АНТОЛОГИЯ ЛИТЕРАТУРЫ ДЛЯ БАЯНА

ЧАСТЬ IV

Anthology of Compositions for Button Accordion

Part IV

АНТОЛОГИЯ ЛИТЕРАТУРЫ ДЛЯ БАЯНА

ЧАСТЬ IV

СОСТАВИТЕЛЬ Ф.ЛИПС

Anthology of Compositions for Button Accordion

Part IV

Compiled by F. Lips

МОСКВА «МУЗЫКА» 1987
Moscow «Muzyka»

РЕДАКЦИОННАЯ КОЛЛЕГИЯ

Беляков В. Ф., Долгополов В. Н., Егоров Б. М.,
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ПРЕДИСЛОВИЕ

В IV часть «Антологии литературы для баяна» вошли оригинальные сочинения советских композиторов Н. Чайкина, А. Холминова, Ю. Шишакова, В. Дикусарова, Г. Шендерева, созданные в 40-е — 60-е годы. Демократичные по своей направленности, они отличаются большой художественной значимостью. Благодаря яркому мелодизму, богатству настроений, искренности выражения публикуемые произведения прочно утвердились в концертной и педагогической практике. Именно эти сочинения, не утратившие своей популярности и в наши дни, заложили основу оригинального репертуара, который способствовал расцвету советской баянной школы и становлению баяна как полноправного инструмента камерно-академической концертной эстрады.

Чайкин Николай Яковлевич (р. 1915) — композитор, педагог; окончил историко-теоретический факультет Киевской консерватории (1940; класс композиции Л. Н. Ревуцкого, В. С. Косенко, Б. Н. Лятошинского, класс специального фортепиано А. Н. Луфера); член Союза композиторов СССР (с 1944 г.); преподавал в ГМПИ им. Гнесиных на факультете народных инструментов (с 1951 по 1964 г.), в Горьковской консерватории (с 1964 г.; с 1972 — профессор); заслуженный деятель искусств РСФСР (1980); автор многочисленных произведений для хора, симфонического, русского народного, духового, эстрадного оркестров, разнообразных ансамблей и отдельных инструментов. Является также автором учебного пособия «Курс чтения партитур для оркестра русских народных инструментов». Произведения Н. Чайкина для баяна стали важнейшей вехой в истории баянного исполнительства.

Холминов Александр Николаевич (р. 1925) — композитор; окончил Московскую консерваторию (1950; класс композиции Е. К. Голубева); член Союза композиторов СССР (с 1950 г.); лауреат Государственной премии РСФСР (1969) и Государственной премии СССР (1978); народный артист СССР (1985); автор ряда опер («Оптимистическая трагедия», «Чапаев», «Шинель», «Коляска» и др.), вокально-симфонической музыки, произведений для оркестра народных инструментов. Среди немногочисленных сочинений для баяна Сюите принадлежит особое место. Написанная еще в 1951 г., она, благодаря своим музыкально-художественным достоинствам, прочно вошла в сокровищницу баянного репертуара.

Шишаков Юрий Николаевич (р. 1925) — композитор, педагог; окончил историко-теоретико-композиторский факультет ГМПИ им. Гнесиных (1948; класс композиции М. Ф. Гнесина); член Союза композиторов СССР (с 1949 г.); преподает в ГМПИ им. Гнесиных (с 1948 г.; в 1966—1974 гг. заведовал кафедрой народных инструментов; с 1977 — профессор); заслуженный деятель искусств РСФСР (1971). Ю. Шишакову принадлежат многочисленные произведения в самых разнообразных жанрах: три симфонии (2 для симфонического, 1 для оркестра народных инструментов), оратория «Песни села Шушенского», произведения для фортепиано, арфы, ансамблей, вокальные сочинения и др. Особо значителен вклад Ю. Шишакова в музыку для народных инструментов. Его творчество явилось существенным вкладом в репертуар балалаечников, домристов, баянистов, гусляров, а также различных ансамблей и оркестра русских народных инструментов. Кроме того, Ю. Шишаков — автор ряда методических трудов, в том числе учебника по инструментовке для оркестра русских народных инструментов.

Дикусаров Виктор Васильевич (1932) — композитор, педагог; окончил Одесскую консерваторию (1957; класс баяна В. П. Базилевича); занимался в заочной аспирантуре по классу баяна при Киевской консерватории под руководством М. М. Гелиса (1961—1965); автор двух концертов для баяна с оркестром, ряда пьес, обработок, этюдов.

Шендерев Георгий Григорьевич (1937—1984) — композитор, педагог, исполнитель. Окончил Симферопольское музыкальное училище (1958 г.; класс баяна В. М. Кравченко, класс композиции Н. В. Жорняка); учился в ГМПИ им. Гнесиных (класс баяна Н. Я. Чайкина); был членом Союза композиторов СССР (с 1982 г.), занимался педагогической деятельностью; работал солистом и аккомпаниатором Ялтинской филармонии; автор сочинений для оркестра русских народных инструментов, пьес и обработок для баяна.

М. Имханицкий, Ф. Липс

FOREWORD

Part Four of the "Anthology of Compositions for Button Accordion" contains noteworthy pieces of this country's original accordion music of the forties, fifties and sixties — compositions by N. Chaikin, A. Kholminov, Yu. Shishakov, V. Dikusarov, G. Shenderyov. The works included in the present volume, easily understood by the public at large, are highly significant in terms of aesthetics. They are sincere, genuinely expressive, rich in melodies, ingenious in texture. Therefore, they are still frequently played both in the concert-hall and in the classroom. As a matter of fact, these compositions belong to the core of the original repertoire of the button accordion — a full and equal participant of the chamber segment of art music.

Chaikin, Nikolai Yakovlevich (b. 1915), composer, teacher. Graduated from the Kiev Conservatoire in 1940 — in composition (under L. N. Revutsky, V. S. Kosenko and B. N. Lyatoshinsky) and in piano-playing (under A. N. Lufer). Member of the USSR Composers' Union (since 1944). Honoured Master of the Fine Arts of the RSFSR (1980). From 1951 to 1964, Instructor at the Gnesins Institute of Music, Moscow. Since 1964, on the staff of the Gorky Conservatoire: Instructor (until 1972) and, subsequently, Professor. — Choral music; numerous compositions for symphony orchestra, Russian folk instruments orchestra, wind band, light orchestra; ensemble and solo pieces for various instruments. "A Course in Playing from Orchestral Score (Russian Folk Instruments Orchestra)". — His works for button accordion have constituted a highly important chapter in the history of accordion music.

Kholminov, Alexander Nikolayevich (b. 1925), composer. Graduated from the class of Ye. K. Golubev (composition) at the Moscow Conservatoire in 1950. Member of the USSR Composers' Union since 1950. State Prize of the USSR (1978). National Artist of the USSR (1985). — Operas (*Optimistic Tragedy, Chapayev, The Overcoat, The Carriage,* and others); semi-orchestral music (compositions for symphony orchestra with vocal parts); music for Russian folk instruments orchestra. — The Suite for button accordion (1951) is a generally acknowledged master-work of accordion music.

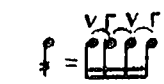
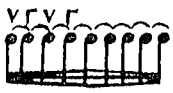
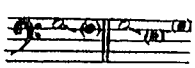
Shishakov, Yury Nikolayevich (b. 1925), composer, teacher. Graduated from the class of M. F. Gnesin (composition) at the Gnesins Institute of Music, Moscow, in 1948. Member of the USSR Composers' Union (since 1949). Honoured Master of the Fine Arts of the RSFSR (1971). On the staff of the Gnesins Institute of Music, Moscow: Instructor (1848-77), Head of the Department of Folk Instruments (1966-74), Professor (since 1977). — Two symphonies; a symphony for Russian folk instruments orchestra; an oratorio (*Songs of the Village of Shushenskoye*); numerous solo compositions for piano, harp, various folk instruments (balalaika, domra, button accordion, gusli); ensemble pieces; vocal music, etc. A manual of instrumentation for Russian folk instruments orchestra; a number of pedagogical writings. — His orchestral, ensemble and solo compositions for Russian folk instruments have become indispensable to the instrumentalists' repertoire.

Dikusarov, Victor Vasilyevich (b. 1932), composer, teacher. Graduated from the class of V. P. Bazilevich (button accordion) at the Odessa Conservatoire in 1957. Extramural postgraduate studies under M. M. Gelis at the Kiev Conservatoire (1961-65). — Two concertos for button accordion and orchestra; a number of character pieces, studies, arrangements for button accordion.

Shenderyov, Georgy Grigoryevich (1937-84), composer (admitted into the USSR Composers' Union), teacher, concert performer. Graduated from the class of V. M. Kravchenko (button accordion), and from the class of N. V. Zhornyak (composition), at the Simferopol Secondary School of Music in 1958. Continued his studies in the class of N. A. Chaikin (button accordion) at the Gnesins Institute of Music, Moscow. Performed (solo and accompaniment) for the Yalta Philharmonic Society. — Compositions for Russian folk instruments orchestra; original compositions and arrangements for button accordion.

M. Imkhanitsky, F. Lips
Tr.: *V. Yerokhin*

УСЛОВНЫЕ ОБОЗНАЧЕНИЯ
CONVENTIONAL SIGNS

[Г]	готовая клавиатура	fixed-bass manual
[В]	выборная клавиатура	freebass manual
[Б]	басы (оба ряда)	bass-tones (both standard and third)
О	бас основного ряда	standard bass-tone
В	бас вспомогательного ряда	third bass-tone
Б	мажорный аккорд	major chord (M)
М	минорный аккорд	minor chord (m)
7	доминантсептаккорд	dominant seventh chord
У	уменьшенный септаккорд	diminished seventh chord
↑	в *верхней* части левой клавиатуры	in the *upper* half of the l. h. keyboard
↓	в *нижней* части левой клавиатуры	in the *lower* half of the l. h. keyboard
V	разжим меха	bellows open
Г	сжим меха	bellows close
V	запас меха	bellows reserve necessary
	тремоло мехом	bellows shake
	тремоло мехом с ускорением (учащением) и замедлением	bellows shake with accel. and rall.
	квартольный рикошет	quadruple ricochet
	трольный рикошет	triple ricochet
vibr. ~~~	вибрато	vibrato
vibr. ~~~	вибрато с изменением пульсации	unstable vibrato
	нетемперированное глиссандо	untempered glissando
③	Аппликатура в кружках указывает на использование вспомогательных рядов (обеих клавиатур).	Fingering in circles implies subsidiary button-rows (of both keyboards).
	исполнять октавой выше	to be played an octave higher
	исполнять октавой ниже	to be played an octave lower
	РЕГИСТРЫ	REGISTERS
	Пикколо	Piccolo
	Концертина	Concertina
	Кларнет	Clarinet
	Фагот	Bassoon
	Гобой	Oboe
	Челеста	Celesta
	Баян	Bayan (ordinario)
	Баян с пикколо	Bayan plus Piccolo
	Орган	Organ
	Баян с фаготом	Bayan plus Bassoon
	Тутти	Tutti
	Орган с кларнетом	Organ plus Clarinet
	Орган с концертиной	Organ plus Concertina
	Фагот с кларнетом	Bassoon plus Clarinet
	Фагот с концертиной	Bassoon plus Concertina

Н. Ризолю

СОНАТА № 1

h moll

(1944)

To N. Rizol

SONATA No. 1

Н. ЧАЙКИН
N. CHAIKIN

I

Allegro risoluto ♩=108

Баян

f

sempre marcato

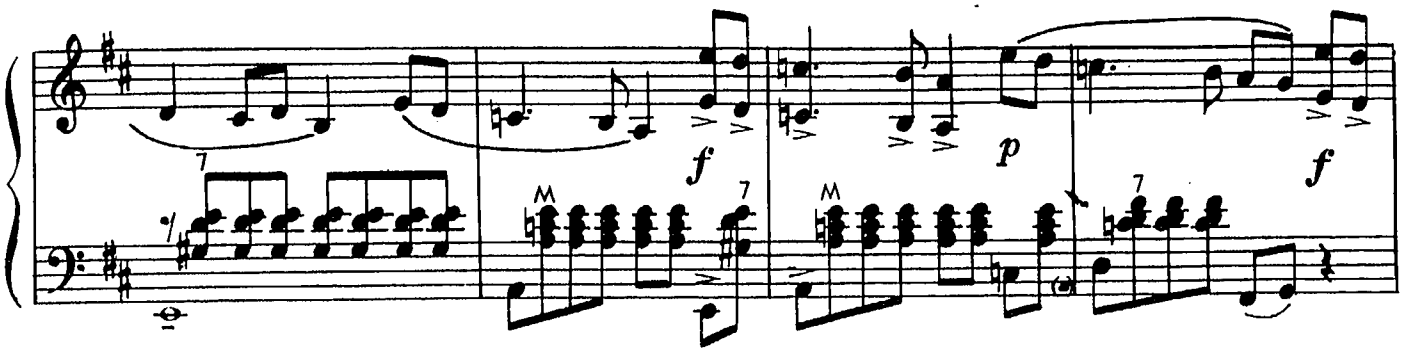
f

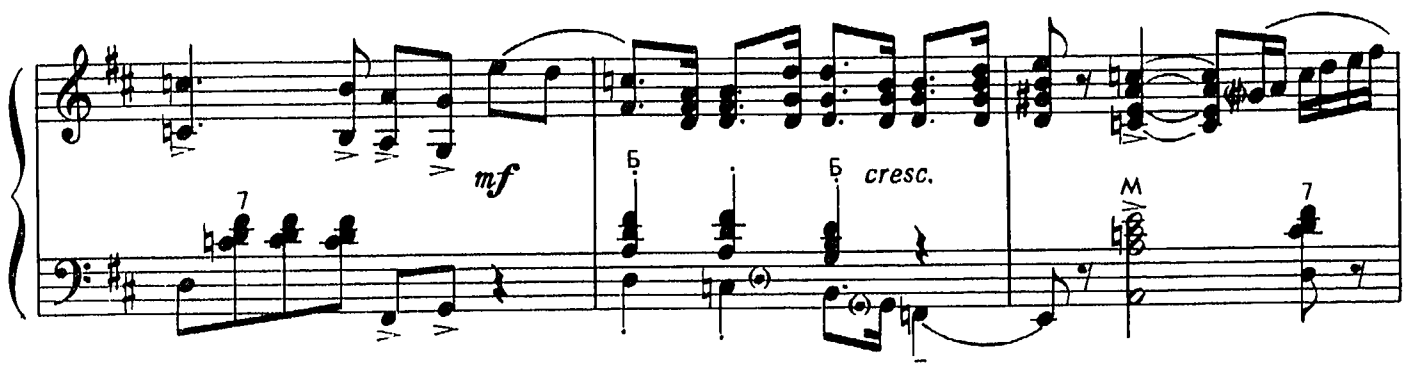
sim.

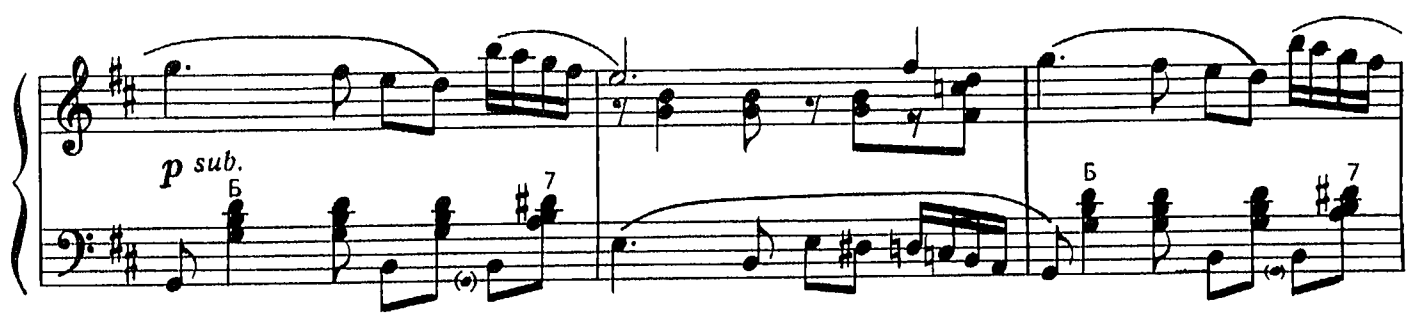
p

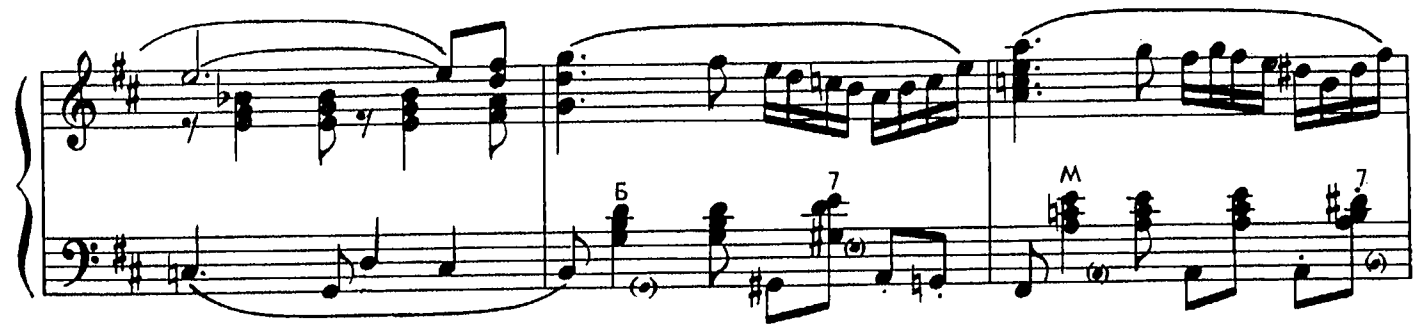
sf

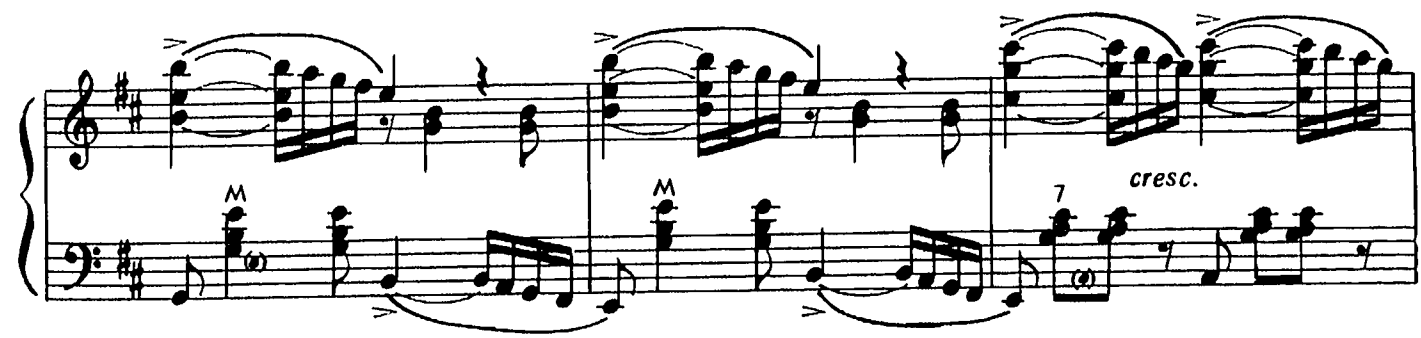
sf

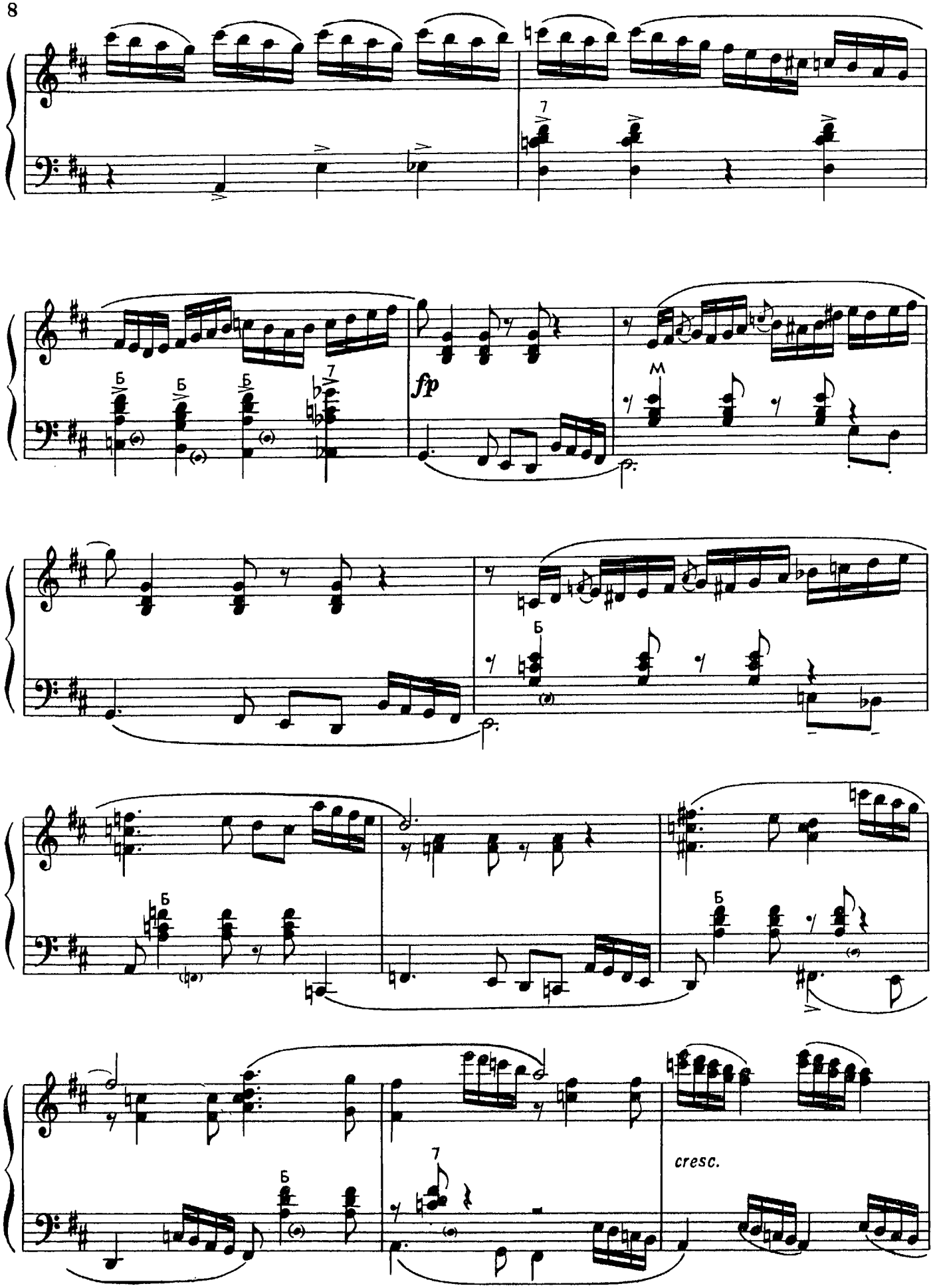

f
p
f

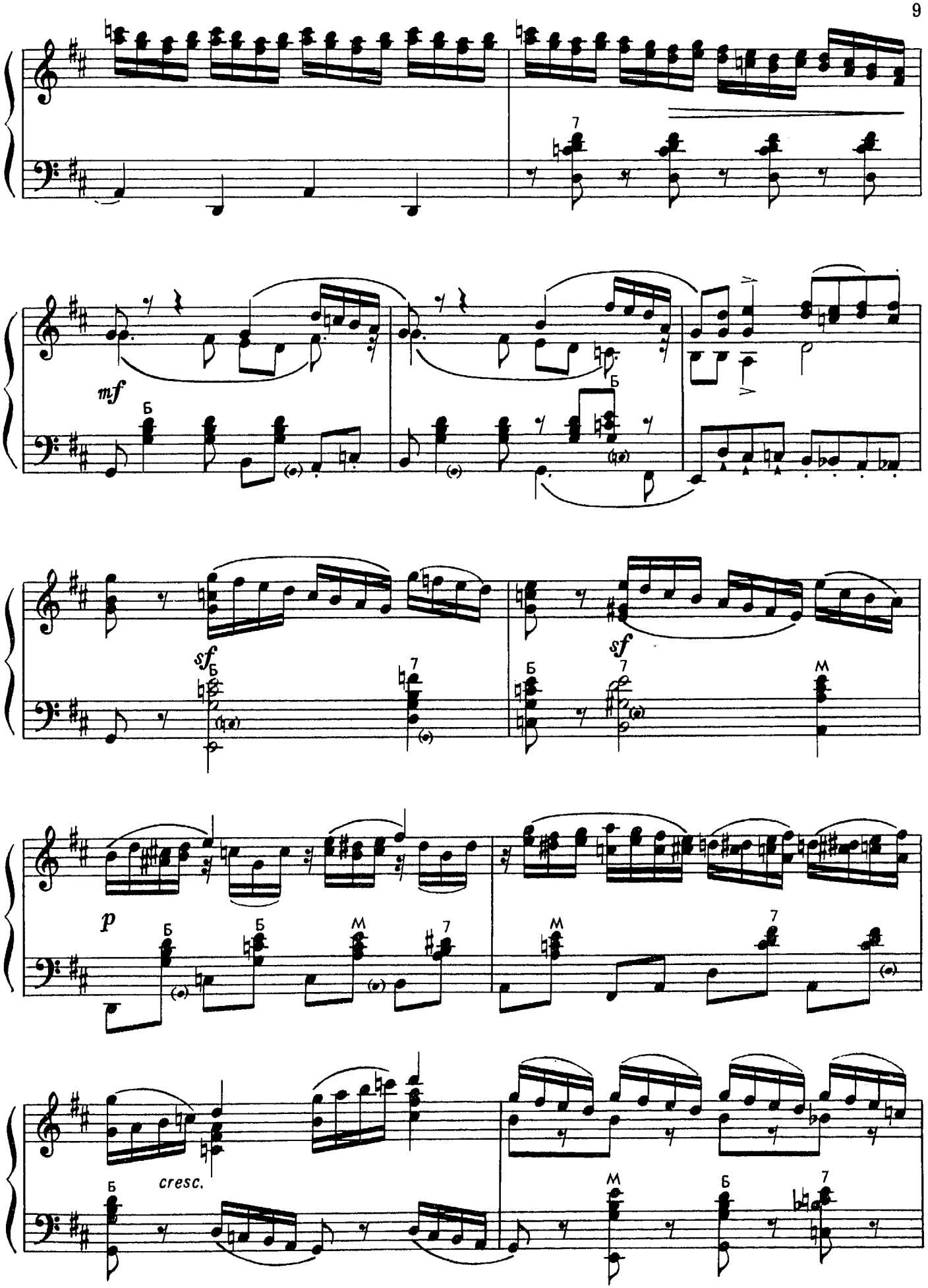

mf
Б
Б
cresc.
M
7

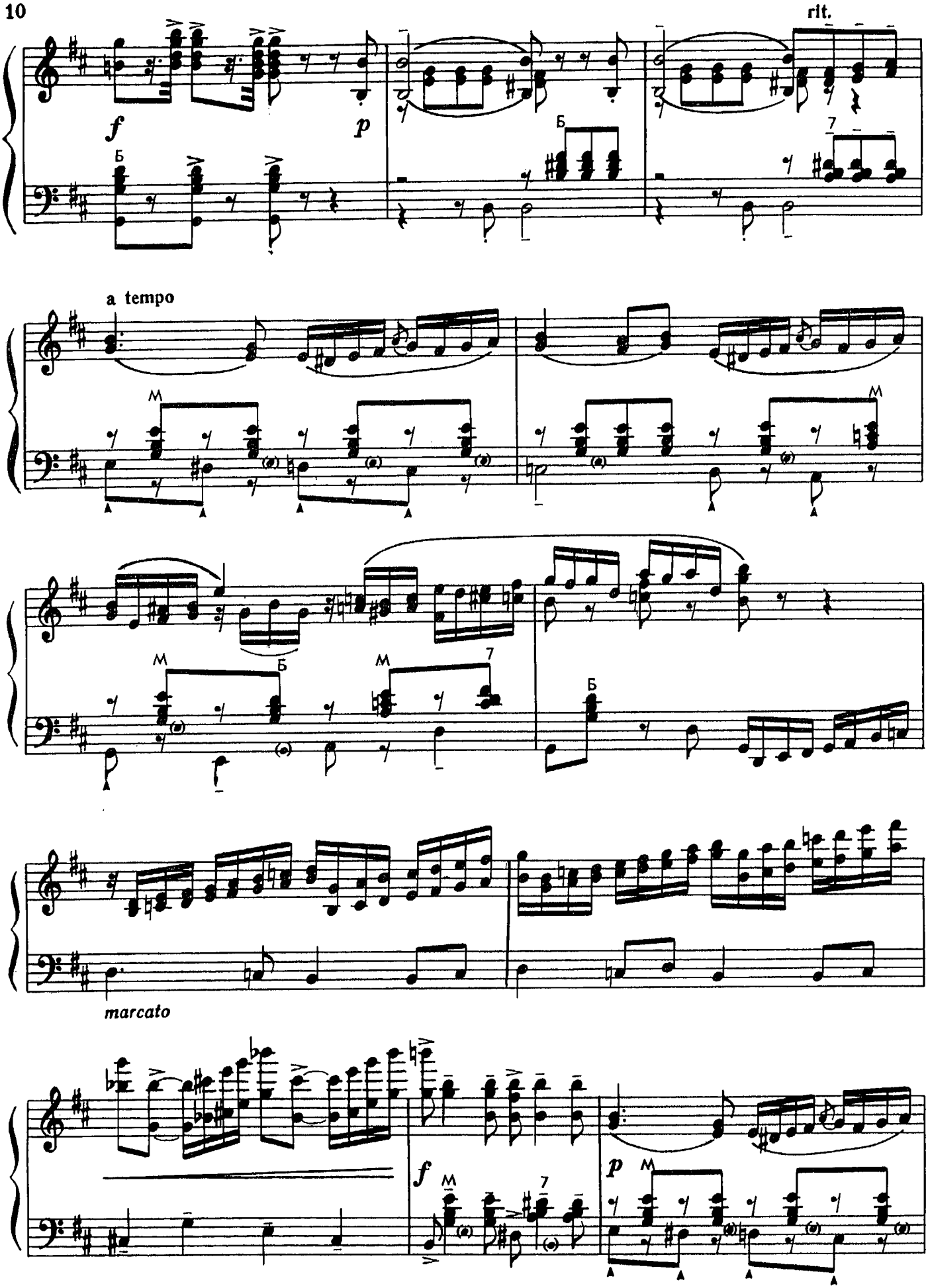

p sub.
Б
7
Б
7

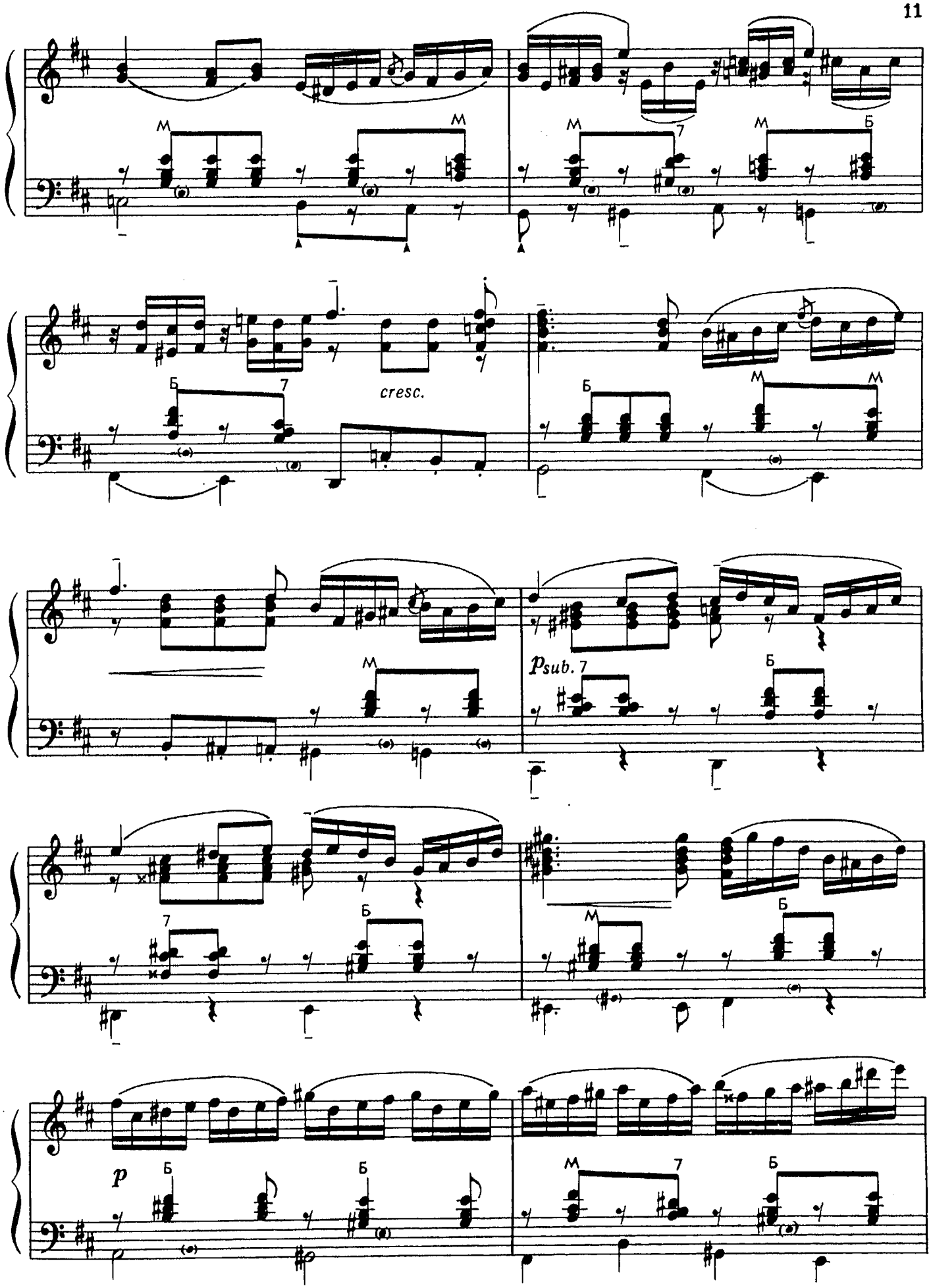

Б
7
M
7

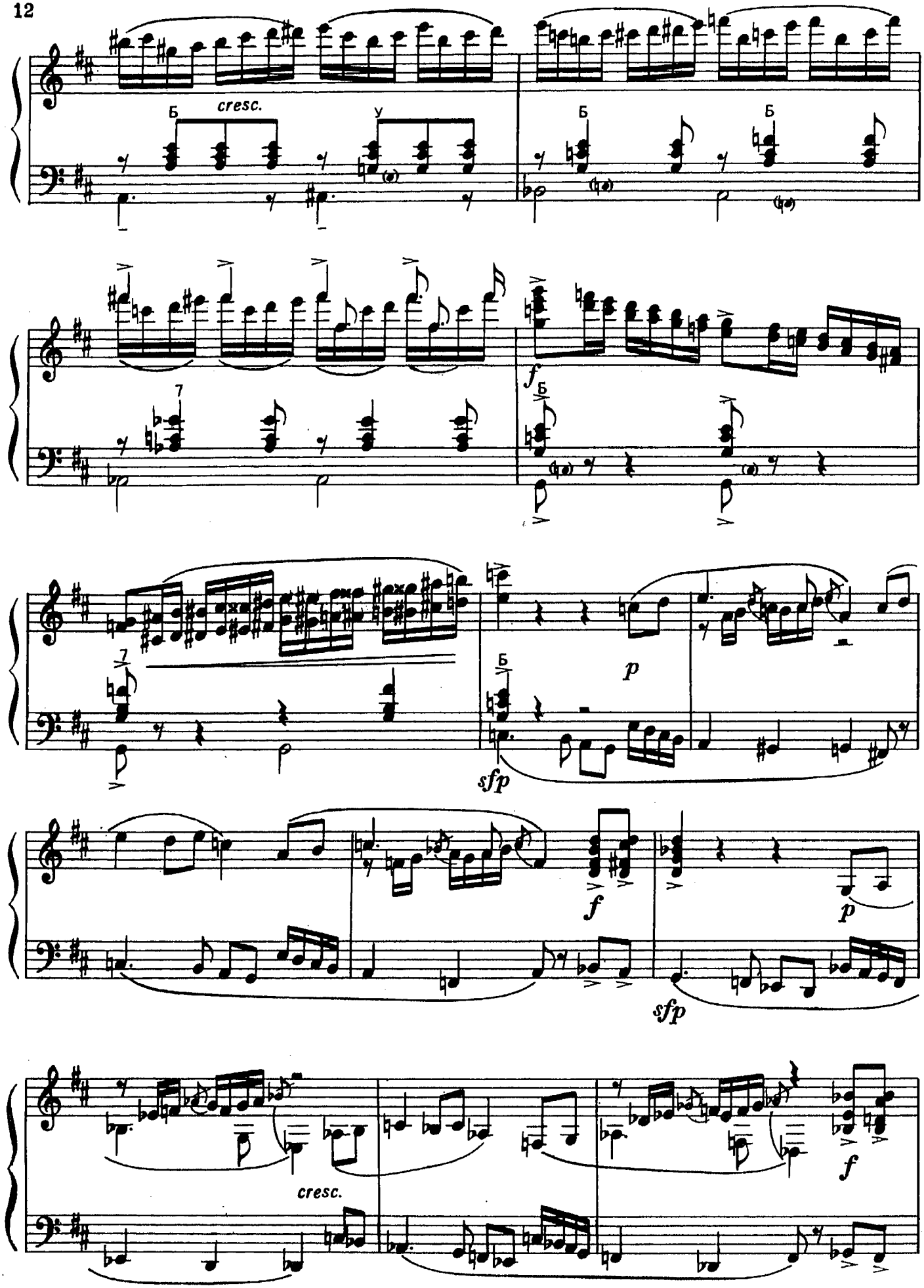

M
M
cresc.
7

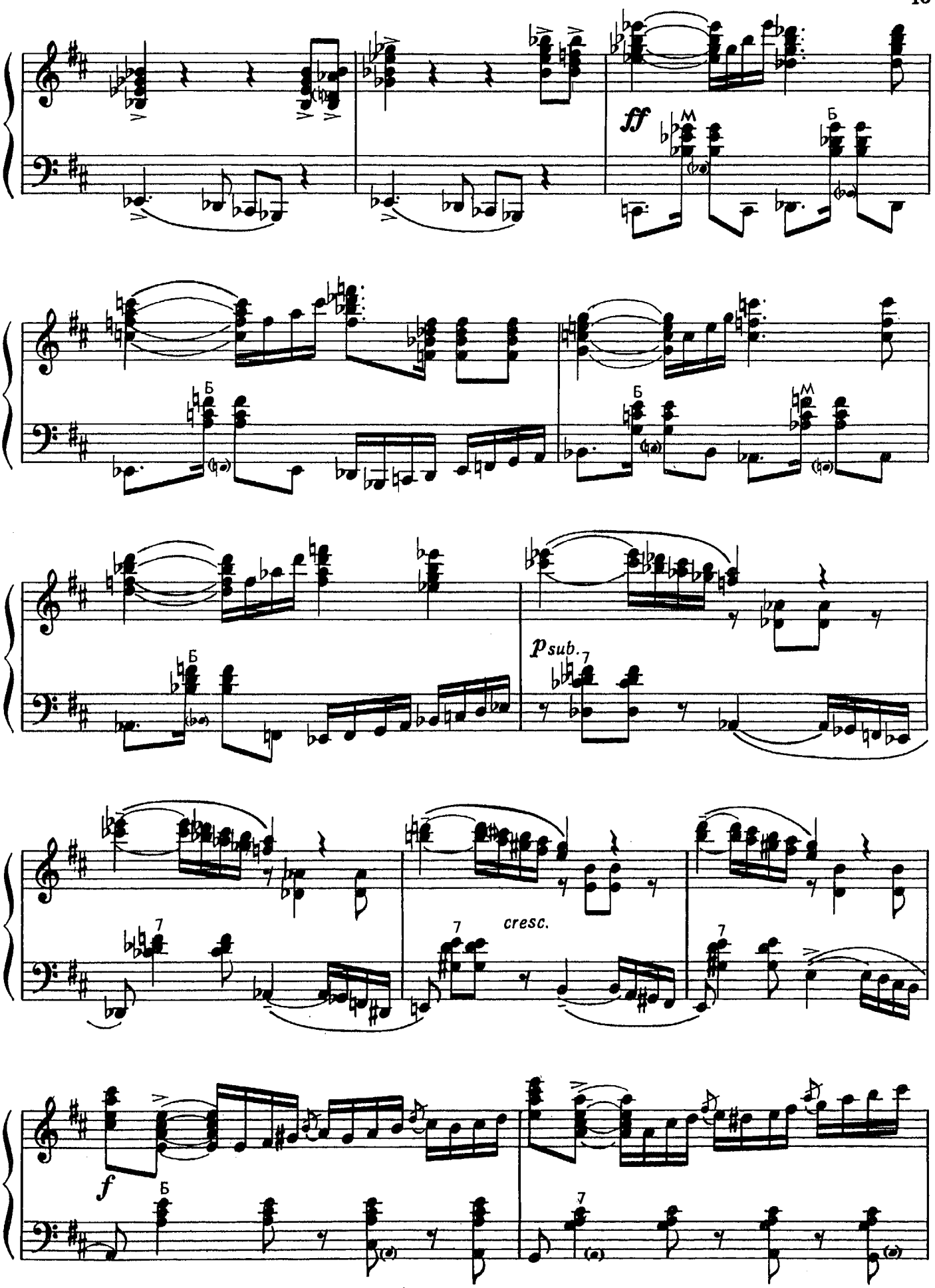

fp
cresc.

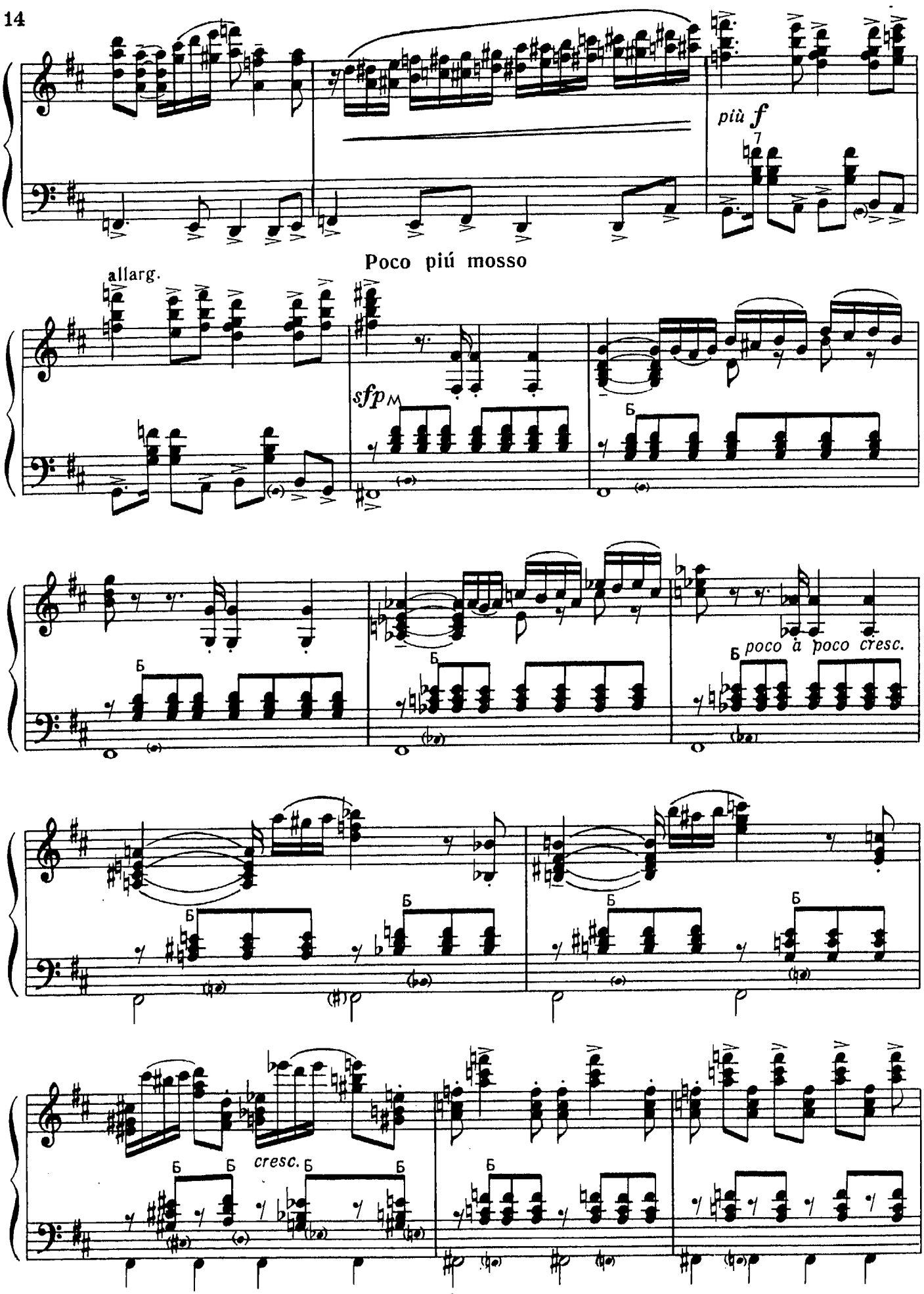

mf
sf
sf
p
cresc.

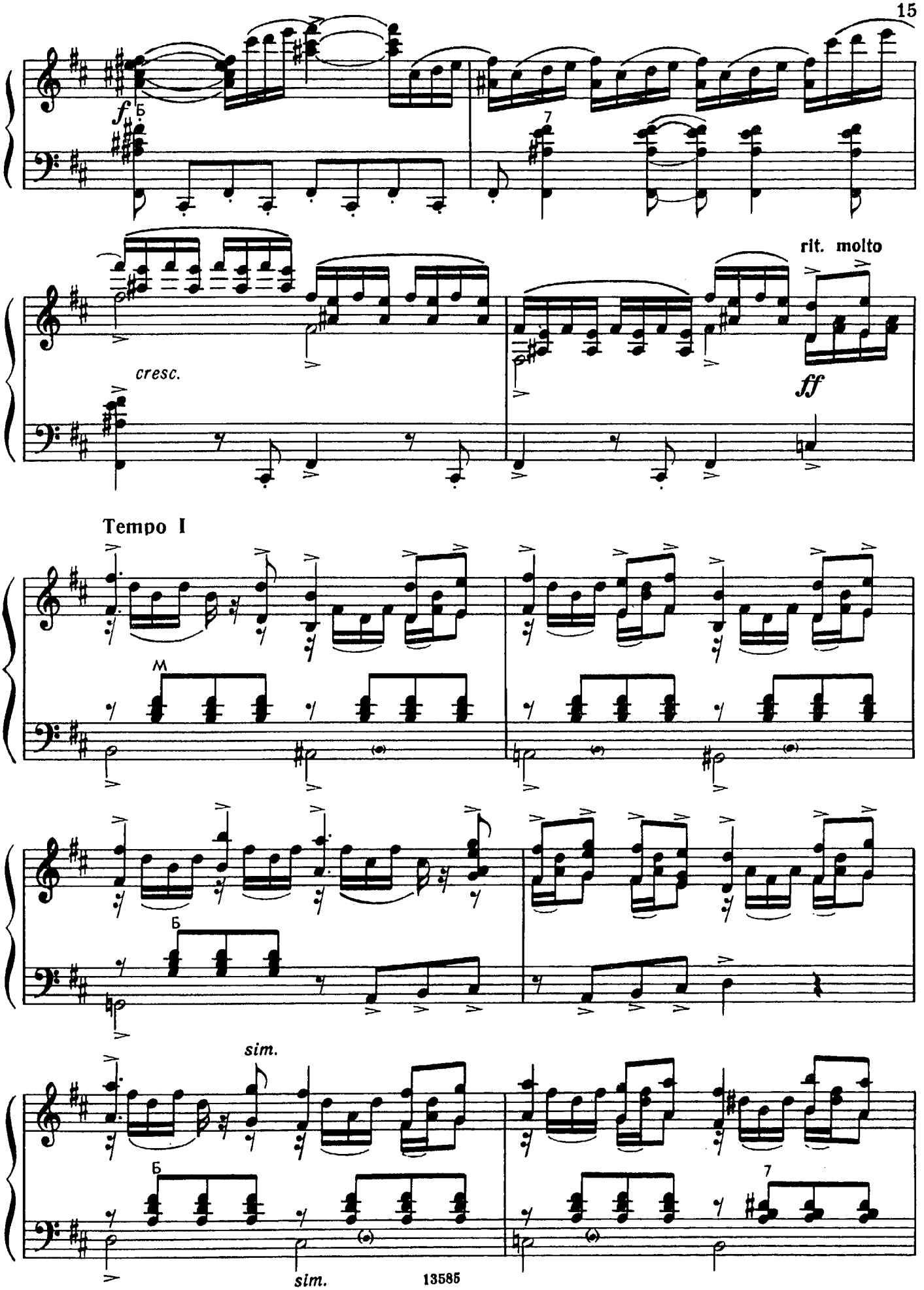

rit.
a tempo
marcato

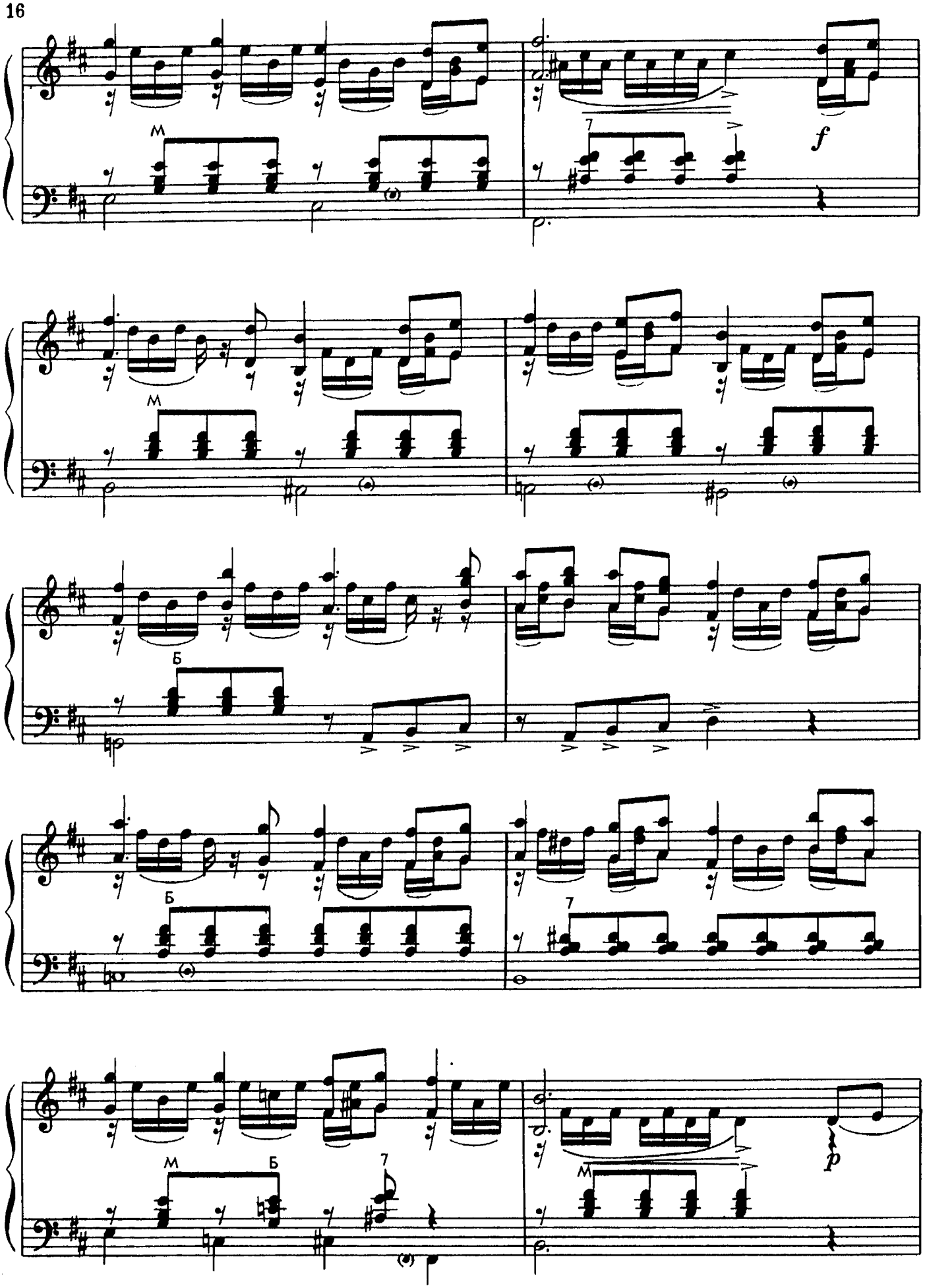

cresc.
p sub.
p

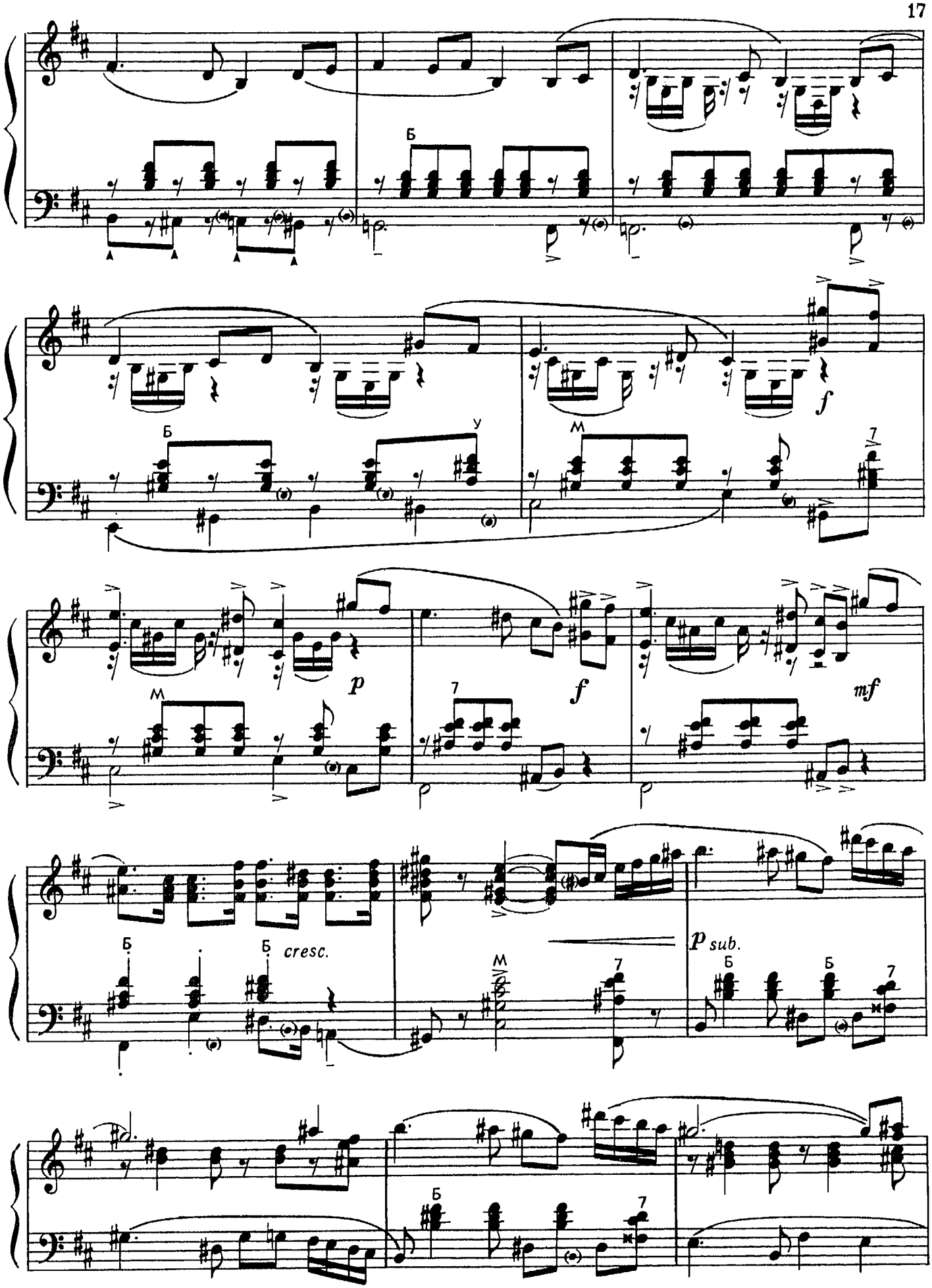

cresc.
Б
У
f
p
sfp
cresc.

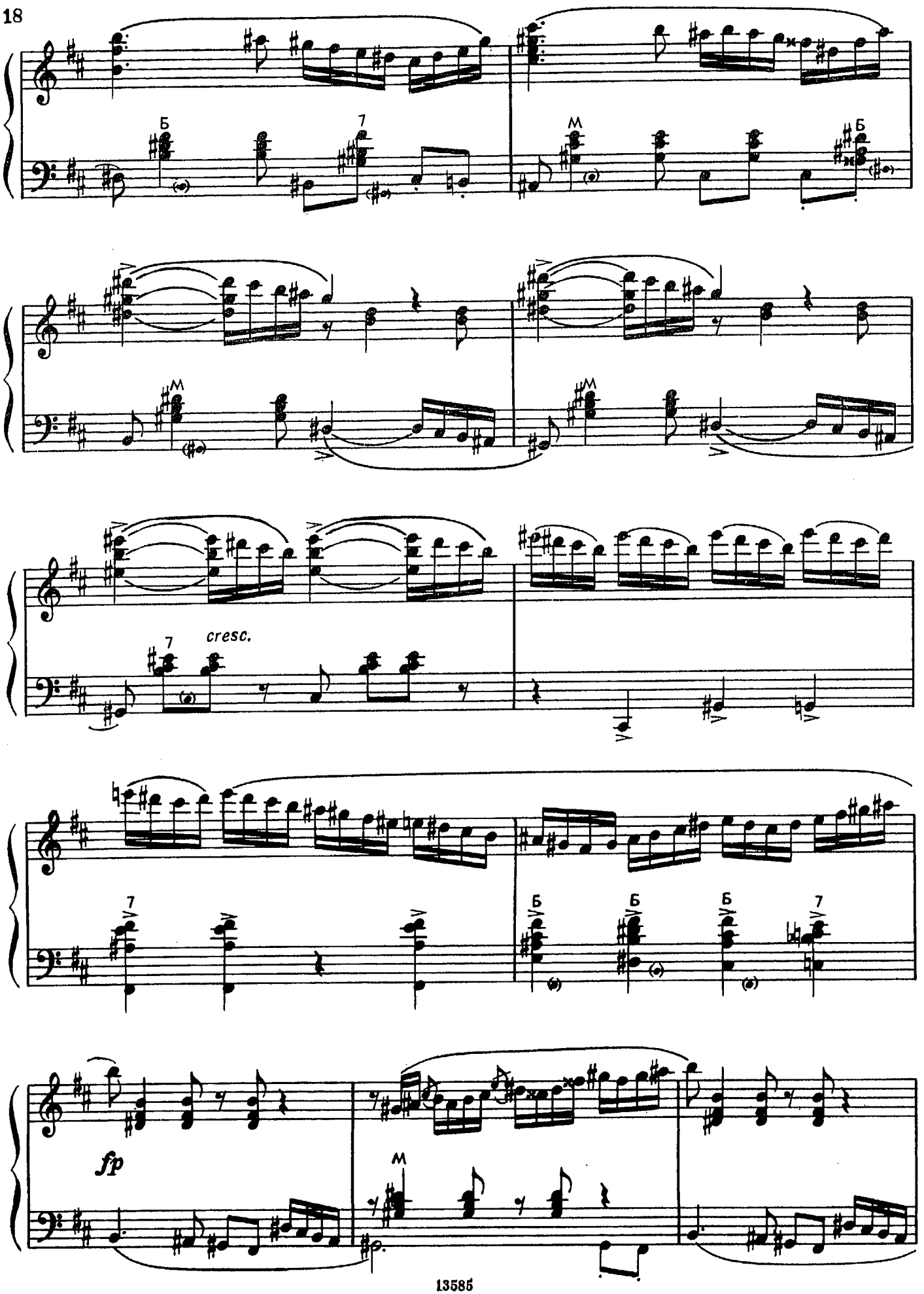

ff
М
Б
Б
Б
М
Б
p sub.
7
7
7
cresc.
7
f
Б
7

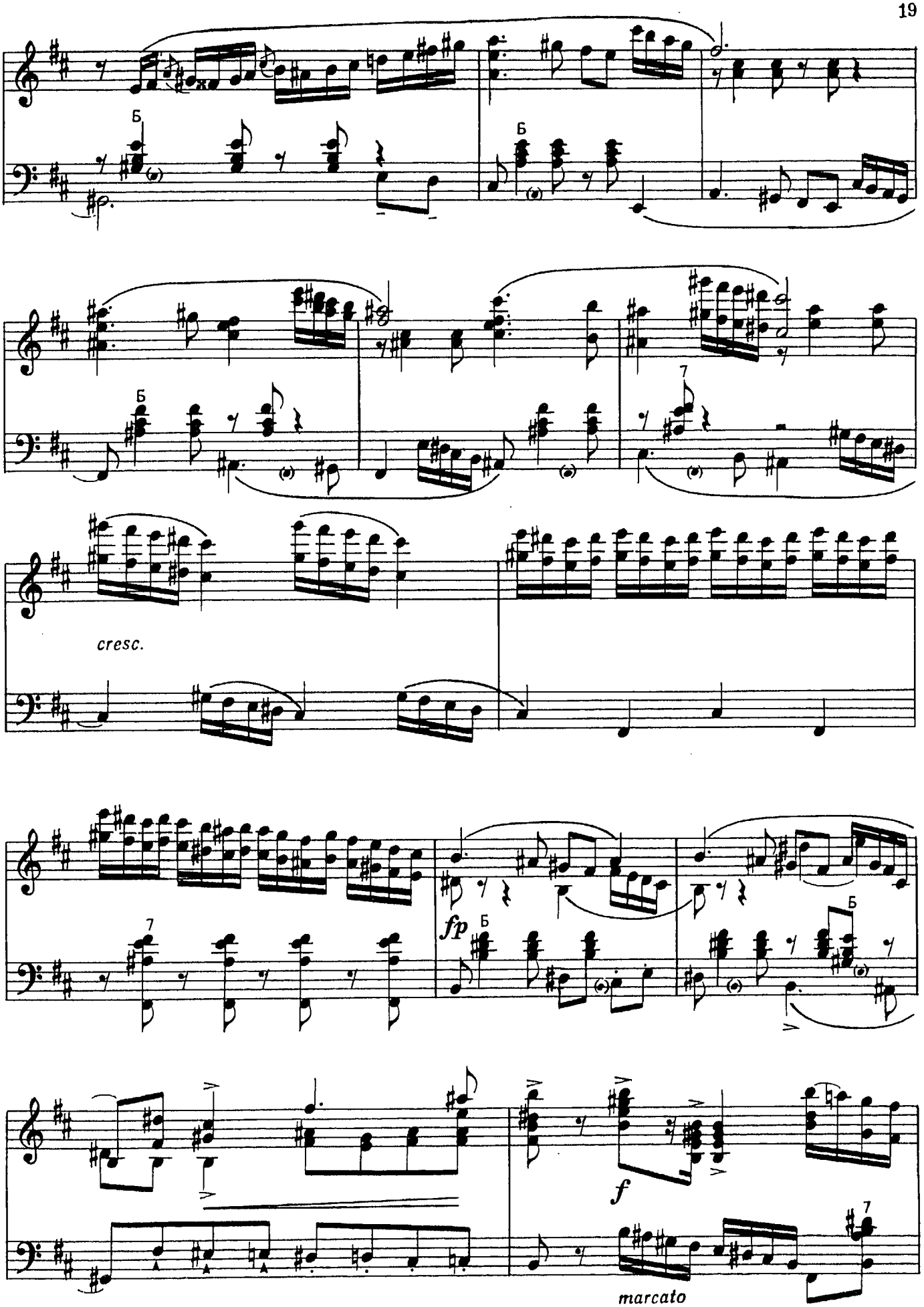

più f
Poco piú mosso
allarg.
sfp
poco a poco cresc.
cresc.

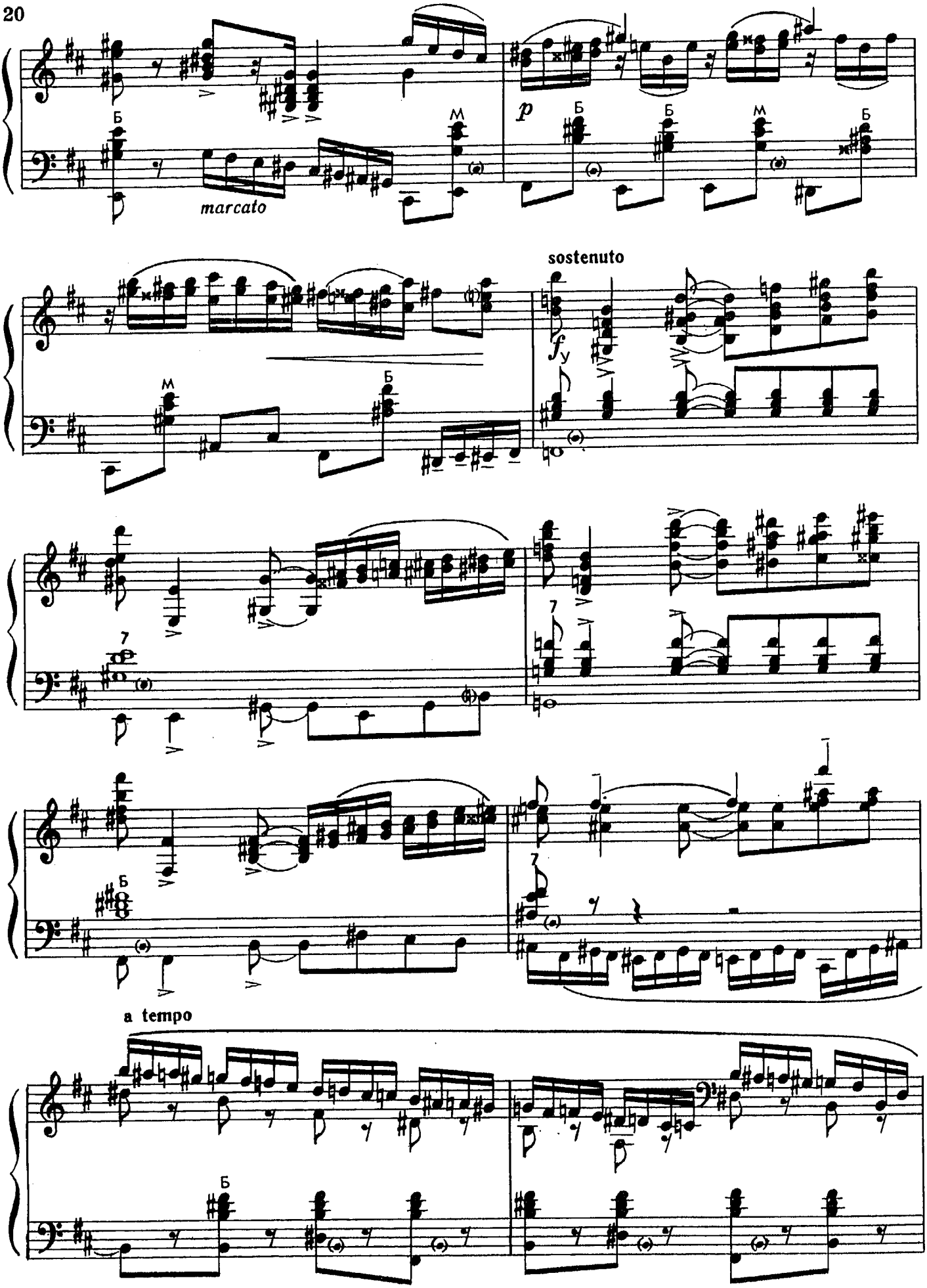

f
Б
7
cresc.
rit. molto
ff
Tempo I
M
Б
sim.
Б
sim.
7

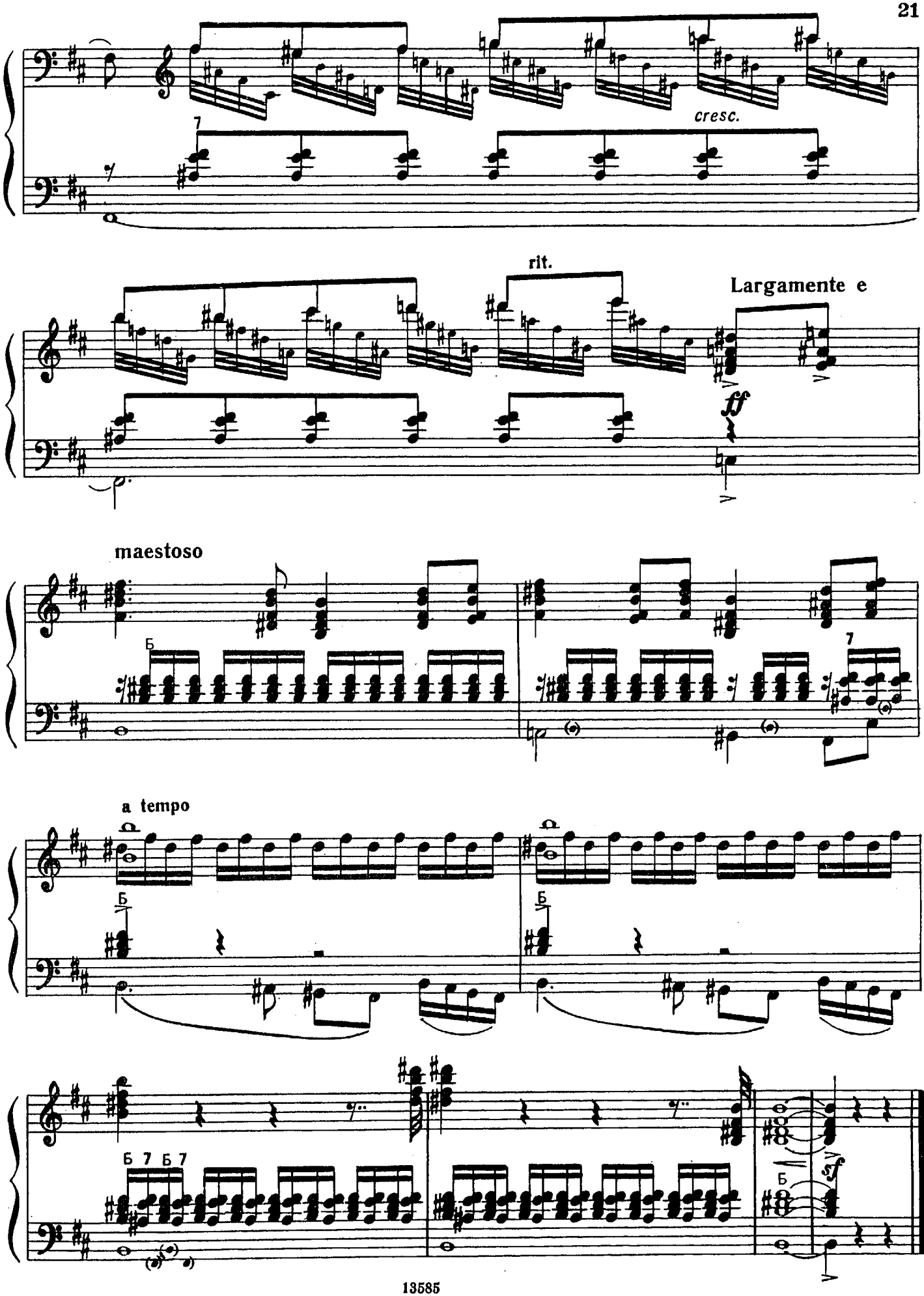

M
7
f
M
Б
Б
7
M
Б
7
M
p


Б
Б
у
М
f
М
7
p
7
f
mf
Б
Б
cresc.
М
7
p sub.
Б
Б
7
Б
7

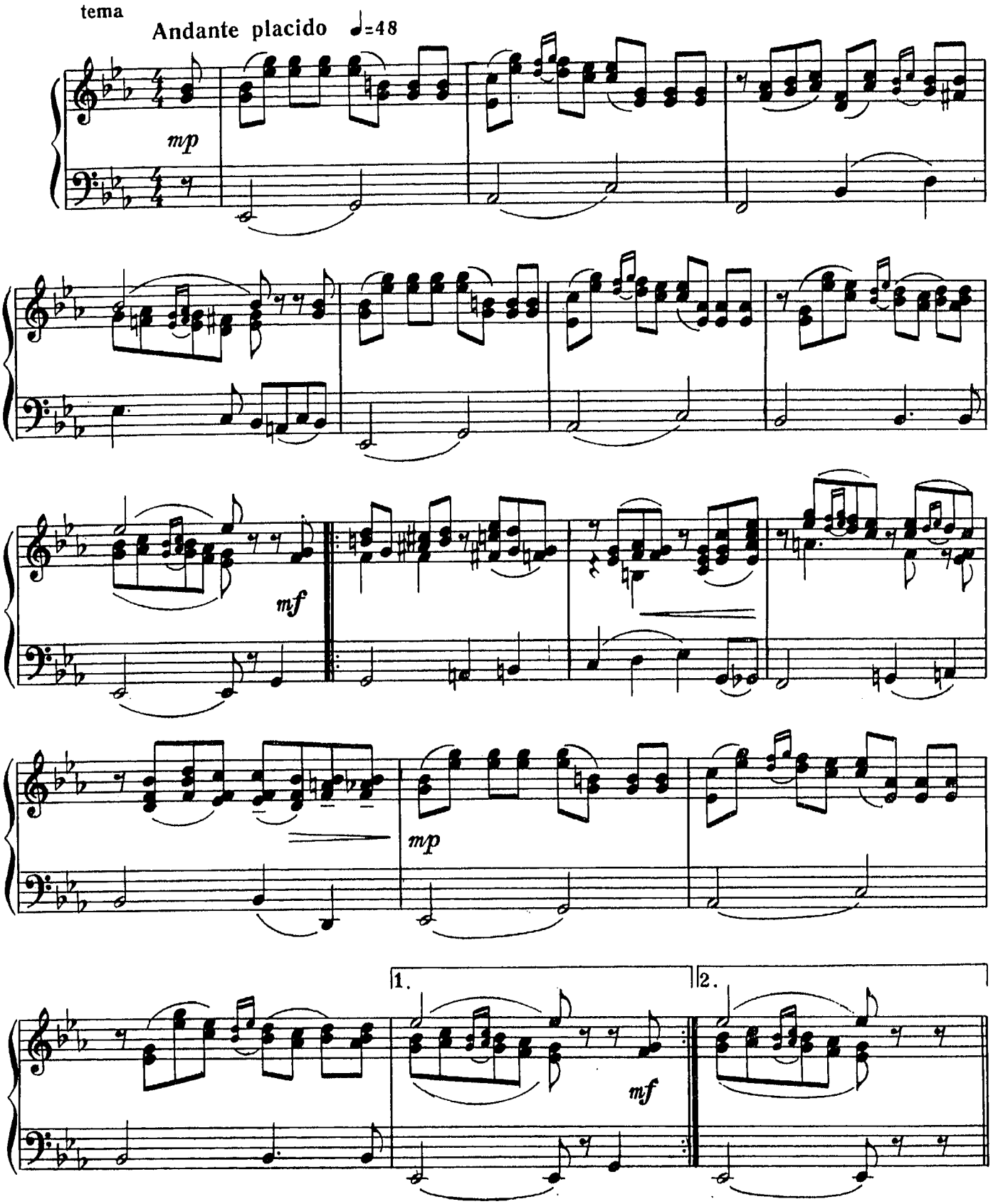

Б
7
М
Б
М
М
7
cresc.
7
Б
Б
Б
7
fp
М


Б
Б
Б
7
cresc.
7
fp
Б
Б
f
7
marcato


marcato
p
sostenuto
fy
a tempo


cresc.
rit.
Largamente e
ff
maestoso
Б
7
a tempo
Б 7 Б 7
sf

Тема с вариациями II Theme with Variations

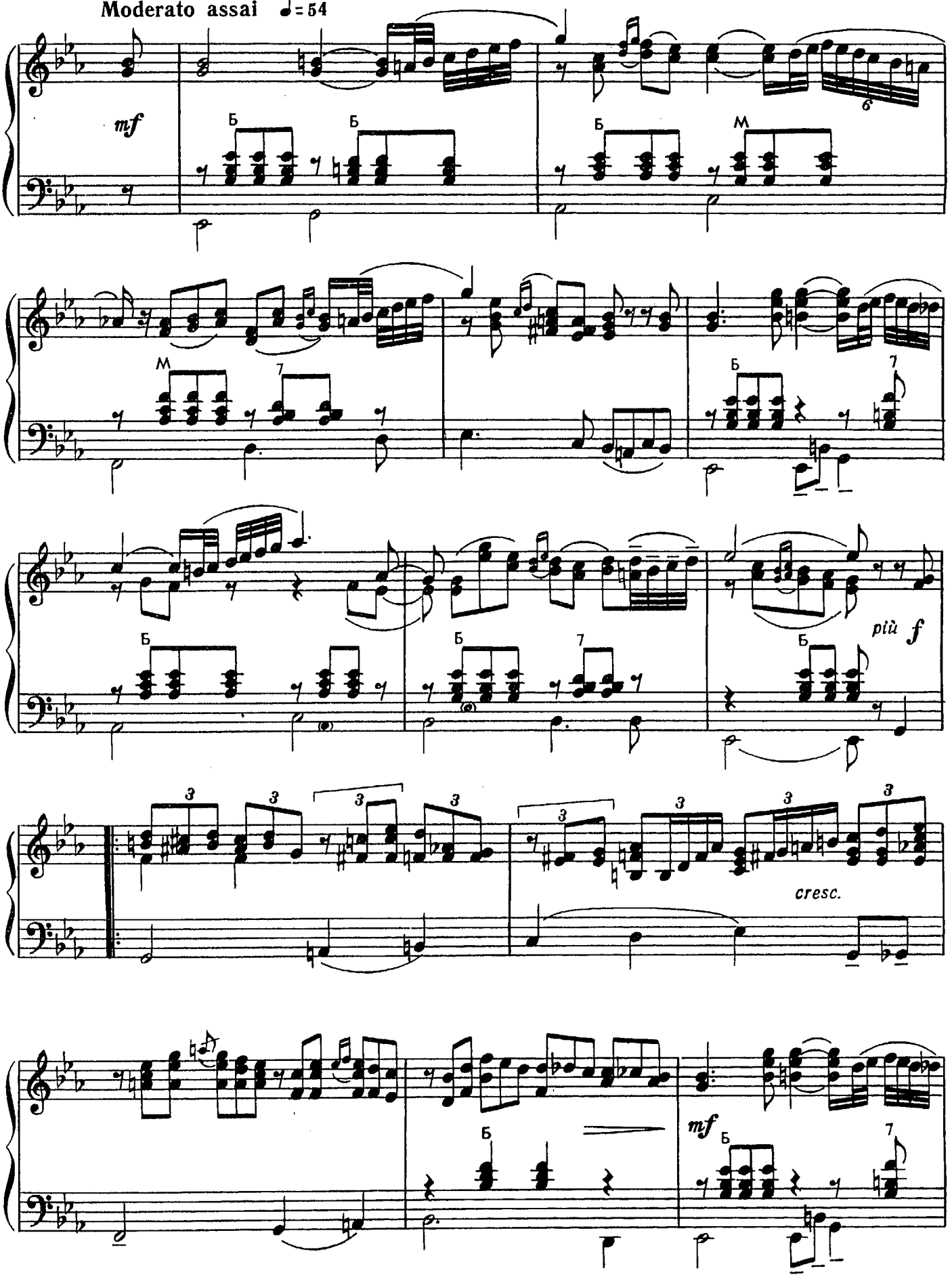


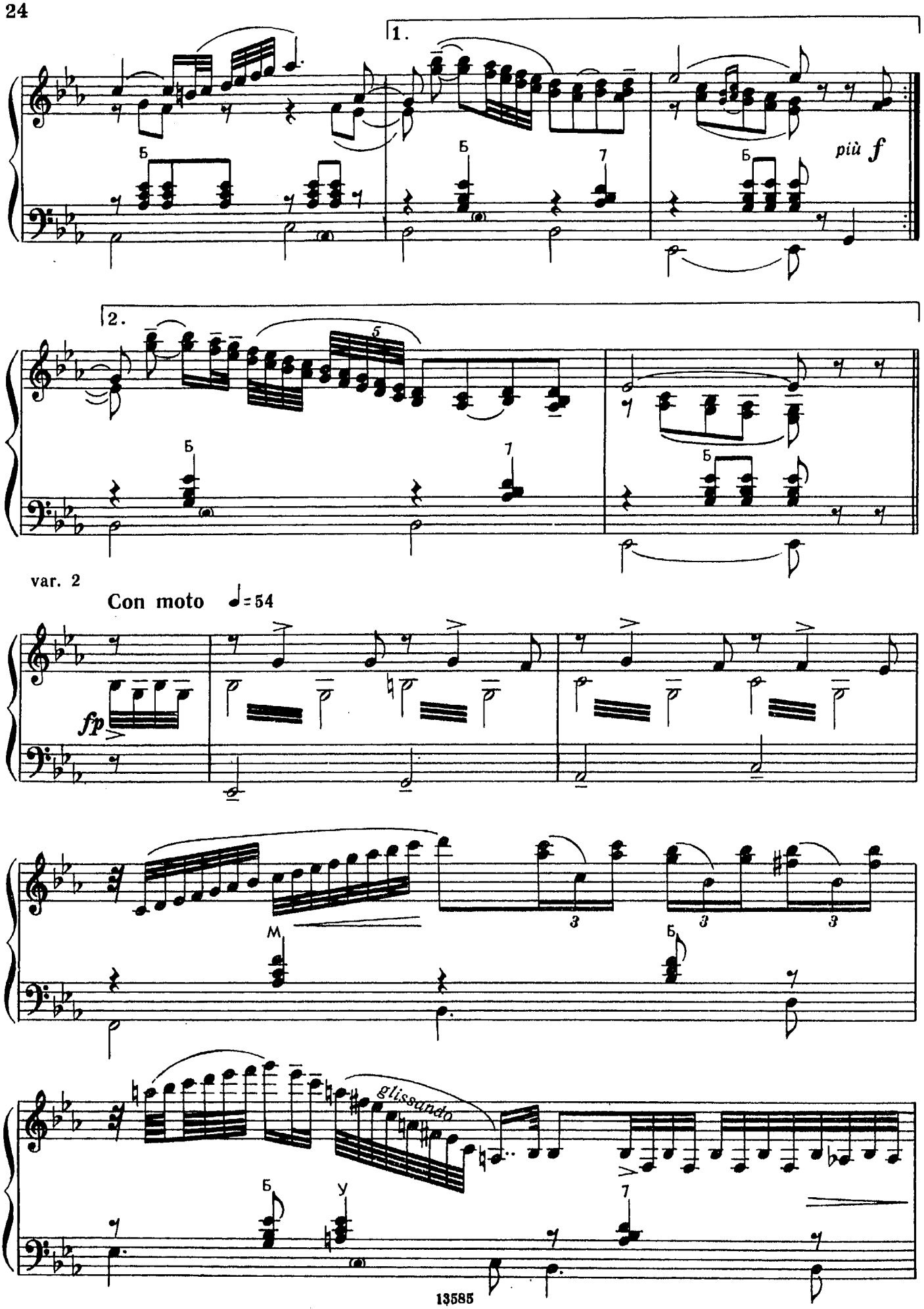
* При исполнении сонаты целиком повторения во II части необязательны.

