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**ЭСТРАДНАЯ МУЗЫКА  
В ПЕРЕЛОЖЕНИИ ДЛЯ СМЕШАННОГО  
ИНСТРУМЕНТАЛЬНОГО АНСАМБЛЯ**

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## От автора

В настоящем издании публикуются две партитуры с партиями в переложении для смешанного ансамбля («Танго для Клода» Р. Гальяно, «Попурри на две темы из м/ф “Ну, погоди!”» на музыку Г. Гладкова и Т. Деака).

«Танго для Клода» («Tango pour Claude», 1993) написано известным джазовым аккордеонистом и композитором Ришаром Гальяно (род. в 1950 г.) как музыкальное посвящение французскому шансонье Клоду Нугаро (1929–2004).

В партитуру «Попурри на две темы из м/ф “Ну, погоди!”» включена «Песня Зайца и Волка на карнавале» (1973) Геннадия Гладкова (род. в 1935 г.) и прочно ассоциируемый с мультсериалом фрагмент сочинения венгерского композитора Томаша Деака (род. в 1927 г.) «Водные лыжи» (1967).

За исполнение публикуемой партитуры «Танго для Клода» на I Республиканском фестивале художественного творчества работников учреждений профессионально-технического, среднего специального, высшего и последипломного образования в 2013 году инструментальный ансамбль «Зорка» ВГУ имени П.М. Машерова (Анна Грекова (скрипка), Александр Юрьев (баян), Марина Попкова (фортепиано), Александр Атрошкин (бас-гитара)) под руководством автора настоящего издания был награжден дипломом лауреата в номинации «Эстрадная инструментальная композиция». В том же году состоялась премьера «Попурри на две темы из м/ф “Ну, погоди!”», где состав ансамбля был расширен благодаря участием Елены Андриевской (цимбалы) и Андрея Рязанцева (гитара). Видеозаписи выступлений коллектива размещены в сети Интернет: [youtube.com/watch?v=ZA5fOCWtbmY](https://youtube.com/watch?v=ZA5fOCWtbmY) («Танго для Клода»), [youtube.com/watch?v=LcGU3j63J4E](https://youtube.com/watch?v=LcGU3j63J4E) («Водные лыжи» из «Попурри на две темы»).

# Танго для Клода

Партитура

Р. Гальяно

Аранжировка В. Бабарико

Allegro furioso (♩ = 160)

Скрипка

Баян

Фортепиано

Бас-гитара

Скр.

Б-п.

Ф-п.

Б.

Скр.

Б-п.

Ф-п.

Б.

