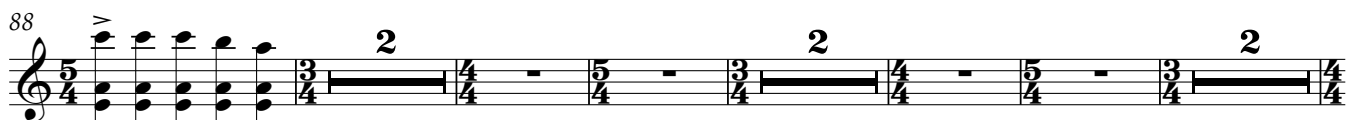


д-прима

Мән баласы Майқы би

Б.Қыдырбек

Moderato



99



104



108



Бол- ган- да а- қыр за-

112



ман су тар- ты- лар,

117



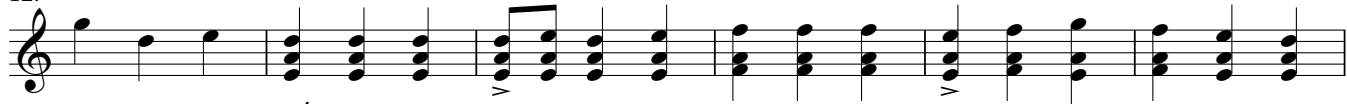
жі- гіт- ке қа- рап тұр- ған қыз ар- ты- лар,

122



шәй, шы- рай- лым Бой- дай- та- лай, оу,

127



о да- ри- ға!

133



Коз жұм- сам һәм- мә бү- лік ко- ріп тү- рам

139



бү- дан соң қа- лай ко- ңіл шар- ты бо- лар шәй,

146



шы- рай- лым Бой- дай- та- лай оу, о да- ри- ға!

152



Шәй, шы- рай- лым Бой- дай- та- лай,

157



оу, о да- ри- ға!

шертер

Мән баласы Майқы би

Б.Қыдырбек

Moderato



88

98

104

110

Бол- ған- да а- қыр за- ман су тар- ты-

115

лар, жи- гіт- ке қа- рап тұр- ған

120

қыз ар- ты- лар, шәй, шы- рай- лым Бой- дай- та- лай,

126

оу, о да- ри- ға! Коз жұм-сам

134

һәм- мә бү- лік ко- ріп тұ- рам

140

бү- дан соң қа- лай ко- ңіл шар- ты бо- лар шәй,

146

шы- рай- лым Бой- дай- та- лай оу, о да- ри- ға!

152

Шәй, шы- рай- лым Бой- дай- та- лай, оу,

158

о да- ри- ға!

Мән баласы Майқы би

д-тенор

Б.Қыдырбек

Moderato

2

8

13

19

24

30

36

41

47

52

57



63



68



72



76



80



85



92



100



105



110



Бол-ған-да а-қыр за-ман су тар-ты-лар,

117

жі-гіт-ке қа-рап тұр-ған_____ қыз ар-ты-лар,_____ шәй,_____ шы-рай-лым

124

Бой-дай-та-лай, оу,_____ о да-ри-ға!

131

Коз жұм-сам һәм-мә бү-лік_____

137

ко-ріп тұ-рам_____ бұ-дан соң қа-лай ко-ңіл_____

143

шар-ты бо-лар_____ шәй,_____ шы-рай-лым Бой-дай-та-лай_____

149

оу, о да-ри-ға! Шәй,_____ шы-рай-лым

155

Бой-дай-та-лай,_____ оу,_____ о да-ри-ға!

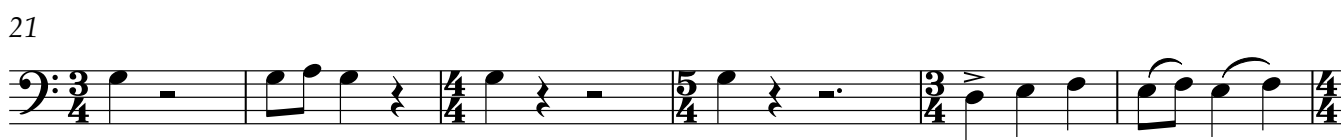
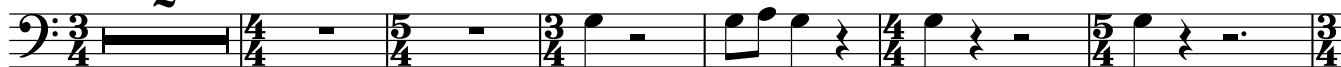
160

Мән баласы Майқы би

д-бас

Б.Қыдырбек

Moderato
2



66



70



75



81



87



93



100



105



110



Бол-ған- да а- қыр за- ман _____ су тар- ты- лар, _____

116



_____ жі- гіт- ке қа- рап тұр- ған _____ қыз ар- ты- лар, _____

122



шәй, _____ шы- рай- лым Бой- дай- та- лай, _____ оу, _____ о да- ри- ға!

