

♩ = 70

Вокал

Домры Прима I
Прима II

Домры Альт I
Альт II

Флейта

Гобой

Баян I

Баян II

Баян Бас

Гусли

Металлофон

Бубен

Балалайки Секунда

Балалайки Альт

Бал. Контрабас

♩ = 70

Ред.

Вок.

Дом. Пр.

Дом. А.

Фл.

Гоб.

Баян I

Баян II

Баян Б.

Гус.

Метал.

Буб.

Бал. Сек.

Бал. А.

К-Бас.

Ой, ты по-люш-ко мо

1

Вок. ё ко-ло - си - сто - е! Ой, ты пе-сня со-ло-вья го-ло - си - сто - го, что из ро-щи под лу

Дом. Пр.

Дом. А.

Фл.

Гоб.

Баян I

Баян II

Баян Б.

Гус.

Метал.

Буб.

Бал. Сек.

Бал. А.

К-Бас.

Am E7 Am C G Gm A Dm Ped.

Вок. ной раз-ле - та - лась вдаль, у-но - ся мо-ю то-ску, у-но - ся пе - чаль. Пой же пе-сню со - ло -

Дом. Пр.

Дом. А.

Фл.

Гоб.

Баян I

Баян II

Баян Б.

Гус.

Метал.

Буб.

Бал. Сек.

Бал. А.

К-Бас.

8^{va}

2

2

Вок.

Дом. Пр.

Дом. А.

Фл.

Гоб.

Баян I

Баян II

Баян Б.

Гус.

Метал.

Буб.

Бал. Сек.

Бал. А.

К-Бас.

Вок. - ю. О - бе - ща-ла ме-ня ждать мо-ло - да вдо - ва, не-ве-рны е - ё сло - ва, не при

Дом. Пр.

Дом. А.

Фл.

Гоб.

Баян I

Баян II

Баян Б.

Гус. Dm E

Метал.

Буб.

Бал. Сек.

Бал. А.

К-Бас.

Вок.  шла о - на!

Дом. Пр. 

Дом. А. 

Фл. 

Гоб. 

Баян I 

Баян II 

Баян Б. 

Гус. 

Метал. 

Буб. 

Бал. Сек. 

Бал. А. 

К-Бас.

Вок. Ой, ты в до-ву-шка-в до- ва, ле-бедь бе - ла - я о-бе-ща-ла на сло-вах, что не ве - да -

Дом. Пр.

Дом. А.

Фл.

Гоб.

Баян I

Баян II

Баян Б.

Гус.

Метал.

Буб.

Бал. Сек.

Бал. А.

К-Бас.

Am E7 Am C G

Вок. -ла, аль не люб те-бе та-кой со-кол мо - ло - дой, аль ду-ша тво-я ду-ша о-бре-ла-по -

Дом. Пр.

Дом. А.

Фл. (tr)

Гоб.

Баян I

Баян II

Баян Б.

Гус. Gm A Dm

Метал.

Буб.

Бал. Сек.

Бал. А.

К-Бас.

Вок. кой? Вдруг над ро-ще-ю шу-мнул ве-тер ве-те-рок, пта-ху

Дом. Пр.

Дом. А.

Фл. *tr*

Гоб. 3

Баян I 8va 3

Баян II

Баян Б.

Гус. *Ebm*

Метал.

Буб. 2

Бал. Сек. accel. . . . 5

Бал. А.

К-Бас.

Вок. ма-лу-ю спу-гнул шо-рох лё - гких — ног, о - бер-нул-ся я ту - да, где взо-

Дом. Пр.

Дом. А.

Фл.

Гоб.

Баян I

Баян II

Баян Б.

Гус.

Метал.

Буб.

Бал. Сек.

Бал. А.

К-Бас.

Вок.  шла лу - на, пре-до мной сто-ти о - на, мо-ло - да - в до - ва.

Дом. Пр. 

Дом. А. 

