

Міністерство культури України

Національна музична академія України ім. П.І. Чайковського

УНІСОН ДОМРИСТІВ **«Фрески Софії»**

Репертуарна збірка творів
у перекладенні та аранжуванні

Л.Д.Матвійчук

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**Учбово-концертний репертуар для середніх
та вищих навчальних закладів.**

У збірку увійшли твори з репертуару унісону домристів
«Фрески Софії»,художнім керівником якого більше 30 років є
професор кафедри народних інструментів НМАУ
ім.П.І.Чайковського.

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Куранта

Г.Гендель

Аранжування Л.Матвійчук

Allegretto tranquillo

Музична партитура для трьох домр (Domra I, Domra II, Domra III) у тріолі. Партитура складається з трьох систем, кожна з яких містить три стовпці нот. Ключова сигнатура: один октавний діз (F#) та тріолі (3/4). Динамічні позначення: *p* (піано), *cresc.* (кристанденто), *f* (форте), *mf* (мезіо-форте).

Система 1 (такти 1-5):
Домра I: *p*, *cresc.*
Домра II: *p*, *cresc.*
Домра III: *p*, *cresc.*

Система 2 (такти 6-10):
Домра I: *f*
Домра II: *mf*
Домра III: *f*

Система 3 (такти 12-15):
Домра I: *p*, *cresc.*
Домра II: *cresc.*
Домра III: *cresc.*

17

First system of music (measures 17-22). It consists of three staves in treble clef with a key signature of one sharp (F#). The first staff begins with a forte (*f*) dynamic and a crescendo leading to a piano (*p*) dynamic at measure 20. The second staff also begins with *f* and has a crescendo to *p* at measure 20. The third staff begins with *f* and has a crescendo to *p* at measure 20. The system ends with a double bar line and repeat signs.

23

Second system of music (measures 23-28). It consists of three staves in treble clef with a key signature of one sharp (F#). The first staff has a melodic line with eighth and sixteenth notes. The second staff has a more active line with eighth and sixteenth notes. The third staff has a bass line with eighth and sixteenth notes. The system ends with a double bar line and repeat signs.

29

Third system of music (measures 29-34). It consists of three staves in treble clef with a key signature of one sharp (F#). The first staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*) starting at measure 30. The second staff also begins with *p* and has a crescendo starting at measure 30. The third staff begins with *p* and has a crescendo starting at measure 30. The system ends with a double bar line and repeat signs.

35

Three staves of music in G major. The top staff features a continuous eighth-note melody. The middle staff has a melody with some ties. The bottom staff provides a harmonic accompaniment with eighth and sixteenth notes.

41

Three staves of music in G major. Measures 41-45 include dynamic markings: *p* (piano) and *cresc.* (crescendo). The top staff has a melody with some ties. The middle staff has a melody with some ties. The bottom staff has a melody with some ties.

46

Three staves of music in G major. Measures 46-50 include a melody in the top staff and accompaniment in the middle and bottom staves. The piece ends with a double bar line.

Сарабанда

1

Moderato

tr

Домра I

Домра II

Тенор

p

mf

p

p

2

I

II

T-op

p

p

p

14

I

II

T-op

dim.

dim.

dim.

20

3

First ending: 7. measures, 2. ending. Measures 21-25 are marked with a box containing the number 3. Dynamics include piano (*p*) and trills (*tr*).

26

Measures 26-32. Dynamics include crescendo (*cresc.*) and forte (*f*).

33

4

First ending. Measures 34-38 are marked with a box containing the number 4. Dynamics include piano (*p*), poco a poco, and crescendo (*cresc.*).

39

Measures 39-45 of a musical score in 3/4 time, key of D major. The score consists of three staves. Measure 39 begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first staff has a melodic line starting with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, and a dotted quarter note C5. The second staff has a bass line starting with a quarter note D3, followed by eighth notes E3, F#3, G3, A3, B3, and a dotted quarter note C4. The third staff has a bass line starting with a quarter note D3, followed by eighth notes E3, F#3, G3, A3, B3, and a dotted quarter note C4. Dynamics include *f* (forte) and *mp* (mezzo-piano). There are slurs over measures 39-40 and 41-42, and a crescendo hairpin across measures 43-45.