129

Коз жұм-сам һәм-мә бү-лік_____

136

_____ ко-ріп тү-рам_____ бұ-дан соң қа-лай ко-ңіл_____

143

шар-ты бо-лар_____ шәй,_____ шы-рай-лым Бой-дай-та-лай_____

149

оу, о да-ри-ға! Шәй,_____ шы-рай-лым

155

Бой-дай-та-лай,_____ оу,_____ о да-ри-ға!

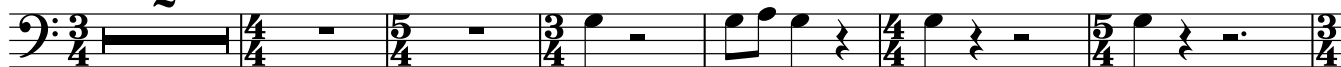
160

Мән баласы Майқы би

д-контрабас

Б.Қыдырбек

Moderato
2



66



70



75



81



87



93



100



105



110



Бол-ған- да а- қыр за- ман _____ су тар- ты- лар, _____

116



_____ жі- гіт- ке қа- рап тұр- ған _____ қыз ар- ты- лар, _____ шәй, _____

123



шы- рай- лым Бой- дай- та- лай, _____ оу, _____ о да- ри- ға!

129



Коз жум-сам һәм-мә бү-

135



лік _____ ко-ріп тү-рам _____ бү-дан соң

141



қа-лай ко-ңіл _____ шар-ты бо-лар _____ шәй, _____ шы-рай-лым

147



Бой-дай-та-лай _____ оу, _____ о да-ри-ға!

153



Шәй, _____ шы-рай-лым Бой-дай-та-лай, _____ оу, _____ о да-ри-

159



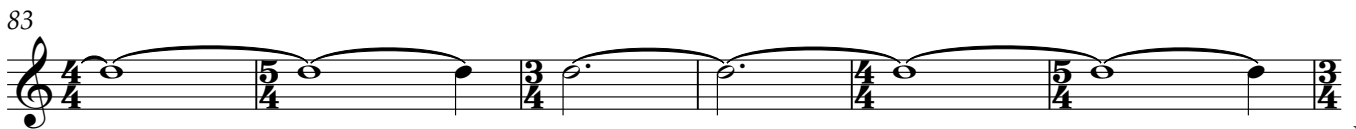
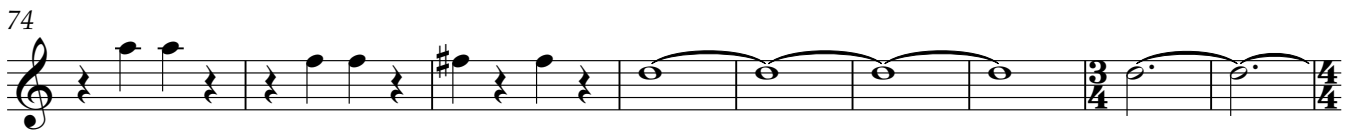
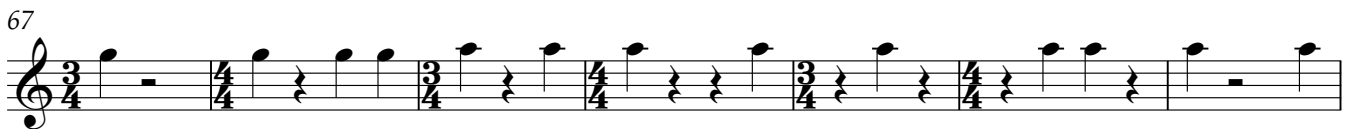
ға!

Flute

Мән баласы Майқы би

Б.Қыдырбек

Moderato



89

96

104

110 *Дауыспен (аспапсыз)*

Бол- ған- да а- қыр за- ман су тар- ты- лар,

116

жі- гіт- ке қа- рап тұр- ған қыз ар- ты- лар, шәй,

123

шы- рай- лым Бой- дай- та- лай, оу, о да- ри- ға!

133

Коз жұм-сам һәм- мә бү- лік ко- ріп тұ- рам

140

бұ- дан соң қа- лай ко- ңіл шар- ты бо- лар шәй,

146

шы- рай- лым Бой- дай- та- лай оу, о да- ри- ға!

153

Шәй, шы- рай- лым Бой- дай- та- лай, оу,

158

о да- ри- ға!

Мән баласы Майқы би

Б.Қыдырбек

Moderato

Musical notation for measures 1-8. The piece is in 3/4 time. Measures 1-4 are in 3/4, 4/4, 4/4, and 5/4 time signatures respectively. Measures 5-8 are in 3/4, 4/4, 5/4, and 3/4 time signatures. Dynamics include *pp* and *mf*. There are accents and slurs over notes. Measure numbers 2 and 2 are written above the staves in measures 5 and 8.

