

B. Babanyýazow

BAS DUTAR

Ýörite çagalar sazçylyk we sungat mekdepleri üçin
okuw gollanmasy

Türkmenistanyň Bilim ministrligi tarapyndan hödürlenildi

Aşgabat
Türkmen döwlet neşiryat gullugy
2013

Babanyýazow B.

B 12 Bas dutar. Ýörite çagalar sazçylyk we sungat mekdepleri üçin okuw gollanmasy –
A.: Türkmen döwlet neşirýat gullugy, 2013.



**TÜRKMENISTANYŇ PREZIDENTI
GURBANGULY BERDIMUHAMEDOW**



TÜRKMENISTANYŇ DÖWLET TUGRASY



TÜRKMENISTANYŇ DÖWLET BAÝDAGY

TÜRKMENISTANYŇ DÖWLET SENASY

Janym gurban saňa, erkana ýurdum,
Mert pederleň ruhy bardyr köňülde.
Bitarap, garaşsyz topragyň nurdur,
Baýdagyn belentdir dünýäň öñünde.

Gaytalama:

Halkyň guran Baky beýik binasy,
Berkarar döwletim, jigerim-janym.
Başlaryň täji sen, diller senasy,
Dünýä dursun, sen dur, Türkmenistanym!

Gardaşdyr tireler, amandyr iller,
Owal-ahyr birdir biziň ganymyz.
Harasatlar almaz, syndyrmaž siller,
Nesiller döş gerip gorar şanymyz.

Gaytalama:

Halkyň guran Baky beýik binasy,
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Başlaryň täji sen, diller senasy,
Dünýä dursun, sen dur, Türkmenistanym!

Türkmenistanyň Prezidenti Gurbanguly Berdimuhamedow:

– Türkmen halkynyň aýdym-saz sungaty gadymy we sarpaly senet hökmünde il içinde uly hormat-sylaga mynasypdyr. Halkymyzyň ruhy güýjüni galkyndyrmakda, onuň gujur-gayratyny beýik işlere gönükdirmekde bu sungatyň bahasyna ýetip bolmajak hyzmaty bardyr. Şirin owazly gadymy senedimizi milli äheňler bilen has-da baylaşdyrmak, ony täze belentliklere götermek medeniýet we sungat işgärlerimiziň jana-jan borjudyr.

GİRİŞ

Hormatly Prezidentimiziň başutanlygyndaky Berkarar döwletimiziň bagtyýarlyk döwründe zehinli çagalara dürli saz gurallaryna erk etmegin ince syrlaryny öwretmekde ýurdumyzyň medeniýet we sungat işgärleriniň öñünde uly wezipeler durýar. Munuň özi milli sungatymyzy ösdürmegiň möhüm ugurlarynyň biridir. Hormatly Prezidentimiziň parasatlylyk bilen aýdyşy ýaly, Berkarar döwletiň bagtyýarlyk döwründe gazanylan özgertmeleri dünýäde işjeň wagyz edijiler bolan döredijilik işgärleriniň işi häzirki zaman şartlarında aýratyn ähmiyete eýe bolýar.

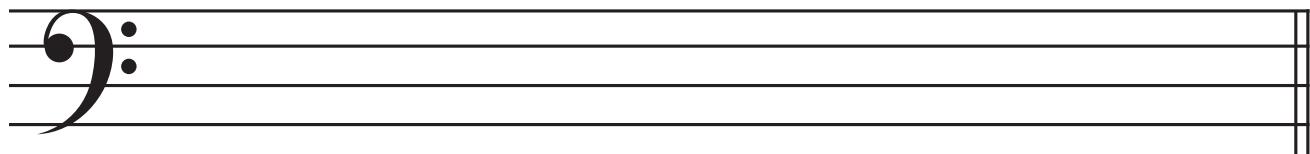
Medeniýet we sungat işgärleri tarapyndan milli saz sungatymyzy ösdürmek we ony belentden belent ýaňlandyrmak üçin uly işler alnyp barylýar. Ýurdumyzyň sazçylyk we sungat mekdeplerinde çagalara öz saýlap alan saz guraly – hünäri boyunça bilim berilýär. Beýleki dürli saz gurallary bilen birlikde bas dutary saz guralyny çynlakaý öwrenmäge isleg bildirýän okuwçylaryň sany gün-günden köpelýär. Şonuň üçin bu saz guralyny has čuňnur öwretmek maksady bilen şu okuw gollanmasý taýýarlanylýdy.

Bu okuw gollanmasý ýörite orta bilim berýän sazçylyk mekdep-internatynyň we sazçylyk, sungat mekdepleriniň okuwçylary üçin niýetlenildi.

Okuw gollanmasýnda bas dutaryň gurluşy, baş açarynyň notalary, nota düşegi barada düşunjeler berilýär. Şeýle-de notalaryň bölünişi, sazyň bölünişi, ölçeg, takt, otur goýmaly temp dinamikalary, sazlary kämilleşdirmek üçin ulanylýan usullar, synplar boyunça calmaly eserler, gönükmeler, gammalar, etýudlar, maşklar barada berilýän maglumatlar okuwçylaryň bu hünär boyunça düýpli bilim almaklaryna ýardam eder.

Bas dutaryň öwretmegiň maksady we wezipeleri

Bas dutar dutaryň özgerdilen görnüşidir we ol kirişkakar bilen çalynýar. Türkmen halk saz gurallary bölümine çagalaryň saza iň ukyplylary, ýagny saz ýatkeşligi, saz kakuwy, saz usulyýeti, saz nazaryýeti has ösen okuwçylar ýörite synaglardan geçmek arkaly kabul edilip, olara ozaly bilen öz saýlap-seçen saz guraly boýunça tanyşdyrylyş sapagy geçirilýär.

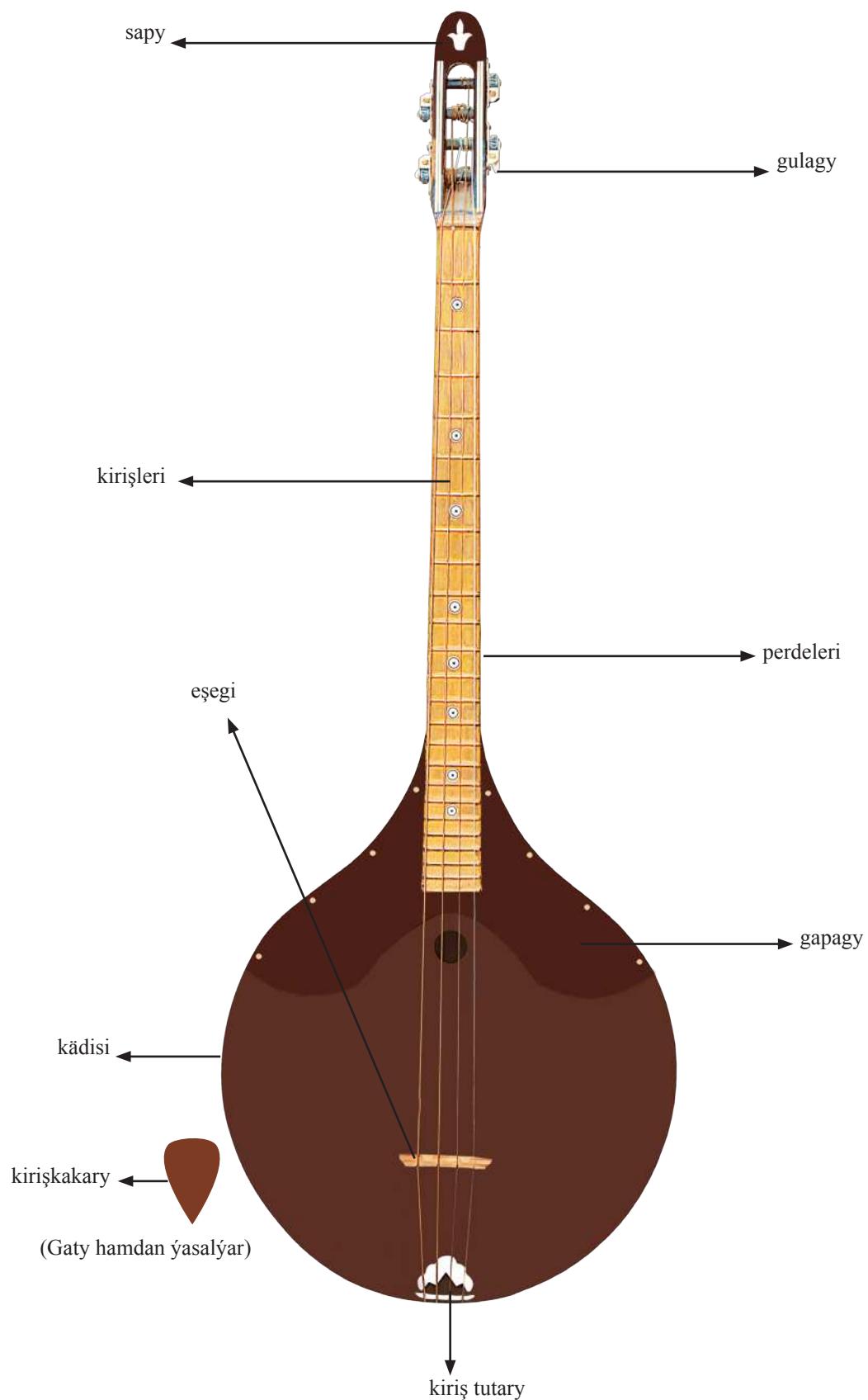


Ilkinji sapaklarda bas dutaryň gurluşyny öwretmeli, haýsy perdede kirşi basanynda haýsy nota bolýandygyny düşündirmeli, mysal üçin:



