

The background of the cover features a detailed illustration of a violin, rendered in a light, sketchy style. The violin is positioned diagonally, with its body and f-hole clearly visible. A soft, darker shadow of the violin is cast onto the background, creating a sense of depth. The background itself is a light beige or cream color with a subtle, organic marbled pattern in shades of tan and brown, resembling natural fibers or wood grain.

# **ПОПУЛЯРНАЯ КЛАССИКА**

**переложение для виолончели  
и фортепиано**



**Сборник "Популярная классика"** для виолончели и фортепиано является переложением симфонических, фортепианных и вокальных произведений русских и зарубежных композиторов XIX века. Сборник состоит из одиннадцати разнохарактерных пьес, расположенных по принципу от простого – к сложному сложному и предназначены для учащихся средних и старших классов музыкальных школ и школ искусств.

Цель создания сборника:

- ознакомление учащихся музыкальных школ с наилучшими образцами мировой музыкальной культуры в противовес современной массовой культуре;

- расширение виолончельного репертуара;

- развитие музыкального вкуса;

- совершенствование технических и художественных приемов игры на виолончели.

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# МАРШ из балета "Щелкунчик"

П.И.ЧАЙКОВСКИЙ

Tempo di marcia

Violoncello

Piano

*p*

Tempo di marcia

3

3

3

Detailed description: This block contains the first three measures of the score. The Violoncello part is in the bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a rhythmic pattern of eighth notes with triplet markings (3) over the first and third measures. The Piano part is in the grand staff (treble and bass clefs). The right hand plays a melody of eighth notes with triplet markings (3) over the first and third measures. The left hand plays a bass line with eighth notes and rests, also featuring triplet markings (3) over the first and third measures. A piano dynamic marking (*p*) is present at the beginning of the piano part.

4

Vc.

Pno.

Detailed description: This block contains measures 4 through 7. The Violoncello part continues with a more complex rhythmic pattern, including sixteenth notes and eighth notes with slurs. The Piano part continues with a steady bass line of eighth notes in the left hand and chords in the right hand. Measure numbers 4, 5, 6, and 7 are indicated at the start of their respective measures.

8

Vc.

Pno.

3

3

3

Detailed description: This block contains measures 8 through 11. The Violoncello part features a triplet of eighth notes in the second measure and continues with eighth notes. The Piano part features a triplet of eighth notes in the right hand in the second and third measures. Measure numbers 8, 9, 10, and 11 are indicated at the start of their respective measures.

12

Vc.

Pno.

16

Vc.

Pno.

20

Vc.

Pno.



24

Vc.

Pno.

*f p*

28

Vc.

Pno.

*p*

32

Vc.

Pno.

*p sim.*

36

Vc.

Pno.

39

Vc.

Pno.

*f*

АРАБСКИЙ ТАНЕЦ  
из балета "Щелкунчик"

П.И.ЧАЙКОВСКИЙ

Commodo ♩=132

Vc.

Pno.

*pp*

*pp*



7

Vc.

Pno.

11

Vc.

Pno.

14

Vc.

*molto espress. e cantabile*

Pno.

*p* ————— *poco piu f*

*la mano sinistra sempre p*

20

Vc.

Pno.

*pp*

Musical score for measures 20-25. The Violoncello (Vc.) part features a melodic line with slurs and accents. The Piano (Pno.) part has a steady bass line in the left hand and chords in the right hand. The dynamic marking is *pp*.

26

Vc.

Pno.

*mf*

*truu*

*truuuu*

Musical score for measures 26-31. The Violoncello (Vc.) part includes trills marked *truu* and *truuuu*. The Piano (Pno.) part continues with a bass line and chords, with a dynamic marking of *mf*.

32

Vc.

Pno.

*pp*

5

Musical score for measures 32-37. The Violoncello (Vc.) part is mostly silent. The Piano (Pno.) part features a complex right-hand part with slurs and accents, and a steady bass line. The dynamic marking is *pp*.