Musical notation for measures 11-18. Measures 11-18 are in 4/4, 5/4, 3/4, 4/4, 5/4, 3/4, 4/4, and 5/4 time signatures. Measure numbers 2 and 2 are written above the staves in measures 12 and 15.

Musical notation for measures 21-28. Measures 21-28 are in 3/4, 4/4, 5/4, 3/4, 4/4, 5/4, 3/4, and 4/4 time signatures. Measure numbers 2 and 2 are written above the staves in measures 22 and 25.

Musical notation for measures 31-38. Measures 31-38 are in 4/4, 5/4, 3/4, 4/4, 5/4, 3/4, 4/4, and 5/4 time signatures. Measure numbers 2 and 2 are written above the staves in measures 32 and 35.

Musical notation for measures 41-48. Measures 41-48 are in 3/4, 4/4, 5/4, 3/4, 4/4, 5/4, 3/4, and 4/4 time signatures. Measure numbers 2 and 2 are written above the staves in measures 42 and 45.

Musical notation for measures 51-56. Measures 51-56 are in 4/4, 5/4, 3/4, 4/4, 5/4, and 3/4 time signatures. Measure numbers 51 and 51 are written above the staves in measures 51 and 54.

Musical notation for measures 57-64. Measures 57-64 are in 3/4, 4/4, 5/4, and 3/4 time signatures. Measure numbers 57 and 57 are written above the staves in measures 57 and 60.

62

Musical notation for measures 62-67. The system consists of two staves: a treble clef staff and a bass clef staff. The music is written in 4/4 time, with various time signature changes: 4/4, 5/4, 3/4, 4/4, 3/4, and 4/4. The melody in the treble staff features a series of notes with rests, including a half note in 5/4 time and a quarter note in 3/4 time. The bass staff contains rests throughout this section.

68

Musical notation for measures 68-73. The system consists of two staves: a treble clef staff and a bass clef staff. The music is written in 4/4 time, with time signature changes: 4/4, 3/4, 4/4, 3/4, 4/4, and 4/4. The treble staff contains chords and single notes, while the bass staff contains rests.

74

Musical notation for measures 74-79. The system consists of two staves: a treble clef staff and a bass clef staff. The music is written in 4/4 time. The treble staff contains chords and single notes, including a sharp sign (#) above a note. The bass staff contains a melodic line with eighth notes.

80

Musical notation for measures 80-84. The system consists of two staves: a treble clef staff and a bass clef staff. The music is written in 4/4 time, with time signature changes: 3/4, 4/4, 5/4, and 3/4. The treble staff contains chords with accents (>) above them. The bass staff contains a melodic line with accents (>) below it.

85

Musical notation for measures 85-90. The system consists of two staves: a treble clef staff and a bass clef staff. The music is written in 4/4 time, with time signature changes: 3/4, 4/4, 5/4, 3/4, and 4/4. The treble staff contains chords with accents (>) above them and a double bar line with a '2' above it in the final measure. The bass staff contains a melodic line with accents (>) below it and a double bar line with a '2' below it in the final measure.

91

Musical notation for measures 91-96. The system consists of two staves: a treble clef staff and a bass clef staff. The music is written in 4/4 time, with time signature changes: 5/4, 3/4, 4/4, 5/4, and 3/4. The treble staff contains a melodic line with accents (>) below it. The bass staff contains rests, with a dynamic marking of *f* and a *cresc.* marking in the third measure.

97

cresc.

103

108

ff

Бол- ган- да а- қыр за- ман су тар- ты- лар,

ff

116

жі- гіг- ке қа- рап тұр- ған қыз ар- ты- лар, шәй, шы- рай- лым

124

Бой- дай- та- лай, оу, о да- ри- ға!

131

Коз жұм- сам һәм- мә бү- лік

137

ко-рип тү-рам бұ-дан соң қа-лай ко-ңіл шар-ты бо-лар

145

шәй, шы-рай-лым Бой-дай-та-лай оу, о да-ри-ға!

152

Шәй, шы-рай-лым Бой-дай-та-лай, оу,

158

о да-ри-ға!

Мән баласы Майқы би

баян II

Б.Қыдырбек

Moderato

Musical notation for measures 1-8. The piece is in Moderato tempo. The notation is for a piano (II). The key signature is one flat (B-flat). The time signature changes from 3/4 to 4/4 and back to 3/4. Dynamics include *pp* and *mf*. There are accents over the notes in measures 5 and 8.

Musical notation for measures 11-18. The key signature is one flat. The time signature changes from 4/4 to 5/4 and back to 4/4. There are accents over the notes in measures 12 and 15.

Musical notation for measures 21-28. The key signature is one flat. The time signature changes from 3/4 to 4/4 and back to 3/4. There are accents over the notes in measures 22 and 25.

