

Виталий
Харисов

**Произведения
для
шестиструнной
гитары**

Казань 2008

ПЕСНИ БЕЗ СЛОВ
SONGS WITHOUT WORDS

Евгению Карпову
To Evgeny Karпов

Старая добрая сказка Good Old Story

Баллада

Виталий Харисов
Vitaly Kharisov

Guitar **Ballad** ♩=90

8

14

20

25

37

37 1. 2.

43

47 1. 2.

52

58 1. 2.

64

69 1. 2.

Самба уходящего лета

Samba of Passing Summer

Виталий Харисов
Vitaly Kharisov

Guitar

$\text{♩} = 220$

II VII

5

9

14

19

23

28

33

p *f* *ff* *p*

① ② ③ ④ ⑤ ⑥

58

43

48

53

58

63

68

72

памяти Андрея Баранова
in memory of Andrey Baranov

Давай поговорим...

Let's talk...

Виталий Харисов
Vitaly Kharisov

Ballad ♩. = 67

Guitar

The sheet music is a ballad in G major and 6/8 time, with a tempo of 67 beats per minute. It consists of 36 measures across seven staves. The melody features a mix of quarter and eighth notes with various fingerings and techniques like triplets and bends. The accompaniment includes chords and arpeggiated patterns. The lyrics, written under the sixth staff, are: *и м а р и м а м и а м и п*. The piece ends with a final chord and a fermata.

38 I ②

44

50

56 I ④

62

67 III ④

73 ② ①

79 8va Tamb. pp

Забытая песня гор

Forgotten Song of the Mountain

Виталий Харисов
Vitaly Kharisov

Guitar $\text{♩} = 80$

6

12

18

24

28

33

38

f *p* *mf* *dim.* *mp* *poco cresc.* *f* *mf* *p*

ами

42

p *mf*

47

f

51

p *poco cresc.*

56

p *f*

60

sp cresc.

64

f *cresc.* *ff*

68

f *ff*

72

poco cresc.

75

f *ff*

Весенняя баркарола Springtime Barcarola

Виталий Харисов
Vitaly Kharisov

Guitar

$\text{♩} = 60$

8

15

21

27

33

38

44

51

55 *rall.*

gliss.

31.05.2006

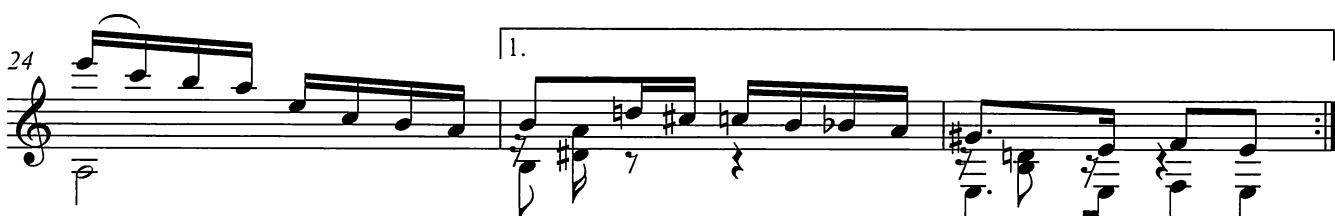
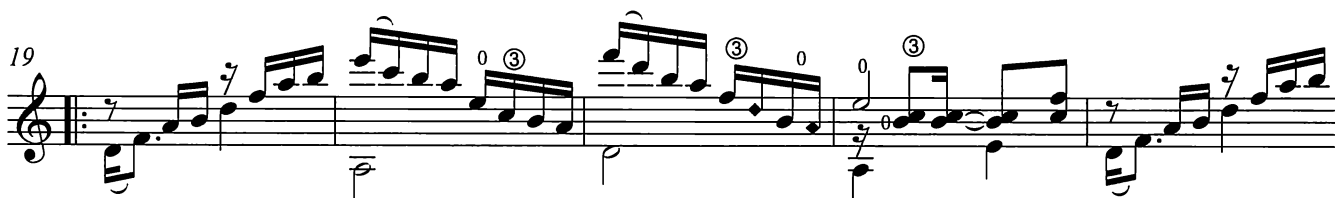
Танго жаркого мая

Hot Tango of May

Виталий Харисов
Vitaly Kharisov

Alla Japan ♩ = 62

Guitar



31.05.2007

Вальс весенних грёз Spring Dreams Valtz

Виталий Харисов
Vitaly Kharisov

$\text{♩} = 180$

Guitar

8

16

23

30

38

45

52

59

66

74

81

31.05.2008

Пока все спят... While everybody sleeping...

Виталий Харисов
Vitaly Kharisov

Guitar

$\text{♩} = 120$

II

5

10

14

19

24

29

34

39

44

Поезд № 327

Train #327

Виталий Харисов
Vitaly Kharisov

Guitar

$\text{♩} = 140$

6

11 III

15 1. 2.