38

Vc.

Pno.

5

*p*

Detailed description: This system covers measures 38 to 43. The Violoncello (Vc.) part is mostly silent, with a few notes in measures 42 and 43. The Piano (Pno.) part features a complex texture with a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. A fermata is placed over the right-hand notes in measure 42. A dynamic marking of *p* (piano) is present in measure 42. A fingering of 5 is indicated in measure 39.

44

Vc.

Pno.

*mf*

*dim.*

*trm*

Detailed description: This system covers measures 44 to 49. The Violoncello (Vc.) part has a melodic line with several trills marked *trm*. The Piano (Pno.) part continues with the eighth-note accompaniment and a melodic line in the right hand. Dynamic markings include *mf* (mezzo-forte) in measure 44 and *dim.* (diminuendo) in measure 47.

50

Vc.

Pno.

*p*

*mf*

*f*

*trm*

Detailed description: This system covers measures 50 to 55. The Violoncello (Vc.) part has a melodic line with trills marked *trm*. The Piano (Pno.) part features a dynamic crescendo from *p* (piano) in measure 50 to *f* (forte) in measure 53, with *mf* (mezzo-forte) in between. The piano accompaniment remains consistent with eighth notes in the left hand and a melodic line in the right hand.

56

Vc.

Pno.

*p*

*pp*

62

Vc.

Pno.

67

Vc.

Pno.

*mf*

*p*



72

Vc.

Pno.

*mf*

*trm*

78

Vc.

Pno.

*p*

*trm*

84

Vc.

Pno.

*trm*

10

89

Vc.

Pno.

*p*

5

94

Vc.

*pp* *morendo*

5

*pp*

*morendo*

98

Vc.

*pppp*

# ВАЛЬС

## из "Серенады для струнного оркестра"

П.И.ЧАЙКОВСКИЙ

Tempo di Valse

Vc. *p*

Pno. *p*

8

Vc.

Pno.

15

Vc. *f* rit. . . a tempo

Pno. *f* rit. . . a tempo

21

Vc.

Pno.

3

28

Vc.

Pno.

35

Vc.

Pno.



41

Vc.

Piano (Pno.)

Dynamic markings: *f*, *p*, *f*

Measures 41-46: Violoncello part features a melodic line with slurs and accents. Dynamics range from *f* to *p* and back to *f*. The piano accompaniment includes chords and moving lines in both hands.

47

Vc.

Piano (Pno.)

Dynamic markings: *mf*, *f*, *mf*

Measures 47-51: Violoncello part continues with a melodic line. Dynamics include *mf*, *f*, and *mf*. The piano accompaniment features chords and rhythmic patterns.

52

Vc.

Piano (Pno.)

Dynamic markings: *f*, *mf*

Measures 52-57: Violoncello part features a melodic line with slurs. Dynamics range from *f* to *mf*. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

59

Vc.

Pno.

66

Vc.

Pno.

73

Vc.

Pno.

*f*

80

Vc.

Pno.

*p*

87

Vc.

Pno.

*pp*

93

Vc.

Pno.

16

98

Vc.

Pno.

ПРЕЛЮДИЯ  
соч.28 №4

Ф.ШОПЕН

Largo ♩=56

Vc.

*p espress.*

Pno.

Largo ♩=56

*p espress.*

4

Vc.

Pno.



7

Vc.

Pno.

11

Vc.

Pno.

poco rall. a tempo

*p espress.*

15

Vc.

Pno.

*stretto*

*ff* *f dim.*

*mf dim.*

18

18

Vc.

3

*p*

Pno.

21

Vc.

*smorz.*

*pp*

Pno.

*pp*

# АНГЕЛЬСКИЙ ХЛЕБ

Ц. ФРАНК

**Poco lento**

Vc.

**Poco lento**

Pno.

*p*

6

Vc.

Pno.

10

Vc.

Pno.

*mf*

*pp*

14

Vc.