- 1-nji kiriş bas dutaryň boş kakuwynda kiçi oktawanyň *lýa* notasyna düzülýär.
- 2-nji kiriş kiçi oktawanyň *re* notasyna düzülýär.
- 3-nji kiriş uly oktawanyň *sol* notasyna düzülýär.
- 4-nji kiriş uly oktawanyň *do* notasyna düzülýär. Umuman, nota termini boýunça kiwinta aralyga – 5-e düzülýär, ýagny kwinta düzgüninde düzülip çalynýar.

BAS DUTAR



Ilkinji sapaklarda okuwça saz guralynyň elde tutulyş usuly, kiriş kakary nädip tutmalydygy öwredilýär. Kiriş kakar bilen ýokardan aşak we aşakdan ýokaryk kirişlere kakylyş usullary öwredilýär ($V =$ aşak $\Lambda =$ ýokaryk). Okuwyň birinji çäryeginde ilkinji sapaklarda okuwça notalar barada maglumatlar bermeli we düşündirmeli. Yedi notanyň bardygyny düşündirmeli we şol notalaryň saz guralynda haýsy ýerlerde ýerleşyändigini görkezmeli. Mysal üçin, do, re, mi, fa, sol, lýa, si. Notalaryň saz guralynda ýerleşişini düşündirmeli. Sag eliň, çep eliň barmaklaryny atlandyryp, olaryň hyzmaty hakynda aýtmaly.

Sag eliň başam barmagy bilen kiriş kakaryň nähili tutulyandygyny görkezmeli.

Çep eliň barmaklaryny atlaryny düşündirmeli: 1-nji barmak – süýem barmak; 2-nji barmak – orta barmak, 3-nji barmak – ogulhajat, 4-nji barmak – külembike. Barmaklary basyp, bas dutarda, kirişlerde çalyp we çaldyryp görkezmeli, düşündirmeli we türgenleşik maşklaryny geçmeli, kirşi düzmegi öwretmeli.

Notalaryň bölünüşi

Bitin nota; ýarymlyk nota; dörtlük nota; sekizlik-16-lyk notalar hakda, ýagny notalaryň bölünüşini düşündirmeli. Mysal üçin:

Bitinlik nota = O 1i, 2i, 3i, 4i diýlip sanalyp çalynýar.

Ýarymlyk nota =  - 1i, 2i.

Çärýeklik dörtlük nota =  - 1i.

Sekizlik nota =  = 1.

On altylyk nota =  ýa-da  bir diýlende, iki nota alynýar.

Otuz ikilik nota =  ýa-da  bir diýlende, dört nota alynýar.

Şu notalar bilen etýudlary, maşklary, sazlary çaldyryp, okuwçynyň eline, barmagyny basyşyna, saz guralyny dogry tutuşyna, çep we sag eline seredip, kiriş kakar bilen dogry kakyp ses alşyna, perdeleri barmaklary bilen dogry basyşyna üns bilen seredip, dogry öwretmeli, dogry çaldyrmaly, esasan hem, 1-nji we 2-nji kirişlerde öwretmeli, soňra 3-nji we 4-nji kirişlerde yzygiderli perdelerde barmaklary dogry basyp, ses almagy gazañmaly.

Okuwça başda nähili öwretseň, ol şol boýunça hem öwrenip gidýär. Şonuň üçin hem başdan saz guraly dogry tutulyp, barmaklar dogry basylyp, kirişlerde kirişkakar bilen dogry kakylyp çalnyp başlansa, okuwçynyň geljekde ökde sazanda bolup ýetişmegine uly umyt bildirip bolar. Şu maksatnama özleşdirilenden soň, uly bolmadyk ýönekeý saz eserleri öwredilýär. Her çärýekde öwretjek sazlaryň depgin häsiýeti boýunça dürli-dürli bolmalydyr. Her okuwçynyň ýerine ýetirijilik ukybyny göz öňüne tutmaly we şoňa görä saz eserlerini saýlap almaly, öwrenmek üçin eger-de okuwçynyň çep eli ýa-da sag eli ýetişmese, şoňa görä sazlary, etýudlary, maşklary berip, saz gurala ukybyny artdyrmaly we ösdürmeli.

Her okuwçynyň gowy sazanda bolup ýetişmegi üçin hünär mugallymynyň öňünde uly wezipeler, borçlar durýar. Bir ýylyň dowamynda, her çärýekde okuwça iki-üç eser, bir etýud, iki sany gamma öwretmeli, bir možor gamma, bir minor gammalar öwredilmeli. Hünär mugallymy okuwça diňe bir saz çalmagy öwretmän, onuň beýleki saz-okuw sapaklaryna ýetişigini hem ünsden düşürmeli däldir. Şeýle-de okuwçylaryň edep-tertibine, özlerini alyp baryşlaryna esewan bolmaly, olaryň ene-atalary bilen ýakyndan aragatnaşyk saklamaly.

Sazyň bölünişi, ölçeg, takt, temp dinamikalary

The image contains four musical staves. The first staff shows measures of different note values: a whole note (Bitinlik), two half notes (Ýarymlyk), four quarter notes (Dörtük), and eight eighth notes (Sekizlik notalar). The second staff shows measures of sixteenth-note patterns: a measure of ten sixteenths (On altylyk notalar) followed by a measure of twelve sixteenths (Otuz ikilik notalar). The third staff shows measures in various time signatures: 2/4, 3/4, 4/4, and 3/8, labeled 'Ölçegler'. The fourth staff shows measures in 6/8, 7/8, and 5/8 time signatures.

Temp-dinamikalar

Adogio – haýal
 Allegro – çalt
 Moderato – haýalrak
 Accelerando – çaltlanmak
 Alla Marcia – depginli
 Allargando – ýuwaşdan haýallamak
 Alleegretto – janly
 Andante – haýal
 Andantino – haýaldan çaltrak
 A tempo – öňki depginde
 Cantabile – aýdym-heňli
 Coda – jemi
 Crescendo – ösdürimli

Diminuendo – ýuwaşdan peseltmeli
 Dolce – mylaýym
 Fine – soňy
 Forte – gaty
 Fortissimo – örän gaty
 Largo – giňişleýin
 Legato – baglanan
 Pianissimo – has ýuwaş
 Piano – ýuwaş
 Pizzicato – kesip calmaly
 Prestissimo – örän çalt
 Presto – has çalt
 Vivace – çalt janly
 Vivo – janly

Pauzalar

Bitinlik *Ýarymlyk* *Dörtlük*

1i, 2i, 3i, 4i 1i, 2i, 3i, 4i 1i, 2i, 3i, 4i

Sekizlik *On altylyk* *Otuz ikilik*

1 i, 2 i, 3 i, 4 i 1 i, 2 i, 1 i, 1 i, 2 i, 1 i

Repriza-gaýtalamak
Sazy gaýtalamaly

1-nji wolta, 2-nji wolta

1. 2.

Volta diýmeklik, eseri repriza çenli çalyp, soň gaýtalananda onuň 1-nji voltasyny çalman, 2-nji voltany çalmaly diýmekdir.

Segna – şu belgi nireden başlap gaýtalamaly we nirede gutarmaly, fonar – şu belgi-den eseriň soňuna geçip gutarmaly diýen manyny berýär.

Beýik notalary çalmak üçin şu belgi ulanylýar: *8^{va}*-----.