20 ② 3 3 3 3

24 VII IX ②

ossia:

28

32

37

43

48

Владимиру Митякову
to Vladimir Mityakov

Вариации на отъезд друга в Японию Variations for friend's departure to Japan

Виталий Харисов
Vitaliy Kharisov

Andante

Guitar

17 V Harm.VII Harm.XII VI V

20

22

24 Harm.VII V II

26 V Harm.XII

28 Harm.V

30

33 2. **Meno mosso**

Рустему Хамидуллину
to Rustem Khamidullin

Казанский вальс Waltz of Kazan

Виталий Харисов
Vitaly Kharisov

♩ = 150

Guitar

7

15

23

31

38

46

54

59

**ОБРАБОТКИ
ARRANGEMENTS**

БЫЛБЫЛЫМ

Вариации на тему татарской народной песни «Мой соловей»

Bylbylym

Variation on the Tatar Folk Song «My Nightingale»

Виталий Харисов
Vitaly Kharisov

Guitar

Moderato ♩ = 90

The score is written for guitar in 4/4 time with a key signature of one sharp (F#). It consists of six systems of music. The first system starts with a tempo marking 'Moderato' and a quarter note equal to 90 beats per minute. The music features a melodic line in the treble clef and a bass line in the bass clef. The first system includes a circled '4' under the first bass note and a 'VII' fret marking above the melodic line. The second system starts with a circled '6' under the first bass note. The third system starts with a circled '11' under the first bass note and includes a 'VII' fret marking. The fourth system starts with a circled '15' under the first bass note and includes a 'VII' fret marking and a double bar line. The fifth system starts with a circled '19' under the first bass note. The sixth system starts with a circled '22' under the first bass note. The score includes various guitar techniques such as fretting, bending, and triplets.

25

5

28

31

35

39

43

47

rit.

Фантазия

на тему татарской народной песни «Галиябану»

Fantasy

on the Tatar Folk Song «Galiyabanu»

Виталий Харисов
Vitaly Kharisov

Moderato ♩ = 90

Guitar

Più mosso

28

31

35

39

rit. *a tempo*

43

48

52

56

Мотылёк

Фантазия на тему татарской народной песни «Кубалягем»

Motyl'ok

Fantasy on the Tatar Folk Song «My Butterfly»

Виталий Харисов
Vitaliy Kharisov

Guitar

$\text{♩} = 120$

The score is written for guitar in 4/4 time with a tempo of 120 beats per minute. It consists of eight staves of music. The first staff starts with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) are placed above notes. Some notes have a '4' above them, possibly indicating a fourth fret or a specific fingering. There are also circled numbers (2, 4) above notes. The second staff begins with a measure rest and continues the melodic line. The third staff shows a change in bass notes, with some notes marked with a circled '4'. The fourth staff contains several triplet markings (3) over groups of notes. The fifth staff has a double bar line and a key signature change to two sharps (F#, C#). It includes a 7-measure rest and a circled '7' above a note. The sixth staff continues with eighth-note patterns and circled numbers (2, 3) above notes. The seventh staff has a circled '2' above a note. The eighth staff starts with a treble clef and a key signature of one sharp. It includes a 'simile' marking above a group of notes and a circled '7' above a note. The piece ends with a 'P' (piano) dynamic marking.

28

P P P 5

32

3 2 1 4 7

36

6 6 6 simile cresc.

40

6 6 6 simile cresc.

43

7 7 simile cresc.

47

7 7 sul pont. sul tasto f p

51

7 7 sul pont. sul tasto f p mp

54

7 7 poco a poco cresc. 3

56

7 7 Razgeado f poco a poco cresc.

58



60

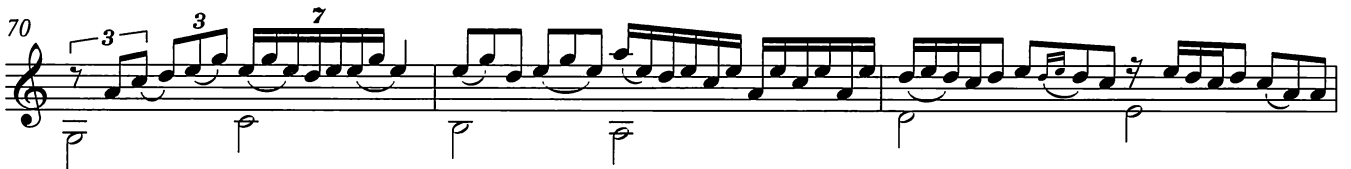
fff *mp*



65



70



73



76



80



83



Светит месяц

Вариации на тему русской народной песни

Crescent Moon

Variations on the Russian Folk Song

Виталий Харисов
Vitaliy Kharisov

Guitar

$\text{♩} = 110$

6

12

17

21

25

29

32

gliss.

