



**РУССКИЙ  
СУВЕНИР**

СБОРНИК  
ПЬЕС  
ДЛЯ БАЯНА  
И ГОЛОСА  
С БАЯНОМ

**4**

ВЫПУСК



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ВЫПУСК 4

Составитель В. А. ИВАНОВСКИЙ



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## МЕЛОДИЯ

Музыка Б. КРАВЧЕНКО

Медленно, певуче

The musical score is written for piano and consists of four systems of music. Each system contains a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo and mood are indicated as 'Медленно, певуче' (Ad libitum, cantabile).

The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics are marked as *p* (piano) at the beginning, *mf* (mezzo-forte) in the fourth system, and *f* (forte) in the fifth system. The accompaniment features chords labeled with Cyrillic letters: 'М' (Major), 'Б' (Minor), and '7' (Dominant Seventh). The melodic line is characterized by flowing eighth and sixteenth notes, often with slurs and accents.

First system of a musical score. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. Dynamic markings 'Б' and 'М' are placed above the left-hand notes. The system concludes with a double bar line.

Second system of the musical score. The right hand continues with a similar melodic pattern. The left hand accompaniment includes chords and single notes. Dynamic markings 'М' and 'Б' are present. The system ends with a double bar line.

Third system of the musical score. The right hand has a more varied melodic line. The left hand accompaniment features chords and single notes. Dynamic markings include *p*, *Б*, *М*, *mf*, and *Б*. The system concludes with a double bar line.

Fourth system of the musical score. The right hand continues with a melodic line. The left hand accompaniment includes chords and single notes. Dynamic markings include *Б*, *М*, *Б*, *Б*, *М*, and *f*. The system ends with a double bar line.

First system of a piano score. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of chords and eighth notes. The dynamic marking *f* is present. Chord symbols 'Б' and 'М' are written above the left hand. The system concludes with a 2/4 time signature change.

Second system of the piano score. The right hand continues with a melodic line, and the left hand maintains the accompaniment. Chord symbols 'М', 'Б', and 'М' are visible. The system ends with a 2/4 time signature change.

Third system of the piano score. The right hand has a more active melodic line with slurs. The left hand accompaniment is consistent. The dynamic marking *ff* is present. Chord symbols 'Б' are written above the left hand. The system concludes with a 2/4 time signature change.

Fourth system of the piano score. The right hand has a melodic line with slurs. The left hand accompaniment is consistent. The dynamic marking *mp* is present. Chord symbols 'М' are written above the left hand. The system concludes with a 2/4 time signature change.

First system of musical notation. The upper staff contains a melodic line with slurs and ties. The lower staff contains a bass line with chords and notes. Chord markings 'Б' and 'М' are placed above the lower staff. The system spans six measures.

Second system of musical notation. Similar to the first system, it features a melodic line and a bass line with chords. Chord markings 'Б' and 'М' are present. The system spans six measures.

Third system of musical notation. The melodic line continues with slurs. The bass line includes chords and notes. Chord markings 'М' and 'Б' are visible. The system spans six measures.

Fourth system of musical notation. The melodic line concludes with a fermata. The bass line includes chords and notes. Dynamic markings 'p' and 'pp' are present. Chord markings 'М' are also visible. The system spans six measures.

# ХОРОШО В ДЕРЕВНЕ ЛЕТОМ

Музыка Г. ПОРТНОВА

Не спеша

First system of the musical score. The right hand (treble clef) plays a simple melody in 2/4 time, starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand (bass clef) plays a steady accompaniment of chords, each marked with a 'Б' (B-flat) and a circled 'C'. Dynamics include *pp* and *mf*. The system is divided into four measures.

Second system of the musical score. The right hand continues the melody with quarter notes D5, E5, and F5, followed by a half note G5. The left hand accompaniment remains consistent. Dynamics include *p* and *mp*. The system is divided into four measures.

Third system of the musical score. The right hand continues the melody with quarter notes G5, A5, and B5, followed by a half note C6. The left hand accompaniment remains consistent. Dynamics include *p*. The system is divided into four measures.