Mysal üçin:

8^{va} - - - - *ýazylýar* *ýerine ýetirýär*

8^{vb} - - - - - - - - - - *ýazylýar* *ýerine ýetirýär*

SAZLARY OWADANLAMAK

**Sazlary owadanlamak için forşlag, trel, mordent, gruppetto,
arpedjiato, glissando, tremolo ulanylýar.**

1.Gysgajyk forşlag

2.Trel -

3. Mordent -

Eger-de mordent bemolly ýa-da diýezli bolsa

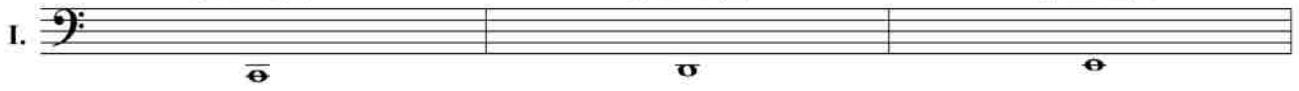
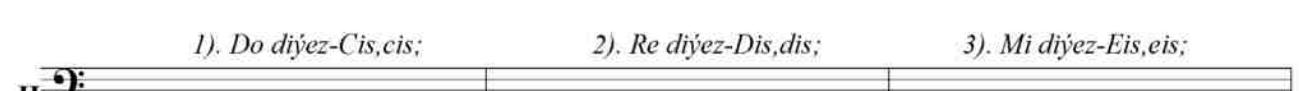
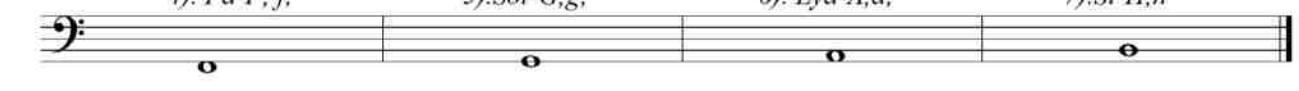
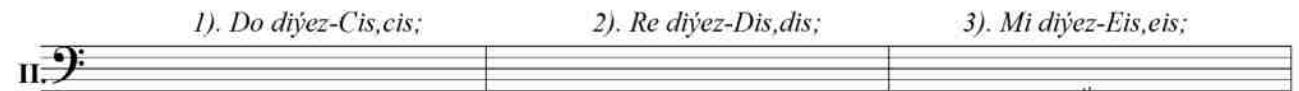
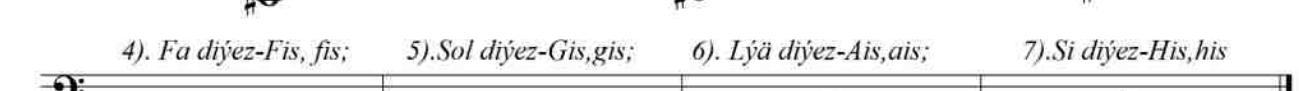
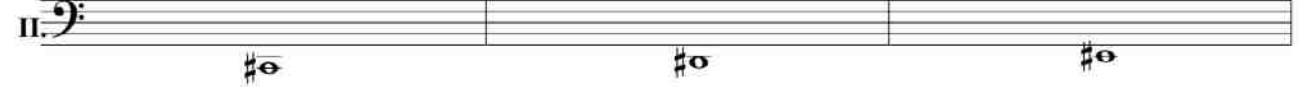
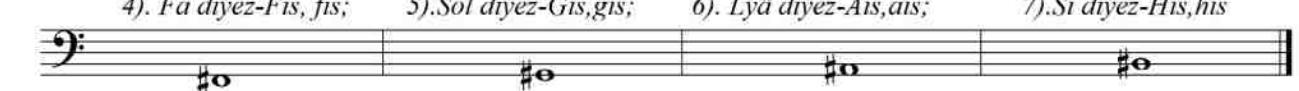
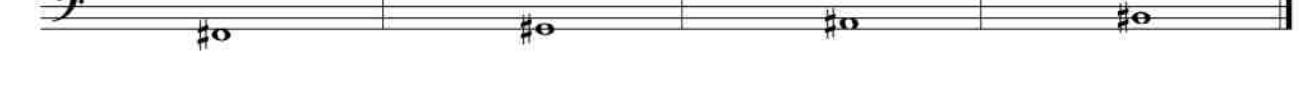
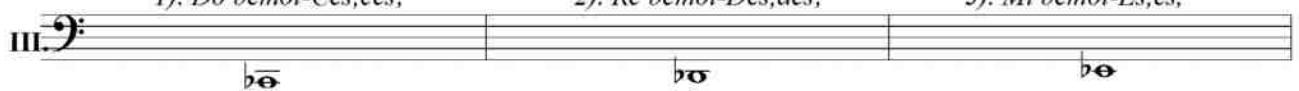
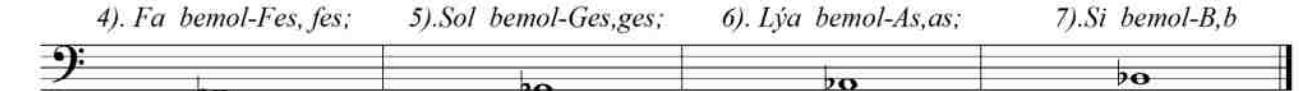
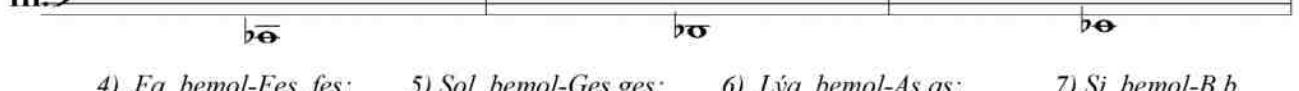
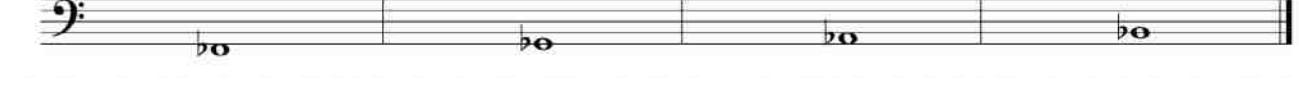
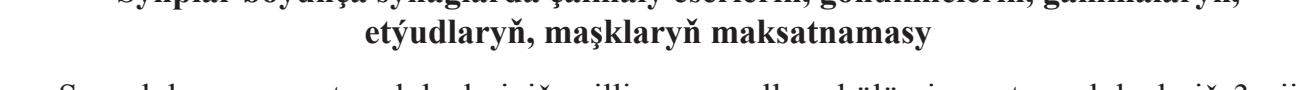
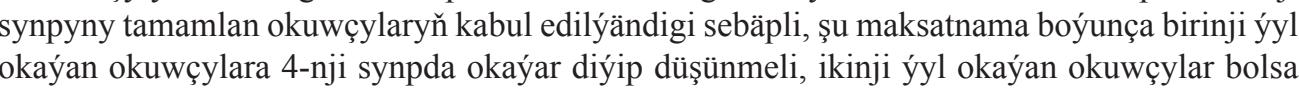
4.Grupetto -

5.Arpedjiato

6.Glissando -

5.Tremolo -

Tablisa harp bilen ýazylýan nota sesler:

I). <i>Do-C,c;</i>	2). <i>Re-D,d;</i>	3). <i>Mi-E,e;</i>
		
4). <i>Fa-F,f;</i>	5). <i>Sol-G,g;</i>	6). <i>Lýä-A,a;</i>
		
7). <i>Si-H,h</i>		
II). <i>Do diýez-Cis,cis;</i>	2). <i>Re diýez-Dis,dis;</i>	3). <i>Mi diýez-Eis,eis;</i>
		
4). <i>Fa diýez-Fis,fis;</i>	5). <i>Sol diýez-Gis,gis;</i>	6). <i>Lýä diýez-Ais,ais;</i>
		
7). <i>Si diýez-His,his</i>		
III). <i>Do bemol-Ces,ces;</i>	2). <i>Re bemol-Des,des;</i>	3). <i>Mi bemol-Es,es;</i>
		
4). <i>Fa bemol-Fes,fes;</i>	5). <i>Sol bemol-Ges,ges;</i>	6). <i>Lýä bemol-As,as;</i>
		
7). <i>Si bemol-B,b</i>		

Synplar boýunça synaglarda çalmaly eserleriň, gönükmeleriň, gammalaryň, etýudlaryň, maşklaryň maksatnamasy

Sazçylyk we sungat mekdepleriniň milli saz gurallary bölümne orta mekdepleriň 3-nji synpyny tamamlan okuwçylaryň kabul edilýändigi sebäpli, şu maksatnama boýunça birinji ýyl okaýan okuwçylara 4-nji synpda okaýar diýip düşünmeli, ikinji ýyl okaýan okuwçylar bolsa 5-nji synpda okaýan okuwçylar diýip görkezilýär.

