

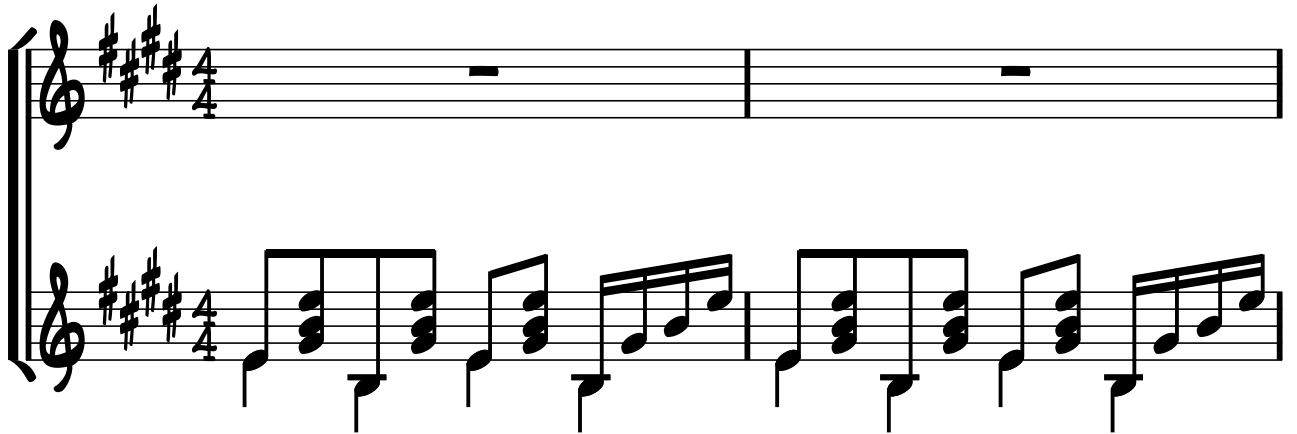
ТАРАКАНИЩЕ

Ехали медведи
На велосипеде.
А за ними кот
Задом наперед.

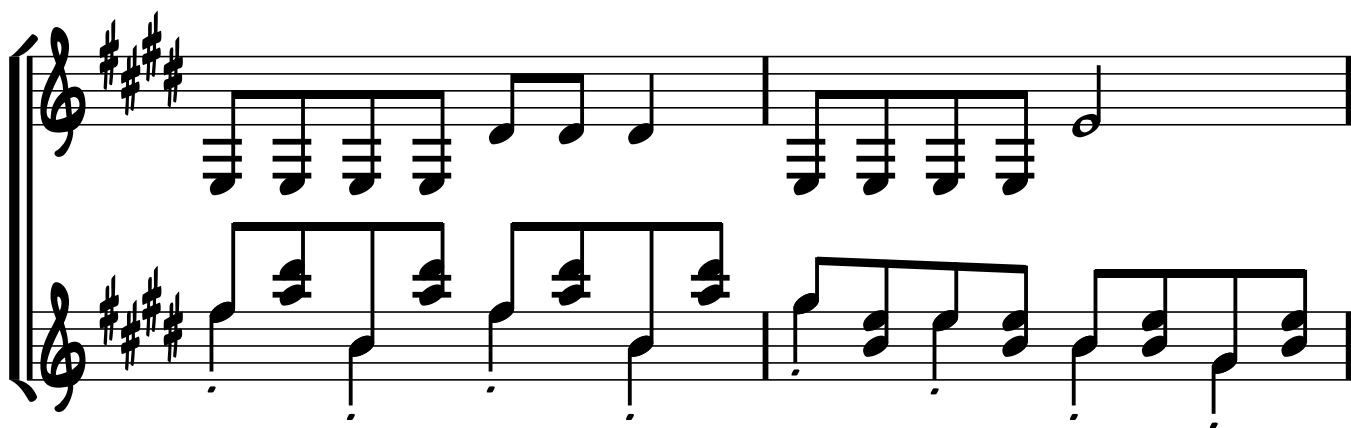
Волки на кобиле.
Льви в автомобиле.
Зайчики
В трамвайчике.

А за ним комарики
На воздушном шарике.
А за ними раки
На хромой собаке.

Жаба на метле...
Едут и смеются,
Пряники жуют.

