

ЗА РОЯЛЕМ ВСЕЙ СЕМЬЕЙ

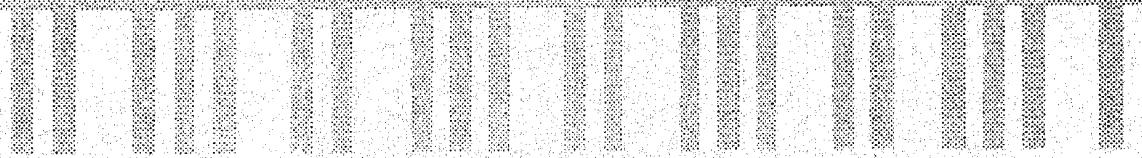
Популярные произведения
для фортепиано в 4 руки

ALL THE FAMILY AT THE PIANO

*Popular compositions
for piano in 4 hands*



Издательство "Композитор" · Санкт-Петербург
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В данный сборник включены популярные произведения в переложении для фортепиано в четыре руки. Пьесы расположены по принципу постепенного возрастания трудности исполнения и охватывают разные эпохи и стили с XVIII по XX век. Первая и вторая партии во всех произведениях равны по сложности исполнения, просты по изложению, что открывает широкие возможности для совместного домашнего музенирования, так как пьесы доступны любому члену семьи, когда-либо обучавшемуся игре на фортепиано.

Фортепианные ансамбли могут быть использованы в работе с учащимися младших классов по специальности, а в средних классах — для чтения с листа. В классе ОКФ данные ансамбли стимулируют учебный процесс.

Сборник произведений для фортепиано в четыре руки создан на основе практического опыта преподавателей ОКФ Санкт-Петербургского Охтинского центра гуманитарно-эстетического воспитания.

From editor-compiler

This collection includes popular compositions arranged for piano in four hands. The pieces are disposed according to gradual complication increasing and embrace different epochs and styles from the 18th to the 20th century. The first and the second parts are equal by their complicacy in performance and easily accounted, thus giving large possibilities for joint home music-making, being accessible to every member of your family, whenever learning to play the piano. Piano ensembles may be resorted to during the work with the junior forms' students at the special piano discipline and also with the middle forms' students at the discipline called "Playing Prima Vista", while at the discipline "Additional Piano Course" the ensembles may serve as incentive to educational process. The collection of compositions in four hands is created on the base of the "Additional Piano Course" teachers from the Okhtinsky Humanitarian Aesthetic Breeding Centre in St. Petersburg.

(translated by Asya Ardova)

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97216



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КУКУШКА

CUCKOO

А. ГРЕТРИ
A. GRÉTRY

Vivo (живо)

The musical score consists of six staves arranged in three pairs. The top pair is for Piano I (treble clef) and Piano II (bass clef), both in common time with a key signature of one sharp. The bottom pair is for Voice I (treble clef) and Voice II (bass clef), also in common time with a key signature of one sharp. The score begins with a dynamic marking 'mp'. Fingerings such as 1, 2, 3, 4, and 5 are placed above the notes in the vocal parts. Measure numbers 1 through 25 are indicated above the staves. The vocal parts include several melodic phrases, some with sustained notes and grace notes. The piano parts provide harmonic support, with the bass line often providing rhythmic patterns.

ПЬЕСА

PIECE

А. ГРЕЧАНИНОВ
Соч. 99, № 2
A. GRECHANINOV
Op. 99, № 2

Moderato (умеренно)

System 1:

- Piano I (top staff): Treble clef, 3/4 time, G major. Dynamics: *mf*. Fingerings: 1, 4, 5, 2, 3, 1.
- Piano II (bottom staff): Treble clef, 3/4 time, G major. Dynamics: *mf*. Fingerings: 1, 4, 2, 3, 1.

System 2:

- Piano I (top staff): Treble clef, 3/4 time, G major. Fingerings: 1, 2, 3.
- Piano II (bottom staff): Treble clef, 3/4 time, G major. Fingerings: 3, 1, 4, 2.

System 3:

- Piano I (top staff): Treble clef, 3/4 time, G major. Fingerings: 2, 5, 2, 1, 2, 2, 2, 1, 2, 2.
- Piano II (bottom staff): Treble clef, 3/4 time, G major. Fingerings: 3, 4, 3, 4, 3, 4, 3, 4.

