АНТОЛОГИЯ ЛИТЕРАТУРЫ ДЛЯ БАЯНА

ЧАСТЬ VI

Anthology of Compositions for Button Accordion

Part VI

АНТОЛОГИЯ ЛИТЕРАТУРЫ ДЛЯ БАЯНА

ЧАСТЬ VI

СОСТАВИТЕЛЬ Ф.ЛИПС

Anthology of Compositions for Button Accordion

Part VI

Compiled by F. Lips

МОСКВА «МУЗЫКА» 1989
Moscow «Muzyka»

РЕДАКЦИОННАЯ КОЛЛЕГИЯ

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А $\frac{5206050000-268}{026(01)-89}$ 443—89

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ПРЕДИСЛОВИЕ

В VI часть «Антологии литературы для баяна» включены произведения советских композиторов, написанные в 60-е — начале 70-х годов. В определенной степени этот период в баянном искусстве можно назвать переходным: с одной стороны новизна образного строя потребовала от композиторов новой интонационной сферы и, соответственно, новых художественных средств выразительности готово-выборного баяна; с другой же стороны — на средства традиционного баяна с готовыми аккордами в левой клавиатуре еще в значительной степени продолжали опираться многие известные композиторы, плодотворно работавшие в этой области музыкального искусства.

Наряду с произведениями, написанными на основе собственного тематического материала представленных в томе авторов, в него вошли лучшие образцы транскрипций известного педагога-баяниста И. Яшкевича. Данные транскрипции приобрели широкую популярность в силу ряда причин. Во-первых, благодаря высоким художественным достоинствам и блестящему техническому воплощению выразительного мелоса музыки С. В. Рахманинова и И. Штрауса; во-вторых, благодаря значительному обогащению этого мелоса транскриптором за счет разнообразной полифонической ткани, интересных фактурных находок, богатства фантазии в орнаментах пассажной техники.

Все сочинения, вошедшие в настоящий том, сыграли и продолжают играть большую роль в становлении технического мастерства, в формировании разностороннего художественного вкуса, углубленного мышления баянистов. Являясь неотъемлемой частью концертного и педагогического репертуара, они, вместе с тем, активно используются и в конкурсной практике, а некоторые из них были написаны специально для различных конкурсов в качестве обязательных произведений.

Приведем основные сведения об авторах, представленных в этом выпуске.

Яшкевич Иван Адамович (р. 1923) — педагог, композитор, исполнитель. В 1949 г. окончил Киевскую консерваторию по классу баяна М. М. Гелиса. С 1950 г. — преподаватель Киевской консерватории по классу баяна (с 1973 г. — доцент). Автор многочисленных оригинальных произведений для баяна, а также концертных обработок и транскрипций произведений классики.

Журбин Александр Борисович (р. 1945) — композитор. В 1969 г. окончил ГМПИ им. Гнесиных по композиции у Н. И. Пейко, а в 1973 г. — как музыковед аспирантуру при Ленинградской консерватории у Ю. Г. Кона. Член Союза композиторов с 1970 г. Активно работает в разных жанрах. Автор 5 опер (в том числе первой советской рок-оперы «Орфей и Эвридика»), 3 балетов, 15 музыкальных комедий, симфонической, камерно-инструментальной и хоровой музыки. Кроме того, композитором написаны большое количество эстрадных песен и музыка к 35 кинофильмам. Для реализации своих замыслов Журбин нередко использует сочетания различных стилистических пластов.

Шишаков Юрий Николаевич (р. 1925 г.) — композитор, педагог. В 1948 г. окончил ГМПИ им. Гнесиных (с 1966 по 1974 гг. — зав. кафедрой народных инструментов; с 1977 г. — профессор). Член Союза композиторов СССР с 1949 г., заслуженный деятель искусств РСФСР (1971). Автор оратории «Песни села Шушенского», двух симфоний, а также многочисленных произведений для оркестра русских народных инструментов, ансамблей и отдельных инструментов. Кроме того, Ю. Н. Шишаков является автором ряда методических трудов, в том числе, учебника по инструментовке для русского народного оркестра. Творчество Ю. Н. Шишакова — существенный вклад в развитие оркестрового и сольного народно-инструментального искусства.

Чайкин Николай Яковлевич (р. 1915) — композитор, педагог. Окончил историко-теоретический факультет Киевской консерватории (1940; класс композиции Л. Н. Ревуцкого, Б. С. Косенко, Б. Н. Лятошинского, класс специального фортепиано А. Н. Луфера). С 1951 по 1964 гг. преподавал в ГМПИ им. Гнесиных на факультете народных инструментов, с 1964 г. — в Горьковской консерватории (с 1972 г. — профессор). Член Союза композиторов СССР с 1944 г. Заслуженный деятель искусств РСФСР (1980). Автор многочисленных произведений для оркестров — симфонического, русского народного, духового, эстрадного; для хора, 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. «Украинская сюита» была обязательным произведением на Международном конкурсе «Кубок мира» в г. Брюгге (Бельгия, 1971 г.).

Лондонов Петр Петрович (1928—1981) — композитор. Окончил Московскую консерваторию по классу композиции Е. И. Месснера. На протяжении многих лет заведовал редакцией литературы для народных инструментов издательства «Советский композитор». Член Союза композиторов с 1971 г. Заслуженный деятель искусств РСФСР (1978). Автор произведений для оркестра русских народных инструментов, хора, фортепиано. Для баяна написаны: Концерт с оркестром русских народных ин-

струментов. Соната, полифонические пьесы, этюды, обработки народных песен и танцев. Соната для баяна исполнялась в качестве обязательного произведения на I Всероссийском конкурсе исполнителей на народных инструментах в 1972 г. в г. Москве.

Золотарев Владислав Андреевич (1942—1975) — композитор. Окончил Магаданское музыкальное училище (1968; класс баяна Н. А. Лесного). В 1968—1969 гг. консультировался по композиции у Р. К. Щедрина. В 1971—1972 гг. учился в Московской консерватории (класс композиции Т. Н. Хренникова). Автор ораторий «Памятник революции», произведений для симфонического, камерного оркестров, струнных квартетов, вокальных сочинений. Баянное творчество Вл. Золотарева — значительный вклад в развитие оригинальной литературы для готово-выборного многотембрового баяна.

М. Имханицкий, Ф. Липс

FOREWORD

Part Six of the "Anthology of Compositions for Button Accordion" contains selections from Soviet accordion music of the sixties and early seventies. In those years, both types of button accordion were, on nearly equal grounds, partaking in this country's musical life — the modern fixed-and-freebass instrument, capable of efficiently reflecting what was "in the air", that is to say, what can be described as new modes of thinking in terms of music, and the conventional fixed-bass accordion, which was far from yielding to its rival.

Apart from original compositions, the volume includes some adaptations, viz., Sergei Rakhmaninov's and Johann Strauss' instrumental pieces as transcribed by Ivan Yashkevich, a noted accordionist and teacher. These concert transcriptions enjoy great popularity, which is accounted for, in the first place, by the universally recognized aesthetic merits of the originals themselves and, secondly, by the transcriber's resourcefulness in contrapuntal writing, ornamentation, etc., in other words, by his proficiency in textural matters.

All the compositions and transcriptions selected for the present publication have had an important part to play both in the development of our accordionists' technique and in the cultivation of their artistic imaginativeness. Indispensable to the purposes of pedagogics and concert practice, they have also been constitutive of the repertoire of musical competitions — some of them are known to have been written expressly for definite contests of young accordionists (by way of a compulsory item on the programme).

Here is some information about the composers: —

Yashkevich, Ivan Adamovich (b. 1923), teacher, composer, concert performer. Graduated from the class of M. M. Gelis (button accordion) at the Kiev Conservatoire in 1949. Since 1950, Instructor thereat (since 1973, Assistant Professor). — Numerous originals and transcriptions for button accordion.

Zhurbin, Alexander Borisovich (b. 1945), composer. Graduated from the class of N. I. Peiko (composition) at the Gnesins Institute of Music, Moscow, in 1969; completed a postgraduate course in musicology (under Yu. G. Kon) at the Leningrad Concervatoire in 1973. Member of the USSR Composers Union (since 1970). — 5 operas (among them the first Soviet rock opera, *Orpheus and Eurydice*), 3 ballets, 15 musical comedies, symphonic, chamber and choral music; numerous pop songs; 35 film scores. — He often makes use of what is known as polystylistics.

Shishakow, Yuri Nikolayevich (b. 1925), composer, teacher. Graduated from the class of M. F. Gnesin (composition) at the Gnesins Institute of Music, Moscow, in 1948. Since 1948, Lecturer (in instrumentation and realization of open score) thereat (from 1966 to 1974, head of the Department of Folk Instruments; since 1977, Professor). Member of the USSR Composers Union (since 1949). Honoured Master of the Arts of the Russian Federation (1971). — An oratorio *(Songs of the Village of Shushenskoye)*, 2 symphonies, ensemble and solo compositions for Russian folk instruments. Pedagogical writings; "A Course in Instrumentation for Russian Folk Instruments Orchestra". — He made a valuable contribution to the cause of building up the repertoire of Russian folk instruments orchestras, and to that of solo performers on the instruments of the kind.

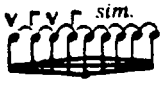
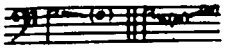
Chaikin, Nikolai Yakovlevich (b. 1915), composer, teacher. Graduated from the Kiev Conservatoire (in musicology) in 1940; in his student days, he was also studying composition (under L. N. Revutsky, B. S. Kosenko, B. N. Lyatoshinsky) and piano playing (under A. N. Lufer). From 1951 to 1964, Instructor at the Department of Folk Instruments of the Gnesins Institute of Music, Moscow. Since 1964, on the staff of the Gorky Conservatoire (since 1972, Professor). Member of the USSR Composers Union (since 1944). Honoured Master of the Arts of the Russian Federation (1980). — Numerous compositions for symphony orchestra, Russian folk instruments orchestra, brass band, light orchestra; choral and chamber music; solo compositions for various instruments. "A Course in Score Playing (Russian Folk Instruments Orchestra)". — His accordion compositions constitute a pivotal chapter in the history of the instrument's music. — The Ukrainian Suite was a compulsory item on the programme of the "World Cup" competition in Brugge (Bruges), Belgium, 1971.

Londonov, Pyotr Petrovich (1928-81), composer. Graduated from the class of Ye. I. Messner (composition) at the Moscow Conservatoire. For years, in charge of editions for folk instruments at the Sovetsky Kompozitor publishing house, Moscow. Member of the USSR Composers Union (since 1971). Honoured Master of the Arts of the Russian Federation (1978). — Orchestral (Russian folk instruments), choral, piano music. For button accordion: Concerto (accordion and Russian folk instruments orchestra), Sonata, contrapuntal compositions, studies, arrangements of folk songs and dances. — As to his Sonata for button accordion, it was a compulsory item on the programme of the 1st National Competition of Performing Musicians (Folk Instruments) in Moscow, 1972.

Zolotaryov, Vladislav Andreyevich (1942-75), composer. Graduated from the class of N. A. Lesnoi (button accordion) at the Magadan Secondary School of Music in 1968. Thereupon, he was studying composition under R. K. Shchedrin (by way of consultation, 1968-69) and under T. N. Khrennikov (at the Moscow Conservatoire, 1971-72). — An oratorio (*Monument to the Revolution*); compositions for symphony orchestra and for chamber orchestra; string quartets; vocal music. — His accordion works are justly considered exceptionally important factors in the making of a repertory of original compositions for the multitimbral fixed-and-freebass button-key accordion.

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

УСЛОВНЫЕ ОБОЗНАЧЕНИЯ
CONVENTIONAL SIGNS

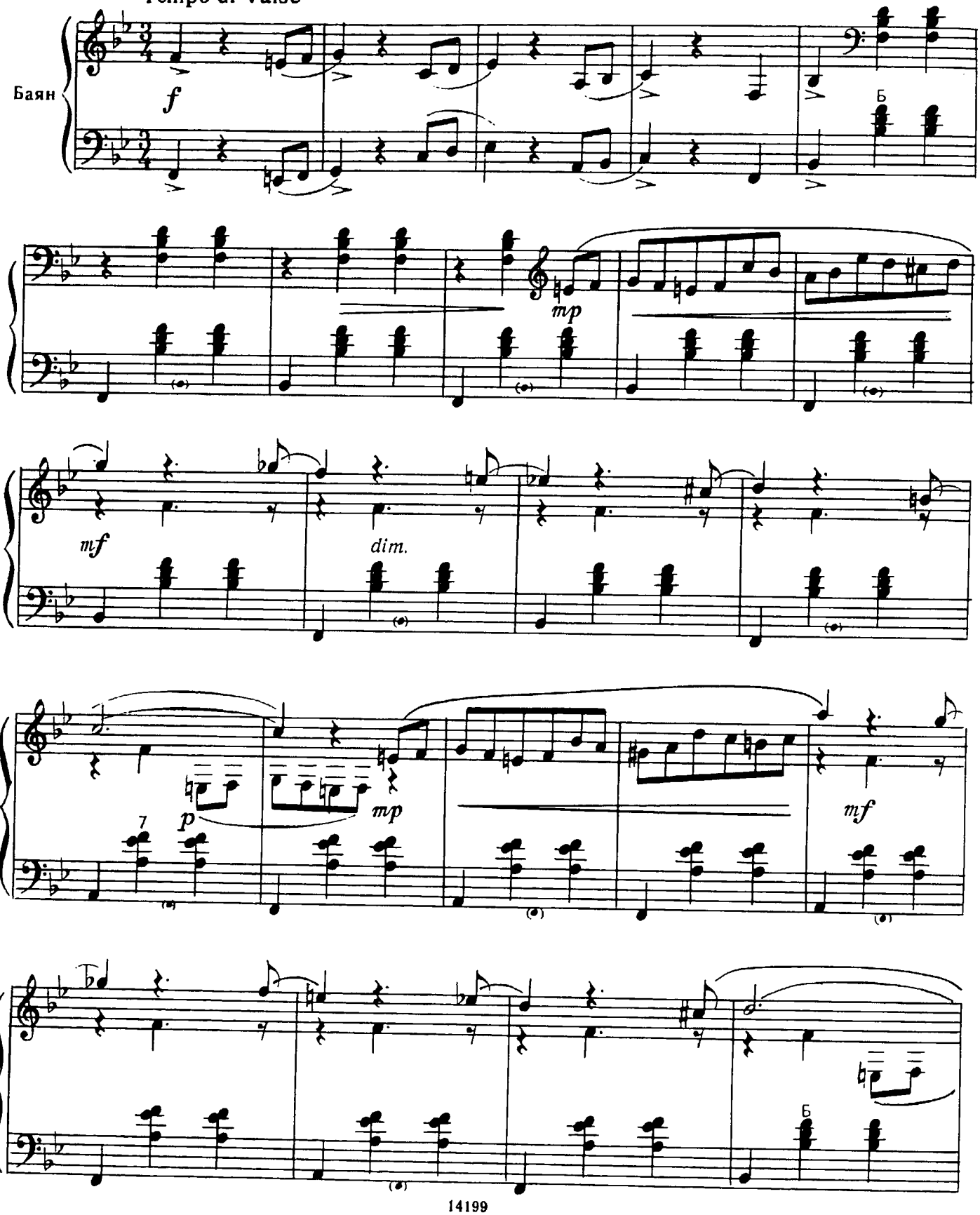
[Г]	готовая клавиатура	fixed-bass manual
[В]	выборная клавиатура	freebass manual
[Б]	басы (оба ряда)	bass-tones (both standard and third)
О	бас основного ряда	standard bass-tone
В	бас вспомогательного ряда	third bass-tone
Б	мажорный аккорд	major chord (M)
М	минорный аккорд	minor chord (m)
7	доминантсептаккорд	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
	триольный рикошет	triple ricochet
vibr. ∿∿	вибрато	vibrato
vibr. ∿∿	вибрато с изменением пульсации	unstable vibrato
	нетемперированное глиссандо	untempered glissando
	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

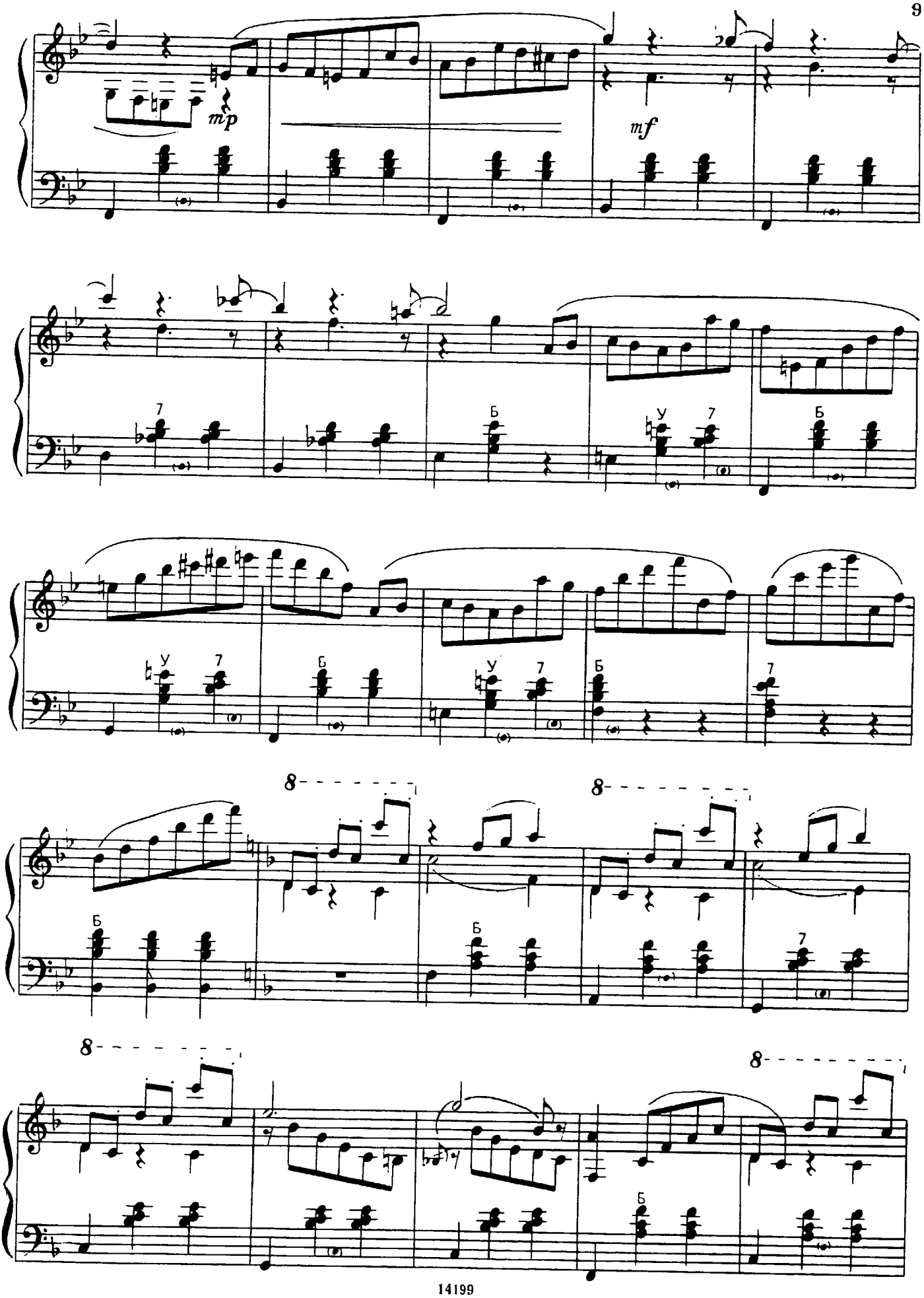
ВЕСЕННИЕ ГОЛОСА (1963) VOICES OF SPRING
Вальс Waltz

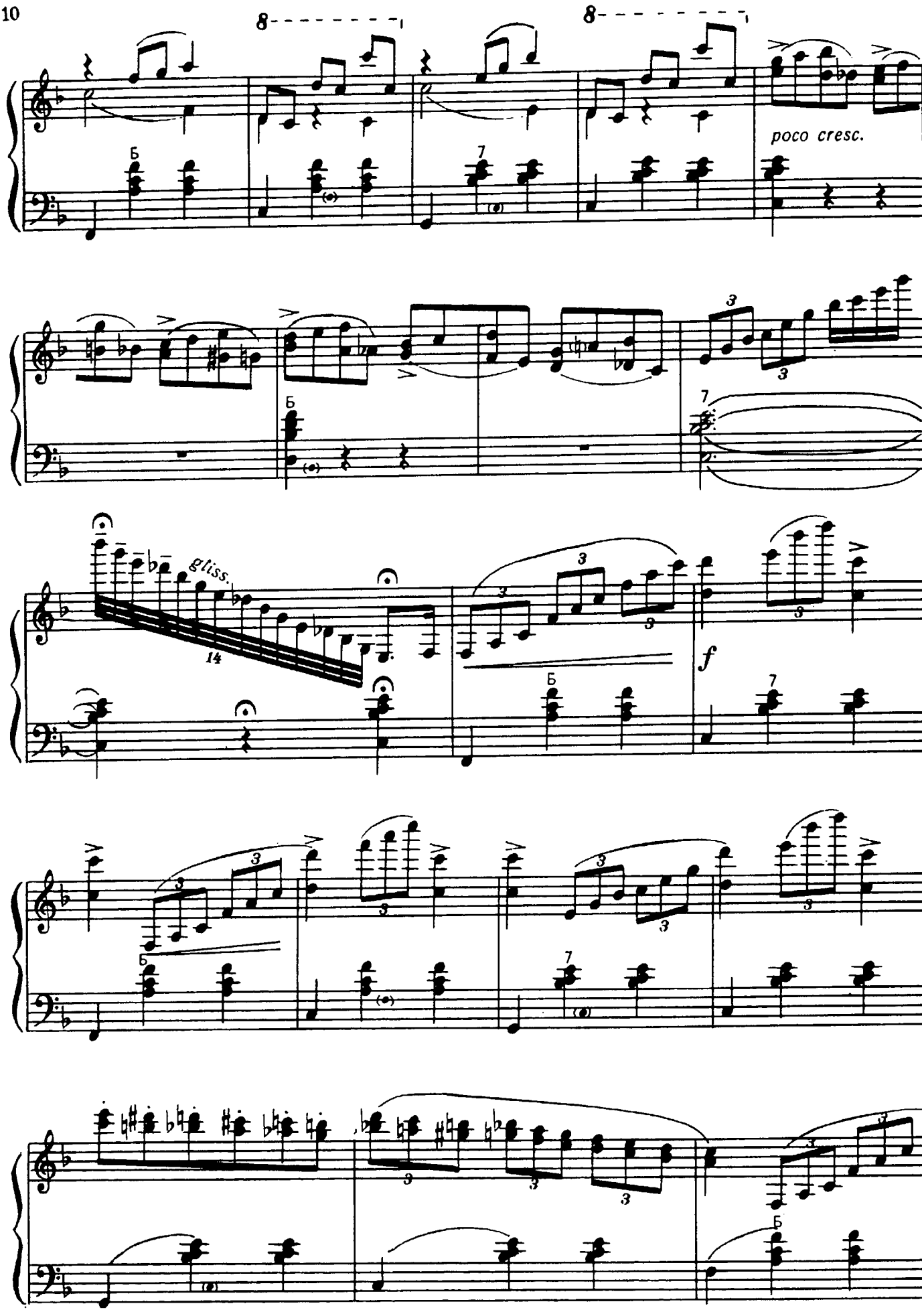
Концертная обработка И. Яшкевича
Transcribed by I. Yashkevich

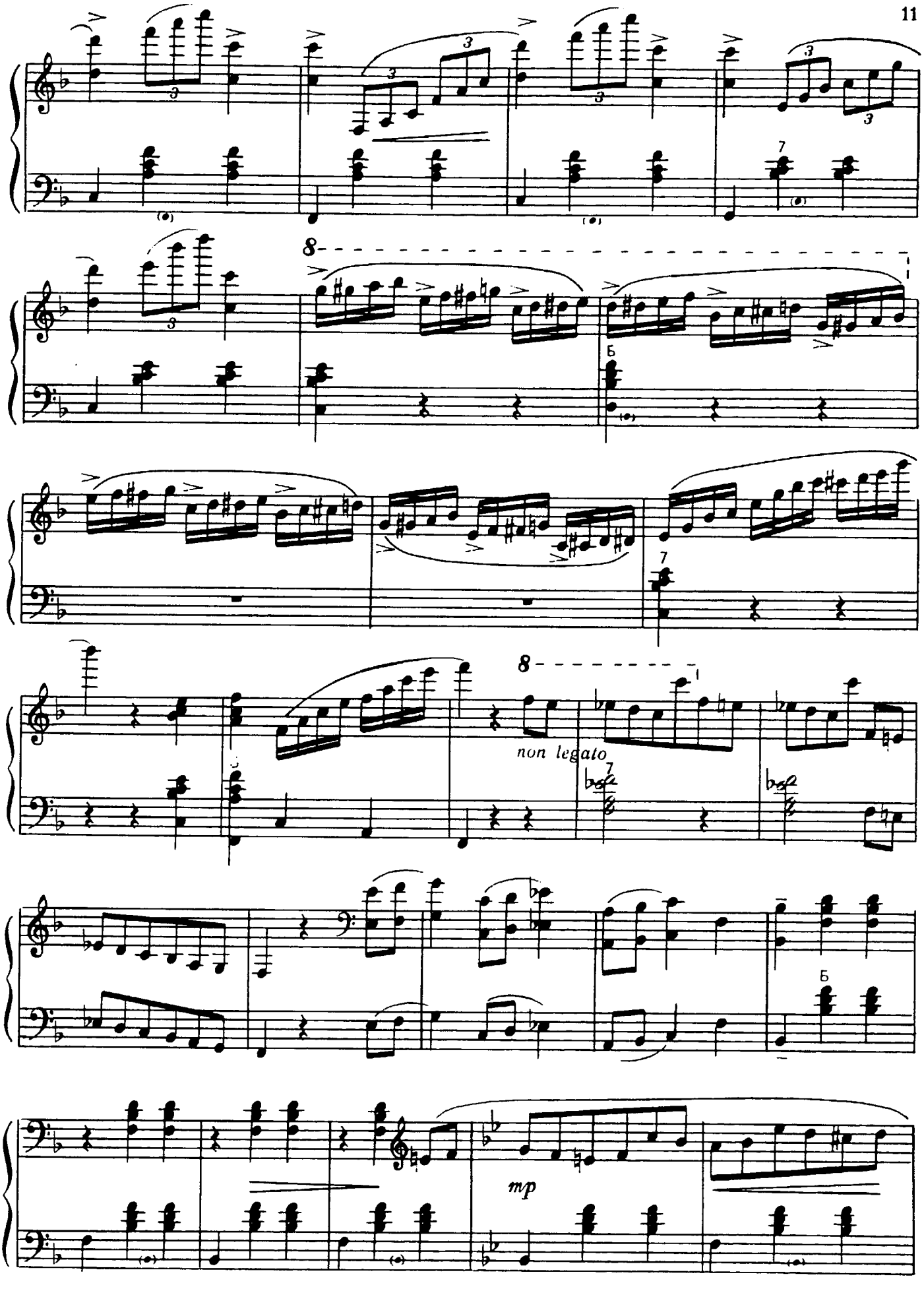
И. ШТРАУС
J. STRAUSS

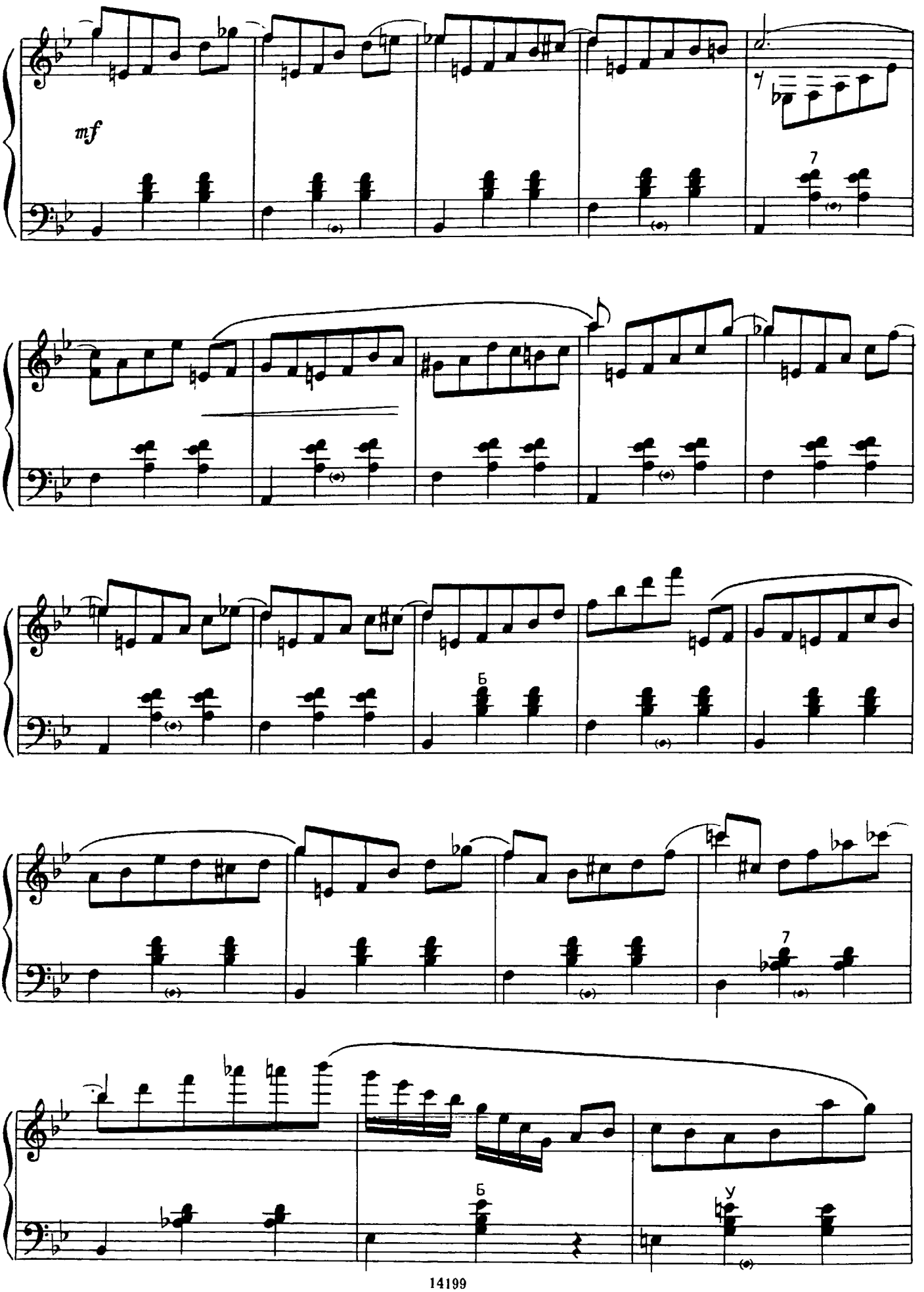
Tempo di Valse

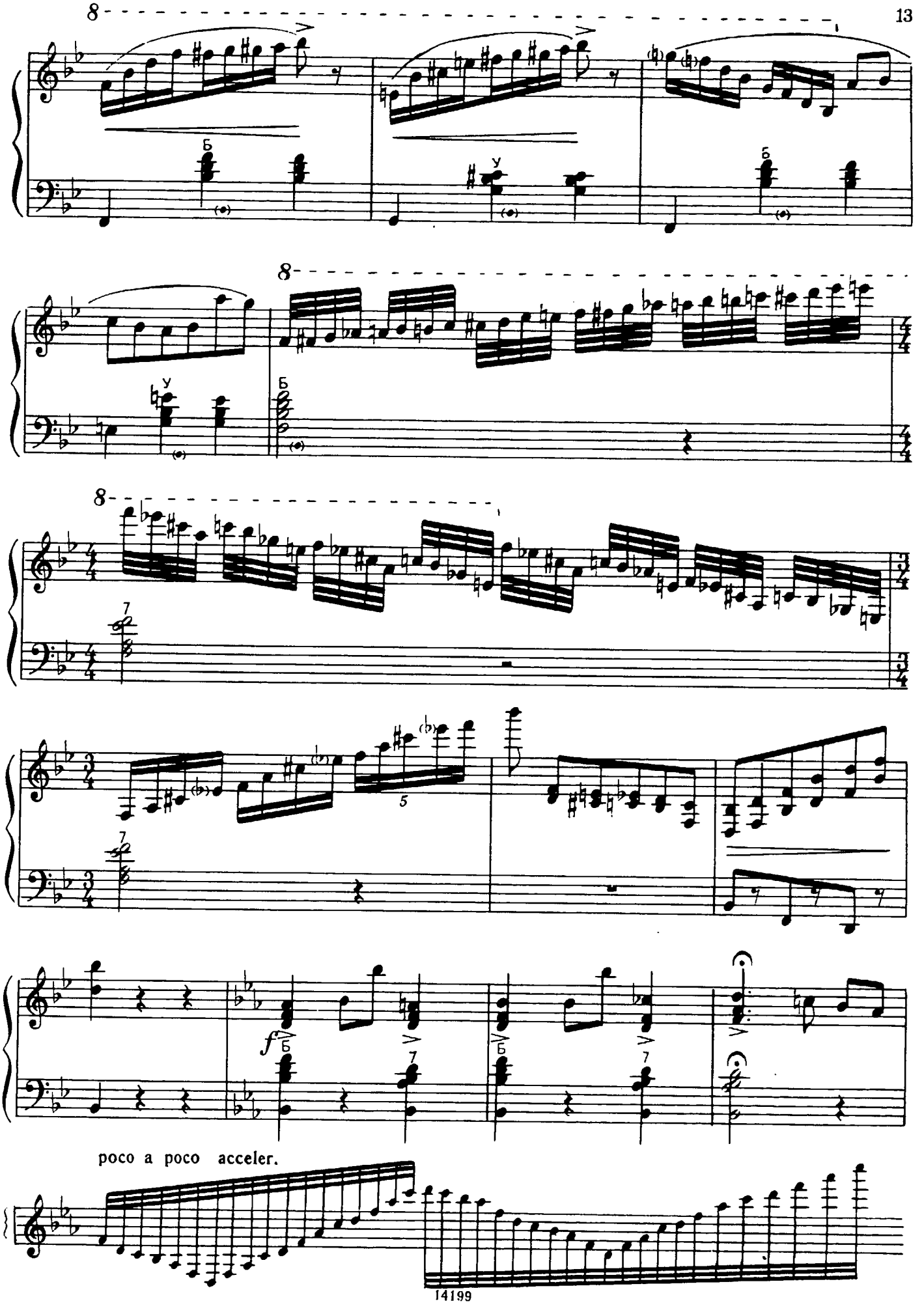


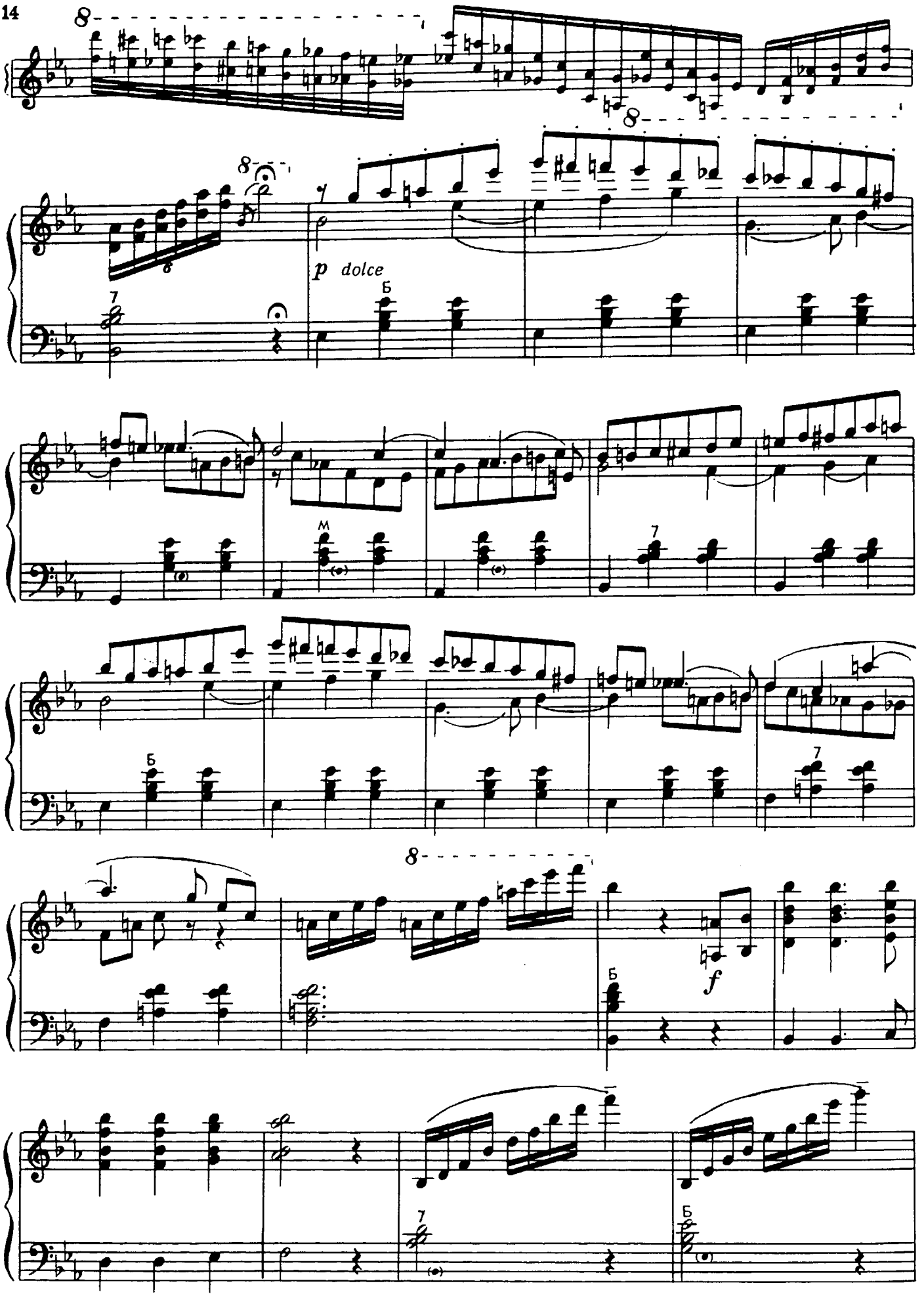

mp
mf
8
8
8
8

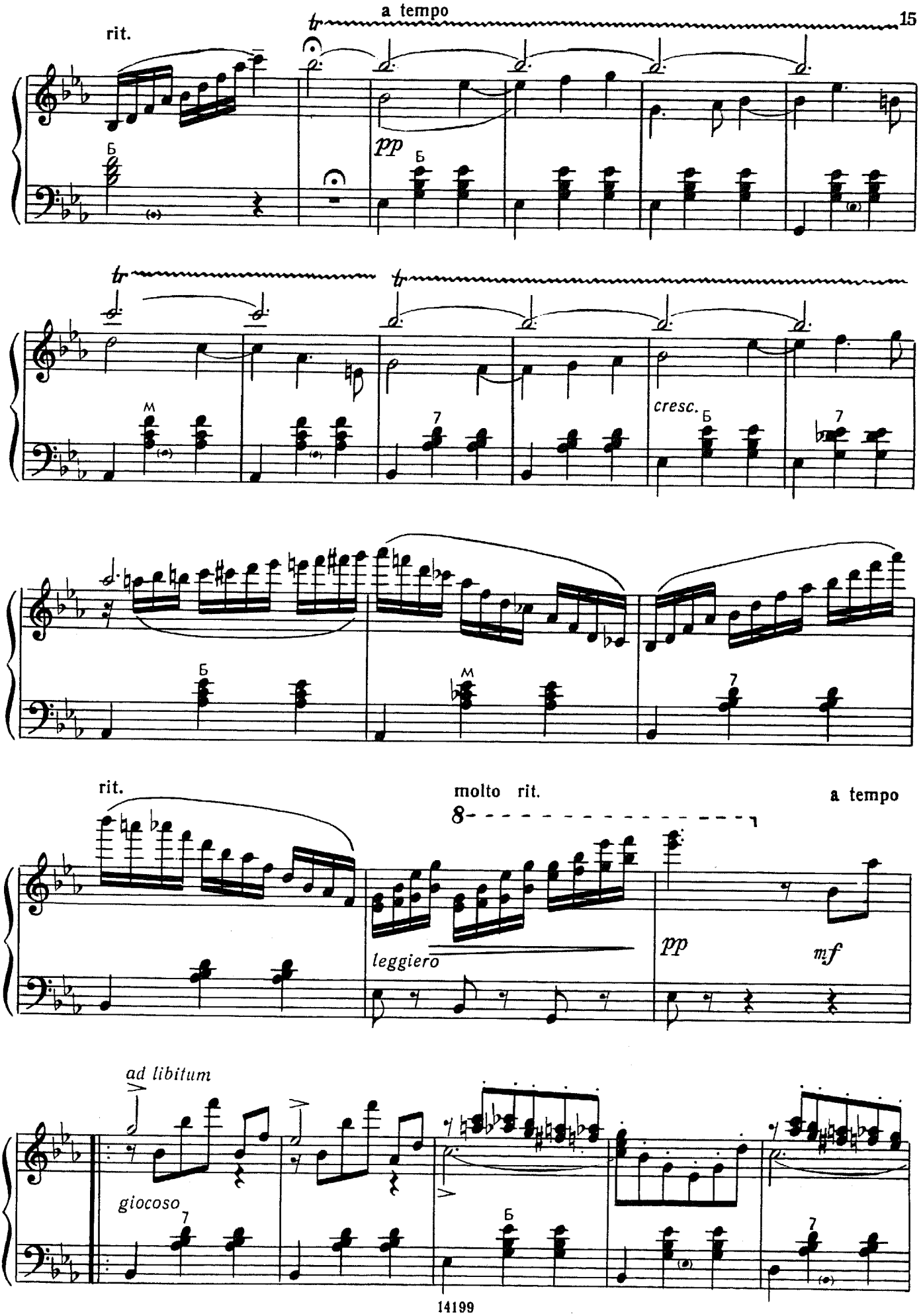

poco cresc.
gliss.
14
f

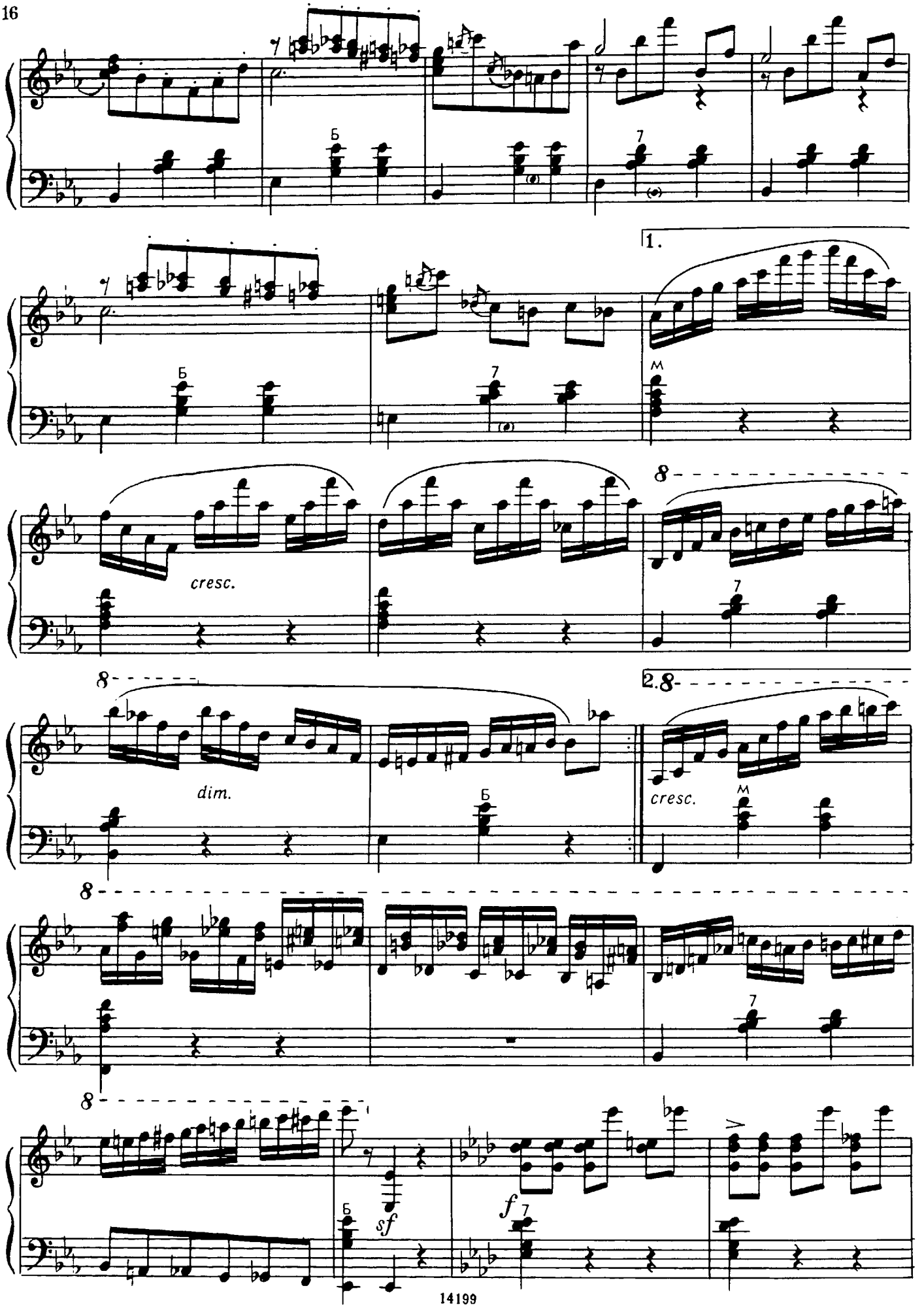

8
Б
8
non legato
Б
mp

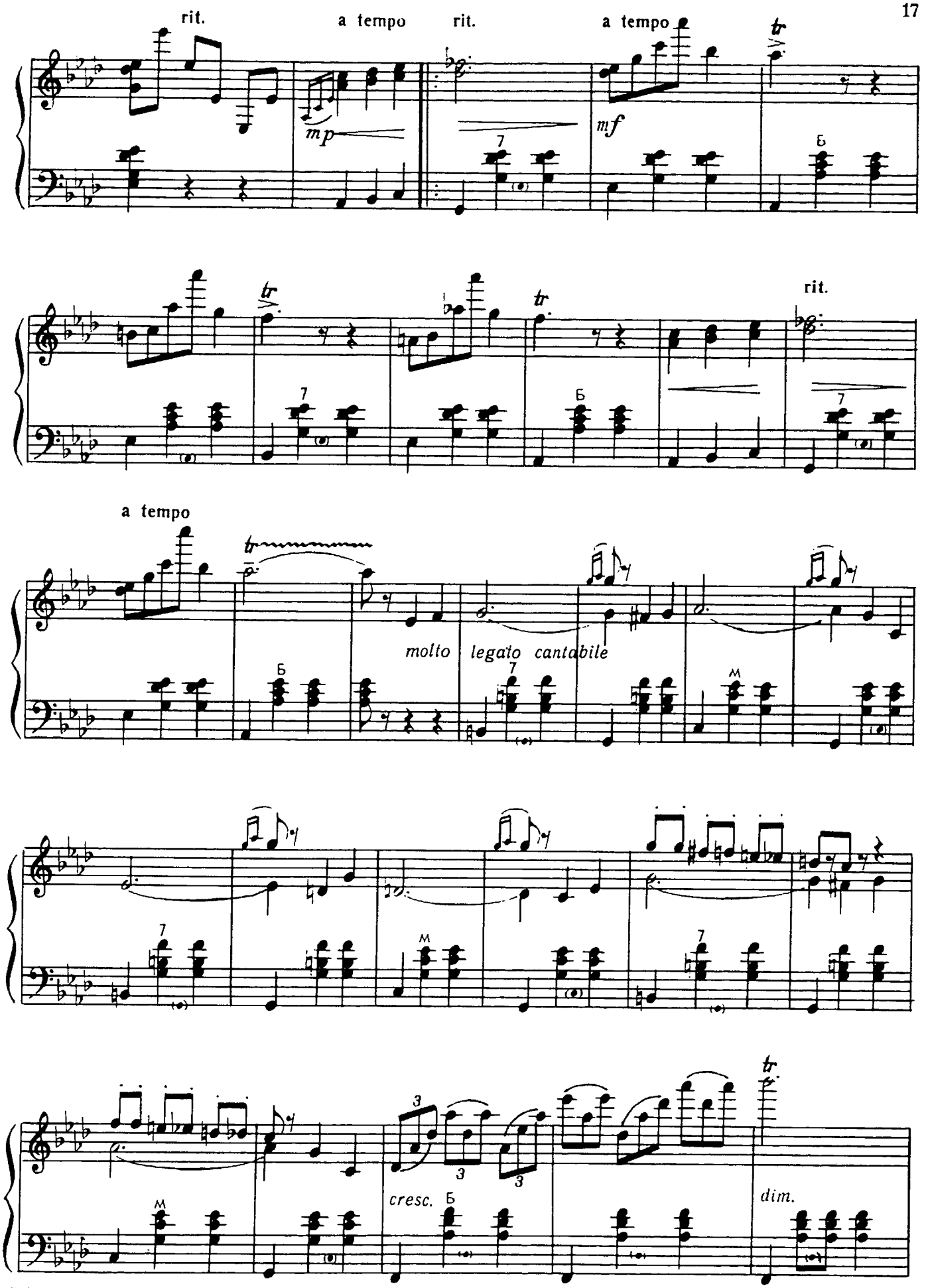

mf
7
Б
7
Б
У

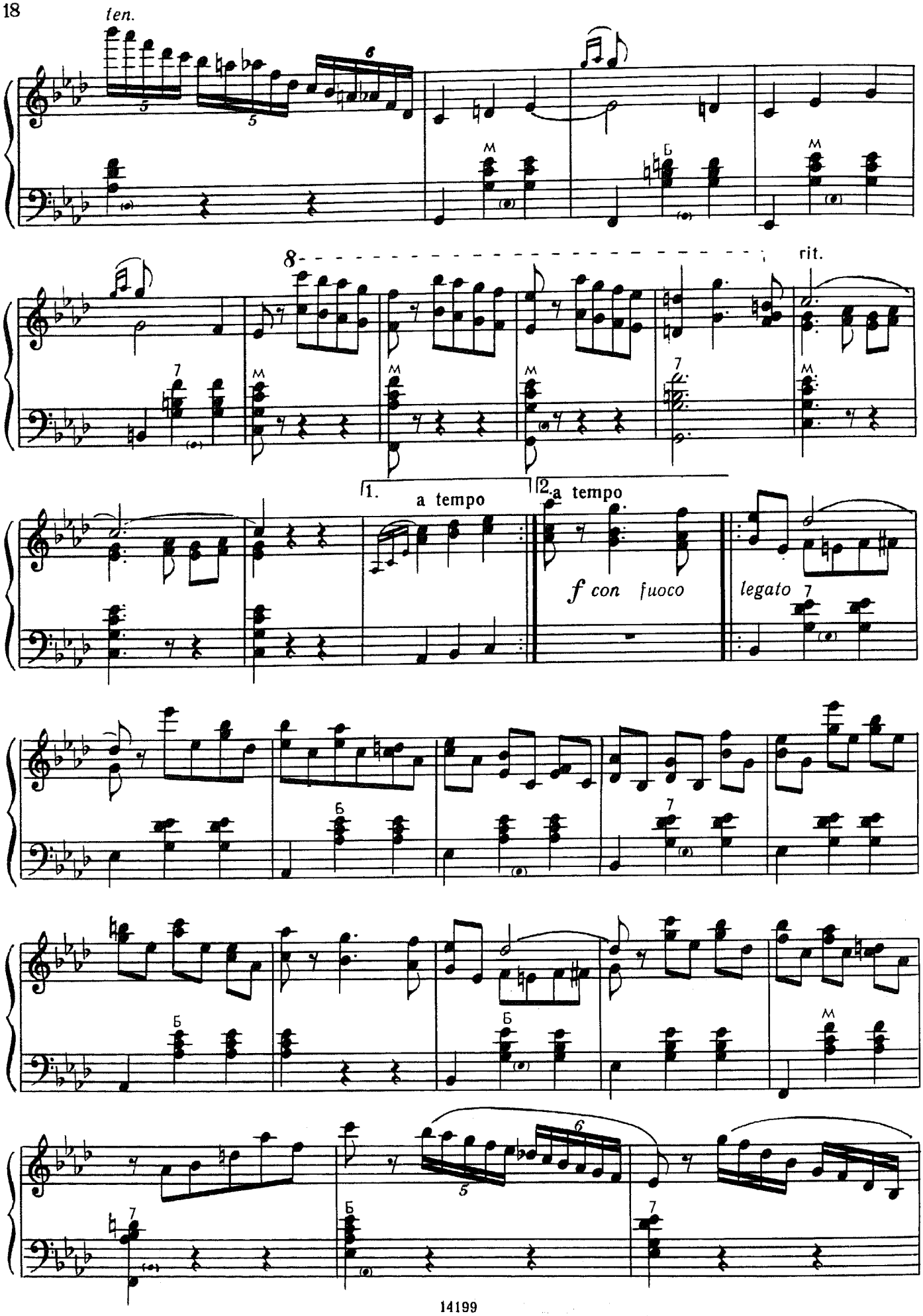

8
Б
У
Б
8
У
Б
8
7
7
5
f
Б
Б
poco a poco acceler.

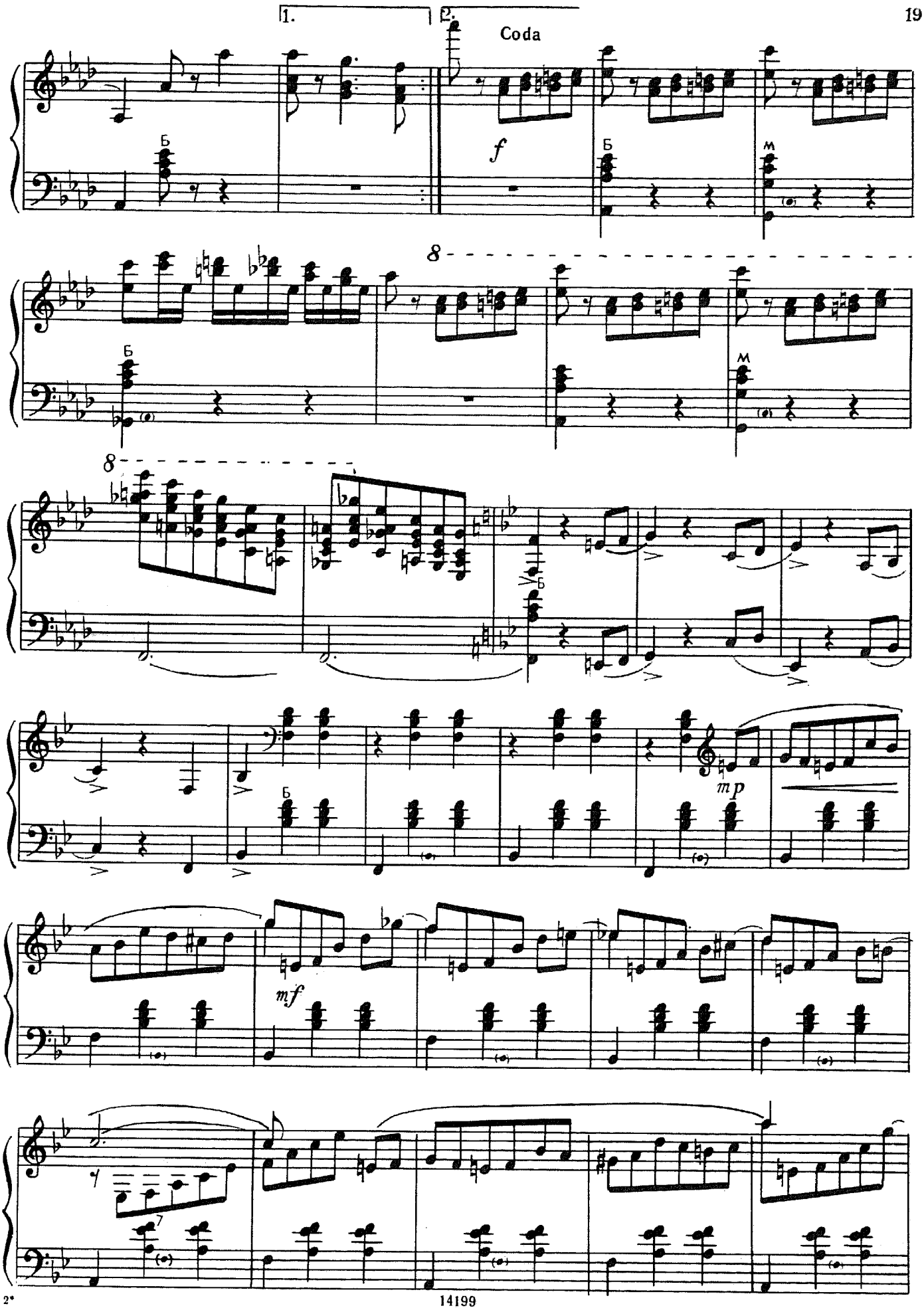

8
8
8
p dolce
Б
7
M
7
Б
7
8
f
Б
7
Б

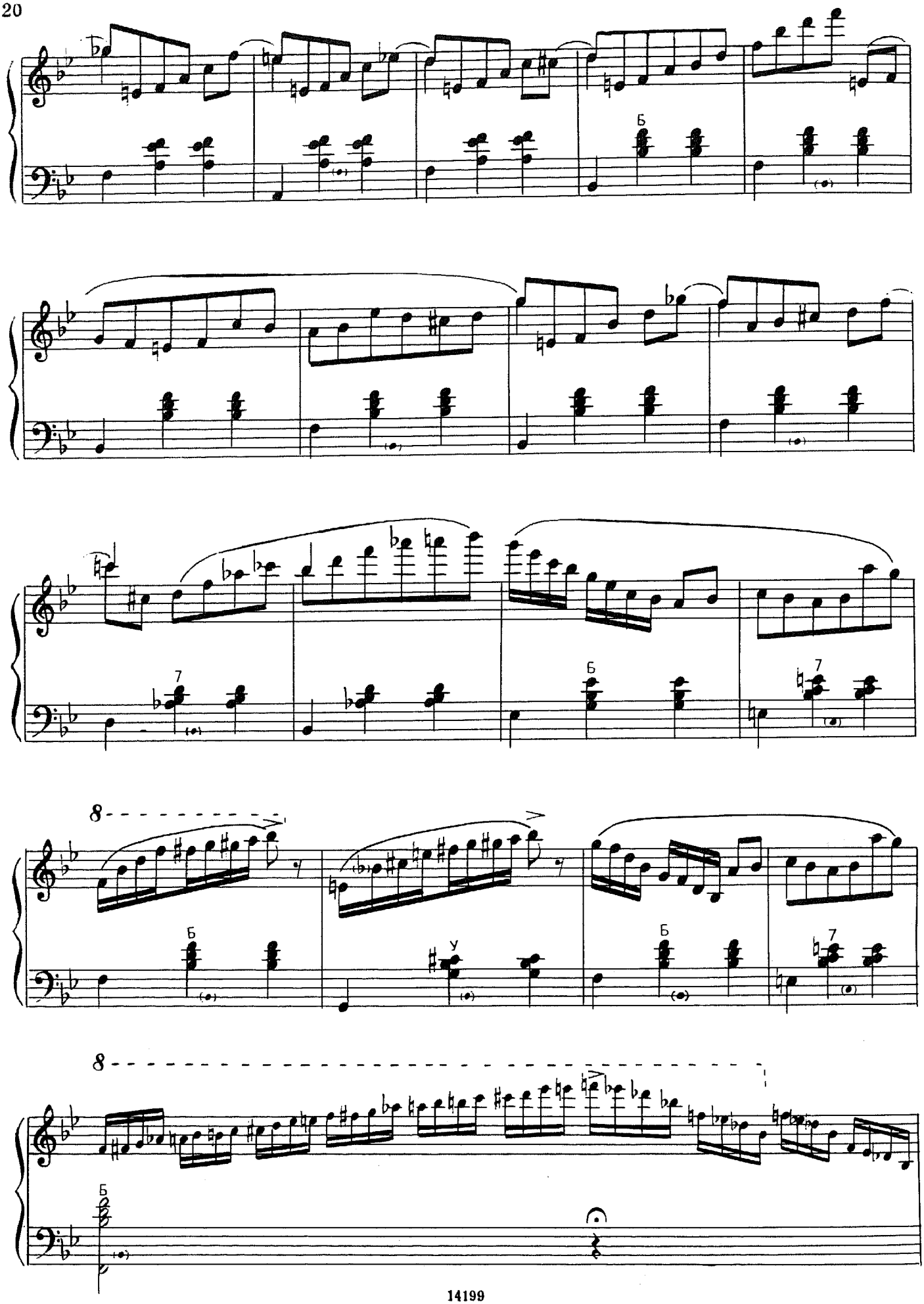

rit.
a tempo
tr
pp
Б
cresc.
M
7
rit.
molto rit.
a tempo
8
leggiero
pp
mf
ad libitum
giocoso


1.
2.
cresc.
dim.
cresc.
sf
f


rit.
a tempo
rit.
a tempo
mp
mf
rit.
a tempo
molto legato cantabile
cresc.
dim.


ten.
rit.
1.
a tempo
2.
a tempo
f con fuoco
legato


1.
2.
Coda
f
Б
М
8
mp
mf


Б
7
Б
7
8
Б
У
Б
7
8
Б

poco rit.

a tempo

p non legato

mf

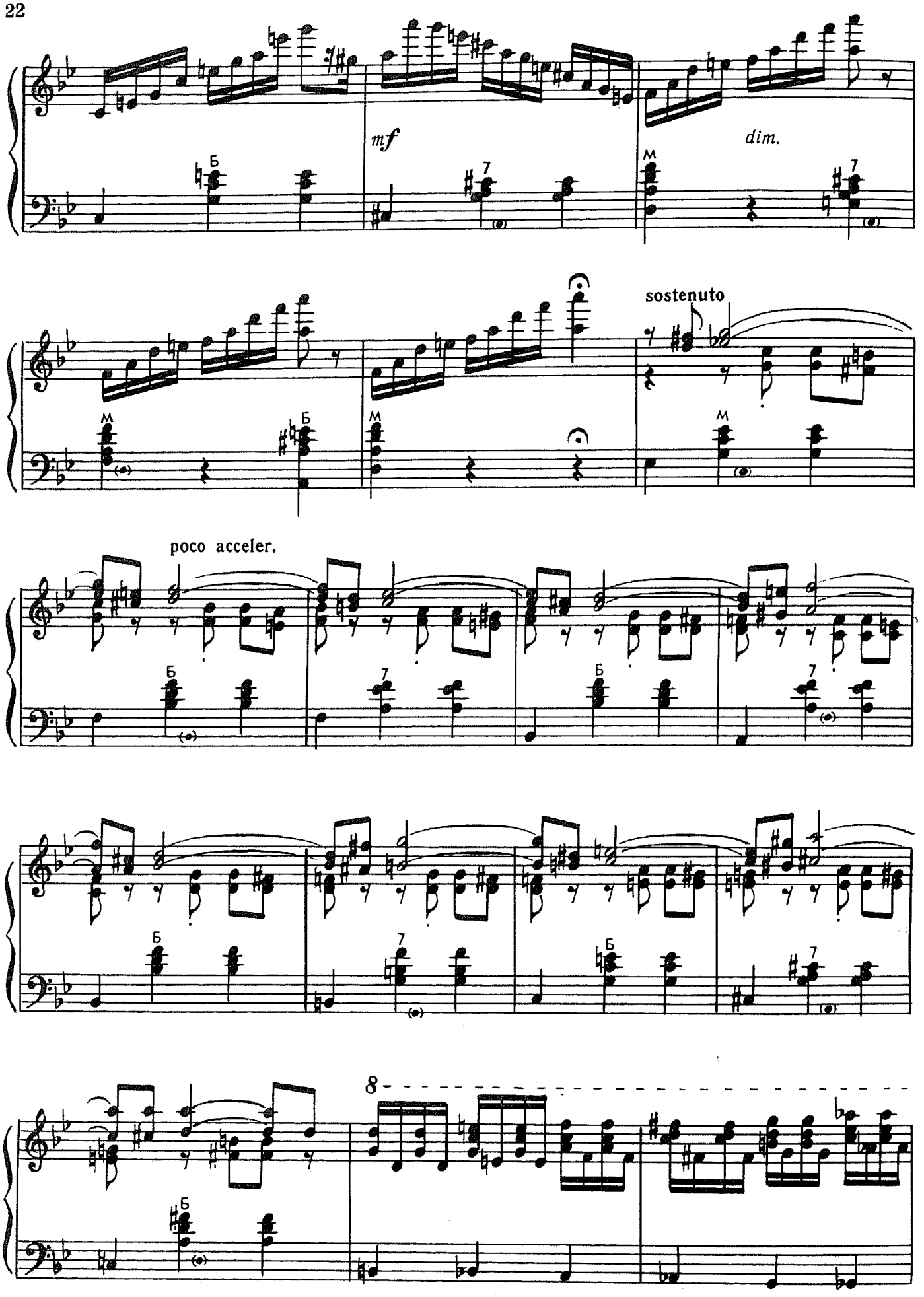
sostenuto

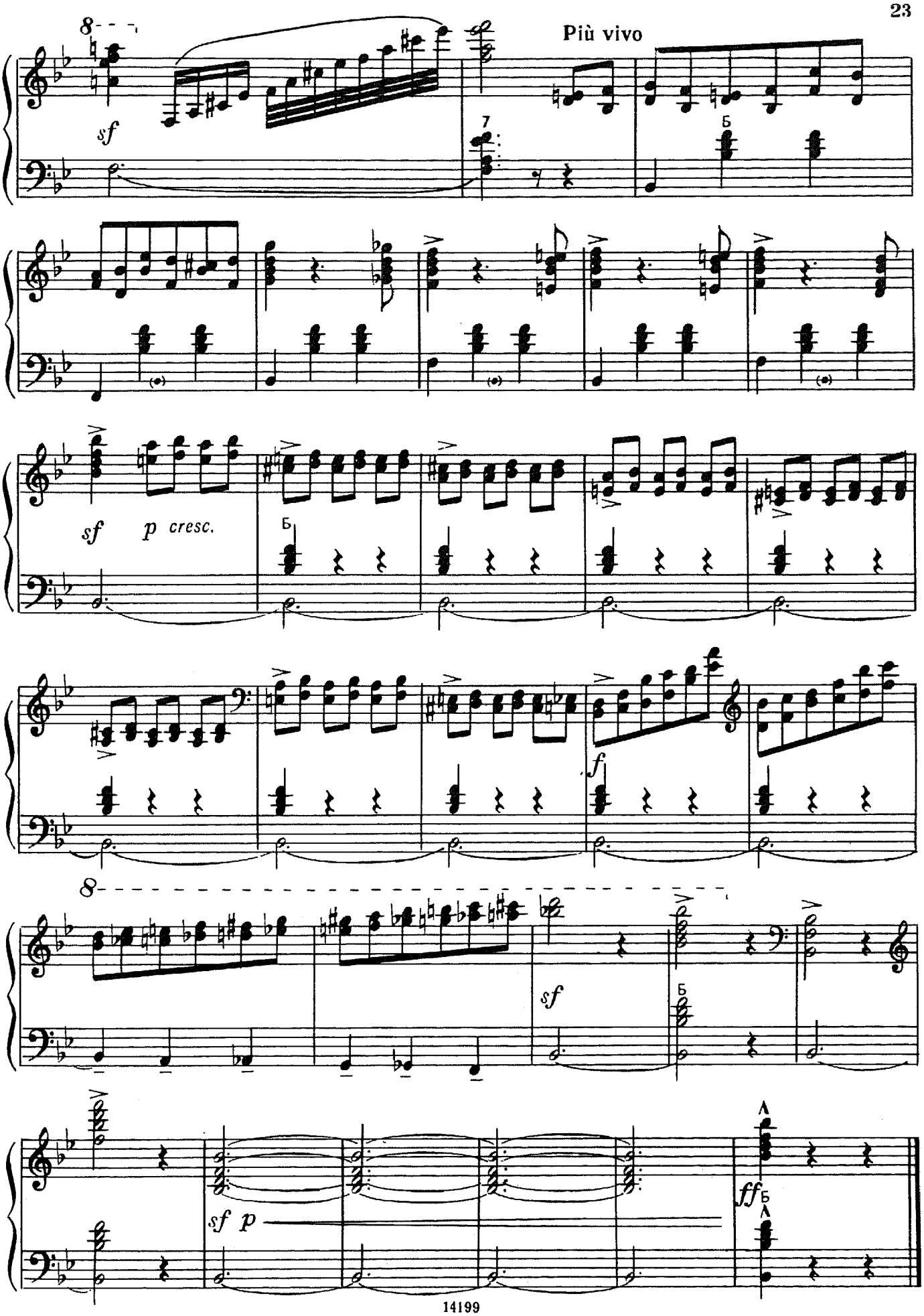
poco acceler.

