К. Сорокин

СОЧИНЕНИЯ ДЛЯ ФОРТЕПИАНО

К. СОРОКИН

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СОВЕТСКИЙ КОМПОЗИТОР • МОСКВА 1970

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ПРЕДИСЛОВИЕ

Выход из печати сборника избранных фортепианных произведений К. Сорокина приурочен к шестидесятилетию этого талантливого композитора, творчество которого завоевало признание не только в нашей стране, но и за рубежом. Уроженец села Левада (на Подольщине), Константин Степанович Сорокин еще будучи юношей учился игре на фортепиано и теории композиции в Киевской консерватории, где в 1929 году были впервые исполнены его фортепианные произведения.

Переехав в Москву, К. Сорокин поступил в класс специального фортепиано проф. К. Н. Игумнова и именно по этому классу окончил Московскую консерваторию в 1934 году, пройдя затем под руководством своего прославленного учителя и курс аспирантуры. Сочетая концертную деятельность с педагогической, К. Сорокин неизменно следовал заветам шумановской школы, передавая своим ученикам стремление к естественному, свободному развитию музыкальных образов, к «симфонизации» и многоплановости звучания фортепиано.

Это стремление ярко проявилось и в композиторском творчестве К. С. Сорокина, наиболее значительными достижениями которого следует признать посвященные В. В. Софроницкому Пять концертных этюдов *ор.* 15, Концерт для фортепиано с оркестром (1967) и Четыре сонаты для фортепиано, создававшиеся в 1950—1957 годах, в период, когда особенно сильно начало ощущаться тяготение композитора к крупным формам, не ослабевавшее и в дальнейшем. Так, вслед за «Торжественной увертюрой» для большого симфонического оркестра, посвященной памяти В. И. Ленина (1964), К. Сорокин создает ораторию «Россия» для солистов, хора и оркестра на текст А. Прокофьева, а в 1962 году — двухчастную хореографическую сказку «Гадкий утенок» на сюжет Андерсена (партитура одной из частей этой поэмы, помеченная *ор.* 38, вышла под названием «Вальс» в 1966 году).

В крупных произведениях К. С. Сорокина, получившего специальное композиторское образование под руководством таких выдающихся мастеров, как Б. Н. Лятошинский и А. В. Александров, в полной мере проявляется свободное владение всем арсеналом средств вокальной и инструментальной выразительности. Это присуще и многочисленным миниатюрам композитора, создавшего, в частности, 24 прелюдии и три сборника фортепианных пьес средней трудности. Не менее плодотворно работает К. С. Сорокин и в области вокальной лирики: им созданы вокальные циклы на тексты Пушкина, Баратынского, Лермонтова, Шелли, Тютчева и около 60 обработок русских, украинских, венгерских, румынских, японских народных песен для голоса и фортепиано.

Народный мелос постоянно привлекает внимание композитора. Можно назвать, например, его «Лирическую сонатину» для фортепиано *ор.* 29. Главная тема этой сонатины взята из известного собрания казахских народных песен А. Затаевича. Однако здесь, так же как и в других случаях, композитор далек от фольклорной стилизации. Это подлинно русская музыка, обогащенная интонациями и мелодиями иного национального происхождения, но органически сочетающимися с глубоко своеобразной основой звуковой ткани.

Говоря об этом своеобразии, мы имеем в виду прежде всего самобытность творческого облика К. С. Сорокина, преемственно связанную с традициями русской музыки, получающими отныне блистательное развитие в советский период. Очень трудно, разумеется, в немногих словах дать характеристику творческой индивидуальности композитора. Но в музыке К. С. Сорокина, будь то большая симфоническая партитура, вокальная или инструментальная миниатюра, всегда ощущается стремление к поэтизации музыкальных образов, к возможно более широкому диапазону их эмоционального содержания, к той отточенности мастерства, которая придает особое обаяние творчеству композитора.

Это обаяние присуще всем пьесам, вошедшим в публикуемый сборник и в той или иной мере осеняющим творческий путь композитора. Уже в Сонате-балладе *ор.* 13 лирическая сосредоточенность сочетается с драматическими порывами, свойственными также и Танцу *ор.* 16 № 2, где благодаря этому раздвигаются границы жанра, определенного названием пьесы. В Третьей сонатине *ор.* 18 преобладают лирические настроения, которые характерны и для Вечернего напева *ор.* 29 № 1, тогда как Токката, входящая в этот же *opus*, отличается стремительной импульсивностью. Своеобразие творческого облика композитора сохраняется и в упомянувшихся уже Концертных этюдах, и в Танцевальных пьесах (*ор.* 29 и 30 а), и в цикле «Семь болгарских народных мелодий» *ор.* 37, также включенных в этот авторский сборник.

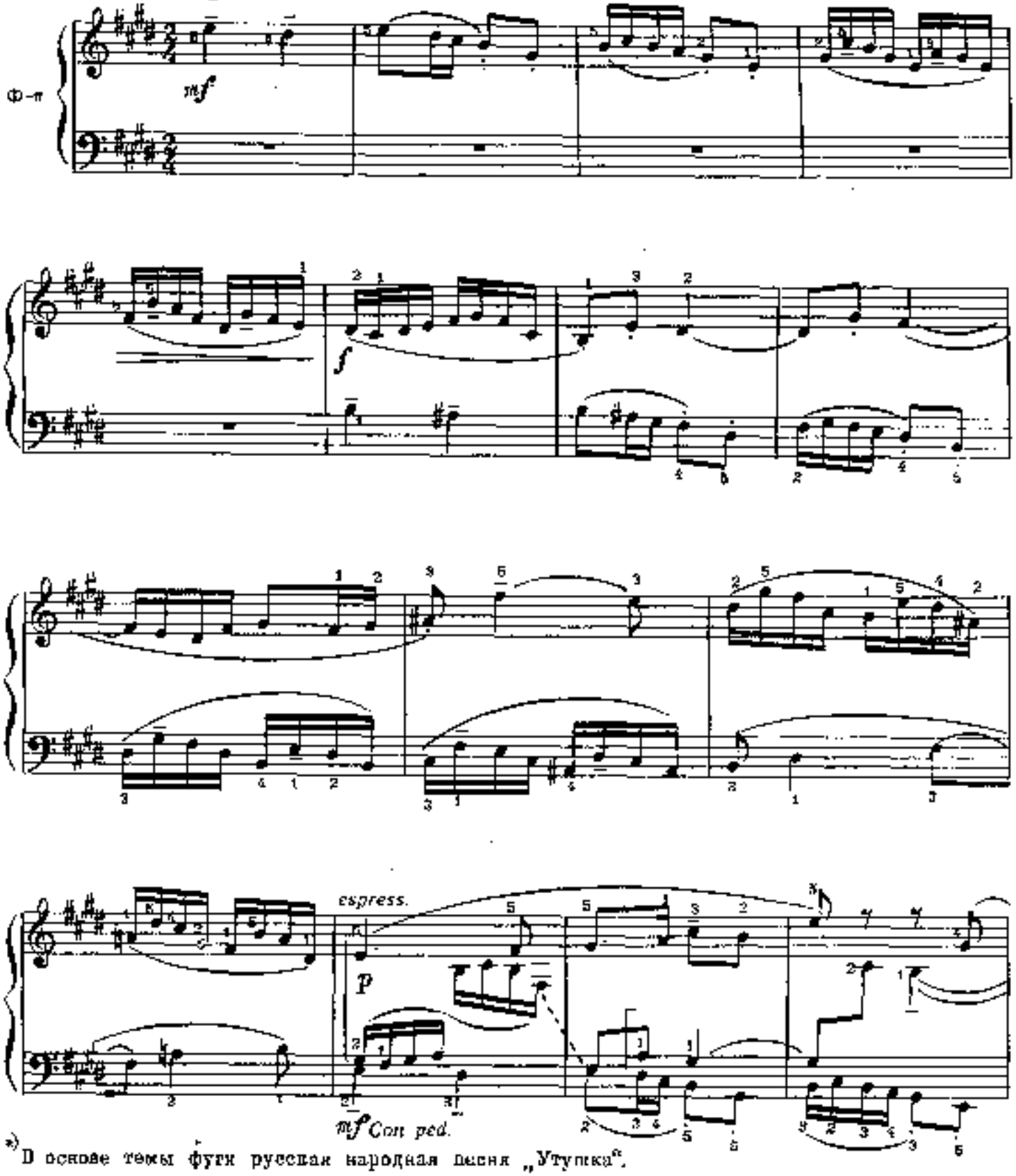
Игорь Белза

ФУГА–ПЕСНЯ*)

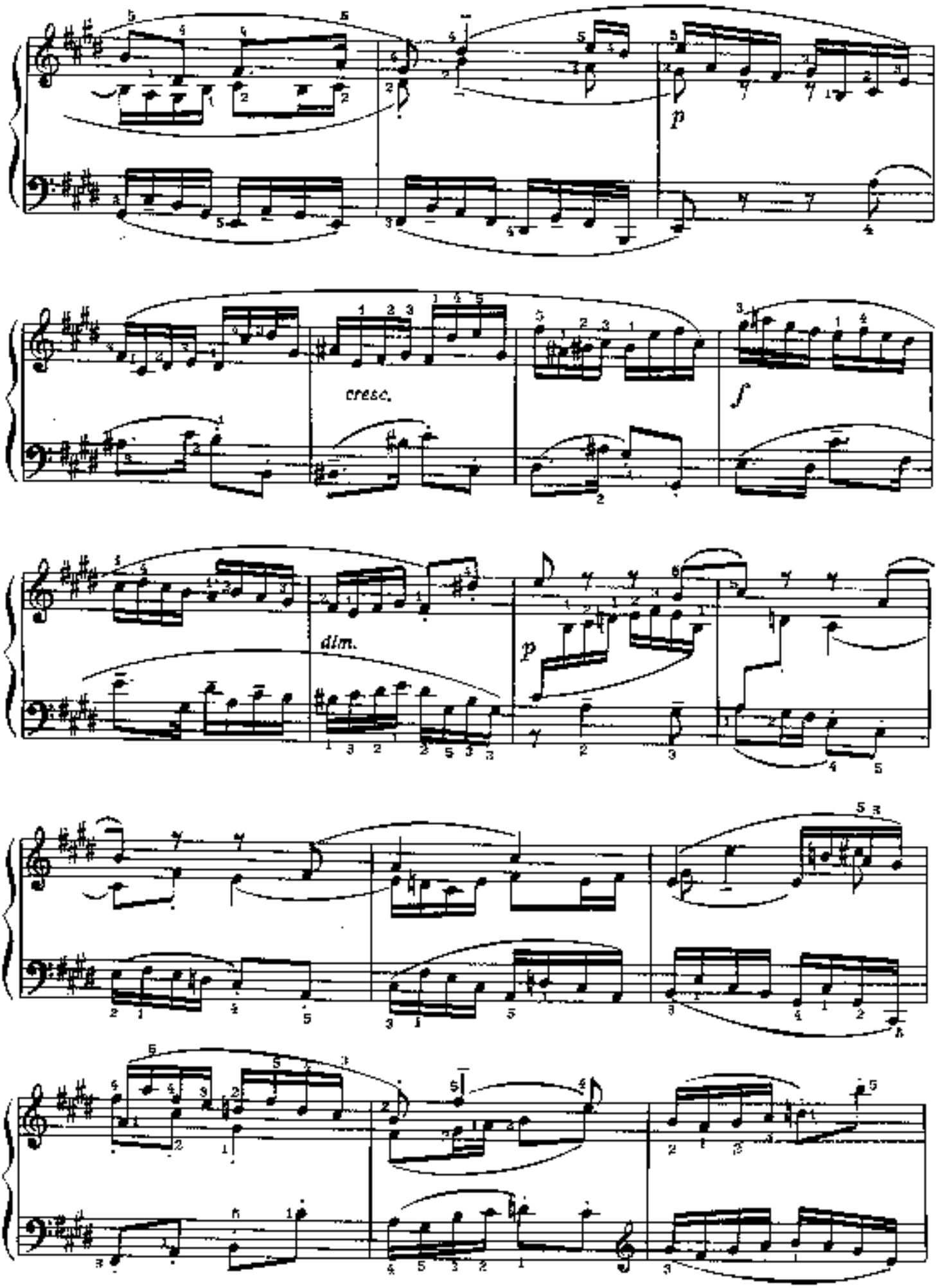
FUGUE–SONG*)

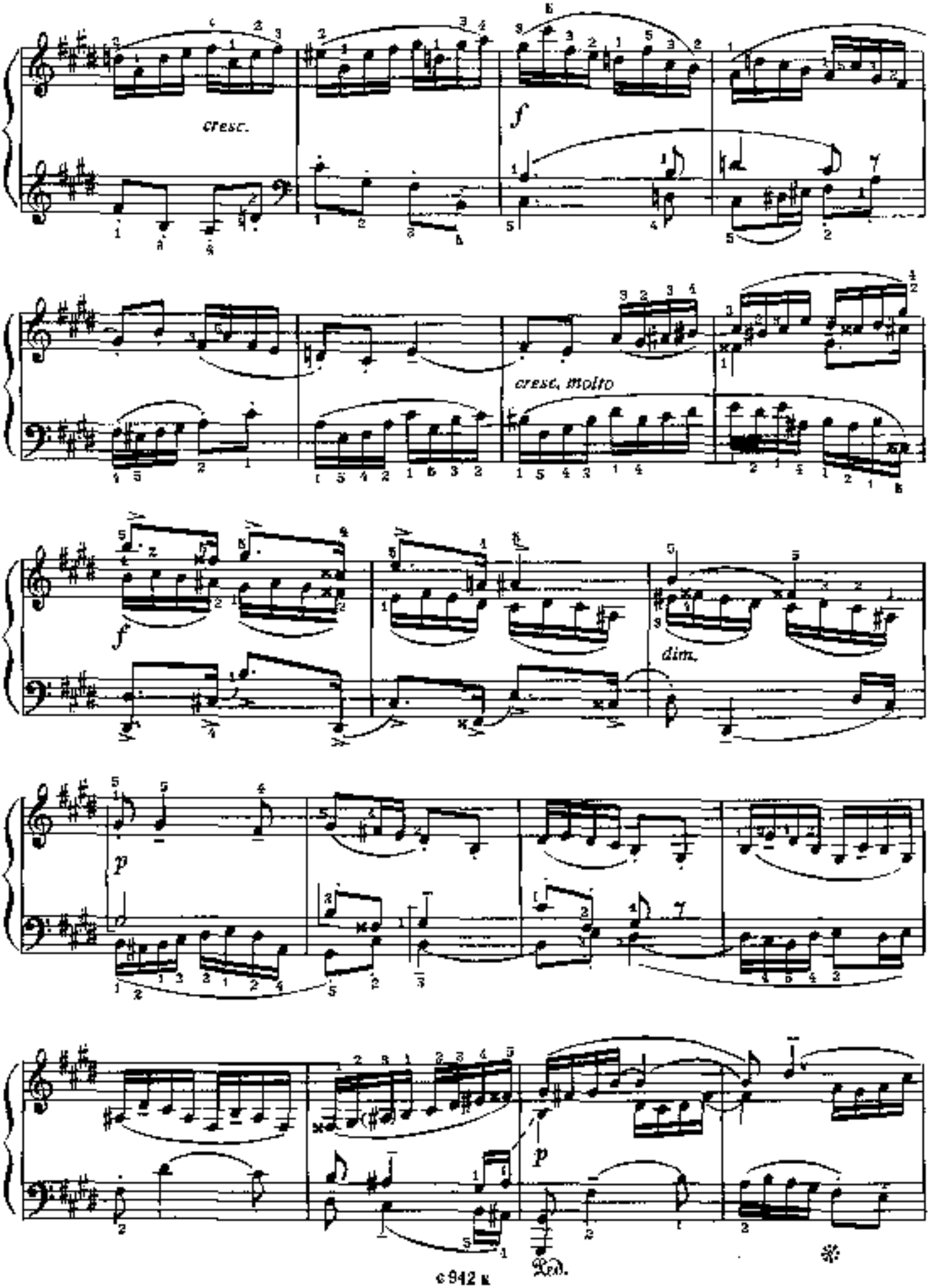
К. СОРОКИН. Соч. 3 № 2
K. SOROKIN. Op. 3 № 2

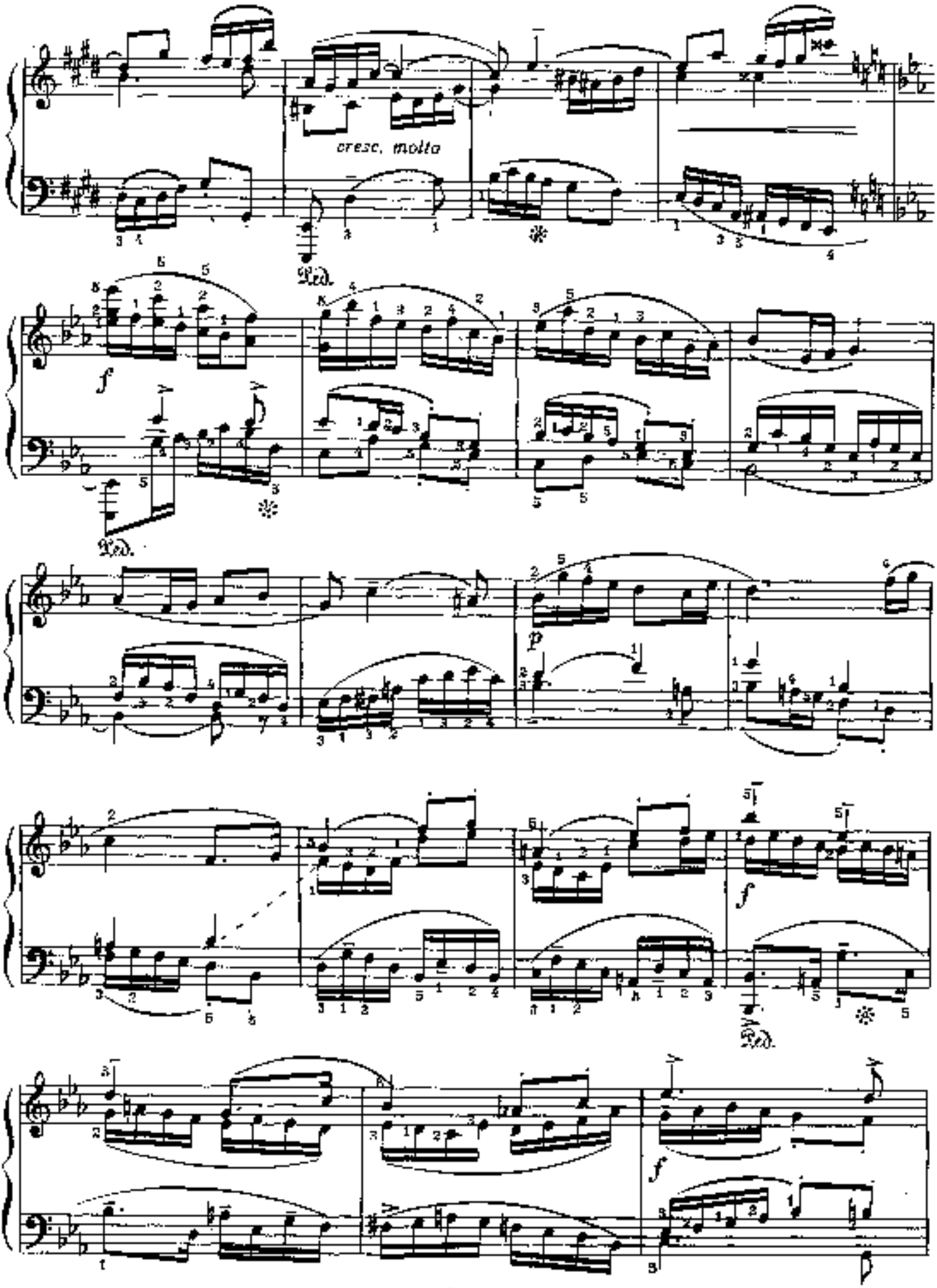
Allegro moderato

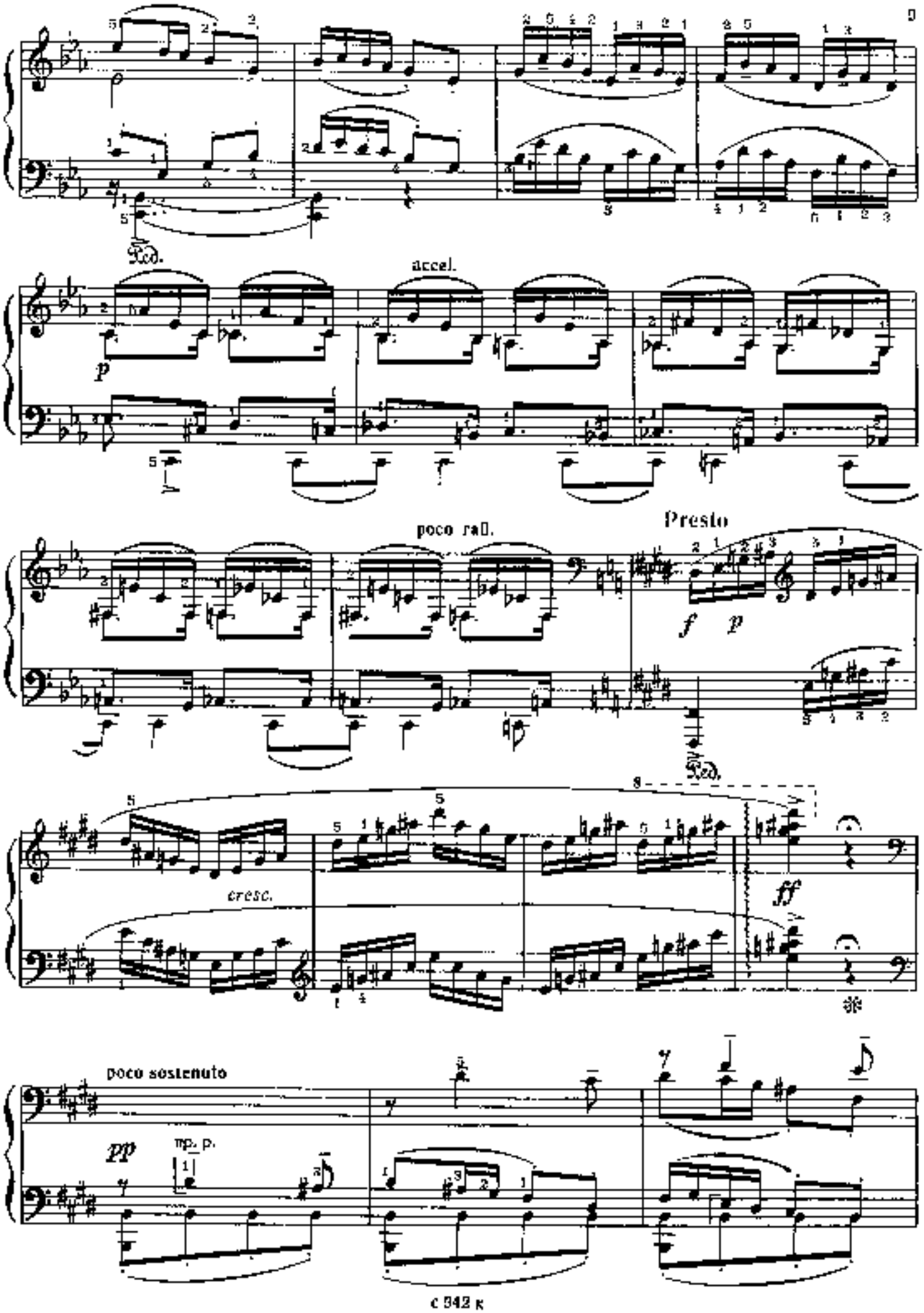


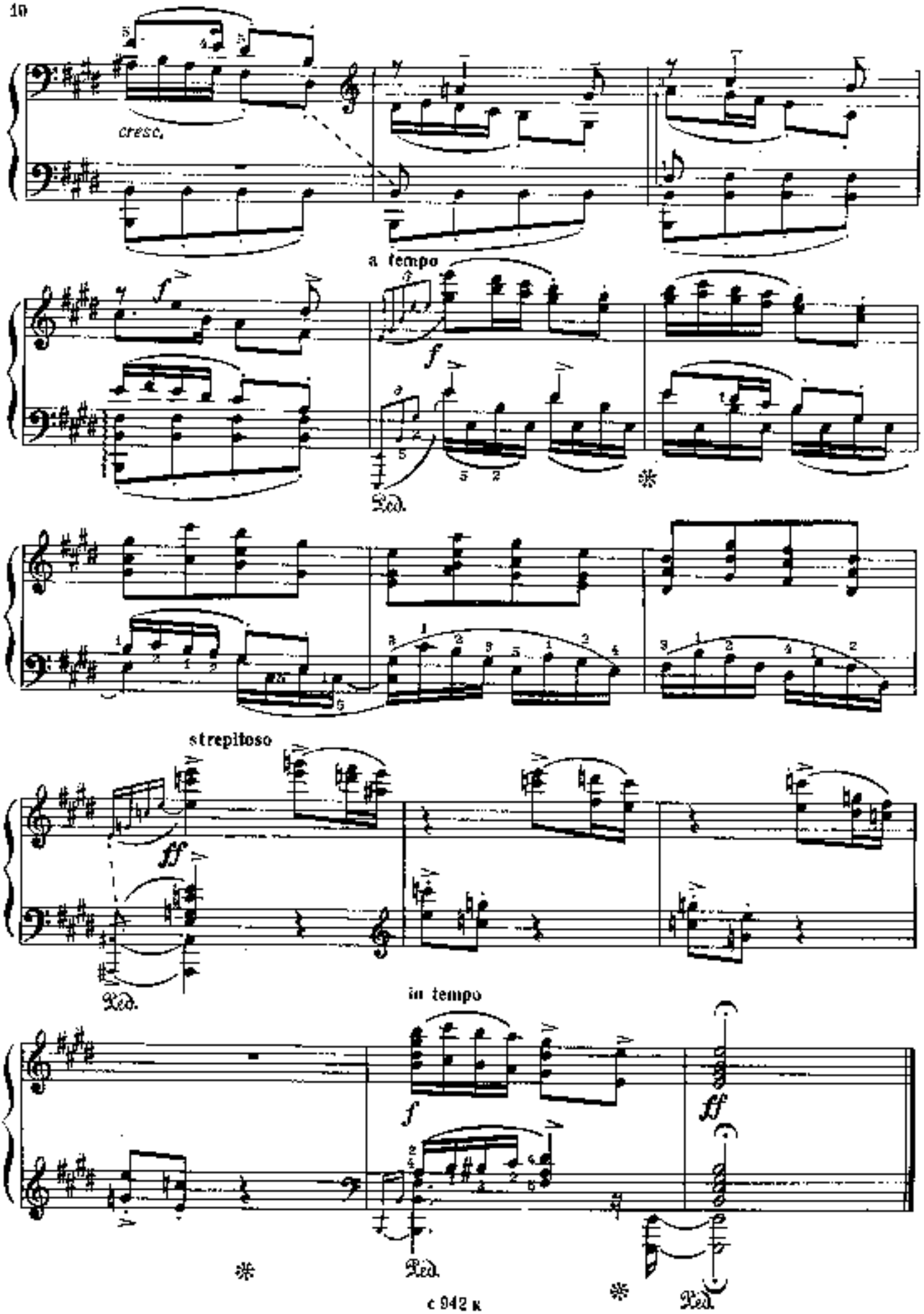
*) В основе темы фуги русская народная песня „Утушка".
On the theme of the Russian song „Ducky".


p
cresc.
f
dim.
p


cresc.
f
cresc. molto
f
dim.
p
p
Ped.


cresc. molto
Ped.
f
Ped.
p
f
Ped.
f

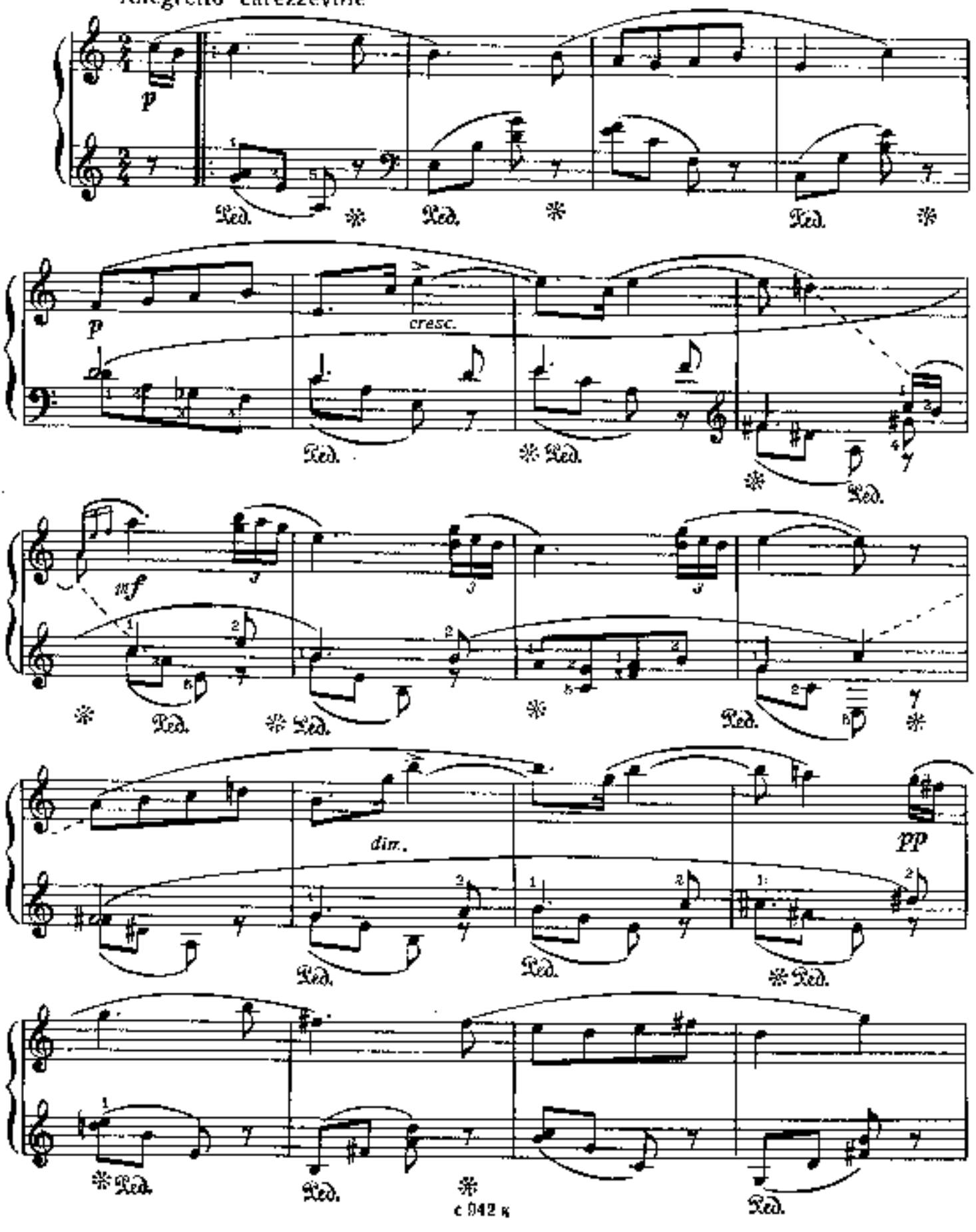

accel.
p
poco rall.
Presto
f p
cresc.
ff
poco sostenuto
pp
mp. p.

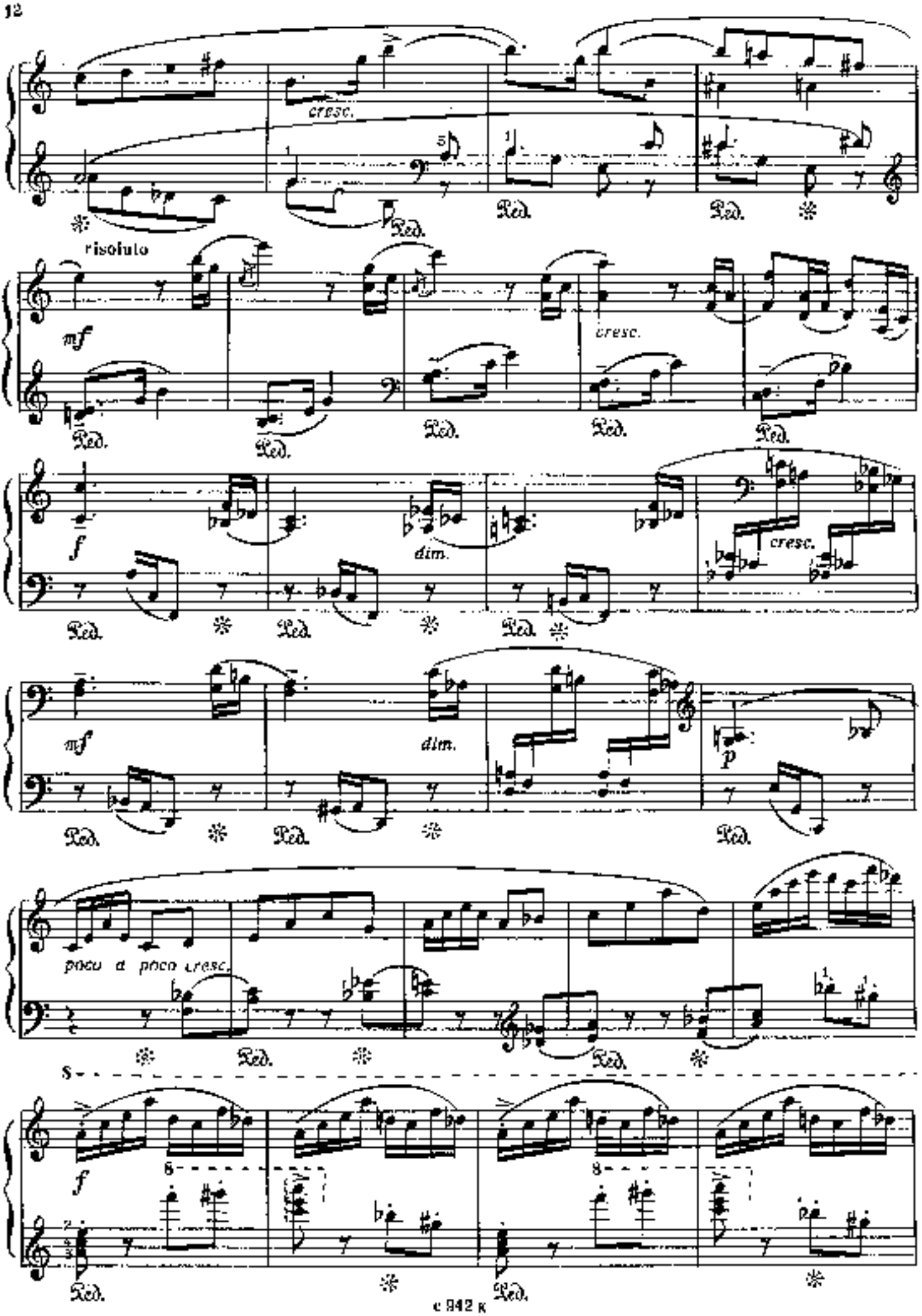

cresc.
a tempo
f
Ped.
strepitoso
ff
Ped.
in tempo
f
ff
Ped.
Ped.

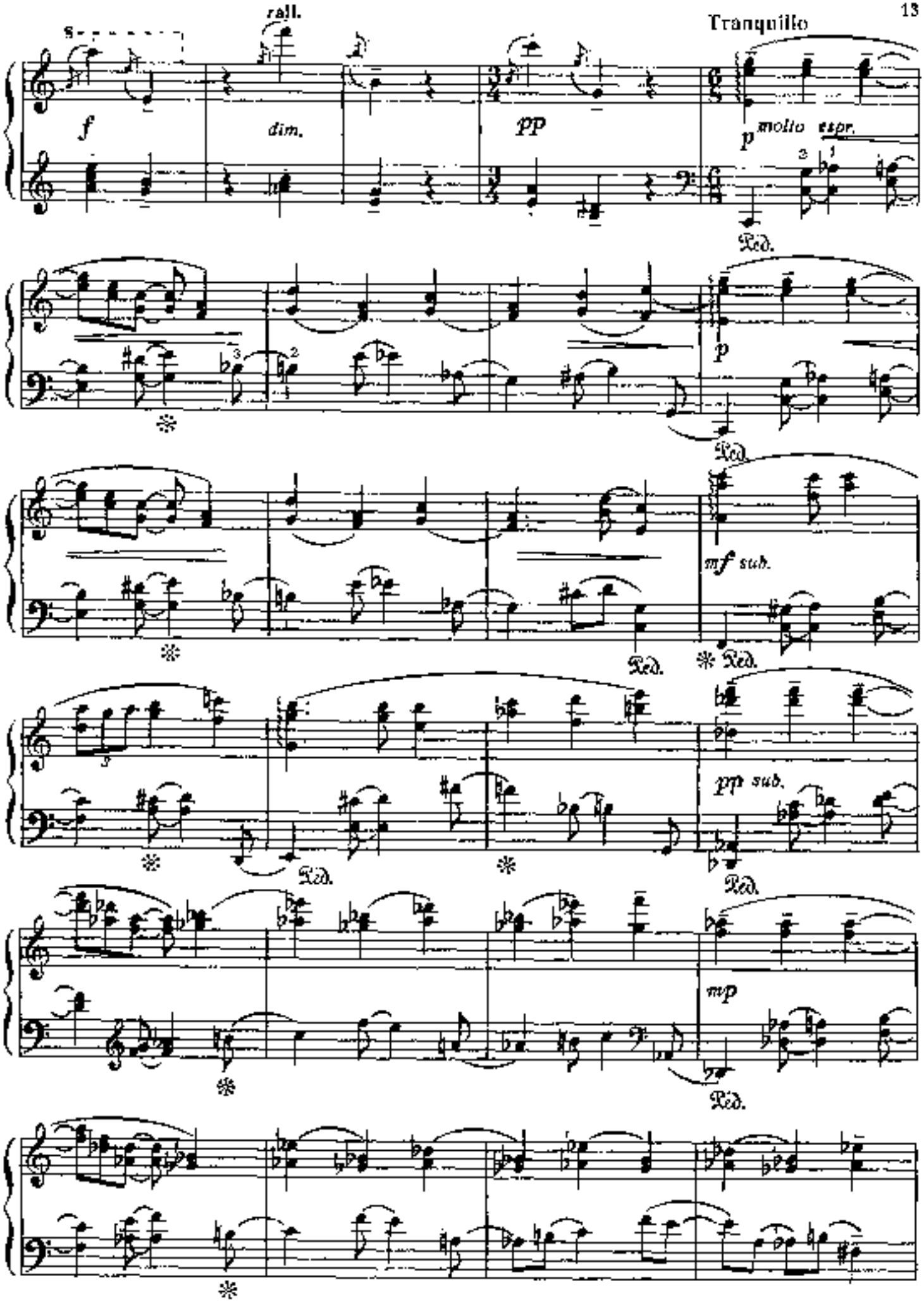
СОНАТИНА №1 SONATINA №1

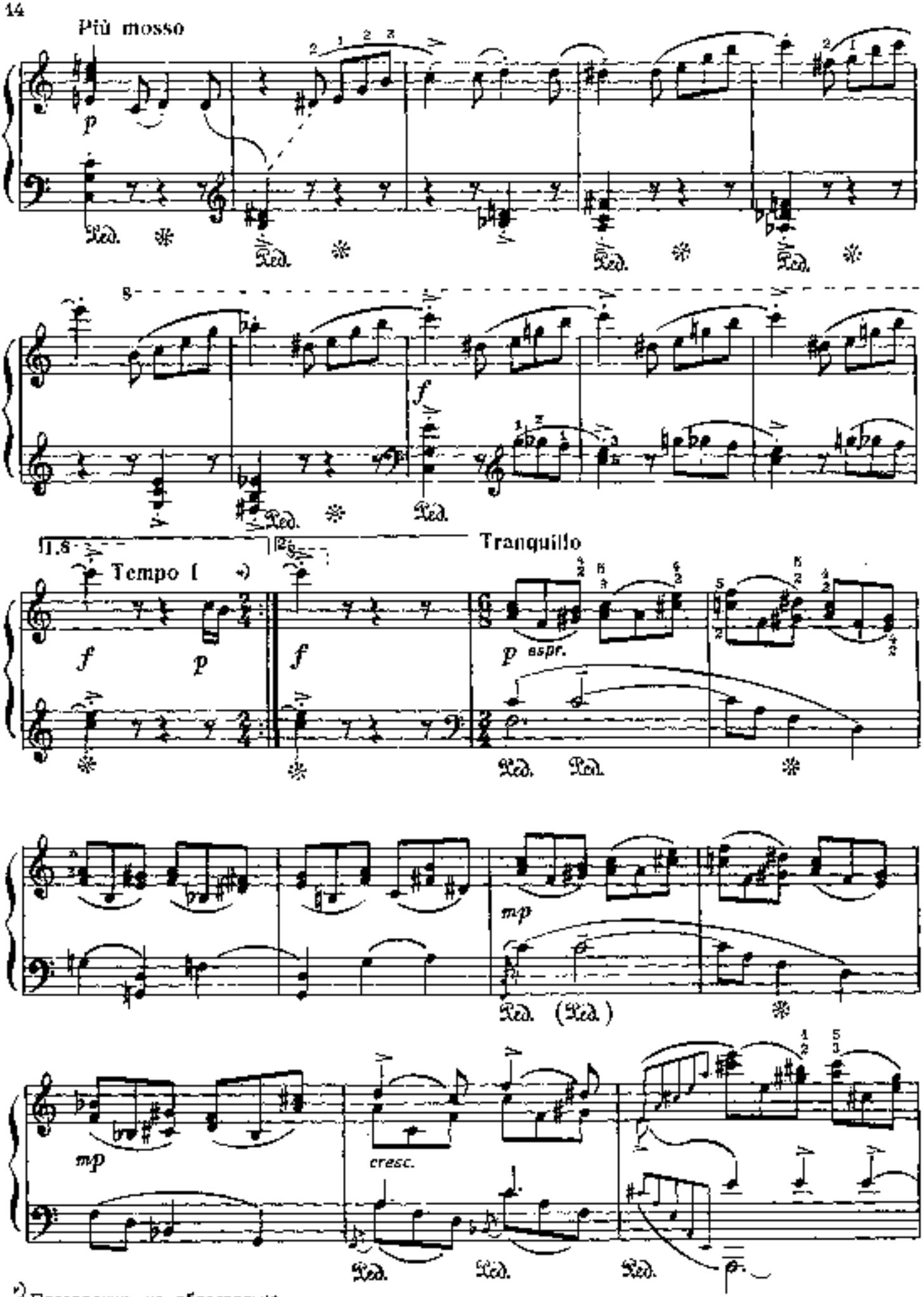
Соч. 9
Op. 9

Allegretto carezzevole

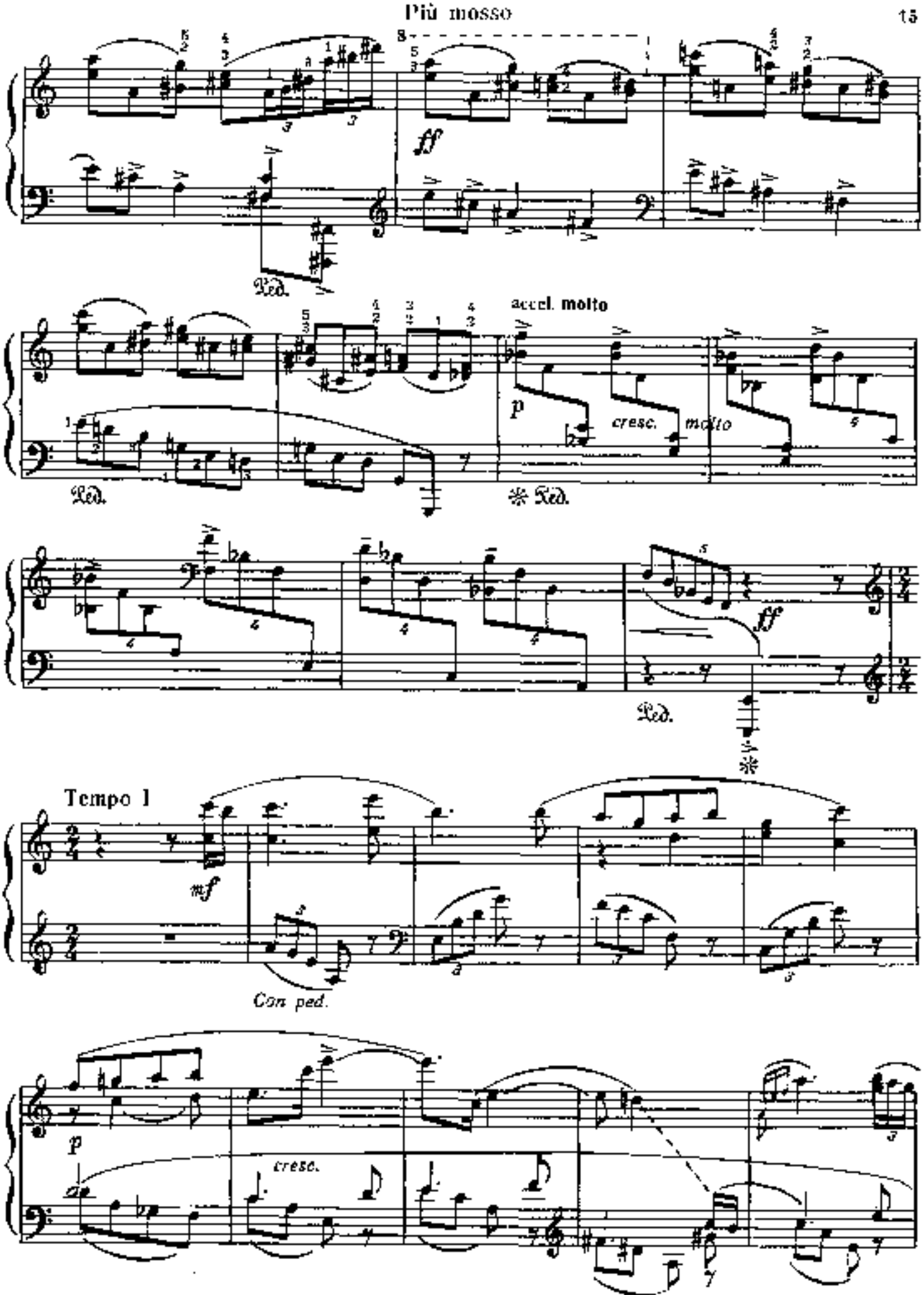


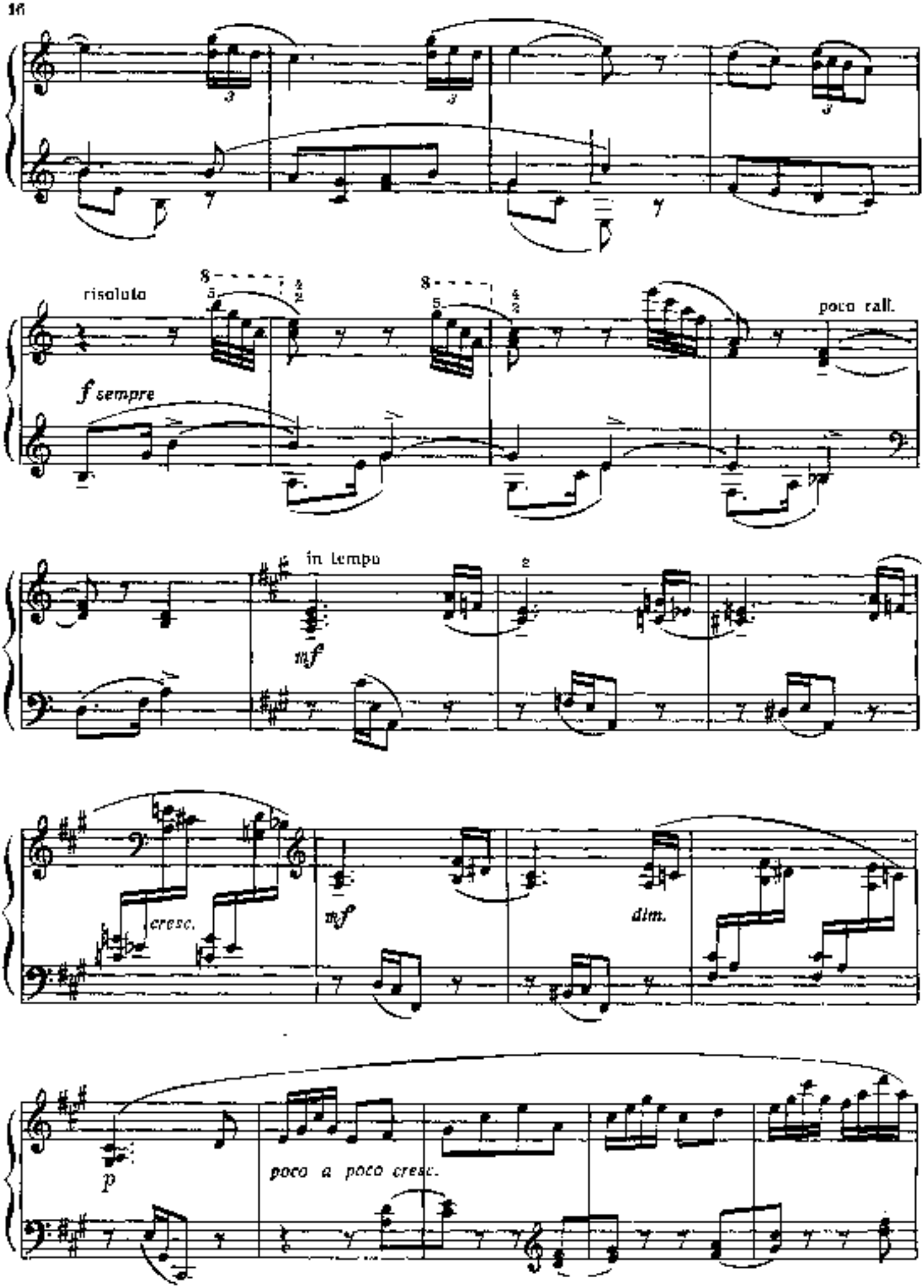

cresc.
risoluto
mf
Ped.
f
dim.
cresc.
mf
dim.
p
poco a poco cresc.
8
f
8
8

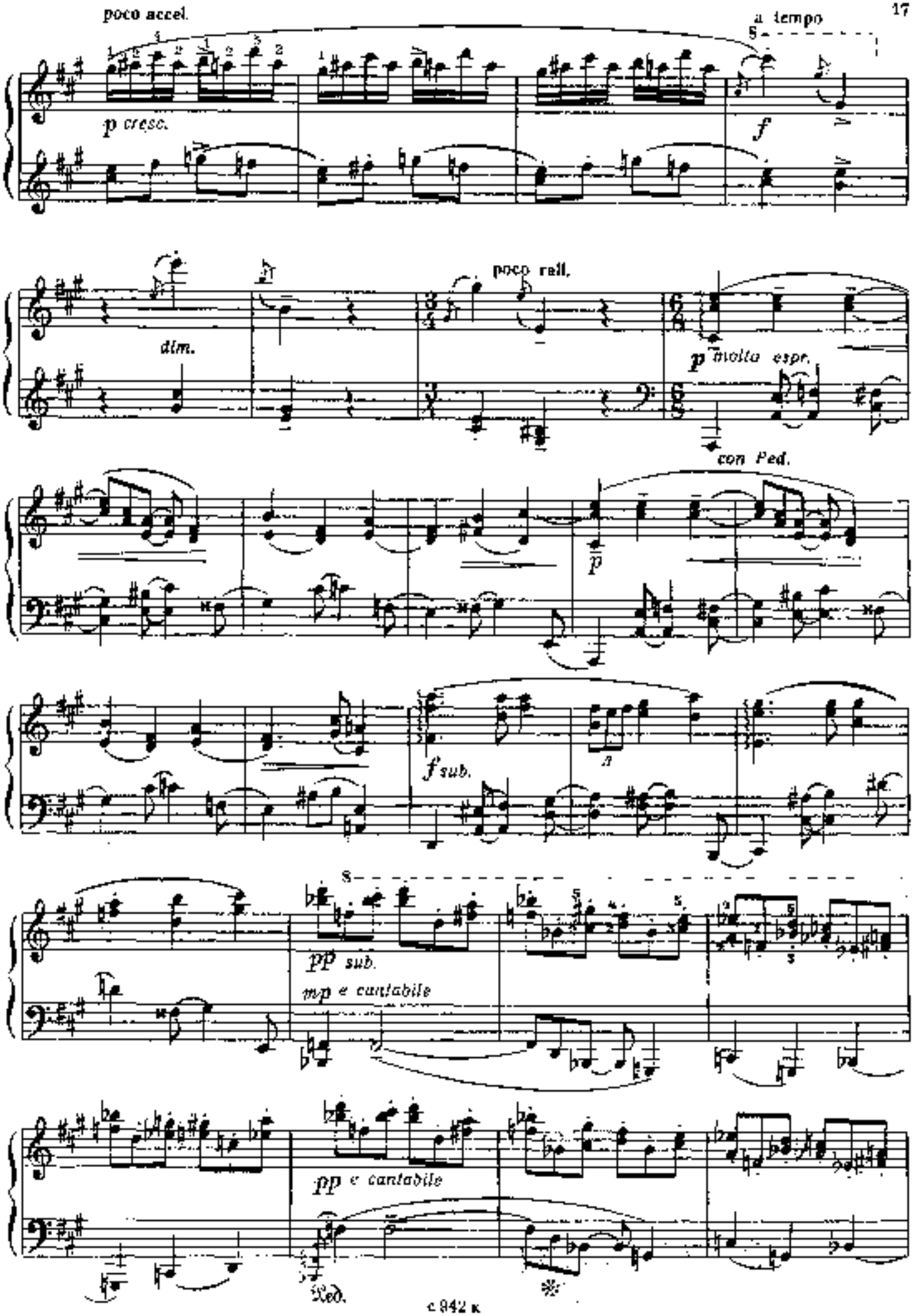

rall.
Tranquillo
f
dim.
pp
p molto espr.
Ped.
p
mf sub.
pp sub.
mp

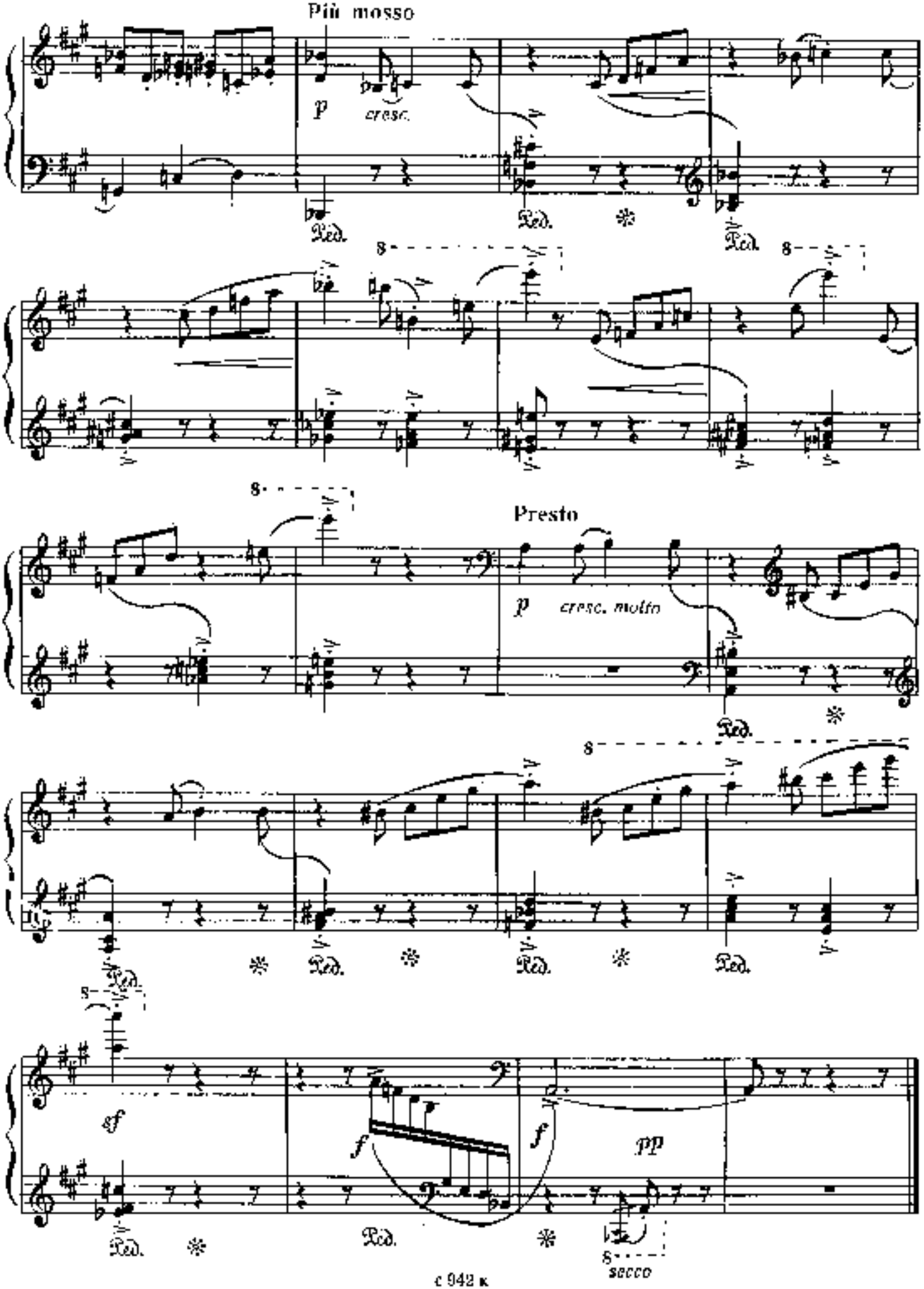


*) Повторение не обязательно.


Più mosso
8
ff
Ped.
accel. molto
p
cresc. molto
Ped.
* Ped.
ff
Ped.
*
Tempo 1
mf
Con ped.
p
cresc.


risoluto
f sempre
poco rall.
in tempo
mf
cresc.
mf
dim.
p
poco a poco cresc.


poco accel.
a tempo
p cresc.
f
dim.
poco rall.
p molto espr.
con Ped.
p
f sub.
pp sub.
mp e cantabile
pp e cantabile
Ped.

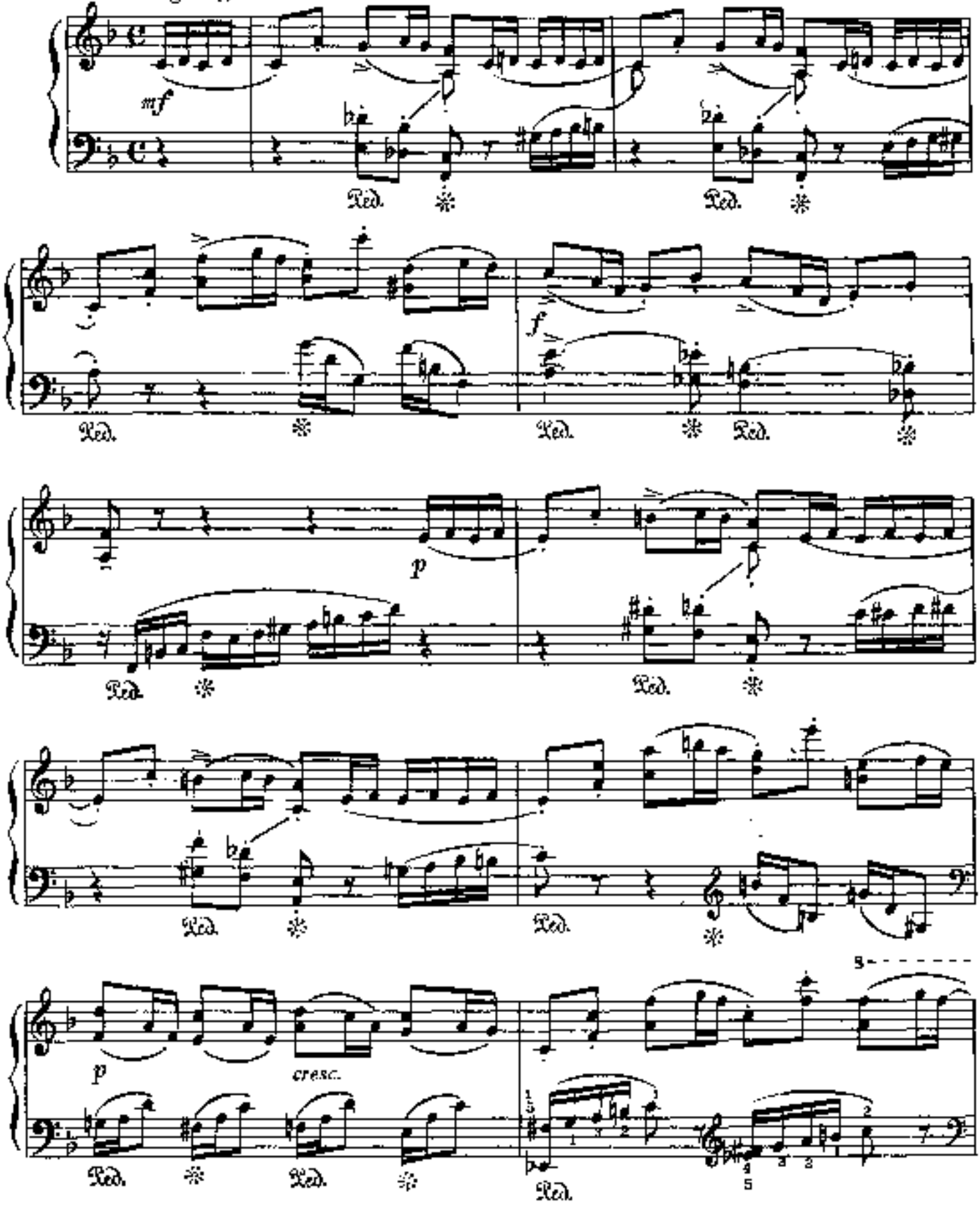

Più mosso
p
cresc.
Ped.
8
Presto
p
cresc. molto
sf
f
pp
secco

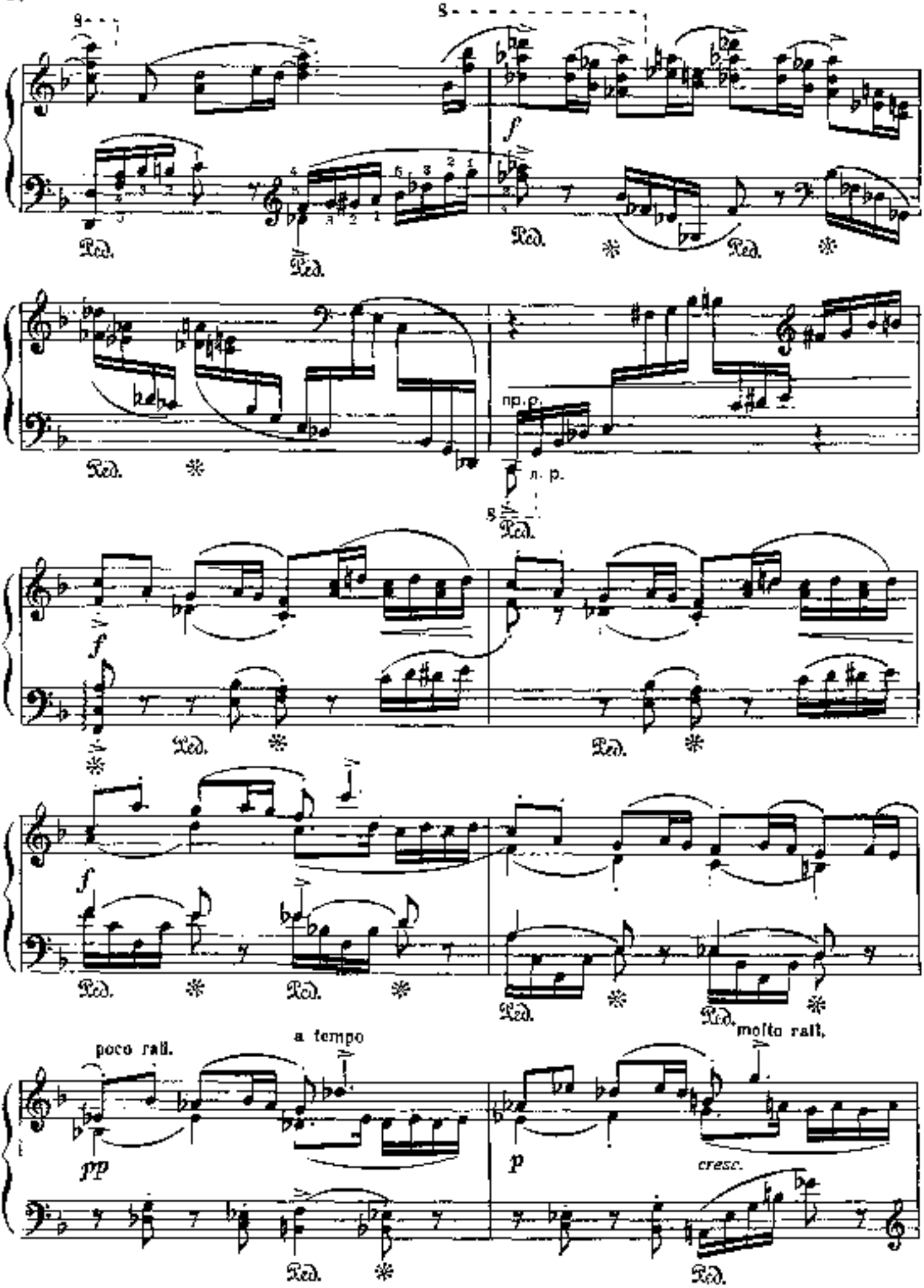
СОНАТА
(средней трудности)

SONATA
(of medium difficulty)

Соч. 12
Op. 12

Allegro gioioso




f
Ped.
пр. р.
л. р.
poco rall.
a tempo
pp
molto rall.
p
cresc.

a tempo

pp sub.

f

poco a poco rit.

dim.

Larghetto cantabile

mf

Ped. Ped. Ped. Ped. Ped. *con Ped.*

p

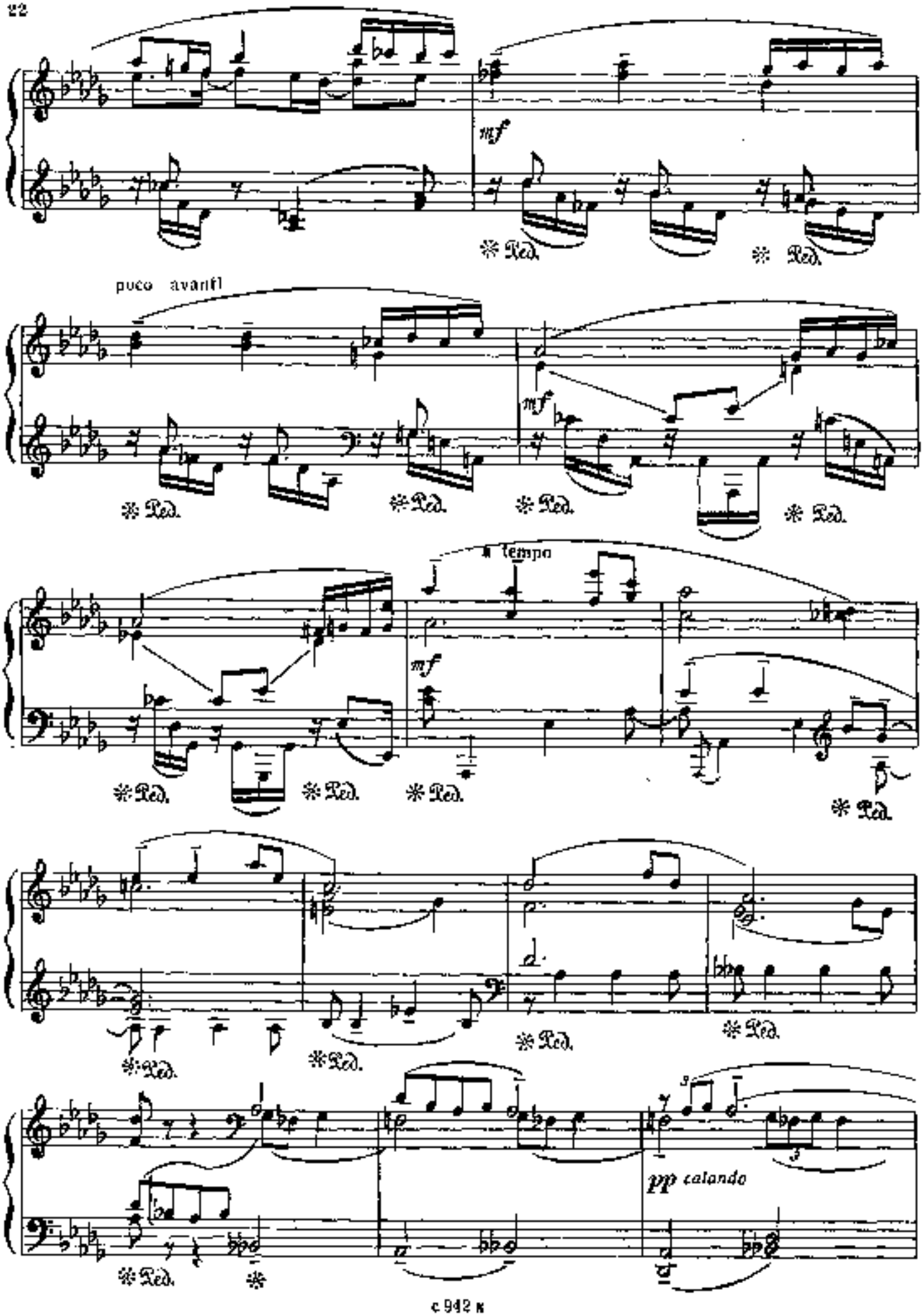
senza rit.

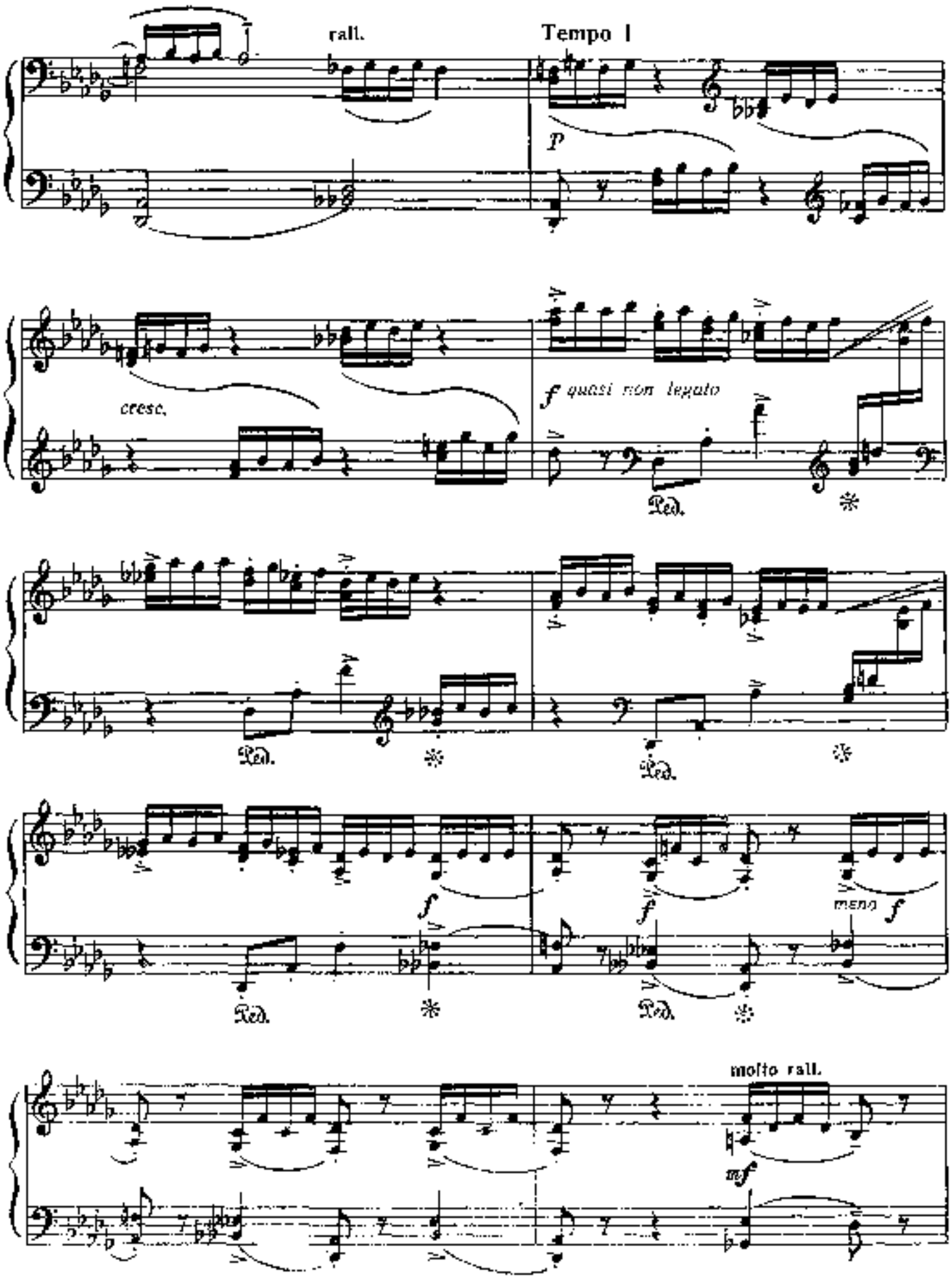
pp

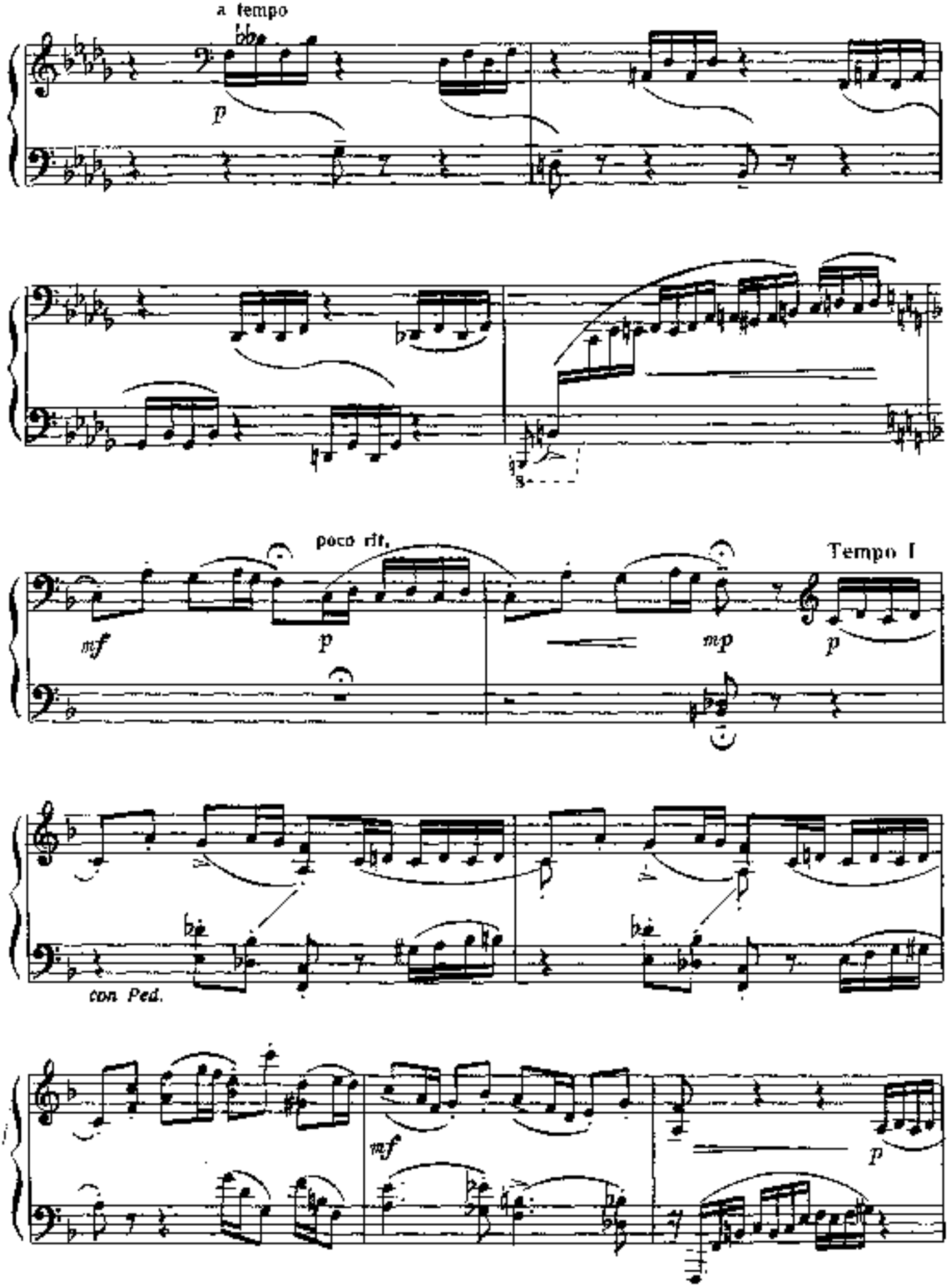
mf

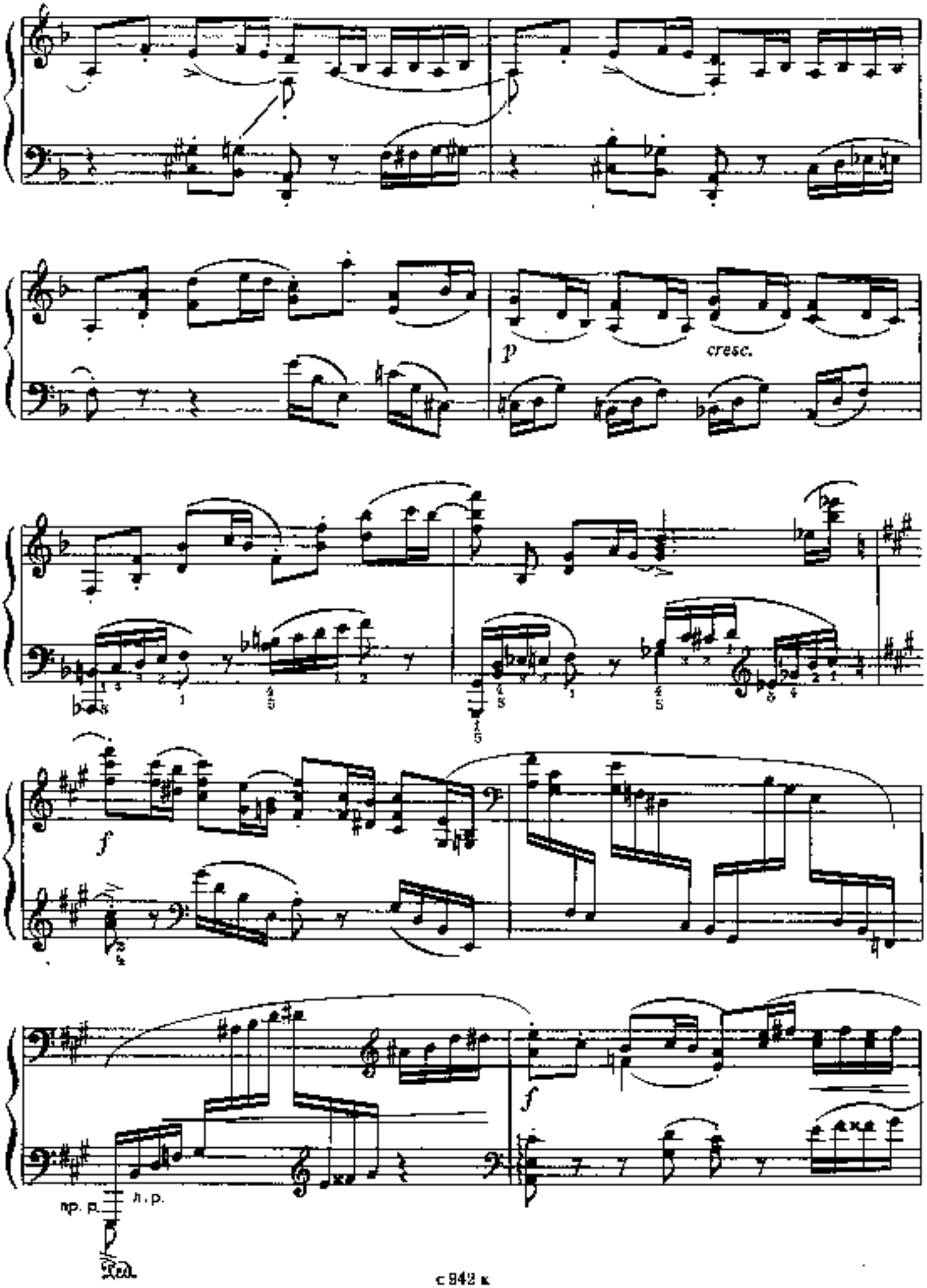
cresc.

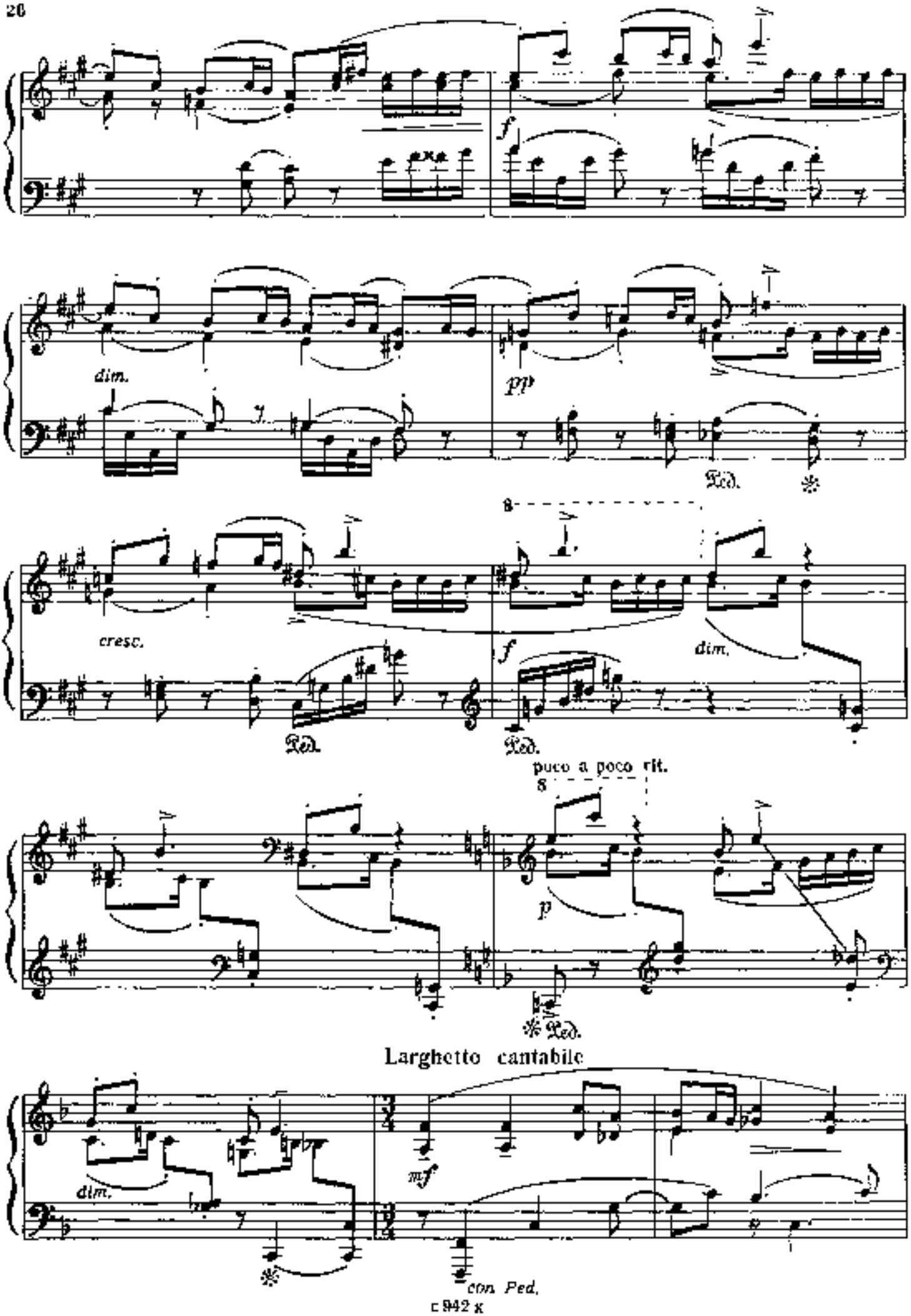
pp

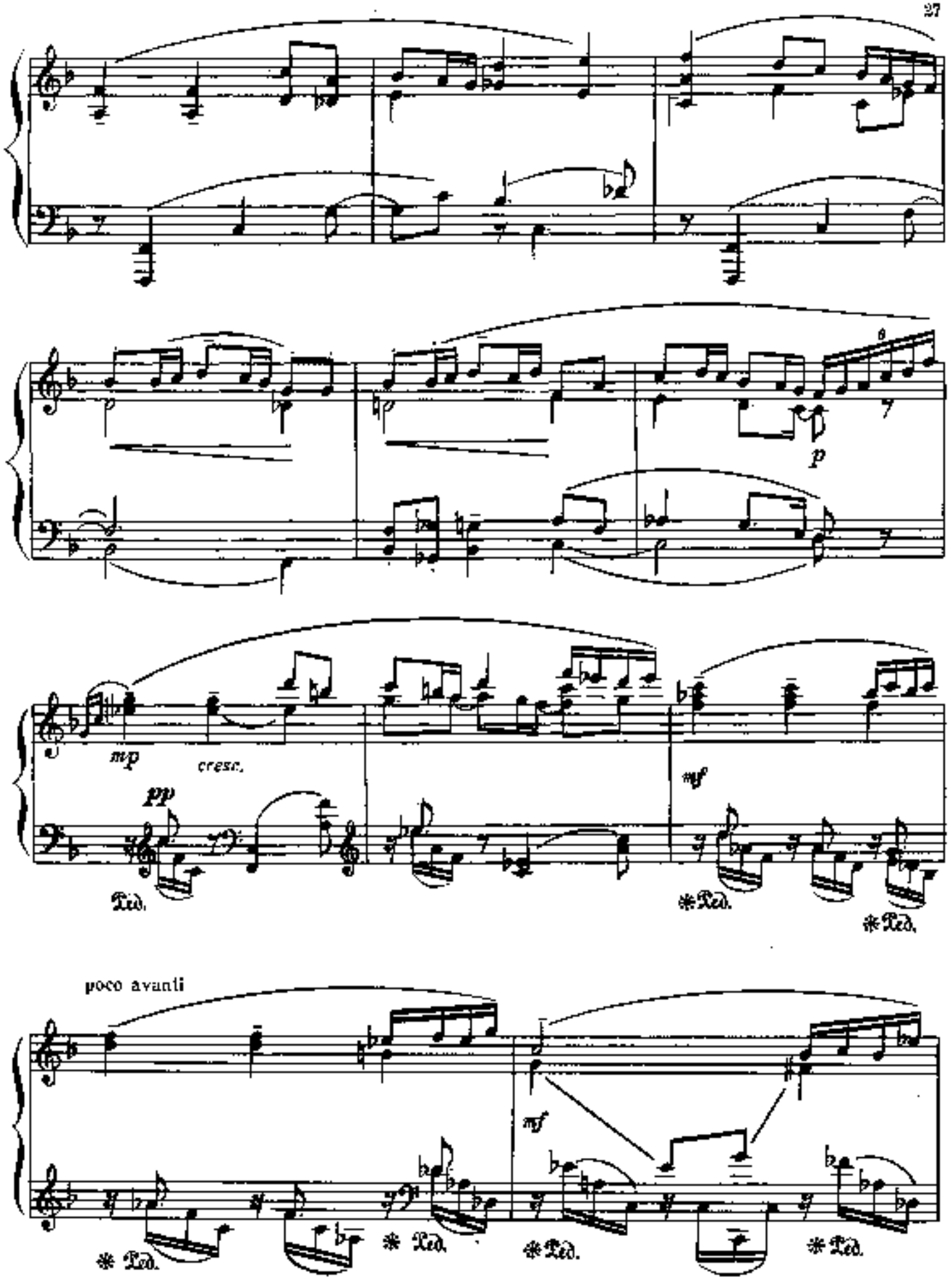

mf
poco avantl
mf
a tempo
mf
pp calando

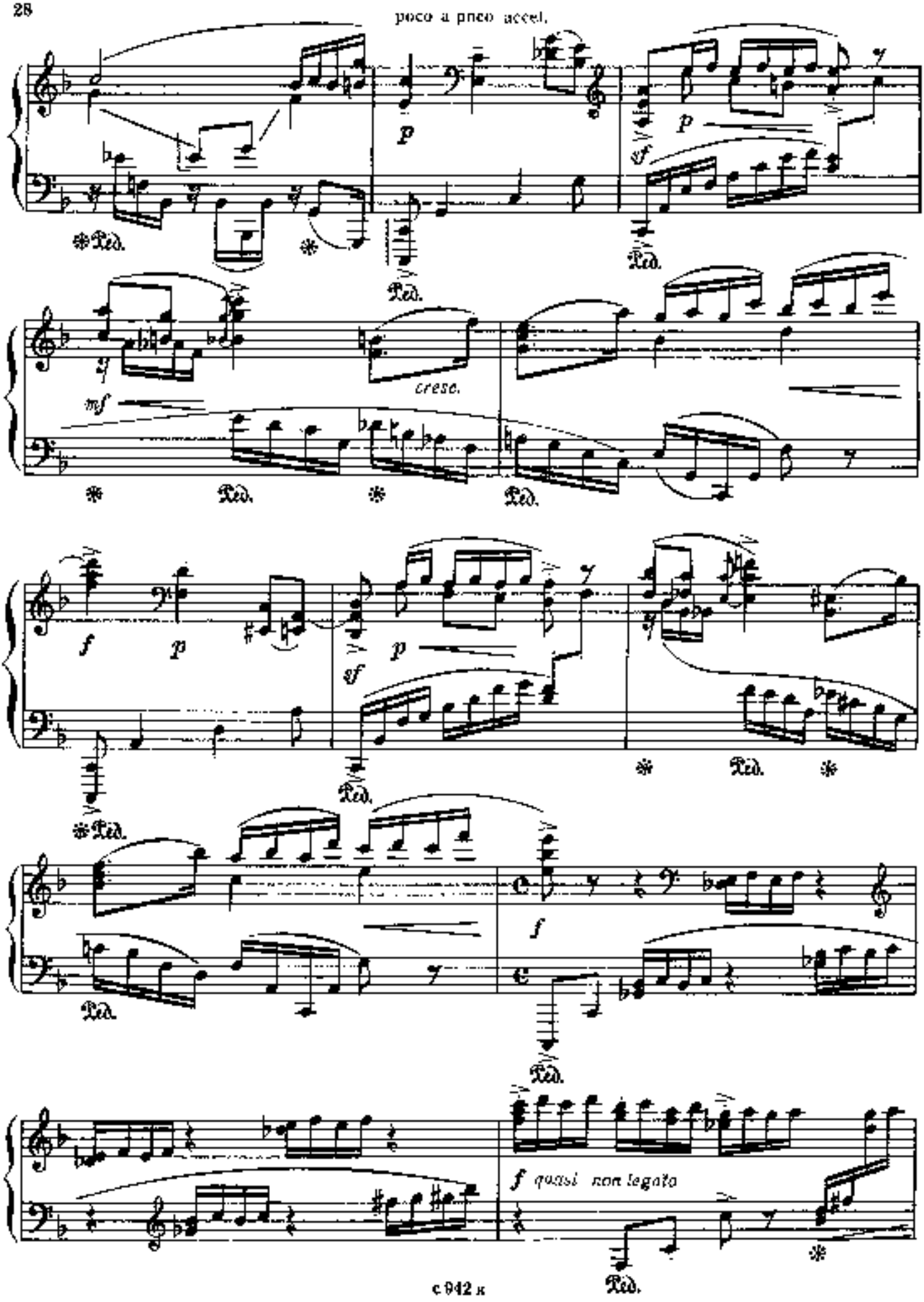

rall.
Tempo I
p
cresc.
f quasi non legato
Ped.
f
meno f
molto rall.
mf

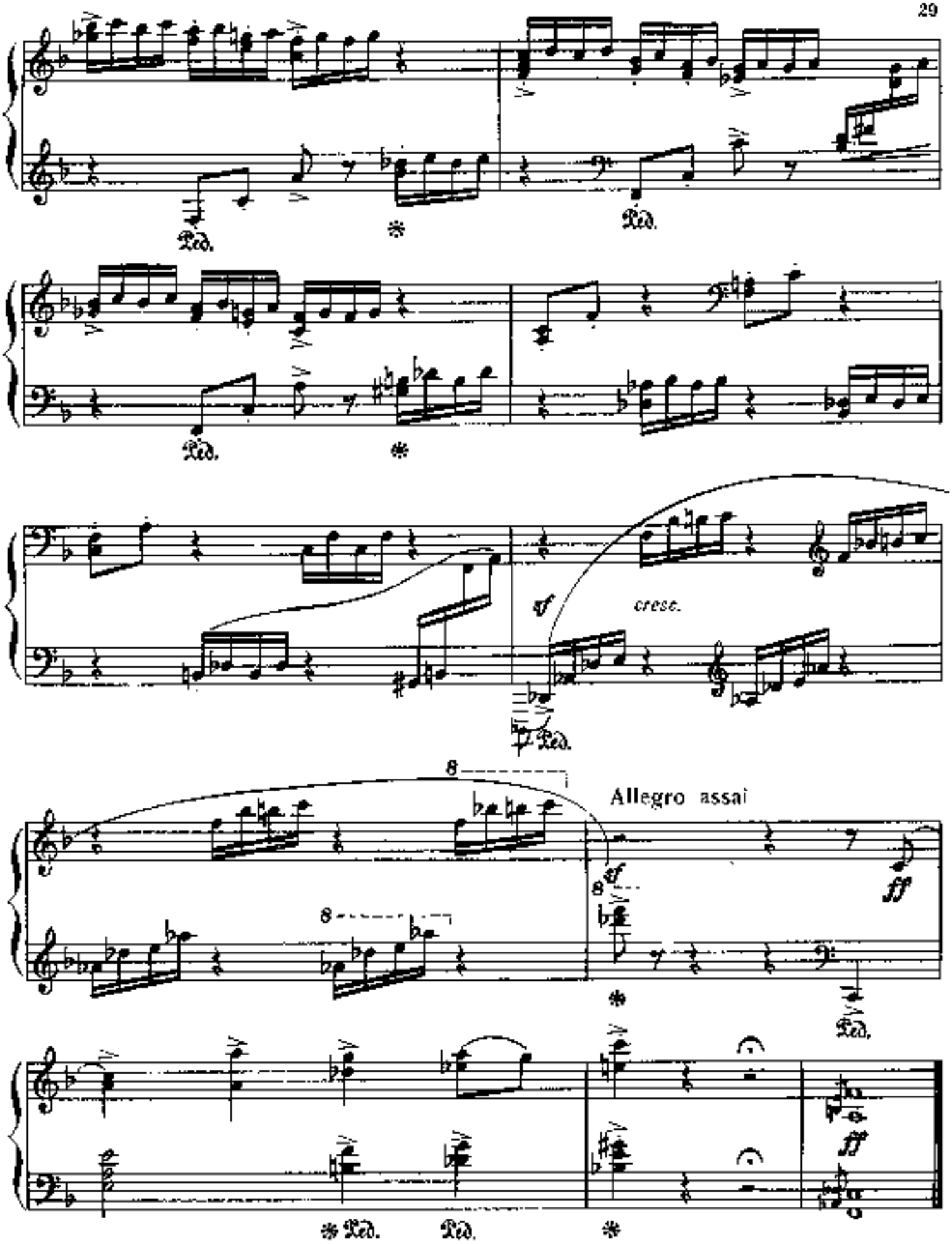

a tempo
p
poco rit.
mf
p
mp
Tempo I
p
con Ped.
mf
p


p
cresc.
f
f
np. p.
h. p.
Ped.