Fourth system of the musical score. The right hand continues the melody with quarter notes D6, E6, and F6, followed by a half note G6. The left hand accompaniment remains consistent. Dynamics include *p*. The system is divided into four measures.



The musical score is presented in five systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The first system features a melodic line in the treble and a bass line with chords and a '7' fingering. The second system includes dynamic markings *f* and *p*, and chord symbols 'Б'. The third system has a dynamic marking *mf* and chord symbols 'Б' and 'М'. The fourth system starts with a dynamic marking *f* and includes chord symbols 'М', 'Б', and '7'. The fifth system concludes with a dynamic marking *ff* and chord symbols 'М'. The notation includes various note values, rests, and articulation marks.

First system of musical notation. The treble clef staff contains a melodic line with a 7th fret marking and a slur. The bass clef staff contains a bass line with a 7th fret marking and a 'M' dynamic marking. The key signature is one sharp (F#).

Second system of musical notation. The treble clef staff contains a melodic line with a 7th fret marking and a slur. The bass clef staff contains a bass line with a 7th fret marking and a 'Б' dynamic marking. The key signature is one sharp (F#).

Third system of musical notation. The treble clef staff contains a melodic line with a slur and a 7th fret marking. The bass clef staff contains a bass line with a 7th fret marking and a 'M' dynamic marking. The key signature is one sharp (F#).

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur and a 7th fret marking. The bass clef staff contains a bass line with a 7th fret marking and a 'М' dynamic marking. The key signature is one sharp (F#).

Fifth system of musical notation. The treble clef staff contains a melodic line with a slur and a 7th fret marking. The bass clef staff contains a bass line with a 7th fret marking and a 'p' dynamic marking. The key signature is one sharp (F#).

System 1: Treble clef, key signature of two sharps (F# and C#). The right hand plays a melodic line with a slur over the first four measures. The left hand plays a rhythmic accompaniment of chords, marked with 'Б' and 'mf'. The first measure has a fermata over the right hand.

System 2: Continuation of the previous system. The right hand continues the melodic line. The left hand accompaniment is marked with 'Б'. The fifth measure has a fermata over the right hand, and the sixth measure is marked with 'p'.

System 3: The right hand has a slur over the first two measures. The left hand accompaniment is marked with 'Б'. The fourth measure has a fermata over the right hand. The fifth measure has a '7' above the left hand.

System 4: The right hand has a slur over the first two measures. The left hand accompaniment is marked with 'Б' and 'М'. The fourth measure has a fermata over the right hand. The fifth measure has a 'p' above the right hand. The sixth measure has a 'Б' above the right hand.

System 5: The right hand has a slur over the first two measures. The left hand accompaniment is marked with 'Б'. The third measure has a fermata over the right hand. The fourth measure has a 'pp' above the right hand. The fifth measure has a 'Б' above the right hand. The sixth measure has a 'Б' above the right hand and a 'ppp' above the right hand.

замедляя

# ЧАСТУШКА-КОРОТУШКА

Пьеса для готово-выборного баяна

Музыка В. ИВАНОВСКОГО


Быстро, задорно

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It begins with a circled 'B' symbol. The lower staff is in bass clef. The music is marked with a dynamic of *f* (forte). The piece starts with a circled 'B' symbol above the first measure.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a circled 'B' symbol with an asterisk and the text '8 va †' above it. The music is marked with a dynamic of *p* (piano). The lower staff is in bass clef. The piece continues with a circled 'B' symbol above the first measure.

The third system of musical notation consists of two staves. The music is marked with a dynamic of *sp* (sforzando). The upper staff is in treble clef and the lower staff is in bass clef. The piece continues with a circled 'B' symbol above the first measure.

The fourth system of musical notation consists of two staves. The music continues with a circled 'B' symbol above the first measure. The upper staff is in treble clef and the lower staff is in bass clef.

\* При повторении —  8 va †

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some beamed together, with a key signature of one sharp (F#). The lower staff is in bass clef and features a similar rhythmic pattern with some chords and accidentals.

The second system continues the piece with more complex rhythmic figures in both staves. The key signature changes to one flat (Bb) in the second measure of the system.

