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ДОПУЩЕНО
Министерством культуры
Республики Беларусь
в качестве учебного пособия
для детских школ искусств

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Весёлые смычки

ПОСОБИЕ

для ансамблей струнных смычковых инструментов
детских школ искусств
(направление деятельности «Музыкальное»)

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В пособии представлены авторские сочинения, обработки белорусских народных мелодий для ансамблей струнных смычковых инструментов Телепнёва Р. И. В нотное издание вошли пьесы, различные по жанрам, уровню сложности, ансамблевому составу. Сборник предназначен для использования в образовательном процессе детских школ искусств и в учреждениях дополнительного образования взрослых в сфере культуры.

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ОТ АВТОРА

Ансамблевое музицирование доставляет исполнителям любых возрастов ни с чем не сравнимое эстетическое наслаждение. В свою очередь, звучание струнного ансамбля в сопровождении фортепиано в гораздо большей мере воздействует на восприятие слушателей, поскольку обладает и возросшим звуковым объёмом и более рельефной динамикой, и, кроме того, более богатой палитрой тембровых красок.

Специфика игры в составе ансамбля струнных смычковых инструментов обязывает каждого из участников совместного музицирования не только строго придерживаться «коллективного» ритма исполнения музыки и точно соблюдать динамические градации звучания, но и более ответственно относиться к качеству интонации и штриховых приёмов.

Как показывает практика, руководители струнных ансамблей, стремясь как можно раньше привлечь начинающих исполнителей к совместной игре, неизбежно сталкиваются с проблемой отсутствия подходящего педагогического и концертного репертуара. Опубликованные в последнее время образцы переложений для ансамбля струнных смычковых инструментов популярных мелодий зарубежной эстрады и кино не могут в полной мере удовлетворять эстетическим запросам, сложившимся у отечественных исполнителей и слушателей.

Пьесы, включённые в пособие, не следует рассматривать как объединённый единым замыслом цикл. Они различаются, прежде всего, по своей стилистической направленности и жанровой принадлежности. Кроме того, одни пьесы адресованы начинающим исполнителям, другие — требуют более основательной технической подготовки. Отличия существуют и в составе исполнителей: помимо пьес, предназначенных для ансамбля скрипачей, предлагаются произведения с участием виолончелистов (руководитель струнного ансамбля при наличии определённых знаний в области гармонии и практических

навыков может самостоятельно добавить партию виолончелей, исходя из гармонической, ритмической и фактурной основы пьесы).

Кроме того, одни пьесы служат решению технических задач, например, освоению штрихов, другие — направлены на то, чтобы максимально воздействовать на эмоциональное восприятие музыки слушателями. Особое место занимают композиции, основанные на национальном белорусском фольклоре. Они позволяют юным музыкантам прикоснуться к неисчерпаемому источнику народной песенности. Их несомненным преимуществом является доступность для массовой аудитории.

Перечисленные отличия предоставляют руководителям ансамблей возможность выбора той или иной пьесы в зависимости от поставленных перед коллективом художественных задач, возраста и технических возможностей исполнителей.

Первая из пьес, под названием «*Нам солнце дарит радугу*», построена по принципу полифонического сочетания голосов первых и вторых скрипок. Фортепианное сопровождение в ней также имеет полифоническую структуру. В этой пьесе необходимо соблюдать динамическое равенство голосов, взаимодействующих на полифонической основе.

Работа над «*Неторопливой полькой*» позволит участникам ансамбля полнее ощутить выразительные возможности штриха *martele*.

Для решения технической задачи — освоения штриха *sautille* — предназначена «*Воскресная прогулка*». В том случае, когда начинающие скрипачи ещё не имеют необходимой технической подготовки, пьеса может быть исполнена коротким *detache* («дубль-штрихом»).

Знакомство с пьесой «*Забавные гаммы*» поможет юным музыкантам осознать роль технического материала (в частности, простой гаммы) в создании музыкального образа.

В композиции, основанной на мотивах белорусской народной песни «*Як пагнала бабуленька куранятак пасці*», своеобразно отражена сюжетная линия, заключённая в тексте песни. Эта инструментальная пьеса представляет собой свободную обработку тематического материала с использованием элементов современной ритмики и соответствующей ей гармонии.

Пьеса «*Мелодия*» представляет собой по форме так называемые «глинчинские» вариации, в которых при трёхкратном проведении группой первых скрипок одной и той же неизменяемой темы, варьируется партия вторых скрипок и фактура фортепианного сопровождения. Основная исполнительская задача — постепенное нарастание звучности и экспрессии от одной вариации к другой.

Следующая за ней композиция «*В настроении*» построена на ритмике, характерной для джазового стиля *swing*. Особенностью метра этой пьесы

является размер 3/4, который придаёт движению музыкальной ткани особую энергетичность и усиливает эффект синкопирования.

Тематический материал первой и третьей частей пьесы «*В мечтах*» изложен в четыре голоса за счёт *divisi* партий первых и вторых скрипок. Особый «мечтательный» колорит придают септаккордовые гармонии, в расположении которых преобладают интервалы кварты и квинты. Главная задача исполнителей — точное соблюдение нюансировки, позволяющей достигнуть динамической выразительности кульминационного момента.

Композиция «*Прелюдия*» представляет стилизацию, навеянную музыкой эпохи Барокко. В её основу положена характерная для того времени гармоническая последовательность, точнее, секвенция, которая накладывается на пульсирующую ритмику, свойственную музыке нашего времени. Для исполнения пьесы скрипачам необходимо владеть такими штриховыми приёмами выразительности, как *sautille*, *martele*, *marcato*, применение которых обосновано постепенным нарастанием динамики звучания к кульминационной точке развития тематического материала.

Характерная черта пьесы «*Вальс*» — трёхтактовое построение мотивов, навеянных вальсами Ф. Крейсlera.

Пьесы «*Ноктюрн*» и «*Признание*» адресованы более подготовленным исполнителям. Основным средством выразительности в них является кантилена.

Гротескный образ в композиции «*Эскиза-рондо*» создаётся минимальными средствами: секвенционным перемещением одного и того же ундецимаккорда и контрастной динамикой.

Блок пьес, предназначенных для исполнения объединённым ансамблем скрипачей и виолончелистов, открывает пьеса «*На крыльях мечты*». Октавное удвоение виолончелями отдельных фрагментов мелодической линии, исполняемой первыми скрипками, придаёт общему звучанию ансамбля особую глубину и масштабность.

Попурри под названием «*Вязанка беларускіх народных мелодый*» состоит из мотивов, сохранённых в их хрестоматийной целостности. Задорные мелодии танцевального характера сочетаются здесь с лирическими, свежесть звучанию которым придают септаккордовые гармонии, характерные для эстрадной инструментальной музыки. Для равномерной плотности звучания каждого из голосов септаккорда необходимо равномерно распределить участников ансамбля по четырём партиям.

В названии «*Весёлые смычки*» нашли свое отражение синкопированная ритмика и штриховая энергетика маркированного *detache*.

Сходный характер музыкального материала заложен и в основу пьесы «Вояж в стиле ретро».

Заключительная композиция «*Ave, sole*» представляет собой органический сплав современных интонаций светлого, радостного восприятия окружающего мира, свойственного юношескому возрасту, с интонациями старинной музыки, которые отражают вечность бытия.

В случае, когда нет возможности привлечь в струнный ансамбль виолончелистов, допустимо исполнение пьес «*На крыльях мечты*» и «*Вязанка беларускіх народных мелодый*» только скрипачами.

Автор надеется, что пособие окажется полезным в образовательном процессе, поможет расширить концертный репертуар струнных смычковых ансамблей и, что важно, доставит эстетическое удовольствие исполнителям и их слушателям.

Р. Телепнёв

НАМ СОЛНЦЕ ДАРИТ РАДУГУ

Р. Теленёв

Скрипка I

Скрипка II

Фортепиано

Andante

mp

mf

6

mp

rit.

a tempo

p

12

mp

p

18

cresc.

cresc.

23

f

f

28

f

f

33

dim.

dim.

mp

38

mf

mf

rit.

43

p

НЕТОРОПЛИВАЯ ПОЛЬКА

Р. Теленёв

Скрипка I

Скрипка II

Фортепиано

Allegretto

f *mp*

7

p

13

Конец

19

f (2 раз - *p*)

mf (2 раз - *p*)

24

1. 2.

