



568

Umanu

Ա. ՍՊԵՆԴԻԱՐՅԱՆ ԳԵՂԵՍՏՐԻ ԿՈՄԻՏԵ 200 9

ՅԵՐԵՎԱՆԻ ԵՏՅՈՒԴՆԵՐ

ՈՐԿԵՍՏՐԻ ՀԱՄԱՐ

ՅԵՐԿ 30

Դաշնամուրի վերածեց՝ Գ. ԲՈՒԴԱԴՅԱՆ

Յերկրորդ հրատարակություն

A. СПЕНДИАРОВ

ЭРИВАНСКИЕ ЭТЮДЫ

ДЛЯ ОРКЕСТРА

Соч. 30

Переложение для ф-п. Г. БУДАГЯНА

ВТОРОЕ ИЗДАНИЕ

A. SPENDIAROW

ETUDES D'ERIVAN

POUR ORCHESTRE

Op. 30

Réduction pour piano par G. BOUDAGIAN

DEUXIÈME ÉDITION

Հ. Ս. Խ. Հ. ՊԵՏՅՐՍԻ

ՅԵՐԱԺՇՏԱԿԱՆ ՍԵՎՏՈՐ

МУЗЫКАЛЬНЫЙ СЕКТОР
ГОСИЗДАТА ССР АРМЕНИИ

1930

SECTION MUSICALE
DES EDITIONS D'ETAT de SSR ARMÉNIE



786
U-82

Ц. 1 р. 50 к.

ՅԵՐԵՎԱՆԻ ԵՏՅՈՒՂՆԵՐ

Эриванские этюды.

Etudes d'Erivan.

Энзели.

I.

Enseli.

ԵՆԶԵԼԻ

Ա.ՍՊԵՆԴԻԱՐՅԱՆ
А. СПЕНДИАРОВ. Op. 30.
A. SPENDIAROW.

Larghetto. ♩ = 56

The musical score is written for piano and bass. It begins with a tempo marking of 'Larghetto' and a quarter note equal to 56 beats. The key signature has one sharp (F#). The score is divided into four systems. The first system includes a first ending marked '1'. The second system includes a second ending marked '2'. The third system includes a third ending marked '3'. The score concludes with a 'poco rit.' marking and a final 'p' dynamic. There are also some handwritten annotations in the original score, such as 'ca.' and 'br.'.

Кл. 962

E-2003



568-2012

UR

1168-801

786-2
U-82

2013

The musical score is written for piano and consists of six systems of staves. Each system contains a grand staff with a treble and bass clef. The notation includes various rhythmic values, accidentals, and dynamic markings. The first system is marked with a box containing the number '4'. The second system features a triplet of eighth notes in the treble clef. The third system is marked with a box containing the number '5' and includes the dynamic marking 'mf espress.'. The fourth system is marked with a box containing the number '6'. The fifth system includes a triplet of eighth notes and the marking 'reten.'. The sixth system continues the melodic and harmonic development. The score is written in a key signature of one sharp (F#) and a common time signature (C).

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Кл. 962

F. - 2003

(6543)

7 *a tempo*

mp

Cres.

3

8 *Più largo.*

pp

p riten.

f

f

9 *Moderato.*

pp

mf grazioso

Musical notation for the first system, measures 1-5. The piece is in a minor key (two flats) and 3/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with slurs and accents.

Musical notation for the second system, measures 6-10. Measure 10 is marked with a box containing the number '10'. The right hand continues its melodic line, and the left hand maintains its accompaniment. The instruction *pgrazioso* is written in the right hand at the end of the system.

Musical notation for the third system, measures 11-15. This system features dynamic markings: *ff* in the right hand and *f* in the left hand at the beginning, *p* in the right hand and *sc.* in the left hand in the middle, and *ff* in the right hand and *f* in the left hand at the end.

Musical notation for the fourth system, measures 16-20. Dynamic markings include *p* in the right hand and *sc.* in the left hand at the start, *ff* in the right hand and *f* in the left hand in the middle, and *p* in the right hand and *p* in the left hand at the end.

