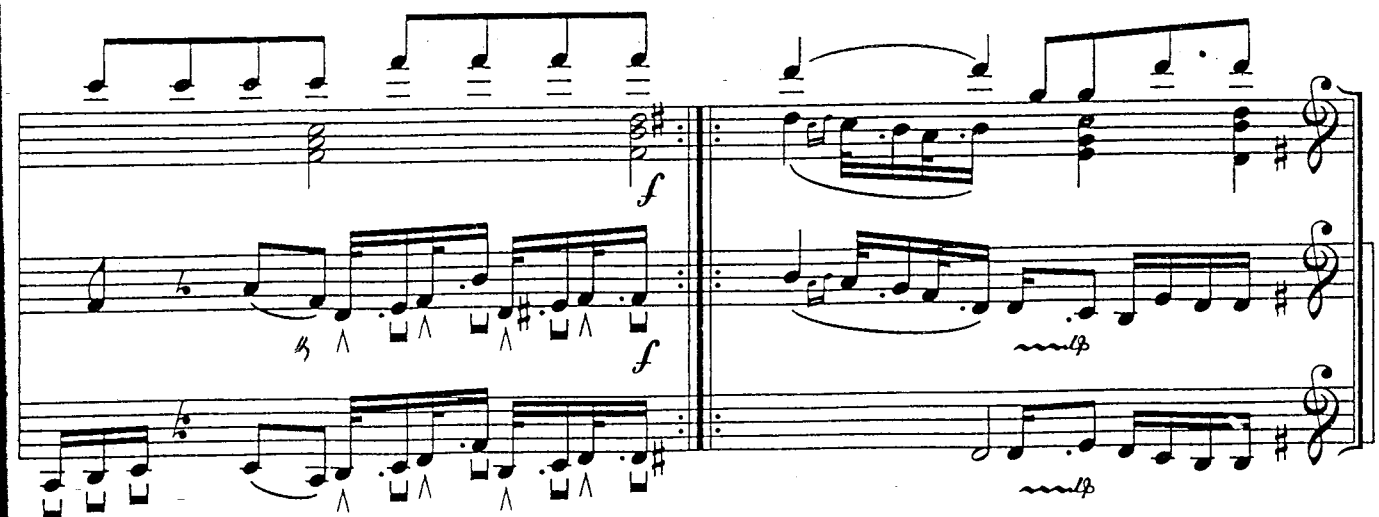
sim.



The first system of musical notation consists of three staves. The top staff features a series of eighth notes, mostly beamed in groups of four. The middle staff contains a continuous sequence of eighth notes, with a '3' above the first measure indicating a triplet. The bottom staff also contains a continuous sequence of eighth notes, with a '3' above the first measure indicating a triplet. The key signature has one sharp (F#).



The second system of musical notation consists of three staves. The top staff continues with eighth notes. The middle staff has a triplet of eighth notes marked with a '3' and a slur. The bottom staff continues with eighth notes, also marked with a '3' and a slur. The word 'sim.' (simile) is written below the middle staff. The key signature has one sharp (F#).



The third system of musical notation consists of three staves. The top staff features eighth notes. The middle staff has a triplet of eighth notes marked with a '3' and a slur, followed by a double bar line and a repeat sign. The bottom staff continues with eighth notes, marked with a '3' and a slur. The word 'f' (forte) is written below the middle staff. The key signature has one sharp (F#).



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with eighth-note triplets and a fermata. The middle staff is also in treble clef with a key signature of one sharp and contains a similar melodic line with eighth-note triplets and a fermata. The bottom staff is in bass clef with a key signature of one sharp and contains a bass line with eighth-note triplets. The system is divided into two measures by a vertical bar line.



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Романс

(К Лидии)

Игорь КУЗЬМИЦКИЙ



Romance

(To Lidia)

Igor KUZMITSKIY

Ad libitum 3 3 3

mf

Andante dolce V

p

mp

mf

f

VII

rit.

