АНТОЛОГИЯ ЛИТЕРАТУРЫ ДЛЯ БАЯНА

ЧАСТЬ VII

Anthology of Compositions for Button Accordion

Part VII

АНТОЛОГИЯ ЛИТЕРАТУРЫ ДЛЯ БАЯНА

ЧАСТЬ VII

СОСТАВИТЕЛЬ Ф.ЛИПС

Anthology of Compositions for Button Accordion

Part VII

Compiled by F. Lips

МОСКВА «МУЗЫКА» 1990
Moscow «Muzyka»

РЕДАКЦИОННАЯ КОЛЛЕГИЯ

Беляков В. Ф., Егоров Б. М.,
Имханицкий М. И., Колобков С. М., Кузовлев В. П.,
Липс Ф. Р., Мунтян В. А., Семенов В. А.

EDITORIAL BOARD

Belyakov V. F., Yegorov B. M.,
Imkhanitsky M. I., Kolobkov S. M., Kusovlev V. P.,
Lips F. R., Muntyan V. A., Semyonov V. A.

А $\frac{5206050000-032}{026(01)-90}$ 445—90

© Издательство „Музыка", 1990 г.
Составление.

ПРЕДИСЛОВИЕ

В VII часть „Антологии литературы для баяна" включены произведения советских композиторов, созданные в 70-х годах. Можно с уверенностью констатировать, что в этот период произошло окончательное утверждение современного многотембрового готово-выборного баяна. Значительно раздвинулись образно-эмоциональные горизонты композиторского самовыражения, баяну стали доверяться наиболее серьезные и сокровенные замыслы авторов. Намного разнообразнее становятся средства музыкальной выразительности. В баянной музыке начинает применяться додекафонная техника письма, необычные очертания обретает фактура, появляются колоритные сонористические краски.

В то же время продолжает развиваться и обогащаться народно-национальное начало: композиторы по-новому, стилистически свежо воспроизводят картины характерного народного быта современной русской деревни, своеобразие гуцульских карпатских наигрышей, донского казачьего фольклора, затейливых болгарских ритмов.

Все представленные в настоящем издании авторы – баянисты, в совершенстве владеющие многообразными средствами современного баяна. Особенно значительной вехой в развитии баянного искусства стала Третья соната Вл. Золотарёва, в корне изменившая сложившиеся к тому времени представления о возможностях баяна как камерно-академического инструмента и заметно повлиявшая на последующее творчество композиторов в этой области.

Включенные в VII часть Антологии произведения относятся к числу наиболее репертуарных сочинений, нашедших широкое применение в концертной, конкурсной и педагогической практике.

Золотарёв Владислав Андреевич (1942 – 1975) – композитор. В 1968 г. окончил Магаданское музыкальное училище (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 оратории „Памятник революции", произведений для симфонического, камерного оркестра, струнных квартетов, вокальных сочинений. Баянное творчество Вл. Золотарёва – значительный вклад в развитие оригинальной литературы для многотембрового готово-выборного баяна.

Зубицкий Владимир Данилович (р. 1953) – композитор, исполнитель. Лауреат Международного конкурса „Кубок мира" в Хельсинки (1975 г., 1 премия). В 1976 г. окончил оркестровый факультет (класс баяна В. В. Бесфамильного), в 1977 г. – композиторский факультет (класс композиции М. М. Скорика), в 1979 г. – дирижерский факультет (класс Б. Б. Гнедыша) Киевской консерватории. С 1976 г. – солист Укрконцерта. Член СК СССР (с 1978 г.). Автор оперы, симфонии, камерно-инструментальной и вокальной музыки, а также целого ряда крупных сочинений для баяна.

Дербенко Евгений Петрович (р. 1949) – композитор, исполнитель. В 1973 г. окончил ГМПИ им. Гнесиных (класс баяна А. Н. Гуся; факультативно занимался по композиции у Ю. Н. Шишакова). С 1974 г. – преподаватель по классу баяна в Орловском музыкальном училище. Член СК СССР (с 1986 г.). Автор произведений для оркестра русских народных инструментов, ансамблей и отдельных народных инструментов.

Бонаков Владимир Михайлович (р. 1940) – исполнитель, педагог, композитор. Лауреат международного конкурса в Клингентале (ГДР, 1970 г., 2 премия); заслуженный артист РСФСР (1982 г.) В 1963 г. окончил ГМПИ им. Гнесиных (класс баяна Н. Я. Чайкина), факультативно занимался по композиции у Г. И. Литинского. В 1972 г. окончил ассистентуру-стажировку по классу баяна в Горьковской консерватории (руководитель Н. Я. Чайкин). С 1958 г. работал педагогом в музыкальных учебных заведениях в различных городах страны. С 1970 г. – преподаватель по классу баяна в 3-м Московском областном музыкальном училище г. Электростали, одновременно с 1975 г. – солист Москонцерта. Автор произведений для оркестра народных инструментов, вокальных сочинений, а также многочисленных пьес для баяна концертного и педагогического плана.

Семенов Вячеслав Анатольевич (р. 1946) – исполнитель, педагог, композитор. Дипломант международного конкурса в Клингентале (ГДР, 1967 г., 5 место), лауреат художественного конкурса IX Всемирного фестиваля молодежи и студентов в Софии (1968 г., бронзовая медаль). Заслуженный артист РСФСР (1977). Окончил ГМПИ им. Гнесиных в 1969 г. (класс баяна А. А. Суркова), а в 1974 г. – ассистентуру-стажировку (руководитель – О. М. Агарков). В 1979 – 1982 гг. учился в Ростовском музыкально-педагогическом институте (класс композиции А. И. Кусякова). С 1969 г. – заведующий кафедрой народных инструментов Ростовского музыкально-педагогического института (с 1983 г. – профессор). С 1988 г. – профессор кафедры народных инструментов ГМПИ им. Гнесиных. Автор ряда произведений для баяна.

М. Имханицкий, Ф. Липс

FOREWORD

Part Seven of our „Anthology of Compositions for Button Accordion" contains selections from this country's accordion music of the seventies. That decade saw the definitive consolidation of position of the new-type *bayan* – the multi-timbre fixed-and-freebass button-key accordion. The modernized accordion came to be used as a vehicle for expression of a wide range of most profound thoughts and feelings, with expressive devices becoming ever more varied and refined. Creative musicians, writing for the instrument, started making extensive use of dodecaphony, sonoristics, and other textural innovations.

At the same time, composers went on to draw on the wealth of musical folklore. They succeeded in reflecting, in a new manner, the daily round of the contemporary Russian country-folk, the originality of the Carpathian Guzul music-making, of the Don Cossack melopoeia, of the intricate Bulgarian rhythms.

All the composers presented in this volume are professional accordionists, all of them are perfect performers. Especially significant, as regards both the development of the art of playing the instrument and the enrichment of the relevant repertoire, is the Third Sonata by Vl. Zolotaryov, a splended piece of chamber music, radically novel in respect of the technique of accordionistic writing; its influence makes itself felt in quite a few accordion compositions brought into existence in the seventies and eighties.

The works included in the present edition are frequently played in the concert hall as well as in the classroom; you will also find them on the programmes of a number of national and international performers' competitions.

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 studied 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 repertoire of original compositions for the multi-timbre fixed-and-freebass button-key accordion.

Zubitsky, Vladimir Danilovich (b. 1953), composer, performer. First prize at the „World Cup" International Competition in Helsinki (1975). Graduated from the class of V. V. Besfamilny (button accordion) at the Kiev Conservatoire in 1976, from the class of M. M. Skorik (composition) thereat in 1977, and from the class of V. B. Gnedysh (conducting) in 1979. Since 1976, soloist on the staff of UKRCONCERT. Member of the USSR Composers Union (since 1978). – An opera, a symphony, chamber and vocal music, numerous large-scale compositions for button accordion.

Derbenko, Yevgeny Petrovich (b. 1949), composer, performer. Graduated from the class of A. N. Gus (button accordion) at the Gnesins Institute of Music, Moscow, in 1973; he also studied composition under Yu. Yu. Shishakov. Since 1974, Instructor (in playing the button accordion) at the Oryol Secondary School of Music. Member of the USSR Composers Union (since 1988). – Orchestral, ensemble and solo compositions for Russian folk instruments.

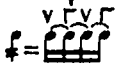
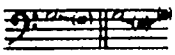
Bonakov, Vladimir Mikhailovich (b. 1940), performer, teacher, composer. Second prize at the International Competition in Klingenthal, GDR (1970). Honoured Artist of the Russian Federation (1982). Graduated from the class of N. Ya. Chaikin (button accordion) at the Gnesins Institute of Music, Moscow, in 1963; he also studied composition under G. I. Litinsky. In 1972, he completed special courses in accordion playing at the Gorky Conservatoire (under the guidance of N. Ya. Chaikin). Since 1958, accordion teacher at the musical schools of different cities of the USSR. Since 1970, Instructor (in accordion playing) at the 3rd Moscow Region Secondary School of Music in the town of Electrostal. Soloist on the staff of MOSCONCERT (since 1975). – Compositions for Russian folk instrumonts orchestra, vocal music, numerous concert and instructive pieces for button accordion.

Semyonov, Vyacheslav Anatolyevich (b. 1946), performer, teacher, composer. Diploma (V) at the International Competition in Klingenthal, GDR (1967). Bronze medal at the 9th World Youth Festival in Sofia (1968). Honoured Artist of the Russian Federation (1977). Graduated from the class of A. A. Surkov (button accordion) at the Gnesins Institute of Music, Moscow, in 1969; in 1974, he completed special courses thereat (under the guidance of O. M. Agarkov). He also studied composition at the Rostov Institute of Music (under A. I. Kusyakov, 1979-82). Since 1969, head of the Folk Instruments Department of the Rostov Institute of Music (since 1983, Professor). Since 1988, Professor at the Gnesins Institute of Music, Moscow. – A number of compositions 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 whith 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
⑤	Аппликатура в кружках указывает на использование вспомогательных рядов (обеих клавиатур).	Fingering in circles implies subsidiary button-rows (of both keyboards)
8	исполнять октавой выше	to be played an octave higher
8	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

Фридриху Липсу

СОНАТА № 3

To Friedrich Lips

SONATA No. 3

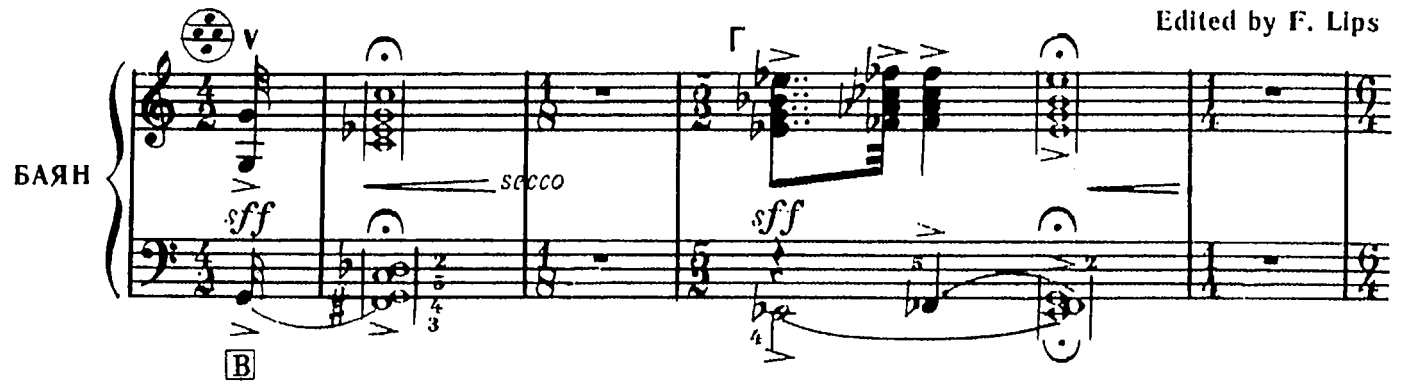
(1972)

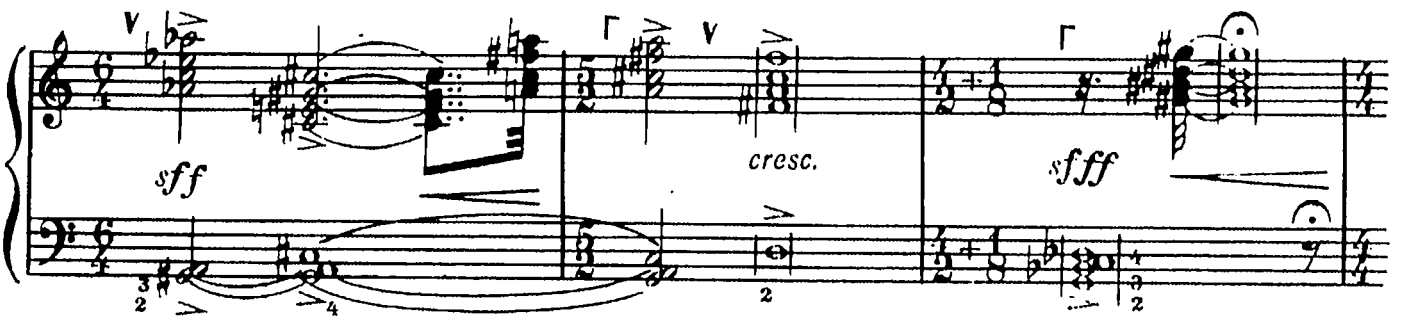
I

Вл. ЗОЛОТАРЁВ
VI. ZOLOTARYOV

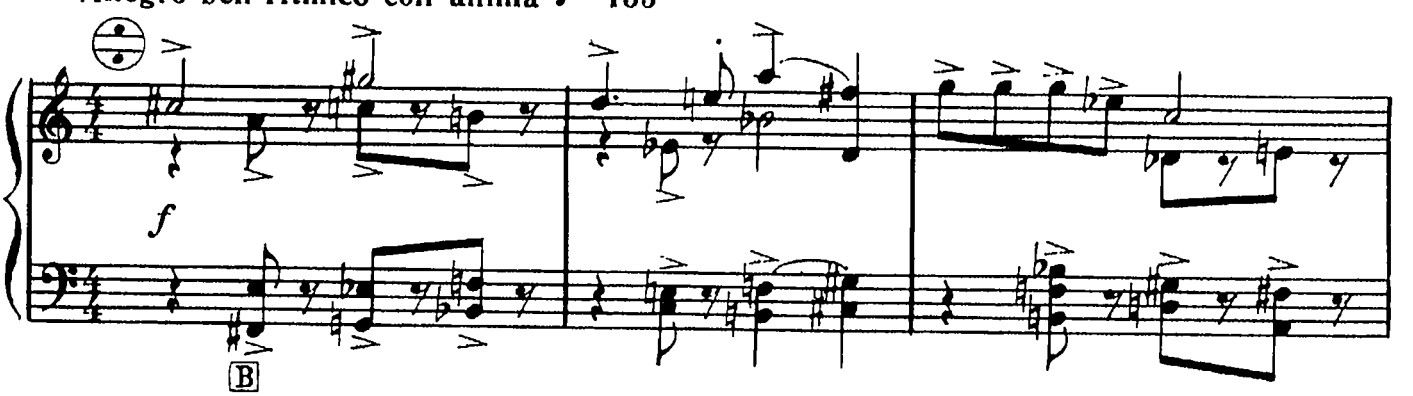
Исполнительская редакция Ф. Липса
Edited by F. Lips

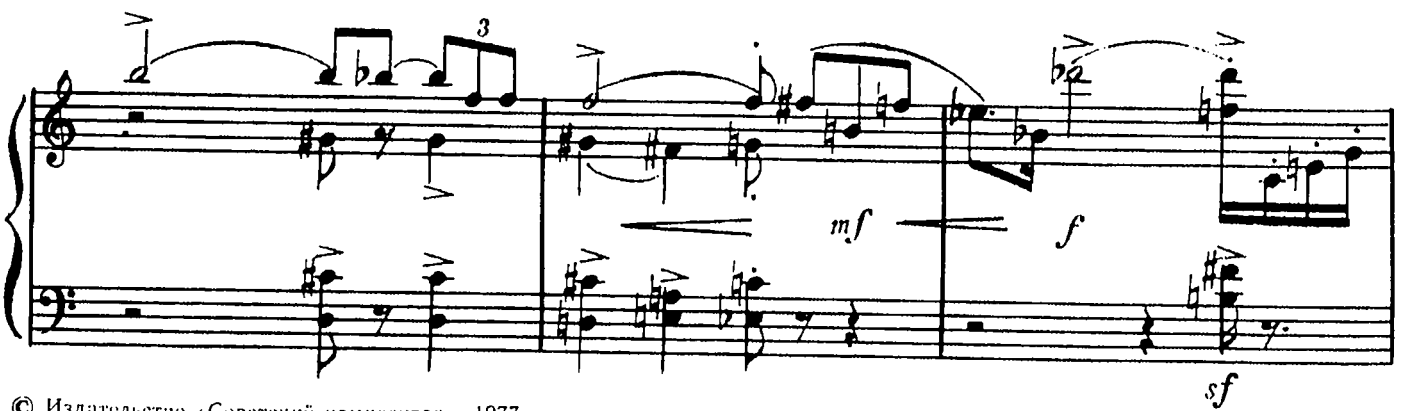
Maestoso ad lib.



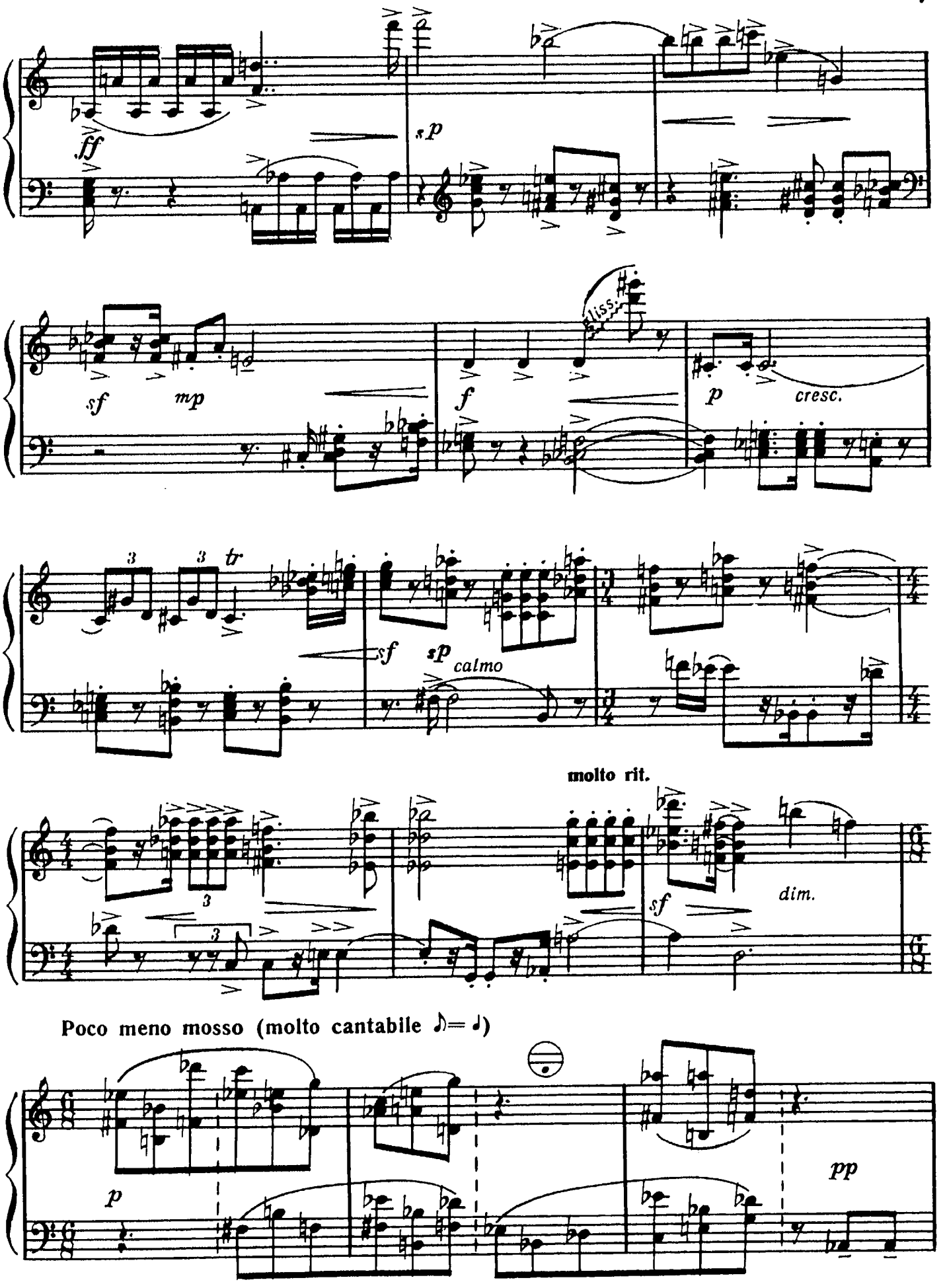


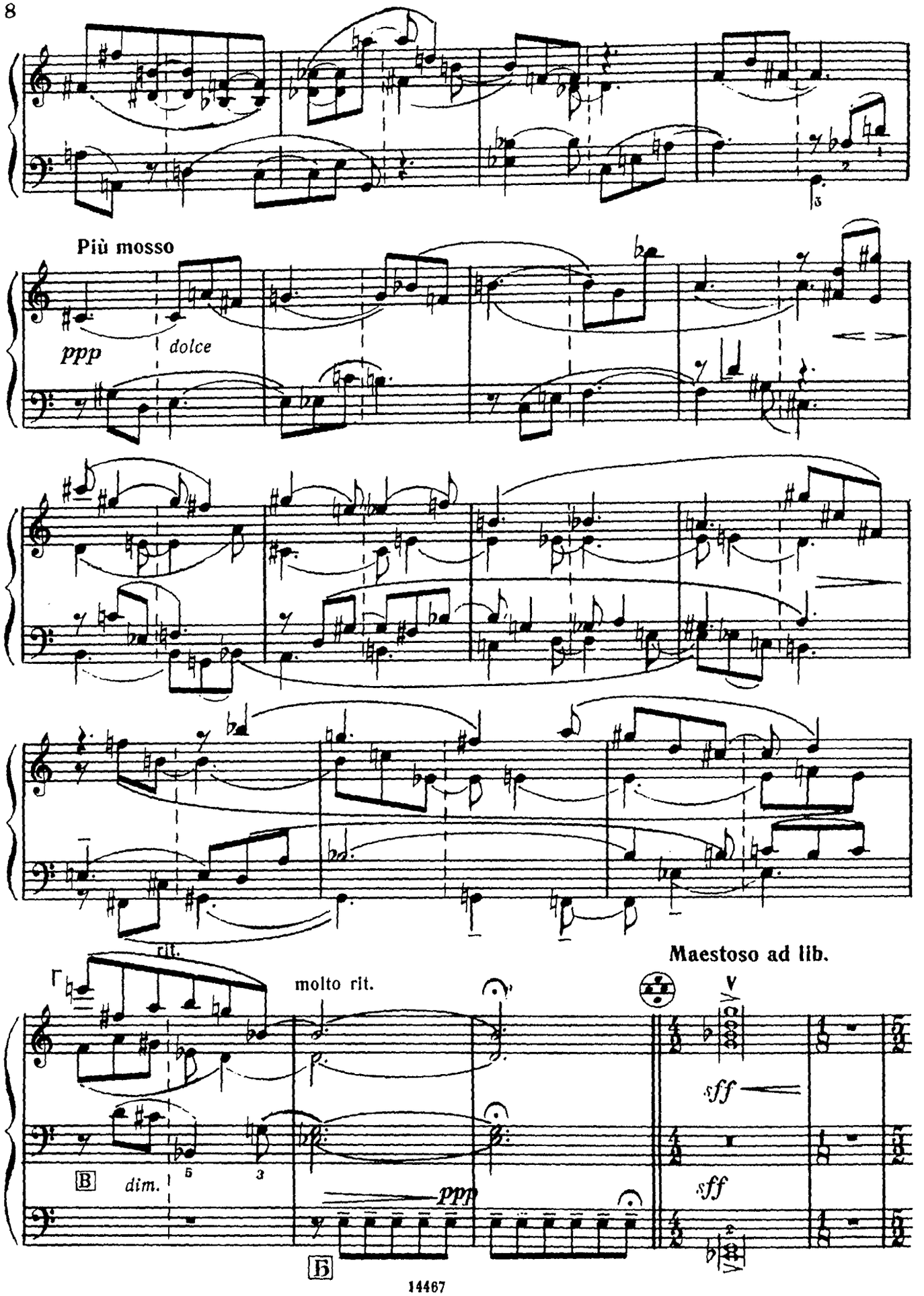
Allegro ben ritmico con anima ♩= 135

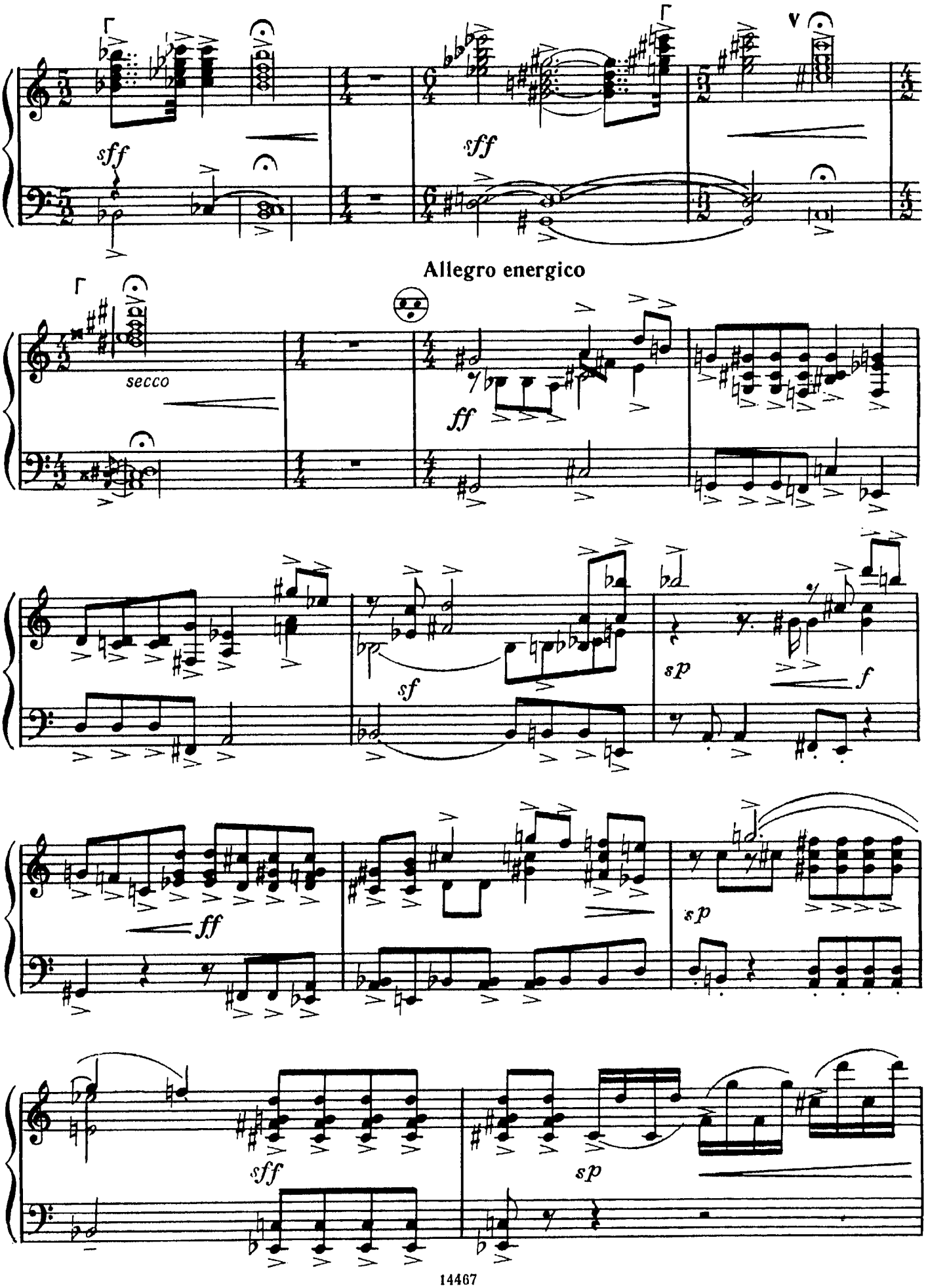


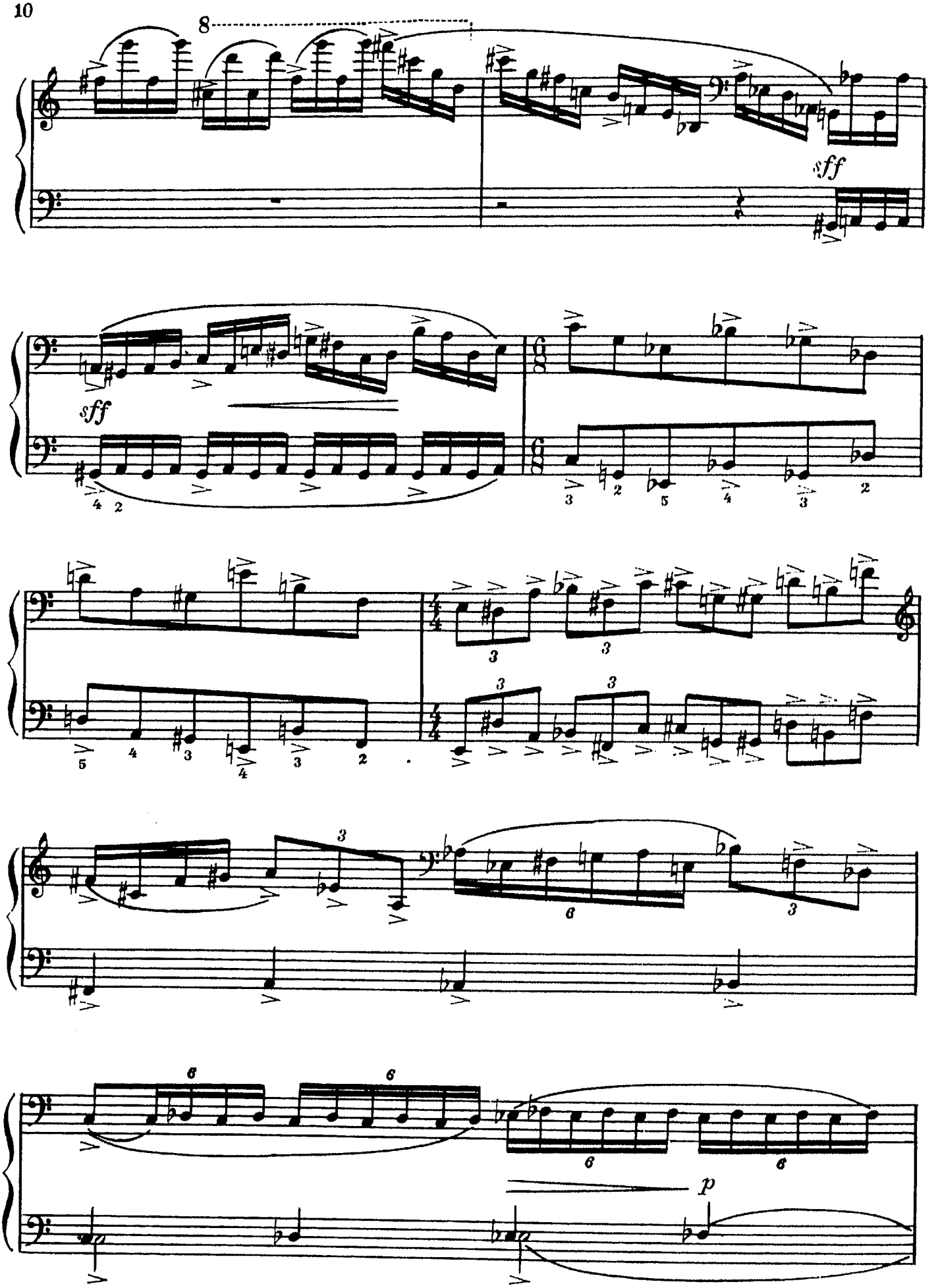


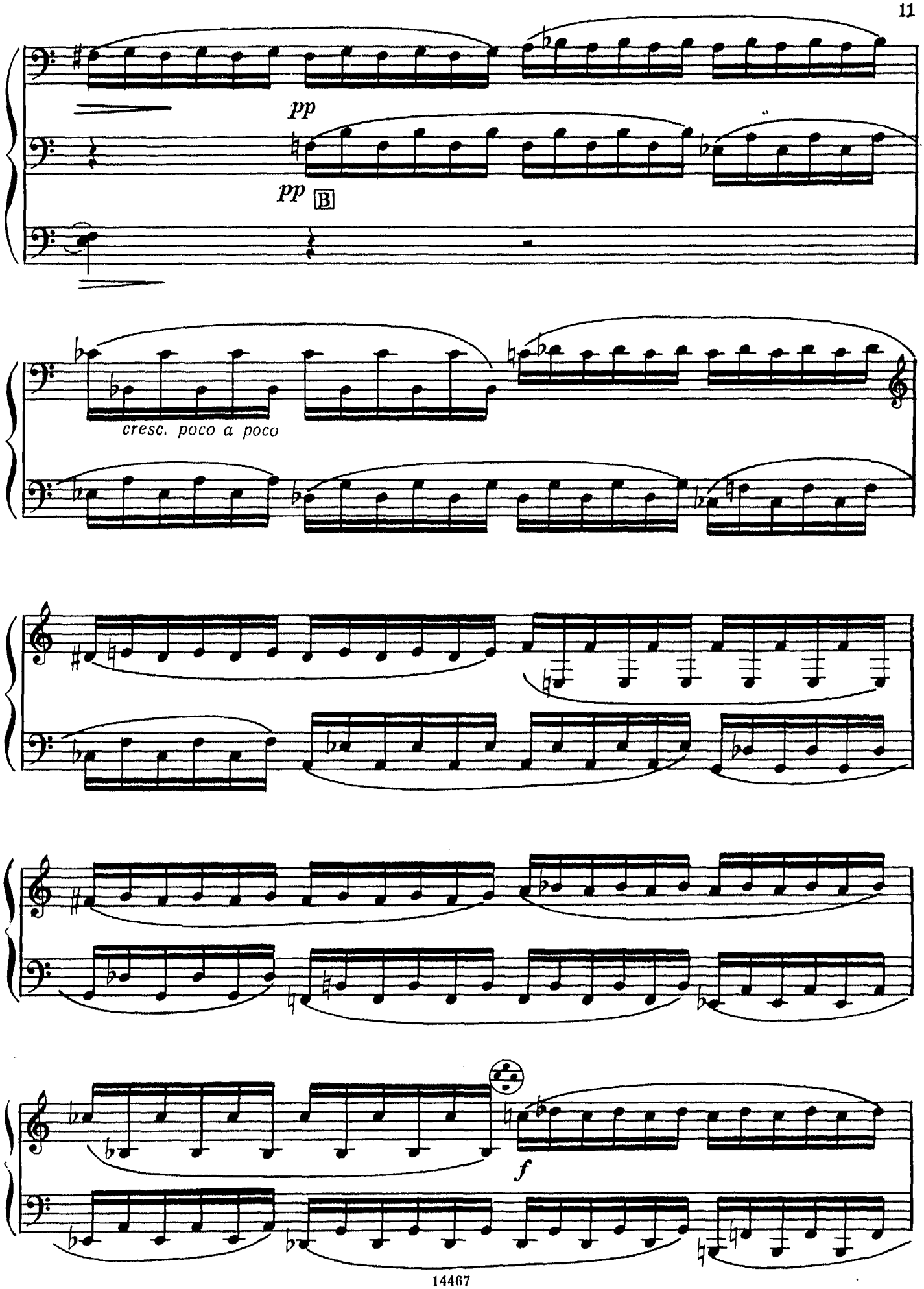
© Издательство «Советский композитор», 1977 г.