V IX Arm. VII Arm. VII VII

34

36

38

40

43

46

49

P P i m a i m a m i P P i P i m P i m a m i a m i

52

P P P i m a i m a P i m P i m P i m

55

V I
a i m i a m i P i P i P i P i P i P i m a

58

62

66

70

74

77

80

83

86

The image shows a musical score for guitar, consisting of nine staves of music. The key signature is two sharps (F# and C#), and the time signature is 7/8. The score begins at measure 58 and ends at measure 90. The music features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. There are several triplets marked with a '3' above the notes. In measure 66, there are two instances of a glissando, indicated by a curved line and the word 'gliss.' written above and below the notes. The score includes various musical notations such as slurs, accents, and dynamic markings. The final measure (90) ends with a double bar line and a repeat sign.

Златые горы

Вариации на тему русской застольной песни

Golden hills

Variations on the Russian Folk Song

Виталий Харисов

Vitaly Kharisov

Guitar

The score is written for guitar in 6/8 time with a key signature of one sharp (F#). It consists of nine staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. It contains a melodic line with a four-measure rest at the beginning, followed by a series of eighth notes and quarter notes, some with slurs and accents. Fingering numbers (1, 2, 3, 4) are indicated above notes. Pedal points (P) and an 'm' are marked below the staff. The second staff starts at measure 7, featuring a first and second ending bracketed together, with a repeat sign. The third staff starts at measure 14 and includes various rhythmic patterns, including eighth and quarter notes with slurs. The fourth staff starts at measure 20 and has first and second endings. The fifth staff starts at measure 24 and continues the melodic development. The sixth staff starts at measure 27 and includes a first ending. The seventh staff starts at measure 31 and features a second ending marked 'II'. The eighth staff starts at measure 37 and has first and second endings. The ninth and final staff starts at measure 41 and contains complex rhythmic patterns with many slurs and fingering numbers. Pedal points (P) and an 'm' are marked at the end of this staff.

45

49

55

60

64

68

72

76

Александру Лаврентьеву
to Aleksandr Lavrentev

Вариации

на тему романса Петра Булахова
«Гори, гори, моя звезда...»

Variation

on the song by Peter Bulakhov
« Shine, my Star, shine... »

Виталий Харисов
Vitaly Kharisov

Guitar

① 2 1 1 4 ② 4 1 3 2 ③ 1 ④ ③ 0 4 1 V

6 VII

p i p i m i m a p p i m a 4 ③ ③ 7

12 III

19

26

33

① ② 0 3 1 4

38 III VIII

② ① 4 4 ③ 1 4 2 3

43

47

52

57

61

65

69

73

77

80

pp < mf > pp

Фантазия

на тему романса Петра Булахова

«Я тебя с годами не забыла...»

Fantasy

on the song by Peter Bulakhov

«I haven't forgotten you over the years...»

Виталий Харисов

Vitaly Kharisov

Guitar

♩=110

mp

9 *mf*

17

25

31

36

42

47 *f*

51

54

59

63

68

73

76

81

Высокие - превысокие горы

Чувашская народная песня

High, high mountains

Chuvash folk song

Виталий Харисов
Vitaly Kharisov

$\text{♩} = 63$

⑥ - Re

Guitar

The score is written for guitar in treble clef with a key signature of one sharp (F#). It begins in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece includes several triplet markings and a circled '5' at the end of the first line. The score is divided into systems, with measure numbers 5, 9, 13, 17, 20, 23, 26, and 30 indicated at the start of their respective lines. The piece concludes with a final chord in 4/4 time.

ПРОИЗВЕДЕНИЯ КРУПНОЙ ФОРМЫ
MAJOR WORKS

Сергею Матохину
to Sergey Matokhin

Сюита - фантазия “Легенды Золотой Орды” Suite - fantasy “Legends of The Gold Horde”

1. Вечное небо 1. Eternal Sky

Виталий Харисов
Vitaly Kharisov

♩=120

Guitar

⑥ - Re V

7

13 III II V

19

24 II gliss.

29 3

34 VIII ④ ② ③ ② ④ ① ④ gliss. ④ ② ⑦ ① ②

39 ② ③ ④ ③-③ ④ ③ ④ ③-③ ④

44 V **rall.**
gliss. *gliss.* *gliss.*

$\text{♩} = 60$
49 $\text{♩} = 120$

56 V

62 III II

68 V

73 *gliss.*

78 [rit.] [a tempo] [rit.] [a tempo]

82 **rall.**

2. Дыхание степей 2. Breath of the Steppe

Виталий Харисов
Vitaly Kharisov

⑥ – Re Rubato ♩ = 90-100

pp

92

97

101 $\text{♩} = 70-80$

Fine ③

107

110

113

117

121

124

D.C. al Fine

3. Ночные всадники

3. Night Riders анс

Виталий Харисов
Vitaly Kharisov

♩ = 100

⑥ - Re II

Guitar

mf

sp

134

mf

141

f

p poco cresc.

149

f

gliss.

156

3 | a m i p a m i

p

sp

163

3 | a m i p a m i p

a m i p a m i p

169

gliss.