46

Measures 46-50 of a musical score in 3/4 time, key of D major. The score consists of three staves. Measure 46 begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first staff has a melodic line starting with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, and a dotted quarter note C5. The second staff has a bass line starting with a quarter note D3, followed by eighth notes E3, F#3, G3, A3, B3, and a dotted quarter note C4. The third staff has a bass line starting with a quarter note D3, followed by eighth notes E3, F#3, G3, A3, B3, and a dotted quarter note C4. Dynamics include *f* (forte) and *mp* (mezzo-piano). There are slurs over measures 46-47 and 48-49, and a crescendo hairpin across measures 50-51.

Фугета

1 Allegro moderato

Домра I

mf

Домра II

Домра III

5

tr

mp

f

mp

f

2

p

mp

13

This system contains measures 13 through 16. It features three staves in treble clef with a key signature of two sharps (F# and C#). Measure 13 has a treble staff with eighth-note runs, a middle staff with a similar pattern, and a bass staff with a whole rest. Measure 14 continues the eighth-note runs in the treble and middle staves, with a half rest in the bass. Measure 15 shows a continuation of the eighth-note runs in the treble and middle staves, with a half rest in the bass. Measure 16 concludes the system with eighth-note runs in the treble and middle staves, and a half rest in the bass.

This system contains measures 17 through 20. It features three staves in treble clef with a key signature of two sharps (F# and C#). Measures 17 and 18 are marked with *poco a poco* and *cresc.* in the treble and middle staves. The treble staff has a half note followed by a quarter rest, while the middle staff has a half note followed by a quarter rest. Measures 19 and 20 show a continuation of the eighth-note runs in the treble and middle staves, with a half rest in the bass. The bass staff has a half note followed by a quarter rest.

21

This system contains measures 21 through 24. It features three staves in treble clef with a key signature of two sharps (F# and C#). Measures 21 and 22 are marked with *f* (forte) in the treble and middle staves. The treble staff has a half note followed by a quarter rest, while the middle staff has a half note followed by a quarter rest. Measures 23 and 24 show a continuation of the eighth-note runs in the treble and middle staves, with a half rest in the bass. The bass staff has a half note followed by a quarter rest.

24

4

dim.

f

dim.

f

f

28

f

f

f

f

f

f

32

5

dim.

tr

dim.

dim.

dim.

dim.

dim.

dim.

36

p *p* *p* *f*

mp *f*

40

p *p* *f*

p *p* *f*

p *f*

44

f *f* *p*

f *f* *p*

f *f* *f*

7

48

p *f* *f* *p*

52

subito p *subito p*

8

56

cresc. *cresc.* *cresc.* *f* *f*

60

rit.

rit.

rit.

Adagio

65

Adagio

Adagio

"МЕЛОДЯ"

Б. Лятошинський
Перекладення Л. Матвійчук

[illegible]

The image displays a musical score for the song "The Rose Tree". It is written for voice and piano. The score is divided into two systems. The first system consists of two staves: a vocal staff in treble clef and a piano accompaniment staff in treble clef. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a measure rest marked with a "2" in a box, followed by a melody starting on a half note G4. The piano accompaniment starts with a half note G4 and a half note B-flat4. The second system also has two staves: a vocal staff in treble clef and a piano accompaniment staff in bass clef. The vocal line continues with a melody that includes a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). The score concludes with a final chord in the piano accompaniment.

