Антология литературы для балалайки

В.В.Андреев

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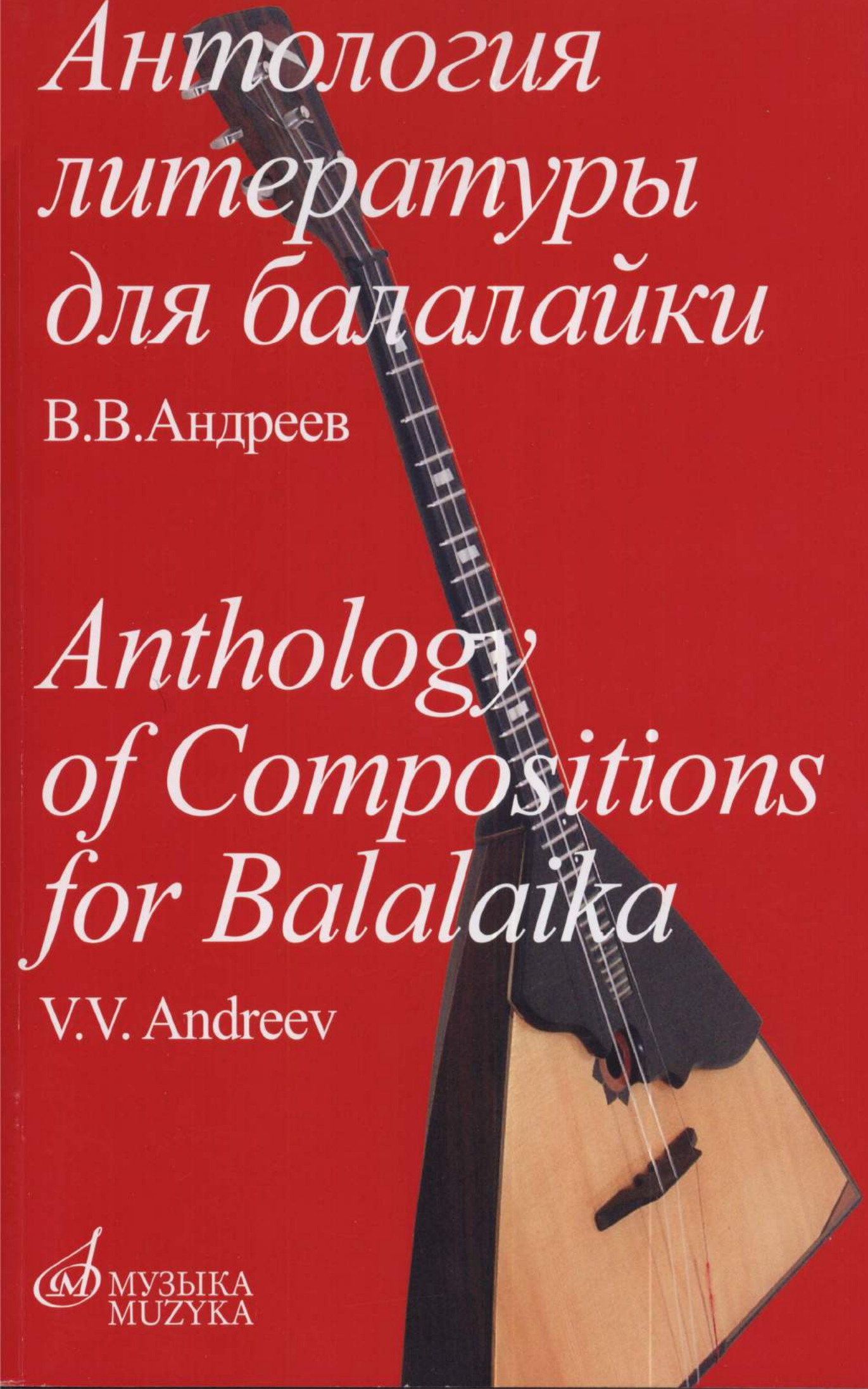
Anthology of Compositions for Balalaika

V.V. Andreev



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Часть 1 В.В. Андреев

Составитель А.Горбачев

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Part 1 V.V. Andreev

Compiled by A.Gorbachev

МОСКВА · МУЗЫКА
MOSCOW · MUZYKA
2006

Редакционная коллегия:

Аверин В. А., Амиров Ш. С., Блинов Е. Г., Болдырев В. Б.,
Горбачев А. А., Данилов А. С., Ельчик В. А., Зажигин В. Е.,
Нечепоренко П. И., Сенчуров М. И.

А 72 **Антология** литературы для балалайки. Часть 1: В. В. Андреев / Сост. А. Горбачев. — М.: Музыка, 2006.

ISBN 5-7140-0150-8

В I часть Антологии литературы для балалайки, посвященную творчеству В. В. Андреева, включены сочинения в современной исполнительской редакции, выполненной известными отечественными балалаечниками.

Для учащихся ДМШ, ССМШ, музыкальных училищ, студентов вузов, концертирующих исполнителей, а также для любителей домашнего музицирования.

ISBN 5-7140-0150-8

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ПРЕДИСЛОВИЕ

Издательство «Музыка» приступает к реализации нового проекта — публикации «Антологии литературы для балалайки». Исполнители и педагоги давно испытывают потребность в издании лучших образцов оригинального репертуара для балалайки, созданных за более чем вековой период развития исполнительства на этом инструменте.

Каковы же основные этапы становления оригинальной литературы для балалайки?

Своим рождением концертная балалайка, как и литература для нее, обязана, как известно, В. В. Андрееву и его сподвижникам. Достаточно скромные технические возможности первых исполнителей и их стремление к популяризации балалайки предопределили жанровую основу написанных в то время произведений: это обработки народных тем и танцевальные пьесы (вальсы, польки, мазурки и т. д.). В русле творческих достижений В. В. Андреева создавались и многочисленные обработки народных тем Б. С. Трояновского, который ввел в исполнительскую практику новые приемы, расширив тем самым технические и художественные возможности балалайки.

В первой половине XX века в жанре обработок русских народных песен на общем фоне выделяются два произведения — Концертные вариации П. В. Куликова (1938; написаны для Н. П. Осипова) и Концертные вариации на тему русской народной песни «Вот мчится тройка почтовая» Н. П. Будашкина (1947; написаны для Н. Г. Хаврошина).

Значительное влияние на формирование оригинального репертуара оказала исполнительская деятельность известных солистов-балалаечников 20—30-х годов — А. Д. Доброхотова, Б. С. Трояновского, Н. П. Осипова и других. Сюита Б. С. Трояновского (1928), включающая 13 обработок народных тем, стала одним из первых произведений для балалайки и симфонического оркестра. Это подготовило почву для появления нескольких произведений крупной формы: Фантазии на русскую и украинскую тему Н. Я. Выгодского (1928), фантазии «На посиделках» М. М. Ипполитова-Иванова (1931), Концерта для балалайки и симфонического оркестра (1930) и Сюиты (1931) С. Н. Василенко. Произведения Василенко долгие годы оставались непревзойденными образцами оригинальных сочинений для балалайки. В его Концерте органично соединены народный тематизм и симфонические методы развития материала. В Сюите композитор отказывается от традиционного для балалаечного репертуара использования народных тем в качестве основы произведения, открывая новые перспективы в развитии жанра.

Следует упомянуть о произведениях для балалайки, созданных за пределами России в 40—70-е годы и мало известных широкому кругу исполнителей, педагогов и композиторов. Среди них Соната А. Т. Гречанинова (1948—1951), лишь в 2000 году отредактированная и опубликованная целиком А. С. Даниловым, Соната Л. Иоганнеса (1948), его же Сюита (1949) и Сонатина (1963), Концерт для балалайки и симфонического оркестра О. фон Пандера (1956), Соната (1951) и Классическая сюита (1974) И. Попелки, Соната С. Э. Йохансона (1961), Концерт для балалайки и симфонического оркестра Э. Тубина (1964; написан для балалаечника из Норвегии Н. Н. Цветнова), Концерт для балалайки, арфы и симфонического оркестра Ц. Брезгена (1978).

Во второй половине XX века в России продолжает развиваться традиционный жанр обработок народных тем. А. Б. Шалов, В. Н. Городовская, П. И. Нечепоренко, А. С. Данилов, В. А. Панин и другие авторы создали большой пласт сочинений, прочно вошедших в репертуар балалаечников. Этапными произведениями стали цикл Ю. Н. Шишакова «Воронежские акварели» (1964), его же концертная пьеса «Барыня» (1986), Фантазия на тему русской народной песни «Сронила колечко» М. И. Цайгера (1986), «Псковская сюита» К. Е. Волкова (1997). Для этих произведений характерны новые принципы развития тем, их мотивная разработка, использование современного гармонического языка, новых приемов игры.

В конце XX века появились обработки и транскрипции народных тем с использованием элементов джазового и эстрадного стилей. Эта тенденция наиболее явно прослеживается в пьесах А. А. Цыганкова, В. Н. Конова, Е. Г. Быкова, «Джазовой сюите» В. Д. Зубицкого (1974), в Концерте для балалайки, фортепиано и струнных А. Г. Тихомирова (2003).

Многие произведения для балалайки создают сами исполнители. Кроме обработок и пьес А. Б. Шалова, П. И. Нечепоренко, А. С. Данилова, В. А. Панина, В. Н. Конова, Е. Г. Быкова, Ю. М. Клепалова, В. И. Плотникова, следует отметить одно из ключевых произведений балалаечной литературы — Вариации на тему 24-го каприса Н. Паганини, написанные П. И. Нечепоренко в 1955—1956 гг. В учебный репертуар прочно вошли Пьесы-картины (1958) и Соната (1959) В. С. Белецкого и Н. А. Розановой, пьесы и обработки Е. К. Тростянского, а также Сюита для балалайки (1985—1986) и Концерт для балалайки с оркестром русских народных инструментов (1984) А. И. Марчаковского.

Говоря о концертах для балалайки с оркестром, можно достаточно четко выявить два направления в развитии этого жанра. Первое берет начало от «Русского концерта» З. П. Фельдмана (1929) и подразумевает активное использование мелодий и отдельных интонаций народной музыки, опору на традиционные приемы игры и виды техники и, соответственно, сравнительно невысокий уровень сложности. Почти полвека занимает ведущее место в концертном и педагогическом репертуаре Концерт для балалайки с оркестром русских народных инструментов Ю. Н. Шишакова (1954; посвящен М. Лапидусу).

В том же русле написаны концерты А. А. Соколова-Камина (1946—1947), Е. П. Кичанова (1949, 1959, 1960), Л. И. Воинова (1953, 1956), Концерт для балалайки, бандуры и симфонического оркестра Г. П. Таранова (1954), концерты Т. И. Шутенко (1956, 1957), Н. М. Речменского (1959), Н. Б. Шульмана (1959), П. Д. Гайдамаки (1966), П. А. Барчунова (1968, 1975), А. П. Курченко (1975, 1984), А. Л. Репникова (1974), Ф. Ф. Смехнова (1978), Ю. Я. Йщенко (1983), В. П. Веккера (1981), Концерт-рапсодия для двух балалаек и оркестра Г. Г. Шендерева (1983), Концерт В. И. Марунича (1997), два концерта В. Н. Бикташева.

Отдельно назовем «Праздничную музыку» для балалайки, ложек и симфонического оркестра С. М. Слонимского (1975). Яркая образность и мастерство разработки материала позволяют отнести этот одночастный концерт к лучшим образцам академического репертуара балалаечников. Интересен и Концерт А. Г. Рогачева (2001), стиль которого можно определить как фолк-модерн.

Второе направление в развитии концертного жанра ярко заявило о себе в последней четверти XX века и характеризуется тем, что композиторы редко и весьма опосредованно используют интонации народной музыки. Таковы Концерт Э. Тубина, три концерта для балалайки и симфонического оркестра К. А. Мяскова (1977, 1989, 1991), Концерт-поэма для балалайки, кларнета и оркестра русских народных инструментов Н. И. Пейко (1978), Концерт для балалайки, фортепиано, ударных и струнных А. И. Кусякова (1992, вторая редакция 1997), Концерт-монолог Е. П. Дербенко (2003), «Манускрипты Эо» О. В. Осиповой (2004), «Время прощать» для балалайки и струнных М. Б. Броннера (2005). Эти произведения отмечены глубиной замысла, насыщенностью образов, и каждое из них открывает новую страницу в балалаечной литературе.

В сонатах и сюитах, появившихся во второй половине XX века, прослеживается явная тенденция к академизации стиля и использованию композиторами современного музыкального языка.

Сюиты Ю. Н. Шишакова, К. А. Мяскова, А. И. Марчаковского, А. А. Тимошенко продолжают традиции сюиты С. Н. Василенко. Интересны для исполнителей соната-фантазия Ю. С. Стржелинского (1996), концертная сюита для балалайки и симфонического оркестра С. М. Слонимского (2004), сонаты В. С. Белецкого и Н. А. Розановой (1959), Н. М. Пузея (1965—1966), К. А. Мяскова (1984). Наиболее сложными по музыкальному языку являются «Детские картинки» В. А. Екимовского (1969; так называемые необратимые ритмы), Камерная сюита В. А. Панина (1981; серийная техника), «Псковская сюита» К. Е. Волкова (1997; элементы сонористики), сонаты А. И. Кусякова (1979, 1985, 2001).

Огромное влияние на формирование репертуара оказало становление системы высшего профессионального образования балалаечников. Именно выпускники вузов, среди которых было много ярких, талантливых исполнителей и педагогов, сотрудничали с композиторами, благодаря чему были созданы многие произведения для балалайки. Так, для Н. П. Осипова писали С. Н. Василенко и П. В. Куликов. Тесно сотрудничали с Е. Г. Блиновым и его учениками (Ю. Ю. Алексиком, В. Н. Илляшевичем, Ш. С. Амировым, В. А. Авериным) композиторы Украины (К. А. Мясков, Н. Б. Шульман, В. Д. Зубицкий) и композиторы Урала и Сибири (Н. М. Пузей, В. П. Веккер, Е. П. Кичанов, В. А. Бешевли и другие). С А. Б. Шаловым и М. А. Даниловым над созданием «Праздничной музыки» работал С. М. Слонимский. Для А. В. Тихонова писали В. Н. Городовская и А. П. Курченко. Благодаря сотрудничеству А. С. Данилова с А. И. Кусяковым появились наиболее яркие и интересные образцы крупной формы. Для В. Е. Зажигина писали А. И. Ларин, Е. П. Дербенко, В. И. Егоров, В. А. Екимовский. В контакте с В. Б. Болдыревым создавались многие произведения Ю. Н. Шишакова, Н. И. Пейко, В. А. Панина, В. И. Егорова. Для А. А. Горбачева сочиняют С. М. Слонимский, М. Б. Броннер, К. Е. Волков, А. И. Кусяков, В. В. Беляев, М. И. Цайгер, А. Г. Рогачев, А. П. Исакова, В. А. Панин, А. Г. Тихомиров, О. В. Осипова, Е. К. Крючков.

Рассматривая становление оригинального репертуара для балалайки, нетрудно заметить, что данный процесс отражает общие тенденции в мировой и русской музыкальной культуре. Они проявились как в содержательной сфере (усиление драматизма и трагедийности), так и в сфере языка: с одной стороны — усложнение композиторской техники, с другой стороны — влияние эстрадного и джазового искусства на академические жанры.

Народные интонации и темы, ранее составлявшие основу музыкального тематизма в произведениях для балалайки, к концу века используются более опосредованно, преломляясь сквозь призму современных средств композиции. Эта тенденция свидетельствует о значительном расширении образно-тематической сферы, которая стала доступна современной балалайке, прочно утвердившейся на концертной эстраде, но не утратившей связи с национальными корнями.

А. Горбачев, М. Имханицкий

PREFACE

The publishing house *Muzyka* has embarked on a new project: an anthology of compositions for balalaika. The art of playing the balalaika has been developing since more than a century. Both performers and teachers feel an urgent need for the publication of the best works originally composed for balalaika during this period.

Now, let us consider the principal stages of the development of the repertoire for balalaika.

As is well known, the concert balalaika was created by V. V. Andreev and his associates who also paved the way for the balalaika repertoire. The early balalaika music is represented by folktune adaptations and dance pieces (waltzes, polkas, mazurkas, etc); such a restricted range of genres was conditioned by the rather modest technical capacities of the early performers, as well as by their wish to popularize the instrument. B. S. Troyanovsky introduced into the performing practice some new devices and thus considerably expanded the instrument's technical and expressive capacities. In his own folksong and folkdance adaptations he advanced V. V. Andreev's achievements.

Among the folksong-based works of the first half of the 20th century, the Concert Variations by P. V. Kulikov (1938, composed for N. P. Osipov) and the Concert Variations on the Russian song *Vot mchitsya troyka pochtovaya* ('The postman's troika is galloping', 1947, composed for N. G. Khavroshin) are especially noteworthy.

The development of the original repertoire was largely influenced by the art of the leading soloists of the 1920—30-s, including A. D. Dobrokhotov, B. S. Troyanovsky, N. P. Osipov. Moreover, Troyanovsky proved to be a composer; his Suite (1928), comprising 13 folktune adaptations, is one of the earliest works for balalaika with symphony orchestra. Shortly thereafter, several other large-scale compositions followed, including the Fantasy on Russian and Ukrainian themes by N. Ya. Vigodsky (1928), the fantasy *Na posidelkakh* ('Sitting in a Friendly Company') by M. M. Ippolitov-Ivanov (1931), the Concerto for balalaika with symphony orchestra (1930) and the Suite (1931) by S. N. Vasilenko. For many years, Vasilenko's works remained unsurpassed examples of the original music for balalaika. In his Concerto, the folk tunes are organically linked to the symphonic methods of thematic development. In his Suite, Vasilenko abandoned the traditional use of folk tunes and thus opened new perspectives for the development of the genre.

In the 1940—70-s, numerous works for balalaika appeared outside Russia. For several decades they remained all but unknown to the majority of native performers, teachers, and composers. Noteworthy among these works are the Sonata by A. T. Grechaninov (1948—51), edited and published in whole by A. S. Danilov only in 2000, the Sonata (1948), the Suite (1949), and the Sonatina (1963) by L. Johannes, the Concerto for balalaika with symphony orchestra by O. von Pandera (1956), the Sonata (1951) and the Classical Suite (1974) by I. Popelka, the Sonata by S. E. Johanson (1961), the Concerto for balalaika with symphony orchestra by E. Tubin (1964, written for the balalaika player from Norway N. N. Tsvetnov), the Double Concerto for balalaika and harp with symphony orchestra by C. Bresgen (1978).

The traditional genre of folktune adaptation continued to develop in Russia during the second half of the 20th century. Many such adaptations, created by A. B. Shalov, V. N. Gorodovskaya, P. I. Necheporenko, A. S. Danilov, V. A. Panin and others, have become firmly established in the repertoire of balalaika players. A. S. Danilov and some other composers worked in the same direction. Especially noteworthy are the cycle 'Voronezh Watercolours' (1964) and the concert piece *Barynya* ('Ma'am') by Yu. N. Shishakov (1986), the Fantasy on the Russian folksong *Sronila kolechko* ('I've lost my ringlet') by M. I. Tsayger (1986), the 'Pskov Suite' by K. E. Volkov (1997). In these works some new principles of thematic and motivic development, modern harmonic devices, and novel techniques of playing were used.

Some of the folktune adaptations and transcriptions composed by the end of the 20th century incorporate elements of jazz and pop styles. This tendency is found especially in the works by A. A. Tsygankov, V. N. Konov, E. G. Bykov, in Jazz Suite by V. D. Zubitsky (1974), Concerto for balalaika, piano and strings by A. G. Tikhomirov (2003).

Numerous balalaika works were written by the players themselves. Apart from the transcriptions and original pieces by A. B. Shalov, P. I. Necheporenko, A. S. Danilov, V. A. Panin, V. N. Konov, E. G. Bykov, Yu. M. Klepalov, V. I. Plotnikov, it is necessary to mention one of the key works of the whole balalaika repertoire, the Variations on the theme of Paganini's 24th Caprice, composed by P. I. Necheporenko in 1955—56. A place in the educational repertoire has been secured for such works as Pieces-Tableaux (1958) and the Sonata (1959) by V. S. Beletsky and N. A. Rozanova, pieces and transcriptions by E. K. Trostyansky, as well as the Suite for balalaika (1985—86) and the Concerto for balalaika with orchestra of Russian folk instruments (1984) by A. I. Marchakovsky.

The genre of concerto for balalaika with orchestra has been developing in two distinctly separate directions. One of these springs from the 'Russian Concerto' by Z. P. Feldman (1929) and implies wide use of folktunes and motifs borrowed from folk music, prevalence of traditional techniques of playing and,

consequently, a relatively low level of complexity. One of the summits on this way is the Concerto for balalaika with orchestra of Russian folk instruments by Yu. N. Shishakov (1954, dedicated to M. Lapidus). During almost half a century it occupied a leading place in the concert and educational repertoire.

Stylistically similar are the concertos by A. A. Sokolov-Kamin (1946—47), E. P. Kichanov (1949, 1959, 1960), L. I. Voinov (1953, 1956), the Double Concerto for balalaika, bandura and symphony orchestra by G. P. Taranov (1954), the concertos by T. I. Shutenko (1953), N. M. Rechmensky (1959), N. B. Shulman (1959), P. D. Gaydamaka (1966), P. A. Barchunov (1968, 1975), A. P. Kurchenko (1975, 1984), A. L. Repnikov (1974), F. F. Smekhnov (1978), Yu. Ya. Ishchenko (1983), V. P. Vekker (1981), the Concerto-Rhapsody for two balalaikas and orchestra by G. G. Shenderev (1983), the Concerto by V. I. Marunich (1997), two concertos by V. N. Biktashev (2004).

Special mention must be made of the 'Festival Music' for balalaika, spoons and symphony orchestra by S. M. Slonimsky (1975). Thanks to the singularity of its music and the principles of the thematic development used in it, this one-movement concerto can be regarded as one of the best positions of the academic repertoire for balalaika. An another position of interest is the Concerto by A. G. Rogachev (2001), whose style may be labeled as 'folk-modern'.

The second tendency of the development of the genre has revealed itself primarily since the last quarter of the 20th century. It is characterized by a rare and indirect use of folk tunes and motifs. Among the works representing this tendency are the Concerto by E. Tubin and three concertos for balalaika with symphony orchestra by K. A. Myaskov (1971, 1989, 1991), the Concerto-Poem for balalaika, clarinet and orchestra of Russian folk instruments by N. I. Peyko (1978), the Concerto for balalaika, piano, percussion and strings by A. I. Kusyakov (1992, revised 1997), Concerto-Monologue by E. P. Derbenko (2003), 'Manuscripts of Eho' by O. V. Osipova (2004), 'It Is Time to Forgive' by M.B. Bronner (2005). These works are notable for the profundity of their conception and the intensity of their imagery, and each of them has opened a new page in the literature for balalaika.

In the sonatas and suites composed during the second half of the 20th century, a tendency towards academization of style and modernization of musical style is found.

The suites by Yu. N. Shishakov, K. A. Myaskov, A. I. Marchakovsky, A. A. Timoshenko have continued the traditions of the Suite by S. N. Vasilenko. Among other works of interest for performers are the Sonata-Fantasy by Yu. S. Strzhelinsky and the Concert Suite for balalaika and symphony orchestra by S. M. Slonimsky (2004), sonatas by V. S. Beletsky and N. A. Rozanova (1959), by N. M. Puzey (1965—66), by K. A. Vyaskov (1984). From the point of view of musical language, such works as the 'Children's Pictures' by V. A. Ekimovsky (1969) with the use of the so-called non-retrogradable rhythms), the Chamber Suite by V. A. Panin (1981, with elements of serial technique), the 'Pskov Suite' by K. E. Volkov (1997, with elements of sonoristic technique), sonatas by A. I. Kusyakov (1979, 1985, 2001) are especially complex.

The rise of professional education system for balalaika players had a powerful influence upon the development of the balalaika repertoire. Numerous talented performers and teachers, graduated from the institutes of higher education, collaborated with the composers; as a result, many valuable works for balalaika were created. For instance, S. N. Vasilenko and P. V. Kulikov wrote music for N. P. Osipov. The composers from Ukraine (K. A. Myaskov, N. B. Shulman, V. D. Zubitsky and others) and from Ural (N. M. Puzey, V. P. Vekker, E.P. Kichanov, V. A. Beshevli and others) closely collaborated with E. G. Blinov and his disciples (Yu. Yu. Aleksik, V. N. Illyashevich, Sh. S. Amirov, V.A. Averin). While composing his 'Festival Music', S. M. Slonimsky worked with A. B. Shalov and M. A. Danilov. V. N. Gorodovskaya, A. P. Kurchenko, and others wrote for A. V. Tikhonov. The collaboration between A. S. Danilov and A. I. Kusyakov resulted in the most striking and interesting specimens of larger forms. A. I. Larin, E. P. Derbenko, V. I. Egorov, V. A. Ekimovsky wrote for V. E. Zazhigin. Many works by Yu. N. Shishakov, N. I. Peyko, V. A. Panin, V. I. Egorov were composed in collaboration with V. B. Boldyrev. S. M. Slonimsky, M. B. Bronner, K. E. Volkov, A. I. Kusyakov , V. V. Belyaev, M. I. Tsayger, A. G. Rogachev, A. P. Isakova, V. A. Panin, A. G. Tikhomirov, O. V. Osipova, E. K. Kryuchkov wrote for A. A. Gorbachev.

The development of the original repertoire for balalaika clearly reflects some more general trends of the world and Russian musical culture. This is apparent both in the contents (strenghtening of dramatic tension and of tragic element) and in the language (use of complex modern techniques, influence of jazz and popular music upon the academic genres).

The folk tunes and motifs, which had constituted the basis of musical thematism in the earlier works for balalaika, by the end of the century were used in a less direct manner, as if re-interpreted through the prism of the contemporary devices of musical composition. The contemporary balalaika has mastered a much larger scope of imagery and expression; firmly established on the concert platform, it has preserved its links with its folk background.

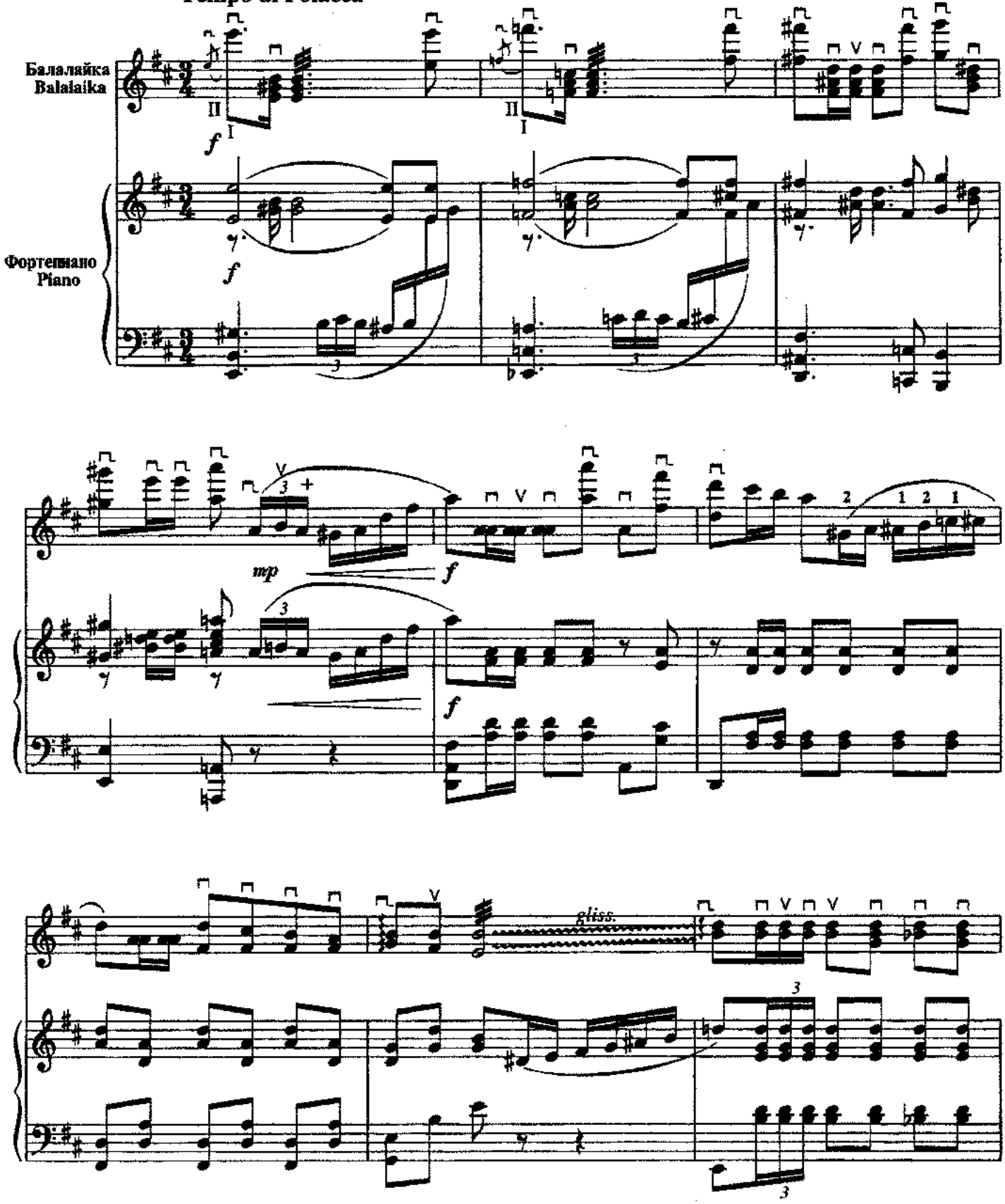
A. Gorbachev, M. Imkhanitsky
Transl. by L. Hakobian

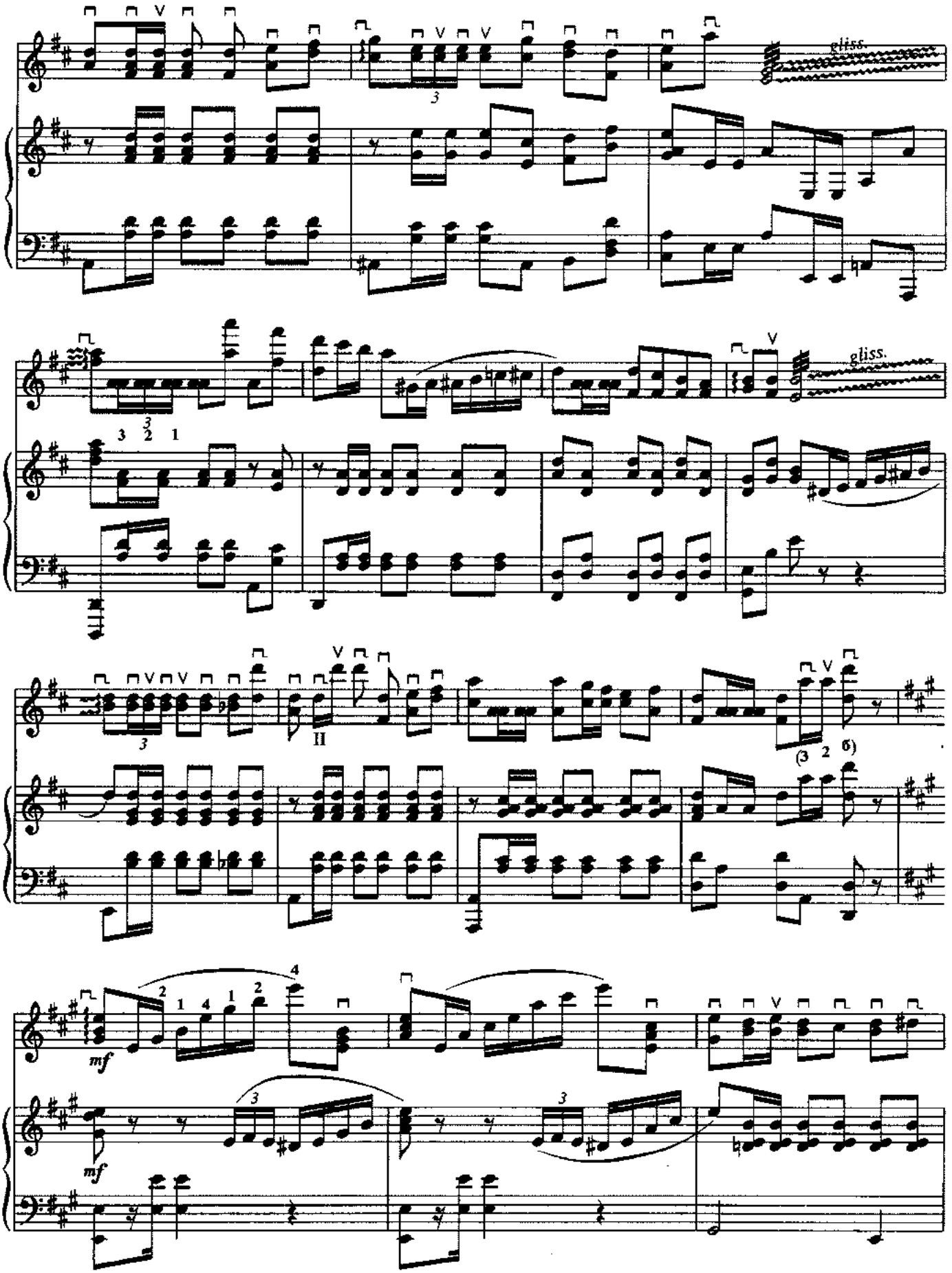
ТОРЖЕСТВЕННЫЙ ПОЛОНЕЗ
(Полонез № 1)

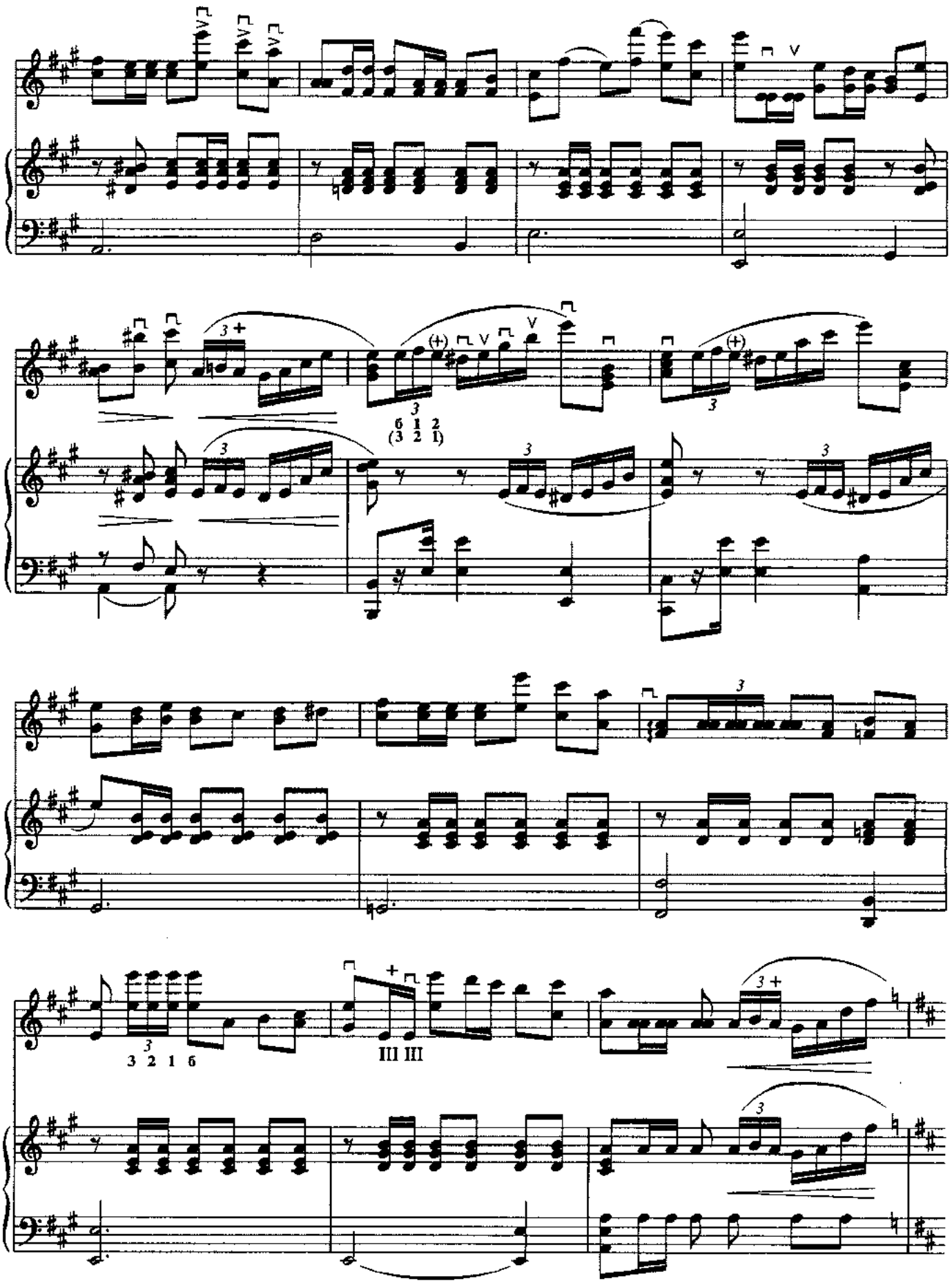
SOLEMN POLONAISE
(Polonaise No. 1)

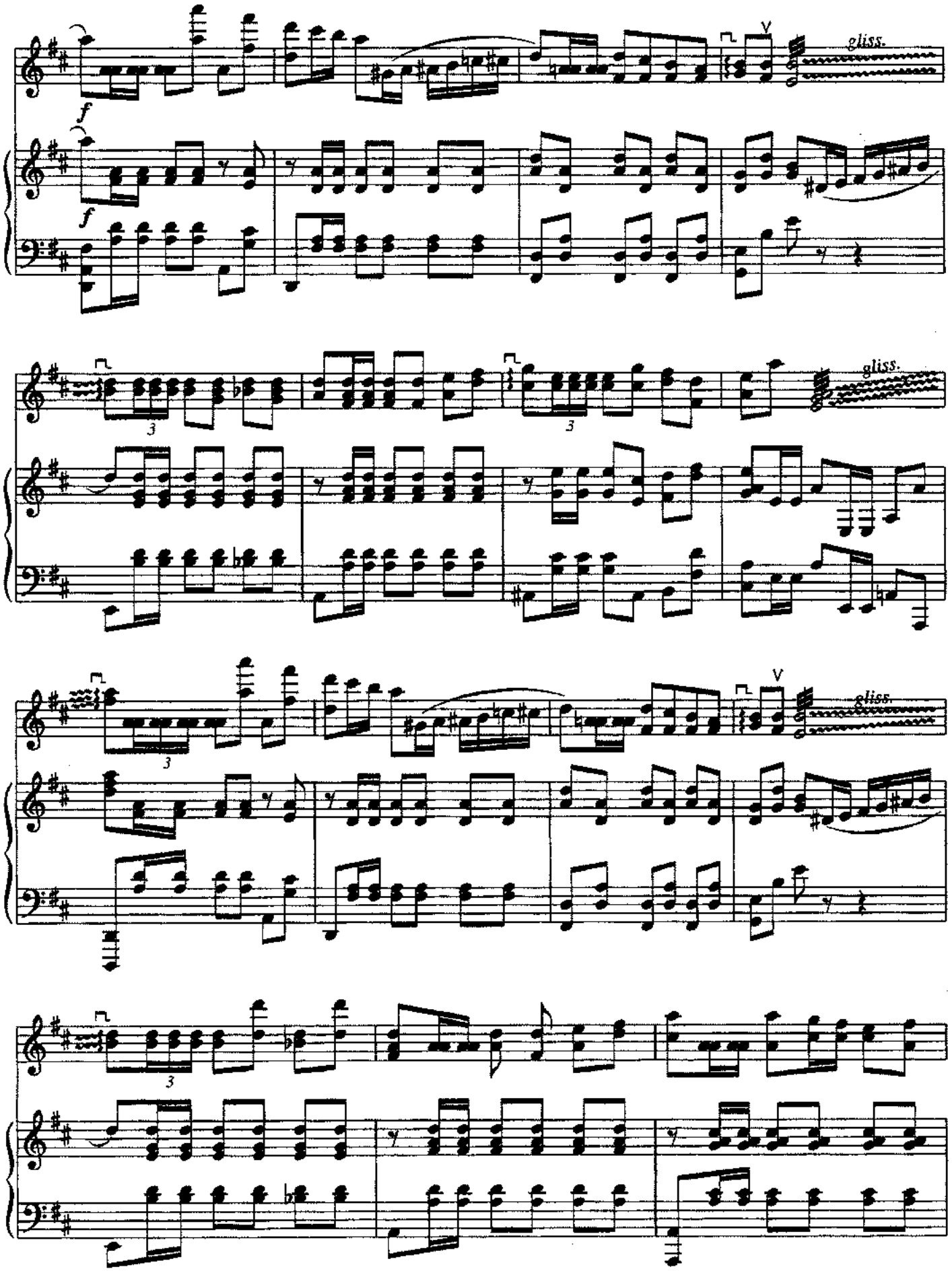
В. АНДРЕЕВ
V. ANDREEV
Транскрипция П. Нечепоренко
Transcription by P. Nechiporenko

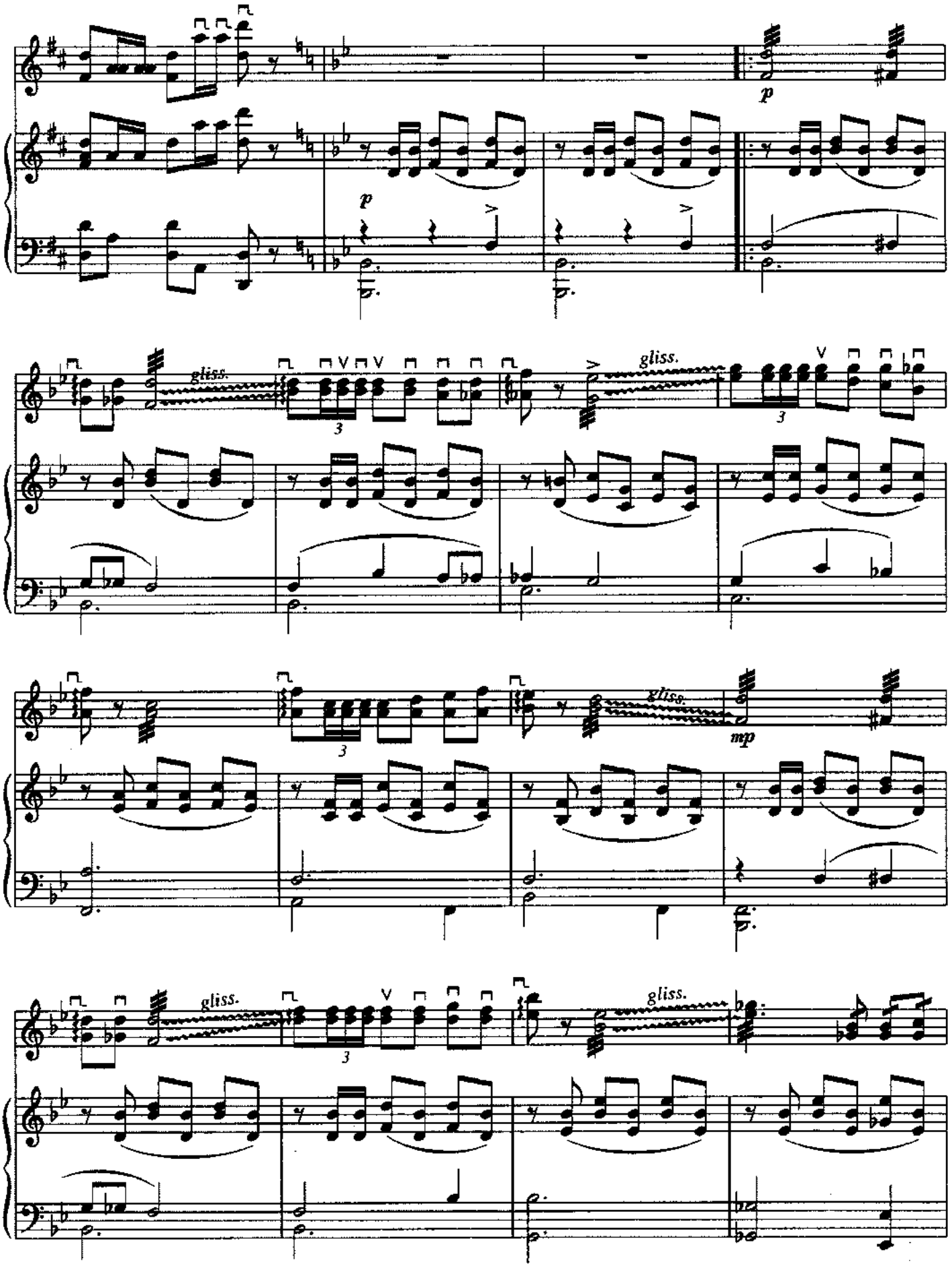
Tempo di Polacca

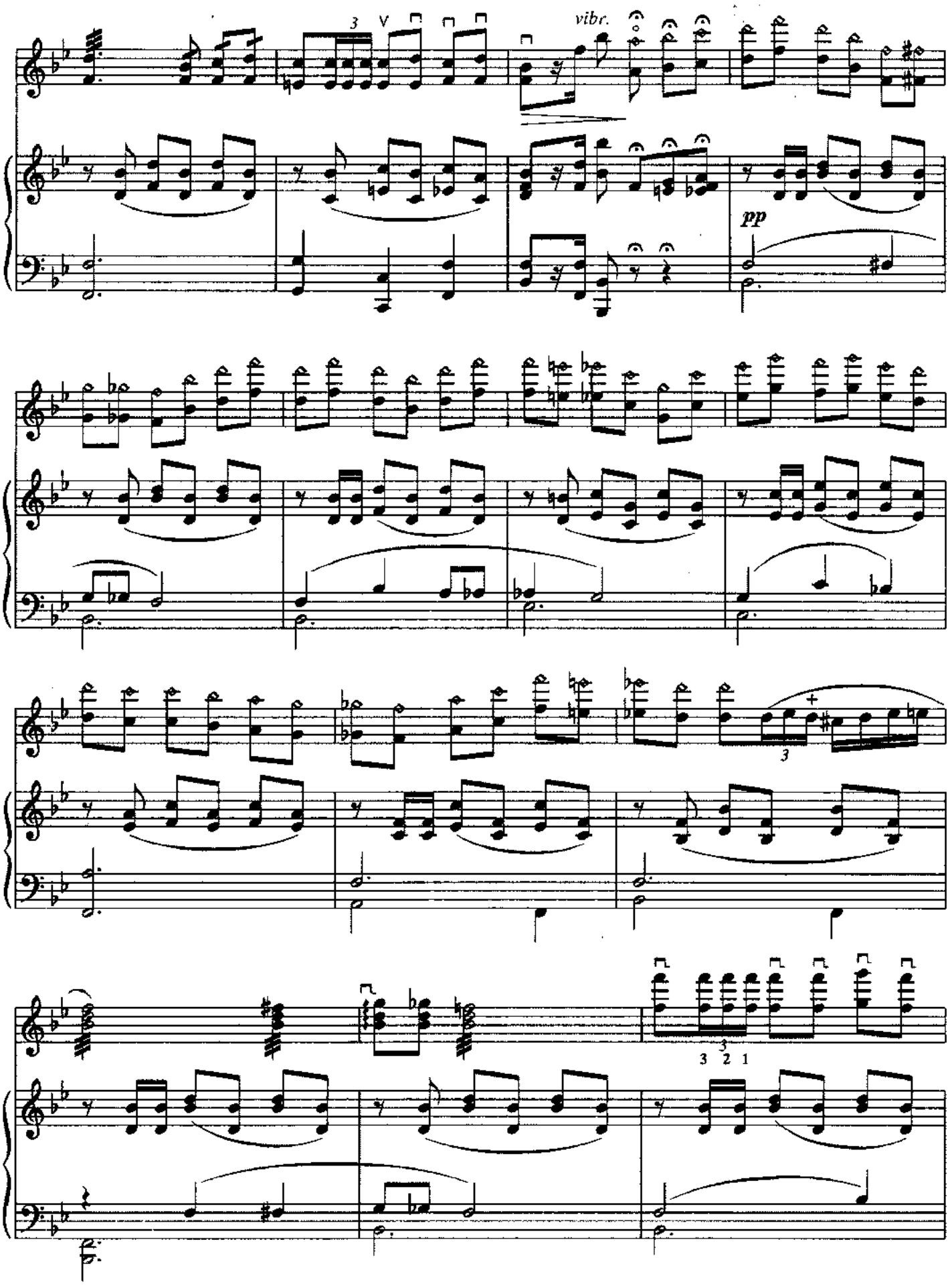


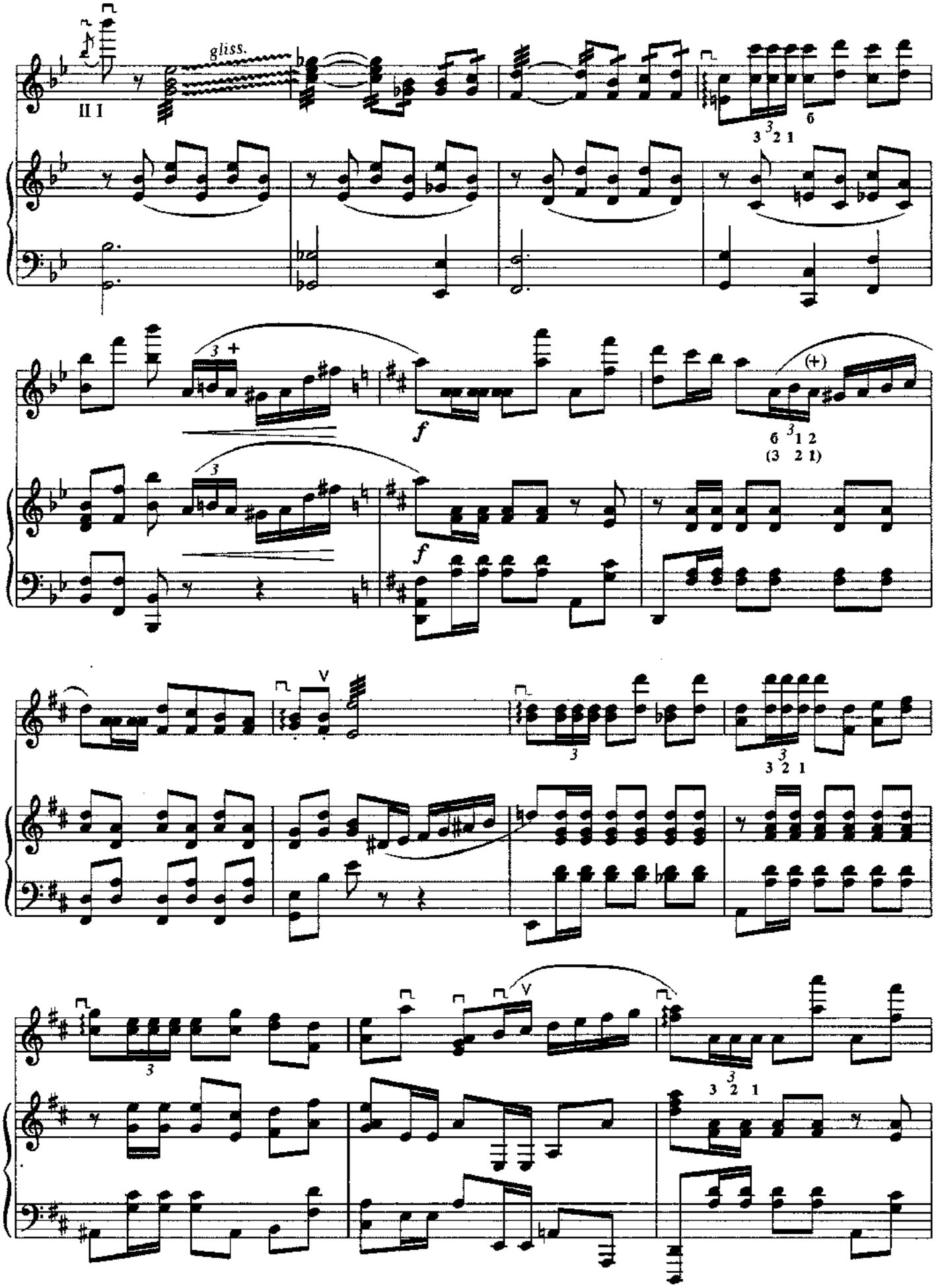

gliss.
gliss.
mf
mf

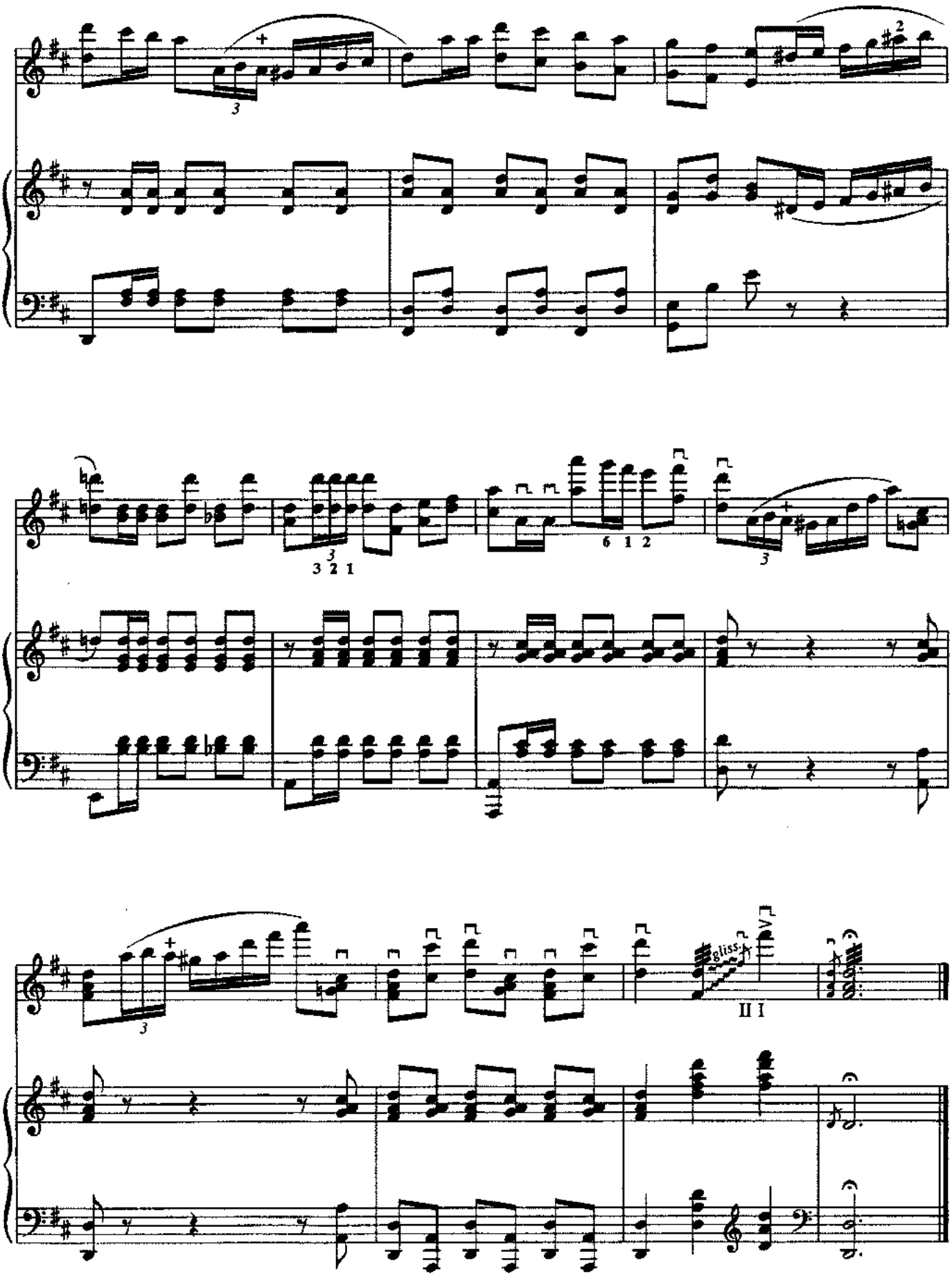

6 1 2
(3 2 1)
3 2 1 6
III III


f
f
gliss.
V
3
gliss.
3
gliss.
V
3


p
p
gliss.
gliss.
3
3
3
mp
gliss.
gliss.
gliss.
3

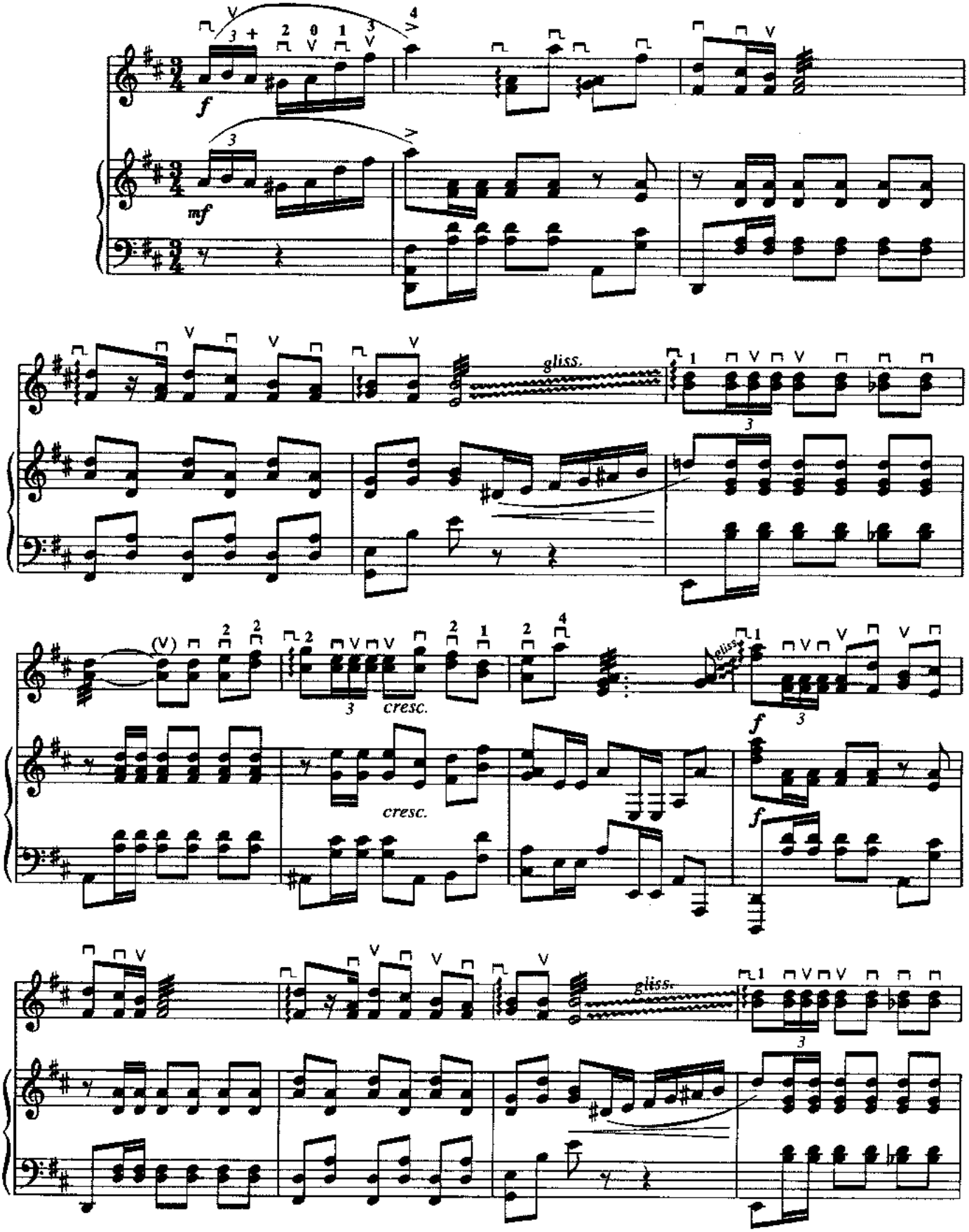

3
vibr.
pp
3
3 2 1

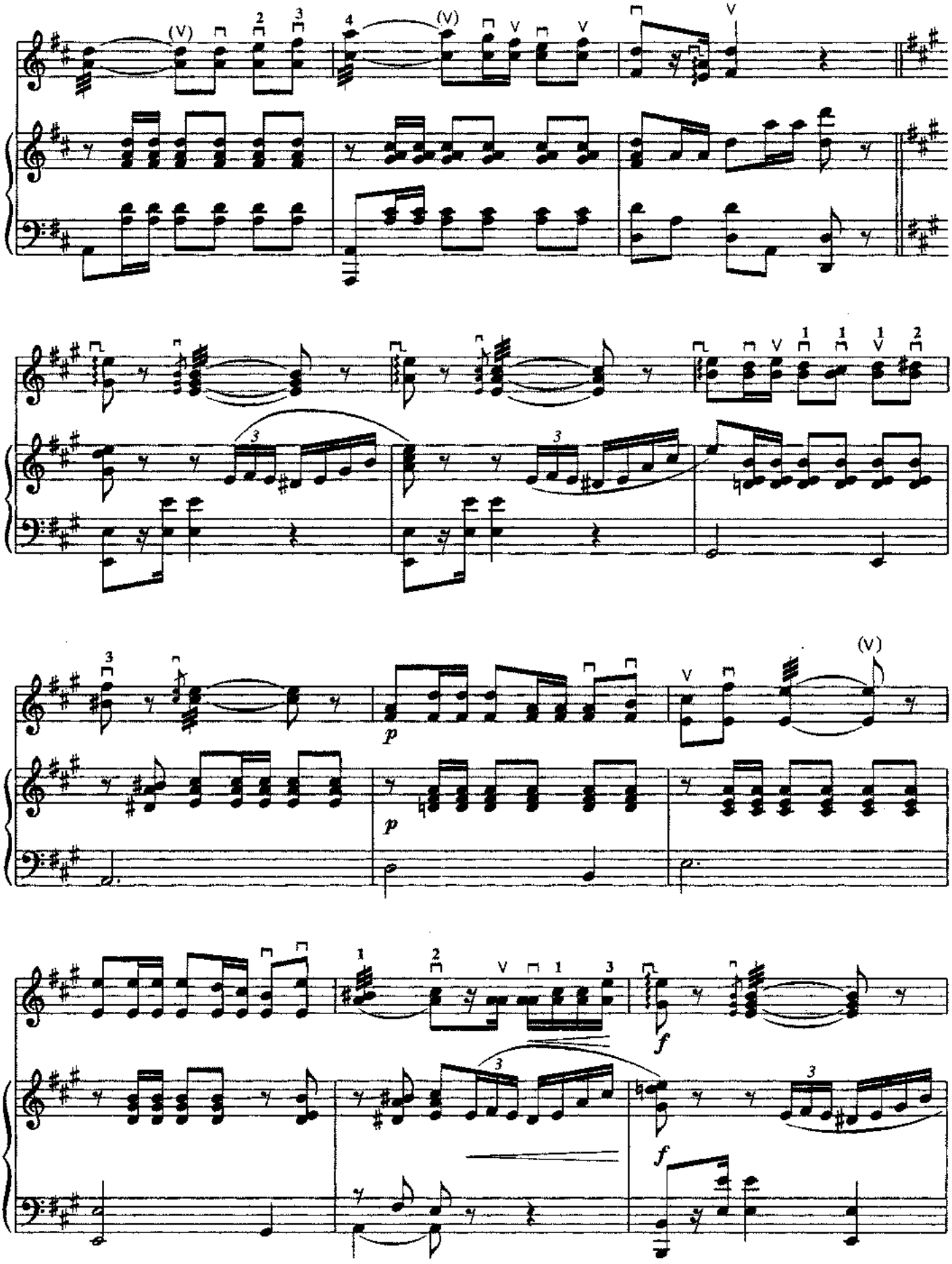

gliss.
II I
3 2 1
6
3 +
f
(+)
6 3 1 2
(3 2 1)
V
3 2 1

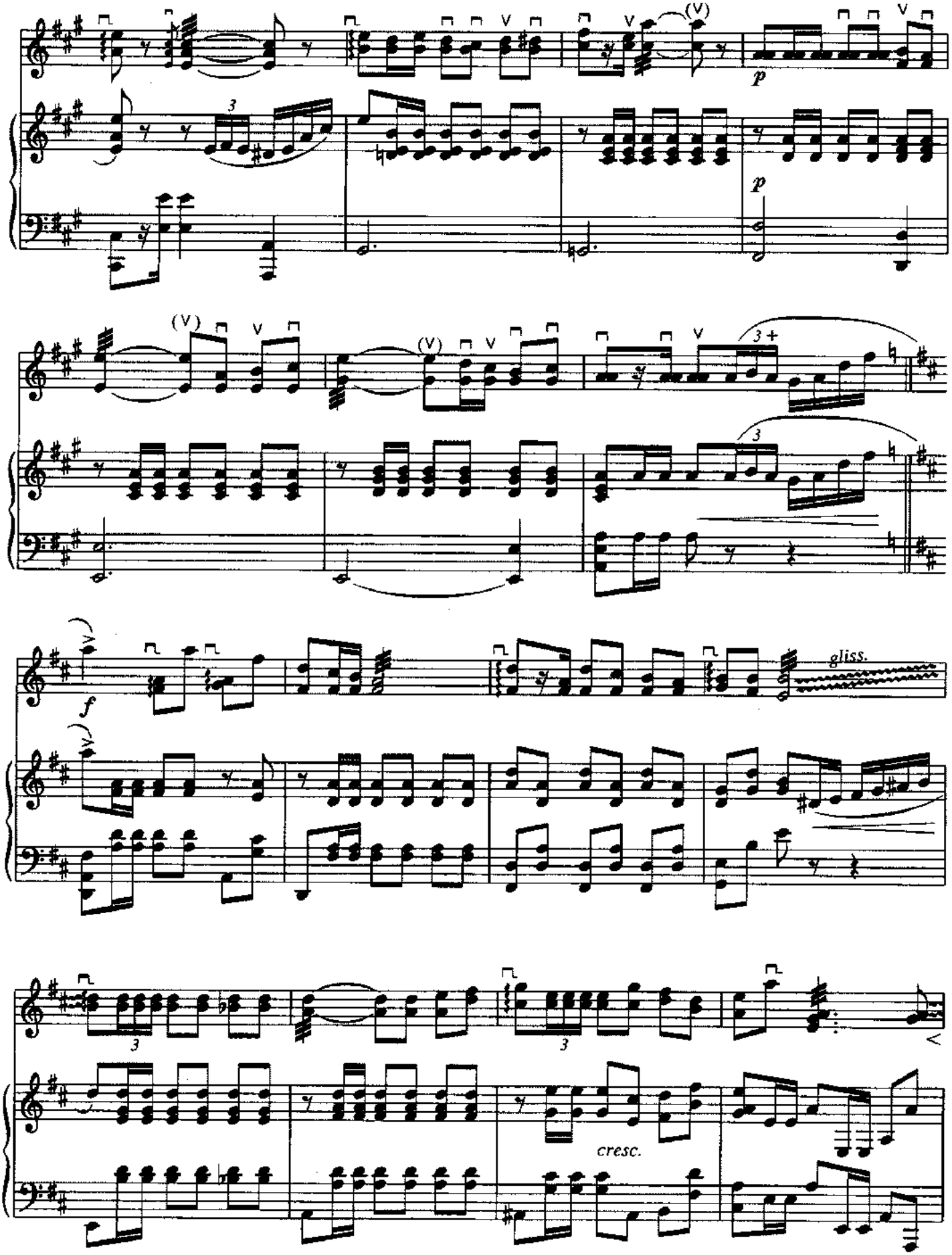

3
2
3
3 2 1
6 1 2
3
3
gliss.
II I

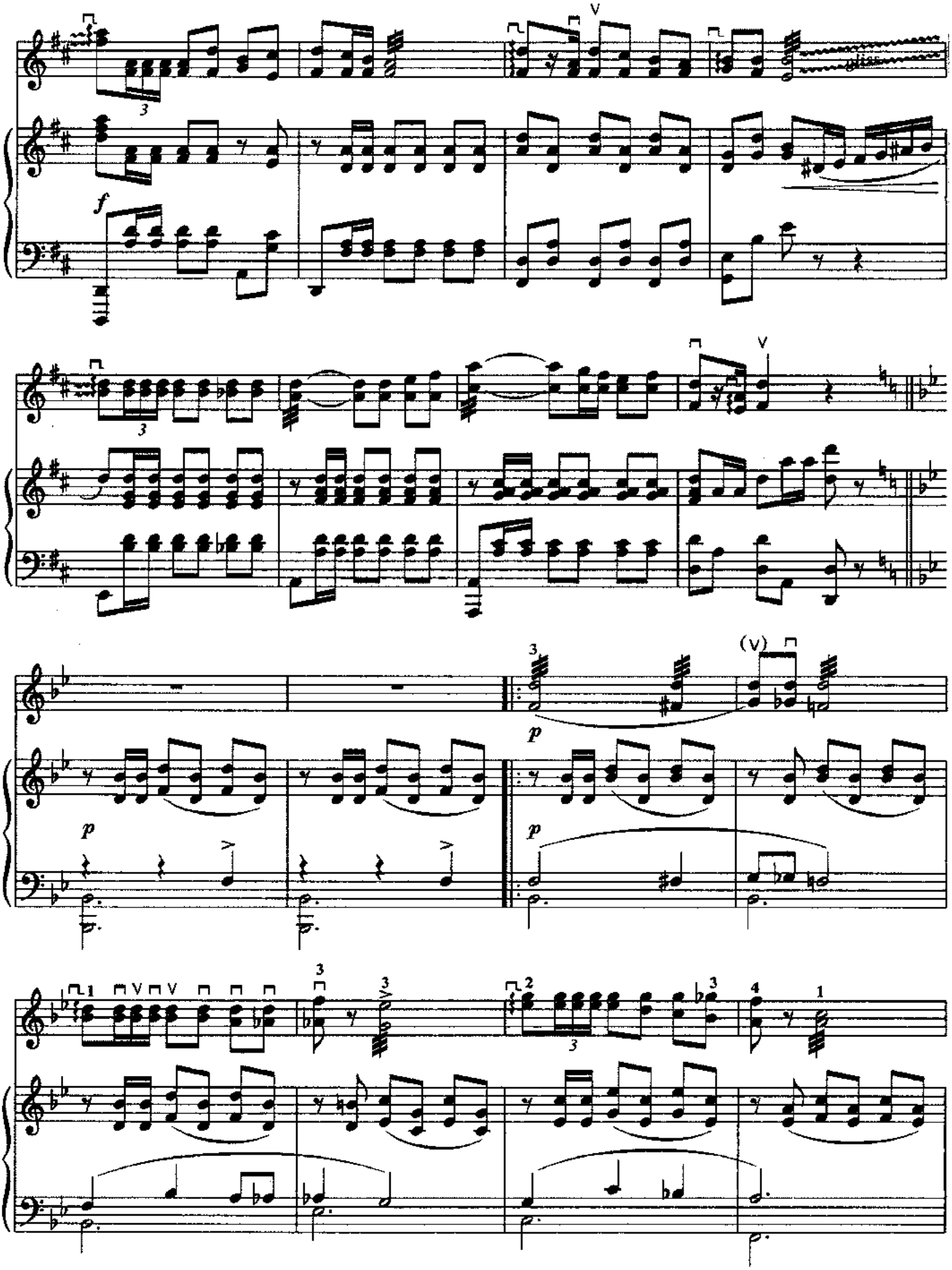
ПОЛІОНЕЗ № 1 POLONAISE No. 1

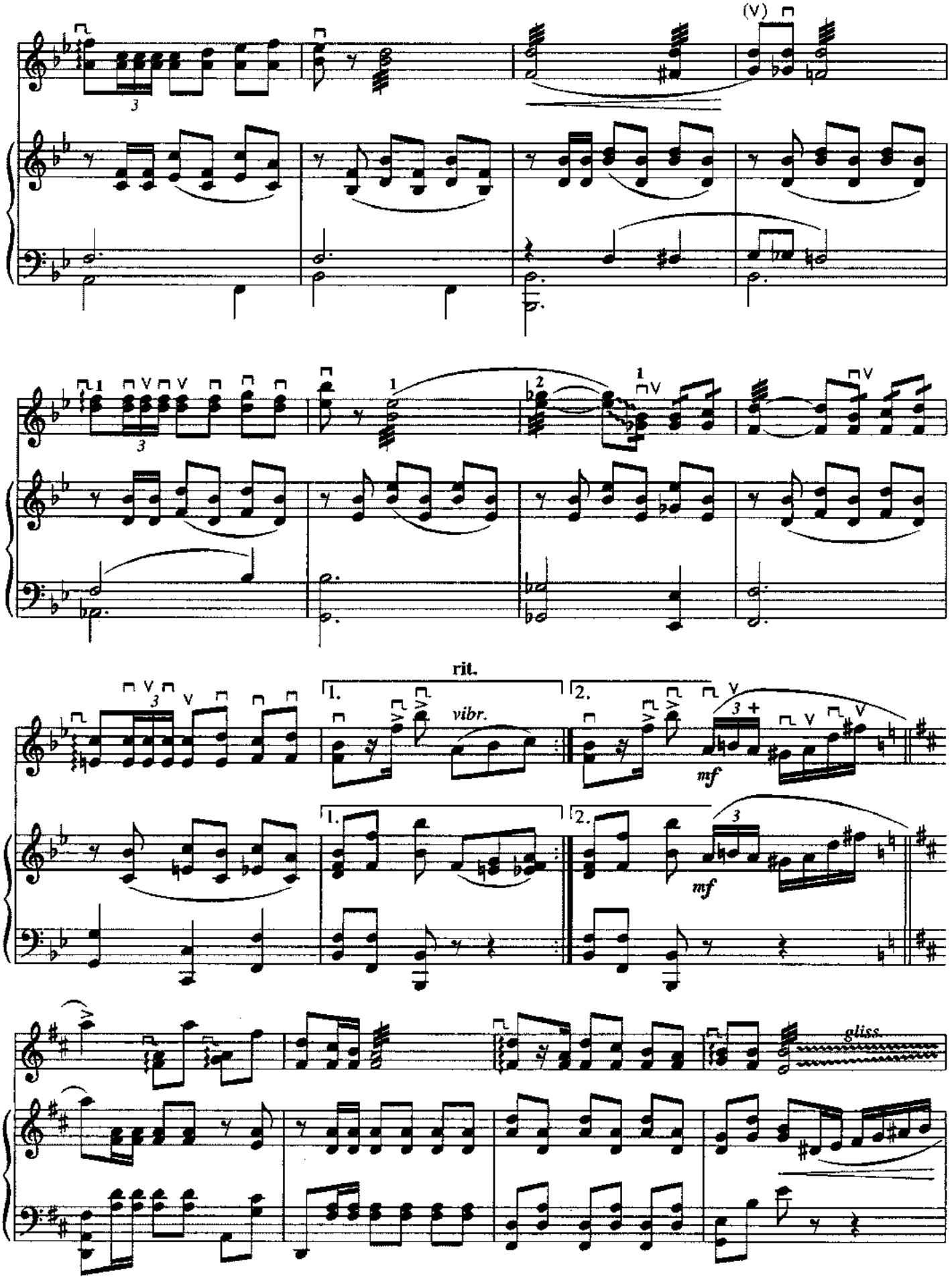
Tempo di Polacca

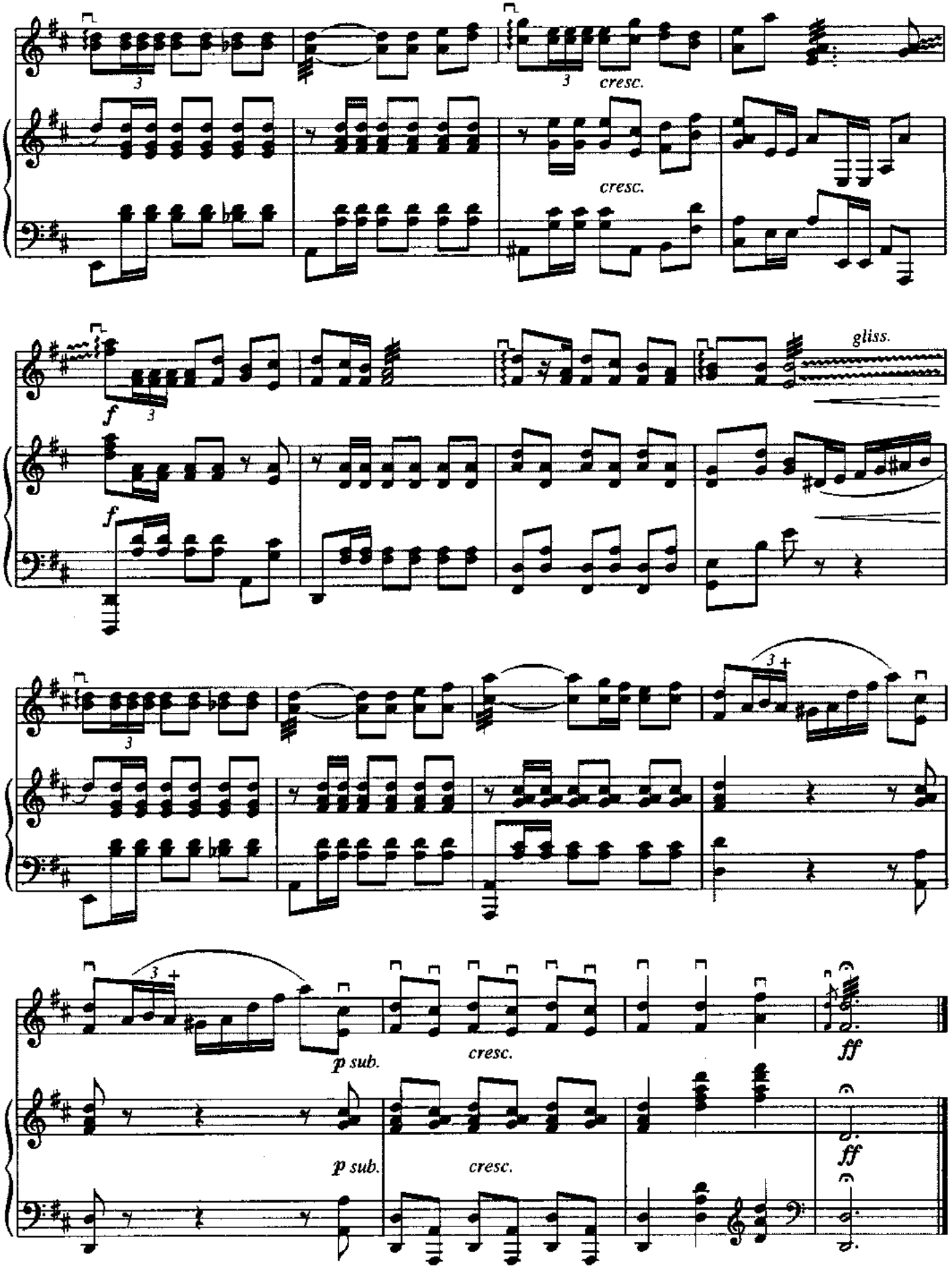



(V)
(V)
p
p
f
f


p
p
f
gliss.
cresc.


f
p
p
p


rit.
1.
2.
vibr.
mf
gliss.

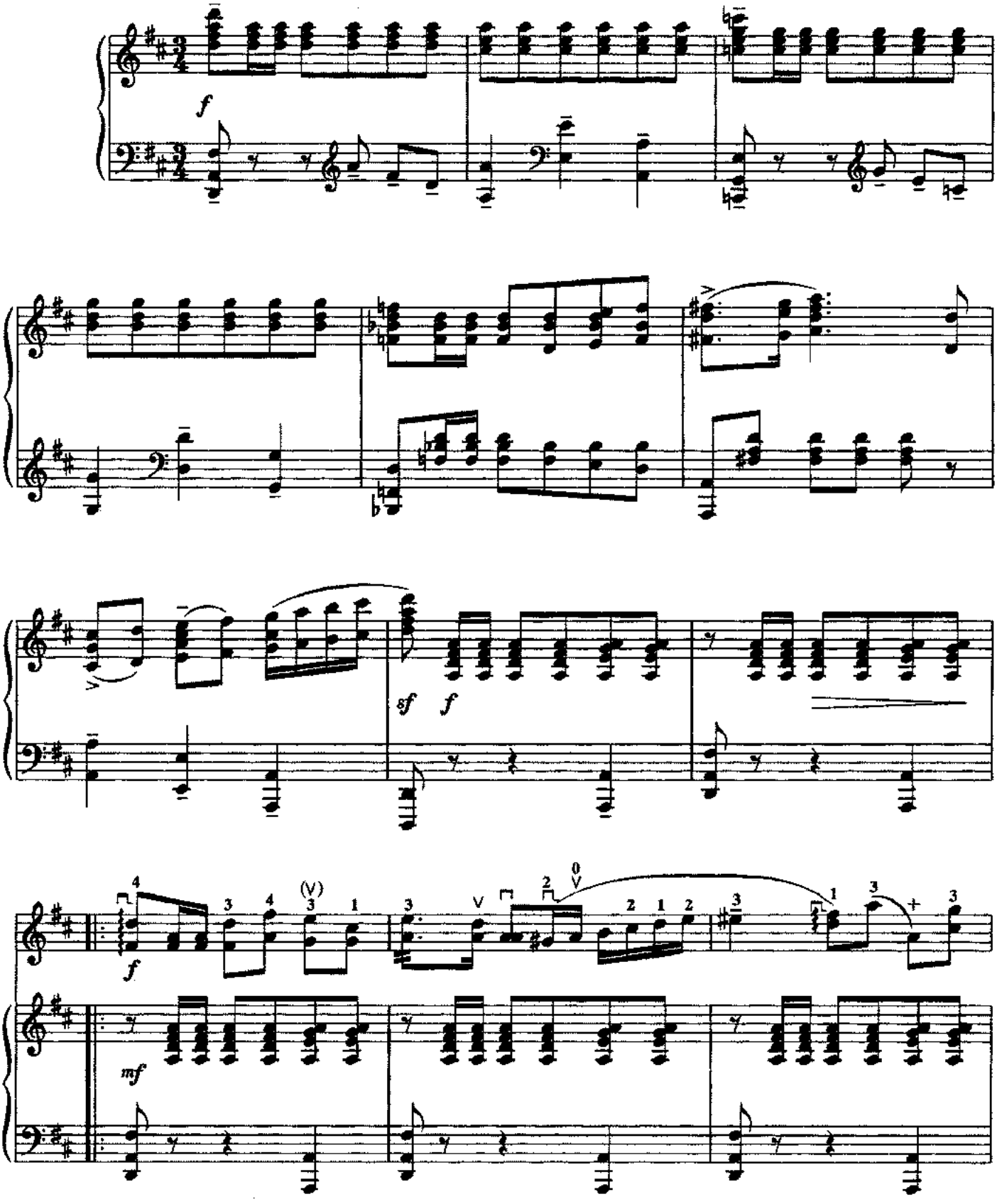

cresc.
cresc.
gliss.
f
f
p sub.
cresc.
ff
p sub.
cresc.
ff

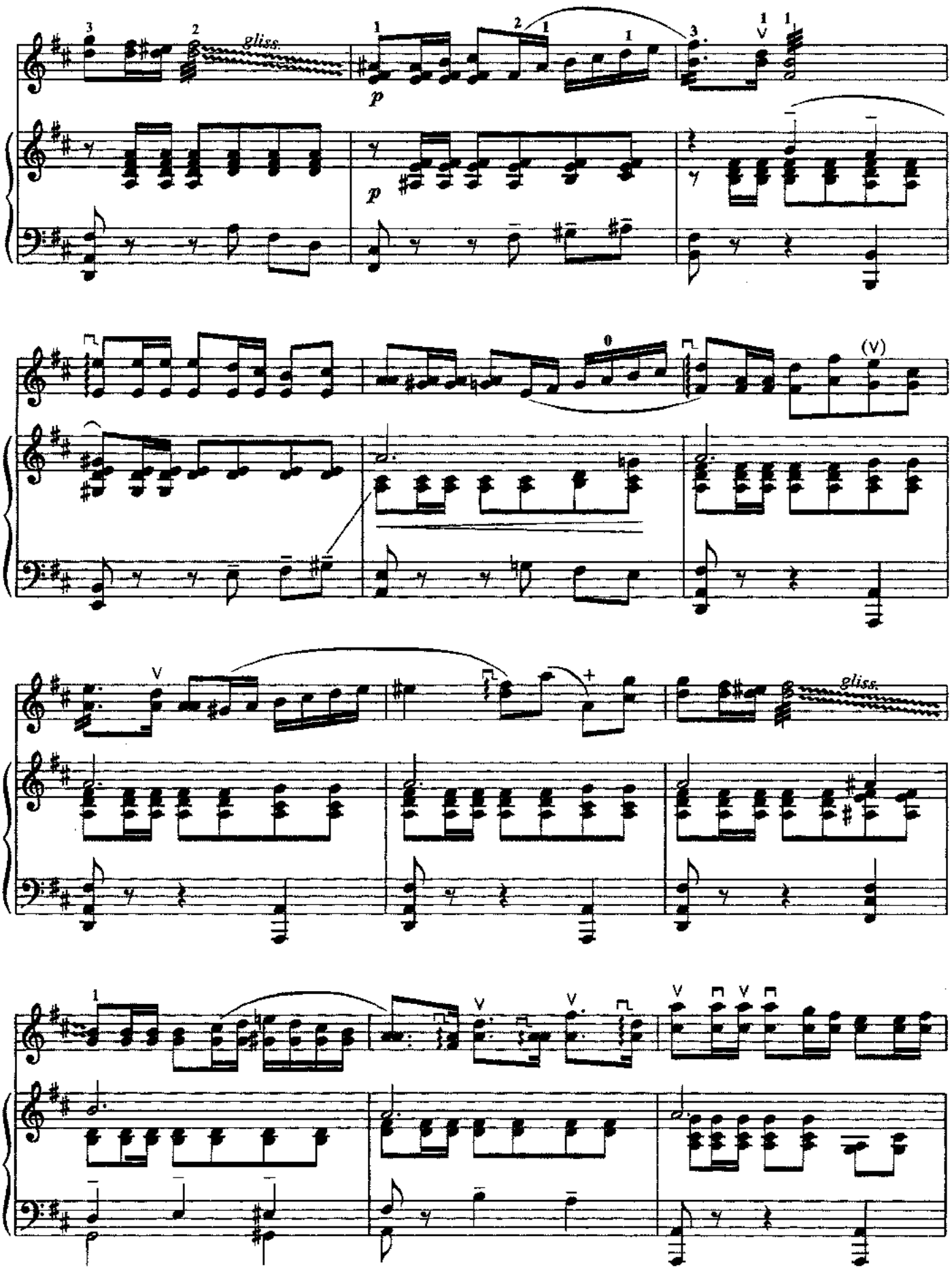
ПОЛОНЕЗ № 2

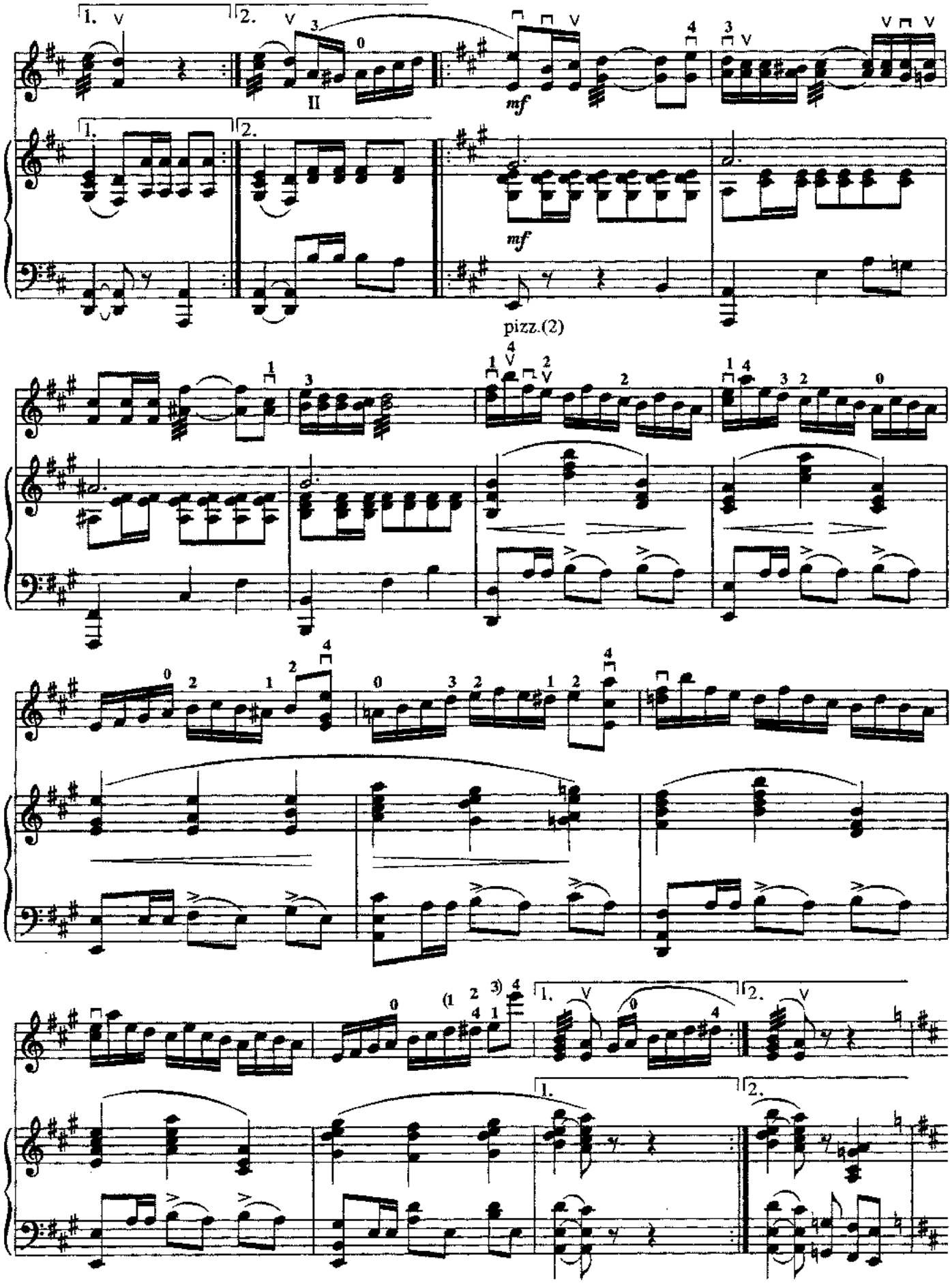
POLONAISE No. 2

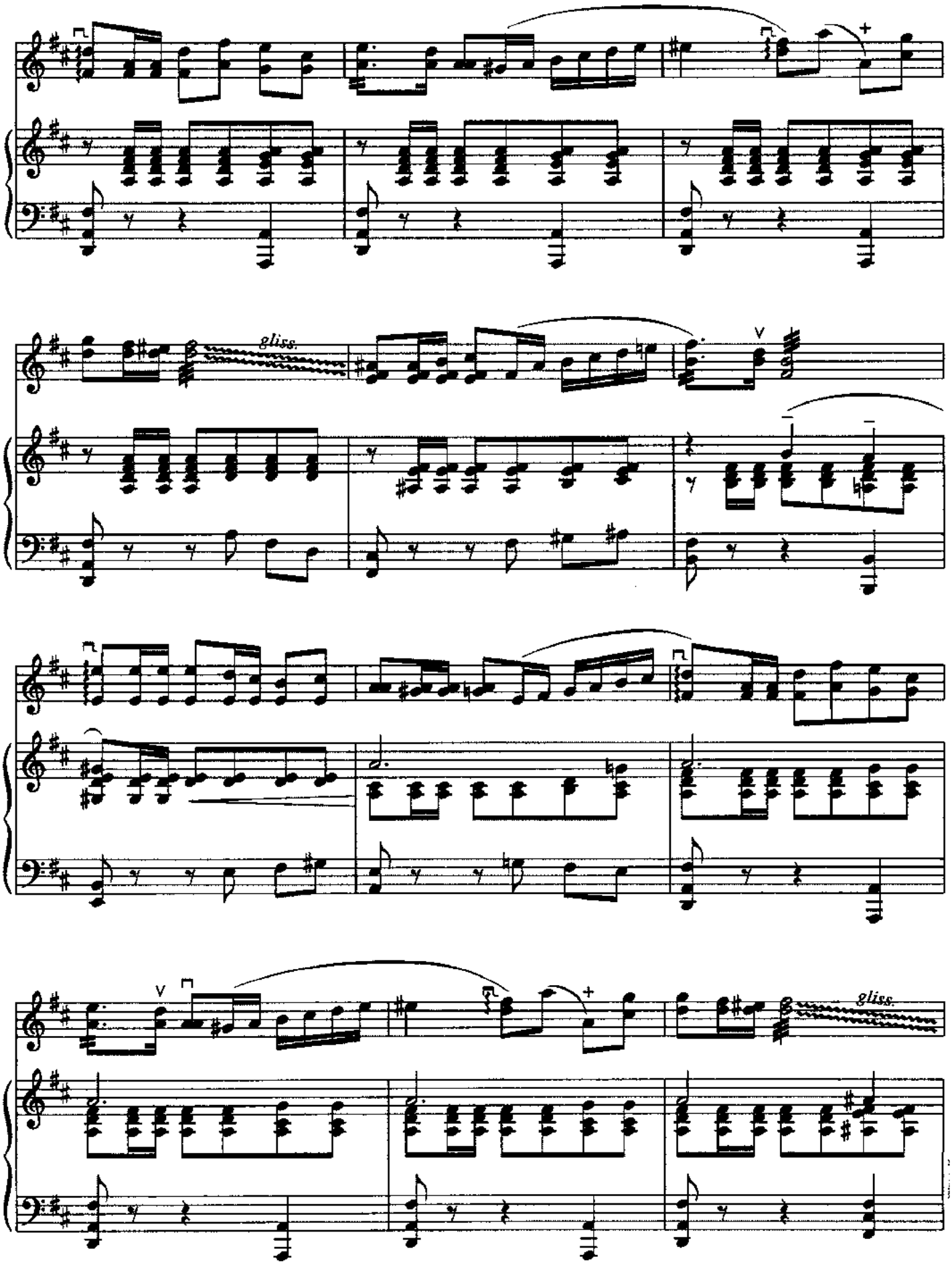
Обработка С. Туликова
Arranged by S. Tulikov

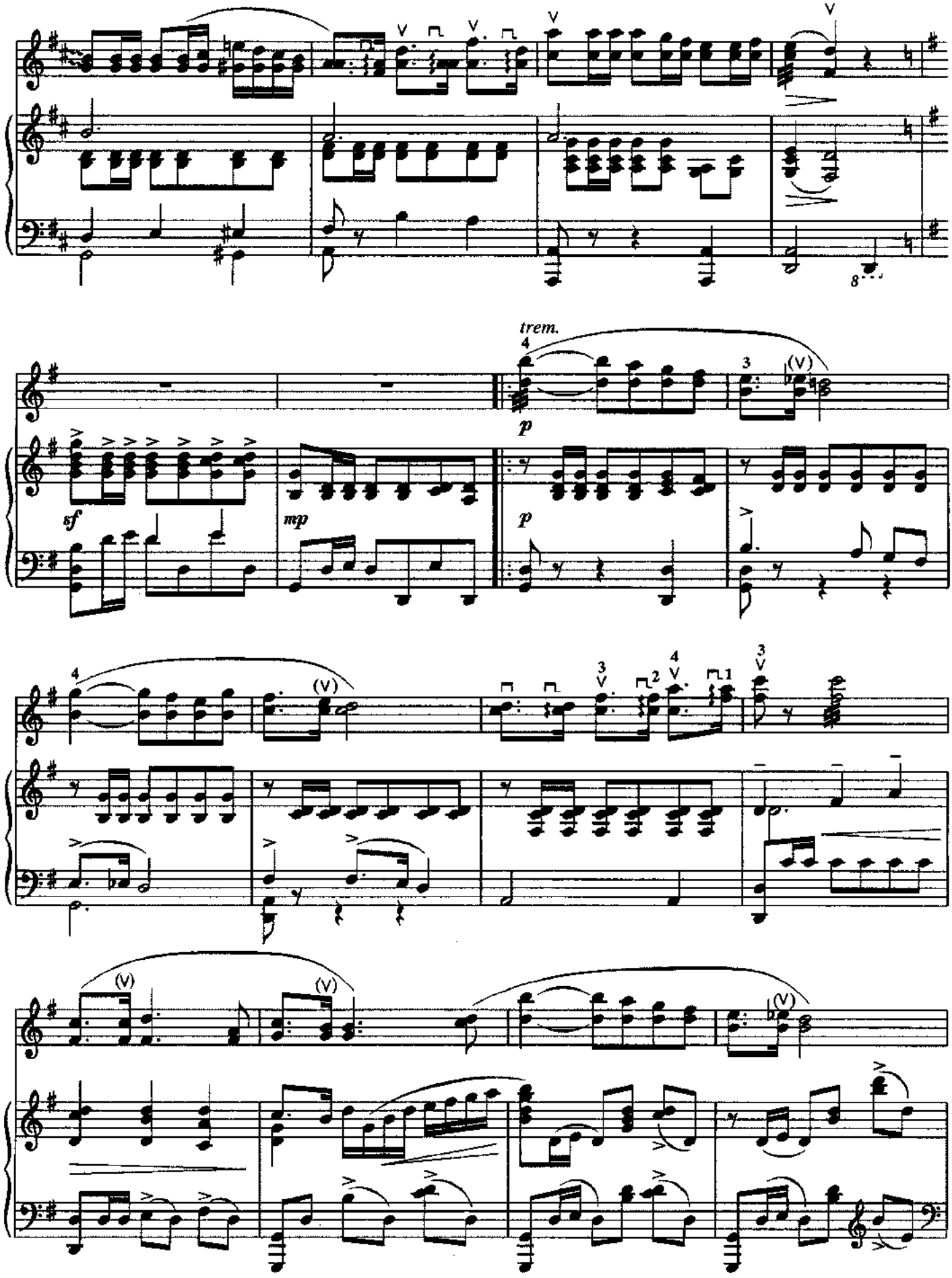
Risoluto con brio

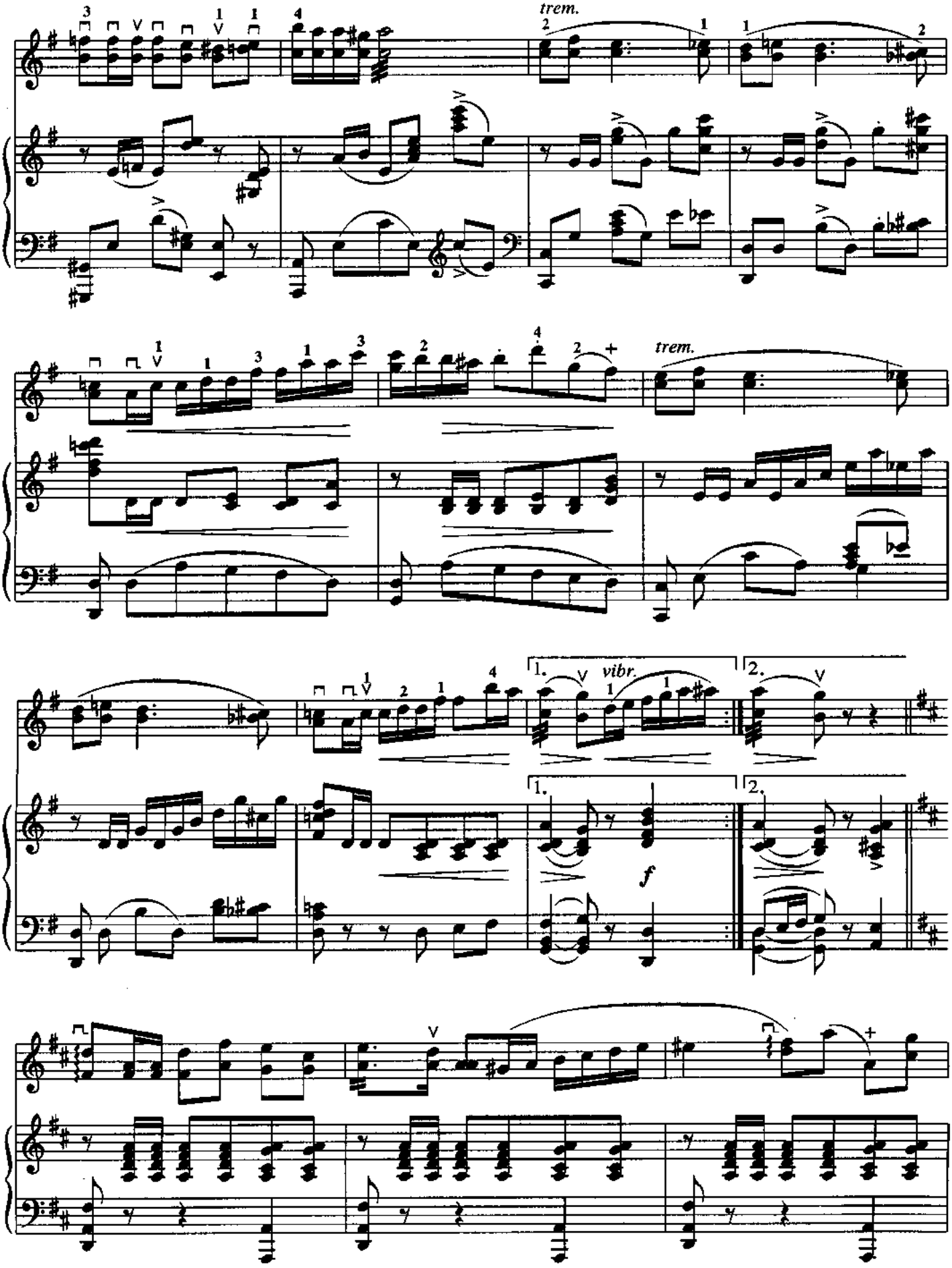


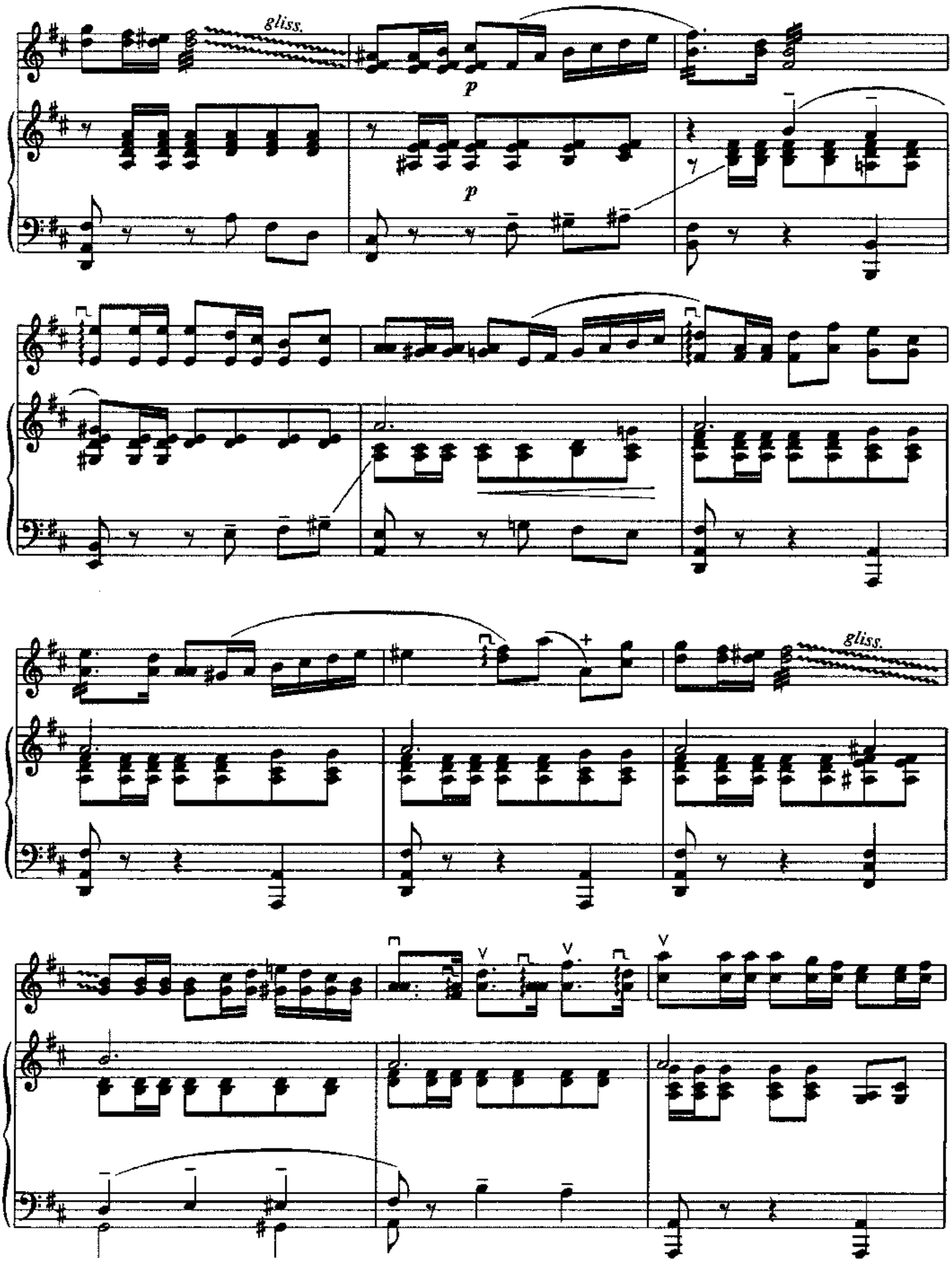

gliss.
p
p
gliss.