Sazçylyk mekdeplerinde okaýan 4-nji synplaryň okuwçylary üçin bas dutarda ýazylan eserleriň azlygy sebäpli, wiolonçel we alt skripka öwrenmek dersi boýunça okuw kitabyndan we skripka açarynda ýazylan eserleri bas açaryna nota geçirip, okuwçylara öwretmeli. Mysal üçin:



1-nji ýyl. (4-nji synp okuwçylary üçin)

1. Saz guraly bilen tanyşdymak.
2. Notalary öwretmek.
3. Notalaryň saz guralynda ýerleşişini düşündirmek.
4. Bas dutarynyň näçe kirşi bar, olar haýsy oktawanyň notasyna düzülýär? Nireden nirä čenli haýsy oktawanyň notasından haýsy oktawanyň notasyna čenli çalyp bolýär? Diapozo-

nyny uly oktawanyň *do* notasyndan 2-nji oktawanyň *lýa* notasyna çenli çalyp bolýandygy hakda okuwçylara düşünje bermeli we kiçirák sazlary, aýdymalary berip, saz guralyna uýgunlaşdyrmaly we öwretmeli.

Şu sazlar öwredilýär:

5. Türkmen halk heňi “Läle”
6. Türkmen halk heňi “Nar agajy”
7. Türkmen halk heňi “Sen-sen”
8. D.Öwezow. “Köşgüm bar” we ş.m.
9. Do možor; *lýa* minor.
10. Maşklar, etýudlar.

2-nji ýyl. (5-nji synp okuwçylary üçin)

Sag we çep eliň goýluşyny, sanamaklygy, arassa ses almaklygy, dinamikany, ştrihleri öwretmeli. Saz guralynyň 1-nji, 2-nji, 3-nji, 4-nji kirişlerinde maşklar geçip, saz guralyna elini öwrenišdirmeli, çep eliň we sag eliň barmaklaryna seredip okuwçynyň dogry calmagyny ga-zanmaly we şu sazlary öwretmäge bermeli.

1. A.Abdyllaýew. “Tansa çyk”
2. N.Muhadow. “Çal, dutar”
3. S.Nuryýew. “Pýesa”
4. M.I.Glinka. “Polka”
5. L.Bethowen. “Surok”
6. P.Çaýkowskiý. “Kamarinskaýa”
7. D.Kabalewskiý. “Deprek”
8. D.Nuryýew. “Yaşlyk joşguny”
9. W.Murzina. “Ukrain gapoçogy”
10. Türkmen halk sazy “Uzak ýoldan”
11. H.Kakalyýew. “Züleyha”
12. “*Re* mažor” = *Si* minor
13. Maşklar, etýudlar

3-nji ýyl. (6-njy synp okuwçylary üçin)

1. O.Gurbannyýazow. “Etrek”
2. Ç.Babaýew. “Yaş bagşy”
3. Ç.Babaýew. “Türkmen tansy”
4. D.Nuryýew. “Pýesa”
5. A.Agajykow. “Romans”
6. Türkmen halk sazy “Sallanan güzel”, täzeden ißlän Ç.Babaýew.
7. M.I.Glinka. “Polka”
8. A.Agajykow. Türkmen halk sazy “Käkiligiň”
9. W.Mosart. “Rondo”
10. Ç.Nuryýew. “Eser”
11. A.Dworžak. “Ýatlama”
12. A.Werkin. “Kazaçok”

13. Bir diýezli #; bir bemoly b; gammalar we parallel minorlar.

14. Maşklar, etýudlar.

4-nji ýyl. (7-nji synp okuwçylary üçin)

1. Türkmen halk sazy “Keçpelek”, täzeden işlän D.Nuryýew.
2. Türkmen halk sazy “Çoh derde goýan ýarym”, täzeden işlän A.Agajykow.
3. Türkmen halk sazy ”Küştdepdi”, täzeden işlän A.Agajykow.
4. A.Babaýew. “Çargyýah”
5. A.Halmuhammedow. “Tans”
6. A.Geraý. “Gaýtagy”
7. D.Nuryýew. “Skerso”
8. H.Allanurow. “Wals”
9. A.Werkin. “Eý, meniň gülüm meniň” rus halk aýdymy.
10. M.Glinka. “Wariasiýa”
11. İki diýezli #; iki bemoly b; gammalar we parallel minorlar.
12. Maşklar, etýudlar.

5-nji ýyl. (8-nji synp okuwçylary üçin)

1. W.Mosart. “Allegretto”
2. R.Rejebow. “Türkmen tansy”
3. N.Halmämmedow “Prelýudiýa”
4. K.Annanepesow. “Giriş sazy”
5. N.Halmämmedow. “Prelýudiýa”
6. Türkmen halk sazy ”Söýli halan”. Täzeden işlän N.Muhadow.
7. Türkmen halk sazy “Nowaýy”. Täzeden işlän G.Kulyýew.
8. Türkmen halk sazy “Peýmanyň”. Täzeden işlän A.Arakelýan.
9. M.Oginskiý. “Polonez”
10. A.Werkina. “Mähriban ejem”
11. A.Geraý. “Safi kürt”
12. P.Barçunow. “Konsert pýesasy”
13. Üç diýezli #; üç bemoly b; gammalar we parallel minorlar.
14. Maşklar, etýudlar.

6-njy ýyl. (9-njy synp okuwçylary üçin)

1. A.Agajykow. “Türkmen tansy”
2. A.Jülgäýew. “Ýaşlara salam”
3. Ö.Gandymow. “Oýlanma”
4. D.Nuryýew. “Skerso”
5. R.Rejebow. “Tans”
6. H.Allanurow, A.Esadow. “Bahar”, I-II-III- bölüm.
7. U.Gajibekow. “Görogly” operasyndan tans.
8. A.Haçaturýan. “Ekspromt”
9. P.Çaýkowskiý. “Barkorolla”

10. Ž.Bize. “Karmen” operasyndan “Uwertýura”.
11. Dört diýezli #; dört bemoly b; gammalar we parallel minorlar.
12. Maşklar, etýudlar.

7-nji ýyl. (10-nji synp okuwçylary üçin)

1. N.Halmämmedow. “Nar agajy” türkmen halk sazyna wariasiýa.
2. A.Agajykow. “Ekspromt-fantaziýa”
3. U.Gajibekow. “Fantaziýa, 2-nji bölüm”.
4. A.Wiwaldi. “ Konsert lýa major”.
5. A.Geraý. “Bahçakurt”, 2 bölüm.
6. Ç.Nurymow. “Kanon”
7. L.Bethowen. “Owadan gül”
8. F.Şopen. “Prelýudiýa”
9. “Zaworonok” rumyn halk sazy, täzeden işlän W.Gnutow.
10. Türkmen halk sazy “Balsaýat”. Täzeden işlän W.Ahmedow.
11. P.Barçunow. “Konsert pýesa”
12. O.Sautow. “Aýdymly tans”
13. Maşklar, etýudlar.
14. Baş diýezli #; baş bemoly b; gammalar we parallel minorlar.

8-nji ýyl. (11-nji synp okuwçylary üçin)

1. B.Hudaýnazarow. “Poema, mukam”
2. G.Kulyýew. “Konsertino”
3. F.Şopen. “Wals”
4. O.Riding. “Konsert Si minor”
5. U.Gajibekow. “1-nji fantaziýa” (3 bölüm)
6. W.Monti. “Çardas”
7. A.Budaşkin. “Konsert”
8. A.Arutýunýan. “Eksprom”
9. A.Haçaturýan. “Gaýane” baletinden “Glyçly tans”
10. I.S.Bah. “Konsert lýa minor”
11. Ö.Gandymow. “Konsert pýesasy”
12. M.I.Glinka. “Wariasiýa”
13. Alty diýezli #; alty bemoly b; gammalar we parallel minorlar.
14. Maşklar, etýudlar.

9-nji ýyl. (12-nji synp okuwçylary üçin)

1. A.Agajykow. “Violonçel üçin konsert-poema”
2. A.Wiwaldi. “Konsert” lýa minor
3. B.Allamyadow. “Fantaziýa”
4. F.List. “Wenger rapsodiýasy”
5. A.Aleksandrow. “Sonatina”
6. A.Haçaturýan. “Maskarad” dramasy üçin wals.

7. F.List. "2-nji wenger rapsodiýasy"
8. S.Haýtbaýew. "Ballada"
9. Ç.Babaýew. "Konsert fantaziýasy"
10. W.A.Mosart. "Serenada"
11. A.Gnutowa. "Derýa akar çuňlukda"
12. U.Gajibekow. "I-II-III-IV- fantaziýa"
13. B.Allamyradow. "Fantaziýa"
14. A.Rozanow. "Fantaziýa"
15. P.Çaýkowski. "Noktýurn"
16. Ýedi diýezli #; ýedi bemoly b; gammalar we parallel minorlar.

Ýokarda görkezilen eserden başga-da täze-täze sazlar, eserler, täzeden işlenen türkmen halk sazlary, bas dutara gabat gelýän sazlar wiolonçel, alt, skripka düzülen, kontro bas dutaryna düzülen eserlerden saýlap, bas dutaryna gabat gelýän saz mümkünçiliginı nazarda tutup, täze-täze eserlerden üstünü ýetirip durmaly.