V

②①

p m i

mf

174

gliss.

A A A 0

a m

4

gliss.

gliss.

179 *P* *mi* *V* *gliss.* *gliss.*

185 *gliss.* *gliss.* *cresc.* *gliss.* *gliss.*

191 *dim.* *mi p* *P poco cresc.* *a mi p a mi*

198 *P* *a mi p a mi p a mi p a mi p* *gliss.* *gliss.*

204 *gliss.* *gliss.* *gliss.* *gliss.*

209 *mf* *sp* *I* *II*

216 *mf* *I*

223 *f* *p poco cresc.*

231

236

243

Razgeado

Razg.

Razg.

ff

251

260

269

276

280

Дань почтения Роберу де Визе

*придворному композитору и гитаристу
французского короля Людовика XIV*

Homage to Robert de Vissec

*court composer and guitarist
to the French King Louis XIV*

Виталий Харисов
Vitaly Kharisov

1. Preludio e fuga

7

13

18

23

28

35

40

♩=130

m i m P m i m P m i m i P i

50 P m i m

54

58 VIII VII

62

66 i P i

70 P m i m

74

79

83

87

91

④ ③

96

ossia

100

104

rit. a tempo

108

112

④ ④ ④ ④ ③

116

I

120

rit.

2. Allemande

$\text{♩} = 120$

mp

131 *non arp.* *mf*

137 *sf* *mp*

142 *cresc.* *f*

3. Courante

$\text{♩} = 160$

152

159

165

4. Sarabanda

$\text{♩} = 60$

175

179

183

The musical score for the Sarabanda consists of four staves. The first staff shows the beginning of the piece with a tempo marking of quarter note = 60. It features a treble clef and a key signature of one sharp (F#). The music is in a slow, 3/4 time signature. The second staff starts at measure 175 and includes fingering numbers (0, 1, 2, 3, 4) and a circled '3' above a triplet. The third staff starts at measure 179 and continues the melodic line. The fourth staff starts at measure 183 and includes a circled '3' above a triplet. The piece concludes with a double bar line.

5. Gavotte

$\text{♩} = 60$

192

197

202

Fine

The musical score for the Gavotte consists of four staves. The first staff shows the beginning of the piece with a tempo marking of quarter note = 60. It features a treble clef and a key signature of one sharp (F#). The music is in a 3/4 time signature. The second staff starts at measure 192 and includes a circled '3' above a triplet and a trill (tr) above a note. The third staff starts at measure 197 and includes a circled '2' above a note and a circled '3' above a triplet. The fourth staff starts at measure 202 and includes a first ending bracket (1.) and a second ending bracket (2.) leading to a double bar line. The word 'Fine' is written above the second ending. The piece concludes with a double bar line.

206 VII

210 VII

214

220

5. Arie

225

226

228

233

237

7. Menuet*

$\text{♩} = 120$

The score for '7. Menuet*' is written in 3/4 time with a tempo of 120. It consists of six systems of music. The first system starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. It features a melody with triplets and a bass line with chords. The second system (measures 249-254) includes first and second endings, a *sul pont.* instruction, and a dynamic marking of *f*. The third system (measures 255-261) features a *sul tasto* instruction, a dynamic marking of *p*, and a *nat.* instruction. The fourth system (measures 262-268) includes first and second endings, a *sul pont.* instruction, and a dynamic marking of *ff*. The fifth system (measures 269-277) is a bass line with a dynamic marking of *p*. The sixth system (measures 278-284) includes first and second endings, a *poco cresc.* instruction, and a dynamic marking of *f*. The piece concludes with the instruction *D.C. al Fine*.

* В средней части менуэта использована тема самого Робера де Визе

8. Gigue

$\text{♩} = 160$

The score for '8. Gigue' is written in 6/8 time with a tempo of 160. It consists of two systems of music. The first system (measures 285-291) starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mp*. The melody includes the words 'a m i a m i' and features a variety of rhythmic patterns and fingerings. The second system (measures 292-300) continues the melody with first and second endings, a dynamic marking of *p*, and the words 'a m i'. The piece concludes with a final chord.

298 *a i m a m i*

304 *a m i a m i*

311

317 *a m i*

323

330

336

Соната в классическом стиле Sonate in classical style

Виталий Харисов
Vitaly Kharisov

Allegro moderato ♩=110

I

Guitar

f

f *p* *f* *p*

f *p*

cresc. *mf* *dolce*

mf

cresc. *mf* *ff* *p* *poco cresc.*

31

Musical staff 31: Treble clef, key signature of one sharp (F#), 4/4 time. The melody consists of eighth and sixteenth notes with various accidentals. The bass line is a simple accompaniment of quarter notes.

35

Musical staff 35: Treble clef, key signature of one flat (Bb), 4/4 time. The melody features sixteenth-note runs. The bass line has a 7th fret marking.

