

УСТАЛО СЕРДЦЕ

Инструментовка М. Парафейника

Не спеша, певуче

Малые

Альтовые

Басовые

Баян I

Баян II

Гусли
клавишные

Треугольник

Балалайка

Примы

Секунды

Альты

Басы
контрабасы

Page 1 of the musical score, measures 1 through 6. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a piano. The key signature is one sharp (F#), and the time signature is 4/4.

Measures 1-6:

- Violin I, Violin II, and Viola: Each part begins with a half note F#4, followed by a quarter rest in measure 2, and then a half note F#4 in measure 3. Measures 4-6 contain whole rests.
- Cello/Double Bass: Measures 1-2 contain a half note F#2, followed by a half note F#2 in measure 3. Measures 4-6 contain whole rests.
- Piano: Measures 1-2 contain whole rests. In measure 3, the piano enters with a half note F#4. Measures 4-6 contain whole rests.

Page 2 of the musical score, measures 7 through 12. The score continues for the string quartet and piano.

Measures 7-12:

- Violin I, Violin II, and Viola: Measures 7-8 contain whole rests. In measure 9, each part begins with a half note F#4, followed by a quarter rest in measure 10, and then a half note F#4 in measure 11. Measures 12-13 contain whole rests.
- Cello/Double Bass: Measures 7-8 contain whole rests. In measure 9, the part begins with a half note F#2, followed by a half note F#2 in measure 10. Measures 11-12 contain whole rests.
- Piano: Measures 7-8 contain whole rests. In measure 9, the piano enters with a half note F#4. Measures 10-12 contain whole rests.

Dynamic markings and articulation:

- mp* (mezzo-piano) is marked in measure 9 for the Violin I, Violin II, and Viola parts.
- p* (piano) is marked in measure 9 for the Cello/Double Bass part.
- sim.* (sforzando) is marked in measure 11 for the Violin I, Violin II, and Viola parts.
- sim.* (sforzando) is marked in measure 11 for the Cello/Double Bass part.

This musical score is for page 2 of a piece in D major (two sharps). It features a piano accompaniment and a violin part. The piano part consists of two systems of staves. The first system has a grand staff (treble and bass clefs) and a single bass staff. The second system has a grand staff and a single bass staff. The violin part is a single staff. The score includes dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The tempo is marked with a wavy line, indicating a slow or ad libitum tempo. The key signature is D major, indicated by two sharps (F# and C#). The score includes various musical notations such as notes, rests, and slurs.

The first system of the piano part (grand staff and bass staff) shows a melodic line in the right hand of the grand staff, starting with a *p* dynamic and moving to *mp*. The left hand of the grand staff and the bass staff provide harmonic support. The violin part enters in the fourth measure of this system, playing a melodic line that mirrors the piano's right hand.

The second system of the piano part continues the melodic and harmonic development. The violin part continues its melodic line, which includes a *mf* dynamic marking. The piano part concludes with a *mp* dynamic marking.

This musical score is written for a piano and voice ensemble in the key of D major, indicated by two sharps (F# and C#) on the treble clef. The score is organized into three systems, each containing five measures.

System 1: The piano accompaniment (staves 1-4) features a melodic line in the right hand (staves 3-4) and a supporting bass line in the left hand (staves 1-2). The melody consists of a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4, all tied across the first two measures. In the third measure, the melody continues with a quarter note A4, a quarter note B4, and a half note C#5. The bass line consists of a half note D3, followed by a quarter note E3, a quarter note F#3, and a half note G3, also tied across the first two measures. In the third measure, the bass line continues with a quarter note A3, a quarter note B3, and a half note C#4. The piano part concludes with a fermata over the final half note in the third measure.

System 2: The piano accompaniment (staves 1-4) is mostly silent, with only a few notes in the bass line (staves 1-2) in the third measure. The voice part (staff 5) enters in the third measure with a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4, all tied across the first two measures. In the third measure, the voice continues with a quarter note A4, a quarter note B4, and a half note C#5. The voice part concludes with a fermata over the final half note in the third measure.

System 3: The piano accompaniment (staves 1-4) features a melodic line in the right hand (staves 3-4) and a supporting bass line in the left hand (staves 1-2). The melody consists of a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4, all tied across the first two measures. In the third measure, the melody continues with a quarter note A4, a quarter note B4, and a half note C#5. The bass line consists of a half note D3, followed by a quarter note E3, a quarter note F#3, and a half note G3, also tied across the first two measures. In the third measure, the bass line continues with a quarter note A3, a quarter note B3, and a half note C#4. The piano part concludes with a fermata over the final half note in the third measure.

