



# Библиотека Юного Пианиста

А. ПИРУМОВ

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## ДЕТСКИЙ АЛЬБОМ

Тетрадь вторая

СОВЕТСКИЙ КОМПОЗИТОР · МОСКВА 1985



Александр Иванович ПИРУМОВ родился в 1930 году в Тбилиси. Окончил Московскую консерваторию (1956), затем аспирантуру по классу композиции Д. Б. Кабалевского. Начал вести педагогическую работу с 1958 года; ныне профессор Московской консерватории.

Музыку А. Пирумова отличают серьезность и масштабность концепций, благородство звучания, своеобразная и совершенная техника композиции, основанная на полифоническом искусстве и связанных с ним современных принципах развития. В охватывающем широкий круг жанров творческом многообразии композитора три симфонии, концерт-вариации для фортепиано с оркестром, четыре струнных квартета, скрипичная соната; канцатно-ораториальные сочинения (среди них «Реквием в память воина-брата»), хоры, романсы. Из камерных фортепианных произведений А. Пирумова необходимо отметить цикл «Двенадцать прелюдий и фуг», а также «Токкату» и «Скерцо» (оба сочинения включались в обязательную программу I и V международных конкурсов имени П. И. Чайковского).

Представлена в творчестве А. Пирумова и детская тематика. Этот сборник (для I—V классов ДМШ) продолжает вышедший из печати в 1968 году «Детский альбом» (24 пьесы), образуя его вторую тетрадь; сюда вошли 24 пьесы и пять вариационных циклов («Вариации на тему Б. Бартока» были изданы ранее). Пьесы первого раздела публикуемой тетради имеют народно-песенную основу. Наряду с мелодической ясностью им свойственны пластичность и образная рельефность, иногда связанные со звуковой изобразительностью («Петух», «Медведь», «Пароход»). Без усложнения пианистических задач А. Пирумов удачно вводит в пьесы новые элементы ритмики («Вор-воробей», «Станием в круг», гармоний («Колядка», «Дразнилка»). В некоторых пьесах выделяются характерные авторские приемы. К ним следует отнести применение остинатных форм («По грибы», «Баба Яга», «Колядка») и канонической имитации («А-у!»).

В вариационных циклах второго раздела этого издания с еще большей полнотой проявляются богатство идей и техническое мастерство композитора.

Темами служат детские пьесы известных авторов. Большой интерес представляют в циклах методы варьирования, связанные со звуковысотным, структурным, меторитмическим преобразованием тематического материала. Звуковая ткань в вариациях часто формируется приемами серийной (дodeкафонной) техники, творчески переосмыслимыми композитором в тональной музыке. Оперируя звуковым составом тематических фраз (мотивов), А. Пирумов прибегает иногда к «мелодизации» (линейному изложению) и к «собиранию», опираясь, таким образом, на технику горизонтальной и вертикальной дodeкафонии. В большинстве случаев эти формы преобразований взаимодействуют и дополняют друг друга. Важное значение приобретают ракоходные инверсии тематического материала (яркие примеры — вариация VI на тему Н. Мясковского и вариация V на тему П. Хиндемита). Следует отметить также прием обособления («абстрагирования») мелодических или аккомпанементных комплексов («сочлененных» в теме) с последующим их развитием. Такой прием, в частности, используется в вариации III на тему А. Корелли, где возникает «внутренний» вариационный цикл — пассакалия на обособленный басовый голос темы. В структурном отношении в вариациях А. Пирумова привлекает внимание искусственная «комбинаторика» мотивов с изменением порядка тактов и добавлением новых фраз, обычно имеющих характер «выписанного ritenuto» или разработочного расширения (образцом может служить вариация I на тему Н. Мясковского). Часто в целях варьирования автор пользуется переменным размером, метрическим смещением мотивов, взаимной «модуляцией» квадратных и неквадратных структур. Нельзя не выделить как пример полифонического мастерства вариацию IV на тему П. Хиндемита — фугетту, в которой блестящие стилизованы построения «Ludus tonalis».

Вторая тетрадь «Детского альбома» уже в рукописи нашла успешное применение в педагогической практике. Она несомненно будет ценной и для учащихся и для сложившихся музыкантов в их концертных выступлениях.