p

a tempo

mp

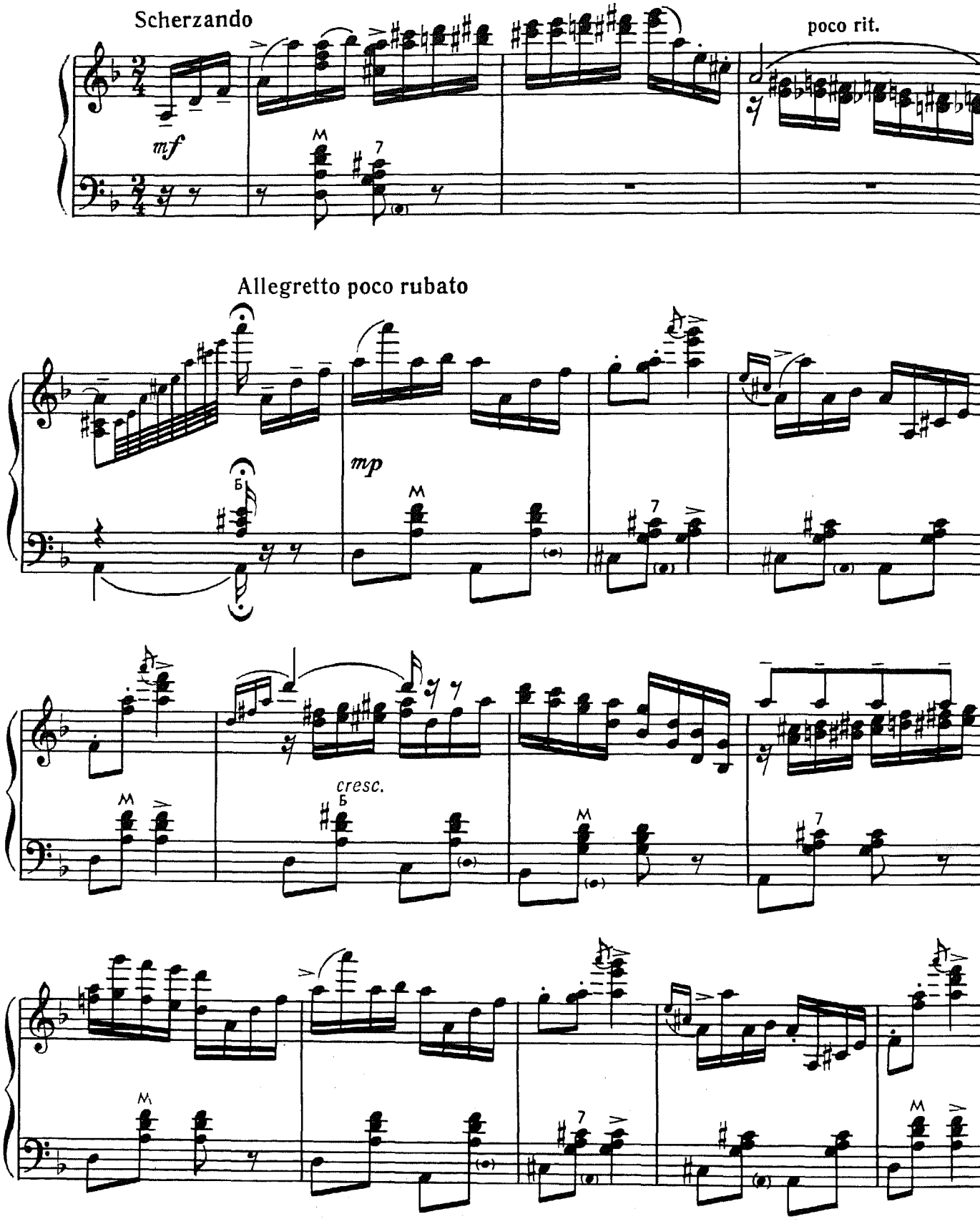

mf
dim.
sostenuto
poco acceler.
8

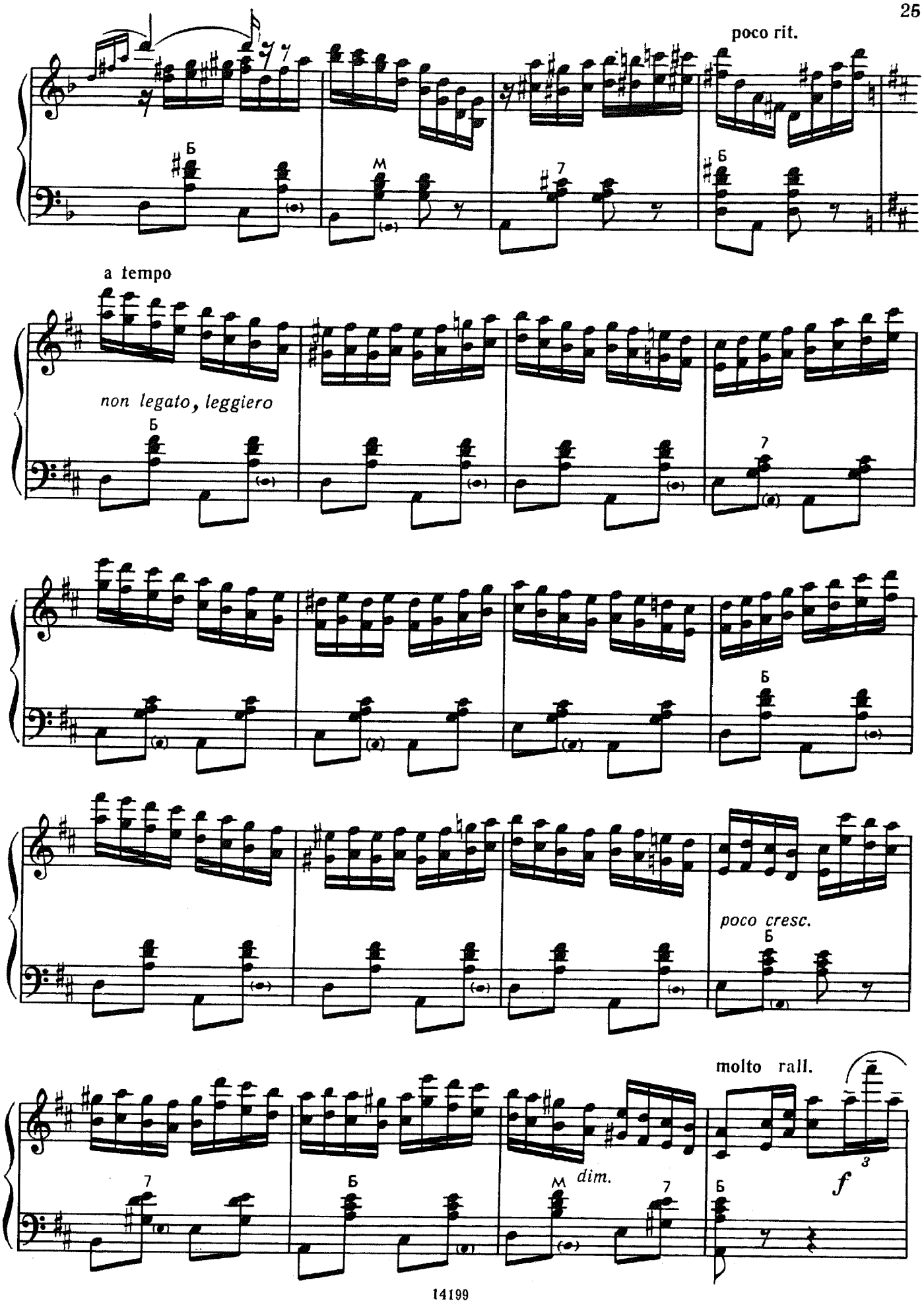

8
sf
Più vivo
7
Б
sf
p cresc.
Б
f
8
sf
Б
sf p
ff
Б

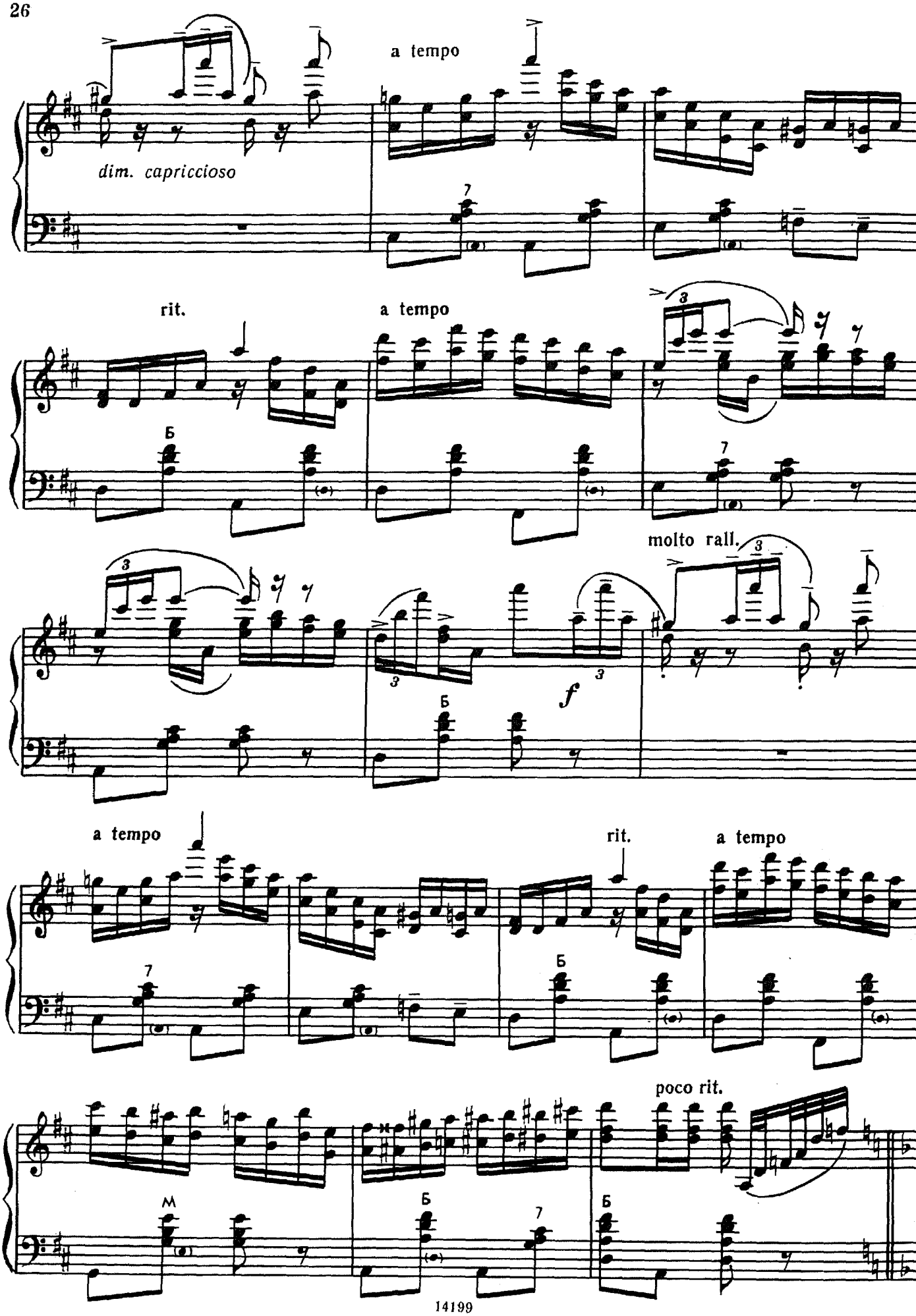
ИТАЛЬЯНСКАЯ ПОЛЬКА (1972) ITALIAN POLKA

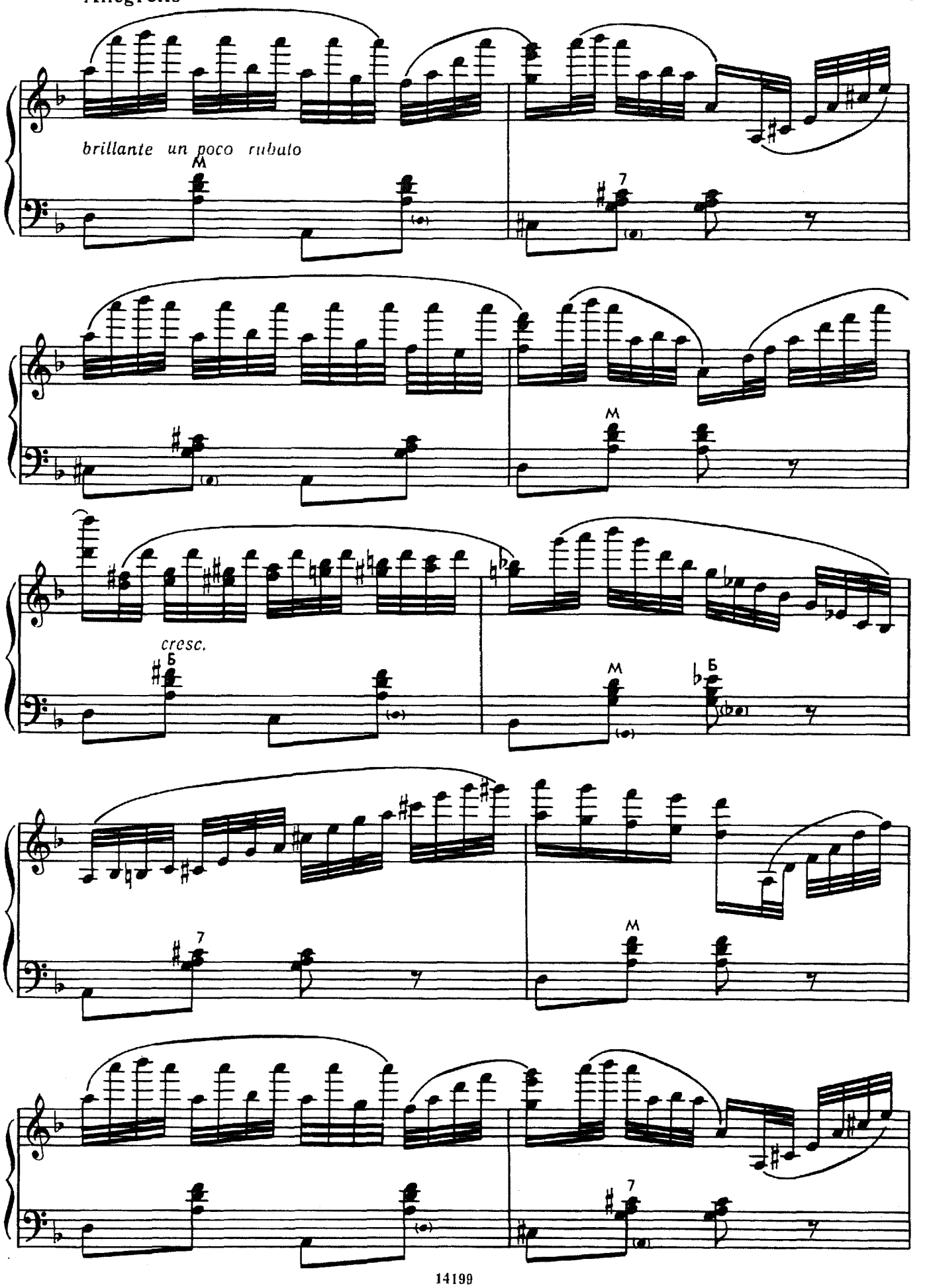
Концертная обработка И. Яшкевича
Transcribed by I. Yashkevich

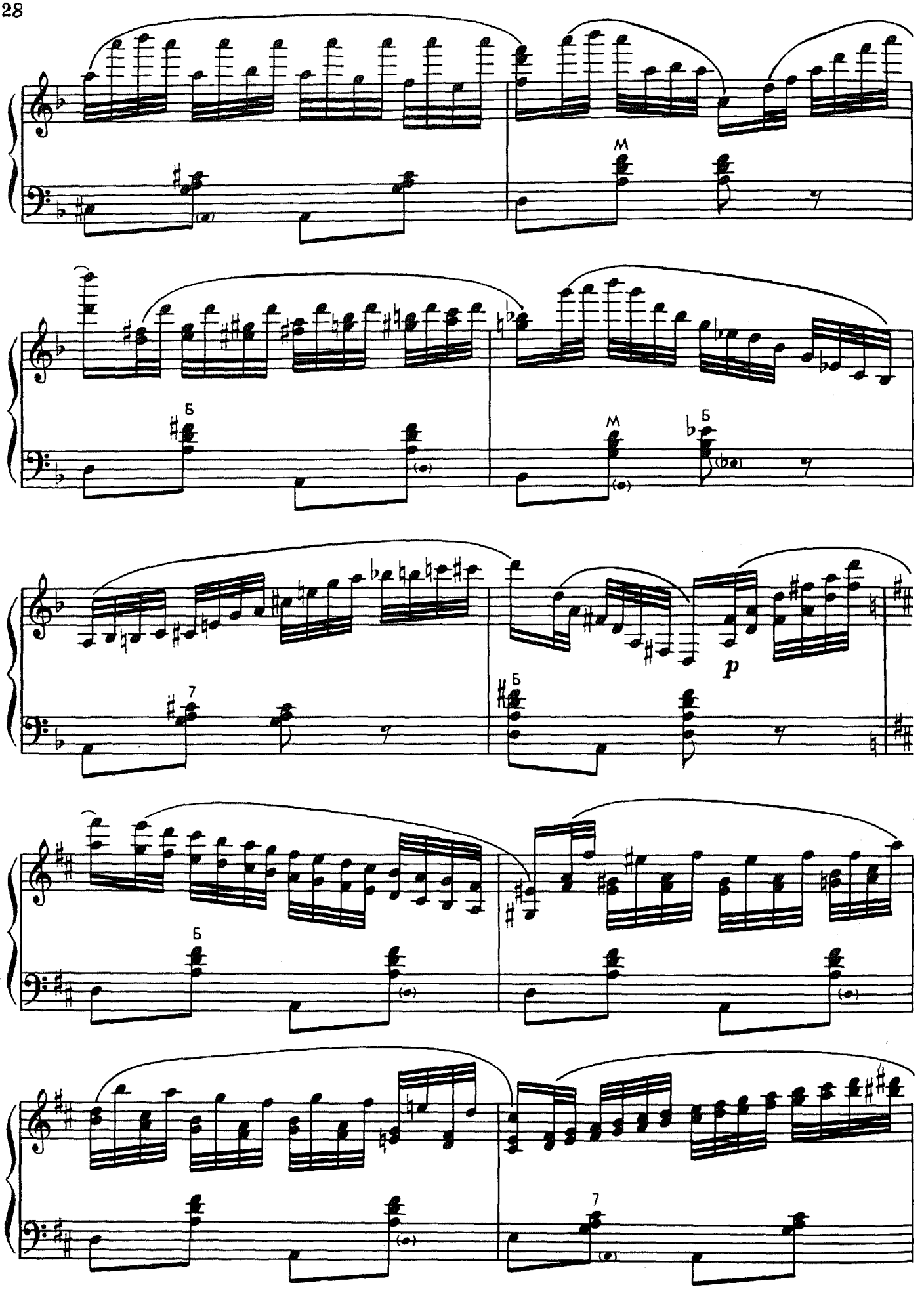
С. РАХМАНИНОВ
S. RAKHMANINOV

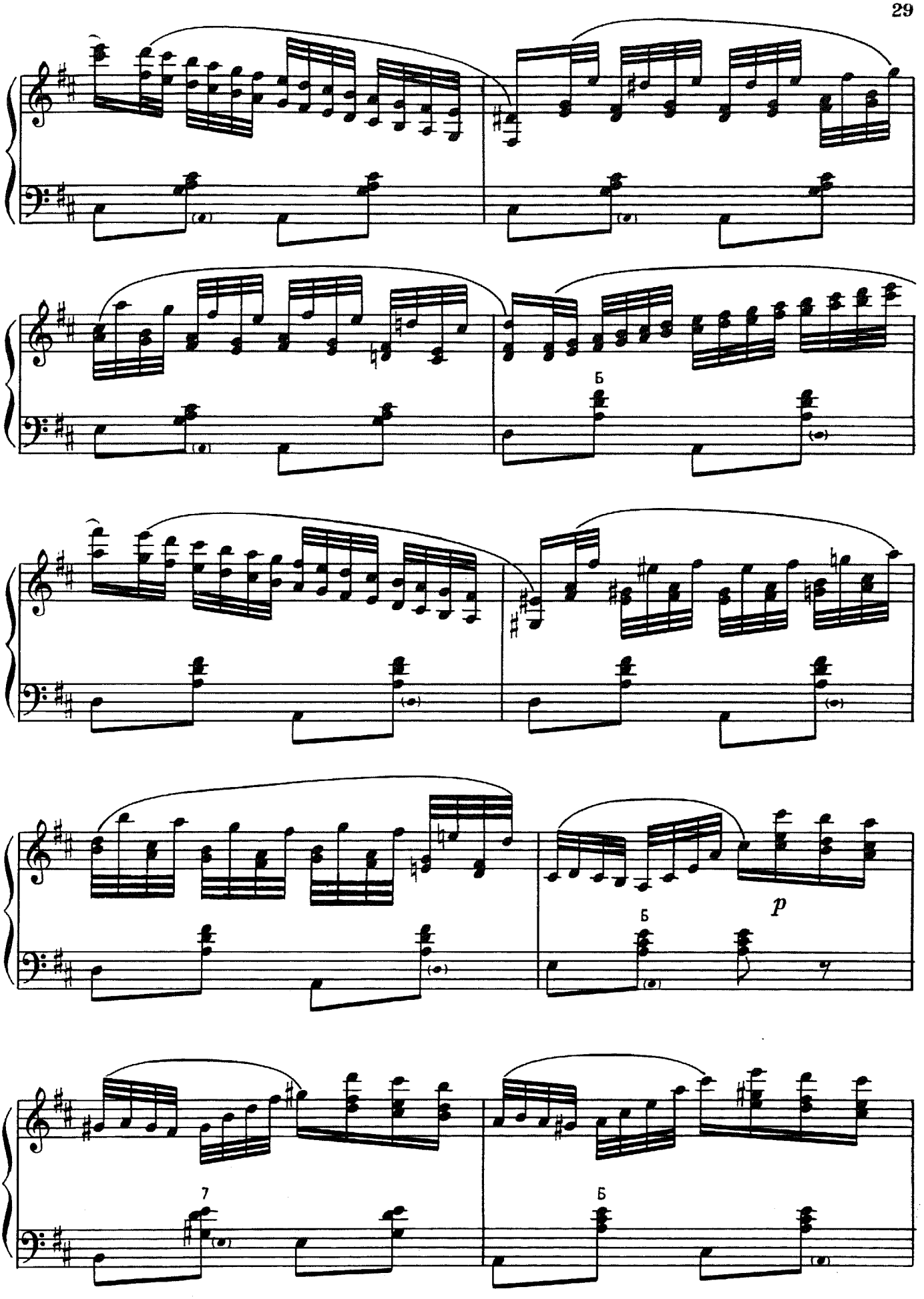


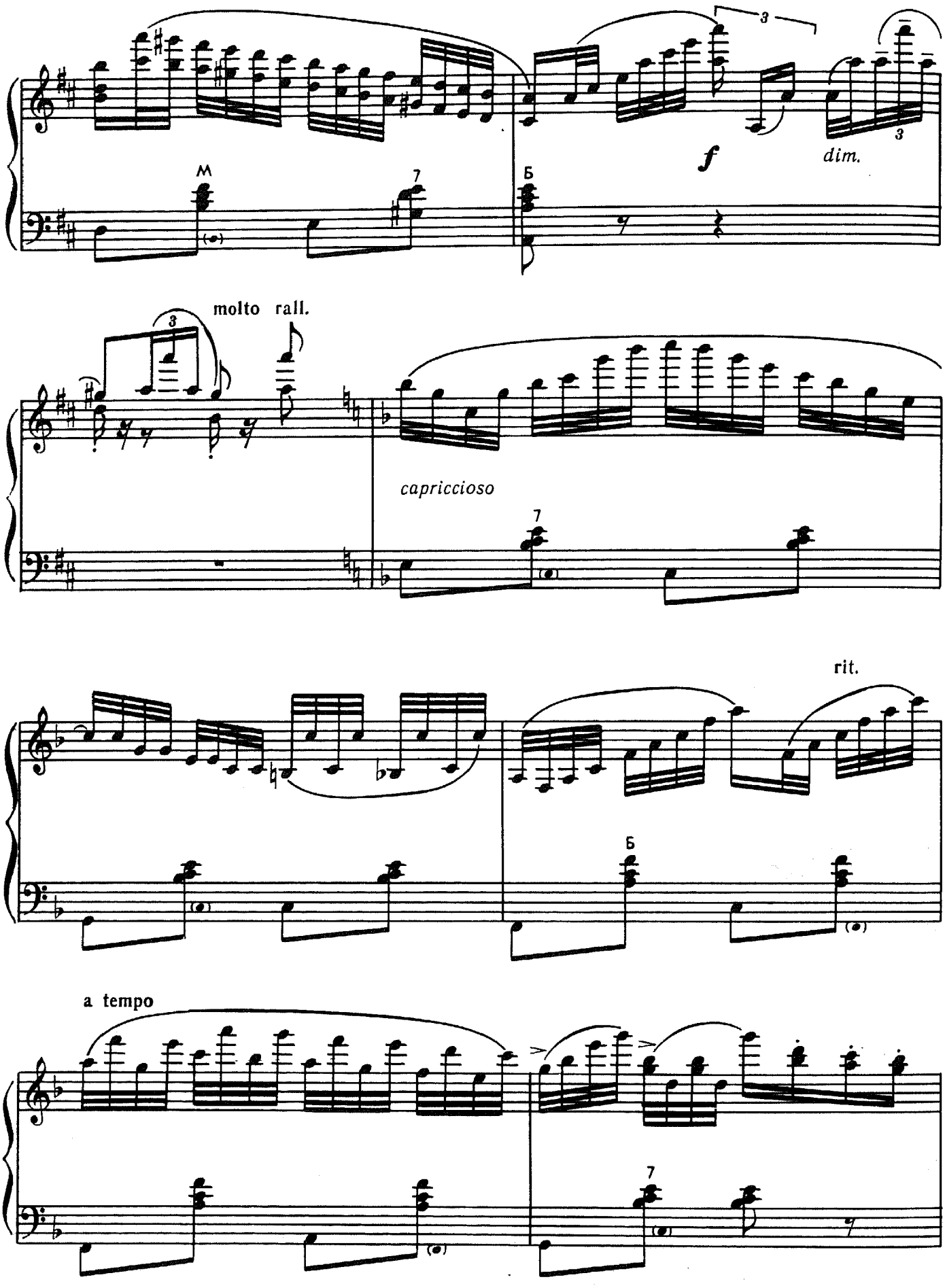

poco rit.
a tempo
non legato, leggiero
poco cresc.
molto rall.
dim.
f

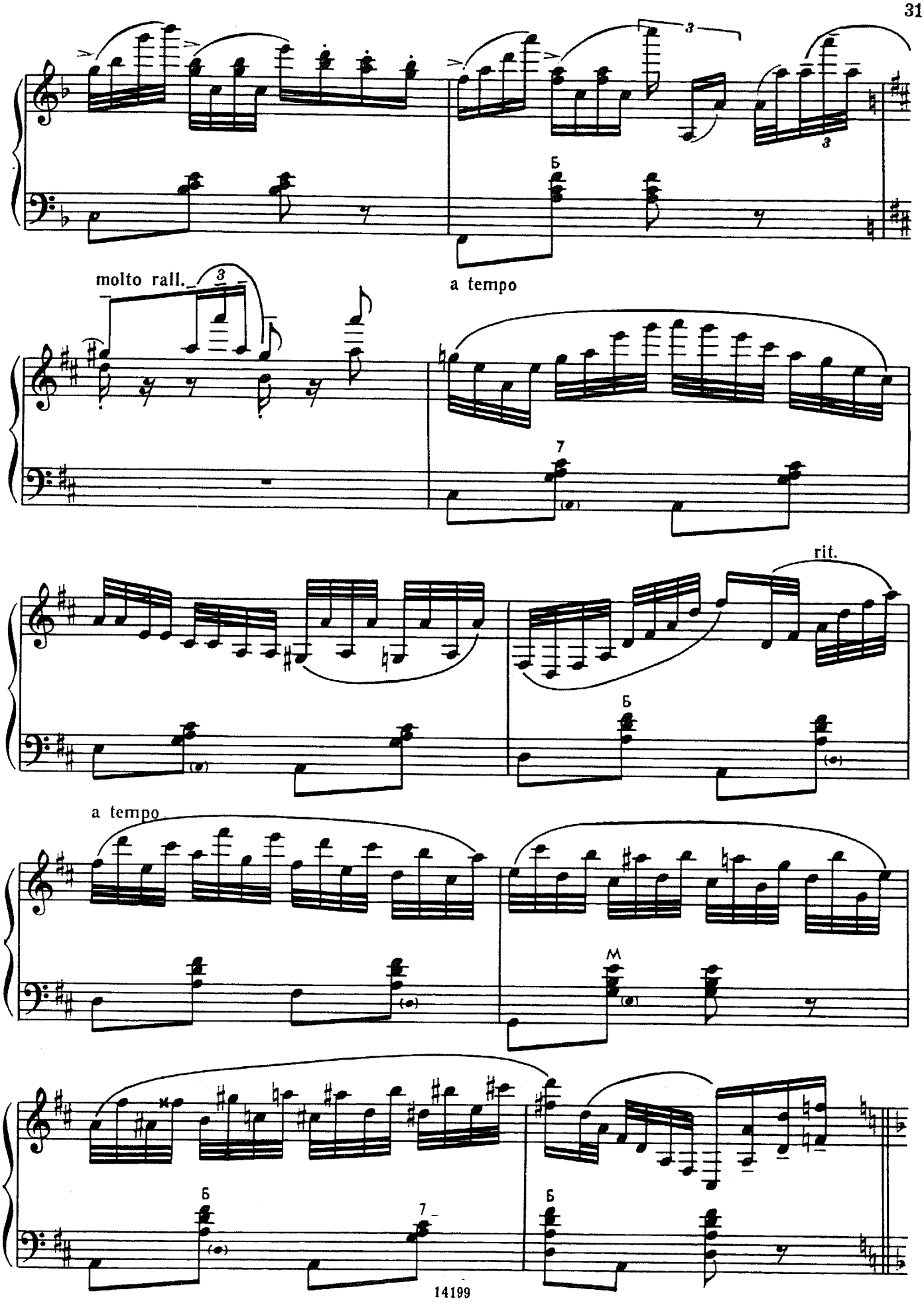

a tempo
dim. capriccioso
rit.
a tempo
molto rall.
f
a tempo
rit.
a tempo
poco rit.


brillante un poco rubato
cresc.

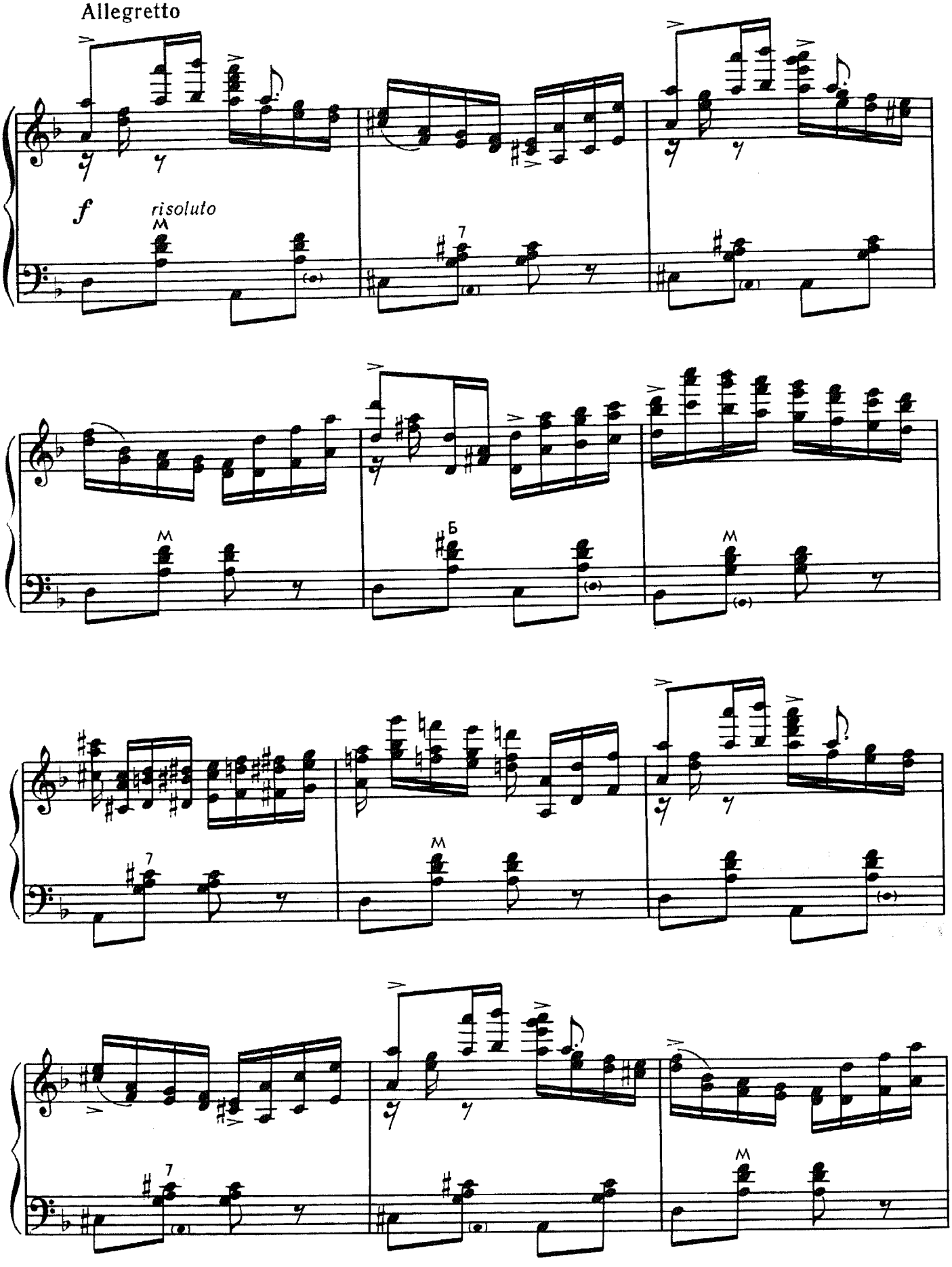

M
Б
M
Б
7
Б
p
Б
7

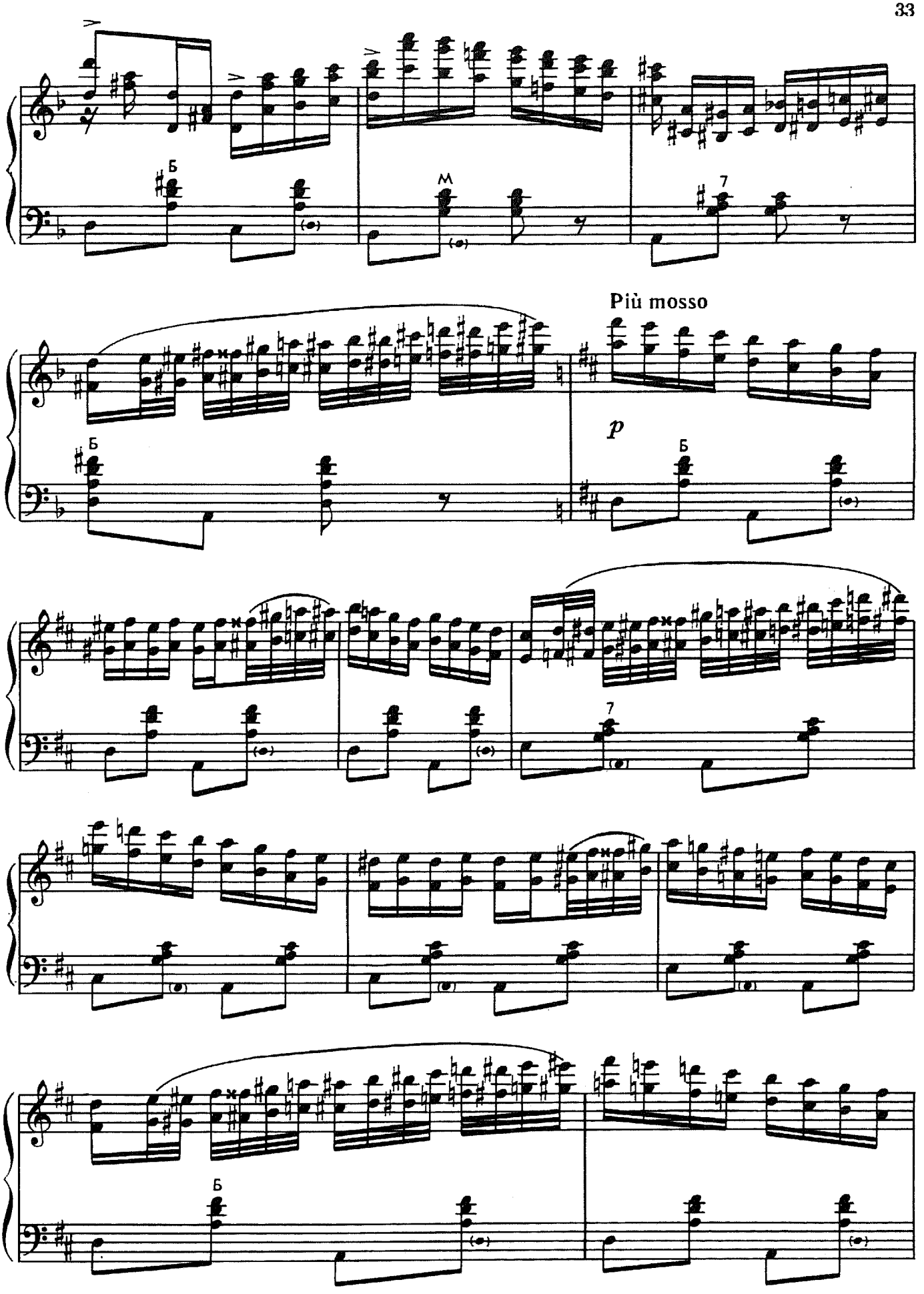

Б
p
Б
7
Б

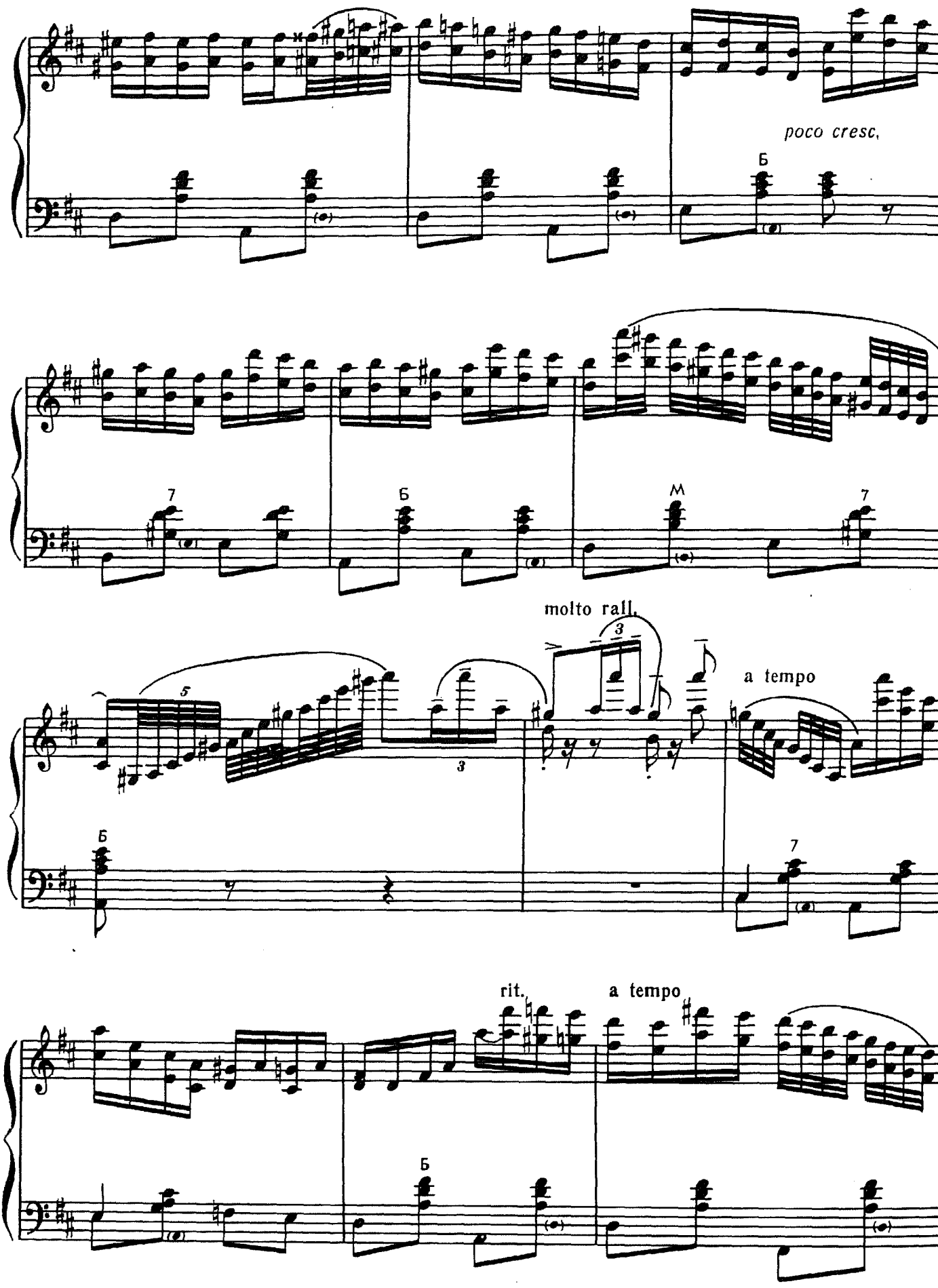

3
f
dim.
molto rall.
capriccioso
rit.
a tempo

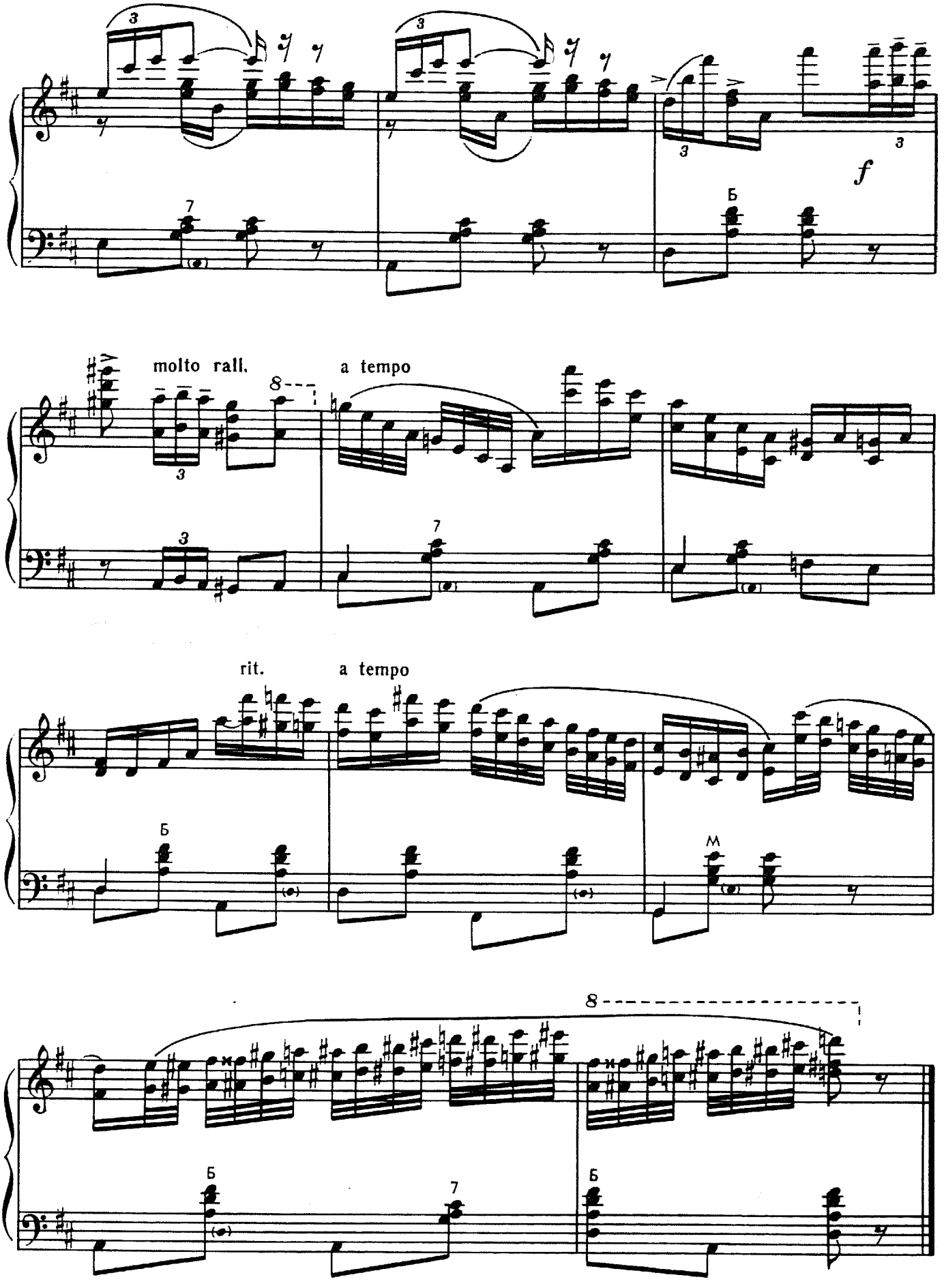

molto rall.
a tempo
rit.
a tempo

Allegretto




Più mosso
p


poco cresc.
molto rall.
a tempo
rit.
a tempo


molto rall.
a tempo
rit.
a tempo
f

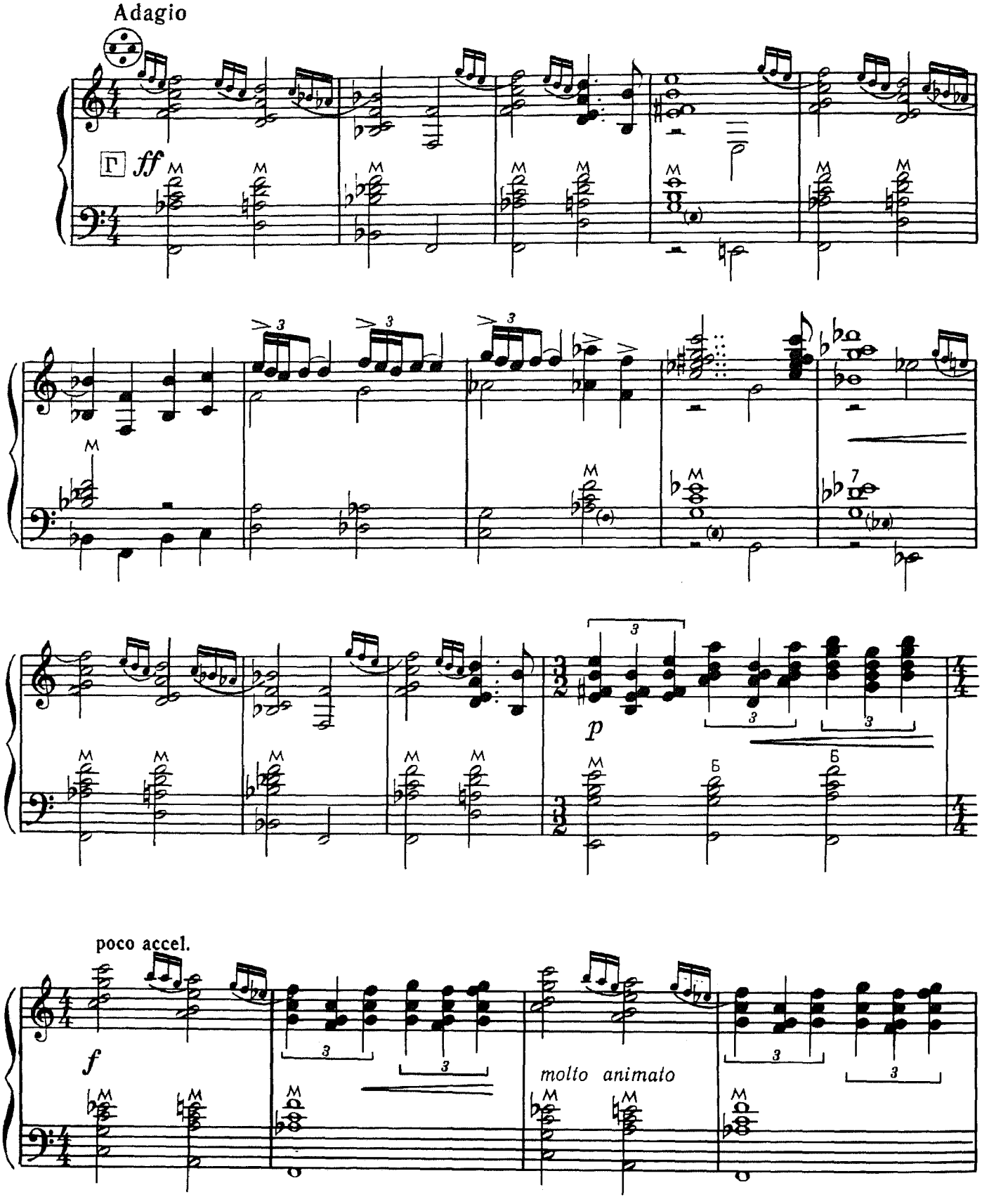
КОНЦЕРТНЫЙ ДИПТИХ (1966) CONCERT DIPTYCH

А. ЖУРБИН
A. ZHURBIN

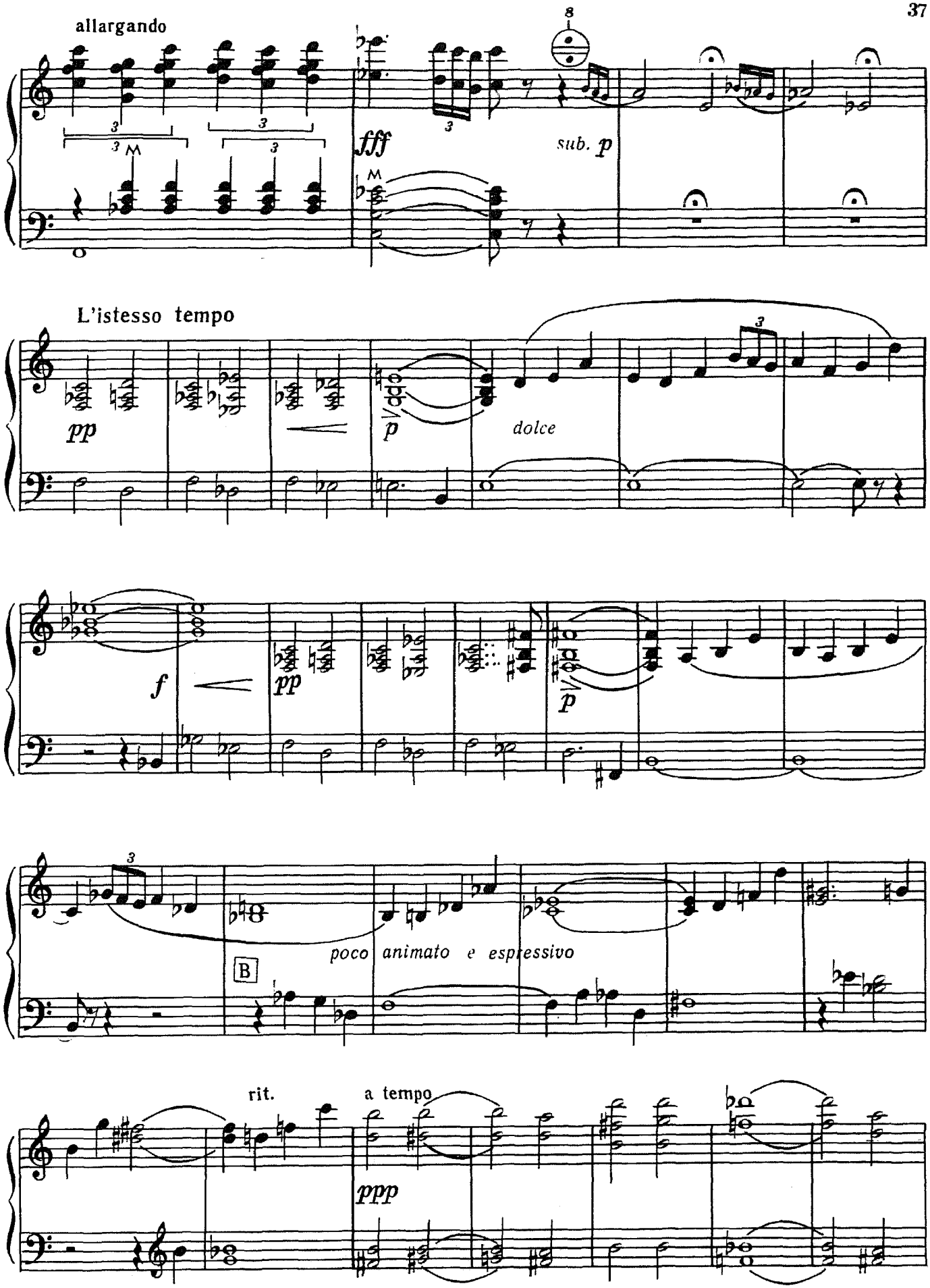
Исполнительская редакция Ф. Липса
Edited by F. Lips

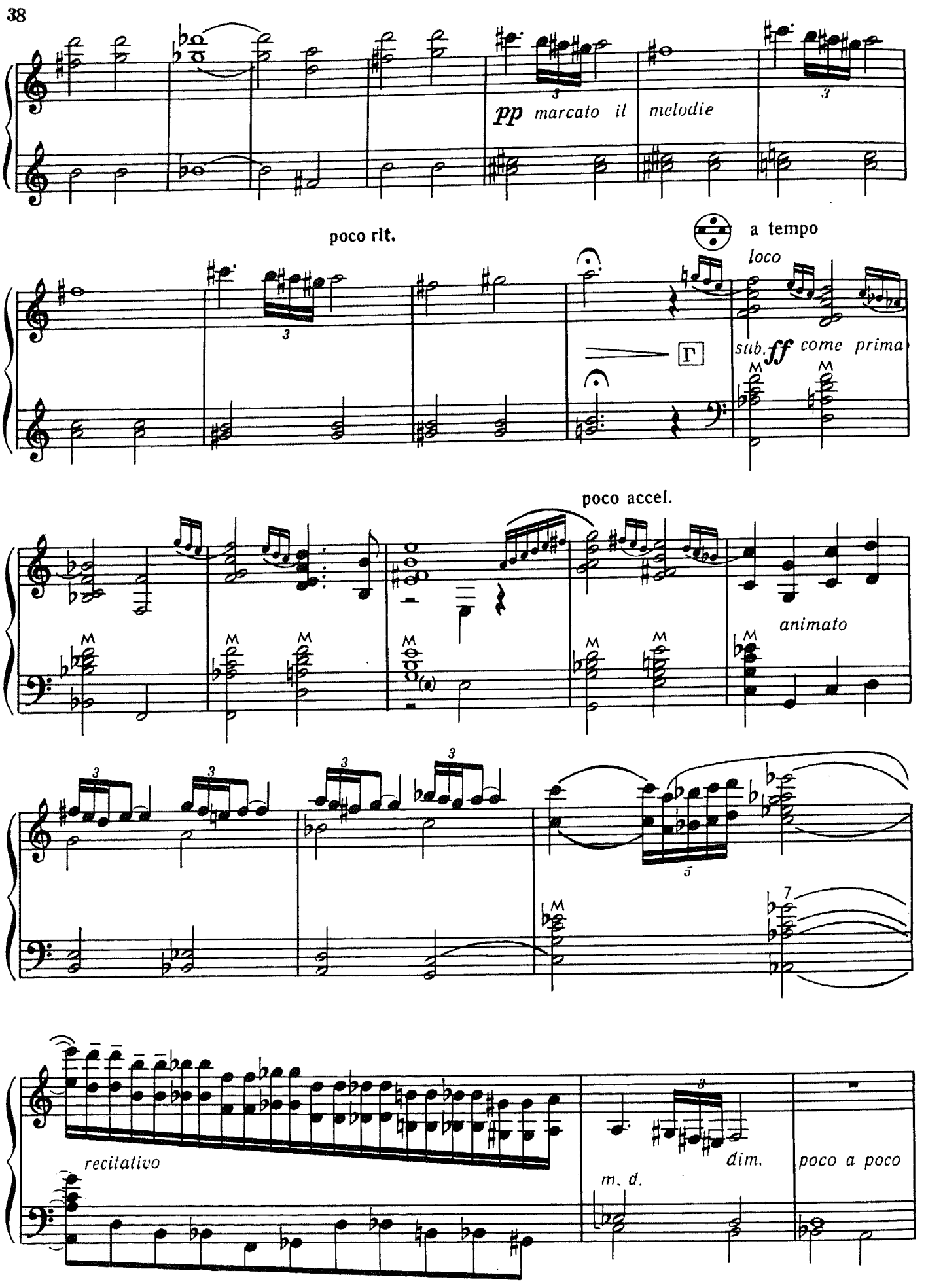
Хорал

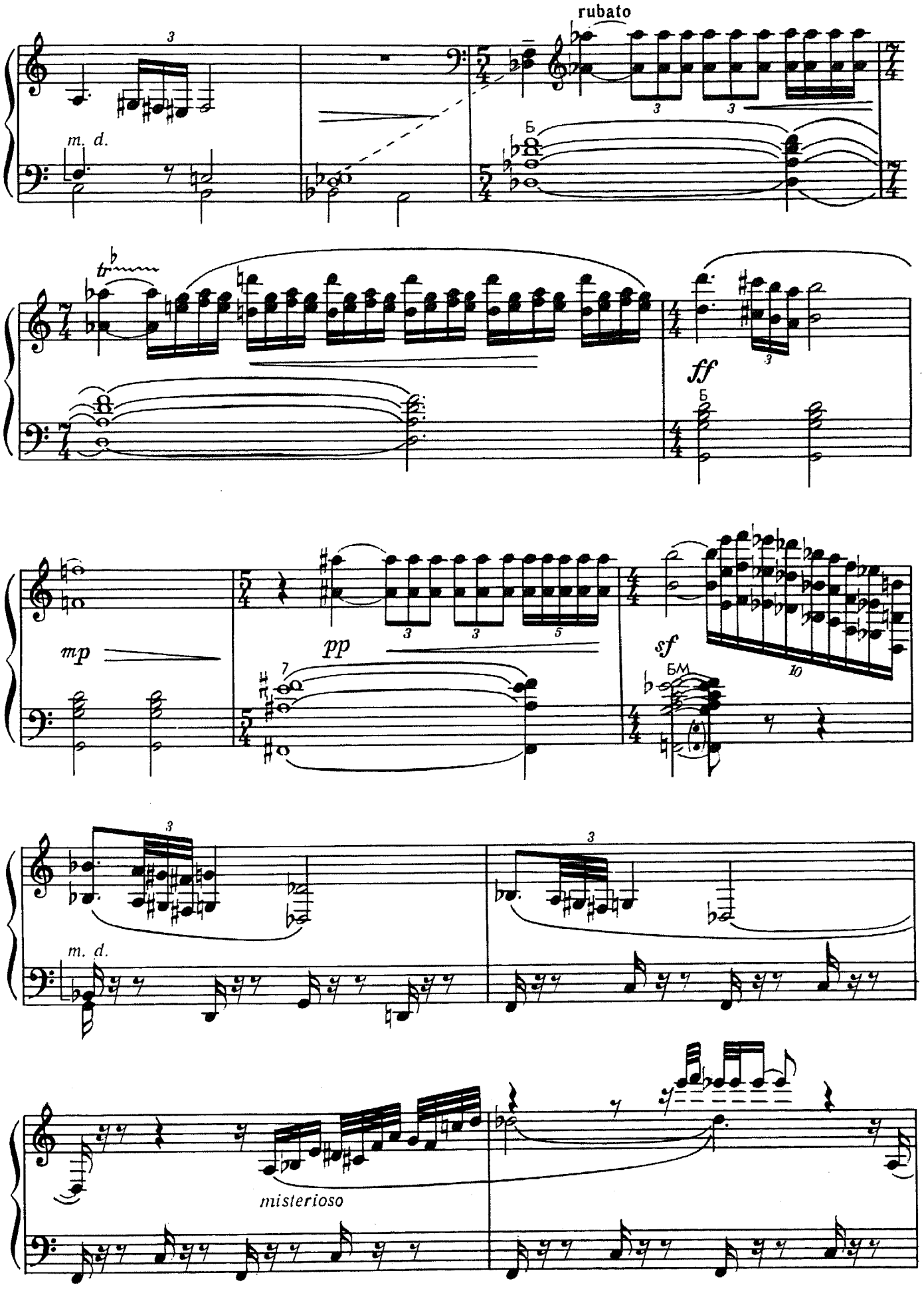
Chorale

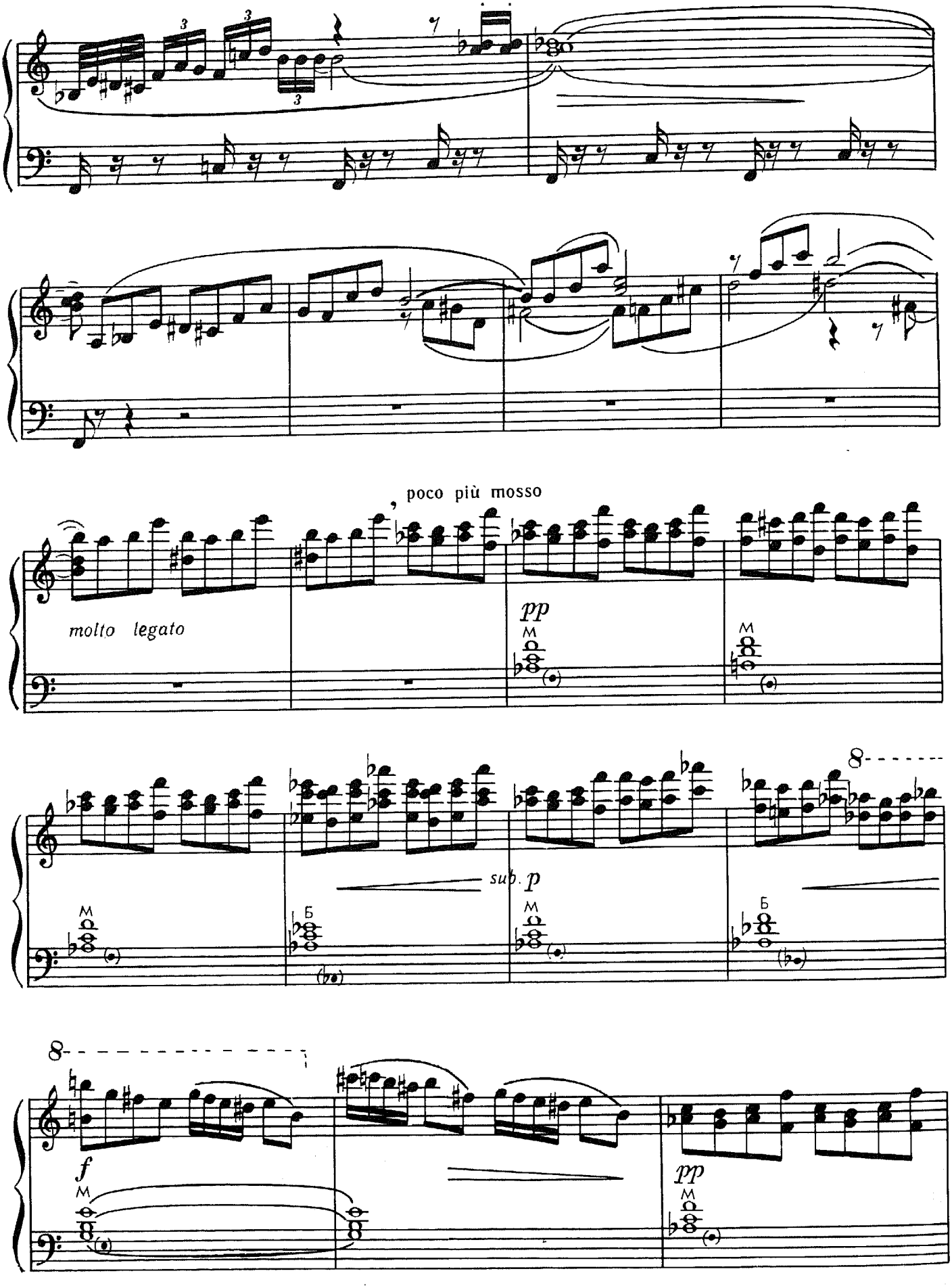


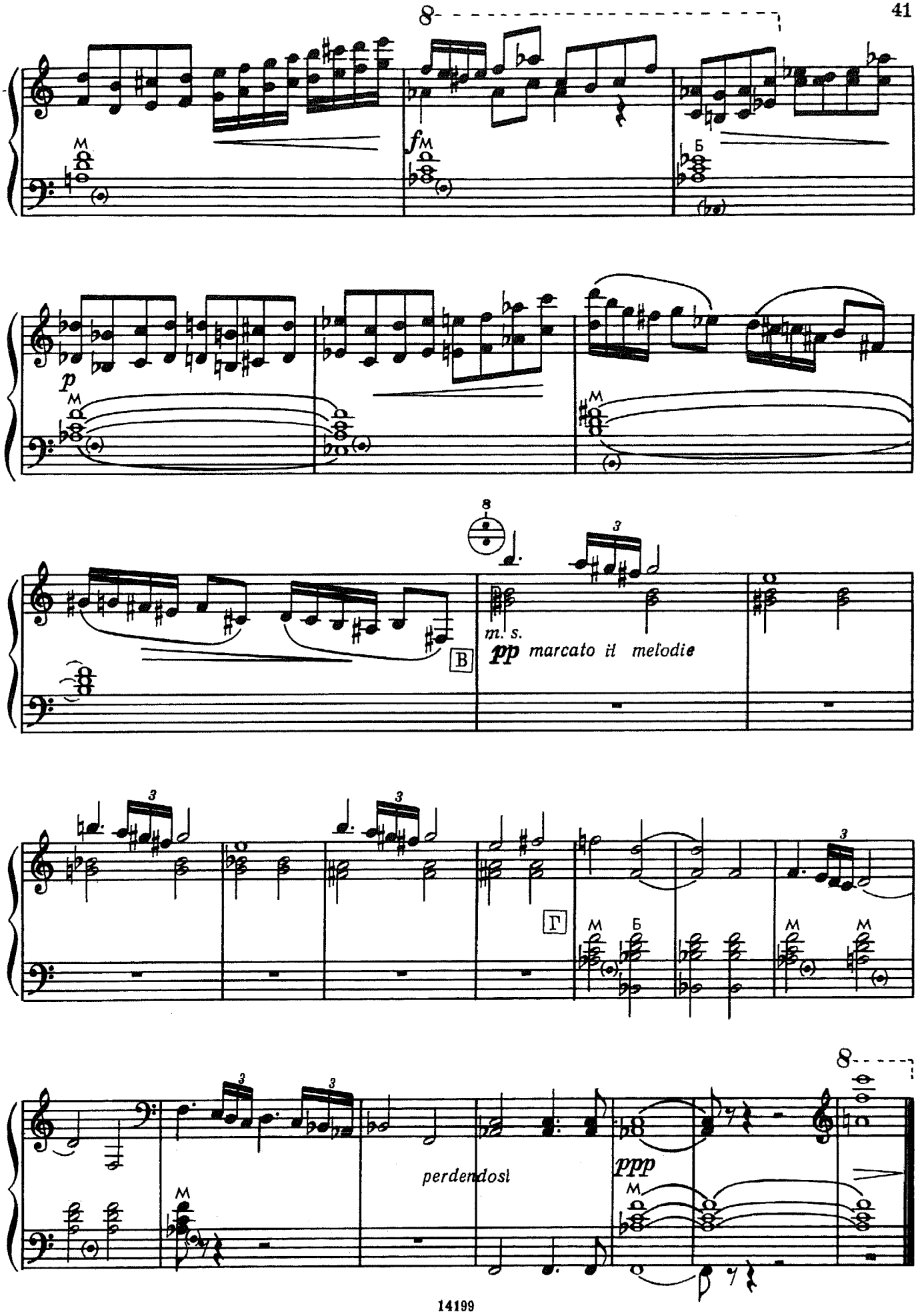
© Издательство «Советский композитор», 1983 г.


allargando
8
fff
sub. p
L'istesso tempo
pp
p
dolce
f
pp
p
poco animato e espressivo
B
rit.
a tempo
ppp


pp marcato il melodie
poco rit.
a tempo
loco
sub. ff come prima
poco accel.
animato
recitativo
m. d.
dim.
poco a poco