Musical score for a piano piece, measures 3 through 10. The score is written for a grand piano with five staves. Measures 3-4 show a melodic line in the right hand and a bass line in the left hand, both marked *mp*. Measures 5-6 show a melodic line in the right hand and a bass line in the left hand, both marked *mp*. Measures 7-8 show a melodic line in the right hand and a bass line in the left hand, both marked *mp*. Measures 9-10 show a melodic line in the right hand and a bass line in the left hand, both marked *mp*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

This musical score is for a five-part vocal ensemble (Soprano, Alto, Tenor 1, Tenor 2, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each containing five staves.

System 1:

- Vocal Parts:** Each of the five vocal staves features a melodic line with a long, sweeping slur spanning across the first four measures. The notes are mostly half and quarter notes, with some eighth notes in the Soprano and Bass parts.
- Piano Accompaniment:** The piano part consists of two staves. The right hand has a series of rests for the first four measures, followed by a short melodic phrase in the fifth measure. The left hand also has rests for the first four measures, followed by a short melodic phrase in the fifth measure.

System 2:

- Vocal Parts:** The vocal staves continue their melodic lines. The Soprano and Bass parts have a long slur across the first four measures, while the Alto, Tenor 1, and Tenor 2 parts have a shorter slur across the first two measures.
- Piano Accompaniment:** The piano part consists of two staves. The right hand has a series of rests for the first four measures, followed by a short melodic phrase in the fifth measure. The left hand also has rests for the first four measures, followed by a short melodic phrase in the fifth measure.

This musical score page contains measures 4 through 7. It features a piano part with five staves and a string section with four staves. The piano part includes a melody in the upper staves and a more active line in the lower staves, with various articulations and dynamics. The string section provides harmonic support with sustained notes and some rhythmic patterns. The key signature is one sharp (F#), and the time signature is 4/4.

Measure 4: The piano part begins with a melody in the upper staves, marked *mf*. The lower staves have a more active line, also marked *mf*. The string section has sustained notes.

Measure 5: The piano part continues with the melody in the upper staves, marked *mf*. The lower staves have a more active line, also marked *mf*. The string section has sustained notes.

Measure 6: The piano part continues with the melody in the upper staves, marked *mf*. The lower staves have a more active line, also marked *mf*. The string section has sustained notes.

Measure 7: The piano part continues with the melody in the upper staves, marked *mf*. The lower staves have a more active line, also marked *mf*. The string section has sustained notes.

Violin I: *mf* *fp*

Violin II: *mf* *fp*

Viola: *mp* *f*

Cello: *mp* *f*

Double Bass: *mp* *f*

Violin I (Measure 6): *mf* *f*

Violin II (Measure 6): *mf* *f*

Violin I (Measure 7): *pizz. (6)*

Violin I (Measure 8): *pizz. (6)*

Violin II (Measure 8): *pizz. (6)*

Viola (Measure 8): *pizz. (6)*

Cello (Measure 8): *mp*

Double Bass (Measure 8): *mp*

This musical score is for a piano piece in D major, consisting of 12 measures. The notation is arranged in three systems, each with five staves. The first staff of each system is for the right hand, while the remaining four staves are for the left hand.

System 1 (Measures 1-4): The right hand plays a melodic line starting with a half note D5, followed by a quarter note E5, a half note F#5, and a quarter note G5. The left hand plays sustained chords: D4 (measures 1-2), E4 (measures 3-4), and F#4 (measures 5-6).

System 2 (Measures 7-10): The right hand continues the melodic line with a half note A5, a quarter note B5, a half note C#6, and a quarter note D6. The left hand plays sustained chords: G4 (measures 7-8), A4 (measures 9-10), and B4 (measures 11-12).

System 3 (Measures 13-16): The right hand plays a melodic line starting with a half note E6, followed by a quarter note F#6, a half note G6, and a quarter note A6. The left hand plays sustained chords: C#5 (measures 13-14), D5 (measures 15-16), and E5 (measures 17-18).

The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like accents and slurs.

6 Свободно
cadenza

6 Свободно
cadenza

p *mf* *p* *f*

vibr.(6)
mp

p *mf* *string.*

allarg. 8 Широко

ff

ff

ff

ff

ff

ff

div. *unis.*

cresc

mf

pizz. (2) *mf cresc* *ff*

allarg. 8 Широко

ff

ff

ff

pizz. *ff*

9

The musical score is written for a piano and orchestra. It consists of two systems of staves.

First System:

- Strings:** Violins I and II, Violas, Cellos, and Double Basses. The strings play a sustained harmonic with some movement in the lower registers.
- Woodwinds:** Flutes, Oboes, and Clarinets. They play a sustained harmonic.
- Brass:** Horns, Trumpets, and Trombones. They play a sustained harmonic.
- Piano:** The piano part features a series of chords and a melodic line with a wavy, tremolo-like texture.