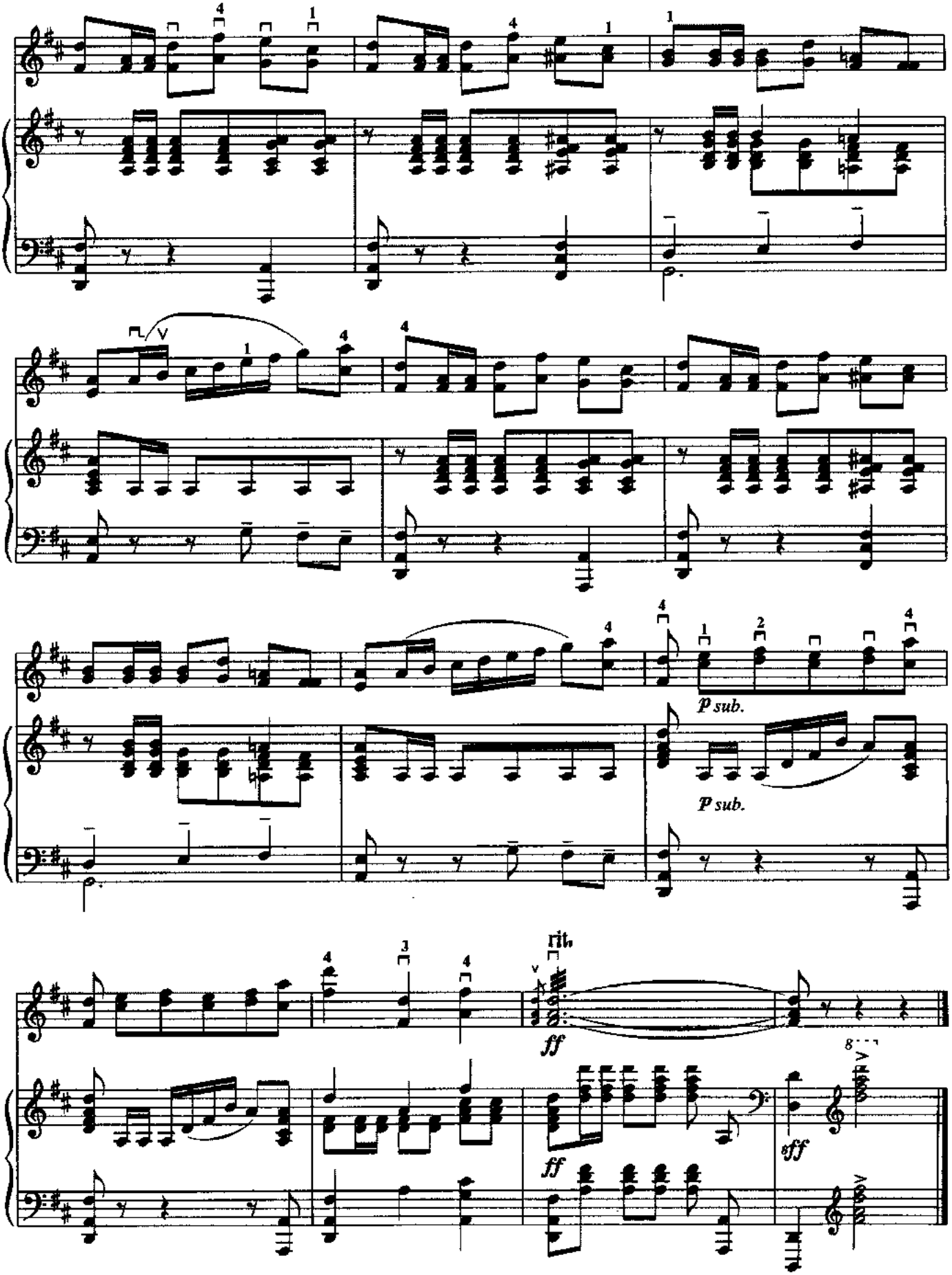

1.
2.
mf
pizz.(2)


gliss.
gliss.


trem.
sf
mp
p
p

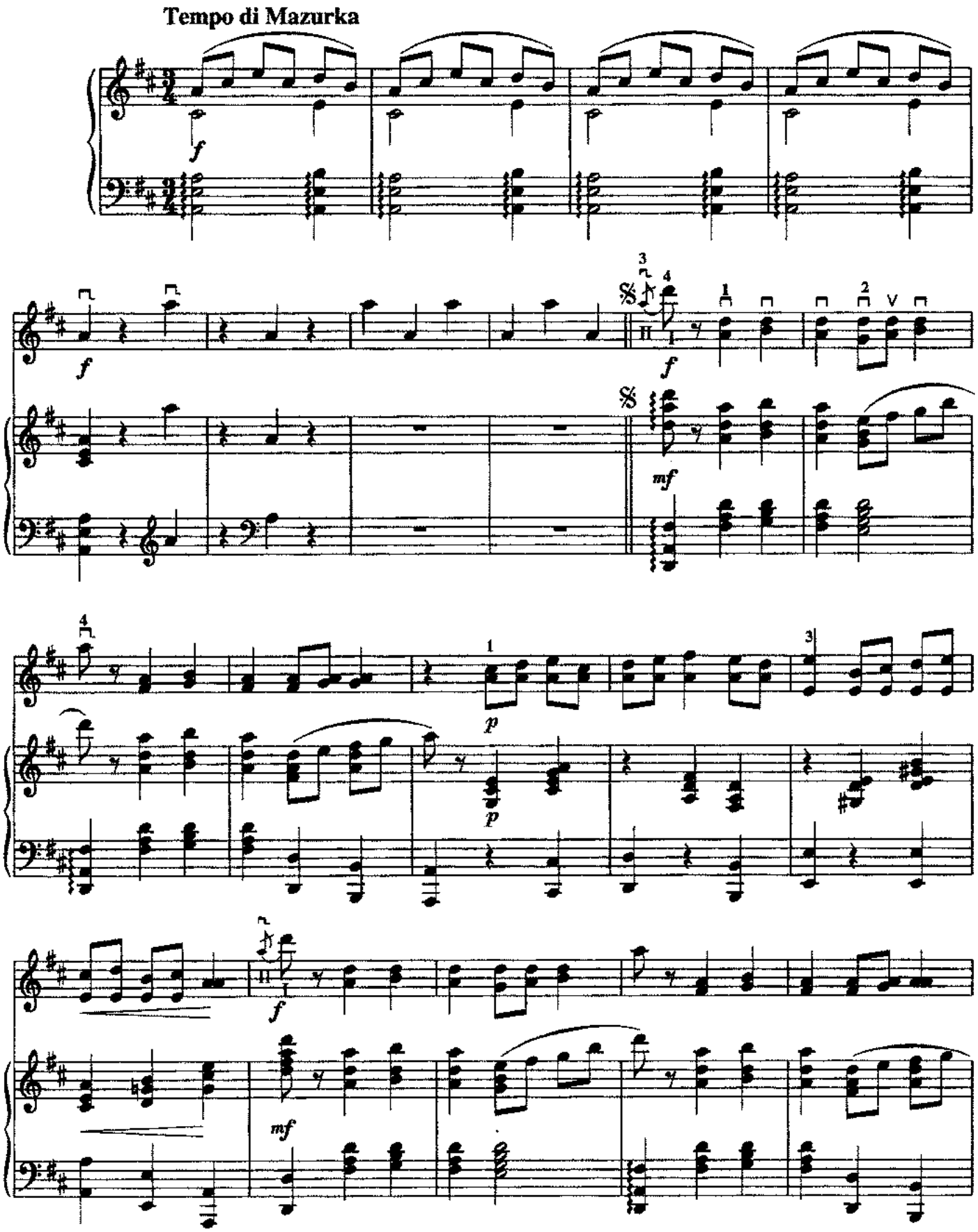

trem.
trem.
1.
2.
vibr.
f

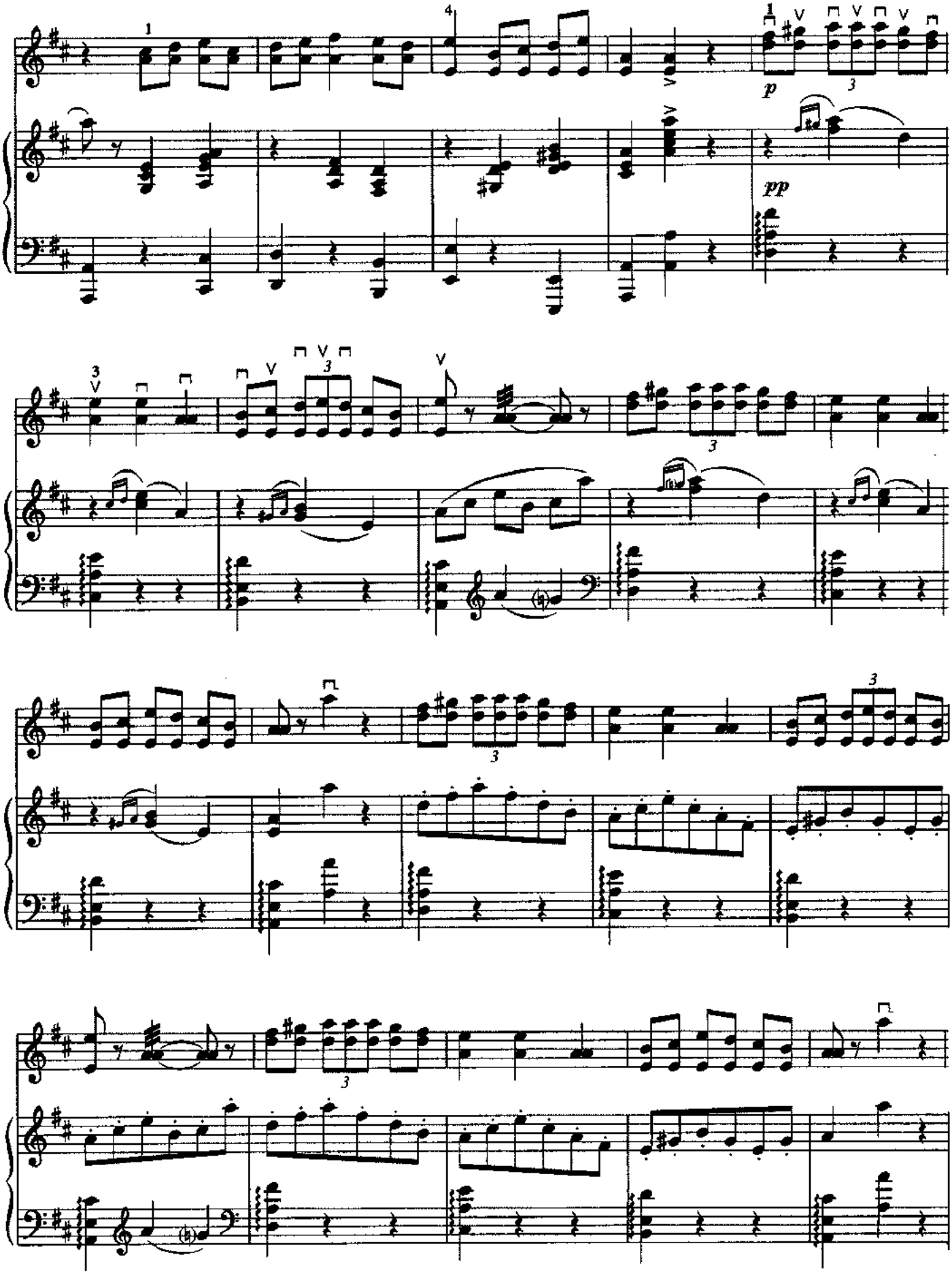

gliss.
p
p
gliss.

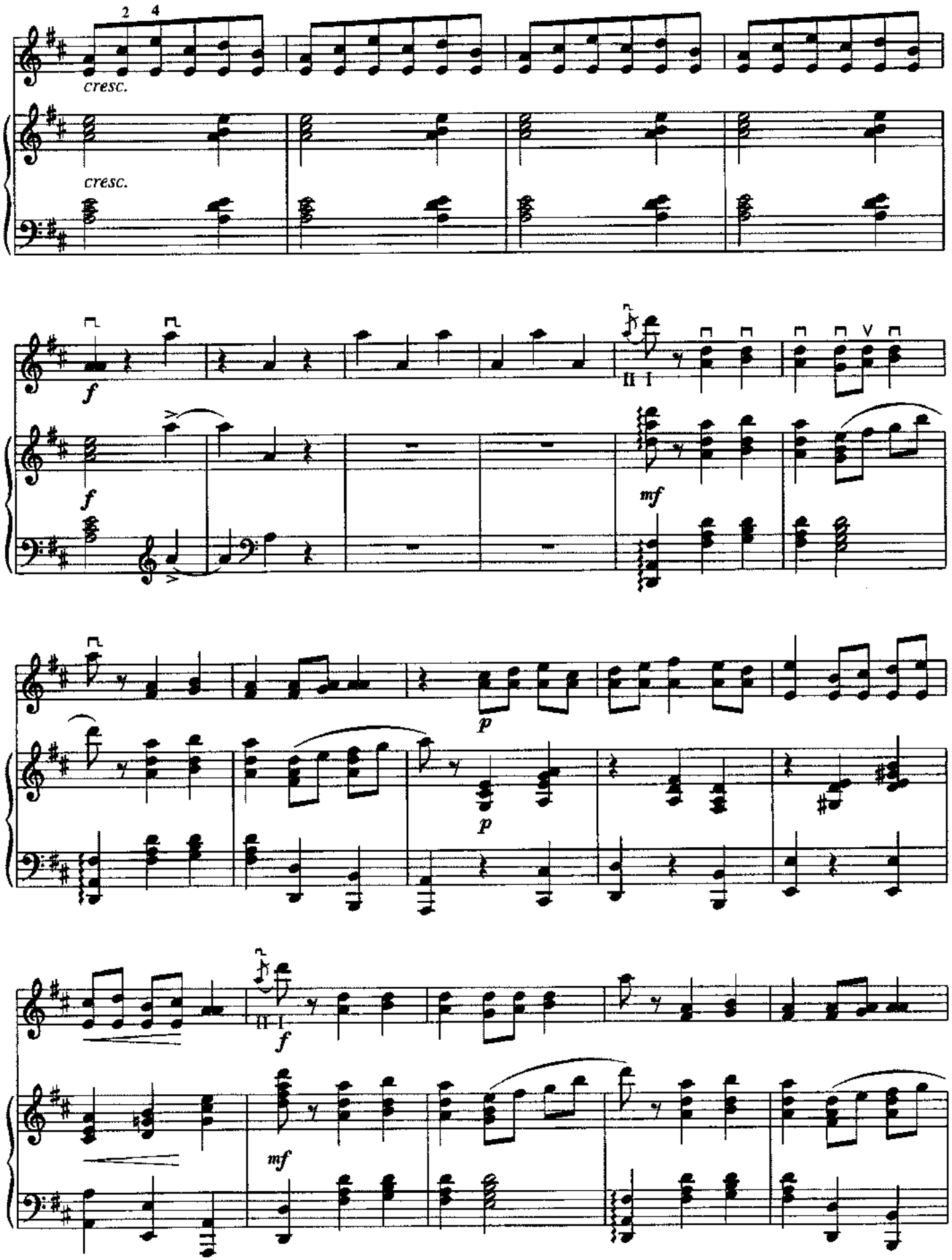

p sub.
p sub.
rit.
ff
ff
sff

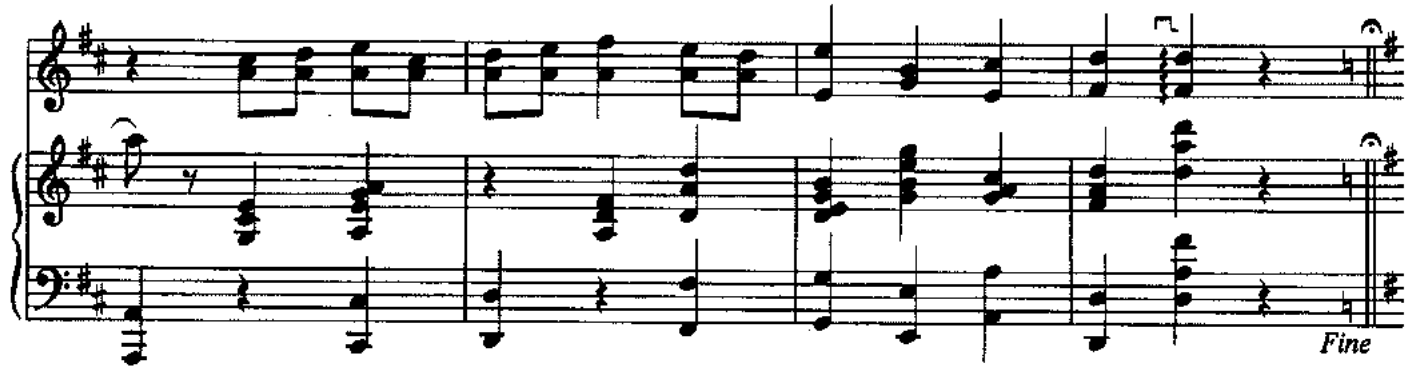
КОНЦЕРТНАЯ МАЗУРКА
(Мазурка № 1)

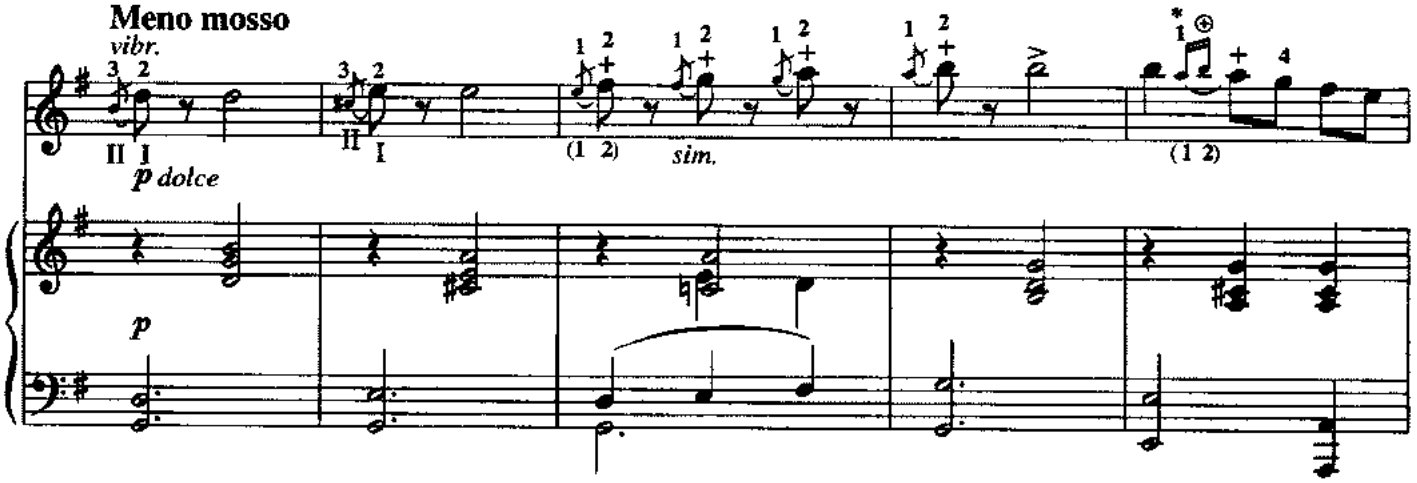
CONCERT MAZURKA
(Mazurka No. 1)

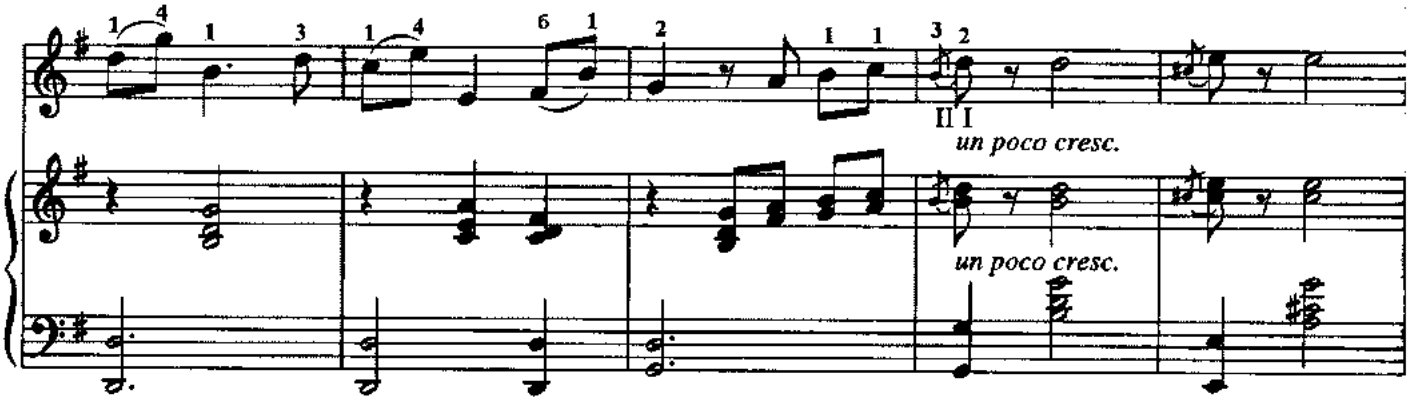


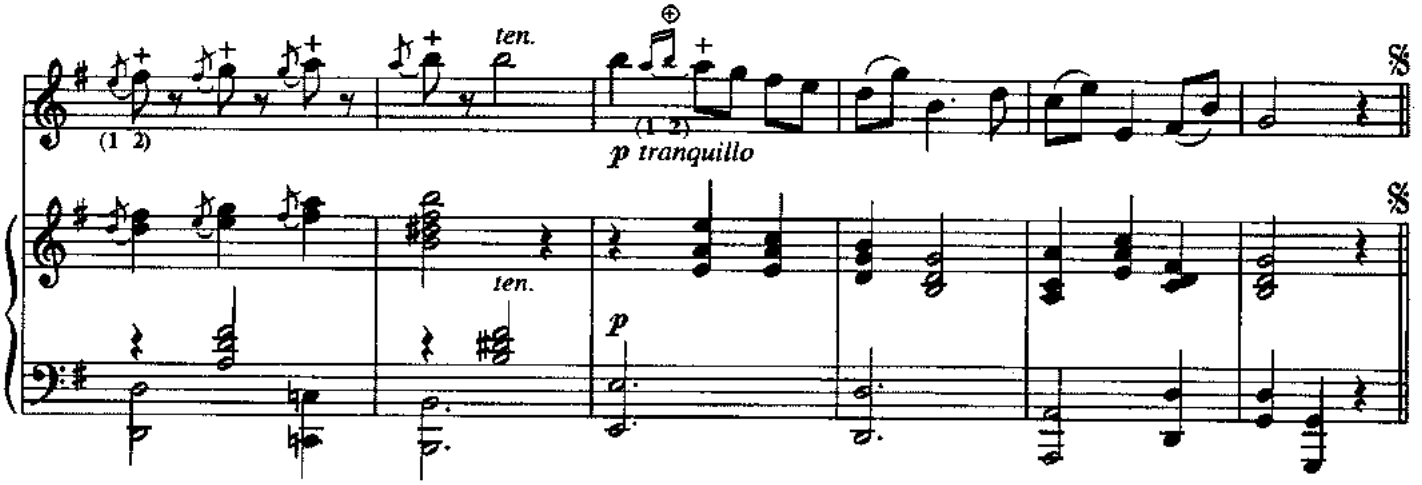

p
pp


cresc.
cresc.
f
f
mf
p
p
f
mf









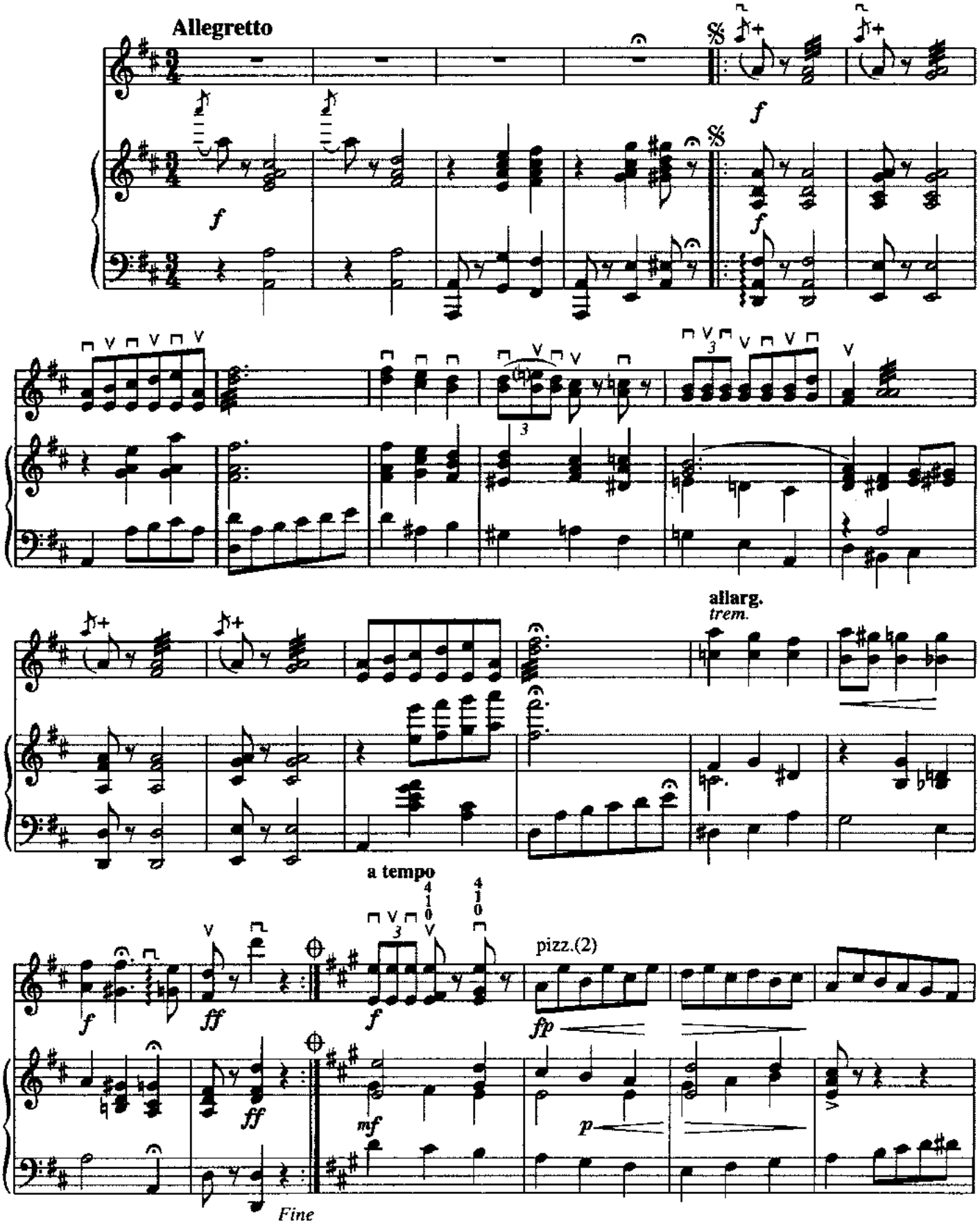
* Удар по струне пальцем левой руки при восходящем движении.
Striking the string with left hand finger in ascending movement.

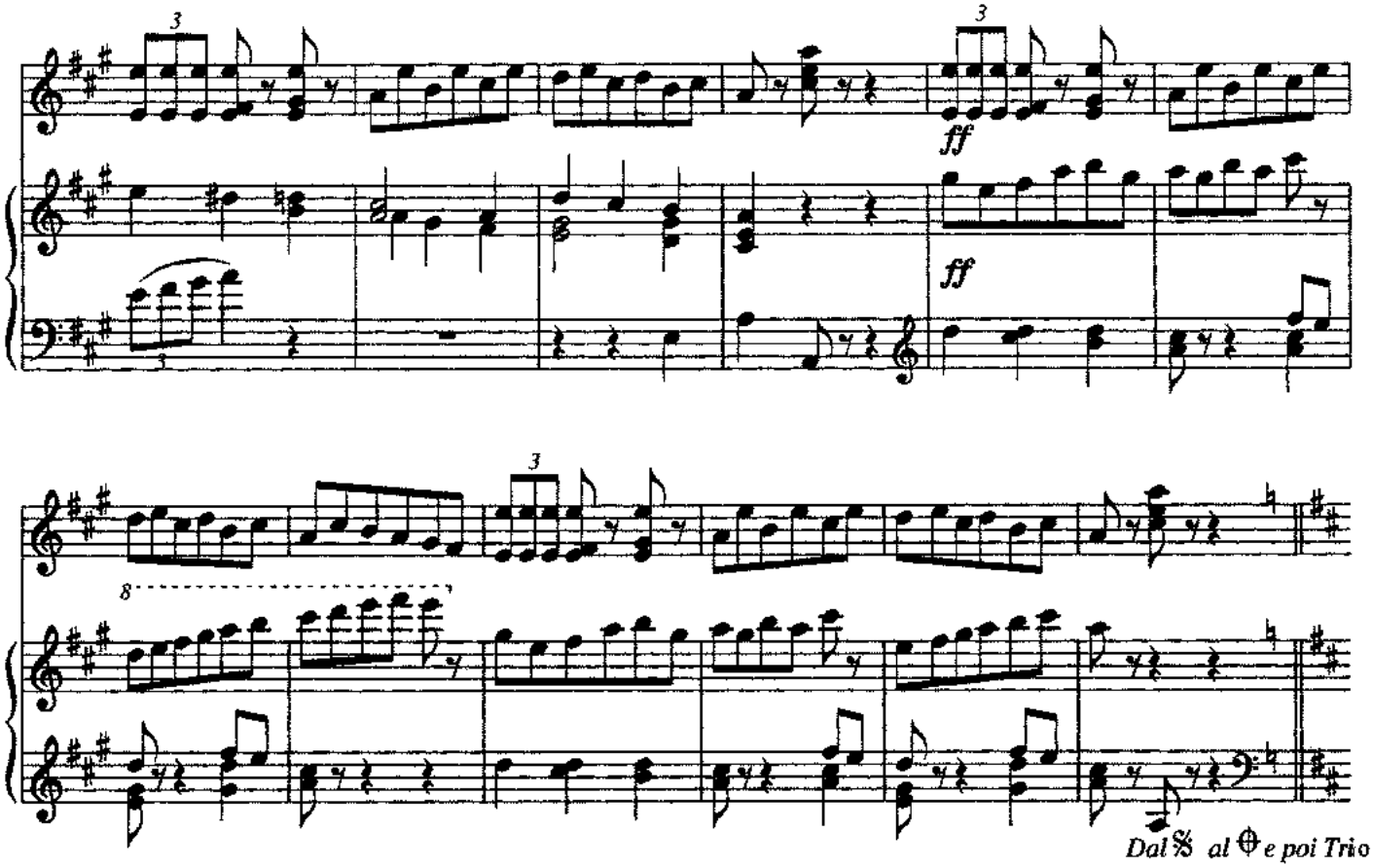
ПОЛЬКА-МАЗУРКА
(Мазурка № 2)

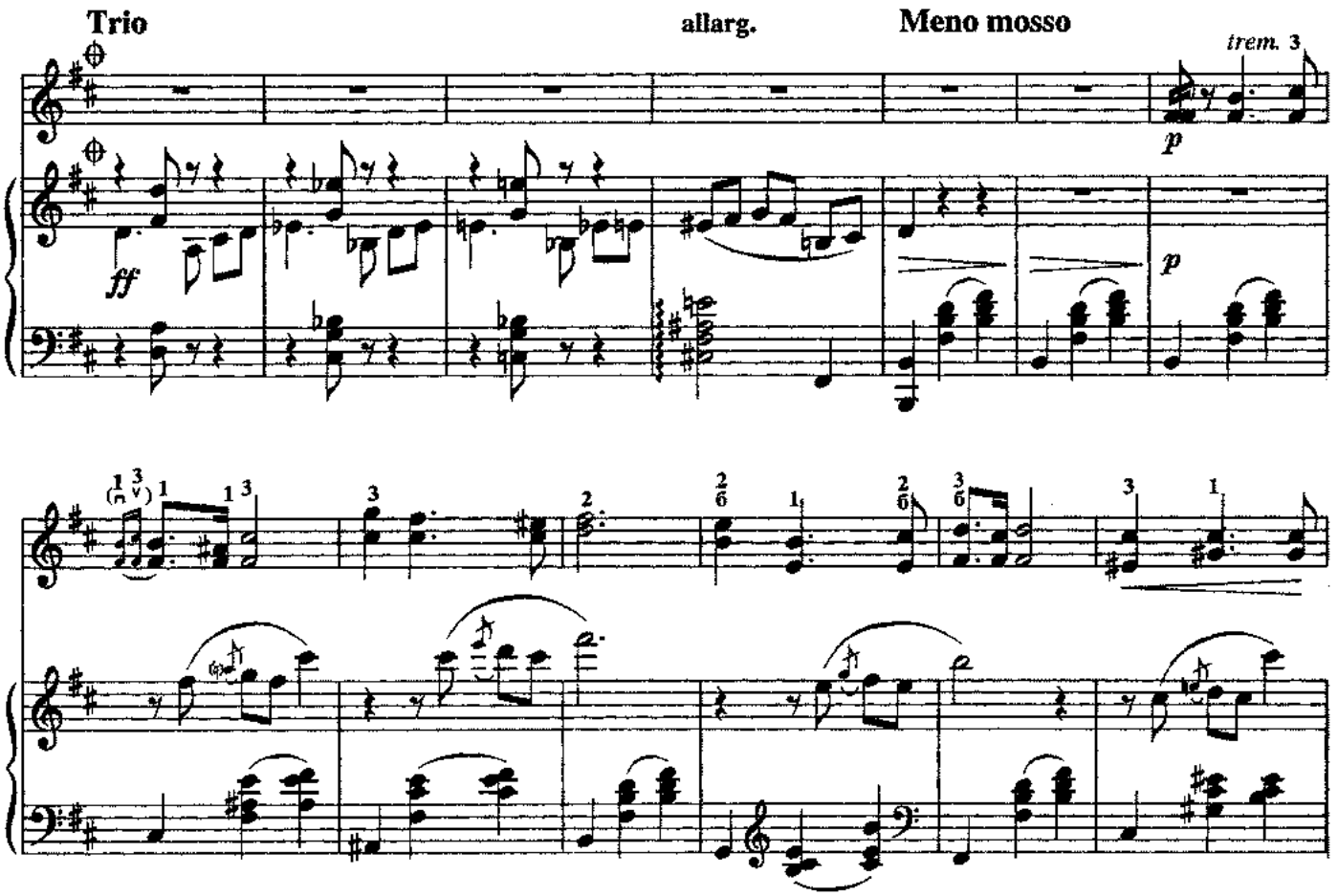
POLKA-MAZURKA
(Mazurka No. 2)

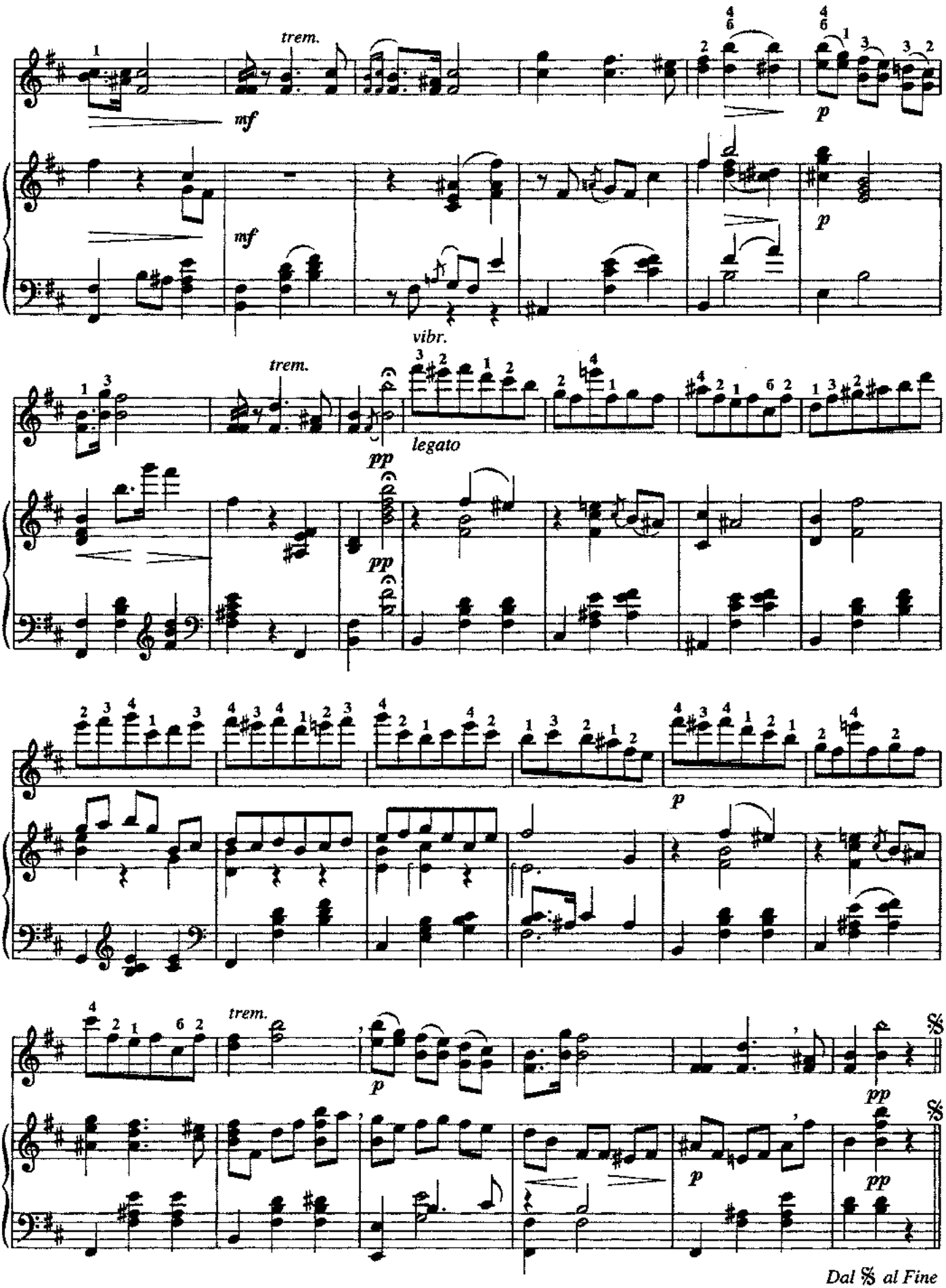
Исполнительская редакция В. Зажигина и С. Щегловитова
Edited by V. Zazhigin and S. Shcheglovitov

Обработка Б. Трояновского
Arranged by B. Troyanovsky



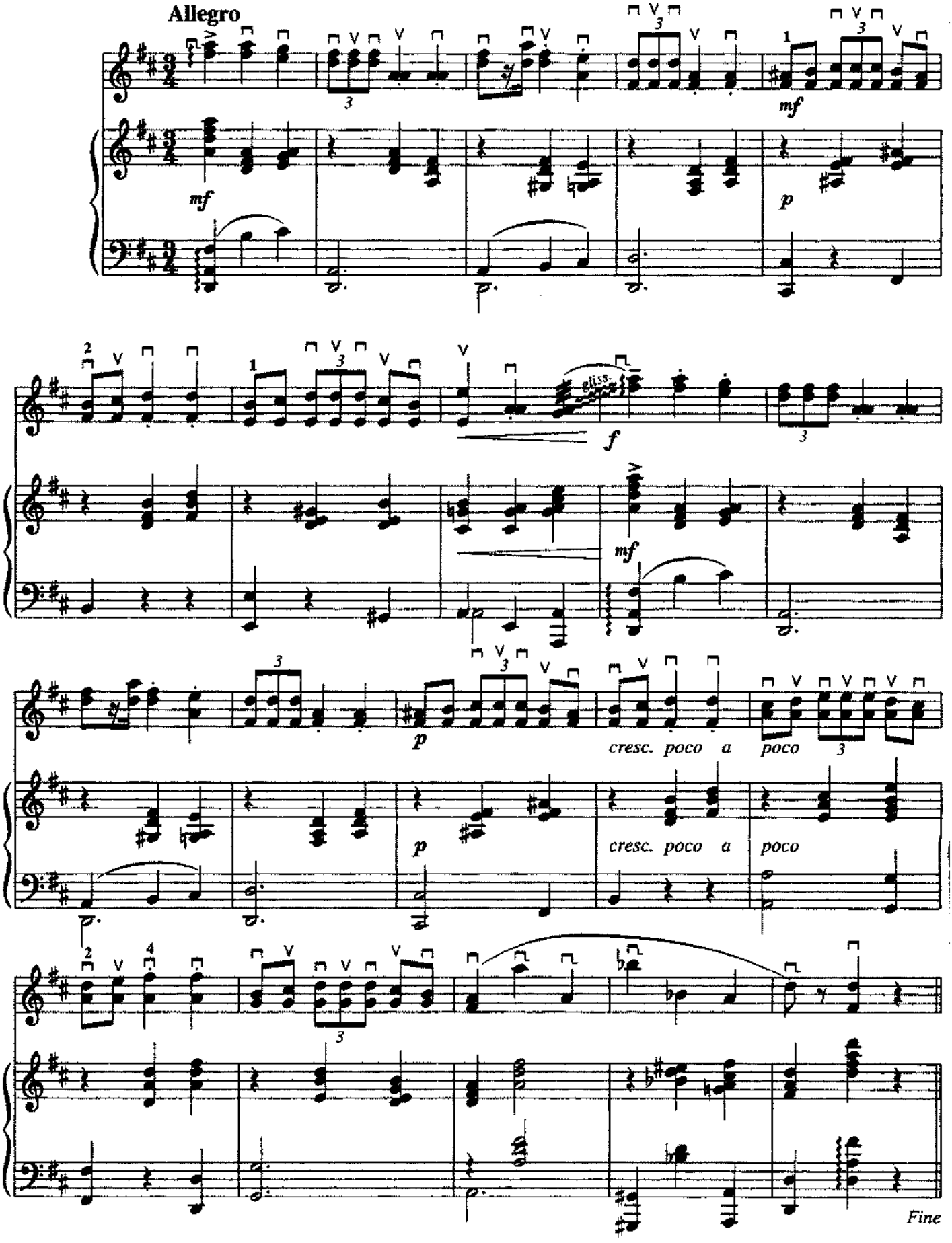

ff
ff
Dal 𝄋 al ⊕ e poi Trio

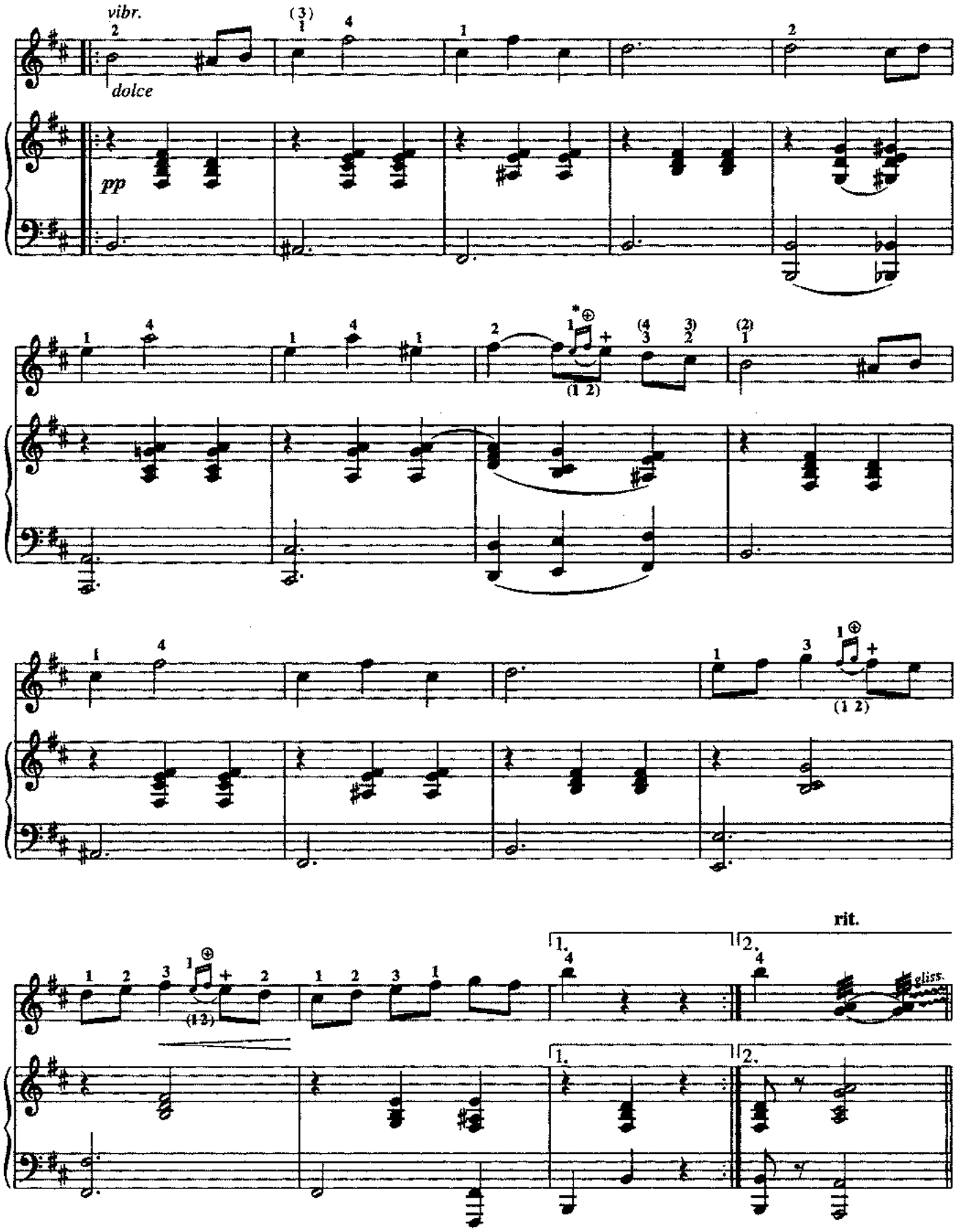

Trio
allarg.
Meno mosso
trem. 3
ff
p
p


trem.
mf
mf
p
p
vibr.
trem.
pp
pp
legato
p
trem.
p
pp
p
pp
Dal 𝄋 al Fine

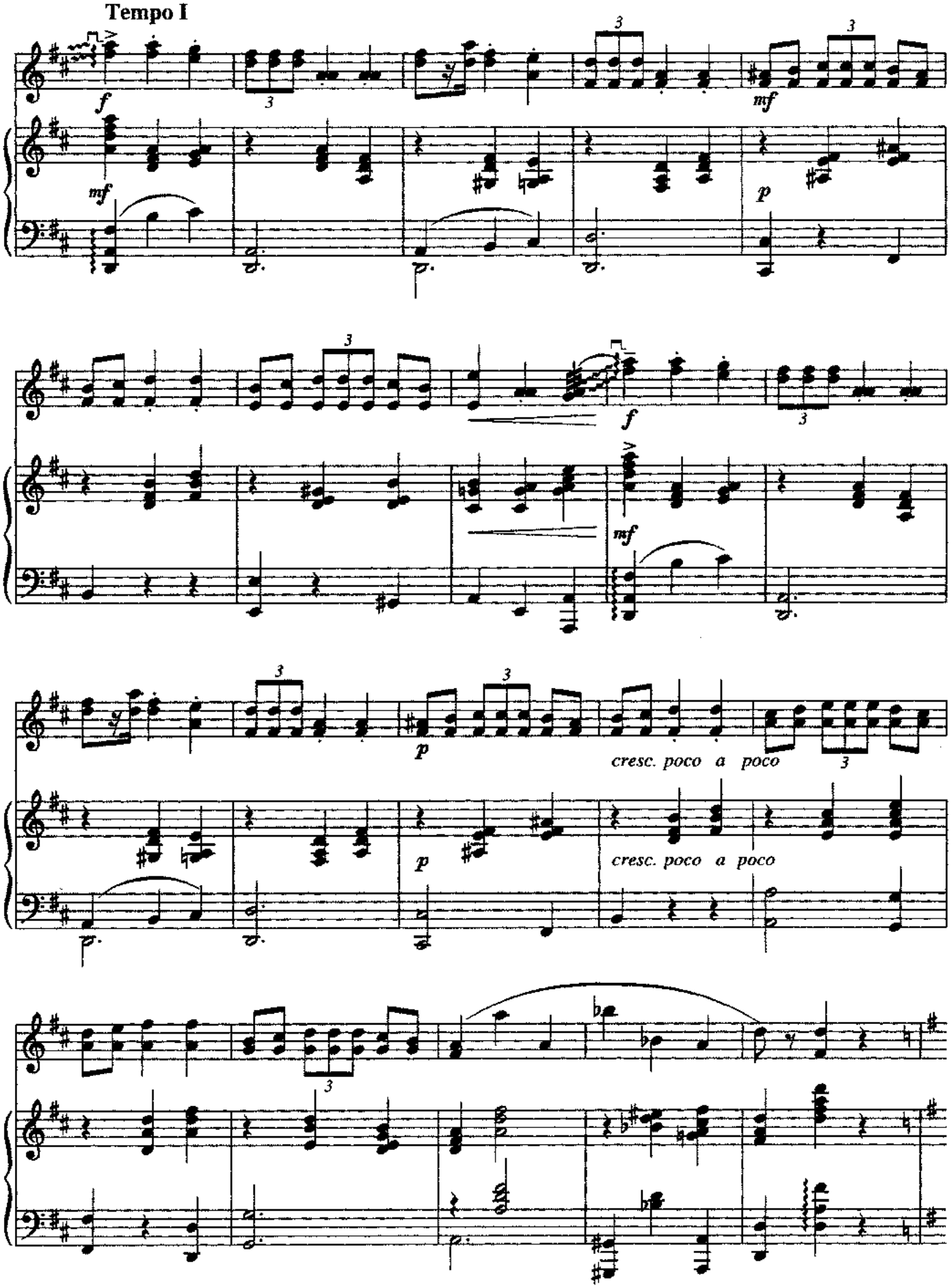
МАЗУРКА № 3

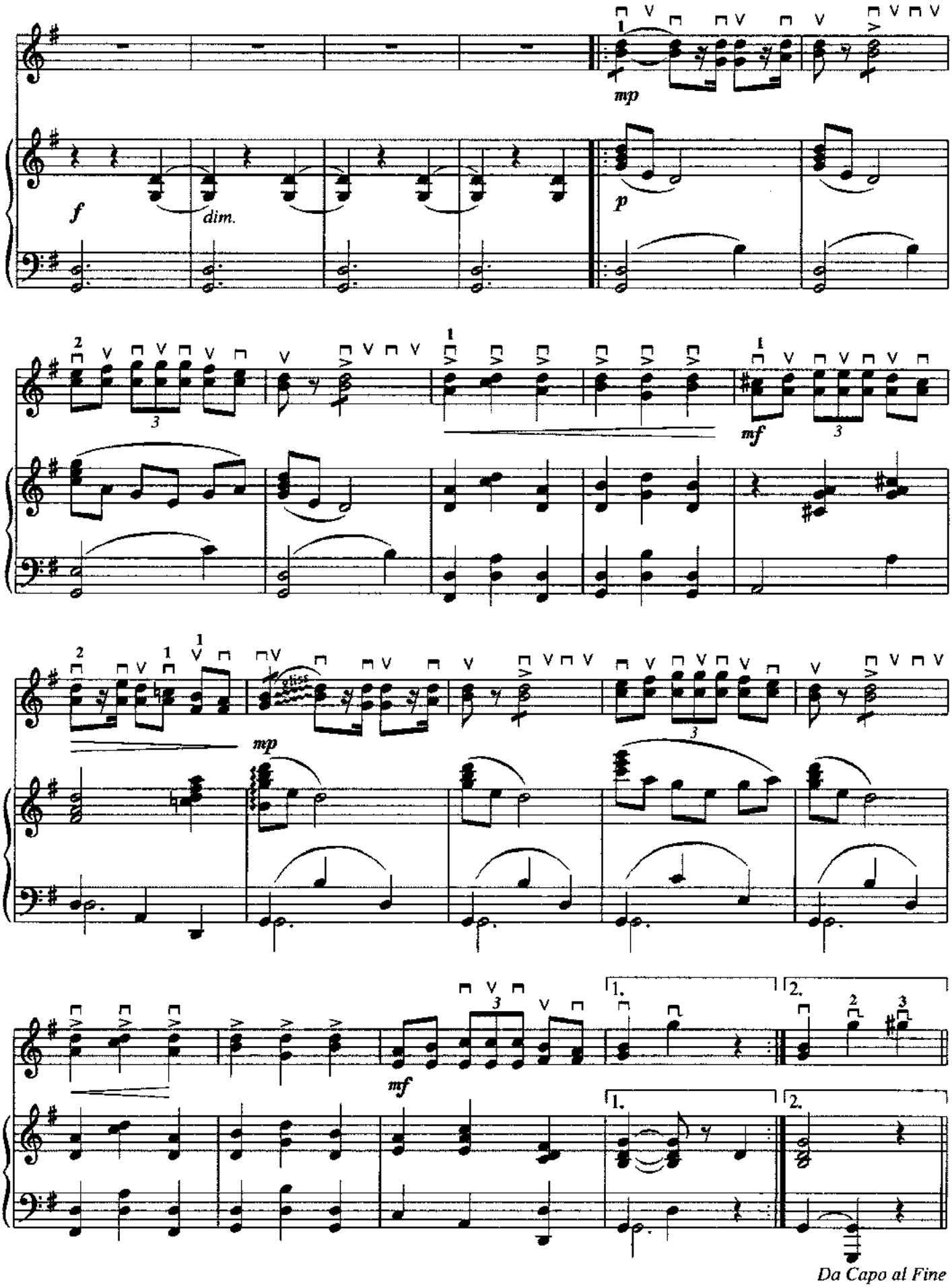
MAZURKA No. 3





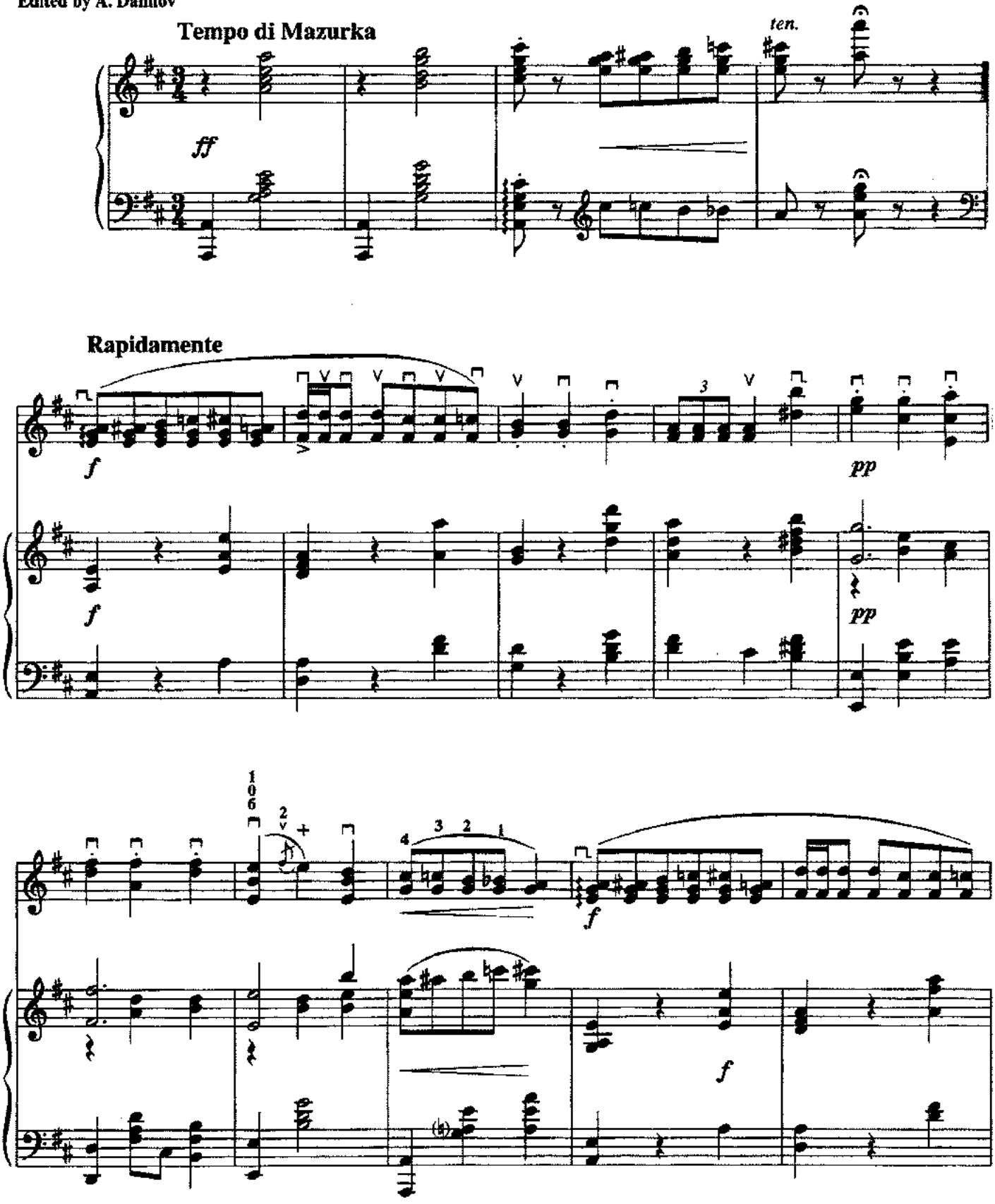
* Удар по струне пальцем левой руки при восходящем движении.
Striking the string with left hand finger in ascending movement.

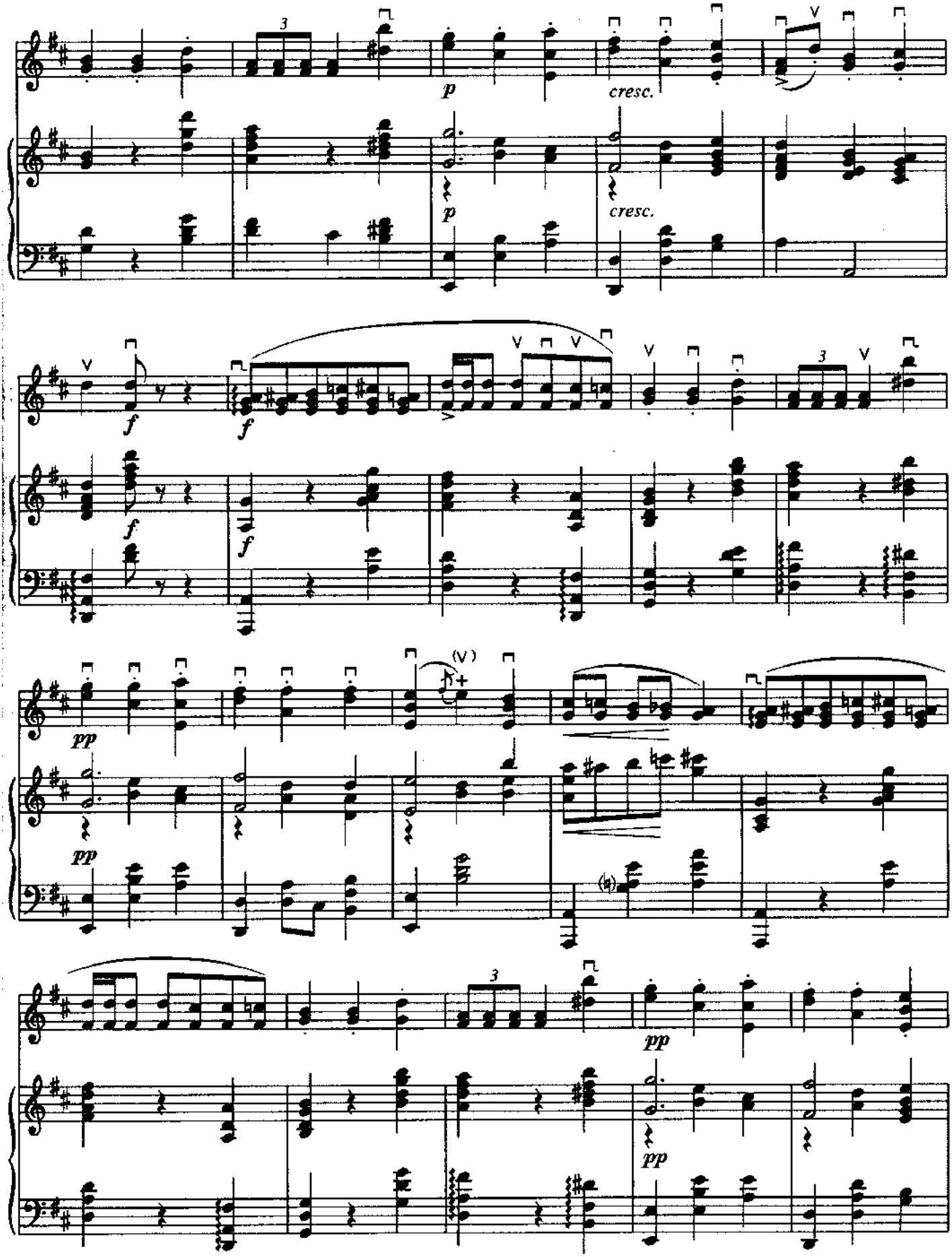

Tempo I
f
mf
p
cresc. poco a poco
cresc. poco a poco

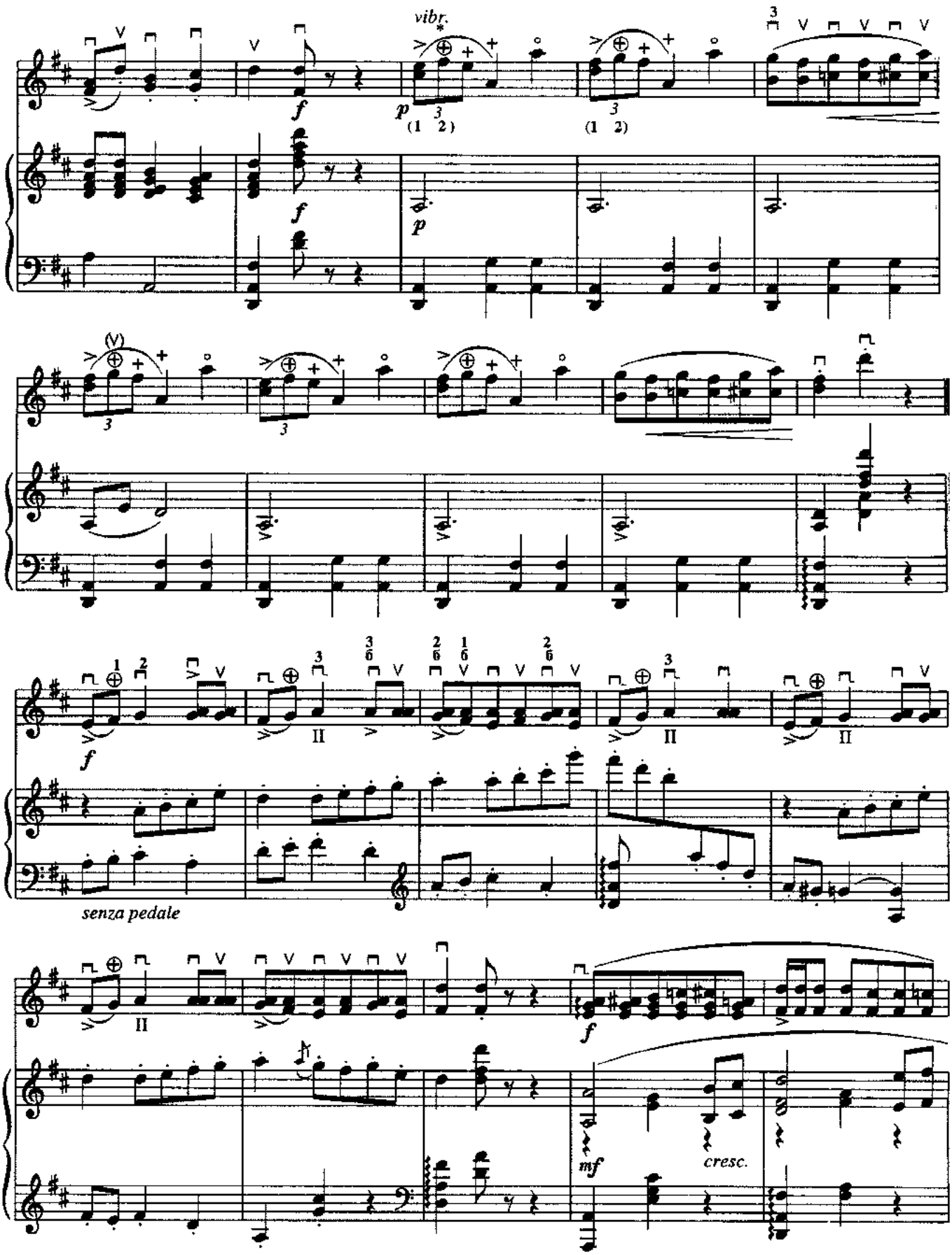

mp
f
dim.
p
mf
gliss.
mp
mf
1.
2.
Da Capo al Fine

МАЗУРКА № 4 MAZURKA No. 4

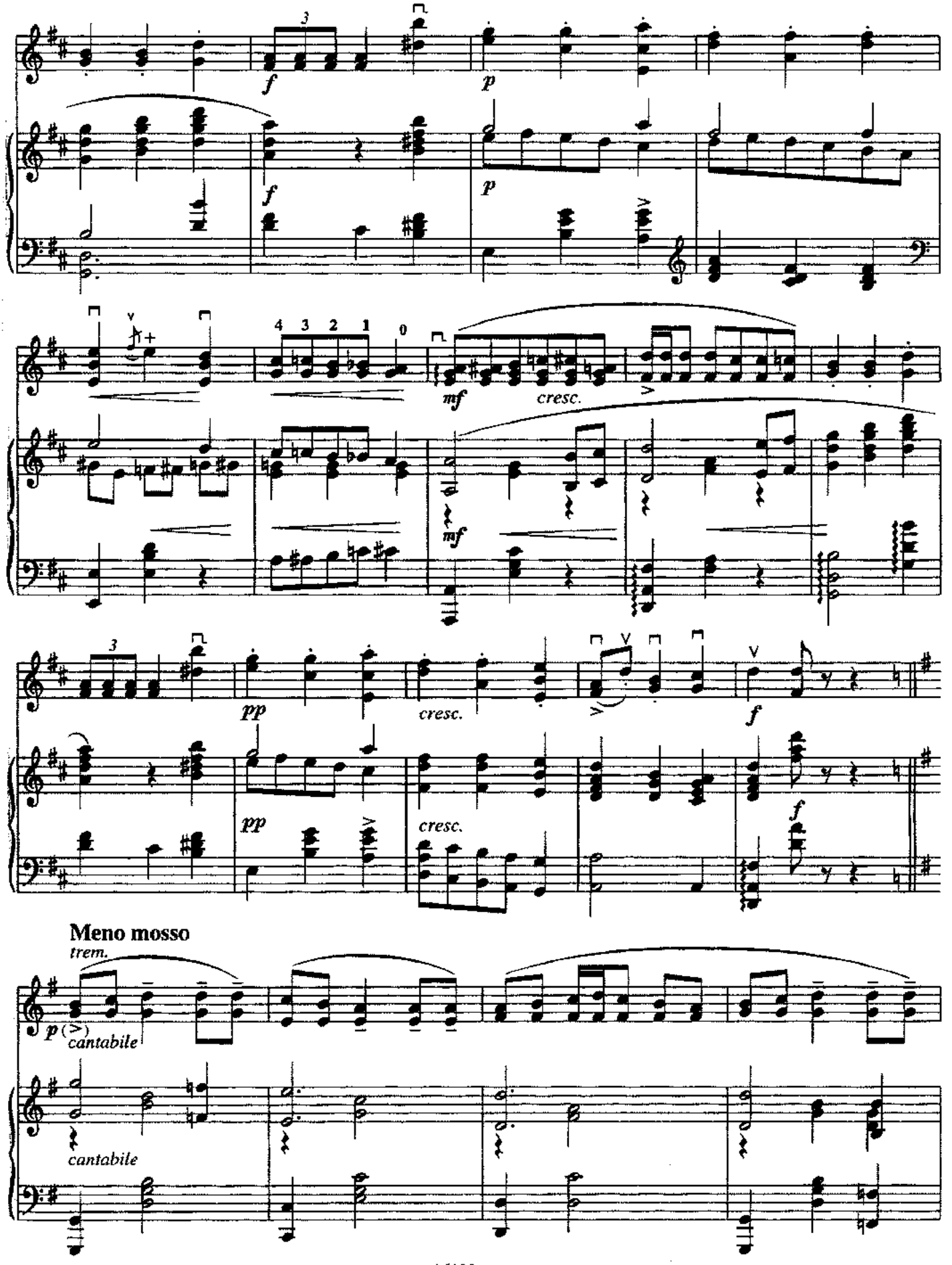
Исполнительская редакция А.Данилова
Edited by A. Danilov

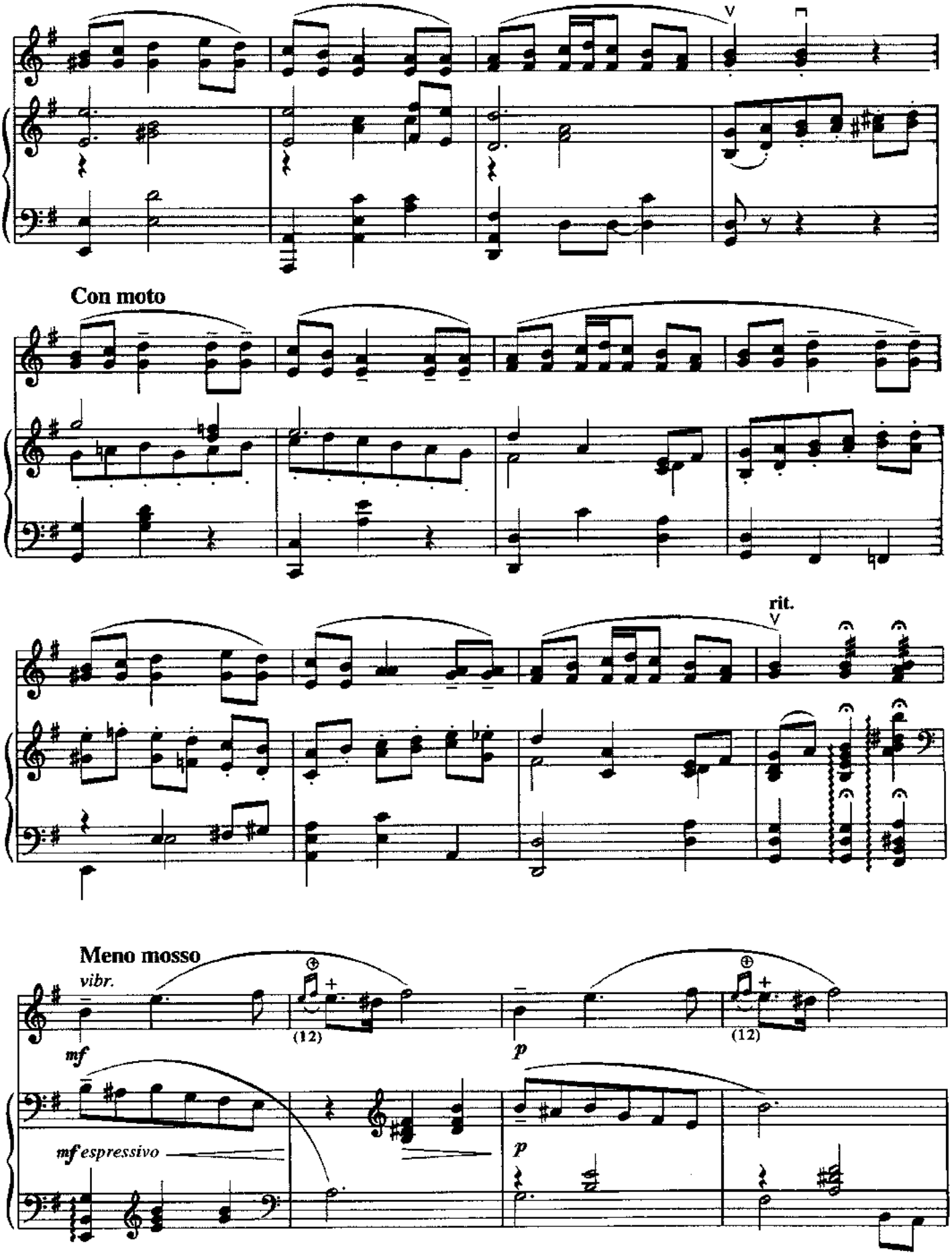


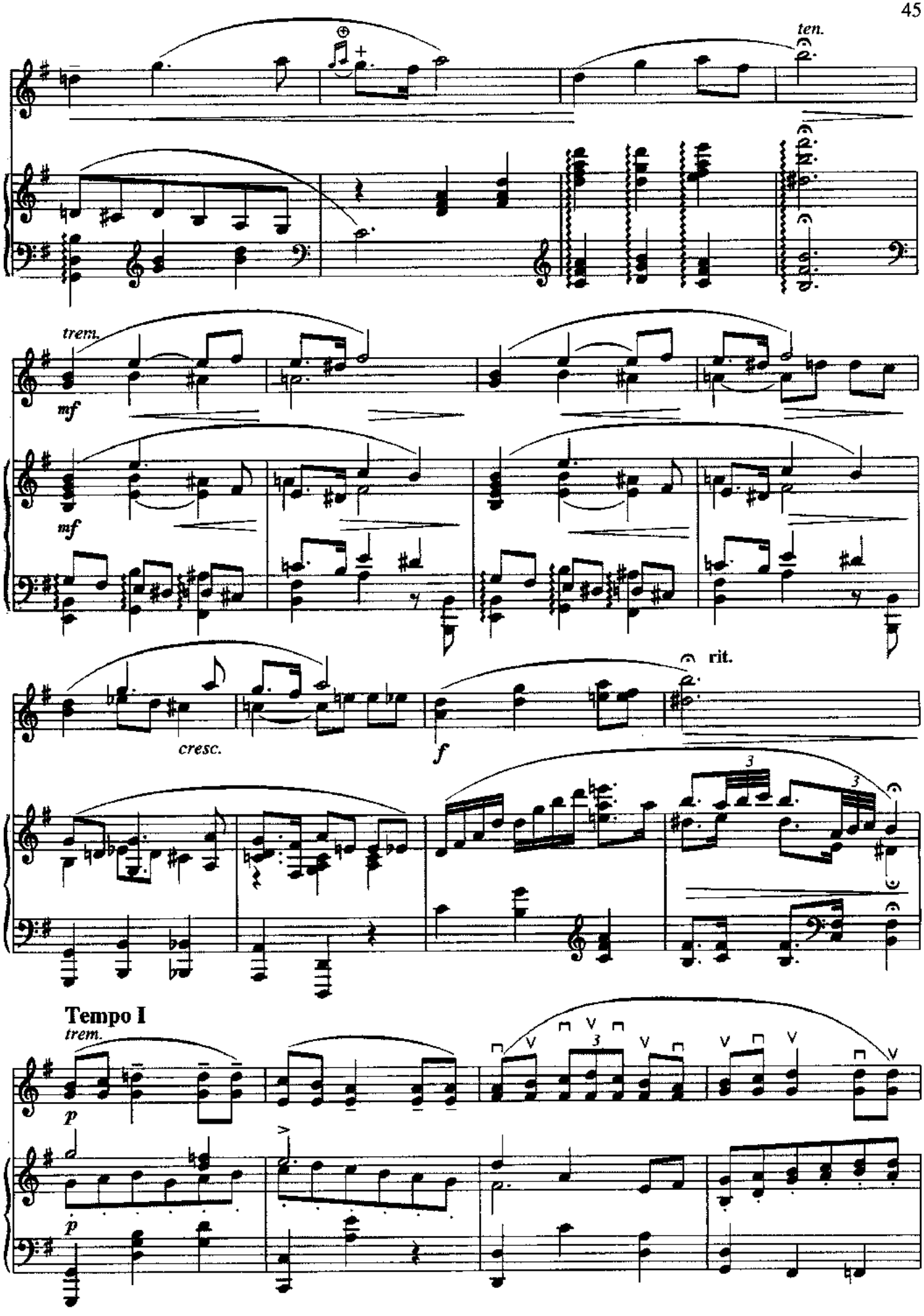

p
cresc.
p
cresc.
f
f
f
f
pp
pp
pp
pp

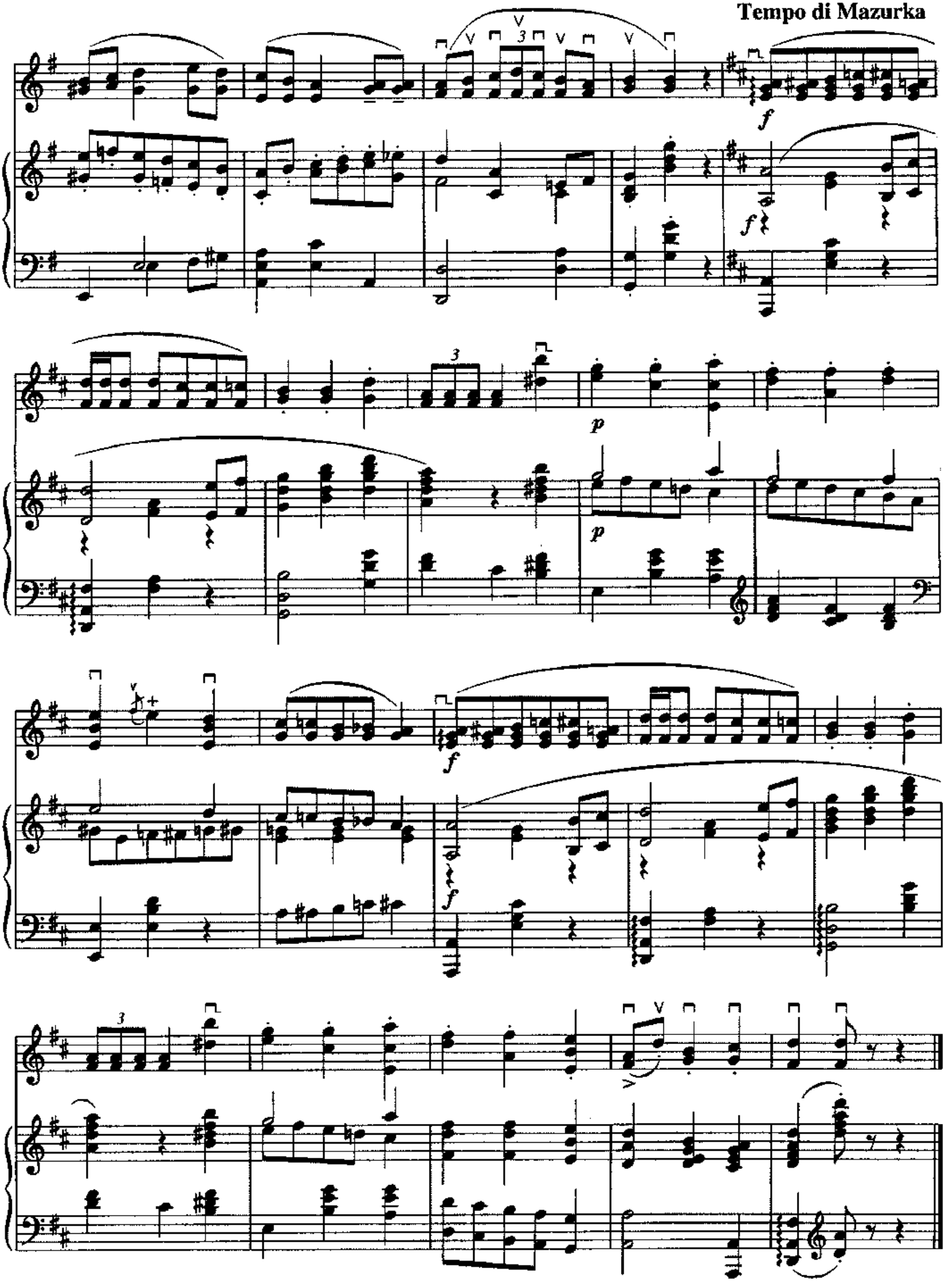


* Удар по струне пальцем левой руки при восходящем движении.
Striking the string with left hand finger in ascending movement.


f
p
mf
cresc.
pp
Meno mosso
trem.
cantabile


Con moto
rit.
Meno mosso
vibr.
mf
(12)
p
(12)
mf espressivo
p

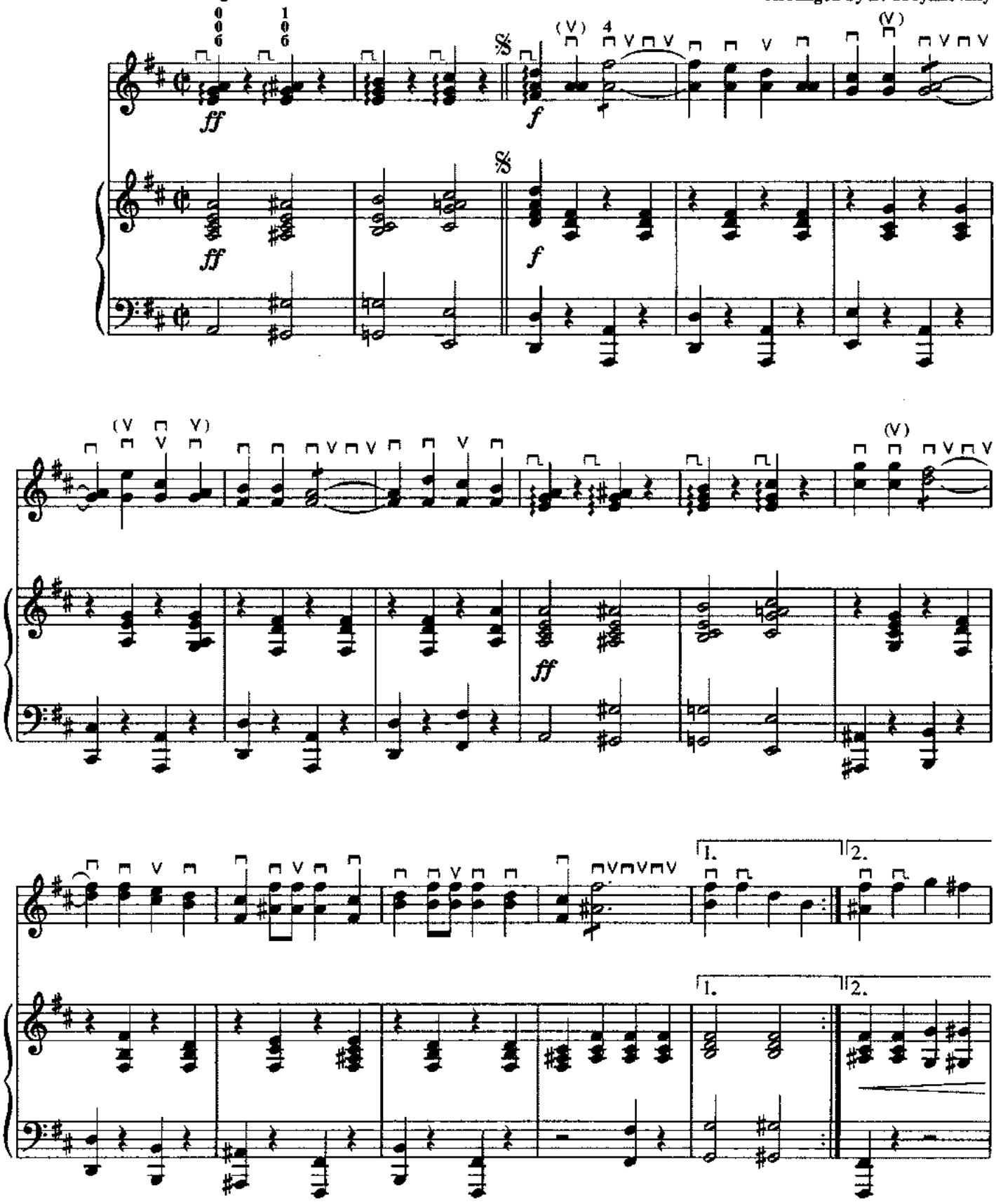

ten.
trem.
mf
mf
cresc.
f
rit.
Tempo I
trem.
p
p

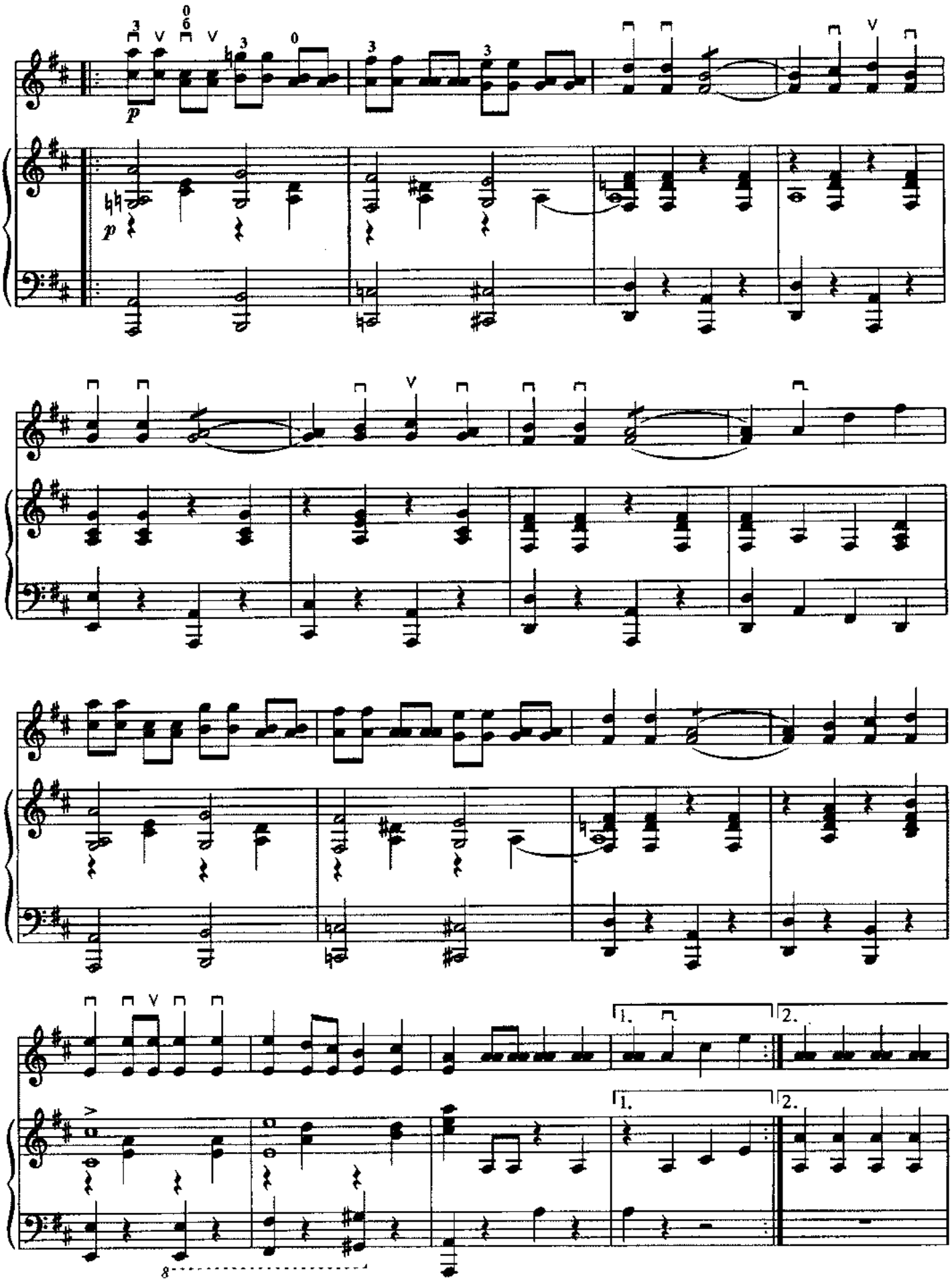

Tempo di Mazurka
f
f
p
p
f
f

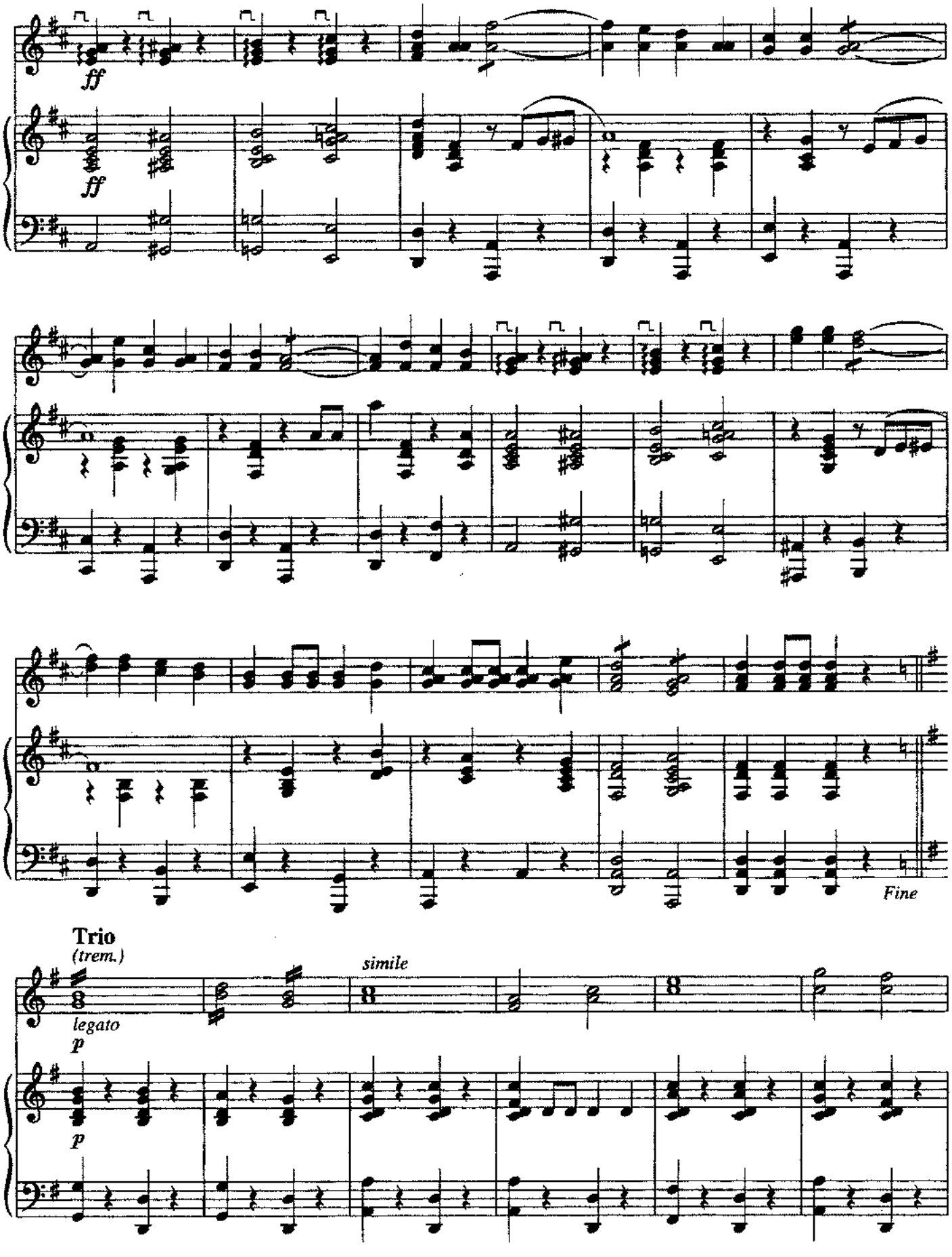
ГВАРДЕЙСКИЙ МАРШ GUARDS MARCH

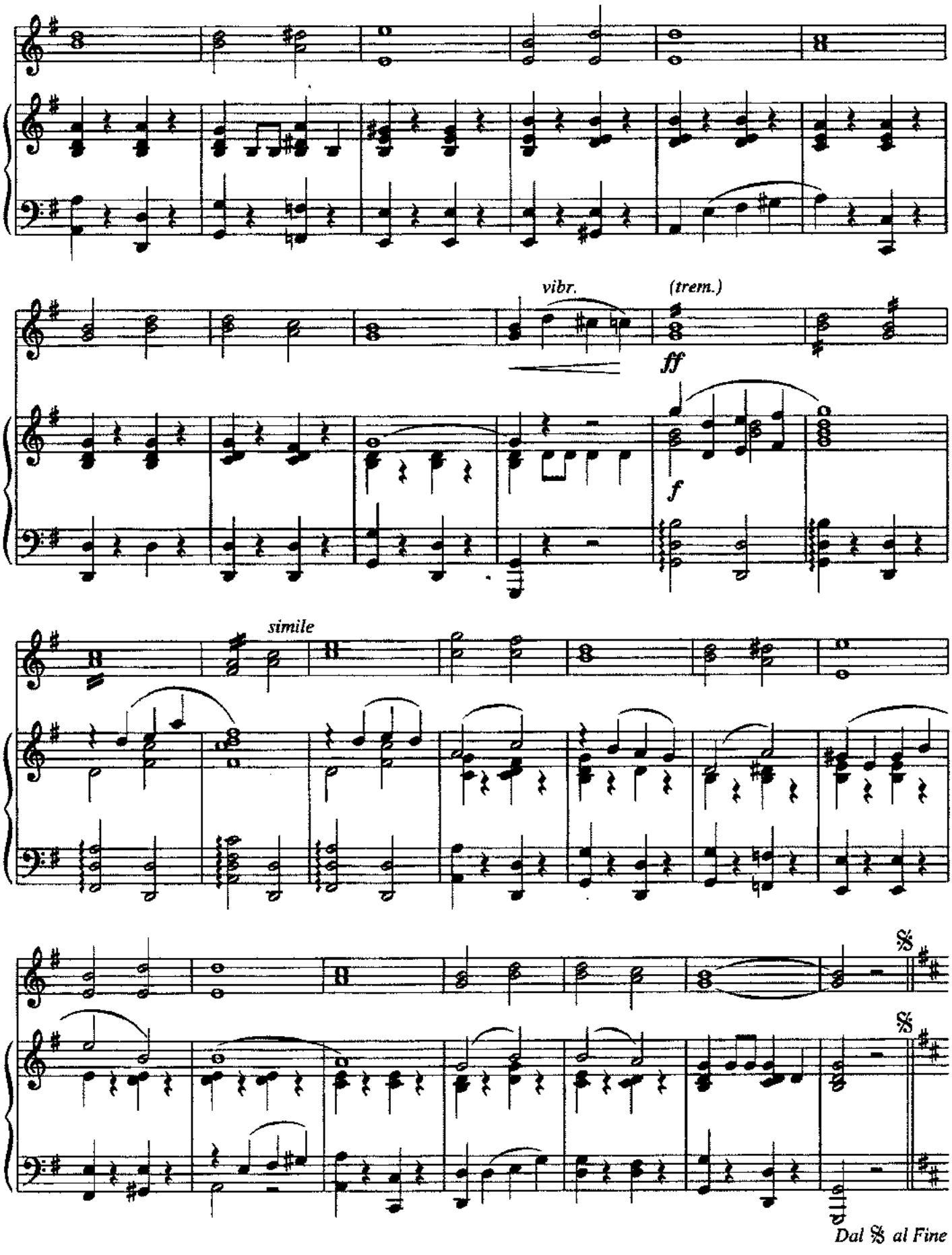
Tempo di Marcia

Обработка Б. Трояновского
Arranged by B. Troyanovsky




p
p
1.
2.
1.
2.