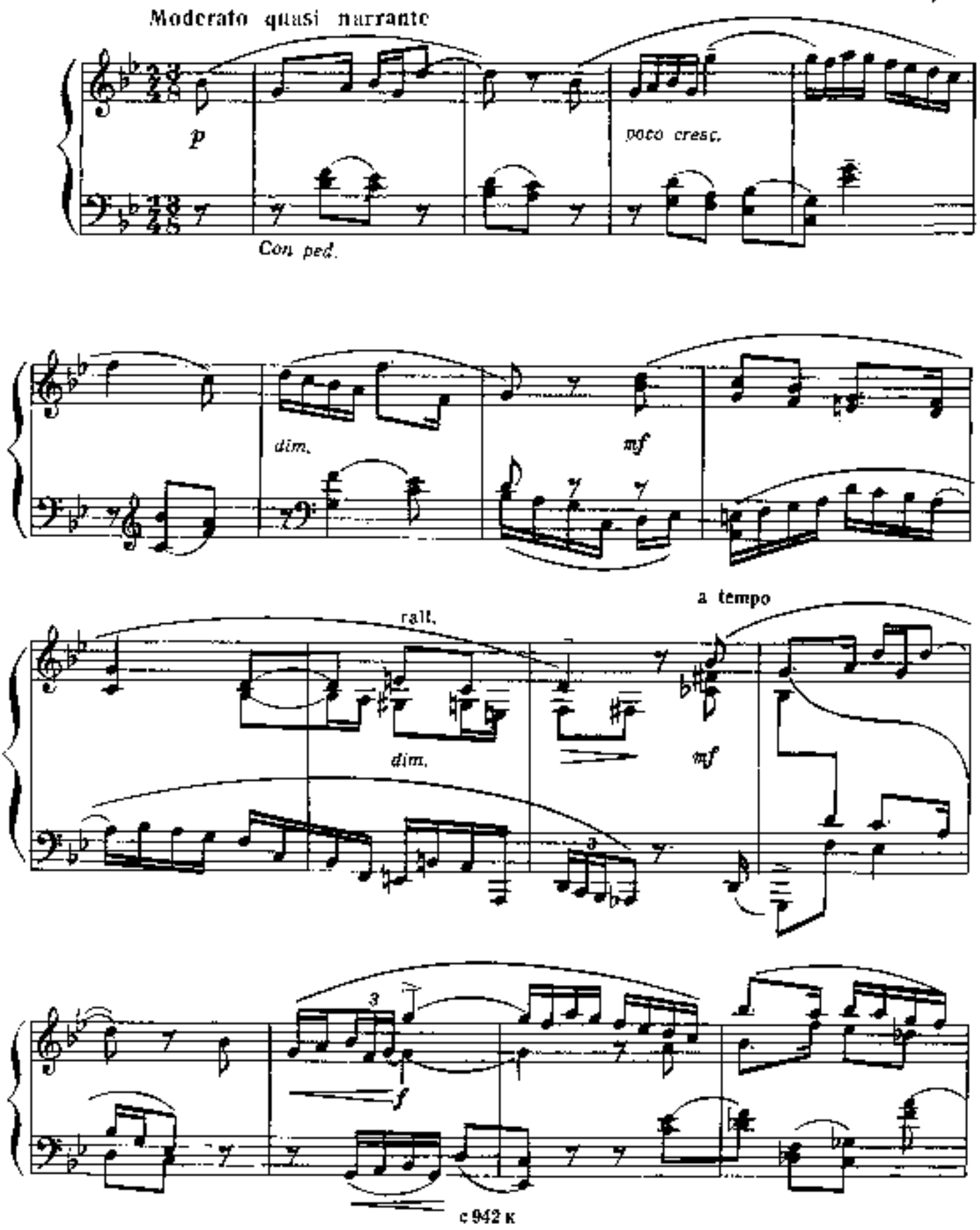

f
dim.
pp
Ped.
cresc.
8
f
dim.
Ped.
Ped.
poco a poco rit.
8
p
Ped.
Larghetto cantabile
dim.
mf
con Ped.


p
mp
cresc.
pp
mf
poco avanti
mf

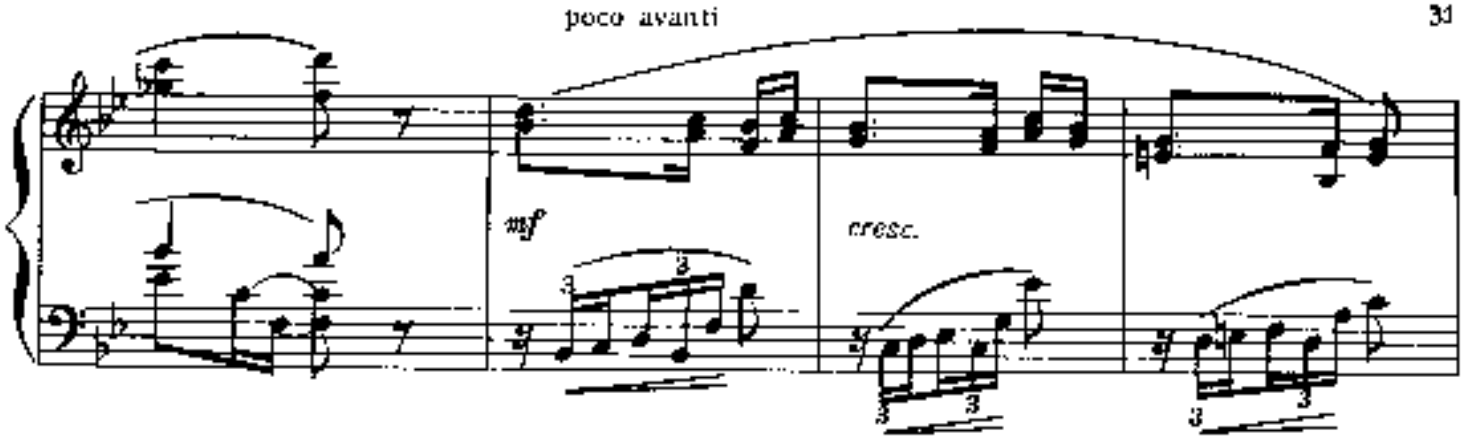

poco a poco accel.
p
sf
mf
cresc.
f
quasi non legato
Ped.

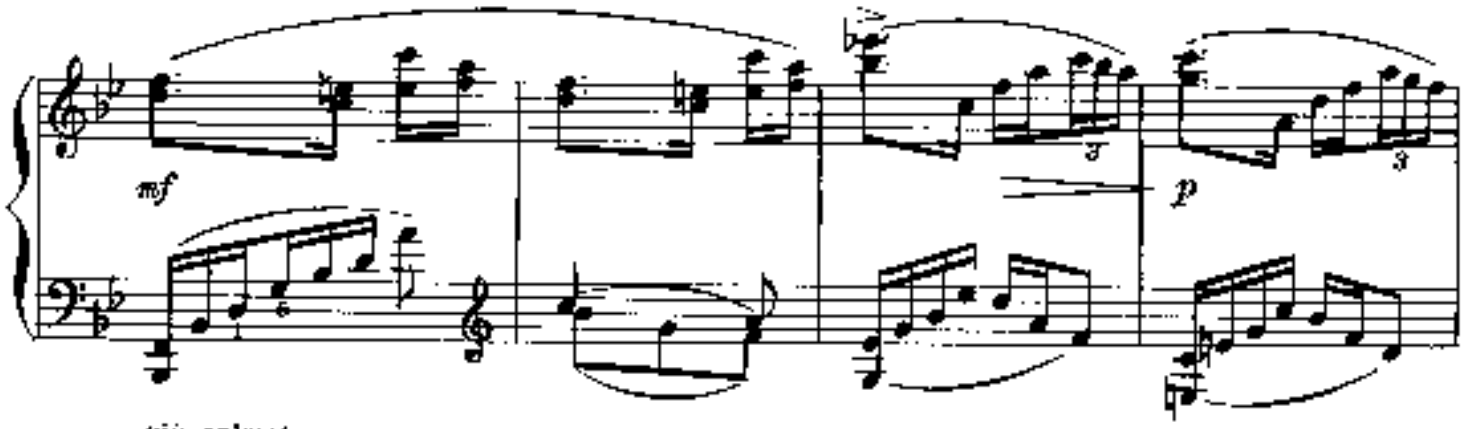

Ped.
Ped.
Ped.
Ped.
cresc.
Ped.
8
8
Allegro assai
ff
Ped.
ff
Ped. Ped.

Соч. 13
Op. 13

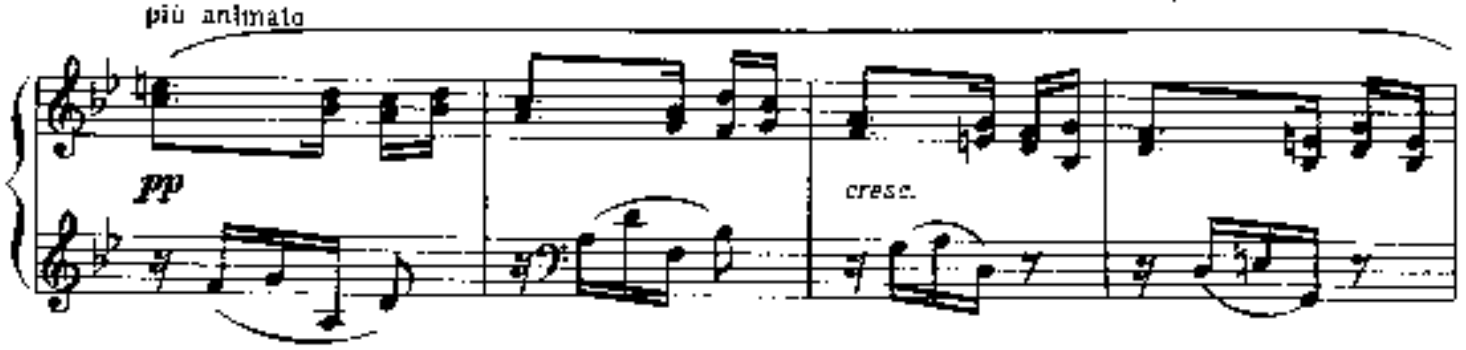

Moderato quasi narrante
p
poco cresc.
Con ped.
dim.
mf
rall.
a tempo
dim.
mf
3
3
f
с 942 к

poco avanti

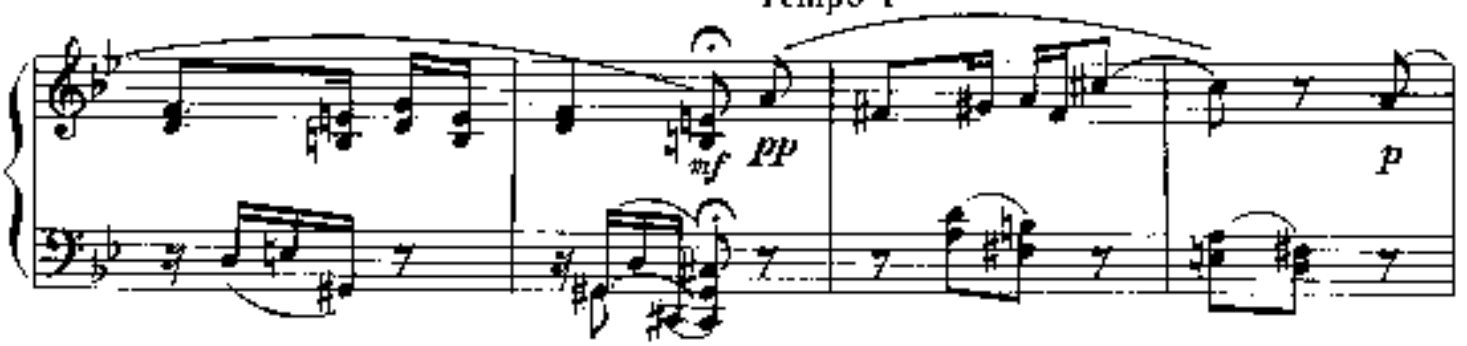


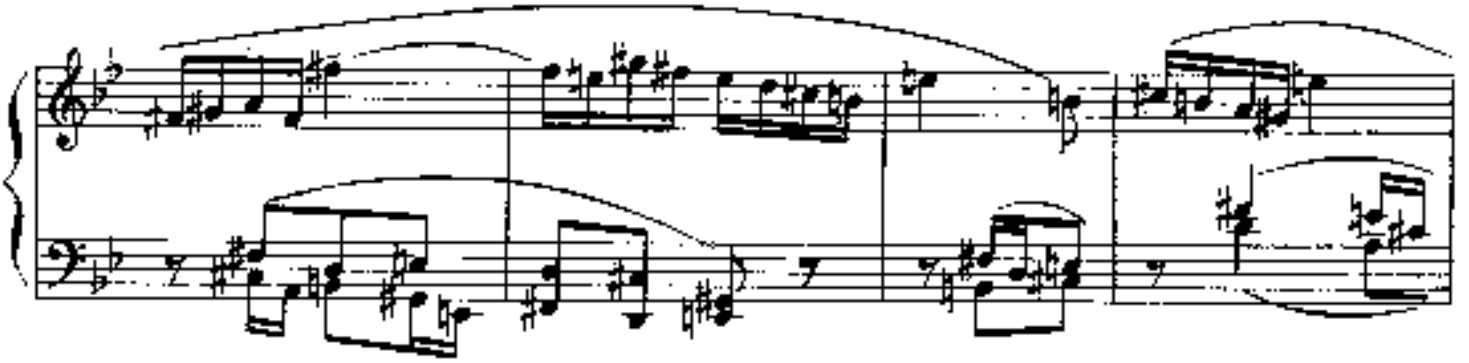


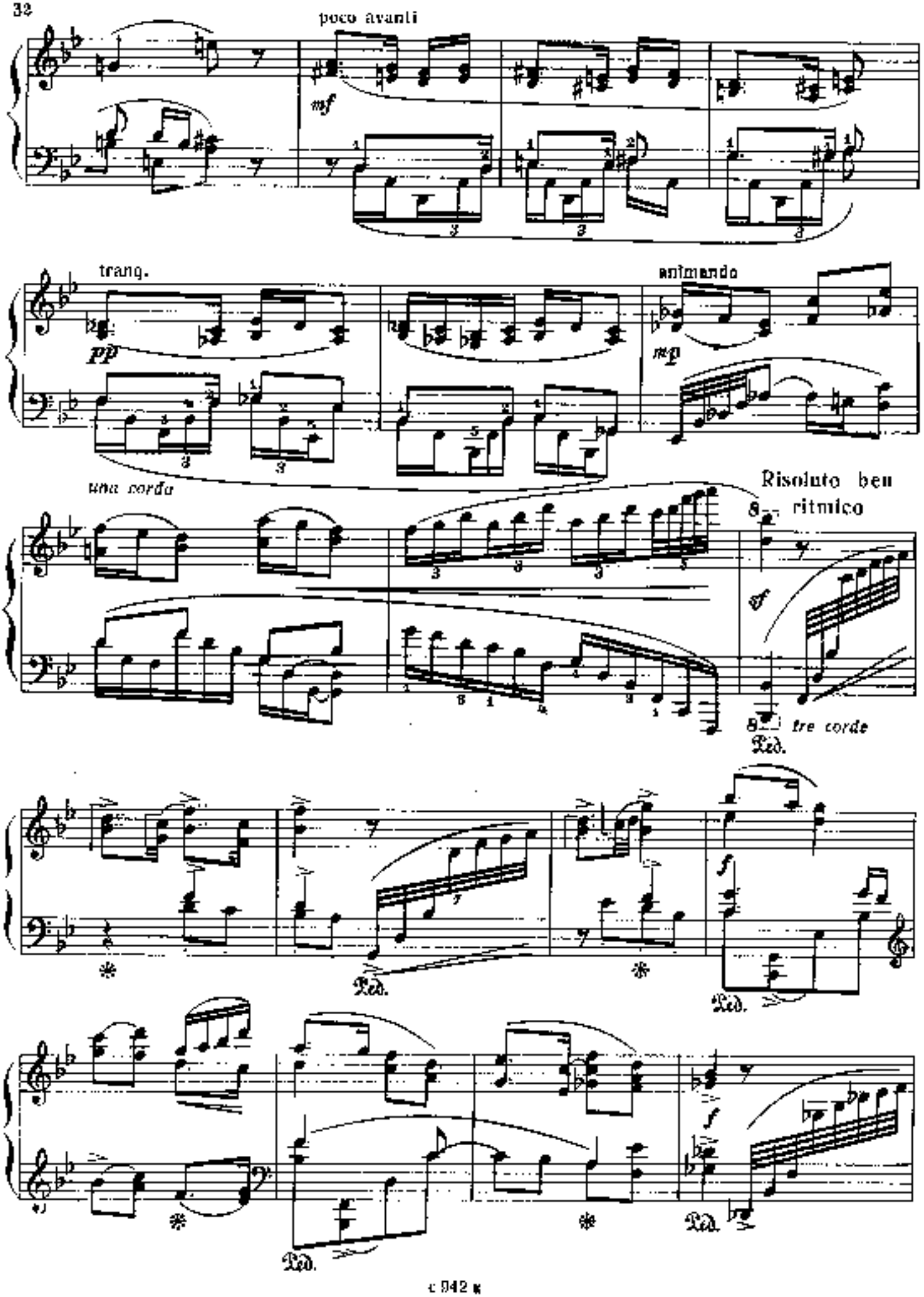
più animato

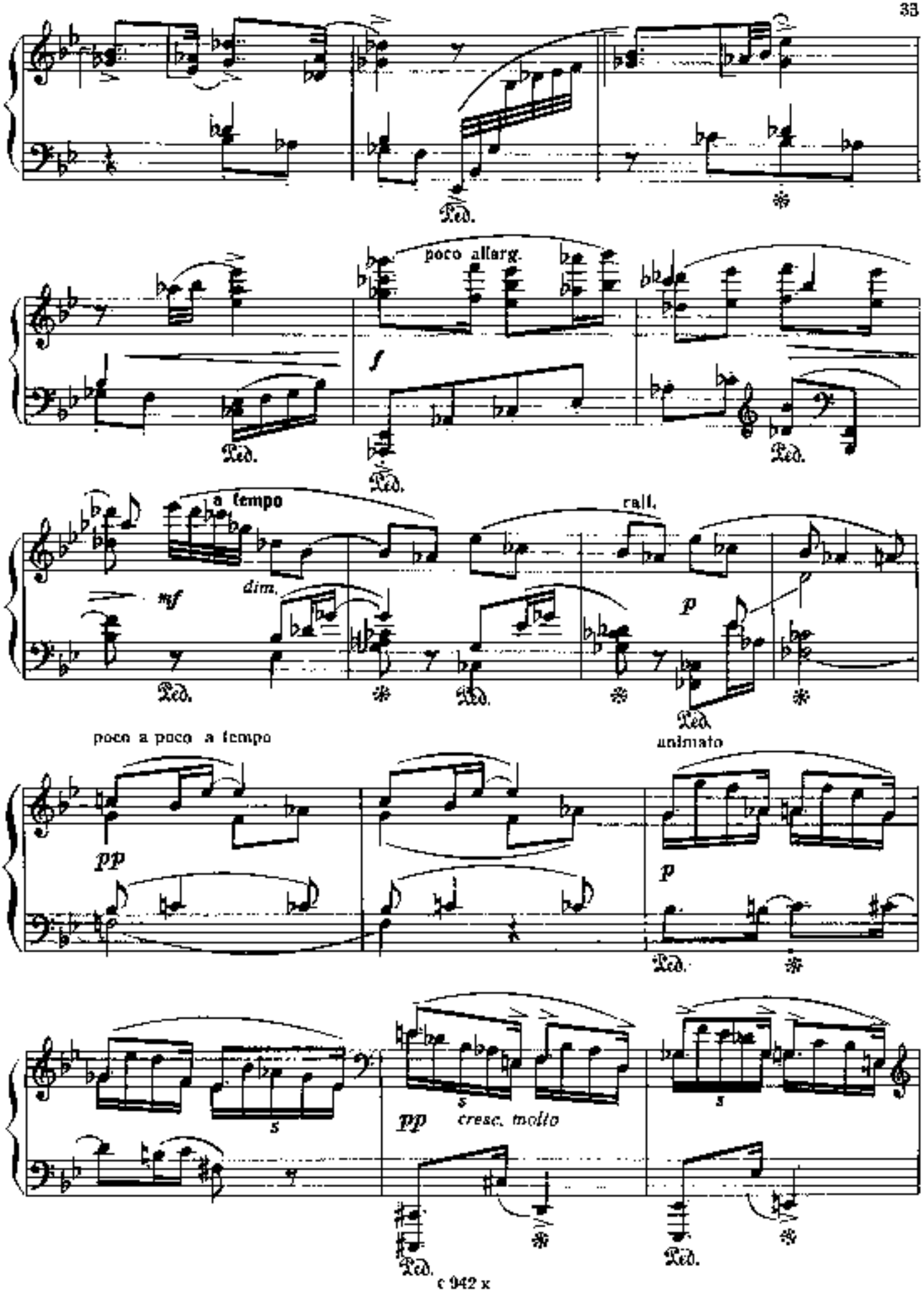


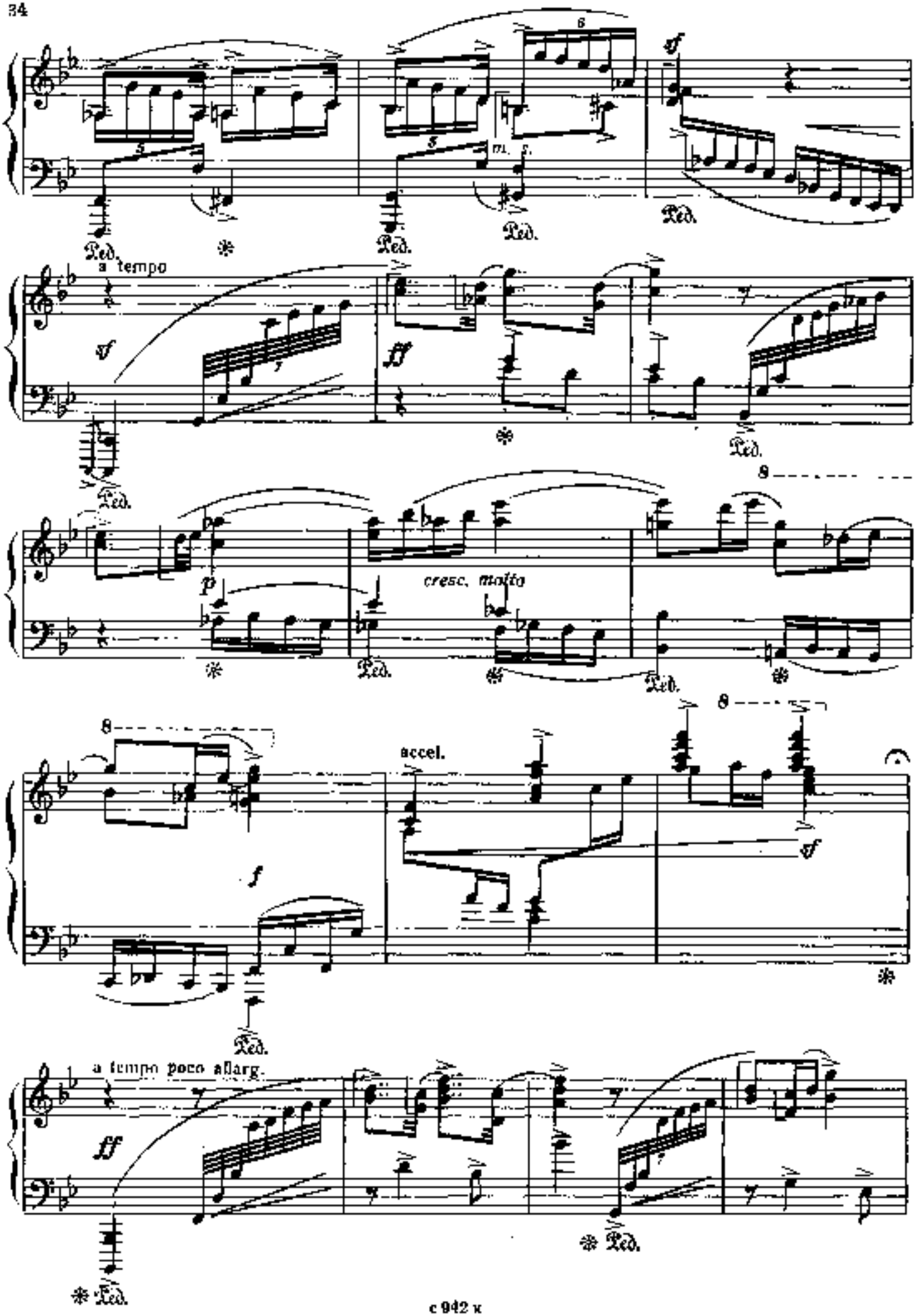
Tempo I

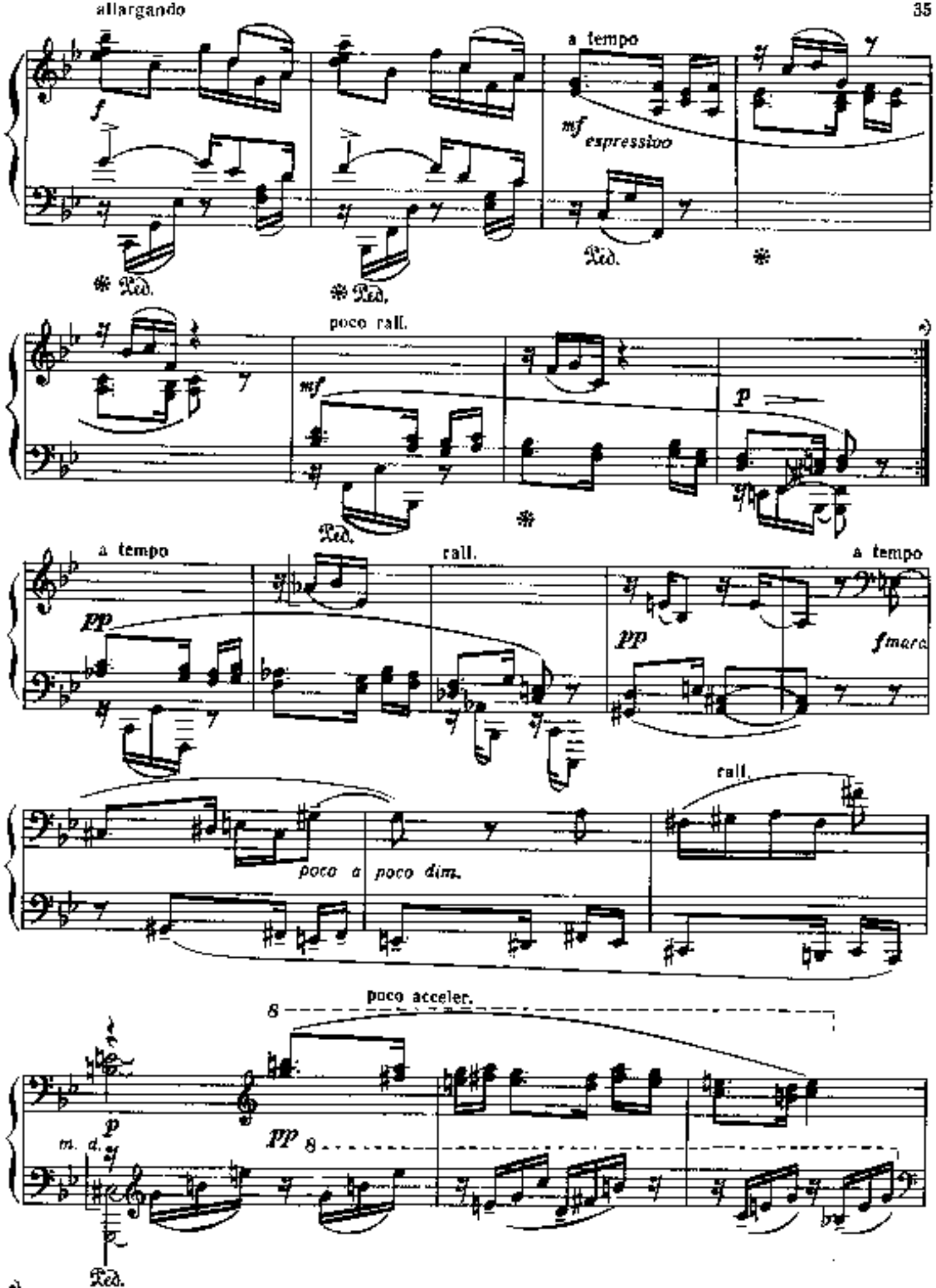




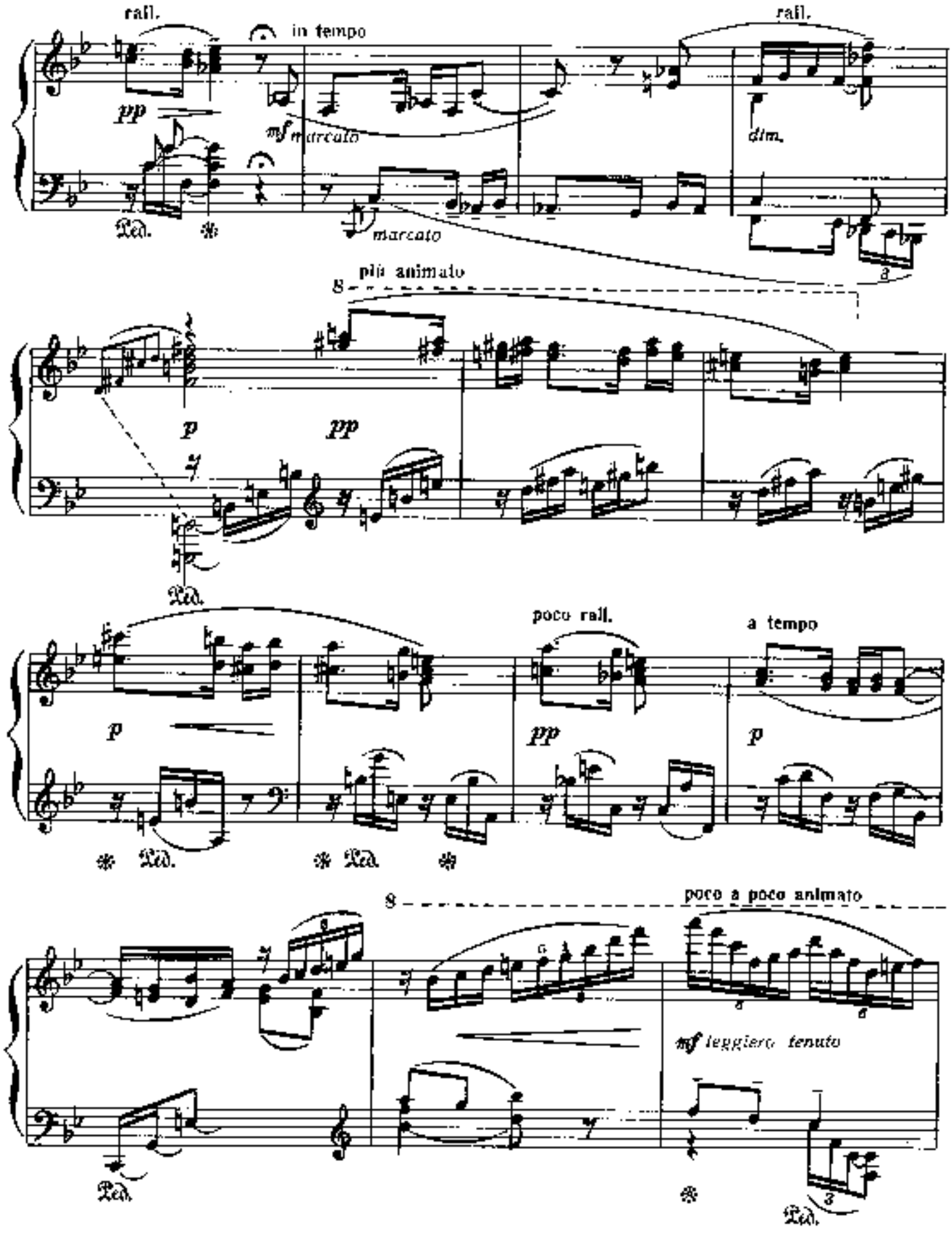

poco avanti
mf
trang.
pp
una corda
animando
mp
Risoluto ben ritmico
8
ff
tre corde
Ped.
f

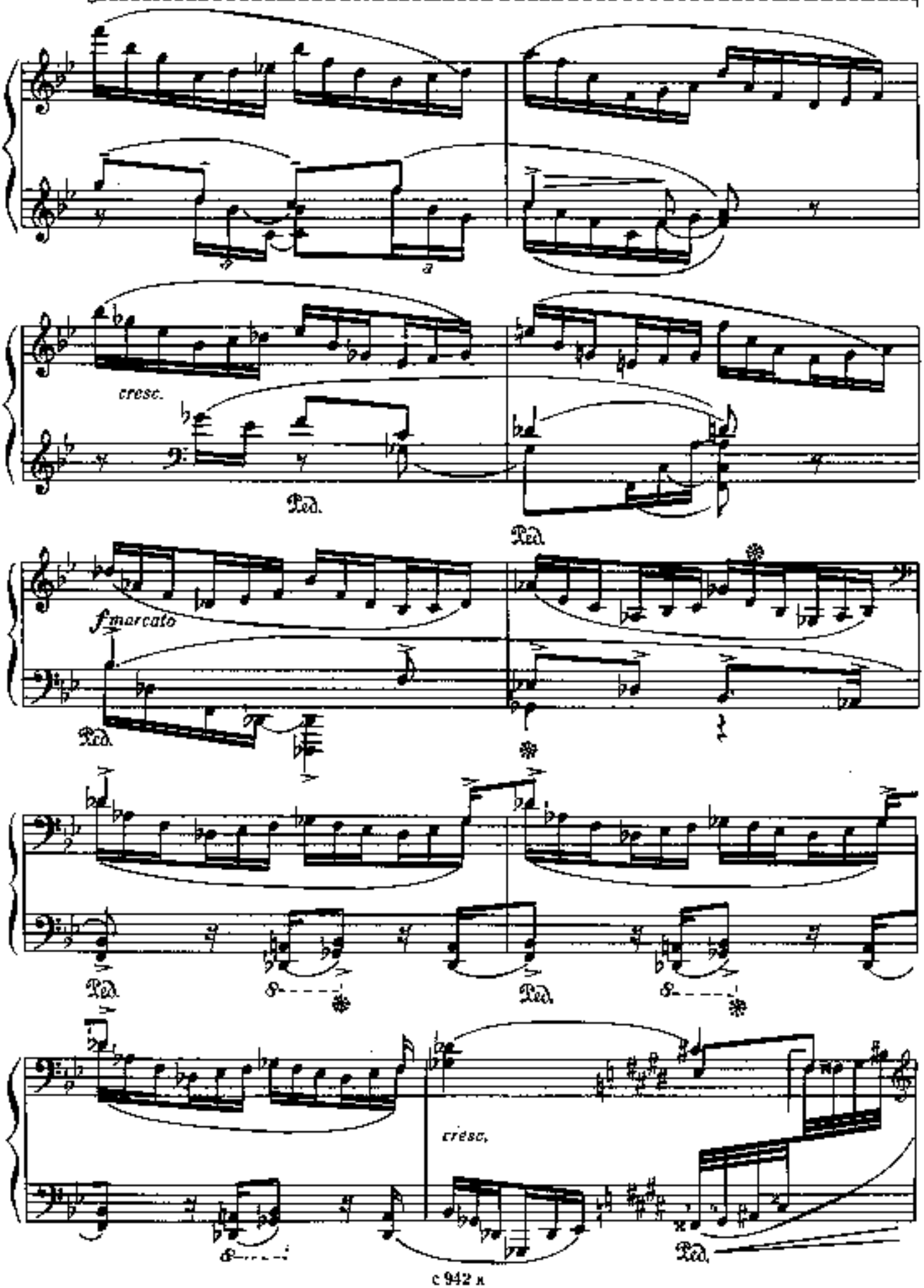

Ped.
poco allarg.
f
Ped.
Ped.
a tempo
mf
dim.
Ped.
rall.
p
Ped.
poco a poco a tempo
pp
animato
p
Ped.
5
5
pp
cresc. molto
Ped.
Ped.

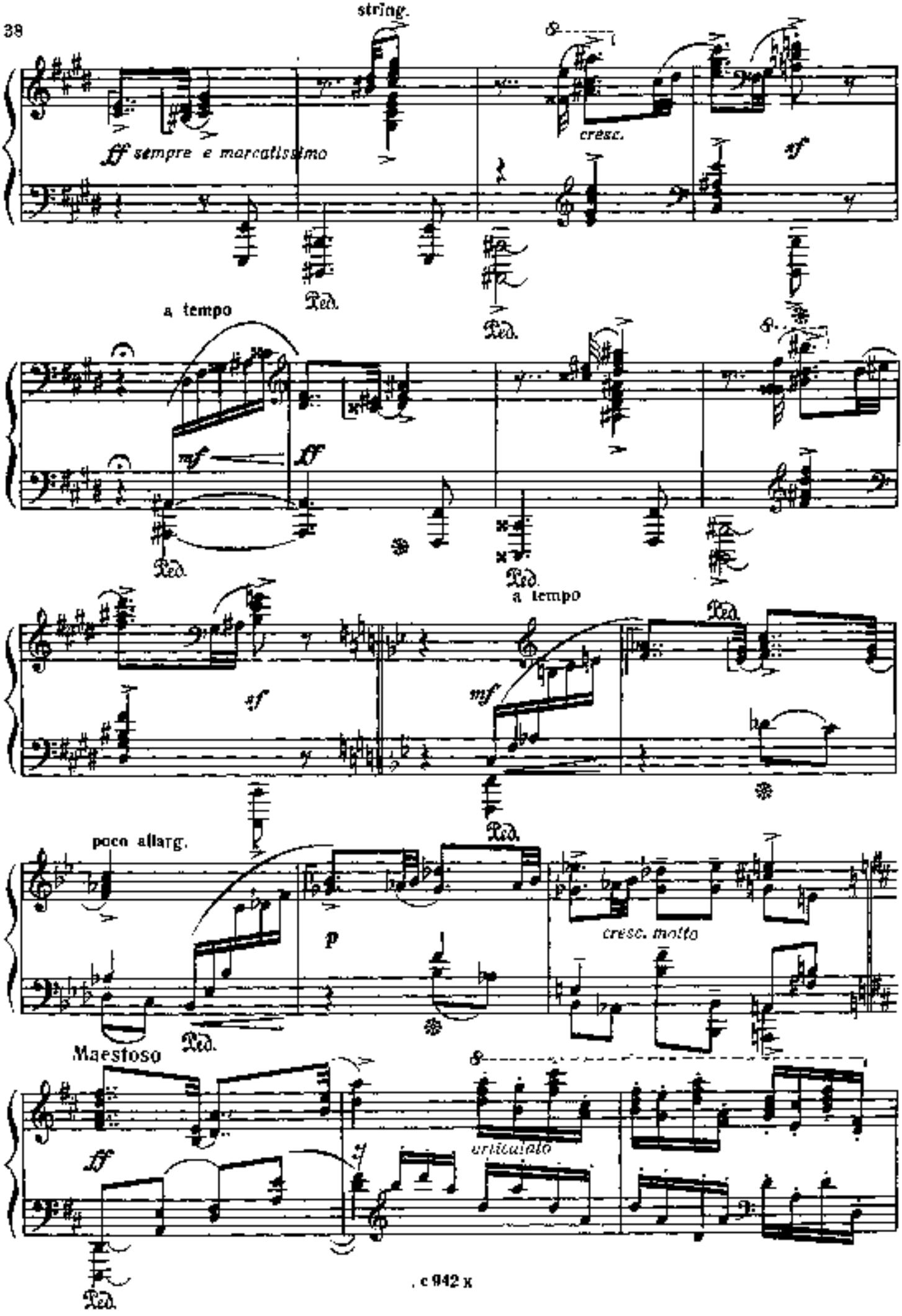

a tempo
cresc. molto
accel.
a tempo poco allarg.

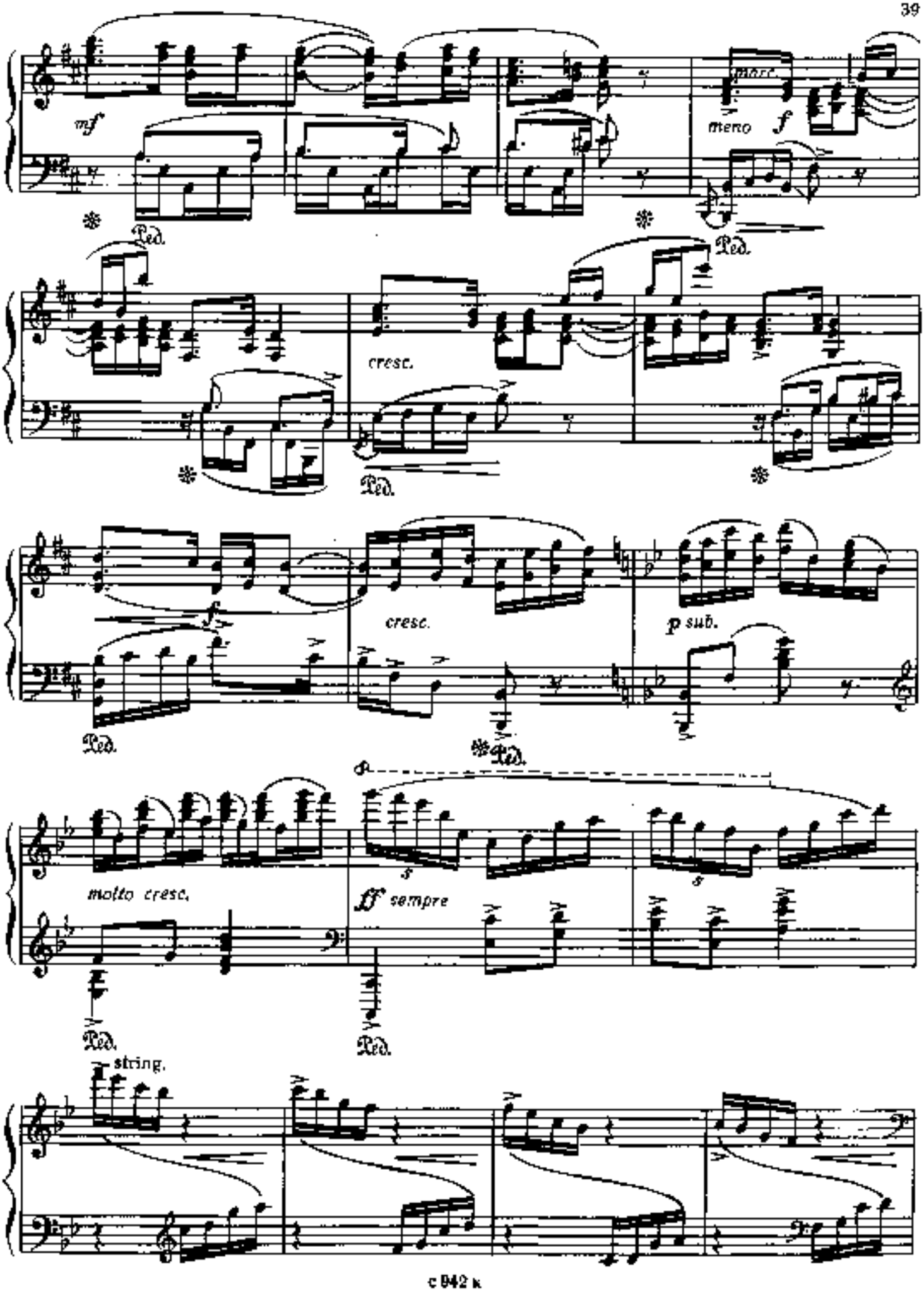


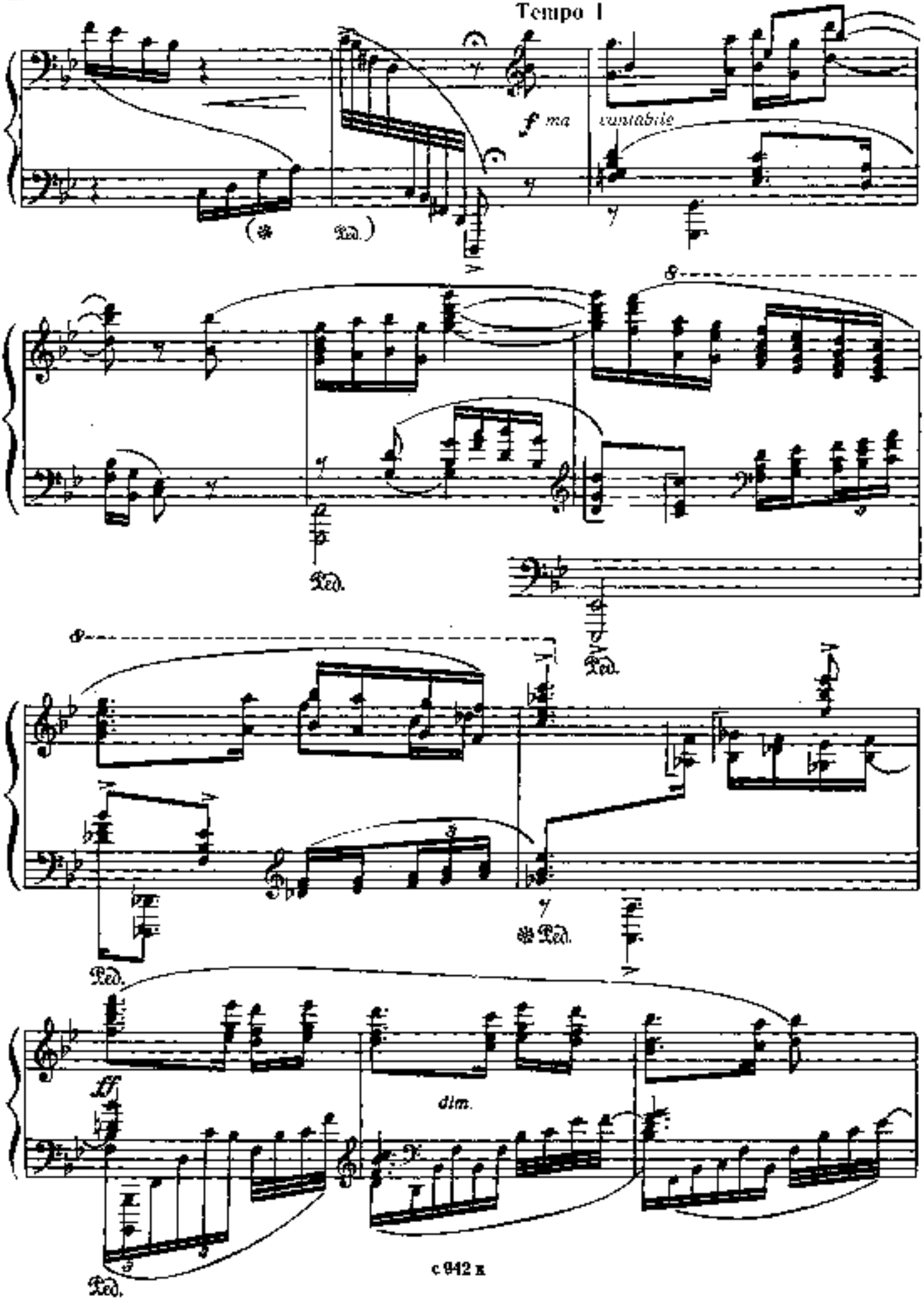
*) Повторение — ad libitum.

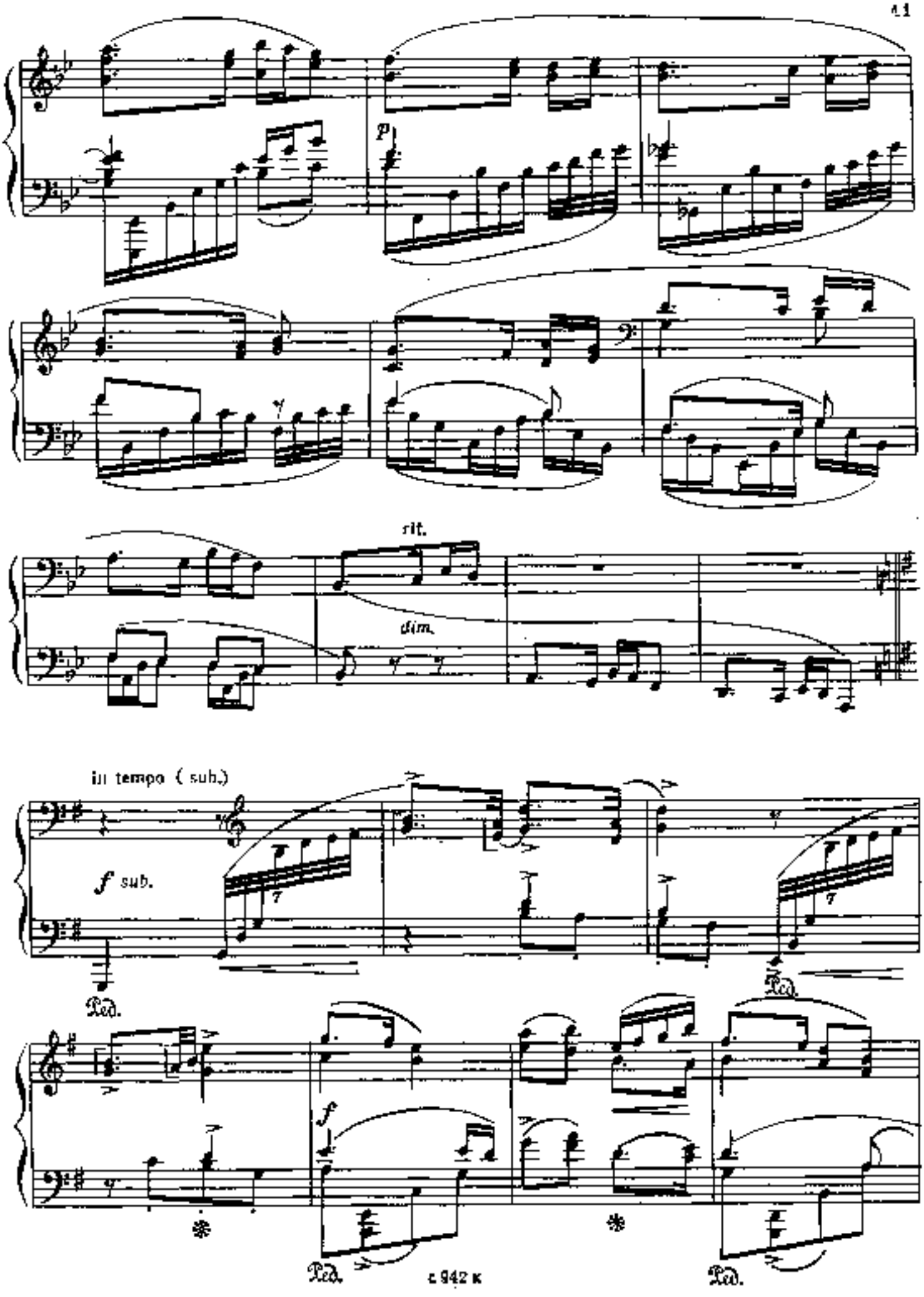

rall.
in tempo
rall.
pp
mf marcato
dim.
Ped.
marcato
più animato
p
pp
Ped.
poco rall.
a tempo
p
pp
p
Ped.
Ped.
poco a poco animato
mf leggiero tenuto
Ped.
Ped.

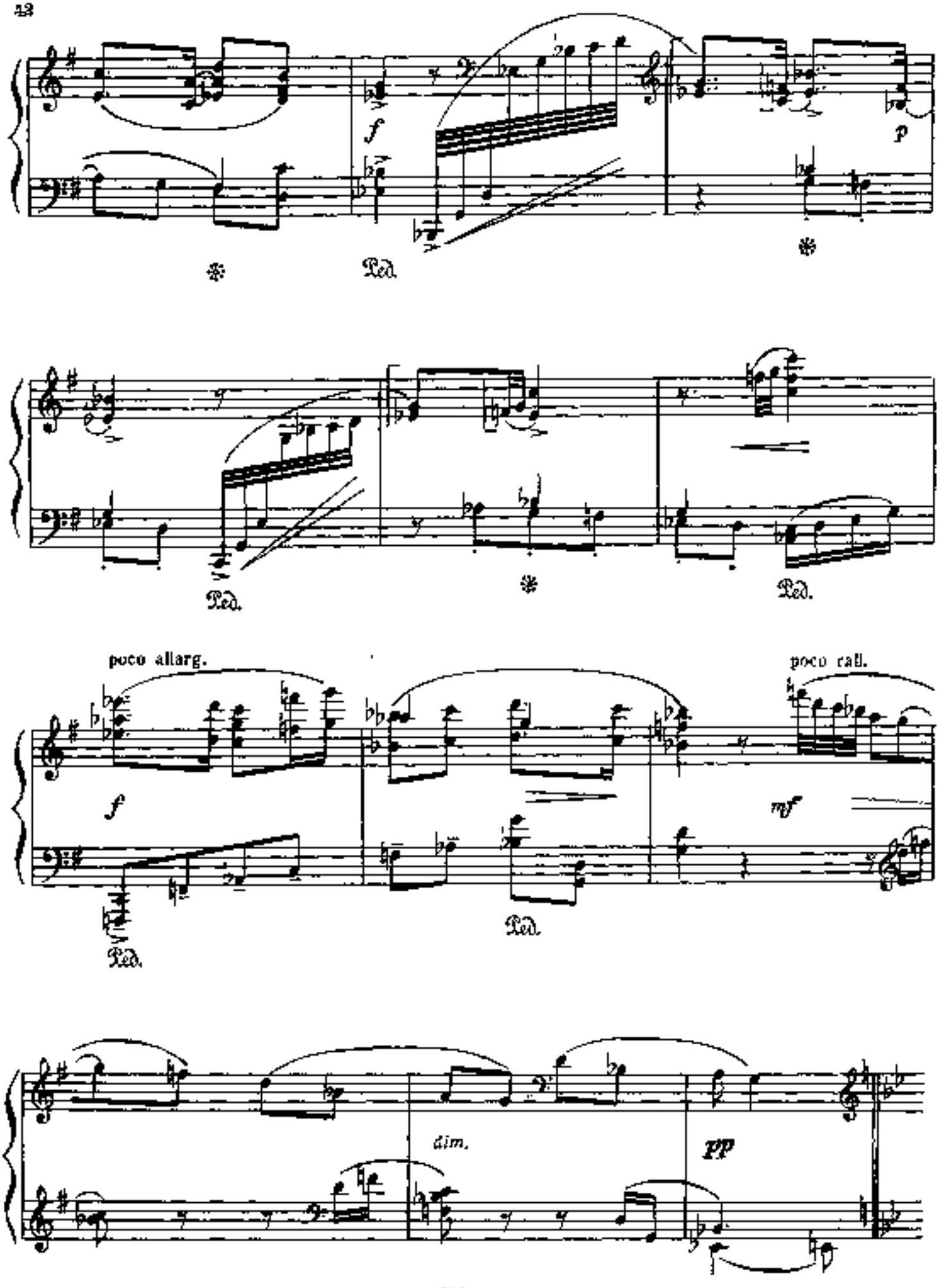

cresc.
Ped.
Ped.
fmarcato
Ped.
Ped.
Ped.
cresc.
Ped.

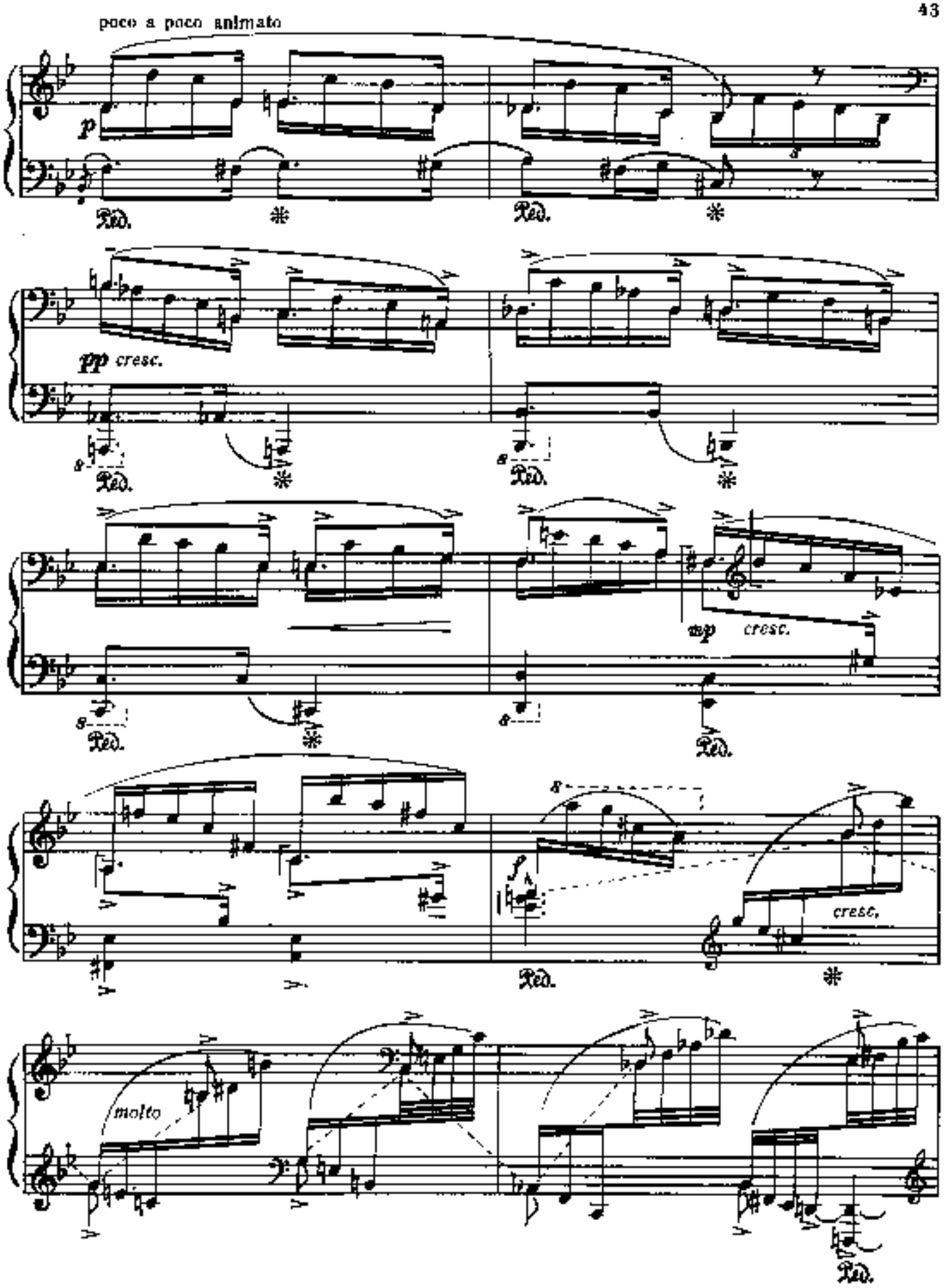

string.
ff sempre e marcatissimo
cresc.
sf
Ped.
a tempo
mf
ff
a tempo
sf
mf
poco allarg.
p
cresc. molto
Maestoso
ff
articulato

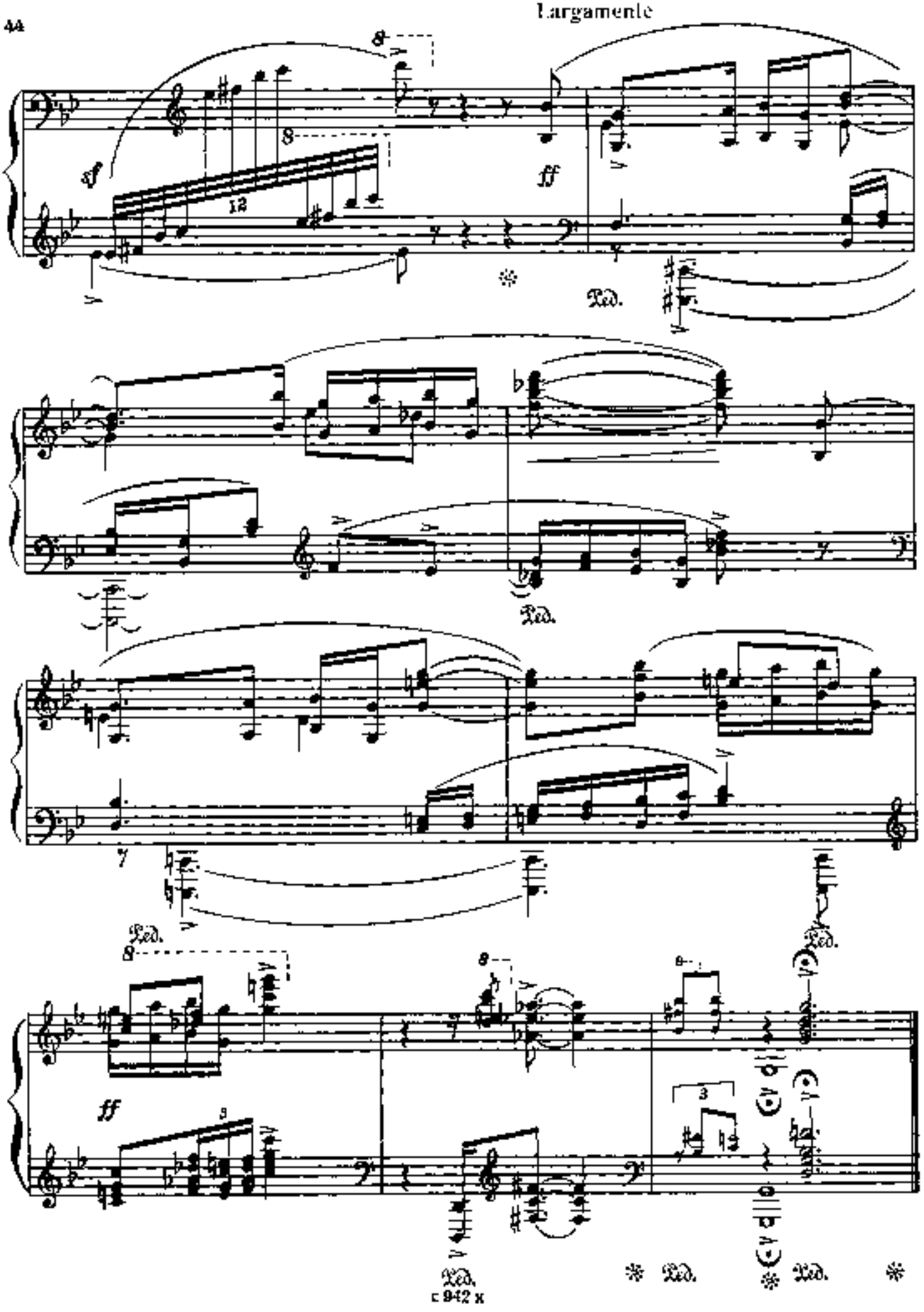

mf
Ped.
meno
f
Ped.
cresc.
Ped.
f
cresc.
p sub.
Ped.
Ped.
molto cresc.
ff sempre
Ped.
Ped.
string.


Tempo I
f ma
cantabile
Ped.
8
ff
dim.


p
rit.
dim.
in tempo (sub.)
f sub.
Ped.
Ped.
f
Ped.
Ped.


f
p
Ped.
Ped.
Ped.
poco allarg.
poco rall.
f
mf
Ped.
Ped.
dim.
pp


poco a poco animato
p
Ped.
pp cresc.
mp cresc.
f
cresc.
molto

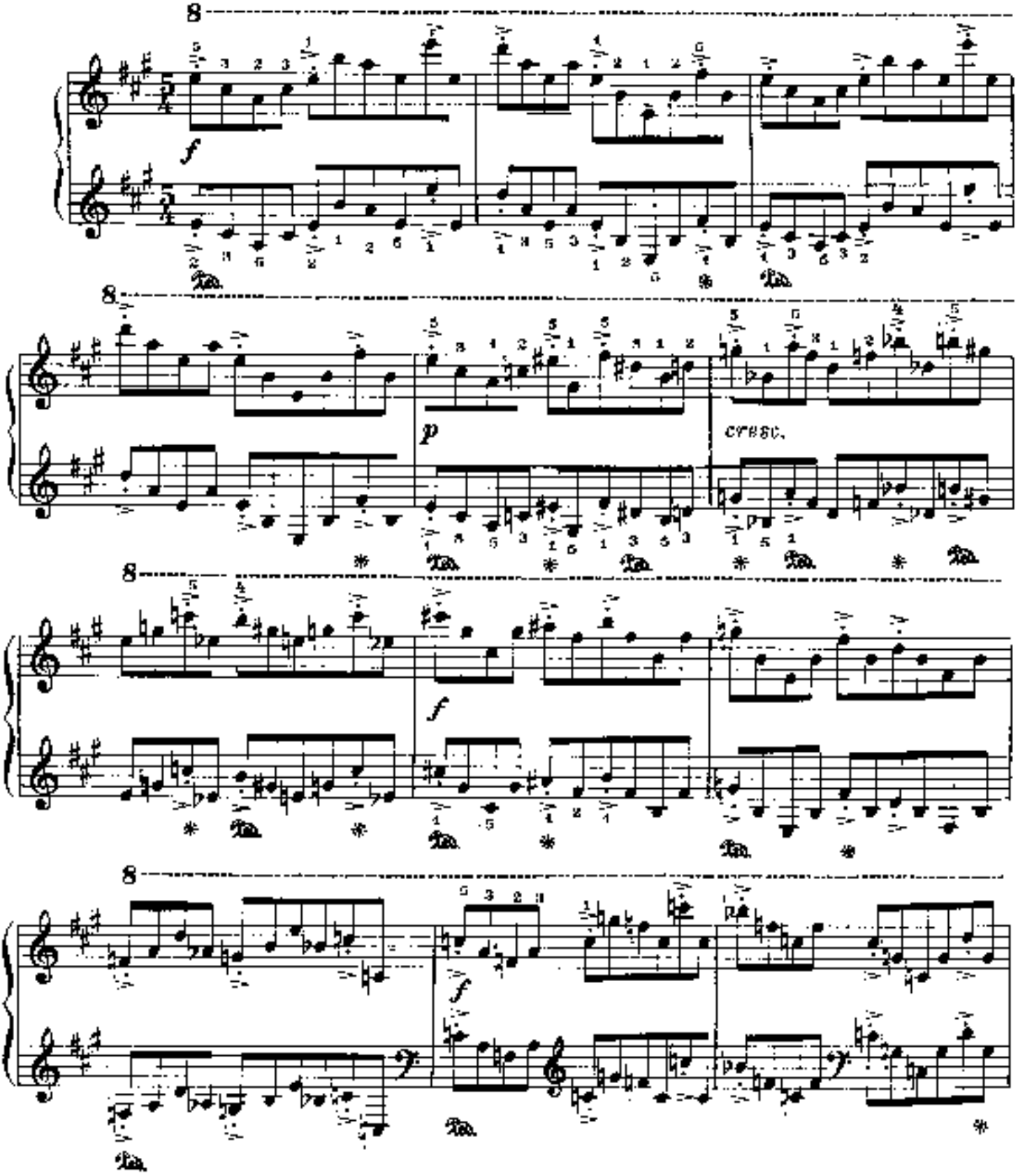

Largamente
sf
ff
Ped.
Ped.
Ped.
Ped.
ff
Ped.
Ped.
Ped.

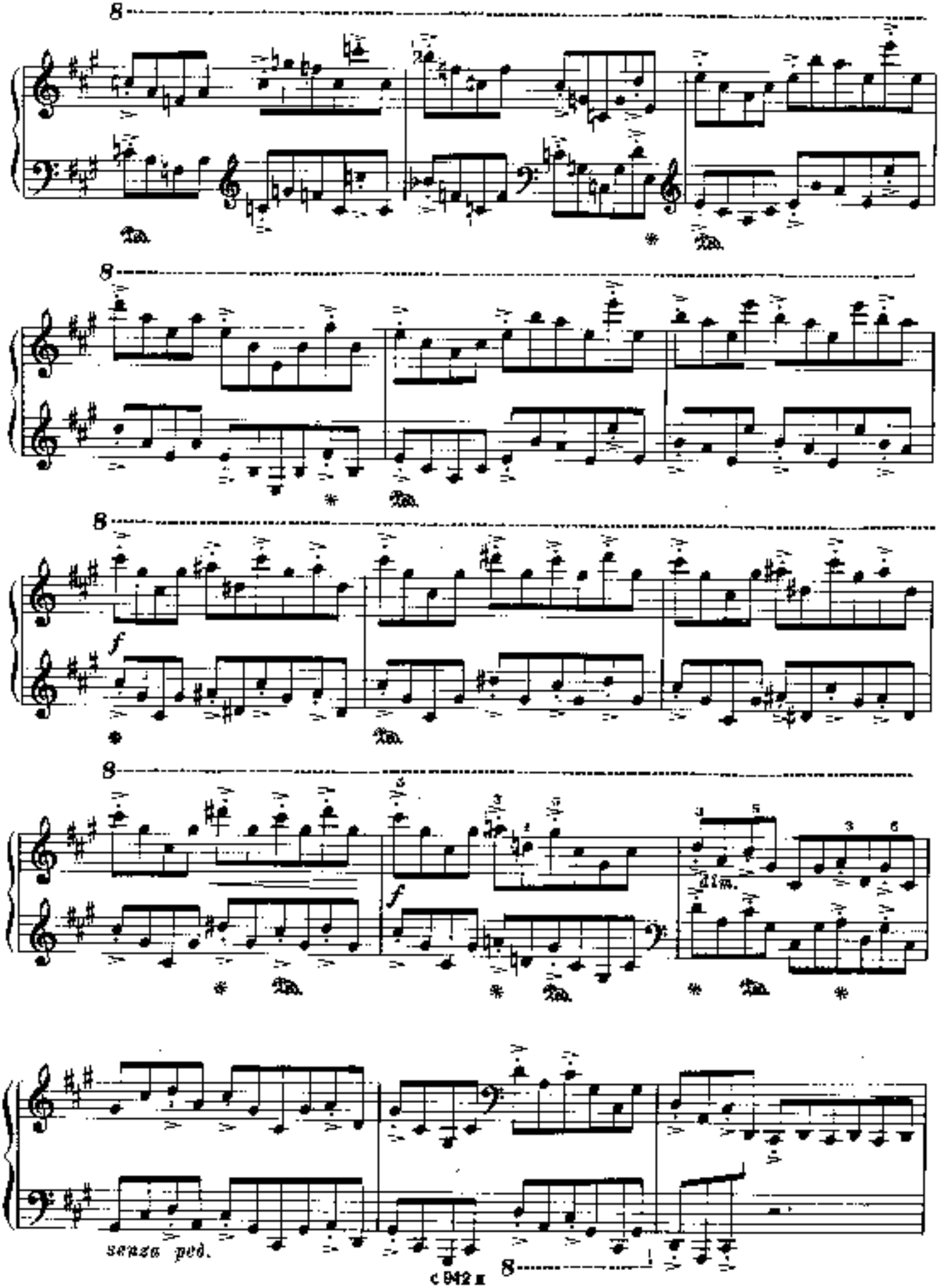
ПЯТЬ КОНЦЕРТНЫХ ЭТЮДОВ
FIVE CONCERT ETUDES

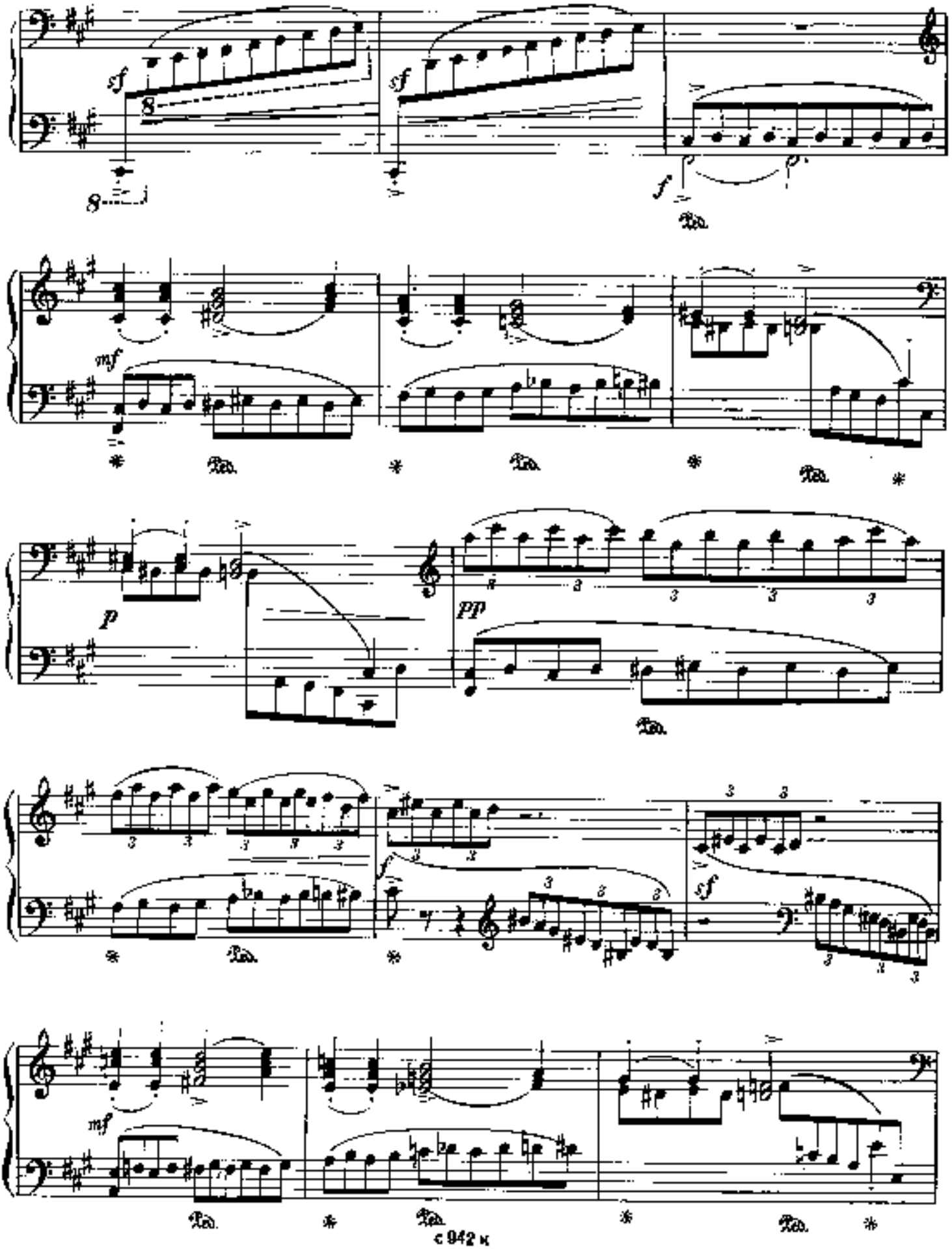
Соч. 15
Op. 15

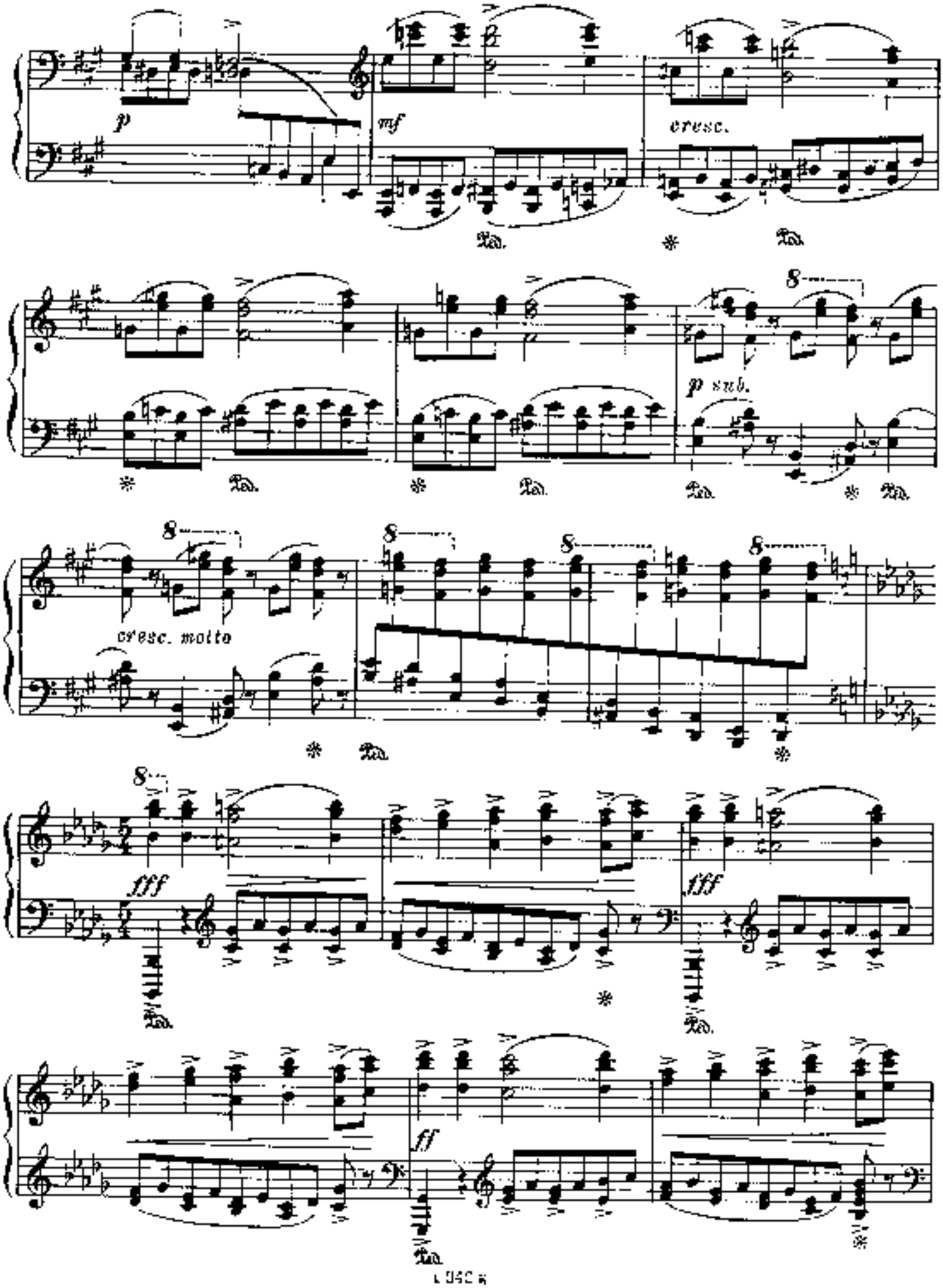
I

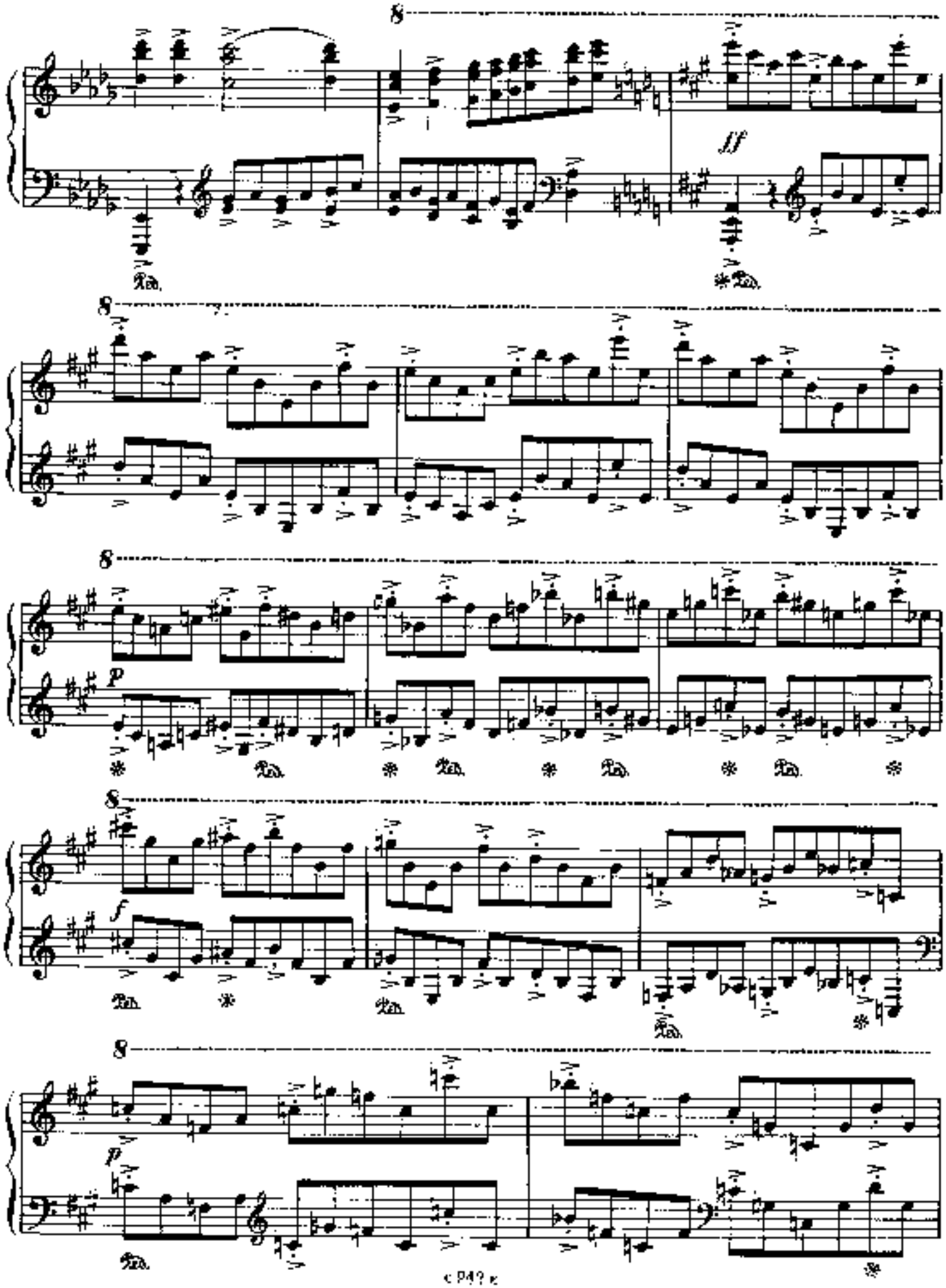
Presto

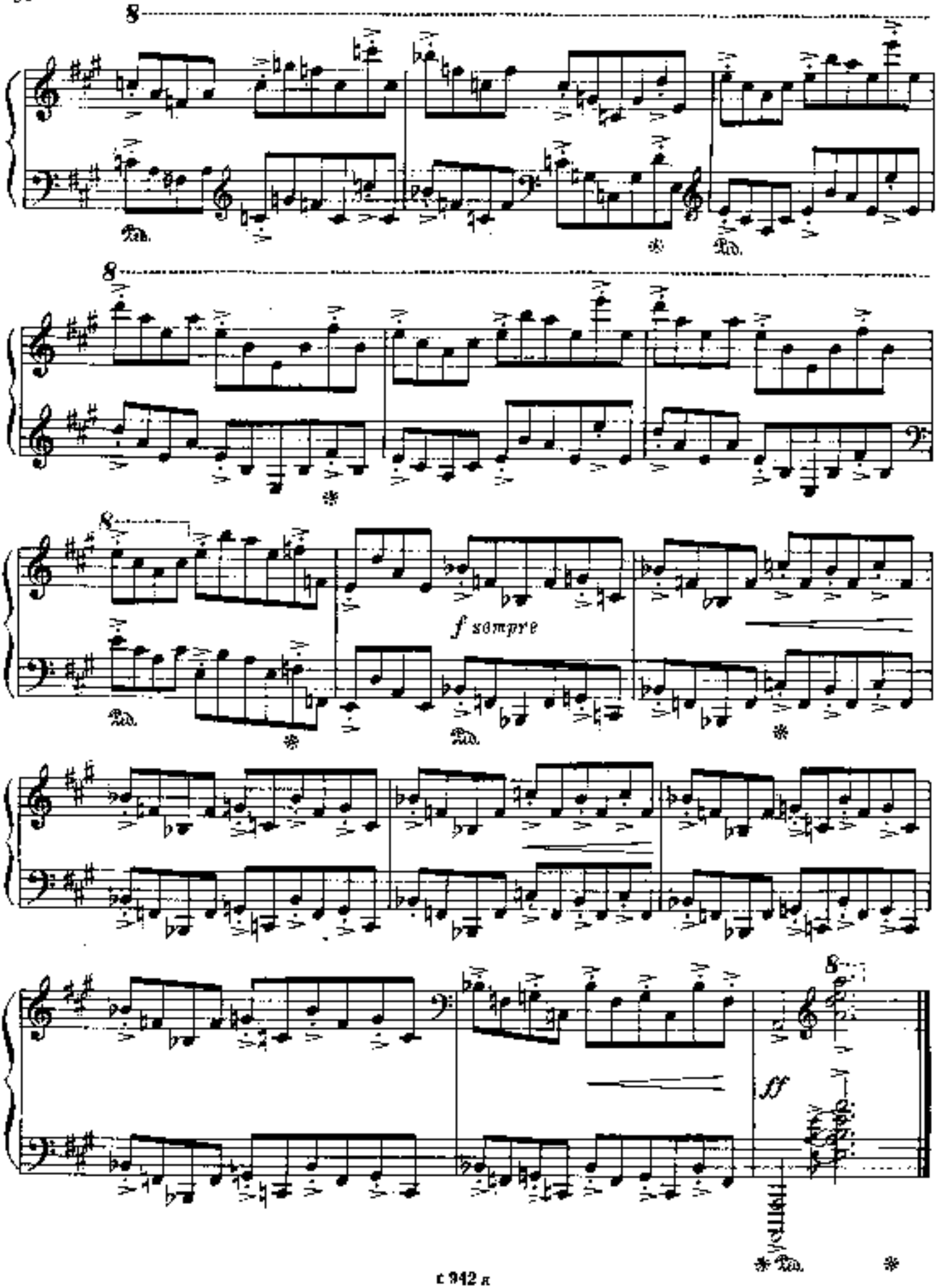



8
Ped.
*
8
Ped.
*
8
f
*
Ped.
8
f
Ped.
*
Ped.
*
Ped.
*
8
senza ped.

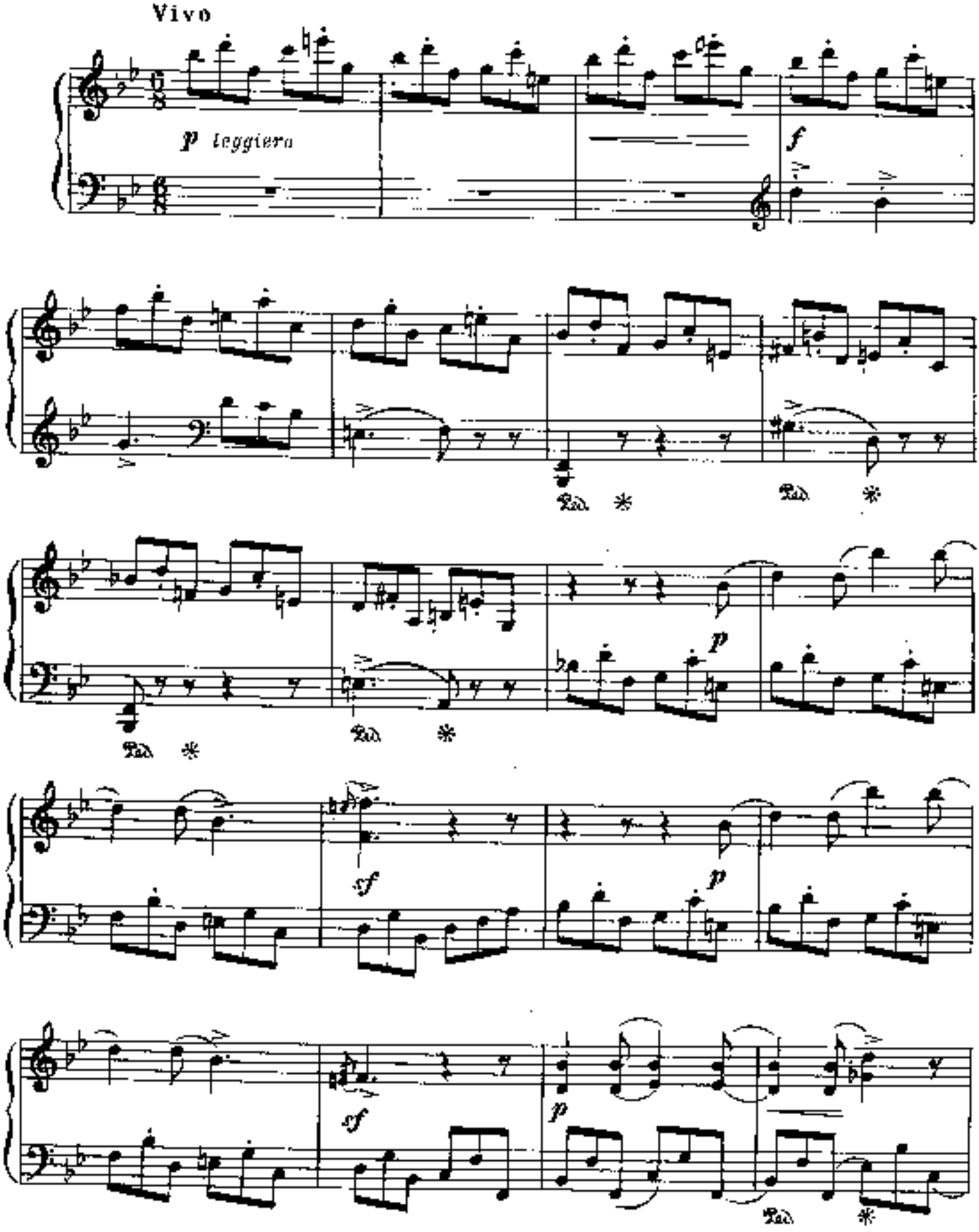

sf
sf
f
Ped.
mf
Ped.
Ped.
Ped.
p
PP
Ped.
f
sf
mf
Ped.
Ped.
Ped.