I

II

МОЯ МИЛЯЯ

MY DEAR

Tempo di valse (в темпе вальса)

Ф. ШОПЕН
F. CHOPIN

I

II

I

II

ПАВАНА СПЯЩЕЙ КРАСАВИЦЫ

PAVAN OF SLEEPING BEAUTY

М. РАВЕЛЬ
M. RAVEL

Lento (медленно)

The musical score consists of three staves, each with a treble clef and four measures. The first staff (top) is labeled 'II' and has a dynamic marking 'p'. The second staff (middle) is labeled 'I' and has a dynamic marking 'pp'. The third staff (bottom) is labeled 'II' and has a dynamic marking 'pp'. Fingerings are shown above several notes: in the first measure of staff I, fingers 4 and 3 are used; in the second measure, fingers 4 and 3; in the third measure, fingers 4, 3, 1, 2, 3, 2, 3; and in the fourth measure, fingers 1 and 3, followed by 2 and 1. In the second staff (I), there are rests in the first and second measures. The third staff (II) starts with a rest in the first measure and begins playing in the second measure.

I

5 1 2 3

p

II

I

2 3 4 1 2

pp

II

I

ppp

II

СЛОВАЦКАЯ ПЛЯСОВАЯ

Гай да гай! Мы кружимся, кружимся,
За столом мы сдружимся, сдружимся,
Ведь зима-то выжная, выжная,
А семья мы дружная, дружная.

SLOVAKIAN DANCE

Hey, hey! We whirl and whirl,
We'll make friends, make friends,
The winter seems stormy, stormy,
And our family is friendly, friendly.

Vivo (живо)

I { *mf non legato*

II { *mp*

5 3 3

I {

II { 5 3 3

I {

II { 4 2 1 2

1 3

I { 4 2 3

II { 2 4 1 3

non legato

I {

3

4

II {

4

5

2

I {

4

mf

non legato

3

2

II {

mp

5

1

3

5

I {

3

4

1 2

II {

1 2

5

ФРАНЦУЗСКАЯ НАРОДНАЯ ПЕСНЯ

Земли родимой солнце,
Твой луч меня ласкал
В краю, где безмятежно
Я рос и расцветал.

FRENCH FOLK SONG

My native land's sun,
Your beam caressed me
In the land, where I was
Carelessly flourishing.

Grazioso (грациозно)

I {

1 4

p

II {

2 3

I {

2

1 4 3

pp

II {

2 3 4

poco rit.

I {

1 4

II {

2 3 2

ПТИЧКИ

Старинная французская песня

BIRDS

Old French Song

Обработка В. ПОРОЦКОГО

Arranged by V. POROTSKY

Allegretto (довольно скоро)

(8va)

I {

II {

I {

II {

I {

II {

8va---

pp

ff

pp

pp

ff

rit.

8va

8va

pp

НЕМЕЦКАЯ НАРОДНАЯ
ШУТОЧНАЯ ПЕСНЯ

GERMAN FOLK
BURLESQUE SONG

Обработка Т. НАЗАРОВОЙ
Arranged by T. NAZAROVA

Con moto (оживлённо)

Con moto (оживлённо)

I

II

I

II

I

II

Ф. ШУБЕРТ
F. SCHUBERT

Tempo di valse (в темпе вальса)

АНТРАКТ

Из музыки к пьесе В. Чези "Розамунда"
(фрагмент)

ENTR'ACTE

From the music to the play by V. Cesi "Rosamund"
(fragment)

Ф. ШУБЕРТ

Переложение Н. Гольденберга

F. SCHUBERT

Arranged by N. Goldenberg

Andantino (довольно спокойно)

The musical score consists of three staves of music for two pianos (I and II). The first staff (Piano I) starts with a dynamic *p*. The second staff (Piano II) also begins with a dynamic *p*. The third staff (Piano I) follows. The music is marked *Andantino* and is described as "довольно спокойно" (fairly quietly).

И. БЕРКОВИЧ
I. BERKOVICH

Allegro (быстро, весело)

The musical score is divided into three systems. Each system contains two staves: a soprano (upper) staff and a bass (lower) staff. The key signature is one sharp. The time signature is 2/4 throughout.

- System 1:** Measures 1-3. Voice I starts with a melodic line in the upper staff, while Voice II provides harmonic support in the lower staff. Measure numbers 2 and 3 are indicated above the staves. Dynamics: *mf*.
- System 2:** Measures 4-6. Voice I continues its melodic line in the upper staff, while Voice II provides harmonic support in the lower staff. Measure numbers 5 and 6 are indicated below the staves.
- System 3:** Measures 7-9. Voice I starts with a melodic line in the upper staff, while Voice II provides harmonic support in the lower staff. Measure numbers 8 and 9 are indicated below the staves. Dynamics: *mp*.