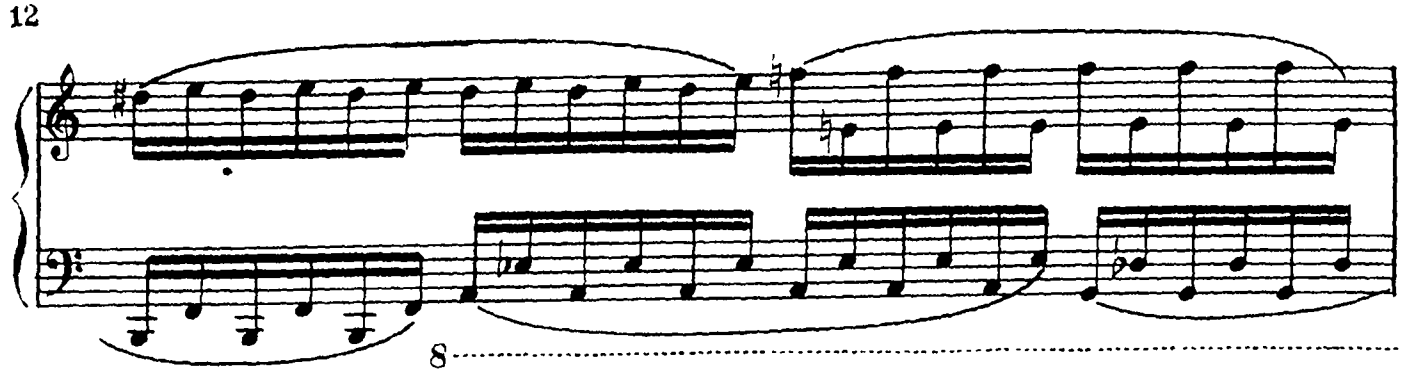

ff
sp
sf
mp
f
liss.
p
cresc.
3
3
tr
sf
sp
calmo
molto rit.
3
3
sf
dim.
Poco meno mosso (molto cantabile ♪= ♩)
p
pp

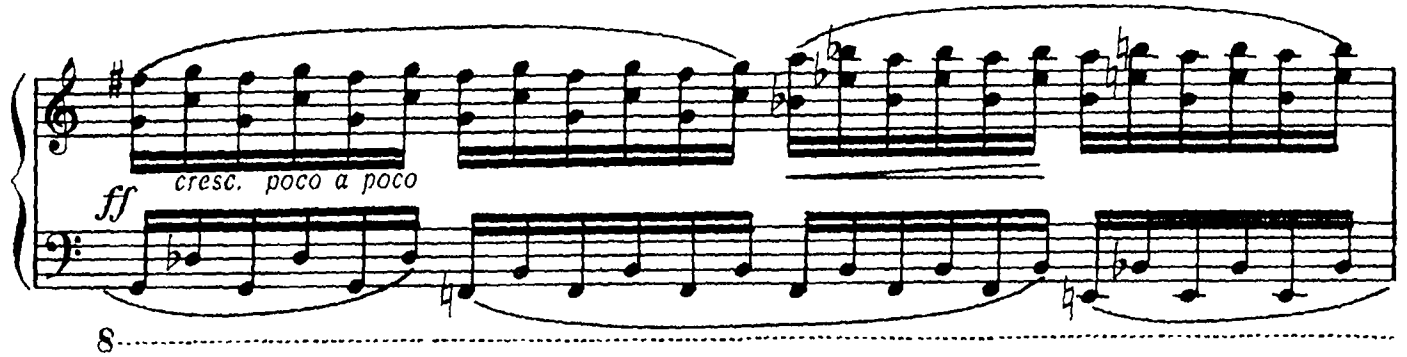

Più mosso
ppp
dolce
rit.
molto rit.
Maestoso ad lib.
sff
sff
ppp
dim.
Г
В
Б

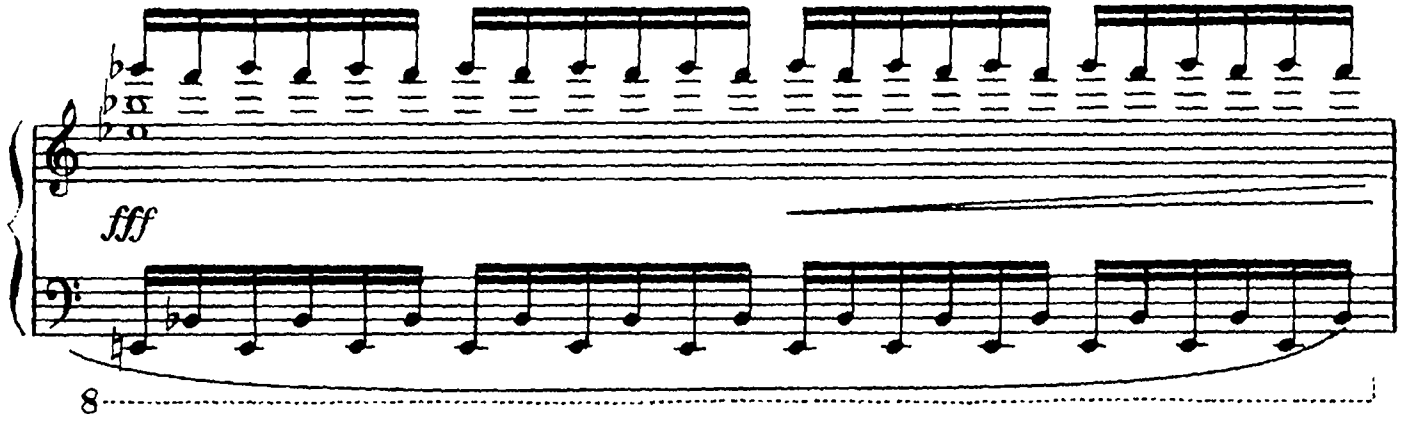

sff
sff
V
Allegro energico
secco
ff
sf
sp
f
ff
sp
sff
sp

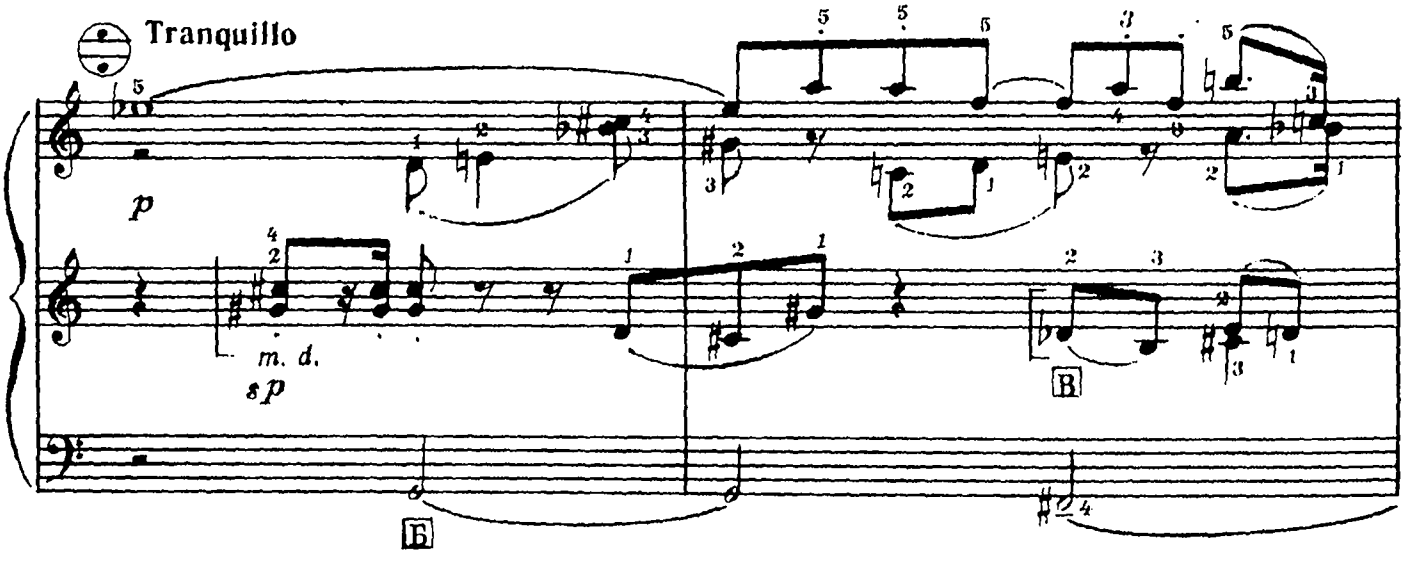

8
sff
sff
p

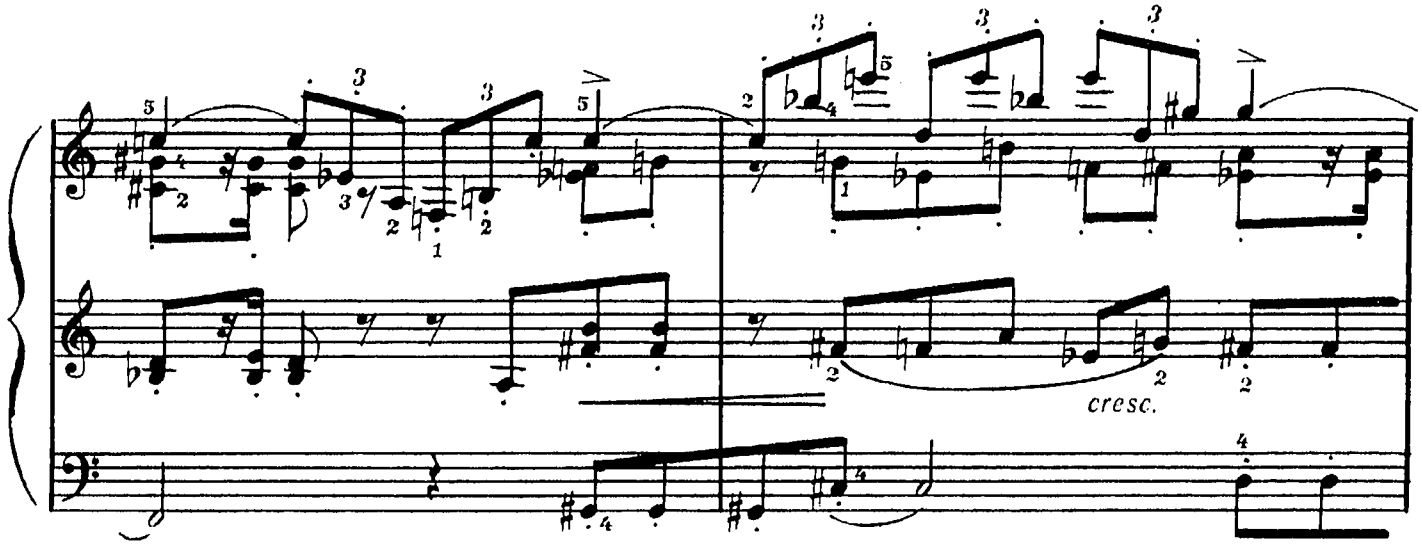

pp
pp
B
cresc. poco a poco
f

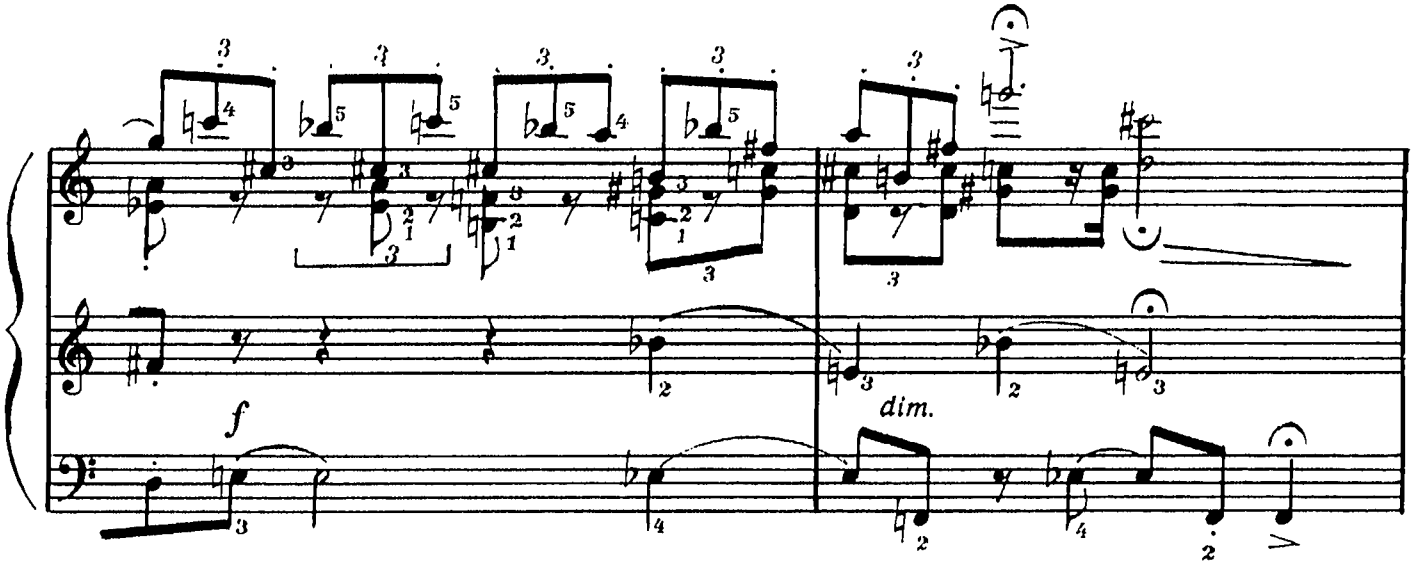



cresc. poco a poco
ff

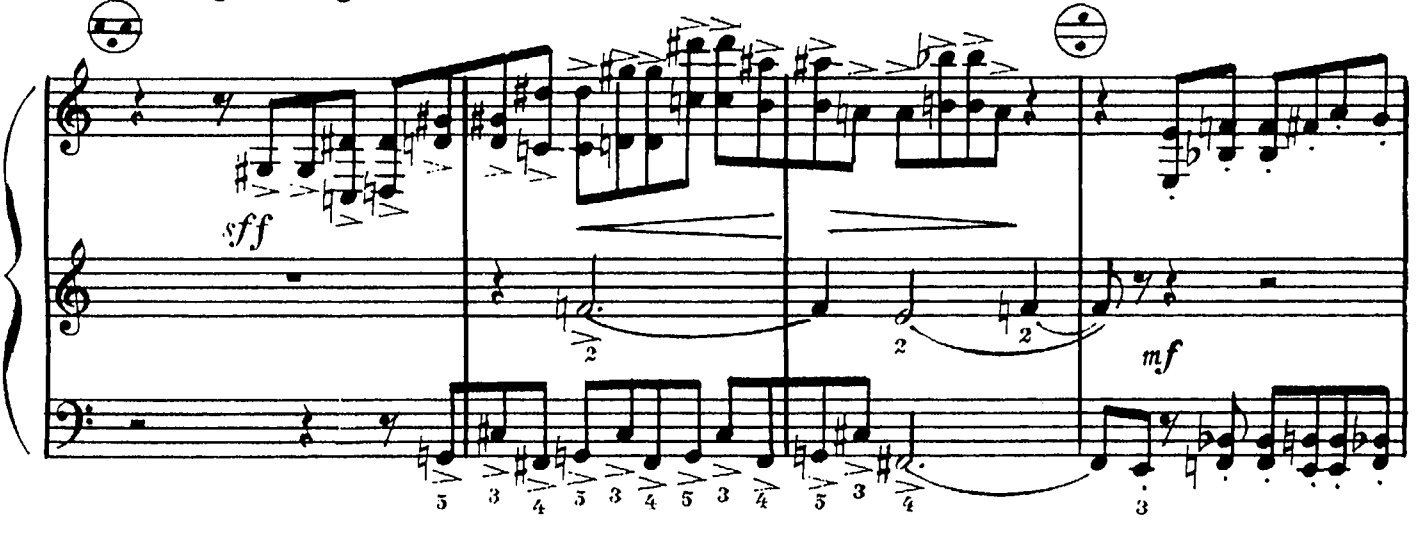

fff

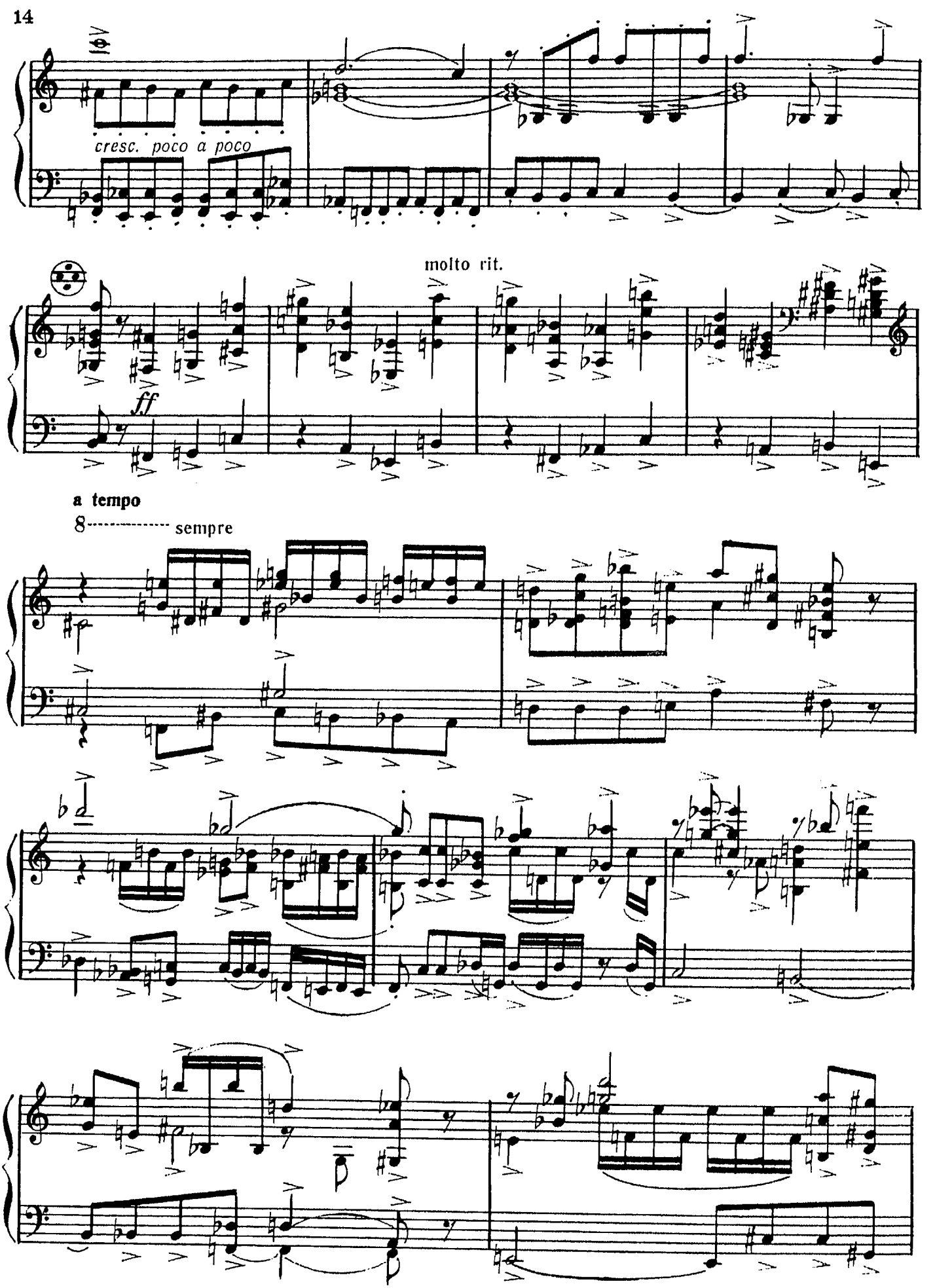

Tranquillo
p
m. d.
sp
B
B

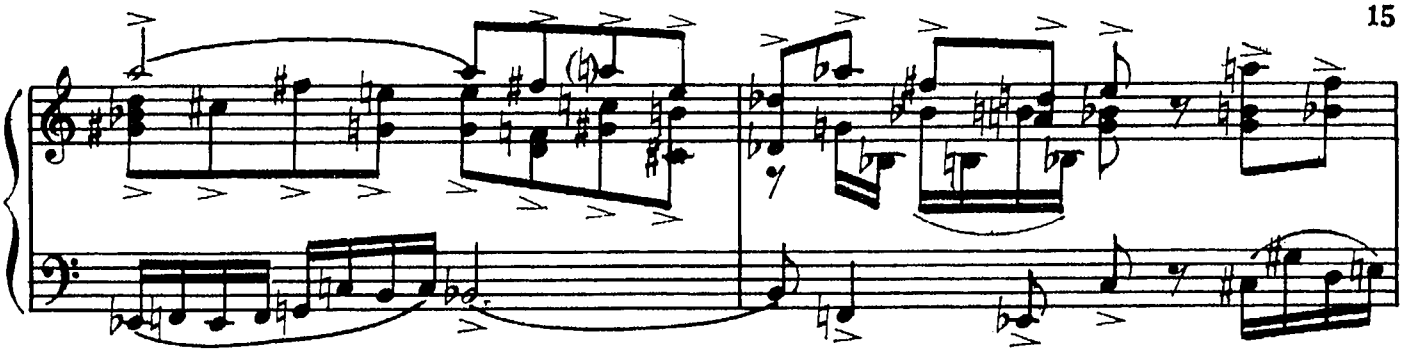


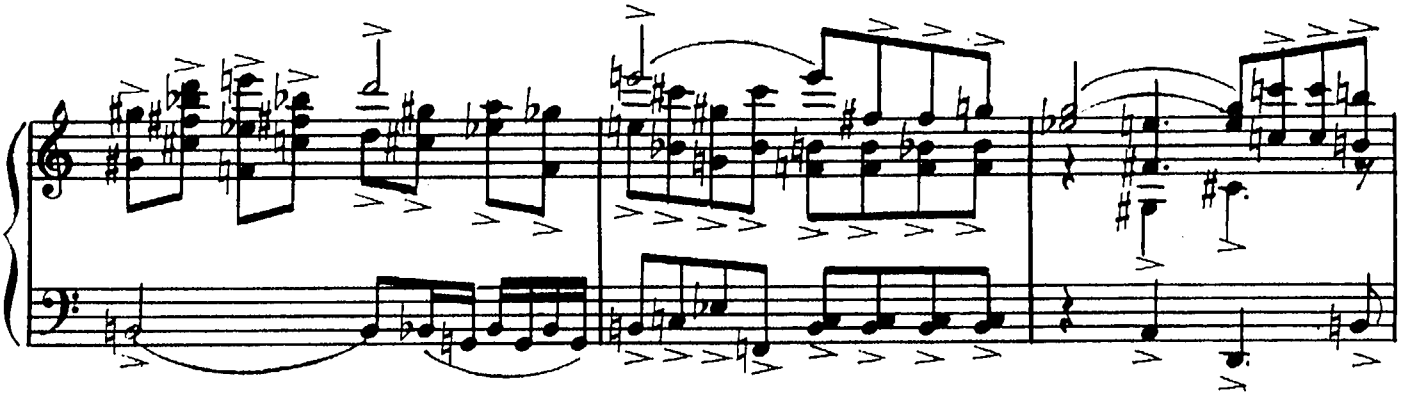


Allegro energico



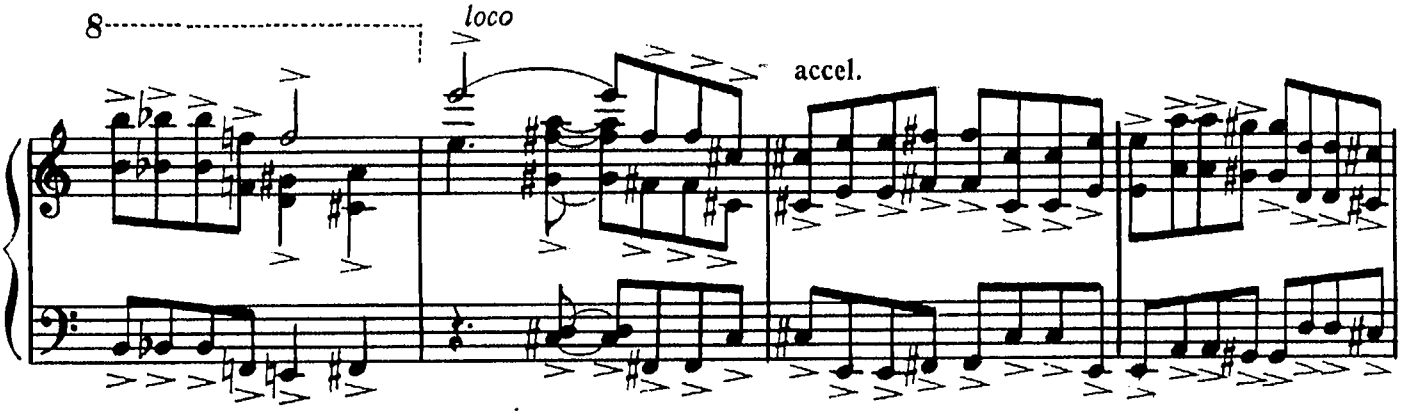

cresc. poco a poco
molto rit.
ff
a tempo
8
sempre



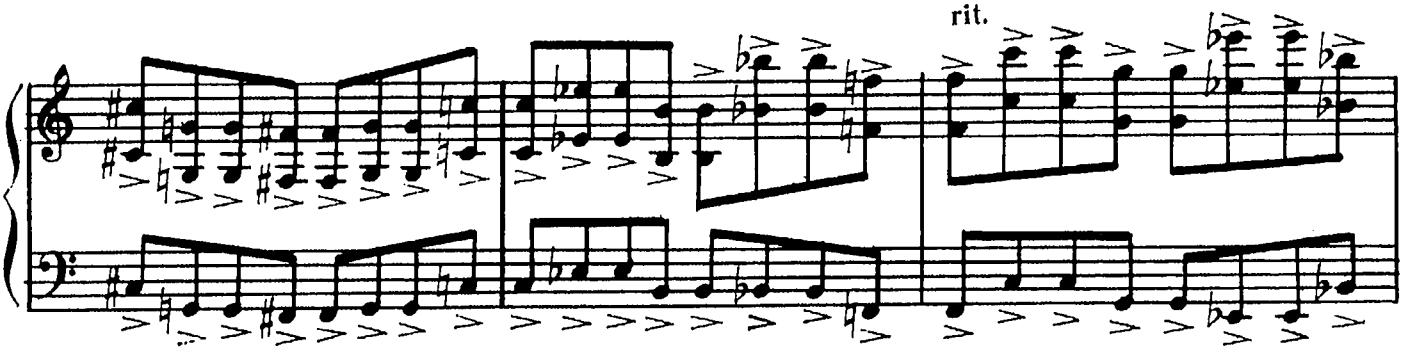


8 *loco*

accel.

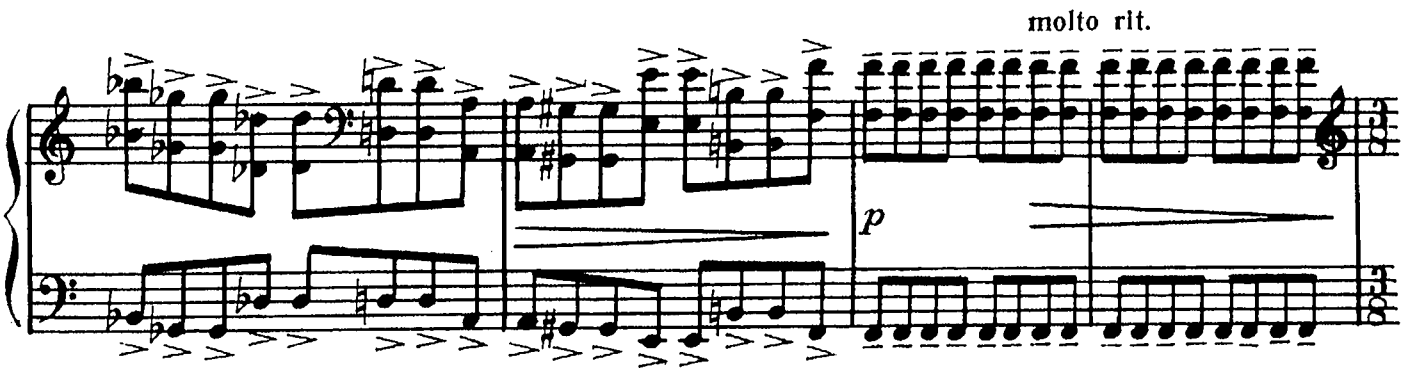


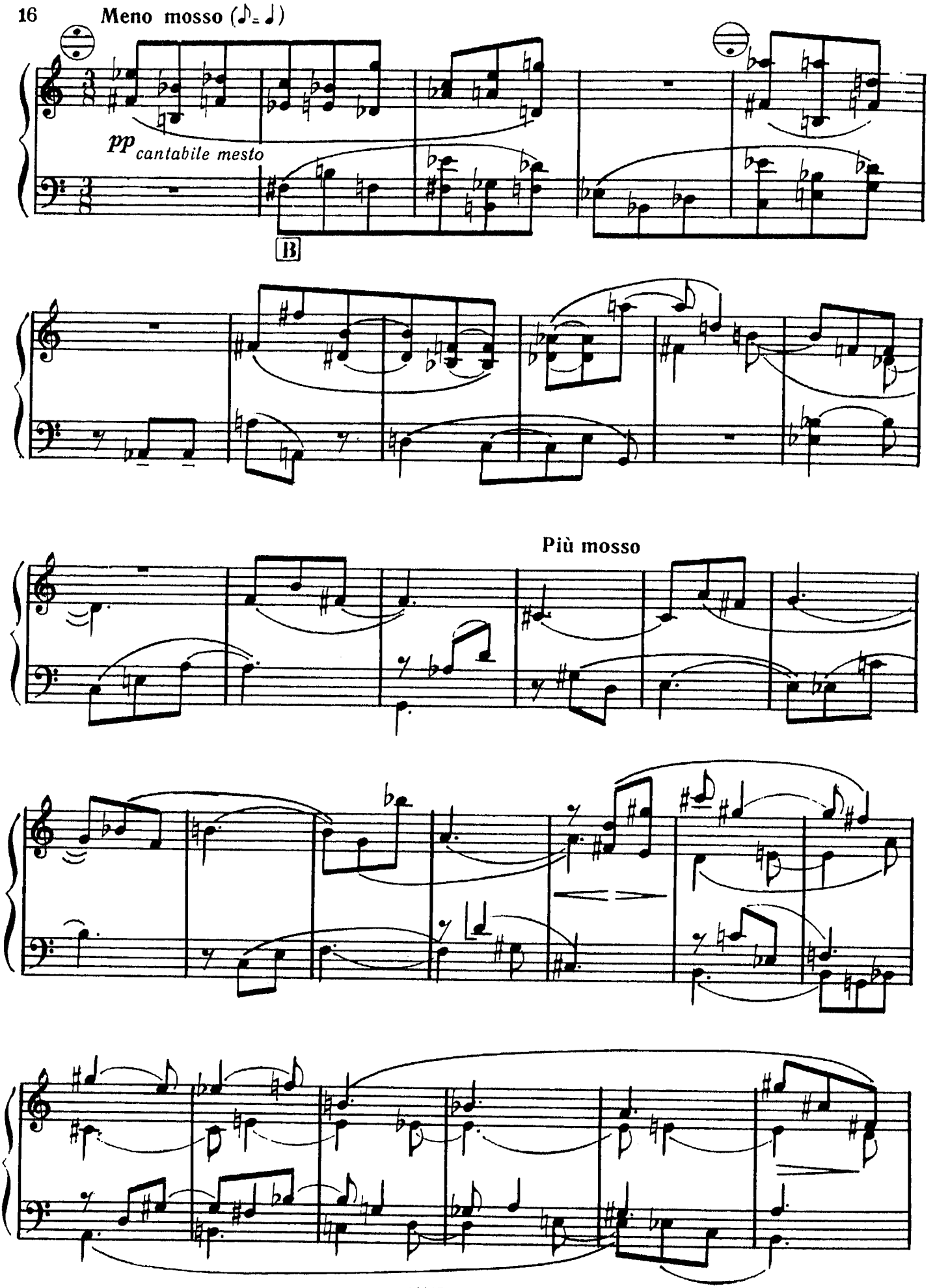
rit.