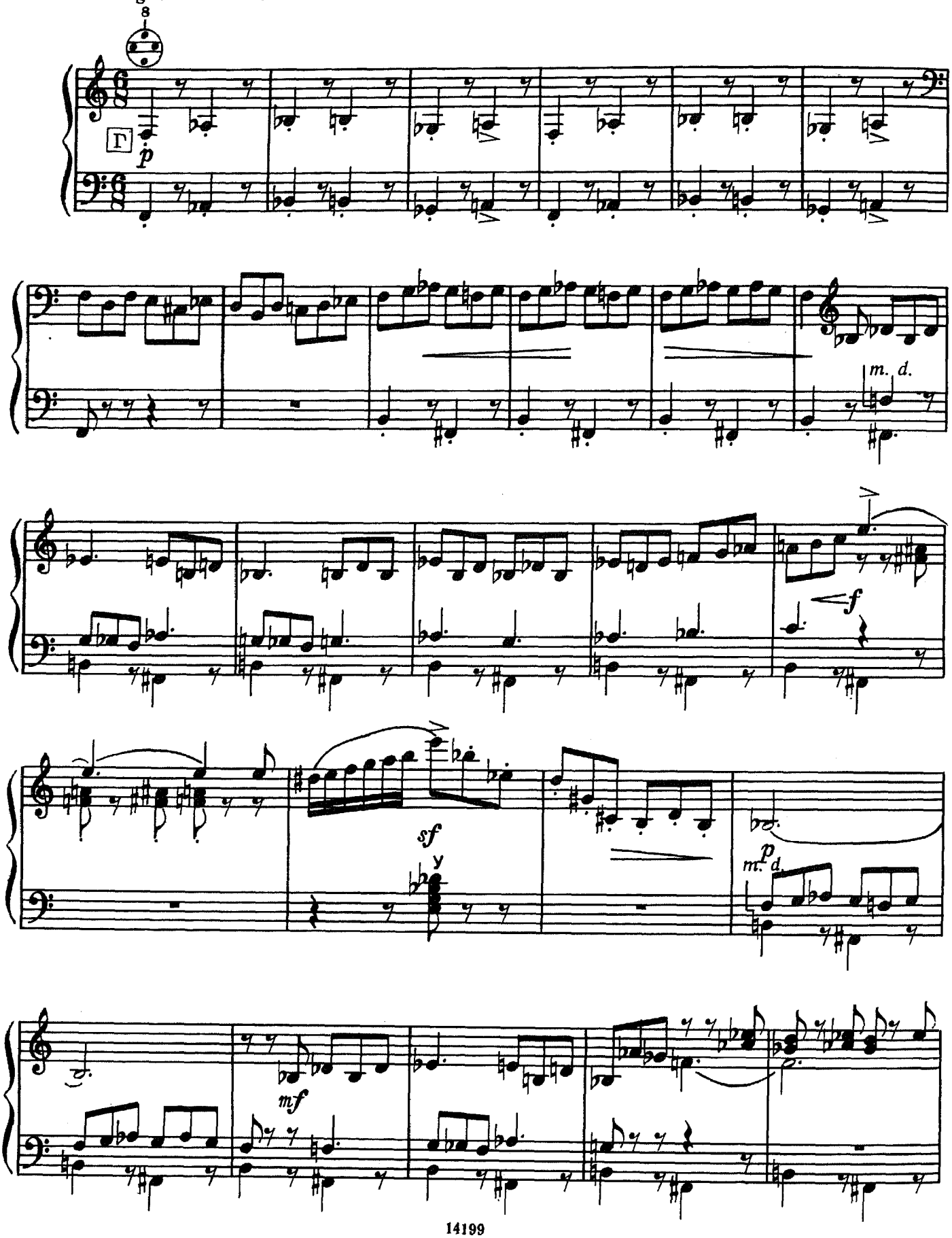

rubato
m. d.
Б
ff
mp
pp
sf
БМ
misterioso

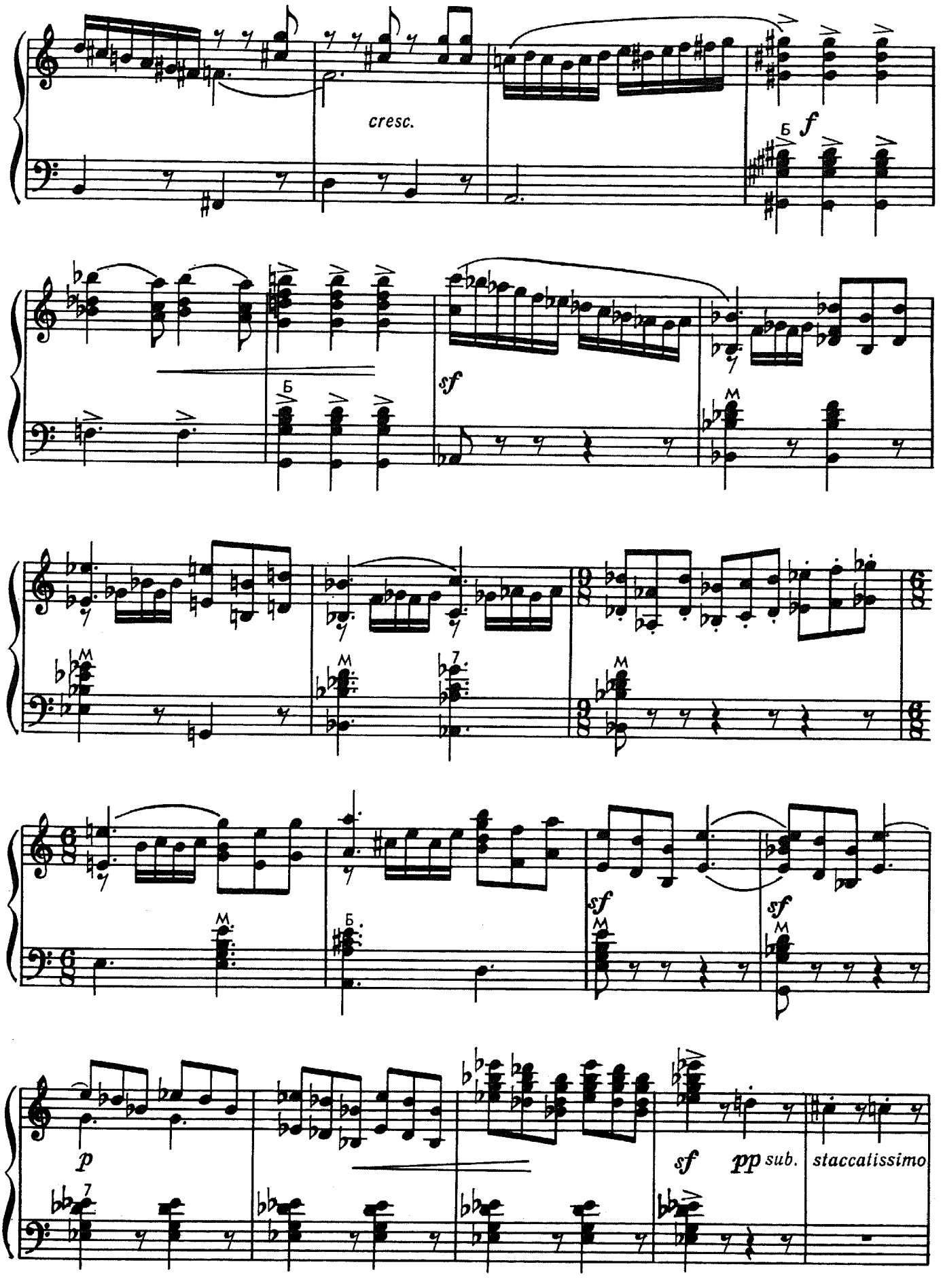

rit.
poco più mosso
molto legato
pp
sub. p
f
pp

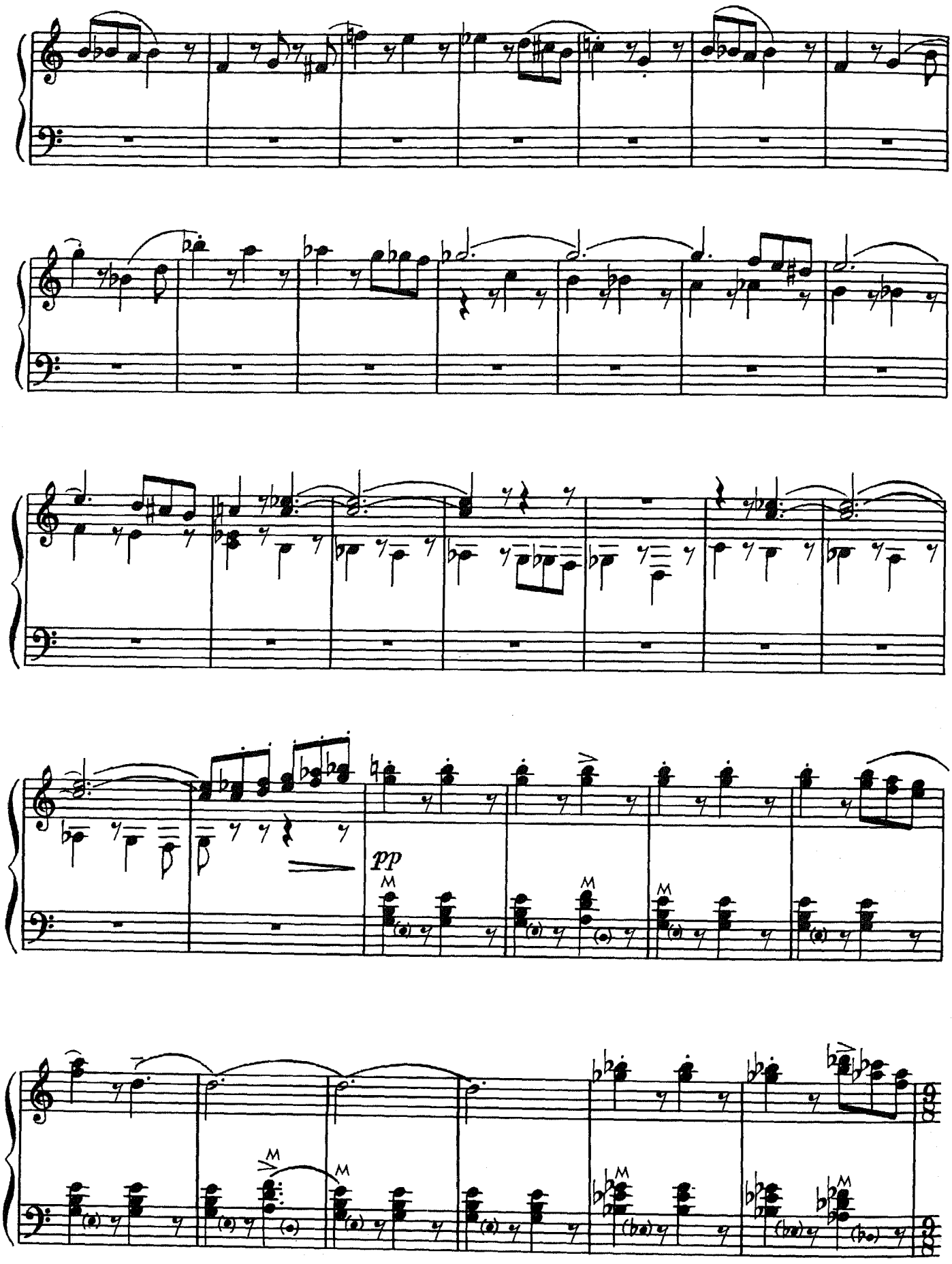

8
M
f M
Б
p
M
M
8
3
m. s.
pp marcato il melodie
B
3
3
3
Г
M
Б
M
M
8
3
3
M
perdendosi
ppp
M

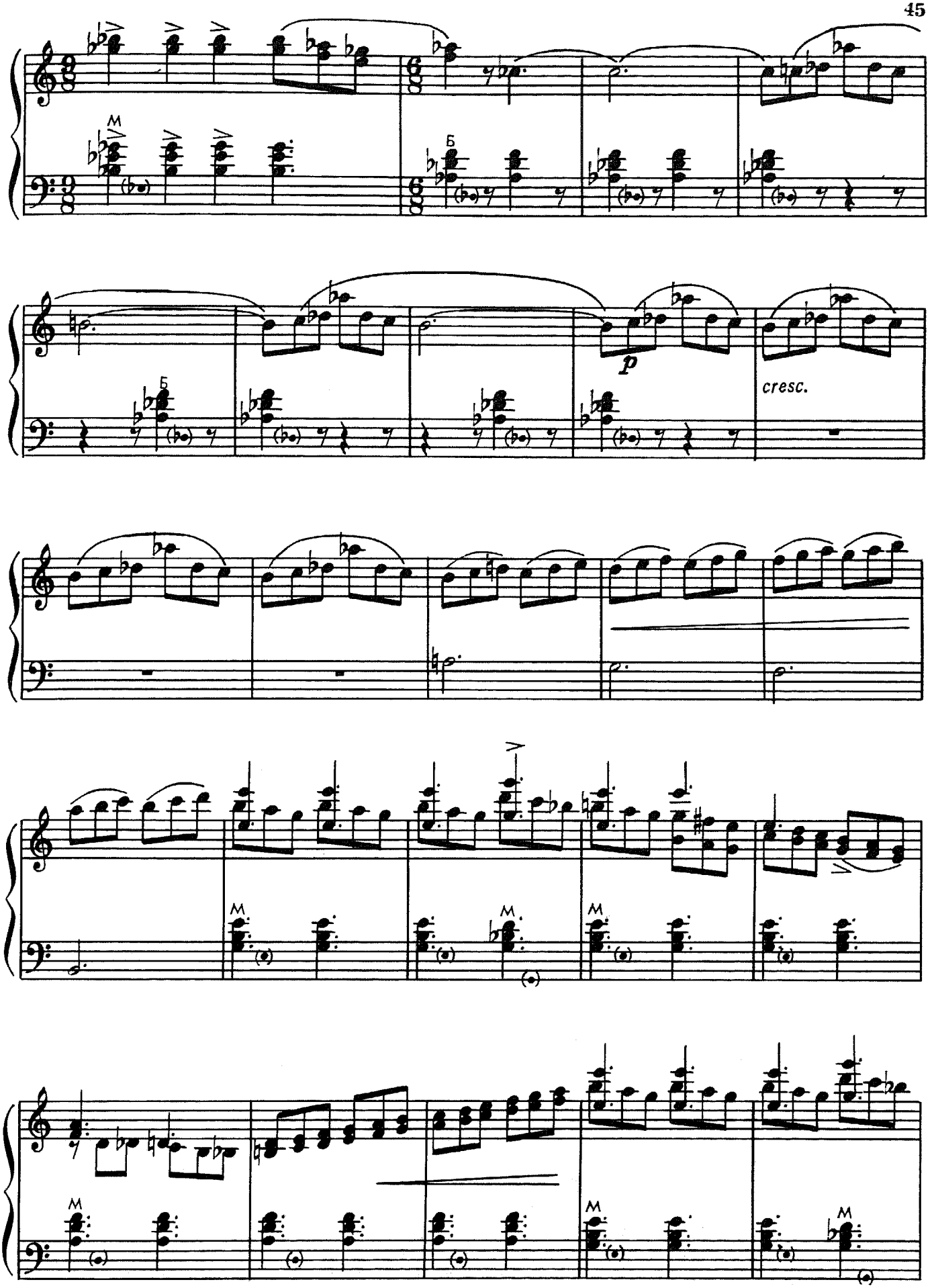
Allegro

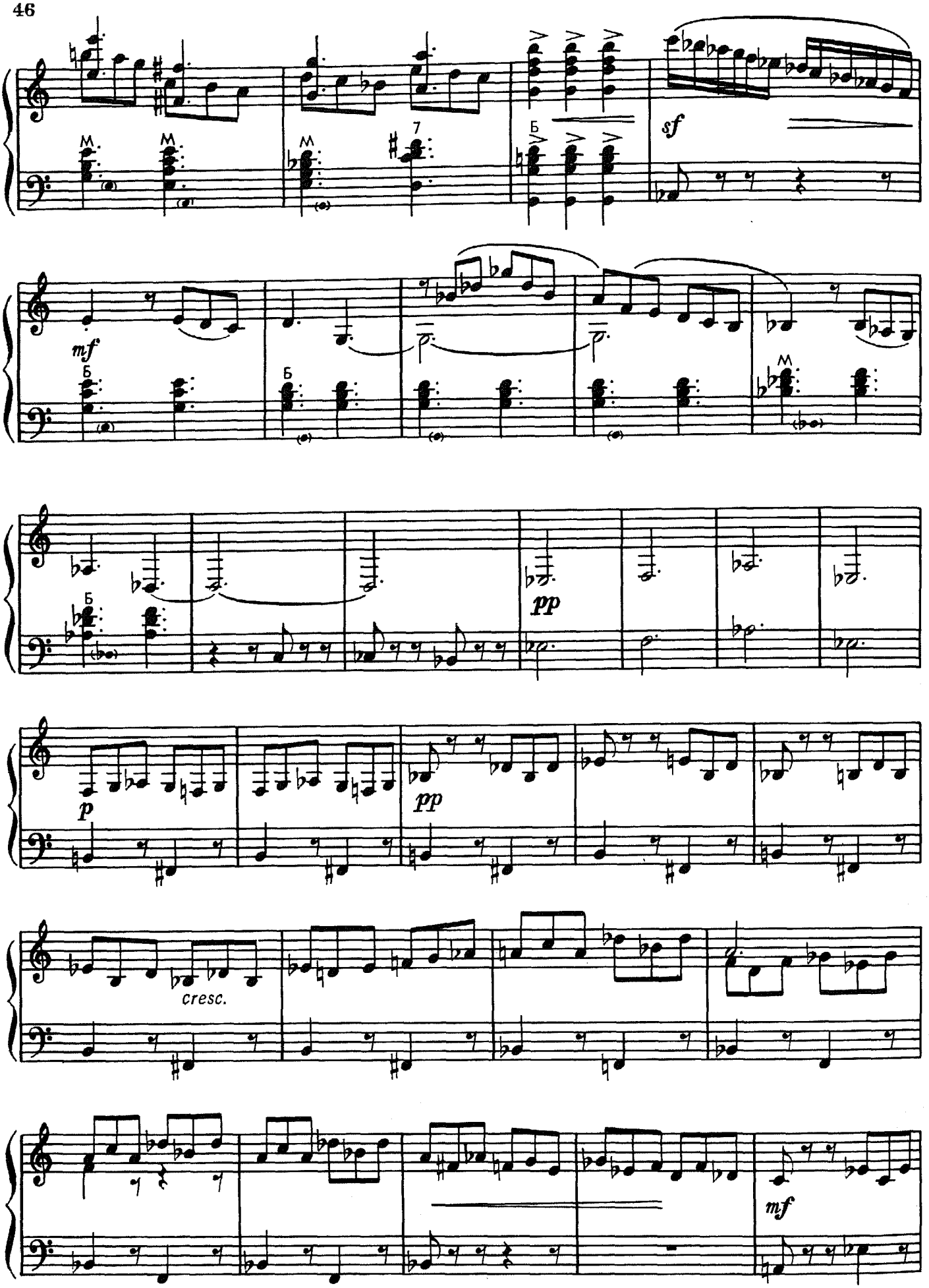
Allegro con fuoco

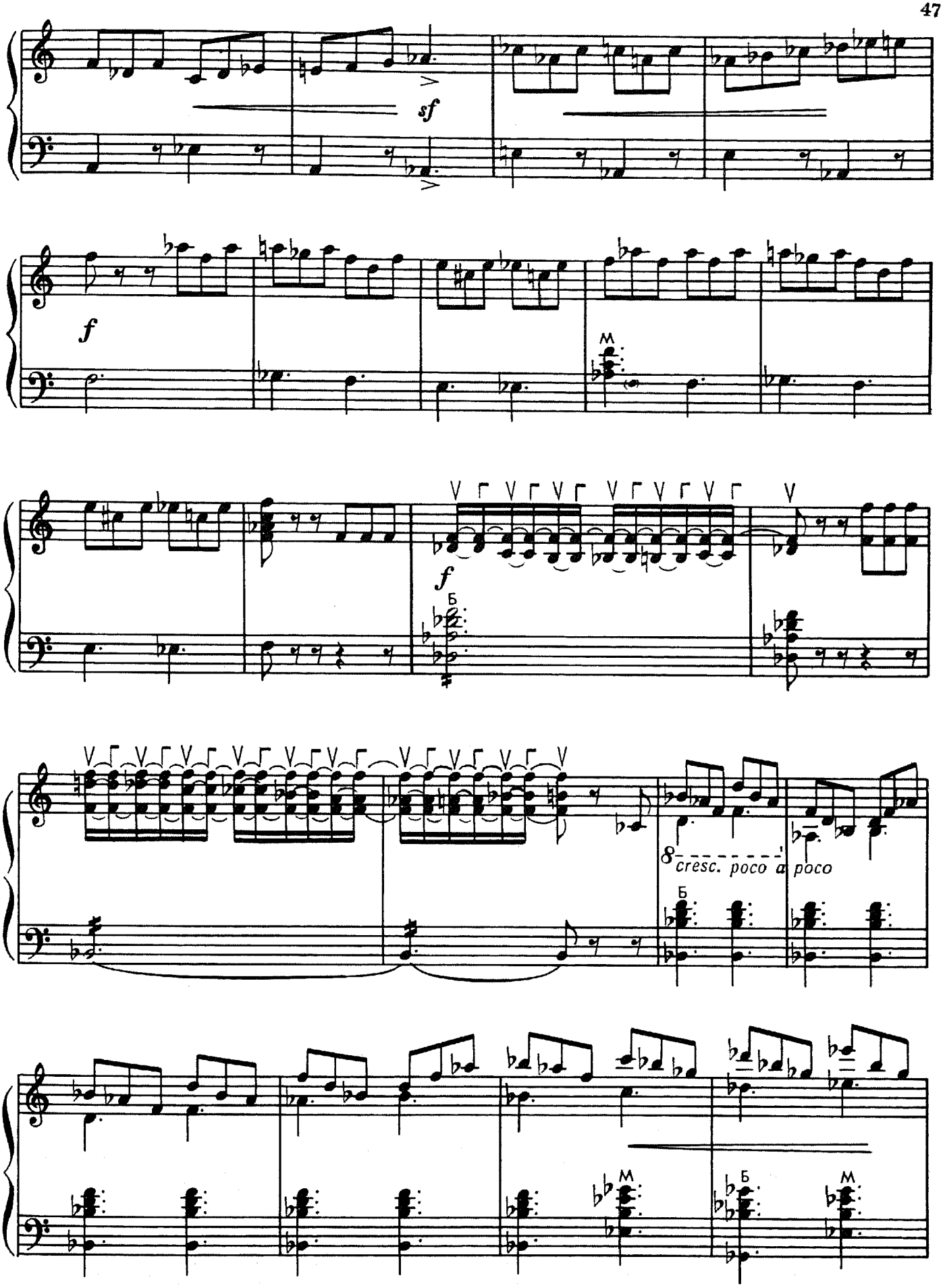



cresc.
f
sf
sf
sf
p
sf
pp sub.
staccatissimo

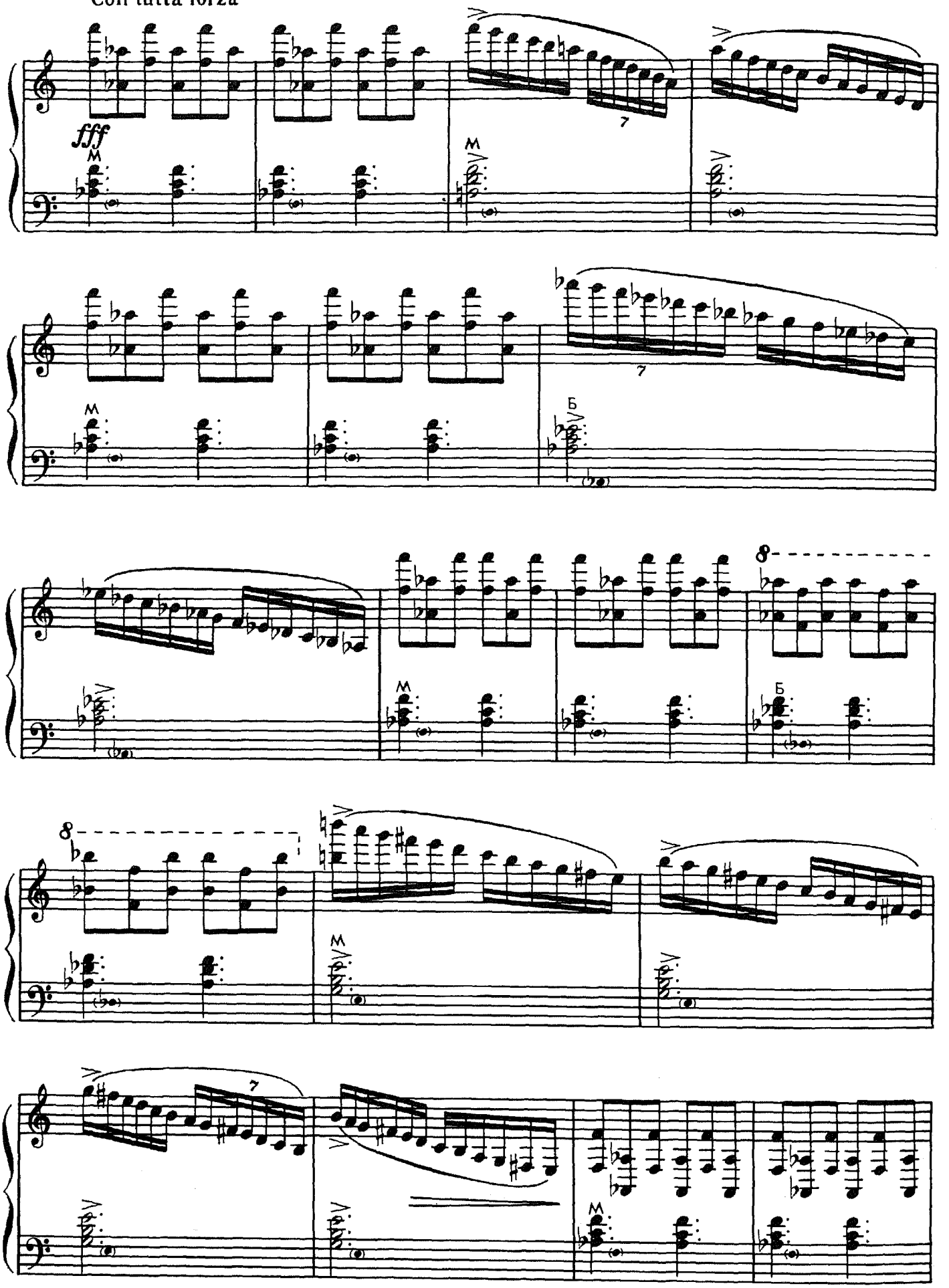

pp

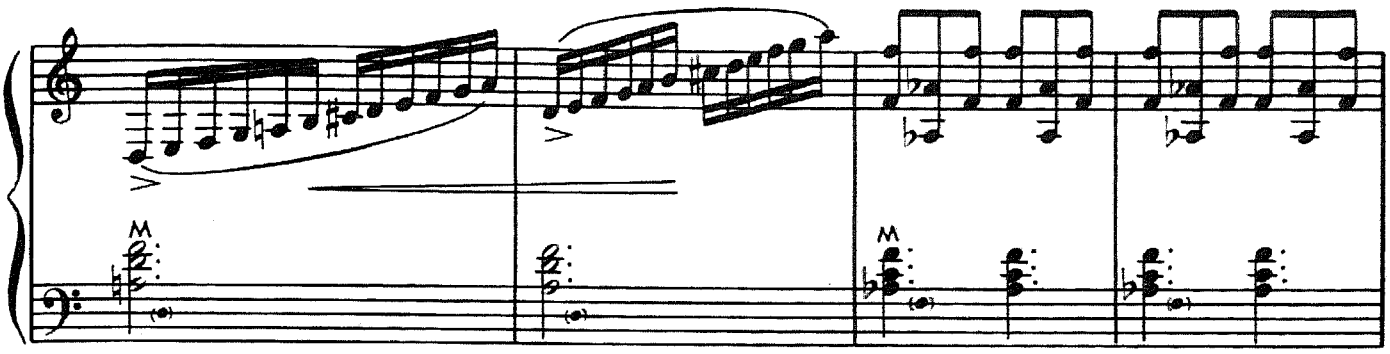

M
Б
Б
p
cresc.
M
M
M
M
M
M

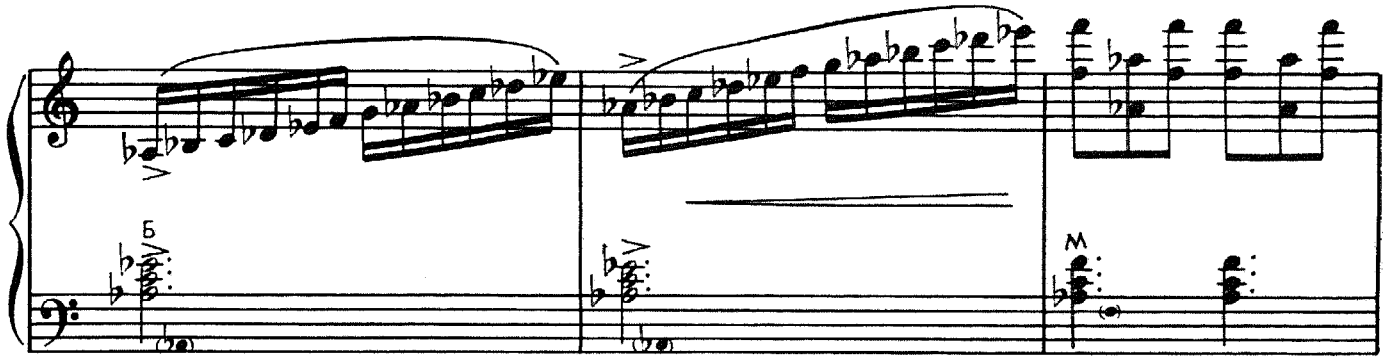

sf
mf
pp
p
pp
cresc.
mf

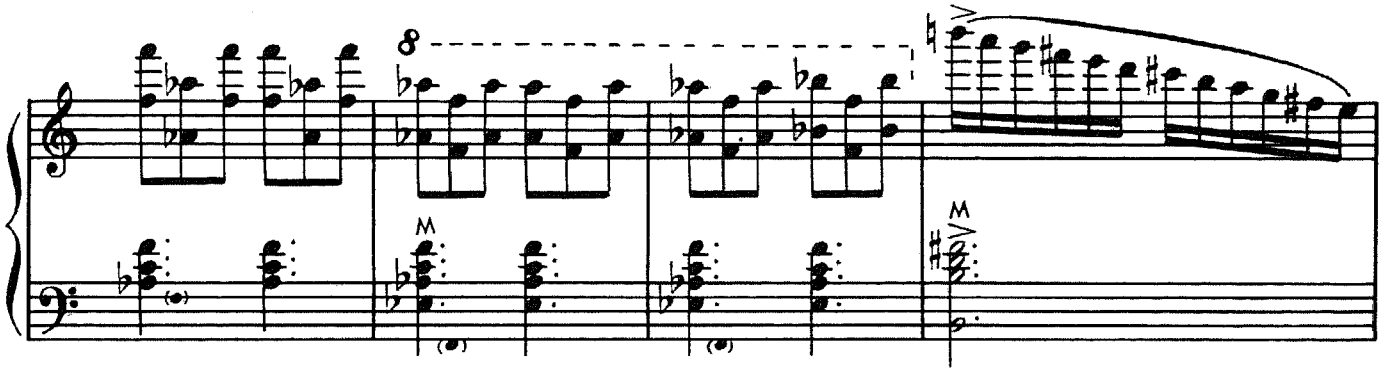

sf
f
M
f
Б
8
cresc. poco a poco
Б
M
Б
M

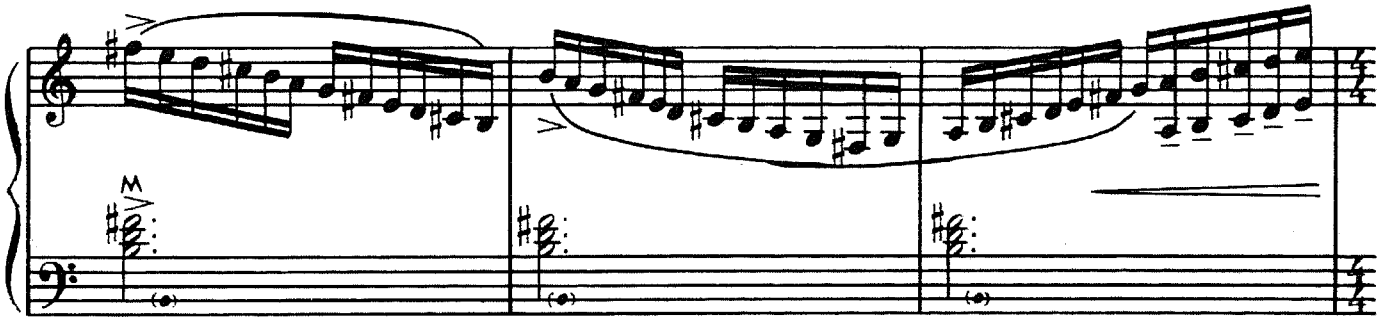
Con tutta forza



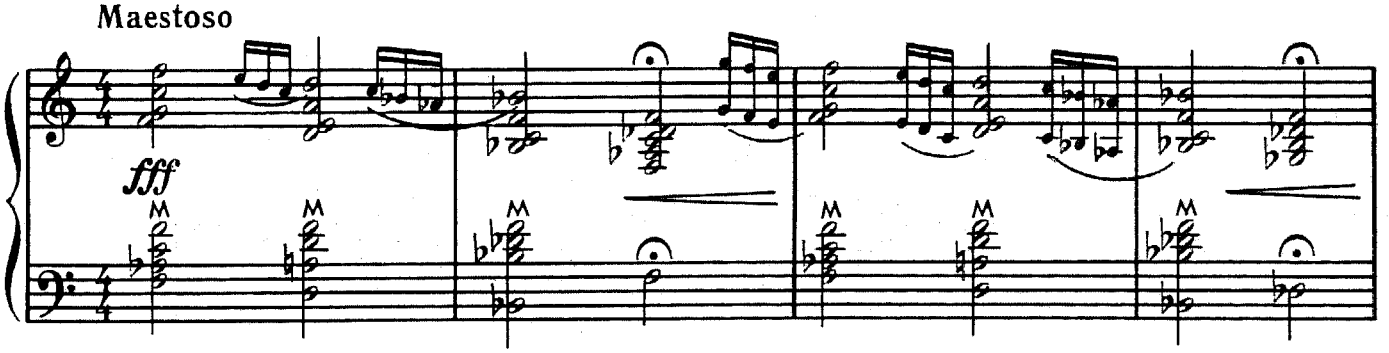


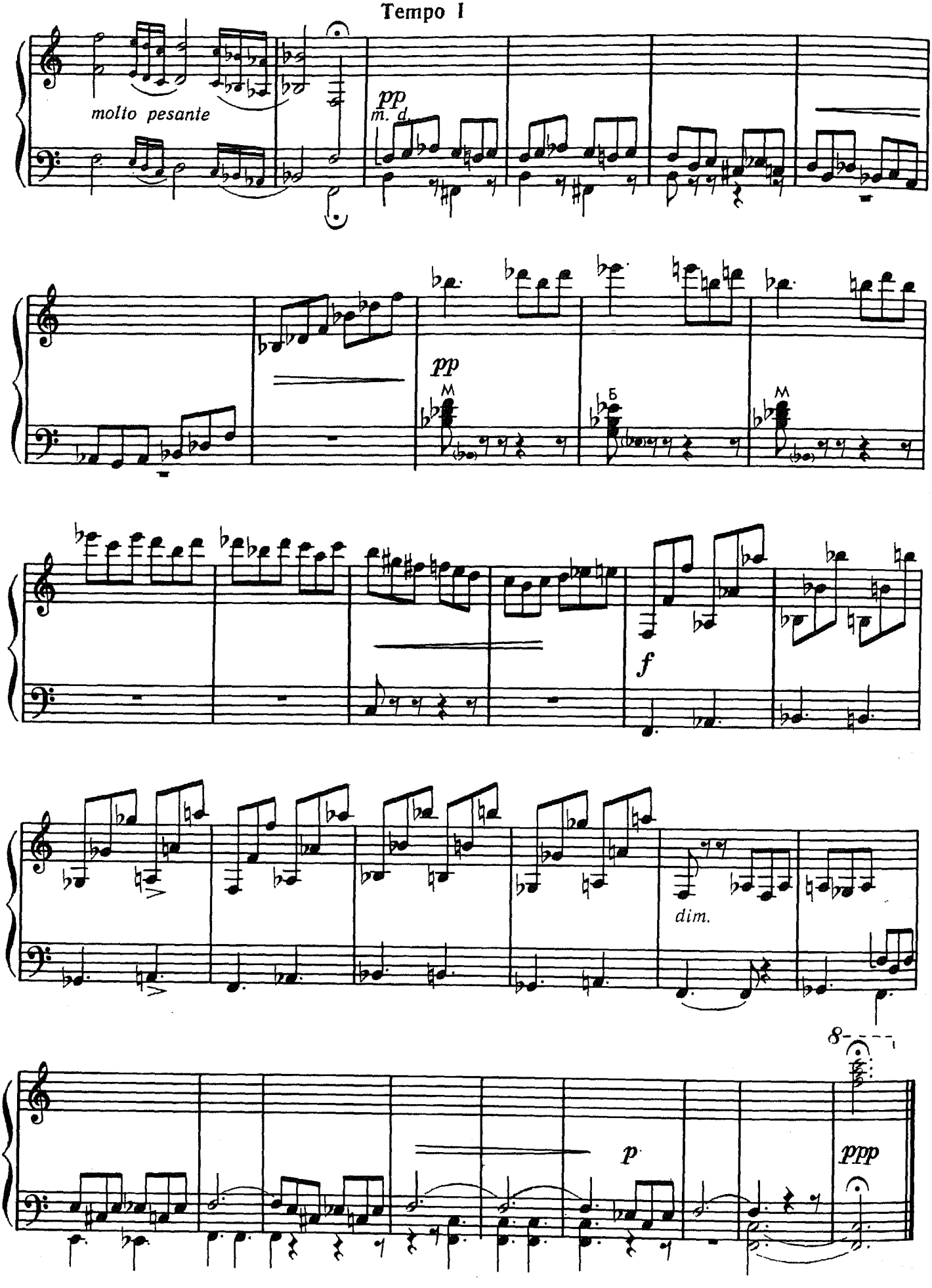






Maestoso

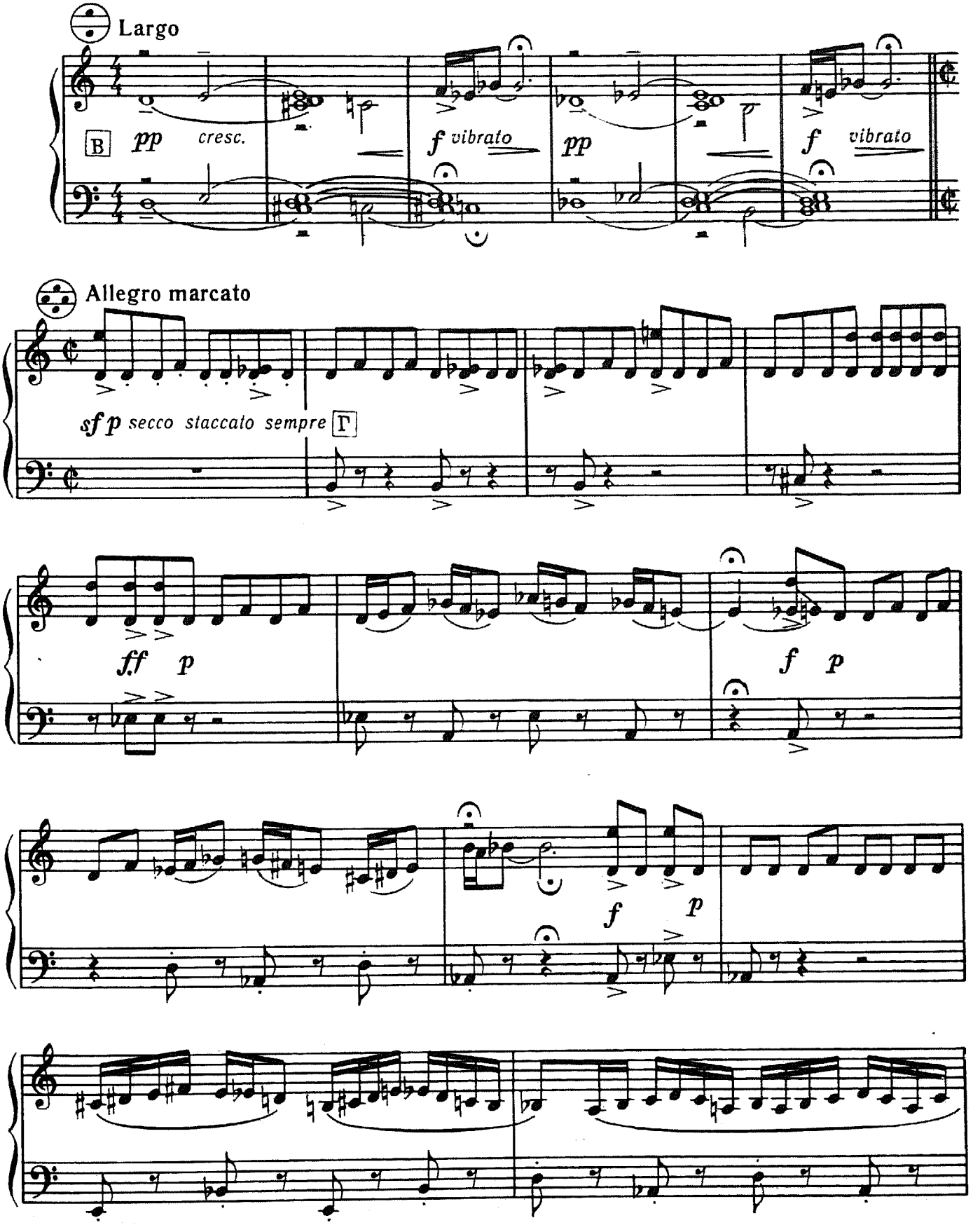



Tempo I
molto pesante
pp
m. d.
pp
M
Б
M
f
dim.
8
p
ppp

ТОККАТА (1969) TOCCATA

А. ЖУРБИН
A. ZHURBIN

Исполнительская редакция Ф. Липса
Edited by F. Lips



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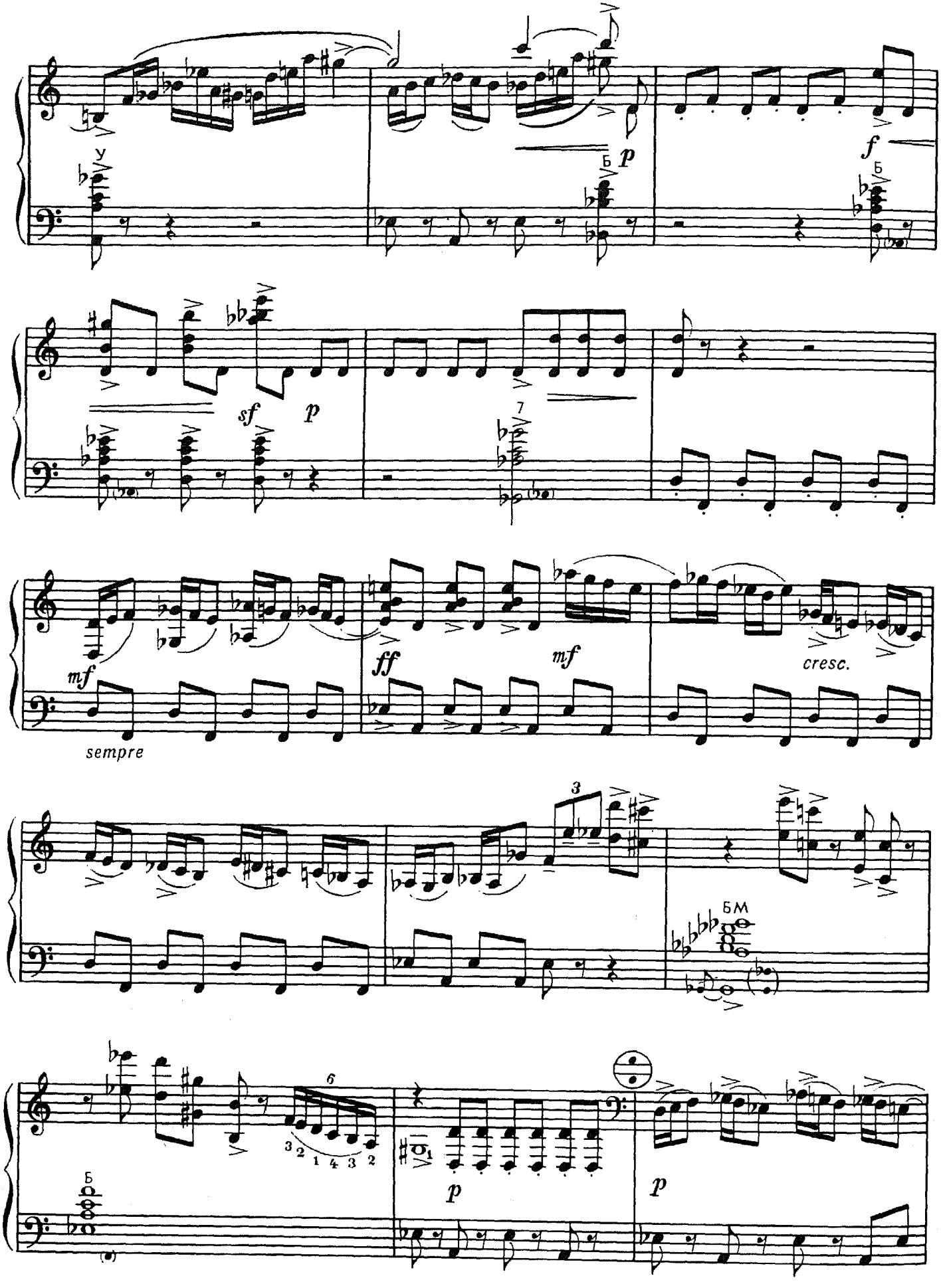
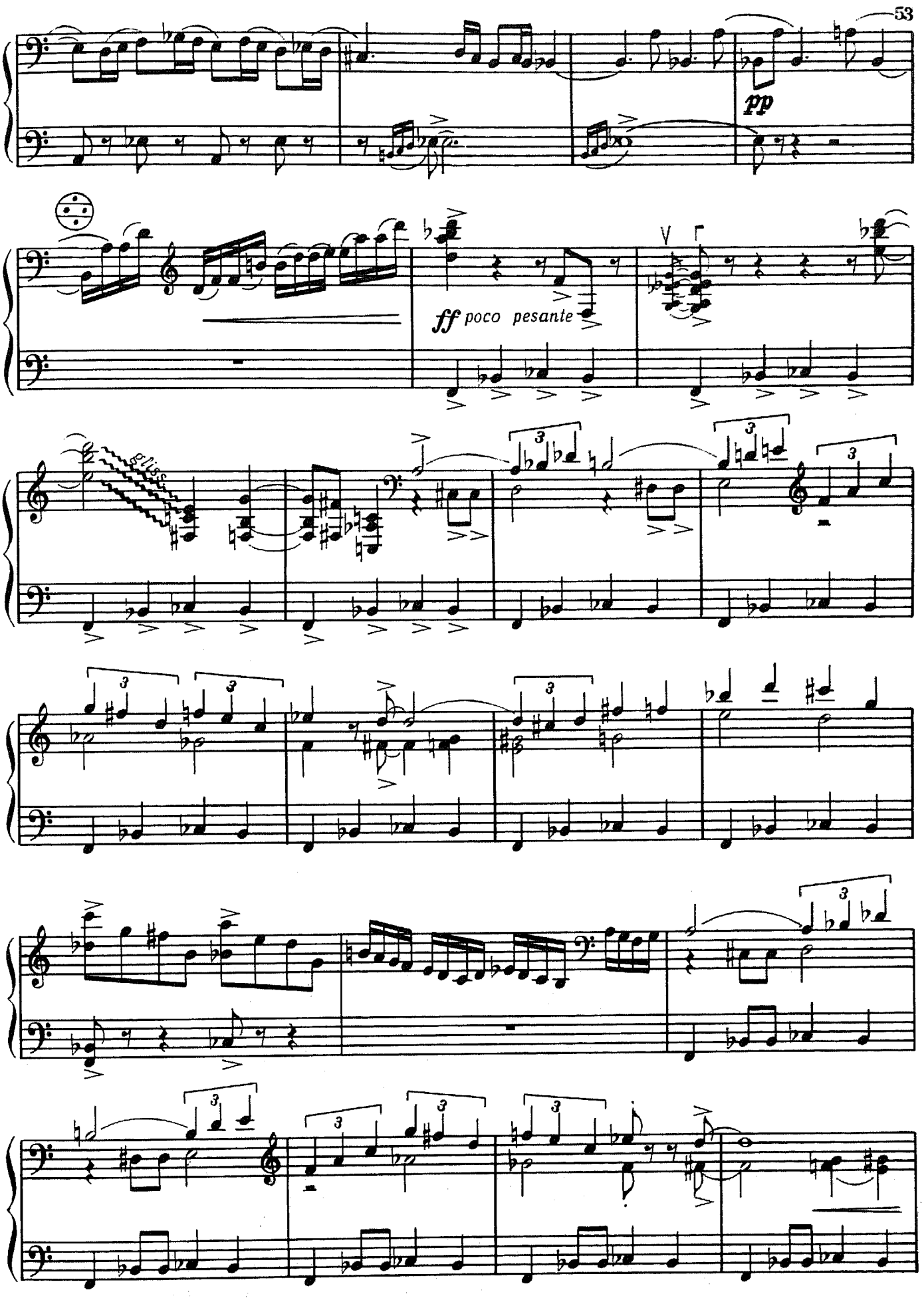
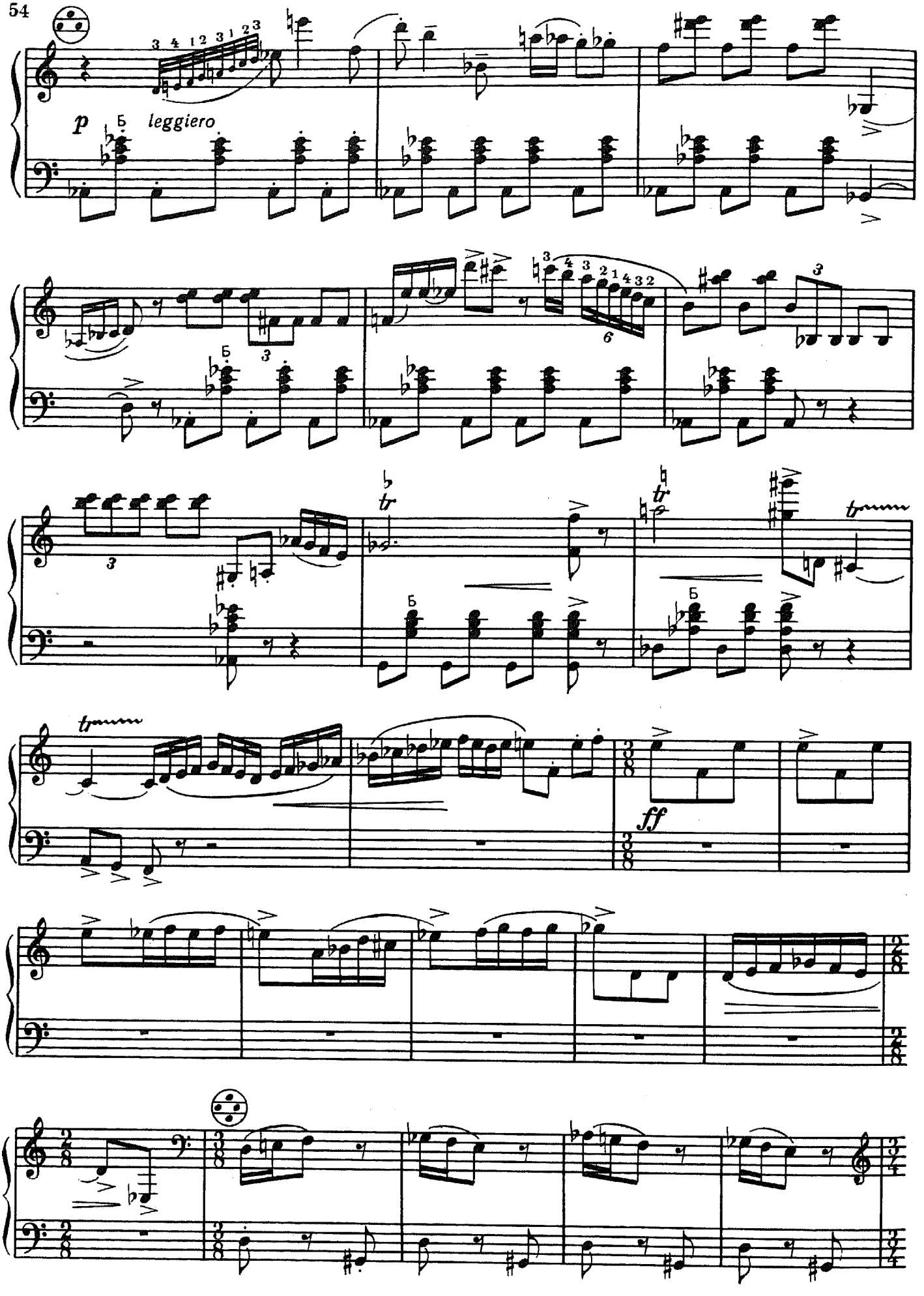
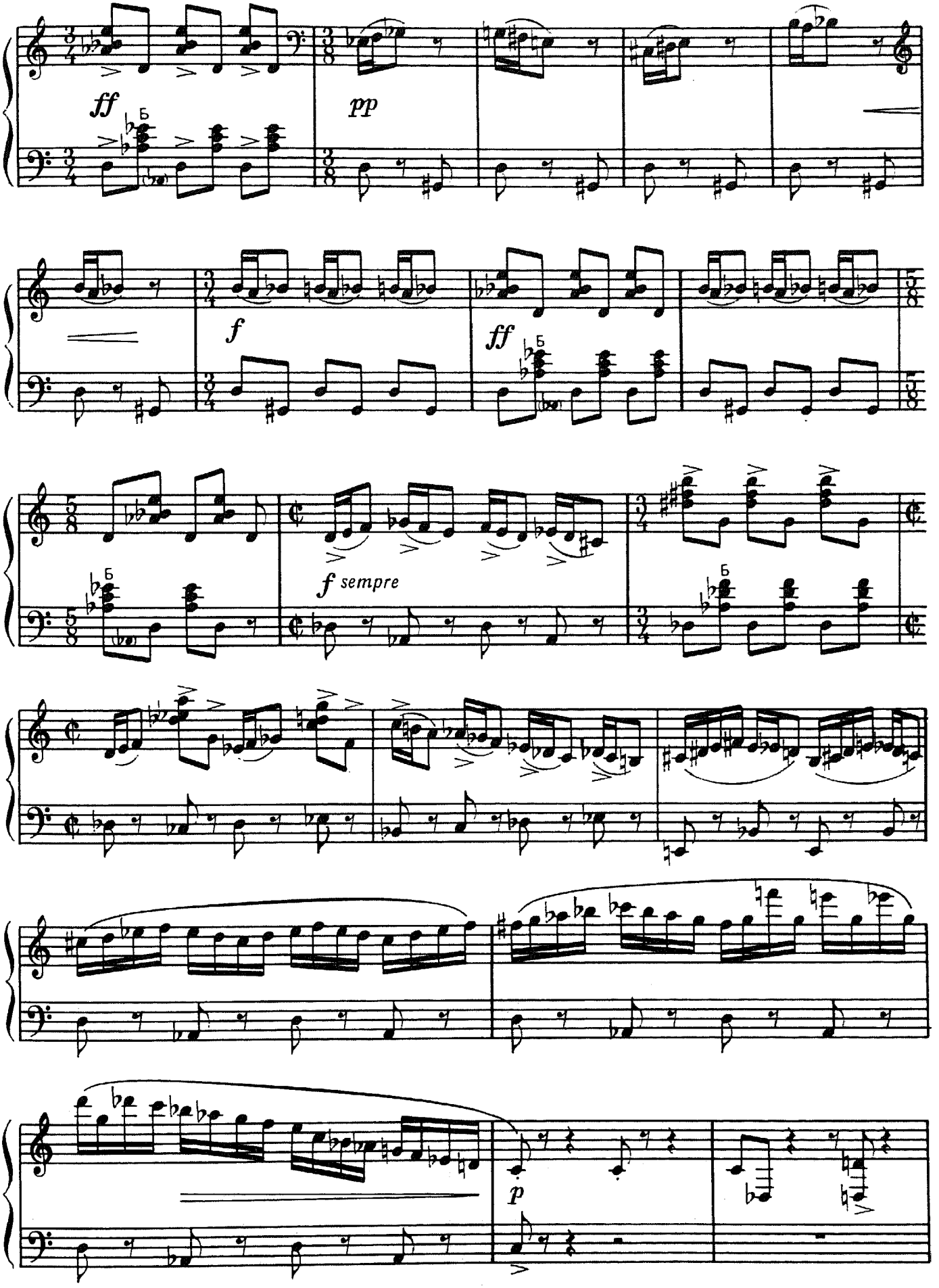
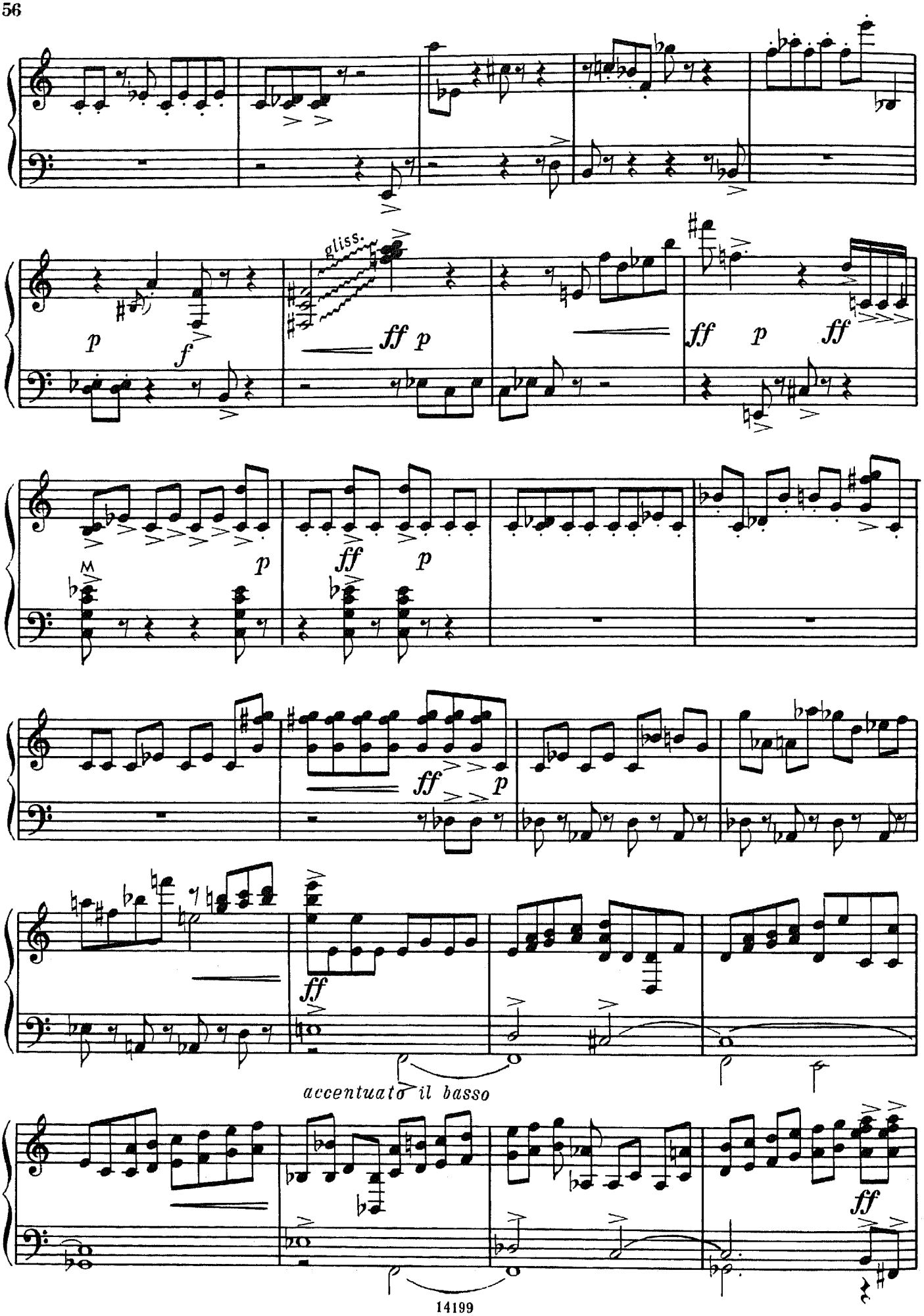
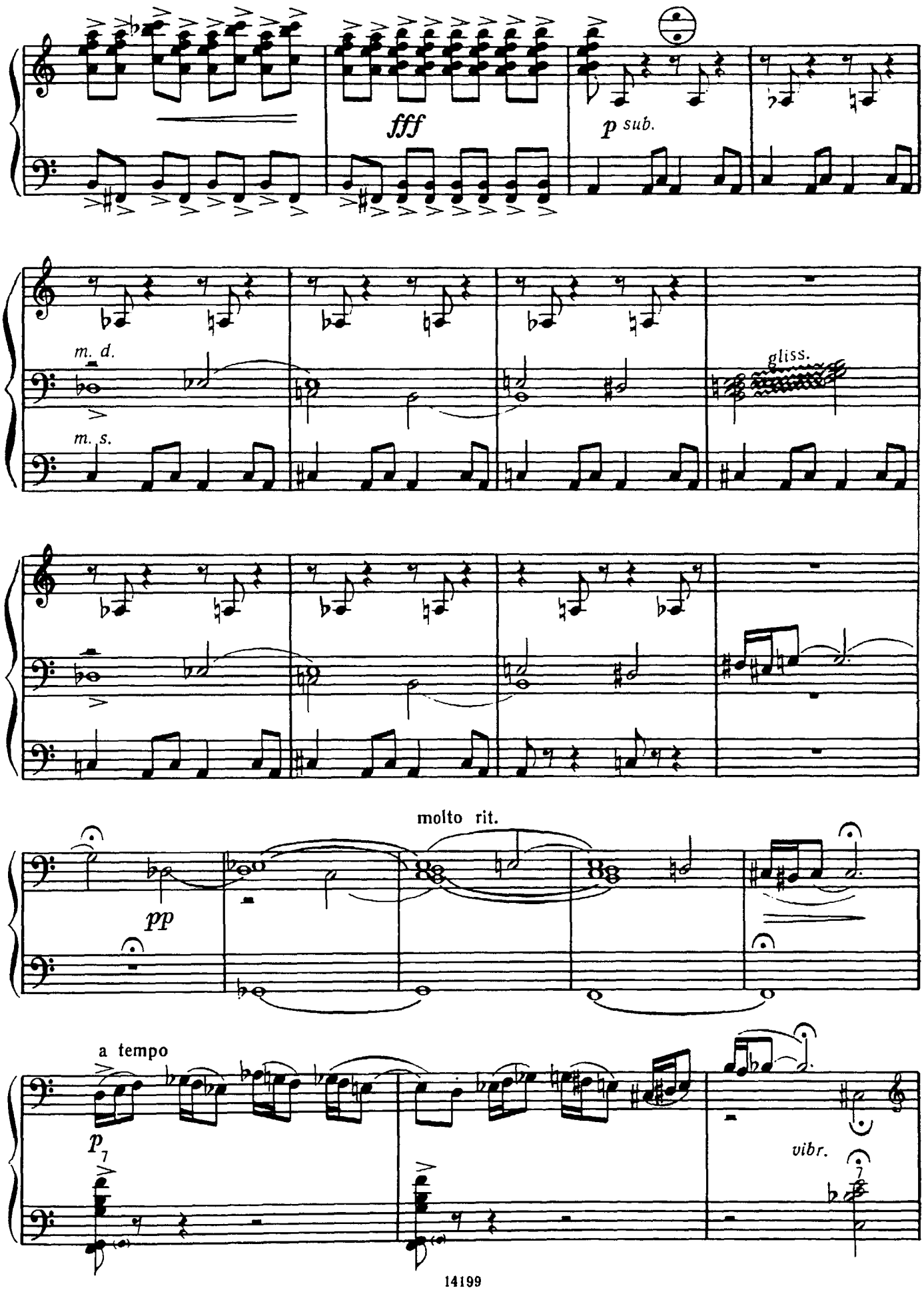

У
Б
p
f
Б
sf
p
7
mf
ff
mf
cresc.
sempre
3
БМ
6
3 2 1 4 3 2
Б
p
p

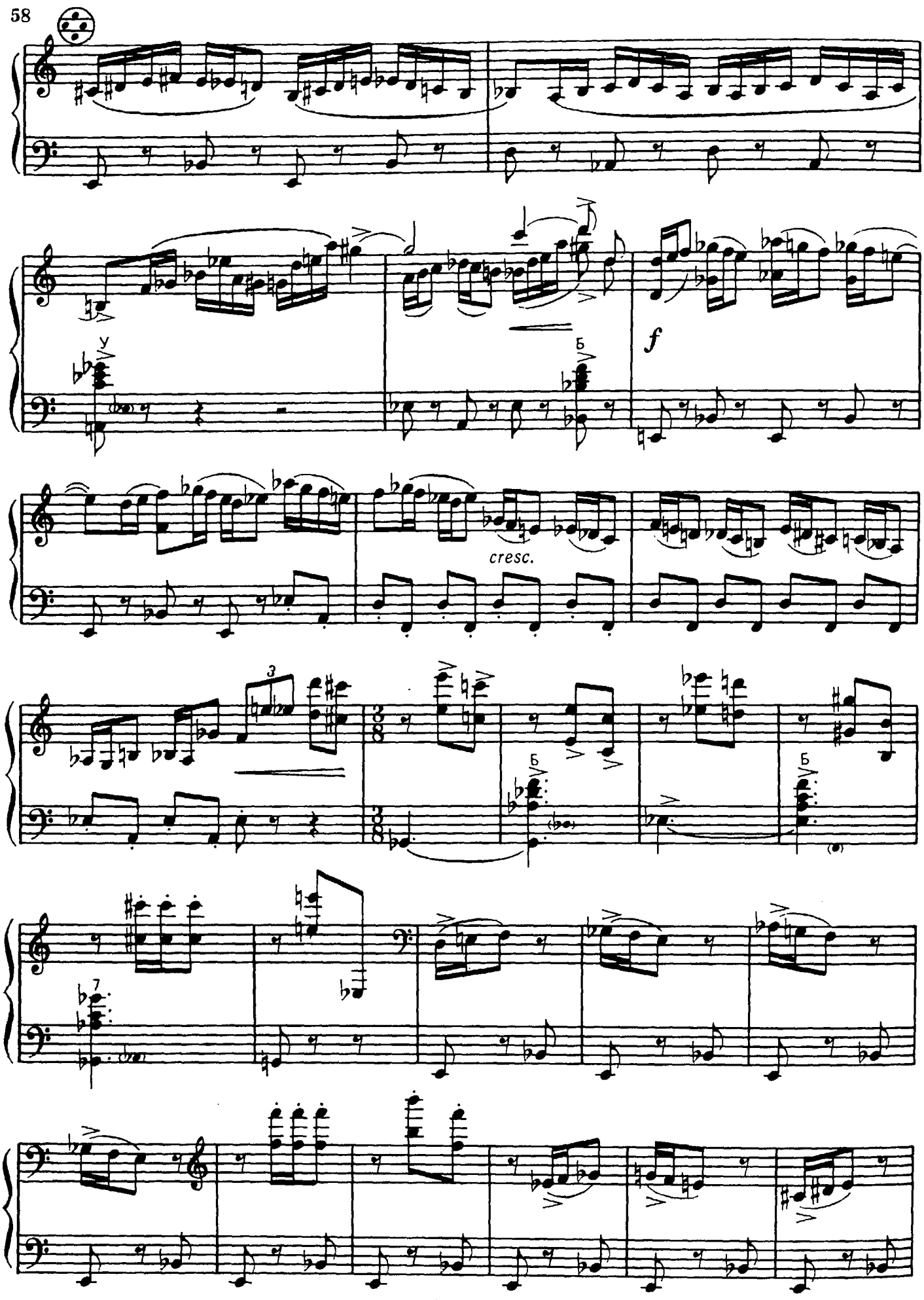

pp
ff poco pesante
gliss.

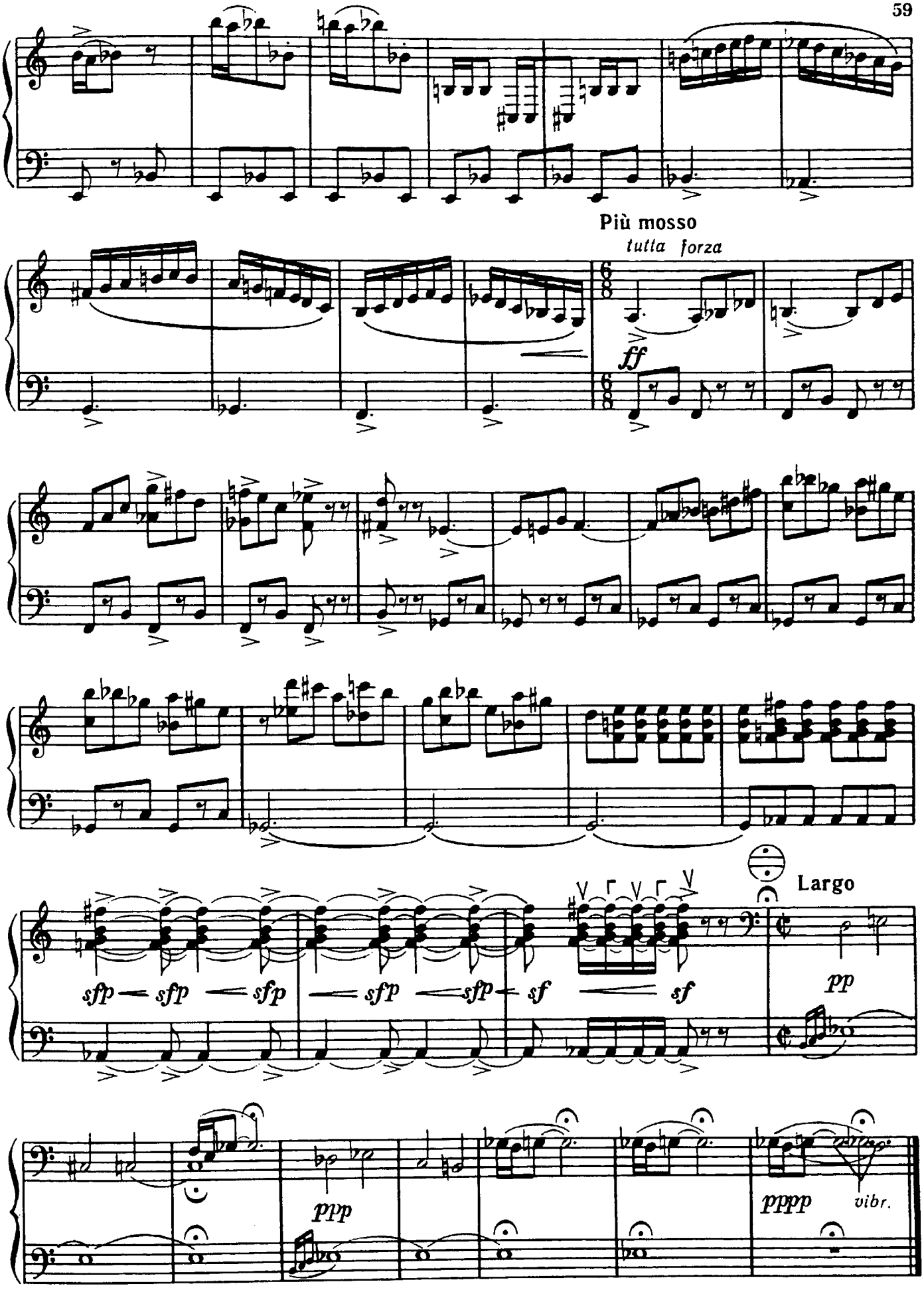

p
leggiero
ff


ff
Б
pp
f
ff
Б
f sempre
Б
p


gliss.
p
f
ff p
ff p ff
M
p
ff p
ff p
ff
ff
accentuato il basso
ff


fff
p sub.
m. d.
m. s.
gliss.
molto rit.
pp
a tempo
p
vibr.


f
cresc.

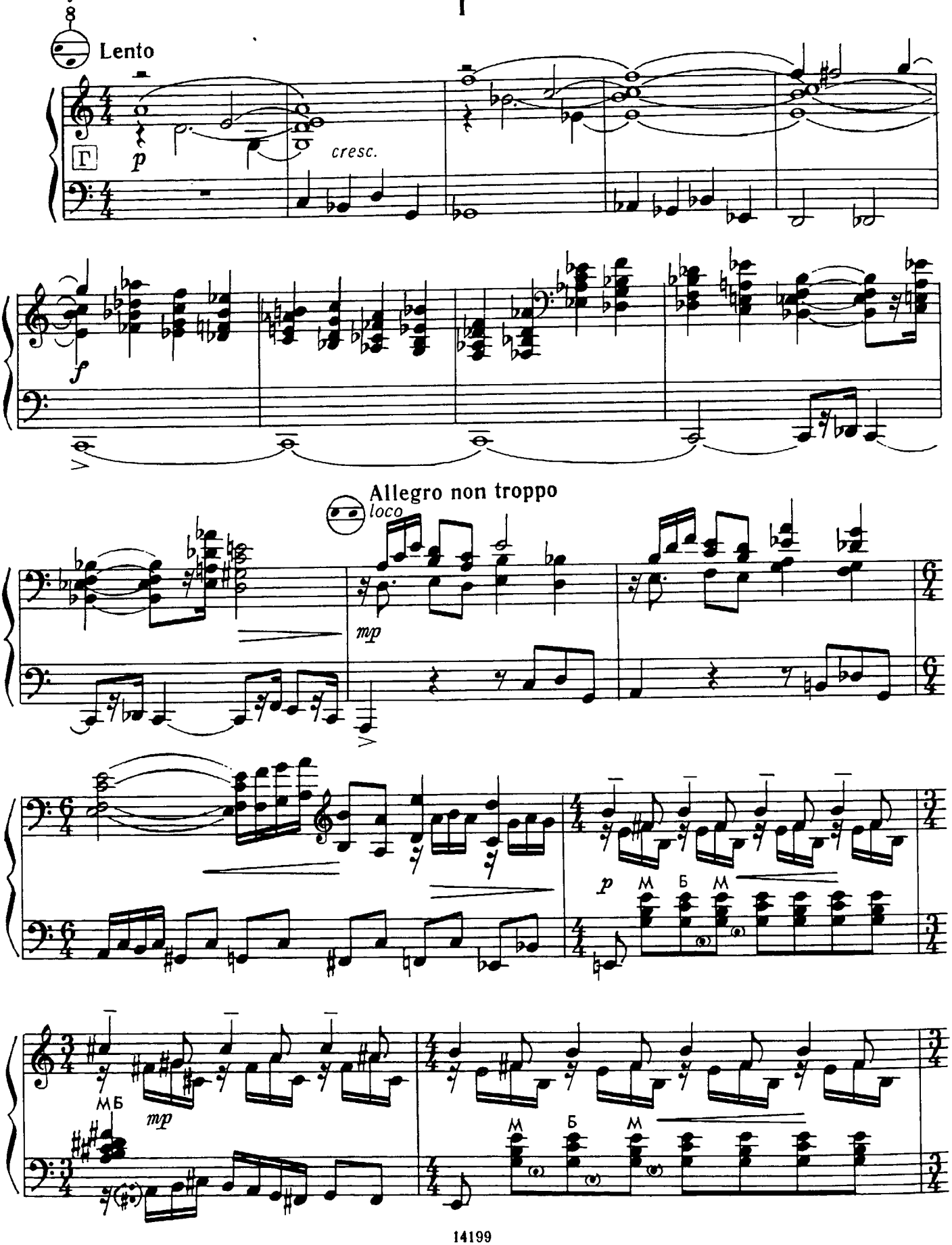

Più mosso
tutta forza
ff
sfp sfp sfp sfp sfp sf sf
Largo
pp
ppp
pppp
vibr.

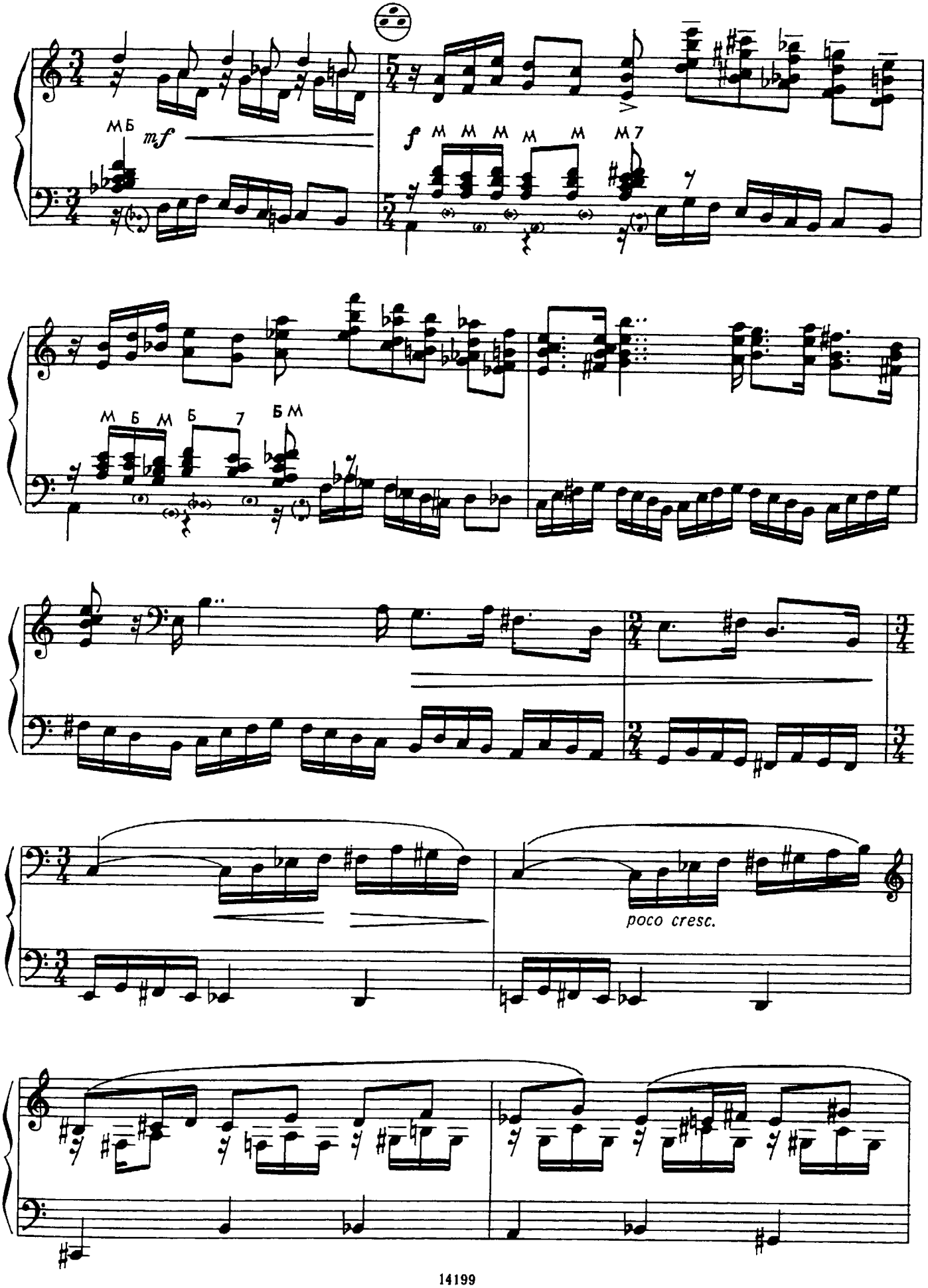
СОНАТА № 1 (1968) SONATA No. 1

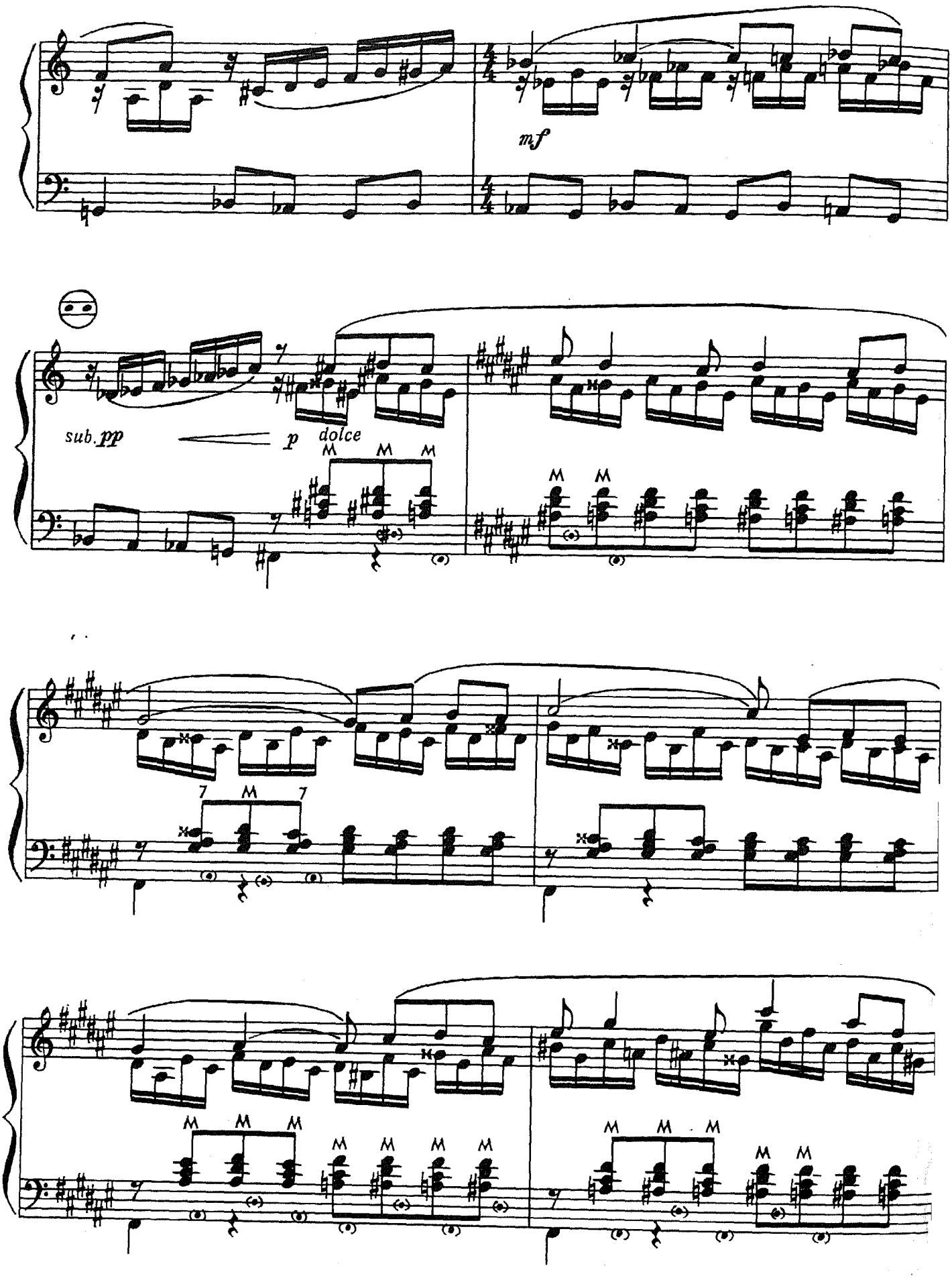
Ю. ШИШАКОВ
Ju. SHISHAKOV

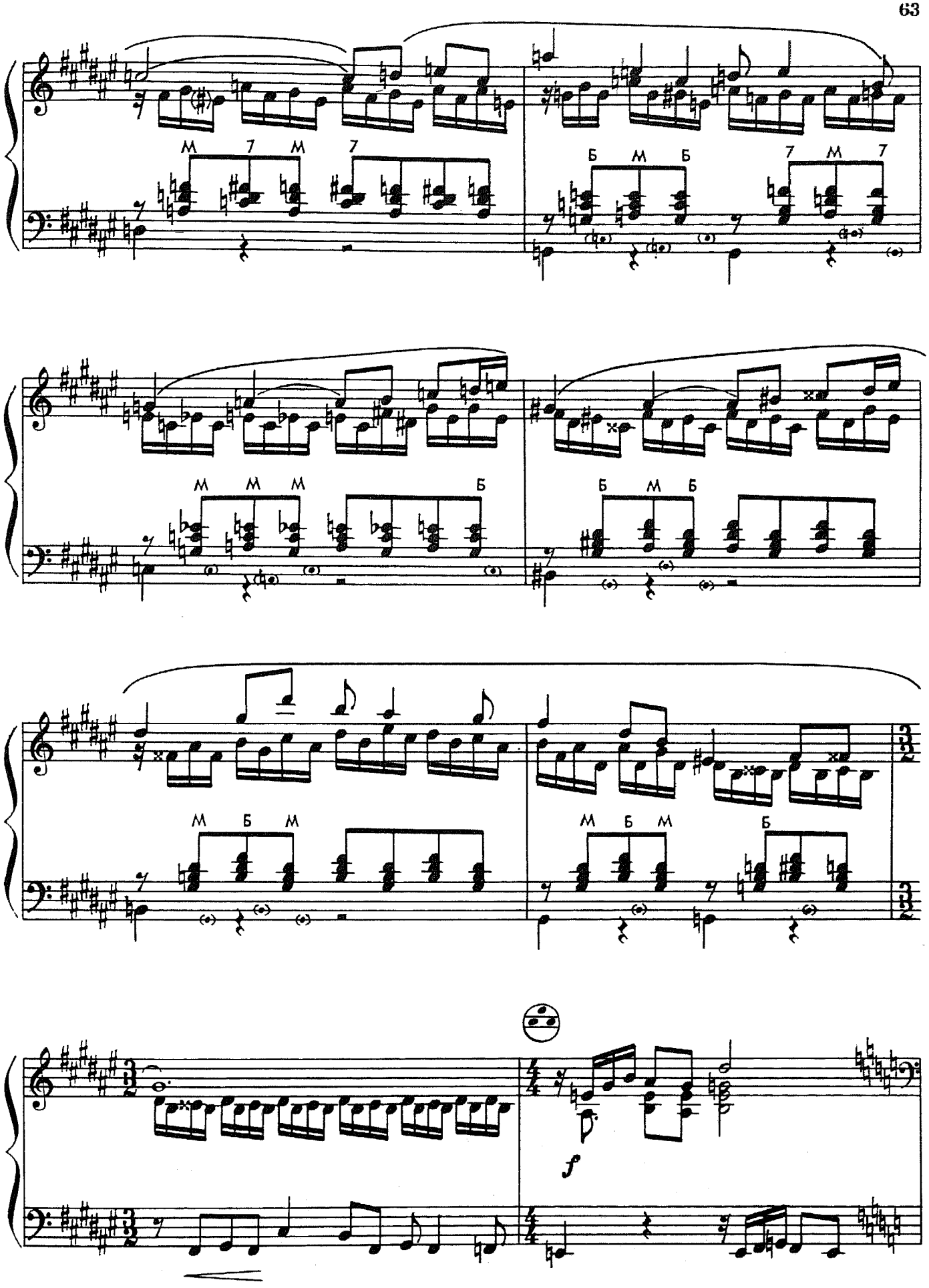
Исполнительская редакция Ю. Вострелова
Edited by Ju. Vostrelov

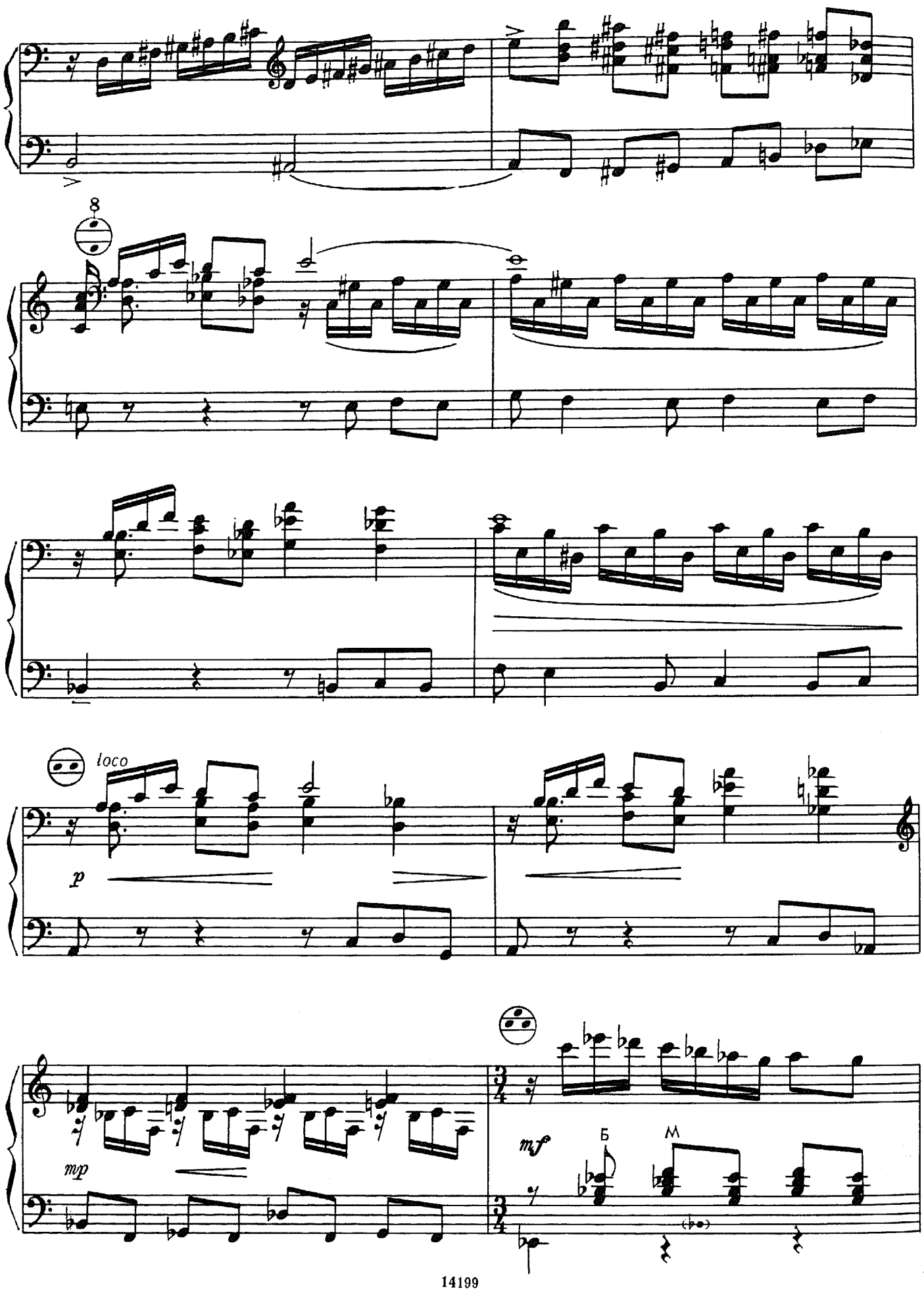
I

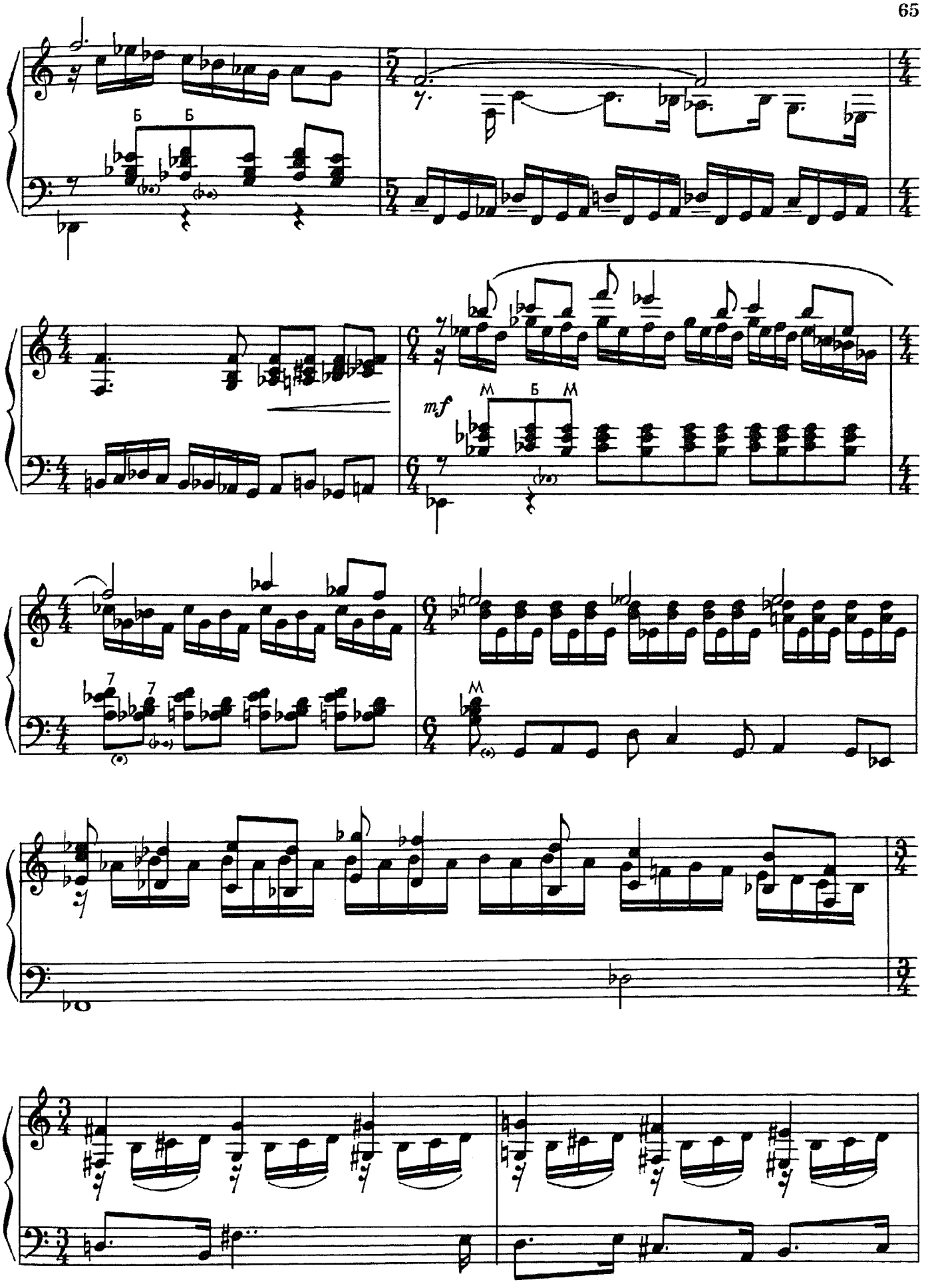


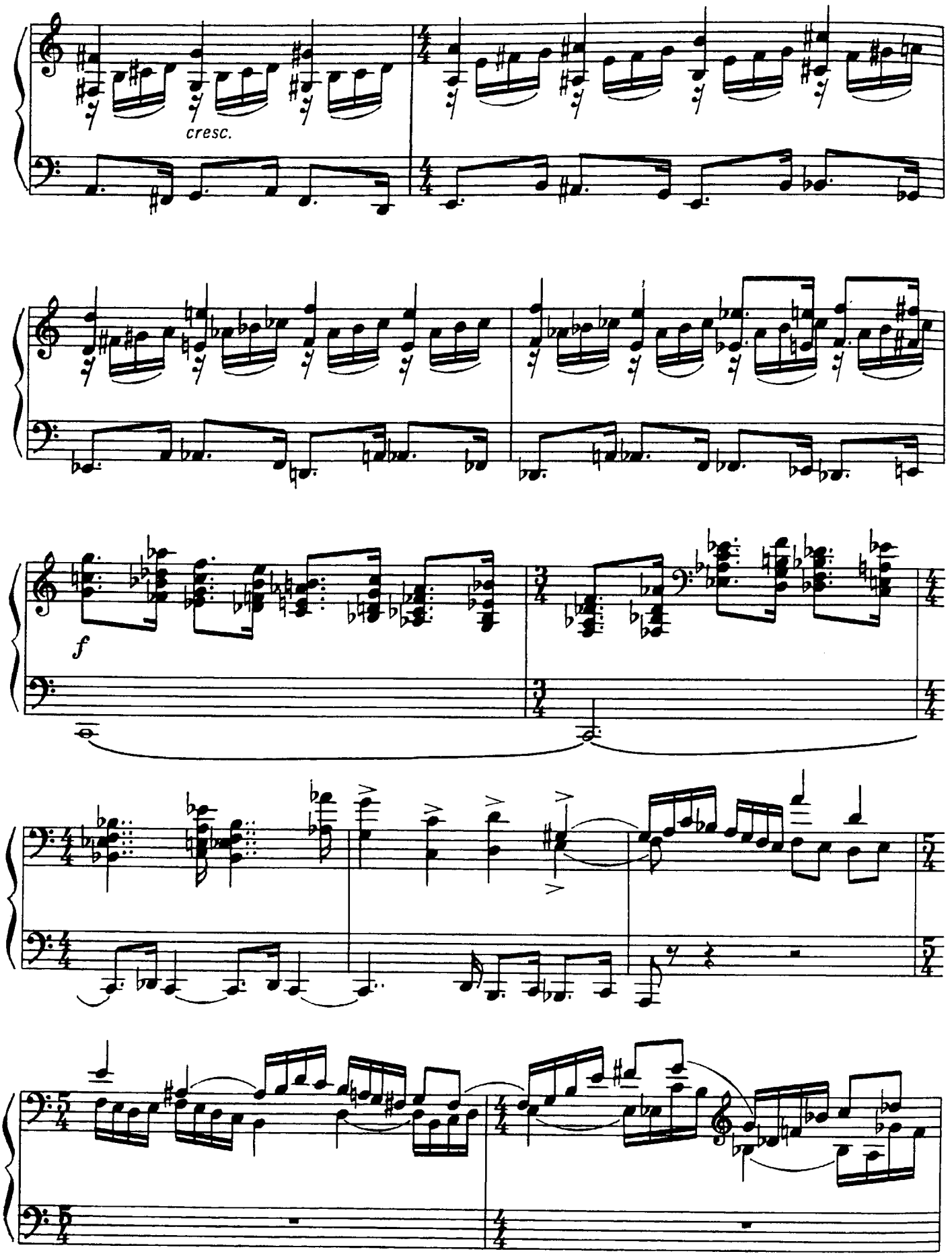

мБ
mf
f м м м м м м7
м б м б 7
б м
poco cresc.