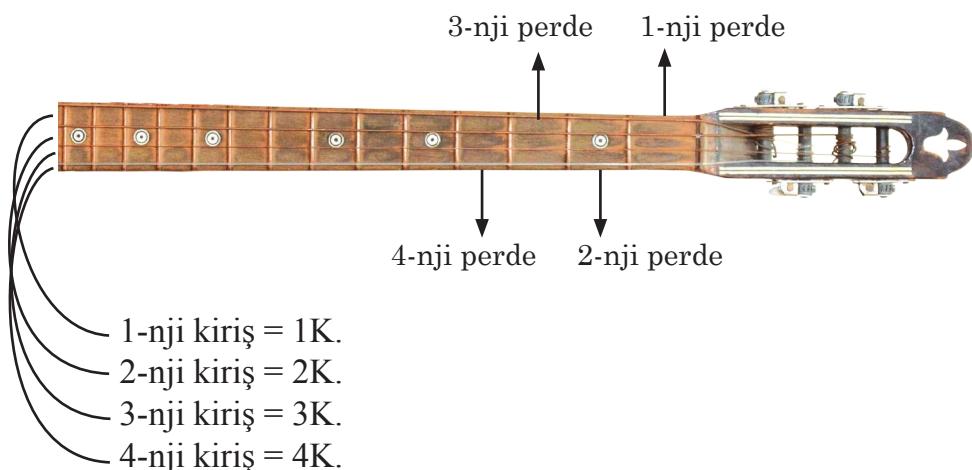
Maşklar 1-nji maşk.

1-nji kirişde 1-nji perdäni çep eliň süýem barmagy bilen basyp, ýokardan aşak kakyp calmaly, sag eliň bilen kirişkakary tutup, V; 2-nji perdäni orta barmak bilen basyp, aşakdan ýokaryk kakyp calmaly, kirişkakar bilen Λ; 3-nji perdäni ogulhajat barmagyň bilen basyp, ýokardan aşak kakyp calmaly, kirişkakar bilen V; 4-nji perdäni külembike barmak bilen basyp, aşakdan ýokaryk kakyp calmaly, kirişkakar bilen Λ; P harpy = perde diýip düşünmeli.

B harpy = barmak diýip düşünmeli.

K harpy = kiriş diýip düşünmeli.

Mysal üçin:



Çep eliň süýem barmagy = 1-nji barmak

Çep eliň orta barmagy = 2-nji barmak

Çep eliň ogulhajat barmagy = 3-nji barmak

Çep eliň külembike barmagy = 4-nji barmak

$\frac{V \quad \Lambda}{J \quad J} \quad \frac{V \quad \Lambda}{J \quad J}$

2-nji maşk:

- 1-nji P = 1b =1K = aşak kakyp, V calmaly.
- 2-nji P = 2b =1K = ýokaryk kakyp, Λ calmaly.
- 3-nji P = 3b =1K = aşak kakyp, V calmaly.
- 4-nji P = 4b =1K = ýokaryk kakyp, Λ calmaly.

Soň 2-nji perdeden şeýdip yzygiderli calmaly, 24-nji perdä çenli, →← soň yzlygyna calmaly, şeýdip 24-nji perdeden barmaklaryň bilen başlap, 2-nji perdä çenli barmaly.

$\frac{V \quad \Lambda}{J \quad J} \quad \frac{V \quad \Lambda}{J \quad J}$

3-nji maşk:

- 1-nji P = 1b =1K = aşak kakyp, V calmaly.
- 3-nji P = 3b =1K = ýokaryk kakyp, Λ calmaly.
- 2-nji P = 2b =1K = aşak kakyp, V calmaly.
- 4-nji P = 4b =1K = ýokaryk kakyp, Λ calmaly we yzlygyna calmaly.

Soň 2-nji perdeden şeýdip yzygiderli calmaly, 24-nji perdä çenli, →← soň yzlygyna calmaly, şeýdip 24-nji perdeden barmaklaryň bilen başlap, 2-nji perdä çenli calmaly.

$\frac{V \quad \Lambda}{J \quad J} \quad \frac{V \quad \Lambda}{J \quad J} \quad \frac{V \quad \Lambda}{J \quad J} \quad \frac{V \quad \Lambda}{J \quad J}$

4-nji maşk:

- 1-nji P = 1b =1K = aşak kakyp, V calmaly.
- 2-nji P = 2b =1K = ýokaryk kakyp, Λ calmaly.
- 3-nji P = 3b =1K = aşak kakyp, V calmaly.
- 4-nji P = 4b =1K = ýokaryk kakyp, Λ calmaly.
- 3-nji P = 3b =1K = aşak kakyp, V calmaly.
- 4-nji P = 4b =1K = ýokaryk kakyp, Λ calmaly
- 3-nji P = 3b =1K = aşak kakyp, V calmaly.
- 4-nji P = 4b =1K = ýokaryk kakyp, Λ calmaly.

Soň 2-nji perdeden şeýdip yzygiderli calmaly, 24-nji perdä çenli, →← soň yzlygyna calmaly, şeýdip 24-nji perdeden barmaklaryň bilen başlap, 2-nji perdä çenli calmaly.

ETÝUDLAR

1. Etýud

Y.Wensenborn

Moderato

2. Etýud

R.Terýohin

Con moto

3. Etýud

R.Terýohin

Andante

p

v

v

4. Etýud

Y.Wensenborn

Moderato

v

v

v

v

> **>** **>** **>** **>**

5. Etýud

Y.Makarow

Moderato

sempre staccato



6. Etýud

Y.Wensenborn

Allegro

mf

This page contains eight staves of bassoon music. The first staff begins with a dynamic of *mf*. The music features a variety of rhythmic patterns, including eighth-note pairs, sixteenth-note figures, and sustained notes. Measures 1 through 4 show a repeating pattern of eighth-note pairs. Measures 5 and 6 introduce sixteenth-note figures. Measures 7 and 8 conclude with sustained notes. The music is set in common time (indicated by the 'C') and uses a bass clef.

7. Etýud

Moderato

R. Teryóhin

mp

> *>*

f

8. Etýud

Allegretto

R. Teryóhin

p *cresc.*

poco rit.

rit.

a tempo

p

9. Etýud

Allegretto

R. Teryóhin

p

mp

10. Etýud

Y.Wensenborn

Allegro moderato

11. Etýud

Y. Wensenborn

Allegretto

poco f

11. Etýud

Y. Wensenborn

Allegretto

poco f

1

2

3

4

5

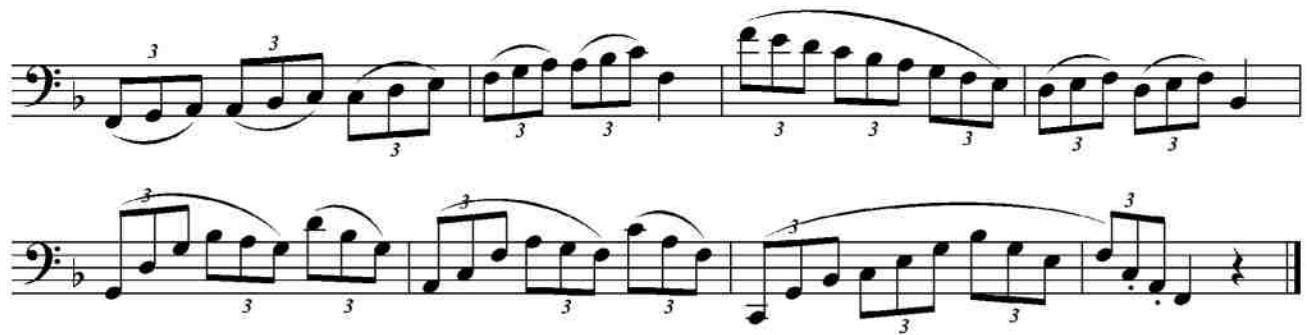
6

7

8

9

10



12. Etýud

Grottesco

R.Terjohin

13. Etýud

Allegretto

Y.Wensenborn

a tempo

p

p *cresc.*

f

p

f

The musical score consists of five staves of bassoon music. The first two staves begin with dynamic **p**. The third staff begins with **p** and has a dynamic marking *cresc.* The fourth staff begins with dynamic **f**. The fifth staff begins with **p**. The bassoon part features various rhythmic patterns, including eighth-note groups and sixteenth-note figures, often with grace notes indicated by slashes. Measure 5 concludes with a dynamic **f** followed by a fermata over the last note.

14. Etýud

Y.Makarow

A musical score consisting of five staves of bassoon music. The top staff is labeled "Andante" and "simile". The music is in common time (indicated by a '2' over a '4') and uses a bass clef. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The key signature changes throughout the piece, indicated by various sharps and flats.