1. 2.

ВОСКРЕСНАЯ ПРОГУЛКА

Р. Теленёв

28

Скрипка I

Скрипка II

Vivo

Фортепиано

mf *f*

36

mf scattile

mp

44

mf

52

f

p

mf

p

60

cresc.

f

cresc.

f

68

mf

mp

76

mf

mp

ЗАБАВНЫЕ ГАММЫ

Р. Теленёв

Скрипка I

Скрипка II

Фортепиано

Allegro

mp *mf* *f*

p *mf* *p*

8va

8

16

РЕПОЗИТОРИЙ БУКМА

23

Musical score for measures 23-29. The score is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The piano part has a busy texture with many sixteenth notes and slurs. Dynamics include 'f' (forte) and 'v' (accents). A fermata is placed over the final measure of the system.

30

Musical score for measures 30-36. The score continues in G major and 3/4 time. The piano part continues with its intricate texture. Dynamics include 'p' (piano), 'f' (forte), and 'v' (accents). A fermata is placed over the final measure of the system.

37

Musical score for measures 37-42. The score continues in G major and 3/4 time. The piano part continues with its intricate texture. Dynamics include 'mf' (mezzo-forte) and 'f' (forte). A fermata is placed over the final measure of the system.

44

51

58

Koda

ЯК ПАГНАЛА БАБУЛЕНЬКА КУРАНЯТАК ПАСЦІ

Р. Теленнєв

Скрипка I

Скрипка II

Фортепиано

Allegro

sf

f

gliss.

8va

f

mf

gliss.

8va

f

mf

p

f

mf

p

mf

24

p *f*

f *mf* *p* *mf* *f*

8va

31

sf *sf* *sf* *sf*

f *f* *gliss.* *f*

8va

41

mf *mf*

2

mf

49

mp

mp

55

mf cantabile

f

mp

3

63

mf

71

mf

77

mf

85

mp *cresc.*

4

mp *cresc.*

93 *голосам*

Цып, цып, цып, цып, цып, цып, цып! Пуль, пуль, пуль, пуль, пуль, пуль, пуль!

голосам

Цып, цып, цып, цып, цып, цып, цып! Пуль, пуль, пуль, пуль, пуль, пуль, пуль!

f

98 *голосам*

Цып, цып, цып, цып, цып, цып, цып! Пуль, пуль, пуль, пуль, пуль, пуль, пуль!

голосам

Цып, цып, цып, цып, цып, цып, цып! Пуль, пуль, пуль, пуль, пуль, пуль, пуль!

f

103

109

f *f* *pizz.*

5

118

голосам *arco* *pizz.*

Ой - ей, ей - ей, ей - ей, ей!

голосам *arco* *pizz.*

Ой - ей, ей - ей, ей - ей, ей!

124

голосам *arco*

Ой - ей, ей - ей, ей - ей, ей!

голосам *arco*

Ой - ей, ей - ей, ей - ей, ей!

f *f* *gliss.*

МЕЛОДИЯ

Р. Теленнёв

Violin I (Скрипка I) and Violin II (Скрипка II) parts are shown in 4/4 time. Violin I has a *solo* marking and plays a melody starting at measure 3 with dynamics *mp* and *sostenuto*. Violin II is silent. The Piano (Фортепиано) part is in 4/4 time, marked *Moderato* with a tempo of $\text{♩} = 78$. It starts with dynamics *p* and *sostenuto*. The score is divided into three systems. The first system covers measures 1-4, the second system covers measures 5-8, and the third system covers measures 9-12. A *solo V* marking is present in the Violin I part at measure 10. Dynamics change to *mf* in the Piano part at measure 10.

14

mp

3

6/4

18

tutti

mf

tutti

mf

poco agitato

6/4

21

mf

6/4

24

Musical score for measures 24-26. The system consists of four staves: two for the vocal line (treble and alto clefs) and two for the piano accompaniment (treble and bass clefs). The key signature is one sharp (F#). The vocal line features a melodic line with slurs and rests. The piano accompaniment includes chords and moving lines in both hands.

27

Musical score for measures 27-29. The system consists of four staves: two for the vocal line (treble and alto clefs) and two for the piano accompaniment (treble and bass clefs). The key signature is one sharp (F#). The vocal line continues with a melodic line, marked with a forte (*f*) dynamic. The piano accompaniment features a more active bass line with chords and moving lines.

30

Musical score for measures 30-33. The system consists of four staves: two for the vocal line (treble and alto clefs) and two for the piano accompaniment (treble and bass clefs). The key signature is one sharp (F#). The vocal line continues with a melodic line, marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a more active bass line with chords and moving lines, including a triplet in the right hand.

34

f

p

f

p

37

f

p

40

p

43

ff

ff

This system contains measures 43 and 44. It features a vocal line with a melodic line and a piano accompaniment. The piano part has a complex texture with many chords and some sixteenth-note patterns. The dynamic marking *ff* is present in both the vocal and piano parts.

45

mf

mf

This system contains measures 45, 46, and 47. The vocal line continues with a melodic line. The piano accompaniment features a complex texture with many chords and some sixteenth-note patterns. The dynamic marking *mf* is present in both the vocal and piano parts.

48

8va

This system contains measures 48, 49, 50, and 51. The vocal line continues with a melodic line. The piano accompaniment features a complex texture with many chords and some sixteenth-note patterns. The dynamic marking *mf* is present in both the vocal and piano parts. A *8va* marking is present in the piano part at the end of the system.

В МЕЧТАХ

Р. Теленёв

Скрипка I

Скрипка II

Фортепиано

mp **Andante** *f* **largamento**

7

mp *div.* *tranquillo*

p *tranquillo* **a tempo** 1

13

18

mp

mp

23

mp

27

p

unis. *poco a poco più agitato*

2

mp *poco a poco più agitato*

32 unis. *mf* 6 6 6 6 8^{va}

37 *cresc.* 6 6 6 6 6 6 (8) *cresc.*

41 *f* *cresc.* *ff* *largamento* 8^{va}

46

div.

mp tranquillo

div.

a tempo

p tranquillo

3

52

p

mp

57

p

pp

rit.

p. p.

pp

В НАСТРОЕНИИ

Р. Теленёв

Скрипка I

Скрипка II

Фортепиано

Allegro ♩ = 132

f

mf

5

1

10

37

Musical notation for measures 37-41. Treble clef: measures 37-38 are rests, 39-41 are eighth-note triplets. Bass clef: measure 37 has a half note, 38-41 have eighth-note patterns.

Musical notation for measures 42-46. Treble clef: chords with triplets and accents. Bass clef: eighth-note patterns.

62

Musical notation for measures 62-66. Treble clef: eighth-note triplets. Bass clef: eighth-note patterns.

Musical notation for measures 67-71. Treble clef: chords with triplets and accents. Bass clef: eighth-note patterns.

67

Musical notation for measures 67-71. Treble clef: notes with "cresc." and "f" markings. Bass clef: notes with "cresc." marking.

Musical notation for measures 72-76. Treble clef: chords with triplets and accents, "f" marking. Bass clef: chords with "f" marking.

15

cresc.

cresc.

cresc.

19

f

f

Конец

23

mf

mf

2

27

Musical score for measures 27-31. The score is in treble and bass clefs. It features a piano accompaniment with a steady eighth-note pattern in the bass and chords in the treble. The right hand has melodic lines with triplets and accents.

32

Musical score for measures 32-36. The score continues with similar piano accompaniment and melodic lines in the right hand. There are some changes in chord voicings and melodic phrasing.

37

Musical score for measures 37-41. The score includes a dynamic marking *f* (forte) and a section marked with a **3** in a box, indicating a triplet. The piano accompaniment remains consistent with the previous sections.

42

Musical score for measures 42-46. The system consists of two staves. The upper staff is a single treble clef with a key signature of one flat and a common time signature. It contains a melodic line with slurs and accents. The lower staff is a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It contains a bass line with triplets and slurs.

47

Musical score for measures 47-51. The system consists of two staves. The upper staff is a single treble clef with a key signature of one flat and a common time signature. It contains a melodic line with slurs and accents. The lower staff is a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It contains a bass line with triplets and slurs.