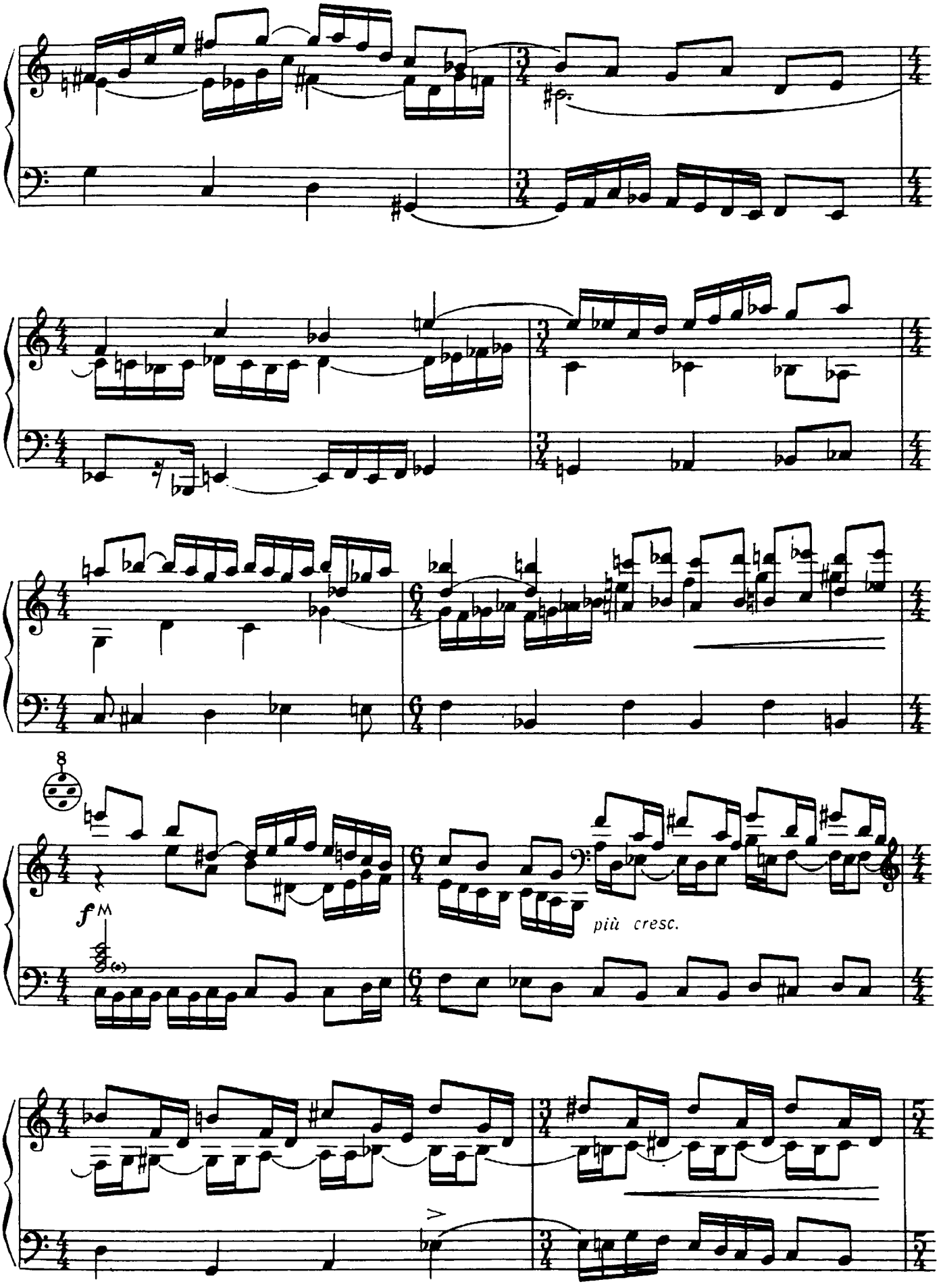

mf
sub. pp
p dolce

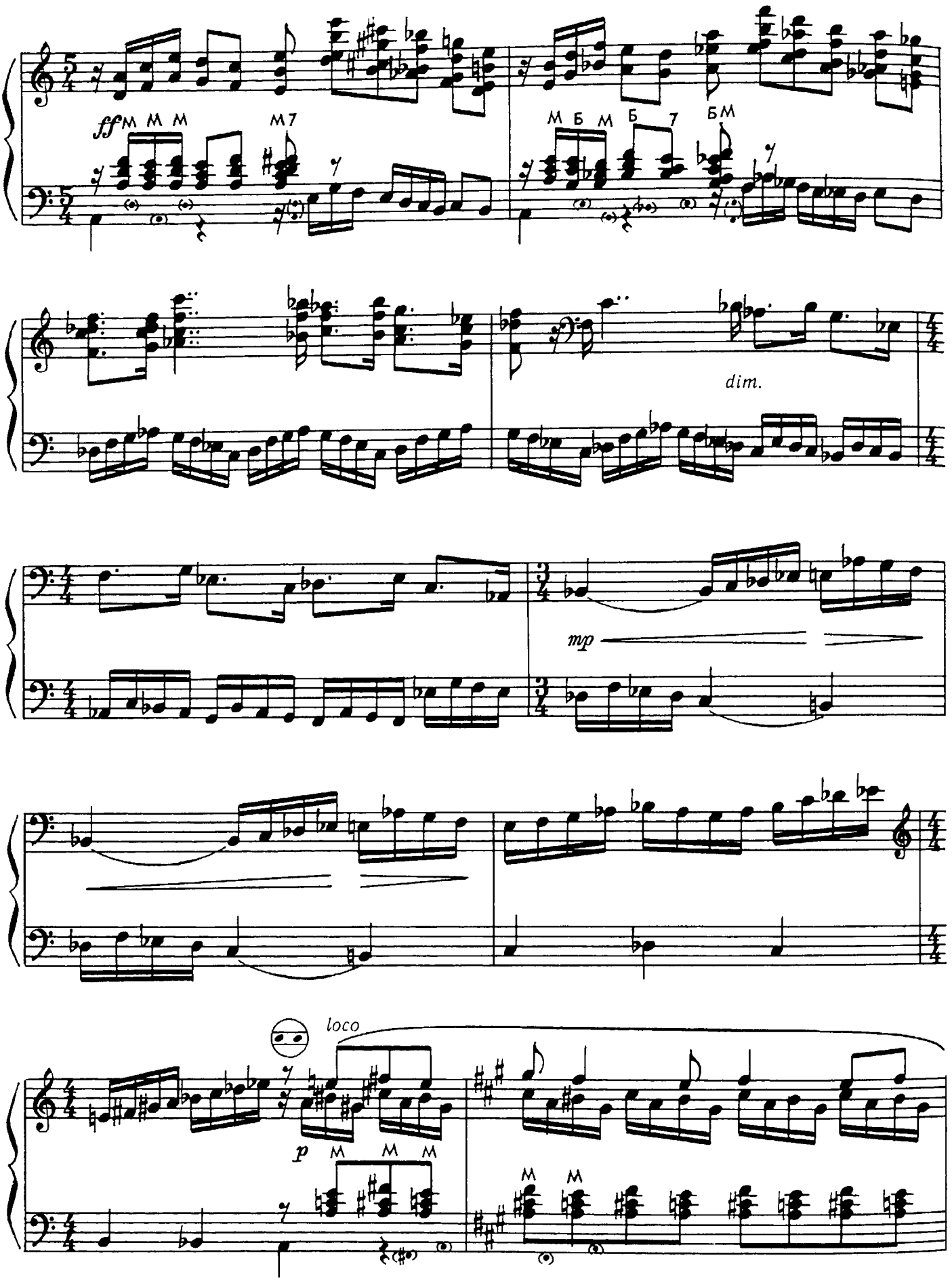

М 7 М 7
Б М Б 7 М 7
М М М Б
Б М Б
М Б М
М Б М Б
f

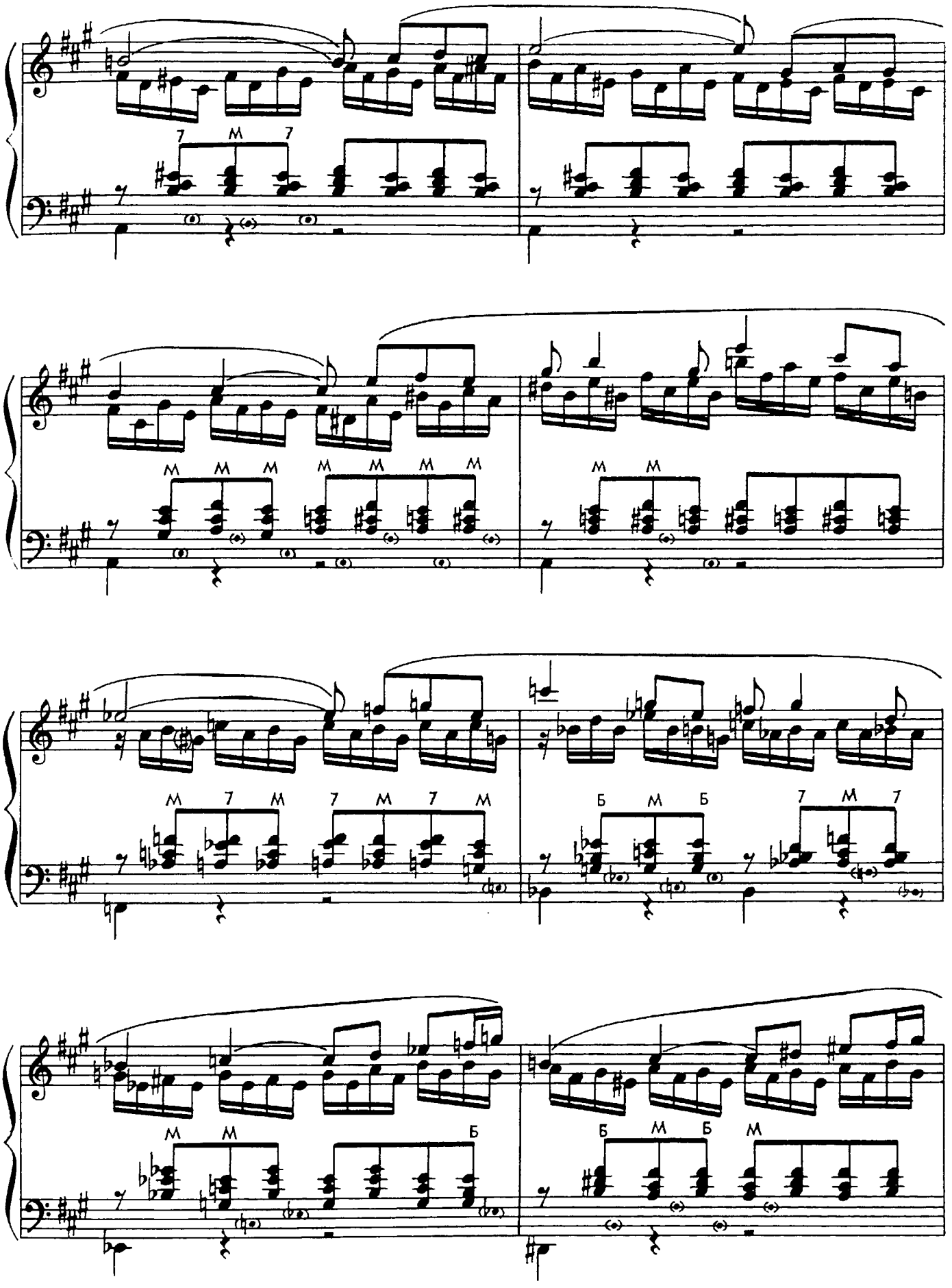

8
loco
p
mp
mf
Б
М

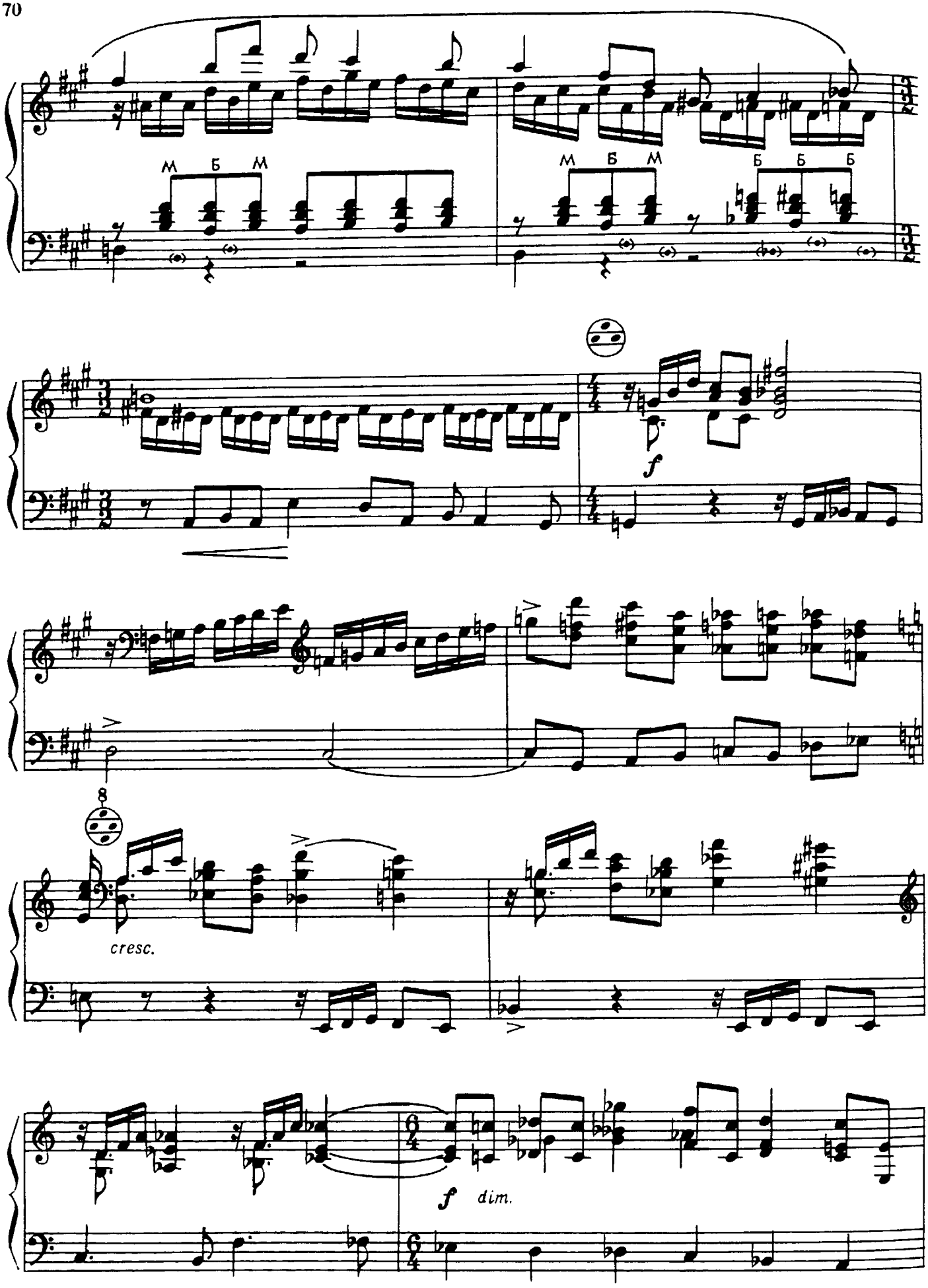

Б Б
mf
М Б М
7 7
М

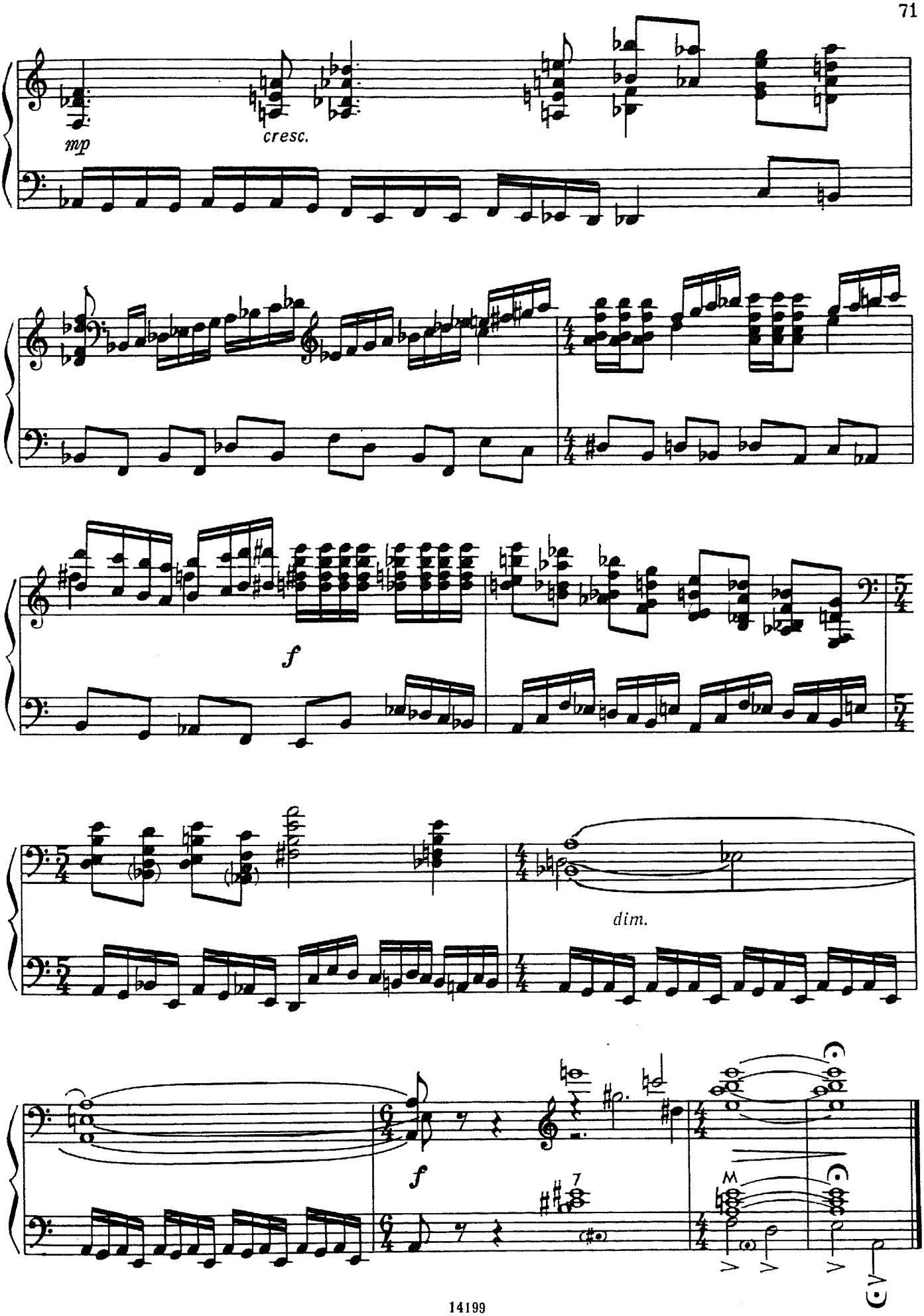

cresc.
f


8
f M
più cresc.

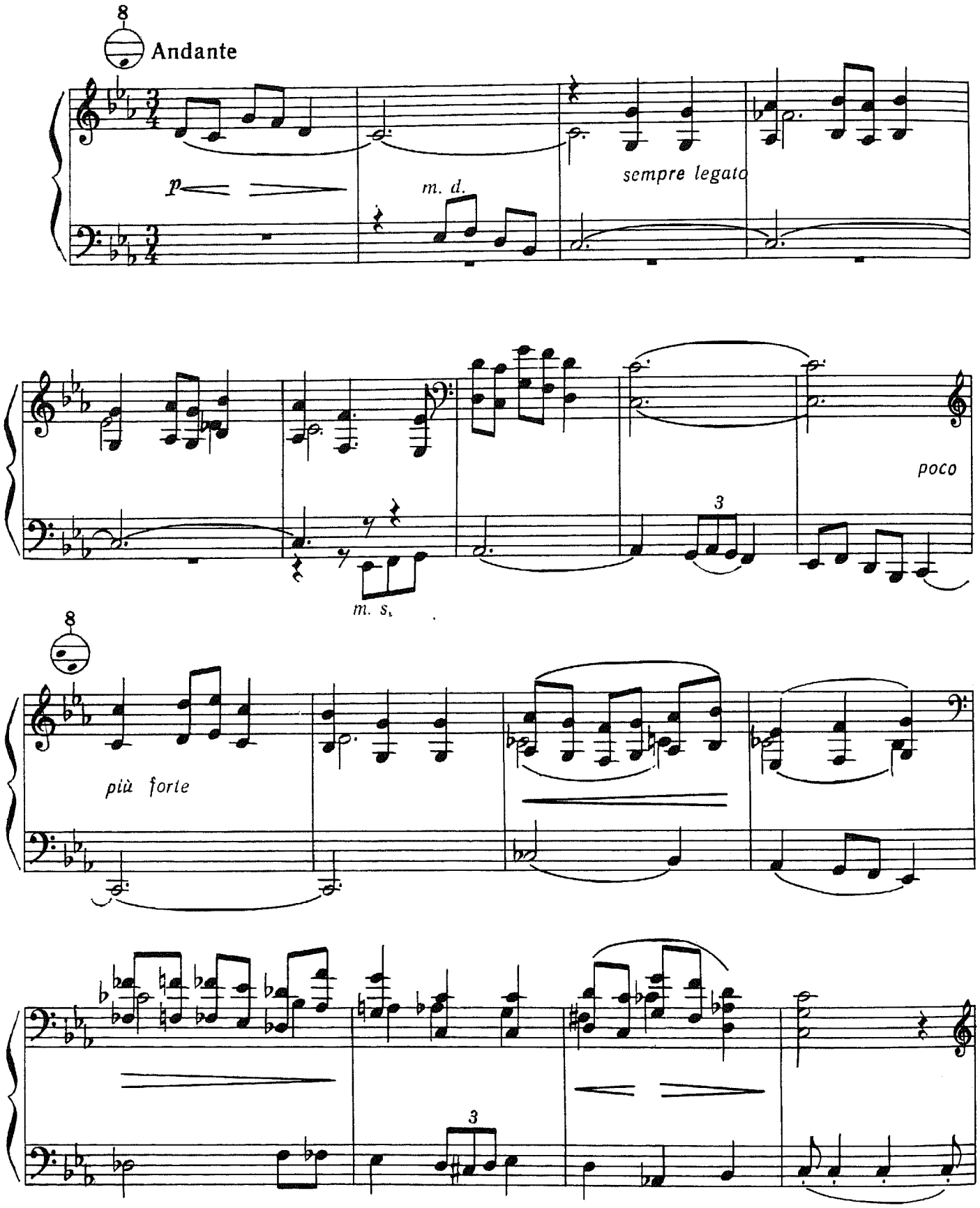

ff
dim.
mp
loco
p

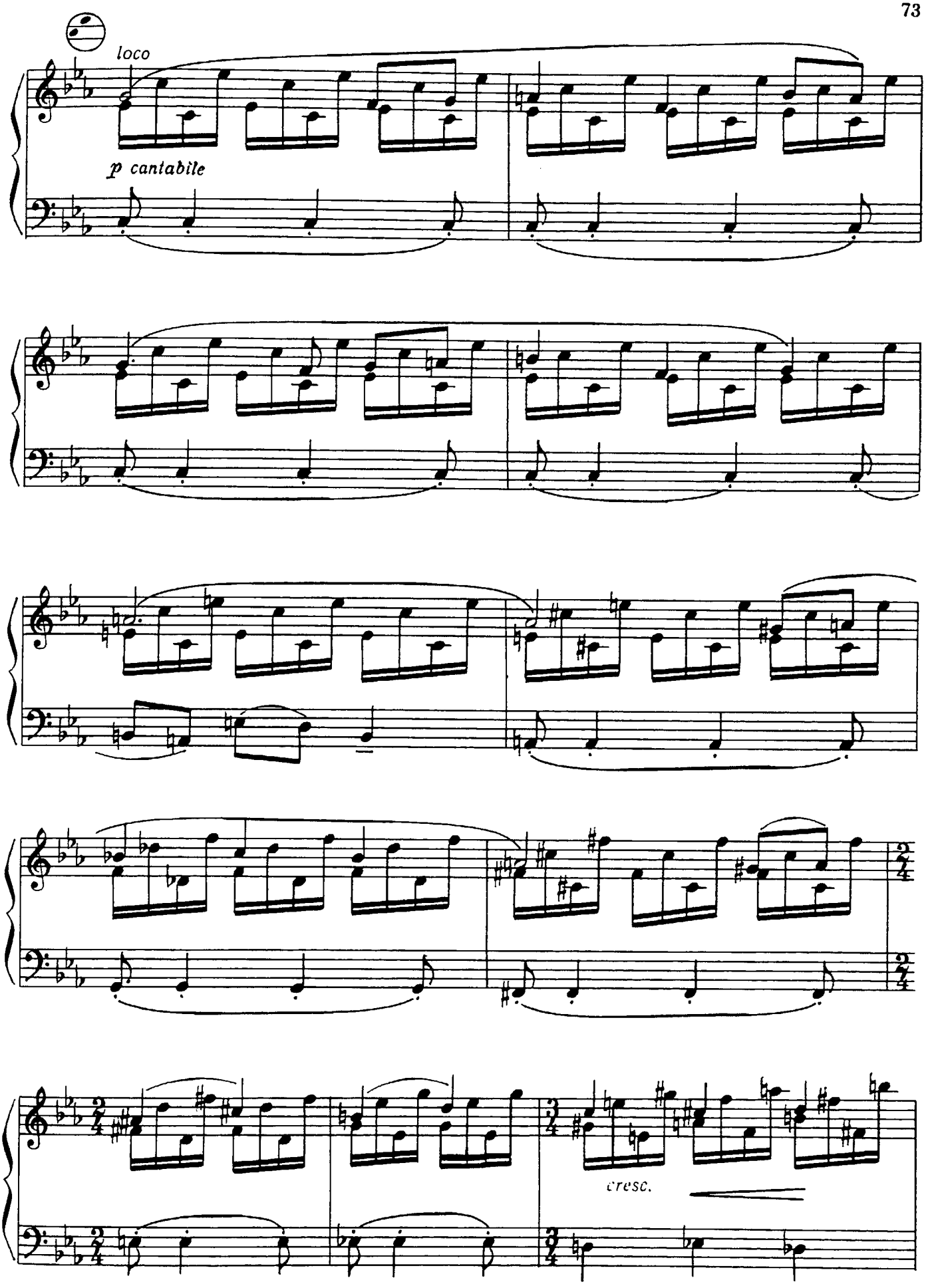

7 М 7
М М М М М М М
М М
М 7 М 7 М 7 М
Б М Б 7 М 7
М М Б
Б М Б М

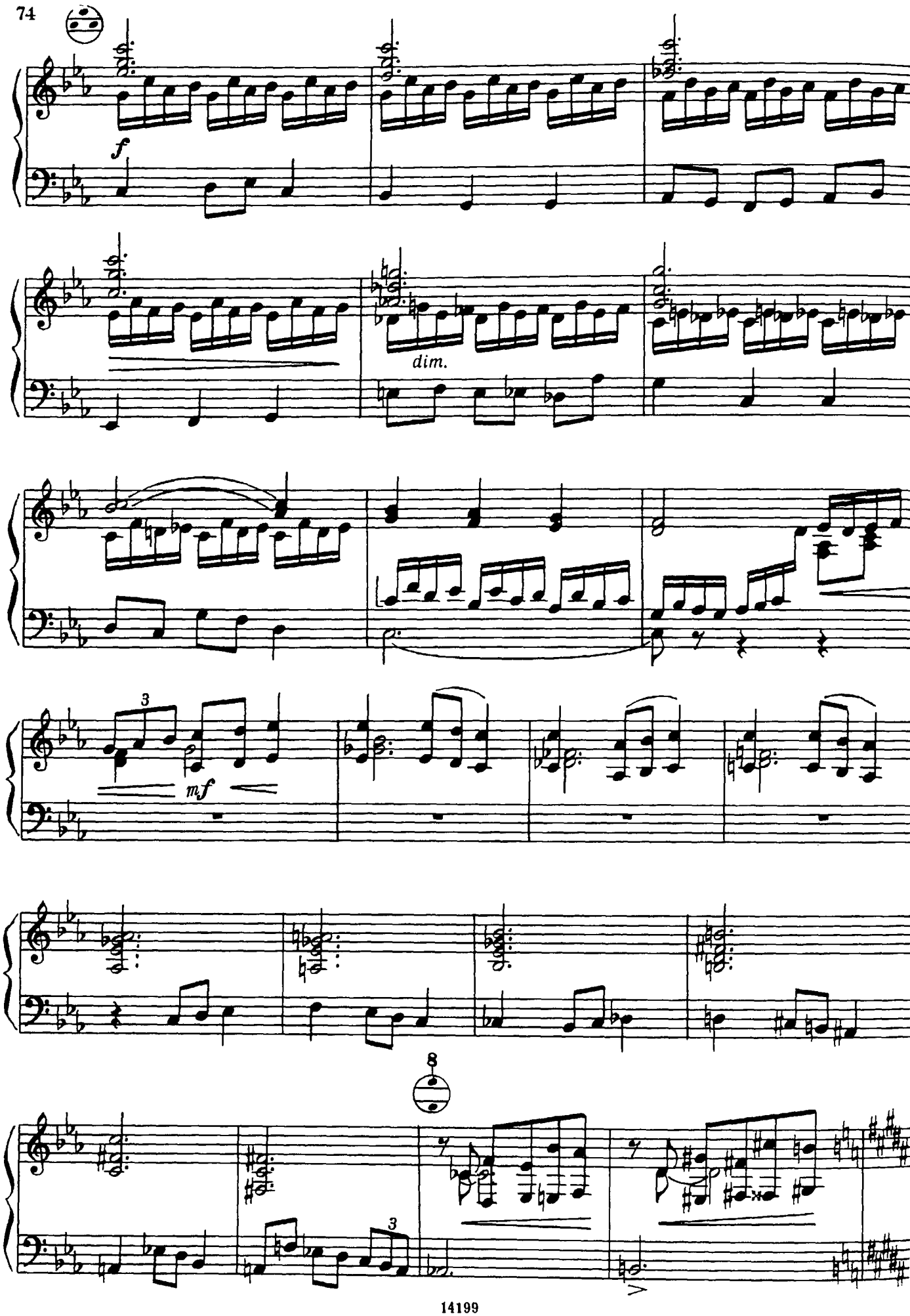

м б м
м б м
б б б
f
8
cresc.
f dim.

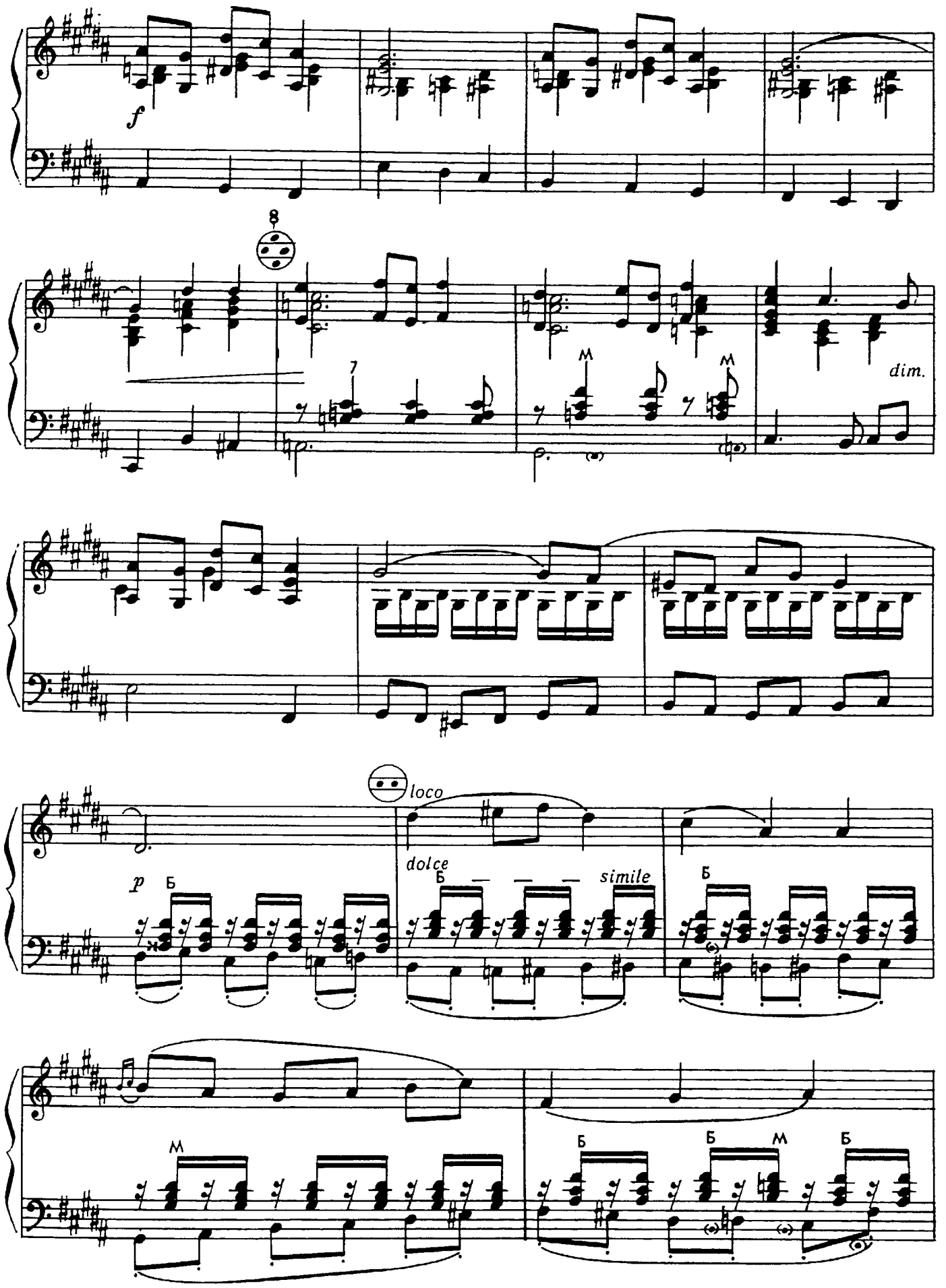

mp
cresc.
f
dim.
f
M
8va

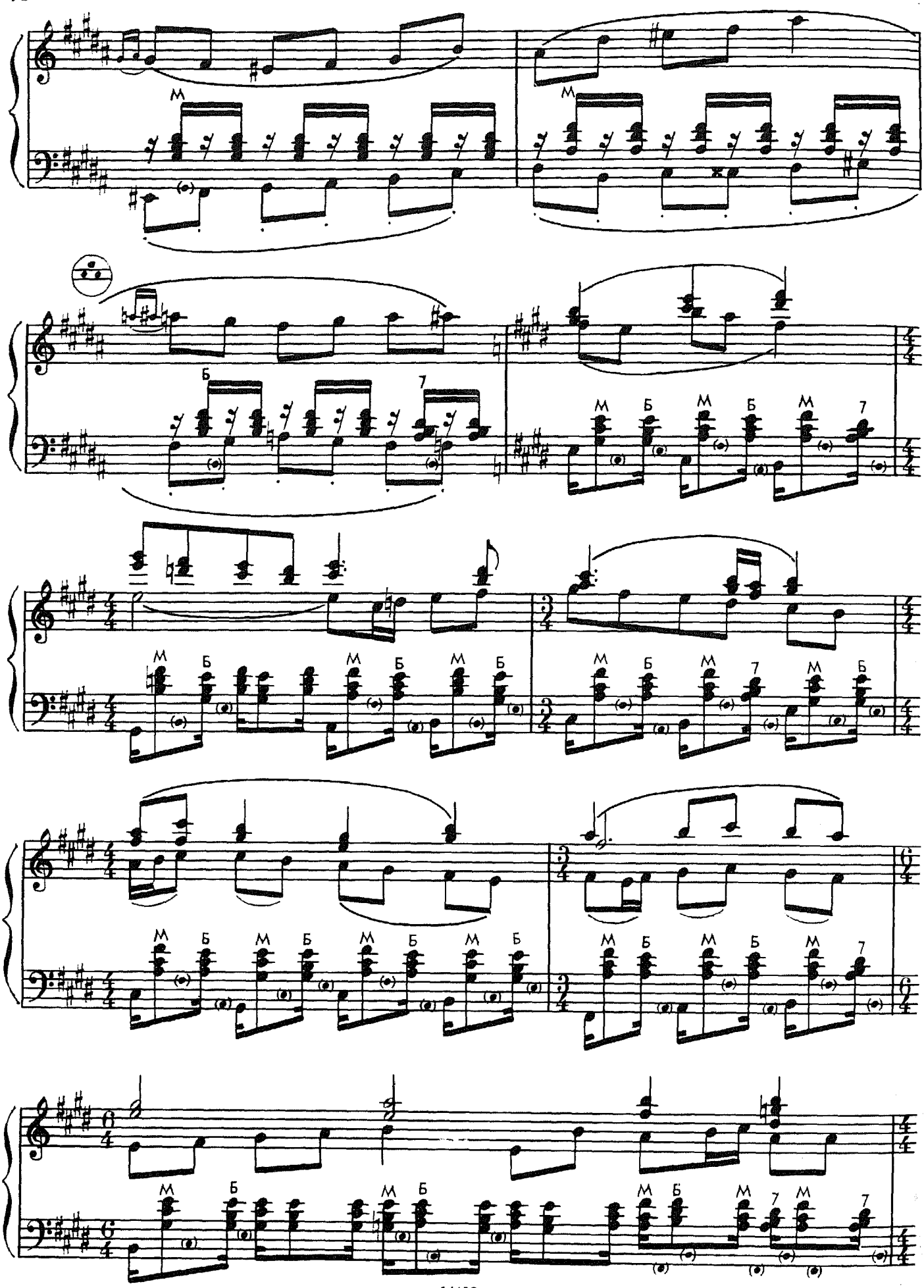
II

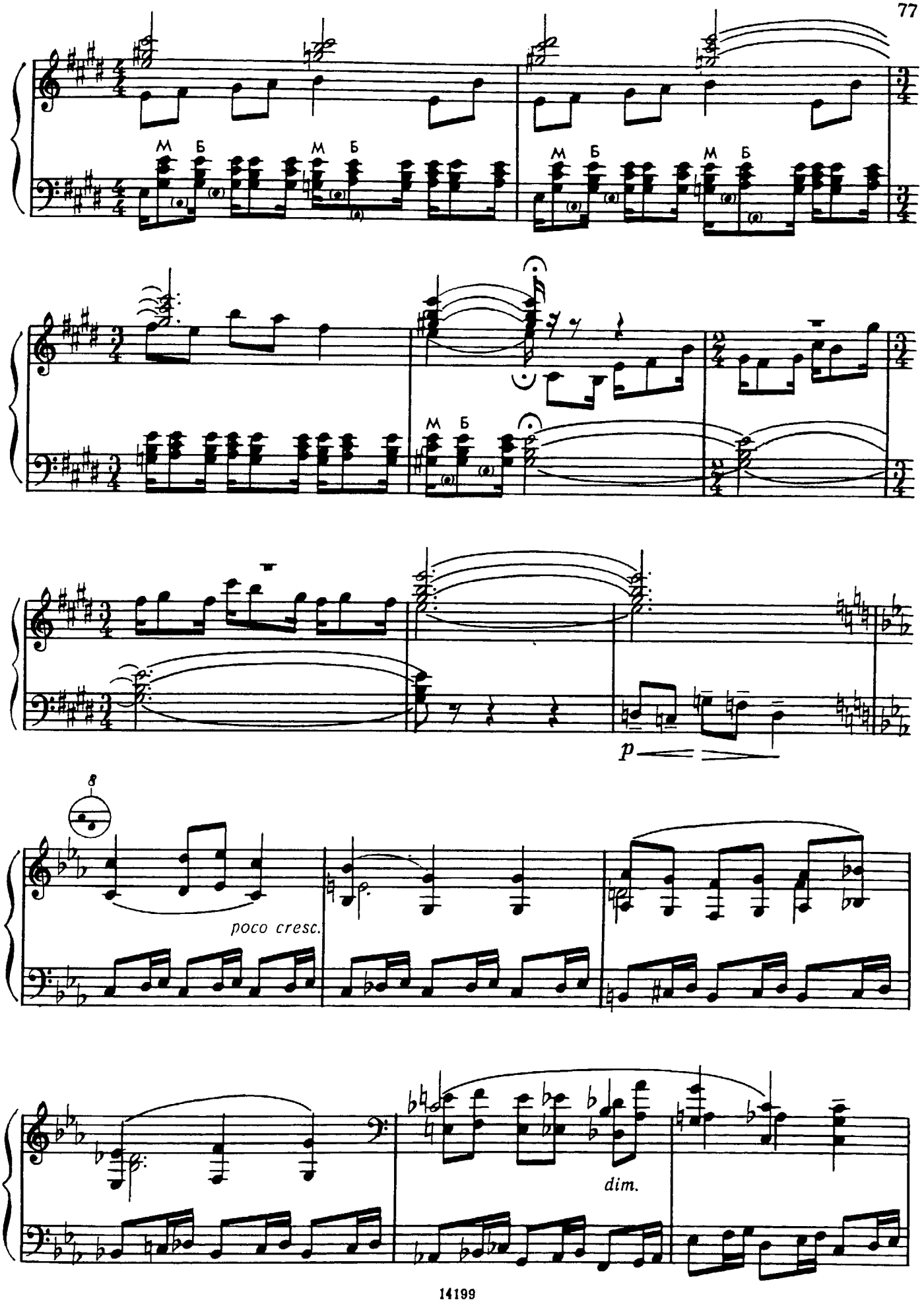


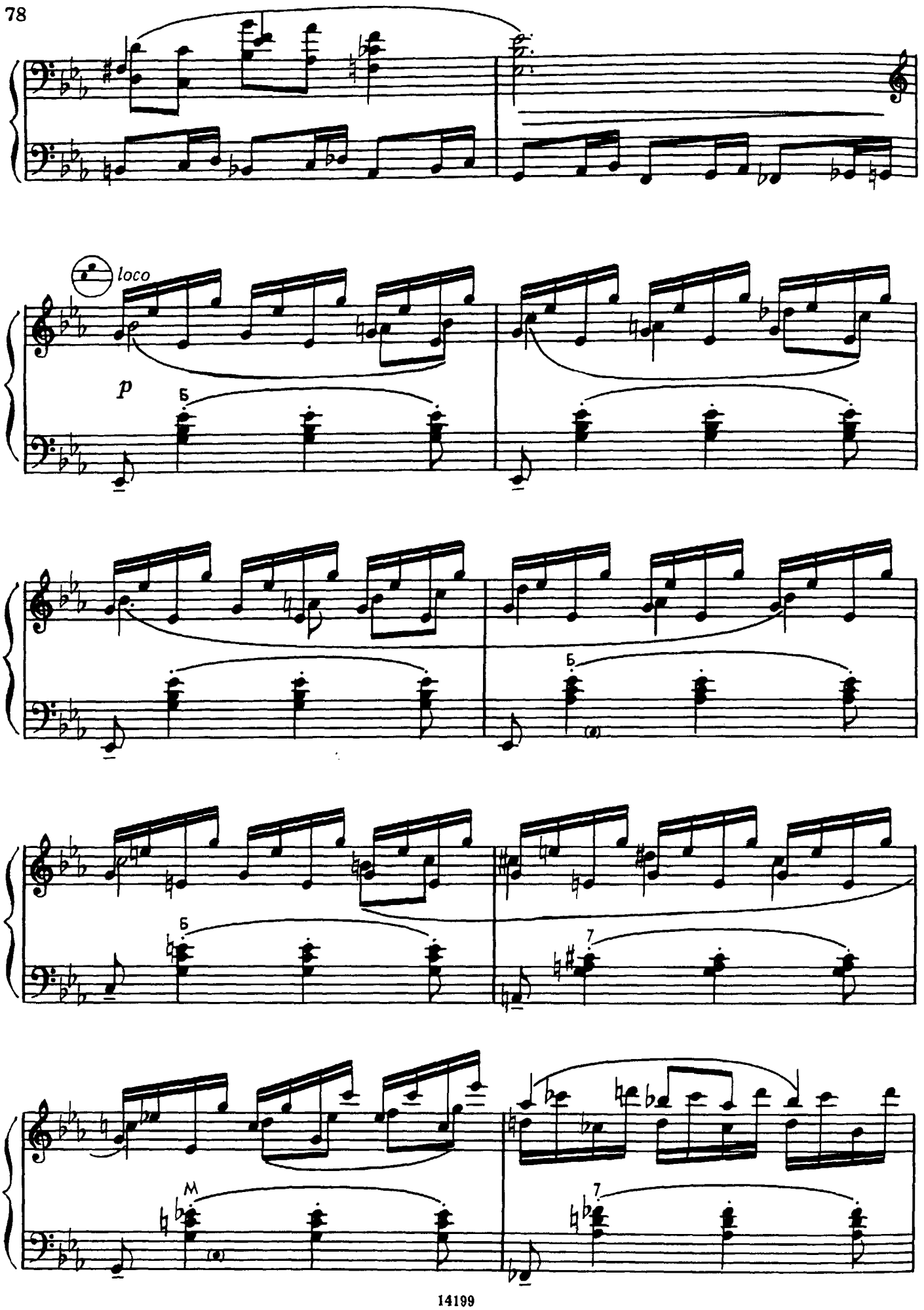

loco
p cantabile
cresc.

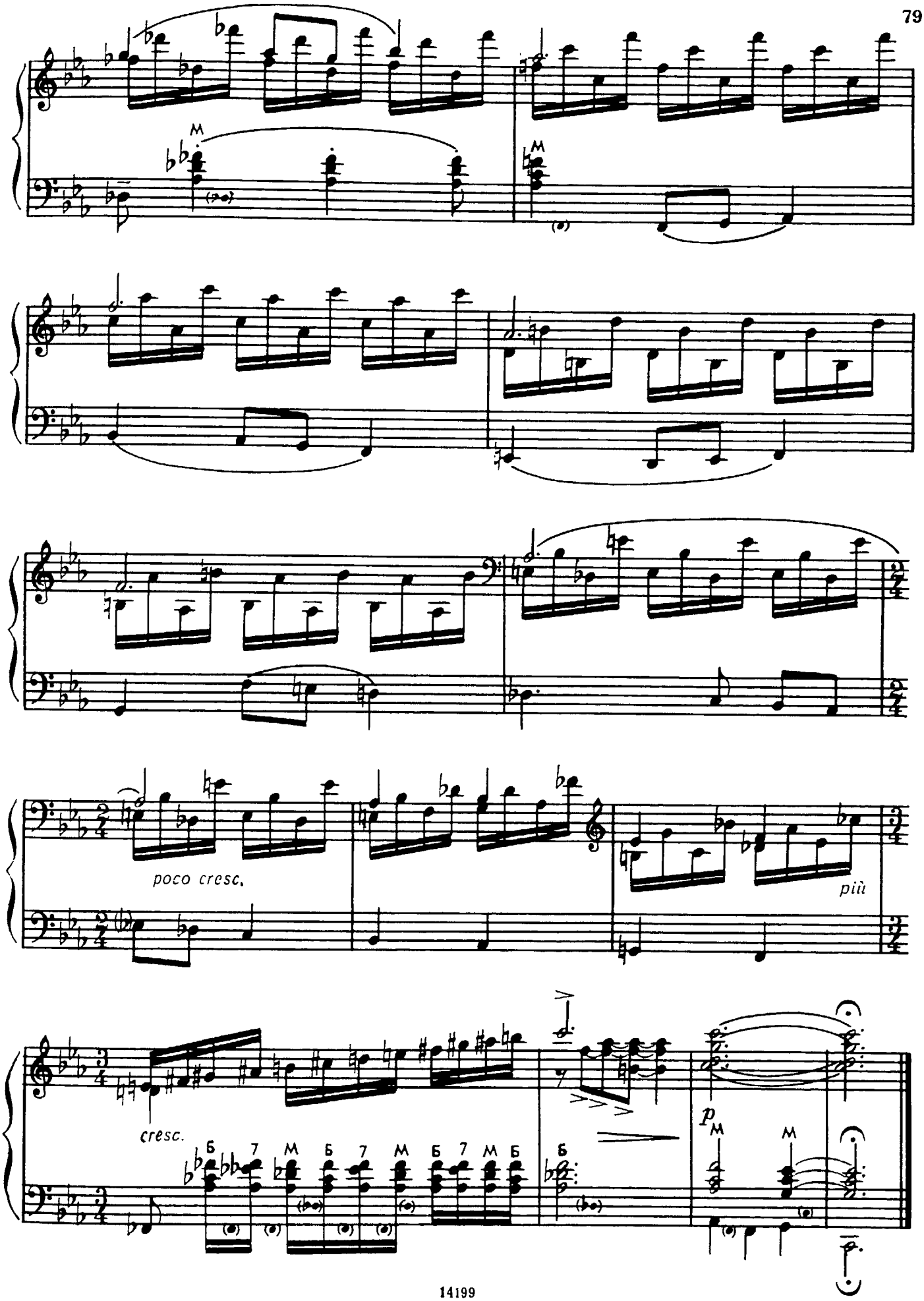

f
dim.
3
mf
8
3


f
8
7
M
M
dim.
p
Б
loco
dolce
Б
simile
Б
M
Б
Б
M
Б

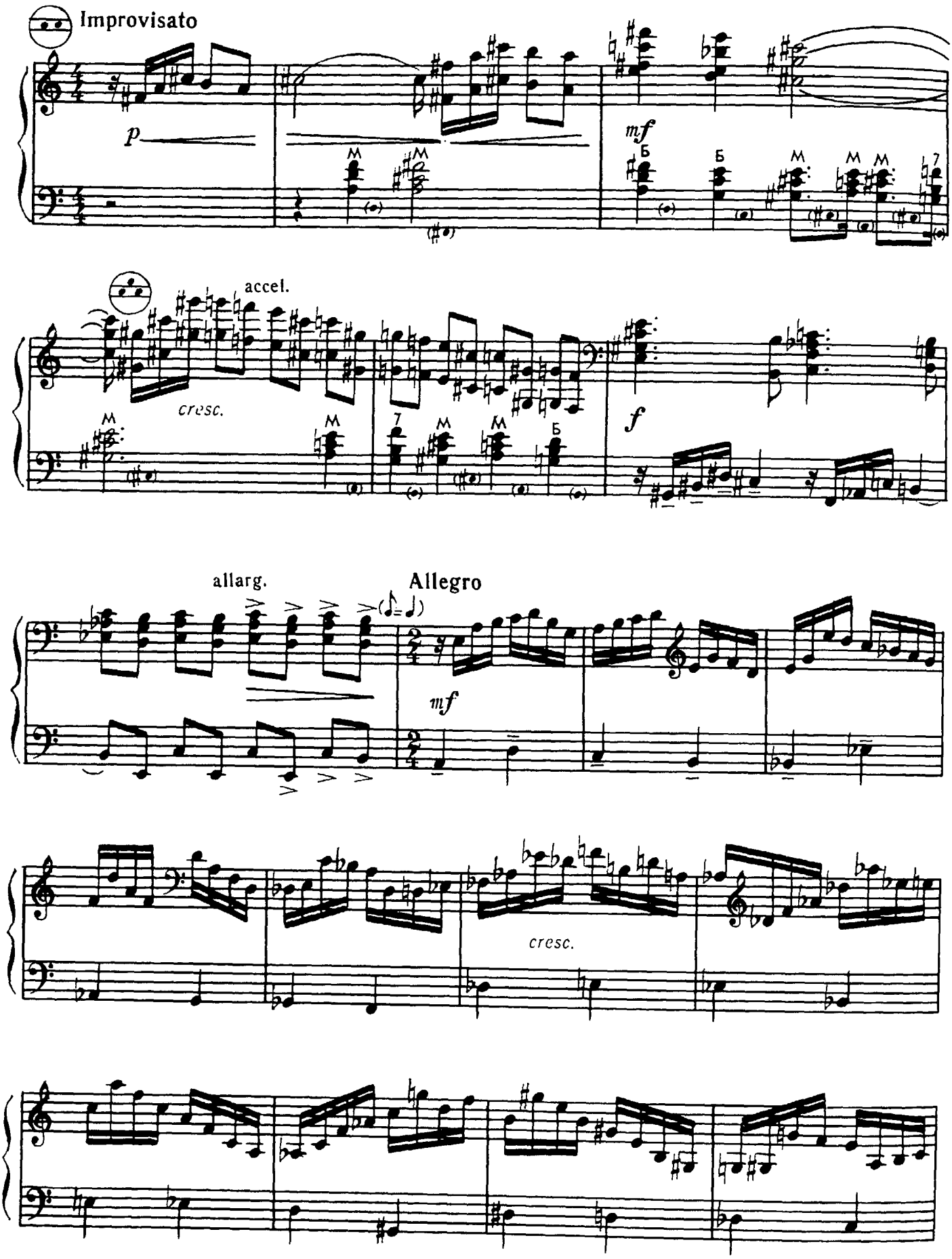


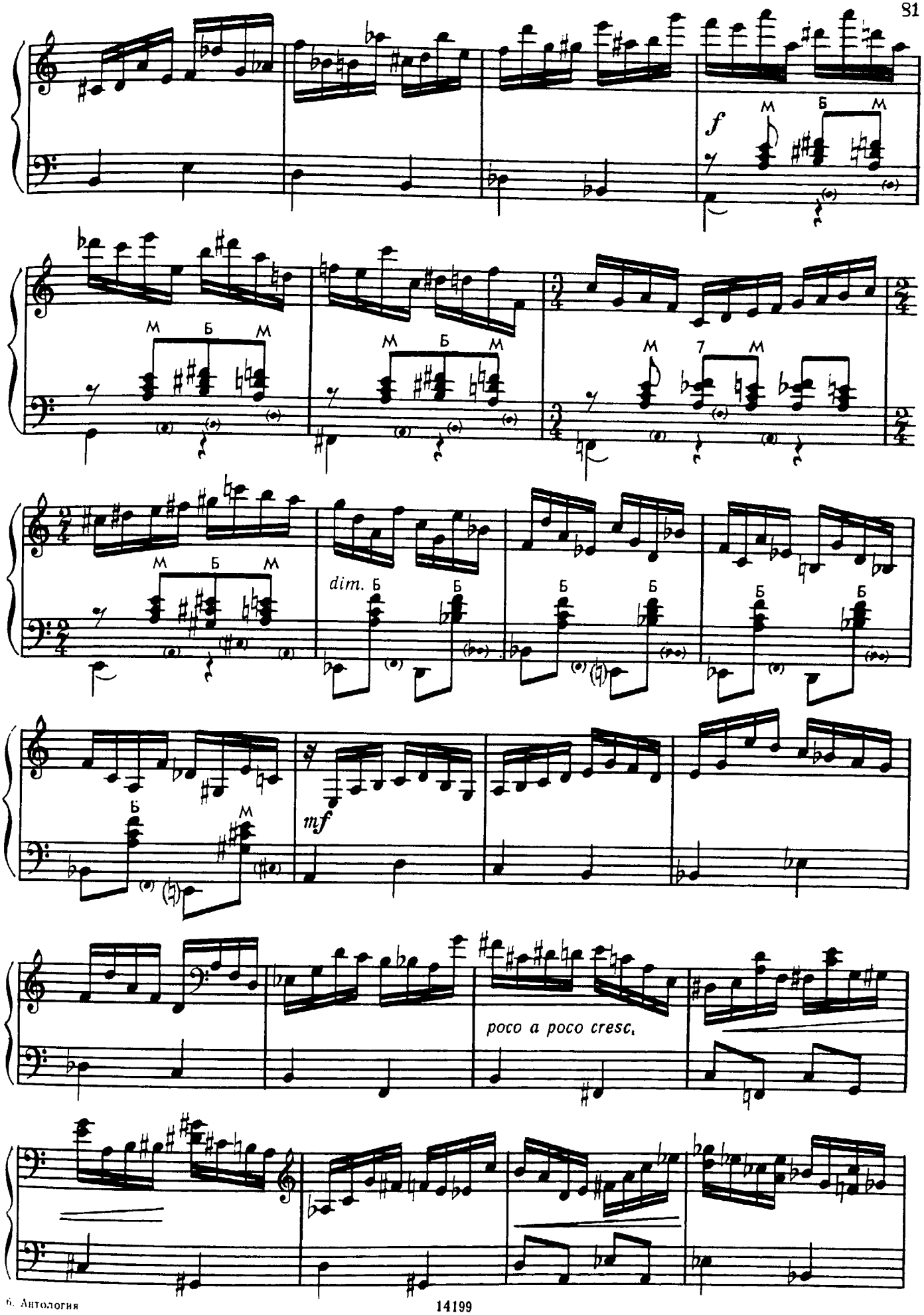

М Б
М Б
М Б
М Б
М Б
p
poco cresc.
dim.

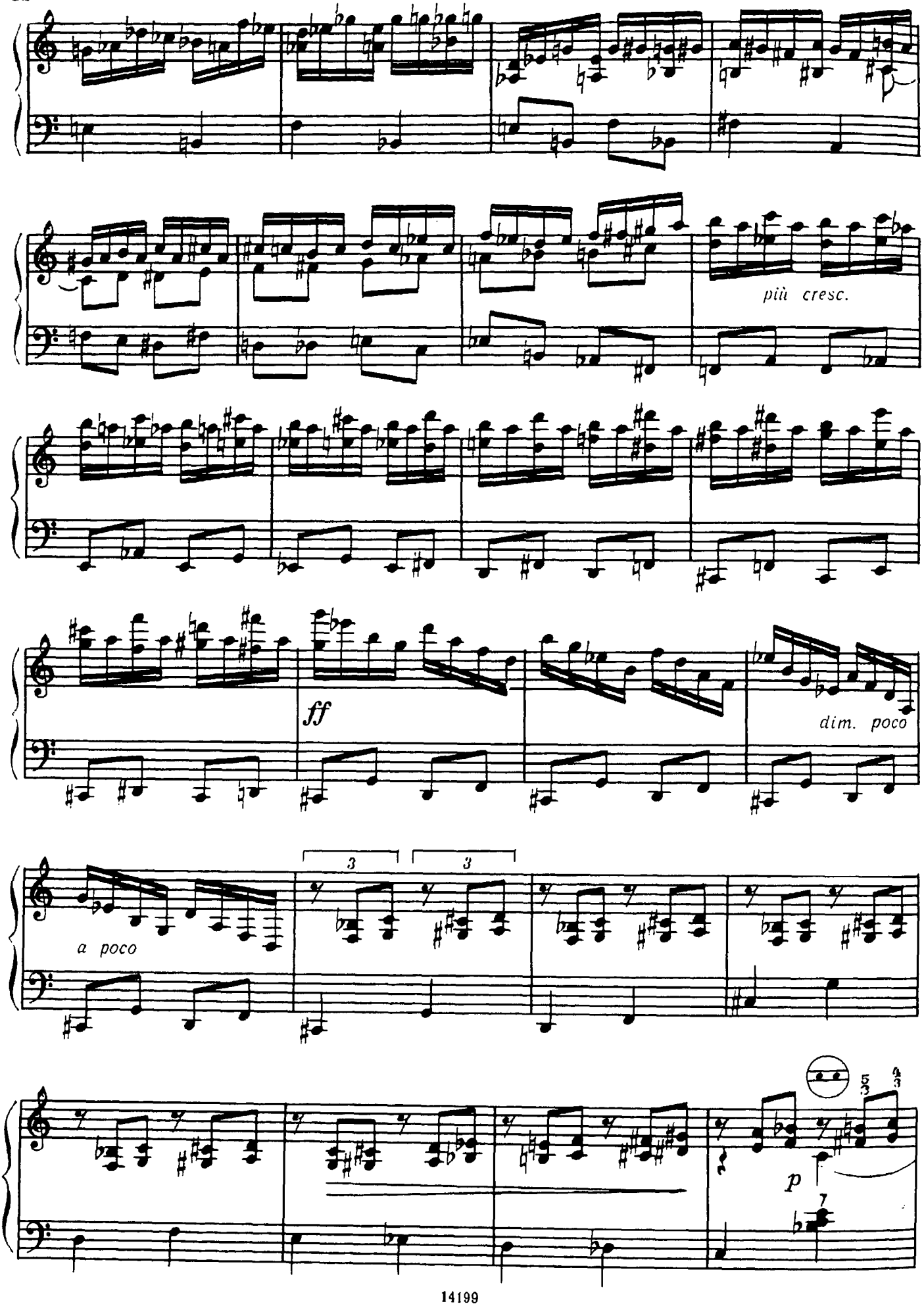

loco
p
Б
Б
Б
7
M
7

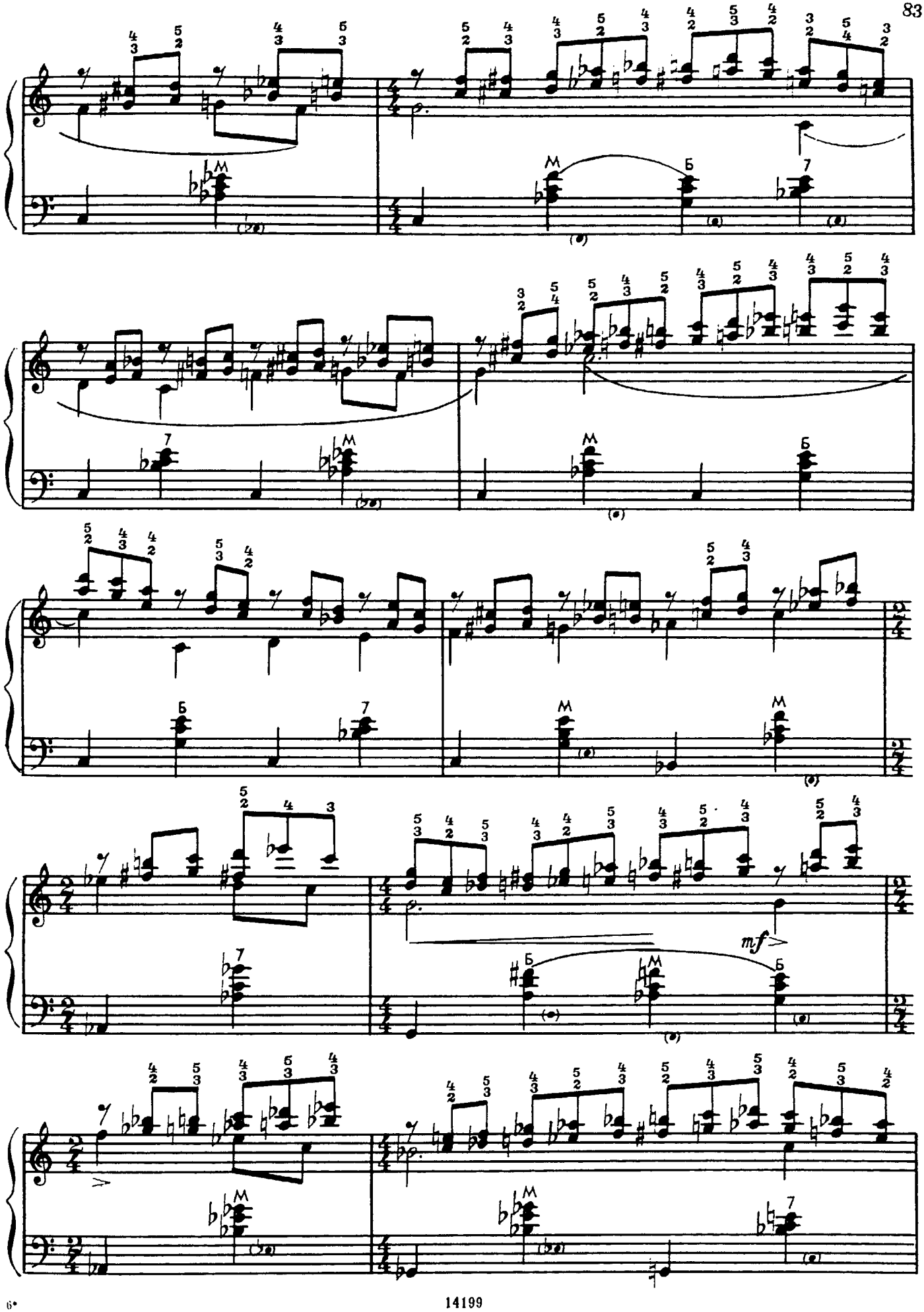

poco cresc.
più
cresc.
p

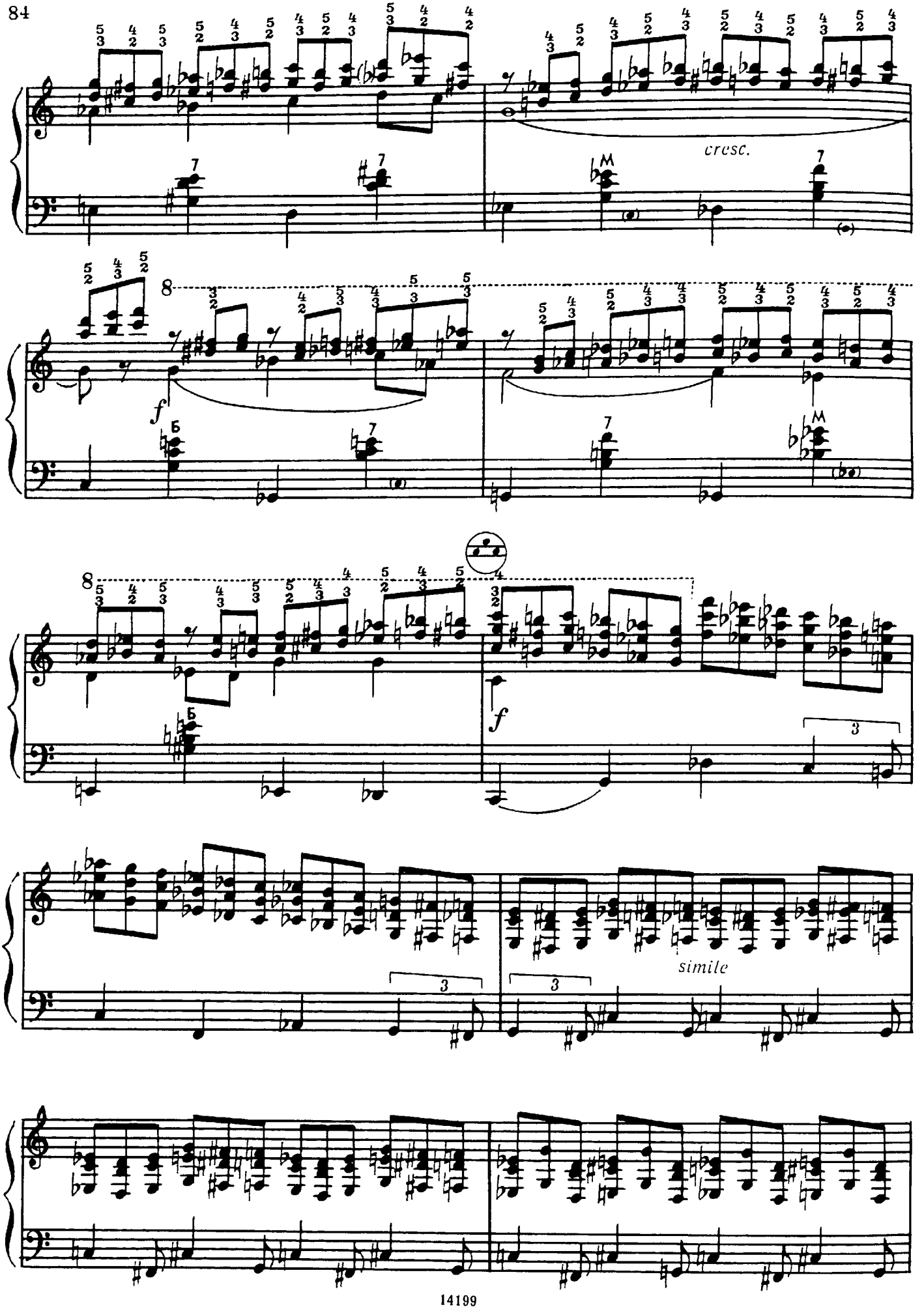
Финал III Finale

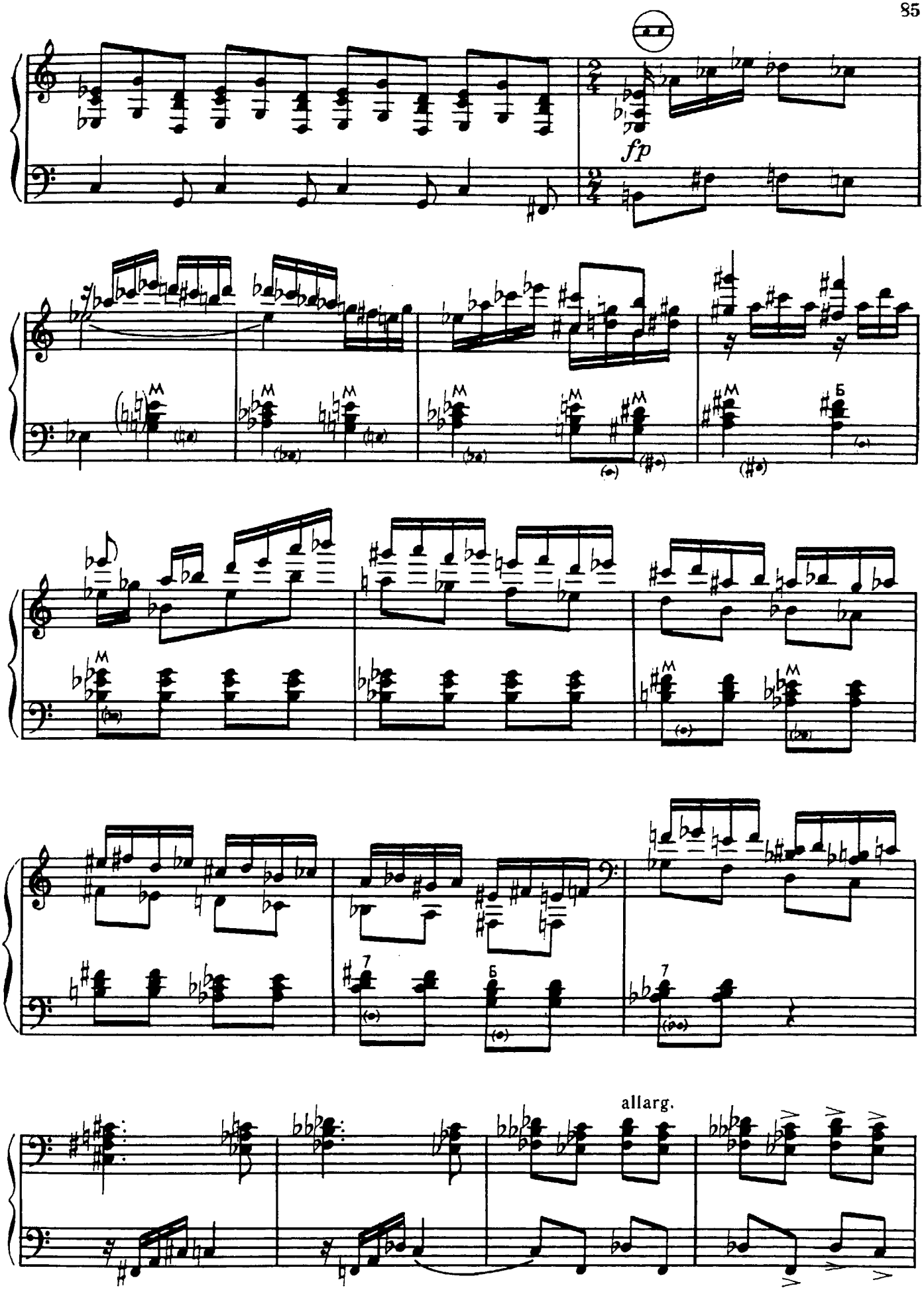


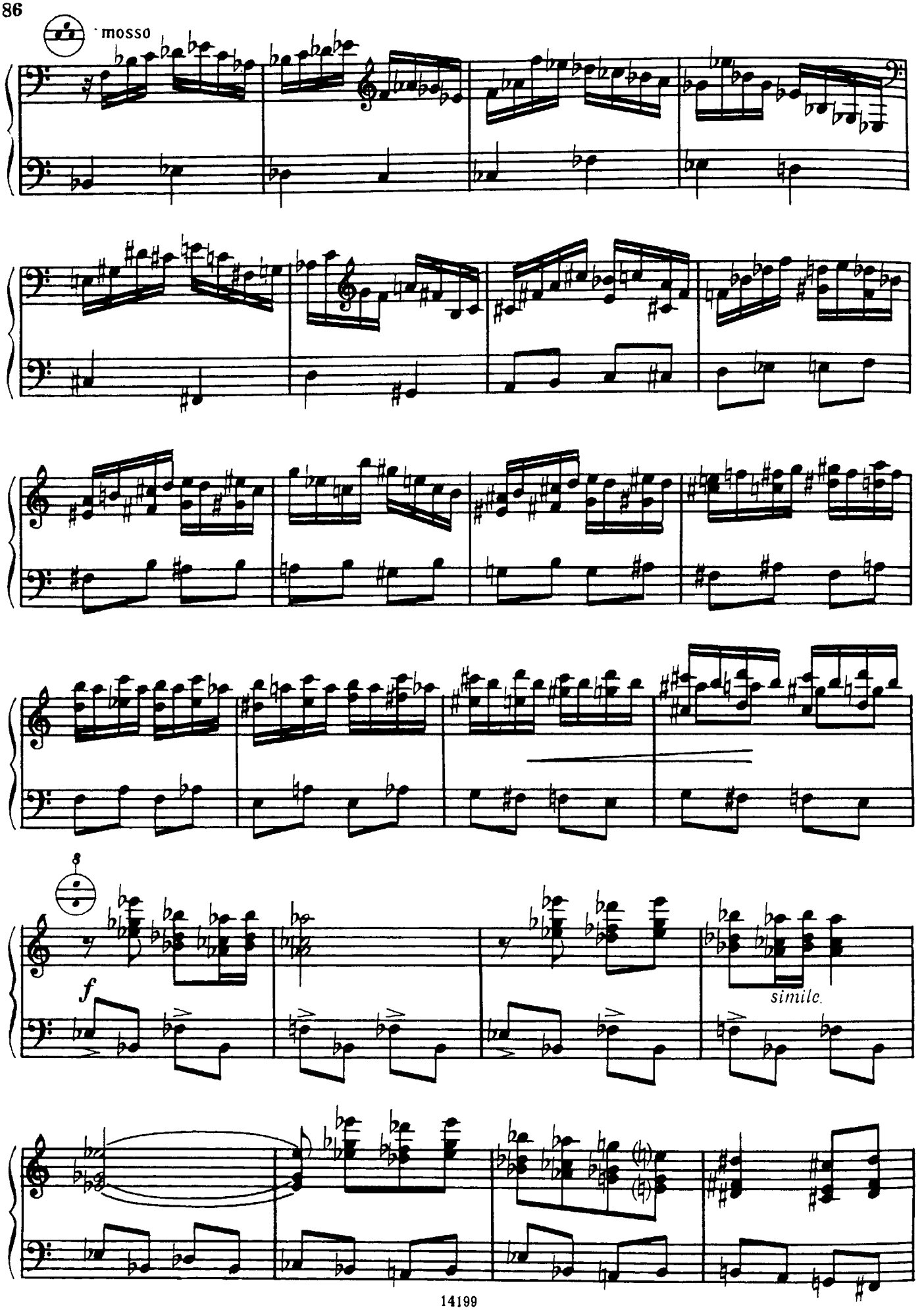

f
M Б M
M Б M
M Б M
M 7 M
dim.
Б Б
Б Б
Б Б
Б Б
mf
Б M
poco a poco cresc.

