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ВАЛЬС

1

WALTZ

Из балета «Семь красавиц»

From the ballet "Seven Beauties"

K. KAPAEV

K. KARAYEV

**Tempo di valse**  $\text{♩} = 54$  **a tempo**

Violino (ni) I

Violino (ni) II

Violino (ni) III

*f*

*dolce*

*dolce*

*mf*

*p sub. e cresc.*

*rit.*

*f*

*f*

a tempo

I *ff*

II *ff*

III *ff*

I *mf dolce*

II *mf dolce*

III *mf*

I *f* *rit.* *p*

II *f* *p*

III *f* *p*

Meno mosso

I *mp dolce*

II *mp*

III *mp*

I

II

III

I

II

III

*mf* *p* *rit.*

I

II

III

*cresc.* *f* *a tempo*

I

II

III

I

II

III

4 3 1 1 1 1 4

rit.

I

II

III

2 2 0 2 2 3

*f* *espress.*

*f* *espress.*

*f* *espress.*

I

II

III

I

II

III

I  
II  
III

*mf cresc.*

I  
II  
III

*mf*  
*f*

I  
II  
III

*molto rit.*

I  
II  
III

*a tempo*  
*f*

I  
II  
III

*dolce*  
*dolce*  
*dolce*

I  
II  
III

*p*  
*p*  
*p*

I  
II  
III

*rit.*

I  
II  
III

*a tempo*  
*f*  
*f*

с 4016 К

I  
II  
III

*dolce* *f*

3 4 2 1 3 2 0

I  
II  
III

Coda

*p* *p* *p*

I  
II  
III

Più mosso

*p* *p* *p*

I  
II  
III

*mf* *f*

3 3 0



Musical score for three staves (I, II, III) in a minor key. The first system includes dynamic markings *f* and fingering numbers 1, 2, 3, 4. The second system includes dynamic markings *f* and fingering numbers 1, 2.

Musical score for three staves (I, II, III) in a minor key. The first system includes dynamic markings *f* and fingering numbers 1, 2, 3, 4. The second system includes dynamic markings *f* and fingering numbers 1, 2.

Musical score for three staves (I, II, III) in a minor key. The first system includes dynamic markings *mp* and *cresc.* and fingering numbers 1, 2, 3. The second system includes dynamic markings *mp* and *cresc.* and fingering numbers 1, 2, 3. The third system includes dynamic markings *mp* and *cresc.* and fingering numbers 1, 2, 3.

Musical score for three staves (I, II, III) in a minor key. The first system includes dynamic markings *ff* and fingering numbers 1, 1, 1, 1, 1, 1. The second system includes dynamic markings *ff* and fingering numbers 1, 0, 4, 3, 2, 1, 2, 0, 4. The third system includes dynamic markings *ff* and fingering numbers 1, 1, 1, 1, 1, 1.

ГАЯНЭ  
(отрывок из балета)

2

GAYANE  
(excerpt from the ballet)

А. ХАЧАТУРЯН  
A. KHACHATURYAN

Andante

The musical score is arranged in three systems, each with four staves labeled I, II, III, and IV. The first system (measures 1-4) shows the beginning of the piece. Staves I, II, and III start with a rest, while staff IV has a melodic line starting with a *mf* dynamic. Staves I, II, and III then play a pizzicato accompaniment. In measure 3, staff I has a *p espress.* dynamic and a *V* (breath mark) above it. In measure 4, staves I, II, and III switch to *arco* playing. The second system (measures 5-8) continues the melodic line in staff I and the accompaniment in staves II, III, and IV. Dynamics include *mf* and *p*. The third system (measures 9-12) features a more complex melodic line in staff I with dynamics *mp*, *p*, *mp*, and *pp*. Staves II, III, and IV continue the accompaniment with dynamics *p*, *mp*, and *pp*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

2

I *mf*

II *mf*

III *mf*

IV *mf*

I *p* ————— *mf*

II *p*

III *p*

IV *p*

*sul A*

3

I *pp*

II *pp*

III *pp*

IV *pp*

4 Più mosso

I *f appassionato*

II *f appassionato*

III *f appassionato*

IV *f appassionato*

rit. 5 a tempo

I *f*

II *f*

III *f*

IV *f*

rit.

I

II

III

IV

6 *a tempo*

I

II

III

IV

*ff*

*ff*

*ff*

13

I

II

III

IV

3

V

*poco calando*

I

II

III

IV

2

*poco calando*

*poco calando*

*poco calando*

I **7** *mf* *f* *mf*

II *mf*

III

IV

I *f* *f*

II *f*

III

IV

I *mf* *pp* *rit.*

II *mf* *pp*

III *mf* *pp*

IV *mf* *pp*

8 Tempo I

2

I

II

III

IV

*p espress.*

I

II

III

IV

*mf*

I

II

III

IV

*p*

*pp espress.*

1 1

9

First system of musical notation (measures 9-12). It consists of four staves labeled I, II, III, and IV. Staff I features a triplet of eighth notes. Staves II, III, and IV contain sustained notes. Dynamics include *pp* (pianissimo) and *p* (piano).

Second system of musical notation (measures 13-16). Staff I has staccato notes with accents. Staff II has a *pizz.* (pizzicato) pattern. Staff III has sustained notes. Staff IV has sustained notes. Dynamics include *p* and *pp*. The marking *poco rit.* (poco ritardando) is present.