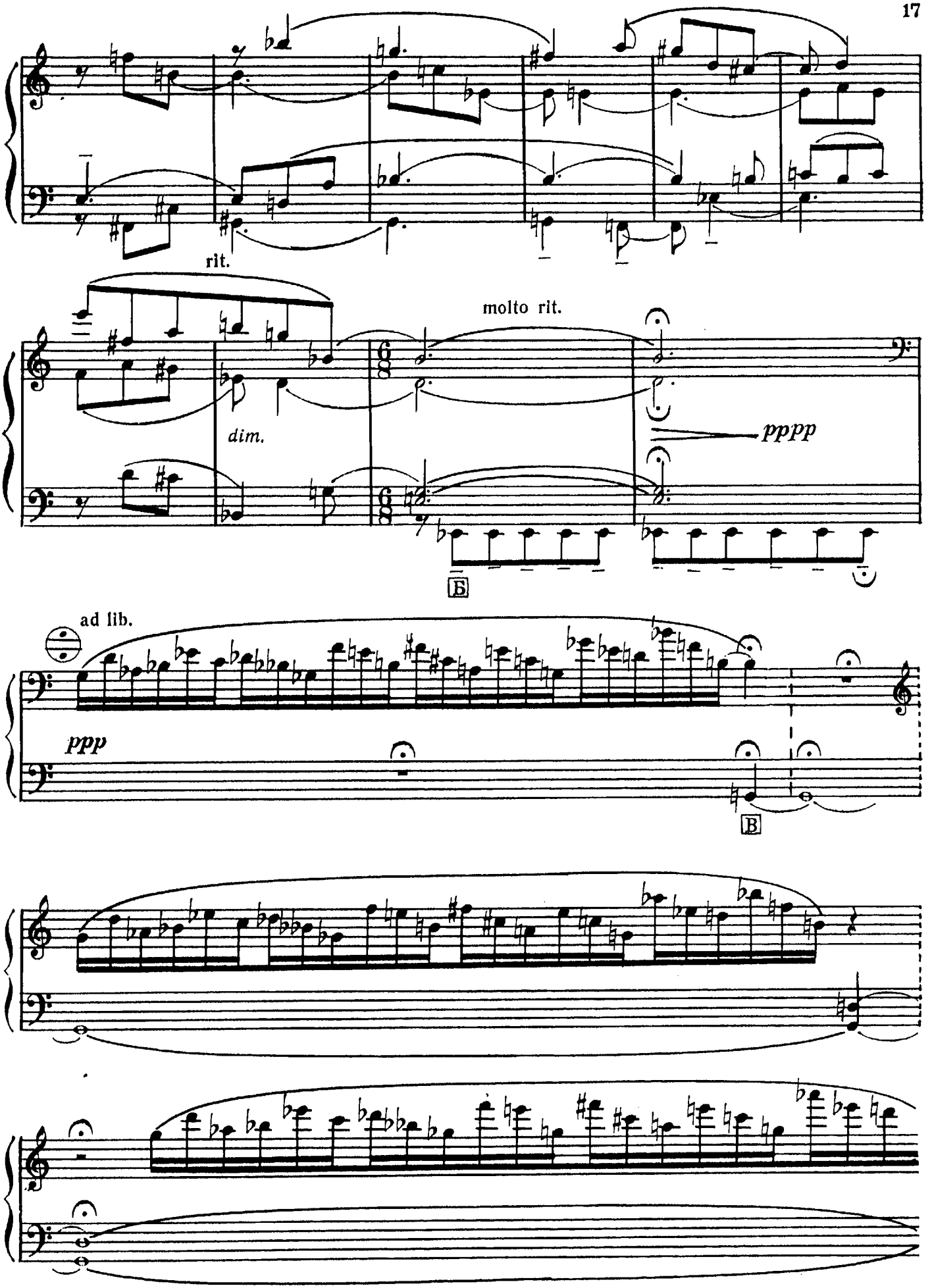


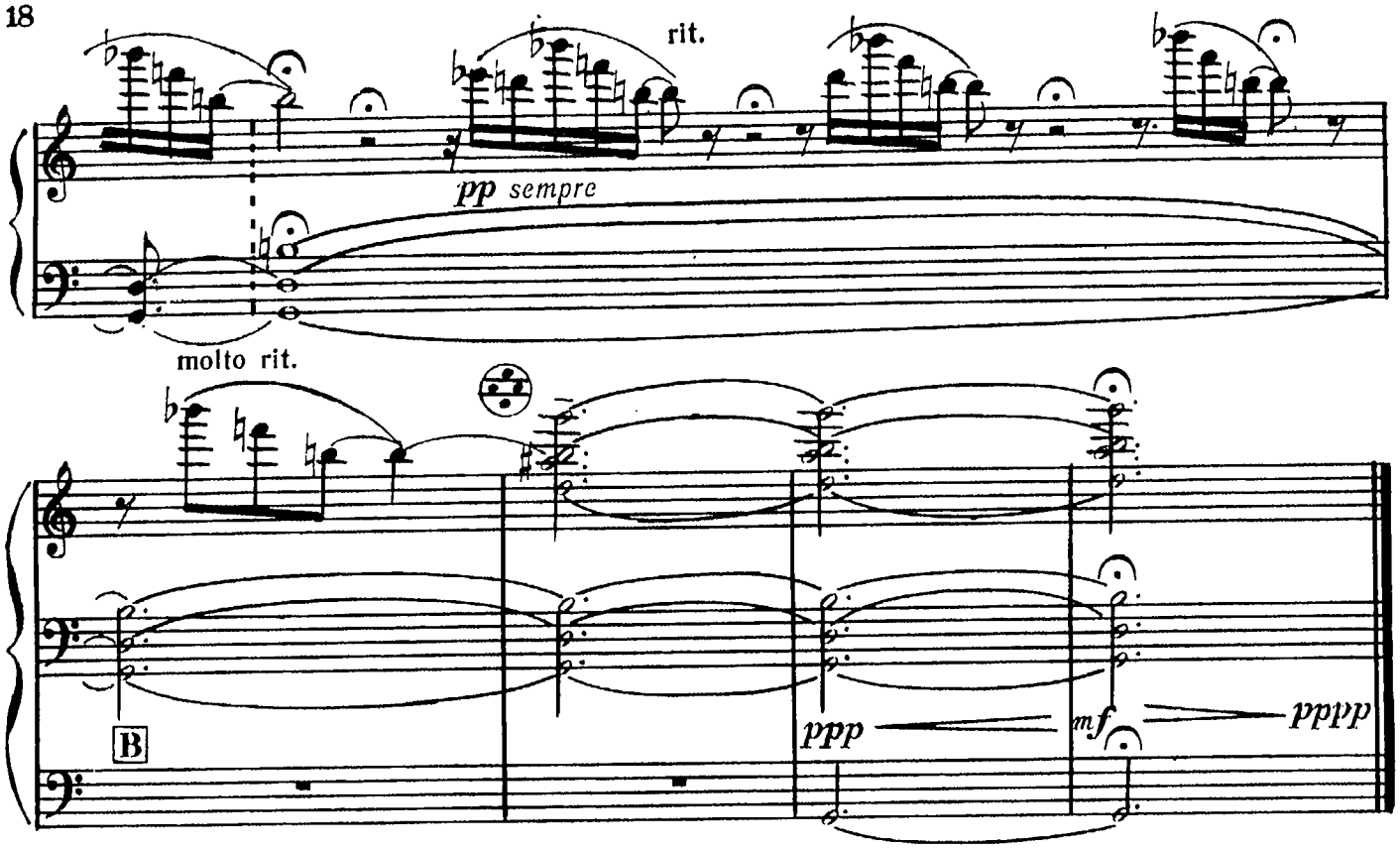
molto rit.