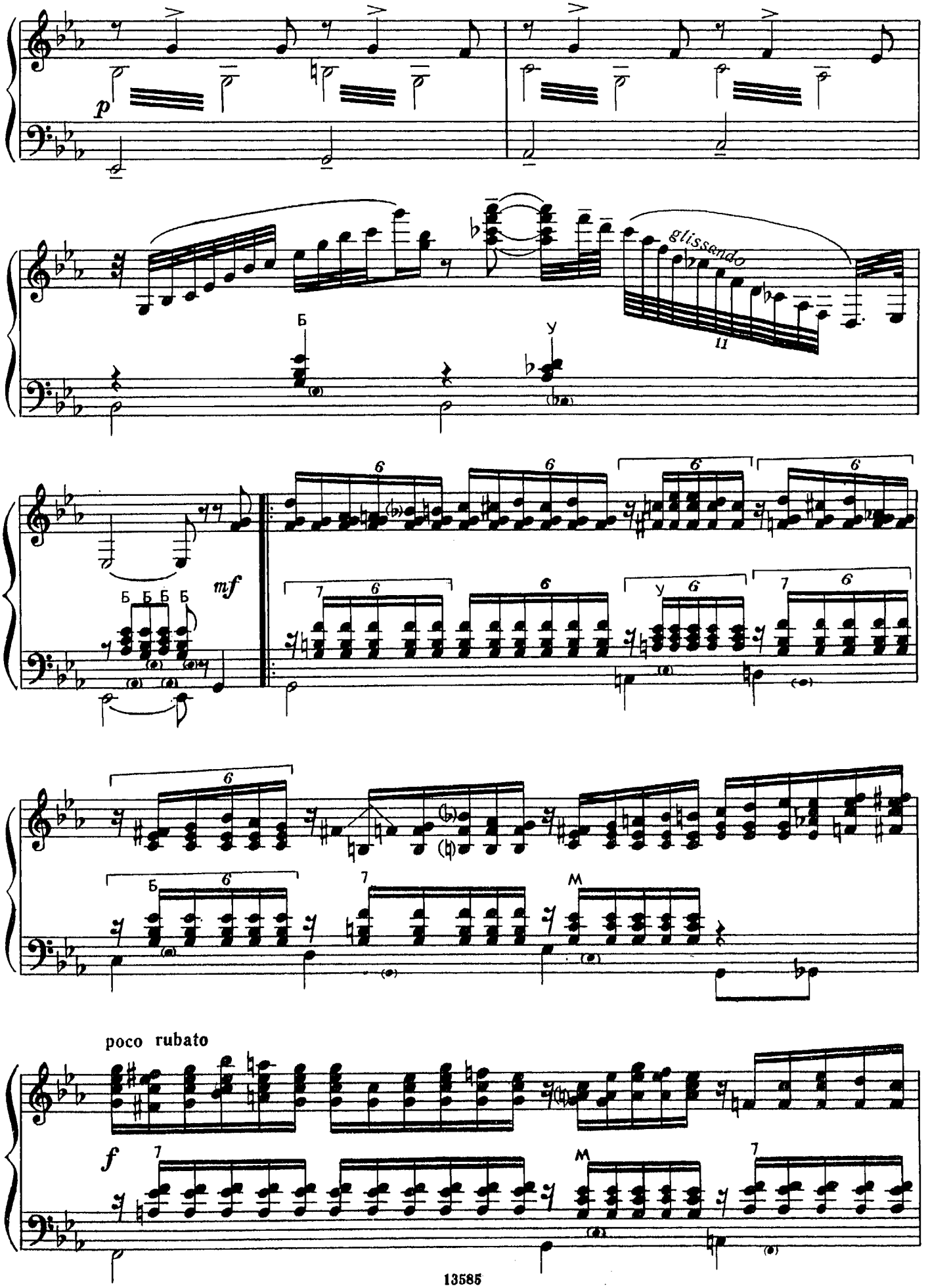
* All the repetitions are to be performed only when the second movement is played separately.

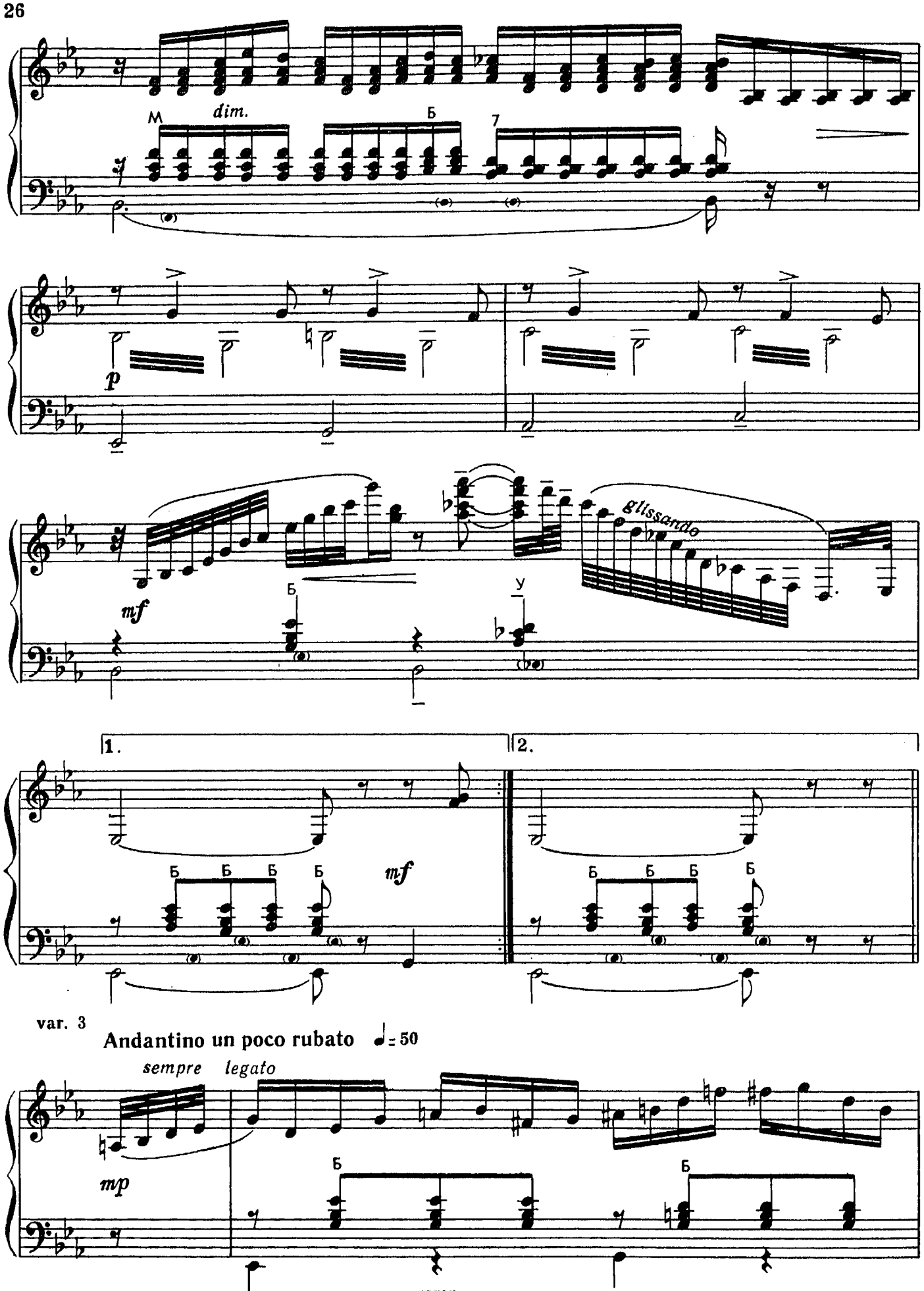
var. 1

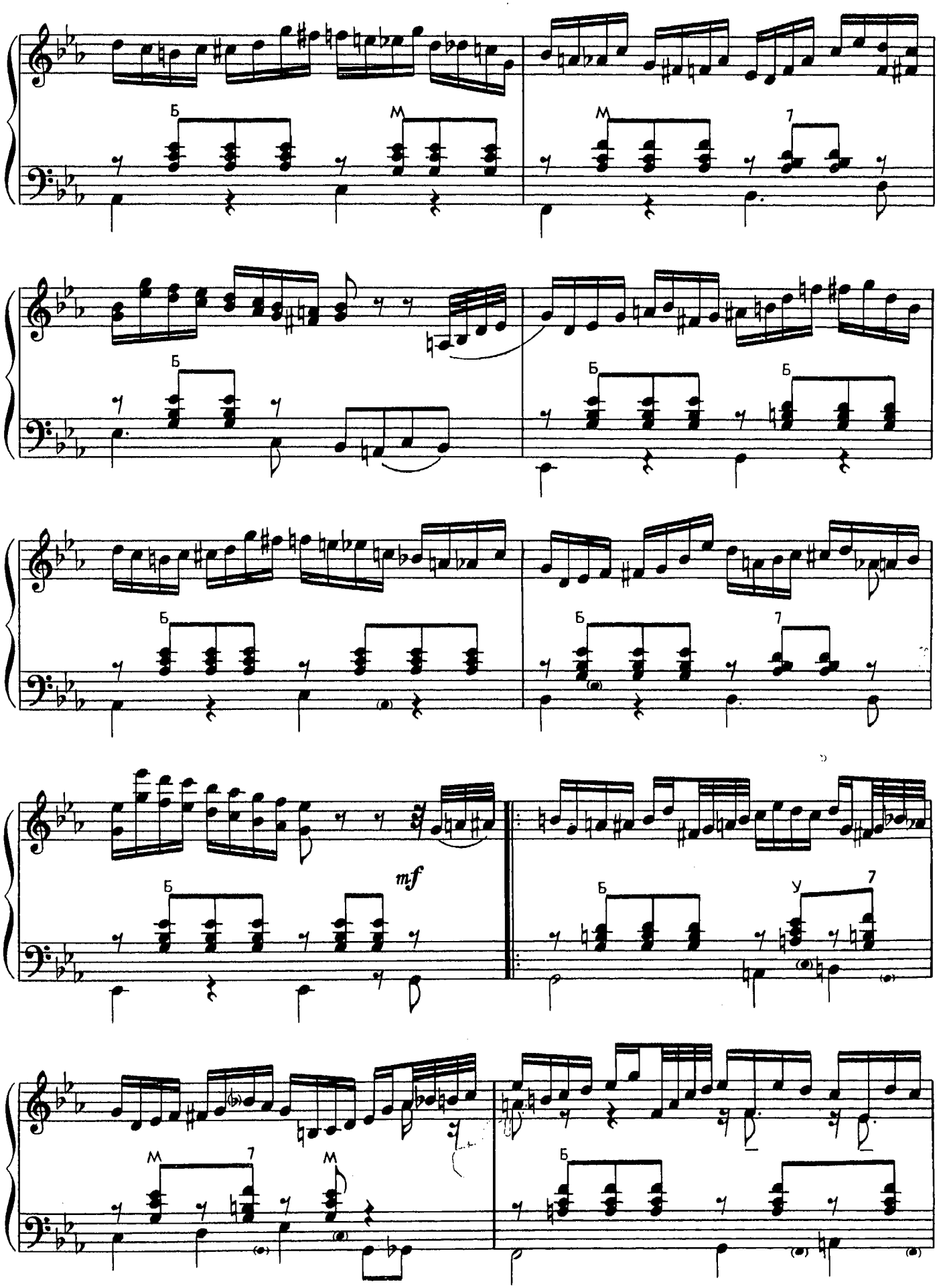
Moderato assai ♩= 54

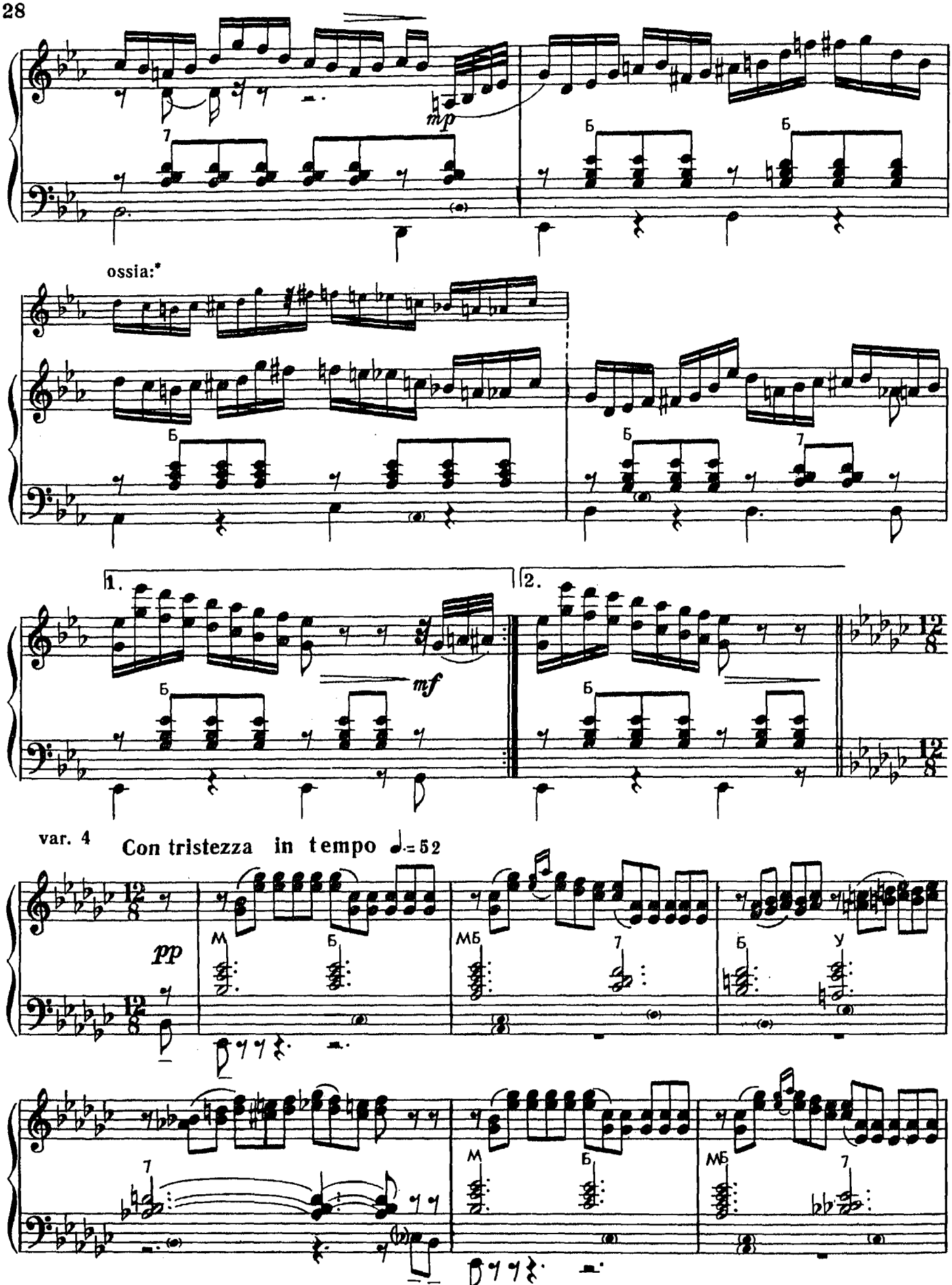



1.
Б
Б
7
Б
più f
2.
5
Б
7
Б
var. 2
Con moto ♩=54
fp
M
3
3
3
Б
glissando
Б
У
7


p
glissando
mf
poco rubato
f

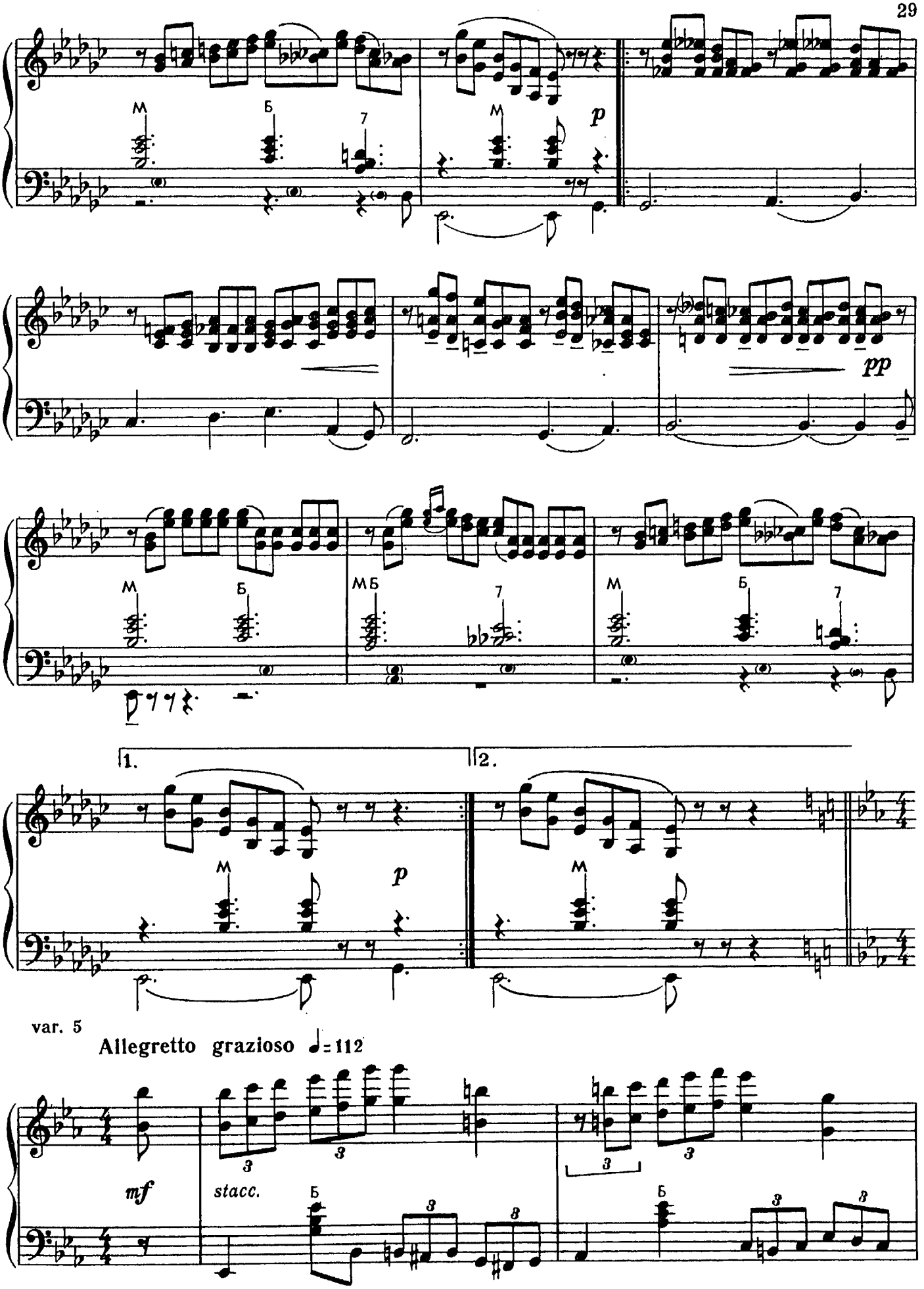

M
dim.
Б
7
p
mf
Б
У
glissando
1.
2.
Б
mf
var. 3
Andantino un poco rubato ♩= 50
sempre legato
mp
Б
Б


Б
М
7
mf
У



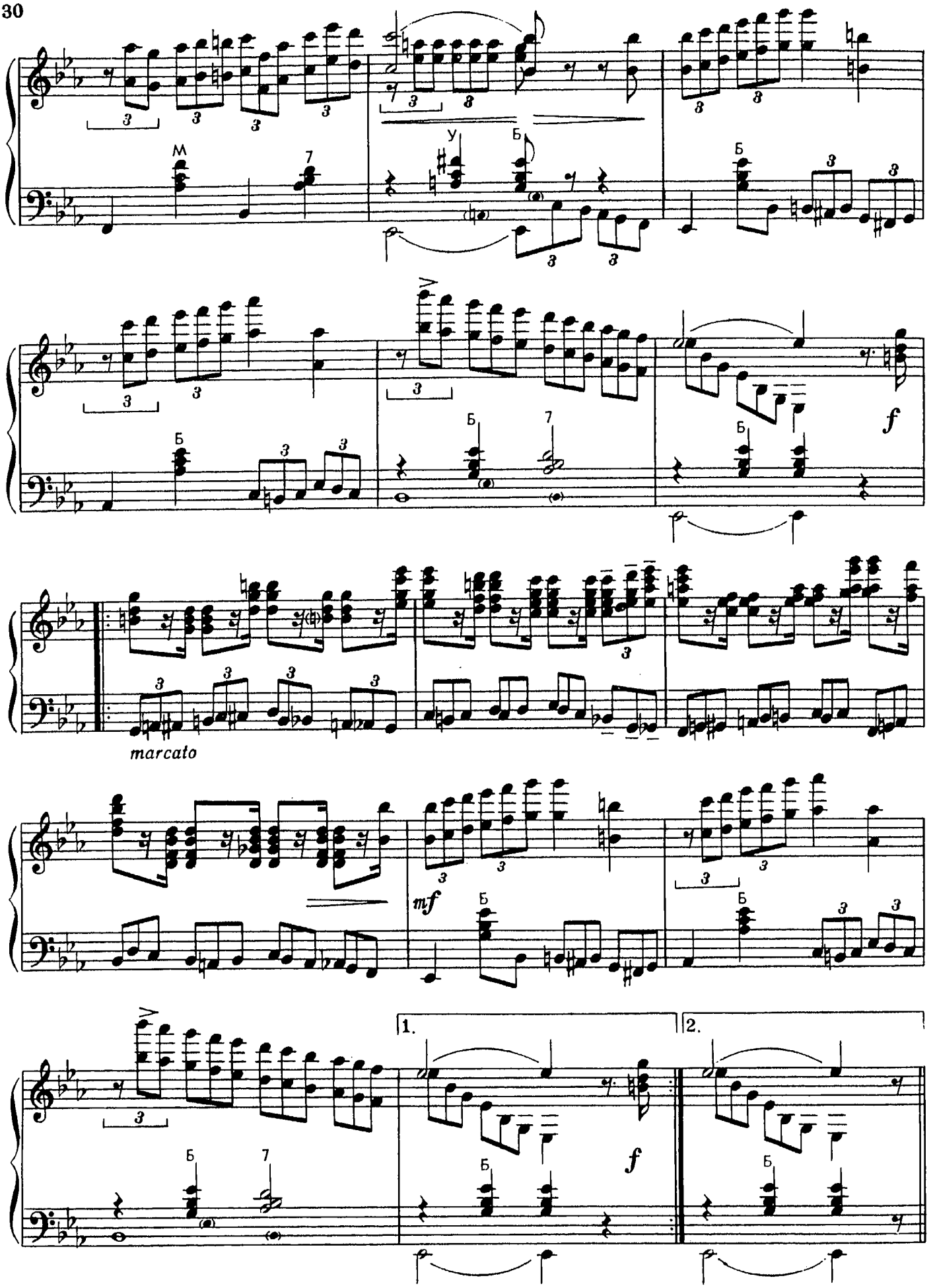
* Исполняется при повторении.

* To be played when repeated.

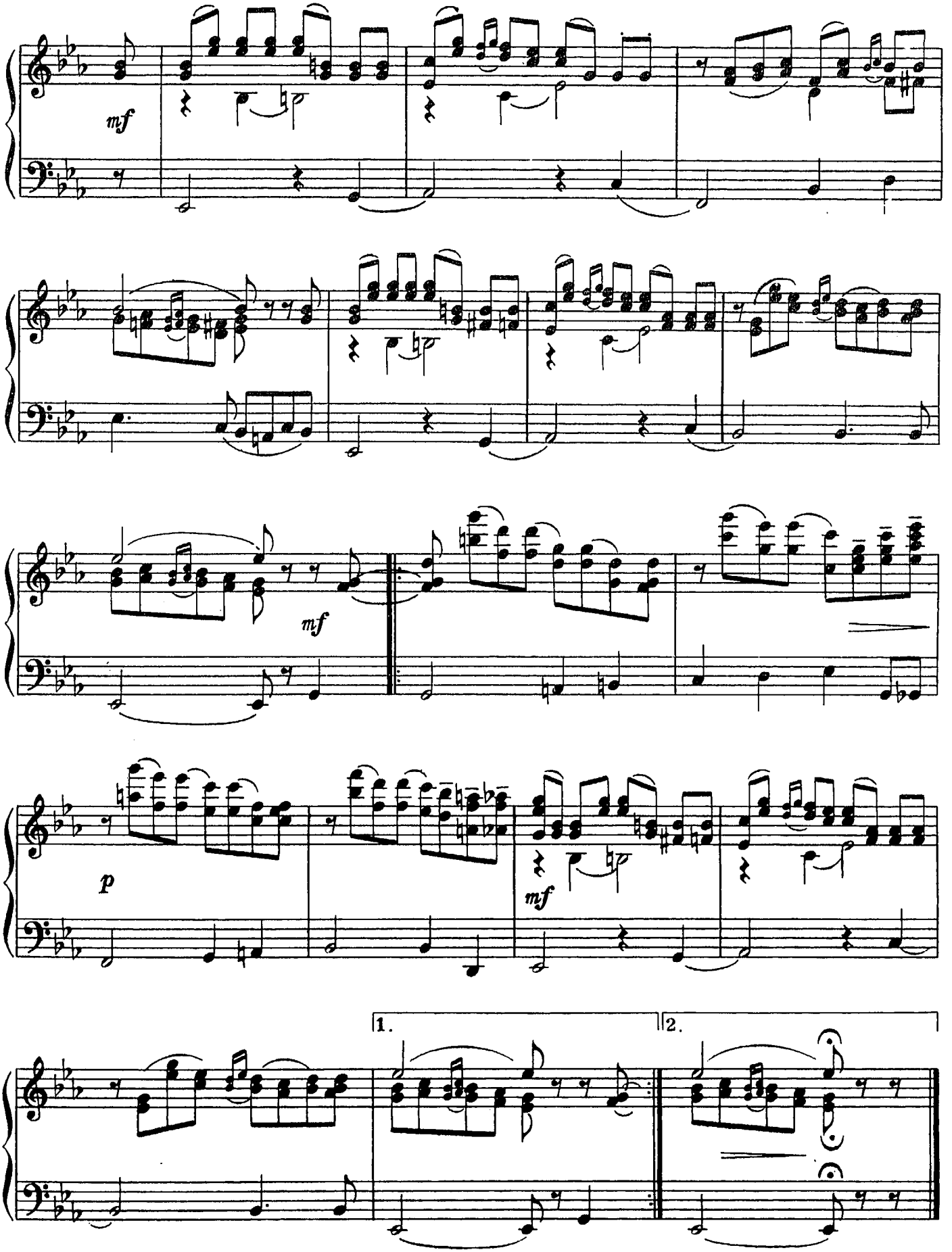


var. 5

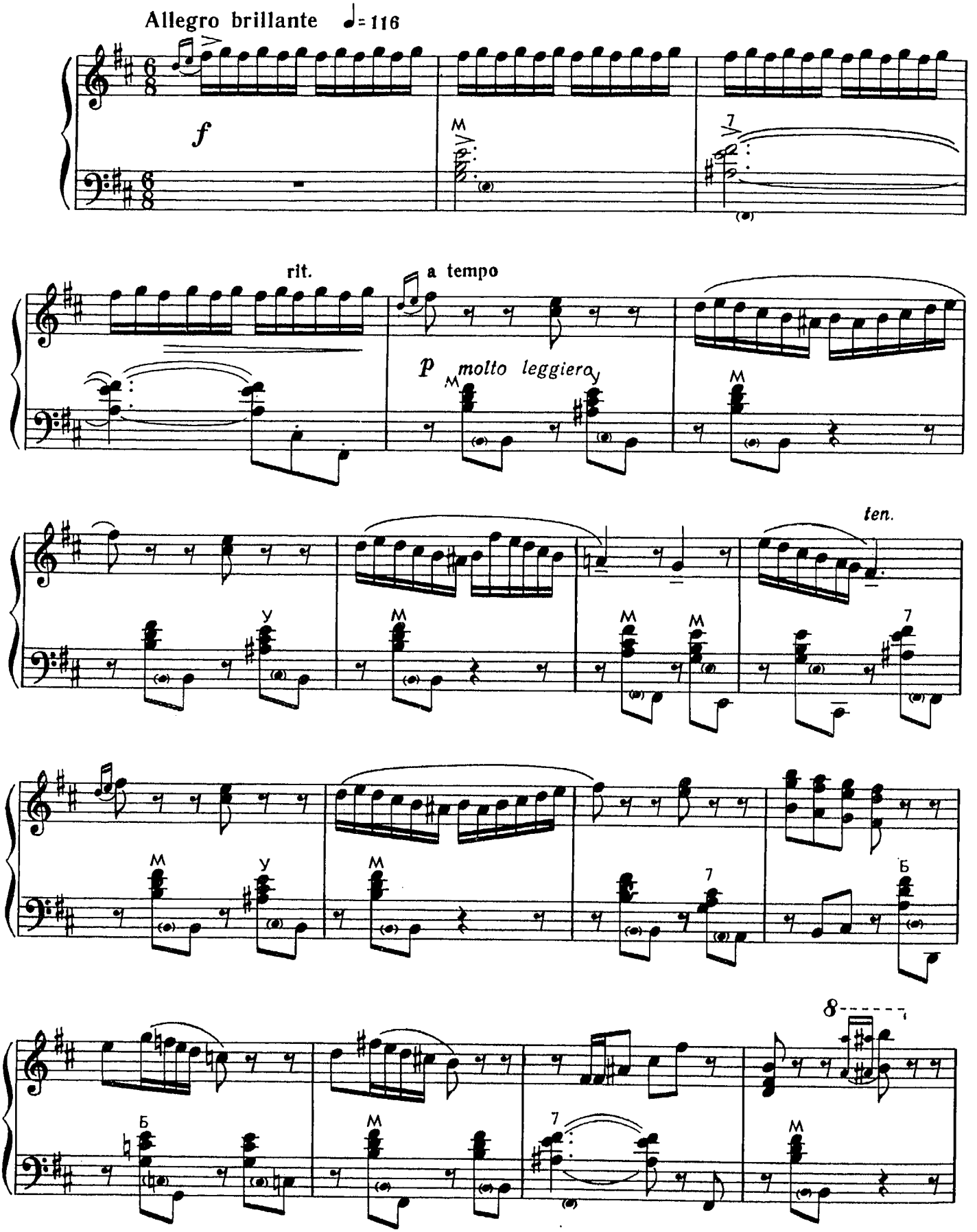
Allegretto grazioso ♩= 112

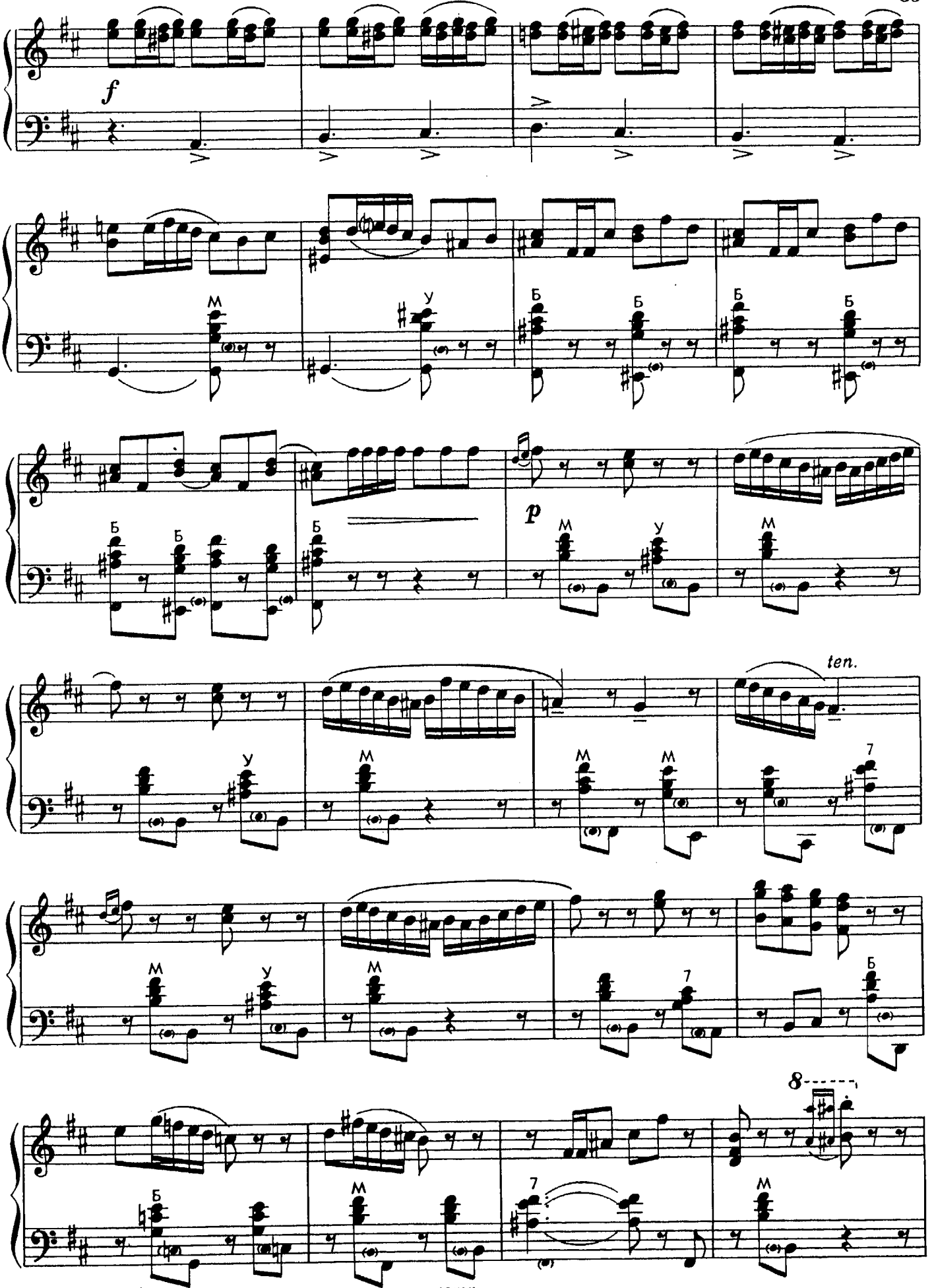

marcato
mf
f
1.
2.

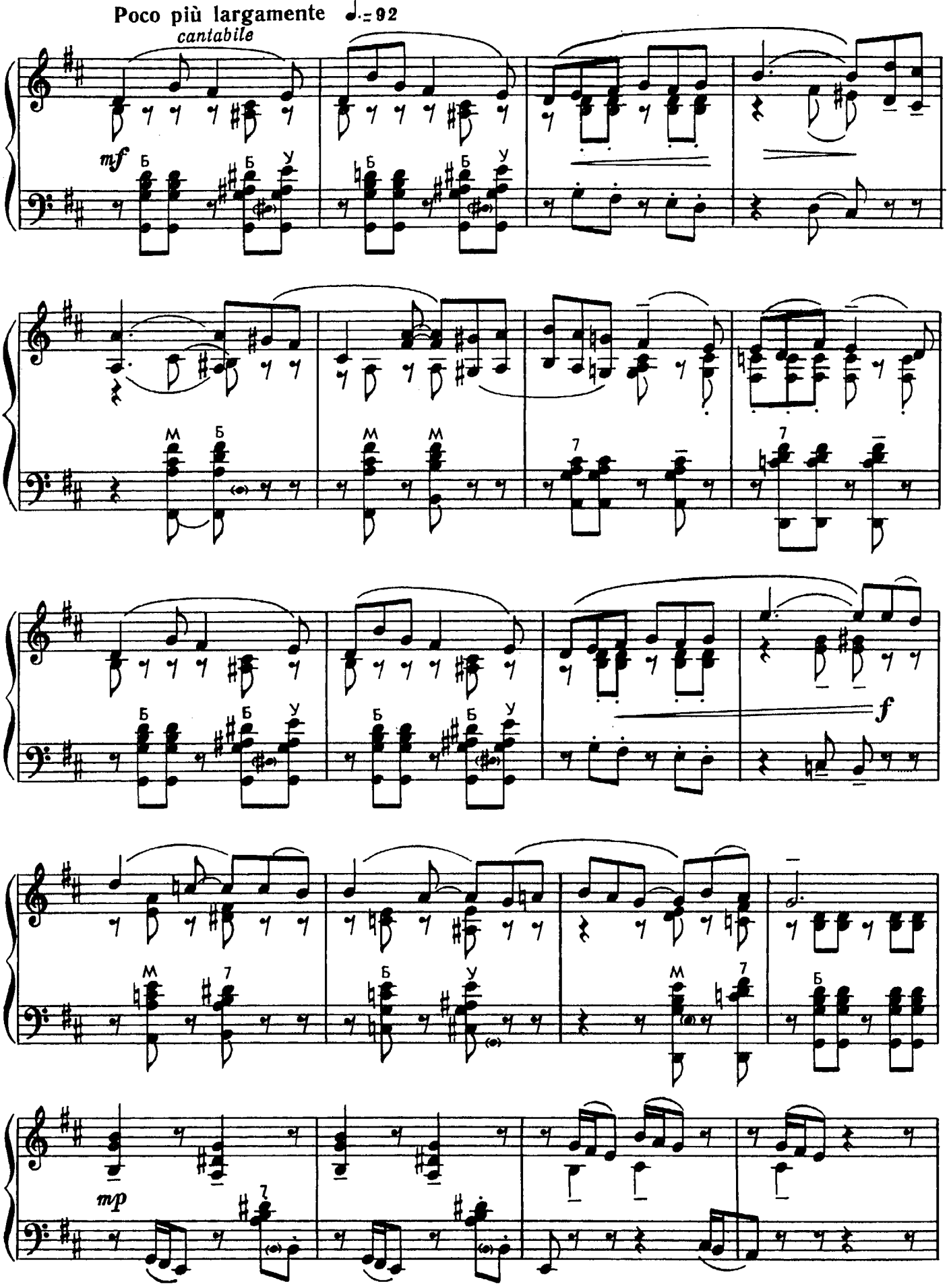
Tempo del comincio ♩=48

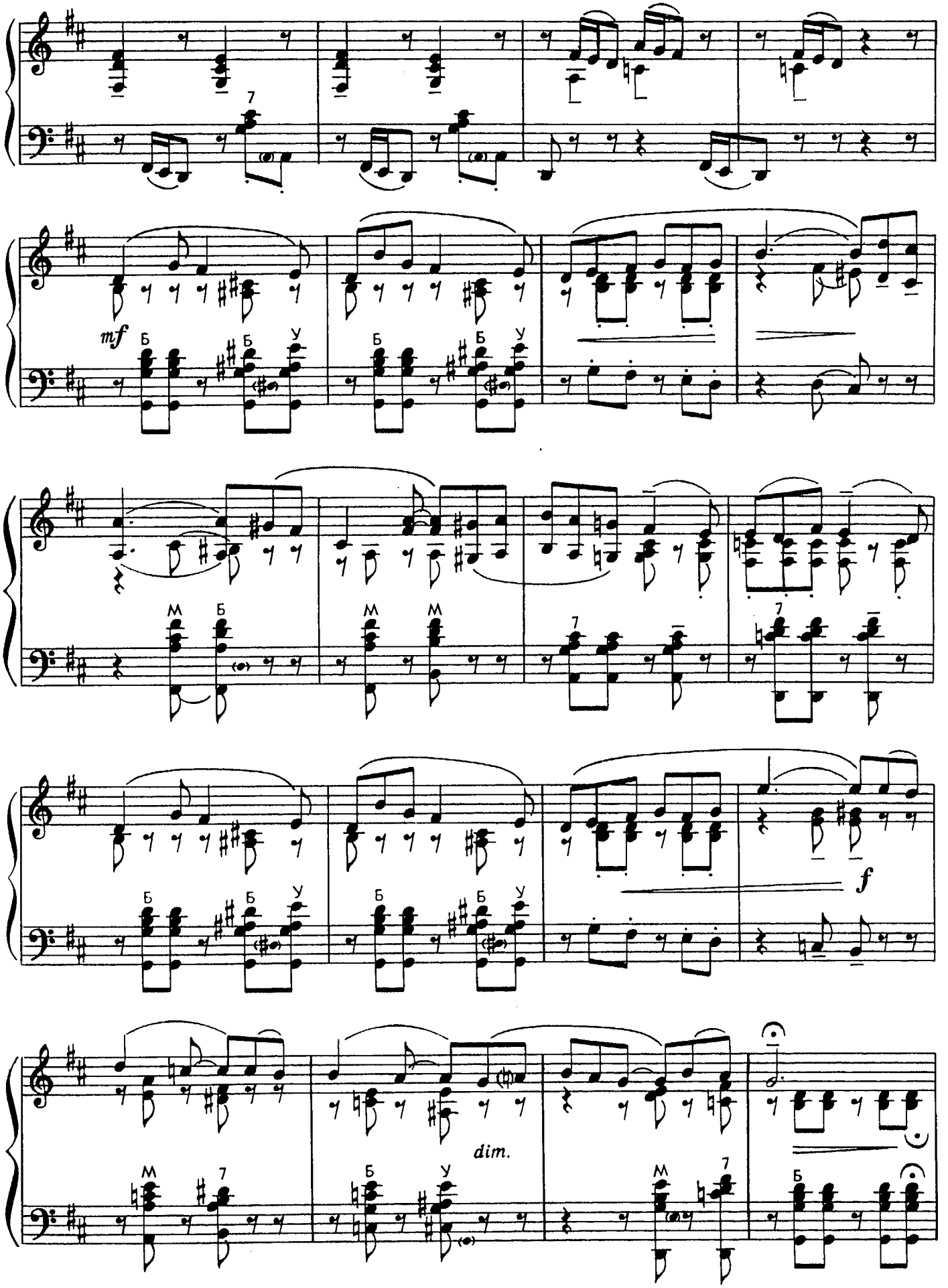


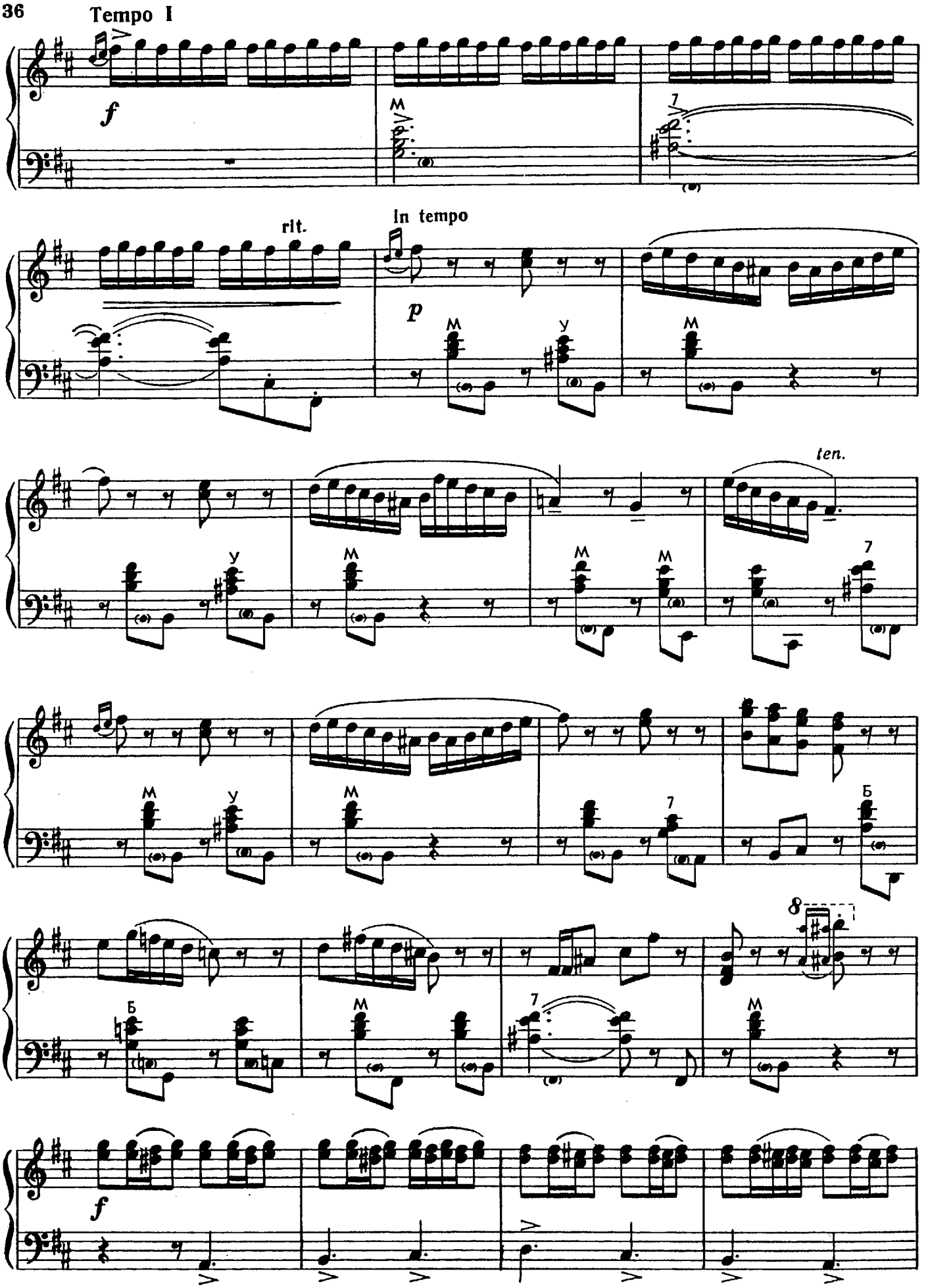
Скерцо III Scherzo

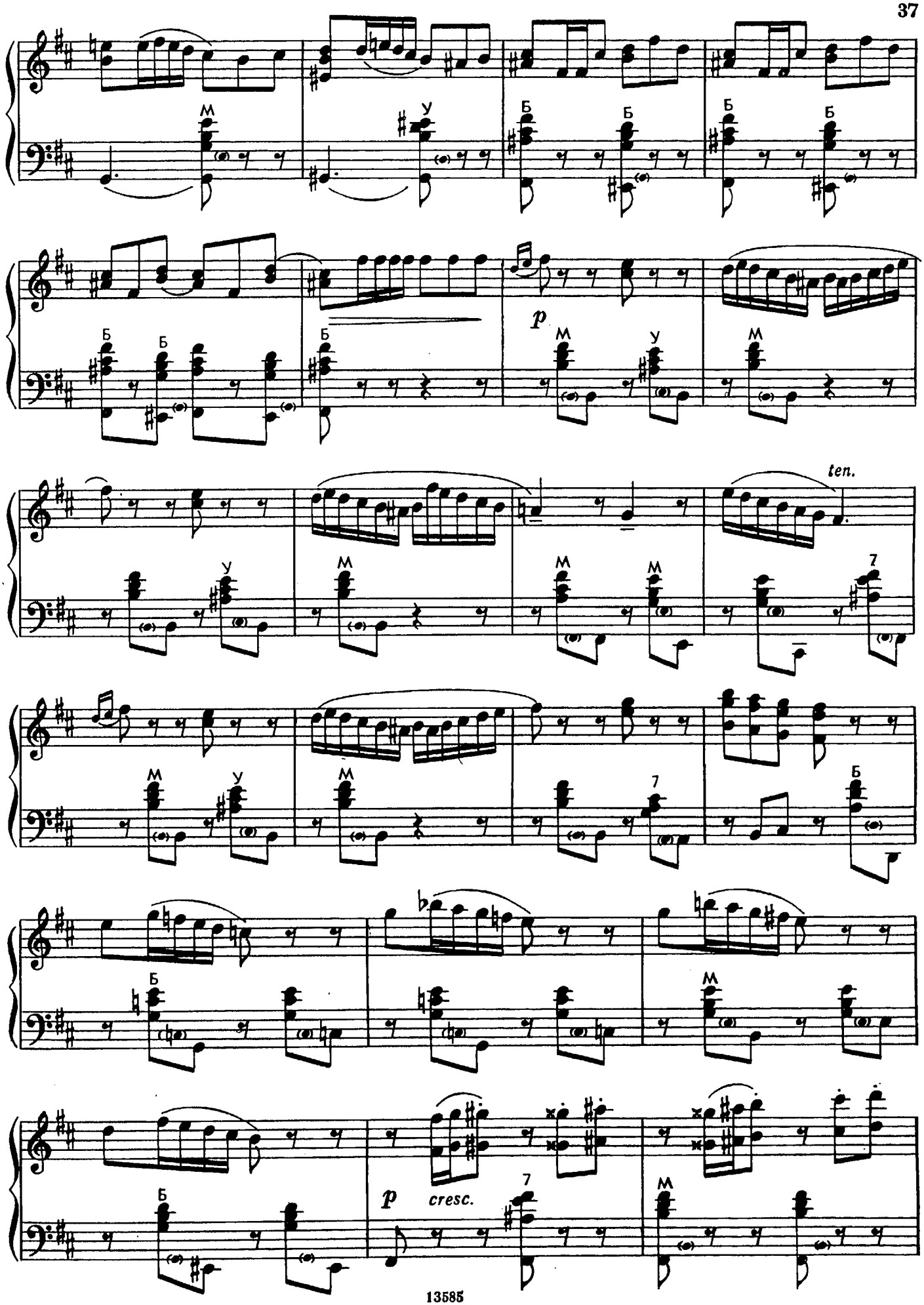


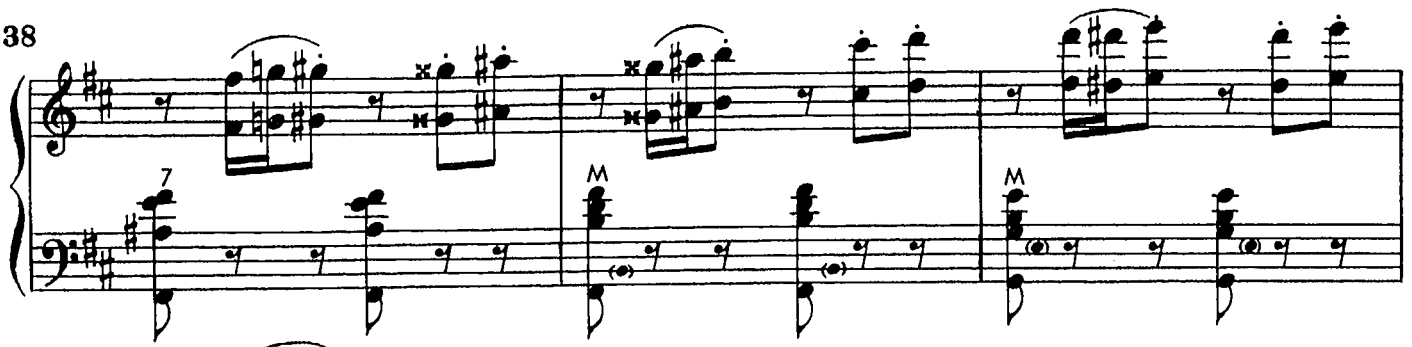

f
М
У
Б
Б
Б
Б
Б
Б
Б
p
М
У
М
ten.
М
У
М
М
М
7
М
У
М
7
Б
8
Б
М
7
М

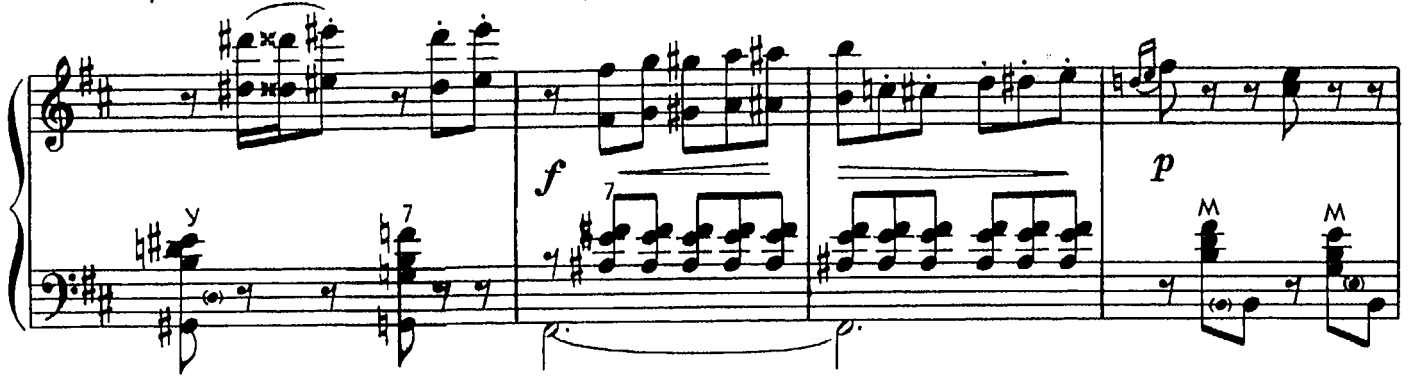

Poco più largamente ♩.=92
cantabile
mf
Б
У
М
7
f
mp

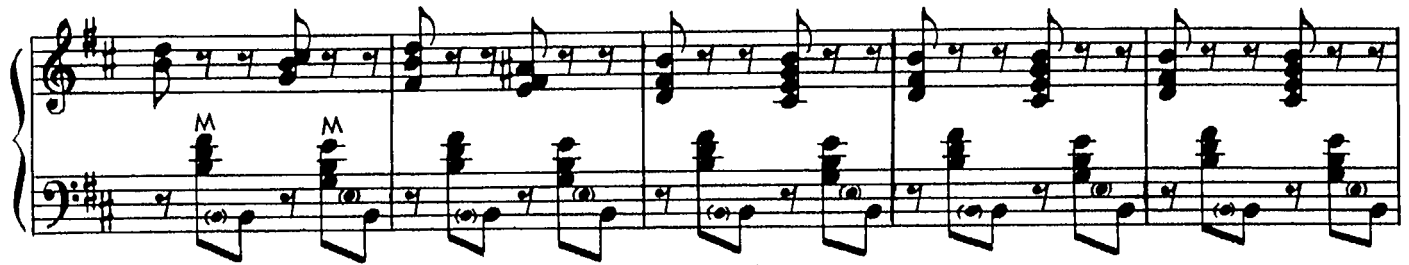

mf
Б
У
М
f
dim.

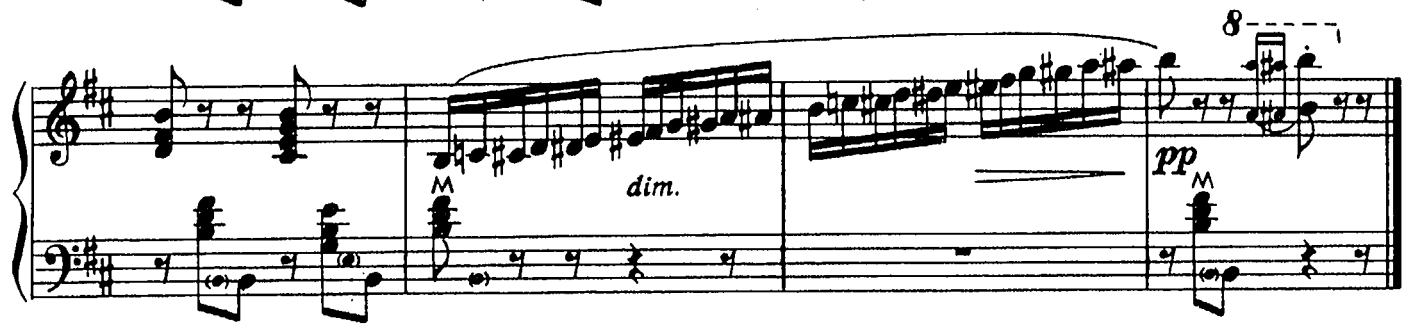

Tempo I
f
M
7
rit.
In tempo
p
M
У
M
ten.
У
M
M
M
7
М
У
M
7
Б
8
Б
M
7
M
f


p
ten.
p
cresc.