15. Etýud

R.Teryohin

Allegretto grazioso

The sheet music consists of ten staves of musical notation for bassoon. The key signature is one flat, and the time signature is common time. The tempo is Allegretto grazioso. The music begins with a dynamic of *p*. The notes are primarily eighth and sixteenth notes, with some quarter notes and sixteenth-note patterns. The bassoon part includes various slurs and grace notes. Measure numbers 1 through 22 are visible on the left side of the staves.

16. Etýud

R.Terýohin

Calt

f

6 1. 2. simile

11

16 *p* *mf*

21 *f*

26

30 *p* poco meno

35 *f*

40 *mf*

45

50

55 *ff*

17. Etýud

Y.Wensenborn

Allegro furioso

f

18. Etýud

J. Wensenborn

Allegretto grazioso

p

f

rit.

a tempo

p

f

TANSA ÇYK

Sazy Aşyr Abdyllayéwiňki

Allegro moderato

The musical score consists of three systems of music, each with two staves: treble and bass. The key signature is four flats (B-flat, E-flat, A-flat, D-flat). The time signature is common time (indicated by '4').

- System 1:** Starts with a treble staff (B-flat) and a bass staff (A-flat). The treble staff has a fermata over the first note. The bass staff begins with a forte dynamic (f). The music consists of eighth-note chords and eighth-note patterns.
- System 2:** Starts with a treble staff (B-flat) and a bass staff (A-flat). The treble staff features a section of eighth-note patterns. The bass staff includes a dynamic marking (mf) and a section of eighth-note chords.
- System 3:** Starts with a treble staff (B-flat) and a bass staff (A-flat). The treble staff has a section of eighth-note patterns. The bass staff features a dynamic marking (mf) and a section of eighth-note chords.

2.

2.

f

ff

ff



Musical score page 1. The score consists of two systems of music. The top system starts with three measures of silence (indicated by a dash). The next measure features a treble clef, a key signature of four flats, and a bass staff with a bass clef. The bass staff has a single note followed by a dynamic instruction 'f' (fortissimo). The treble staff contains a series of chords: a C major chord, a G major chord, another G major chord, and a D major chord. The bass staff continues with a single note followed by a dynamic 'f'. The final measure of the first system shows a bass note followed by a treble note with a melodic line above it.



Musical score page 2. The score continues with two systems. The first system begins with three measures of silence. The second system starts with a treble clef, a key signature of four flats, and a bass staff with a bass clef. The bass staff has a single note followed by a dynamic 'f'. The treble staff shows a sequence of chords: a C major chord, a G major chord, a D major chord, and a G major chord. The bass staff continues with a single note followed by a dynamic 'f'. The final measure of the system shows a bass note followed by a treble note with a melodic line above it.



Musical score page 3. The score continues with two systems. The first system starts with three measures of silence. The second system begins with a treble clef, a key signature of four flats, and a bass staff with a bass clef. The bass staff has a single note followed by a dynamic 'f'. The treble staff shows a sequence of chords: a C major chord, a G major chord, a D major chord, and a G major chord. The bass staff continues with a single note followed by a dynamic 'f'. The final measure of the system shows a bass note followed by a treble note with a melodic line above it.

UKRAIN GOPAÇOGY

Täzeden işlän W.Murzina

The musical score consists of three staves of music for two instruments, likely a bassoon and a piano. The top staff is in bass clef, the middle staff in treble clef, and the bottom staff in bass clef. The key signature is A major (two sharps). The time signature is 2/4. The music features eighth-note patterns, sixteenth-note patterns, and sustained notes. Dynamics include *f* (fortissimo), *mf* (mezzo-forte), and *p* (pianissimo). The score is divided into measures by vertical bar lines.

1. 2.

SKERSO

Durdy Nuryýew

Allegretto scherzando

simile

p *mp*

ff *p* *mp*

cantabile

mf

mp *mf*

mp *mf*

f *p* *p*

f *p* *p*

mf *f* *p*

mf *f* *p*

mf *f* *sf*

mf *sf*

Fine

mf *cantabile*

A musical score for two voices. The top voice is a basso continuo part, indicated by a bass clef and a B-flat key signature, consisting of a single melodic line with slurs and grace notes. The bottom voice is a piano part, indicated by a treble clef and a C key signature, featuring eighth-note chords. The two voices are connected by a brace.

A musical score for piano, consisting of three staves. The top staff is in bass clef, B-flat key signature, and common time. It features eighth-note patterns with slurs and dynamic markings 'mf' and 'f'. The middle staff is in treble clef, F-sharp key signature, and common time. It includes eighth-note chords and a dynamic 'f'. The bottom staff is in bass clef, B-flat key signature, and common time. It shows eighth-note patterns with slurs and a dynamic 'f'.

3

6

cresc.

D.C. al Fine

SKERSO

I.S. Bah

Allegro

Musical score for the first system of SKERSO. The score consists of three staves. The top staff is for bassoon, the middle for piano, and the bottom for double bass. The key signature is two sharps, and the time signature is 2/4. The bassoon part starts with eighth-note pairs followed by sixteenth-note patterns. The piano part features chords with dynamic markings *f*, *p*, and *f*. The double bass part has eighth-note pairs. The bassoon part ends with a sixteenth-note pattern.

Musical score for the second system of SKERSO. The staves remain the same: bassoon, piano, and double bass. The bassoon part includes dynamics *v*, *p*, and *tr*. The piano part shows a progression of chords with dynamics *p*, *cresc.*, and *cresc.*. The double bass part continues its eighth-note pattern.

Musical score for the third system of SKERSO. The staves remain the same: bassoon, piano, and double bass. The bassoon part features a continuous sixteenth-note pattern with a sharp sign above the staff. The piano part includes dynamics *p* and *p*. The double bass part continues its eighth-note pattern.

Musical score page 42, measures 1-2. The score consists of three staves. The top staff is bass clef, common time, key signature of two sharps. It features eighth-note patterns with dynamic markings *cresc.*, *tr*, and *f*. The middle staff is treble clef, common time, key signature of one sharp. It shows chords with dynamic *cresc.* and *f*. The bottom staff is bass clef, common time, key signature of two sharps. It has eighth-note patterns with dynamic *f*.

Musical score page 42, measures 3-4. The top staff continues with eighth-note patterns and dynamics *f*, *p*, and *f*. The middle staff shows sustained notes with dynamic *p*. The bottom staff has eighth-note patterns.

Musical score page 42, measures 5-6. The top staff has sustained notes with dynamic *f*. The middle staff shows sustained notes with dynamic *p*. The bottom staff has eighth-note patterns.

Musical score page 42, measures 7-8. The top staff has eighth-note patterns with dynamic *p* and *cresc.*. The middle staff shows sustained notes with dynamic *p*. The bottom staff has eighth-note patterns with dynamic *cresc.*.

Musical score for three staves:

- Bass Staff:** Starts with eighth-note pairs. Dynamics: dynamic marking *tr* above the staff, dynamic *p* below the staff.
- Treble Staff:** Starts with eighth-note chords. Dynamics: dynamic *p* below the staff.
- Bass Staff:** Starts with eighth-note pairs.

Musical score for three staves:

- Bass Staff:** Starts with eighth-note pairs. Dynamics: dynamic *tr* above the staff.
- Treble Staff:** Starts with eighth-note chords. Dynamics: dynamic *f* below the staff.
- Bass Staff:** Starts with eighth-note pairs. Dynamics: dynamic *f* below the staff.

Musical score for three staves:

- Bass Staff:** Starts with eighth-note pairs. Dynamics: dynamic *p* below the staff, dynamic *f* below the staff.
- Treble Staff:** Starts with eighth-note chords. Dynamics: dynamic *p* below the staff, dynamic *f* below the staff.
- Bass Staff:** Starts with eighth-note pairs.

PEÝMANYŇ

Türkmen halk sazy

Täzeden işlän A.Arakelyan

Allegro moderato

The musical score consists of six staves of music. The first two staves are for the top part, starting with a bass clef (F) and common time (indicated by '5'). The tempo is 'Allegro moderato'. The next four staves are for the bottom part, starting with a treble clef (G) and common time (indicated by '5'). The music features various rhythmic patterns, including eighth and sixteenth notes, and includes rests and dynamic markings.

A musical score consisting of four systems of two staves each. The top staff is bass clef and the bottom staff is treble clef.

System 1: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs followed by eighth-note chords.

System 2: Bass staff has eighth-note pairs. Treble staff has eighth-note chords.

System 3: Bass staff has sixteenth-note pairs. Treble staff has eighth-note chords.

System 4: Bass staff has sixteenth-note pairs. Treble staff has eighth-note chords.

A musical score consisting of two staves. The top staff is in bass clef and the bottom staff is in treble clef. Both staves have a common time signature. The music is divided into six measures by vertical bar lines. The bass staff features continuous eighth-note patterns, primarily on the C and G strings. The treble staff also features eighth-note patterns, often consisting of eighth-note pairs or groups of sixteenth notes. Measures 1-3 show a repeating pattern of eighth-note pairs on the C string, transitioning to sixteenth-note groups on the G string. Measures 4-6 show a similar pattern on the G string, with some variations in the bass line.