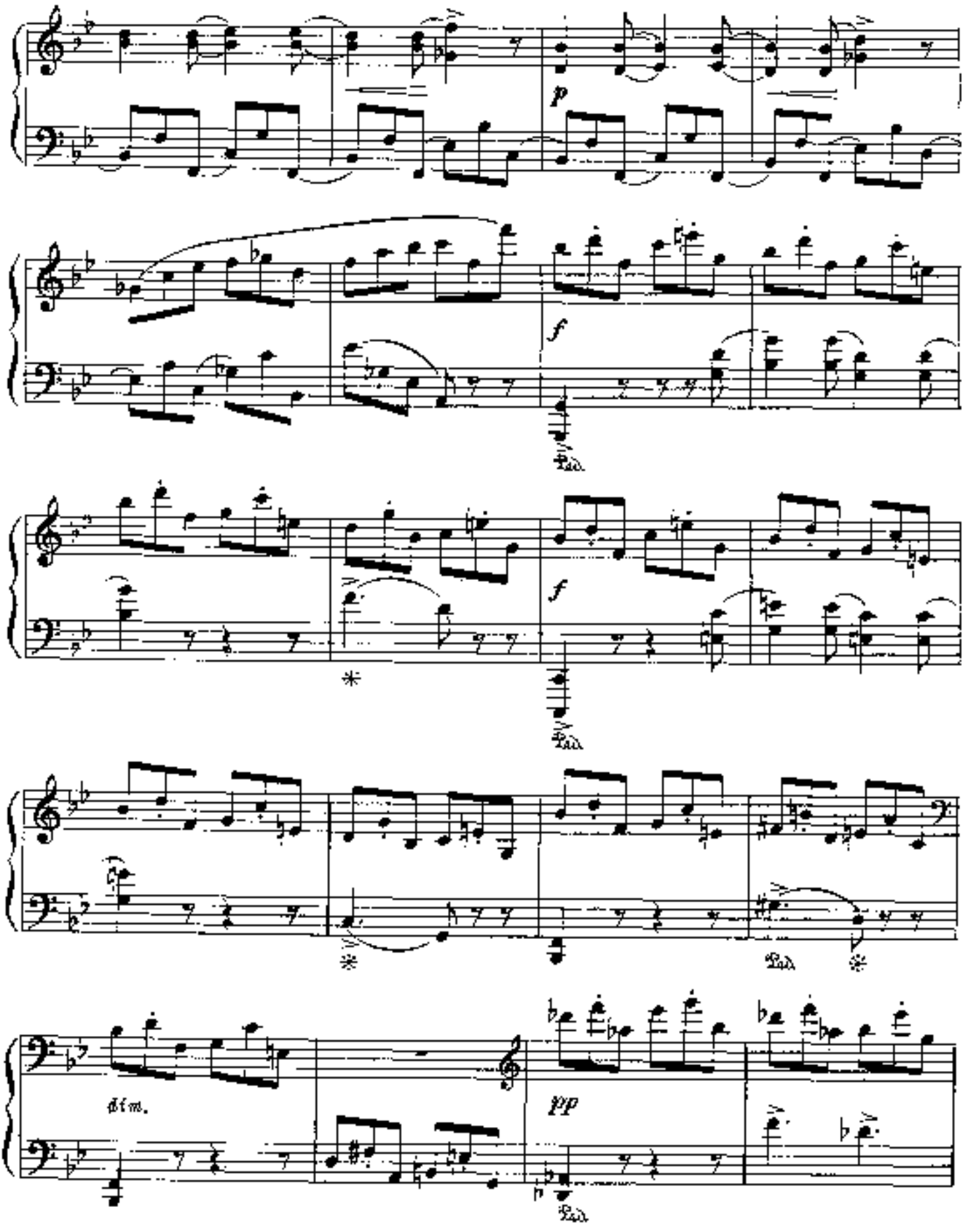

p
mf
cresc.
p sub.
cresc. molto
fff
fff
ff

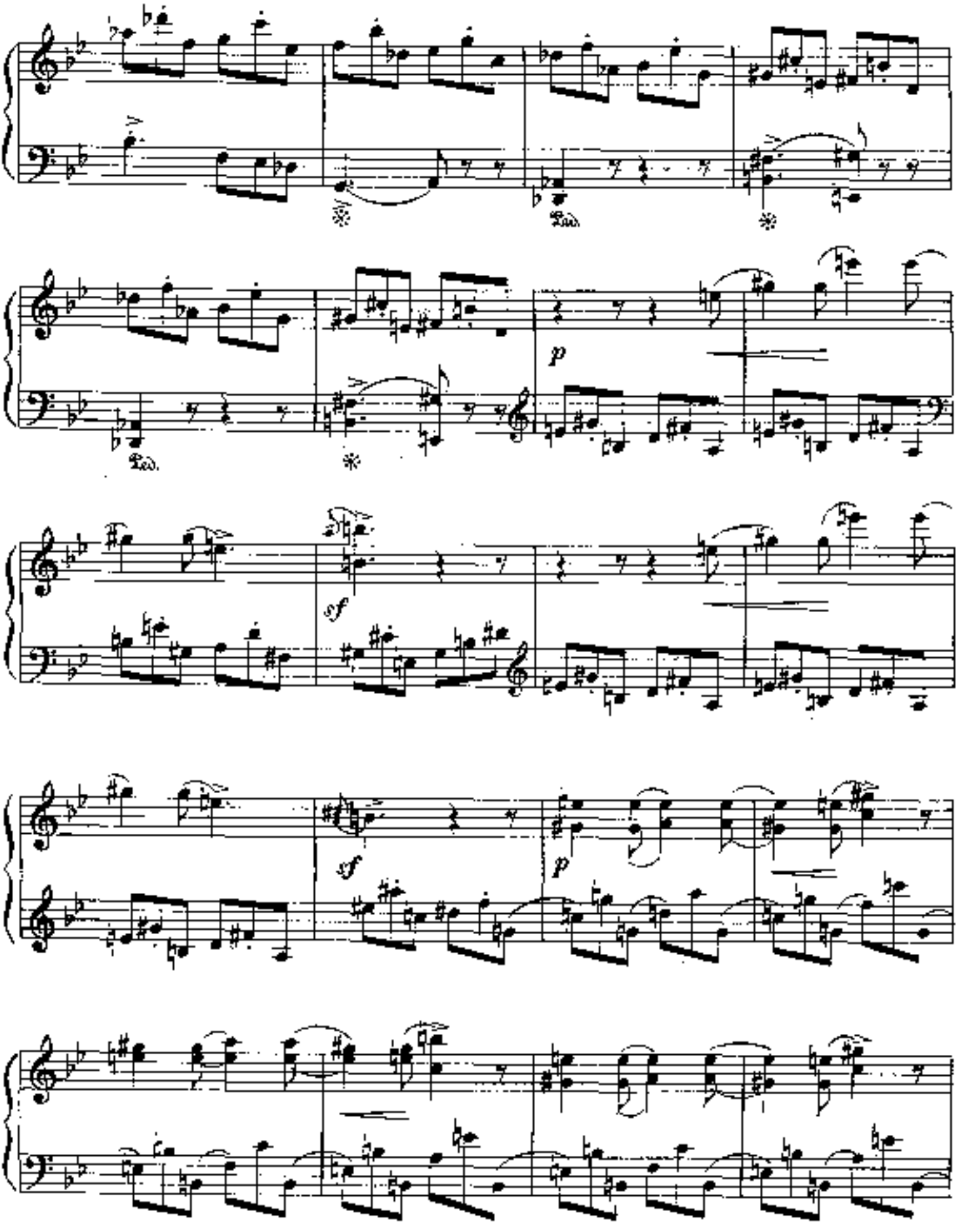

ff
p
f
p

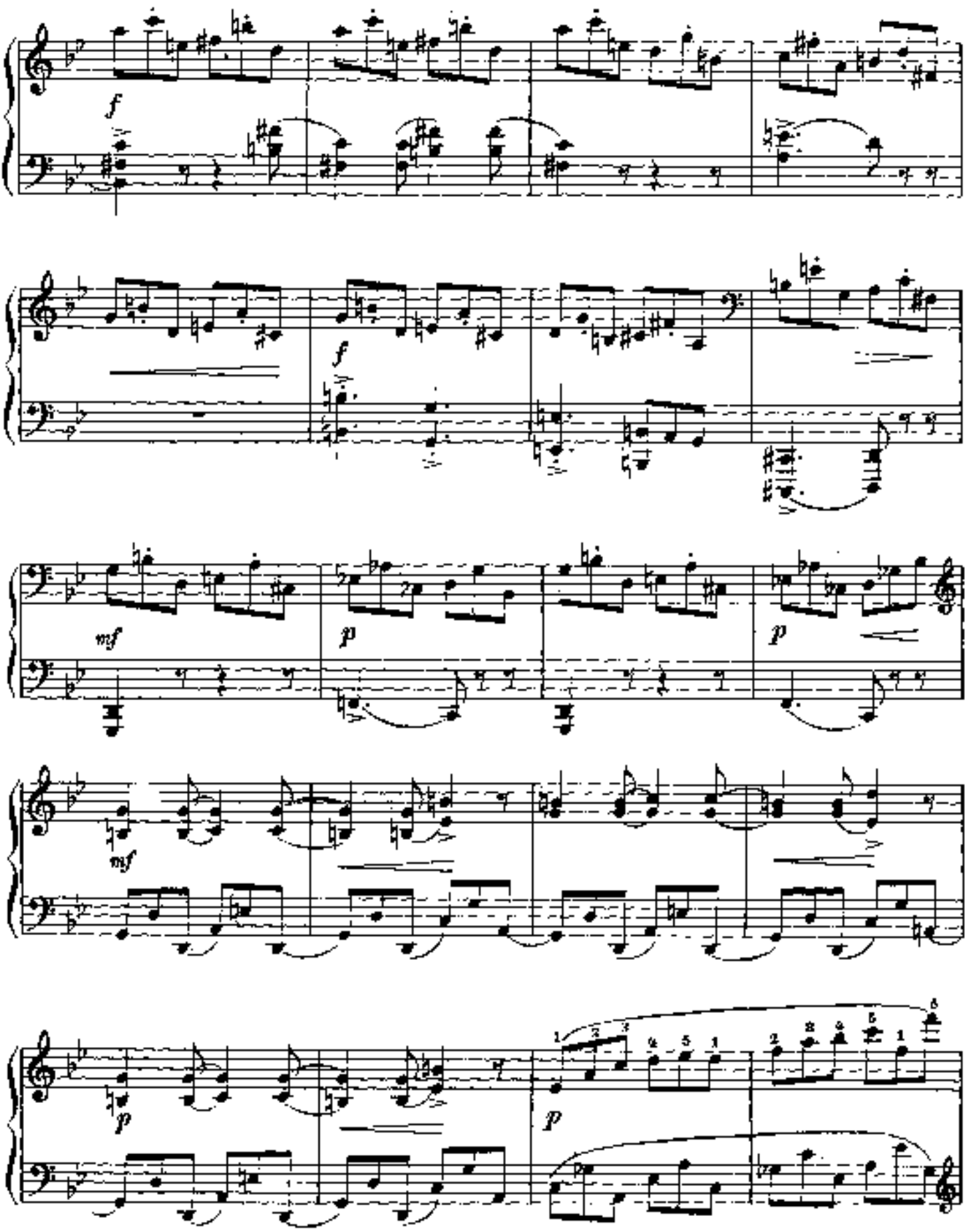

8
Ped.
*
Ped.
8
*
8
Ped.
*
f sempre
Ped.
*
8
ff
Ped.
*

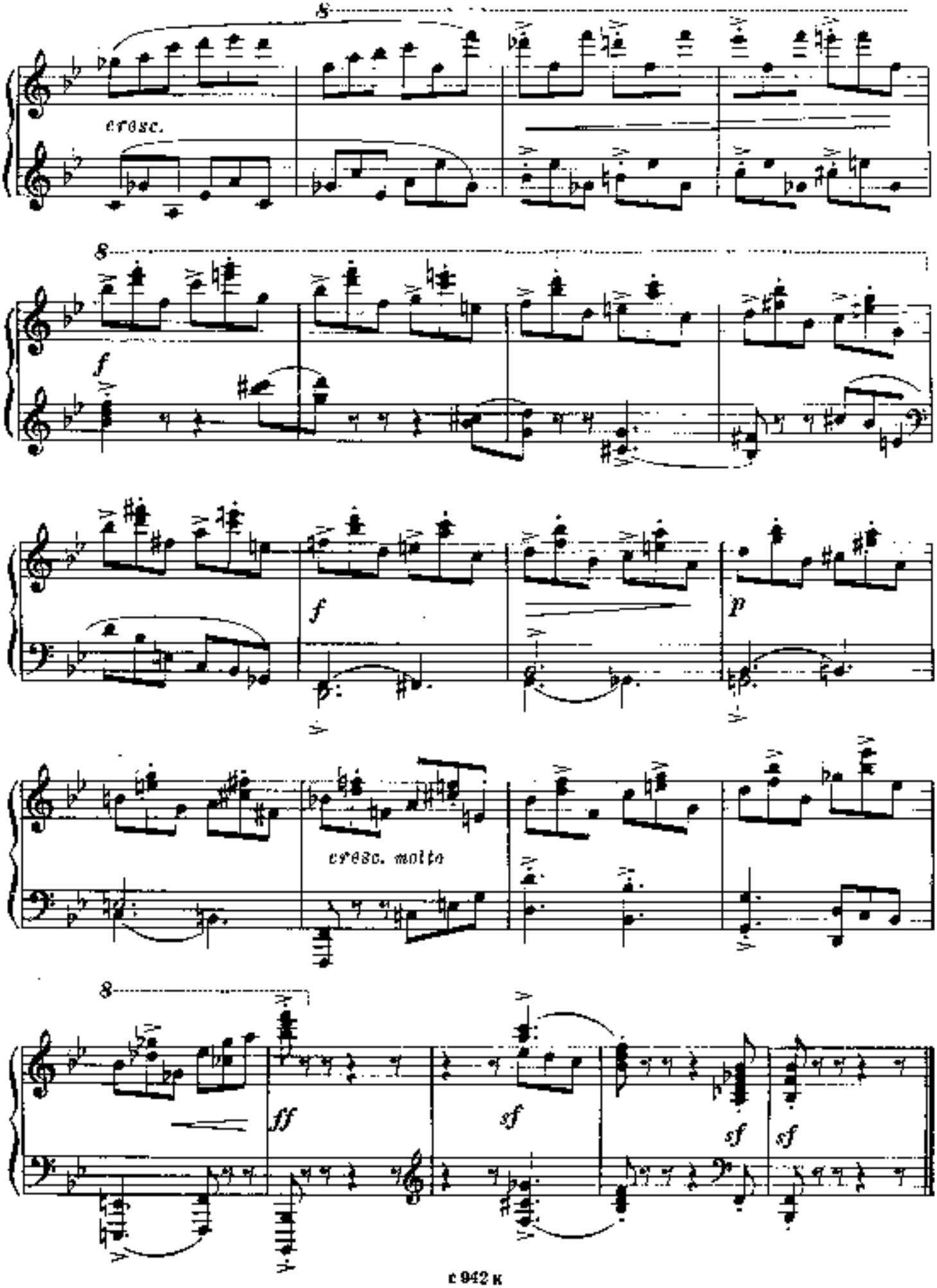
II



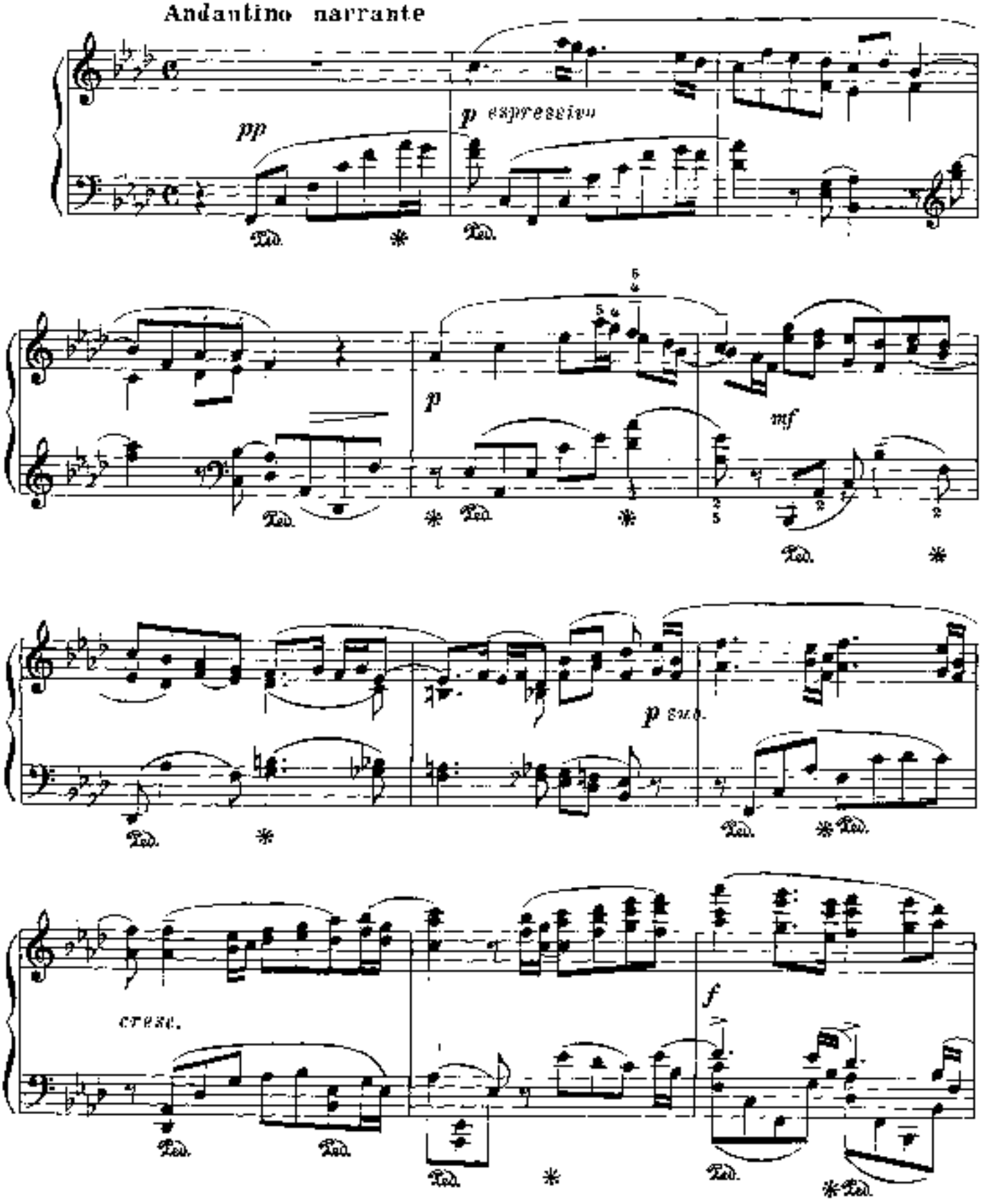

p
f
Ped.
f
Ped.
Ped.
dim.
pp
Ped.

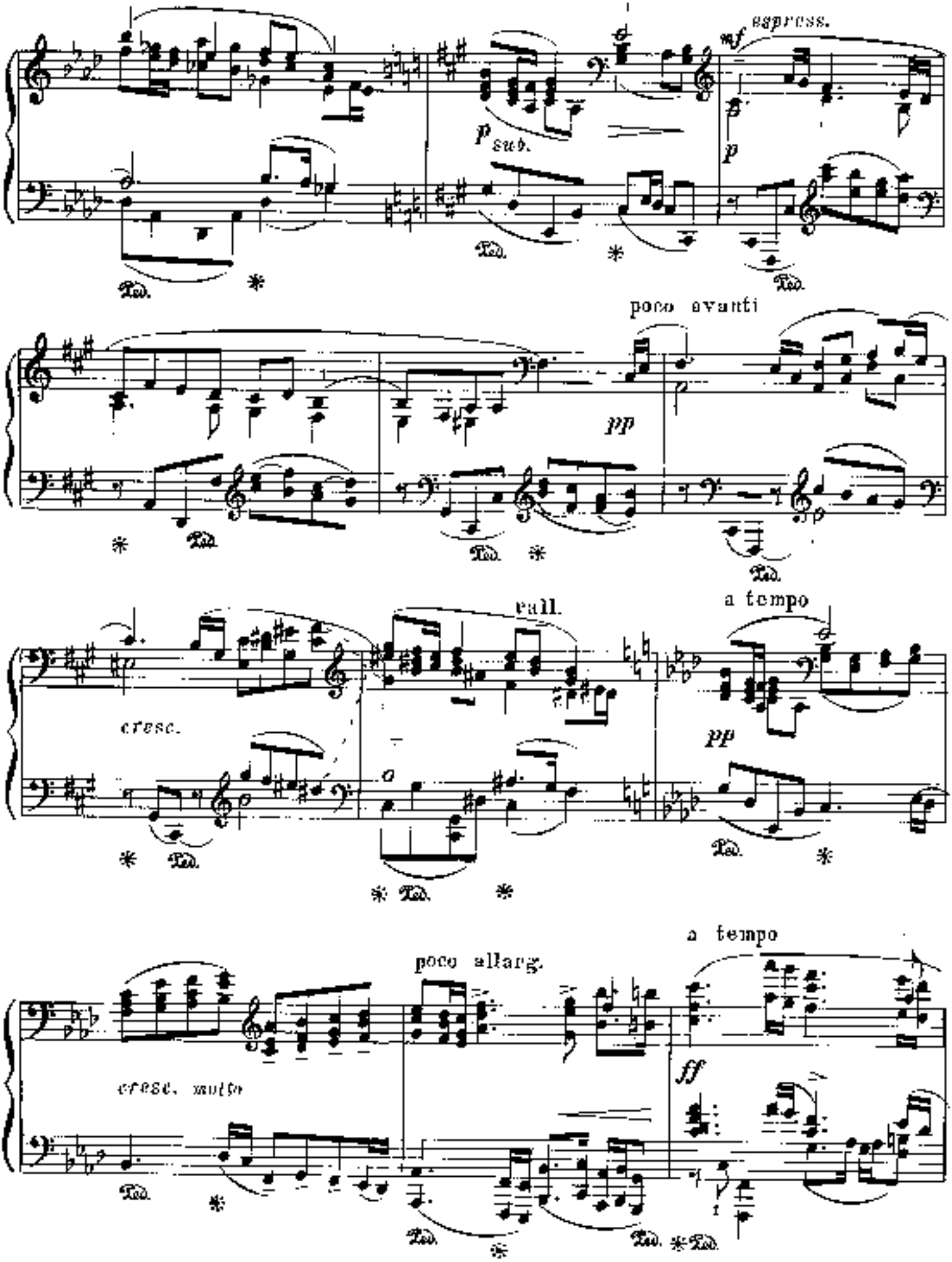

Ped.
Ped.
p
sf
sf
p

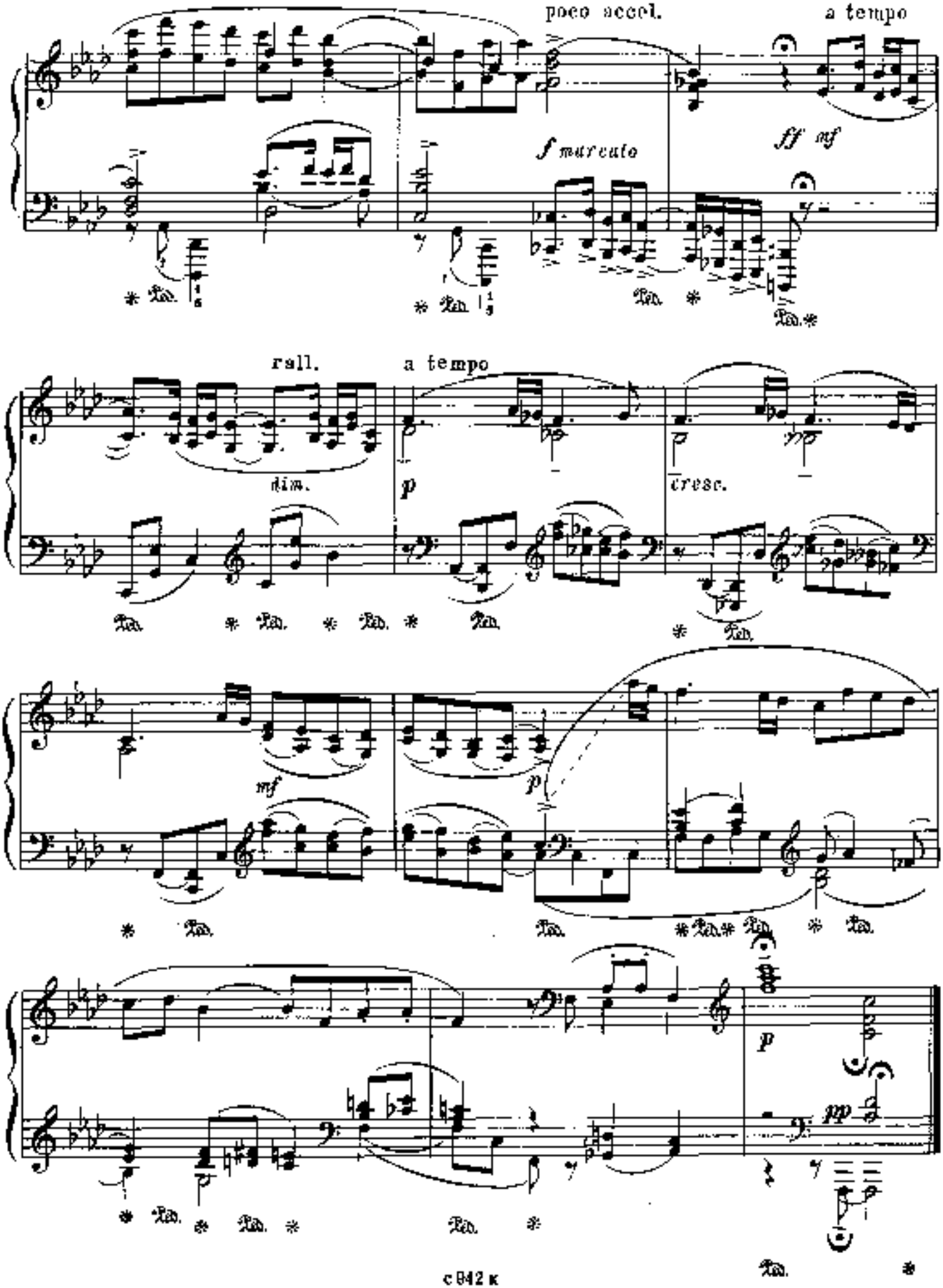

f
f
mf
p
p
mf
p
p


8
cresc.
8
f
f
p
cresc. molto
8
ff
sf
sf
sf

III

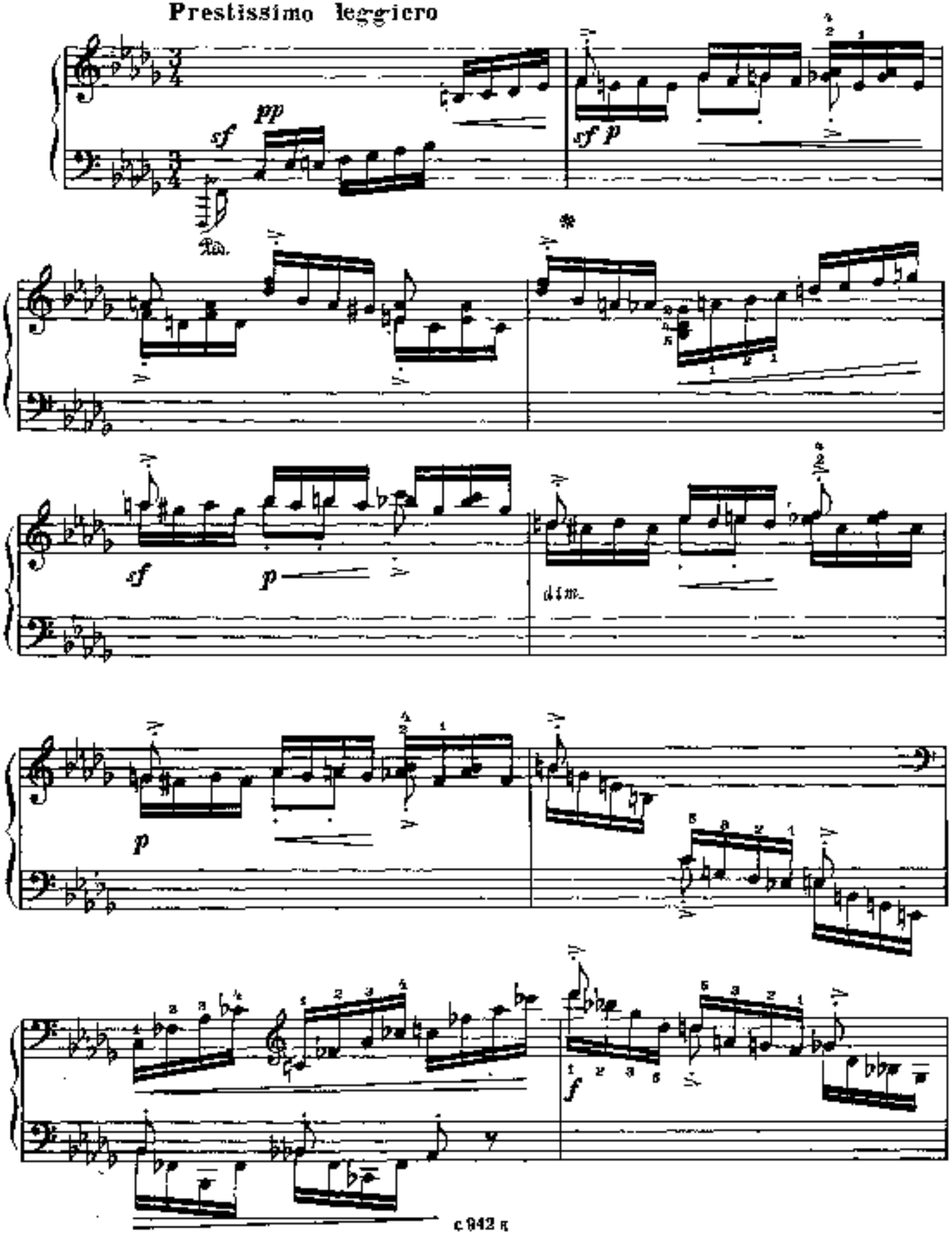


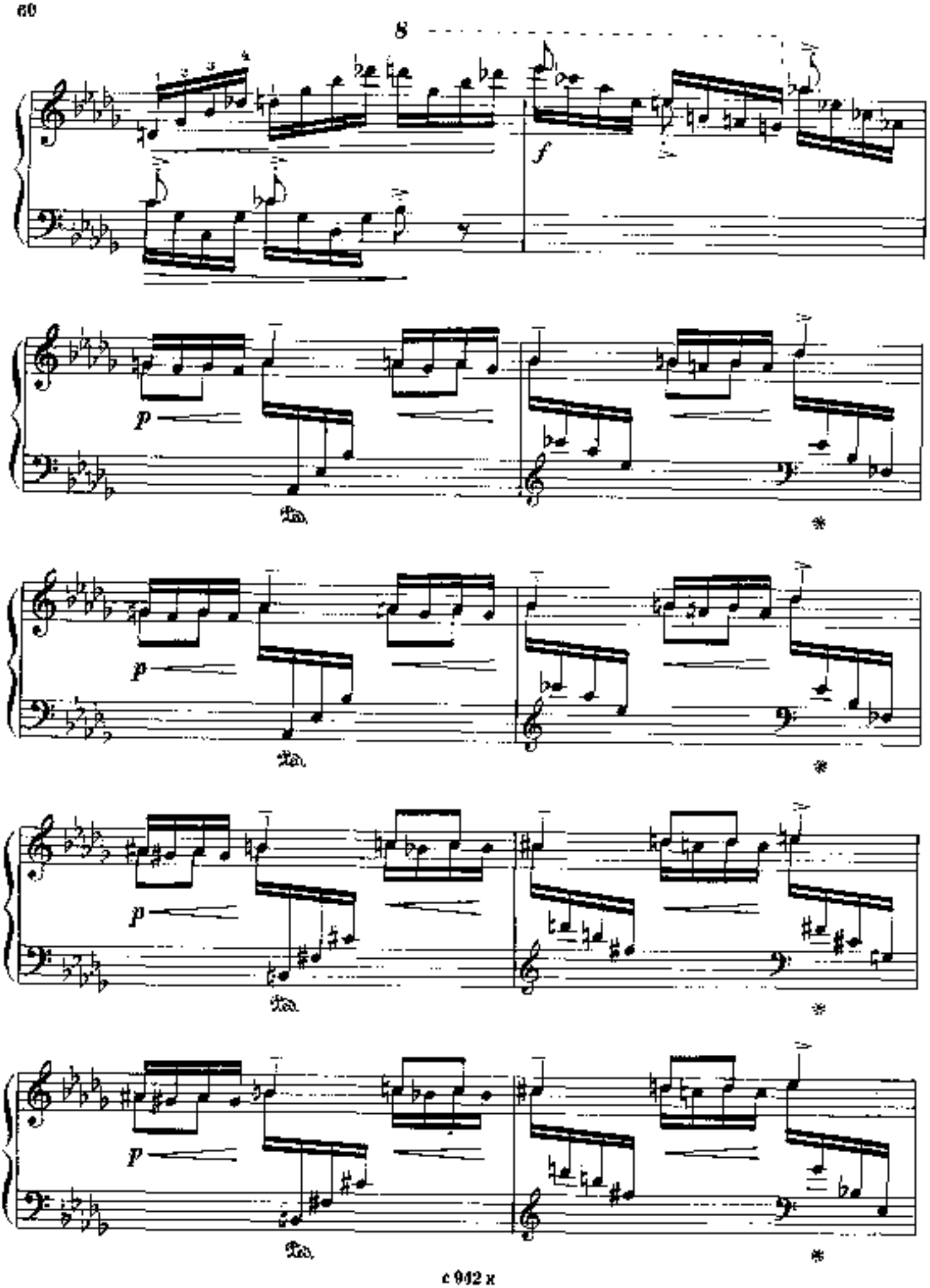

espress.
p sub.
poco avanti
pp
rall.
a tempo
cresc.
pp
poco allarg.
a tempo
cresc. molto
ff

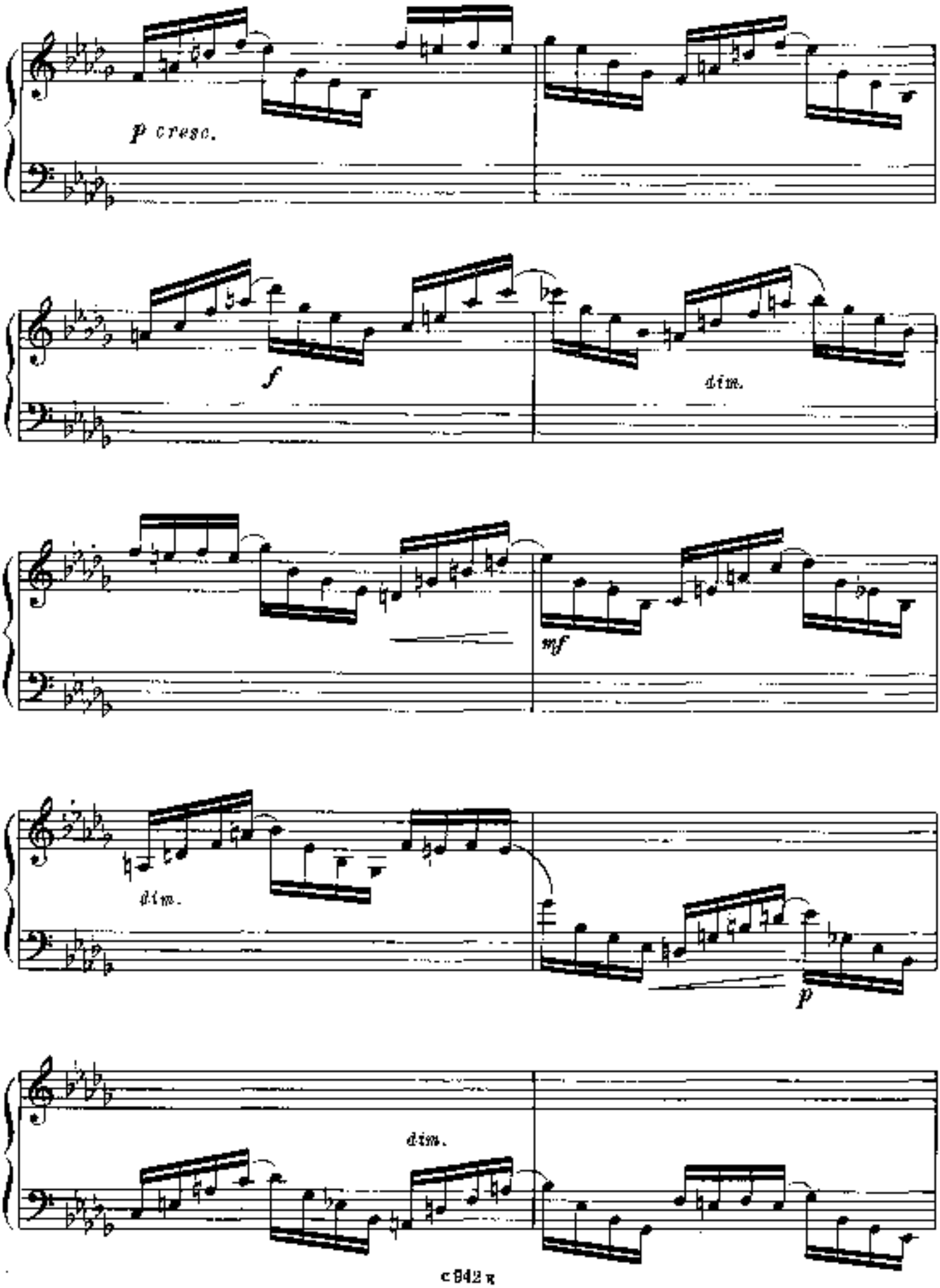

poco accel.
a tempo
f marcato
ff mf
rall.
a tempo
dim.
p
cresc.
mf
p
p
pp

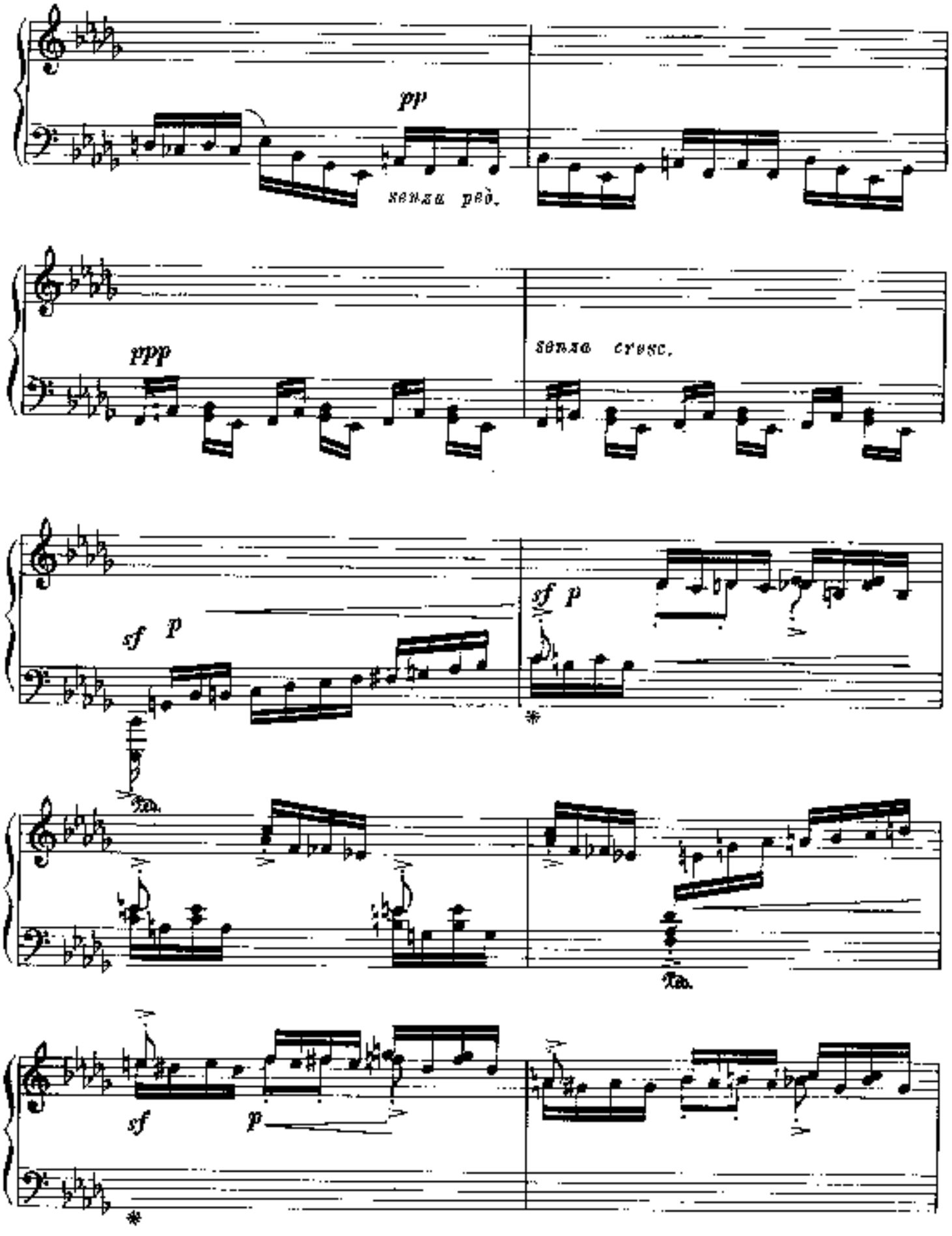
IV

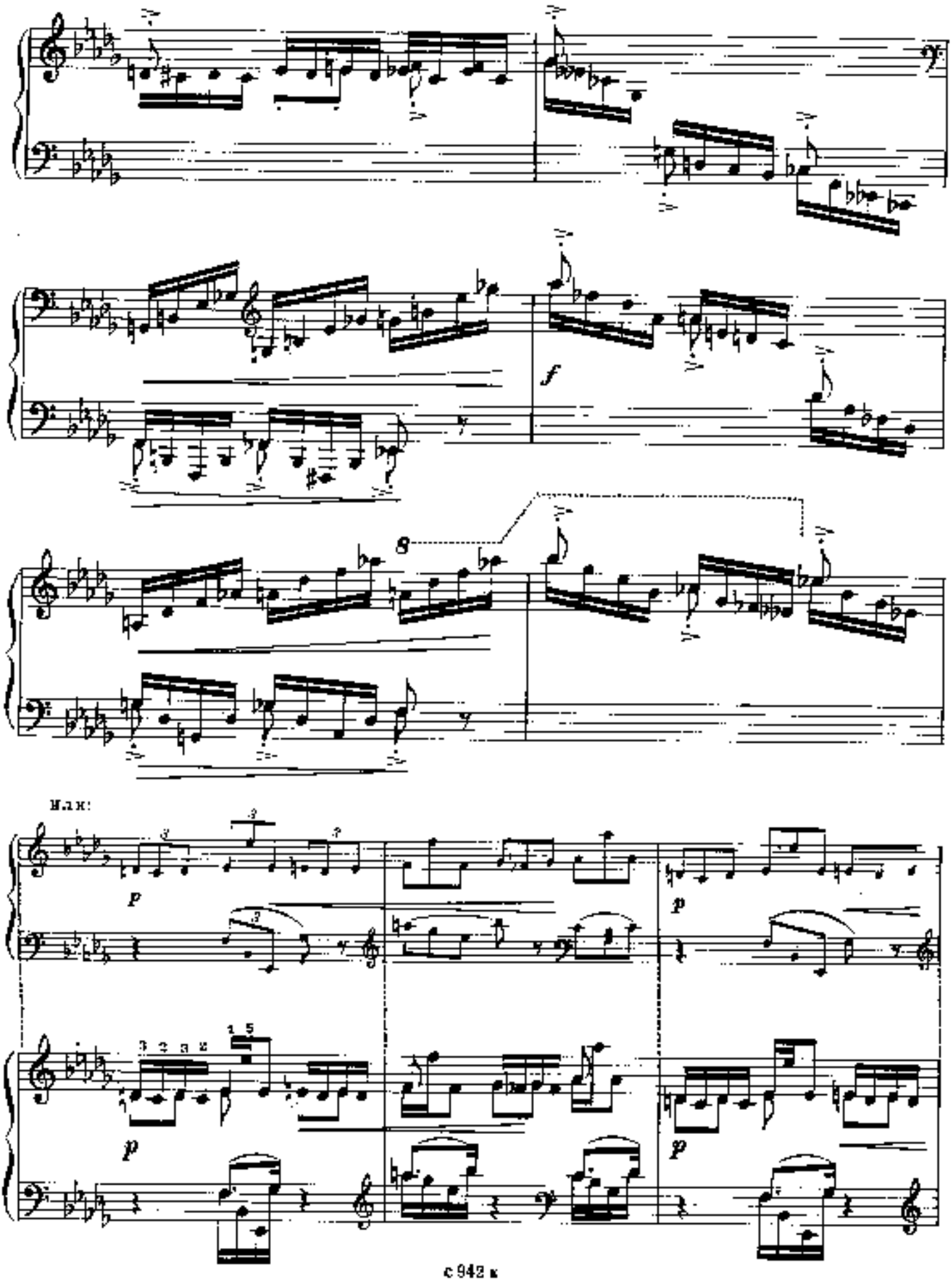
Prestissimo leggiero

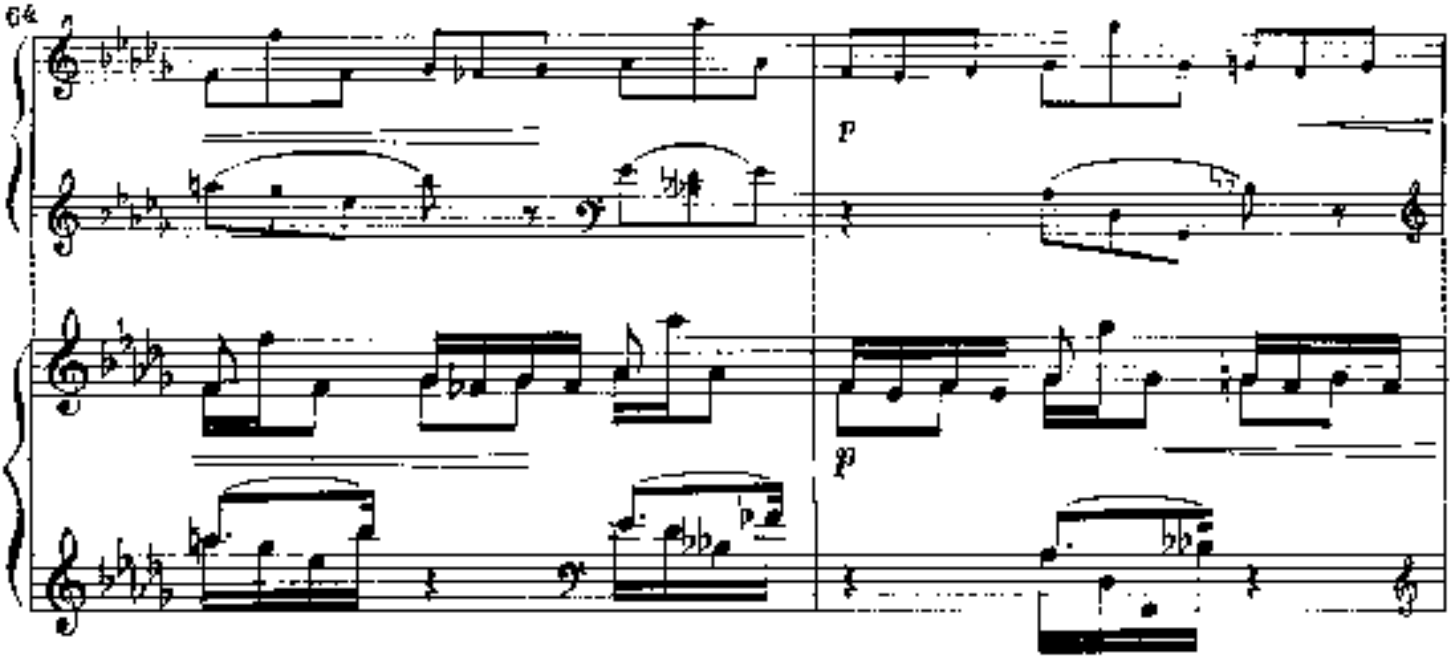


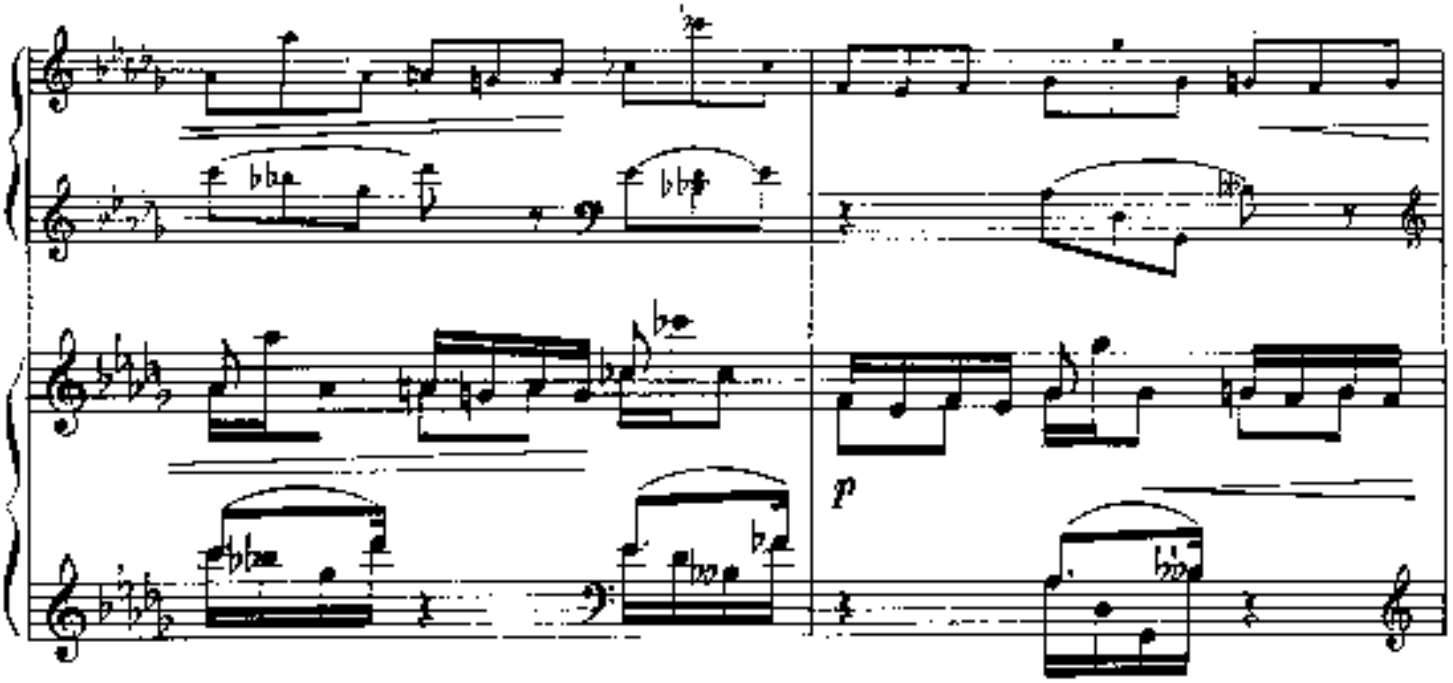

8
f
p
Ped.
*
p
Ped.
*
p
Ped.
*
p
Ped.
*

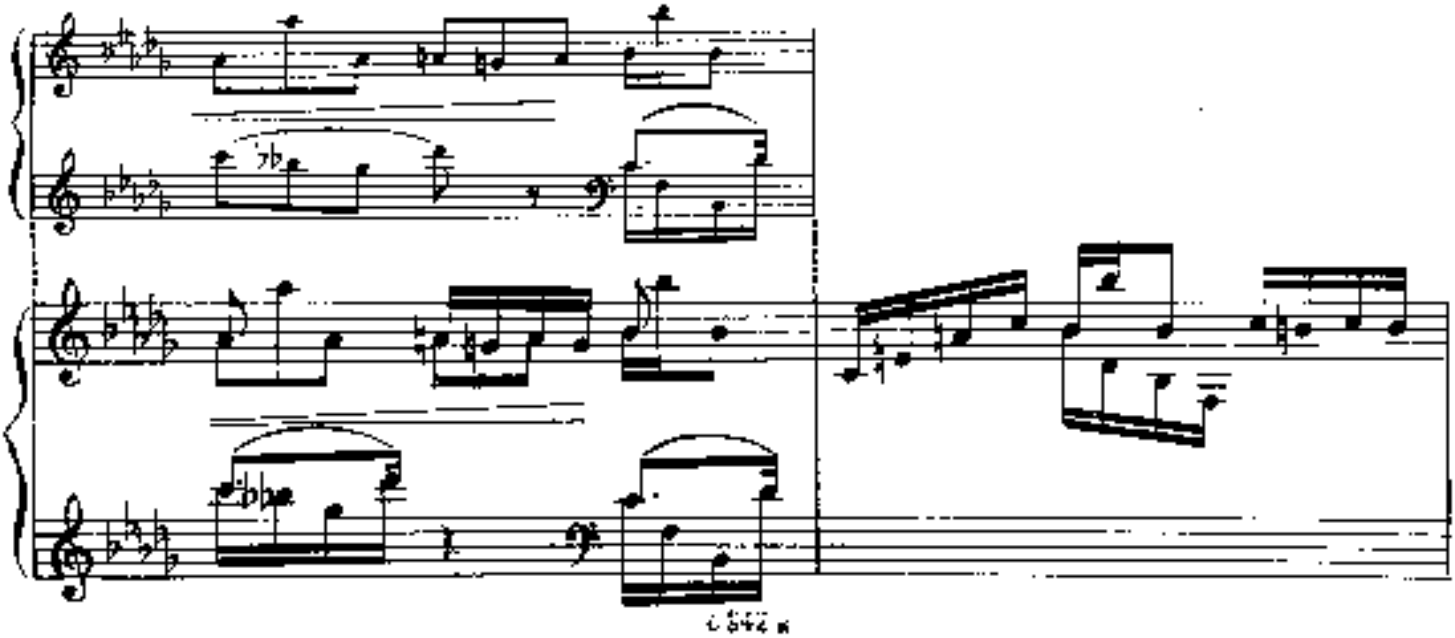

p cresc.
f
dim.
mf
dim.
p
dim.

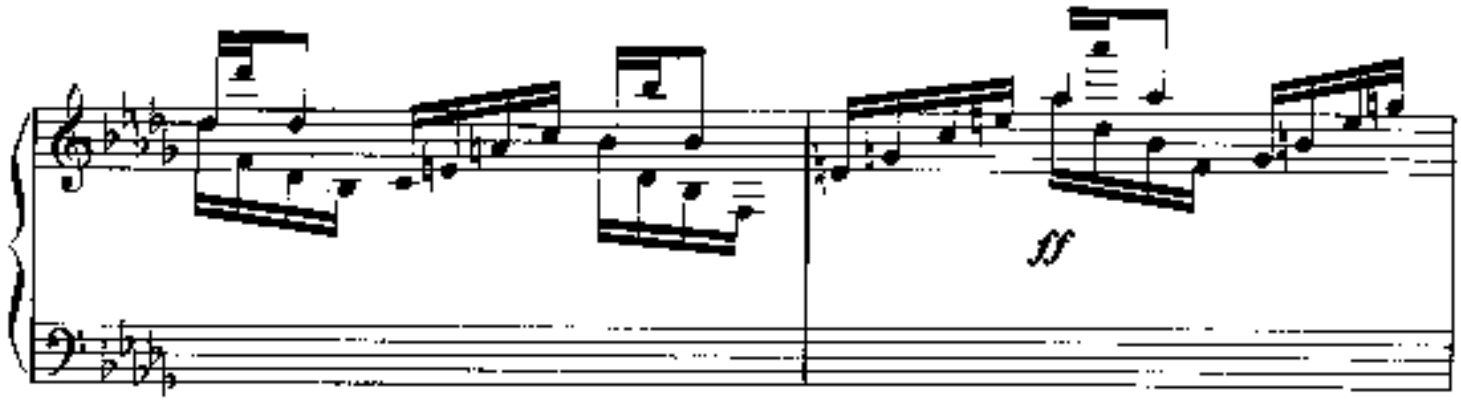

pp
senza ped.
ppp
senza cresc.
sf p
sf p
Ped.
Ped.
sf
p

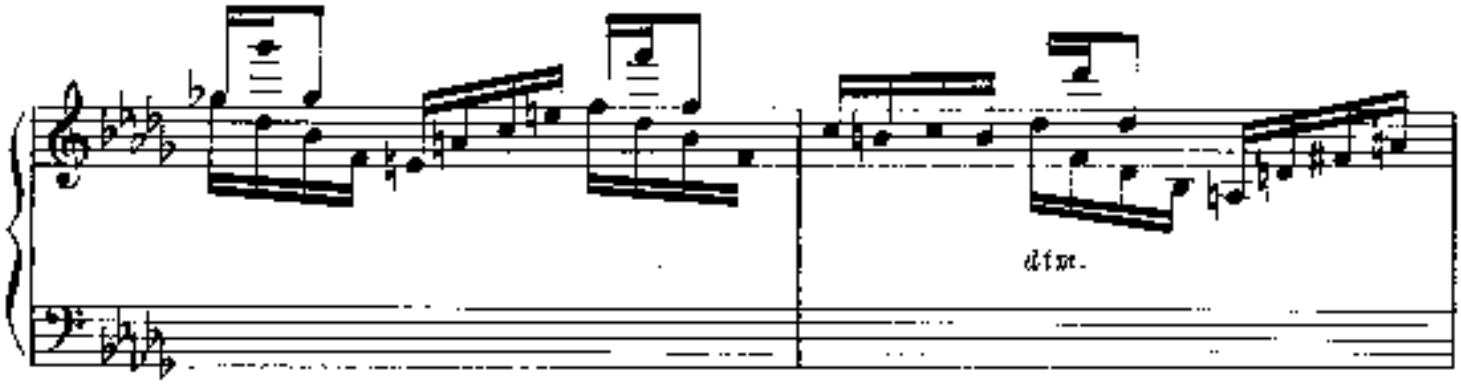

f
8
Или:
p
p
p
p

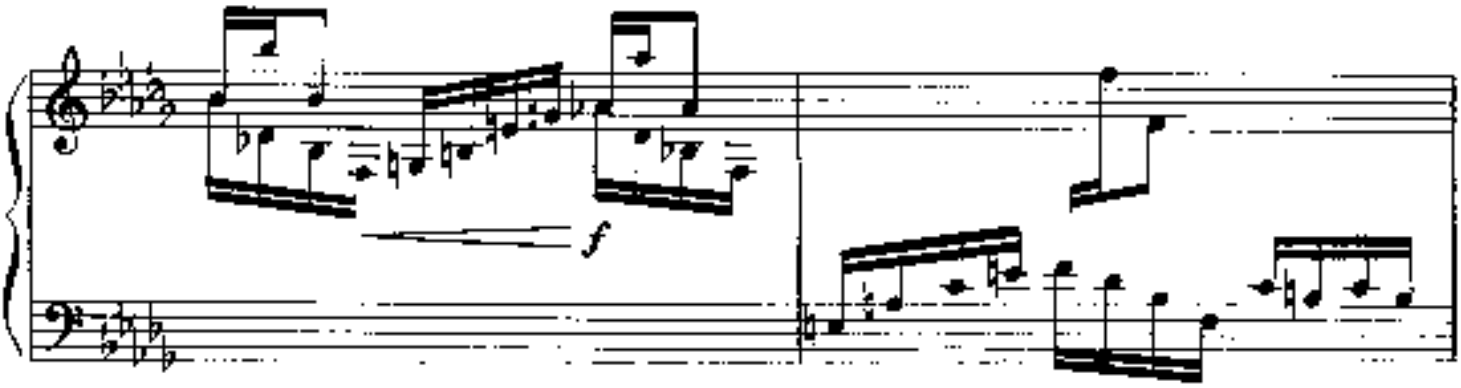

p
p

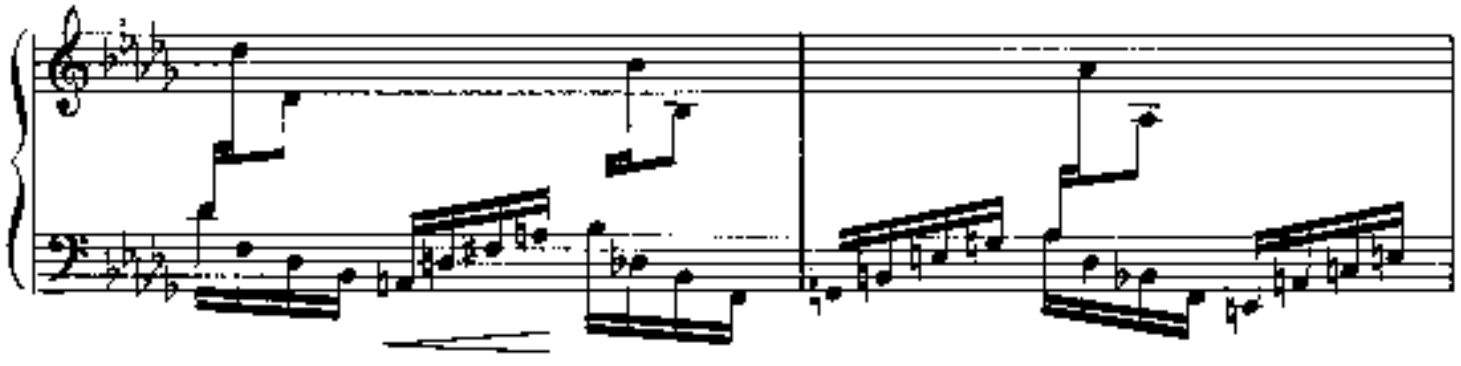

p
p

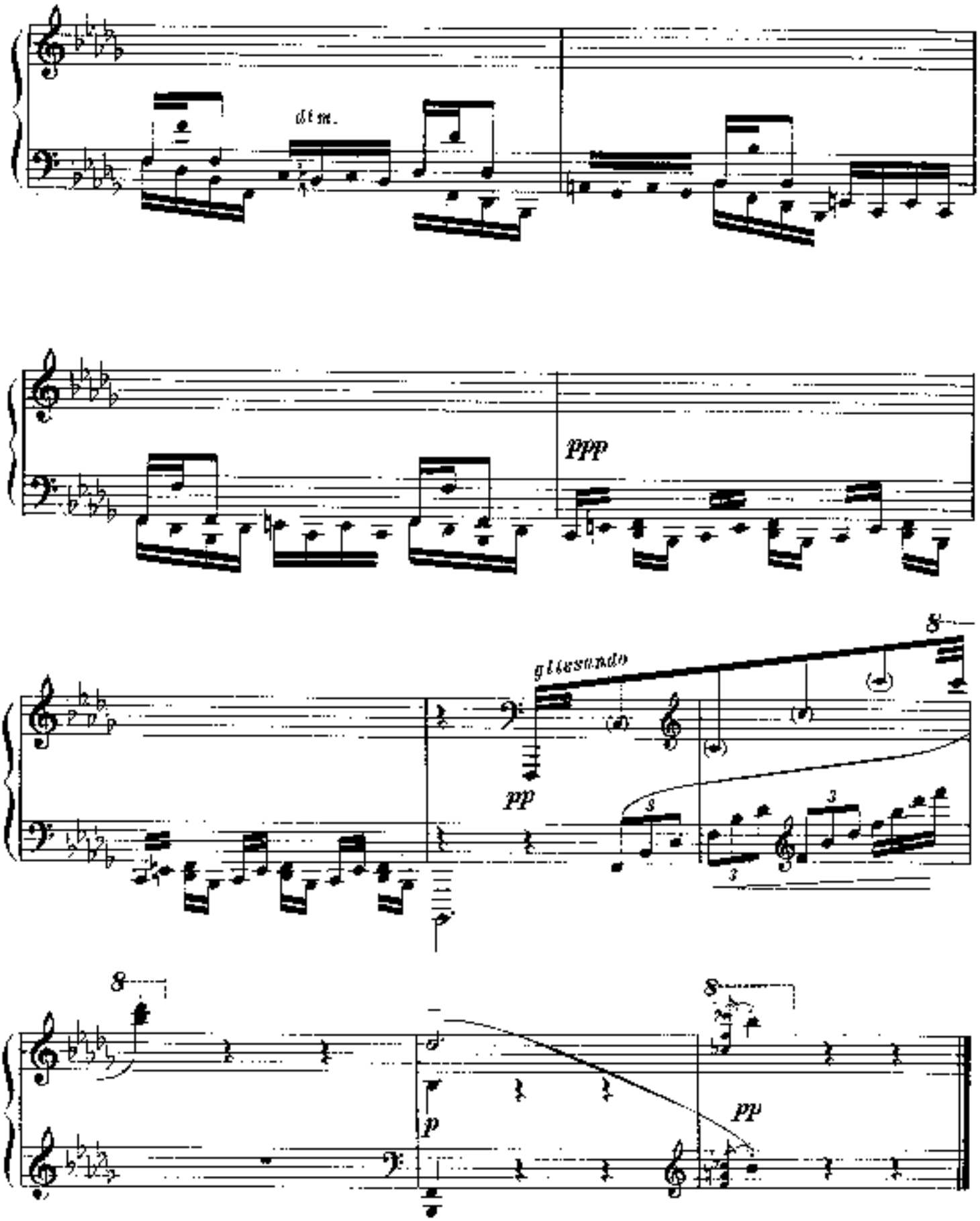



ff

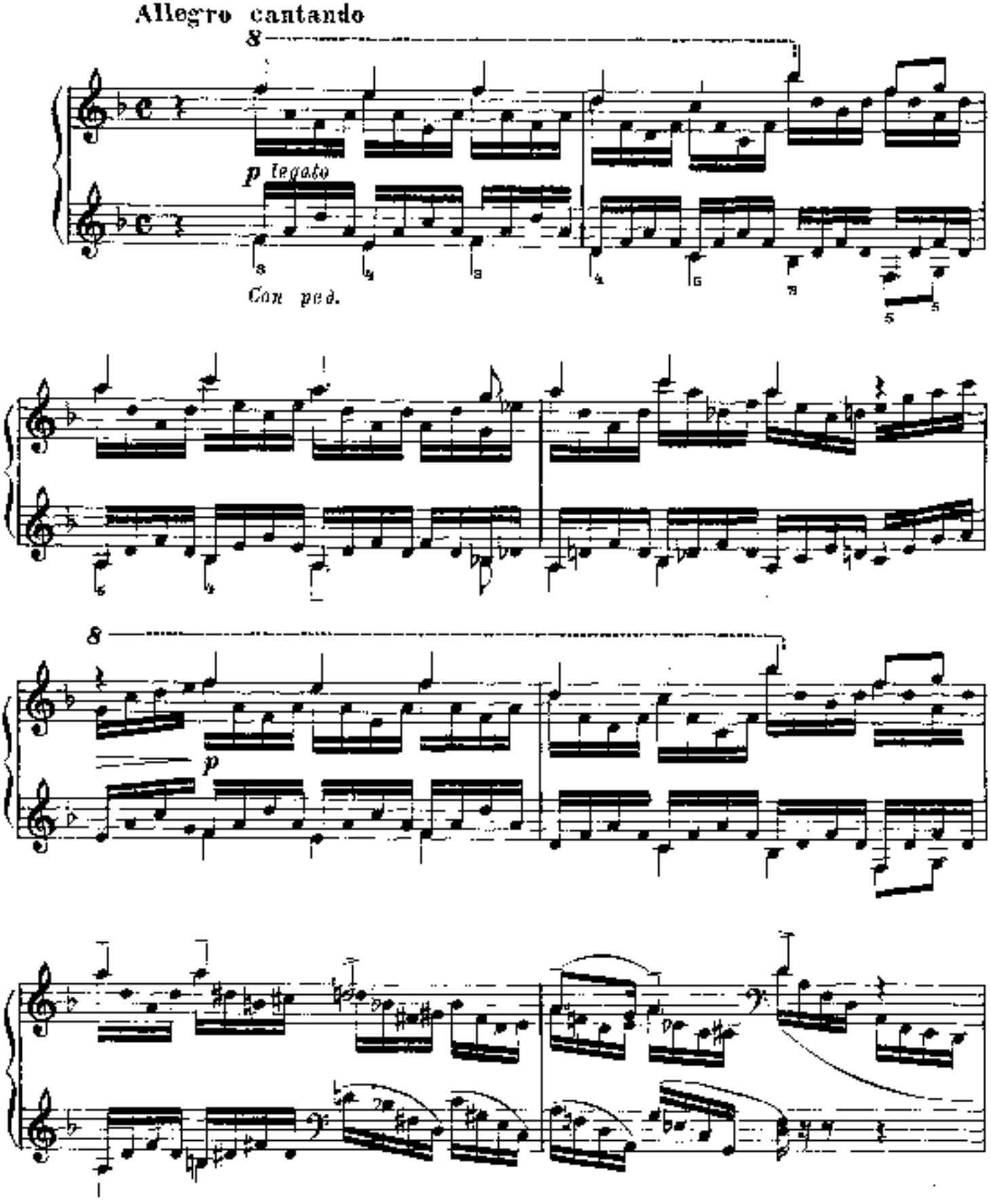

dim.

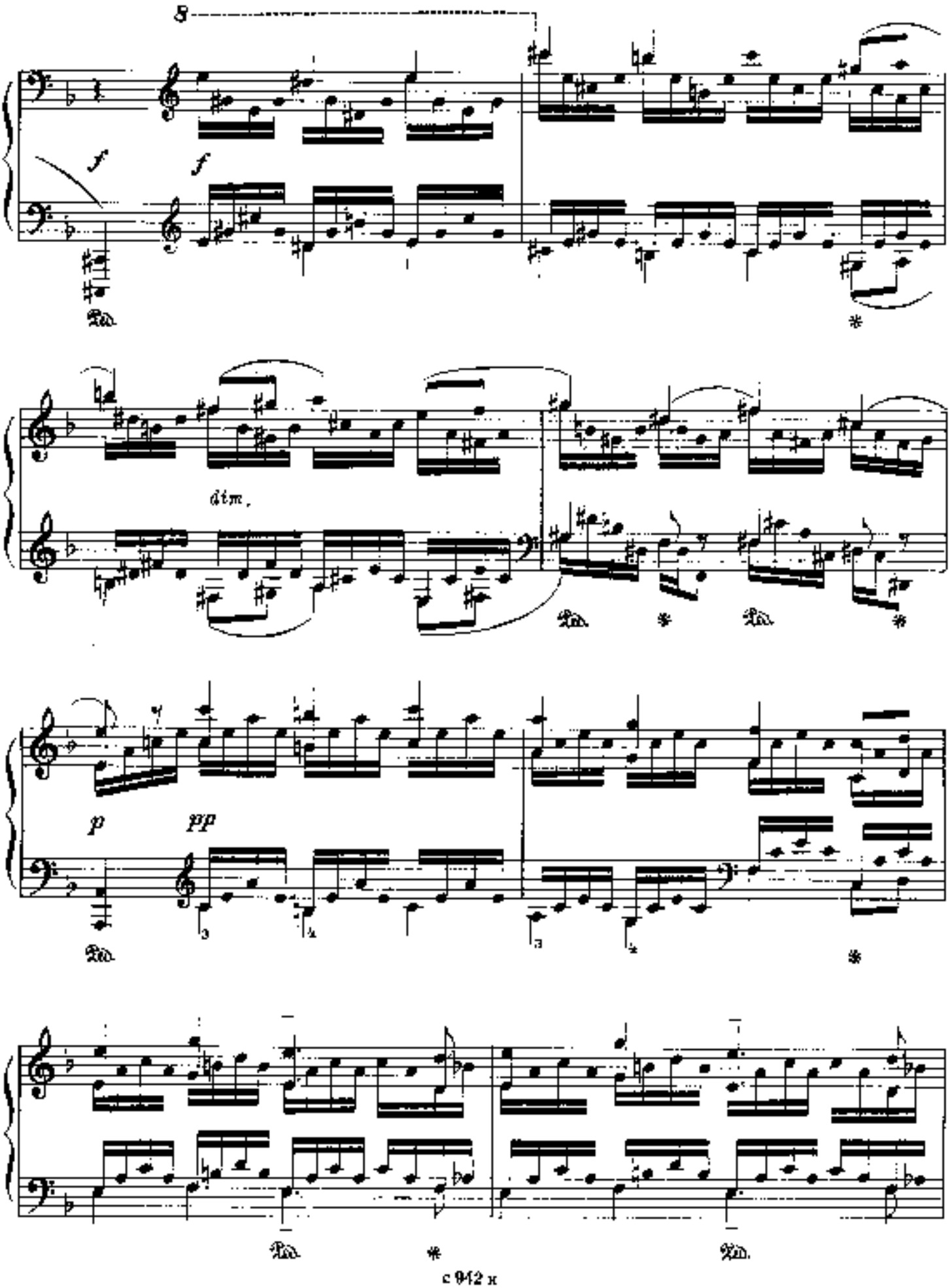

f

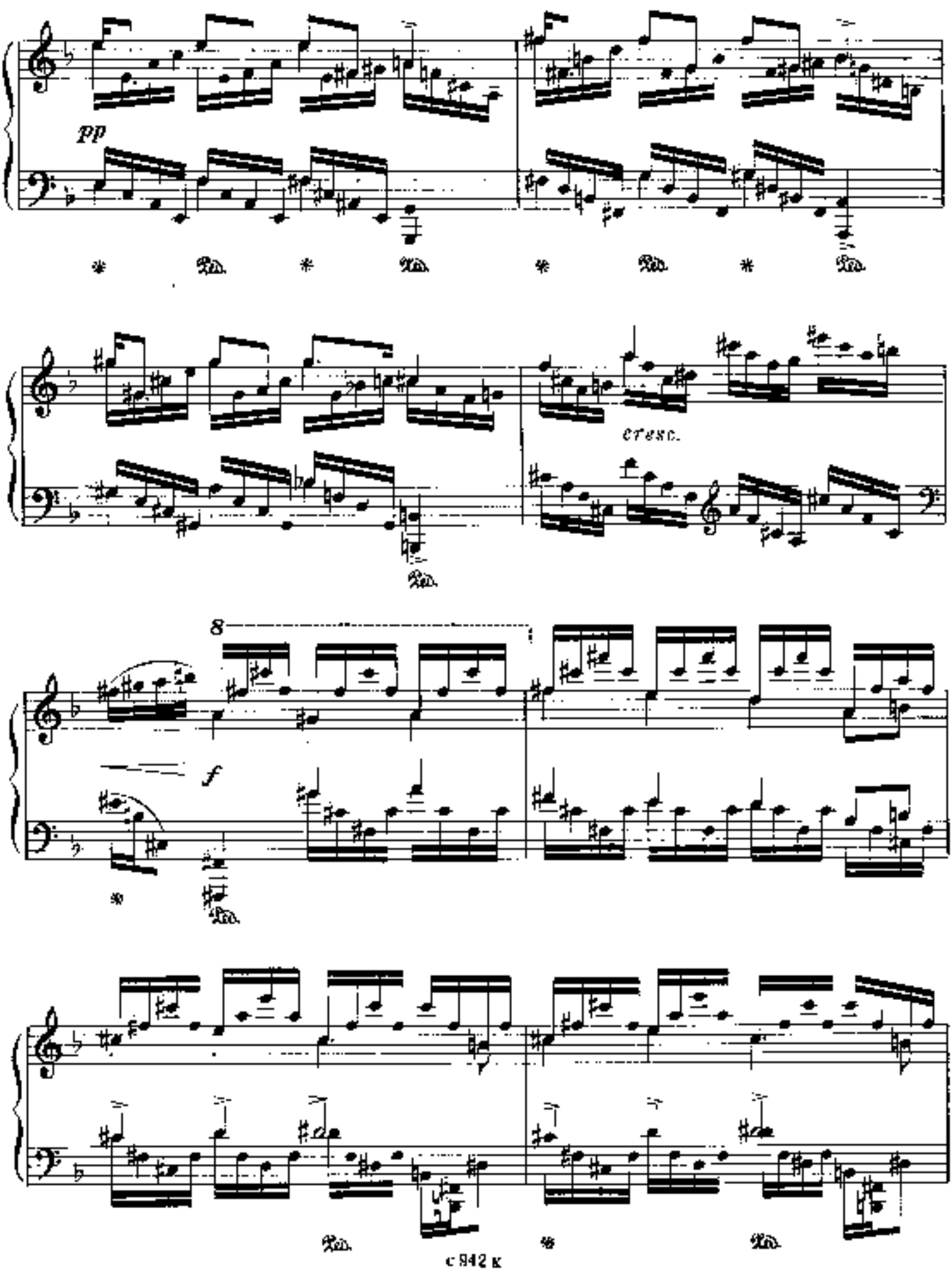


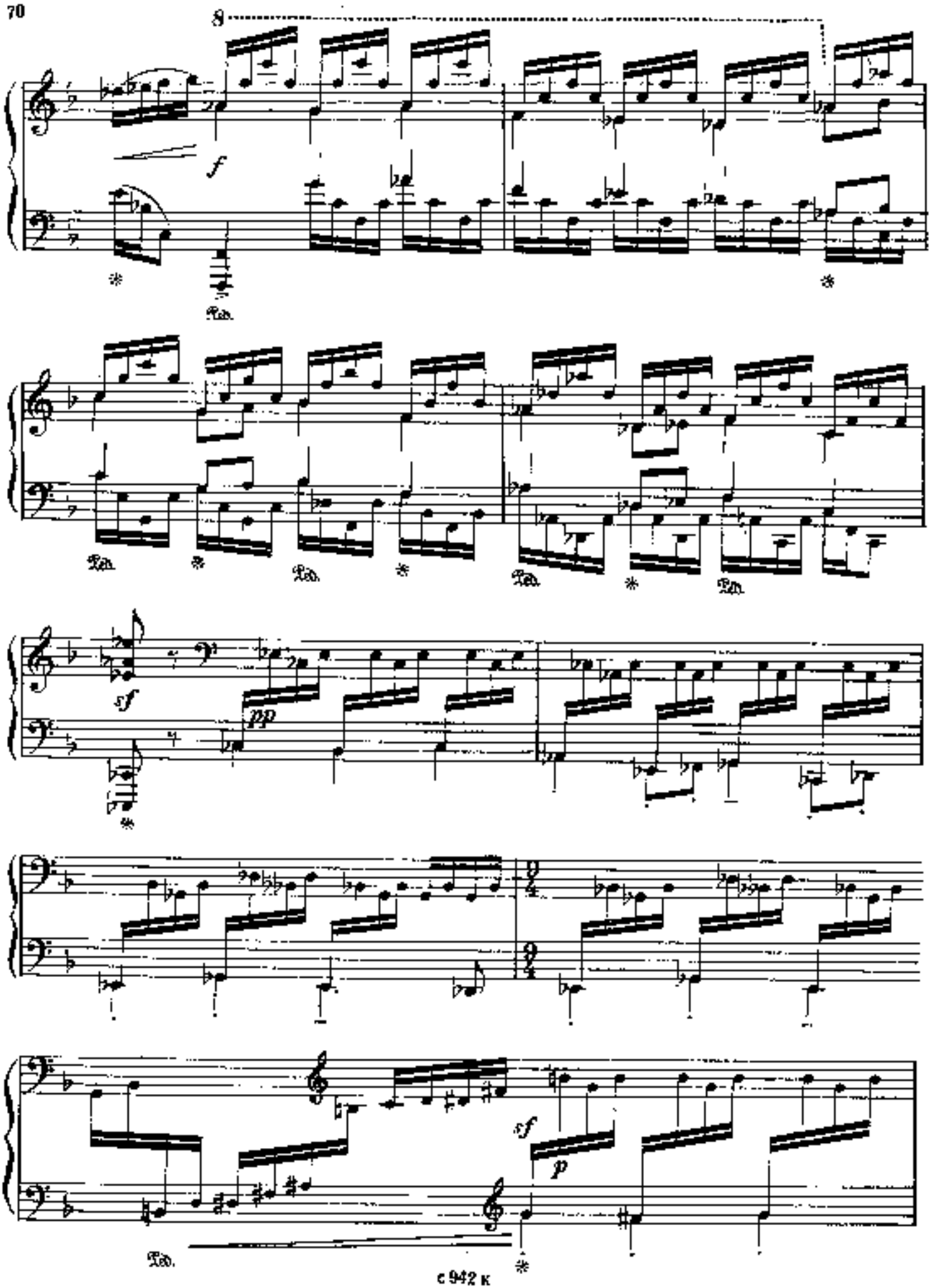

dim.
ppp
glissando
pp
8
8
p
8
pp

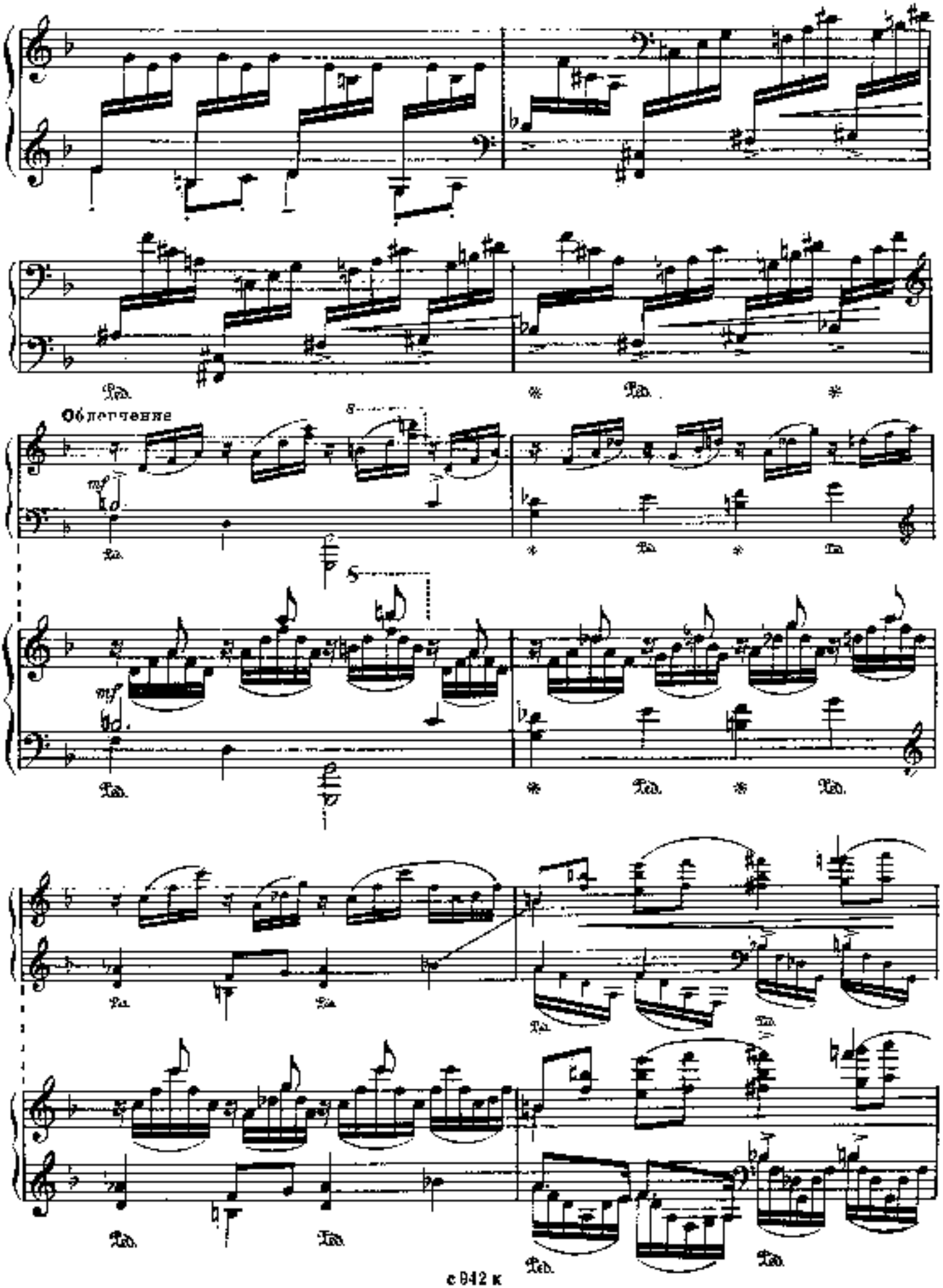
V

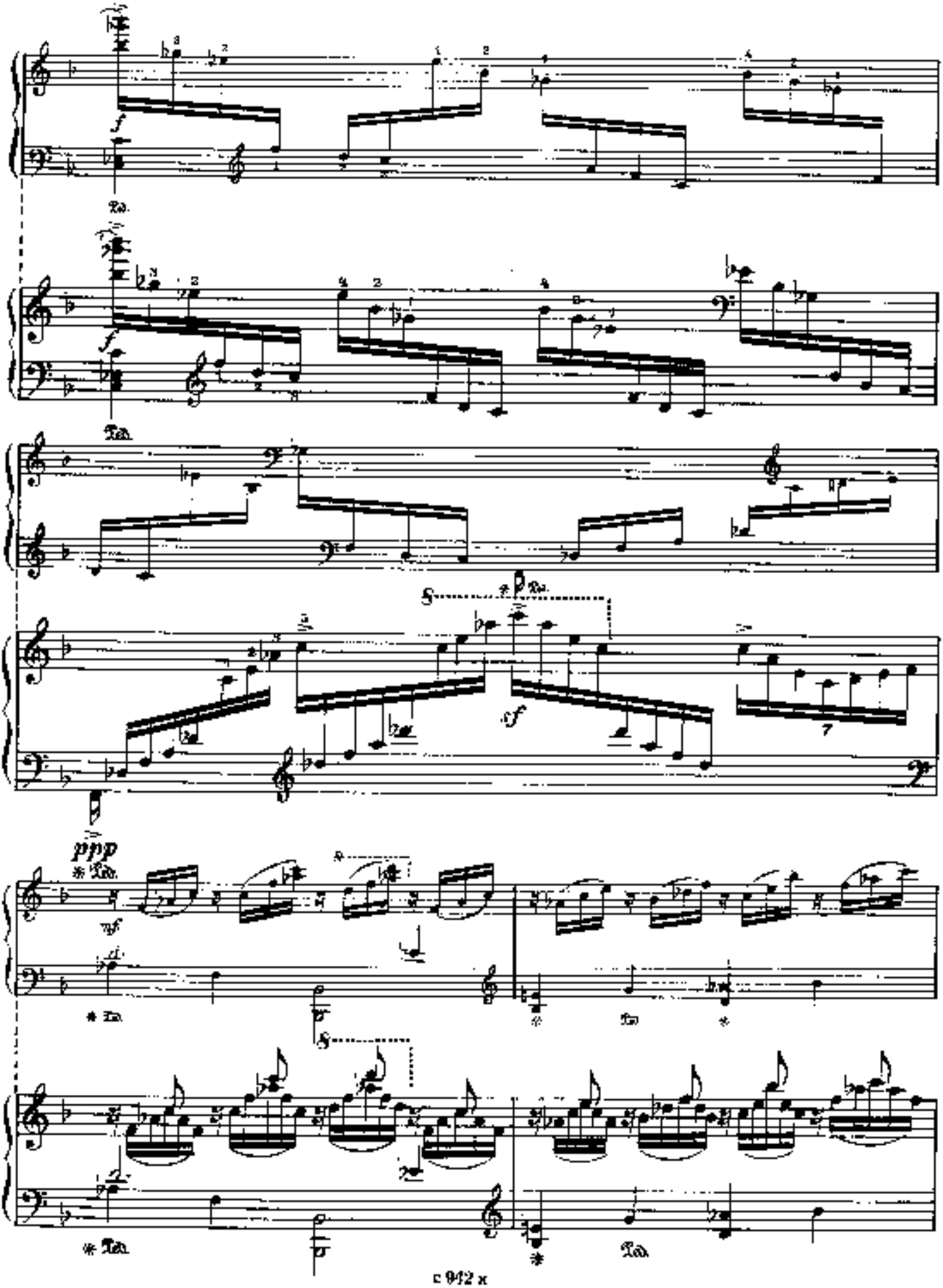


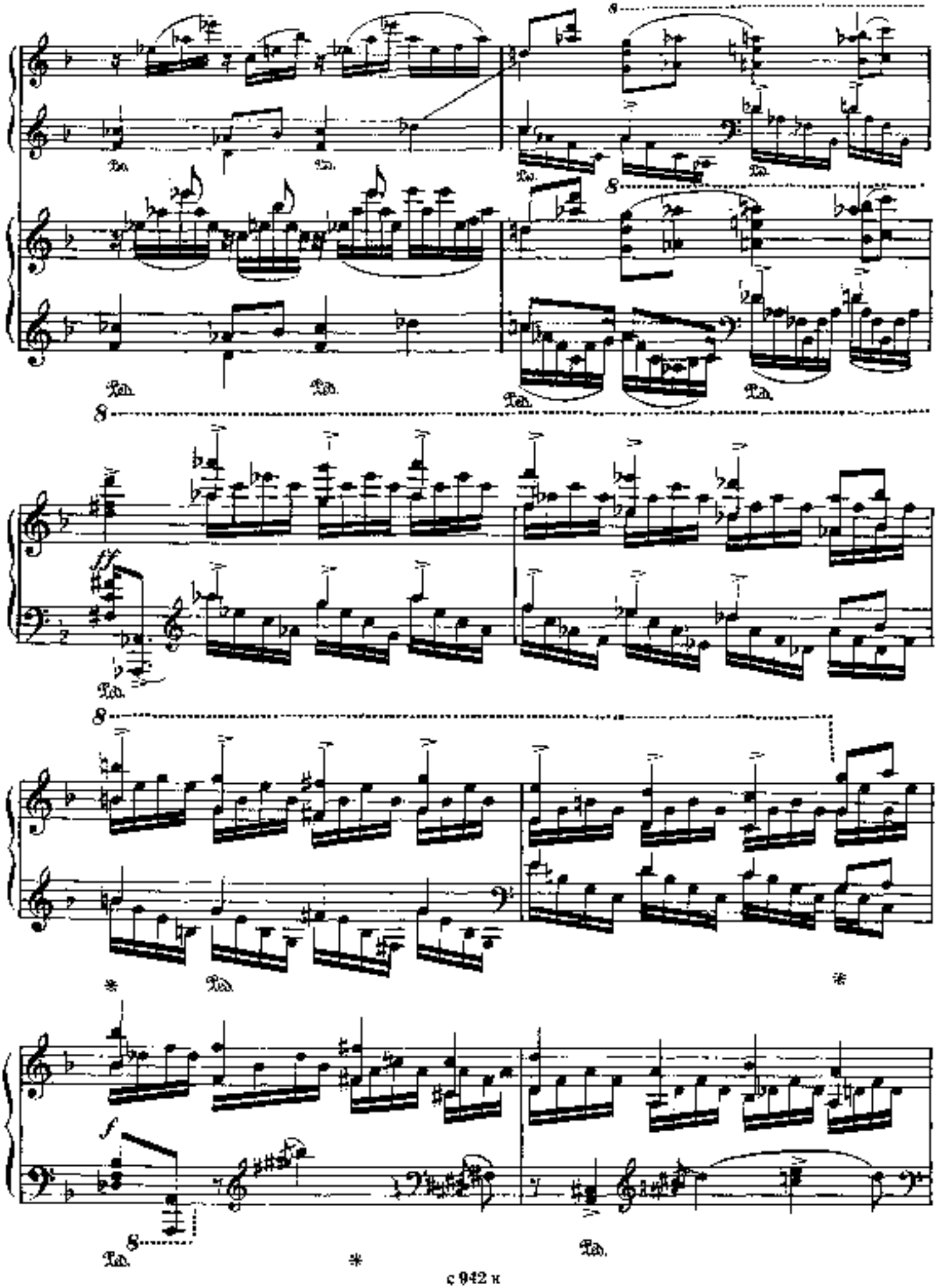

8
f
f
Ped.
*
dim.
Ped.
*
Ped.
*
p
pp
Ped.
*
Ped.
*
Ped.