52

Musical score for measures 52-56. The system consists of two staves. The upper staff is a single treble clef with a key signature of one flat and a common time signature. It contains a melodic line with slurs and accents. The lower staff is a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It contains a bass line with triplets and slurs. A box containing the number '4' is placed above the grand staff in measure 54. The dynamic marking *mf* is present in measures 52, 54, and 56.

ПРЕЛЮДИЯ

Р. Теленёв

Скрипка I

Скрипка II

Фортепиано

Allegro ♩ = 132

p *cresc. poco a poco*

f

p sautillé

p subito

5

9

1

13

Musical score for measures 13-16. The system consists of four staves. The top two staves are treble clefs with a melody of eighth notes. The bottom two staves are grand staff with chords in the right hand and a bass line in the left hand.

17

Musical score for measures 17-20. The system consists of four staves. The top two staves are treble clefs with a melody of eighth notes. The bottom two staves are grand staff with chords in the right hand and a bass line in the left hand.

21

cresc.

Musical score for measures 21-23. The system consists of four staves. The top two staves are treble clefs with a melody of eighth notes. The bottom two staves are grand staff with chords in the right hand and a bass line in the left hand.

24

martele
mp

2

mp

27

31

35

cresc.

cresc.

39

marcato

f

marcato

3

v

43

simile

simile

v

47

47

51

51

55

55

sautille

p subito

sautille

4

p subito

59

Musical score for measures 59-62. The score is in 2/4 time with a key signature of two flats. It features a piano accompaniment with a steady eighth-note melody in the right hand and a bass line in the left hand. The right hand has a complex texture with many beamed notes. The left hand has a simple bass line with a few notes and rests.

63

Musical score for measures 63-66. The score continues the piano accompaniment from the previous system. The right hand continues with the complex beamed-note texture, and the left hand continues with the simple bass line.

67

5

Musical score for measures 67-70. The score continues the piano accompaniment. At measure 69, there is a change in the right hand's texture, indicated by a box containing the number '5'. The left hand continues with the simple bass line.

71

cresc. poco a poco

cresc. poco a poco

74

77

f detache

f

8^{vb}

ВАЛЬС

Р. Теленёв

Скрипка I

Скрипка II

Фортепиано

Allegro moderato

mf

mp

p

8^{va}

rit.

a tempo

7

14

mf

mp

Più mosso

mp

The musical score is written for Violin I, Violin II, and Piano. It is in 3/4 time and the key of D major. The piece begins with a tempo of **Allegro moderato**. The piano part features a prominent bass line with chords and a melody in the right hand. The violin parts provide harmonic support and melodic lines. The score includes dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). There are also performance instructions like *8^{va}* (octave up) and **Più mosso** (faster). The page number 44 is at the bottom.

22

f

Meno mosso

mf

29

36

p

Poco vivace

p

43

cresc. poco a poco *mf*

cresc. poco a poco *mf*

50

f *f*

Meno mosso *mf*

54

59

mp

mp

This system contains measures 59 through 65. It features two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music consists of eighth and sixteenth notes in the treble and bass lines, with some rests. A dynamic marking of *mp* (mezzo-piano) is present in both staves.

Allegro moderato

p

This system contains measures 66 through 72. It features two staves: a treble clef staff and a bass clef staff. The key signature has two sharps. The music consists of quarter and eighth notes in the treble and bass lines, with some rests. A dynamic marking of *p* (piano) is present in the bass staff. The tempo marking **Allegro moderato** is placed above the treble staff.

66

This system contains measures 66 through 72. It features two staves: a treble clef staff and a bass clef staff. The key signature has two sharps. The music consists of quarter and eighth notes in the treble and bass lines, with some rests.

72

This system contains measures 72 through 78. It features two staves: a treble clef staff and a bass clef staff. The key signature has two sharps. The music consists of quarter and eighth notes in the treble and bass lines, with some rests. The system ends with a double bar line.

НОКТЮРН

Р. Теленёв

Скрипка I

Скрипка II

Фортепиано

mp

Andante ♩ = 66

rit.

5

mp

1 a tempo

p

8

mp

Measures 11-13 of a musical score. The top staff is a single melodic line with a treble clef and a key signature of three sharps (F#, C#, G#). The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and the same key signature. The music features a melodic line with slurs and a piano accompaniment with chords and moving lines. A *cresc.* marking is present in the third measure of both staves.

Measures 14-16 of a musical score. The top staff continues the melodic line from the previous system. The bottom staff continues the piano accompaniment. A *cresc.* marking is present in the third measure of the bottom staff.

Measures 17-19 of a musical score. The top staff continues the melodic line. The bottom staff continues the piano accompaniment. *mf* and *dim.* markings are present in the second and third measures of the top staff, respectively.

Measures 20-22 of a musical score. The top staff continues the melodic line. The bottom staff continues the piano accompaniment. *mf* and *dim.* markings are present in the second and third measures of the bottom staff, respectively.

Measures 23-25 of a musical score. The top staff continues the melodic line. The bottom staff continues the piano accompaniment.

Measures 26-28 of a musical score. The top staff continues the melodic line. The bottom staff continues the piano accompaniment. A *rit.* marking is present in the third measure of the top staff.

20

mp

2 a tempo

p

24

cresc. poco a poco

cresc. poco a poco

26

28

mf *f* *string.*

31

sf *dim.* *rit.*

35

mp **3** a tempo

38

mf

largamente

41

a tempo

p

44

mf

mf

8va

46

cresc.

3 3 3 6 3 6

49

cresc.

molto rit.

p

52

f

4 a tempo

f

54

Musical score for measures 54-55. The system consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is two sharps (F# and C#). The time signature is 3/4. Measures 54-55 show a complex rhythmic pattern with many sixteenth notes and slurs. The piano accompaniment features dense chords and arpeggiated patterns.

56

Musical score for measures 56-57. The system consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is two sharps (F# and C#). The time signature is 3/4. Measures 56-57 show a complex rhythmic pattern with many sixteenth notes and slurs. The piano accompaniment features dense chords and arpeggiated patterns.

58

Musical score for measures 58-59. The system consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is two sharps (F# and C#). The time signature is 3/4. Measures 58-59 show a complex rhythmic pattern with many sixteenth notes and slurs. The piano accompaniment features dense chords and arpeggiated patterns.

60

mf *cresc.*

mf

mf *cresc.*

mf

62

f

f

f

f

64

mp subito

mp subito

66

f

rit. *a tempo*

f

68

dim.

dim.

69

p

p

ПРИЗНАНИЕ

Р. Теленёв

Скрипка I

Скрипка II

Фортепиано

Andante

mf

rit.

f

a tempo

mf

10

cresc. *f* *f*

This system contains measures 10, 11, and 12. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). Measure 10 starts with a *cresc.* marking. Measure 11 continues the vocal lines. Measure 12 features a *f* dynamic. The piano accompaniment is in grand staff (treble and bass clefs). The right hand has a *cresc.* marking in measure 10 and a *f* marking in measure 12. The left hand provides a simple harmonic accompaniment.

13

f *mp* *mp*

1

f *p*

This system contains measures 13, 14, and 15. The top two staves are vocal lines. Measure 13 starts with a *f* dynamic. Measure 14 has a *mp* dynamic. Measure 15 has a *mp* dynamic. The piano accompaniment in the grand staff below has a *f* dynamic in measure 13 and a *p* dynamic in measure 14. A first ending bracket labeled '1' spans measures 14 and 15. The key signature remains two sharps.

16

cresc. *mf* *cresc.* *cresc.*

cresc. *mf* *cresc.*

This system contains measures 16, 17, 18, and 19. The top two staves are vocal lines. Measure 16 has a *cresc.* marking. Measure 17 has a *mf* dynamic. Measure 18 has a *cresc.* marking. Measure 19 has a *cresc.* marking. The piano accompaniment in the grand staff has *cresc.* markings in measures 16, 17, and 19, and a *mf* dynamic in measure 18. The key signature changes to one sharp (F#) in measure 17.

31

2 a tempo

rit.

f

26

mf

30

mp subito

35

cresc. *f*

cresc. *f*

cresc. *f* *mf*

40

3

p *p* *p* *p* *p* *p*

43

mf *cresc.*

cresc.

46

f

48

4 a tempo

f

50

f

52

mf *cresc.*

mf *cresc.* 8^{va}

55

ff

ff *ritard.* 8^{va}

57

ЭСКИЗ-РОНДО

Р. Теленёв

Скрипка I

Скрипка II

Фортепиано

Allegro moderato ♩ = 96

7

13

f *p* *f* *p*

mp *mp*

div.