Second System:

- Woodwinds:** Flutes, Oboes, and Clarinets. They play a sustained harmonic.
- Brass:** Horns, Trumpets, and Trombones. They play a sustained harmonic.
- Piano:** The piano part continues with chords and a melodic line.

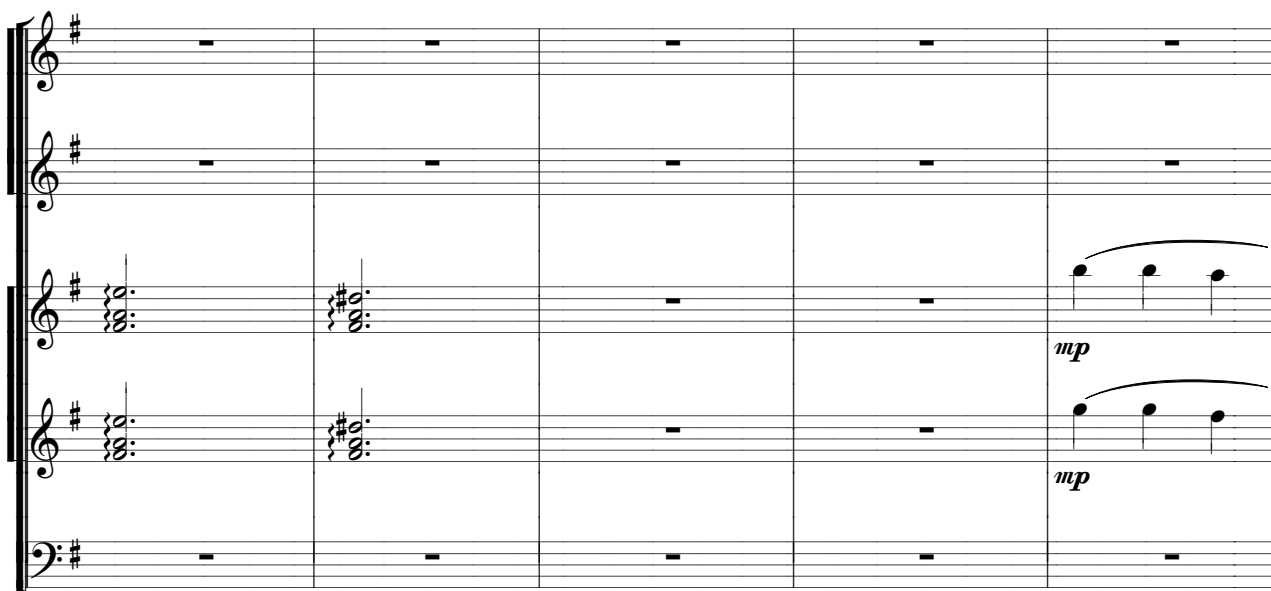
Dynamic Markings:

- mp* (mezzo-piano) is used throughout the score.
- vibr. (6)* (vibrato 6) is marked for the brass section.

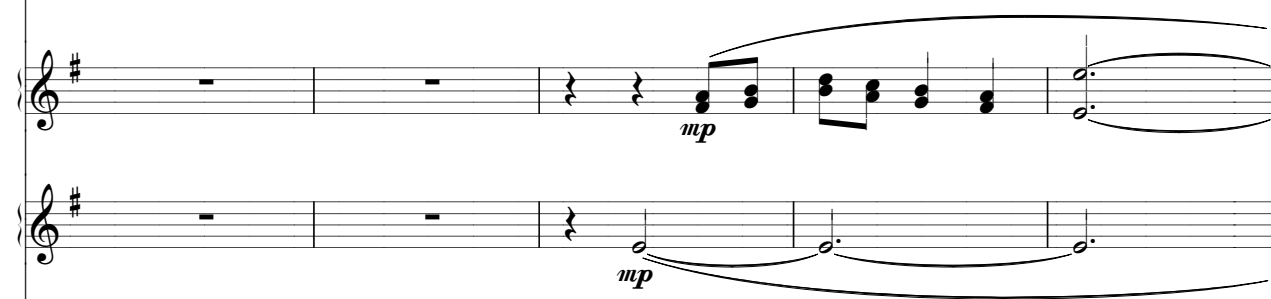
rit.