The image shows a musical score for the song 'The Rose Tree'. It is written for voice and piano. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written in the treble clef, and the piano accompaniment is written in the grand staff (treble and bass clefs). The piano part features a prominent triplet pattern in the right hand and a steady eighth-note bass line in the left hand. The melody includes various ornaments, such as grace notes and slurs, and is marked with dynamics like 'mf' (mezzo-forte). The lyrics 'The Rose Tree' are written below the melody in a stylized font.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a vocal line (treble clef) and a piano accompaniment line (treble clef). The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a melody with eighth and quarter notes, including a triplet of eighth notes. The piano accompaniment starts with a bass clef, a key signature of one flat, and a common time signature. It includes a bass line with eighth and quarter notes, and a right-hand part with a triplet of eighth notes. The second system also consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line continues the melody with eighth and quarter notes, including a triplet of eighth notes. The piano accompaniment features a bass line with eighth and quarter notes, and a right-hand part with a triplet of eighth notes. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and articulation marks like slurs and accents. The piece concludes with a final chord in the piano accompaniment.

19

19

3 3 3 3 3 3 3

dim.

4

22

4

mp *cantabile*

3 3 3 3 3 3 3

25

A

25

3 3 3 3 3 3 3

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment line (treble clef). The second system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *mf* and *fz*. There are also performance instructions in German: "Vocalisten" (Vocalists) and "Pianisten" (Pianists). The score is numbered 28 in the top left corner.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a vocal line (treble clef) and a piano accompaniment line (treble clef). The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a melody with various intervals, including a tritone (F-B), and is marked with fingerings (1, 2, 3, 4) and breath marks. The piano accompaniment line starts with a treble clef, a key signature of one flat, and a common time signature. It provides a harmonic foundation with chords and moving lines, marked with fingerings (1, 2, 3, 4) and breath marks. The second system also consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line continues the melody, marked with fingerings and breath marks. The piano accompaniment line provides a harmonic foundation with chords and moving lines, marked with fingerings and breath marks. The score is written in a clear, legible font, with notes and rests clearly defined. The overall style is that of a traditional musical score, with a focus on clarity and readability.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a vocal line (treble clef) and a piano accompaniment line (treble clef). The second system also consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'cresc.' and 'f'. The lyrics 'The Rose Tree' are written below the vocal line in the first system.

6 4

ff

37 6

3 3 3 3 3 3 3 3 3 3 3 3

40 7

f

40 7

3 3 3 3 3 3 3 3 3 3 3 3

43 D 4

3 3 3 3 3 3 3 3 3 3 3 3

43 D 4

3 3 3 3 3 3 3 3 3 3 3 3

46

8

49

mp

52

9

f

55 10

55 10

mf

58

58

p

61

61

p *pp*

МОЛОДІ Й ЩАСЛИВІ «ФРЕСКИ СОФІЇ»



«Фрески Софії» — ансамбль домристів Національної музичної академії ім. Петра Чайковського. Народився він три роки тому, коли професор Любов Матвійчук організувала студентський ансамбль. Людина творча й ініціативна, вона сама починала свій шлях у мистецтво в ансамблі «Рідні наспіви», потім працювала солісткою Національного оркестру народних інструментів України і ось уже 30 років веде клас домристів НМАУ.

Гра в ансамблі так захопила студентів, що в 2003 році вони взяли участь у Міжнародному конкурсі «Музика світу» в Італії. Талановиті музиканти вибороли найвищу премію — Гран-прі.

Лауреати вже двічі виступали у Національній філармонії України в концертах «Звучить домра». А нещодавно відбувся концерт ансамблю «Фрески Софії» в пам'ятці XVIII століття — Андріївській церкві. Чудова акустика і ошатний інтер'єр допомогли створити настрій високої духовності.

...Під високим склепінням винятково чисто й натхненно звучить сюїта класика бароко Георга Генделя. Її змінює унікальний твір — «Українська мелодія» із щоденника Великого Кобзаря Тараса Шевченка. Він почув її і зачарувався. Мелодію виконував куховар, який, на прохання Тараса Григоровича, записав її у щоденник. Український композитор Левко Колодуб зробив аранжування «Мелодії» для трьох домр і тенора. Ця поліфонічна «Мелодія» полонить слухачів тужливим драматичним характером.