I {

3
2
5

II {

p

5
4
1

I {

2
f
4
2

II {

f
2

I {

3
2

II {

2
1 2 1

I {

II {

I {

II {

I {

II {

Я НА ГОРКУ ИДЛА

Русская народная песня

I WAS WALKING TO THE HILL

Russian folk song

Обработка Н. ГОЛУБОВСКОЙ
Arranged by N. GOLUBOVSKAYA

Moderato (умеренно)

Musical score for two voices (I and II) and piano.

Section 1:

Two staves for each voice. Measure 1: Voice I starts with a sustained note followed by eighth notes 5, 3, 2. Voice II starts with eighth notes 1, 5. Dynamics: *mf*. Measure 2: Voice I starts with eighth notes 3, 2. Voice II starts with eighth notes 5, 2. Dynamics: *p*. Measure 3: Voice I starts with eighth notes 1, 3. Voice II starts with eighth notes 3. Dynamics: *p legg.*

Section 2:

Two staves for each voice. Measure 1: Voice I starts with eighth notes 2, 3. Voice II starts with eighth notes 2, 5. Dynamics: *p*. Measure 2: Voice I starts with eighth notes 5, 2. Voice II starts with eighth notes 5, 2. Dynamics: *p*.

Section 3:

Two staves for each voice. Measure 1: Voice I starts with eighth notes 2, 3. Voice II starts with eighth notes 2, 3. Dynamics: *>*. Measure 2: Voice I starts with eighth notes 3, 2. Voice II starts with eighth notes 3, 2. Dynamics: *>*. Measure 3: Voice I starts with eighth notes 4, 5. Voice II starts with eighth notes 5, 3. Dynamics: *>*. Measure 4: Voice I starts with eighth notes 4, 5. Voice II starts with eighth notes 5, 3. Dynamics: *mf*.

Section 4:

Two staves for each voice. Measure 1: Voice I starts with eighth notes 2, 3. Voice II starts with eighth notes 2, 3. Dynamics: *>*. Measure 2: Voice I starts with eighth notes 3, 2. Voice II starts with eighth notes 3, 2. Dynamics: *>*. Measure 3: Voice I starts with eighth notes 5, 3. Voice II starts with eighth notes 5, 3. Dynamics: *>*.

Section 5:

Two staves for each voice. Measure 1: Voice I starts with eighth notes 4, 5. Voice II starts with eighth notes 3, 2. Dynamics: *p*. Measure 2: Voice I starts with eighth notes 5, 3. Voice II starts with eighth notes 5, 3. Dynamics: *p*. Measure 3: Voice I starts with eighth notes 2, 3. Voice II starts with eighth notes 2, 3. Dynamics: *p*. Measure 4: Voice I starts with eighth notes 4, 5. Voice II starts with eighth notes 5, 3. Dynamics: *p*.

Pedal Notes: Pedal notes are indicated at the bottom of the page with the letters 'Ped.' and an asterisk '*' under the bass staff.

I

II

mf

svb

2

I

cresc.

II

cresc.

I

poco a poco

f

II

poco a poco

f

c 3016 K

ПАСТОРАЛЬ

PASTORALE

Ж. Б. ВЕКЕРЛЕН

Обработка Е. ЮДИНОЙ

J. B. WECKERLIN

Arranged by E. YUDINA

Comodo (умеренно)

The musical score is divided into three systems of two staves each. The top system (measures 1-2) shows Voice I starting with a melodic line and Voice II providing harmonic support. The middle system (measures 3-4) shows both voices continuing their parts. The bottom system (measures 5-6) shows Voice I taking a more prominent role. Measure numbers 1 through 5 are marked above the notes. Dynamics like *mf*, *p*, and *mf* are indicated.

I {

II {

I {

II {

I {

II {

КОЛЫБЕЛЬНАЯ ПЕСНЯ

ULLABY SONG

В. А. МОЦАРТ
W. A. MOZART

Andante (довольно медленно)

3

I

II

I

II

I

II

СЕНТИМЕНТАЛЬНЫЙ ВАЛЬС

SENTIMENTAL WALTZ

Ф. ШУБЕРТ
F. SCHUBERT

Tempo di valse (в темпе вальса)

1

2

rit. (while repeating)
(при повторении)

И. БРАМС
J. BRAHMS

Vivace (живо)

The musical score consists of three systems of music for two voices (I and II) and piano. The vocal parts (I and II) are grouped by a brace on the left. The piano accompaniment is shown below the vocal parts.

