

525

Time

2013

FF 2008

Վ. ՇՊԵՐԼԻՆԳ

ՅԵՐԿՈՒ ՀԱՅԿԱԿԱՆ ՅԵՐԳ

ՀՈԲՈՅԻ ՅԵՎ ԱՆԳԼԻԱԿԱՆ ՓՈՂԻ ՀԱՄԱՐ
ԴԱՇՆԱՄՈՒՐԻ ՆՎԱԳԱՑՈՒԹՅԱՄԲ

В. ШПЕРЛИНГ

230

ДВЕ АРМЯНСКИЕ ПЕСНИ

для гобоя и английского рожка
с сопровождением фортепиано



k--200 2

145

Հ. Ս. Խ. Հ. ՊԵՏԼՐՈՍԻ
ԱԺՇՏԱԿԱՆ ՍԵՎՏՈՐ

1931

МУЗЫКАЛЬНЫЙ СЕКТОР
ГОСИЗДАТА С.С.Р. АРМЕНИИ

785

Շ. 89

Ц. 1 р. 50 к.

Վ. ՇՊԵՐԼԻՆԳ.
В. ШПЕРЛИНГ.

Andantino.

№ 1.

Piano.

8

f *sfz* *sfz*

poco a poco rit.

Andantino.

Гобой.

Рожок.

p *mf* *p* *p*

mf *p* *p* *p*



525-2017
1979-2008

The first system of musical notation consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). They begin with a rest followed by a series of eighth notes, marked *pp*. The bottom two staves are piano accompaniment in grand staff. The right hand features triplet eighth notes marked *mf*, while the left hand plays chords and single notes, marked *p*.

The second system continues the musical piece. The vocal staves show more eighth-note passages, marked *mf*. The piano accompaniment continues with chords in the right hand and a steady bass line in the left hand, also marked *mf*.

The third system features a *rit.* (ritardando) marking above the vocal staves. The piano accompaniment includes triplet eighth notes in the right hand and continues with chords in the left hand.

к - - 200 2

Кл. 1225



(5103)

This musical score page, numbered 4, features a piano accompaniment and a vocal line. The piano part is written in G major (one sharp) and 4/4 time. It consists of two systems of grand staves. The first system begins with a mezzo-forte (*mf*) dynamic. The second system includes a triplet of eighth notes in the right hand. The vocal line, written in a single staff at the top, includes lyrics and various performance markings such as *p* (piano), *pp* (pianissimo), and *trm* (trills). The score is printed on aged paper with some visible staining.

Andante mosso.

mf

Andante mosso.

mf

mf

rit.