p



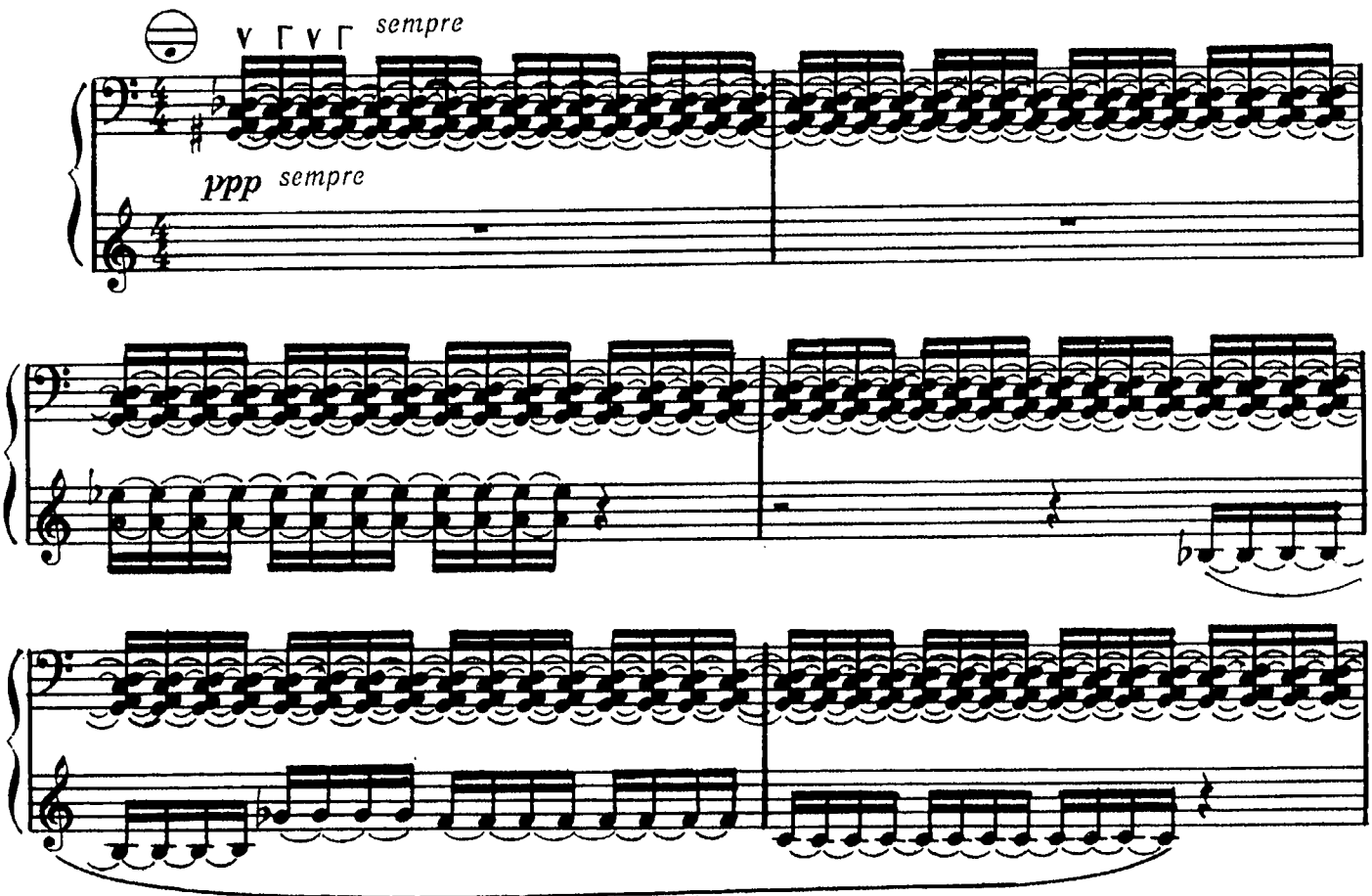

Meno mosso (♪= ♩)
pp cantabile mesto
B
Più mosso

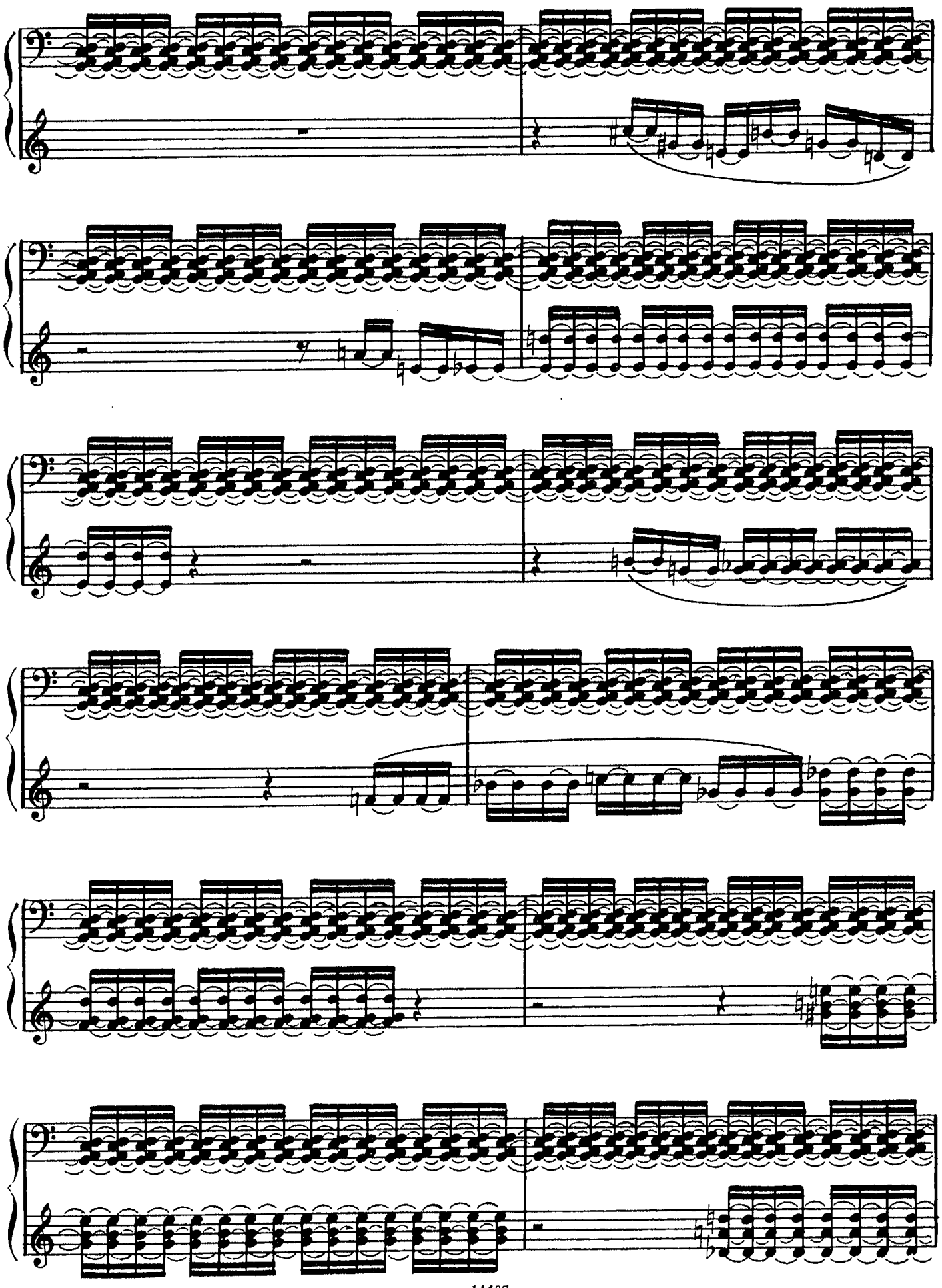

rit.
molto rit.
dim.
pppp
Б
ad lib.
ppp
В

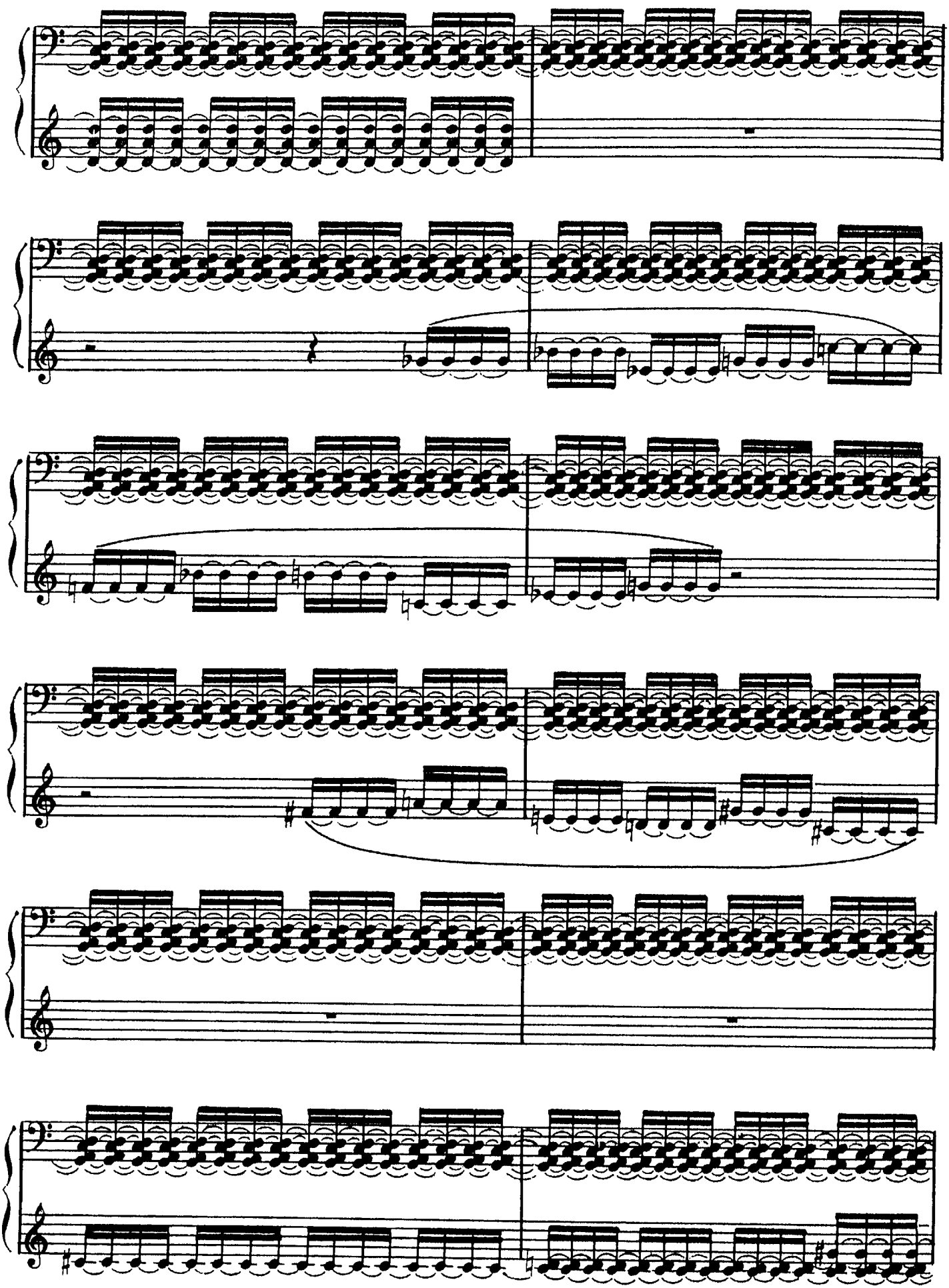


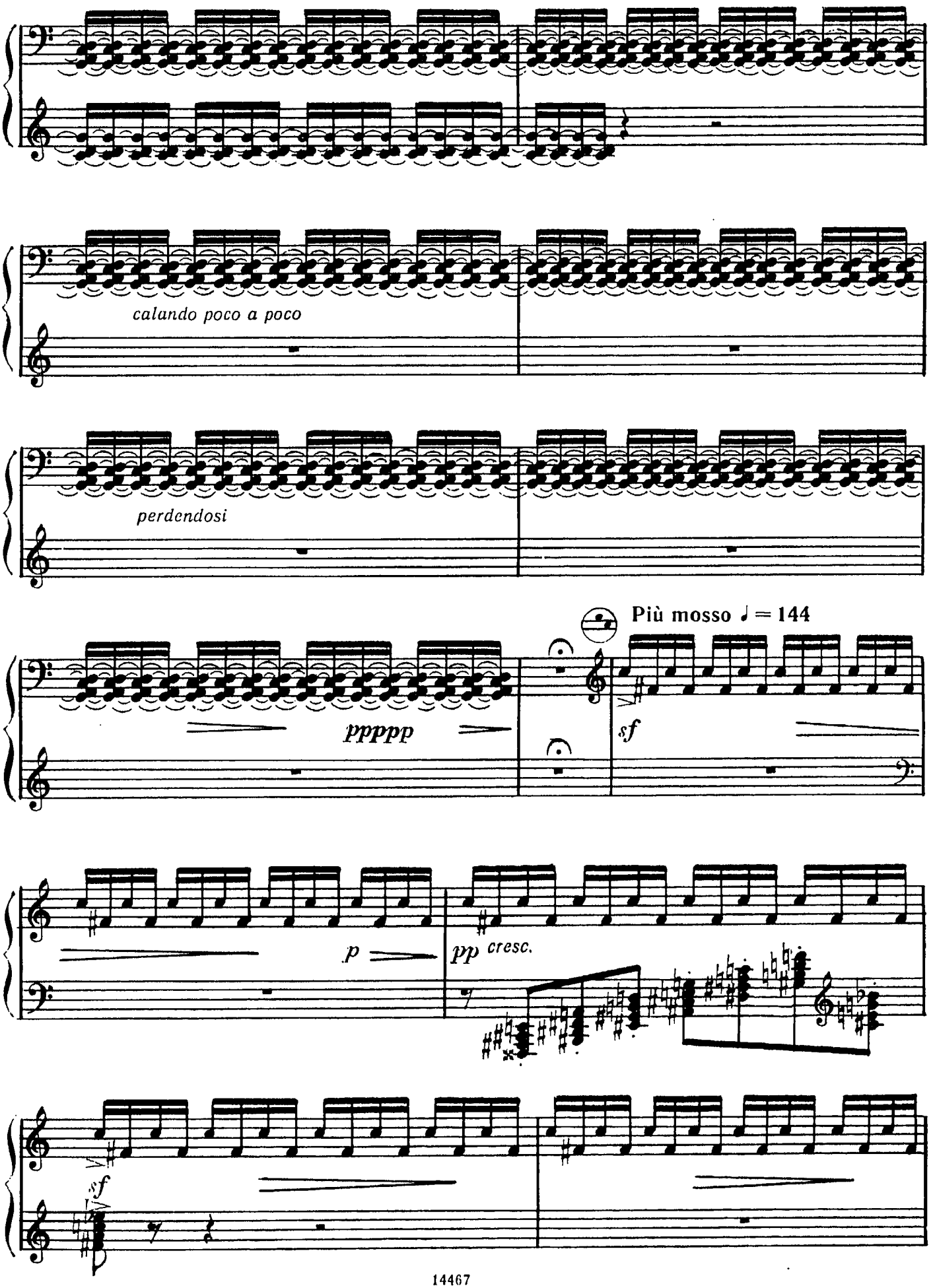
II

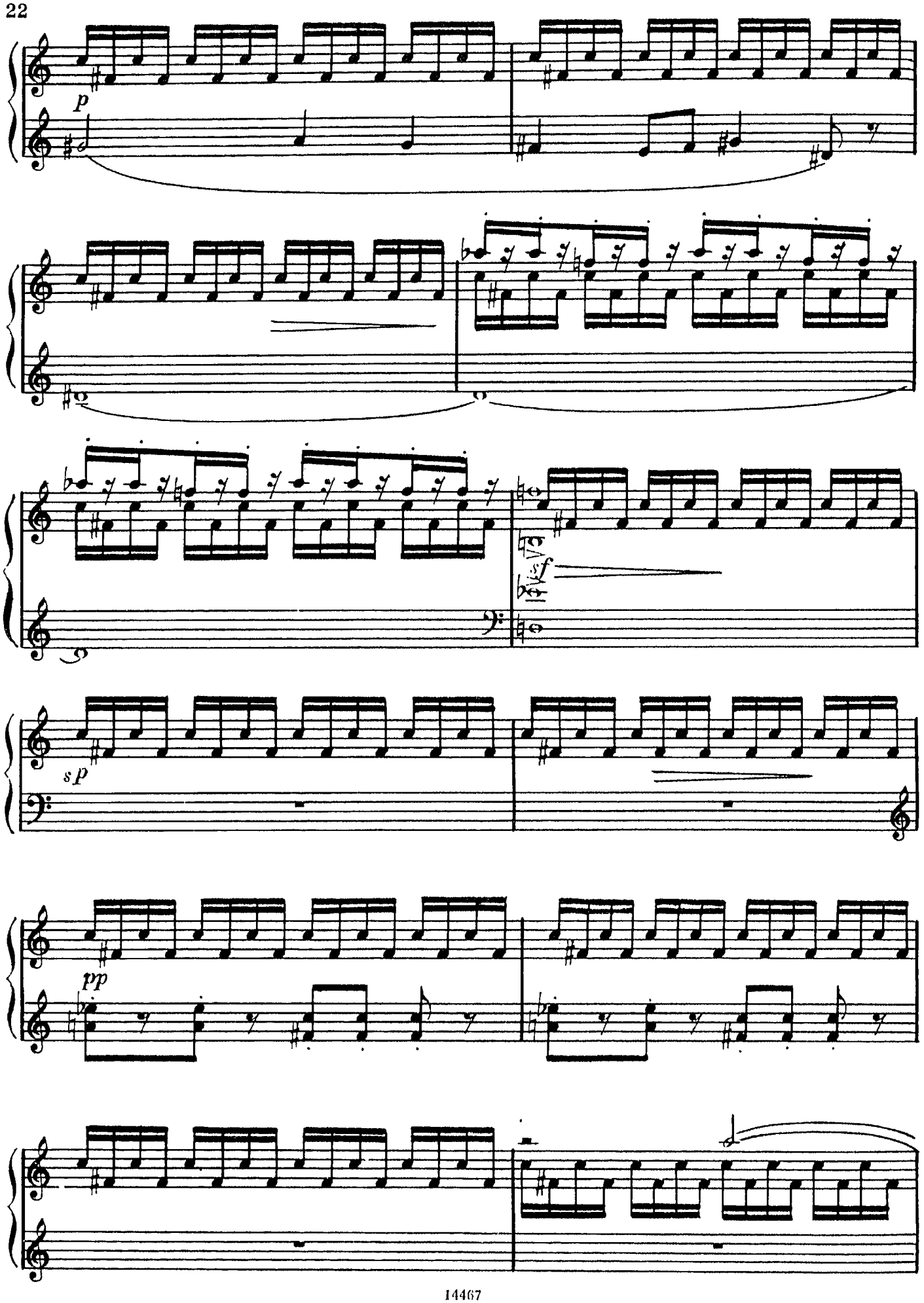
Allegro moderato ♩ = 120

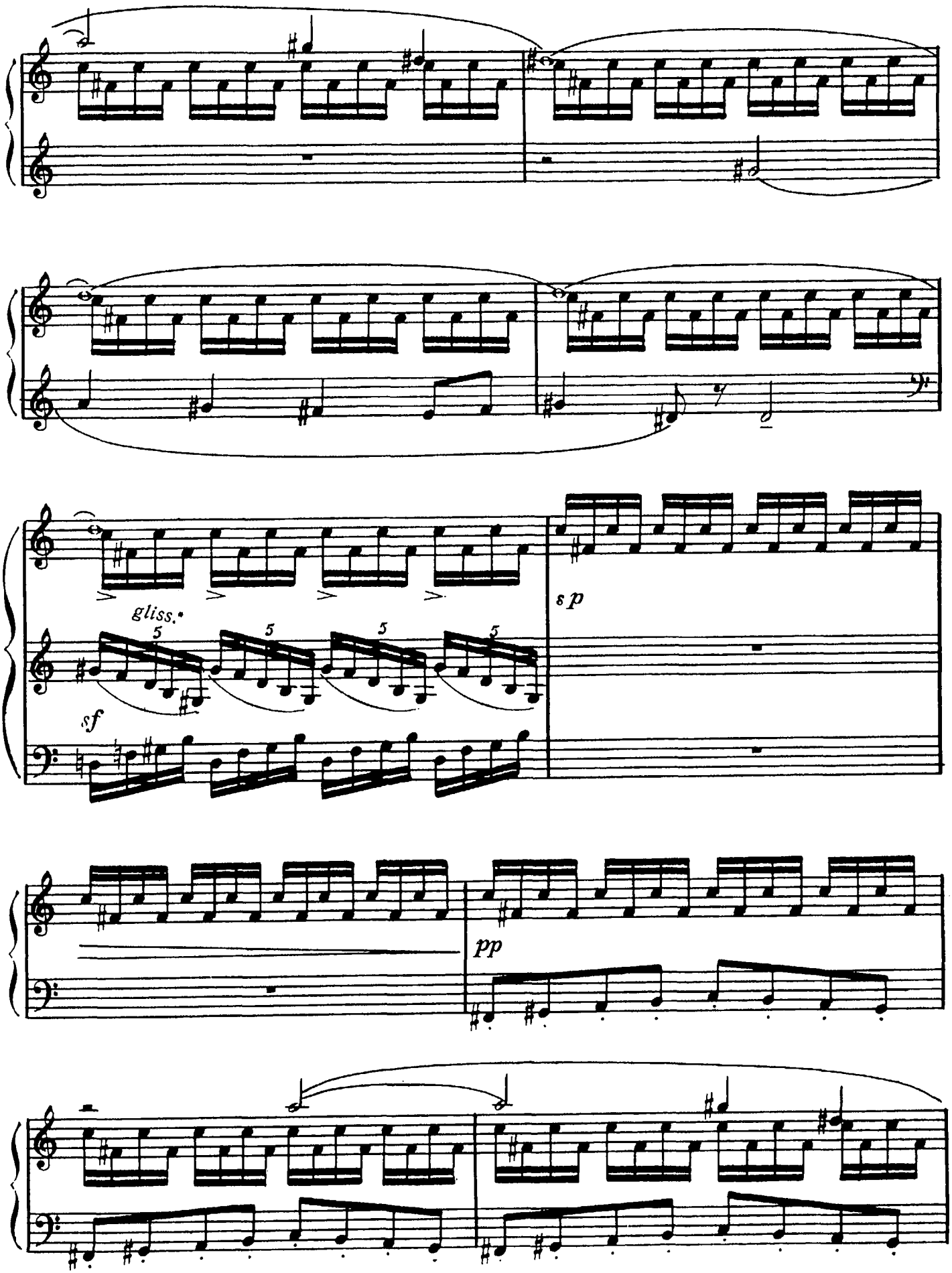




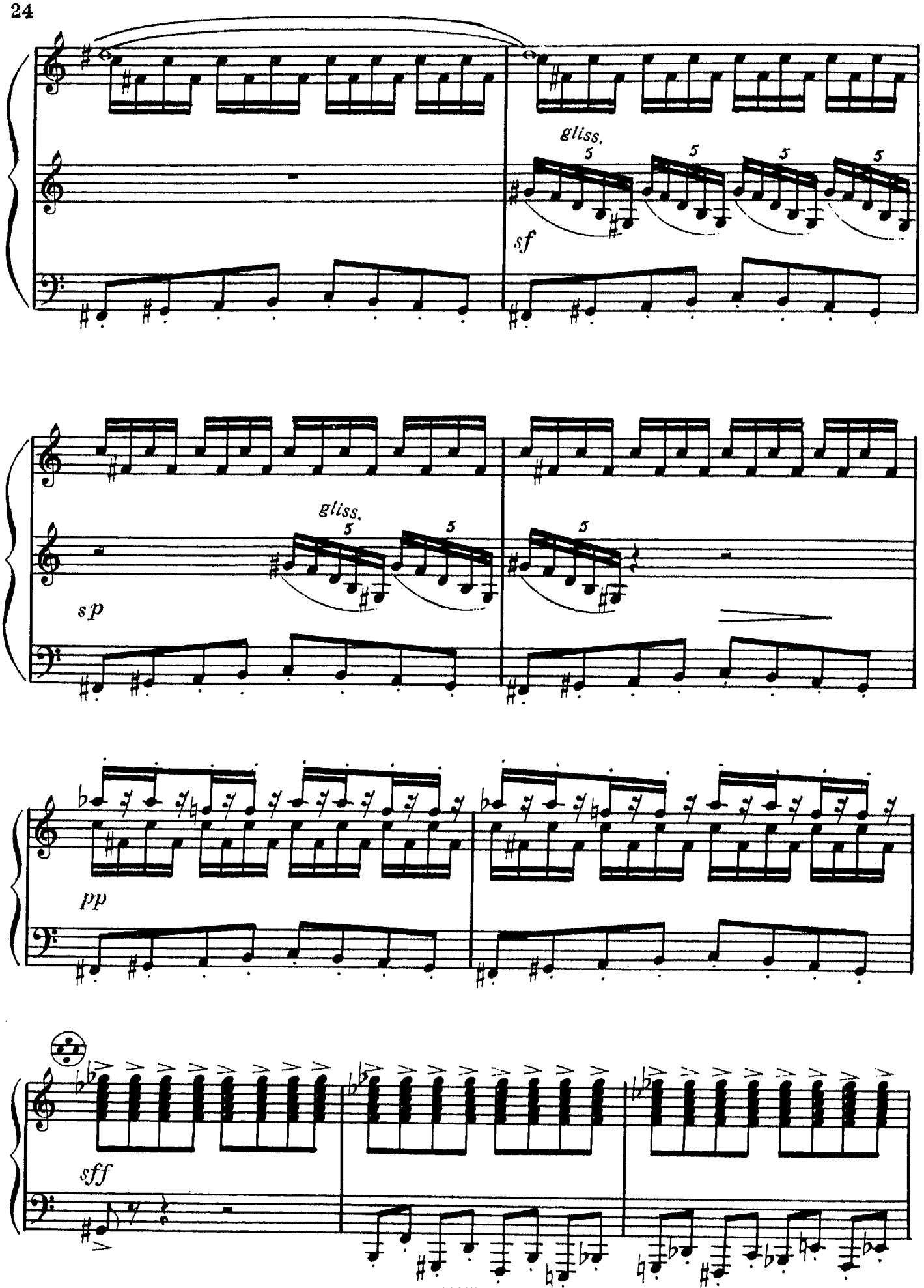


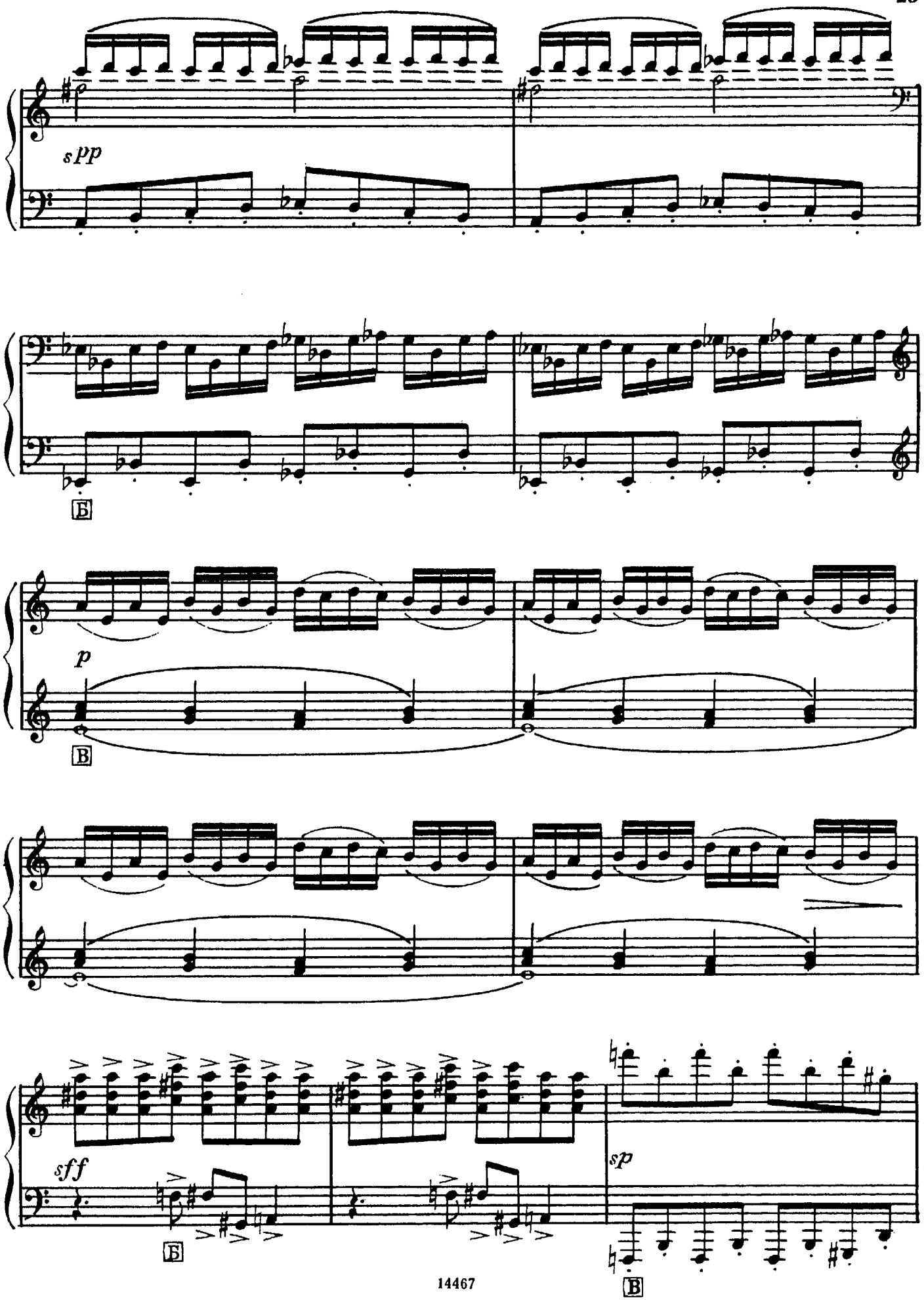

calando poco a poco
perdendosi
Più mosso ♩ = 144
ppppp
sf
p
pp cresc.
sf

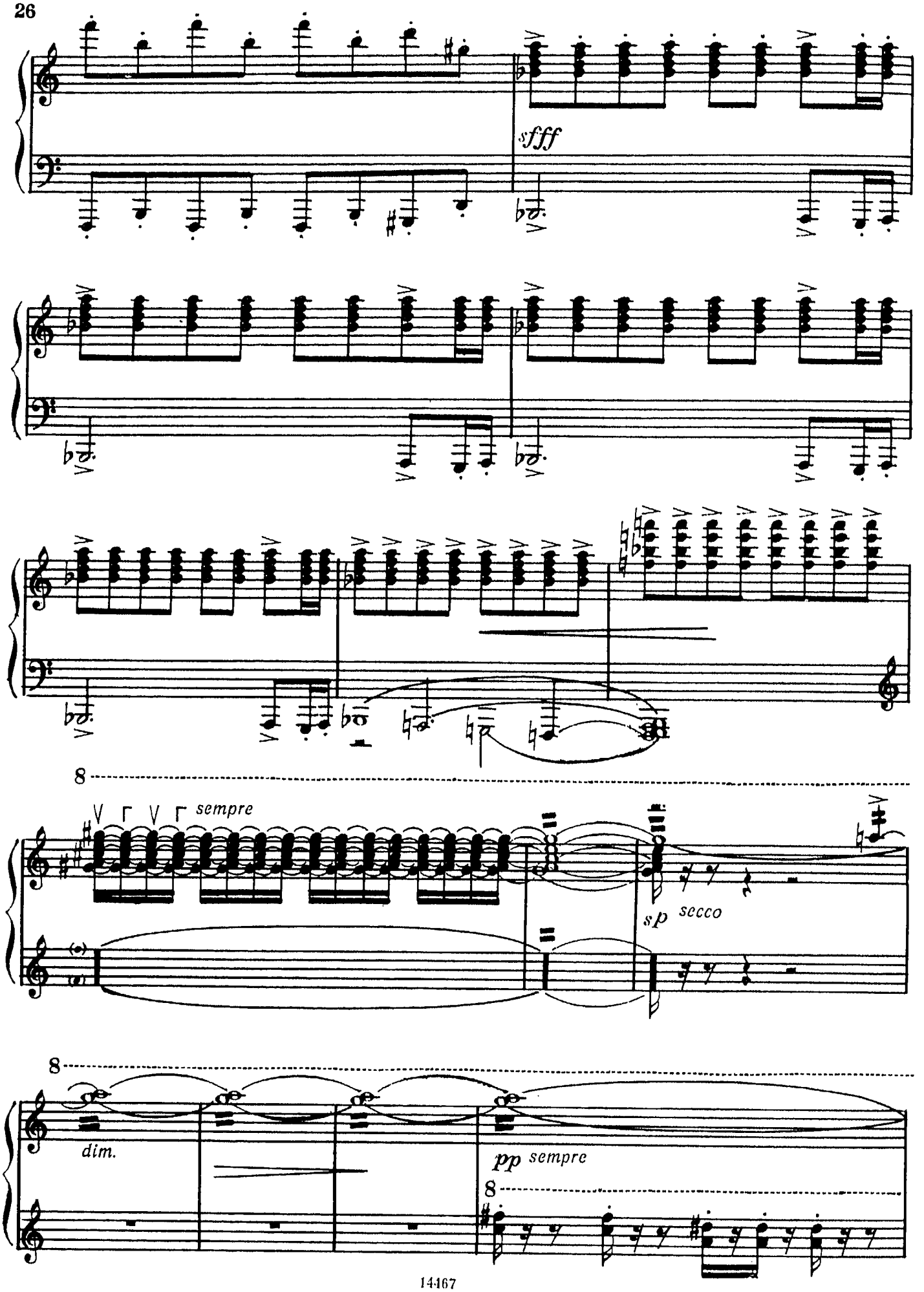

p
sf
sp
pp

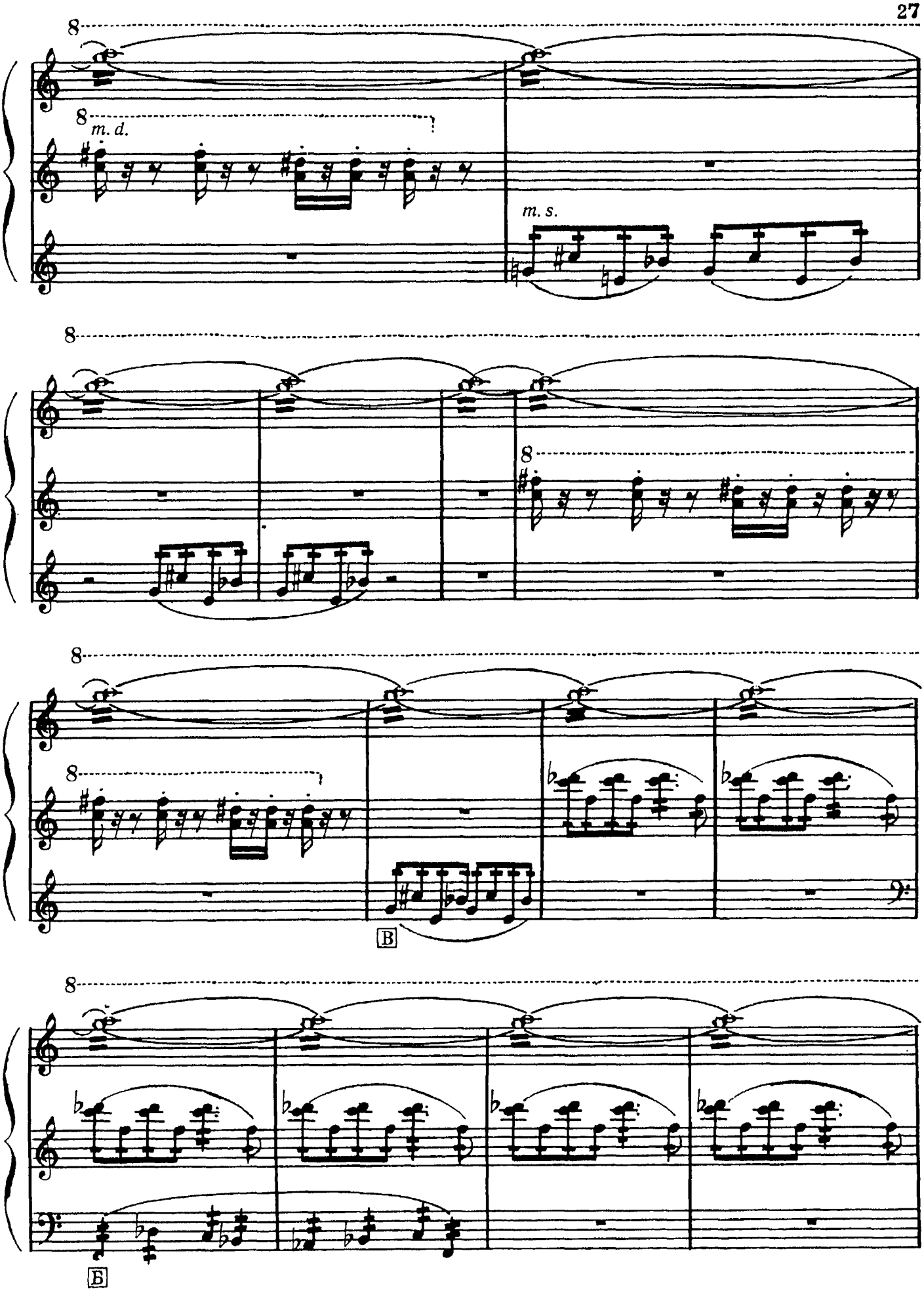


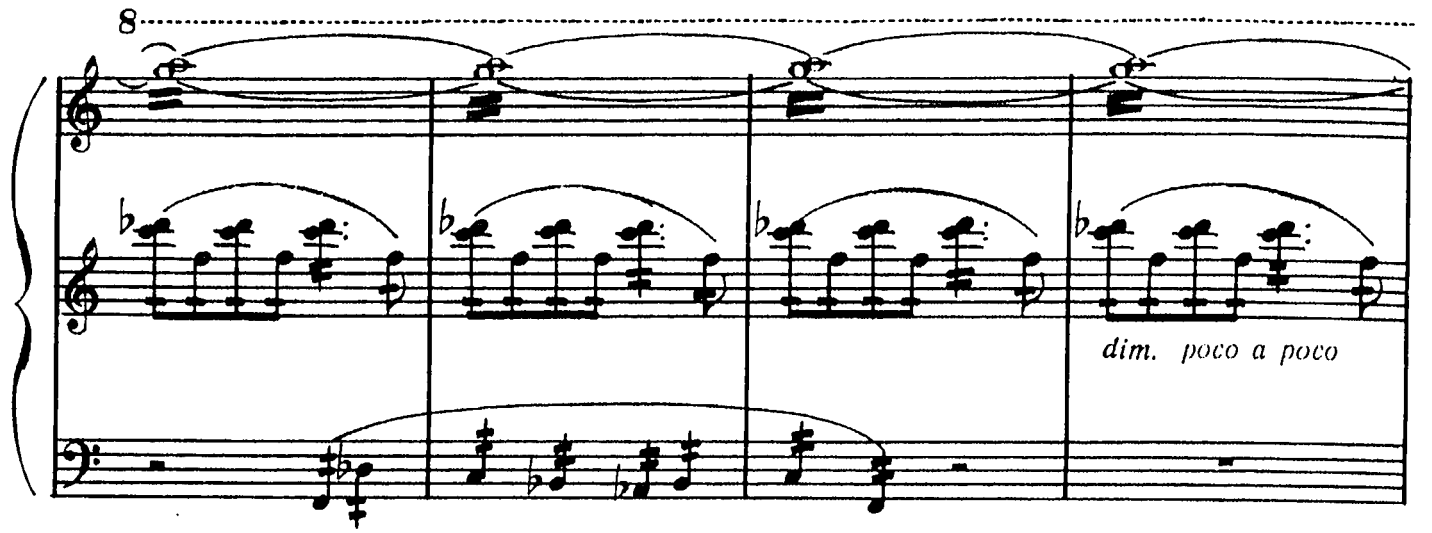
* Глиссандо исполняется первым пальцем.
Thumb glissando.