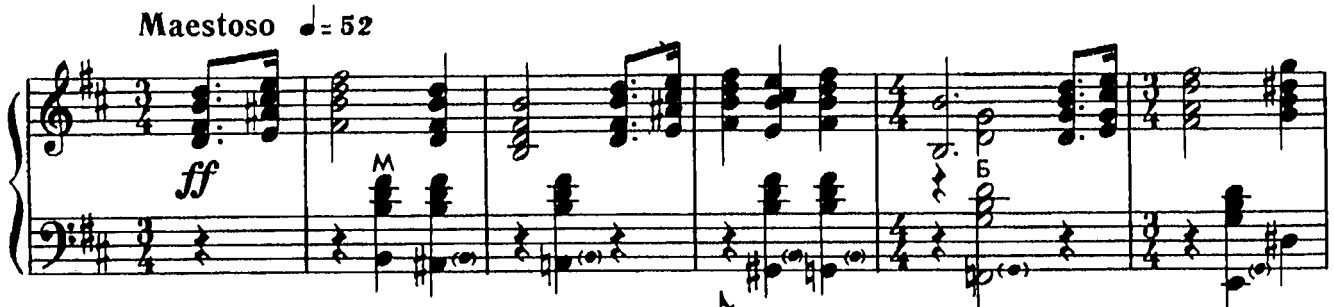


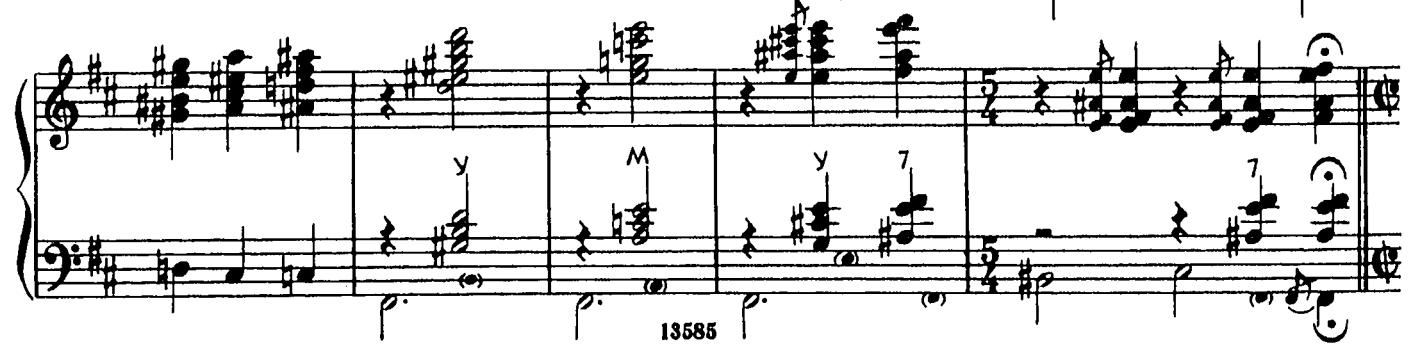


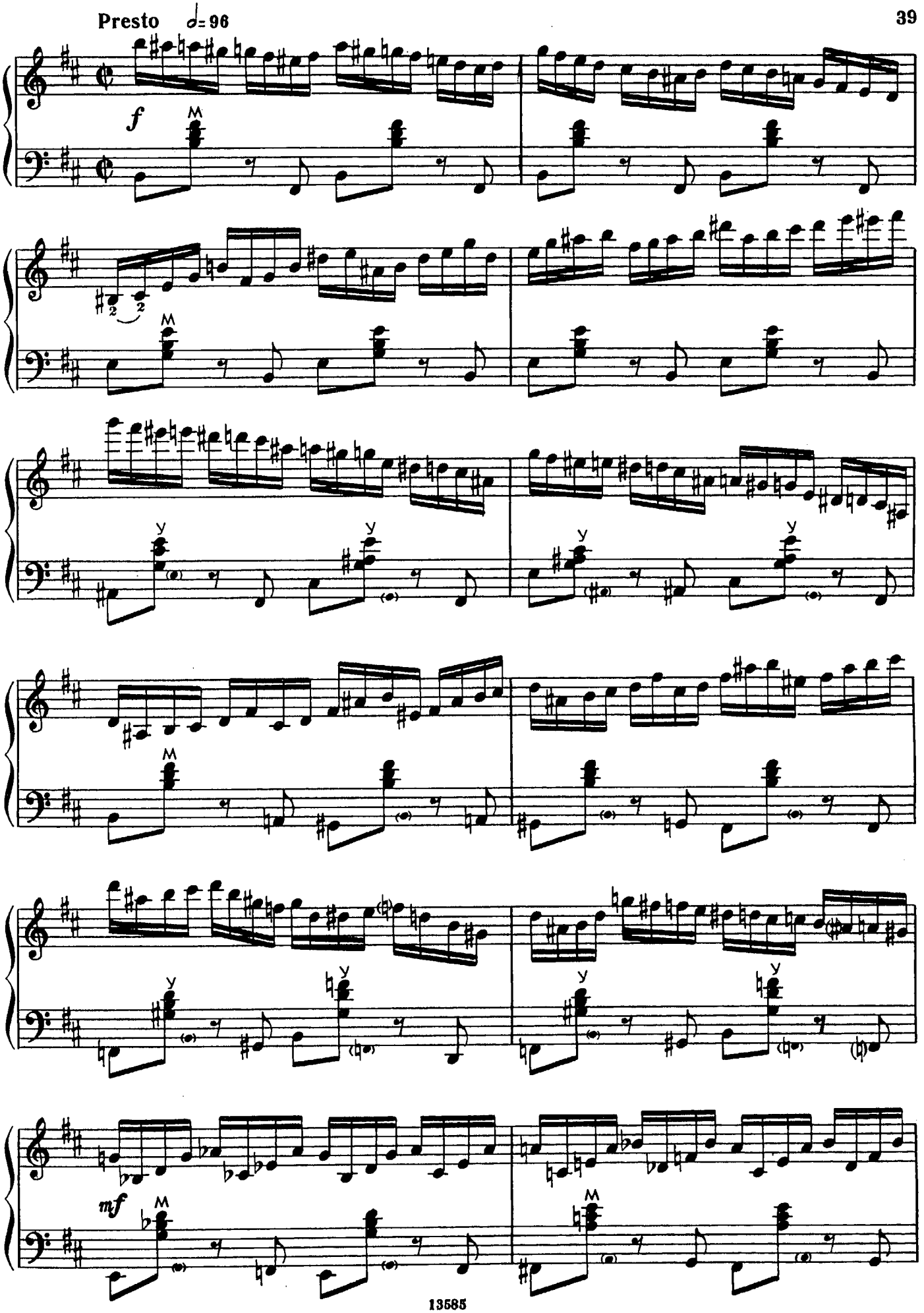


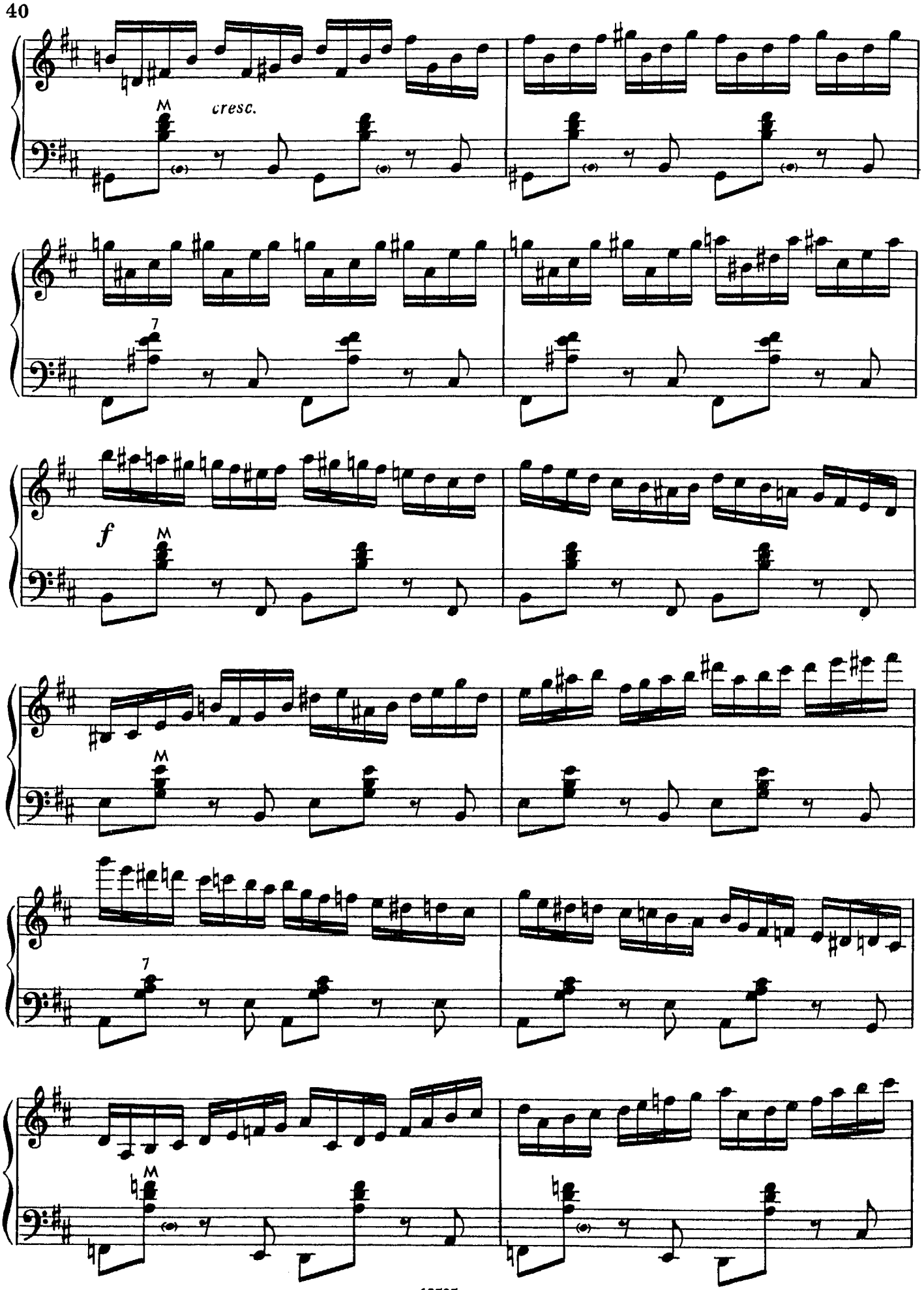
Финал IV Finale

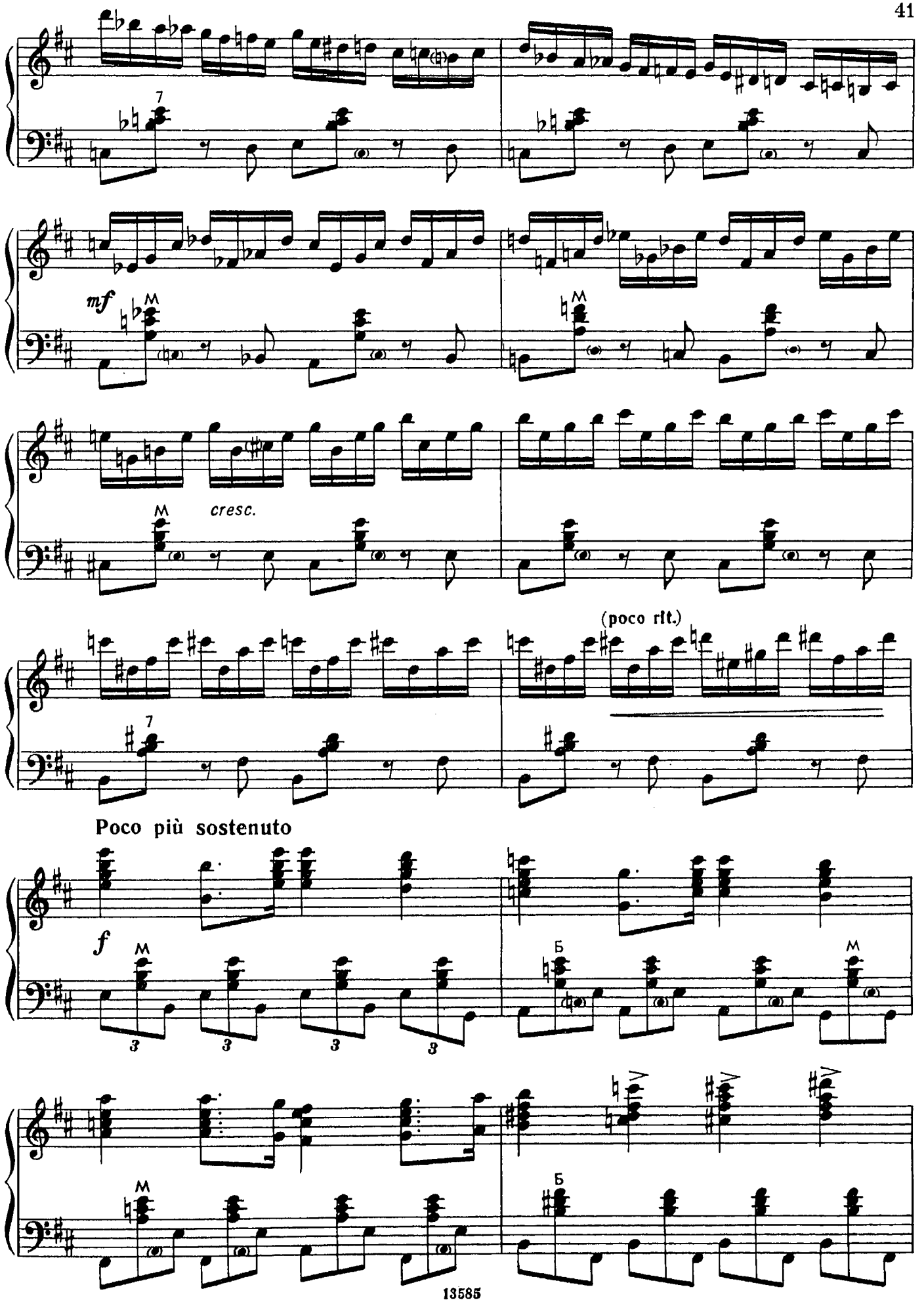
Maestoso ♩= 52

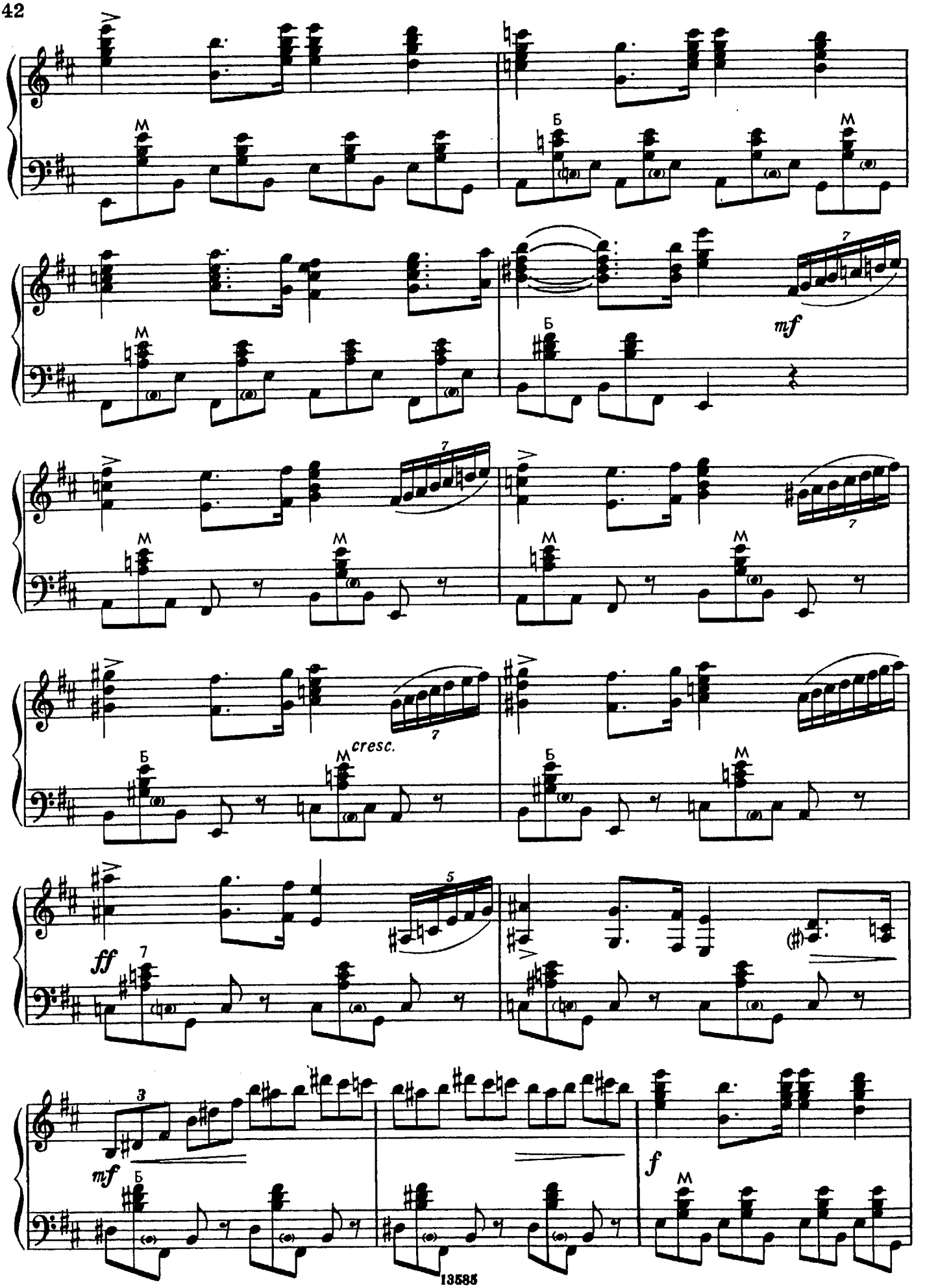


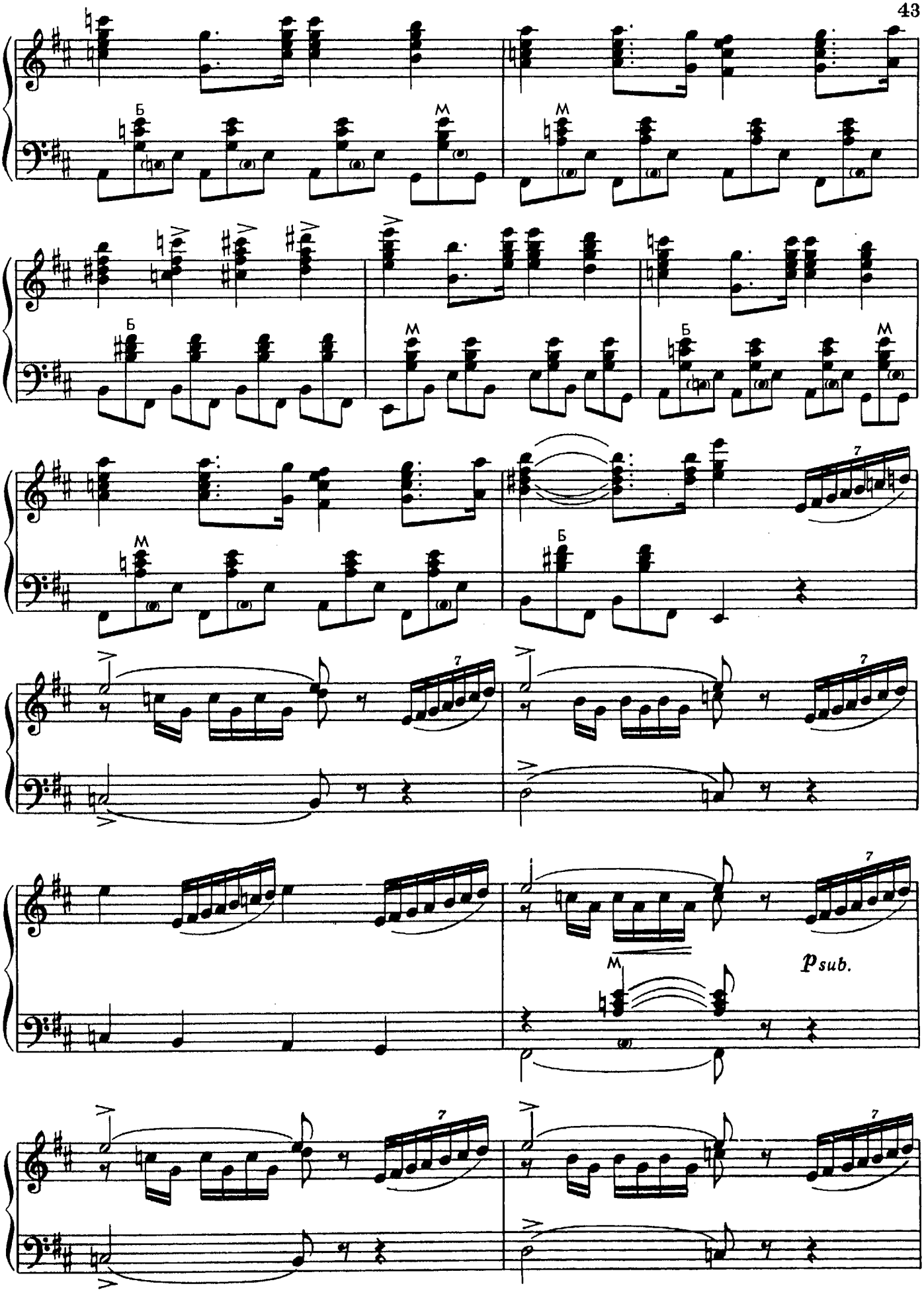


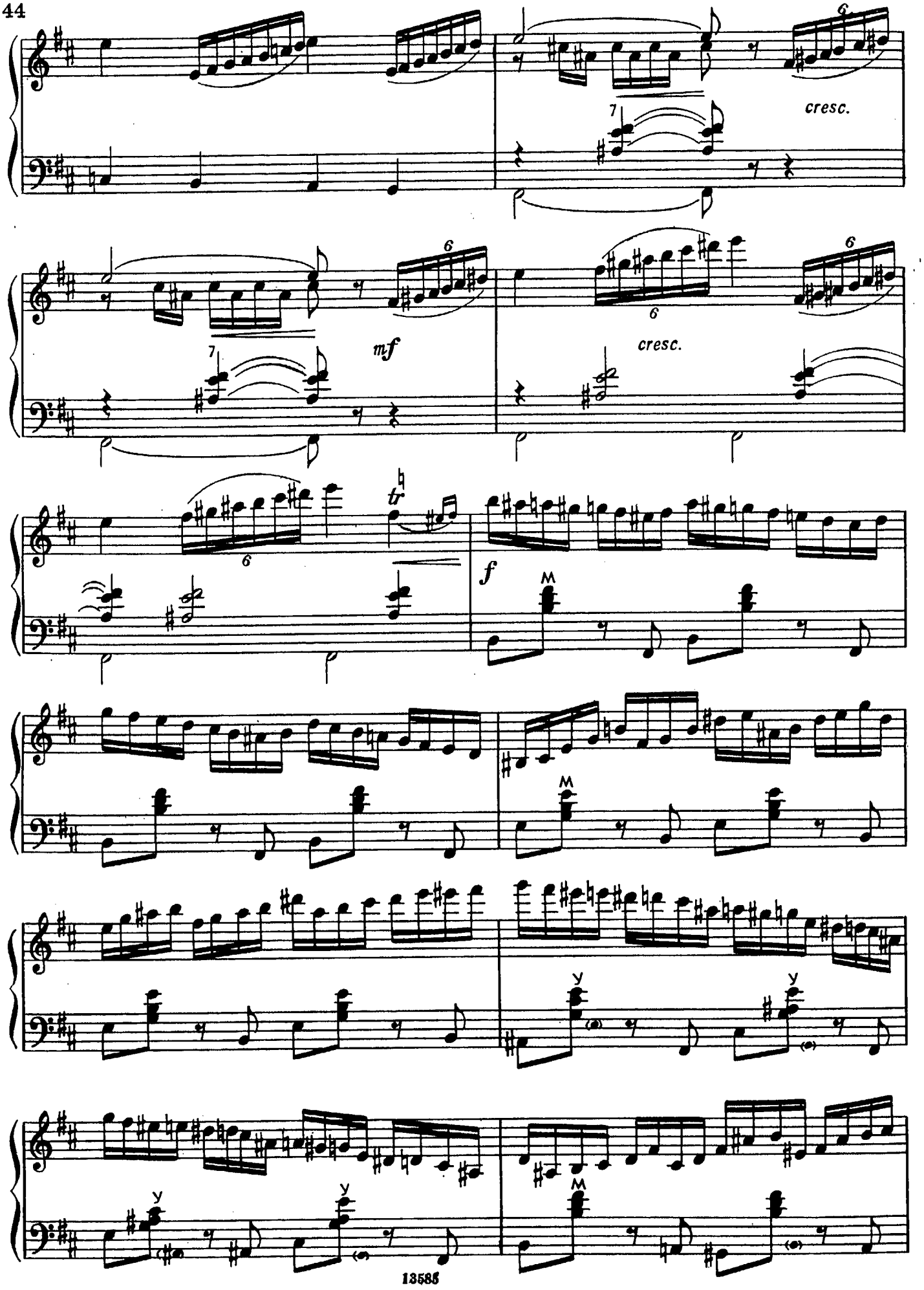

Presto
♩= 96
f
M
mf

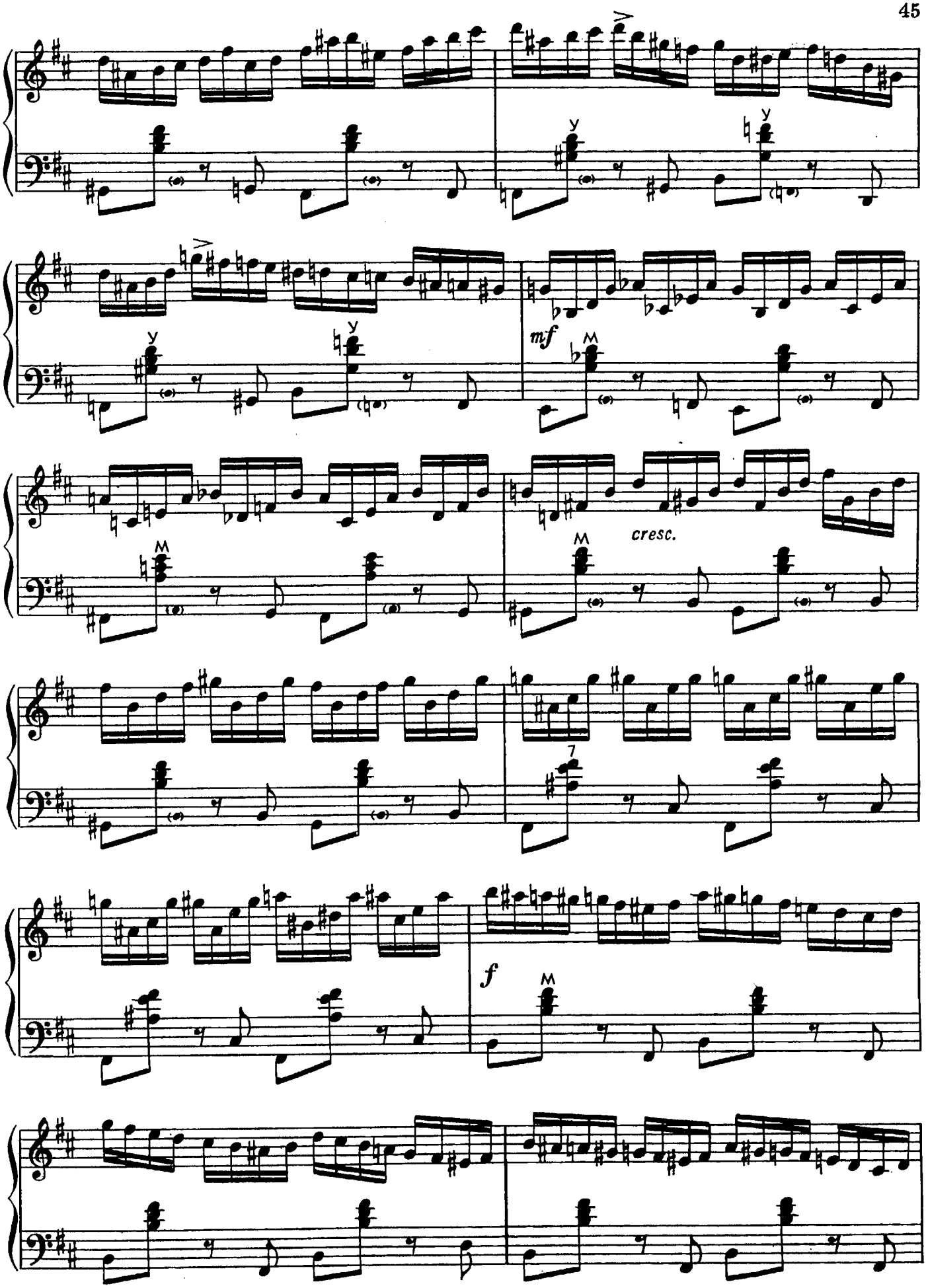

cresc.
M
7
f
M
M
7
M

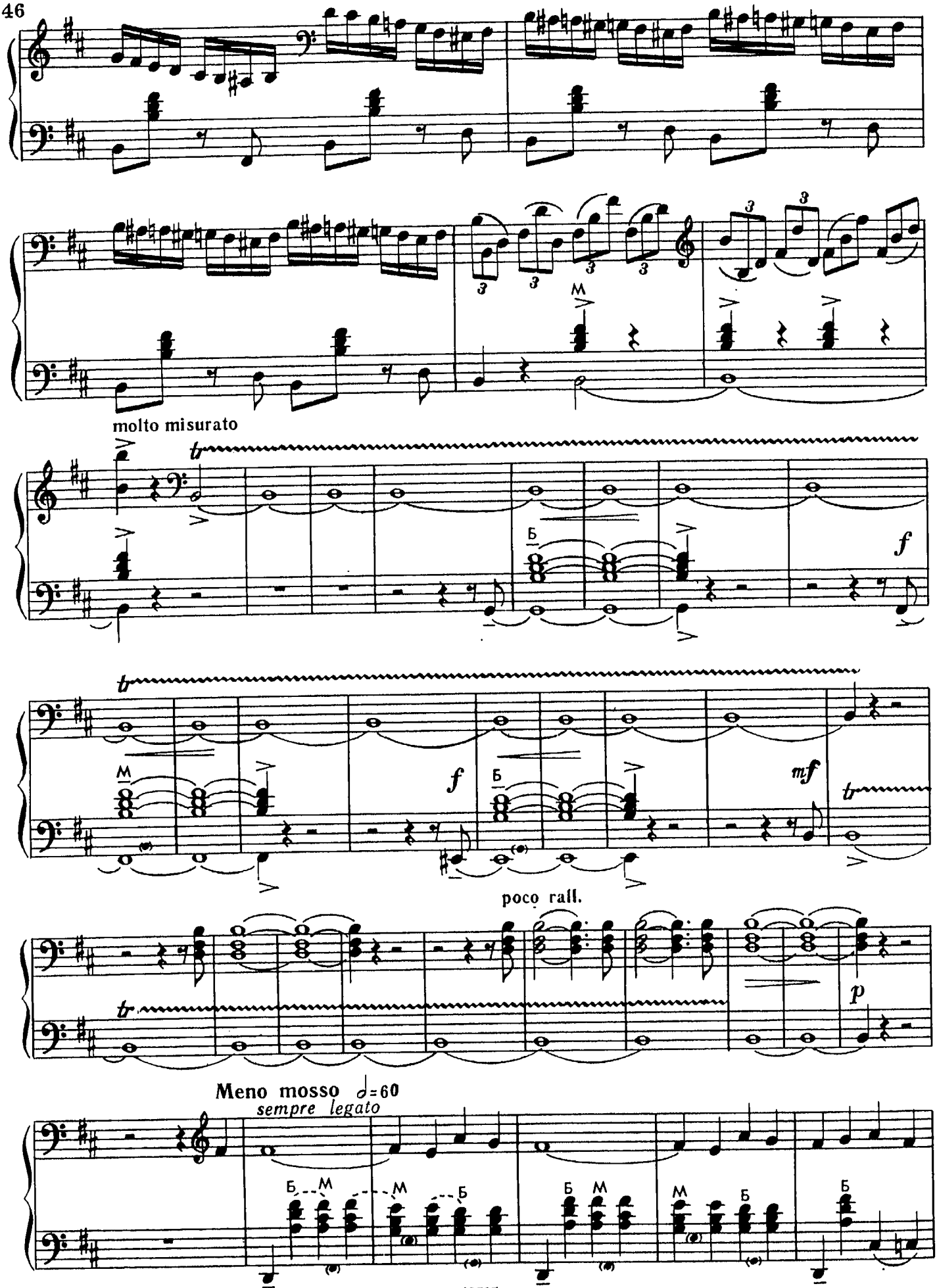

mf
cresc.
(poco rit.)
Poco più sostenuto
f

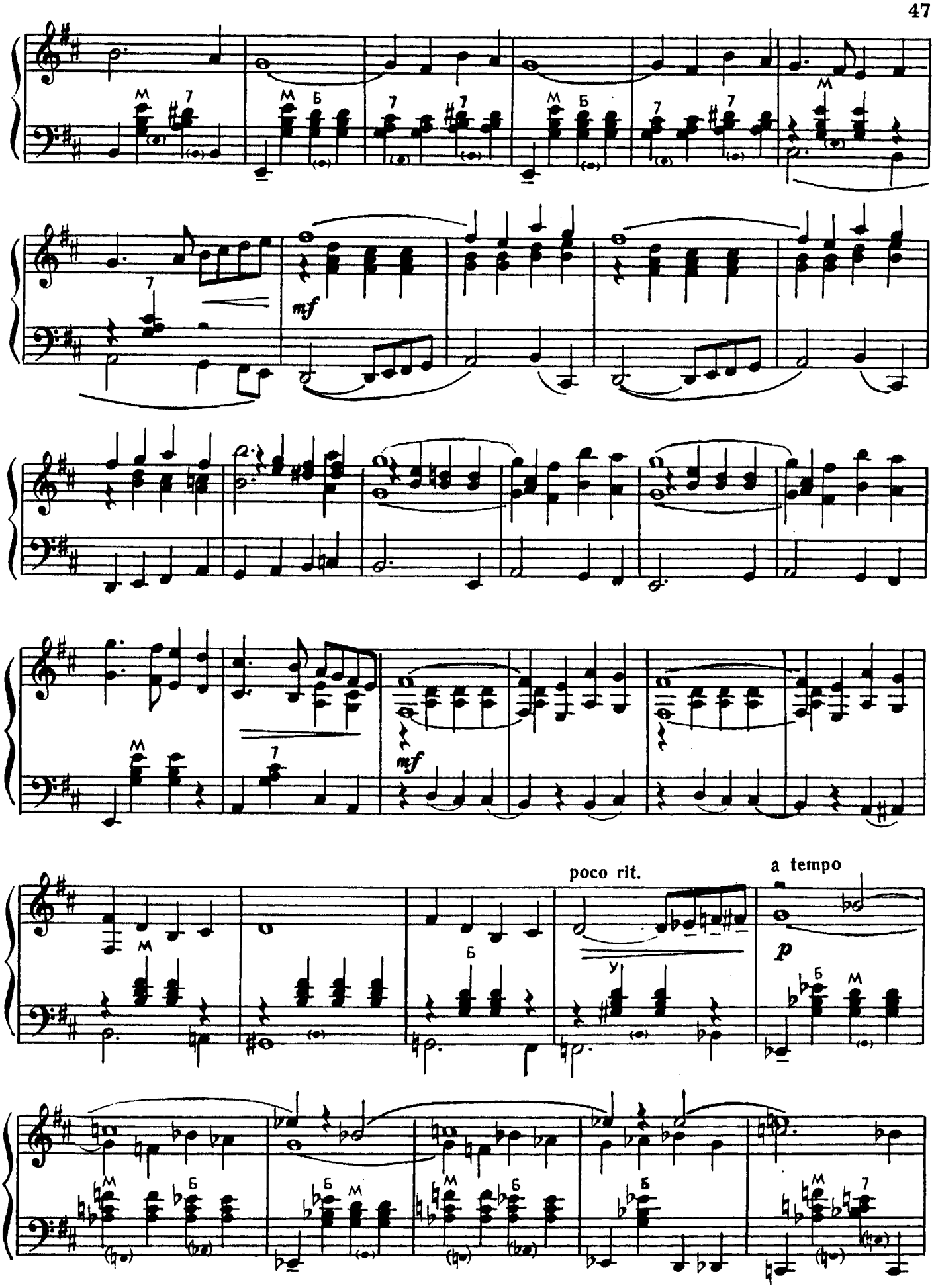

M
Б
mf
cresc.
ff
f

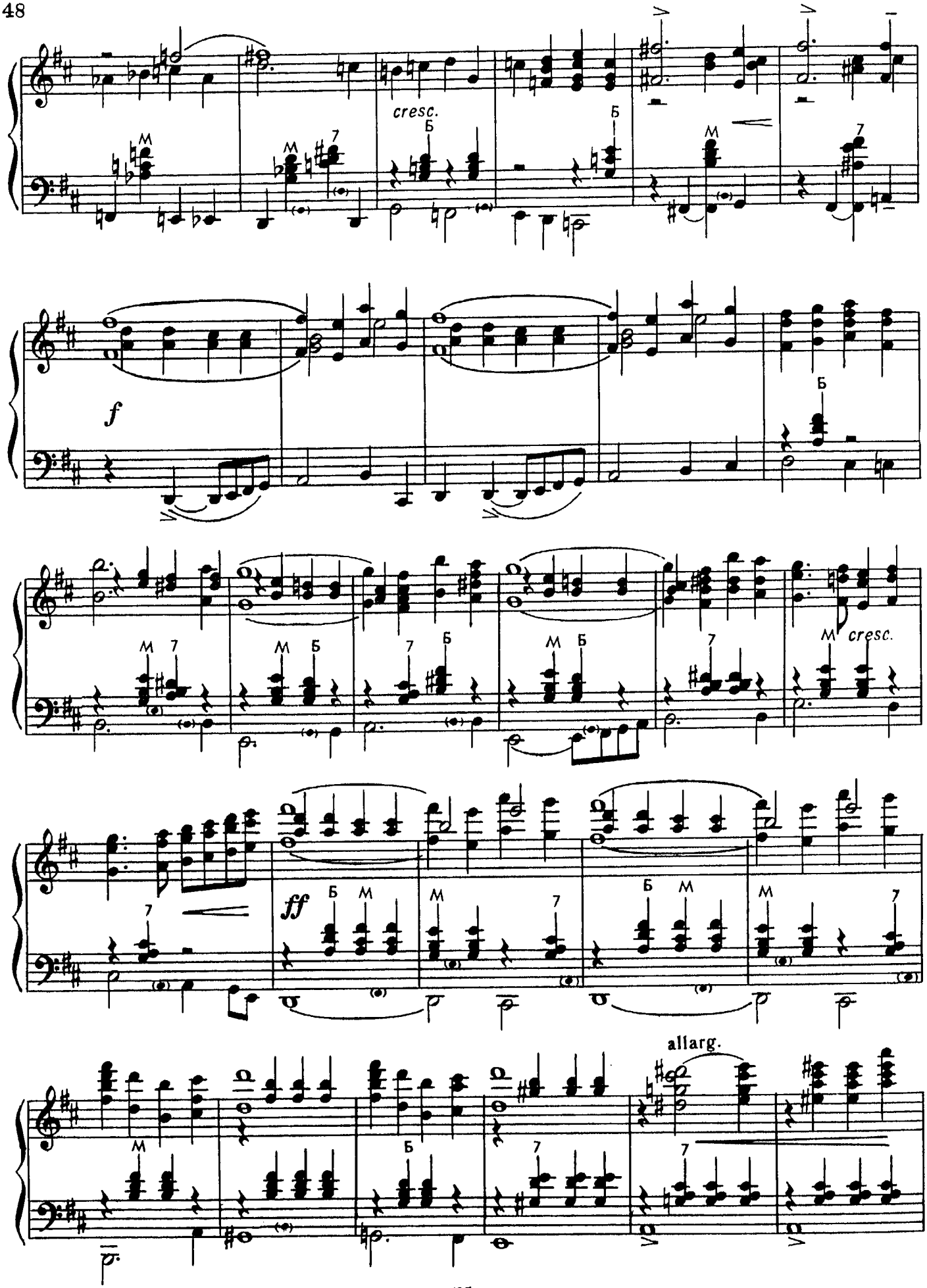

Б
М
М
Б
М
Б
М
М
Б
7
7
7
7
M
p sub.
7
7


cresc.
mf
cresc.
f


mf
cresc.
f


molto misurato
poco rall.
Meno mosso ♩=60
sempre legato


mf
mf
poco rit.
a tempo
p


cresc.
f
cresc.
ff
allarg.

molto sostenuto

8

fff

fff Б М М 7 Б М М 7

dim. poco a poco

Б М М

Tempo I

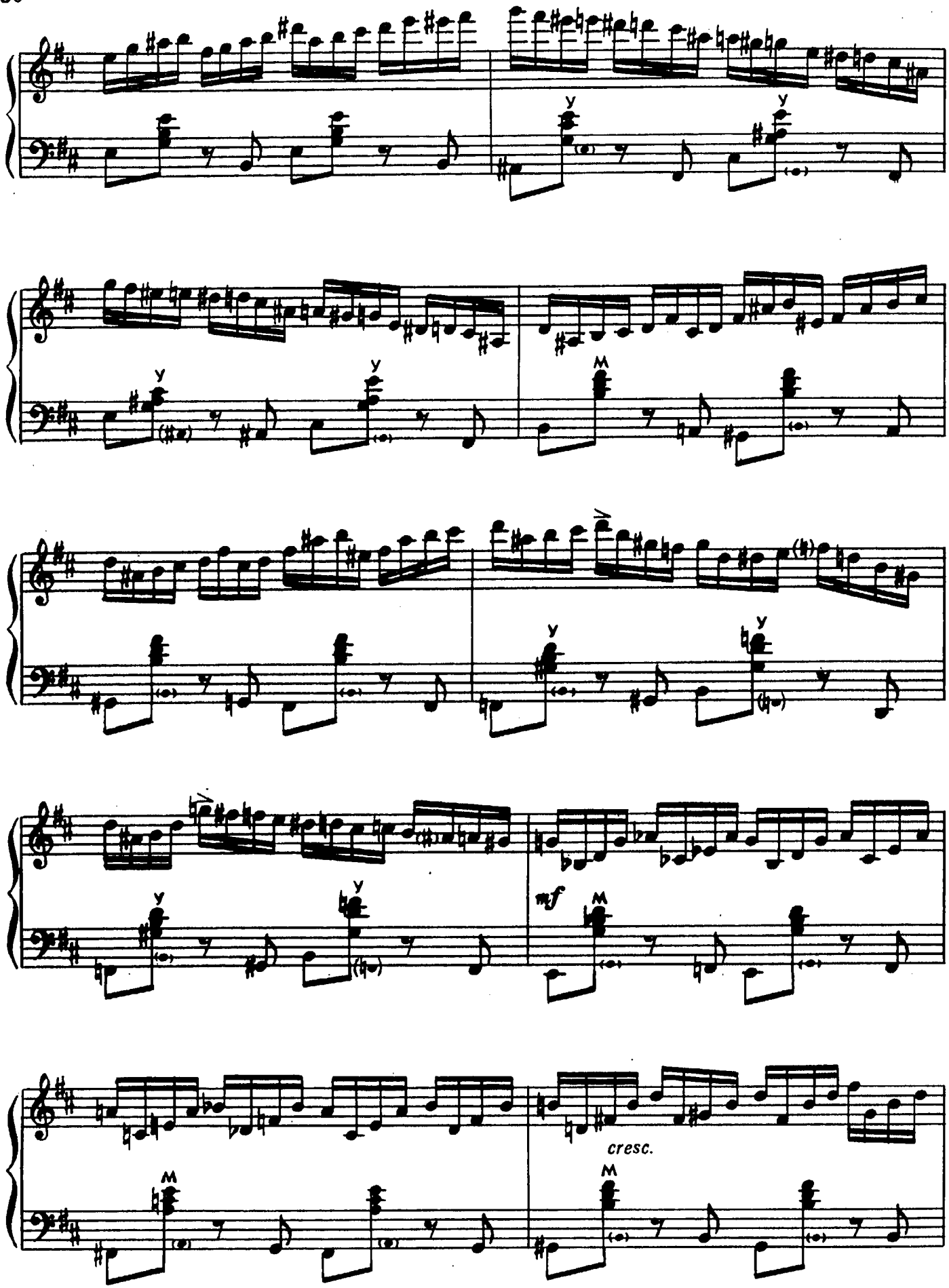
p *molto espressivo*

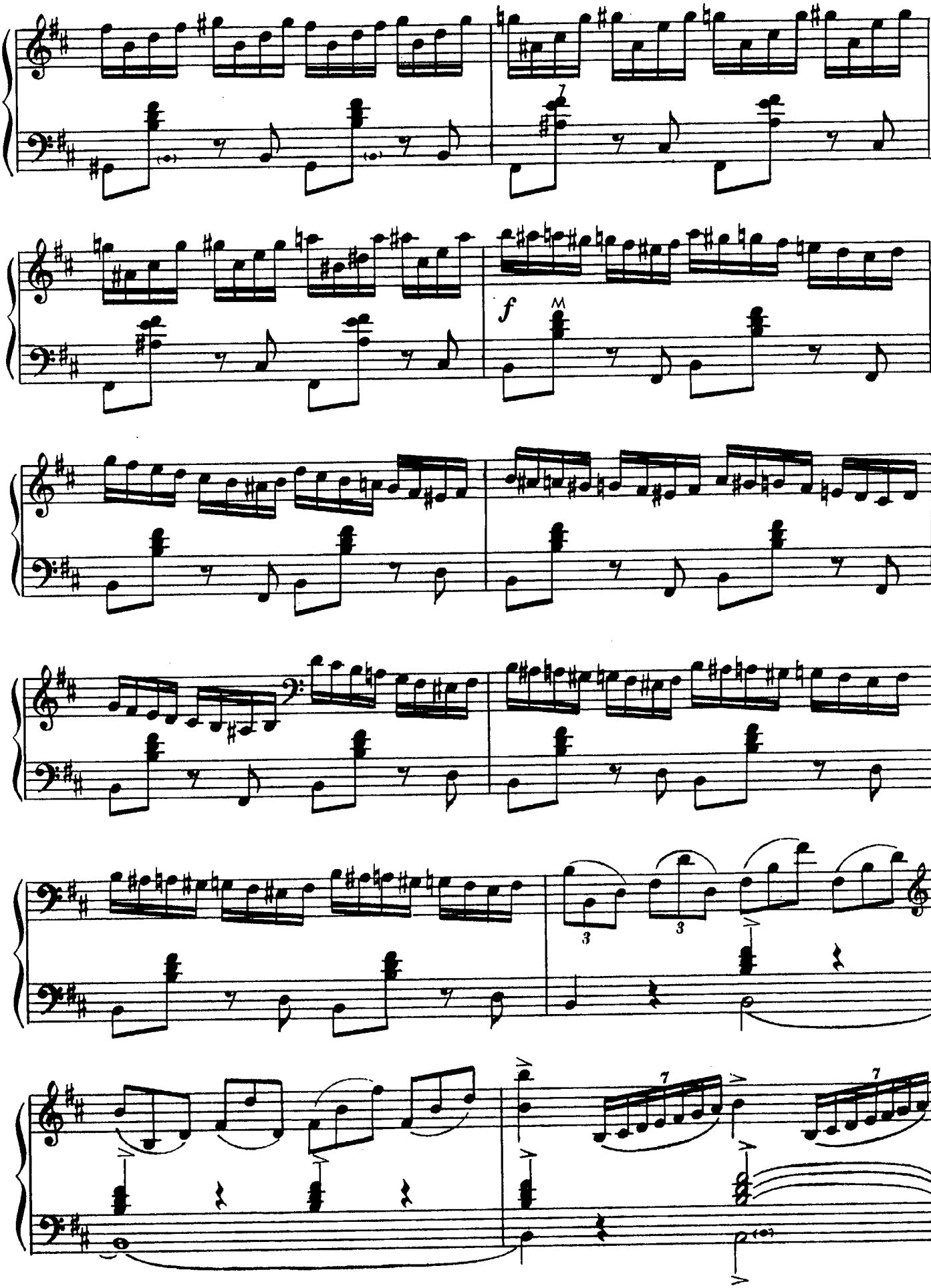
Presto assai ♩=96

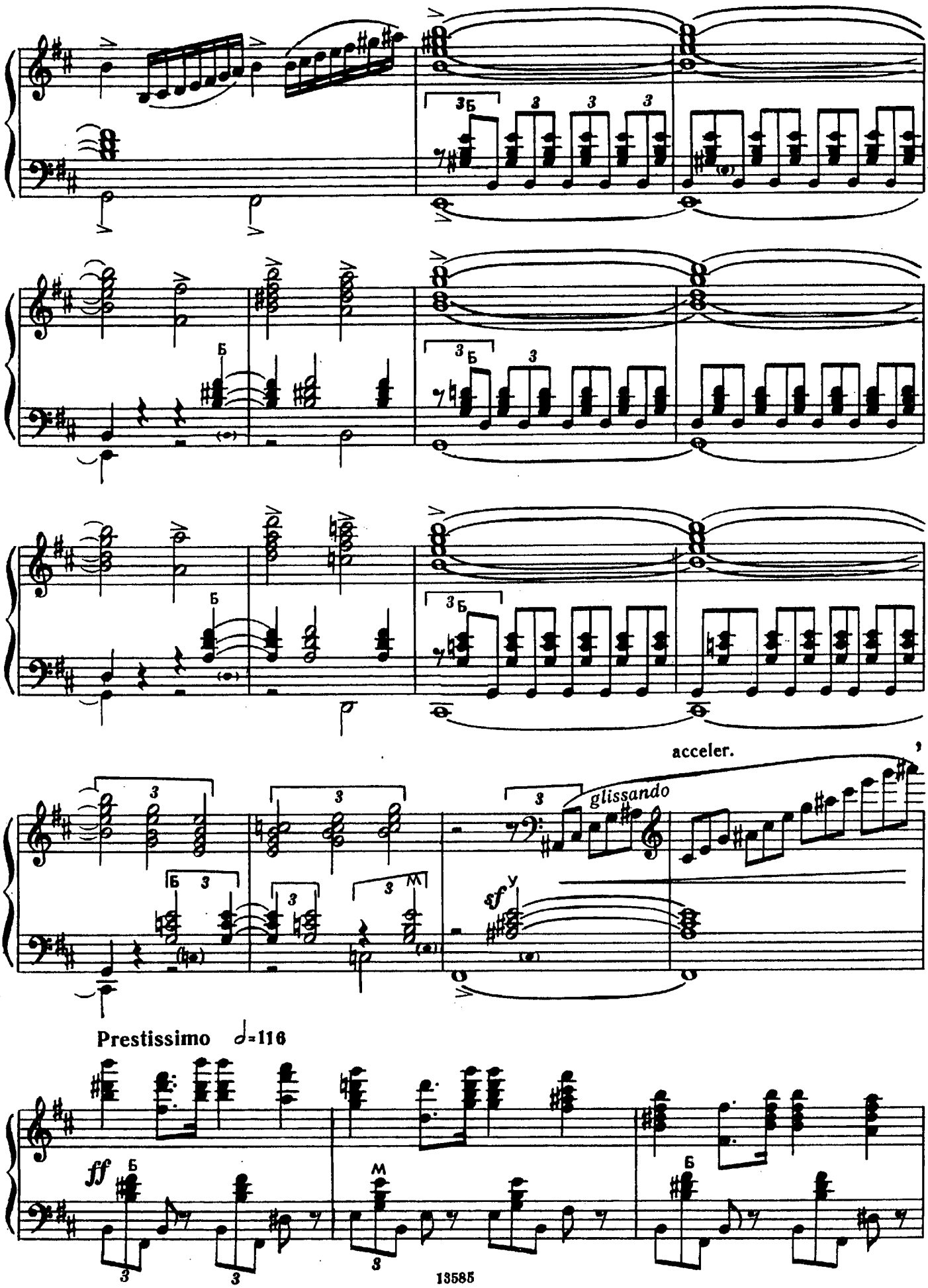
rit. molto

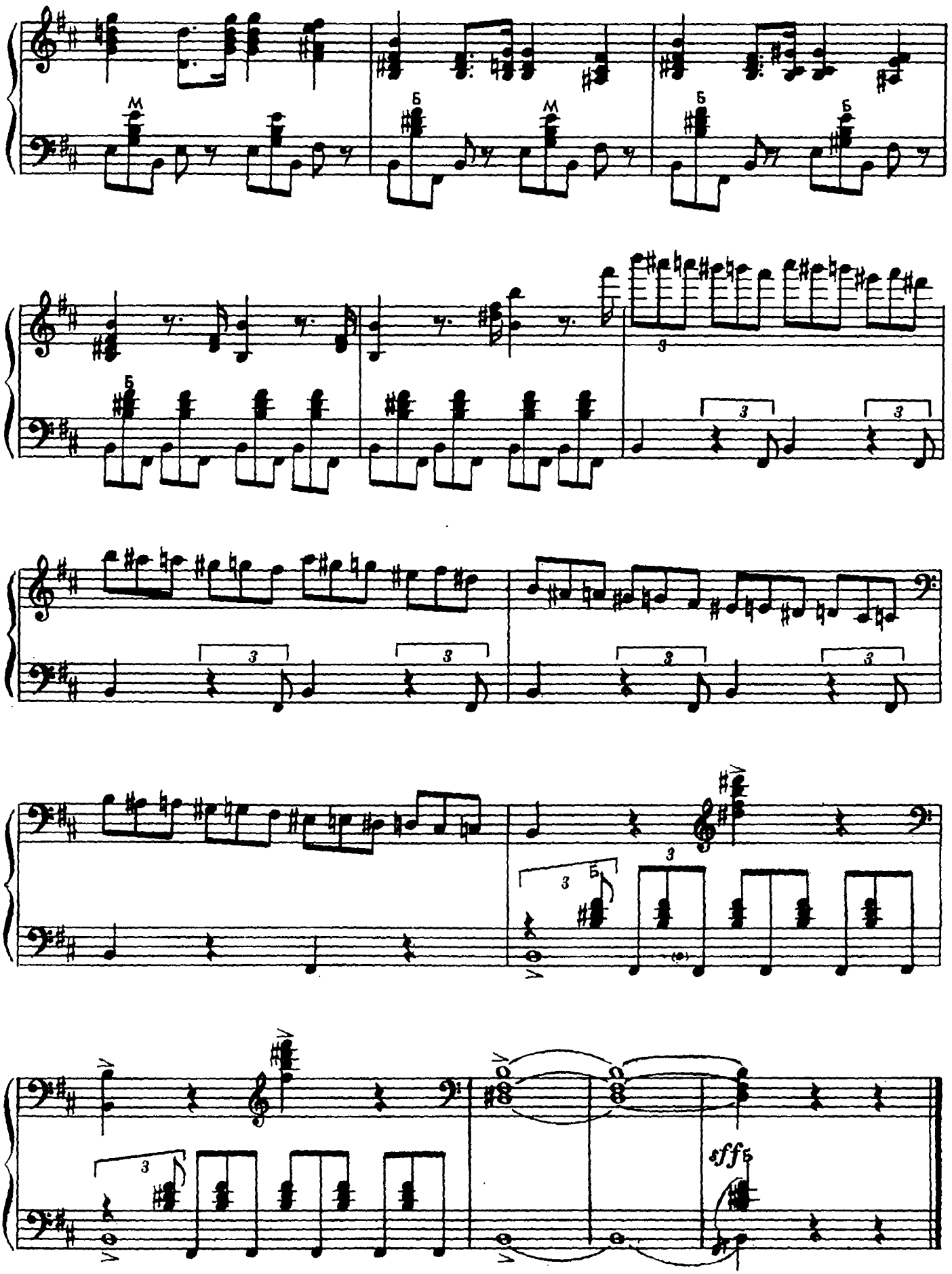
Б *mf* *cresc.*

f


mf
cresc.


f
M
3
3
7
7

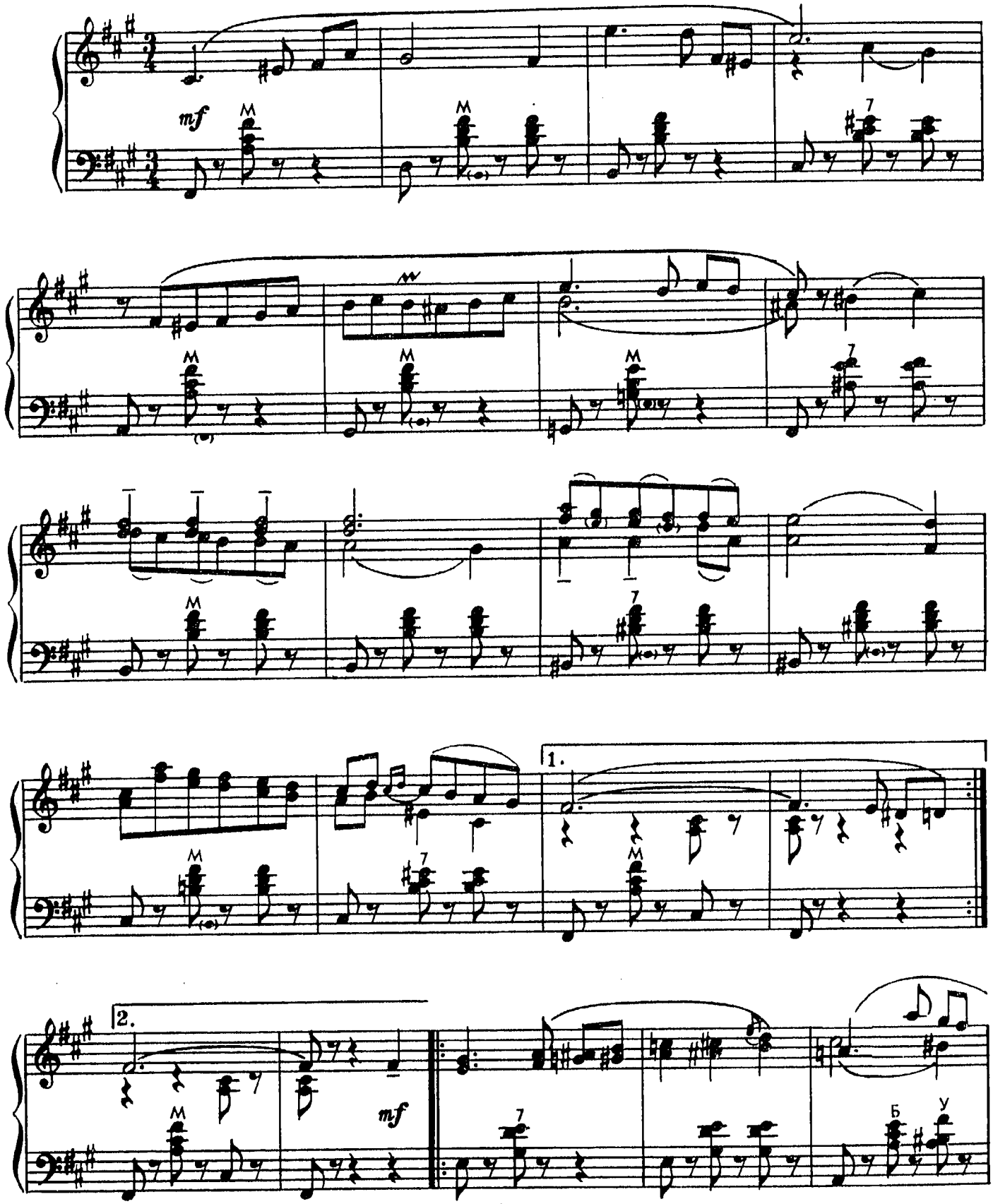

acceler.
glissando
Prestissimo ♩=116

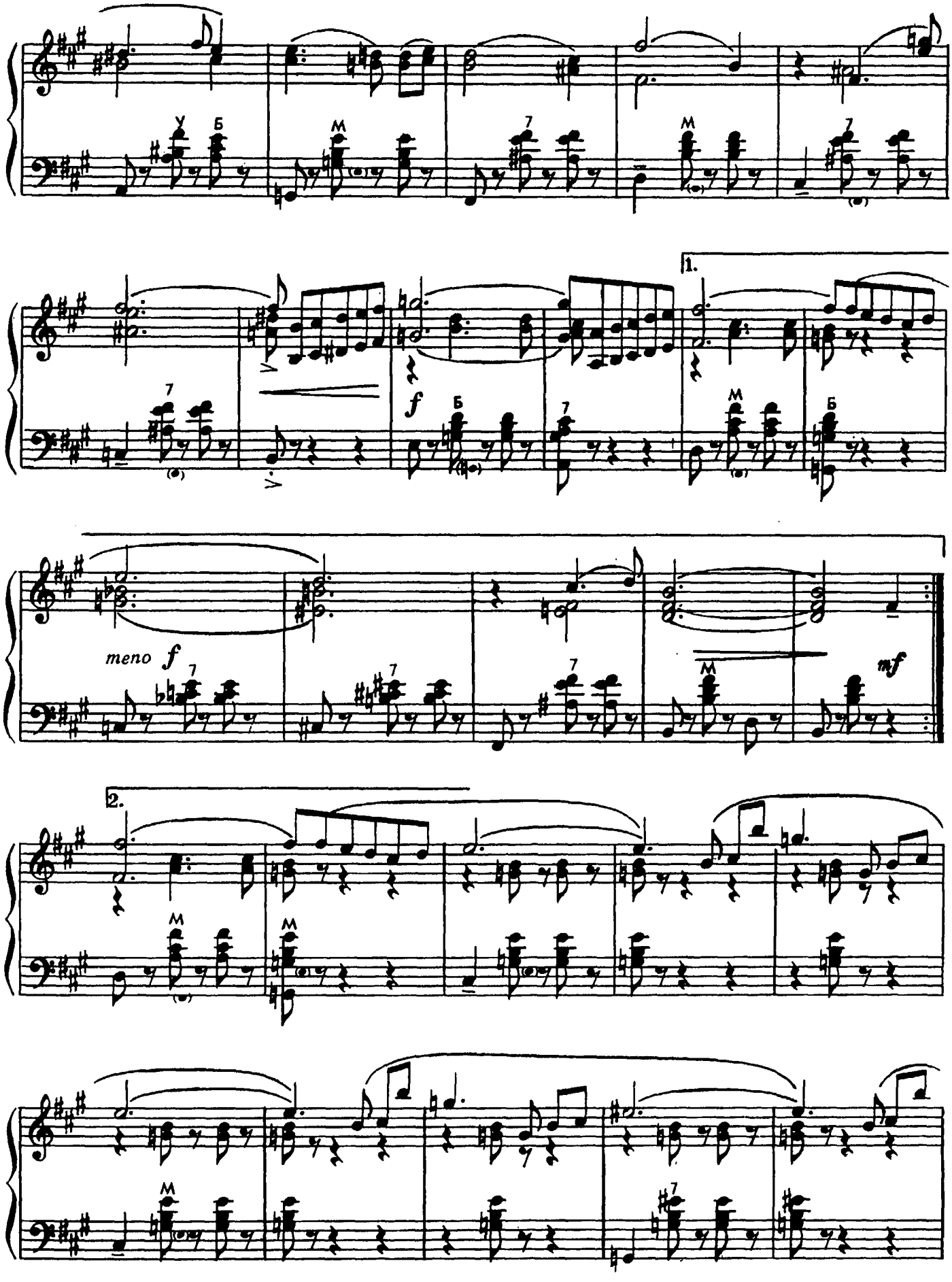

sff

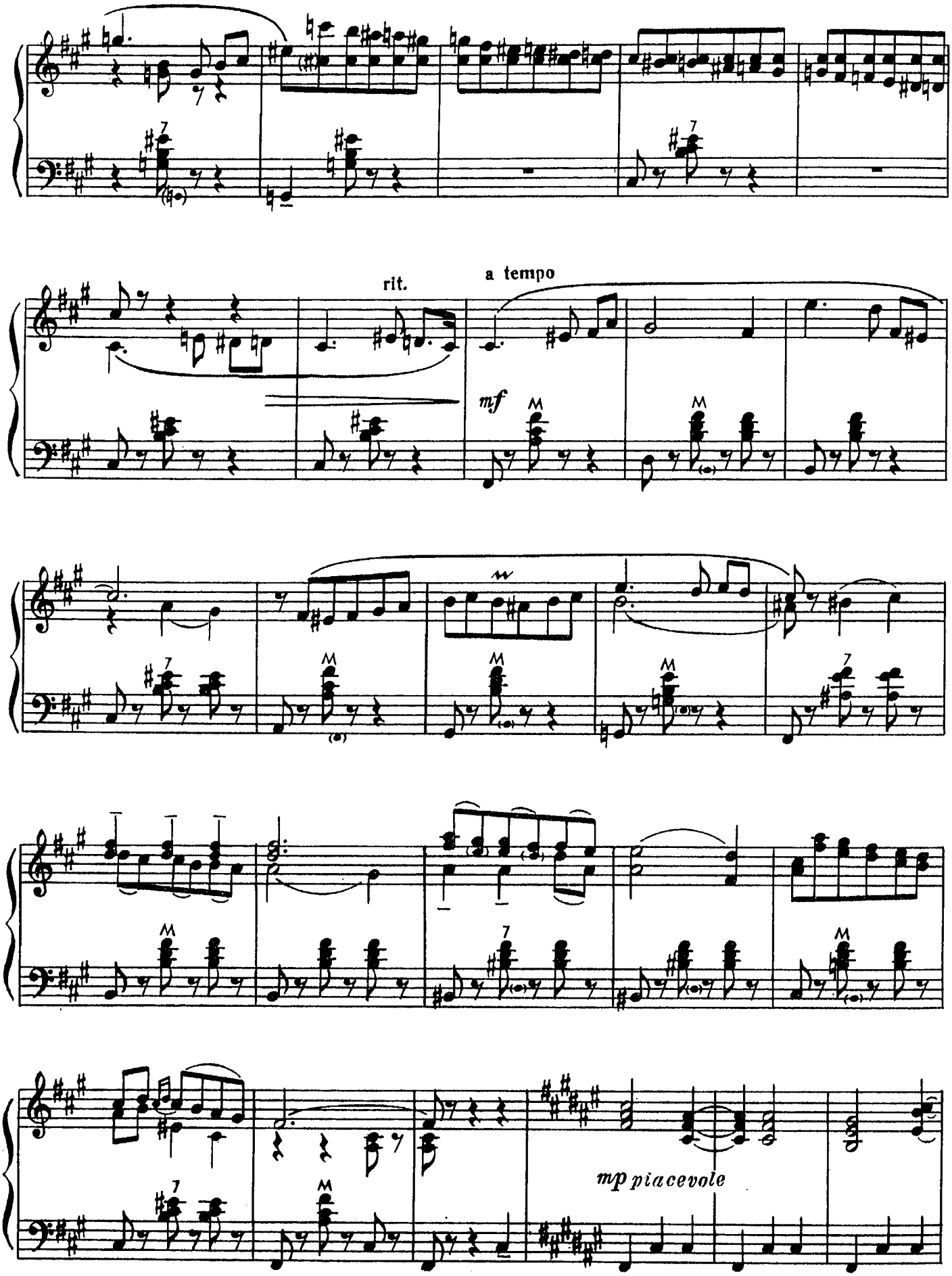
ЛИРИЧЕСКИЙ ВАЛЬС (1956) LYRICAL WALTZ

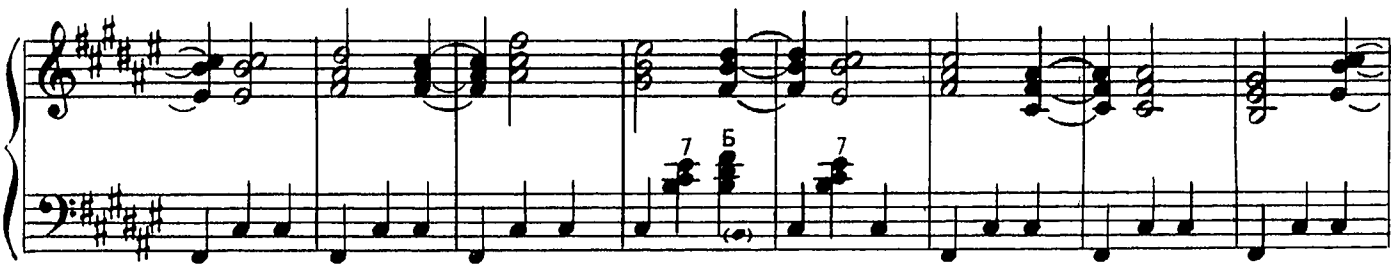
Н. ЧАЙКИН
N. CHAIKIN

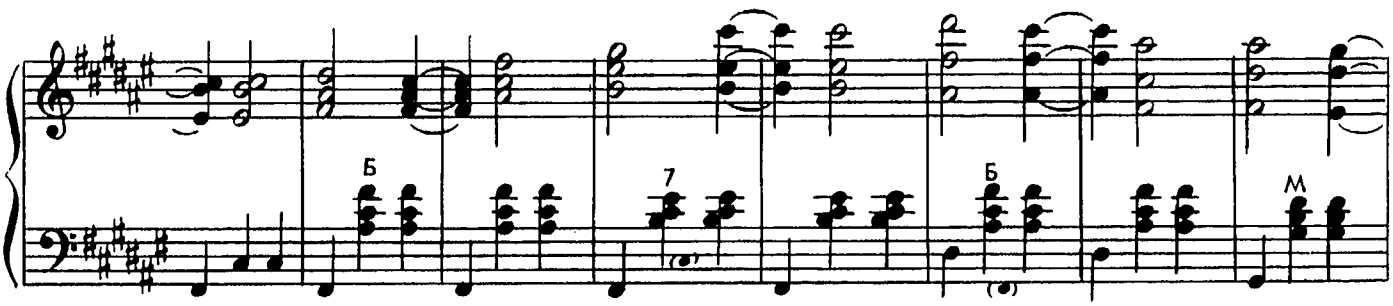
Tempo di Valse

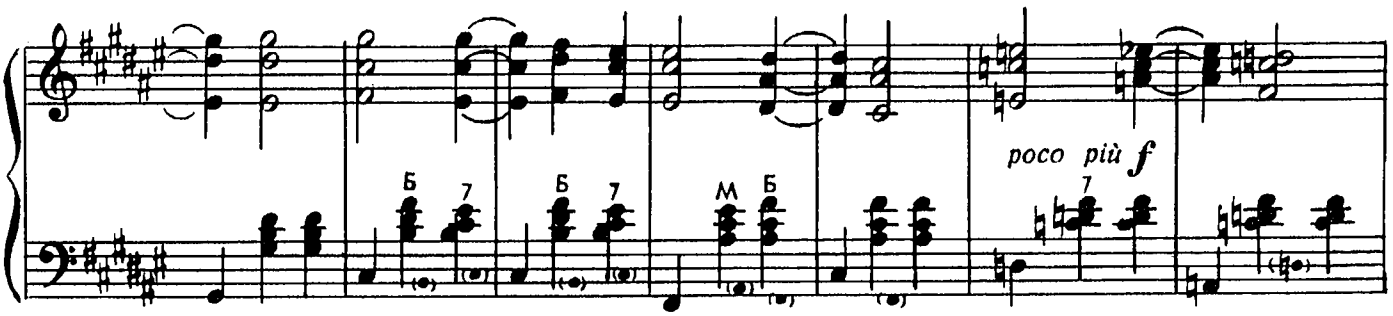



1.
2.
meno f
f
mf

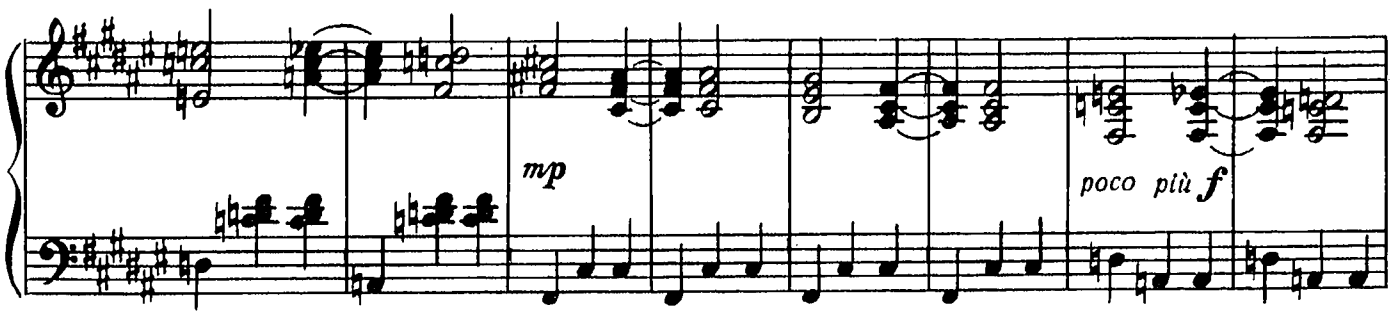

rit.
a tempo
mf
mp piacevole







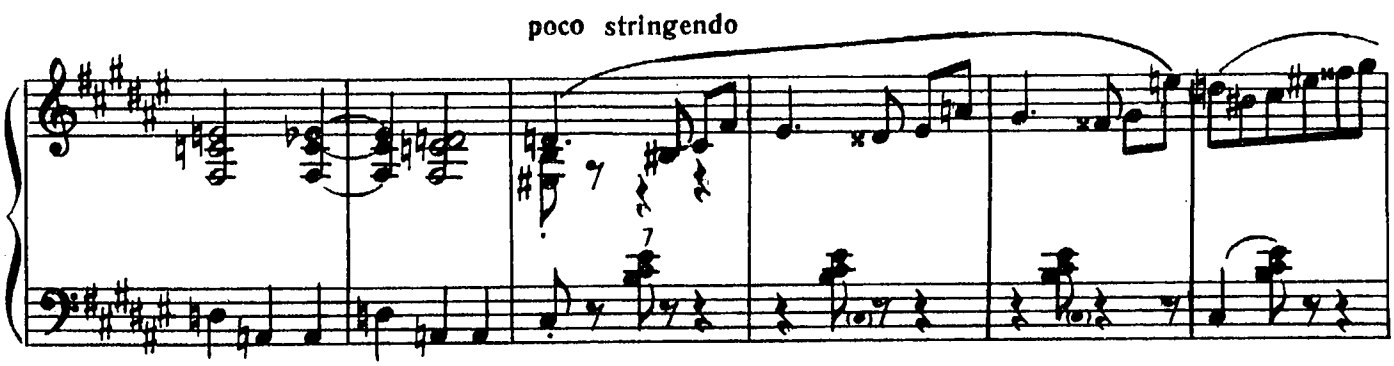
poco più f

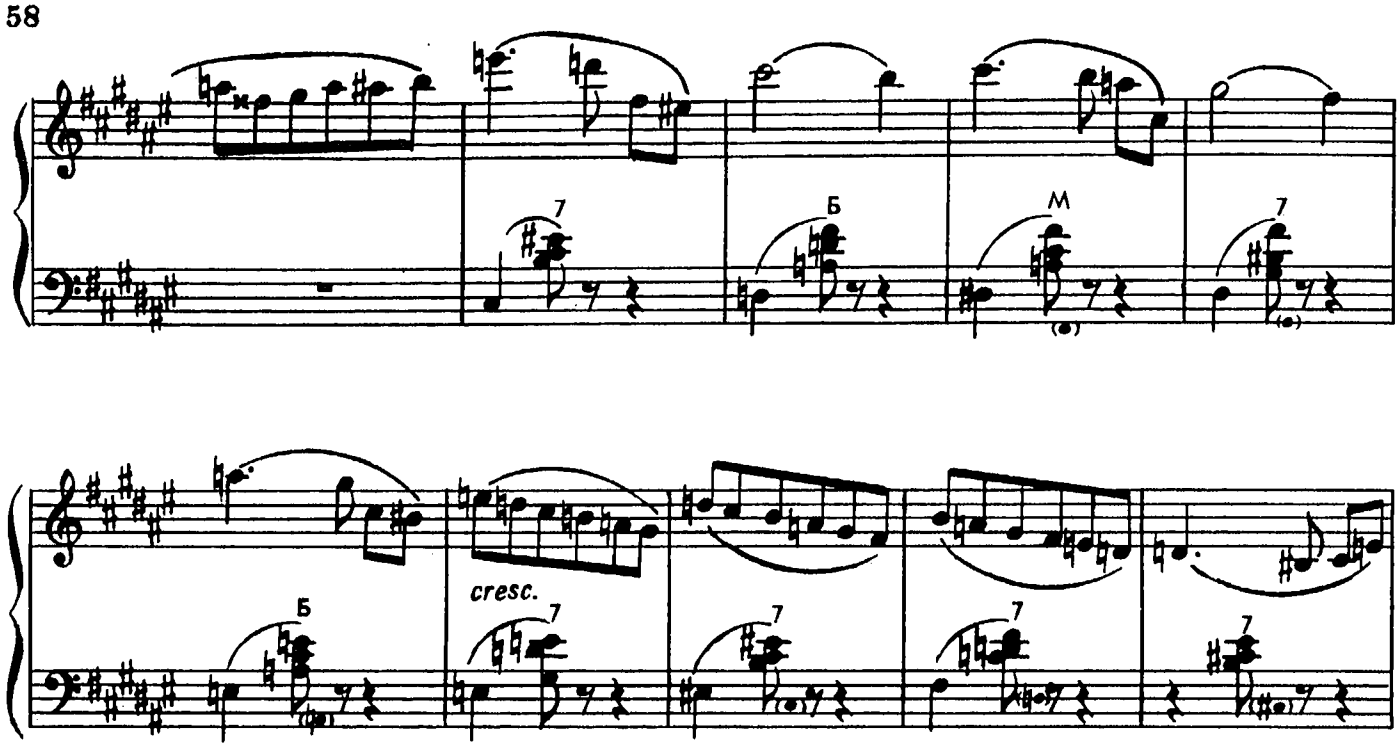


mp

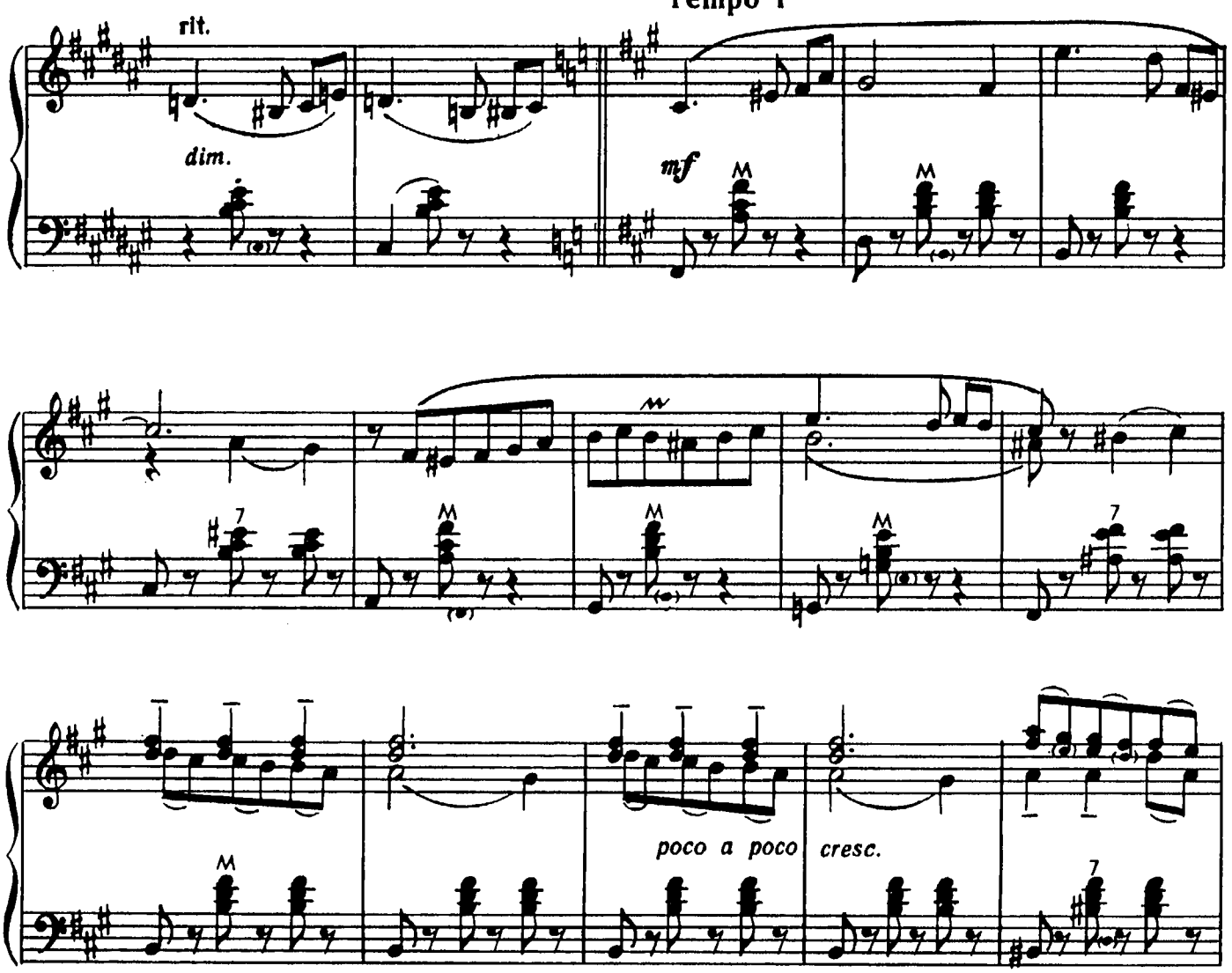
poco più f

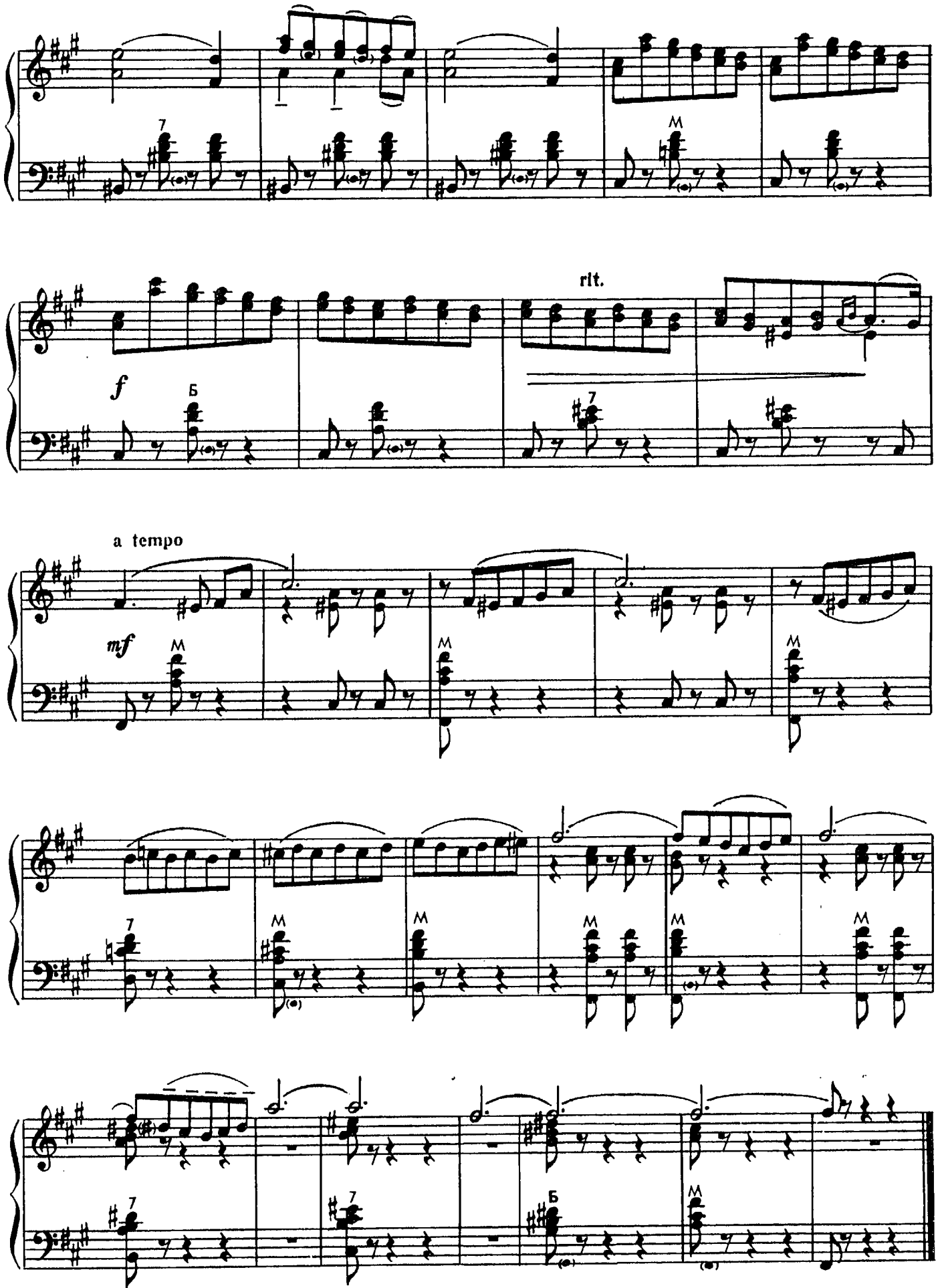
poco stringendo





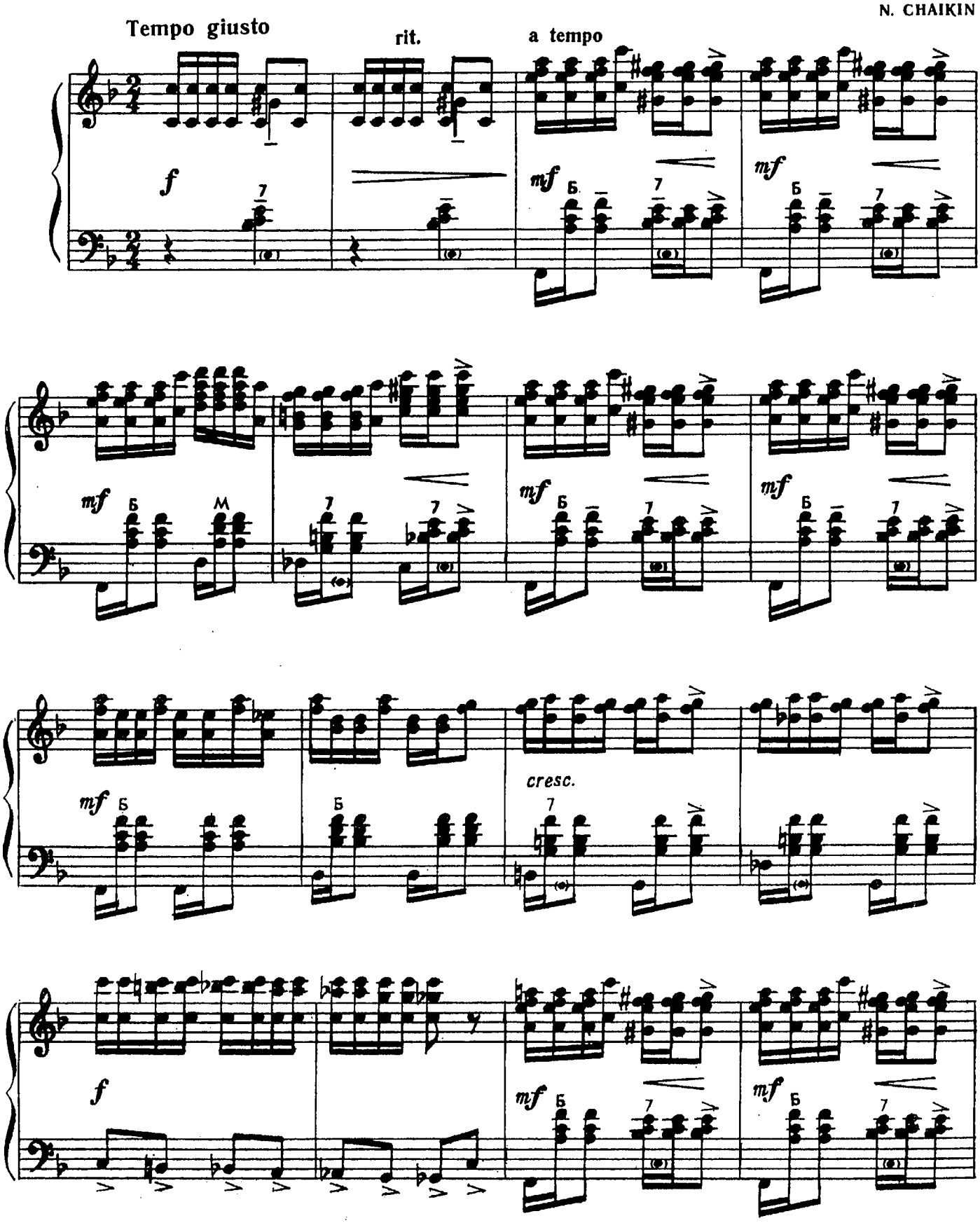
Tempo I

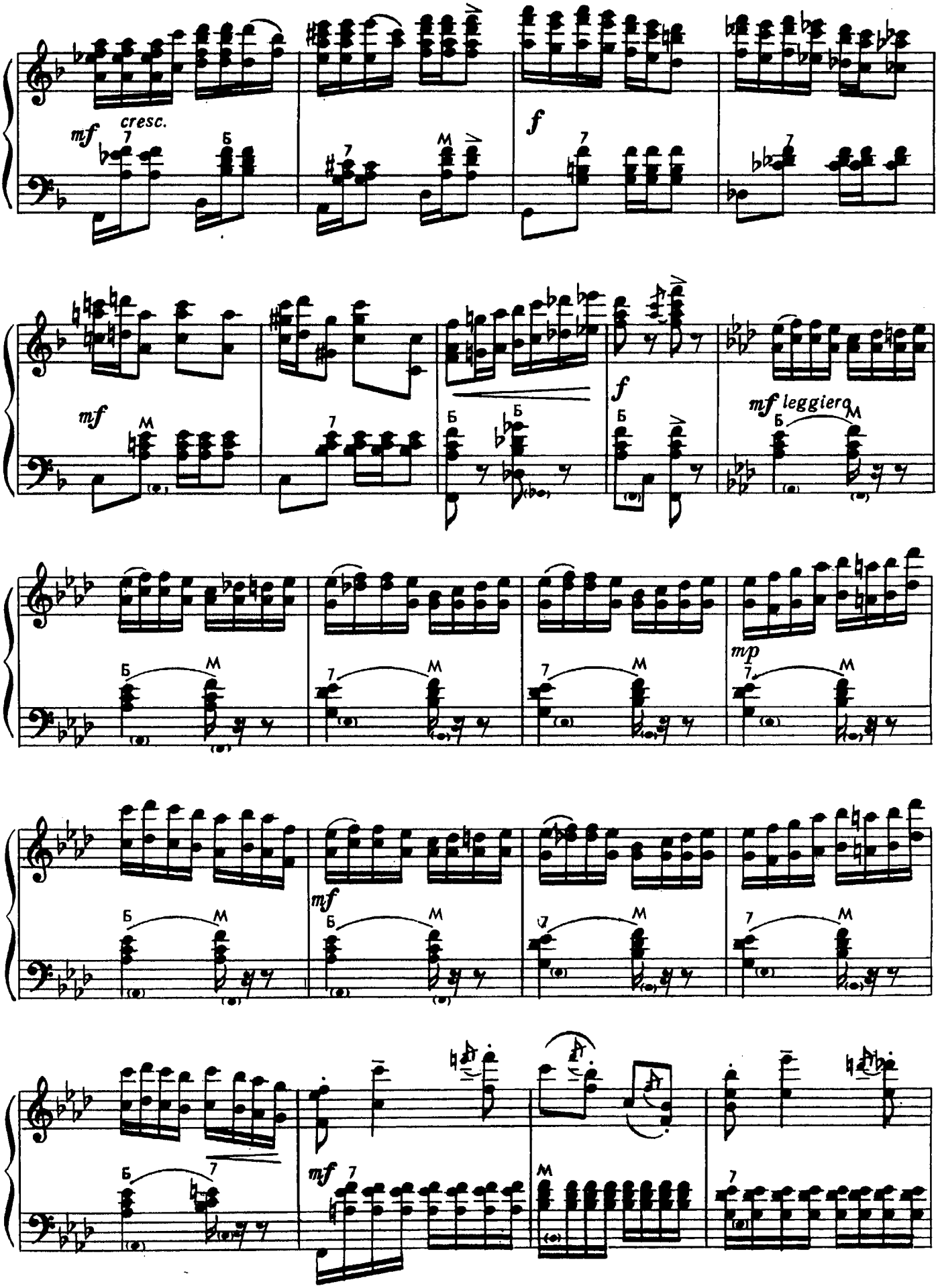


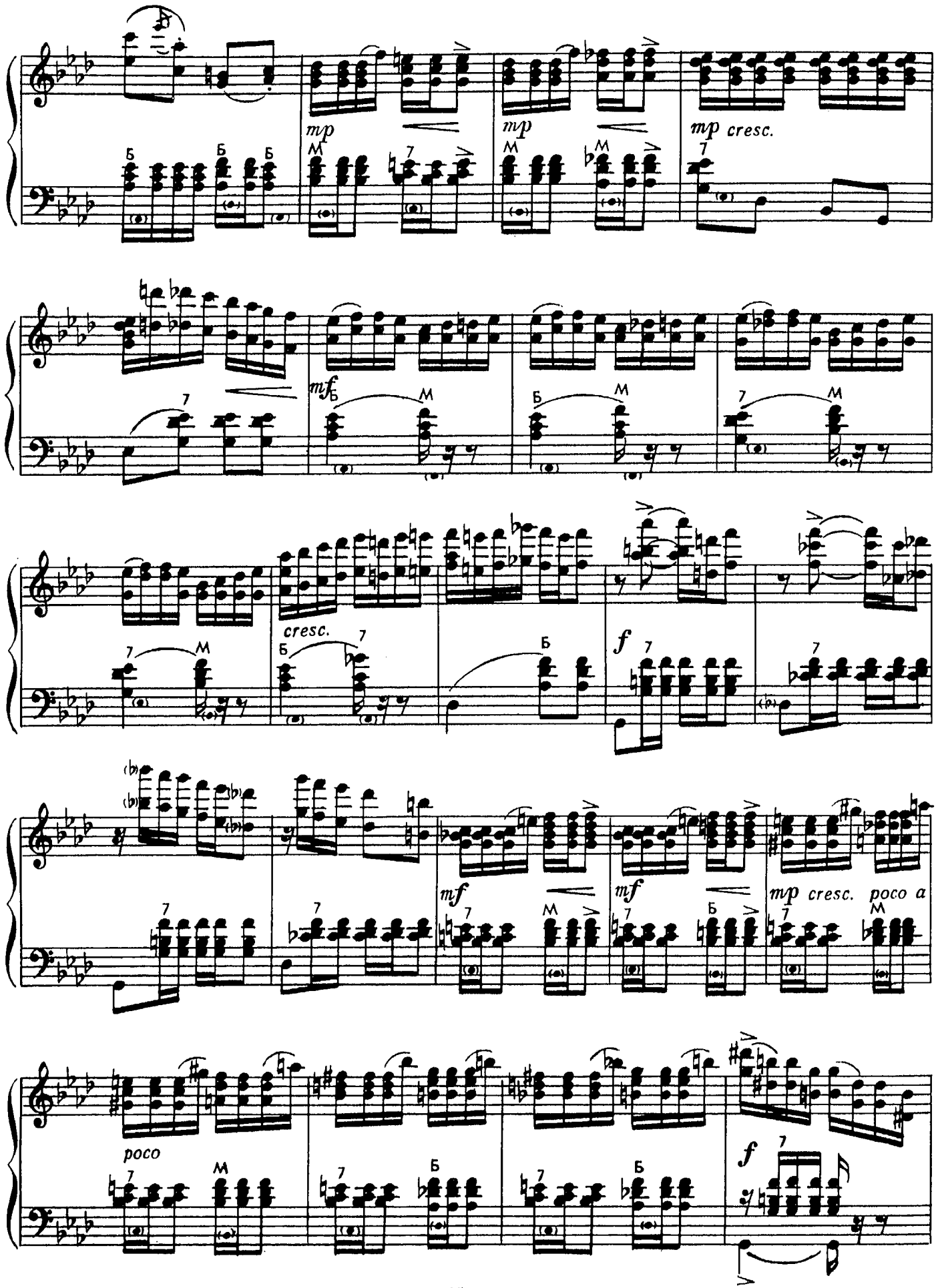

rit.
a tempo

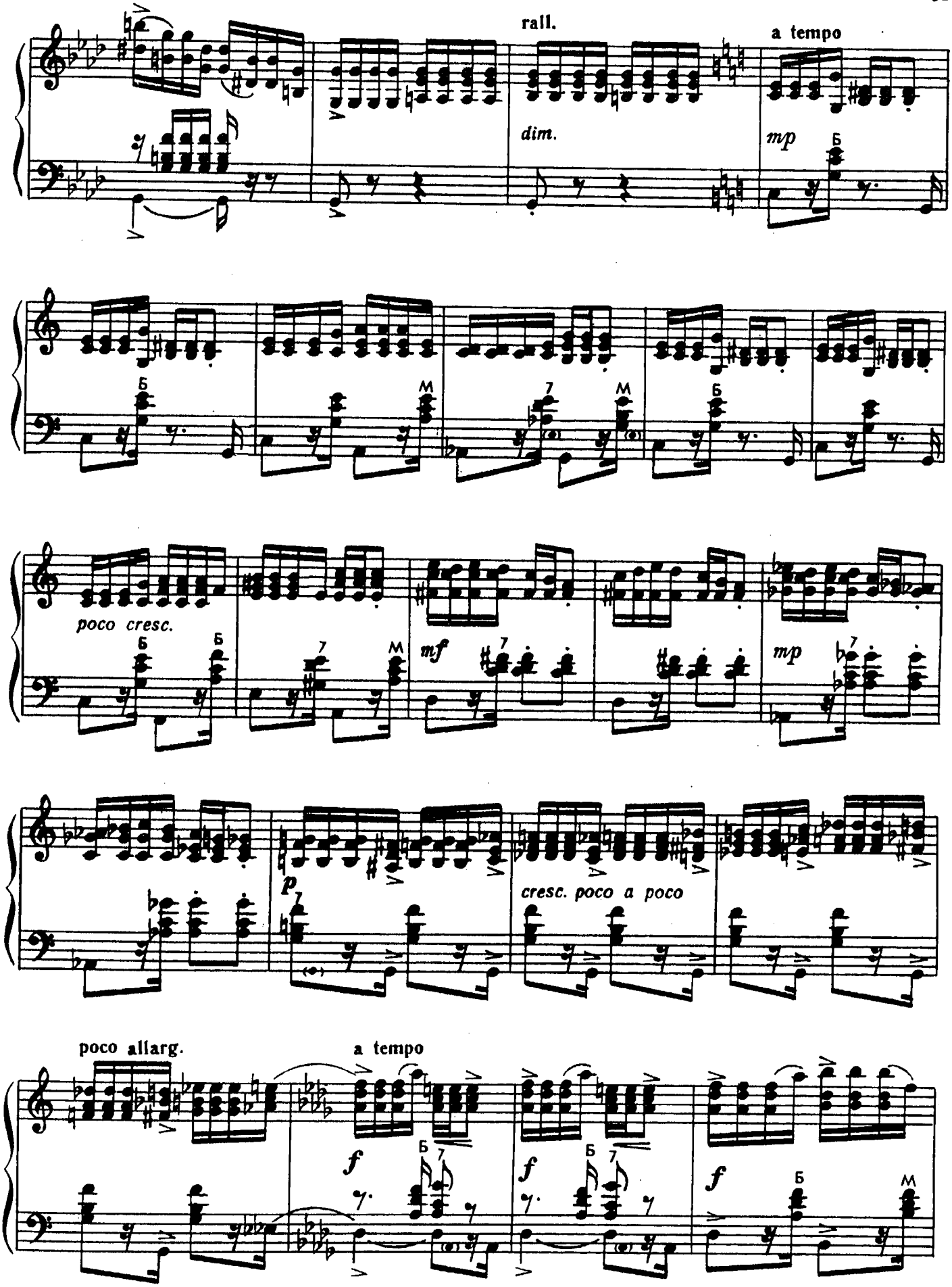
ЮМОРЕСКА (1956) HUMORESQUE

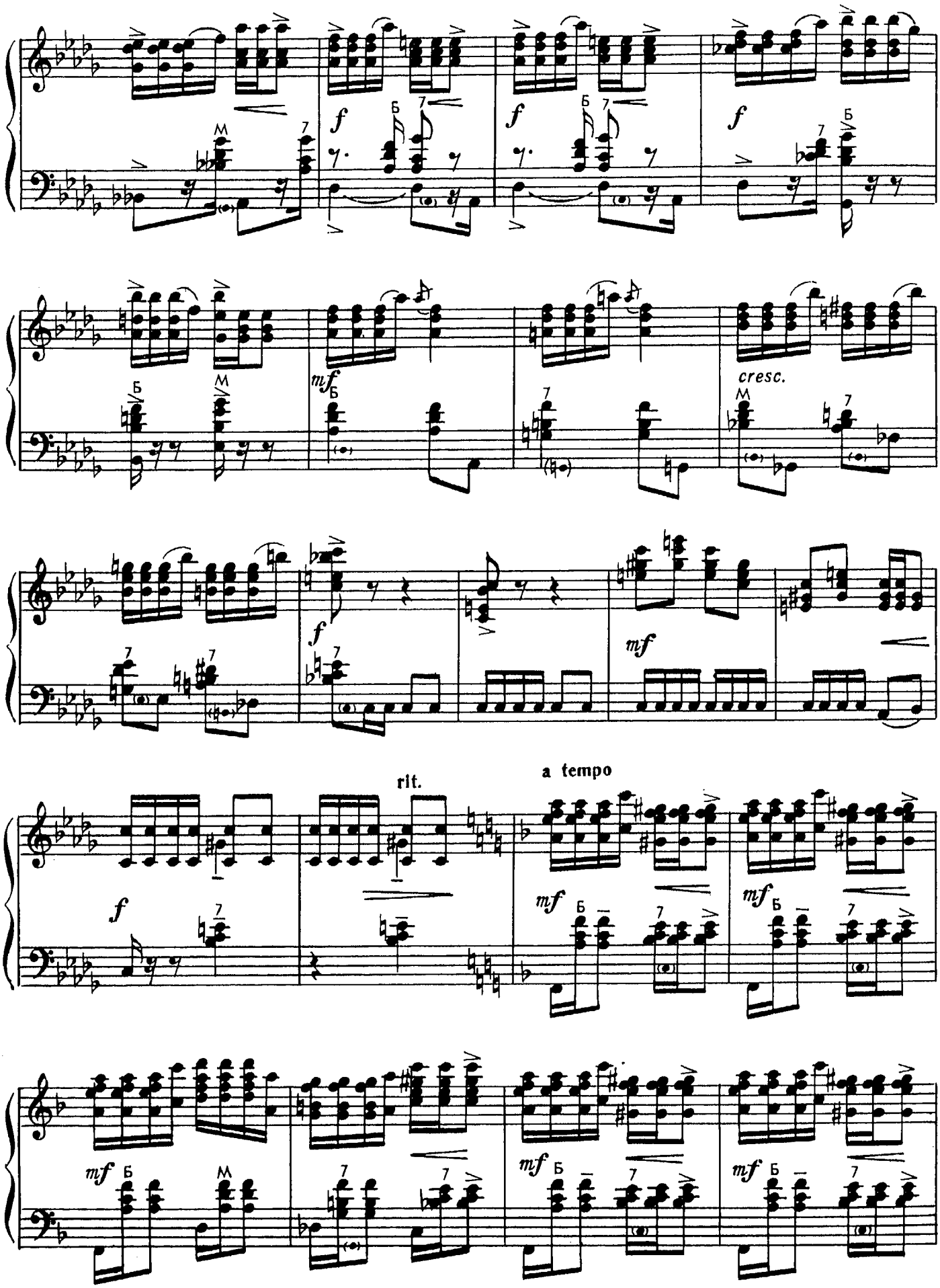
Н. ЧАЙКИН
N. CHAIKIN

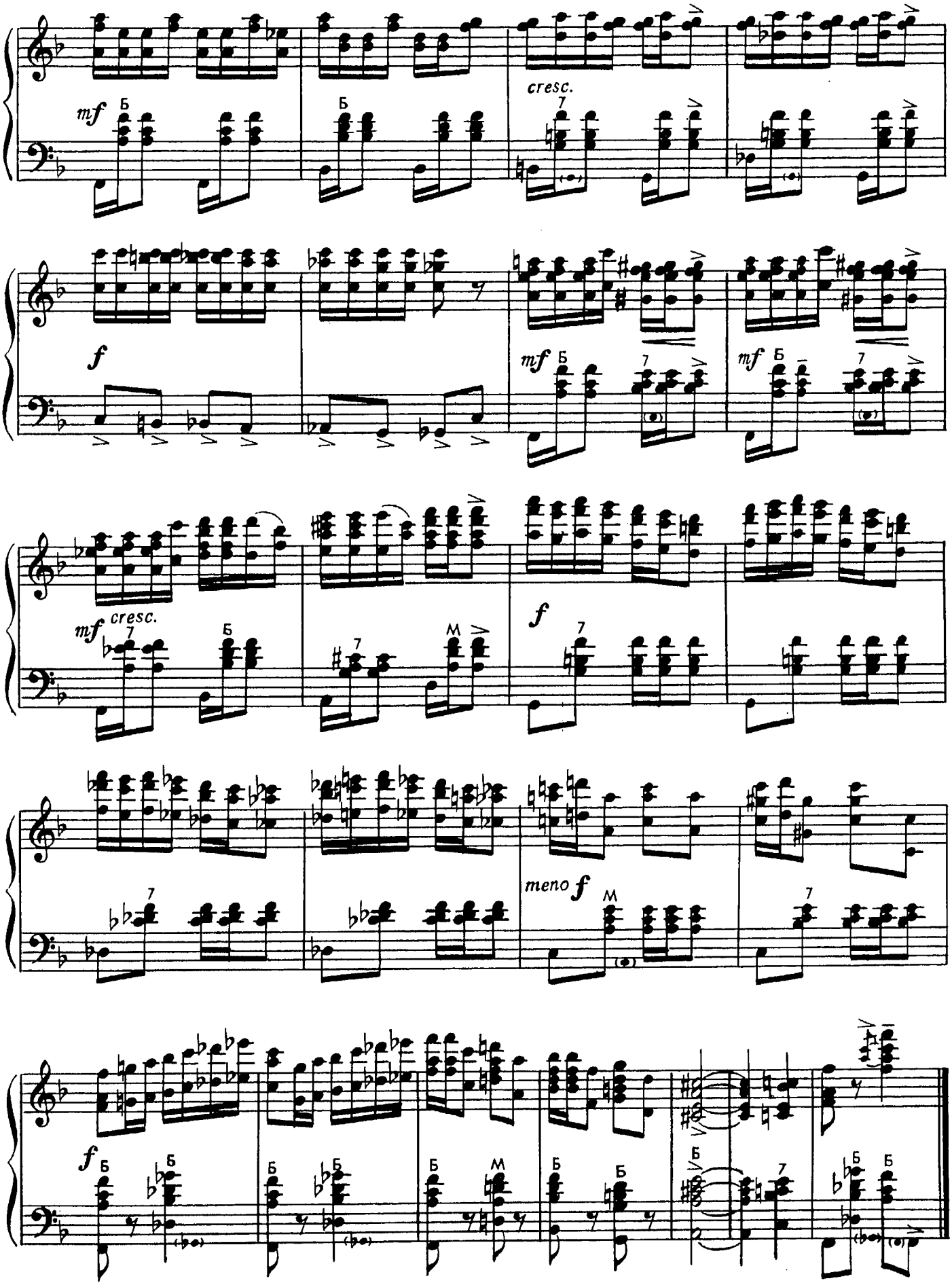



mf
cresc.
f
mf
f
mf leggiero
mp
mf
mf


mp
mp
mp cresc.
mf
cresc.
f
mf
mf
mp cresc. poco a
poco
f


rall.
a tempo
dim.
mp
poco cresc.
mf
mp
p
cresc. poco a poco
poco allarg.
a tempo
f
f
f