В. ПАВЛОВ

# ДЕТСКИЙ АЛЬБОМ

( ТЕТРАДЬ ВТОРАЯ )

## I. Двадцать четыре пьесы<sup>\*)</sup>

### 1. ЗАИНЬКА

А. ПИРУМОВ

Andante  $\text{♩} = 63$ .

Ф-п.

### 2. ФИЛИН

Andantino  $\text{♩} = 69$

<sup>\*)</sup> По мотивам русских народных песен из сборника „Жаворонушки“.

### 3. ГЛУХАРЬ

**Comodo**  $\text{♩} = 80$

The musical score consists of three staves of piano music. The top staff uses a treble clef and a common time signature. The middle staff uses a bass clef and a common time signature. The bottom staff uses a treble clef and a common time signature. The music is performed with the right hand and includes dynamic markings such as *p*, *f*, and *r*. Fingerings like 1, 2, 3, 4, and 5 are indicated above the notes. The score is set against a background of vertical bar lines.

### 4. КУКУШКА

**Moderato**  $\text{♩} = 88$

The musical score consists of two staves of piano music. The top staff uses a treble clef and a common time signature. The bottom staff uses a treble clef and a common time signature. The music is performed with the right hand and includes dynamic markings such as *p dolce*, *<mf>*, and *<p>*. Fingerings like 1, 2, 3, 4, and 5 are indicated above the notes. The score is set against a background of vertical bar lines.

## 5. БАБА ЯГА

Moderato  $\text{♩} = 92$

Music score for two voices. The top voice (Bass clef) starts with a forte dynamic (*f pesante*) and eighth-note patterns. The bottom voice (Bass clef) has rests. Measure 1 ends with a fermata over the second note of the top voice.

Continuation of the musical score. The top voice continues its eighth-note pattern. The bottom voice begins with eighth-note patterns. Measure 2 ends with a fermata over the first note of the top voice.

Continuation of the musical score. The top voice has a dynamic marking *ff*. The bottom voice has eighth-note patterns. Measure 3 ends with a fermata over the first note of the top voice.

Continuation of the musical score. The top voice has eighth-note patterns. The bottom voice has eighth-note patterns. Measure 4 ends with a fermata over the first note of the top voice.

Continuation of the musical score. The top voice has eighth-note patterns. The bottom voice has eighth-note patterns. Measure 5 ends with a dynamic marking *sff*.

## 6. КОЛЫБЕЛЬНАЯ

Andante  $\text{♩} = 63$

*p dolce*

*mf*

*mp* *p dim.* *pp*

## 7. ЧАСЫ

Animato  $\text{♩} = 116$

*f*

*2* *3* *1* *5*

*3* *15*

*poco a poco cresc.*

*ff*

*mf*

## 8. ПЛЯСОВАЯ

Moderato  $\text{♩} = 84$

## 9. КУРИЦА И ЦЫПЛЯТА

**Animato** ♩ = 120

*p*

*dolce*

*poco a poco cresc.*

*poco rit.*

*a tempo*

# 10.МЕДВЕДЬ

Allegro moderato ♩-104

The musical score consists of five staves of music for two hands on a piano. The tempo is Allegro moderato (♩-104). The dynamics include *f*, *ff*, *cresc.*, and *decresc.*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, and 5. Grace notes and slurs are also present. The music is divided into measures by vertical bar lines.

## 11. ДРАЗНИЛКА

Allegro con brio  $\text{♩} = 100$

## 12. МЯЧ

Allegretto  $\text{♩} = 108$

## 13. ПАРОХОД

Moderato  $\text{♩} = 88$

The musical score consists of five staves of music for two players. The first player's parts are on the top two staves, and the second player's parts are on the bottom three staves. The music is in 3/4 time, with a key signature of one sharp. Fingerings (1-5) are indicated above the notes. Dynamics include *p*, *mp*, and *f*. Performance instructions like *Ped.* and *\*Ped.* are placed below the staves. The score is titled "13. ПАРОХОД" at the top right.