Musical notation for measures 31-38. The key signature is one flat. The time signature changes from 4/4 to 5/4 and back to 4/4. There are accents over the notes in measures 32 and 35.

Musical notation for measures 41-48. The key signature is one flat. The time signature changes from 3/4 to 4/4 and back to 3/4. There are accents over the notes in measures 42 and 45.

Musical notation for measures 51-56. The key signature is one flat. The time signature changes from 4/4 to 5/4 and back to 4/4. There are accents over the notes in measures 52 and 55.

Musical notation for measures 57-64. The key signature is one flat. The time signature changes from 3/4 to 4/4 and back to 3/4. There are accents over the notes in measures 58 and 61.

62

Musical score for measures 62-67. The piece is in 4/4 time. Measure 62 starts with a treble clef and a whole note G4. Measure 63 has a 4/4 time signature and a whole rest. Measure 64 has a 5/4 time signature and a half note G4. Measure 65 has a 3/4 time signature and a quarter note G4. Measure 66 has a 4/4 time signature and a quarter note G4. Measure 67 has a 3/4 time signature and a quarter note G4. The bass line has whole rests in measures 62-67.

68

Musical score for measures 68-71. The piece is in 4/4 time. Measure 68 has a treble clef and a quarter note G4. Measure 69 has a 3/4 time signature and a whole rest. Measure 70 has a 4/4 time signature and a whole rest. Measure 71 has a 3/4 time signature and a whole rest. The bass line has whole rests in measures 68-69 and eighth notes in measures 70-71.

72

Musical score for measures 72-76. The piece is in 4/4 time. Measure 72 has a treble clef and a whole rest. Measure 73 has a treble clef and a quarter note G4. Measure 74 has a treble clef and a quarter note G4. Measure 75 has a treble clef and a quarter note G4. Measure 76 has a treble clef and a quarter note G4. The bass line has eighth notes in measures 72-73 and quarter notes in measures 74-76.

77

Musical score for measures 77-82. The piece is in 4/4 time. Measure 77 has a treble clef and a quarter note G4. Measure 78 has a treble clef and a quarter note G4. Measure 79 has a treble clef and a quarter note G4. Measure 80 has a treble clef and a quarter note G4. Measure 81 has a 3/4 time signature and a quarter note G4. Measure 82 has a 4/4 time signature and a quarter note G4. The bass line has quarter notes in measures 77-80 and eighth notes in measures 81-82.

83

Musical score for measures 83-87. The piece is in 4/4 time. Measure 83 has a treble clef and a quarter note G4. Measure 84 has a 5/4 time signature and a quarter note G4. Measure 85 has a 3/4 time signature and a quarter note G4. Measure 86 has a 4/4 time signature and a quarter note G4. Measure 87 has a 5/4 time signature and a quarter note G4. The bass line has quarter notes in measures 83-87.

88

Musical score for measures 88-93. The piece is in 4/4 time. Measure 88 has a treble clef and a quarter note G4. Measure 89 has a 3/4 time signature and a whole rest. Measure 90 has a 4/4 time signature and a whole rest. Measure 91 has a 5/4 time signature and a whole rest. Measure 92 has a 3/4 time signature and a whole rest. Measure 93 has a 4/4 time signature and a whole rest. The bass line has quarter notes in measures 88-89 and whole rests in measures 90-93.

97

97

f *cresc.*

103

103

108

108

ff *ff*

Бол-ған-да а-қыр за-ман су тар-ты-лар,

116

116

жі-гіт-ке қа-рап тұр-ған қыз ар-ты-лар, шәй, шы-рай-лым

124

124

Бой-дай-та-лай, оу, о да-ри-ға!

131

Коз жұм-сам һәм-мә бү-лік ко-ріп тұ-рам

139

бү-дан соң қа-лай ко-ңіл шар-ты бо-лар шәй, шы-рай-лым

147

Бой-дай-та-лай оу, о да-ри-ға! Шәй,

154

шы-рай-лым Бой-дай-та-лай, оу, о да-ри-

159

ға!

Timpani

Мән баласы Майқы би

Б.Қыдырбек

Moderato



12



23



33



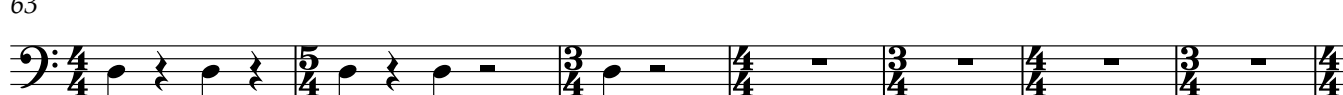
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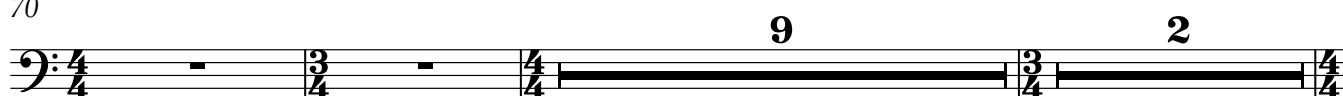
55



63



70



83



Timpani

89

Musical staff for measures 89-94. The staff is in bass clef with a dynamic marking of *f*. The time signatures are 3/4, 4/4, 5/4, 3/4, and 4/4. The notes are quarter notes with accents.