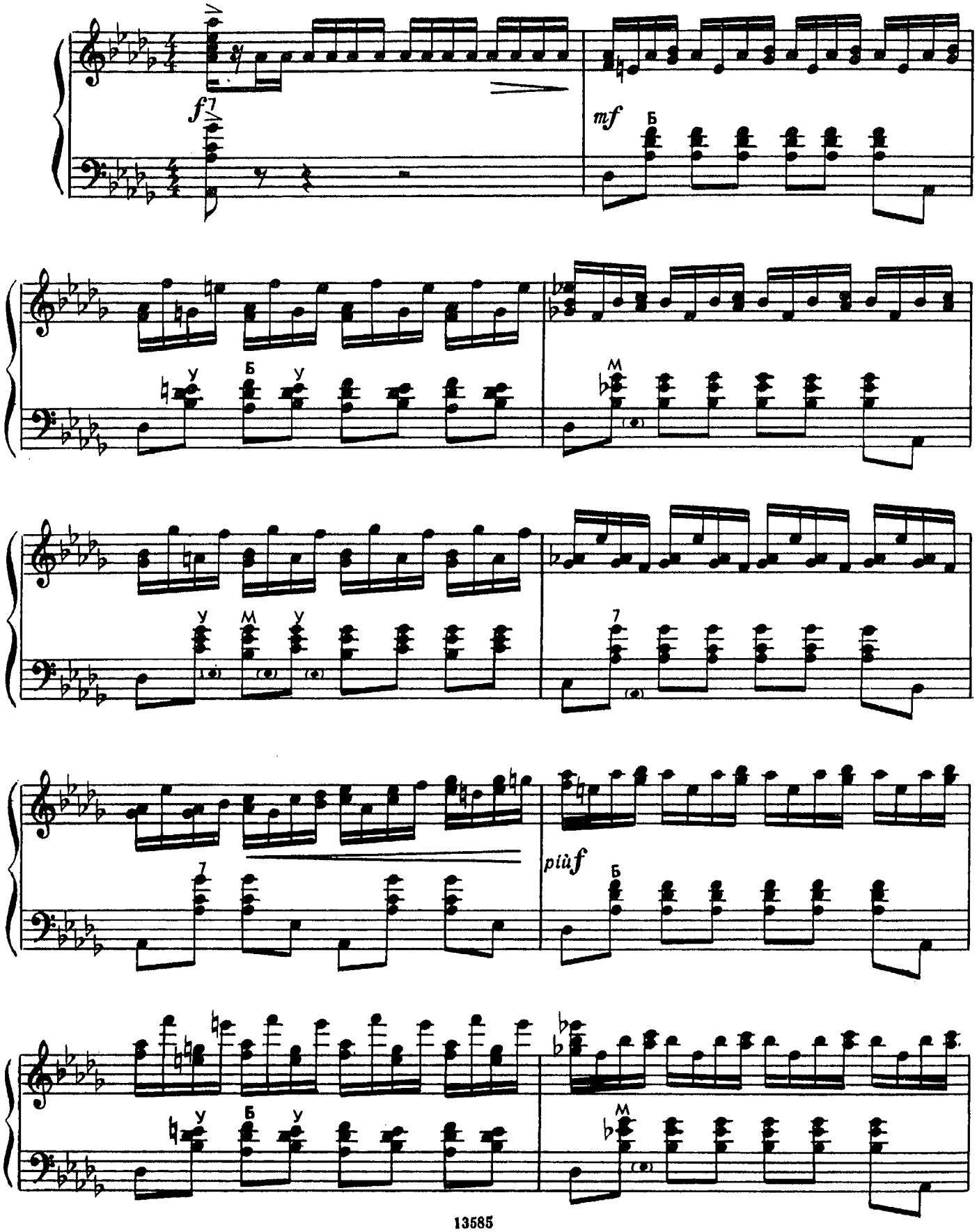

cresc.
rit.
a tempo

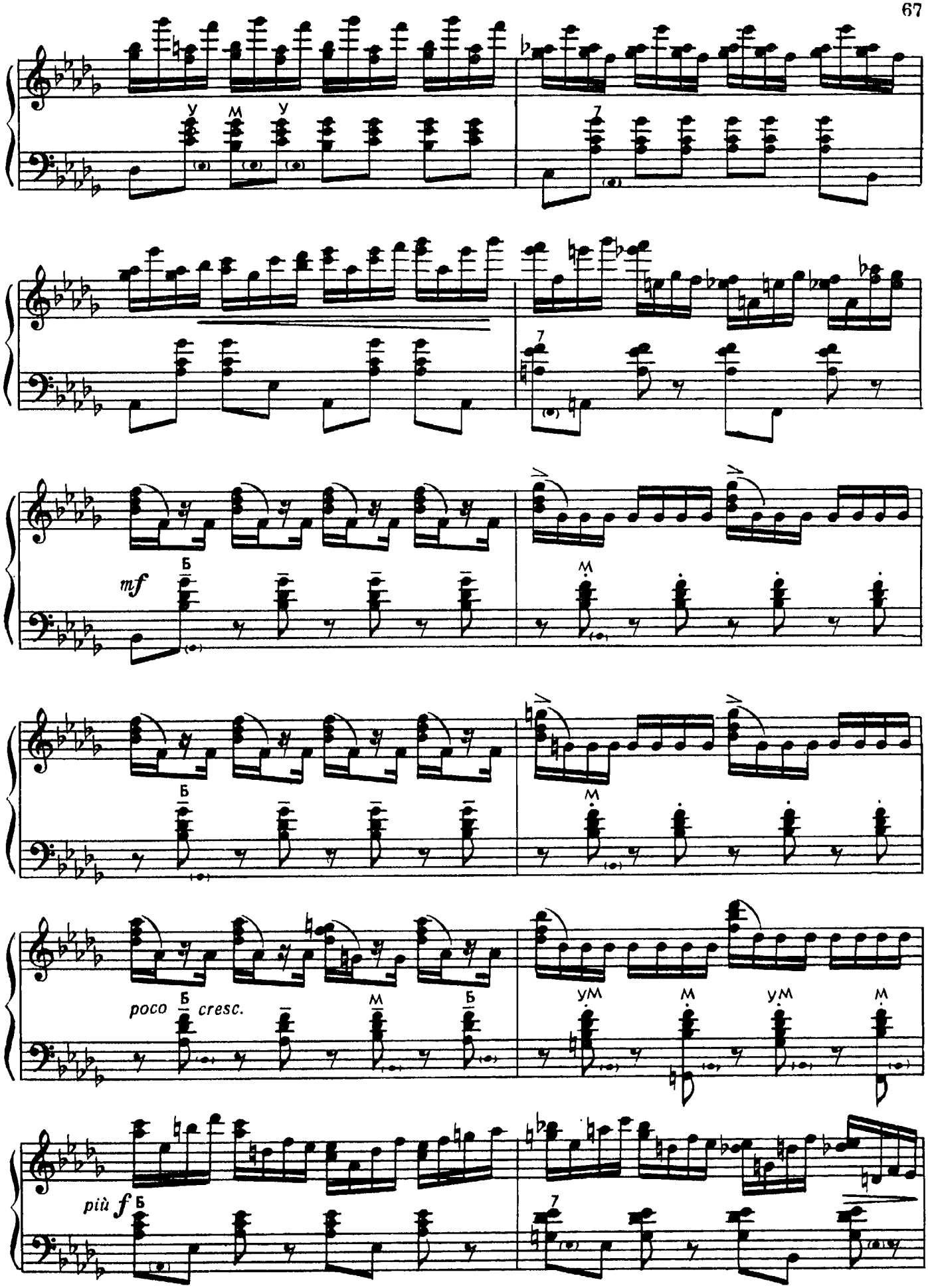

mf
Б
cresc.
7
f
mf
Б
7
mf
Б
7
mf
cresc.
7
Б
7
M
f
7
meno f
M
7
f
Б
Б
Б
Б
Б
M
Б
Б
Б
Б
7
Б
Б

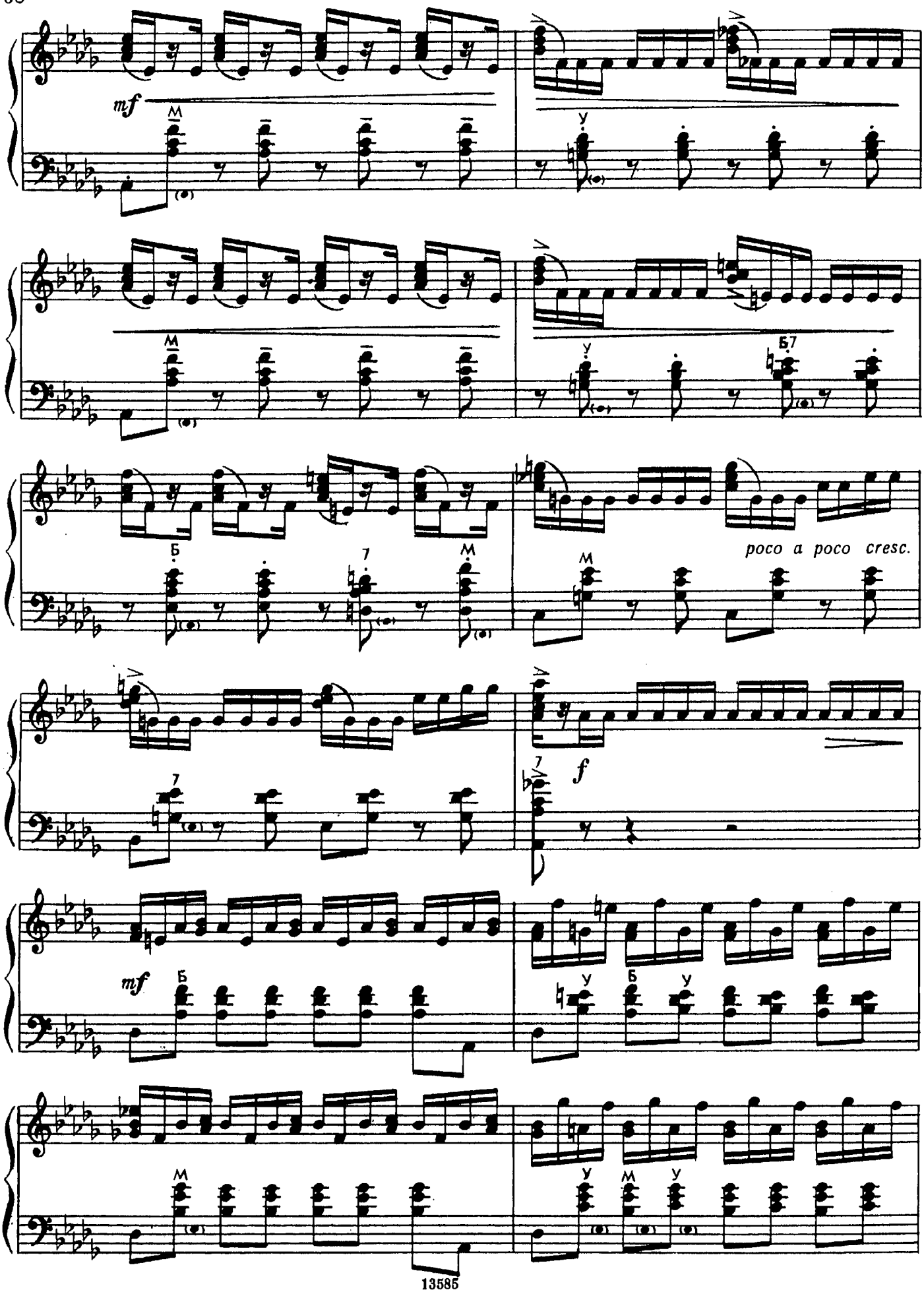
ТОККАТА (1956) TOCCATA

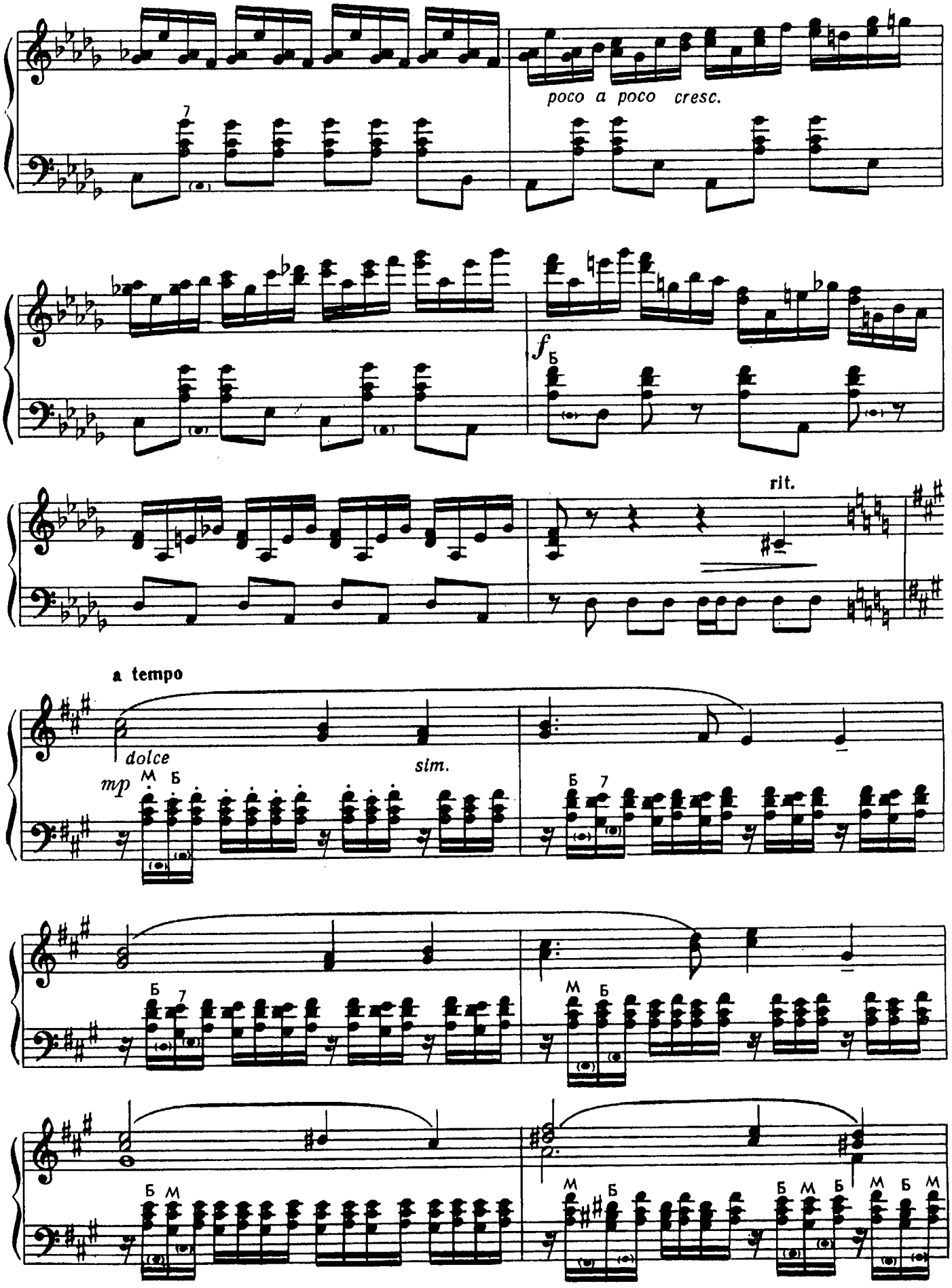
Н. ЧАЙКИН
N. CHAIKIN

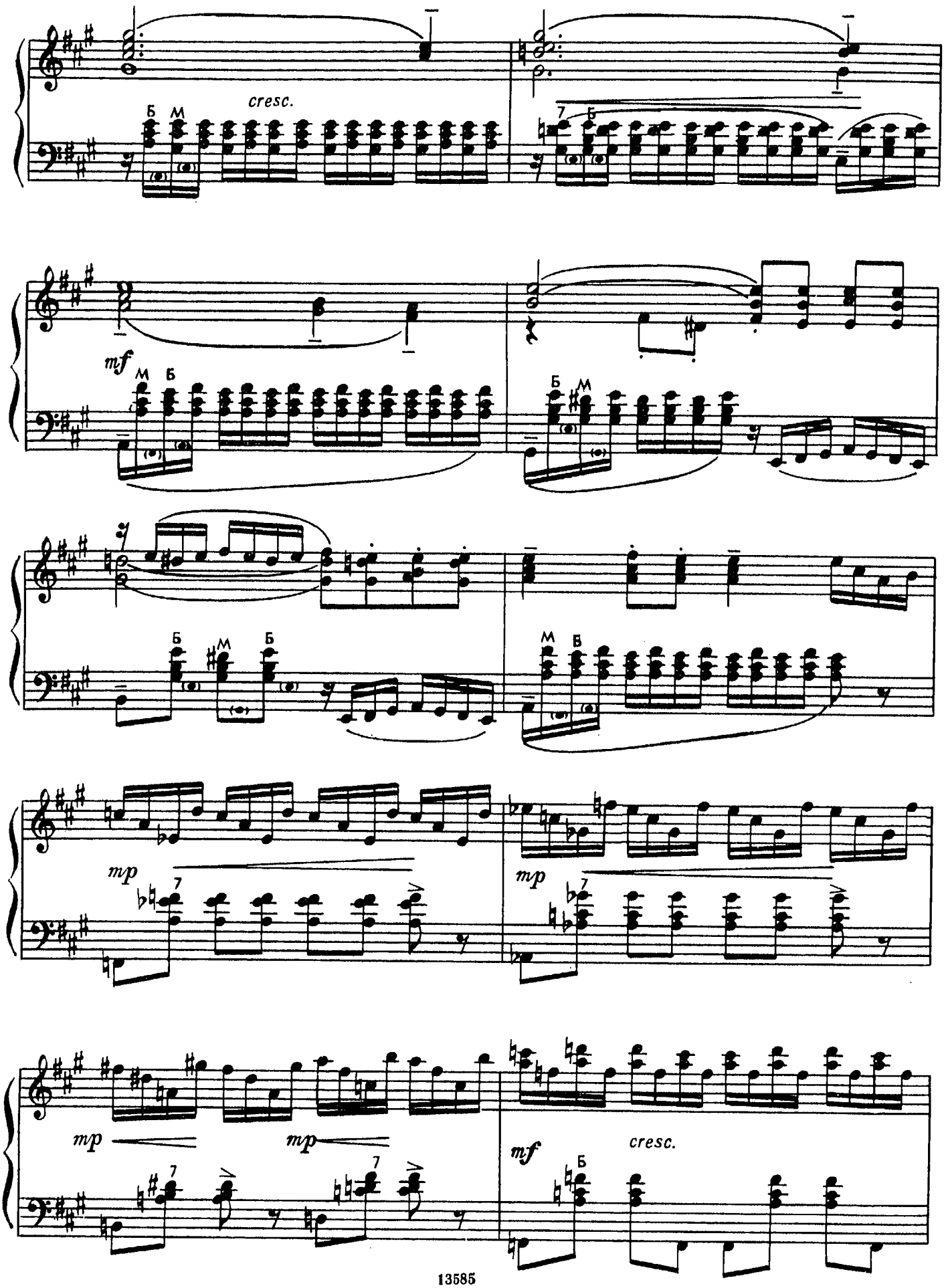
Allegro con bravura

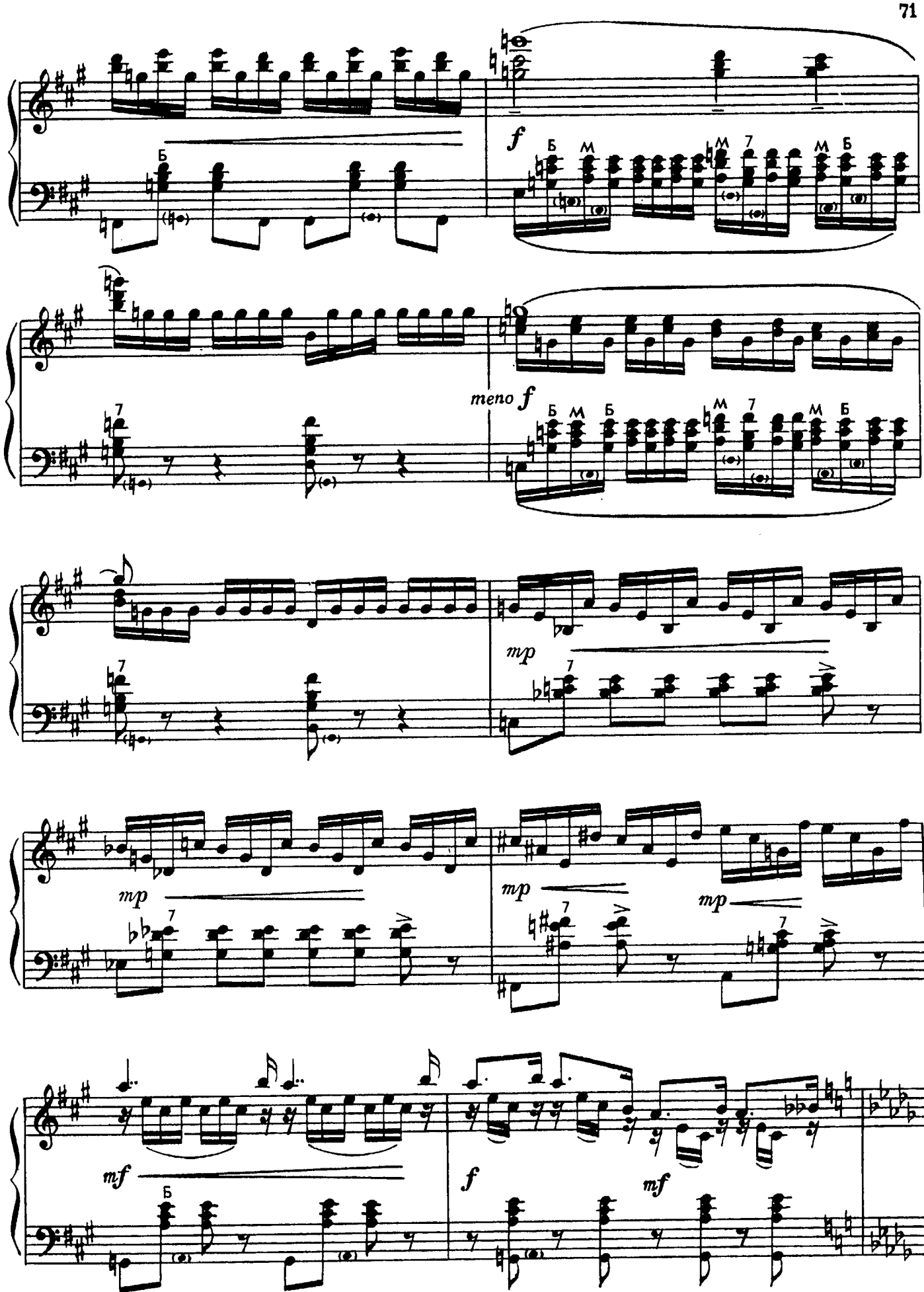


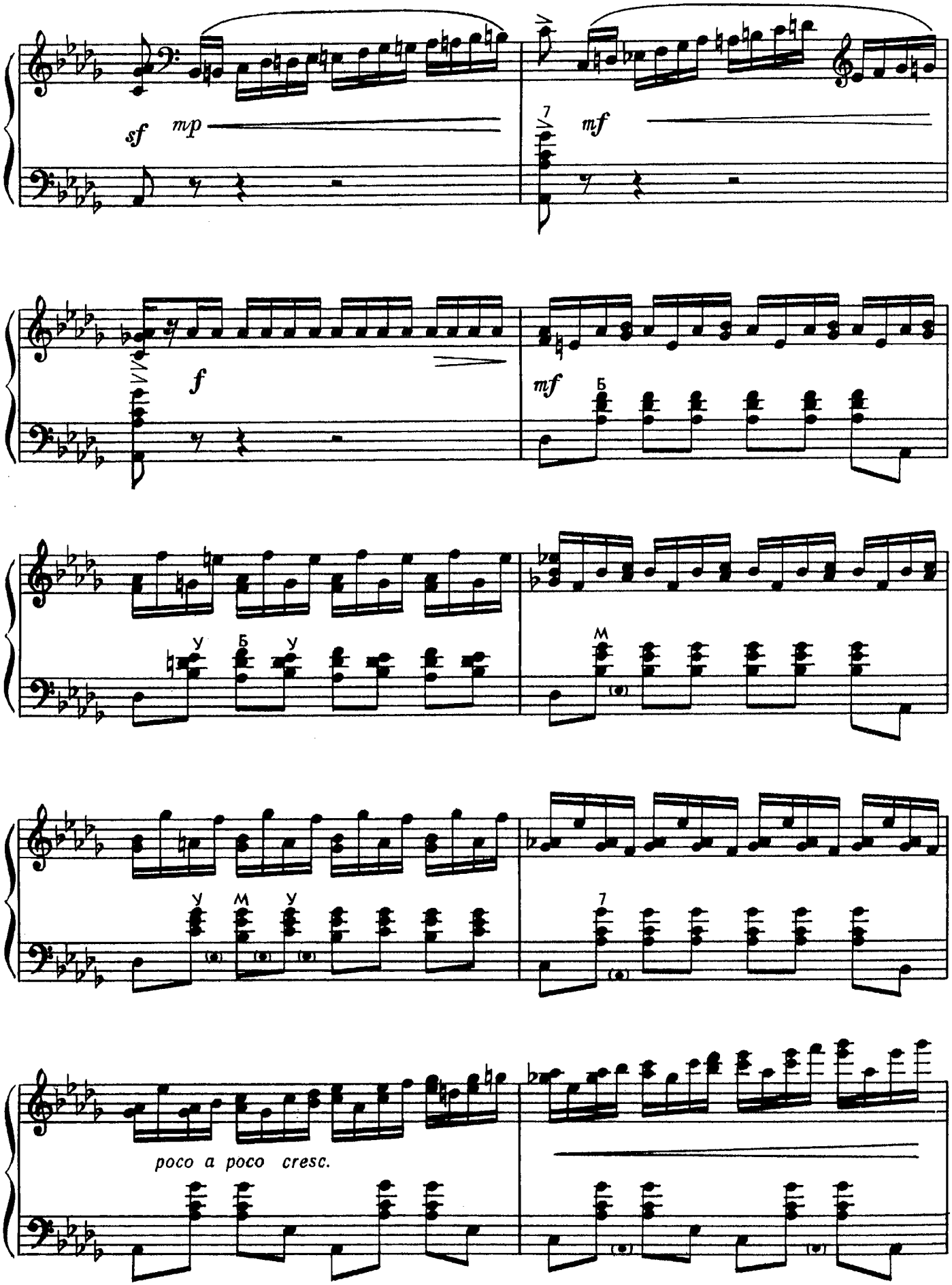

mf
poco cresc.
più f

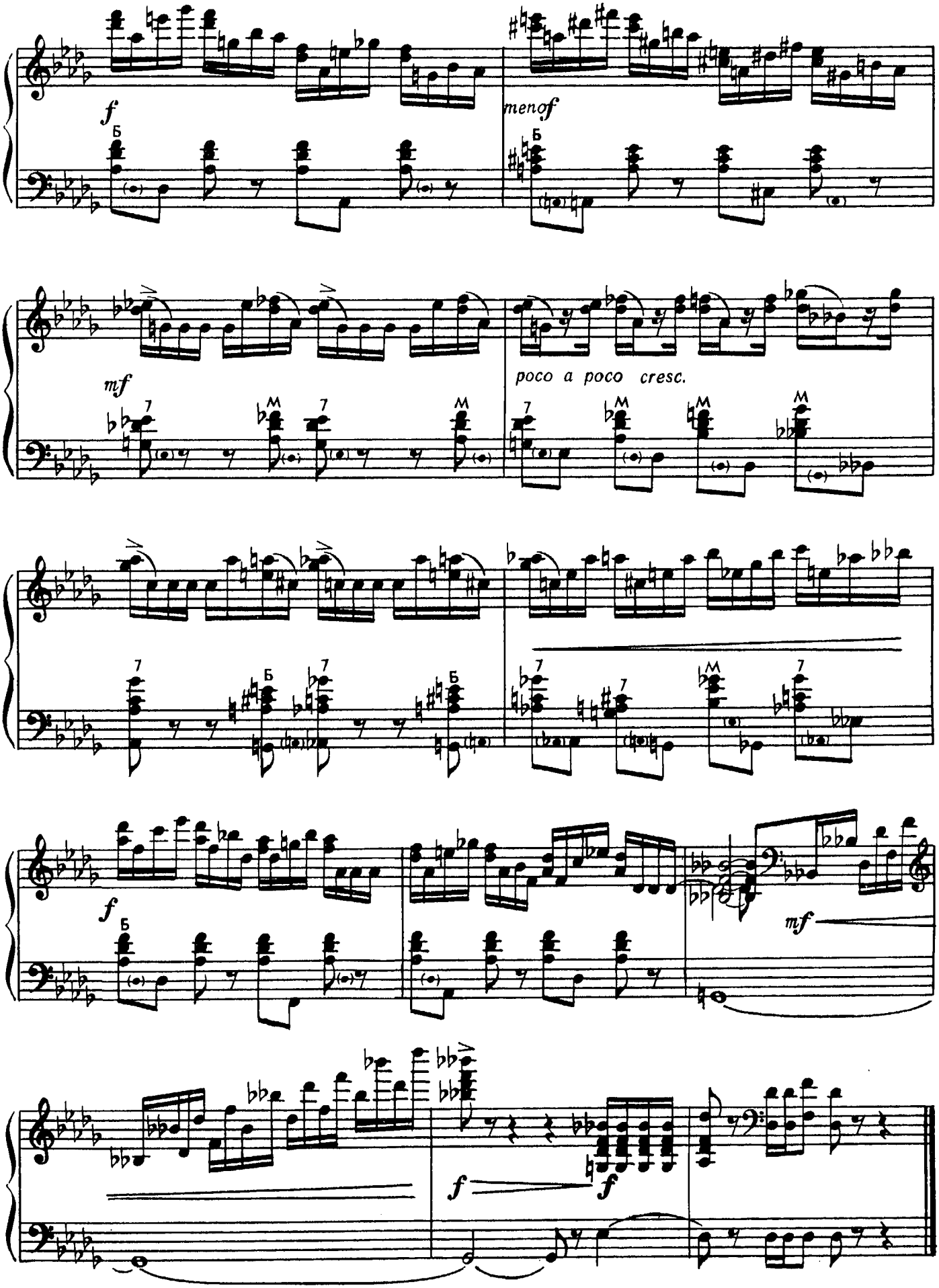

mf
poco a poco cresc.
f
mf


poco a poco cresc.
f
rit.
a tempo
dolce
mp
sim.


cresc.
mf
mp
mp
mp
mp
mf
cresc.


f
Б
М
7
meno f
mp
mf

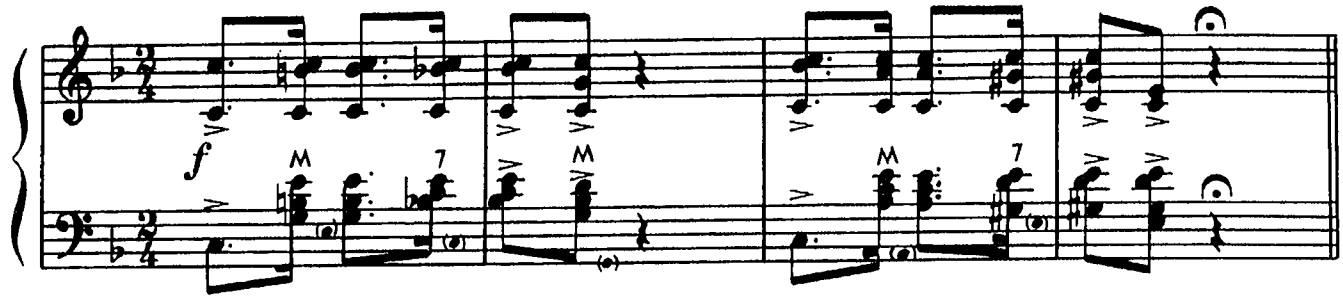

sf
mp
mf
f
mf
poco a poco cresc.


f
Б
menof
Б
mf
poco a poco cresc.
f
Б
mf
f
f

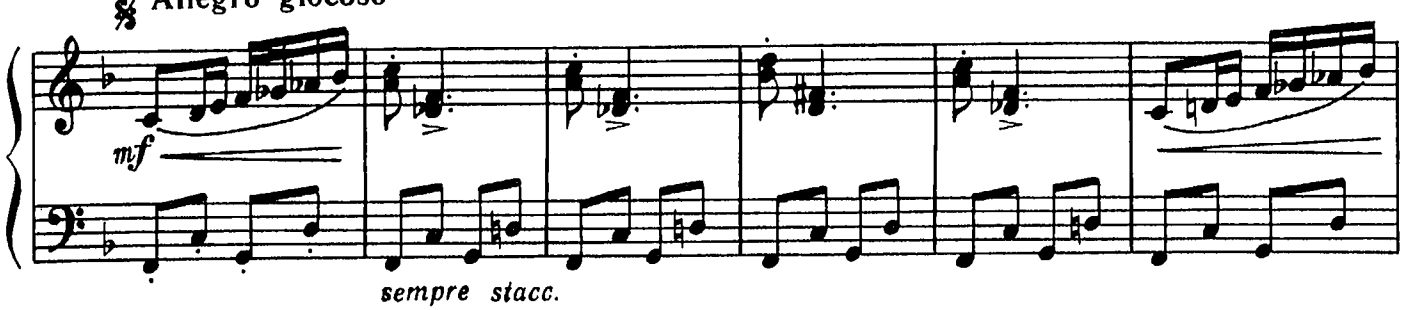
СКОМОРОШИНА (1965) RUSSIAN MINSTRELSY

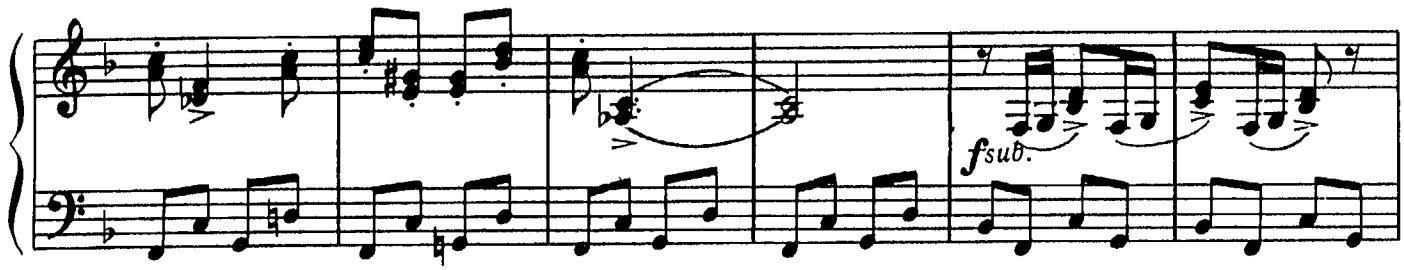
Н. ЧАЙКИН
N. CHAIKIN

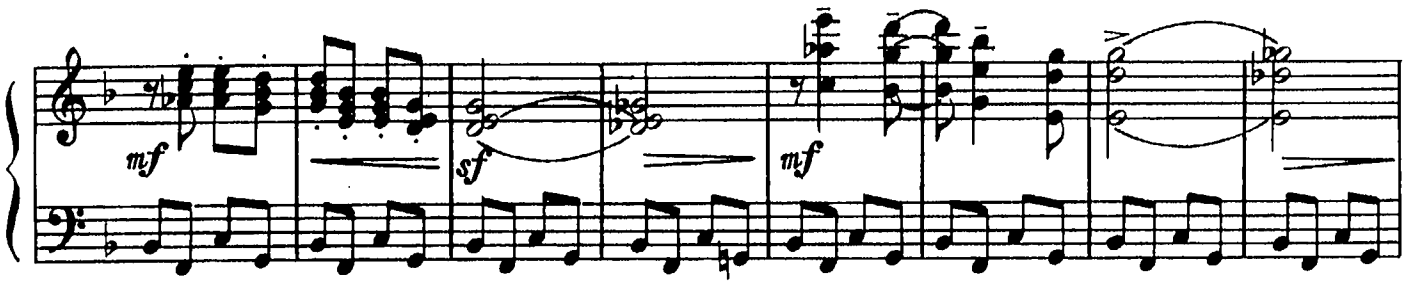
Vivace

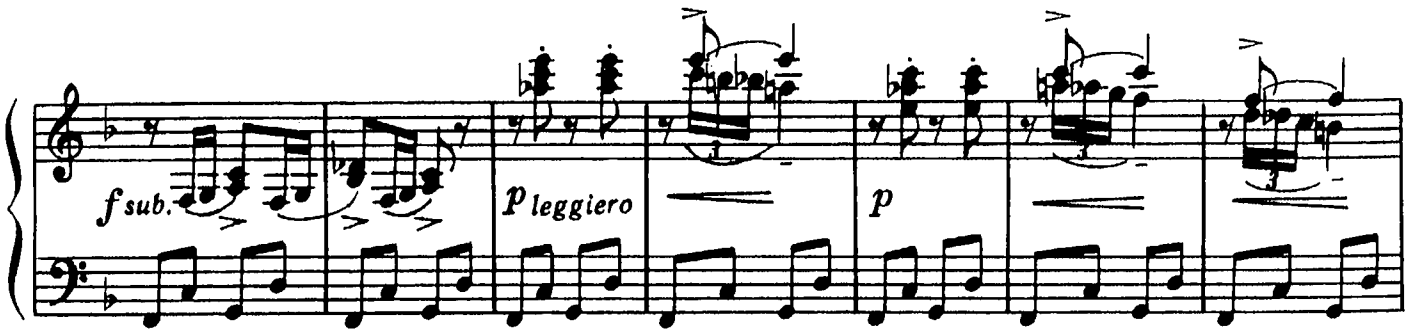


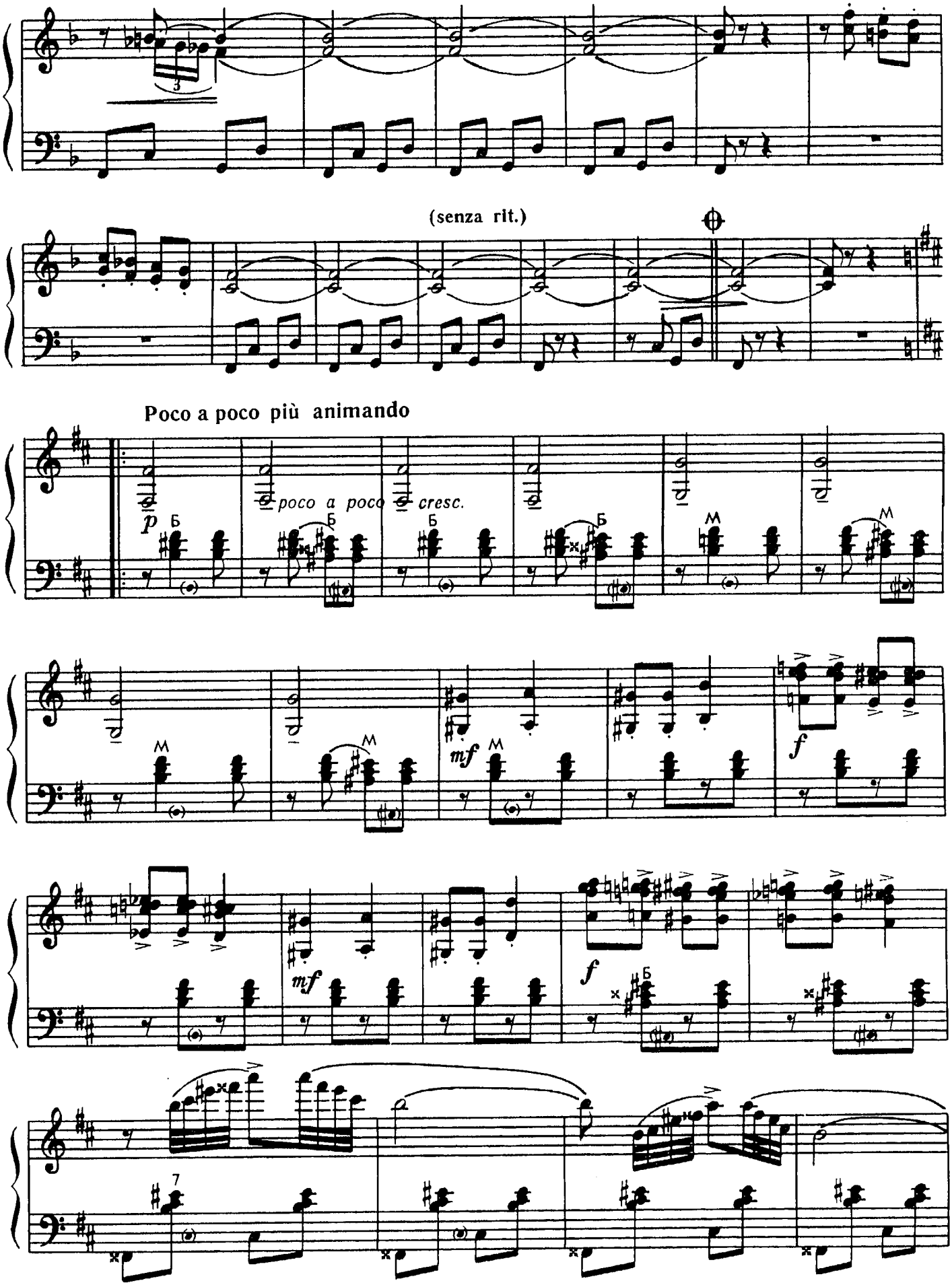
Allegro giocoso

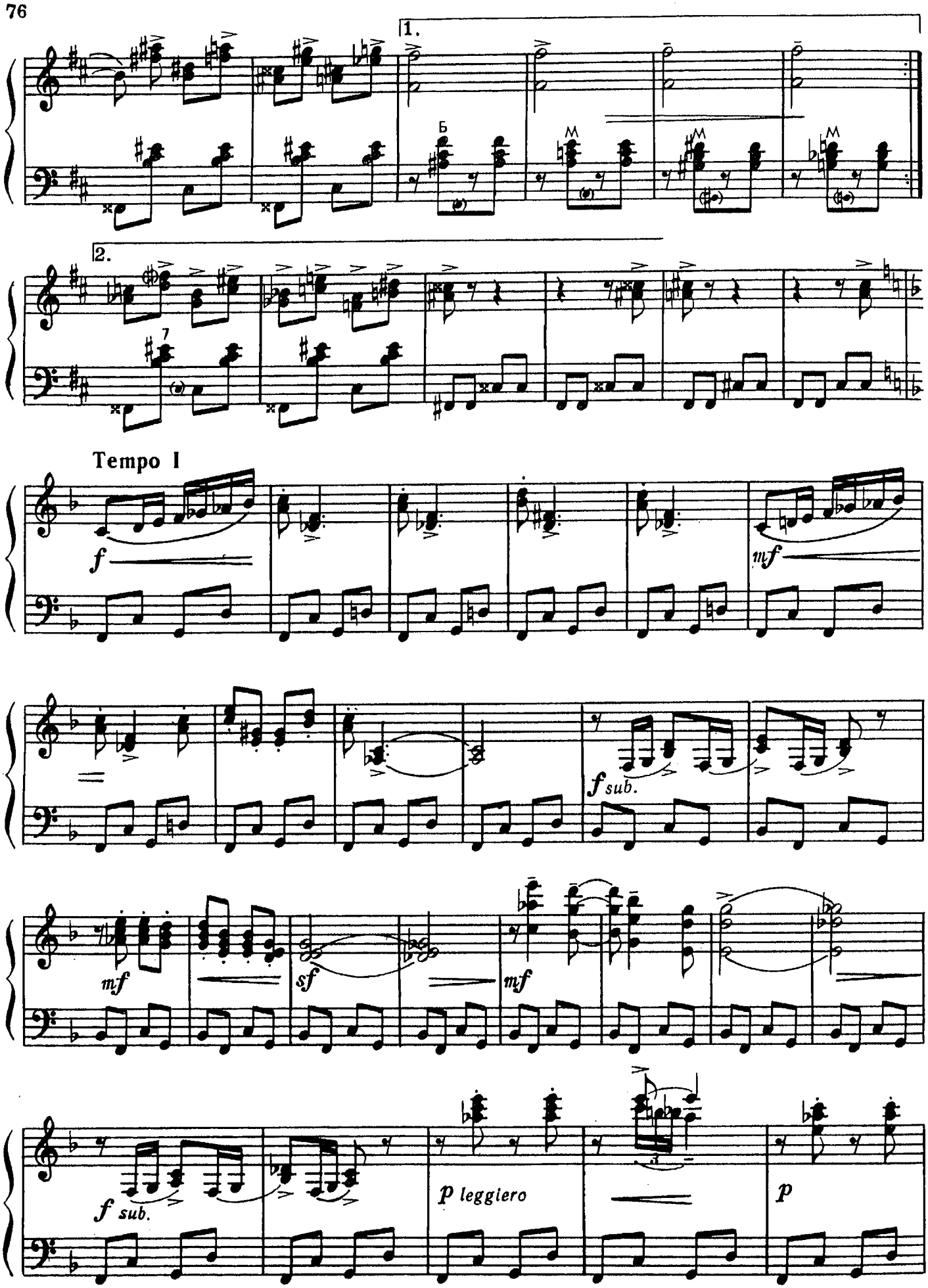


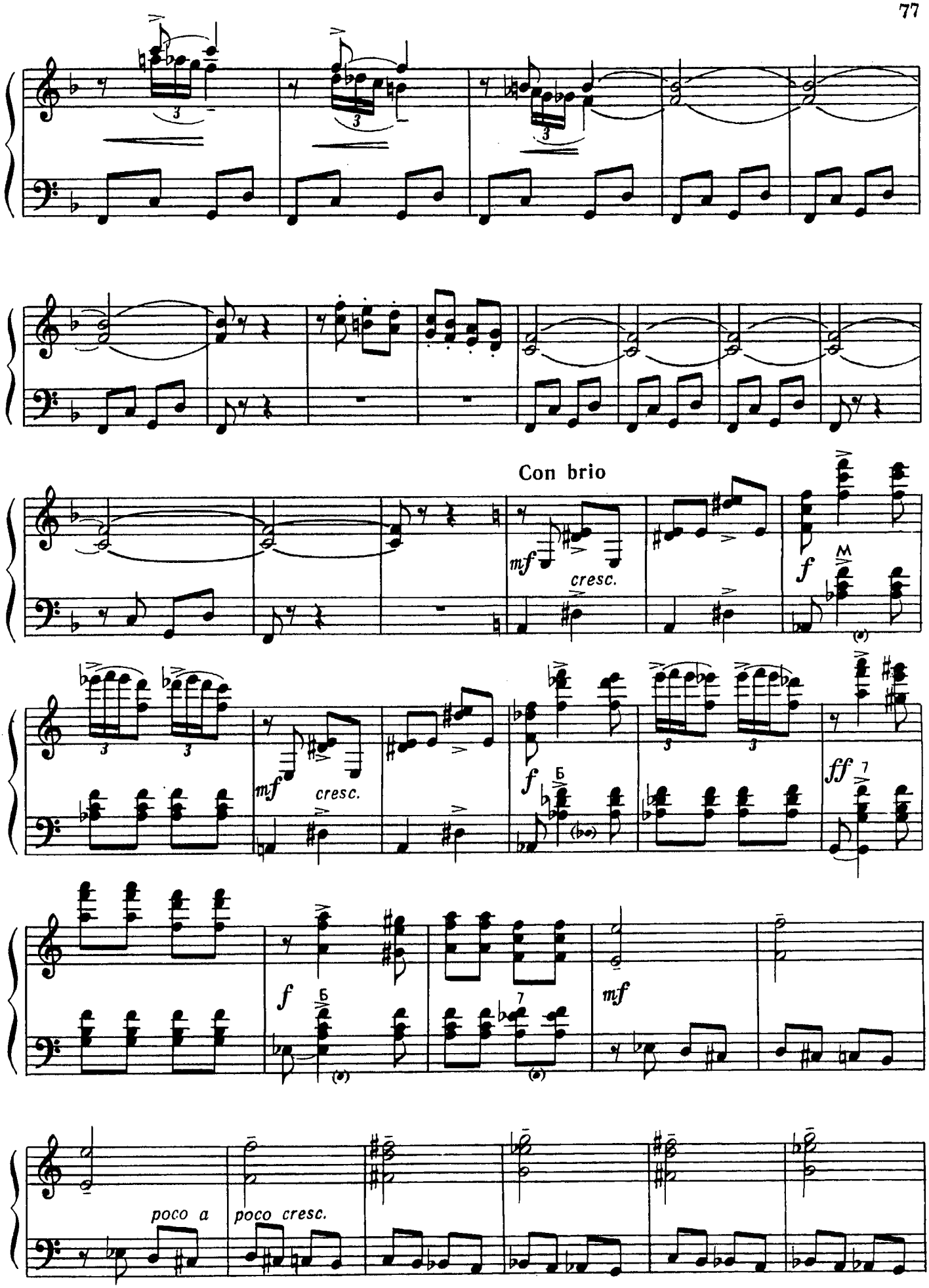


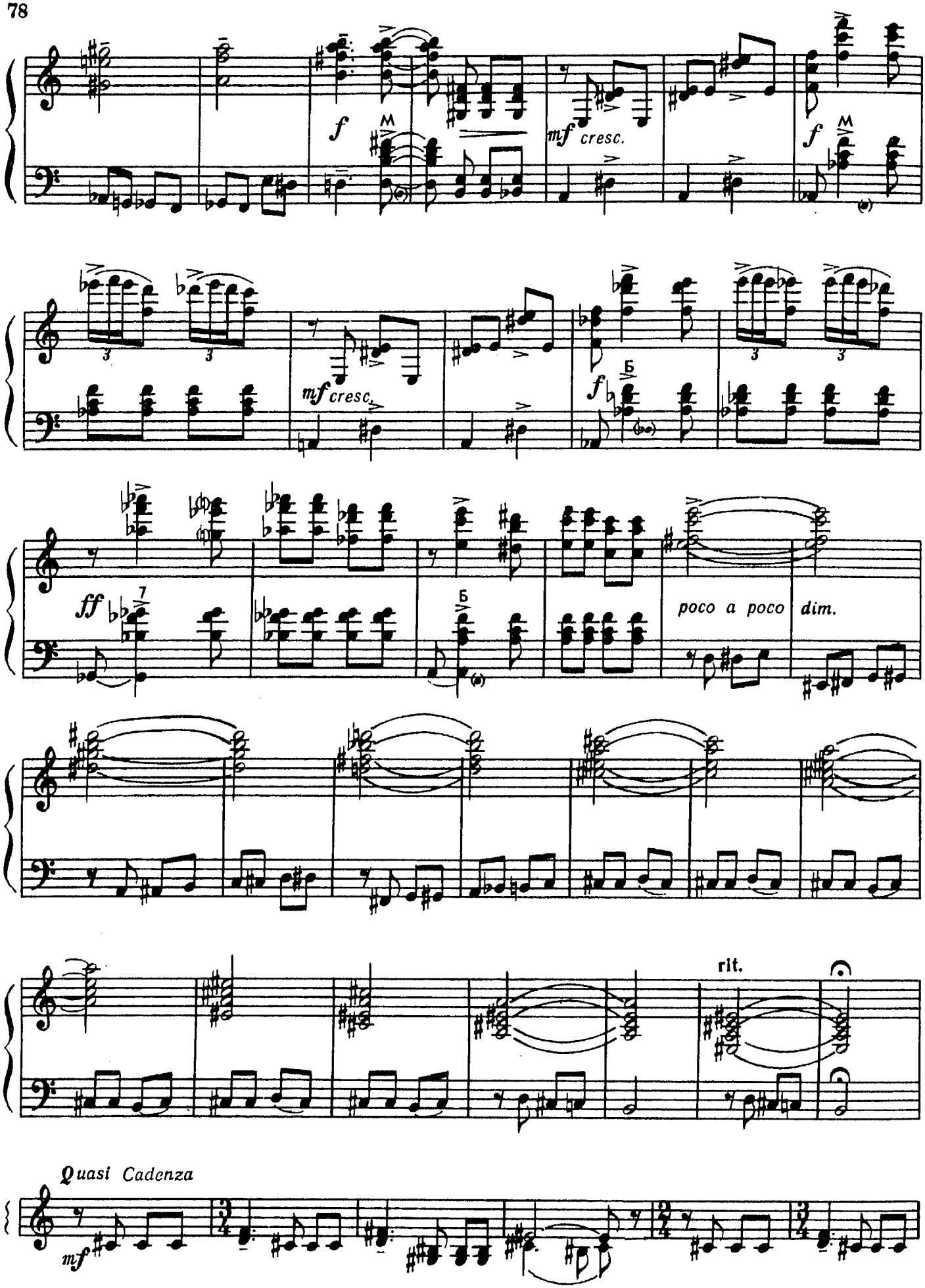


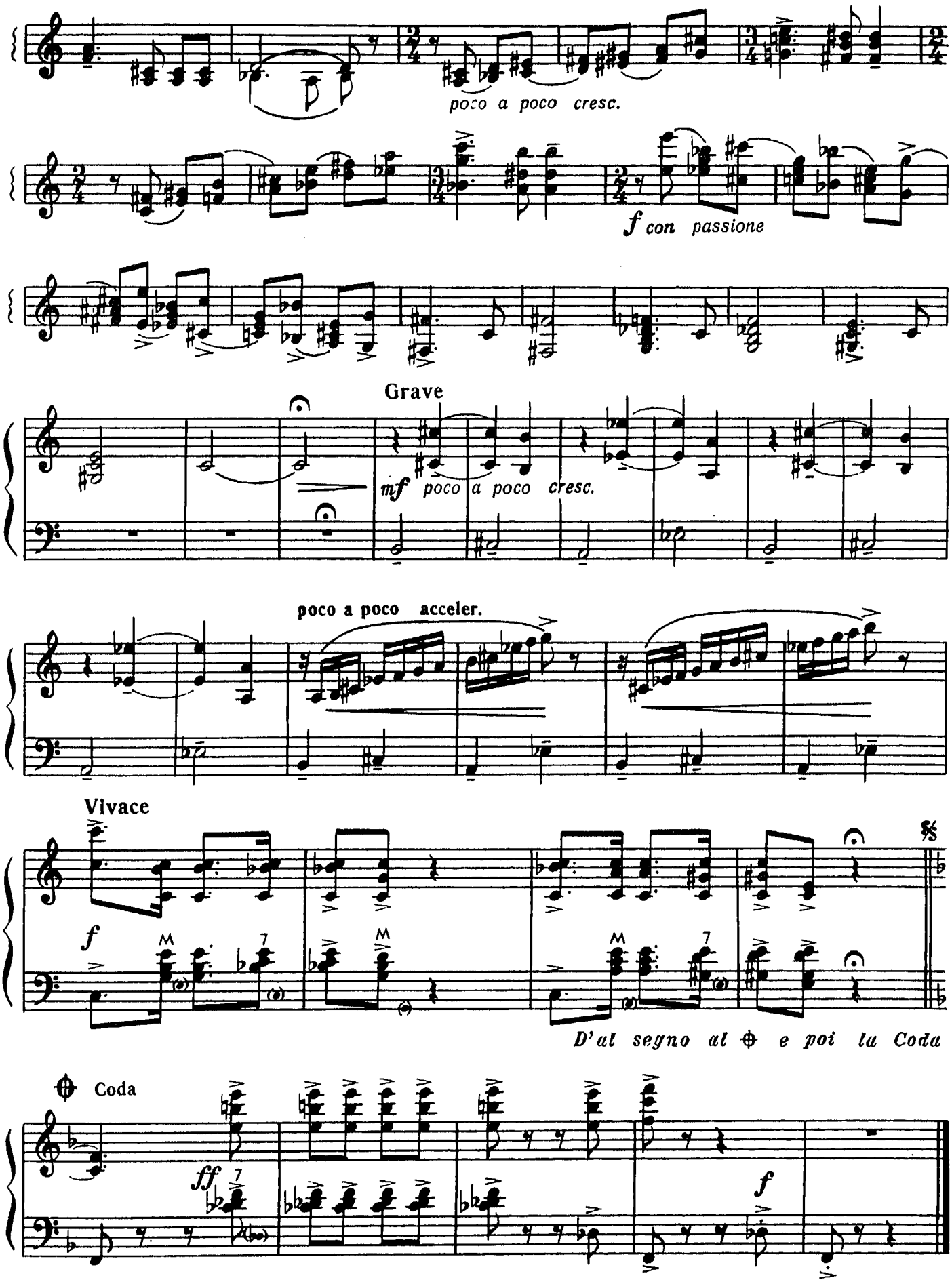



(senza rit.)
Poco a poco più animando
p
poco a poco cresc.
mf
f
mf
f
7


1.
2.
Tempo I
f
mf
f sub.
mf
sf
mf
f sub.
p leggiero
p


Con brio
mf
cresc.
f
ff
poco a
poco cresc.

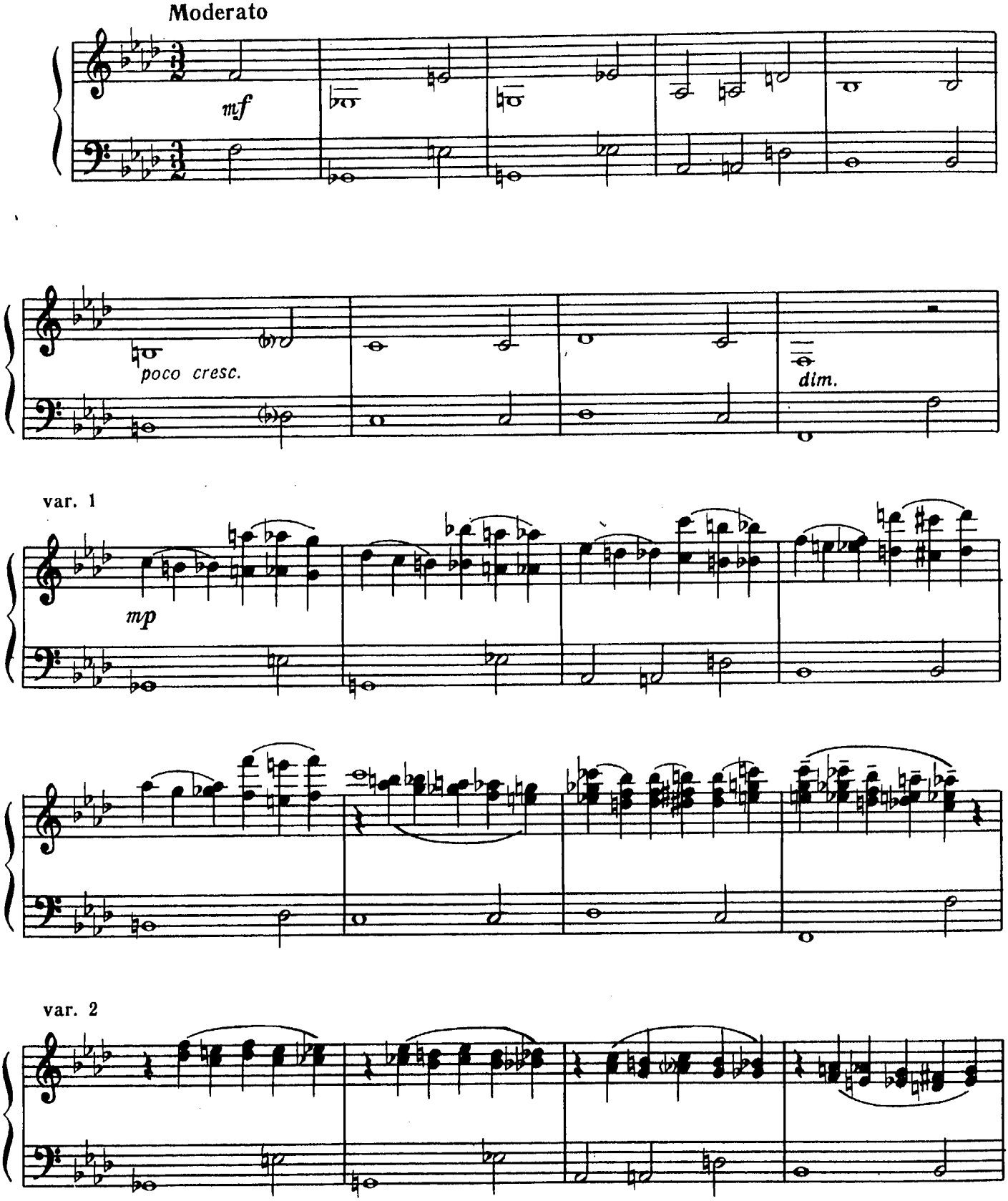

f
mf cresc.
f
mf cresc.
Б
f
ff
Б
poco a poco dim.
rit.
Quasi Cadenza
mf

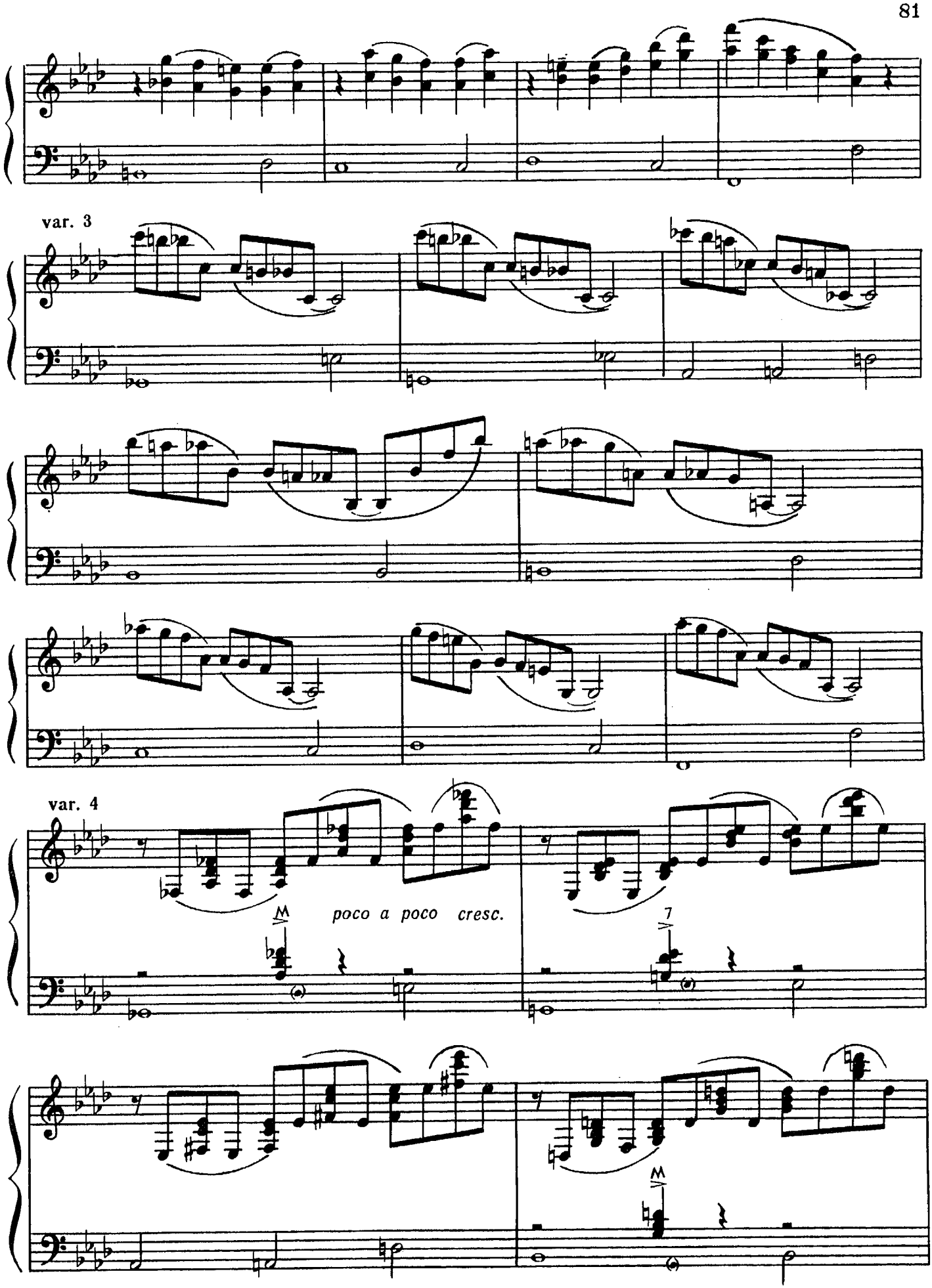

poco a poco cresc.
f con passione
Grave
mf poco a poco cresc.
poco a poco acceler.
Vivace
f
D'al segno al ⊕ e poi la Coda
Coda
ff
f