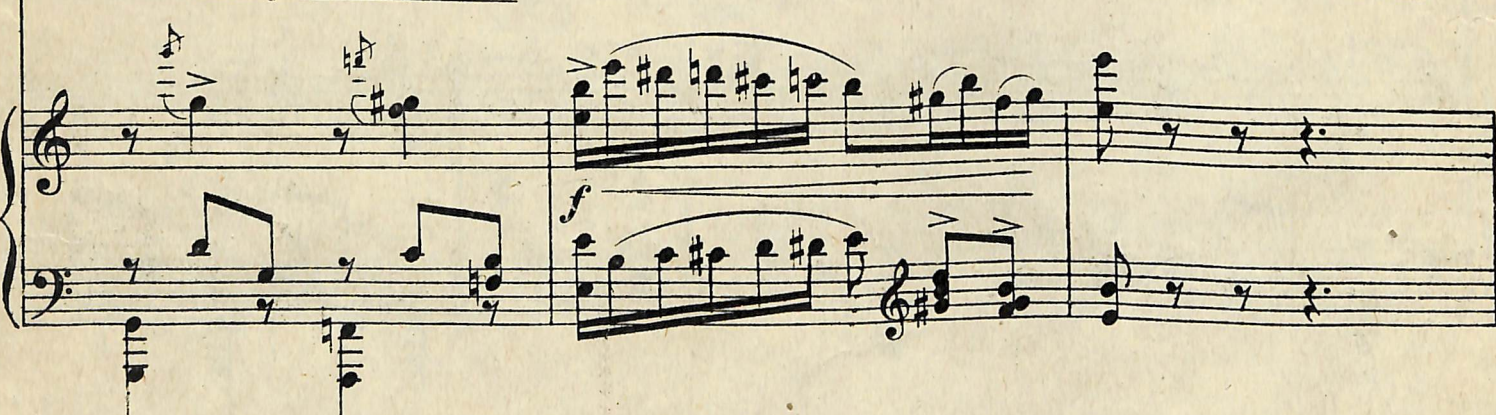
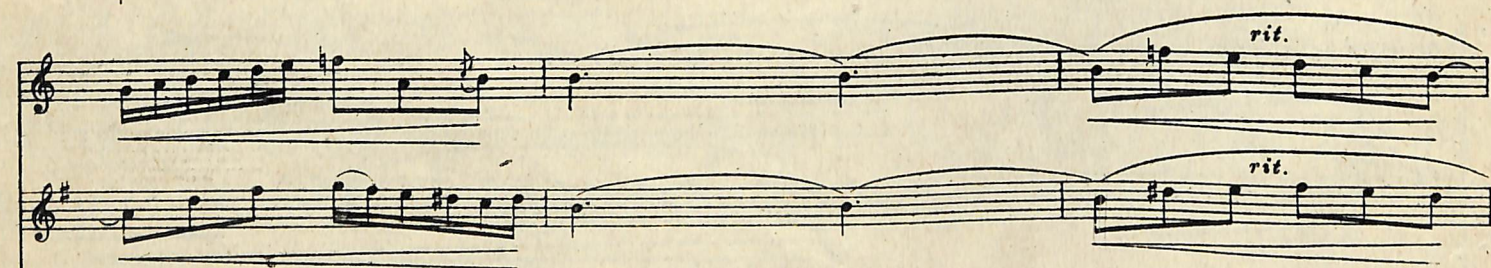
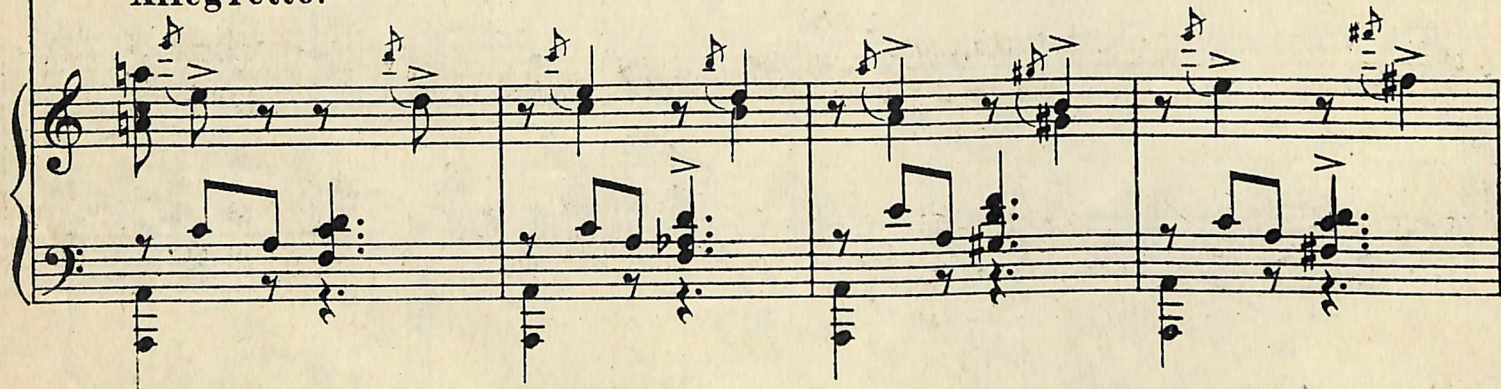
f

rit.

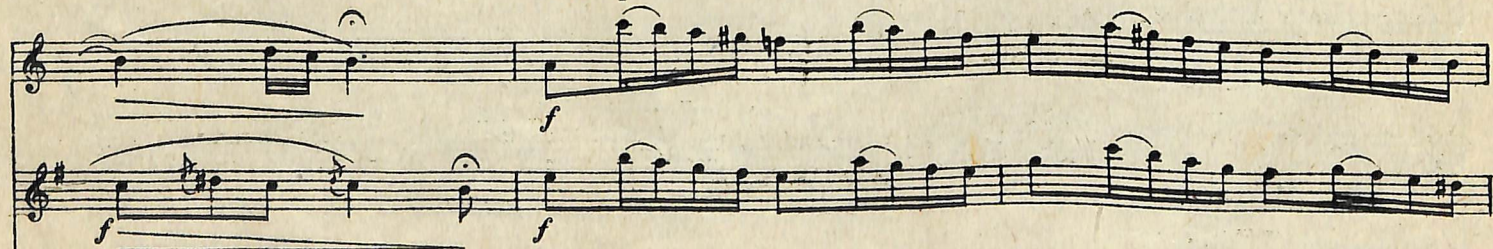
Allegretto.