ff
ff
Fine
Trio
(trem.)
simile
legato
p
p

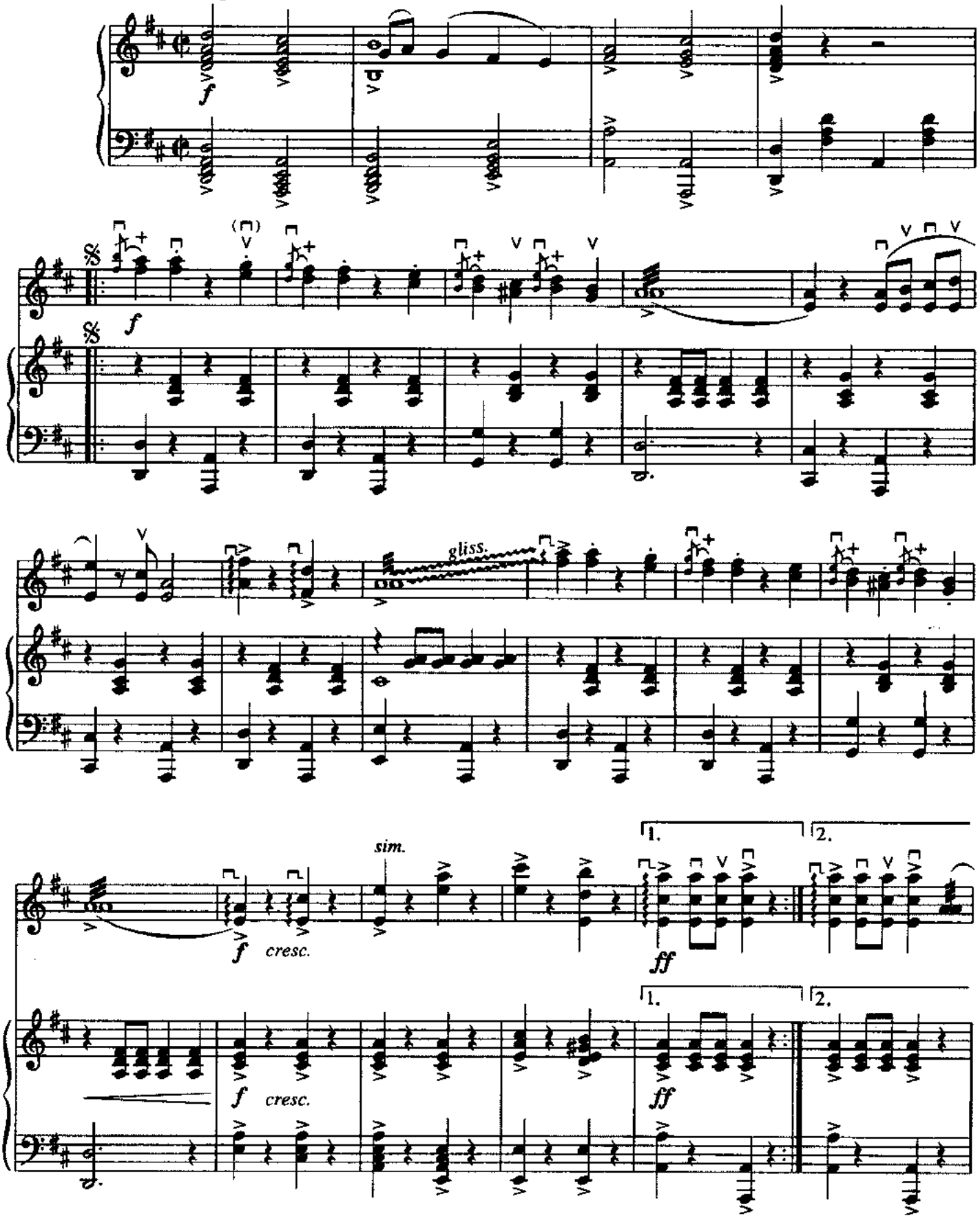

vibr.
(trem.)
ff
f
simile
Dal 𝄋 al Fine

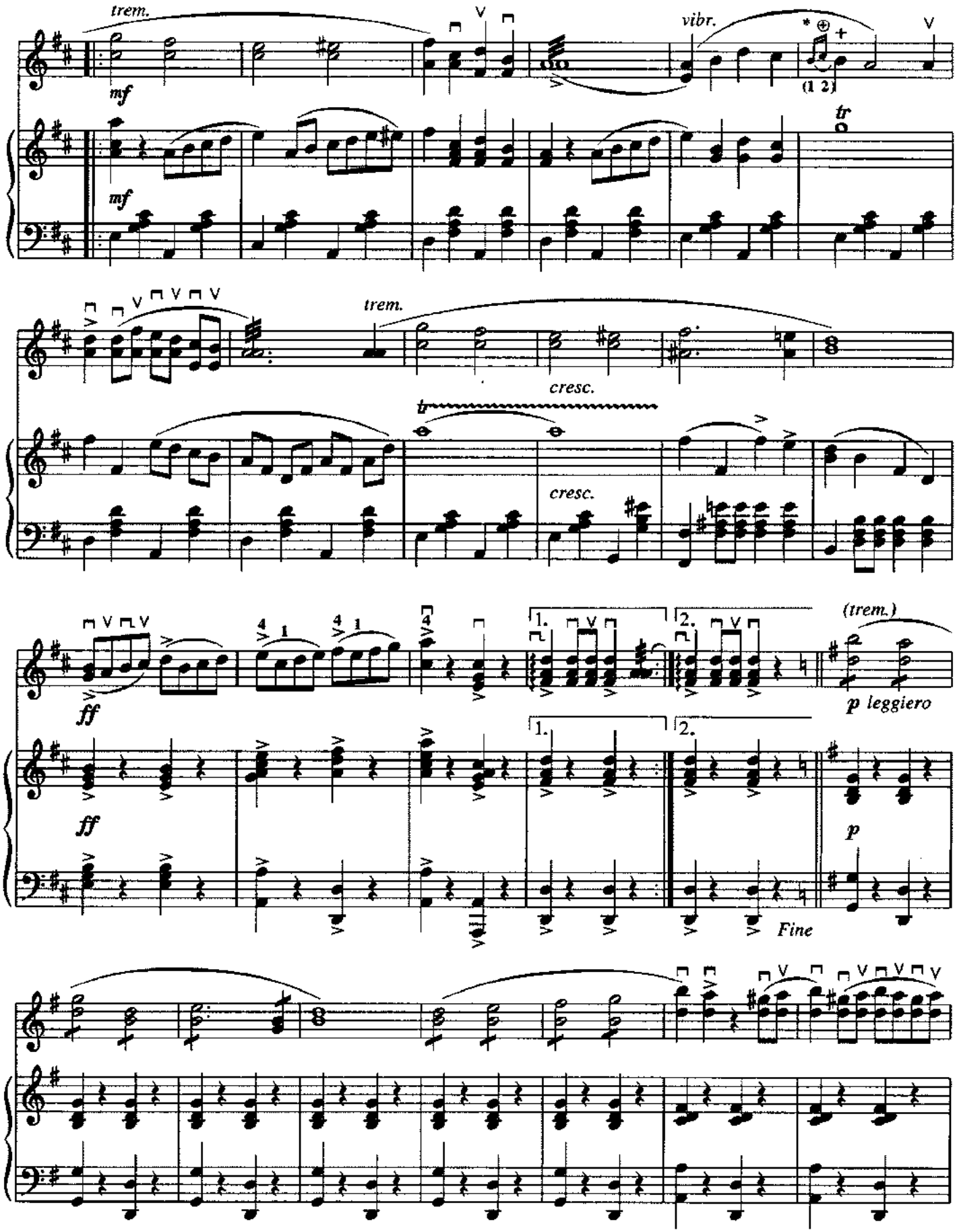
МАРШ

MARCH

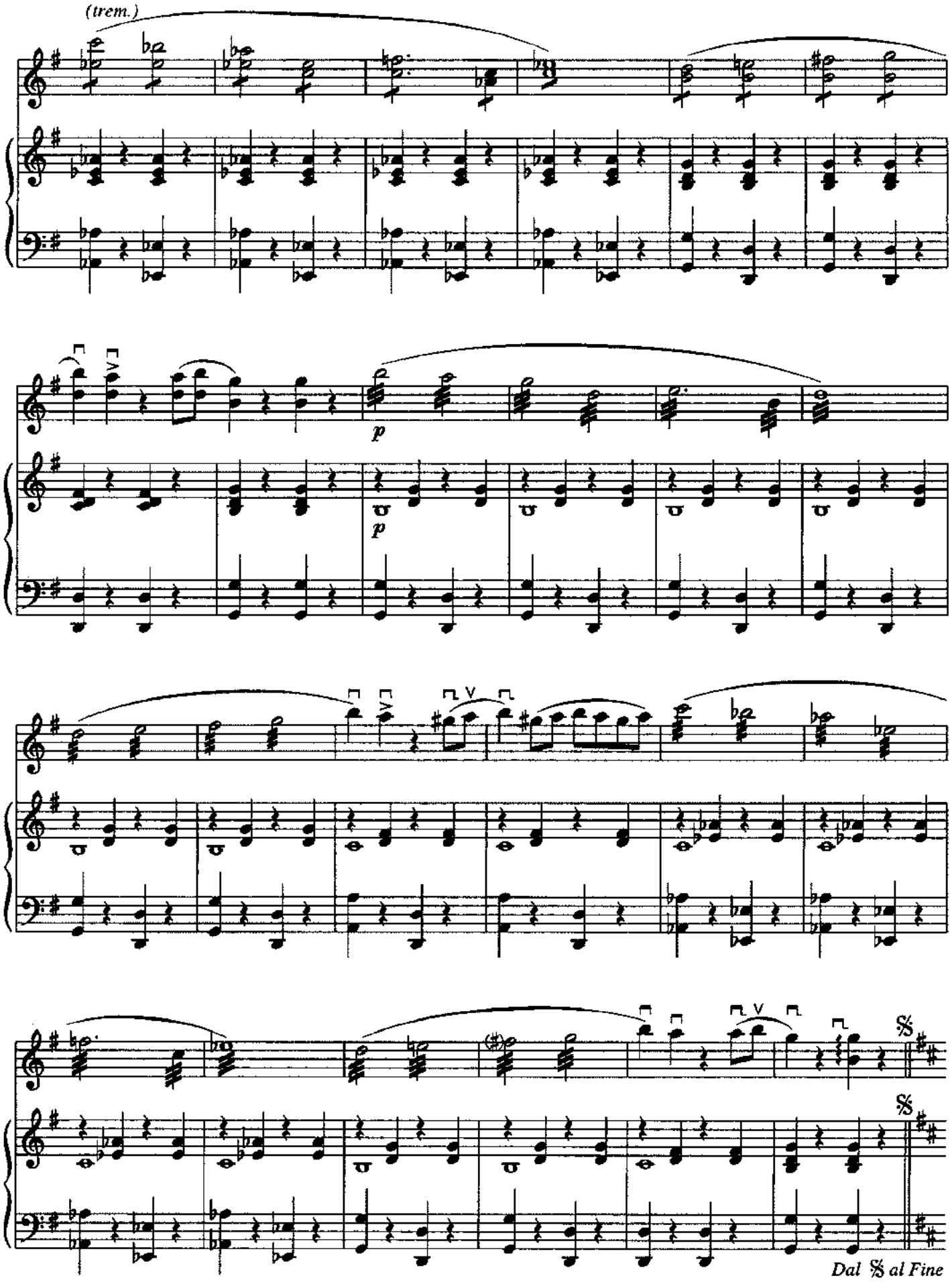
Обработка А. Доброхотова
Arranged by A. Dobrokhotov

Tempo di Marcia





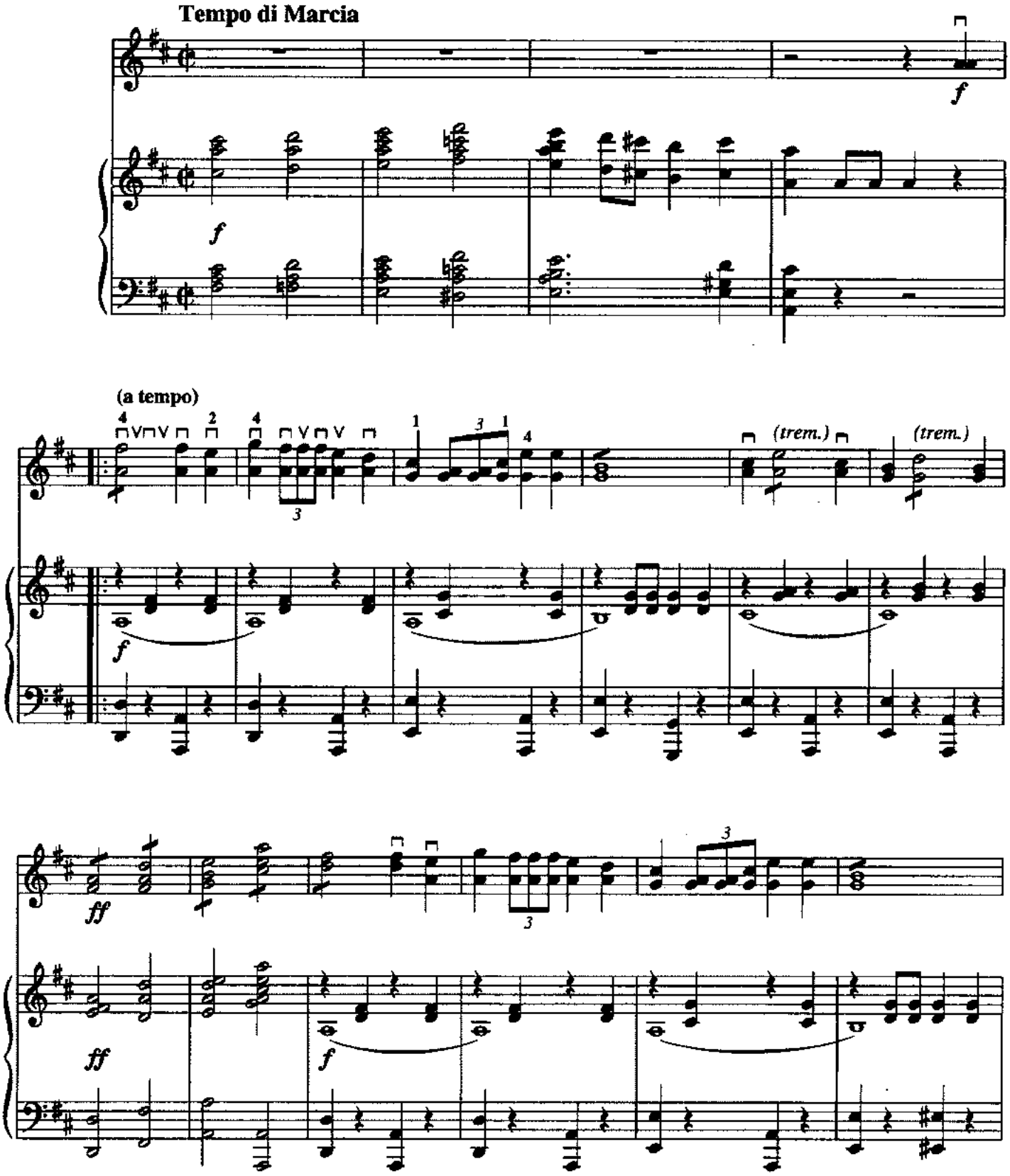
* Удар по струне пальцем левой руки при восходящем движении.
Striking the string with left hand finger in ascending movement.

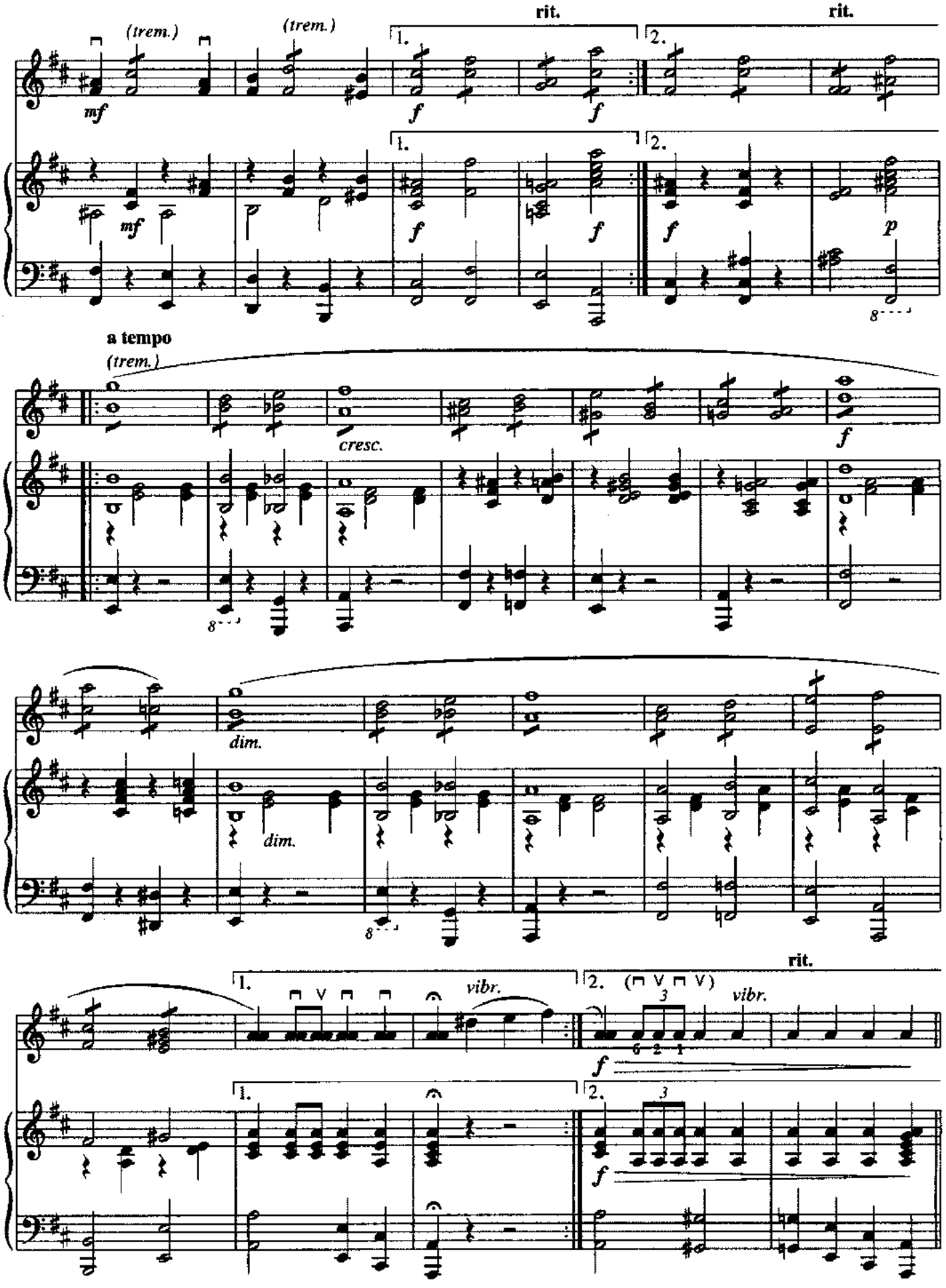

(trem.)
p
p
Dal 𝄋 al Fine

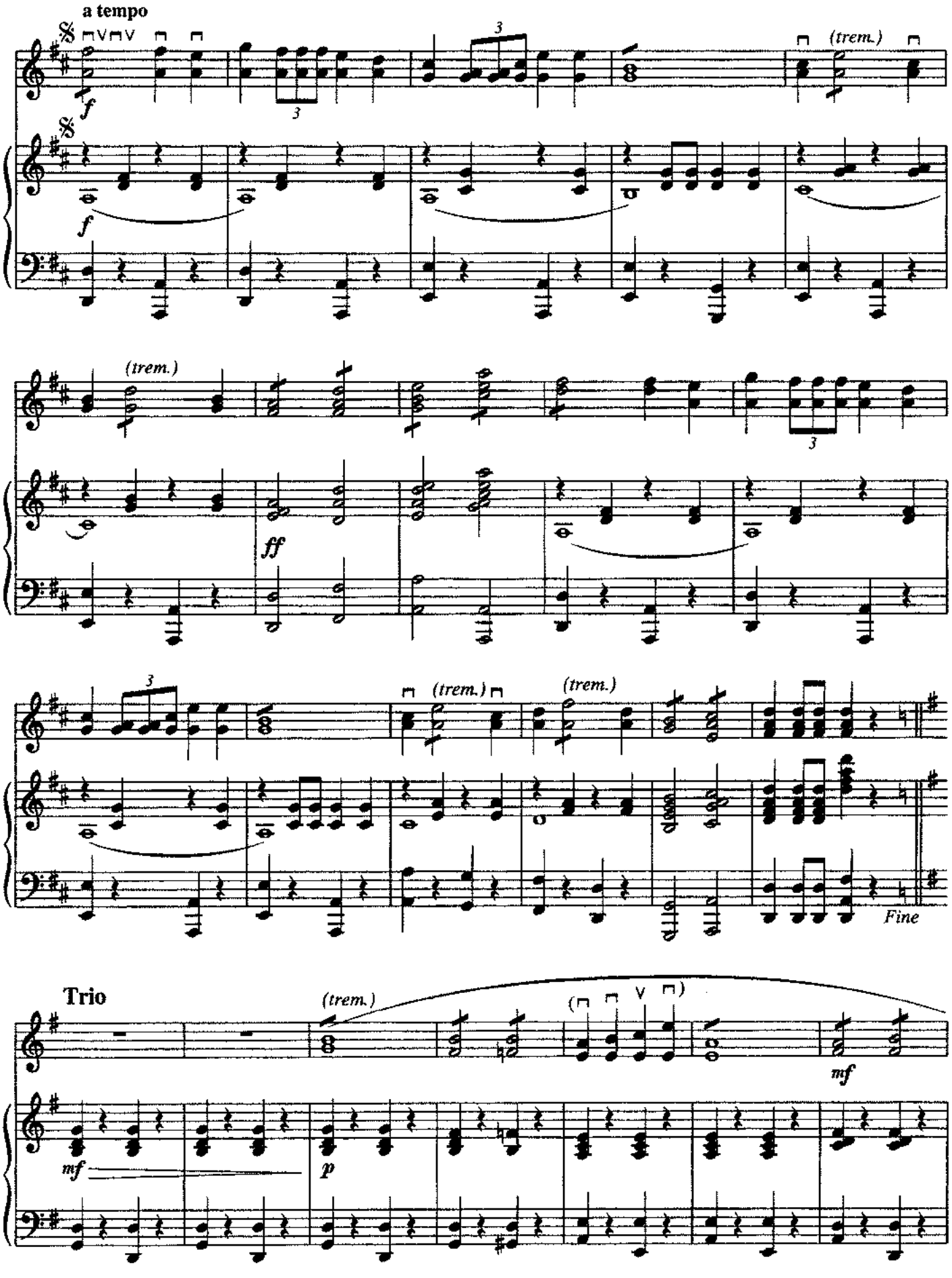
РУССКИЙ МАРШ

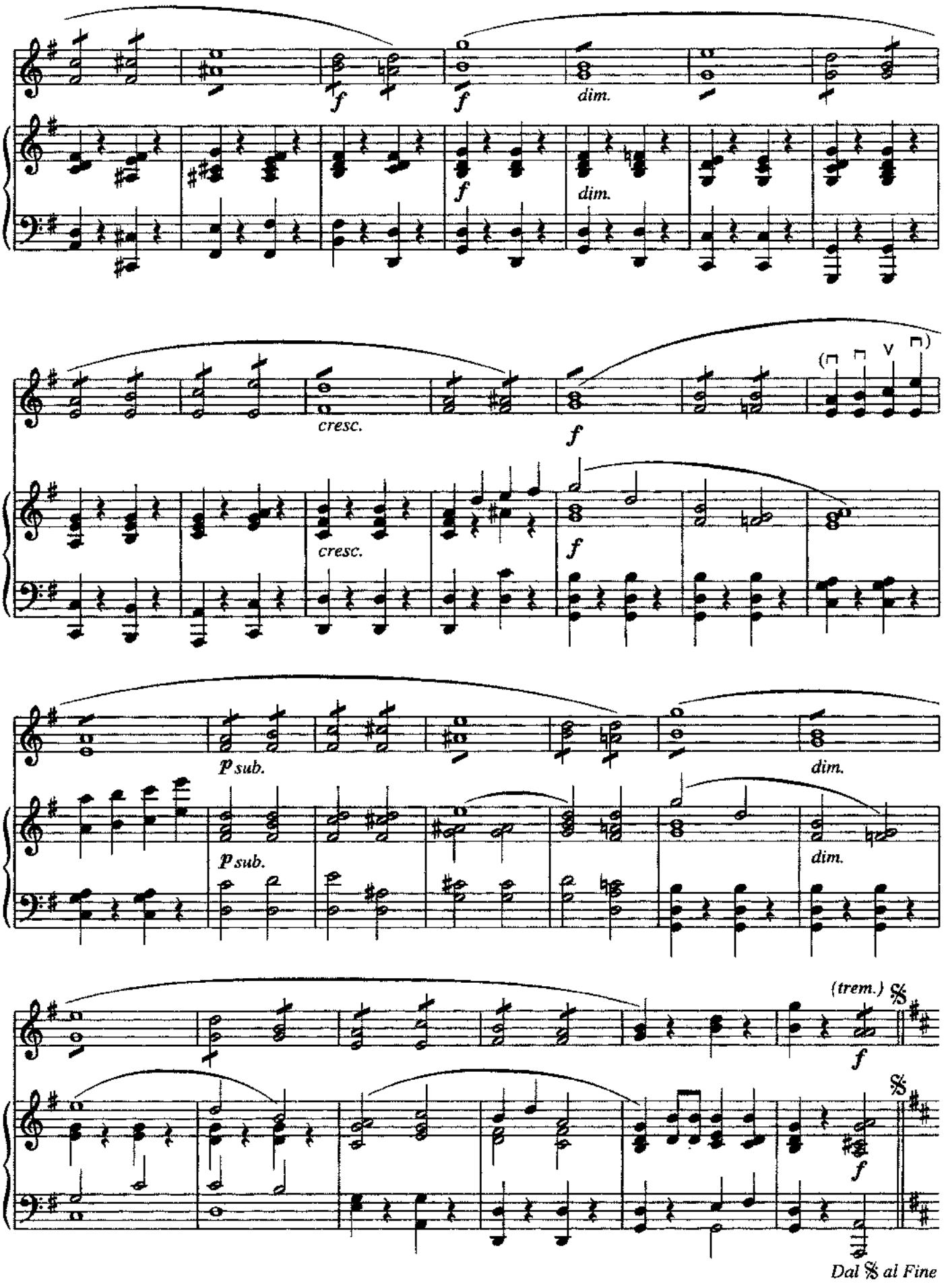
RUSSIAN MARCH

Обработка Б. Трояновского
Arranged by B. Troyanovsky




rit.
rit.
(trem.)
(trem.)
mf
mf
f
f
f
f
f
p
a tempo
(trem.)
cresc.
f
dim.
dim.
rit.
vibr.
vibr.
f
f

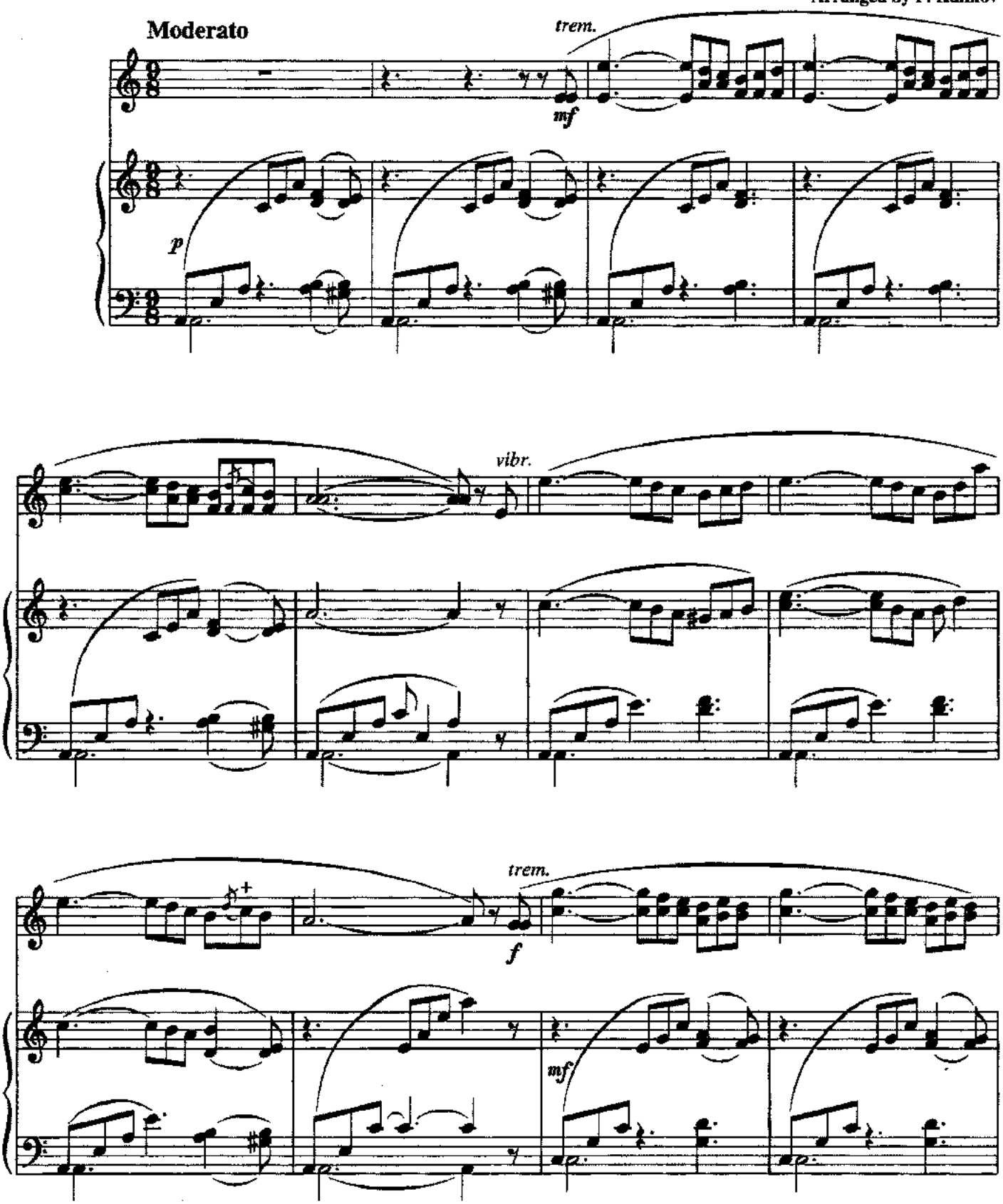

a tempo
f
(trem.)
ff
Fine
Trio
mf
p

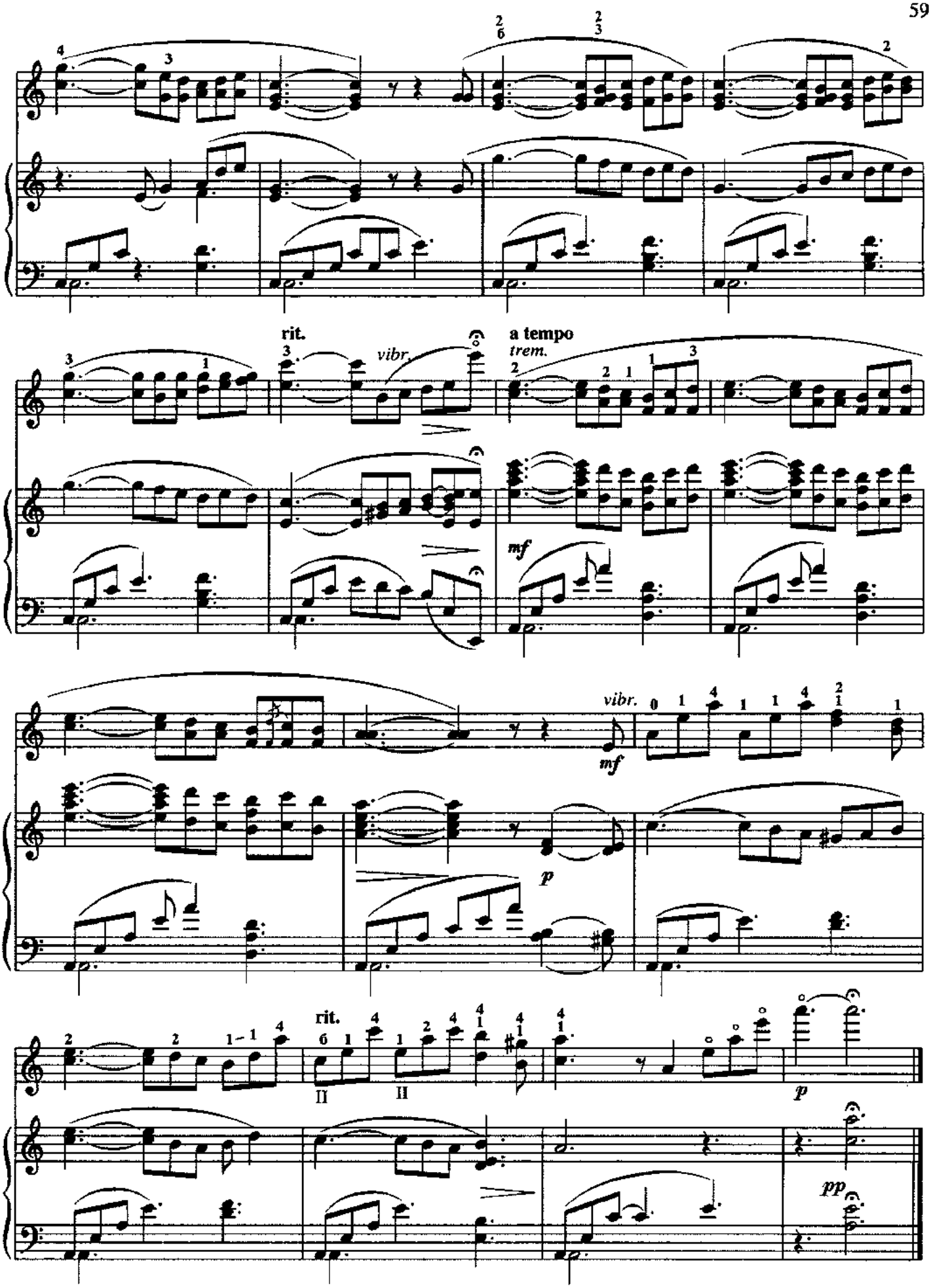

f
f
dim.
f
dim.
cresc.
f
cresc.
f
p sub.
dim.
p sub.
dim.
(trem.)
f
f
Dal 𝄋 al Fine

НОКТЮРН

NOCTURNE

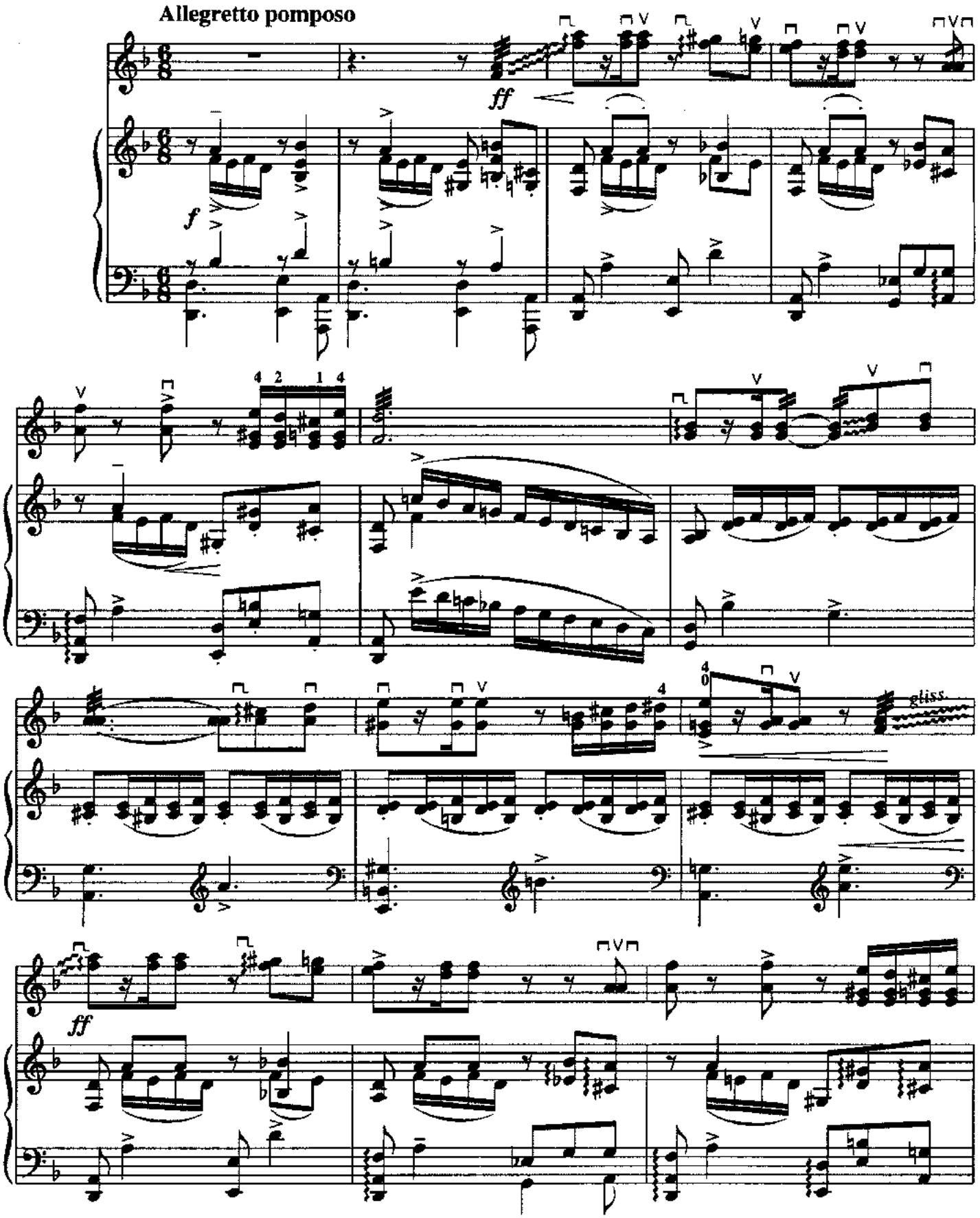
Обработка П. Куликова
Arranged by P. Kulikov

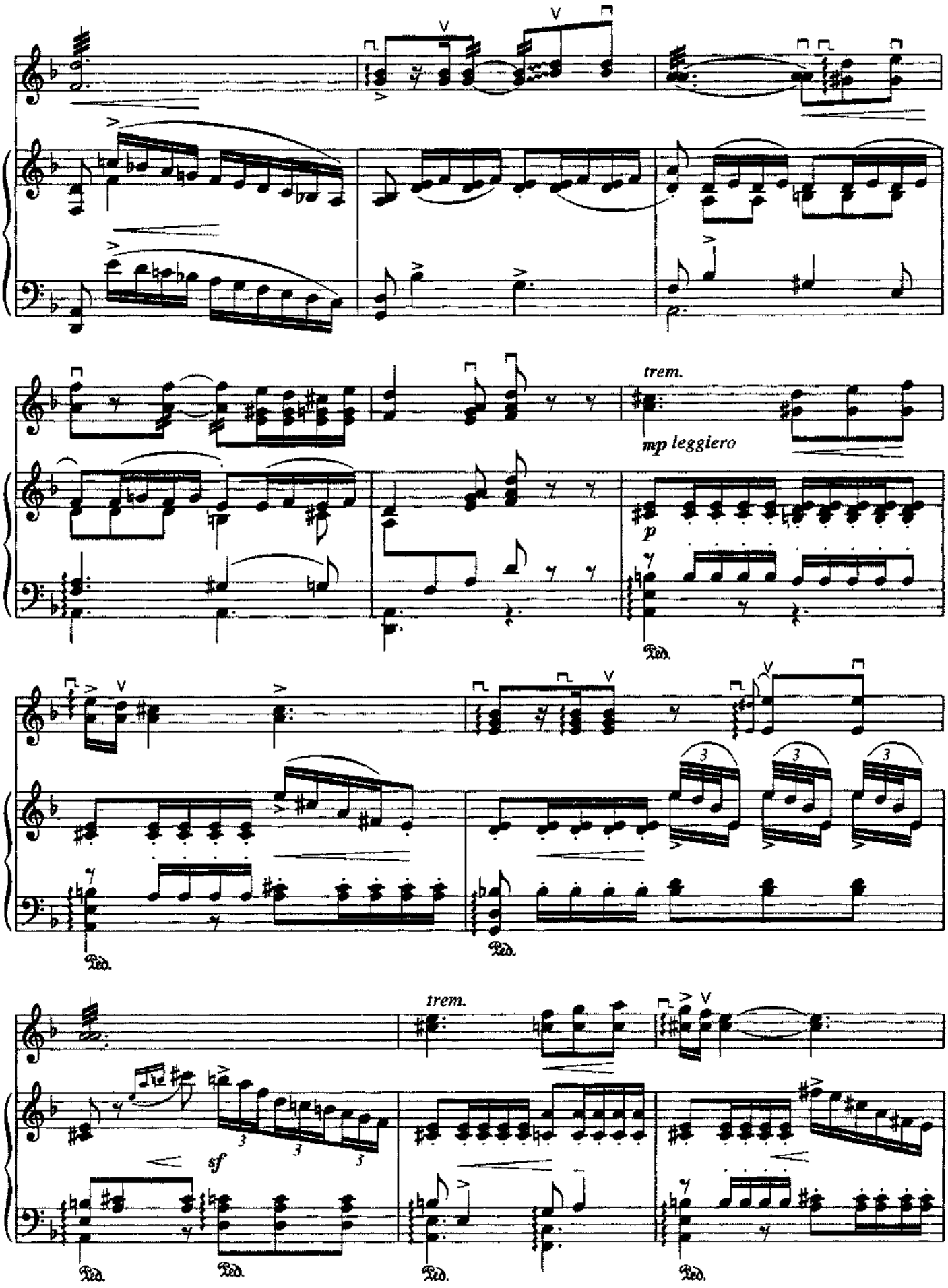


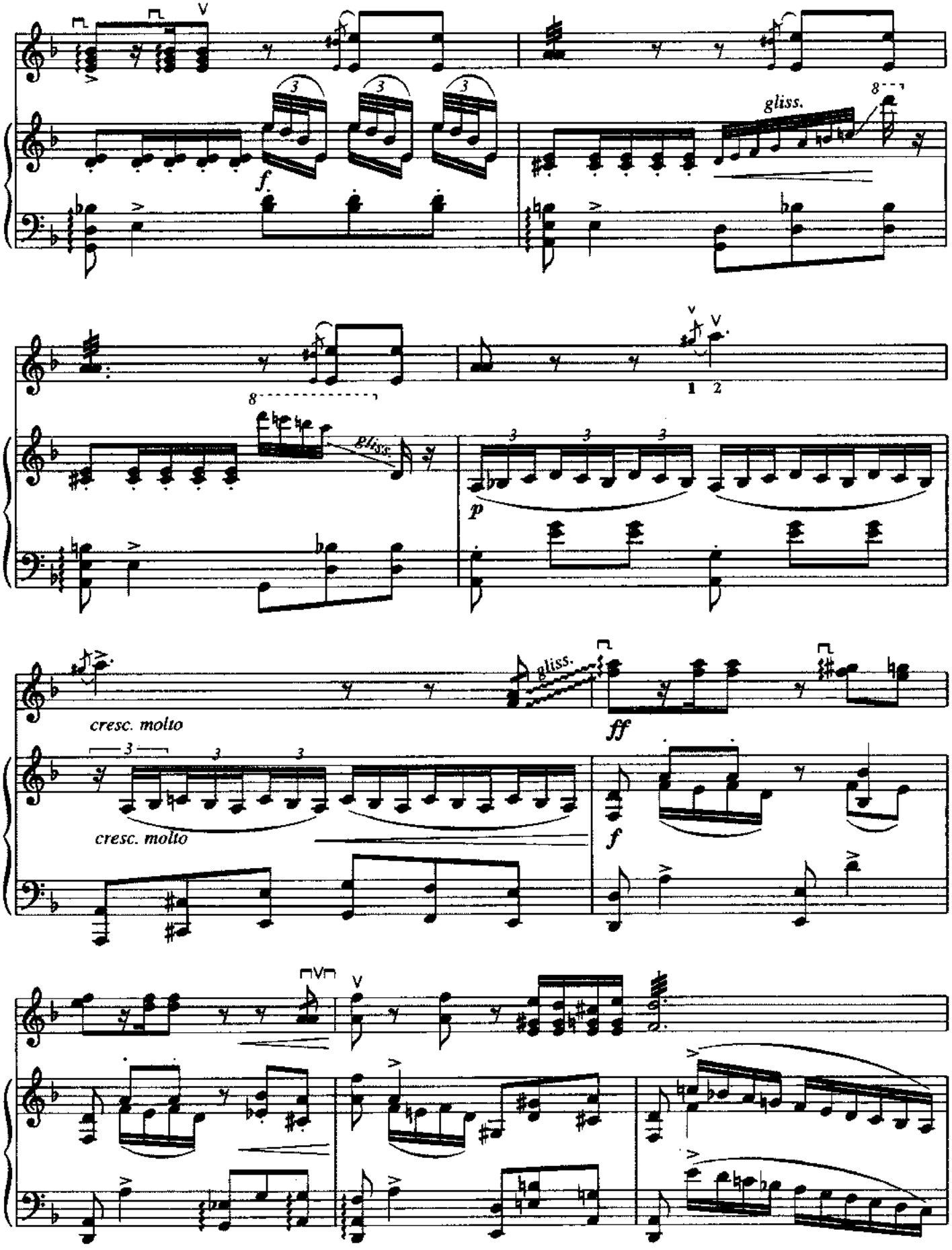

rit.
vibr.
a tempo
trem.
mf
vibr.
mf
p
rit.
II
II
p
pp

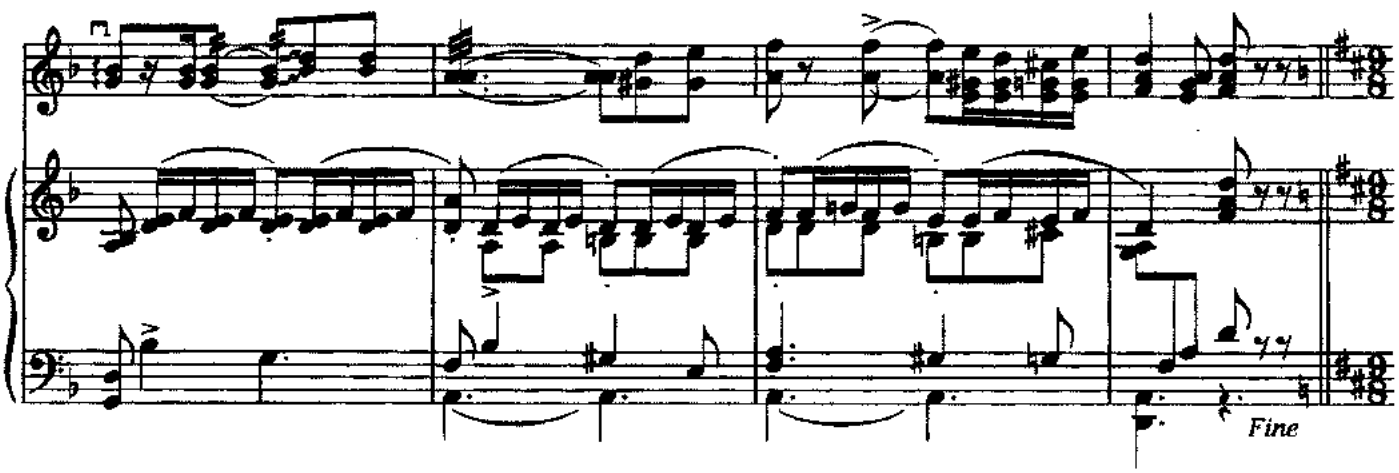
ИСПАНСКИЙ ТАНЕЦ SPANISH DANCE

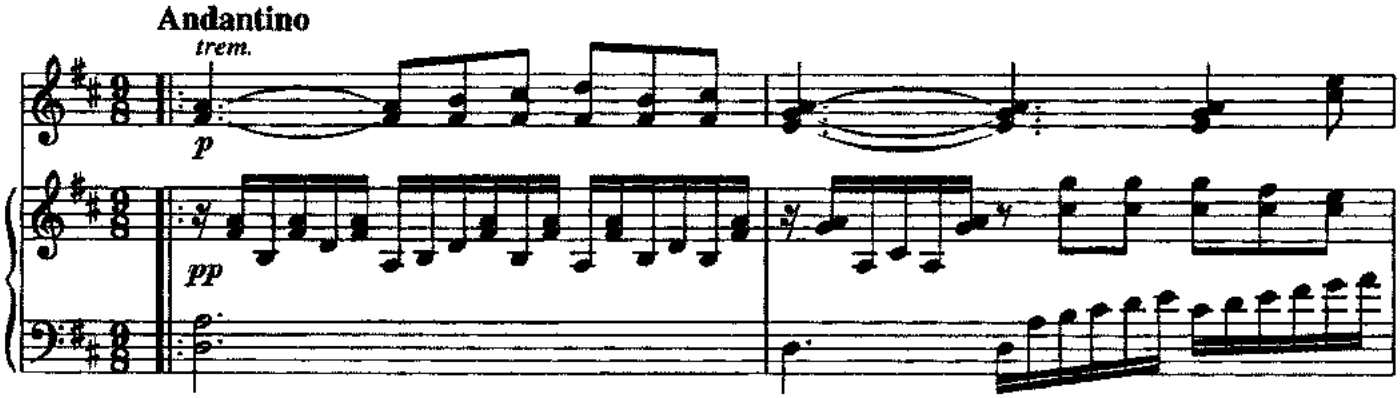
Обработка С. Василенко
Arranged by S. Vasilenko

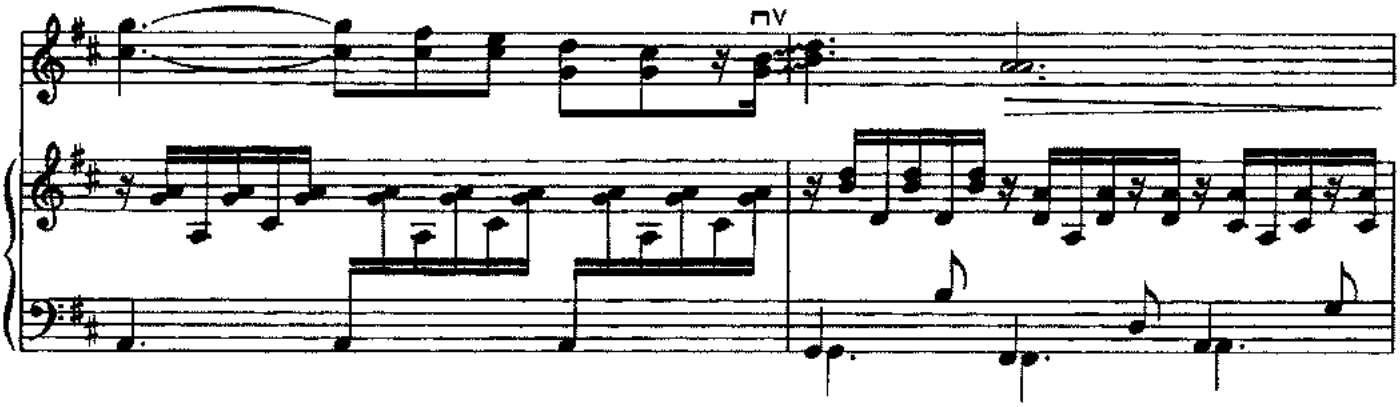


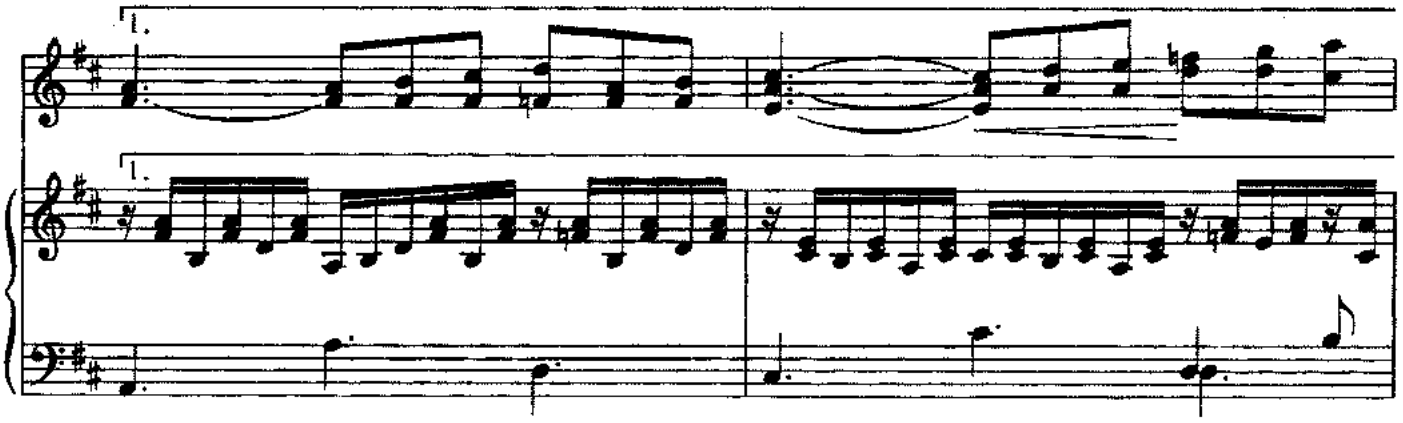

trem.
mp leggiero
p
Ped.
trem.
sf

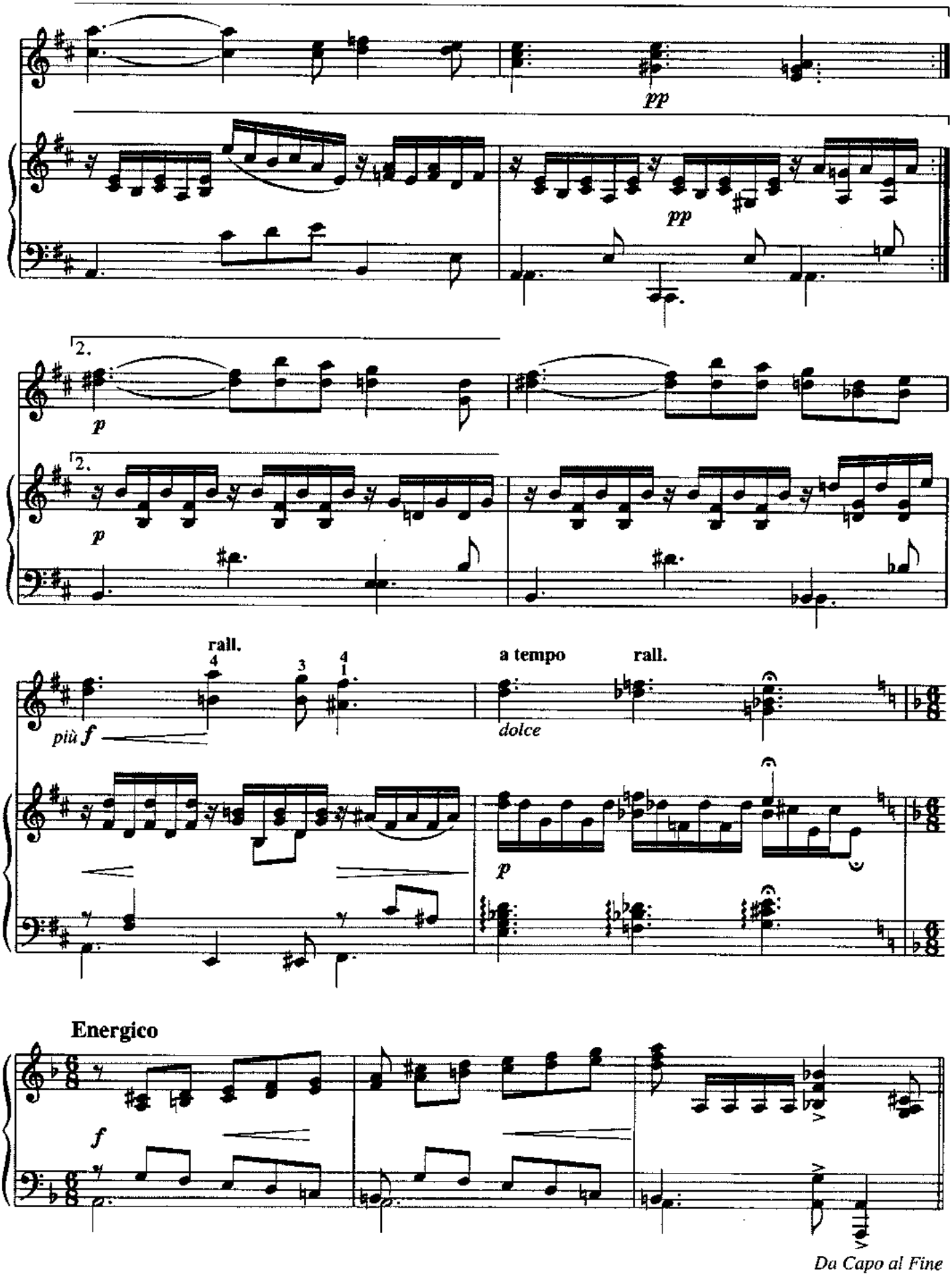

gliss.
gliss.
p
cresc. molto
gliss.
ff
cresc. molto
f


Fine


Andantino
trem.
p
pp

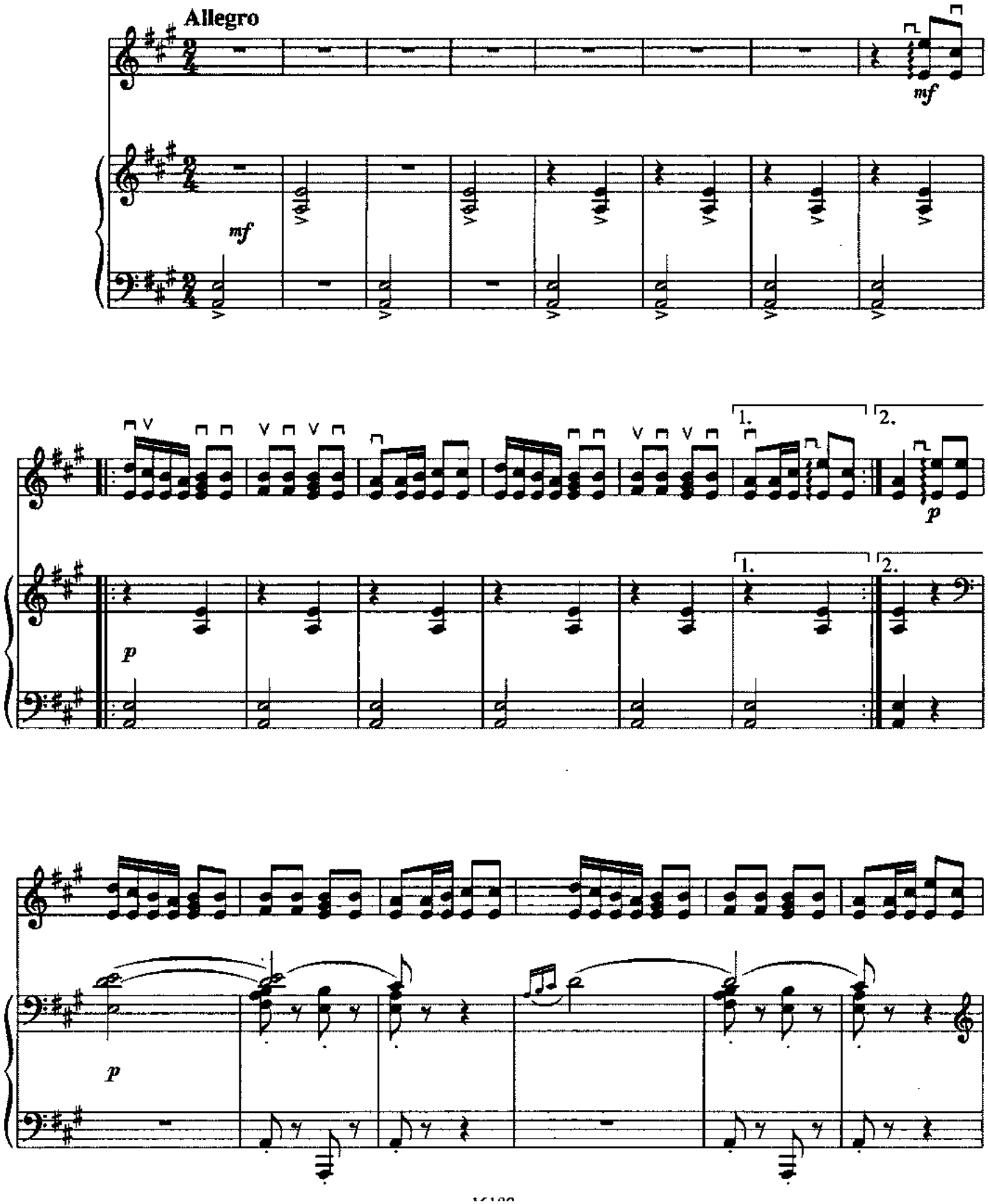


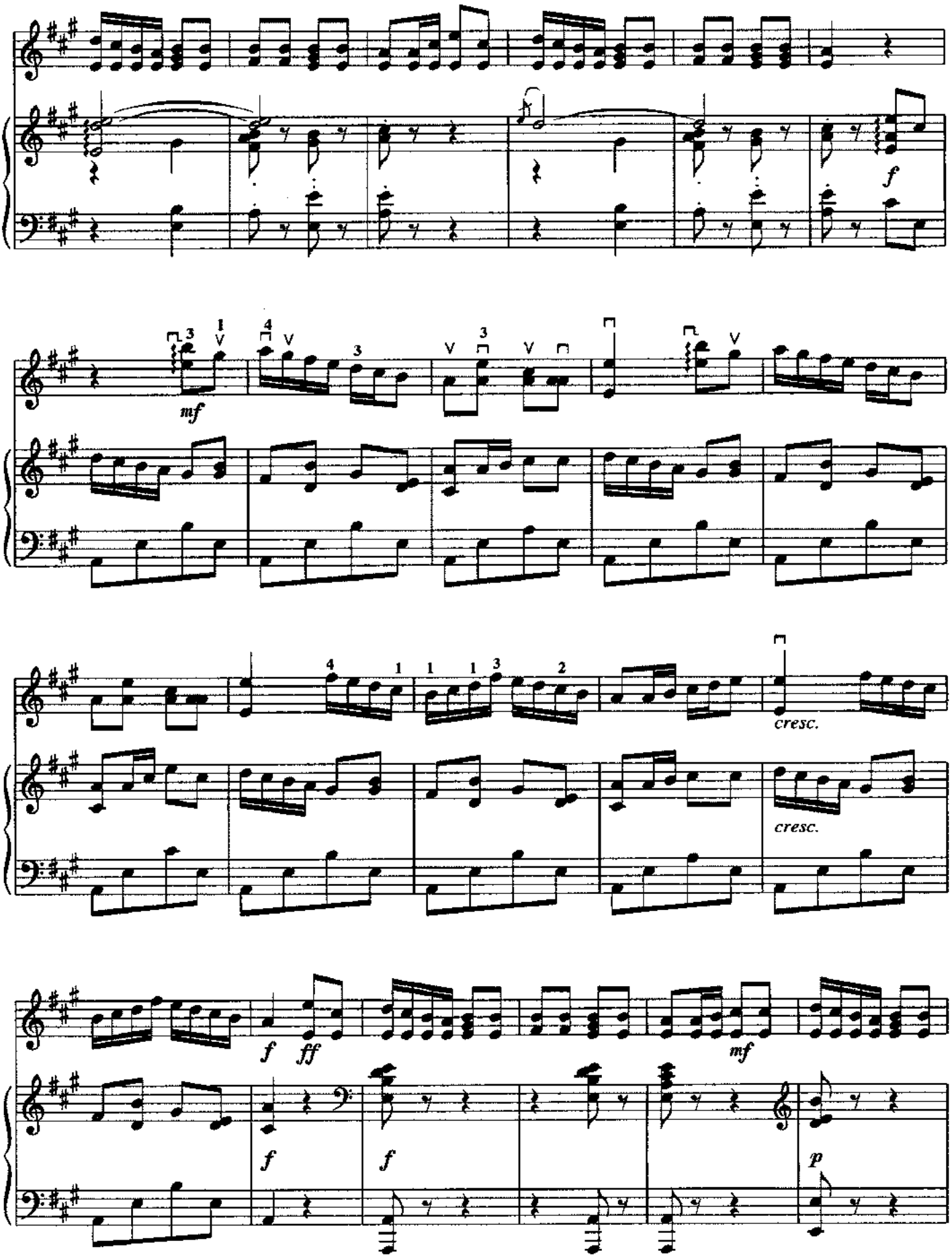

1.
1.

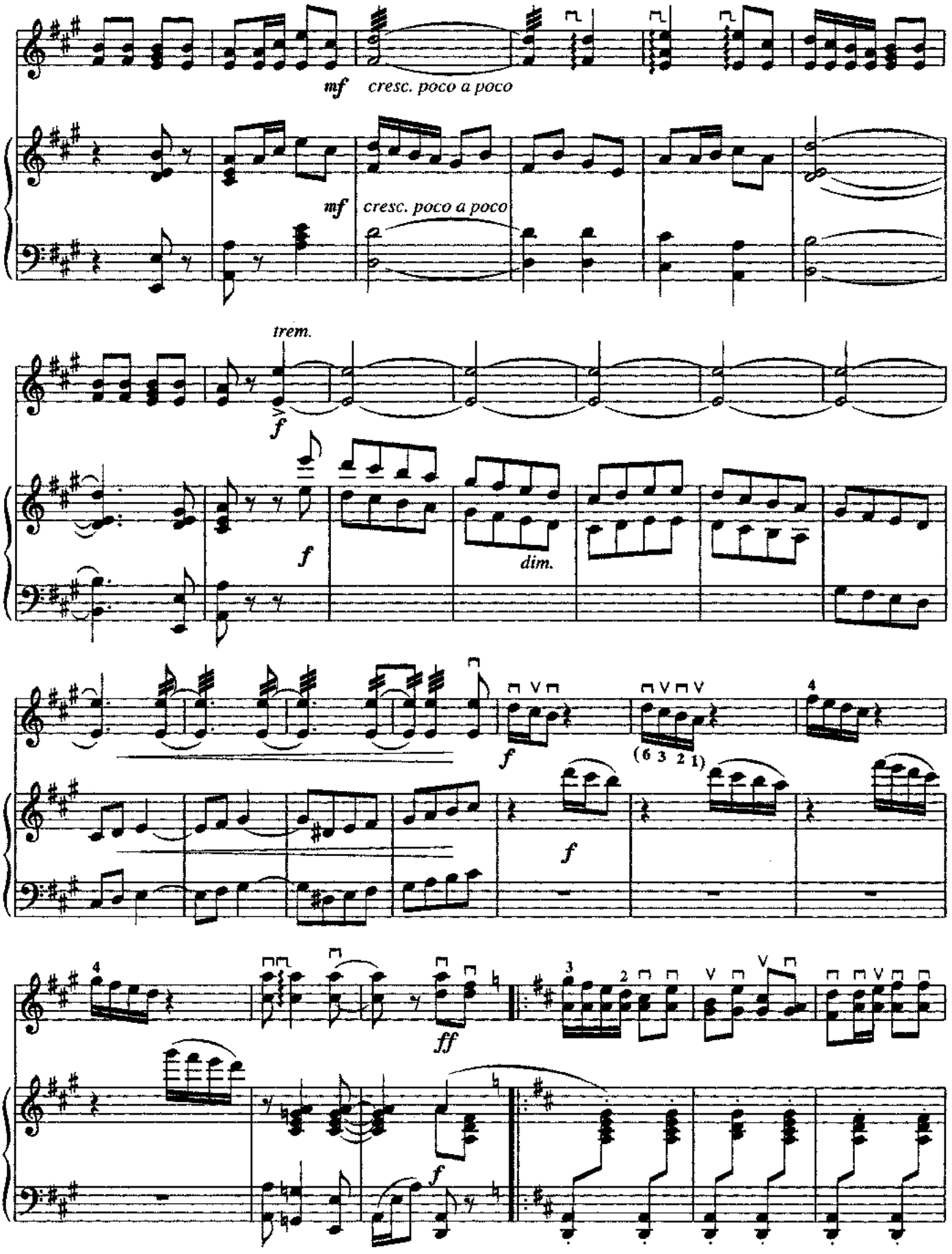

pp
pp
2.
p
2.
p
rall.
più f
a tempo
rall.
dolce
p
Energico
f
Da Capo al Fine

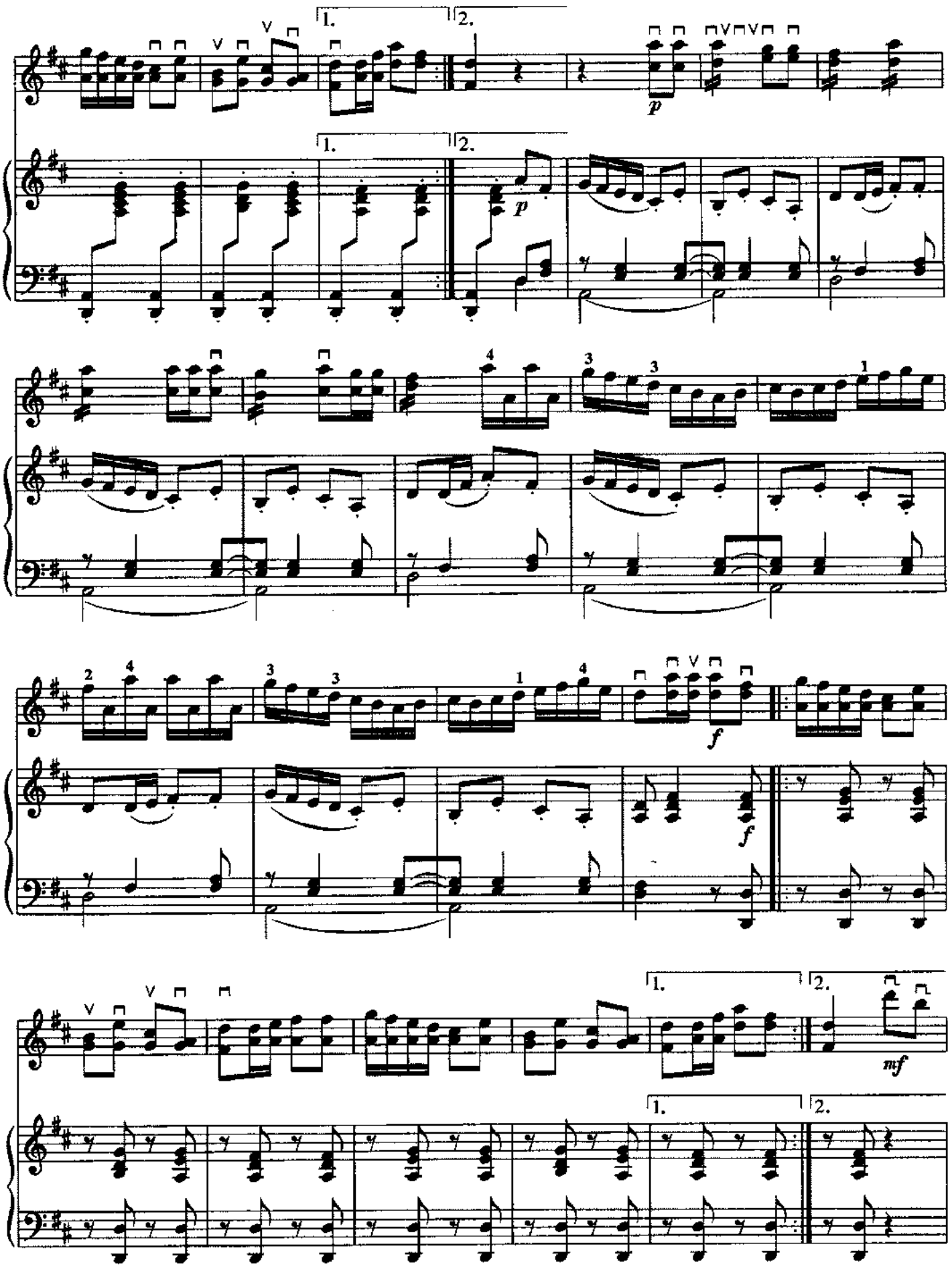
ПЛЯСКА СКОМОРОХОВ DANCE OF CLOWNS

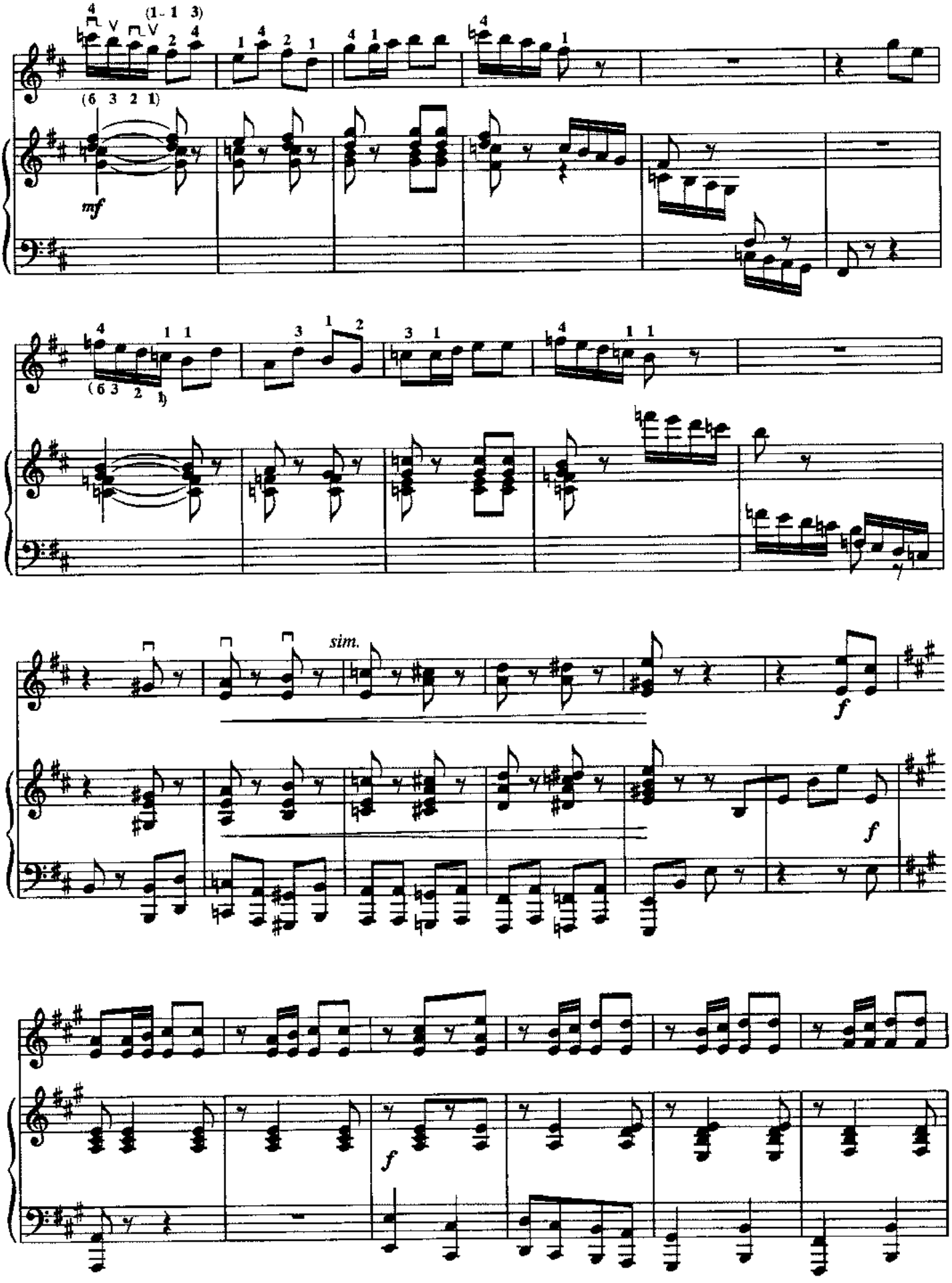
В. АНДРЕЕВ, В. НАСОНОВ
V. ANDREEV, V. NASONOV

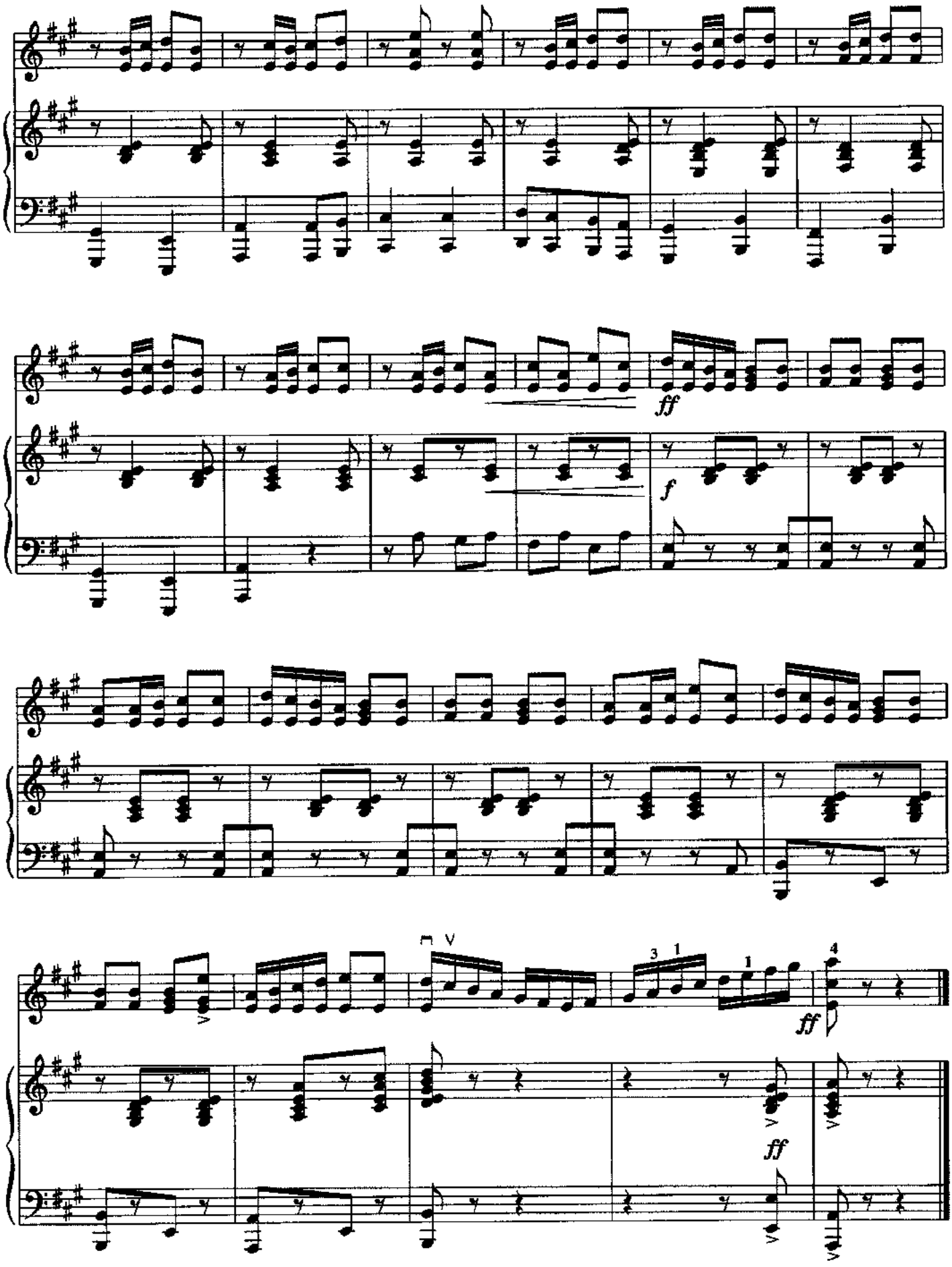



f
mf
cresc.
cresc.
f
ff
mf
f
f
p


mf
cresc. poco a poco
mf
cresc. poco a poco
trem.
f
f
dim.
f
(6 3 2 1)
f
ff
f


1.
2.
p
1.
2.
p
4
3
3
1
2
4
3
3
1
4
f
f
1.
2.
mf
1.
2.


(1- 1 3)
(6 3 2 1)
mf
(6 3 2 1)
sim.
f
f
f

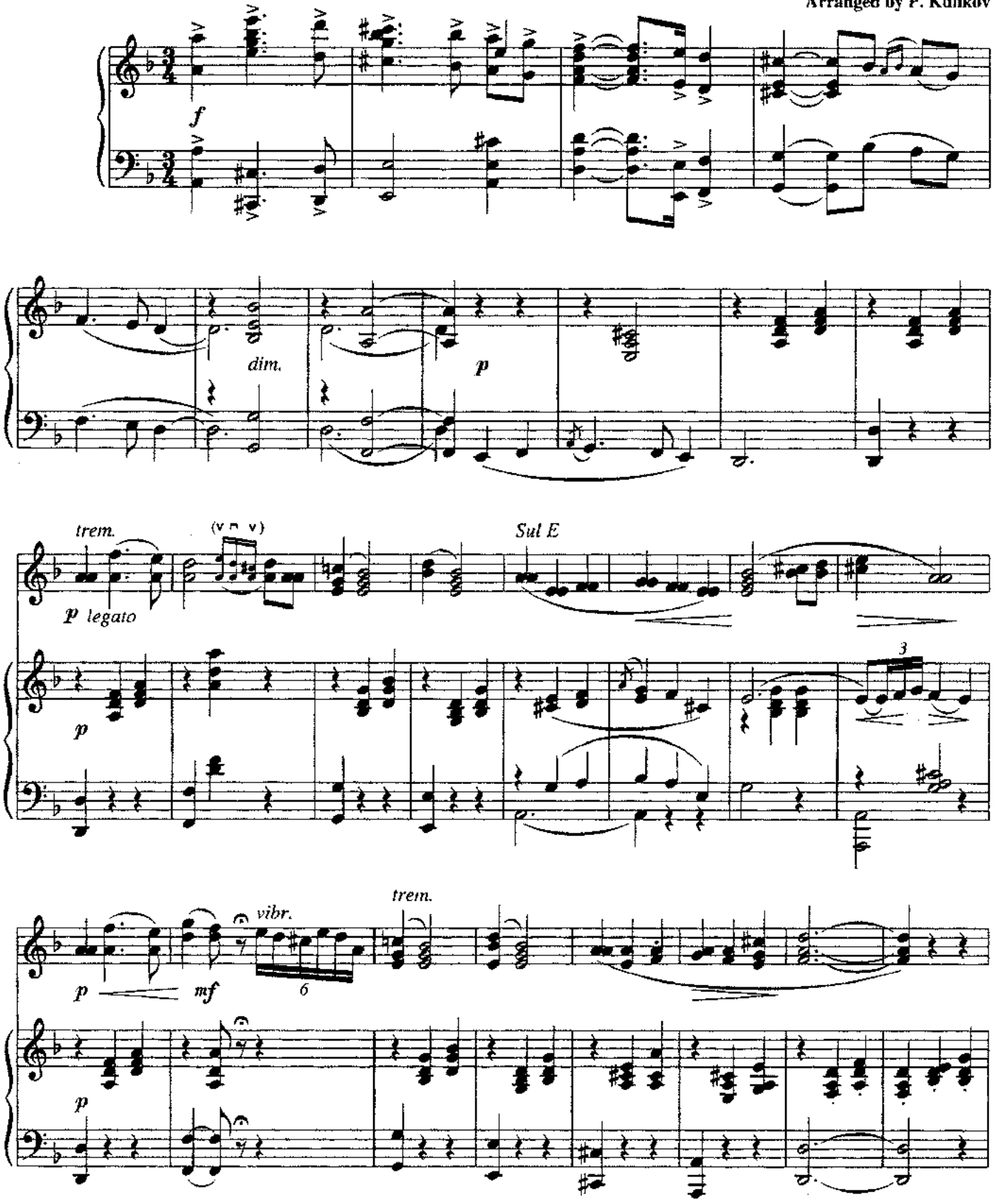

ff
f
ff
ff

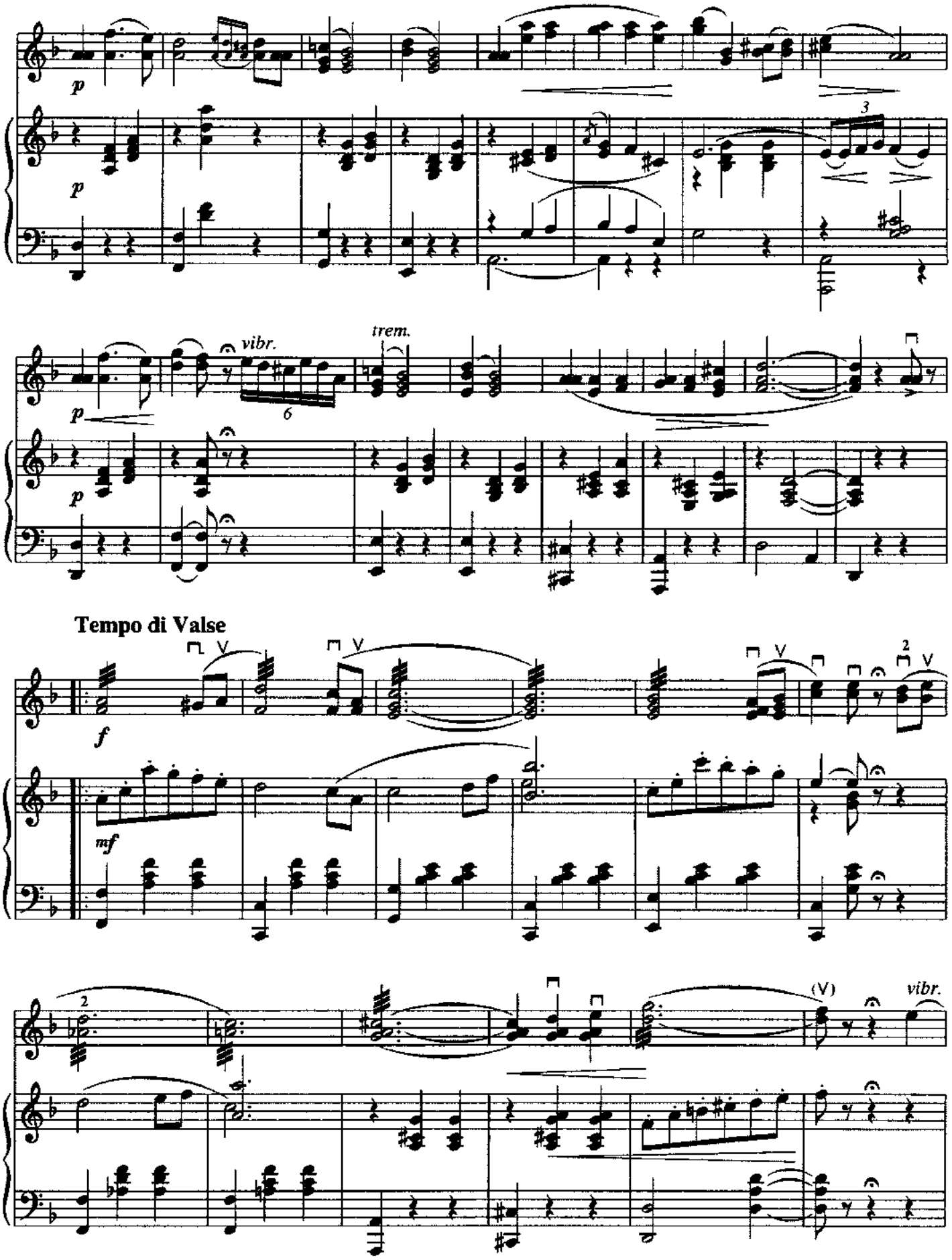
РУМЫНСКАЯ ПЕСНЯ И ЧАРДАШ

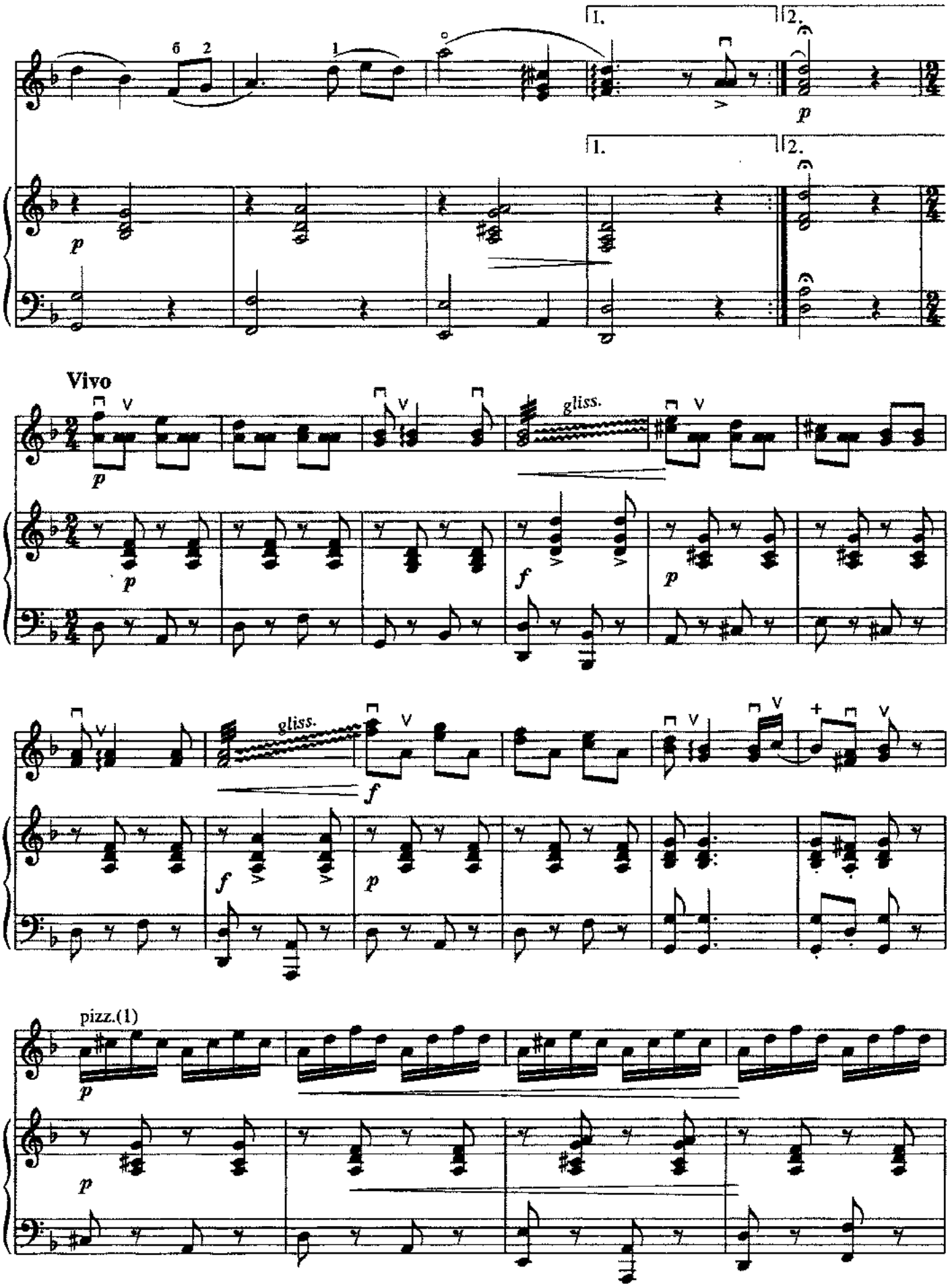
ROMANIAN SONG AND CZARDAS

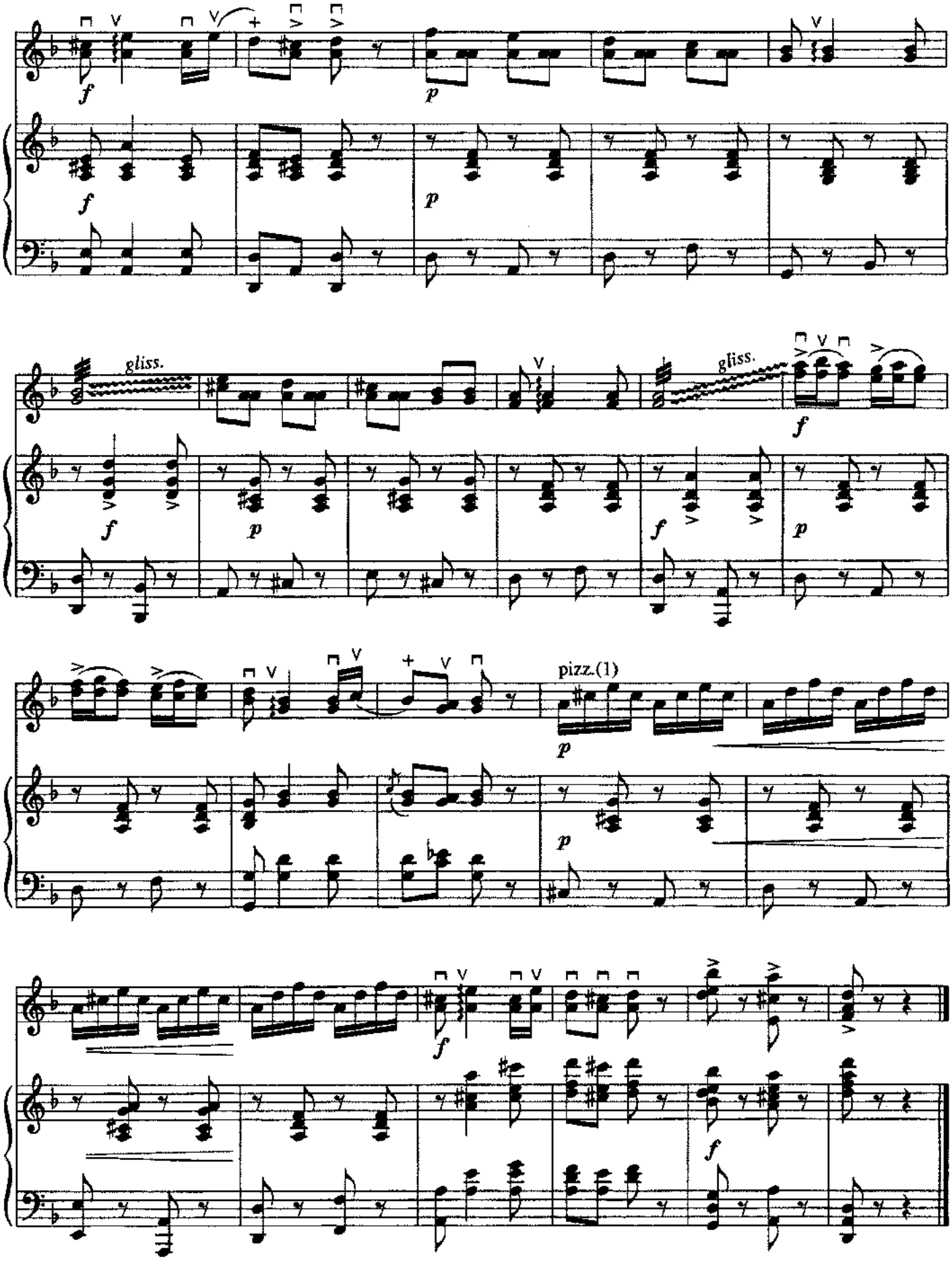
Andantino

Обработка П. Куликова
Arranged by P. Kulikov




p
vibr.
trem.
Tempo di Valse
f
mf
(V)
vibr.