95

Musical staff for measures 95-99. The staff is in bass clef. The time signatures are 4/4, 5/4, 3/4, 4/4, and 5/4. The notes are quarter notes with accents.

100

Musical staff for measures 100-105. The staff is in bass clef. The time signatures are 5/4, 3/4, 4/4, 5/4, and 3/4. The notes are quarter notes with accents.

106

Musical staff for measures 106-111. The staff is in bass clef with a dynamic marking of *ff*. The time signatures are 4/4, 5/4, and 3/4. The notes are quarter notes with accents.

112

Musical staff for measures 112-119. The staff is in bass clef. The notes are quarter notes with accents, followed by rests.

120

Musical staff for measures 120-127. The staff is in bass clef. The notes are quarter notes with accents, followed by rests.

128

Musical staff for measures 128-135. The staff is in bass clef. The notes are quarter notes with accents.

136

Musical staff for measures 136-143. The staff is in bass clef. The notes are quarter notes with accents, followed by rests.

144

Musical staff for measures 144-151. The staff is in bass clef. The notes are quarter notes with accents, followed by rests.

152

Musical staff for measures 152-158. The staff is in bass clef. The notes are quarter notes with accents, followed by rests.

159

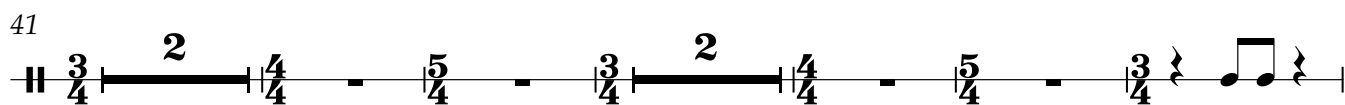
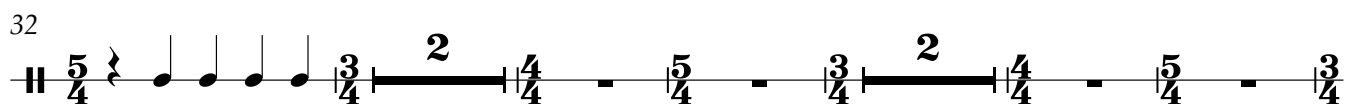
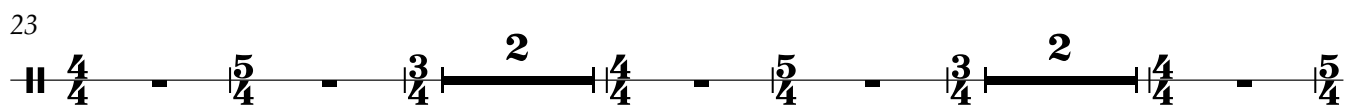
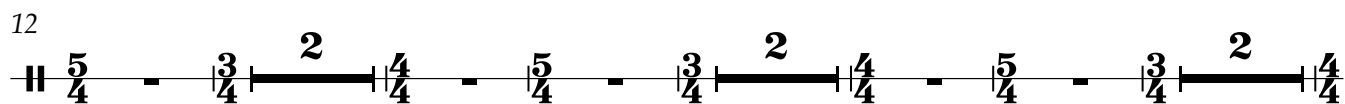
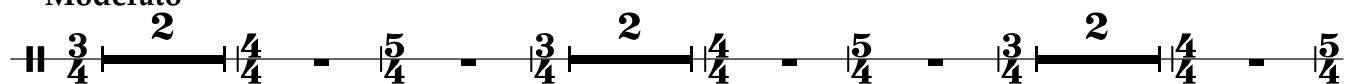
Musical staff for measures 159-166. The staff is in bass clef. The notes are quarter notes with accents, followed by rests.