Allegretto.

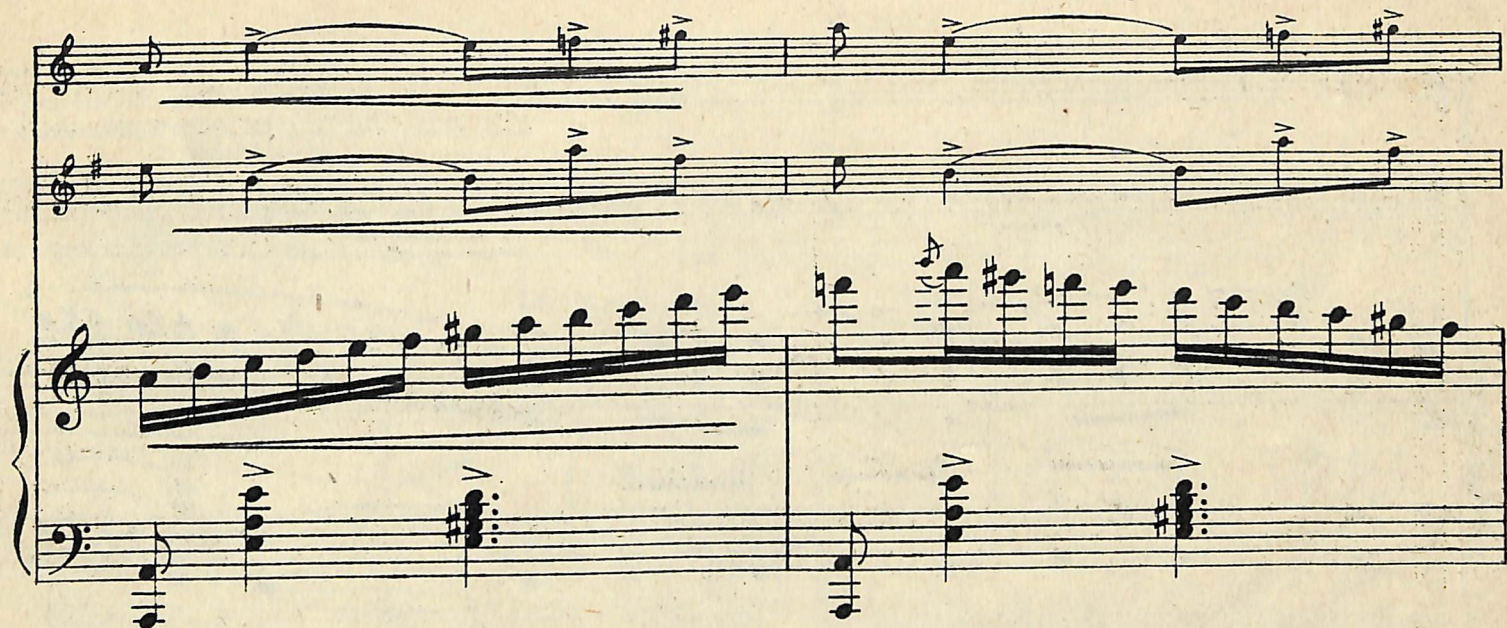


a tempo

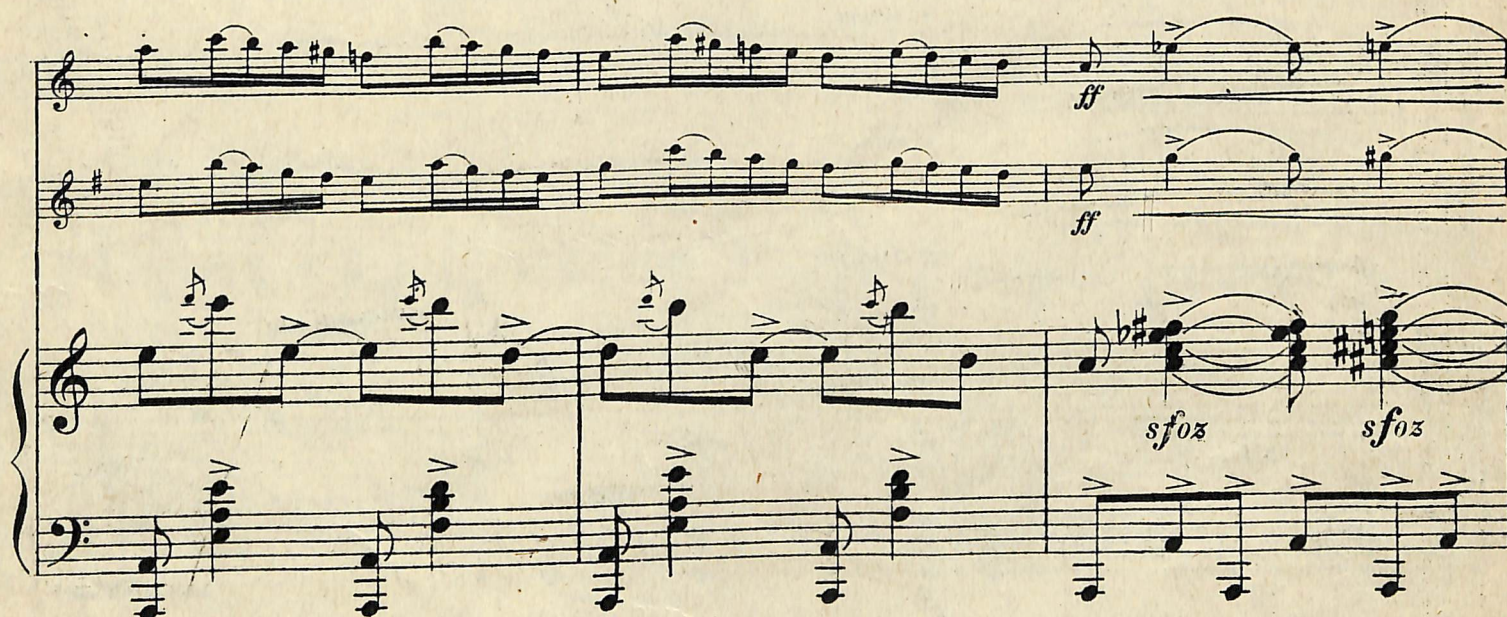


a tempo

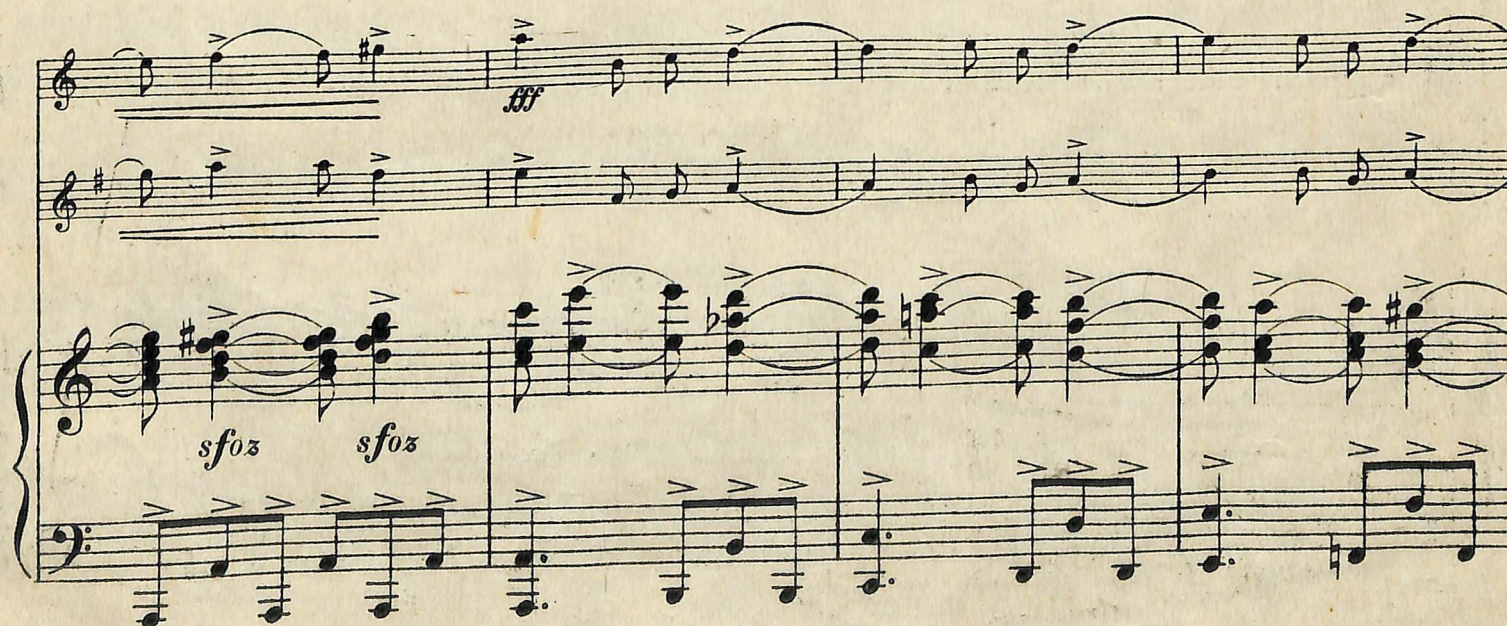




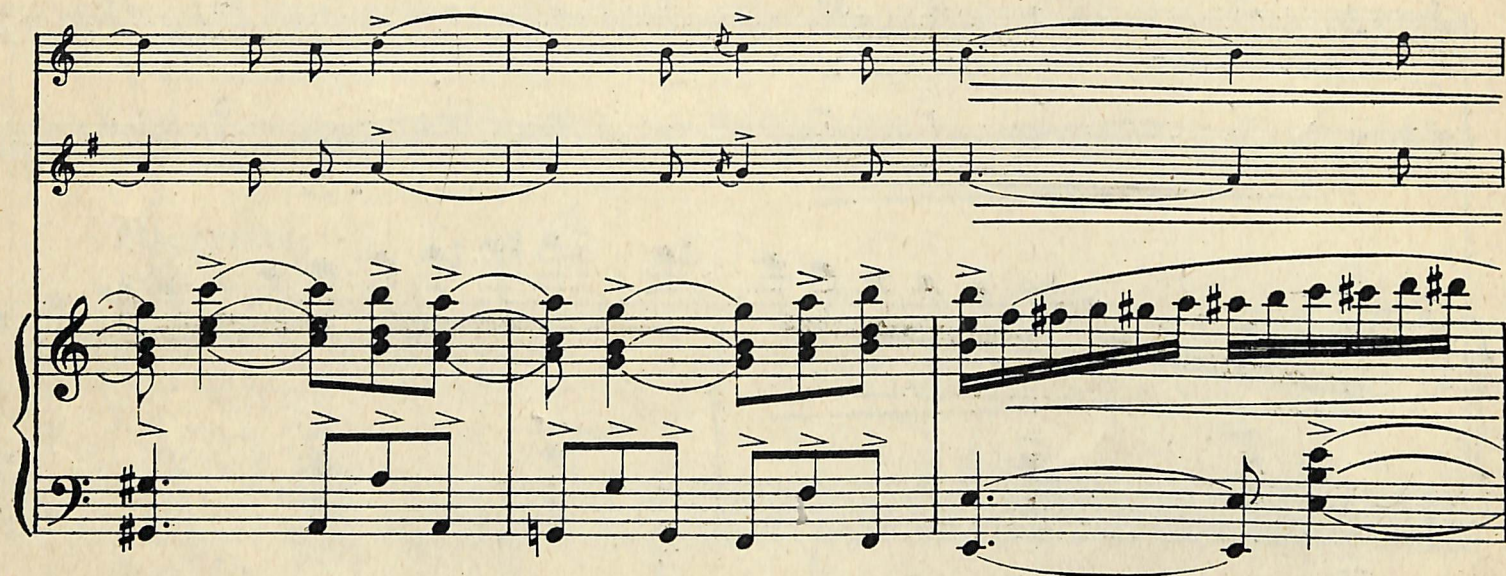
The first system of musical notation consists of four staves. The top two staves are single-line staves in treble clef, with a key signature of one sharp (F#). The bottom two staves are grand staff notation, with a treble clef on top and a bass clef on the bottom. The music features various note values, including eighth and sixteenth notes, and rests. There are also some dynamic markings like *ff* and *sforz*.