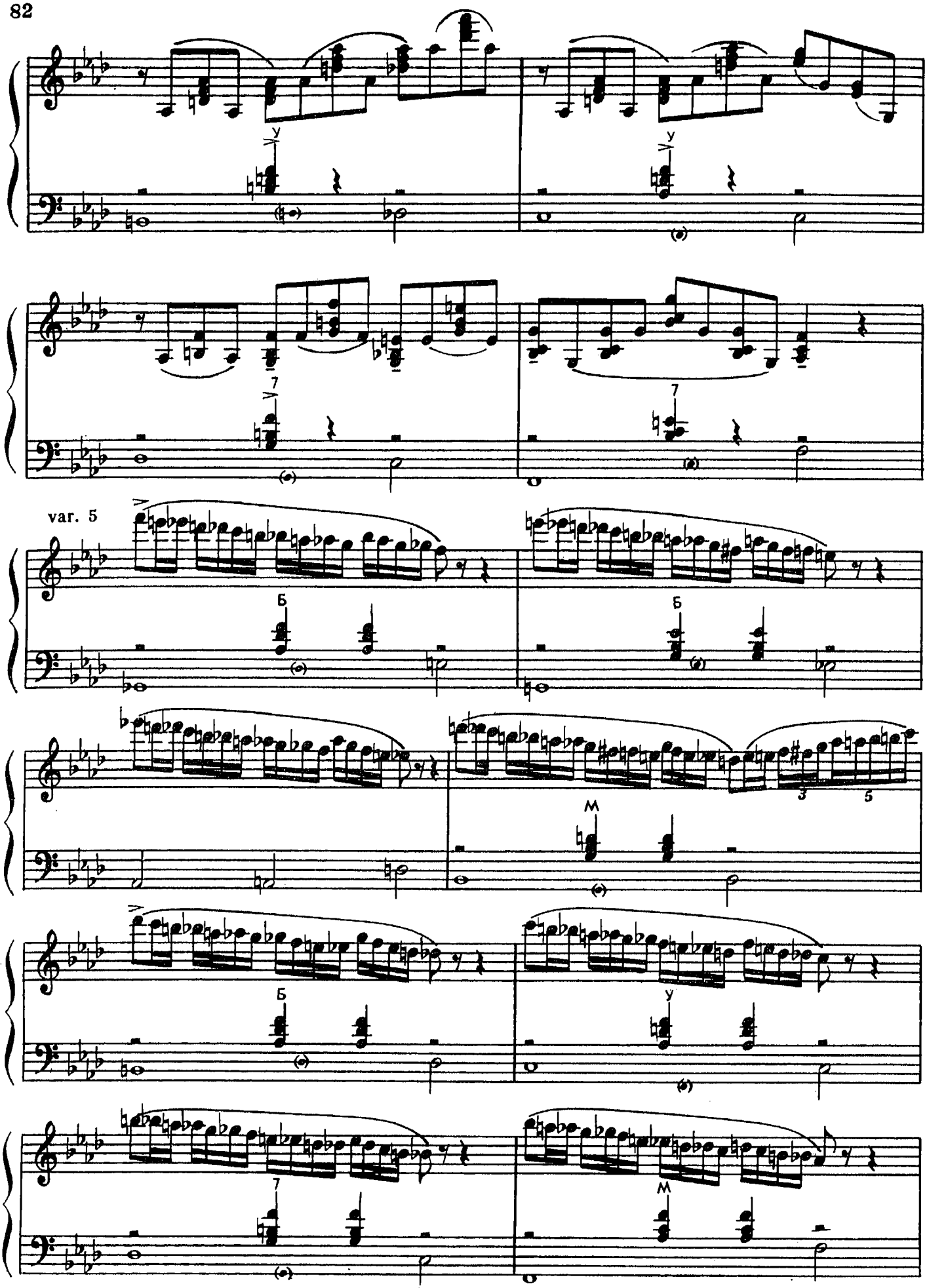
ПАССАКАЛЬЯ (1966) PASSACAGLIA

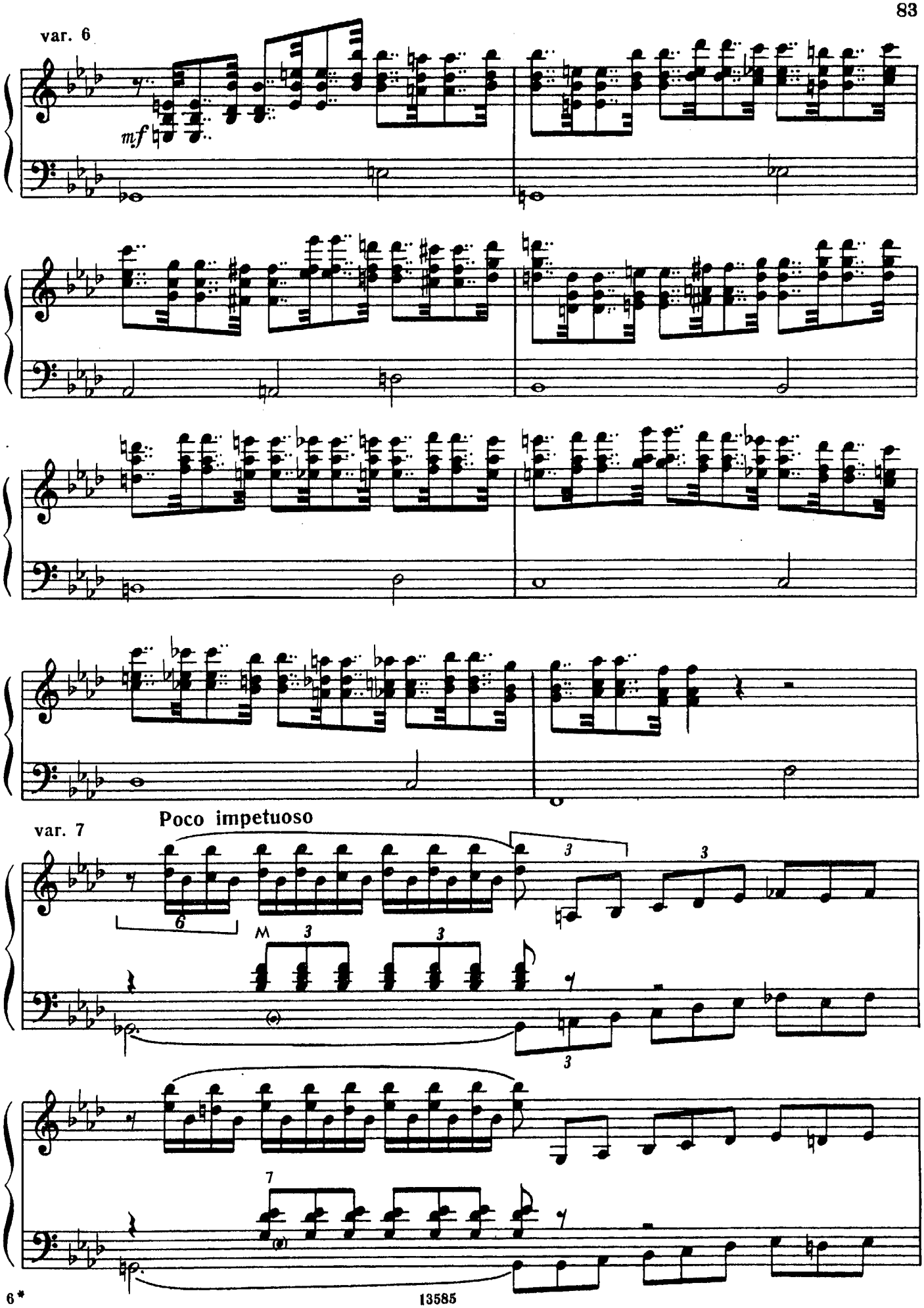
Н. ЧАЙКИН
N. CHAIKIN

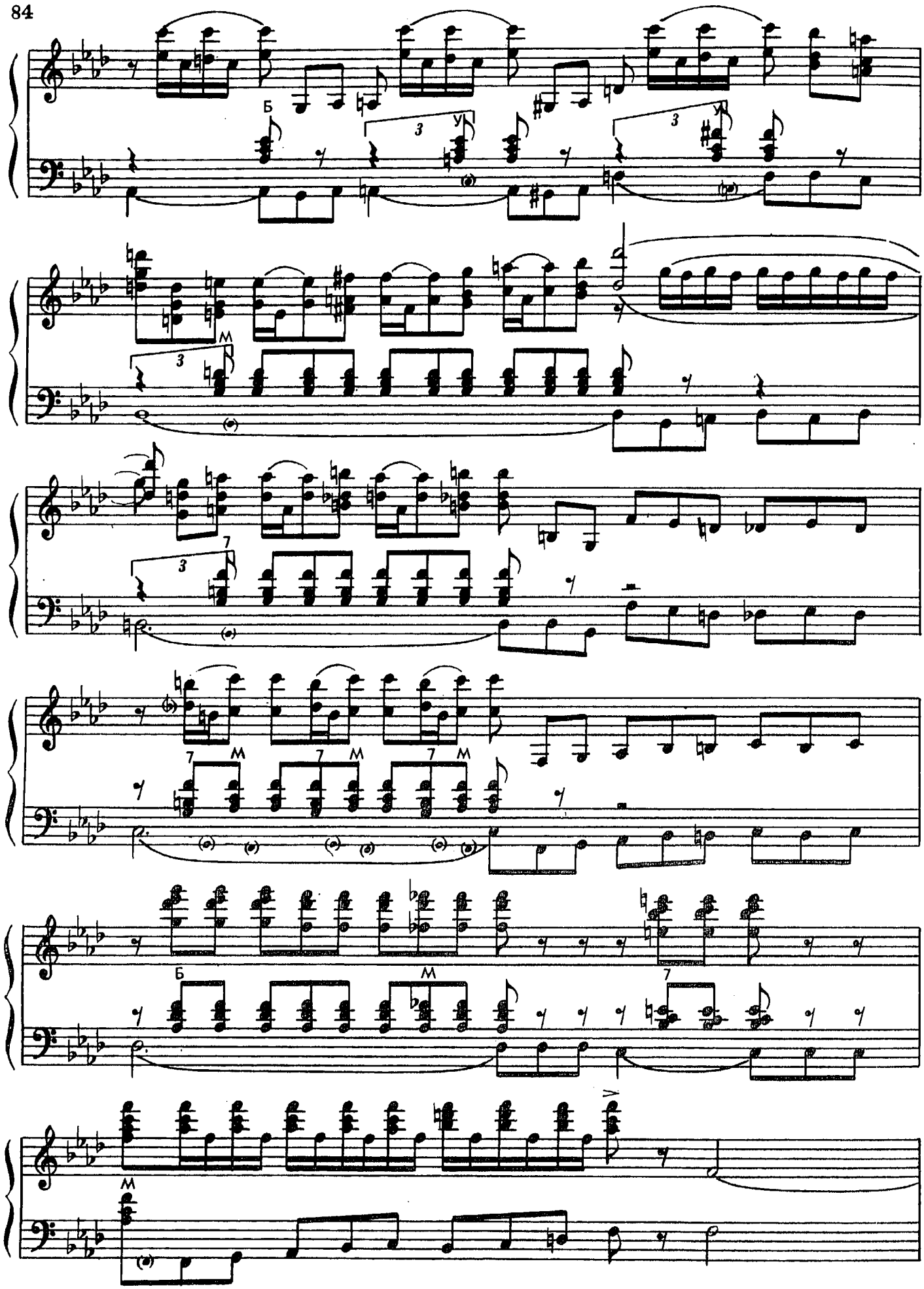
Moderato



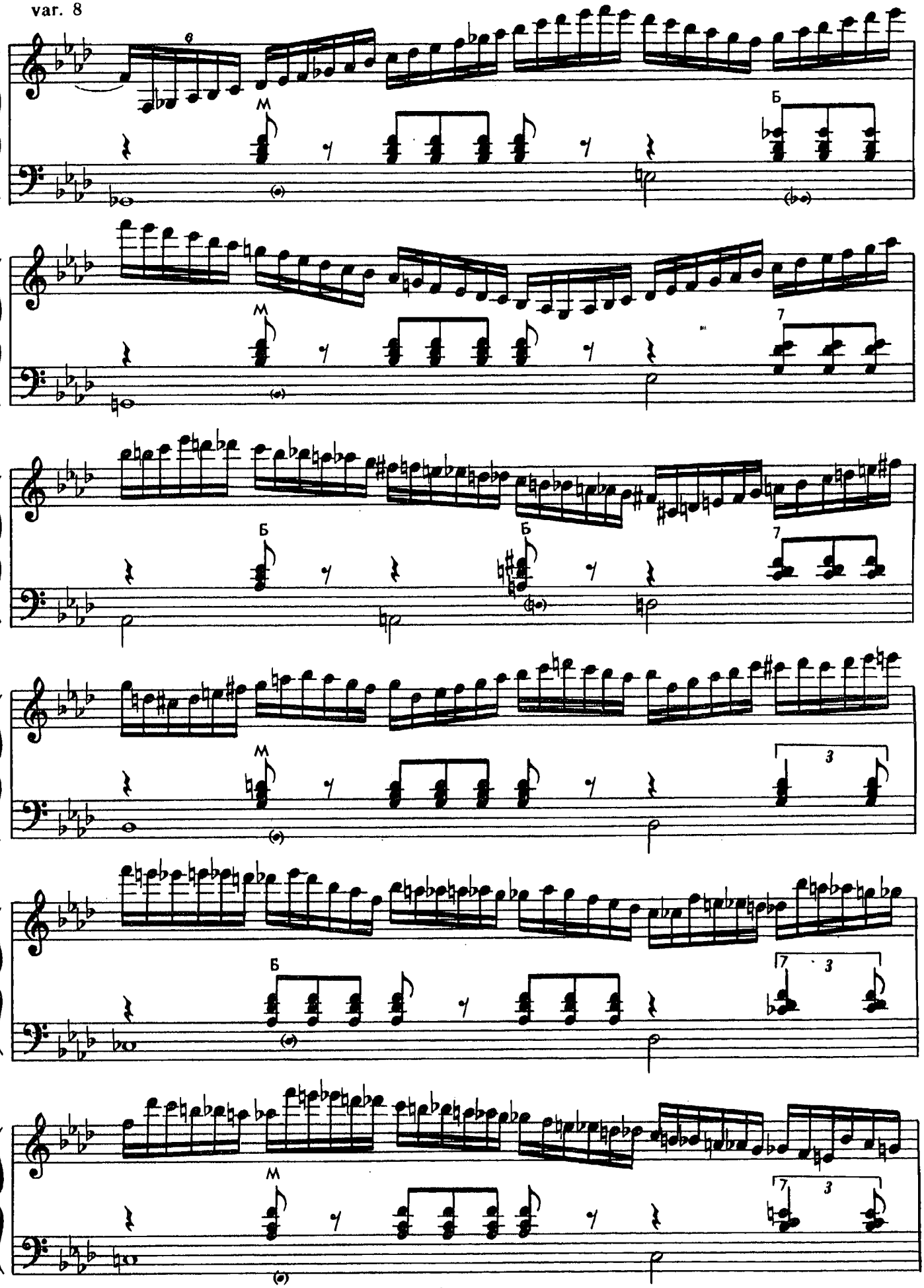

var. 3
var. 4
M
poco a poco cresc.
7
M

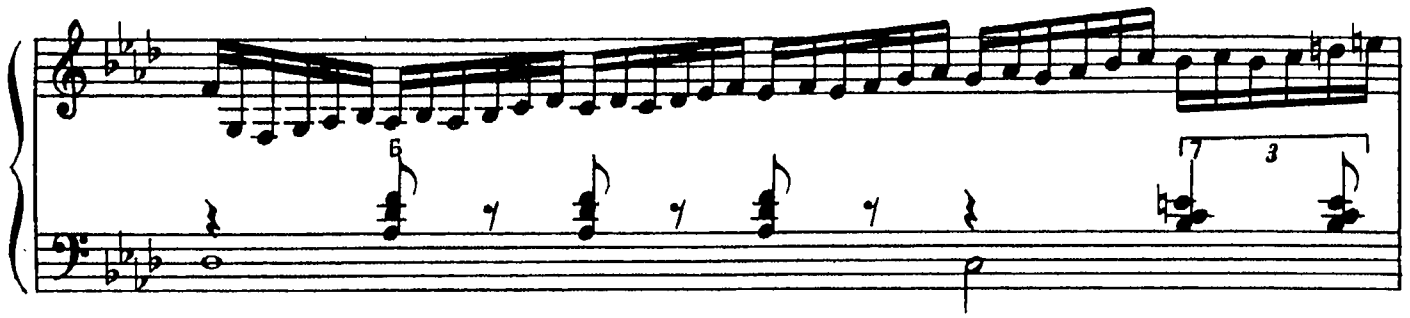

var. 5

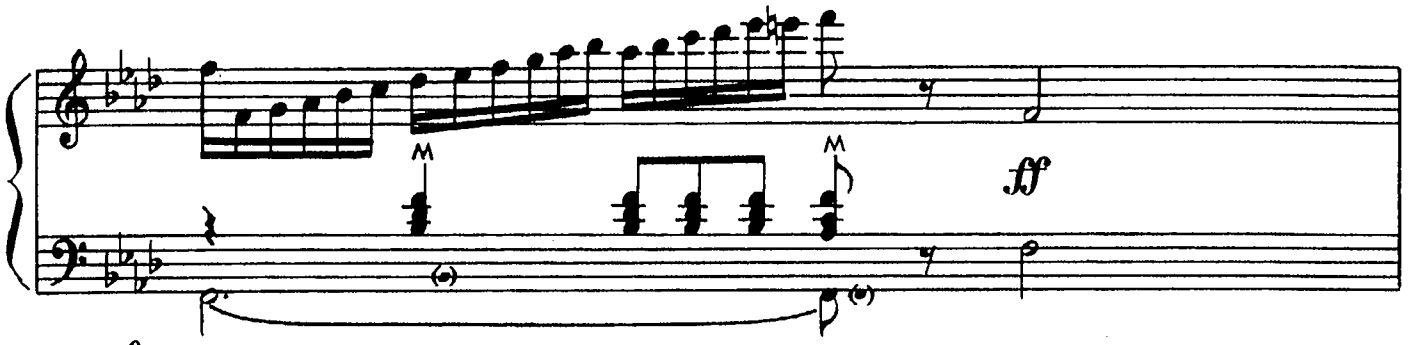

var. 6
mf
var. 7
Poco impetuoso


Б
У
3
М
7

var. 8

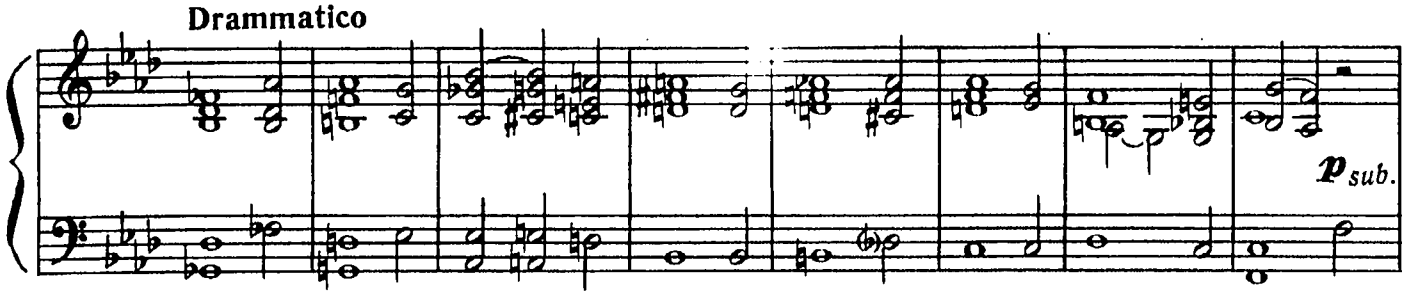






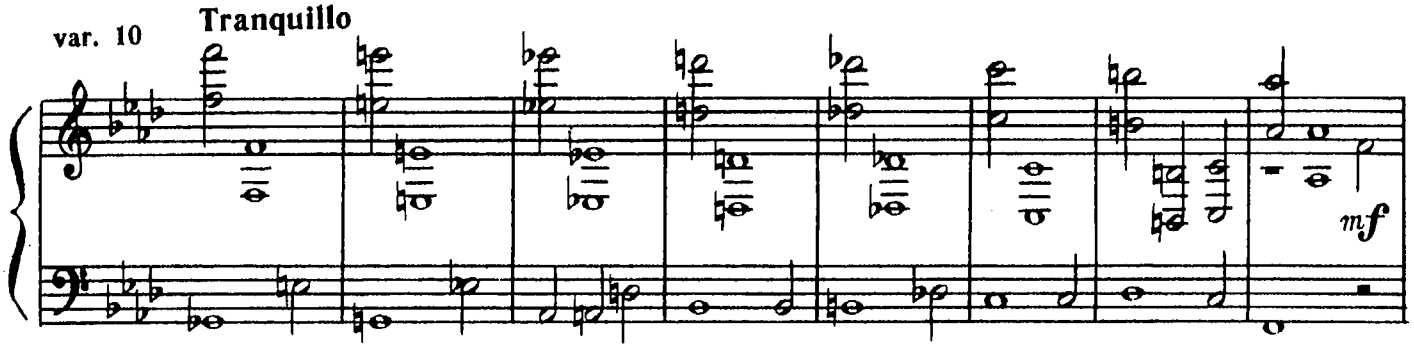
var. 9

Drammatico



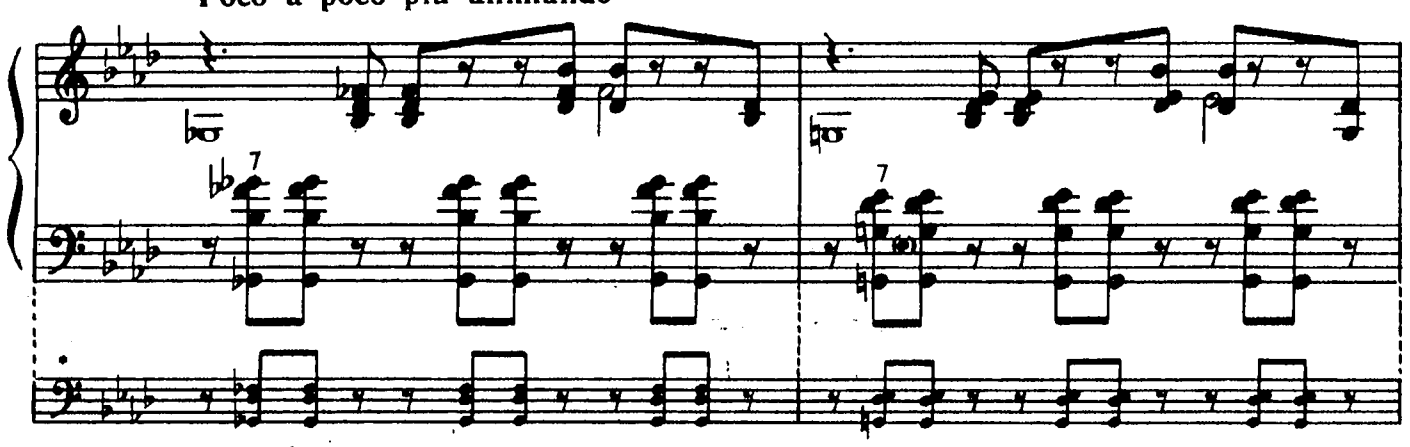
var. 10

Tranquillo



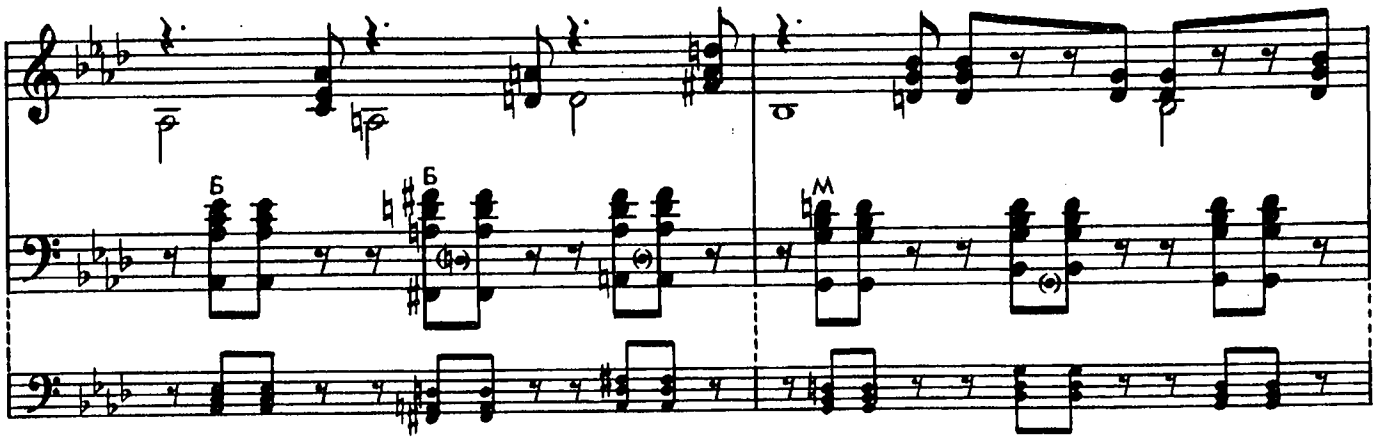
var. 11

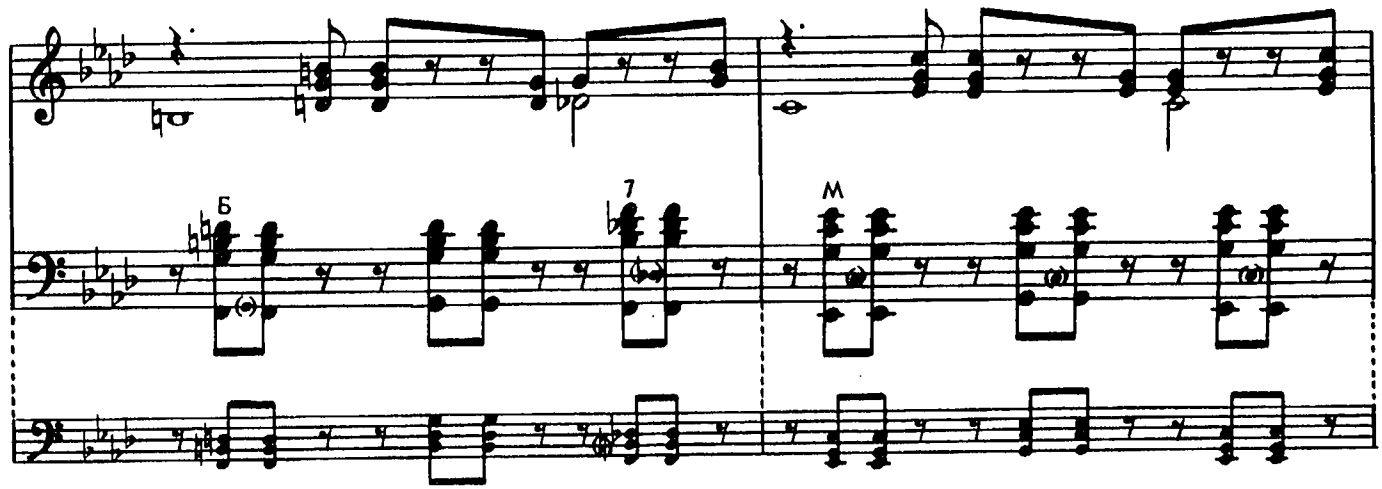
Poco a poco più animando

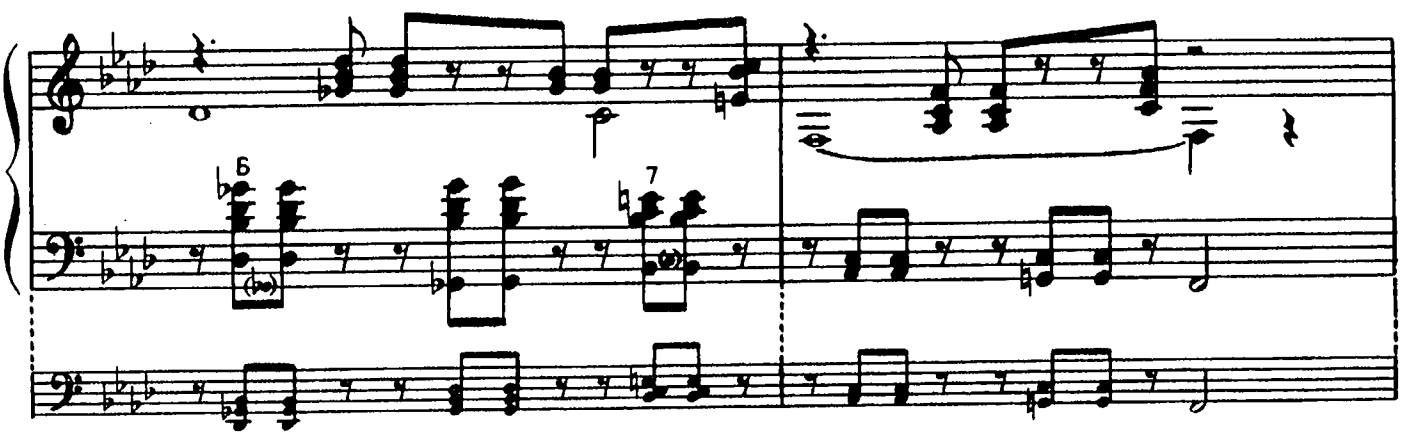


* Вариант для выборного баяна.

* Version for freebass accordion.

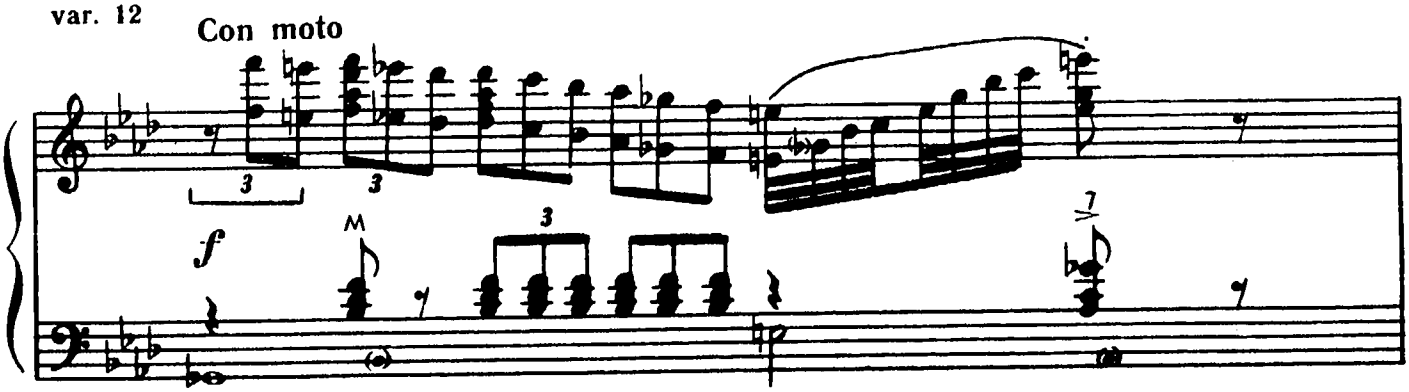


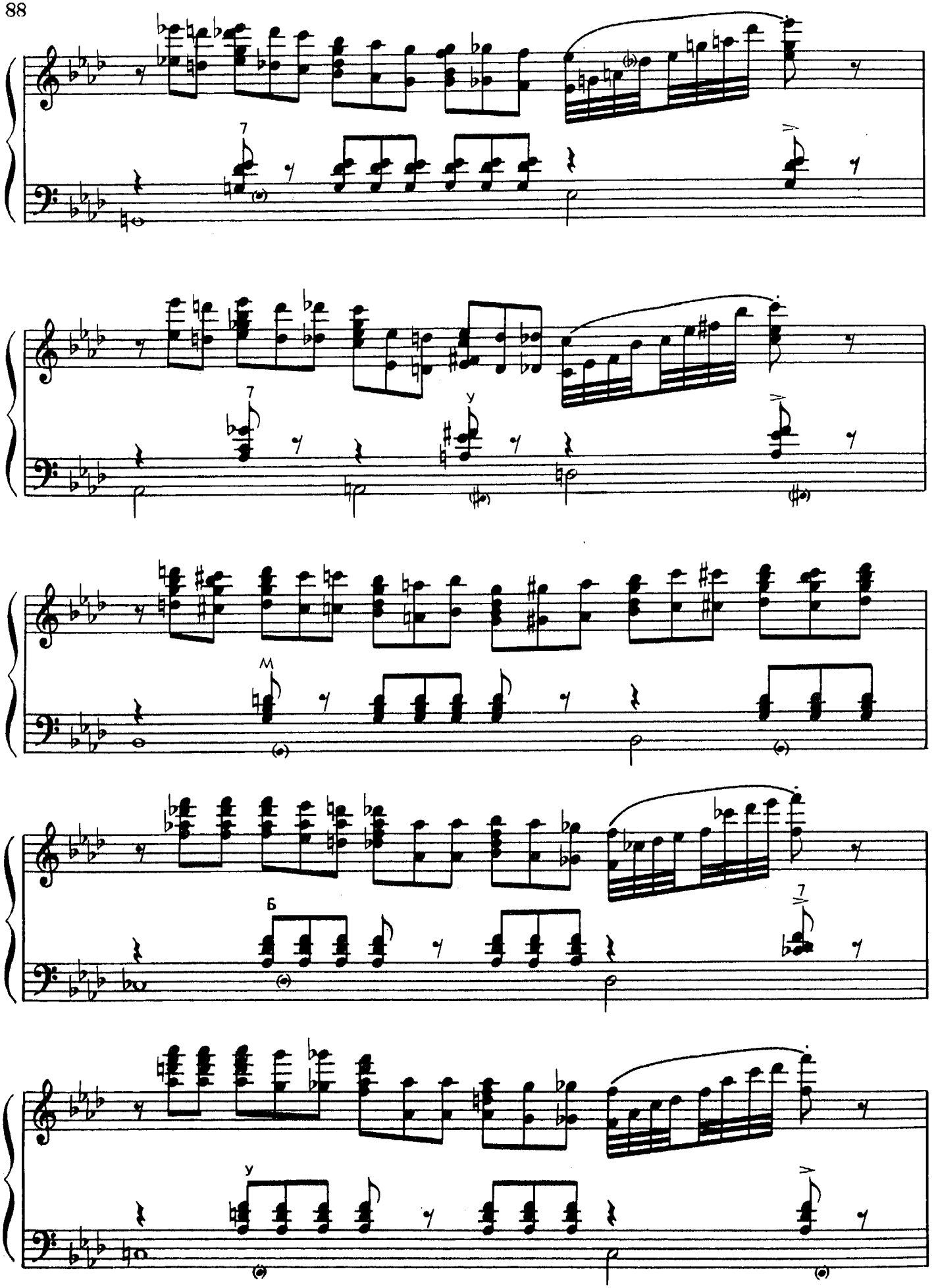


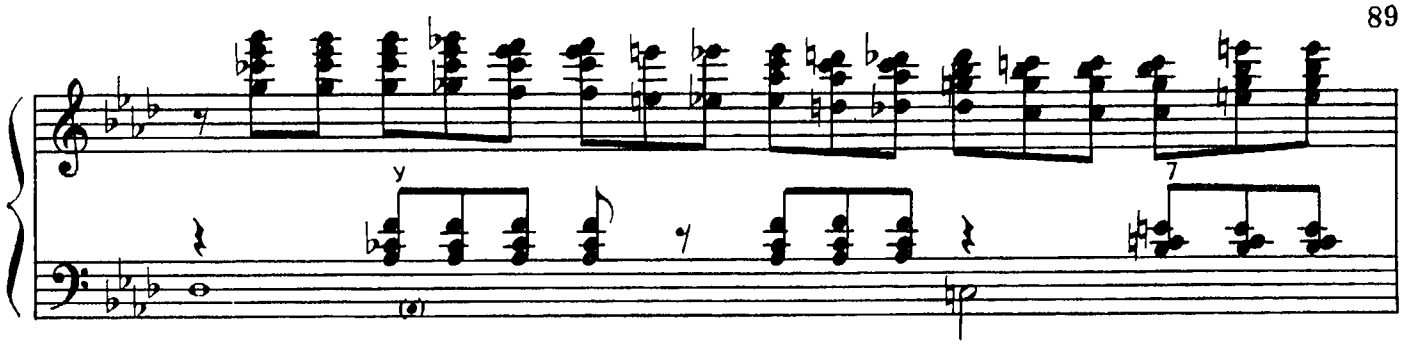


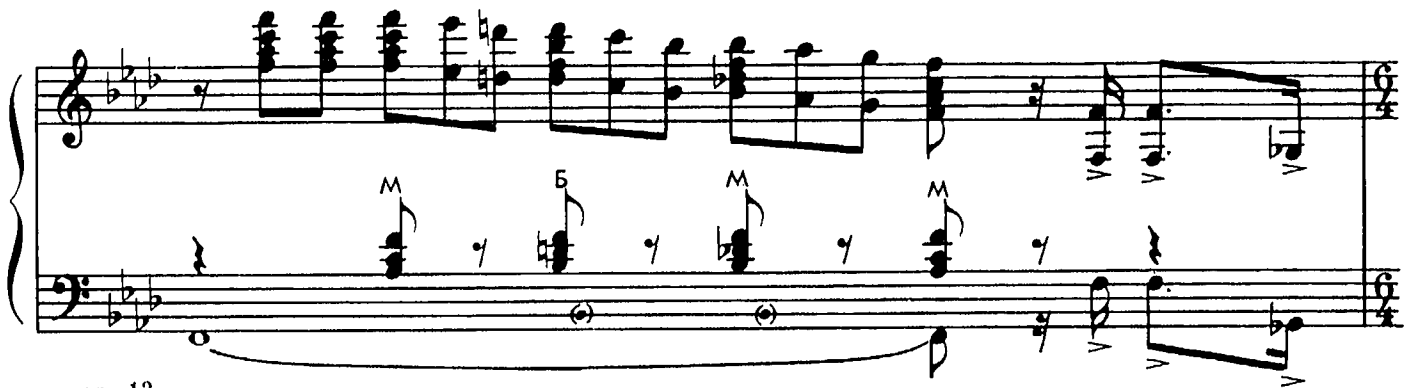
var. 12

Con moto



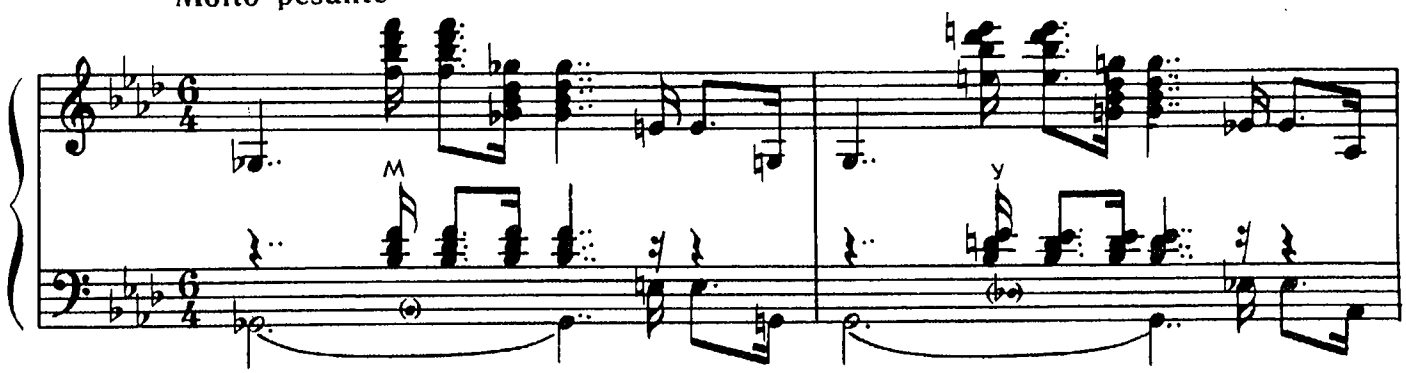

7
7
у
М
Б
7
у

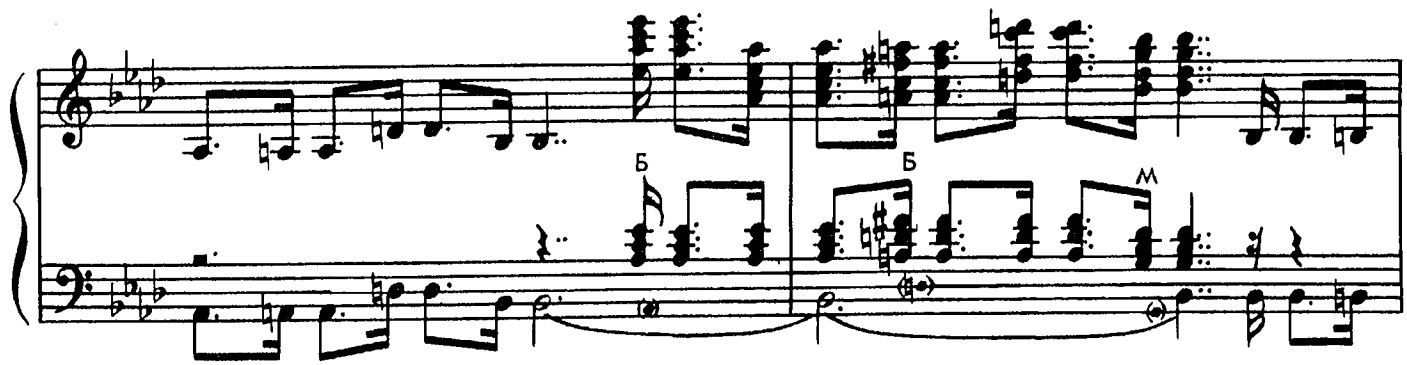


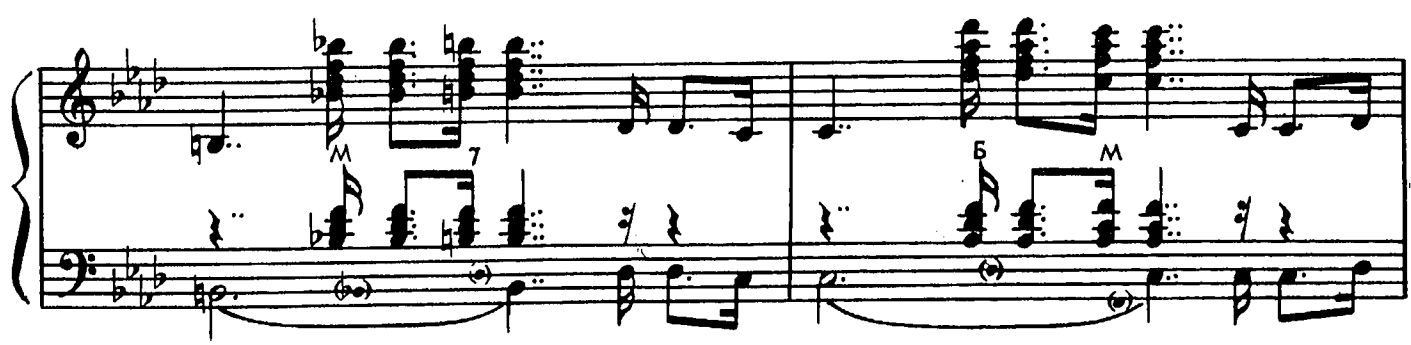


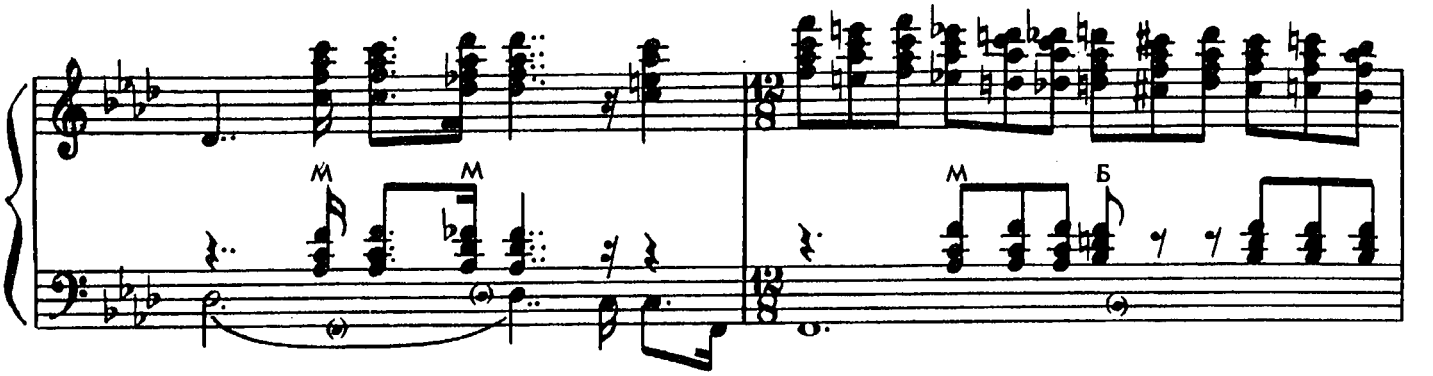
var. 13

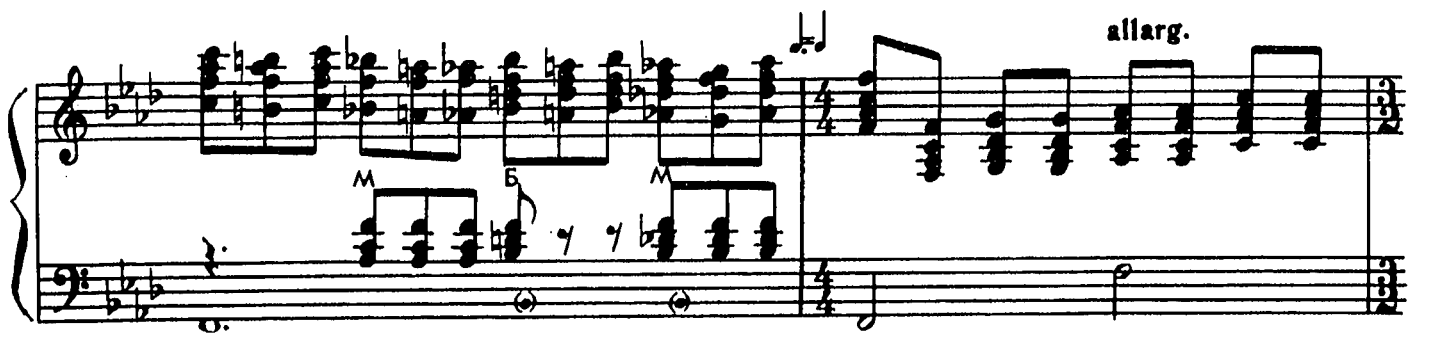
Molto pesante



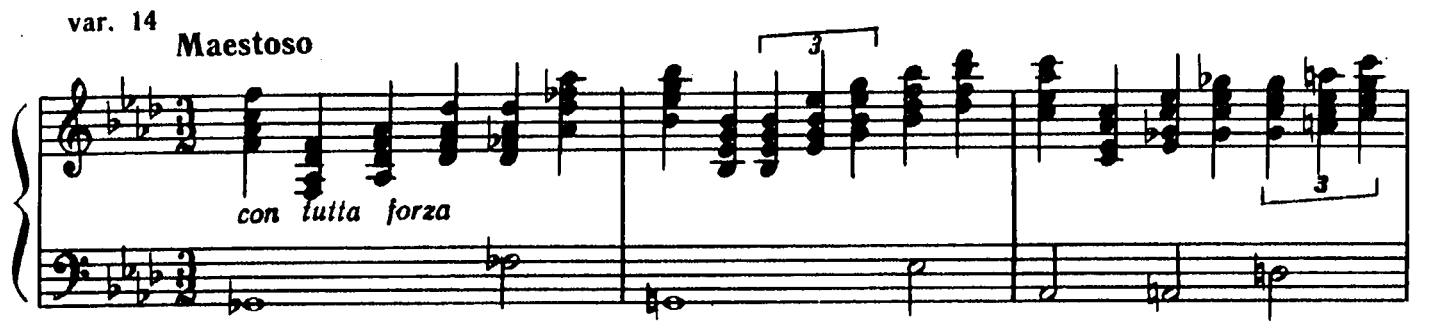


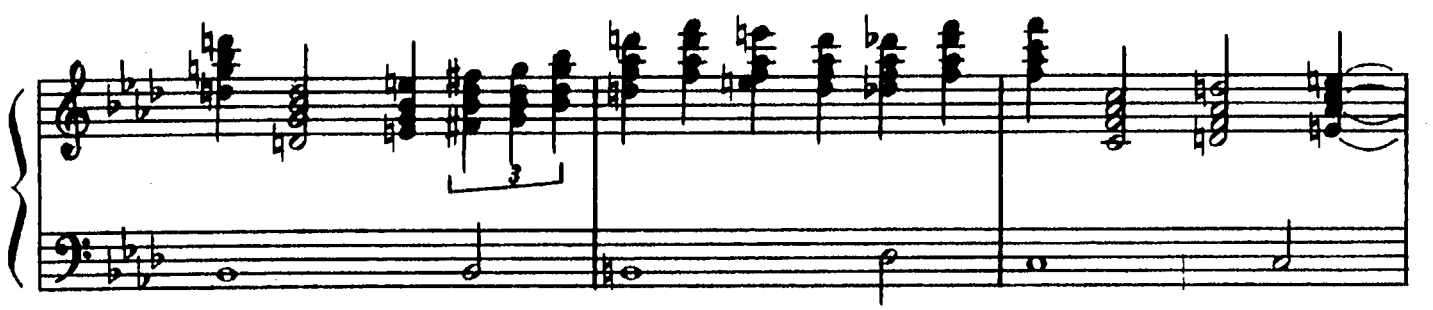


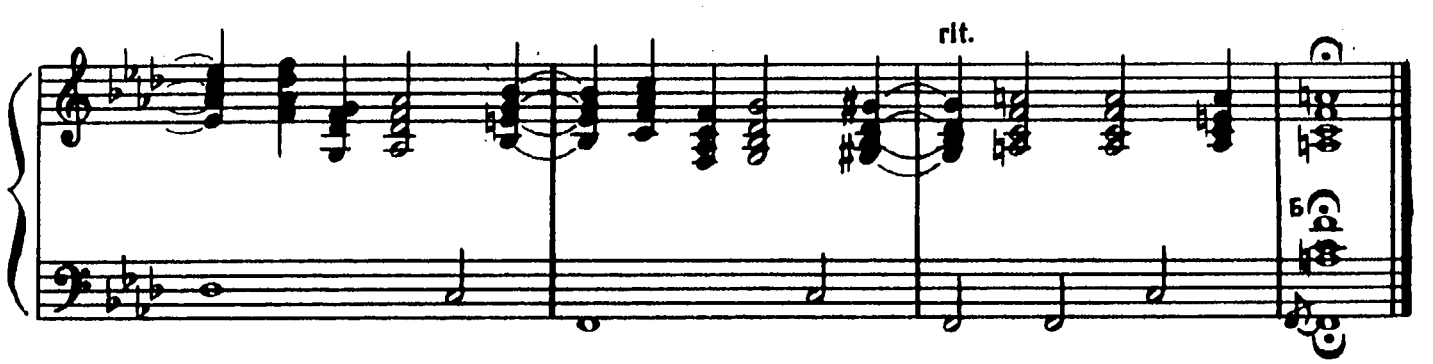




var. 14





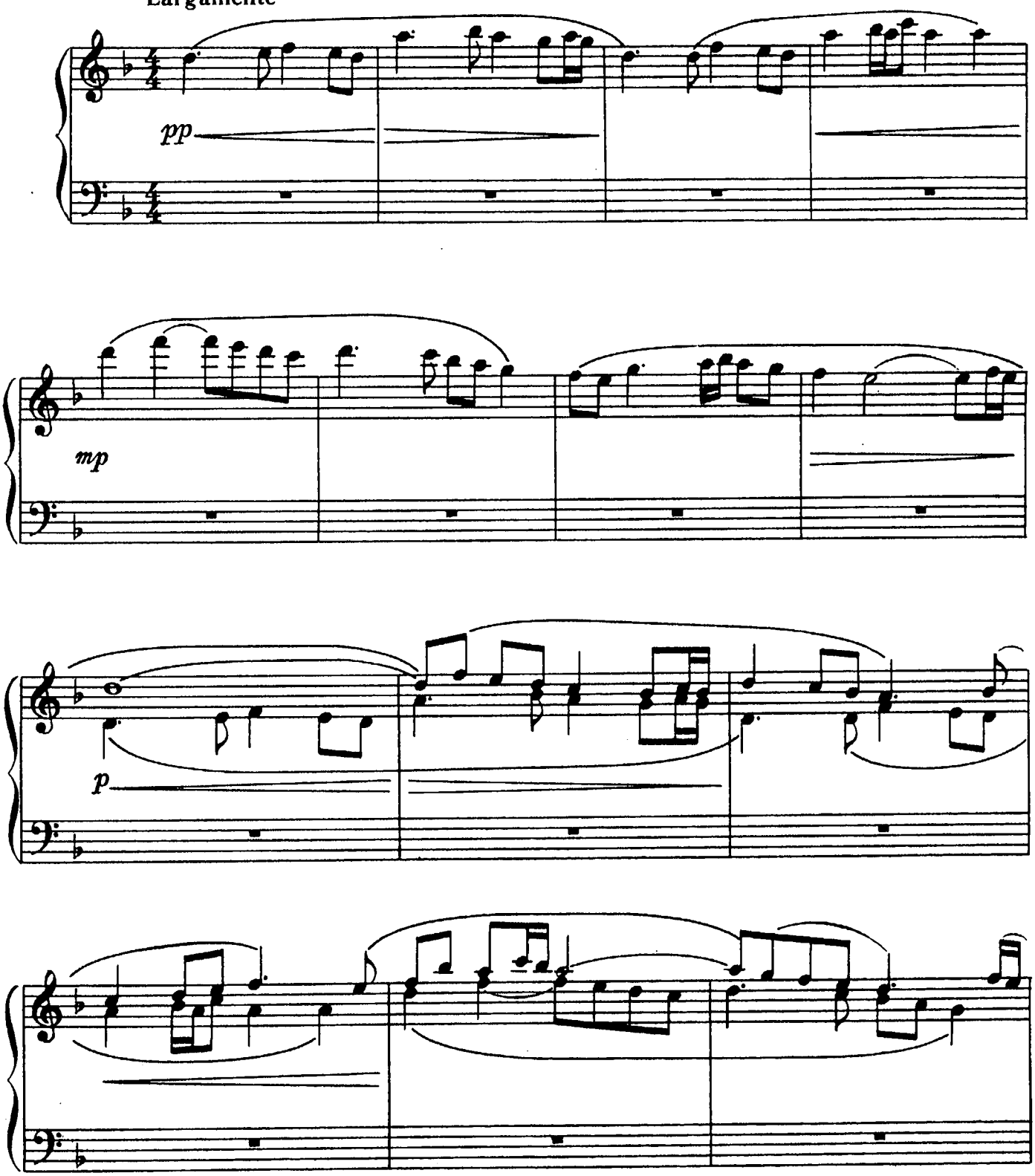


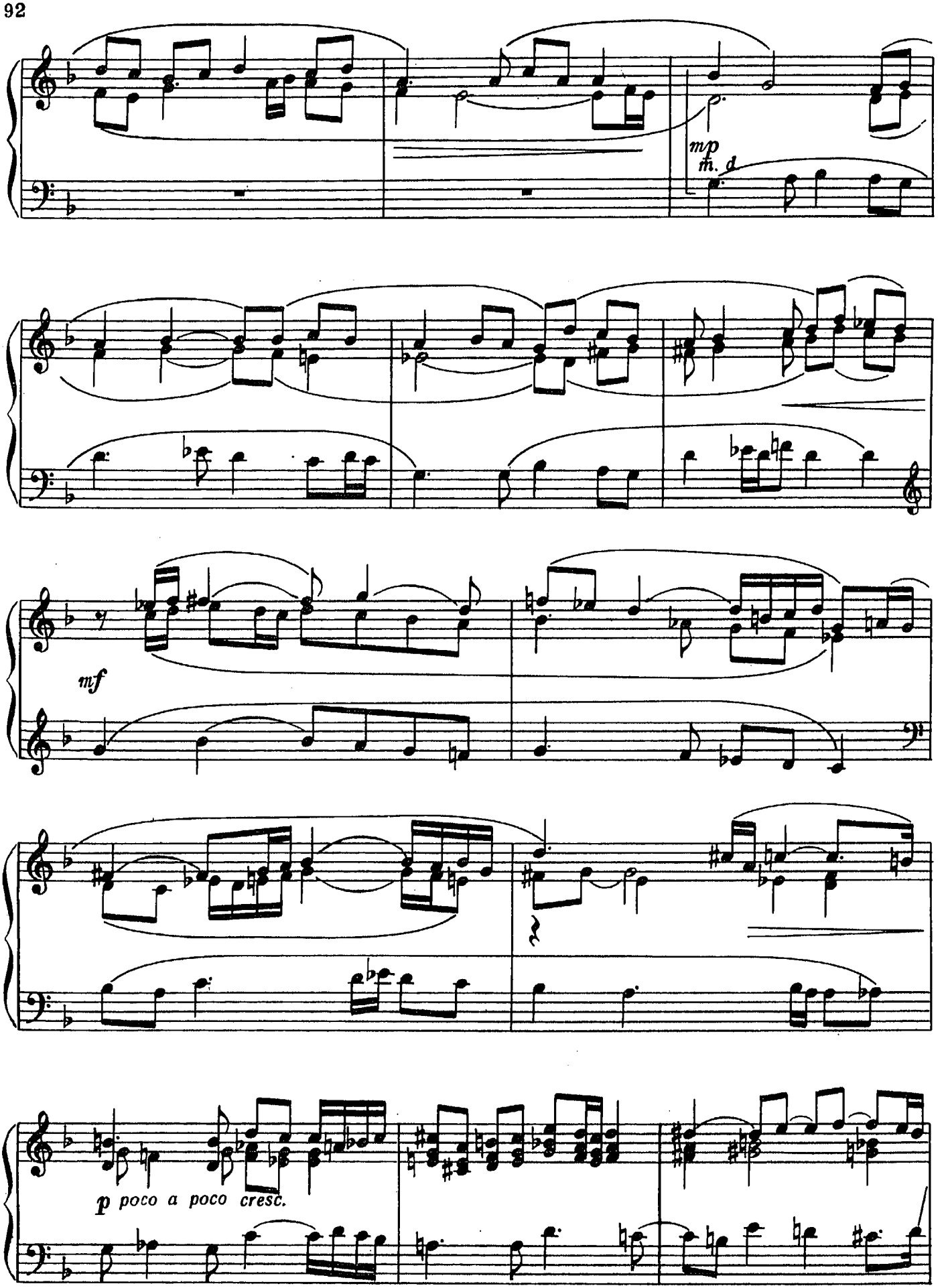
СЮИТА (1951) SUITE

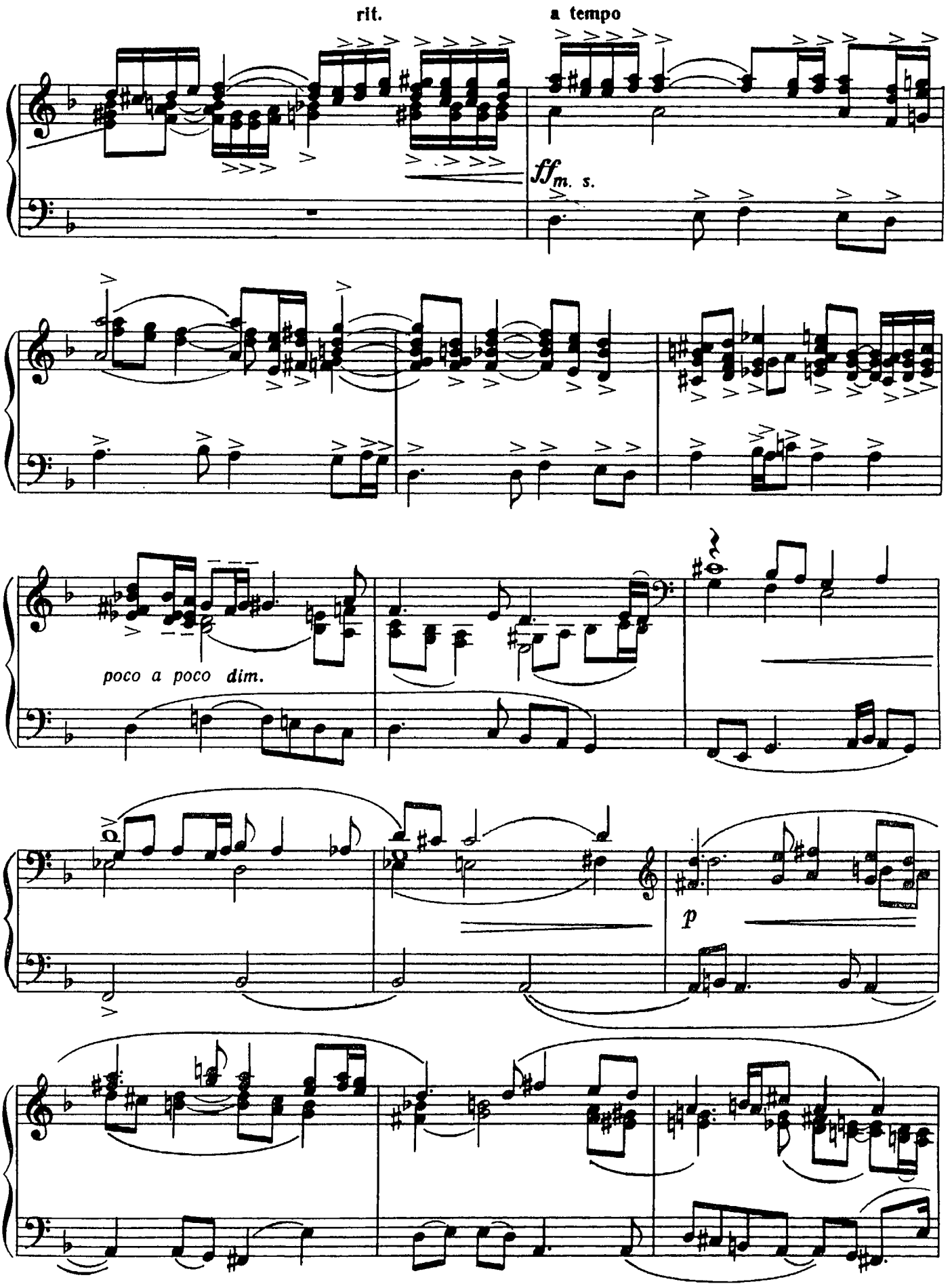
Песня I Song

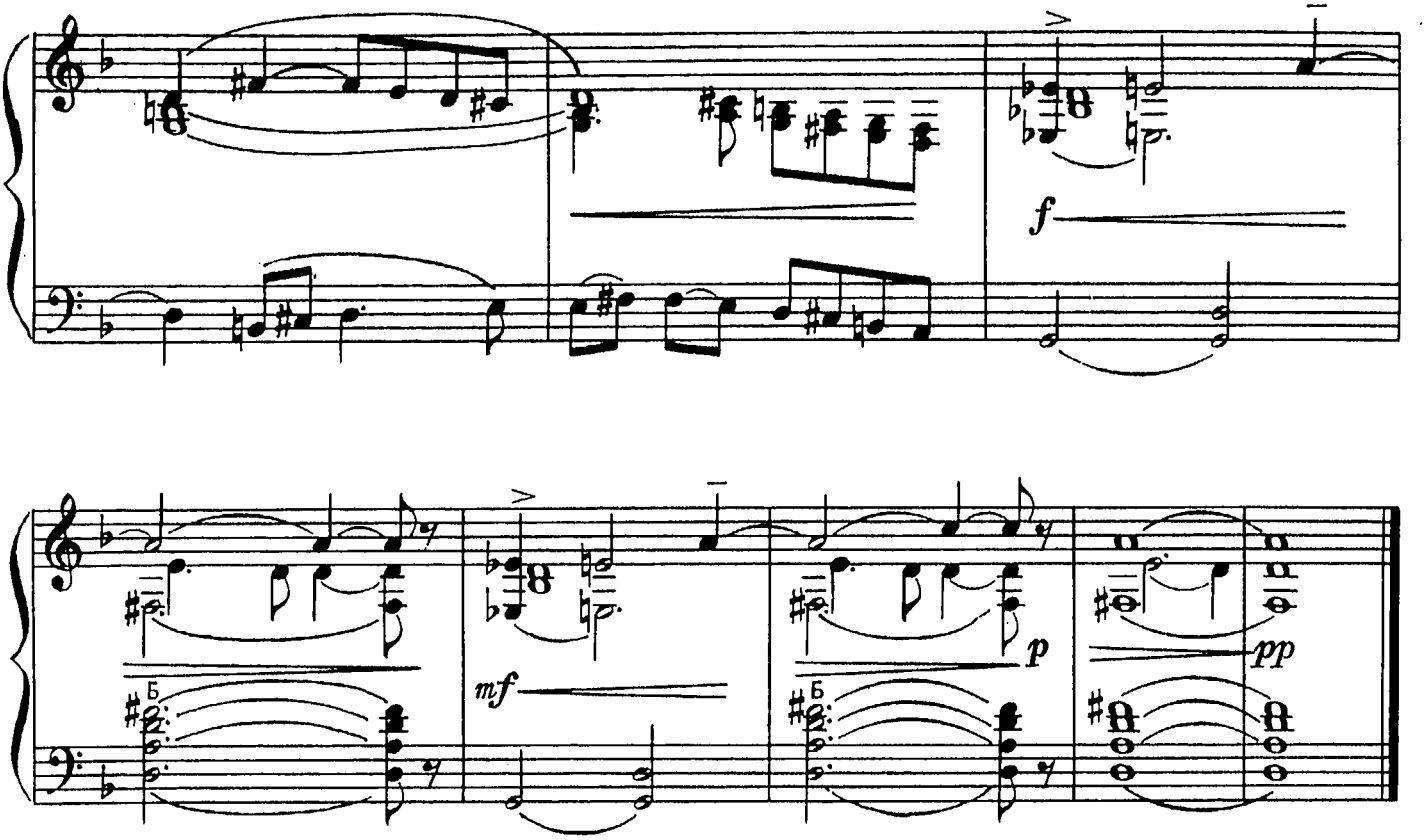
А. ХОЛМИНОВ
A. KHOLMINOV

Largamente



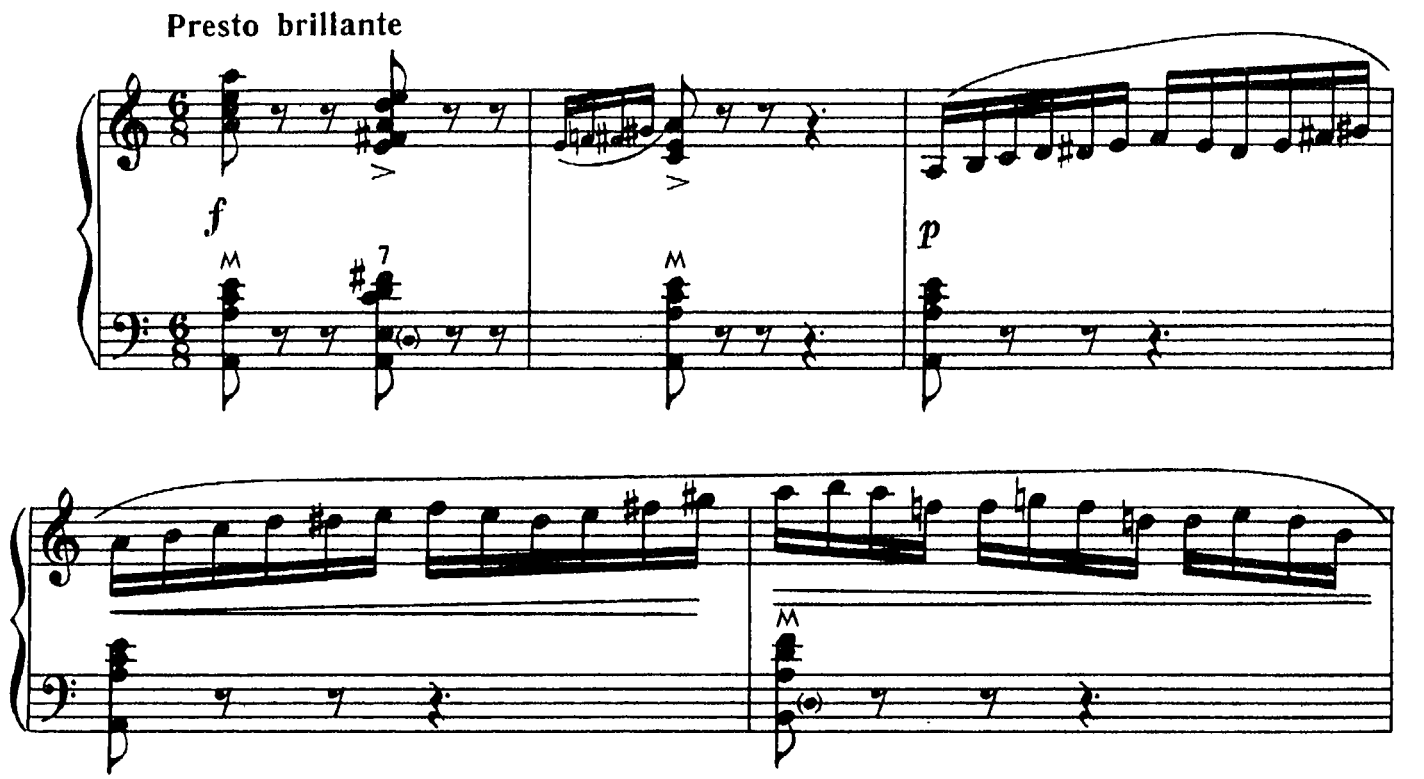

mp
m. d
mf
p poco a poco cresc.

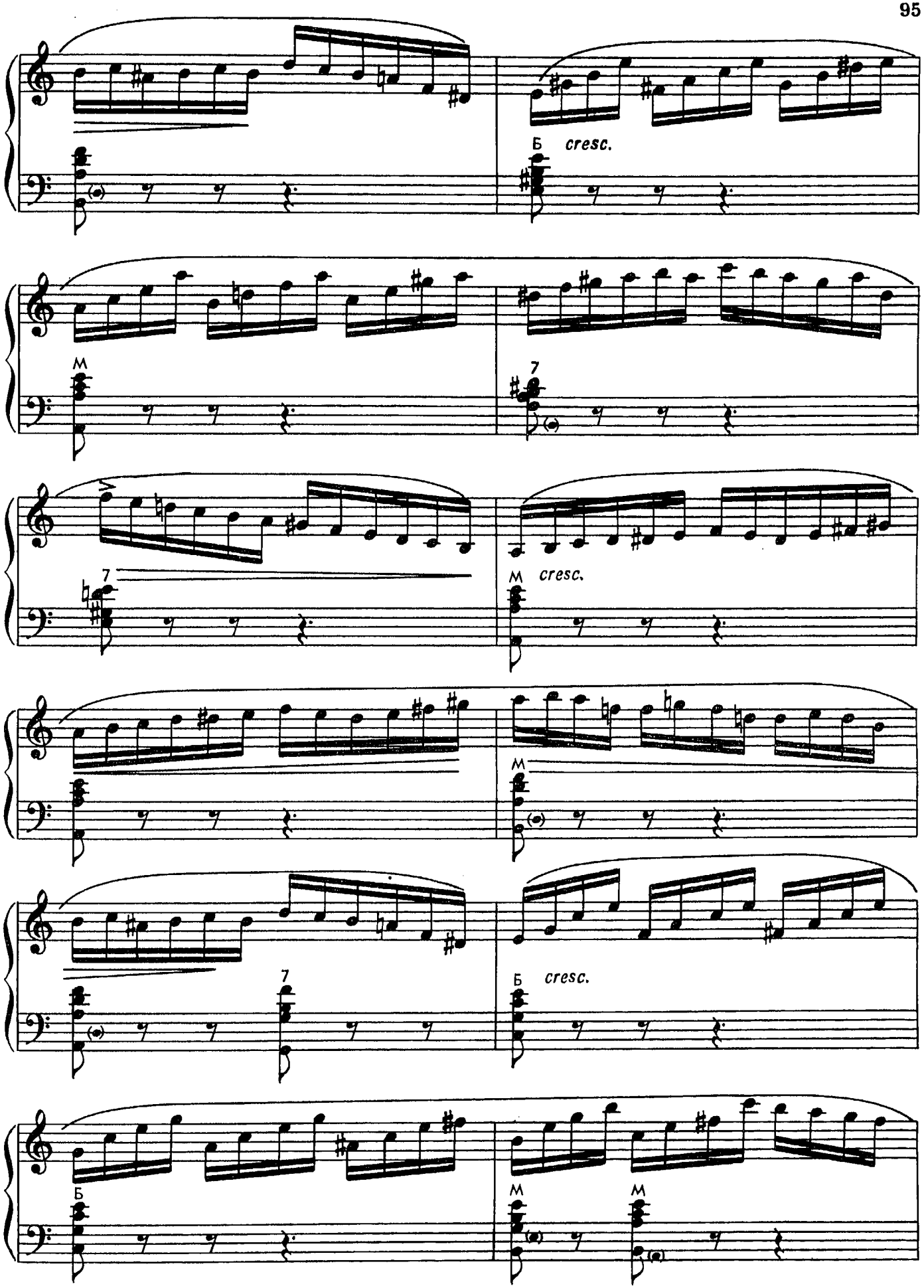

rit.
a tempo
ff m. s.
poco a poco dim.
p

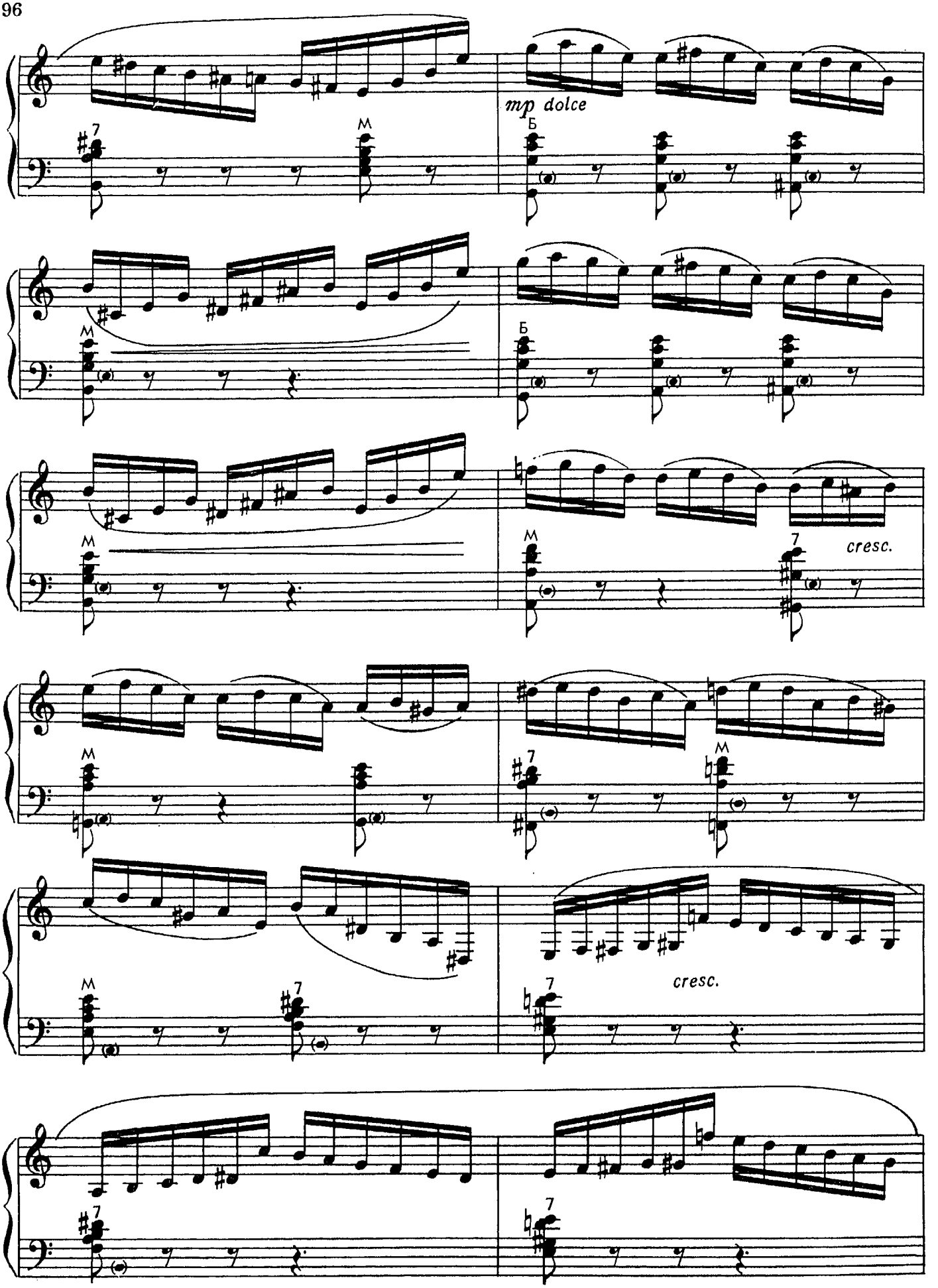


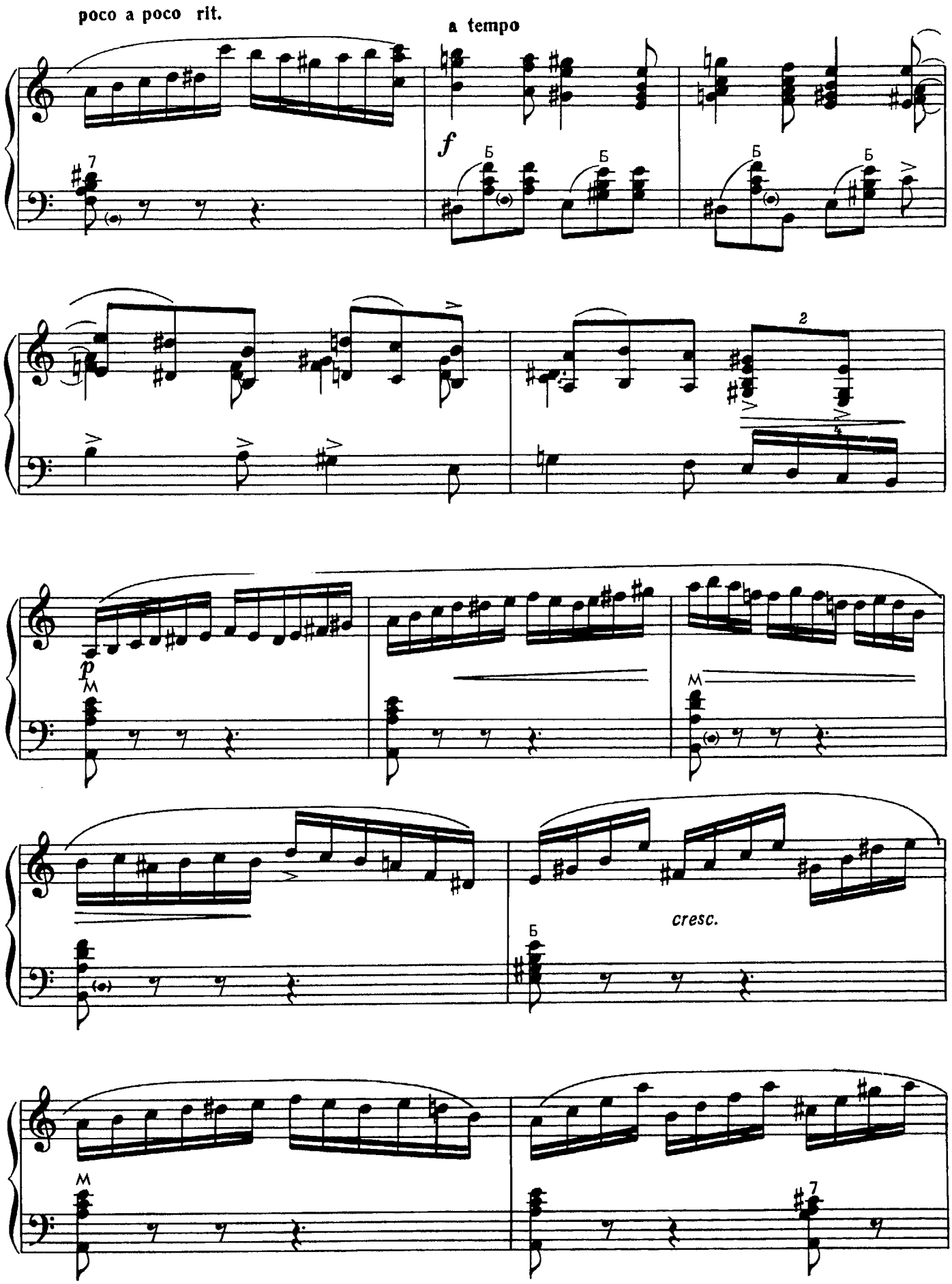
Скерцо II Scherzo

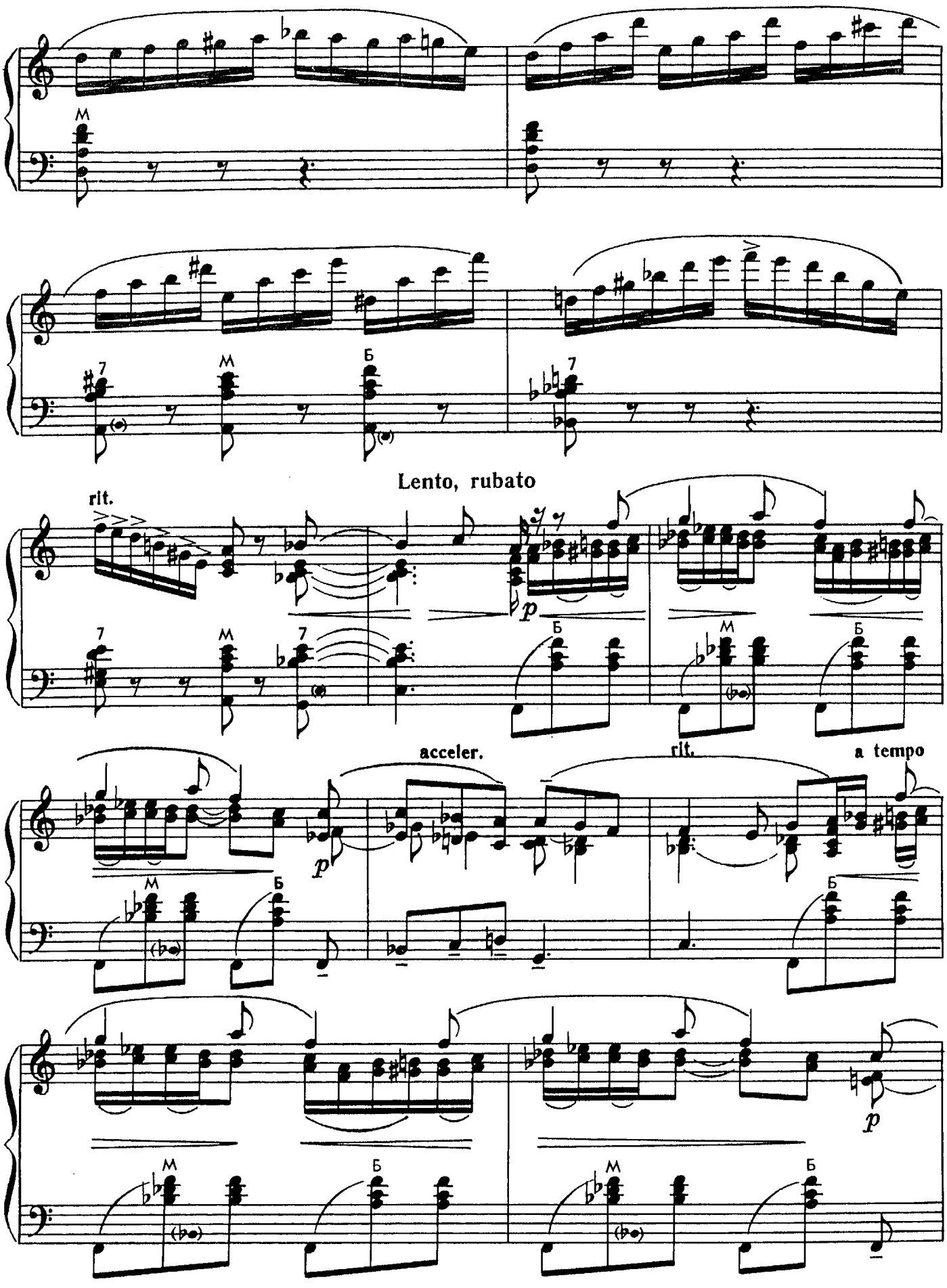
Presto brillante

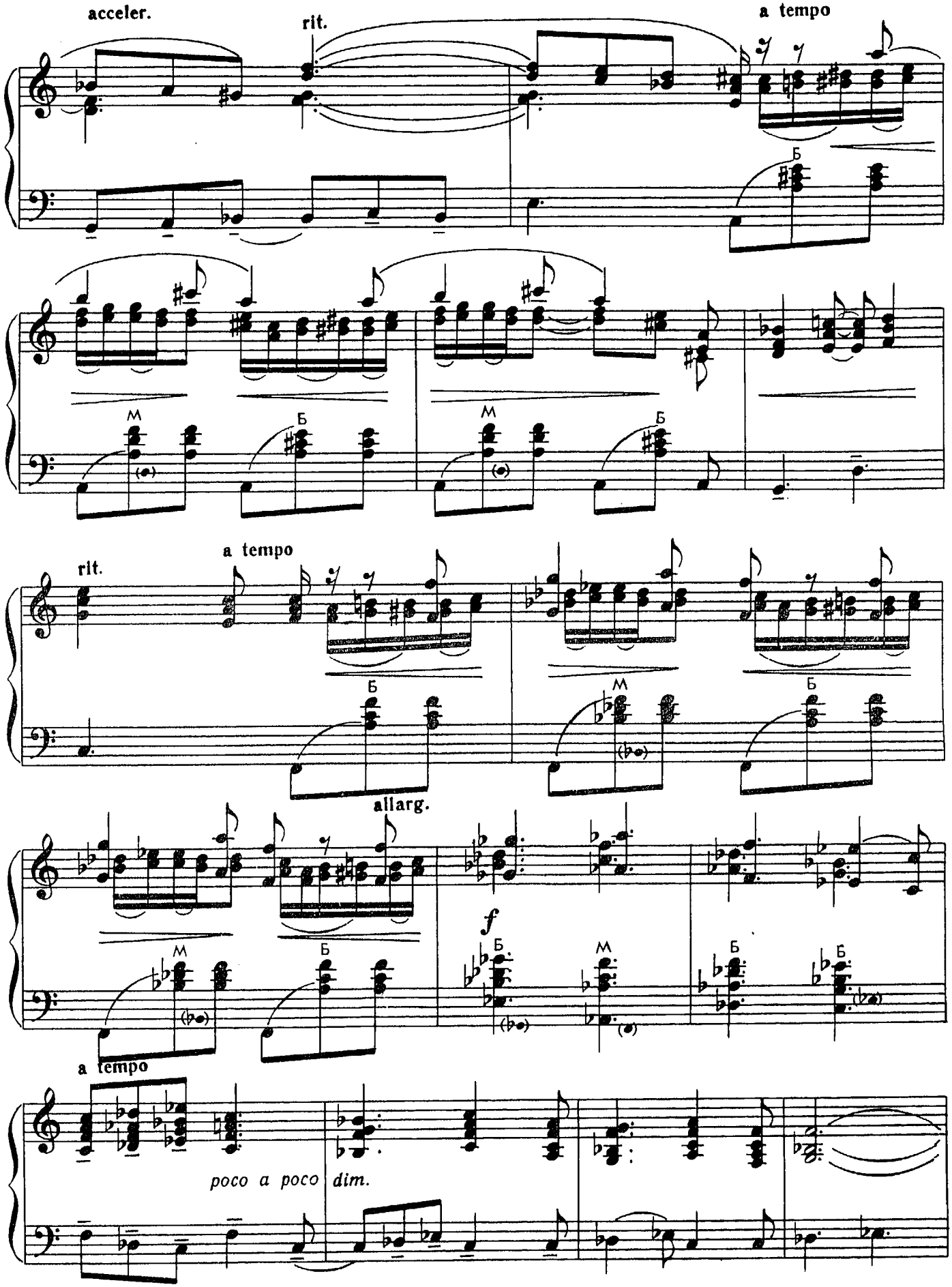


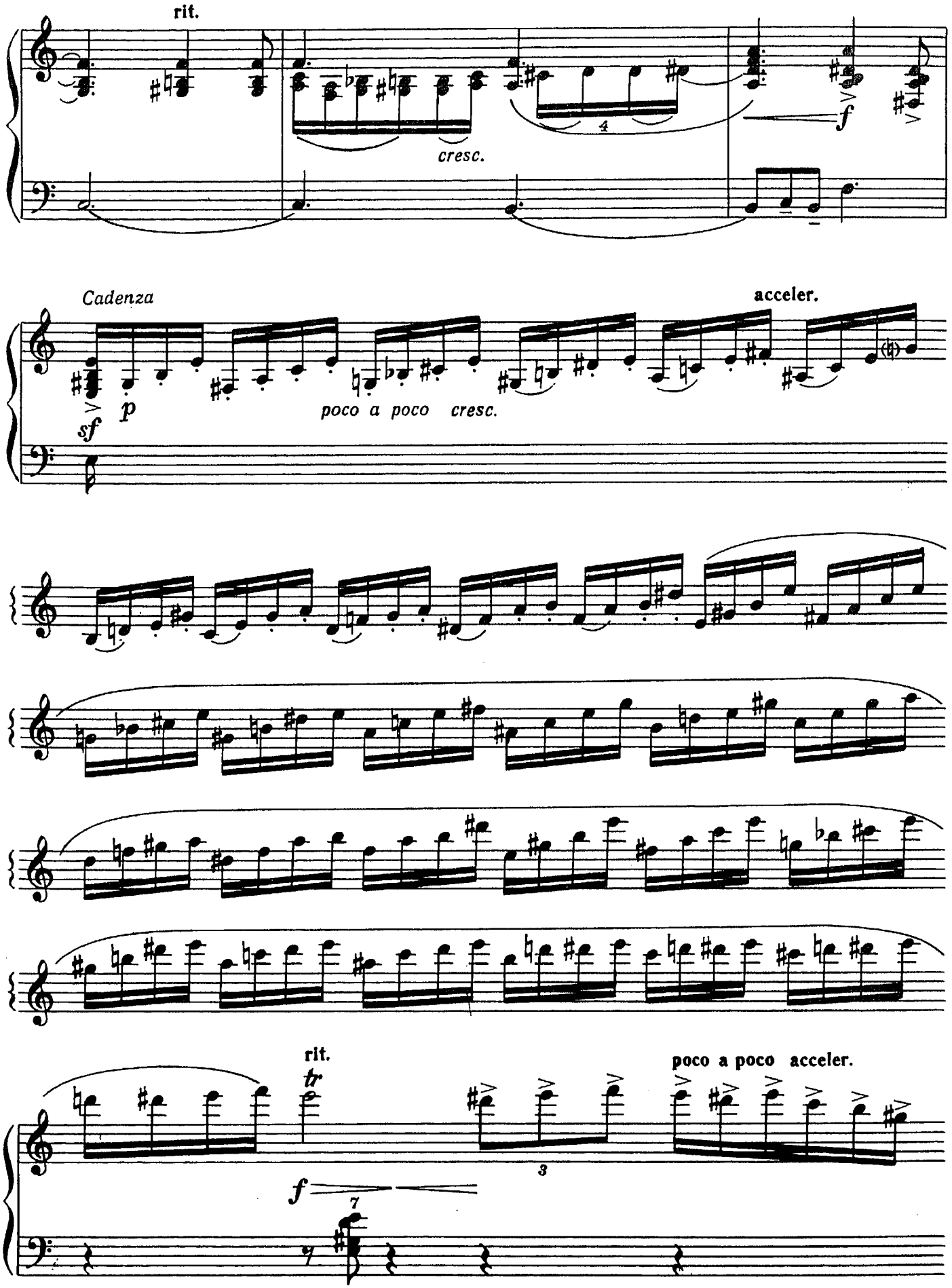

Б
cresc.
M
7
7
M
cresc.
M
7
Б
cresc.
Б
M
M

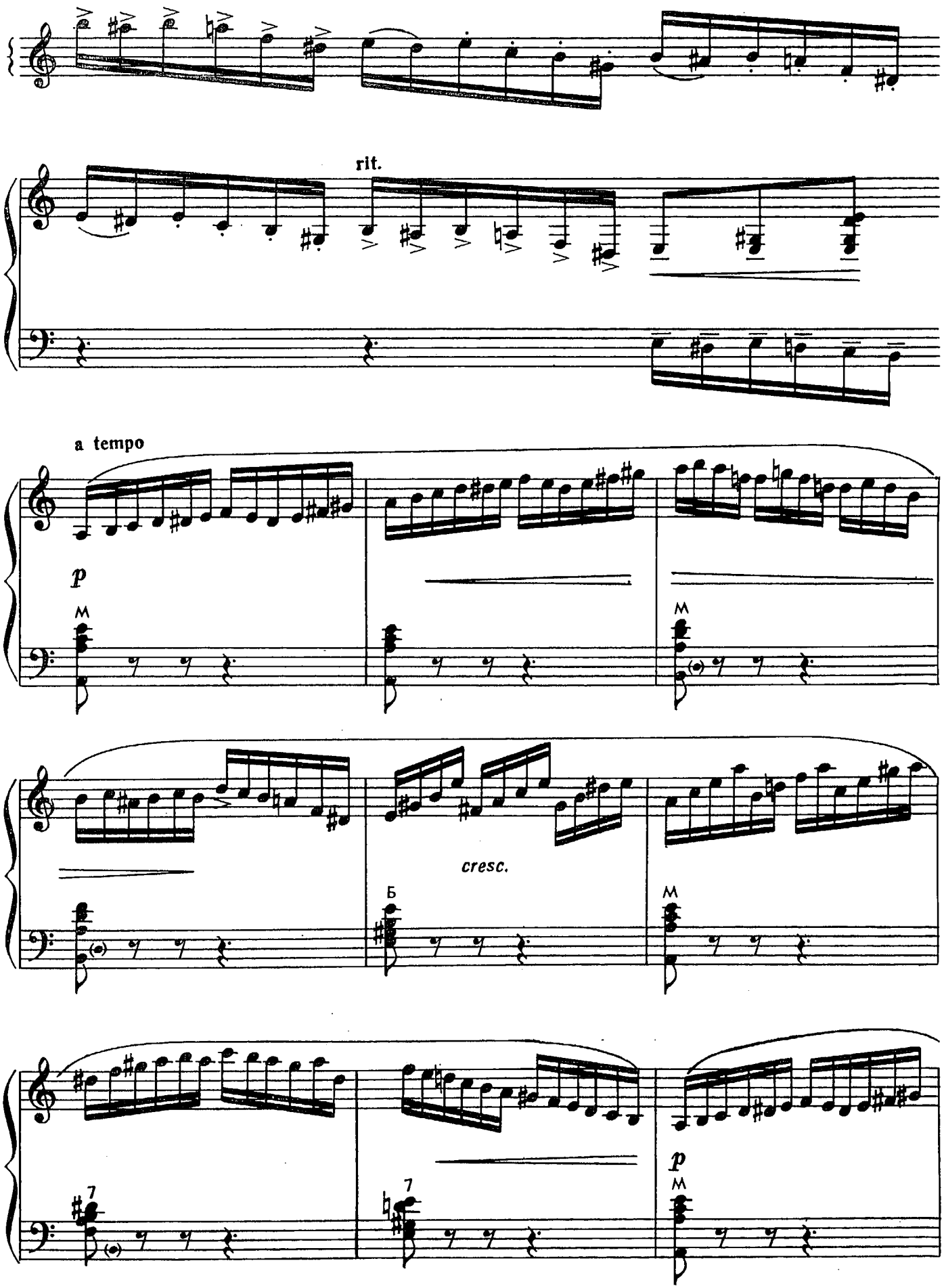

mp dolce
cresc.
cresc.