Фл. 

Гоб. 

Баян I 

Баян II 

Баян Б. 

Гус. 

Метал. 

Буб. 

Бал. Сек. 

Бал. А. 

К-Бас. 

Вок. 

Дом. Пр. 

Дом. А. 

Фл. 

Гоб. 

Баян I 

Баян II 

Баян Б. 

Гус. 

Метал. 

Буб. 

Бал. Сек. 

Бал. А. 

К-Бас. 

Вок. там. Ох, и от-да-ли мы дань, но не со-ло - вьям! До-лгорожь при-мя-та - я по-дни-

Дом. Пр. *8va*

Дом. А.

Фл. *tr*

Гоб.

Баян I

Баян II

Баян Б.

Гус. *Ebm*

Метал.

Буб. *4*

Бал. Сек. *rit. . . . accel..*

Бал. А.

К-Бас.

rit.

accel.

8 Tempo primo

15

93

Вок. ма - ла - ся, кру-гло - ли-ца-я лу - на во-схи- ща - ла - ся! - -

Дом. Пр.

Дом. А.

Фл.

Гоб.

Баян I

Баян II

Баян Б.

Гус.

Метал.

Буб.

Бал. Сек.

Бал. А.

К-Бас.

rit. accel. Tempo primo

8

Вок.

Дом. Пр.

Дом. А.

Фл.

Гоб.

Баян I

Баян II

Баян Б.

Гус.

Метал.

Буб.

Бал. Сек.

Бал. А.

К-Бас.

Вокал

♩ = 70

7 1



Ой, ты по-люш-ко мо - ё ко-ло - си - сто -

13



- е! Ой, ты пе-сня со-ло - вья го-ло - си - сто - го, что из ро-щи под лу -

19



ной раз-ле - та-лась вдаль, у-но - ся мо-ю то - ску, у-но - ся — пе - чаль. Пой же

26 2



пе-сню со-ло-вей, пе-сню зво - нку - ю. Ду-шу ты мо-ю со грей, ду-шу то - нку -

33



- ю. О - бе - ща-ла ме-ня ждать мо-ло - да вдо - ва, не-ве - рны е - ё сло -

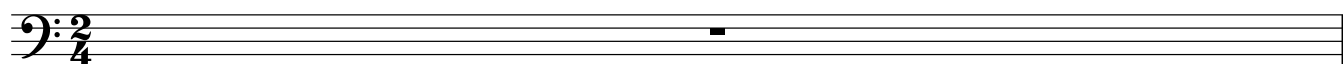
39

3



ва, не при - шла — о - на!

45 4



46



53



59

accel. . . .



63

5



70



78

6

3

7



86

rit. . . .

accel. . . .



92

rit. . . .

accel. . . .



Tempo primo

98

8

3



Домры Прима I Прима II

♩ = 70

This musical score is for a piece titled "Домры Прима I Прима II". It is written for two parts, Prima I and Prima II, in a 2/4 time signature. The tempo is marked as ♩ = 70. The score consists of nine staves of music, each containing measures 1 through 72. The key signature changes from one sharp (F#) to two flats (Bb, Eb) at measure 63. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like accents (>) and slurs. There are also performance instructions like "2" (second ending) and "7" (seventh ending). The score is divided into sections by measure numbers: 1, 8, 16, 26, 34, 45, 54, 63, and 69. The final measure is marked with a "7", indicating a seventh ending.

1

8

16

26

34

45

54

63

69

2

7

3

4

5

2

7

accel.

78 6 Домры Прима I Прима II

83 7 8va rit.

90 (8) accel. rit. accel.

Tempo primo

98 8

Домры Альт I Альт II

♩ = 70

This musical score is for two parts, Alto I and Alto II, of a piece for Domras. The tempo is marked as ♩ = 70. The score consists of nine staves of music, each containing a system of notation. The notation includes treble clefs, key signatures (one sharp and one flat), and various time signatures (3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *accel.* (accelerando) and *rit.* (ritardando). There are also several measures of music that are marked with a box containing a number, indicating a specific measure or a group of measures. The score is written in a standard musical notation style, with a focus on clarity and readability.