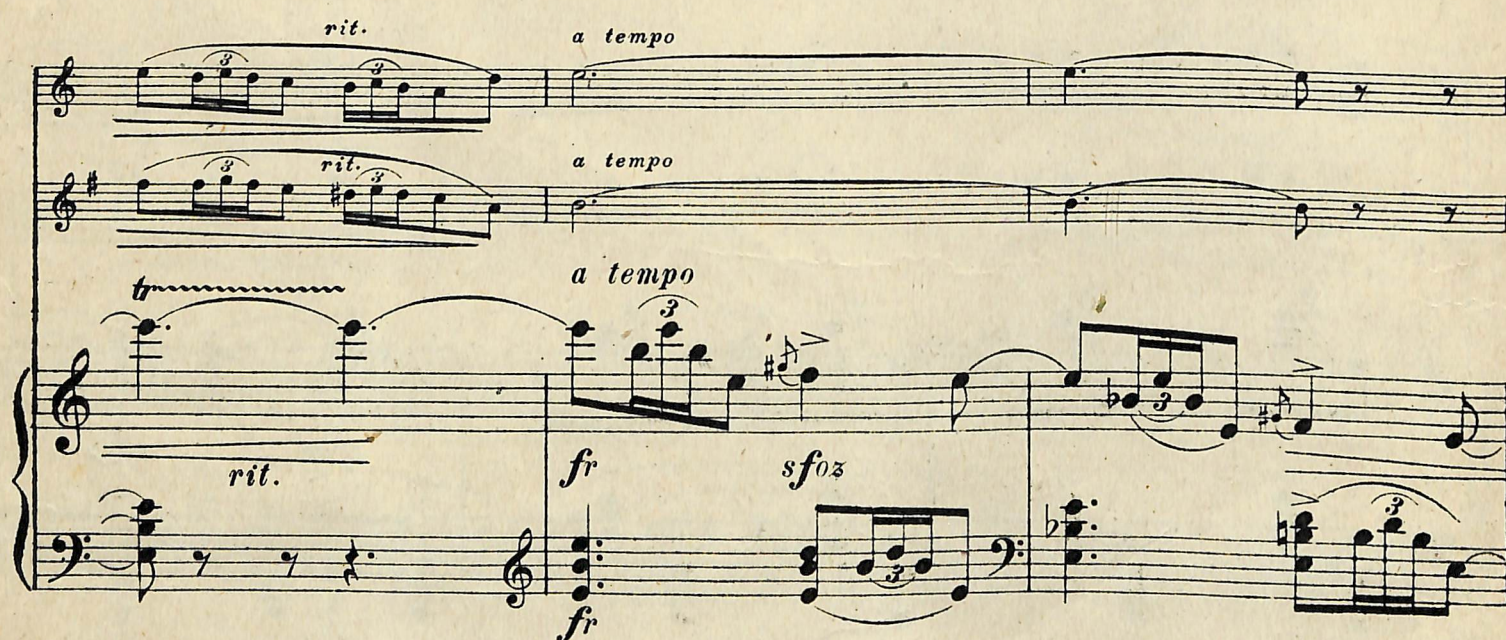
The second system of musical notation consists of four staves. The top two staves are single-line staves in treble clef, with a key signature of one sharp (F#). The bottom two staves are grand staff notation, with a treble clef on top and a bass clef on the bottom. The music features various note values, including eighth and sixteenth notes, and rests. There are also some dynamic markings like *ff* and *sforz*.