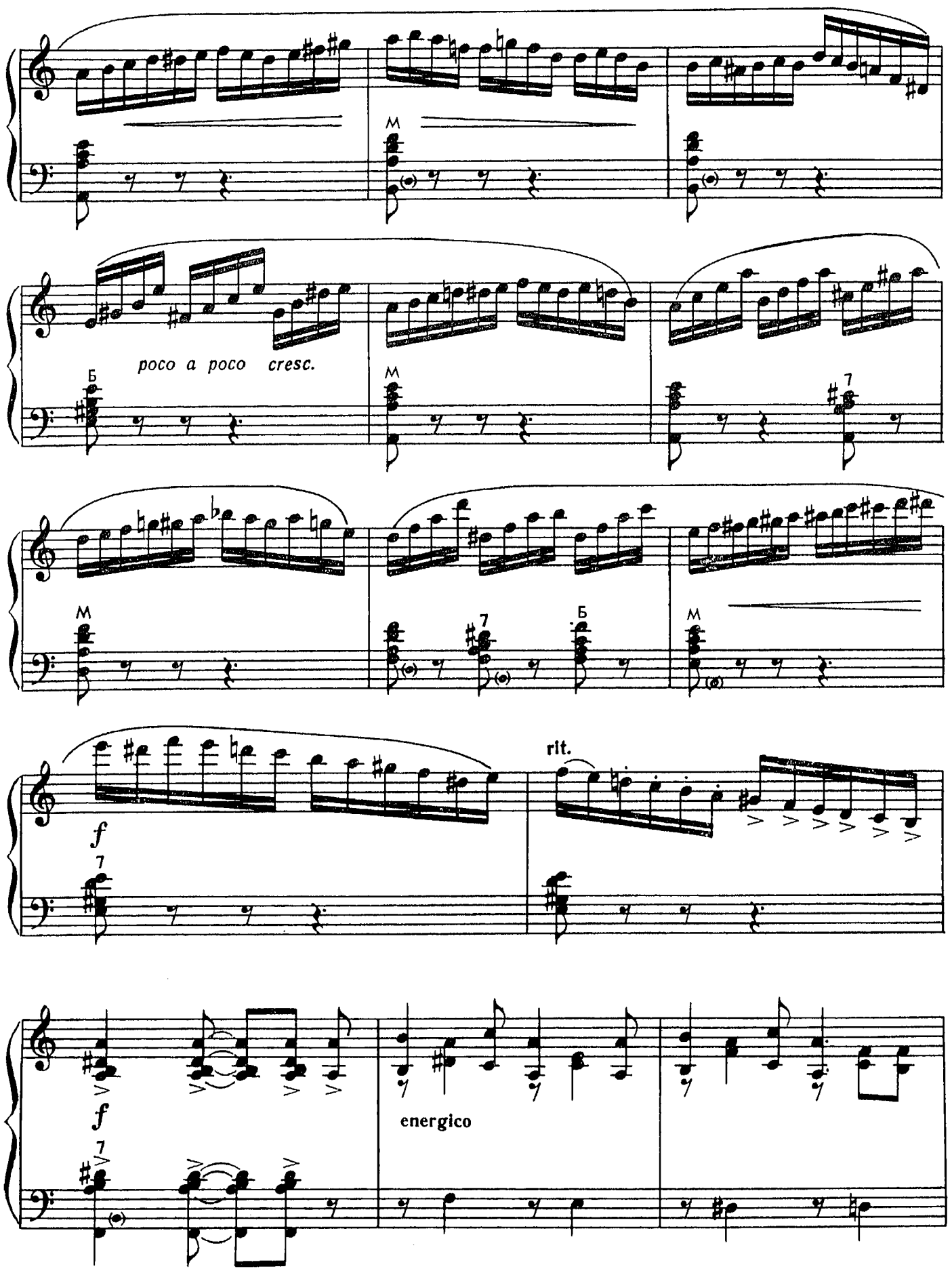

poco a poco rit.
a tempo
f
Б
Б
Б
Б
2
p
M
M
cresc.
Б
M
7

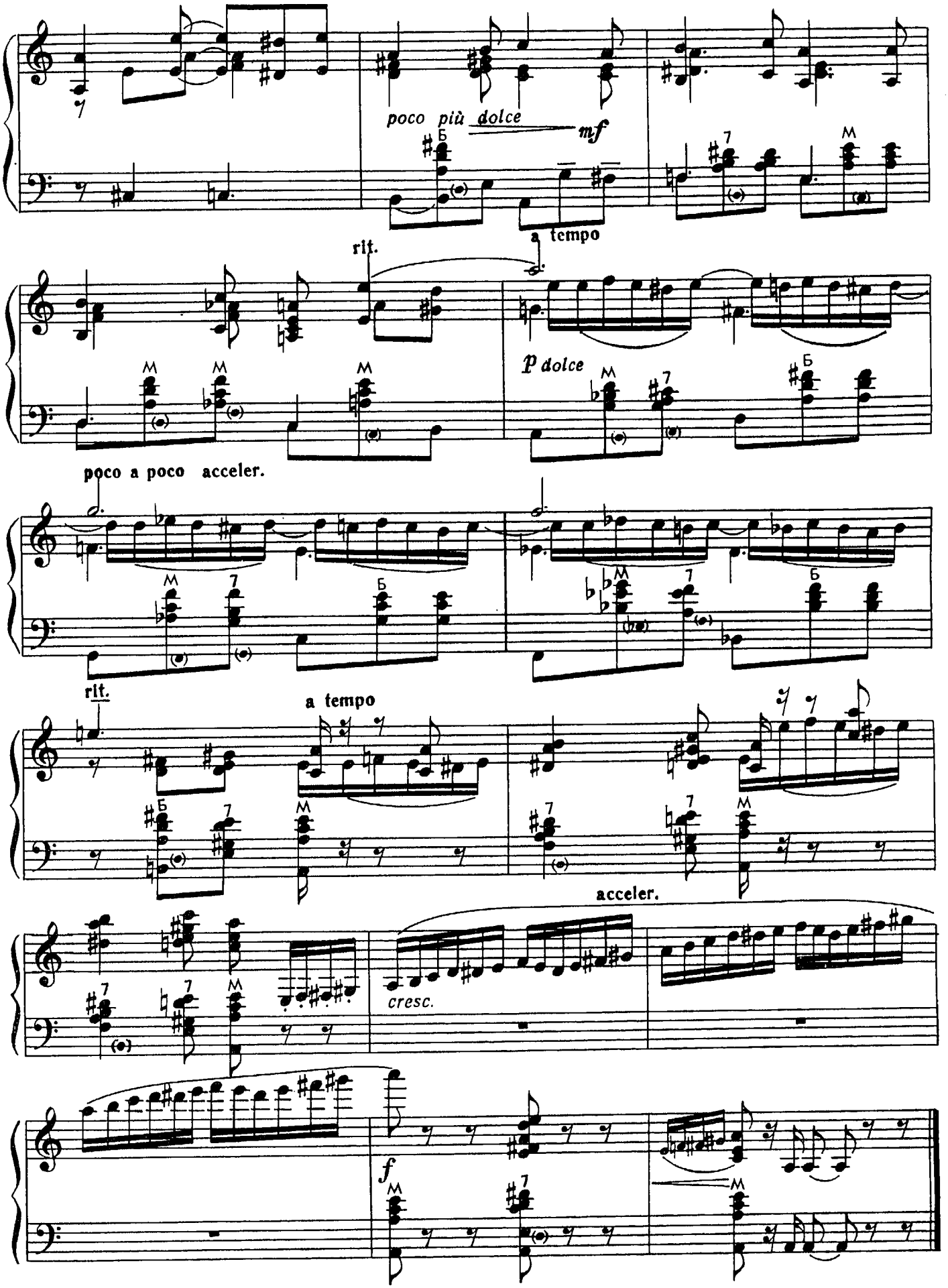

Lento, rubato
rit.
acceler.
rit.
a tempo


acceler.
rit.
a tempo
Б
М
Б
М
Б
rit.
a tempo
Б
М
Б
allarg.
f
Б
М
Б
Б
a tempo
poco a poco dim.

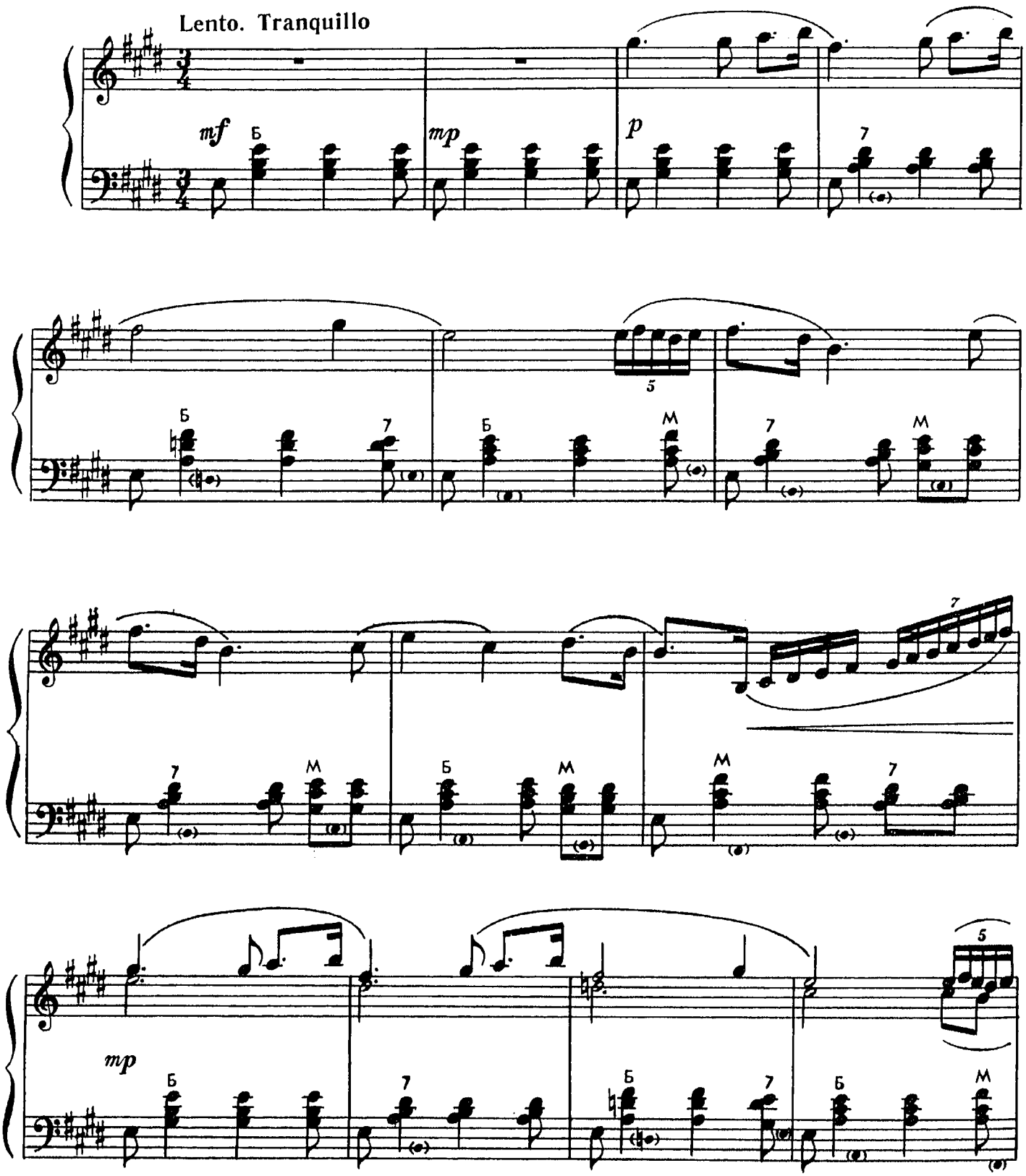

rit.
cresc.
f
Cadenza
acceler.
sf
p
poco a poco cresc.
rit.
tr
poco a poco acceler.
f

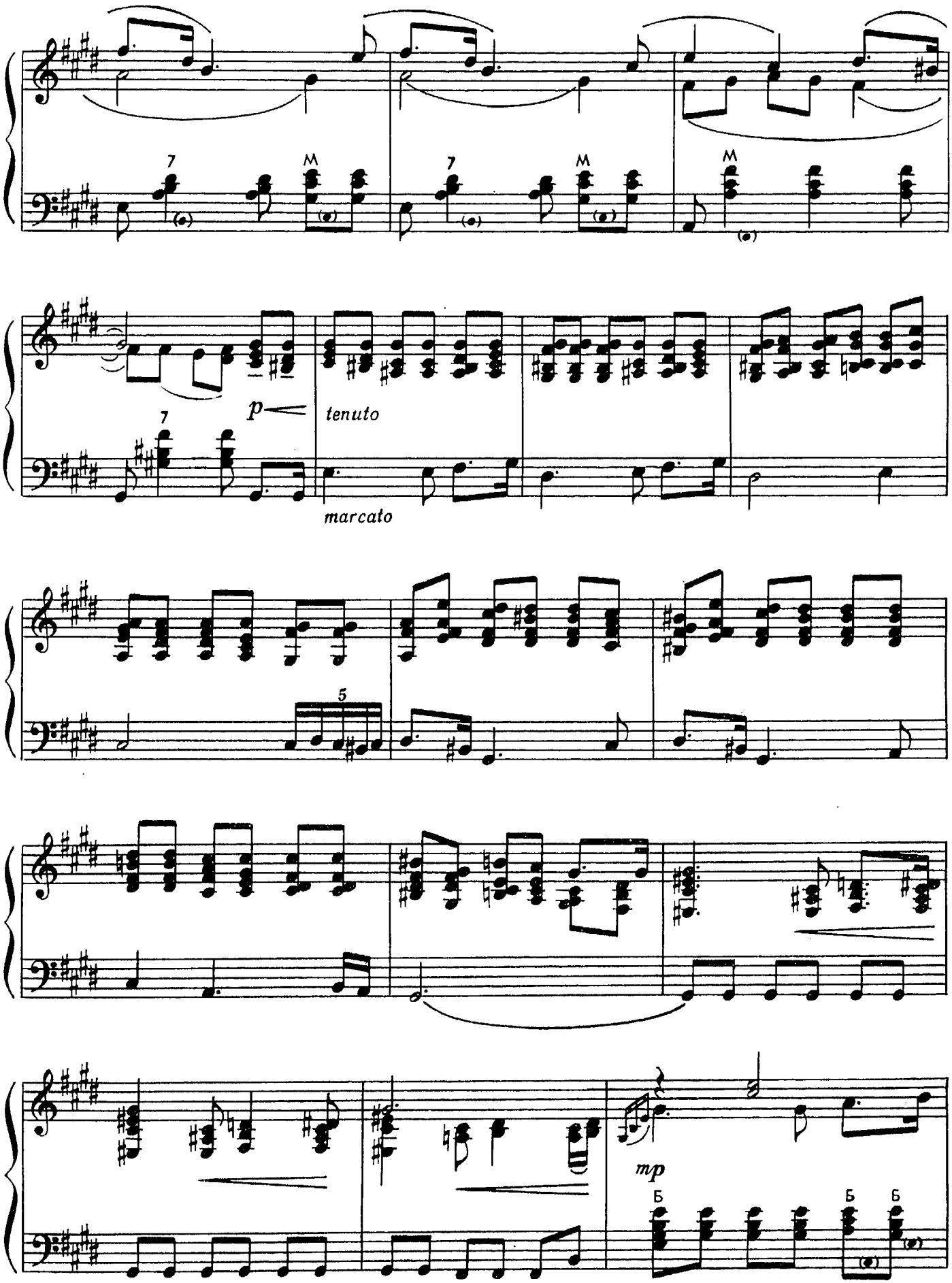

rit.
a tempo
p
cresc.
p

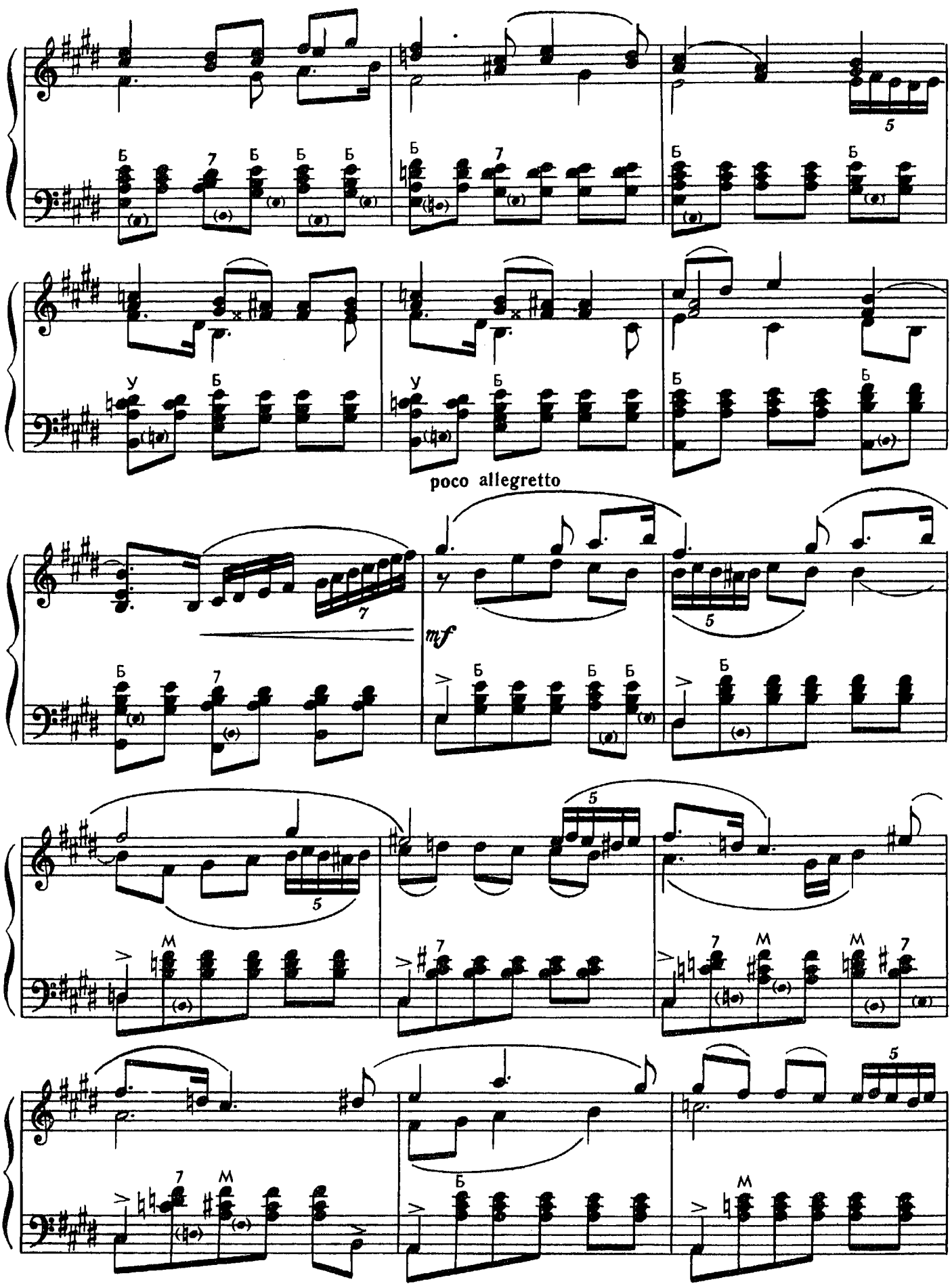

poco a poco cresc.
rit.
f
energico

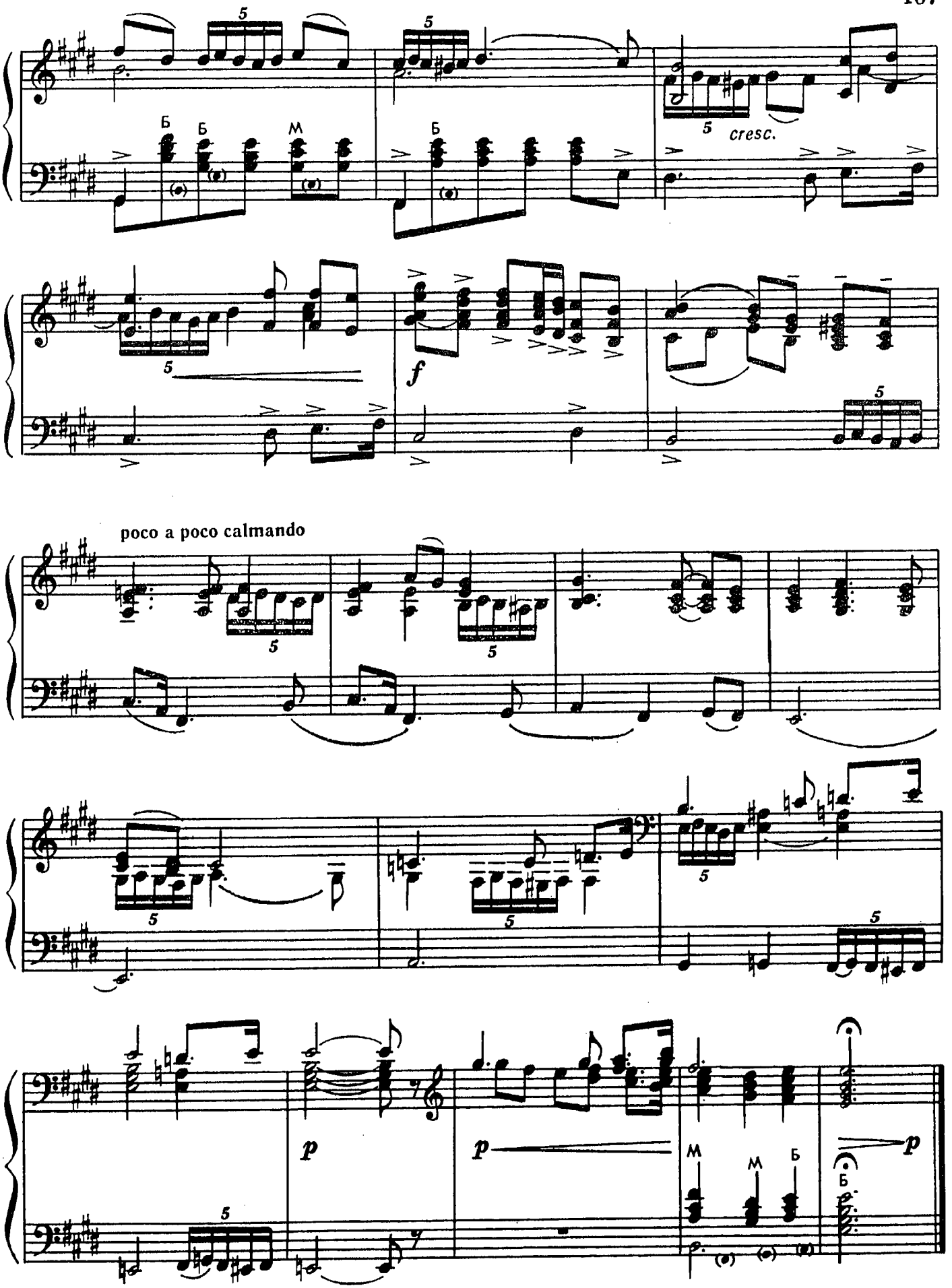

poco più dolce
mf
a tempo
rit.
p dolce
poco a poco acceler.
rit.
a tempo
acceler.
cresc.
f

Ноктюрн III Nocturne

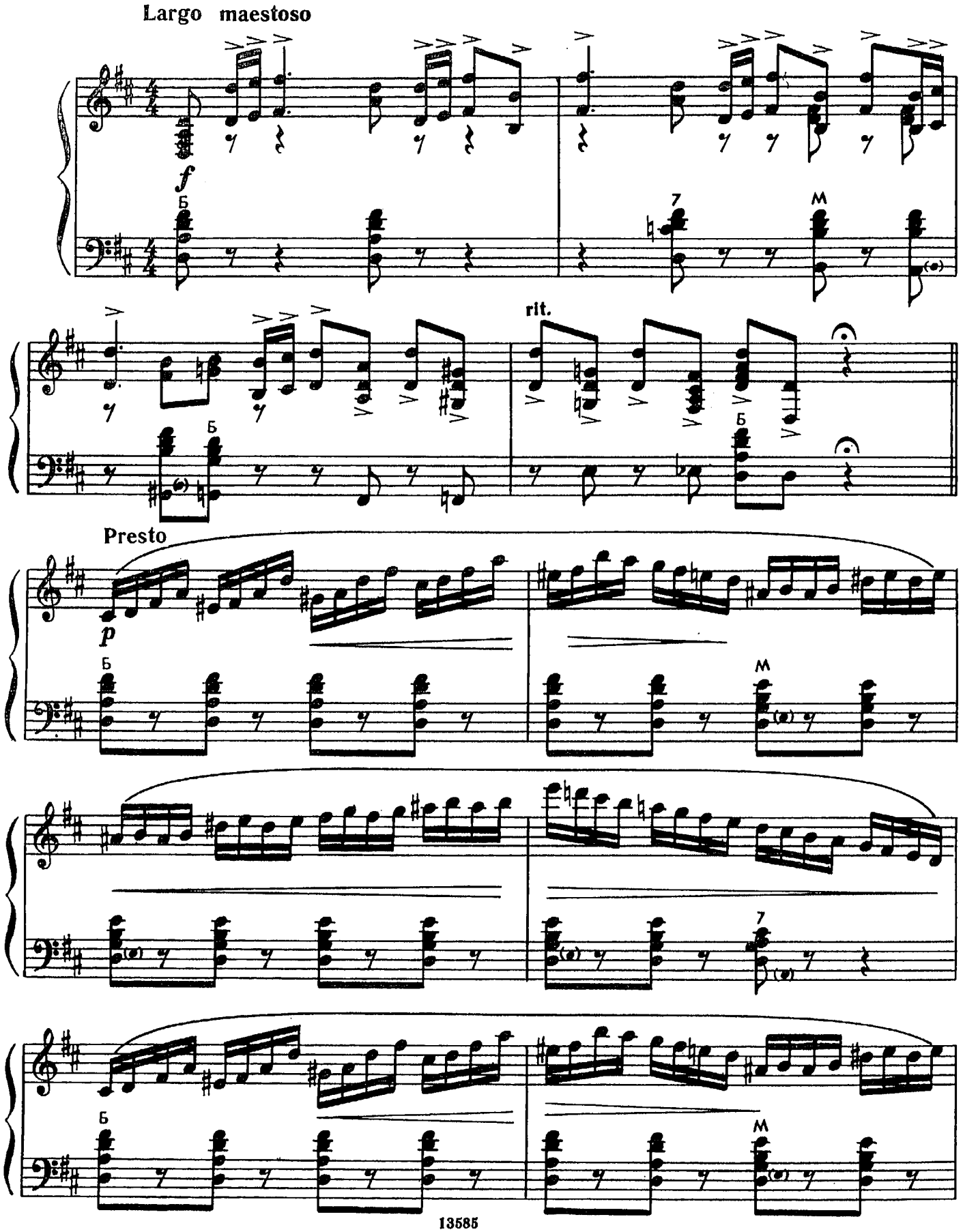


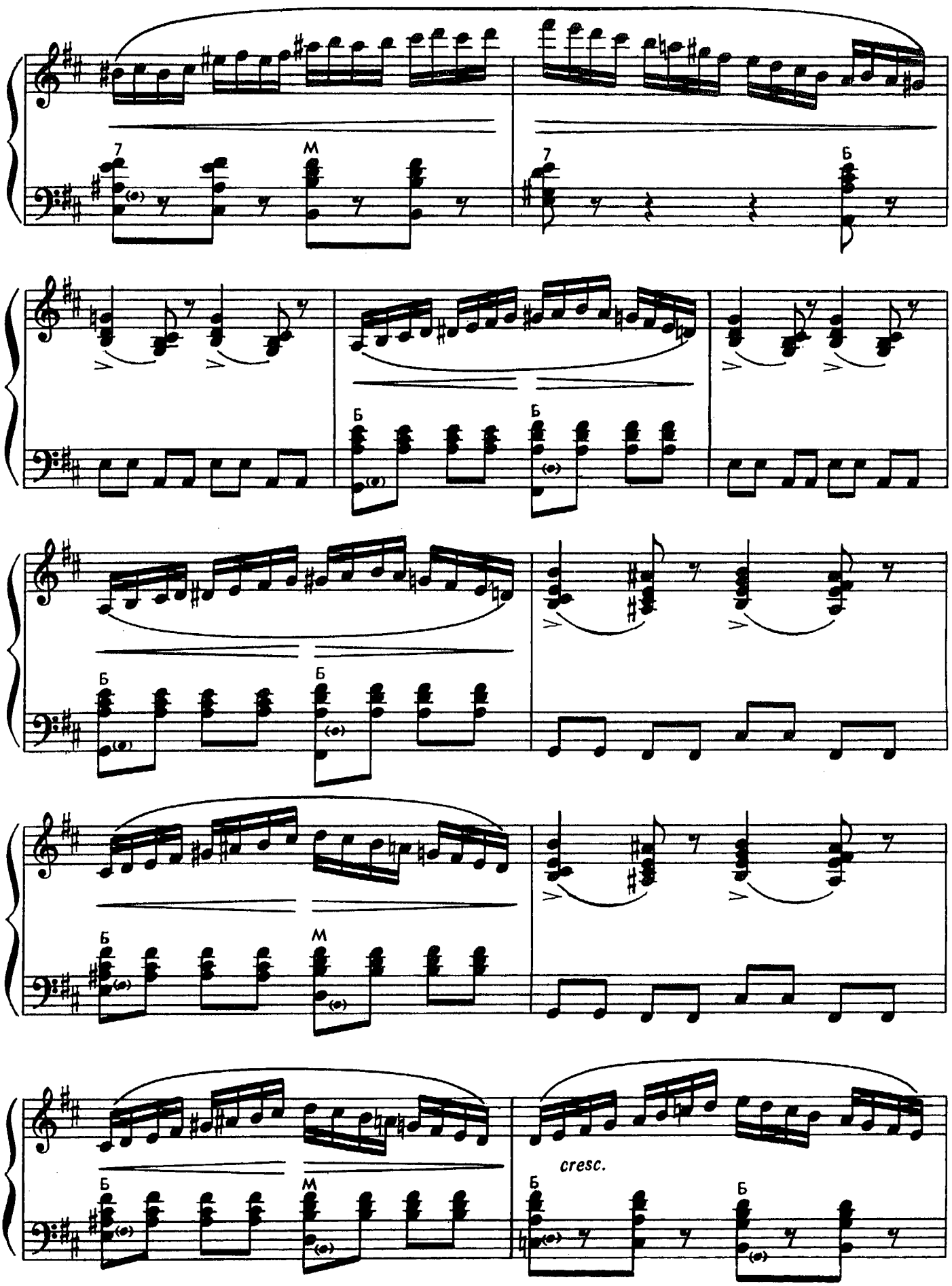

7
M
7
M
M
p
tenuto
7
marcato
5
mp
Б
Б
Б

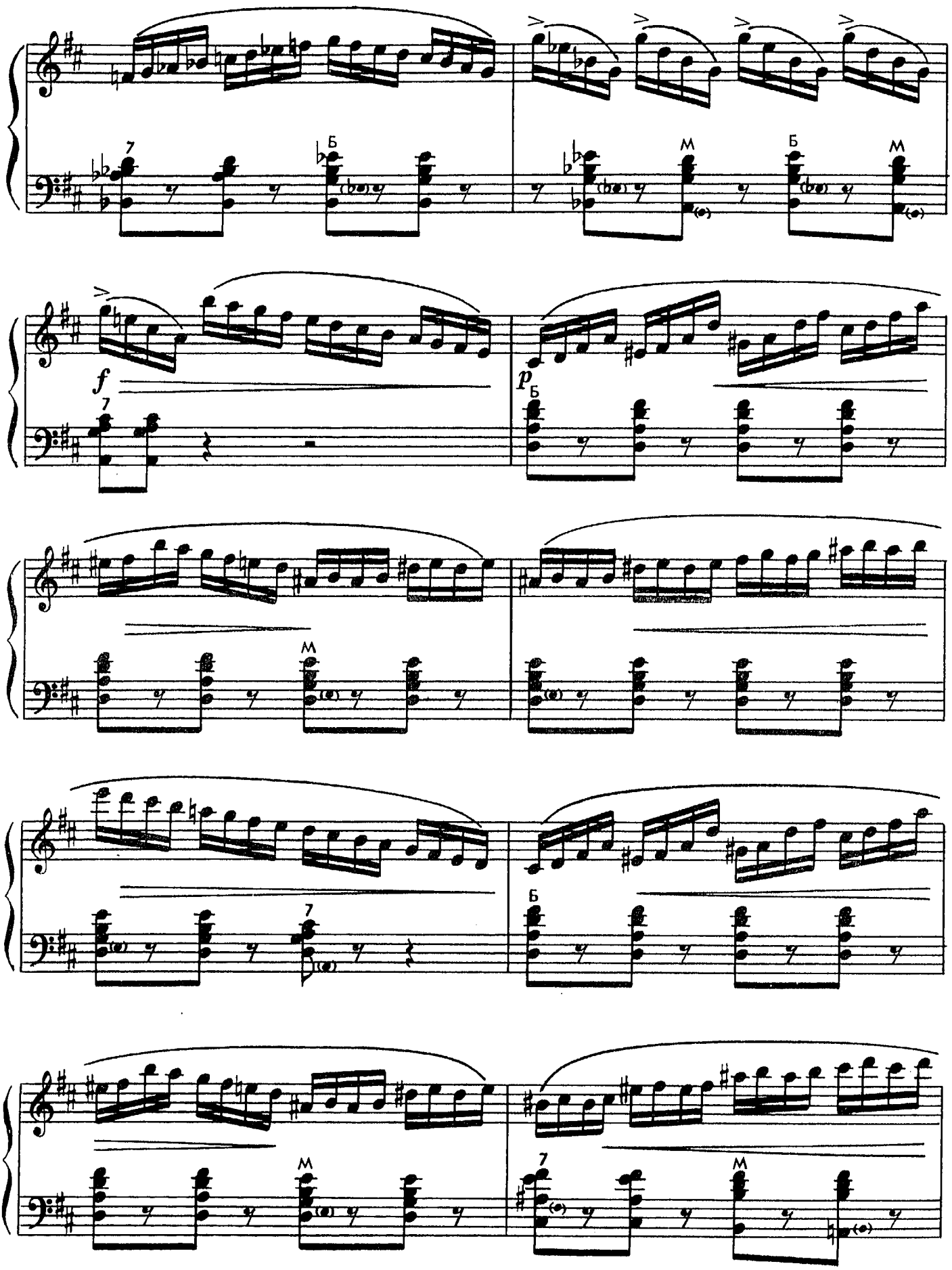

poco allegretto
mf

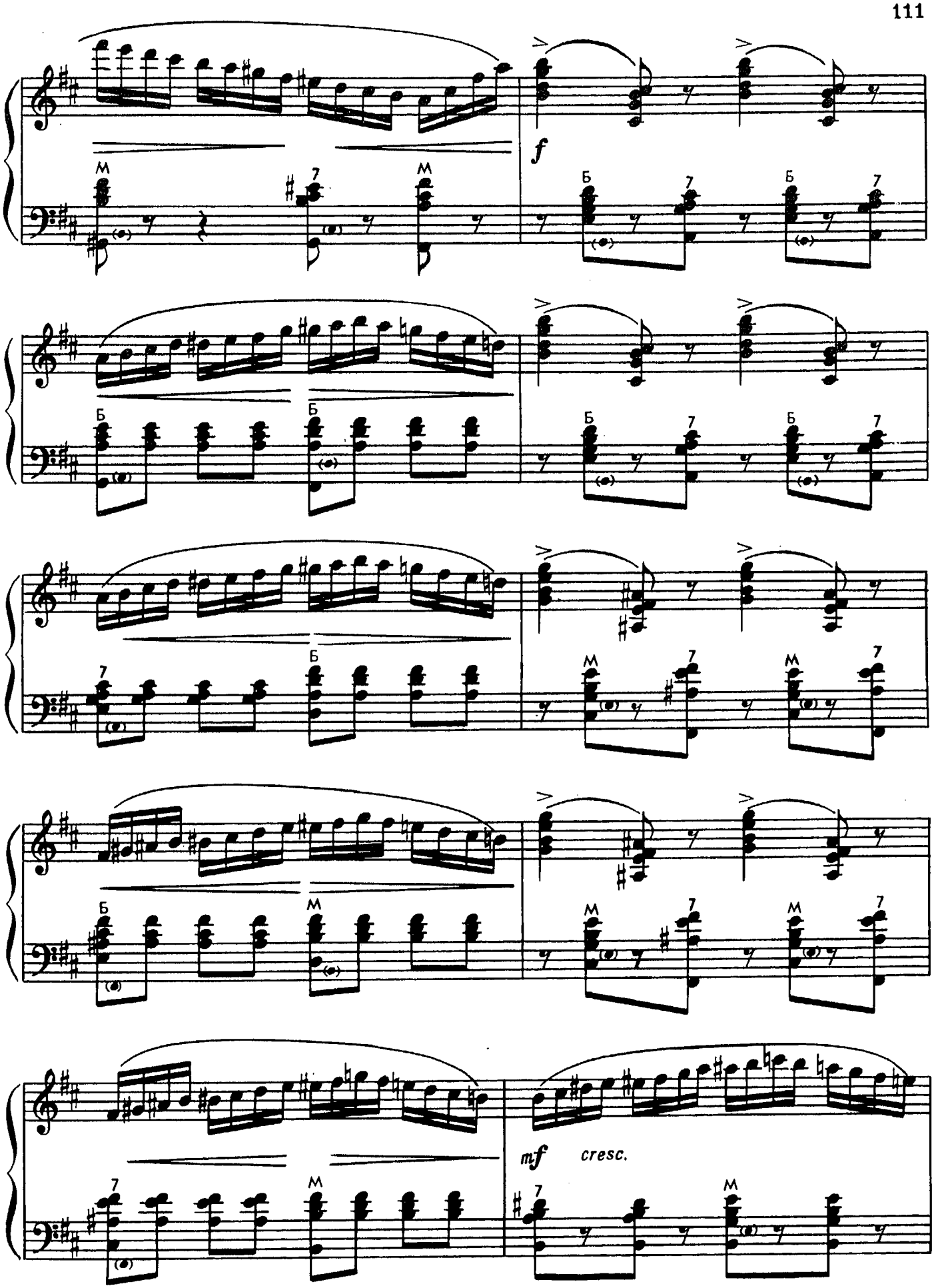

5
Б
Б
М
5
Б
5
cresc.
5
f
5
poco a poco calmando
5
5
5
5
5
p
p
М
М
Б
Б
p
5

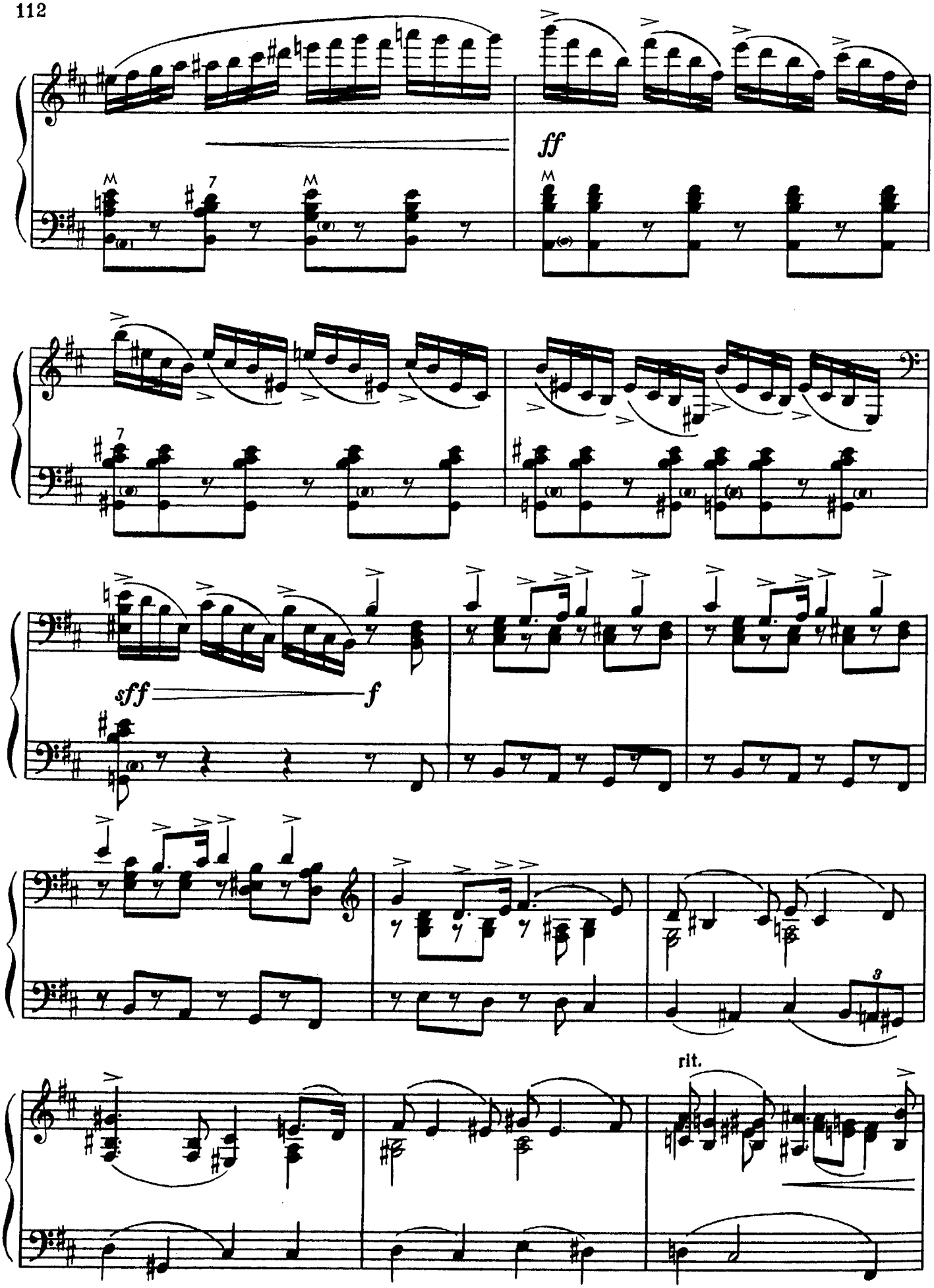
Финал IV Finale

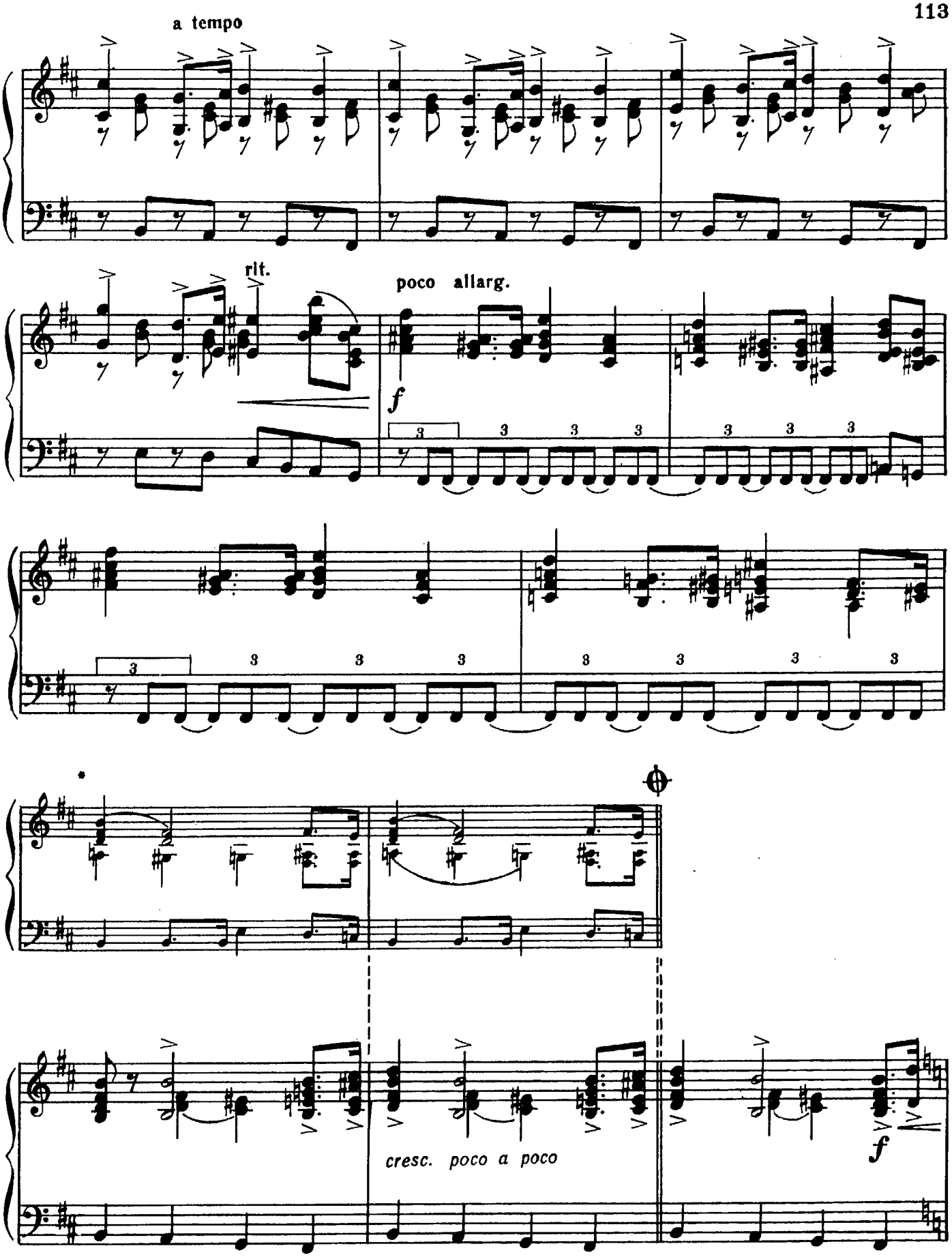



cresc.

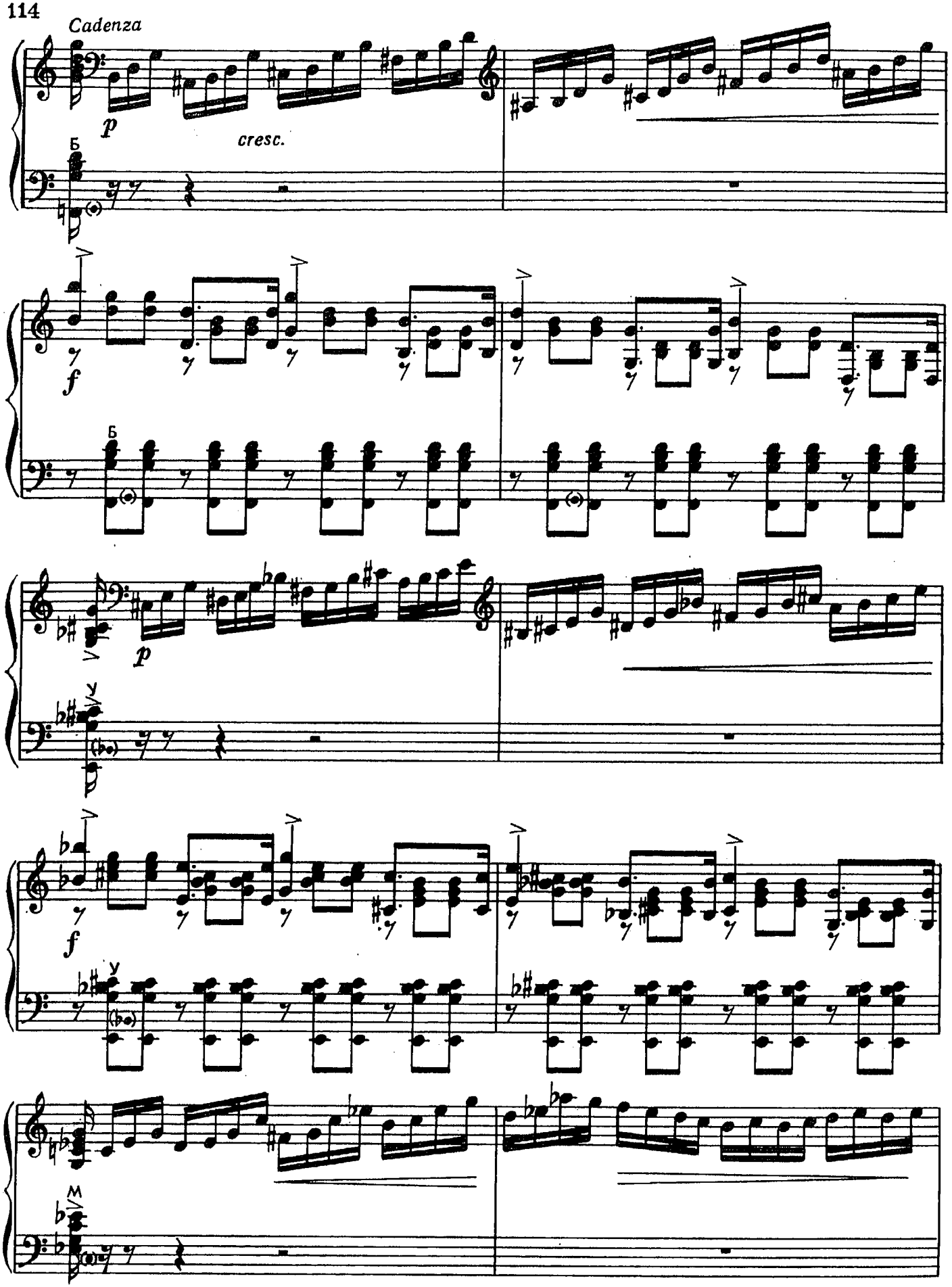

7
Б
М
Б
М
f
7
p
Б
М
7
Б
М
7
М

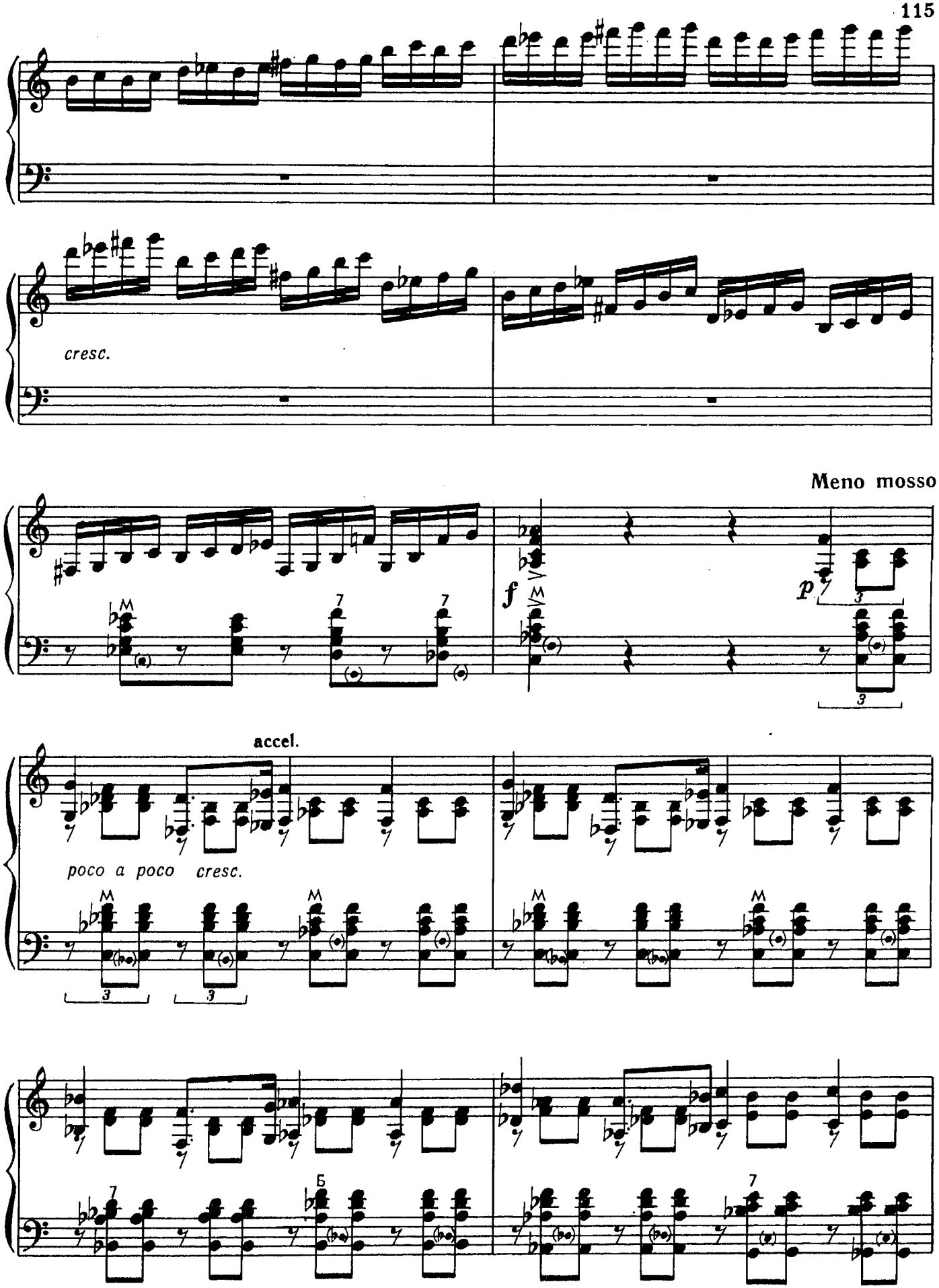

f
mf
cresc.

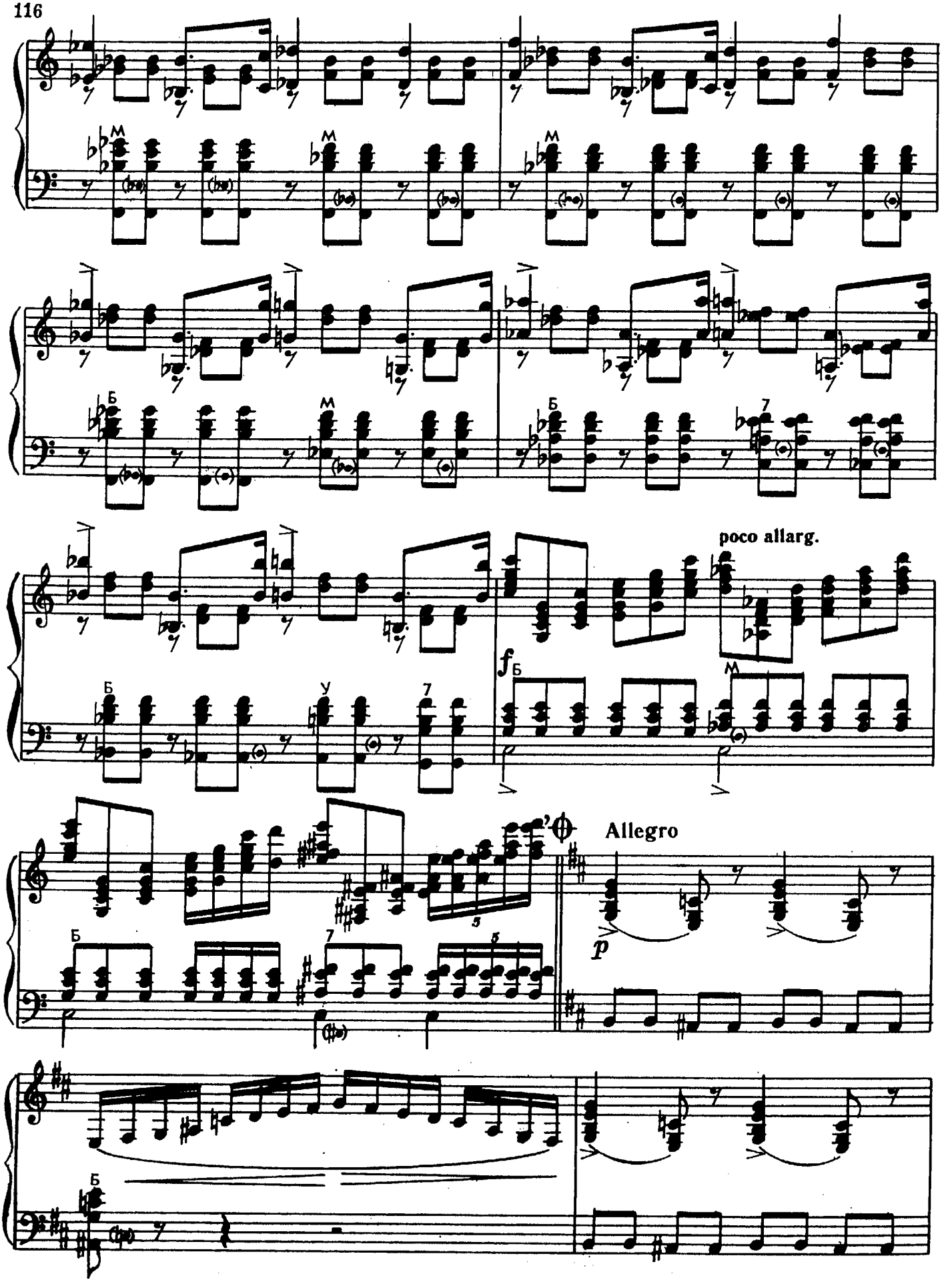

ff
sff
f
rit.

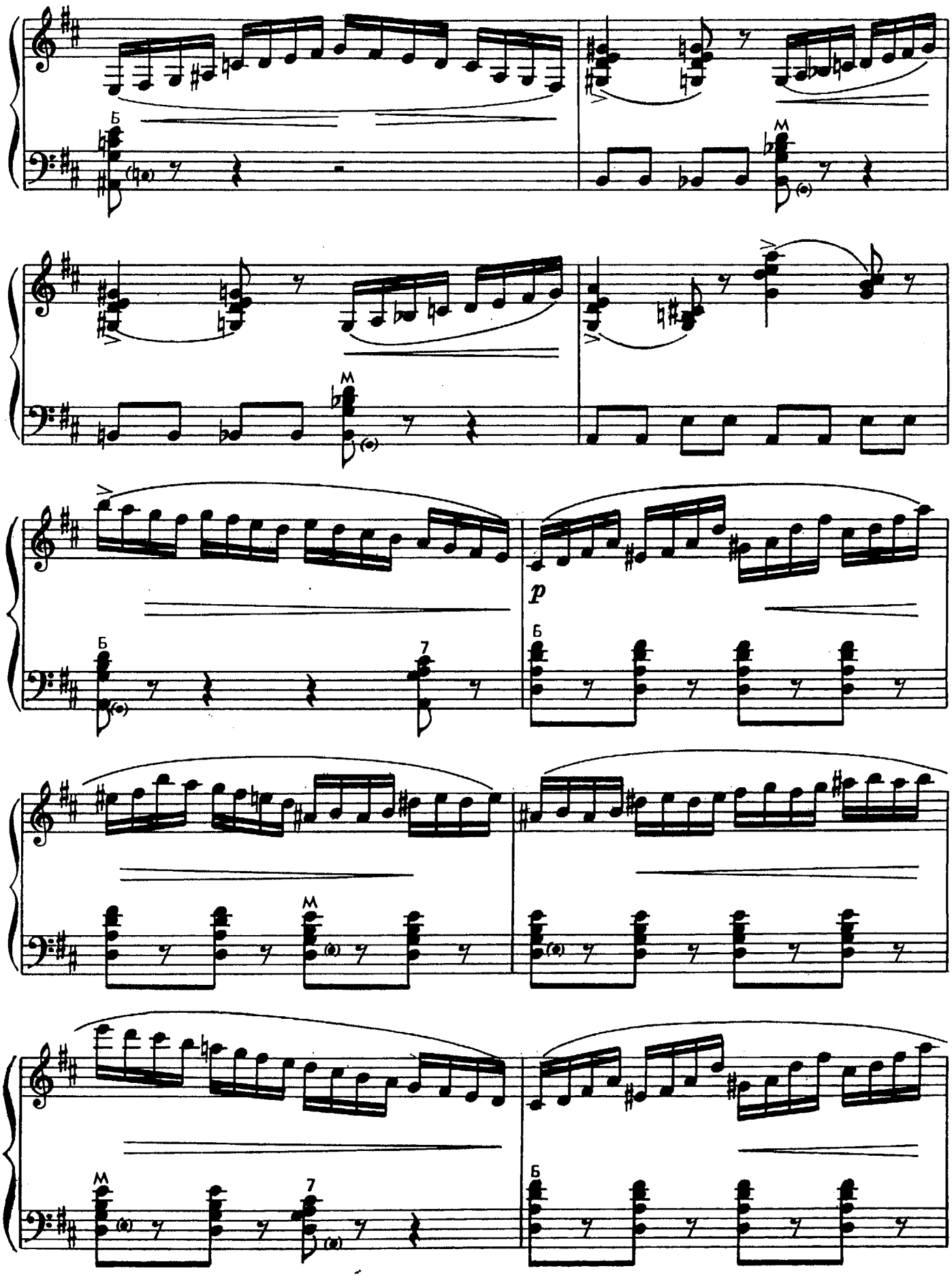


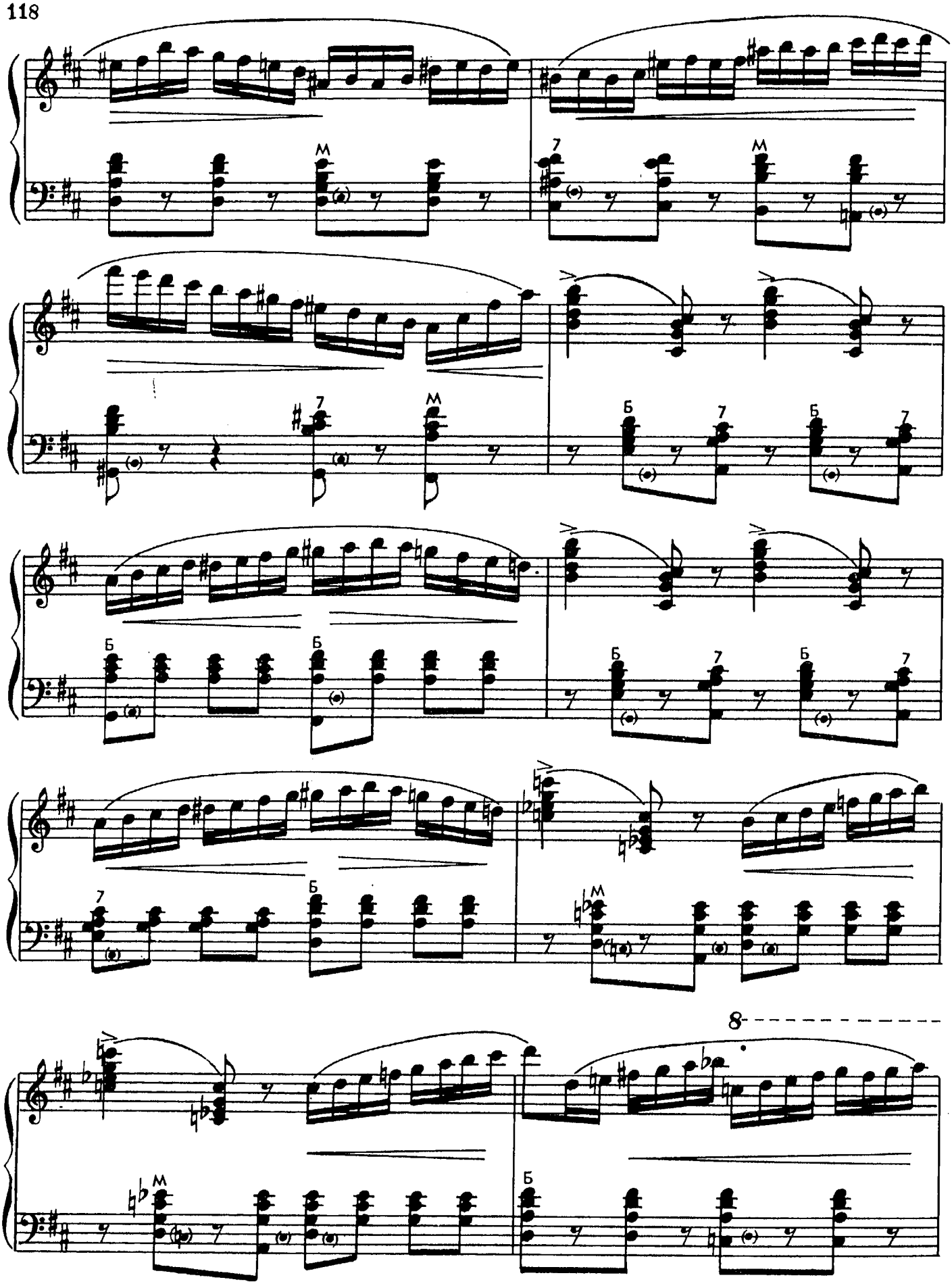
* Вариант для исполнения без каденции.
Version for performing without the Cadenza.

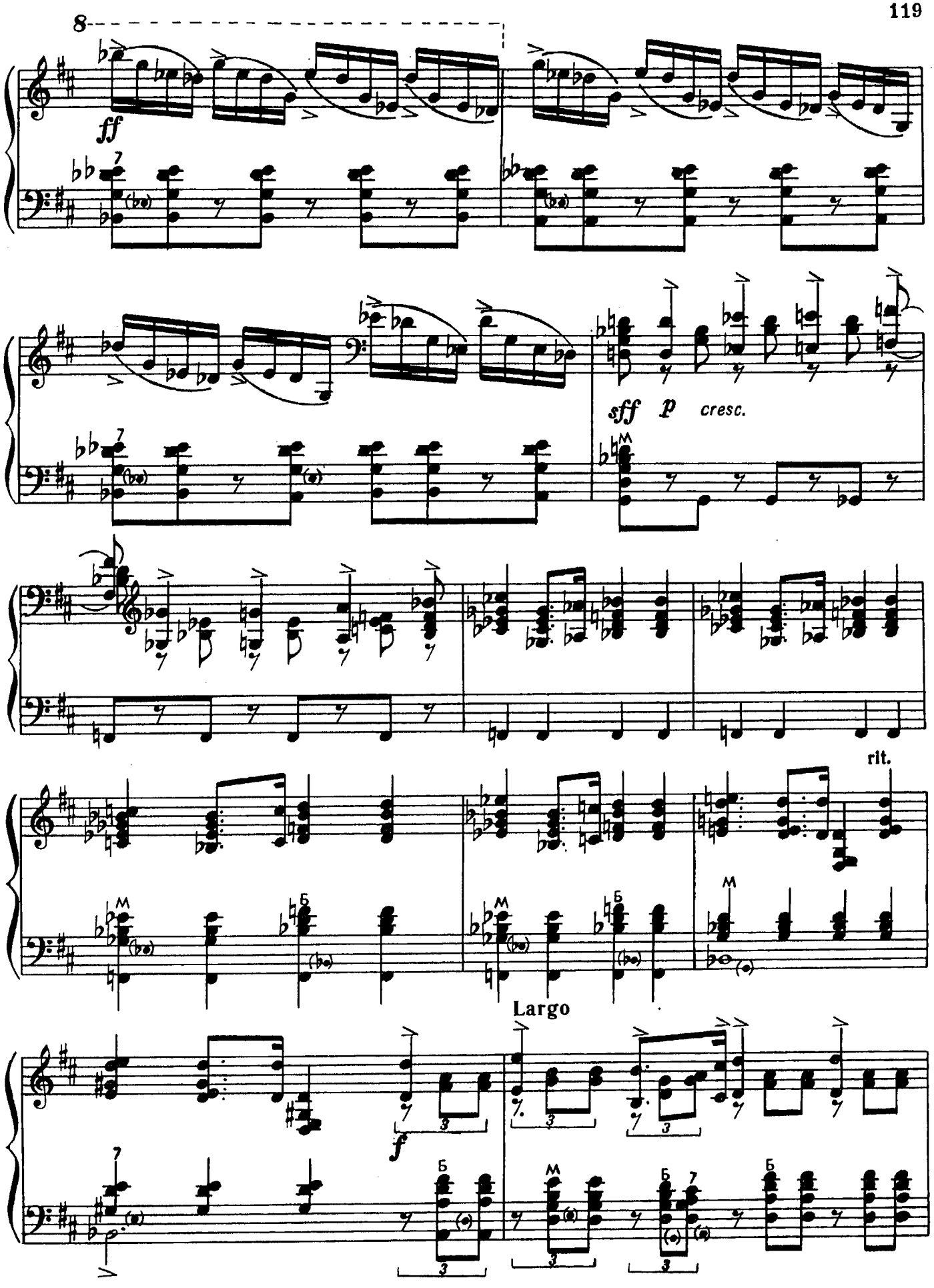

Cadenza
p
cresc.
Б
f
Б
p
У
f
У
M

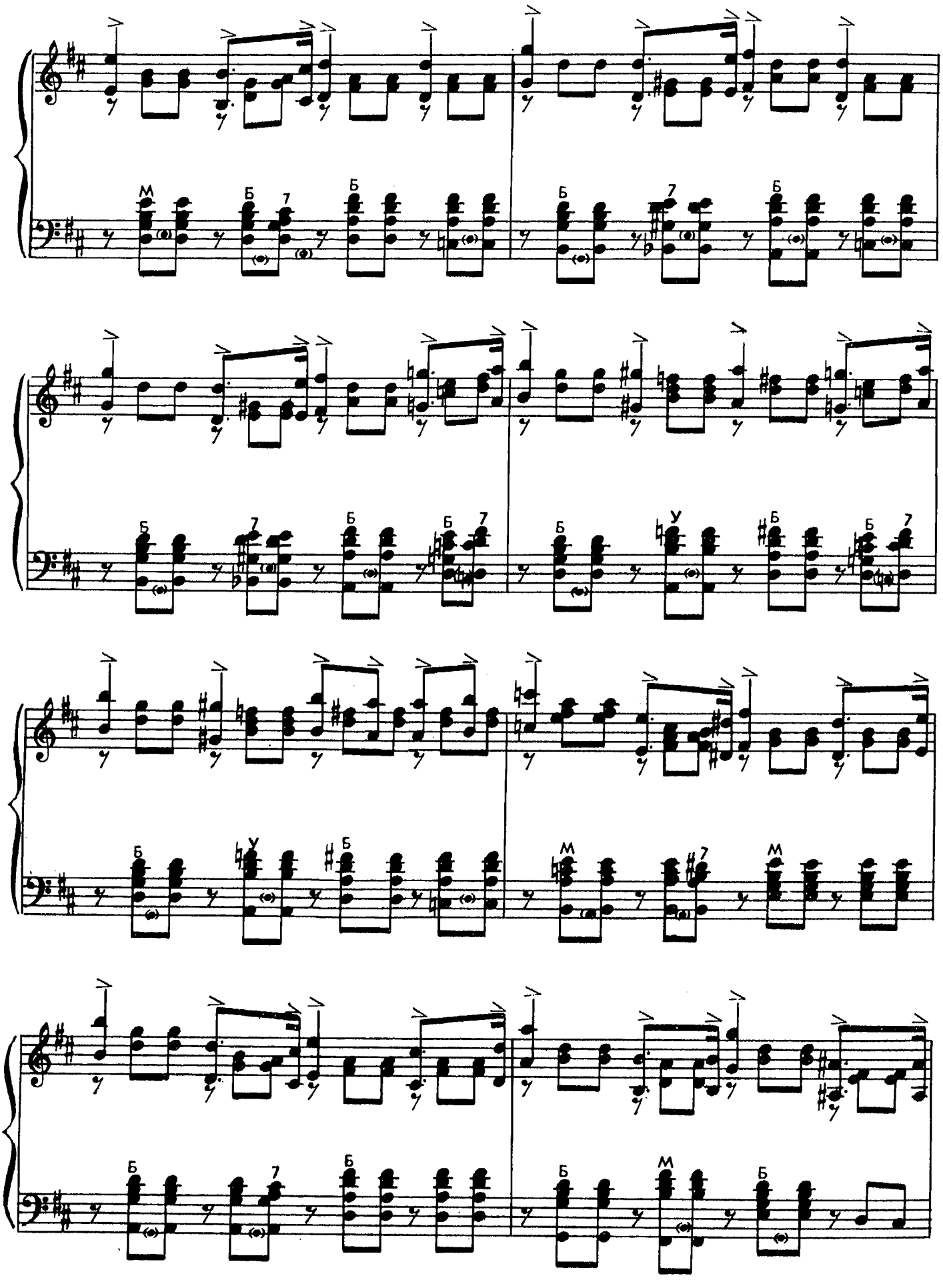

cresc.
Meno mosso
f
p
accel.
poco a poco cresc.