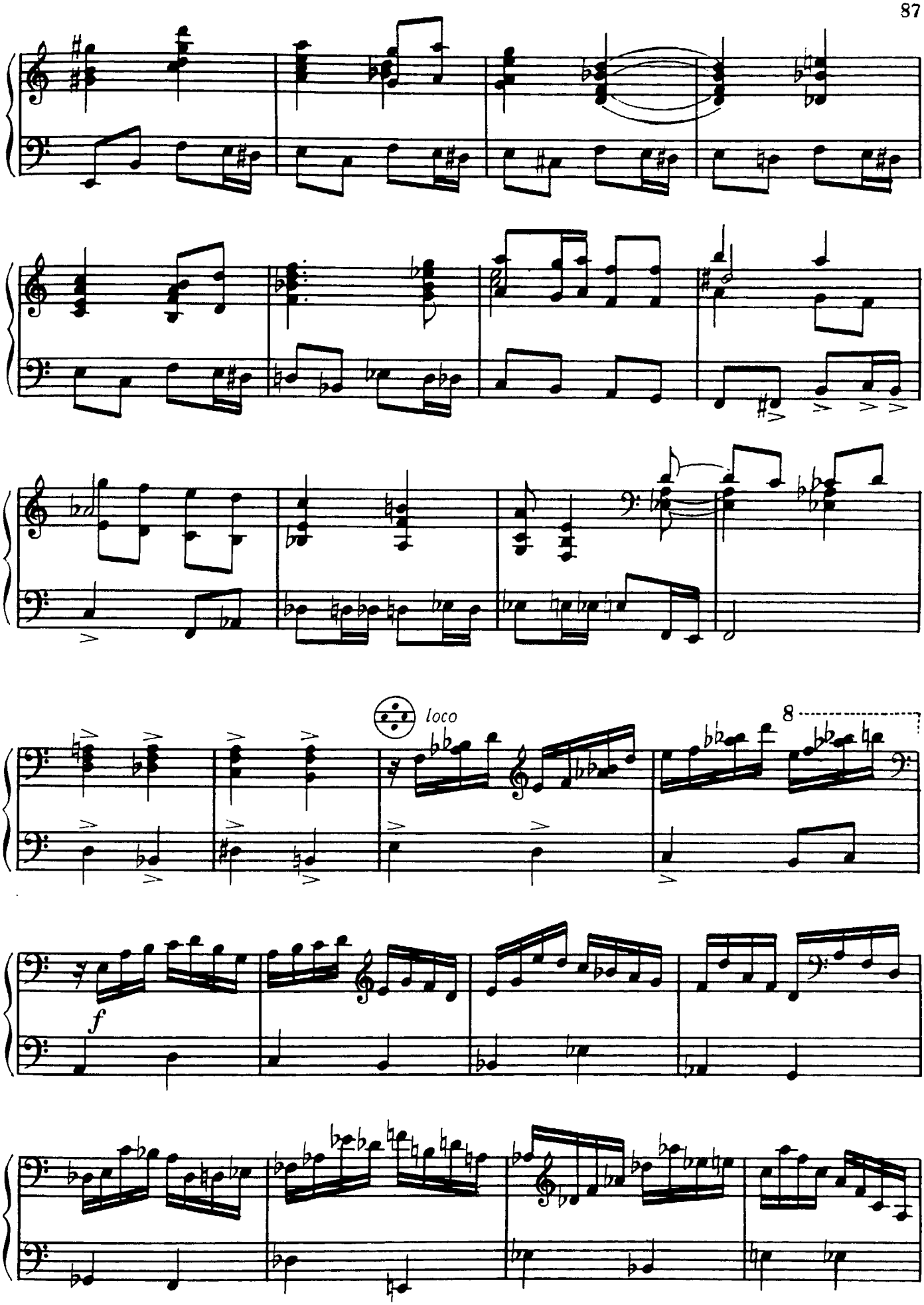

più cresc.
ff
dim. poco
a poco
3
3
p

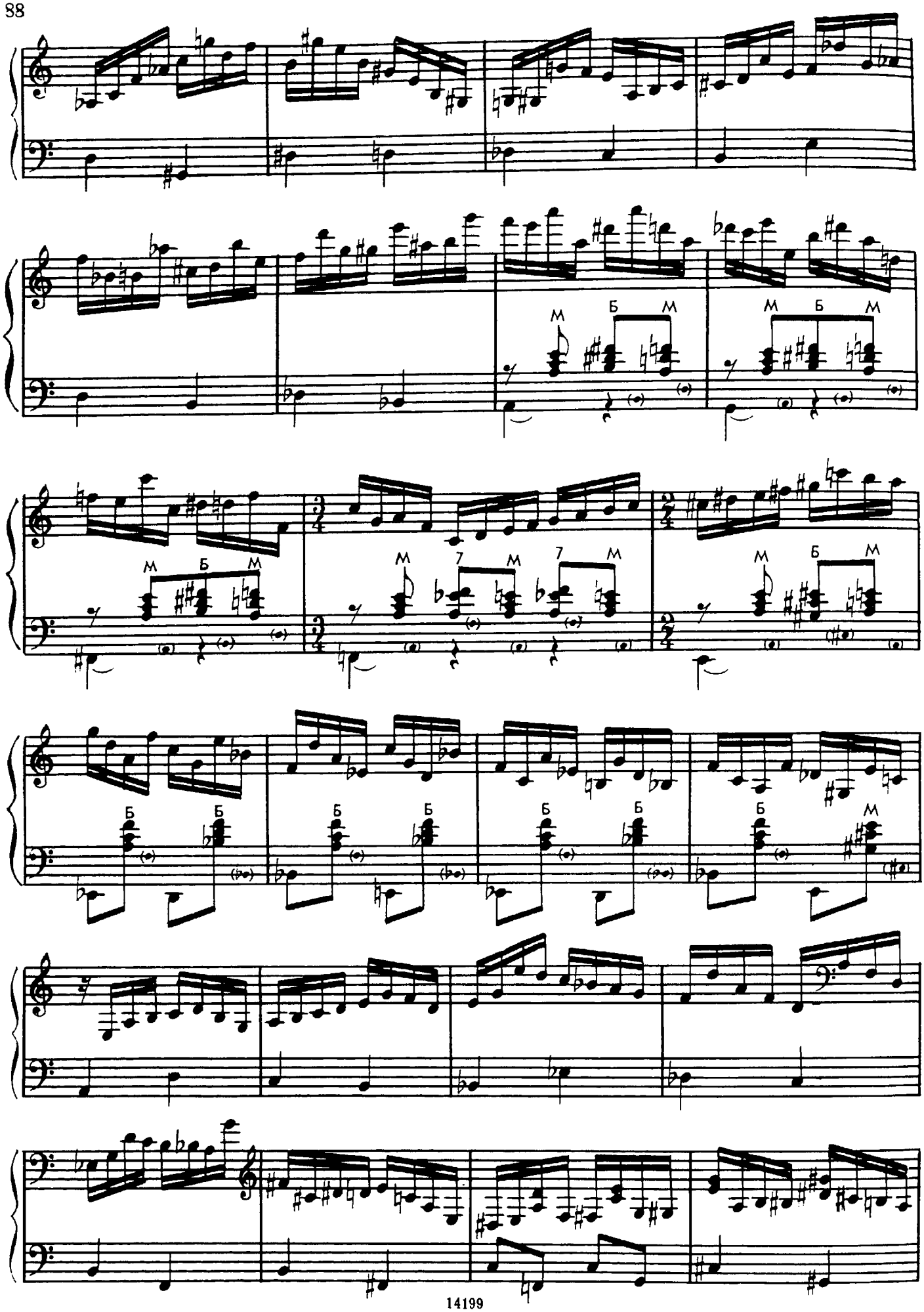

mf

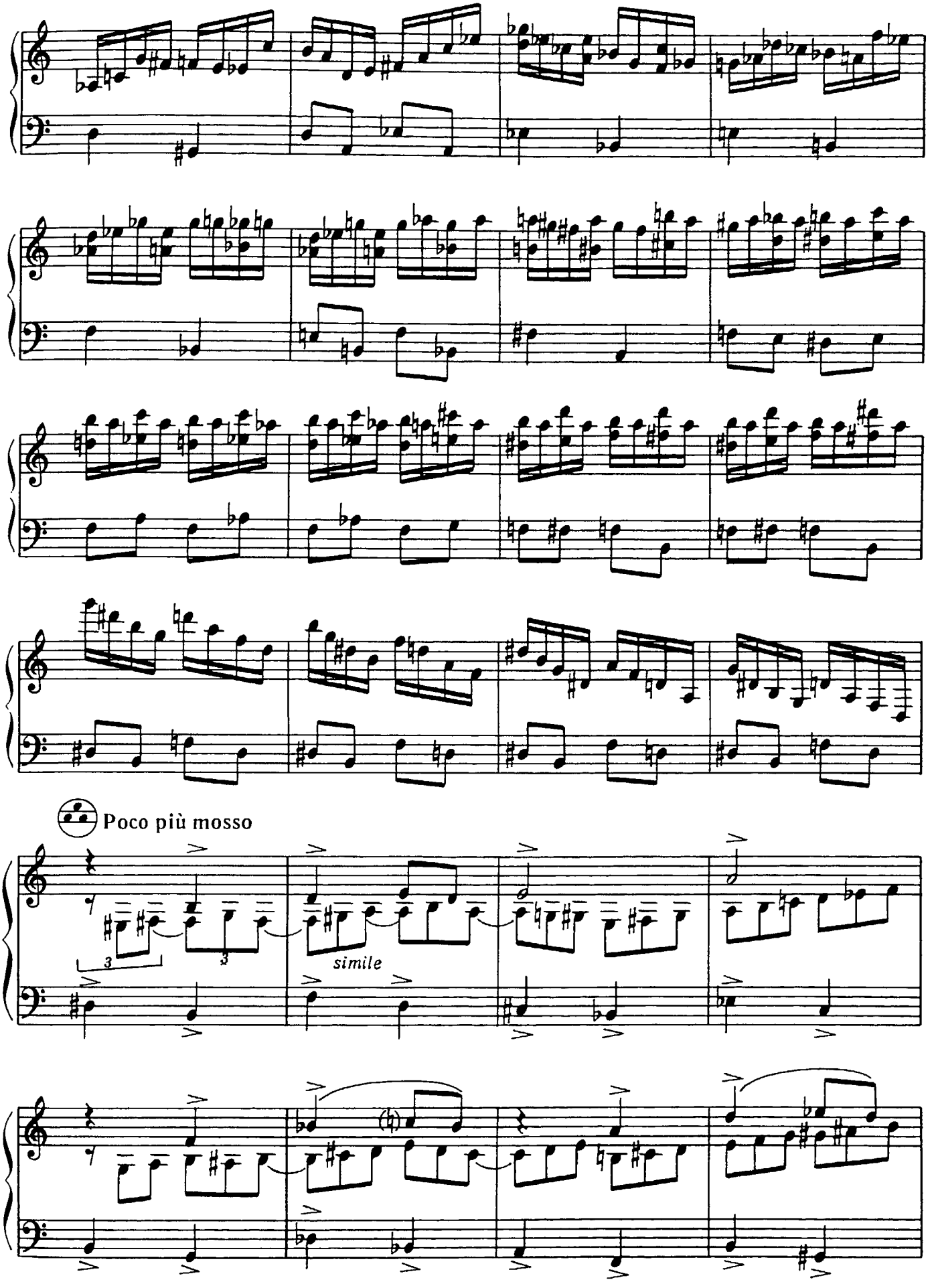

cresc.
f
8
simile

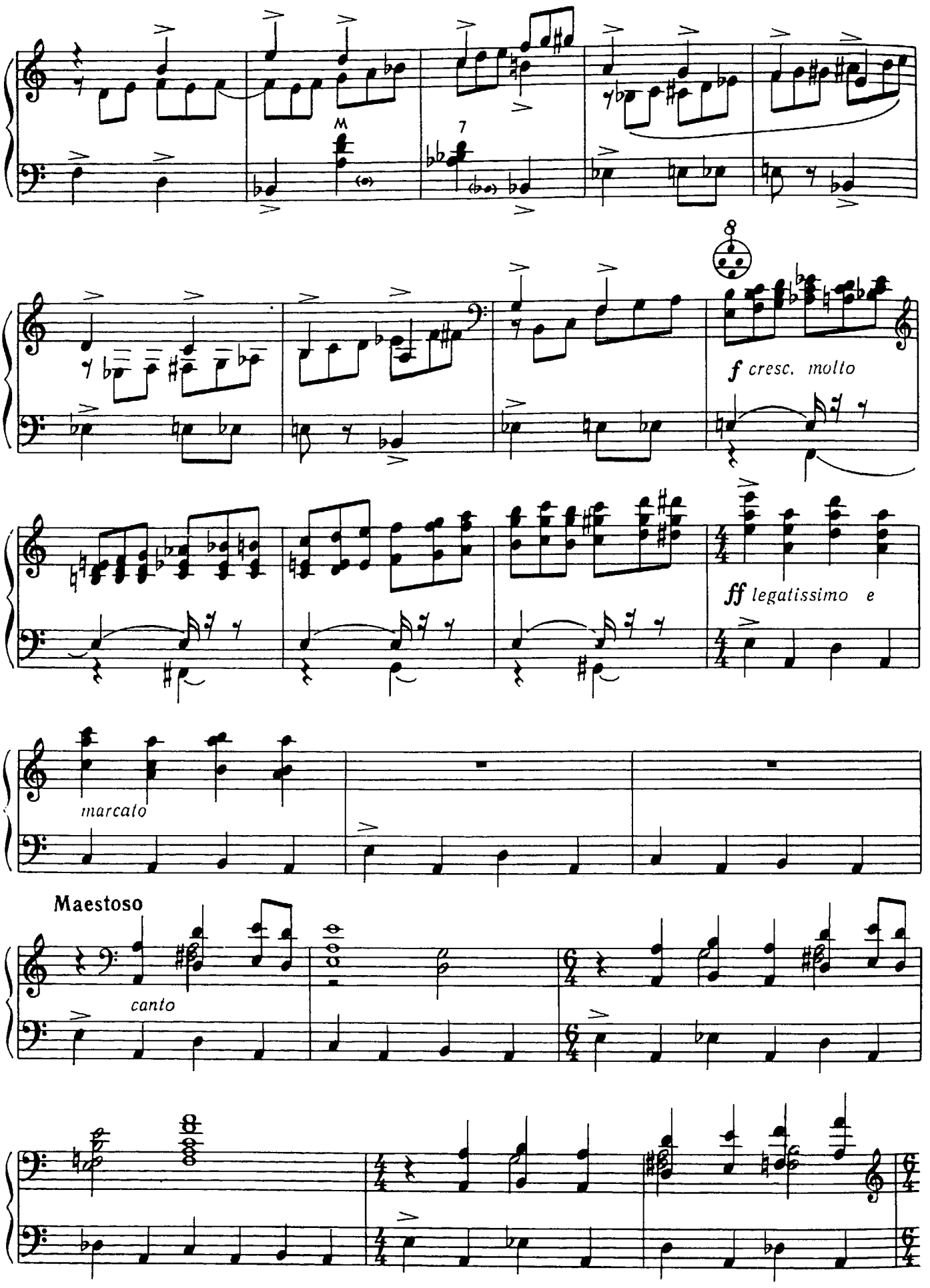

fp
allarg.

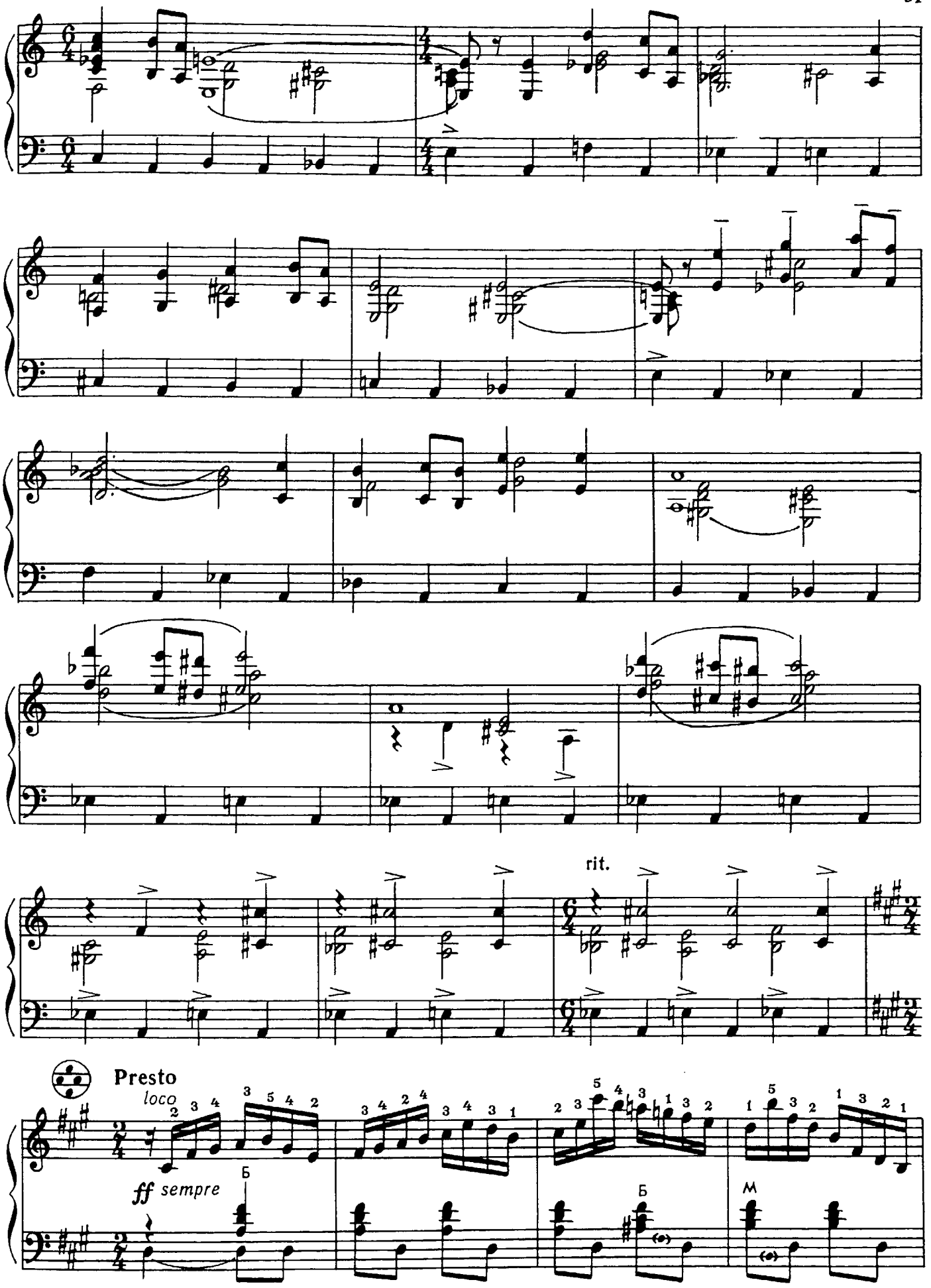

mosso
8
f
simile.

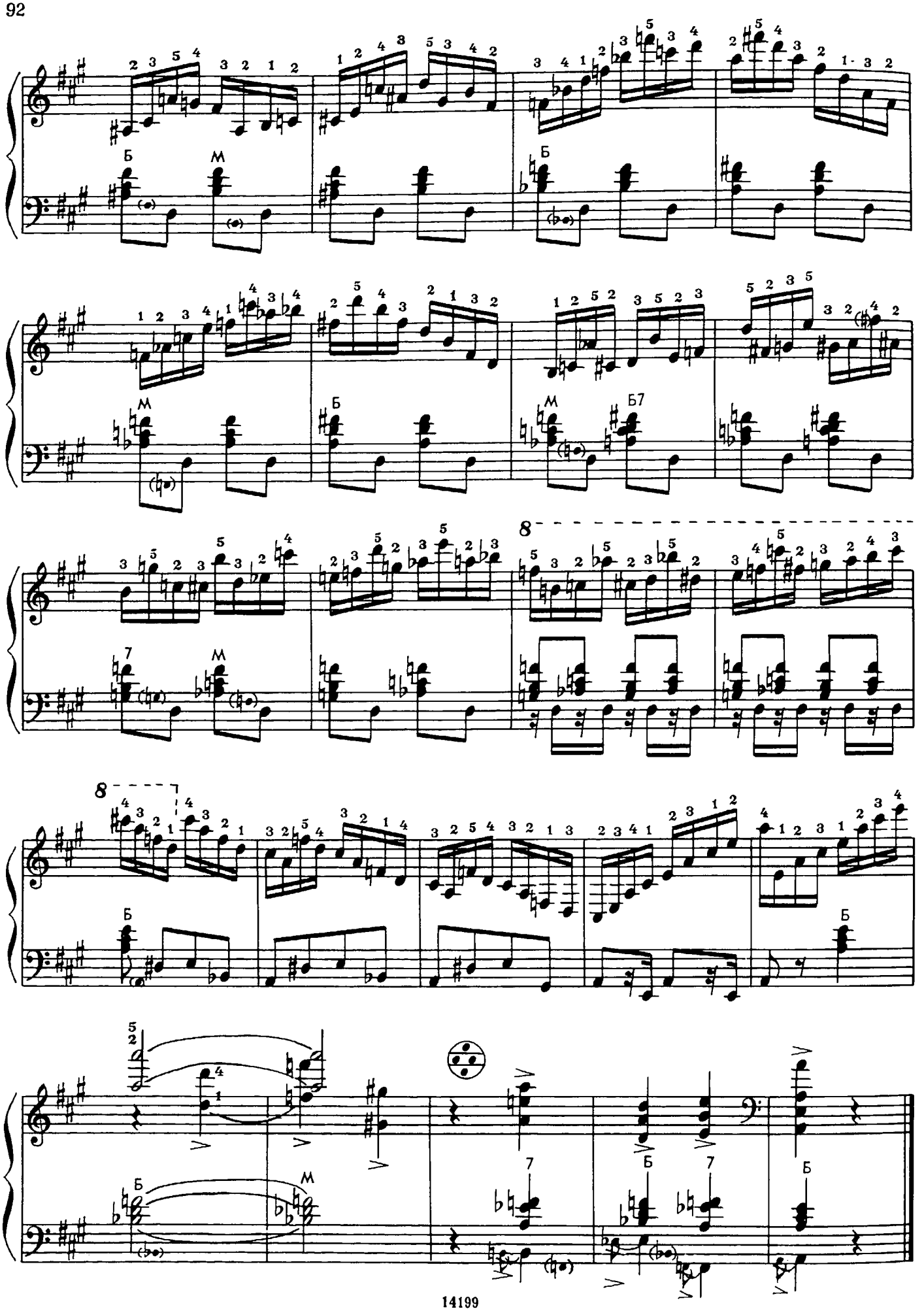

loco
8
f


М
Б
М
М
Б
М
М
Б
М
М
7
М
7
М
М
Б
М
Б
Б
Б
Б
Б
Б
Б
Б
М


Poco più mosso
simile


M
7
8
f cresc. molto
ff legatissimo e
marcato
Maestoso
canto

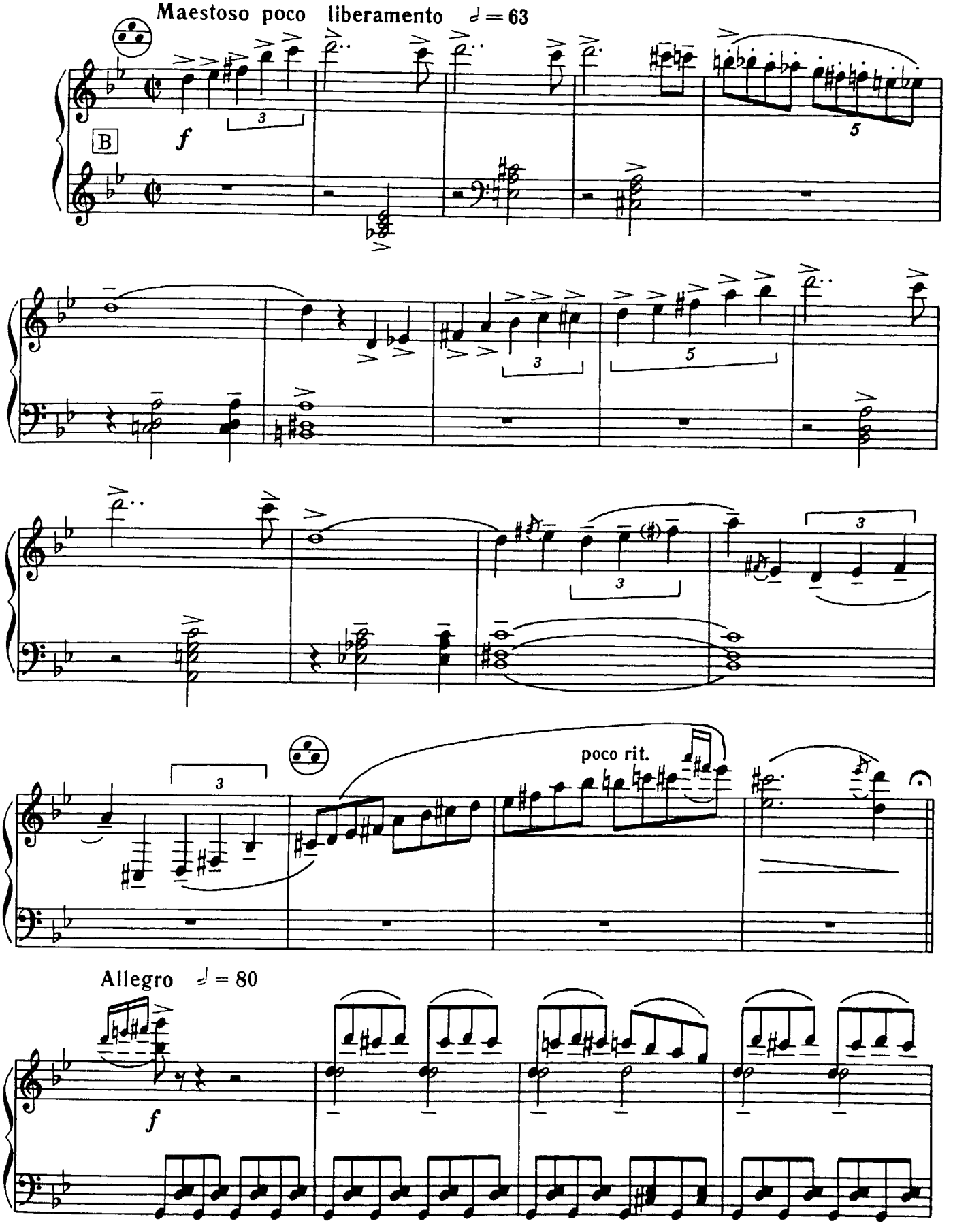

rit.
Presto
loco
ff sempre

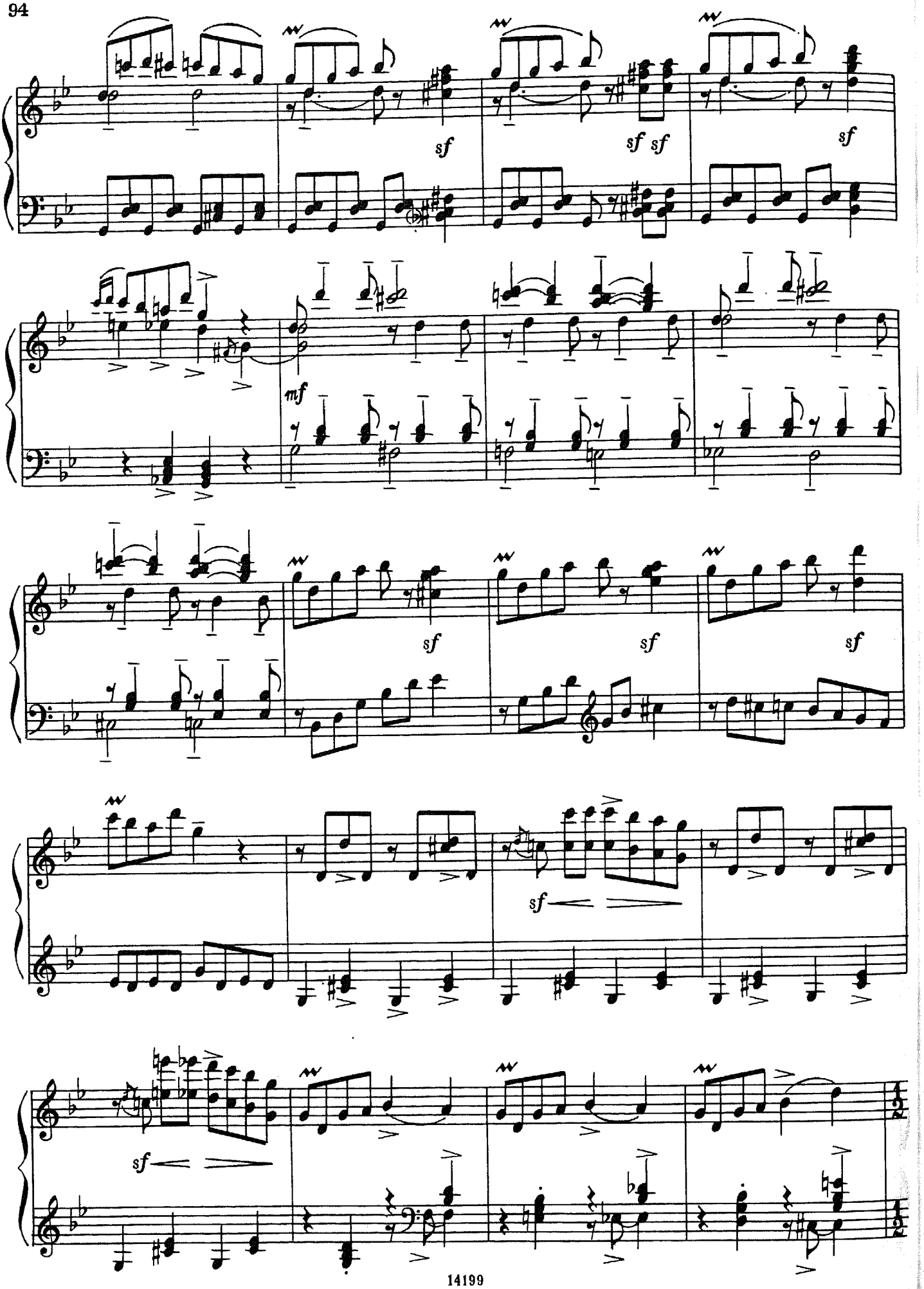

Б
М
Б7
8

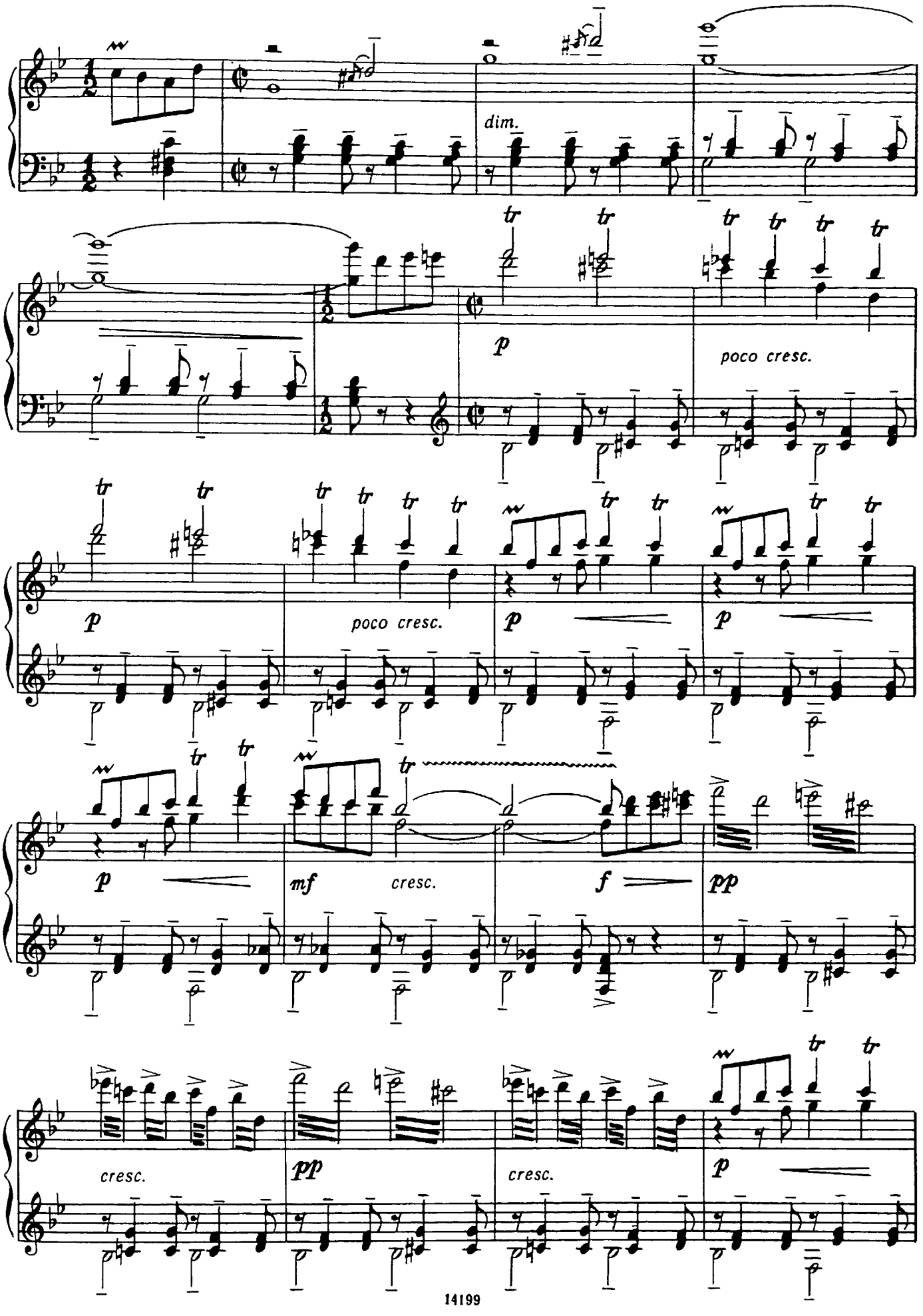
УКРАИНСКАЯ СЮИТА (1970) UKRAINIAN SUITE

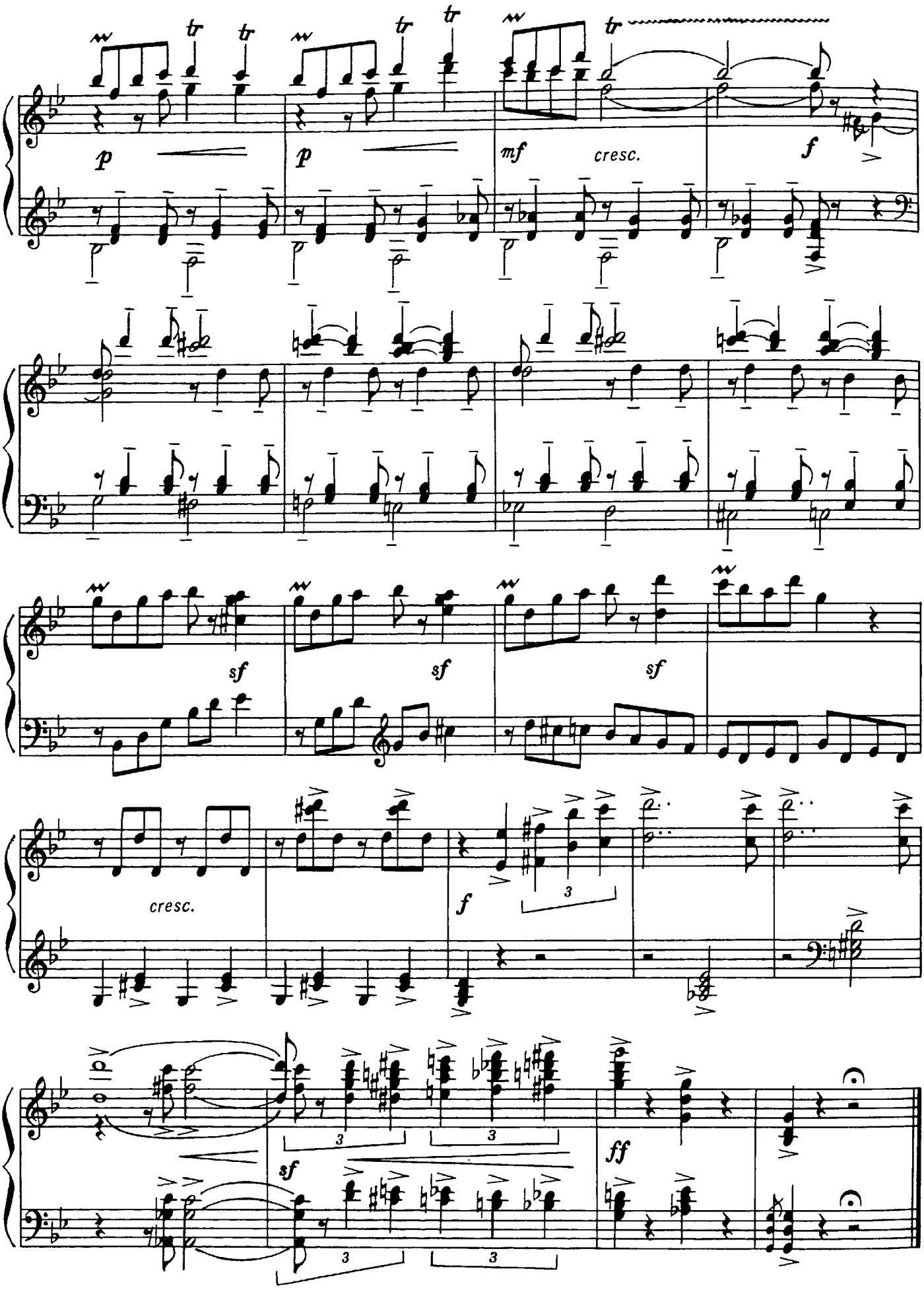
1

Н. ЧАЙКИН
N. CHAIKIN

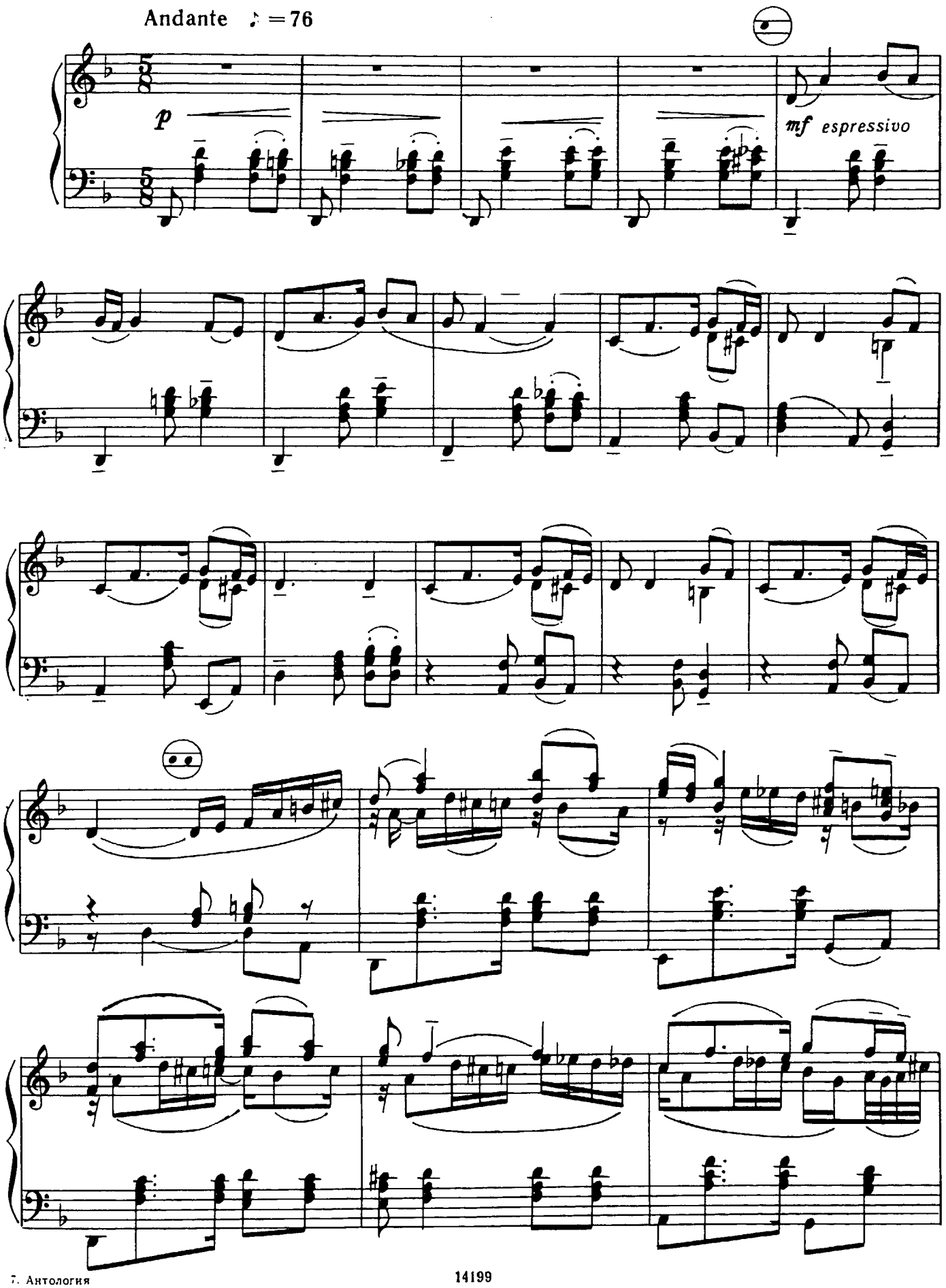


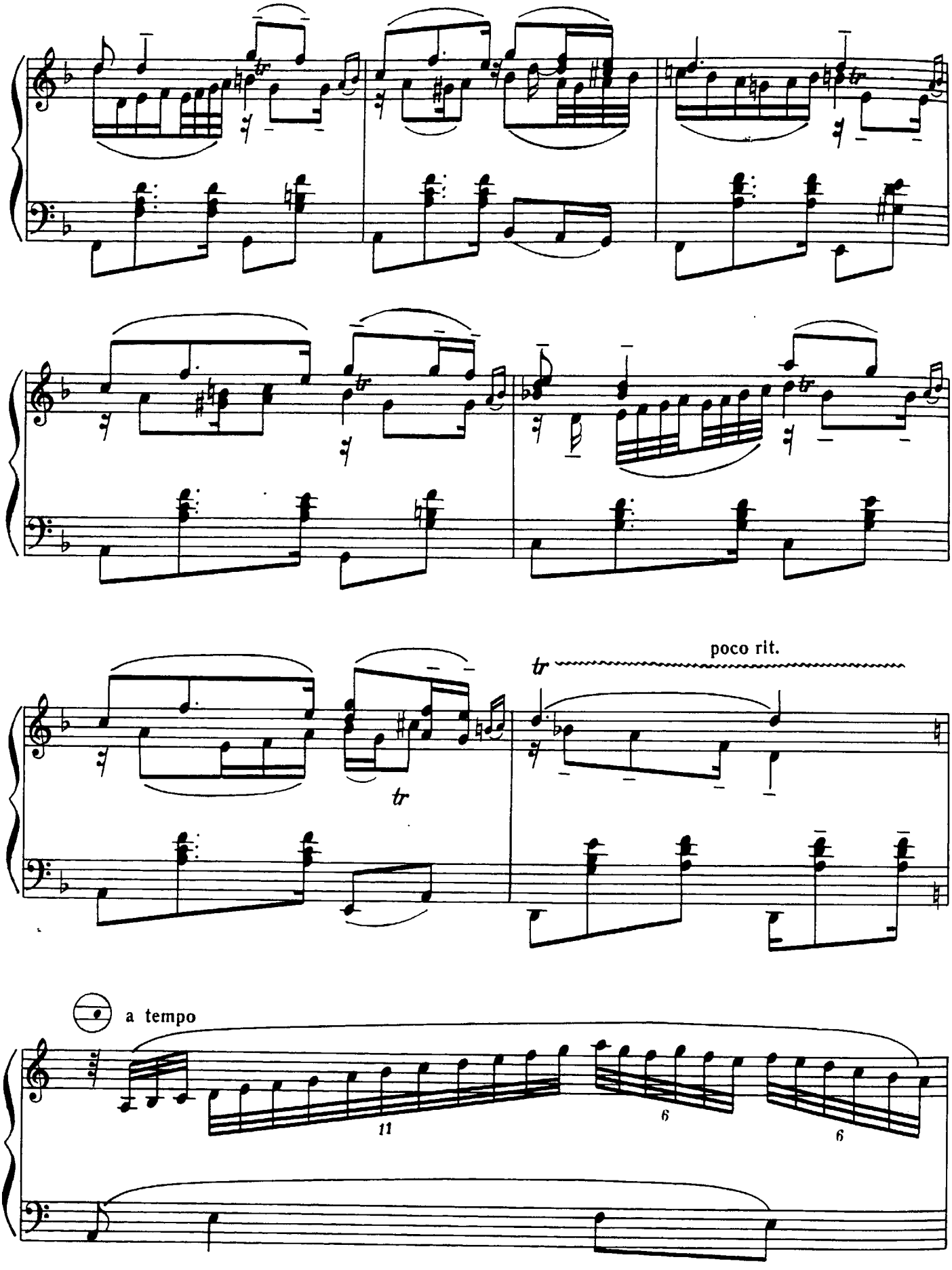

sf
sf sf
sf
mf
sf
sf
sf
sf
sf

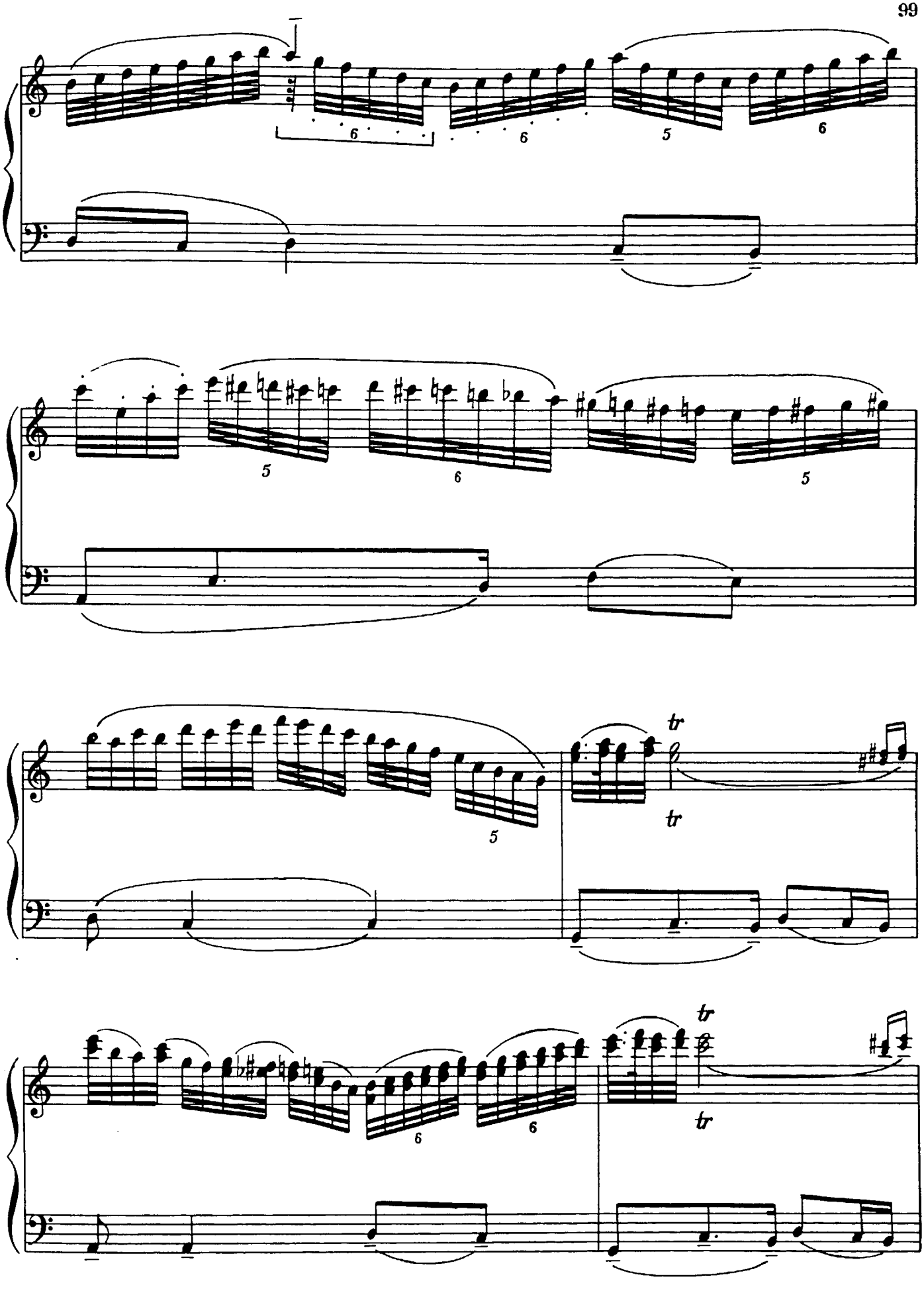

dim.
p
poco cresc.
p
poco cresc.
p
p
p
mf
cresc.
f
pp
cresc.
pp
cresc.
p

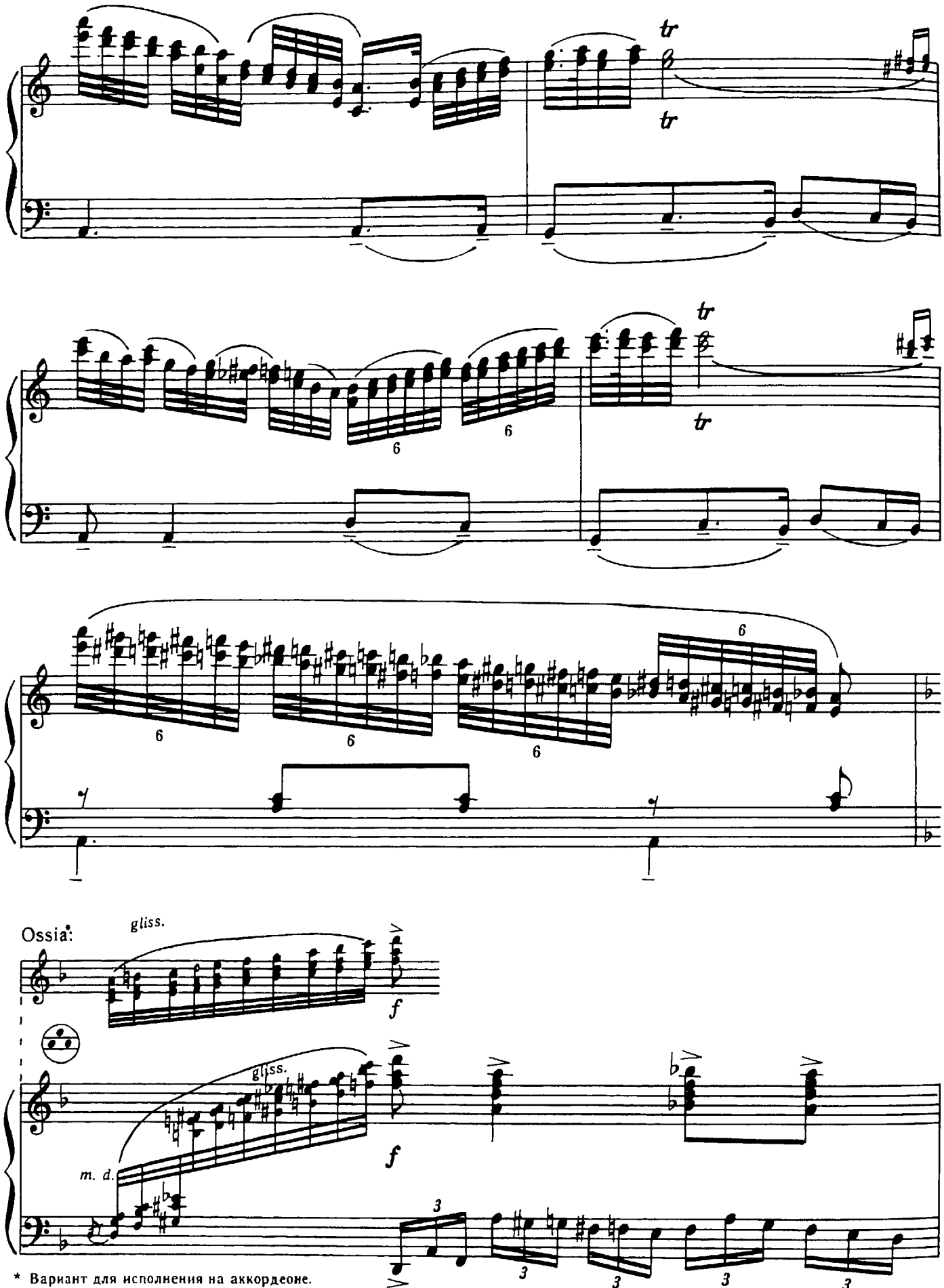

p
p
mf
cresc.
f
sf
sf
sf
cresc.
f
3
3
3
3
3
3
sf
ff

2

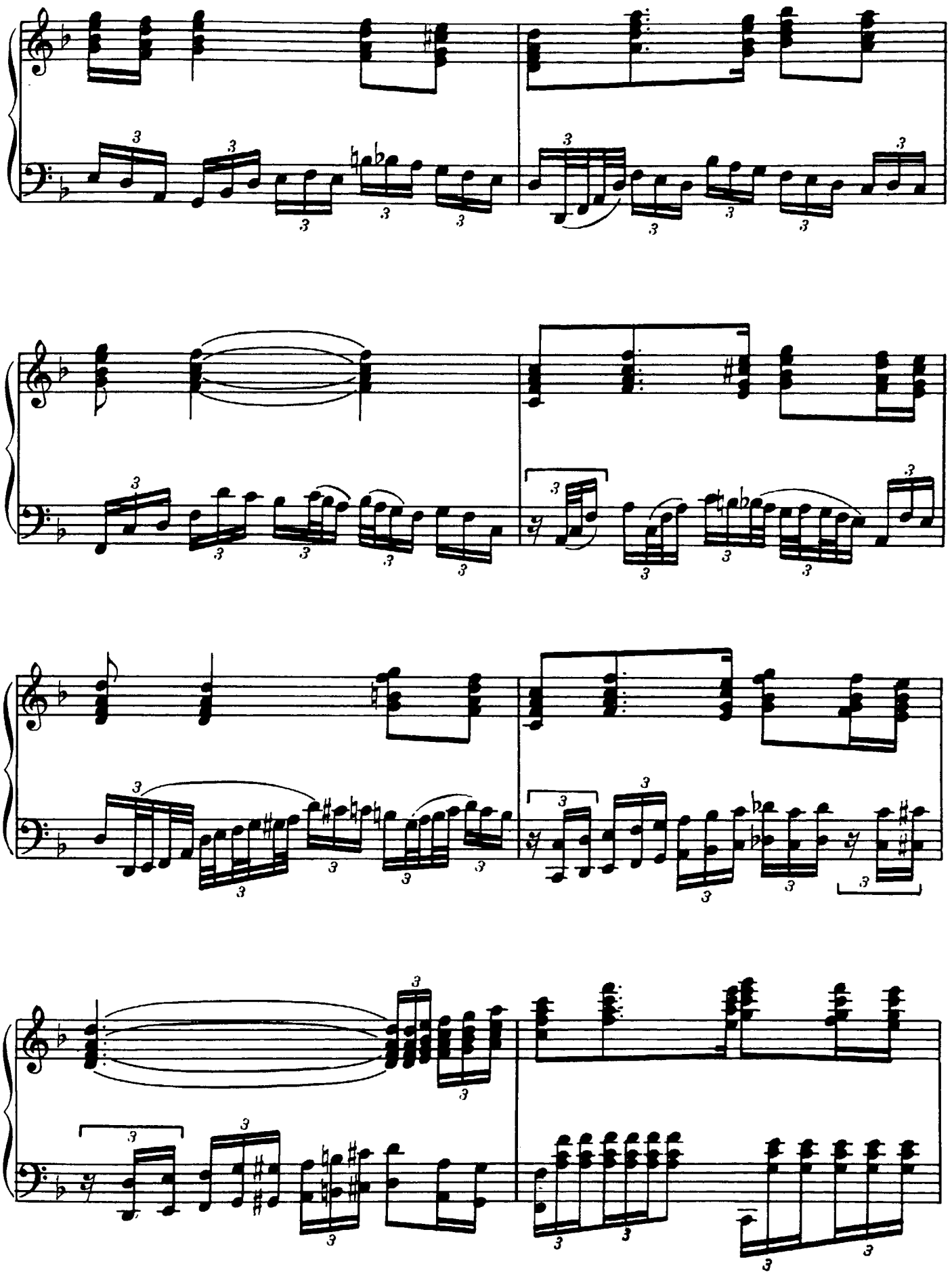


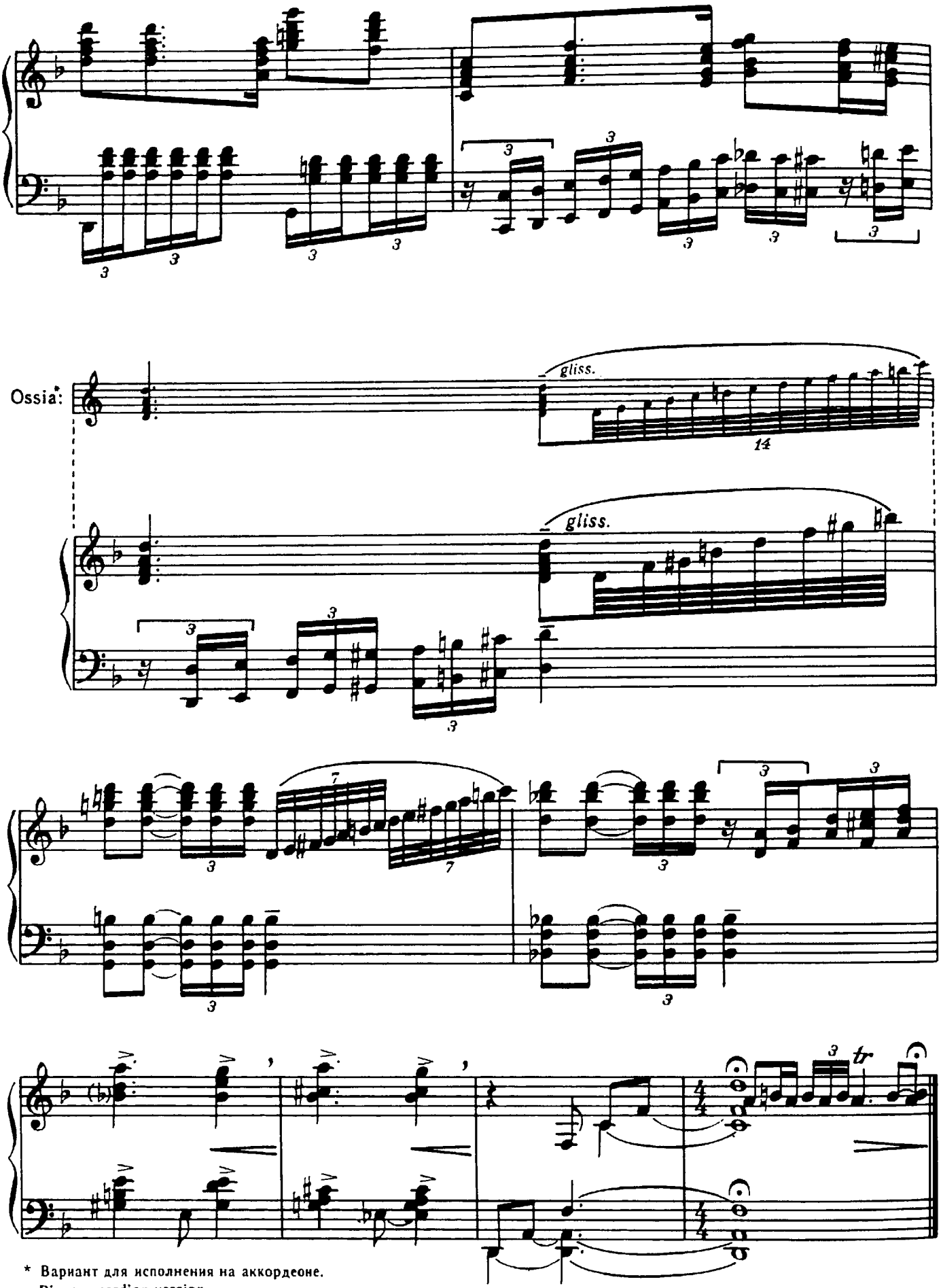

poco rit.
a tempo
11
6
6


6
6
5
6
5
6
5
5
tr
tr
6
6
tr
tr



* Вариант для исполнения на аккордеоне.
Piano accordion version.





* Вариант для исполнения на аккордеоне.
Piano accordion version.

3

Vivo ♩= 176

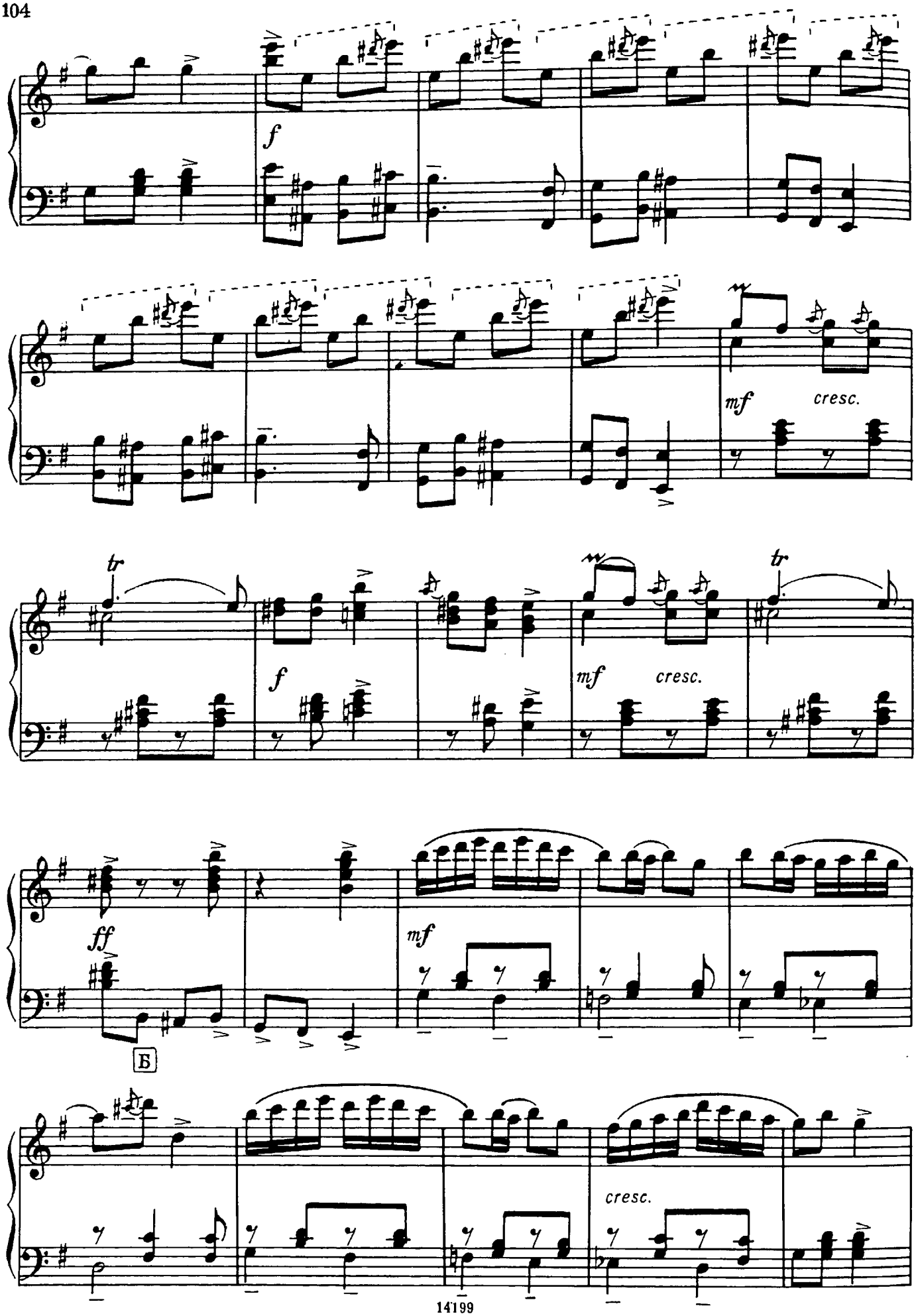
mf cresc.