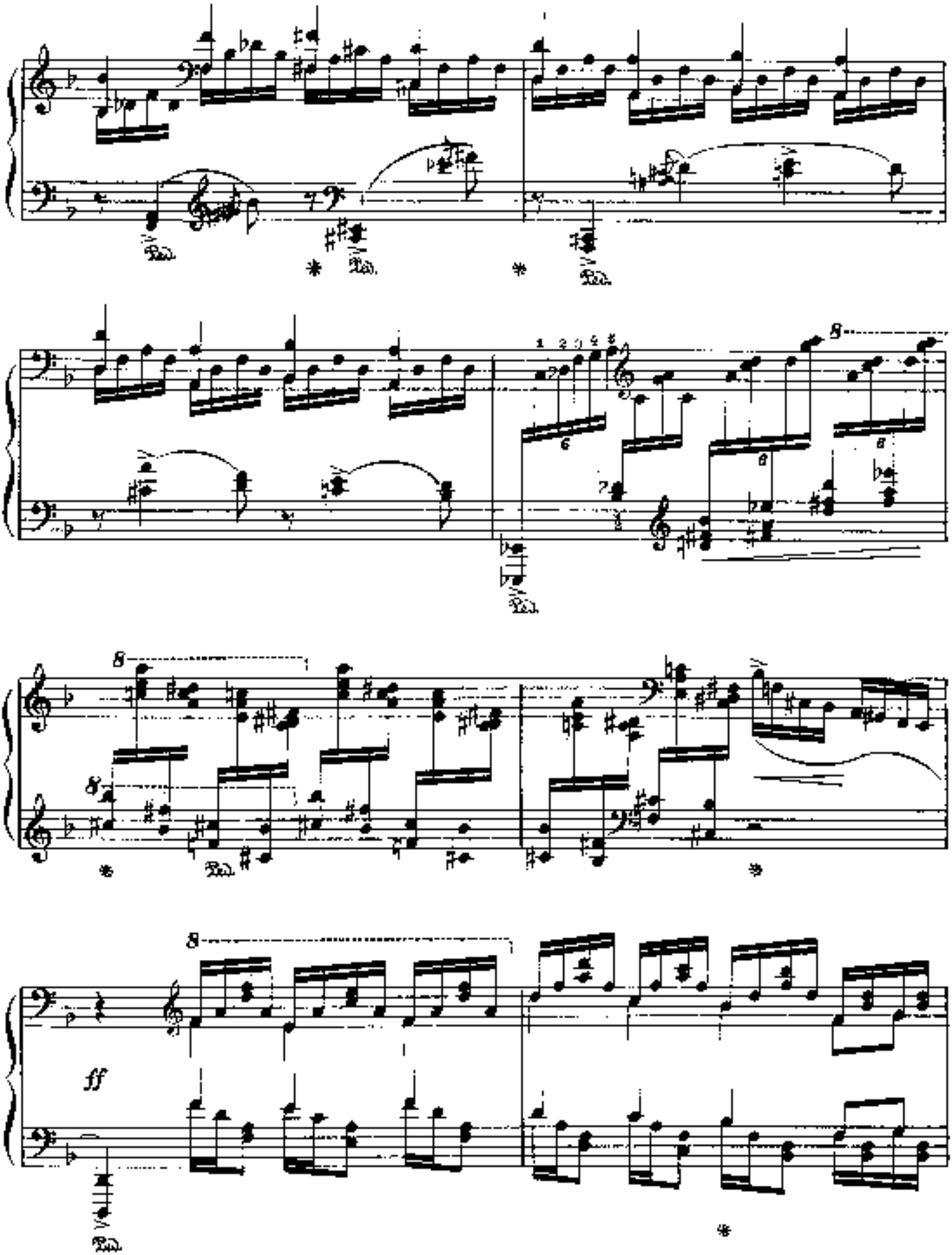

pp
cresc.
8
f

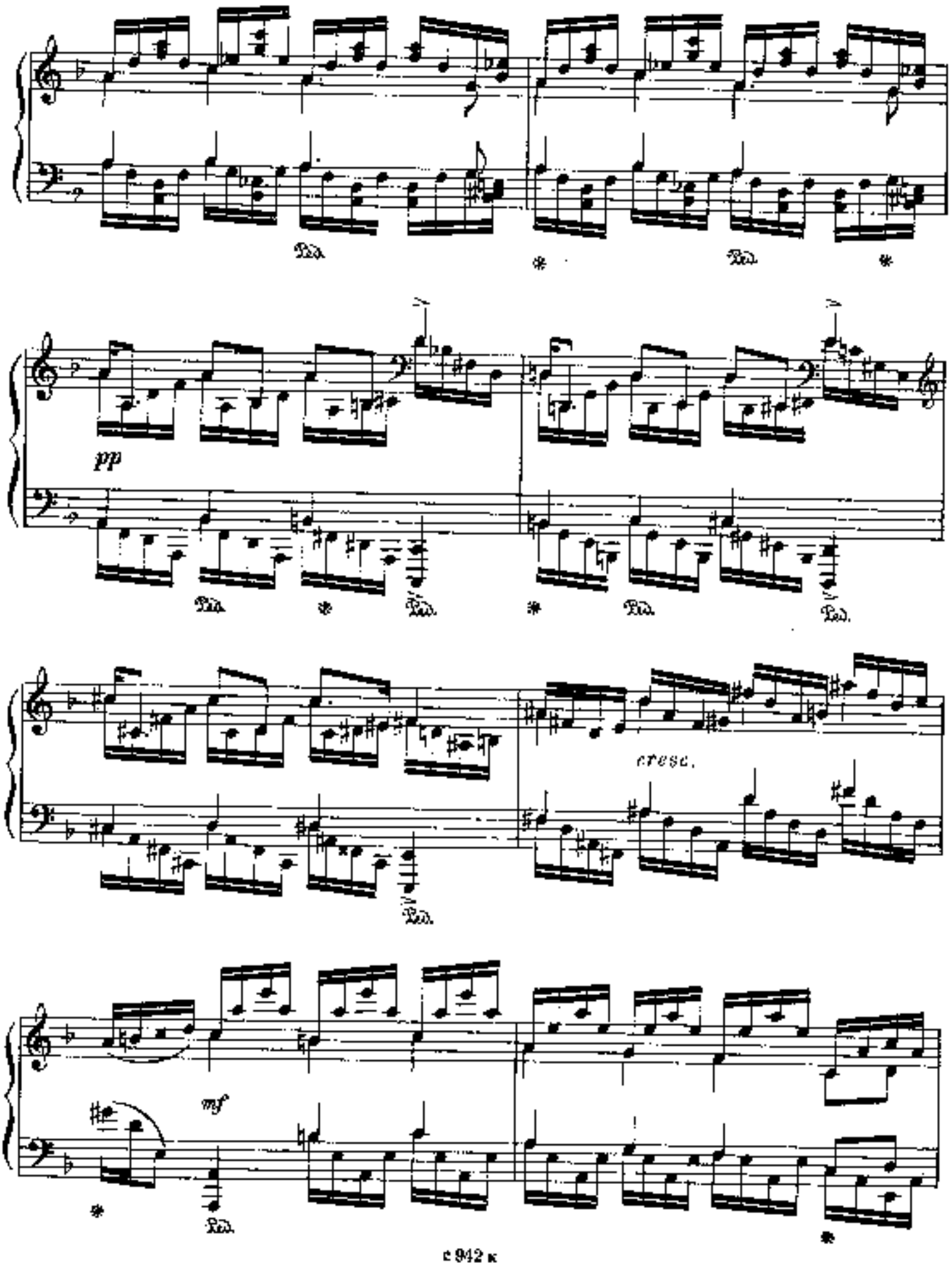

8
f
Ped.
sf
pp
sf
p

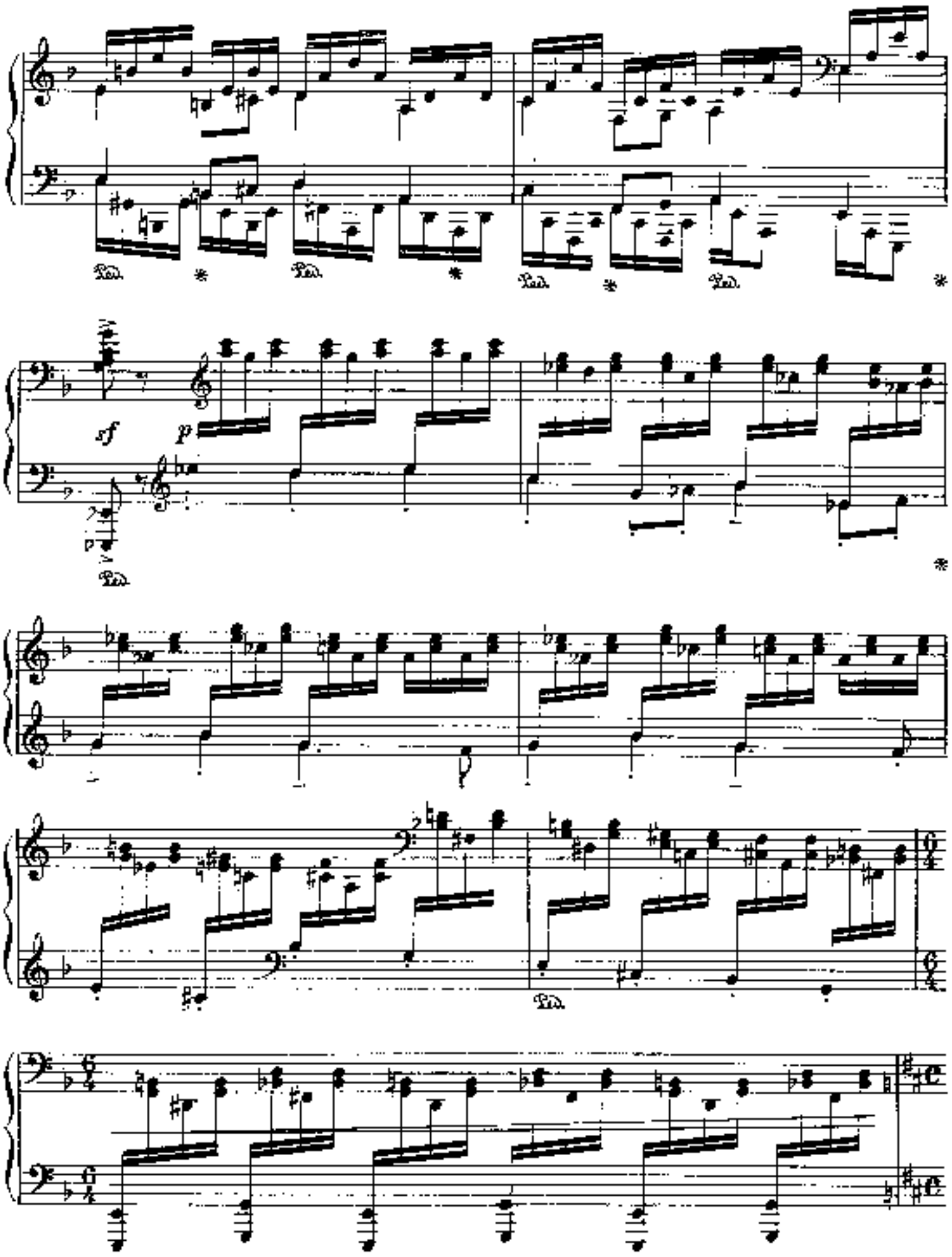

Облегчение
mf
mf
Ped.

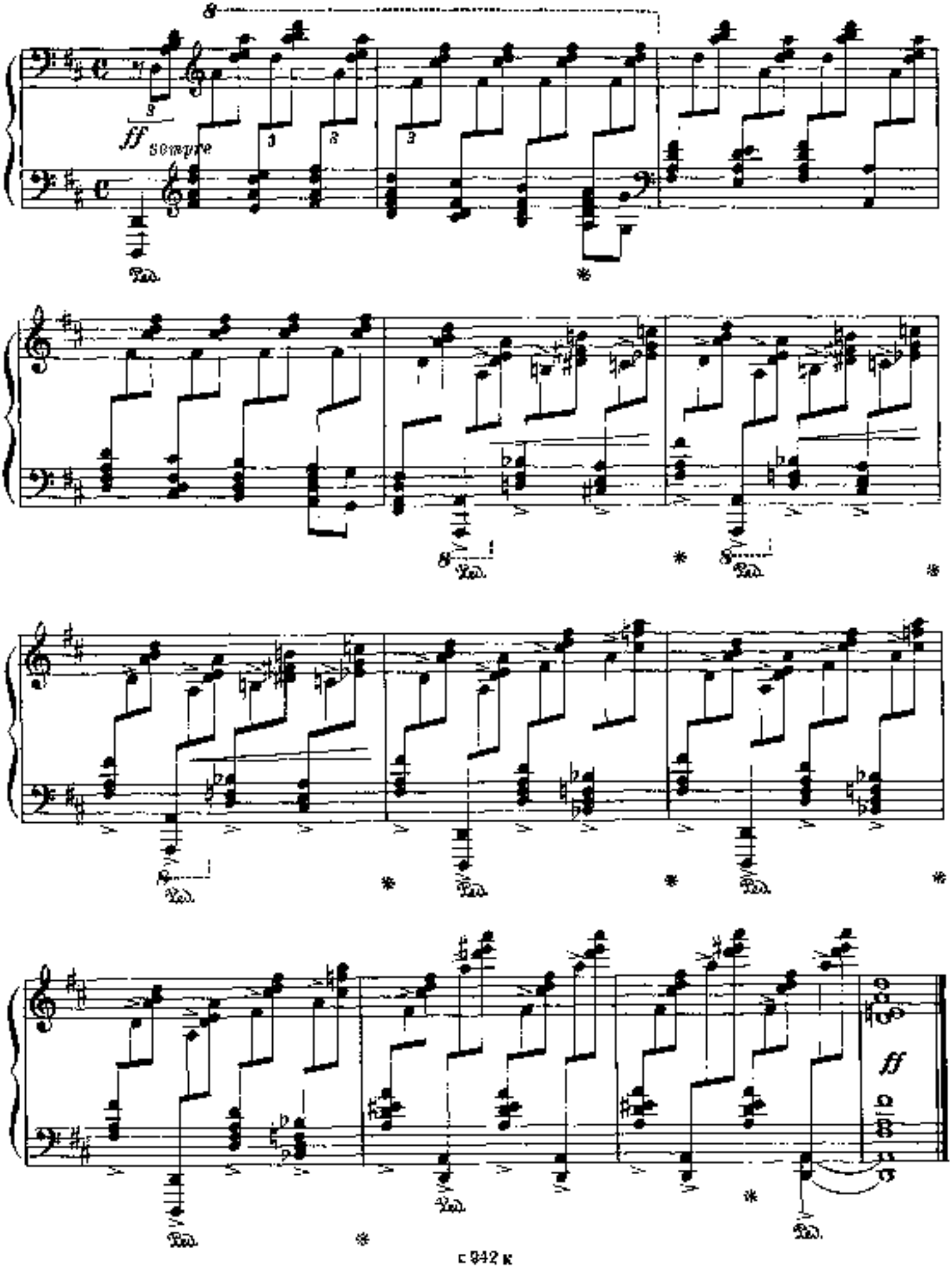

f
Ped.
f
Ped.
Ped.
sf
ppp
Ped.
mf
Ped.
Ped.
Ped.
Ped.




8
8
8
8
ff


Ped.
*
Ped.
*
pp
Ped.
*
Ped.
*
Ped.
cresc.
Ped.
mf
*
Ped.
*


Ped.
sf
p

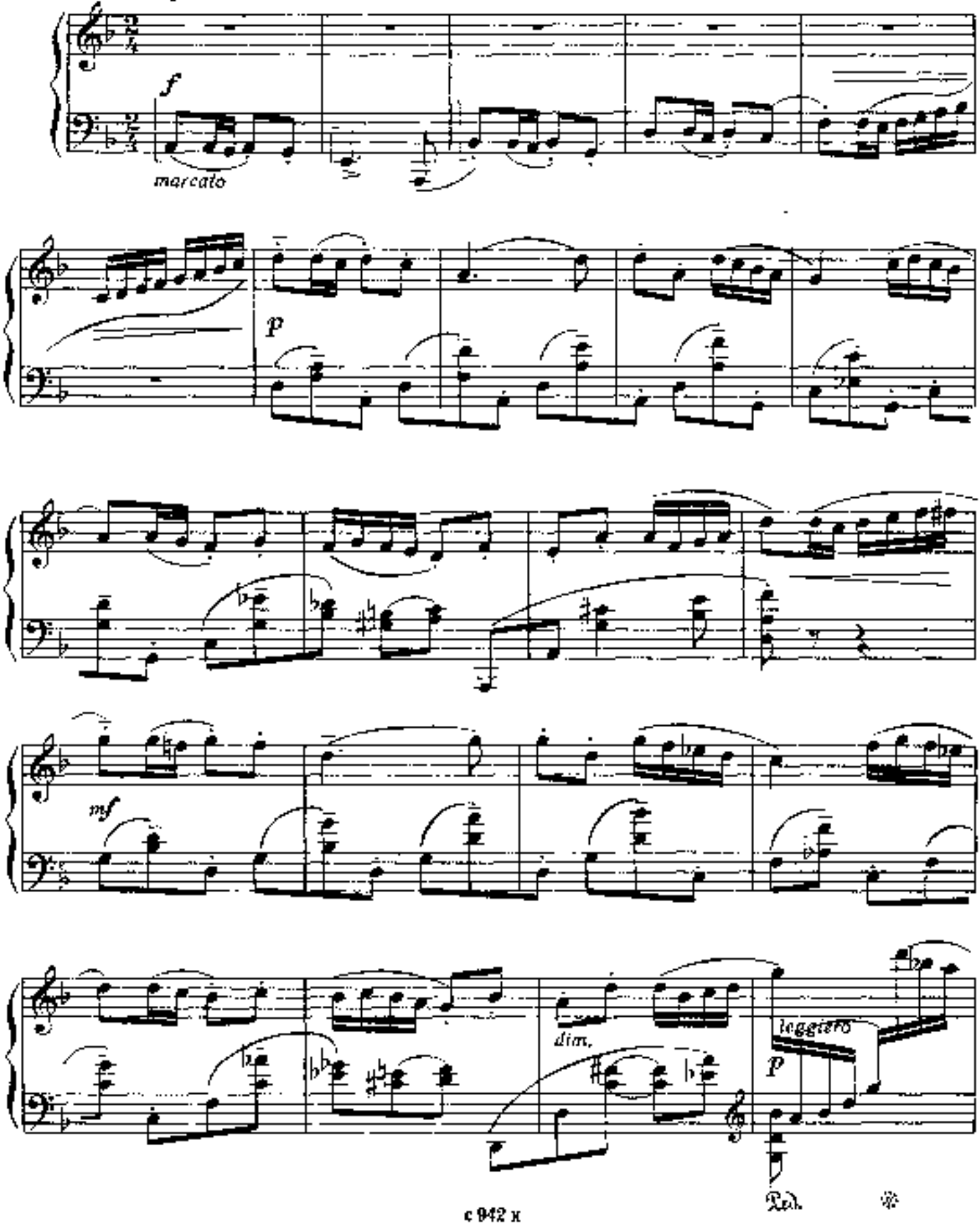

8
ff sempre
Ped.
*
ff

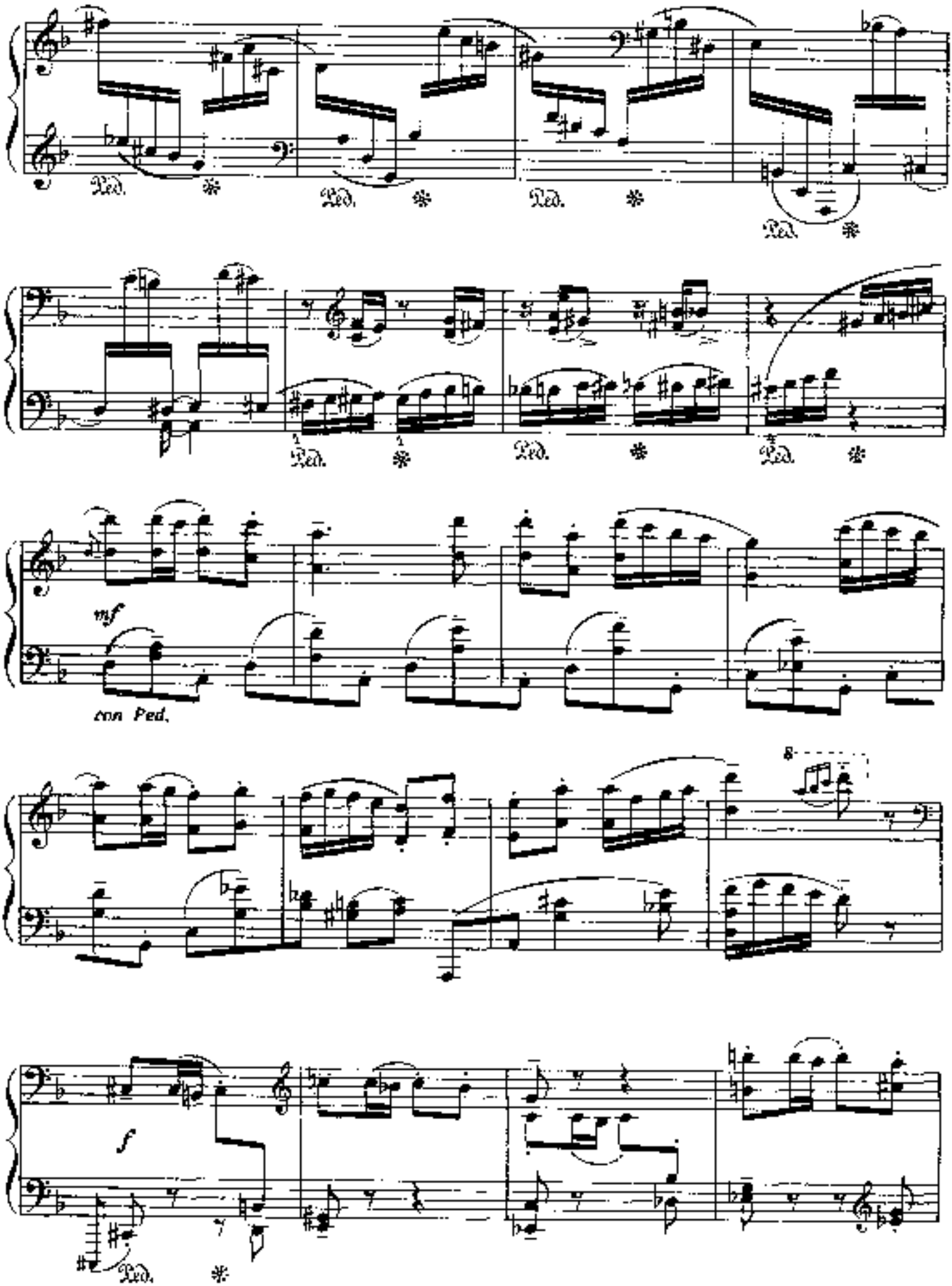
ДВА ТАНЦА TWO DANCES

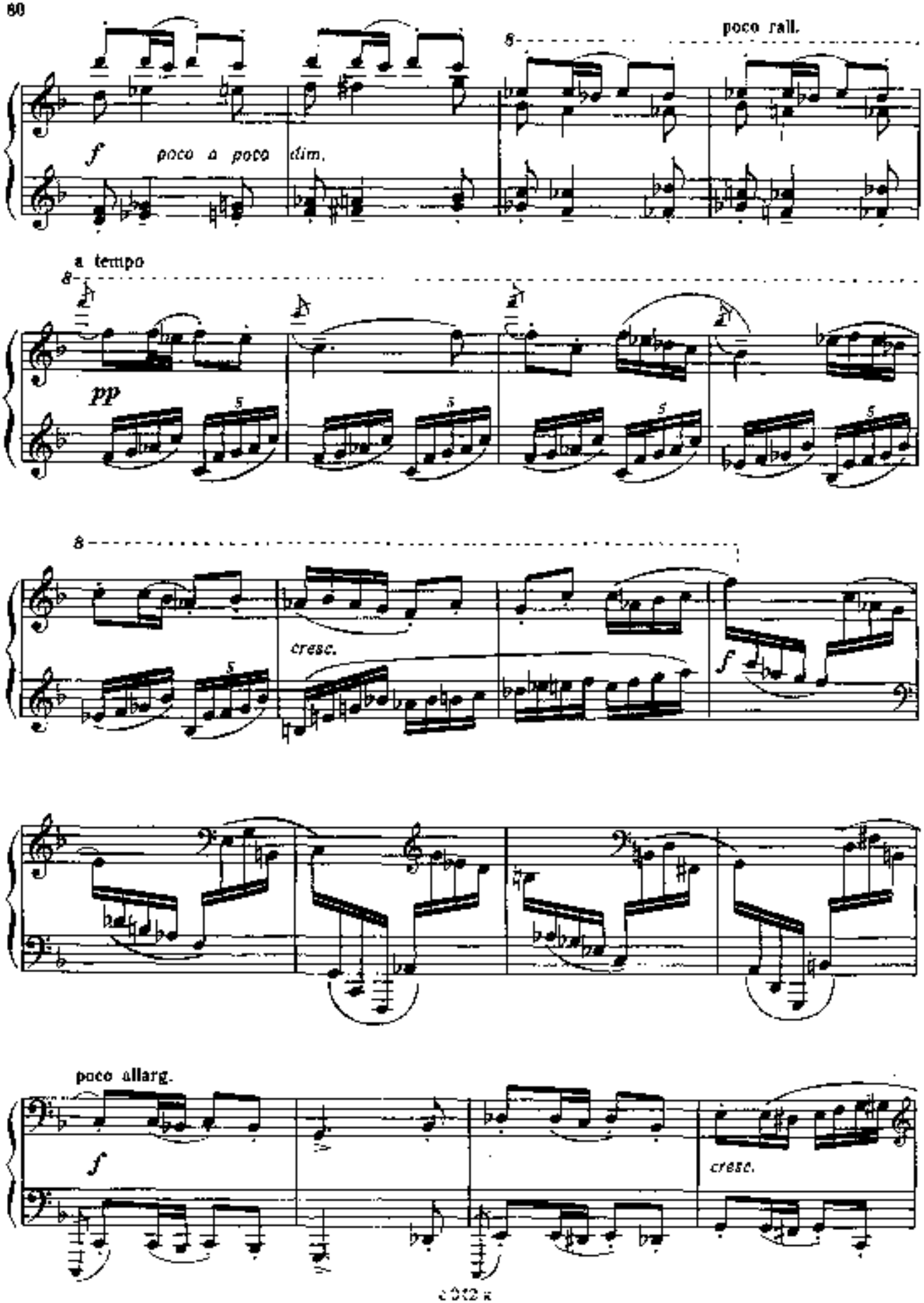
I

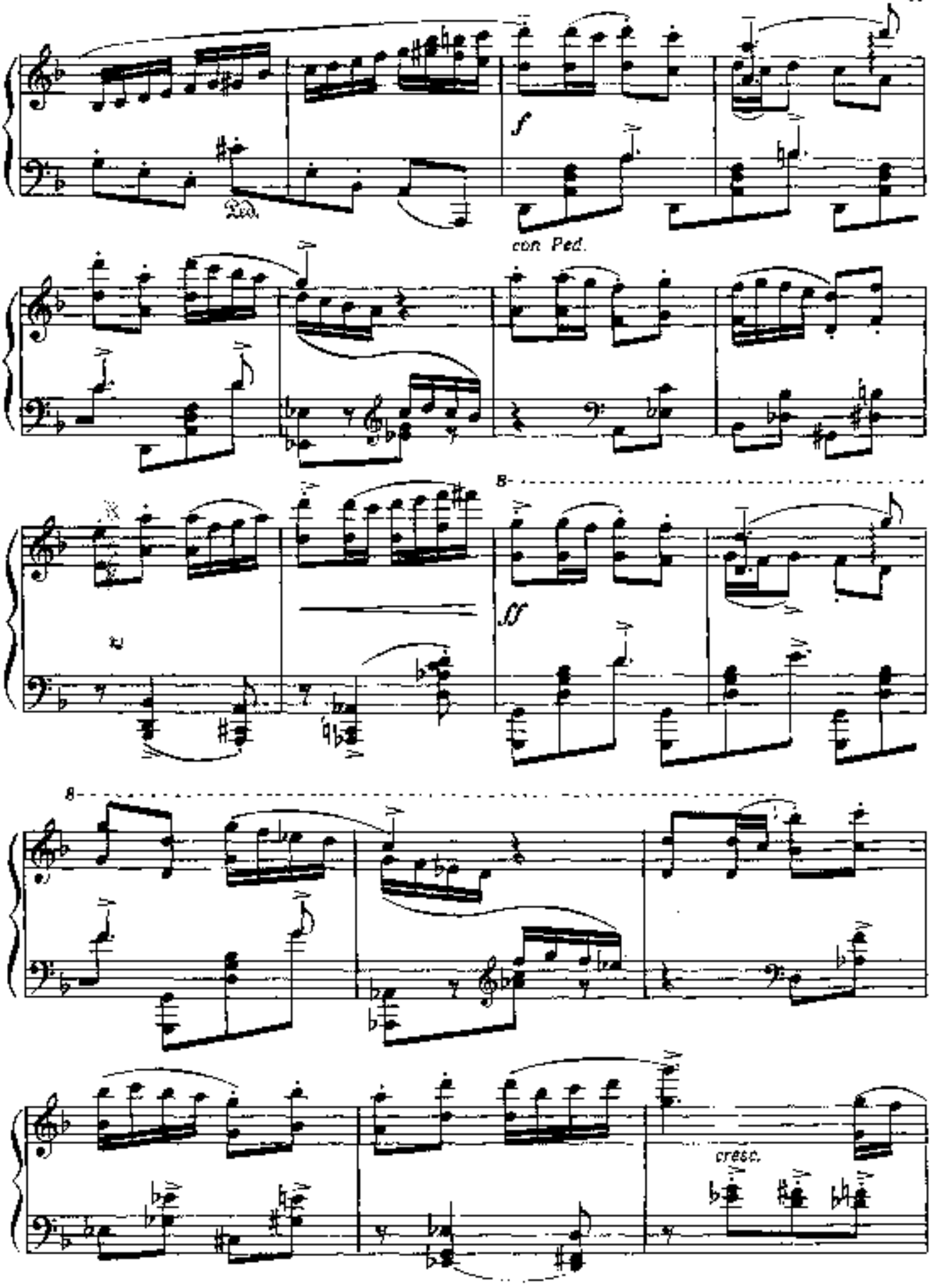
Соч. 16
Op. 16

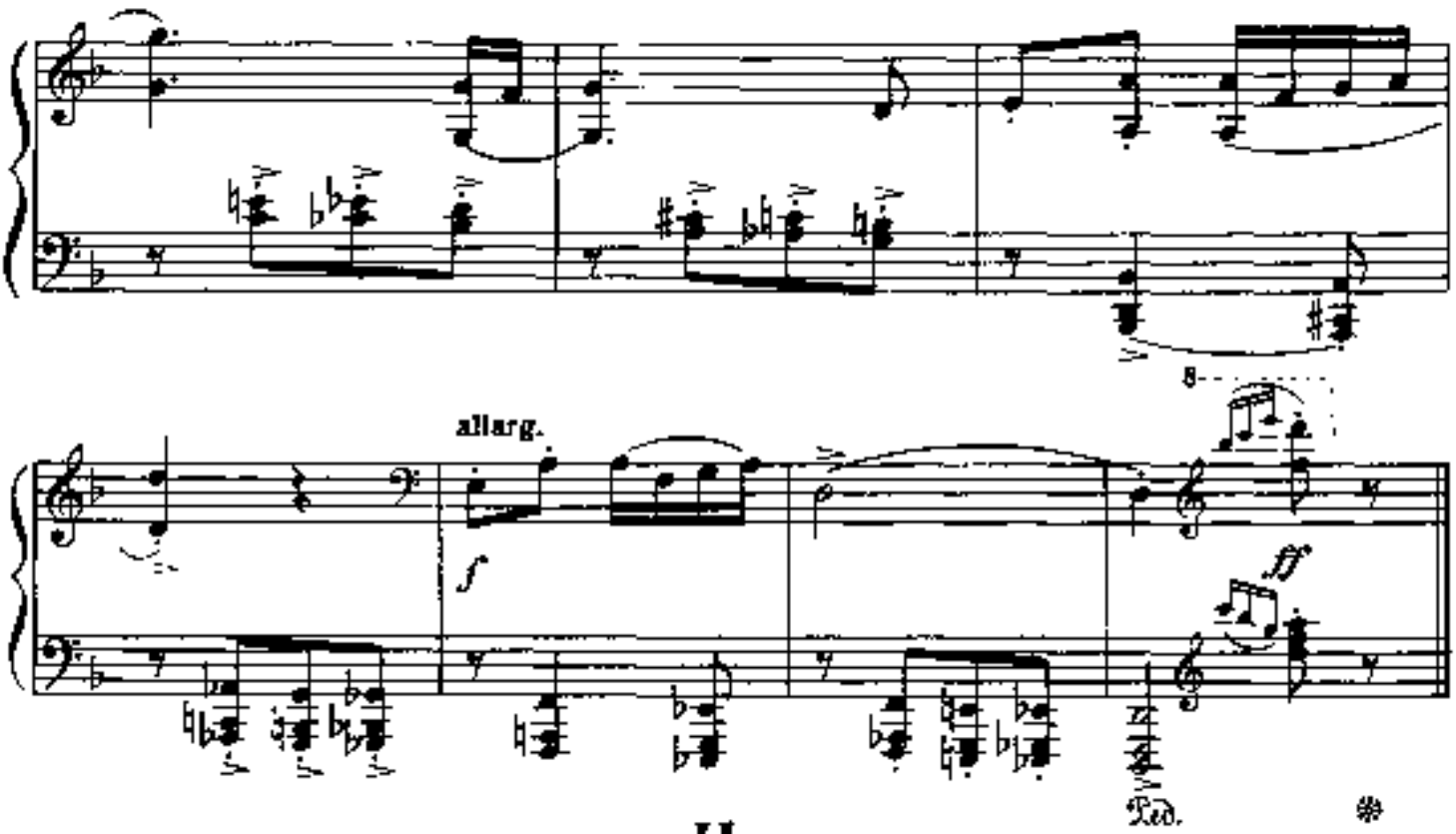
Allegro moderato



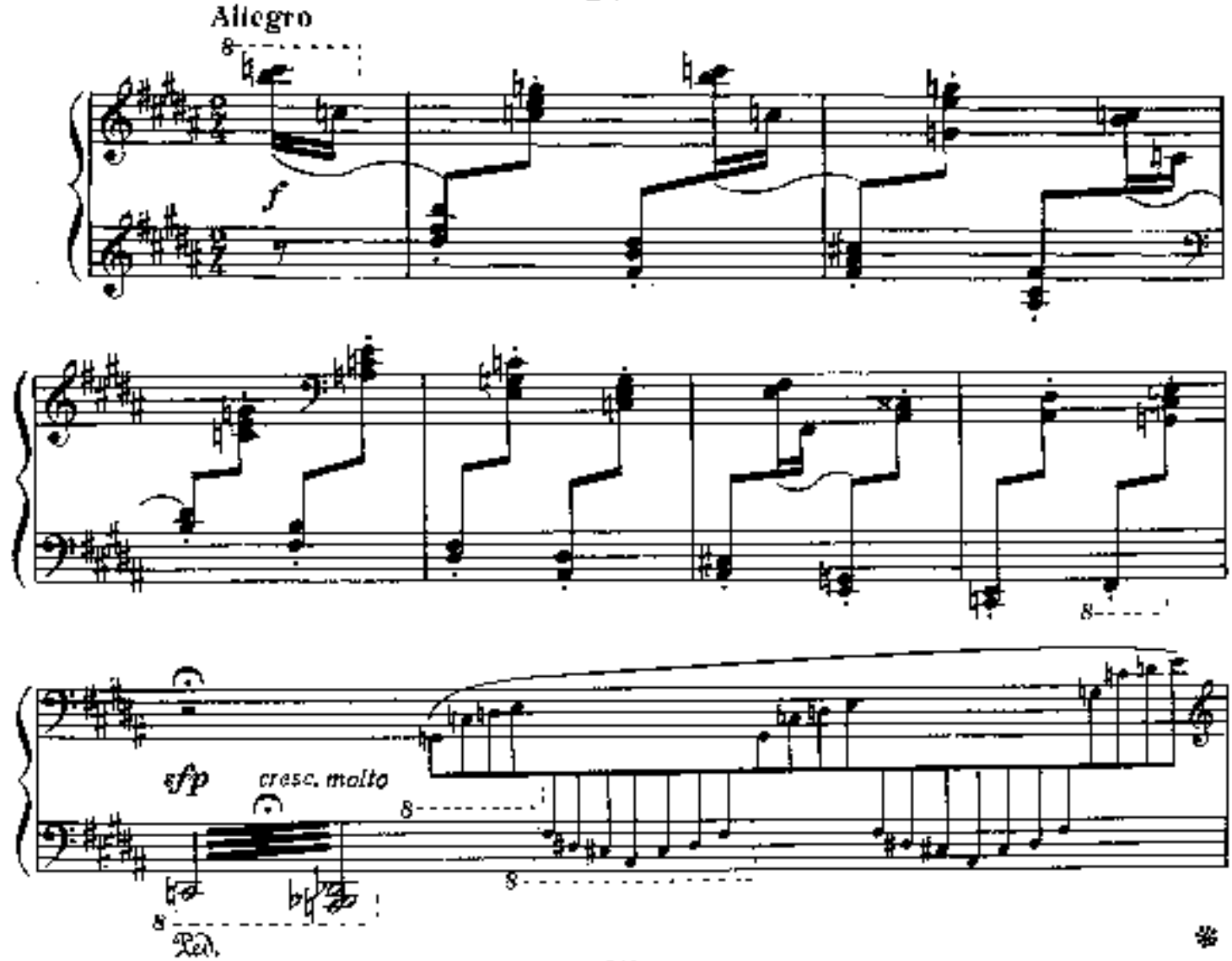

Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
mf
con Ped.
8
f
Ped.

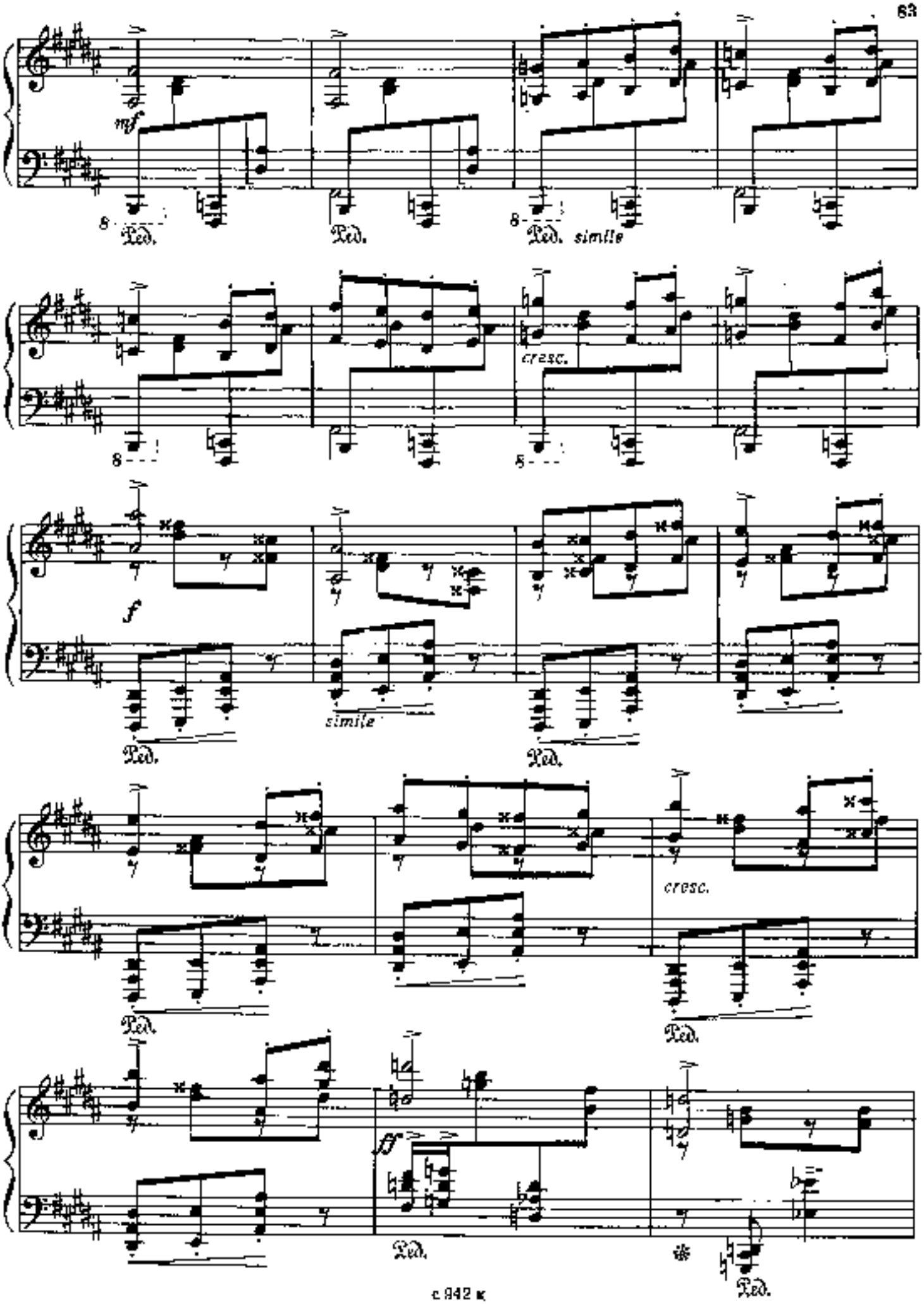

poco rall.
f
poco a poco
dim.
a tempo
pp
cresc.
f
poco allarg.
f
cresc.

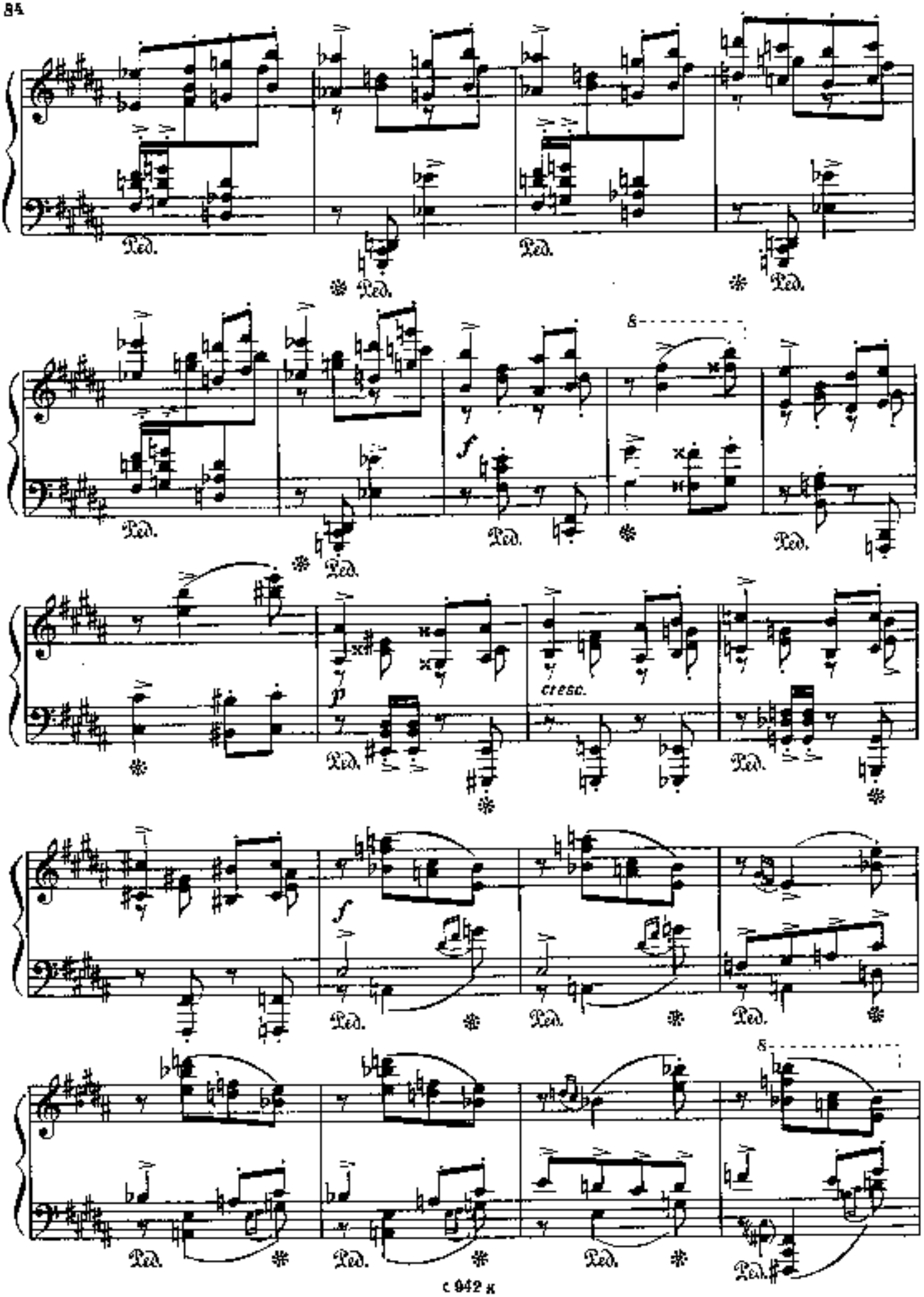

Ped.
f
con Ped.
8
ff
8
cresc.

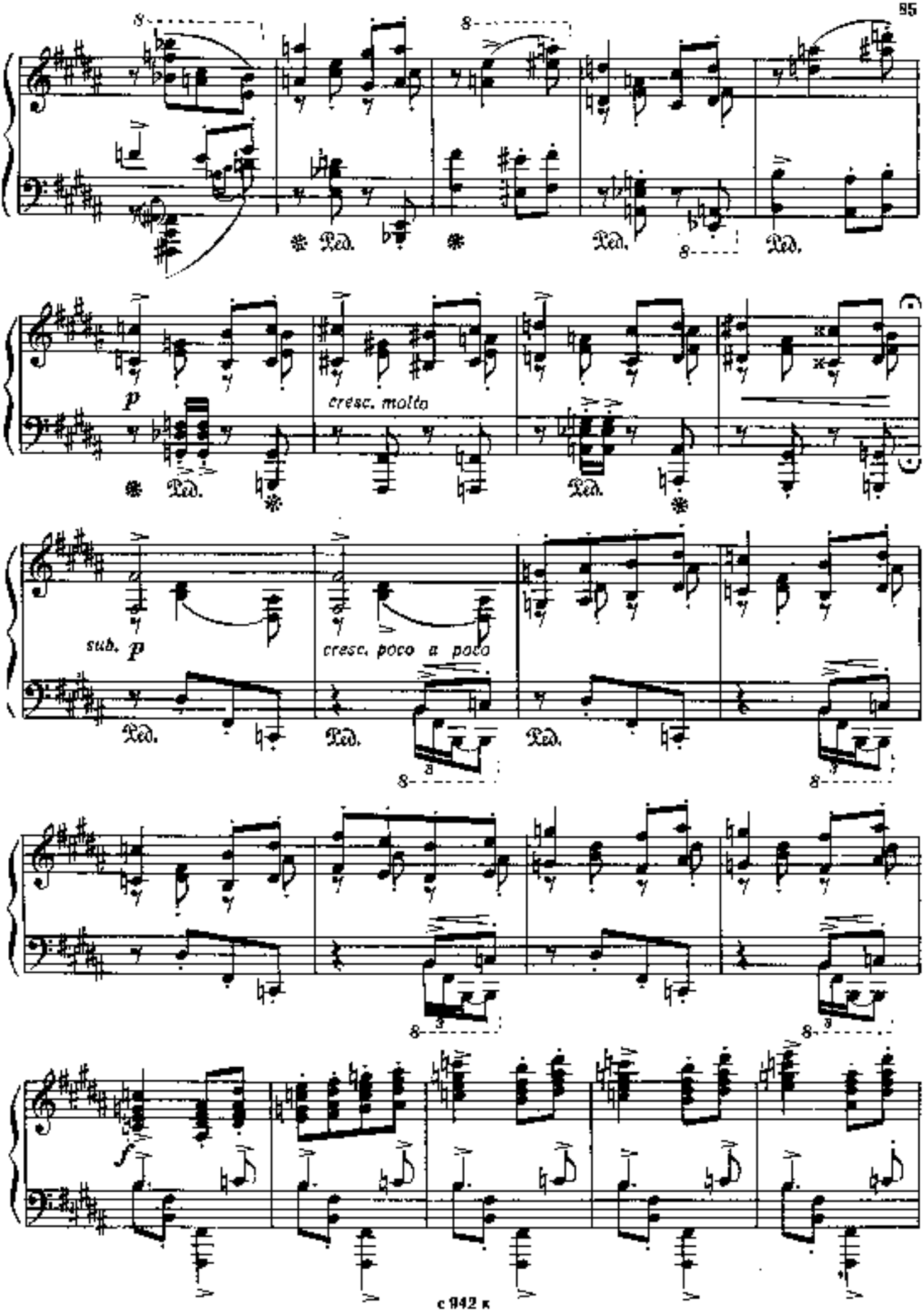


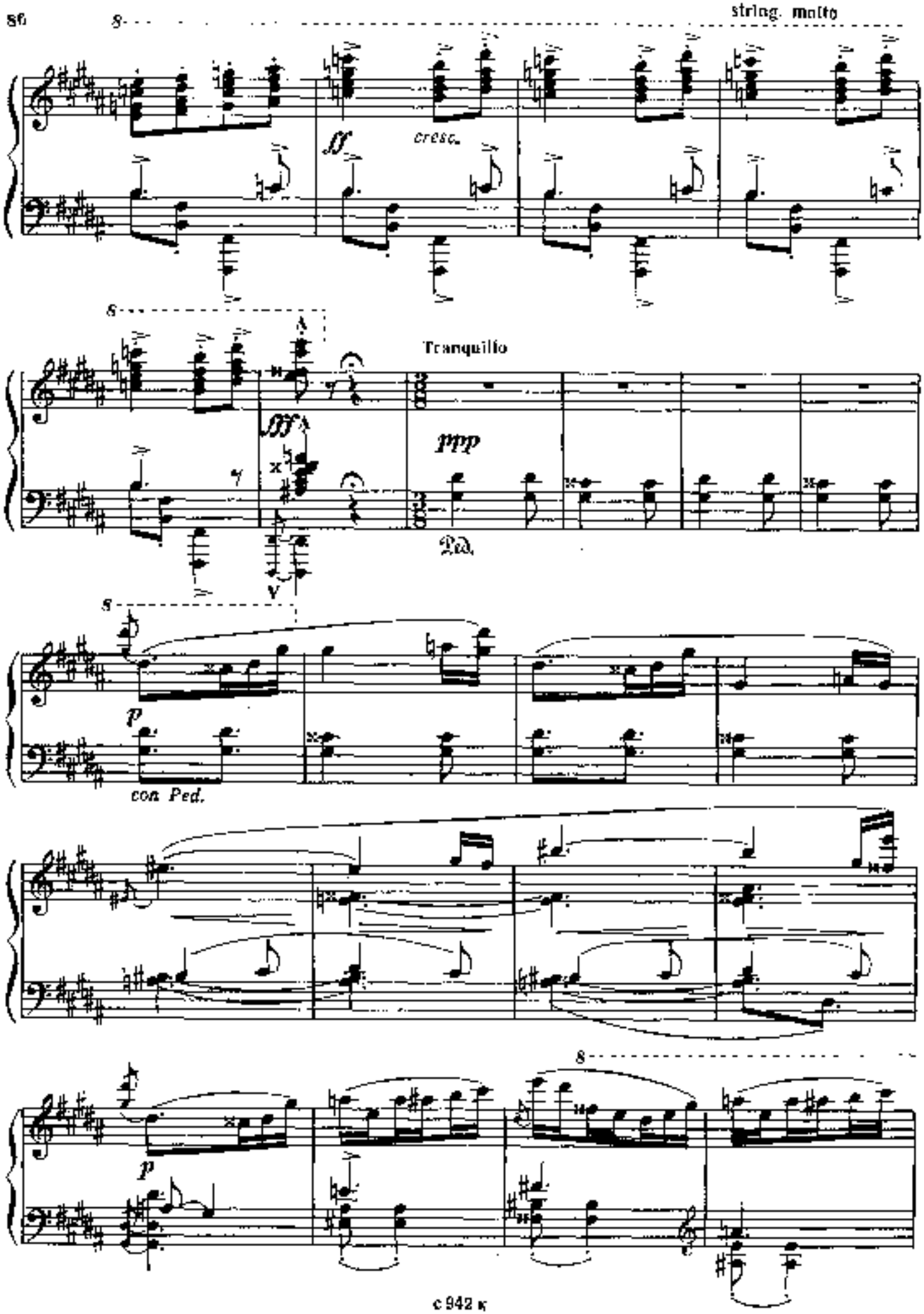
II

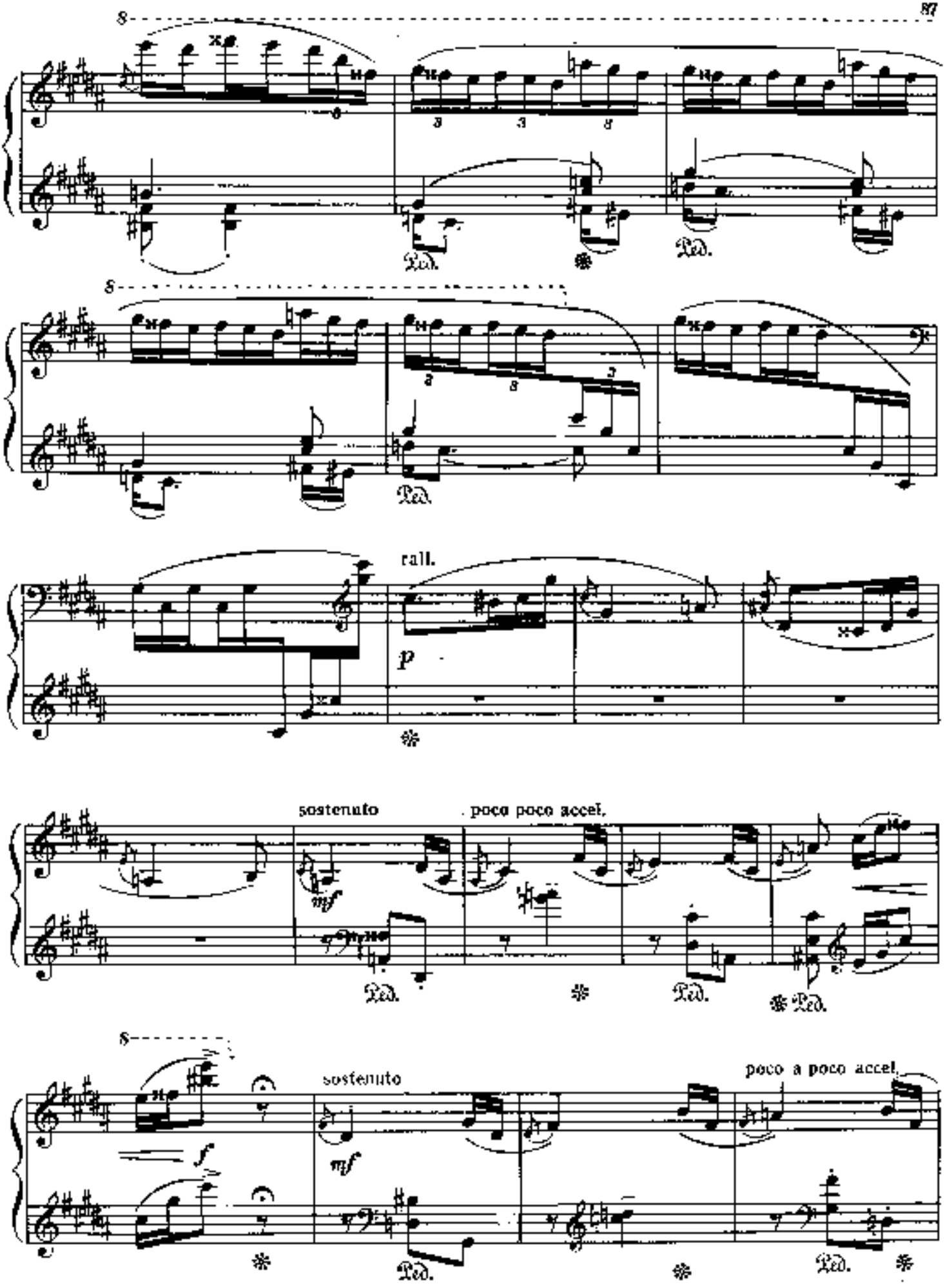


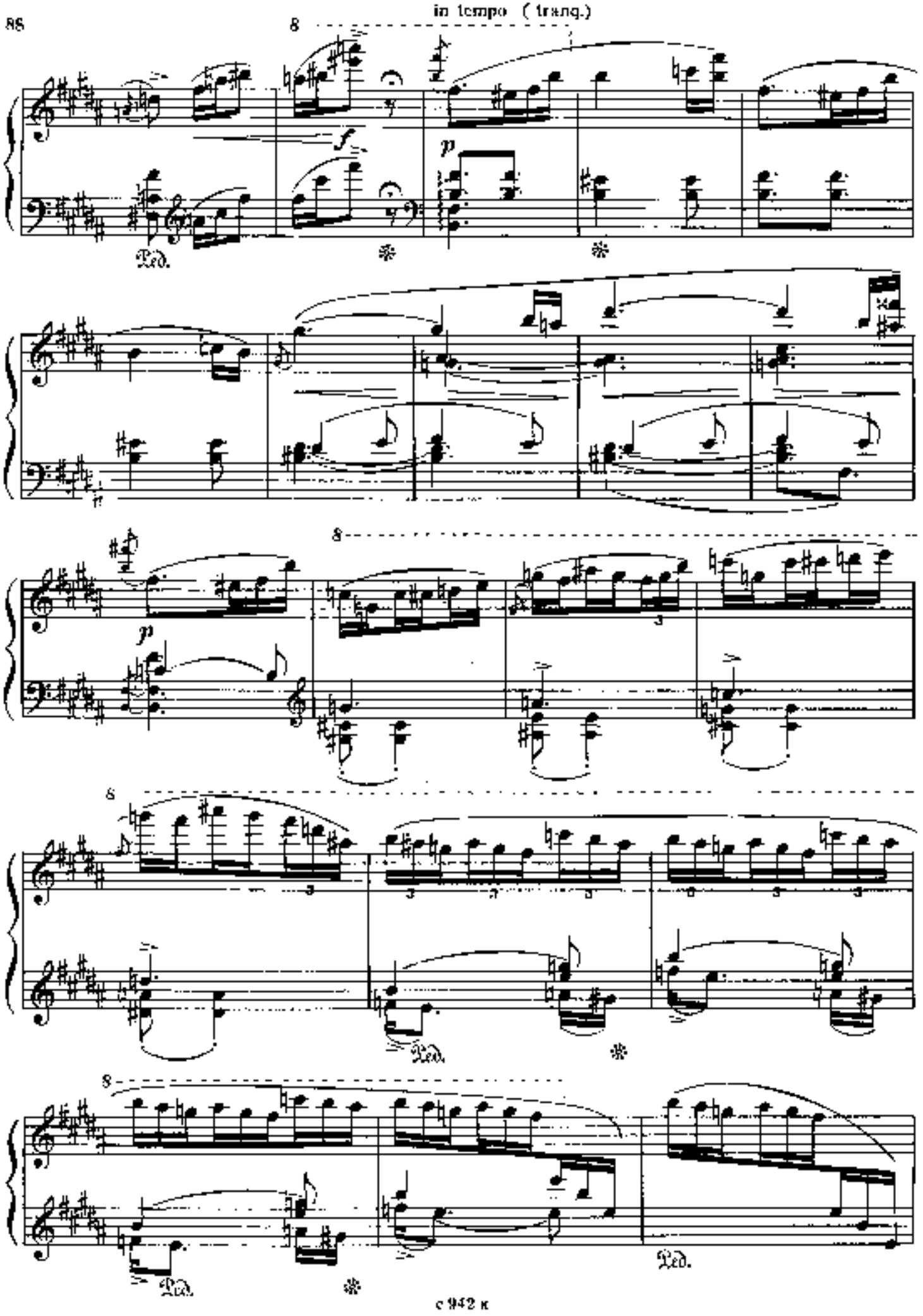

mf
Ped.
Ped.
Ped. simile
cresc.
f
simile
Ped.
Ped.
cresc.
Ped.
ff
Ped.
Ped.

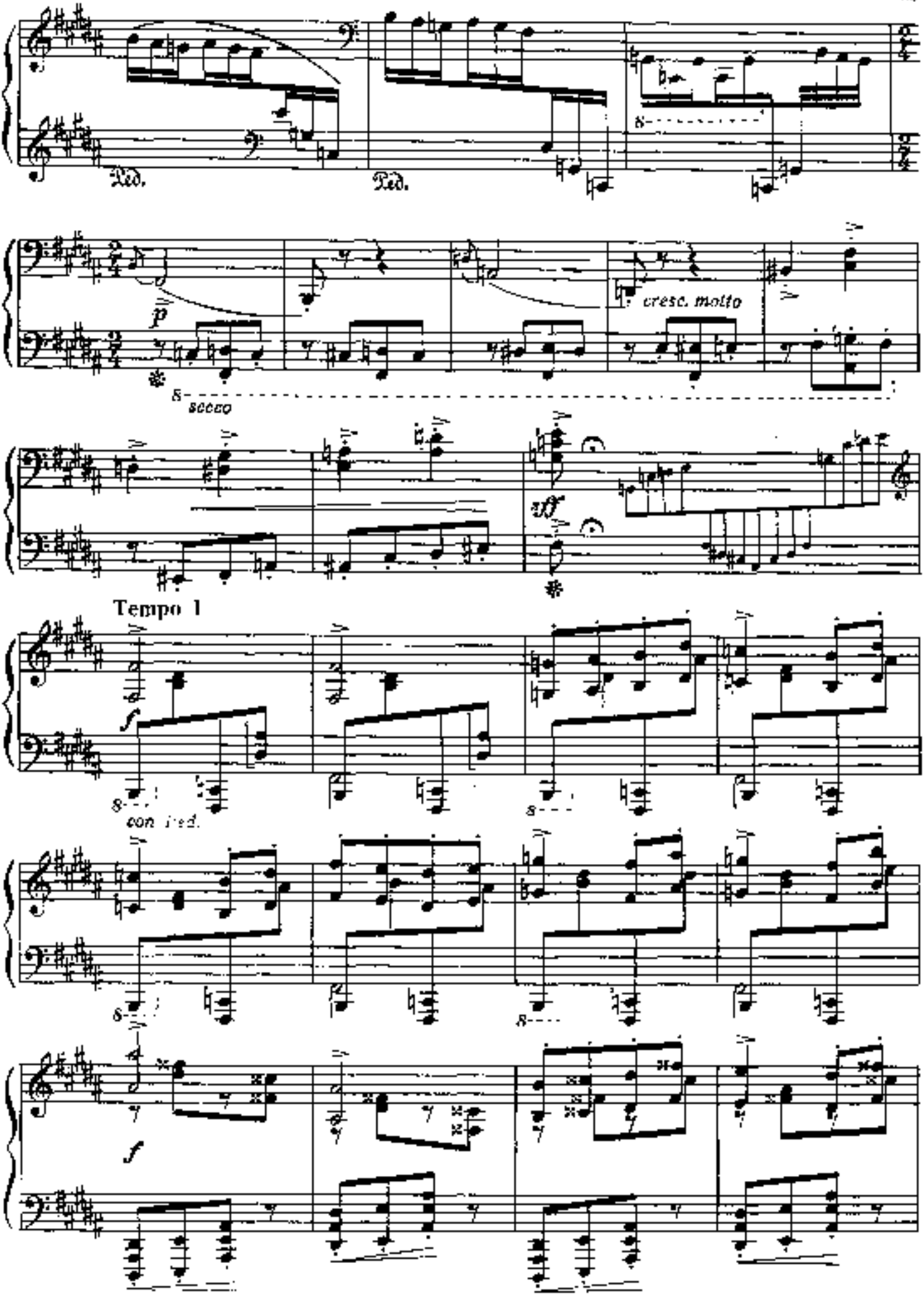

Ped.
8
f
cresc.
p

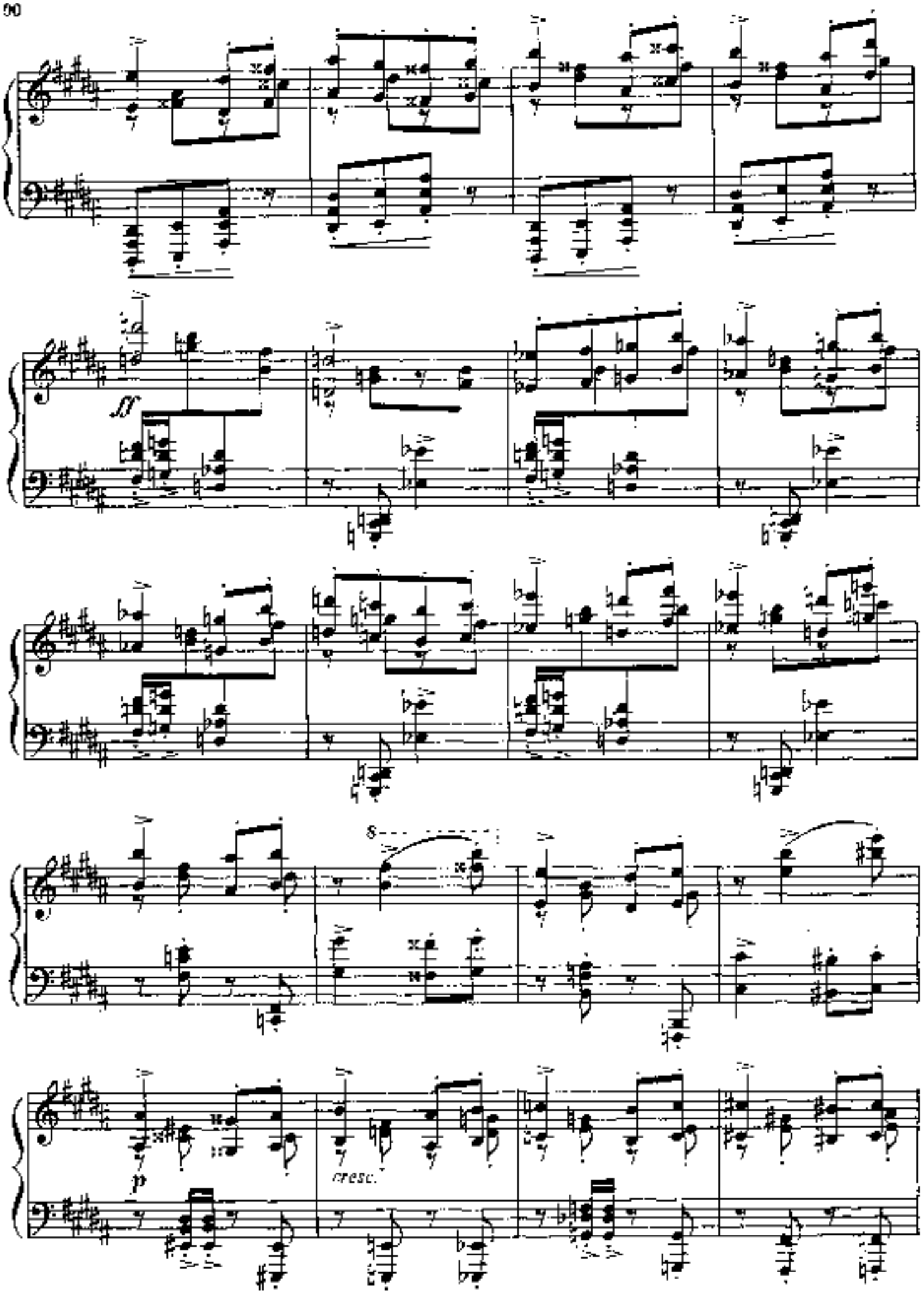

8
Ped.
p
cresc. molto
sub. p
cresc. poco a poco
f

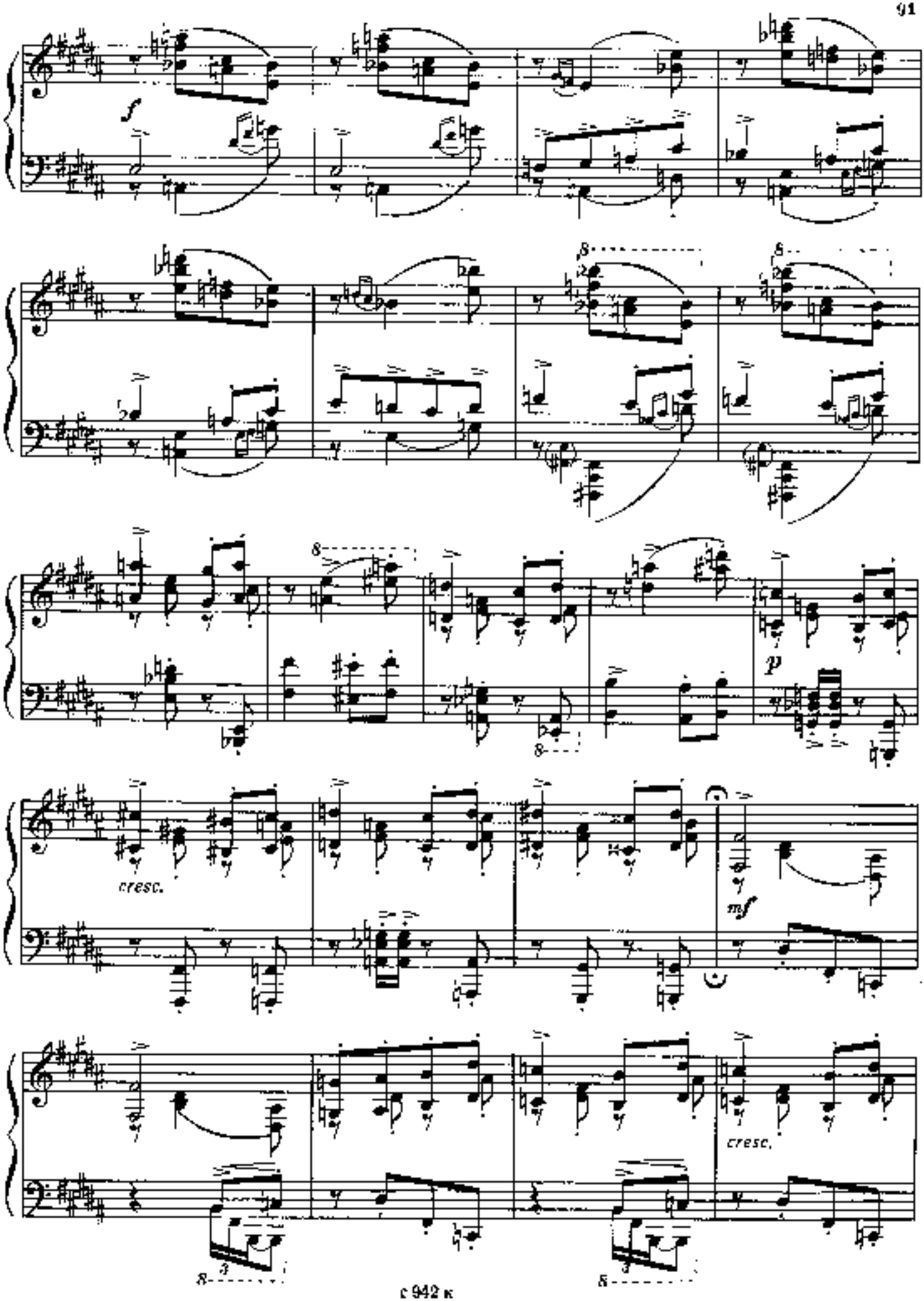

8
string. molto
ff
cresc.
8
Tranquillo
fff
ppp
Ped.
8
p
con Ped.
8
p

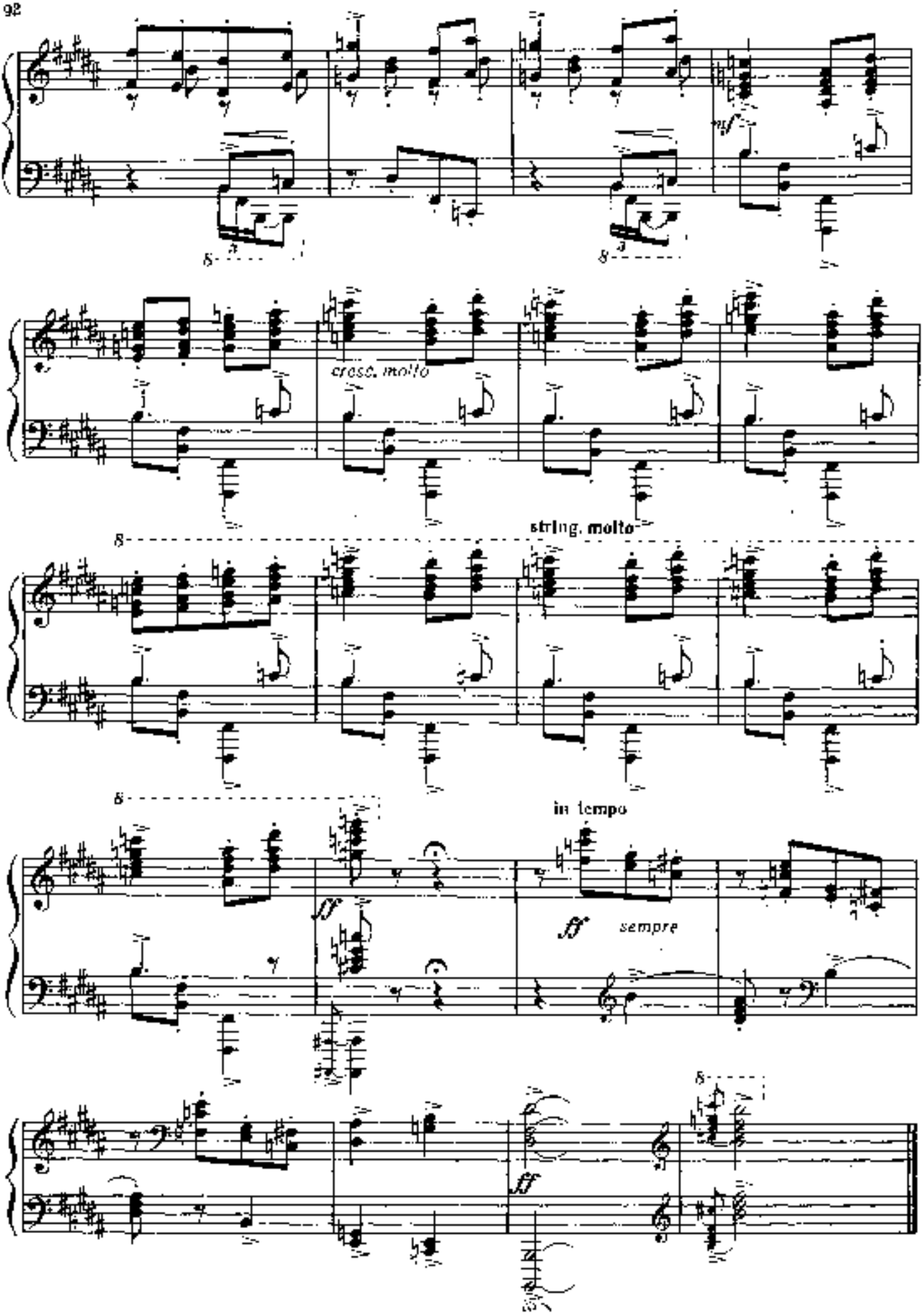

8
Ped.
8
Ped.
rall.
p
sostenuto
poco poco accel.
mf
Ped.
Ped.
Ped.
8
f
sostenuto
mf
poco a poco accel.
Ped.
Ped.


in tempo (tranq.)
8
f
p
Ped.
8
p
8
Ped.
8
Ped.
Ped.