# 14. ПО ГРИБЫ

**Allegramente** ♩ = 132

*Allegramente ♩ = 132*

*Ped. \**

*Ped. \* Ped. \**

*Ped. \**

*Ped. \**

*cantabile*

*f*

*p*

*mf*

*mp*

*p*

*c 7119 к*

## 15. ВСТАНЕМ В КРУГ

Vivo  $\text{♩} = 160$

## 16. ПЕТУХ

Moderato  $\text{♩} = 80$

5  
2  
4  
1  
3  
1  
4  
2  
5  
1  
5  
2

*p*

5  
3  
2  
3  
*m.s.*  
*mf*

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

*poco a poco cresc.* *m.d.*

\*

*Ped.* \*

*f*

4  
1  
2  
5

4  
1  
2  
5

*Poco meno mosso*

*Ped.* \**Ped.* *m.s.* *p* *m.d.*

*Ped.* \**Ped.*

## 17. ДВА КОЗЛИКА

Vivo  $d=90$

*Ped. \**      *Ped. \**

*Poco meno mosso*

## 18. ЛИСКА - ЛИСА

Scherzando  $\text{♩} = 66$

1 2 3 4 5

*poco a poco*

*cresc.*

*f* *dim.*

*p*

# 19. ВОР-ВОРОБЕЙ

*Allegro non troppo*  $\text{♩} = 100$

*p*

*simile* *poco cresc.*

*mp*

*<mp>*

*cresc.*

*mf*

*p*

*simile* *cresc.*

*f*

*mf*

*poco a poco cresc.*

*ff*

## 20. ЛОДЫРЬ

*Con moto* ♩ = 126

poco rit.

a tempo

poco rit.

a tempo

cresc.

poco rit.

a tempo

*p*

*mf*

*mp*

*mf*

*f*

*sfp*

c 7119 к

## 21. ПЕРВОЕ АПРЕЛЯ

**Comodo**  $\text{♩} = 80$

*p cantabile*

*poco a poco cresc.*

*mf* *dim.*

*poco a poco cresc.*

*mf*

*dim.*

*mf*

*p poco a poco cresc.*

*mf*

*p*

## 22. ГУЛИ-ГУЛЕНЬКИ

Sostenuto  $\text{♩} = 76$

*mp dolce espr.*

*mf*

*cresc.*

*f*

*mf dim.*

*p*

## 23. КОЛЯДКА

**Animato** ♩ = 120

3 1  
f  
1 A

3 1  
5 2  
più f  
1 2  
4

ff  
A

f  
1 A

mp  
p

## 24. A-Y!

Moderato  $\text{♩} = 88$ 

Moderato  $\text{♩} = 88$

*f*      *m.d.* *mf*      *m.s.*      *<mp>*      *poco rit.*      *<p>*      *a tempo*

*\*Ped.*      *morendo*

*m.s.*      *m.d.*      *1-5*      *2-1*      *3-2*      *4-3*      *5-4*      *m.d. p*

*\*Ped.*      *m.s.*      *\*Ped.*      *<p>*      *<pp>*      *poco rit.*

*morendo*

*Meno mosso*      *\*Ped.*

*p*      *m.s.*      *m.d.*      *pp*

*Ped.*      *m.s.*      *Ped.*      *(1983r)*

**II. Вариации  
ВАРИАЦИИ НА ТЕМУ Б.БАРТОКА**

ТЕМА

Andante  $\text{♩} = 69$ 

А. ПИРУМОВ

Var.I

Moderato

poco rit.