Після концерту я зустрілася з художнім керівником колективу «Фрески Софії» Любов'ю Матвійчук і попросила розповісти про склад ансамблю і репертуар.

— В ансамблі дев'ять музикантів, лауреатів національних і міжнародних конкурсів. Концертмейстер — талановита випускниця Євеліна Джамаладінова. Її красиве тремоло і віртуозність захоплює і веде за собою ансамблістів: Тетяну Коритну, Олену Хабанькову, Юлію Ковтунову, Євгена Діденка, Андрія Ковбасу, Ларису Сиреньку, Вікторію Брусанську і Олеся Петрика. Більшість з них — студенти першого курсу НМАУ, але знаходять час, аби з задоволенням грати в ансамблі. Нашому успіху сприяє і різноманітний репертуар. Виконуємо твори класиків і сучасних композиторів — Мирослава Скорика, Віталія Філіпенка, Бориса Лятошинського. Труднощі полягають у тому, що склад ансамб-

лю постійно змінюється: випускники закінчують НМАУ і залишають ансамбль. З першокурсниками починається все спочатку — вивчення репертуару, досягнення гармонії виконання, злагодженість звучання на рівні єдиного подиху.

Для ансамблю спеціально ніхто не пише творів. Любов Дмитрівна сама робить аранжування, обробку, створює оригінальні твори. У концерті прозвучали її блискучі обробки: жартівлива «Суботечка», лірична «По садочку ходжу» і віртуозна «Ой за гаєм, гаєм», що мають незмінний успіх у слухачів і їх часто доводиться повторювати на «біс».

Назву ансамблю дали самі студенти, коли від'їжджали на конкурс до Італії. Самі й підказку знайшли — у старовинному Софійському соборі на фресках зображені музиканти з інструментами, схожими на домру. Студенти вважають себе нащадками цих музикантів, тому й назвали свій ансамбль «Фрески Софії». Супроводжує виступ ансамблю лауреат міжнародних конкурсів, піаністка Наталія Дженкова.

Любов Дмитрівна веде велику наукову роботу. Її навчальні посібники — «Методичні основи формування виконавської майстерності» та «Шлях до майстерності кобзиста» — використовують у роботі викладачі середніх і вищих навчальних закладів.

— Про що мріють учасники ансамблю «Фрески Софії»? — запитала я у Любові Матвійчук.

— Хочуть виступати в регіонах України, готуються до міжнародного конкурсу в Іспанії, але... — Любов Дмитрівна скрушно розвела руки. — Для здійснення цих мрій потрібні кошти. Поки що ніхто не відгукнувся, щоб підтримати молоді таланти. Але ми шукаємо й віримо, що мистецтво і духовність переможуть! Адже ми демонструємо не тільки виконавську майстерність, а й рівень музичної культури у нашій державі.

Раїса ВАХРАМЕЄВА

I

Аранжування Л. Матвійчук

21

a tempo

First system of music, measures 1-8. It consists of four staves: two treble staves and two bass staves. The first two measures are marked *rit.* (ritardando). The third measure is marked *p* (piano). The music features a mix of eighth and sixteenth notes, with some triplets and slurs. The key signature has one flat (B-flat).

TRIO

Second system of music, measures 9-16. It consists of four staves. Measures 9-10 are marked *p*. Measures 11-12 are marked *p*. The music continues with eighth and sixteenth notes, including triplets and slurs. The key signature has one flat.

Third system of music, measures 17-24. It consists of four staves. Measures 17-18 are marked *p*. Measures 19-20 are marked *p*. The music continues with eighth and sixteenth notes, including triplets and slurs. The key signature has one flat.