Ped.
Ped.
cresc. molto
secco
Tempo 1
con ped.


ff
S
p
cresc.


f
8
p
cresc.
mf
cresc.


cresc. molto
string. molto
in tempo
sempre

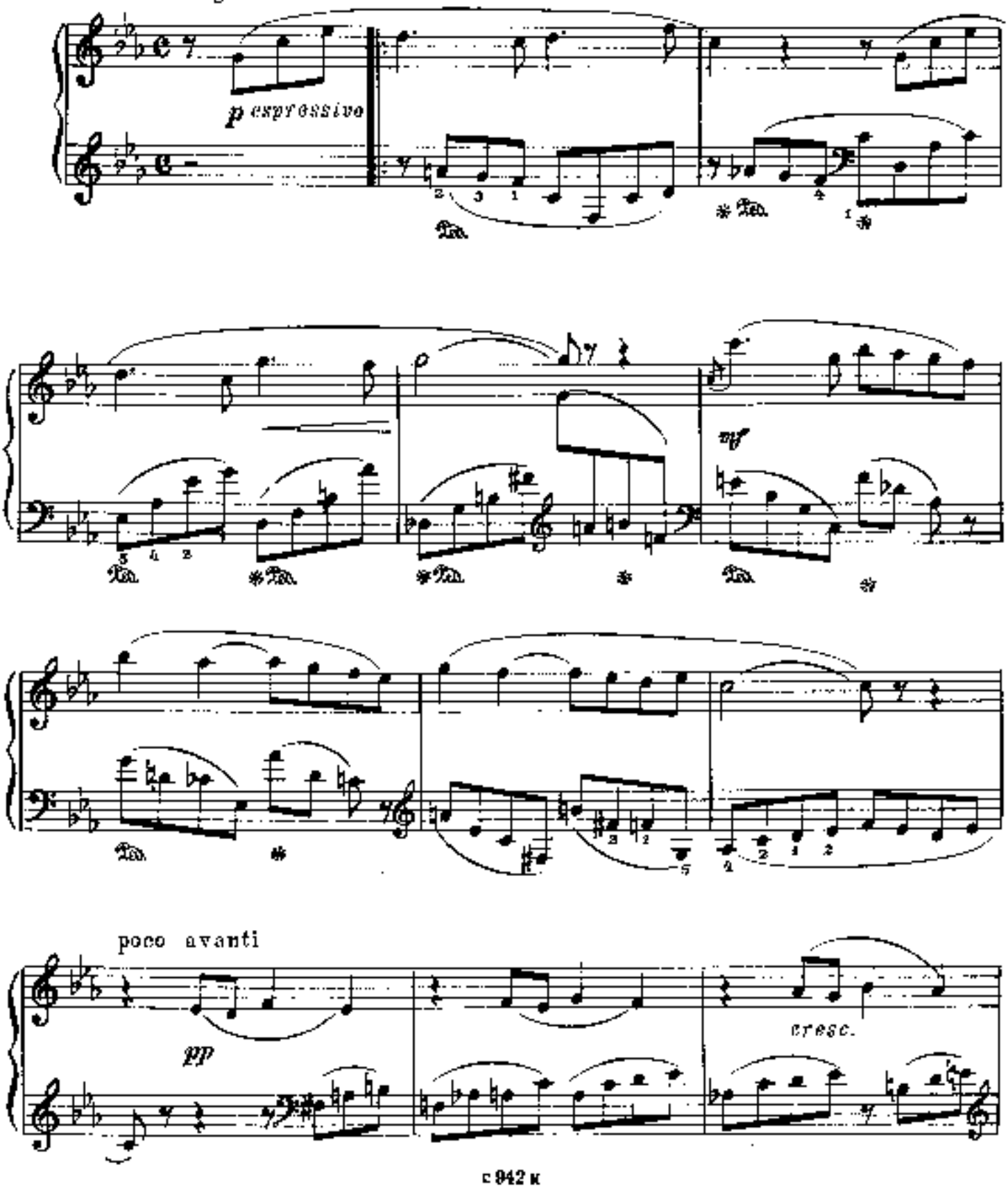
Моему учителю А. И. Александрову
To my teacher Anatoly Alexandrov

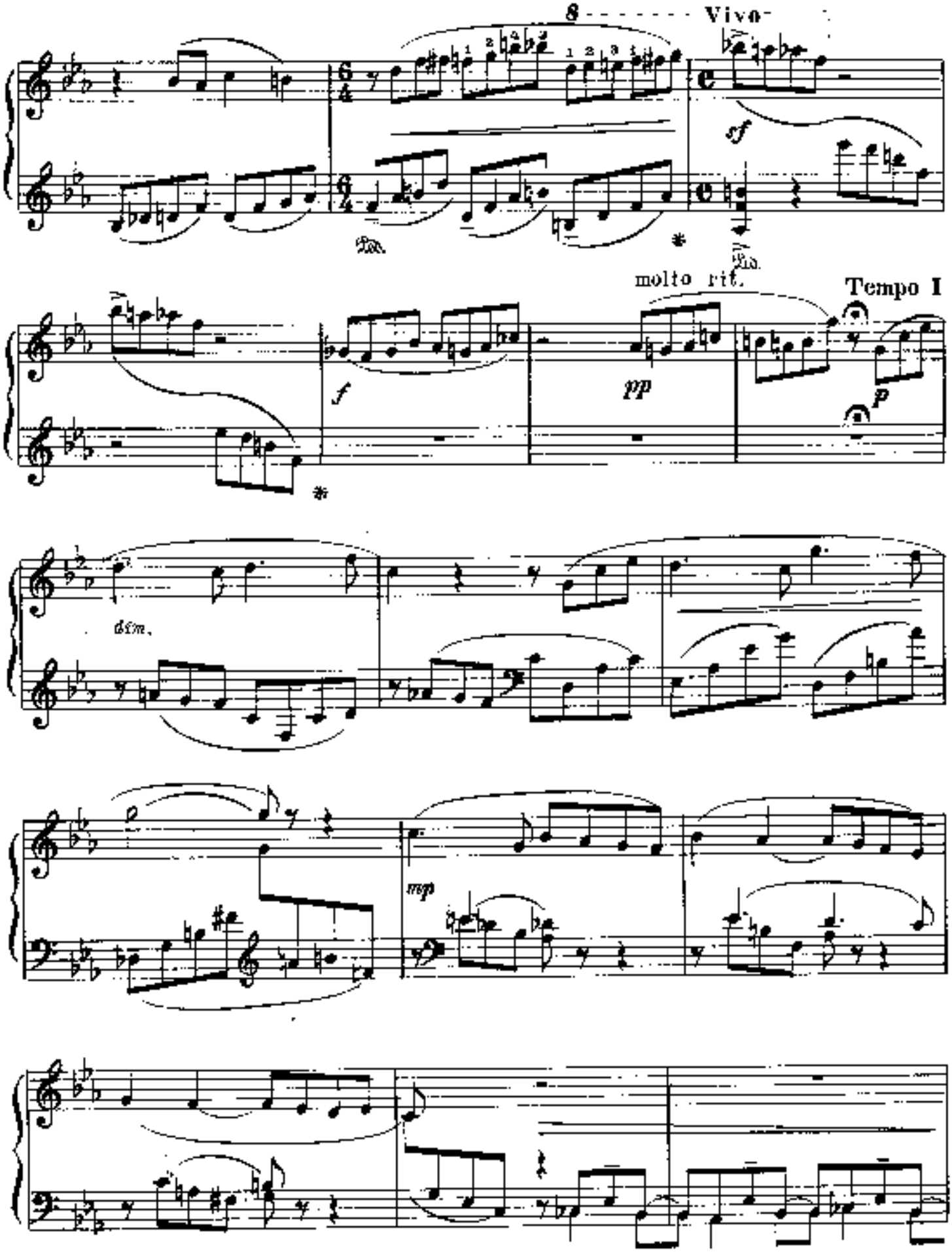
СОНАТИНА №3

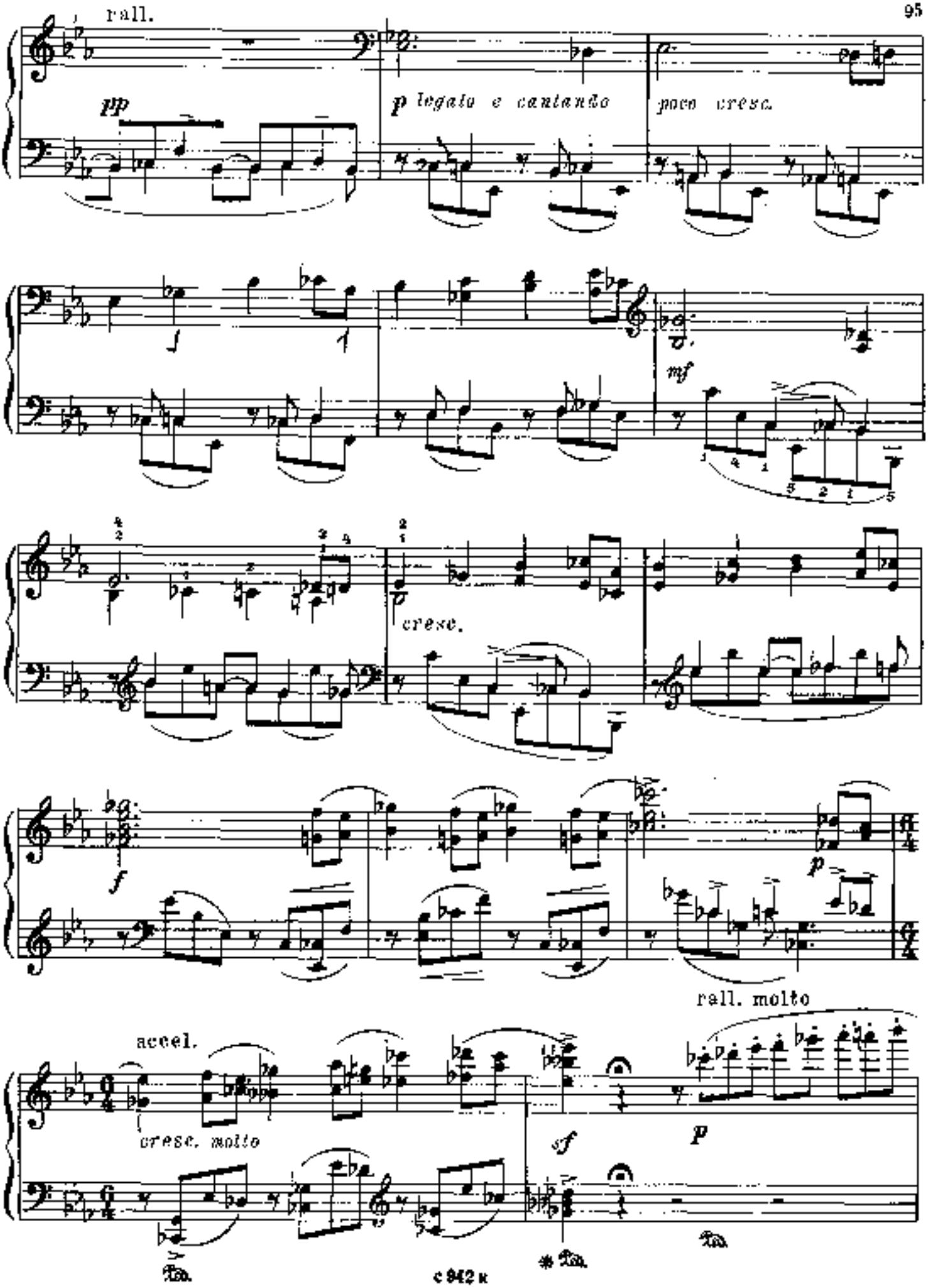
SONATINA №3

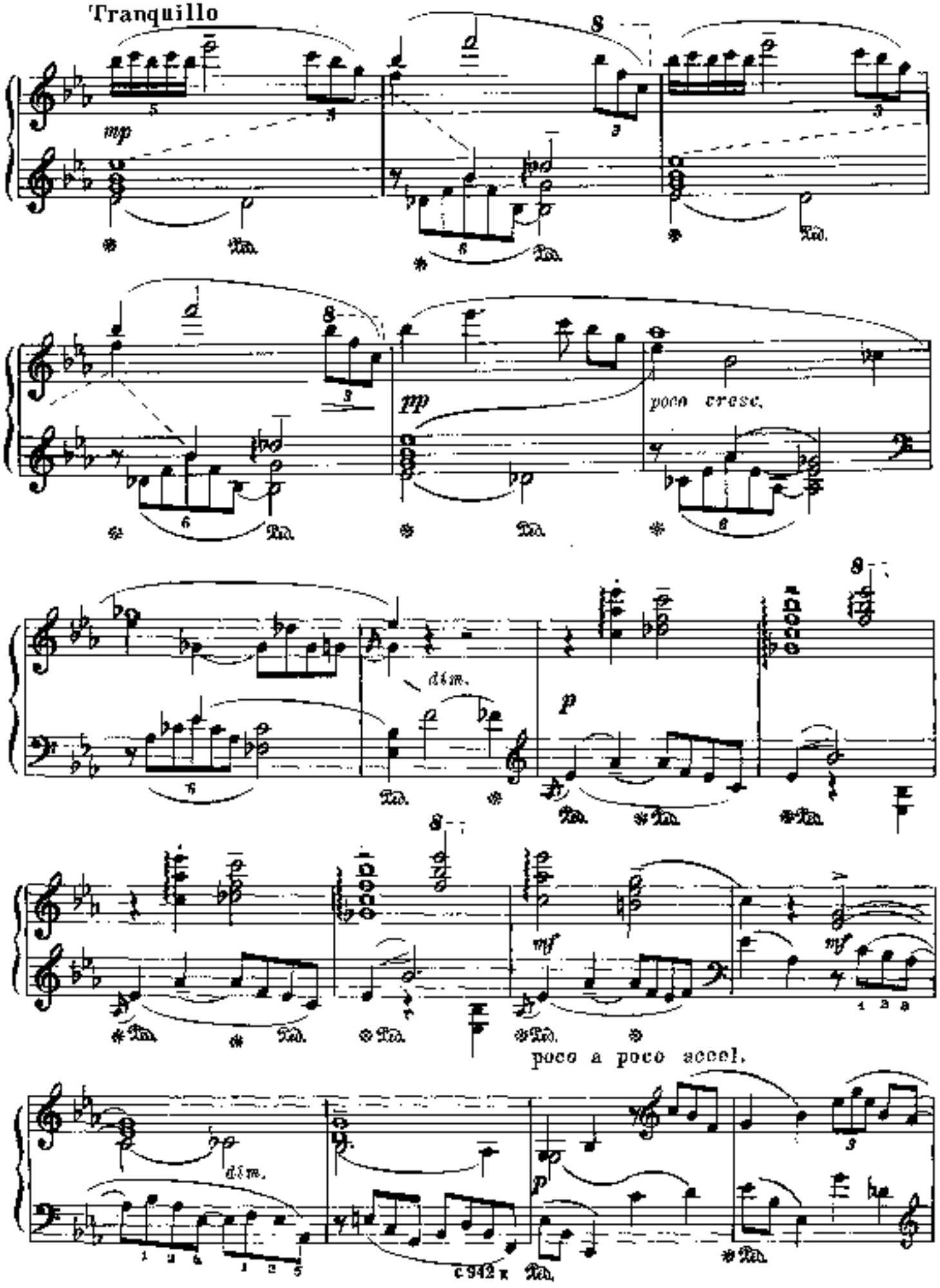
Соч. 18
Op. 18

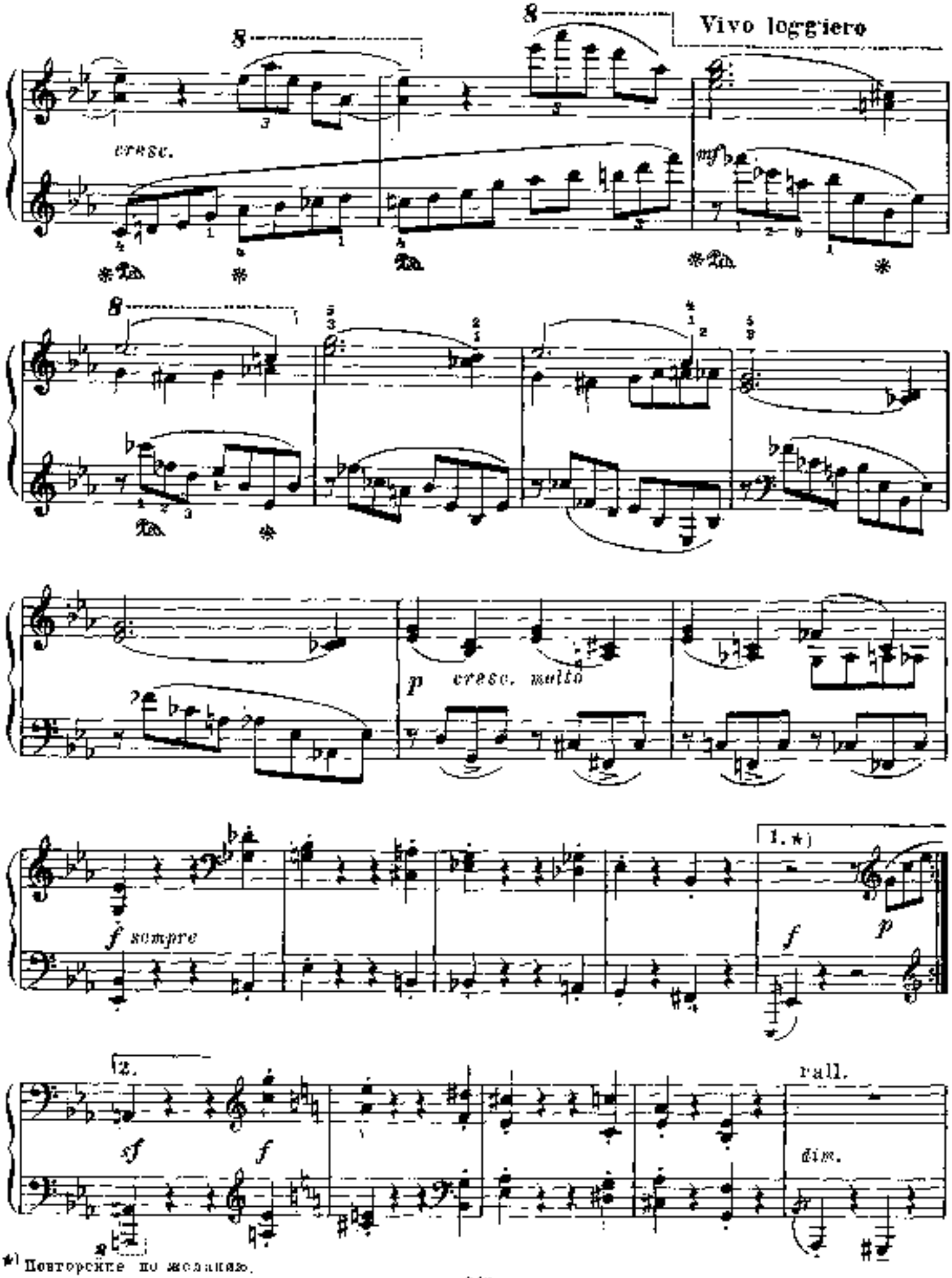
Allegro moderato



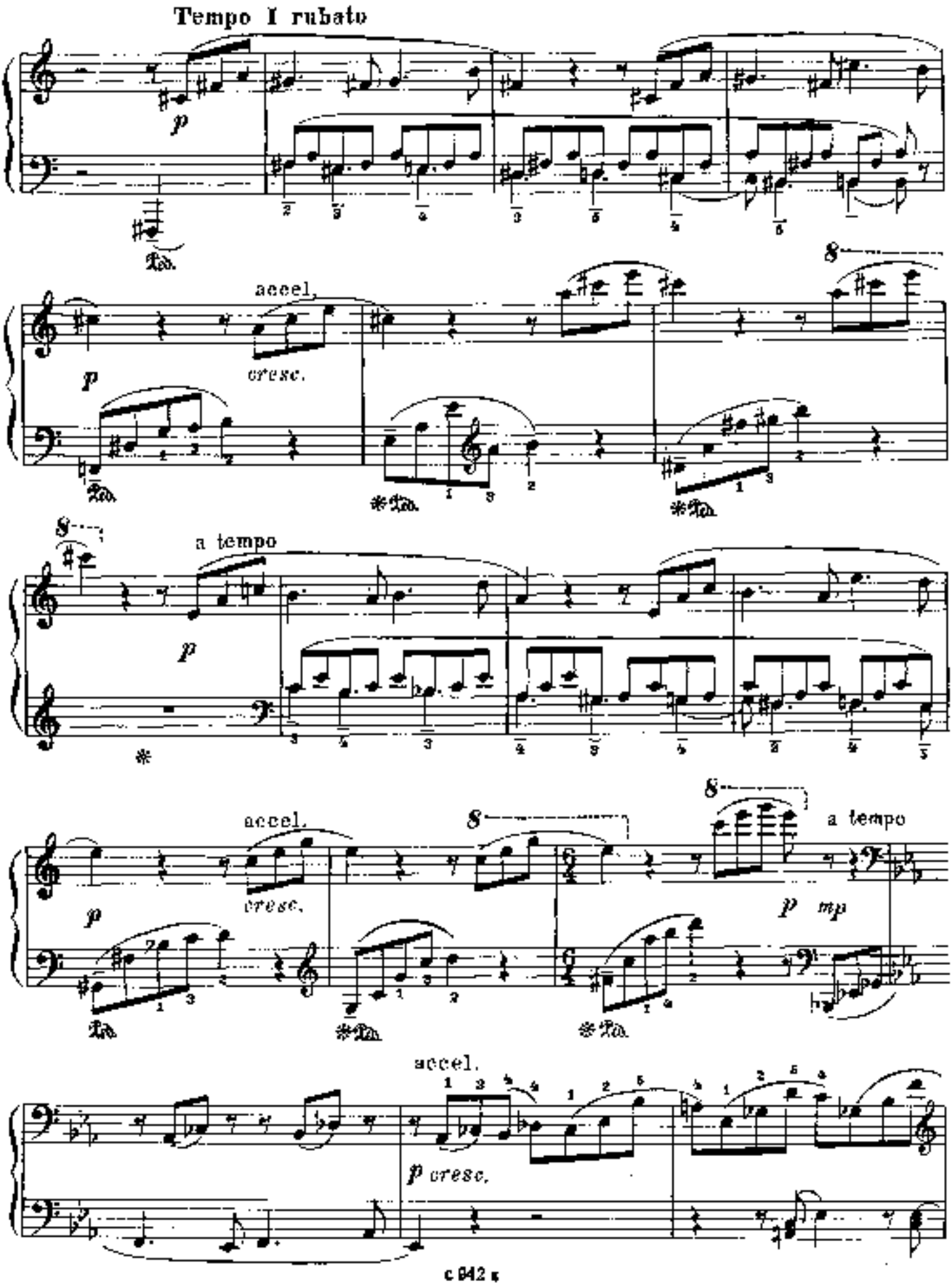

8
Vivo
molto rit.
Tempo I
dim.

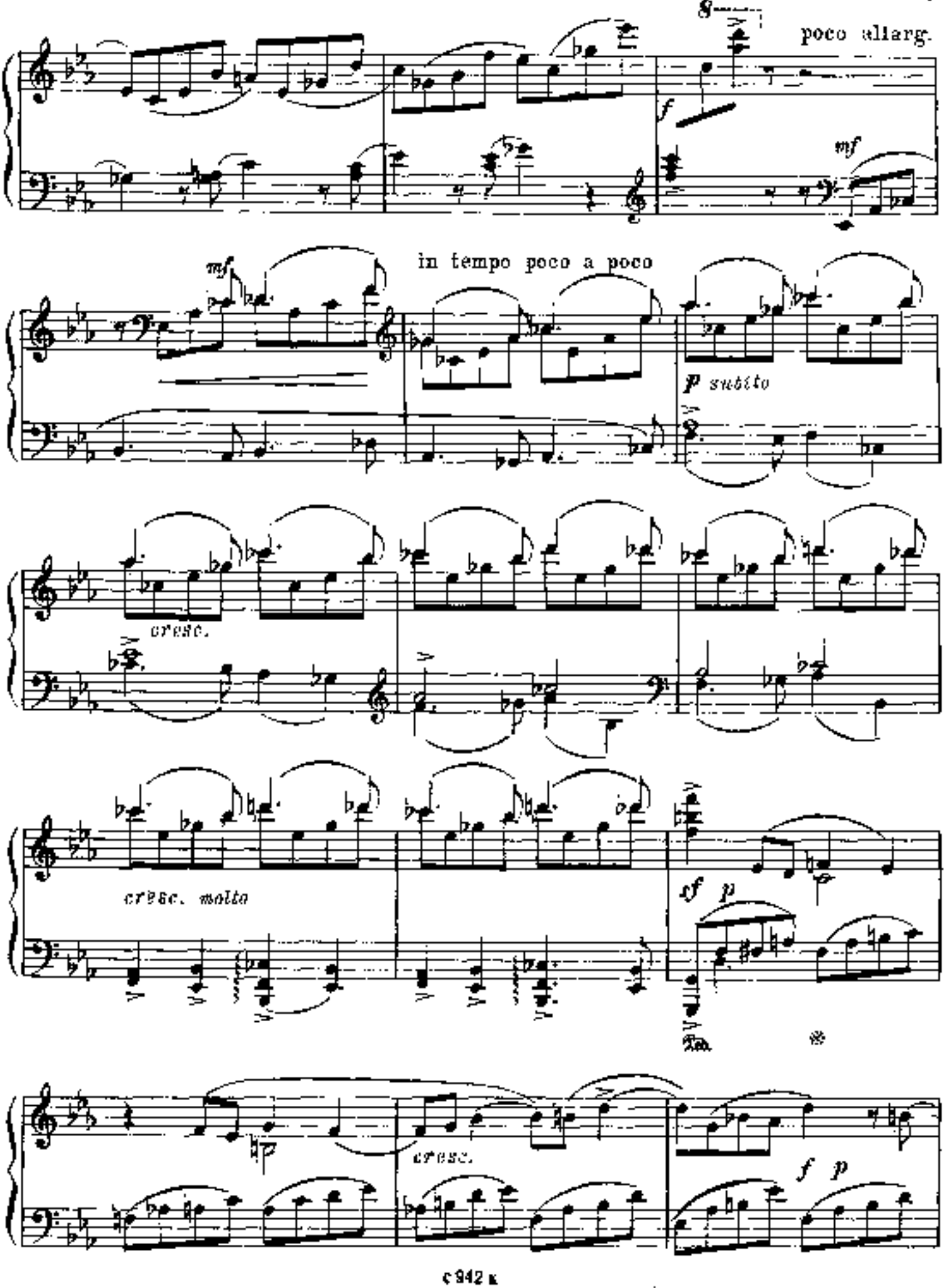

rall.
pp
p legato e cantando
poco cresc.
mf
cresc.
f
p
rall. molto
accel.
cresc. molto
sf
p
Ped.
Ped.
* Ped.
Ped.

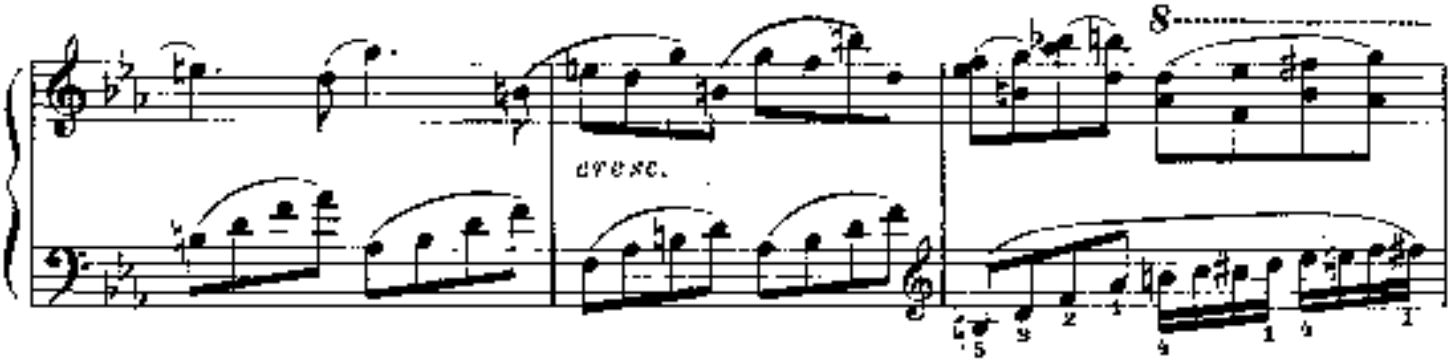

Tranquillo
mp
pp
poco cresc.
dim.
p
mf
poco a poco accel.
dim.
p

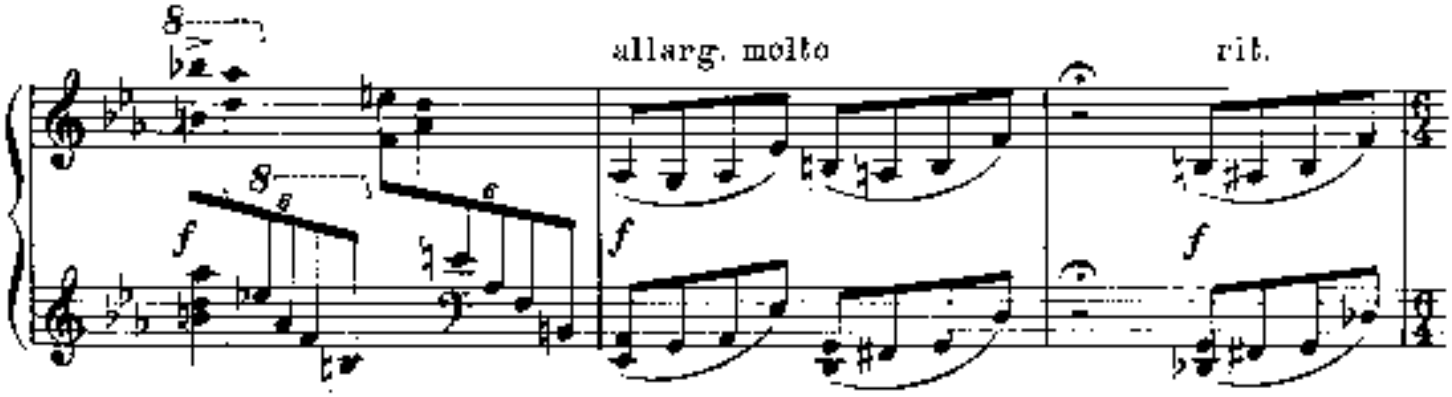


*) Повторите по желанию.

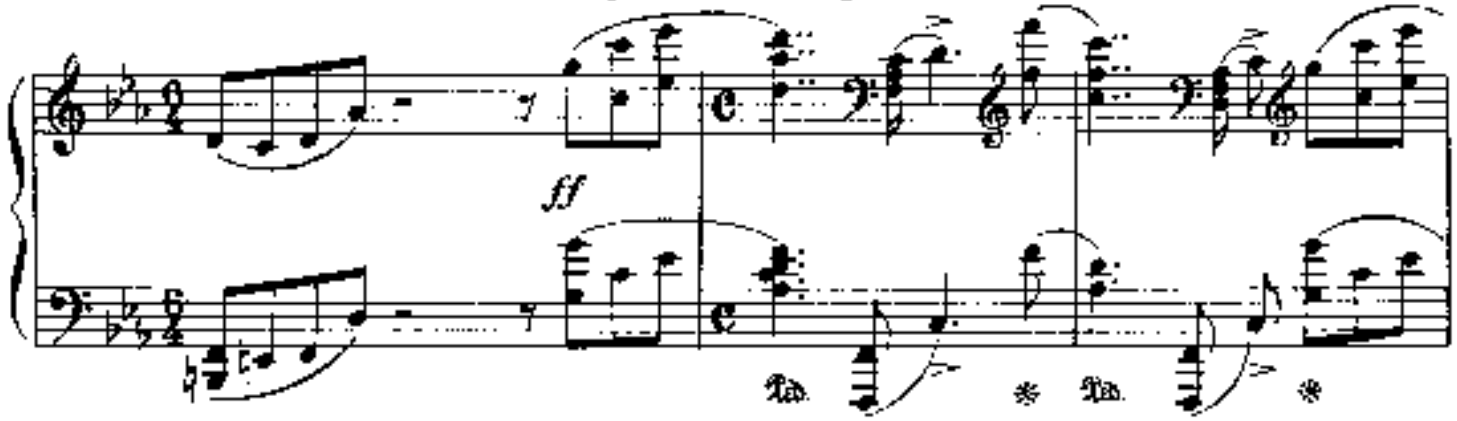

Tempo I rubato
p
accel.
cresc.
a tempo
accel.
cresc.
a tempo
p mp
accel.
p cresc.

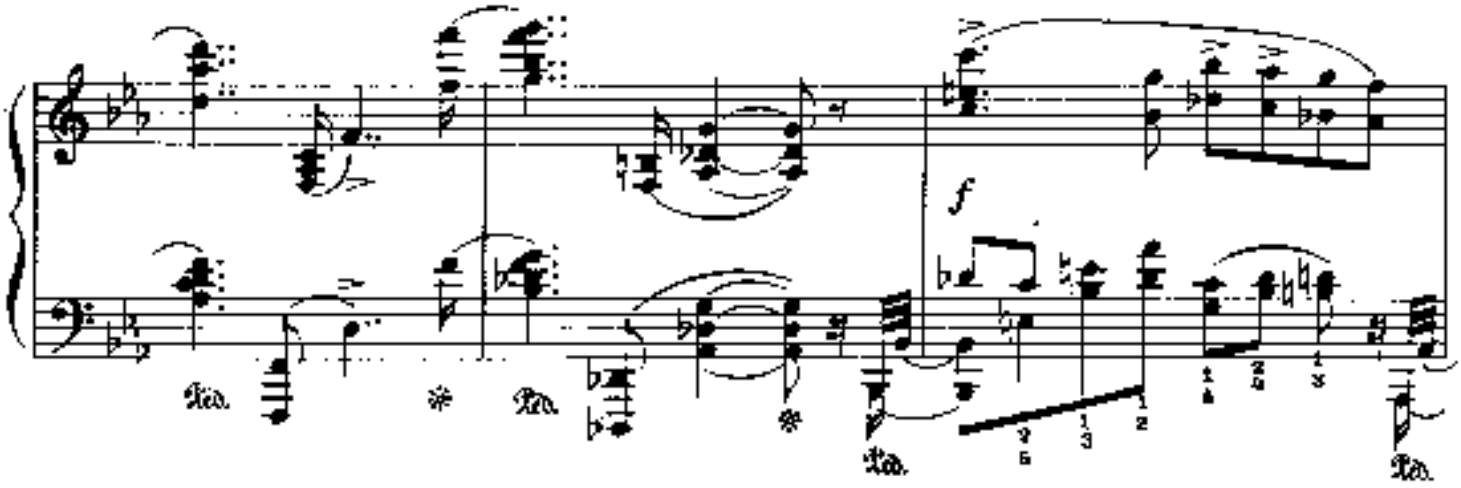

8
poco allarg.
f
mf
mf
in tempo poco a poco
p subito
cresc.
cresc. molto
sf p
cresc.
f p

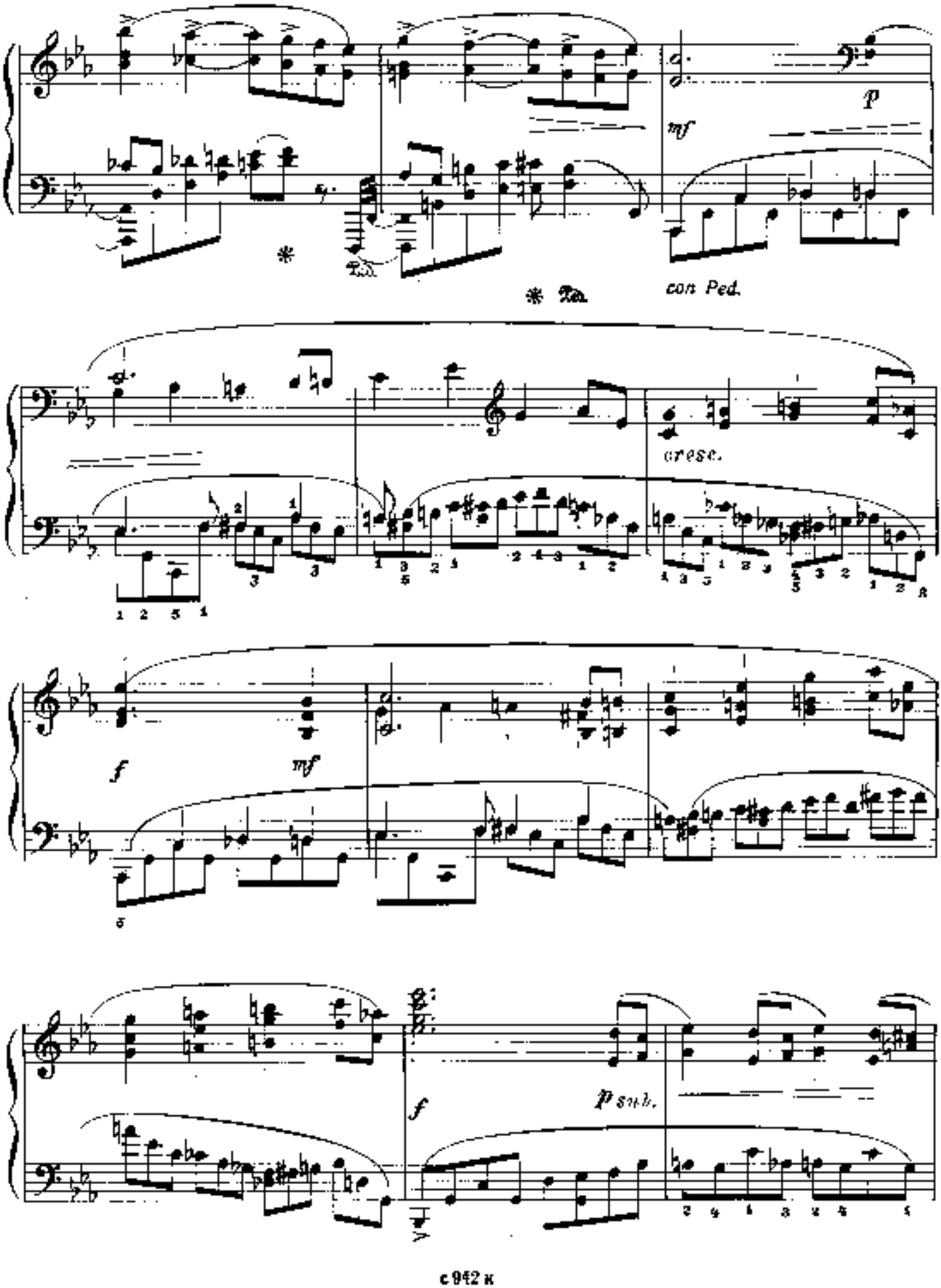


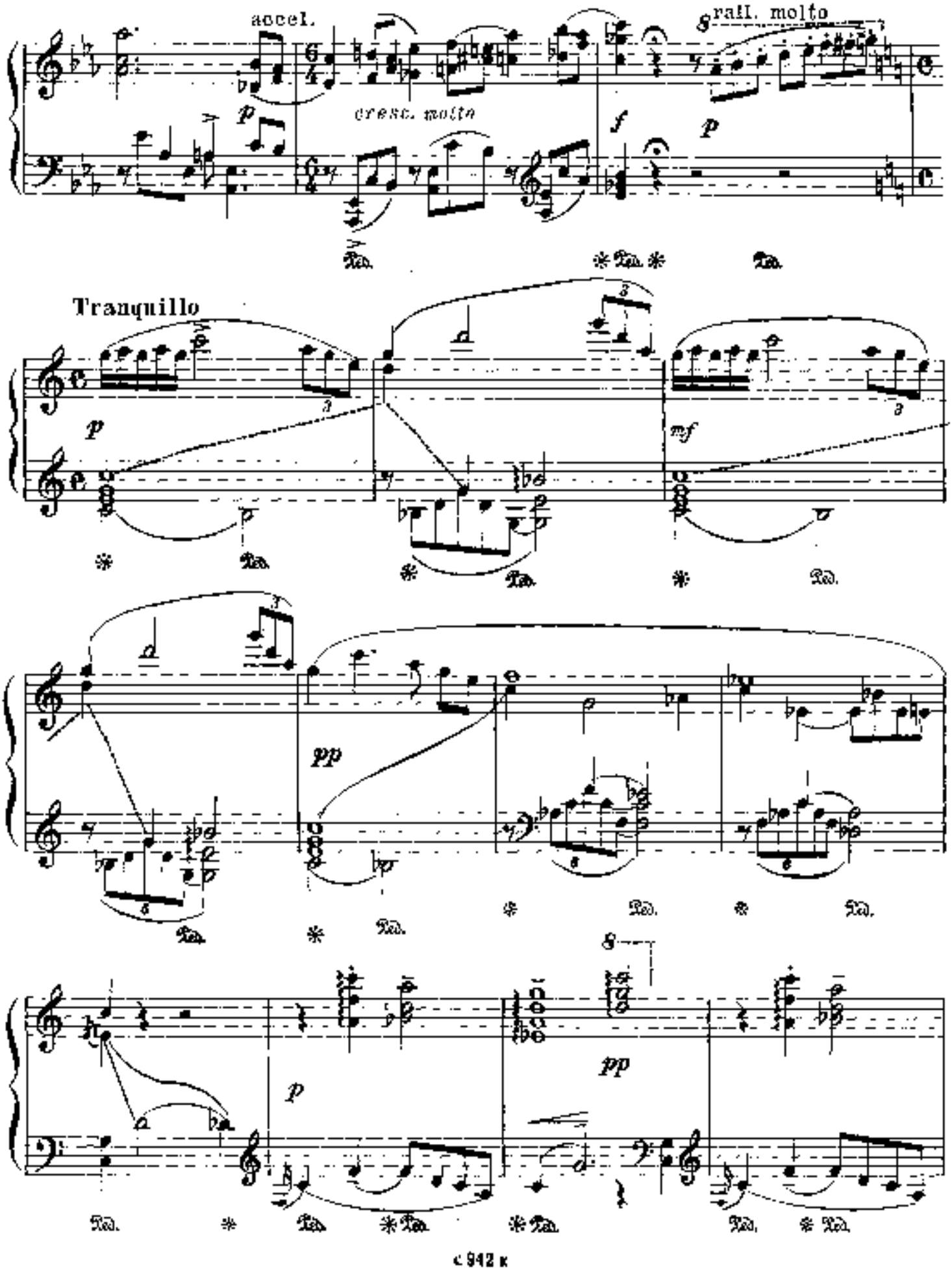


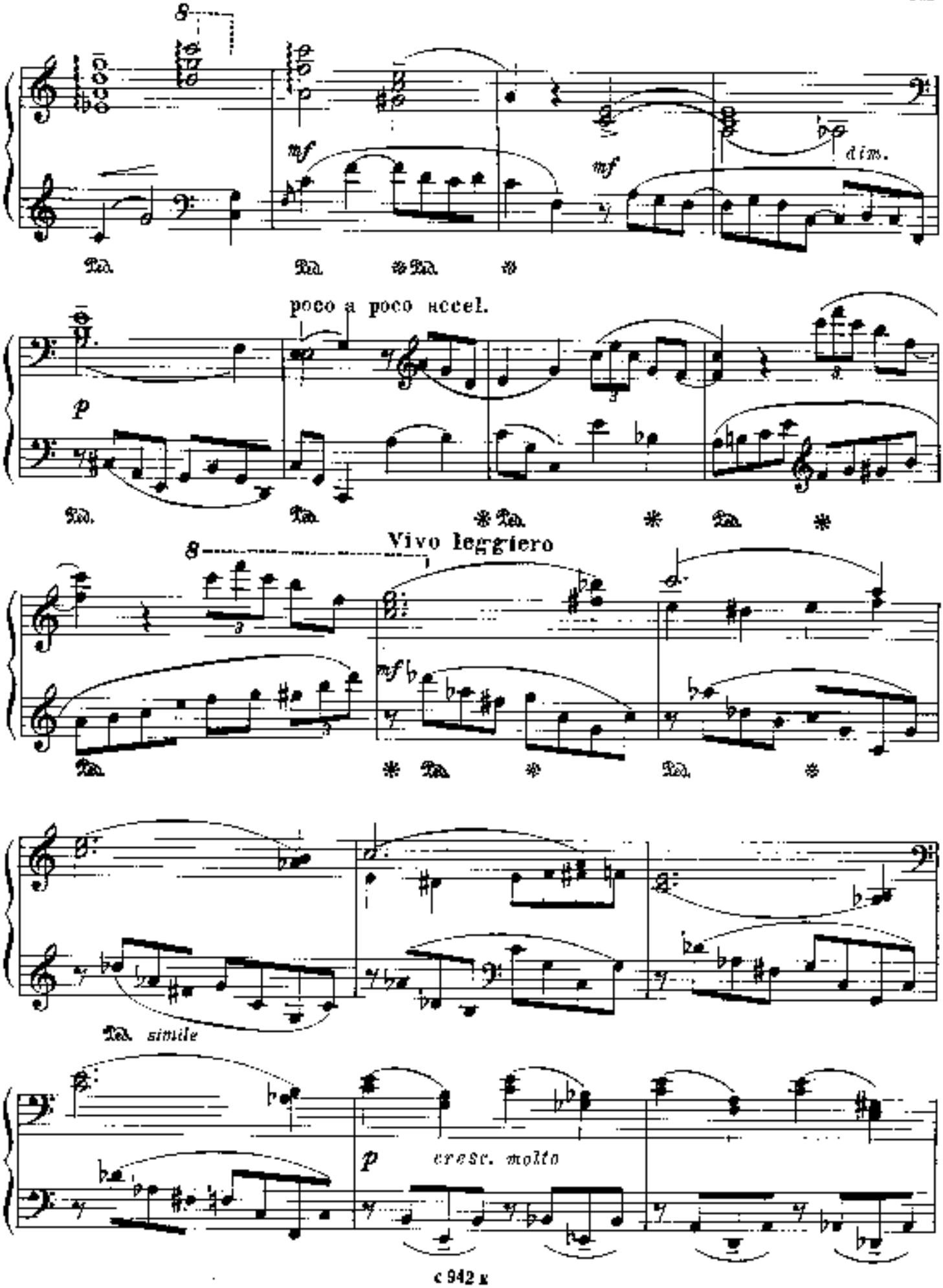
Tempo I (ma largamente)

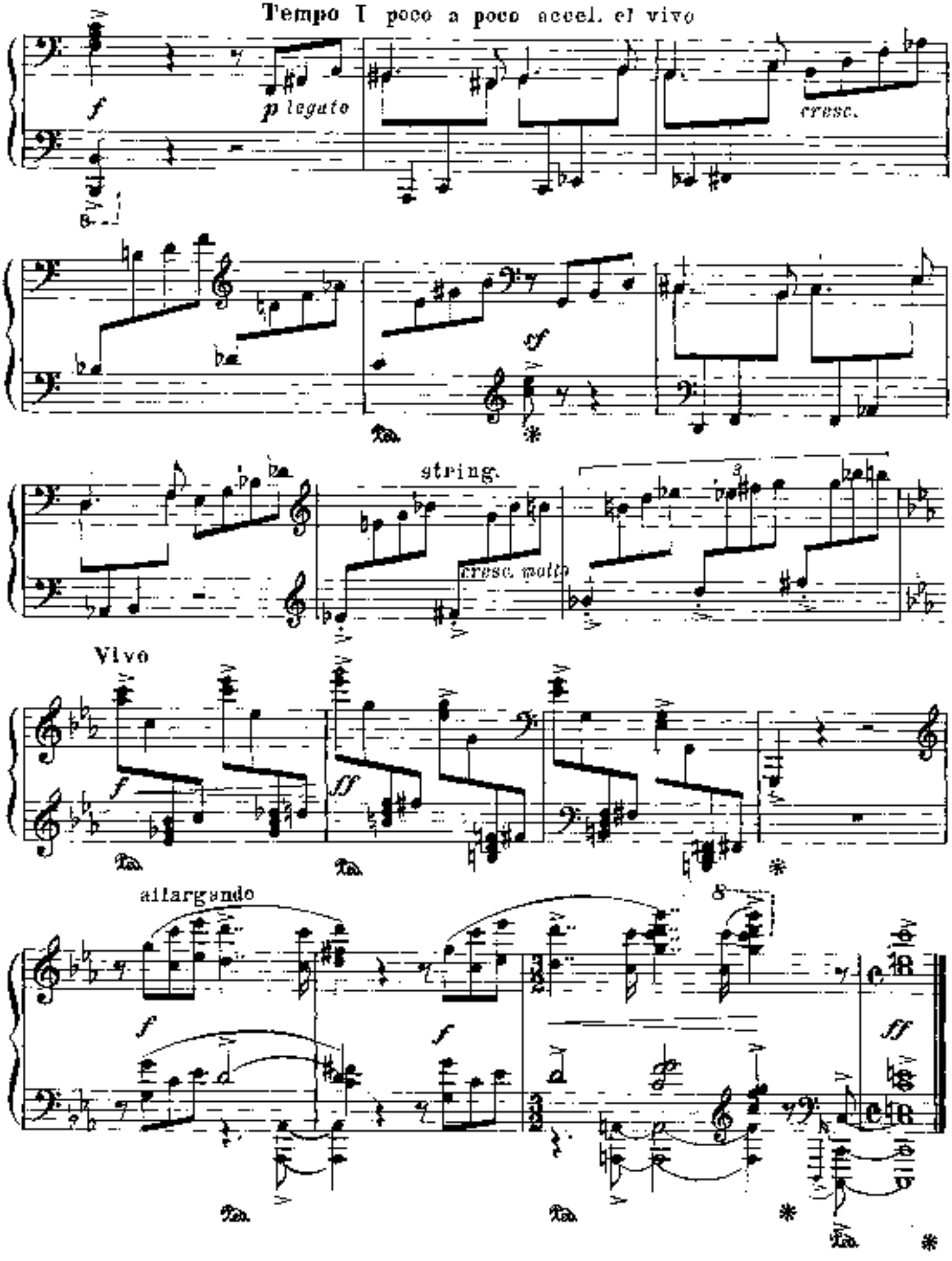





p
mf
con Ped.
cresc.
f
mf
f
p sub.


accel.
cresc. molto
rall. molto
Tranquillo


8
mf
dim.
mf
poco a poco accel.
p
Vivo leggiero
8
mf
simile
p
cresc. molto


Tempo I poco a poco accel. el vivo
f
p legato
cresc.
sf
string.
cresc. molto
Vivo
f
ff
allargando
f
f
ff

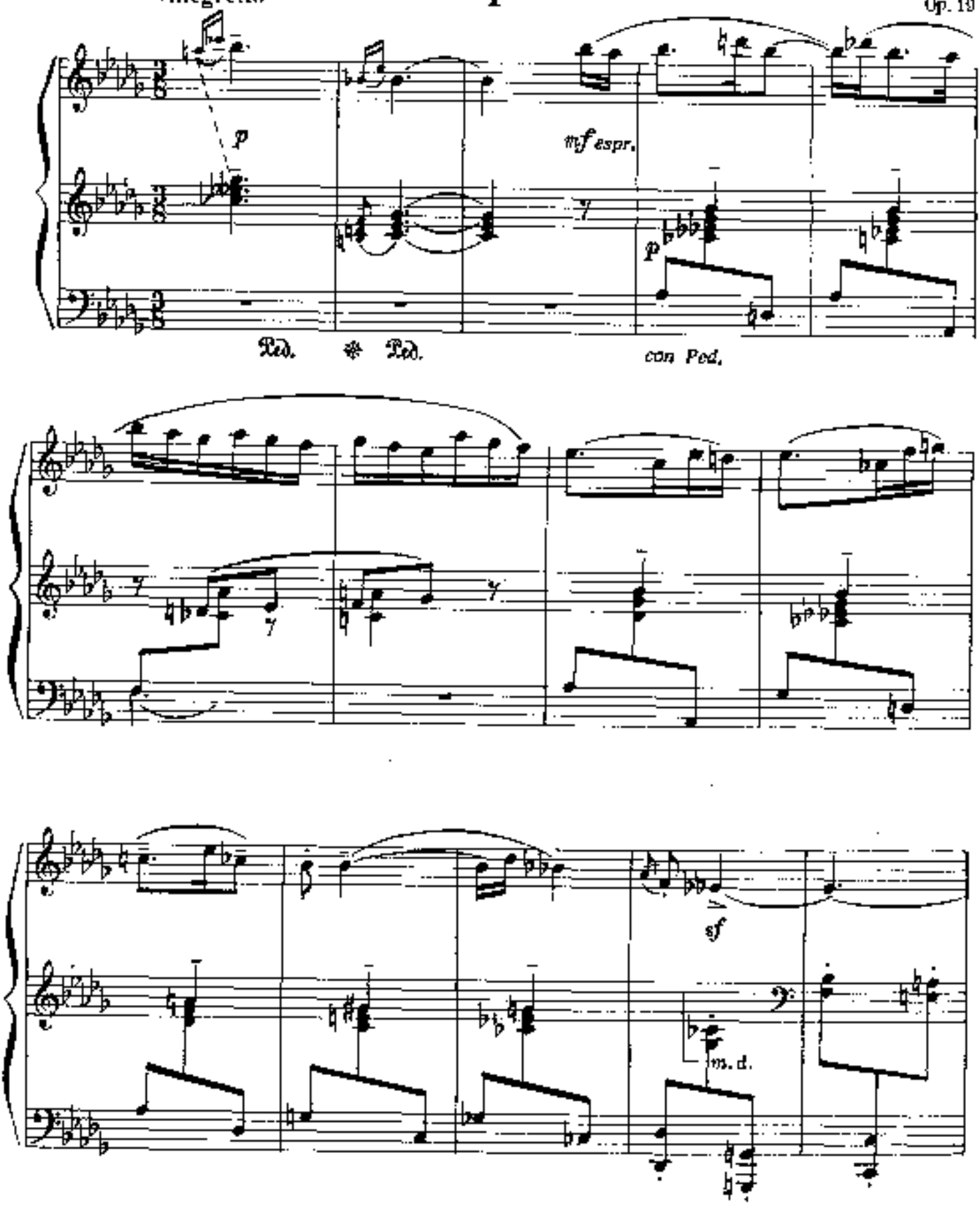
ДВА СИМФОНИЧЕСКИХ ТАНЦА

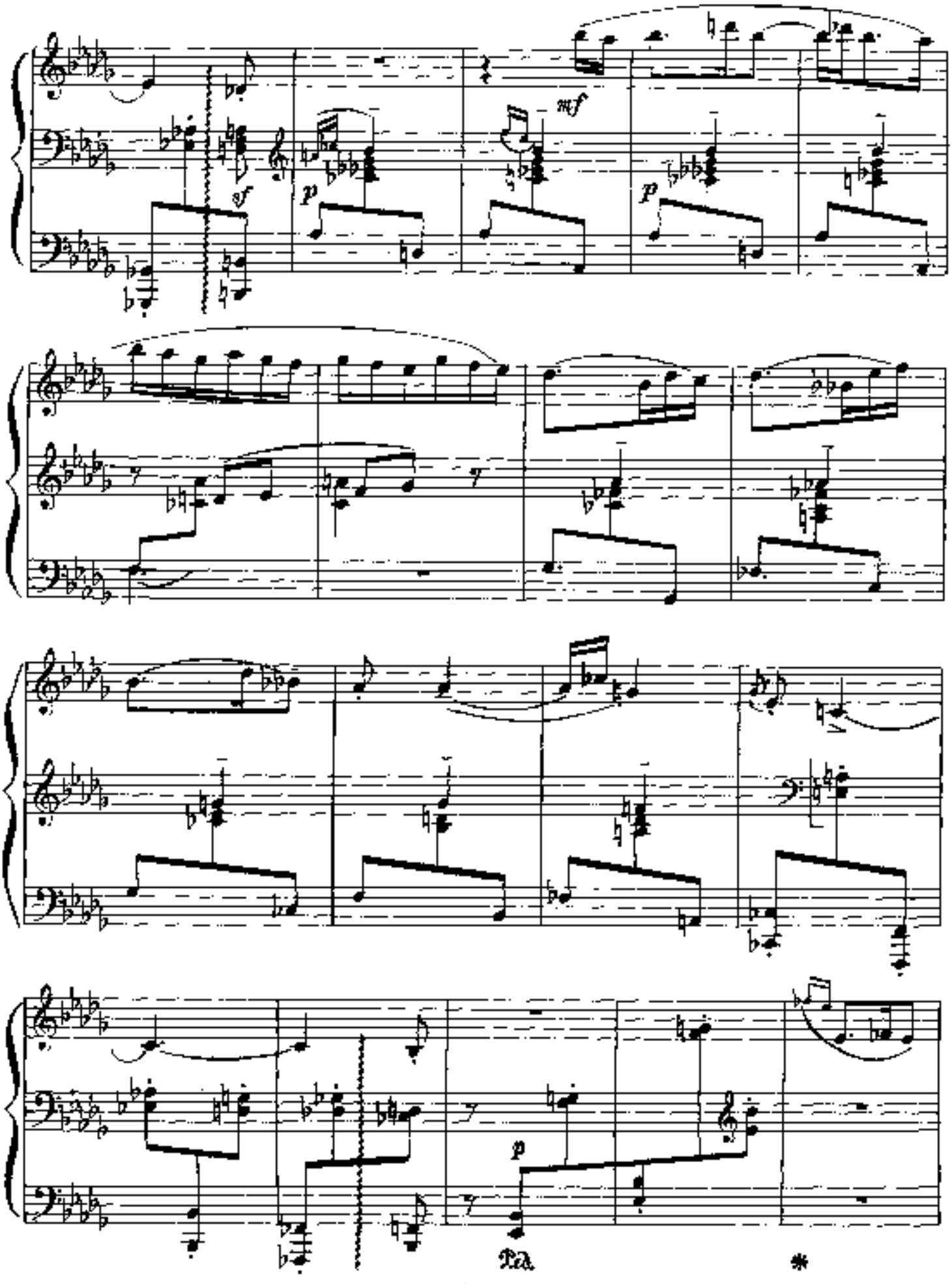
TWO SYMPHONIC DANCES

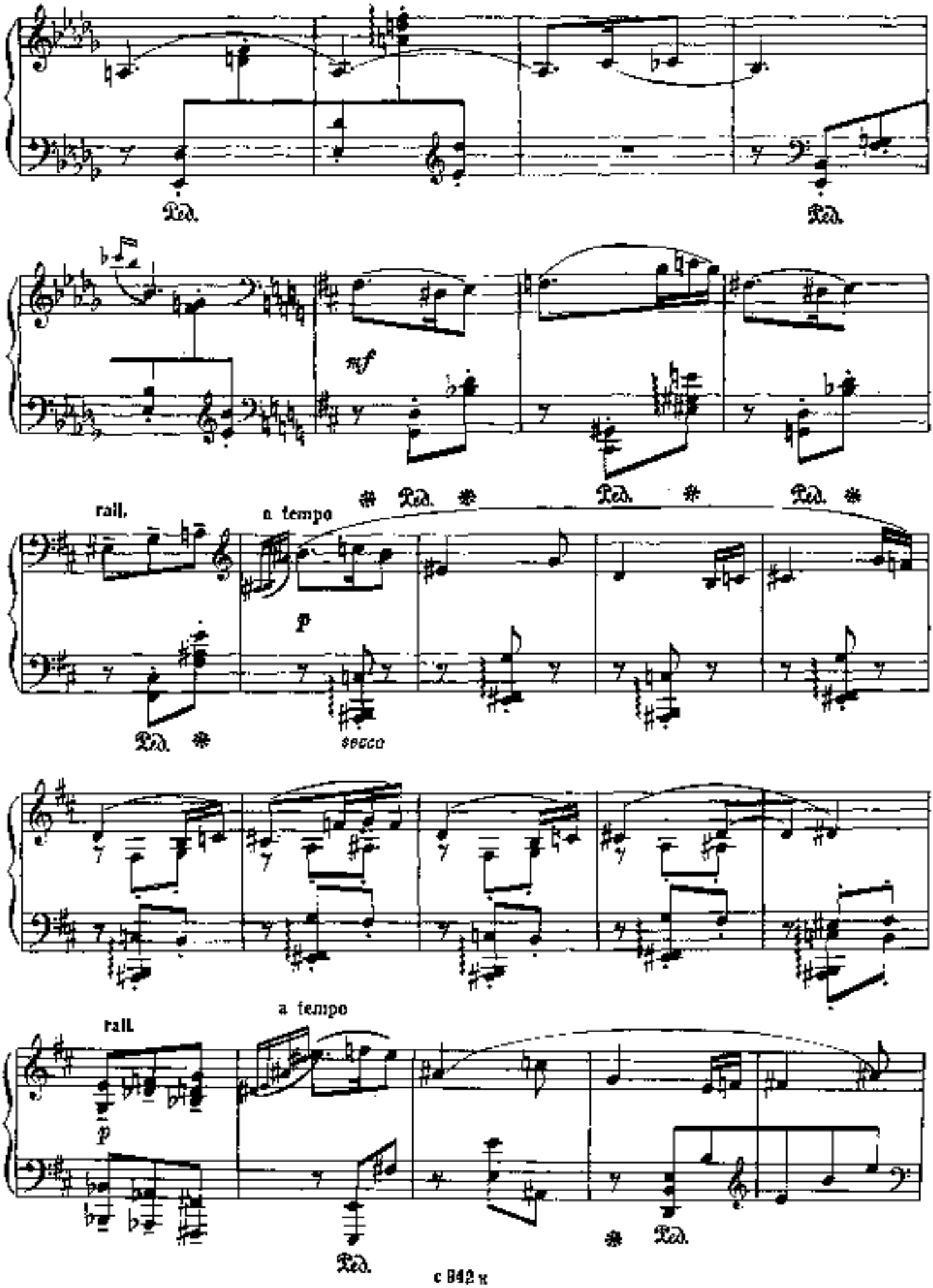
Соч. 19
Op. 19

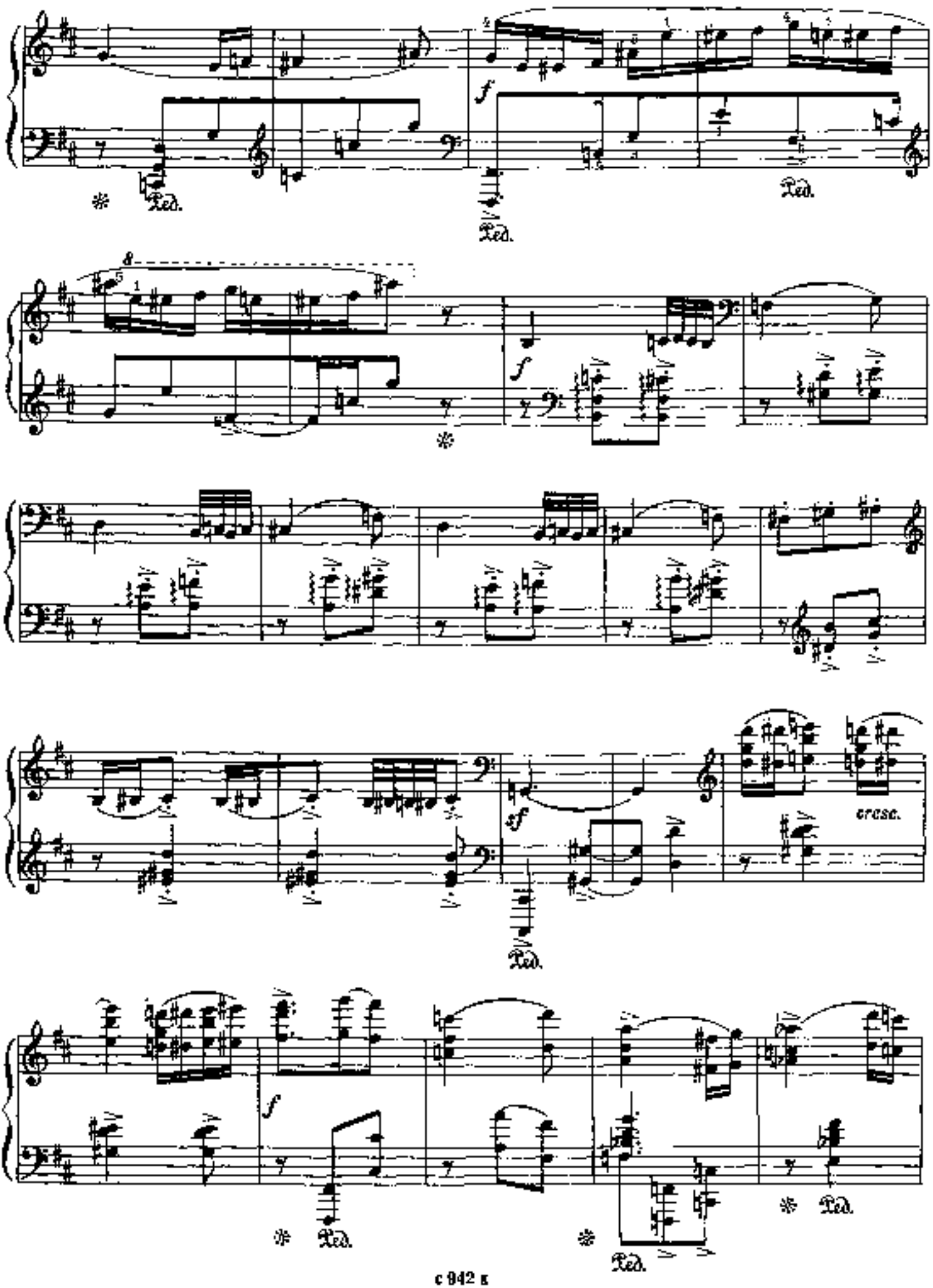
I

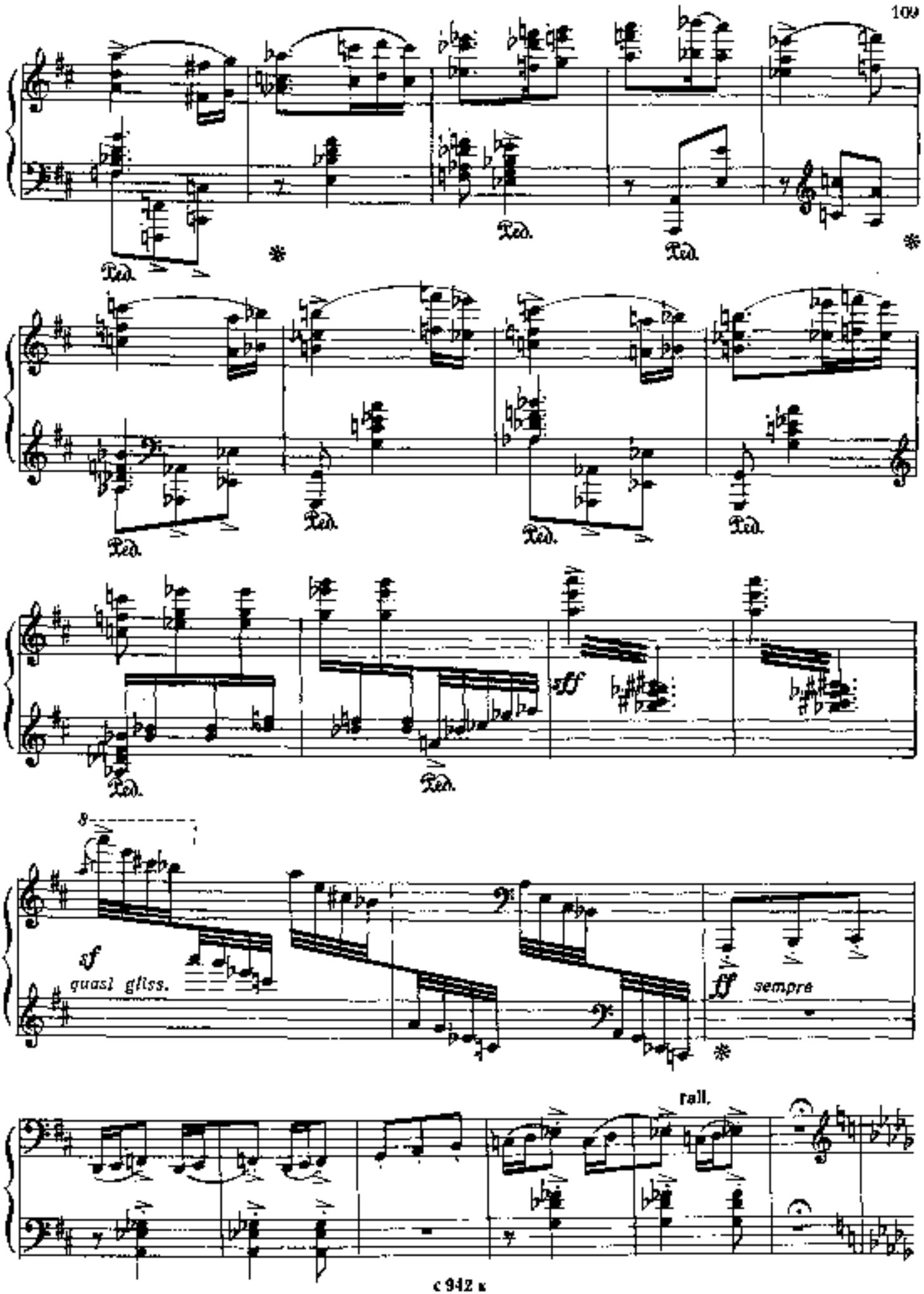
Allegretto

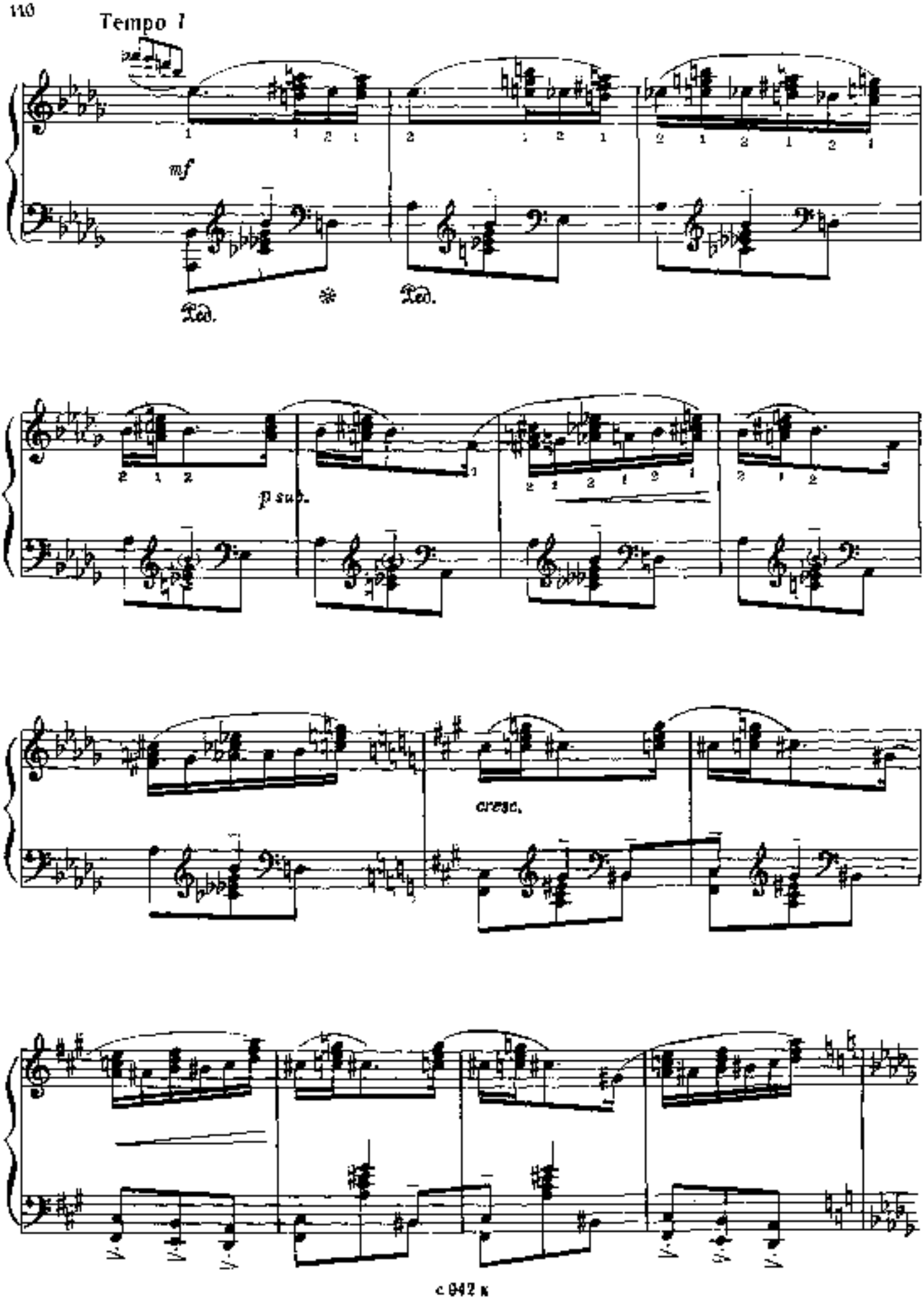


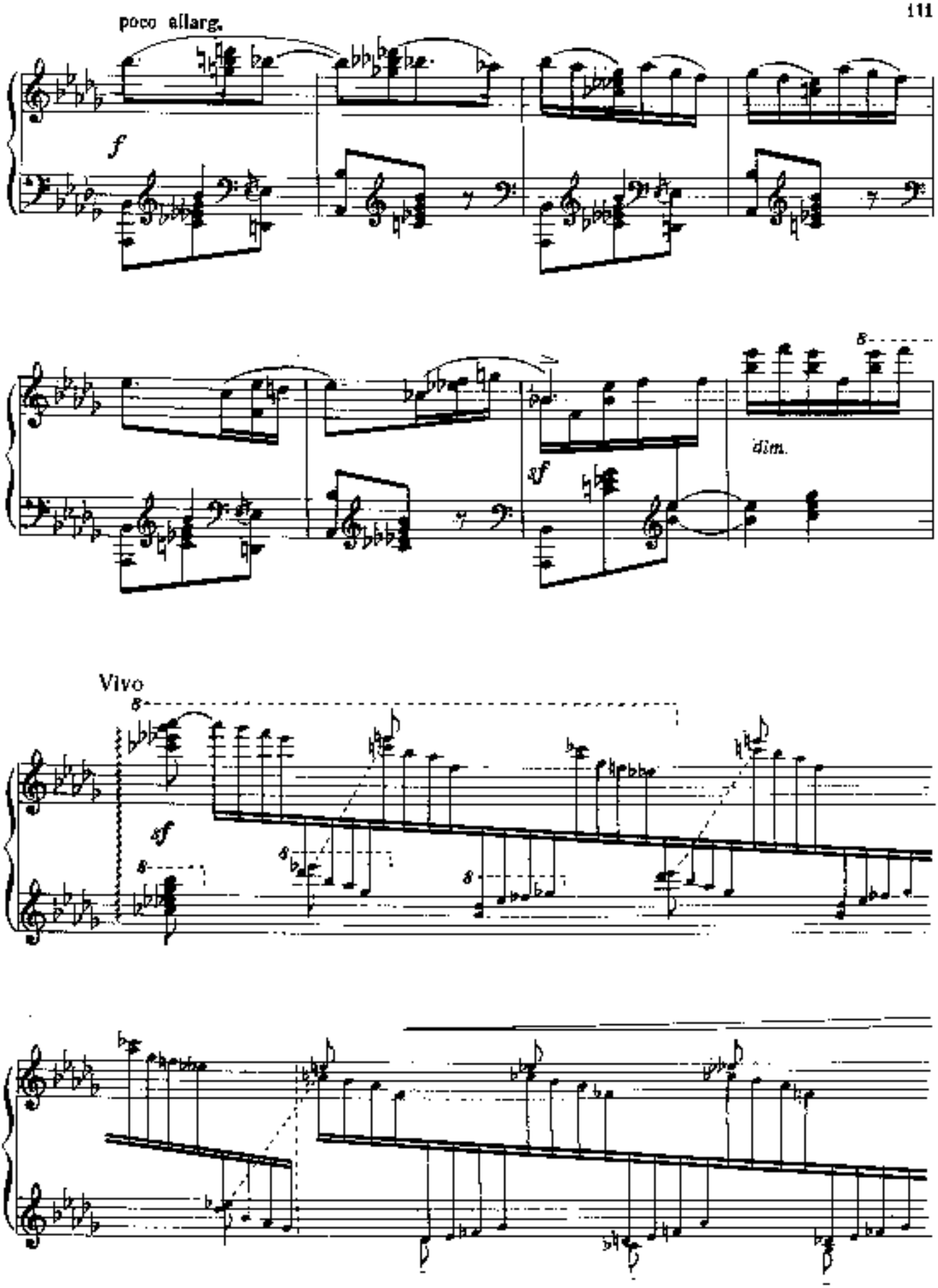

mf
sf
p
p
p
Ped.
*

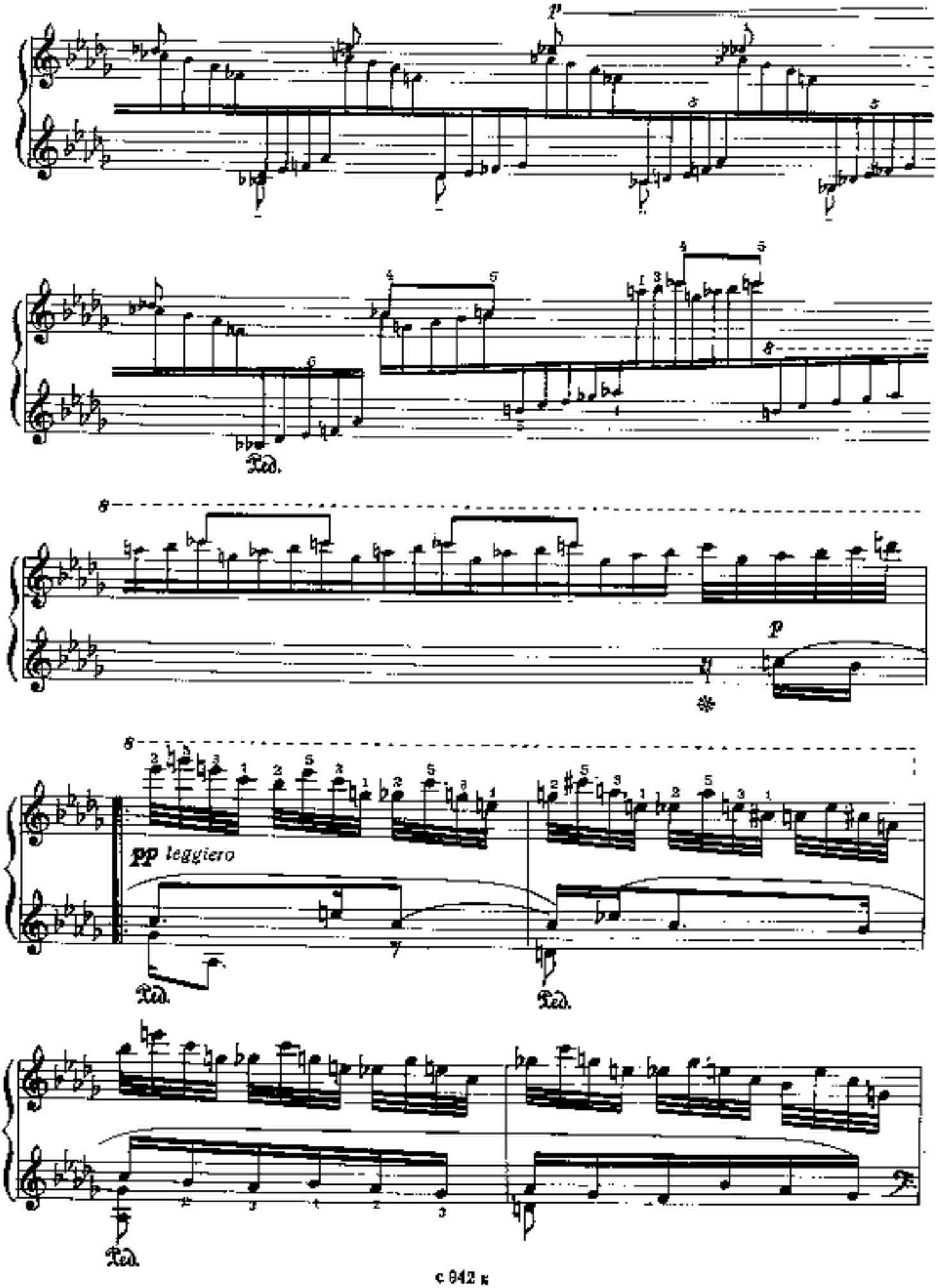

Ped.
Ped.
mf
rall.
a tempo
Ped.
Ped.
Ped.
p
Ped.
secco
a tempo
rall.
p
Ped.
Ped.

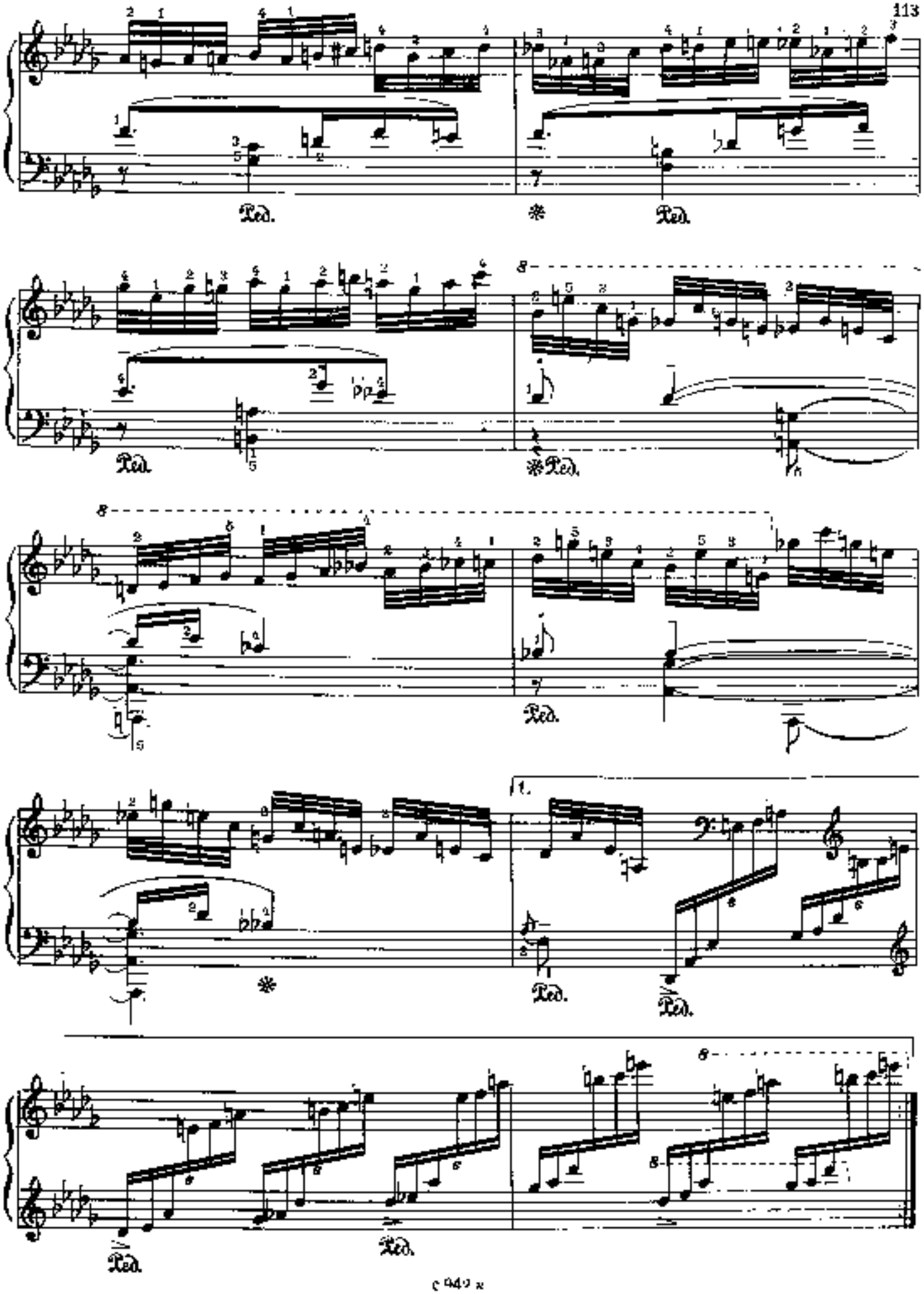

Ped.
f
sf
cresc.

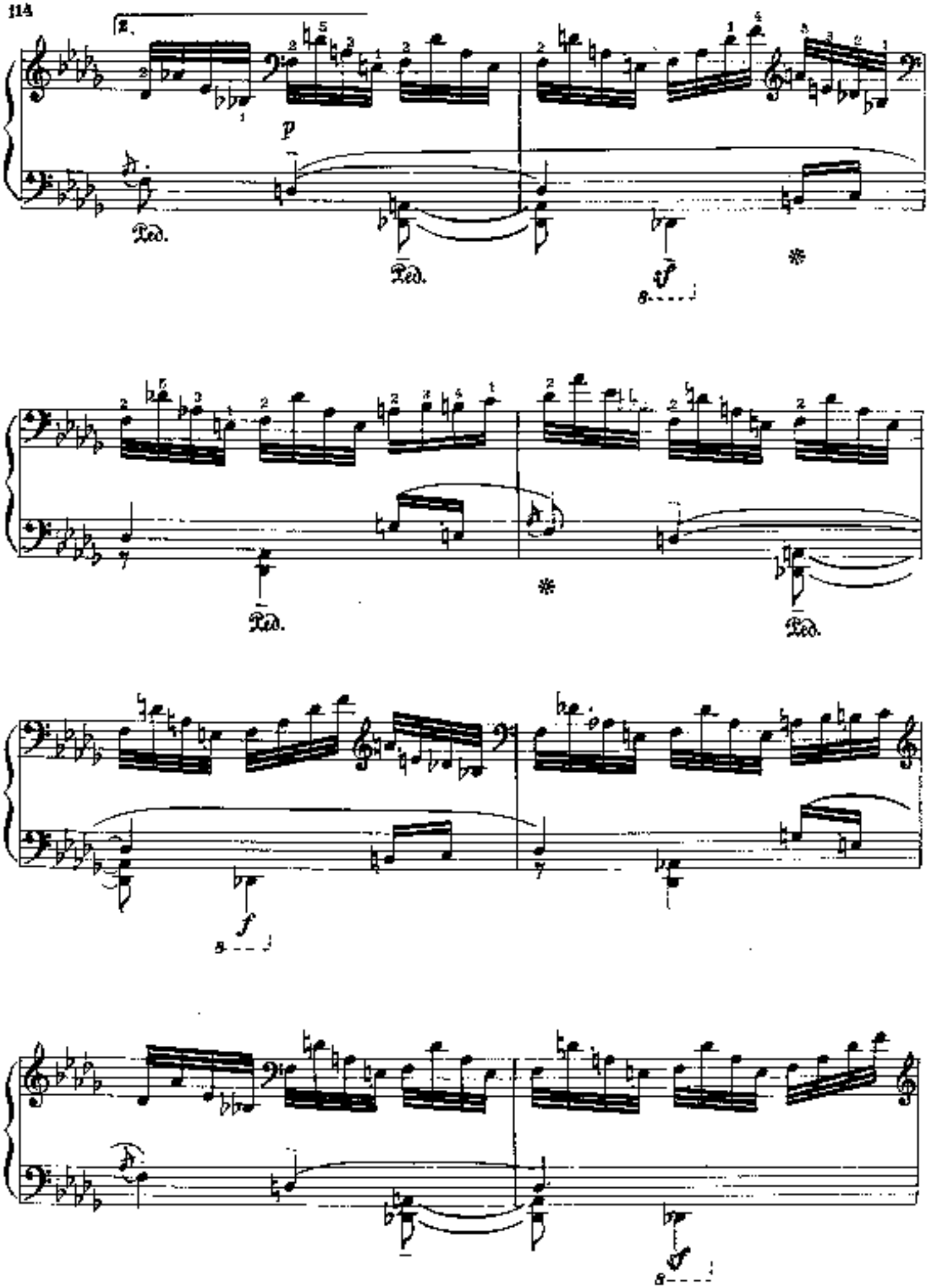

Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
sff
8
sf
quasi gliss.
ff sempre
rall.

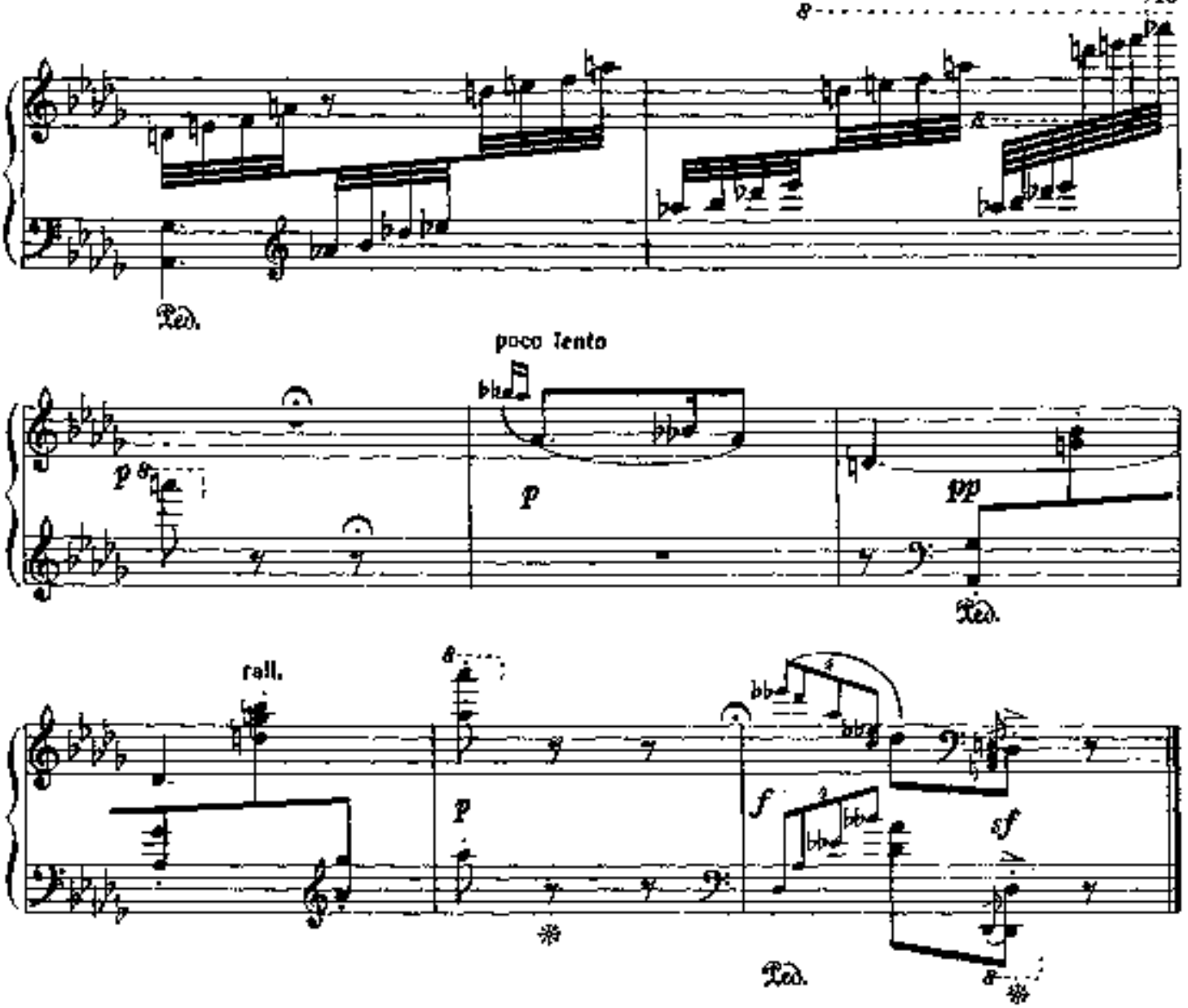

Tempo I
mf
Ped.
*
Ped.
p sub.
cresc.


poco allarg.
f
8
dim.
sf
Vivo
8
sf
8
8
8


p
Ped.
8
p
pp leggiero
Ped.
Ped.
Ped.

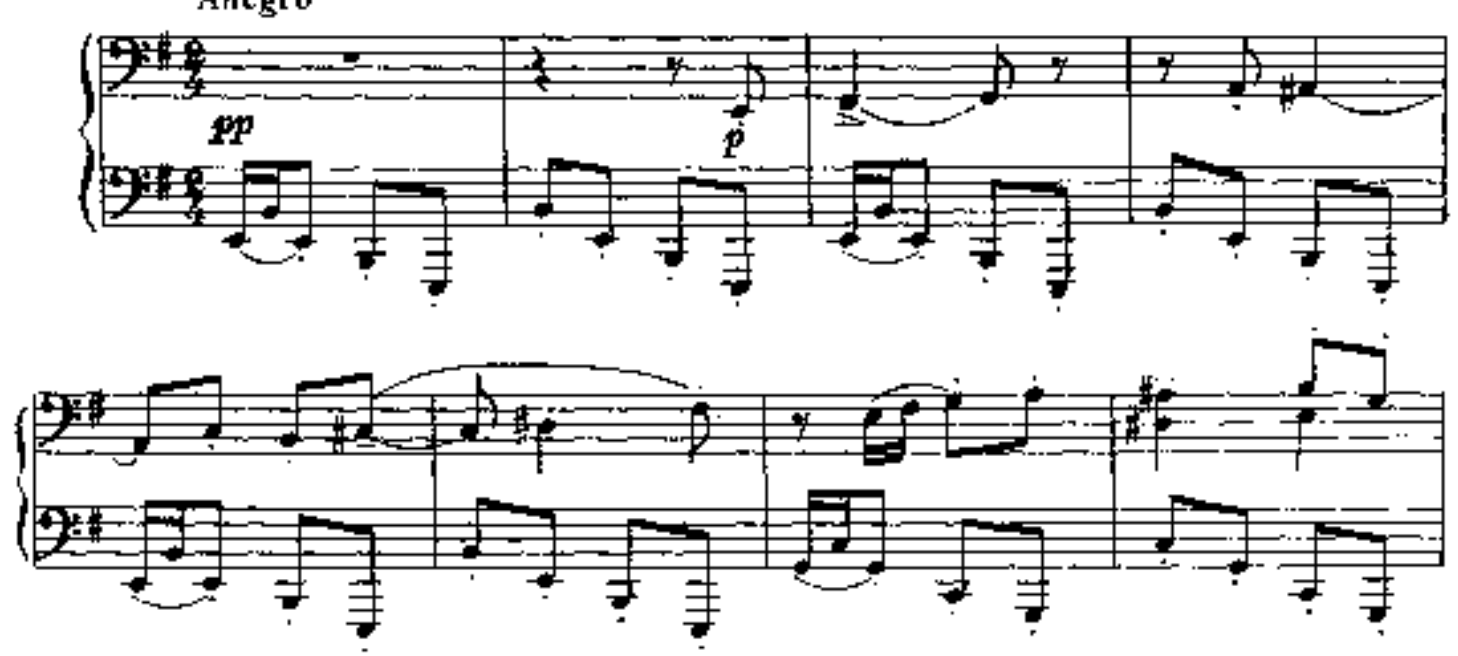

Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
1.

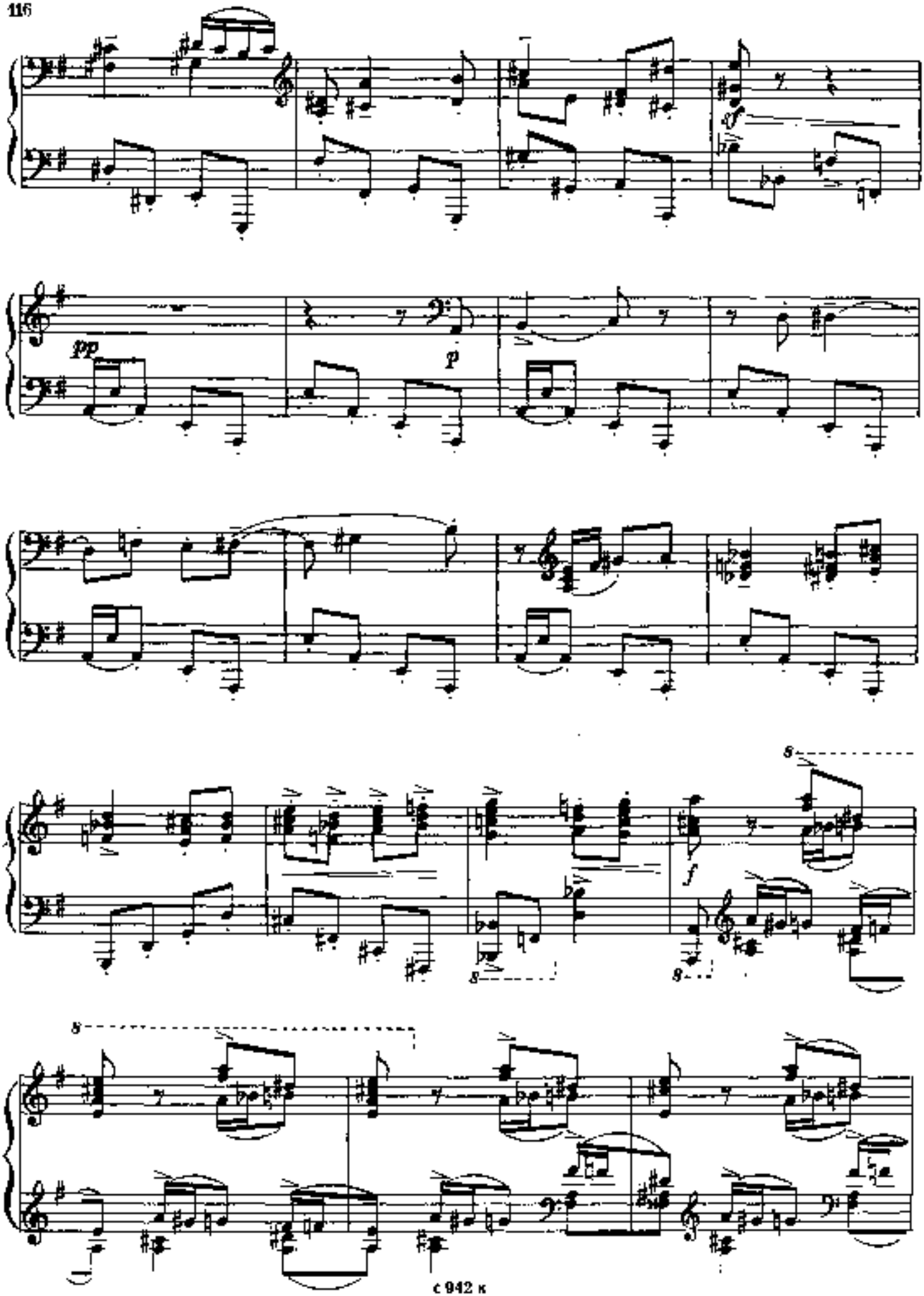

Ped.
Ped.
Ped.
Ped.