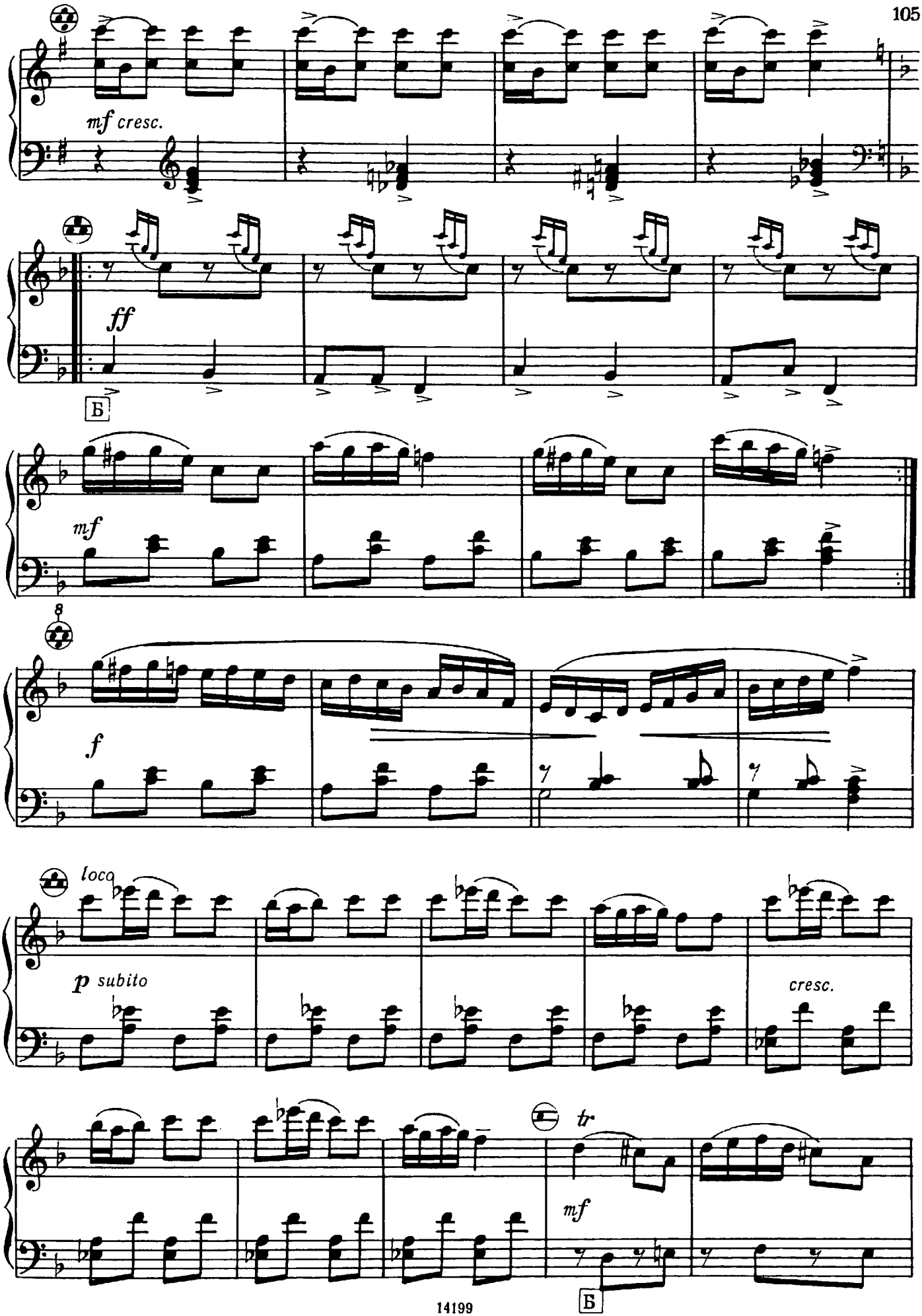
Allegro snellamente ♩= 152

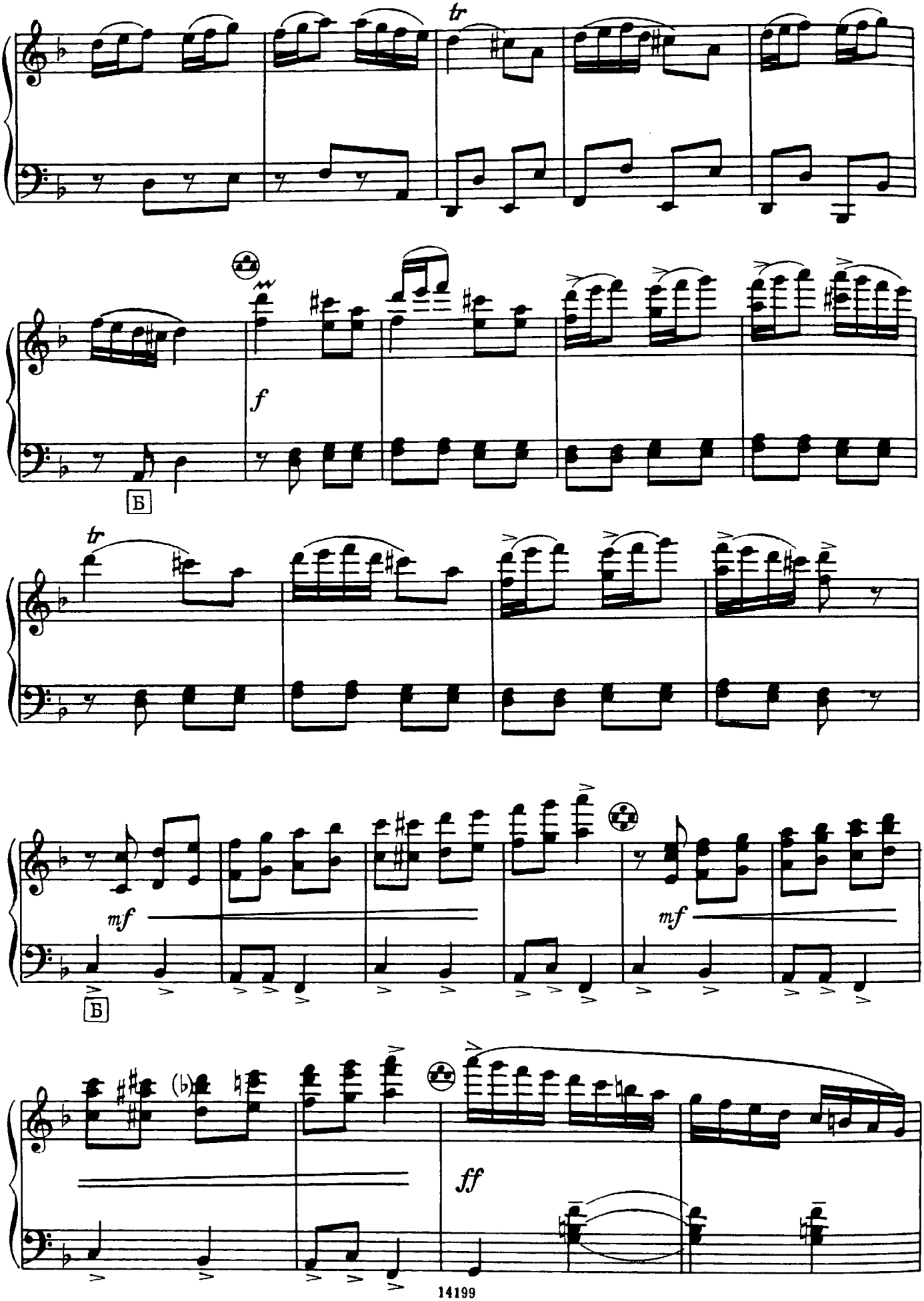
mf

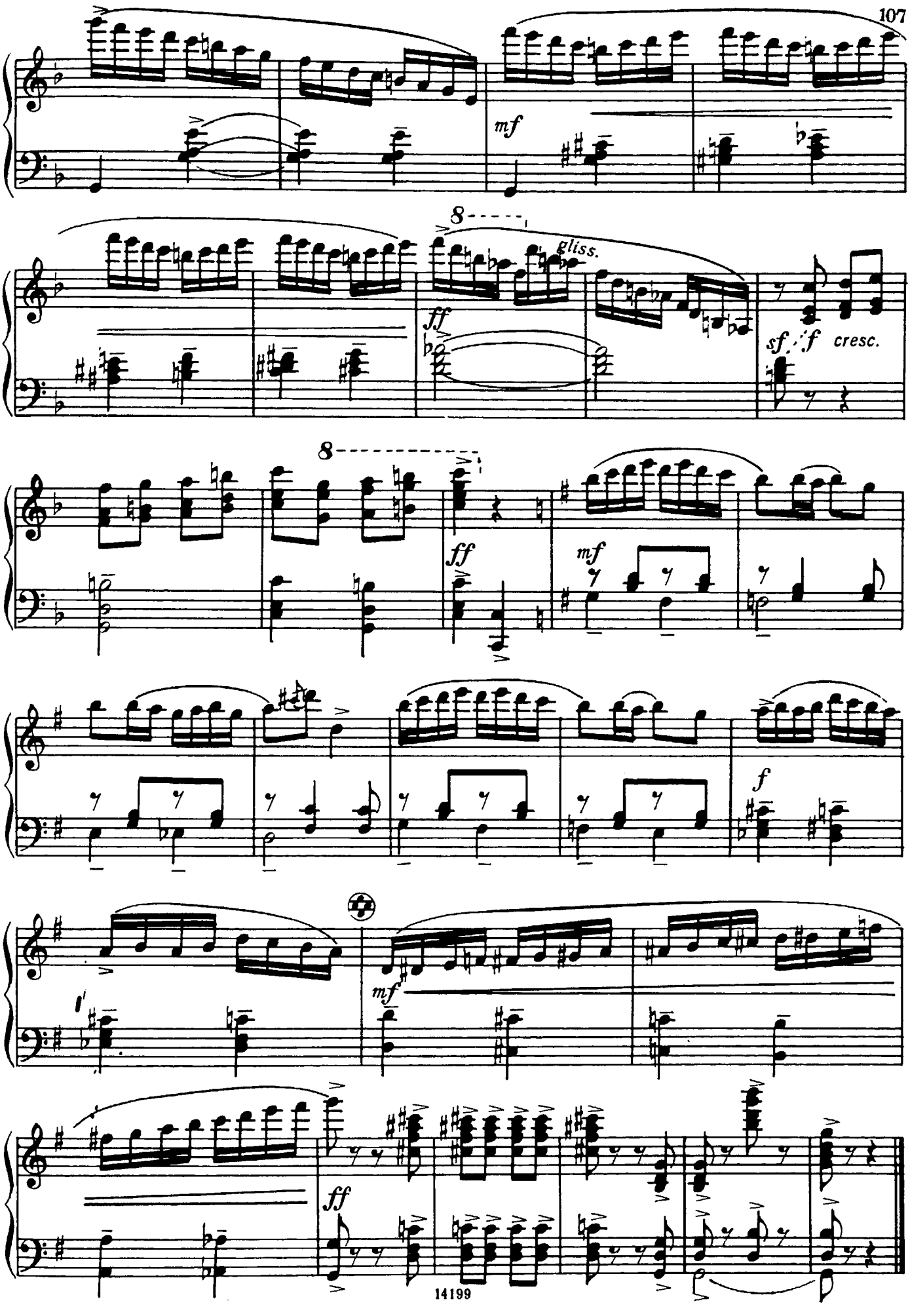
meno f

mf


f
mf
cresc.
tr
f
mf
cresc.
tr
ff
Б
mf
cresc.

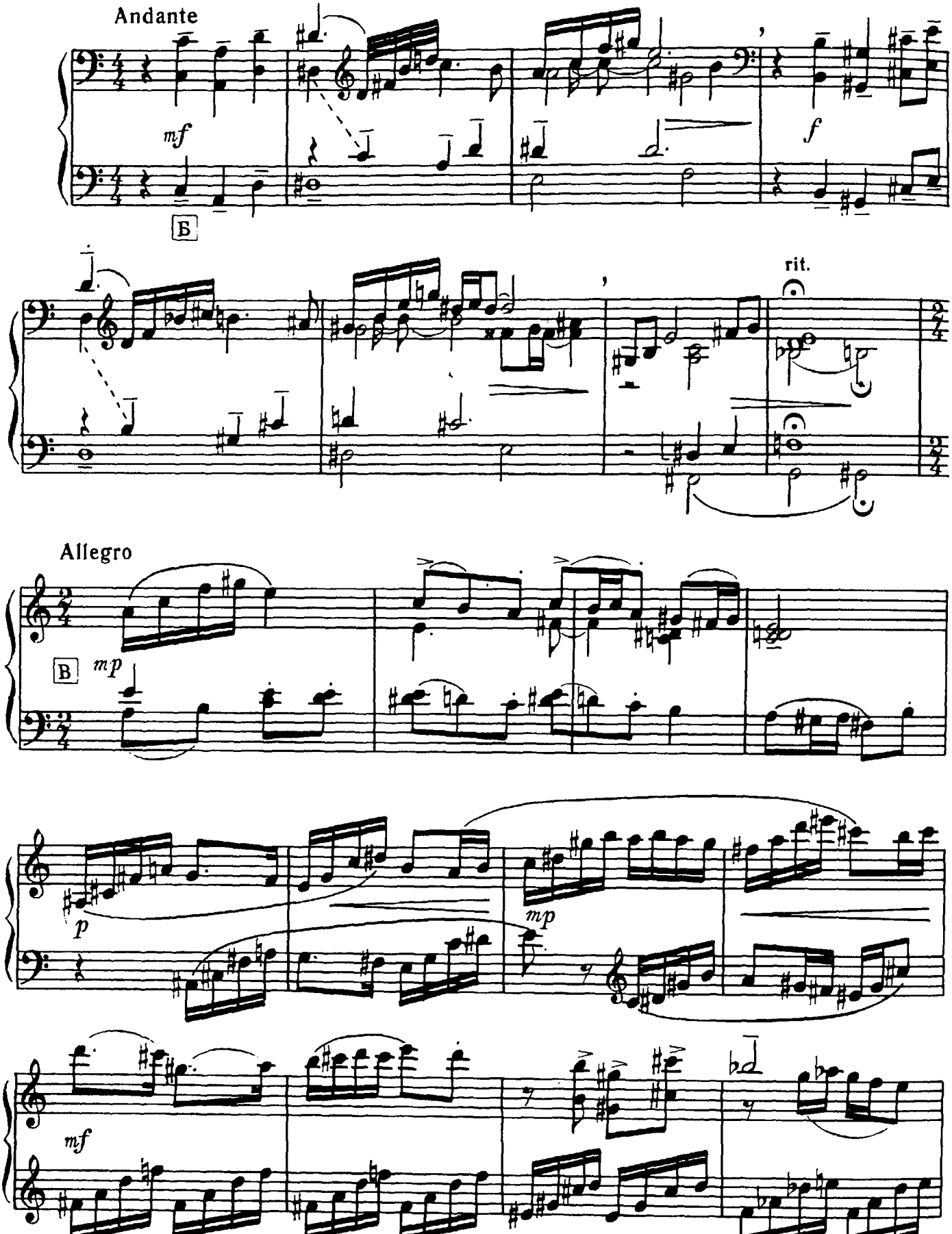

mf cresc.
ff
Б
mf
8
f
loco
p subito
cresc.
tr
mf
Б


tr
f
Б
tr
mf
mf
Б
(♭)
ff


mf
8
gliss.
ff
sf
f
cresc.
8
ff
mf
f
mf
ff

СОНАТА № 1 (1971) SONATA No. 1

П. ЛОНДОНОВ
P. LONDONOV



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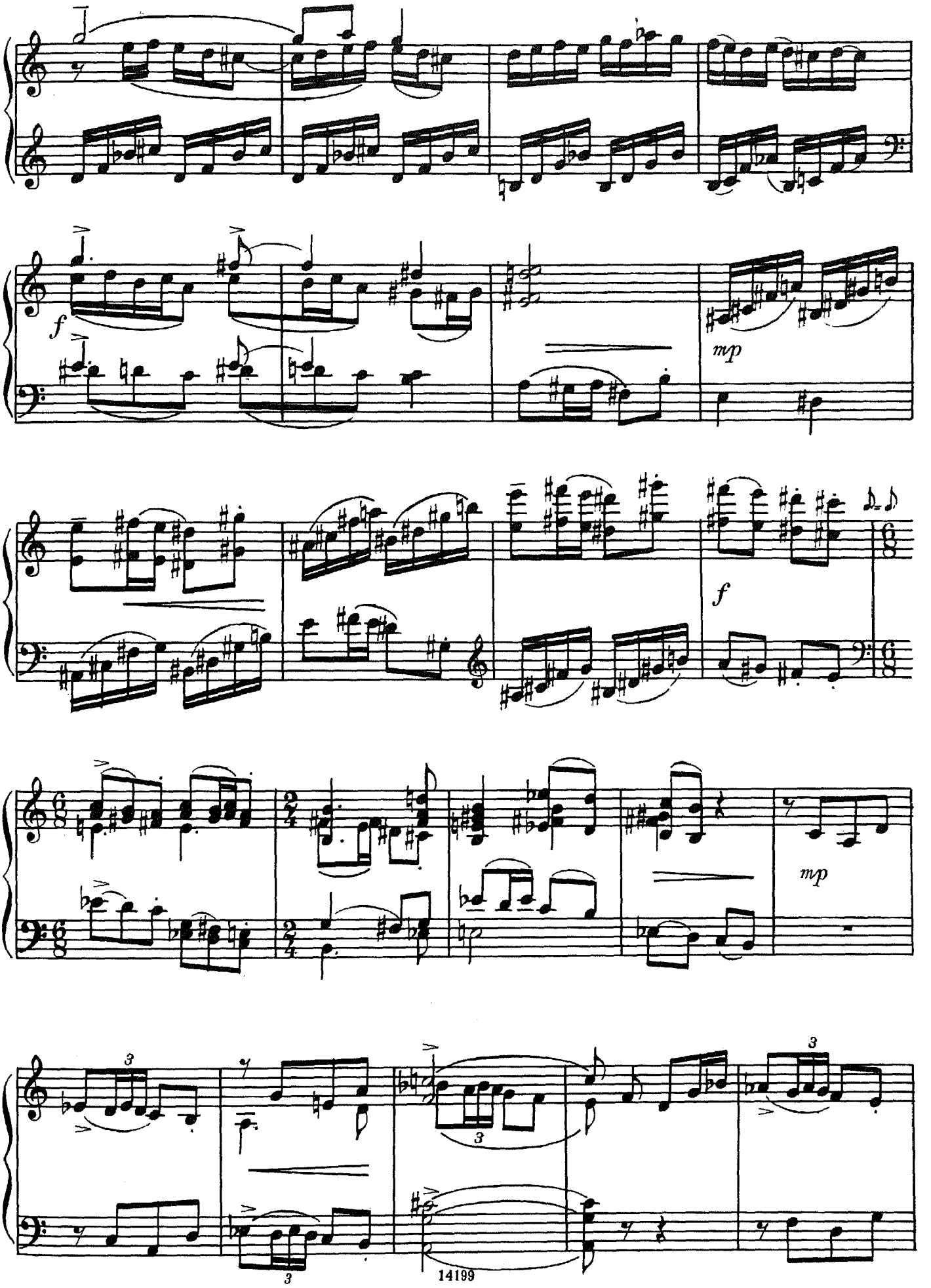
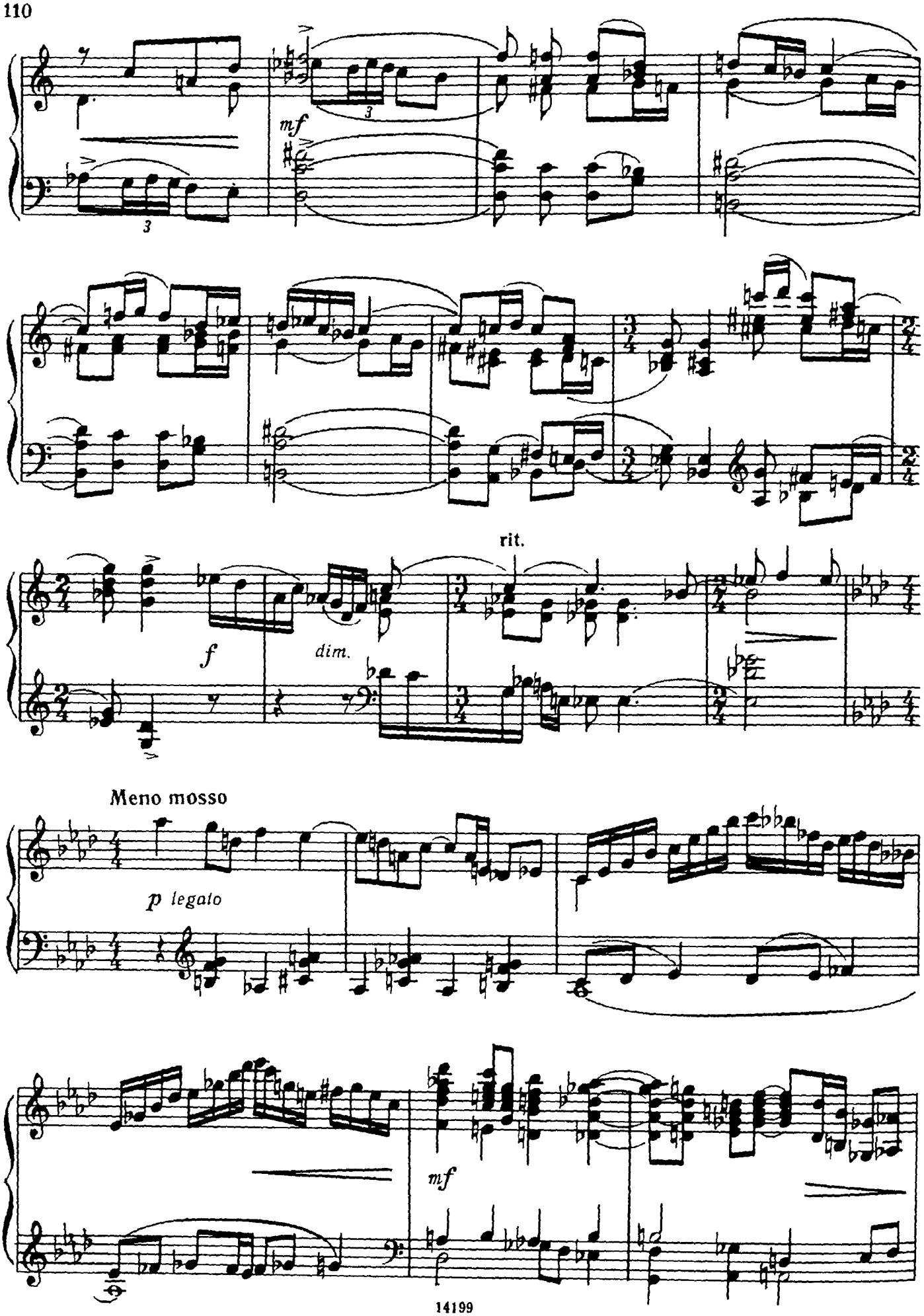
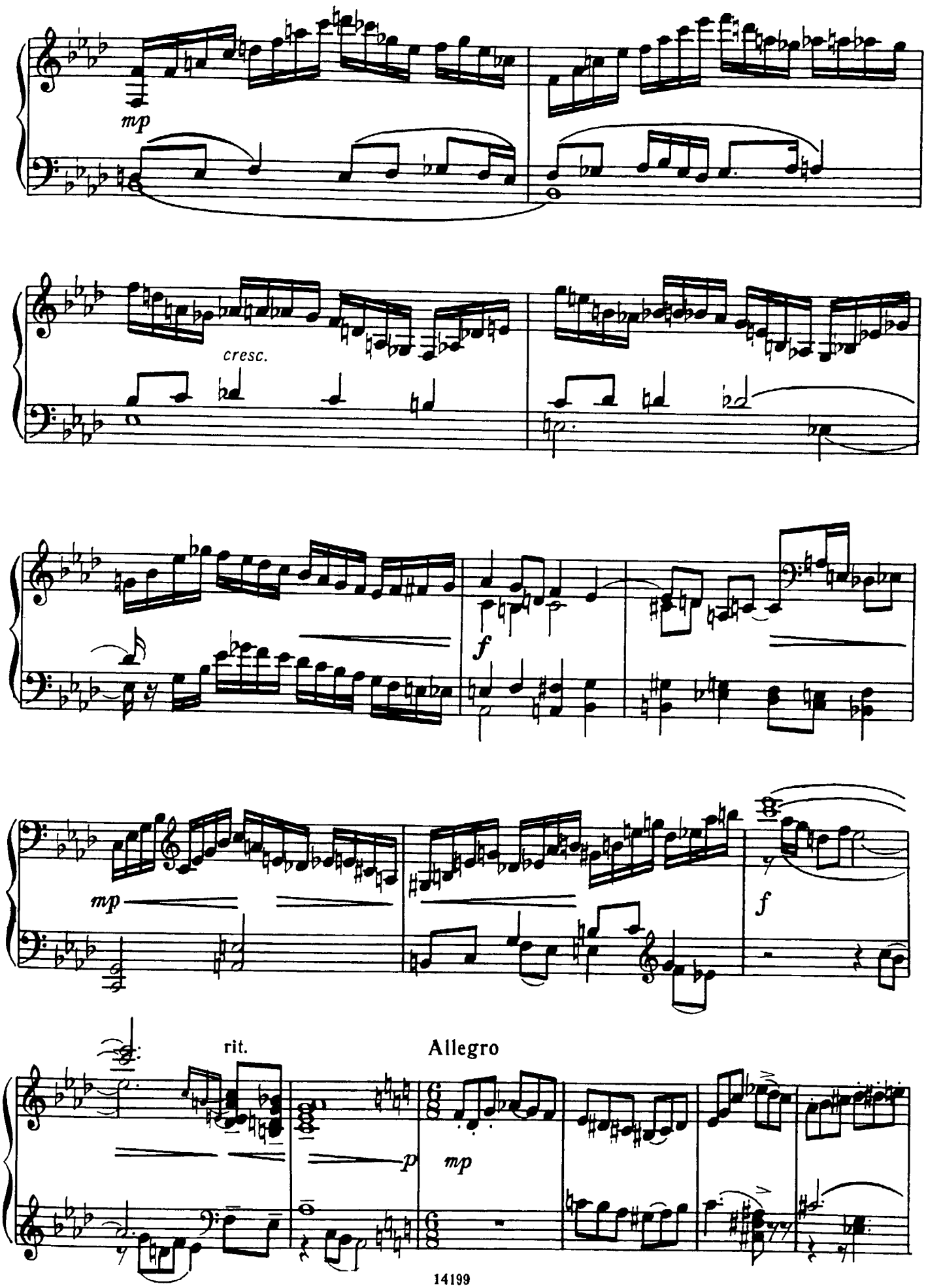
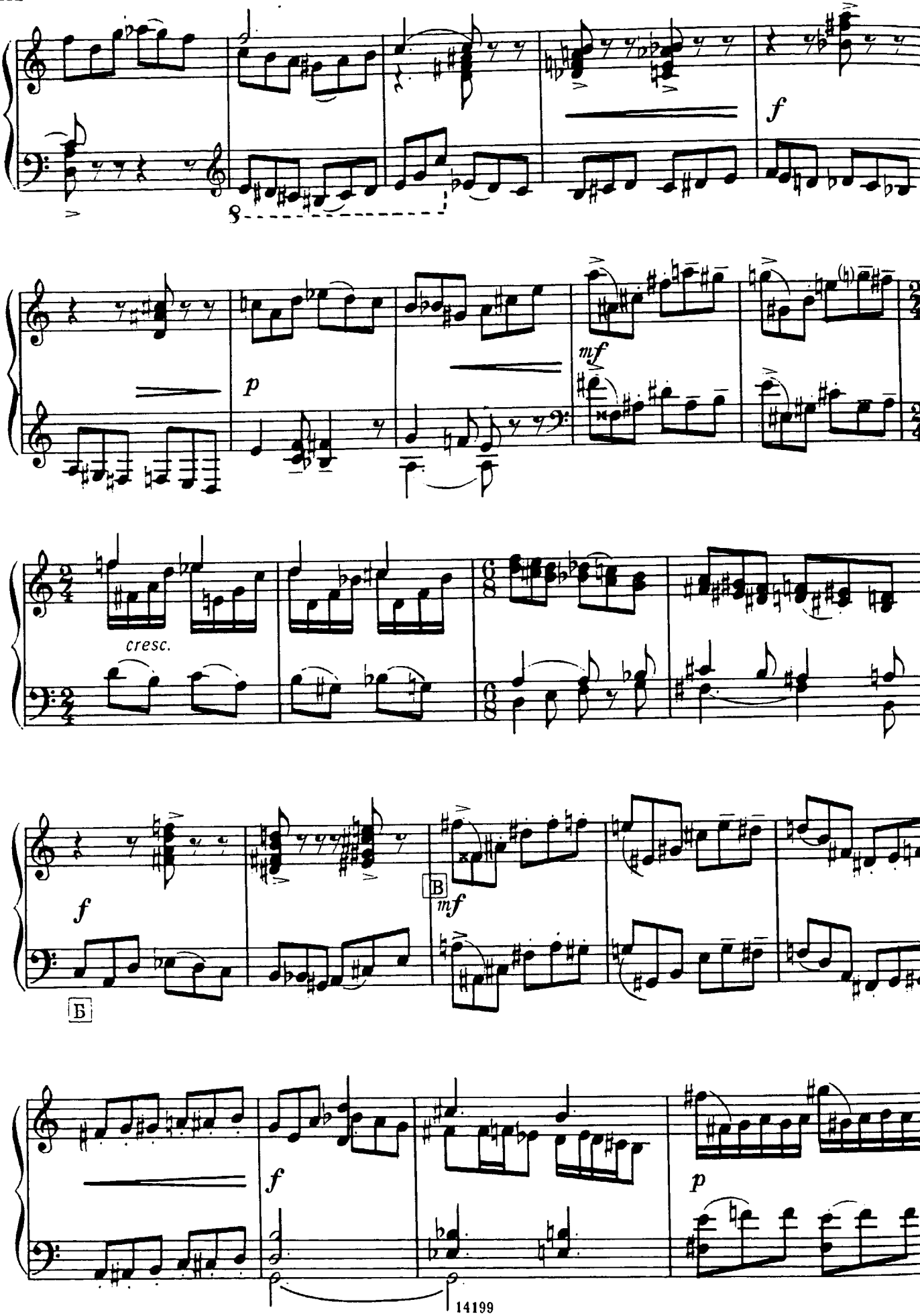
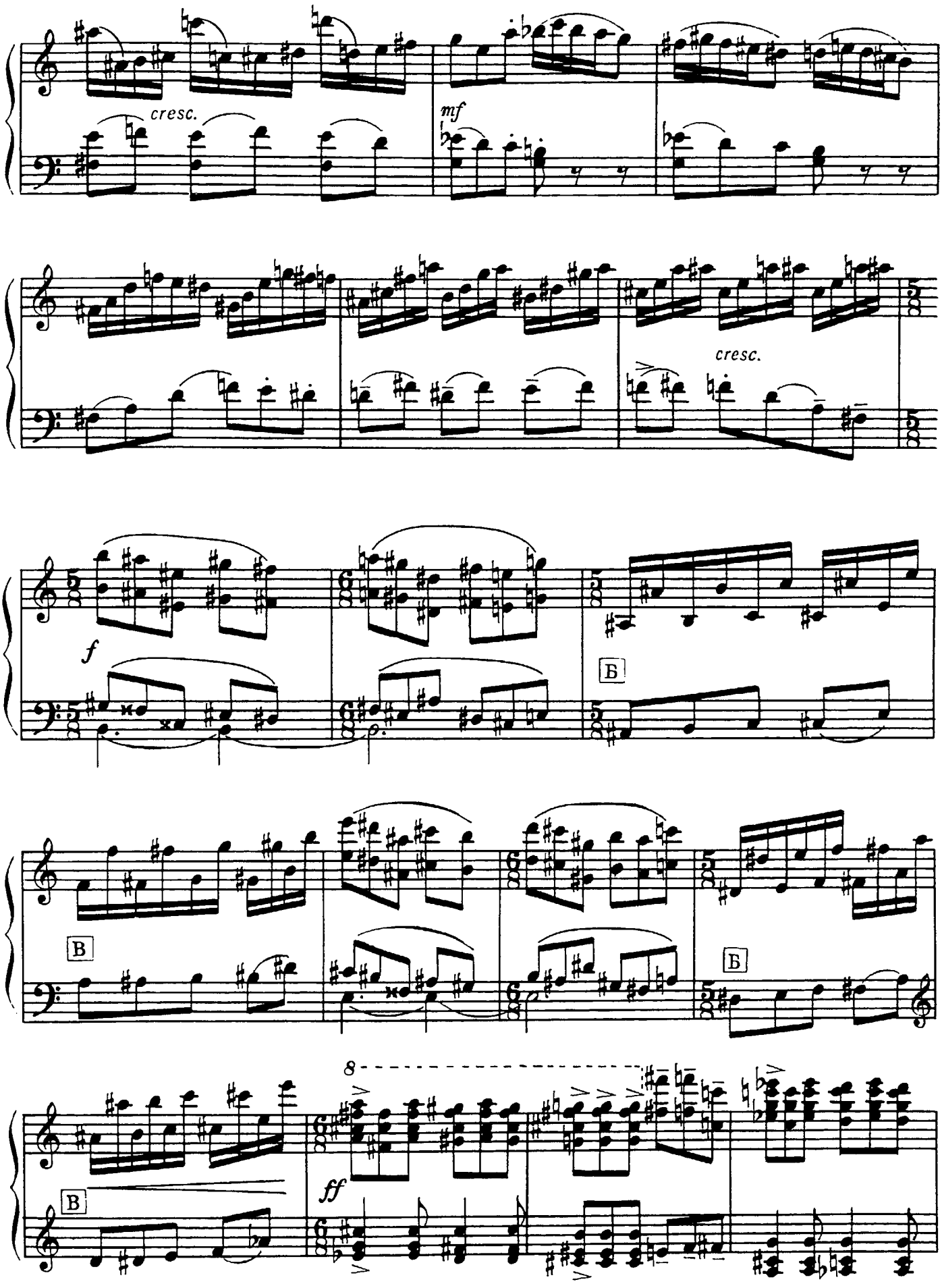
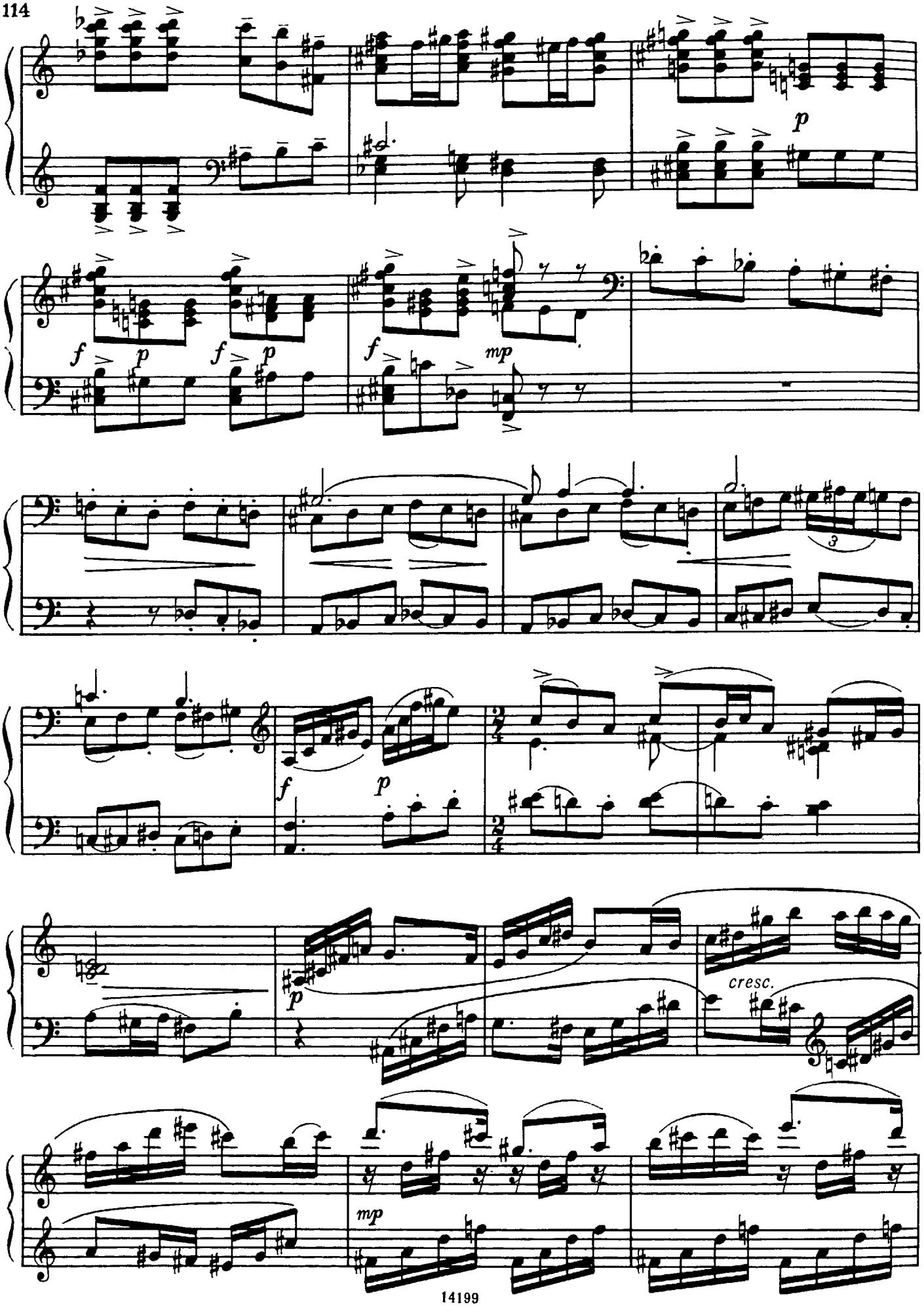

f
mp
f
mp
3
3
3
3

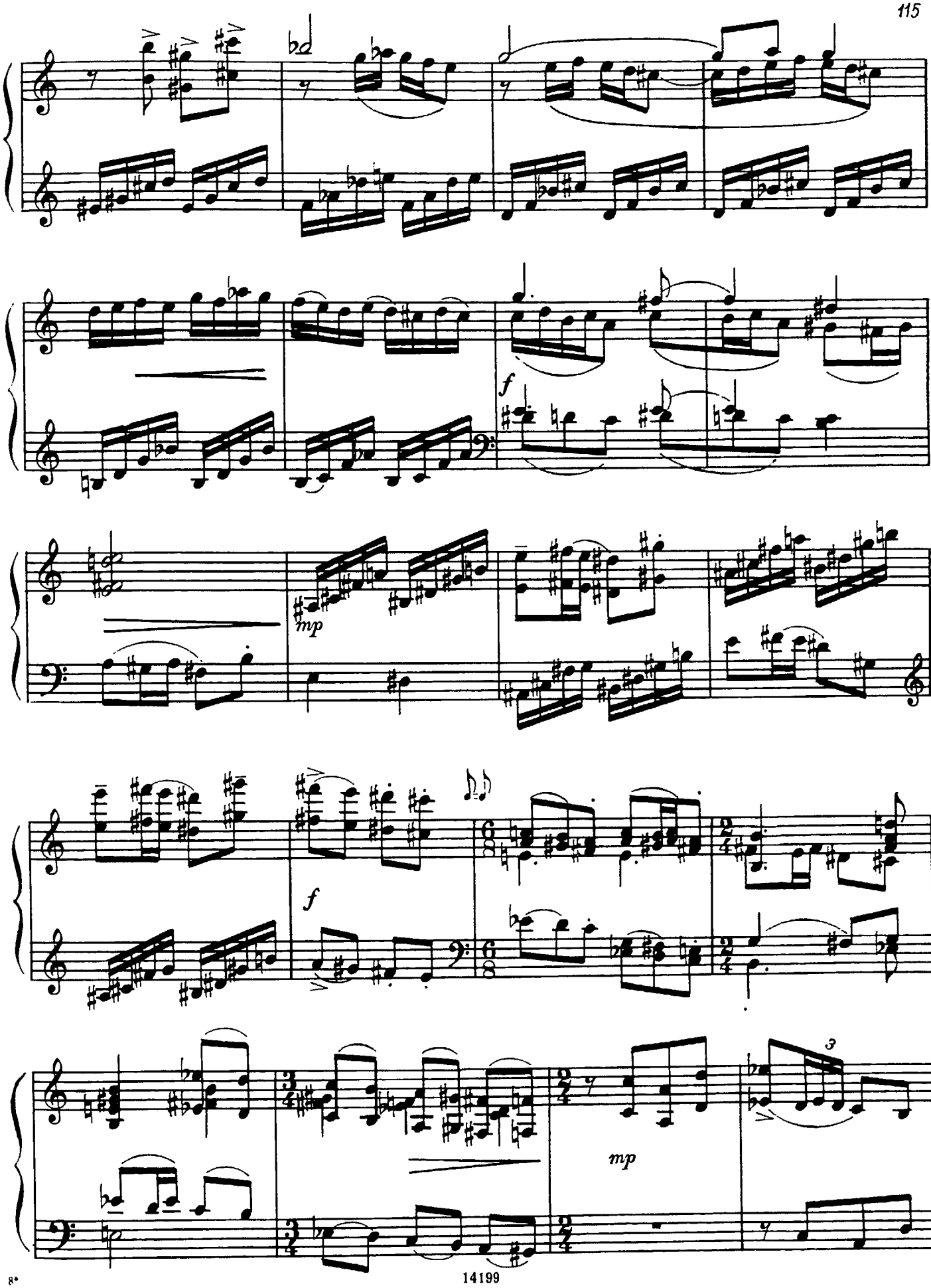

mf
rit.
f
dim.
Meno mosso
p legato
mf

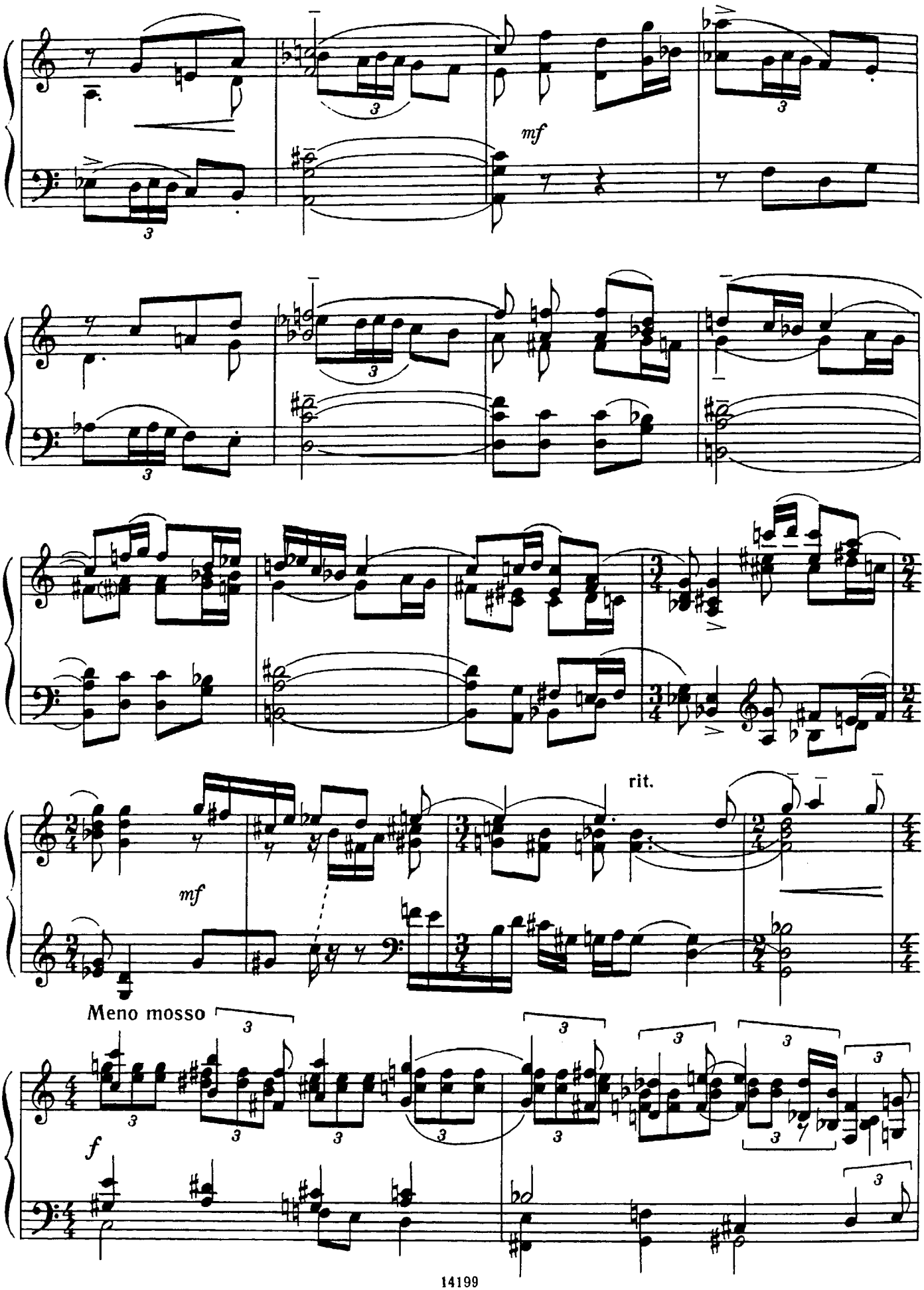

mp
cresc.
f
mp
f
rit.
Allegro
p
mp

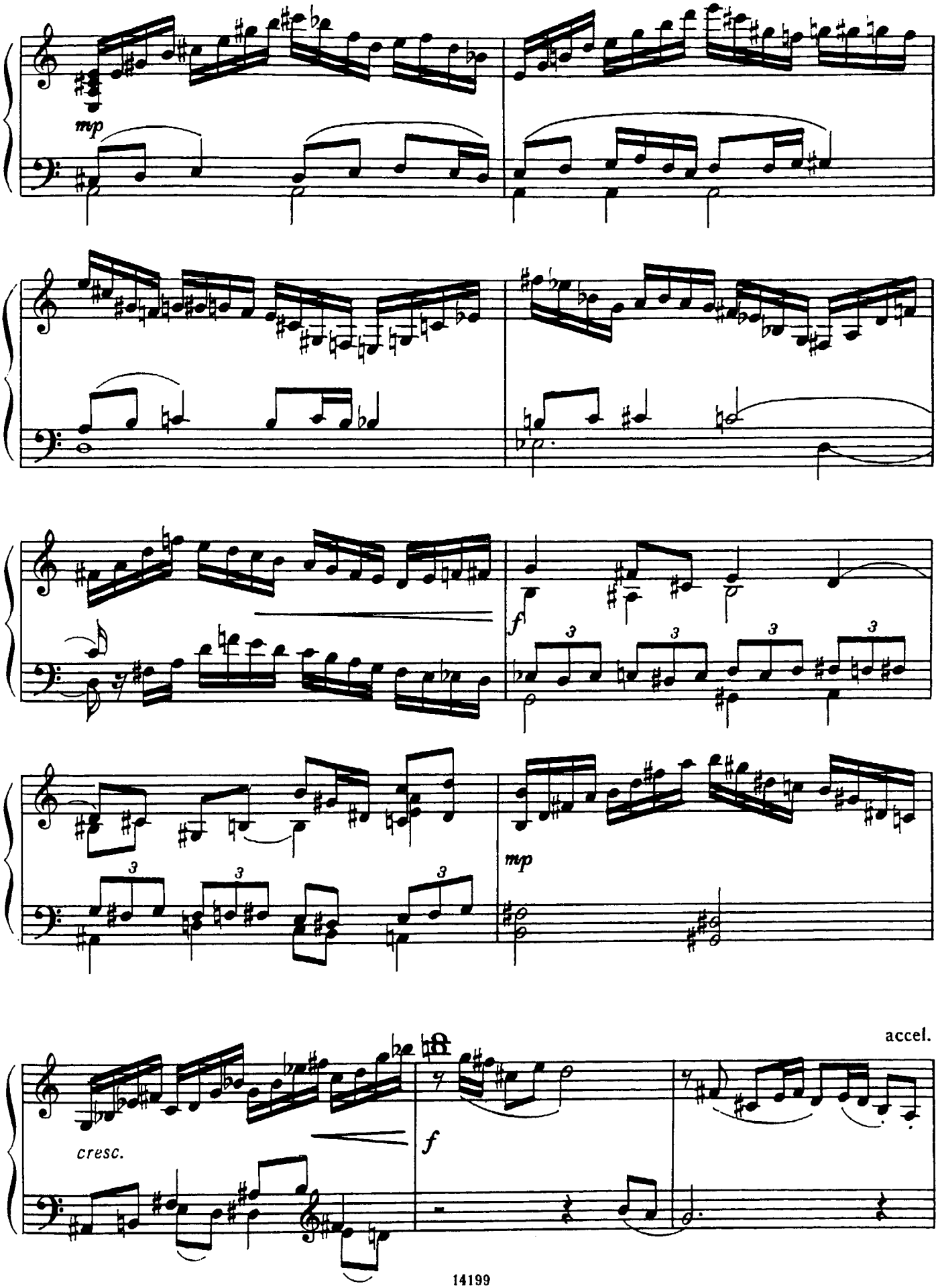

f
p
mf
cresc.
f
Б
В
mf
f
p

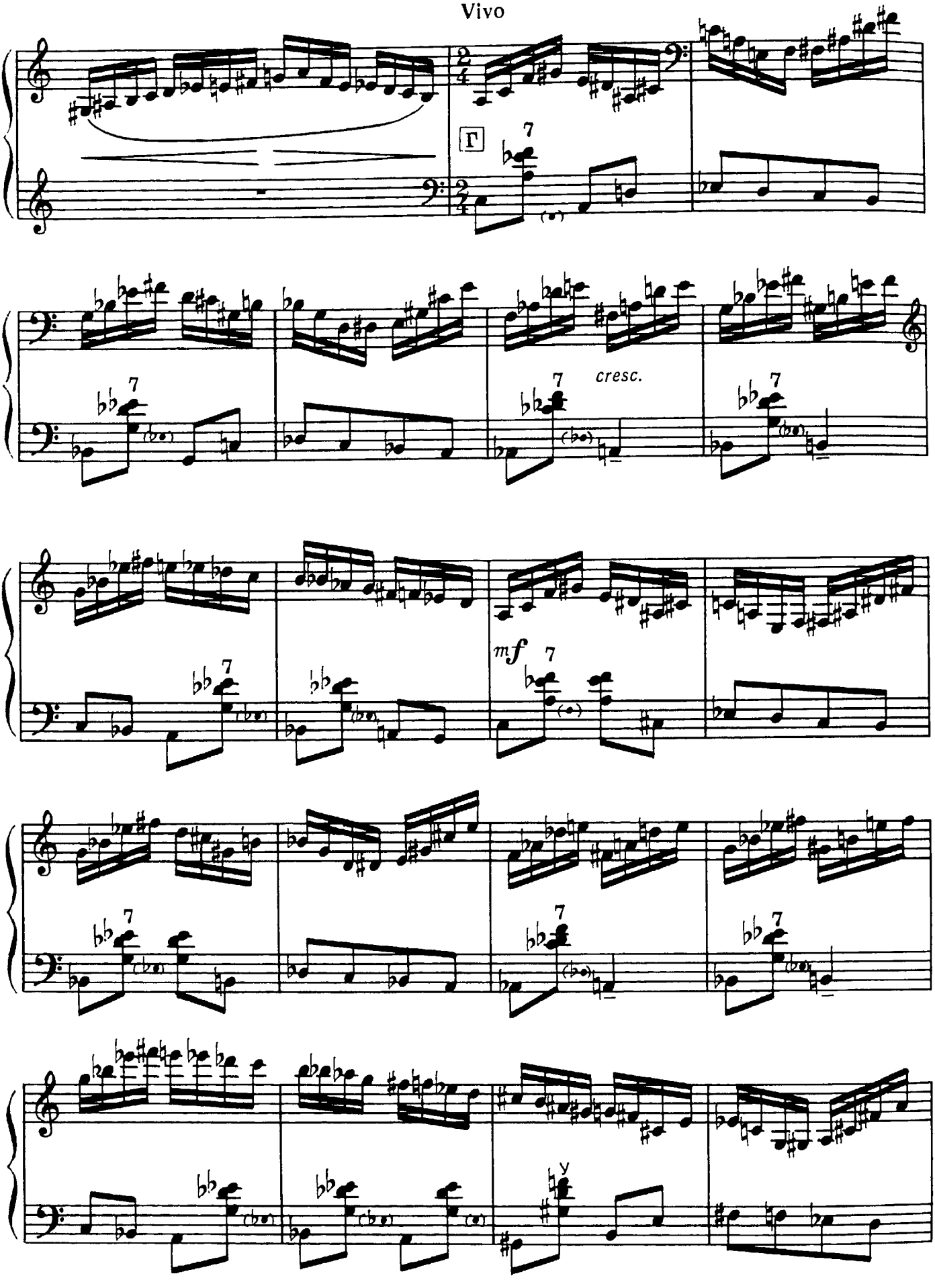

cresc.
mf
cresc.
f
Б
В
Б
В
8
ff

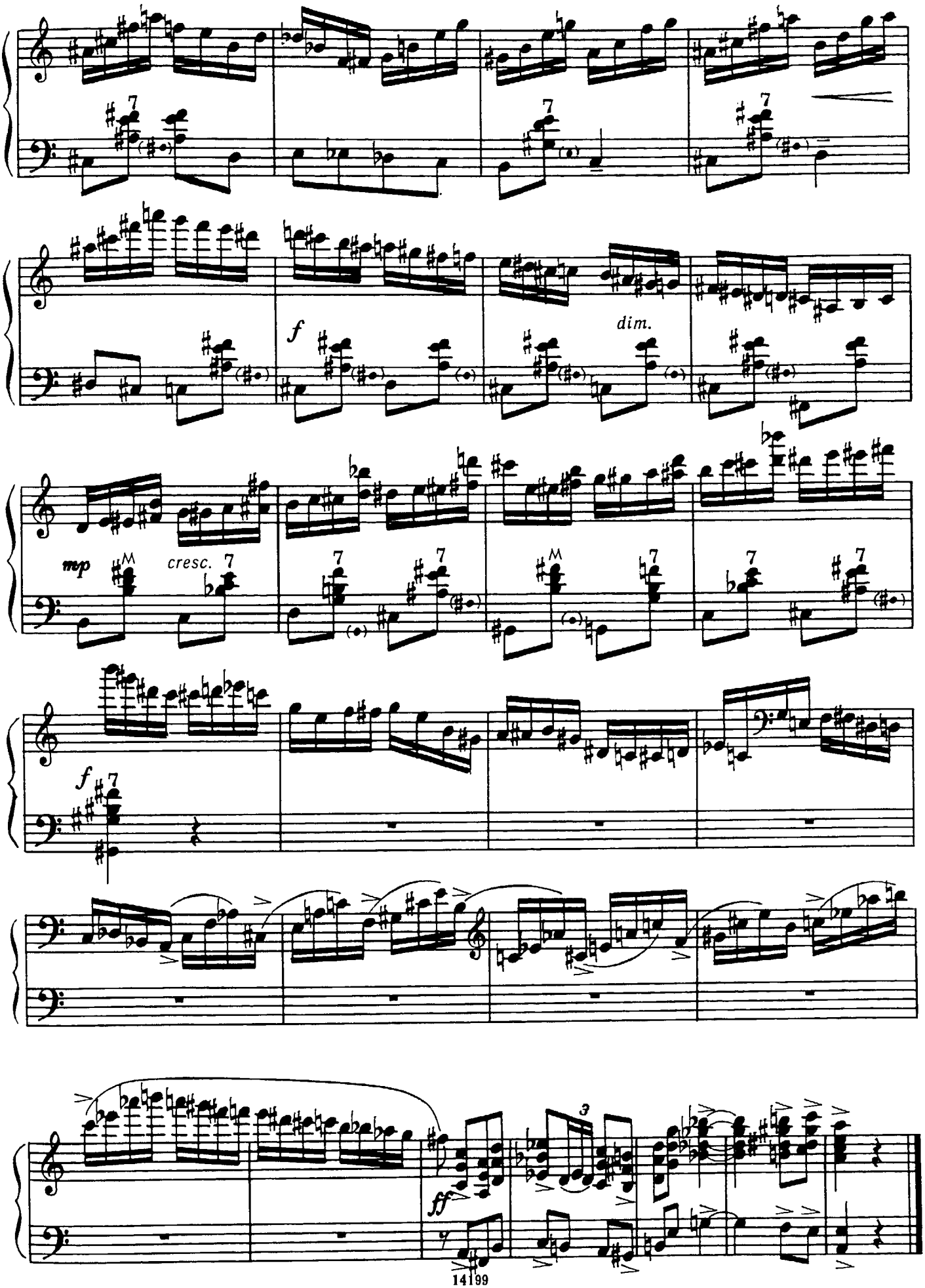

p
f
p
f
p
f
mp
3
f
p
p
cresc.
mp


f
mp
f
mp
3


mf
mf
rit.
Meno mosso
f


mp
f
3
3
3
3
mp
3
3
3
accel.
cresc.
f


Vivo
Г
cresc.
mf

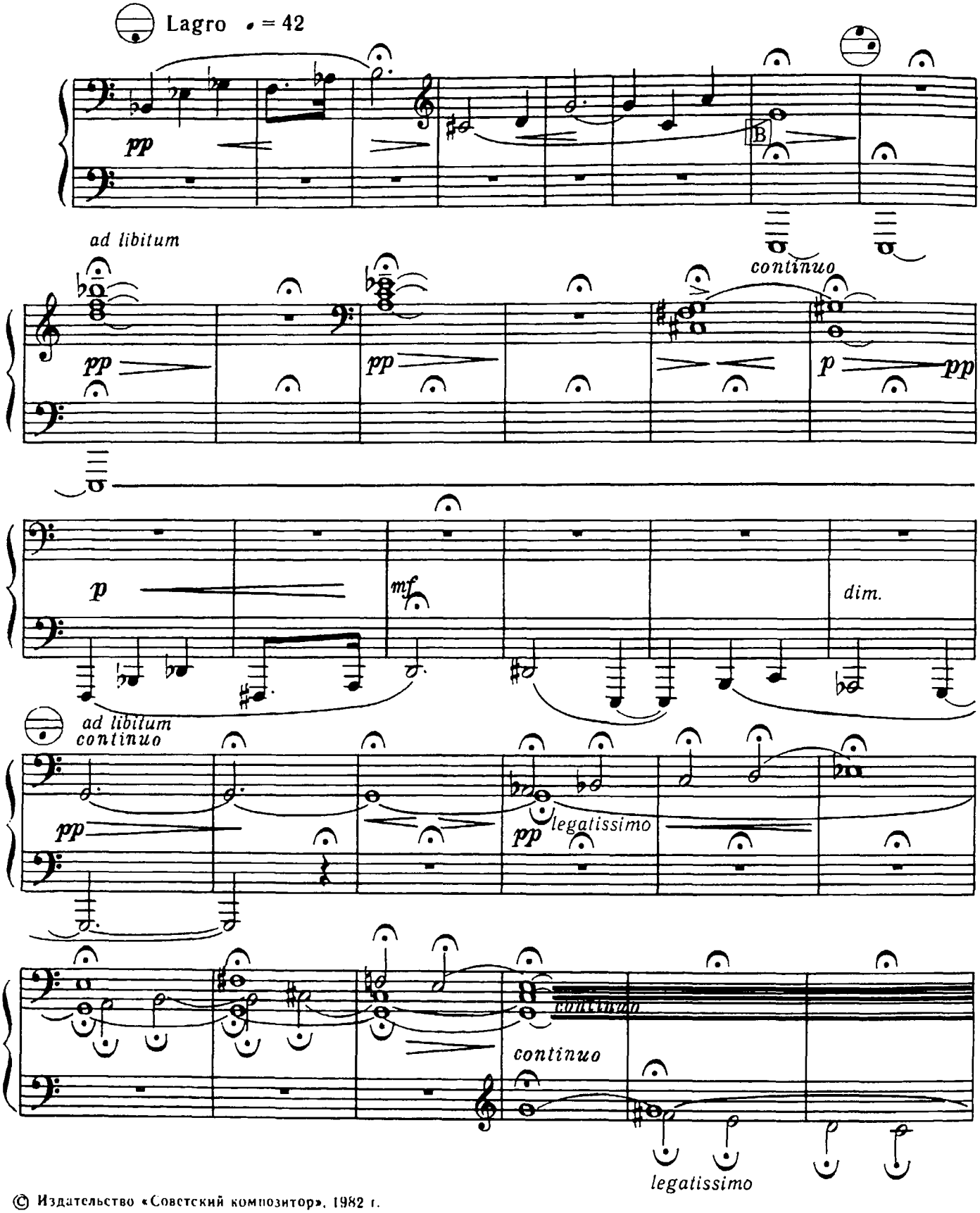

f
dim.
mp
cresc.
f
ff
3

ПЯТЬ КОМПОЗИЦИЙ (1971) FIVE COMPOSITIONS

Исполнительская редакция Ф. Липса
Edited by F. Lips

Вл. ЗОЛОТАРЕВ
VI. ZOLOTARYOV

1



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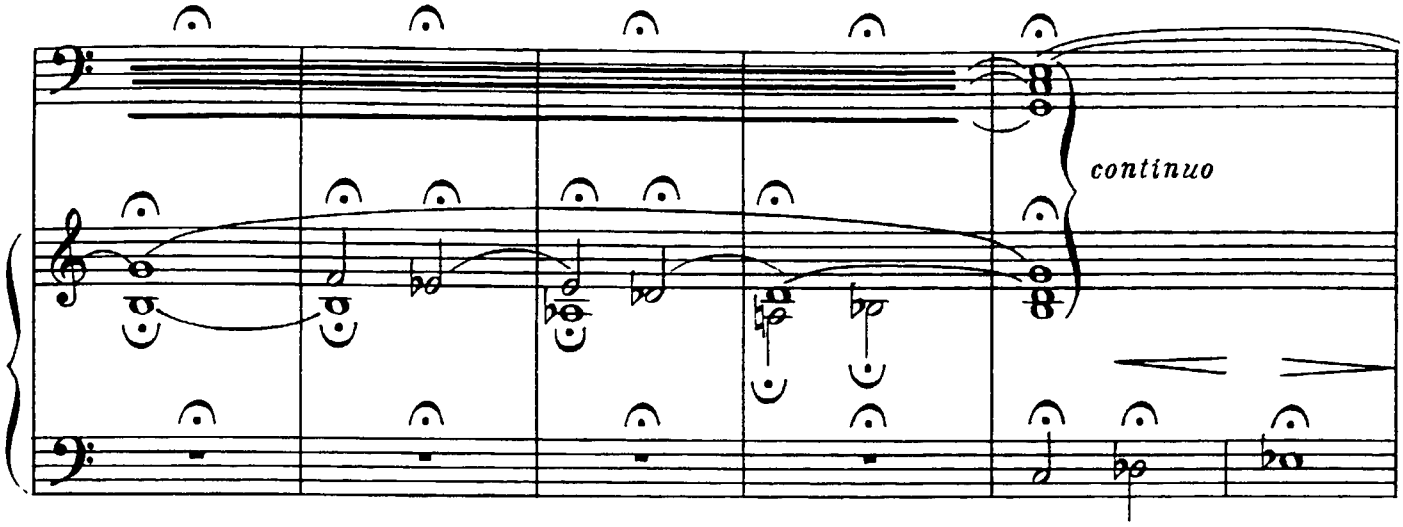
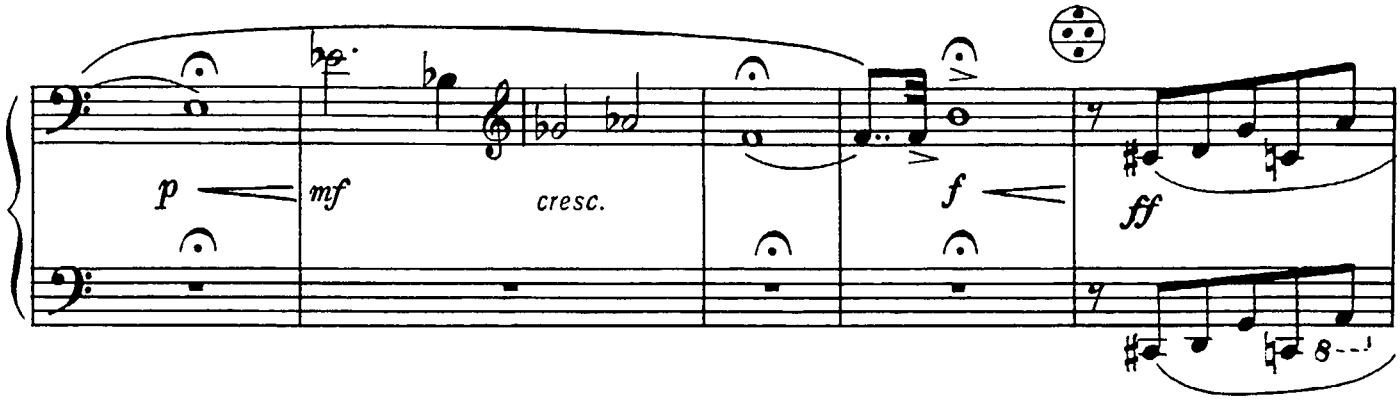
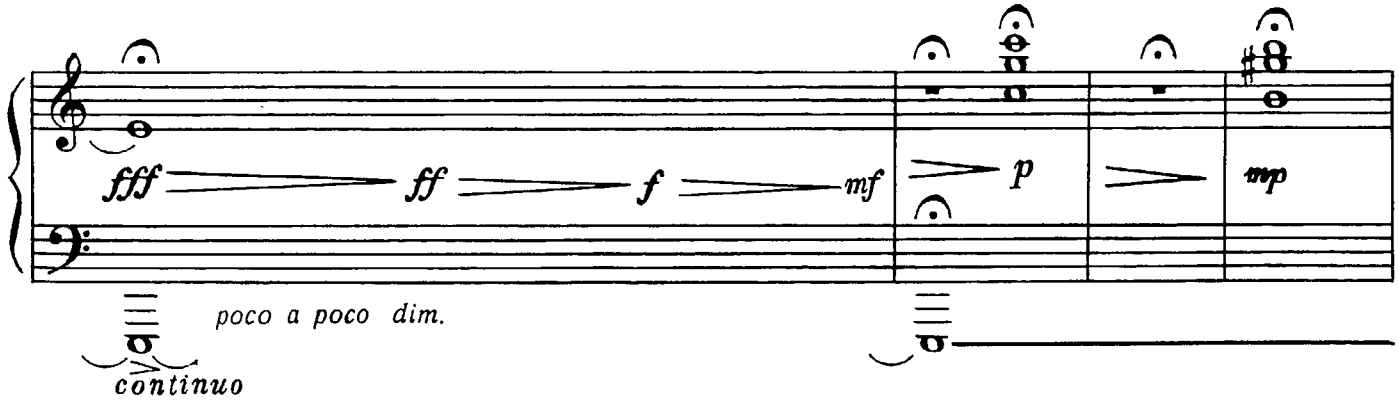
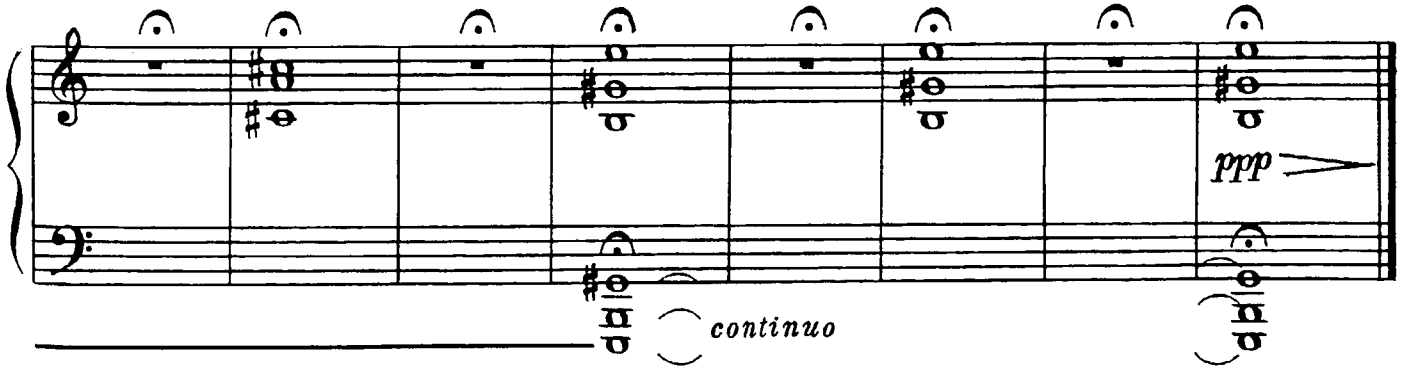
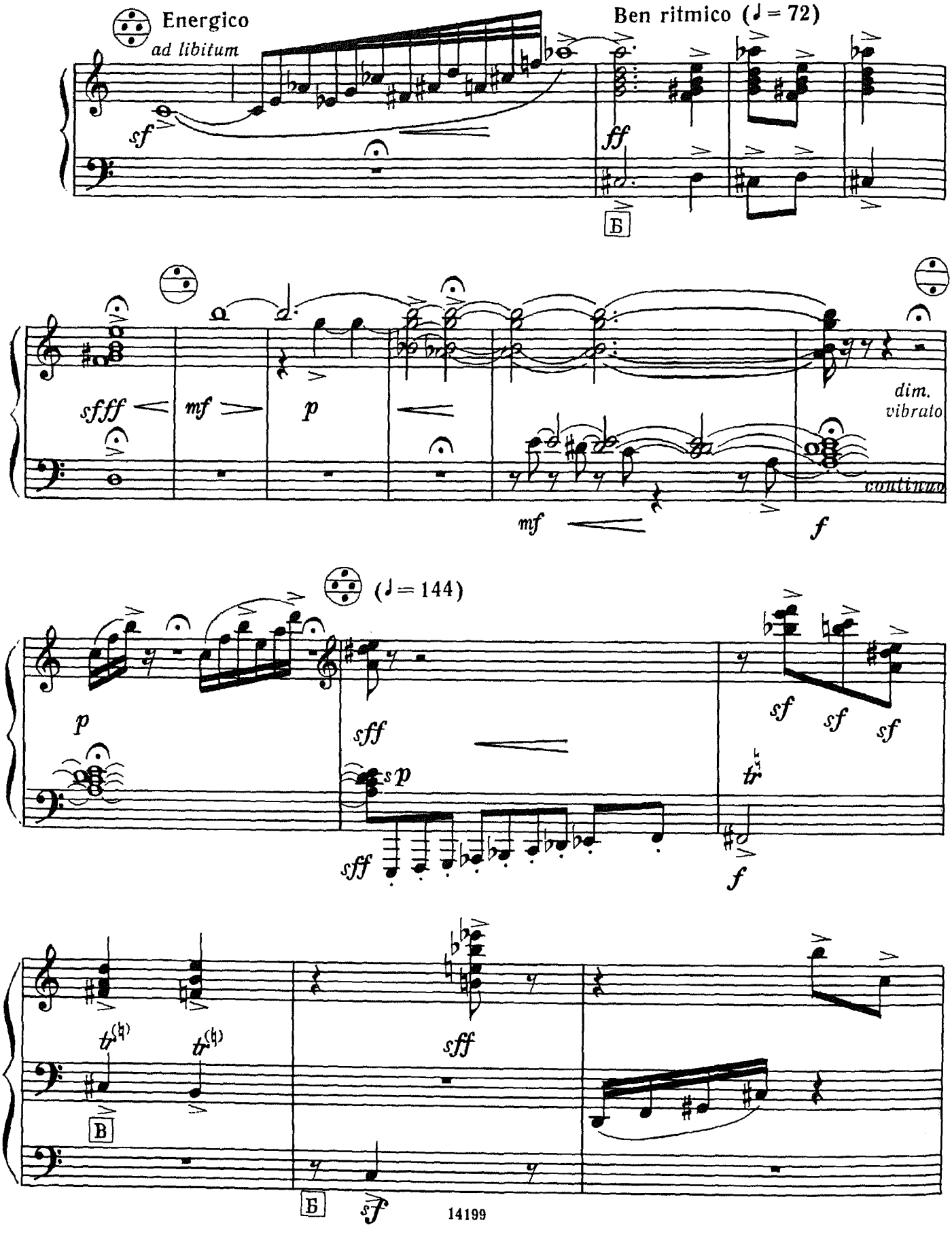