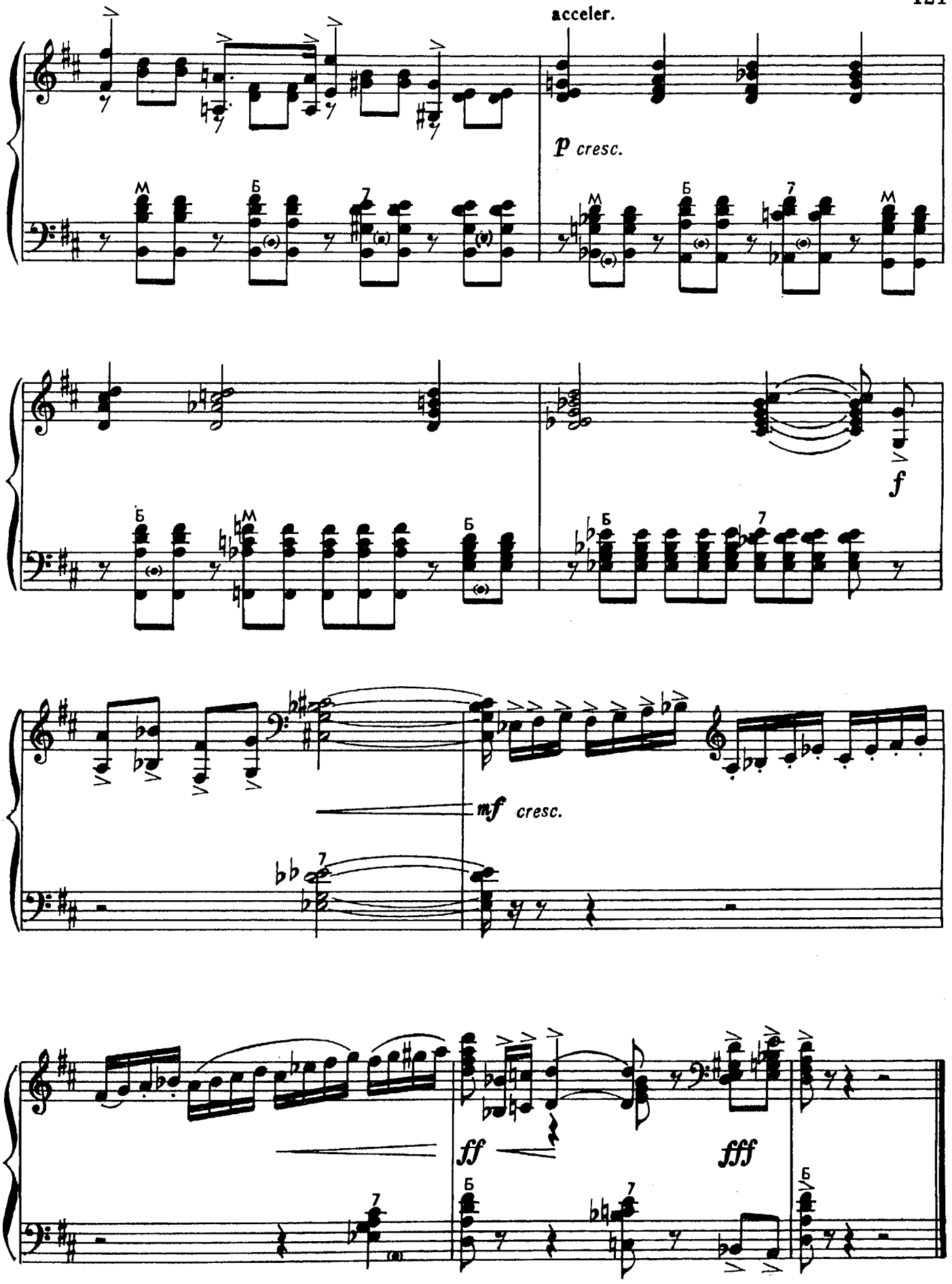

poco allarg.
Allegro
p


Б
М
Б
М
Б
7
p
Б
М
М
7
Б


8

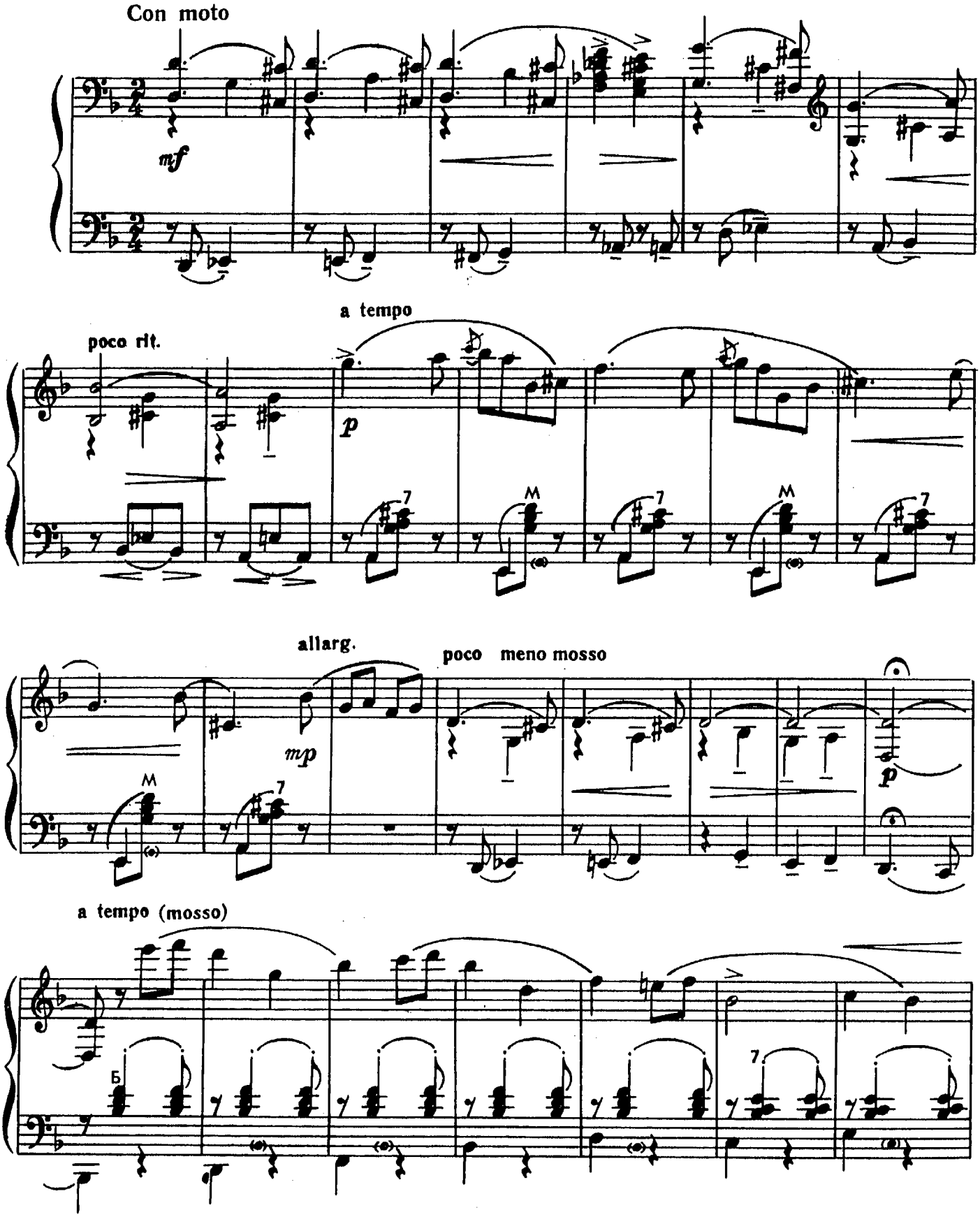

8
ff
sff
p
cresc.
rit.
Largo
f

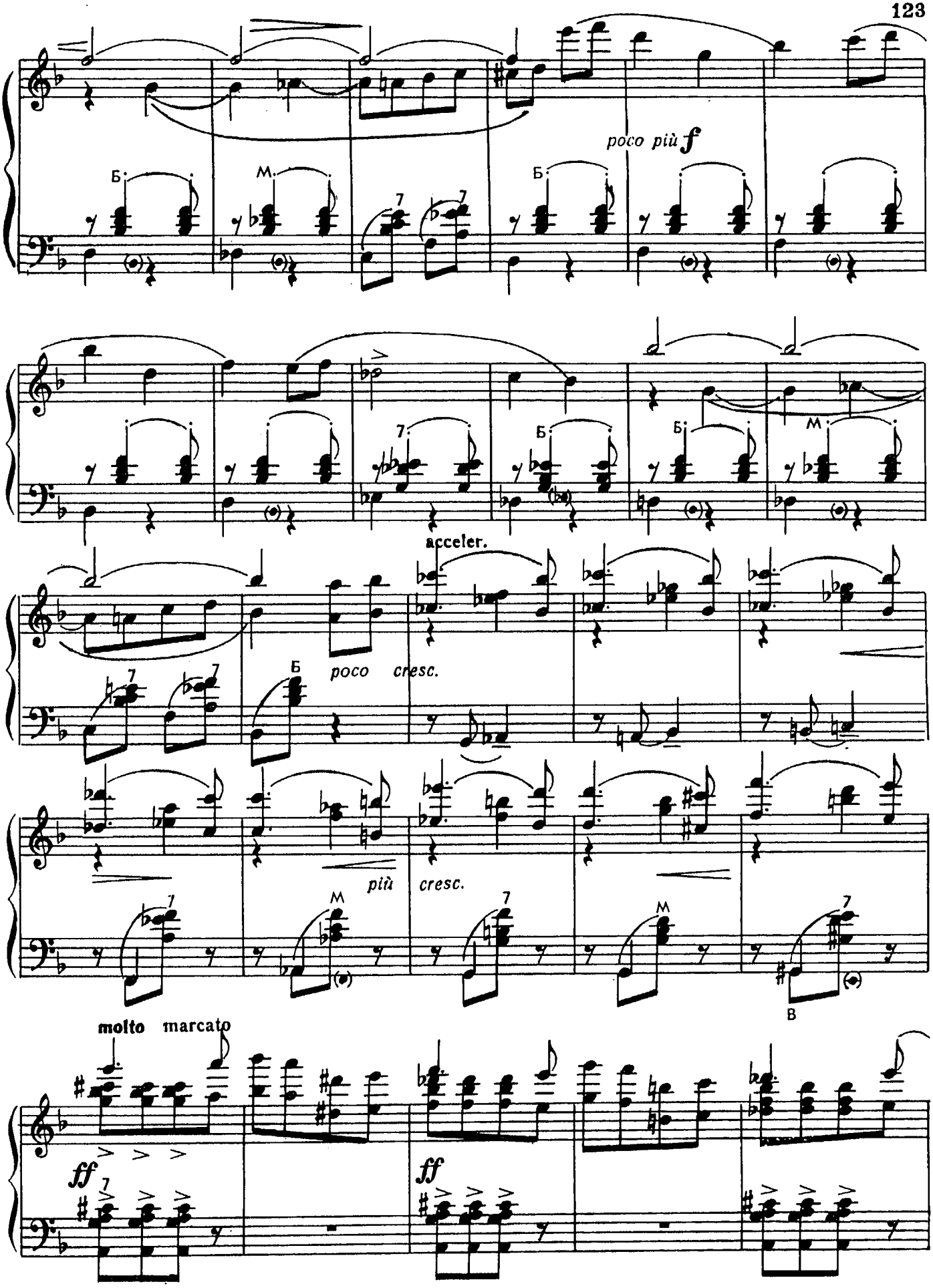


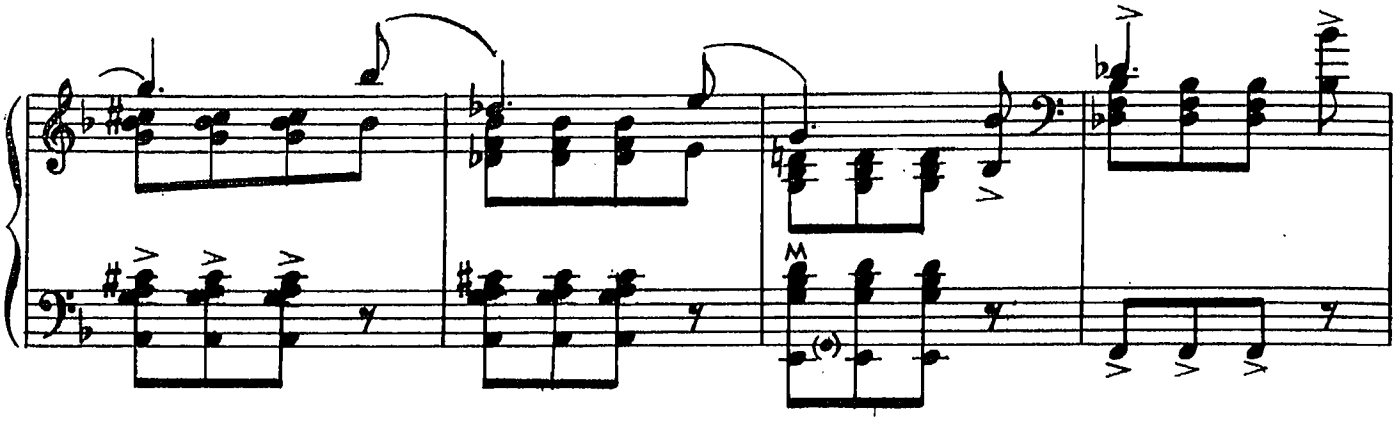

acceler.
p cresc.
f
mf cresc.
ff
fff

ПАТЕТИЧЕСКАЯ ИМПРОВИЗАЦИЯ (1957) PATHETIC IMPROVISATION

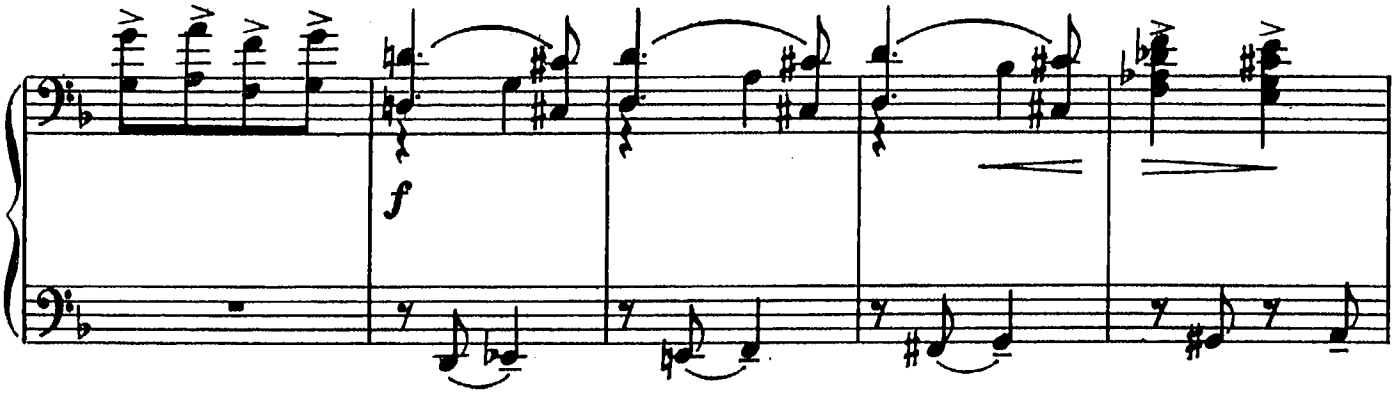
Ю. ШИШАКОВ
Vu. SHISHAKOV

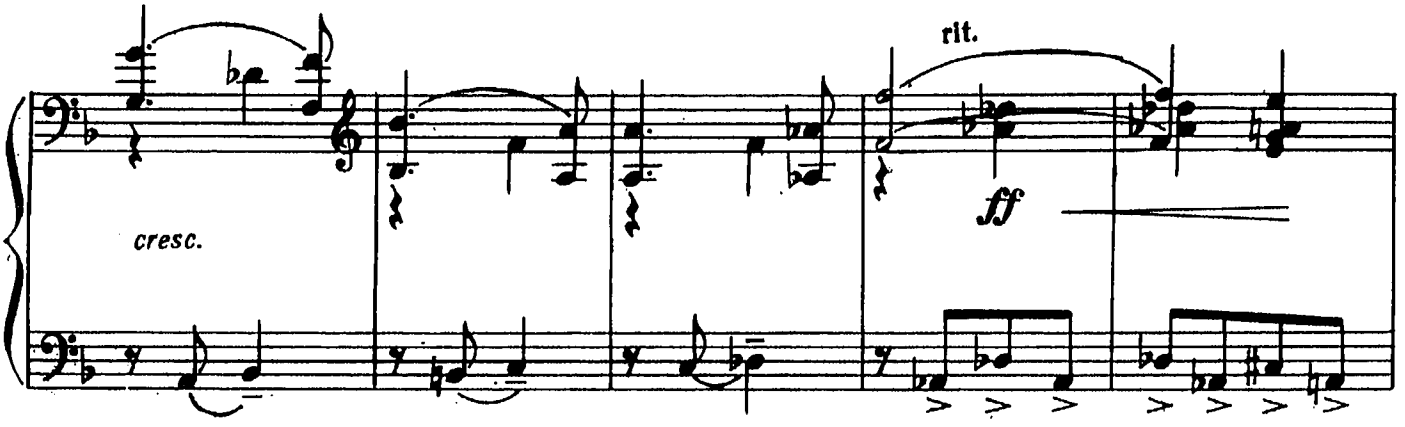



poco più f
acceler.
poco cresc.
più cresc.
molto marcato
ff
ff

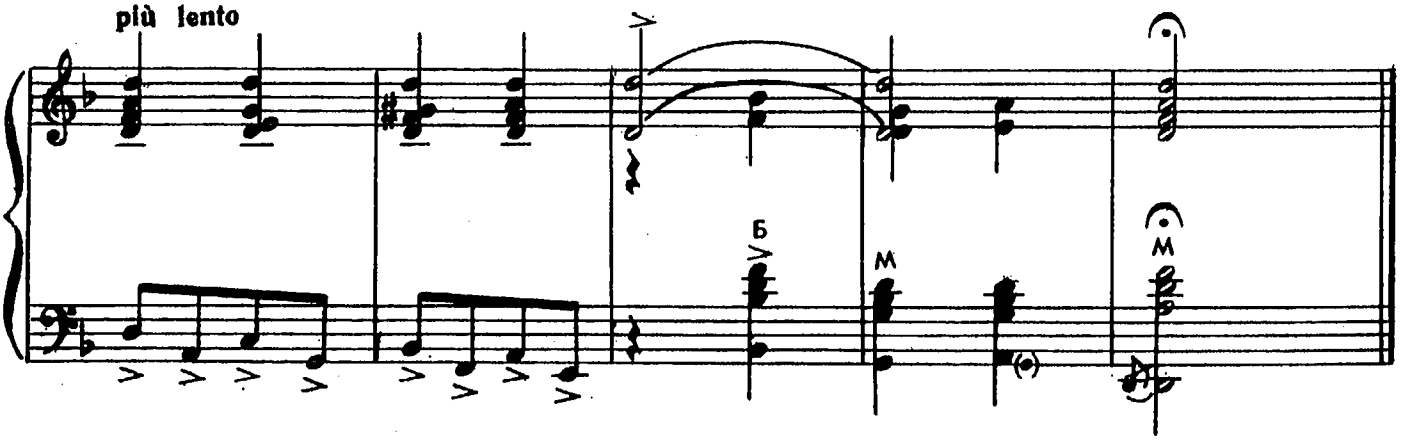


Tempo I





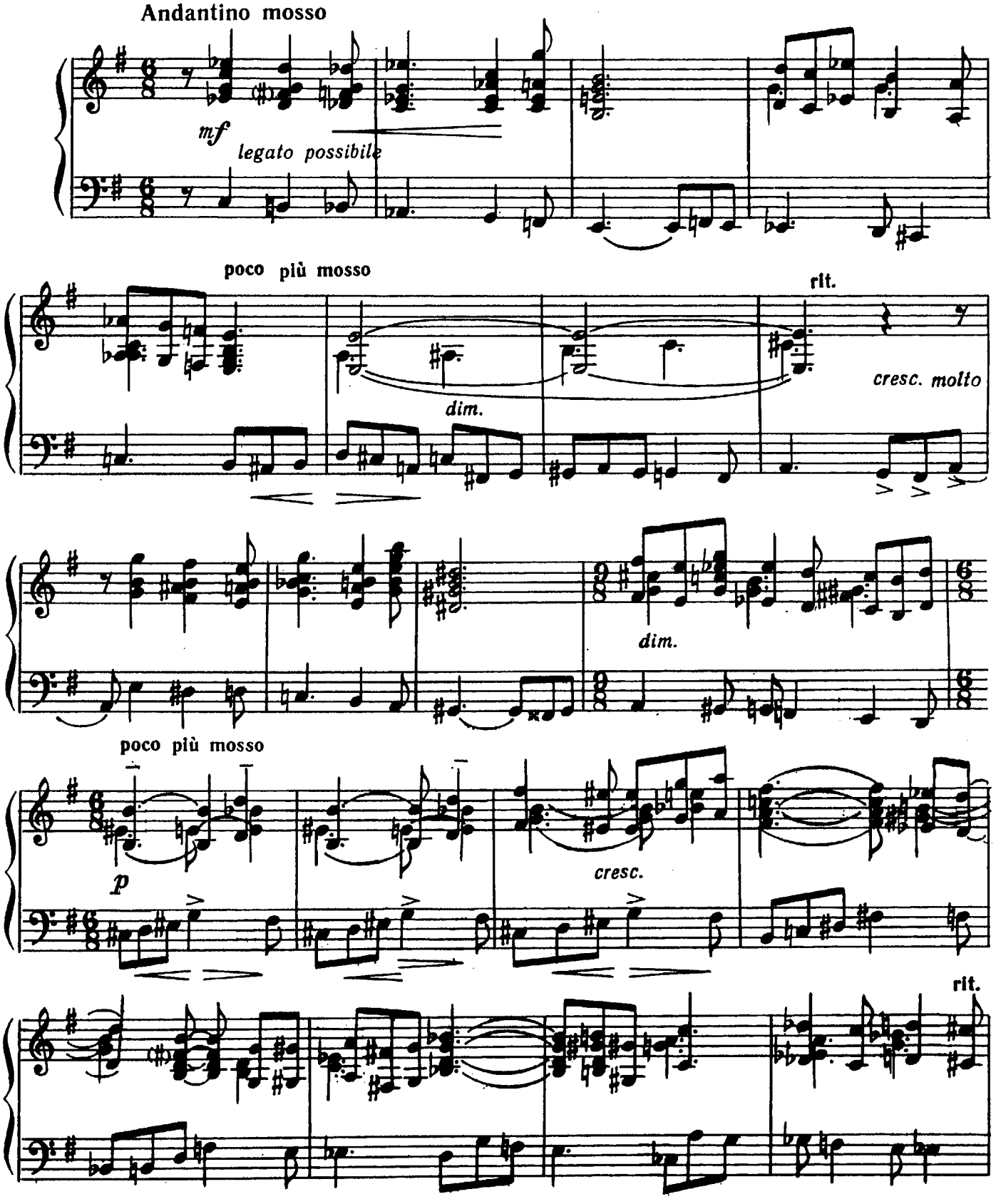
più lento

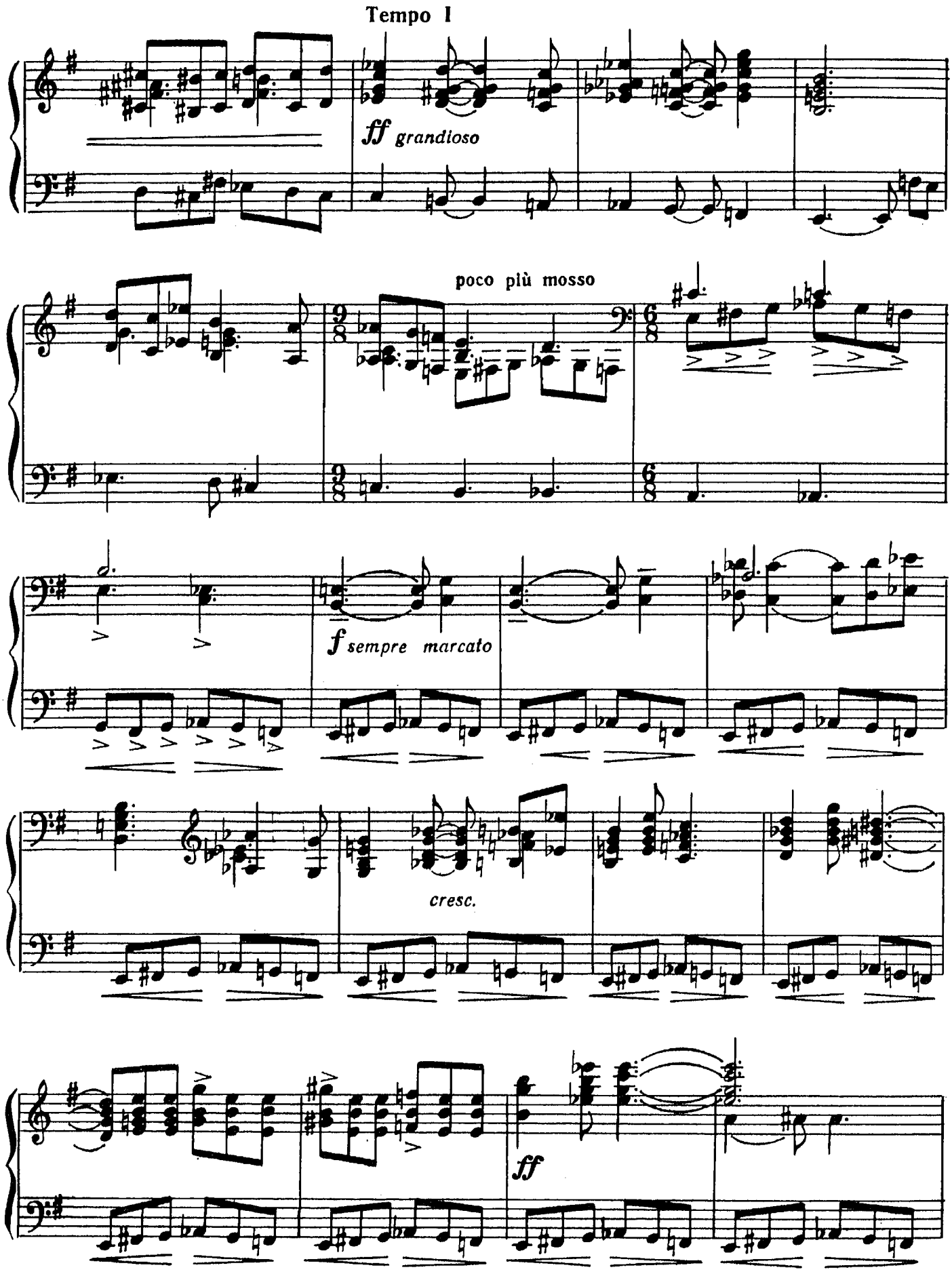


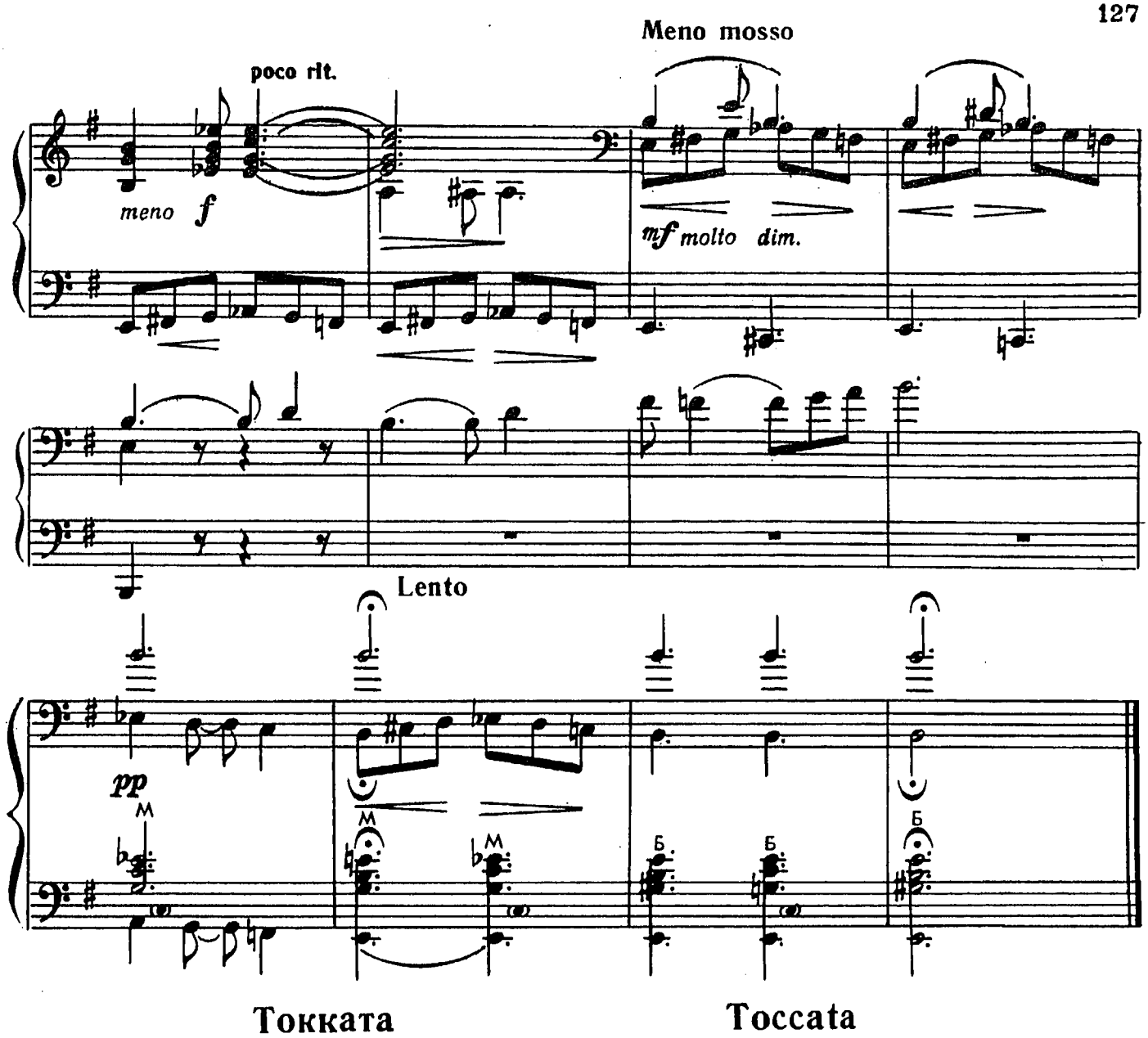
ПРЕЛЮДИЯ И ТОККАТА (1967) PRELUDE AND TOCCATA

Прелюдия Prelude

Ю. ШИШАКОВ
Vu. SHISHAKOV

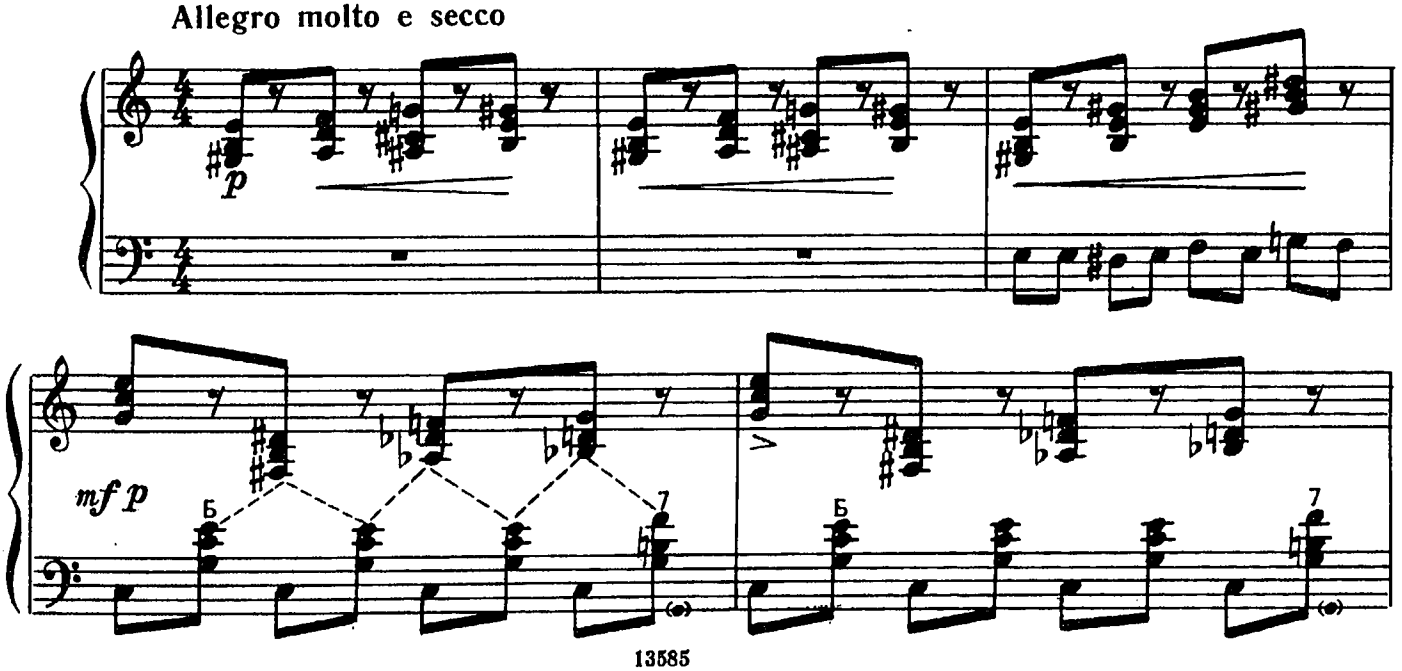


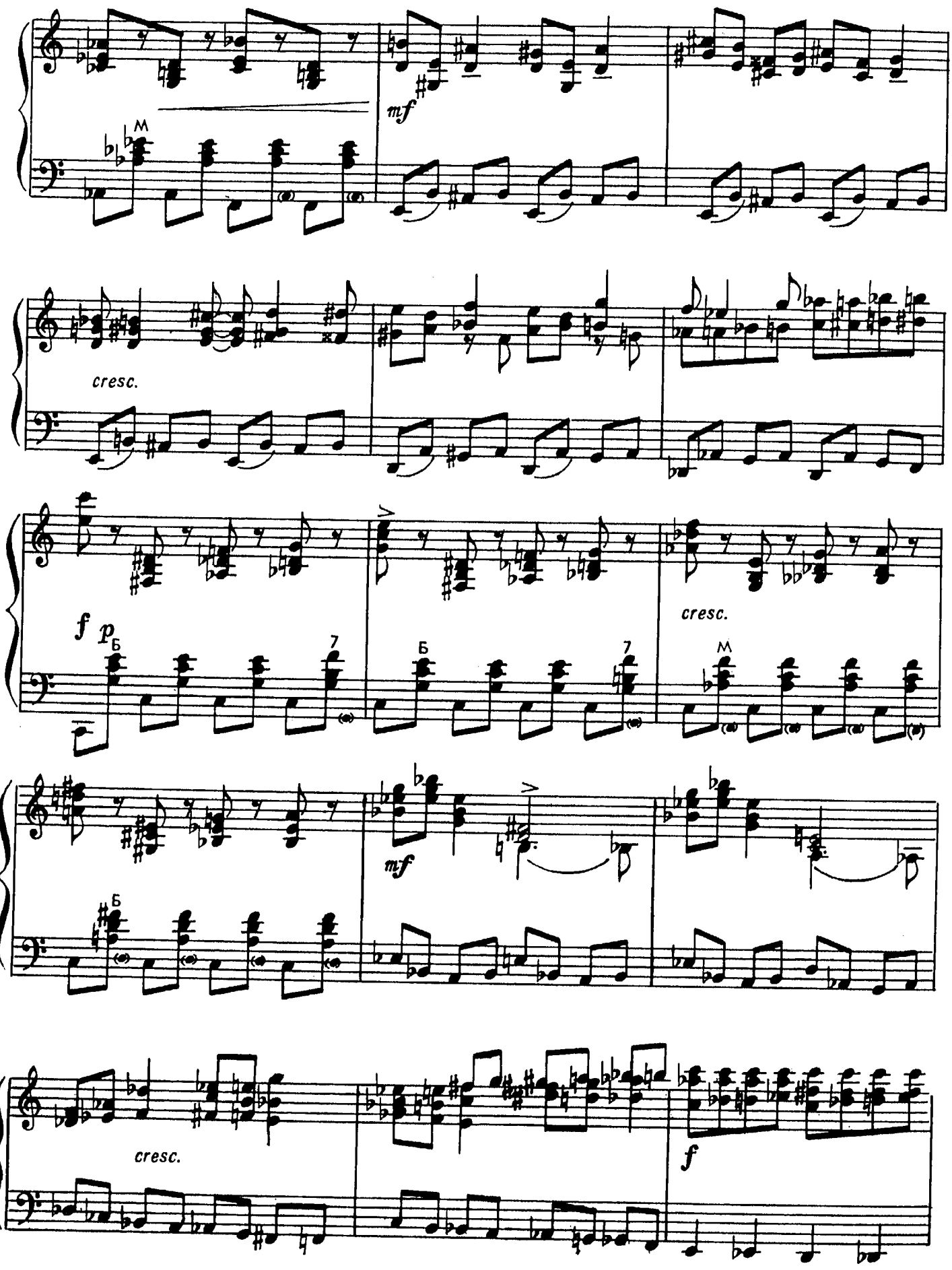

Tempo I
ff grandioso
poco più mosso
f sempre marcato
cresc.
ff

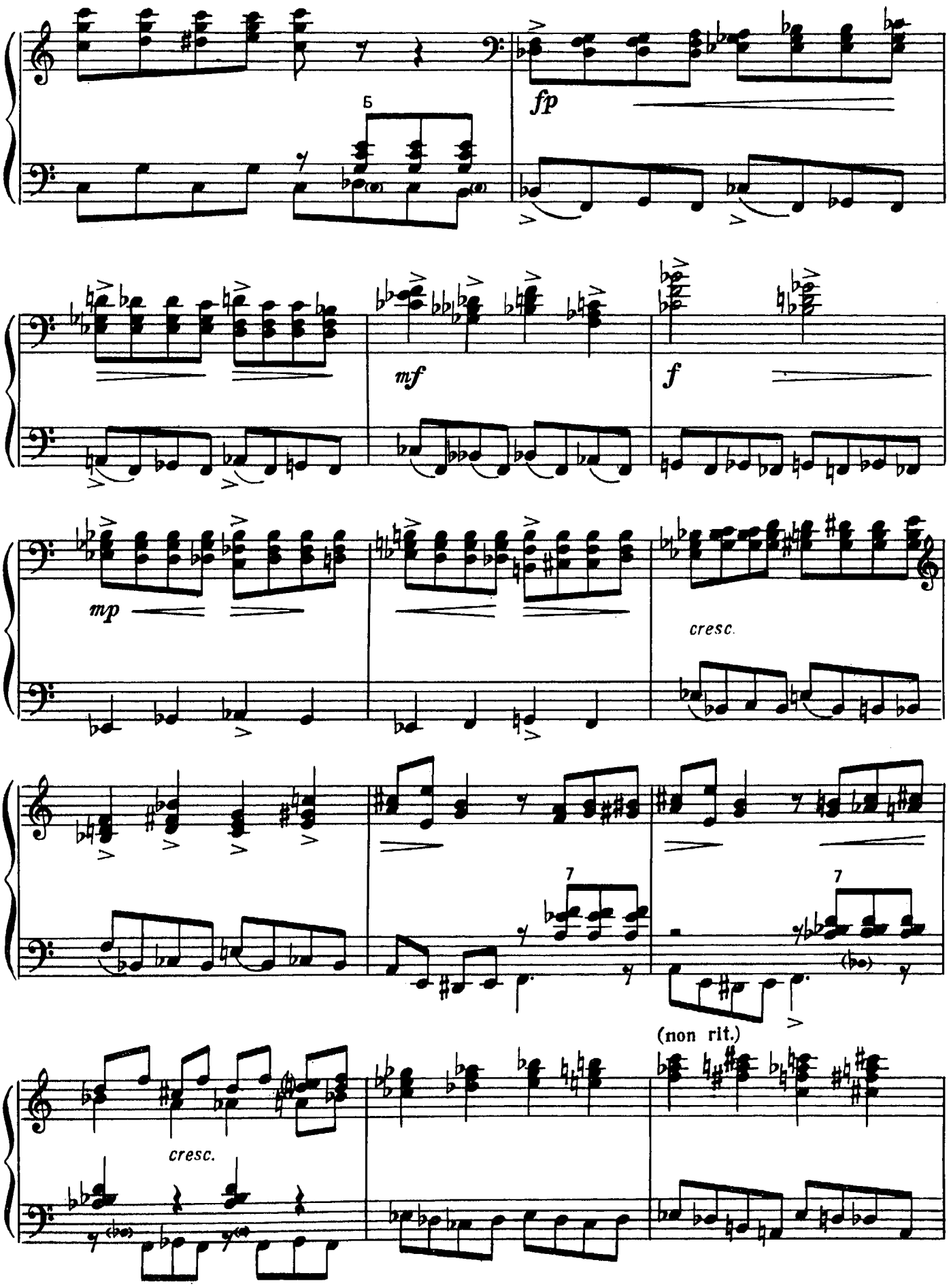


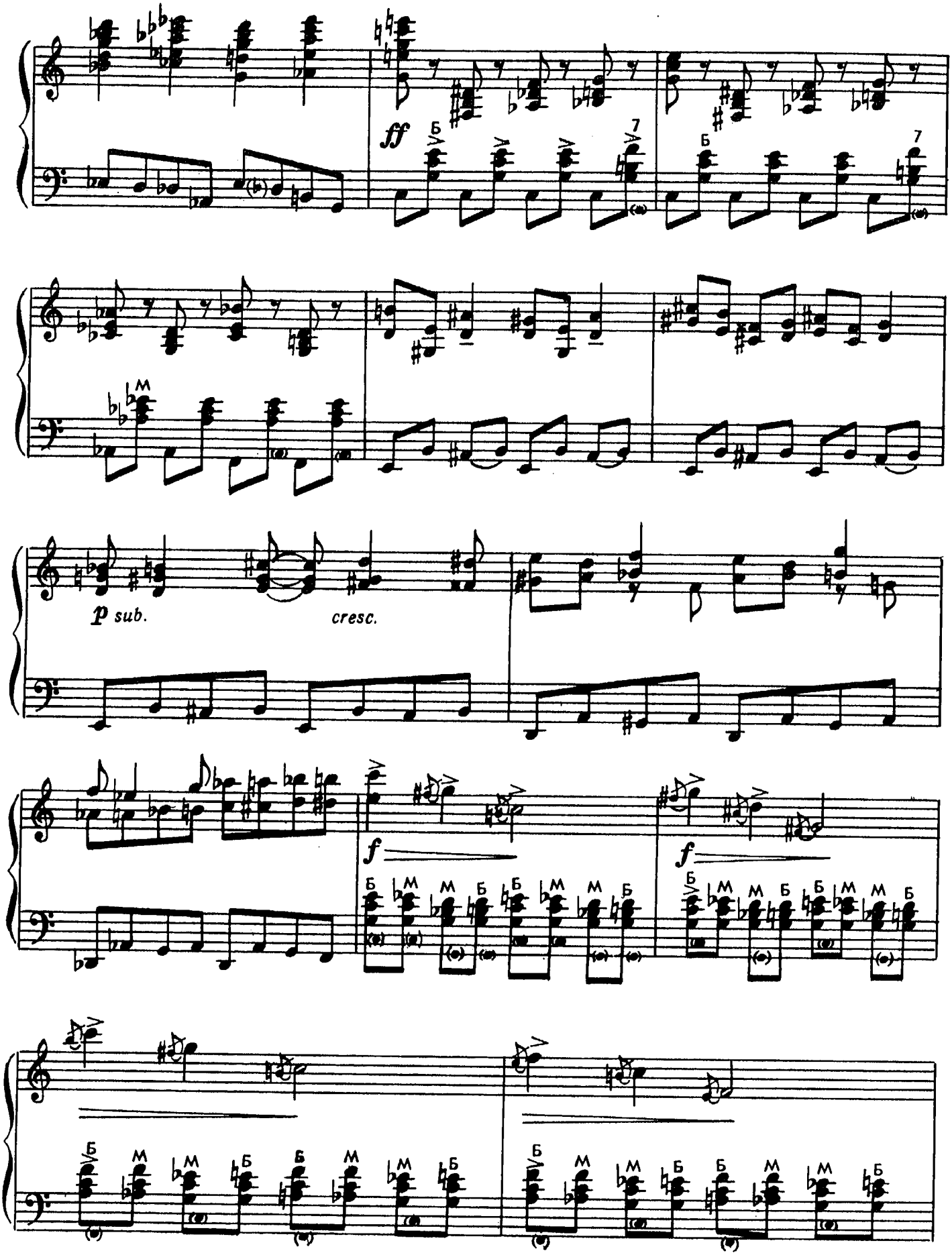
Токката

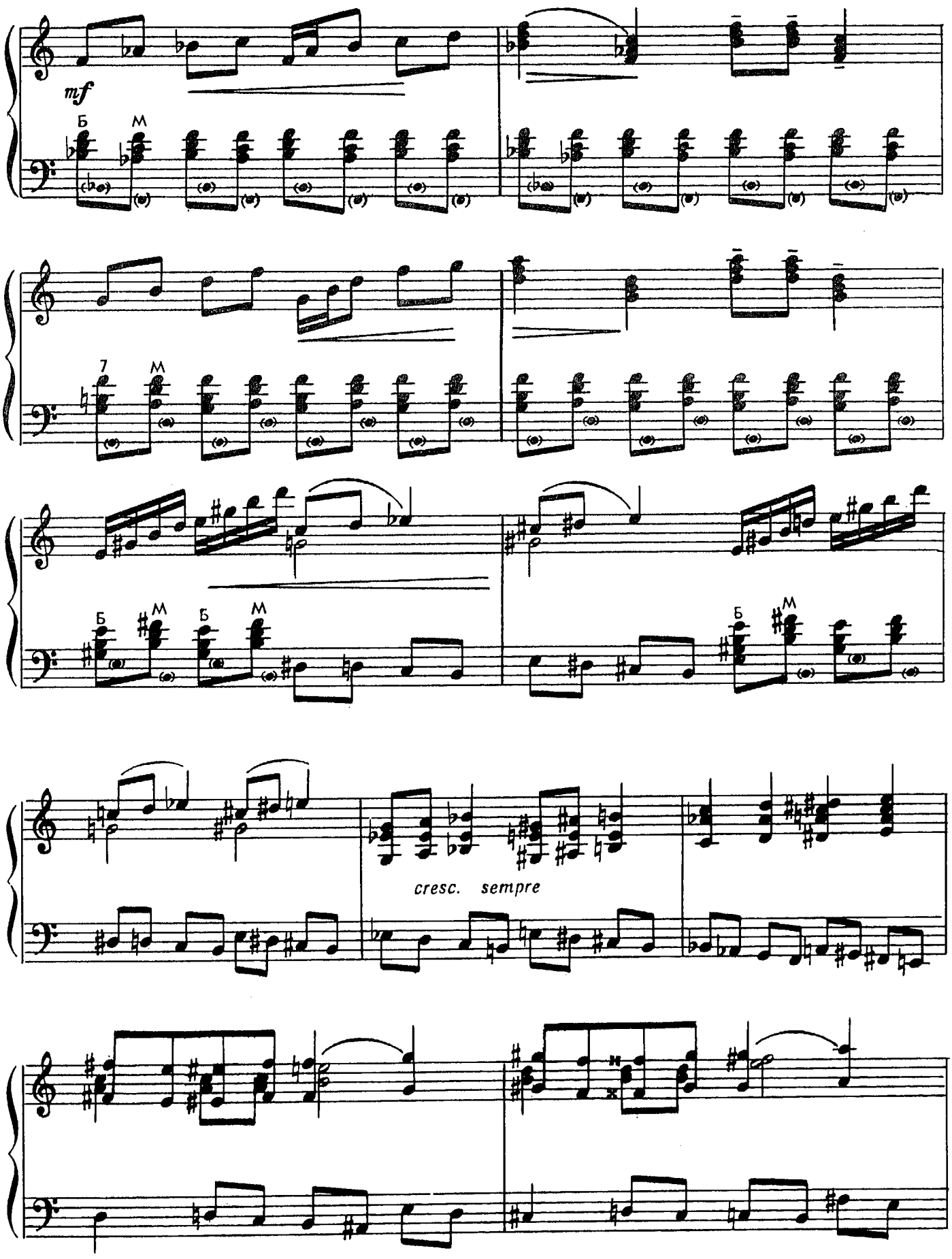
Toccata

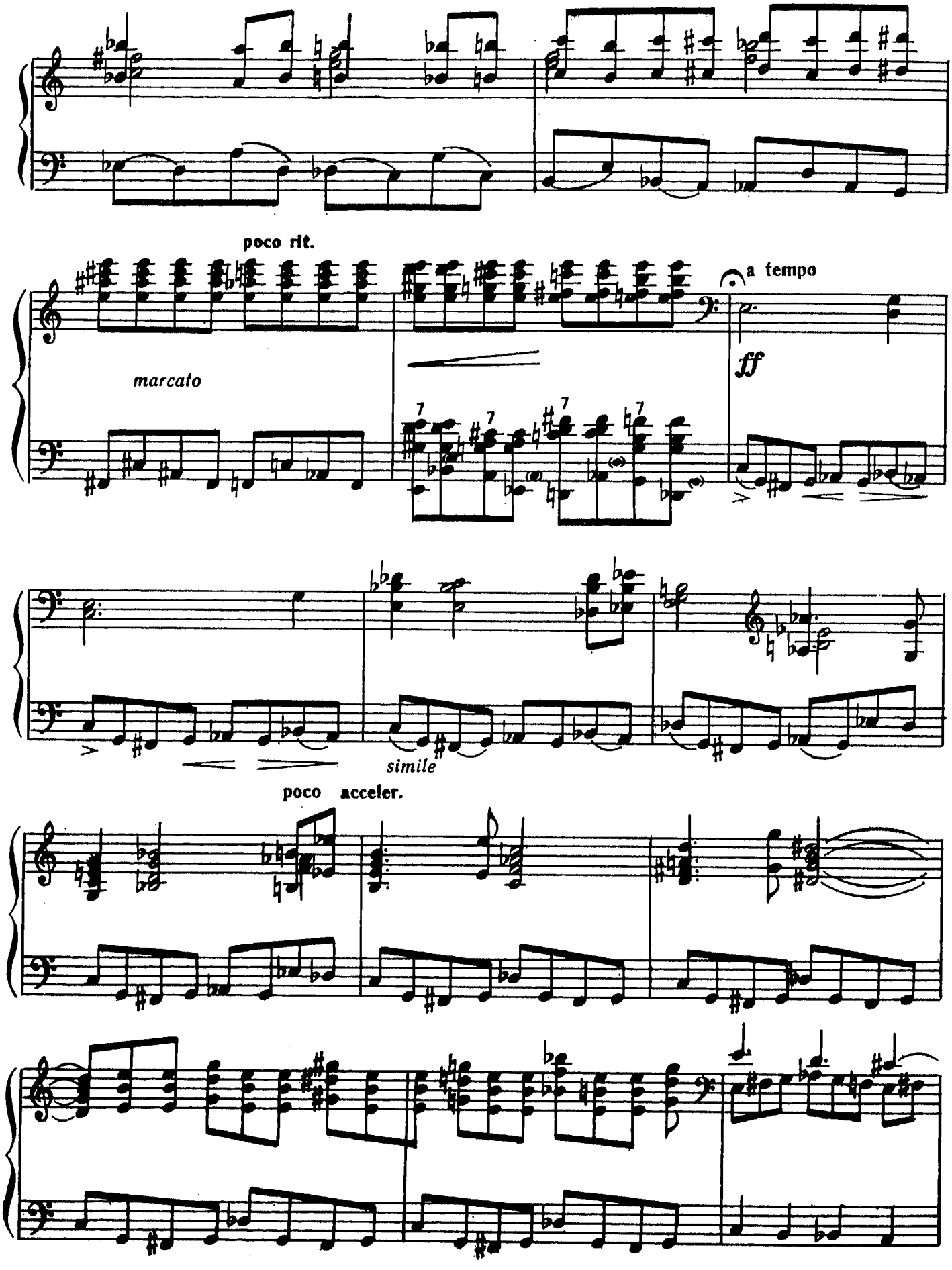


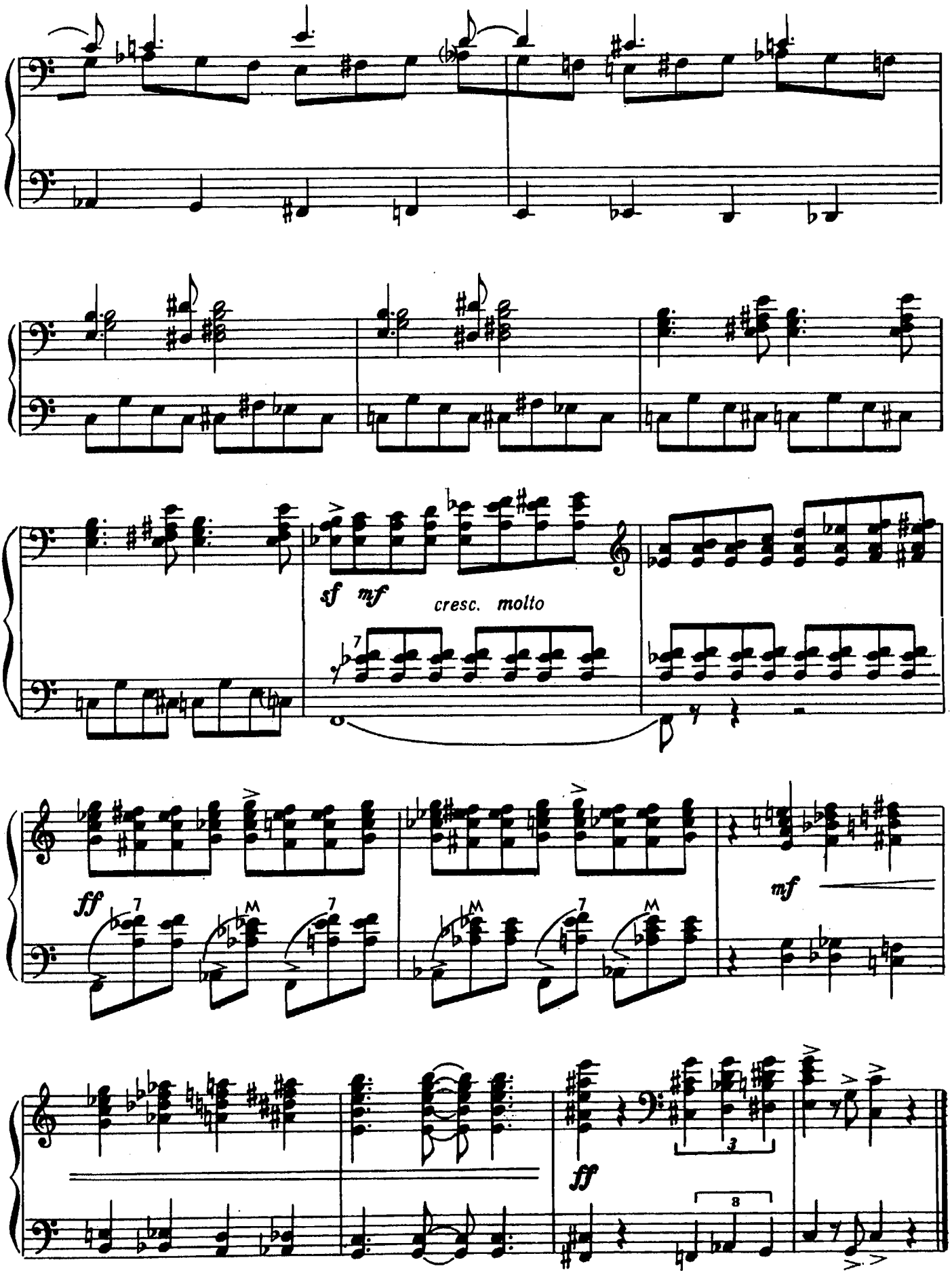

mf
cresc.
f
p
cresc.
mf
cresc.
f


Б
fp
mf
f
mp
cresc.
7
7
(non rit.)
cresc.


ff
p sub.
cresc.
f
f


mf
Б
М
7
cresc. sempre


poco rit.
a tempo
marcato
ff
simile
poco acceler.


sf mf
cresc. molto
ff
mf
ff

А. Ткаченко

СКЕРЦО

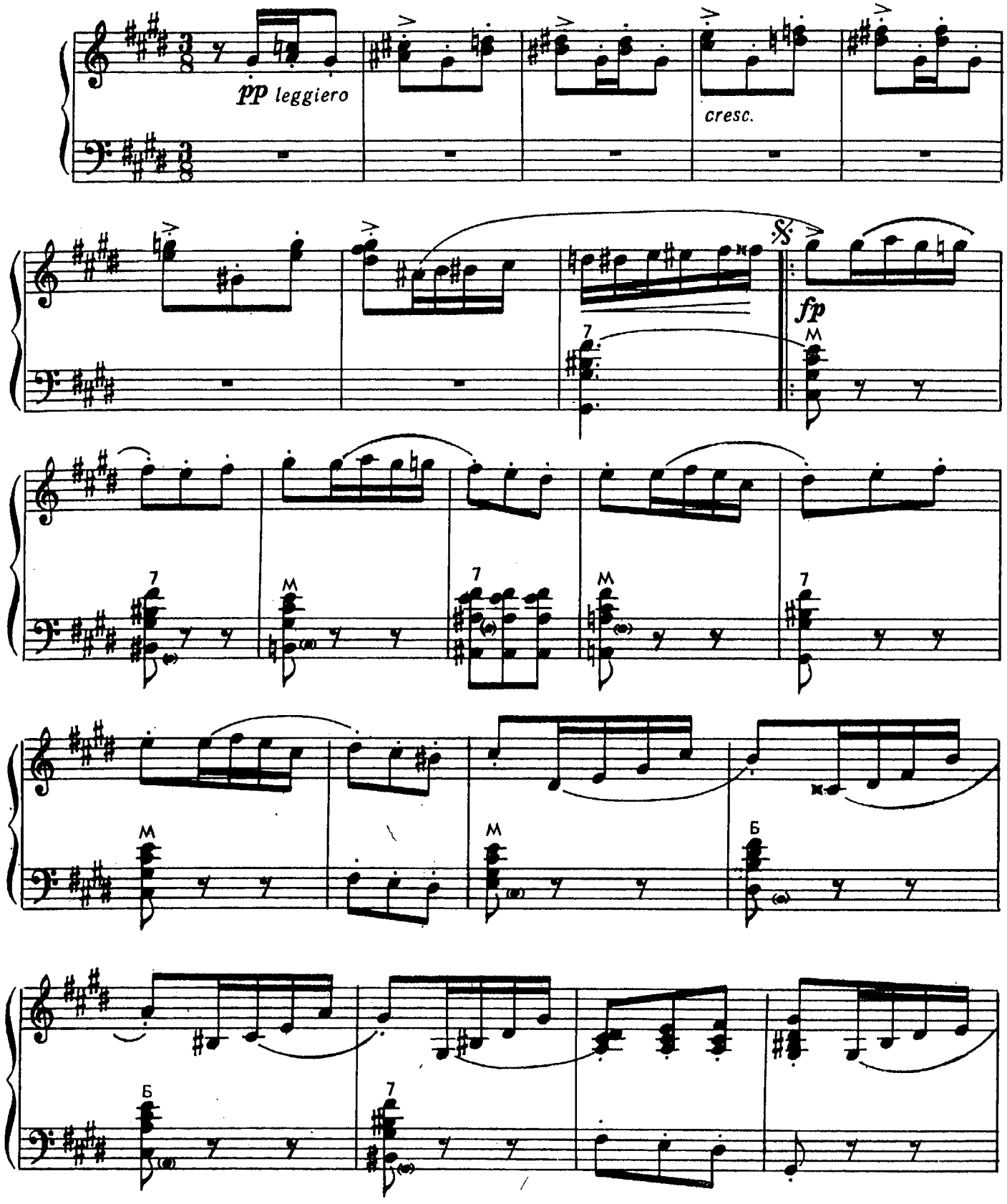
(1958)