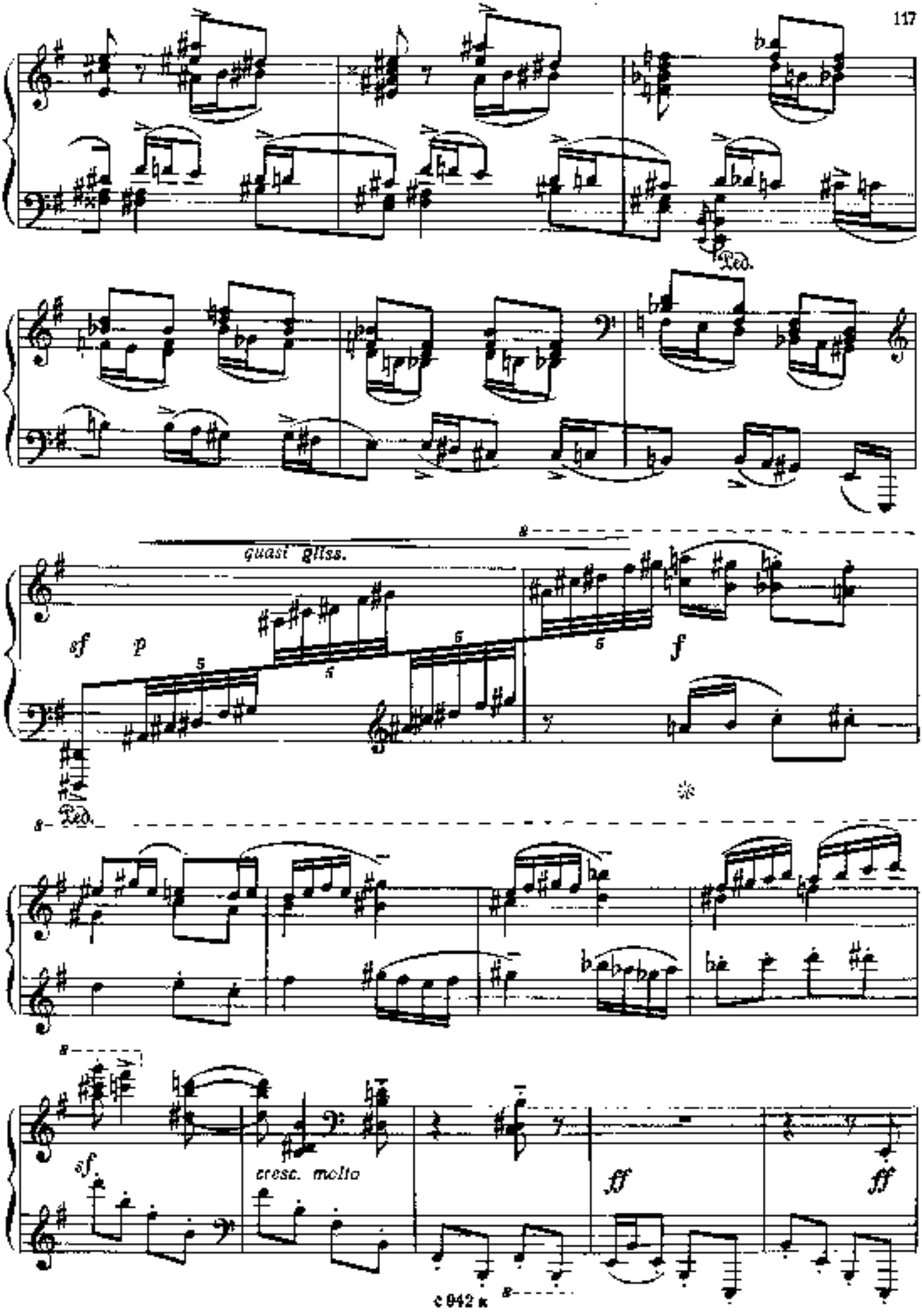


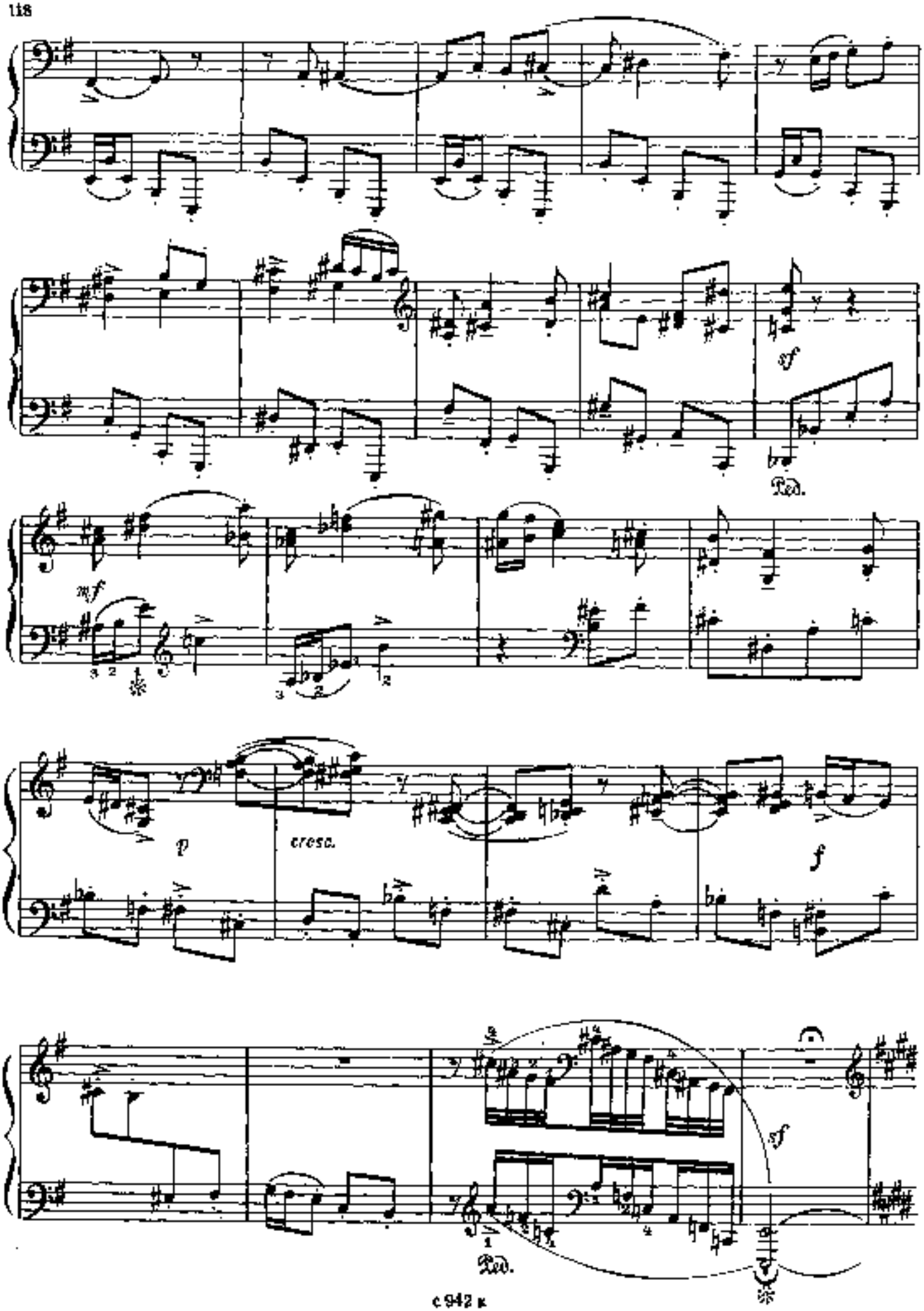
II

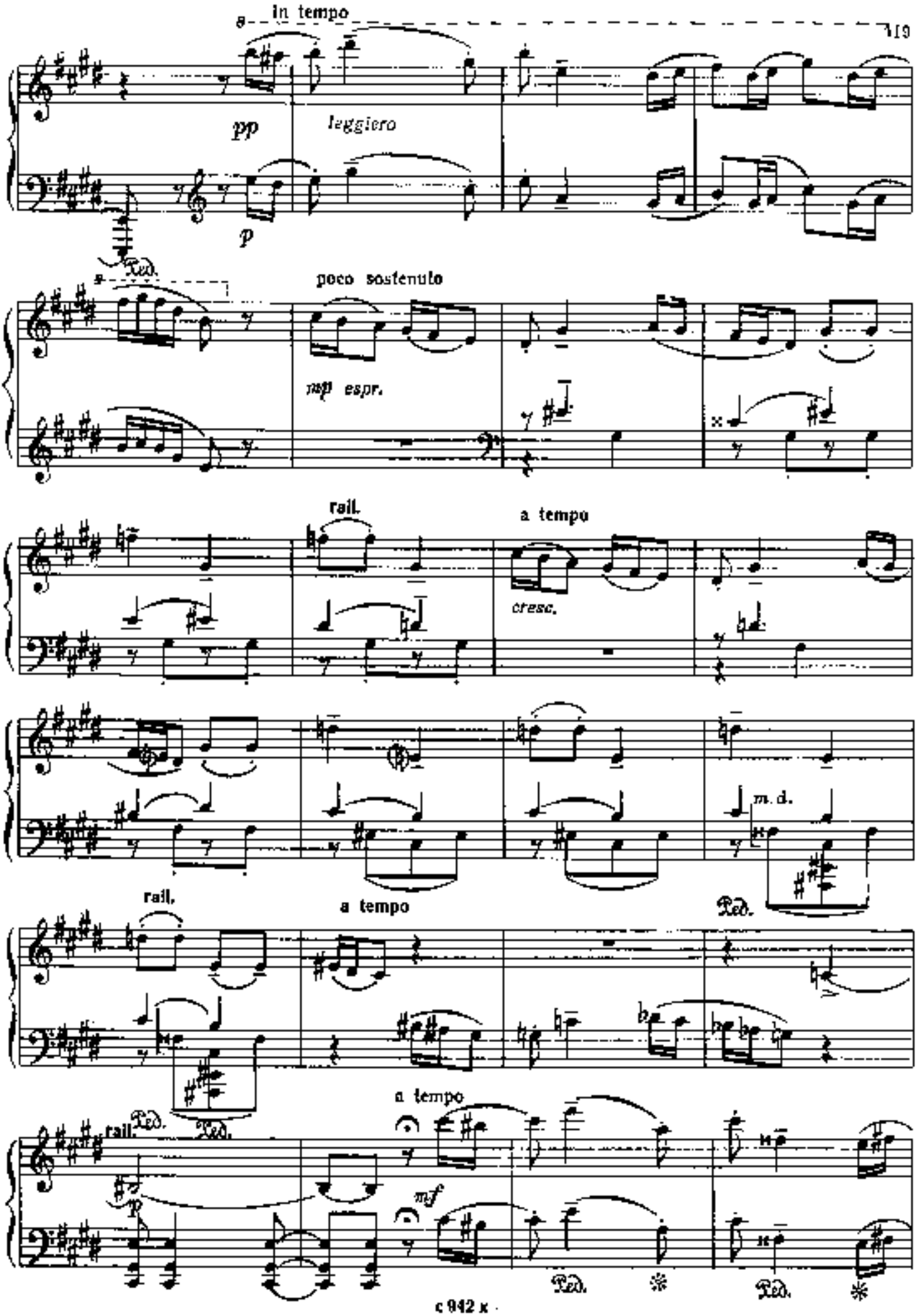
Allegro

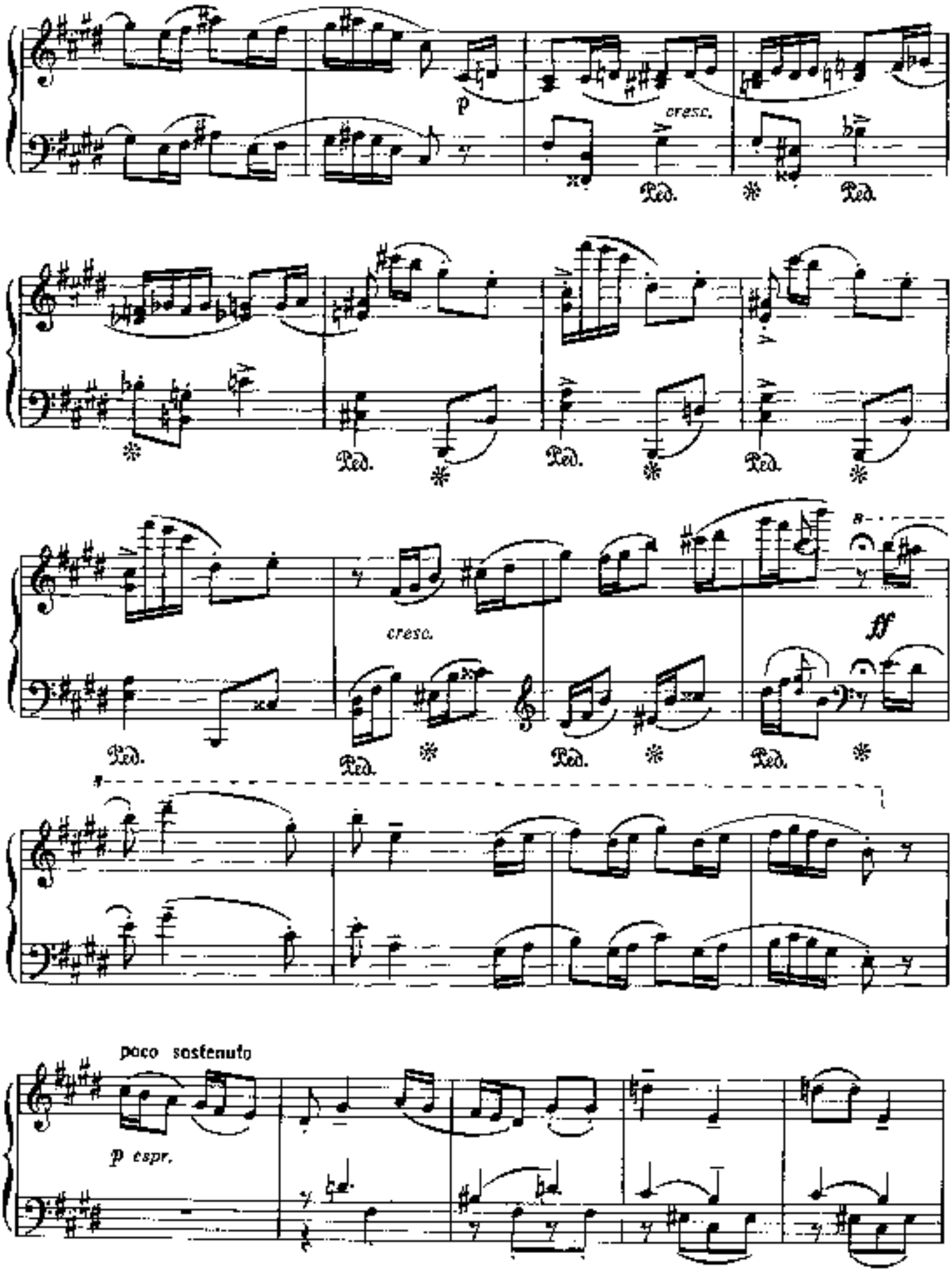


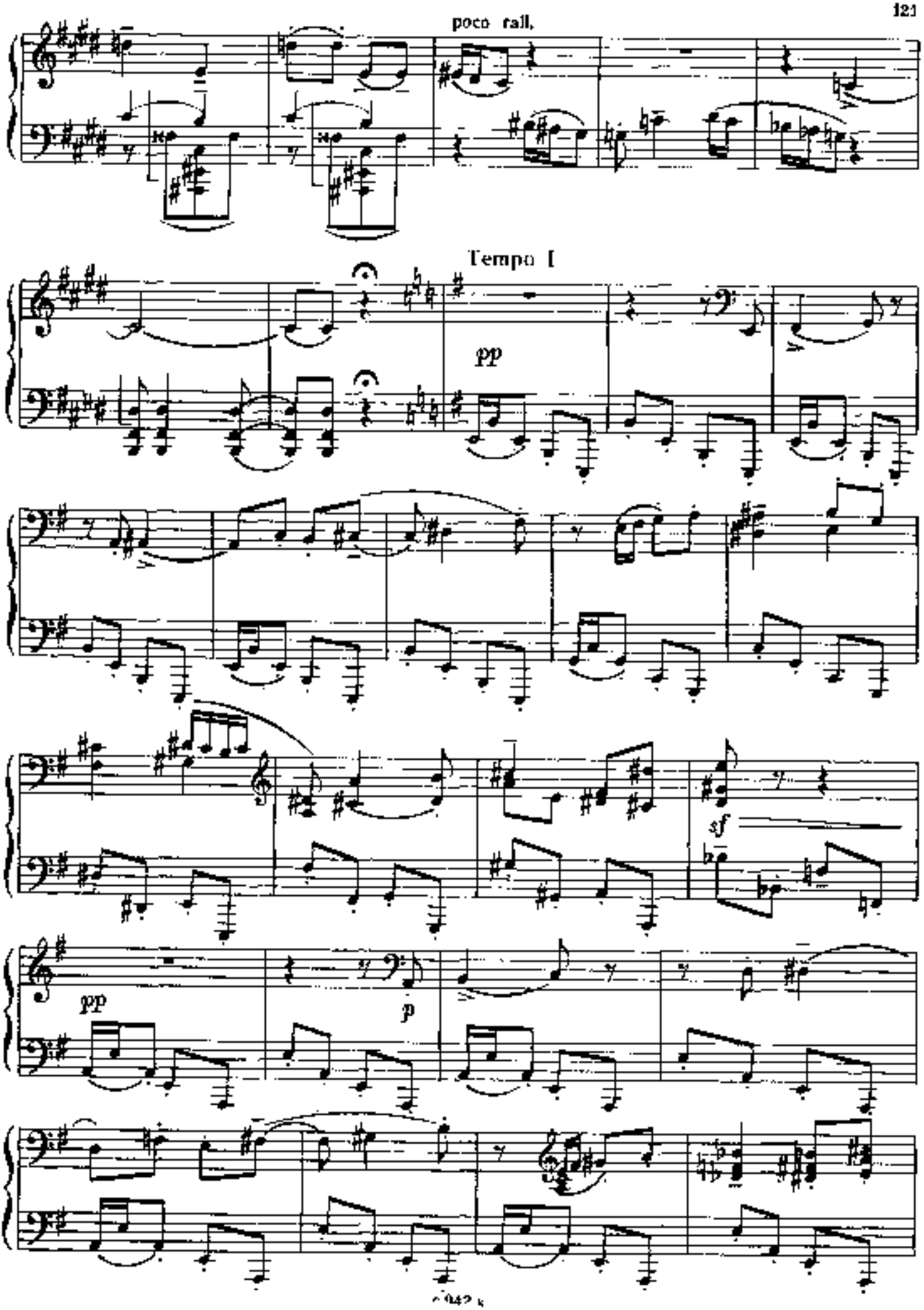

sf
pp
p
f
8
8
8
8

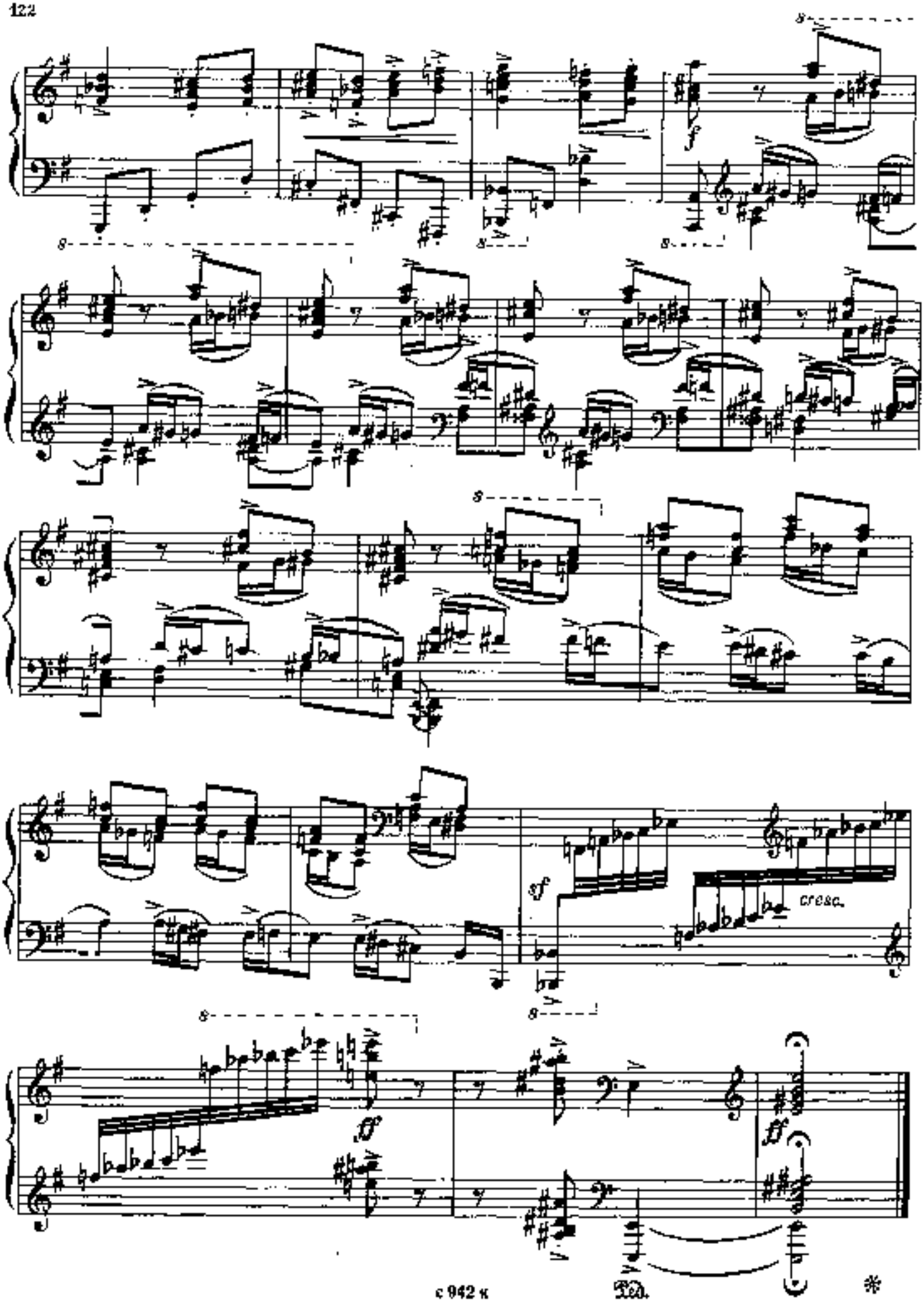

Ped.
quasi gliss.
sf
p
f
Ped.
sf.
cresc. molto
ff
ff


sf
Ped.
mf
p
cresc.
f
sf
Ped.


in tempo
pp
leggiero
p
Ped.
poco sostenuto
mp espr.
rall.
a tempo
cresc.
m. d.
rall.
a tempo
Ped.
a tempo
rall.
Ped.
Ped.
p
mf
Ped.
Ped.


p
cresc.
Ped.
cresc.
ff
poco sostenuto
p espr.

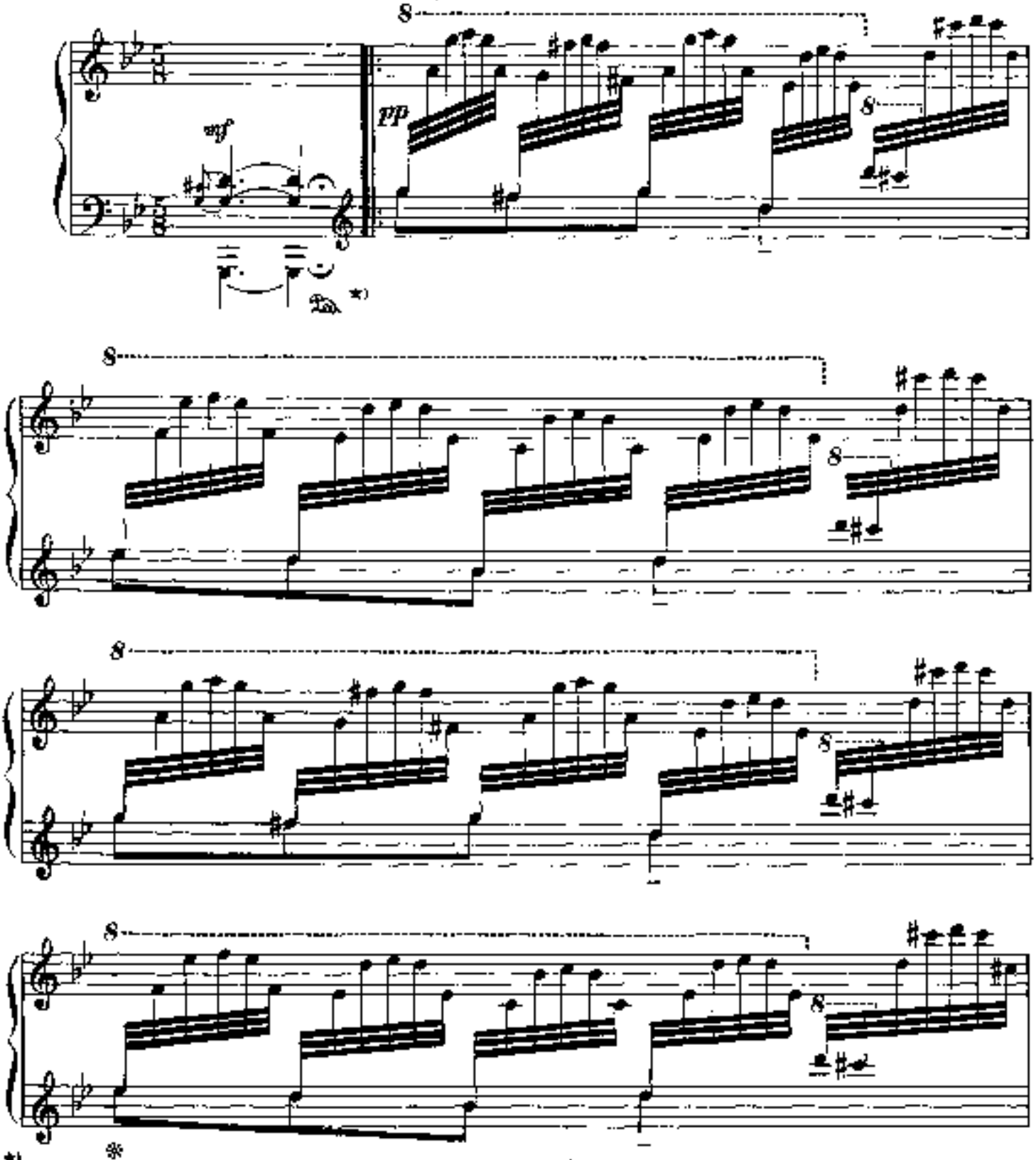

poco rall.
Tempo I
pp
sf
pp
p


f
sf
cresc.
ff
ff
Ped.
*

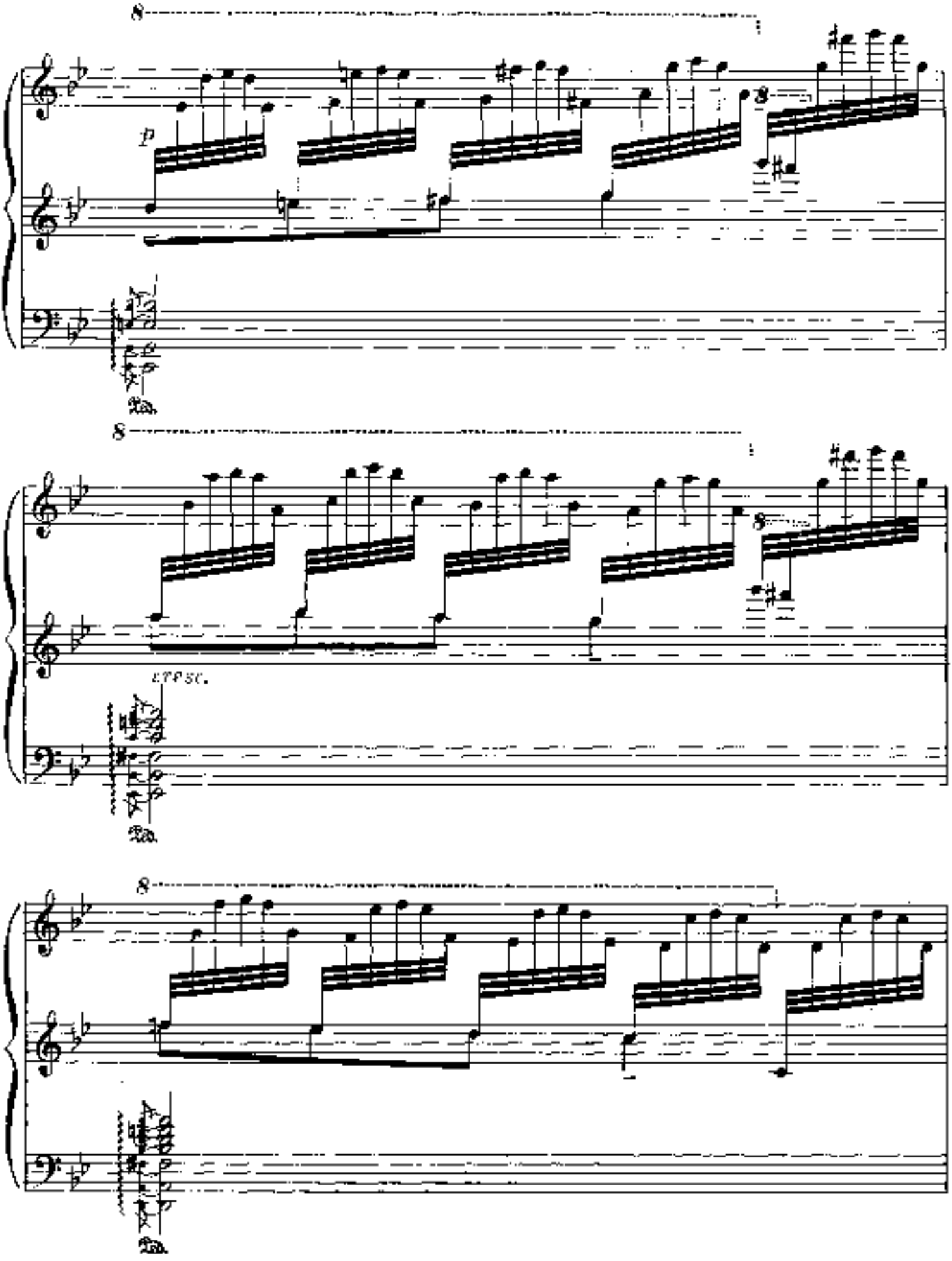
ДВА КОНЦЕРТНЫХ ЭТЮДА TWO CONCERT ETUDES

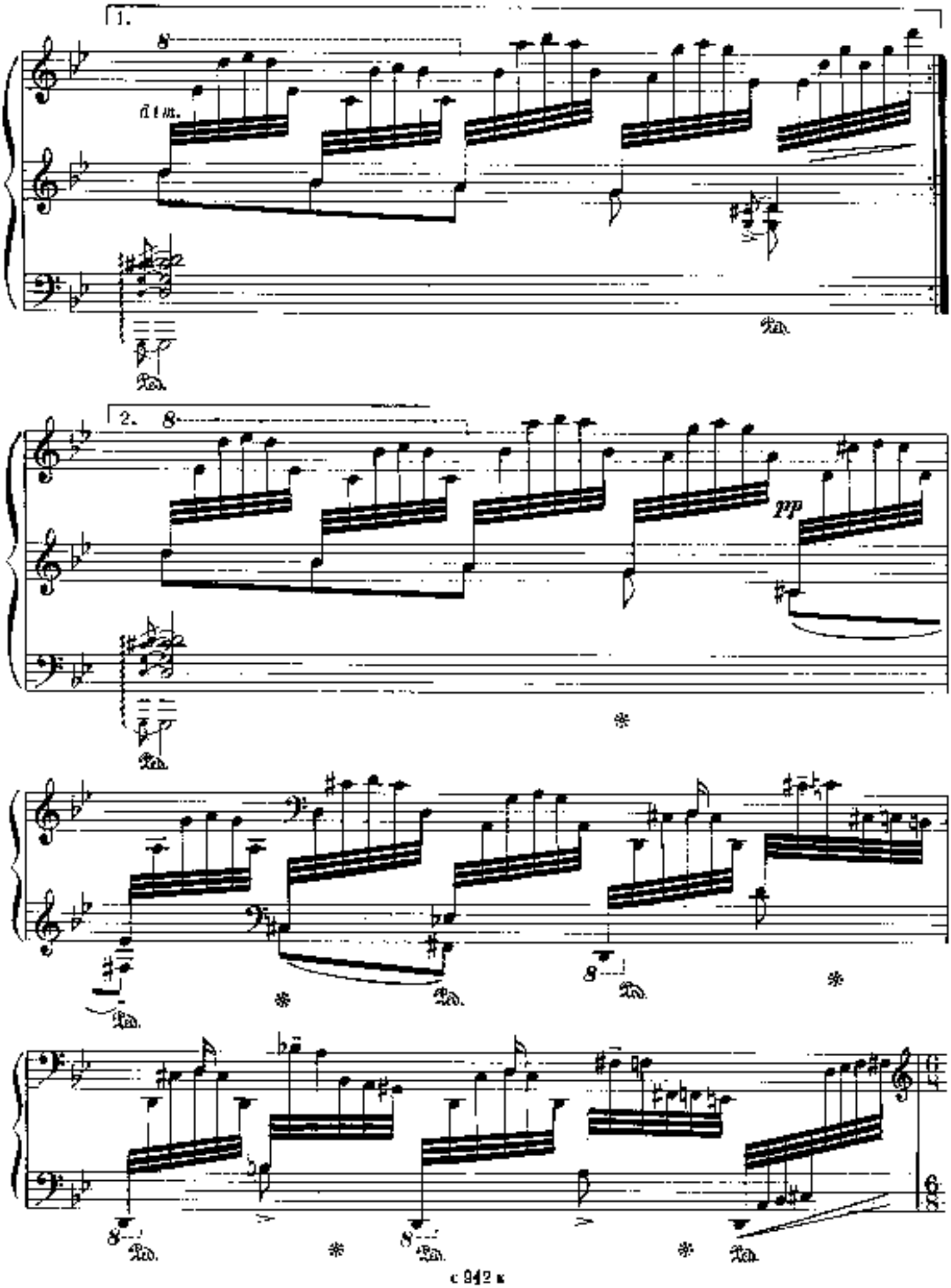
Венгерский напев Hongarian melody

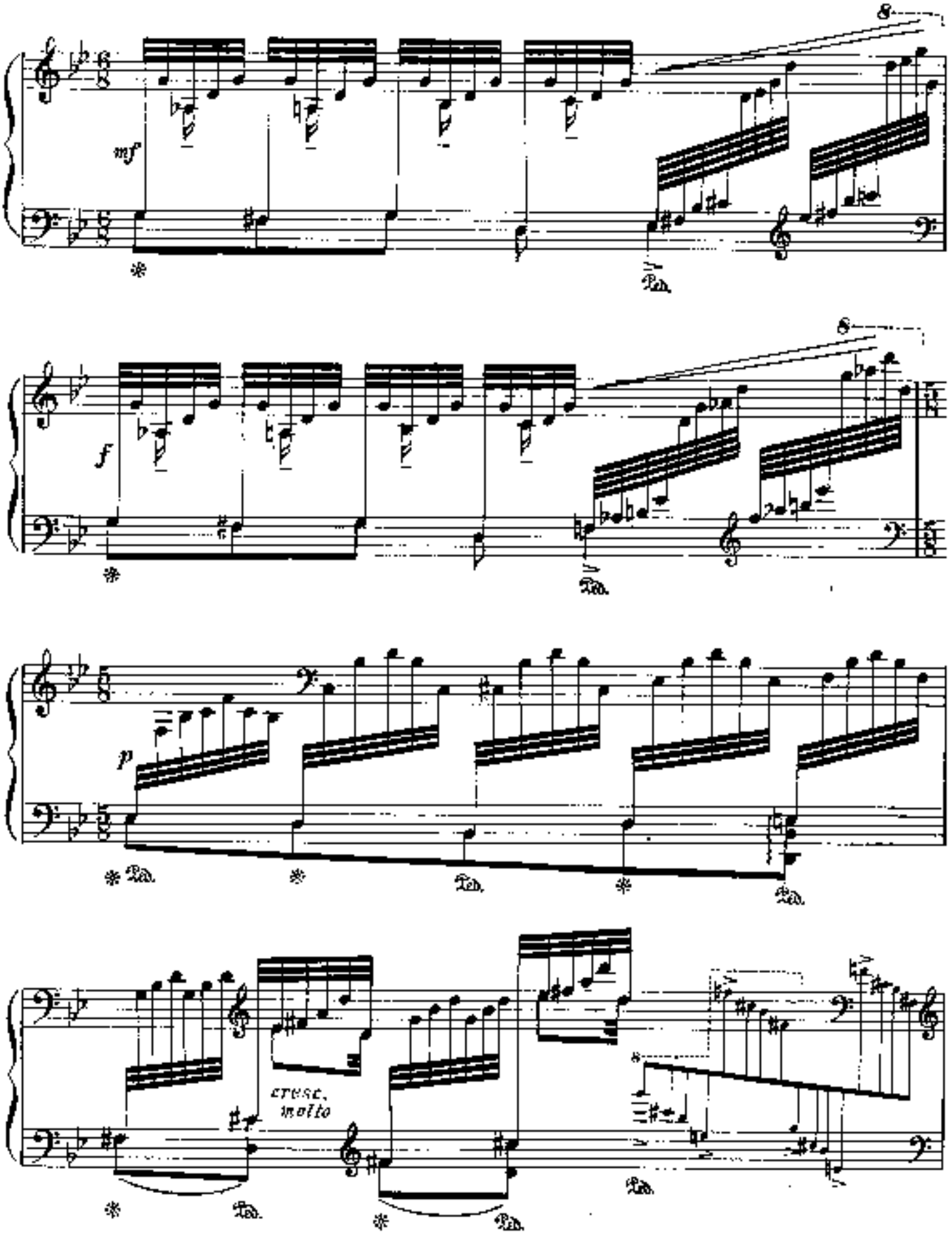
Соч. 22
Op. 22

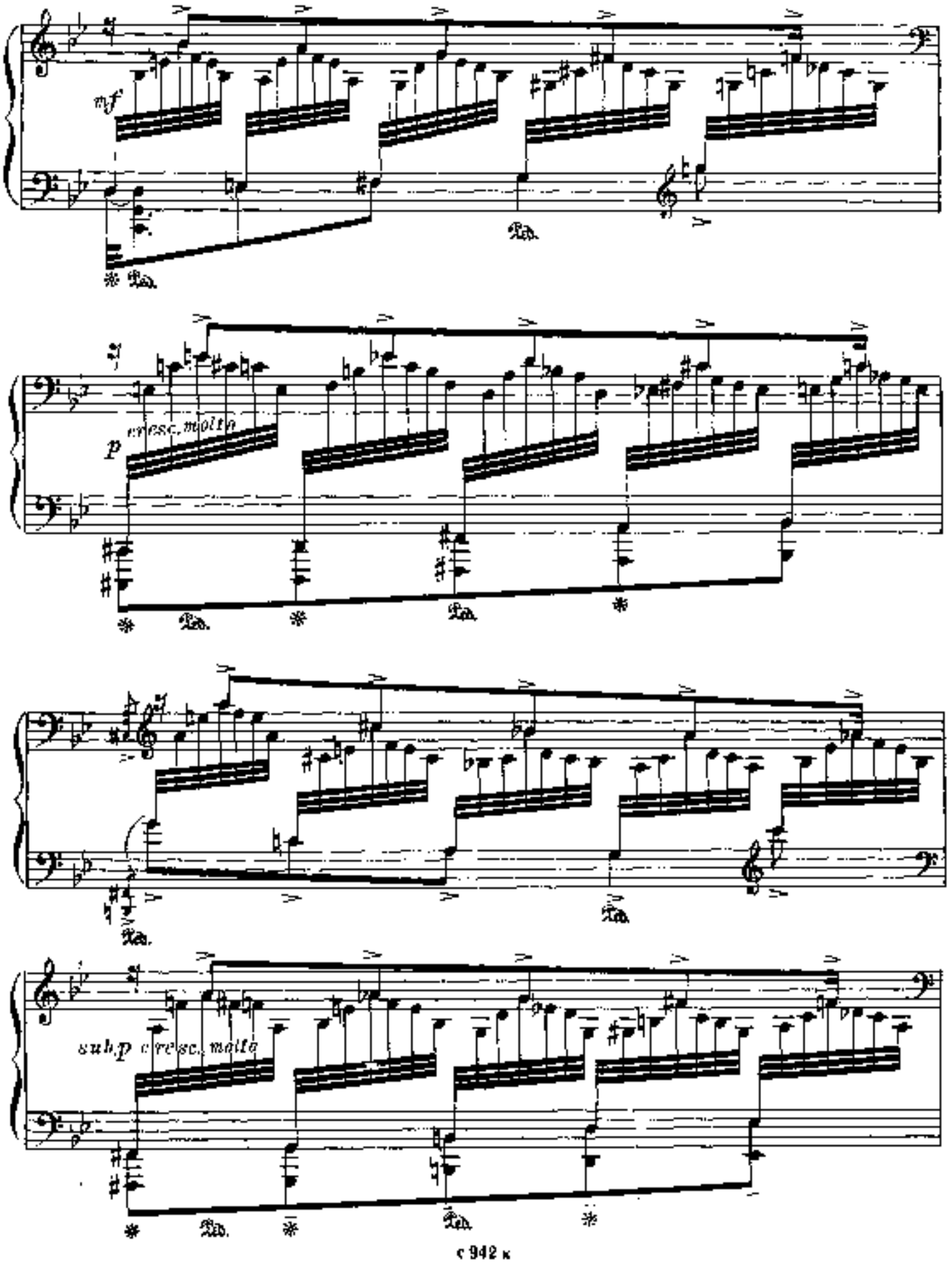


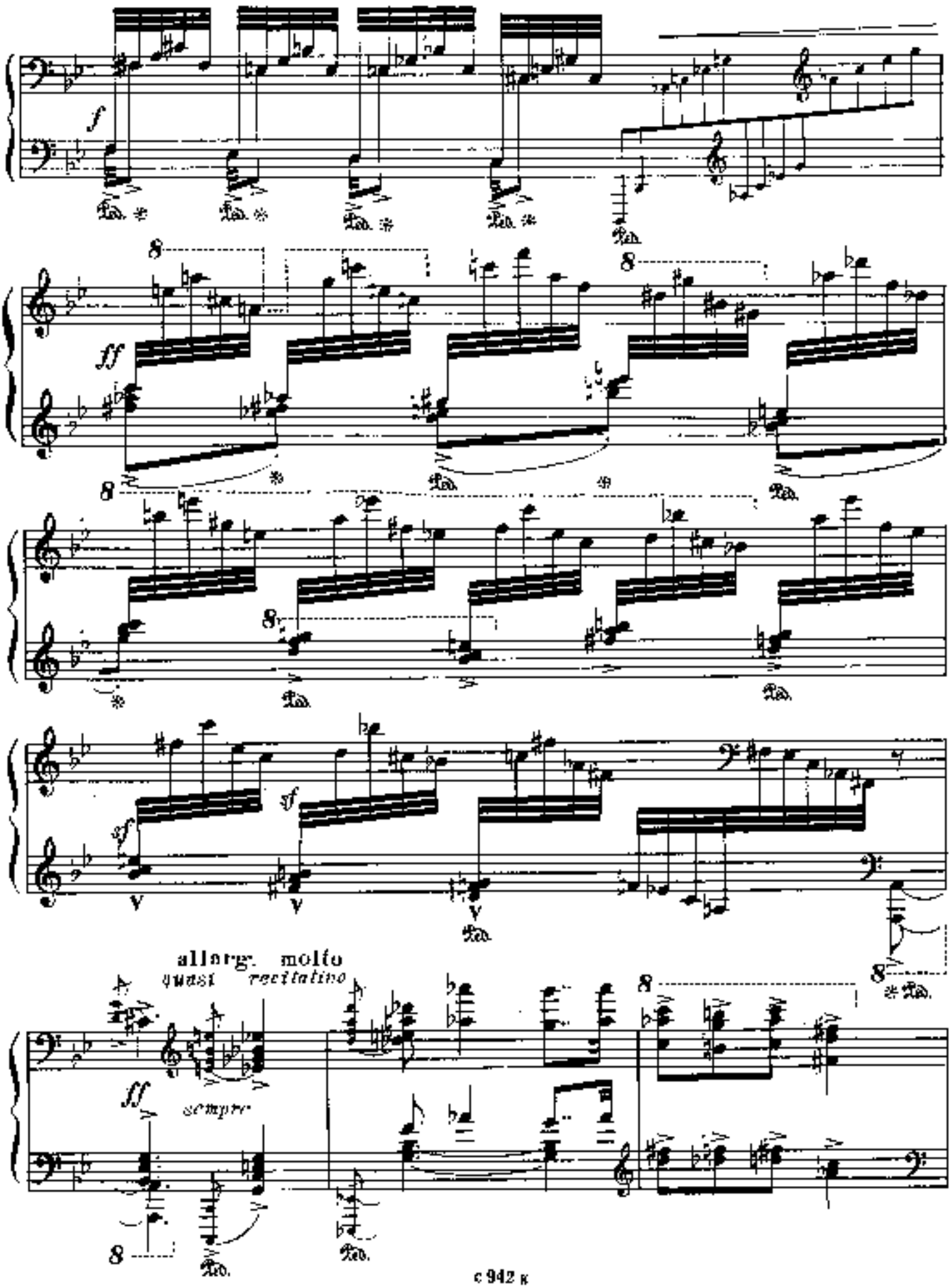
*) При исполнении педализация обязательна (автор).

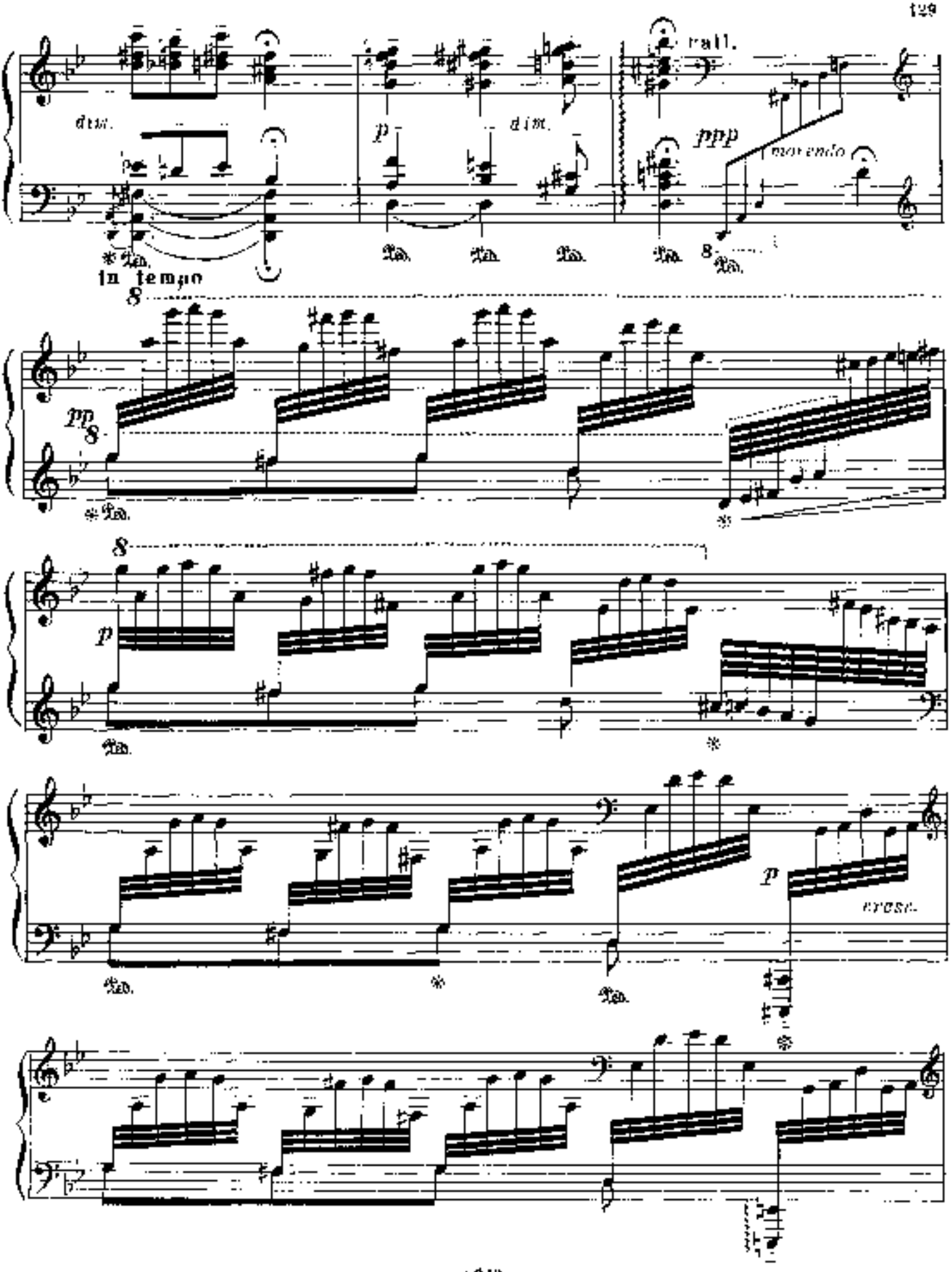

8
p
8
Ped.
8
cresc.
Ped.
8
Ped.

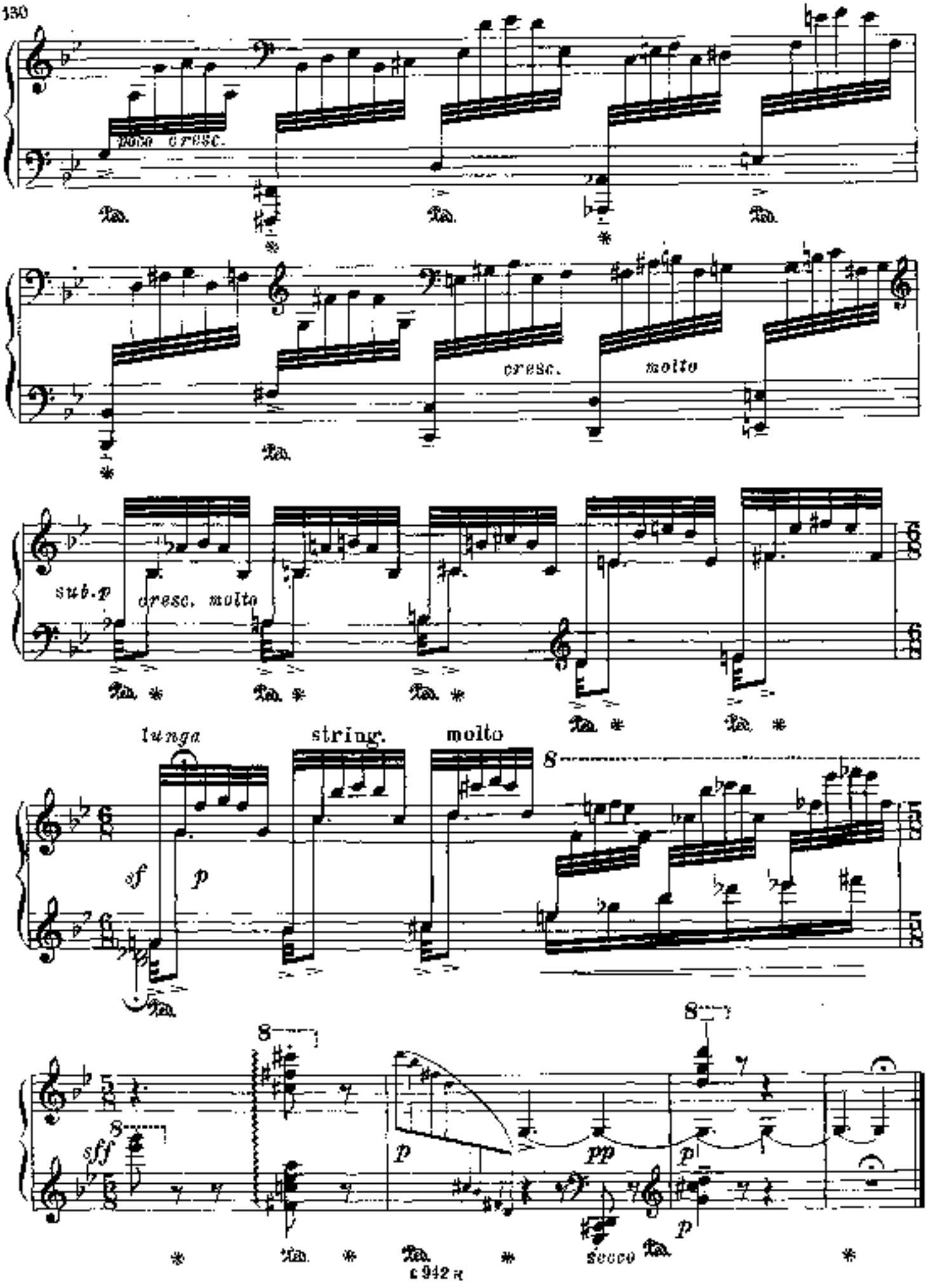

1.
dim.
2.
pp


8
mf
Ped.
8
f
Ped.
p
Ped.
Ped.
Ped.
cresc. molto
Ped.
Ped.
Ped.


mf
Ped.
*
p cresc. molto
sub.p cresc. molto


f
ff
sf
sf
sf
allarg. molto
quasi recitativo
ff
sempre


dim.
p
dim.
rall.
ppp
morendo
In tempo
pp
p
cresc.

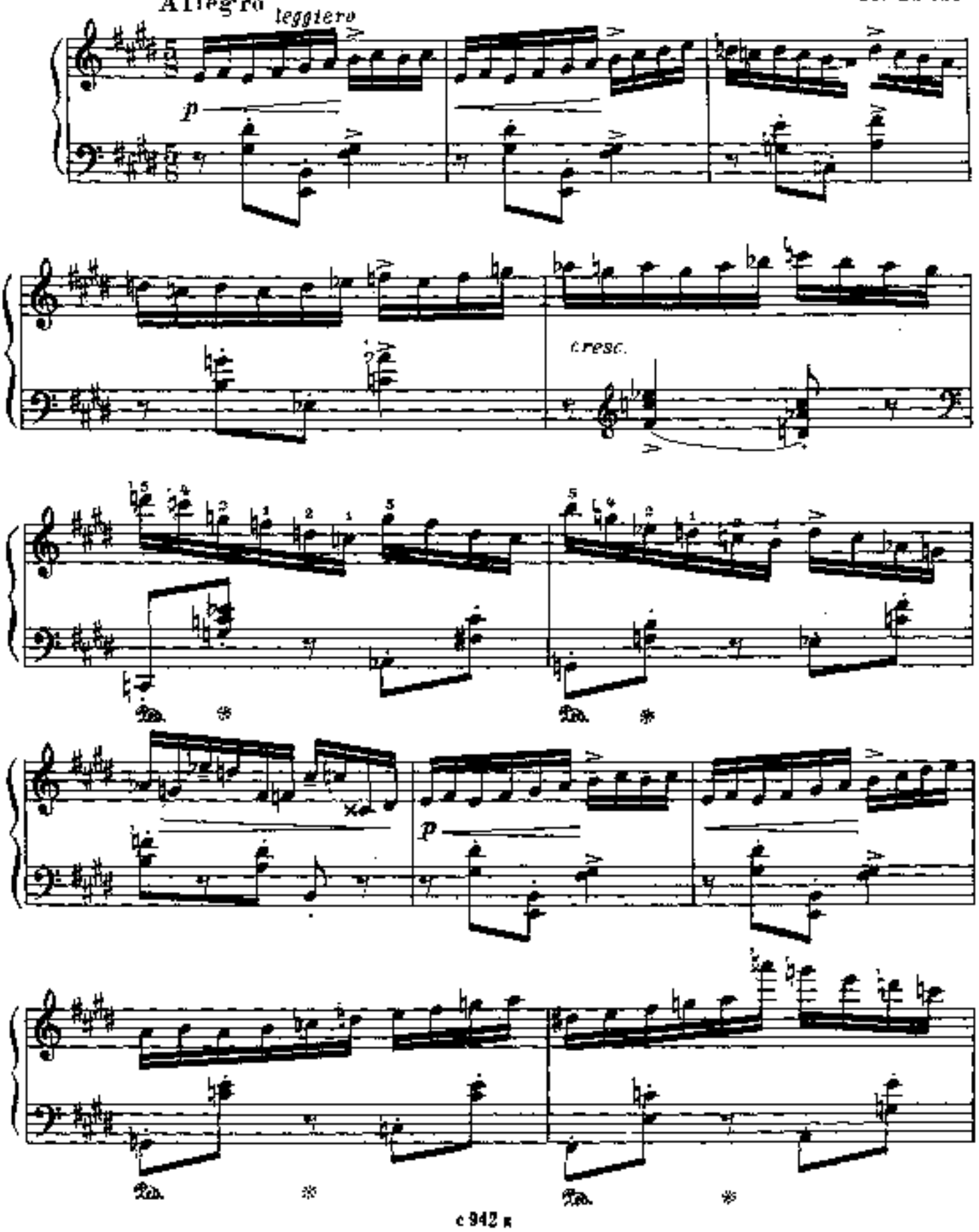

poco cresc.
cresc.
molto
sub.p
cresc. molto
lunga
string.
molto
sf
p
sff
pp
secco

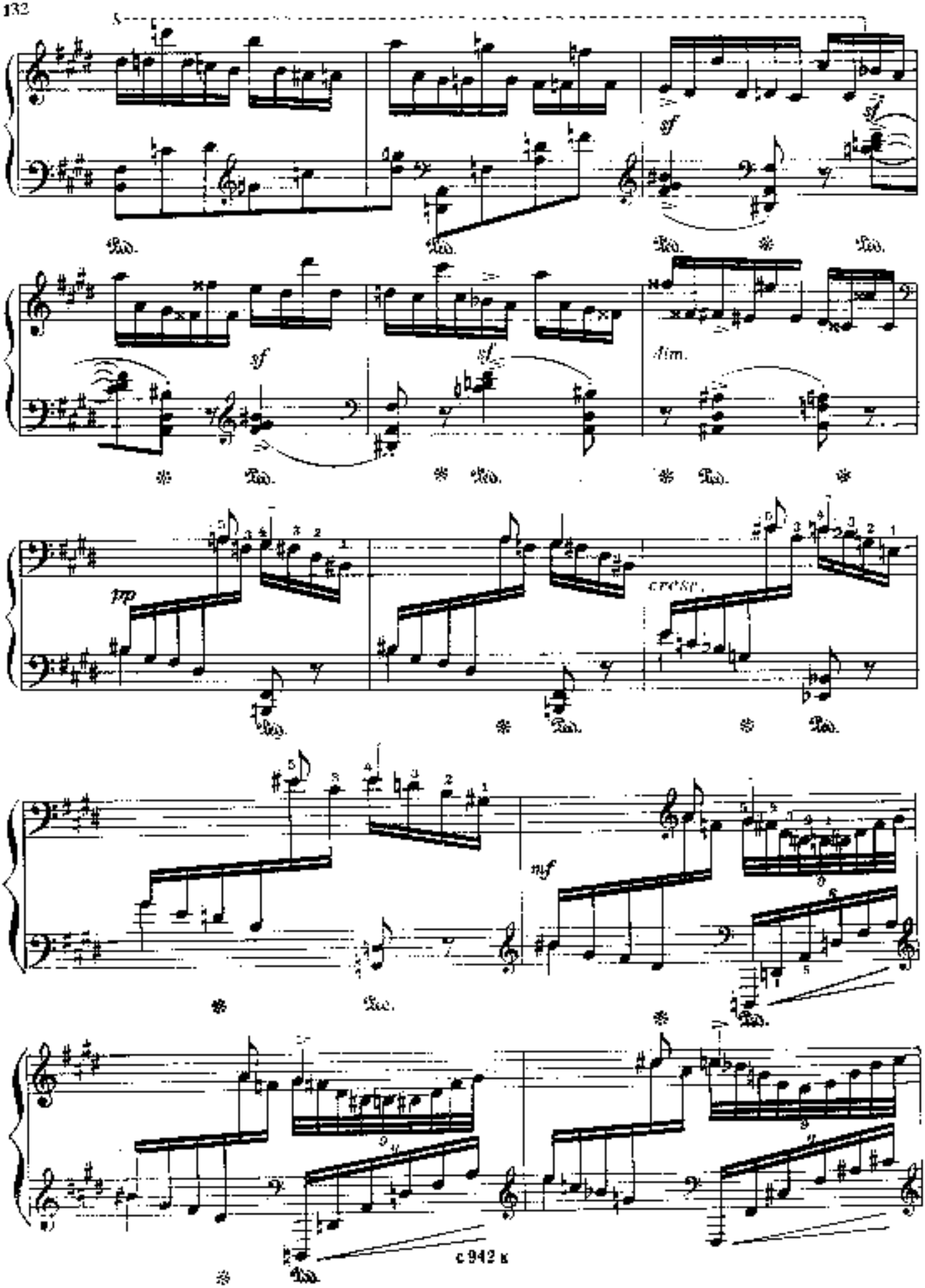
Токката

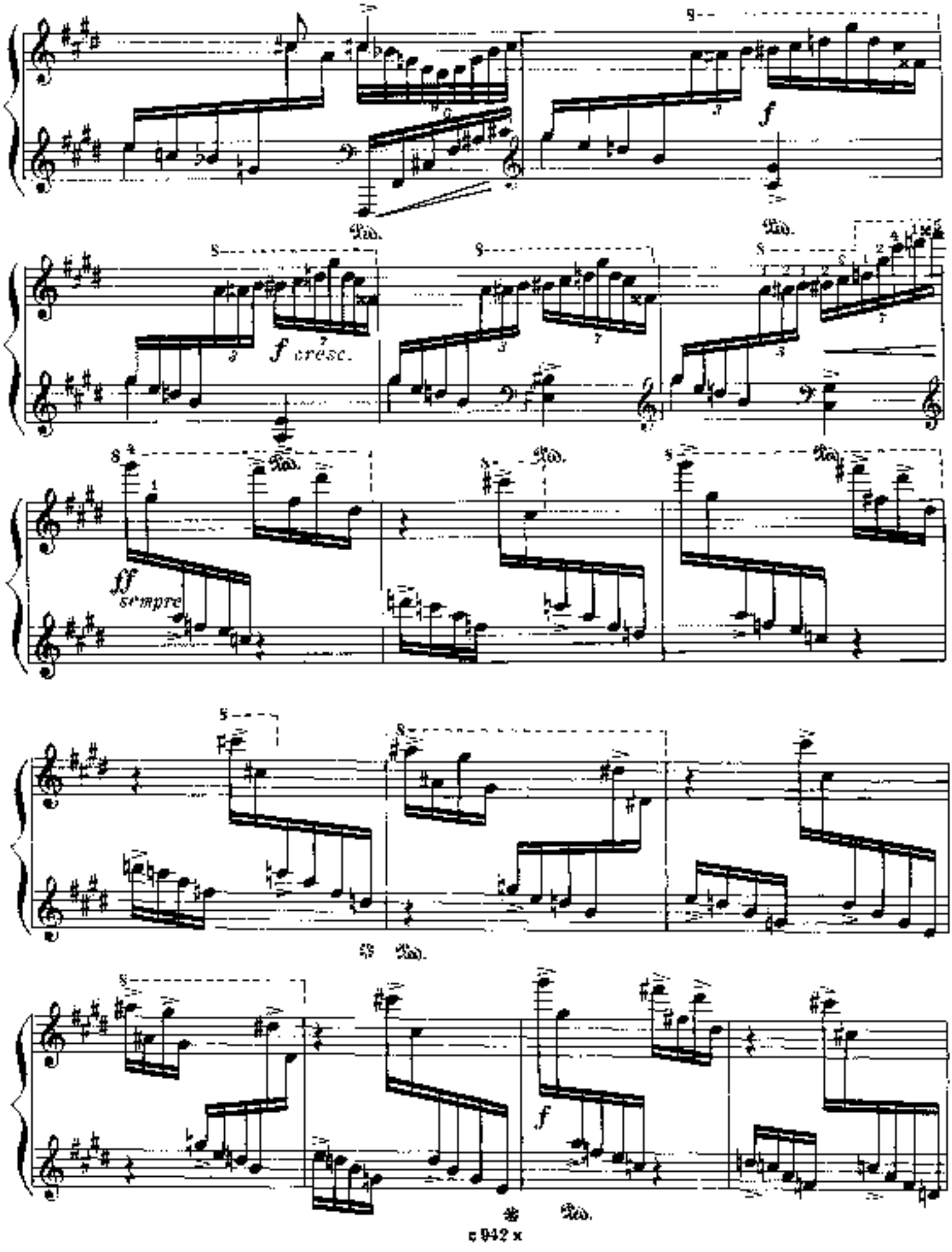
Toccata

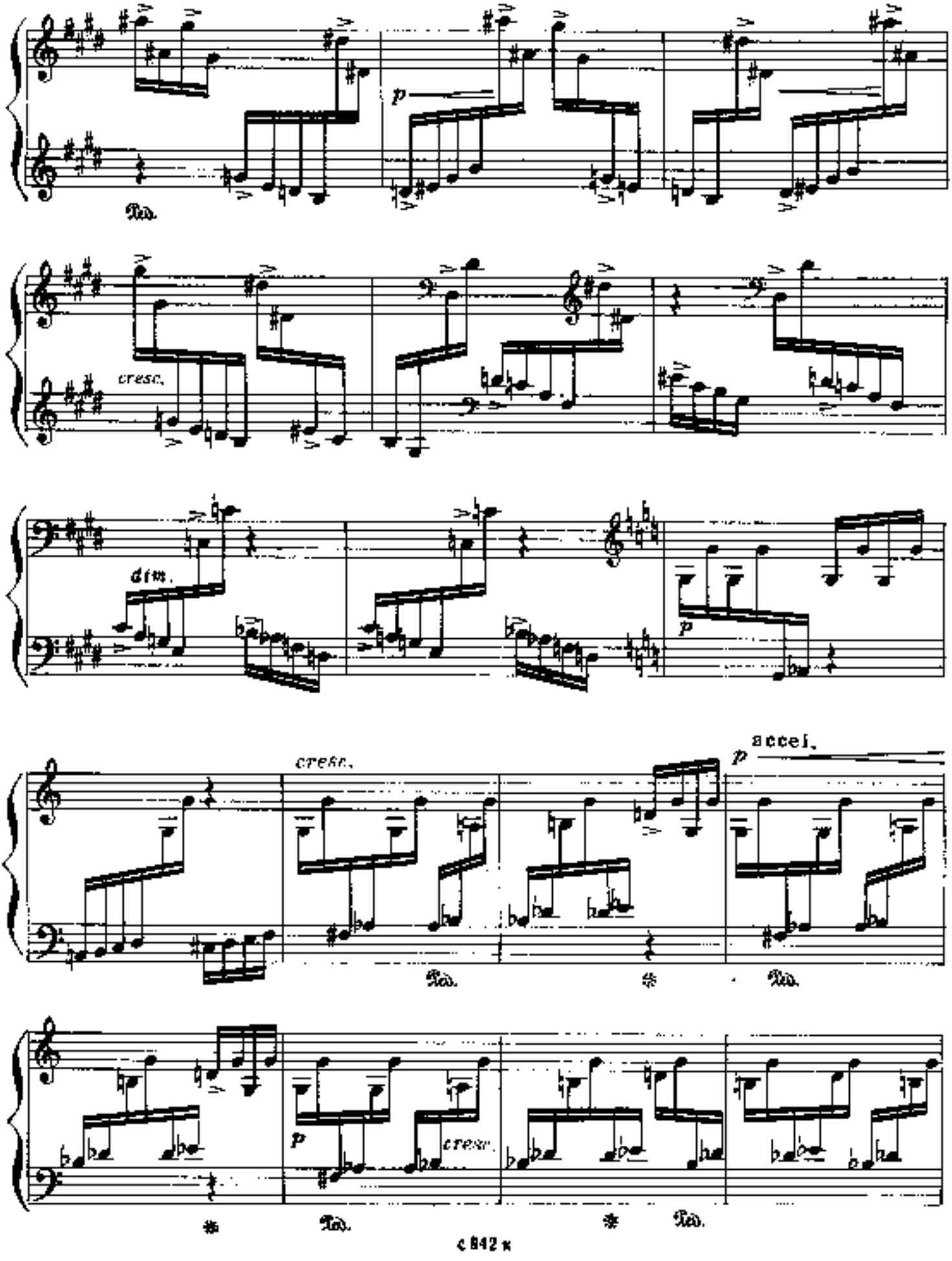
Соч. 22 № 2

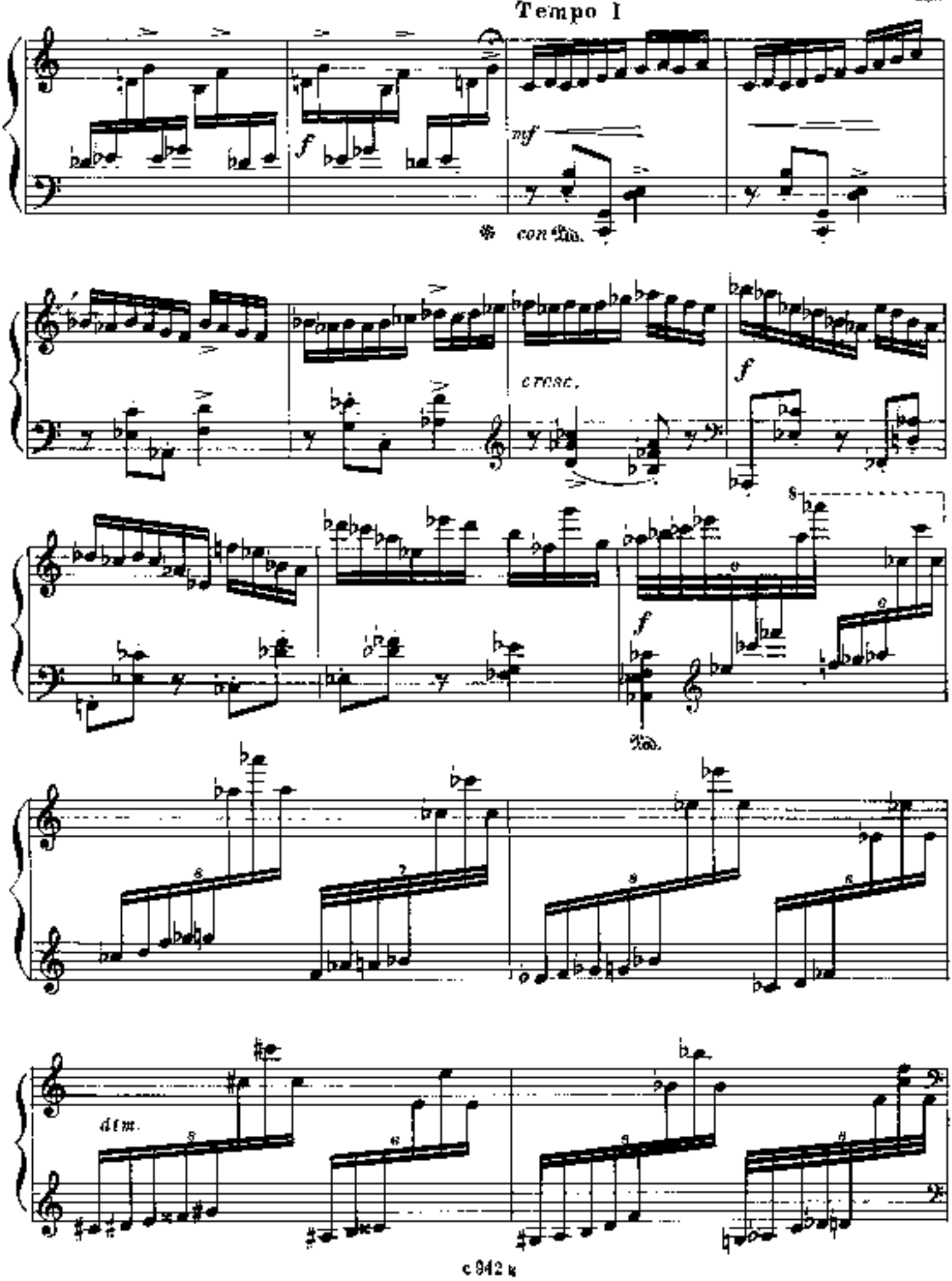
Op. 22 № 2

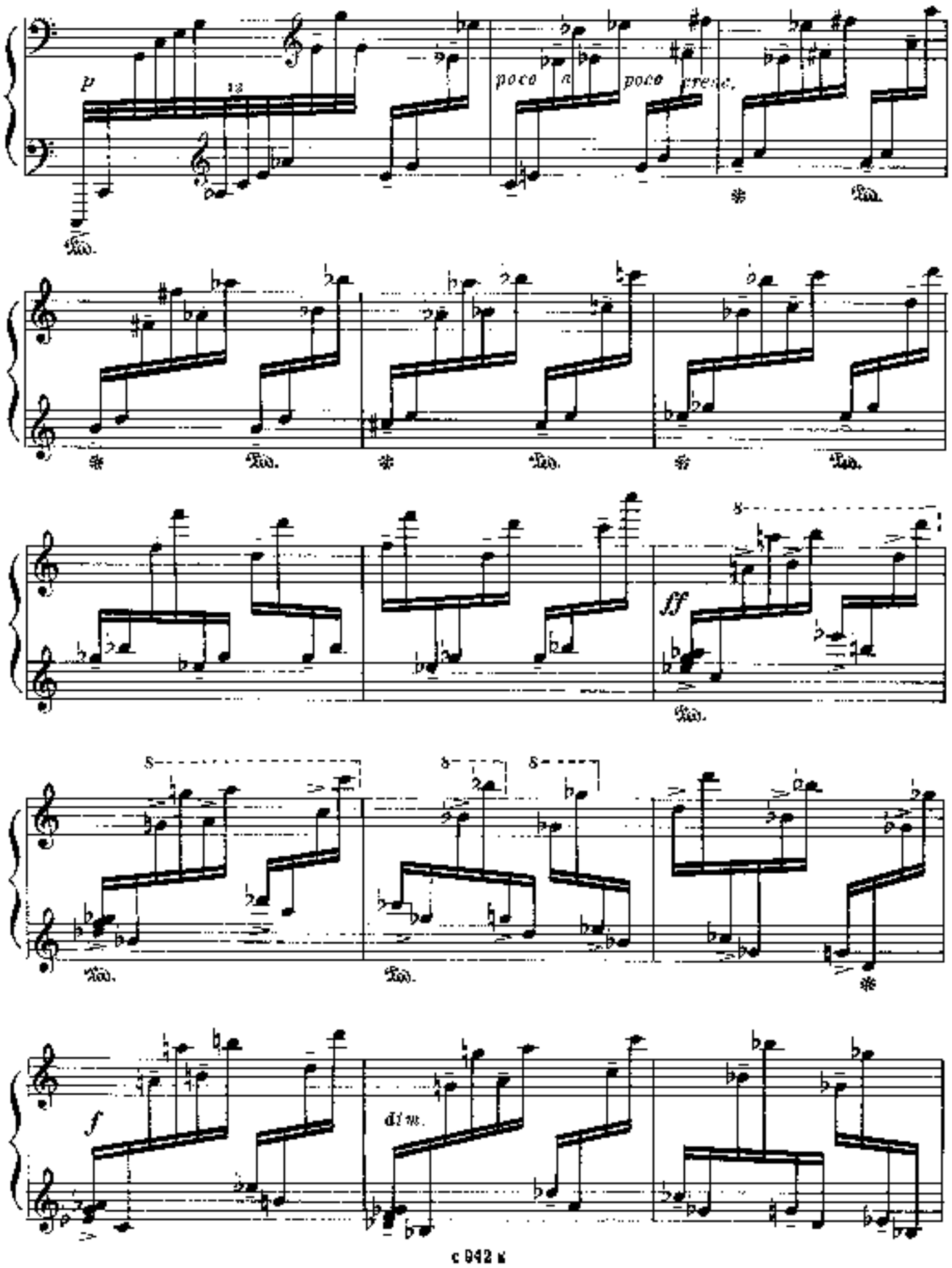


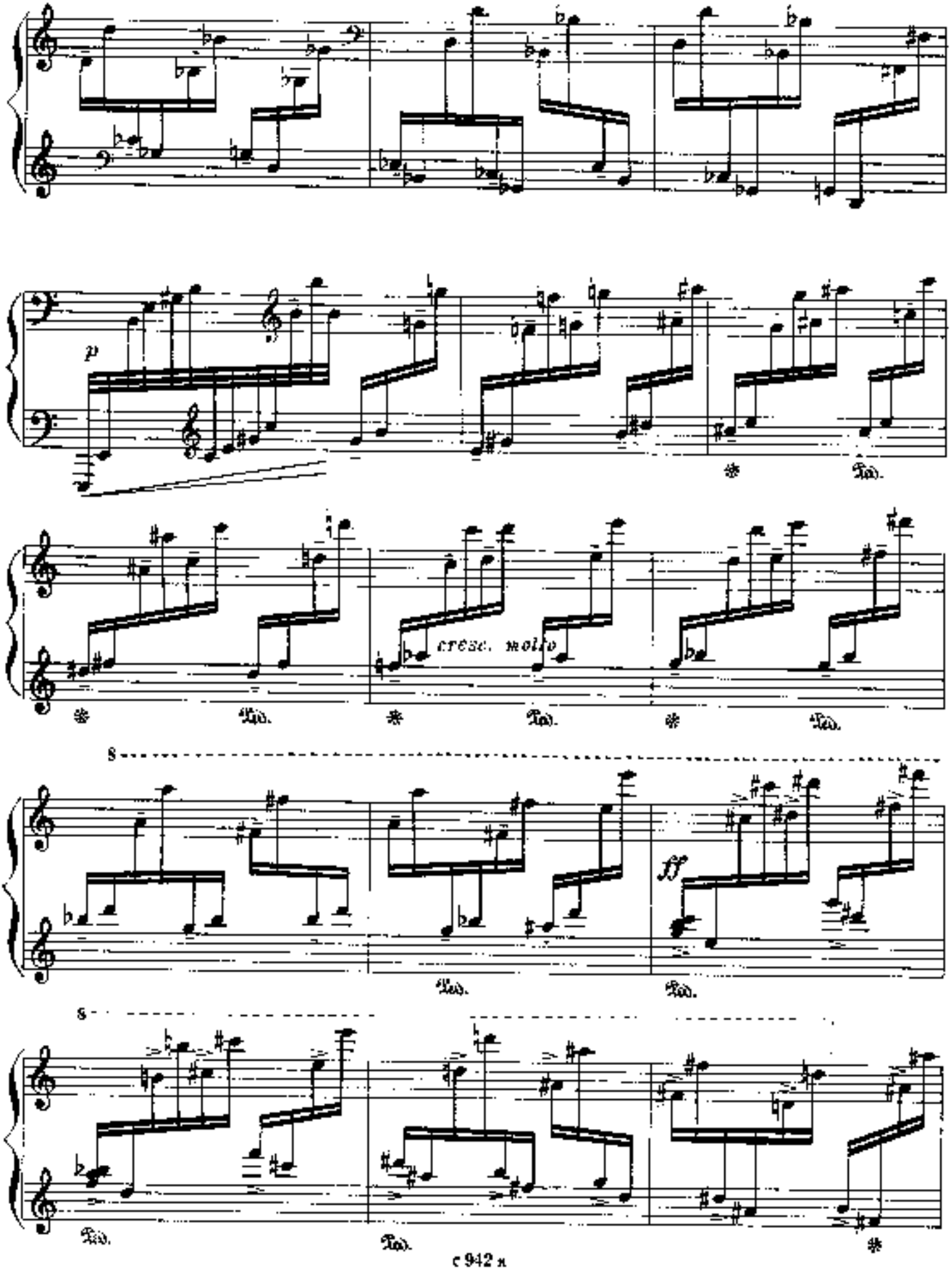

sf
sf
sf
sf
dim.
pp
cresc.
mf

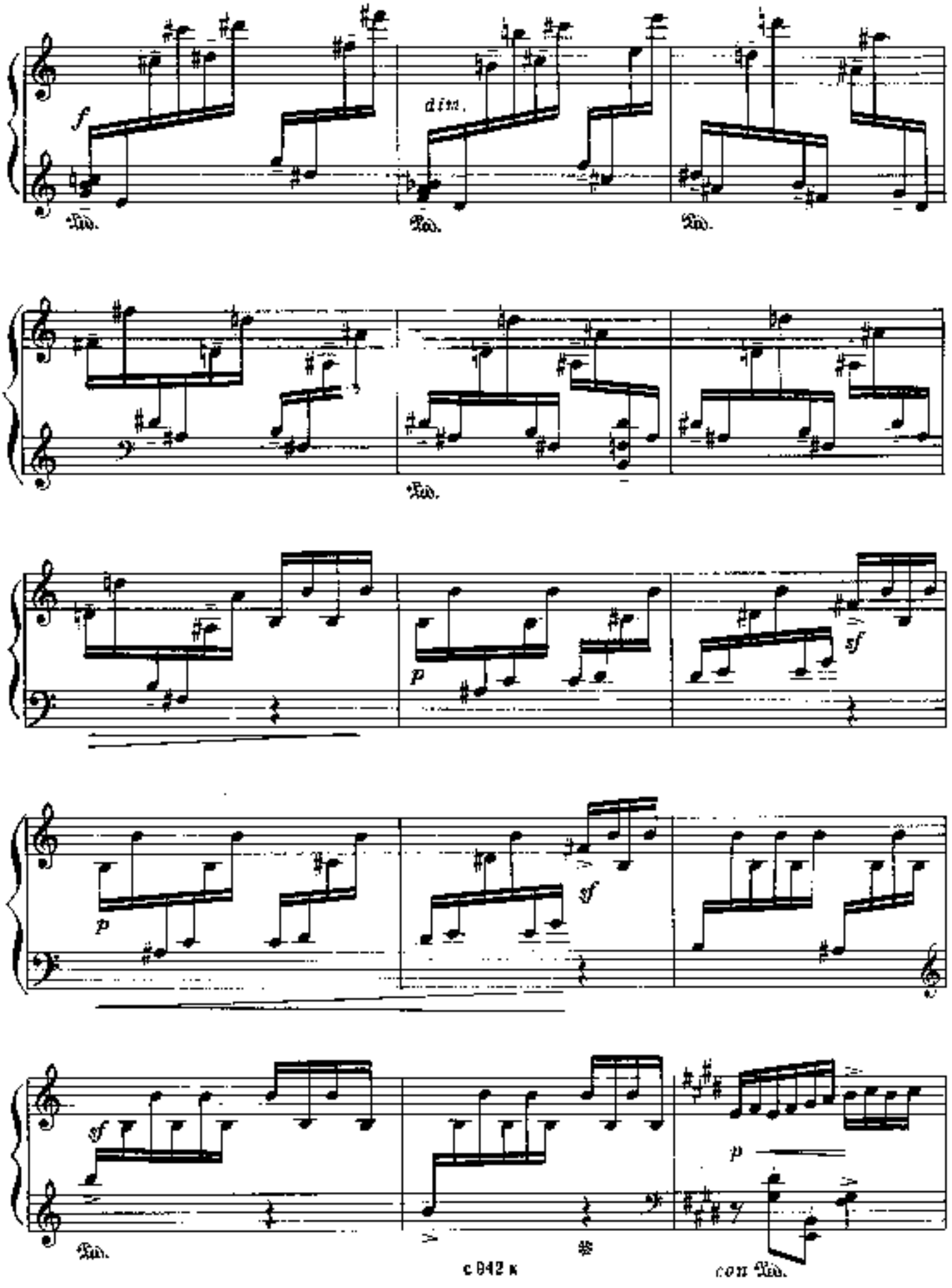

f
f cresc.
ff sempre
f

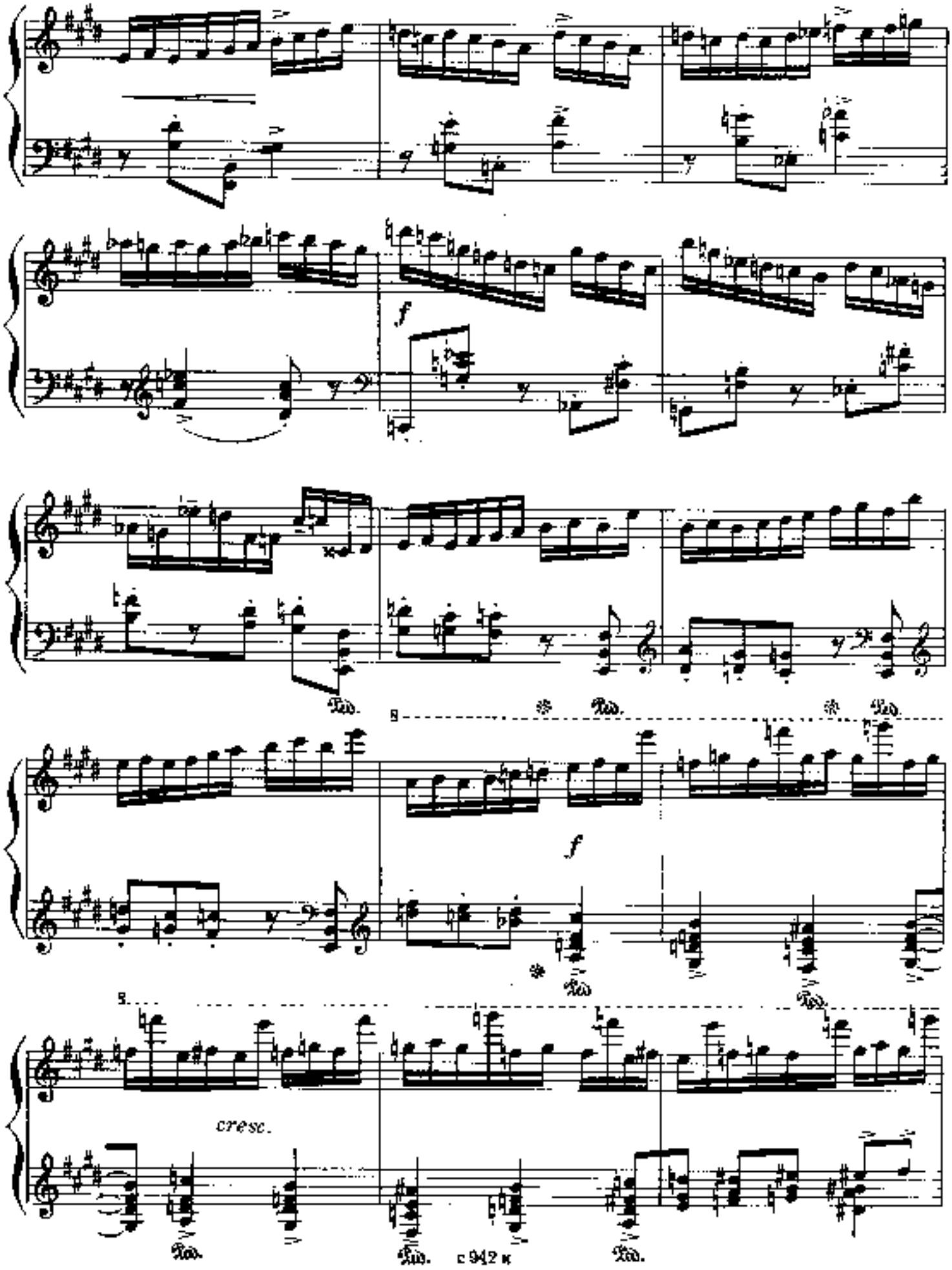

Ped.
p
cresc.
dim.
p
cresc.
accel.
p
Ped.
Ped.
p
cresc.
Ped.
Ped.