System 1:

- Voice I:** Treble clef, 2/4 time. Dynamics: *mf*. Fingerings: 1, 4, 1; 3; 4, 1. Slurs: 1-2, 3-4, 5-2, 3-4.
- Voice II:** Bass clef, 2/4 time. Dynamics: *mp*. Fingerings: 5, 2; 3; 5, 2, 3.
- Piano:** Bass clef, 2/4 time. Fingerings: 5; 3.

System 2:

- Voice I:** Treble clef, 2/4 time. Fingerings: 5; 1, 2; 3; 2, 1; 1, 2; 3; 2, 1; 1.
- Voice II:** Bass clef, 2/4 time. Fingerings: 2; 3; 2; 3; 2; 3; 2; 3.
- Piano:** Bass clef, 2/4 time. Fingerings: 2; 3; 2; 3; 2; 3; 2; 3.

System 3:

- Voice I:** Treble clef, 2/4 time. Fingerings: 5; 1, 2; 3; 4; 2, 1; 1, 2; 3; 4; 2, 1; 1.
- Voice II:** Bass clef, 2/4 time. Fingerings: 2; 3; 2; 3; 2; 3; 2; 3.
- Piano:** Bass clef, 2/4 time. Fingerings: 2; 3; 2; 3; 2; 3; 2; 3.

Performance Instructions:

- dim.** (diminuendo) appears in both Voice I and Voice II parts.
- Concerto** (concerto) appears at the end of the score.
- Повторить с начала до слова "Конец"** (Repeat from the beginning until the word "Concerto") appears at the end of the score.

Конец

с 3016 к

Повторить с начала до слова "Конец"

МАРШ

MARCH

М. ИВАНОВ-РАДКЕВИЧ
M. IVANOV-RADKEVICH

Moderato (умеренно)

The musical score is divided into three systems. Each system contains two staves, labeled I and II, representing different instruments. The time signature is 2/4 throughout. The key signature is one flat. Dynamics include *f*, *mf*, and *mp*. Rhythmic patterns involve various note values and grace notes.

System 1:

- Instrument I (Treble Clef): Starts with a dynamic *f*. Measures show 5, 3, 2, 1, 3, 2, 1, 3, 3, 2, 5, 2, 1.
- Instrument II (Bass Clef): Measures show 3, 2, 1, 3, 2, 1, 3, 2, 3.

System 2:

- Instrument I (Treble Clef): Measures show 5, 2, 1, 1, 3, 3, 4, 2, 1, 2, 3, 2.
- Instrument II (Bass Clef): Measures show 2, 3, 1, 3, 2, 3, 1, 3.

System 3:

- Instrument I (Treble Clef): Measures show 1, 4-3, 3-2, 2, 3-2, 2, 3, 4-3.
- Instrument II (Bass Clef): Measures show 3, 2, 3, 2, 3, 2, 3.

I {

ff

2 1 2 4 3 2 4 3

f

2 3 2 3 2 3

I {

2 3 2 3 2 5

f

3 2 1

mf

3 2 1

I {

3 5 2 1 3 2 3 3 2 1

4 3 2 3 2 3 2 3

ПЕСНЯ ГАННЫ
Из оратории "Времена года"

SONG OF HANNA
From the oratorium "The Seasons"

Й. ГАЙДН
J. HAYDN

Moderato (умеренно)

Moderato (умеренно)

I II

mp

p

f

s

1

p

(1)

c 3016 к

I {

5

mf

p

II {

p

f

I {

mf

p

II {

p

p

I {

dim.

mf

II {

p

p

ТРИ НЕМЕЦКИХ ТАНЦА

THREE GERMAN DANCES

I

И. ГАЙДН
J. HAYDN

Allegretto (довольно скоро)

Allegretto (довольно скоро)

I II

p

cresc.

f

p

cresc.

f

cresc.

pp

cresc.

Measure 1: Treble clef, key signature of two sharps. Dynamics: *f*. Measures 2-5: Bass clef, key signature of one sharp. Dynamics: *mf*.

Measure 1: Treble clef, key signature of two sharps. Dynamics: *f*. Measures 2-5: Bass clef, key signature of one sharp. Dynamics: *mf*.

Measure 1: Treble clef, key signature of two sharps. Dynamics: *f*. Measures 2-5: Bass clef, key signature of one sharp. Dynamics: *mf*.