Pno.

Vc.

Pno.

Vc.

Pno.

*cresc.*

Vc.

Pno.

*f* *p*



30

Vc.

Pno.

*cresc.* *f*

*cresc.* *f* *mf*

34

Vc.

Pno.

*dim.* *pp*

38

Vc.

Pno.

*cresc.* *f*

42

Vc.

Pno.

46

Vc.

Pno.

49

Vc.

Pno.

53

Vc. *ff* *dim.* *rall.*

Pno. *rall.*

57

Vc. *a tempo* *rall.*

Pno. *a tempo* *rall.*

# УТЕШЕНИЕ

Ф. ЛИСТ

*Lento piacido*

Vc. *pp cantando*

Pno. *ppp* *sempre legatissimo*

Ped. \*

4

Vc.

Pno.

Ped. \* Ped. \* Ped.

7

Vc.

Pno.

\* Ped. \* Ped. \*

10

Vc.

Pno.

Ped. \* Ped. \*



13

Vc.

Pno.

Ped. \*

16

Vc.

Pno.

Ped. \* Ped. \* Ped.

*pp*

19

**B**

Vc.

Pno.

*pp*

**B**

\* Ped. \* Ped.

22

Vc.

Pno.

*pendendosi*

*pendendosi*

\*

## ЦВЕТОЧНЫЙ ДУЭТ из оперы "Лакме"

Л. ДЕЛИБ

1 Gently rocking  $\text{♩} = 144$

Vc.

*pp*

Gently rocking  $\text{♩} = 144$

Pno.

*pp*

Ped.

5

Vc.

Pno.

Ped.

9

Vc. *mf* *p*

Pno. *mf* *p*

Ped.

13

Vc.

Pno.

Ped.

16

Vc.

Pno.

20 *poco rall.* *a tempo*

Vc.

*pp*

Pno.

*poco rall.* *a tempo*

*pp*

Ped.

23 *rall.*

Vc.

*rall.*

Pno.

## ПОЛЬКА "ПИЦЦИКАТО" из балета "Сильвия"

Л.ДЕЛИЙ

*Allegretto* ♩=80

Vc.

*p* *sempre staccato*

Pno.

*Allegretto* ♩=80

*p* *sempre staccato*

6 A

Vc. *sf* *p*

Pno. *p* A

11

Vc. *f*

Pno. *f*

16 B

Vc. *p* *f*

Pno. *p* *f* B

30

21 **C** a tempo ♩=80

Vc. *p*

Pno. *p*

26 **D**

Vc. *f* *p*

Pno. *f* *p*


31

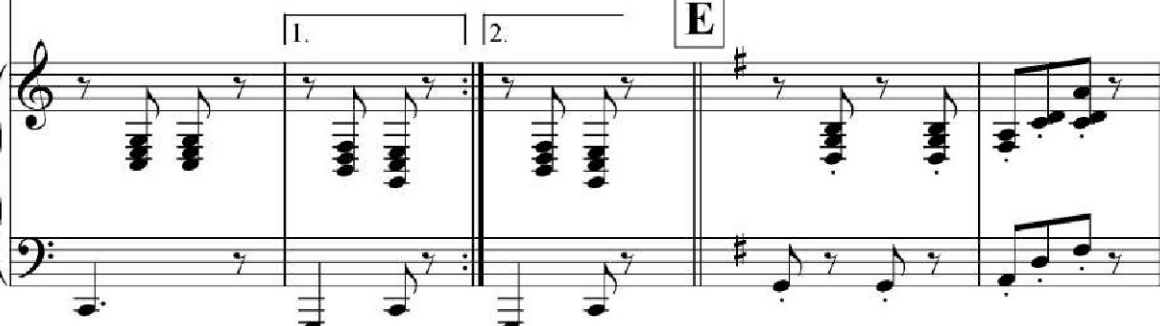
Vc.

Pno.



36

Vc. 

Pno. 

1. 2. E

41

Vc. 