1.
2.
p
Vivo
gliss.
f
pizz.(1)


gliss.
gliss.
pizz.(1)

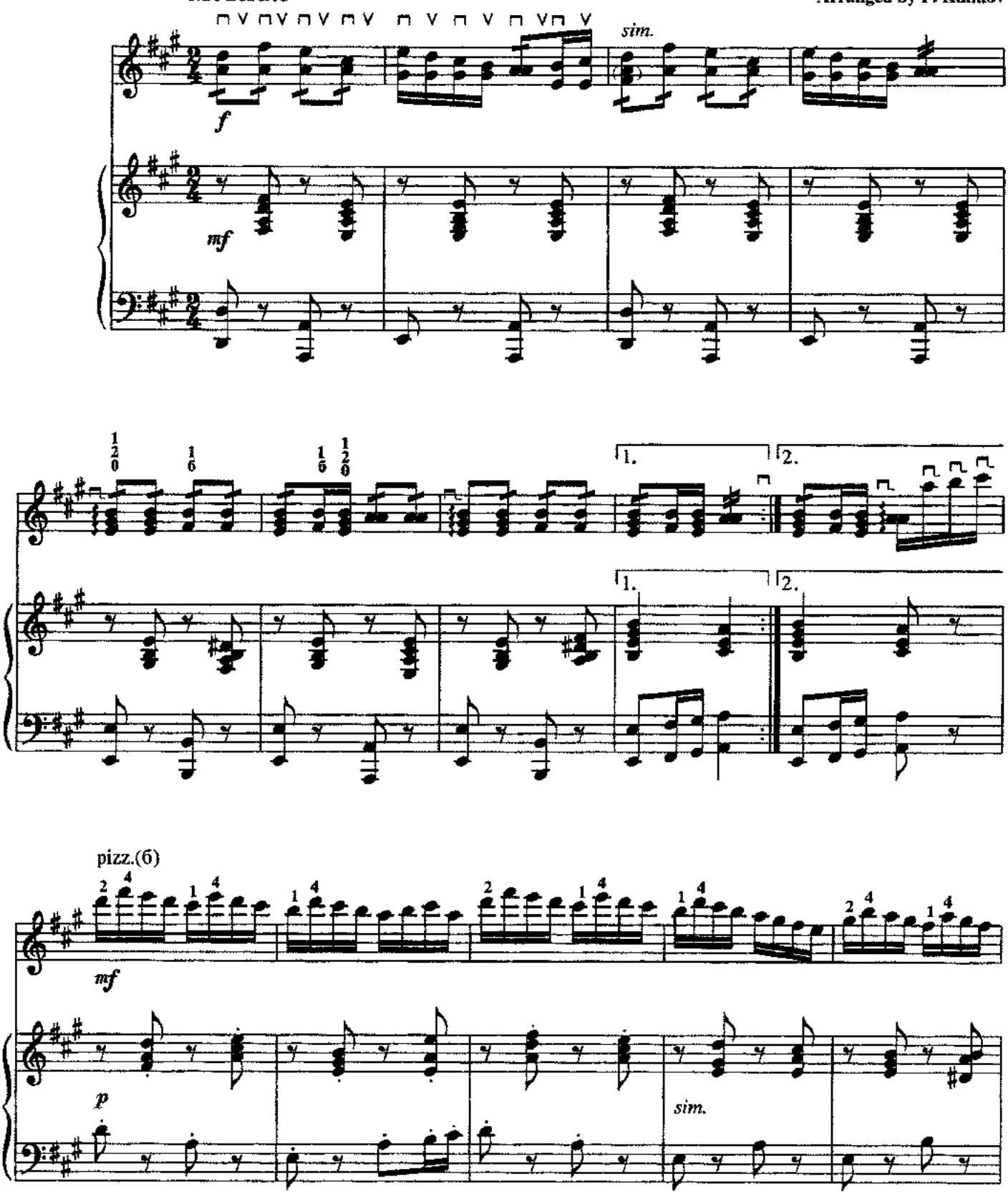
КАК ПОД ЯБЛОНЬКОЙ

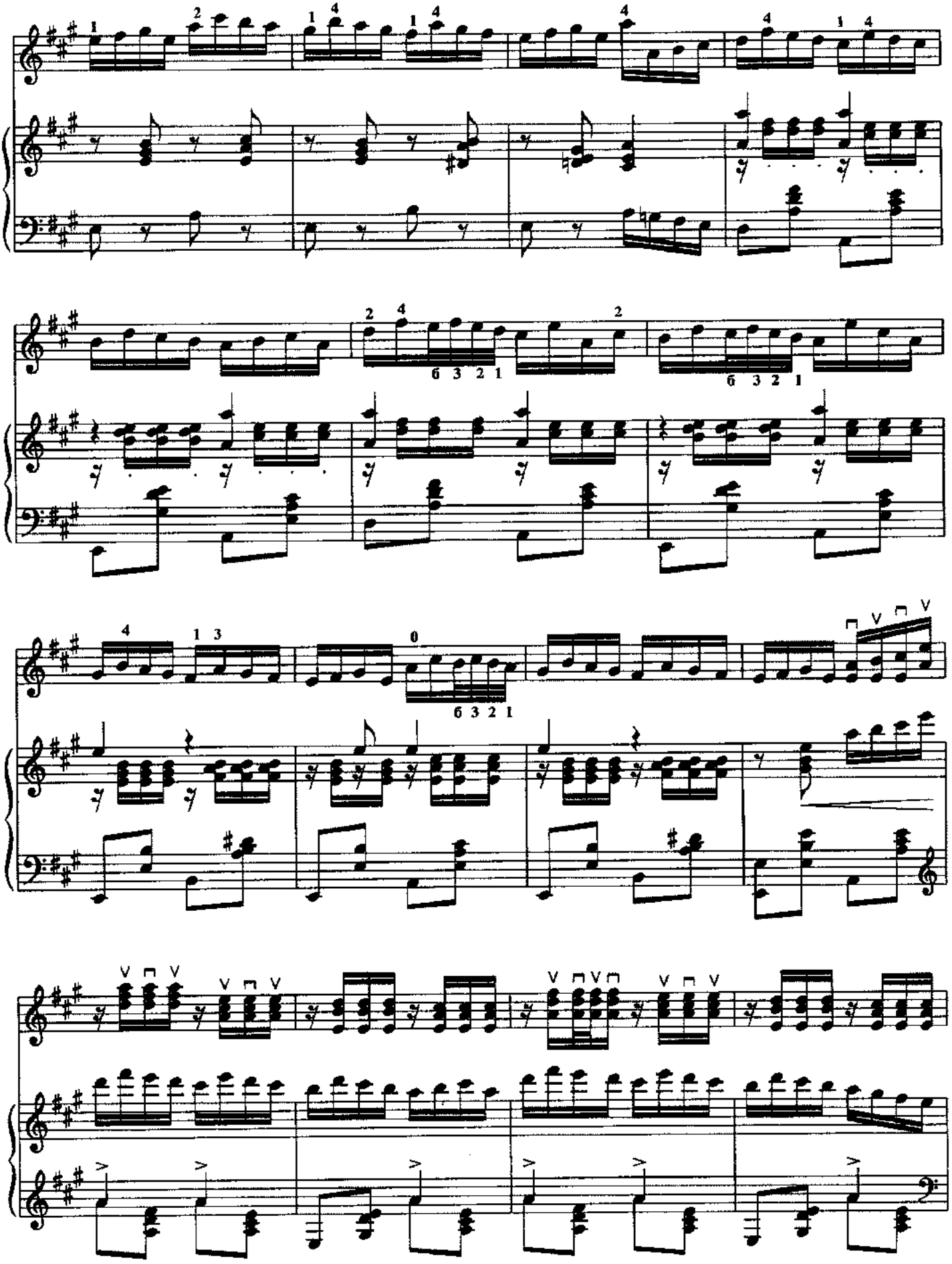
Русская народная песня

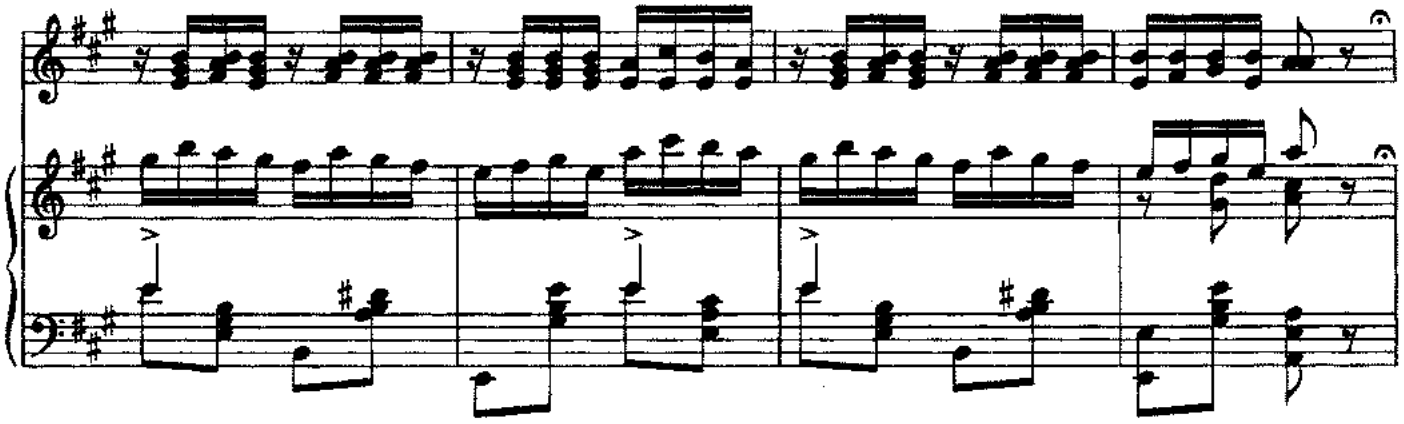
UNDER AN APPLE-TREE

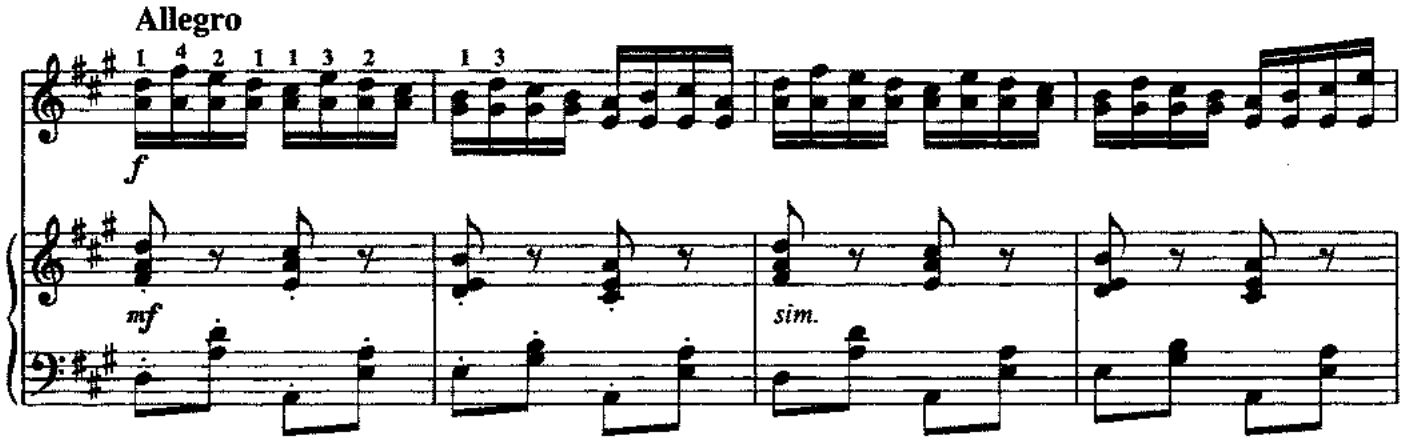
Russian folk song

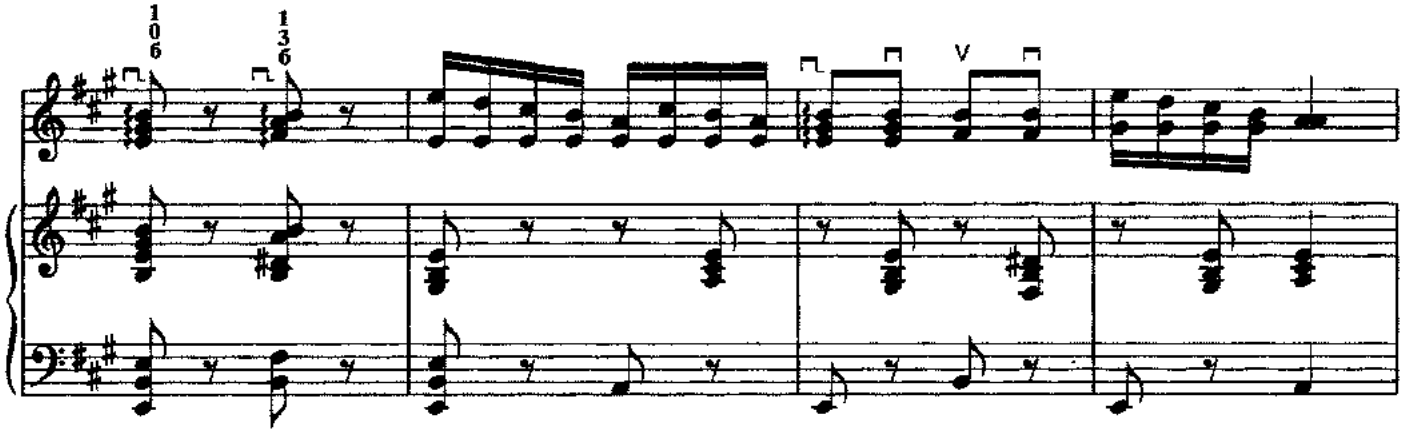
Переложение П. Куликова
Arranged by P. Kulikov

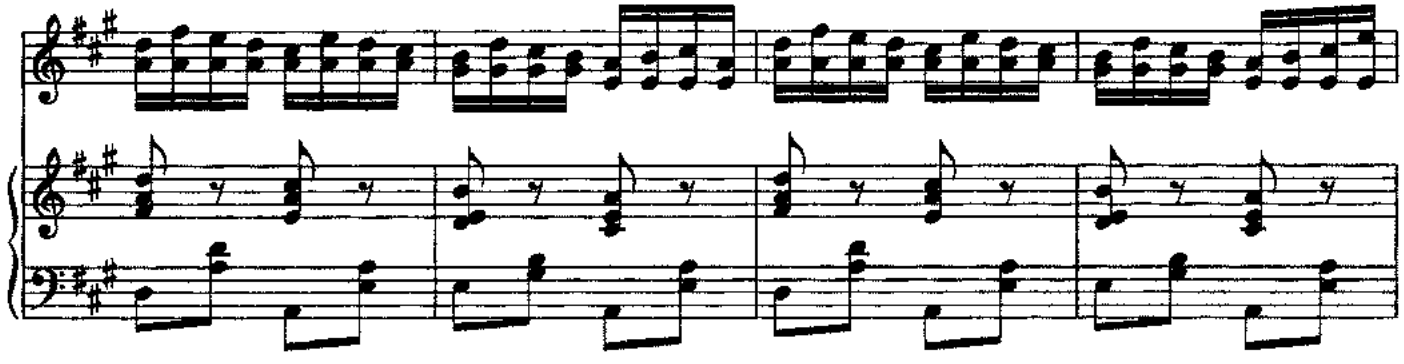


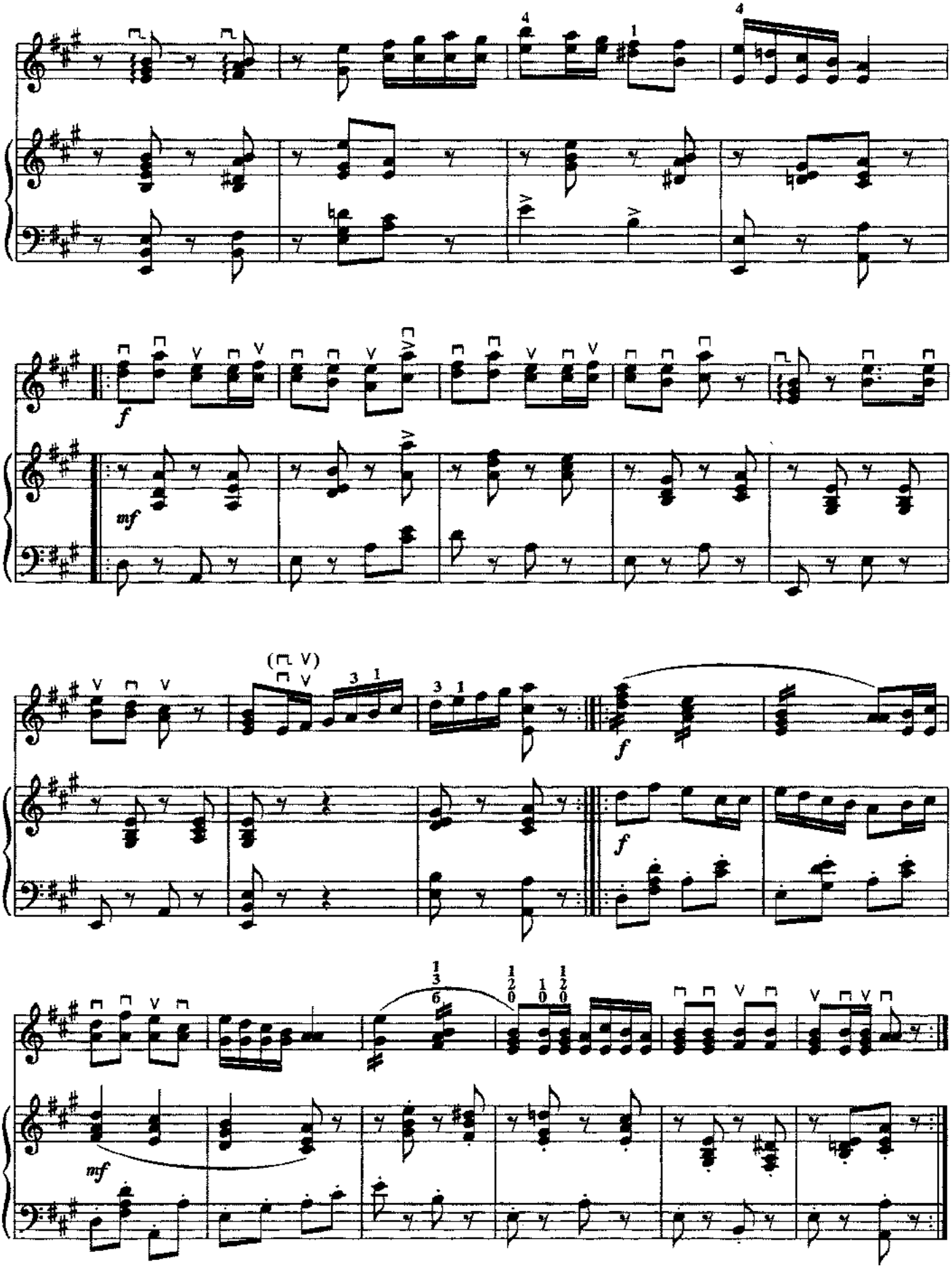


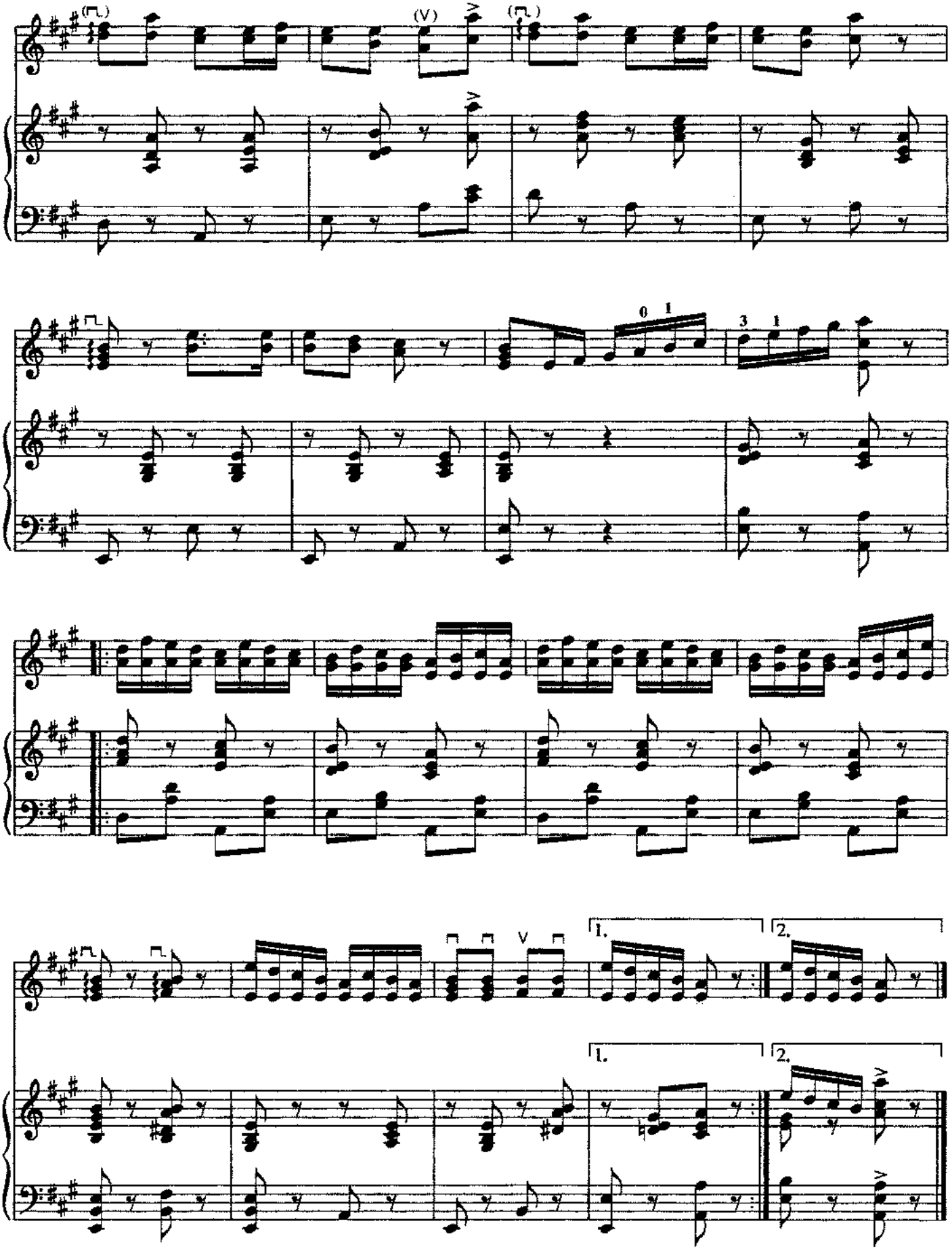



Allegro
f
mf
sim.





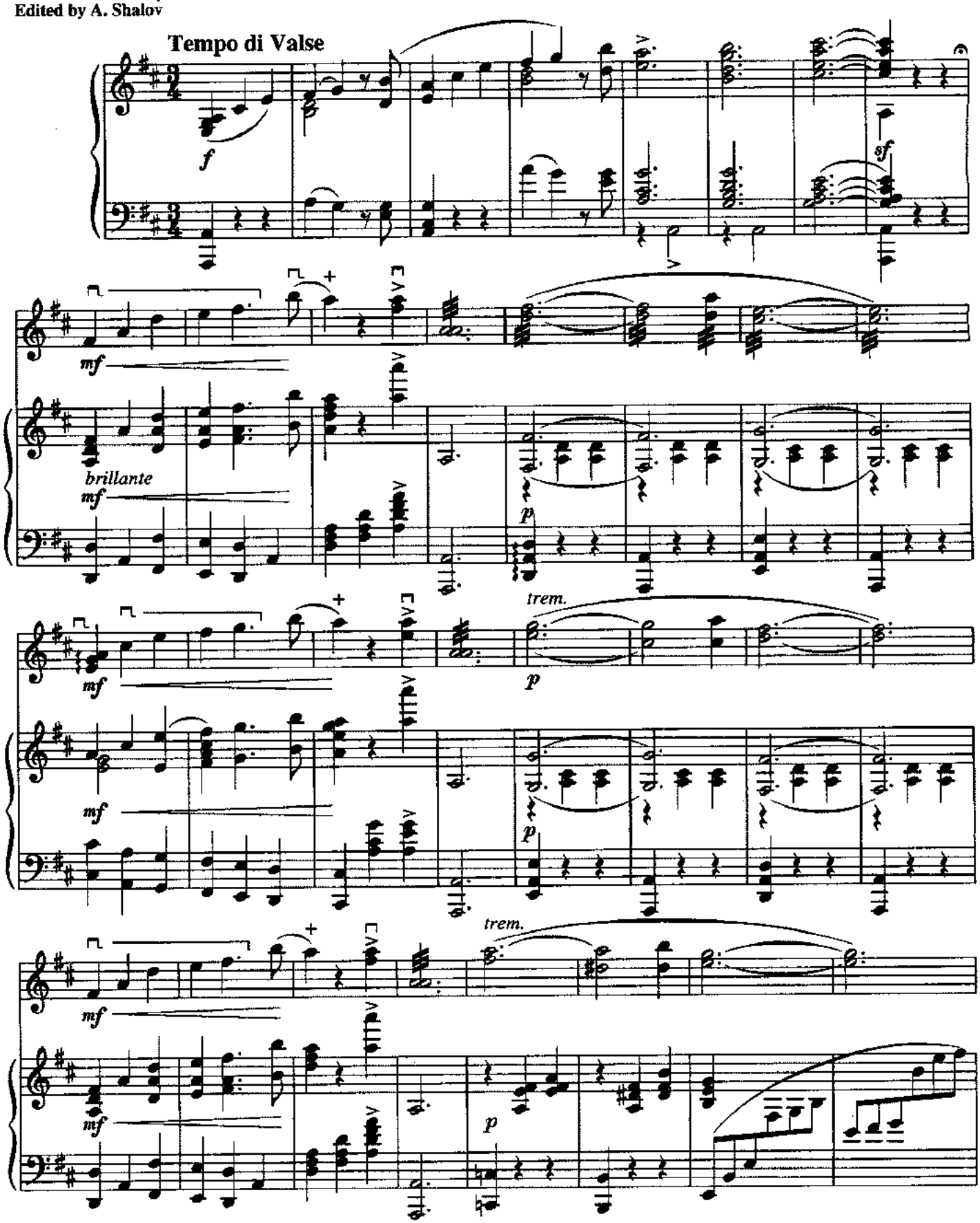

f
mf
f
f
mf

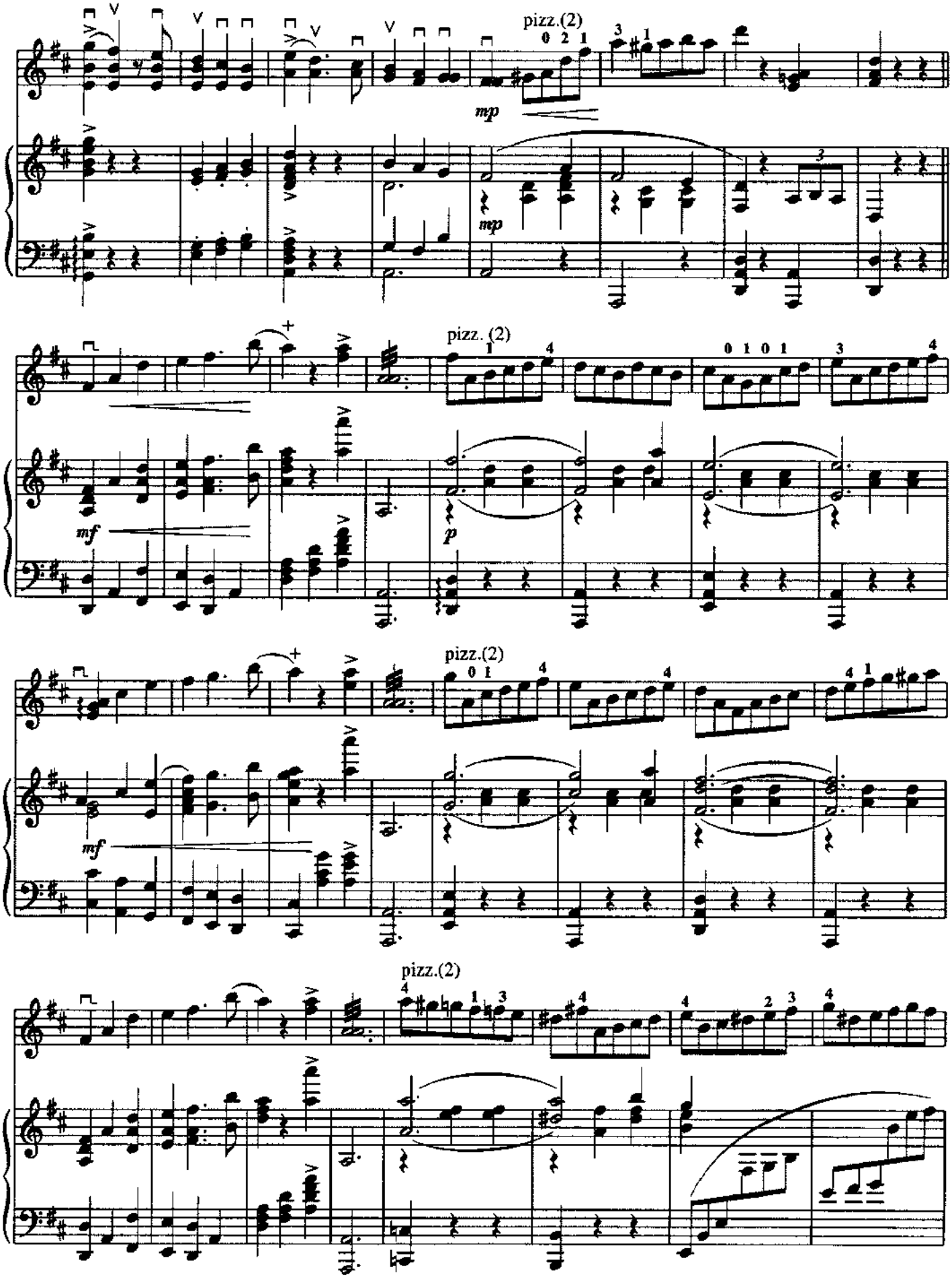

(V)
0 1
3 1
1.
2.
1.
2.

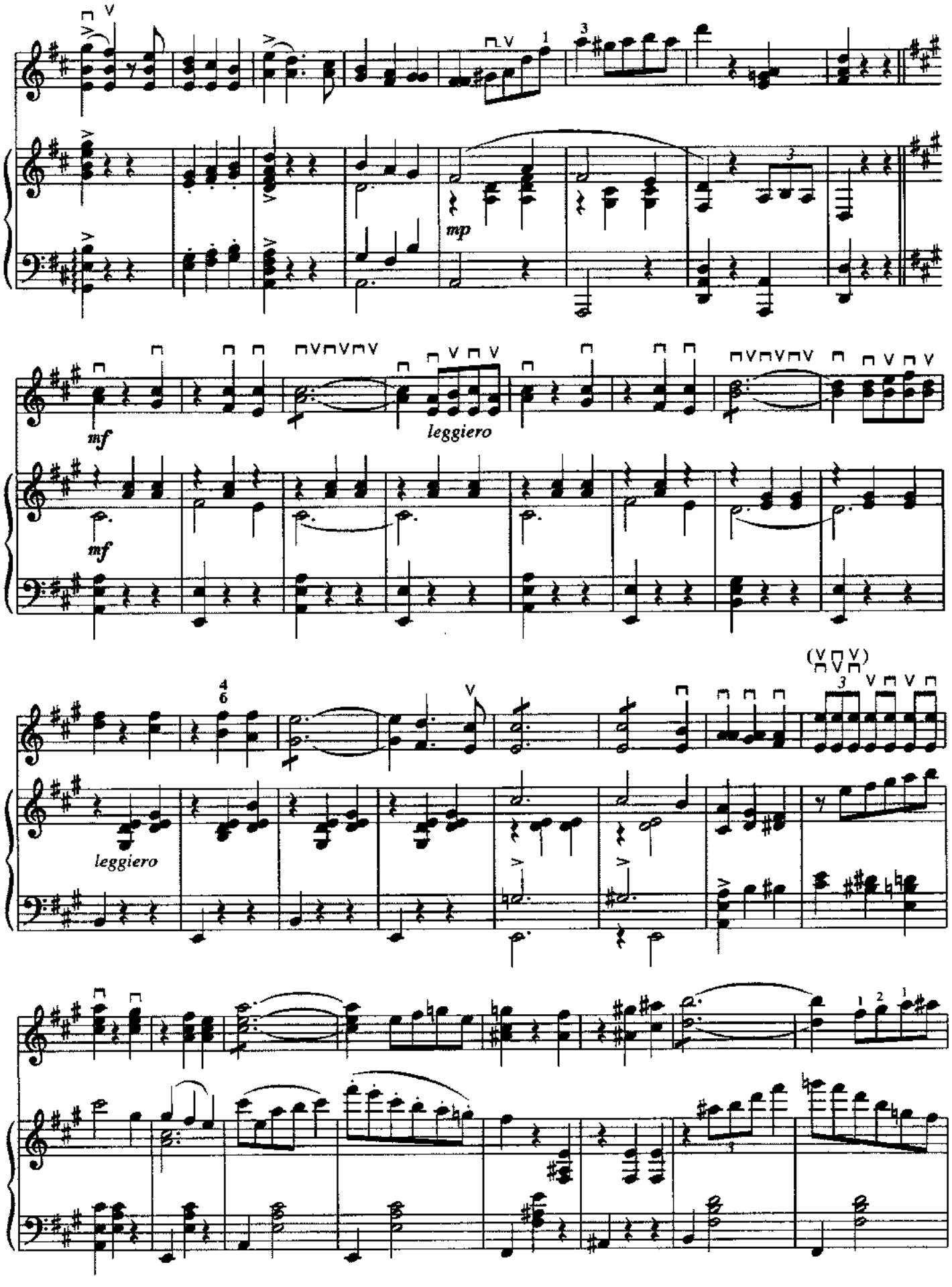
ФАВН
Вальс

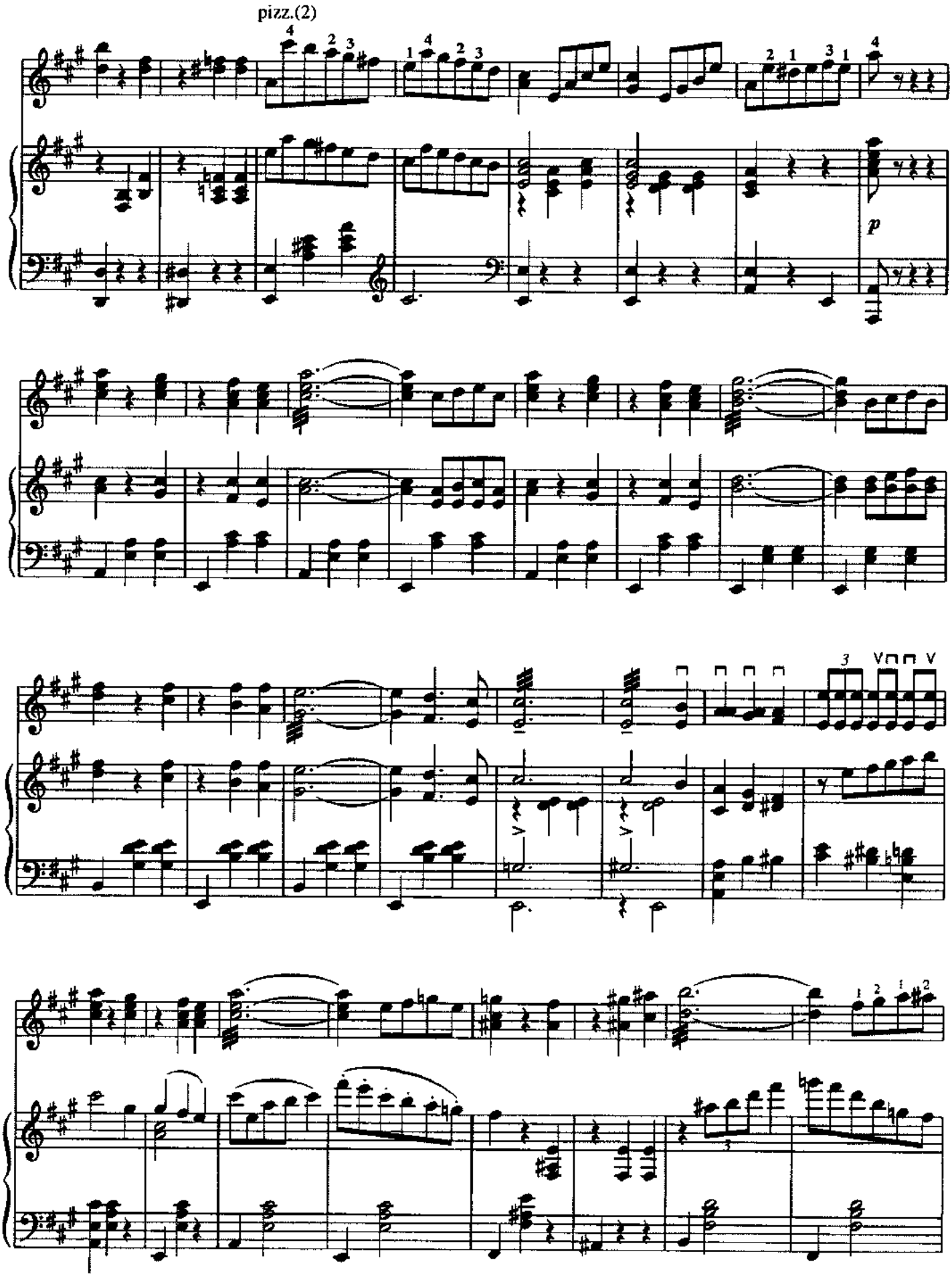
FAUN
Waltz

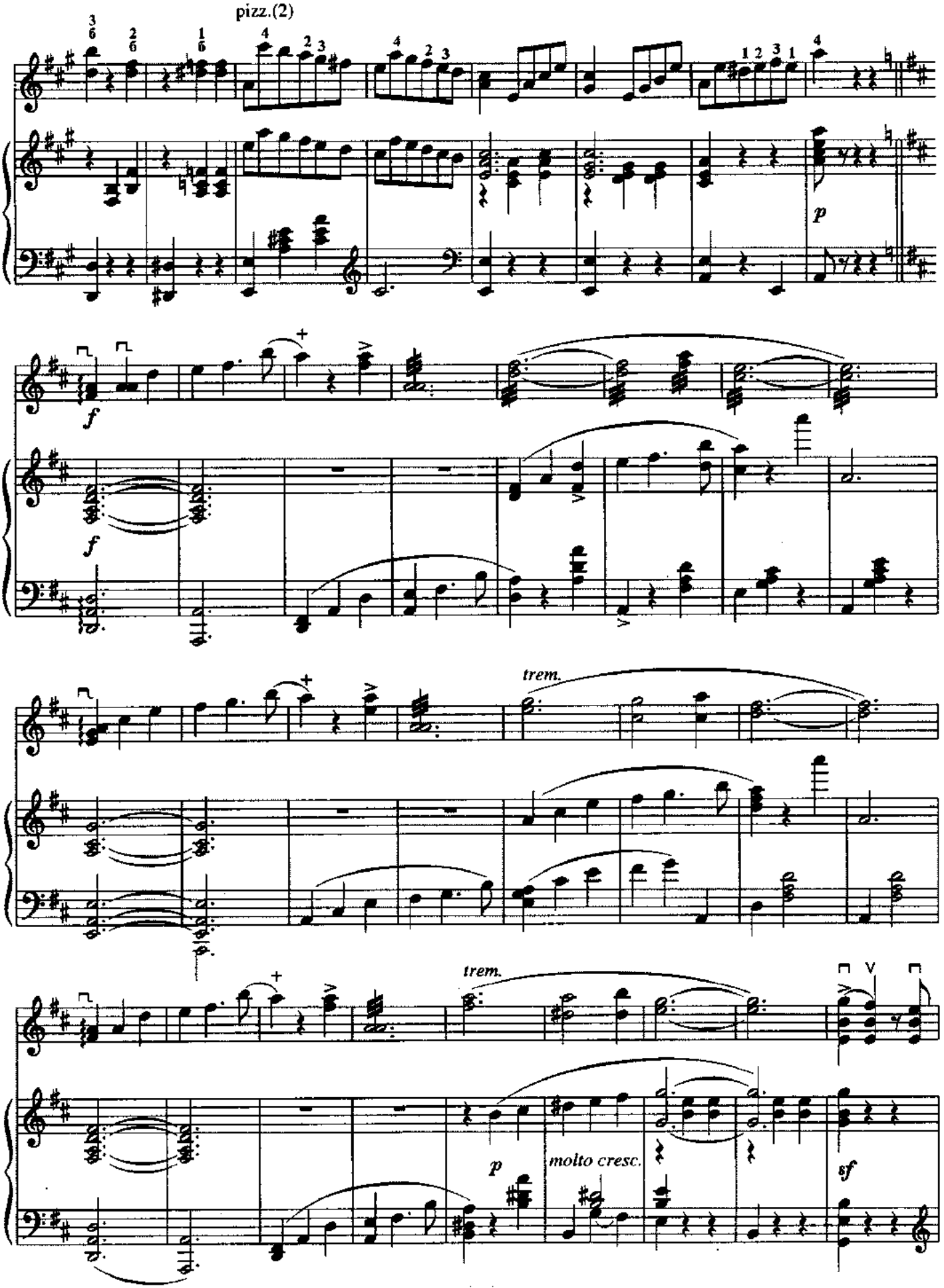
Исполнительская редакция А. Шалова
Edited by A. Shalov

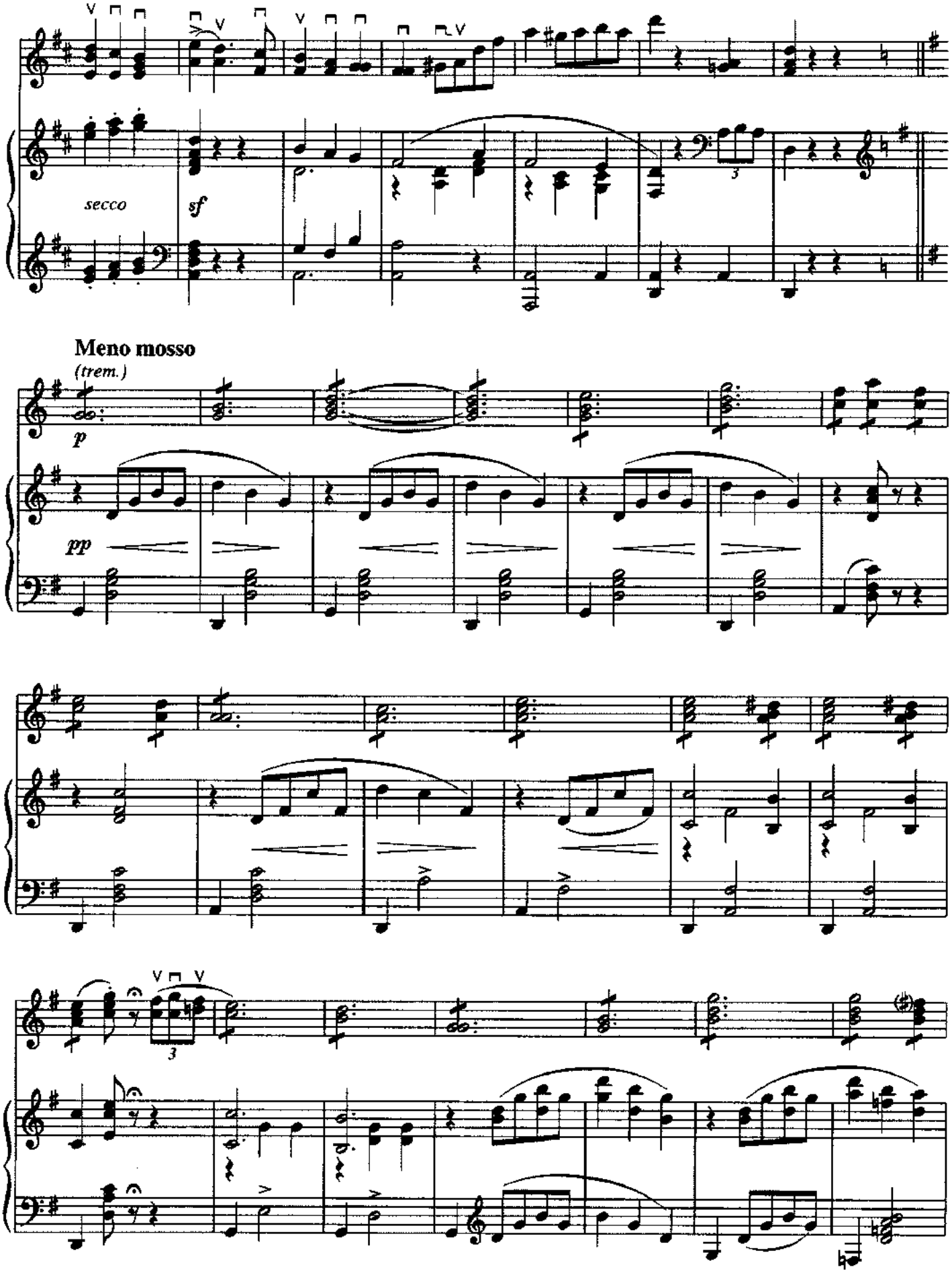


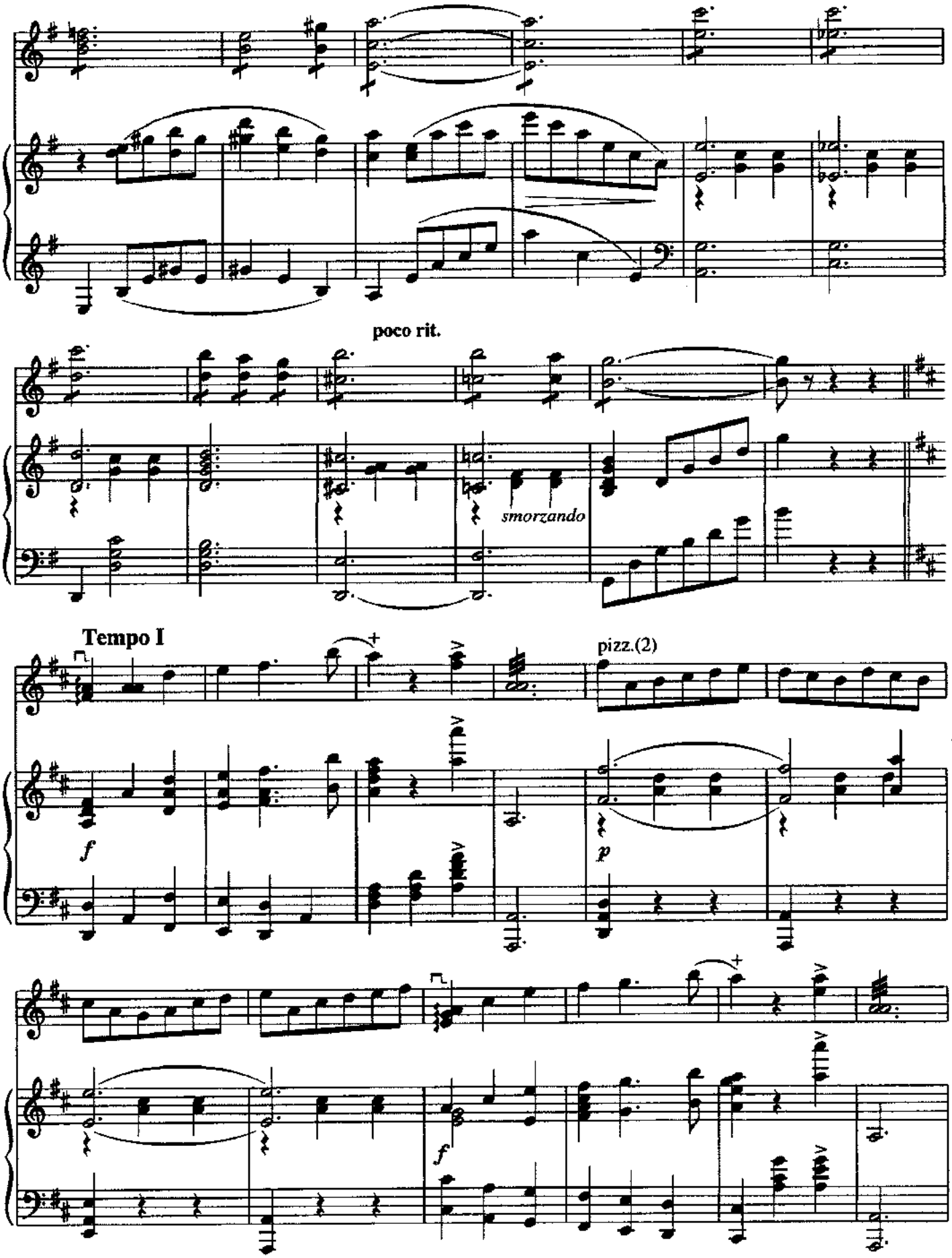

pizz.(2)
mp
mp
pizz. (2)
mf
p
pizz.(2)
mf
pizz.(2)

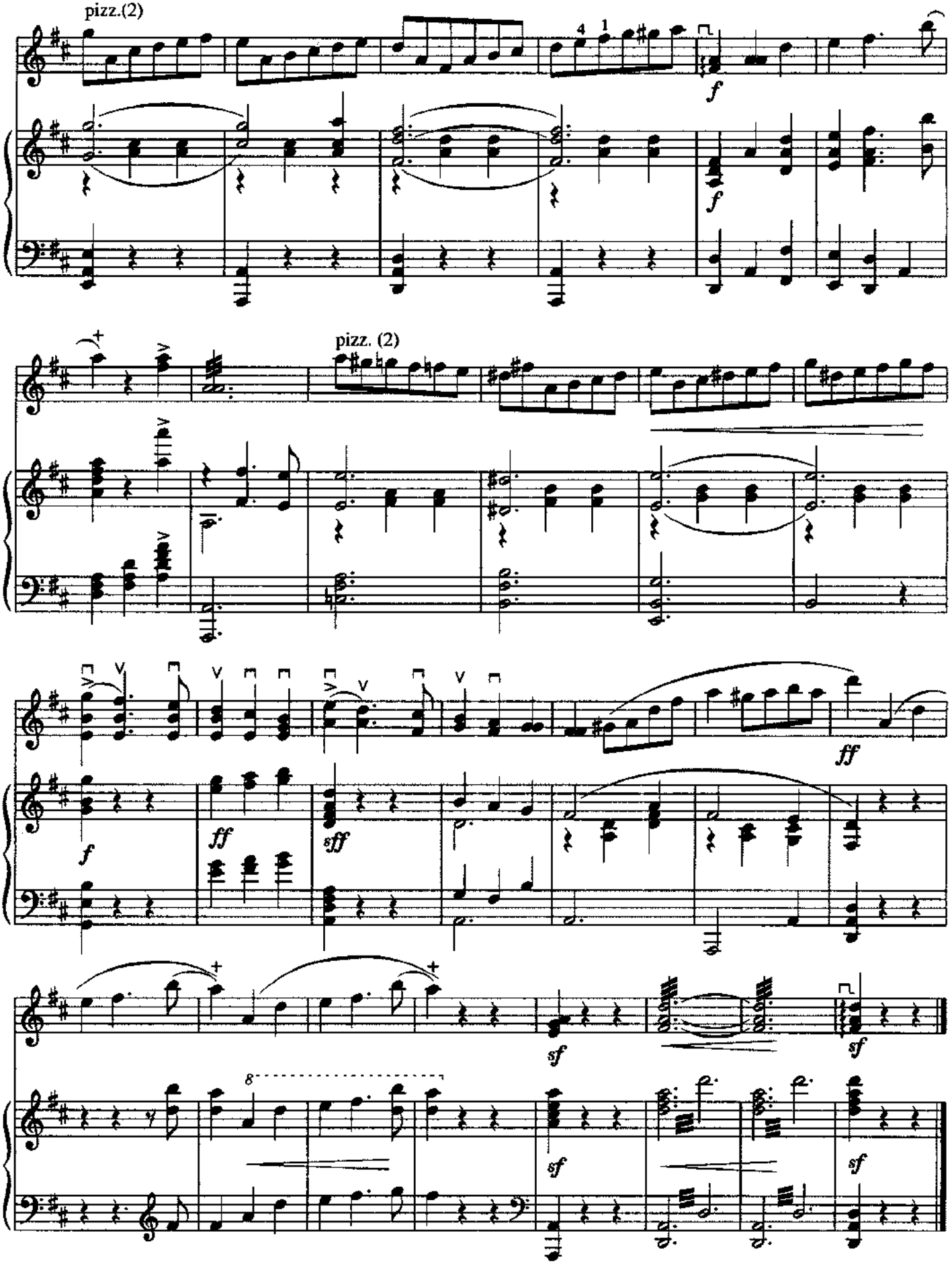

mp
mf
mf
leggiero
leggiero


pizz.(2)
p


pizz.(2)
p
f
f
trem.
trem.
p
molto cresc.
sf


secco
sf
Meno mosso
(trem.)
p
pp


poco rit.
smorzando
Tempo I
pizz.(2)
f
p
f

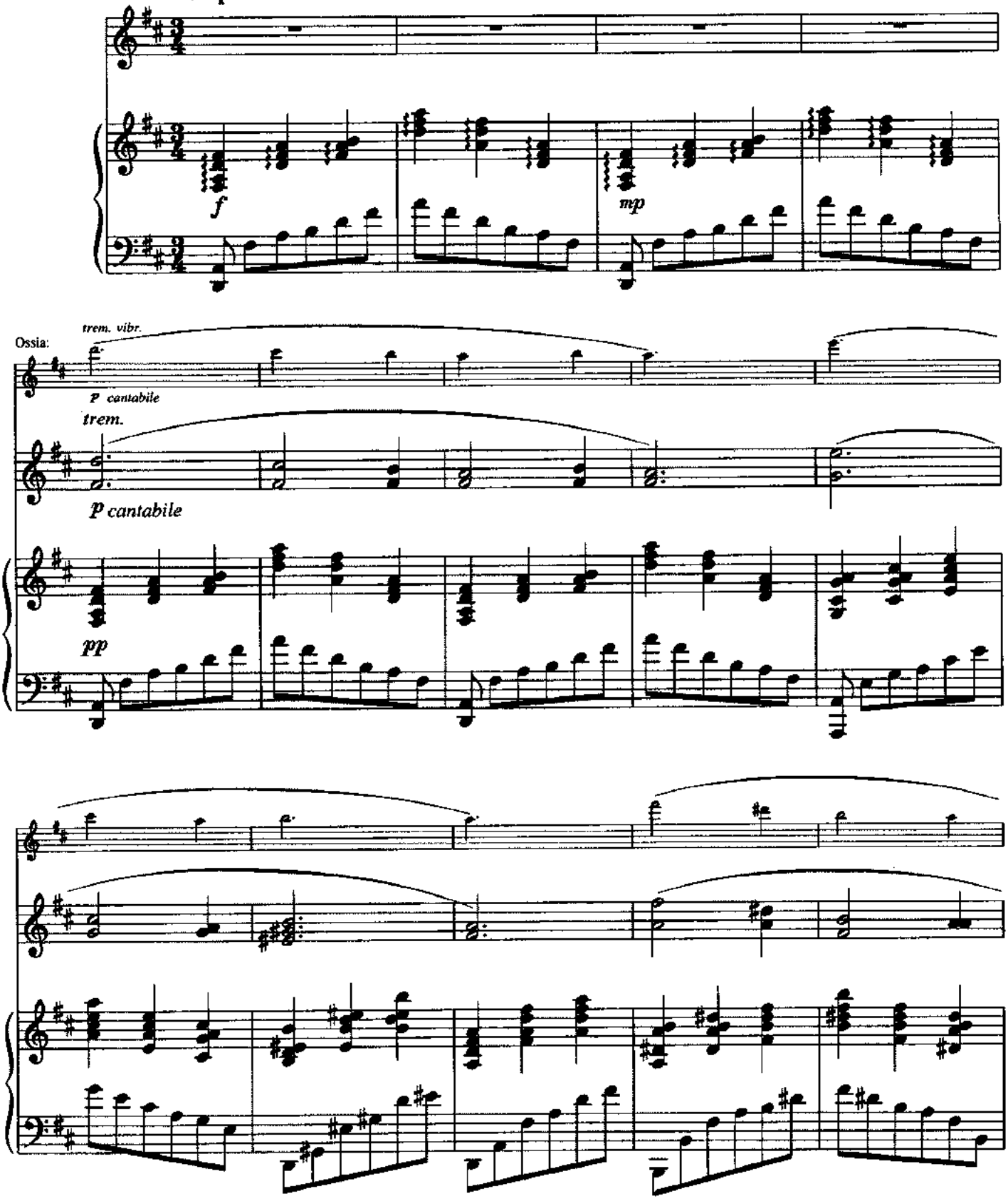

pizz.(2)
f
f
pizz. (2)
ff
f
ff
sff
ff
sf
sf
sf
sf

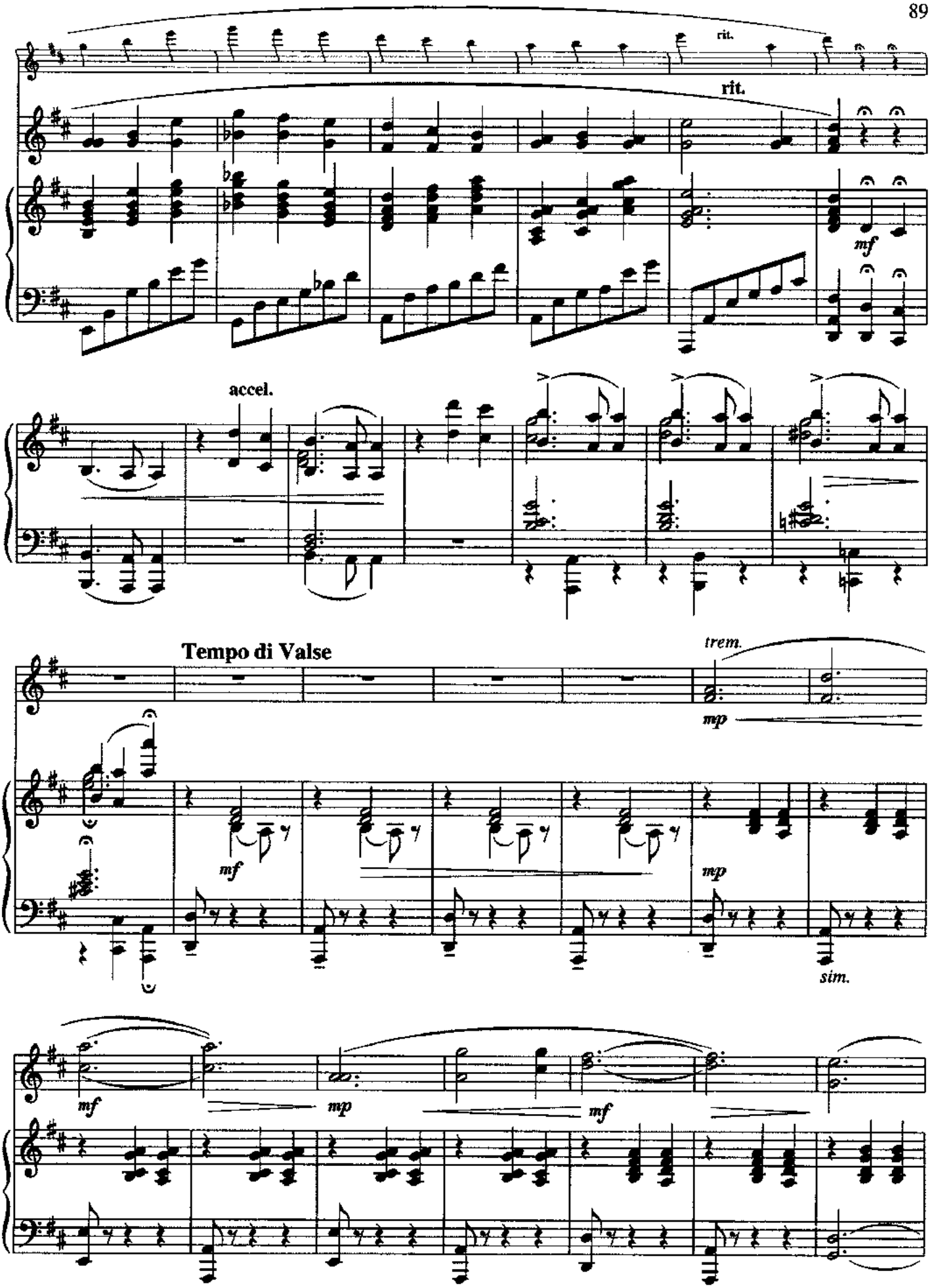
БАЛАЛАЙКА
Вальс

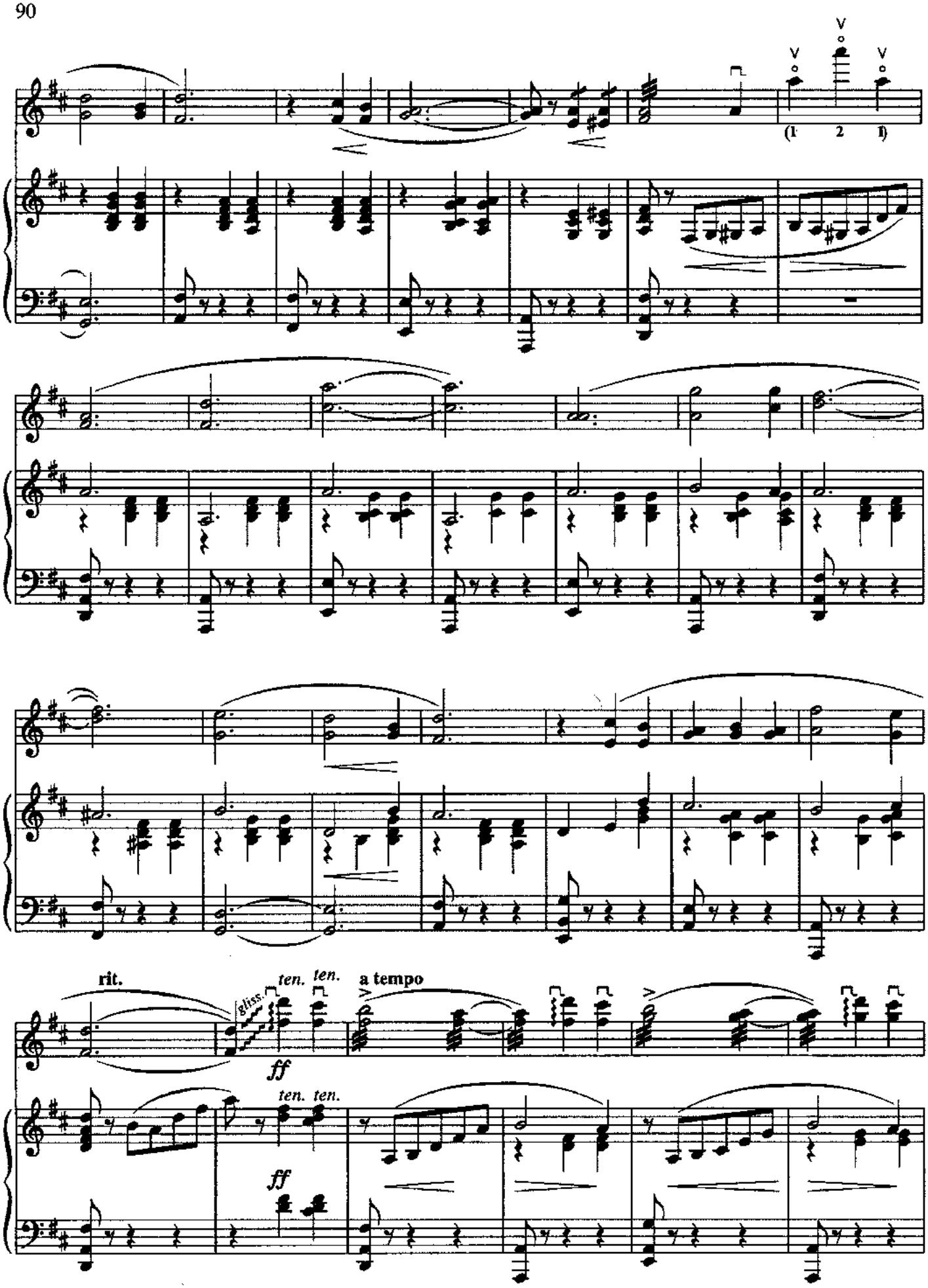
BALALAIKA
Waltz

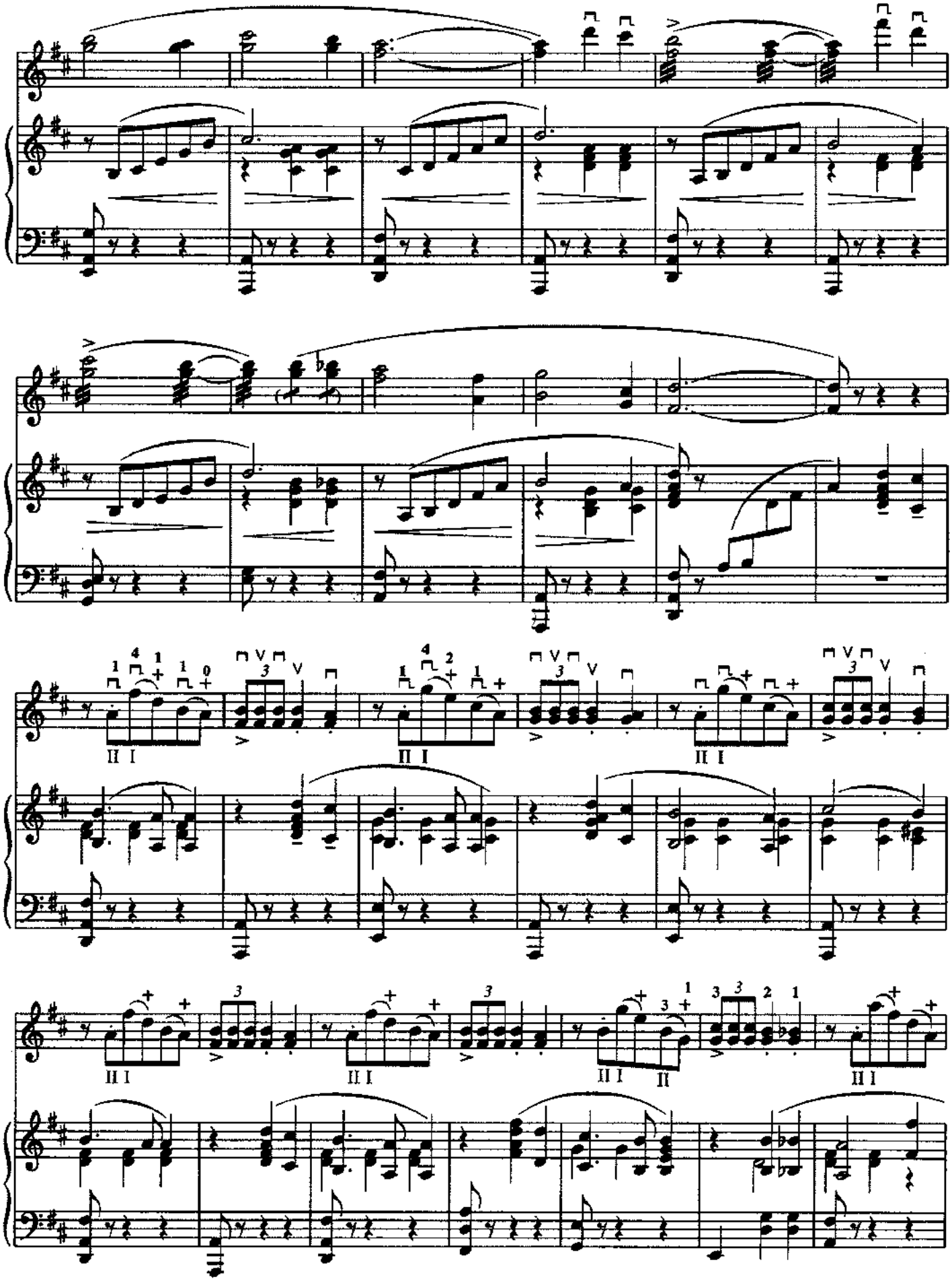
Исполнительская редакция А. Даниlова
Edited by A. Danilov

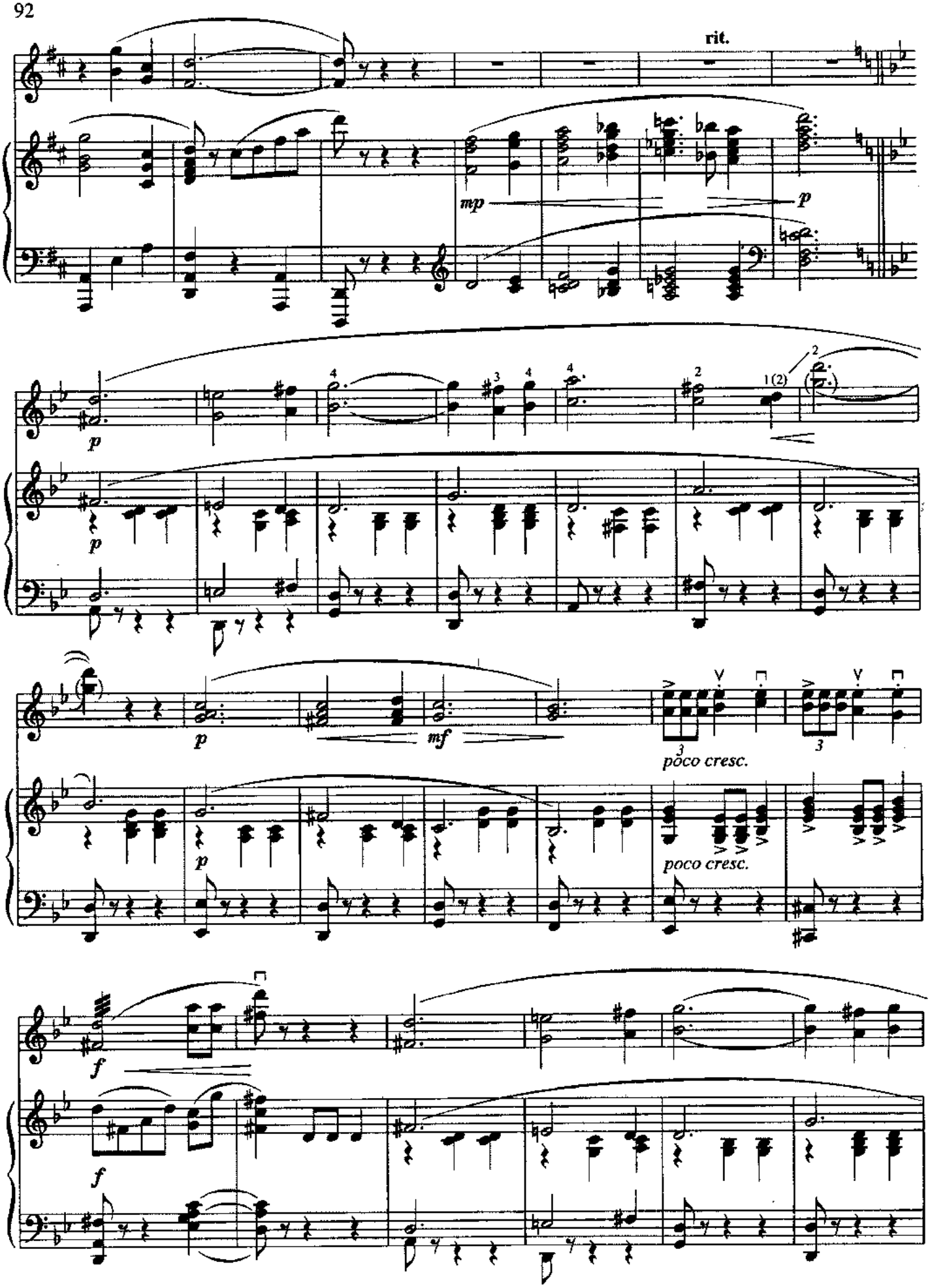
Tempo di Valse lento

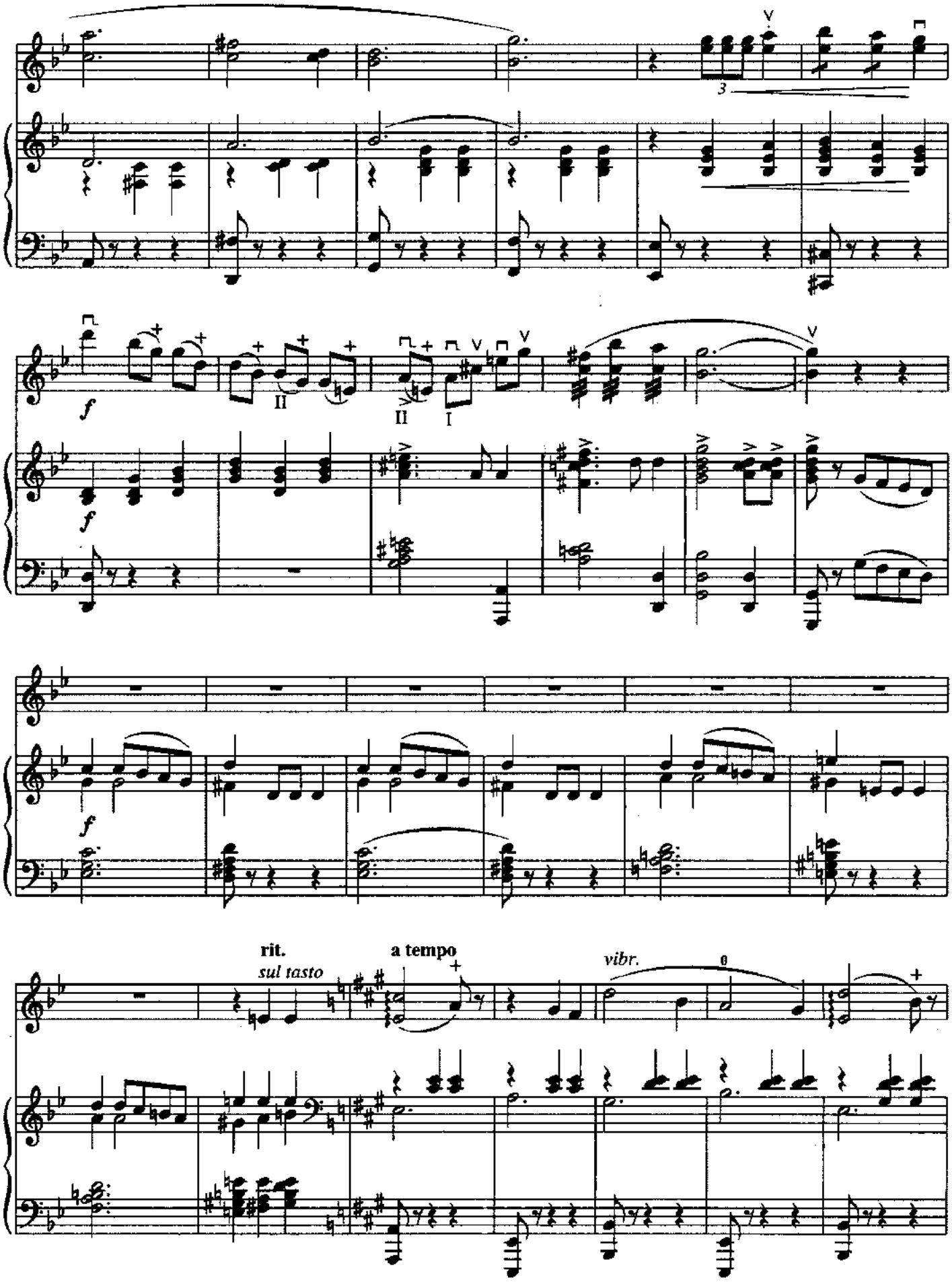


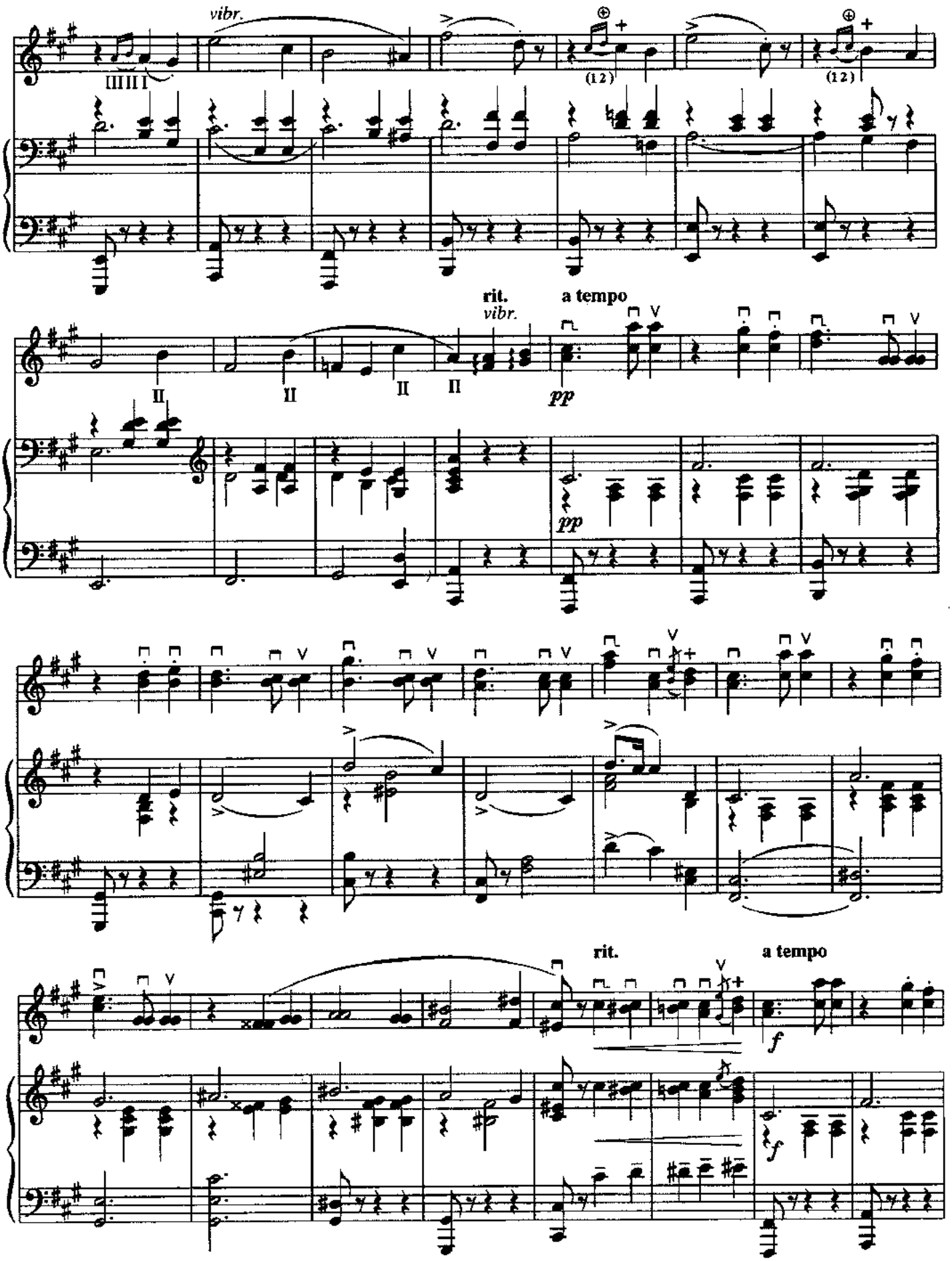

rit.
rit.
mf
accel.
Tempo di Valse
trem.
mp
mf
mp
sim.
mf
mp
mf

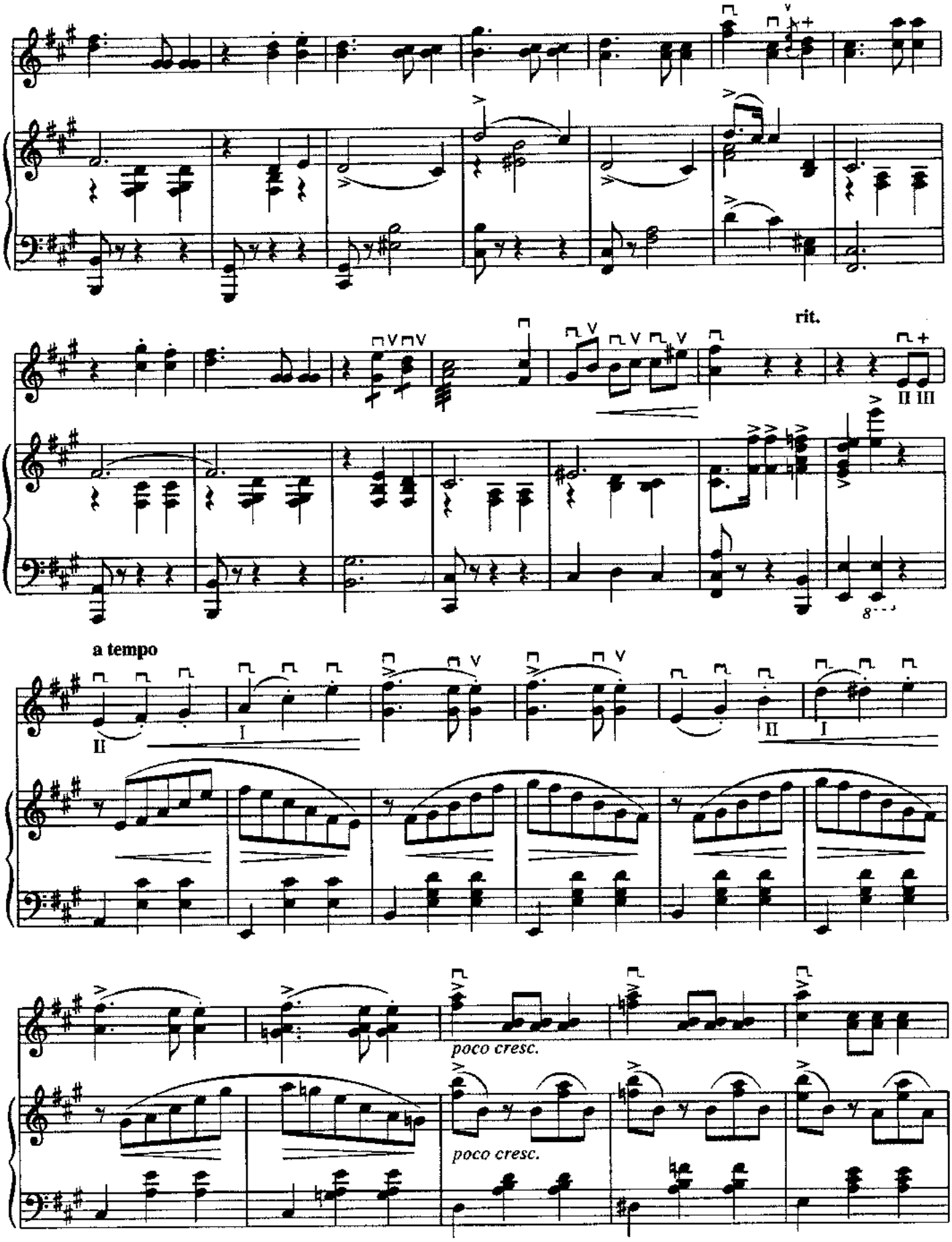

(1 2 1)
rit.
gliss.
ten. ten.
ff
a tempo
ten. ten.
ff

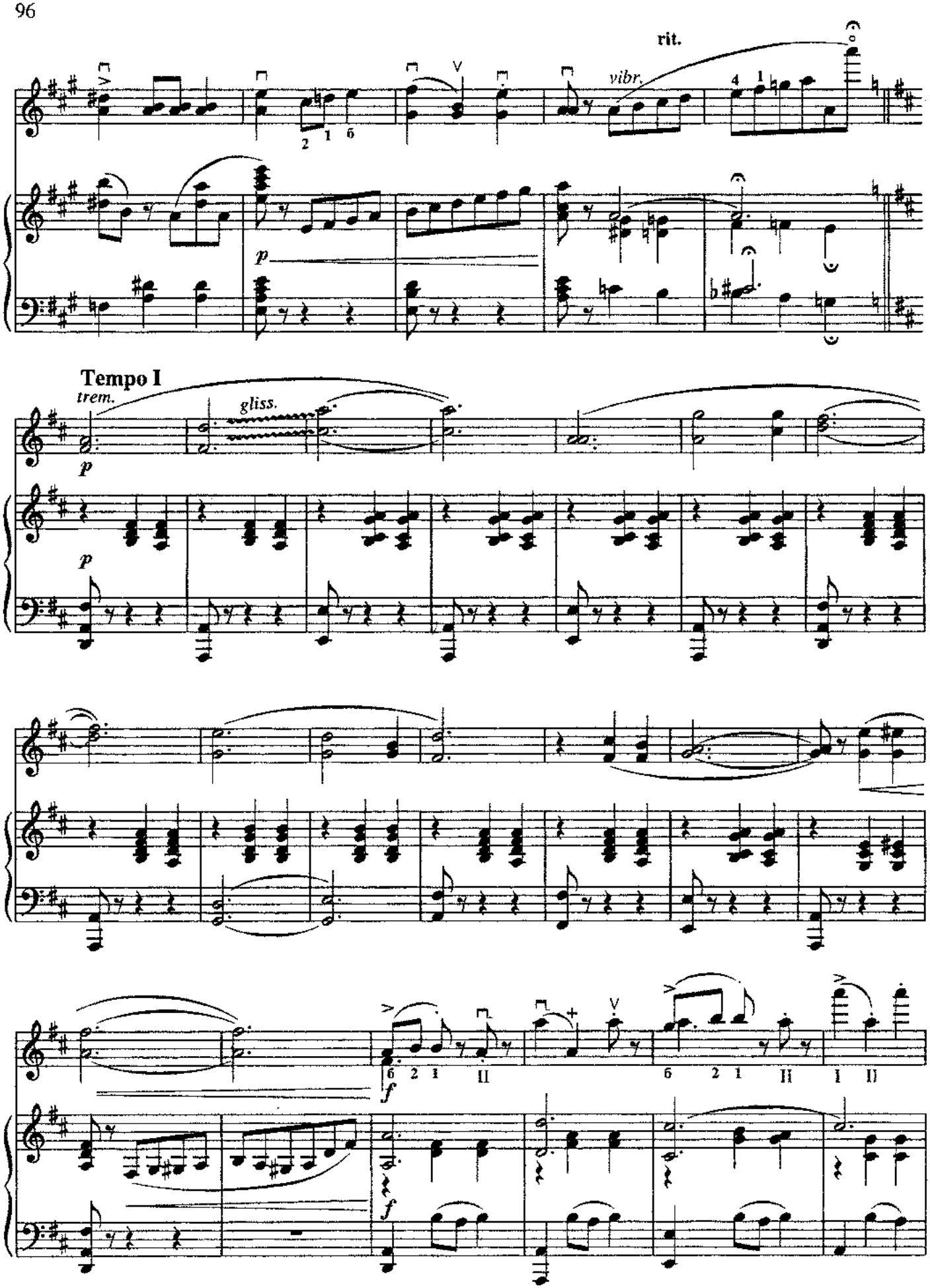


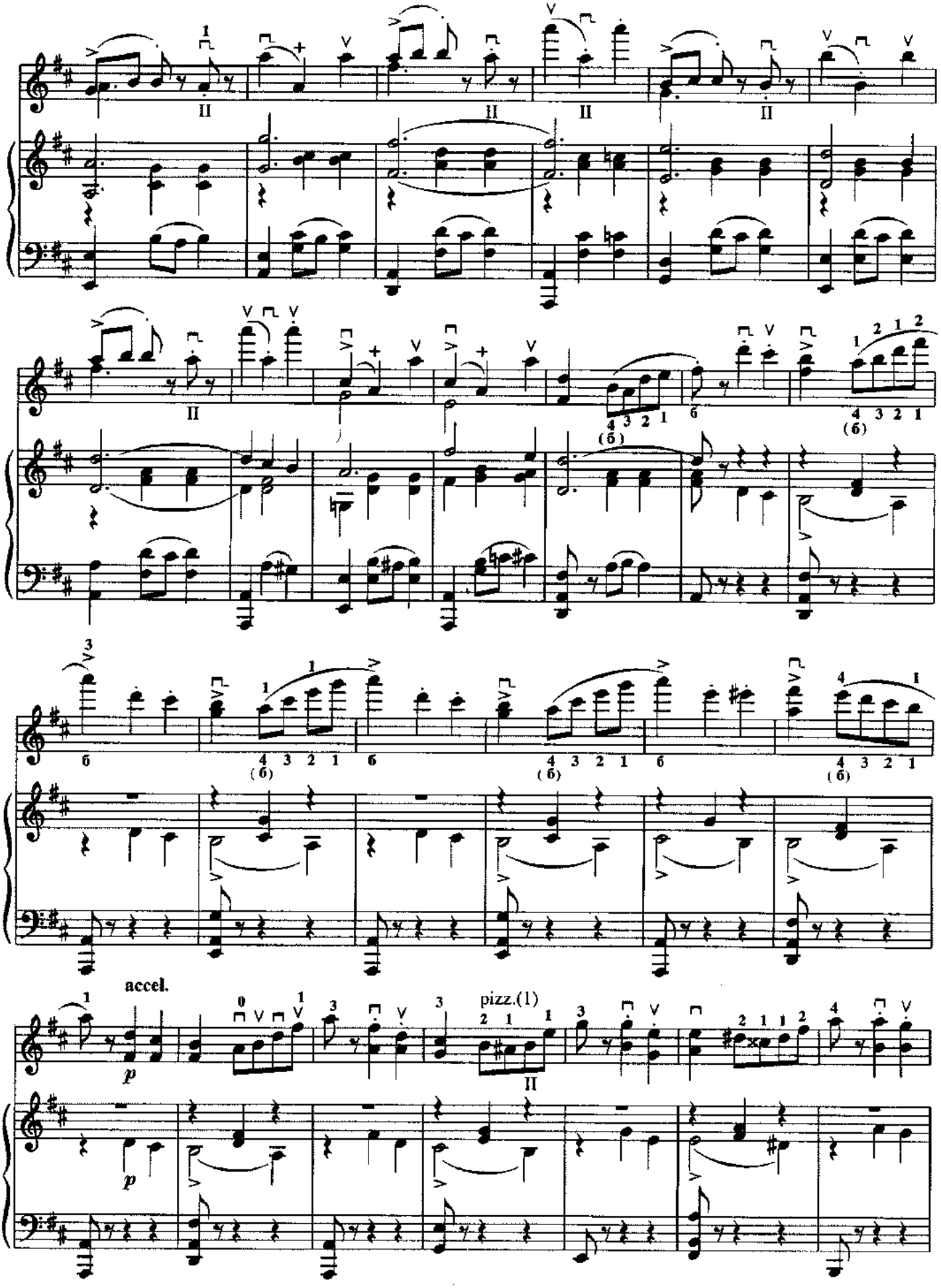

rit.
mp
p
p
p
p
mf
poco cresc.
poco cresc.
f
f

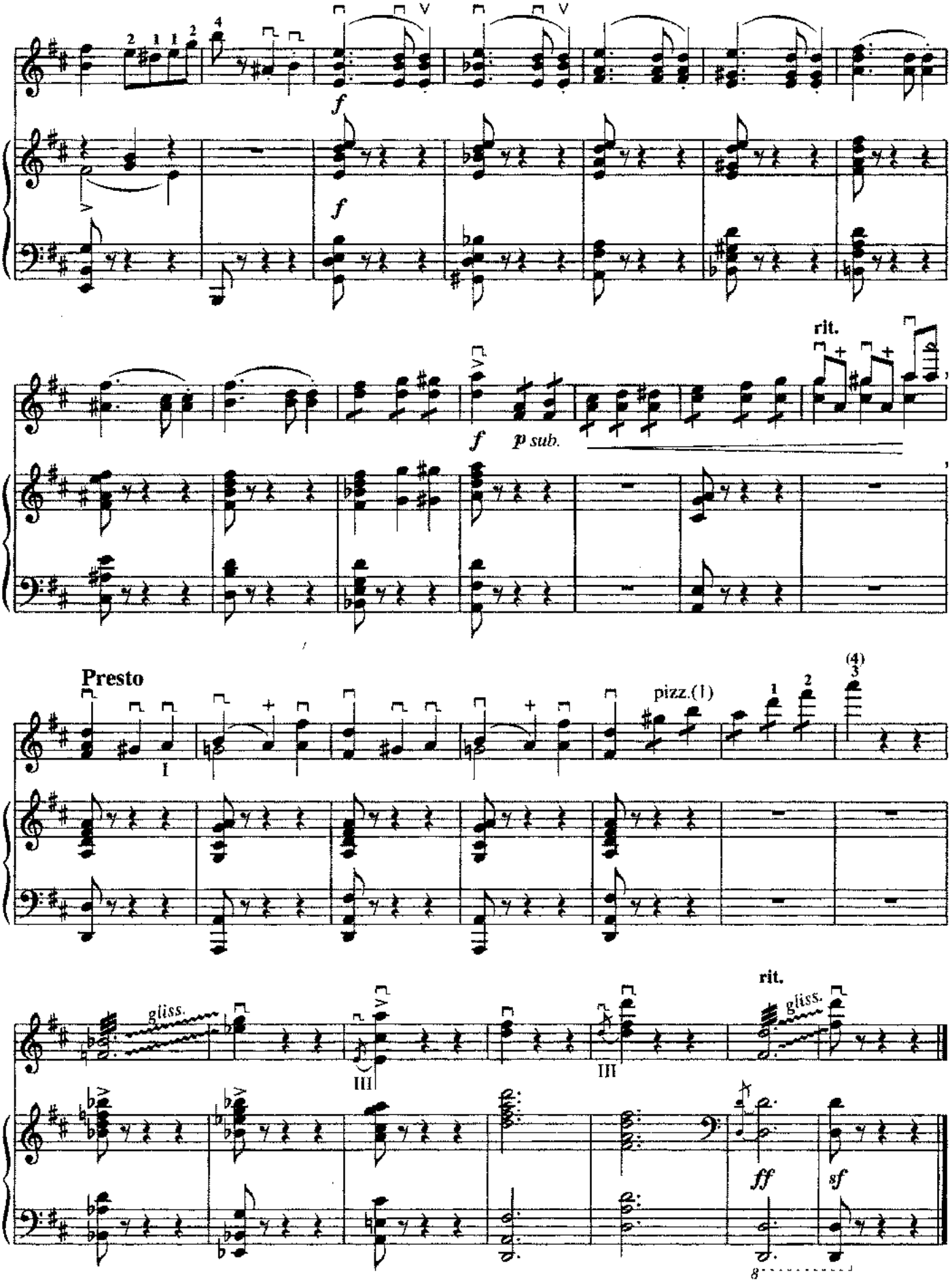

f
II
II
I
f
f
rit.
sul tasto
a tempo
vibr.


vibr.
(12)
(12)
rit.
vibr.
a tempo
pp
pp
rit.
a tempo
f
f


rit.
II III
a tempo
II
I
I
II
I
poco cresc.
poco cresc.


rit.
vibr.
p
Tempo I
trem.
gliss.
p
f
f


accel.
p
p
pizz.(1)

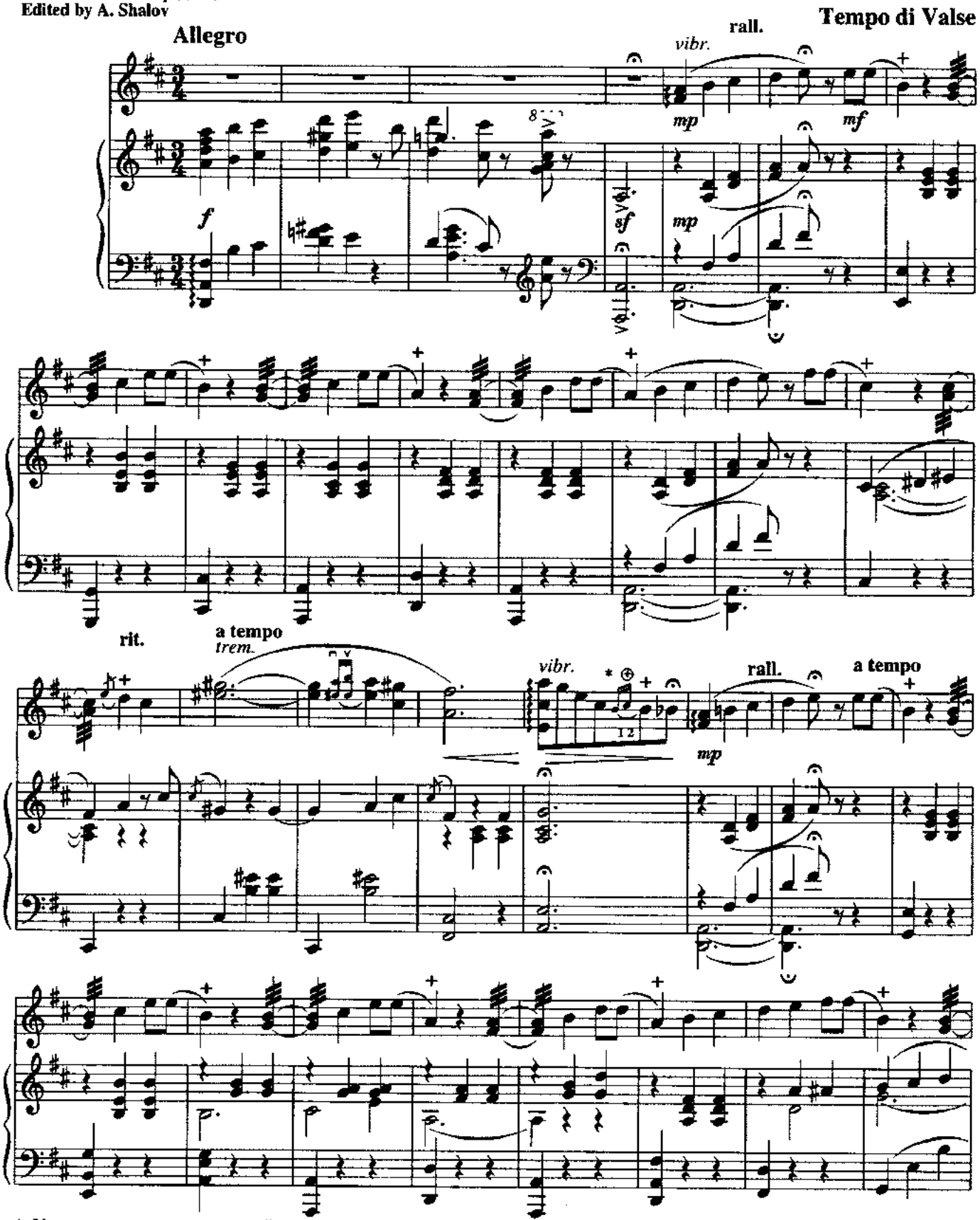

f
f
f
p sub.
rit.
Presto
I
pizz.(1)
gliss.
III
III
rit.
gliss.
ff
sf

КАПРИЗ
Вальс

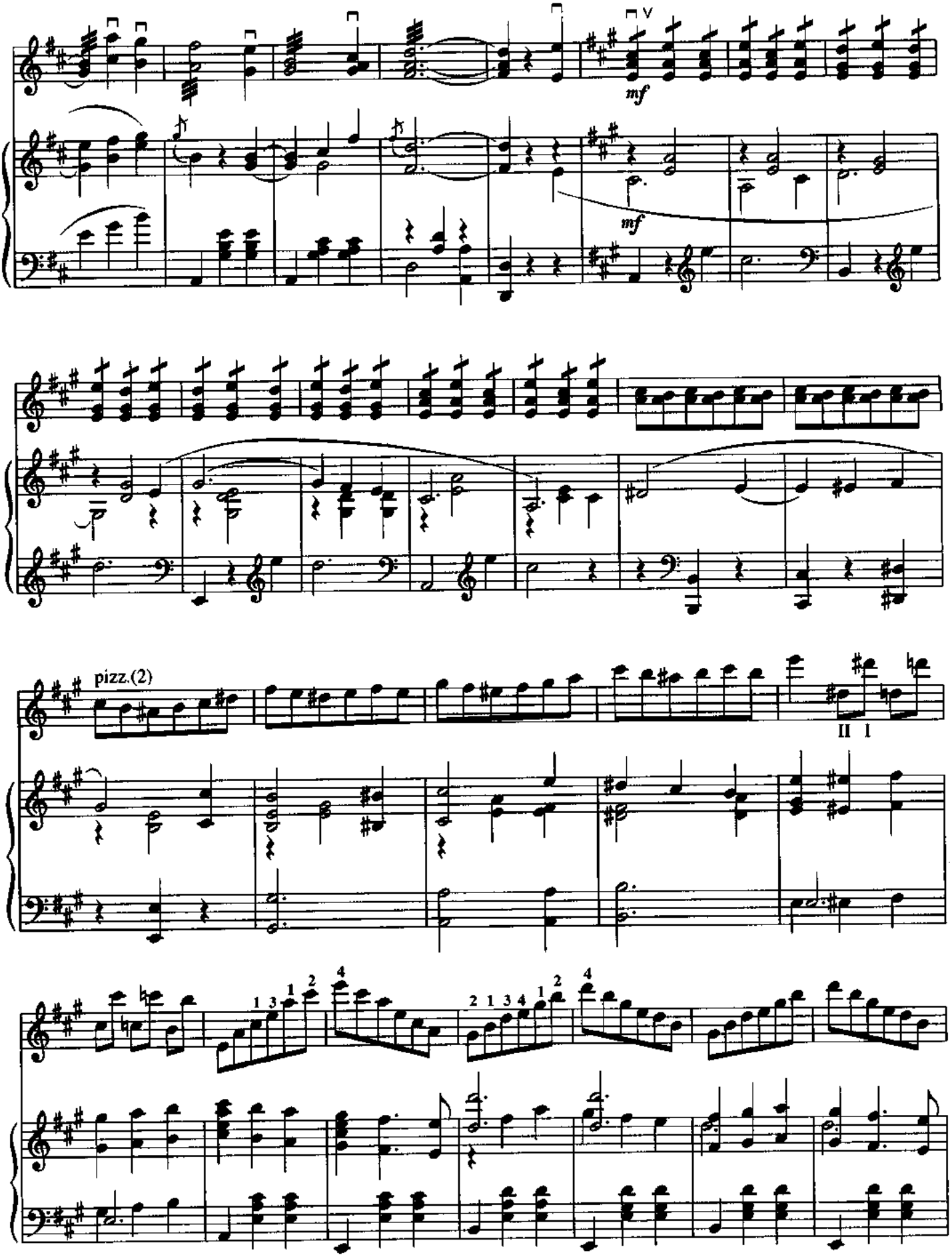
CAPRICE
Waltz

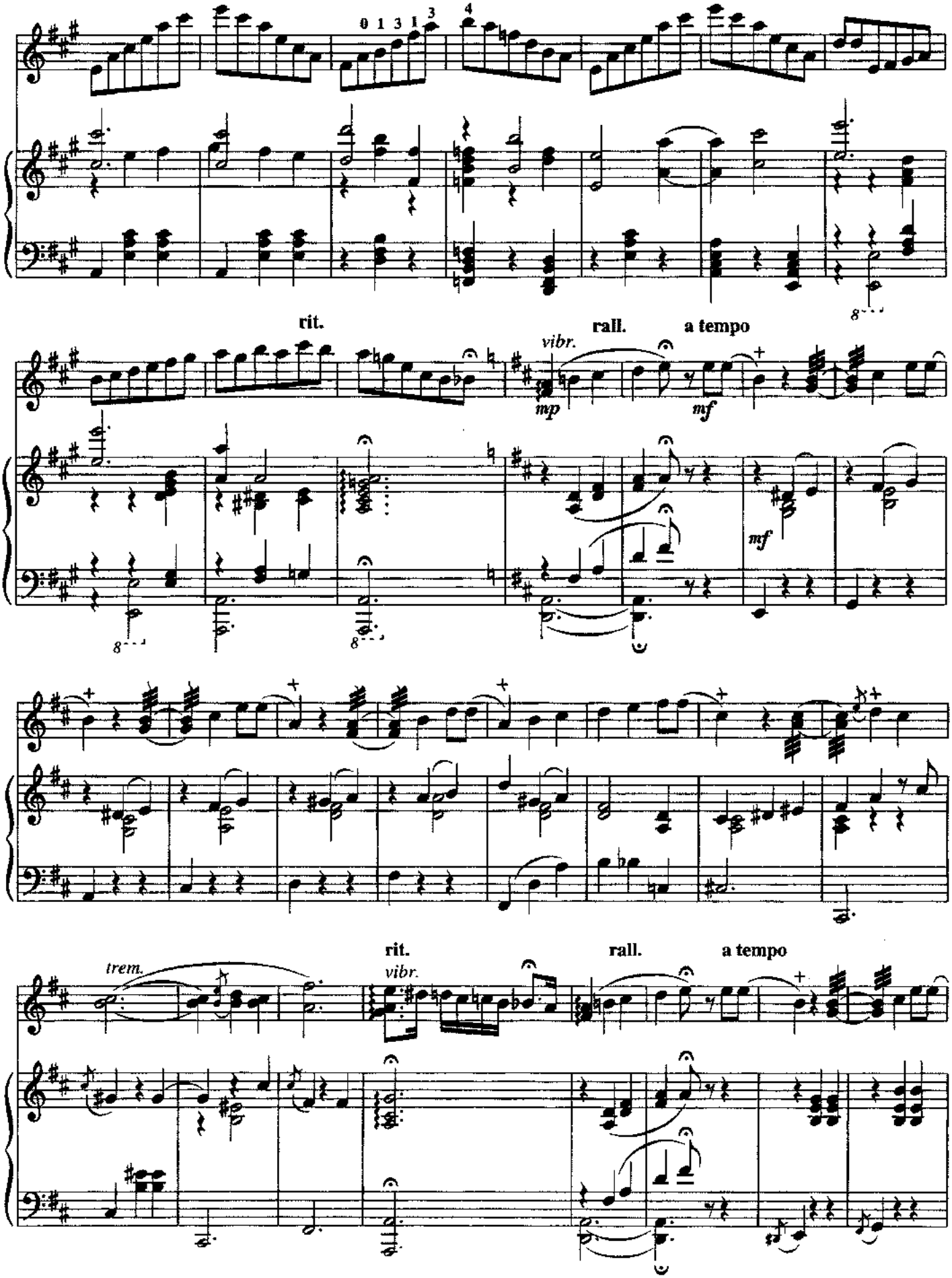
Исполнительская редакция А. Шалова
Edited by A. Shalov

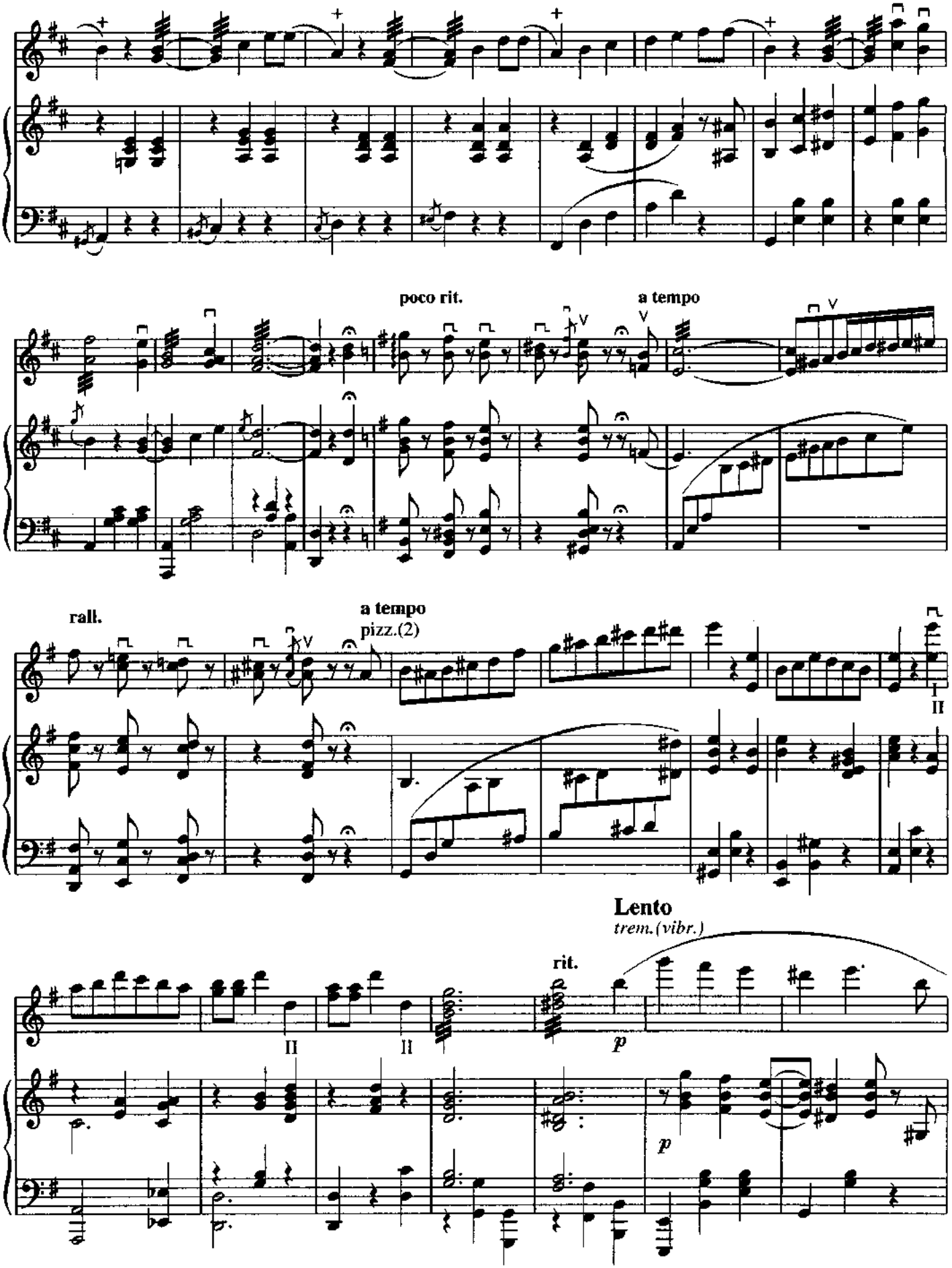
Allegro

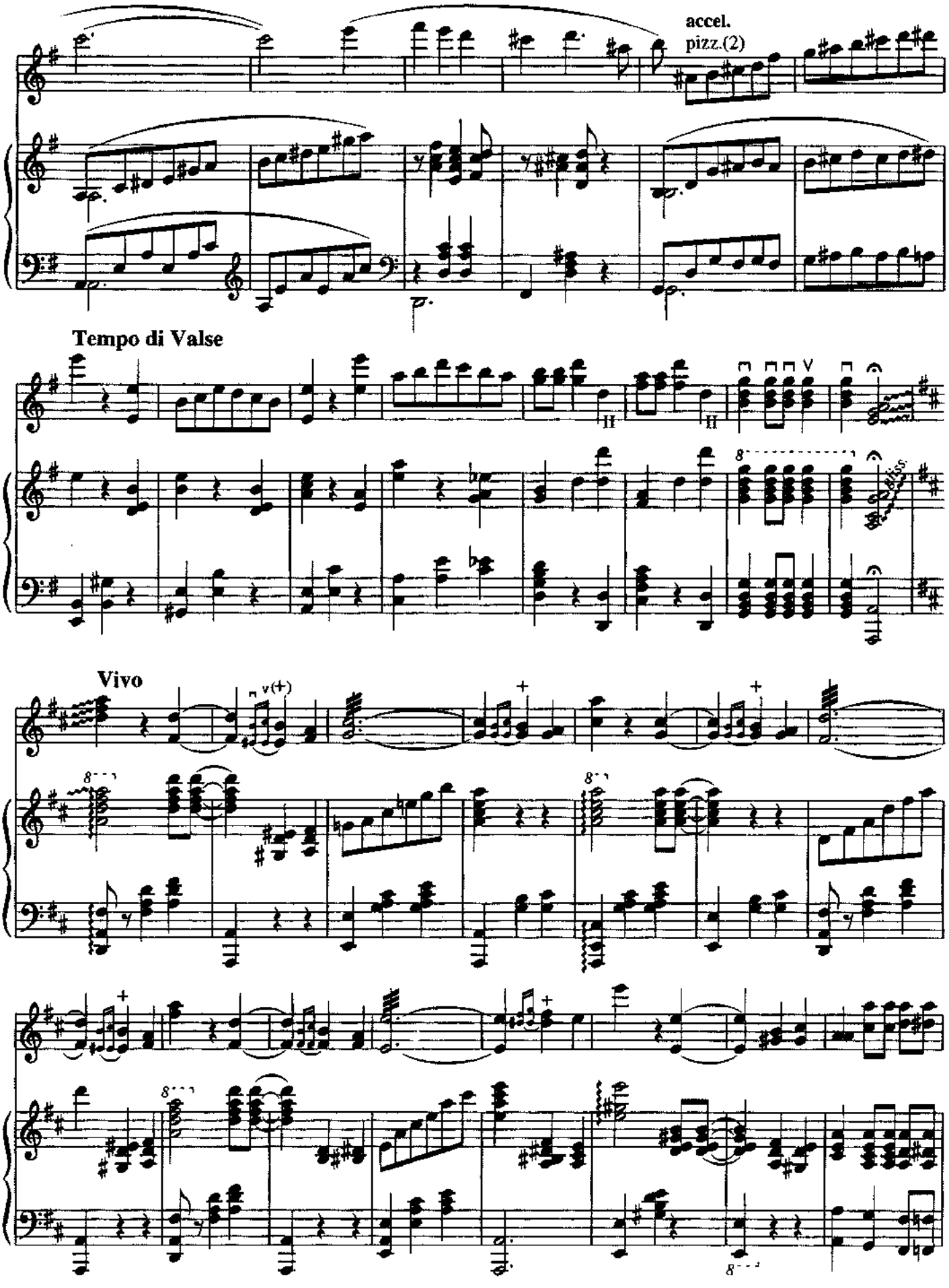


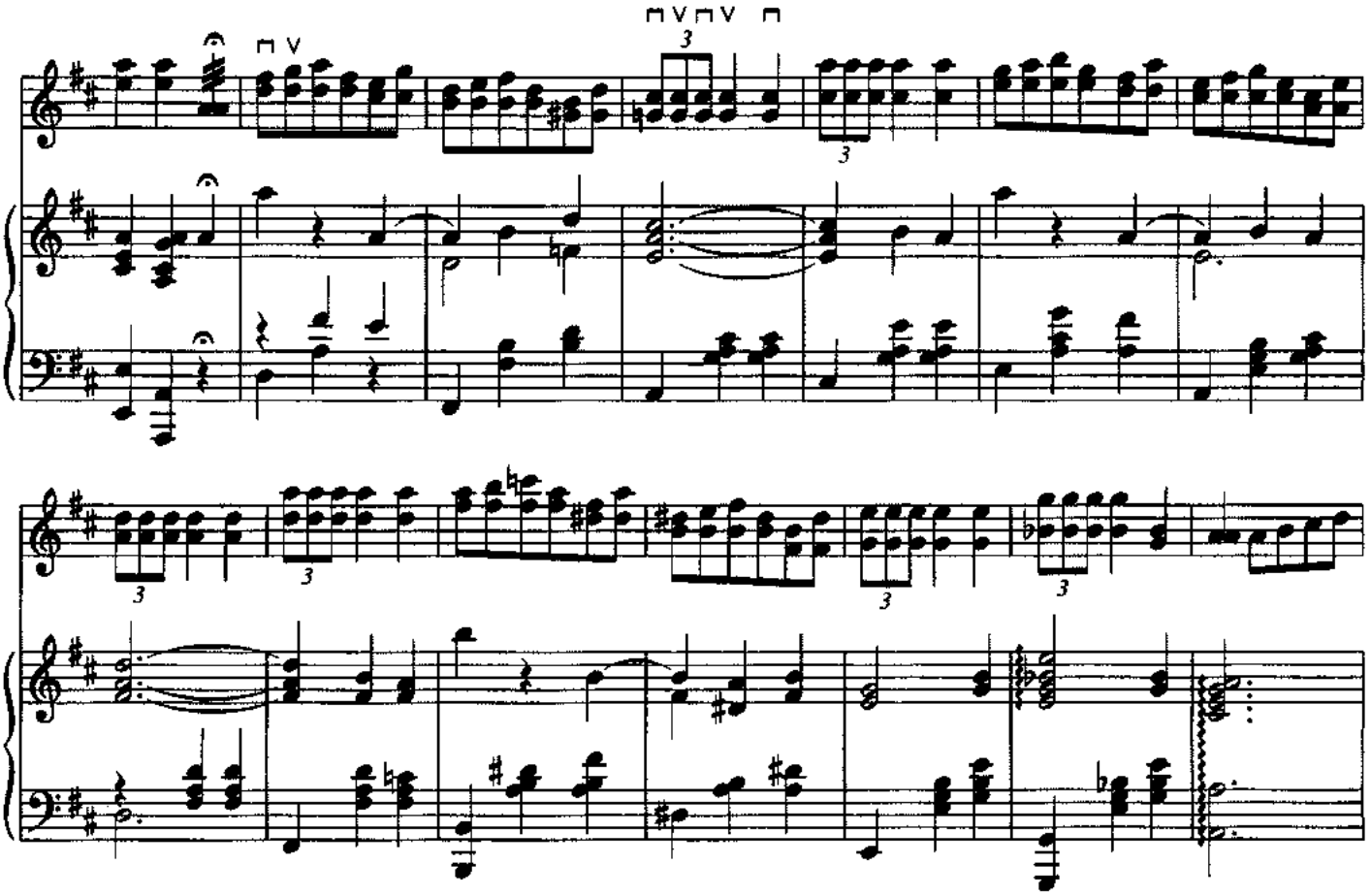
* Удар по струне пальцем левой руки при восходящем движении.
Striking the string with left hand finger in ascending movement.