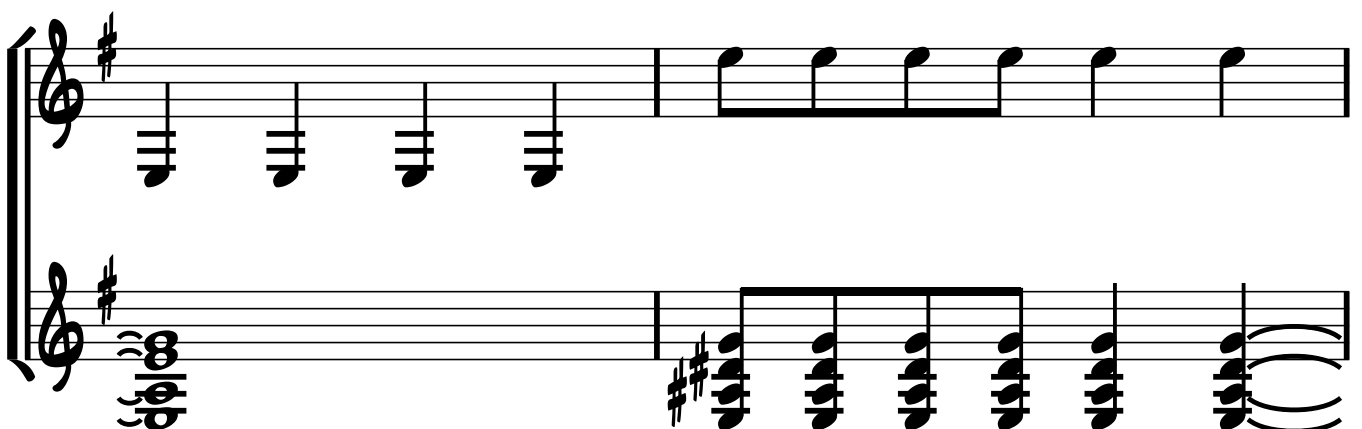
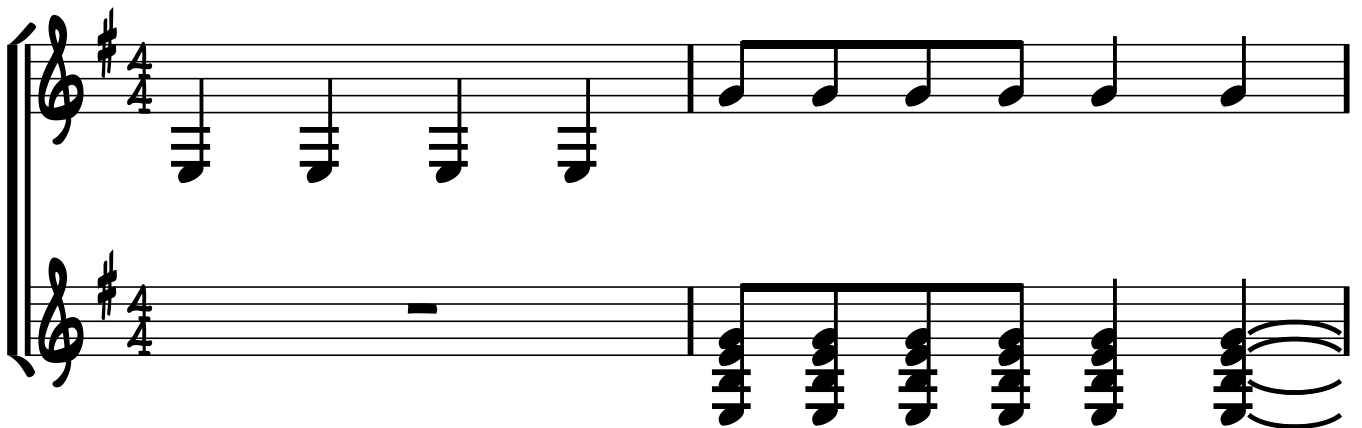






Вдруг из подворотни
 Страшный великан,
 Рыжий и усатый
 Та-ра-кан!
 Таракан, Таракан,
 Тараканище!

Он рычит, и кричит,
 И усами шевелит:
 "Погодите, не спешите,
 Я вас мигом проглочу!
 Проглочу, проглочу,
 не помилую".