[illegible]

pl. pizz. **Tempo I**

f p rall.

pl. pizz. f p rall.

p

p

Piu mosso

Piu mosso

rit. p

rit. p

First system of musical notation, featuring a piano introduction with a treble and bass staff. The treble staff has a melody with eighth and sixteenth notes, while the bass staff provides harmonic support with chords and single notes. There are accents (>) over some notes in the treble staff.

Coda piu allegro

Second system of musical notation, marked "Coda piu allegro". It continues the piano introduction with more complex rhythmic patterns, including triplets and sixteenth notes. The treble staff has fingerings (3, 4, 1, 4, 2, 3) and the bass staff has fingerings (4, 1, 0, 2). The dynamic marking "f" (forte) is present.

Third system of musical notation, concluding the piano introduction. It features a final melodic phrase in the treble staff and a corresponding bass line. The dynamic marking "ff" (fortissimo) is used at the end of the system.

Вальс

(пам'яті Г.А. Аванесова)

А. Сушков

Аранжування Л. Матвійчук

Presto

Домра 1

Домра 2

Ф-но

Presto

f

ff

8vb -

1

9 Moderato

Домра 1

Домра 2

p (mf)

1

9 Moderato

Ф-но

p

pp (p)

15

rit.

A tempo

Домра 1

Домра 2

15

A tempo

Ф-но

rit.

2
23

Домра 1

Домра 2

Ф-но

27

Домра 1

Домра 2

Ф-но

2. A tempo

1. rit.

2. f

1. rit.

2. f

33

Домра 1

Домра 2

Ф-но

cresc.

39

Домра 1

p

Домра 2

Ф-но

pp

3

1

1 2

3

44

Домра 1

Домра 2

Ф-но

1

1

1. 2.

3

mf

49

Домра 1

Домра 2

Ф-но

rit.

rit.

4
54

Домра 1

Домра 2

Ф-но

60

Домра 1

Домра 2

Ф-но

rit.

A tempo

4

66

Домра 1

Домра 2

Ф-но

pp

ppp

72

Домра 1

Домра 2

Ф-но

p

pp

8vb

79

Домра 1

Домра 2

Ф-но

8vb

86

5

Домра 1

Домра 2

Ф-но

p

pp

rit.

rit.

5

86

30

6
93

Домра 1

Домра 2

Ф-но

99

Домра 1

Домра 2

Ф-но

Болеро

Е. Мецзакапо

Аранжування Л. Матвійчук

Allegro moderato

1

Домра 1

Домра 2

Allegro moderato

1

Ф-но

Домра 1

Домра 2

Ф-но

Домра 1

Домра 2

Ф-но

2
15

Домра 1

Домра 2

Ф-но

p

ff

3

3

20

Домра 1

Домра 2

Ф-но

25

Домра 1

Домра 2

Ф-но

pp

cresc.

ten.

ff

4

4

30

Домра 1

Домра 2

Ф-но

p

35

Домра 1

Домра 2

Ф-но

mf

p

5

5

pp

c 1 3 2

41

Домра 1

Домра 2

Ф-но

6

6

4
46

Домра 1

Домра 2

Ф-но

f *ff*

mf *f* *pp*

51

Домра 1

Домра 2

Ф-но

ff *f* *f*

1. 2.

1. 2.

55

Домра 1

Домра 2

Ф-но

ff *p* *ff*

Музичний момент

І. Тamarin

Аранжування Л. Матвійчук

Allegro

Domra I

Domra II

Ф-но.

p

p

sempre stacc.

mp

cresc.

mp

cresc.

mp

f

mp

f

mp



First system of a musical score. It consists of three staves. The top two staves are for a melodic instrument (likely violin or flute) and the bottom staff is for piano accompaniment. The key signature has one flat (B-flat). The top staff begins with a triplet of eighth notes, followed by a measure with a slur over two eighth notes and a quarter note. The bottom staff has a melodic line with slurs and a piano accompaniment of chords. Dynamics include *mf* (mezzo-forte) and *f* (forte). There are also markings for breath or phrasing.