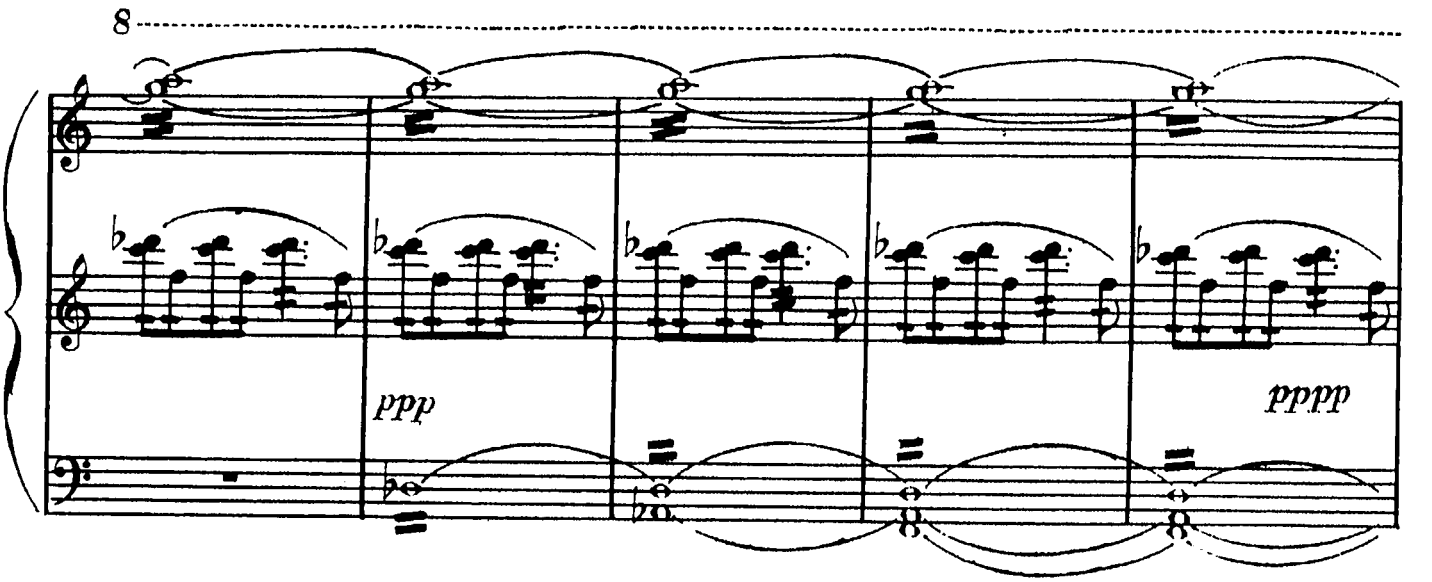

gliss.
5
5
5
5
sf
gliss.
5
5
5
sp
pp
sff

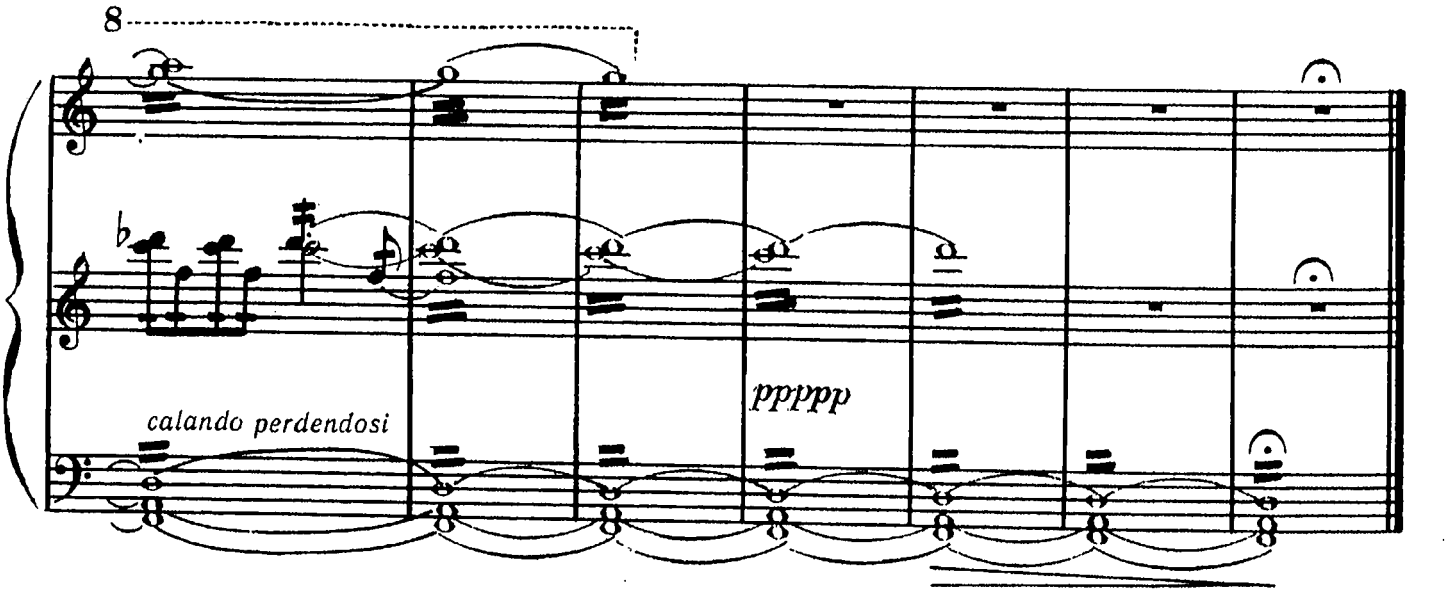

sPP
Б
p
В
sff
Б
sp
В


sfff
8
sempre
sp secco
8
dim.
pp sempre
8


8
8
m. d.
m. s.
8
8
8
8
В
8
Б

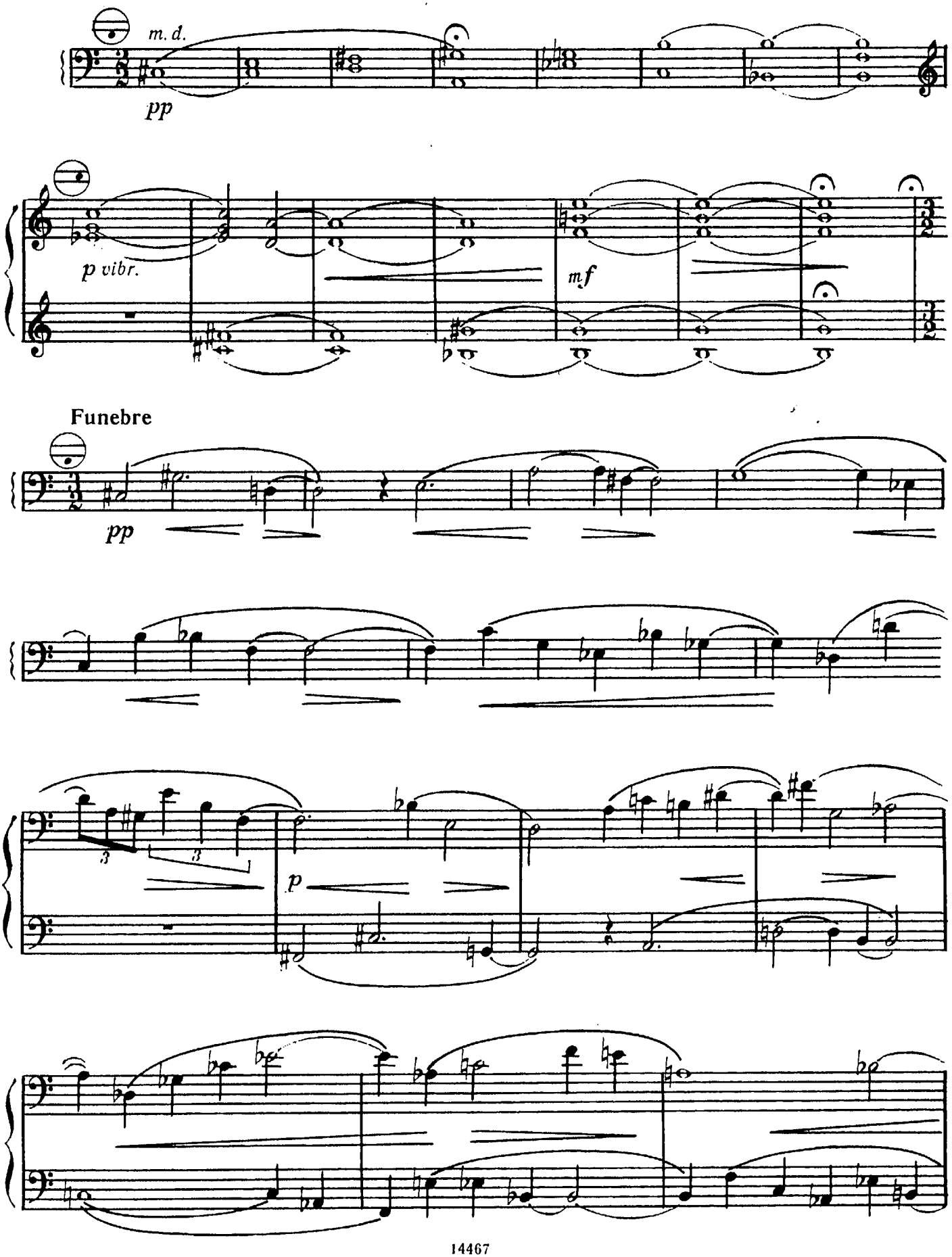

8
dim. poco a poco

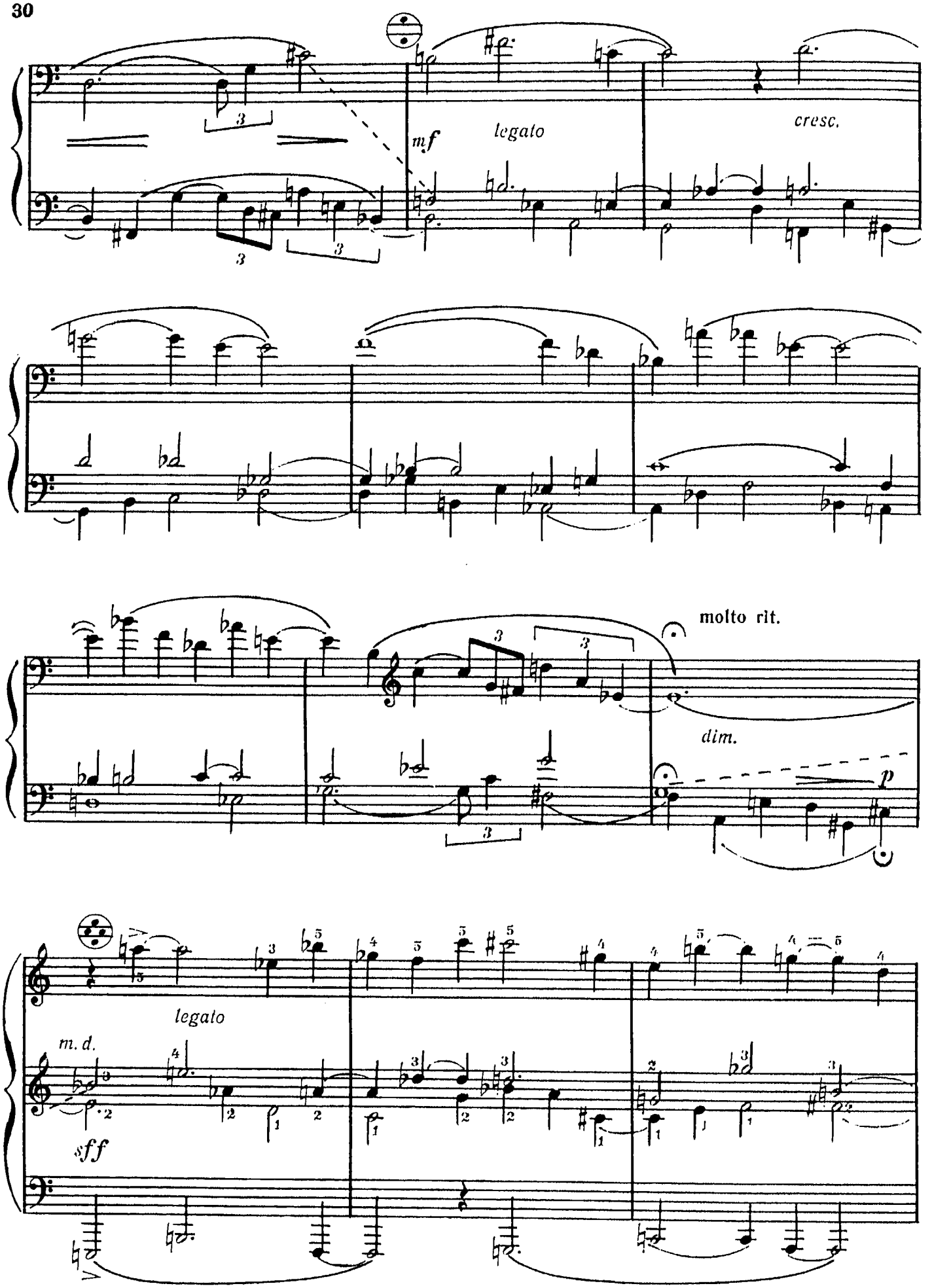

8
ppp
pppp

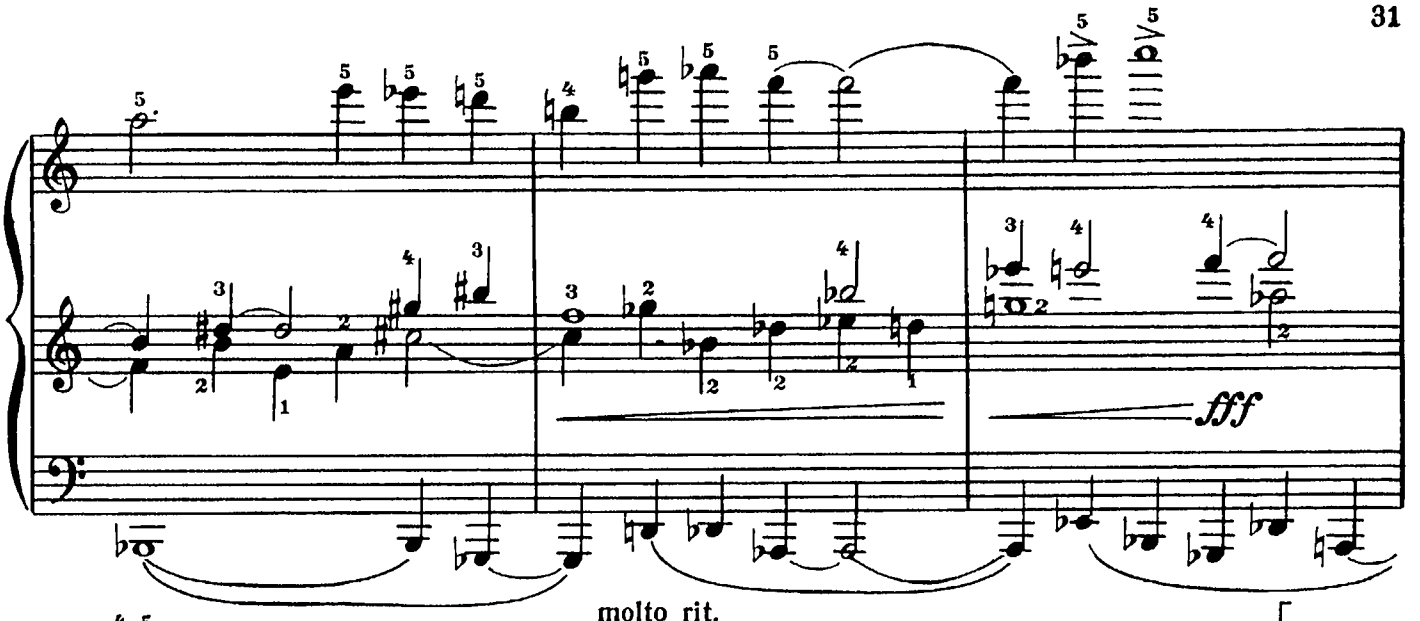

8
calando perdendosi
ppppp

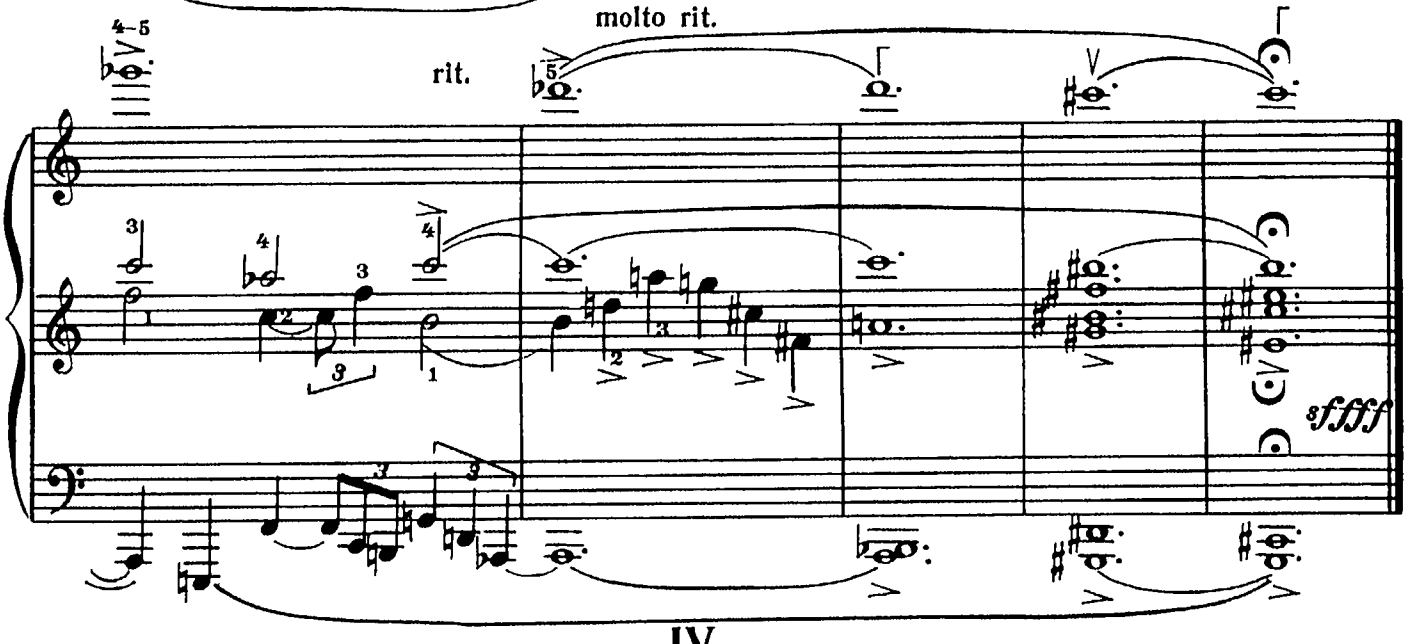
III

Largo ♩ = 60



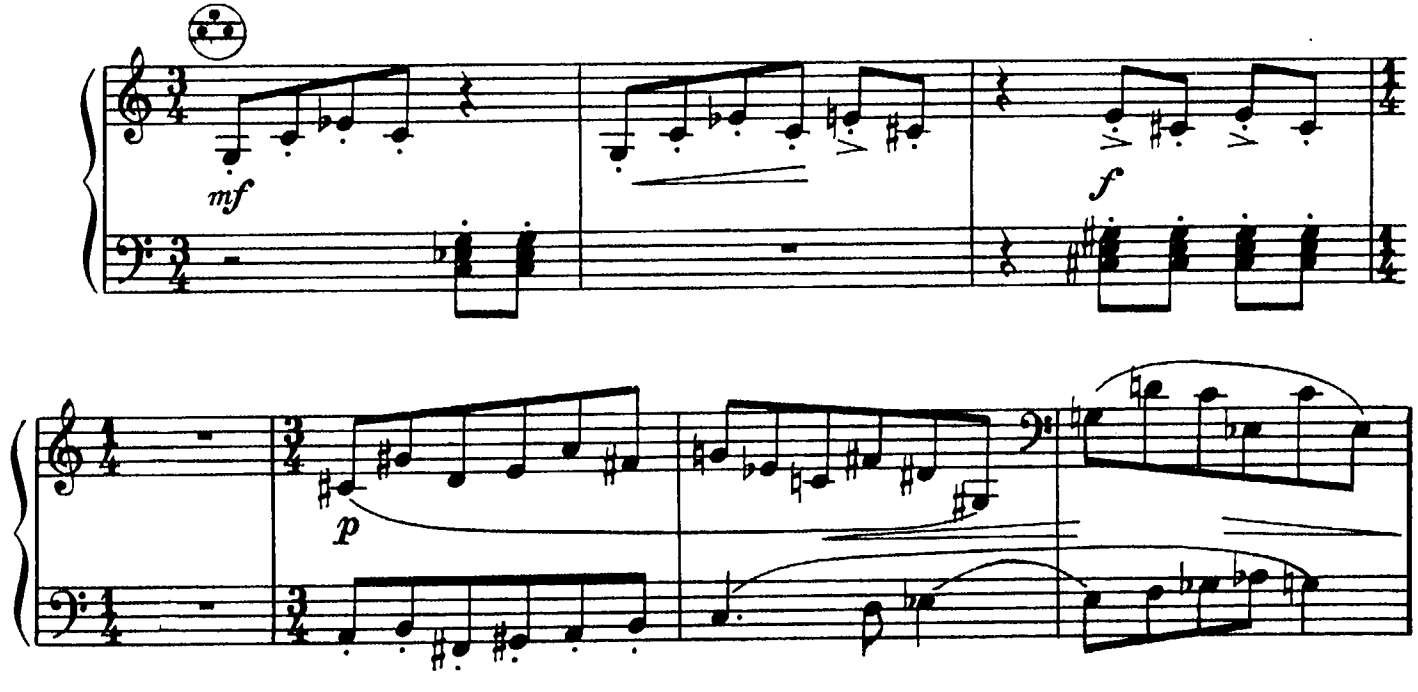

mf
legato
cresc.
molto rit.
dim.
p
legato
m. d.
sff

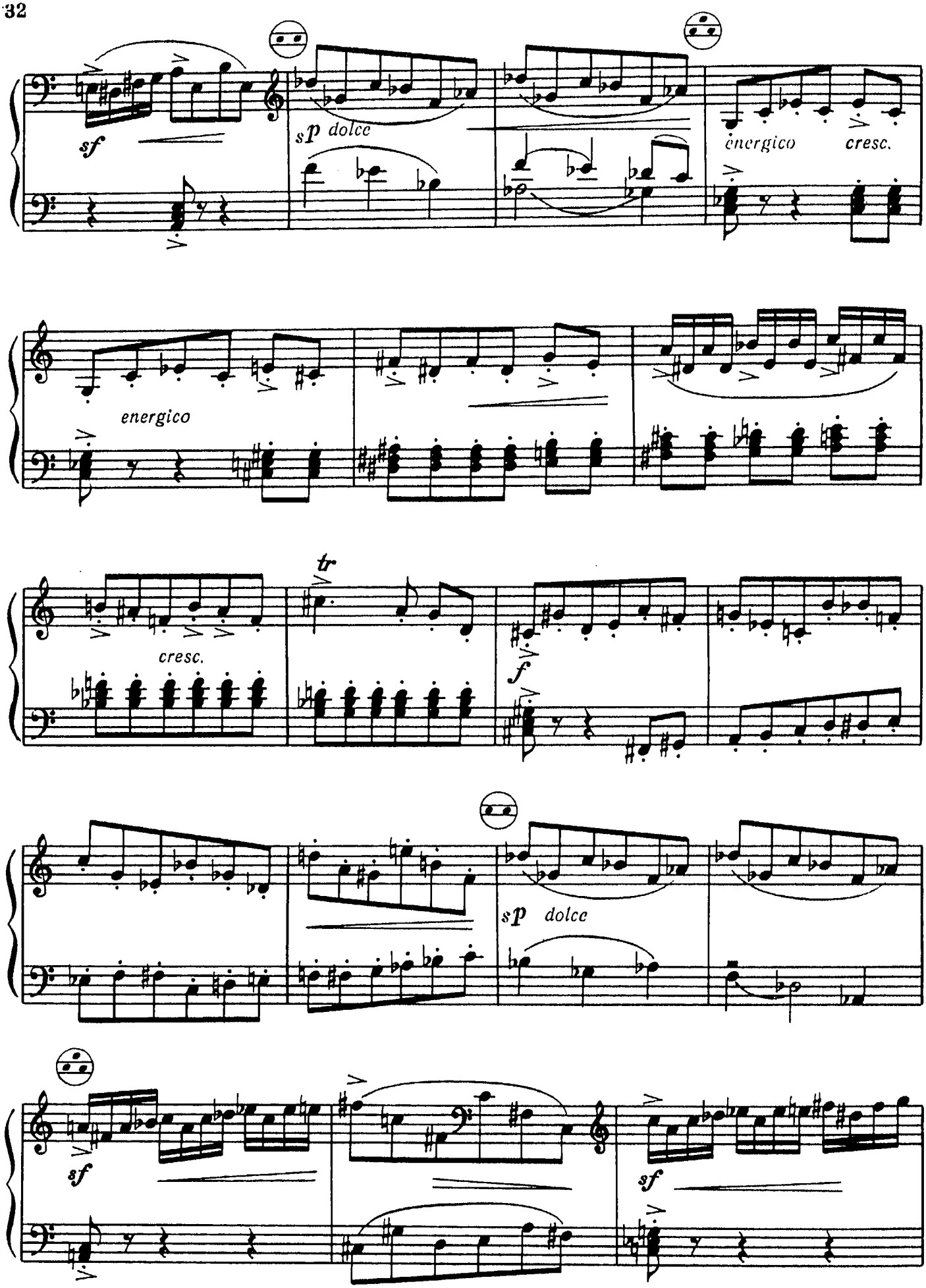


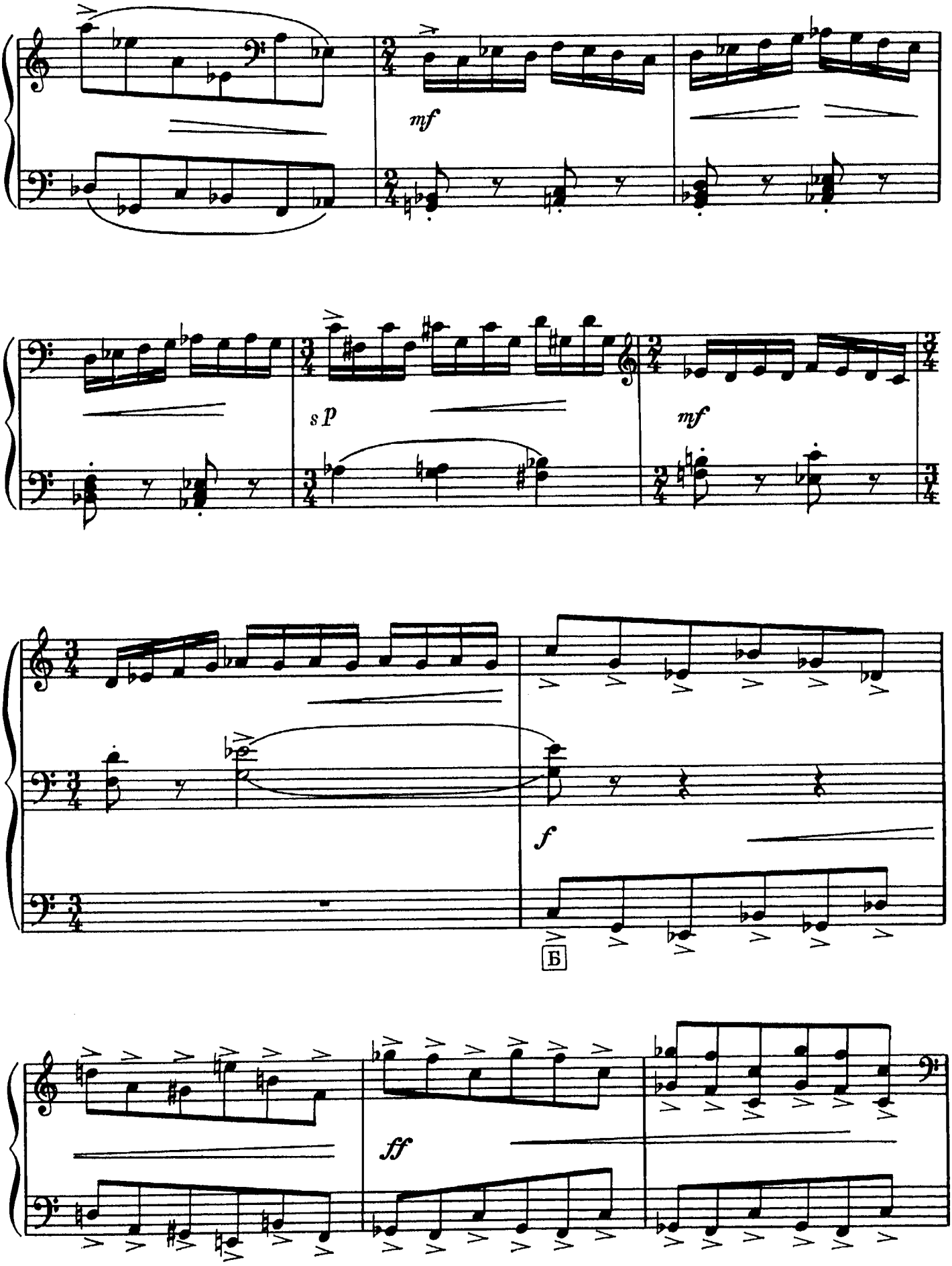


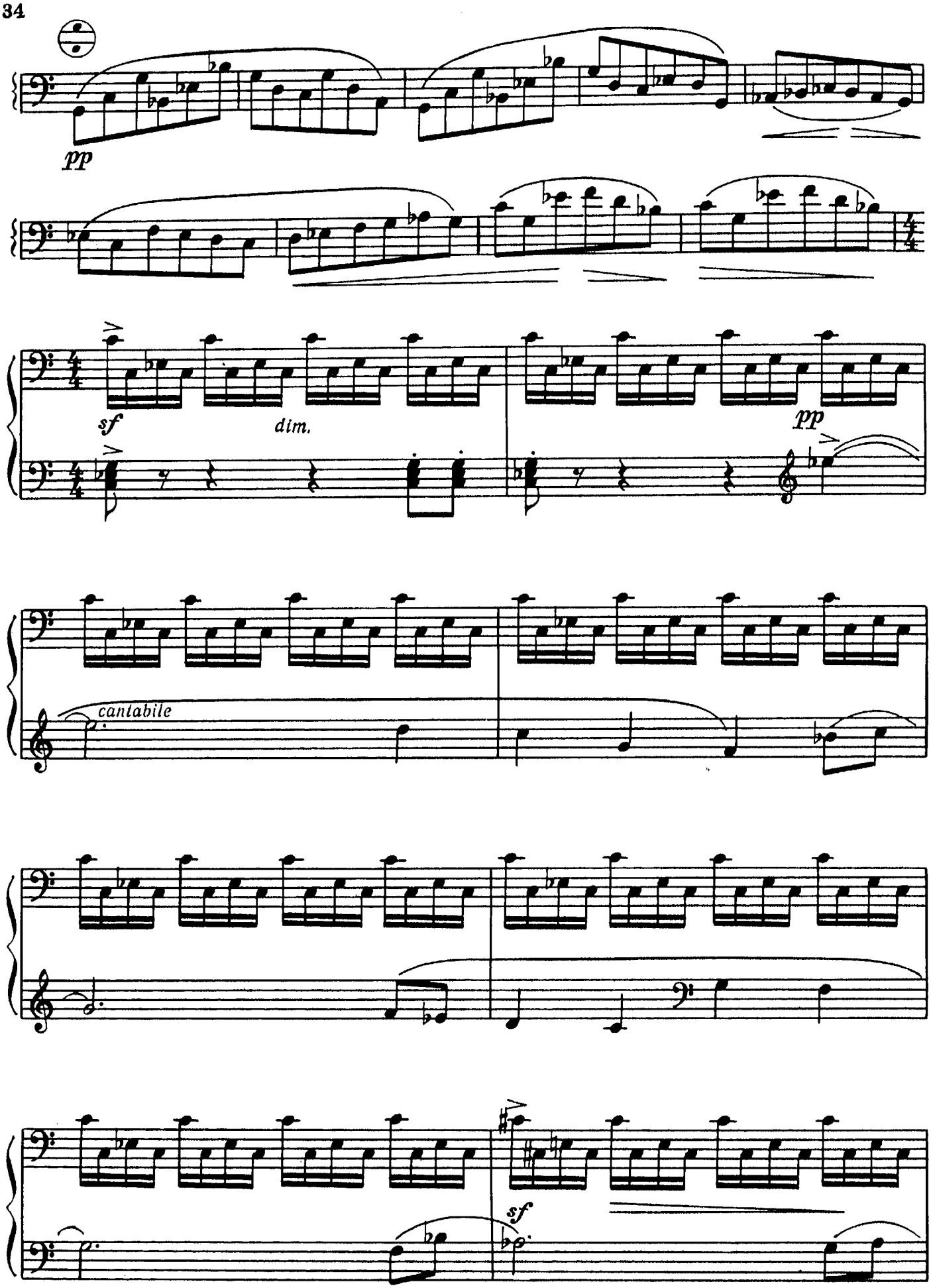
IV

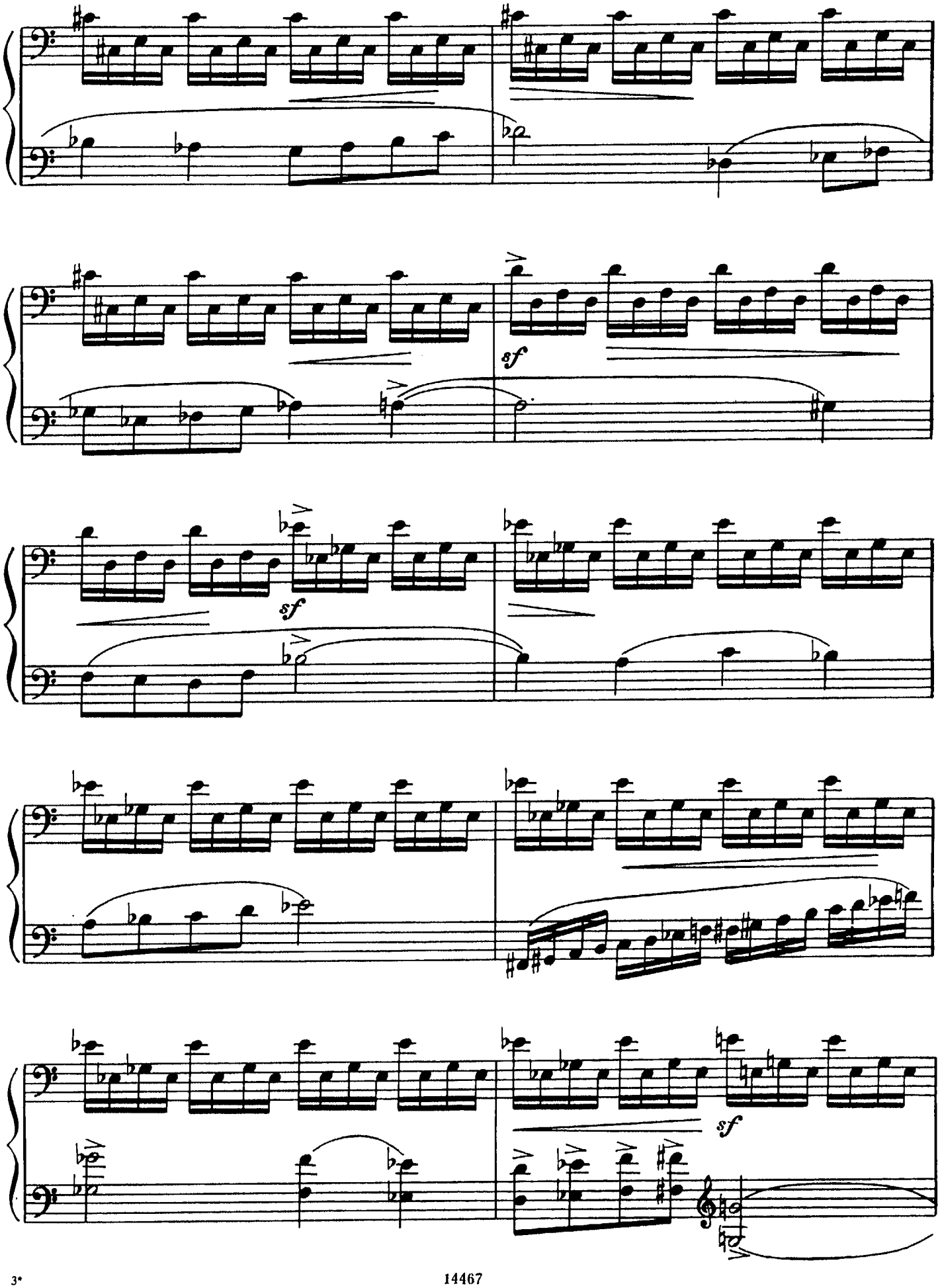
Allegro vivace con anima ♩= 144

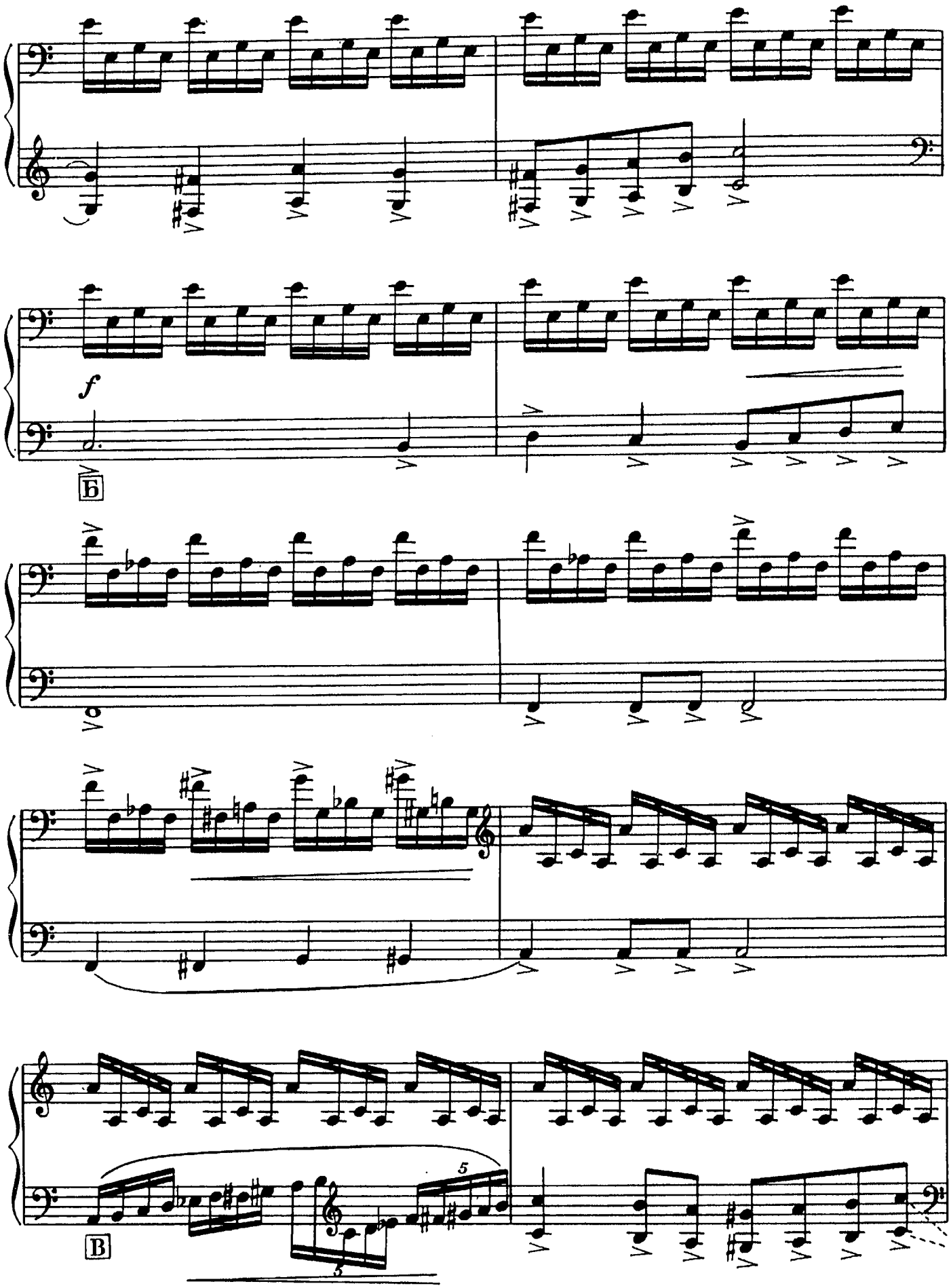


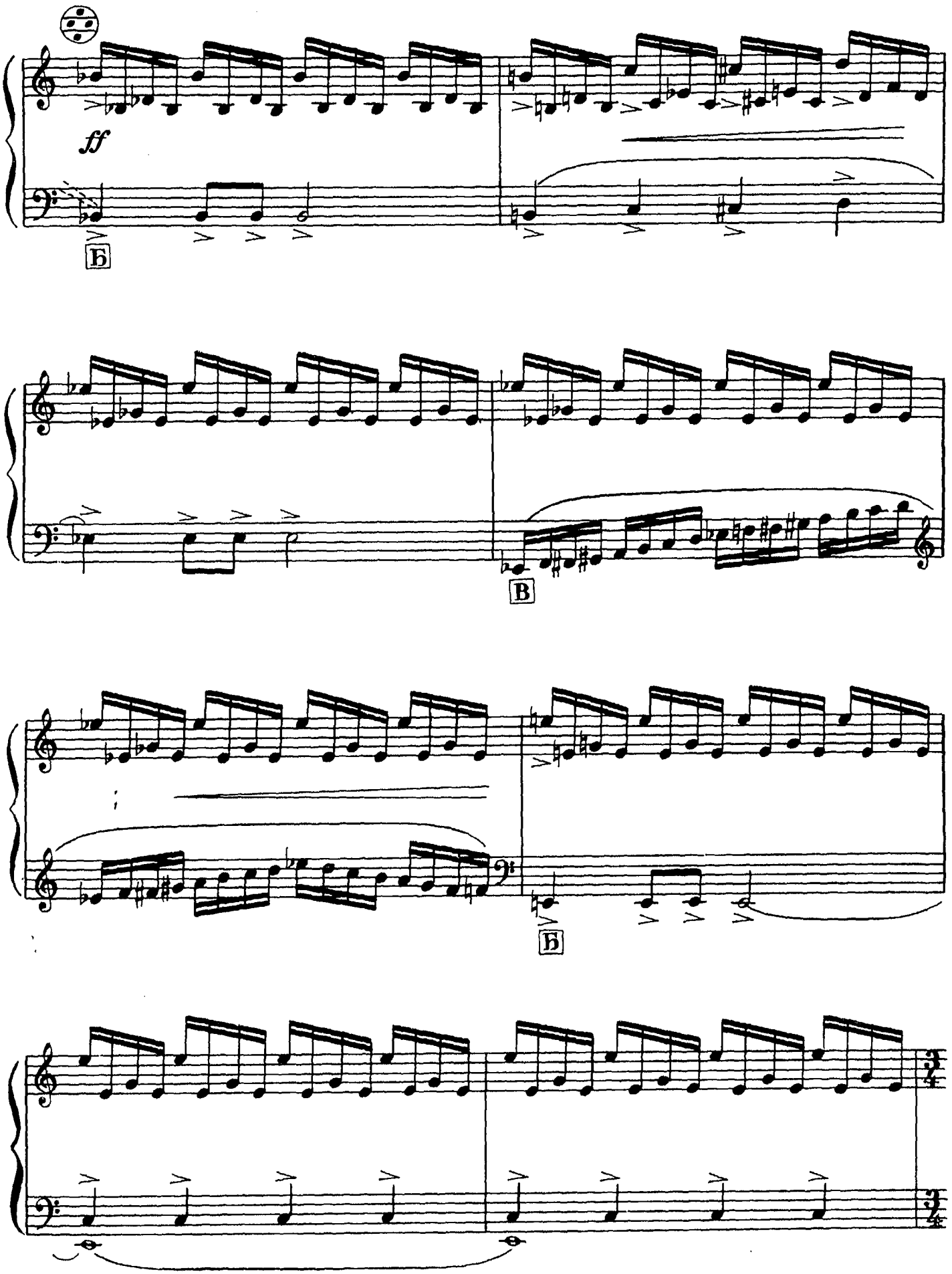

sf
sp dolce
energico
cresc.
energico
cresc.
tr
f
sp dolce
sf
sf

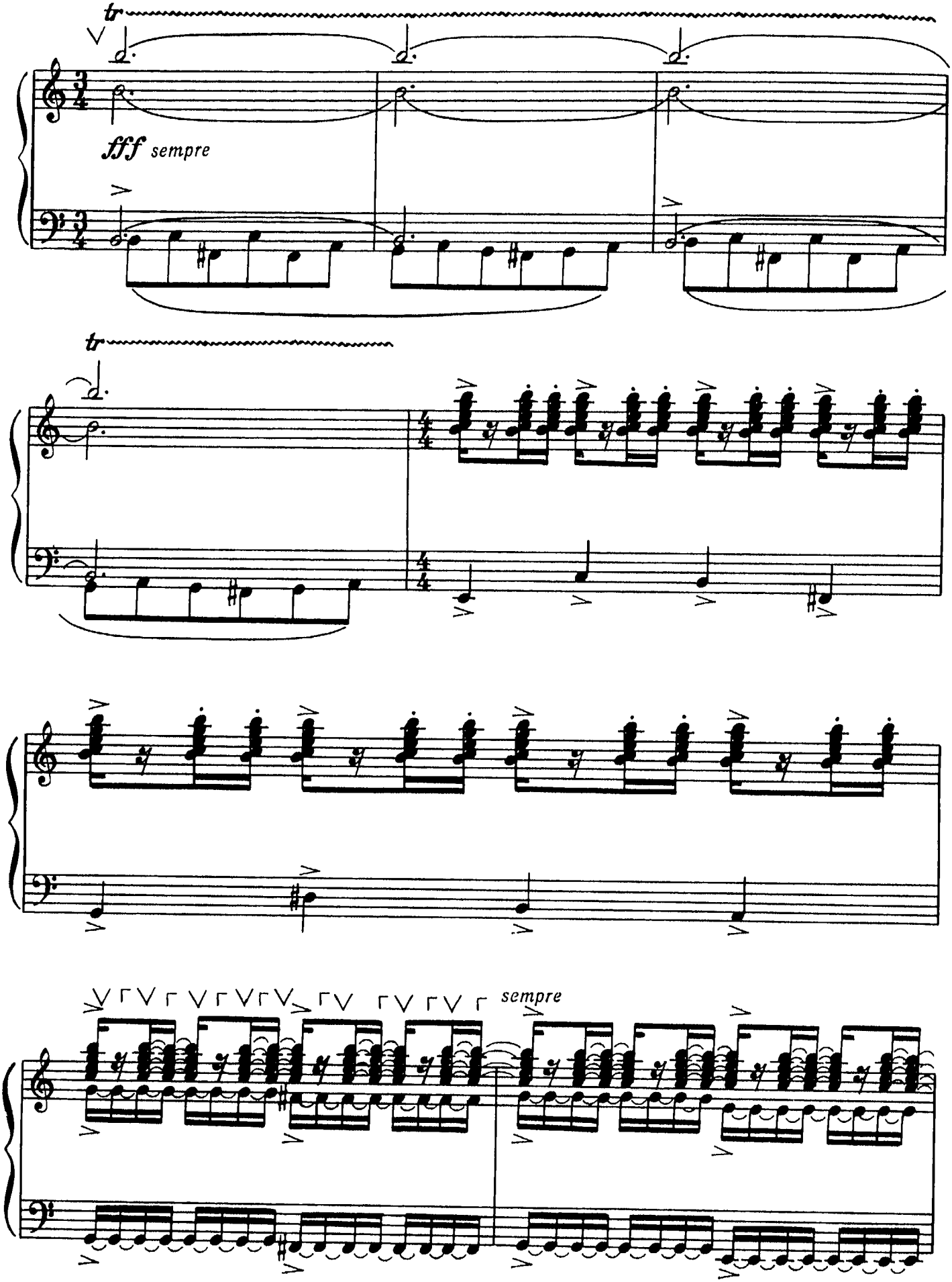

mf
sp
mf
f
Б
ff

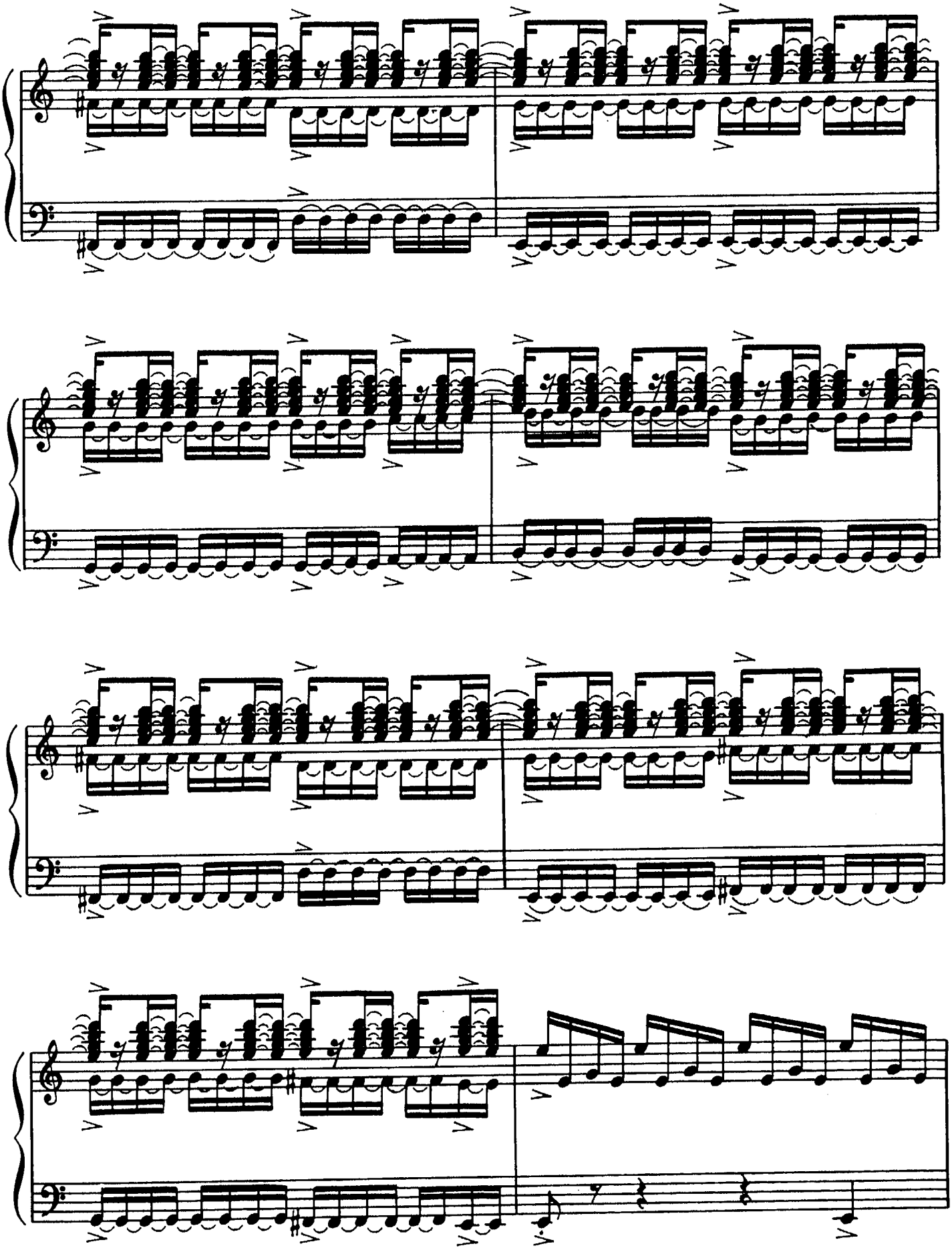

pp
sf
dim.
pp
cantabile
sf

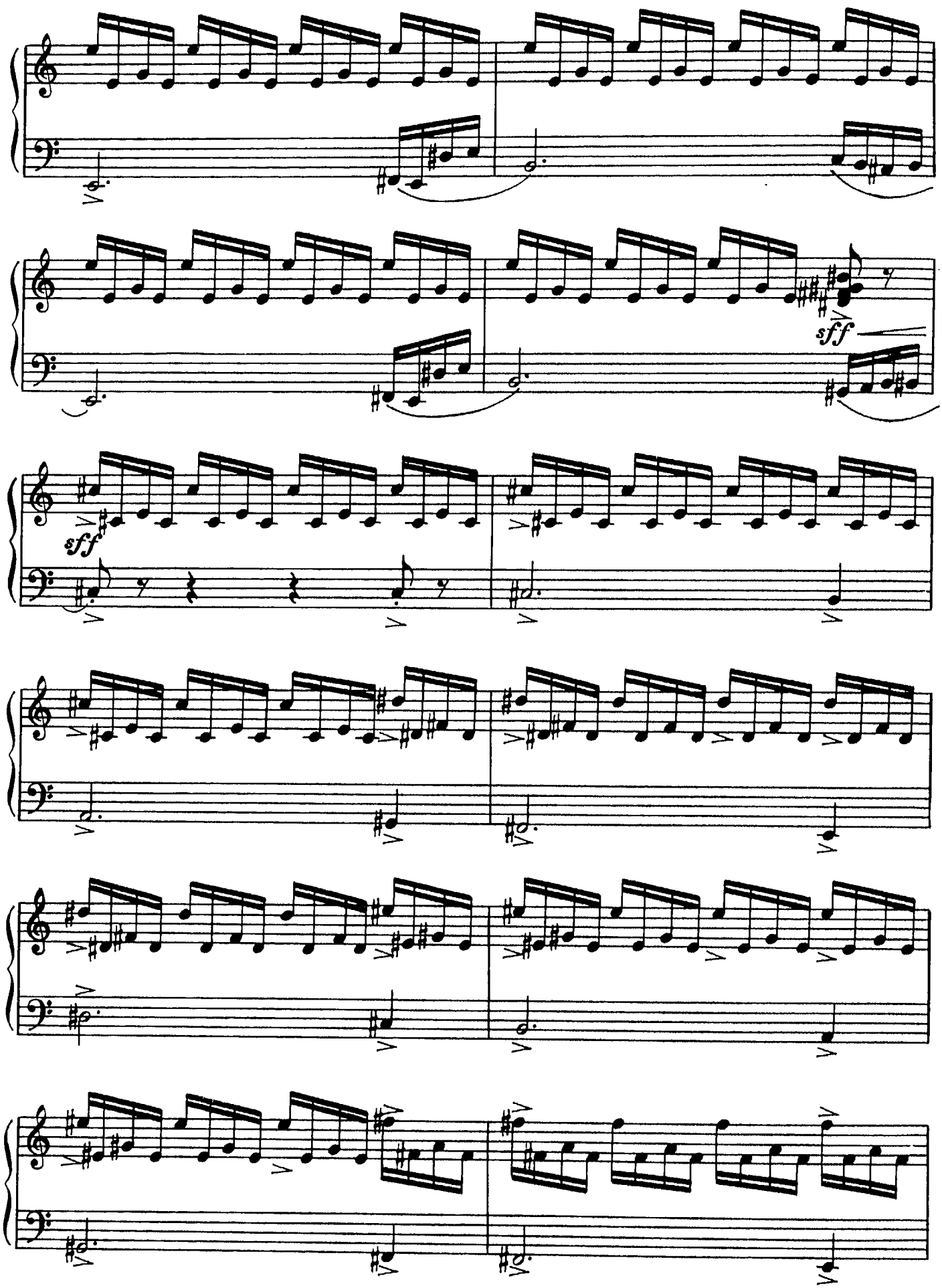

sf
sf
sf

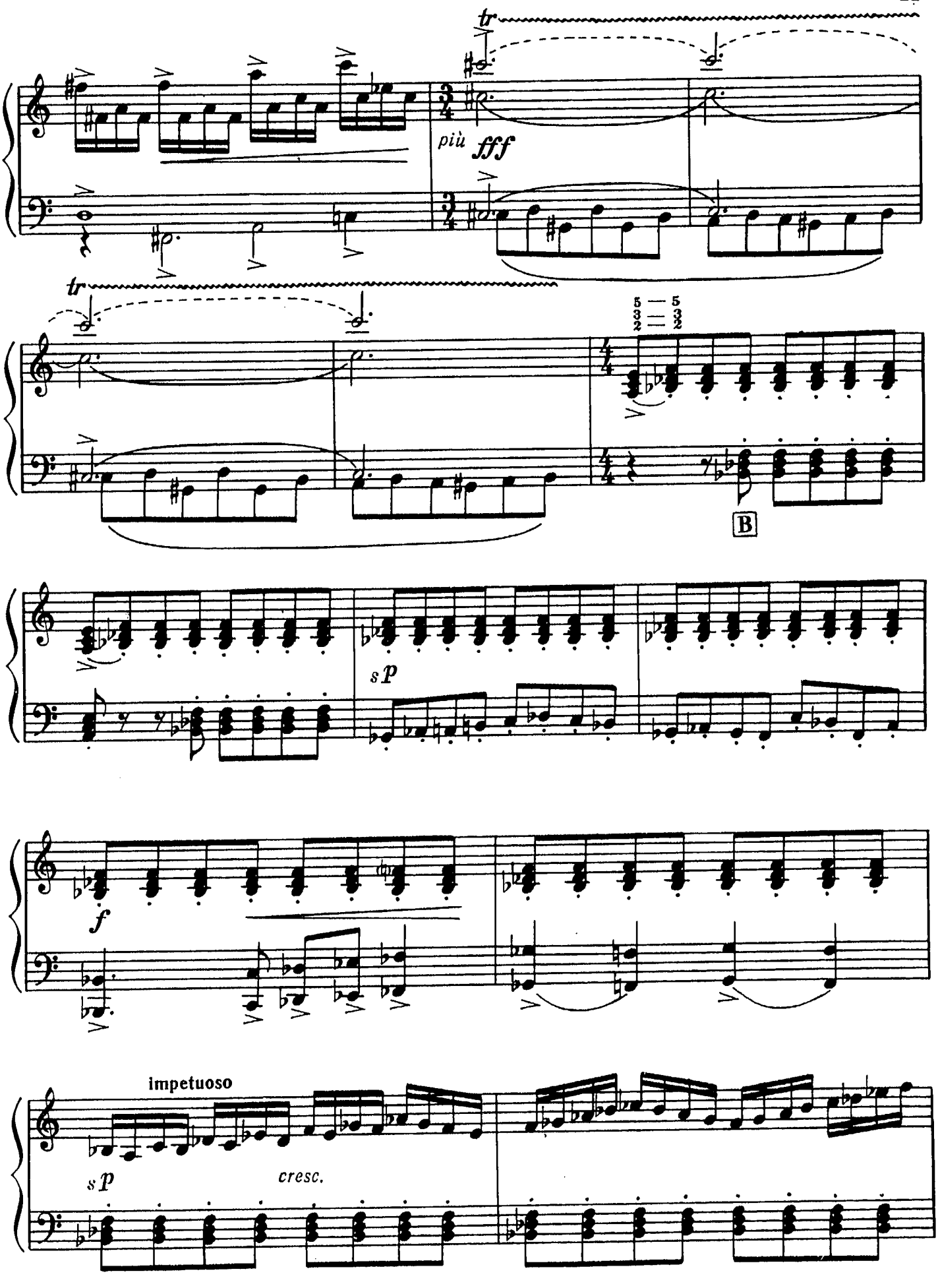

f
Б
В
5
5

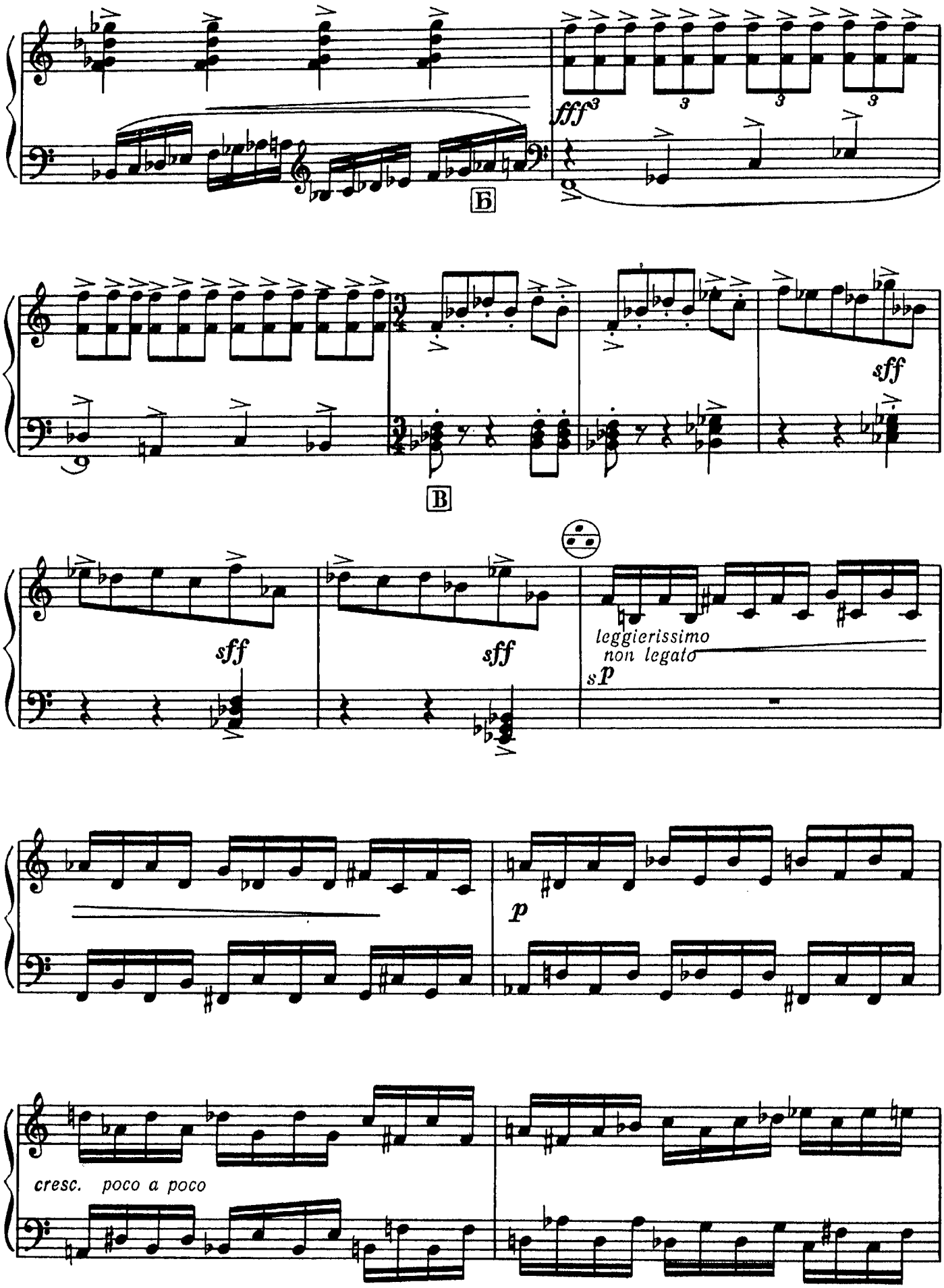

ff
B
B
B

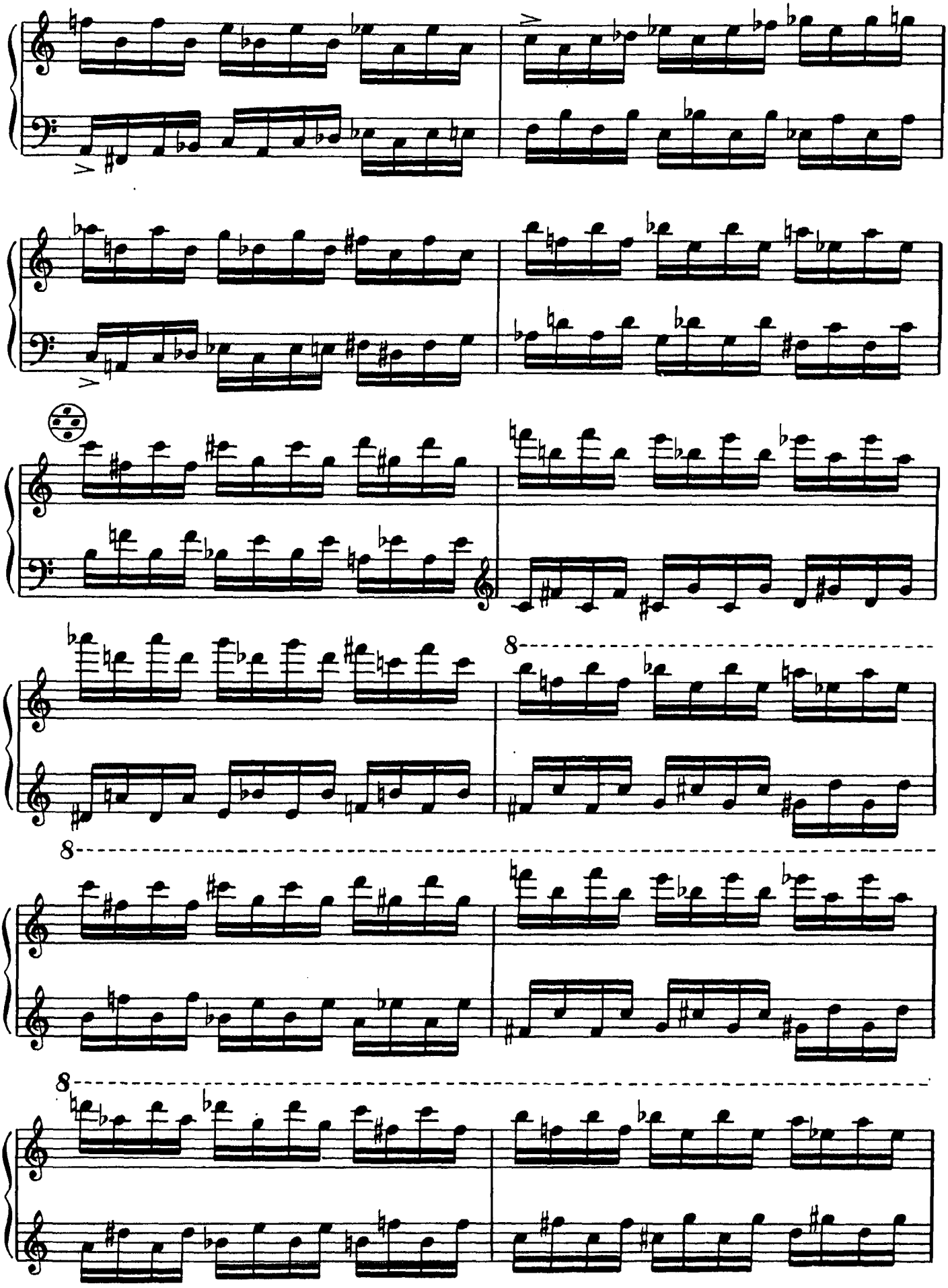

tr
fff sempre
tr
sempre




sff
sff


tr
più fff
tr
5 — 5
3 — 3
2 — 2
B
sp
f
impetuoso
sp
cresc.