The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a whole rest followed by a half note F#4 and a half note E4, with a 'p' (piano) dynamic marking. The lower staff is in bass clef with a key signature of one sharp (F#). It contains a whole rest followed by a half note F#3 and a half note E3, with a 'p' (piano) dynamic marking.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a whole rest followed by a half note F#4 and a half note E4, with a 'p' (piano) dynamic marking. The lower staff is in bass clef with a key signature of one sharp (F#). It contains a whole rest followed by a half note F#3 and a half note E3, with a 'p' (piano) dynamic marking.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a whole rest followed by a half note F#4 and a half note E4, with a 'p' (piano) dynamic marking. The lower staff is in bass clef with a key signature of one sharp (F#). It contains a whole rest followed by a half note F#3 and a half note E3, with a 'p' (piano) dynamic marking.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a whole rest followed by a half note F#4 and a half note E4, with a 'p' (piano) dynamic marking. The lower staff is in bass clef with a key signature of one sharp (F#). It contains a whole rest followed by a half note F#3 and a half note E3, with a 'p' (piano) dynamic marking.

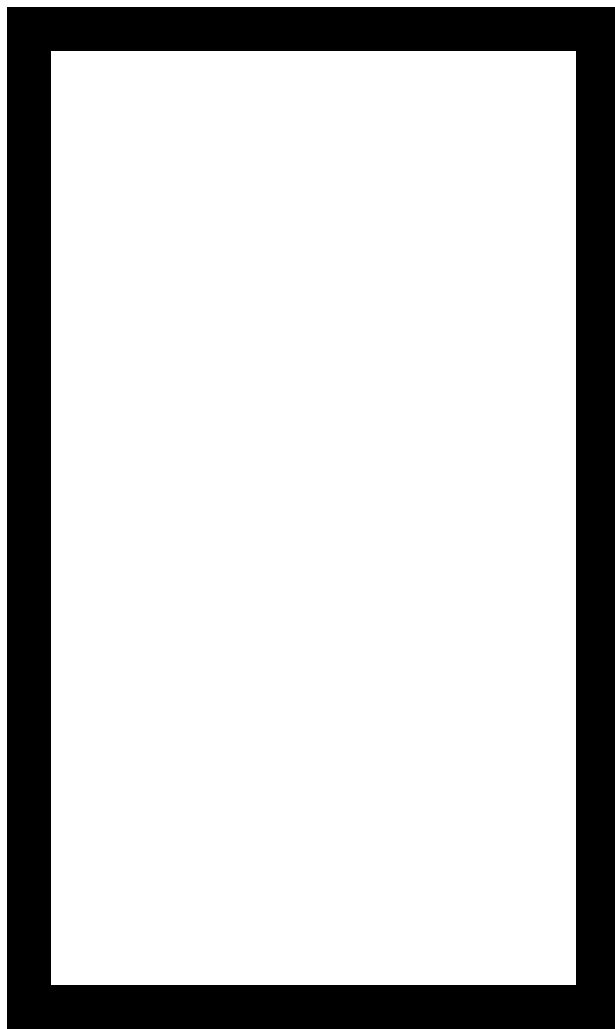
A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a whole rest followed by a quarter rest, then a half note G4 and a half note F#4. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a half note G2, a half note F#2, a half note E2, a half note D2, a half note C2, a half note B1, a half note A1, and a half note G1. The score is written in a simple, clean style with black ink on a white background.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff is also in treble clef with a key signature of one sharp (F#). It contains a single note, a whole note, which is a G4 (the second line of the staff). The score is written in a simple, hand-drawn style.

A musical score for the song 'The Rose Tree'. It consists of two staves, both in treble clef and key of D major (indicated by two sharps). The top staff contains the melody, and the bottom staff contains the accompaniment. The melody begins with a quarter note D4, followed by a quarter note E4, then a half note F#4. The accompaniment begins with a quarter rest, followed by a half note D4, then a half note E4. The melody continues with a quarter note G4, followed by a quarter note A4, then a half note B4. The accompaniment continues with a quarter note D4, followed by a quarter note E4, then a half note F#4. The melody concludes with a quarter note C5, followed by a quarter note B4, then a half note A4. The accompaniment concludes with a quarter note D4, followed by a quarter note E4, then a half note F#4.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff is in treble clef with a key signature of one sharp (F#). It contains a bass line with many beamed eighth notes, creating a rhythmic accompaniment. The score is divided into two measures by a double bar line.