38

Musical staff 38: Treble clef, key signature of one flat (Bb), 4/4 time. The melody includes triplets and slurs. The bass line has a 7th fret marking.

41

Musical staff 41: Treble clef, key signature of one flat (Bb), 4/4 time. The melody continues with sixteenth-note patterns. The bass line has a "poco cresc." marking.

44

Musical staff 44: Treble clef, key signature of one flat (Bb), 4/4 time. The melody features complex rhythmic patterns and slurs. The bass line has a 0 fret marking.

47

Musical staff 47: Treble clef, key signature of one flat (Bb), 4/4 time. The melody continues with sixteenth-note runs. The bass line has a 0 fret marking.

50

Musical staff 50: Treble clef, key signature of one flat (Bb), 4/4 time. The melody includes a "gliss." marking and slurs. The bass line has a 0 fret marking.

53

Musical staff 53: Treble clef, key signature of one sharp (F#), 4/4 time. The melody features slurs and accents. The bass line has a 0 fret marking.

57

Musical staff 57: Treble clef, key signature of one sharp (F#), 4/4 time. The melody continues with sixteenth-note patterns. The bass line has a 0 fret marking.

61 *p* *cresc.* ⑥

65

69

72 *f*

75 ③ ② ①

II

Adagio ♩=40

Guitar *mp* ⑥

84 *mf*

90

95 *f*

101

107

113 *mp*

119 IV *poco cresc.*

124 *f*

130

136

141 *rit.* *dim.* *p*

Menuetto

III

$\text{♩} = 110$

Guitar

III ————— V —————

mf

152 III

159 *f*

166

172

178 III V

185 III

192 **Fine**

199

204

210

VII

Da capo al "Fine"

Rondo IV

Allegretto $\text{♩} = 110$

Guitar

mf

VII

VII

VIII

223

VII

VII

VIII

229

VII

VIII

VII

IX

235

VII

VIII

VII

IX

241

VII

VIII

VII

IX

248

VII

②

VII VIII

3 4 2 3 5

254

VII

0 2 1 4

260

VII

0 2 1 4

266

VII

0 2 1 4

272

VIII

V

VII VIII

IX

X

0 1 4 2

278

rall.

IV

a tempo

VII

②

2 1 4 3 0 1 4 5

284

VII

VIII

0 2 3 0 0 7 4 4

290

III

②

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

Романтическая соната

After Bulat Okudjava's novel «Meeting with Bonaparte»

Sonata — romantica

Виталий Харисов
Vitaly Kharisov

Allegro $\text{♩} = 120$

I

The musical score for the first movement is written in a single treble clef with a 4/4 time signature. It begins with a mezzo-forte (*mf*) dynamic and a tempo of Allegro (♩ = 120). The piece is marked with various ornaments, including triplets, slurs, and accents. The dynamics range from piano (*p*) to fortissimo (*ff*). The score includes several sections marked with Roman numerals: I (measures 11-12), III (measures 23-24), VIII (measures 27-28), and X (measures 31-32). The tempo changes from *rit.* (ritardando) to *a tempo* at measure 27. The piece concludes with a *dim.* (diminuendo) marking at measure 31.

63 *p poco cresc.*

67 *f*

71

75 *rit. a tempo*
dim. mp

79

82 *pp poco cresc.*

85 *f*

88 *f*

II. Романс

♩=100

mf 6 p mf 6 p

96 f p p cresc.

100 mf poco cresc. Harm.XIX ④

106 rit. f Harm.XII ④ p

111 ♩=90 dolce mp poco cresc.

116 f mp

121 mf mp poco cresc.

126 f mp

130 poco cresc.

Detailed description: This is a musical score for a piece titled 'II. Романс'. The score is written in a single system with multiple staves. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked as ♩=100 at the beginning and ♩=90 later. The score includes various dynamics such as *mf*, *p*, *f*, *mp*, *poco cresc.*, and *rit.*. There are several sixteenth-note runs, some marked with a '6' and circled numbers 1-4. There are also harmonic markings: 'Harm.XIX' and 'Harm.XII' with circled numbers 2 and 4. The score ends with a double bar line and a key signature change to two flats (B-flat and E-flat).

134 *f* *mp*

138 *mf* *mp* *poco cresc.*

142 *f* *f* *espress.* m a i p a i p i

145

148

151 *p* *p* *poco cresc.* m a i p a i p i

154 *p* *f*

157 *ff* *mp* 6

161 *mp* 6

III Rondo

Allegro ♩=120

mf

169

172

f *sp* poco cresc.

175

IV VII

f *sp* *f* *sp* poco cresc.