Pio mosso / с *уверенным*
настроением...

mf

mf

mp

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Feierabend Blues

CD Track 64

Marie Linnemann

The main musical score consists of seven staves of music in 4/4 time, written in treble clef with a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, often beamed together. Fingerings are indicated by numbers 1-4. Dynamics include piano (p) and accents (>). Above the staves, there are lyrics in German: 'm i m a i m i p p i p p', 'm i p p m', 'a m i i m i m i', 'm p i m i p p p i m i m a i m', 'a m i m i p i m i m i', and '1. m p m'. The score concludes with two endings: '1.' and '2.', both marked with a repeat sign and a first ending bracket.

Unser Blues wirkt am besten in einem leicht punktierten Rhythmus, wie er auch auf der CD eingespielt wurde.

An additional musical staff at the bottom of the page, continuing the melody in 4/4 time. It includes the same notation style as the main score, with fingerings and dynamics. Above the staff are the lyrics: 'm i m a i m i p p i p p'.

5. ТИКО-ТИКО

Allegro (Скоро)

С. Абrey

The musical score for "Tico-Tico" is written for guitar and bass. It begins with a treble clef and a 4/4 time signature. The tempo is marked "Allegro (Скоро)". The initial dynamic is *mf*. The score is divided into measures, with some measures containing multiple stems for guitar and bass. Fingerings are indicated by numbers 1-4 in circles, and fret numbers are indicated by numbers 0-4 below the notes. The score includes several measures with a double bar line and a repeat sign, indicating a repeat section. The piece concludes with a "Fine" marking. The score is divided into measures, with some measures containing multiple stems for guitar and bass. Fingerings are indicated by numbers 1-4 in circles, and fret numbers are indicated by numbers 0-4 below the notes. The score includes several measures with a double bar line and a repeat sign, indicating a repeat section. The piece concludes with a "Fine" marking.

IX

X

VIII

V

VII

IX

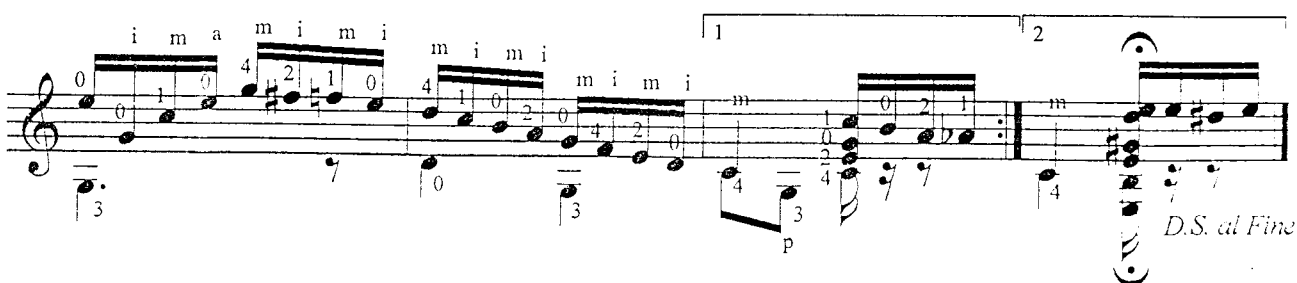
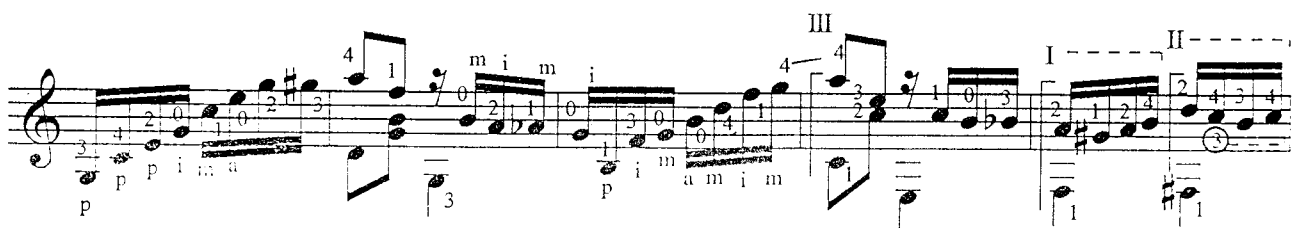
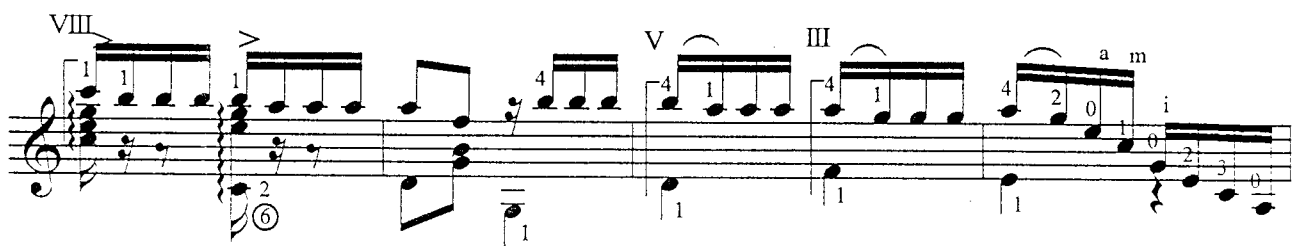
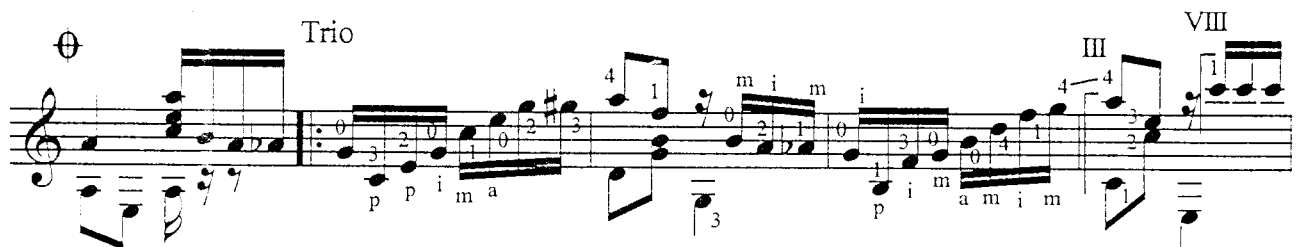
V