legno

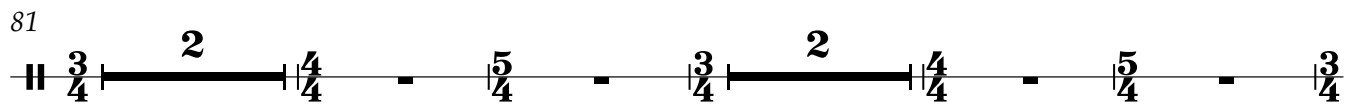
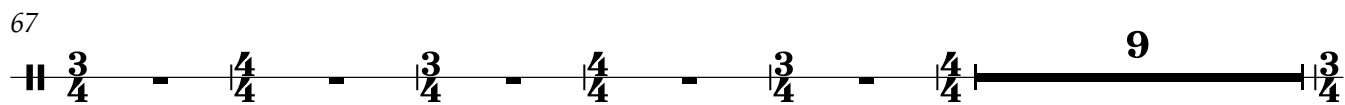
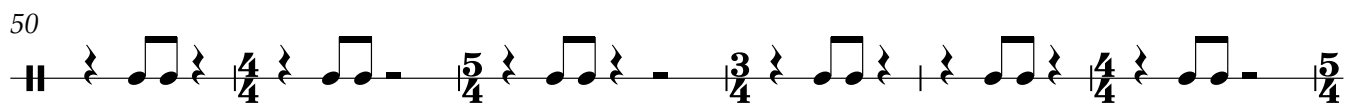
Мән баласы Майқы би

Б.Қыдырбек

Moderato



p poco cresc.