Bap. II

Allegro non troppo

mp  
mf  
mp  
mf

1 3 3 2 5 2 3 1 2 1 3 1 2 2 2

mp  
mf  
mp  
mf

1 3 2 3 2 1 3 1 2 1 3 1 2 2 2

Bap. III

Risoluto

mp  
mf  
mp  
mf

1 2 4 3 2 1 3 1 2 1 3 1 2 2 2

\* Ped. \* V. 1 2 3 1 2 1 3 1 2 1 3 1 2 2 2

V. Ped.

mp  
mf  
mp  
mf

1 2 3 1 2 1 3 1 2 1 3 1 2 1 3 1 2 1

\* V. 1 2 3 1 2 1 3 1 2 1 3 1 2 1 3 1 2 1

V. Ped. \*

mp  
mf  
mp  
mf

1 2 3 1 2 1 3 1 2 1 3 1 2 1 3 1 2 1

V. 1 2 3 1 2 1 3 1 2 1 3 1 2 1 3 1 2 1

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

Andantino

*m. d.*

*p*

*m.s.*

*pp*

*m.s.*

*m.d.*

*ped.*

\* *una corda*

*ped. tre corda*

*pp*

*p*

*una corda*

*ped. tre corda*

*pp*

*una corda*

*ped. tre corda*

*Bap. V*

*Vivo*

*p leggiero*

*tre corda*

*ped.*

*sempre staccato*

*cresc.*

*dim.*

*poco a poco cresc.*

4 5  
1 2  
2 3  
3 4  
4 5  
5 3

*f*

3

Bap. VI  
Tranquillo cantabile

*p*

Musical score page 28, measures 1-4. The score consists of two staves. The top staff uses treble clef and has a key signature of one sharp. The bottom staff uses bass clef and has a key signature of one sharp. Measure 1 starts with a dynamic *mf*. Measures 2 and 3 show various note patterns with dynamics *p* and *mf*. Measure 4 ends with a dynamic *mf*. Pedal markings (*Ped.*) and asterisks (\*) are placed under specific notes in each measure.

Musical score page 28, measures 5-8. The top staff begins with a dynamic *p*. The bottom staff starts with a dynamic *p*. Measures 6 and 7 show continuous eighth-note patterns. Measure 8 ends with a dynamic *p*. An asterisk (\*) is placed under a note in measure 6.

*poco a poco cresc.*

Musical score page 28, measures 9-12. The top staff starts with a dynamic *p*. The bottom staff starts with a dynamic *p*. Measures 10 and 11 show eighth-note patterns. Measure 12 ends with a dynamic *p*. Pedal markings (*Ped.*) and asterisks (\*) are placed under specific notes in measures 9 and 11.

*poco rit.*

Musical score page 28, measures 13-16. The top staff starts with a dynamic *mf*. The bottom staff starts with a dynamic *p*. Measures 14 and 15 show eighth-note patterns. Measure 16 ends with a dynamic *p*. An asterisk (\*) is placed under a note in measure 14. A pedal marking (*\*Ped.*) is placed under a note in measure 15.

Bap. VII

Tempo di marcia

Musical score page 28, measures 17-20. The top staff starts with a dynamic *f*. The bottom staff starts with a dynamic *p*. Measures 18 and 19 show eighth-note patterns. Measure 20 ends with a dynamic *p*.

Sheet music for a piece of music, page 29. The music is divided into six systems by brace lines.

**System 1:** Treble and bass staves. Measure 1 starts with a dotted half note followed by eighth-note pairs (5, 3, 2). Measure 2 starts with a dotted half note followed by eighth-note pairs (4, 2). Measure 3 starts with a dotted half note followed by eighth-note pairs (5, 3). Measure 4 starts with a dotted half note followed by eighth-note pairs (3). Measures 5 and 6 start with a dotted half note followed by eighth-note pairs (3).

**System 2:** Treble and bass staves. Measure 1 starts with a dotted half note followed by eighth-note pairs (5, 2). Measure 2 starts with a dotted half note followed by eighth-note pairs (4, 1). Measure 3 starts with a dotted half note followed by eighth-note pairs (5, 1). Measure 4 starts with a dotted half note followed by eighth-note pairs (4, 2). Measure 5 starts with a dotted half note followed by eighth-note pairs (3, 2). Measures 6 and 7 start with a dotted half note followed by eighth-note pairs (3).

**System 3:** Treble and bass staves. Measure 1 starts with a dotted half note followed by eighth-note pairs (5, 2). Measure 2 starts with a dotted half note followed by eighth-note pairs (4, 1). Measure 3 starts with a dotted half note followed by eighth-note pairs (5, 1). Measure 4 starts with a dotted half note followed by eighth-note pairs (4, 2). Measure 5 starts with a dotted half note followed by eighth-note pairs (3, 2). Measures 6 and 7 start with a dotted half note followed by eighth-note pairs (3).

**System 4:** Treble and bass staves. Measure 1 starts with a dotted half note followed by eighth-note pairs (5, 2). Measure 2 starts with a dotted half note followed by eighth-note pairs (4, 1). Measure 3 starts with a dotted half note followed by eighth-note pairs (5, 1). Measure 4 starts with a dotted half note followed by eighth-note pairs (4, 2). Measure 5 starts with a dotted half note followed by eighth-note pairs (3, 2). Measures 6 and 7 start with a dotted half note followed by eighth-note pairs (3).