Звери задрожали
В обморок упали.
Волки от испуга
Скучали друг друга.
Бедный крокодил
Жабу проглотил.
А слониха, вся дрожа,
Так и села на ежа.



The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a sequence of notes: B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, 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Только раки-забияки

Не боятся бою-драки:

Хоть и пьются назад,

Но усами шевелят

И кричат великану усатому: И назад еще дальше попятись.

"Не кричи и не ричи,

Мы и сами усачи,

Можем мы и сами

Шевелить усами!"



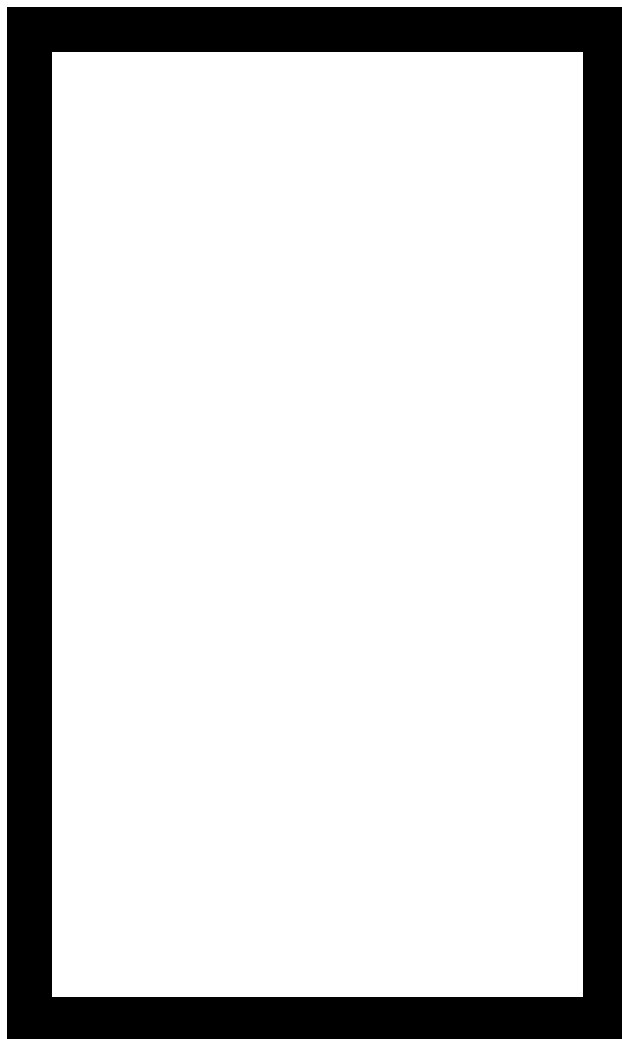
First system of musical notation, featuring two staves in treble clef with a key signature of three sharps (F#, C#, G#). The music consists of eighth and sixteenth notes, with some accidentals (flats) appearing in the second measure of each staff.