continuo

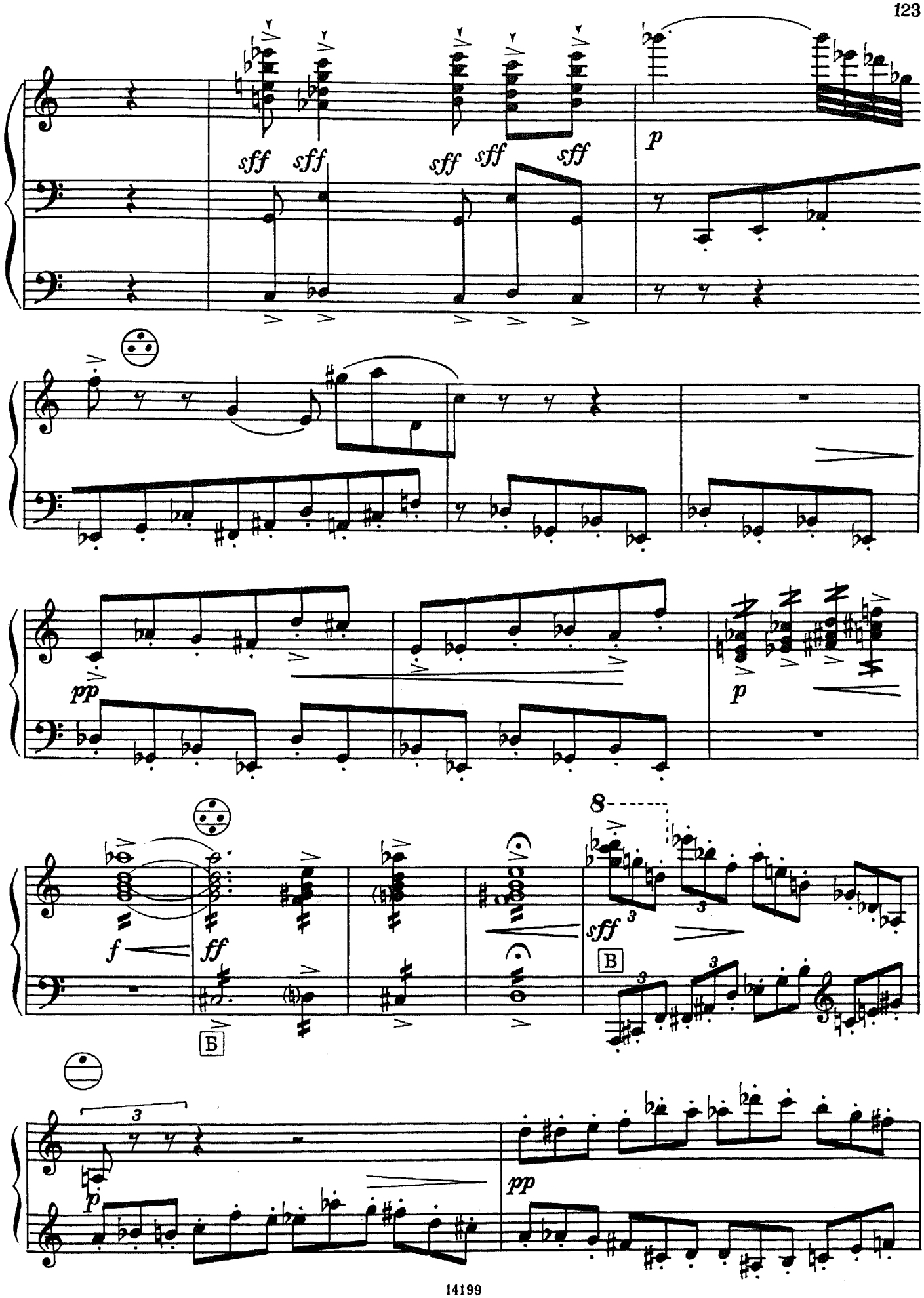

p
mf
cresc.
f
ff

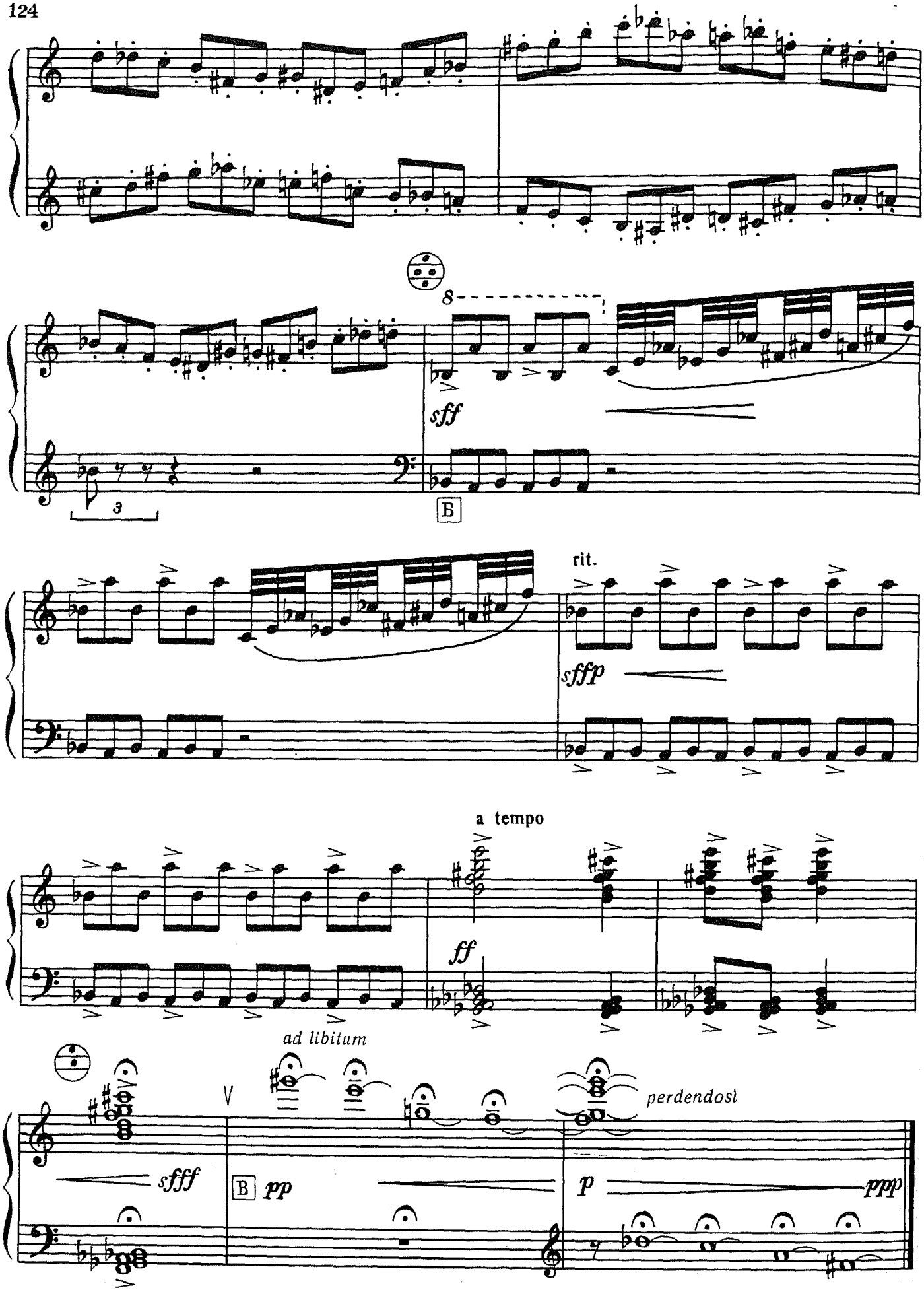

fff
ff
f
mf
p
mp
poco a poco dim.
continuo


ppp
continuo

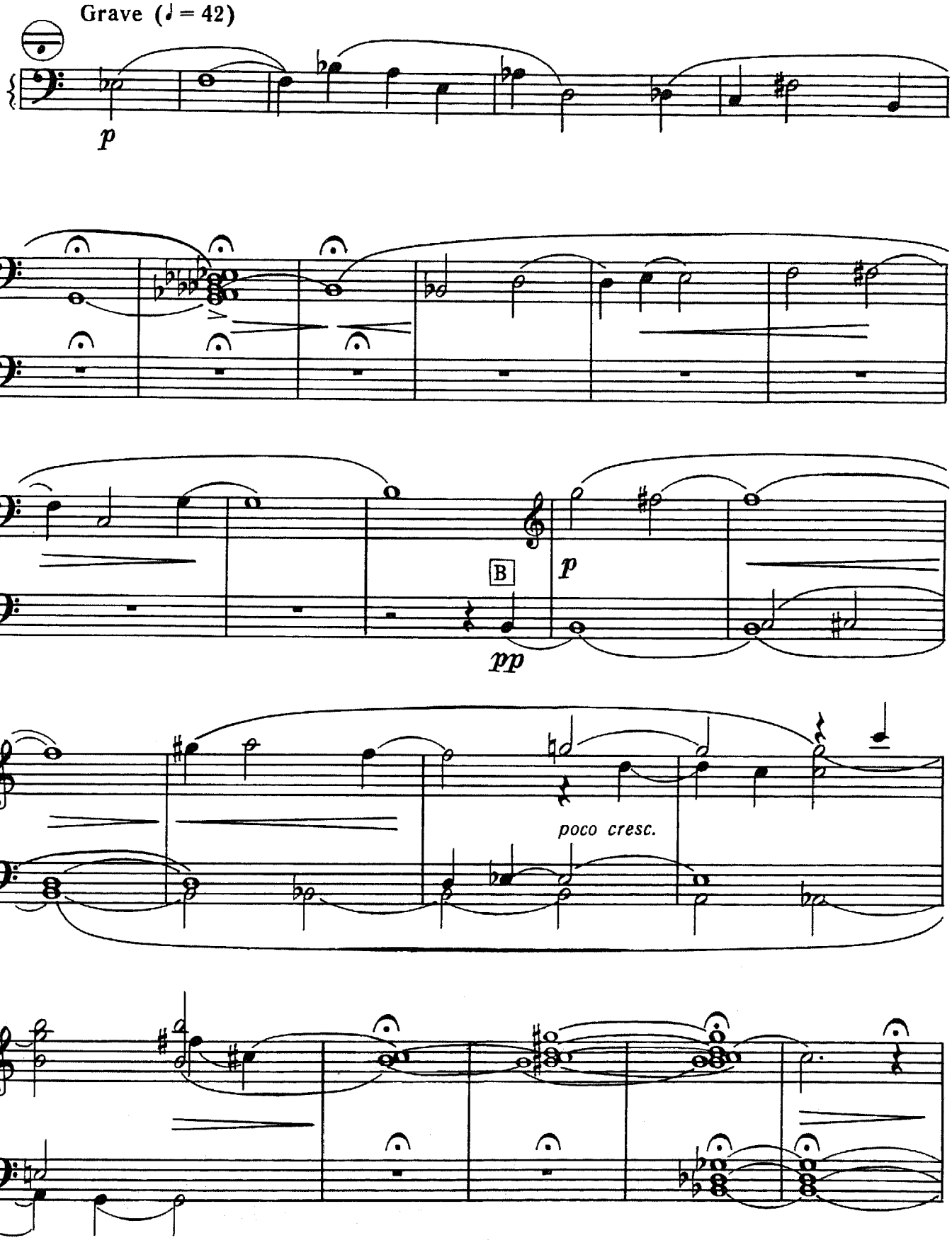
2

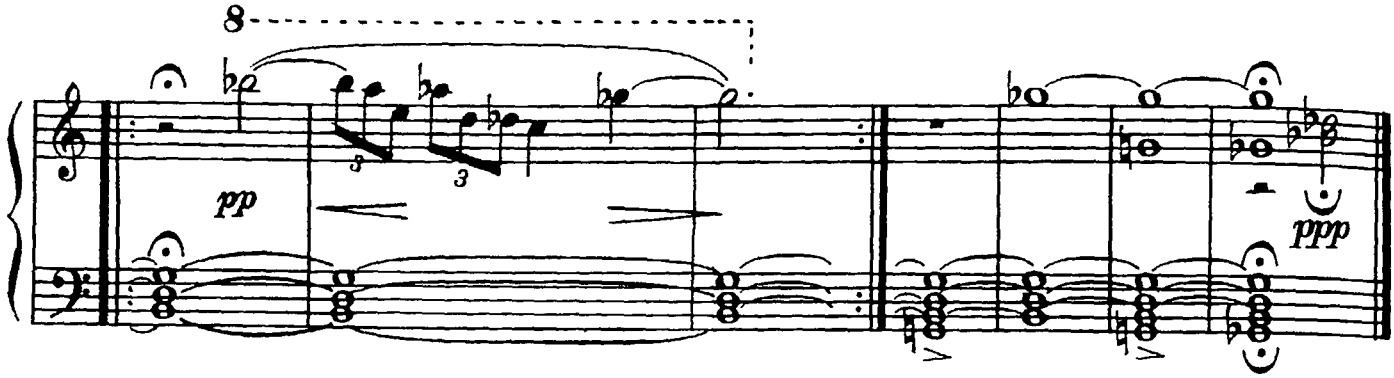

Energico
ad libitum
Ben ritmico (♩ = 72)
Б
dim.
vibrato
continuo
(♩ = 144)
В
Б


sff sff sff sff sff
p
pp
p
f
ff
Б
8
sff
В
3
pp


8
sff
3
Б
rit.
sffp
a tempo
ff
ad libitum
V
sfff
B
pp
p
ppp
perdendosi

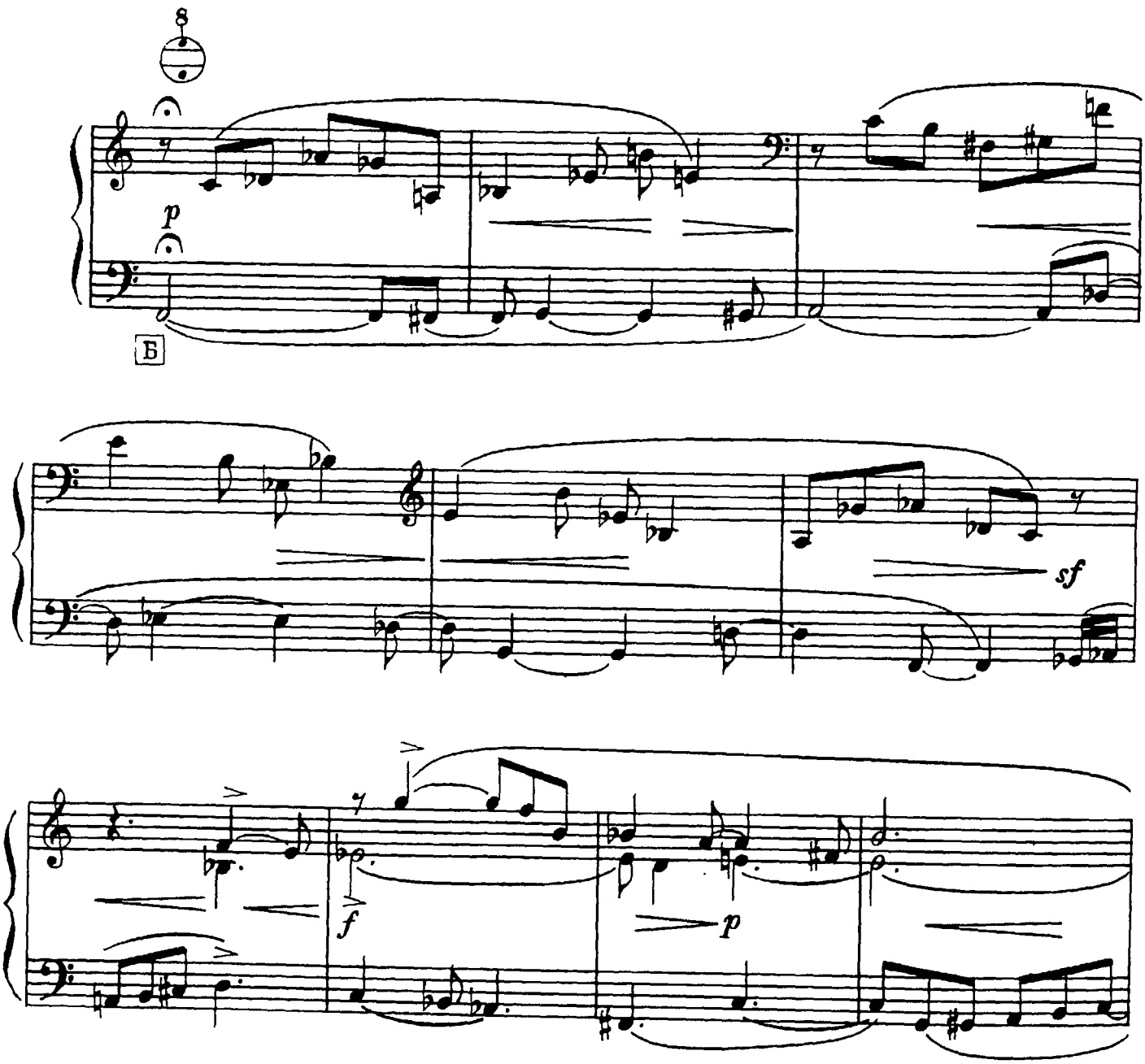
3

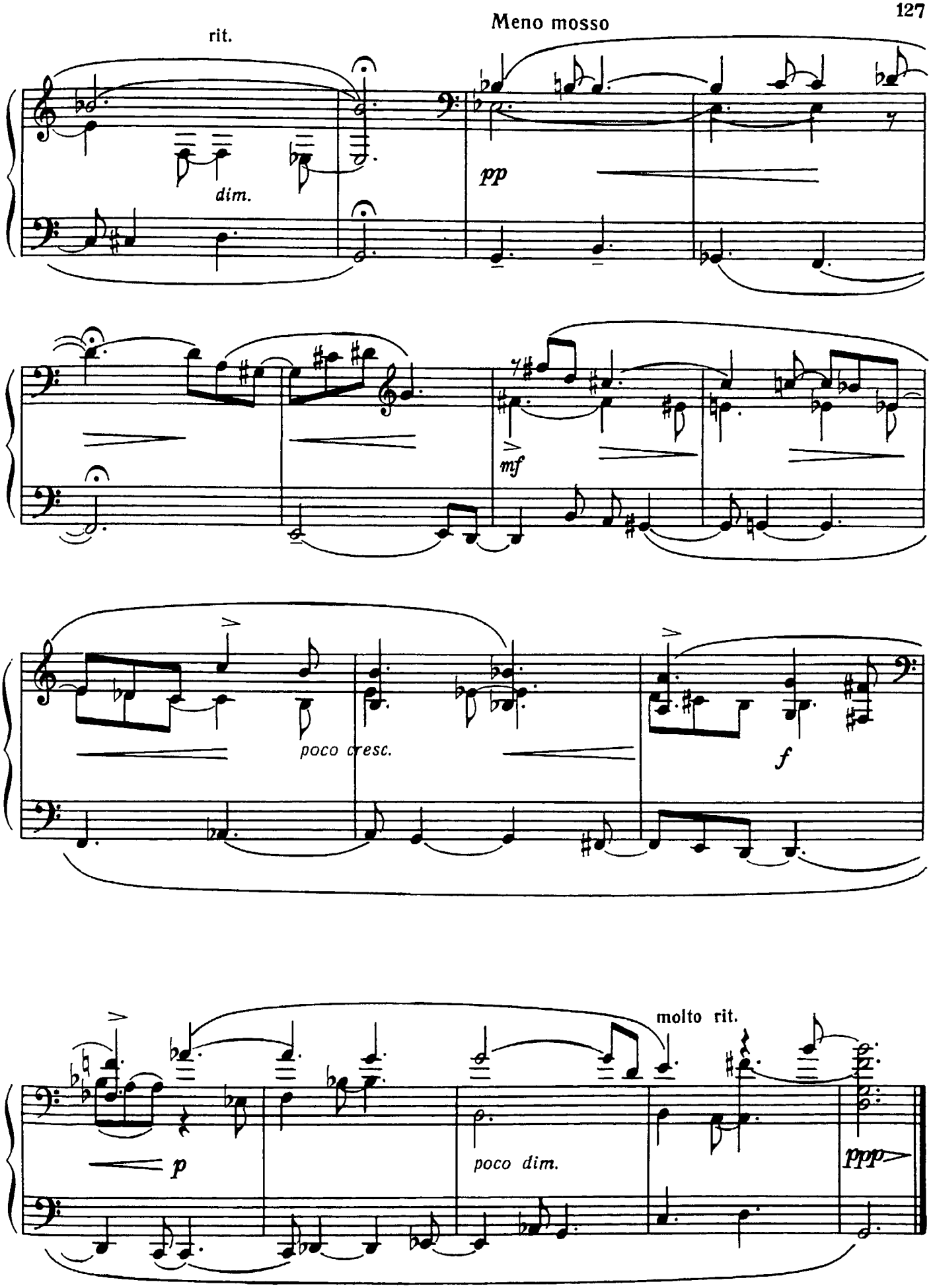




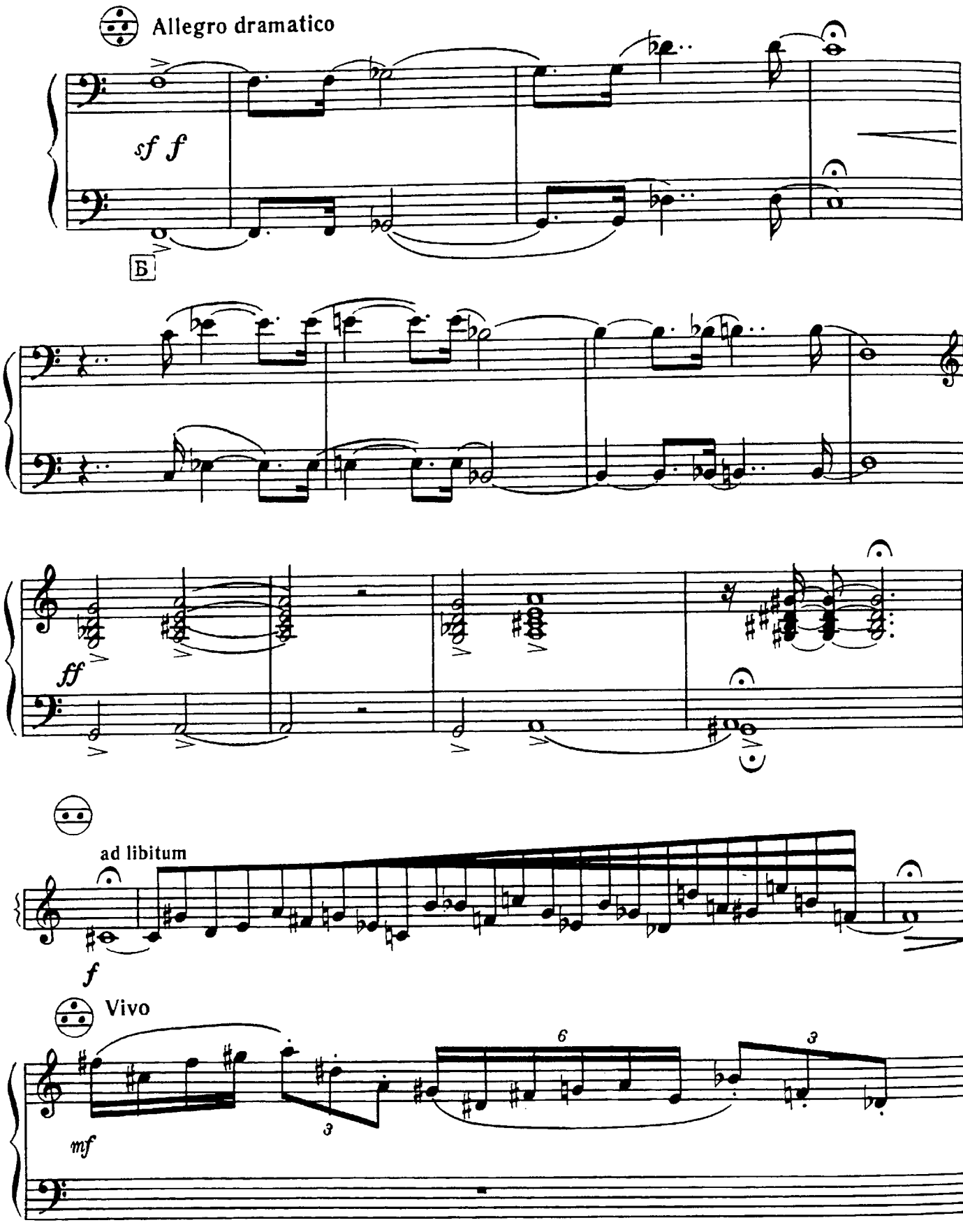
4

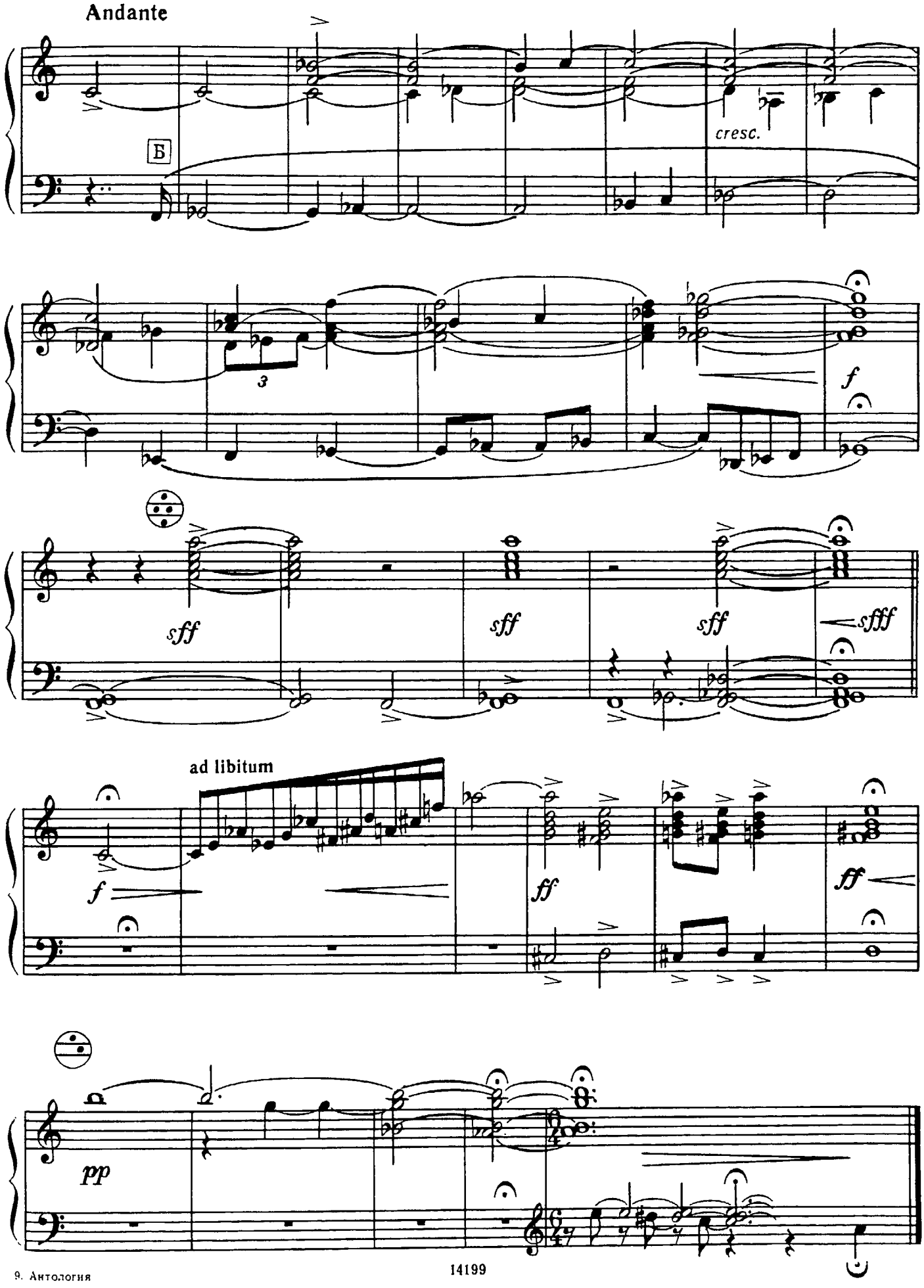
Allegretto




rit.
dim.
Meno mosso
pp
mf
poco cresc.
f
molto rit.
p
poco dim.
ppp

5




Andante
Б
cresc.
3
f
sff
sff
sff
sfff
ad libitum
f
ff
ff
pp

Ф. Липсу

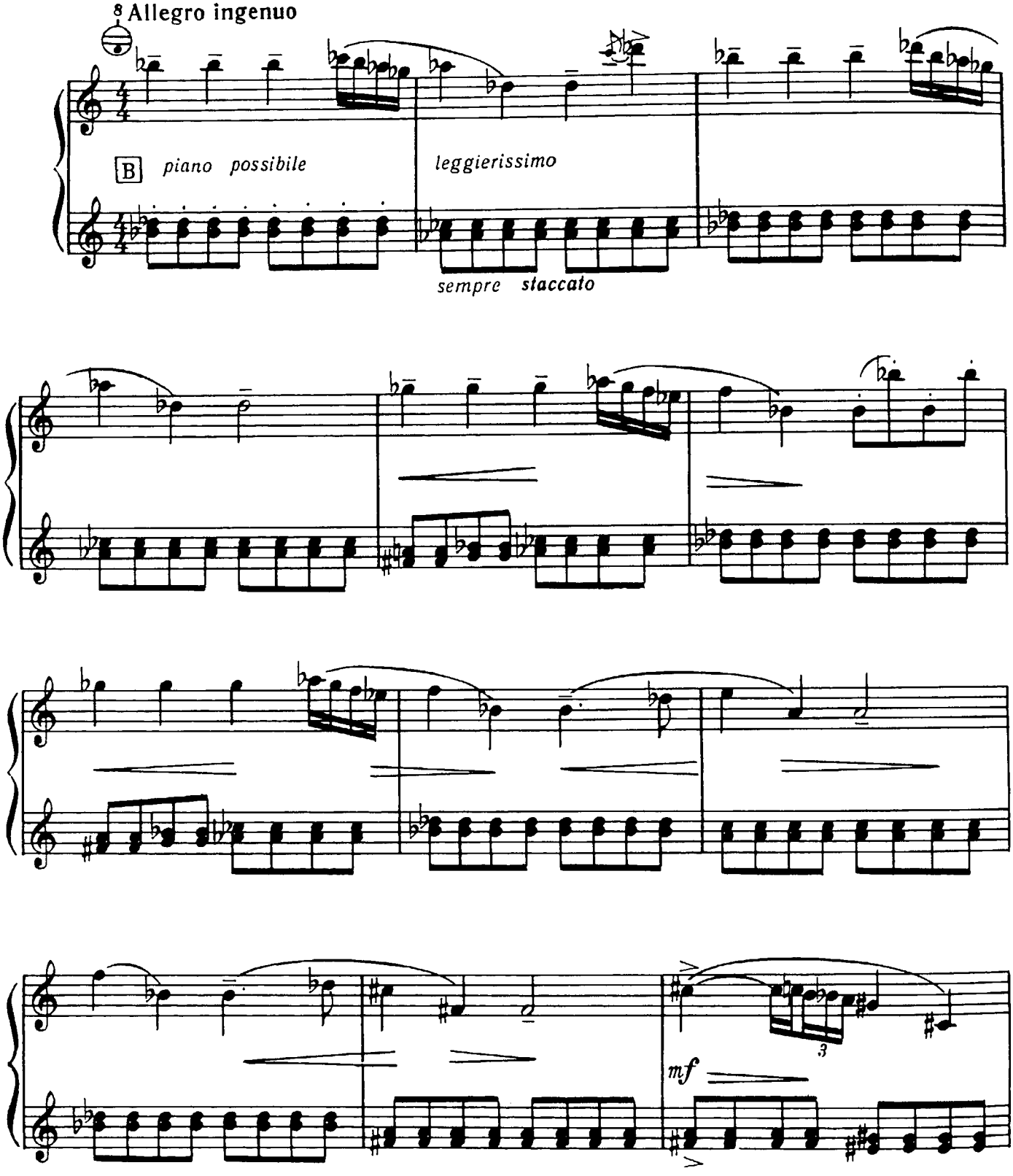
To F. Lips

СОНАТА № 2 (1971)

SONATA No. 2

Вл. ЗОЛОТАРЕВ
VI. ZOLOTARYOV

I



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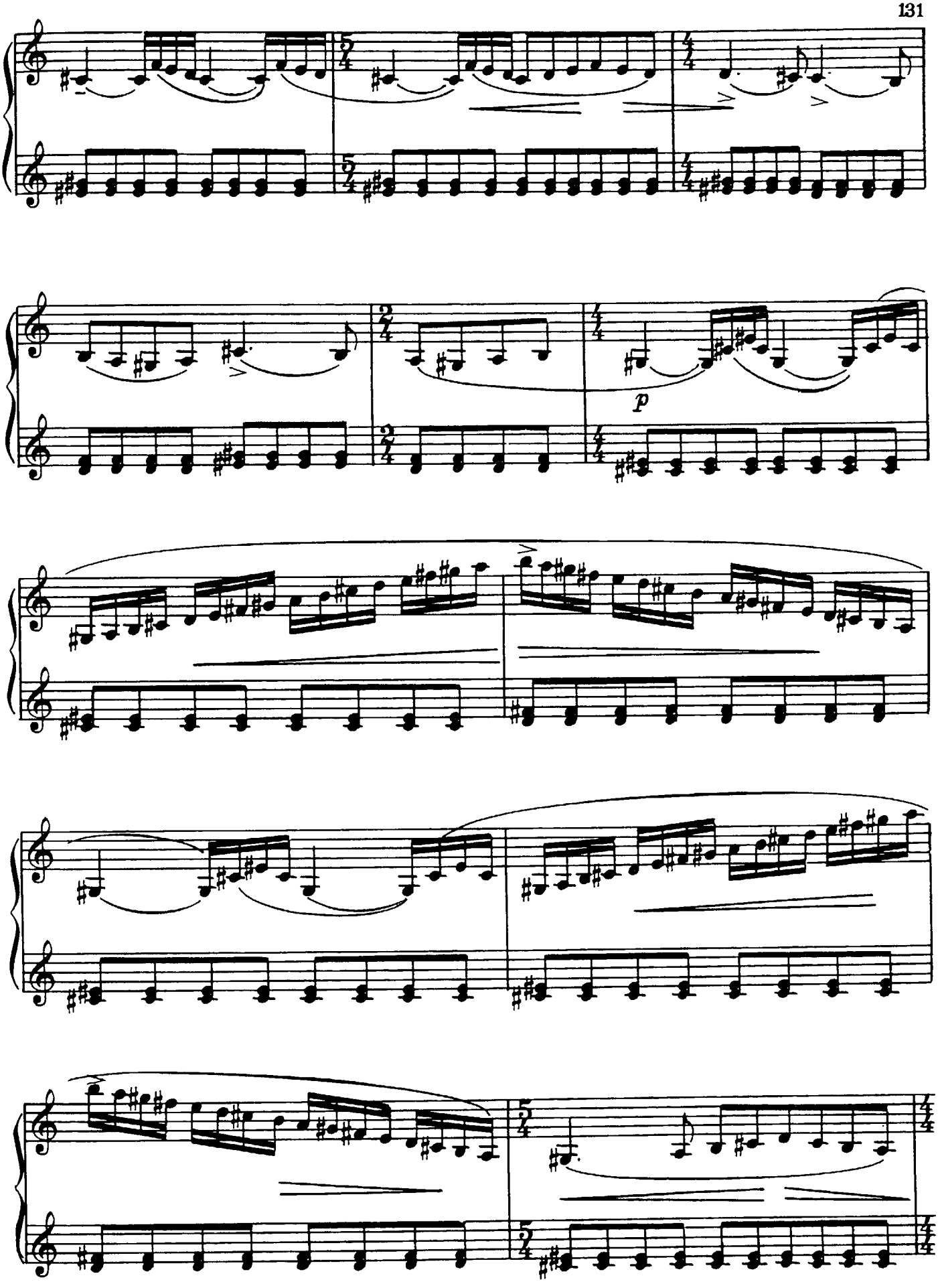
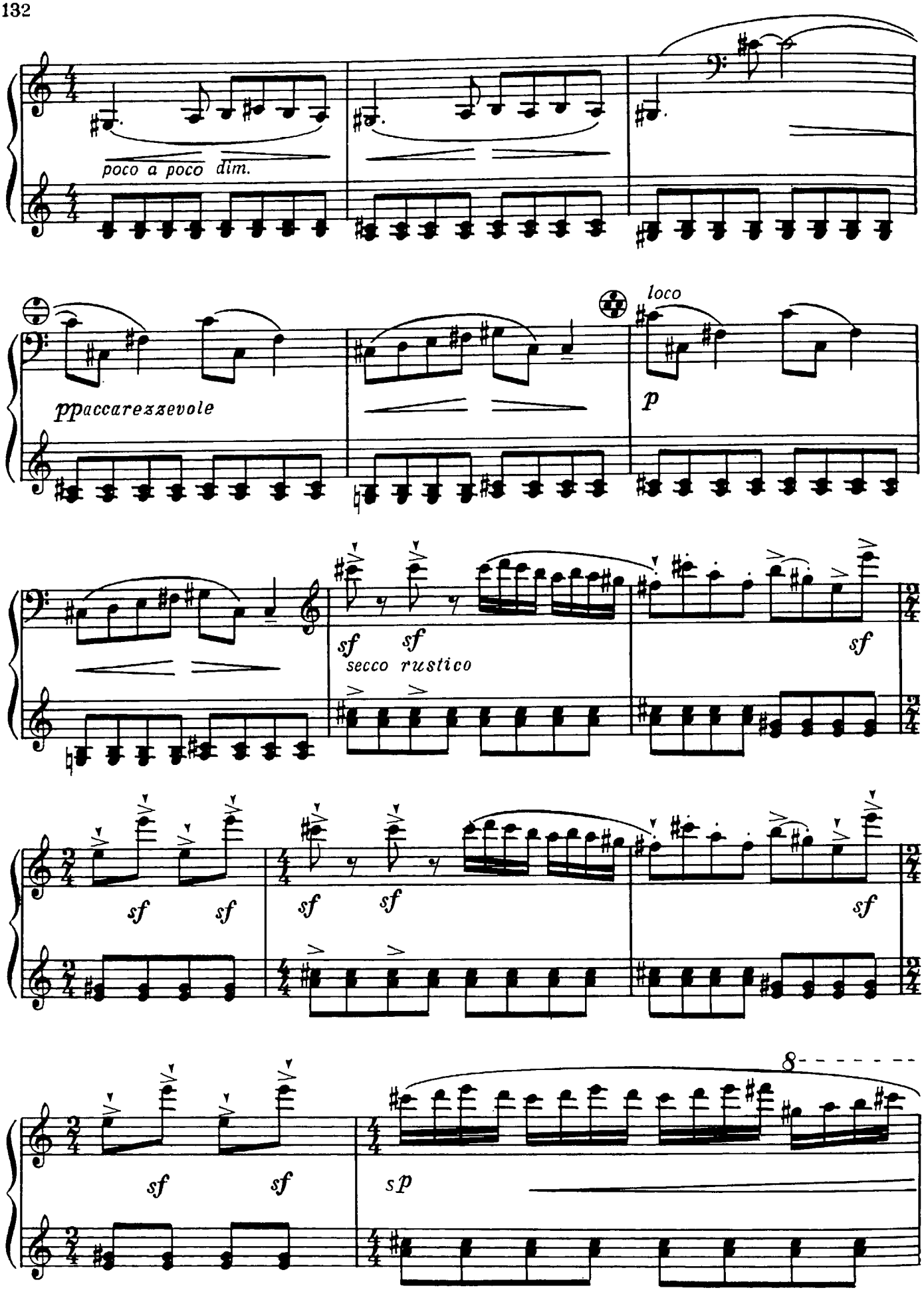
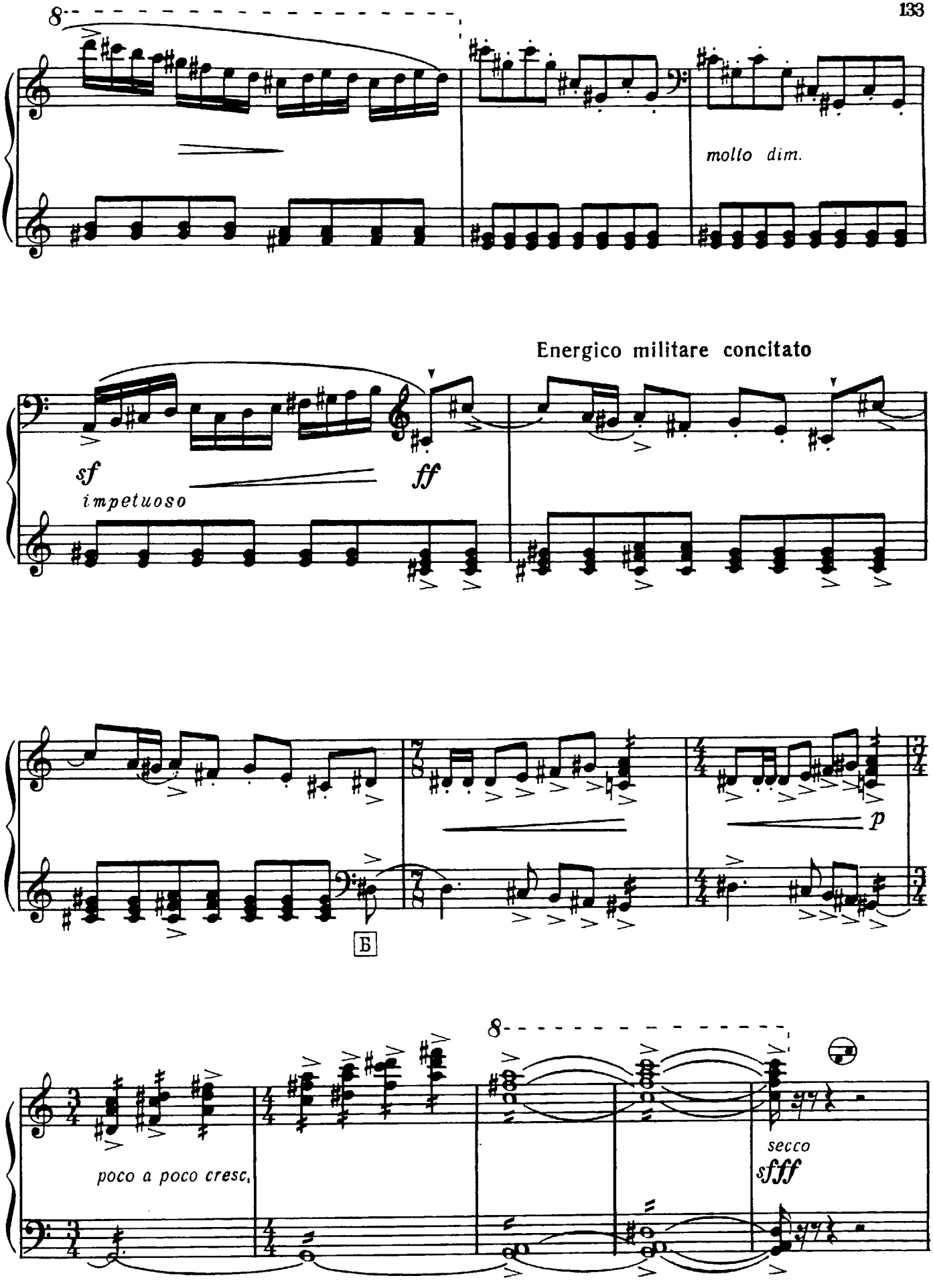
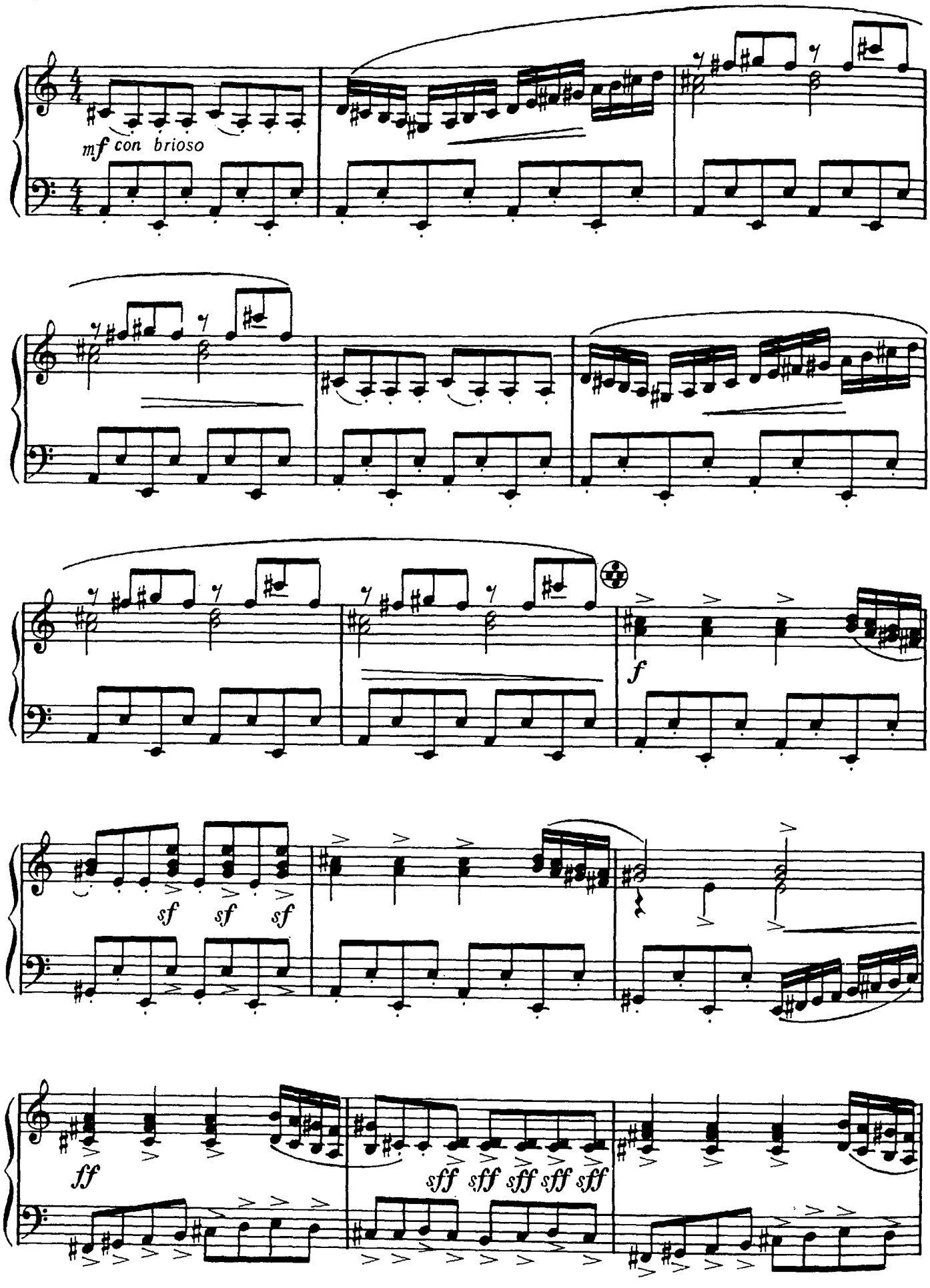
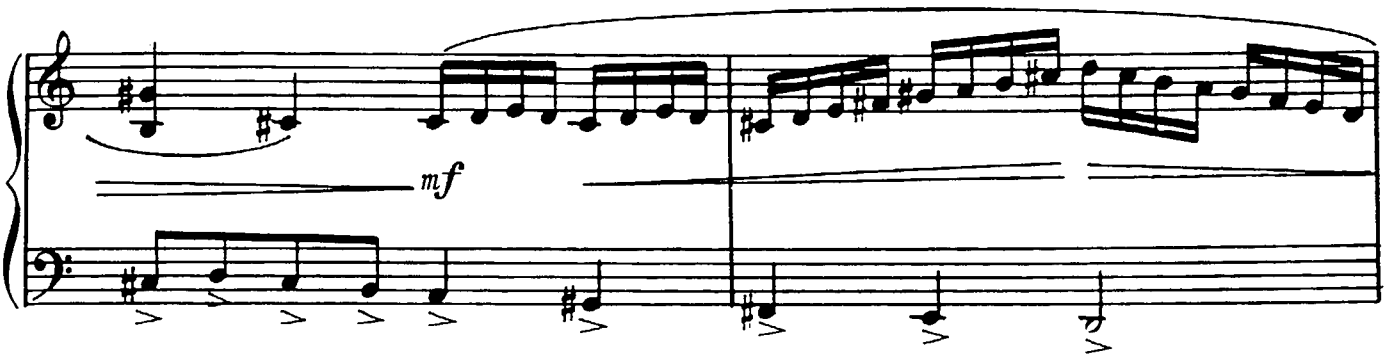

p

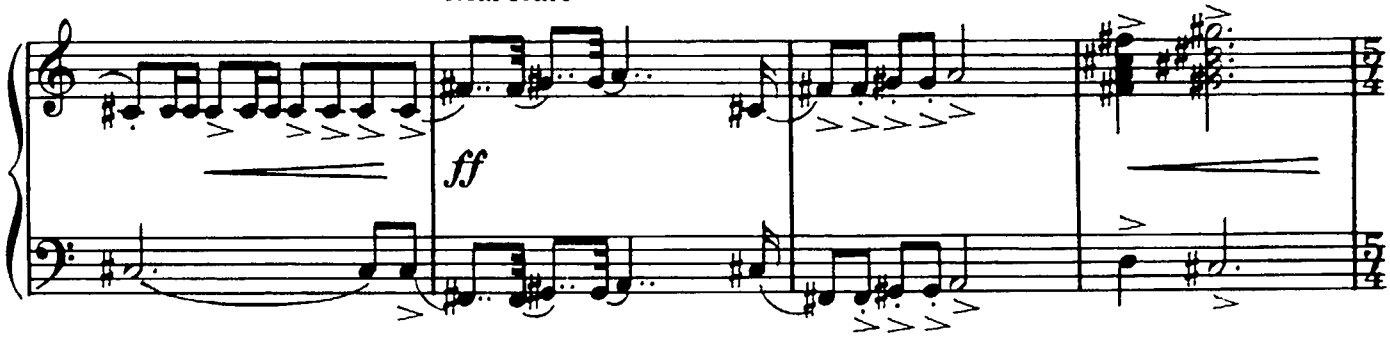

poco a poco dim.
ppaccarezzevole
loco
p
sf sf
secco rustico
sf
sf sf
sf sf
sf
sf sf
sf sf
sf
8
sf sf
sp

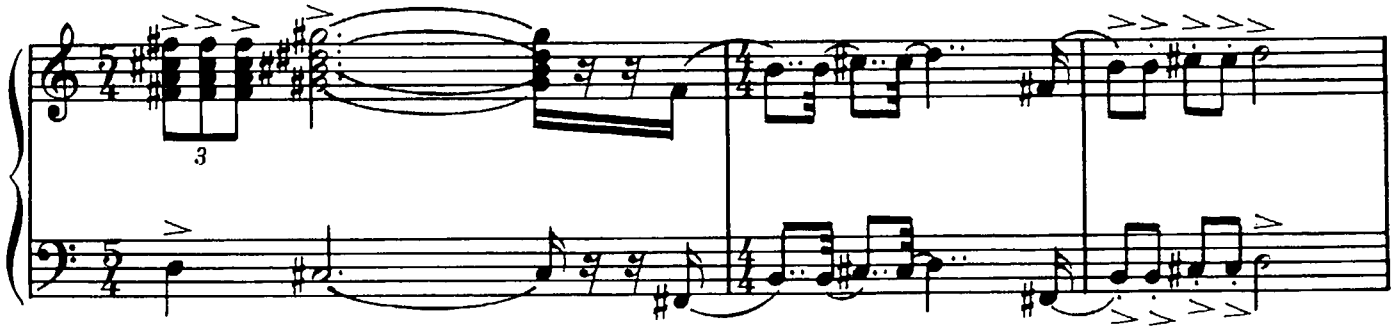

8
molto dim.
Energico militare concitato
sf
impetuoso
ff
p
Б
8
poco a poco cresc.
secco
sfff


mf con brioso
f
sf sf sf
ff
sff sff sff sff sff

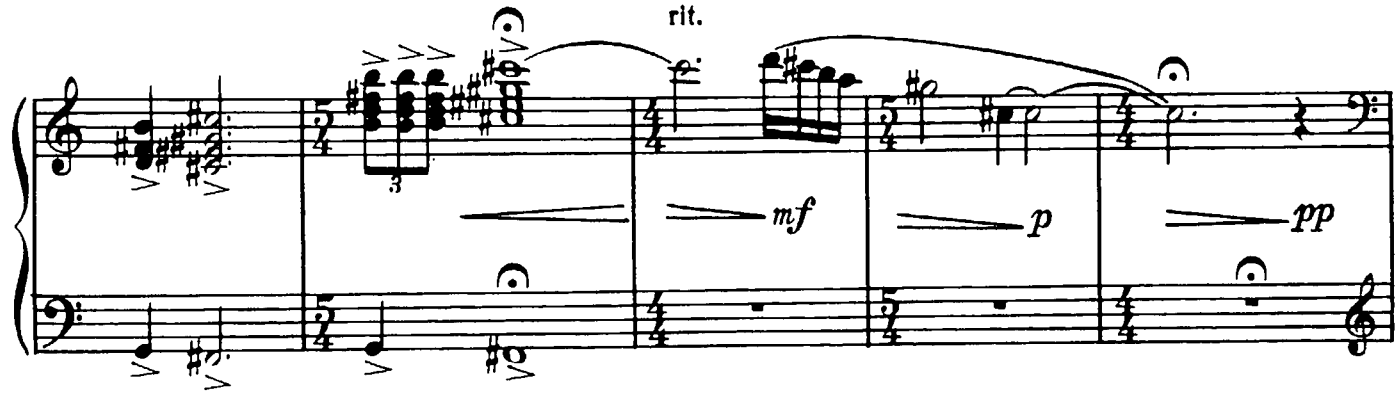


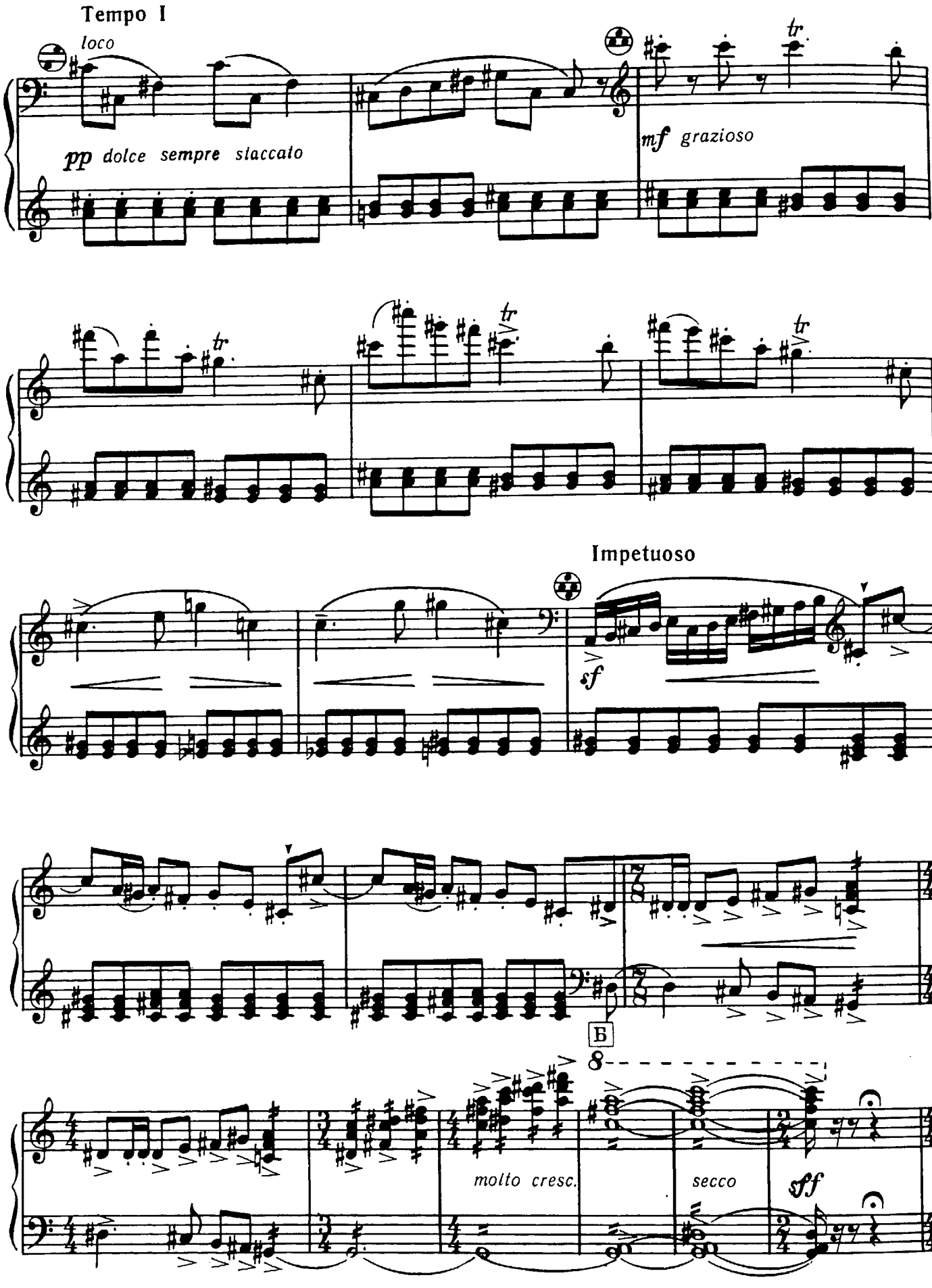
Marciale

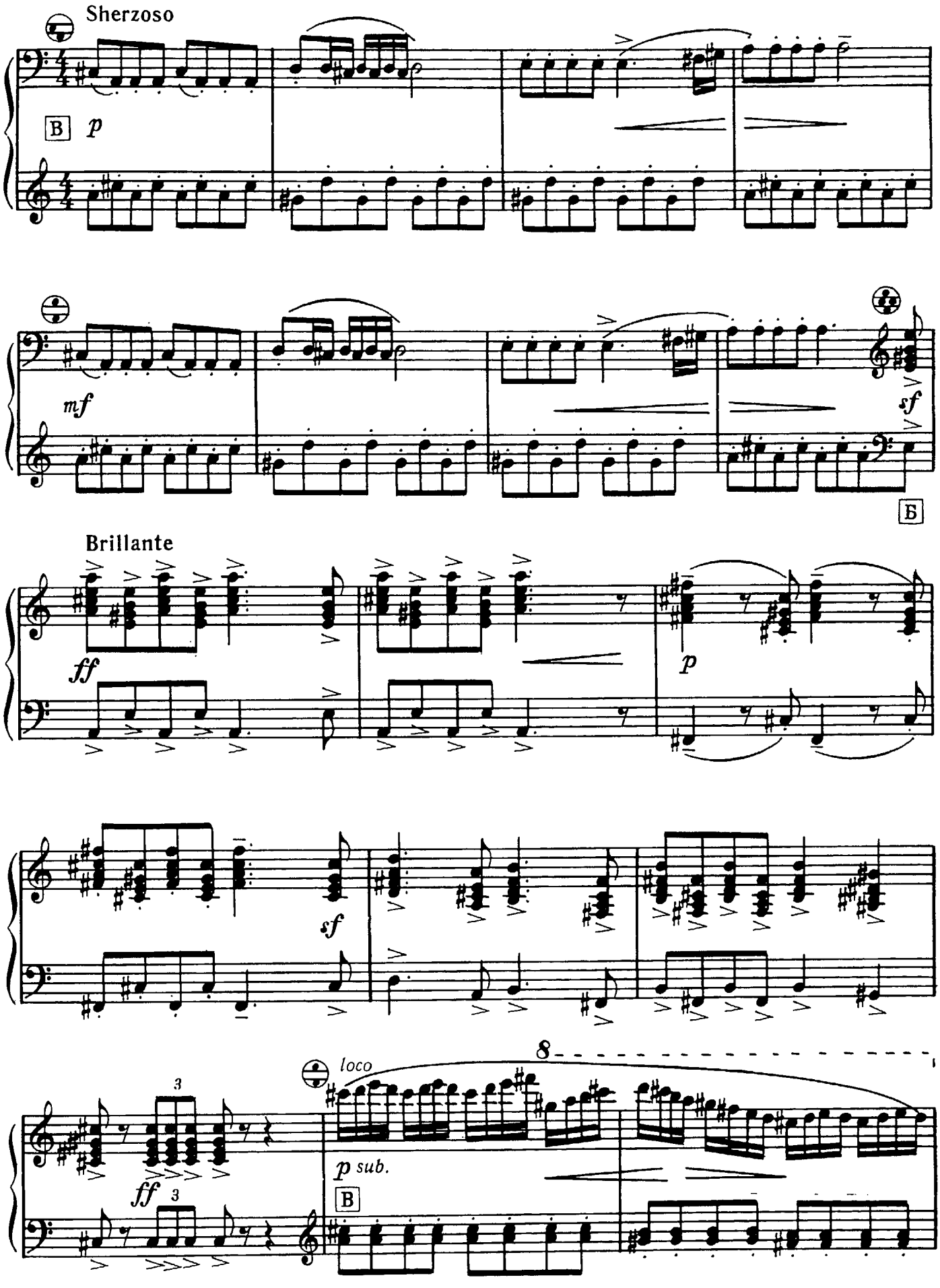


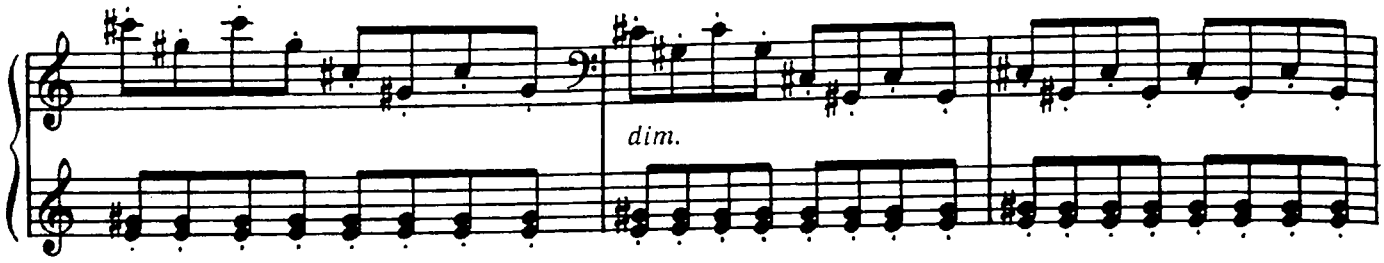


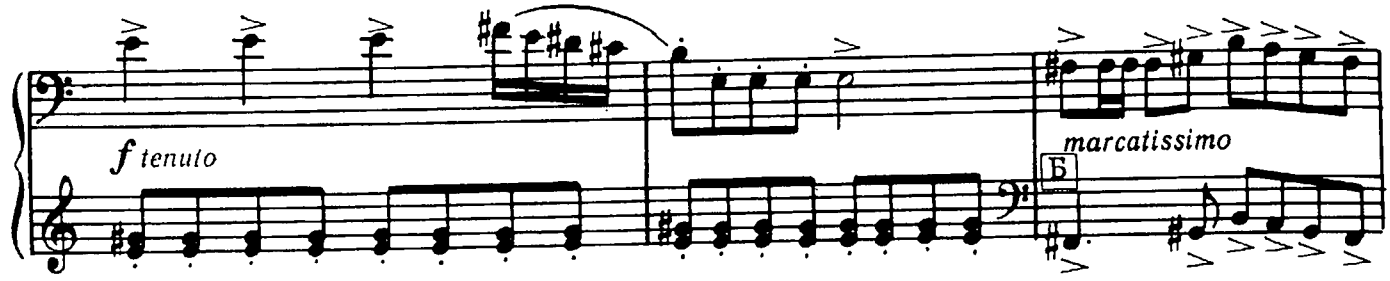
rit.

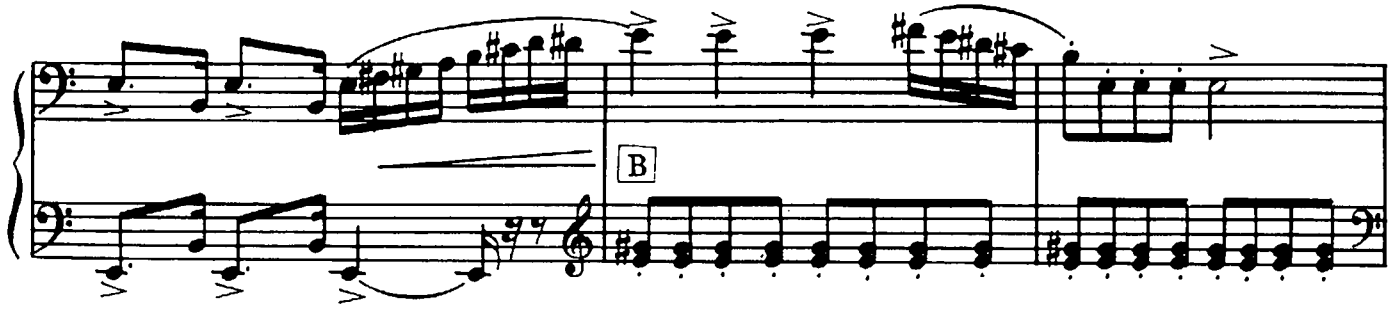


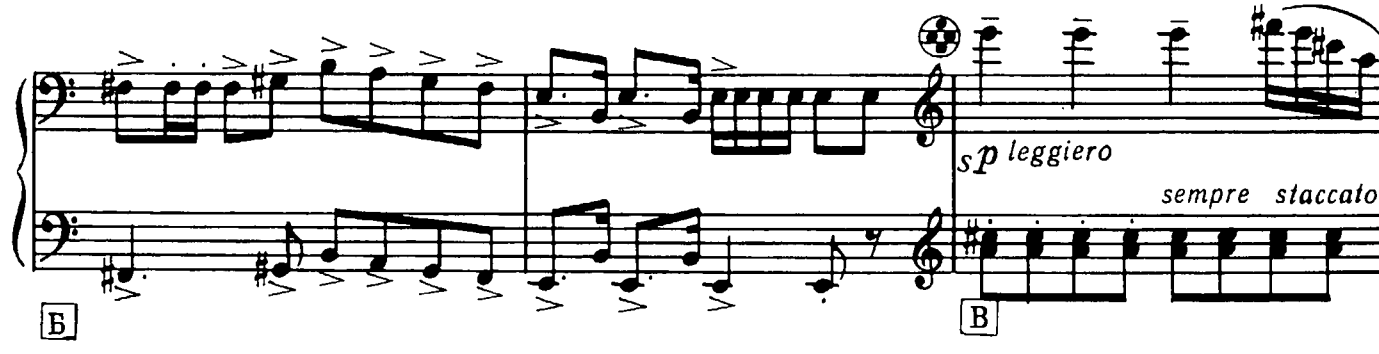

Tempo I
loco
pp dolce sempre staccato
mf grazioso
tr
Impetuoso
sf
Б
molto cresc.
secco
sff

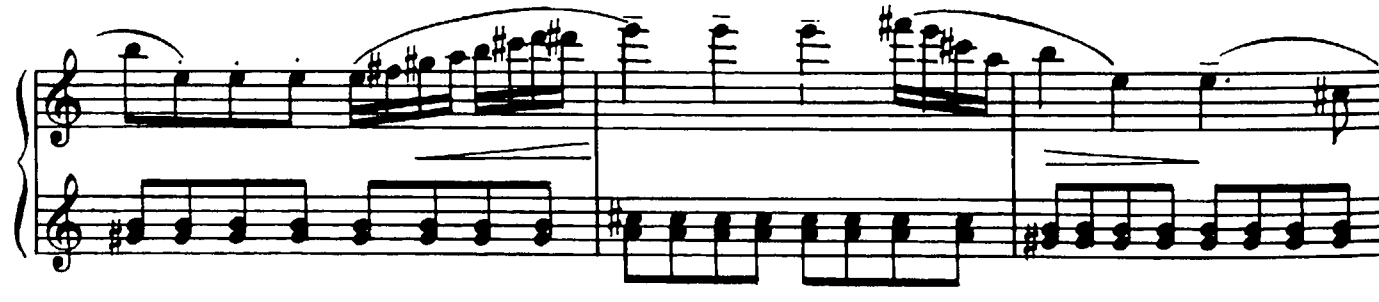

Sherzoso
B
p
mf
sf
Б
Brillante
ff
p
sf
loco
8
3
ff
3
p sub.
B

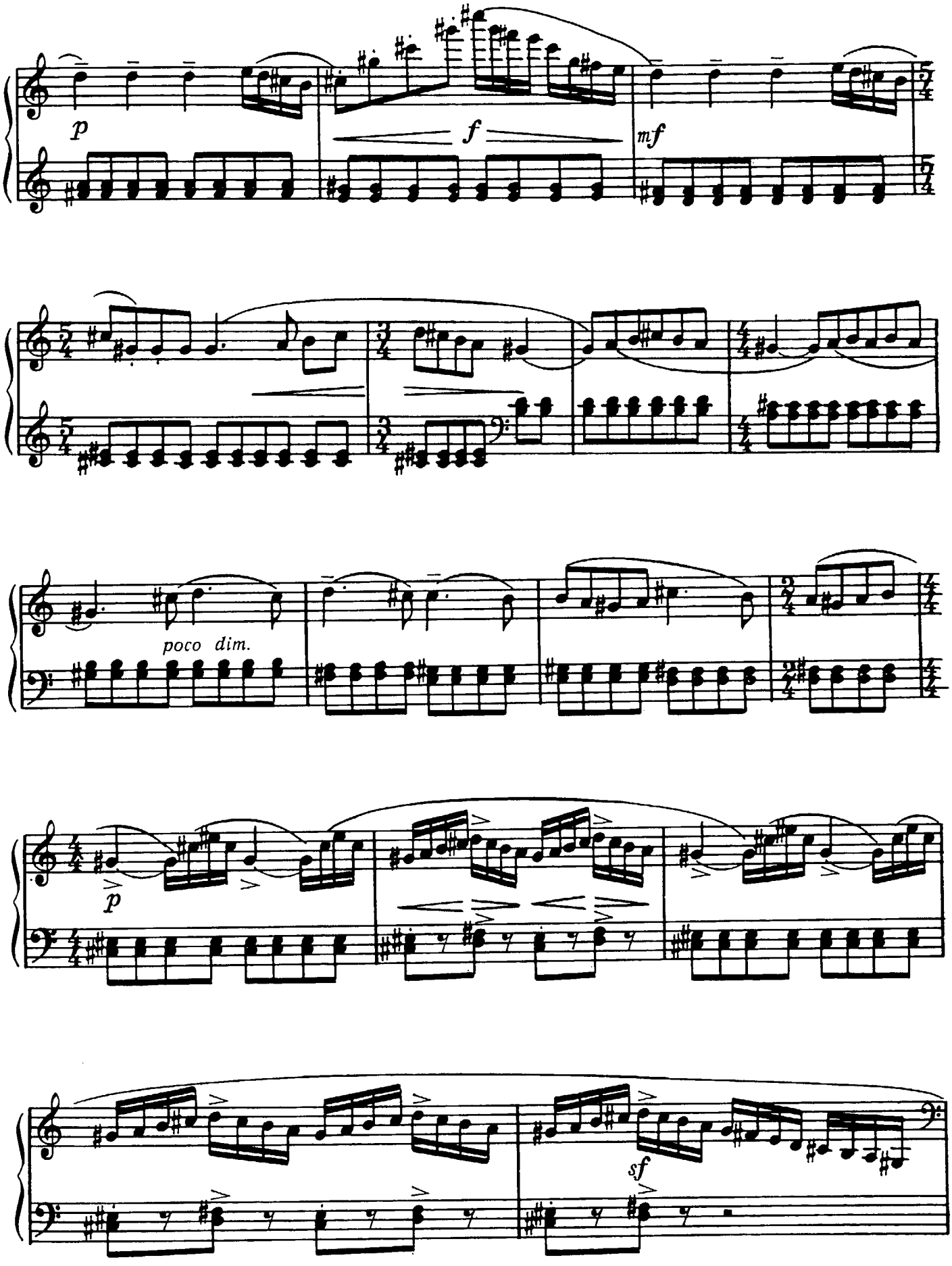

dim.

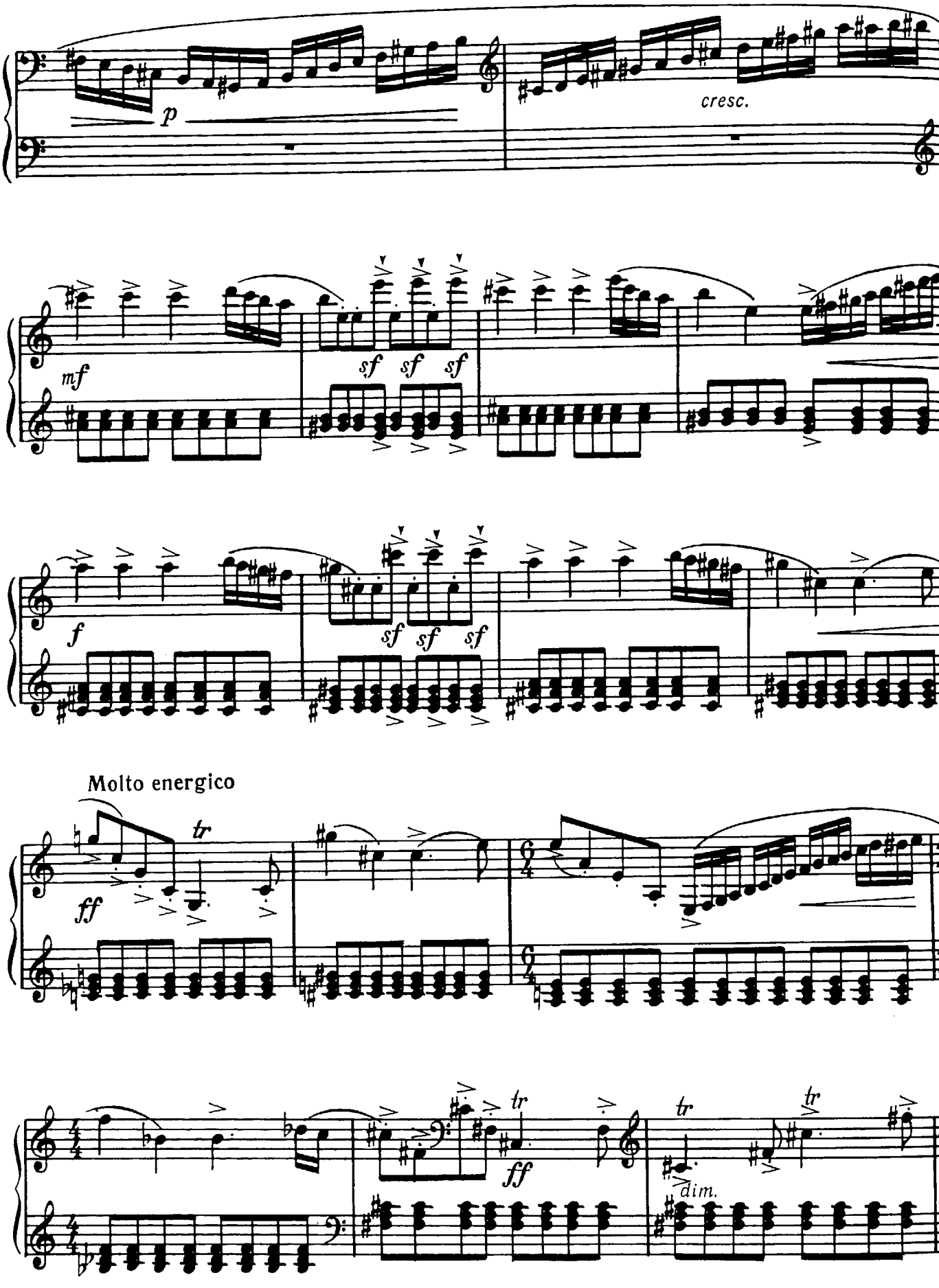

f tenuto
marcatissimo
Б

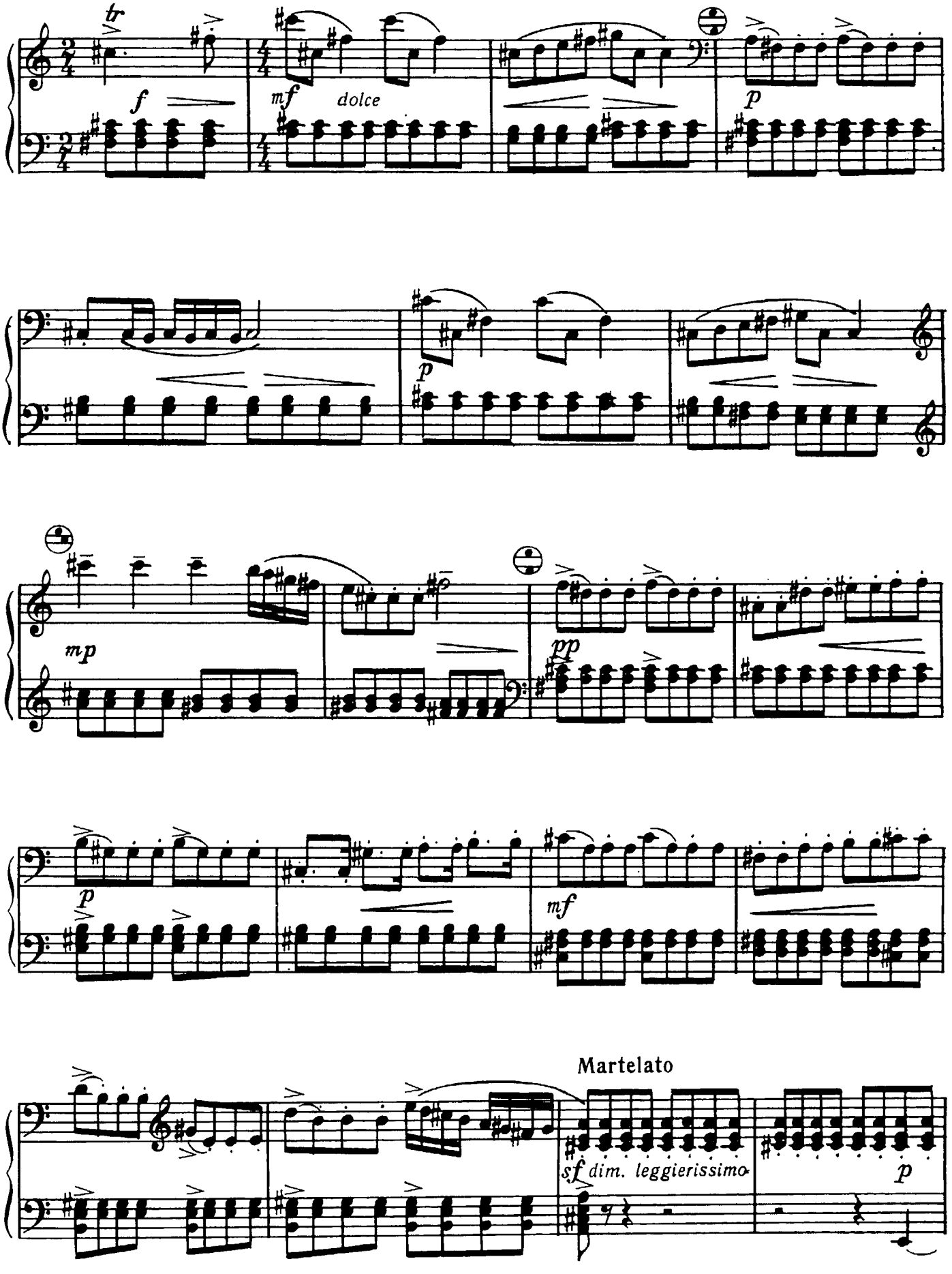

В

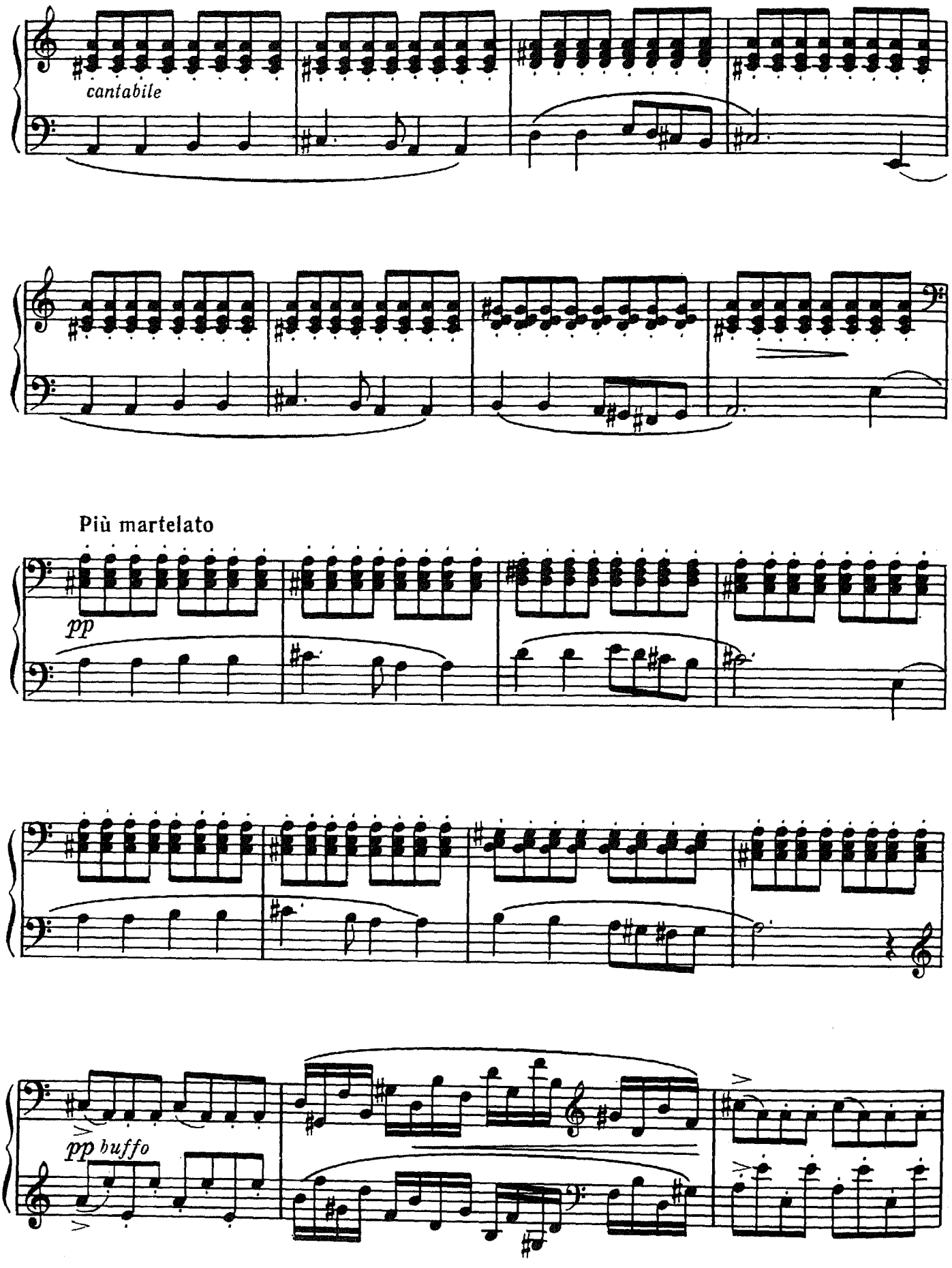

sp leggiero
sempre staccato
Б
В

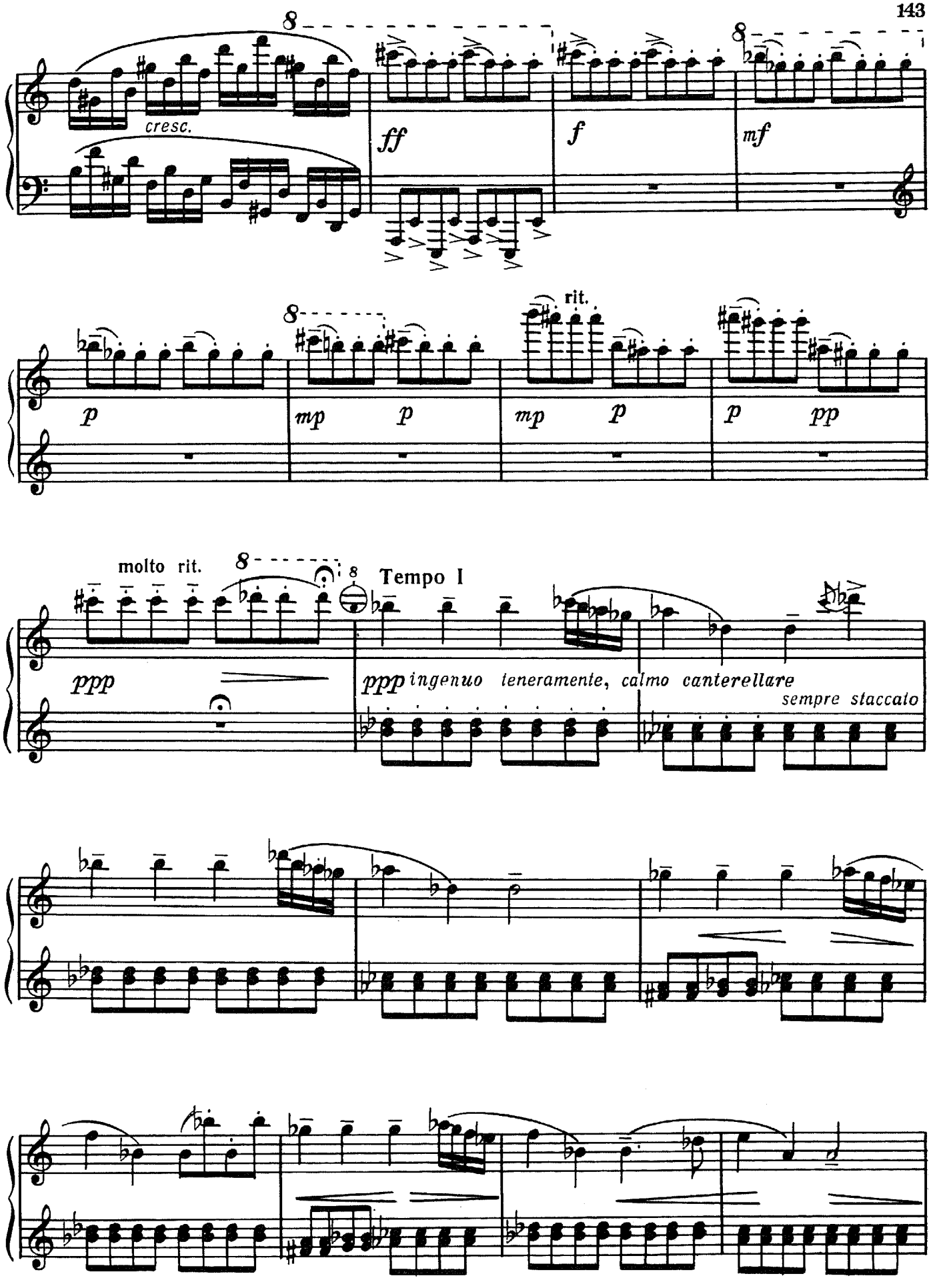


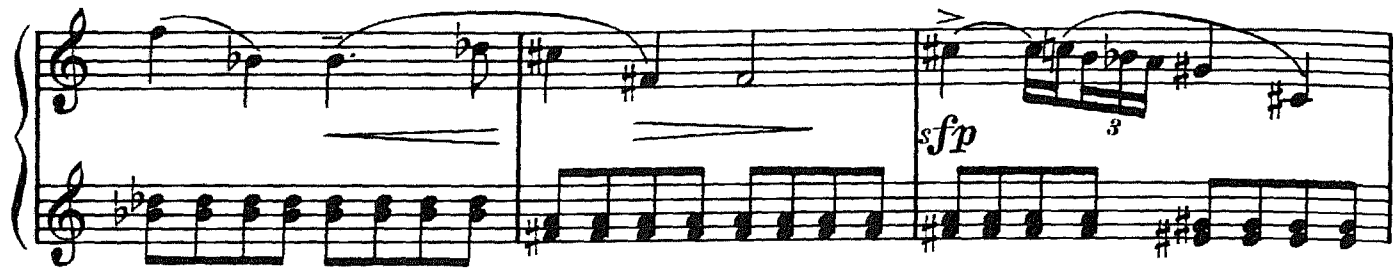

p
f
mf
poco dim.
p
sf

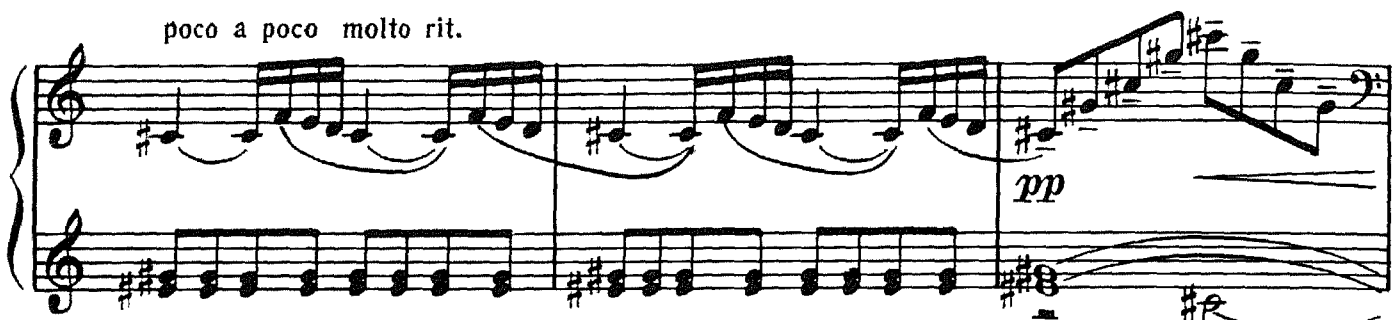

p
cresc.
mf
sf sf sf
f
sf sf sf
Molto energico
tr
ff
tr
ff
tr
tr
dim.