Measure 1: Treble clef, key signature of two sharps. Dynamics: *f*. Measures 2-5: Bass clef, key signature of one sharp. Dynamics: *mf*.

II

Allegretto

Measure 6: Treble clef, key signature of two sharps. Dynamics: *p*. Measures 7-10: Bass clef, key signature of one sharp. Dynamics: *pp*.

Measure 6: Treble clef, key signature of two sharps. Dynamics: *p*. Measures 7-10: Bass clef, key signature of one sharp. Dynamics: *pp*.

Measure 6: Treble clef, key signature of two sharps. Dynamics: *p*. Measures 7-10: Bass clef, key signature of one sharp. Dynamics: *pp*.

Measure 6: Treble clef, key signature of two sharps. Dynamics: *p*. Measures 7-10: Bass clef, key signature of one sharp. Dynamics: *pp*.

Measure 11: Treble clef, key signature of one sharp. Dynamics: *mf*. Measures 12-15: Bass clef, key signature of one sharp. Dynamics: *mp*.

Measure 11: Treble clef, key signature of one sharp. Dynamics: *mf*. Measures 12-15: Bass clef, key signature of one sharp. Dynamics: *mp*.

Measure 11: Treble clef, key signature of one sharp. Dynamics: *mf*. Measures 12-15: Bass clef, key signature of one sharp. Dynamics: *mp*.

Measure 11: Treble clef, key signature of one sharp. Dynamics: *mf*. Measures 12-15: Bass clef, key signature of one sharp. Dynamics: *mp*.

I { *mp*

II { *p*

p

III

Allegretto

I { *mf*

II { *mp*

p

pp

I {

I {

f

5 5 1 2

II {

4 5 3 1

2 5 5

I {

I {

p

1 4 2

II {

2 4 2

I {

I {

cresc.

2 1 2

f

3

II {

cresc.

5

mf

5 4 5

ANDANTE

Из симфонии "Сюрприз"
From the symphony "La Surprise"

Й. ГАЙДН
J. HAYDN

Andante (умеренно)

Andante (умеренно)

I {

p

5 ten. 4 2 1 > 1 ten. 5 2 3

II {

p

3 ten. 1 v

I {

pp

ten. v

II {

pp

v

I {

ff

p

1 3 1 5 1 2 1 2

II {

ff

p

v

ten.

I II

ten.

f *p*

ten.

I II

p

ten.

p

I II

ten.

РОМАНС
Из симфонии "Рейн"

ROMANCE
From the symphony "La Rein"

Й. ГАЙДН
J. HAYDN

Allegretto (оживлённо)

The musical score is divided into three systems. System 1 begins with a dynamic *p*. The first flute (I) has fingerings 1, 2, 3, 5, and 3. The second flute (II) also has a dynamic *p*. System 2 continues with fingerings 1, 2, 3, 5, and 3. System 3 concludes with a final dynamic *p*.

I

II

I

II

I

dim.

pp

II

dim.

pp

40

I II

I II

I II

(8va)

c 3016 K

I

II

I

II

I

II

СЕРЕНАДА

SERENADE

Й. ГАЙДН
J. HAYDN

Andante cantabile (медленно, певуче)

I { *p dolce*

II { *stacc.* *p dolce*

Ped. * Ped. * Ped. * Ped. *

I {

II {

I {

II {

1 { 1 3 1 4 3 2 1
II { 1 2 3

I { 5 3 1 3 4 1
p
II { p
Reo. * Reo. * Reo. * Reo. * Reo. *

I { 3 2 1 3 4 2 1 2 p
3 3 2 1 2
II { Reo. * Reo. * Reo. * Reo. * Reo.

I {

mf

II {

I {

II {

I {

poco rit.

II {

a tempo

I *pp*

II *pp*

I *p*

II *p*

I *poco rit.*

II

ФРАГМЕНТ ИЗ ОПЕРЫ
"ВОЛШЕБНАЯ ФЛЕЙТА"

FRAGMENT FROM THE
OPERA "MAGIC FLUTE"

В. А. МОЦАРТ
Обработка Кр. НЕФЕ
W. A. MOZART
Arranged by Chr. G. NEEFE

Allegro (быстро, весело)

I {

Allegro (быстро, весело)

p

f

II {

f

III {

f

I {

II {

I {

II {

I {

II {

I

II

I

II

I

II

I

mf

II

2 5

I

mp

5 3 1 3 1 5

II

4

I

3

5

4

1

II

2 4

3 5

3 2 1

3 2 1

МАРШ

Из оратории "Иуда Маккавей"