fff
Б
sff
В
sff
sff
leggierissimo
non legato
sp
p
cresc. poco a poco



8

sff sff sff

f f mf

p

rit. poco a poco

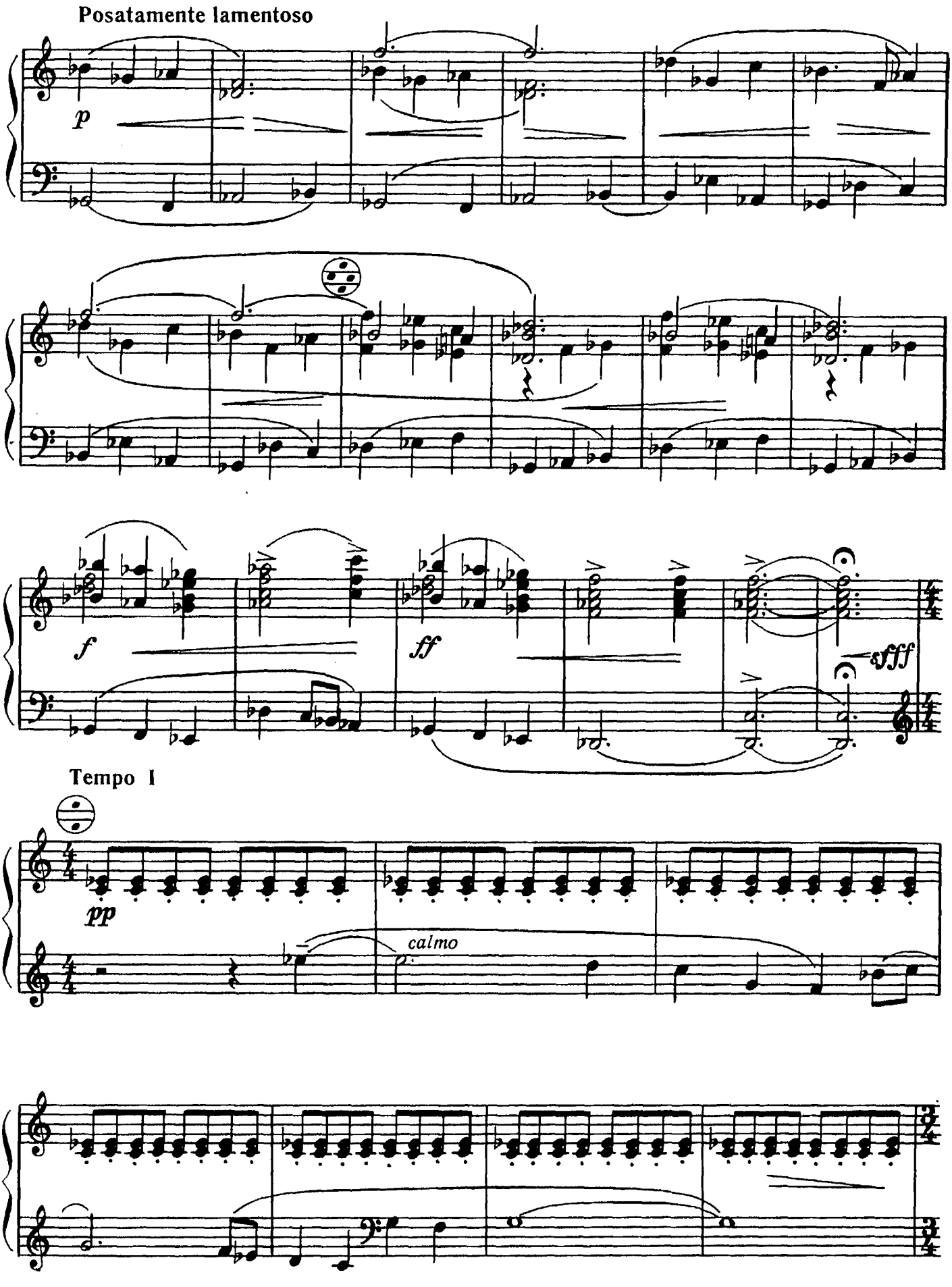
p

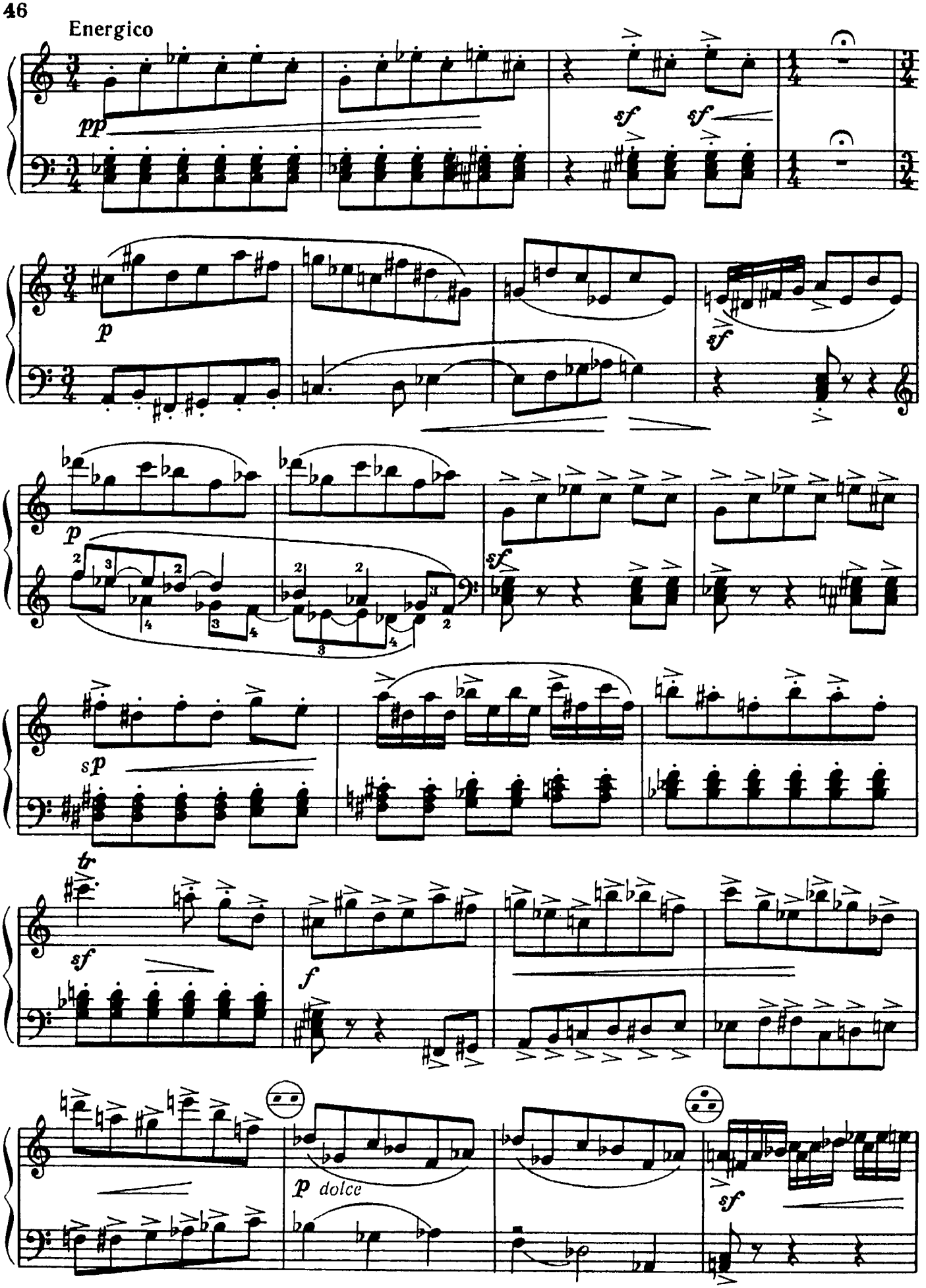
pp ppp

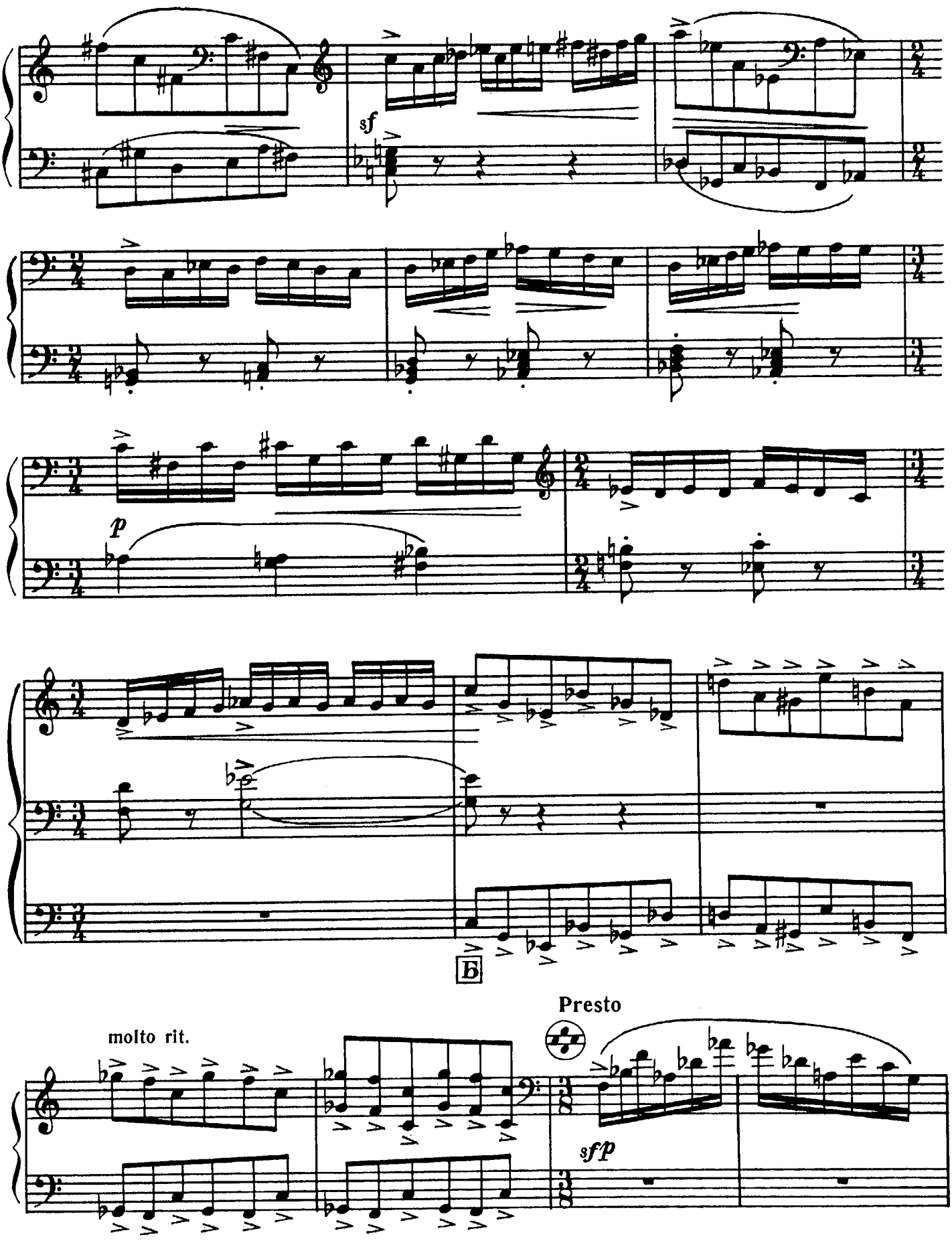
Meno mosso ♩ = 60

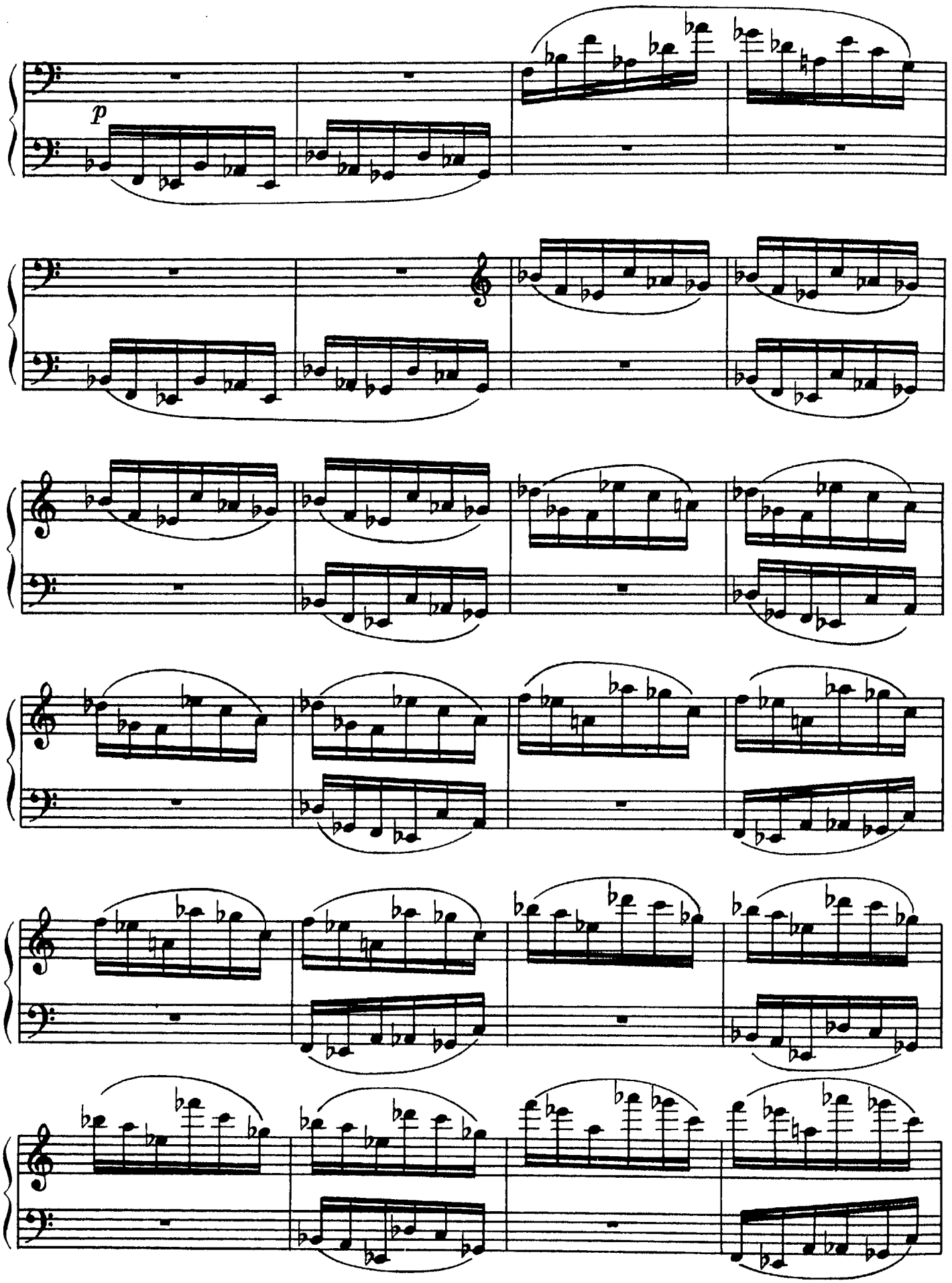
B pp

f pp


Posatamente lamentoso
p
f
ff
fff
Tempo I
pp
calmo


Energico
pp
sf
sf
p
sf
p
sf
sp
tr
sf
f
p dolce
sf


sf
p
B
Presto
molto rit.
sfp


p

molto rit. poco a poco

ff

Meno mosso (ad. lib. ♩ = 72)

sfff

sff maestoso

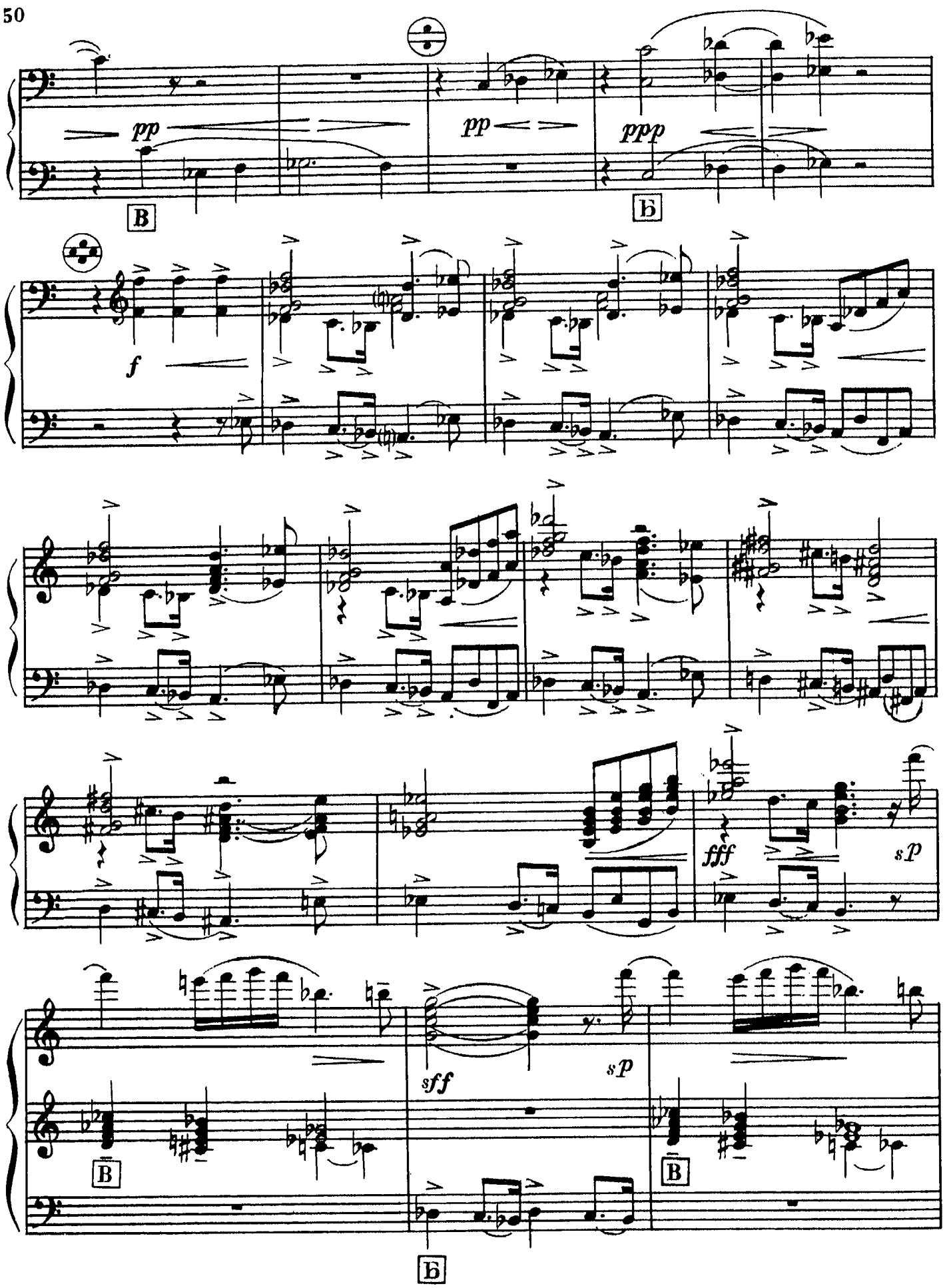
sfffff

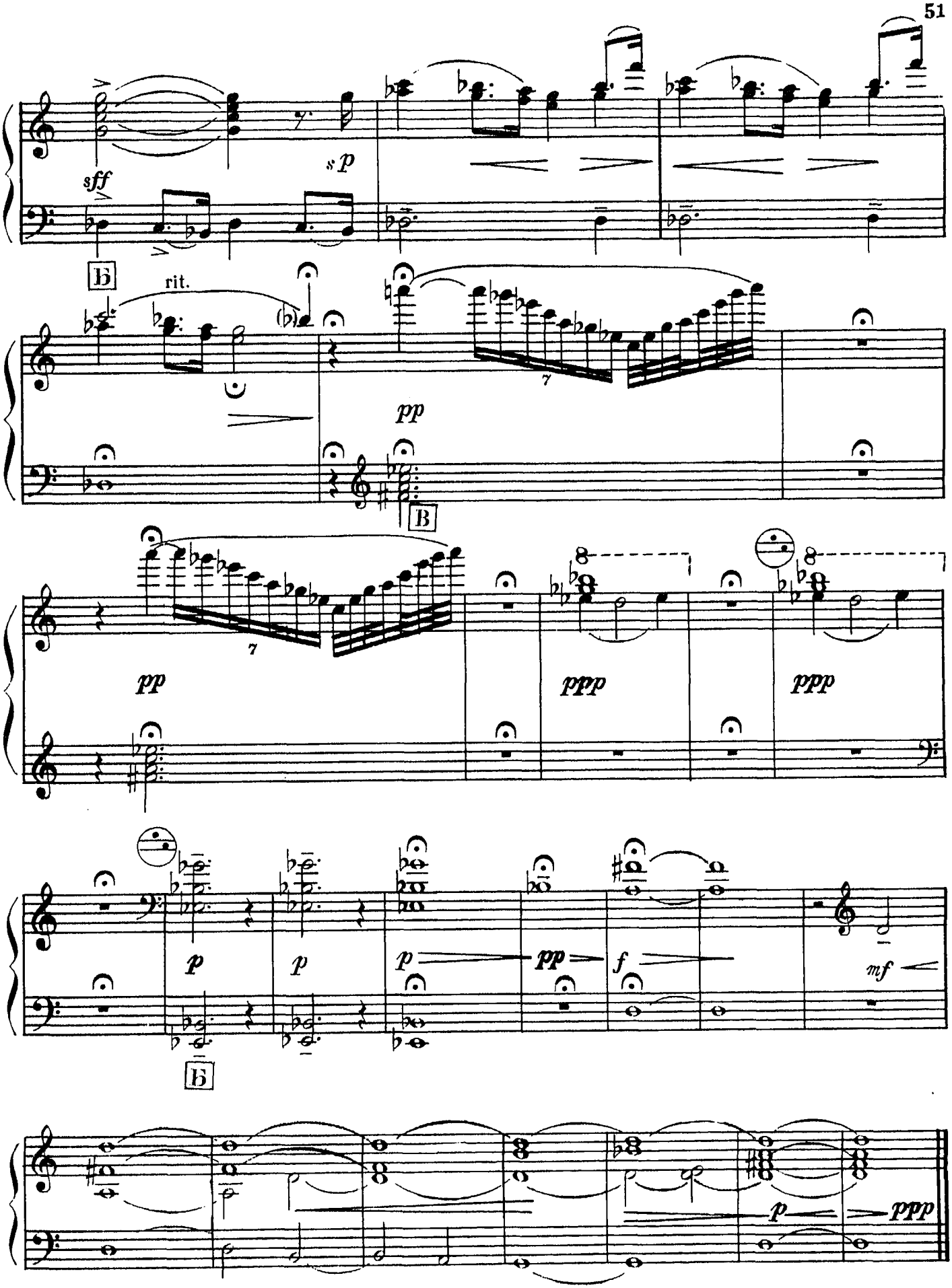
A. Schönberg. Verklärte Nacht. Op. 4 *(♩ = 72)

f p f

p mf p

* А. Шёнберг. Просветленная ночь. Соч. 4.


pp
pp
ppp
B
Б
f
fff
sp
sff
sp
B
B
Б


sff
sp
B
rit.
pp
B
pp
ppp
ppp
p
p
p
pp
f
mf
B
p
ppp

КАРПАТСКАЯ СЮИТА

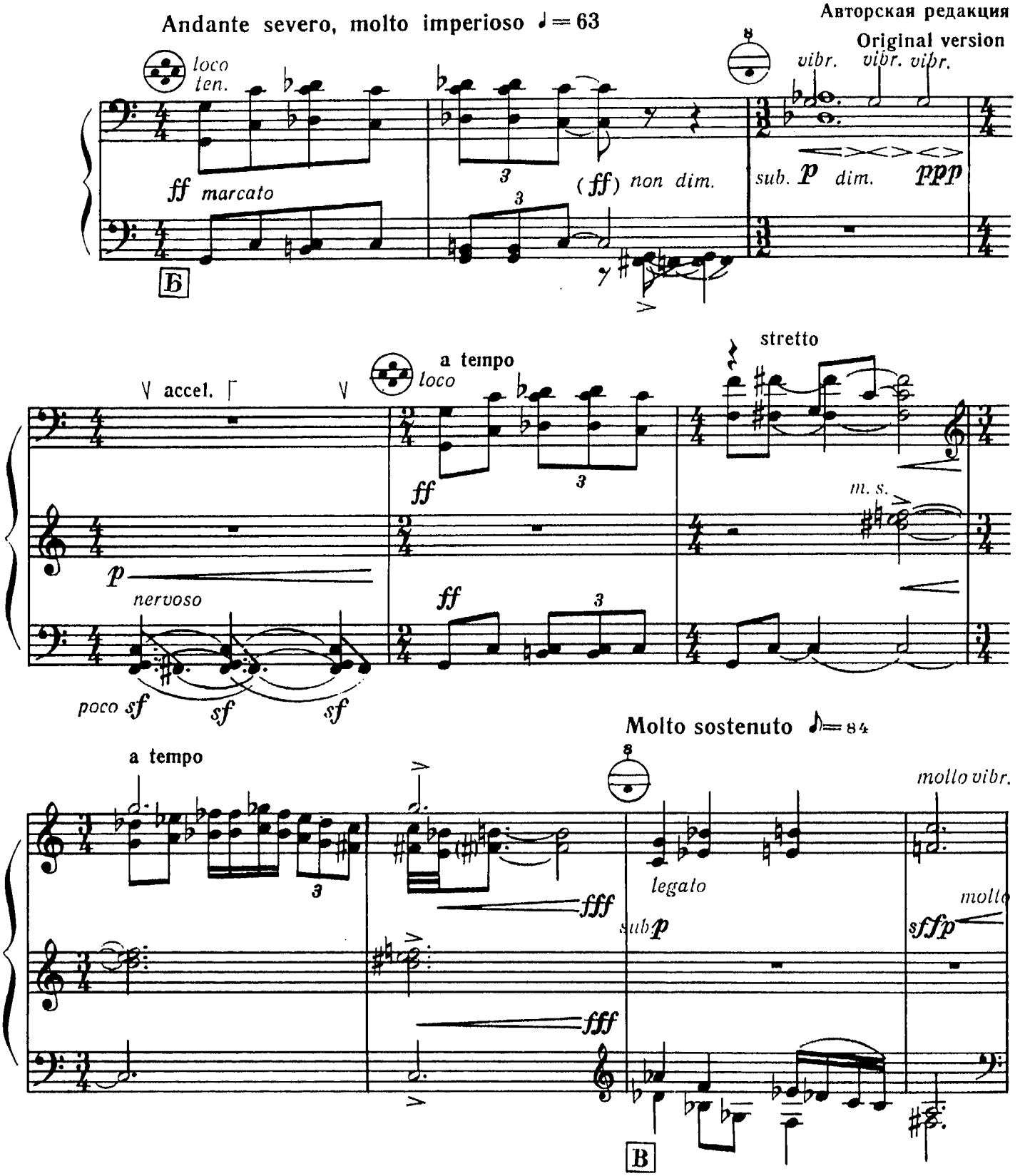
CARPATHIAN SUITE

(1974)