3

10 1

21 2 8

37

42 3 4

47

56 accel.

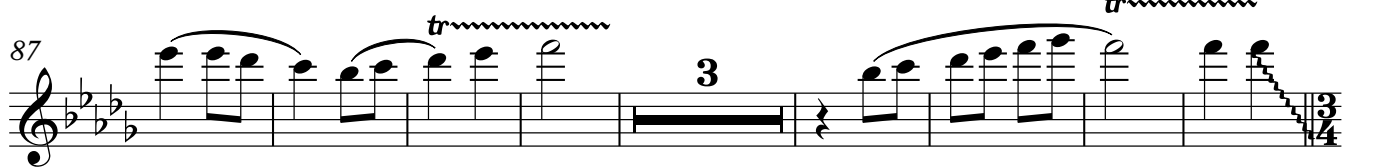
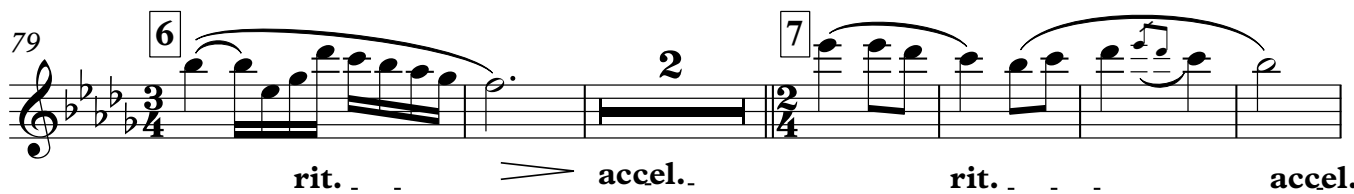
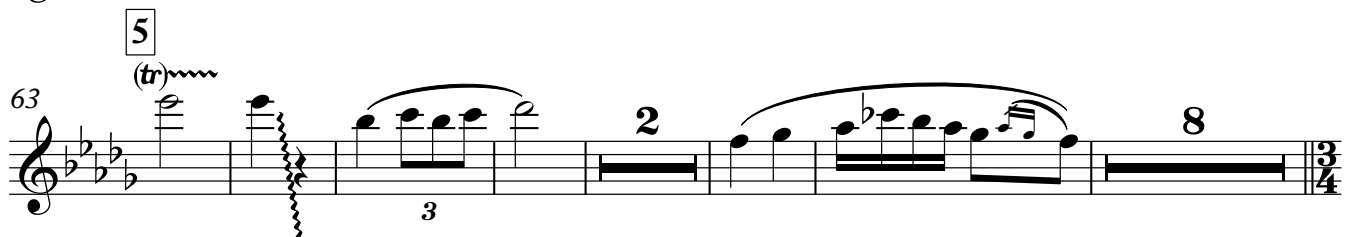
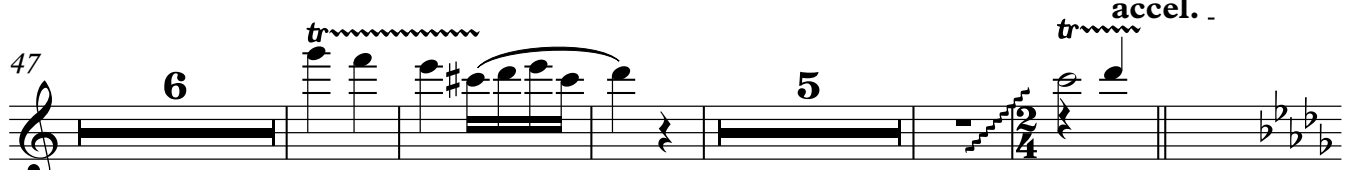
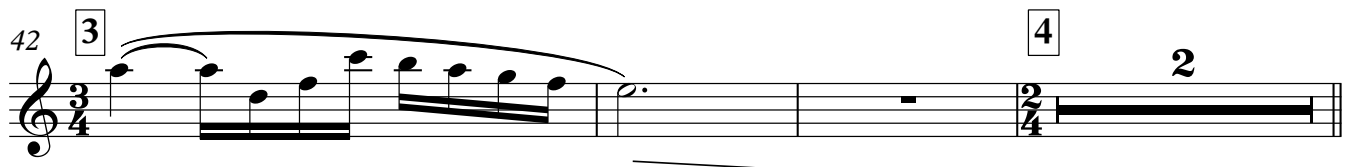
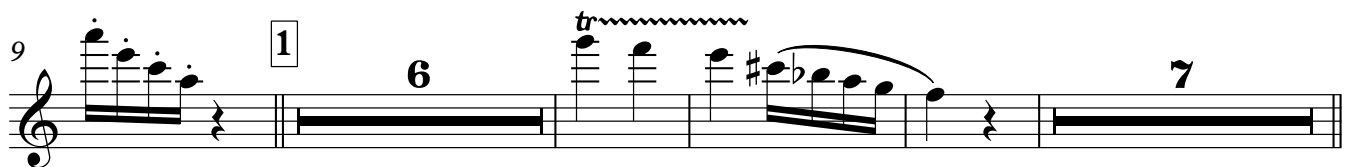
63 5 16 6