Pno. 

*sempre staccato* *sf*

46

Vc. 

Pno. 

*p*

51

Vc.

Pno.

*f*

## ХАБАНЕРА из оперы "Кармен"

Ж.БИЗЕ

*Allegro quasi Andantino*

Vc.

Pno.

*pp*

7

Vc.

Pno.

12

Vc.

Pno.

3

3

17

Vc.

Pno.

3

3

*tr*

*p*

*p*

3

22

Vc.

Pno.

(tr)

tr

3

3

27

Vc.

Pno.

3

*p*

33

Vc.

Pno.

*f*

*p*

39

Vc.

Pno.

*cresc.*

*f*

3

*f*

*cresc.*

*f*

*ff*

# ВАЛЪС

соч.70 №1

35

Ф.ШОПЕН

**Molto vivace**  $\text{♩} = 60$

Vc. *Brillante* *f* *tr* 3 3 3

Pno. *f*

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

5

Vc. *tr* 3 3 *p* *tr*

Pno. *p*

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

10

Vc. 3 3 3 *tr* 3

Pno.

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

15

Vc.

*f*

Pno.

*f*

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

20

Vc.

*f*

*f*

*tr*

Pno.

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

25

Vc.

*p*

*p*

Pno.

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



30 *p* *molto rit.* *Meno mosso* ♩=96 37

Vc. *p* *Meno mosso* ♩=96 *p cantabile*

Pno. *molto rit.* *p cantabile*

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

35

Vc.

Pno.

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

40

Vc. *p*

Pno. *p*

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

44

Vc.

Pno.

Ped. \*

49

Vc.

Pno.

*poco a poco cresc.*

*f* — *p*

Ped. \*

54

Vc.

Pno.

*p*

*p*

Ped. \*

59

Vc.

Pno.

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

64

Vc.

Pno.

*mf* poco a poco cresc. *f*

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

69

Vc.

Pno.

*p*

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

74

Vc.

Pno.

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

79

Vc.

Pno.

Tempo I

*f*

*tr*

3

3

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

84

Vc.

Pno.

3

3

3

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

89

Vc. *tr*  
*p*

Pno. *p*

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

93

Vc. *tr*  
*cresc.* *f*

Pno. *cresc.* *f*

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

## БОЛЕРО

M. ПАВЕЛЬ

Tempo di Bolero, moderato assai ♩=72

Vc. *pp - p*

Tempo di Bolero, moderato assai ♩=72

Pno. *pp* *pp - p*

*sempre staccato*

4

Vc.

Pno.

Violoncello (Vc.) staff: Measures 4-6. A long melodic line with slurs and ties, starting with a quarter note G2 and moving through various intervals.

Piano (Pno.) staff: Measures 4-6. Treble clef: Chords and eighth notes. Bass clef: Triplet eighth notes.

7

Vc.

Pno.

Violoncello (Vc.) staff: Measures 7-9. Continuation of the melodic line from the previous system.

Piano (Pno.) staff: Measures 7-9. Treble clef: Chords and eighth notes. Bass clef: Triplet eighth notes.

10

Vc.

*mf-f*

Pno.

*mf-f*

Violoncello (Vc.) staff: Measures 10-12. Continuation of the melodic line. Dynamic marking: *mf-f*.

Piano (Pno.) staff: Measures 10-12. Treble clef: Chords and eighth notes. Bass clef: Triplet eighth notes. Dynamic marking: *mf-f*.



13

Vc.

Pno.

16

Vc.

Pno.

19

Vc.

Pno.