19

f *p* *f* *p*

25

mp *gliss.* *gliss.* *mp*

31

f *p* *f* *p*

37 *mp* *div.*
cresc. poco a poco

mp *cresc. poco a poco*

42

47

47 *div.*

47

52

Musical score for measures 52-55. The score is written for two systems of piano. The first system has a treble and bass clef. The second system has a grand staff (treble and bass clefs). The music consists of chords and moving lines in both hands.

56

Musical score for measures 56-59. The score is written for two systems of piano. The first system has a treble and bass clef. The second system has a grand staff (treble and bass clefs). The music includes a forte (*ff*) dynamic marking and features some sustained chords in the right hand.

60

Musical score for measures 60-63. The score is written for two systems of piano. The first system has a treble and bass clef. The second system has a grand staff (treble and bass clefs). The music includes a forte (*ff*) dynamic marking and features some sustained chords in the right hand.

ВЯЗАНКА БЕЛАРУСКІХ НАРОДНЫХ МЕЛОДЫЙ

Р. Теленёв

Скрипка I
Скрипка II
Виолончель
Фортепиано

Allegro moderato

16 "Пасылала баба дзеда"

Allegro vivo

The score is written for Violin I, Violin II, Viola, and Piano. It begins with a 2/4 time signature and a key signature of one flat (B-flat major). The tempo is marked **Allegro moderato**. The first system shows the violin parts and the piano accompaniment. The second system continues the same material. The third system, starting at measure 16, is titled "Пасылала баба дзеда" and features a folk melody in the violin parts, with the piano accompaniment marked **Allegro vivo**. The tempo and dynamics change significantly here.

22

Musical score for measures 22-29. The system consists of two grand staves. The upper grand staff has a treble clef and a bass clef. The lower grand staff also has a treble clef and a bass clef. The music is in a 4/4 time signature. The upper grand staff contains a melody with eighth and quarter notes. The lower grand staff contains a bass line with quarter and eighth notes, and a piano accompaniment with chords in the right hand and a bass line in the left hand.

30

Musical score for measures 30-36. The system consists of two grand staves. The upper grand staff has a treble clef and a bass clef. The lower grand staff also has a treble clef and a bass clef. The music is in a 4/4 time signature. The upper grand staff contains a melody with eighth and quarter notes. The lower grand staff contains a bass line with quarter and eighth notes, and a piano accompaniment with chords in the right hand and a bass line in the left hand.

37

Musical score for measures 37-43. The system consists of two grand staves. The upper grand staff has a treble clef and a bass clef. The lower grand staff also has a treble clef and a bass clef. The music is in a 4/4 time signature. The upper grand staff contains a melody with eighth and quarter notes. The lower grand staff contains a bass line with quarter and eighth notes, and a piano accompaniment with chords in the right hand and a bass line in the left hand.

"Дробны дожджык"

44
mp
pizz.
mp

2 mp

Andante

f
mp

48 div.
div.

52 mf
mf

mf

56 "О-го-го, каза" unis. *f* arco *f* unis. *f*

3 Moderato

70 "Mikima"

mf

4

Allegretto

mf

77 "Купалінка"

mp

5

Andante

mp

83

mp

mp

div.

div.

87

91

95 "Пасылала баба дзеда"

Allegro vivo

6

103

Musical score for measures 103-110. The score is written for voice and piano. The voice part consists of two staves (treble and bass clef). The piano part consists of two staves (treble and bass clef). The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

111

Musical score for measures 111-117. The score is written for voice and piano. The voice part consists of two staves (treble and bass clef). The piano part consists of two staves (treble and bass clef). The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

118

Musical score for measures 118-124. The score is written for voice and piano. The voice part consists of two staves (treble and bass clef). The piano part consists of two staves (treble and bass clef). The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The piece concludes with a double bar line and repeat signs.

"Дзявочыя частушкі"

125

Musical score for measures 125-132. The score is in G major (one sharp) and 2/4 time. It consists of two systems. The first system has three staves: two for the vocal line and one for the piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The vocal line consists of eighth notes. The second system has three staves: two for the vocal line and one for the piano accompaniment. The piano part continues with the same rhythmic pattern. A box containing the number '7' is placed above the first measure of the piano part in the second system. The dynamic marking *f* is present in both systems.

133

Musical score for measures 133-140. The score is in G major (one sharp) and 2/4 time. It consists of two systems. The first system has three staves: two for the vocal line and one for the piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The vocal line consists of eighth notes. The second system has three staves: two for the vocal line and one for the piano accompaniment. The piano part continues with the same rhythmic pattern. The dynamic marking *f* is present in both systems.

141

Musical score for measures 141-148. The score is in G major (one sharp) and 2/4 time. It consists of two systems. The first system has three staves: two for the vocal line and one for the piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The vocal line consists of eighth notes. The second system has three staves: two for the vocal line and one for the piano accompaniment. The piano part continues with the same rhythmic pattern. The dynamic marking *f* is present in both systems.

НА КРЫЛЬЯХ МЕЧТЫ

Р. Теленёв

Скрипка I

Скрипка II

Виолончель

Moderato

Фортепиано

mf

5

solo

mp

pizz.

p

rit.

a tempo

mp

p

solo

mp

16

mf

arco

mf

21

mf

25

tutti

f

tutti

f

mf

f

29

Musical score for measures 29-32, vocal line. The score is written in a single system with three staves: Treble, Alto, and Bass clefs. The melody is primarily in the Treble clef, with some notes in the Alto and Bass clefs. The music consists of four measures of music.

Piano accompaniment for measures 29-32. The score is written in a single system with two staves: Treble and Bass clefs. The right hand features a complex rhythmic pattern with many sixteenth notes, while the left hand has a simpler accompaniment. The music consists of four measures.

33

Musical score for measures 33-36, vocal line. The score is written in a single system with three staves: Treble, Alto, and Bass clefs. The melody is primarily in the Treble clef, with some notes in the Alto and Bass clefs. The music consists of four measures.

Piano accompaniment for measures 33-36. The score is written in a single system with two staves: Treble and Bass clefs. The right hand features a complex rhythmic pattern with many sixteenth notes, while the left hand has a simpler accompaniment. The music consists of four measures.

37

Musical score for measures 37-40, vocal line. The score is written in a single system with three staves: Treble, Alto, and Bass clefs. The melody is primarily in the Treble clef, with some notes in the Alto and Bass clefs. The music consists of four measures.

Piano accompaniment for measures 37-40. The score is written in a single system with two staves: Treble and Bass clefs. The right hand features a complex rhythmic pattern with many sixteenth notes, while the left hand has a simpler accompaniment. The music consists of four measures. A first ending bracket labeled "8^{ma}" is present at the end of the piece.

35

61

65

ВЕСЁЛЫЕ СМЫЧКИ

Р. Теленёв

Скрипки

Виолончели

Фортепиано

Allegretto ♩ = 96

f

5 *div.*

1

mf

simile

11 *mf*

2

mf

16

p *cresc.* *p* *cresc.* *p* *cresc.*

21

mf *mf* *mf* *mf* *mf*

27

f *f* *f* *f* *f*

33

mf

5

mf

39

mf

unis.

45

div.

51

cresc. poco a poco

I II II II

6

57

div.

f

7

f

63

p

8

f

69

69-73

p *cresc.* *f*

9

Detailed description: This system contains measures 69 through 73. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a bass line with quarter and eighth notes. Dynamics include piano (*p*), crescendo (*cresc.*), and forte (*f*). A circled number '9' is positioned above the fifth measure.

74-78

p *cresc.* *f*

Detailed description: This system contains measures 74 through 78. The upper staff has a melodic line with eighth notes and rests, and the lower staff has a bass line with quarter notes. Dynamics include piano (*p*), crescendo (*cresc.*), and forte (*f*). Vertical lines with 'v' are present above the notes in the upper staff.

74

79-83

p *cresc.* *ff*

Detailed description: This system contains measures 79 through 83. The upper staff has a melodic line with eighth notes and rests, and the lower staff has a bass line with quarter notes. Dynamics include piano (*p*), crescendo (*cresc.*), and fortissimo (*ff*). Vertical lines with 'v' are present above the notes in the upper staff.