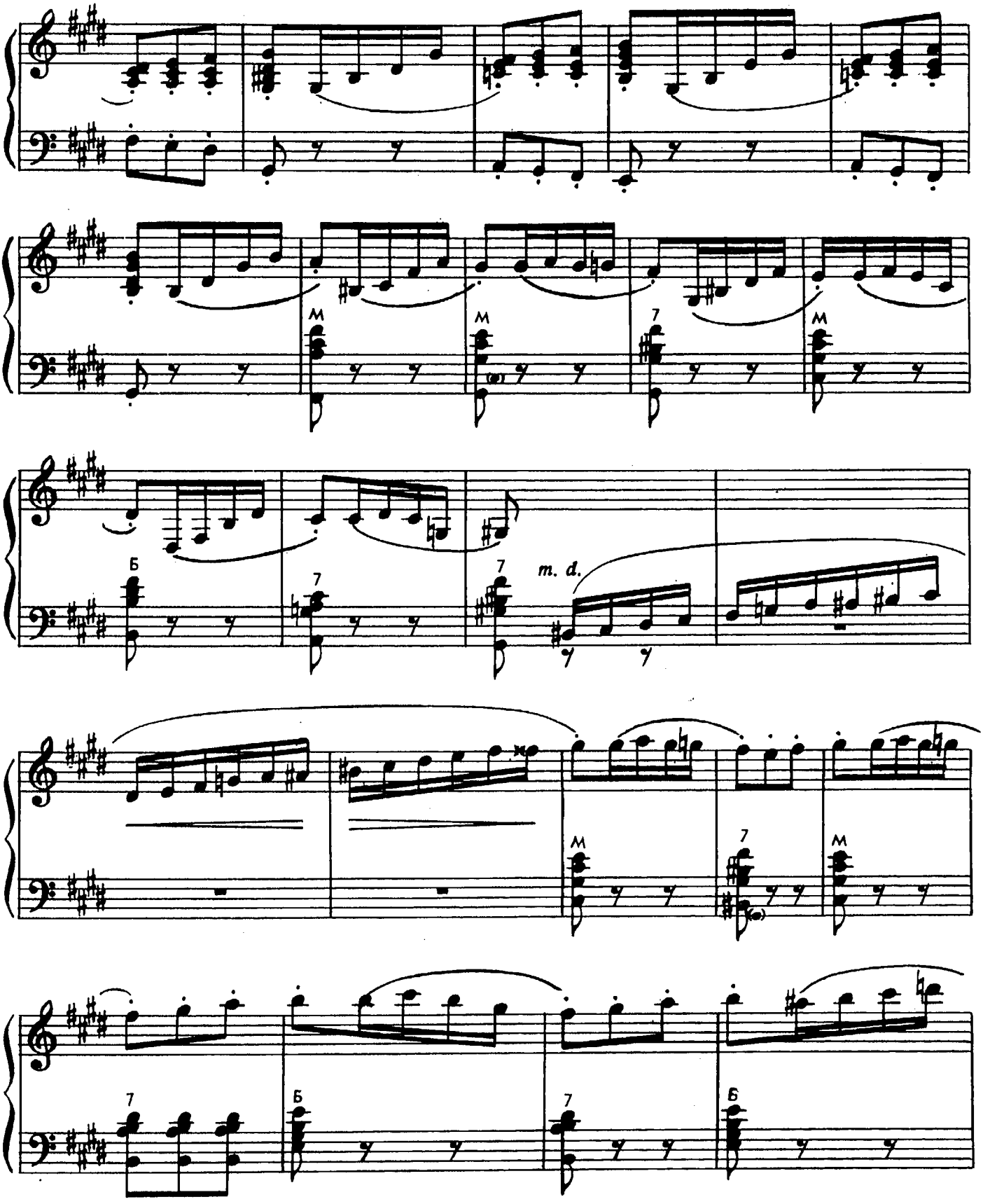
A. Tkachenko

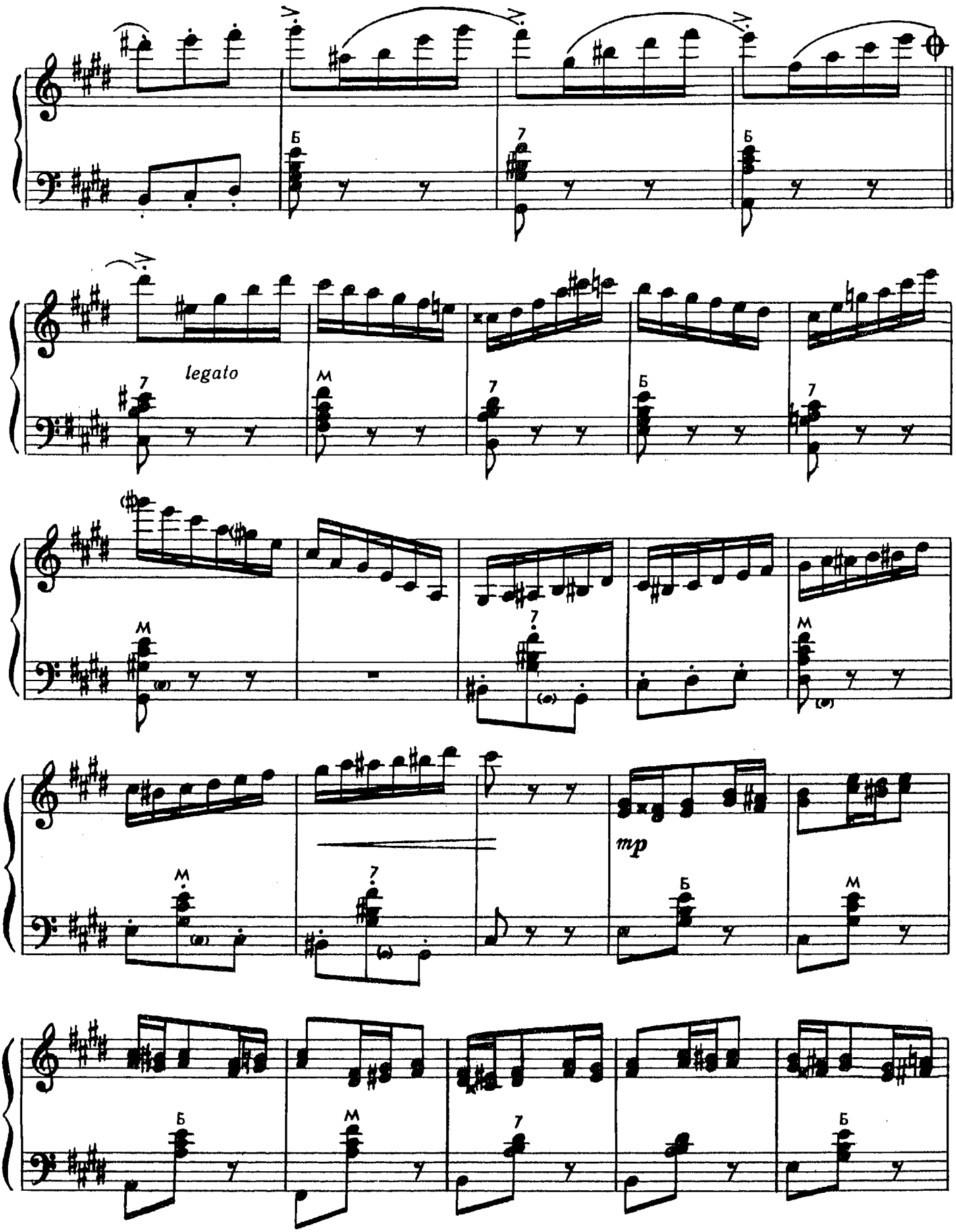
SCHERZO

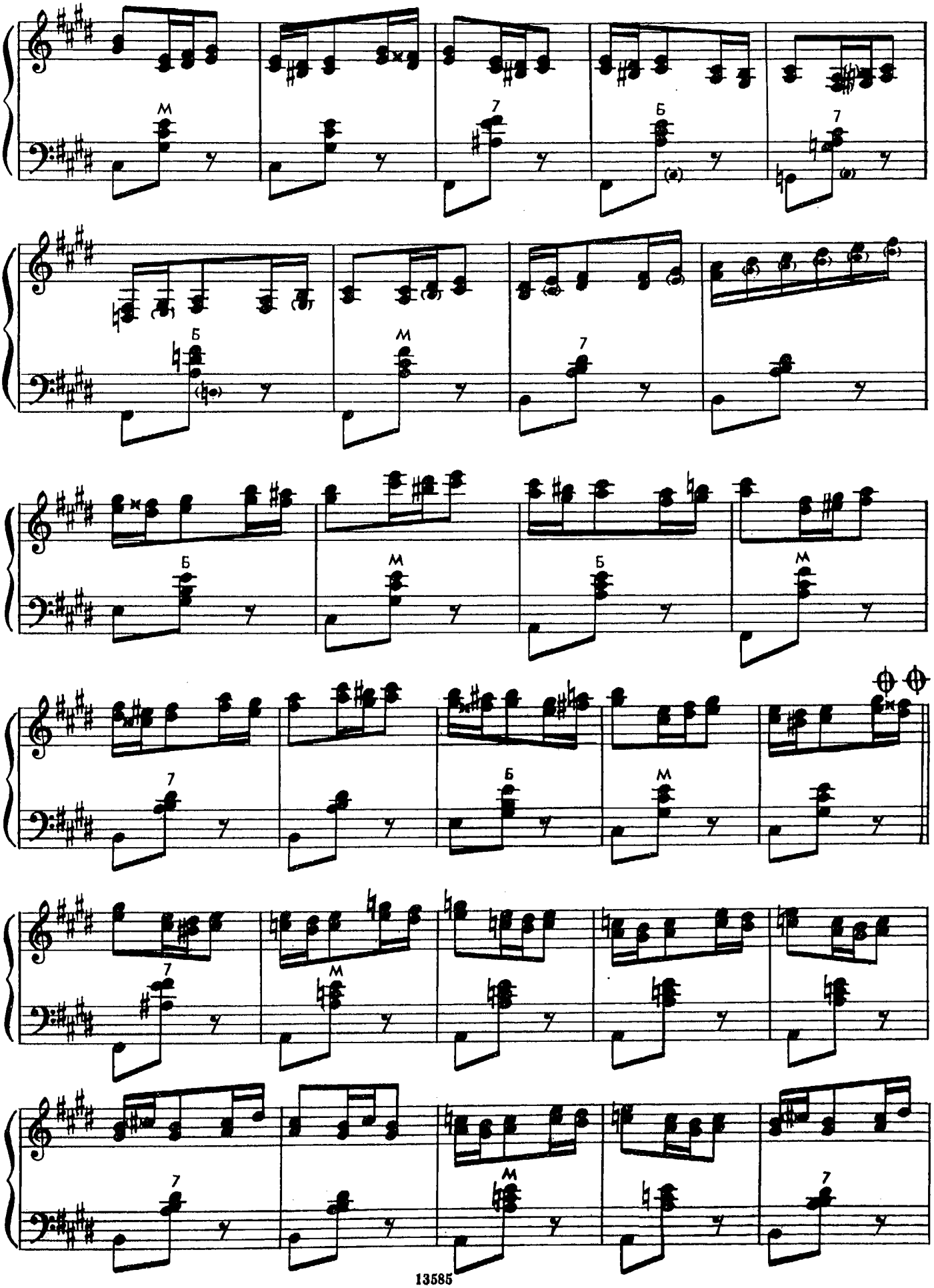
В. ДИКУСАРОВ
V. DIKUSAROV

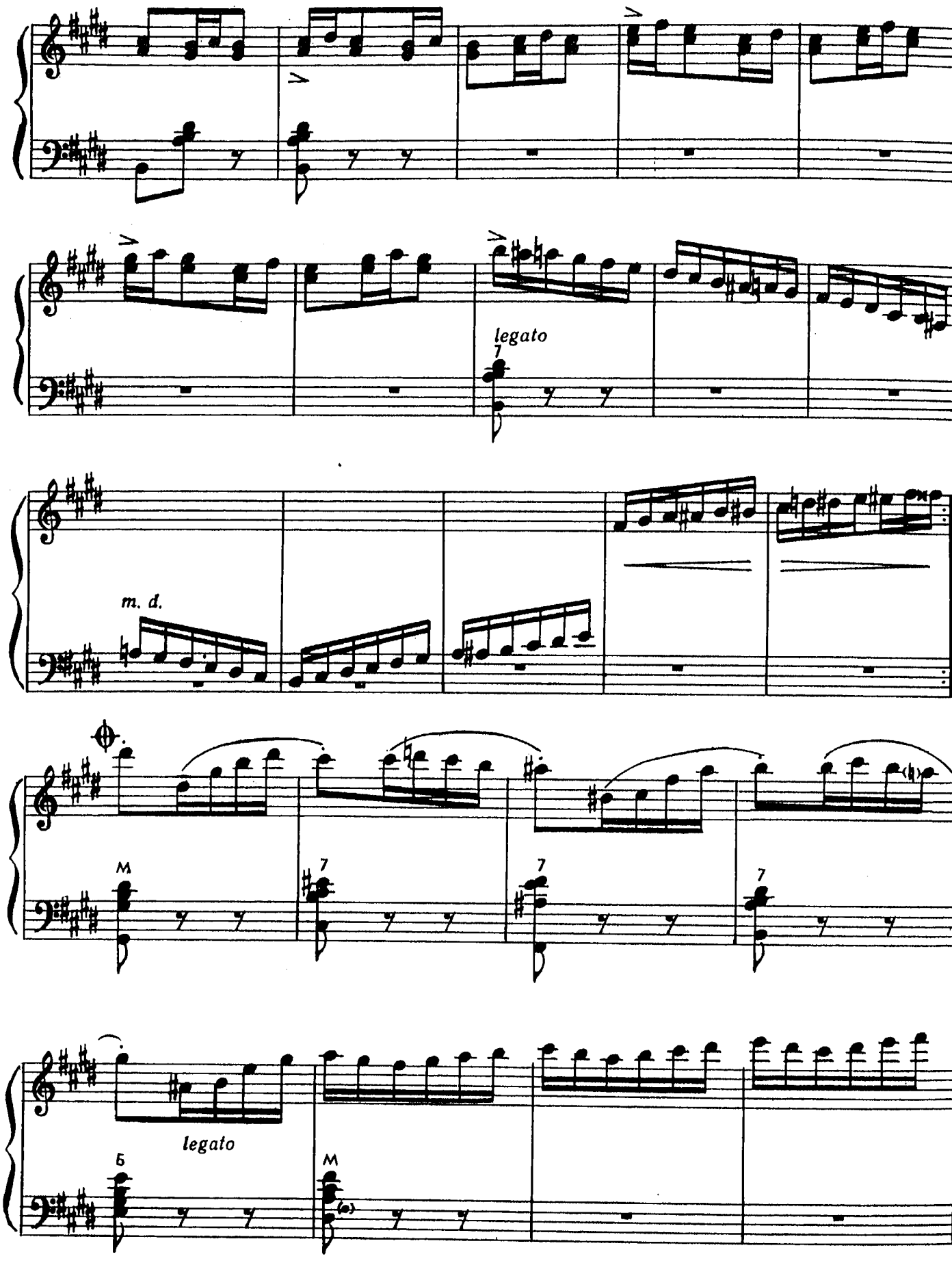
Allegro

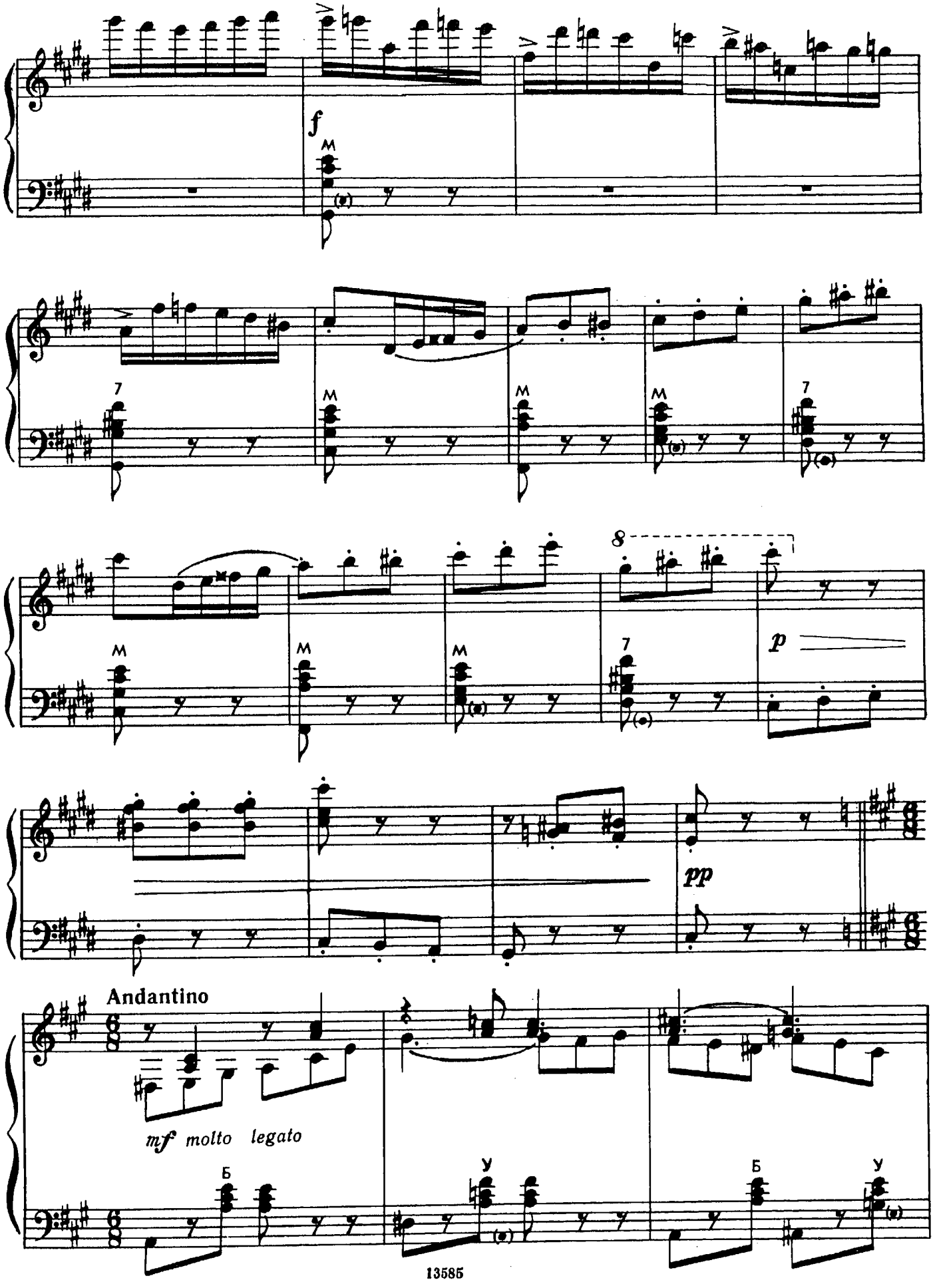


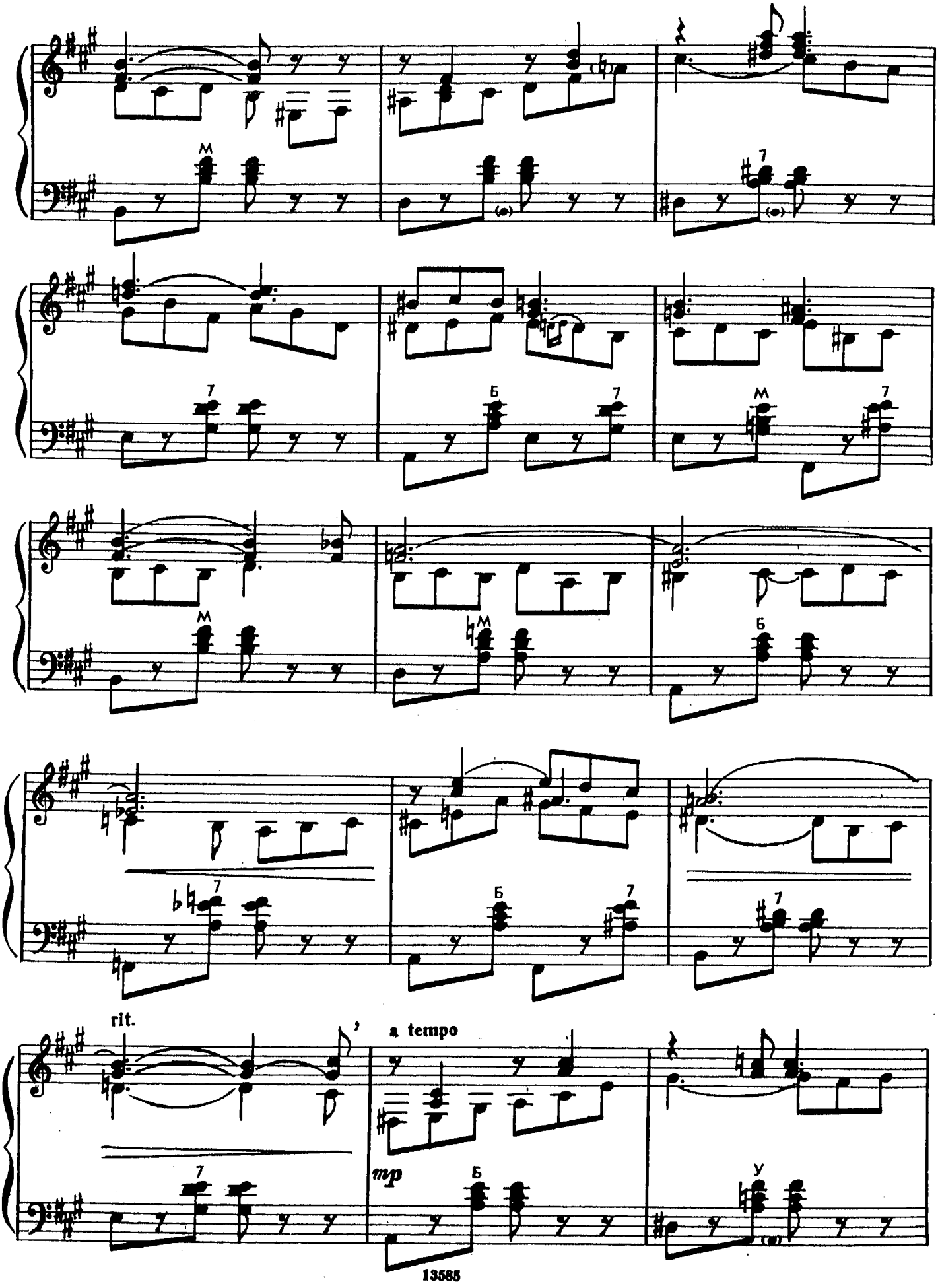

M
M
7
M
Б
7
7
m. d.
M
7
M
7
Б
7
Б

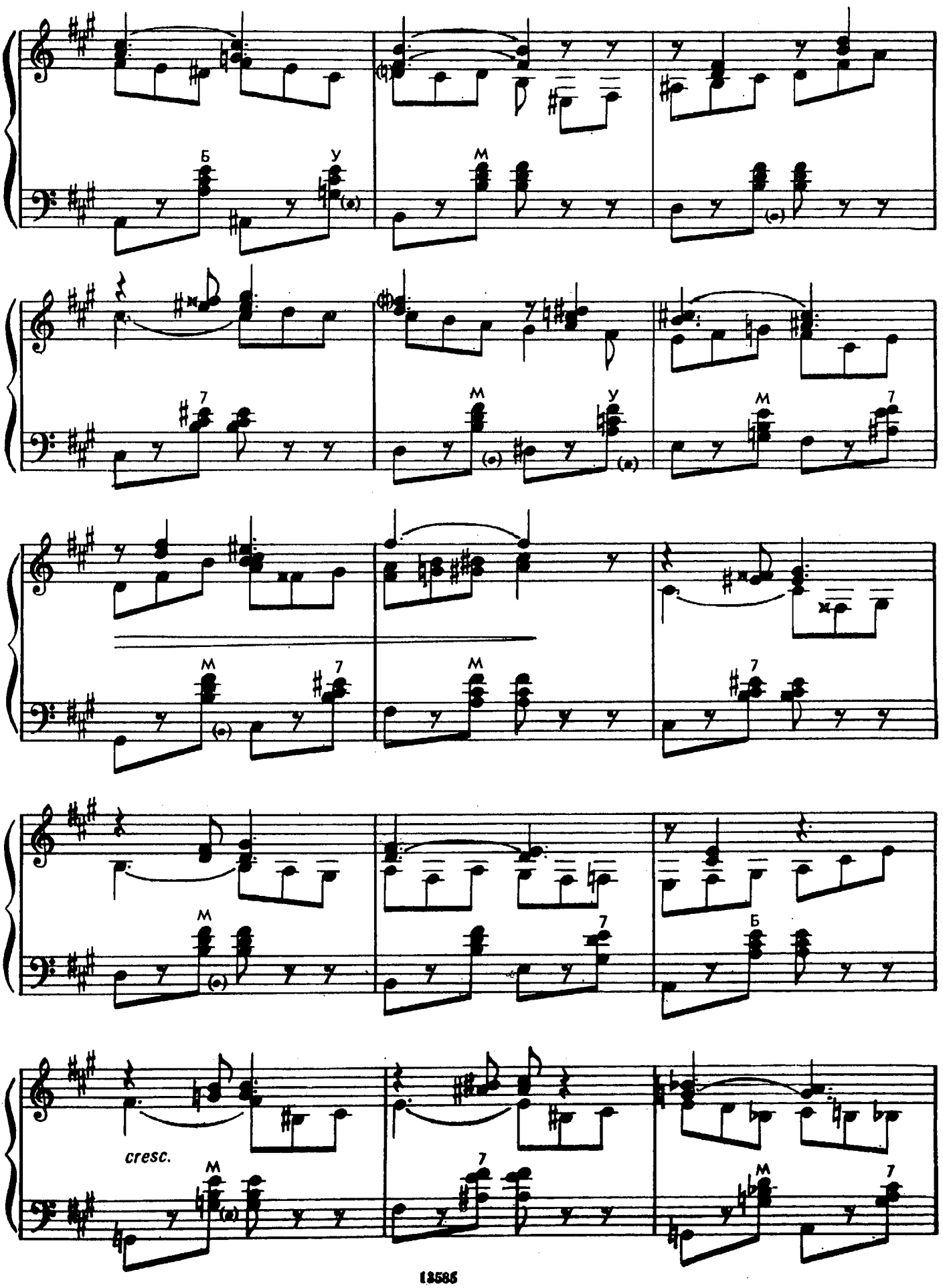

legato
mp

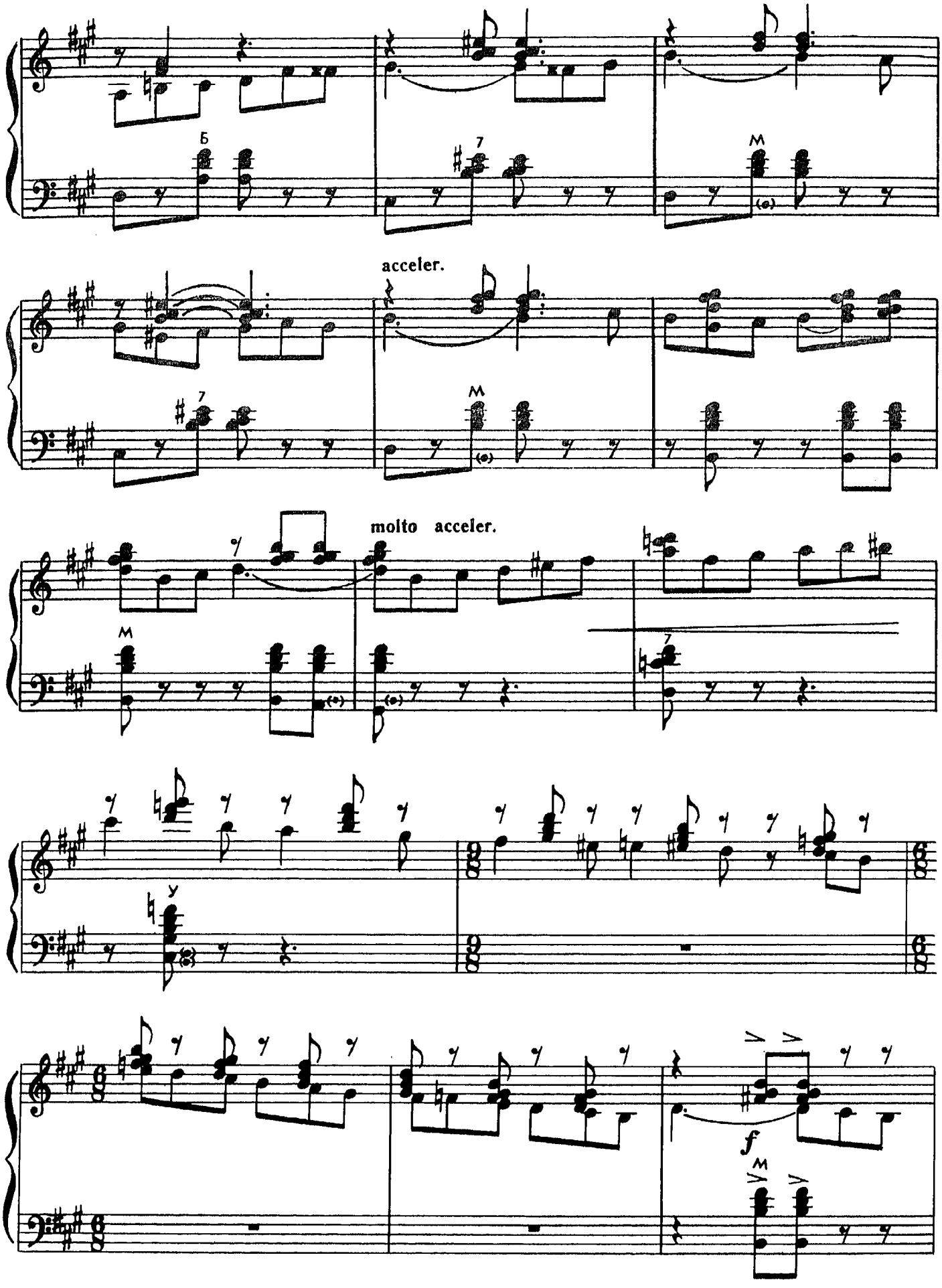

М
7
Б
7
Б
М
7
Б
М
Б
М
7
Б
М
7
М
7

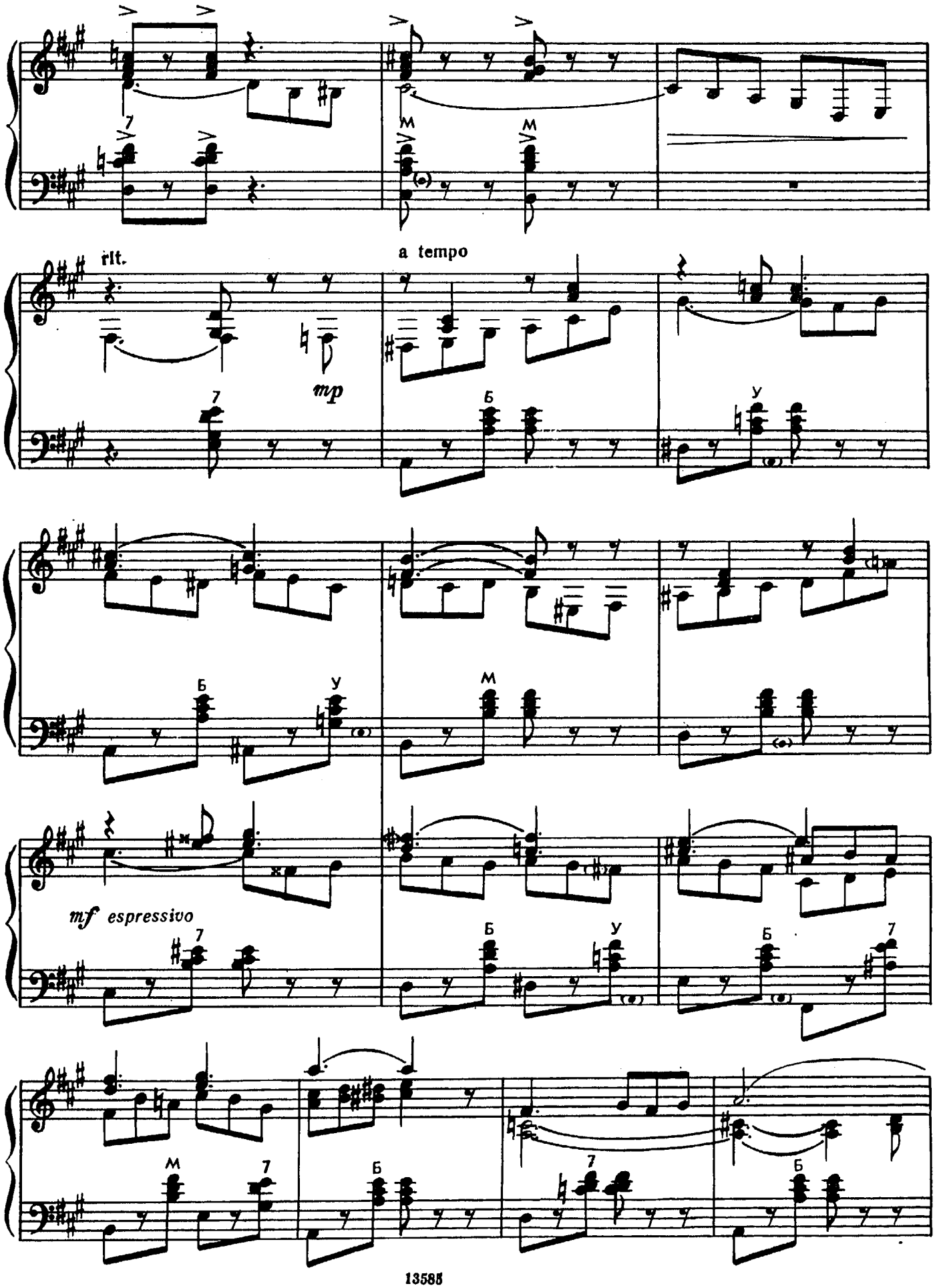

legato
m. d.
legato

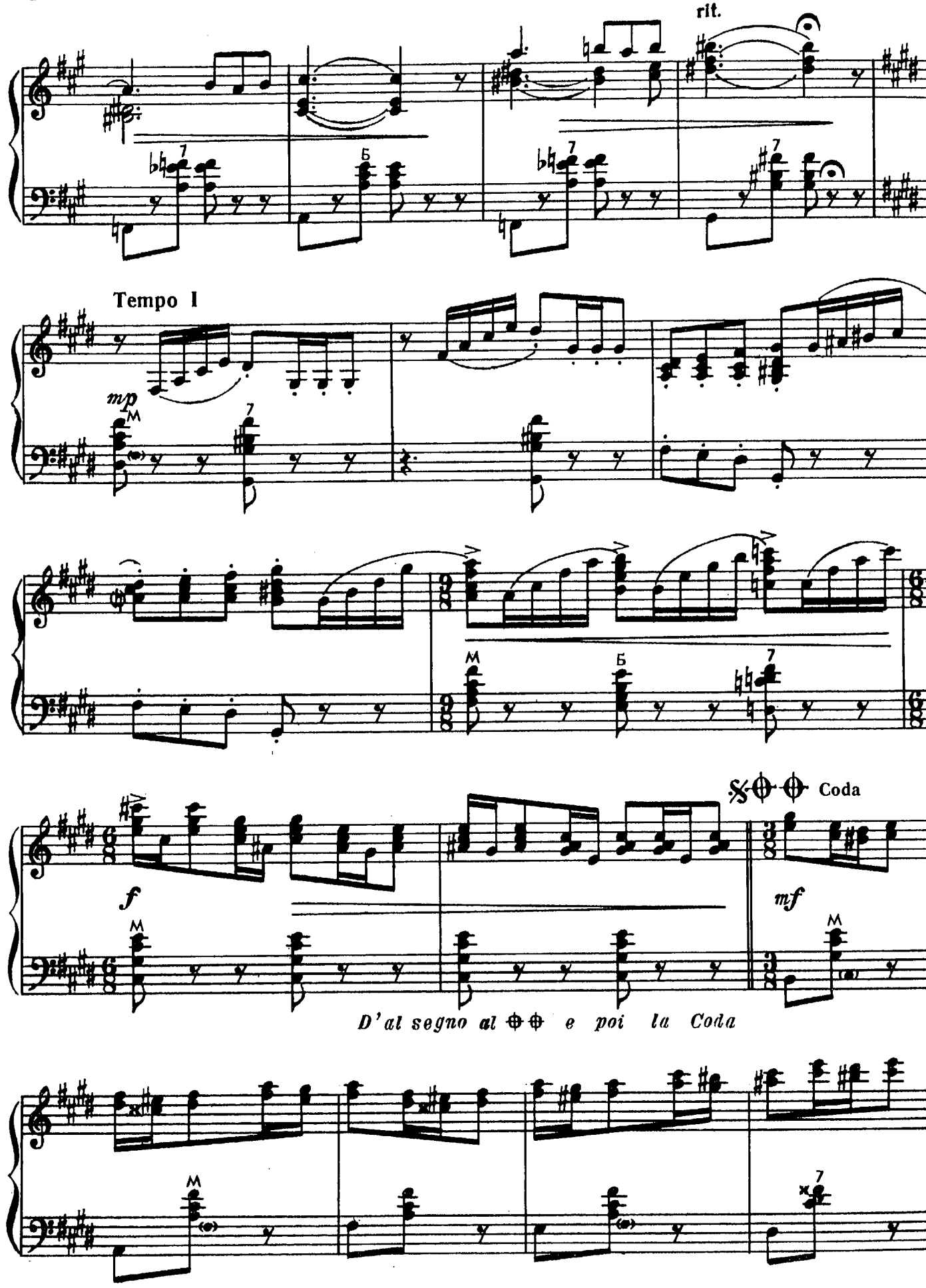

f
p
pp
Andantino
mf molto legato

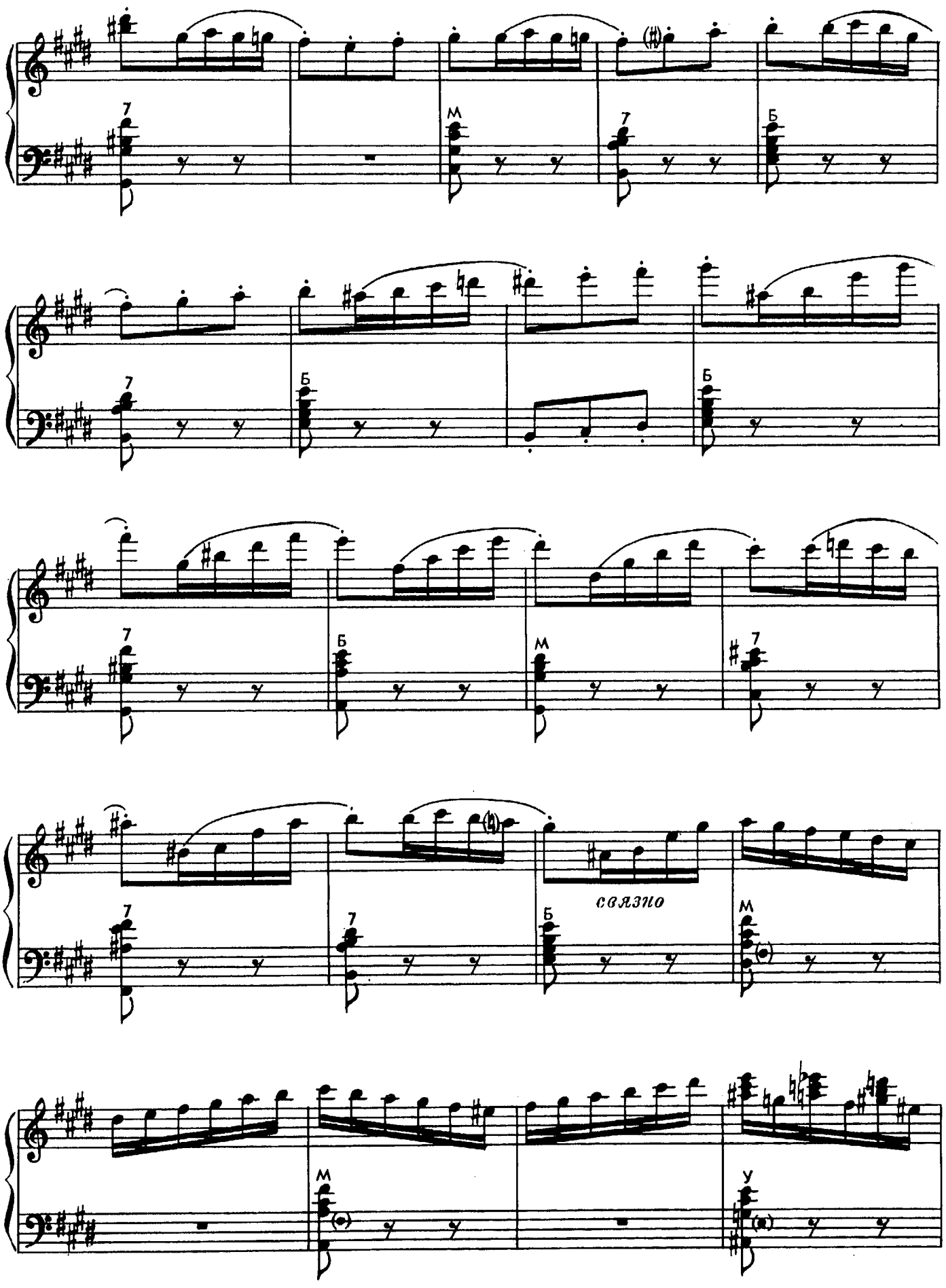

rit.
a tempo
mp

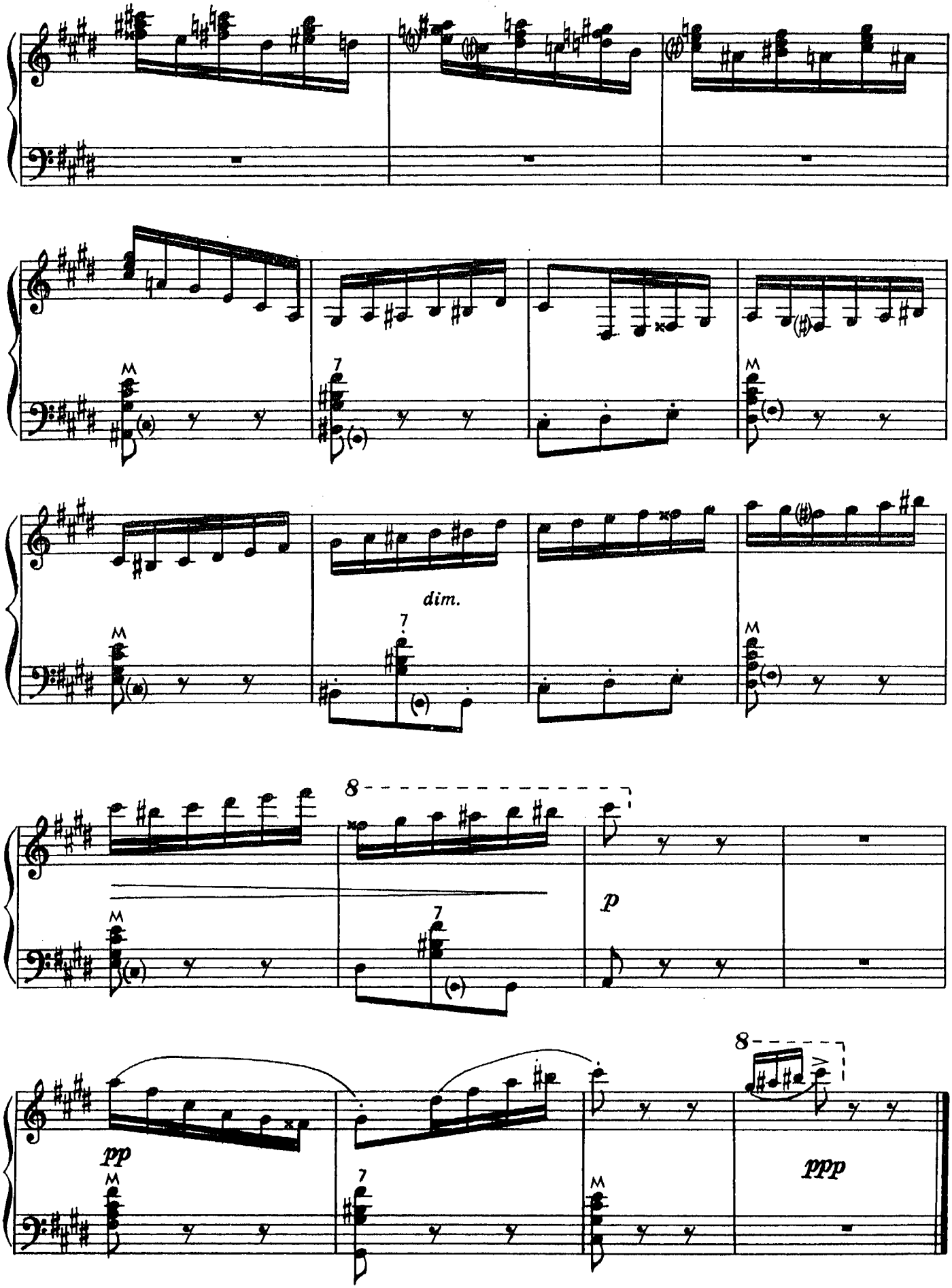

Б
У
М
7
М
У
М
7
М
7
М
7
Б
cresc.
М
7
М
7


acceler.
molto acceler.
f


rit.
a tempo
mp
mf espressivo


rit.
Tempo I
mp
Coda
f
mf
D'al segno al ⊕⊕ e poi la Coda


7
М
7
Б
7
Б
Б
7
Б
М
7
7
7
Б
связно
М
М
У


dim.
p
pp
ppp

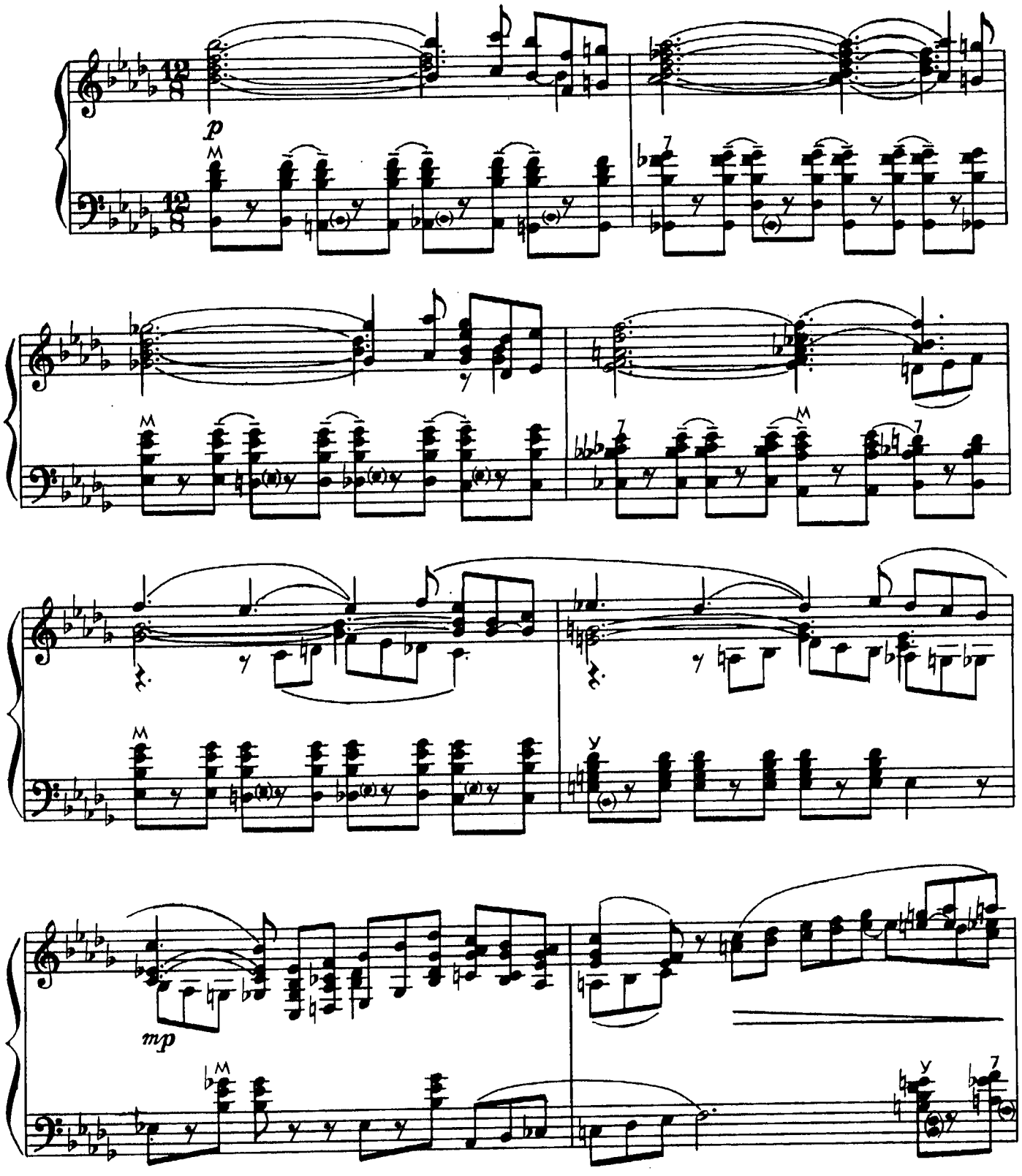
В. Бесфамильнову

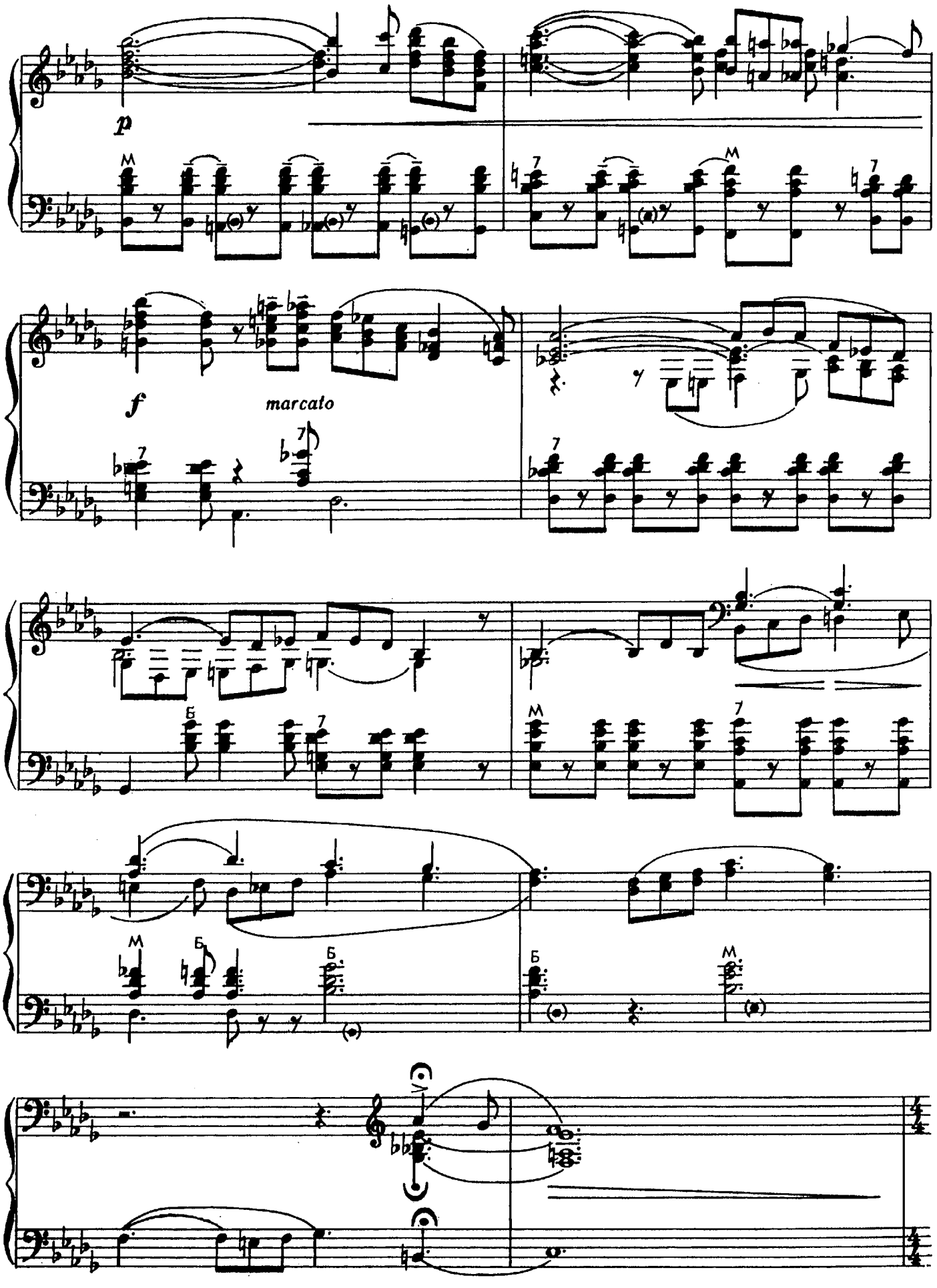
To V. Besfamilnov

ПРЕЛЮДИЯ (1959) PRELUDE

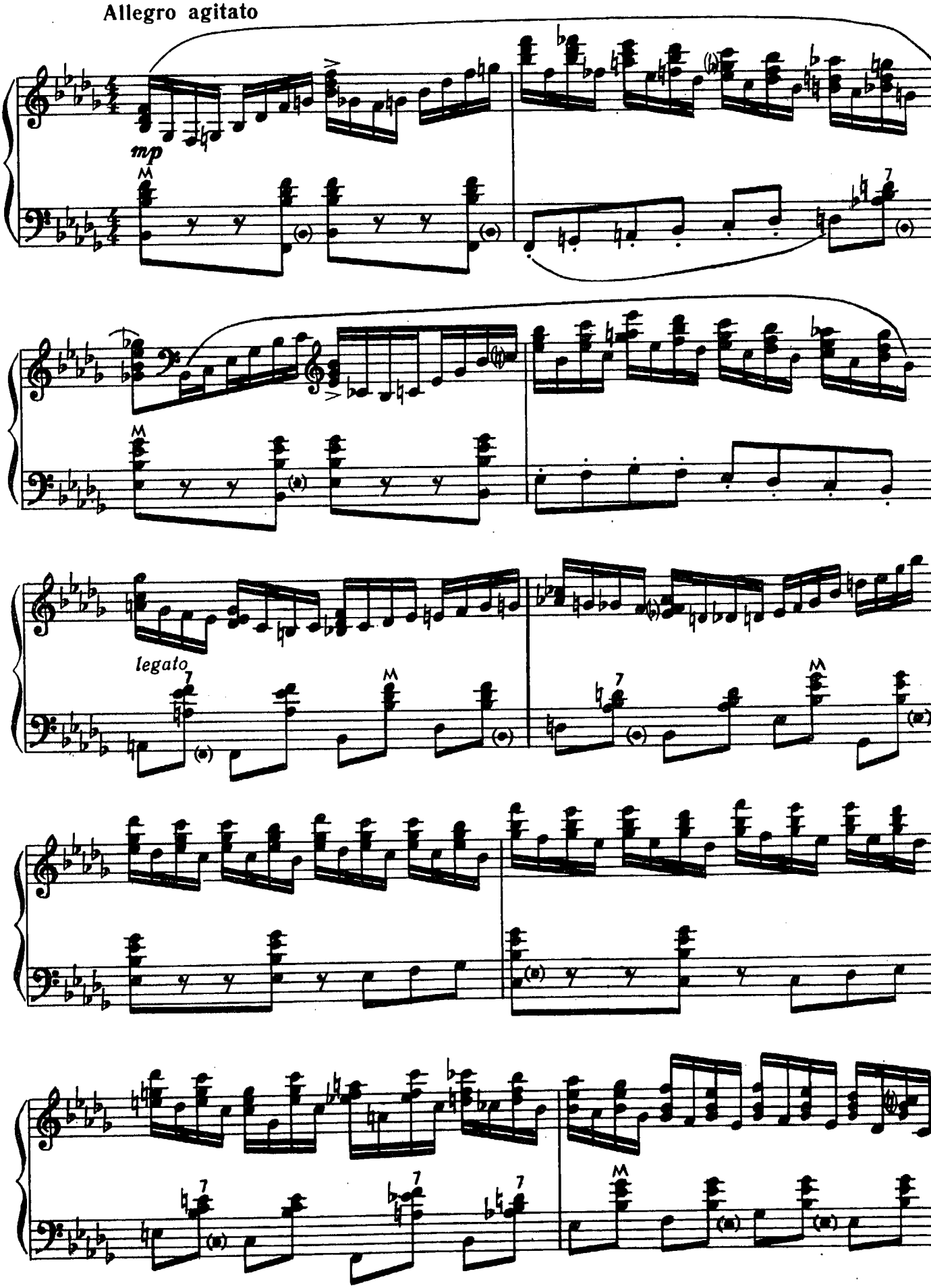
В. ДИКУСАРОВ
V. DIKUSAROV

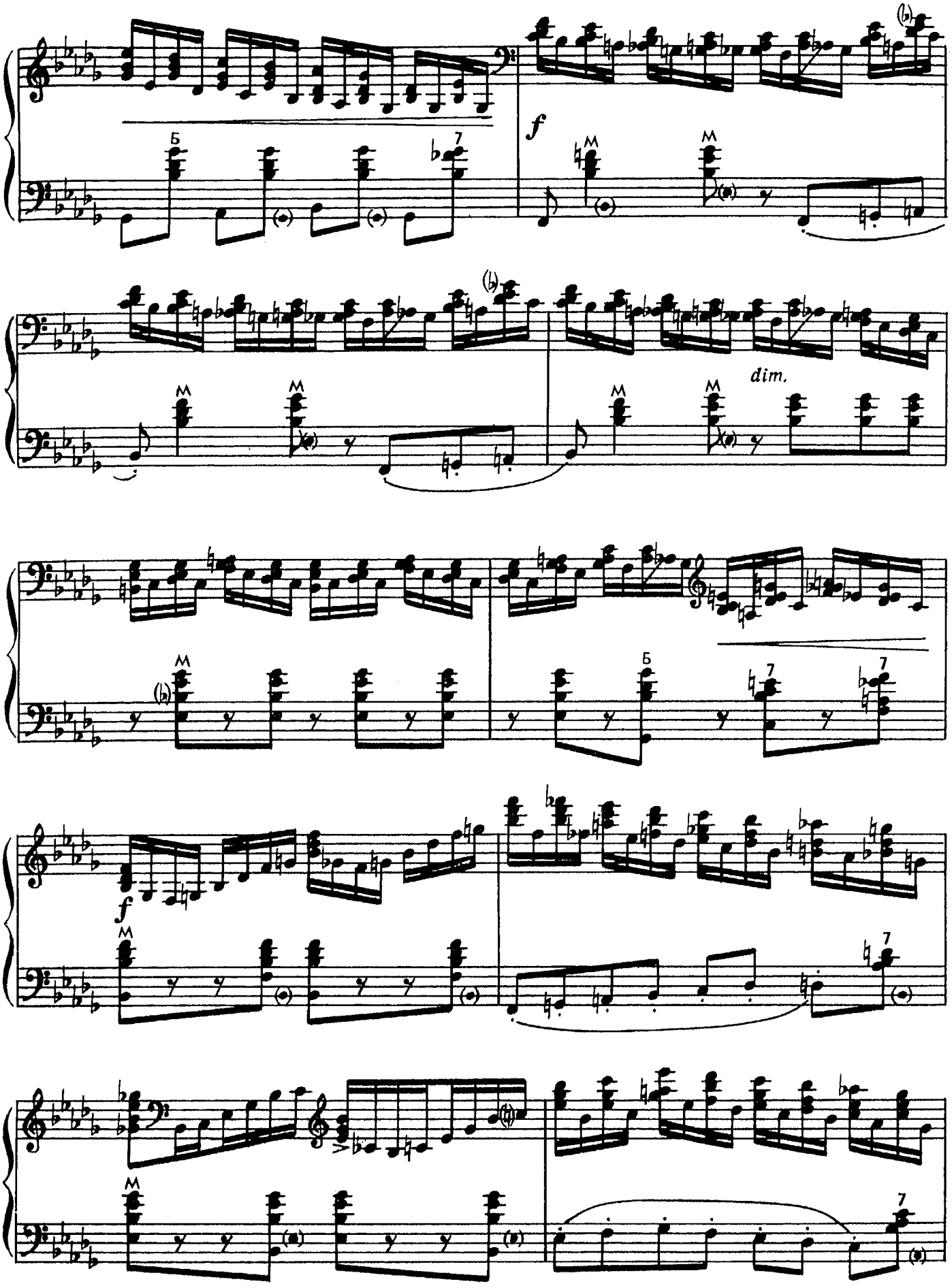
Moderato non slentando

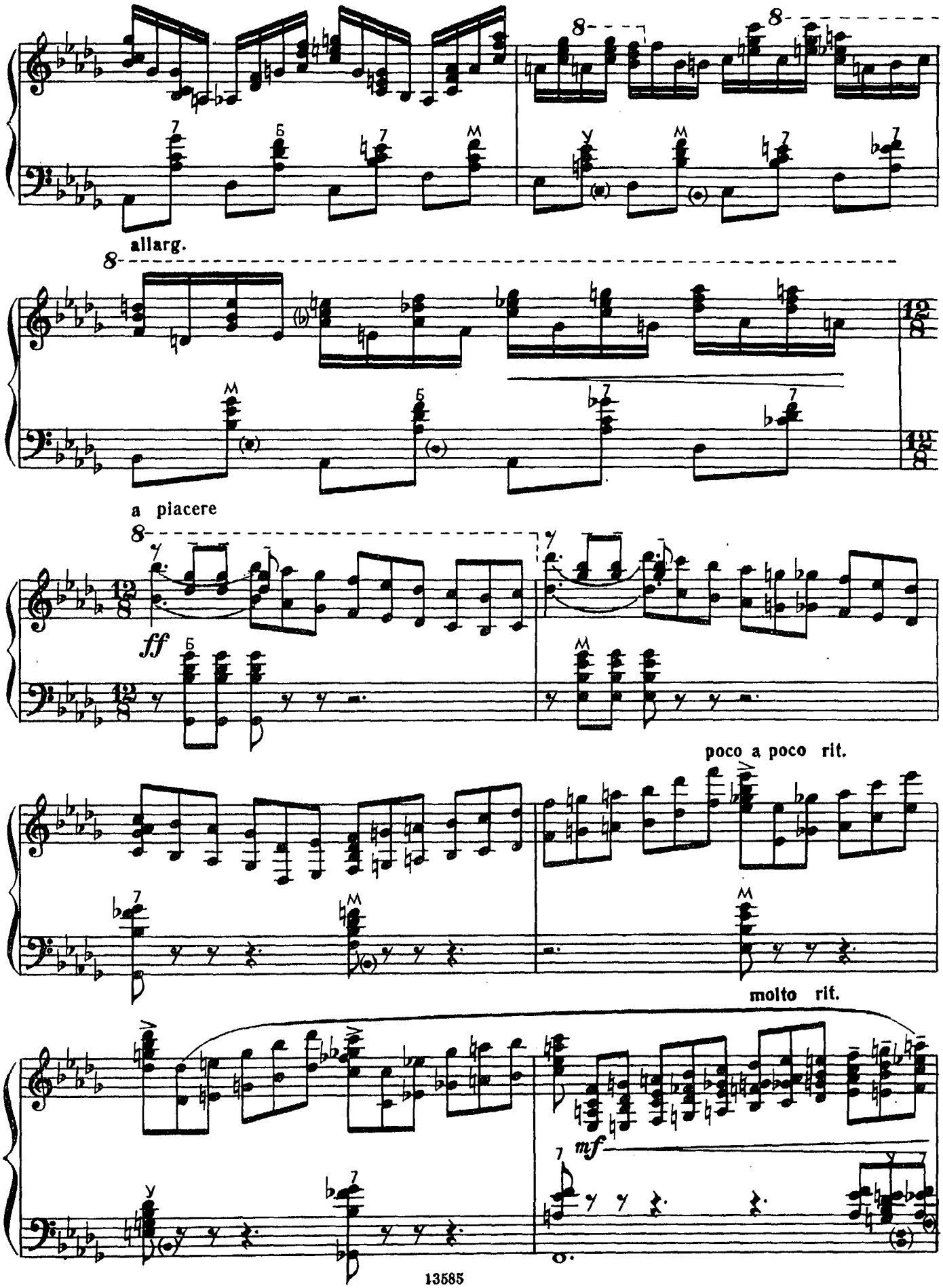



p
f
marcato

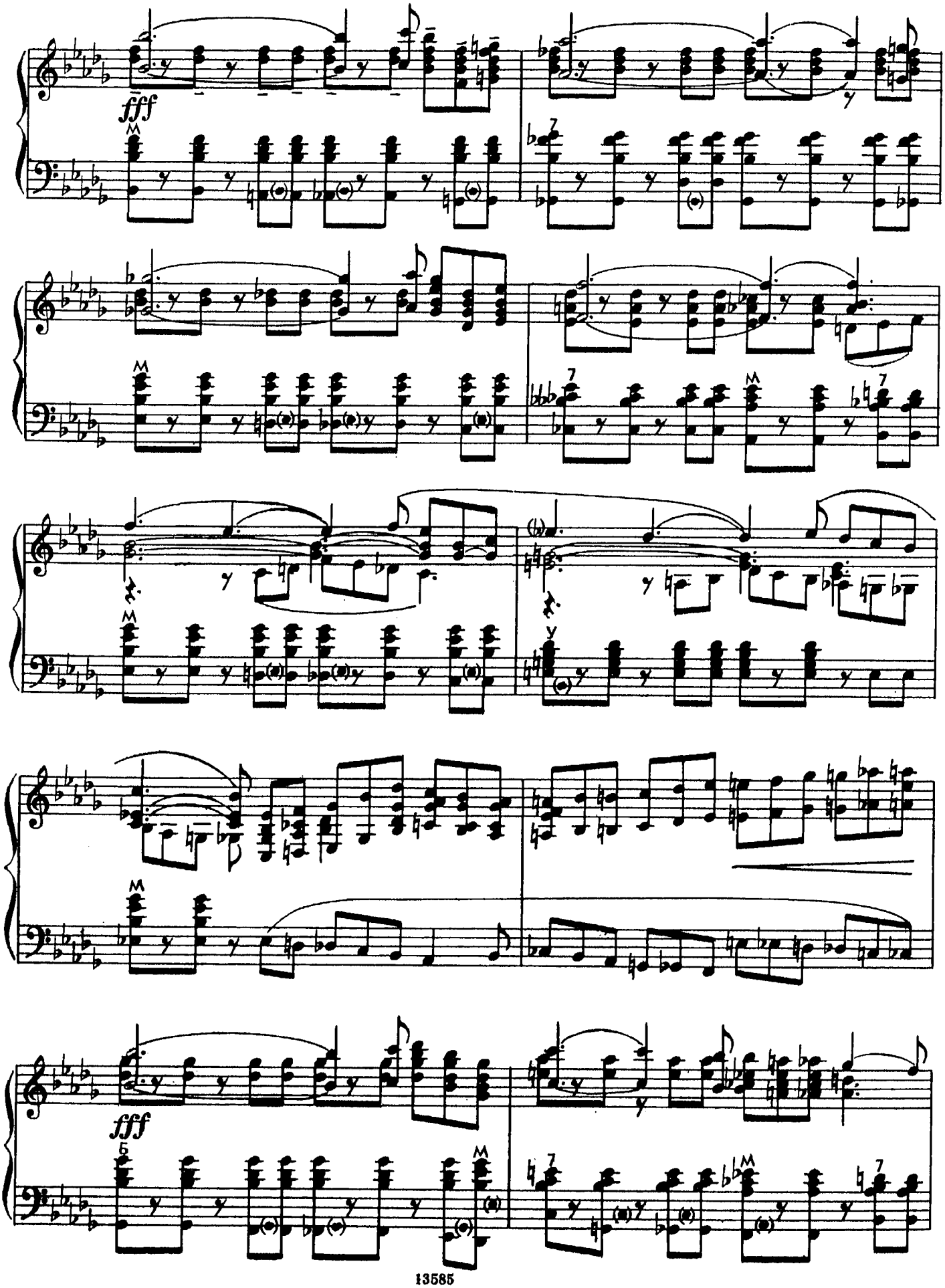
Allegro agitato

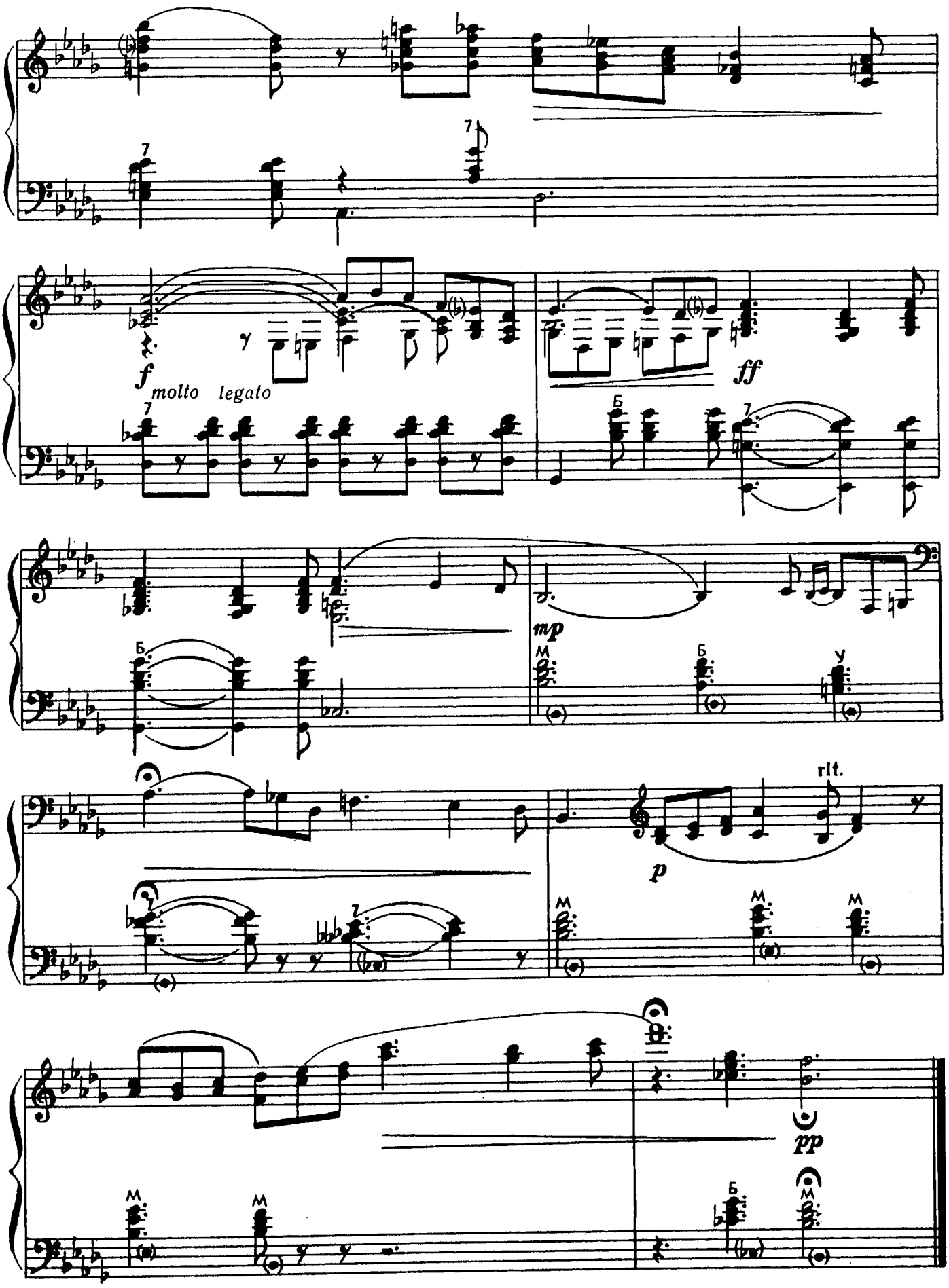



f
dim.
f


allarg.
a piacere
ff
poco a poco rit.
molto rit.
mf

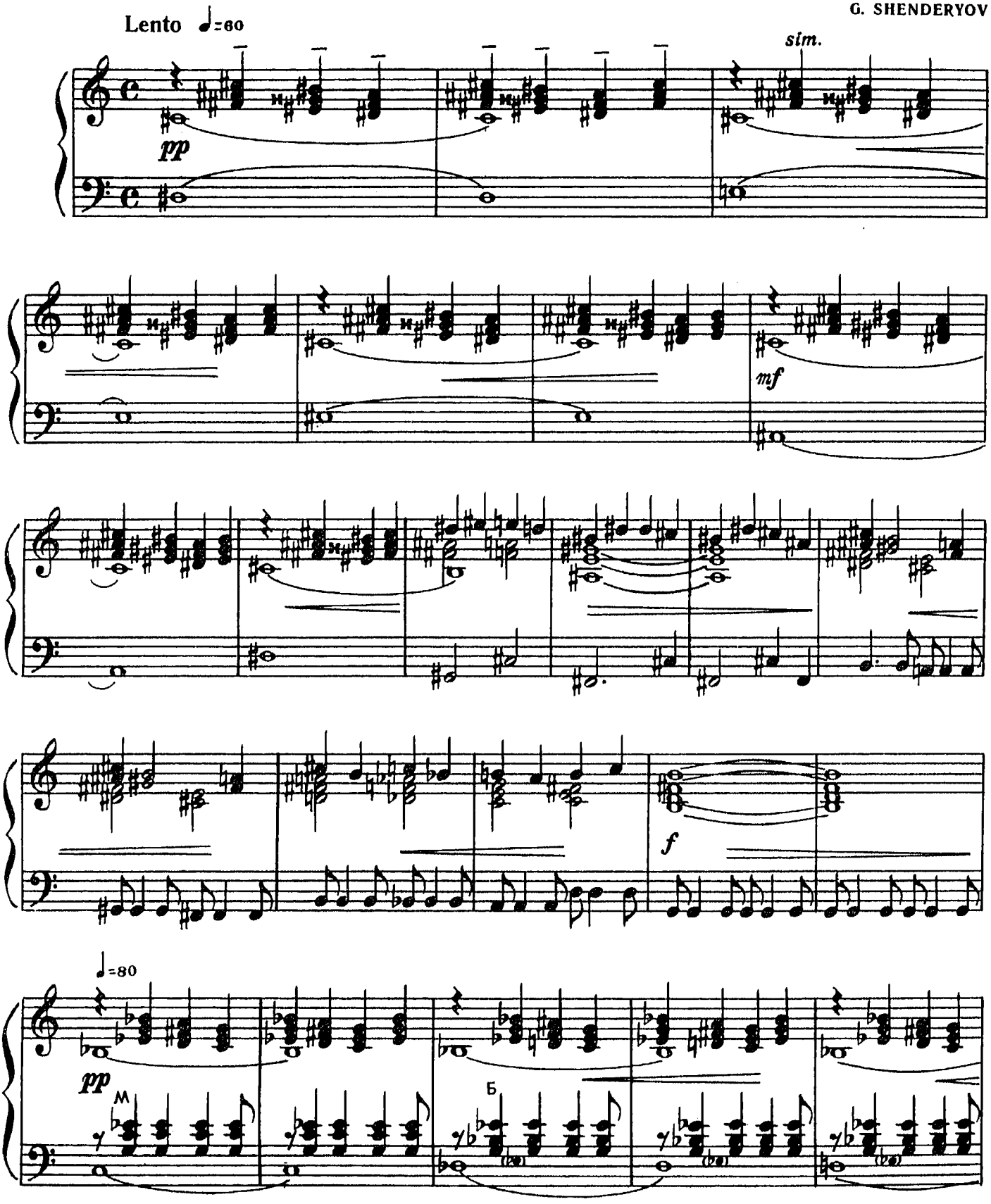
Moderato

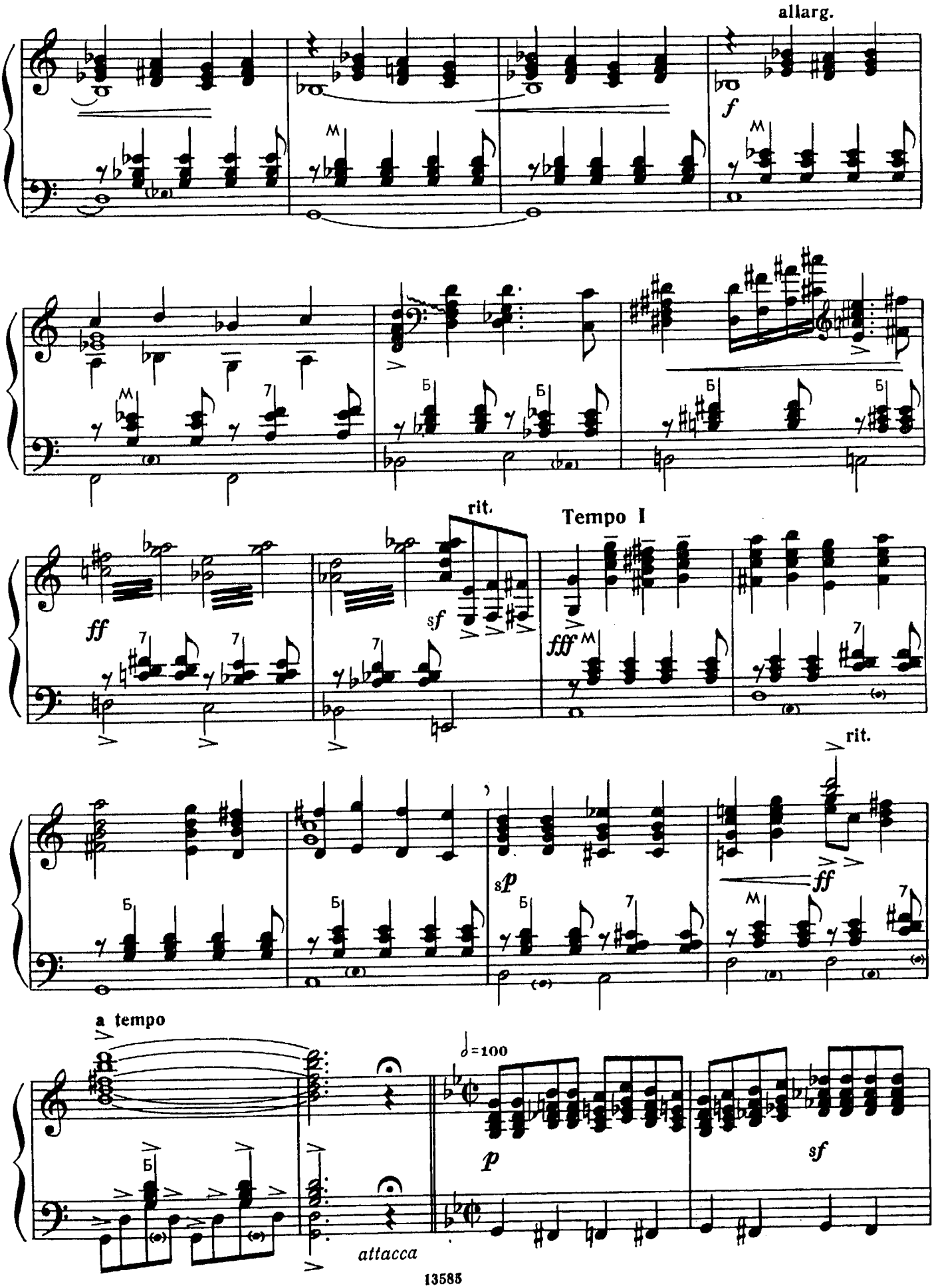


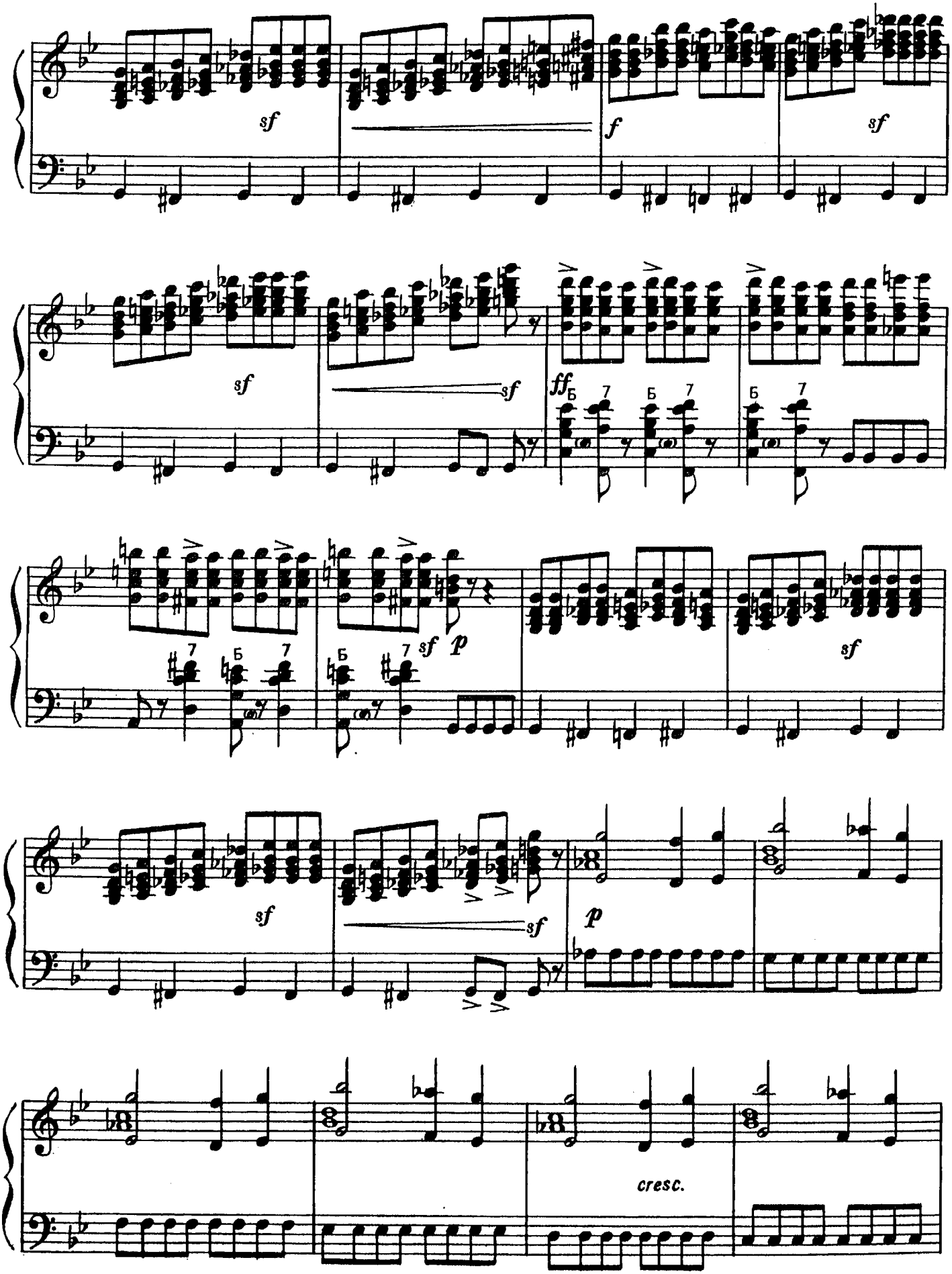

f
molto legato
ff
mp
p
rit.
pp

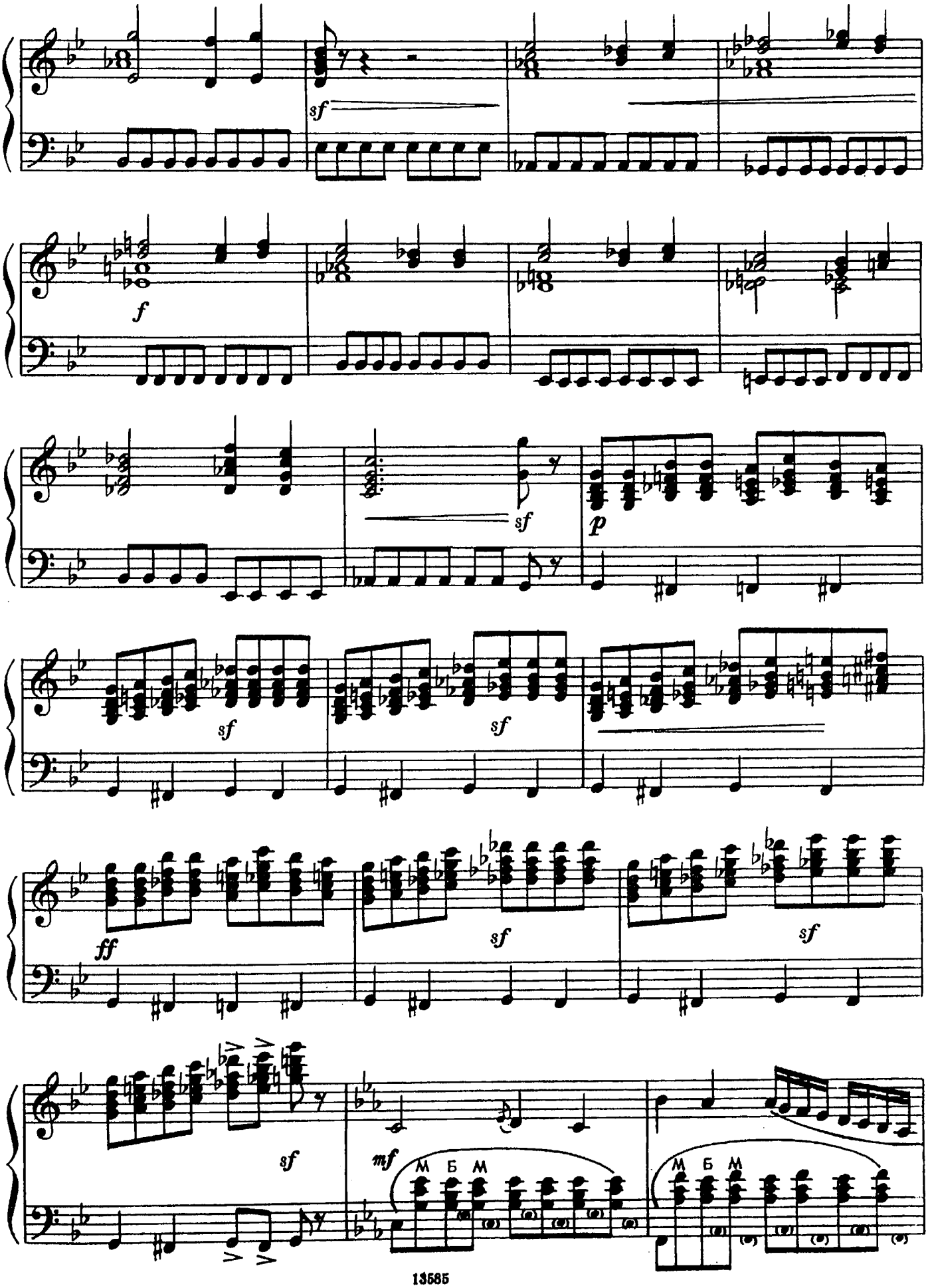
ПРЕЛЮДИЯ И ТОККАТА (1959) PRELUDE AND TOCCATA

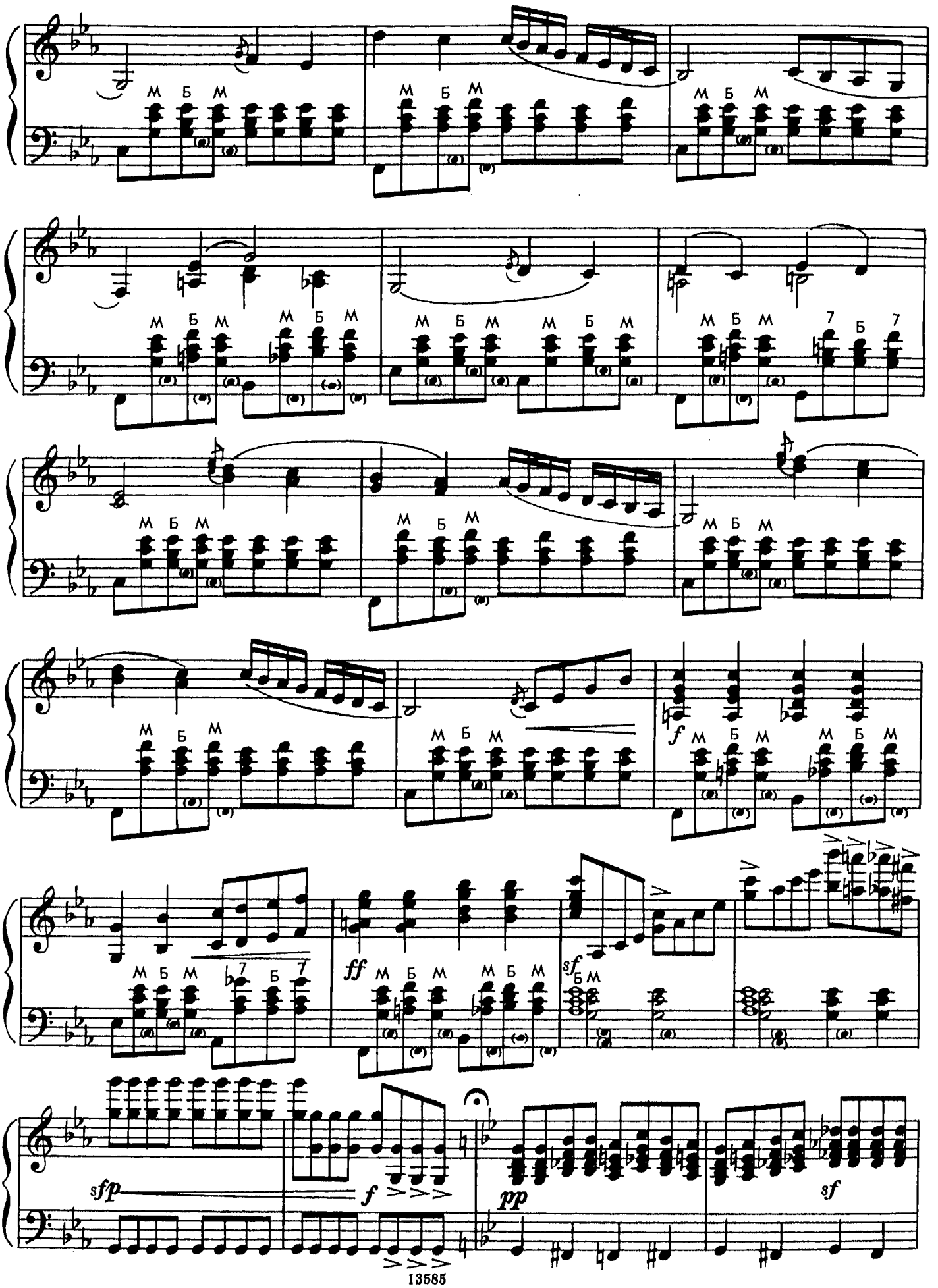
Г. ШЕНДЕРЕВ
G. SHENDERYOV

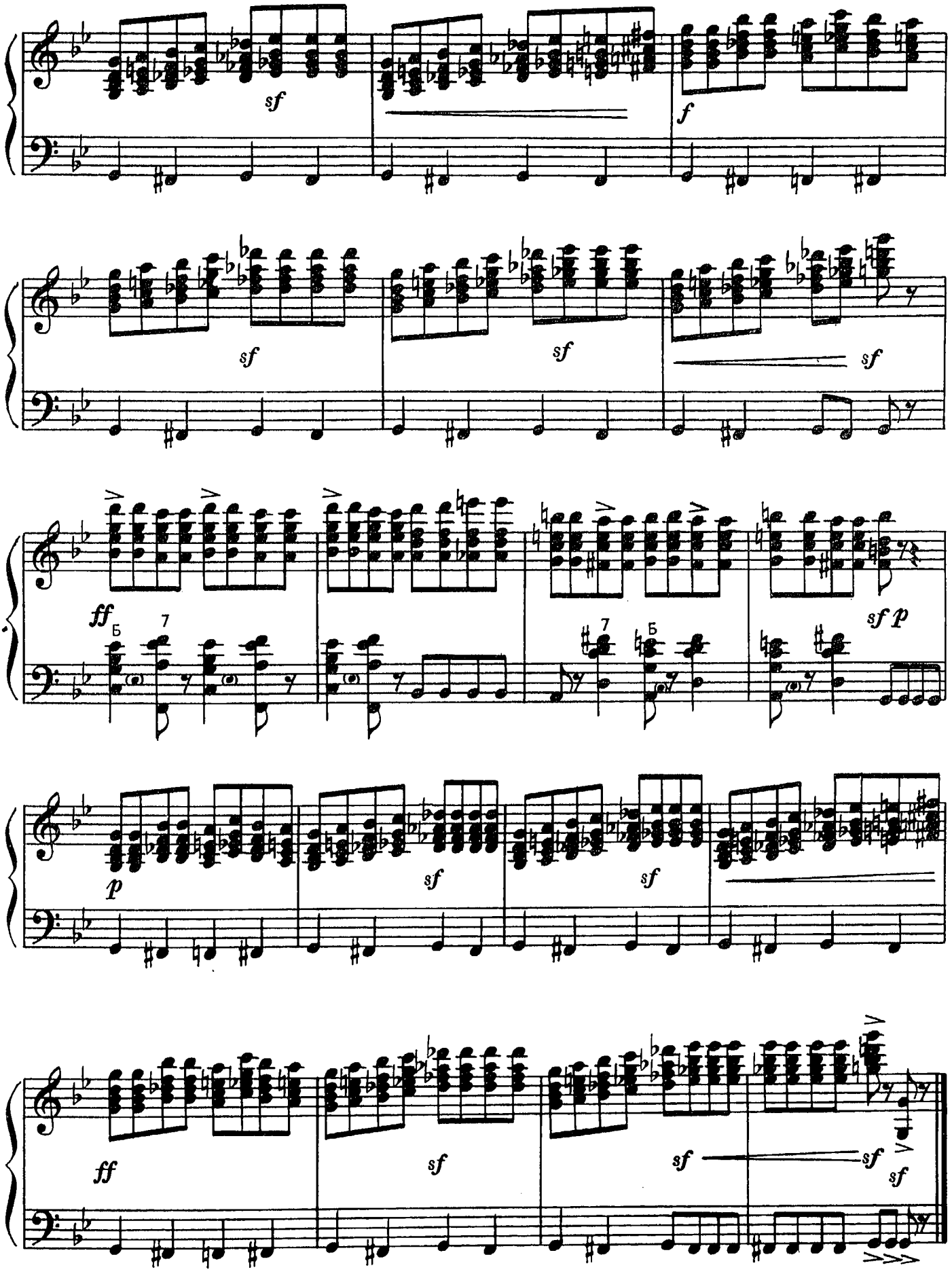



allarg.
f
rit.
Tempo I
ff
sf
fff
rit.
sf
ff
a tempo
♪=100
p
sf
attacca


sf
f
sf
sf
sf
ff
Б
7
Б
7
Б
7
sf
p
sf
sf
sf
p
cresc.


sf
f
sf
p
sf
sf
ff
sf
sf
sf
mf
М Б М
М Б М


М Б М
7 Б 7
f
ff
sf
sfp
pp


sf
f
sf
sf
sf
ff
Б
7
sf p
p
sf
sf
ff
sf
sf
sf
sf

СОДЕРЖАНИЕ
CONTENTS

Н. ЧАЙКИН
N. CHAIKIN

Соната № 1 6
Sonata No. 1

Лирический вальс 54
Lyrical Waltz

Юмореска 60
Humoresque

Токката 66
Toccata

Скоморошина 74
Russian Minstrelsy

Пассакалья 80
Passacaglia

А. ХОЛМИНОВ. Сюита 91
A. KHOLMINOV. Suite

Ю. ШИШАКОВ
Yu. SHISHAKOV

Патетическая импровизация 122
Pathetic Improvisation

Прелюдия и токката 125
Prelude and Toccata

В. ДИКУСАРОВ
V. DIKUSAROV

Скерцо 134
Scherzo

Прелюдия 147
Prelude

Г. ШЕНДЕРЕВ. Прелюдия и токката . . . 154
G. SHENDERYOV. Prelude and Toccata

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