# МАРШ

из балета "Щелкунчик"

П.И.ЧАЙКОВСКИЙ

Tempo di marcia



# АРАБСКИЙ ТАНЕЦ из балета "Щелкунчик"

П.И.ЧАЙКОВСКИЙ

Commodo  $\text{♩} = 132$   
13

*molto espress. e cantabile*

23

33

9

50

61

8

*mf*

77

2

89

2

96

*pp* *morendo*

# ВАЛЬС

из "Серенады для струнного оркестра" 3

1 *Tempo di Valse*

П.И.ЧАЙКОВСКИЙ

1 *p*

9

15 *rit.* *f*

20 *a tempo* 3

28

36 *f* *p*

43 *f*

50 *mf* *f*

56 *mf*

64

71

*f*

Musical staff 71-78: Bass clef, 4/4 time. Measures 71-78. Dynamics: *f* (forte) starting at measure 77.

79

*p*

Musical staff 79-86: Bass clef, 4/4 time. Measures 79-86. Dynamics: *p* (piano) starting at measure 85.

87

*pp*

Musical staff 87-93: Bass clef, 4/4 time. Measures 87-93. Dynamics: *pp* (pianissimo) starting at measure 92.

94

Musical staff 94-97: Bass clef, 4/4 time. Measures 94-97.

98

Musical staff 98-104: Bass clef, 4/4 time. Measures 98-104.

ПРЕЛЮДИЯ  
соч.28 №4

Largo  $\text{♩} = 56$  Ф.ШОПЕН

*p* *espress.*

Musical staff 1-5: Bass clef, 4/4 time. Measures 1-5. Dynamics: *p* (piano), *espress.* (espressivo).

6

Musical staff 6-11: Bass clef, 4/4 time. Measures 6-11.

12 *poco rall.* *a tempo* *stretto*

*p* *espress.* *ff*

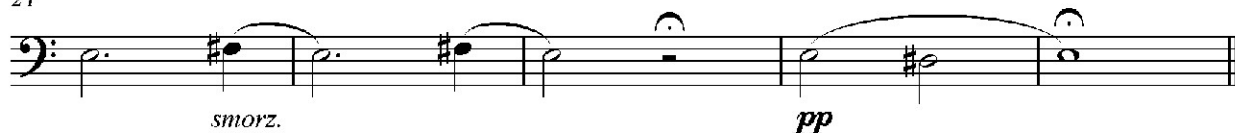
Musical staff 12-16: Bass clef, 4/4 time. Measures 12-16. Dynamics: *p* (piano), *espress.* (espressivo), *ff* (fortissimo). Performance markings: *poco rall.*, *a tempo*, *stretto*.

17

*f dim.* *p*

Musical staff 17-20: Bass clef, 4/4 time. Measures 17-20. Dynamics: *f dim.* (decrescendo), *p* (piano).

21



## АНГЕЛЬСКИЙ ХЛЕБ

Ц. ФРАНК

Poco lento

12



17



23



29



37



43



49





54 *dim.* **rall.**

57 **a tempo** **2** **rall.** **2**

# УТЕШЕНИЕ

ФЛИСТ

**Lento piacido**  
**2**  
*pp cantando*

7

12 **A**

16 **B**  
*pp* *pp*

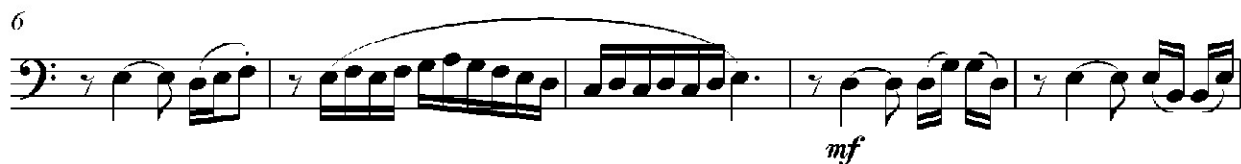
20  
*pendendosi*

# ЦВЕТОЧНЫЙ ДУЭТ из оперы "Лакме"

7

1 Gently rocking  $\text{♩} = 144$

Л.ДЕЛИБ



# ПОЛЬКА "ПИЦЦИКАТО" из балета "Сильвия"

Allegretto  $\text{♩} = 80$

Л.ДЕЛИБ



11

*f*

16

**B**

*p* *f*

22

**C** a tempo  $\text{♩} = 80$

*p*

26

*f*

30

**D**

*p*

33

37

1. 2.