Musical score page 47, measures 3-4. The bassoon part consists of eighth-note patterns: a sixteenth-note pattern followed by a eighth-note pattern.

§

Musical score page 47, measures 5-6. The bassoon part consists of eighth-note patterns: a sixteenth-note pattern followed by a eighth-note pattern.

p

§

Musical score page 47, measures 7-8. The bassoon part consists of eighth-note patterns: a sixteenth-note pattern followed by a eighth-note pattern.

p

Musical score page 47, measures 9-10. The bassoon part consists of eighth-note patterns: a sixteenth-note pattern followed by a eighth-note pattern.

Musical score page 47, measures 11-12. The bassoon part consists of eighth-note patterns: a sixteenth-note pattern followed by a eighth-note pattern.

Musical score for two staves, measures 1-4.

The score consists of two staves. The top staff is in bass clef (F), and the bottom staff is in treble clef (G). The music is in common time.

Measure 1:

- Bass staff: Sixteenth-note pattern.
- Treble staff: Eighth-note pattern.

Measure 2:

- Bass staff: Sixteenth-note pattern.
- Treble staff: Sixteenth-note pattern.

Measure 3:

- Bass staff: Sixteenth-note pattern.
- Treble staff: Sixteenth-note pattern.

Measure 4:

- Bass staff: Sixteenth-note pattern.
- Treble staff: Sixteenth-note pattern.



Musical score page 49, measures 3-4. The bassoon part consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves show eighth-note patterns.



Musical score page 49, measures 7-8. The bassoon part consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves show eighth-note patterns.



Musical score page 49, measures 11-12. The bassoon part consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves show eighth-note patterns.

Musical score for two staves:

- Top staff (Bass Clef):
 - Measure 1: Sixteenth-note pattern
 - Measure 2: Sixteenth-note pattern
 - Measure 3: Sixteenth-note pattern
 - Measure 4: Sixteenth-note pattern
 - Measure 5: Sixteenth-note pattern
 - Measure 6: Sixteenth-note pattern
- Bottom staff (Treble Clef):
 - Measure 1: Quarter-note chord (G)
 - Measure 2: Quarter-note chord (C)
 - Measure 3: Quarter-note chord (D)
 - Measure 4: Quarter-note chord (E)

Continuation of the musical score:

- Top staff (Bass Clef):
 - Measure 1: Eighth-note pattern
 - Measure 2: Eighth-note pattern
 - Measure 3: Eighth-note pattern
- Bottom staff (Treble Clef):
 - Measure 1: Quarter-note chord (G)
 - Measure 2: Quarter-note chord (C)
 - Measure 3: Quarter-note chord (D)
 - Measure 4: Quarter-note chord (E)

Coda section of the musical score:

- Top staff (Bass Clef):
 - Measure 1: Eighth-note pattern
 - Measure 2: Eighth-note pattern
 - Measure 3: Eighth-note pattern
 - Measure 4: Eighth-note pattern
- Bottom staff (Treble Clef):
 - Measure 1: Quarter-note chord (G)
 - Measure 2: Quarter-note chord (C)
 - Measure 3: Quarter-note chord (D)
 - Measure 4: Quarter-note chord (E)

OBA POLKASY

(tans)

W. Zaharow

The musical score consists of three staves of music. The top staff is for the bassoon, indicated by a bassoon icon. The middle staff is for the piano, indicated by a piano icon. The bottom staff is also for the piano. The music is in 2/4 time with a key signature of one sharp (F#). The first section, labeled '1', starts with a dynamic *f*. The second section, labeled '2.', starts with a dynamic *mf*. The score includes various musical markings such as grace notes, slurs, and dynamic changes.

Musical score for two staves, measures 2 and 3.

Measure 2:

- Bass Staff:** Starts with a eighth note followed by six sixteenth-note pairs. The second pair has a grace note. The third pair has a grace note. The fourth pair has a grace note. The fifth pair has a grace note. The sixth pair has a grace note. The measure ends with a vertical bar line and the number "2." above it.
- Piano Staff:** Starts with a eighth note followed by six sixteenth-note pairs. The second pair has a grace note. The third pair has a grace note. The fourth pair has a grace note. The fifth pair has a grace note. The sixth pair has a grace note. The measure ends with a vertical bar line.

Measure 3:

- Bass Staff:** Starts with a eighth note followed by six sixteenth-note pairs. The second pair has a grace note. The third pair has a grace note. The fourth pair has a grace note. The fifth pair has a grace note. The sixth pair has a grace note. The measure ends with a vertical bar line and a dynamic marking "f" below it.
- Piano Staff:** Starts with a eighth note followed by six sixteenth-note pairs. The second pair has a grace note. The third pair has a grace note. The fourth pair has a grace note. The fifth pair has a grace note. The sixth pair has a grace note. The measure ends with a vertical bar line.

Measure 4:

- Bass Staff:** Starts with a eighth note followed by six sixteenth-note pairs. The second pair has a grace note. The third pair has a grace note. The fourth pair has a grace note. The fifth pair has a grace note. The sixth pair has a grace note. The measure ends with a vertical bar line and a repeat sign with a double bar line above it.
- Piano Staff:** Starts with a eighth note followed by six sixteenth-note pairs. The second pair has a grace note. The third pair has a grace note. The fourth pair has a grace note. The fifth pair has a grace note. The sixth pair has a grace note. The measure ends with a vertical bar line and a repeat sign with a double bar line above it.

4

mf

f

2.

5

pp

p

Bass clef, common time, one sharp.

Treble clef, common time, one sharp.

6

f

Bass clef, common time, one sharp.

Treble clef, common time, one sharp.

1. | 2.

Bass clef, common time, one sharp.

Treble clef, common time, one sharp.

KAMARINSKAÝA

*Sazy M. Glinkanyňky
täzeden işlän W.Feokistow*

Çalt

Musical score for Calt and piano. The Calt part consists of eighth-note patterns. The piano part features sustained chords in the treble and bass staves.

Measure 1: Calt starts with eighth-note pairs. Piano: Treble staff has a sustained chord; Bass staff has a sustained note.

Measure 2: Calt continues with eighth-note pairs. Piano: Treble staff has a sustained chord; Bass staff has a sustained note.

Measure 3: Calt continues with eighth-note pairs. Piano: Treble staff has a sustained chord; Bass staff has a sustained note.

Measure 4: Calt continues with eighth-note pairs. Piano: Treble staff has a sustained chord; Bass staff has a sustained note.

Musical score for Calt and piano. The Calt part consists of sixteenth-note patterns. The piano part features sustained chords in the treble and bass staves.

Measure 5: Calt starts with sixteenth-note pairs. Piano: Treble staff has a sustained chord; Bass staff has a sustained note.

Measure 6: Calt continues with sixteenth-note pairs. Piano: Treble staff has a sustained chord; Bass staff has a sustained note.

Measure 7: Calt continues with sixteenth-note pairs. Piano: Treble staff has a sustained chord; Bass staff has a sustained note.

Measure 8: Calt continues with sixteenth-note pairs. Piano: Treble staff has a sustained chord; Bass staff has a sustained note.

Musical score for Calt and piano. The Calt part consists of sixteenth-note patterns. The piano part features sustained chords in the treble and bass staves.

Measure 9: Calt starts with sixteenth-note pairs. Piano: Treble staff has a sustained chord; Bass staff has a sustained note.

Measure 10: Calt continues with sixteenth-note pairs. Piano: Treble staff has a sustained chord; Bass staff has a sustained note.

Measure 11: Calt continues with sixteenth-note pairs. Piano: Treble staff has a sustained chord; Bass staff has a sustained note.

Measure 12: Calt continues with sixteenth-note pairs. Piano: Treble staff has a sustained chord; Bass staff has a sustained note.

a tempo

1. | 2. > f

1. | 2.

1. | 2.

1. | 2.

2.

p

2.

p

p

1.

2.

mp

2.