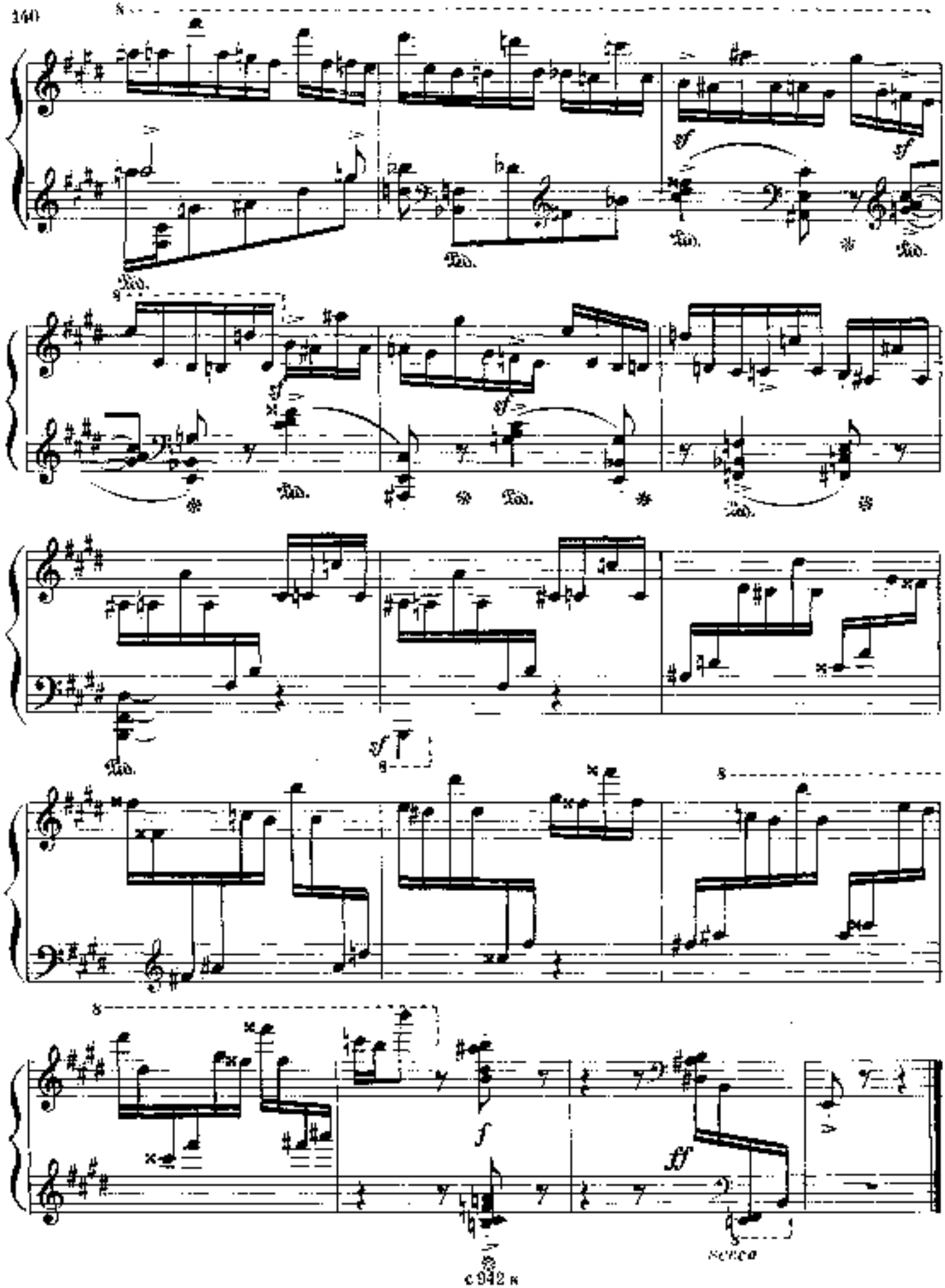

Tempo I
mf
con Ped.
cresc.
f
8
f
Ped.
dim.


p
poco a poco cresc.
ff
f
dim.


p
cresc. molto
ff

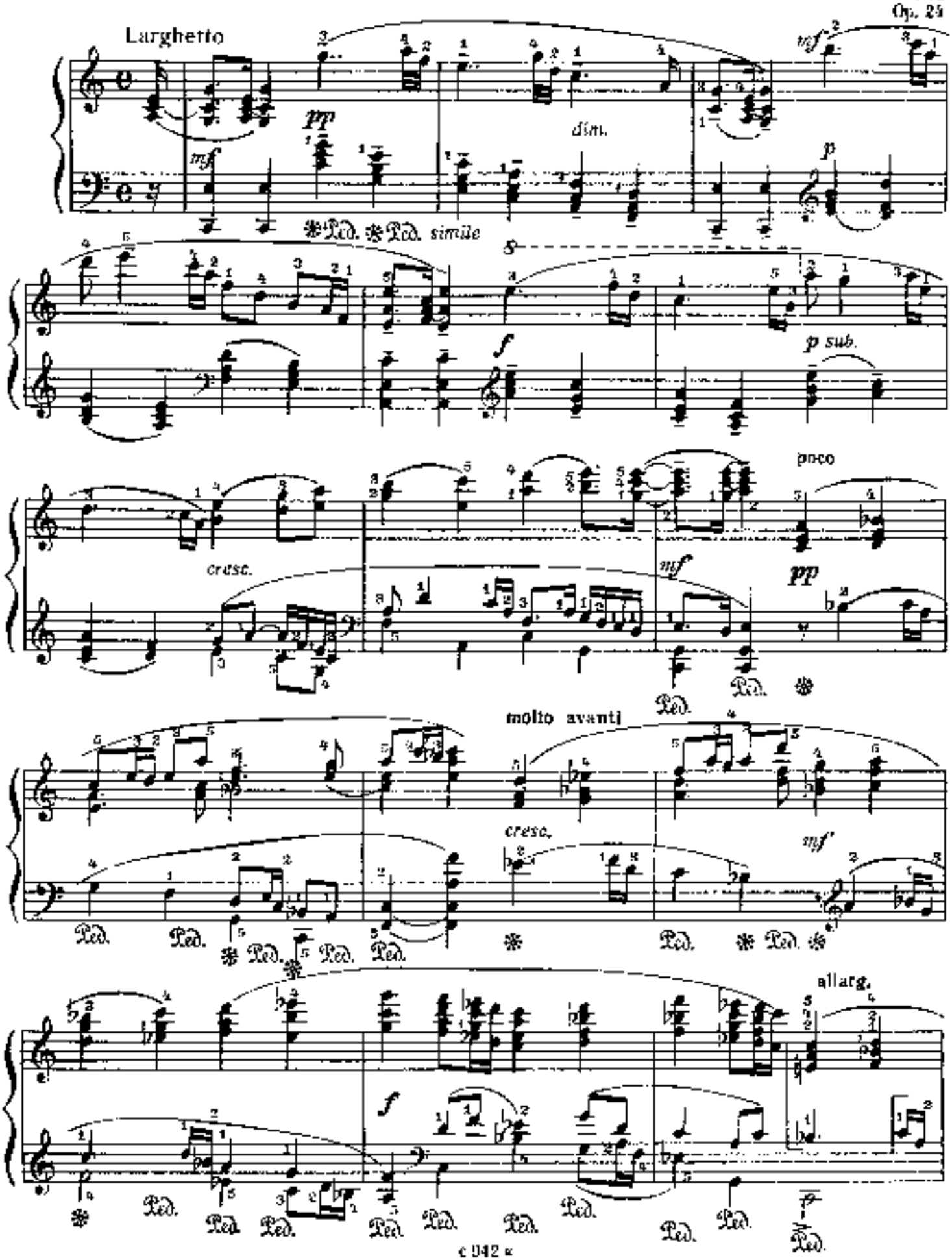

f
dim.
Ped.
Ped.
Ped.
Ped.
p
sf
p
sf
sf
Ped.
c 942 k
p
con Ped.

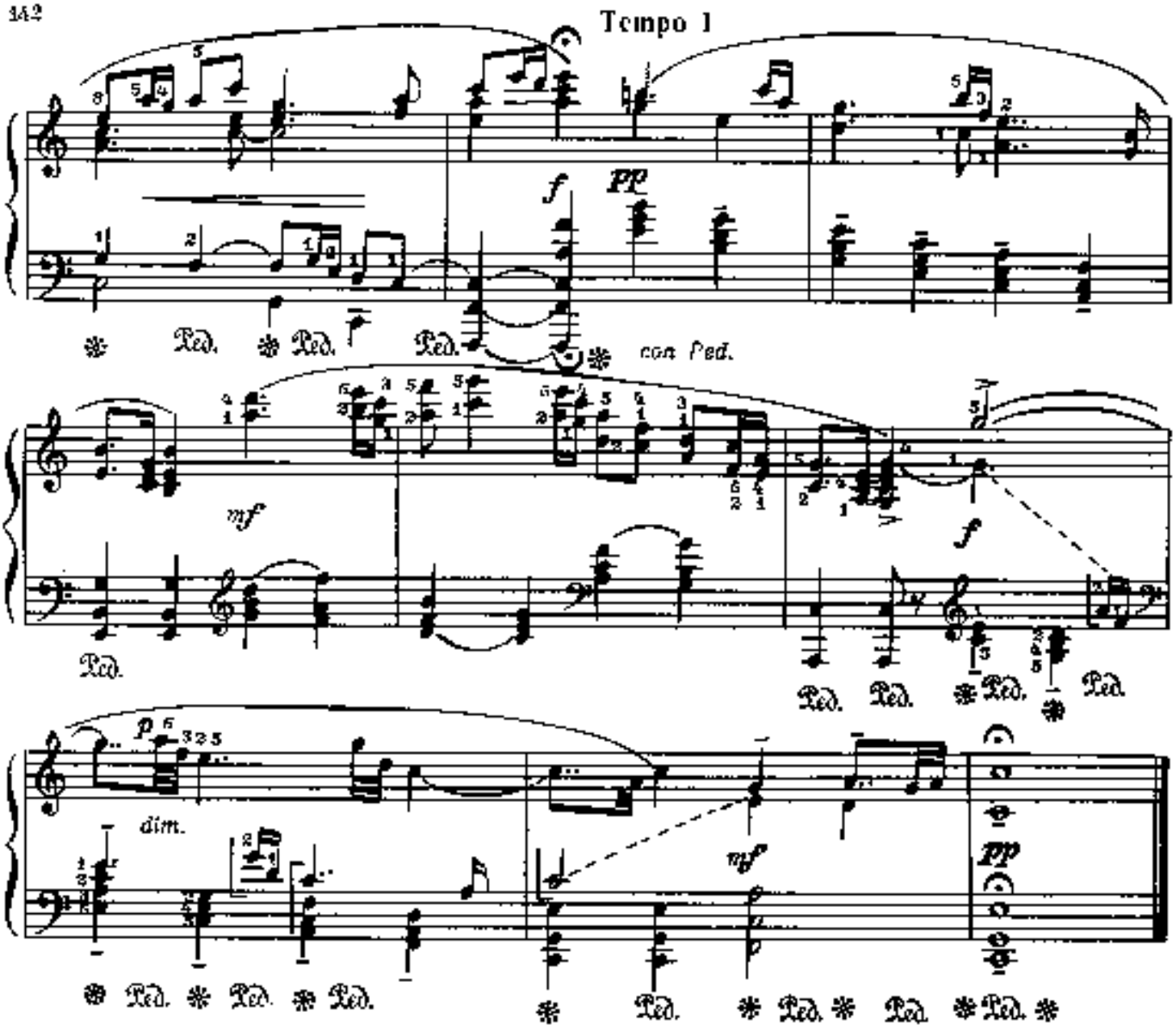

f
f
cresc.


8
sf
sf
Ped.
Ped.
Ped.
Ped.
sf
sf
Ped.
Ped.
Ped.
Ped.
sf
8
8
f
ff
senza

Прелюдия Prelude

Соч. 24
Op. 24

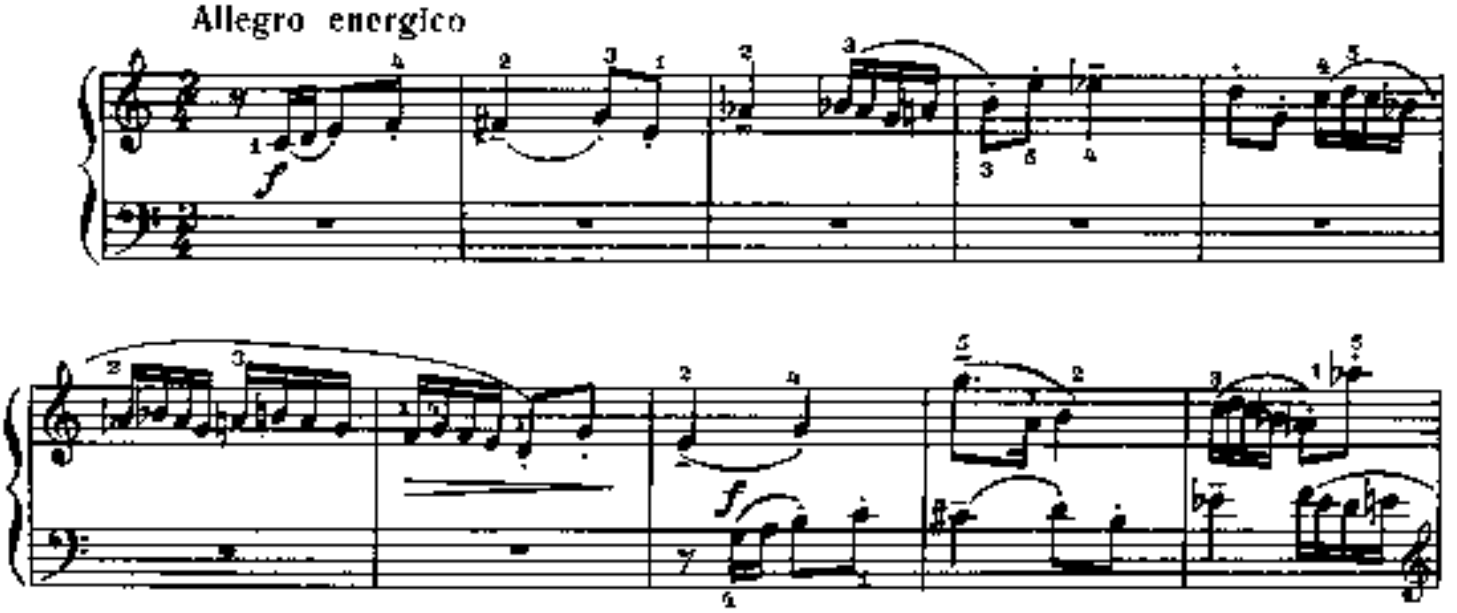


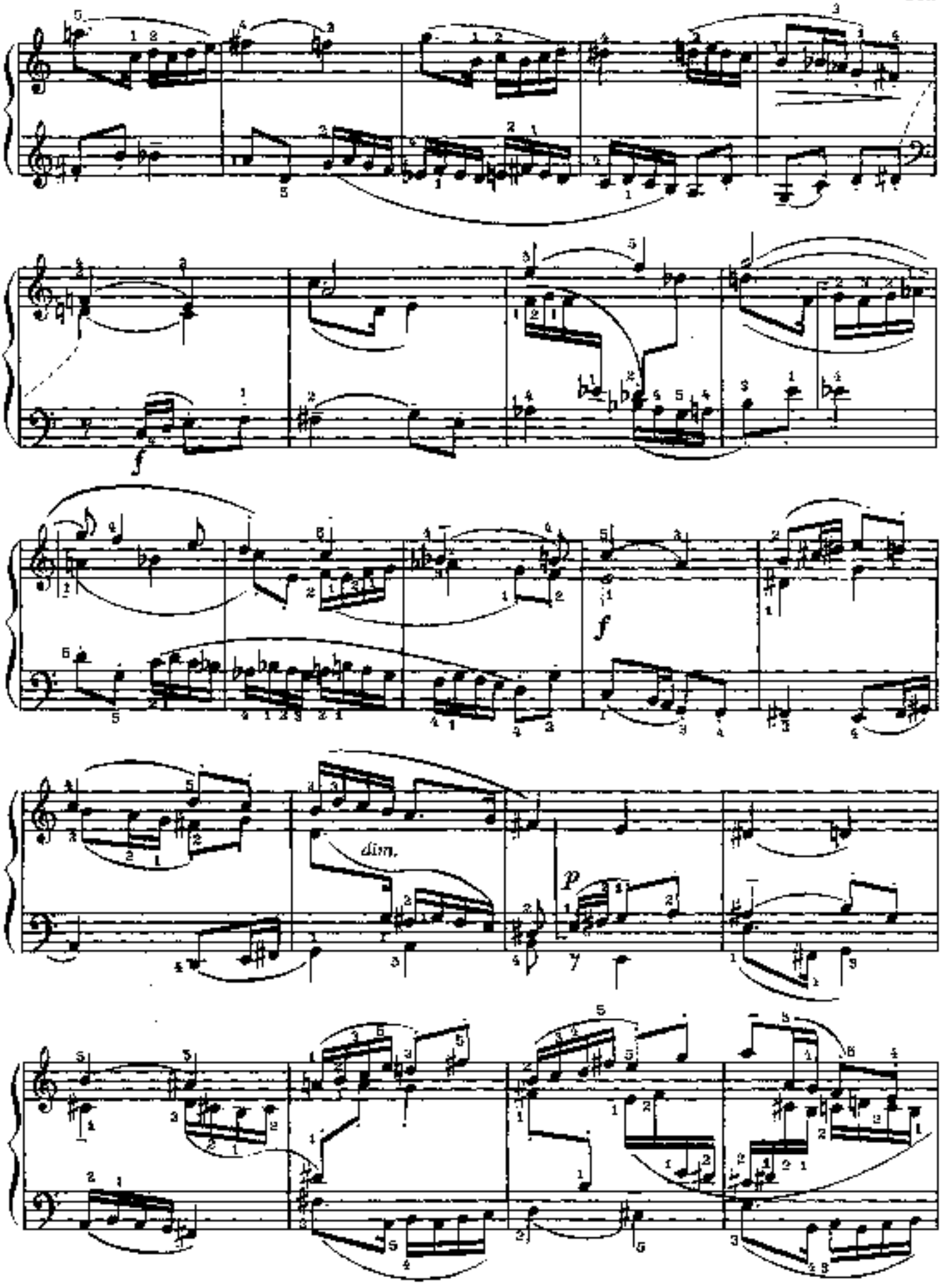


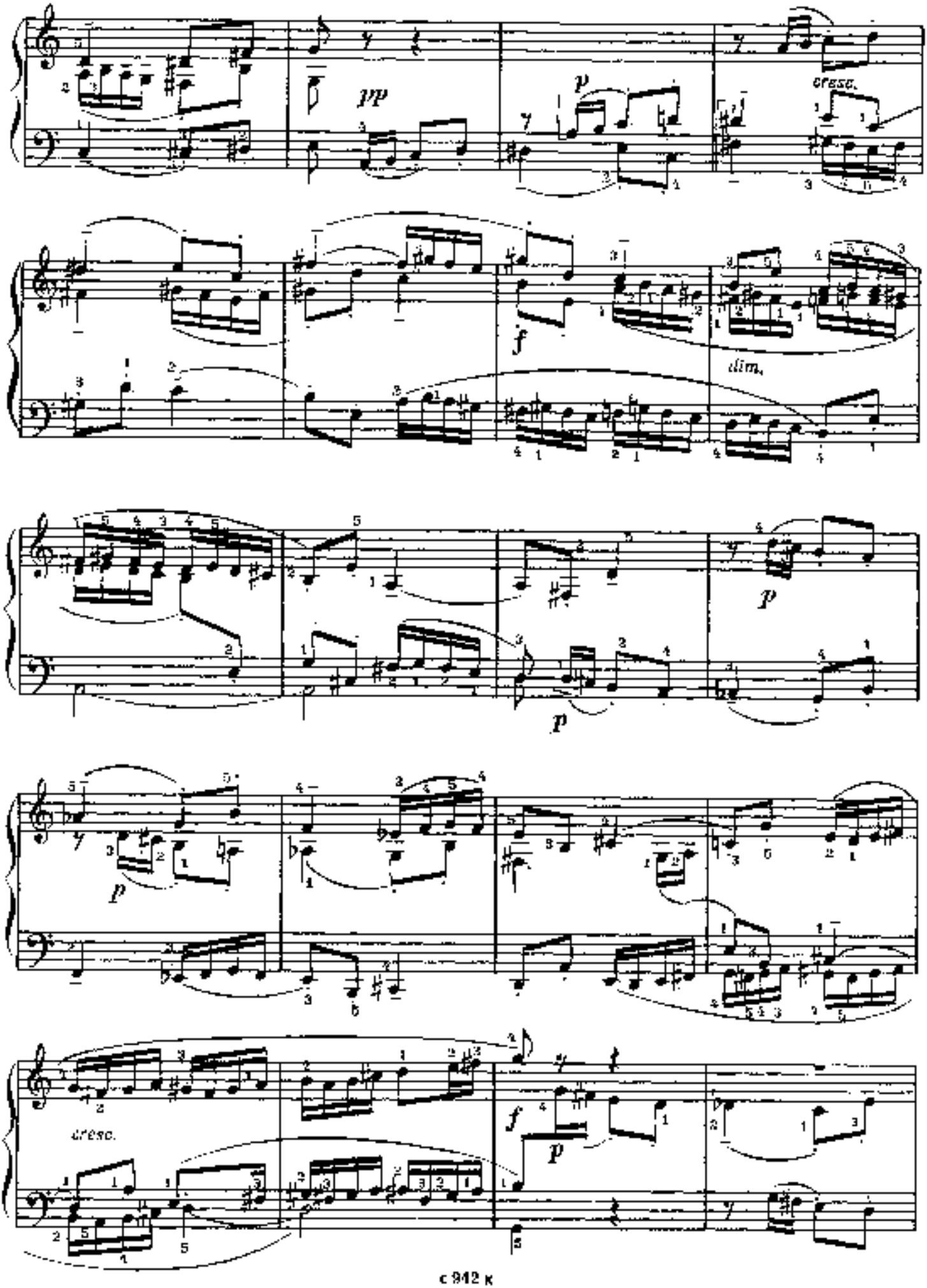
Фуга
(трехголосная)

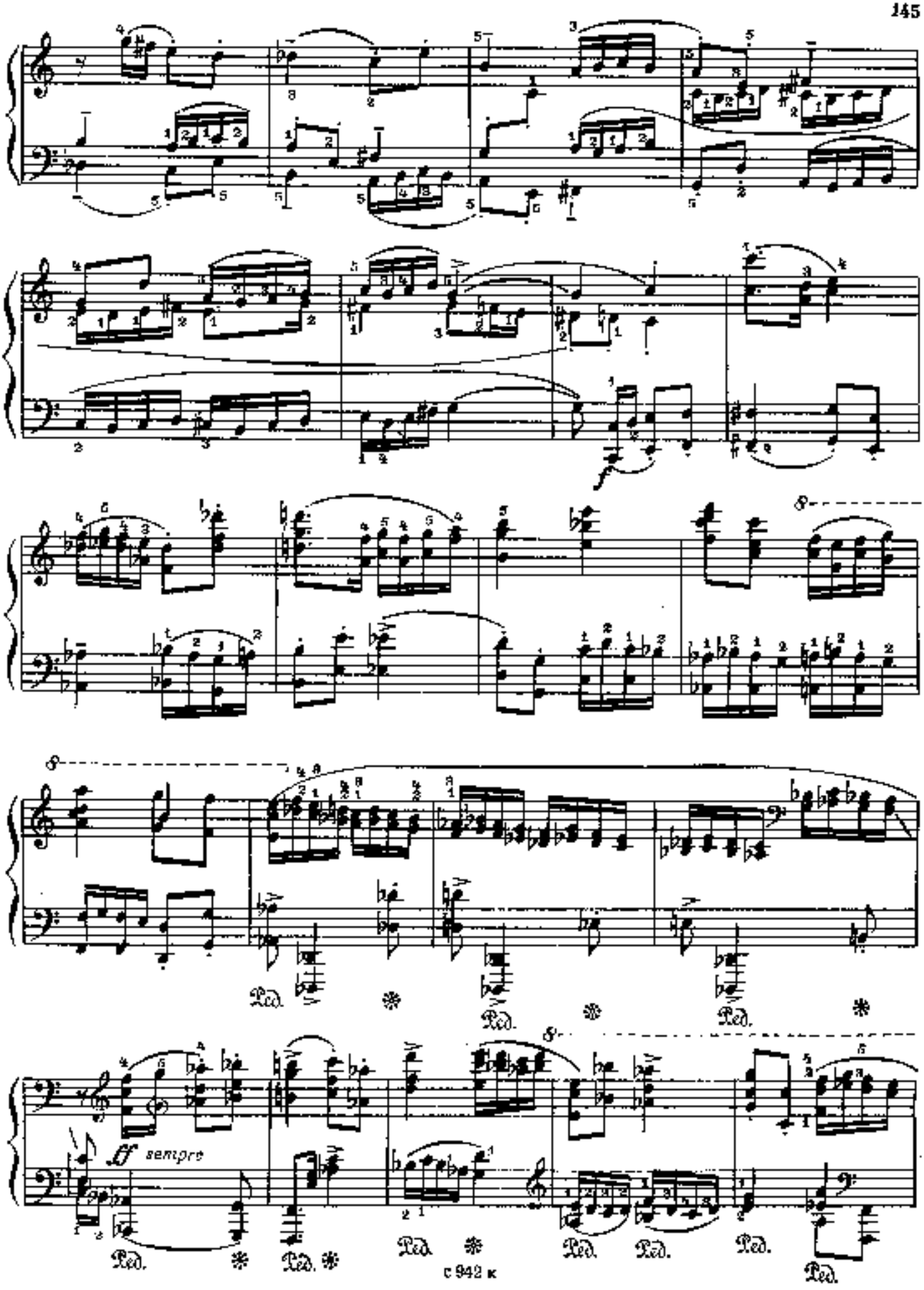
Fugue
(a 3 voci)

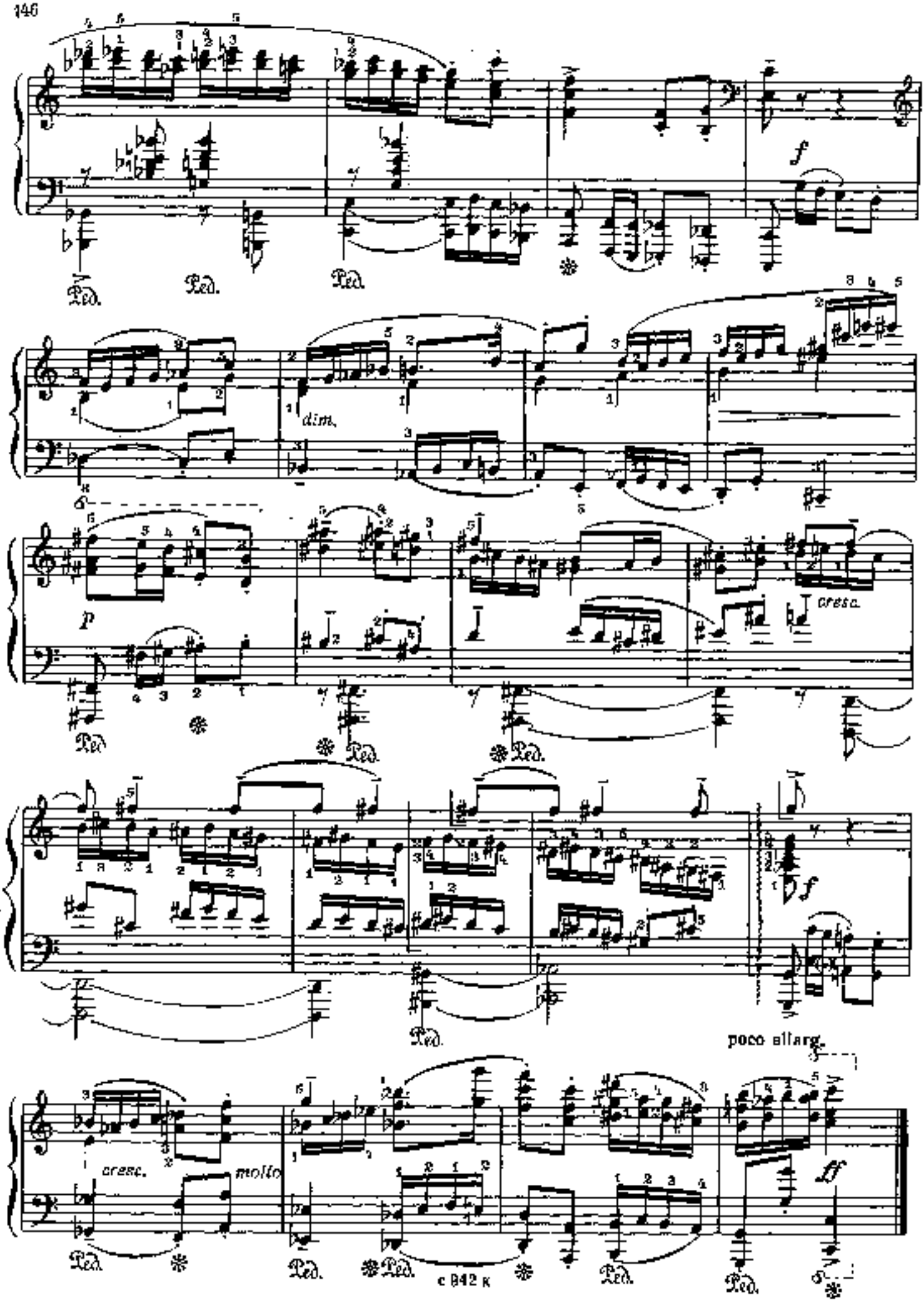
Allegro energico




f
f
dim.
p


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

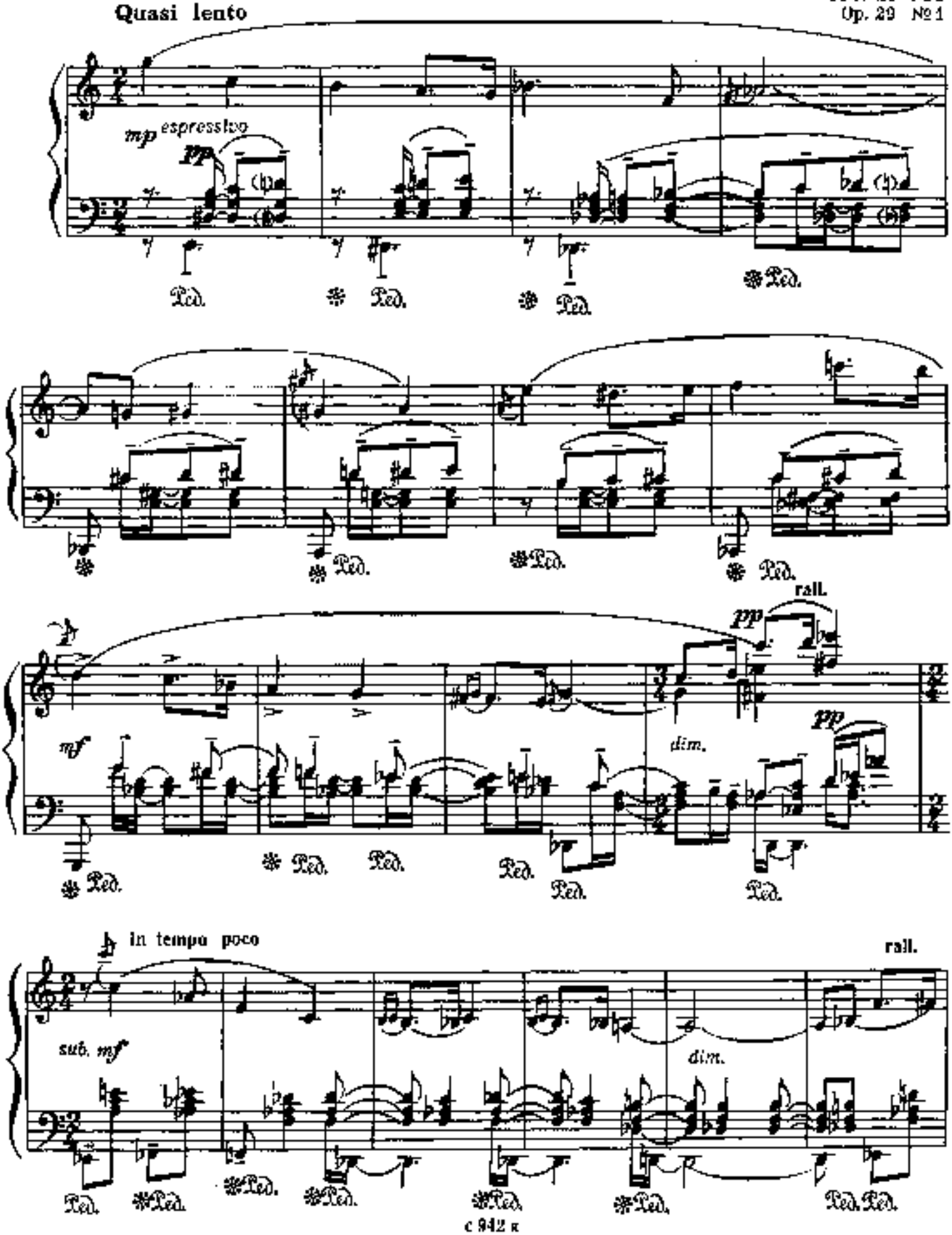

f
Ped.
ff sempre
Ped.

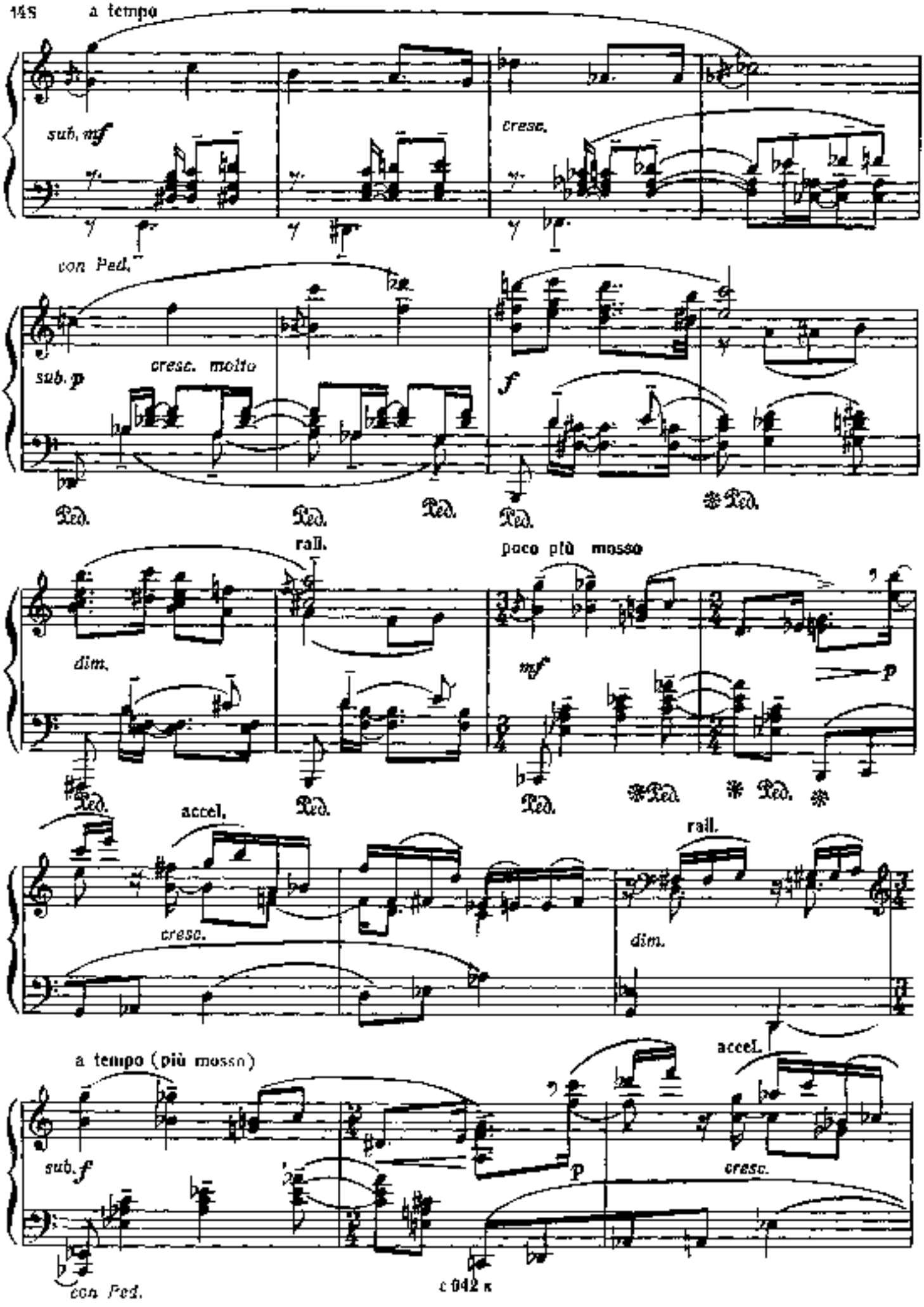

f
Ped.
Ped.
Ped.
dim.
p
cresc.
Ped.
Ped.
Ped.
f
Ped.
poco allarg.
cresc.
molto
Ped.
Ped.
Ped.
c 842 k
Ped.
Ped.
ff

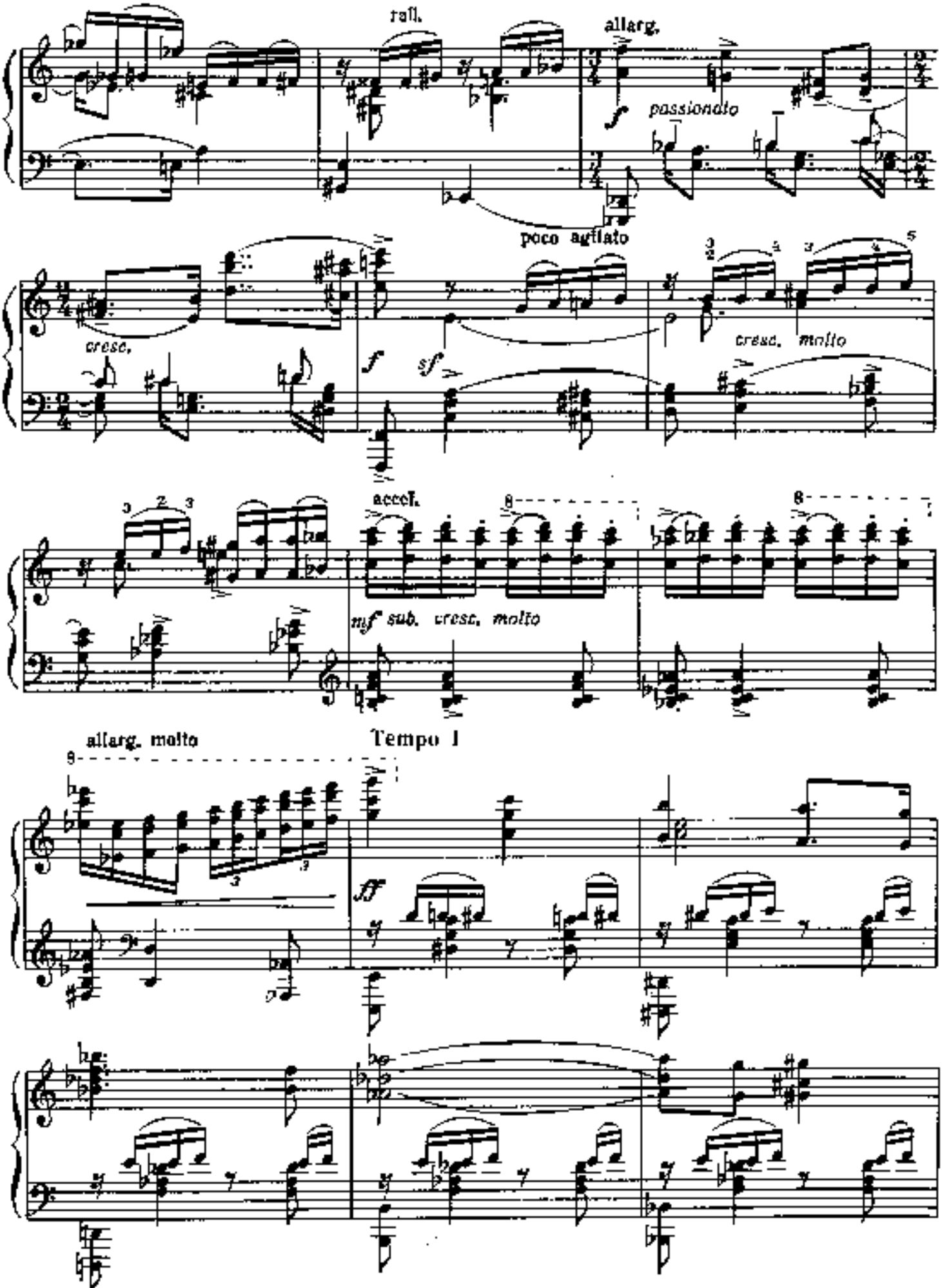
ТАНЕЦ DANCE

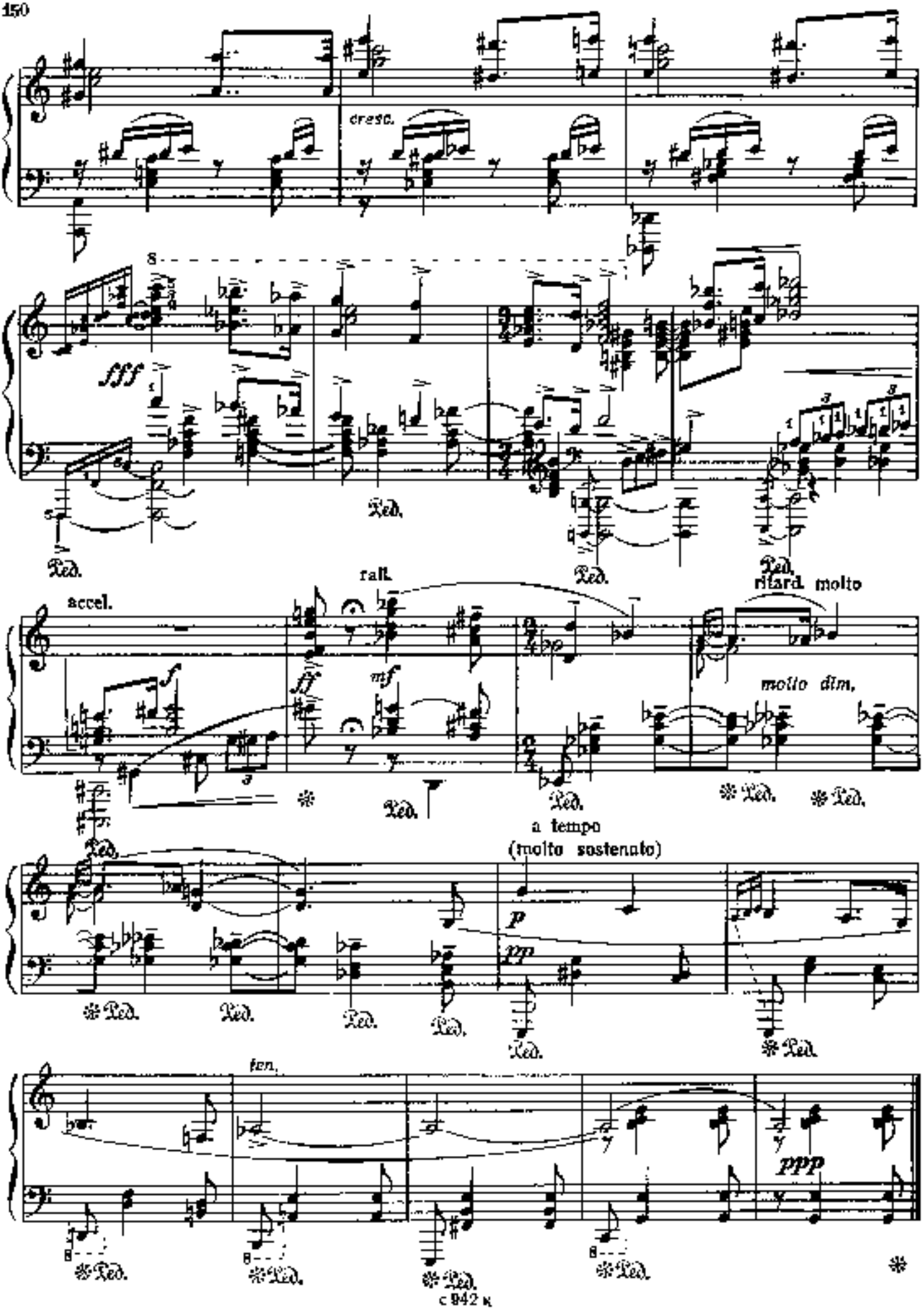
Соч. 29 № 1
Op. 29 № 1

Quasi lento




a tempo
sub. mf
cresc.
con Ped.
sub. p
cresc. molto
f
Ped.
rall.
poco più mosso
dim.
mf
p
accel.
cresc.
rall.
dim.
accel.
a tempo (più mosso)
sub. f
p
cresc.
con Ped.

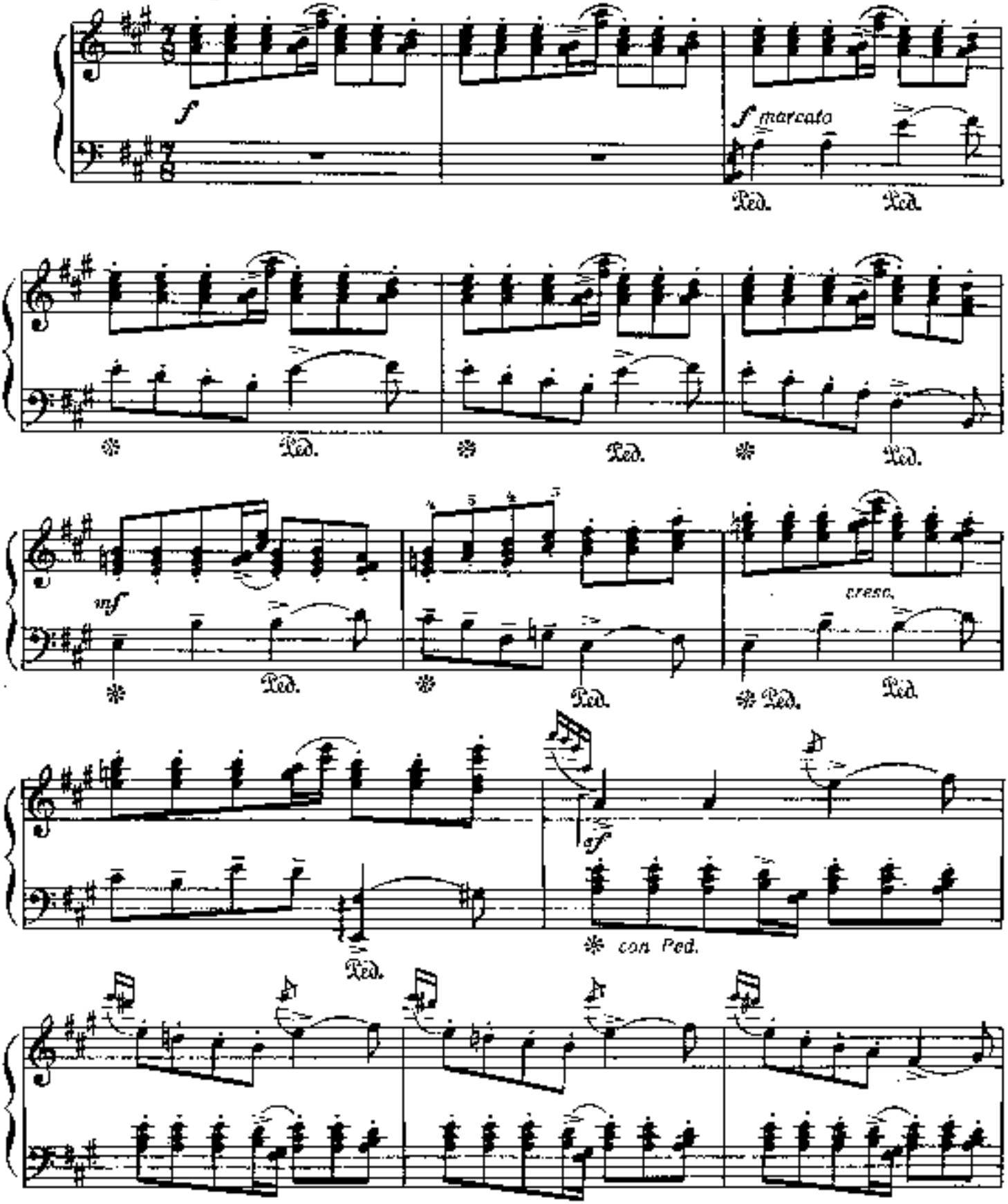

rall.
allarg.
f passionato
poco agitato
cresc.
f
sf
cresc. molto
accel.
mf sub. cresc. molto
allarg. molto
Tempo I
fff

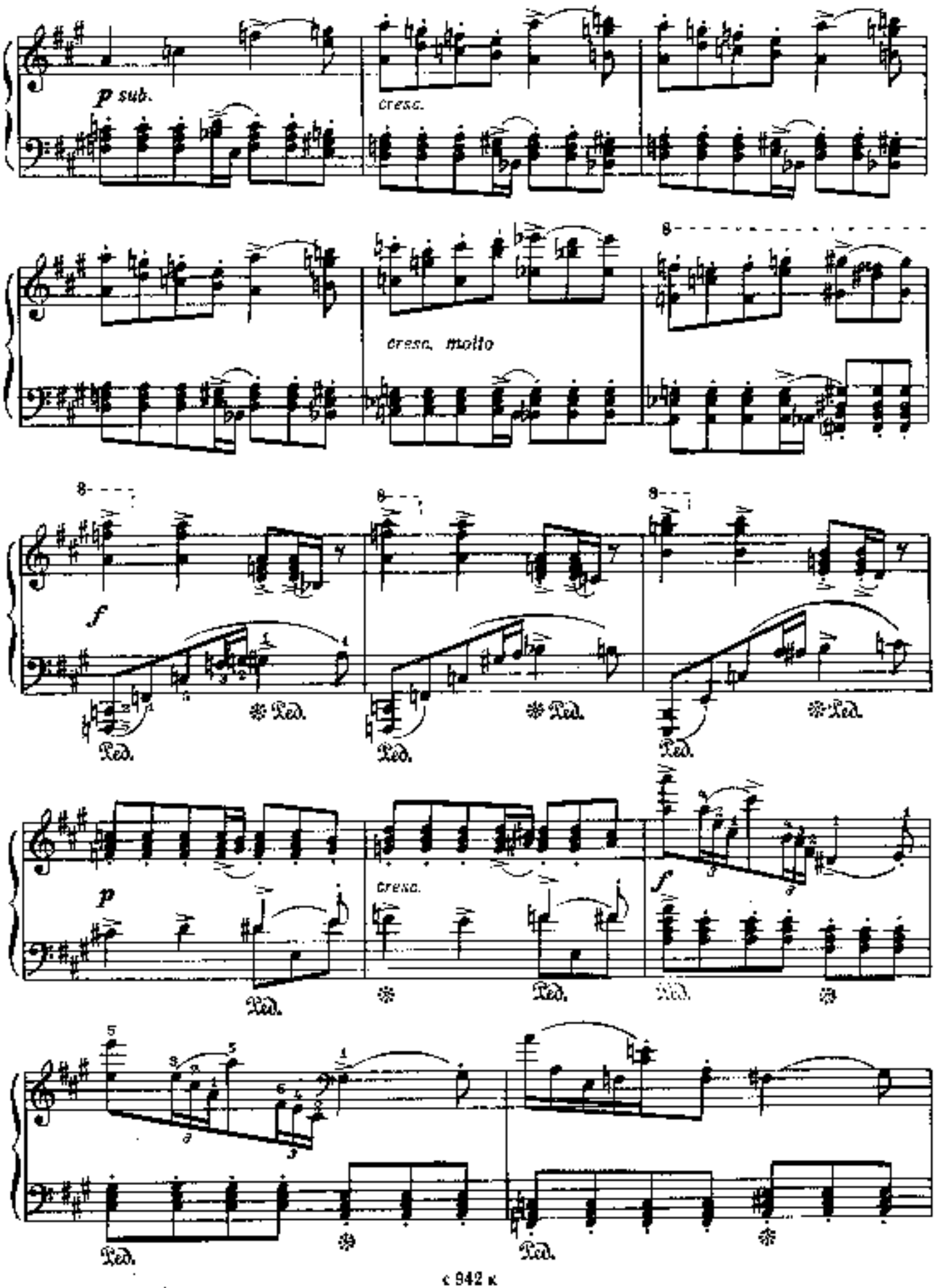

cresc.
8
fff
Ped.
rall.
accel.
ff
mf
molto dim.
ritard. molto
a tempo
(molto sostenuto)
p
pp
ten.
ppp

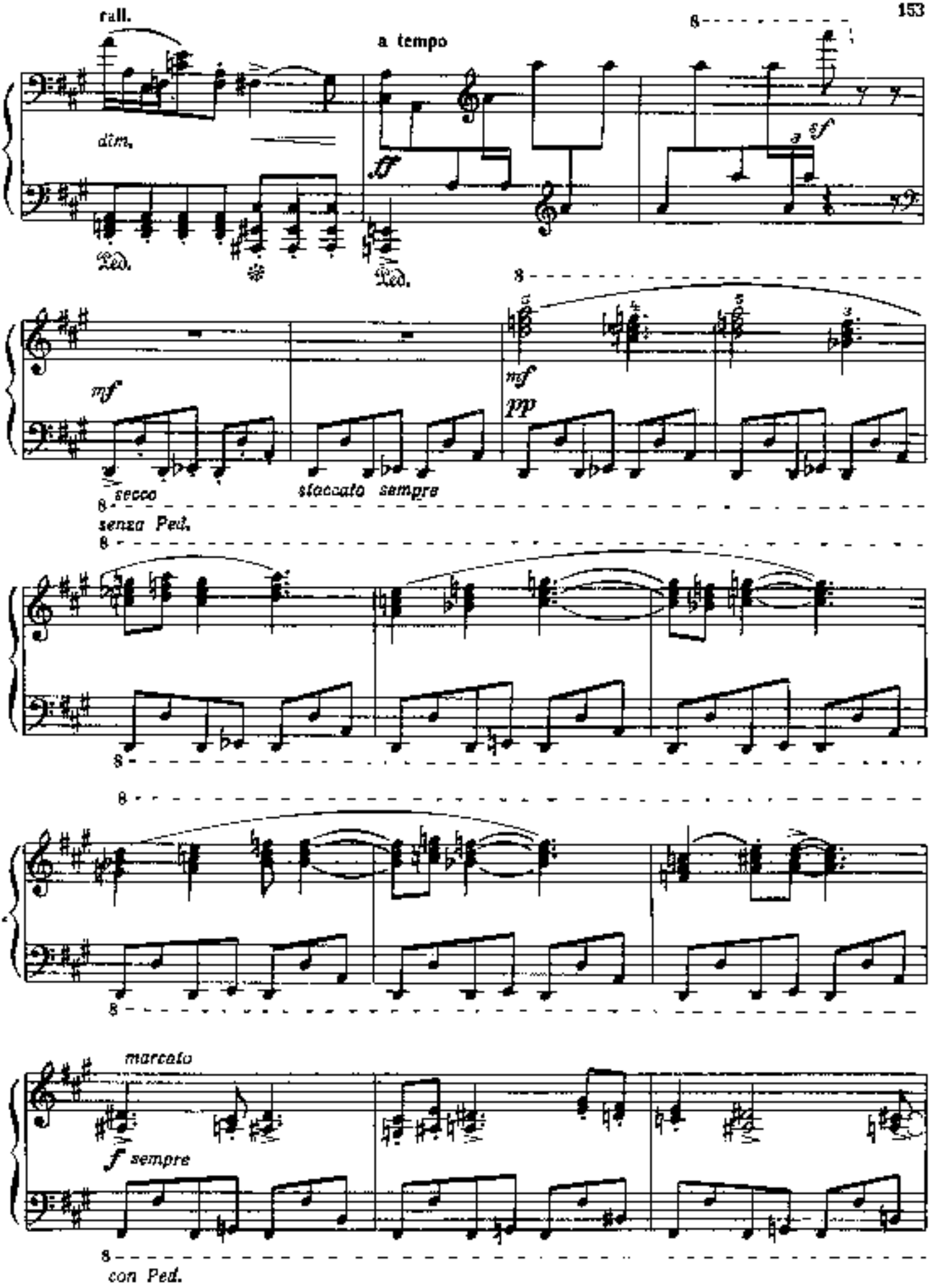
ПЛЯСКА FOLK DANCE

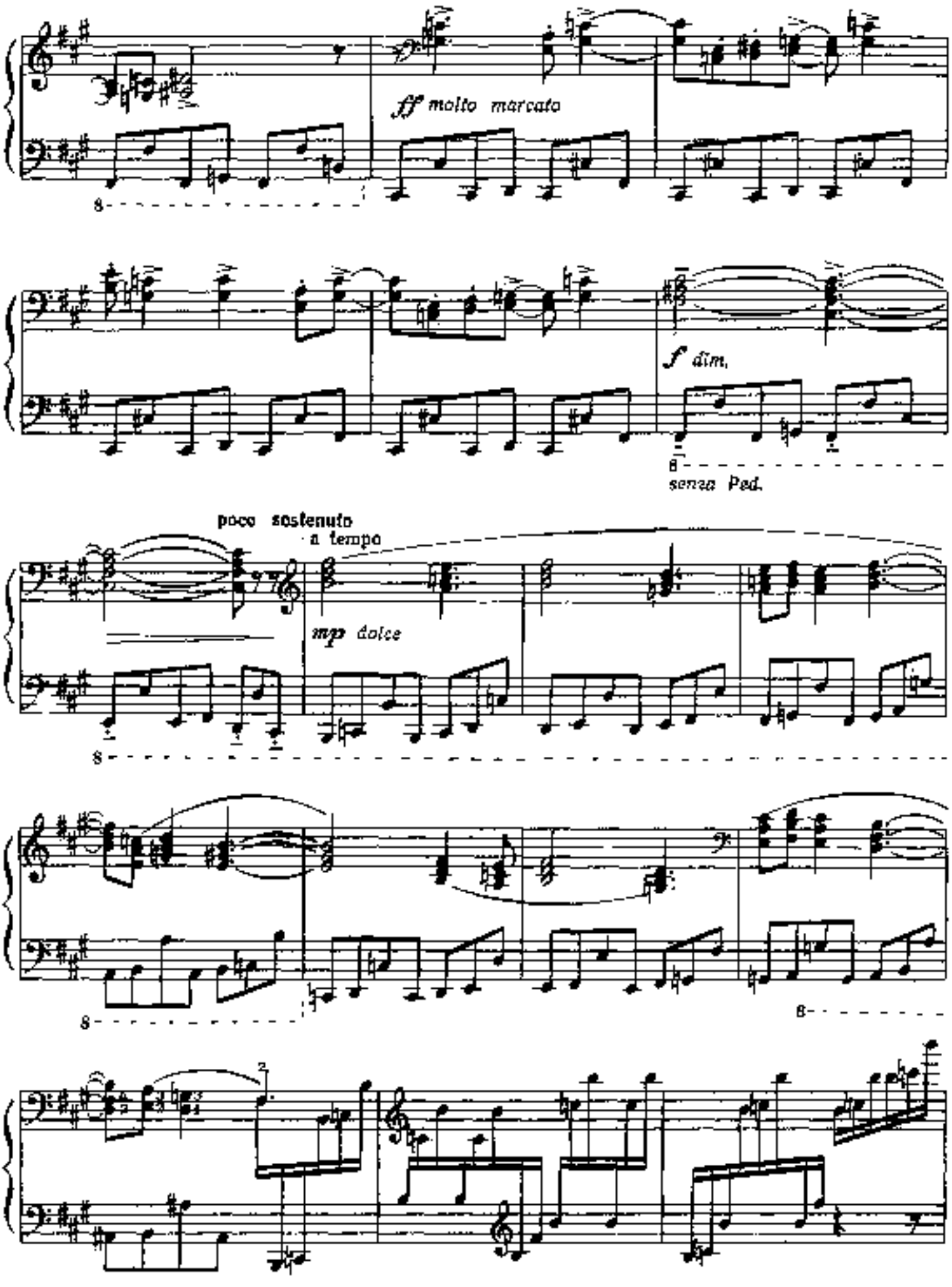
Соч. 29 №2
Op. 29 №2

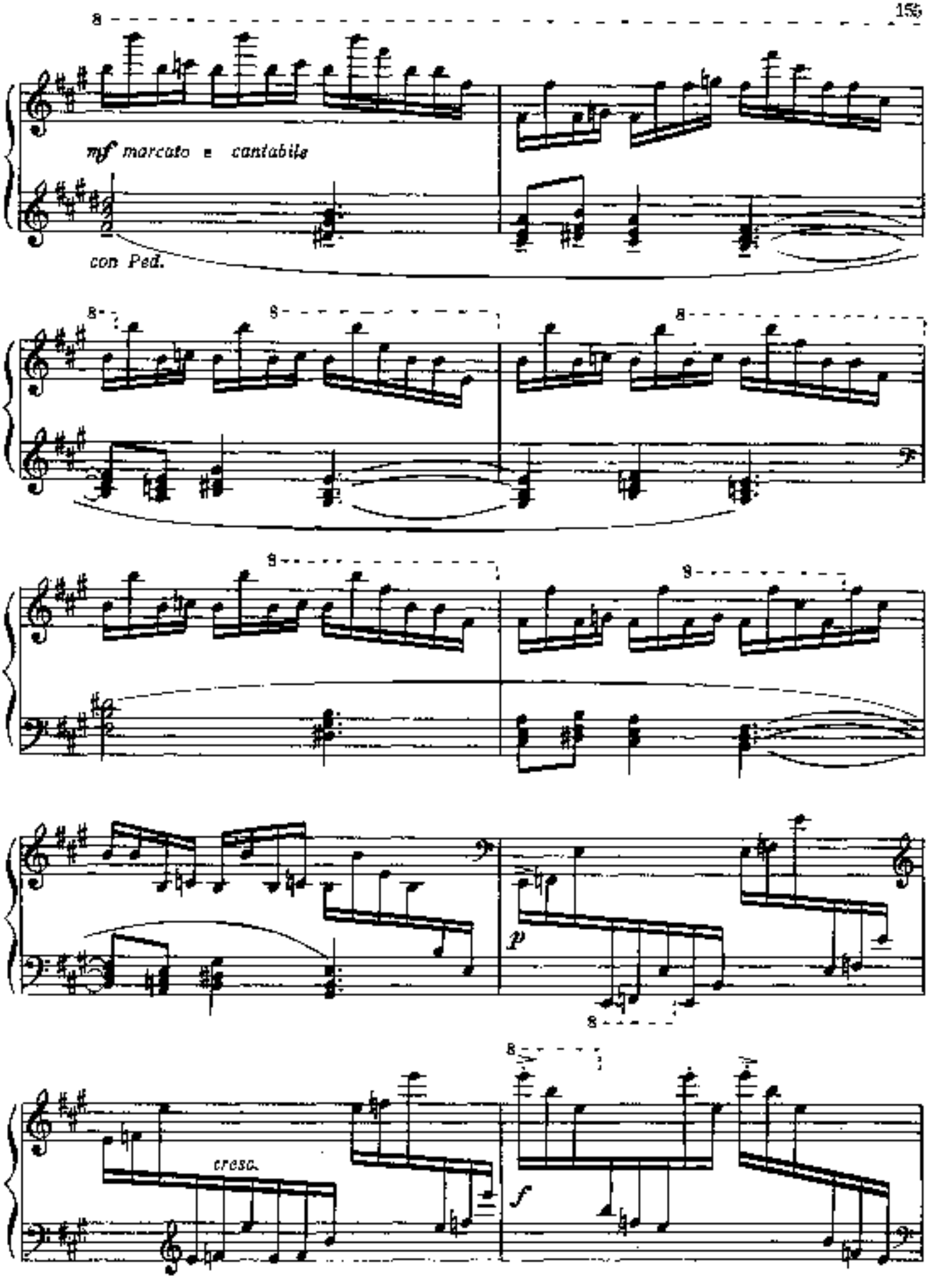
Allegro festivo

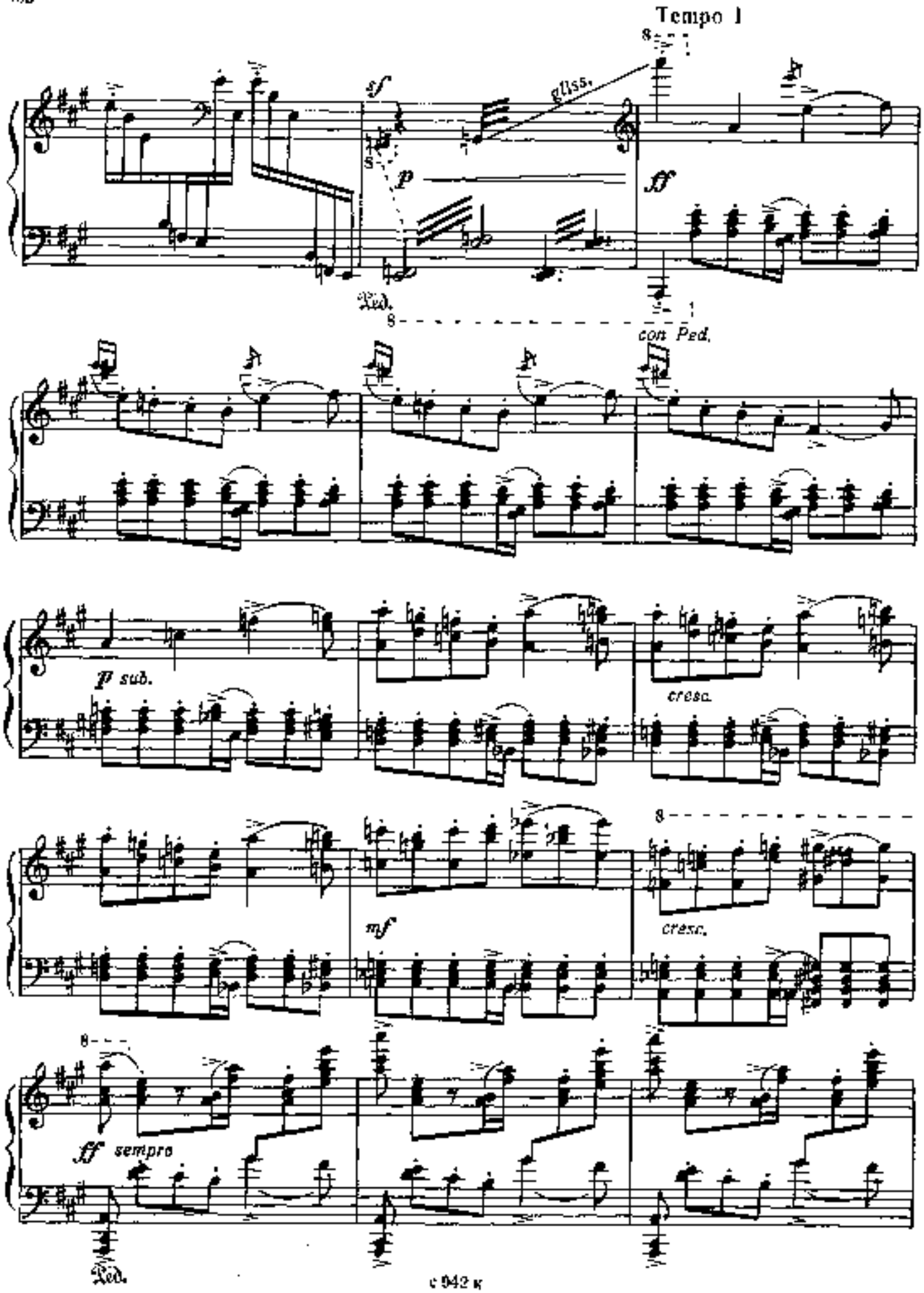


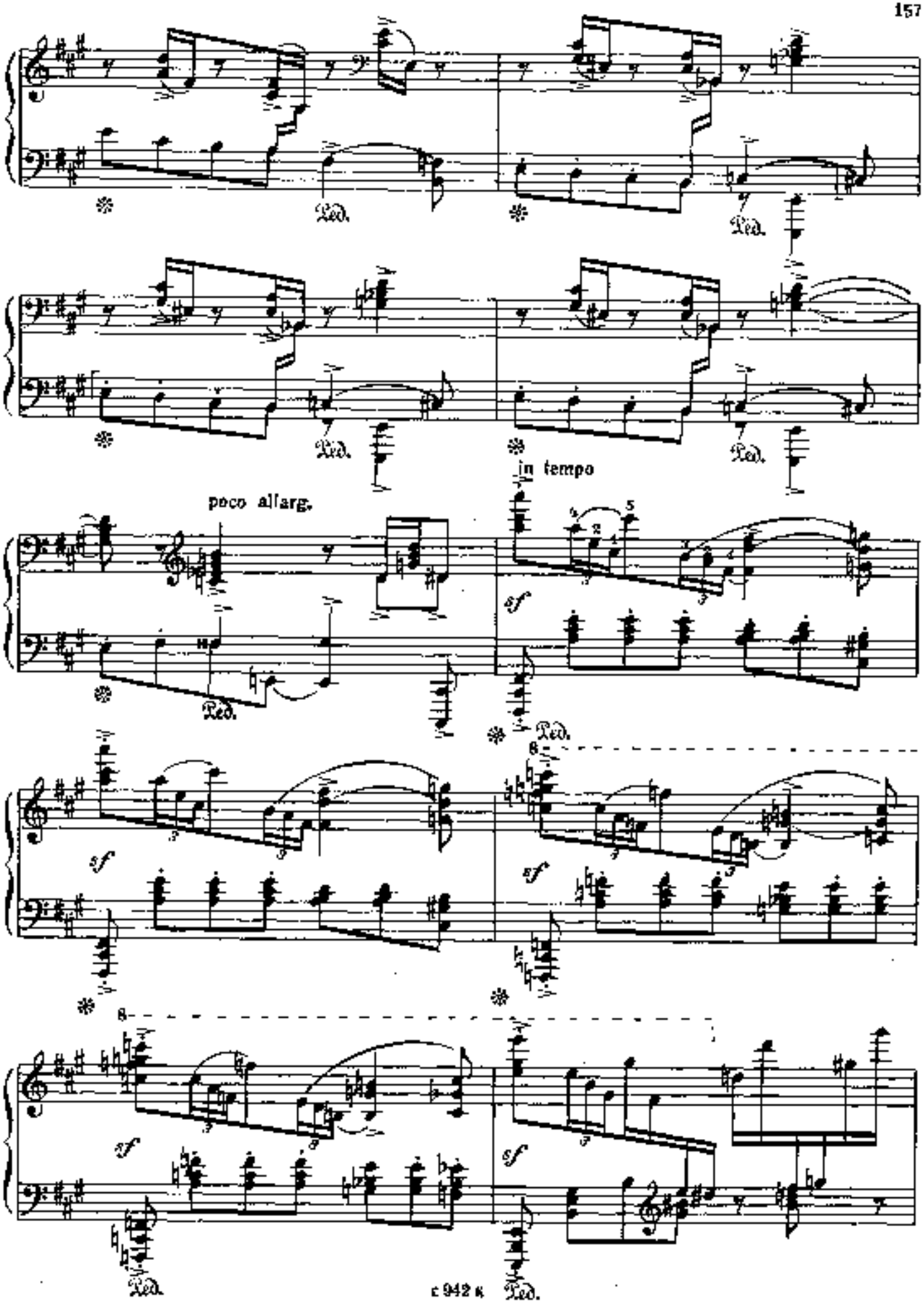

p sub.
cresc.
cresc. molto
f
Ped.
p
cresc.
f

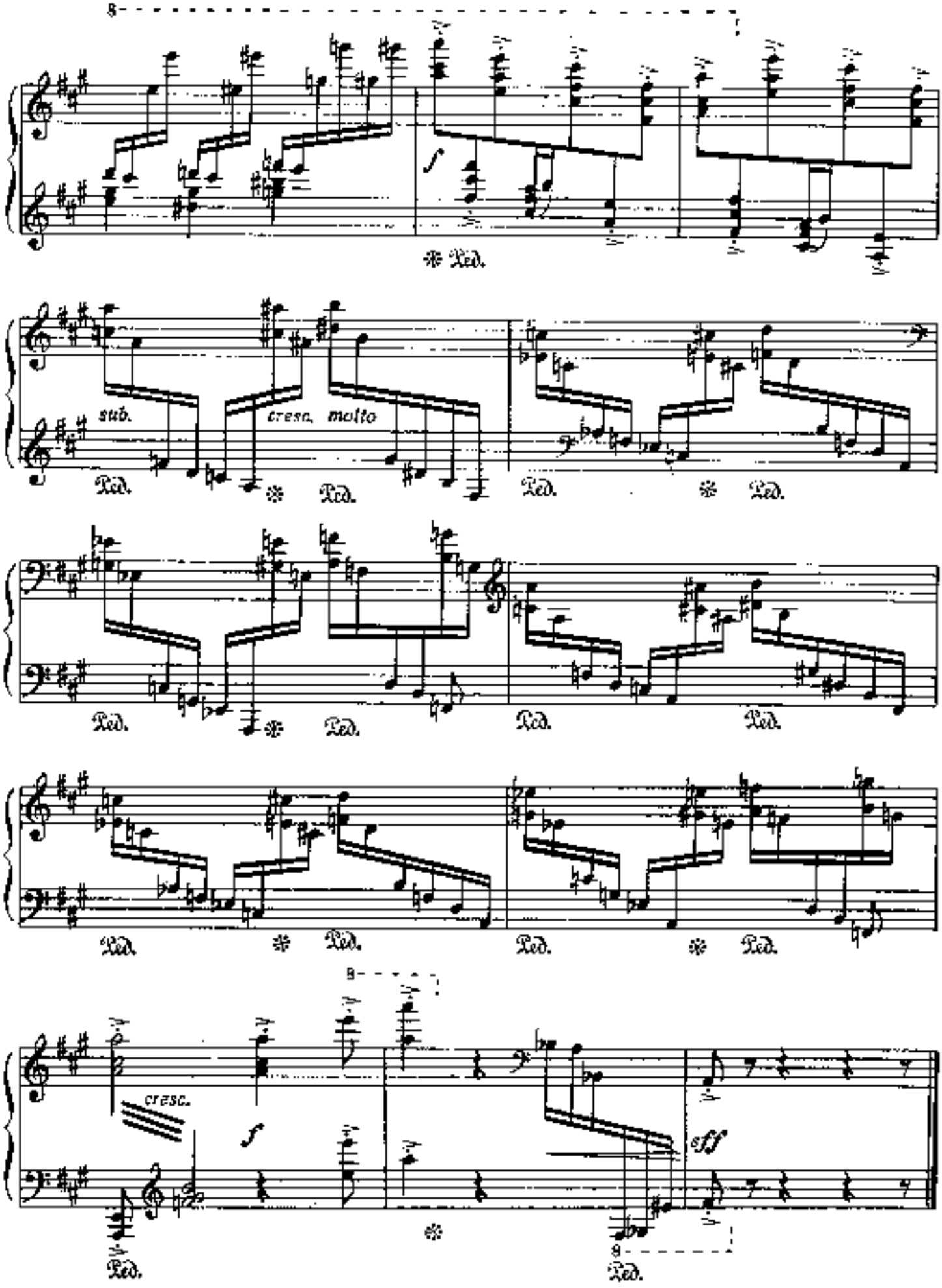

rall.
a tempo
dim.
ff
sf
Ped.
Ped.
mf
mf
pp
secco
staccato sempre
senza Ped.
marcato
f sempre
con Ped.


ff molto marcato
f dim.
senza Ped.
poco sostenuto
a tempo
mp dolce


mf marcato e cantabile
con Ped.
p
cresc.
f

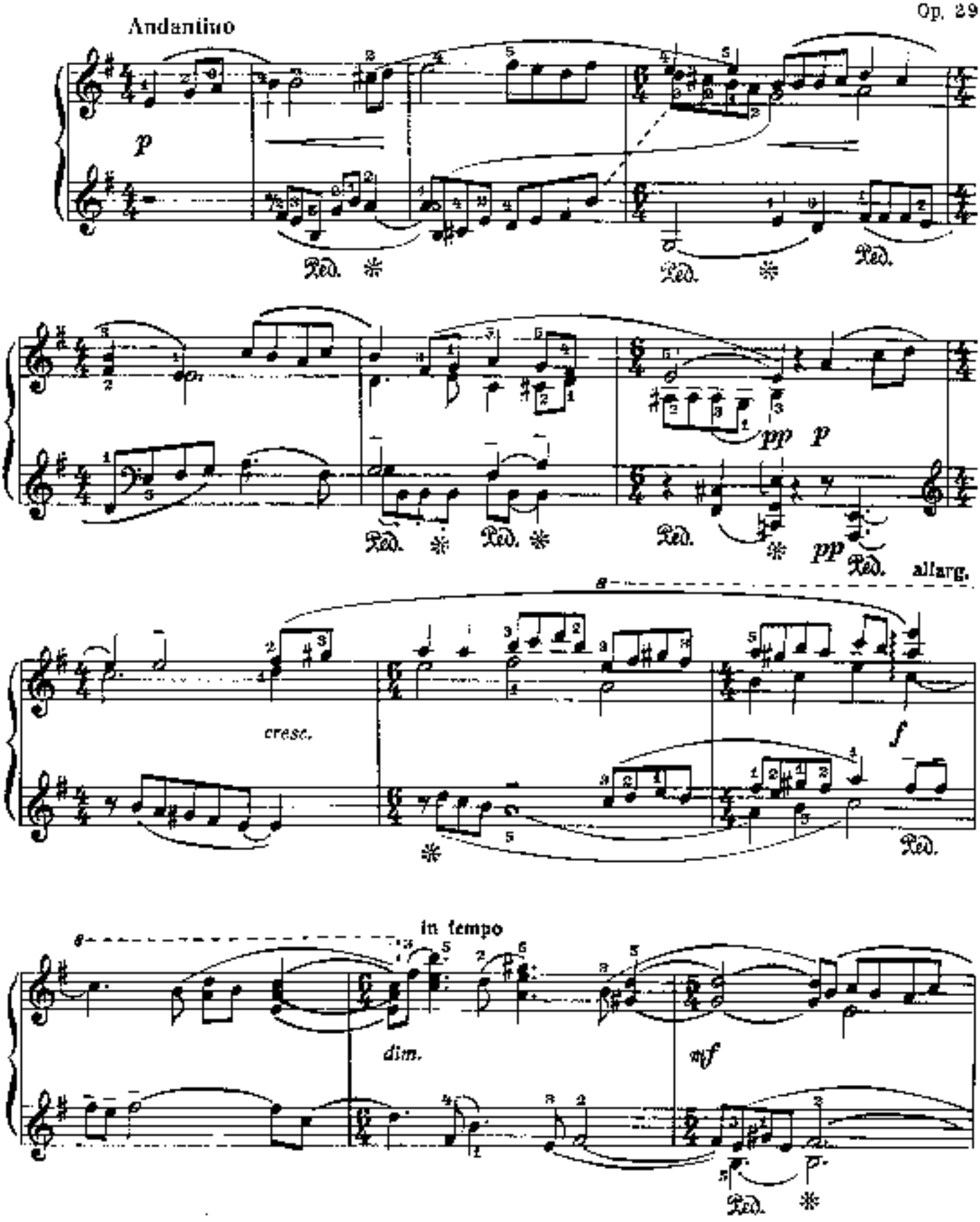

Tempo I
sf
gliss.
p
ff
Ped.
con Ped.
p sub.
cresc.
mf
cresc.
ff sempre
Ped.

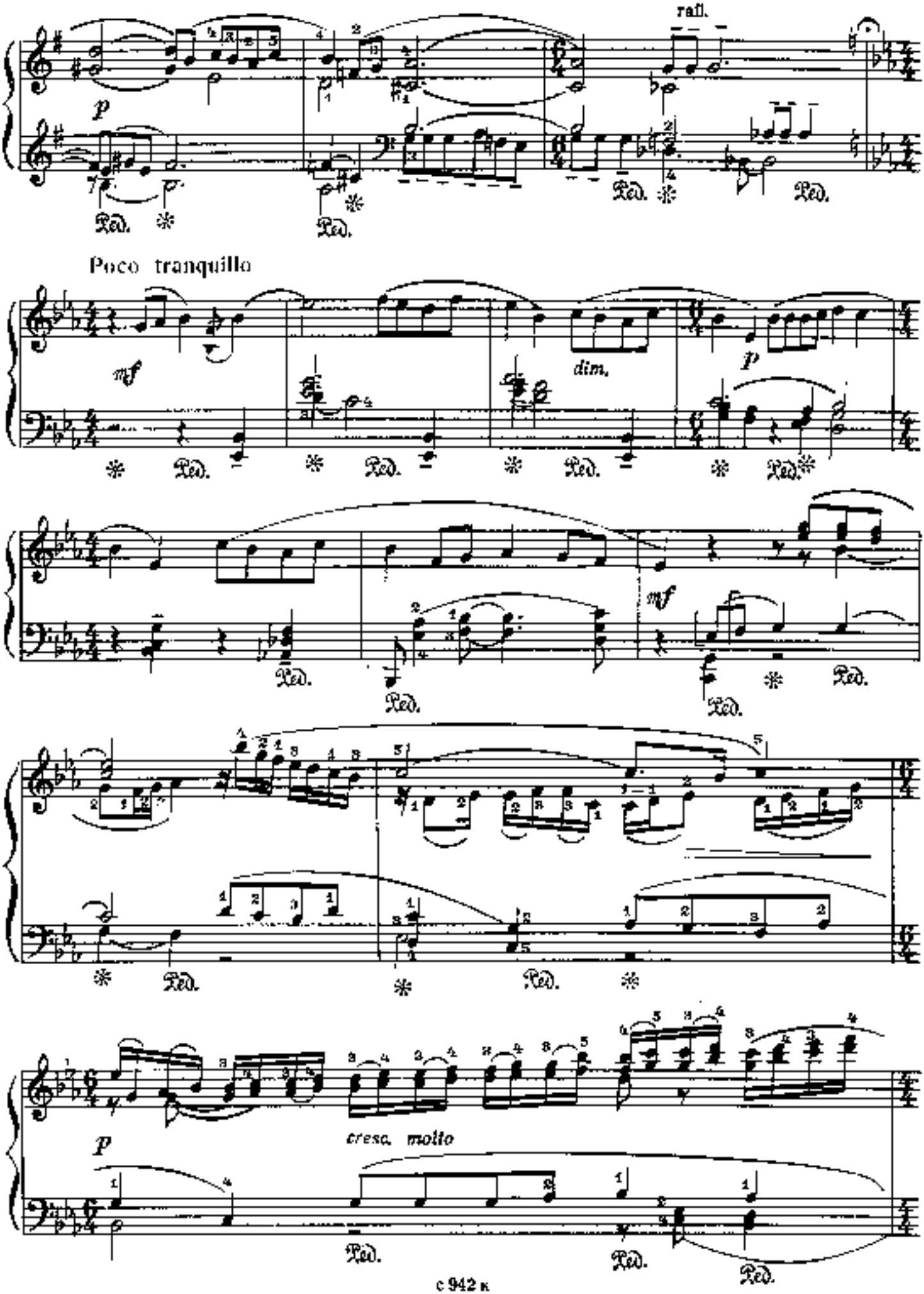

Ped.
Ped.
Ped.
Ped.
in tempo
poco allarg.
Ped.
sf
Ped.
sf
sf
sf
sf
Ped.
Ped.

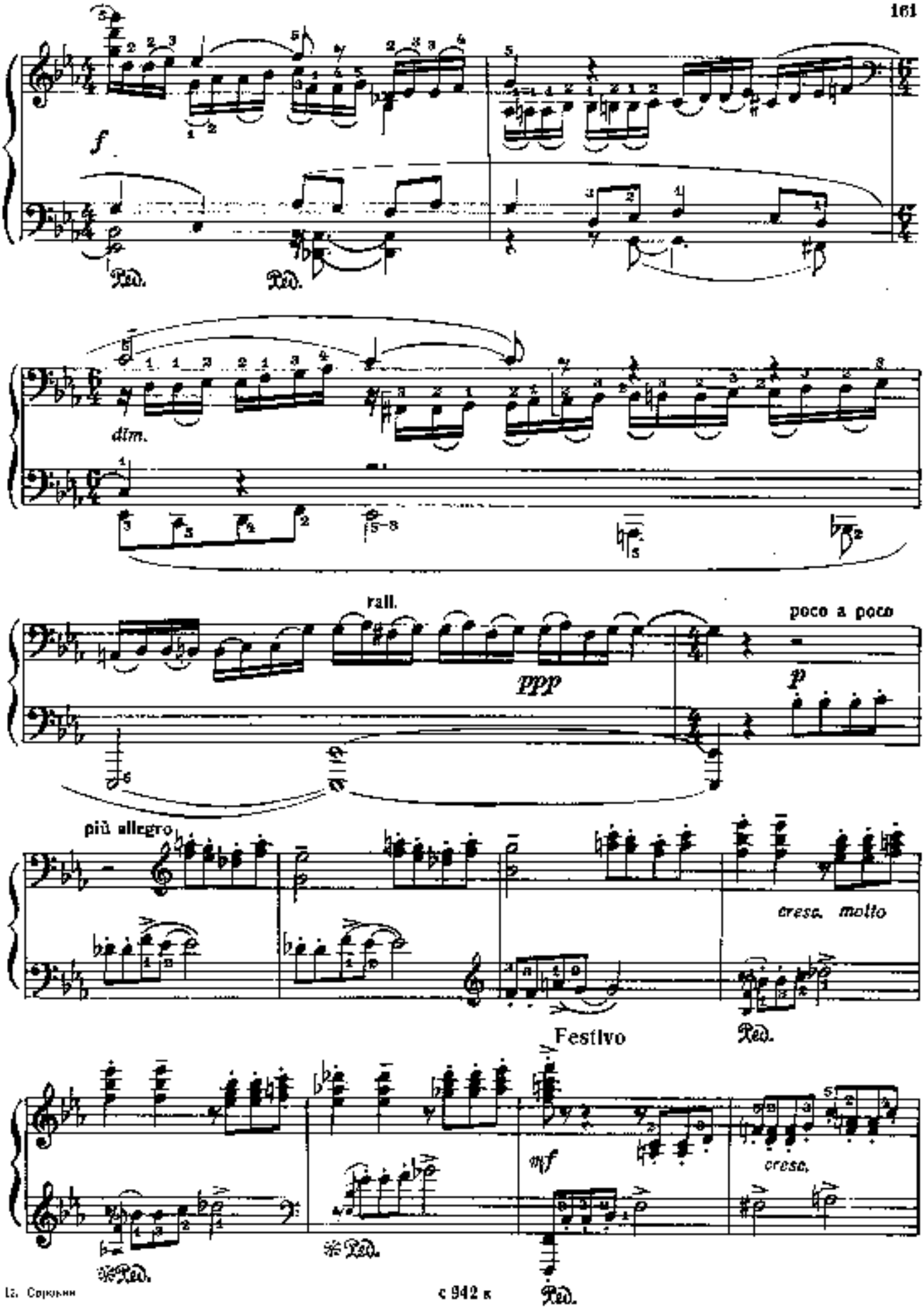

sub.
cresc. molto
cresc.
Ped.

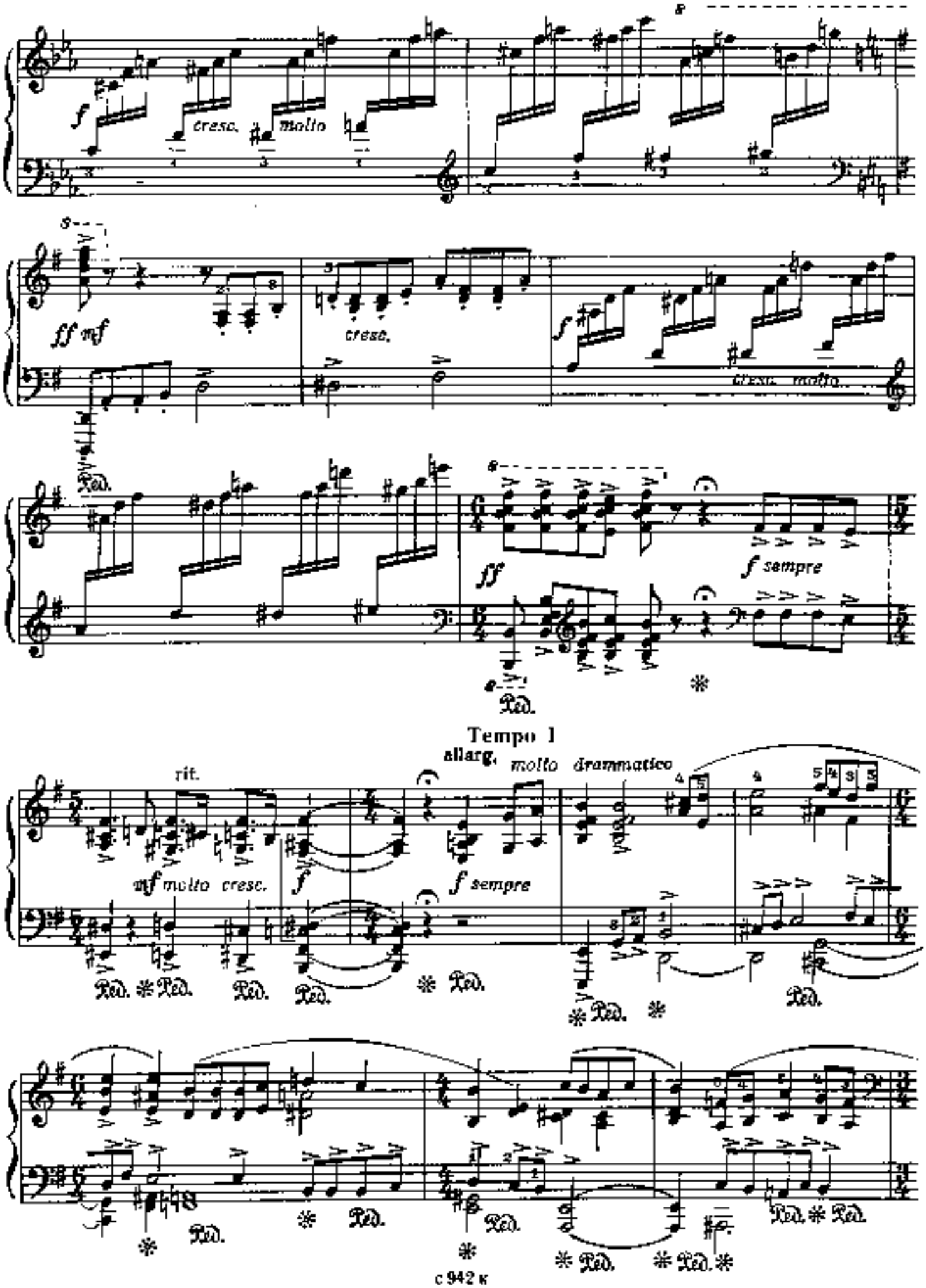
ЛИРИЧЕСКАЯ СОНАТИНА LYRICAL SONATINA

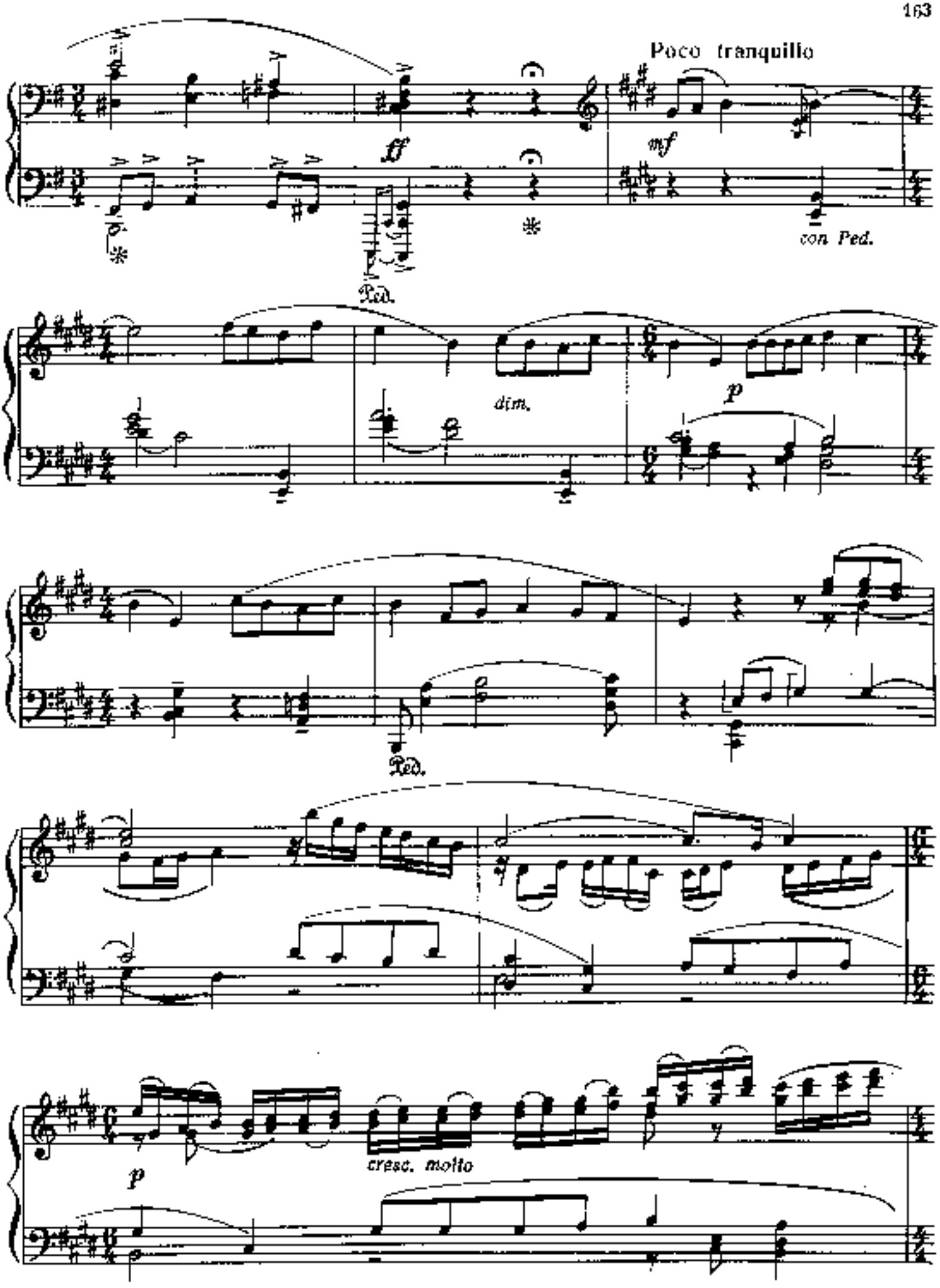
Соч. 29
Op. 29

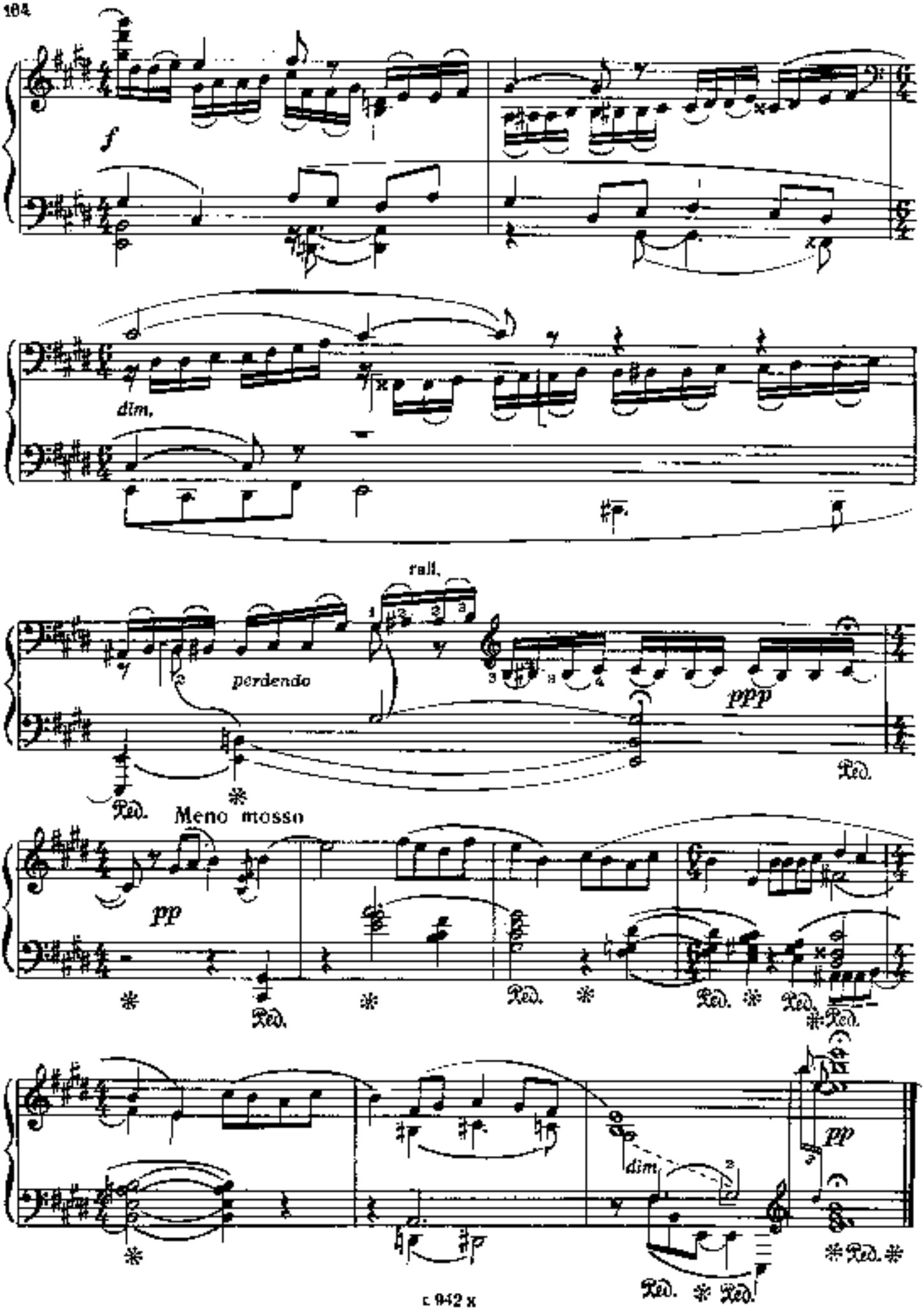



rall.
Poco tranquillo
dim.
cresc. molto


f
Ped.
Ped.
dim.
rall.
ppp
poco a poco
p
più allegro
cresc. molto
Festivo
Ped.
mf
cresc.
Ped.
Ped.
Ped.


f
cresc. molto
ff mf
cresc.
f
cresc. molto
Ped.
ff
f sempre
Tempo I
rit.
allarg.
molto drammatico
mf molto cresc.
f
f sempre
Ped.