MARCH

From the oratorio "Judan Maccabeaus"

Г. Ф. ГЕНДЕЛЬ

G. F. HAENDEL

Maestoso, sostenuto (величественно, сдержанно)

The musical score is divided into three systems. Each system contains two measures for each staff. Measure 1: Treble staff has notes 5, 3, 4, 5, 1; Bass staff has notes 1, 3, 2. Measure 2: Treble staff has eighth-note pairs (2, 1), (2, 1); Bass staff has eighth-note pairs (4, 1), (4, 1). Measure 3: Treble staff has eighth-note pairs (3, 2), (5, 2); Bass staff has eighth-note pairs (3, 2), (1, 2). Measures 4-6: Treble staff has eighth-note pairs (1, 3), (2, 5); Bass staff has eighth-note pairs (4, 1), (5, 1). Measures 7-9: Treble staff has eighth-note pairs (1, 3), (2, 5); Bass staff has eighth-note pairs (4, 1), (5, 1).

I

II

I

II

I

II

САРАБАНДА
Из Французской сюиты ре минор

SARABAND
From the French Suite D minor

И. С. БАХ
J. S. BACH

Andante sostenuto (держанно)

Staff I:

- Measure 1: Dynamics **p**, **dolce**. Fingerings: 4, 3, 2, 1.
- Measure 2: Fingerings: 2, 1, 5.
- Measure 3: Fingerings: 1, 2, 3.
- Measure 4: Fingerings: 1, 2, 3, 4.
- Measure 5: Fingerings: 1, 2, 3, 4, 5.

Staff II:

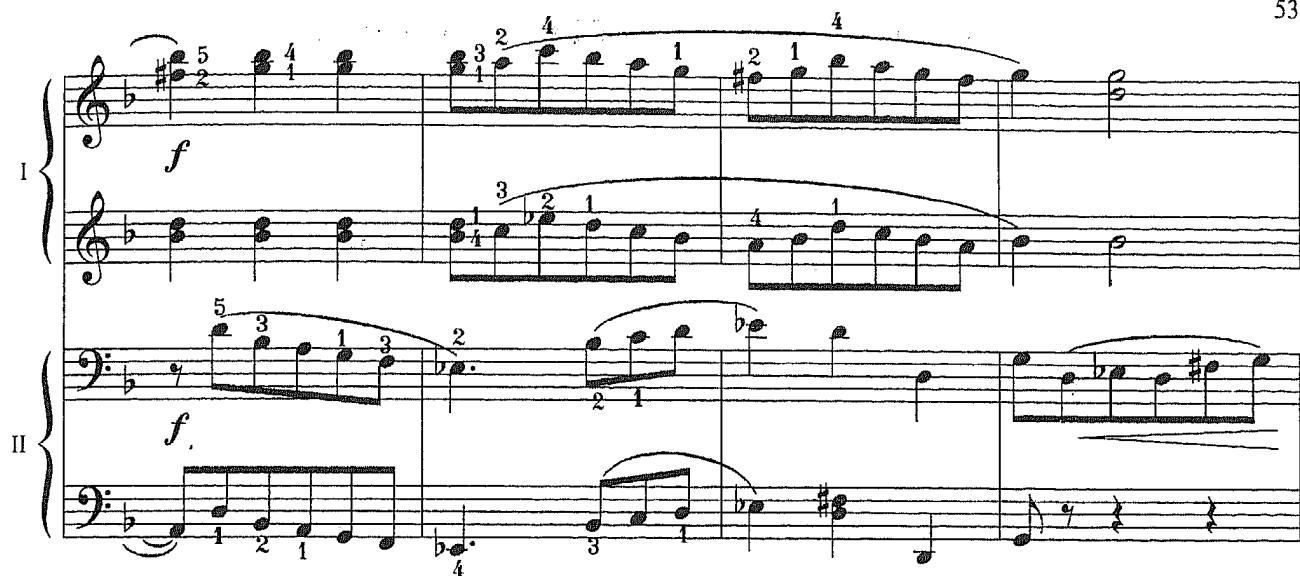
- Measure 1: Dynamics **p**, **dolce**.
- Measure 2: Fingerings: 1, 2, 3, 4.
- Measure 3: Fingerings: 1, 2, 3, 4.
- Measure 4: Fingerings: 1, 2, 3, 4.
- Measure 5: Fingerings: 1, 2, 3, 4.