83 7 rit. accel. 4 rit.

96 8 accel. Tempo primo

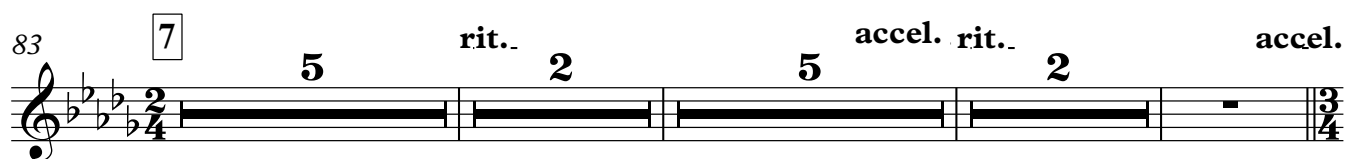
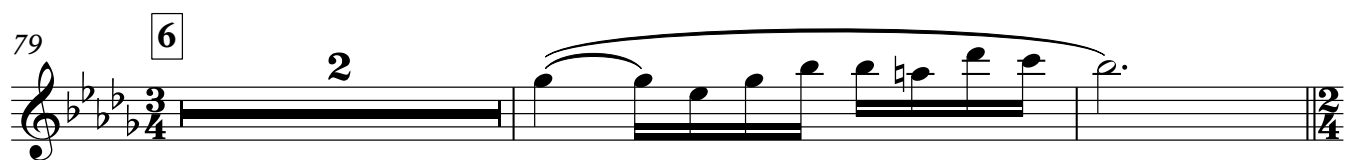
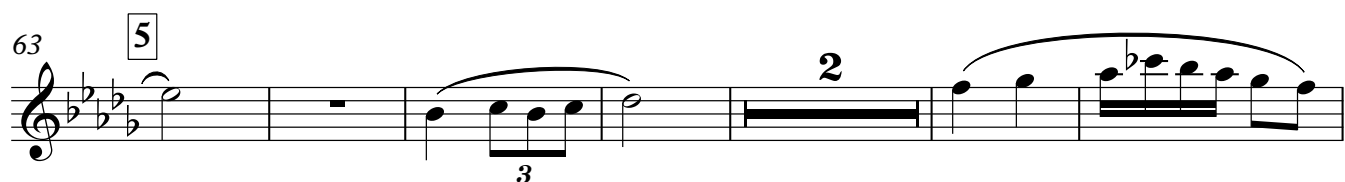
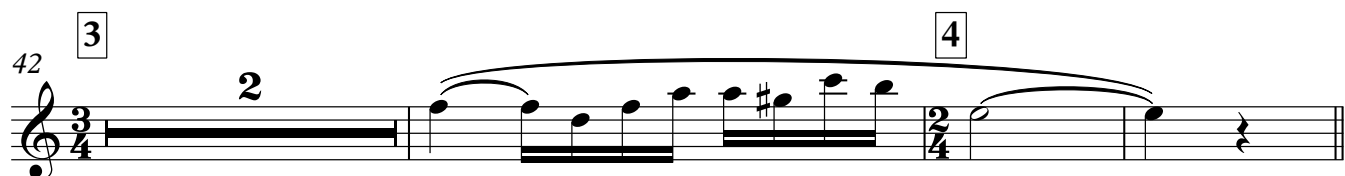
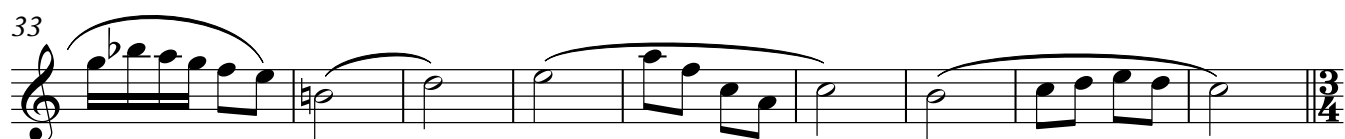