**System 5:** Treble and bass staves. Measure 1 starts with a dotted half note followed by eighth-note pairs (5, 2). Measure 2 starts with a dotted half note followed by eighth-note pairs (4, 1). Measure 3 starts with a dotted half note followed by eighth-note pairs (5, 1). Measure 4 starts with a dotted half note followed by eighth-note pairs (4, 2). Measure 5 starts with a dotted half note followed by eighth-note pairs (3, 2). Measures 6 and 7 start with a dotted half note followed by eighth-note pairs (3).

**System 6:** Treble and bass staves. Measure 1 starts with a dotted half note followed by eighth-note pairs (5, 2). Measure 2 starts with a dotted half note followed by eighth-note pairs (4, 1). Measure 3 starts with a dotted half note followed by eighth-note pairs (5, 1). Measure 4 starts with a dotted half note followed by eighth-note pairs (4, 2). Measure 5 starts with a dotted half note followed by eighth-note pairs (3, 2). Measures 6 and 7 start with a dotted half note followed by eighth-note pairs (3).

**Text and Dynamics:**

- Measure 1:** *mf*
- Measure 2:** *cresc.*
- Measure 3:** *f*
- Measure 4:** *p*
- Measure 5:** *f*
- Measure 6:** *p*
- Measure 7:** *f*

**Performance Instructions:**

- Measure 1:** *ped.* \*
- Measure 2:** *ped.* \*
- Measure 3:** *ped.* \*
- Measure 4:** *ped.* \*
- Measure 5:** *ped.* \*
- Measure 6:** *ped.* \*
- Measure 7:** *ped.* \*

**Page Number:** c 7119 k

*f*

Ped.

\*

Bap. VIII  
(Coda)

Moderato tranquillo

*mf cantabile*

dim.

*p dolce*

Ped.

\* Ped.

\* Ped.

Ped. simile

Ped. \*

poco rit.

Ped.

\*

Ped.

\*

a tempo

Ped.

\*

Ped.

\*

c7119 k

(1968 r.)

# ВАРИАЦИИ НА ТЕМУ А. КОРЕЛЛИ

ТЕМА

Moderato ( $\text{♩}=100$ )

3/4

*p*

*f*

*mf*

*p*

*p* cresc.

*mf dim.*

1. 2.

Bap. I

L'istesso tempo

*p*

*f*

*mf*

Bap. II  
L'istesso tempo

Bap. III  
L'istesso tempo

c 7119 K

Musical score for two pianos, page 33, featuring six staves of music. The score includes dynamic markings such as *m. d.*, *ff*, *f*, *mf*, *mp cresc.*, and *p*. Fingerings are indicated above the notes, and slurs are used throughout the piece. The music consists of six staves, each with a different key signature and time signature, typical of a multi-movement musical score.

Bap. IV  
L'istesso tempo

# ВАРИАЦИИ НА ТЕМУ Н. МЯСКОВСКОГО

ТЕМА

**Comodo** ( $\text{♩} = 80$ )

poco rit.

Bap. I

**L'istesso tempo**

poco rit.

Bap. II

Moderato

*legato sempre*

5

Ped. \* Ped. \* simile

*poco rit.*

cresc.

Bap. III

Maestoso

*f* m.d.  
m.s. 5  
Ped.  
*\*Ped.*  
*\*Ped.*  
*m.s.*  
*\*Ped.*  
*\**

m.s.  
Ped.  
\*  
Ped.  
\*Ped.  
\*Ped.  
\*  
m.s.  
Ped.  
\*

m.s. *b* *b*

*Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* m.s. \*

Bap. IV  
Moderato

*p* m.s. 5 m.d. m.d. m.d.

5 m.d. m.d.

m.s. m.d. m.d. 5 3

Bap. V  
Risoluto . Marciale

5 f 2 5 2

Musical score for piano, page 38, featuring five staves of music. The score includes dynamic markings such as *p*, *f*, *più f*, and *v*, as well as articulation marks like hammer-ons and slurs. The music spans across different time signatures, including 2/4, 3/4, and 4/4. The piano keys are numbered 1 through 5 to indicate specific fingerings.