Для повторения

The third system begins with a first ending bracket labeled "Для повторения" (For repetition). It includes dynamic markings such as *f* (forte) and *8va* (octave up) with a circled '8' above it. The notation features chords and melodic lines in both staves.

The fourth system continues the musical development with various chordal textures and melodic fragments in both staves. It includes dynamic markings like *f* and *8va*.

The fifth system concludes the piece with a final cadence. It features sustained chords in the bass and melodic lines in the treble, ending with a circled double bar line symbol.

8va ↑

*p*

Для окончания

Очень быстро

*p* *cresc.*

B.L.S.

*f*

Басы



## РУССКОЕ ИНТЕРМЕЦЦО

Музыка В. ДМИТРИЕВА

Оживленно



Musical score for piano, consisting of four systems of staves. The score is in 2/4 time and features a variety of chords and melodic lines.

**System 1:** The first system begins with a *mf* dynamic and a tempo marking of *Оживленно*. It contains six measures with chords labeled *M* and *mf*. The bass line includes fingering numbers (1) and (2).

**System 2:** The second system contains five measures with chords labeled *M* and a 7th chord. The bass line includes fingering numbers (1) and (2).

**System 3:** The third system contains five measures with chords labeled *M*, *f*, 7, Б 7, М 7, and Б 7. The bass line includes fingering numbers (1) and (2).

**System 4:** The fourth system contains five measures with chords labeled *M*, 7, 7, Б, Б, М, and 7. The bass line includes fingering numbers (1) and (2).

First system of musical notation. The right hand (treble clef) features a complex, flowing melodic line with many beamed notes and slurs. The left hand (bass clef) plays a steady eighth-note accompaniment. Dynamic markings include *mf* and *M*. There are also some circled notes in the bass line.

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment includes some chords marked with a '7' and a 'Б' (B-flat). There are slurs and accents in the right hand.

Third system of musical notation. The right hand has a more active melodic line with many slurs and accents. The left hand accompaniment includes chords marked with 'Б', '7', and 'M'. There are also some circled notes in the bass line.

Fourth system of musical notation. The right hand has a melodic line with some rests. The left hand accompaniment includes chords marked with '7', 'M', and *pp*. There are slurs and accents in the right hand.

Fifth system of musical notation. The right hand continues the melodic line. The left hand accompaniment includes chords marked with 'M' and '7'. There are slurs and accents in the right hand.

First system of musical notation. The right hand features a complex, rapid chordal texture with many accidentals. The left hand has a steady eighth-note bass line. Chords are marked with '7', 'Б', and 'M'. A dynamic marking 'v' is present above the right hand.

Second system of musical notation. The right hand continues with complex chords and some melodic movement. The left hand maintains the eighth-note bass line. Chords are marked with '7' and 'Б'.

Third system of musical notation. The right hand has a more rhythmic, eighth-note pattern. The left hand continues with the eighth-note bass line. A dynamic marking 'mp' is present. Chords are marked with 'M' and '7'.

Fourth system of musical notation. The right hand continues with eighth-note patterns and chords. The left hand continues with the eighth-note bass line. Chords are marked with '7' and 'M'.

Fifth system of musical notation. The right hand continues with eighth-note patterns and chords. The left hand continues with the eighth-note bass line. A first ending bracket labeled '1.' is present. A dynamic marking 'mf' is present. Chords are marked with 'Б', '7', and 'M'.

2.

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The first system begins with a second ending bracket labeled '2.'. The notation includes various note values, rests, and dynamic markings such as *f*, *mf*, and *M*. There are also some Cyrillic characters like 'Б' and the number '7' used as annotations. The score concludes with a final cadence in the fifth system.