Second system of the musical score. It continues the melodic and piano parts from the first system. The piano accompaniment features a steady rhythm of chords. The melodic line has various slurs and phrasing marks. Dynamics include *f* (forte).



Third system of the musical score. It continues the melodic and piano parts. The piano accompaniment has a consistent chordal texture. The melodic line includes slurs and phrasing marks. Dynamics include *f* (forte).



First system of musical notation. It consists of five staves: two single staves at the top and a grand staff (treble and bass clef) below. The top two staves have a first ending bracket labeled '1' and a second ending bracket labeled '2'. The grand staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The music is in 2/4 time, key of B-flat major. Dynamics include *f* and *f₄*. The first ending leads to the second ending, which then leads to the next system.



Second system of musical notation. It consists of five staves: two single staves at the top and a grand staff below. The top two staves have a first ending bracket labeled '3' and a second ending bracket labeled '4'. The grand staff has a first ending bracket labeled '3' and a second ending bracket labeled '4'. The music is in 2/4 time, key of B-flat major. Dynamics include *f*. The first ending leads to the second ending, which then leads to the next system.



Third system of musical notation. It consists of five staves: two single staves at the top and a grand staff below. The top two staves have a first ending bracket labeled '3' and a second ending bracket labeled '4'. The grand staff has a first ending bracket labeled '3' and a second ending bracket labeled '4'. The music is in 2/4 time, key of B-flat major. Dynamics include *f* and *mp*. The first ending leads to the second ending, which then leads to the next system.

First system of musical notation, measures 1-2. The system consists of four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The key signature has one flat (B-flat). Measure 1 features a vocal melody with a triplet of eighth notes (F4, G4, A4) and a piano accompaniment with a continuous eighth-note pattern. Measure 2 continues the vocal melody with a quarter note (B4) and a piano accompaniment with a similar eighth-note pattern.

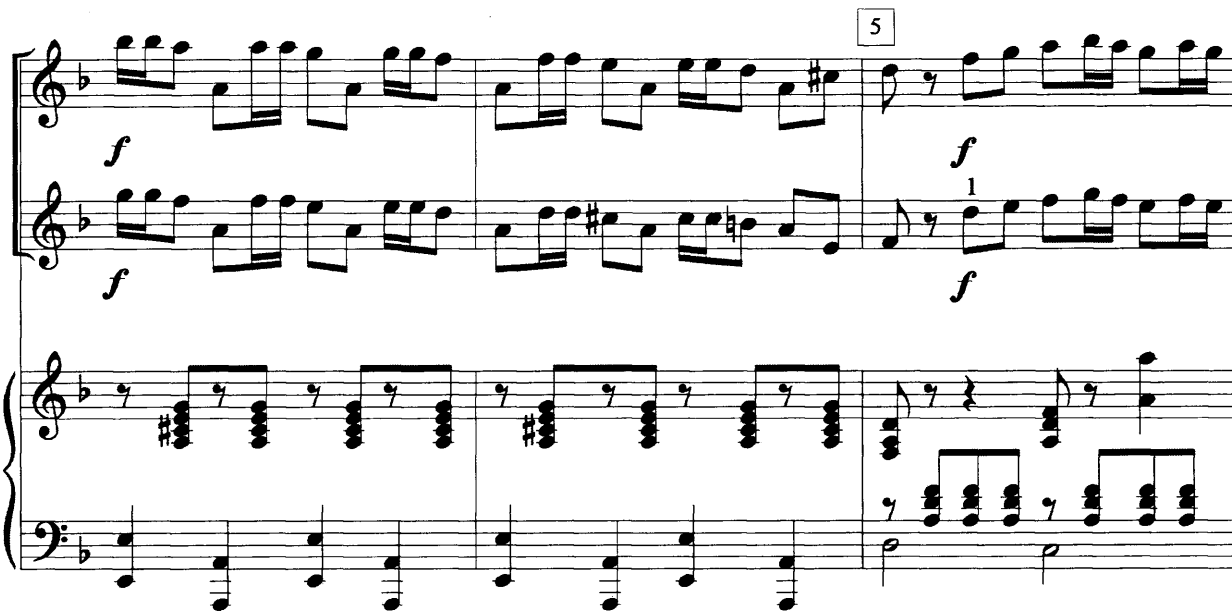
Second system of musical notation, measures 3-4. The system consists of four staves. Measure 3 features a vocal melody with a quarter note (B4) and a piano accompaniment with a continuous eighth-note pattern. Measure 4 continues the vocal melody with a quarter note (C5) and a piano accompaniment with a similar eighth-note pattern.