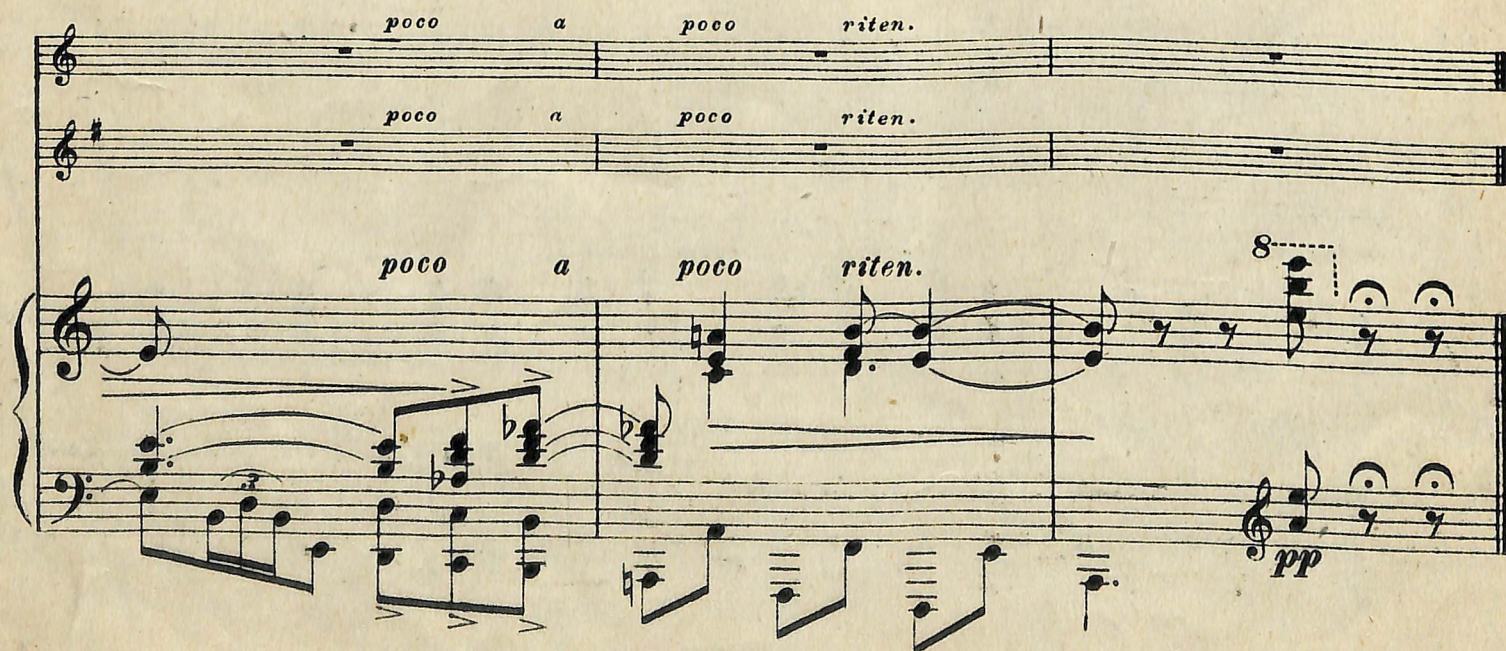
The third system of musical notation consists of four staves. The top two staves are single-line staves in treble clef, with a key signature of one sharp (F#). The bottom two staves are grand staff notation, with a treble clef on top and a bass clef on the bottom. The music features various note values, including eighth and sixteenth notes, and rests. There are also some dynamic markings like *ff* and *sforz*.



The first system of musical notation consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in treble and bass clef. The piano part features complex chords and arpeggiated figures with many accents.



The second system of musical notation continues the vocal and piano parts. It includes tempo markings: *rit.* (ritardando) and *a tempo*. The piano part has dynamic markings *fr* (forzando) and *sforz* (sforzando). There are also triplets and a tremolo in the vocal lines.



The third system of musical notation includes the tempo marking *poco a poco riten.* (poco a poco ritardando). The piano part ends with a *pp* (pianissimo) marking. The system concludes with a repeat sign and a final cadence.

№ 2.

Andantino.

Musical score for Andantino, measures 1-4. The piece is in 6/8 time. The right hand (treble clef) begins with a piano (*p*) dynamic, featuring a series of eighth notes and a half note. The left hand (bass clef) also starts piano, with a series of eighth notes and a half note. The piece concludes with a 3/4 time signature change.

Гоб. Andante-mosso.

Musical score for Horn (Гоб.), measures 1-4. The piece is in 3/4 time. The right hand (treble clef) begins with a piano (*p*) dynamic, featuring a series of eighth notes and a half note.

Рож.

Musical score for Recorder (Рож.), measures 1-4. The piece is in 3/4 time. The right hand (treble clef) begins with a piano (*p*) dynamic, featuring a series of eighth notes and a half note.

Andante-mosso.

Musical score for Andante-mosso, measures 1-4. The piece is in 3/4 time. The right hand (treble clef) begins with a piano (*p*) dynamic, featuring a series of eighth notes and a half note. The left hand (bass clef) also starts piano, with a series of eighth notes and a half note.

Musical score for Andante-mosso, measures 5-8. The piece is in 3/4 time. The right hand (treble clef) begins with a piano (*p*) dynamic, featuring a series of eighth notes and a half note. The left hand (bass clef) also starts piano, with a series of eighth notes and a half note. The piece concludes with a 2/4 time signature change.

First system of music, measures 1-6. The top two staves are vocal parts in 2/4 time, marked *p*. The bottom two staves are piano accompaniment in 2/4 time, marked *pp*. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Second system of music, measures 7-12. The tempo is marked *Allegretto.* Measures 7-8 are in 6/8 time, marked *mf*. Measures 9-12 return to 2/4 time, marked *p*. The piano accompaniment continues with a consistent eighth-note pattern.