Poco tranquillo
ff
mf
con Ped.
Ped.
dim.
p
Ped.
p
cresc. molto

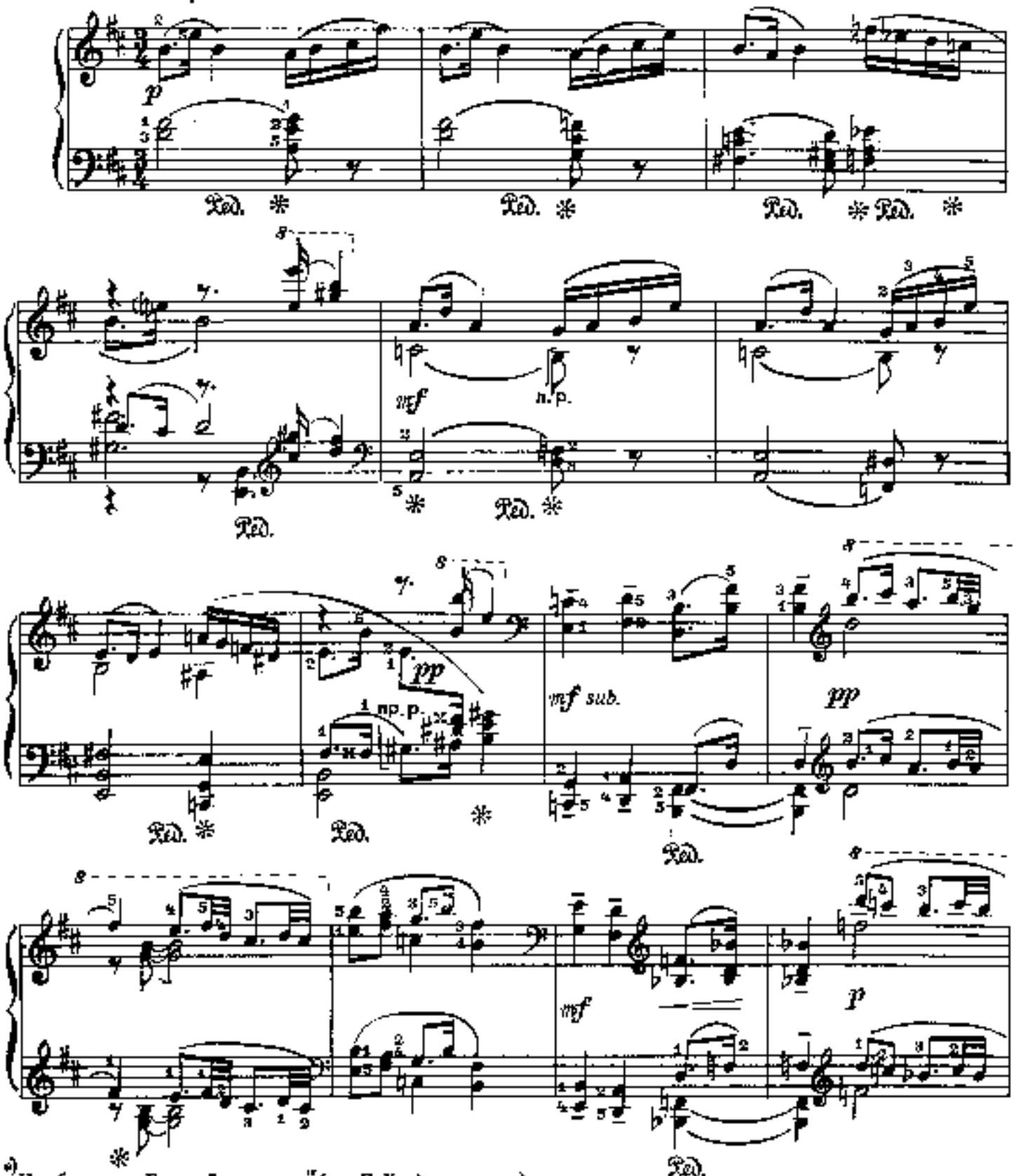

f
dim.
rall.
perdendo
ppp
Ped.
Meno mosso
pp
dim.
pp

ТРИ ТАНЦА*)
Менуэт

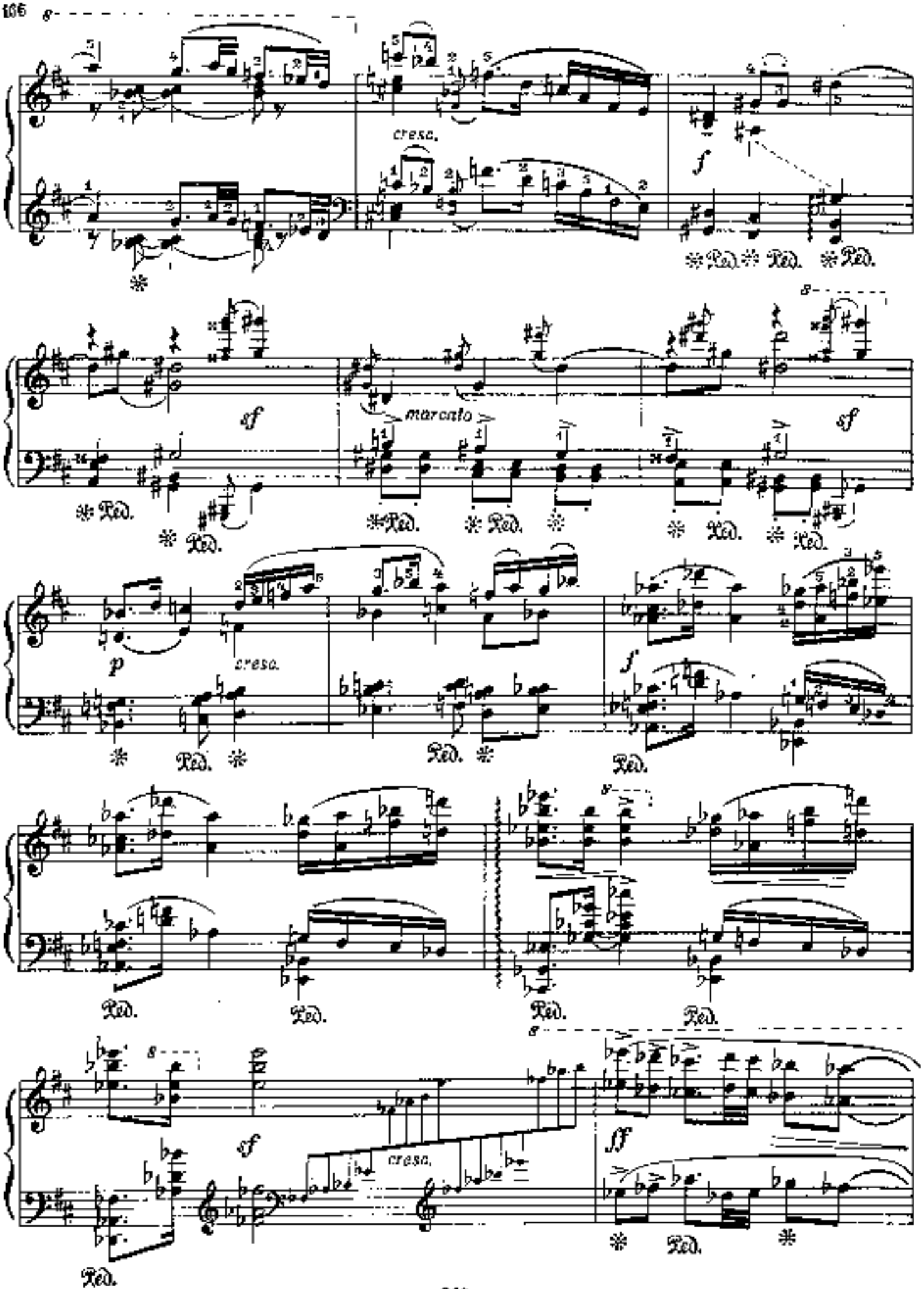
THREE DANCES
Minuet

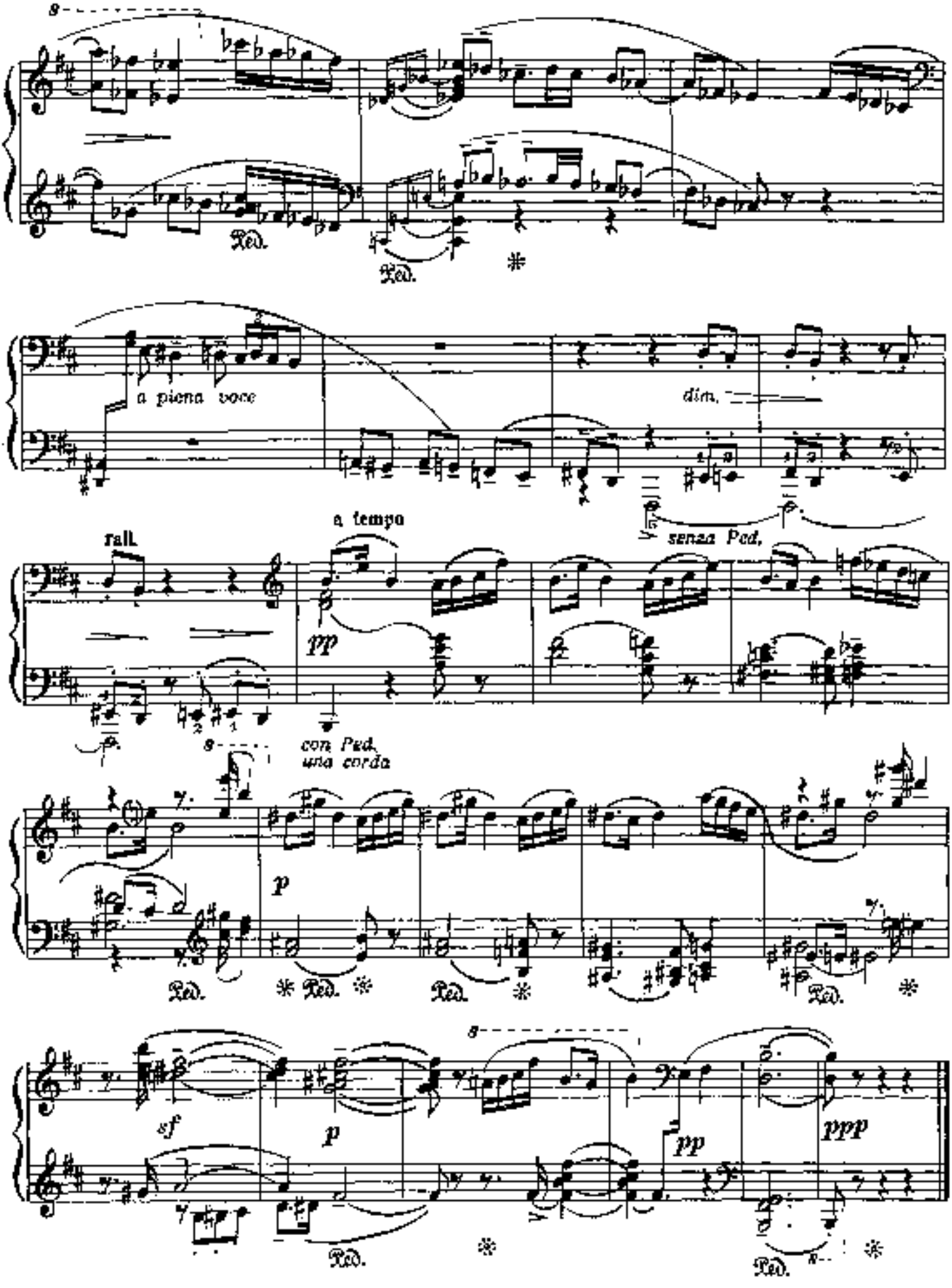
Соч. 30 а №1
Op 30 a №1

Tempo di menuetto



*) Из балета „Гадкий утенок" (по Г. Х. Андерсену).
From the Ballet „Ugly Duckling" after Andersen.

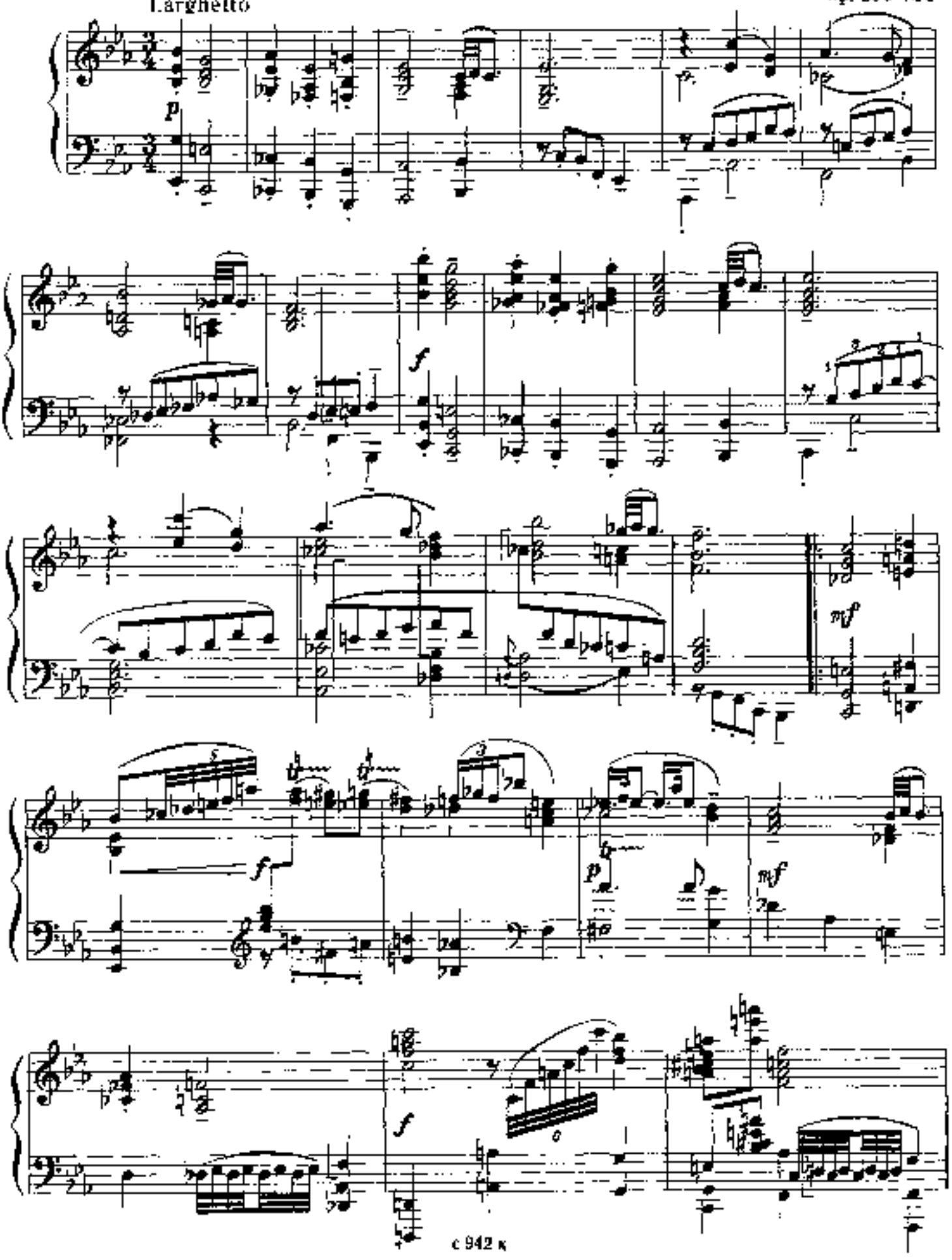

cresc.
f
Ped.
sf
marcato
p
cresc.
sf
cresc.
ff

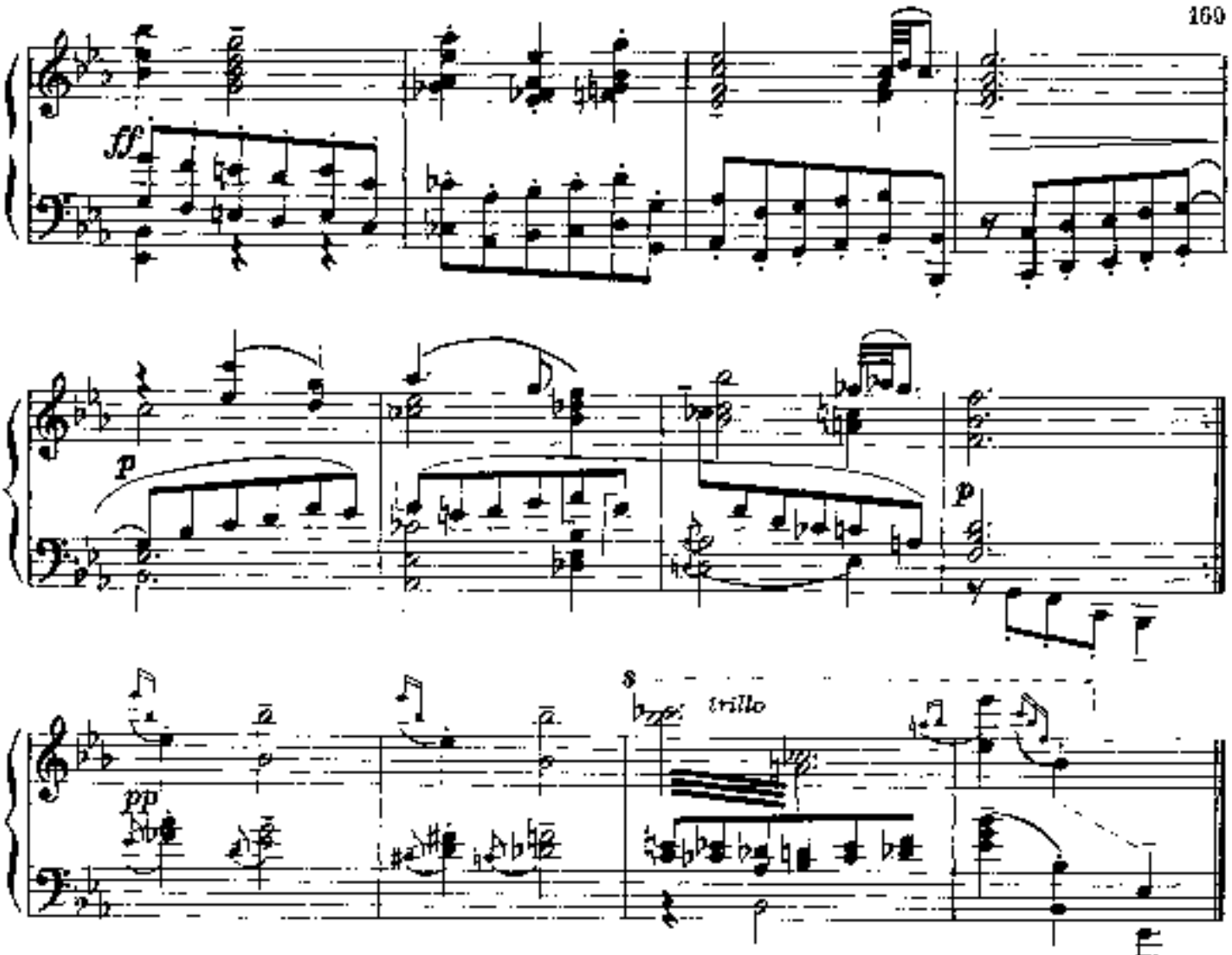

a piena voce
dim.
senza Ped.
a tempo
rall.
pp
con Ped.
una corda
p
sf
p
pp
ppp

Сарабанда Saraband

Соч. 30а №2
Op. 30a №2

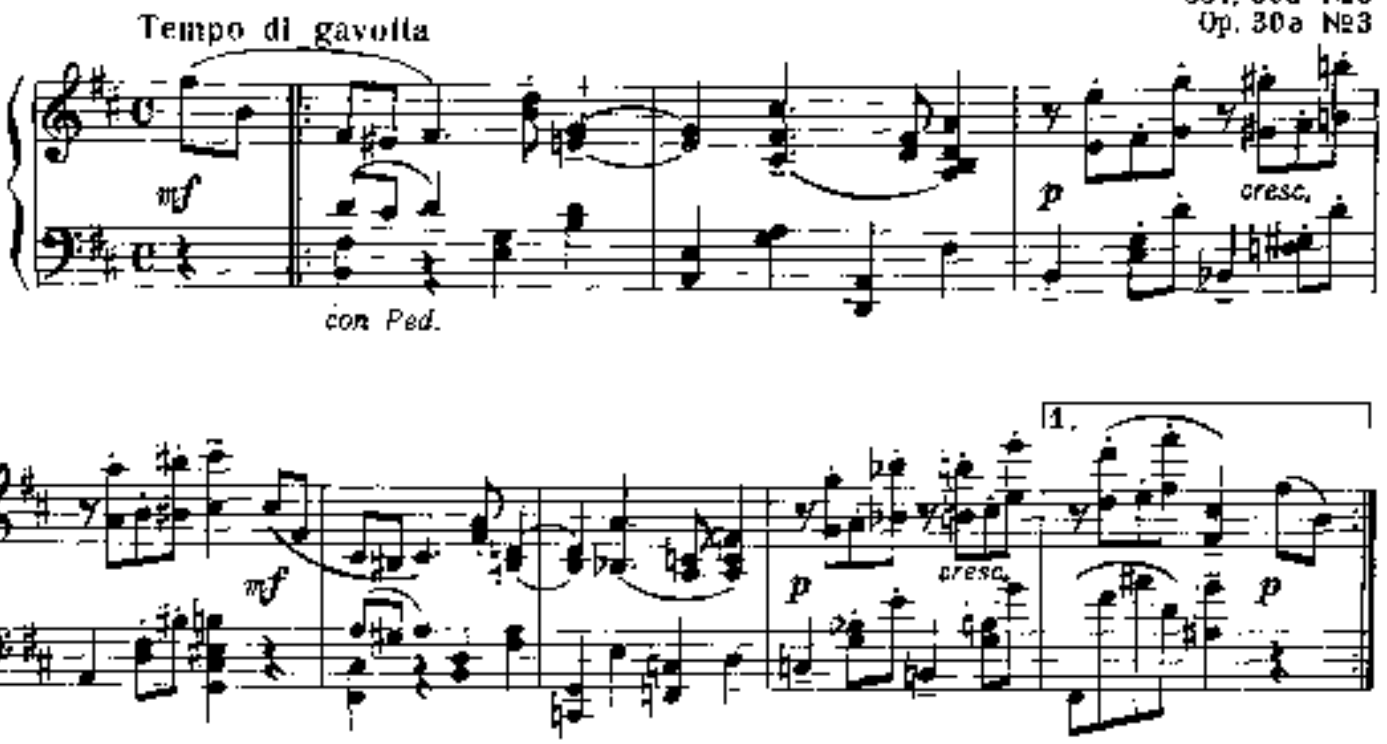
Larghetto

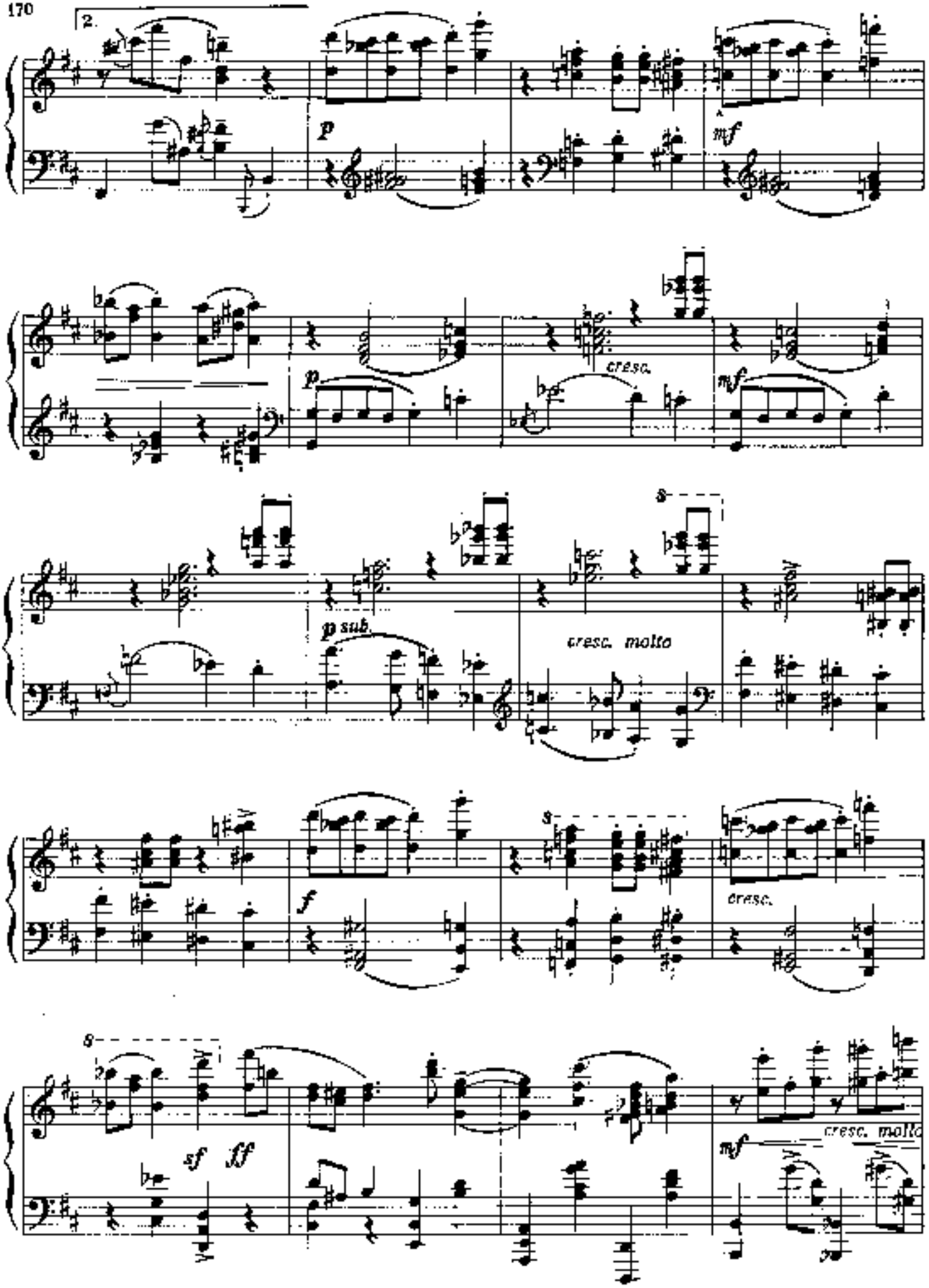


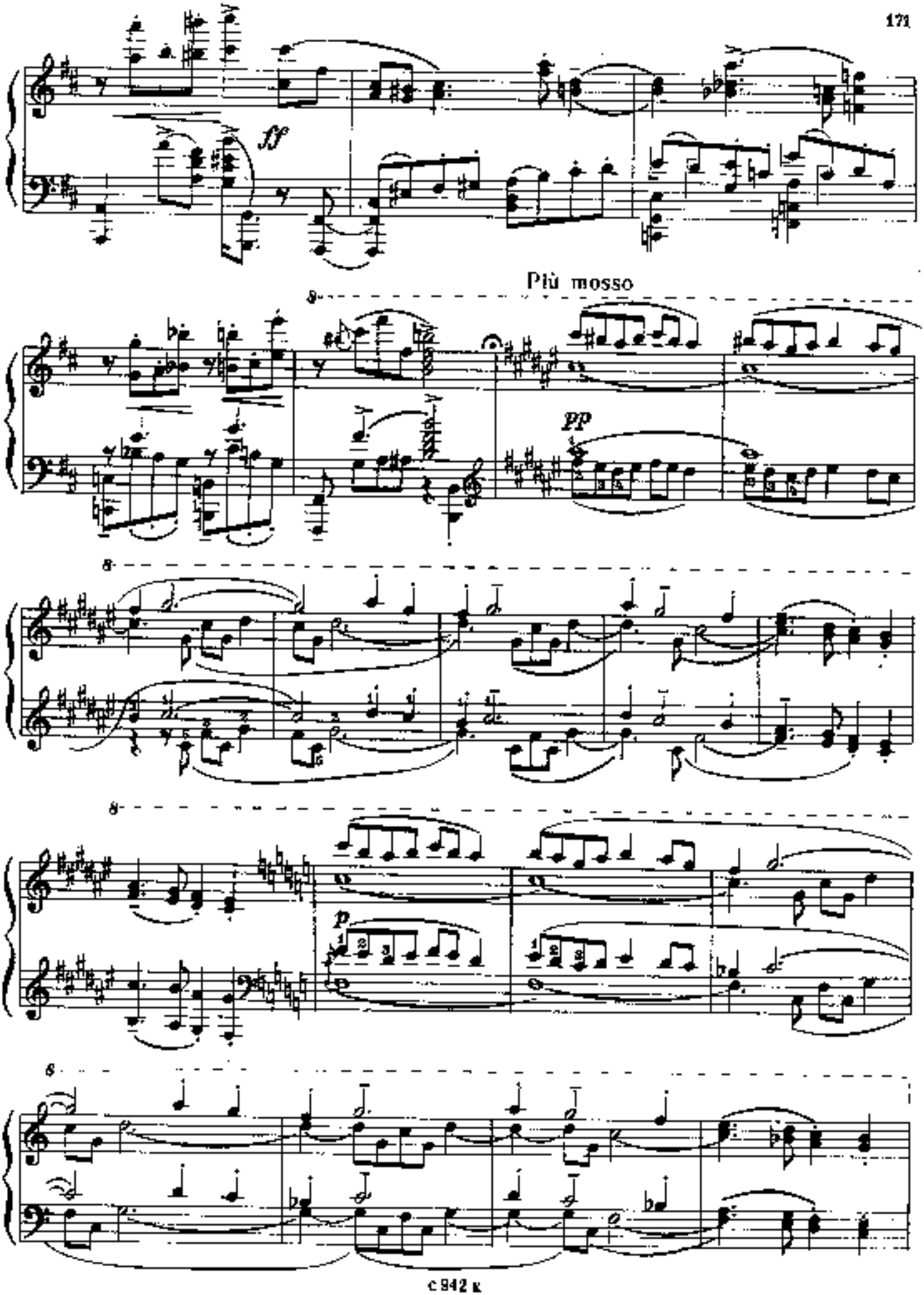


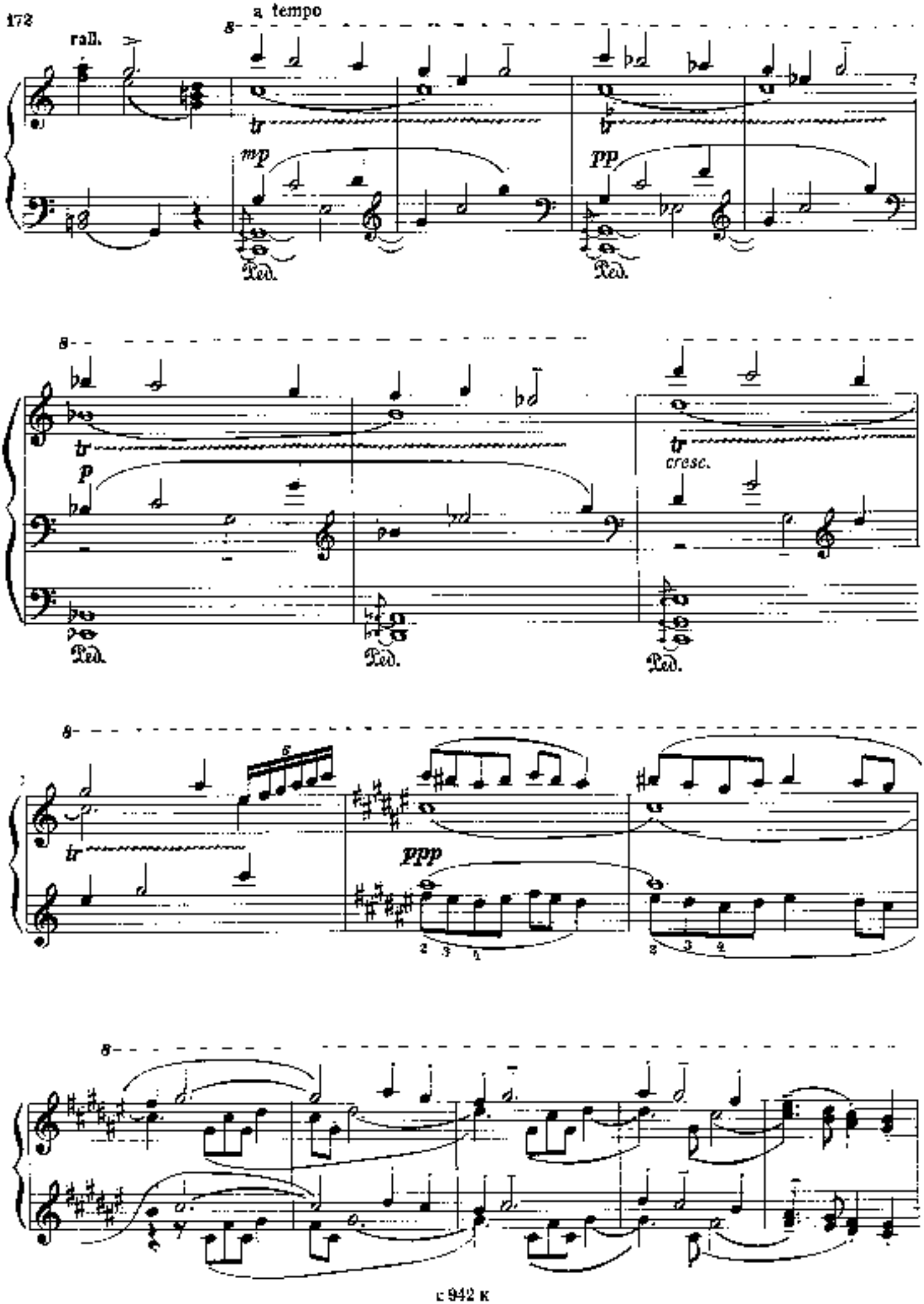
Гавот Gavotte

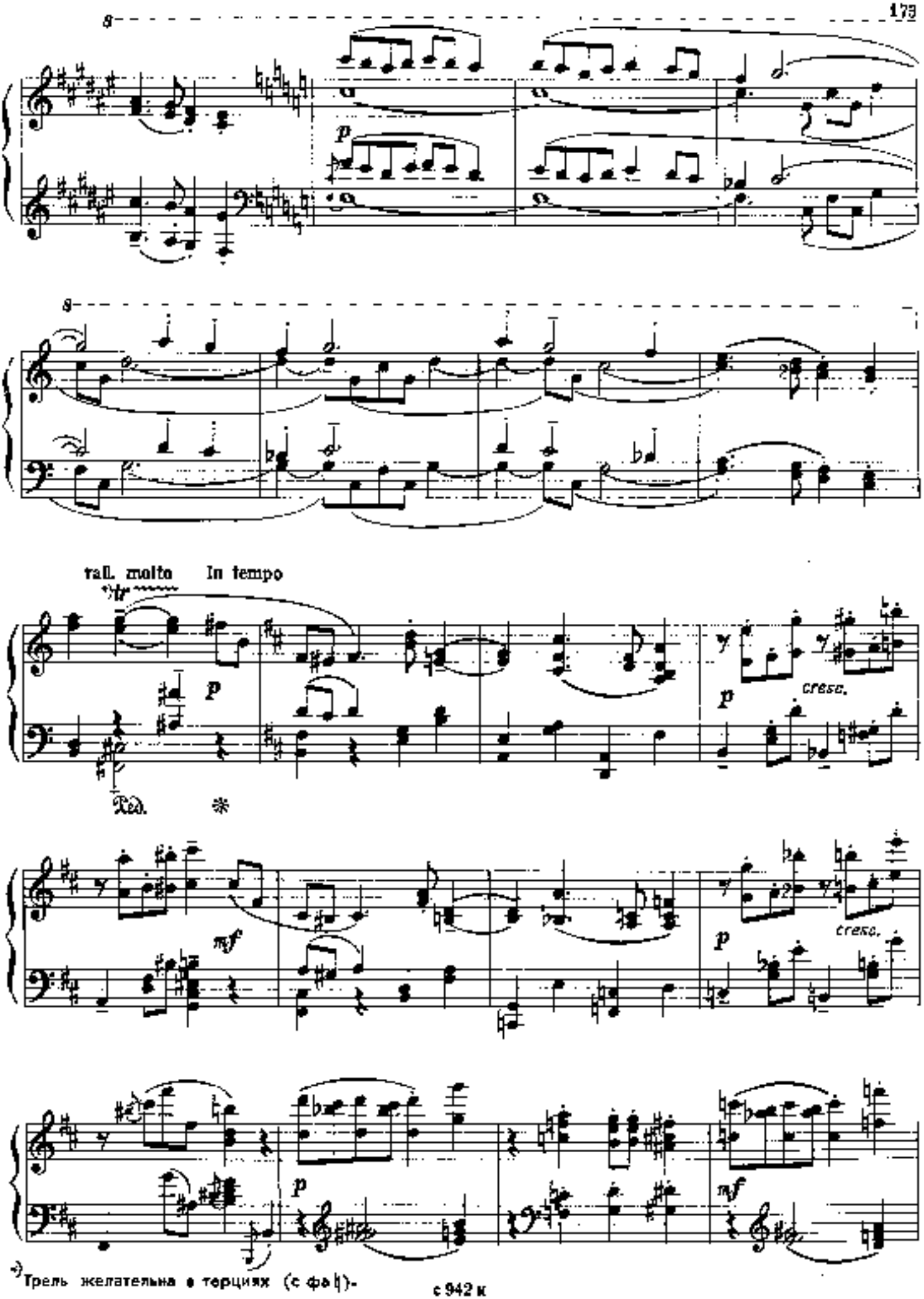
Сочт. 30а №3
Op. 30a №3



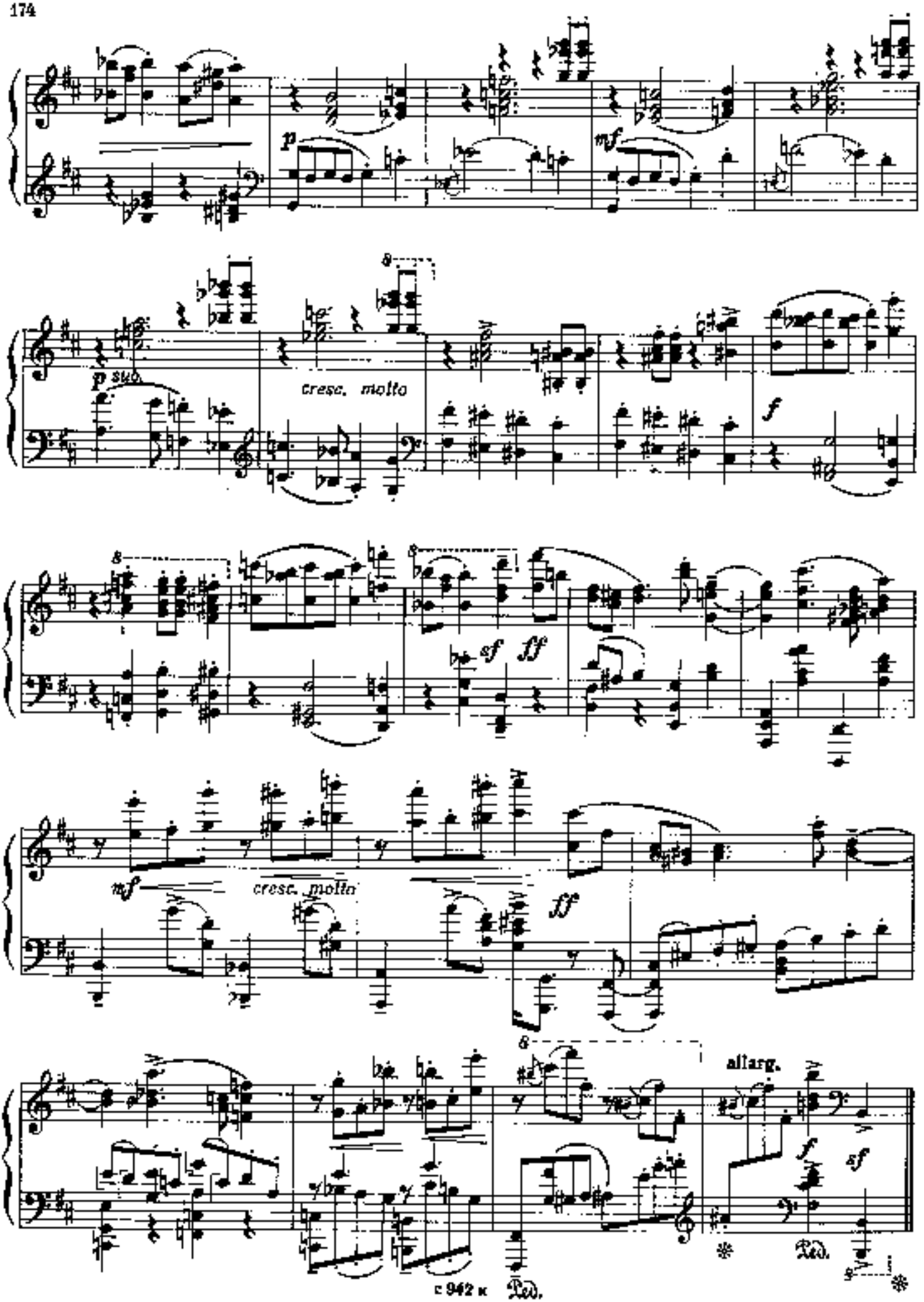

2.
p
mf
cresc.
p
mf
p sub.
cresc. molto
f
cresc.
sf
ff
cresc. molto
mf


ff
Più mosso
pp
p


a tempo
rall.
mp
pp
p
cresc.
ppp
Ped.



*) Трель желательна в терциях (с фа♮)-


p
mf
p sub.
cresc. molto
f
sf
ff
mf
cresc. molto
ff
allarg.
f
sf
Ped.
Ped.

Н. С. Сорокиной

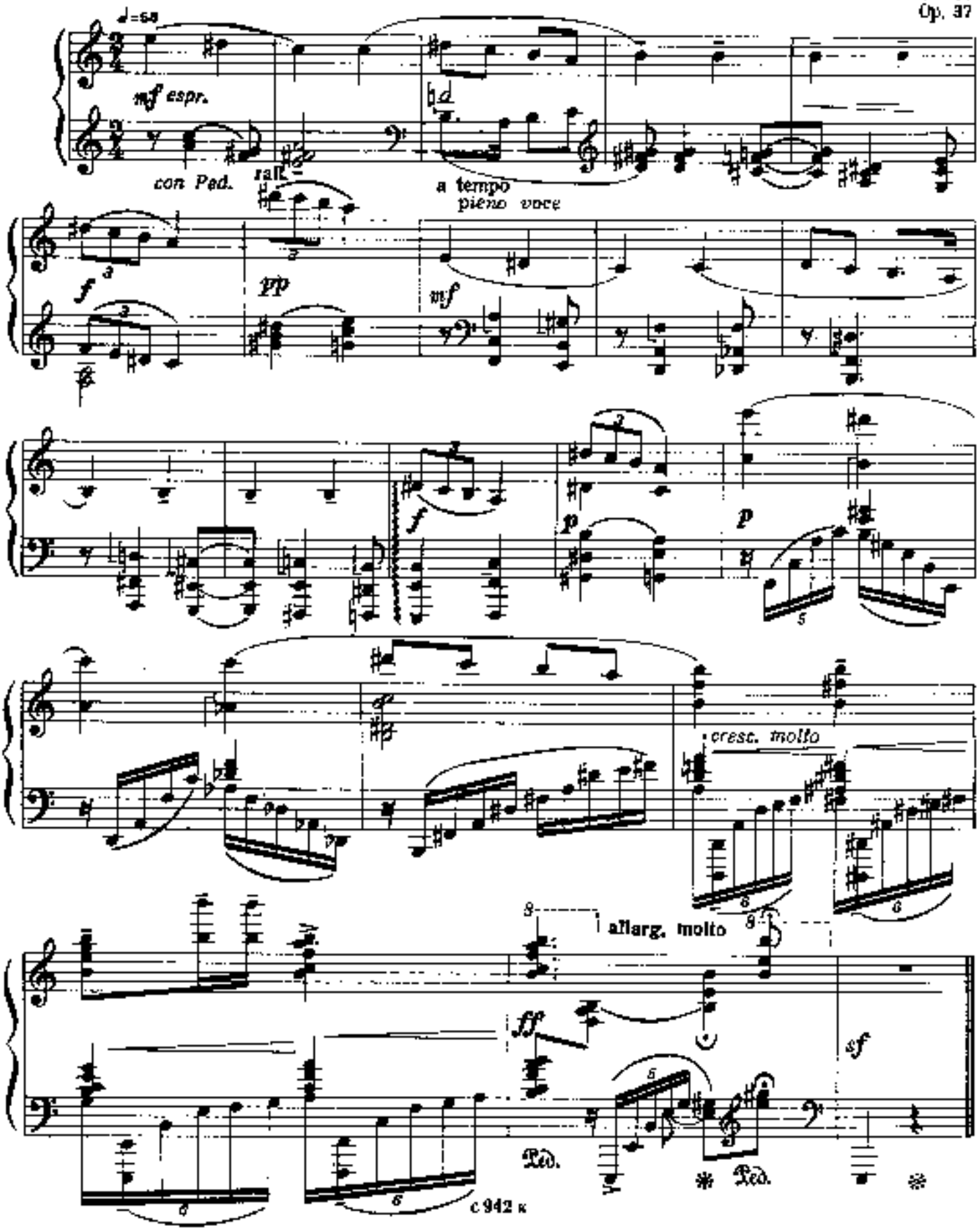
СЕМЬ БОЛГАРСКИХ НАРОДНЫХ МЕЛОДИЙ

To Nadezhda Sorokina

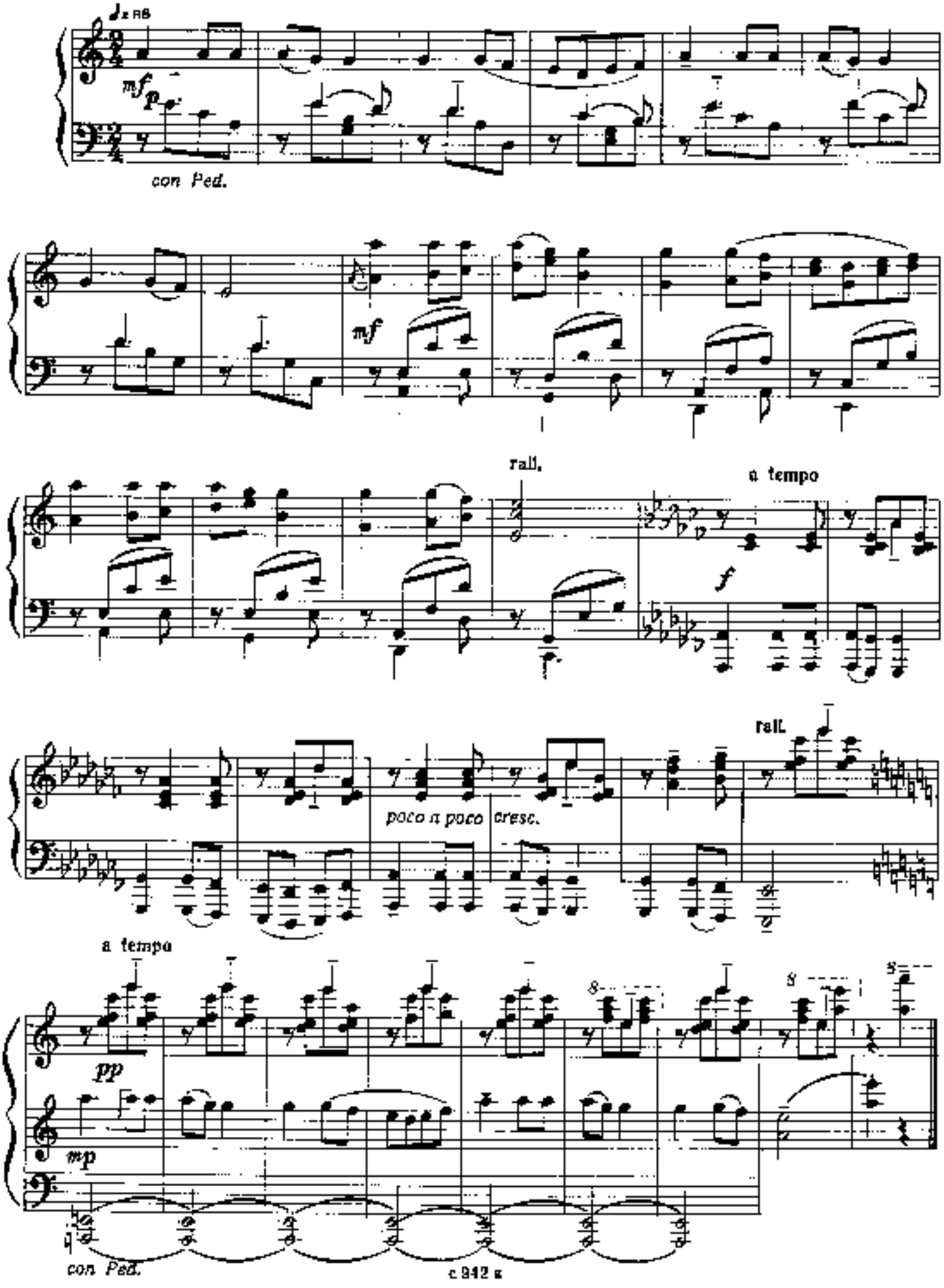
SEVEN BULGARIAN FOLK MELODIES

I

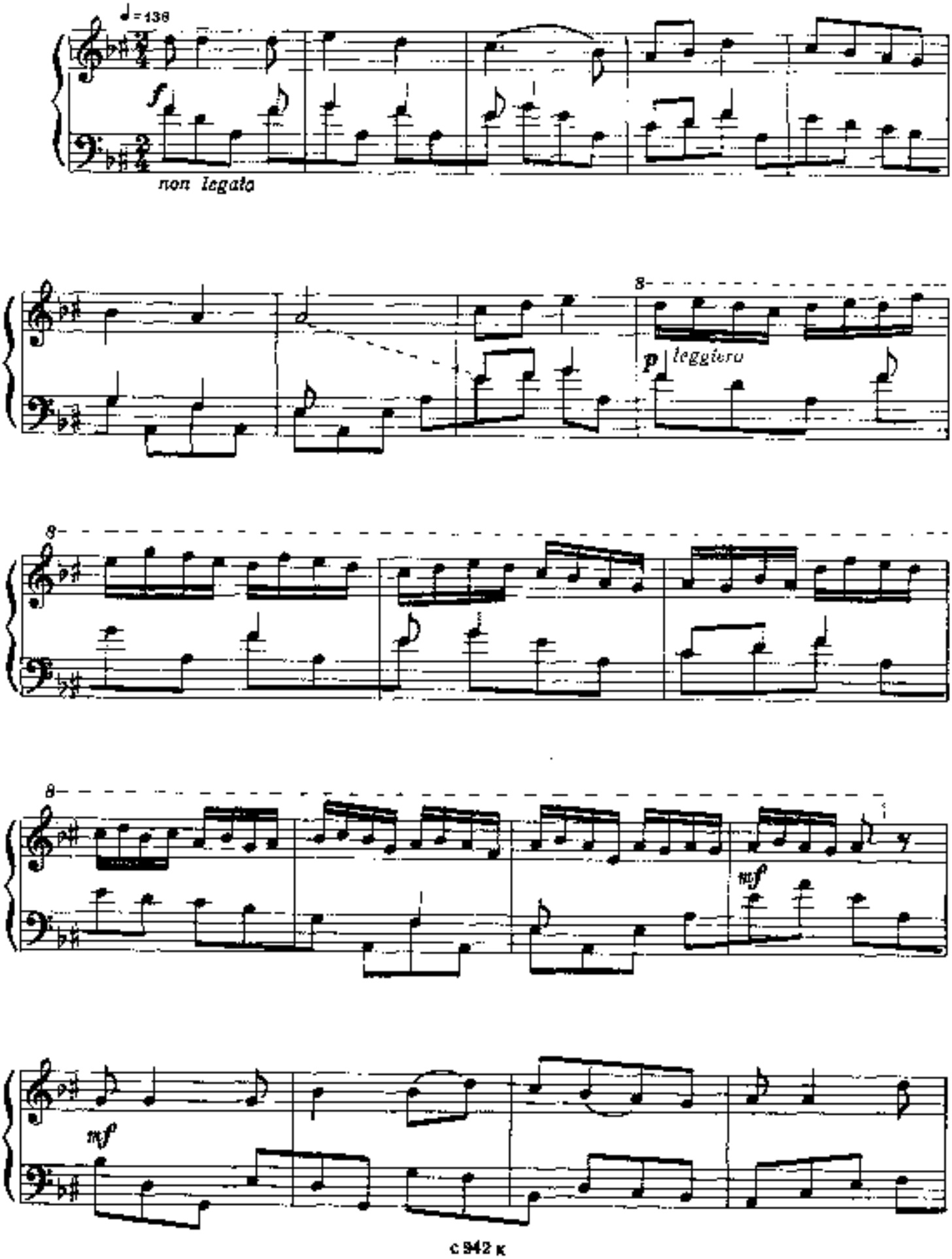
Соч. 37
Op. 37

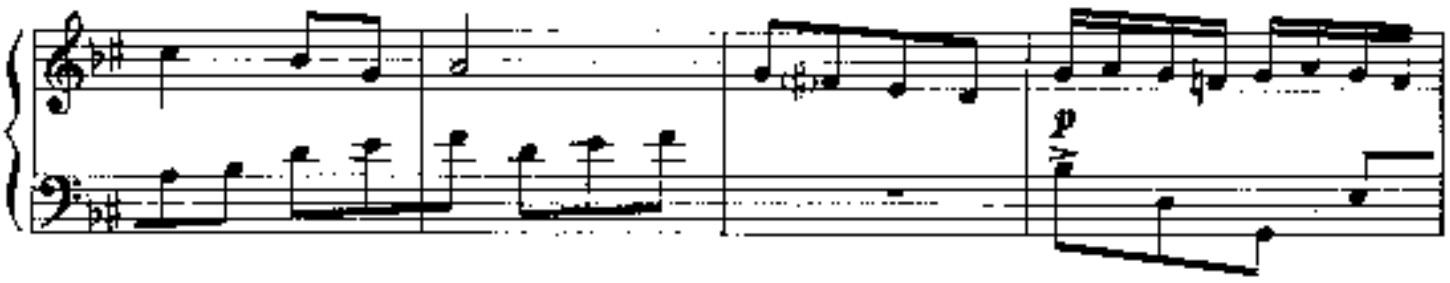


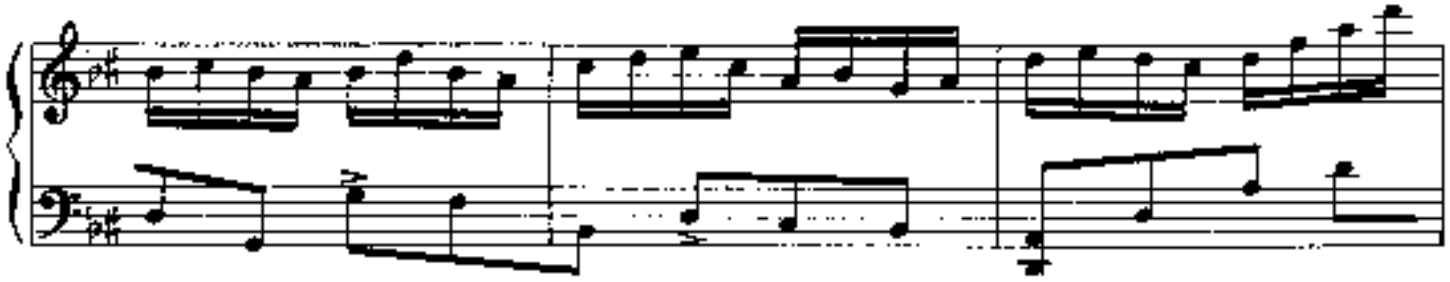
II

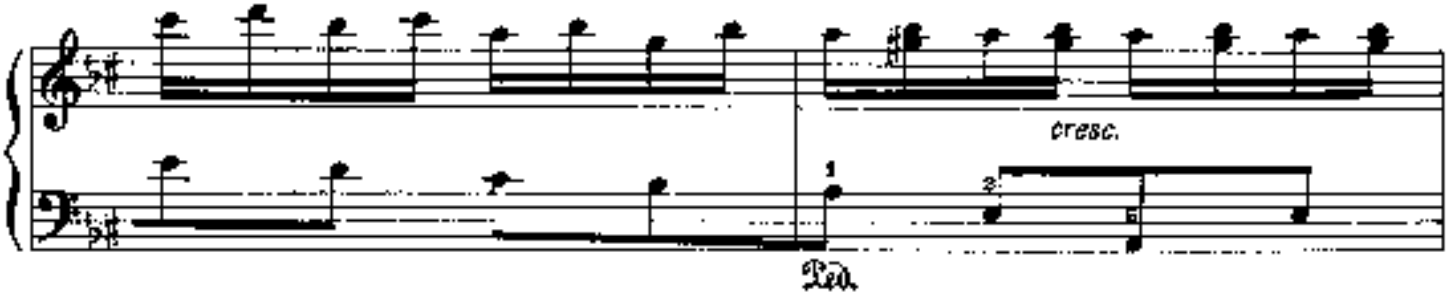

mf
p
con Ped.
mf
rall.
a tempo
f
poco a poco cresc.
rall.
a tempo
pp
mp
con Ped.

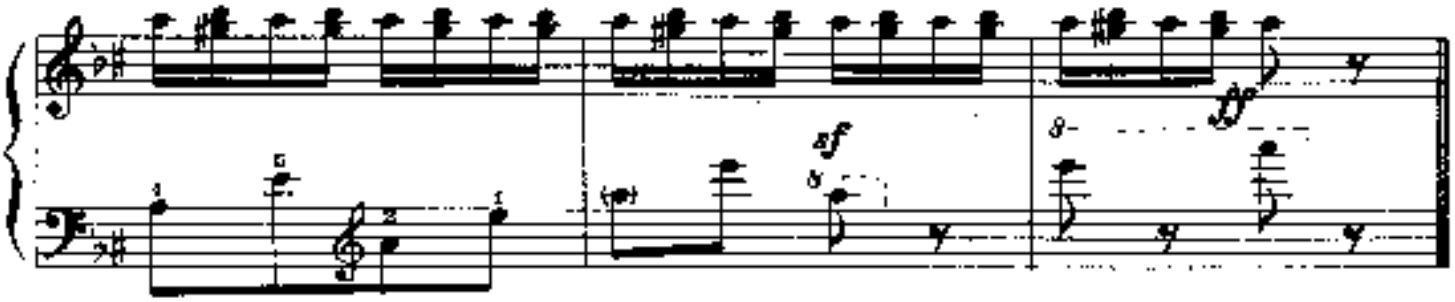
III



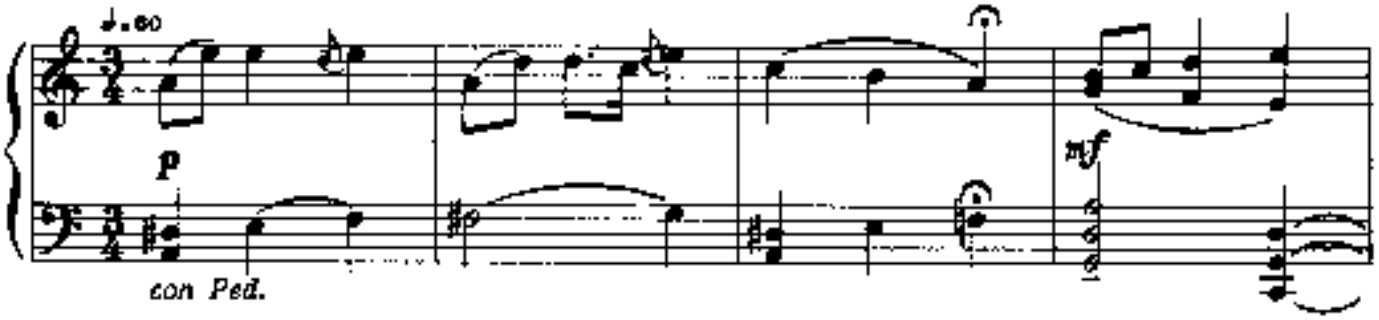


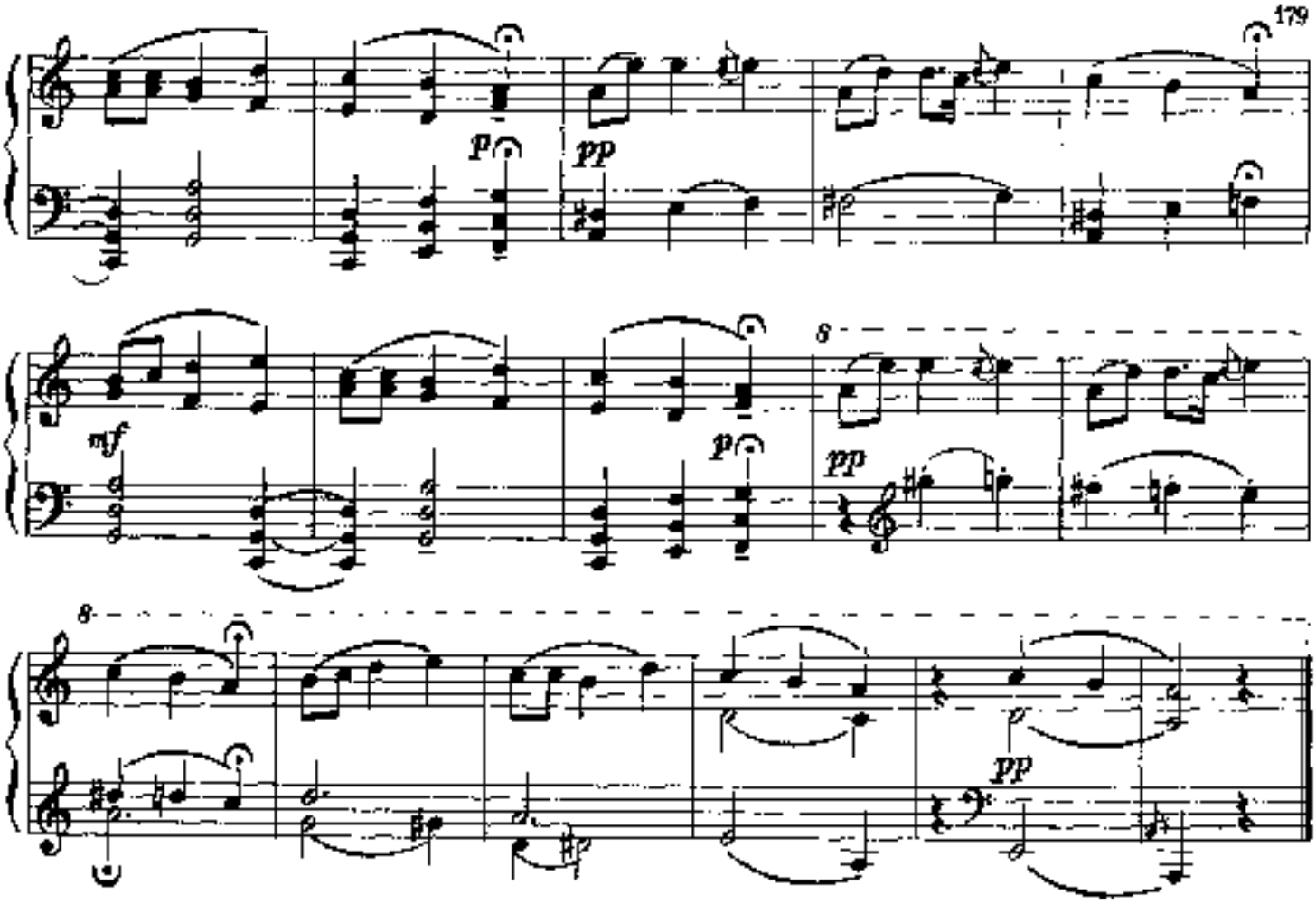




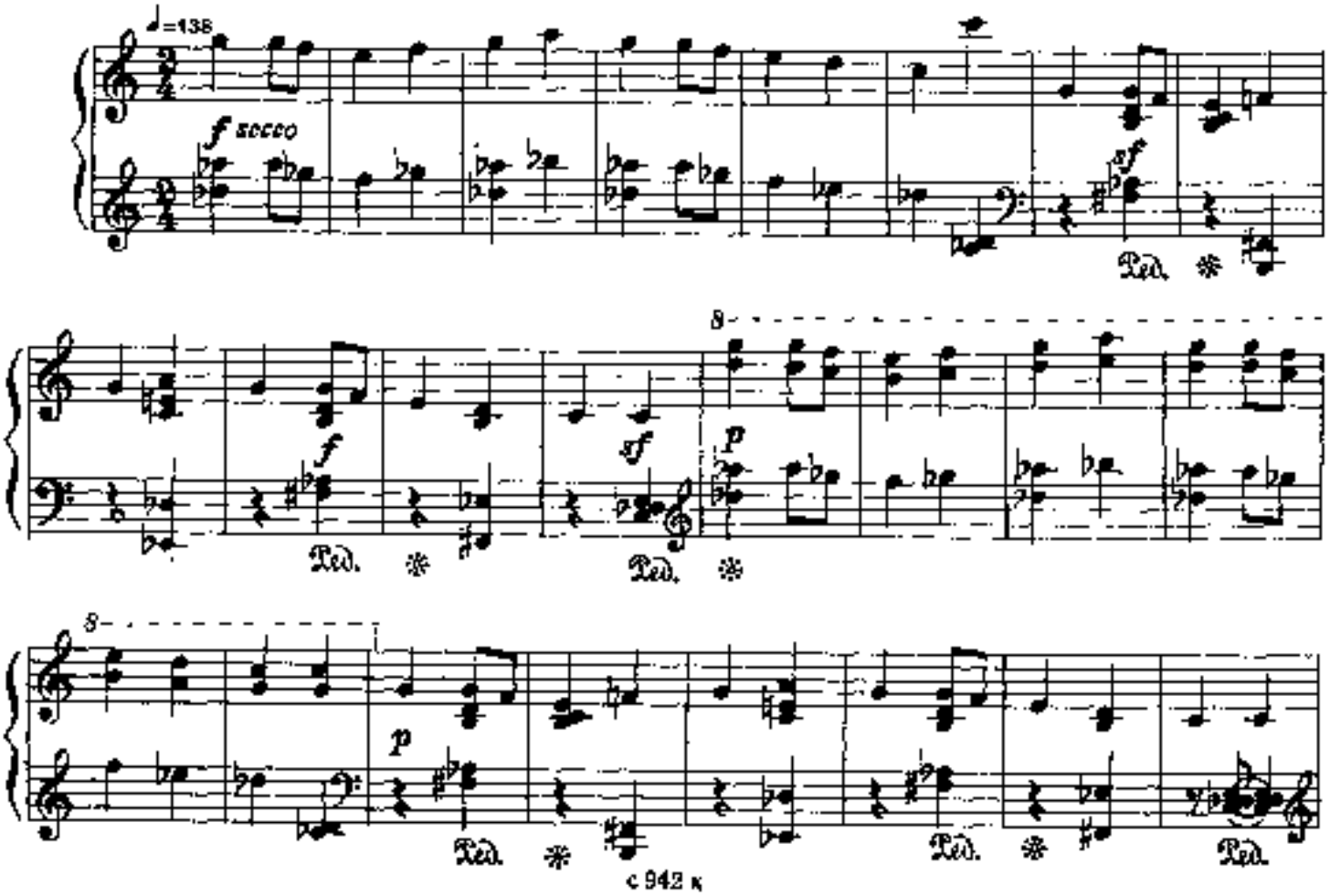


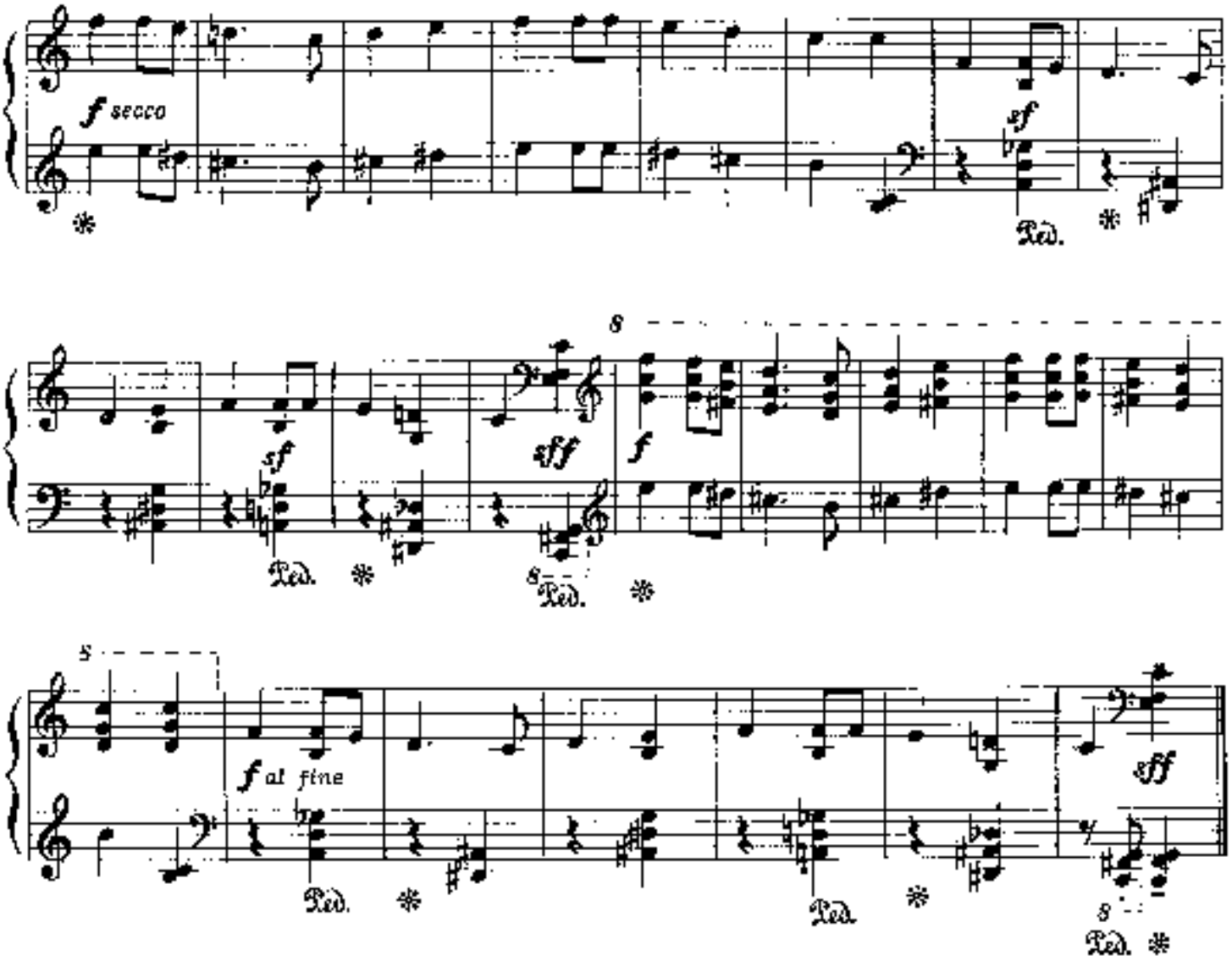
IV



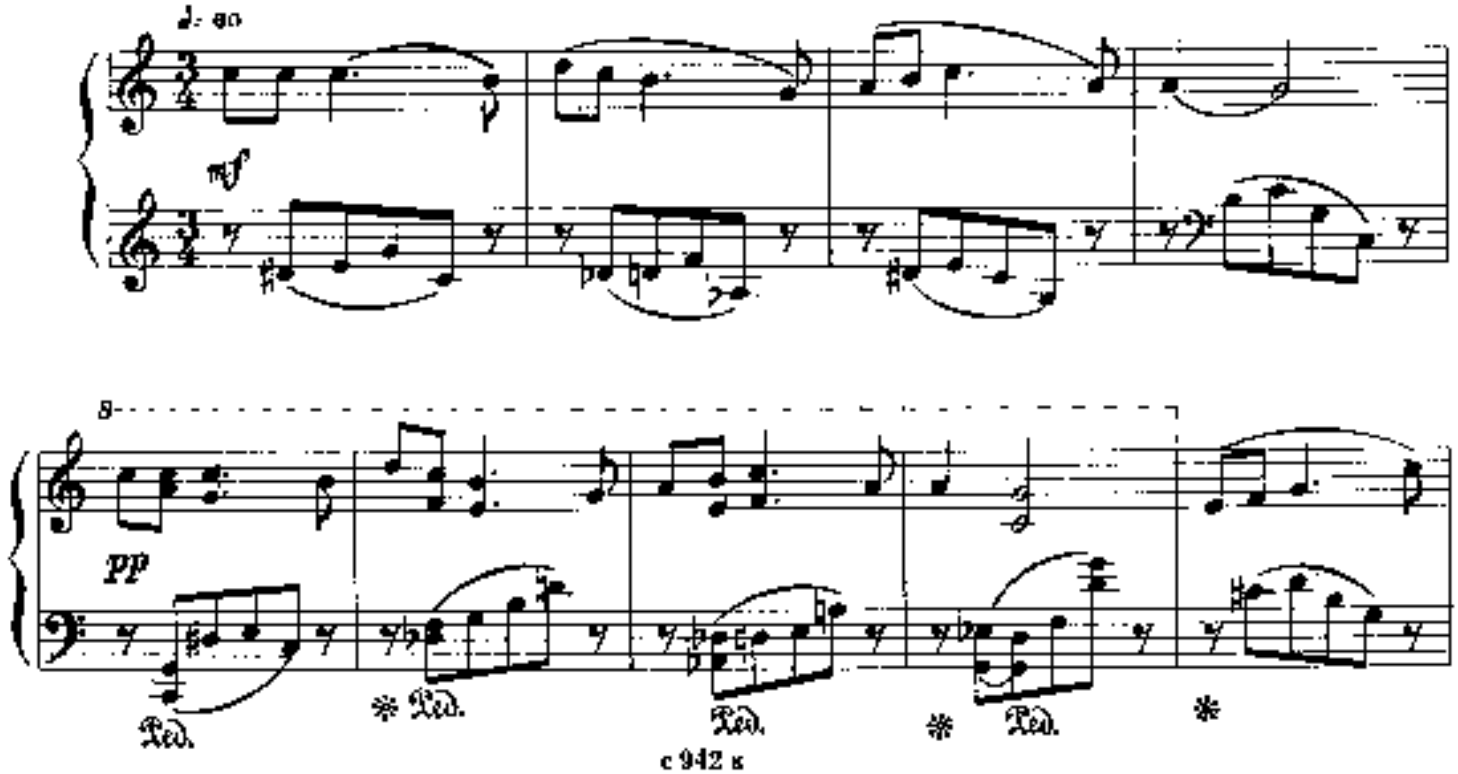


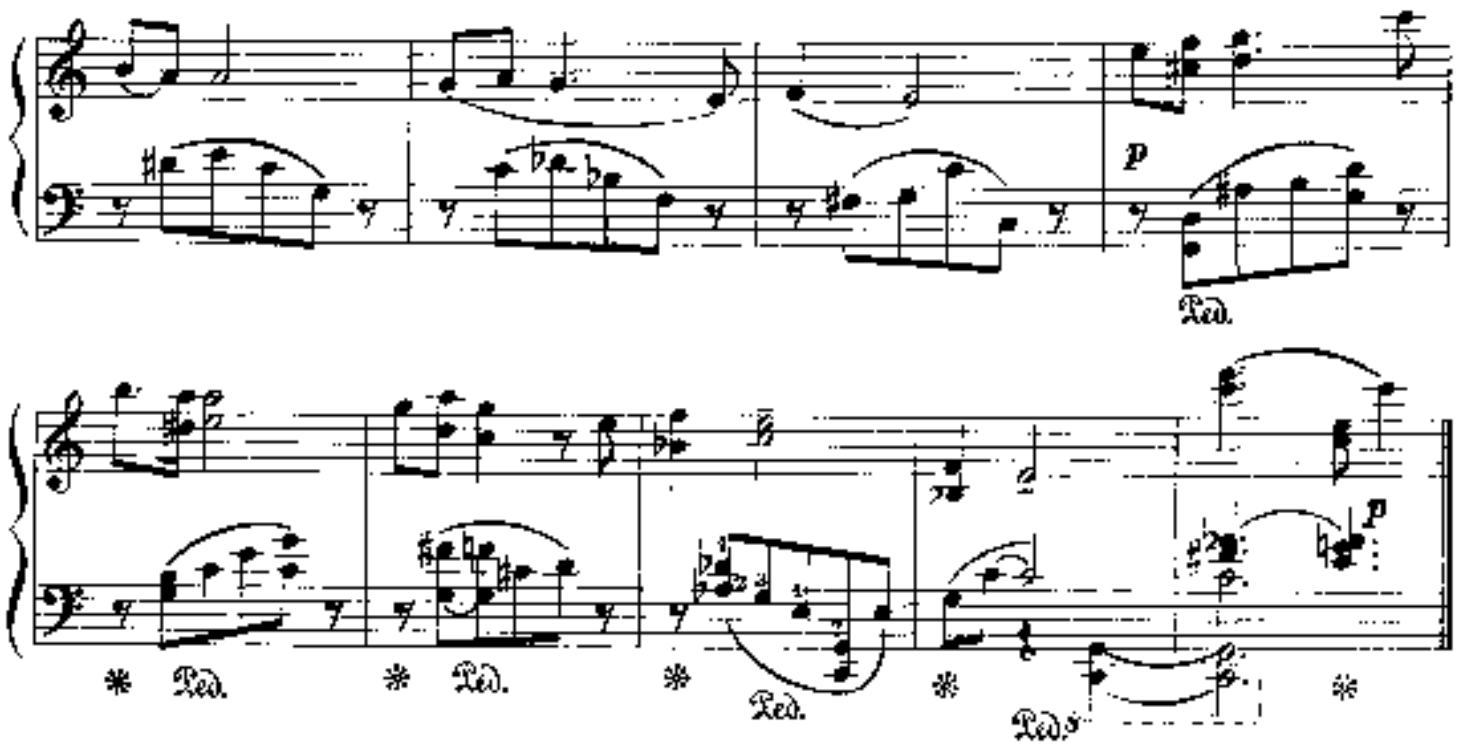
V



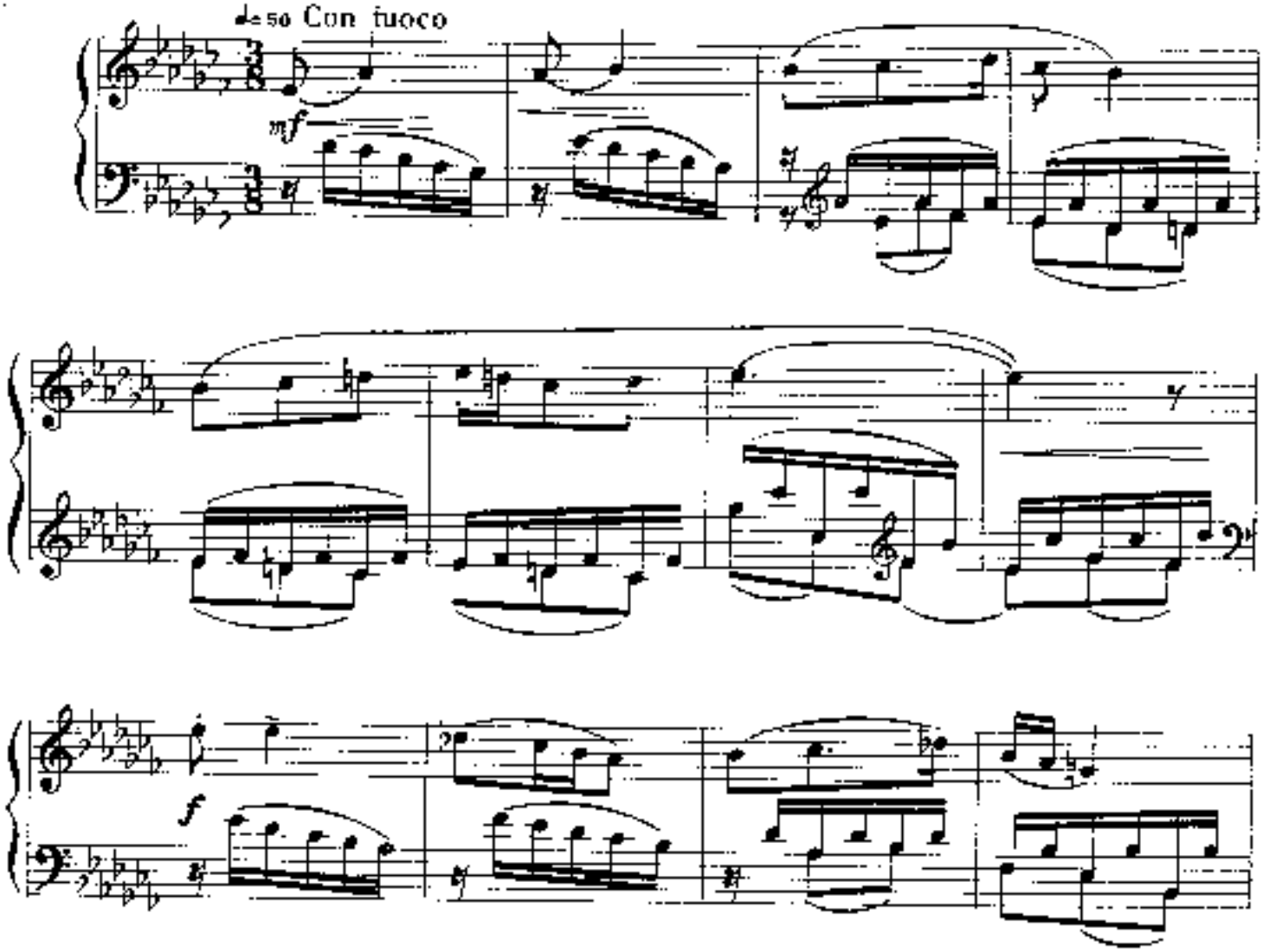

f secco
sf
Ped.
8
sf
Ped.
fff
8
Ped.
f
8
f al fine
Ped.
Ped.
fff
8
Ped.

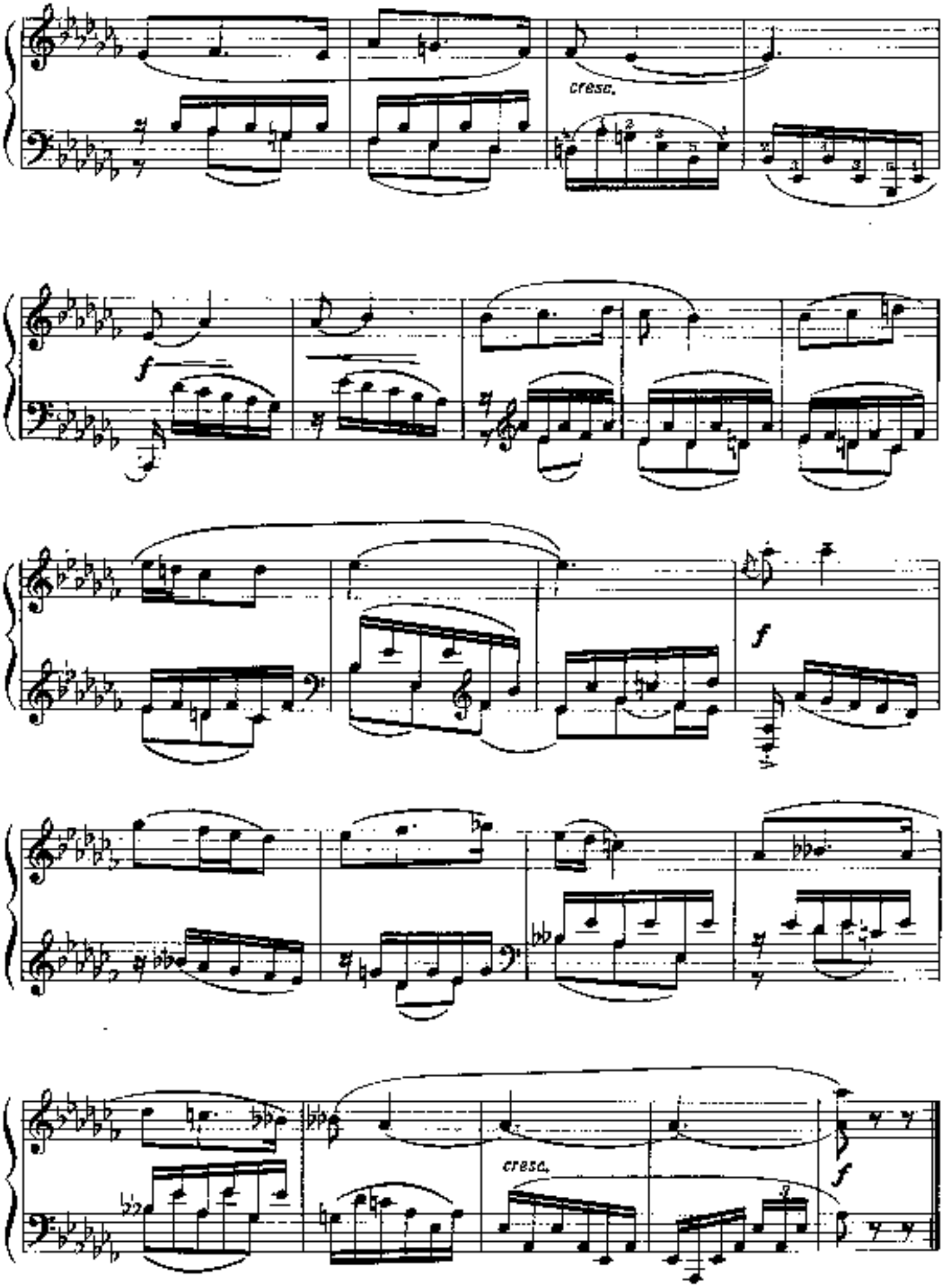
VI


mf
8
pp
Ped.
Ped.
Ped.
Ped.



VII




cresc.
f
f
cresc.
f

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Индекс 9-4—4

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