©babariko



Танго для Кюда

45

Скр. *mf* poco a poco *diminuendo*

Б-н *mp* dolce

Ф-п. *poco cresc.* *p* *mf*

Б. *p*

7

53

Скр. *f*

Б-н *f* *sf*

Ф-п. *p* *mp*

Б. *pp* *cresc. poco a poco*

8

61

Скр. *mf* poco cresc. *f* simile

Б-н *sf* *ff*

Ф-п. *mp* *mf* *m. d.* *subito mf*

Б. *mf*

9

Танго для Кюда

69

Скр. *mf*

Б-п. *8va* *plu f*

Ф-п. *simile* *8va* *mp*

Б. *simile*

10

76

Скр. *mp subito* *mf*

Б-п. *8va* *sfz sfz sfz sfz* *mf subito*

Ф-п. *mp*

Б. *f* *mf subito*

11

83

Скр. *cresc.* *plu f*

Б-п. *fp* *fp* *f*

Ф-п. *(mf)* *sf marcassimo* *f*

Б. *mp* *mf* *f*

12

Танго для Клода

90

Скр. *f*

Б-н *sfz* *simile*

Ф-п. *fff* *sfz* *simile* *mf*

Б. *poco dim.* *mf*

13

98

Скр. *mp*

Б-н *liberamente*

Ф-п. *mp* *mf* *p*

Б. *simile* *p*

14

106

Скр. *cresc.*

Б-н *piu f* *f* *dolce*

Ф-п. *mf* *mp* *p* *mp*

Б. *pp*

15

Танго для Клода

114

Скр. *mf*

Б-н *sfz* *piu f* *meno f* *f* *piu f* *ff*

Ф-н. *mp* *mf* *m. d.*

Б. *poco cresc.* *mf*

121

Скр. *piu f* *meno f*

Б-н *marcatissimo* *sfz* *sfz* *sfz* *sfz* *f*

Ф-н. *sf* *marcato espressivo* *simile*

Б. *meno f* *simile*

128

Скр. *meno f*

Б-н *mf*

Ф-н. *mf* *simile*

Б. *poco dim.* *poco cresc.*

Танго для Клода

18

Скр. 135

Б-н 135

Ф-п. 135

Б. 135

*mf* *f* *ff* *5* *8va* *ffz* *5* *ffz*

*mf* *mf* *simile*

*mf* *simile*

19

Скр. 142

Б-н 142

Ф-п. 142

Б. 142

*mf* *mf* *ffz* *ffz* *f*

*mf* *mp* *mf* *mp* *ff subito*

*mf* *mp* *mf* *mp* *ff subito*

*sempre ritardando*

20

Скр. 150

Б-н 150

Ф-п. 150

Б. 150

*f* *meno f* *mf* *f* *mf* *ad libitum* *poco accel* *ff* *fff*

*fff* *ff* *fff* *ff* *fff* *ff p* *meno f* *mf* *ff* *fff*

*f* *mf* *mf* *f* *mp* *ord.* *ord.* *mf*

*mf* *mf* *mf* *mf* *mf*

# Танго для Клода

Скрипка

Р. Гальяно

Allegro furioso (♩ = 160)

Аранжировка В. Бабарико

1 *mf*

2 *simile*

3 *mp* *mf* *f*

4 *f*

5 *f*

6 *f*

7 *mf* *poco a poco diminuendo*

Танго для Клода\_скрипка

8

57 *mf* *poco cresc.*

9

65 *f* *simile*

70

10

11

79 *mf subito*

83

86

86 *cresc.* 3

12

89 *piu f* 3 3 3 3

13

93 *f* 3 3 *f* 3

14

99 *mp*

Танго для Клода\_скрипка

106

113 **15** *cresc.* *mf*

121 **16** *piu f* *meno f*

128 **17** *meno f* 3

136 **18** *f*

143 **19** *sempre ritardando* 3

151 **20** *f* *molto ritardando* *meno f* *mf* *f*

157 *mf*

Detailed description: This is a page of a musical score for violin, titled "Танго для Клода\_скрипка". The page contains eight staves of music, numbered 106 through 157. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various dynamic markings such as *cresc.*, *mf*, *piu f*, *meno f*, *f*, *meno f*, *mf*, and *f*. It also features performance instructions like *sempre ritardando* and *molto ritardando*. There are several measures with triplets and some measures with fingerings indicated by Roman numerals (IV, V). The music is written in a single treble clef. A large, semi-transparent watermark "РЕПОЗИТОРИЙ ВМ" is overlaid diagonally across the page.

# Танго для Клода

Баян

Р. Гальяно

Allegro furioso (♩ = 160)

Аранжировка В. Бабарико

1

2

3

14

19

The musical score is written for a bayan in a 2/4 time signature. It consists of five systems of music. The first system (measures 1-4) features a treble clef with a key signature of one flat and a common time signature. The bass clef part starts with a whole note chord. Dynamics include *f*, *mp subito*, *sfz*, and *f*. Fingerings are indicated with 'M' and '7'. The second system (measures 5-8) continues the melody in the treble clef with *sf* dynamics. The third system (measures 9-13) shows a change in the bass clef part with *mf* dynamics. The fourth system (measures 14-18) includes a copyright notice '©babariko' and dynamics *mf* and *f*. The fifth system (measures 19-23) features a *simile* marking and various chordal textures in the bass clef.