89

f

95

100

105

ff

110

119

127

4

138

146

155

>

161

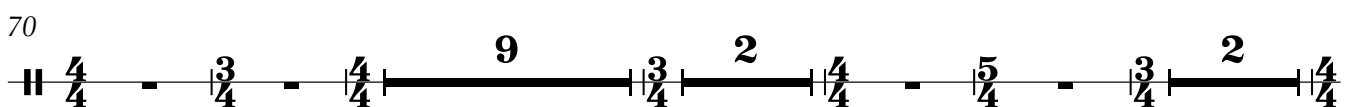
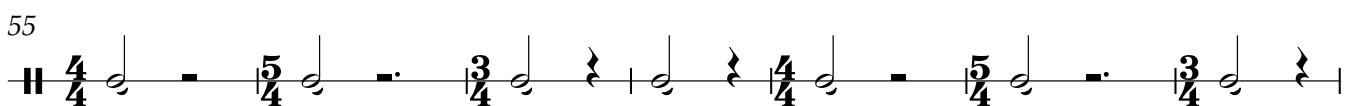
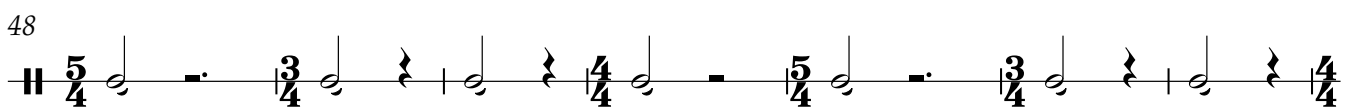
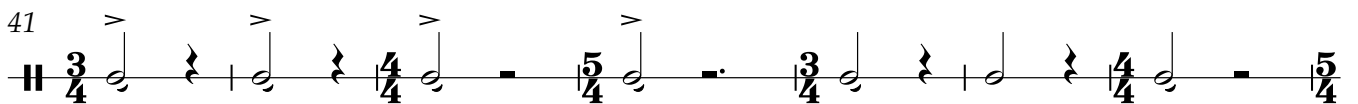
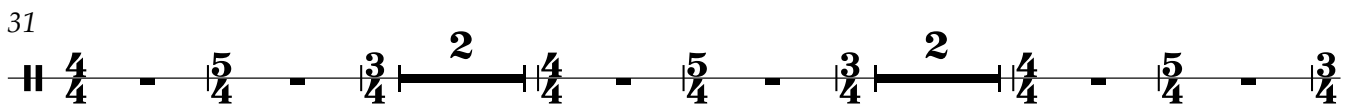
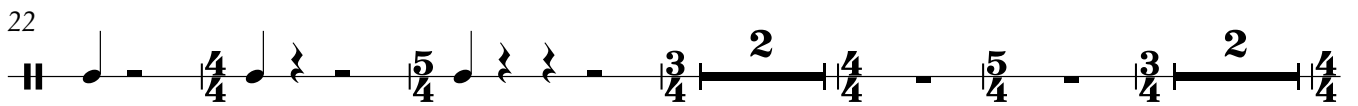
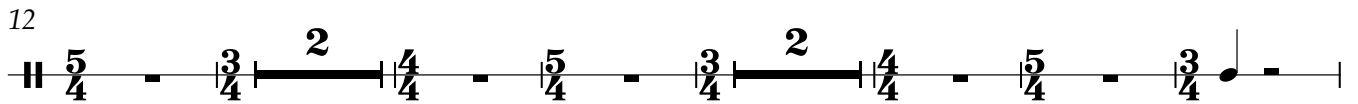
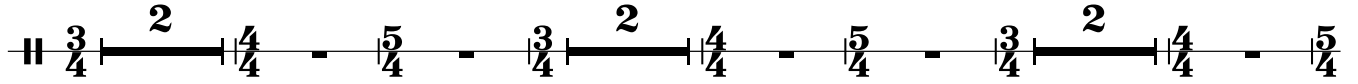
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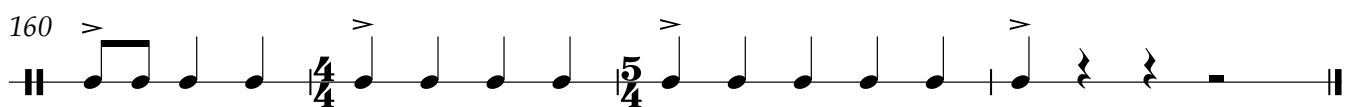
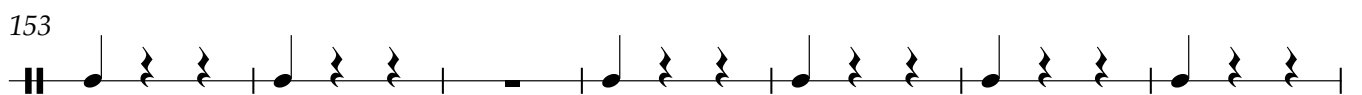
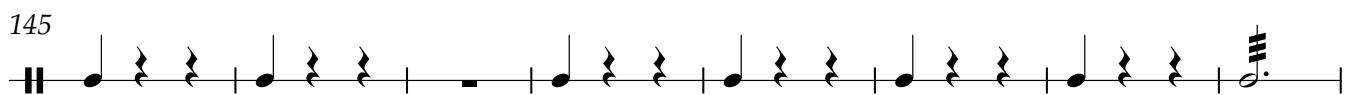
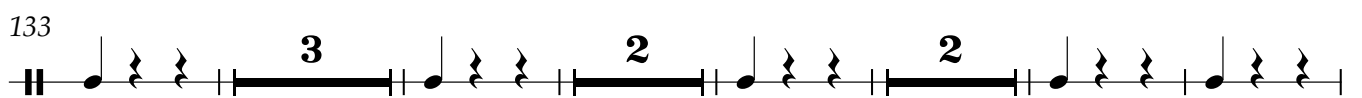
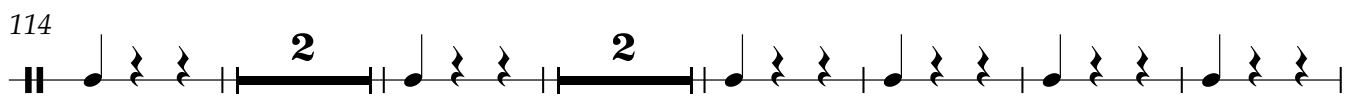
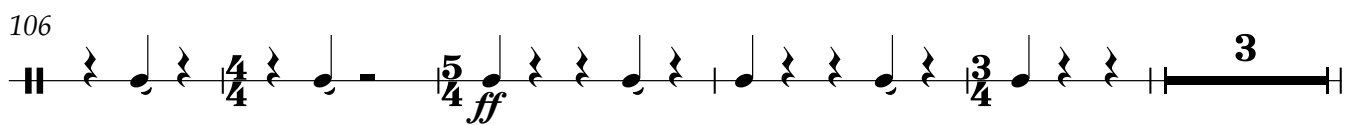
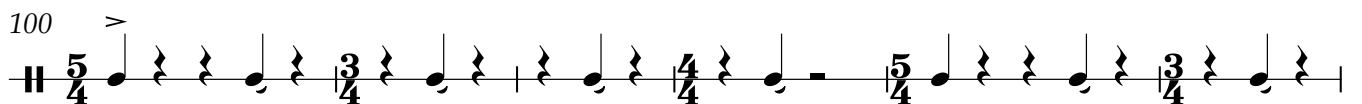
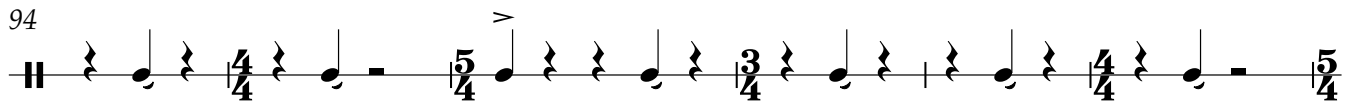
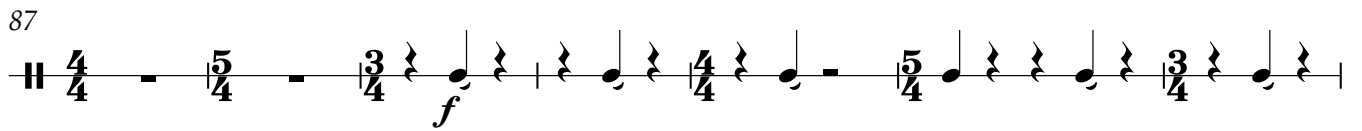
Tambourine

Мән баласы Майқы би

Б.Қыдырбек

Moderato





Мән баласы Майқы би

қ-прима

Б.Қыдырбек

Moderato

8

17

27

35

40

45

51

56

61

67



73



77



81



87



93



99



104



109



116



124



131

Коз жұм-сам һәм-мә бү-лік ко-ріп тұ-

138

рам бү-дан соң қа-лай ко-ңіл шар-ты бо-лар

145

шәй, шы-рай-лым Бой-дай-та-лай оу, о да-ри-ға!