Musical notation for the fifth system, measures 21-25. Measure 21 is marked with a box containing the number '11'. Dynamic markings include *mf* in both hands at the start, *f* in the right hand and *ff* in the left hand in the middle, and *f* in the right hand and *tr* in the left hand at the end. The instruction *marc.* is written in the left hand.

First system of musical notation, featuring a treble and bass clef. The treble clef part includes trills (tr) and slurs. The bass clef part features chords and rhythmic patterns.

Second system of musical notation, starting with a boxed measure number 12. The treble clef part has slurs and accents. The bass clef part includes the dynamic marking *mf* and the tempo marking *grazioso*.

Third system of musical notation, continuing the piece with slurs and accents in both staves.

Fourth system of musical notation, starting with a boxed measure number 13. The treble clef part includes the dynamic marking *p* and the tempo marking *grazioso*. The bass clef part includes dynamic markings *f* and *p*.

Fifth system of musical notation, featuring dynamic markings *ff* and *f* in both staves.

14

p cresc. *mf* *f* *sf* *ff* *marc.*

f *sf*

sf *ff*

15 *p cresc. poco a poco*

p *pp*

f *ff* *f*

Гиджас.

II.

Hidjas.

ՀԻՋԱՍ

Adagio. ♩ = 52

p
ad libitum.
pp

16 Tempo giusto.

p

riten.

Allegro. ♩ = 144

f
f
sf

17

p legg.

18

19

Musical score for measures 19-20. The piece is in 3/4 time. Measure 19 begins with a *marc.* (marcato) marking. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of chords and eighth notes.

20

Musical score for measures 20-21. Measure 20 continues the melodic and accompanimental patterns. A *marc.* marking appears in the bass line of measure 20. Measure 21 shows a continuation of the eighth-note accompaniment.

21

Musical score for measures 21-22. Measure 21 features a *mf* (mezzo-forte) marking. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment.

Musical score for measures 22-23. Measure 22 includes *tr* (trills) in the right hand. Measure 23 concludes with a *sf* (sforzando) marking and a change in time signature to 3/4.

22

Adagio. ♩ = 52

accelerando

pp

rit. a tempo (ma ad lib.)

ppp — p

tr

23

tr

p

riten.

Allegro. ♩ = 144

Musical notation for measures 1-23. The system consists of two staves. The upper staff begins with a triplet of eighth notes. The lower staff starts with a forte (*f*) dynamic. A *pp* dynamic marking appears at the end of the system. A *sf* marking is present in the lower staff between measures 18 and 20. The time signature is 6/16.

24

cresc. poco a poco

Musical notation for measures 24-29. The system consists of two staves. The upper staff features a melodic line with eighth-note patterns. The lower staff contains a rhythmic accompaniment of chords. The dynamic marking *cresc. poco a poco* is written across the first measure.

Musical notation for measures 30-35. The system consists of two staves. The upper staff has a melodic line with a key signature change to two flats (B-flat and E-flat). The lower staff continues the chordal accompaniment.

3

mf

Musical notation for measures 36-41. The system consists of two staves. The upper staff has a melodic line with a triplet of eighth notes in the first measure. The lower staff has a rhythmic accompaniment. A *mf* dynamic marking is present in the first measure.

26

8

Musical notation for measures 42-47. The system consists of two staves. The upper staff has a melodic line with eighth-note patterns. The lower staff has a rhythmic accompaniment. A dotted line above the first measure indicates a first ending.

27

Musical notation for measures 27-32. The system consists of two staves: a treble clef staff and a bass clef staff. A dotted line with the number '8' is positioned above the treble staff. The music features a steady eighth-note accompaniment in the bass and a more complex melodic line in the treble, including some sixteenth-note passages.

Musical notation for measures 33-38. The system consists of two staves: a treble clef staff and a bass clef staff. A dotted line with the number '8' is positioned above the treble staff. The music continues with similar rhythmic patterns, showing some melodic variation in the treble part.

28

Musical notation for measures 39-44. The system consists of two staves: a treble clef staff and a bass clef staff. A dotted line with the number '8' is positioned above the treble staff. The music maintains the established rhythmic and melodic motifs.

Musical notation for measures 45-50. The system consists of two staves: a treble clef staff and a bass clef staff. A dotted line with the number '8' is positioned above the treble staff. The music concludes this section with a final chord in the bass.