84-88

p *cresc.* *ff* *8va*

Detailed description: This system contains measures 84 through 88. The upper staff has a melodic line with eighth notes and rests, and the lower staff has a bass line with quarter notes. Dynamics include piano (*p*), crescendo (*cresc.*), and fortissimo (*ff*). Vertical lines with 'v' are present above the notes in the upper staff. An *8va* marking is present above the final measure.

ВОЯЖ В СТИЛЕ РЕТРО

Р. Теленёв

Скрипки

Виолончели

Фортепиано

Allegro giocoso

f *mf* *mf*

div.

5

10

15

15

20

25

30

35

40

45

mf

2

mf

50

mf

mf

55

mf

mf

61

66

71

77 unis. *f*

3

83

89 div.

I.

95

Musical score for measures 95-100. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). It contains a melodic line with various dynamics including *f* and *p*. The lower staff has a bass clef and contains a bass line with dynamics *f* and *p*. A repeat sign with a first ending bracket is present at the end of the system.

101

Musical score for measures 101-106. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. It contains a melodic line with dynamics *f* and *mf*. The lower staff has a bass clef and contains a bass line with dynamics *f* and *mf*. A repeat sign with a first ending bracket is present at the end of the system.

107

Musical score for measures 107-112. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. It contains a melodic line with dynamics *f* and *mf*. The lower staff has a bass clef and contains a bass line with dynamics *f* and *mf*. A repeat sign with a first ending bracket is present at the end of the system.

113

Musical score for measures 113-118. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. It contains a melodic line with dynamics *f* and *mf*. The lower staff has a bass clef and contains a bass line with dynamics *f* and *mf*. A repeat sign with a first ending bracket is present at the end of the system.

119

Musical score for measures 119-124. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. It contains a melodic line with dynamics *f* and *mp*. The lower staff has a bass clef and contains a bass line with dynamics *f* and *mp*. A repeat sign with a first ending bracket is present at the end of the system.

125

Koda

poco rit.

Musical score for measures 125-130. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. It contains a melodic line with dynamics *mp* and *f*. The lower staff has a bass clef and contains a bass line with dynamics *mp* and *f*. A repeat sign with a first ending bracket is present at the end of the system.

AVE, SOLE

Р. Теленёв

Скрипки

Виолончели

Фортепиано

Allegro ♩ = 132

f

5

Il div. pizz.

I arco

mf

pizz.

mf

13

mp

I arco
II arco div.
I arco
II arco

mp

1

18

cresc.

cresc.

23

mf

cresc.

mf

cresc.

2

29

f

3

l. p.

34

simile

39

unis.

4

simile

8^{va}

45

dim.

div. I

mf

(8)

dim.

49

f

Кода

f

52

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Телепнёв Роберт Иванович

Весёлые смычки

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детских школ искусств
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Весёлые смычки

ПОСОБИЕ

для ансамблей струнных смычковых инструментов
детских школ искусств

П а р т и и

Скрипки I

Скрипки II

Виолончель

РЕПОЗИТОРИЙ БГУКИ

Скрипка I

НАМ СОЛНЦЕ ДАРИТ РАДУГУ

Р. Телепнёв

Andante

6 rit. a tempo

6 *mp*

11

mp

17

cresc.

23

f

28

f

33

dim.

38

3 *mf* rit. *p* a tempo

НЕТОРОПЛИВАЯ ПОЛЬКА

Р. Телепнёв

Allegretto

mf

6

11

p

15

Конец

19

f (2 раз *p*)

24

1. 2.

§

Скрипка I

ВОСКРЕСНАЯ ПРОГУЛКА

Р. Телепнёв

Vivo

8

mf sautille

12

17

22

f

27

p

32

cresc.

37

f *mf*

42

47

52

ЗАБАВНЫЕ ГАММЫ

Р. Телепнёв

Allegro

3 *f*

9 *p* *mf*

15

21 *p*

27 *f*

33 *p* *f* 4

41 *mf*

47

53 *f* 2

61 *Кода* *mf* *f*

Скрипка I

ЯК ПАГНАЛА БАБУЛЕНЬКА КУРАНЯТАК ПАСЦІ

Р. Телепнєв

Allegro

4 *sf* *sf* *sf* *sf* 4

13 **1** *mf*

21 *p* *f* *p* *f*

29 4 *sf* *sf* *sf* *sf* 4

41 **2** *mf*

48 *mp*

53

57 **3** 4 *mf cantabile*

67 2

75 **2** **4**

85 **4**

tr *cresc.*

90 *голосам*

Цып, цып, цып, цып, цып, цып, цып!

95

Пуль, пуль, пуль, пуль, пуль, пуль, пуль!

99 *голосам*

Цып, цып, цып, цып цып, цып, цып! Пуль, пуль, пуль, пуль, пуль,пуль, пуль!

103 **5** **4** *f*

113 *f* *pizz.*

119 *голосам* *arco*

Ой - ей, ей - ей, ей - ей, ей!

123 *pizz.* *голосам* *arco*

Ой -ей, ей -ей, ей -ей, ей!

Скрипка I

МЕЛОДИЯ

Р. Телепнёв

Moderato $\text{♩} = 78$
solo

2

mp *sostenuto*

7

11

mf

15

mp 3

19 *tutti*

mf *poco agitato*

23

27

f

31

mf 3

35

f

39

43

ff

47

mf 3

В МЕЧТАХ

Р. Телепнёв

Andante

7 *largamento* *a tempo* div. 1

mp tranquillo

13 *mp*

19

25 2 *p* *poco a poco più agitato*

33 *mf* *unis.* 6 6 6

38 6 *cresc.* 6 *f* *cresc.*

43 *ff* *largamento* *a tempo* div. 3 *mp tranquillo*

49

55 *p* *p* *rit.* 0 *pp*

Скрипка I

В НАСТРОЕНИИ

Р. Телепнёв

Allegro $\text{♩} = 132$ 1 ♩

9

15 *cresc.*

21 2 *f* *mf* *Конец*

27

34

39 3 *f*

45

51 4 *mf*

58

64 *cresc.* *f*

ПРЕЛЮДИЯ

Р. Телепнёв

Allegro $\text{♩} = 132$

8 1

p sautille

11

15

19 *cresc.*

22

25 2

mp martele

29

33

37 *cresc.*

41 3
f marcato

47

52

57 4
sautille
p subito

61

65

69 5
cresc. poco a poco

73

77
f detache

ВАЛЬС

Р. Телепнёв

Allegro moderato



Più mosso



Meno mosso



Poco vivace



Meno mosso



Allegro moderato



Скрипка I

НОКТЮРН

Р. Телепнёв

Andante ♩ = 66 1

4 rit. a tempo

mp

8

13 *cresc.* *mf* *dim.*

17 rit.

2 a tempo

20 *mp*

24 *cresc. poco a poco*

28 *mf* *f* string.

31 *dim.* rit.

3 a tempo

35 *mp* 3

38 *mf* largamente 3

41 *a tempo*

45 *mf* *cresc.* *p*

48 *molto rit.*

52 **4** *a tempo* *f*

54

56

60 *mf* *cresc.*

62 *f*

64 *mp sub.*

66 *rit.* *a tempo* *f*

Скрипка I

ПРИЗНАНИЕ

Р. Телепнёв

Andante **4** rit. a tempo

9 *mf*

14 **1** *cresc.* *f* *f*

18 *mp* *cresc.* rit.

25 **2** *mf* *cresc.* *mf*

31 *mp sub.*

36 *cresc.* *f*

40 **3** *mf* *cresc.*

47 rit. **4** a tempo *f*

51 *mf* *cresc.*

55 *ff* ritard.

ЭСКИЗ-РОНДО

Р. Телепнёв

Allegro moderato $\text{♩} = 96$

8 *div.* *f* *p* *f* *p*

13 *mp* *mp*

21 *f* *p* *f* *p* *mp*

27 *mp*

33 *f* *p* *f* *p*

37 *unis.* *mp* *div.* *cresc. poco a poco*

45

52 *ff*

58

Скрипка I

ВЯЗАНКА БЕЛАРУСКИХ НАРОДНЫХ МЕЛОДЫЙ

Р. Телепнёв

Allegro moderato

3

f

10

div.

3

1 "Пасылала баба дзеда"

Allegro vivo

16

4

mf

28

37

2

2 "Дробны дожджык"

Andante

46

mp

52

div.

mf

3 "О-го-го, каза"

Moderato

unis.