## ЕСТЬ НАРОДНАЯ ПРИМЕТА

Слова Ю. ПОГОРЕЛЬСКОГО

Музыка Е. БАРЫБИНА  
Переложение В. ИВАНОВСКОГО

**Неторопливо** **замедляя**

*mf* Б Б Б # 7

1. Есть на\_род\_на\_я при\_ме\_та, зна\_ют все при\_ме\_ту э\_ту, каж\_дый год е\_е не\_воль\_но

М Б # 7 М Б

вспо\_ми\_на\_ют: коль че\_ре\_му\_хи цве\_те\_нь\_е — бы\_ть в по\_го\_де из\_ме\_не\_нью

Б Б 7 М М 7 М

Detailed description: The image shows a musical score for a piano piece. It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The first system is an instrumental introduction. The second system contains the first line of lyrics: '1. Есть на\_род\_на\_я при\_ме\_та, зна\_ют все при\_ме\_ту э\_ту, каж\_дый год е\_е не\_воль\_но'. The third system contains the second line of lyrics: 'вспо\_ми\_на\_ют: коль че\_ре\_му\_хи цве\_те\_нь\_е — бы\_ть в по\_го\_де из\_ме\_не\_нью'. The piano accompaniment features chords and arpeggiated figures, with some chords marked with 'Б' (B-flat) and 'М' (Major). There are also some '7' markings, likely indicating seventh chords. The tempo markings 'Неторопливо' and 'замедляя' are placed above the first and last staves respectively. The dynamic marking 'mf' is present in the first system.

и на у\_лице о\_пять по\_хо\_ло\_да\_ет. ко\_ль че\_ре\_му\_хи цве\_тен\_ье —

Для повторения

быть в по\_го\_де из\_ме\_не\_нью и на у\_лице о\_пять по\_хо\_ло\_да\_ет.

Для окончания

замедляя

- хо\_ло\_да\_ет.

2. Ну, а май — он месяц вешний,  
Люди ждут тепла, конечно,  
И друг друга в мире двое повстречают.  
Под черемуховым цветом  
Побредут, мечтой согреты,  
Не заметят даже, как похолодает.



} 2 раза

3. И прохладный день не властен  
Помешать большому счастью —  
Слов никто на ветер в мае не бросает.  
И зовет, зовет из дома  
Белоснежный цвет черемух,  
А у мамы на душе похолодает.

} 2 раза

4. Есть народная примета,  
Знают все примету эту,  
Каждый год ее невольно вспоминают:  
Коль черемухи цветенье —  
Быть в погоде измененью,  
И на улице опять похолодает.

} 2 раза

\* После 3-го куплета перейти с  на .



## ХЛЕБ ДА СОЛЬ

Слова А. ШУТКО

Музыка А. МОРОЗОВА  
Переложение В. ИВАНОВСКОГО

Быстро

Музыкальное введение для фортепиано. Темп: Быстро. Динамика: *f*. Ключевые знаки: М, М, 7, 7, Б, Б, М.

Медленно, распевно

Музыкальное сопровождение для вокала. Темп: Медленно, распевно. Динамика: *mf*. Ключевые знаки: 7, М, 7, Б, Б, Б, Б, Б, Б.

1. Есть у нас та-кой о - бы - чай,

Музыкальное сопровождение для вокала. Динамика: *mf*. Ключевые знаки: М, М, 7, 7.

с детских лет он нам при - вы - чен:

хле - бом да соль - ю      всех гос - тей встре - чать.

Низ - ко в по - яс по - кло - нить - ся,      чем бо - га - ты, по - де - лить - ся,

за сто - лом по - рус - ски шед - ро      у - го - щать!

замедляя

Припев постепенно ускоряя

«Хлеб вам да соль!      Счастье да лю-бовь!» — так в на-ро-де го-во-рит-ся

M 7 M M 7 Б Б М 7

Быстро

ис\_по\_кон ве\_ков.      «Хлеб вам да соль!      Счастье да лю-бовь!» —

M 7 M M M 7 M M 7 Б

Для повторения

так в на-ро-де го-во-рит-ся      ис\_по\_кон ве-ков.

Б М 7 М 7 f М М

7 7 Б Б М 7 М 7

Для окончания

- ков.

*f* М М 7 Б Б М 7 М

2. Если в доме новоселье,  
Там, где радость и веселье,  
Лучший подарок — пышный каравай.  
И довольная хозяйка  
Всем налет по полной чарке,  
Чтобы счастье в доме лилось через край!