29

Musical notation for measures 51-56. The system consists of two staves: a treble clef staff and a bass clef staff. A dotted line with the number '8' is positioned above the treble staff. The music features a melodic line in the treble and a rhythmic accompaniment in the bass. A dynamic marking of *mf* is present in the first measure of the bass staff.

30

8 *tr* *tr* *tr* *f* *tr*

31

32

fff

sf



1168-80



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ՅԵՐԱԺՇՏԱԿԱՆ ՍԵԿՏՈՐ

МУЗЫКАЛЬНЫЙ СЕКТОР ГОСИЗДАТА
ССР АРМЕНИИ.

ԴԱՇՆԱՄՈՒՐԻ ՀԱՄԱՐ

Д Л Я Ф О Р Т Е П И А Н О

Ս. ԲԱՐԻՈՒԴԱՐՅԱՆ

С. БАРХУДАРЯН

Առաջին սերիա

первая серия

	Բ. Կ.
1. ԱՇՆԱՆԱՅԻՆ	— 60
2. ԵՍՔԻԶ d-moll	— 30
3. ԵՍՔԻԶ h-moll, ԱԿՎԱՐԵԼ	— 45
4. ՀԵՔՅԱԹ	— 45
5. ՈՐՈՐՈՅԻ ՅԵՐԳ	— 30

	Ր. Կ.
1. ОСЕННЕЕ	— 60
2. ЭСКИЗ d-moll	— 30
3. ЭСКИЗ h-moll, АКВАРЕЛЬ	— 45
4. СКАЗКА	— 45
5. КОЛЫБЕЛЬНАЯ	— 30

ՅԵՐԿՐՐՐԴ սերիա

вторая серия

1. ՊՐԵԼՅՈՒԴ № 2	— 35
2. ԵՍՔԻԶ A-dur	— 35
3. ՇՈՒՐՋ ՊԱՐ «Անուշ» սիմֆ. պոեմայից	— 60
4. ԶՈՒՅԳ ՊԱՐ » » »	1 —

1. ПРЕЛЮД № 2.	— 35
2. ЭСКИЗ, A-dur	— 35
3. КРУГОВАЯ ПЛЯСКА, из симф. поэмы „Ануш“	— 60
4. ПЛЯСКА, из симф. поэмы „Ануш“	1 —

Ն. ՏԻԳՐԱՆՅԱՆ

Н. ТИГРАНОВ

ՅԵՐԿ 11. ՆԱՎԱ	1 40
ՅԵՐԿ 13. ԼԵԿՈՒՐԻ, ԳՅՈՐԵՑԼԻ	— 70

Соч. II. НАВА	1 40
„ 13. ЛЕКУРИ ГЯРЕЙЛИ	— 70

Ա. ՍՊԵՆԴԻԱՐՅԱՆ

А. СПЕНДИАРОВ

ՅԵՐԿ 30. ՅԵՐԵՎԱՆԻ ԵՏՅՈՒԴՆԵՐ	1 50
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Соч. 30. ЭРИВАНСКИЕ ЭТЮДЫ	1 50
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Ա. ԽԱԶԱՏՐՅԱՆ

А. ХАЧАТУРЯН

ՅԵՐԿ 3. Պ Ո Ե Մ Ա. cis-moll	1 40
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Соч. 3. ПУЭМА cis-moll	1 40
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Ա. ՏԵՐ-ՂԵՎՈՆԴՅԱՆ

А. ТЕР-ГЕВОНДЯН

ՅԵՐԿ 15. ՔՕՑԼԵՐԳ «Սեղա» ոպերայից	1 —
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Соч. 15. ШЕСТВИЕ, из оп. „Седа“	1 —
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Ո. ՏԵՐ-ԳՐԻԳՈՐՅԱՆ

О. ТЕР-ГРИГОРЯН

ՅԵՐԿ 27. ՍՅՈՒԻՏԱ	1 50
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Соч. 27. Сюита	1 50
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Հրատարակողների պահեստը՝ } ՅԵՐԿԱՆ—ՊԵՏԻՐԱՎ
Մոսկվա—Հ.Ս.Խ.Հ. Կուլտուրայի Տուն

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Genesee