178

IV VII

p *p* *f*

181

p

184

f

187

p *p*

189

p *f*

192

195

198 III

p *poco cresc.*

201

f

204

208

p *poco cresc.*

211

f *p poco cresc.*

215

p poco cresc. *f*

218

sp *poco cresc.* *f*

221

ff *f* *rall.*

Marciale ♩=110

225

ff

229

ff

232

p *ff* *rall.*

Игорю Рекхину
to Igor Rekhin

Фанфары, fuga и финал в тоне «Ре» Fanfares, fuga & finale in «Re»

Виталий Харисов
Vitaly Kharisov

1. Фанфары 1. Fanfares

Guitar

⑥ - Re
♩ = 88

4

7

11

15

18

21

24 Musical notation for measures 24-26. Measure 24 features a triplet of eighth notes and a quarter note. Measures 25-26 contain a complex rhythmic pattern with triplets and slurs. The lyrics "ma i P i m P i P i m P i m P i" are written below the staff. A piano (P) dynamic marking is present.

27 Musical notation for measures 27-28. The lyrics "ma i P i m P i P i m P i m P i" are written below the staff. The notation includes triplets and slurs.

29 Musical notation for measures 29-31. Measure 29 begins with the lyrics "mi ma". The notation includes numerous triplets and slurs.

32 Musical notation for measures 32-35. Measures 32-33 feature slurs and accents. Measures 34-35 include slurs, accents, and dynamic markings such as *DO!* and *PO!*.

36 Musical notation for measures 36-38. The notation features slurs, accents, and dynamic markings.

39 Musical notation for measures 39-40. The notation includes slurs, accents, and dynamic markings.

41 Musical notation for measures 41-43. The notation includes slurs, accents, and dynamic markings.

2. Фуга
2. Fuga

⑥ - Re
♩=100

Guitar

The image shows a guitar score for a piece titled "2. Фуга" (2. Fuga). The score is written in 4/4 time with a tempo of 100 beats per minute. It features a single melodic line on a guitar, with various fret numbers and fingerings indicated. The score is divided into measures, with measure numbers 48, 53, 57, 61, 64, 68, 72, and 77 marked. Roman numerals (III, IV, V, VII) are placed above the staff to indicate chord changes. The notation includes eighth and sixteenth notes, rests, and various articulation marks. The key signature has one sharp (F#), and the piece is in a major mode.

81

86 IX VI

90

94 III IV

97 IV I I

100 I

104

109

112

VI VII VIII

138

i p i p i p i m

141

m p m

143

m a m i

145

a m i p m i

148

p m i

150

a a a e a i

153

a m P e a i sempre P

155

sempre

1. 2.

157

v

160

162

sempre

164

166

168

170

**ПЕРЕЛОЖЕНИЯ
TRANSCRIPTIONS**

Памяти брата Владимира
In memory of brother Vladimir

Элегический вальс Waltz — Elegy

Александр Назаренко
Переложение Виталия Харисова
Aleksander Nazarenko
Transcription by Vitaly Kharisov

Tempo di lento ♩ = 80

Ossia:

Guitar

⑥ -Re

mp

6 *ten.* *mf* *sosten.*

13 *a tempo* *p* *cresc.* *p*

19 *ten.* *cresc.* *f* *p*

Poco piu mosso

25 *gliss.* *mf* *sosten.* *a tempo* VII V *cresc.*

31 *I* *piu mosso* *f* *sosten.* *a tempo* *mf* *cresc.* VII *3p.* III *sp.*

38 *a tempo*
 VII VI
 1. 2.
mf *gliss. b*

45 *a tempo*
 III
 4 3 7 4 4
mf

51 *sosten.*
 V
f p *piu mosso* *a tempo* *piu mosso* *sosten.* *a tempo*
 3 7
mp

57 *rall.* *Coda* *a tempo*
cresc. *f* *sp* *mp*

63 *mf*

67 *rall.* *Calmando*
Arm. XII

71 *Arm. VII*
p. p *pp*
 I
 4 2 0 4 0

Оригинальные Рэгтаймы

Original Rags

Скотт Джоуплин
(1899)

Аранжировка Ч. Н. Дэниэлза

Переложение В. Харисова

Scott Joplin

(1899)

Arranged by Chas. N. Daniels

Transcription by V. Kharisov

♩ = 80-90 *

Musical score for three guitars (Guitar I, II, III) in 2/4 time, key of D major. The score covers measures 1 through 7. It features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *f* (forte), *ff* (fortissimo), and *p* (piano). A copyright notice ©-Re is present in the second staff.

1

Musical score for three guitars, measures 8 through 14. This section includes a first ending bracket labeled '1'. The music continues with similar rhythmic patterns and dynamics, including *p* (piano).

Musical score for three guitars, measures 15 through 21. The music features dynamic contrasts between *f* (forte) and *p* (piano).

2

Musical score for three guitars, measures 22 through 28. This section includes a second ending bracket labeled '2'. The music concludes with a final cadence and dynamics of *p* (piano).

* «Рэгтайм нельзя исполнять в быстром темпе». Скотт Джоуплин.

29

f *p*

35

f *ff*

42

ff

50

1. 2.