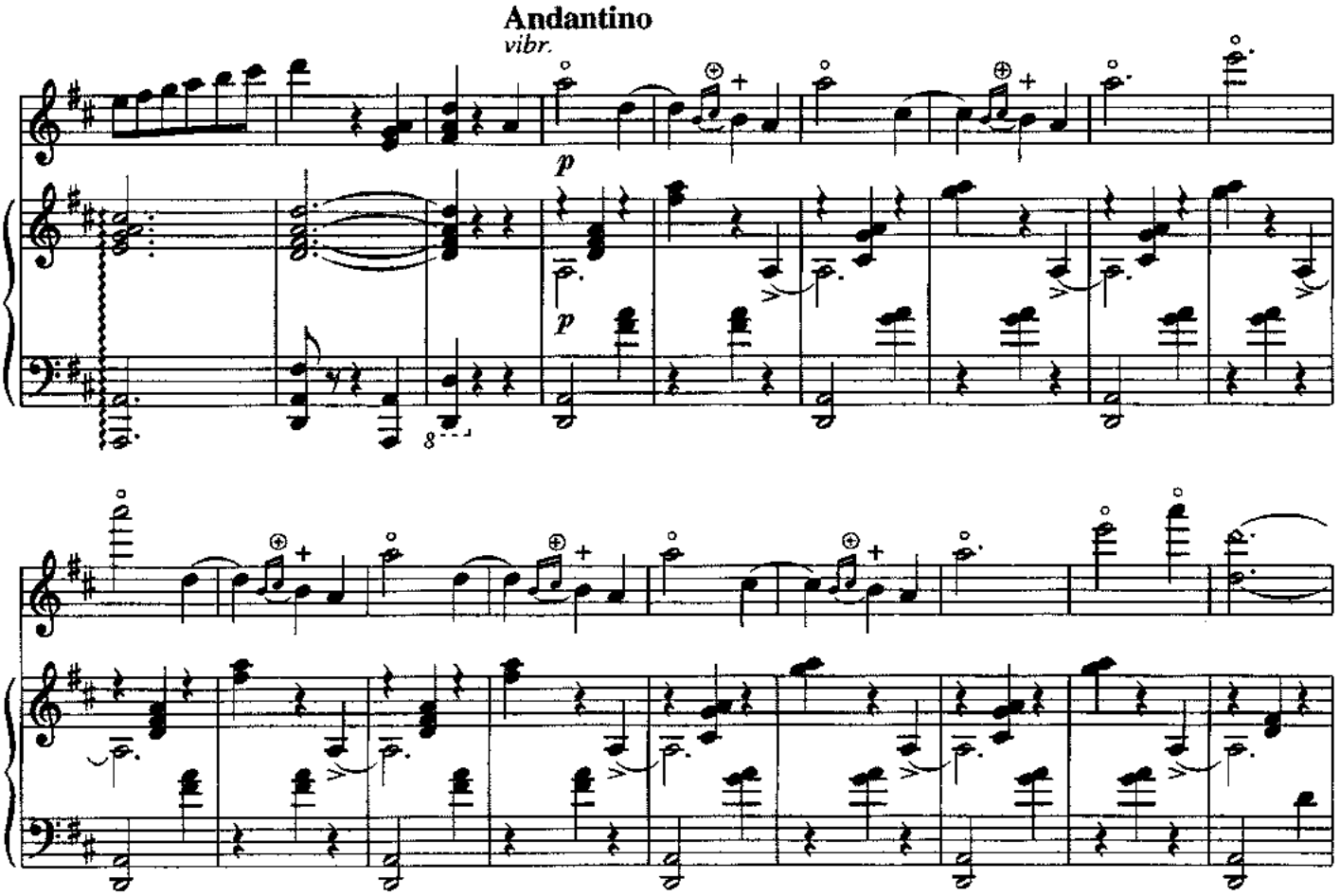

mf
mf
pizz.(2)
II I

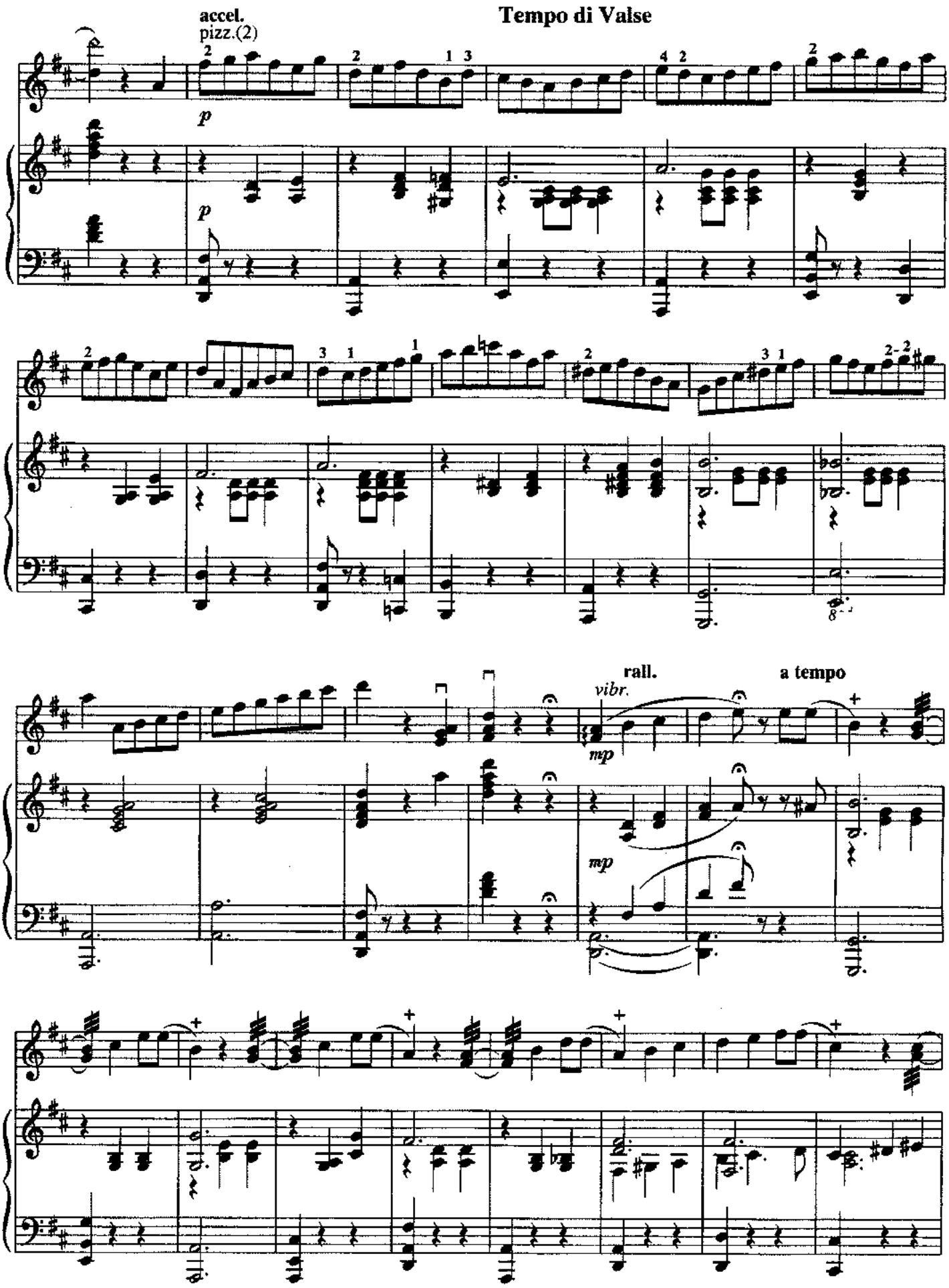

0 1 3 1 3
4
rit.
rall.
a tempo
vibr.
mp
mf
mf
trem.
rit.
vibr.
rall.
a tempo

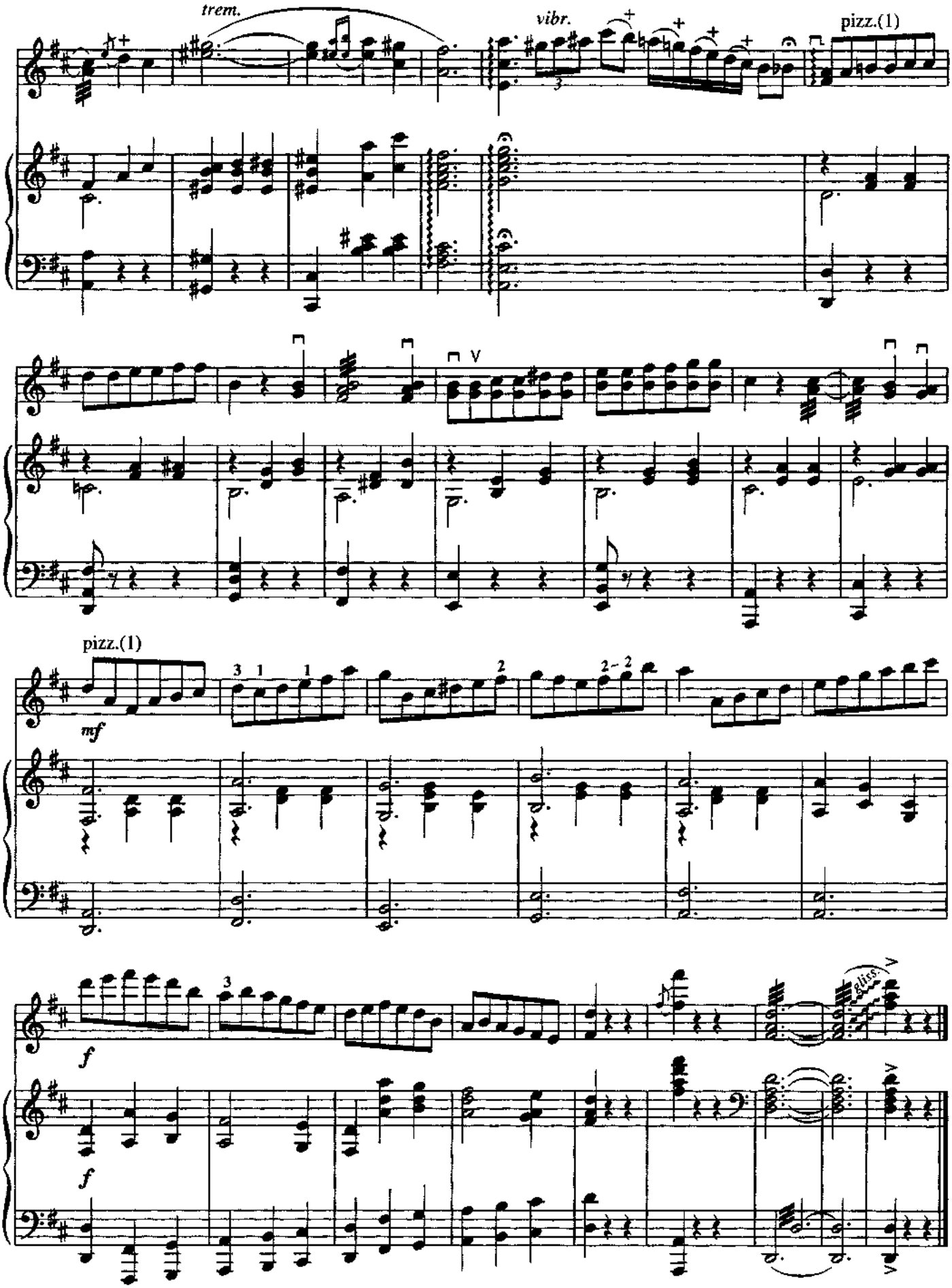

poco rit.
a tempo
rall.
a tempo
pizz.(2)
I
II
Lento
trem.(vibr.)
rit.
II
II
p
p


accel.
pizz.(2)
Tempo di Valse
Vivo




Andantino
vibr.
p
p


accel.
pizz.(2)
Tempo di Valse
p
p
rall.
a tempo
vibr.
mp
mp


trem.
vibr.
pizz.(1)
V
pizz.(1)
mf
f
f
gliss.

БАБОЧКА

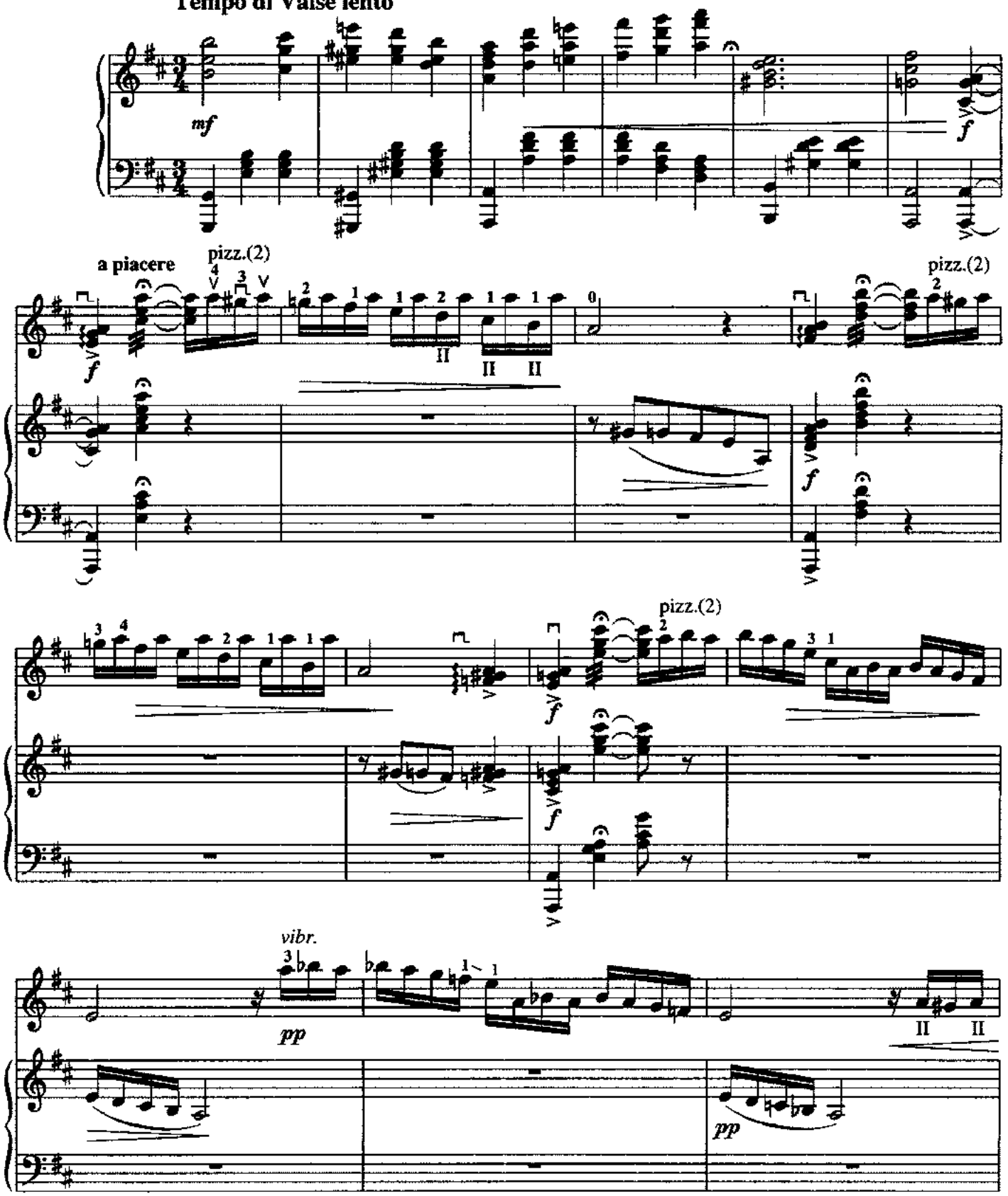
Вальс

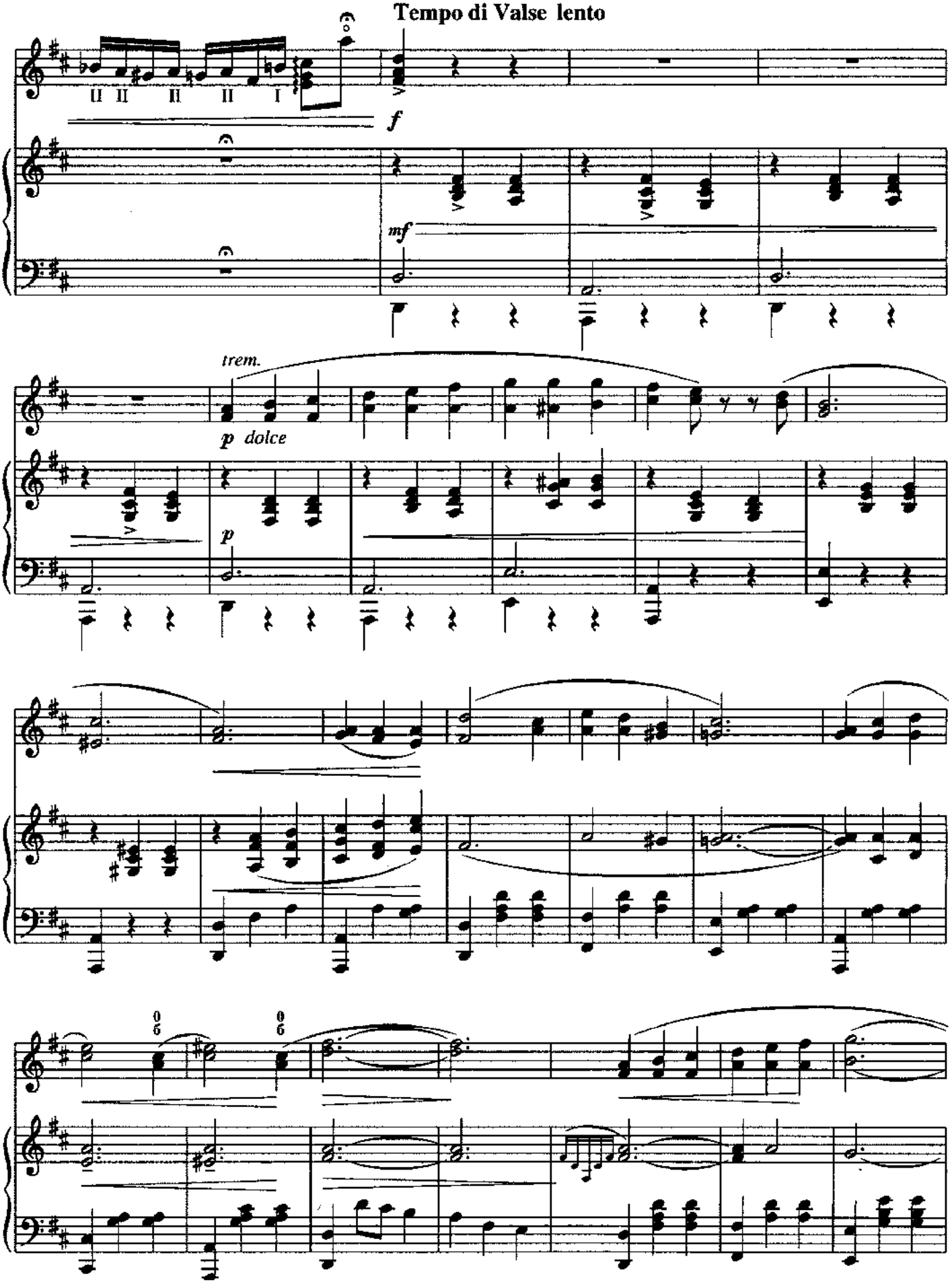
BUTTERFLY

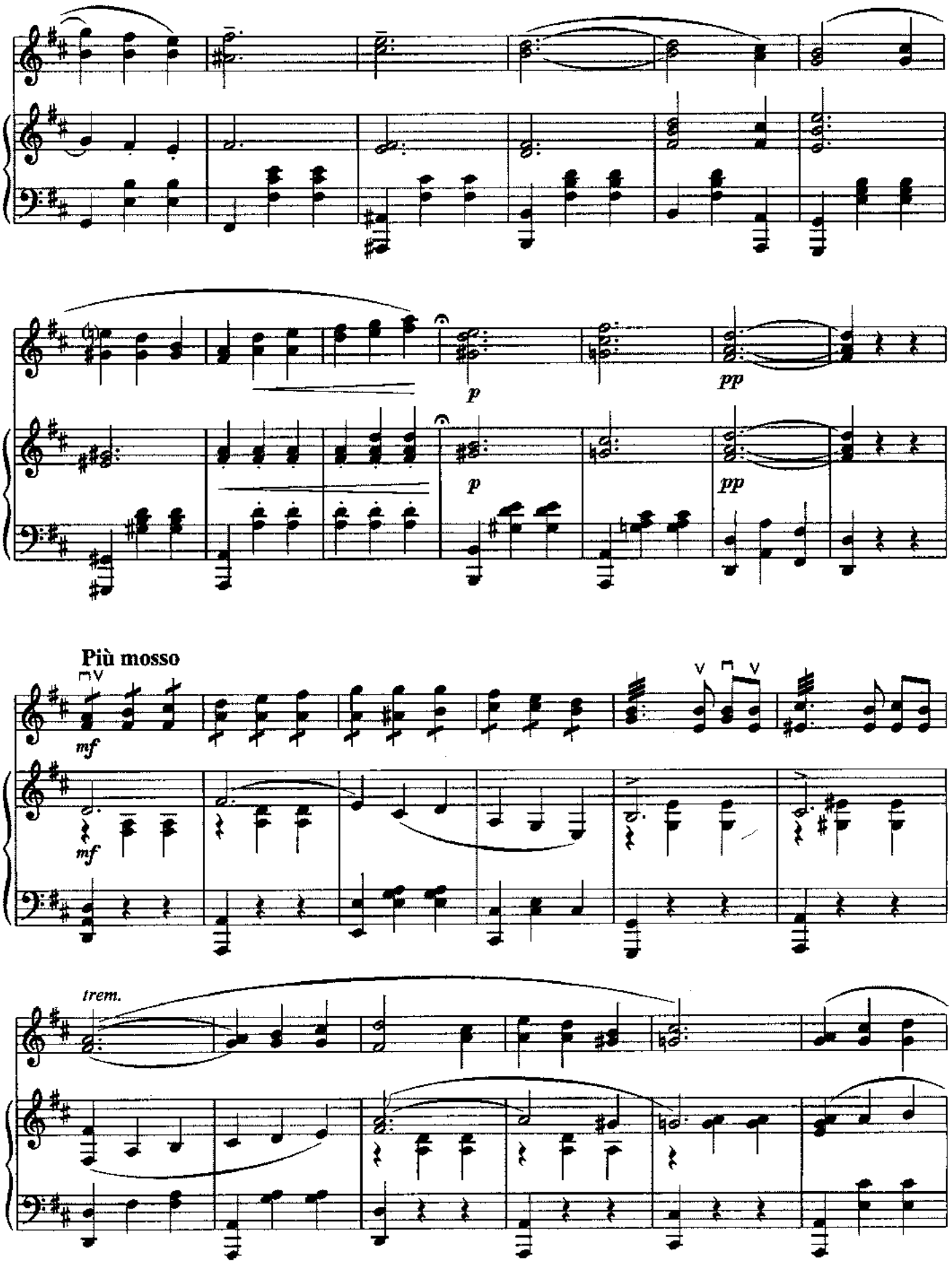
Waltz

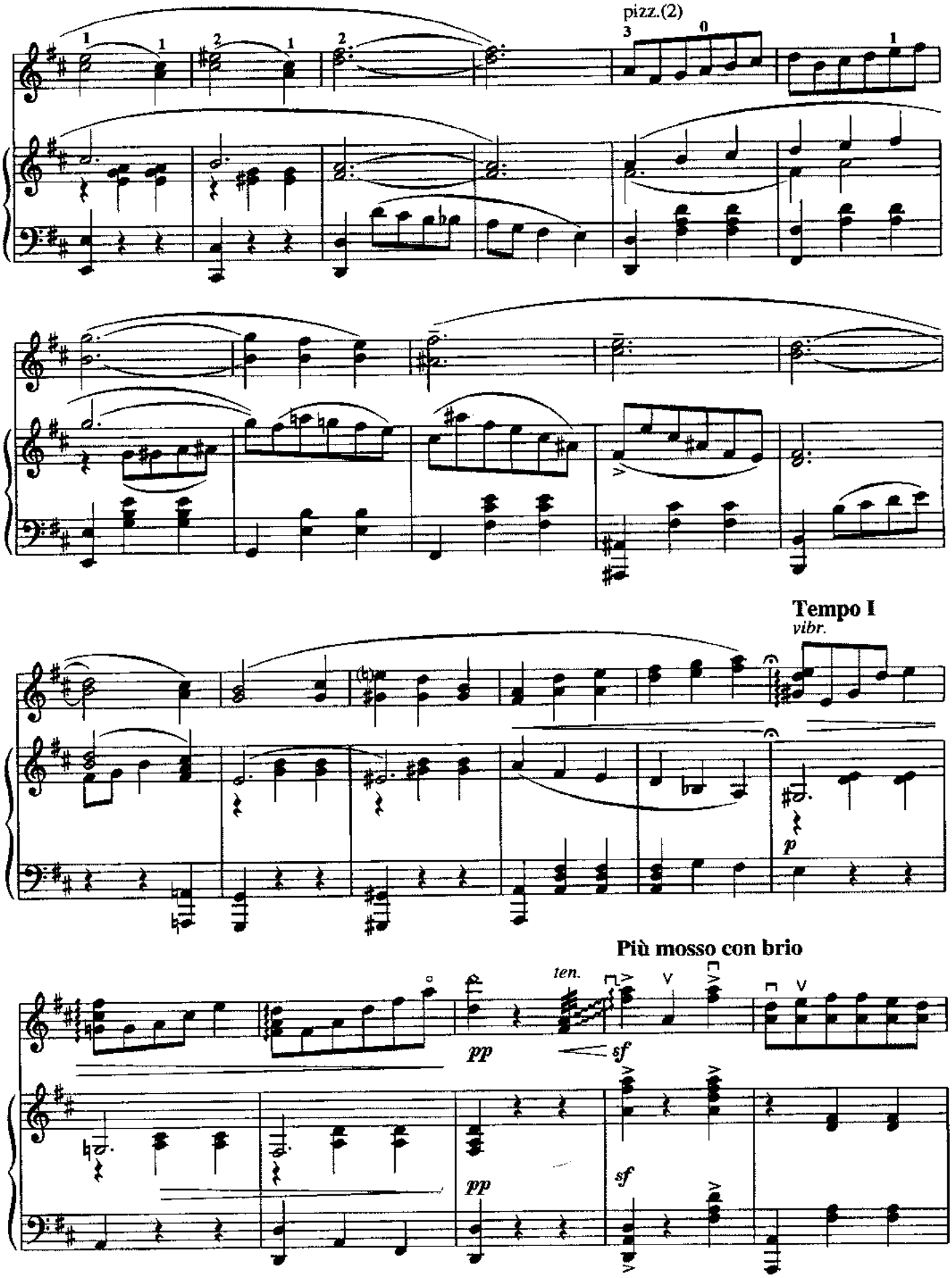
Обработка В. Нагорного
Arranged by V. Nagorny

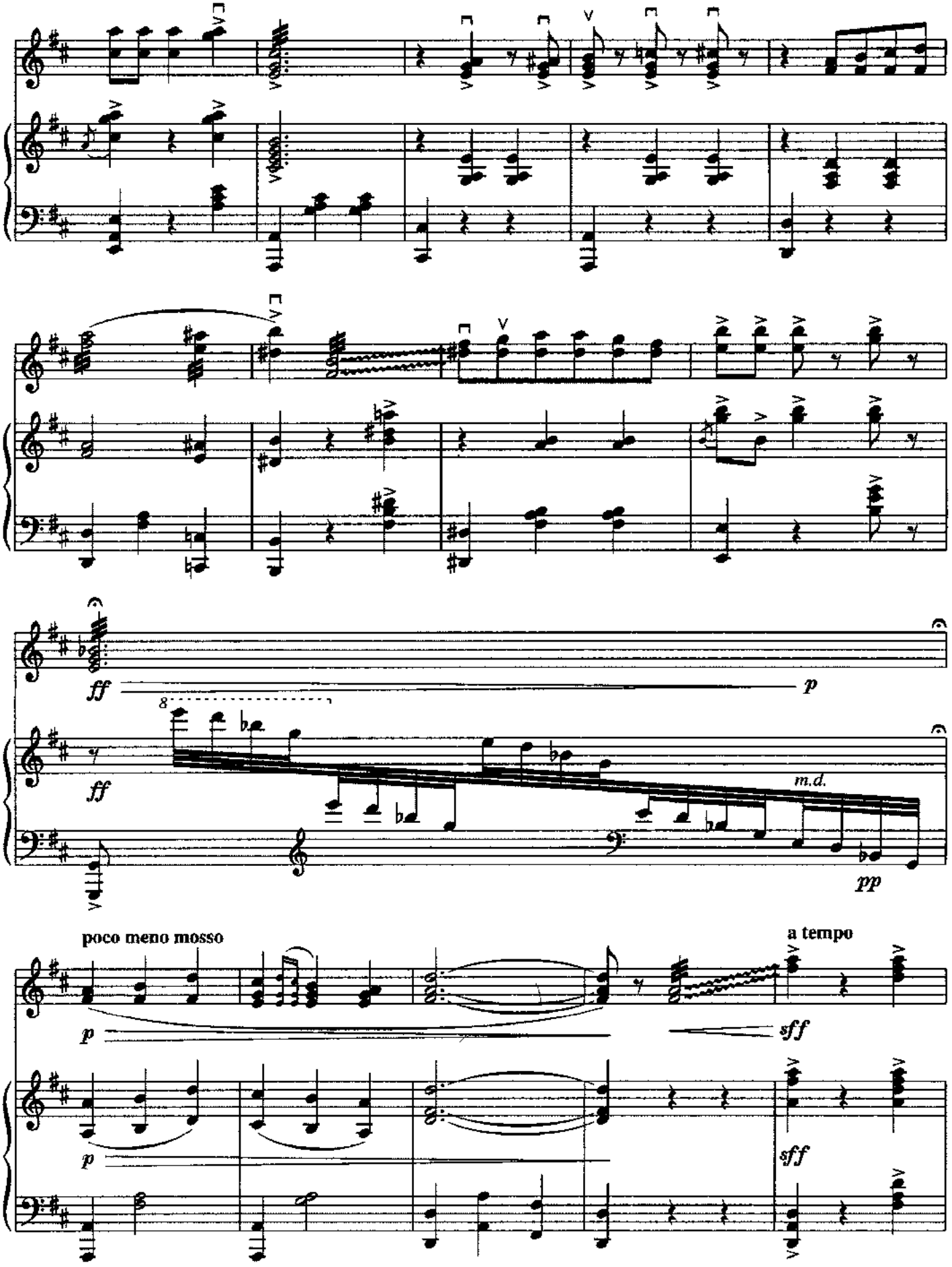
Tempo di Valse lento

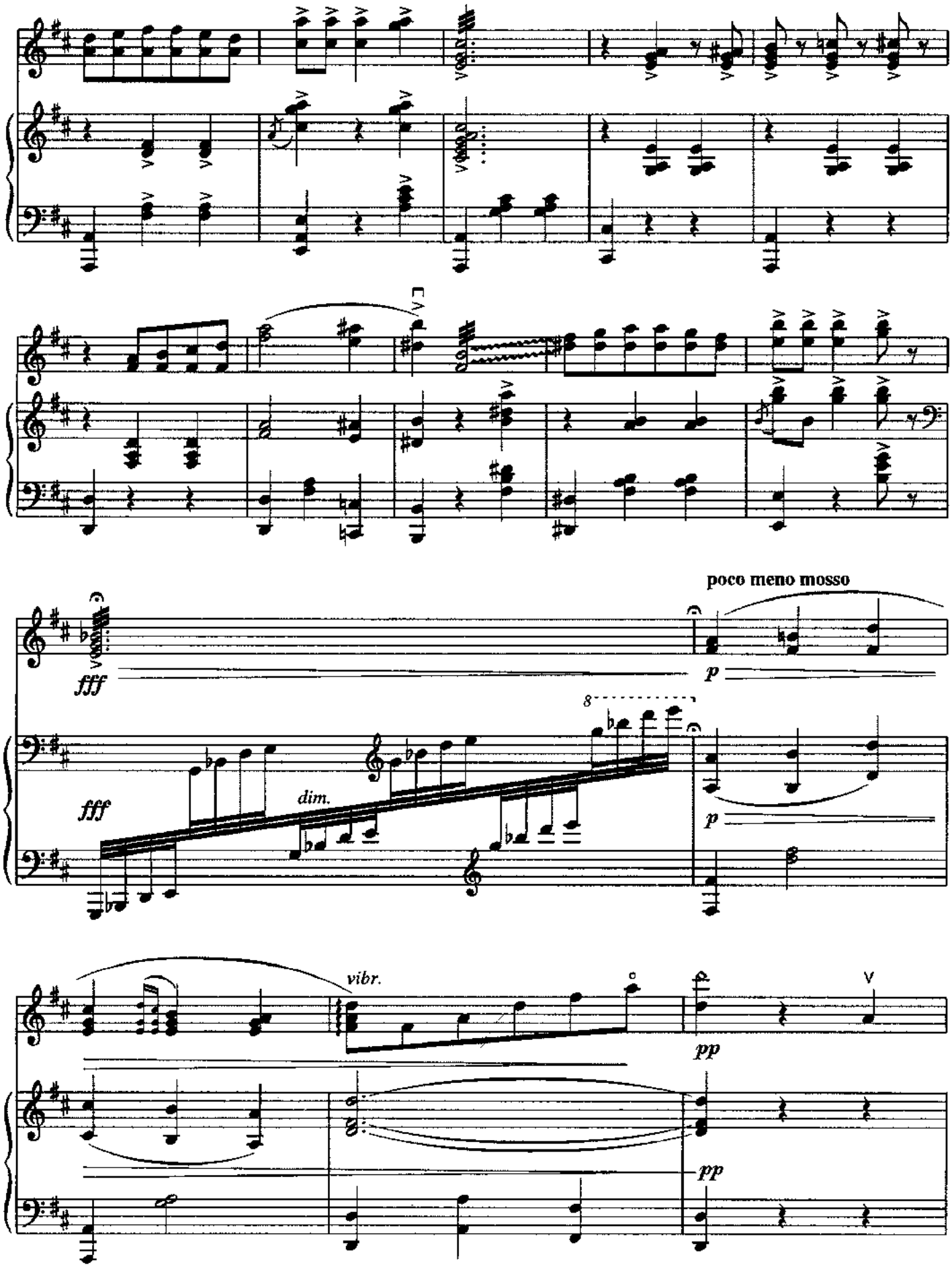


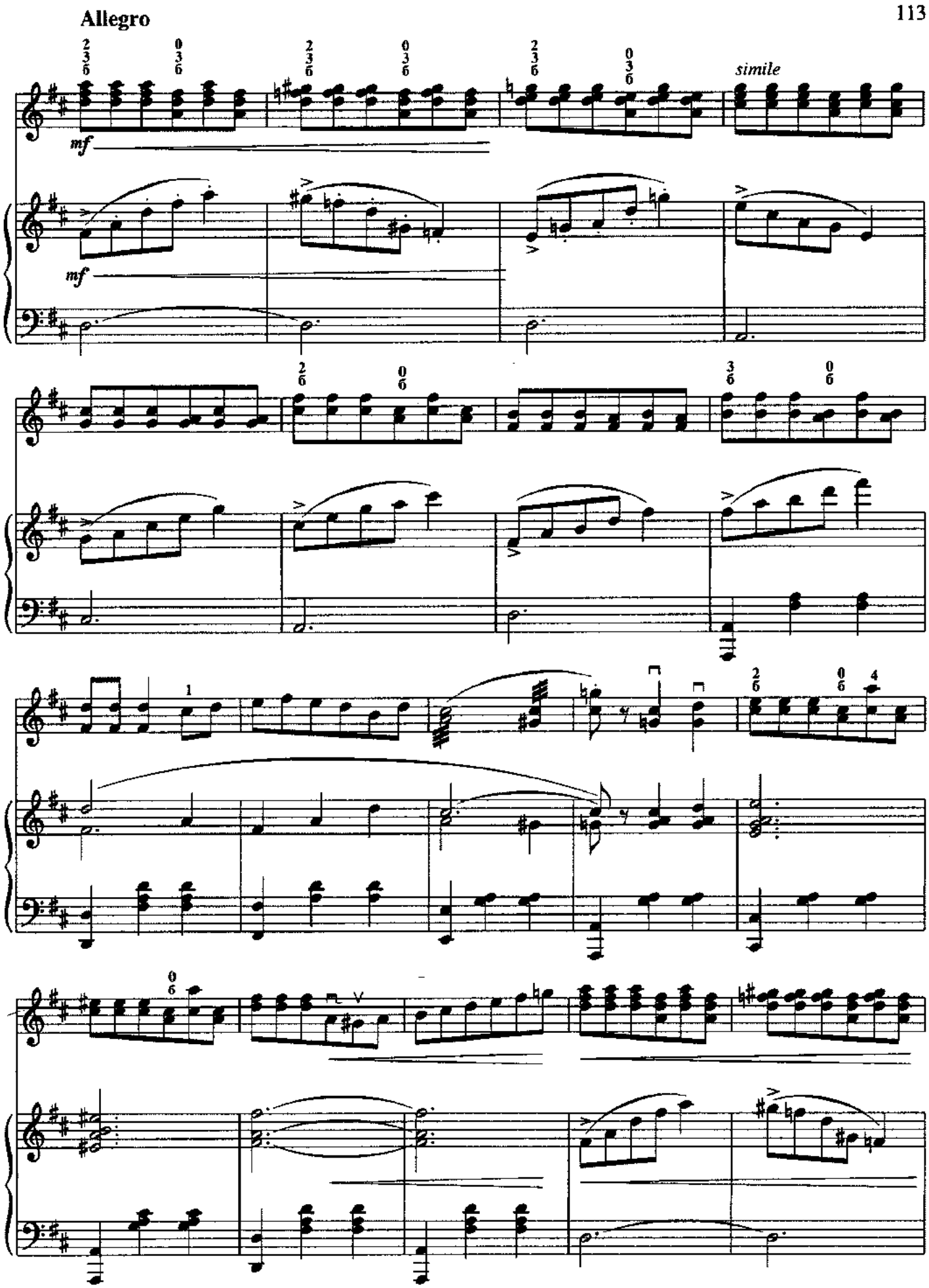

Tempo di Valse lento
f
mf
trem.
p dolce
p

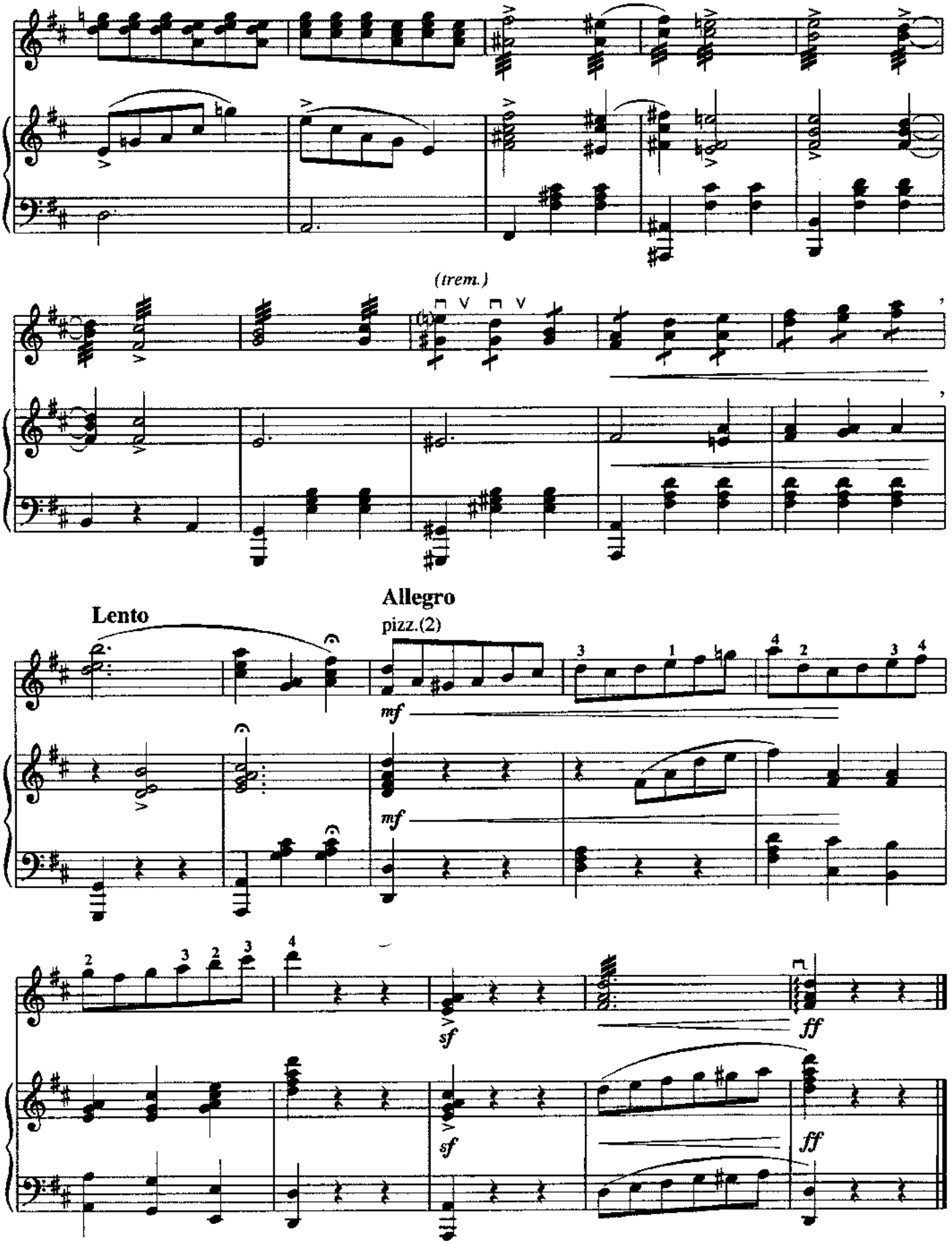

p
pp
p
pp
Più mosso
mf
mf
trem.


pizz.(2)
Tempo I
vibr.
p
Più mosso con brio
ten.
pp
sf
pp
sf


ff
p
ff
m.d.
pp
poco meno mosso
a tempo
p
sff
p
sff


poco meno mosso
fff
p
fff
dim.
p
vibr.
pp
pp


Allegro
simile
mf
mf


(trem.)
Lento
Allegro
pizz.(2)
mf
mf
sf
sf
ff
ff

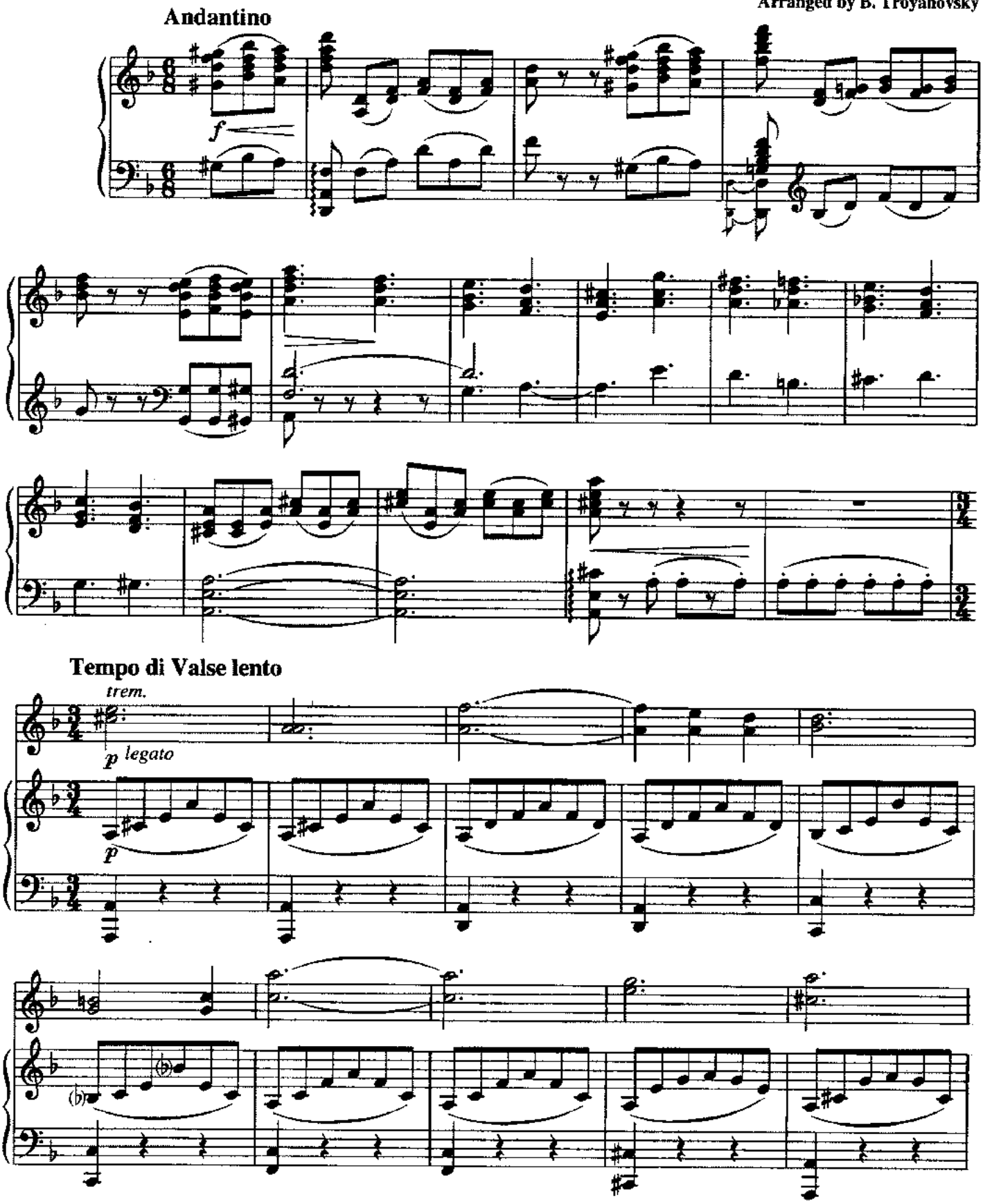
ЛИСТОК ИЗ АЛЬБОМА

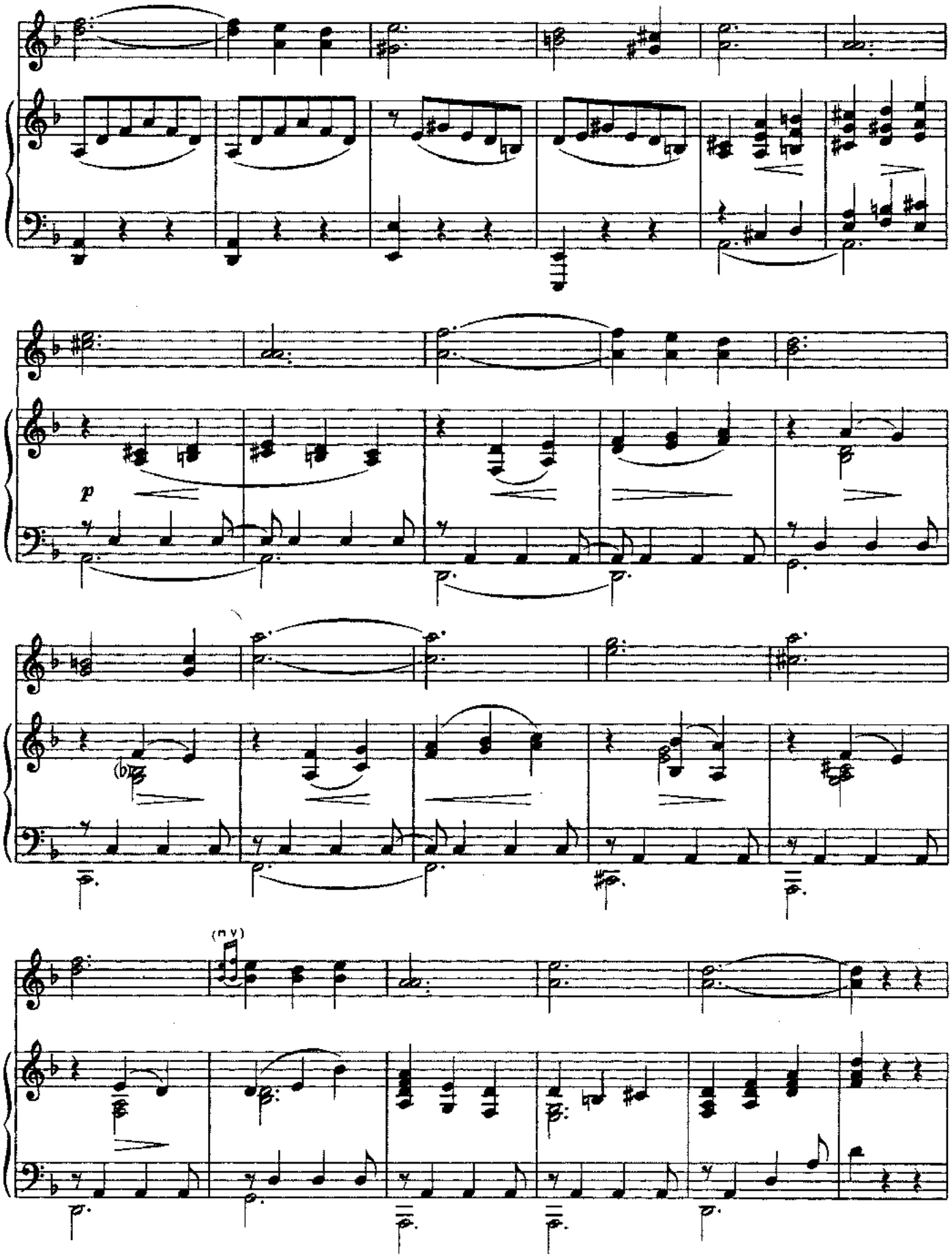
Вальс

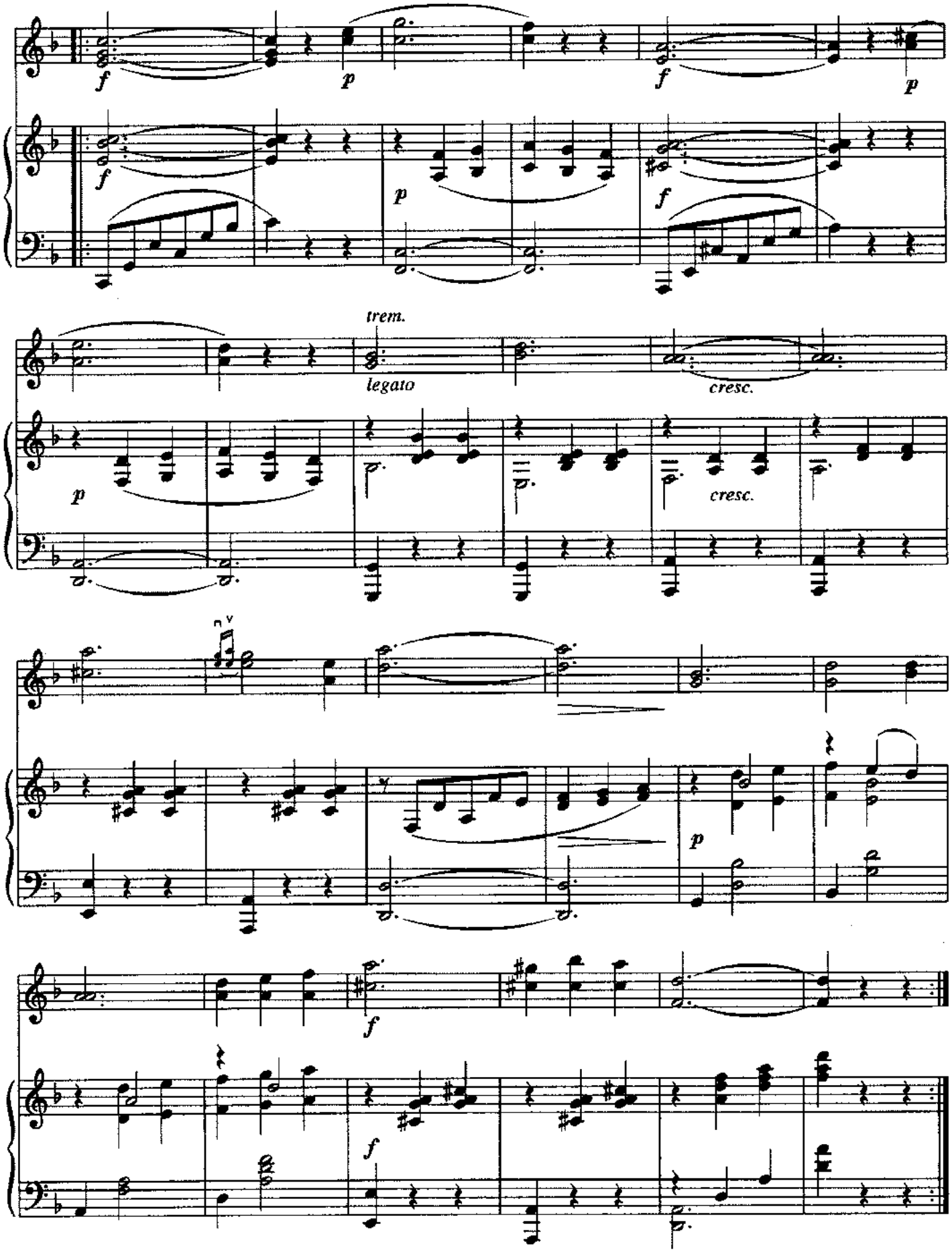
ALBUM LEAF

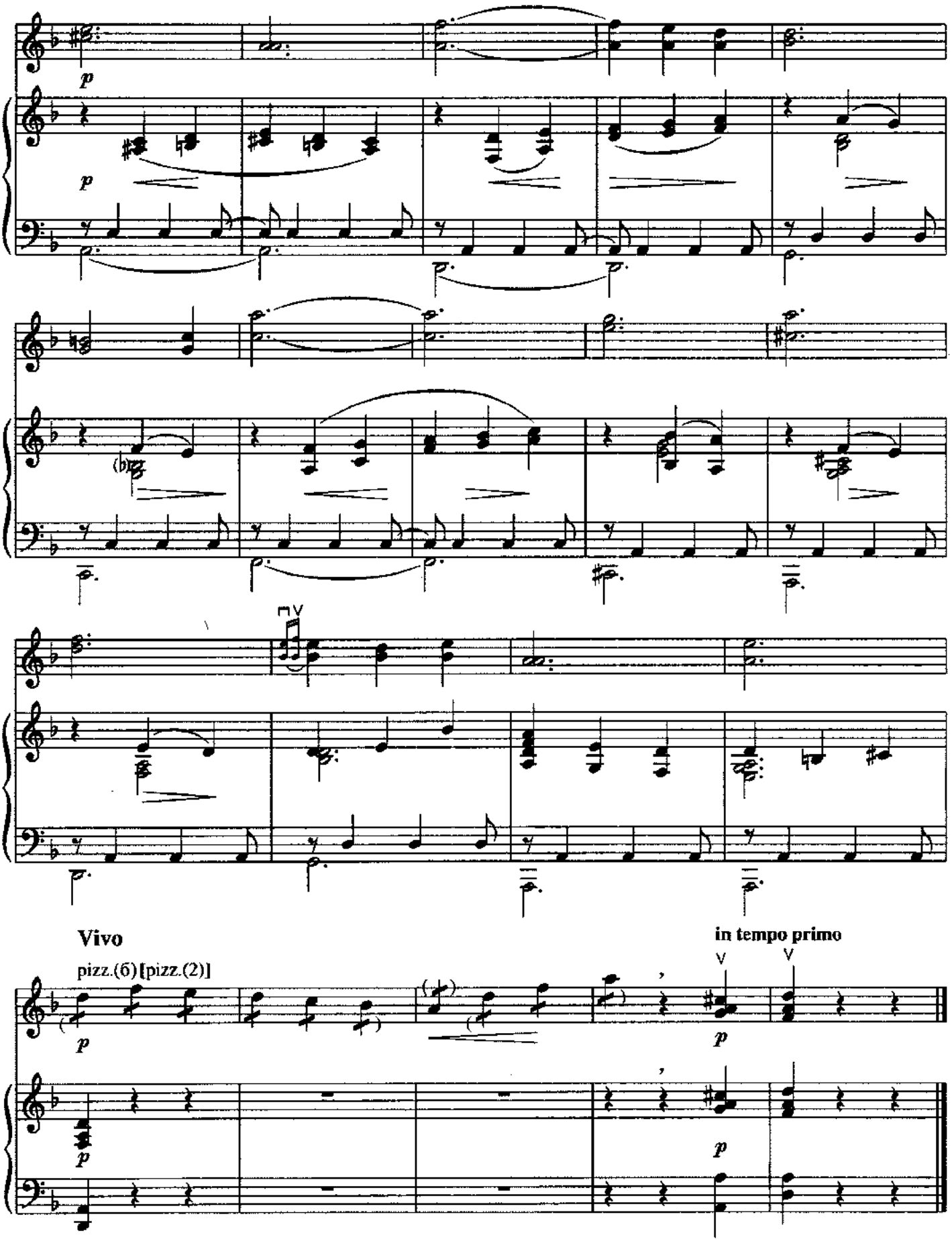
Waltz

Обработка Б. Трояновского
Arranged by B. Troyanovsky




p
(n v)


f
p
f
p
f
p
f
trem.
legato
cresc.
p
cresc.
p
f
f

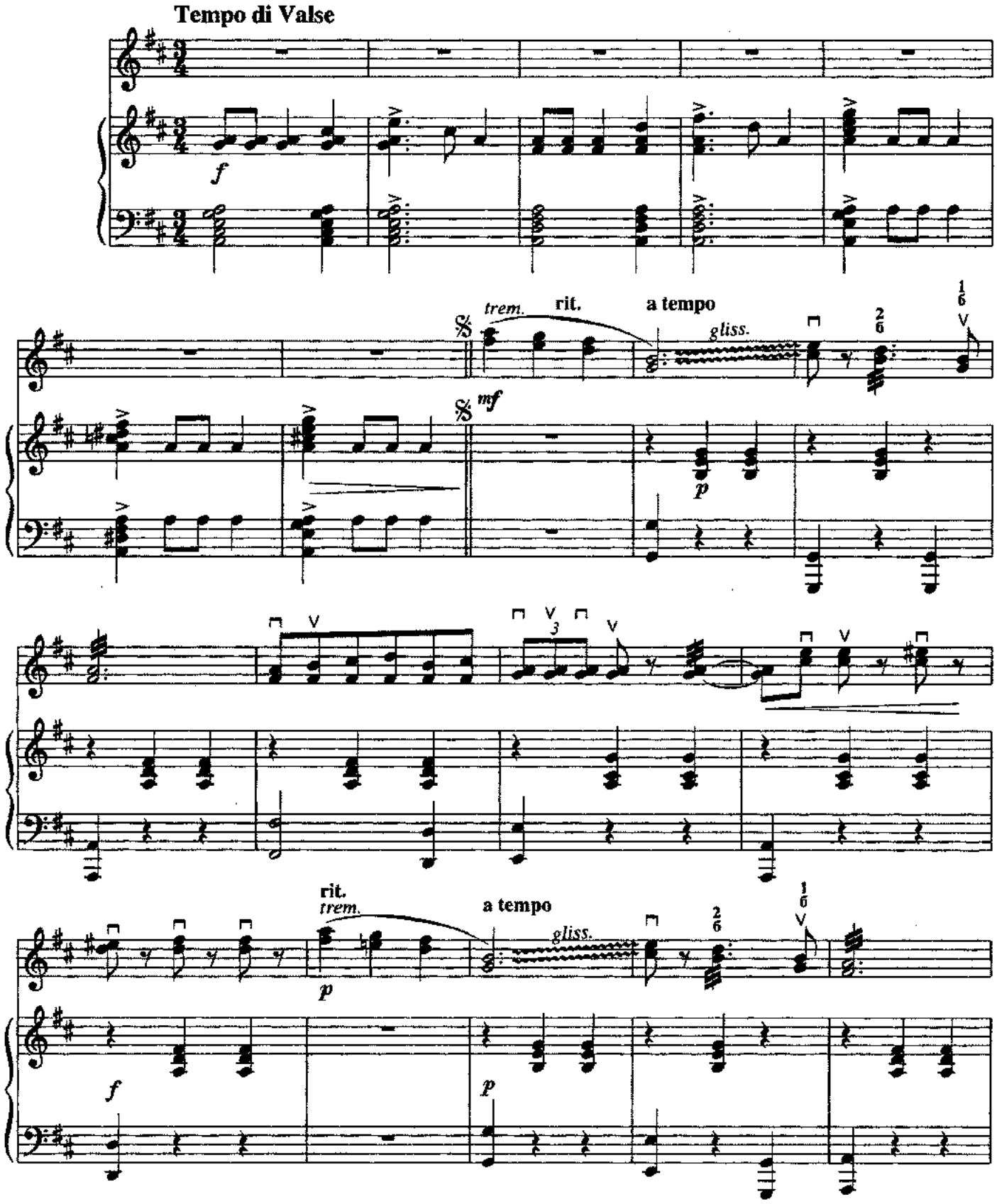

p
p
Vivo
pizz.(6) [pizz.(2)]
p
in tempo primo
p
p
p

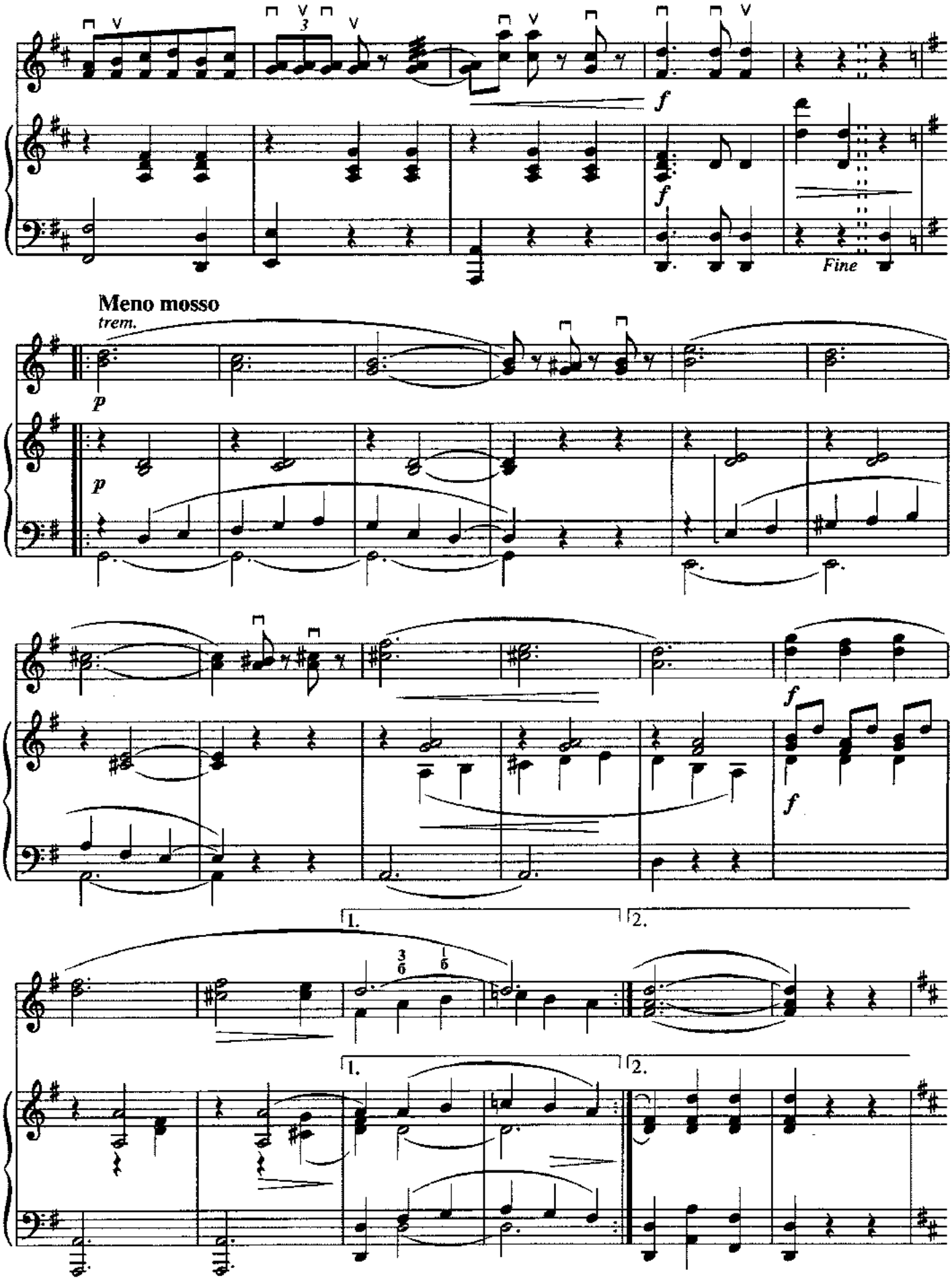
ИСКОРКИ

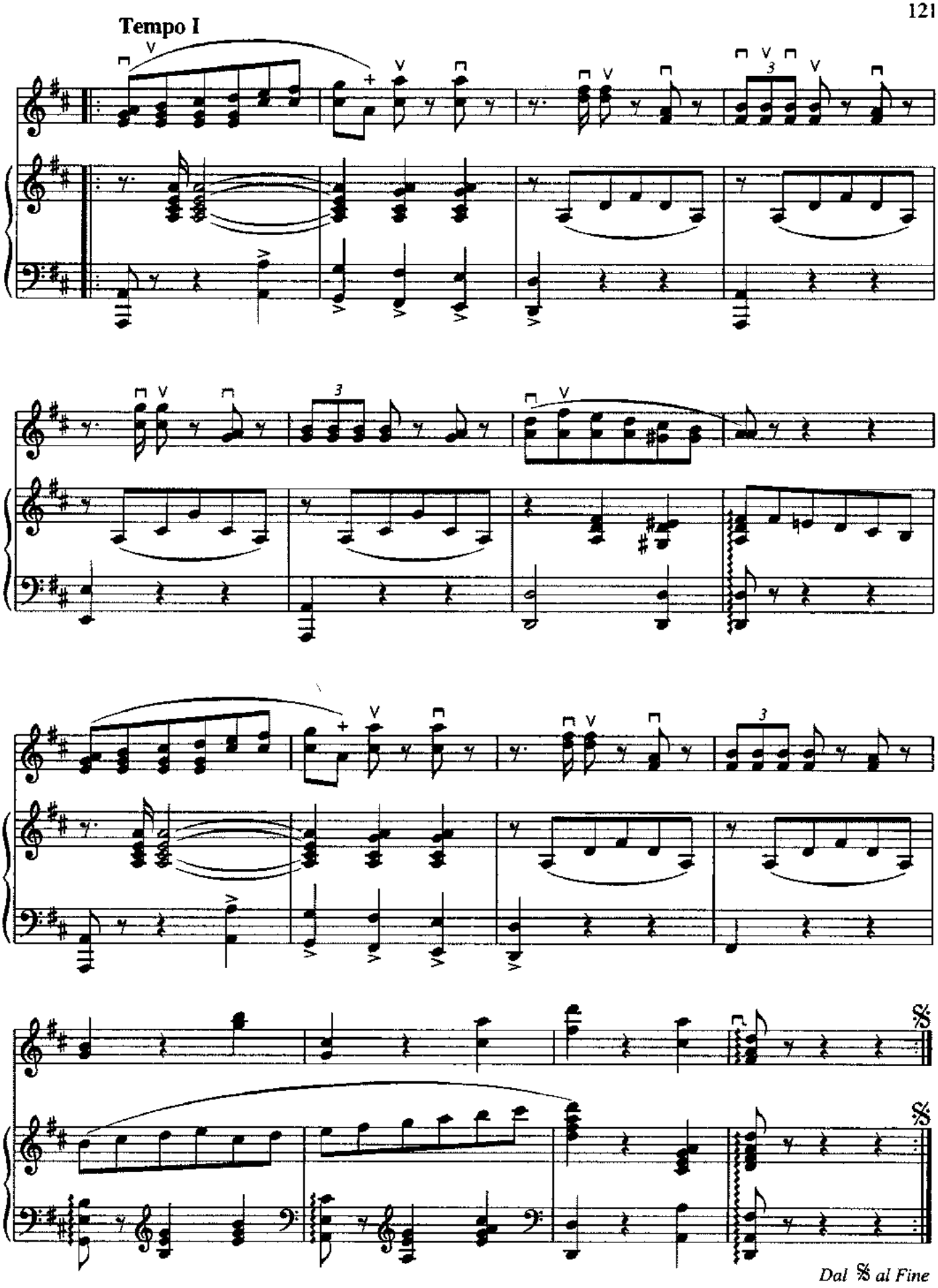
Вальс

SPARKS

Waltz

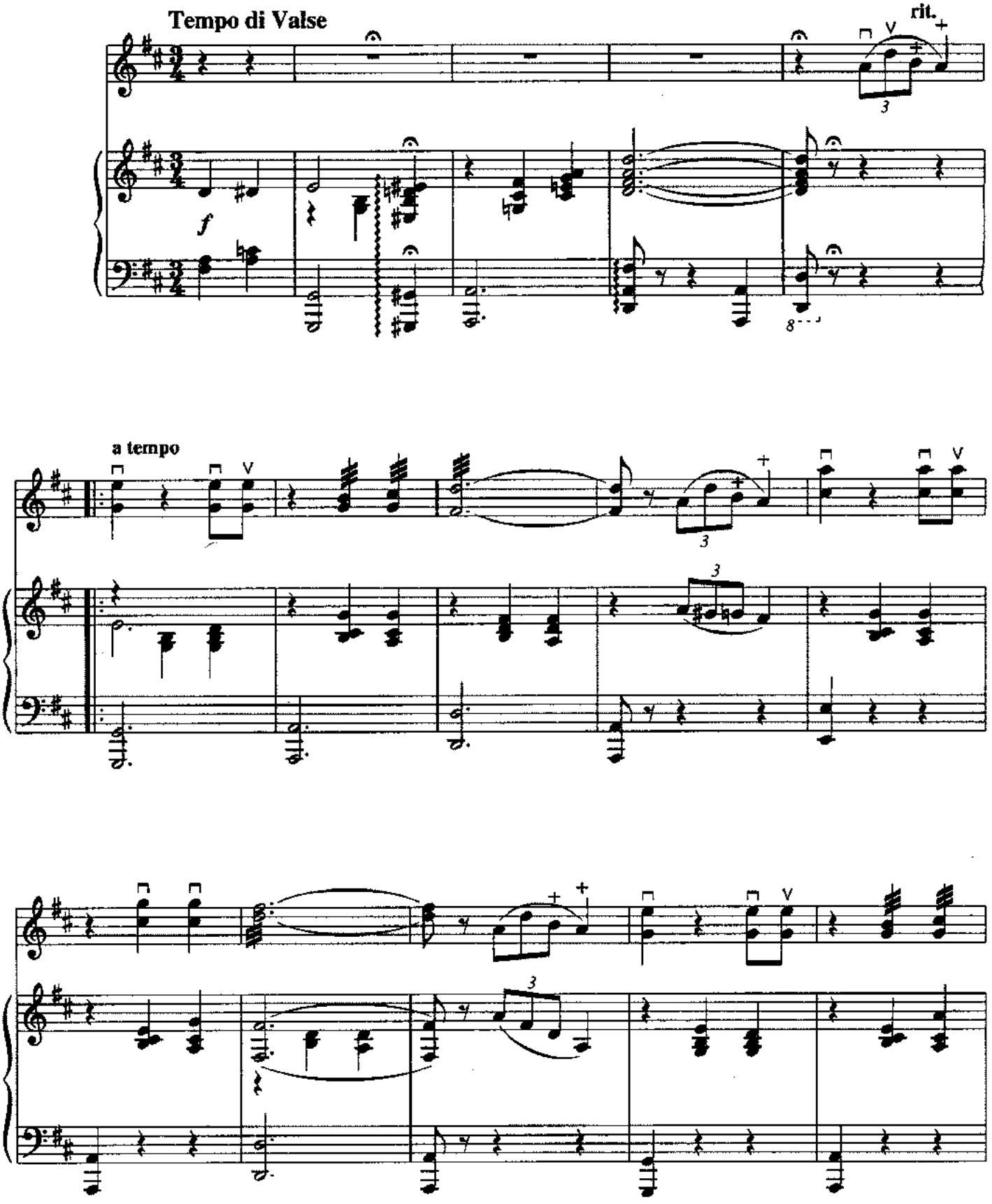


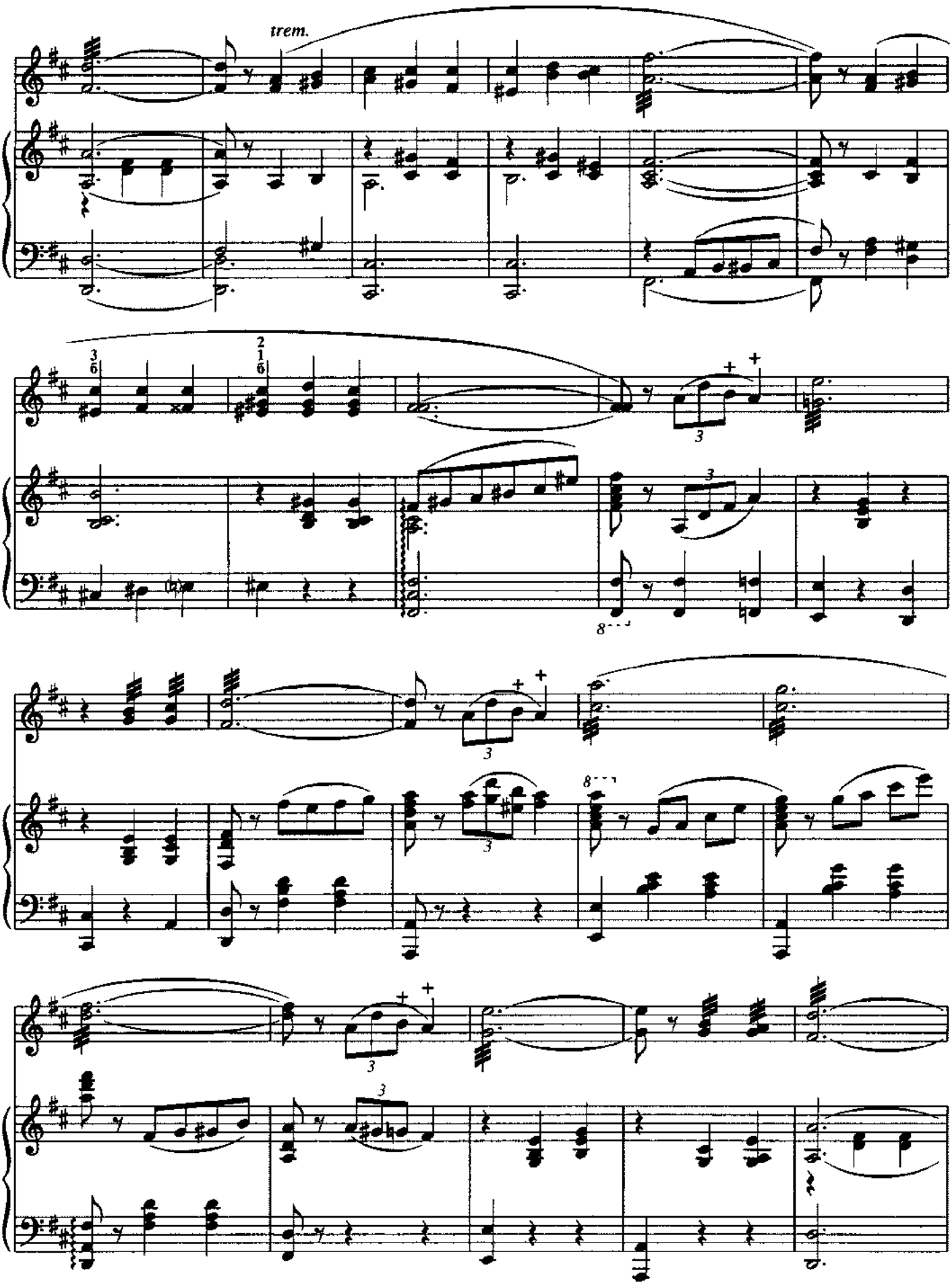

f
f
Fine
Meno mosso
trem.
p
p
f
f
1.
2.
1.
2.

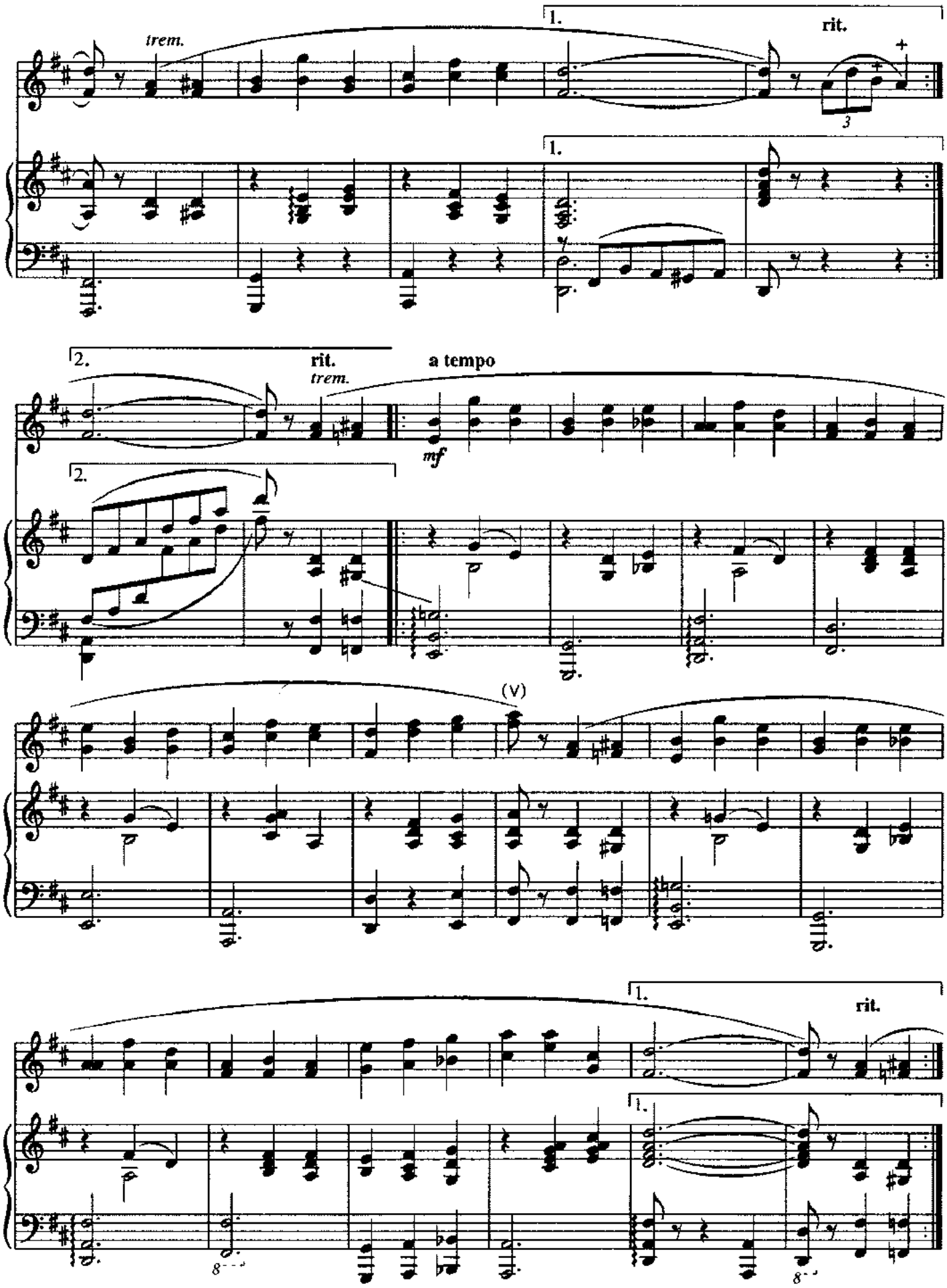

Tempo I
Dal 𝄋 al Fine

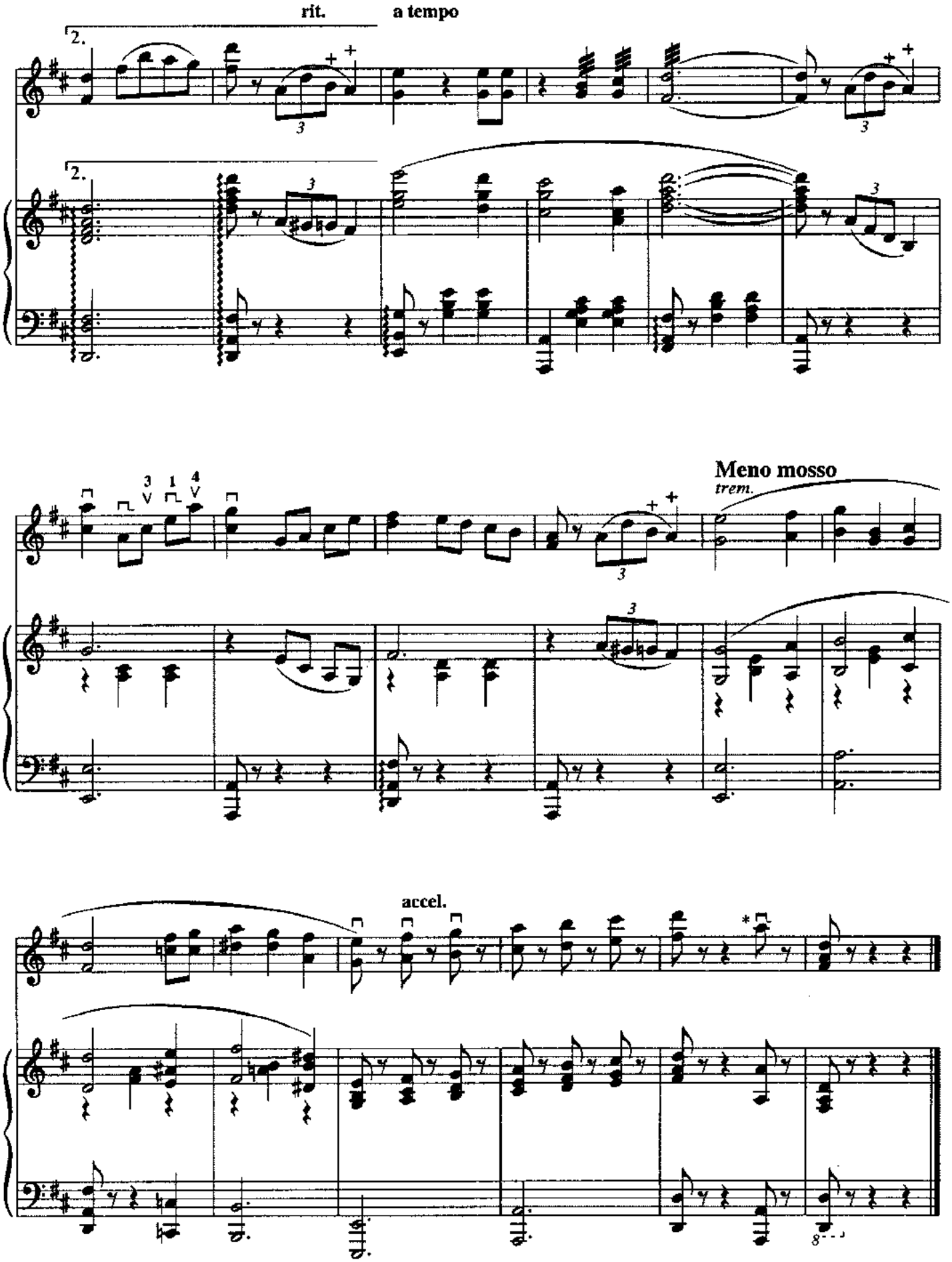
МАЛЕНЬКИЙ ВАЛЬС LITTLE WALTZ

Обработка Б. Трояновского
Arranged by B. Troyanovsky




trem.


trem.
1.
rit.
3
1.
2.
rit.
trem.
a tempo
mf
2.
(V)
1.
rit.
1.
8
8

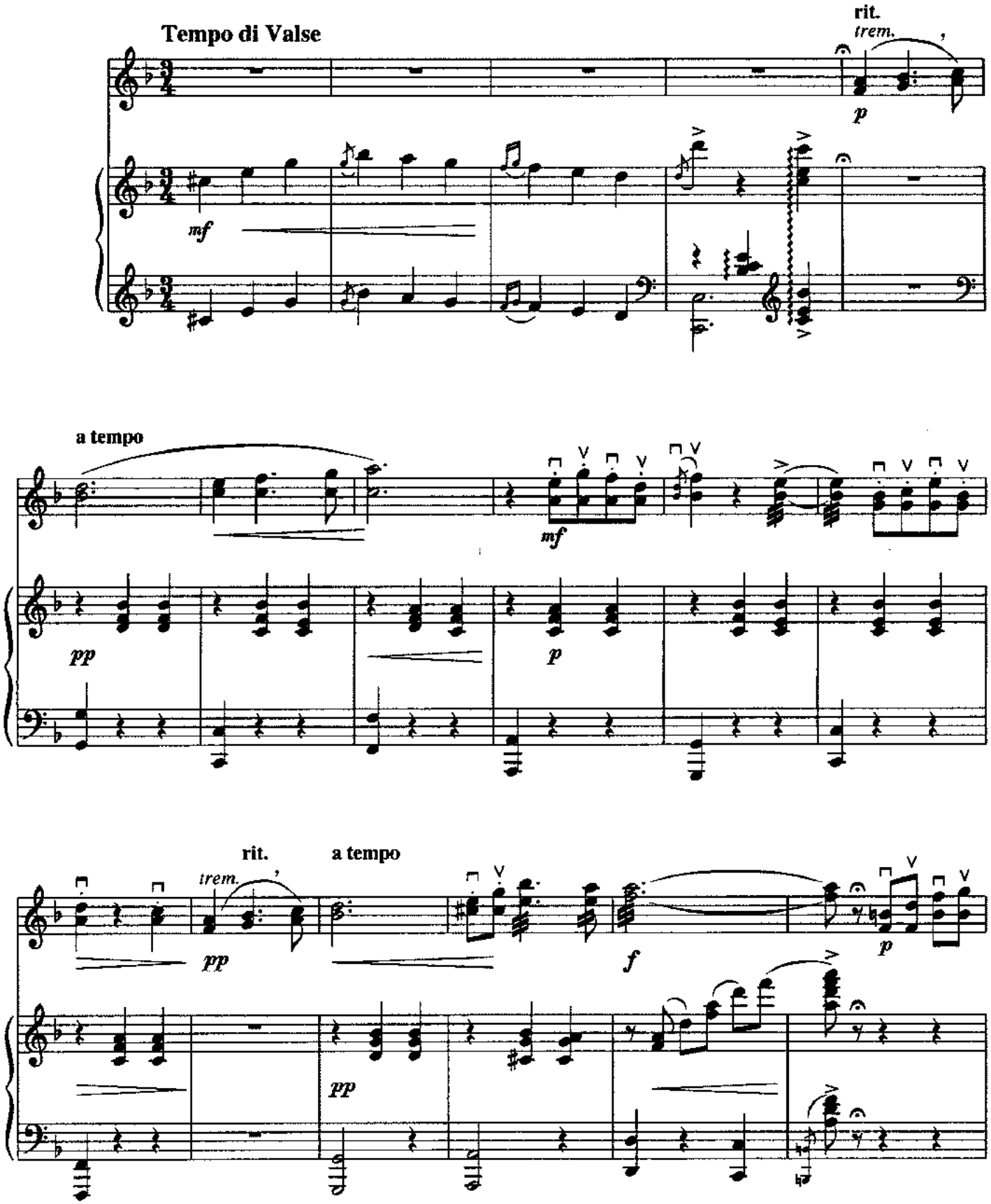


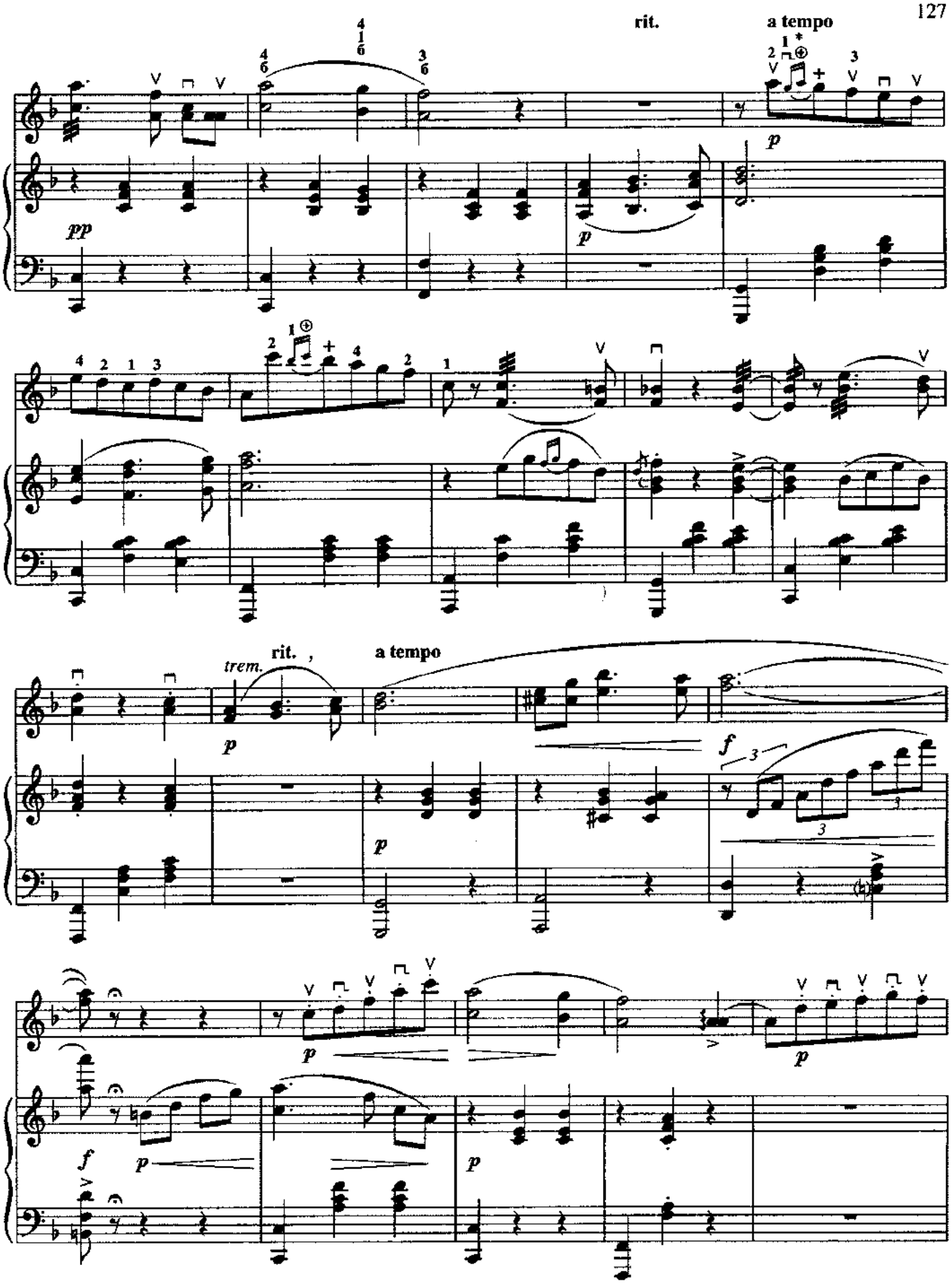
* По желанию можно исполнять флажолет.
Flageolet may be used.