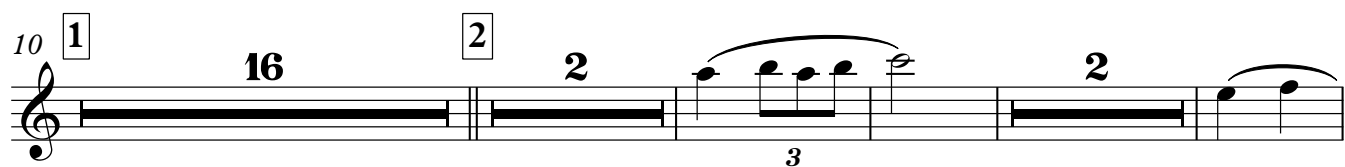
Флейта

♩ = 70

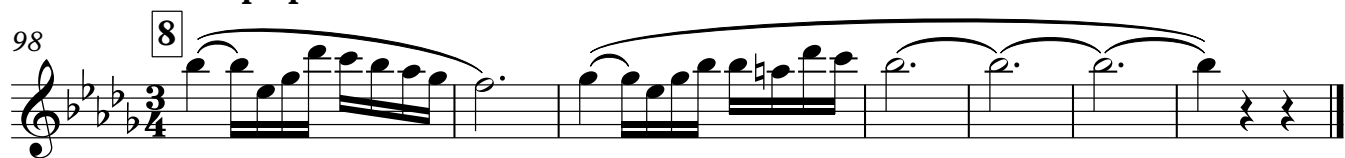


Гобой

♩ = 70



Tempo primo



Баян I

♩ = 70

4

10 **1** 16 **2** 8^{va}

30 **(8)** 8

42 **3**

45 **4** 15 accel.