58

p (при повторении *f*)
p (при повторении *f*)
p (при повторении *f*)

65

Musical score for measures 65-71. The system consists of three staves. The top staff features a complex melodic line with many beamed sixteenth notes. The middle staff has a more rhythmic accompaniment with some rests. The bottom staff provides a steady bass line with chords. The key signature has one sharp (F#).

72

Musical score for measures 72-78. This system includes a repeat sign at the end of measure 78. A box containing the number '5' is placed above the staff. Dynamics include *ff* (fortissimo) in measures 77 and 78. The bottom staff has a consistent bass line.

79

Musical score for measures 79-85. The system consists of three staves. Dynamics are marked as *p* (piano) throughout the system. The top staff has a melodic line with some grace notes. The middle and bottom staves provide accompaniment.

86

Musical score for measures 86-92. Dynamics include *f* (forte) and *p* (piano). The top staff has a melodic line with some slurs. The middle and bottom staves provide accompaniment.

93

Musical score for measures 93-99. A box containing the number '6' is placed above the staff. Dynamics include *f* (forte) and *ff* (fortissimo). The top staff has a melodic line with some slurs. The middle and bottom staves provide accompaniment.

100

Musical score for measures 100-106. The system consists of three staves. The top staff features a melodic line with eighth-note patterns and slurs. The middle staff contains a complex accompaniment with many beamed notes and slurs. The bottom staff provides a bass line with eighth notes and rests. The key signature has two sharps (F# and C#).

107

Musical score for measures 107-112. The system consists of three staves. The top staff continues the melodic line with eighth notes and slurs. The middle staff has a dense accompaniment with many beamed notes. The bottom staff has a bass line with eighth notes and rests. The key signature has two sharps (F# and C#).

113

7

Musical score for measures 113-118. The system consists of three staves. A box containing the number '7' is placed above the first measure of the top staff. The top staff has a melodic line with slurs and a dynamic marking of *ff*. The middle staff has a complex accompaniment with many beamed notes and a dynamic marking of *ff*. The bottom staff has a bass line with eighth notes and rests, also marked *ff*. The key signature has two sharps (F# and C#).

119

Musical score for measures 119-123. The system consists of three staves. The top staff has a melodic line with slurs and a dynamic marking of *ff*. The middle staff has a complex accompaniment with many beamed notes. The bottom staff has a bass line with eighth notes and rests. The key signature has two sharps (F# and C#).

124

Musical score for measures 124-129. The system consists of three staves. The top staff has a melodic line with slurs and a dynamic marking of *ff*. The middle staff has a complex accompaniment with many beamed notes. The bottom staff has a bass line with eighth notes and rests. The key signature has two sharps (F# and C#).

Виталий Харисов — это лучшее, что есть сегодня в русском «гитаризме». Он труженик и умница. Его музыка не нуждается в классификации и втискивании её в рамки известных стилей и жанров — она самодостаточна.

В. Харисов очень глубокий и мудрый человек. Он не заиклен и не «испорчен» консерваторским образованием, свободен в своём духовном полёте, но в то же время «заземлён» — в том смысле, что творит свою музыку, не отрываясь от корней. Основой и базисом его сочинений остаётся народная, национальная, земная мелодия — пишет ли он концерт, сонату или так любимую мною обработку русской народной песни «Светит месяц». Поэтому сама Земля даёт ему силы и питает.

Сергей РУДНЕВ

Виталий Харисов — один из немногих профессиональных композиторов, пишущих специально для гитары. Удивительно, но этот человек может за сутки написать сонату! Он может сочинить симфонию или концерт для гитары с оркестром. В моем концертном репертуаре присутствуют практически все крупные формы, написанные В. Харисовым. Особенно я счастлив тем, что был первым исполнителем «Сонаты в классическом стиле», написанной

В. Харисовым в 2004 году и посвященной французскому гитаристу Филиппу Вилла. Премьера ее состоялась 7 февраля 2004 года в Большом концертном зале Республики Татарстан, где проходил один из сольных концертов французского музыканта, в которых я традиционно принимаю участие. Я очень рад, что исполнил эту сонату в присутствии композитора и в присутствии музыканта, которому эта соната посвящена. Хочу остановиться именно на этом произведении еще и потому, что «Соната в классическом стиле» представляет одновременно и художественную, и методическую ценность. Она хороша для включения в учебный план студента консерватории и удобна для концертного исполнения на любой публике. Сейчас вместе с Ириной Черногоровой я готовлюсь к премьере. Композитор В. Харисов любезно предоставил нам дуэтные ноты сюиты «Дань почтения Роберу де Визе, придворному композитору и гитаристу французского короля Людовика XIV». Вообще, музыка Виталия Харисова чрезвычайно эффектна. Она настоящий пир — как для музыкантов, так и для публики. Одно из наиболее эффектных произведений композитора — «Дагестанский концерт», который я недавно исполнял с оркестром в Чебоксарах. Третья часть концерта — «О, мое теплое солнце!» — и последняя — «Лезгинка» — неизменно исполняются на «бис».