ВАЛЬС-РОМАНС

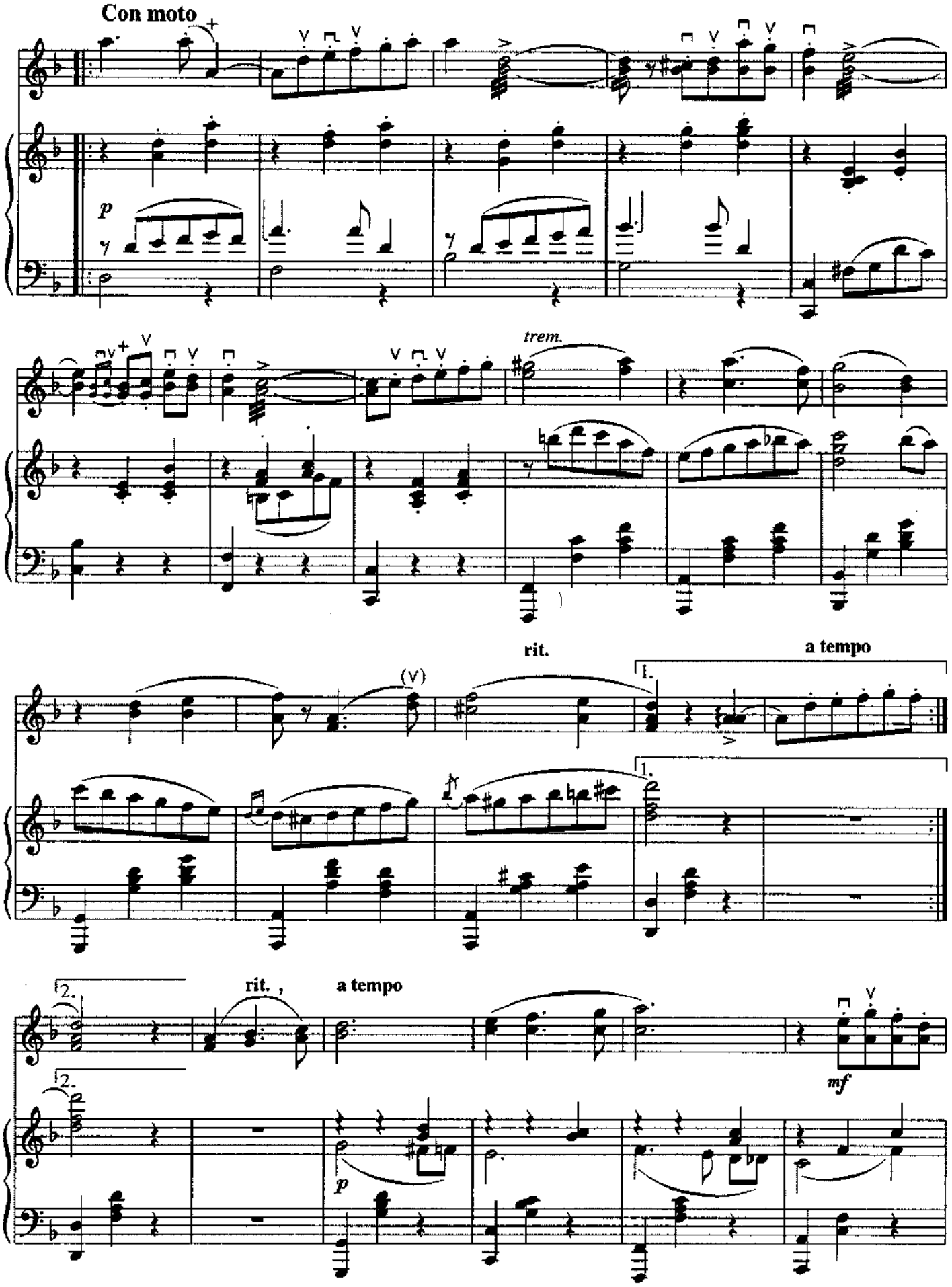
WALTZ-ROMANCE

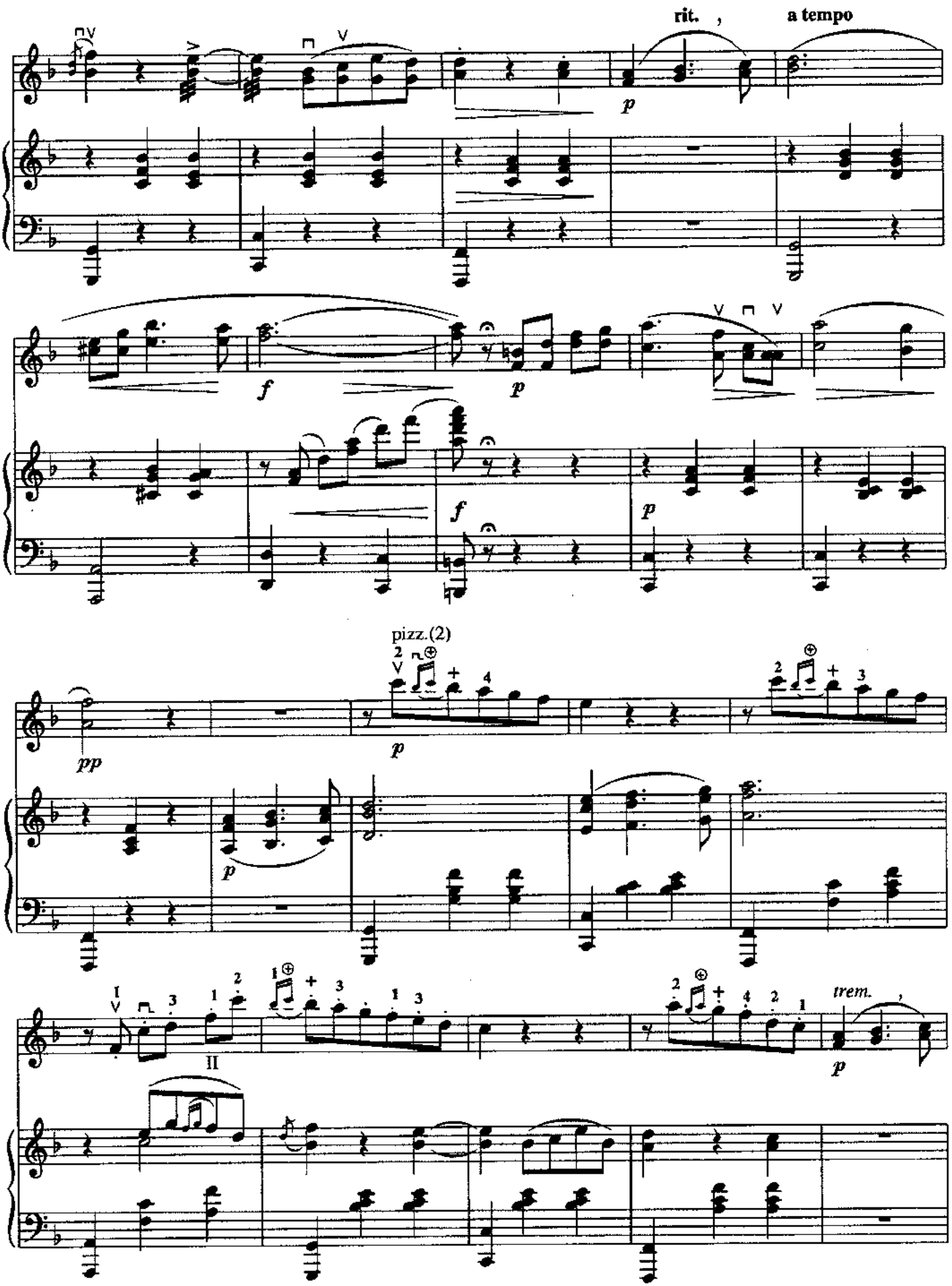
Обработка Н. Иванова
Arranged by N. Ivanov

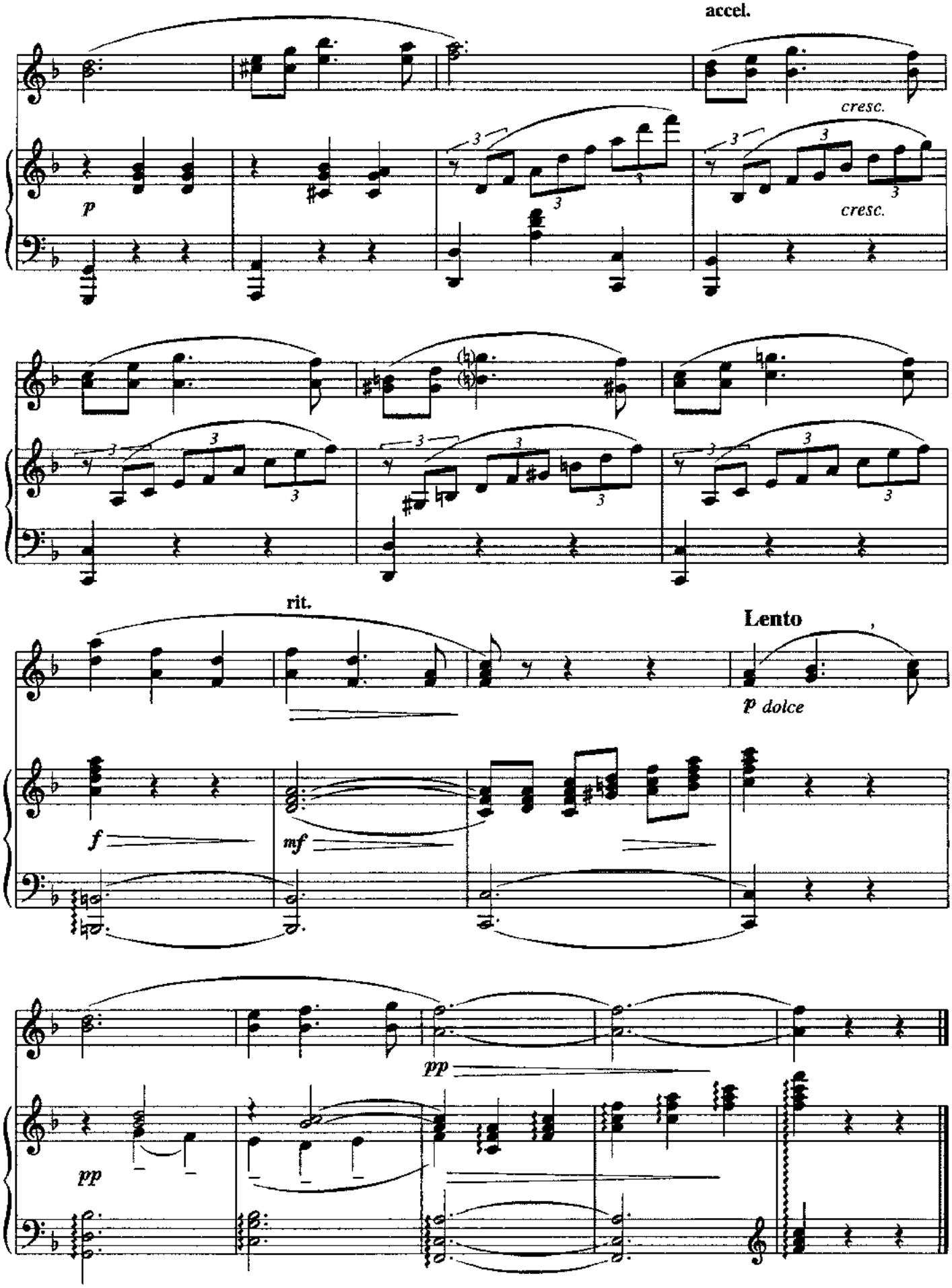




* Удар по струне пальцем левой руки при восходящем движении.
Striking the string with left hand finger in ascending movement.


Con moto
p
trem.
rit.
a tempo
1.
(V)
2.
rit.
a tempo
mf
p


rit.
a tempo
pizz.(2)
trem.


accel.
cresc.
p
cresc.
rit.
Lento
p dolce
f
mf
pp
pp

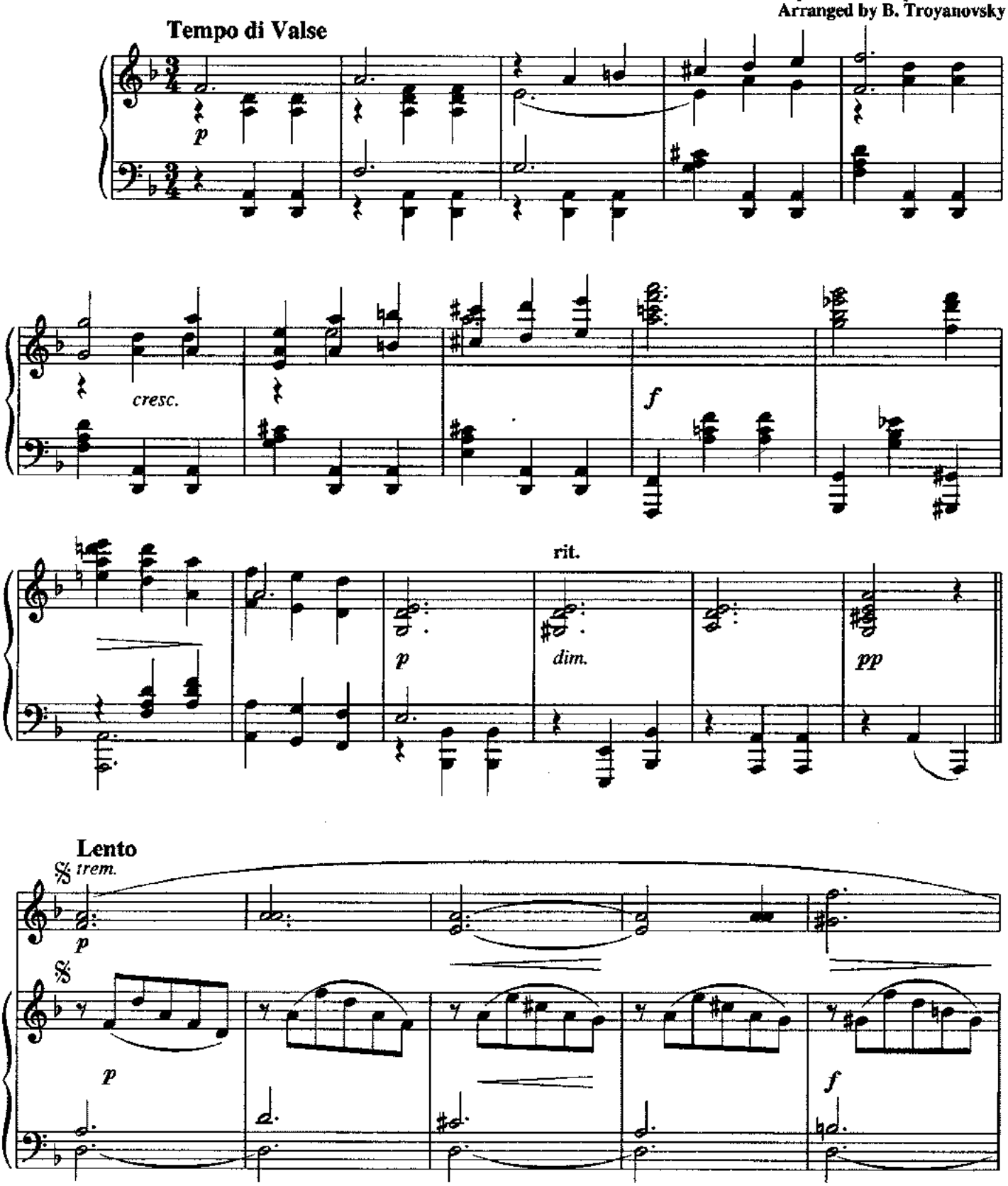
ВОСПОМИНАНИЕ О ГАТЧИНЕ

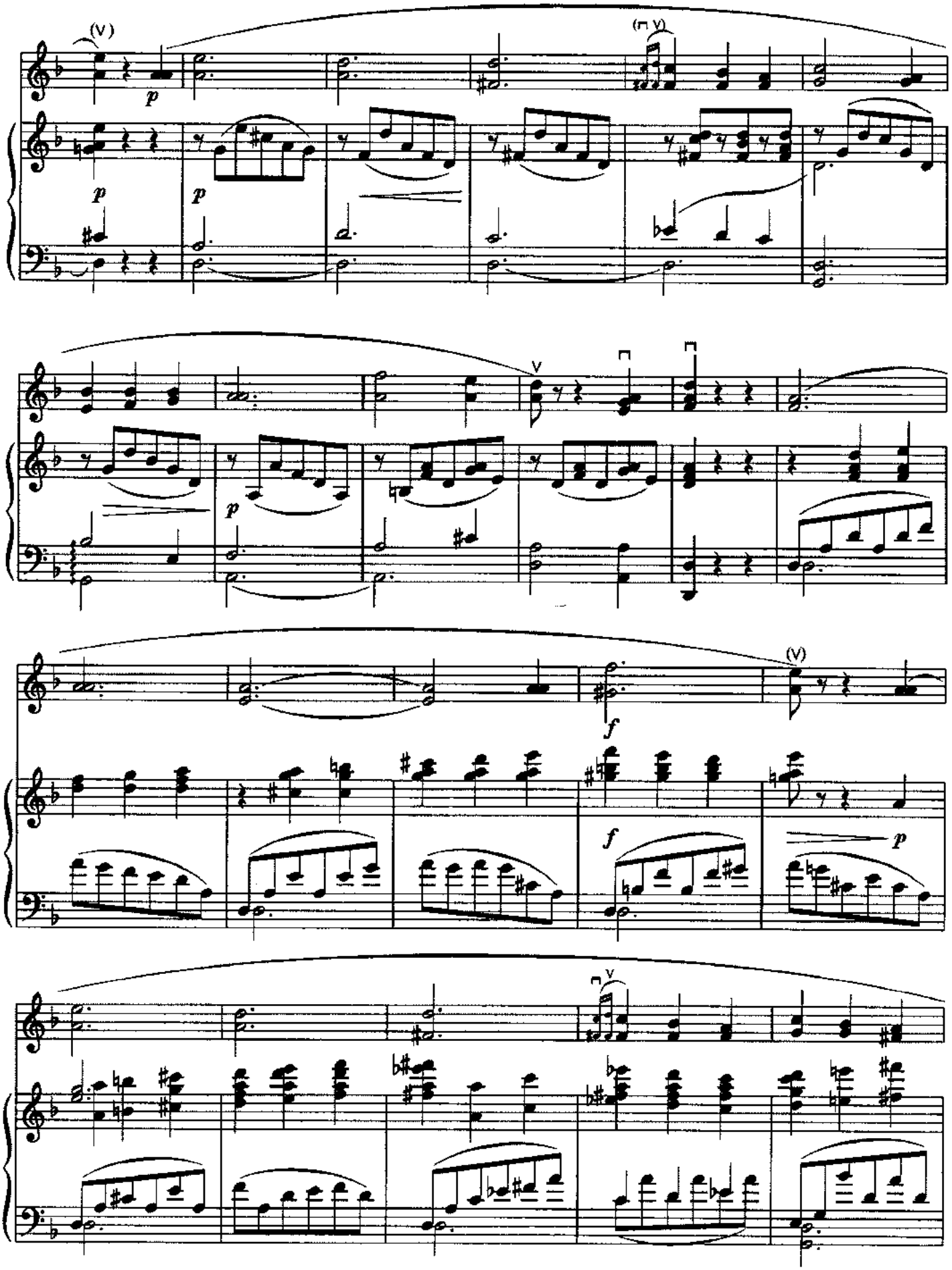
Вальс

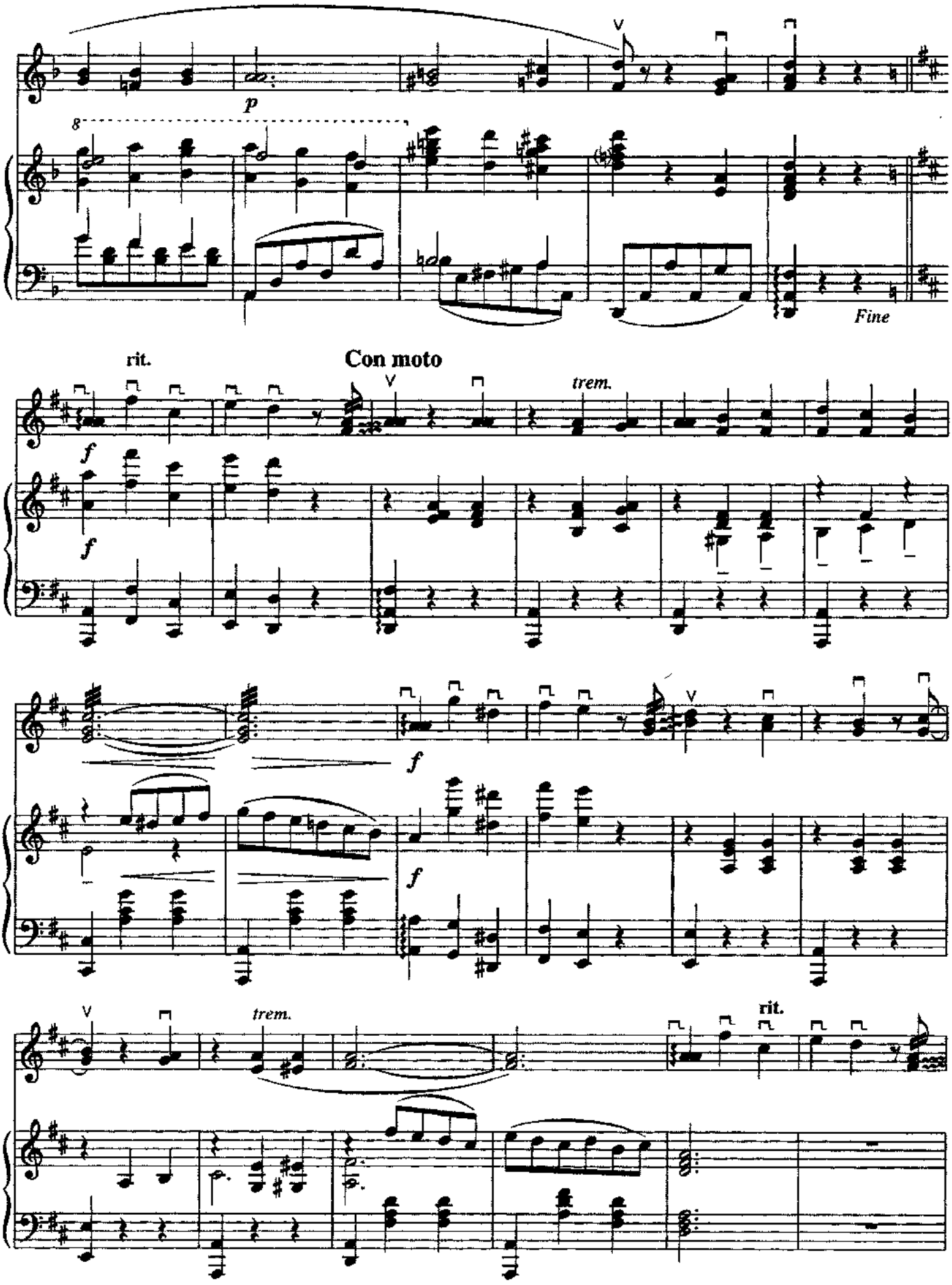
REMINISCENCE OF GATCHINA

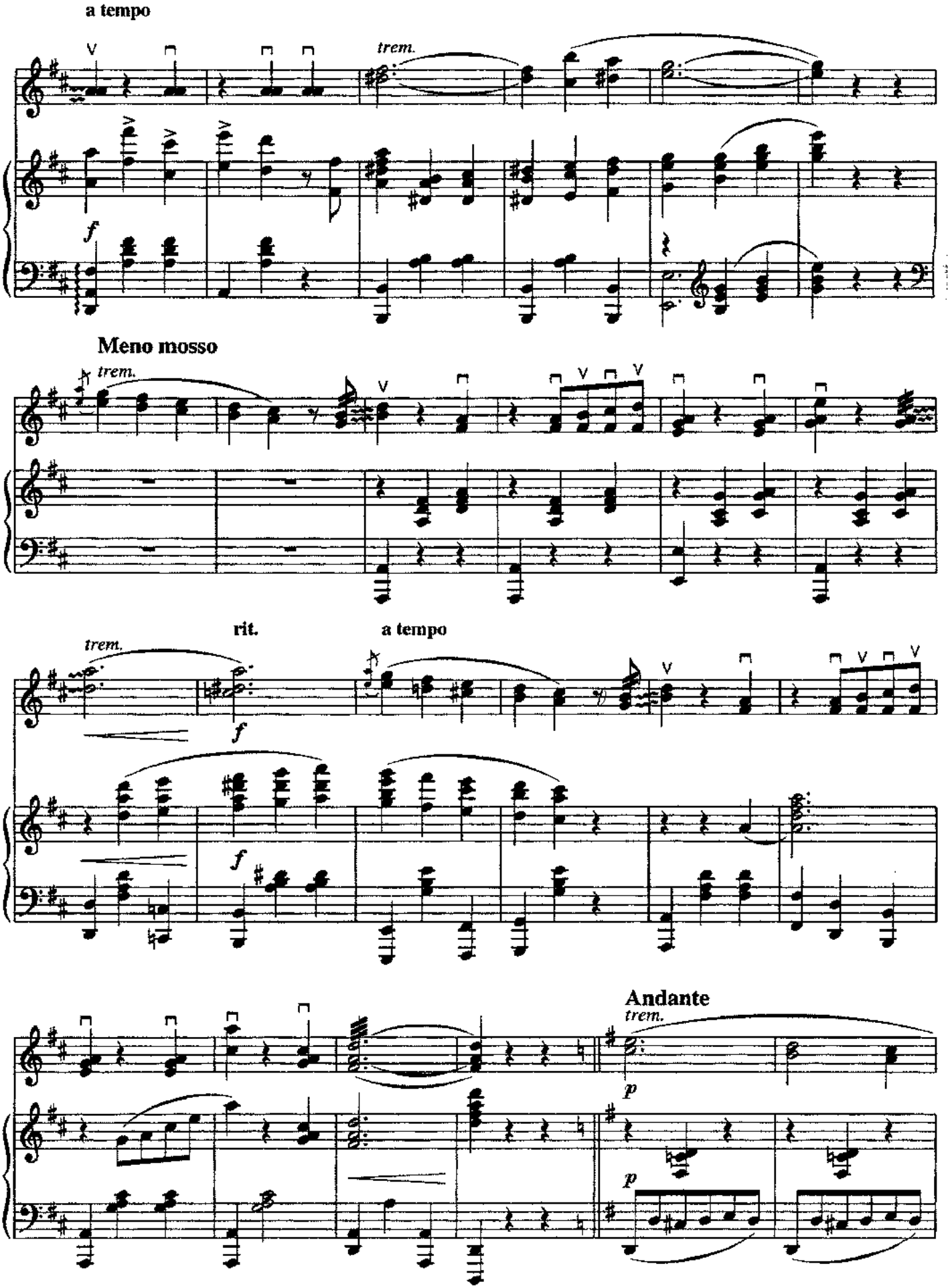
Waltz

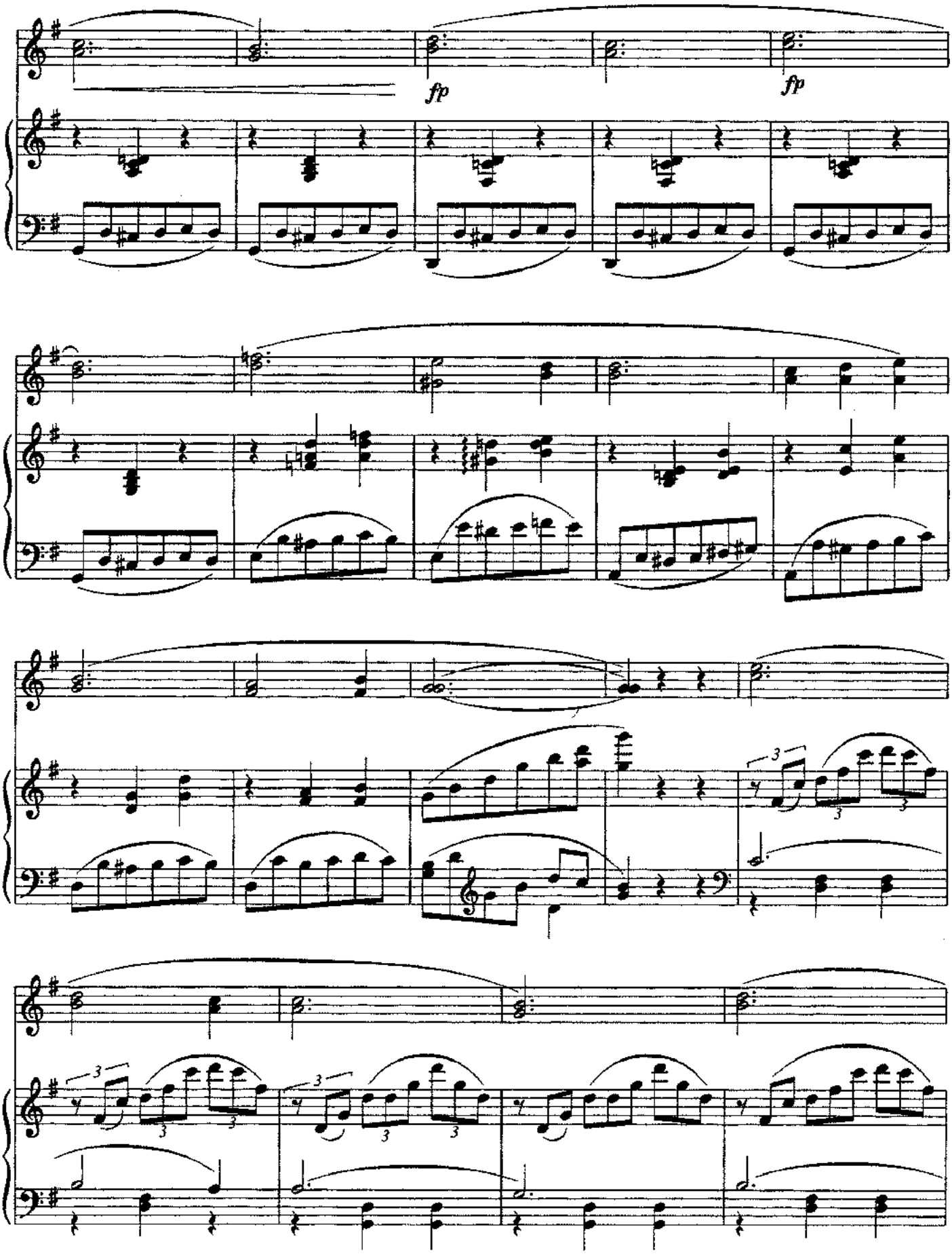
Обработка Б. Трояновского
Arranged by B. Troyanovsky

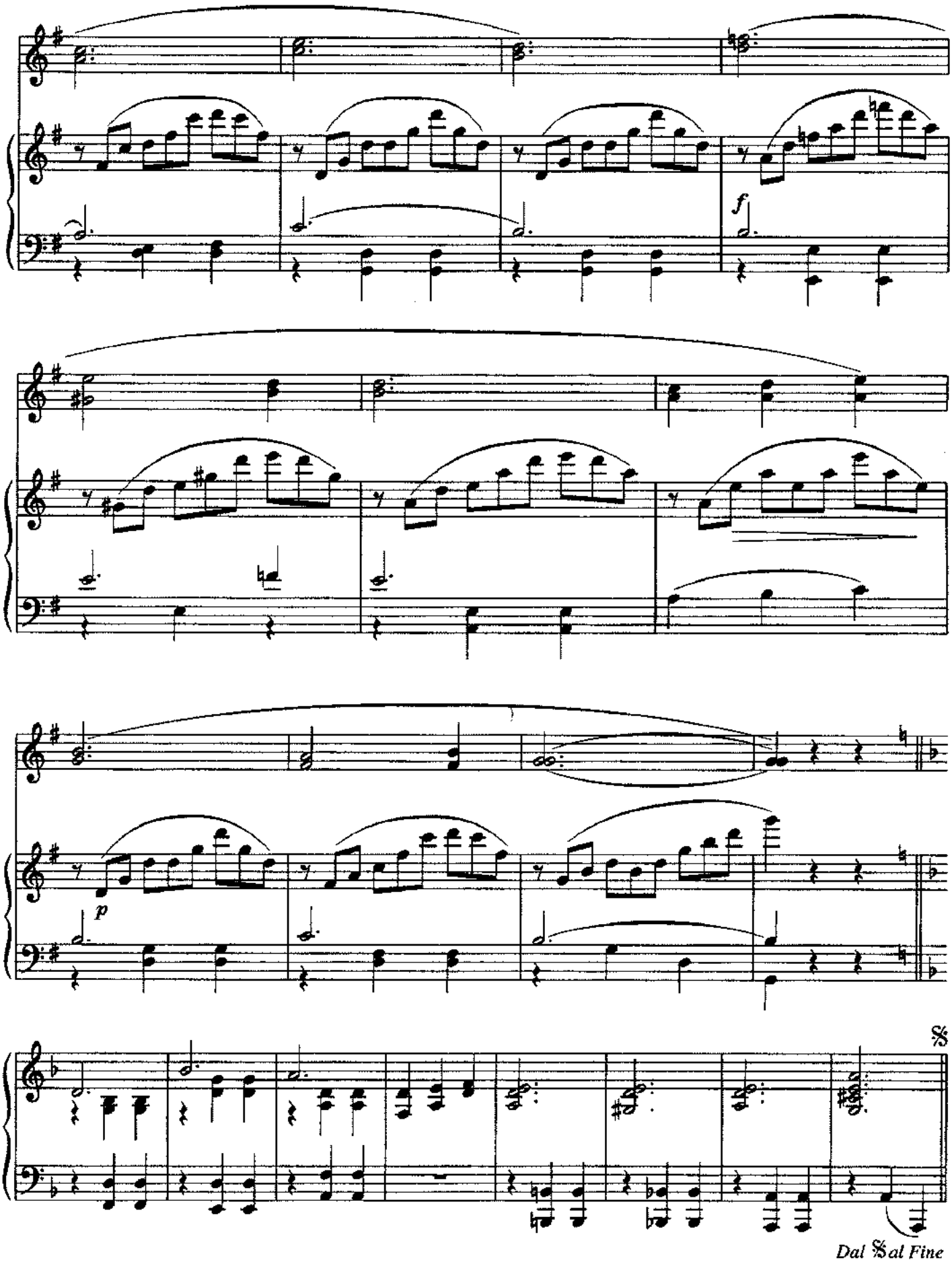



(V)
p
(V)
p
p
V
p
f
(V)
f
f
p
V


p
Fine
rit.
Con moto
trem.
f
trem.
rit.


a tempo
trem.
f
Meno mosso
trem.
rit.
a tempo
trem.
f
f
Andante
trem.
p
p

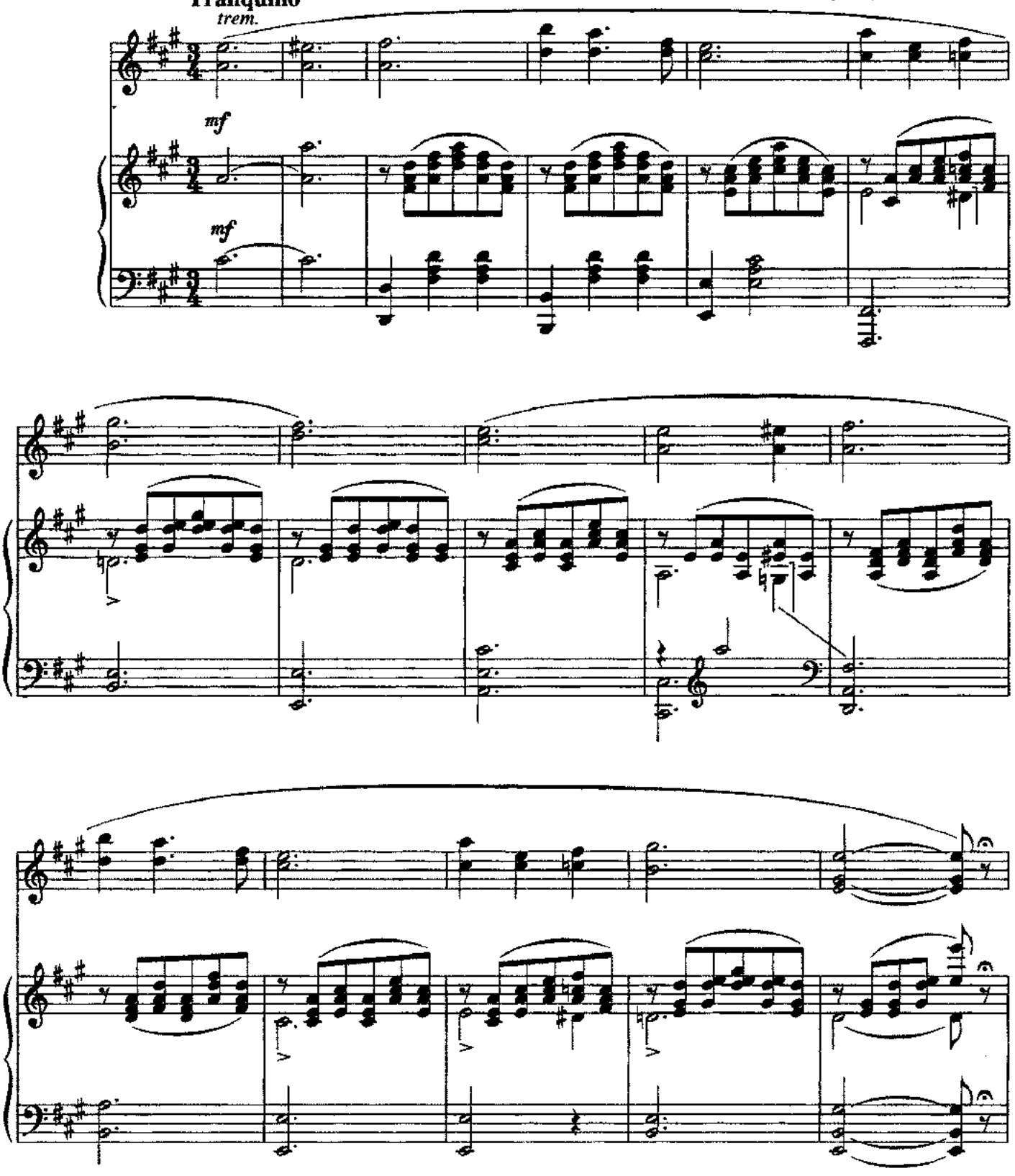

fp
fp

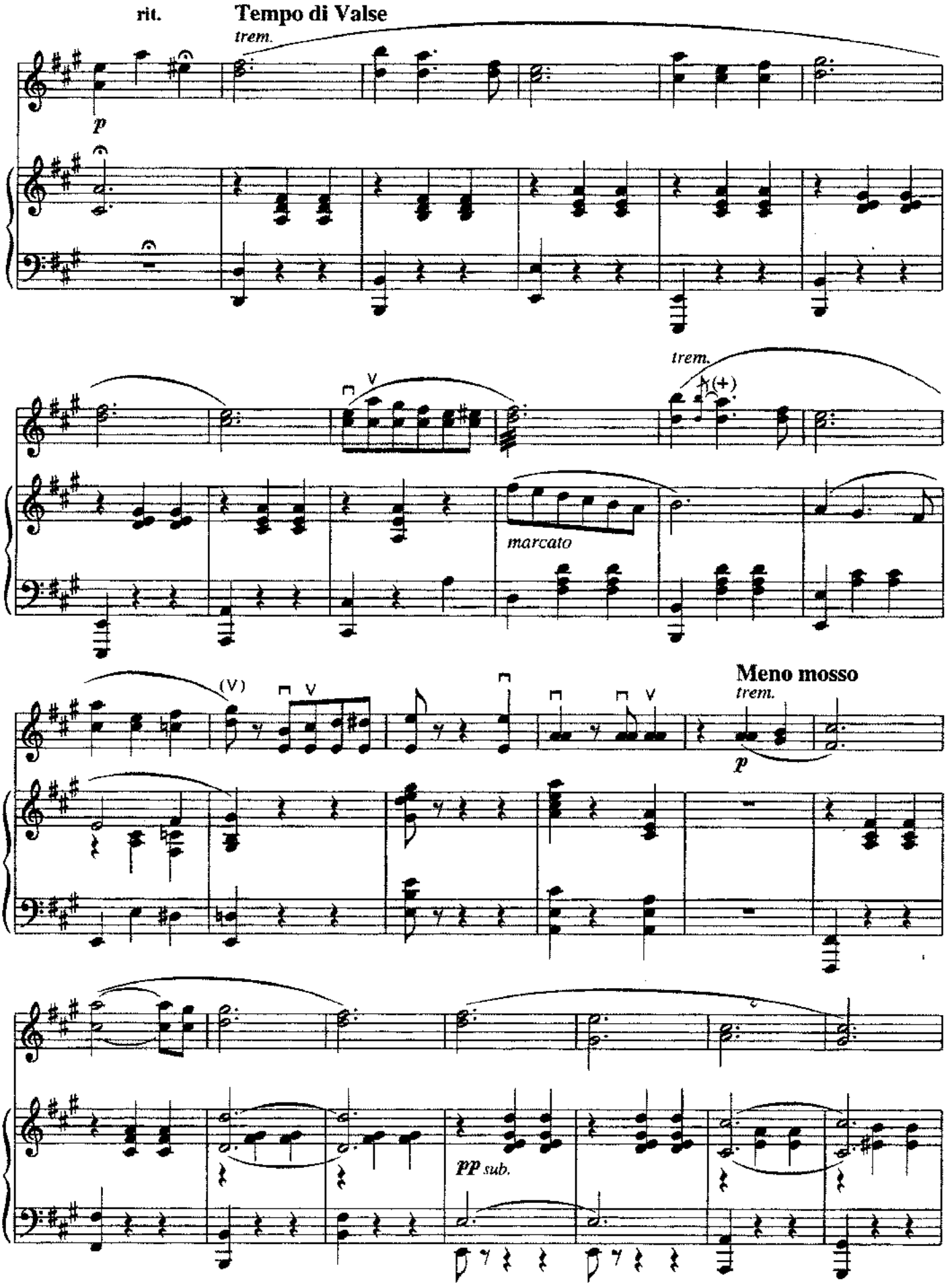

f
p
Dal 𝄋 al Fine

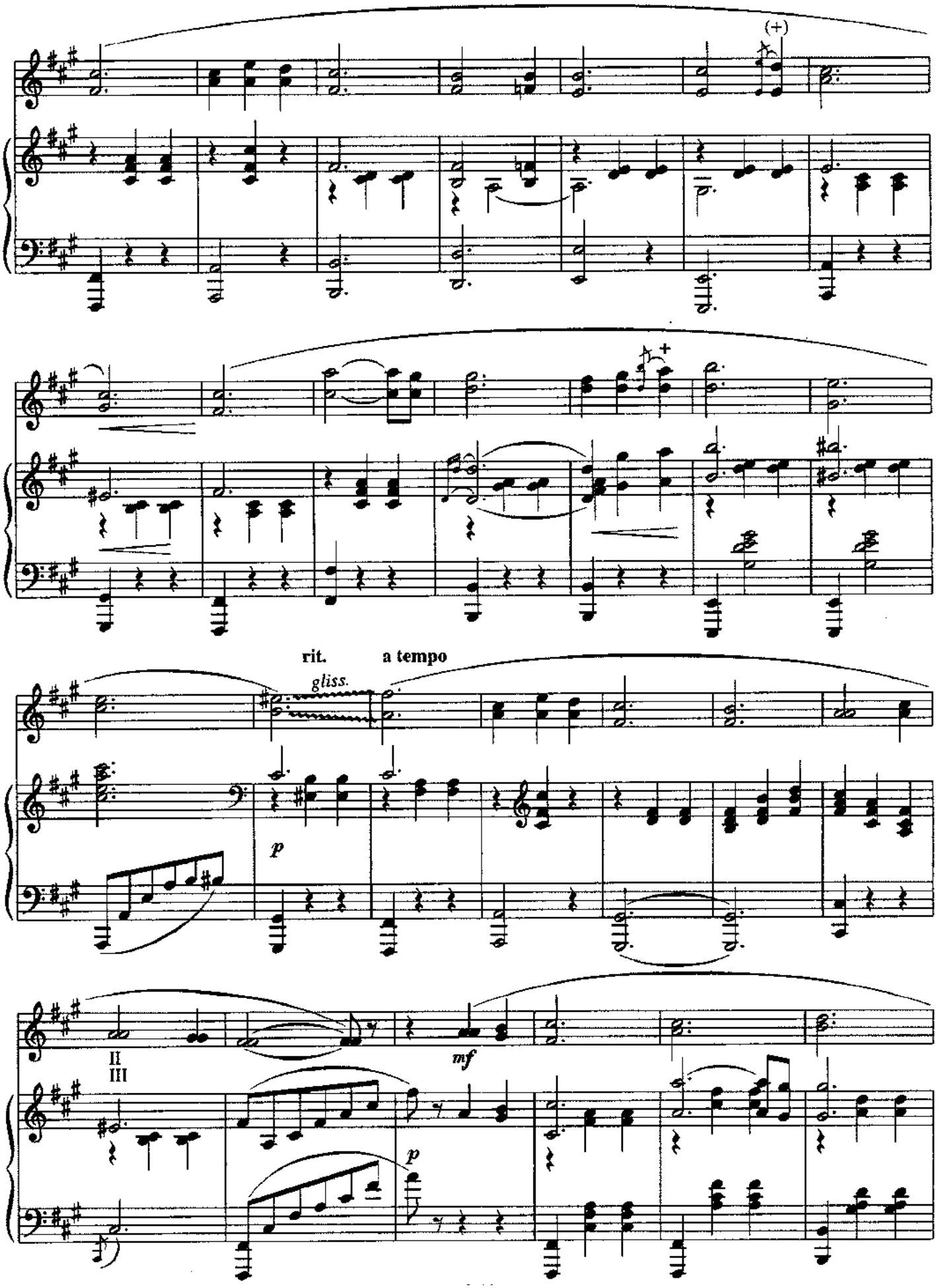
ВОСПОМИНАНИЕ О ВЕНЕ
Вальс

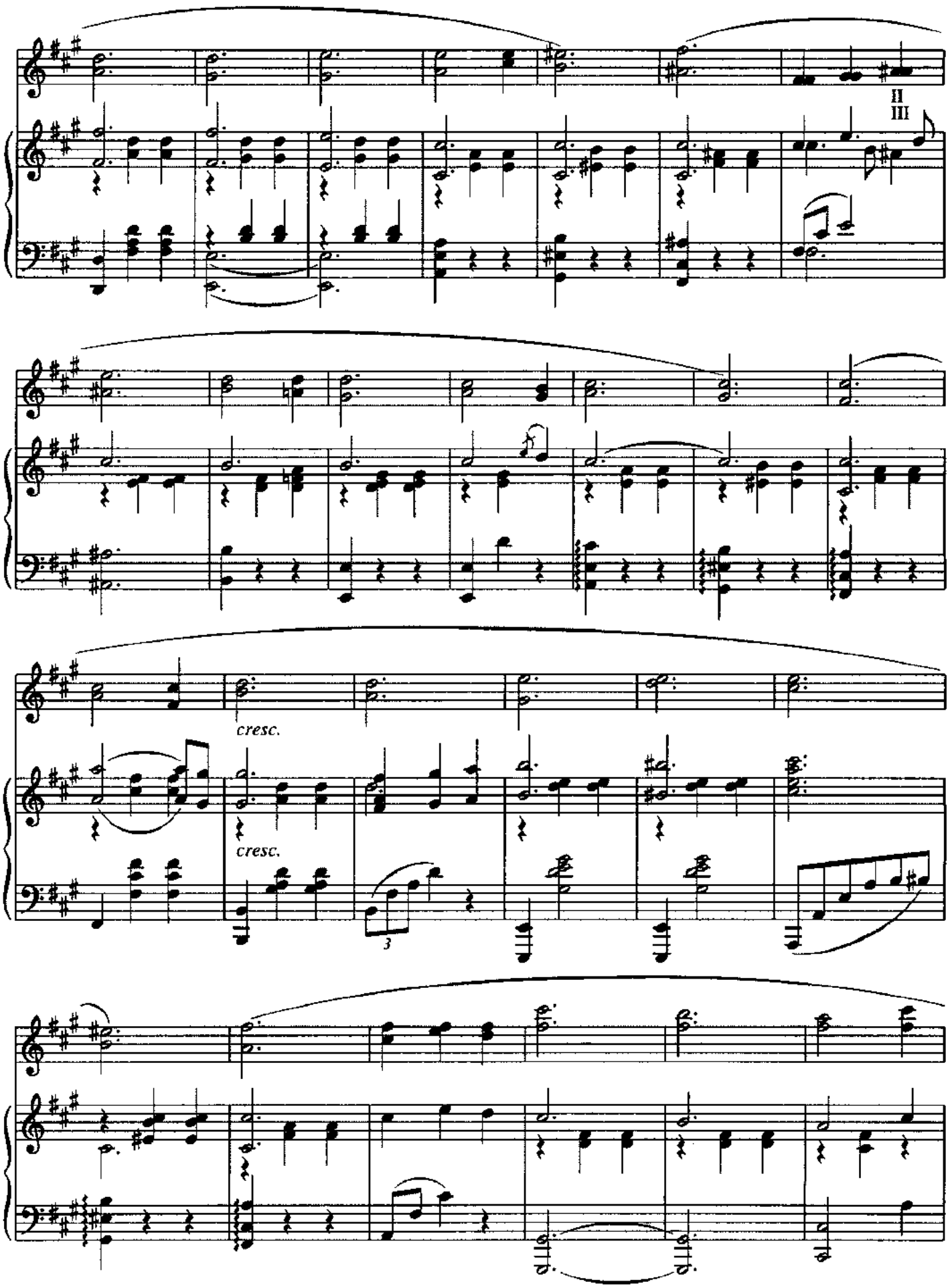
REMINISCENCE OF VIENNA
Waltz

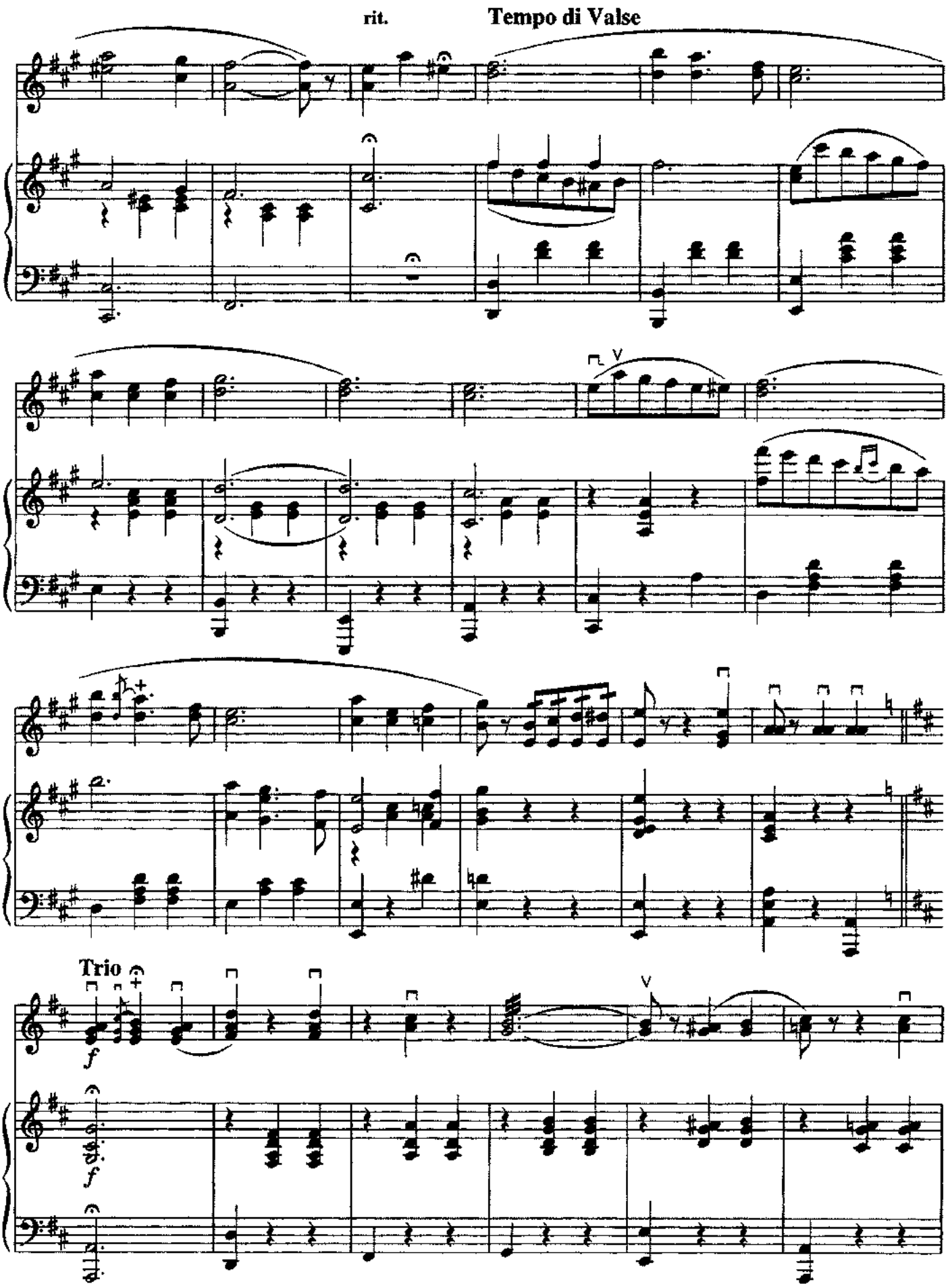
Обработка Б. Трояновского
Arranged by B. Troyanovsky

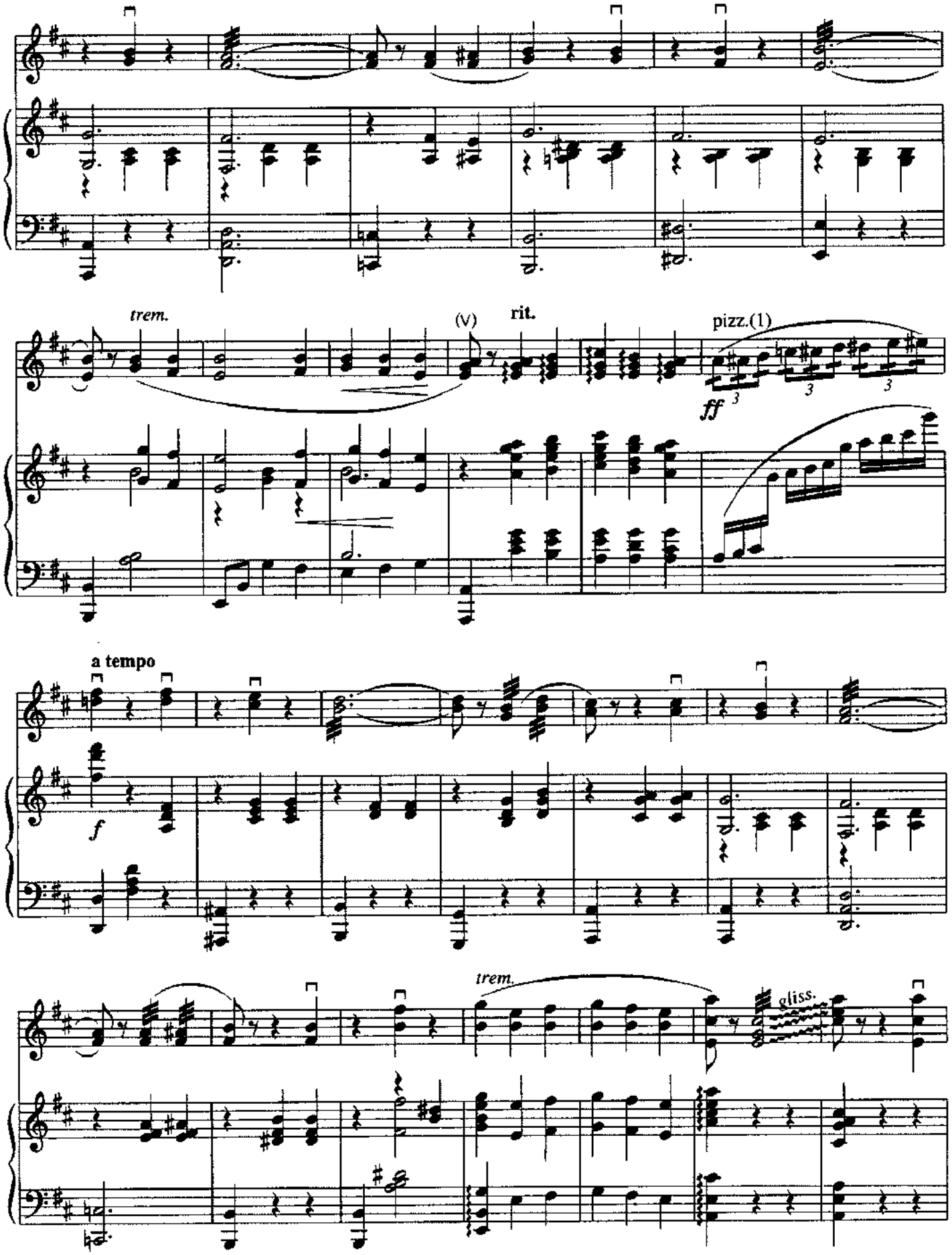


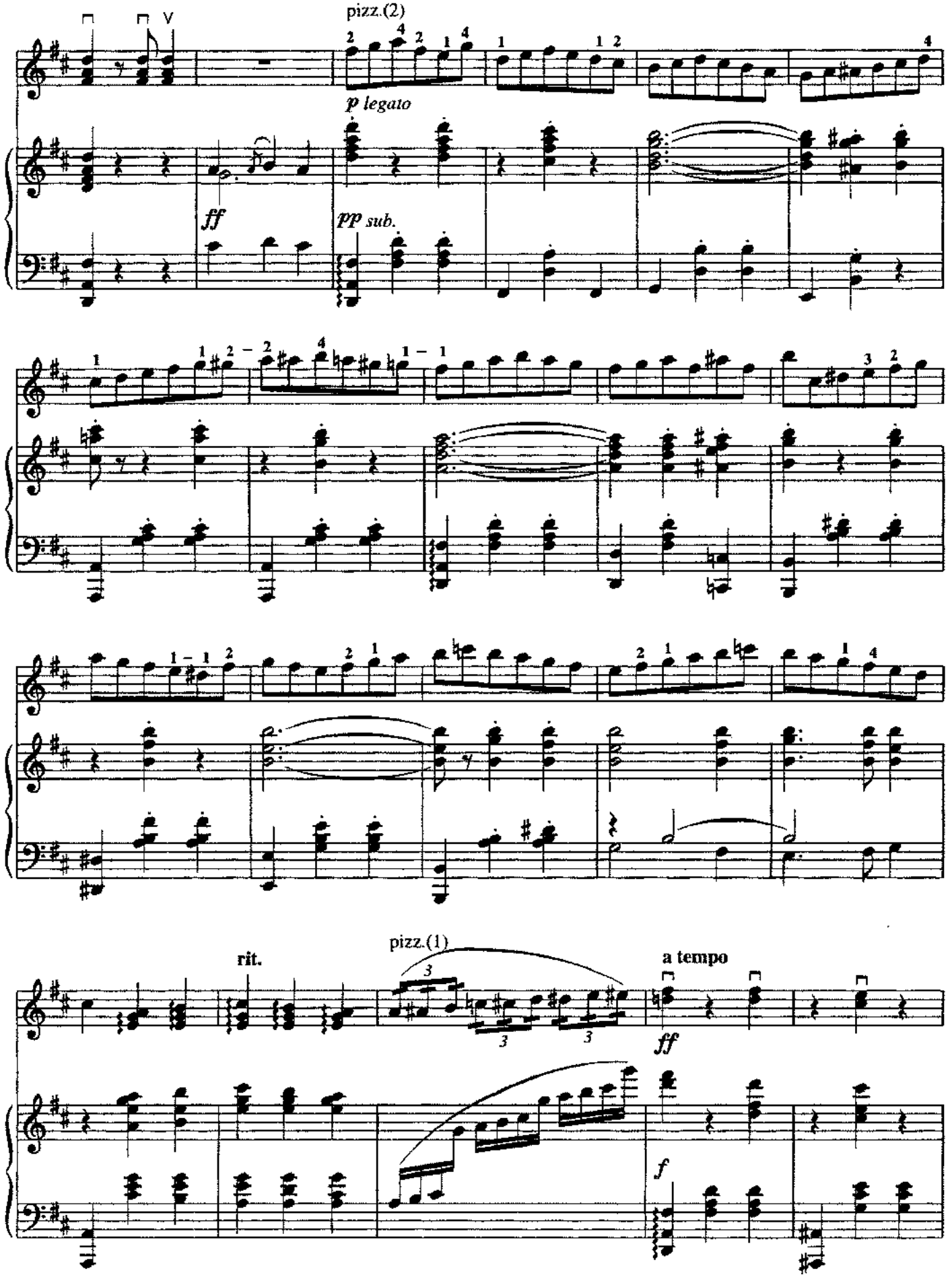

rit.
Tempo di Valse
trem.
p
trem.
marcato
Meno mosso
trem.
p
pp sub.

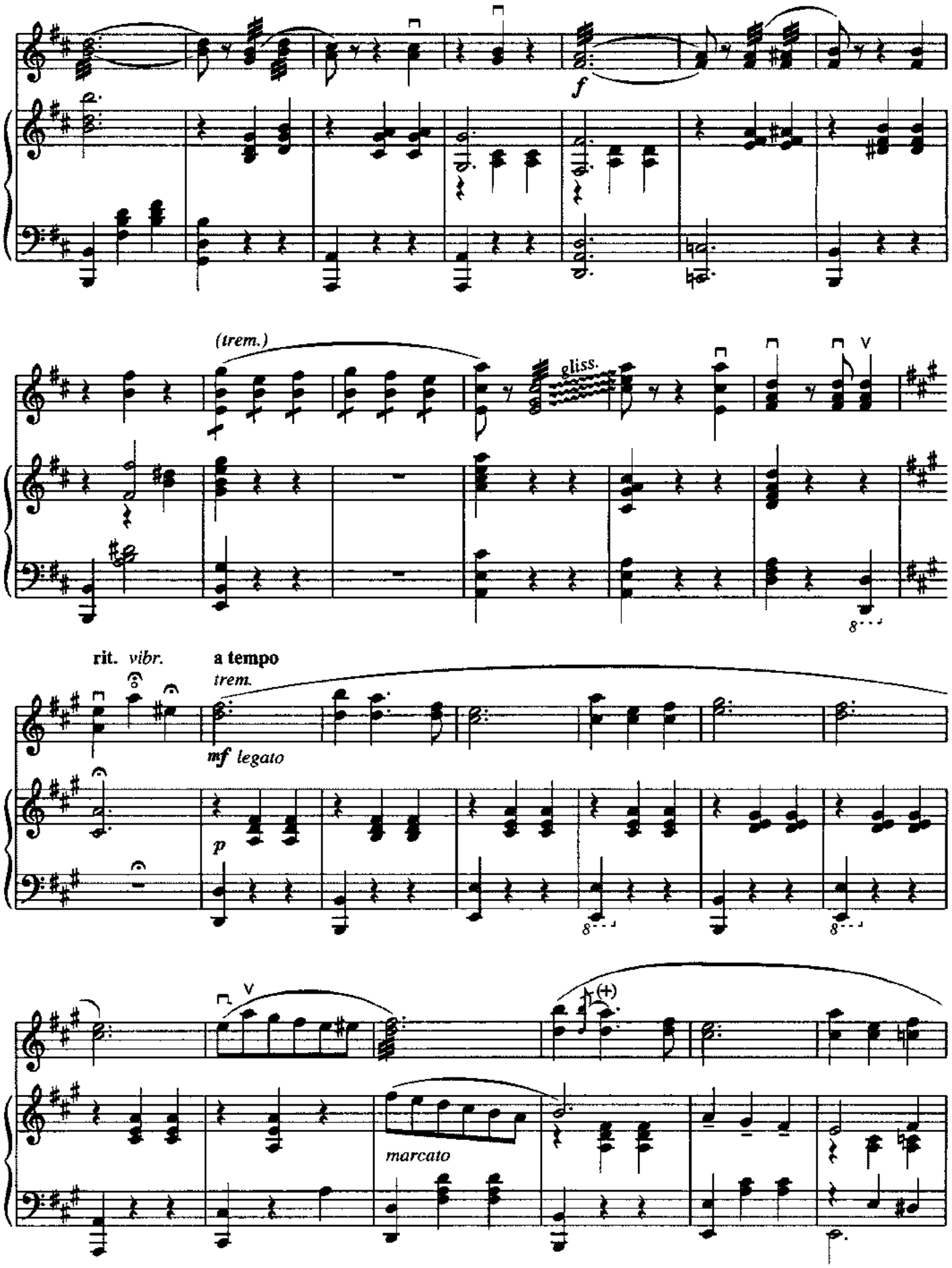

(+)
rit.
a tempo
gliss.
p
II
III
mf
p


II
III
cresc.
cresc.
3


rit.
Tempo di Valse
Trio
f
f


trem.
(V)
rit.
pizz.(1)
ff
a tempo
f
trem.
gliss.


pizz.(2)
p legato
ff
pp sub.
rit.
pizz.(1)
a tempo
ff
f


f
(trem.)
gliss.
V
rit. vibr.
a tempo
trem.
mf legato
p
V
(+)
marcato

Coda

simile **accel. poco a poco**

cresc.

cresc.

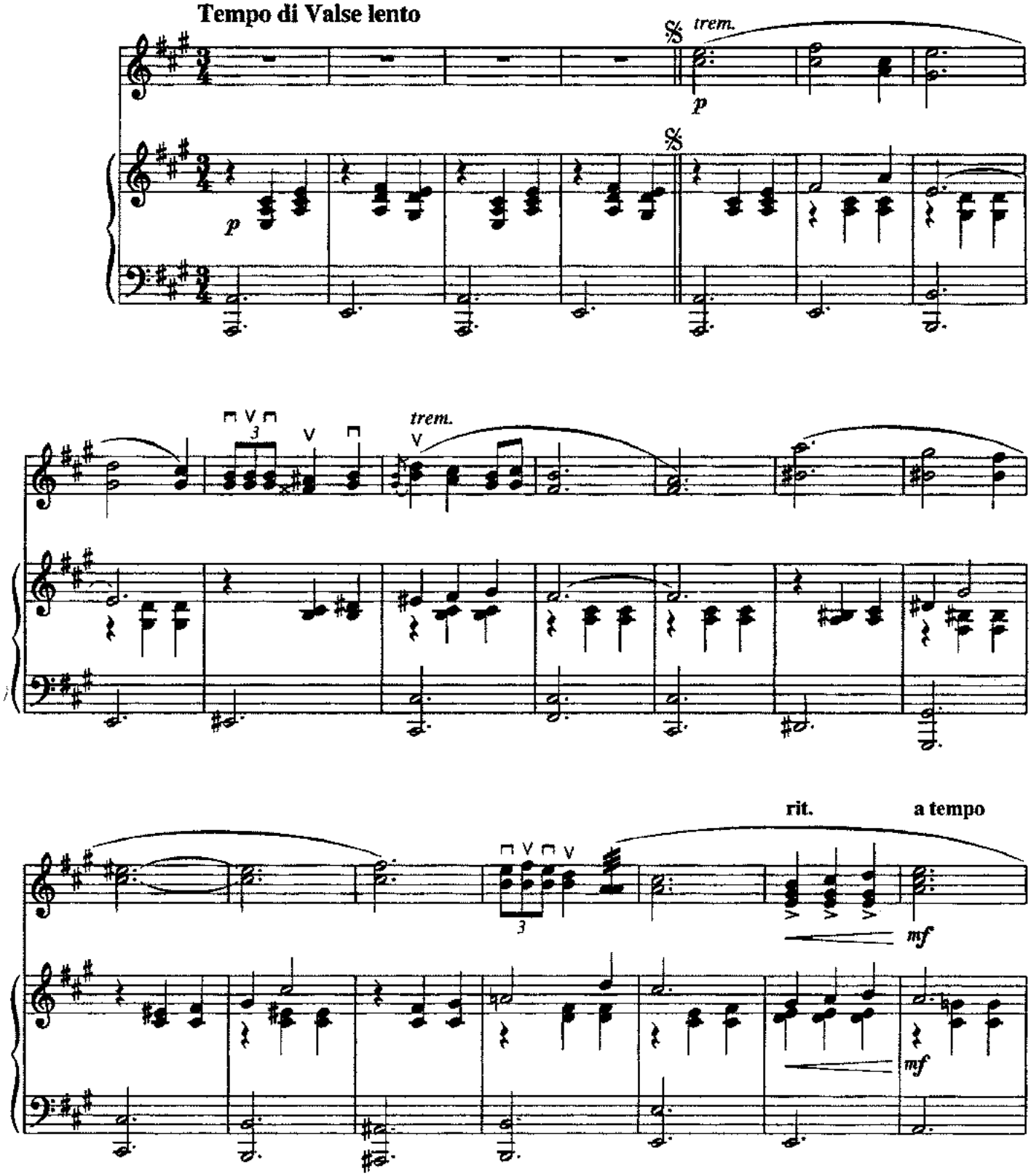
p sub. *cresc.*

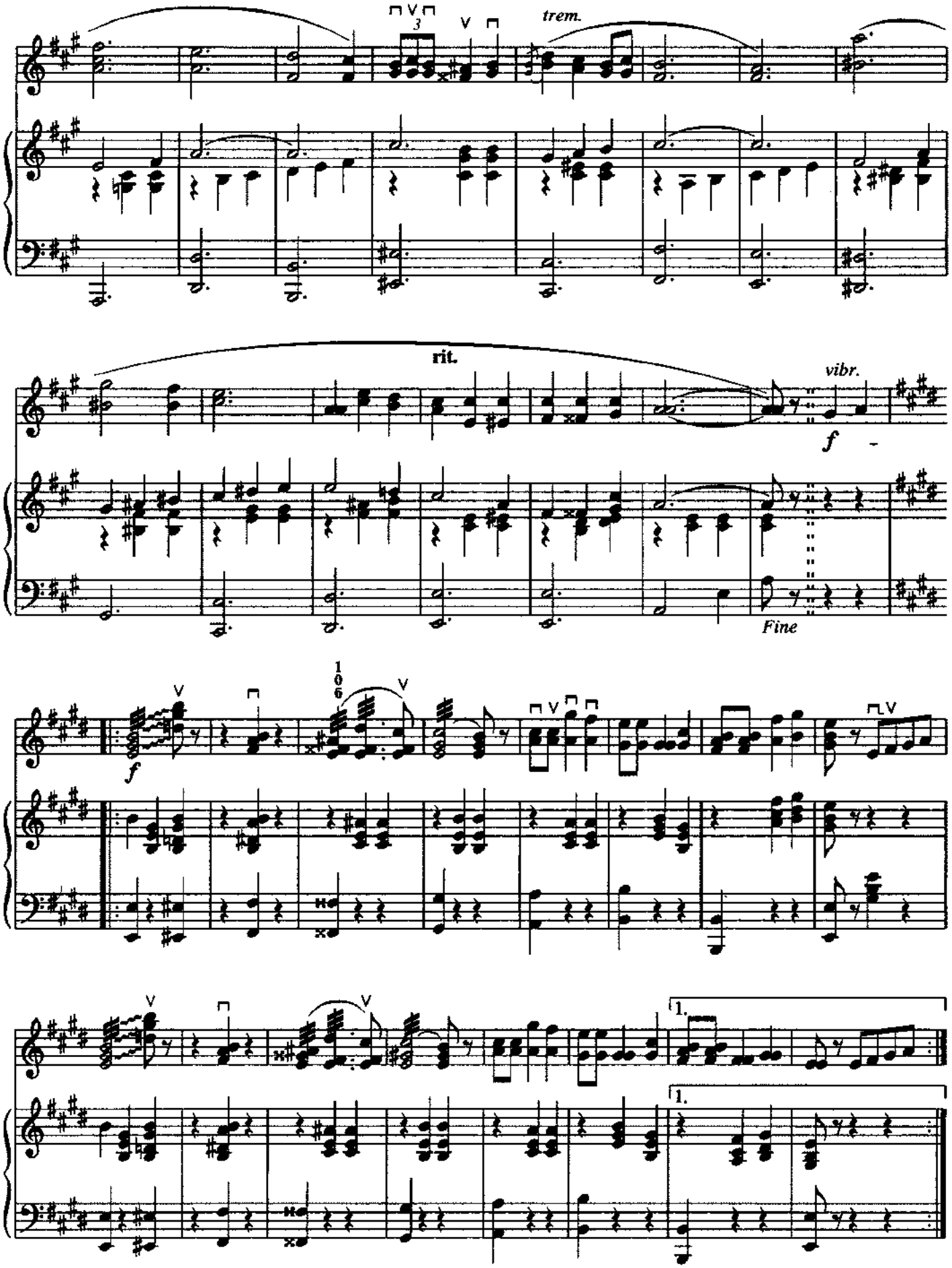
p sub. *cresc.*

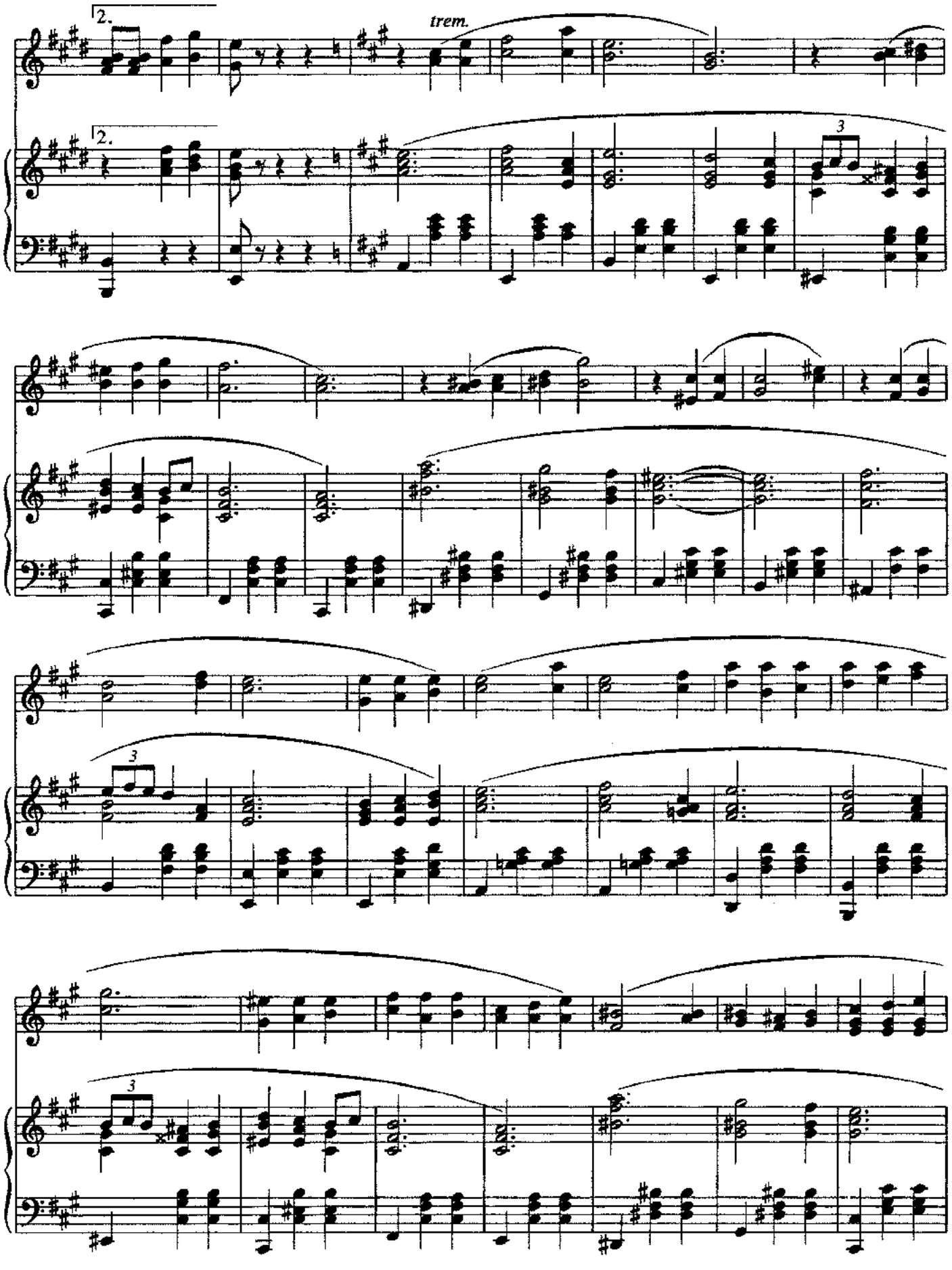
ЭКСПРОМТ
Вальс

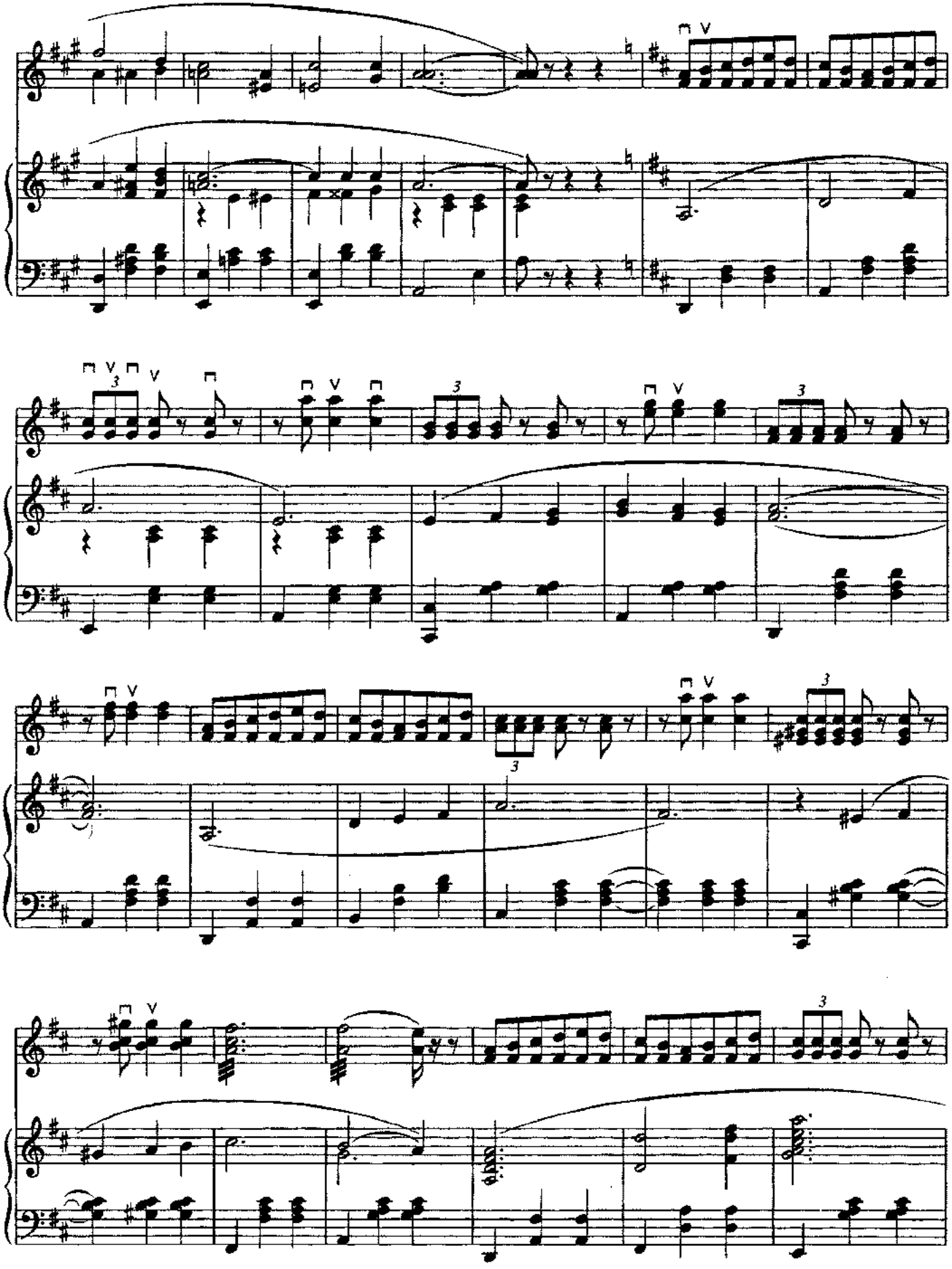
IMPROMPTU
Waltz

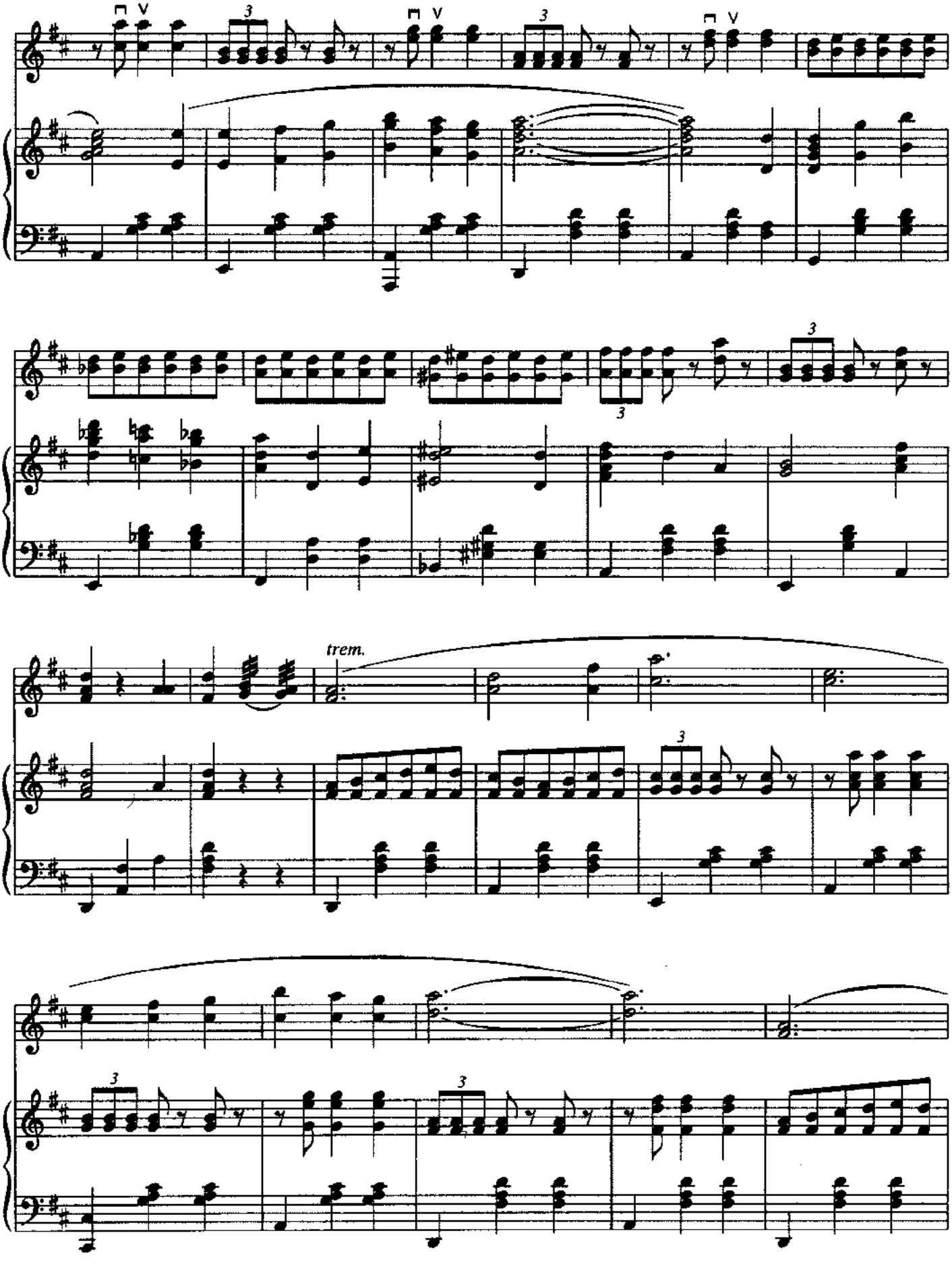
Обработка Н. Будашкина
Arranged by N. Budashkin

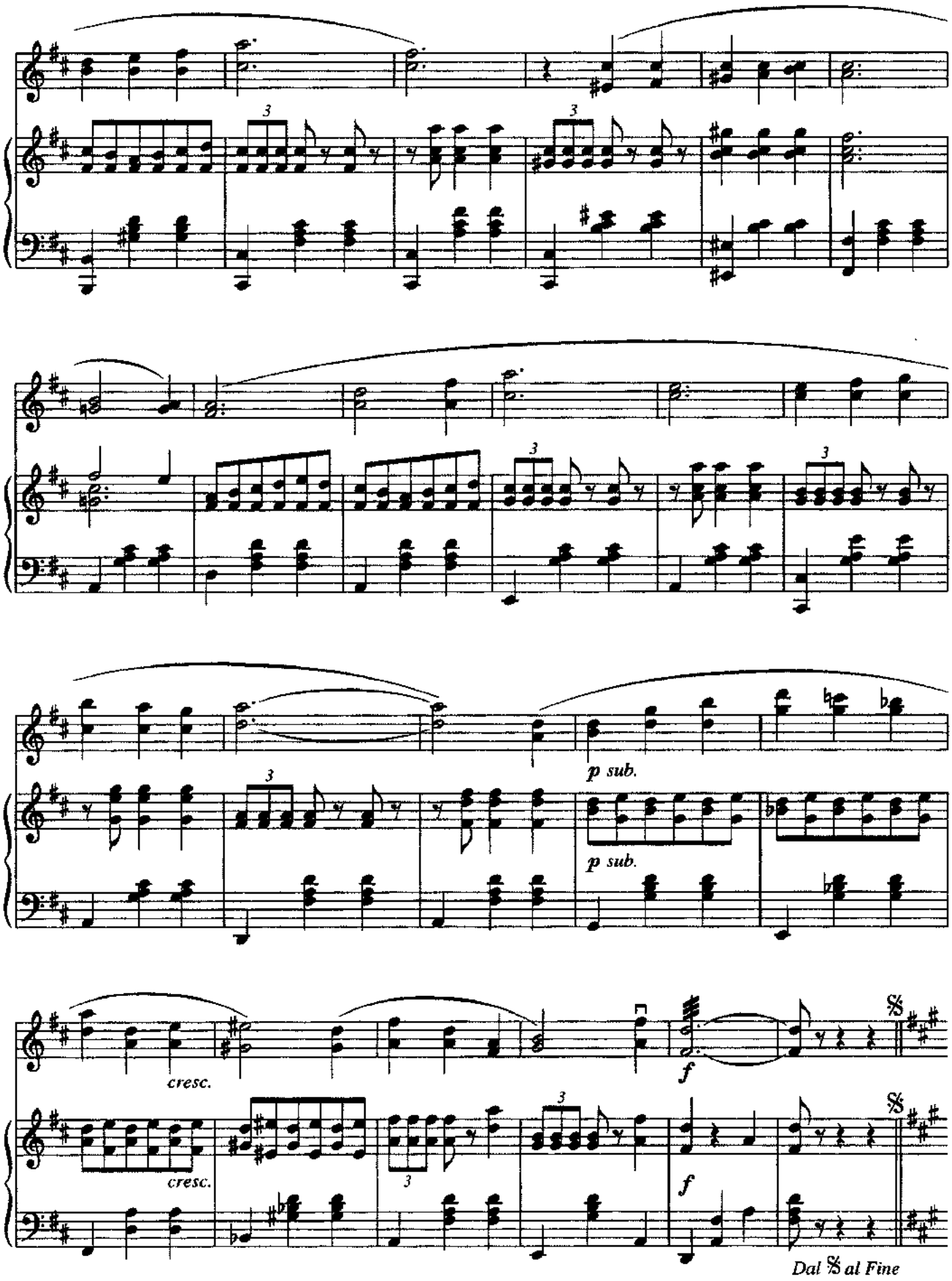



trem.
rit.
vibr.
f
Fine
1.
1.


2.
trem.
2.
3
3
3



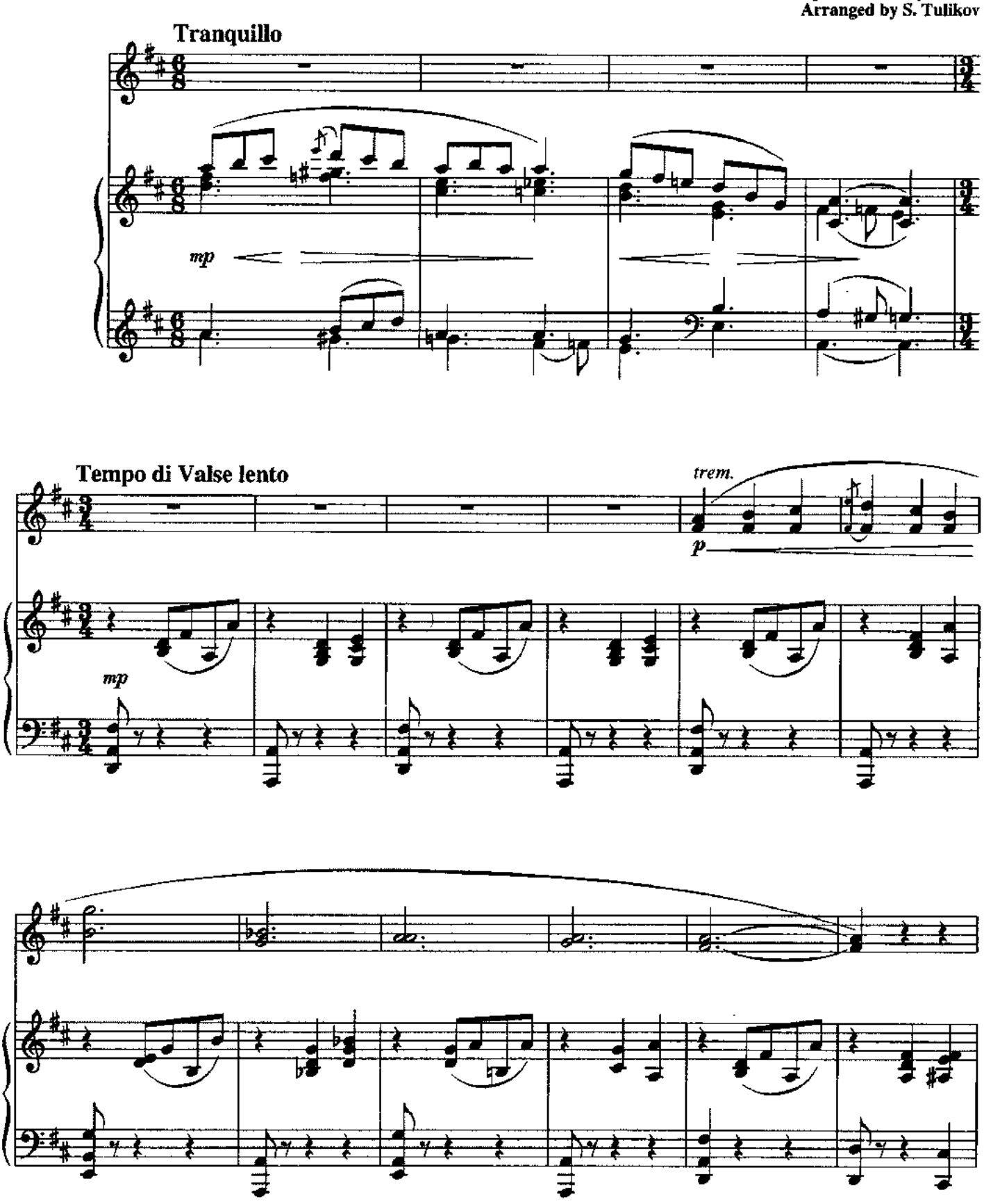

trem.