*Припев.*

3. А коль свадьбу мы справляем,  
Всех на свадьбу приглашаем,  
Любим, чтоб тесно было за столом,  
Чтоб у наших новобрачных  
Было в жизни все удачно,  
Мы не раз им крикнем «Горько!»  
и споем:

*Припев.*

## ПЕЧАЛЬНАЯ

Слова К. РЫЖОВА

Музыка А. КОЛКЕРА  
Переложение В. ИВАНОВСКОГО

Спокойно. Доверительно

First system of piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 4/4 time and features a melancholic melody in the right hand and a supporting bass line in the left hand. Dynamics include piano (*p*) and mezzo-forte (*M*). A fermata is placed over the first measure of the right hand. Fingering numbers 7 and (1) are indicated.

Second system of the score, featuring a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, starting with a piano (*p*) dynamic. The lyrics are: "1. Не за\_во\_ди\_те вы дев\_чо\_ноч\_ки, по\_". The piano accompaniment continues from the first system, with dynamics *M* and *p*, and fingering numbers 7 and (1).

Third system of the score, continuing the vocal and piano accompaniment. The vocal line continues with the lyrics: "\_дру\_жень\_ку\_кра\_са\_ви\_цу,". The piano accompaniment maintains the same style with dynamics *M* and *p*, and fingering numbers 7 and (1).

а то цве\_ты ве\_сен\_ни\_е все ей од\_ной до\_

M M M M M 7

\_ста\_нут\_ся. И не\_за\_мет\_ны\_ря\_дом с ней для

Б Б М 7 М М

всех по\_друг\_вы\_ста\_не\_те, как ут\_рен\_ни\_е

M 7 M M M 7



Для повторения

звездочки вы рядом с ней растаете.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "звездочки вы рядом с ней растаете." The piano accompaniment is written in two staves (treble and bass clefs) and features chords marked with "M" and "7".

Для окончания

Не заводите са-ви-цей.

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "Не заводите са-ви-цей." The piano accompaniment includes chords marked with "M" and "7".

The third system of the musical score concludes the piece. It features the final notes of the vocal line and the piano accompaniment, including chords marked with "M" and "7".

2. Не заводите вы, девчоночки, подруженьку-красавицу,  
А то иначе ревностью ваш каждый день отравится.  
Ведь вы умом и добротой подругу превосходите,  
Но у нее все ладится, а вы печальны ходите.
3. Когда под вечер вдоль по улице идете с нею рядом вы,  
То почему-то лишь ее все провожают взглядами.  
А вашим сердцем золотым никто не потрясается...  
Ах, не дружите, девочки, с подругою-красавицей.

# РУССКИЕ ПРОСТОРЫ

Слова А. ЧУРКИНА

Музыка В. ИВАНОВСКОГО

Неторопливо. Просто

*p*

1. Голу \_ бых мо\_рей раз\_

*mf* М+Б

Б

*p* М М

\_ ли \_ вы пе\_ре\_кат\_ной зве\_нят вол\_ной. От ле\_

7 Б 7

\_ сов и по\_лей, строй\_ных то\_по\_лей ве\_ет

М 7 М 7 Б

## Припев

све - жетью зем - ной. Про - сто - ры без

кра - я. вы так хо - ро - ши! В э тот

час про те - бя. Ро - ди на мо - я, льет - ся пес - ня

Для повторения

от ду - ши. В вы-ши -

Для окончания

ши.

2. В вышине мерцают звезды,  
В быстрых реках шумит вода.  
Ветер с дальних степей,  
Радует людей,  
Дышит музыкой труда.

*Припев.*

3. Облака плывут по небу,  
Проливаясь в полях дождем.  
Все здесь дорого мне,  
В вольной стороне.  
Счастлив я, что здесь рожден.

*Припев.*

## У КОЛОДЦА

Слова А. ИВАНОВА

Музыка В. ЕФРЕМОВА

Подвижно

Музыкальное введение для фортепиано. Начиная с *mf*, переходя к *f*. Включает аккорды *M* и *7*, а также ноты *Б* (Бемоль).