V

Fine

II

II



III

Прощание с прошлым

(памяти Ф. Тарреги)

И. Кузьмицкий

Andante ♩ = 80

mp

mf

poco Agitato

Fine

mp

mf

f

rit.

a tempo

poco a poco cresc.

f

D.C. al Fine

НОТОВАЯ
КУЗЬМИЦКОГО И. Ф.

САРАБАНДА*

Из партиты № 1

И. С. БАХ

Переложение А. Сеговии

Andante (Не спеша)

The musical score is a single-staff transcription of a Sarabande by J.S. Bach, adapted for guitar by Segovia. It is in the key of D major (one sharp) and 3/4 time. The tempo is Andante. The score features a variety of musical elements including sixteenth and thirty-second notes, rests, and accidentals. Dynamics range from forte (f) to piano (p). Fingering is indicated by numbers 1-5. Roman numerals II, VII, and VI are placed above certain measures. A trill (tr) is marked in the final measure. The piece concludes with a double bar line and a final chord.

* В оригинале для скрипки соло.

12

1. *mp* *Fine*

2. *mf* *Trio* II

II

mp

II

mf *rit.* 1. *mp* 2. *Da Capo a. Fine*

ПАВАНА

Maestoso

Г. САНЗ

mf

mp

3.1

f

mp

f

mp

p

mp

f

Printed in Austria

i m i a i m

mf (p 6)

i m a i m

II a

a m i a m i a m

II m i

II a m i

a m i a m i a m

II m i

II a m i

a a

II a

VII IX

1
anzone

Франческо да Милано

The musical score is written on five systems of staves. It includes various musical notations such as notes, rests, and fingerings. Chord symbols like E_m , $H7$, A_m , and $D7$ are written above the staves. There are also circled numbers (1, 2, 3, 4) and other markings like "rit." and "p.".

ПОЛЕСПЕЧАТЬ

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