Tempo I

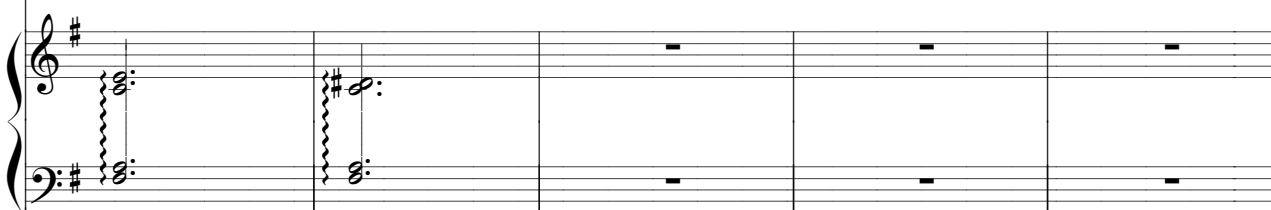
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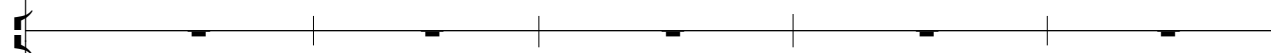
First system of a musical score. It consists of five staves. The first two staves are empty. The third and fourth staves contain chords in the first two measures, followed by rests. The fifth staff is empty. In the fifth measure, the third and fourth staves have a melodic line starting on a half note, marked *mp*.



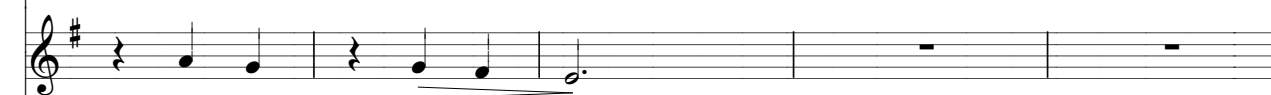
Second system of a musical score. It consists of two staves. The first staff has a melodic line starting in the third measure, marked *mp*. The second staff has a melodic line starting in the third measure, marked *mp*.



Third system of a musical score. It consists of two staves. The first staff has a melodic line starting in the first measure. The second staff has a melodic line starting in the first measure.



Fourth system of a musical score. It consists of one staff with a melodic line starting in the first measure.

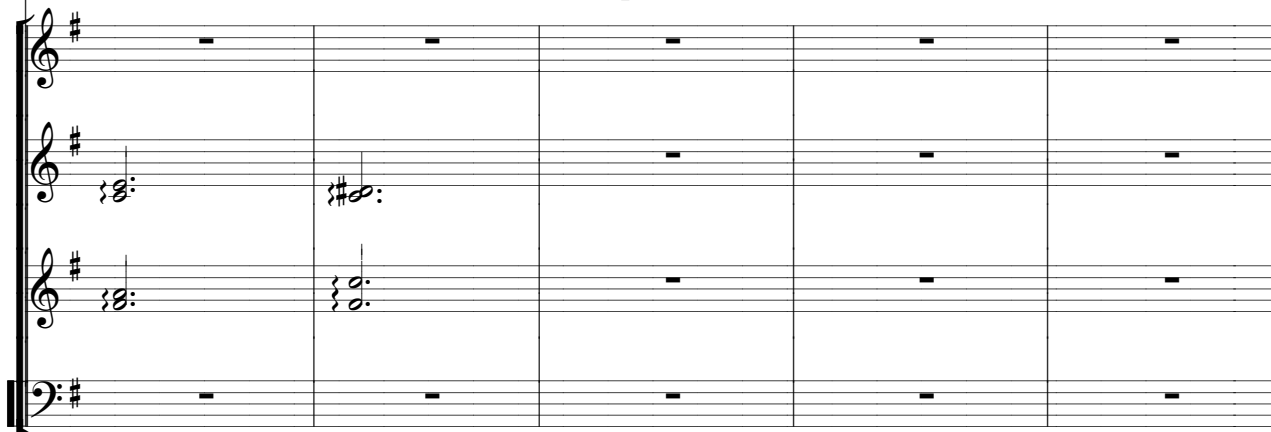


Fifth system of a musical score. It consists of one staff with a melodic line starting in the first measure.

rit.

Tempo I

0



Sixth system of a musical score. It consists of four staves. The first two staves are empty. The third and fourth staves contain chords in the first two measures, followed by rests. The fifth staff is empty.

!

mp dim.

mp dim.

dim.

dim.

mp dim.

dim.

dim.

!

Musical score for a string quartet and piano. The score is written for five staves: four staves for the string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and one staff for the piano. The key signature is one sharp (F#), and the time signature is 4/4.

The score is divided into two systems. The first system consists of five staves. The second system consists of three staves.

Dynamics and articulations include:

- String Quartet:**
 - Violin I and Violin II: *p* (piano) throughout the first system.
 - Viola: *p* (piano) throughout the first system.
 - Cello/Double Bass: *p* (piano) throughout the first system.
- Piano:**
 - First system: *p* (piano) throughout.
 - Second system: *p* (piano) throughout.
 - Third system: *p* (piano) throughout.
- Articulations:**
 - rit.* (ritardando) is marked above the first system.
 - pizz. (6)* (pizzicato, 6th measure) is marked above the piano staff in the second system.
 - trem.* (tremolo) is marked below the piano staff in the third system.