Первая строка песни. Вокальная линия начинается с *mf*. Фортепиано сопровождает с аккордами *Б* и *7*, динамикой *mp*.

1. От ве\_ка дав\_не\_го ве\_дет\_

Вторая строка песни. Вокальная линия заканчивается на *mf*. Фортепиано сопровождает с аккордами *7* и *f*.

ся — уж не впер\_вы\_е от\_ме\_чать —

сой\_дут\_ся жен\_щи\_ны к ко\_лод\_цу и

*tr*  
Б 7 7 7 7

ну друг дру\_га «про\_све\_щать». Во\_да сту\_

Б Б 7 7 7 Б Б

\_де\_на\_я по вед\_рам зве\_нит, как

Б Б Б Б 7



ред\_кост\_ный хру\_сталь. Тут по за\_ре пред\_ска\_жут

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are "ред\_кост\_ный хру\_сталь. Тут по за\_ре пред\_ска\_жут". The piano accompaniment is written in a grand staff (treble and bass clefs). It features a bass line with a 7th fingering and several chords marked with the letter "Б" (B-flat) in the right hand.

вёд - ро и дождь - по взле\_ту птичь\_их

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "вёд - ро и дождь - по взле\_ту птичь\_их". The piano accompaniment continues with similar chordal textures and a bass line, including a 7th fingering in the right hand.

Для повторения | Для окончания

стай. - вод! Ско\_рей бы, что ли про\_во\_

The third system of the musical score is divided into two parts: "Для повторения" (For repetition) and "Для окончания" (For ending). The vocal line lyrics are "стай. - вод! Ско\_рей бы, что ли про\_во\_". The piano accompaniment includes dynamic markings *mf* and *f*, and a section marked with a "3" (triplets) in the right hand. Chords are marked with "Б" (B-flat) and "М" (M).

ди ли, у нас в се ле

у нас в се ле во до про вод!

2. Звенит водица, в ведра  
 льется —  
 Земли глубинный,  
 чистый клад.  
 И судят бабы у колодца  
 Своим судом,  
 Кого хотят!  
 И слышал я,  
 Как говорили,  
 Кто попадал к ним  
 в оборот:  
 Скорей бы, что ли,  
 проводили } 2 раза  
 У нас в селе  
 Водопровод!

# СНЕГА РОССИИ

Из кинофильма „Миссия в Кабуле“

Слова Н. ОЛЕВА

Музыка В. УСПЕНСКОГО и Л. ГАРИНА  
Переложение В. ИВАНОВСКОГО

Спокойно

*mf* М Б Б Б Б Б М 7

*p*

1. Всех зим рос\_сий\_ских ян\_ва\_ри я

М М 7 М М М М

в серд\_це бе\_ре\_гу, и пред гла\_за\_ми сне\_ги\_

7 7 М 7 М

ри, как гроздь рябины на снегу!

M 7 Б 7

*tr*  
И пред глазами снегири, как гроздь рябины

*tr* M М М М Б

Припев  
на снегу! Снега России! Снега России,

Б Б mf М Б Б Б Б

где пах\_нет хле - бом дым! За\_чем ты, па - мять,

*p* М # 7 М # 7 *p* М Б Б

Для повторения

боль\_на сне\_га - ми, боль\_на сне\_га - ми рус - ских зим? я

*p* Б Б Б М 7 М М 7

Для окончания

рус - ских зим, боль\_на сне\_га - ми рус - ских зим?

Б М *p* М # 7 М

2. Когда от Родины вдали —  
 Одной мечтой живу:  
 Хочу зимы родной земли,  
 Чтоб душу отогреть в жару! } 2 раза

*Припев.*

3. Моя судьба, моя любовь,  
 Далекая земля!  
 Нельзя России без снегов,  
 А без России нам нельзя! } 2 раза

*Припев.*

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**РУССКИЙ СУВЕНИР**

**Вып. 4**

**Сборник пьес для баяна  
и голоса с бааном**

**Составитель**

***Владислав Александрович Ивановский***

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