63 **5** 8^{va} 3

70 **(8)** 8 **6**

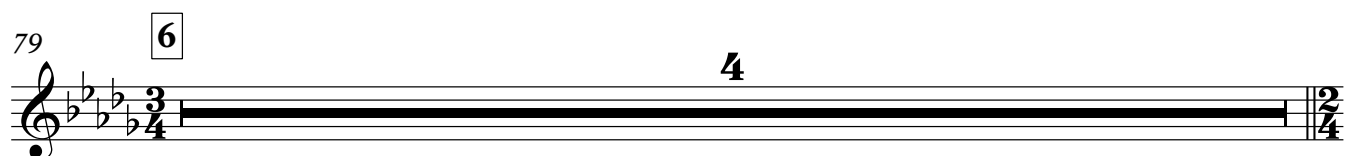
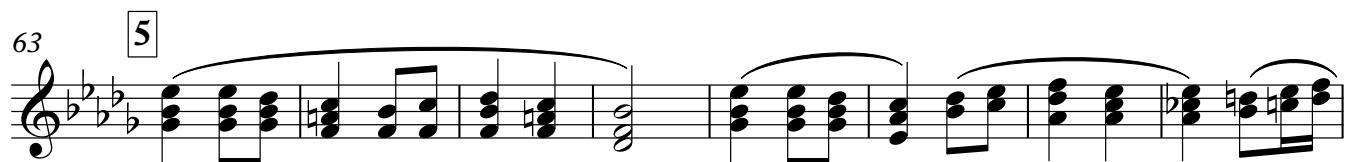
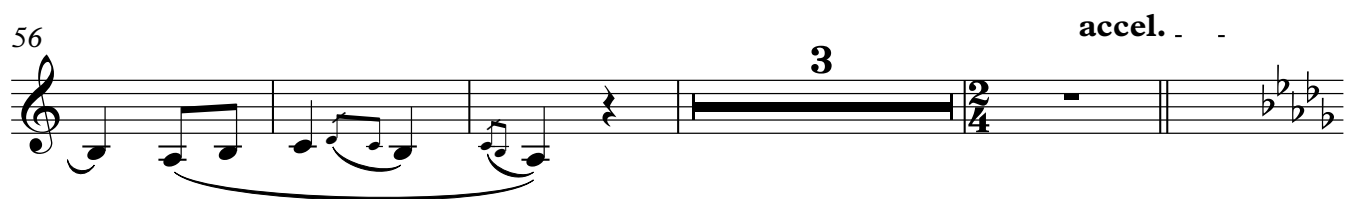
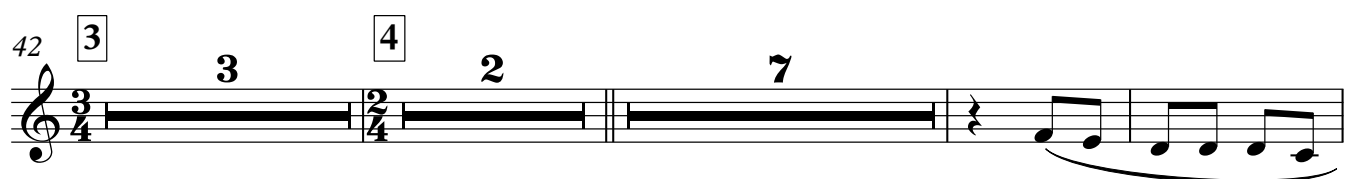
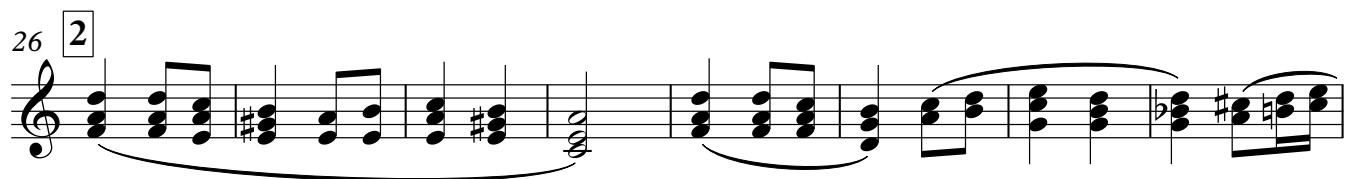
82 **7** 4 rit. 2 accel.

92 rit. accel.