Танго для Кюда\_баян

24

4

Б М 7 Б Б

30

5

8<sup>va</sup>

М 7 М 7 М

35

8<sup>va</sup>

mf

М Б 7

40

6

8<sup>va</sup>

Б М 7 Б

45

dolce

Б М 7 М 7

Танго для Клода\_баян

7

50 *mp* M 7 M 7 M

8

55 7 M 7 M 7

60 *f* *sf* *sf* 7

9 10

66 *ff* *piu f*

11

75 *sfz sfz sfz sfz* *mf subito*

Танго для Кюда\_баян

System 1: Measures 81-84. Treble clef, 2/4 time. Features eighth-note patterns with accents and slurs. Bass clef has whole rests.

System 2: Measures 85-89. Treble clef, 2/4 time. Includes dynamic markings *fp* and *f*. Measure 89 is boxed with the number 12. Bass clef has whole rests.

System 3: Measures 90-94. Treble clef, 2/4 time. Includes dynamic marking *sfz* and the word *simile*. Bass clef has eighth-note accompaniment.

System 4: Measures 95-100. Treble clef, 2/4 time. Includes dynamic marking *simile* and the word *simile*. Measure 98 is boxed with the number 13. Bass clef has eighth-note accompaniment.

System 5: Measures 101-105. Treble clef, 2/4 time. Includes dynamic marking *piu f* and the word *liberamente*. Measure 104 is boxed with the number 14. Bass clef has eighth-note accompaniment.

Танго для Клода\_баян

107 *f* *dolce*

112 *sffz* *piu f*

118 *meno f* *f* *piu f* *ff* *sffz* *sffz* *sffz* *sffz* *marcatissimo*

125 *f*

130

Танго для Клода\_баян

135 *mf* *f* *solo* *ff* 18

139 *8vb* *ff* *ffz* *ffz* *piu f*

143 *mf* *sfz* *sfz* 19

149 *sempre ritardando* *f* *fff* *ff* *fff* *ff* *fff* *ffp* *molto ritardando* 20

157 *ad libitum* *meno f* *mf* *ff* *fff* *(poco accel.)* *marcato*

# Танго для Клода

Фортепиано

Р. Гальяно

Allegro furioso (♩ = 160)

Аранжировка В. Бабарико

1

*f* *ff*

6

*mf* *f* *mf* *f* *mf*

11

*simile*

15

3

*mf* *mf*

19

*simile* 8<sup>vb</sup>

©babariko

Танго для Клода\_фортепиано

23 4

(8vb) mf

27

30

34 5

mf simile

38

Танго для Клода\_фортепиано

42 6

Musical score for measures 42-44. Treble clef has a sixteenth-note pattern with accents. Bass clef has a simple accompaniment pattern.

45

Musical score for measures 45-48. Treble clef has a sixteenth-note pattern with accents. Bass clef has a simple accompaniment pattern. Measure 48 has a "poco cresc." marking.

49 7

Musical score for measures 49-53. Treble clef has chords with accents. Bass clef has a simple accompaniment pattern. Dynamic markings include *mf* and *p*.

54 8

Musical score for measures 54-58. Treble clef has chords with accents. Bass clef has a simple accompaniment pattern. Dynamic markings include *p* and *mp*.

59

Musical score for measures 59-62. Treble clef has chords with accents. Bass clef has a simple accompaniment pattern. Dynamic markings include *mp* and *mf*.

Танго для Клода\_фортепиано

63

67

72

76

80

9

10

11

*m. d.*

*subito mf*

*simile*

*mp*

*mf*

8vb

8vb

Танго для Клода\_фортепиано

87 12

(mf) *sf marcatisissimo* *f* *f*

*sffz* *sffz*

91

*f* *sf* *simile* *simile* *simile*

*sffz* *simile* *simile*

96 13

*mf*

99

*mf*

102 14

*mp* *mf* *p*

Танго для Клода\_фортепиано

106

*mf*  
*mp*  
*p*

111

15

*mp*

116

*mp*  
*mf*

119

16

*sf marcato espress.*  
*m. d.*

123

*simile*

Танго для Клода\_фортепиано

126 17

mf  
simile

This system contains measures 126 to 130. The key signature is two sharps (F# and C#). The music is in 2/4 time. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *mf* is present in measure 129, and the word *simile* is written below the bass staff in measure 129.