Bass clef, 2/4 time, F# major (3 sharps)

Treble clef, 2/4 time, G major (1 sharp)

mp

p

Bass clef, 2/4 time, F# major (3 sharps)

Treble clef, 2/4 time, G major (1 sharp)

p

p

Bass clef, 2/4 time, F# major (3 sharps)

Treble clef, 2/4 time, G major (1 sharp)

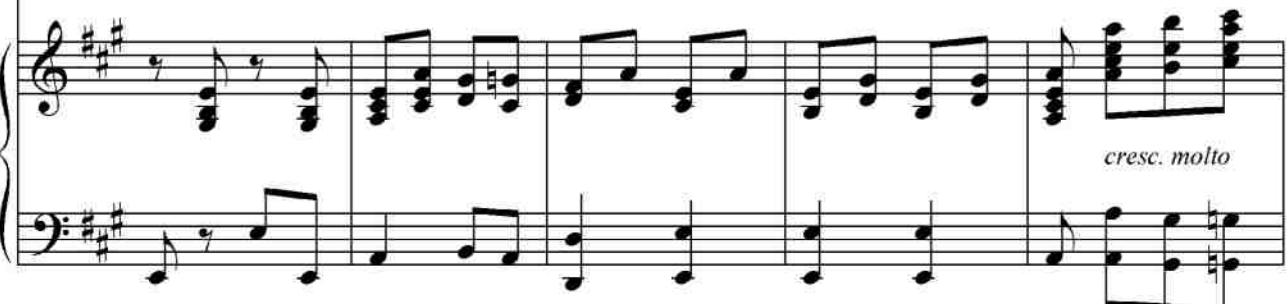
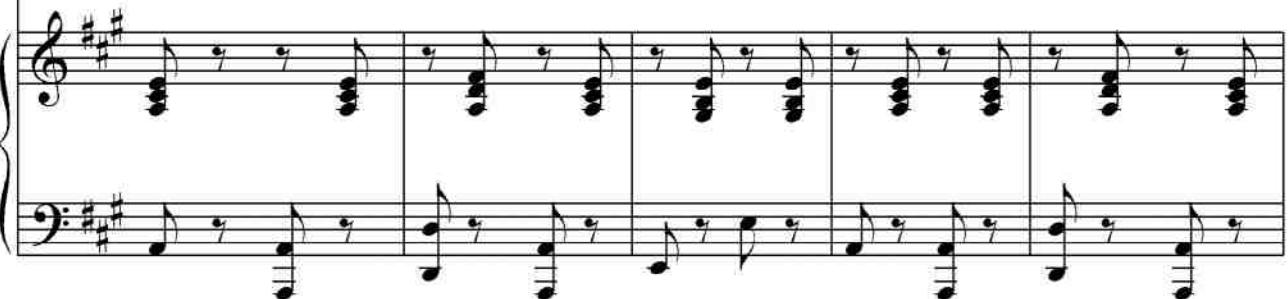
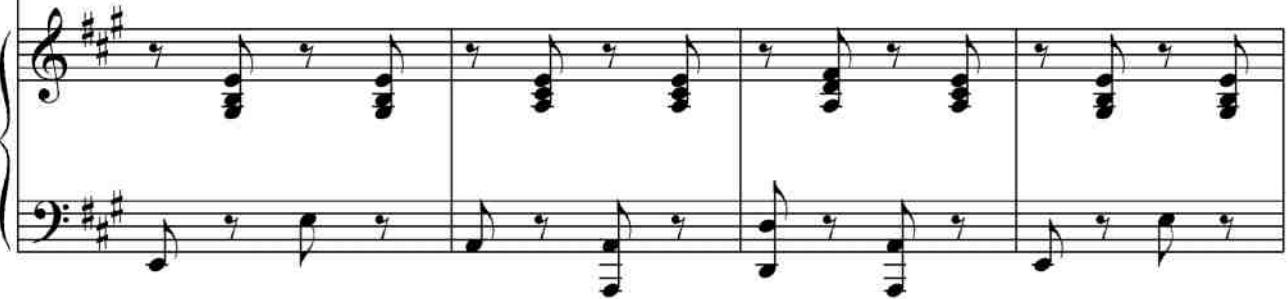
p

p

Musical score for three staves. The top staff (Bass) has a bass clef, two sharps, and common time. The middle staff (Treble) has a treble clef, two sharps, and common time. The bottom staff (Bass) has a bass clef, two sharps, and common time. The music consists of eighth note patterns.

Continuation of the musical score. The top staff shows a dynamic change from *f* to *pp*. The middle staff shows a dynamic change from *f* to *v*. The bottom staff continues the eighth note patterns.

Continuation of the musical score. The top staff shows dynamics *f*, *p*, and *mf*. The middle staff shows dynamics *f*, *pp*, and *mf*. The bottom staff continues the eighth note patterns.



Musical score for strings and piano. The strings (Violin I, Violin II, Cello) play eighth-note patterns. The piano accompaniment consists of sustained chords. Measure 1: Violin I eighth-note pattern, Violin II eighth-note pattern, Cello eighth-note pattern. Measure 2: Violin I eighth-note pattern, Violin II eighth-note pattern, Cello eighth-note pattern. Measure 3: Violin I eighth-note pattern, Violin II eighth-note pattern, Cello eighth-note pattern. Measure 4: Violin I eighth-note pattern, Violin II eighth-note pattern, Cello eighth-note pattern. Measure 5: Violin I eighth-note pattern, Violin II eighth-note pattern, Cello eighth-note pattern. Measure 6: Violin I eighth-note pattern, Violin II eighth-note pattern, Cello eighth-note pattern. Measure 7: Violin I eighth-note pattern, Violin II eighth-note pattern, Cello eighth-note pattern. Measure 8: Violin I eighth-note pattern, Violin II eighth-note pattern, Cello eighth-note pattern.

Musical score for strings and piano. The strings (Violin I, Violin II, Cello) play eighth-note patterns. The piano accompaniment consists of sustained chords. Measure 5: Violin I eighth-note pattern, Violin II eighth-note pattern, Cello eighth-note pattern. Measure 6: Violin I eighth-note pattern, Violin II eighth-note pattern, Cello eighth-note pattern. Measure 7: Violin I eighth-note pattern, Violin II eighth-note pattern, Cello eighth-note pattern. Measure 8: Violin I eighth-note pattern, Violin II eighth-note pattern, Cello eighth-note pattern.

Musical score for strings and piano. The strings (Violin I, Violin II, Cello) play eighth-note patterns. The piano accompaniment consists of sustained chords. Measure 9: Violin I eighth-note pattern, Violin II eighth-note pattern, Cello eighth-note pattern. Measure 10: Violin I eighth-note pattern, Violin II eighth-note pattern, Cello eighth-note pattern. Measure 11: Violin I eighth-note pattern, Violin II eighth-note pattern, Cello eighth-note pattern. Measure 12: Violin I eighth-note pattern, Violin II eighth-note pattern, Cello eighth-note pattern.

Presto

The musical score consists of three staves, each with a different clef: Bass (F clef), Treble (G clef), and Alto (C clef). The time signature is common time (indicated by 'C'). The key signature is two sharps (F# major or A major). The tempo is Presto (indicated by 'Presto' above the first staff). The music is divided into six measures. Measures 1-3 feature eighth-note pairs in all three voices. Measures 4-6 feature eighth-note pairs in the Bass and Treble voices, while the Alto voice has eighth-note pairs in measures 4-5 and eighth-note groups in measure 6.

Musical score for three staves:

- Bass Staff:** Consists of two measures. The first measure shows eighth-note pairs (two pairs per measure). The second measure shows eighth-note pairs followed by a dynamic *f*. Measures are separated by vertical bar lines.
- Treble Staff:** Consists of four measures. The first two measures show eighth-note pairs. The third measure shows eighth-note pairs followed by a dynamic *f*. The fourth measure shows eighth-note pairs.
- Bass Staff:** Consists of four measures. The first two measures show eighth-note pairs. The third measure shows eighth-note pairs followed by a dynamic *f*. The fourth measure shows eighth-note pairs.

Musical score for three staves:

- Bass Staff:** Consists of four measures. The first three measures show eighth-note pairs. The fourth measure shows eighth-note pairs followed by a dynamic *cresc.*
- Treble Staff:** Consists of four measures. The first three measures show eighth-note pairs. The fourth measure shows eighth-note pairs followed by a dynamic *cresc.*
- Bass Staff:** Consists of four measures. The first three measures show eighth-note pairs. The fourth measure shows eighth-note pairs.

Musical score for three staves:

- Bass Staff:** Consists of four measures. The first three measures show eighth-note pairs. The fourth measure shows eighth-note pairs followed by a dynamic *ff*.
- Treble Staff:** Consists of four measures. The first three measures show eighth-note pairs. The fourth measure shows eighth-note pairs followed by a dynamic *ff*.
- Bass Staff:** Consists of four measures. The first three measures show eighth-note pairs. The fourth measure shows eighth-note pairs.

MAZMUNY

Giriş	7
Bas dutary öwretmegiň maksady we wezipeleri	8
Notalaryň bölünişi	10
Sazlary owadanlamak	13
Synplar boýunça synaglarda çalmaly eserleriň, gönükmeleriň, gammalaryň, etýudlaryň, maşklaryň maksatnamasy	14
Maşklar	18
 Notalar:	
Etýudlar	20
Tansa çyk	32
Ukrain gopaçogy	35
Skerso	37
Skerso	41
Peýmanyň	44
Oba polkasy	51
Kamarinskaýa	55