98 **8** 2 8^{va} **Tempo primo**

Баян II

♩ = 70



Баян II

83 7 *rit.* *accel.*

94 8 *Tempo primo*

100

The musical score for Bayan II consists of three staves of music. The first staff, starting at measure 83, is in 2/4 time and features a series of chords and melodic lines. It includes a box with the number 7 and markings for *rit.* and *accel.*. The second staff, starting at measure 94, continues the melodic line and includes a box with the number 8 and the marking *Tempo primo*. The third staff, starting at measure 100, concludes the piece with a final chord and a double bar line.

Баян Бас

♩ = 70



79

6



83

7

rit. . .

accel. .



rit. . .

accel. .

Tempo primo

93

8



100



Гусли

♩ = 70

The musical score is written for a single melodic line on a guitar-like instrument, using a treble clef and a 3/4 time signature. The tempo is marked as ♩ = 70. The score is divided into measures, with some measures containing multiple fret numbers (e.g., 7, 2, 1, 2) indicating fingerings or positions. Chords are indicated by letters (Am, E7, Dm, C, G, Ebm, F, Gb) and some are accompanied by a wavy line, suggesting a sustained or arpeggiated sound. Performance instructions include 'accel.' (accelerando), 'rit.' (ritardando), and 'Tempo primo' (return to original tempo). The score includes a 'Ped.' (pedal) marking at measure 18 and measure 42. The key signature changes from one sharp (F#) to one flat (Bb) at measure 73.

Measures 1-17: 7, 2, 1, 2, Am E7, Am, C, G, Gm A

Measures 18-31: 18 Dm, 7, 2, 8, Dm, E, 6

Measures 32-41: 3, 4, 2, 2, Am E7, Am, C, G, Gm A, Dm

Measures 42-55: 42 Ped., 6, accel., Ebm, 5, 6, Ebm, F

Measures 56-72: 56, 6, 6, 4, 7, 5, rit., 2, accel.

Measures 73-90: 73, 6, 4, 7, 5, rit., 2, accel., Tempo primo

Measures 91-100: 91 Ebm, 3, F, Gb, F, 8, 6

Металлофон

♩ = 70


The first system of the musical score is written on a single staff in treble clef. It begins with a 3/4 time signature. The first measure contains a whole note, marked with a '3' above it. The second measure contains a half note, followed by two eighth notes. The third measure contains a half note, marked with 'Ped.' above it. The fourth measure contains a whole note, marked with a '2' above it. The time signature changes to 2/4 for the fifth measure, which contains a whole rest. The sixth measure contains a half note. The system ends with a double bar line.

10 **1**



11

26 2 11



26 2 11

42 3 **3** 4 **2** **2** **7**

3/4

58 accel. . .

58 accel. . .

63 5 **11**



Example 63 is a single-staff musical piece in G-flat major (three flats) and 3/4 time. It begins with a whole rest, followed by a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piece ends with a double bar line and a 3/4 time signature.

79 6 7 rit. 2 5 accel. rit. 2 5 accel.

98 8 **Tempo primo**
4

98 99 100 101

Бубен

♩ = 70

16

25

Musical notation for exercise 25. The staff begins with a double bar line and a key signature of one flat (B-flat). The notation consists of eighth and sixteenth notes, with a box around the number 2. The exercise ends with a double bar line and a repeat sign.

33



40

3

3/4

2/4

45 4

45 4

[illegible][illegible]