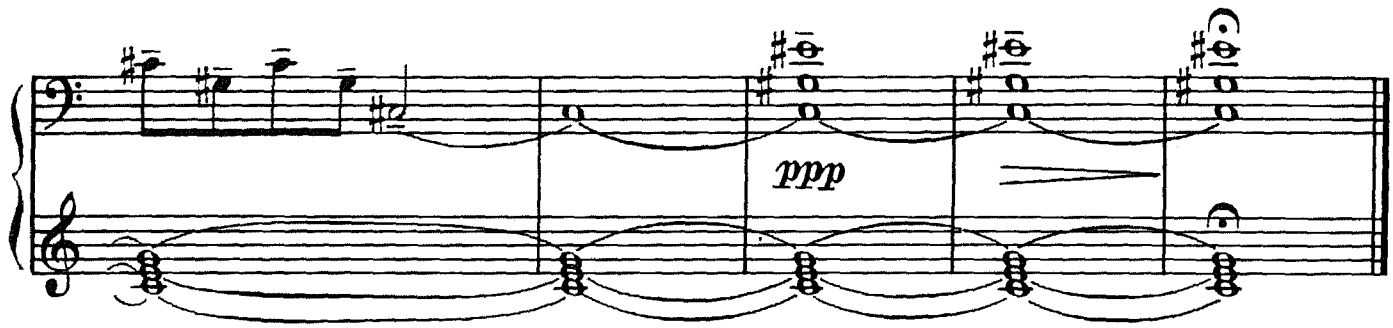

tr
f
mf
dolce
p
p
mp
pp
p
mf
Martelato
sf dim. leggierissimo
p


cantabile
Più martelato
pp
pp buffo


cresc.
ff
f
mf
p
mp
p
mp
p
rit.
p
pp
molto rit.
Tempo I
ppp
ppp ingenuo teneramente, calmo canterellare
sempre staccato

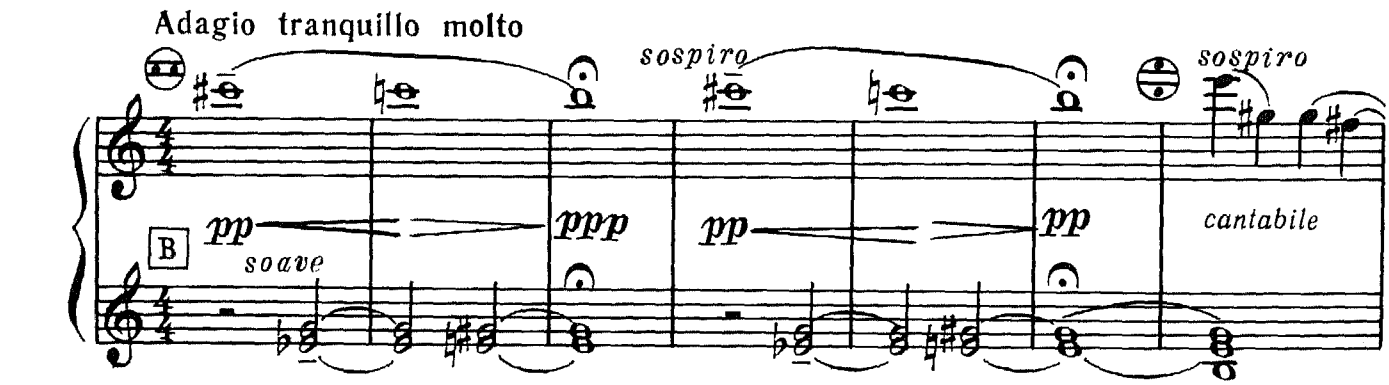


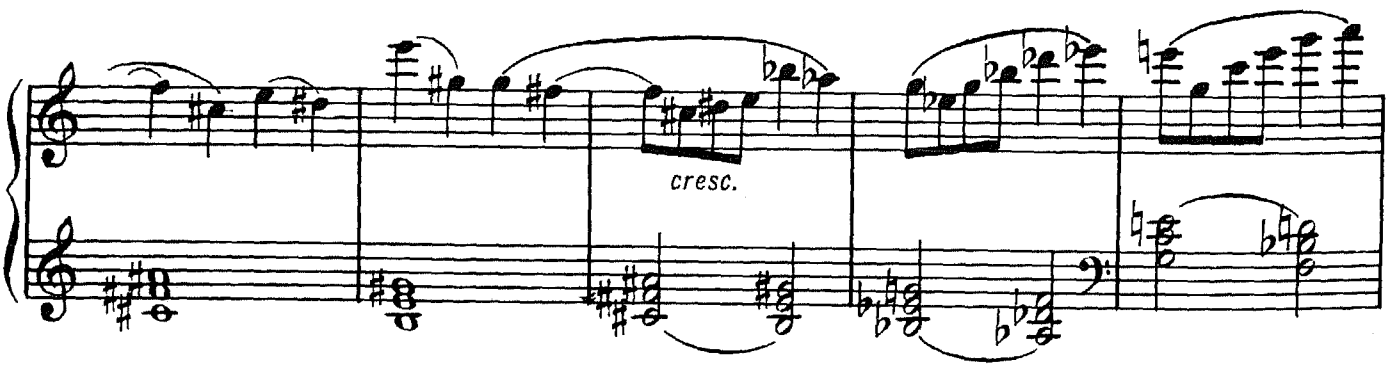


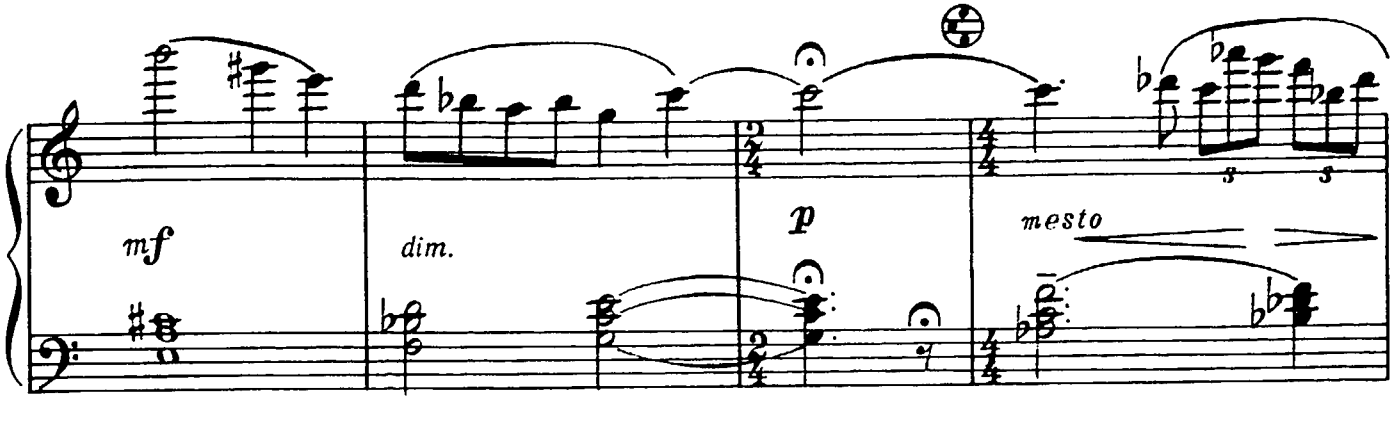


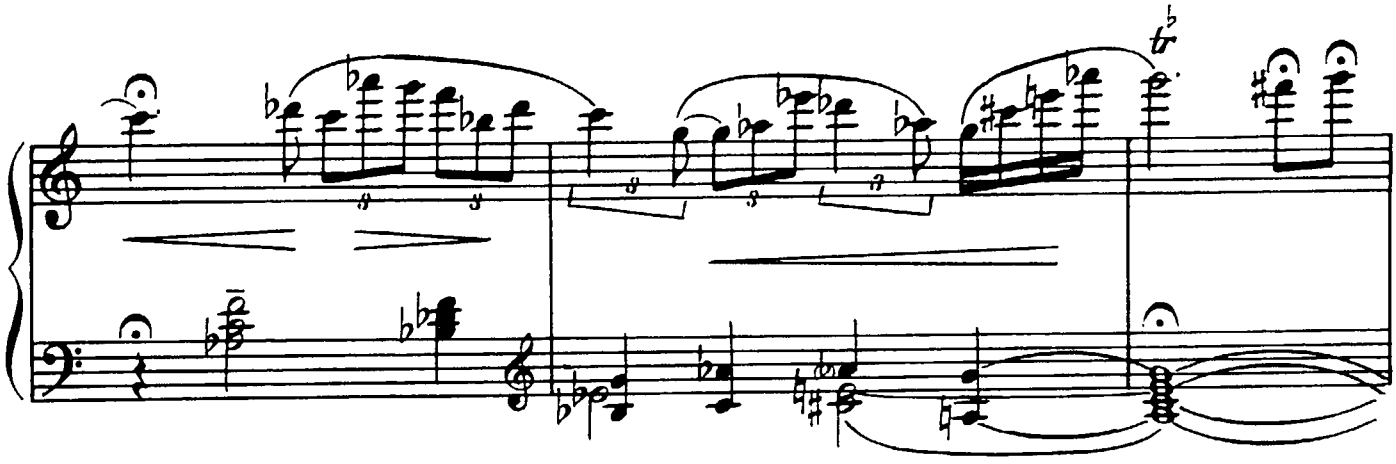
II

Adagio tranquillo molto






mf
dim.
p
mesto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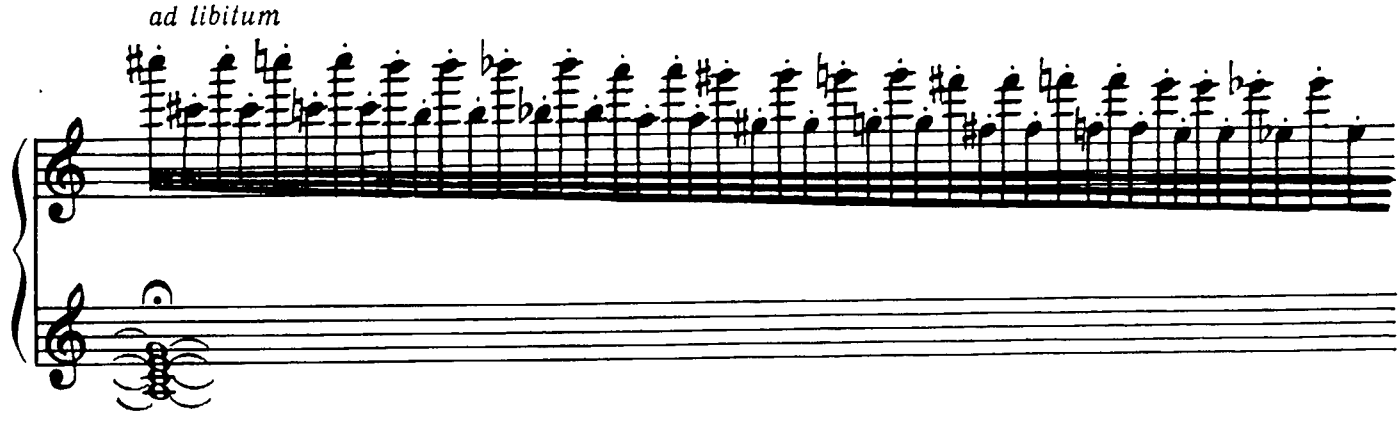
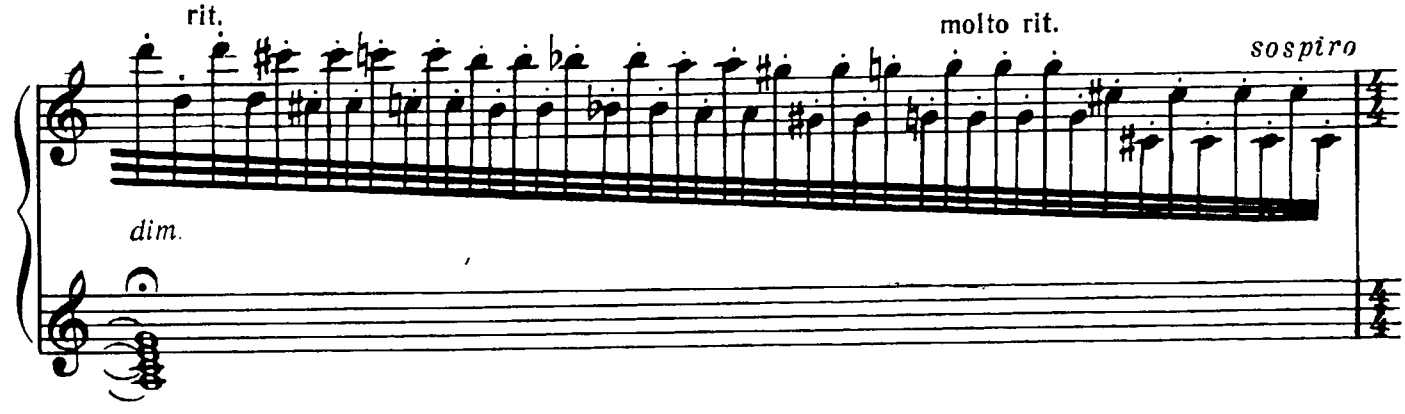
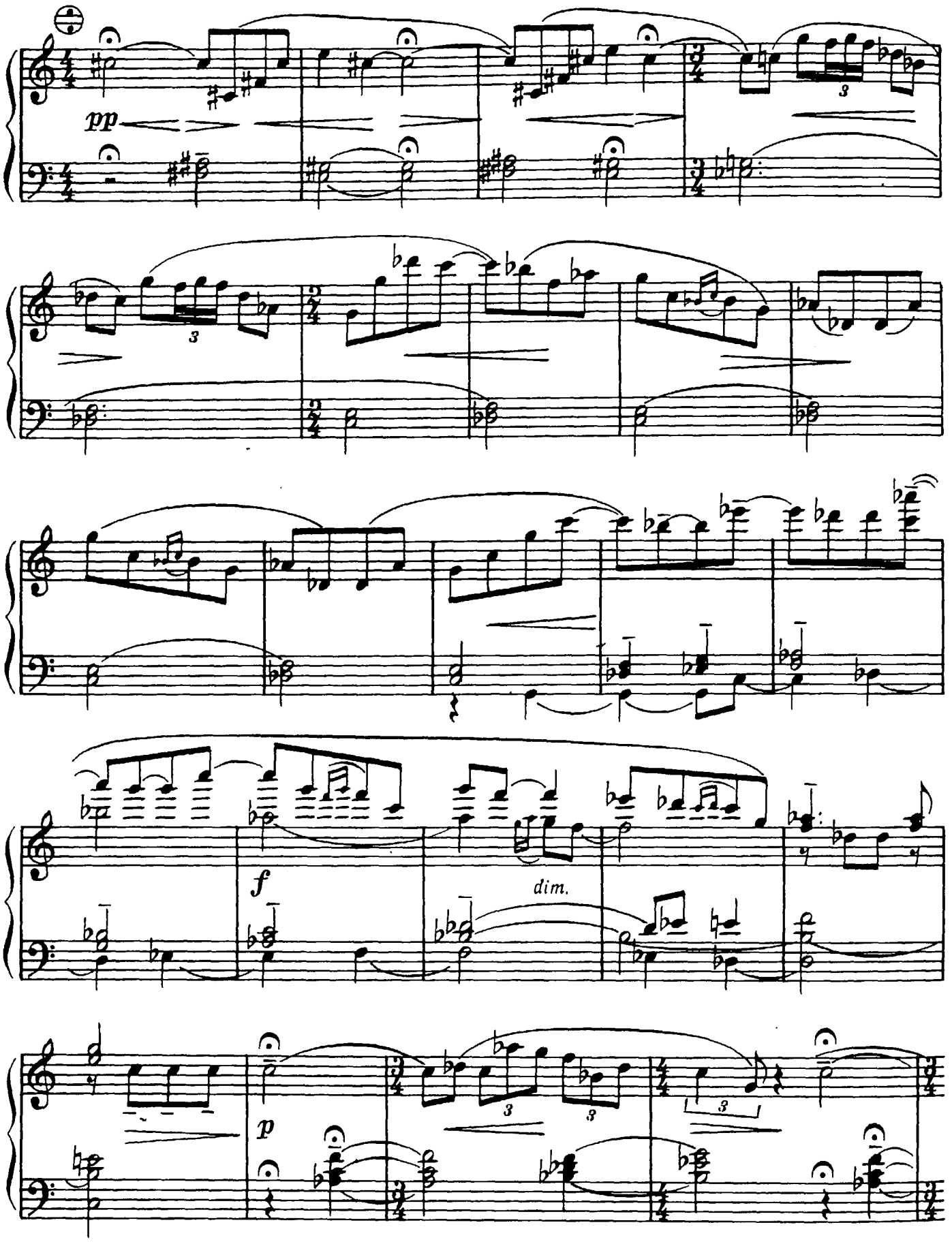
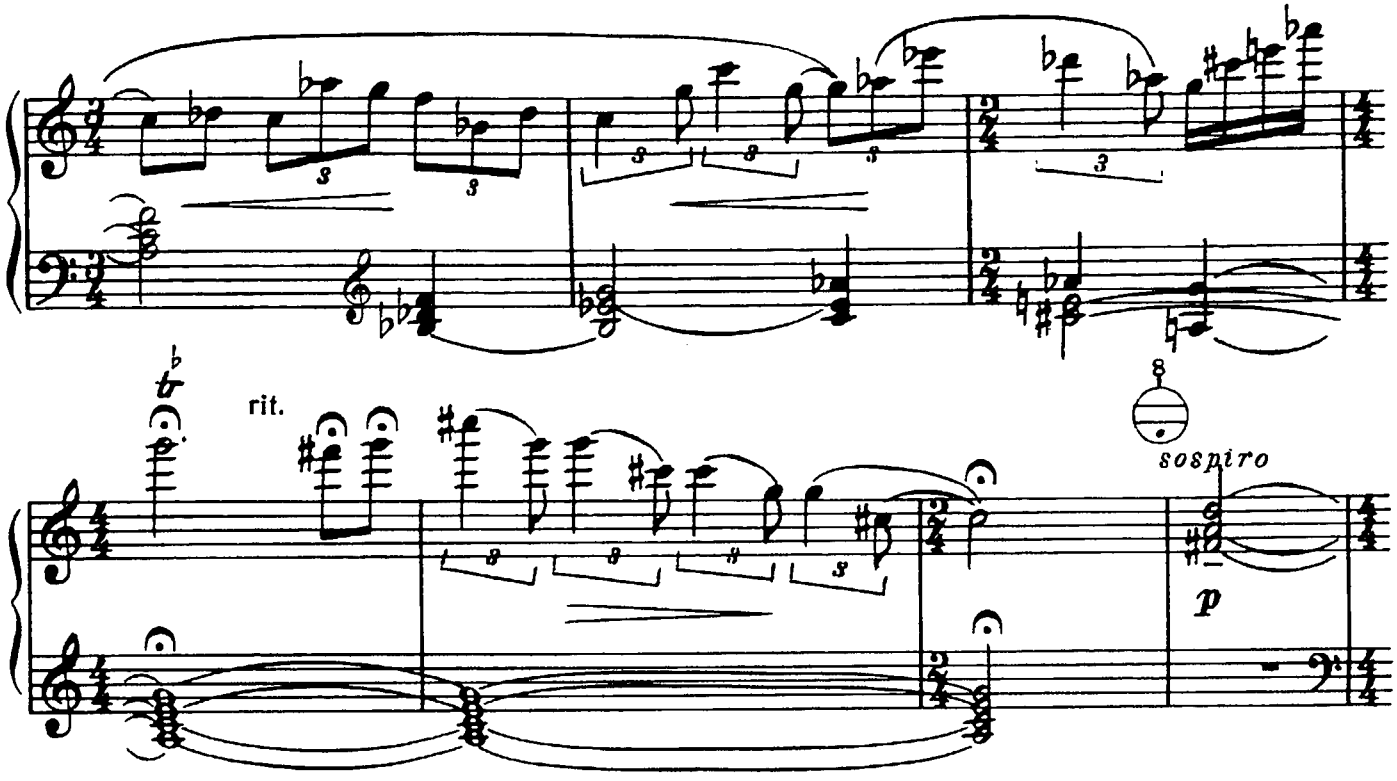
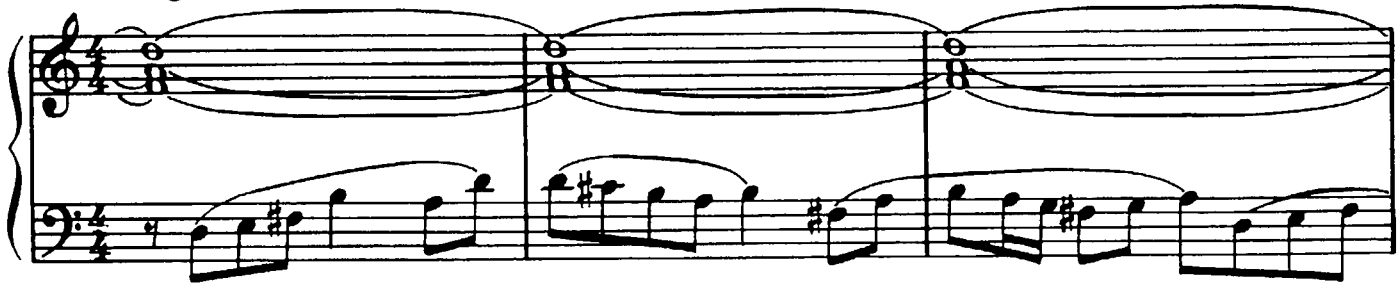

ad libitum

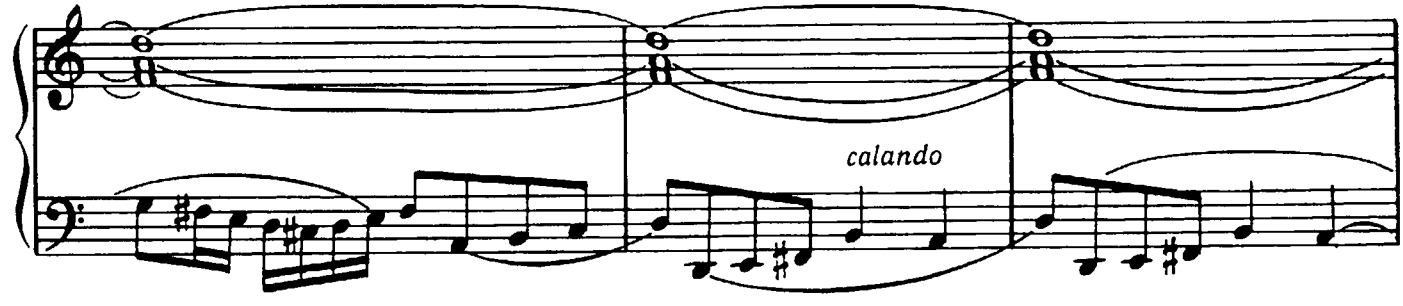

rit.
molto rit.
sospiro
dim.

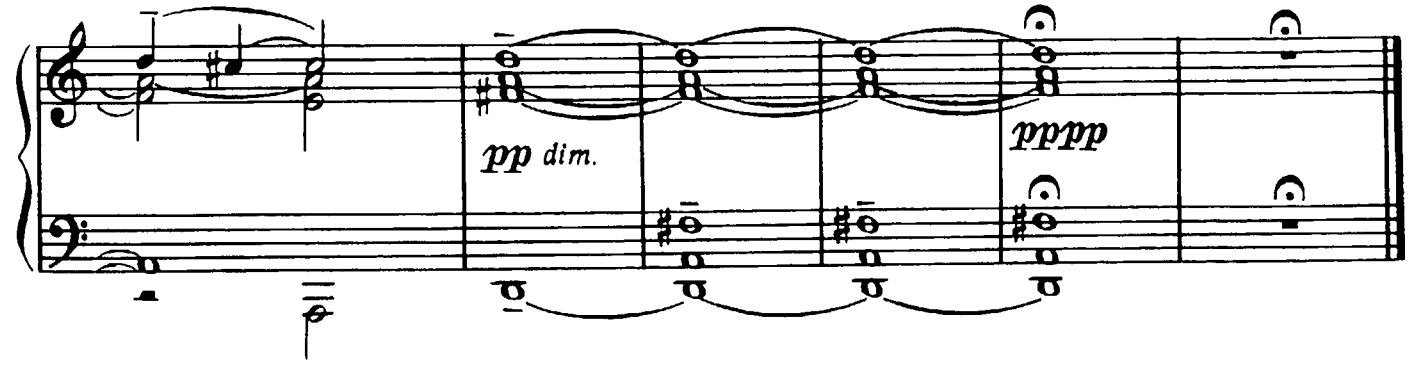

pp
3
3
f
dim.
p
3
3
3



Estinguere addolcendo

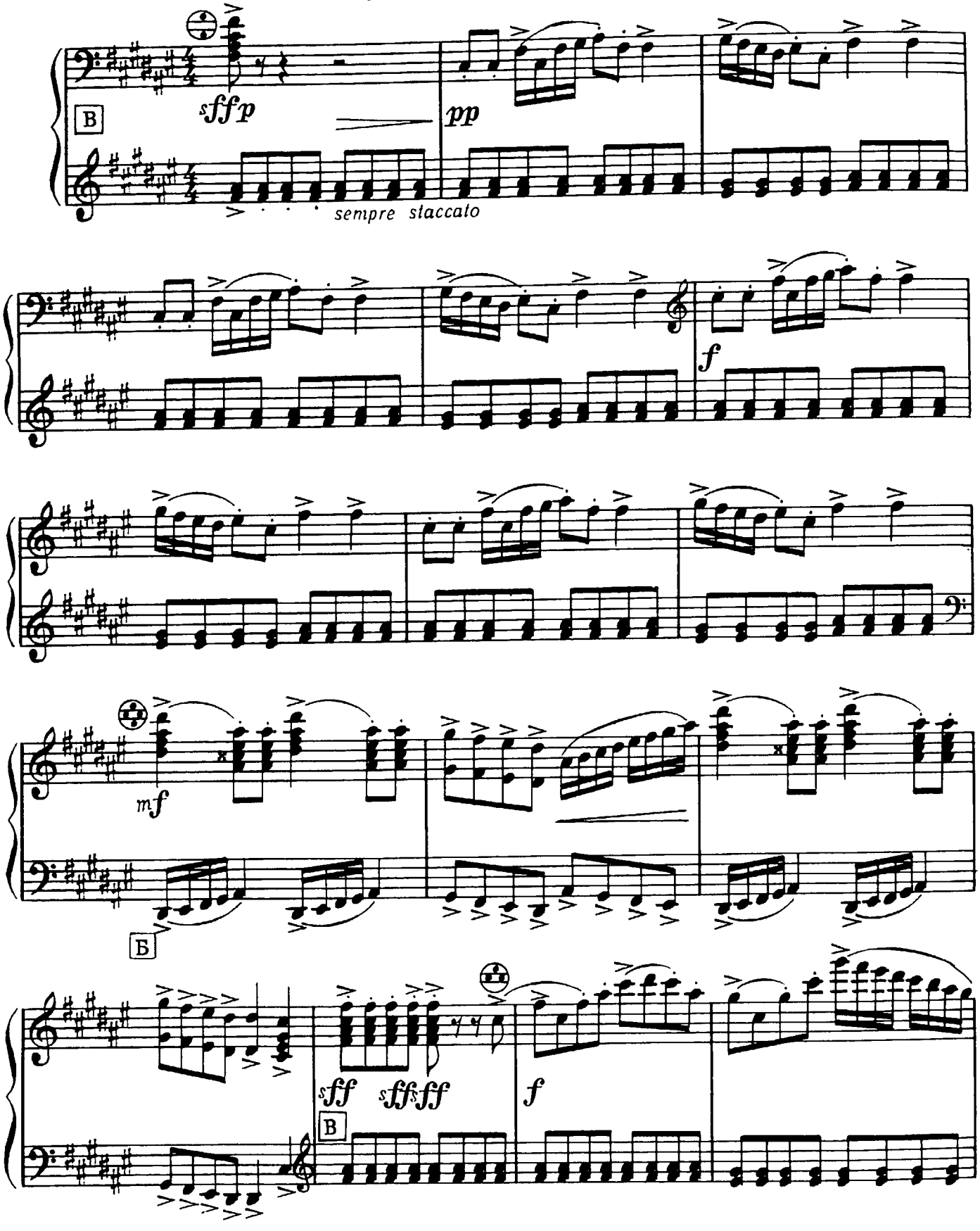


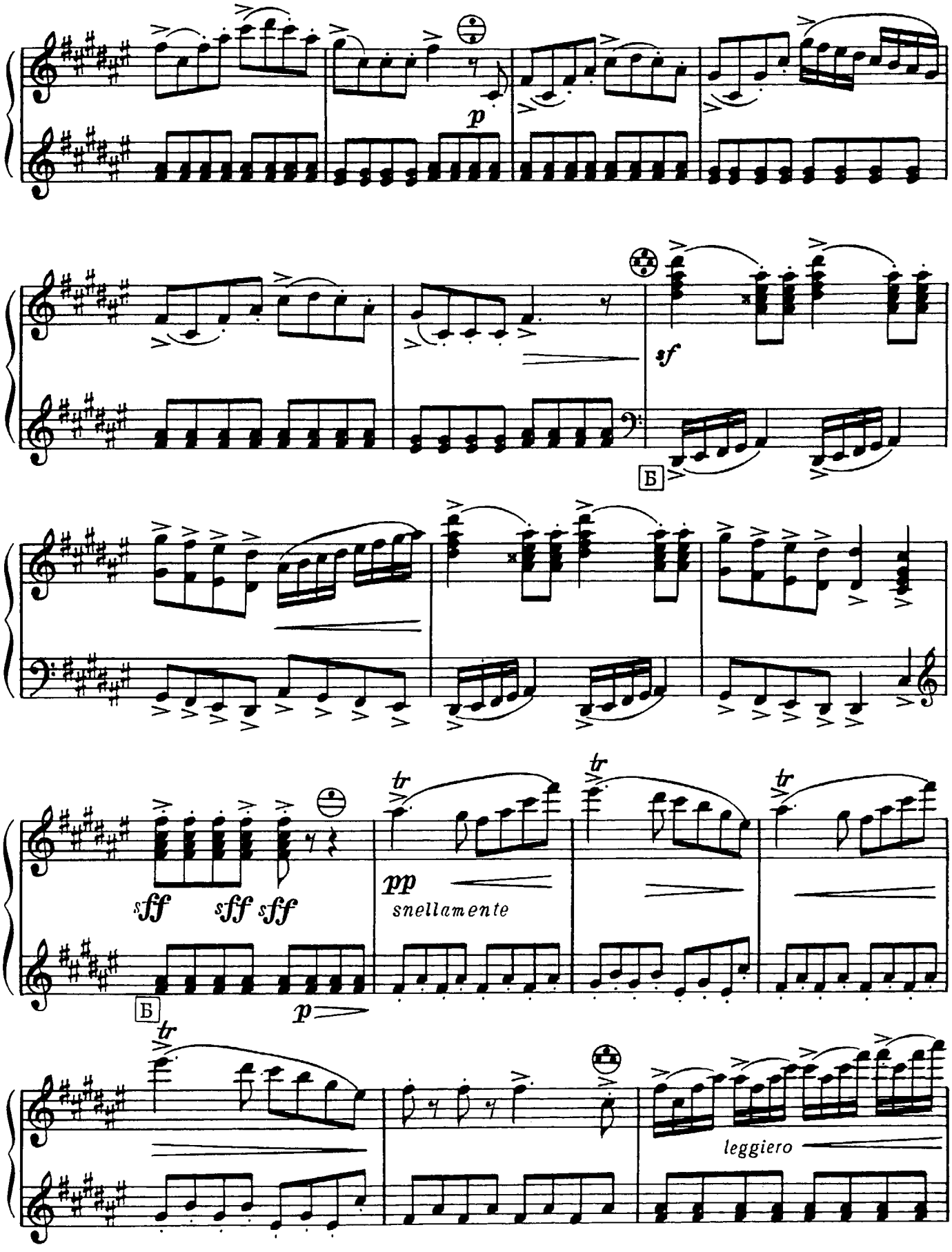


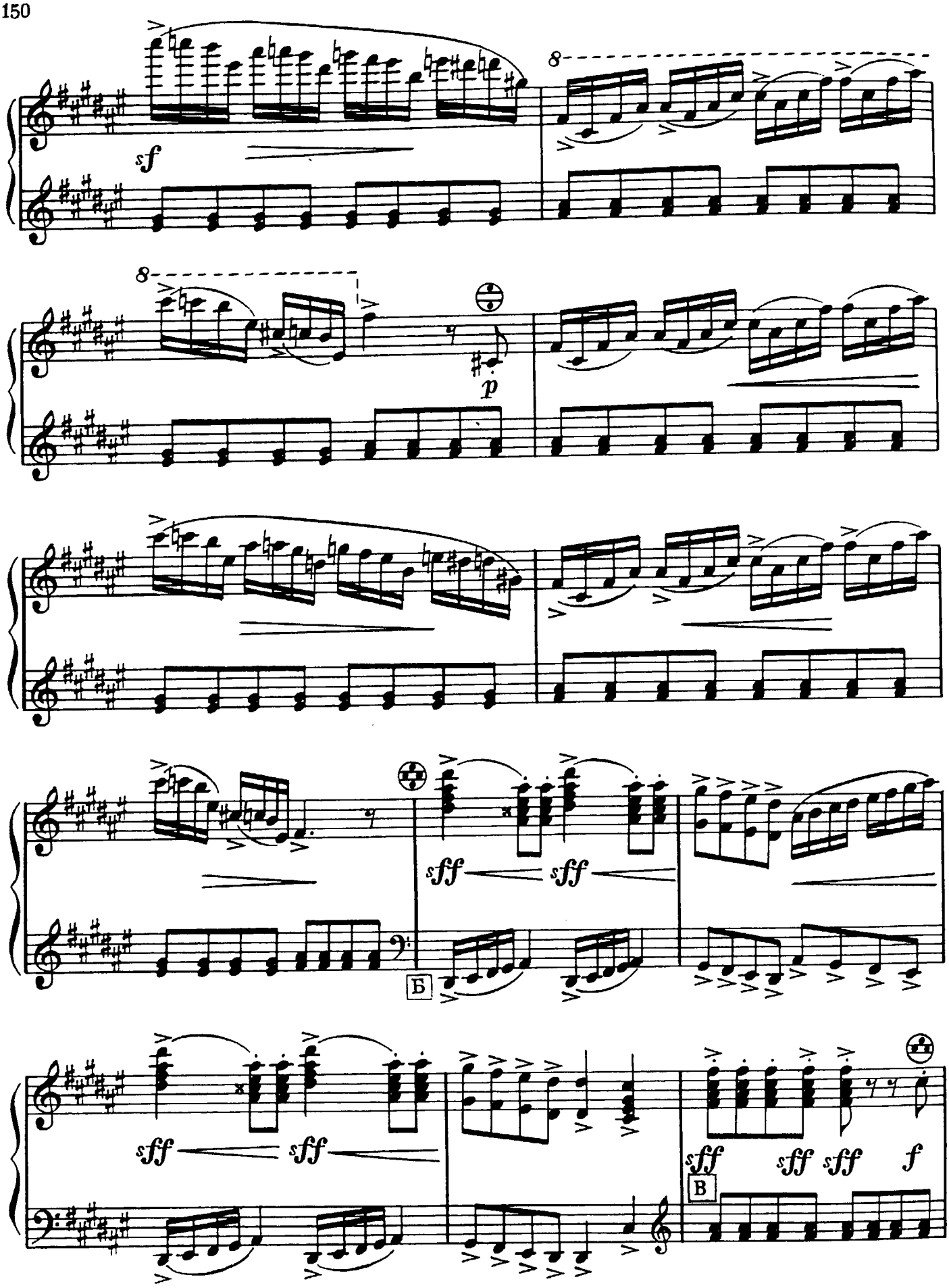


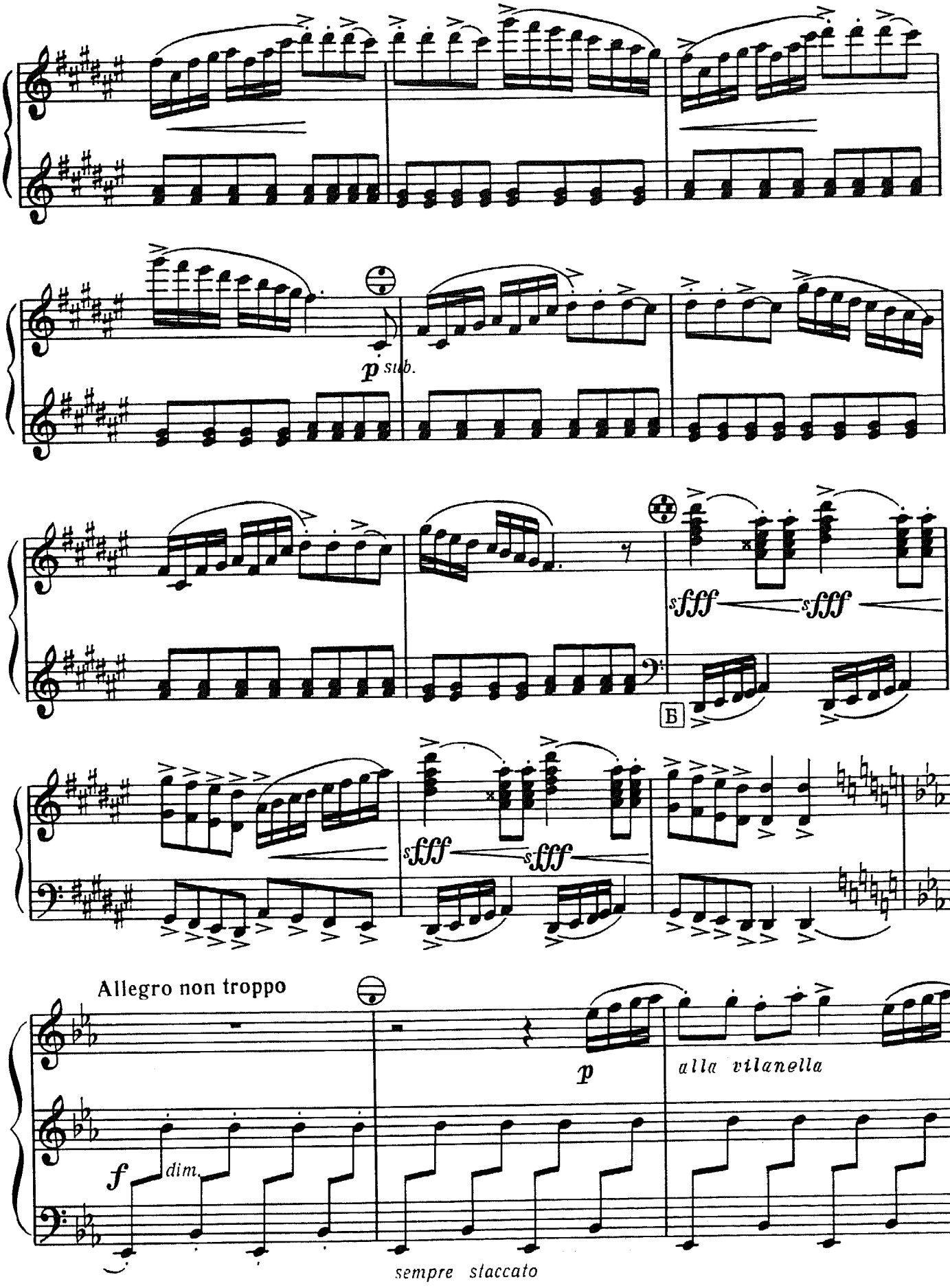
III

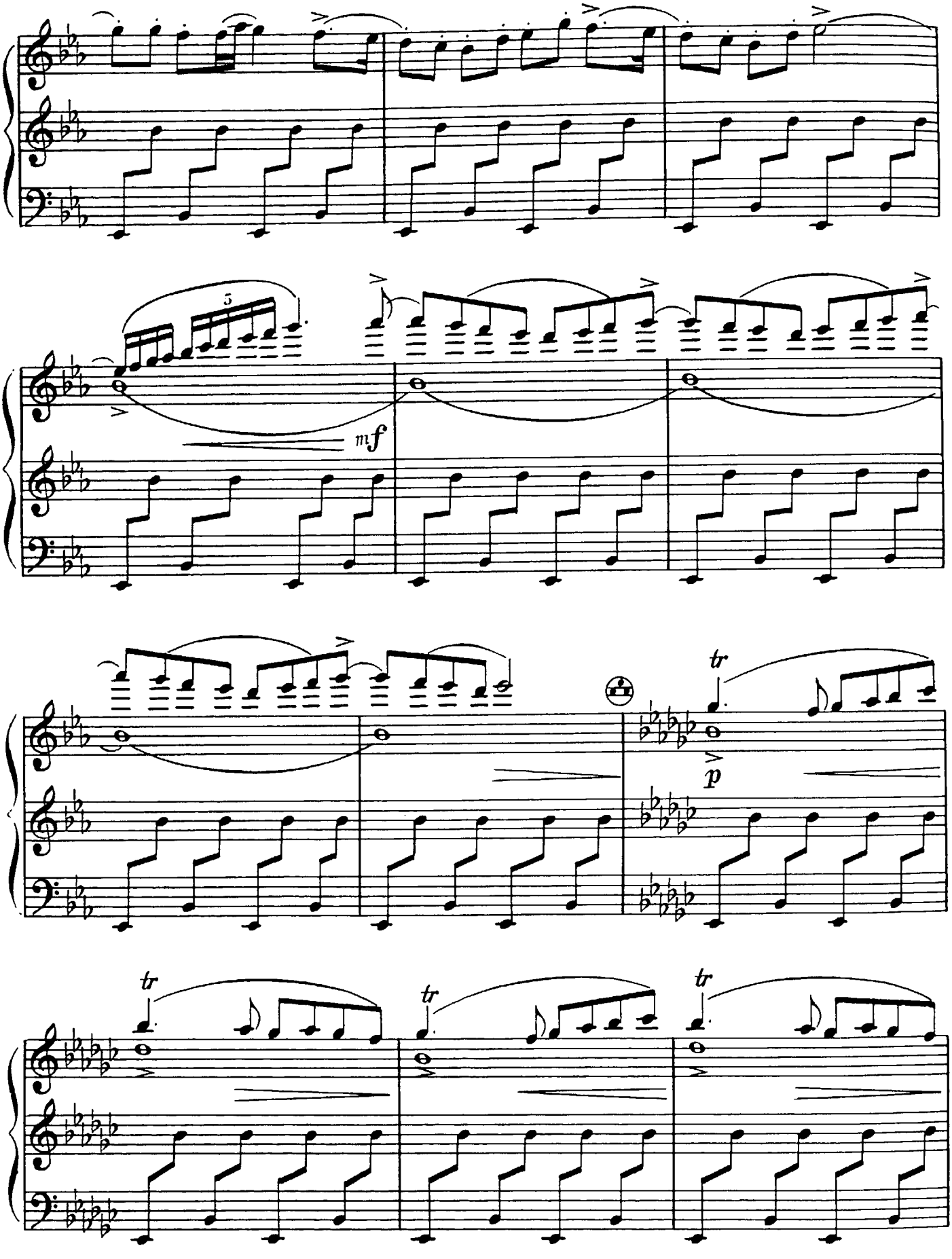
Vivacissimo con spirito

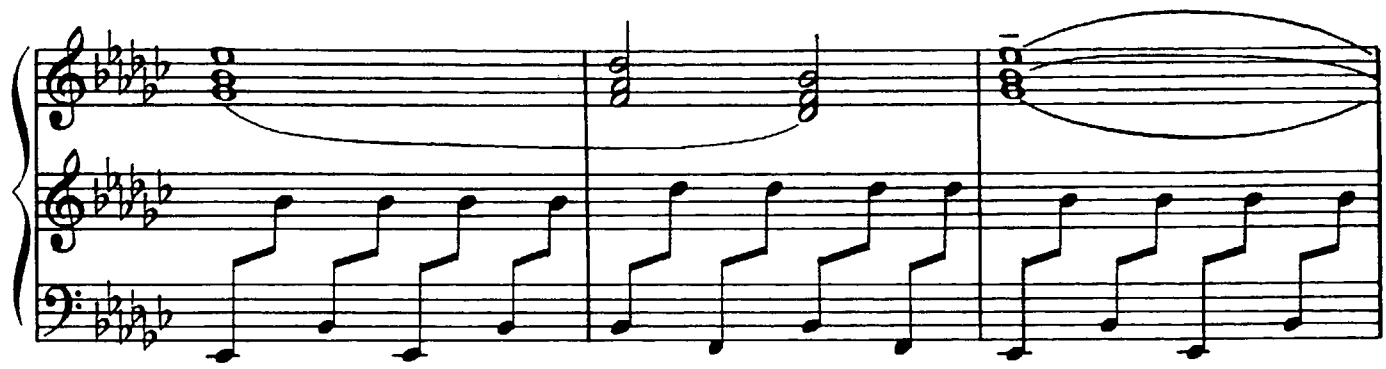


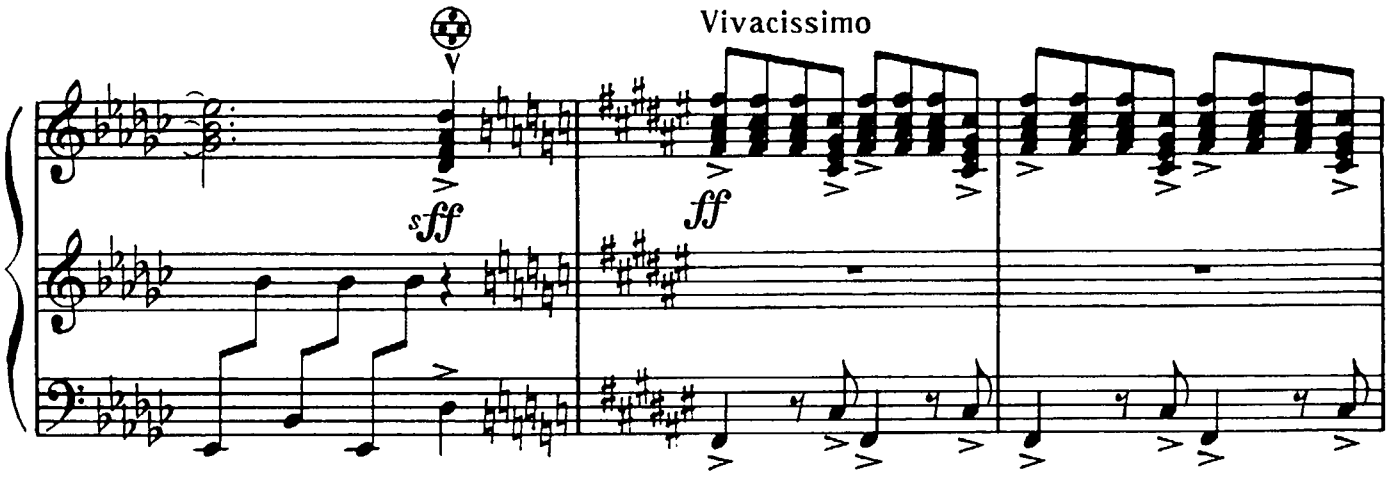

p
sf
Б
sff sff sff
pp
snellamente
tr
Б
p
leggiero

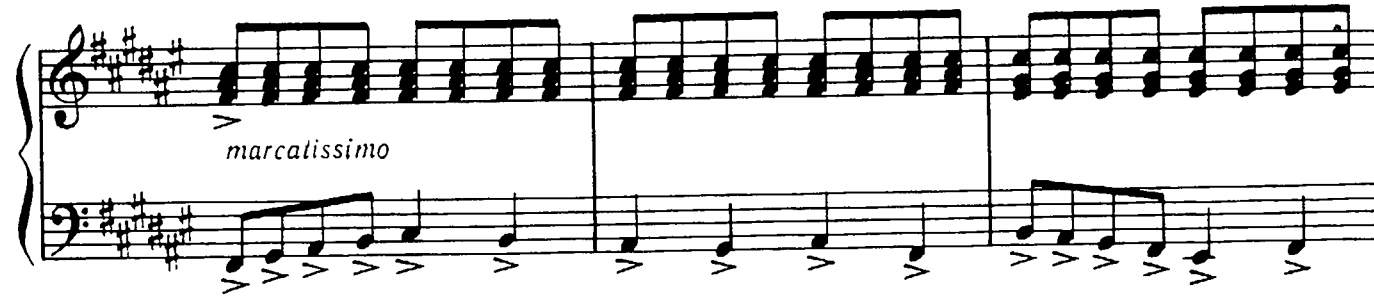

8
sf
8
p
sff
sff
Б
sff
sff
sff
sff
sff
f
В


p sub.
sfff
sfff
Б
sfff
sfff
Allegro non troppo
f
dim.
p
alla vilanella
sempre staccato


5
mf
tr
p
tr
tr
tr




Vivacissimo
sff
ff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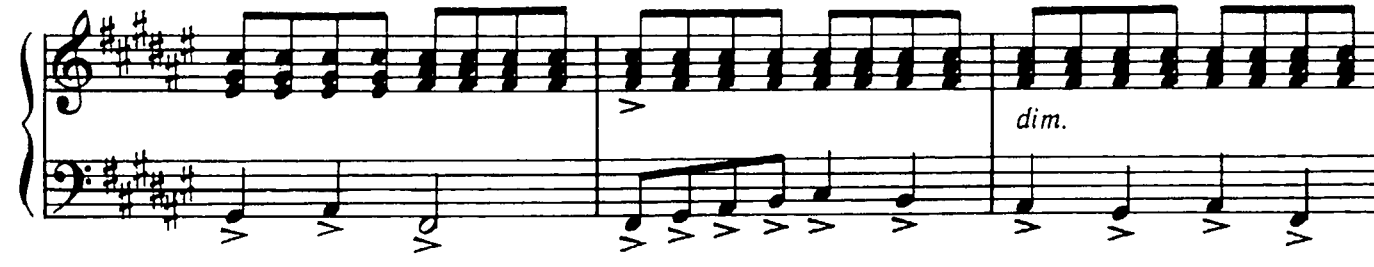
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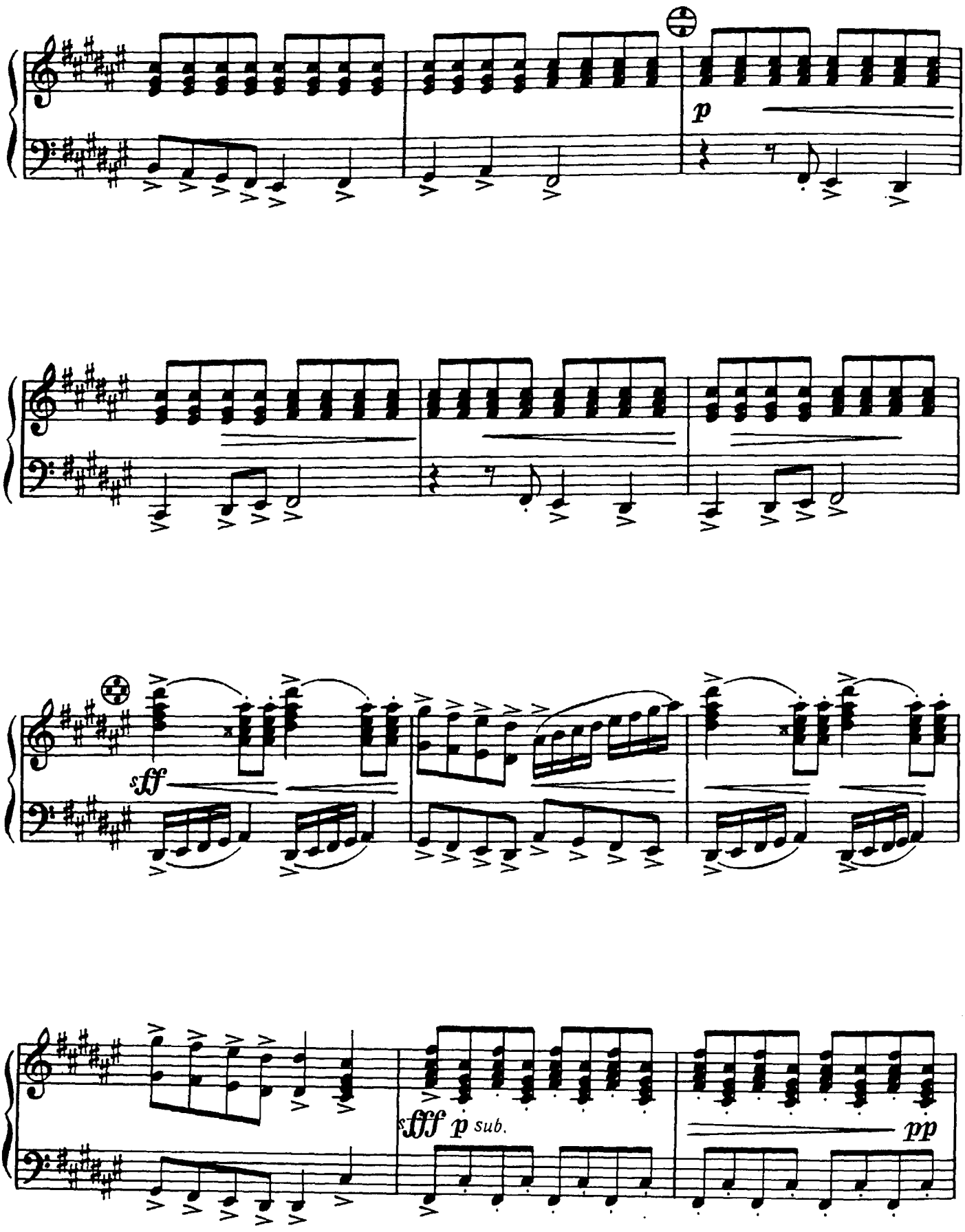
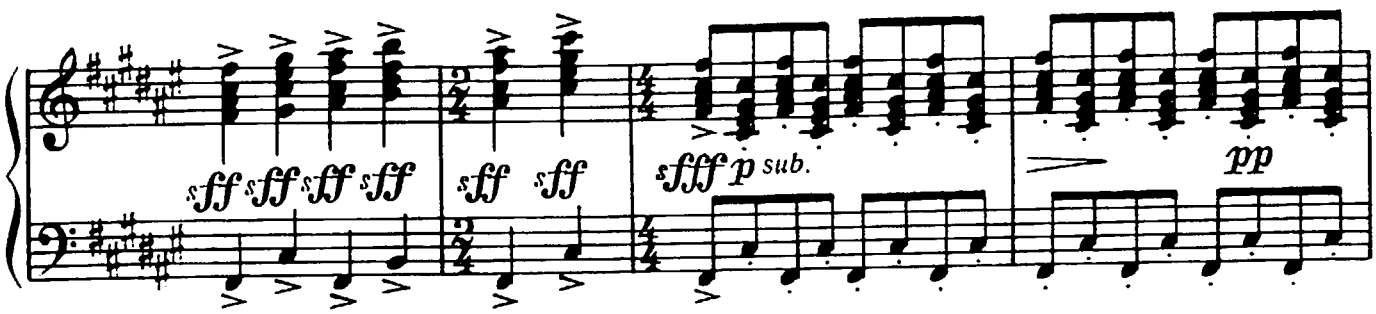

p
sff
sfff p sub.
pp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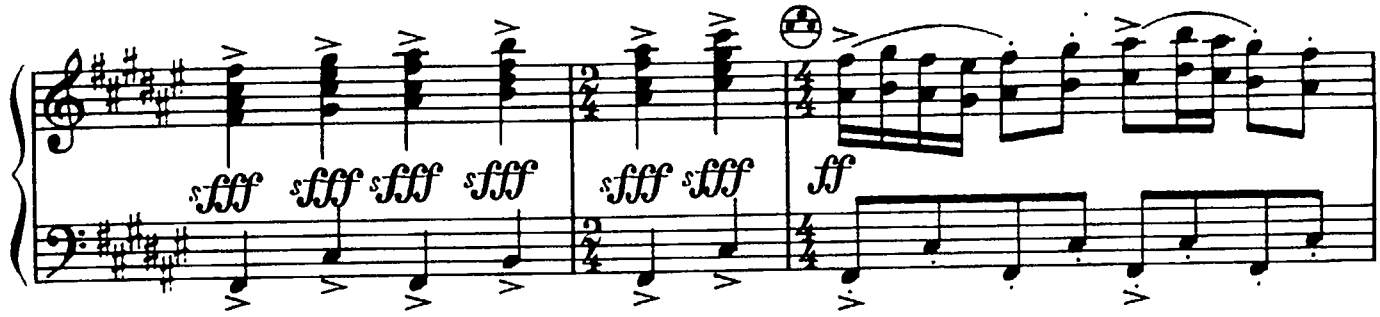
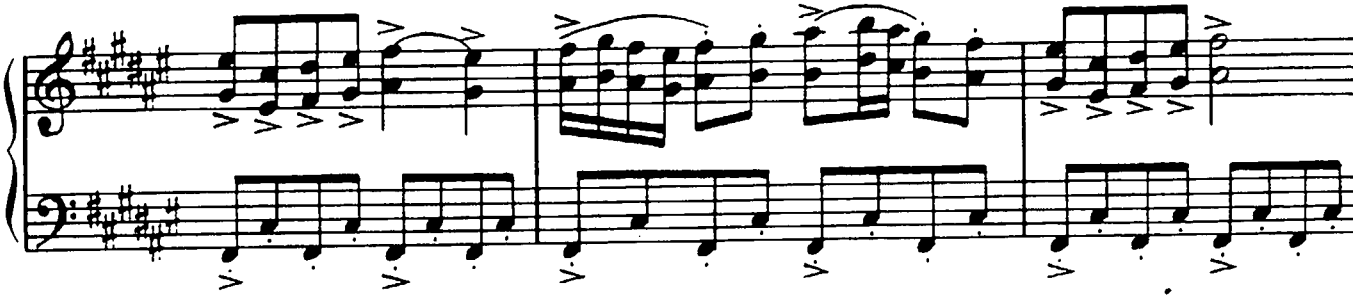
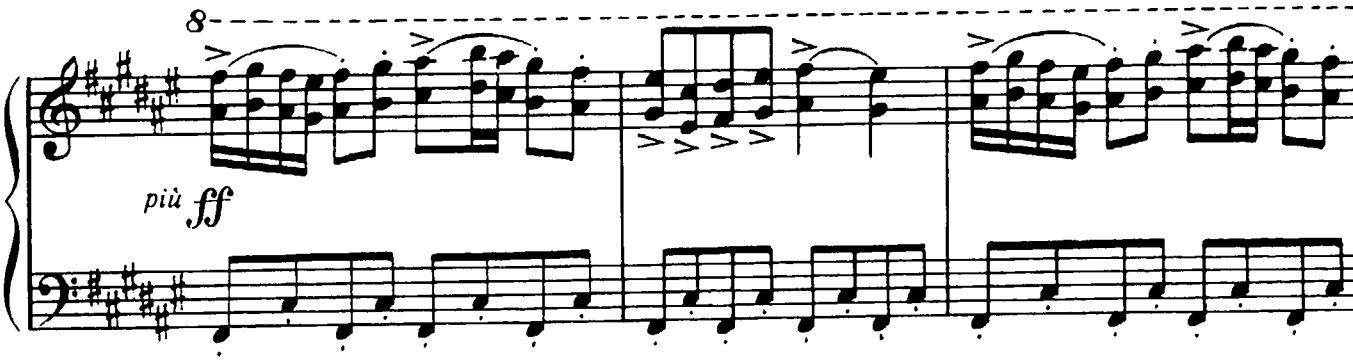
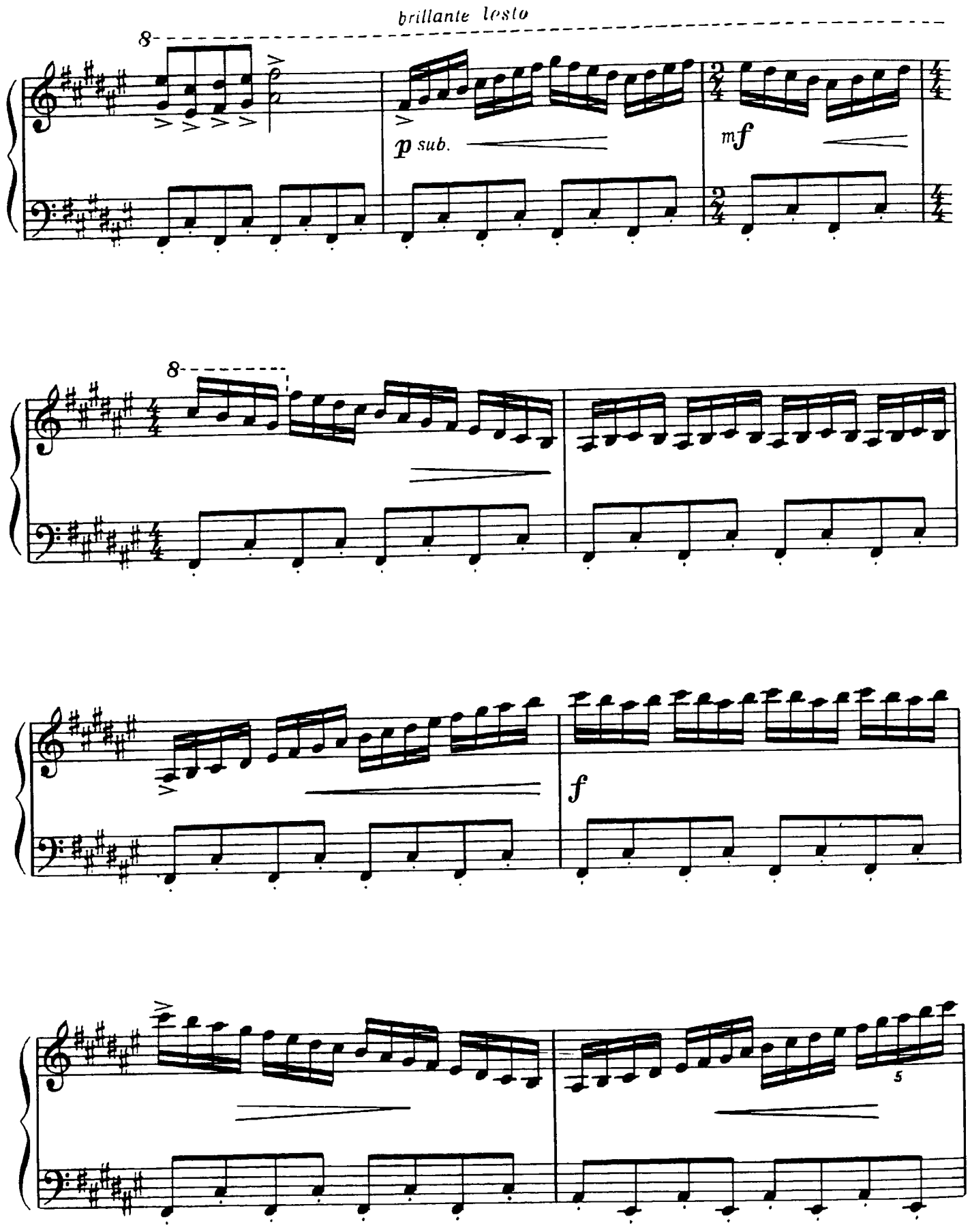
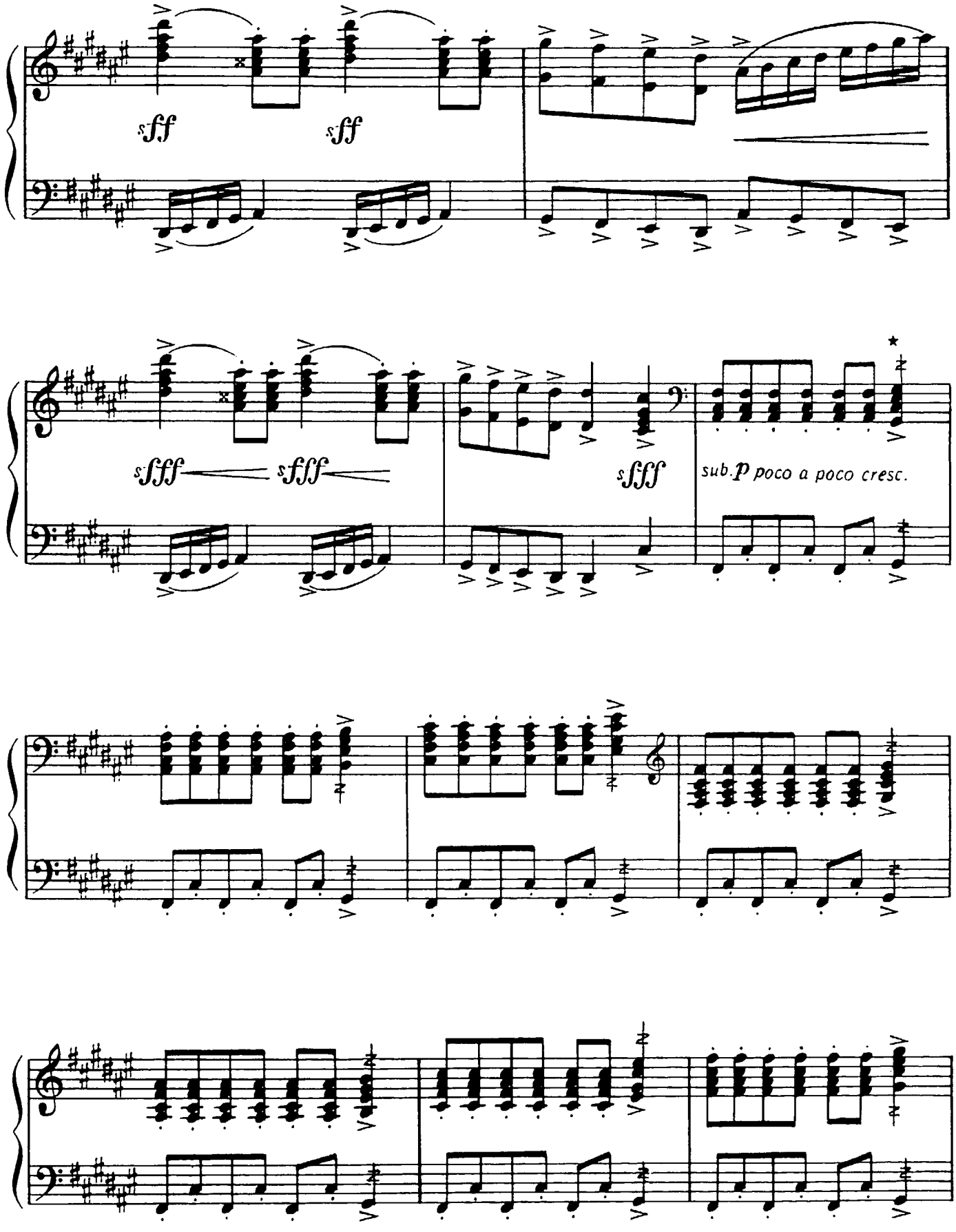
sff sff
sfff p sub.
pp


sfff sfff sfff sfff
sfff sfff
ff

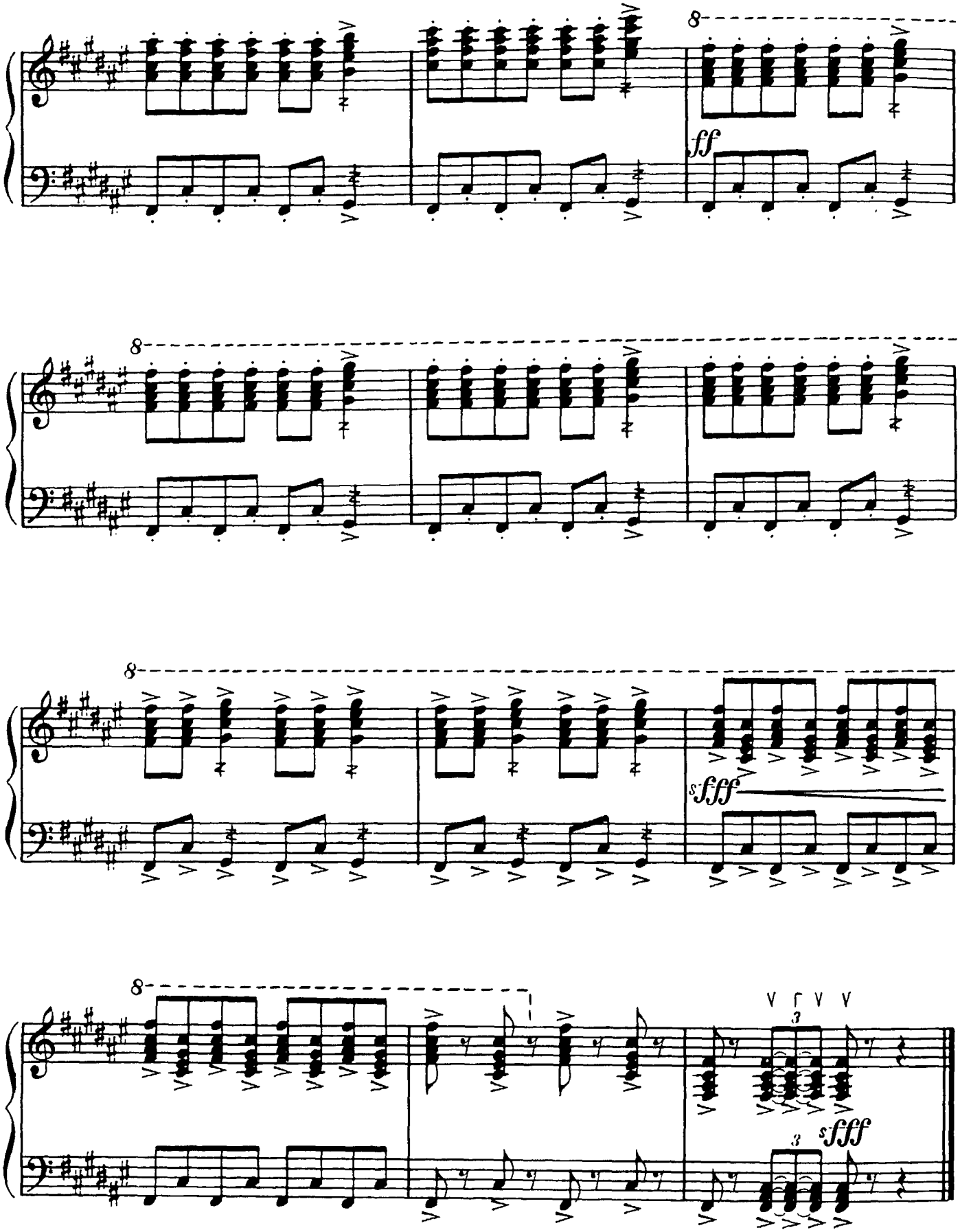



8
più ff


brillante lesto
8
p sub.
mf
8
f
5



* Рикошет
Ricochet


8
ff
8
8
sfff
8
3
sfff

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Нотное издание

АНТОЛОГИЯ ЛИТЕРАТУРЫ ДЛЯ БАЯНА

Часть VI

Составитель Фридрих Робертович Липс

Редактор *Б. Киселев*. Лит редактор *Н. Умнова*
Худож. редактор *Е. Волков*. Техн редакторы *Т. Сергеева*, *Г. Фокина*. Корректор *Г. Шебаршов*

Н/К

Подписано в набор 31.03.88. Подписано в печать 11.02.89. Формат 60×90 1/8. Бумага офсетная № 1. Гарнитура литературная. Печать офсетная. Объем печ. л. 20,0. Усл. п. л. 20,0. Усл. кр.-отт. 20,0. Уч.-изд. л. 23,0. Тир. 10 000 экз. Изд. № 14199. Зак. № 1120. Цена 2 р. 80 к.

Издательство «Музыка». 103031. Москва, Неглинная, 14

Московская типография № 6 Союзполиграфпрома при Государственном комитете СССР по делам издательств, полиграфии и книжной торговли, 109088, Москва, Ж-88, Южнопортовая ул., 24