Third system of musical notation (measures 17-20). Staff I has sustained notes with accents. Staff II has sustained notes with *arco* marking. Staff III has sustained notes. Staff IV has a *pizz.* pattern. Dynamics include *pp* and *pizz.*



Г. НУЙТС  
G. NUYTS

$\text{♩} = 70$

I *mf*

II *mf*

III *mf*

IV *mf*

I *p*

II *p*

III *p*

IV *p*

I

II

III

IV

1

I

II

III

IV

I

II

III

IV

I

II

III

IV

2

I *mf*

II *mf*

III *mf*

IV *mf*

I *p*

II *p*

III *p*

IV *p*

I *f*

II *f*

III *f*

IV *f*

## ШЕСТВИЕ

4

## PROCESSION

Из сюиты «Петя и Волк»

From the suite "Peter and the Wolf"

С. ПРОКОФЬЕВ

S. PROKOFIEV

Moderato

First system of musical notation for the Procession, featuring three staves (I, II, III) in 4/4 time. The tempo is Moderato. The music is in G major. Staff I starts with a treble clef and a 2-measure rest, followed by a series of eighth and quarter notes. Staff II and III start with a treble clef and a 2-measure rest, followed by similar rhythmic patterns. Dynamics include *mf* and accents (>). Fingerings are indicated with numbers 2, 4, and 0.

Second system of musical notation for the Procession, featuring three staves (I, II, III) in 4/4 time. The music is in G major. Staff I starts with a treble clef and a series of eighth and quarter notes. Staff II and III start with a treble clef and a series of eighth and quarter notes. Dynamics include *f* and accents (>). Fingerings are indicated with numbers 1, 3, and 4.

Third system of musical notation for the Procession, featuring three staves (I, II, III) in 4/4 time. The music is in G major. Staff I starts with a treble clef and a series of eighth and quarter notes. Staff II and III start with a treble clef and a series of eighth and quarter notes. Dynamics include *f* and accents (>). Fingerings are indicated with numbers 1, 2, and 3.

I *pizz.* 2 2 3

II *pizz.* 2 2

III *pizz.* 0 1 1

I arco

II arco

III arco

*f*

I

II 4

III 4

I

II *p*

III *p*

**3** *accelerando*

I 

II 

III 

I 

II 

III 

I 

II 

III 

I 

II 

III 

I  
II  
III

*f*

I  
II  
III

*p*

Coda *accelerando*

I  
II  
III

*p* *simile* *crescendo*

I  
II  
III

*ff*

## КАПРИЧЧИО

## 5

## CAPRICCIO

Ф. ФЬОРИЛЛО  
F. FIORILLO

Allegro assai

The musical score consists of five systems, each with two staves labeled I and II. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro assai'. The score includes various musical notations such as slurs, accents, and dynamic markings.

**System 1:** Staff I starts with a forte (*f*) dynamic and a *V* (vibrato) marking. Staff II also starts with a forte (*f*) dynamic. Fingerings like 4, 0, 0, 0, 4, 0, 0 are indicated in Staff I.


**System 2:** Staff I features a piano (*pp*) dynamic towards the end. Staff II also has a piano (*pp*) dynamic. Fingerings like 0, 0, 0, 0, 0 are shown in Staff I.

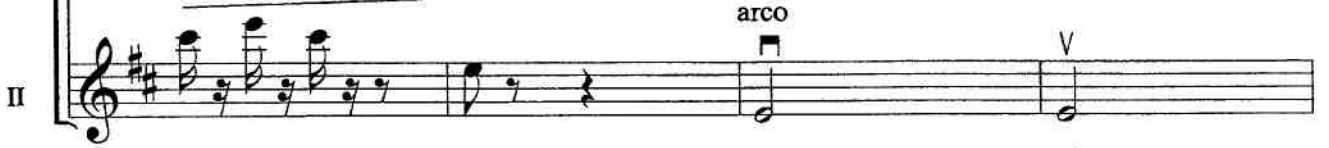
**System 3:** Staff I has a forte (*f*) dynamic. Staff II has a piano (*p*) dynamic. Fingerings like 4, 0, 0, 2, 0, 0, 0, 1, 0 are shown in Staff I.

**System 4:** Staff I has a mezzo-forte (*mf*) dynamic. Staff II has a forte (*f*) dynamic. Fingerings like 2, 0, 1, 0, 0, 0, 1 are shown in Staff I.

**System 5:** Staff I has a forte (*f*) dynamic. Staff II has a piano (*p*) dynamic. Fingerings like 2, 0, 1, 0, 0, 0, 1 are shown in Staff I.





I 


II 

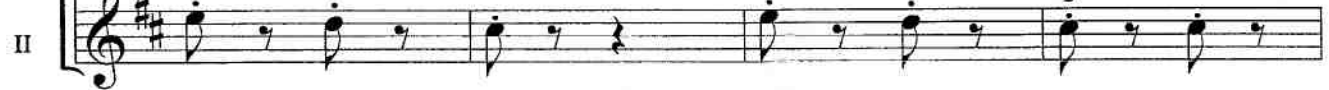
I 

II 

I 

II 

I 

II 

I 

II 

I 

II 

The musical score is arranged in six systems, each with two staves labeled I and II. The key signature is two sharps (F# and C#). The first system includes the instruction *cresc. poco a poco*. The score features various guitar techniques such as triplets, slurs, and accents. Fingerings are indicated by numbers 1-4, and fret numbers by 0-4. Dynamics include *mf* and *f*. The notation includes many slurs and accents, particularly in the first system. The second system shows a triplet in the first staff. The third system features a complex sequence of notes with slurs and accents. The fourth system has a triplet in the first staff. The fifth system begins with a boxed number 4 and includes a *mf* dynamic. The sixth system continues the melodic and harmonic development.

I  
II

I  
II

I  
II

I  
II

I  
II

I  
II

I (b) 1 1 2 2 0

II V *f* (b)

I 5 V

II V

I V *pp* 0 0 0 0 4 0 0

II V *p*

I V

II V

Coda

I 4 0 V 0 2 V

II V V V

I 1 0 3 0 V V

II V V V