Меня подкупает личность Виталия Харисова, его профессионализм, его искренность и многогранность. Он очень дорог мне как человек, с которым мы вместе живем на Земле.

Владимир МИТЯКОВ

Для меня в творчестве Виталия Харисова особо ценным является тонкое сочетание народного мелоса, ладовая и ритмическая опора на музыкальные традиции татарского, русского, кавказского народов с современными композиторскими техниками.

Глубокое знание материала, блестящее композиторское мастерство и огромный талант, безусловно, приносят свои плоды в виде изящных обработок народных тем, оригинальных сольных и камерно-ансамблевых пьес, представляющих гитару в разных жанрах и стилях, что показывает широкий кругозор автора и круг его интересов, выходящих за грани академических традиций.

Большой интерес в его творчестве представляет жанр гитарного концерта.

В этом направлении он продолжает традиции великих композиторов XX столетия Хоакина Родриго, Эйтора Вилла-Лобоса, Мануэля Понсе, чьи концерты несут в себе яркий национальный колорит и составляют золотой фонд гитарной литературы.

Виталий Вакифович становится в один ряд с нашими замечательными соотечественниками, композиторами Борисом Асафьевым, Игорем Рехиным, Германом Джаридзе, привнёсших неповторимый аромат этнического начала в жанр гитарного концерта.

Сергей МАТОХИН

Виталий Харисов — замечательный композитор, гитарист, педагог. Человек большой эрудиции.

Интересно поговорить с ним о том, как он делает исполнительский анализ произведения с точки зрения композитора.

Особенно — это касается полифонии.

На своём мастер-классе он настолько ярко и захватывающе рассказал, как он пишет фугу, что мне, человеку, далёкому от сочинительства, захотелось самому сочинить что-то подобное.

Диапазон творческих интересов этого музыканта очень широк — он сочиняет с одинаковой отдачей как произведения для симфонического оркестра, так и замечательные песни.

Не лишне сказать, что он является постоянным членом жюри знаменитого Грушинского фестиваля.

Этот его универсализм и разносторонность не только делает неповторимым его творческий облик, но и формирует оригинальный подход и в работе со студентами, и в особом слышании гитары.

Всё это ставит его в один ряд с лучшими представителями современного гитарного искусства России.

Владимир ДОЦЕНКО

Содержание/Contents

Песни без слов / Songs without words

Старая добрая сказка Good Old Story	6
Самба уходящего лета Samba of Passing Summer.....	8
Давай поговорим... Let's talk.....	10
Забывтая песня гор Forgotten Song of the Mountain	12
Весенняя баркарола Springtime Barcarola	14
Танго жаркого мая Hot Tango of May	15
Вальс весенних грёз Spring Dreams Waltz	16
Пока все спят... While everybody sleeping.....	17
Поезд № 327 Train #327.....	18
Вариации на отъезд друга в Японию Variations for friend's departure to Japan	20
Казанский вальс Waltz of Kazan.....	22

Обработки / Arrangements

Былбылым/Вариации на тему татарской народной песни «Мой соловей»/ Bylbylym/Variation on the Tatar Folk Song «My Nightingale»/	24
Фантазия/на тему татарской народной песни «Галиябану»/ Fantasy/on the Tatar Folk Song «Galiyabanu»/	26
Мотылёк/Фантазия на тему татарской народной песни «Кубалягем»/ Motyl'ok/Fantasy on the Tatar Folk Song «My Butterfly»/	28
Светит месяц/Вариации на тему русской народной песни/ Crescent Moon/Variations on the Russian Folk Song/	31
Златые горы/Вариации на тему русской застольной песни/ Golden hills/Variations on the Russian Folk Song/	34
Вариации/на тему романса Петра Булахова «Гори, гори, моя звезда...»/ Variation/on the song by Peter Bulakhov» Shine, my Star, shine...»/	36
Фантазия/на тему романса Петра Булахова «Я тебя с годами не забыла...»/ Fantasy/on the song by Peter Bulakhov «I haven't forgotten you over the years...»/	38
Высокие — превысокие горы/чувашская народная песня/ High, high mountains/chuvash folk song/	40

Произведения крупной формы / Major works

Сюита — фантазия «Легенды Золотой Орды» Suite — fantasy «Legends of The Gold Horde»	42
Дань почтения Роберу де Визе, придворному композитору и гитаристу французского короля Людовика XIV Homage to Robert de Visee court composer and guitarist to the French King Louis XIV.....	48
Соната в классическом стиле Sonata in classical style	56
Романтическая соната/по прочтении романа Булата Окуджавы «Свидание с Бонапартом»/ Sonata — romantica/after Bulat Okudjava's novel «Meeting with Bonaparte»/	64
Фанфары, fuga и финал в тоне «Ре» Fanfares, fuga & finale in «Re»	72

Переложения / Transcriptions

Элегический вальс Waltz — Elegy	80
Оригинальные Рэгтаймы Original Rags	82