Third system of musical notation, measures 5-6. The system consists of four staves. Measure 5 features a vocal melody with a quarter note (C5) and a piano accompaniment with a continuous eighth-note pattern. Measure 6 continues the vocal melody with a quarter note (D5) and a piano accompaniment with a similar eighth-note pattern. Dynamic markings *f* and *p* are present in the piano part.

This musical score page contains measures 40 through 45. It is written for piano and voice. The piano part consists of a right-hand melody and a left-hand accompaniment. The voice part is a single melodic line. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, beams, and dynamic markings. The dynamics for the piano part are *p* (piano) in measures 40-41, *mp* (mezzo-piano) in measures 42-43, and *mf* (mezzo-forte) in measures 44-45. The voice part has a *p₂* marking in measure 40. There are also crescendo and decrescendo hairpins throughout the piece.



First system of musical notation. It consists of two staves for the right hand (treble and alto clefs) and two staves for the left hand (treble and bass clefs). The key signature has one flat (B-flat). The first measure of the right hand features a triplet of eighth notes. The second measure has an accent (>) over a quarter note. The third measure has a forte (*f*) dynamic marking. The left hand plays a steady eighth-note accompaniment.



Second system of musical notation. It continues the piece with similar instrumentation. The right hand has a forte (*f*) dynamic marking in the first measure. A box containing the number "5" is placed above the right hand staff in the third measure. The left hand continues with its eighth-note accompaniment.



Third system of musical notation. The right hand features a piano (*p*) dynamic marking in the second measure and a mezzo-forte (*mf*) dynamic marking in the fourth measure, which includes a first ending bracket. The left hand has a piano (*p*) dynamic marking in the second measure and a mezzo-forte (*mf*) dynamic marking in the fourth measure. The system concludes with a first ending bracket in the right hand.

rit. *a tempo*

The musical score is written for piano and voice. It consists of two systems of staves. The first system has four staves: two for the piano (treble and bass clef) and two for the voice (treble and bass clef). The piano part has a dynamic range from *p* to *f*. The voice part has a dynamic range from *p* to *f*. The tempo changes from *rit.* to *a tempo*. The second system has four staves: two for the piano (treble and bass clef) and two for the voice (treble and bass clef). The piano part has a dynamic range from *p* to *f*. The voice part has a dynamic range from *p* to *f*. The tempo changes from *rit.* to *a tempo*.

СПОМИН

1

І. Лученок

Аранжування Л. Матвійчук

Andante cantabile

Домра І

Домра II

Ф-но.

5

1

3

p

3

p

7

2(A)

2(A)

4

4

4

4

2

9

3

2

3

2

11

1

4

4

3

2

1

4

4

3

2

13

1

0

1

1

1

1

1

2

3

1

3

mp

mp

mp

15

17

19

21 2 3

p

23 2(A) 4 4

25 3 2

3 2

p

The musical score is written for piano and consists of three systems, each with two staves (treble and bass clef) and a grand staff (treble and bass clef). The first system (measures 21-22) features a melody in the treble staff with a slur over measures 21 and 22, and a piano (*p*) dynamic marking. The second system (measures 23-24) features a melody in the treble staff with a slur over measures 23 and 24, and a piano (*p*) dynamic marking. The third system (measures 25-26) features a melody in the treble staff with a slur over measures 25 and 26, and a piano (*p*) dynamic marking. The grand staff in each system provides a harmonic accompaniment with various rhythmic patterns and slurs.