130

This system contains measures 130 to 133. The right hand continues with its intricate rhythmic pattern, and the left hand maintains the eighth-note accompaniment.

133

mf

This system contains measures 133 to 137. In measure 135, the right hand has a measure rest, and the left hand plays a half note. A dynamic marking of *mf* is placed above the right hand staff in measure 135. The system concludes with a double bar line.

18  
137

mf  
simile  
simile

This system contains measures 137 to 141. The right hand plays a series of chords with a dotted quarter note, while the left hand continues with the eighth-note accompaniment. Dynamic markings of *mf* and *simile* are present.

142 19

*mf*

146

*ff subito*

149 20 *sempre ritardando*

*voco* *f* *mf* *f* *mf* *f*

*mf* *f* *mf* *f*

*poco rit.*  
*Ped.\* Ped.\* Ped.\**

156

*mp* *mp*

*Ped.\* Ped.\* Ped.\**

# Танго для Клода

Бас-гитара

**Allegro furioso** (♩ = 160)

Р. Гальяно

Аранжировка В. Бабарико

1

mf mp

8

2

mf

13

3

*mp subito poco crescendo* mf mf

19

simile

24

4

29

5

*mp poco cresc.* mf mf

35

simile

40

6

45

7

p

Танго для Клода\_бас-гитара

51



57



63



68



73



78



84



90



95



100



106



15

112



16

118



123



17

128



18

133



138



19

143



20

148



*sempre ritardando*

155



# Попурри на две темы из м/ф "Ну, погоди!"

музыка Г. Гладкова,  
Т. Деака

Партитура

Аранжировка В. Бабарико

Неторопливо  $\text{♩} = 130$

Скрипка *f*

Цимбалы

Баян *ff* *f* *ff* *f* *mf*

Фортепиано *piu f* *8vb*

Гитара *mf* *mf*

Бас-гитара *mf* *f*

10 Скр. *f* *mf* *solo*

10 Цимб. *mf* *mp* *mf* *pizz.*

10 Б-н *f*

10 Ф-п. *mf* *mp* *f*

10 Гит. *solo* *mf* *mp* *mf*

10 Б. *mf* *mp* *f*

Попурри на две темы

20

Скр. *f mp f simile* 2

Цимб. *V* (ударом) *solo*

Б-н *f*

Ф-п. *mp mf mp* 2

Гит. *mp*

Б. *mf*

30

Скр. *mf* 3

Цимб. *solo* *piu f*

Б-н *mp*

Ф-п. *f* 3

Гит. *mf*

Б. *f*

Попурри на две темы

40 4 5

Скр. *f*

Цимб. *(non trem.)* *mf*

Б-н *m. d.* *m. s.* *fff* *mf* *piu f*

Ф-п. *mf* *ff*

Гит. *mf* *f* *mf*

Б. *ff*

50 6 6

Скр. *f*

Цимб. *mf* *poco cresc.* *mf*

Б-н *f*

Ф-п. *solo* *f*

Гит. *piu f* *f*

Б. *ffiss.* *f*

Попурри на две темы

58

Скр. *solo* *f*

Цимб. *f*

Б-н *simile* *mf*

Ф-п. *simile* *mp* *mf*

Гит. *mp*

Б. *mf*

7

66

Скр. *meno f* *mp* *piu f* *solo*

Цимб. *mp* *piu f*

Б-н *mp*

Ф-п. *mp* *f*

Гит. *mf*

Б. *f*

8

Попурри на две темы

75 9

Скр. *mf* *gliss.* *f*

Цимб. *(non trem.)* *mf*

Б-н *m. d.* *m. s.* *fff* *mf*

Ф-п. *mf* 9

Гит. *mf* *f*

Б. *mf* *f*

85 10

Скр. *f*

Цимб. *mf*

Б-н *mf*

Ф-п. *ff* *f* 10

Гит. *mf*

Б. *ff* *mf*

Попурри на две темы

93 11 12 Подвижно ♩ = 140 >

Скр. *mf*

Цимб. *piu f* *mp* *mf*

Б-н *ff* *f* *mf*

Ф-п. *f*

Гит. *f* *mf*

Б. *mf*

101 13 dolce

Цимб. *f* *piu f* *mf*

Б-н *f* *mf*

Ф-п. *mf* *piu f* *piu f* *solo*

Гит. *f* *mf*

Б. *f* *mf* *sul E*

Попурри на две темы

106

Скр. *ff*

Цимб. *piu f* *dolce* *(vo.)*

Б-н *f*

Ф-п. *mf* *f* *solo* *ff* *f*  
*mp* *(mp)* *mf*

Гит. *f* *piu f*

Б. *f* *piu f*

14

111

Скр.