69 

75

|| 2

Бубен

77 6

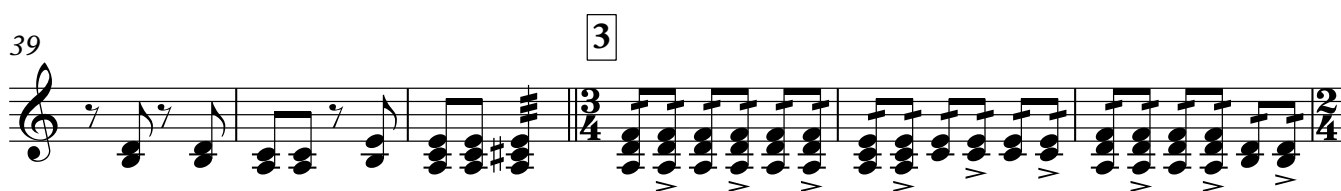
83 7

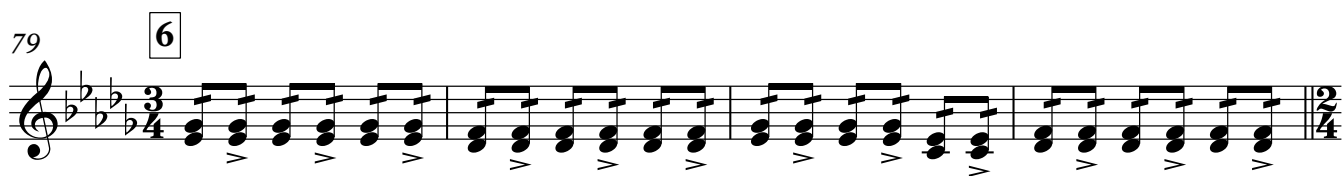
90 8 **Tempo primo**

The musical score is written on four staves. The first staff (measures 77-82) is in 2/4 time, marked with a repeat sign and a box containing the number 6. The second staff (measures 83-89) is in 2/4 time, marked with a repeat sign and a box containing the number 7. The third staff (measures 90-97) is in 2/4 time, marked with a repeat sign and a box containing the number 8. The fourth staff (measures 98-100) is in 3/4 time, marked with a repeat sign and a box containing the number 8. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as performance instructions like 'accel.', 'rit.', and 'Tempo primo'. The piece concludes with a final double bar line.

Балалайки Секунда

♩ = 70





Балалайки Альт

$\text{♩} = 70$

7 1

14

20

26 2

34

42 3

45 4

52

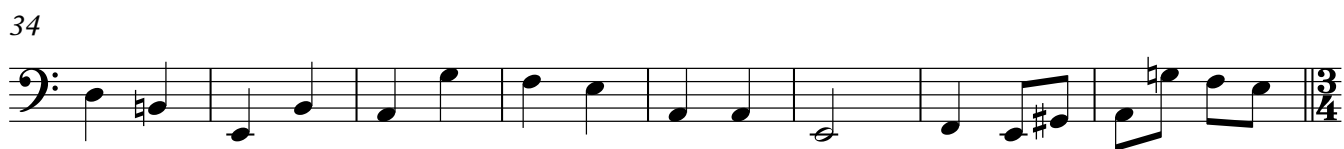
60 5 accel. .

The musical score is written for Balalaika Alto. It begins with a tempo marking of quarter note = 70. The key signature has one sharp (F#). The score is divided into measures, with measure numbers 7, 14, 20, 26, 34, 42, 45, 52, and 60 indicated at the start of their respective lines. Rehearsal marks 1 through 5 are placed above measures 10, 26, 42, 45, and 57 respectively. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like accents and 'accel.'. The time signature changes from 3/4 to 2/4 at measure 14 and back to 3/4 at measure 42. The score ends at measure 60 with a double bar line.



Бал. Контрабас

♩ = 70



79

6



83

7

rit. . .

accel. .



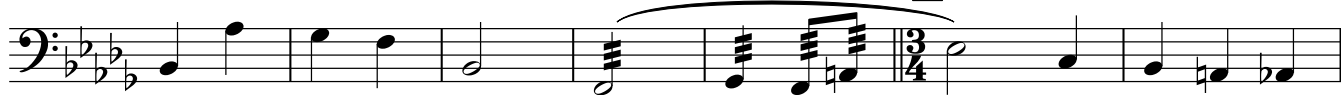
rit. . .

accel. .

Tempo primo

93

8



100