152

Шәй, шы-рай-лым Бой-дай-та-лай, оу, о да-ри-

159

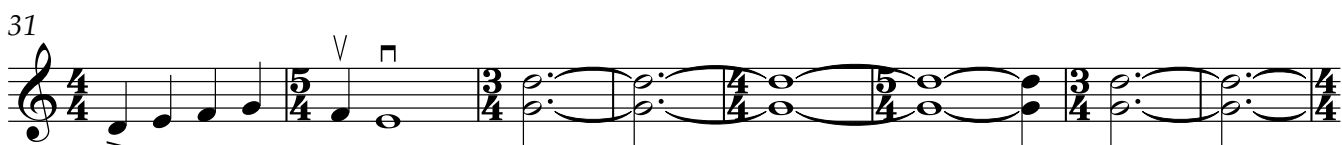
ға!

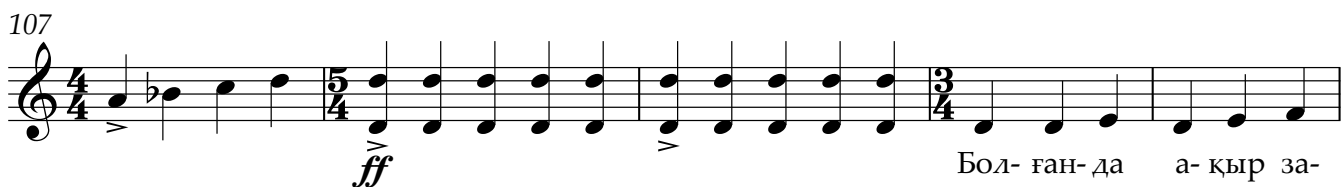
Мән баласы Майқы би

ҚЫЛҚОБЫЗ

Б.Қыдырбек

Moderato





140



бұ- дан соң қа- лай ко- ңіл шар- ты бо- лар шәй,

146



шы- рай- лым Бой- дай- та- лай оу, о да- ри- ға!

152



Шәй, шы- рай- лым Бой- дай- та- лай,

157



оу, о да- ри- ға!

қ-бас

Мән баласы Майқы би

Б.Қыдырбек

Moderato



81



87



95



101



107



114



123



131



140



148



157



Мән баласы Майқы би

Б.Қыдырбек

Moderato



10



19



27



33



42



51



60



68



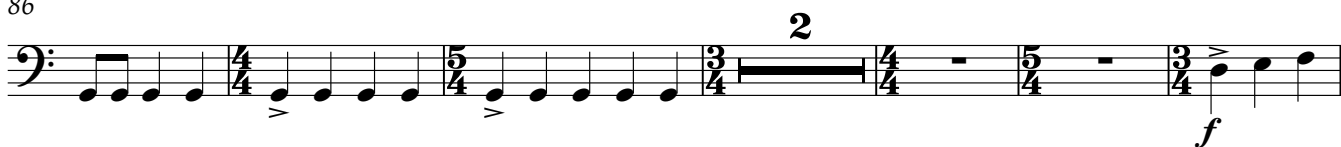
74



80



86



94



100

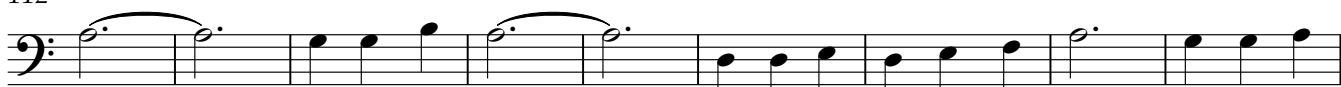


106



Бол-ған-да а-қыр за-

112



ман су тар-ты-лар, жі-гіт-ке қа-рап тұр-ған қыз ар-ты-

121



лар, шәй, шы-рай-лым Бой-дай-та-лай, оу, о да-ри-ға!

129



Коз жұм-сам һәм-мә бү-лік

137



ко-ріп тұ-рам бү-дан соң қа-лай ко-ңіл шар-ты бо-лар

145



шәй, шы-рай-лым Бой-дай-та-лай оу, о да-ри-ға!

152



Шәй, шы-рай-лым Бой-дай-та-лай, оу, о да-ри-

159



ға!