Staff I (continued):

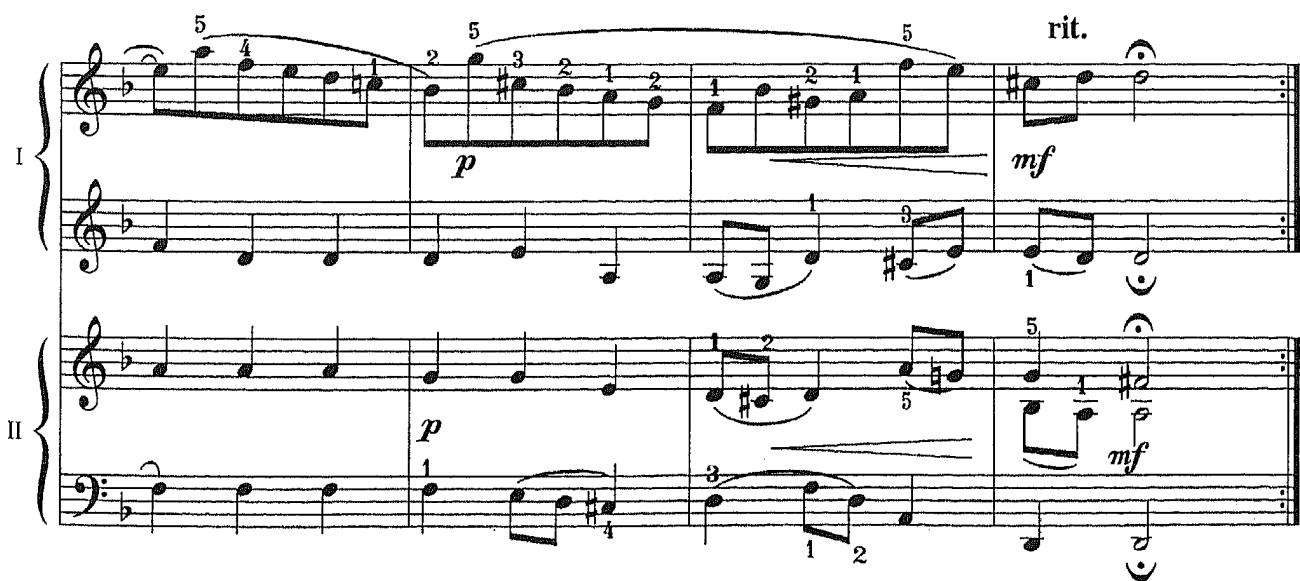
- Measure 6: Dynamics **mp**. Fingerings: 1, 4, 4, 3.
- Measure 7: Fingerings: 2, 1, 4, 3.
- Measure 8: Fingerings: 2, 1, 4, 3.

Staff II (continued):

- Measure 6: Dynamics **mf**. Fingerings: 3, 2.
- Measure 7: Fingerings: 1, 3.
- Measure 8: Fingerings: 2, 1.

I { 

I { 

I { 

АРИЯ БАХУСА

ARIA OF BACHUS

И. С. БАХ
J. S. BACH

Andante (умеренно)

I {
 p dolce <> <>

II {
 p dolce

I {
 3 5 1 3 4 1 1 2

II {

I {
 1 3 3 2 1 3 2

II {

I {
 1 3 3 2 1 3 2

II {

I

II

I

II

I

II

56

maestoso

I

II

f

I

II

un poco piu lento

I

p dolcissimo

II

p dolcissimo

I {

II {

allargando sempre il tempo

I {

II {

rall.

I {

II {

СКАЗКА

TALE

А. АРЕНСКИЙ
Соч. 34, № 1
A. ARENSKY
Op. 34, № 1

Andantino (довольно скоро)

I {

II {

I {

II {

I {

II {

I {

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

mf *dim.* *p*

II {

mf *dim.* *p*

I {

p *dim.*

II {

p *dim.*

I {

ppp

II {

ppp

ВАЛЬС

WALTZ

В. АГАФОННИКОВ
V. AGAFONNIKOV

Grazioso (грациозно)

I {

II {

con Ped.