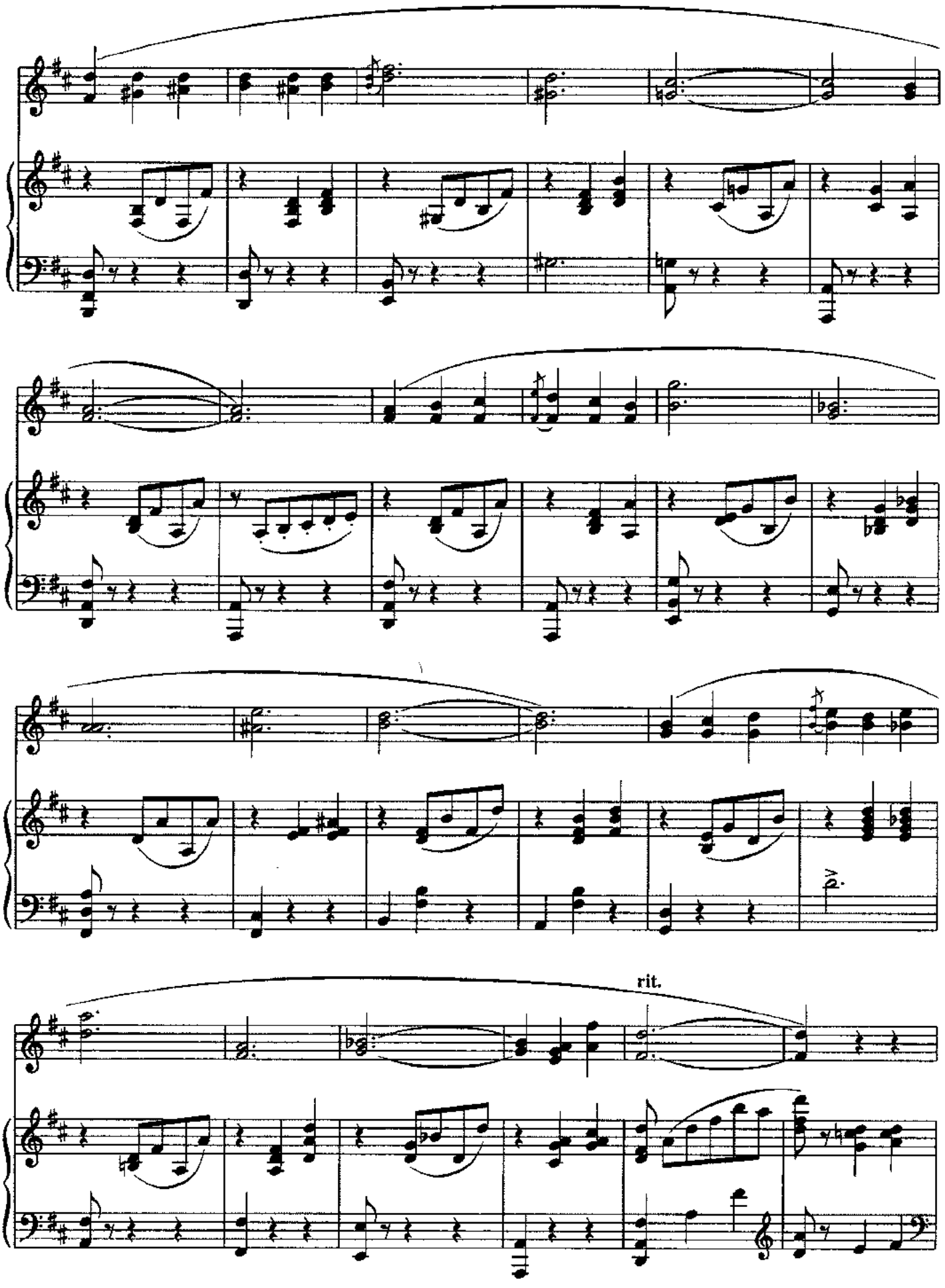

p sub.
p sub.
cresc.
cresc.
f
f
Dal 𝄋 al Fine

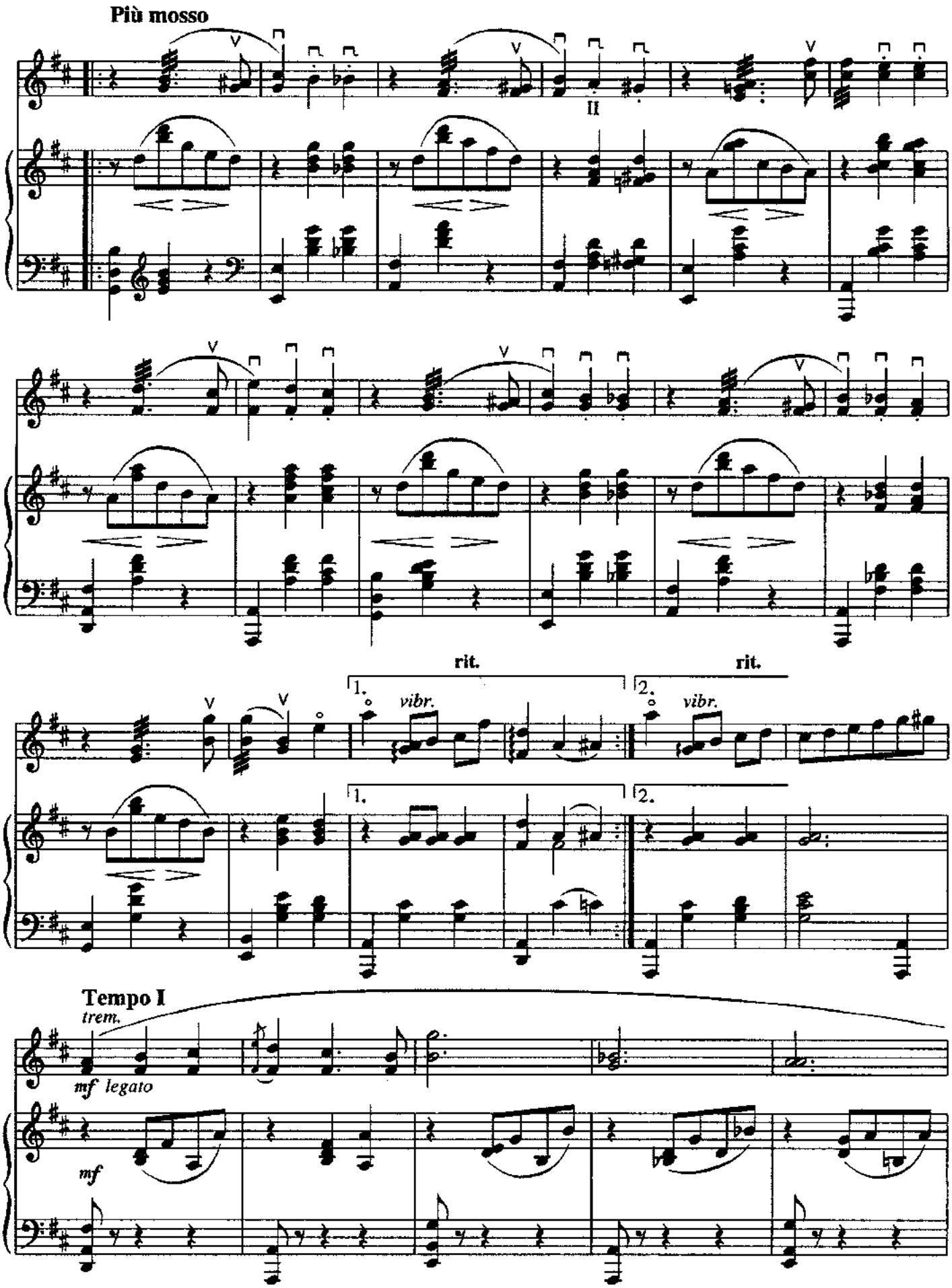
ОРХИДЕЯ
Вальс

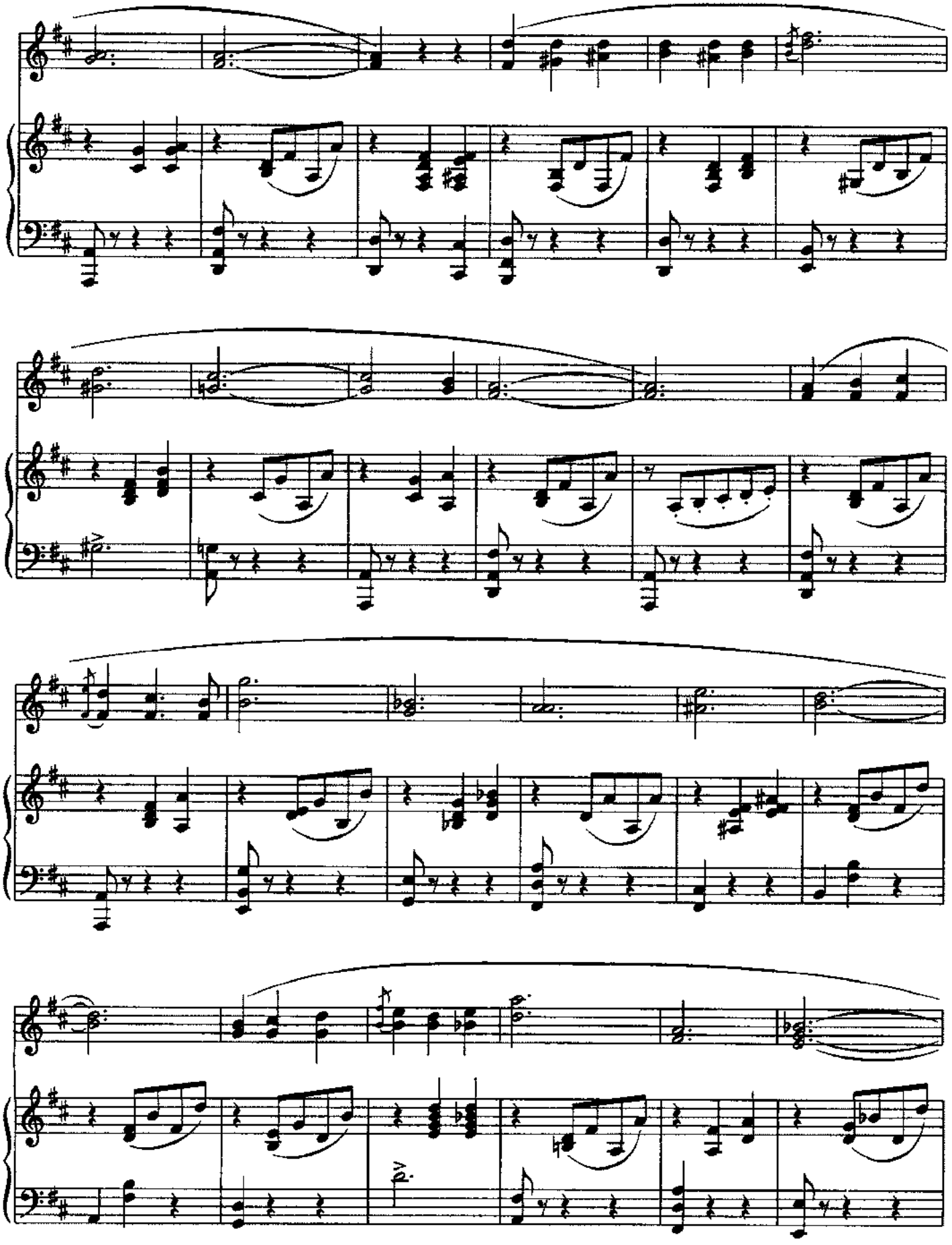
ORCHID
Waltz

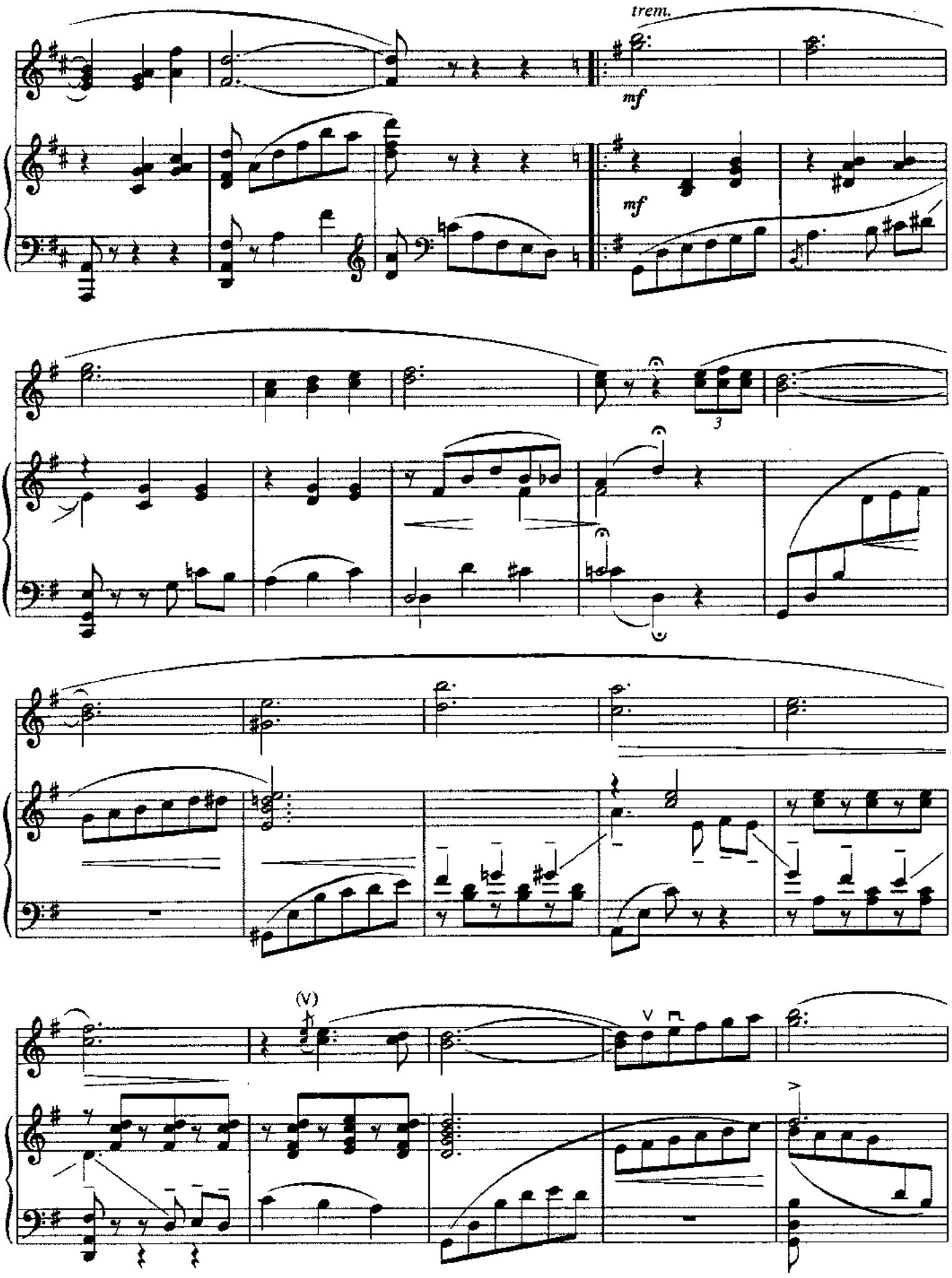
Обработка С. Туликова
Arranged by S. Tulikov

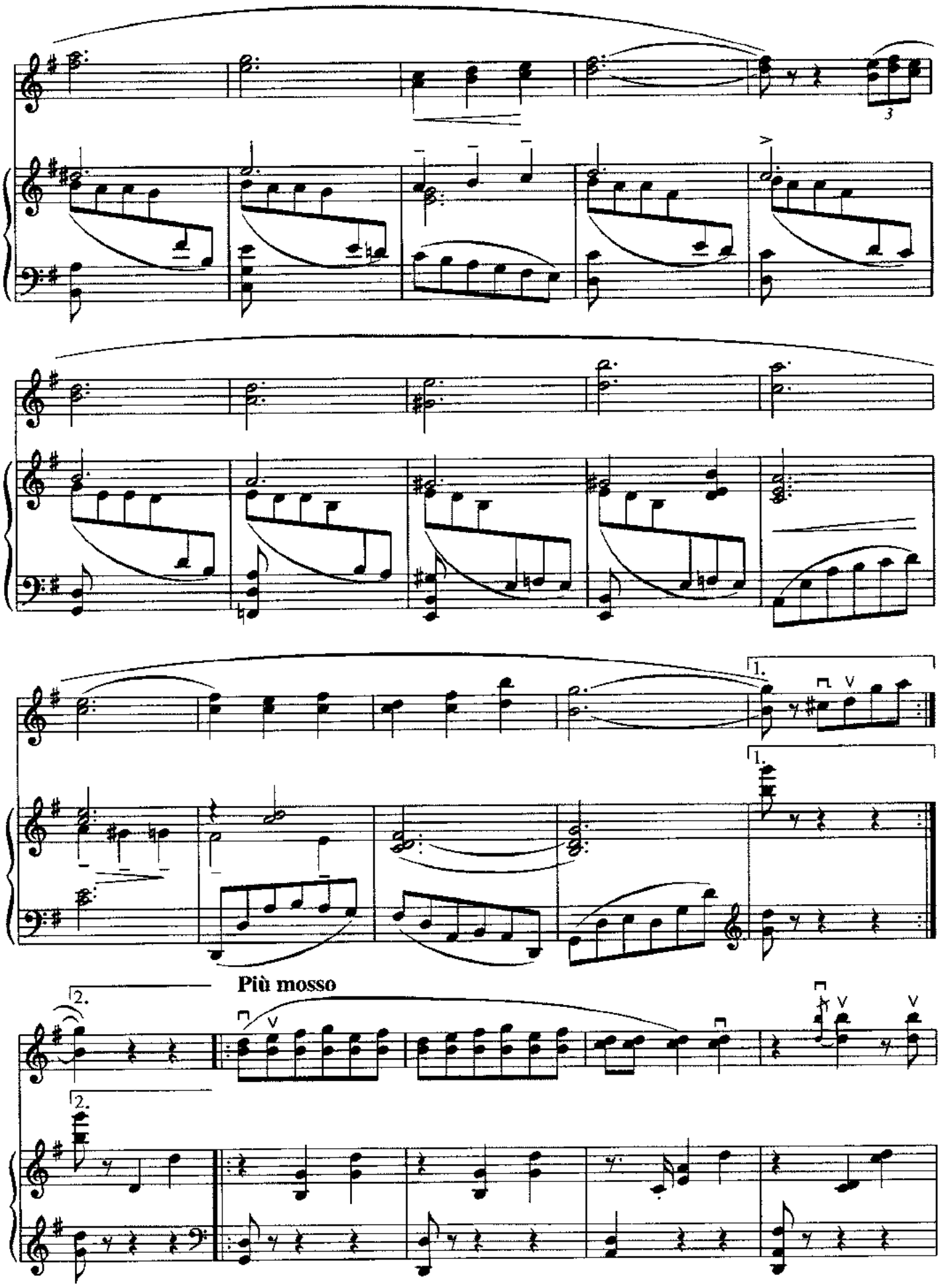


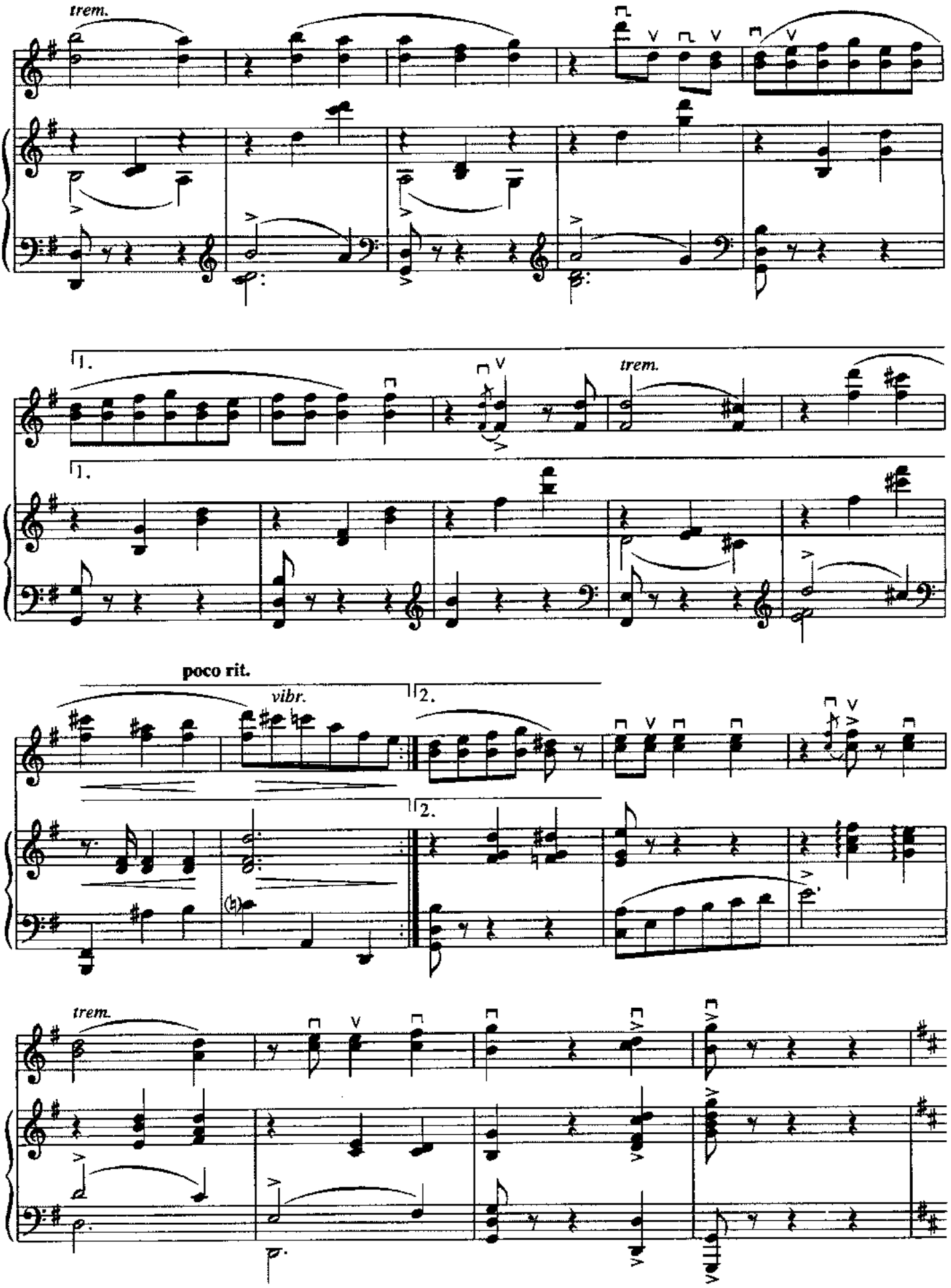

rit.

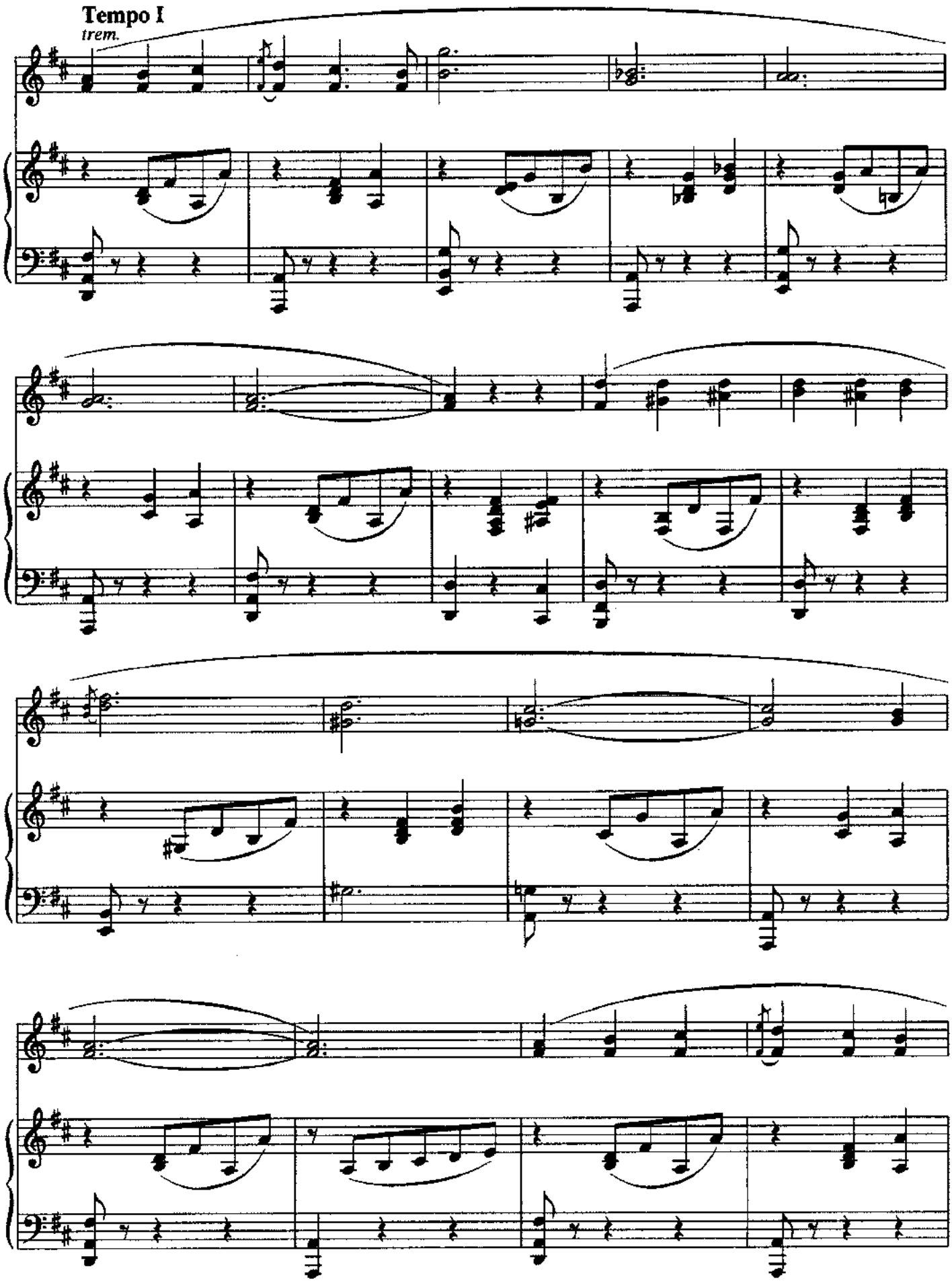

Più mosso
V
II
rit.
1.
2.
vibr.
Tempo I
trem.
mf legato
mf

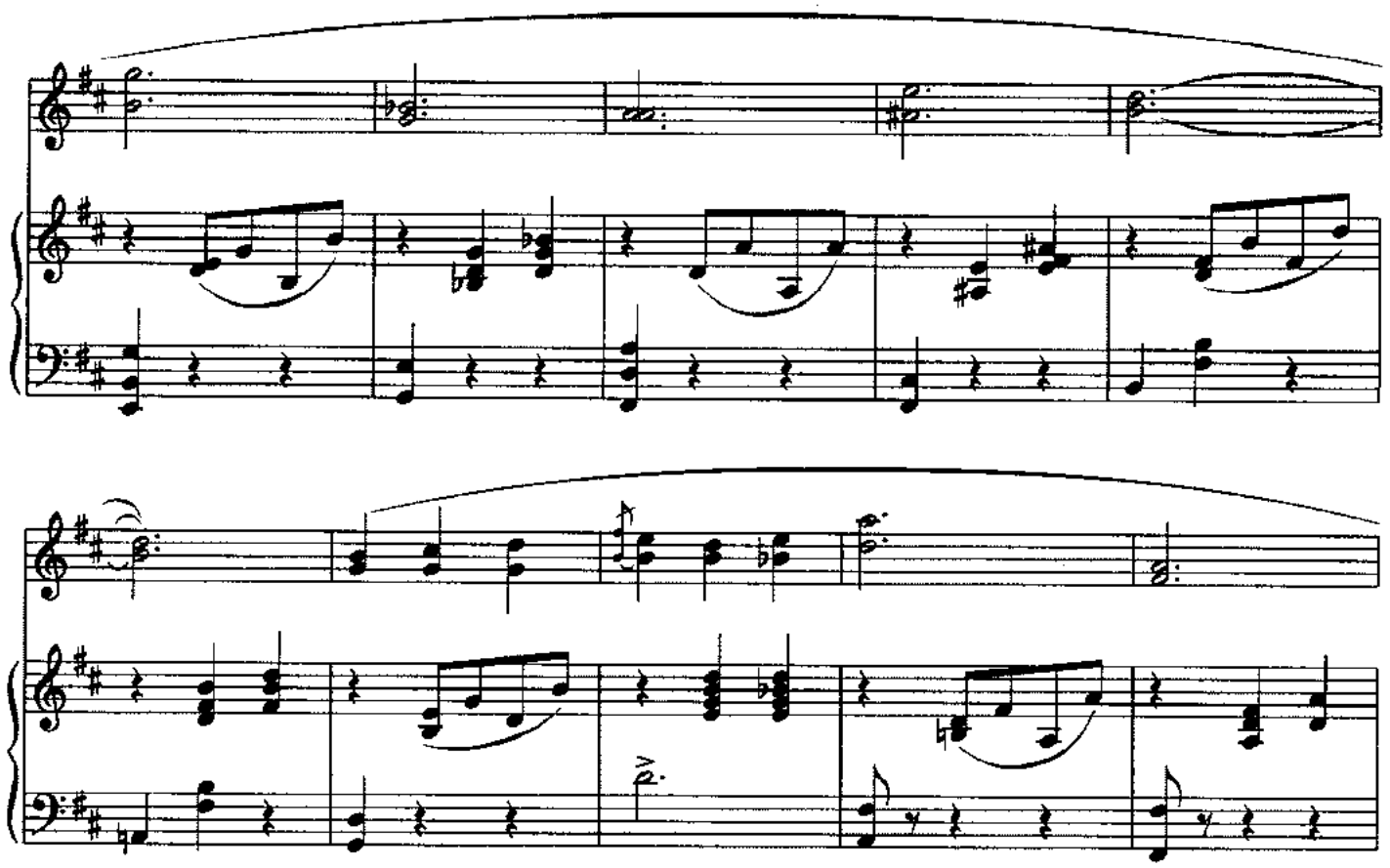



trem.
mf
mf
3
(V)


3
1.
1.
Più mosso
2.
2.


trem.
1.
1.
trem.
poco rit.
vibr.
2.
2.
trem.

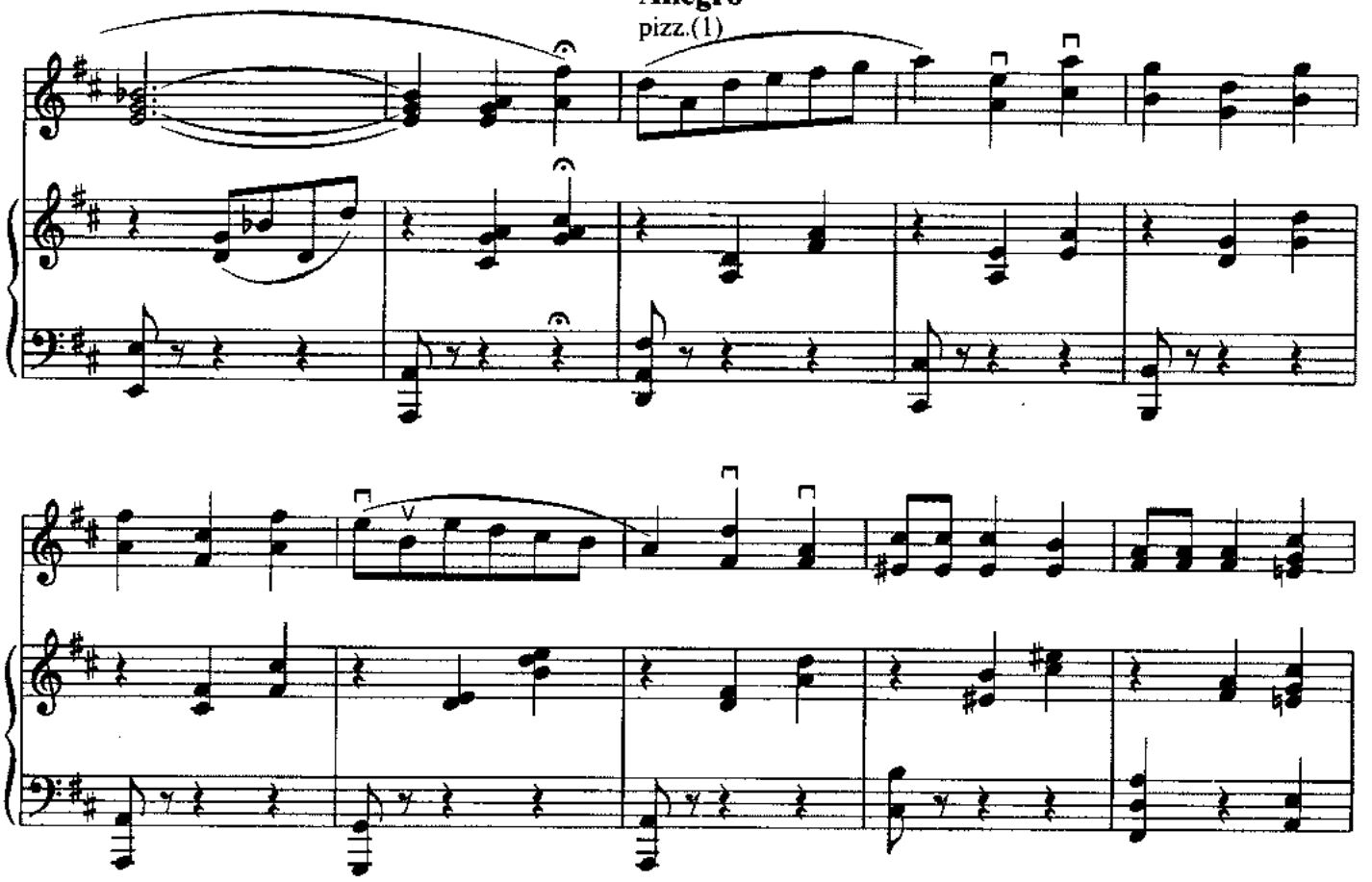

Tempo I
trem.

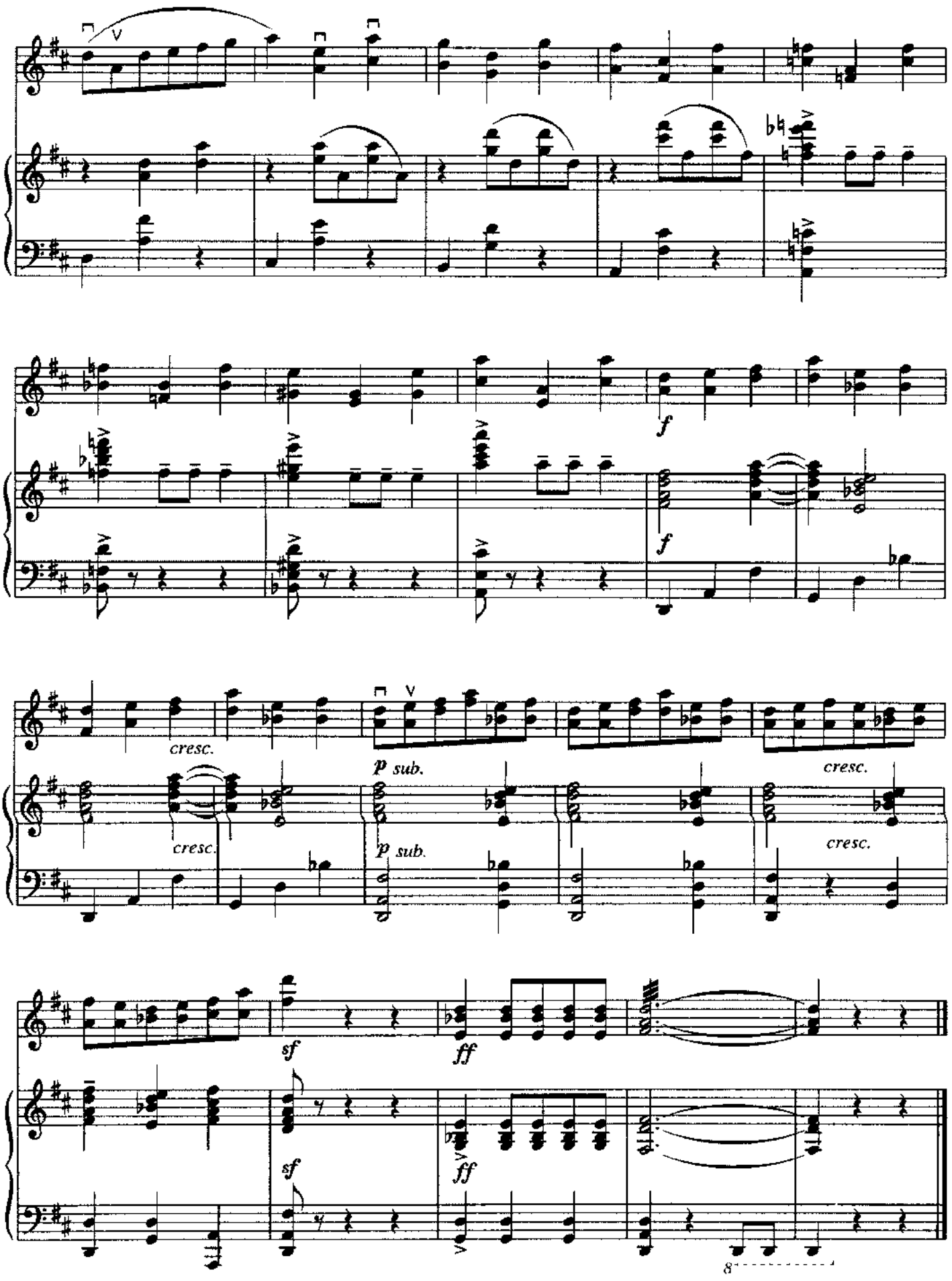


Coda

Allegro

pizz.(1)

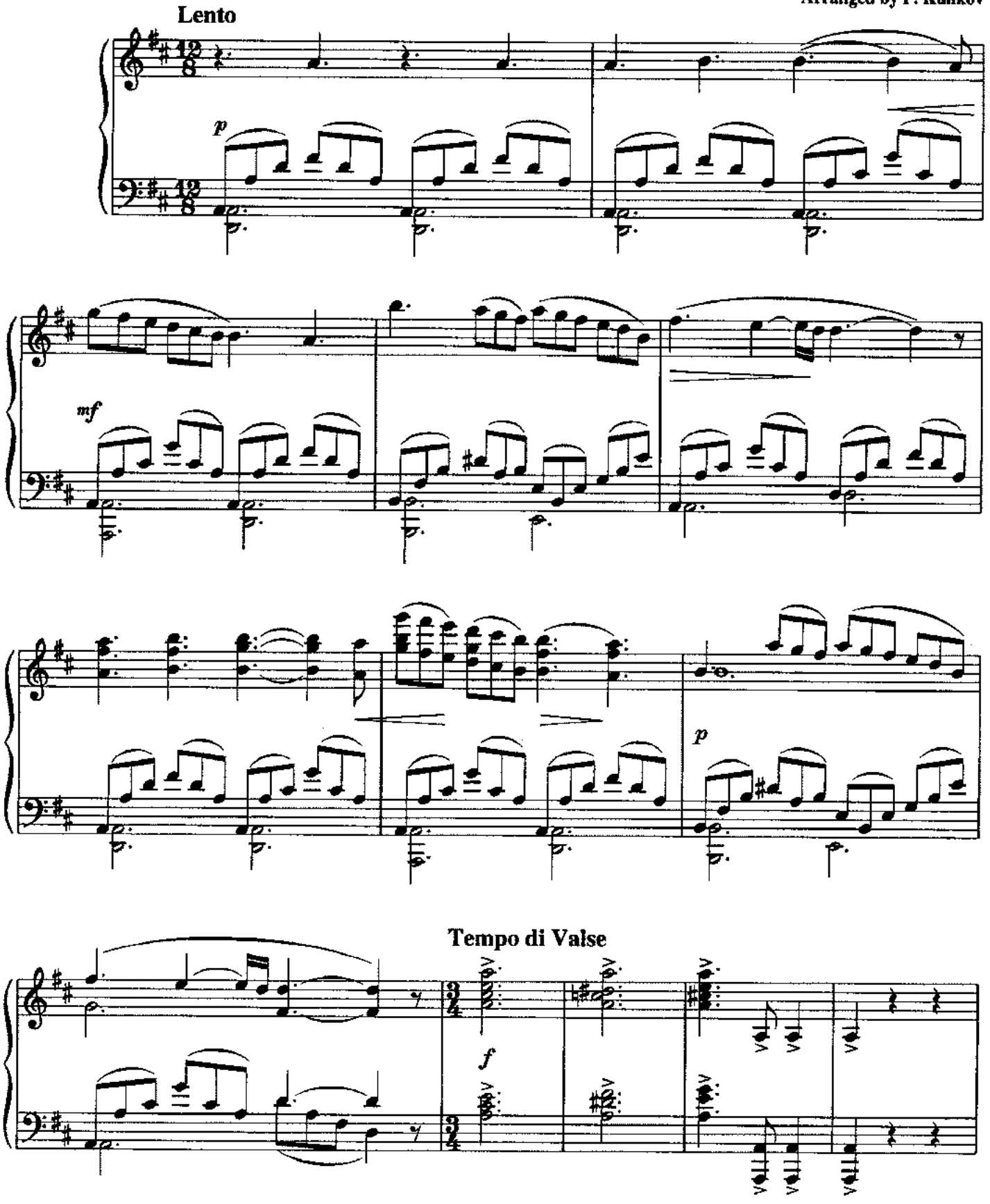


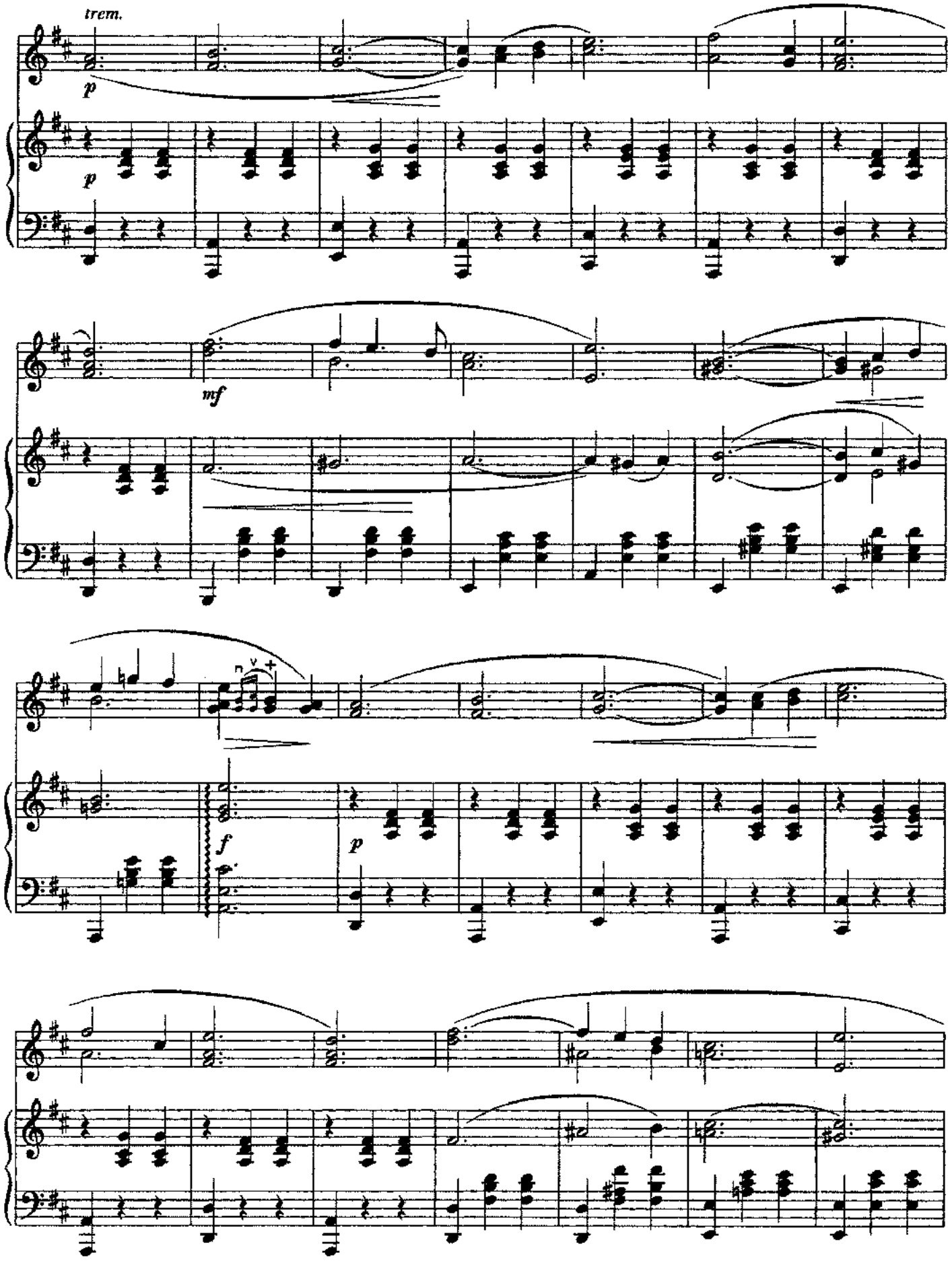

f
f
cresc.
cresc.
p sub.
p sub.
cresc.
cresc.
sf
ff
sf
ff
8

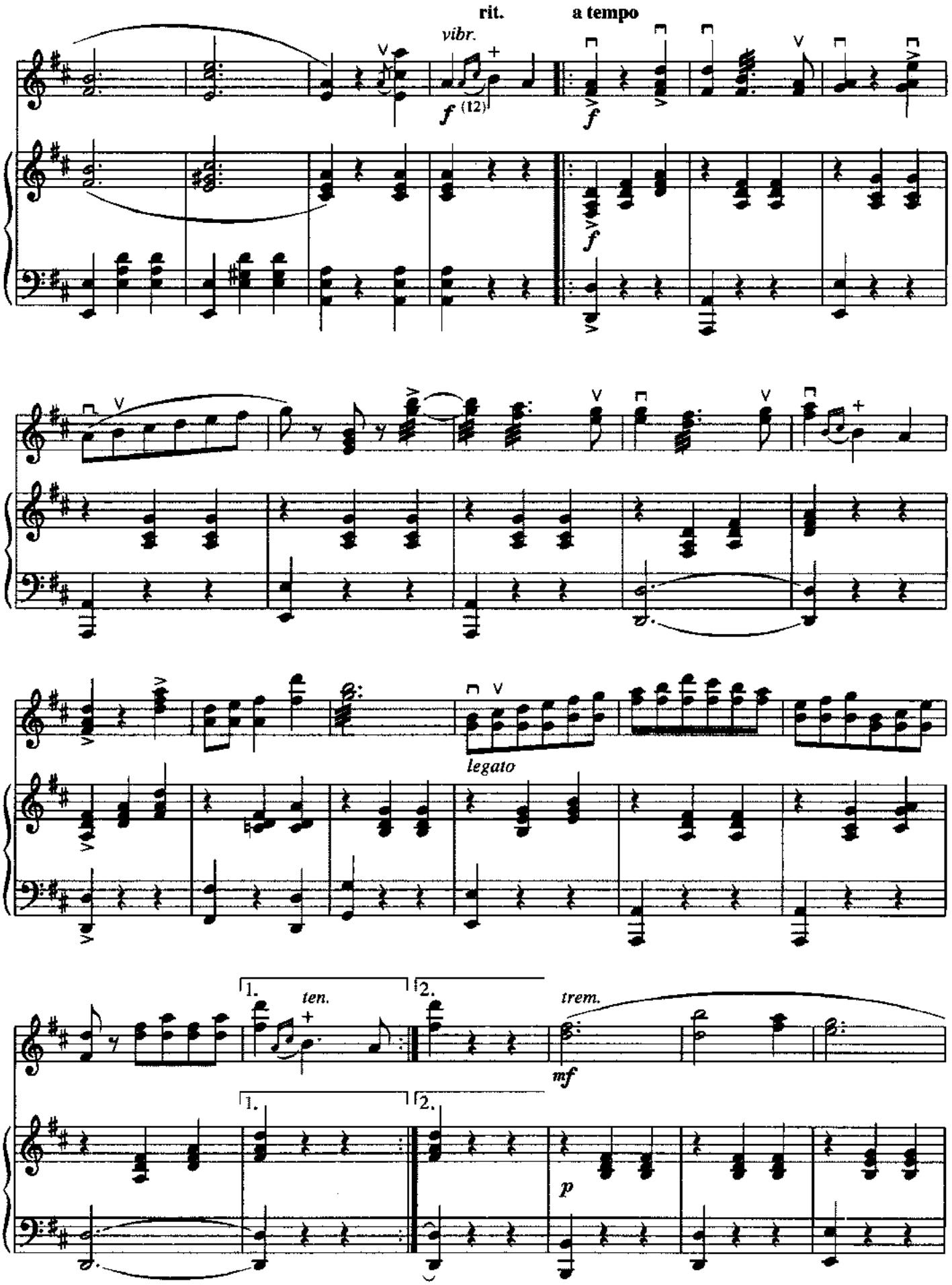
ГАРМОНИКА
Вальс

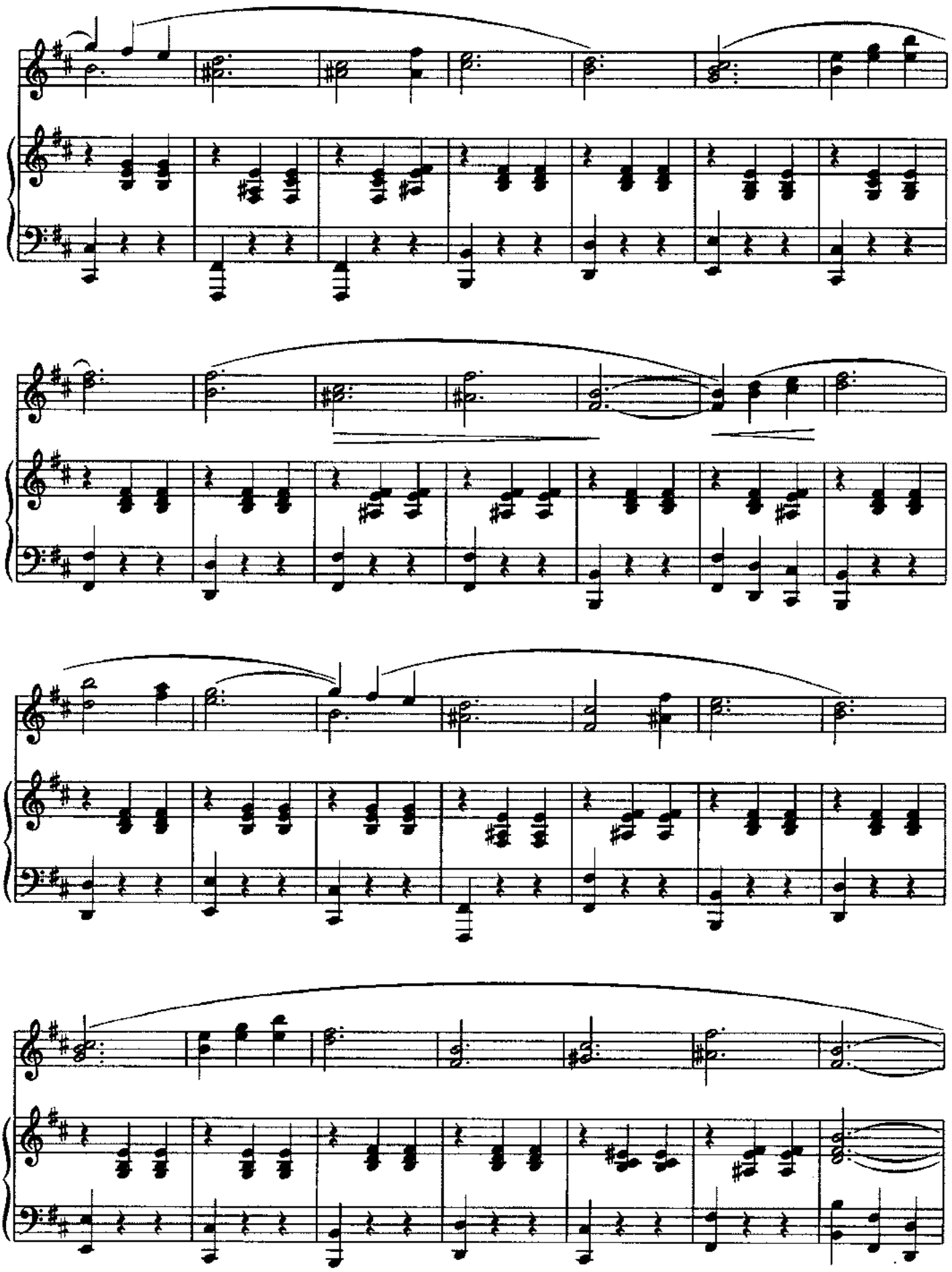
ACCORDION
Waltz

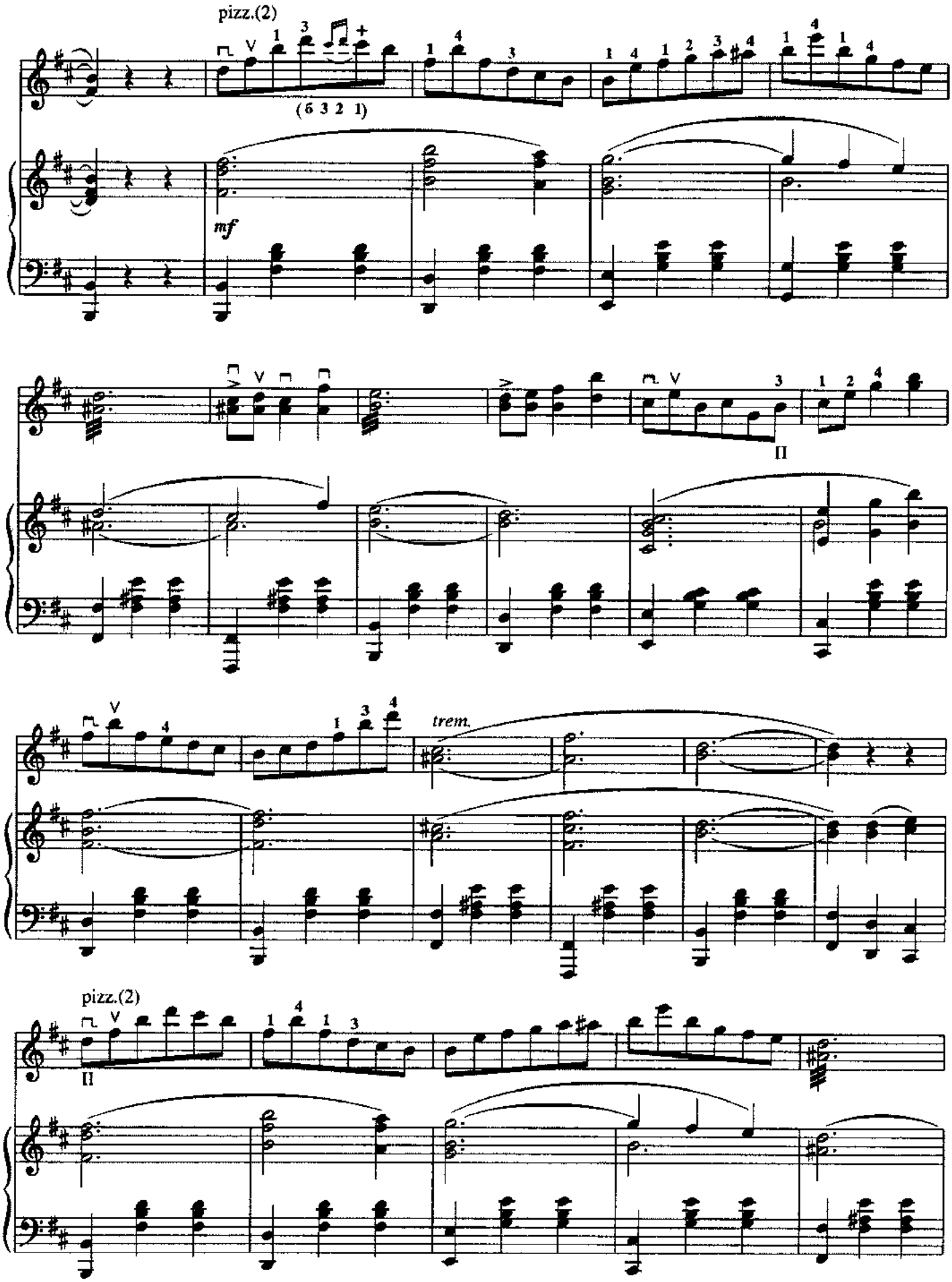
Обработка П. Куликова
Arranged by P. Kulikov

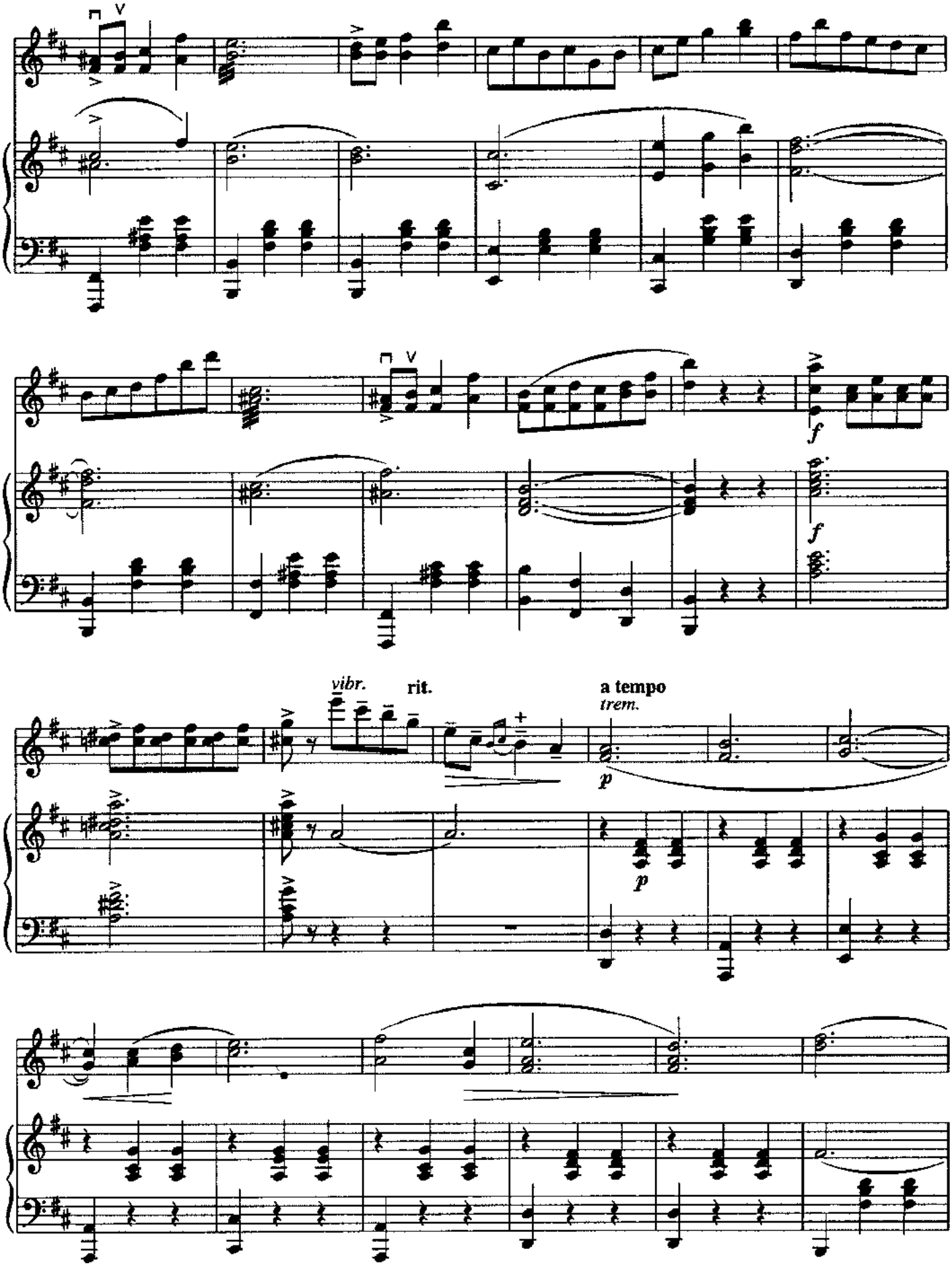


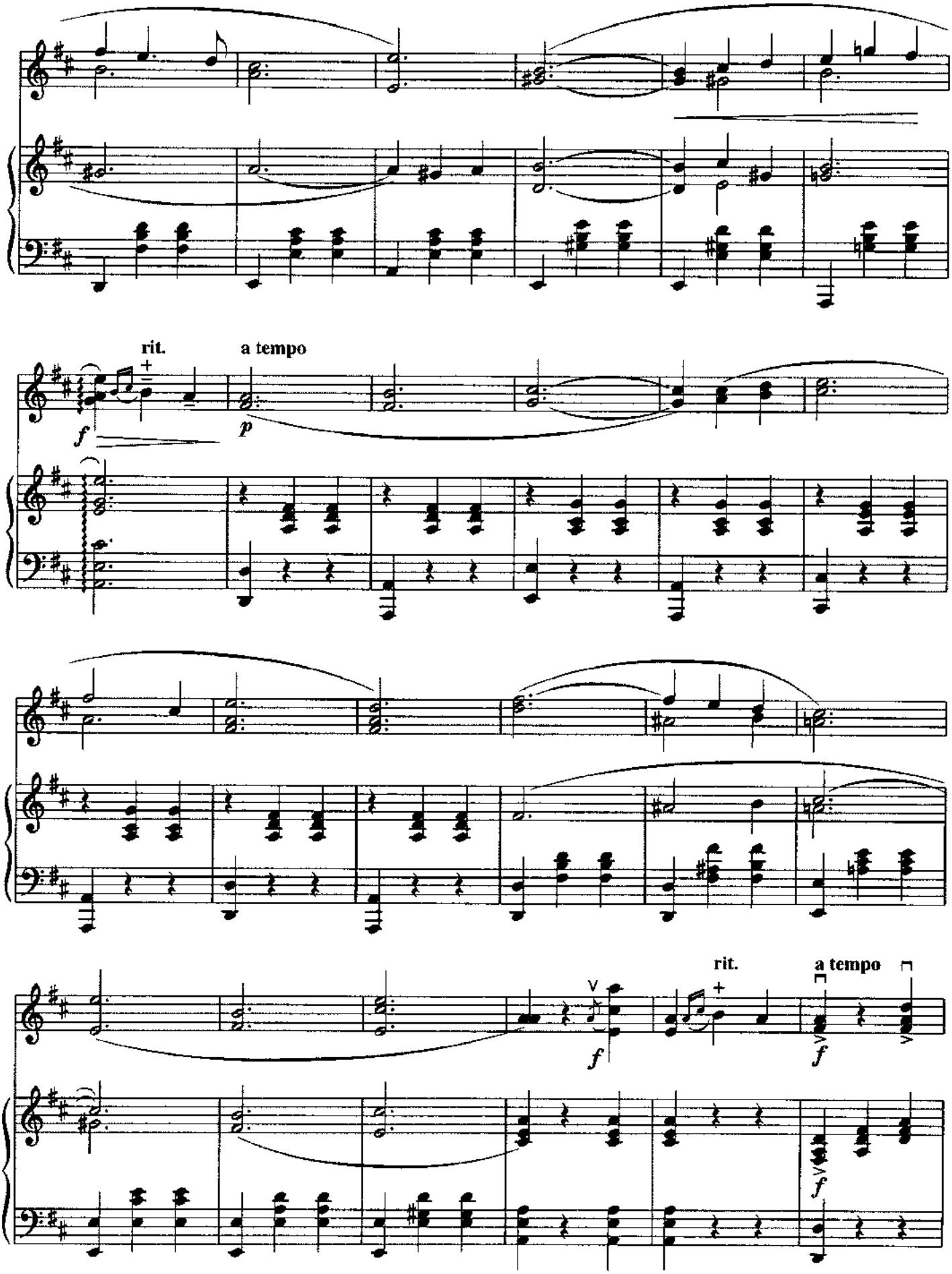

trem.
p
p
mf
f
p

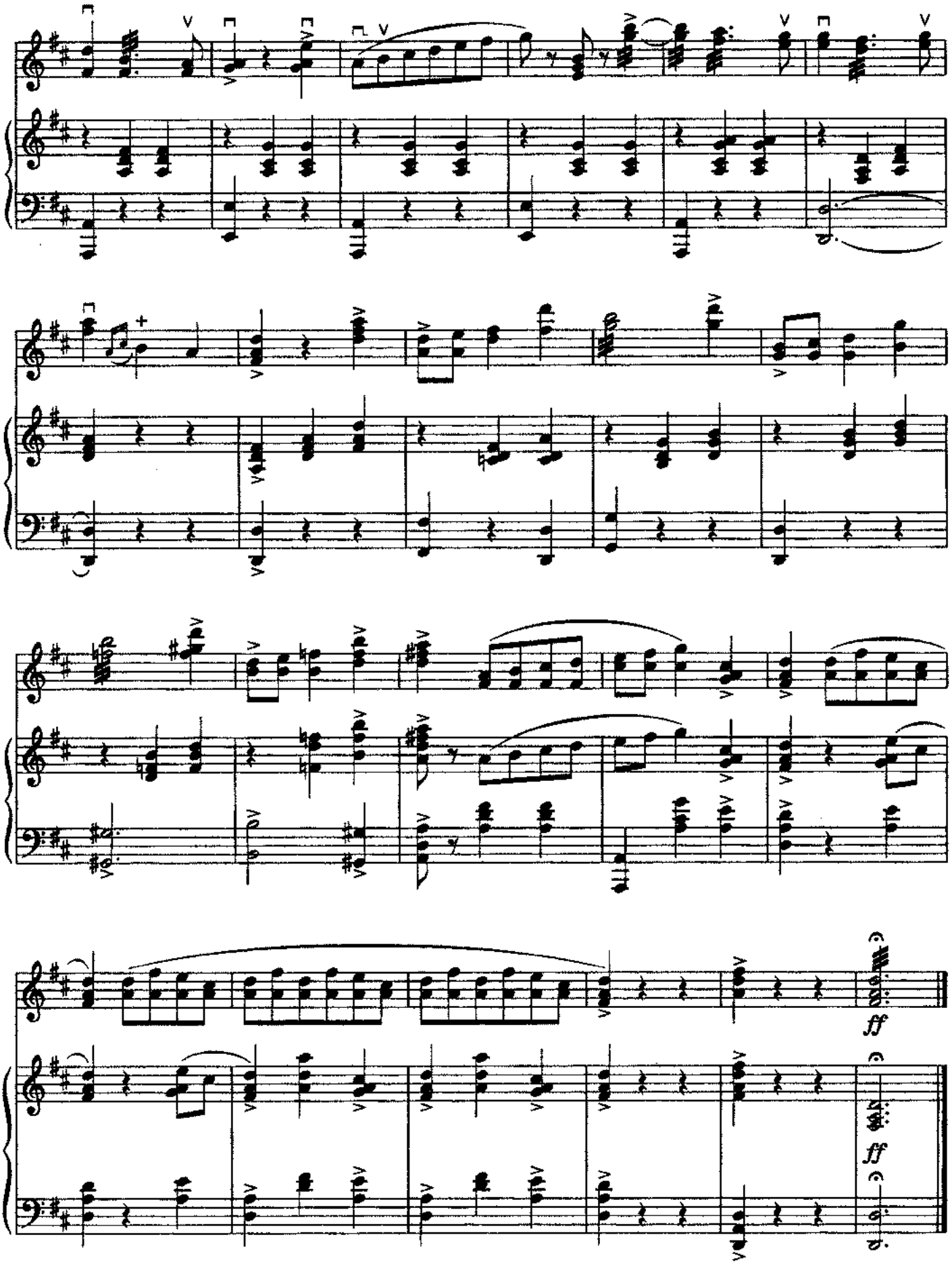

rit.
a tempo
vibr.
f (12)
f
f
legato
1.
2.
ten.
trem.
mf
1.
2.
p




pizz.(2)
(6 3 2 1)
mf
II
trem.
pizz.(2)
II


f
f
vibr.
rit.
a tempo
trem.
p
p

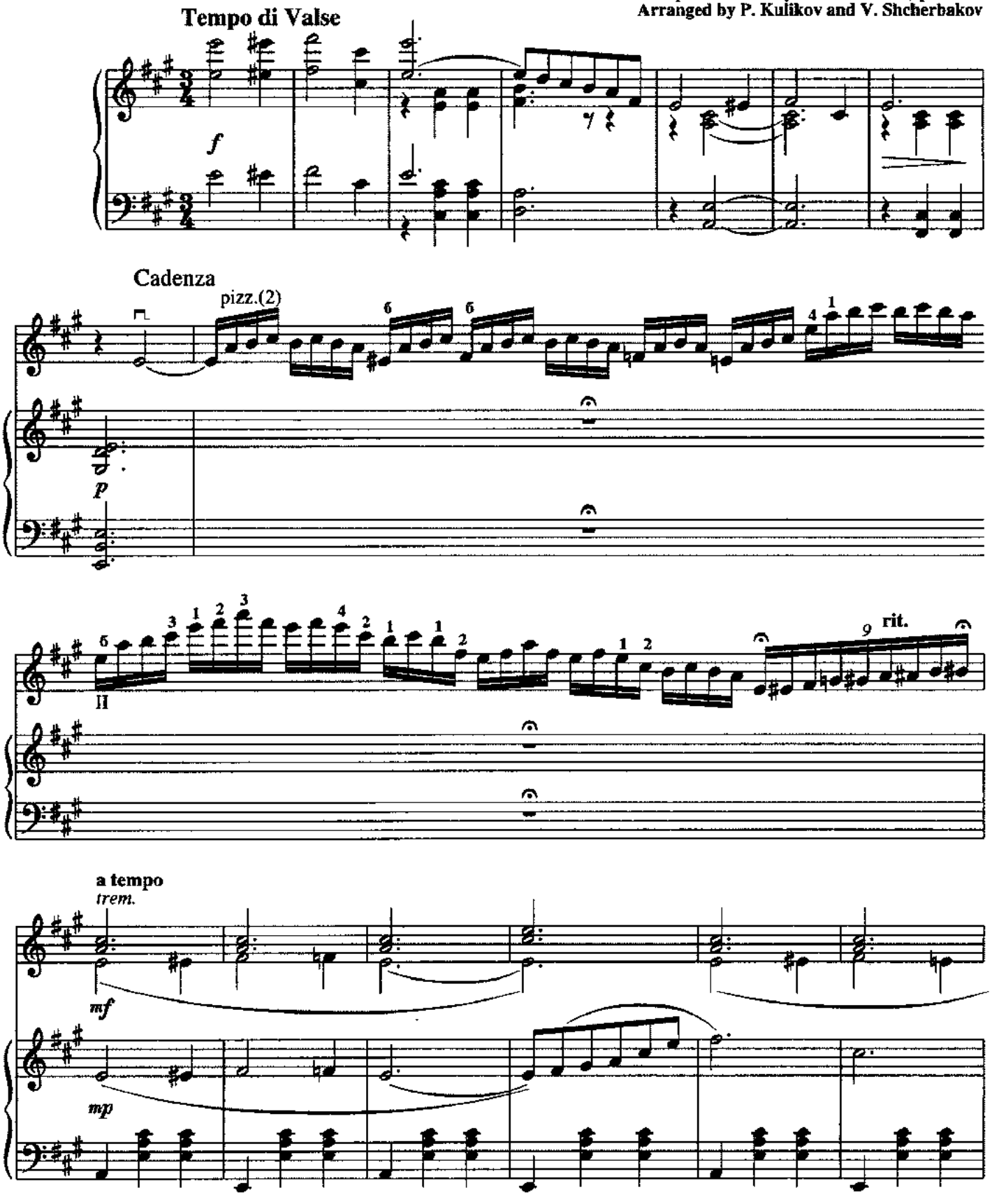

rit.
a tempo
f
p
rit.
a tempo
f
f
f

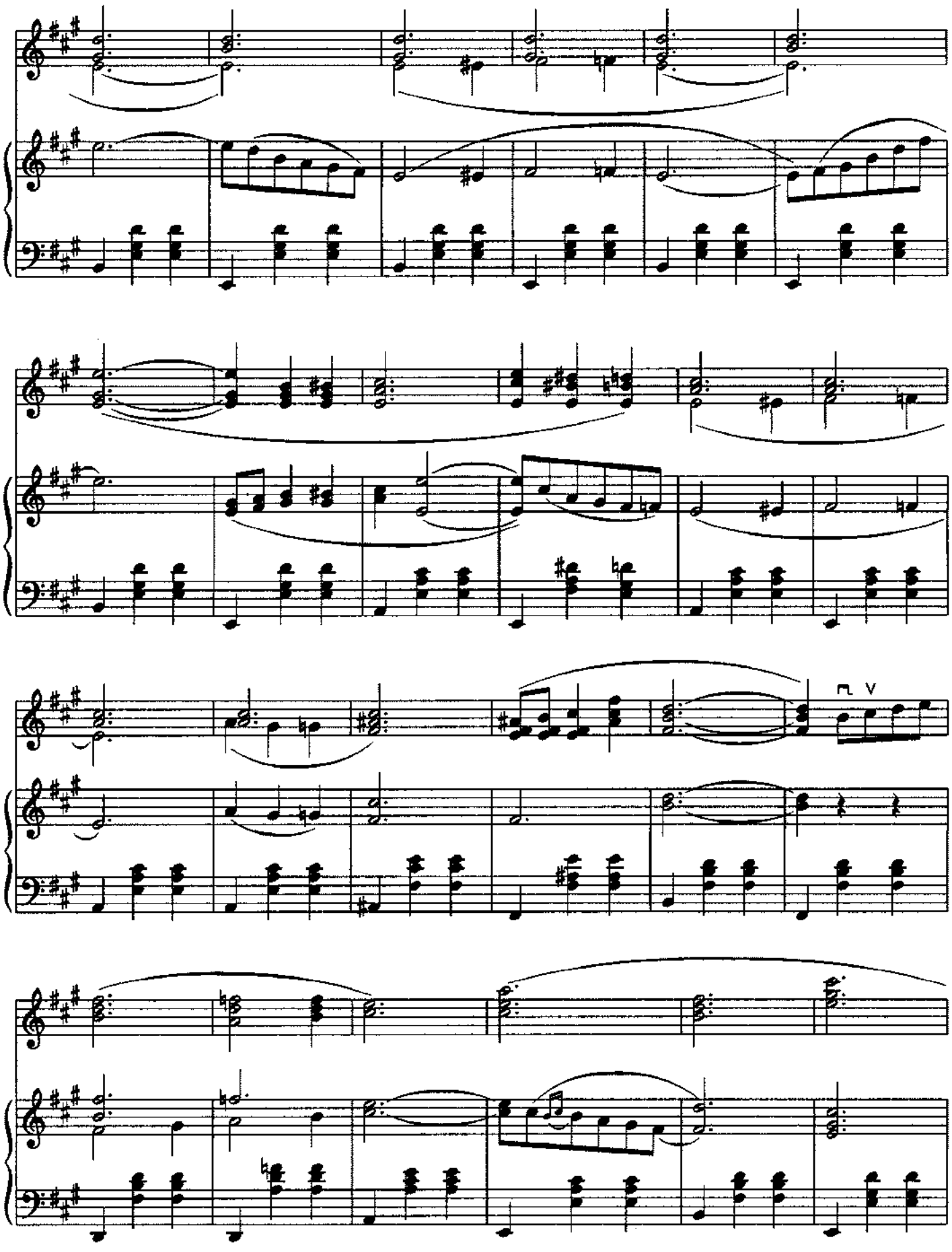

ff
ff

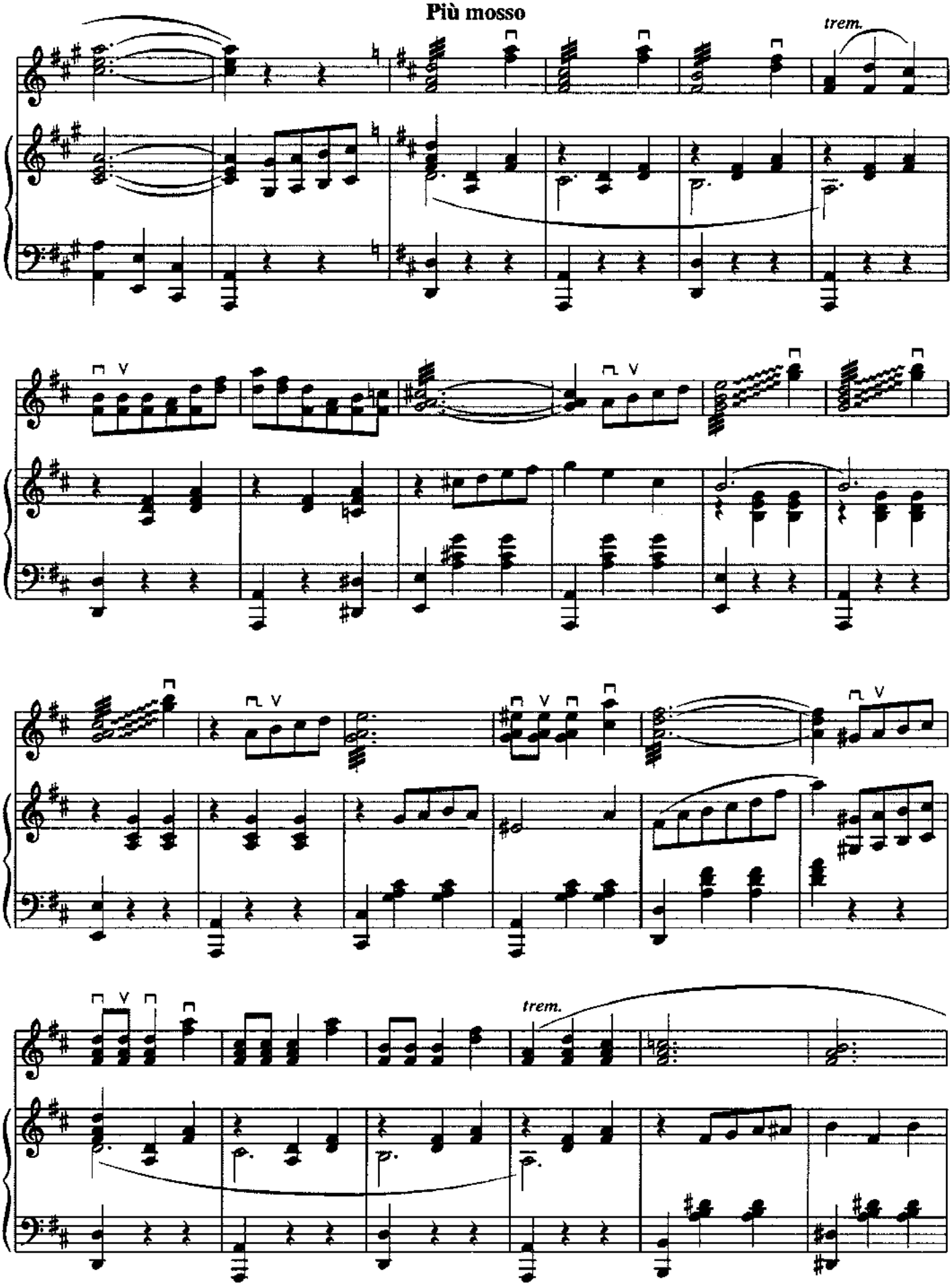
РУЧЕЕК
Вальс

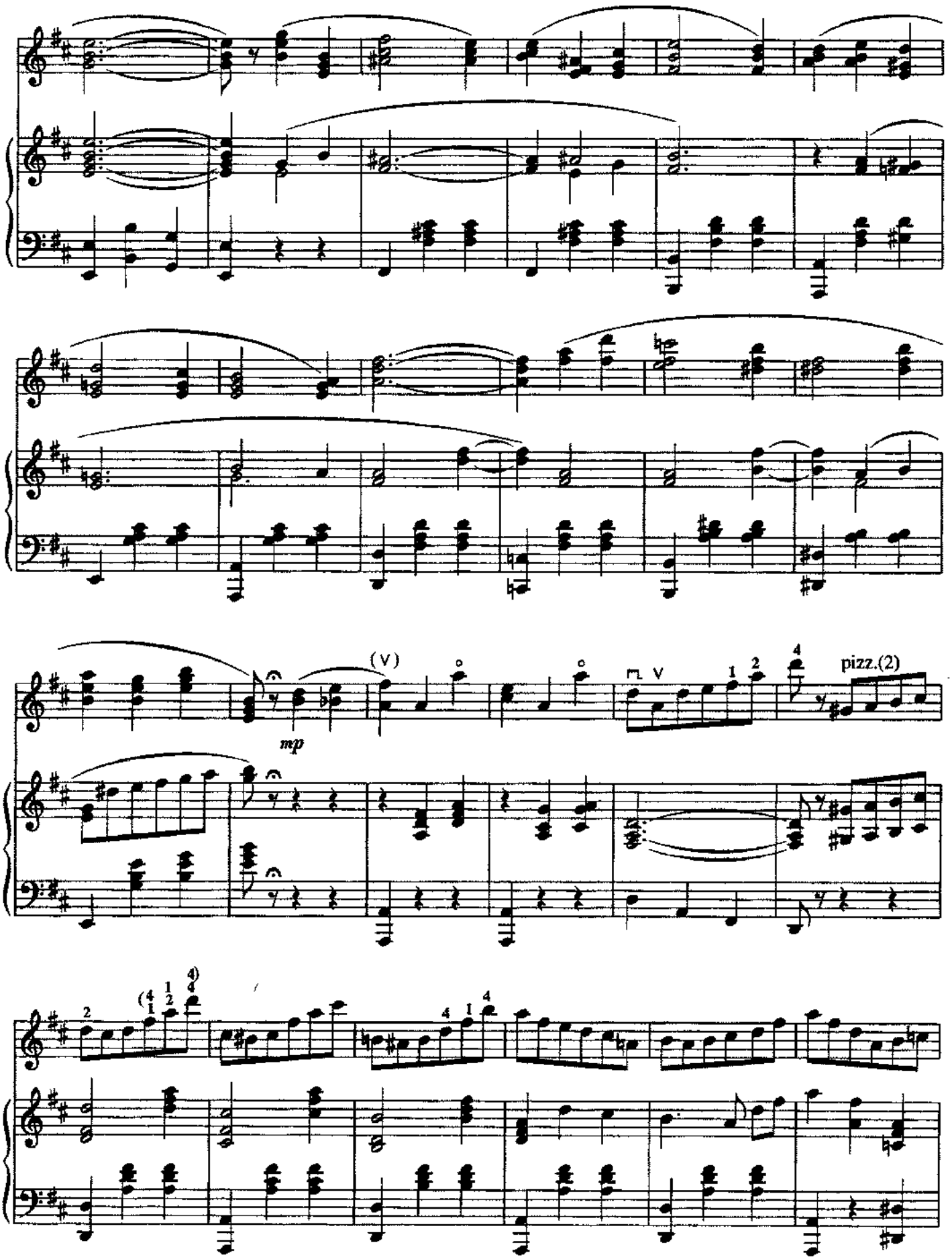
BROOKLET
Waltz

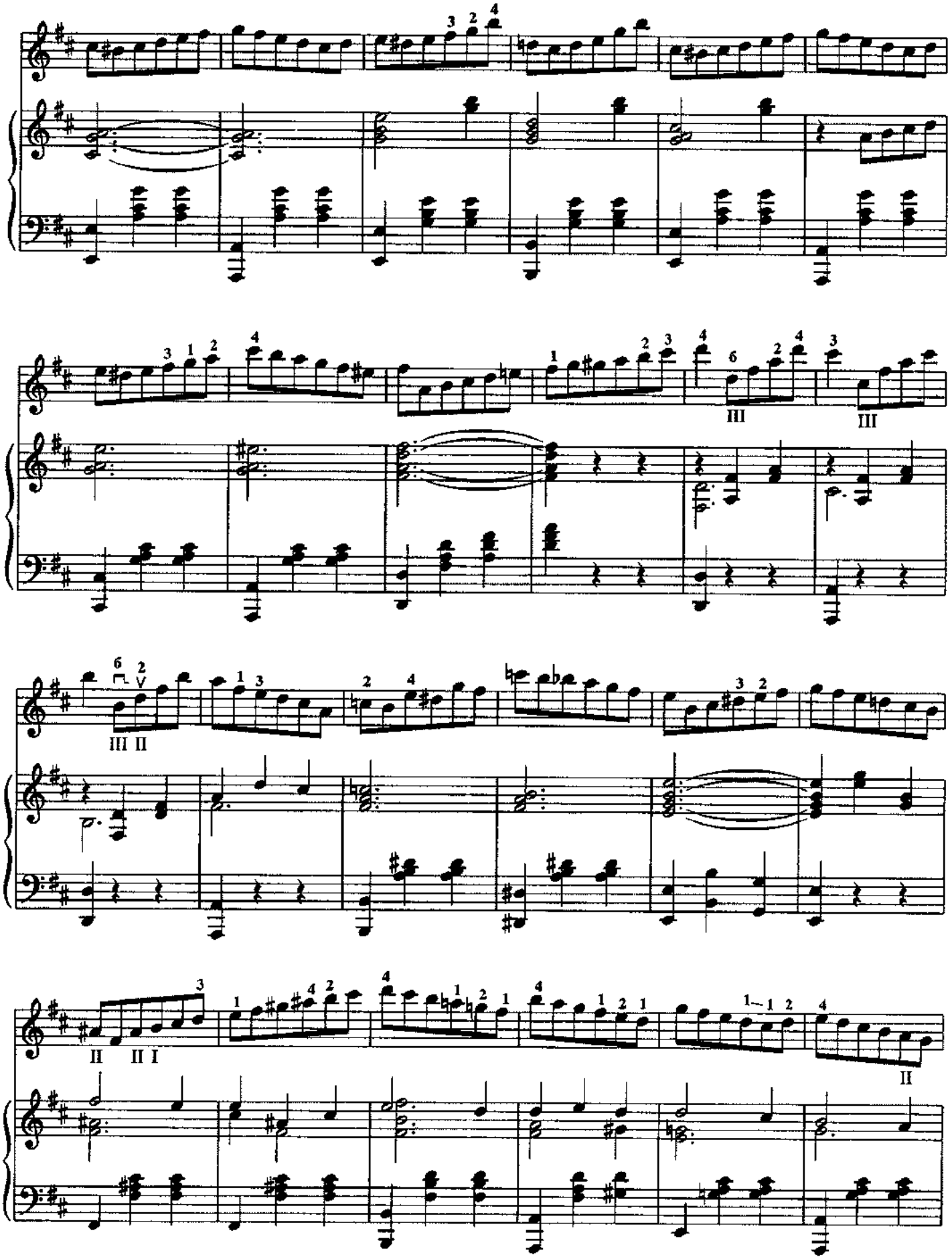
Свободная обработка П. Куликова и В. Щербакова
Arranged by P. Kulikov and V. Shcherbakov

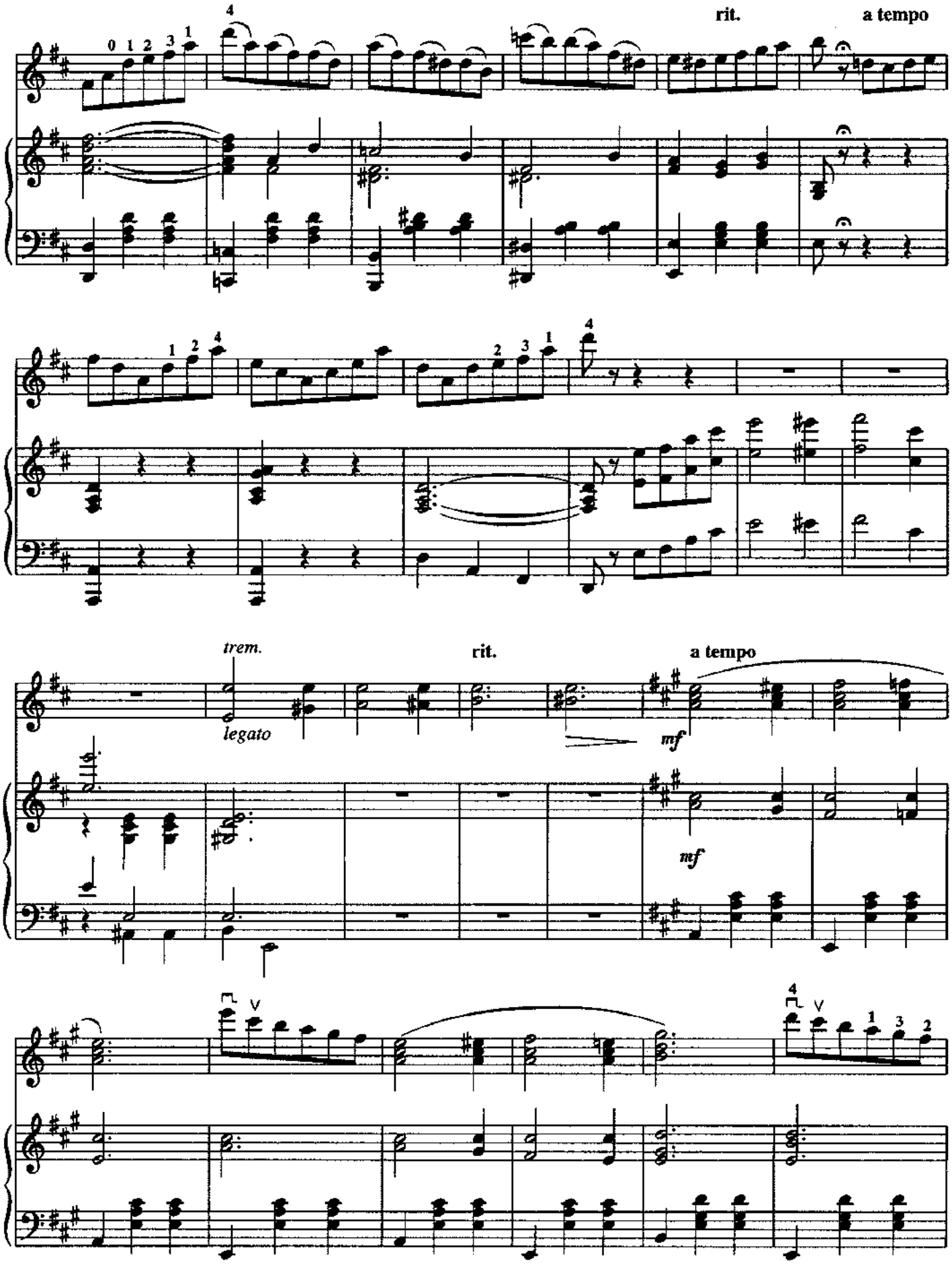


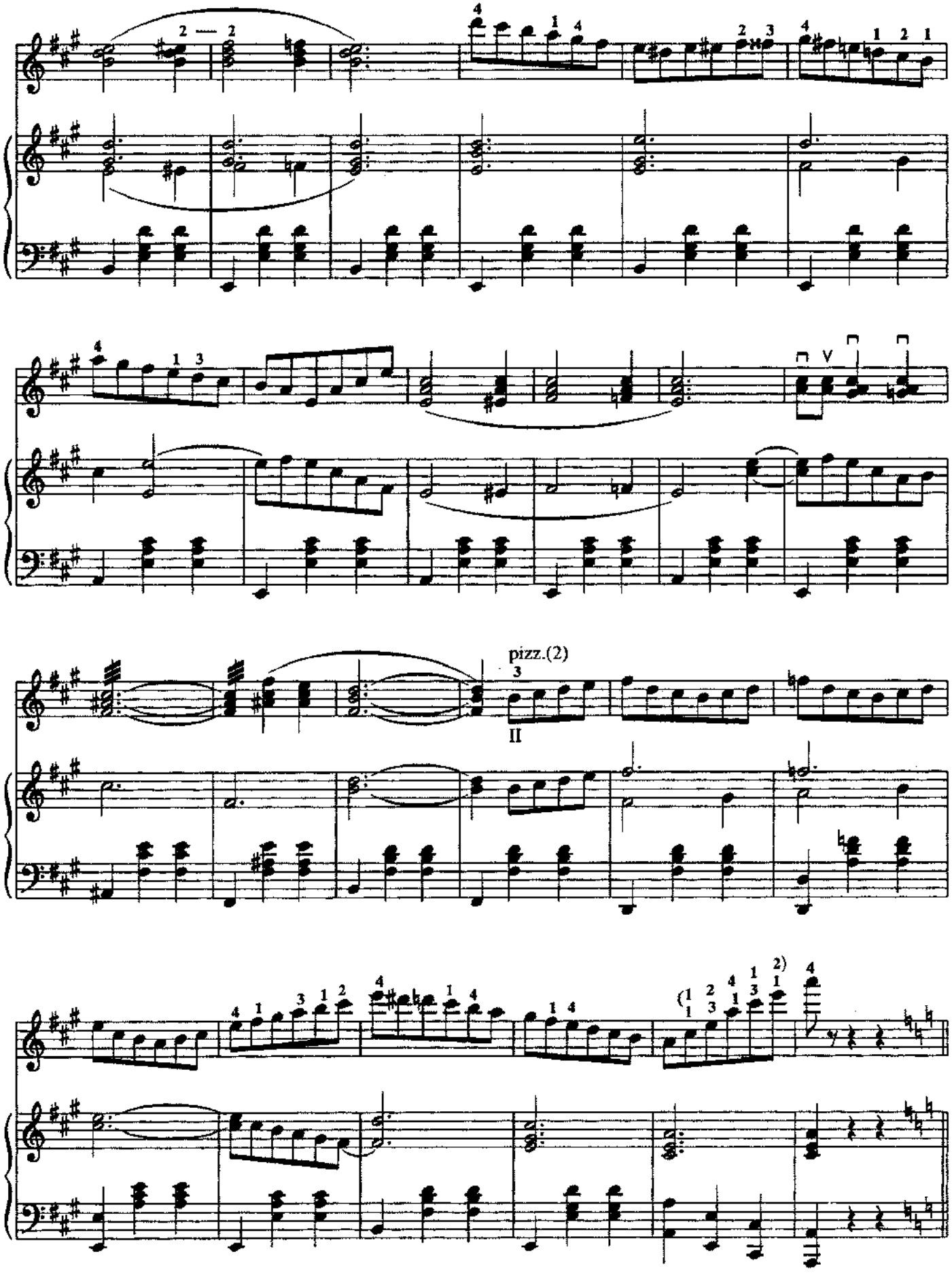

V

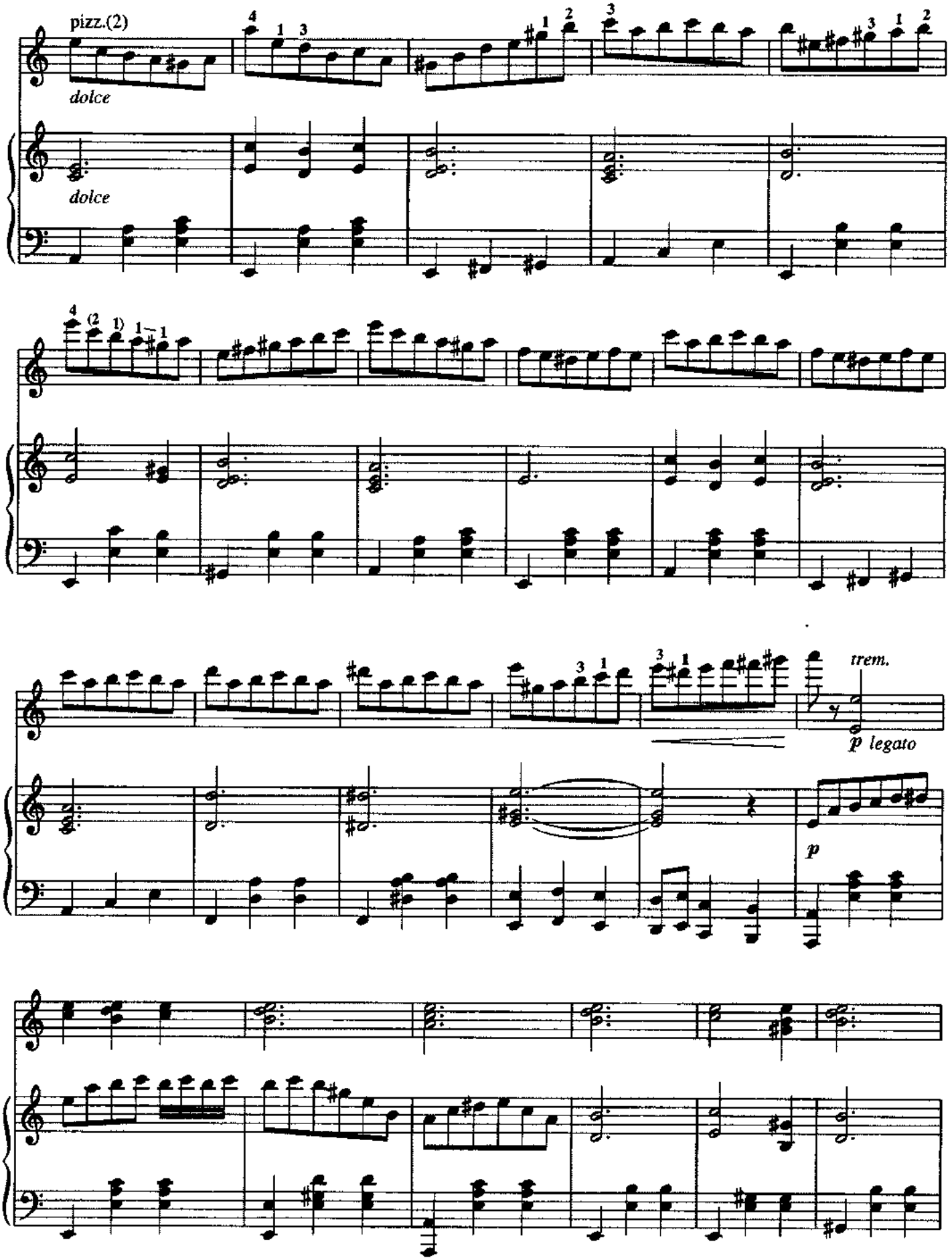

Più mosso
trem.
trem.