58

2

f

66

4 "Mikima"

Allegretto

70

mf

76

5 "Купалінка"

82 **Andante**

87

91

6 "Пасылала баба дзеда"

95 **Allegro vivo**

106

115

7 "Дзявочыя частушкі"

125

130

135

142

Скрипка I

НА КРЫЛЬЯХ МЕЧТЫ

Р. Телепнёв

Moderato rit. a tempo

5 2 solo

mp

12

16

20

25 tutti

f

31

37

41

46 div. *f*

53 3 unis.

62 div. *f*

65

ВЕСЁЛЫЕ СМЫЧКИ

Р. Телепнёв

Allegretto ♩ = 96

1

2

mf

10

2

mf *p*

18

3

cresc. *mf*

26

4

f

33

5

4 2 2 2

mf

48

6

2

mf cresc. poco a poco

57

7

f

62

8

67

p *cresc.*

73

9

f *p* *cresc.* *ff*

Скрипка I

ВОЯЖ В СТИЛЕ РЕТРО

Р. Телепнёв

Allegro giocoso

3

mf

8

mf

13

19

24

p

29

33

mf

mf

41

46

mf

51

56 *mf*

61

66 *p*

71

77 **3** *f*

87

93 *f*

99 *f* *mf*

105 *Coda* *f* poco rit. *mf*

Скрипка I

AVE, SOLE

Р. Телепнёв

Allegro ♩ = 132

5 arco *mf*

10 *mp*

15 1

19 *cresc.*

23 2 *mf*

27 *cresc.*

31 3 *f simile*

37 4

43 *dim.*

48 *mf f* *Koda*

52

НАМ СОЛНЦЕ ДАРИТ РАДУГУ

Р. Телепнёв

Andante

6 rit. a tempo

mp

11

mp

17

cresc.

23

f

28

f

33

dim.

38

3

mf

rit.

a tempo

p

Скрипка II

НЕТОРОПЛИВАЯ ПОЛЬКА

Р. Телепнёв

Allegretto

Musical score for Violin II, titled "Неторопливая полька" (Not so fast polka) by R. Telepnev. The score is in G major (one sharp) and 2/4 time. It consists of six staves of music.

The first staff begins with a repeat sign and a dynamic marking of *mf*. The second staff starts at measure 6. The third staff starts at measure 11 and has a dynamic marking of *p*. The fourth staff starts at measure 15 and ends with the word "Конец" (End). The fifth staff starts at measure 19 and has a dynamic marking of *f* (2 раз - *p*). The sixth staff starts at measure 24 and includes first and second endings, ending with a repeat sign.

ВОСКРЕСНАЯ ПРОГУЛКА

Р. Телепнёв

Vivo 8

mf sautille

12

17

22

f

27

p

32

cresc.

37

f *mf*

42

47

52

Скрипка II

ЗАБАВНЫЕ ГАММЫ

Р. Телепнёв

Allegro

3

f

9

p *mf*

15

21

p

27

f

33

p 4

41

mf

47

53

f 3

61

mf *f* Кода

Скрипка II

ЯК ПАГНАЛА БАБУЛЕНЬКА КУРАНЬЯТАК ПАСЦІ

Р. Телепнєв

Allegro

The musical score is written for Violin II in 2/4 time. It consists of nine staves of music. The first staff begins with a 4-measure rest, followed by a series of eighth-note chords marked with a forte (*f*) dynamic and accents. The second staff starts at measure 13 with a first ending bracket and a mezzo-forte (*mf*) dynamic. The third staff begins at measure 21 with a forte (*f*) dynamic. The fourth staff starts at measure 29 with a 4-measure rest, followed by eighth-note chords marked with a forte (*f*) dynamic. The fifth staff begins at measure 41 with a second ending bracket and a mezzo-forte (*mf*) dynamic. The sixth staff starts at measure 48 with a mezzo-piano (*mp*) dynamic. The seventh staff begins at measure 53 with a 4-measure rest. The eighth staff starts at measure 61 with a third ending bracket, a mezzo-forte (*mf*) dynamic, and a *cantabile* marking. The final staff begins at measure 67 with a 2-measure rest.

75

85 4

90

Цып, цып, цып, цып, цып, цып, цып!

95

Пуль, пуль, пуль, пуль, пуль, пуль, пуль!

99

Цып, цып, цып, цып, цып, цып, цып! Пуль, пуль, пуль, пуль, пуль, пуль, пуль!

103

Пуль, пуль, пуль, пуль, пуль, пуль, пуль!

113

Цып, цып, цып, цып, цып, цып, цып!

119

Ой - ей, ей - ей, ей - ей, ей!

123

Ой-ей, ей-ей, ей-ей, ей!

МЕЛОДИЯ

Р. Телепнёв

Moderato $\text{♩} = 78$

9 solo *mp* *sostenuto*

12

15 *mp* 3

19 tutti *mf* *poco agitato*

23

27 *f*

31 *mf* 3

35 *f*

38

41 *ff*

44 *mf*

48

Скрипка II

В МЕЧТАХ

Р. Телепнёв

Andante

7 largamento

a tempo

div. 1

13 *mp* tranquillo

19 *mp*

25 *mp* unis. poco a poco più agitato

29 *mf*

35

39 *cresc.*

44 largamento a tempo div. 3

50 *mp* tranquillo

55 *p* *p* *pp*

rit.

В НАСТРОЕНИИ

Р. Телепнёв

Allegro $\text{♩} = 132$

4

1 ♩

mf

9

15

2

f *Конiec* *mf*

27

33

39 **3**

45

51 **4**

mf

58

65 *cresc.* *f* ♩

Скрипка II

ПРЕЛЮДИЯ

Р. Телепнёв

Allegro $\text{♩} = 132$

1

8



11



15



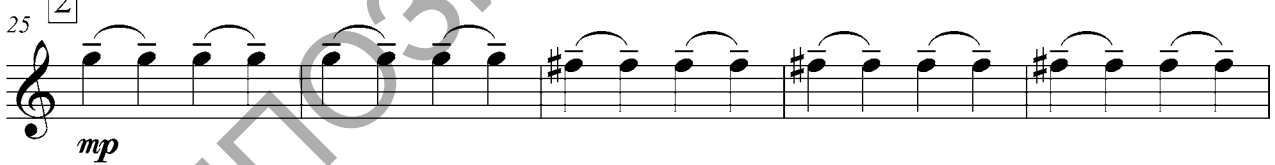
19



22



25



30



35



41



45

49

53

57 4

sautille

p subito

61

65

69 5

cresc. poco a poco

73

77

f detache

Скрипка II

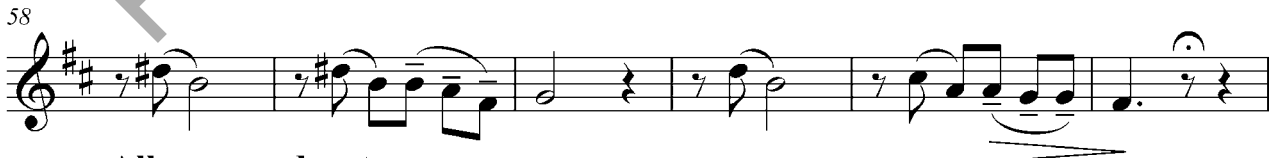
ВАЛЬС

Р. Телепнёв

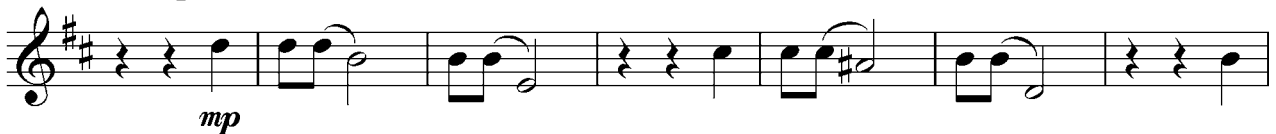
Allegro moderato



Più mosso



Allegro moderato



НОКТЮРН

Р. Телепнёв

Andante $\text{♩} = 66$

4 1 4

mp

11

cresc.

14

mf *dim.*

17

rit.