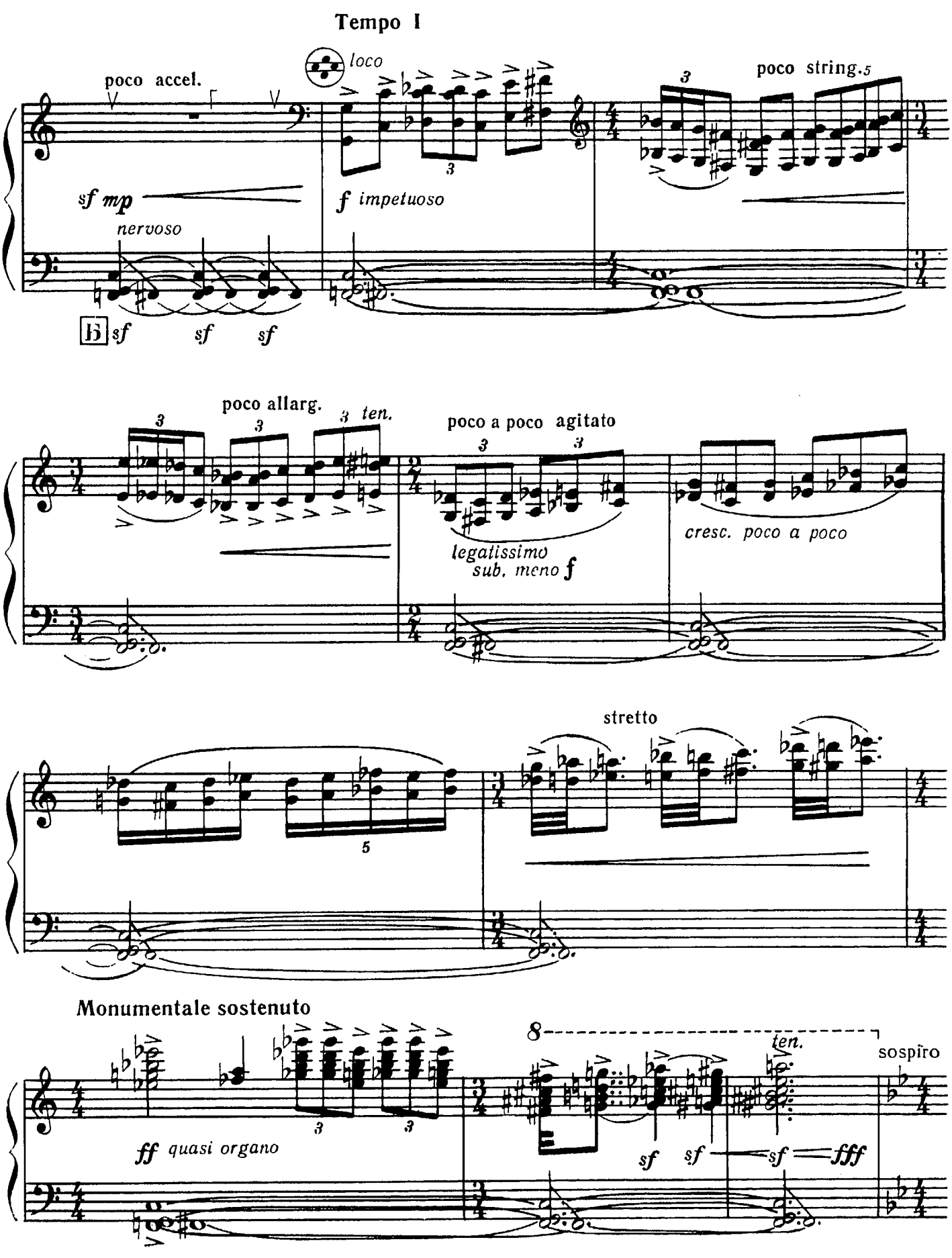
1

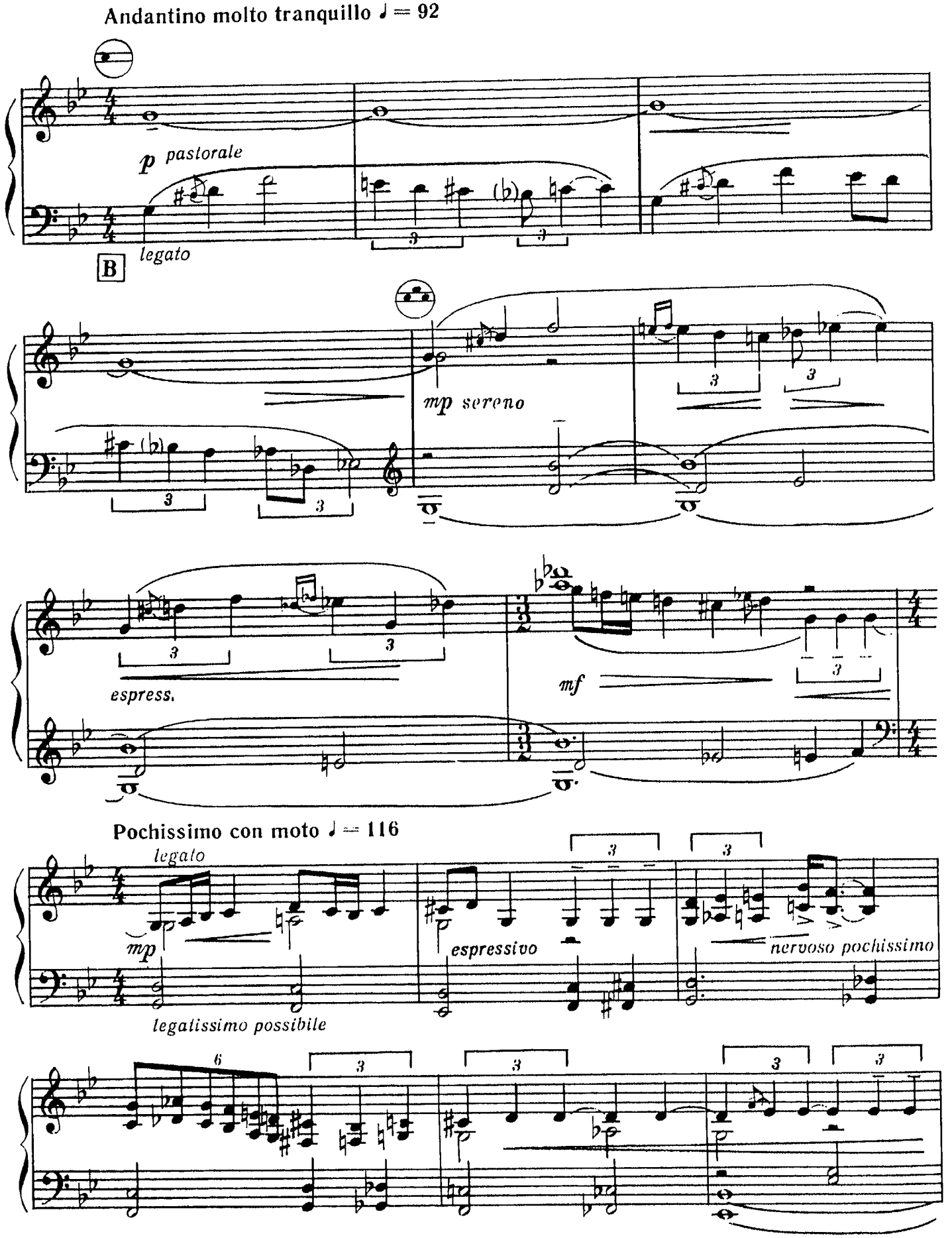
В. ЗУБИЦКИЙ
V. ZUBITSKY

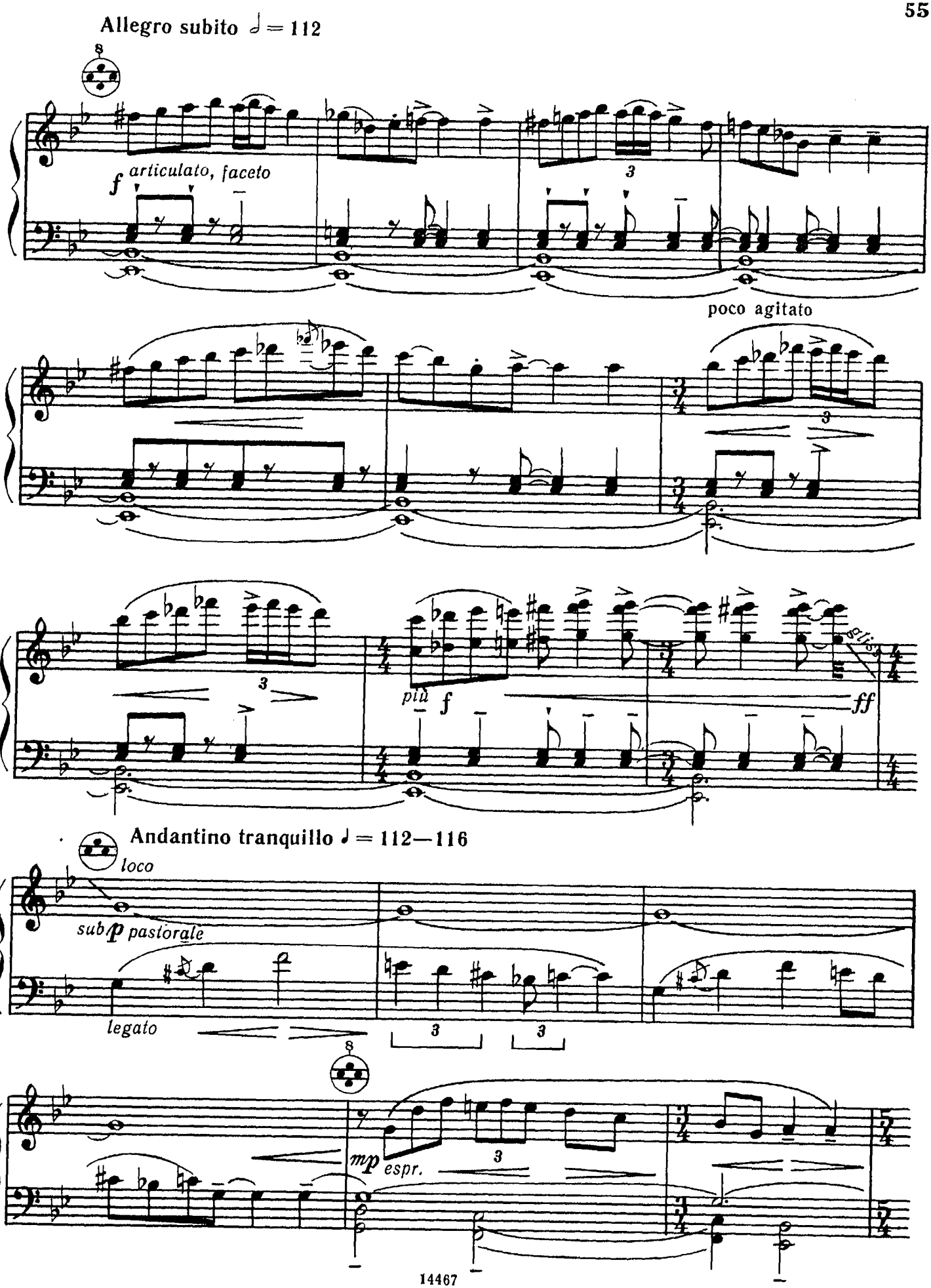
Авторская редакция
Original version

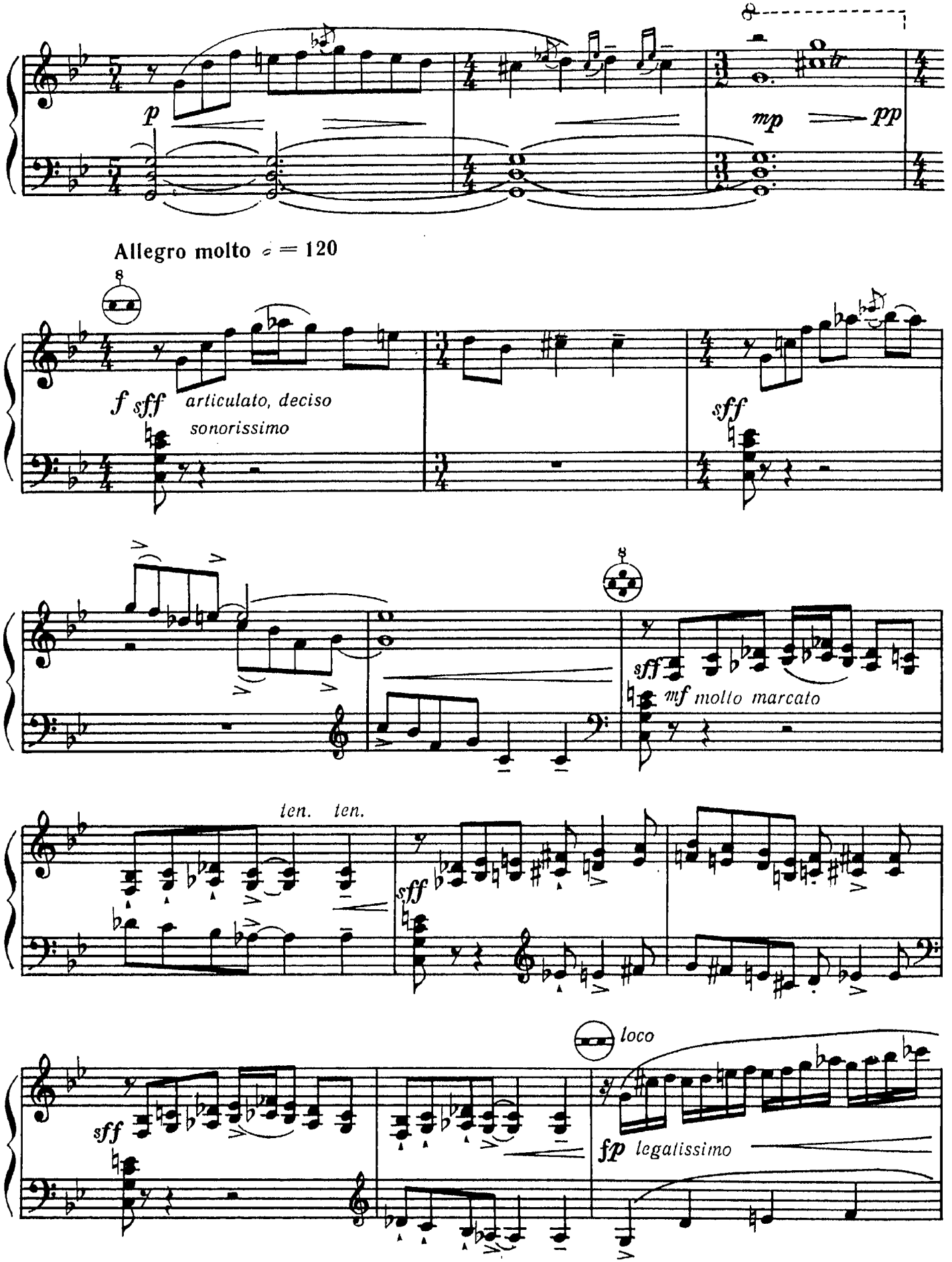


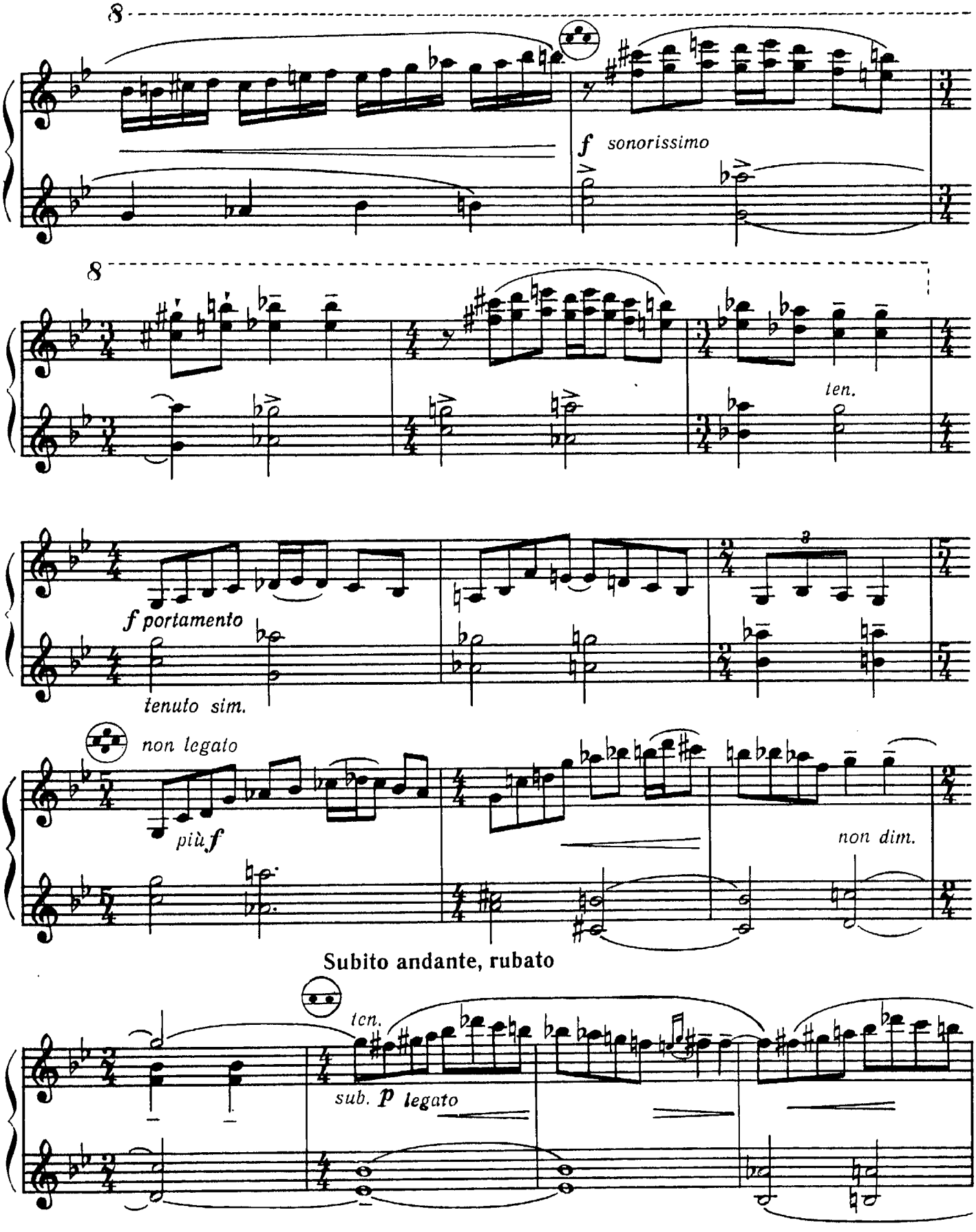
© Издательство «Советский композитор», 1983 г.

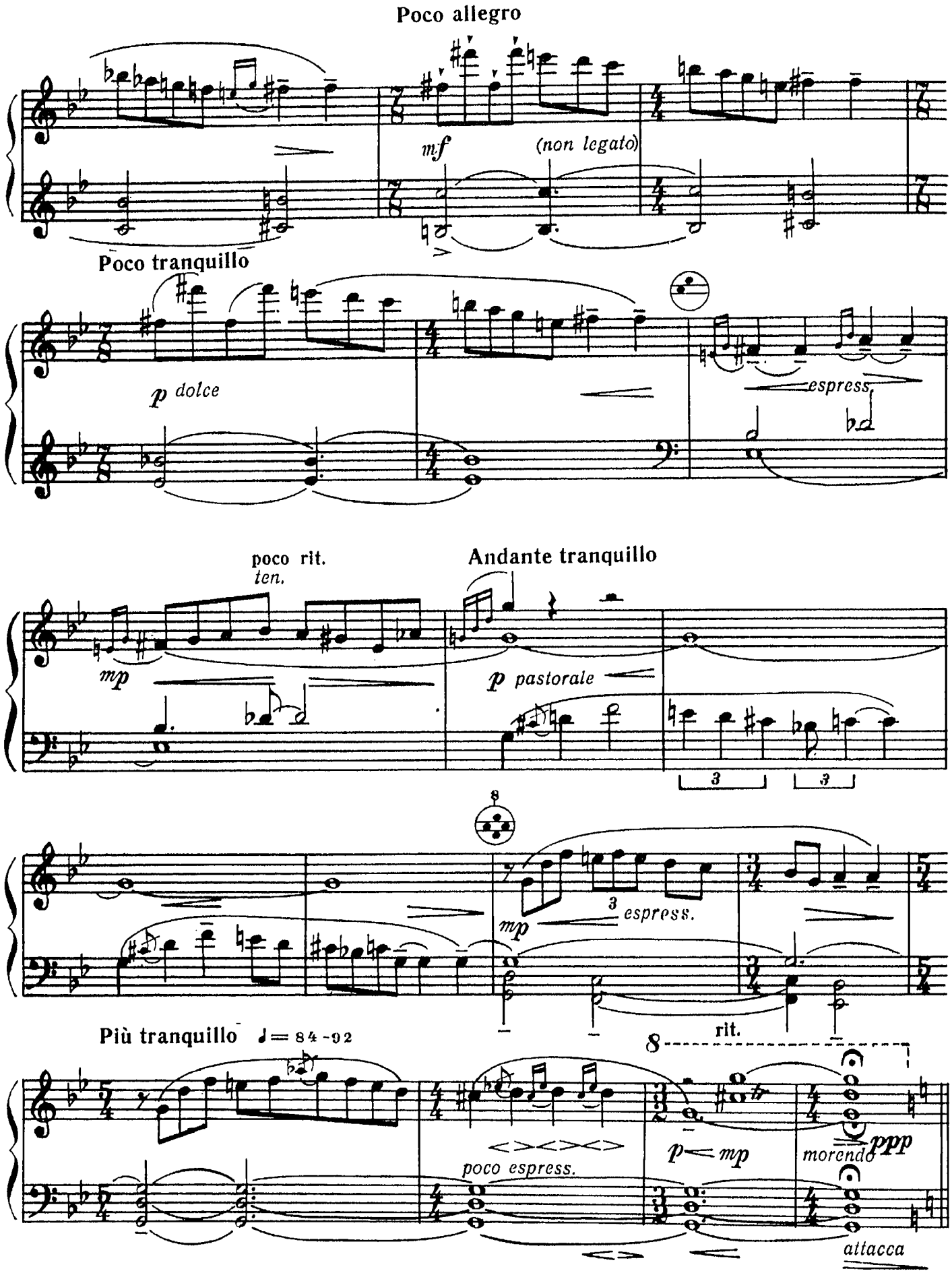

Tempo I
poco accel.
loco
poco string.
sf mp
nervoso
f impetuoso
B sf sf sf
poco allarg.
ten.
poco a poco agitato
legatissimo
sub. meno f
cresc. poco a poco
stretto
Monumentale sostenuto
ff quasi organo
ten.
sospiro
sf sf sf fff


Andantino molto tranquillo ♩ = 92
p pastorale
legato
B
mp sereno
espress.
mf
Pochissimo con moto ♩ = 116
legato
mp
espressivo
nervoso pochissimo
legatissimo possibile

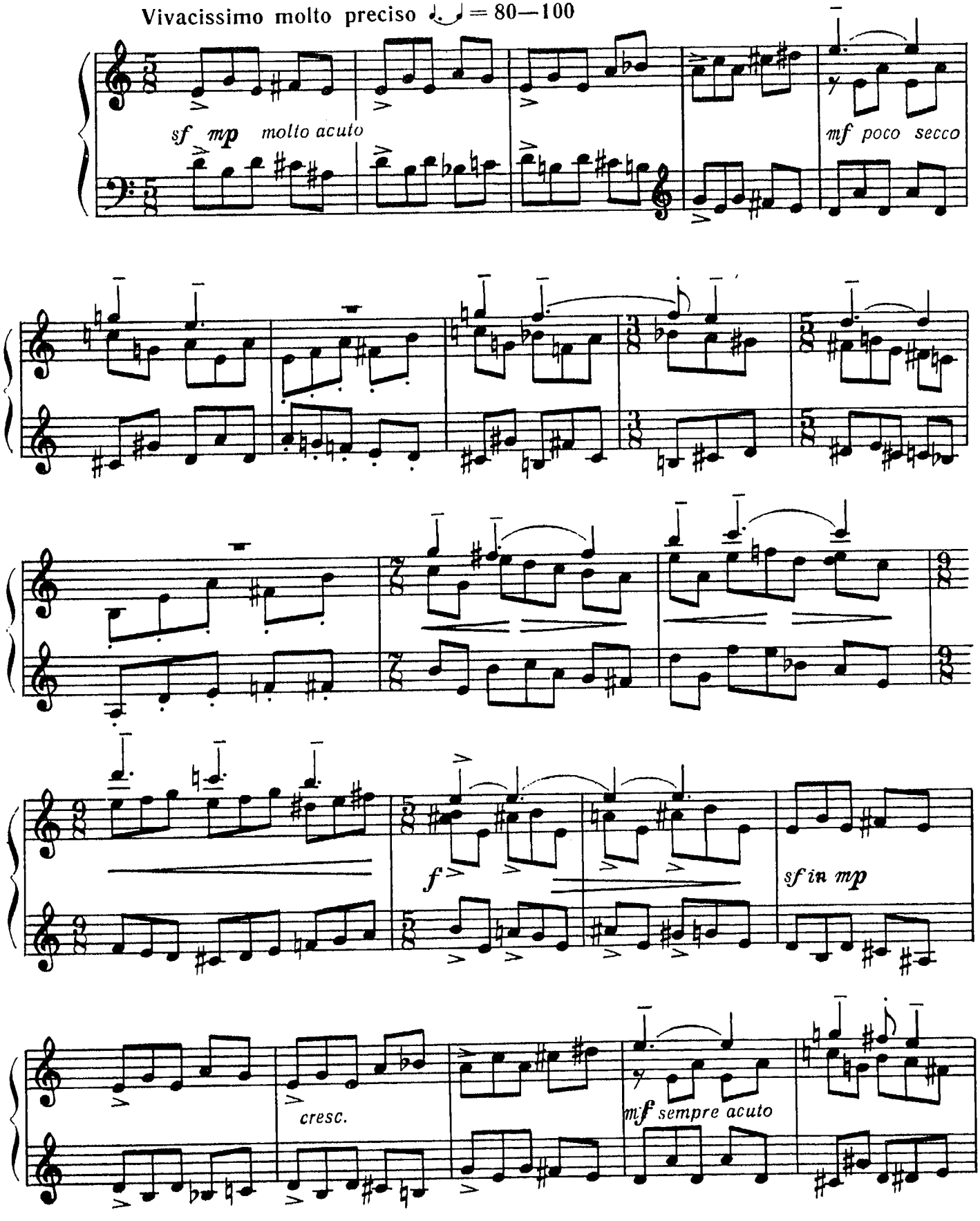

Allegro subito ♩ = 112
8
f articulato, faceto
3
poco agitato
3
più f
gliss.
ff
Andantino tranquillo ♩ = 112—116
loco
sub p pastorale
legato
3
3
8
mp espr.
3

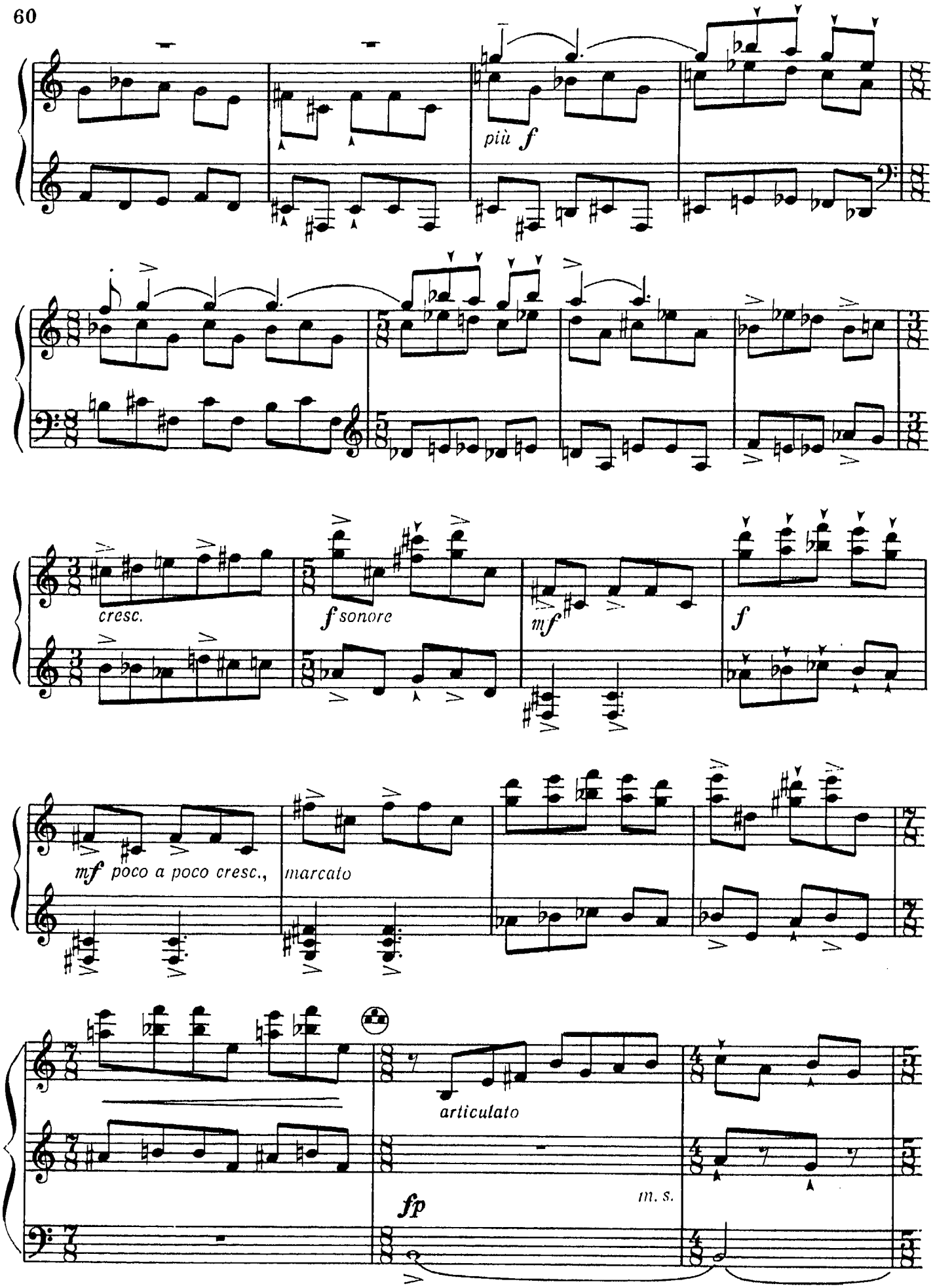

p
mp
pp
Allegro molto ♩ = 120
8
f sff articulato, deciso
sonorissimo
sff
sff mf molto marcato
ten. ten.
sff
sff
loco
fp legatissimo

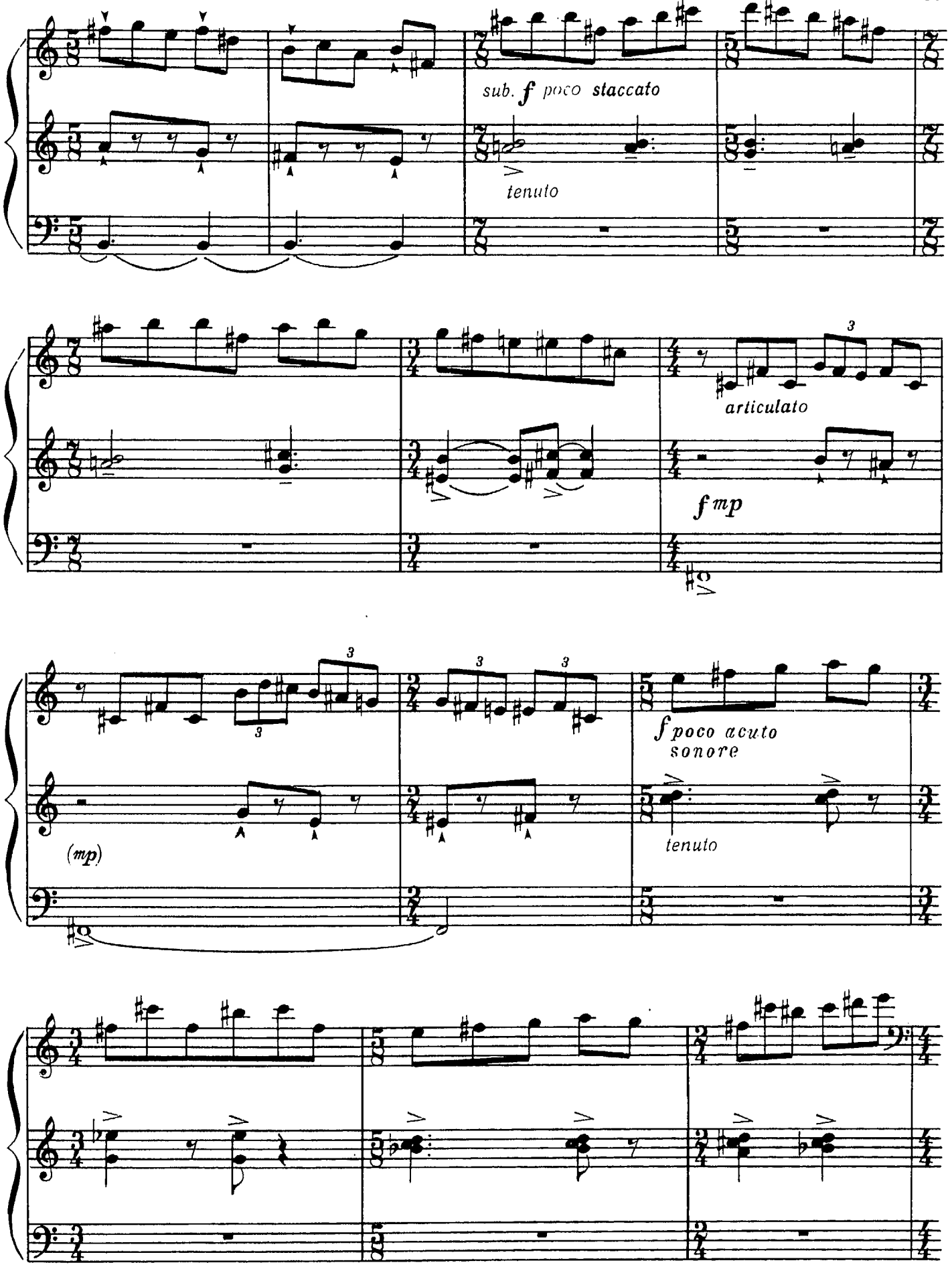

8
f sonorissimo
8
ten.
f portamento
tenuto sim.
non legato
più f
non dim.
Subito andante, rubato
ten.
sub. p legato

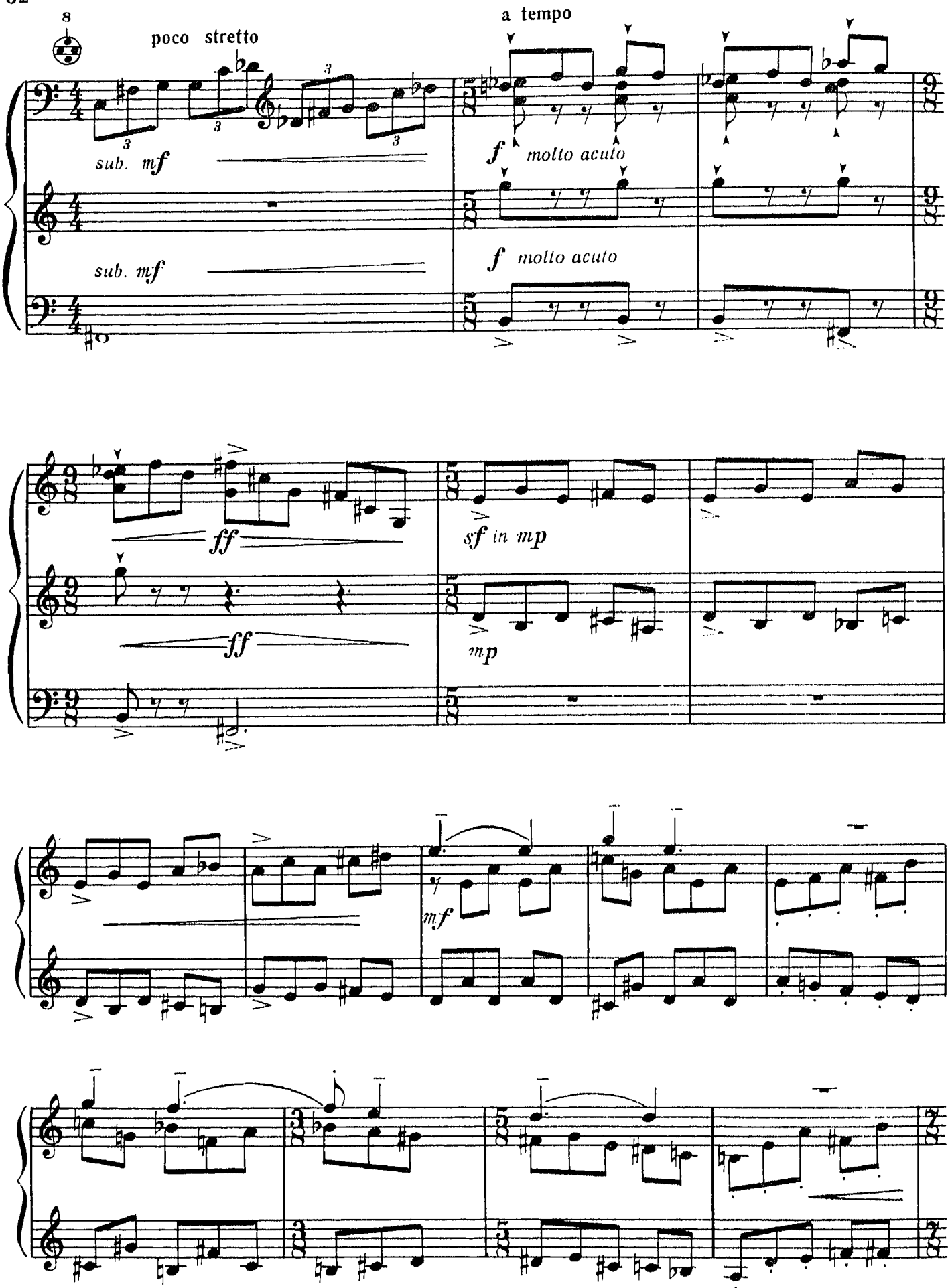

Poco allegro
mf
(non legato)
Poco tranquillo
p dolce
espress.
poco rit.
ten.
Andante tranquillo
mp
p pastorale
3
3
8
mp
3
espress.
Più tranquillo ♩= 84-92
8
rit.
poco espress.
p mp
morendo
ppp
attacca