I {

II {

poco rit. a tempo

I {

II {

I

II

I

II

I

II

О. ЕВЛАХОВ
Переложение Э. ЗАГУРСКОЙ
O. YEVLAKHOV
Arranged by E. ZAGURSKAYA

Allegretto (довольно скоро)

Allegretto (довольно скоро)

I II

p *f*

*Ped. * Ped. * Ped. * Ped. simile*

p *f* *p f*

p *f* *p f*

p *f*

p *f*

I {

2

mf

II {

5

mf

I {

p

II {

p

I {

f

II {

f

I *p* *f*

II *p* *f*

I *p*

II *p*

I *f* *p* *f* *p*

II *f* *f* *f* *f*

ПРИНЦЕССА ТАНЦУЕТ ВАЛЬС

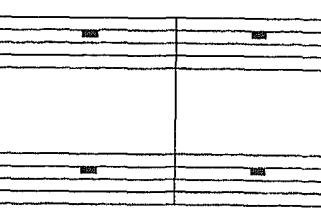
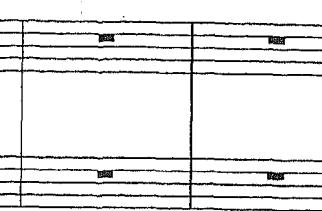
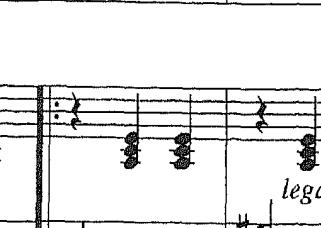
PRINCESS IS DANCING WALTZ

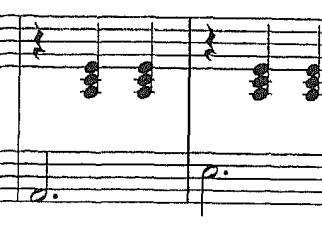
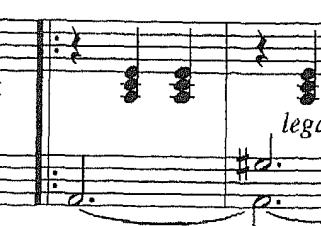
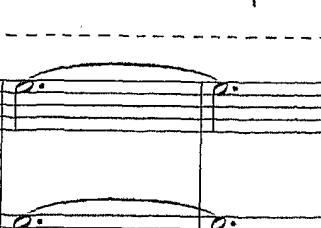
65

М. ШМИТЦ
M. SCHMITZ

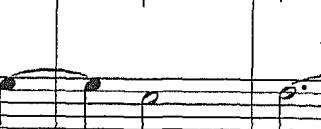
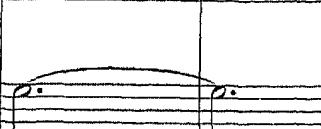
Tempo di valse (в темпе вальса)

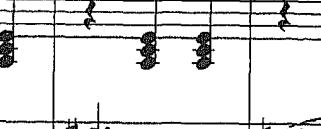
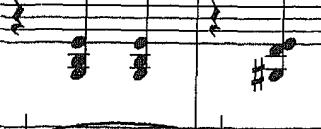
A

I {      

II {      

con Ped.

(8va)     

II {     

(8va)     

II {     

(8va)

rit.

1

2

I

I

II

B a tempo

(8va)

I

II

(8va)

I

II

(8^{va})

I

II

mf

(8^{va})

I

II

dim.

(8^{va})

I

II

rit.

(8va)

Handwritten musical score for two voices (I and II) in common time. The score consists of three systems of music. In each system, Voice I is on the top staff and Voice II is on the bottom staff. Measure 1: Voice I has eighth-note pairs (mp). Voice II has eighth-note chords (mp). Measure 2: Voice II continues with eighth-note chords, some with 'legato' markings. Measure 3: Voice I has eighth-note pairs. Voice II has sustained notes with 'legato' markings.

(8va)

Handwritten musical score for two voices (I and II) in common time. The score consists of three systems of music. In each system, Voice I is on the top staff and Voice II is on the bottom staff. Measure 1: Voice I has sustained notes with 'rit.' markings. Voice II has eighth-note chords. Measure 2: Voice I has sustained notes with 'rit.' markings. Voice II has eighth-note chords. Measure 3: Voice I has sustained notes with 'rit.' markings. Voice II has eighth-note chords.

rit.

Handwritten musical score for two voices (I and II) in common time. The score consists of three systems of music. In each system, Voice I is on the top staff and Voice II is on the bottom staff. Measure 1: Voice I has sustained notes with 'rit.' markings. Voice II has eighth-note chords. Measure 2: Voice I has sustained notes with 'rit.' markings. Voice II has eighth-note chords. Measure 3: Voice I has sustained notes with 'rit.' markings. Voice II has eighth-note chords.

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