**Staff 1:** Bass clef, 2/4 time. Fingerings: 1, 3, 2, 1, 2, 5. Dynamics: *p*.

**Staff 2:** Bass clef, 2/4 time. Fingerings: 3, 2, 1, 4, 2. Dynamics: *v*.

**Staff 3:** Treble clef, 3/4 time. Fingerings: 3, 1, 2, 1, 4, 2. Dynamics: *più f*.

**Staff 4:** Treble and bass clefs, 3/4 time. Fingerings: 3, 1, 2, 1, 4, 2, 3, 2. Dynamics: *v*.

**Staff 5:** Treble and bass clefs, 3/4 time. Fingerings: 1, 2, 1, 2, 3, 2. Dynamics: *v*.

poco a poco      dim.

*pp*

Bap.VI  
Andante

*pp*      *mf*      *pp*

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

*pp*      *mf*      *pp*

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

*mf*

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

Bap. VII  
Comodo

# ВАРИАЦИИ НА ТЕМУ П. ХИНДЕМИТА

Тема

Giocoso ( $\text{♩} = 168$ )

Musical score page 1. The title "Тема" and "Giocoso ( $\text{♩} = 168$ )" are at the top. The music is in 2/4 time, treble clef, and bass clef. The key signature has one flat. The first measure starts with a forte dynamic (f). Measures 2 and 3 show eighth-note patterns with slurs and grace notes. Measure 4 begins with a dynamic of  $\text{♩} = 168$ .

Musical score page 2. Variation 1 continues in 2/4 time. Measure 1 starts with a dynamic  $\text{♩} = 168$ . Measures 2 and 3 show eighth-note patterns with slurs. Measure 4 begins with a dynamic  $\text{♩} = 168$ . The instruction "cresc. poco a poco" is written above the staff.

Musical score page 3. Variation 2 continues in 2/4 time. Measure 1 starts with a dynamic  $\text{♩} = 168$ . Measures 2 and 3 show eighth-note patterns with slurs. Measure 4 begins with a dynamic  $\text{♩} = 168$ . The instruction "ff" is written above the staff.

Musical score page 4. Variation 3 continues in 2/4 time. Measure 1 starts with a dynamic  $\text{♩} = 168$ . Measures 2 and 3 show eighth-note patterns with slurs. Measure 4 begins with a dynamic  $\text{♩} = 168$ . The instruction "f" is written above the staff.

Musical score page 5. Variation 4 continues in 2/4 time. Measure 1 starts with a dynamic  $\text{♩} = 168$ . Measures 2 and 3 show eighth-note patterns with slurs. Measure 4 begins with a dynamic  $\text{♩} = 168$ . The instruction "dim." is written above the staff, and "p" is written below the staff.

Bap. I

L'istesso tempo

poco meno mosso

Ped.  
Tempo I

poco meno mosso

Tempo I

ff

\*

*poco meno mosso*

*mf*

**Tempo I***poco meno mosso*

*f*

*p*

**Tempo I**
**Bap. II***Poco meno mosso*

*f*

*ff*

The musical score consists of five systems of music, each with two staves: bassoon (bottom) and piano (top).
   
**System 1:** Bassoon part shows eighth-note patterns with grace notes. The piano part has sustained notes and eighth-note chords. Measure numbers 1, 2, and 1 are indicated above the bassoon staff.
   
**System 2:** Bassoon part continues eighth-note patterns. The piano part includes dynamic markings *mf* and *poco a poco cresc.*. Measure numbers 2, 1, 2, 1 are above the bassoon staff.
   
**System 3:** Bassoon part features eighth-note patterns with grace notes. The piano part includes dynamic *ff*. Measure numbers 2, 5, 1, 2 are above the bassoon staff.
   
**System 4:** Bassoon part shows eighth-note patterns. The piano part includes dynamic *f*. Measure numbers 3, 2, 1, 2 are above the bassoon staff.
   
**System 5:** Bassoon part continues eighth-note patterns. The piano part includes dynamic *poco meno mosso*. Measure numbers 1, 2, 3 are above the bassoon staff.
   
**Final Measures:** The bassoon staff ends with measure 5. The piano staff ends with measure 5, followed by a repeat sign (*Red.*) and an asterisk (\*). The key signature changes to  $\frac{3}{4}$ .

Bap. III

Tempo precedente

4 1 3 2

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

2 1

poco a poco cresc.