Цимб. *f* *(molto dim.)*

Б-н *piu f* *15<sup>ma</sup>* *simile*

Ф-п.

Гит. *f*

Б. *f*

Попурри на две темы

15

Скр. *f*

Цимб. *rit. f* *dolce* *(vo.)*

Б-н *rit. f* *mf*

Ф-п. *mf* *mp* *f* *rit. f*

Гит. *f*

Б. *f*

114

118

Цимб. *rit. f* *dolce* *(vo.)*

Б-н *f*

Ф-п. *mf* *mp* *solo* *f* *ff* *mf*

Гит. *f*

Б. *f*

Detailed description: This is a page of a musical score for a piece titled 'Попурри на две темы'. The score is arranged for five instruments: Clarinet (Скр.), Cymbals (Цимб.), Bass (Б-н), Piano (Ф-п.), and Guitar/Bass (Гит./Б.). The page is divided into two systems. The first system starts at measure 114 and includes a rehearsal mark '15'. The second system starts at measure 118. The Clarinet part features a melodic line with a dynamic of *f*. The Cymbals part has a rhythmic pattern with dynamics *rit. f* and *dolce (vo.)*. The Bass part has a steady accompaniment with dynamics *rit. f* and *mf*. The Piano part has a complex accompaniment with dynamics *mf*, *mp*, *f*, *rit. f*, *solo*, *f*, *ff*, and *mf*. The Guitar/Bass part has a rhythmic accompaniment with a dynamic of *f*. The Bass part has a rhythmic accompaniment with a dynamic of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Попурри на две темы

16 *dolce*  
*mp*  
 Скр.

122 *dolce*  
*mp*  
 Цимб.

122 *solo*  
*f dolce* *mf* *f*  
 Б-н

16  
 122  
 Ф-п.

122 *dolce*  
 Гит.

*dolce*  
 Б.

17  
*ff pp ff pp ff pp ff pp*  
 Скр.

126 *piu f*  
 Цимб.

126 *piu f*  
 Б-н

17 *solo*  
*piu f*  
 Ф-п.

126 *piu f*  
 Гит.

*ff*  
 Б.

Попурри на две темы

129

18

Скр. *simile* *sfz*

Цимб. *fff*

Б-н *sfz*

Ф-п. *mf* *(non trem.)*

Гит. *(non Ped.)* *sfz*

Б.

131

Скр.

Цимб. *piu f*

Б-н *+m. s. (B. S.)*

Ф-п.

Гит. *mf* *piu f* *8<sup>va</sup>*

Б.

# Попурри на две темы из м/ф "Ну, погоди!"

Скрипка

муз. Г. Гладков,  
Т. Деак  
Аранж. В. Бабарико

Неторопливо ♩ = 130

The musical score is written for violin in 2/4 time, with a tempo of 130 beats per minute. It consists of six staves of music. The first staff begins with a 4-measure rest, followed by a melodic line starting on a quarter rest, marked with a forte (*f*) dynamic. The second staff starts at measure 10 with a 7-measure rest, then a melodic line marked *f*, *mf*, *f*, *mp*, and *f*. A *solo* marking is placed above the first measure, and a *simile* marking is placed above the last measure. The third staff starts at measure 24 with a melodic line, marked *mf*. It includes a 2-measure rest (boxed 2), an 8-measure rest (boxed 8), and a 4-measure rest (boxed 4). The fourth staff starts at measure 41 with a melodic line, marked *f*. It includes a 4-measure rest (boxed 4) and a 5-measure rest (boxed 5). The fifth staff starts at measure 49 with a melodic line, marked *f*. It includes a 3-measure rest (boxed 3), an 8-measure rest (boxed 8), and a 7-measure rest (boxed 7) marked *solo*. The sixth staff starts at measure 65 with a melodic line, marked *f*. The score includes various articulations such as accents and slurs, and fingering instructions indicated by numbered boxes 1 through 7.