Third system of music, measures 13-18. Measures 13-14 are in 2/4 time, marked *p*. Measures 15-18 are in 6/8 time, marked *p*. The piano accompaniment maintains its eighth-note accompaniment throughout.



**Հ. Ս. Խ. Հ. Պ Ե Տ Հ Ր Ա Տ Ի
ՅԵՐԱԺՇՏԱԿԱՆ ՍԵԿՏՈՐ**

**МУЗЫКАЛЬНЫЙ СЕКТОР ГОСИЗДАТА
С.С.Р. АРМЕНИИ**

ԴԱՇՆԱՄՈՒՐԻ ՀԱՄԱՐ

**Ս. ԲԱՐԽՈՒԴԱՐՅԱՆ
Ա.ՌԱԶԻՆ ՍԵՐԻՍ**

ДЛЯ ФОРТЕПИАНО

С. БАРХУДАРЯН

Первая серия

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

ՅԵՐԿՐՈՐԴ ՍԵՐԻՍ

1. ՊՐԵԼՅՈՒԻ № 2	— 35
2. ԵՍՔԻԶ A-dur	— 35
3. ՇՈՒՐՋ-ՊԱՐ {	— 60
4. ԶՈՒՅԳ-ՊԱՐ { «ԱՆՈՒՇ» ՍԻՄՖ. ՊՈԵՄԱՅԻՑ . 1	—

Ն. ՏԻԳՐԱՆՅԱՆ

ՅԵՐԿ 11. ՆԱՎԱ	1 40
ՅԵՐԿ 13. ԼԵԿՈՒՐԻ-ԳՅԱՐԵՅԼԻ	— 70

Ա. ՍՊԵՆԴԻԱՐՅԱՆ

ՅԵՐԿ 30. ՅԵՐԵՎԱՆԻ ԵՏՅՈՒԴՆԵՐ	1 50
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Ա. ԽԱԶԱՏՐՅԱՆ

ՅԵՐԿ 3. ՊՈԵՄԱ cis-moll	1 40
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Ա. ՏԵՐ-ՂԵՎՈՆԴՅԱՆ

ՅԵՐԿ 15. ՔԱՅԼԵՐԳ «ՍԵԴԱ» ՈՊԵՐԱՅԻՑ	1 —
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Ո. ՏԵՐ-ԳՐԻԳՈՐՅԱՆ

ՅԵՐԿ 27. ՍՅՈՒԻՏԱ	1 50
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ԶՈՒԹԱԿԻ ՅԵՎ ԴԱՇՆԱՄ. ՀԱՄԱՐ

Ա. ԽԱԶԱՏՐՅԱՆ

ՅԵՐԿ 1. Պ Ա Ր B-dur	1 50
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ՅԵՐԵԲ ԶՈՒԹԱԿԻ ՅԵՎ ԴԱՇՆԱՄ. ՀԱՄԱՐ

Ն. ՏԻԳՐԱՆՅԱՆ

ՅԵՐԿ 12. ԶՈՒՈՆԻ ՏՐՆԳԻ	— 70
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	Ր. Կ.
1. ОСЕННЕЕ	— 60
2. ЭСКИЗ d-moll	— 30
3. ЭСКИЗ h-moll, АКВАРЕЛЬ	— 45
4. СКАЗКА	— 45
5. КОЛЫБЕЛЬНАЯ	— 30

Вторая серия

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

Н. ТИГРАНОВ

Соч. 11. НАВА	1 40
Соч. 13. ЛЕКУРИ-ГЯРЕЙЛИ	— 70

А. СПЕНДИАРОВ

Соч. 30. ЭРИВАНСКИЕ ЭТЮДЫ	1 50
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А. ХАЧАТУРЯН

Соч. 3. ПОЭМА cis-moll	1 40
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А. ТЕР-ГЕВОНДЯН

Соч. 15. ШЕСТЬЕ из оп. „СЕДА“	1 —
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Օ. ԹԵՐ-ԳՐԻԳՐՅԱՆ

Соч. 27. СЮИТА	1 50
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ДЛЯ СКРИПКИ И ФОРТЕПИАНО

А. ХАЧАТУРЯН

Соч. 1. ТАНЕЦ B-dur	1 50
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ДЛЯ ТРЕХ СКРИПОК И ФОРТЕПИАНО

Н. ТИГРАНОВ

Соч. 12. ЗУРНИ ТРНГИ	— 70
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Հրատարակութեան պահեստը { Յերևան—Պետհրատ
Մոսկվա—Հ.Ս.Մ.Հ. Կուլտուրայի Տուն

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