



Mihajlo Vihula

Ukraine, Miskolc

Ukrainian folk song (op.62)

A propos de l'artiste

Mihajlo Vihula – was born in Hust (Ukraine) in 1981. He began his guitar studies at the age of 7. His parents are music teachers, conductors, and composers. He studied classical guitar in Uzhhorod. He became interested in composing at a young age. He first dealt with folk song adaptations for classical guitar. Later, he started writing (composing) program music. In addition to composing his original works, he also makes many transcripts for classical guitar. Upon graduation from the Music College, he continued his studies as a classical guitarist and composer at the Lviv State Music Academy. His musical education was completed with the masterclasses of famous guitarists - for example, Yamashita, Dyens, Azabagic, Koshkin. He has been participating in many competitions and festivals since the beginning of his career. Since 2005, Mihajlo Vihula lives in Hungary. By now, Vihula has written about 200 pieces (opus) for different instrumental and vocal ensembles and music for theater spectacl... (la suite en ligne)

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A propos de la pièce



Titre : Ukrainian folk song
[op.62]
Compositeur : Vihula, Mihajlo
Arrangeur : Vihula, Mihajlo
Droit d'auteur : copyright by V.M. 2010
Editeur : Vihula, Mihajlo
Instrumentation : Guitare seule (notation standard)
Style : Traditionnel

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"Дівчино прощай"

переклад та редакція М. Вігули

обр. П. Милославського

Moderato sostenuto

Guitar

The score is written for guitar in treble clef, key of D major (one sharp), and 2/4 time. It consists of eight systems of music. The first system (measures 1-6) features a rhythmic pattern of eighth notes with a dynamic marking of *mp*. The second system (measures 7-12) continues the pattern with a dynamic marking of *mf*. The third system (measures 13-19) includes a *v* (vibrato) marking and a dynamic marking of *f*. The fourth system (measures 20-24) is marked *dolce* and features a change in the rhythmic pattern to a more melodic line. The fifth system (measures 25-30) continues the melodic line. The sixth system (measures 31-39) includes a first ending bracket (1.) and a dynamic marking of *p*. The seventh system (measures 40-48) includes a second ending bracket (2.) and a dynamic marking of *p*. The eighth system (measures 49-54) concludes the piece with a final dynamic marking of *p*.