Попурри на две темы\_скрипка

8 **5** *mf* *gliss.* **9** *f*

85 **10** **3** *f*

**11** **4** **12** Подвижно ♩ = 140 **13** **2** **8** *mf*

**14** *ff* **15**

116 *f* **4**

**16** *dolce* *mp* **17**

127 *ff* *ff pp ff pp ff pp ff pp*

129 *simile* **18** *ffz*

Detailed description: This is a page of a musical score for violin, titled 'Попурри на две темы\_скрипка'. The score consists of eight staves of music. The first staff (measures 8-9) features a five-measure rest followed by a glissando and a forte (f) passage. The second staff (measures 10-11) includes a three-measure rest and a forte (f) passage. The third staff (measures 12-13) is marked 'Подвижно' (Allegretto) with a tempo of 140 beats per minute, containing rests of 4, 2, and 8 measures, and a mezzo-forte (mf) dynamic. The fourth staff (measures 14-15) shows a fortissimo (ff) section with sixteenth-note patterns. The fifth staff (measures 16-17) is marked 'dolce' and 'mp' (mezzo-piano), featuring a long melodic line. The sixth staff (measures 18-19) contains a fortissimo (ff) section with a series of accents and dynamic markings of ff pp. The seventh staff (measures 20-21) is marked 'simile' and 'ffz' (fortissimo forzando), continuing the rhythmic patterns.

# Попурри на две темы из м/ф "Ну, погоди!"

Цимбалы

муз. Г. Гладков,  
Т. Деак

Аранжировка В. Бабарико

Неторопливо  $\text{♩} = 130$

8 *mf* pizz.

16 *mp* (*ударом*) *mf* (*ударом*)

2 7 *pizz.* *mf* *solo* 3 (*non trem.*)

41 4 *mf* 5 *mf*

53 6 *poco cresc.* *mf*

7 2 *meno f* *mp* *pizz.* *mf* 8 *solo* (*non trem.*)

73 9 *mf*

83 10 *mf* ©babariko

Попурри на две темы\_цимбалы

11 *piu f*

12 Подвижно ♩ = 140 *mp* *mf*

101 *f* 13 *piu f* *dolce* *piu f*

107 *dolce* 14 *mf* *(molto dim.)*

15 *piu f* *dolce* *piu f*

119 *dolce* 16 *dolce* *mp*

17 *piu f*

18 *fff* *piu f*

Detailed description: This is a musical score for cymbals, consisting of eight staves of music. The first staff (measures 11-12) starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. Measure 11 is marked *piu f*. Measure 12 is marked 'Подвижно' (Allegretto) with a tempo of ♩ = 140, and includes dynamic markings *mp* and *mf*. The second staff (measures 101-13) starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. Measure 101 is marked *f*. Measure 13 is marked *piu f* and *dolce*. The third staff (measures 107-14) starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. Measure 107 is marked *dolce*. Measure 14 is marked *mf* and *(molto dim.)*. The fourth staff (measures 15-16) starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. Measure 15 is marked *piu f* and *dolce*. Measure 16 is marked *piu f*. The fifth staff (measures 119-17) starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. Measure 119 is marked *dolce*. Measure 17 is marked *mp*. The sixth staff (measures 17-18) starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. Measure 17 is marked *piu f*. Measure 18 is marked *fff* and *piu f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

# Попурри на две темы из м/ф "Ну, погоди!"

музыка Г. Гладков,  
Т. Деак

Баян

Аранжировка В. Бабарико

Неторопливо ♩ = 130

The musical score is written for bayan in 2/4 time with a key signature of two sharps (F# and C#). It consists of ten numbered sections:

- Section 1:** Starts with a bass clef, followed by a treble clef. Dynamics range from *ff* to *mf*.
- Section 2:** Treble clef, marked *solo* and *f*. Ends with *mp*.
- Section 3:** Treble clef, marked *m. d.* and *m. s.*, ending with *mf*.
- Section 4:** Treble clef, marked *piu f*.
- Section 5:** Treble clef, marked *f* and *simile*.
- Section 6:** Treble clef, marked *mf*.
- Section 7:** Treble clef, marked *mf*.
- Section 8:** Treble clef, marked *m. d.* and *m. s.*, ending with *mf*.
- Section 9:** Treble clef, marked *piu f*.
- Section 10:** Treble clef, marked *piu f*.

Попурри на две темы

11 12 Подвижно ♩ = 140

100 *mf* 13 *f*

106 *f* 14 *f*

111 *piu f* 15 *piu f*

113 (15<sup>ma</sup>) *simile* 16 *solo*

117 *mf* *f* 16 *f dolce*

123 *mf* *f* 17 *piu f*

127 18 *sfz*

131 *+m. s. (B. S.)*

# Попурри на две темы из м/ф "Ну, погоди!"

Фортепиано

муз. Г. Гладков,  
Т. Деак  
Аранж. В. Бабарико

Неторопливо ♩ = 130

The musical score is written for piano in 2/4 time, key of D major. It consists of five systems of music. The first system begins with a piano (*p*) dynamic and a tempo marking of "Неторопливо ♩ = 130". The second system includes a four-measure rest in both hands, followed by a mezzo-forte (*mf*) dynamic. The third system features a first ending bracket (1) and a second ending bracket (2), with dynamics of *f* and *mp*. The fourth system starts at measure 27 and includes a third ending bracket (3), with dynamics of *mf*, *mp*, and *f*. The fifth system starts at measure 36 and includes a fourth ending bracket (4), with a dynamic of *mf*. The score concludes with a copyright notice: ©babariko.

Попурри на две темы\_фортепиано

5

*ff*

4

6

*solo*

*f*

*simile*

7

*mp*

*mf*

*mp*

8

*f*

9

*mf*

VI

V

10

*ff*

*f*

V

IV

Попурри на две темы\_фортепиано

11 12 **Подвижно** ♩ = 140

3 3

*f*

101 *mf* *solo* *piu f*

105 *mf* *mp*

108 *solo* *f* *ff* *mf*

114 *f*

Попурри на две темы\_фортепиано

15

mf f

mp piu f

Measures 15-16: Treble clef, bass clef. Measure 15 starts with *mf* in the treble and *mp* in the bass. Measure 16 features a dynamic shift to *f* in the treble and *piu f* in the bass. Both staves have a slur over the measures.

117

mf mp

Measures 117-118: Treble clef, bass clef. Measure 117 has a slur and a dynamic of *mf*. Measure 118 has a dynamic of *mp*.

120 solo

16

f ff

(mp) mf

Measures 120-121: Treble clef, bass clef. Measure 120 is marked *solo* and *f*. Measure 121 is marked *ff*. Below the bass staff, there are markings for a 4-measure rest in 7/8 time, with *(mp)* and *mf* dynamics indicated.

17 solo

piu f f

Measures 17-18: Treble clef, bass clef. Measure 17 is marked *solo* and *piu f*. Measure 18 is marked *f*. The bass staff has a 4-measure rest in 4/4 time.

18

mf

(non Ped.) (non trem.) Ped.