27

1 4 4 3 2

29

1 0 1 2 3 1

mp

31

1 2

33

4

3

35

2

3

1

37

2 Poco più mosso

mf

mf

tr

mf

48

This musical score is for the song "The Rose Tree" from the 1958 film "The Sound of Music". It is a piano accompaniment in G major, 2/4 time. The score is divided into three systems, each with a vocal line and a piano accompaniment. The first system (measures 39-41) features a vocal melody with a trill and a piano accompaniment with a trill. The second system (measures 42-44) continues the vocal melody with a trill and the piano accompaniment with a trill. The third system (measures 45-47) features a vocal melody with a trill and a piano accompaniment with a trill. The score is written for a piano and voice, with the piano part in G major and 2/4 time. The vocal part is in G major and 2/4 time. The score is written for a piano and voice, with the piano part in G major and 2/4 time. The vocal part is in G major and 2/4 time.

48

Con moto

pp

pp

pp

52

mp

mp

mp

56

3

0 1 4

1 3 1 3

4

2

1 0 1 2

1 3 1

cresc.

cresc.

50

string.

61

f string. *dim. molto riten.*

f *dim. molto riten.*

66

p

p

69

51

71 1 4 3

3 4 3

73 2 1 3 0 1

2 1 2

75 3 1 2

ff 4 *ff*

ff

52

Detailed description: This musical score is for guitar and piano. It consists of five systems of staves. The first system (measures 71-72) features a guitar melody with a long slur and fingerings 1, 4, and 3, and a piano accompaniment with a triplet of eighth notes. The second system (measures 73-74) continues the guitar melody with fingerings 2, 1, 3, 0, and 1, and the piano accompaniment with a triplet of eighth notes. The third system (measures 75-76) features a guitar melody with fingerings 3, 1, and 2, and a piano accompaniment with a triplet of eighth notes. The fourth system (measures 77-78) features a guitar melody with fingerings 3, 4, and 3, and a piano accompaniment with a triplet of eighth notes. The fifth system (measures 79-80) features a guitar melody with fingerings 3, 4, and 3, and a piano accompaniment with a triplet of eighth notes. The score is marked with a forte (ff) dynamic.

77 11

1 4

79

3 1

81

2 3 2 1 3

ff *p*

ff *p*

83

1 4

3 4

p

rit.

5 pizz.

85

1 2

rit.

p pizz.

2 0 1(E) 0

rit.

88

1 3 1 1 4 pl.

2 4 pl 3

91

4 pizz. 1 3 1 2 4 2 4 1 pl. 13

rall.

8va

pp

Іспанська гітара

Л. Гранозіо

Аранжування Л. Матвійчук

Швидко

Домра 1

Домра 2

Ф-но

Повільно

Домра 1

Домра 2

Ф-но

Tempo I

Домра 1

Домра 2

Ф-но

2
13

Домра 1

Домра 2

Ф-но

1

mp

13

1

19

Домра 1

Домра 2

Ф-но

19

24

Домра 1

Домра 2

Ф-но

24

f

f

28 2 1 2 1 2 3

Домра 1 *p* *mf*

Домра 2

28 2

Ф-но *p* *mf*

33 3

Домра 1

Домра 2

33

Ф-но

39

Домра 1

Домра 2

39

Ф-но

43

Домра 1

Домра 2

Ф-но

47

Домра 1

Домра 2

Ф-но

52

Домра 1

Домра 2

Ф-но

subito p

f

subito p

f

59

Музыкальный фрагмент, состоящий из шести систем нотации. Каждая система включает партии Домры 1, Домры 2 и Фортепиано (Ф-но). Музыка написана в ключе D major (два диэза) и 2/4 такта.

Система 1 (такты 56-59):

- Домра 1: Начинает с ноты D5 (F#4), за ней следуют ноты E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, 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