2 a tempo

20

mp

24

cresc. poco a poco

27

mf

30

f *string.*

32

rit. *dim.* *mp*

3 a tempo

36

3

39 *mf* *largamente* *a tempo*

42 *p*

45 *mf* *cresc.* *6*

48 *6* *molto rit.*

52 **4** *a tempo* *f*

54

56

59 *mf* *cresc.*

62 *f*

64 *mp sub.* *a tempo*

66 *rit.* *f* *dim.*

ПРИЗНАНИЕ

Р. Телепнёв

Andante

8

mf *cresc.*

12 *f* *mp*

16 *cresc.* *mf* rit.

20 *cresc.*

25 *mf* a tempo

31 *mp*

36 *cresc.* *f*

40 *mf* *cresc.*

47 rit. *f* a tempo

50 *mf* *cresc.*

54 *ff* ritard.

Скрипка II

ЭСКИЗ-РОНДО

Р. Телепнёв

Allegro moderato $\text{♩} = 96$

8 *div.*

f *p* *f* *p*

13

mp *mp*

21

f *p* *f* *p* *mp*

27

mp

33

f *p* *f* *p* 8

45 *unis.* *div.*

50

55

ff

60

Скрипка II

ВЯЗАНКА БЕЛАРУСКИХ НАРОДНЫХ МЕЛОДЫЙ

Р. Телепнёв

Allegro moderato

3

f

10

div.

Musical notation for the first system of 'Allegro moderato', measures 1-10. It features a 2/4 time signature and a 3-measure rest at the beginning. The melody is marked *f* and includes a *div.* (divisi) section with triplets.

1 "Пасылала баба дзеда"

Allegro vivo

4

mf

28

Musical notation for the second system of 'Allegro vivo', measures 11-28. It features a 4/4 time signature and is marked *mf*. The tempo is **Allegro vivo**.

37

2

Musical notation for the third system of 'Allegro vivo', measures 29-37. It features a 4/4 time signature and ends with a 2-measure rest. The key signature changes to one flat.

2 "Дробны дожджык"

Andante

46

mp

52

div.

Musical notation for the fourth system of 'Andante', measures 38-52. It features a 3/4 time signature and is marked *mp*. The tempo is **Andante**. It includes a *div.* section.

3 "О-го-го, каза"

Moderato

unis.

58

f

64

Musical notation for the fifth system of 'Moderato', measures 53-64. It features a 2/4 time signature and is marked *f*. The tempo is **Moderato**. The key signature changes to two sharps.

4 "Mikima"

Allegretto

70

mf

Musical notation for the sixth system of 'Allegretto', measures 65-70. It features a 2/4 time signature and is marked *mf*. The tempo is **Allegretto**. The key signature changes to three sharps.



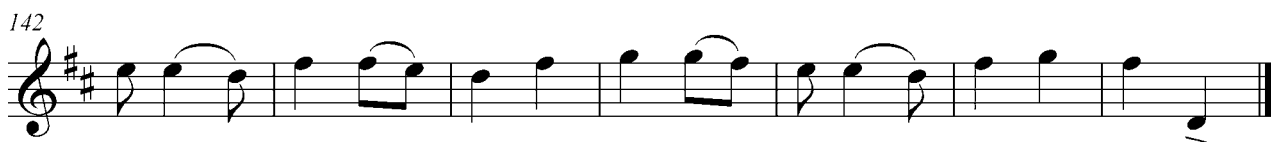
5 "Купалінка"

Andante



6 "Пасылала баба дзеда"

Allegro vivo



НА КРЫЛЬЯХ МЕЧТЫ

Р. Телепнёв

Moderato rit. a tempo

5 9 solo

mp *mf*

17

22 tutti *f*

29

36

41

46 div. *V*

52 *V* 3

61 unis. *V* div. *f*

65

56

mf

61

66

p

71

77

f

87

93

f

99

f *mf*

105 Φ *Koda*

f poco rit.

Скрипка II

AVE, SOLE

Р. Телепнёв

Allegro $\text{♩} = 132$

5 div. pizz.

10 *mf*

14 arco

18 *mp*

23 cresc.

27 *mf*

31 cresc.

35 *f*

39 dim.

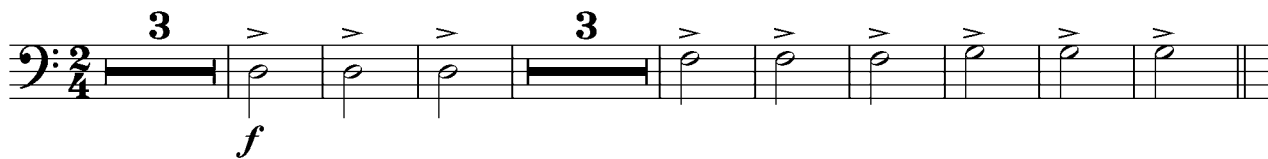
44 dim.

49 *Koda*

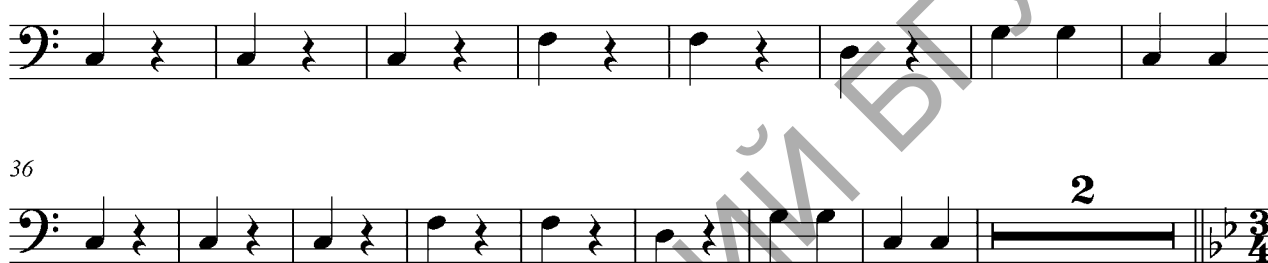
53 *f*

ВЯЗАНКА БЕЛАРУСКИХ НАРОДНЫХ МЕЛОДЫЙ

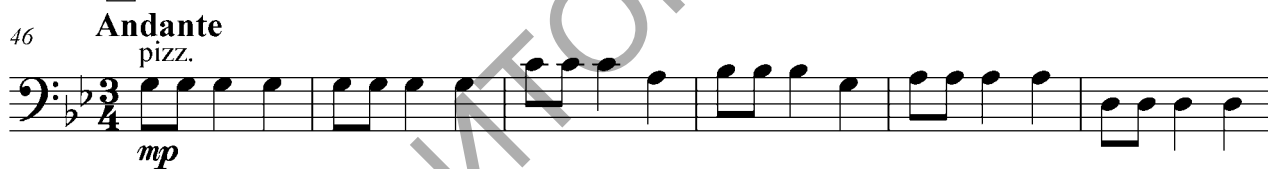
Р. Телепнёв

Allegro moderato16 **Allegro vivo**

36



52



62



66



66

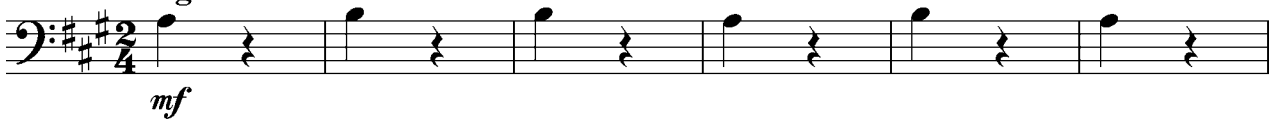


66



4 "Мікіта"

70 Allegretto



76

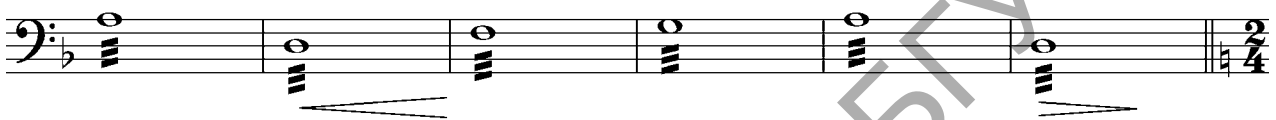


5 "Купалінка"