Measures 18-20: Treble clef, bass clef. Measure 18 has a dynamic of *mf*. Measure 19 has a dynamic of *mf*. Measure 20 has a dynamic of *mf*. The bass staff has a 4-measure rest in 4/4 time. Pedal markings include *(non Ped.)*, *(non trem.)*, and *Ped.*

# Попурри на две темы из м/ф "Ну, погоди!"

муз. Г. Гладков,  
Т. Деак

Гитара

Аранжировка В. Бабарико

Неторопливо  $\text{♩} = 130$

The score is written for guitar in treble clef, 2/4 time, with a key signature of two sharps (F# and C#). It consists of seven staves of music. The first staff begins with a *mf* dynamic. The second staff continues with *mf*. The third staff starts at measure 15 with a *mp* dynamic, followed by *mf* at measure 16. The fourth staff starts at measure 24 with a *mp* dynamic. The fifth staff starts at measure 33 with a *mf* dynamic. The sixth staff starts at measure 41 with a *mf* dynamic, followed by a *f* dynamic at measure 45, and returns to *mf* at measure 49. The seventh staff concludes the piece with a final chord and a key signature change to three sharps (F#, C#, G#). Fingerings are indicated by numbers 1-7 in boxes above the notes. The copyright notice ©babariko is located at the bottom of the seventh staff.

Попурри на две темы\_гитара

11 12 Подвижно ♩ = 140

62 13

67 14

71 15

75 16

79 17

83 18

87

91

*f* *mf* *f* *pif* *f* *dolce* *pif* *sffz* *mf* *pif*

# Попурри на две темы из м/ф "Ну, погоди!"

муз. Г. Гладков,  
Т. Деак  
Аранж. В. Бабарико

Бас-гитара

Неторопливо ♩ = 130

The musical score is written for bass guitar in a 2/4 time signature and the key of D major (two sharps). The tempo is marked "Неторопливо" (Moderato) with a quarter note equal to 130 beats per minute. The score consists of seven staves of music. The first staff begins with a dynamic of *mf* and includes accents and a *solo* marking. The second staff has dynamics of *mf*, *mp*, and *f*, and includes a first ending bracket labeled "1" and "6". The third staff has a dynamic of *mf* and includes a second ending bracket labeled "2" and "7". The fourth staff has a dynamic of *f* and includes a third ending bracket labeled "3" and "8". The fifth staff has a dynamic of *f* and includes a fourth ending bracket labeled "4" and "9". The sixth staff has dynamics of *ff* and *piu f*, and includes a fifth ending bracket labeled "5" and "10". The seventh staff includes a glissando marking (*gliss.*) and a dynamic of *ff*, and includes a sixth ending bracket labeled "11". The score concludes with a double bar line and a 4/4 time signature. A copyright notice "©babariko" is located at the bottom of the seventh staff.

Попурри на две темы\_бас

12 Подвижно ♩ = 140

13

Musical notation for measures 12-13. Measure 12 starts with a rest, followed by a half note G2, a quarter rest, and a half note G2. Measure 13 begins with a *sul E* marking, a half note G2, and a quarter note G2. Dynamics include *mf* and *f*. A hairpin crescendo is shown between measures 12 and 13.

Musical notation for measures 13-14. Measure 13 continues with a half note G2 and a quarter note G2. Measure 14 begins with a half note G2 and a quarter note G2. Dynamics include *f*.

14

Musical notation for measures 14-15. Measure 14 continues with a half note G2 and a quarter note G2. Measure 15 begins with a half note G2 and a quarter note G2. Dynamics include *piu f* and *f*. Accents are present over the notes in measure 15.

Musical notation for measures 15-16. Measure 15 continues with a half note G2 and a quarter note G2. Measure 16 begins with a half note G2 and a quarter note G2. Dynamics include *f*.

15

Musical notation for measures 16-17. Measure 16 continues with a half note G2 and a quarter note G2. Measure 17 begins with a half note G2 and a quarter note G2. Dynamics include *f*.

16

Musical notation for measures 17-18. Measure 17 continues with a half note G2 and a quarter note G2. Measure 18 begins with a half note G2 and a quarter note G2. Dynamics include *dolce*.

17

Musical notation for measures 18-19. Measure 18 continues with a half note G2 and a quarter note G2. Measure 19 begins with a half note G2 and a quarter note G2. Dynamics include *ff*. Accents are present over the notes in measure 19.

18

Musical notation for measures 19-20. Measure 19 continues with a half note G2 and a quarter note G2. Measure 20 begins with a half note G2 and a quarter note G2. Dynamics include *f*.

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