Ped. \*

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

\* simile

Musical score page 46, measures 1-4. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a dynamic *f*. Measures 2-4 show a continuous pattern of eighth and sixteenth notes with various slurs and grace notes. Measure 4 ends with a dynamic *b*.

Musical score page 46, measures 5-8. The staves remain the same. Measure 5 begins with a dynamic *p*. Measures 6-8 continue the melodic line with eighth and sixteenth notes, maintaining the established rhythmic pattern.

Musical score page 46, measures 9-12. The staves remain the same. Measures 9-10 show a continuation of the eighth and sixteenth note patterns. Measure 11 introduces a dynamic *p*. Measure 12 concludes the section with a dynamic *p*.

Вар. IV

**Фугетта**  
**Animato**

Musical score page 46, Var. IV, Animato section, measures 1-4. The score now includes a third staff for the bassoon. Measure 1 starts with a dynamic *f*. Measures 2-4 show the bassoon playing eighth and sixteenth-note patterns, while the other voices provide harmonic support.

Musical score page 46, Var. IV, Animato section, measures 5-8. The bassoon continues its eighth and sixteenth-note patterns. Measures 6-7 include dynamics *mf* and *poco a poco*. Measure 8 concludes the section.

47

Meno mosso

Bap.V

Tempo primo

1      2      3      4      5

*f*  
*p*  
*Xed.*  
*mf*  
*poco a poco*  
*cresc.*  
*ff*  
*mf*  
*f*  
*ff*  
*mf*  
*f*

(1983 г.)

## ВАРИАЦИИ НА ТЕМУ К. ШИМАНОВСКОГО

Тема  
Allegretto ( $\text{♩} = 108$ )

A musical score page featuring six staves of music. The top staff uses treble and bass clefs. The second staff uses a treble clef and includes dynamic markings like *pp* and *mf*. The third staff uses a treble clef. The fourth staff uses a treble clef. The fifth staff uses a treble clef. The bottom staff uses a treble clef. Various dynamics such as *p*, *f*, *pp*, and *rit.* are indicated throughout the score. Articulation marks like *Ped.*, *\*Ped.*, and *Bap. I* are present. The tempo changes from *Meno mosso* to *L'istesso tempo* and finally to *Allegro assai*. The score concludes with a final dynamic of *pp*.

poco rit.

c 7119 K

52 Bap. III  
Allegro moderato

The musical score for piano, Bap. III, Allegro moderato, page 52, features eight staves of music. The first two staves are in bass clef, the next two in treble clef, and the last four in bass clef. The music includes dynamic markings such as *mf*, *sf*, *p*, *f*, and *cresc.*. Articulation marks like *Ped.* and *\** are present. Performance instructions include *poco a poco cresc.*, *dim.*, *poco rit.*, and *ped.* with a circled 3. The music is divided into measures by vertical bar lines.

Bap. IV  
Pesante

*ff non legato sempre*

*Ped. \**   *Ped. \**   *Ped. \**

*f*

*Ped. \**   *\**

*Ped. \**   *\**

*poco a poco*

*dim.*

*rit.*

*Ped. \**   *\**

Meno mosso

Bap. V  
Sostenuto

*p*

*Ped. \**   *Ped. \**   *\**

c7119 k

Musical score page 54, featuring three staves of music. The first staff uses a treble clef, the second a bass clef, and the third a bass clef. The music includes various dynamic markings such as *Ped.*, *\*Ped.*, *pp*, and *Meno mosso*. Fingerings like 2-4, 3, 5, and 8-5 are indicated above the notes. Measure numbers 1 through 5 are shown above the notes. The tempo is marked *Bap. VI Moderato*.

Continuation of musical score page 54, featuring two staves of music. The first staff uses a treble clef and the second a bass clef. Dynamic markings include *mf*, *f*, *cantabile*, *mf*, *p*, and *Ped. (\*P.)*. Fingerings like 2-3, 3, 4, 5, and 2-1 are indicated above the notes. Measure numbers 1 through 5 are shown above the notes. The tempo is marked *Bap. VI Moderato*.

Meno mosso rit.

poco rit. e dim.

Bap. VII Andantino

*mf dolce espr.*

m.d.

Red.

poco rit.

Meno mosso

*pp*

*mp*

*p*

*mf* m.d. dim.

(1983г.)

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