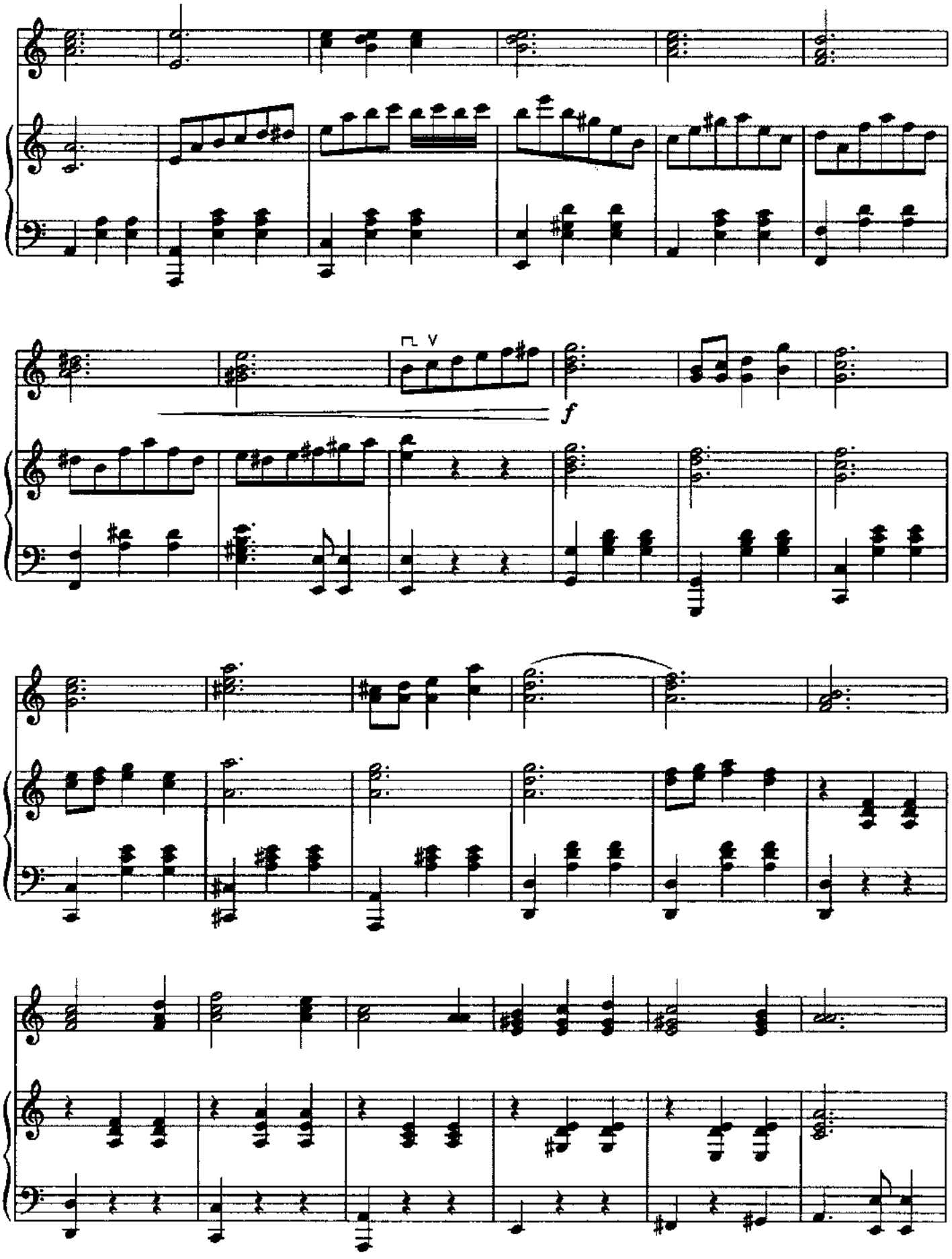

(V)
mp
V
pizz.(2)

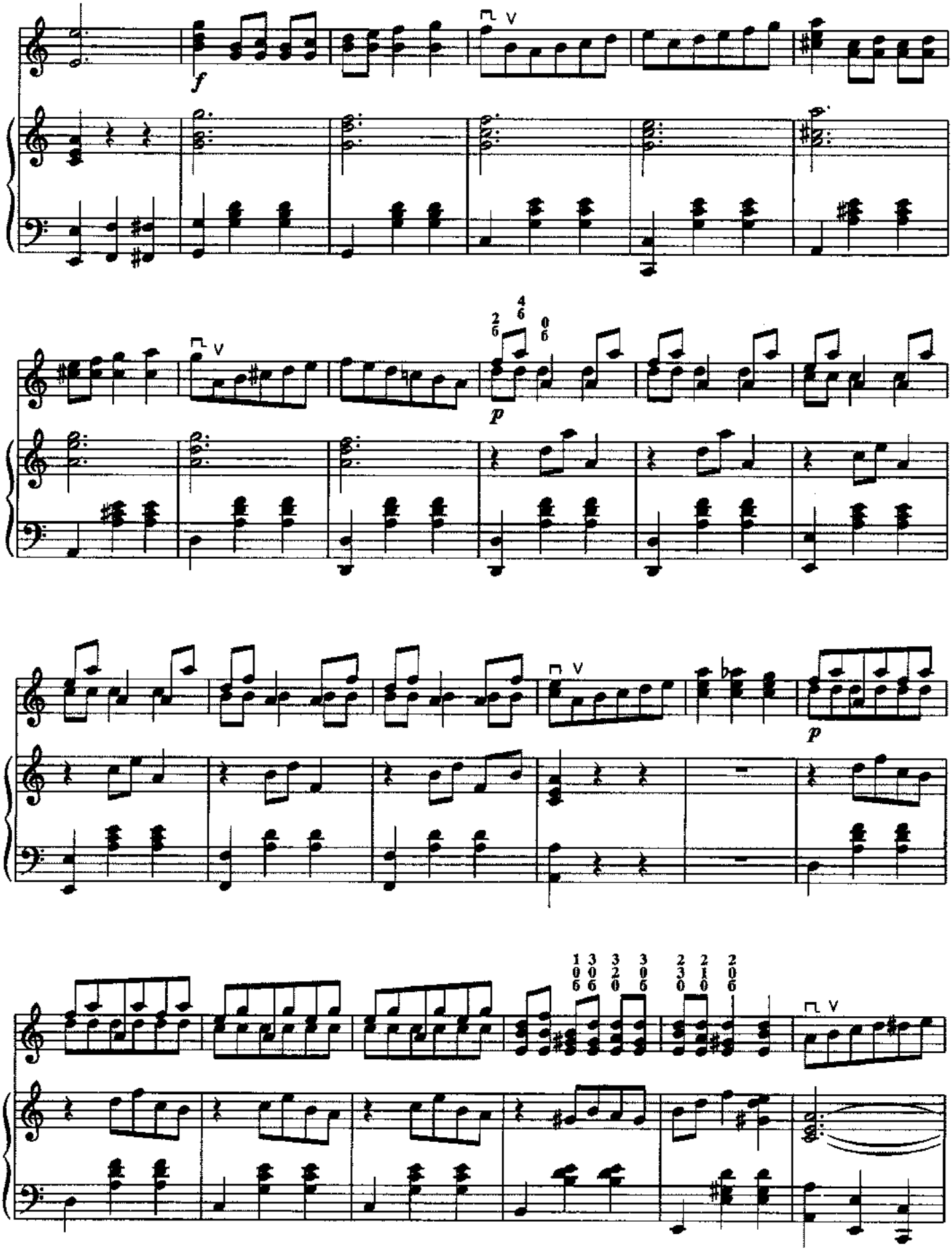


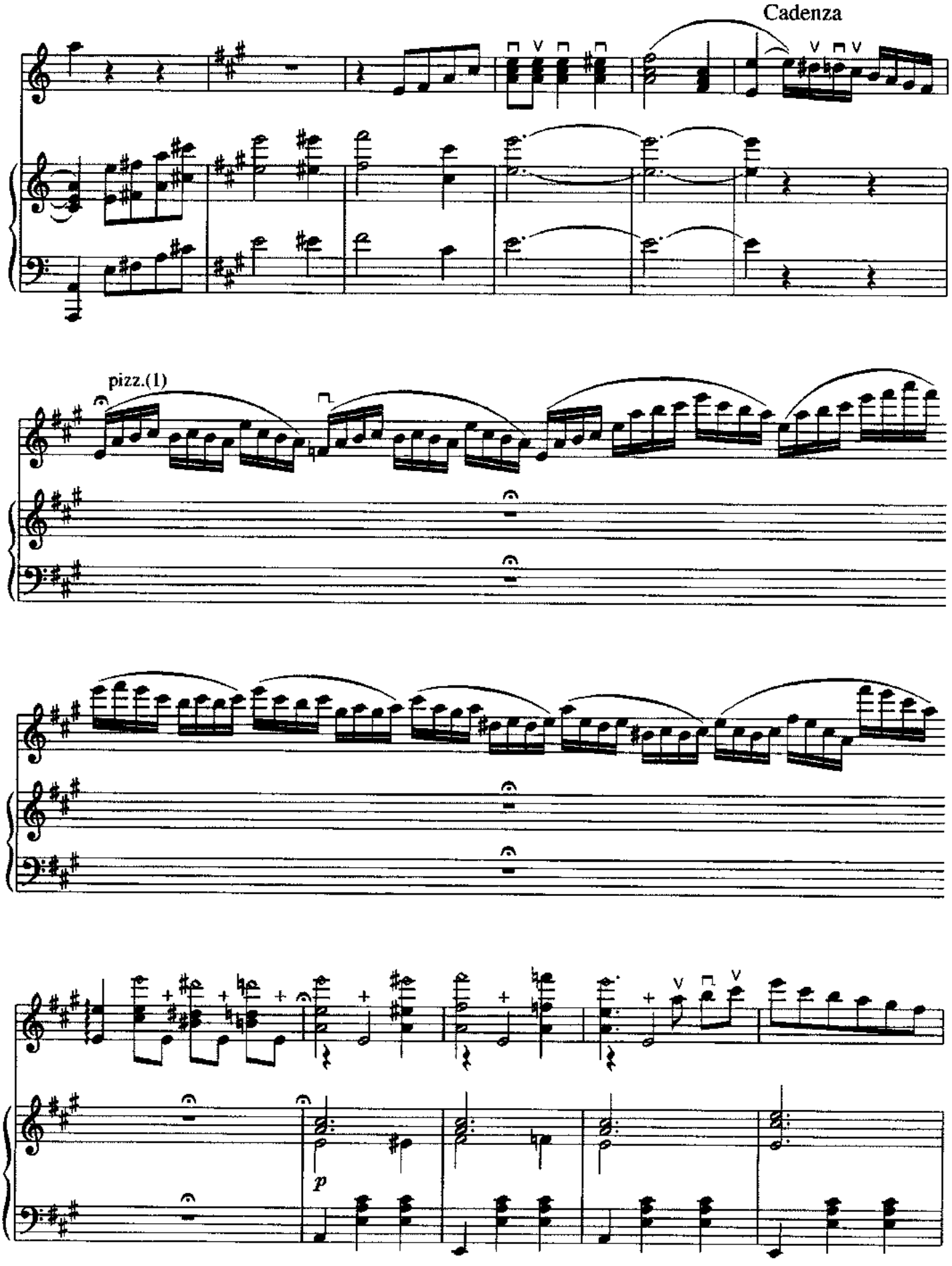

rit.
a tempo
trem.
legato
rit.
a tempo
mf
mf

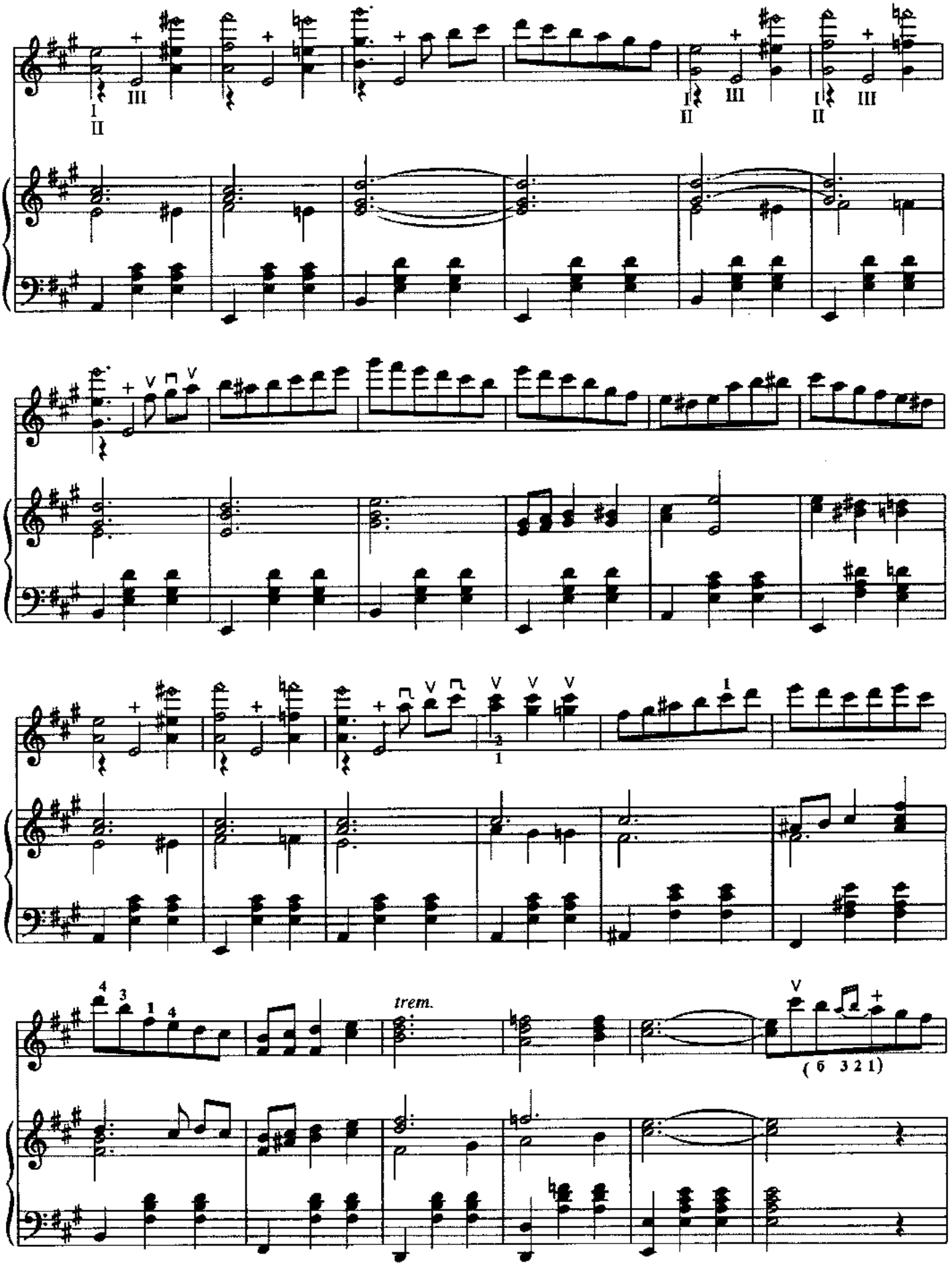

pizz.(2)
II
V

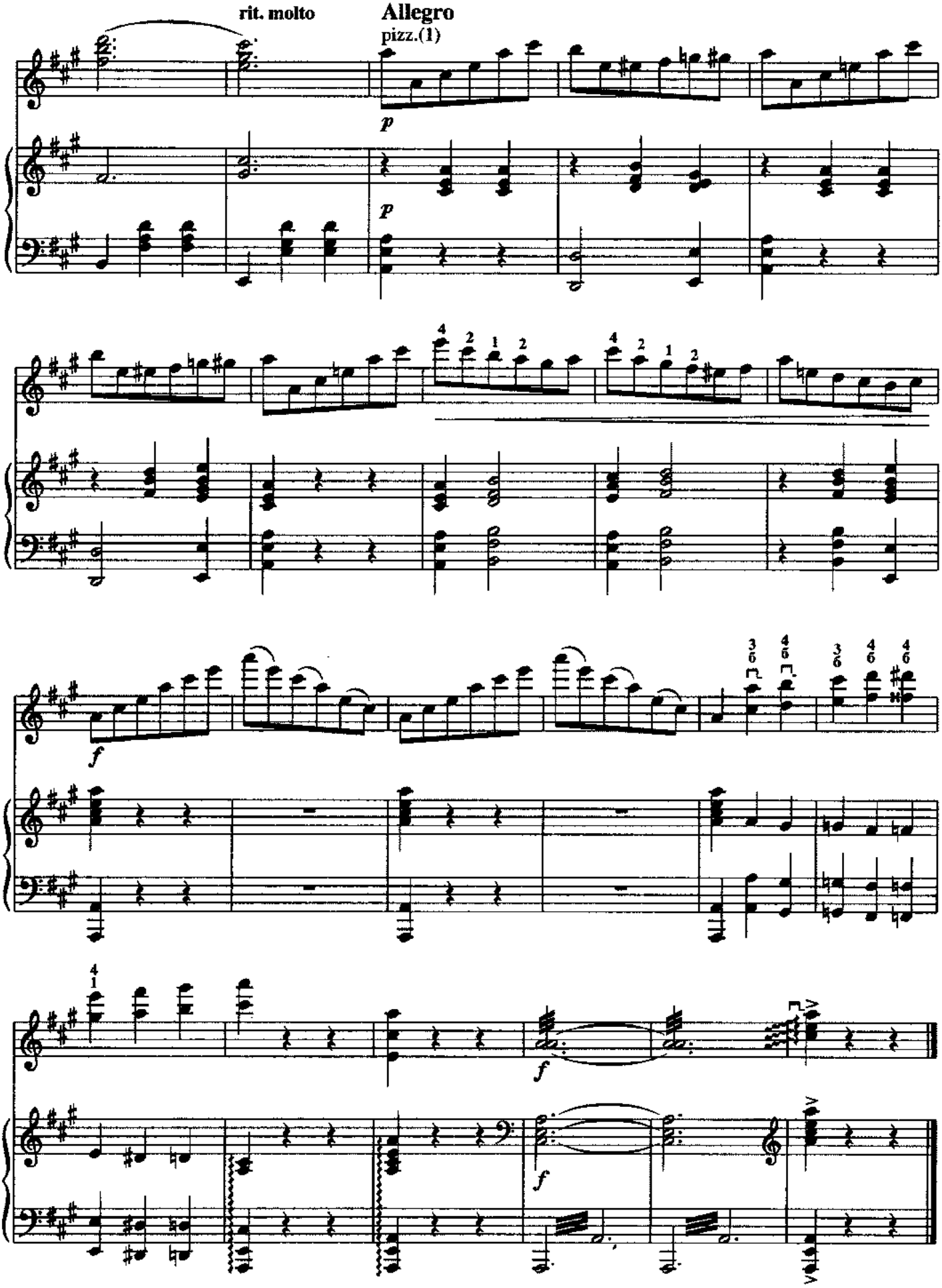

pizz.(2)
dolce
dolce
trem.
p legato
p


V
f


f
p
p


Cadenza
pizz.(1)
p


trem.
(6 3 2 1)


rit. molto
Allegro
pizz.(1)
p
p
f
f
f

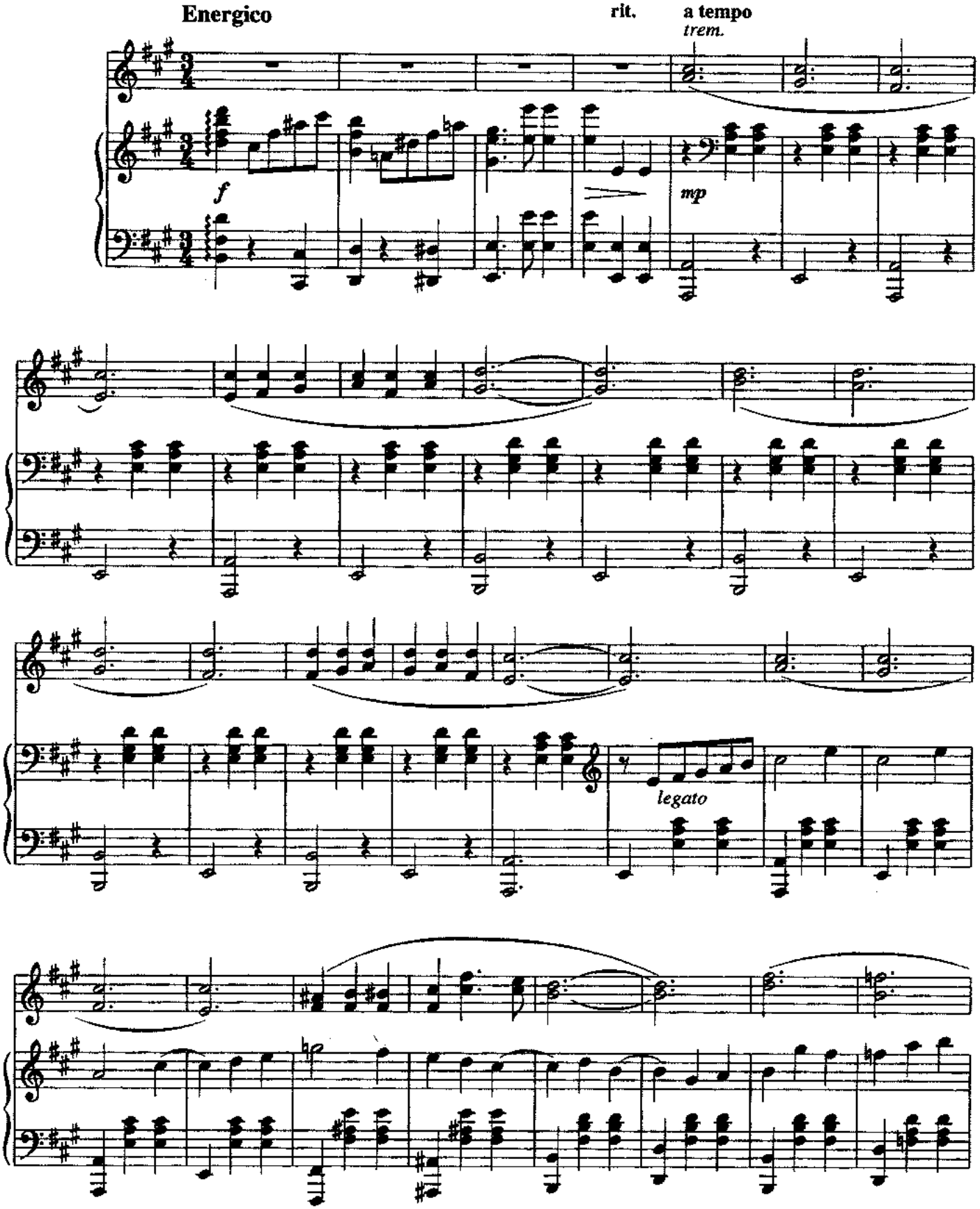
ГРЕЗЫ

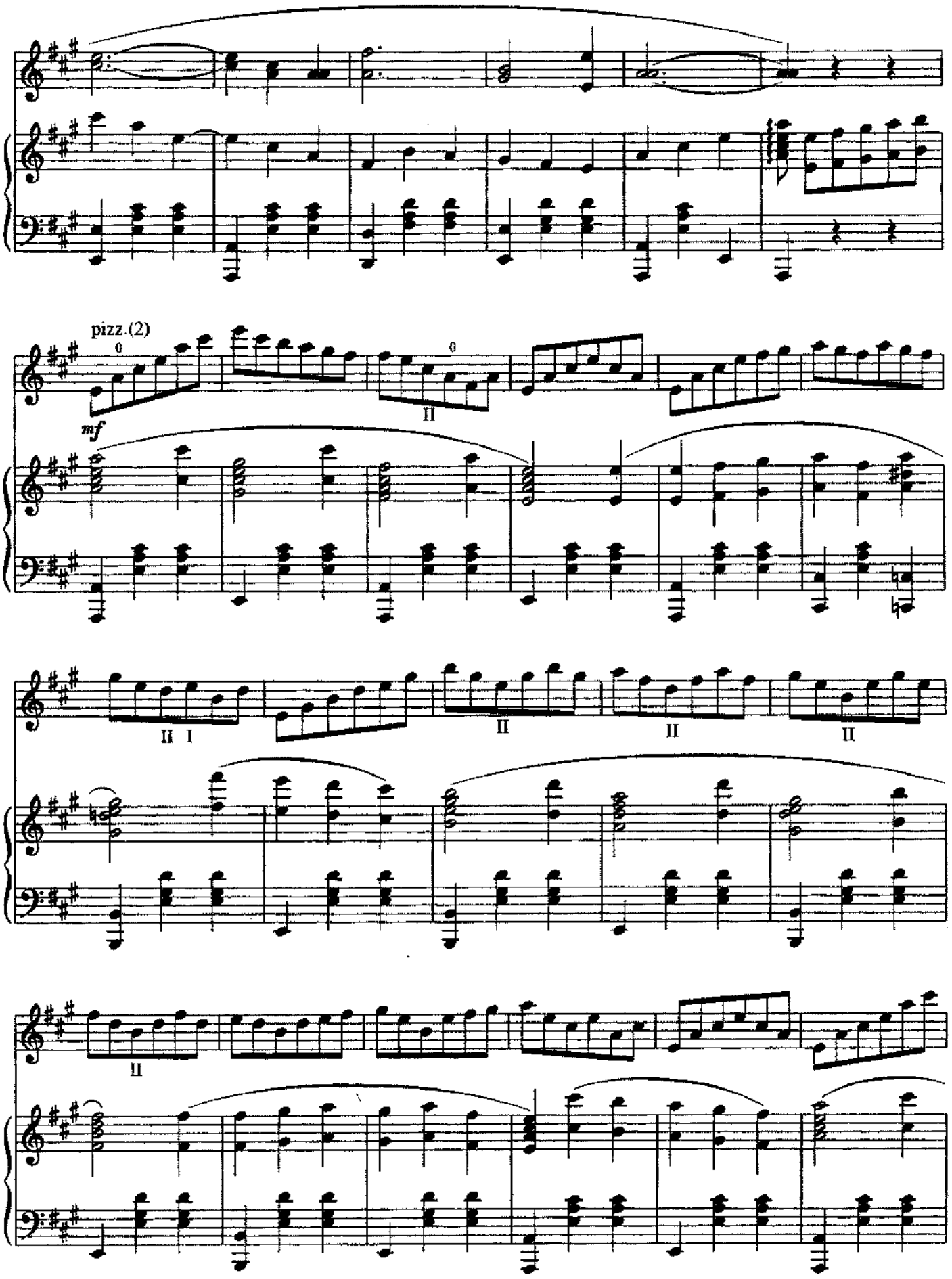
Вальс

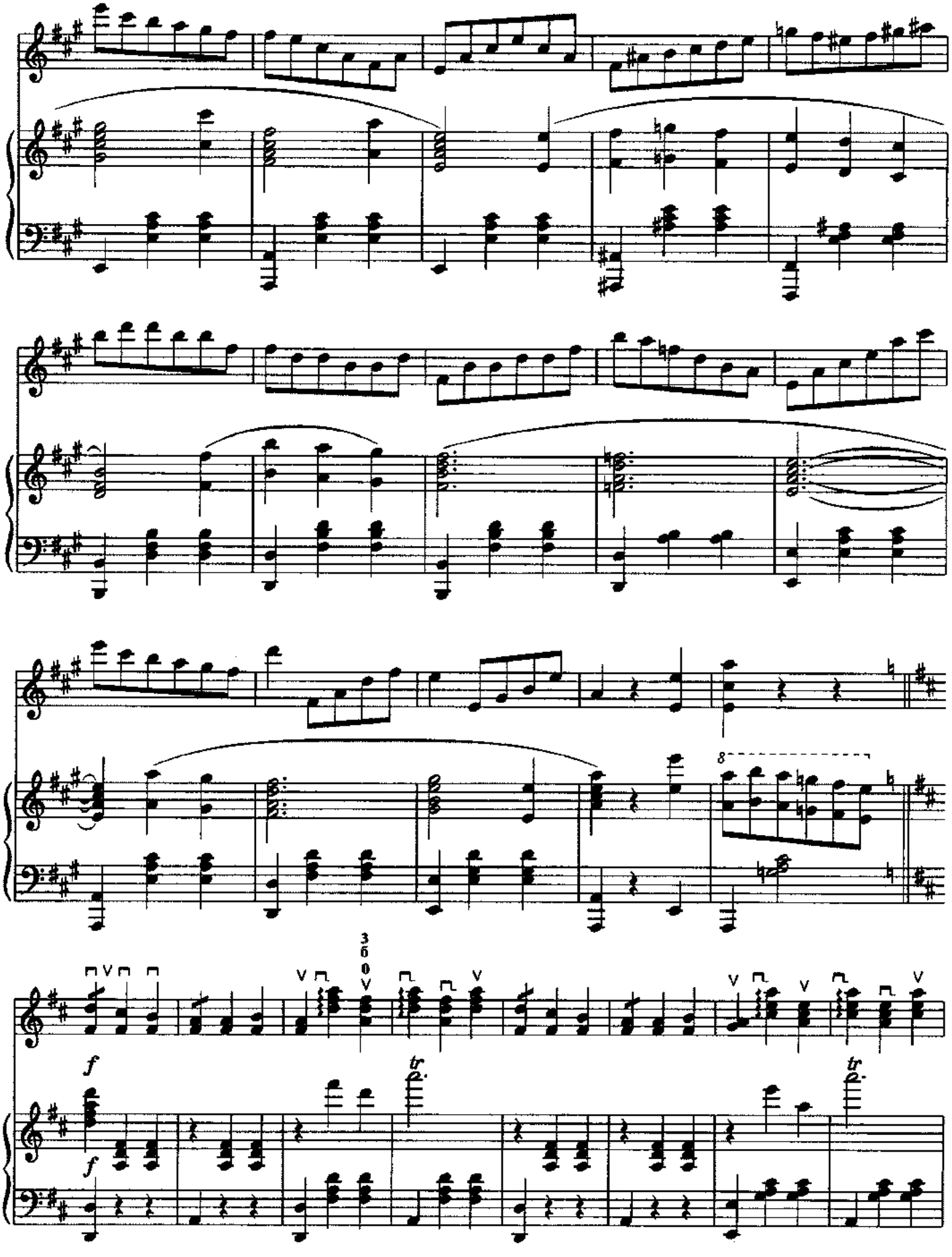
REVERIE

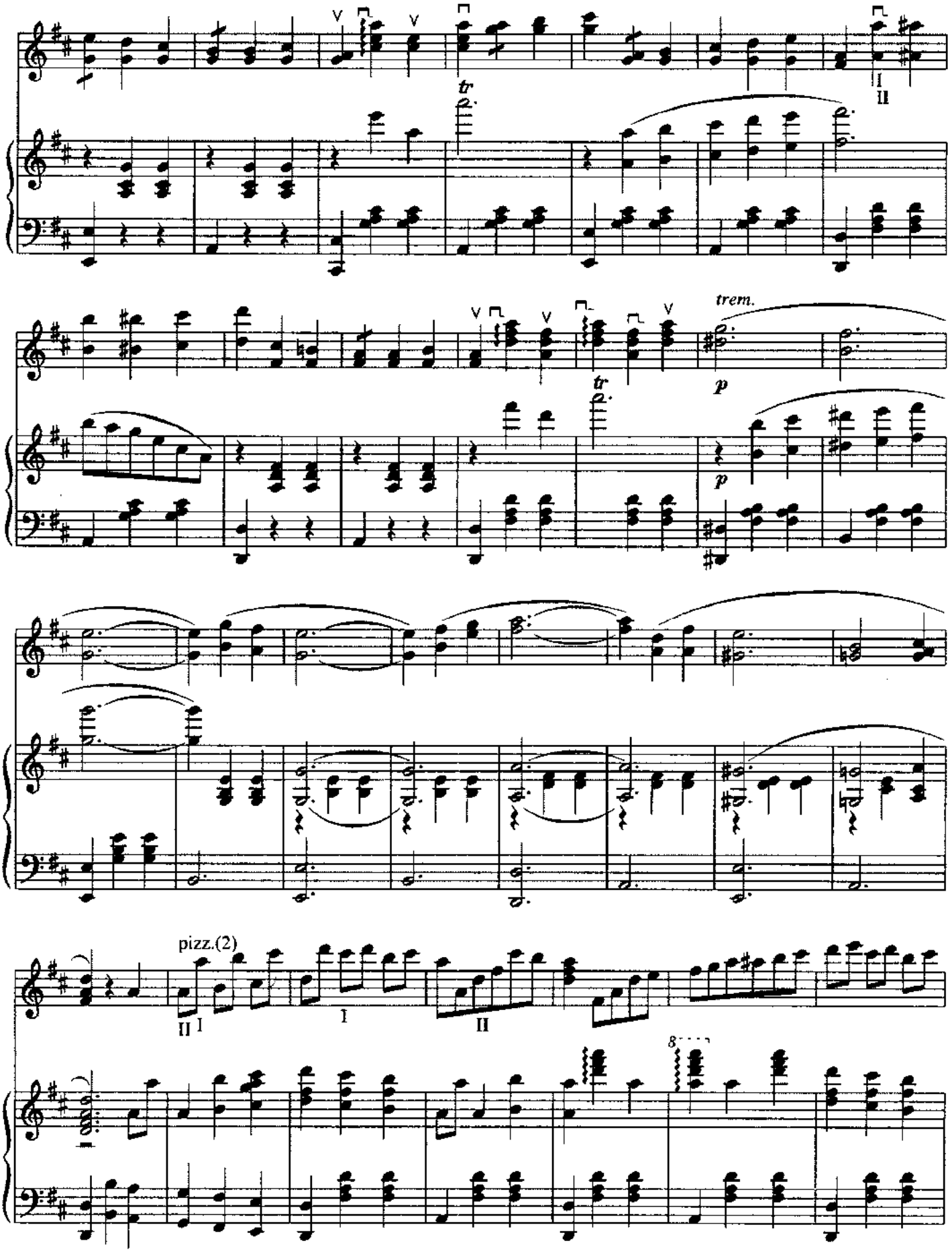
Waltz

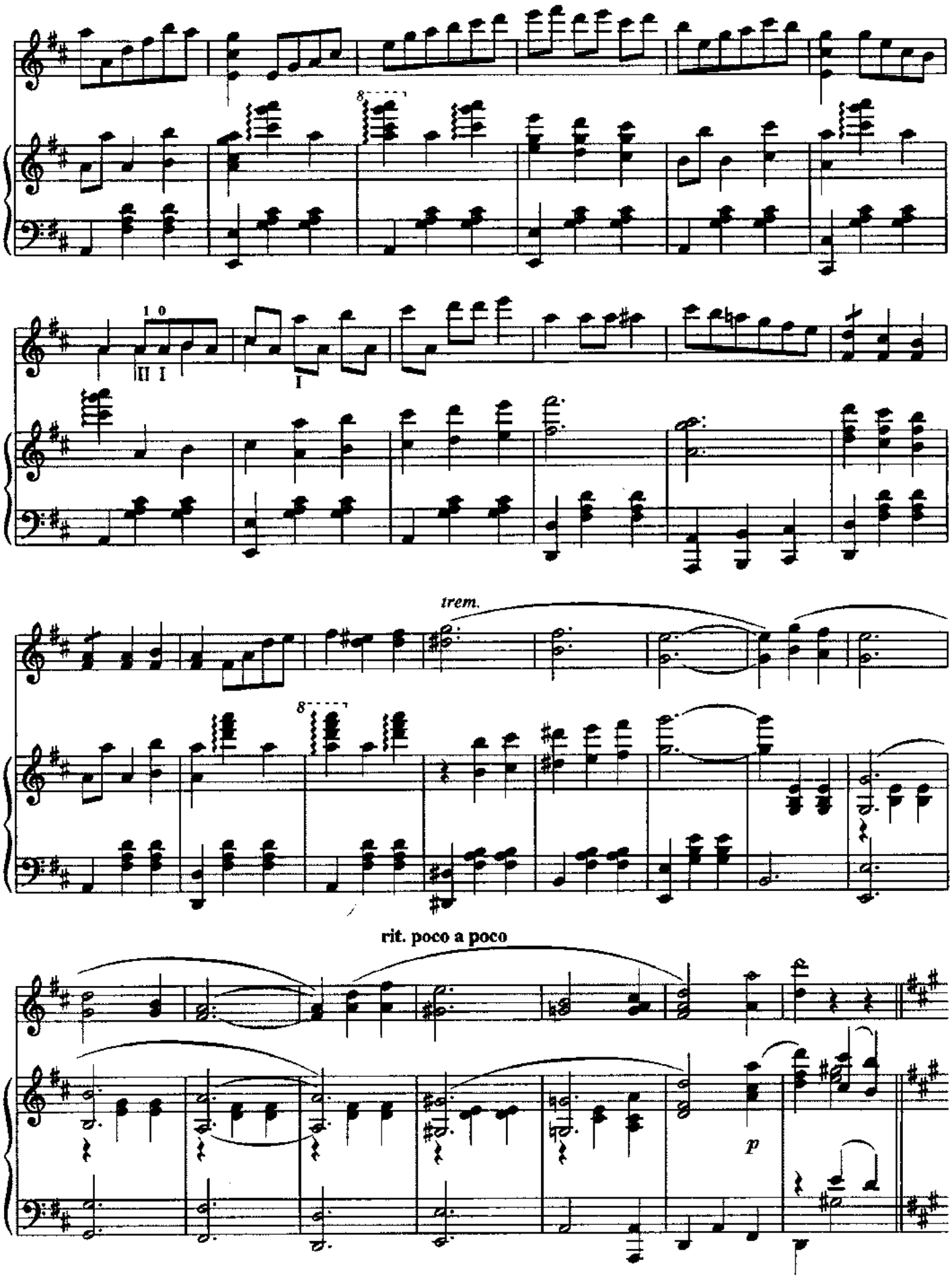
Исполнительская редакция А. Шалова
Edited by A. Shalov

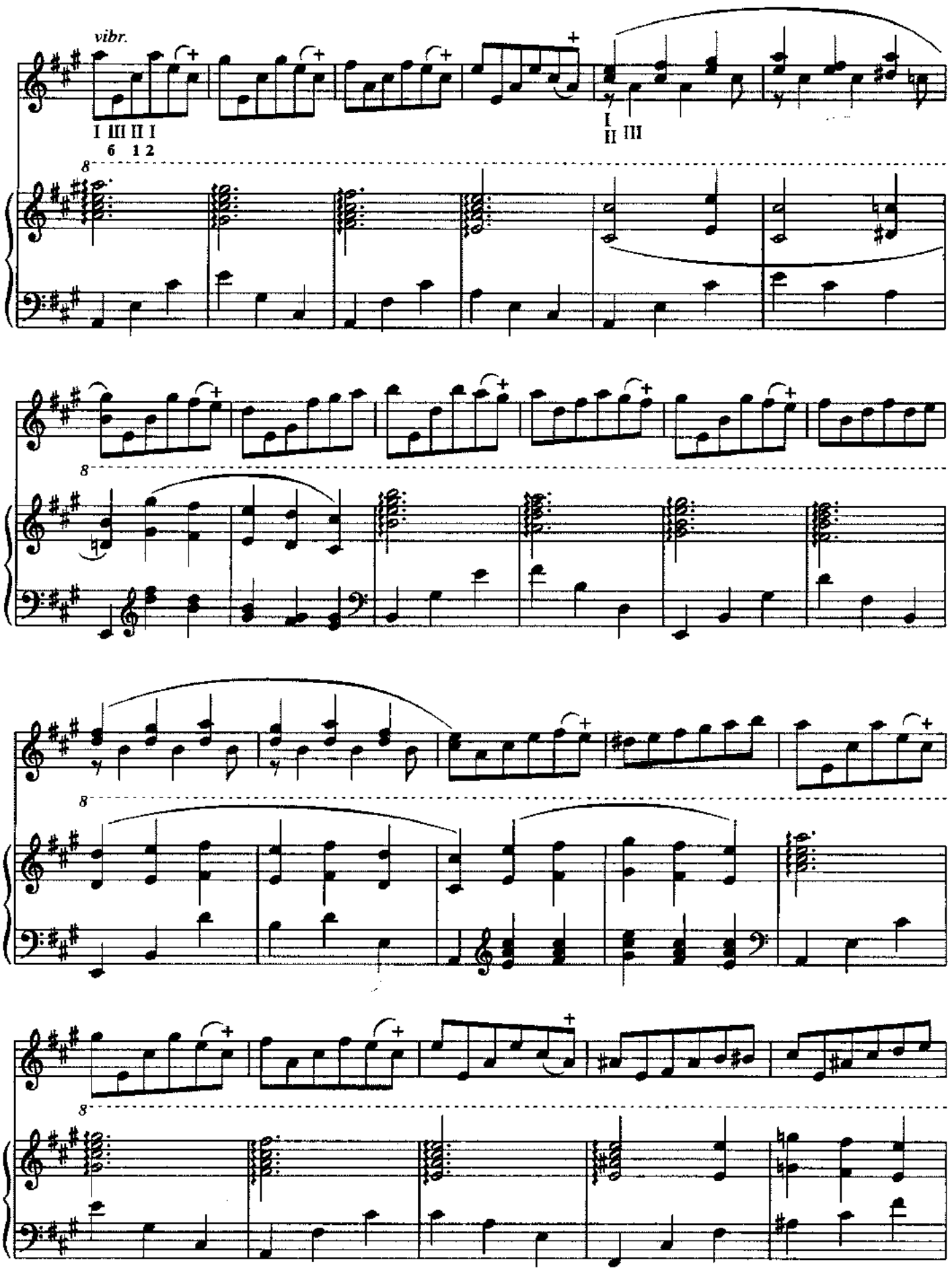


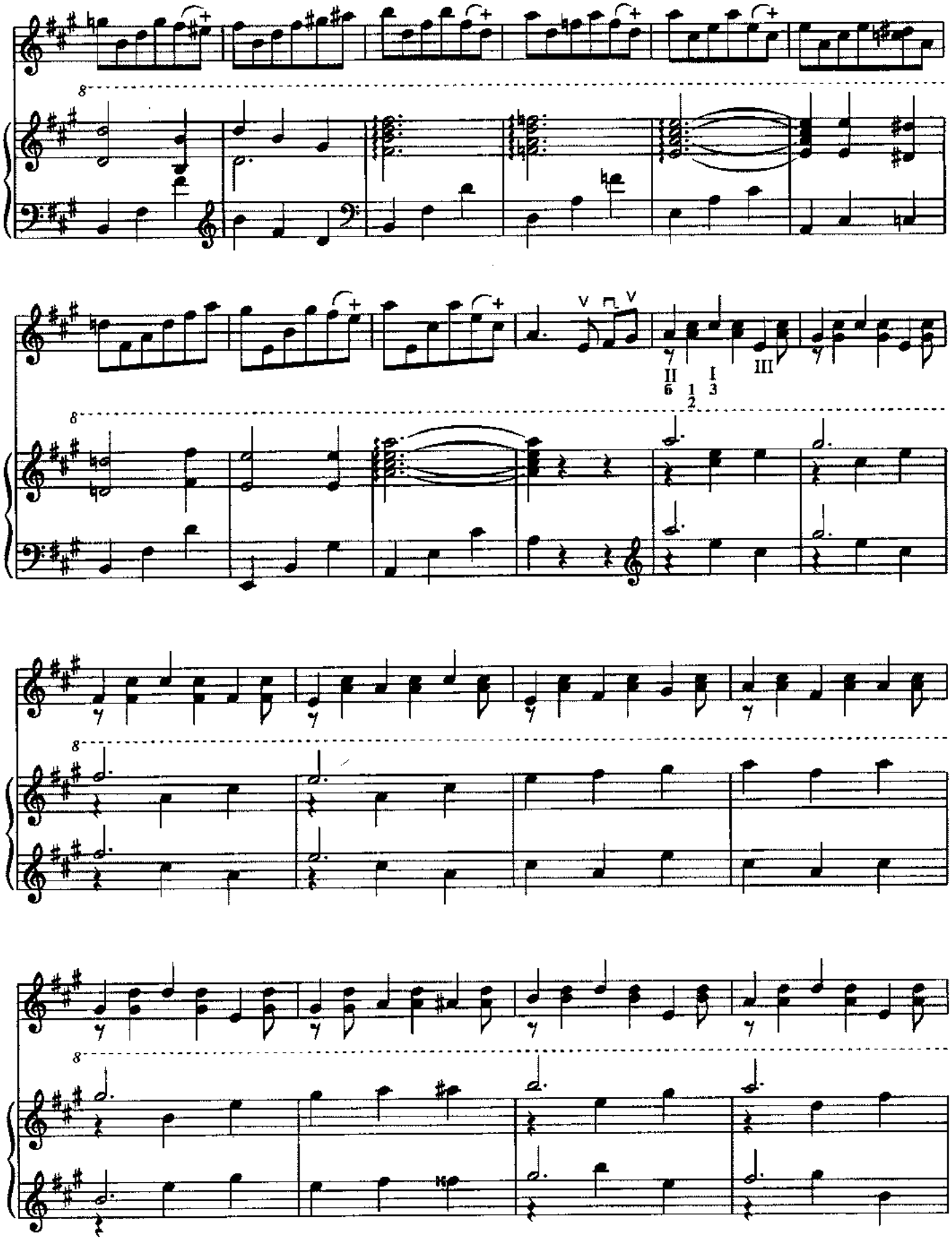

pizz.(2)
mf
II
II I
II
II
II

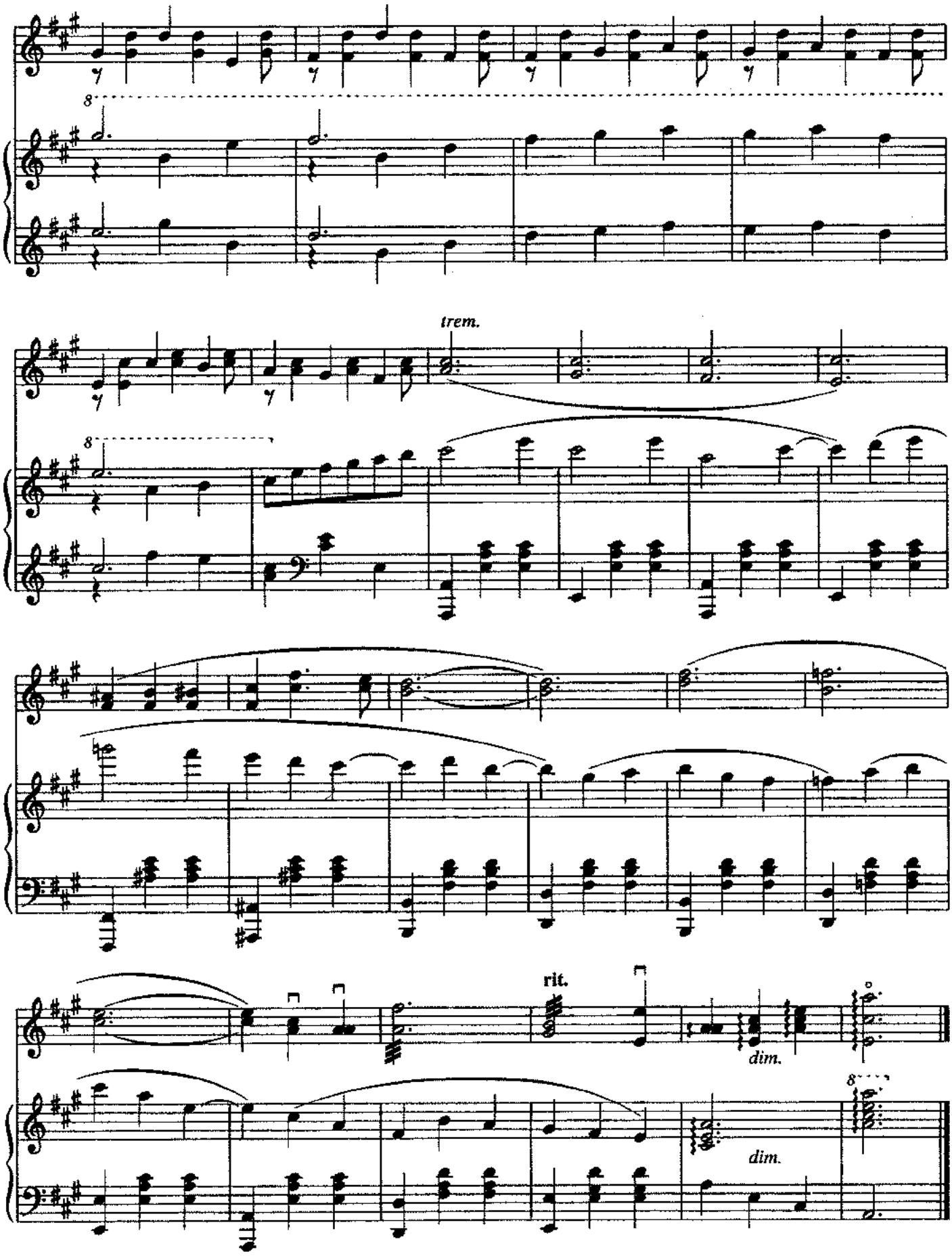

f
f
tr
tr


tr
I II
trem.
p
tr
p
pizz.(2)
II I
I
II
8


8
1 0
II I
I
trem.
8
rit. poco a poco
p


vibr.
I III II I
6 1 2
I
II III
8
8
8
8

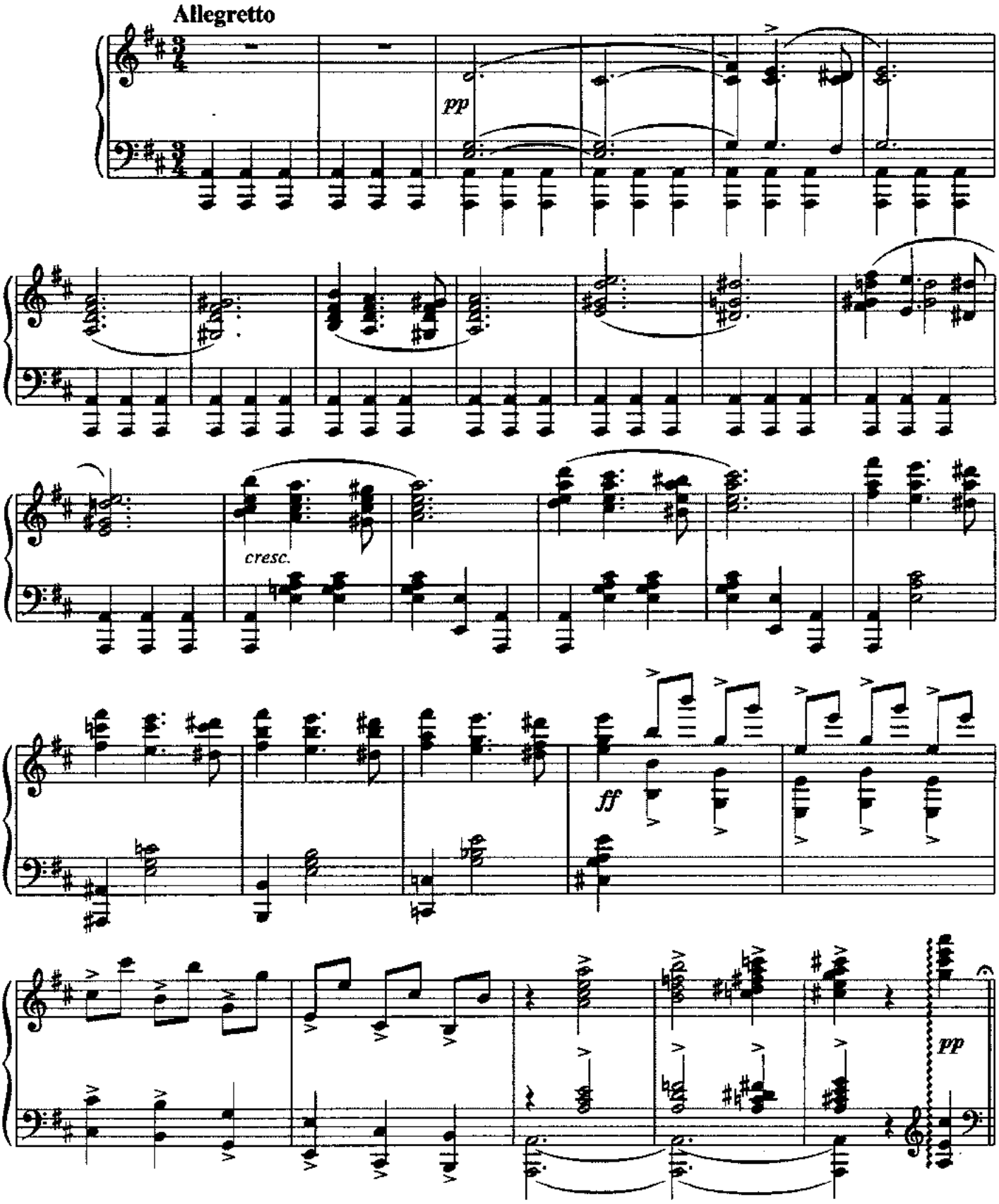


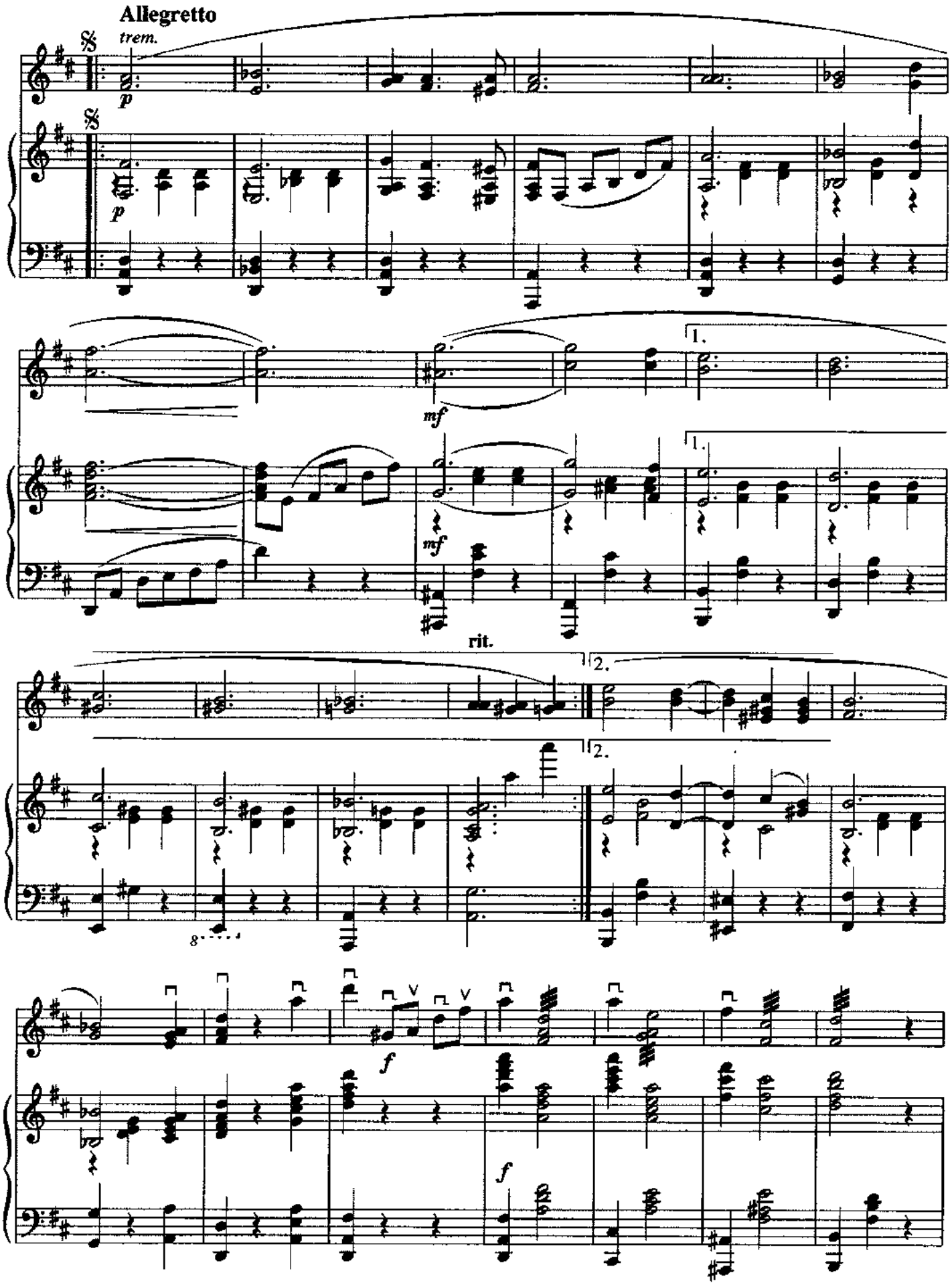

trem.
rit.
dim.
dim.

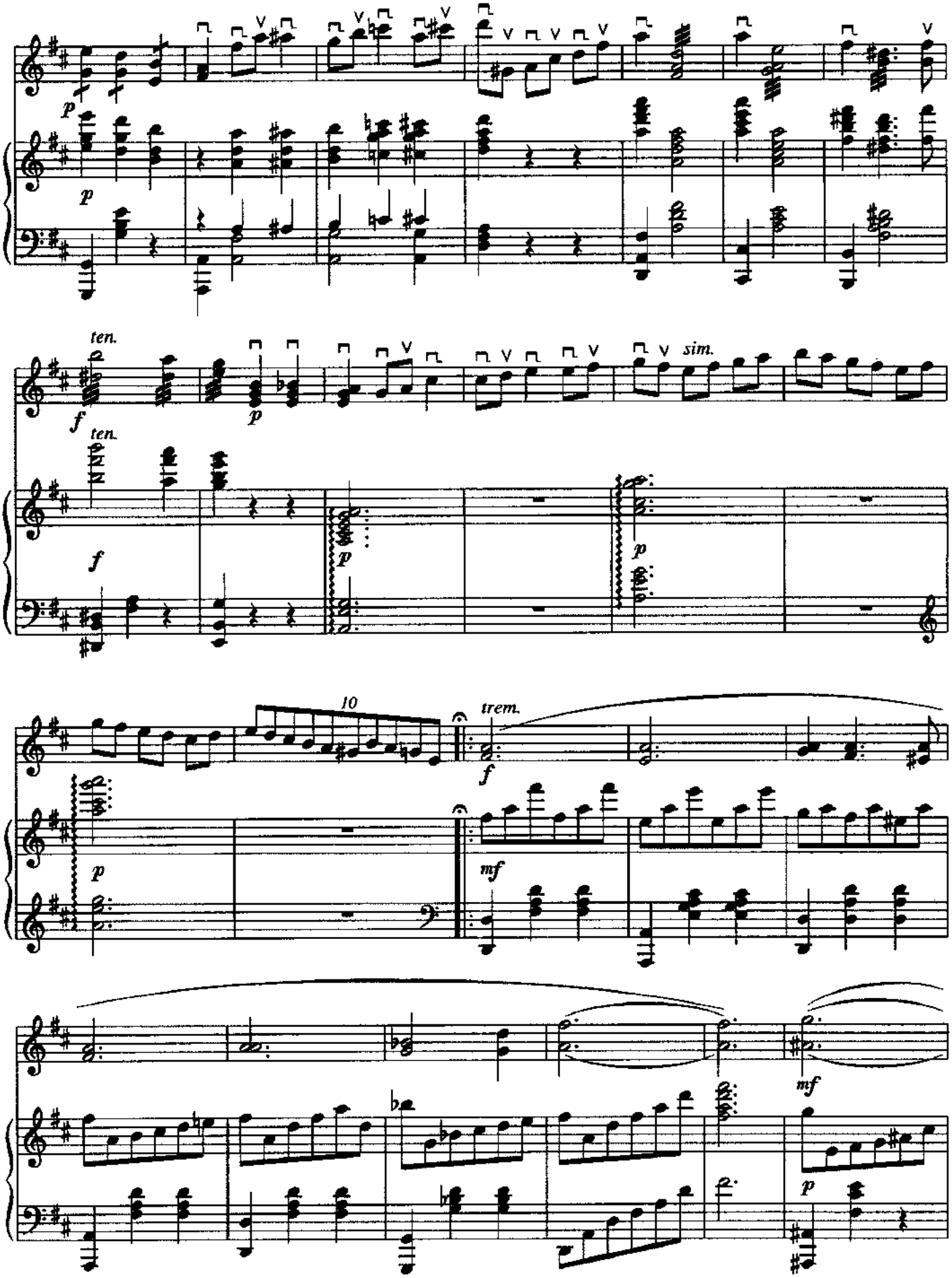
МЕТЕОР
Вальс

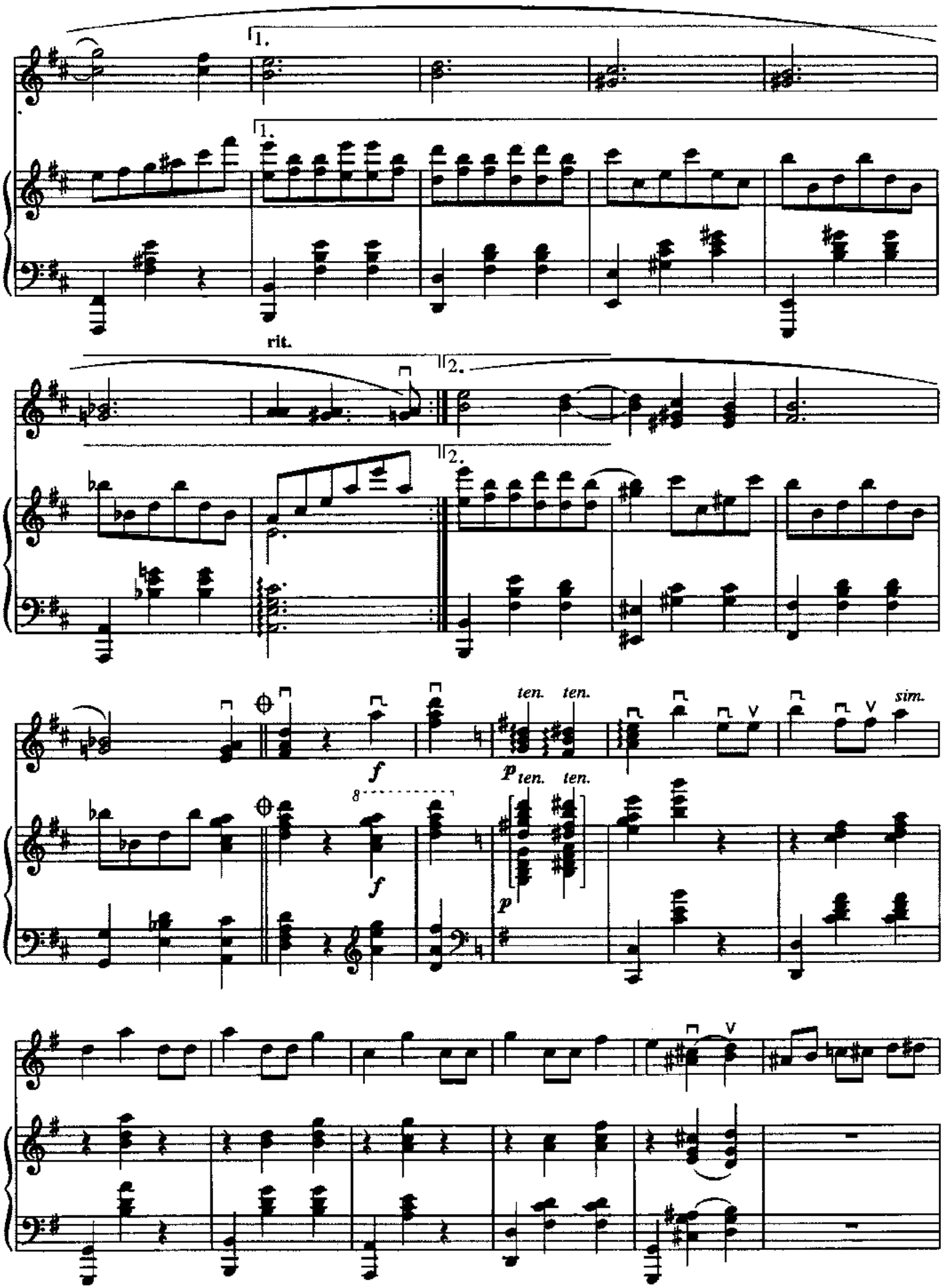
METEOR
Waltz

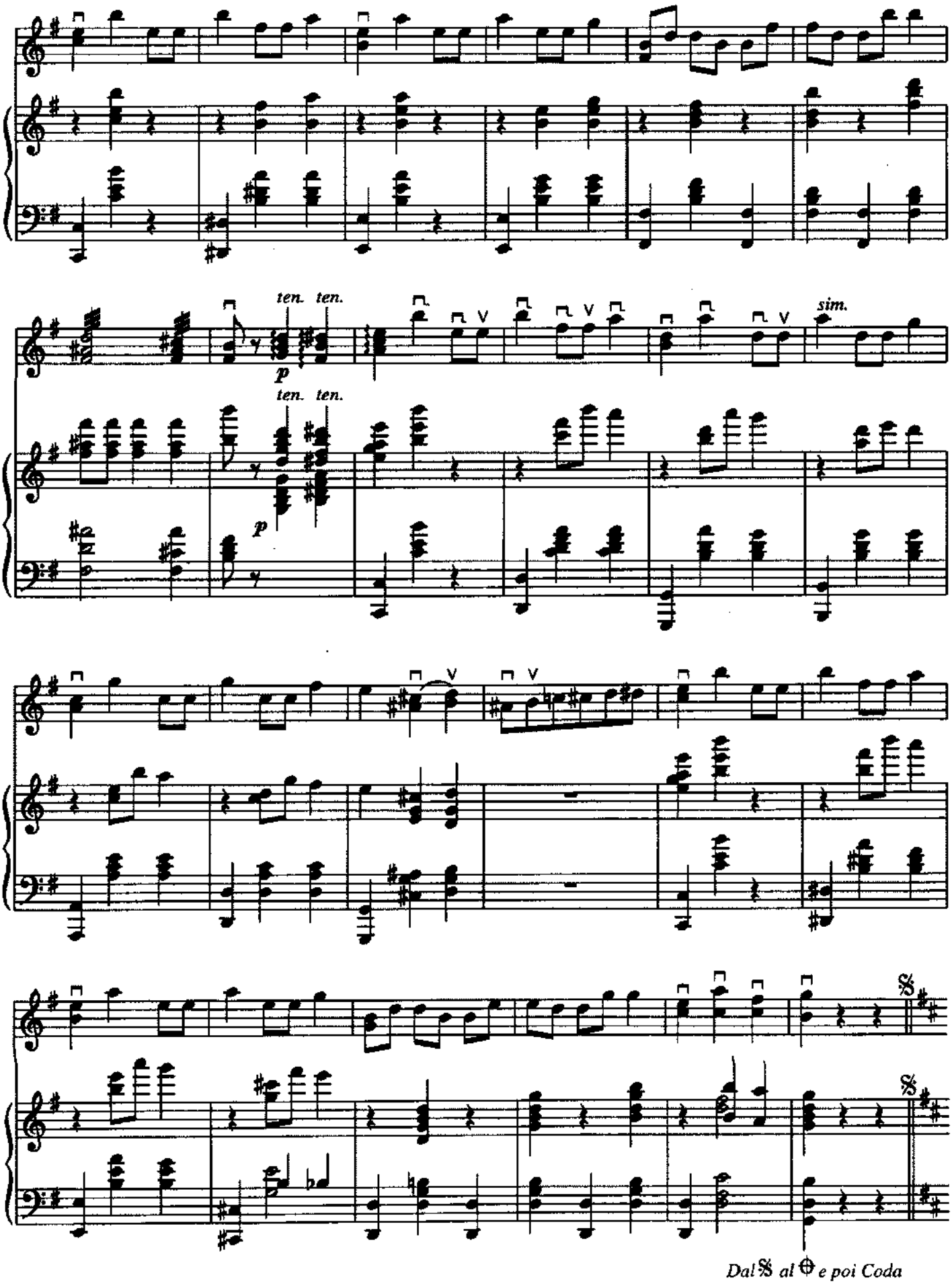
Обработка Б. Трояновского
Arranged by B. Troyanovsky

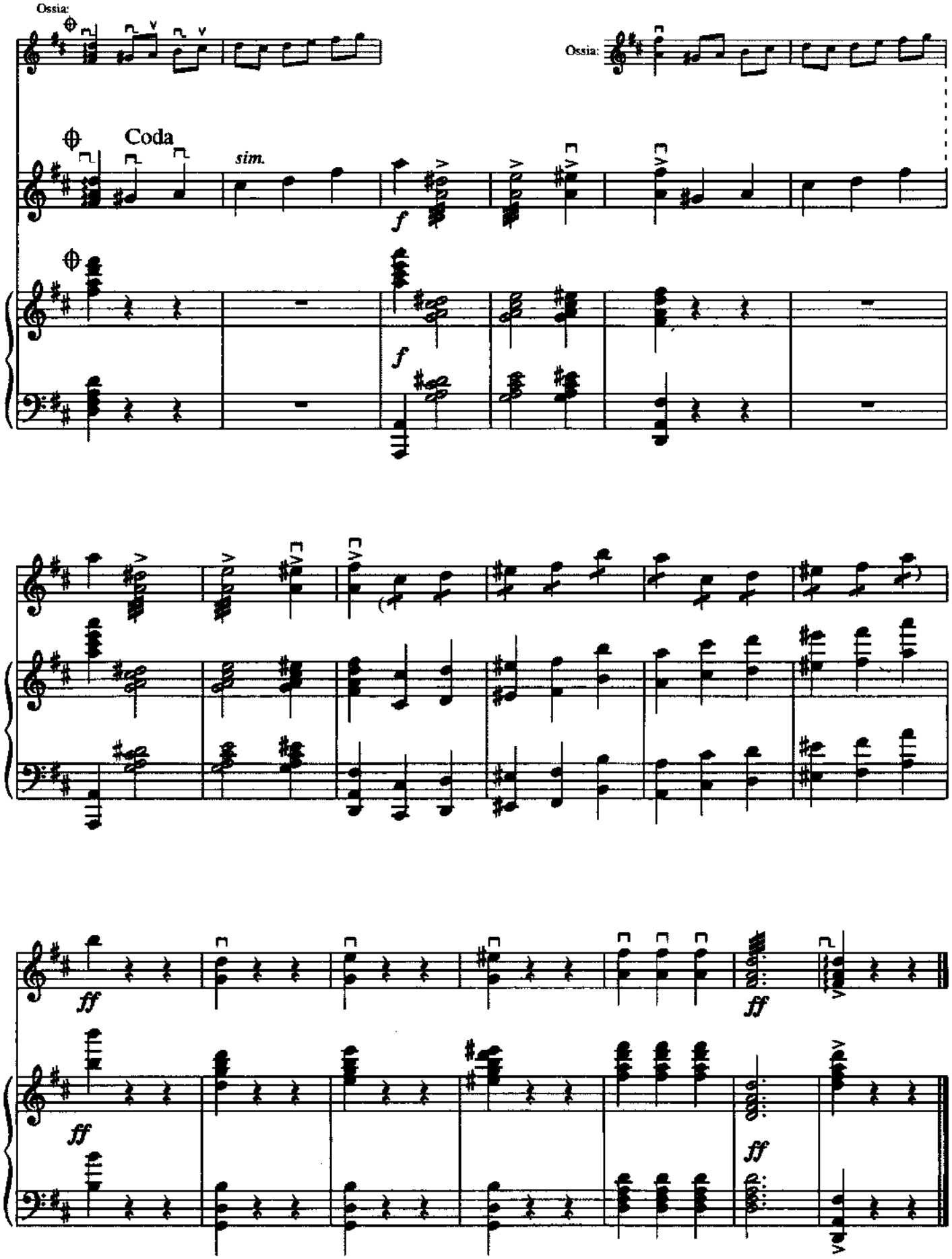



Allegretto
trem.
p
mf
1.
2.
rit.
f


p
p
ten.
f
ten.
f
p
sim.
p
p
10
trem.
f
p
mf
mf
p


1.
1.
rit.
2.
2.
ten. ten.
sim.
f
p ten. ten.
8
f
p


ten. ten.
p
sim.
ten. ten.
p
Dal 𝄋 al ⊕ e poi Coda


Ossia:
Ossia:
Coda
sim.
f
f
ff
ff
ff
ff

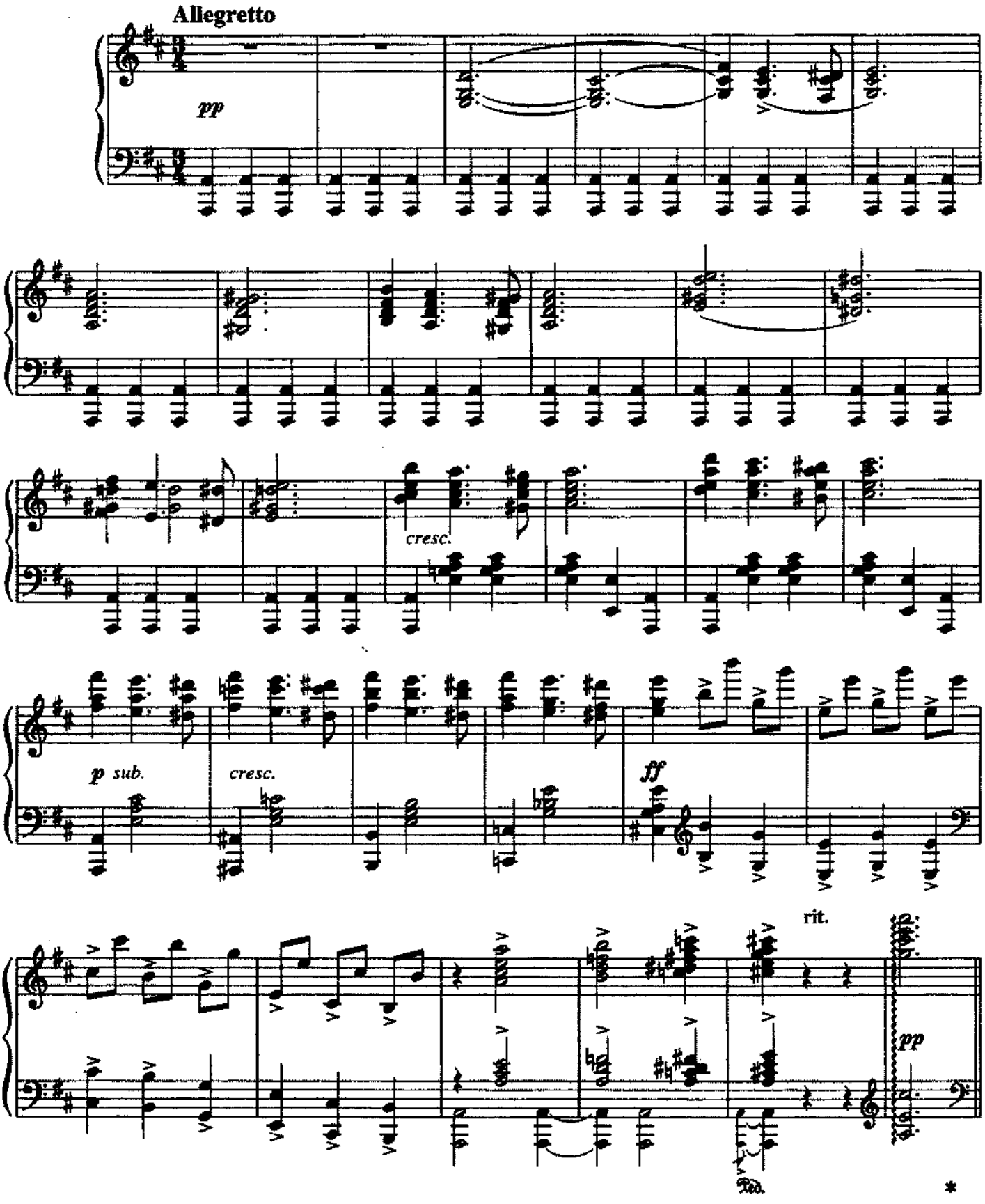
МЕТЕОР

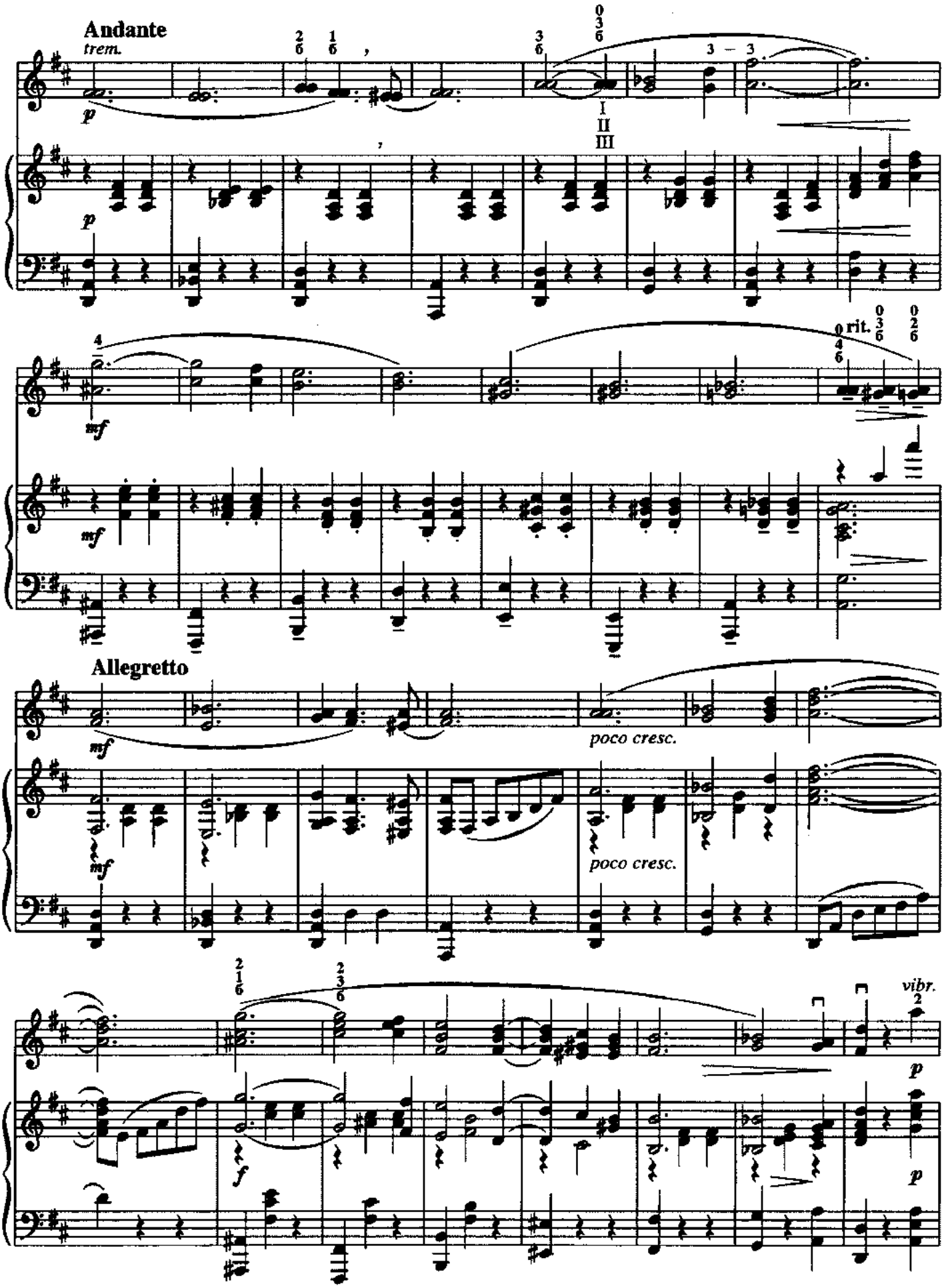
Вальс

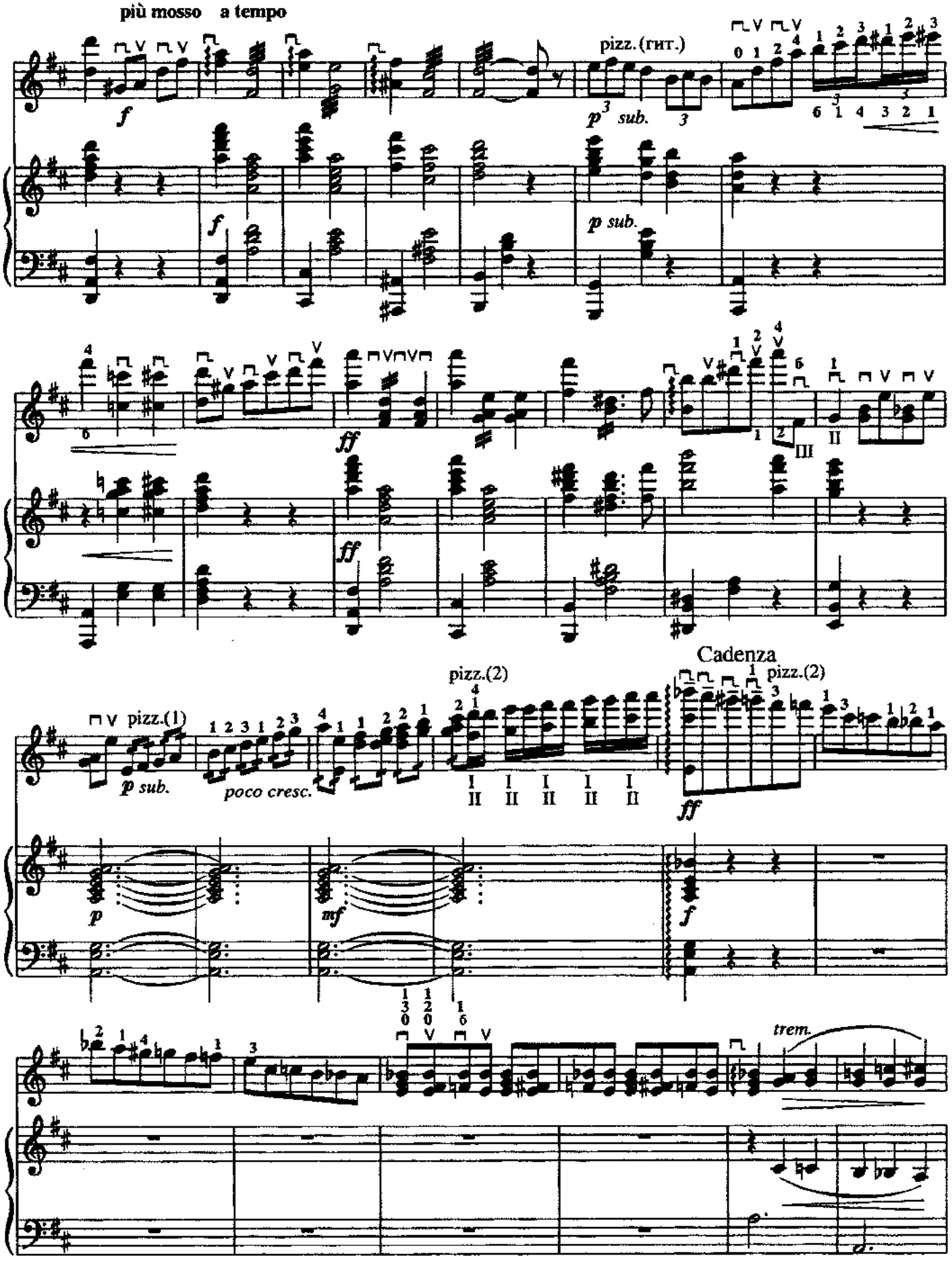
METEOR

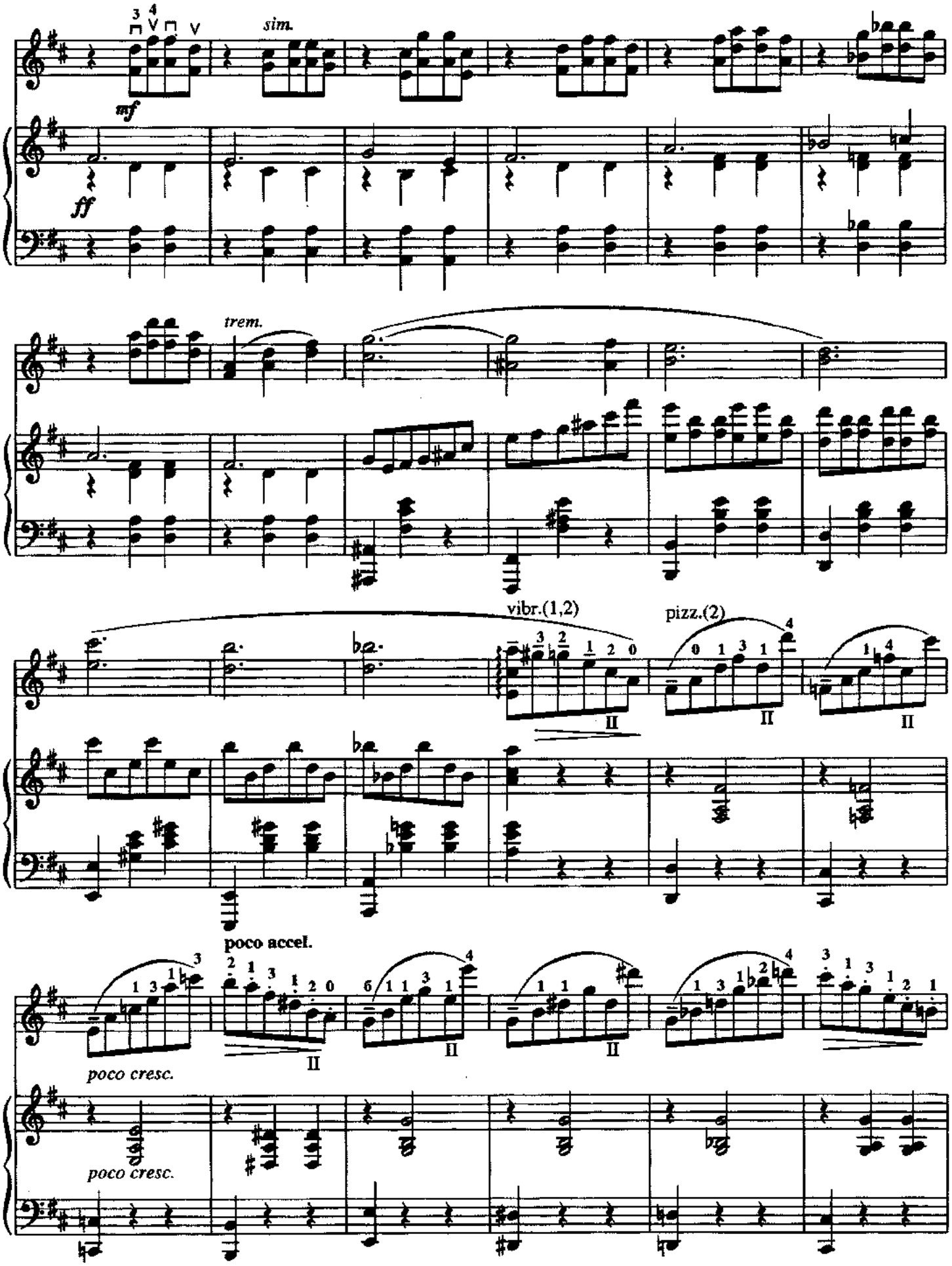
Waltz

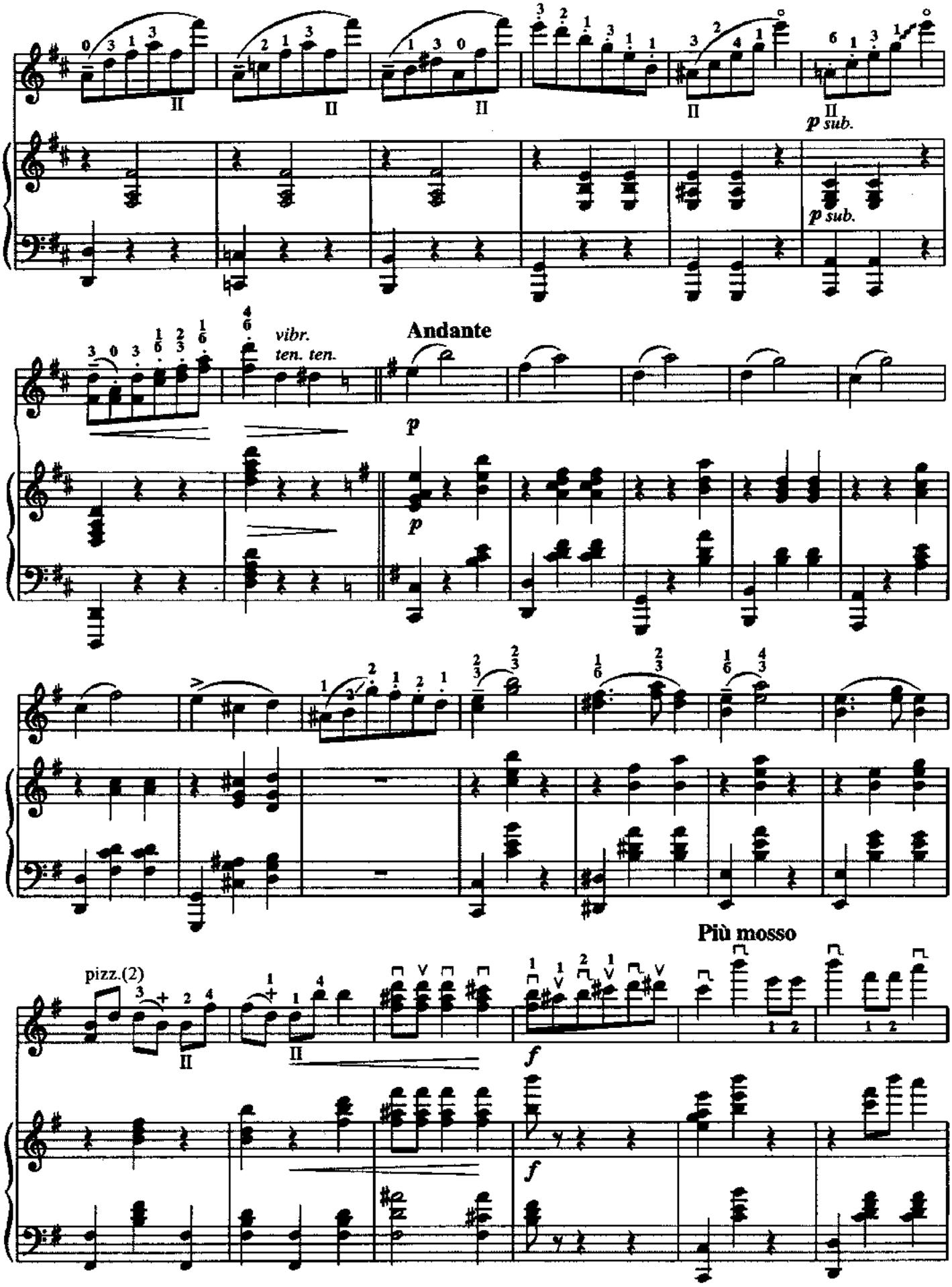
Транскрипция В. Ельчика
Transcription by V. Yel'chik

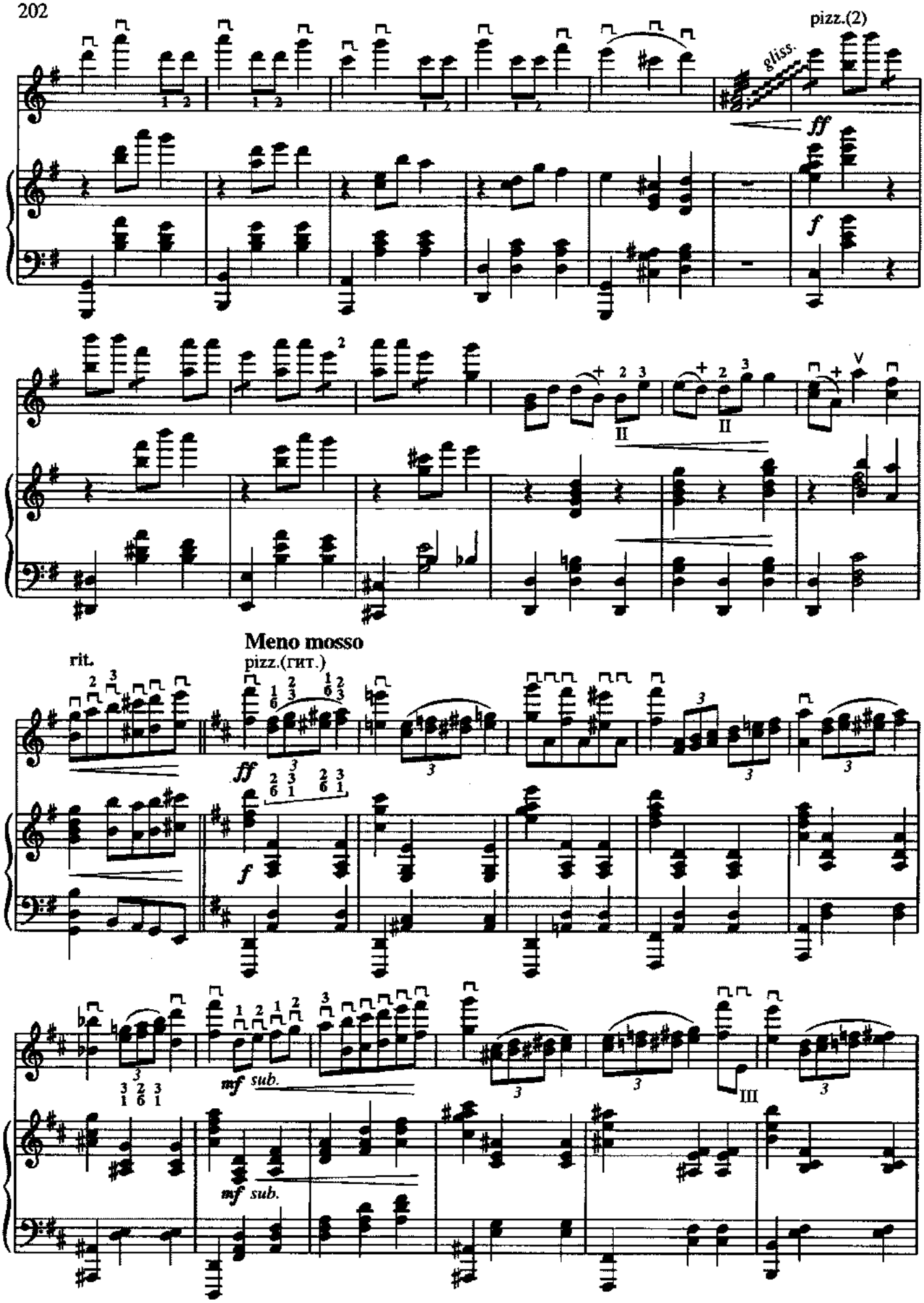


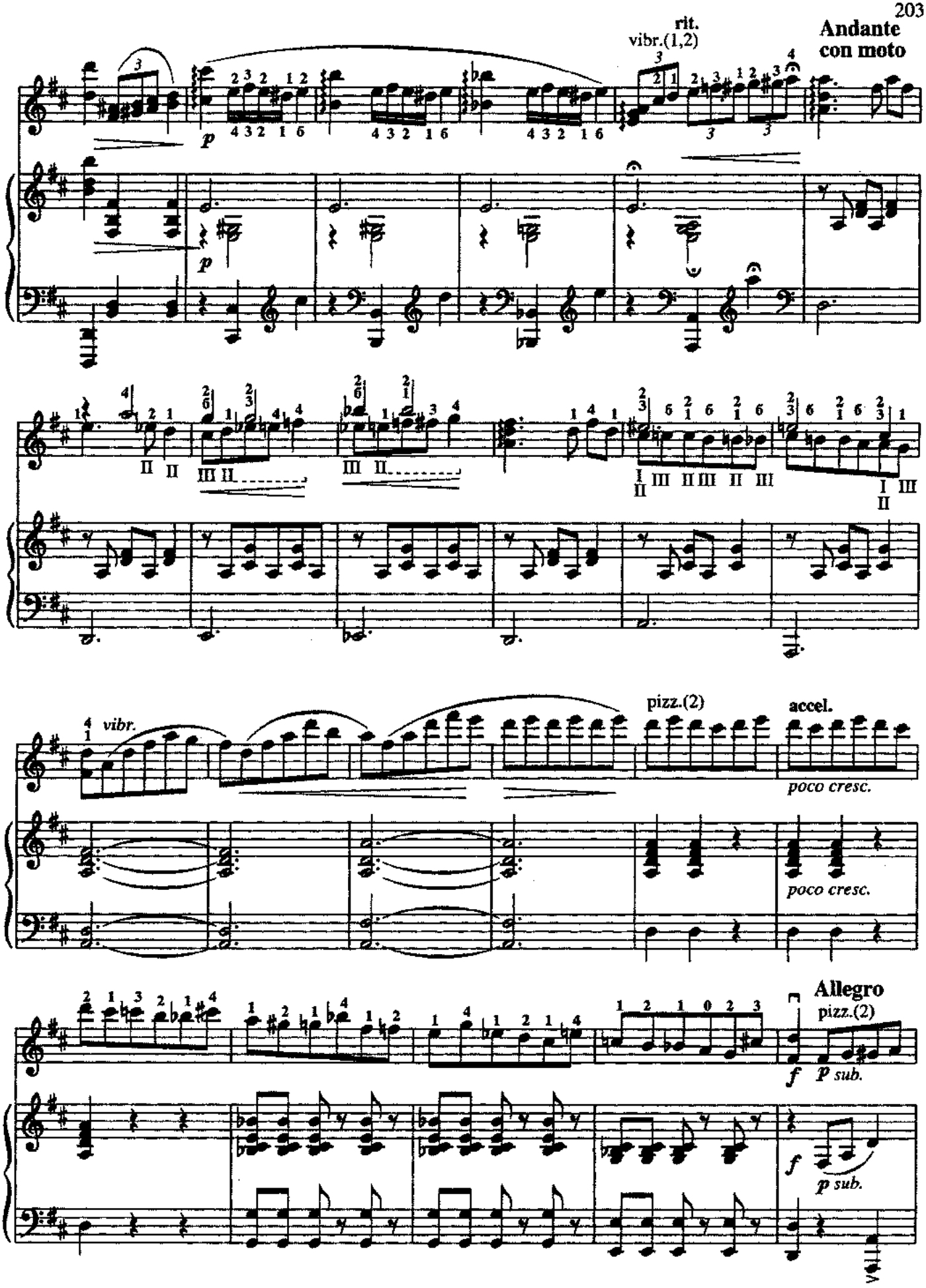

Andante
trem.
p
I
II
III
mf
rit.
Allegretto
poco cresc.
vibr.
f

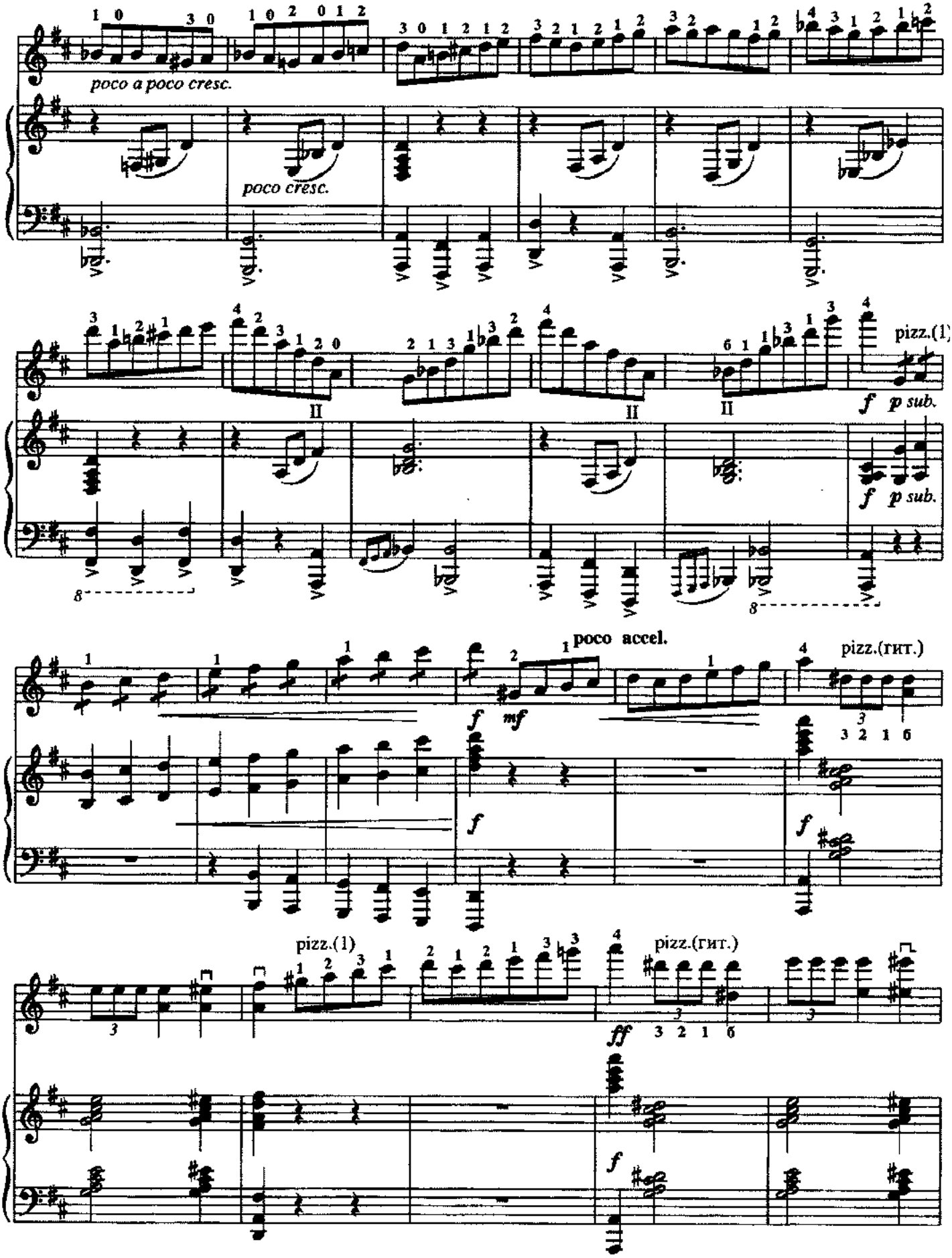

più mosso a tempo
pizz. (гит.)
sub.
Cadenza
pizz.(1)
pizz.(2)
poco cresc.
trem.


sim.
mf
ff
trem.
vibr.(1,2)
pizz.(2)
poco accel.
poco cresc.
poco cresc.


II
II
II
II
II
p sub.
p sub.
vibr.
ten. ten.
Andante
p
p
pizz.(2)
II
II
f
f
Più mosso

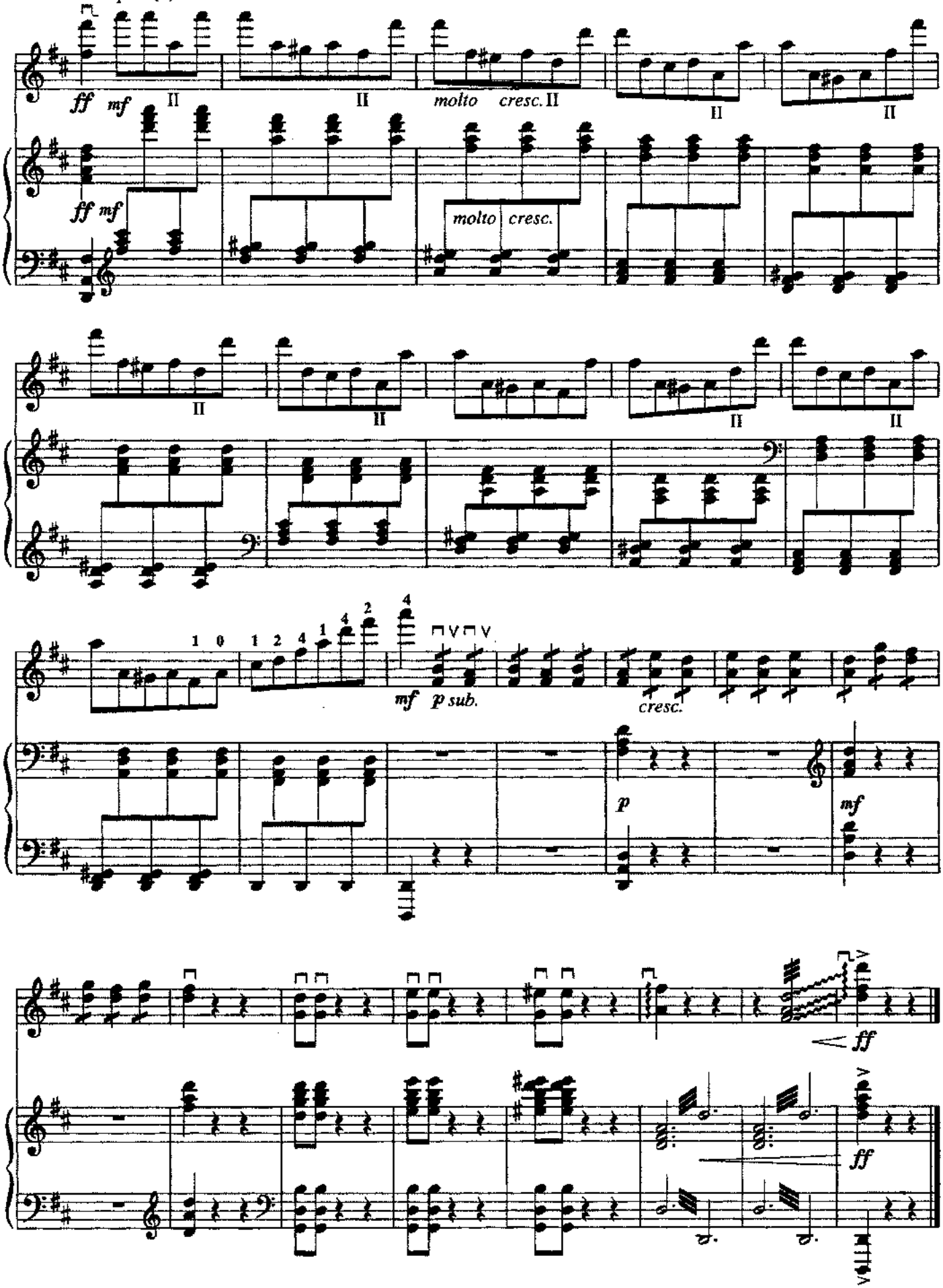

pizz.(2)
gliss.
ff
f
II
II
V
rit.
Meno mosso
pizz.(гит.)
ff
f
mf sub.
mf sub.
III


rit.
vibr.(1,2)
Andante
con moto
vibr.
pizz.(2)
accel.
poco cresc.
poco cresc.
Allegro
pizz.(2)
p sub.
p sub.


poco a poco cresc.
poco cresc.
pizz.(1)
f p sub.
poco accel.
pizz.(гит.)
mf
ff

Presto

pizz.(2)



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