82 Andante

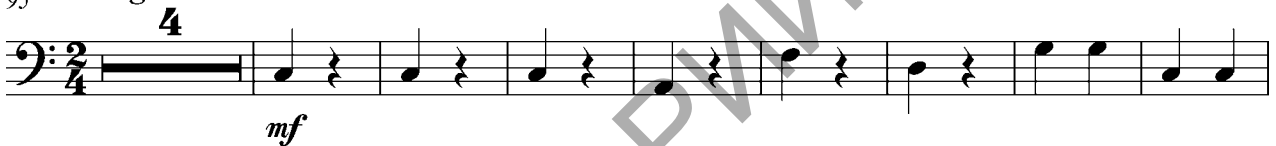


89



6 "Пасылала баба дзеда"

95 Allegro vivo



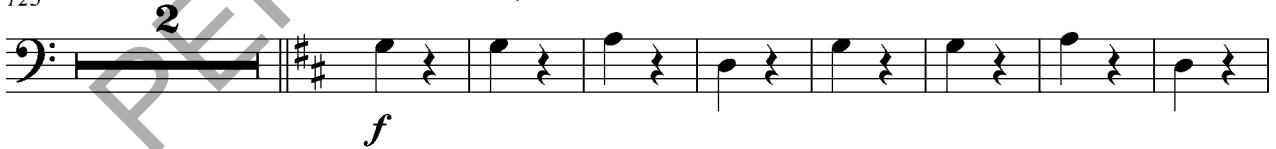
107



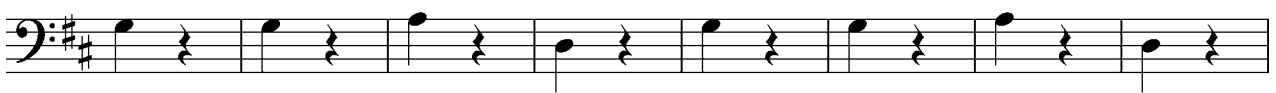
115



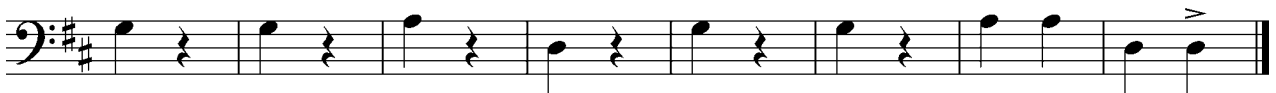
123 "Дзявочыя частушкі"



133



141



НА КРЫЛЬЯХ МЕЧТЫ

Р. Телепнёв

Moderato rit. a tempo pizz.

5 **2**

p

12 arco

mf

18

24 *f*

31

37

43 *f*

50

57 **3** *f*

65

Виолончель

ВЕСЁЛЫЕ СМЫЧКИ

Р. Телепнёв

Allegretto $\text{♩} = 96$

2

1

mf

9

2

mf

17

3

p

mf

24

4

f

31

4

5

mf

40

45

52

6

7

cresc. poco a poco f

58

65

8

9

p

cresc.

73

f

p

cresc.

ff

ВОЯЖ В СТИЛЕ РЕТРО

Р. Телепнёв

Allegro giocoso
4

mf

8

p *mf*

13

p

19

24

p

29

33

4 **1** *mf*

41

mf

46

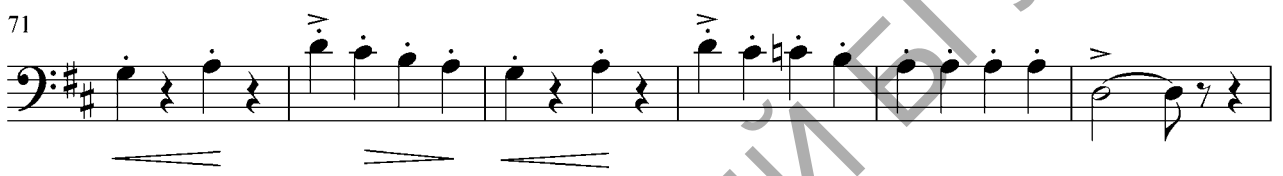
2 *mf*

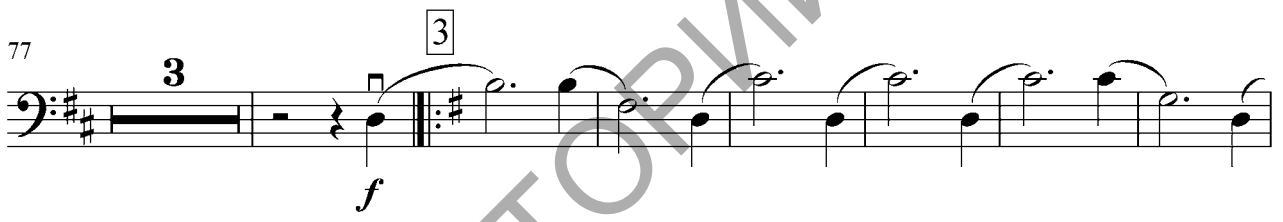
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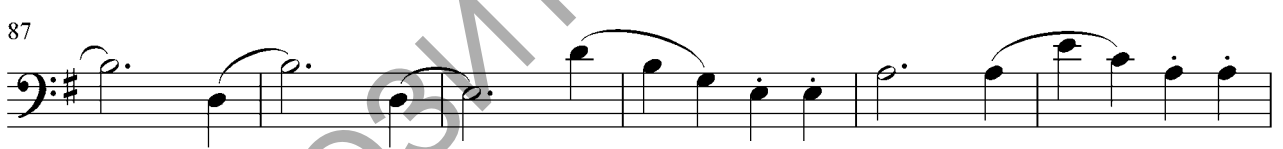
56 

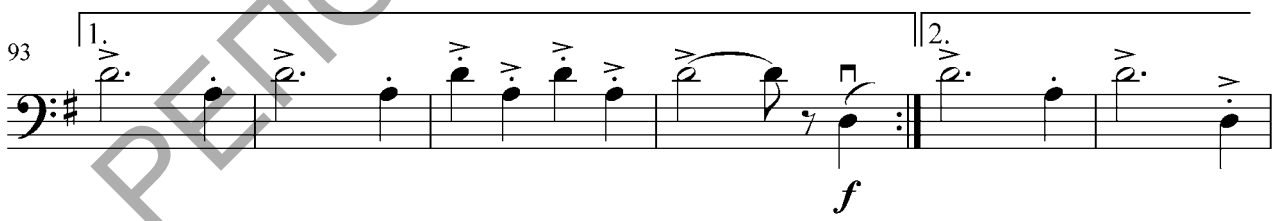
61 

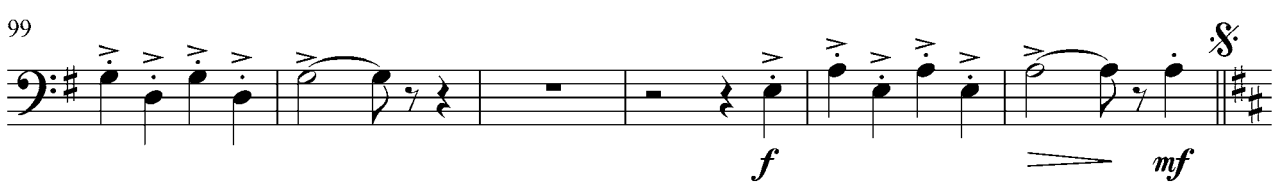
66 

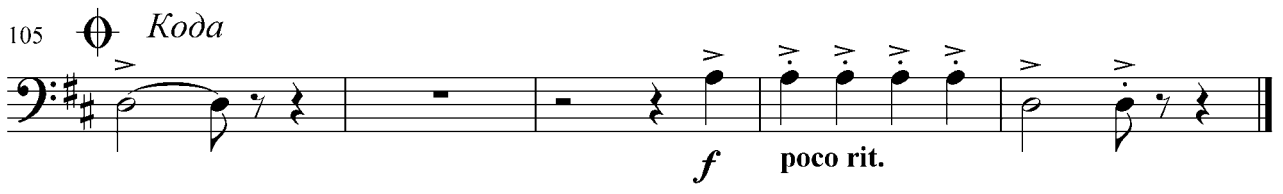
71 

77 

87 

93 

99 

105 

AVE, SOLE

Р. Телепнёв

Allegro $\text{♩} = 132$

5 ♩ pizz. *mf*

11

15 1 div. arco

19

23 2

27

31 3

35

39 4
unis.

44

 Φ *Koda*

49 div.



53



РЕПОЗИТОРИЙ БУКМА