**E**

*f* *sempre staccato*

42

*f*

47

*p*

51

*f*

# ХАБАНЕРА

из оперы "Кармен"

9

Allegro quasi Andantino

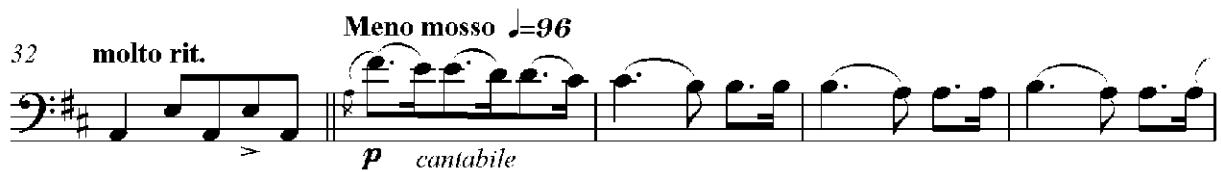
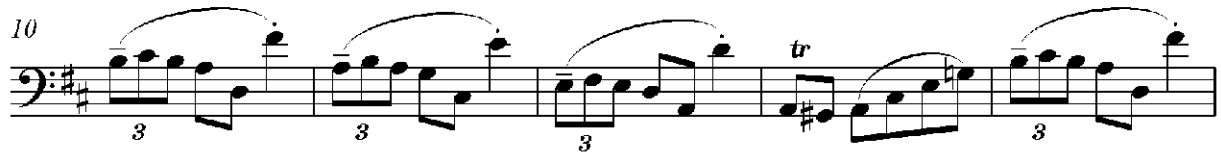
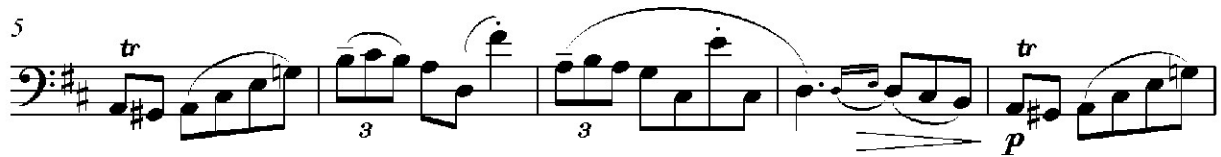
Ж.БИЗЕ



# ВАЛЬС

## соч.70 №1

Ф.ШОПЕН

Molto vivace  $\text{♩} = 60$ 

47

*poco a poco cresc.* **f**  $\longrightarrow$  **p**

54

**p** **p**

61

**mf** *poco a poco cresc.*

67

**f**  $\longrightarrow$  **p** **p** **p**

74

80 **Tempo I**

**f** *tr* 3 3 3

85

*tr* 3 3 **p** *tr*

90

3 3 3

93

*cresc.* *tr* 3 3 **f**

## БОЛЕРО

М.РАВЕЛЬ

Tempo di Bolero, moderato assai  $\text{♩} = 72$ 

pp - p

Measures 1-5 of the Bolero score. The music is in bass clef, 3/4 time, and D major. It begins with a whole rest in measure 1, followed by a series of eighth notes with slurs and ties across measures 2, 3, 4, and 5. The dynamic marking is *pp - p*.

Measures 6-9 of the Bolero score. The music continues with eighth notes and slurs, maintaining the *pp - p* dynamic.

10

mf - f

Measures 10-13 of the Bolero score. The music continues with eighth notes and slurs. The dynamic marking changes to *mf - f* starting at measure 10.

14

Measures 14-16 of the Bolero score. The music continues with eighth notes and slurs.

17

Measures 17-20 of the Bolero score. The music concludes with a final cadence in measure 20, marked with a double bar line and repeat dots.





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