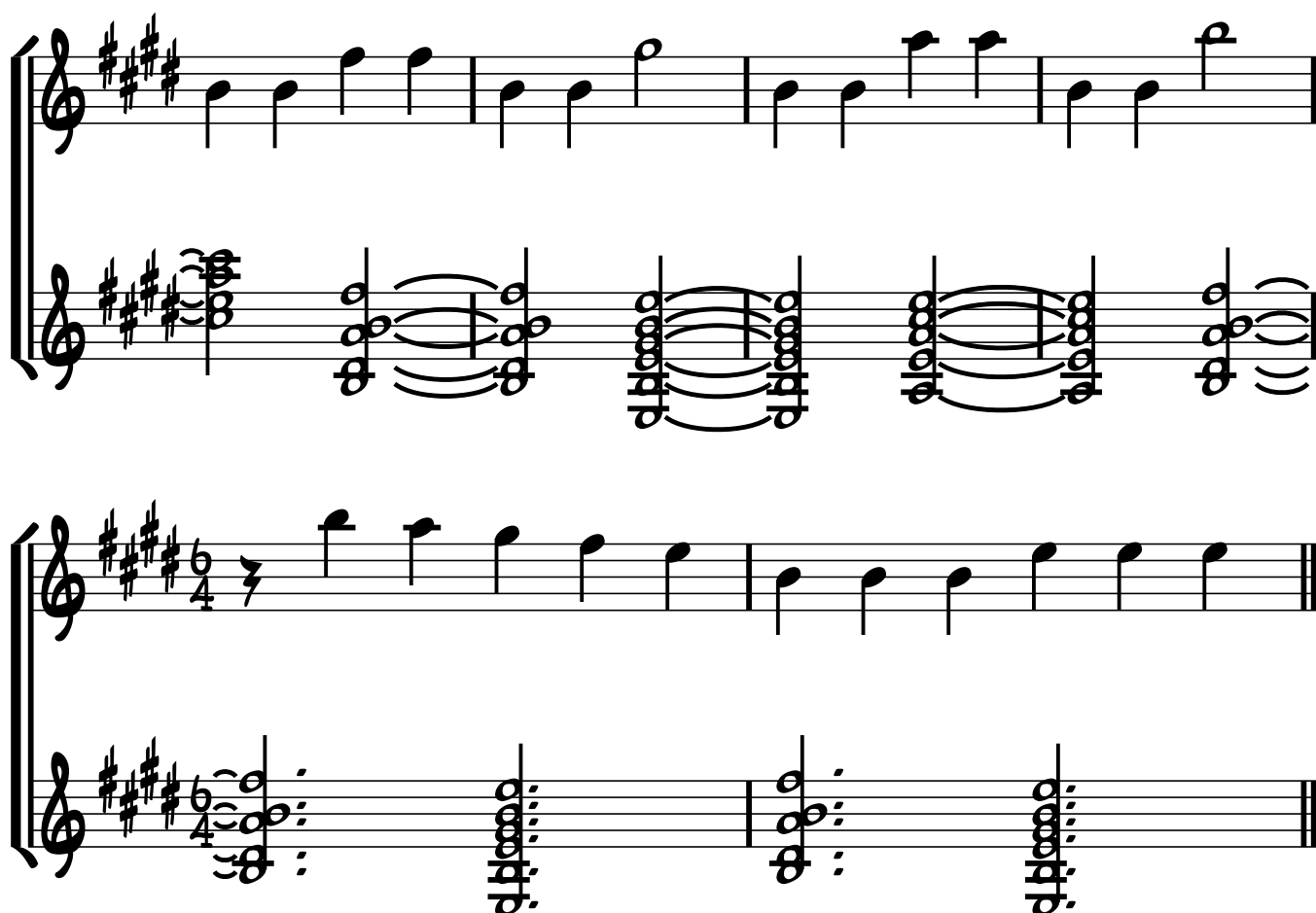
Second system of musical notation, featuring two staves in treble clef with a key signature of three sharps. The first staff contains eighth notes, while the second staff features chords and sixteenth-note patterns.

Third system of musical notation, featuring two staves in treble clef with a key signature of three sharps. The first staff contains eighth notes, and the second staff features chords and sixteenth-note patterns.

Fourth system of musical notation, featuring two staves in treble clef with a key signature of three sharps. The first staff includes a time signature change from 8/8 to 4/4. The second staff includes a time signature change from 8/8 to 4/4 and features chords and sixteenth-note patterns.

И сказал гиппопотам
Крокодилам и китам:
"Кто злодея не боится
И с чудовищем сразится,
Я тому богатырю
Двух лягушек подарю
И словцу шишку пожалуй!"





"Не боимся мы его,
Великана твоего:
Мы зубами,
Мы кликами,
Мы копитами его!"

И веселою гурьбой
Звери кинулись в бой,
Но увидев усача
(Ай-ай-ай!),
Звери дали стрекача
(Ай-ай-ай).



По лесам, по полям разбежались.
Тараканьих усов испугались.

This musical score is written for piano and voice in A major (three sharps) and 4/4 time. The piano accompaniment is spread across four systems, each with two staves. The first system shows the piano part with a series of chords and eighth notes, while the voice part has whole rests. The subsequent systems show both parts with more complex rhythmic patterns, including eighth and sixteenth notes, and some melodic lines with slurs. The score concludes with a final chord in the piano part and a whole note in the voice part.

This musical score is written for piano and voice in A major (three sharps: F#, C#, G#) and 4/4 time. It consists of six systems, each with a piano part (left staff) and a vocal part (right staff). The piano part features a complex harmonic texture with many beamed sixteenth and thirty-second notes, often playing chords. The vocal part is a melody that begins with a half note, followed by eighth and quarter notes, and includes some rests. The score concludes with a double bar line at the end of the sixth system.