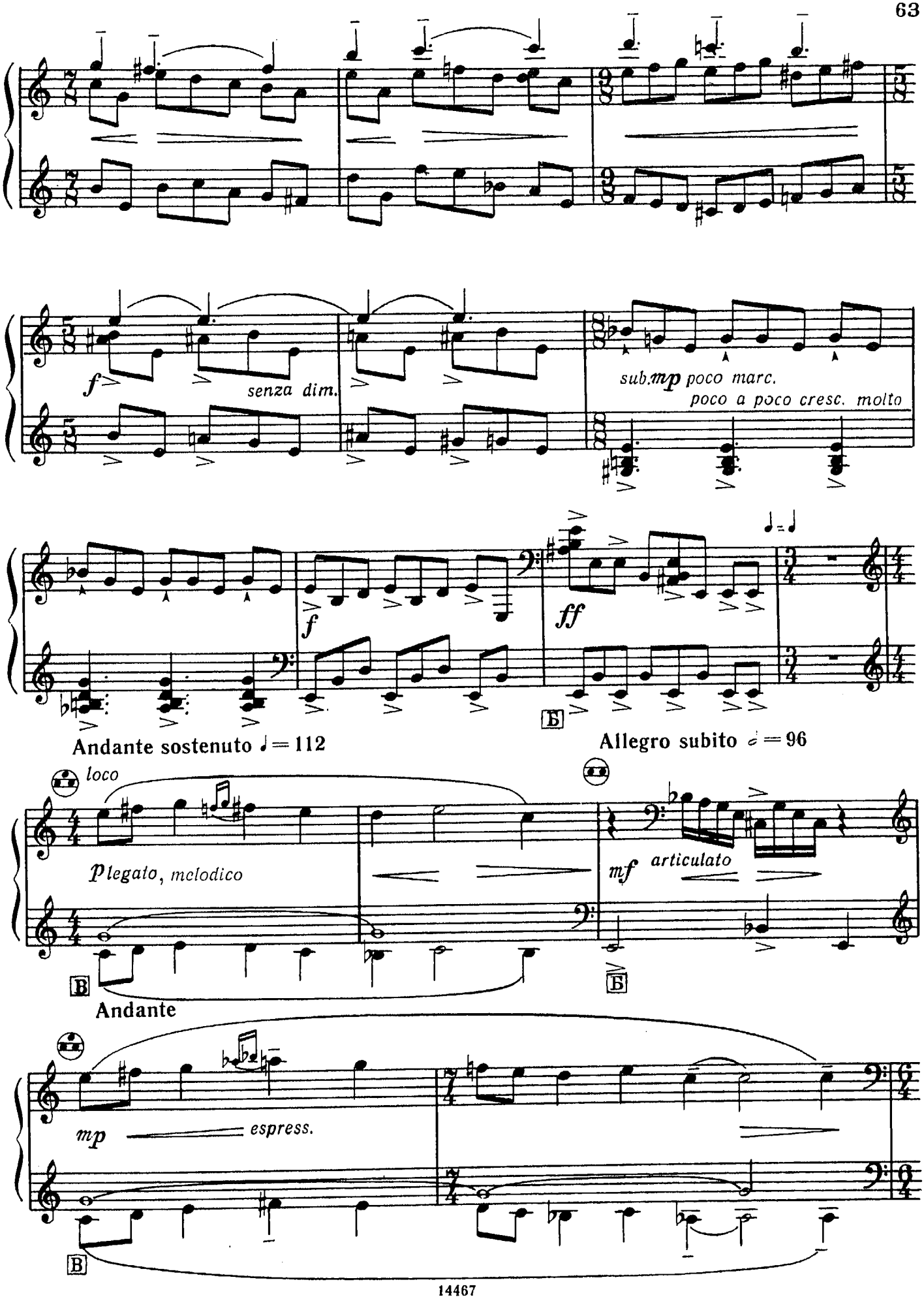
2

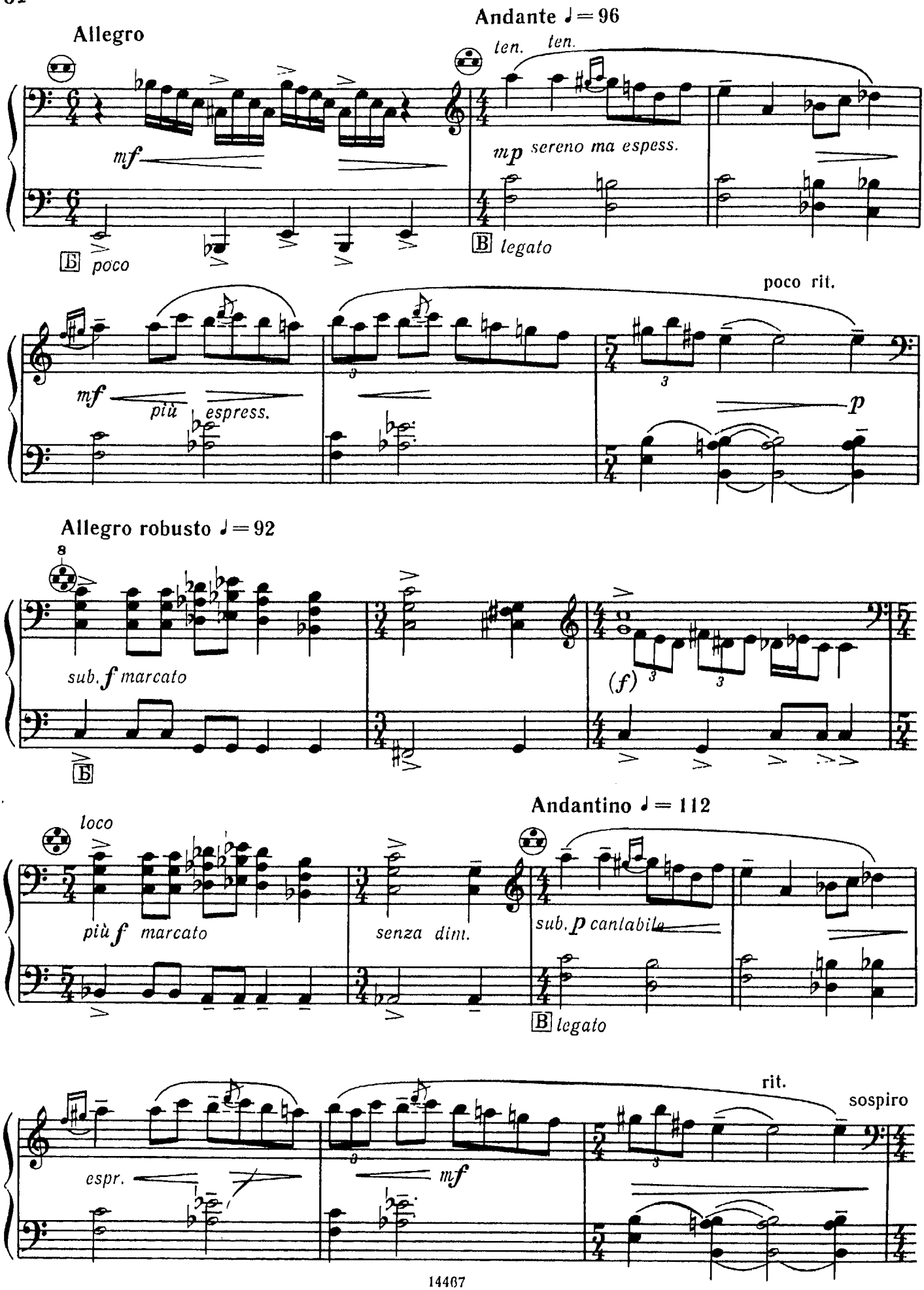

Vivacissimo molto preciso ♩. ♩ = 80—100
sf mp molto acuto
mf poco secco
f
sf in mp
cresc.
mf sempre acuto

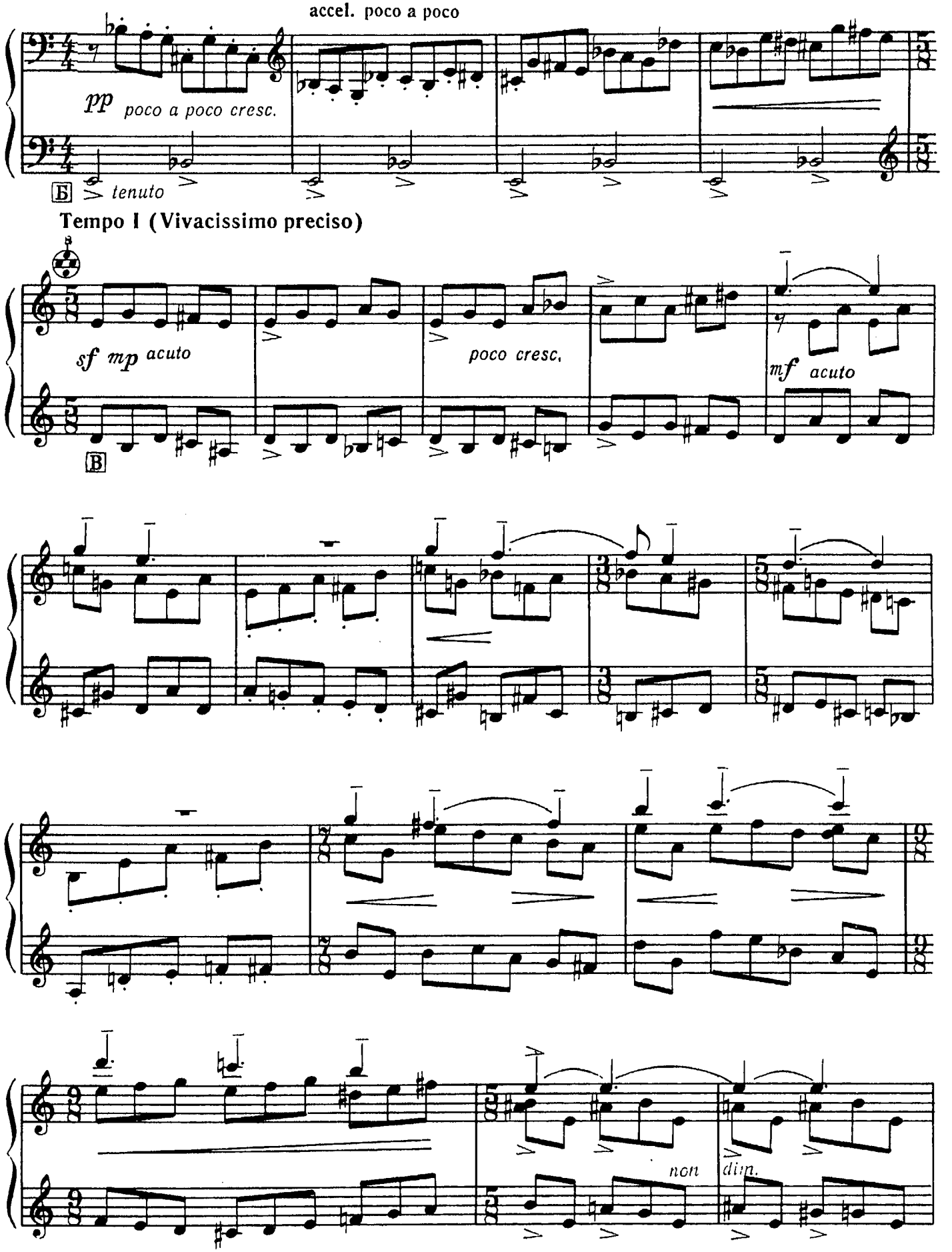

più f
cresc.
f sonore
mf
f
mf poco a poco cresc.,
marcato
articulato
fp
m. s.

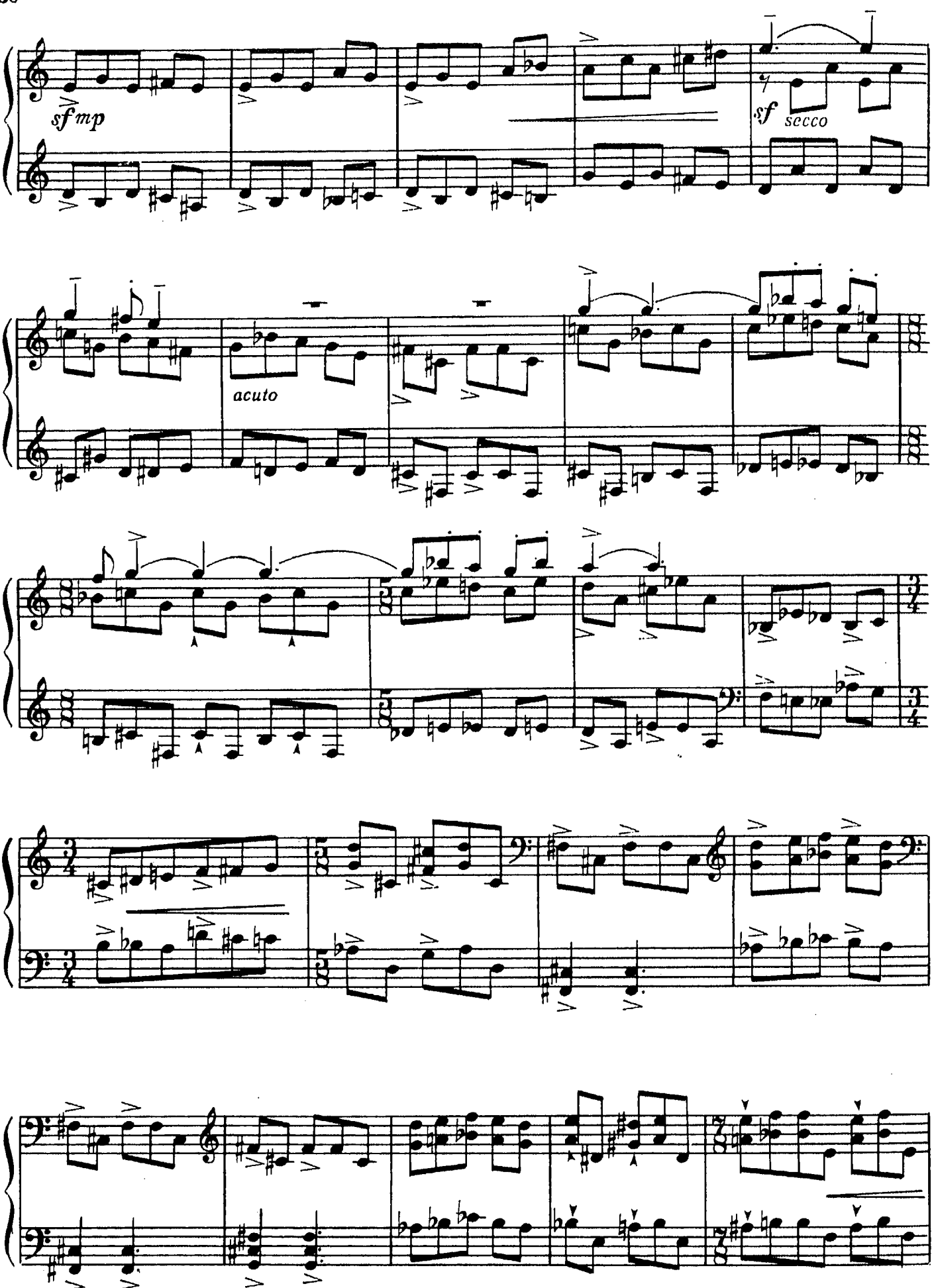

sub. f poco staccato
tenuto
articulato
f mp
(mp)
f poco acuto
sonore
tenuto

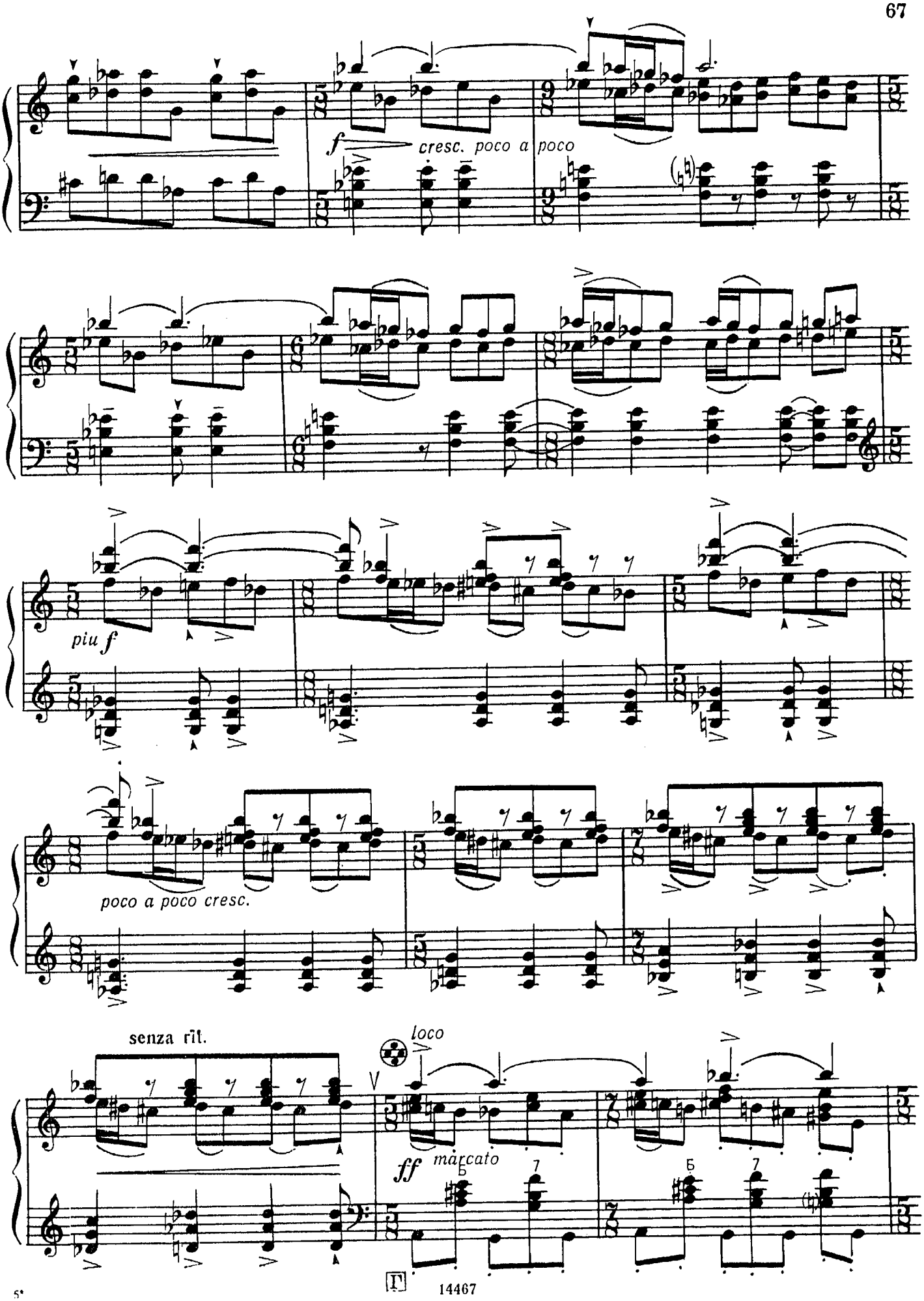

8
poco stretto
a tempo
sub. mf
sub. mf
f molto acuto
f molto acuto
ff
ff
sf in mp
mp
mf

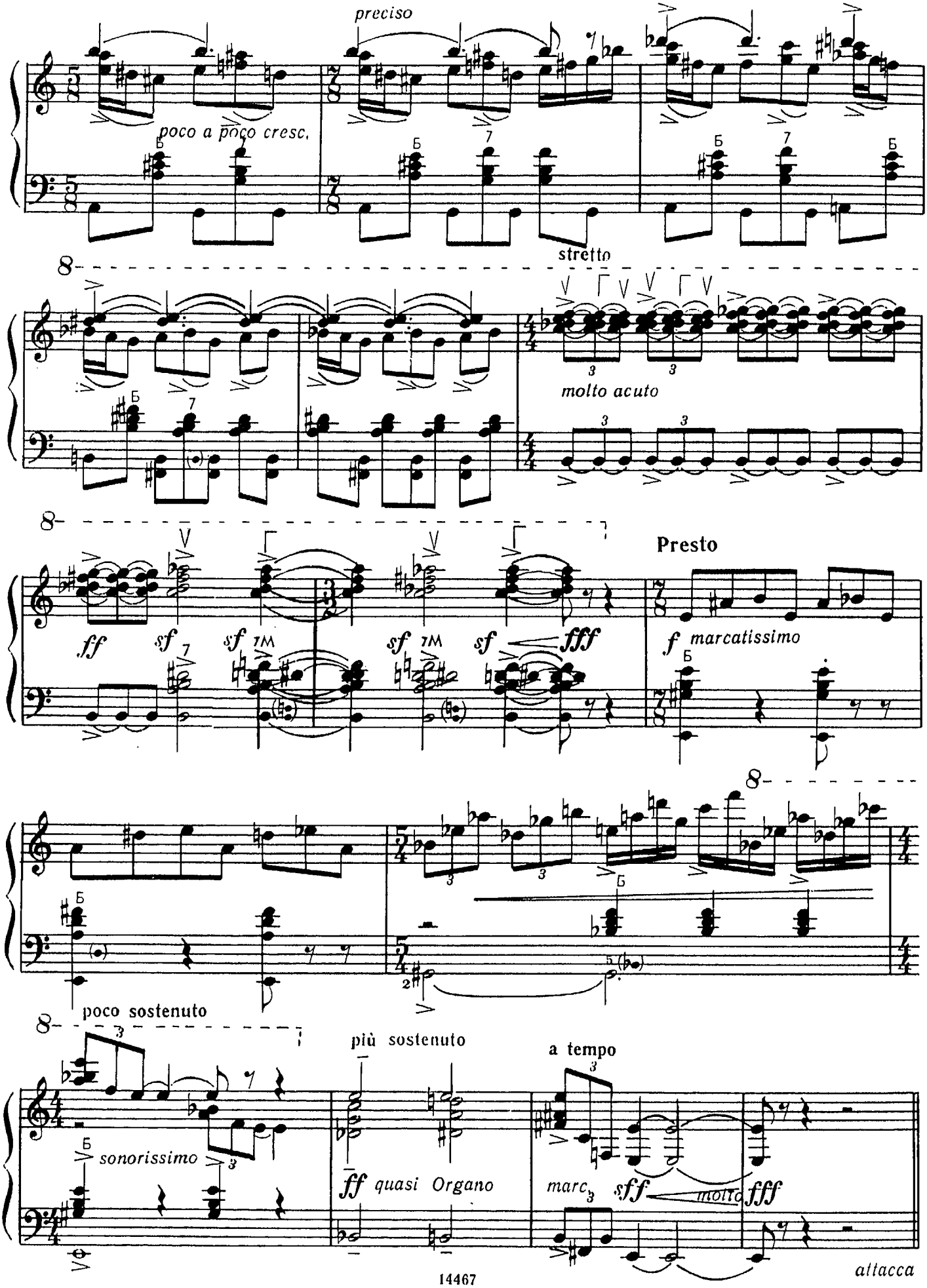

f
senza dim.
sub.mp poco marc.
poco a poco cresc. molto
f
ff
Andante sostenuto ♩ = 112
Allegro subito 𝅗𝅥 = 96
loco
p legato, melodico
mf articulato
Andante
mp espress.


Allegro
Andante ♩ = 96
ten.
ten.
mf
mp sereno ma espess.
Б poco
B legato
poco rit.
mf
più espress.
p
Allegro robusto ♩ = 92
8
sub. f marcato
(f)
Б
Andantino ♩ = 112
loco
più f marcato
senza dim.
sub. p cantabile
B legato
rit.
sospiro
espr.
mf


accel. poco a poco
pp poco a poco cresc.
Б
tenuto
Tempo I (Vivacissimo preciso)
sf mp acuto
poco cresc.
mf acuto
В
non
dim.


sf mp
sf secco
acuto


f
cresc. poco a poco
piu f
poco a poco cresc.
senza rit.
loco
ff marcato


preciso
poco a poco cresc.
stretto
molto acuto
Presto
ff
sf
fff
f marcatissimo
poco sostenuto
più sostenuto
a tempo
sonorissimo
ff quasi Organo
marc.
sff
molto
fff
attacca

3

Moderato assai quasi Adagio ♩ = 60—69

8

mf severo, porlando rubato

espress.

ten. quasi gliss.

fp dolce

espress.

ten. quasi gliss.

B

ten.

molto espressivo

agitato

sostenuto

molto espress.

f con tristezza

B

ten.

mp

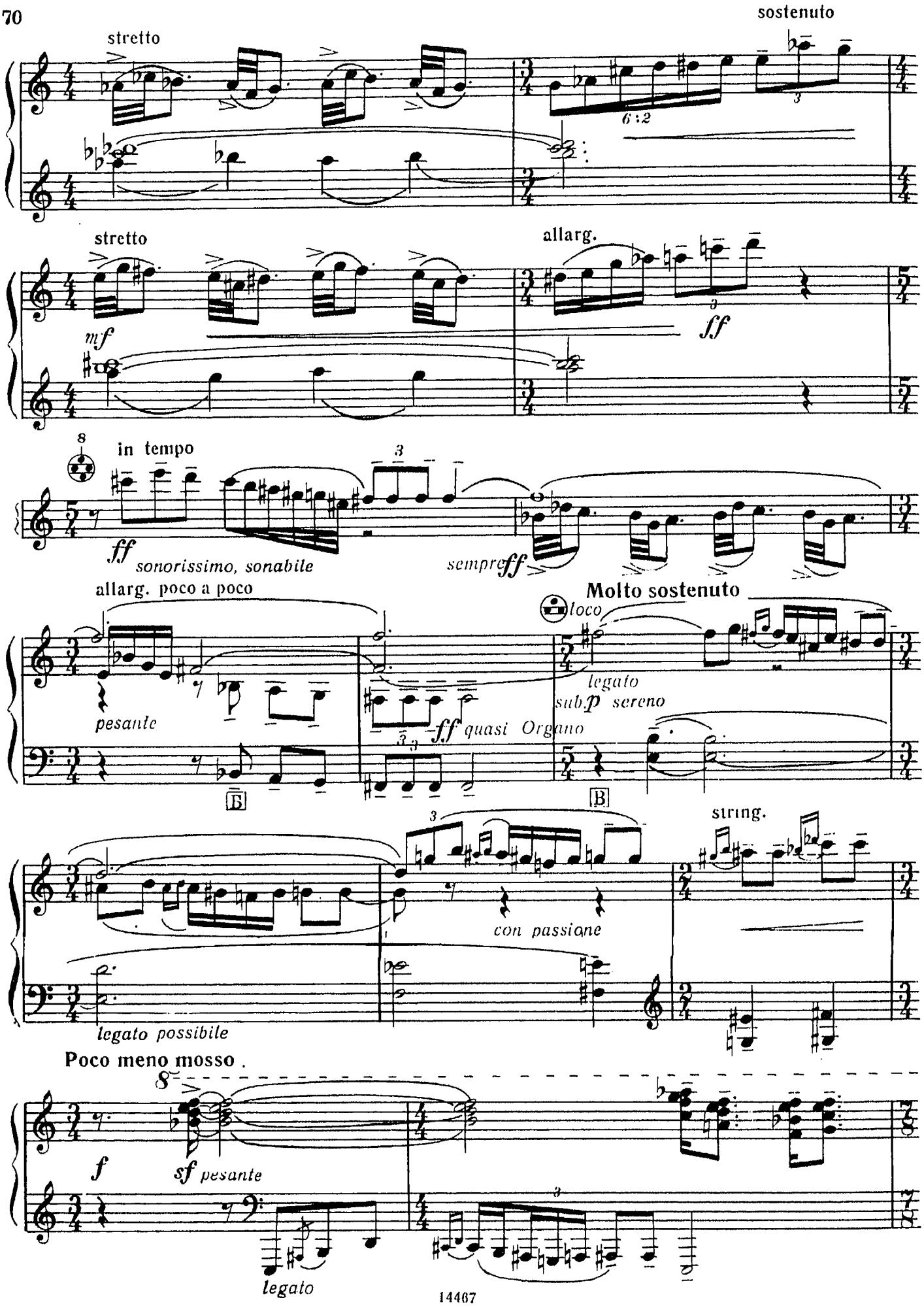
poco cresc.

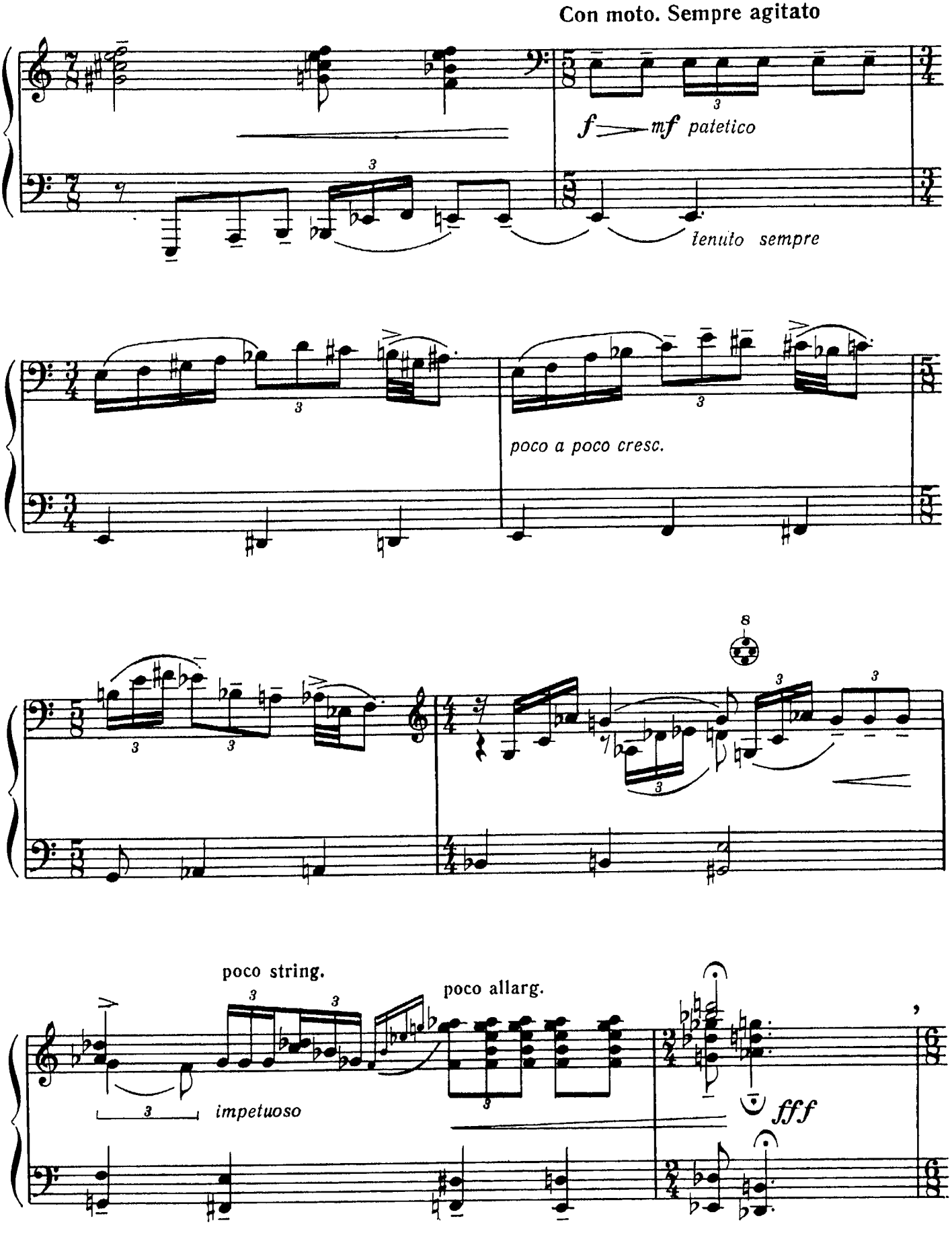
f

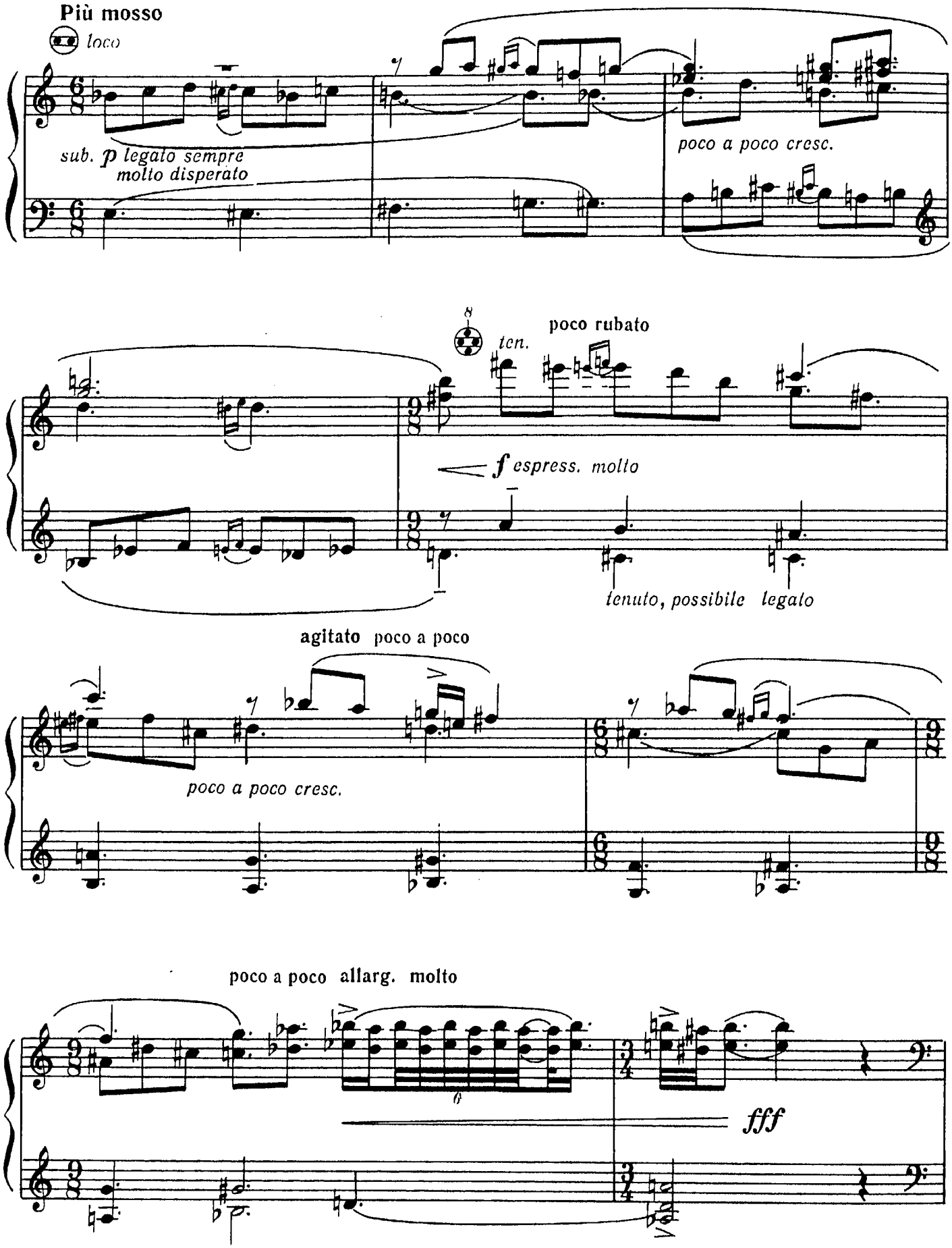
espress. possibile

poco accel. **poco rit.** **a tempo**

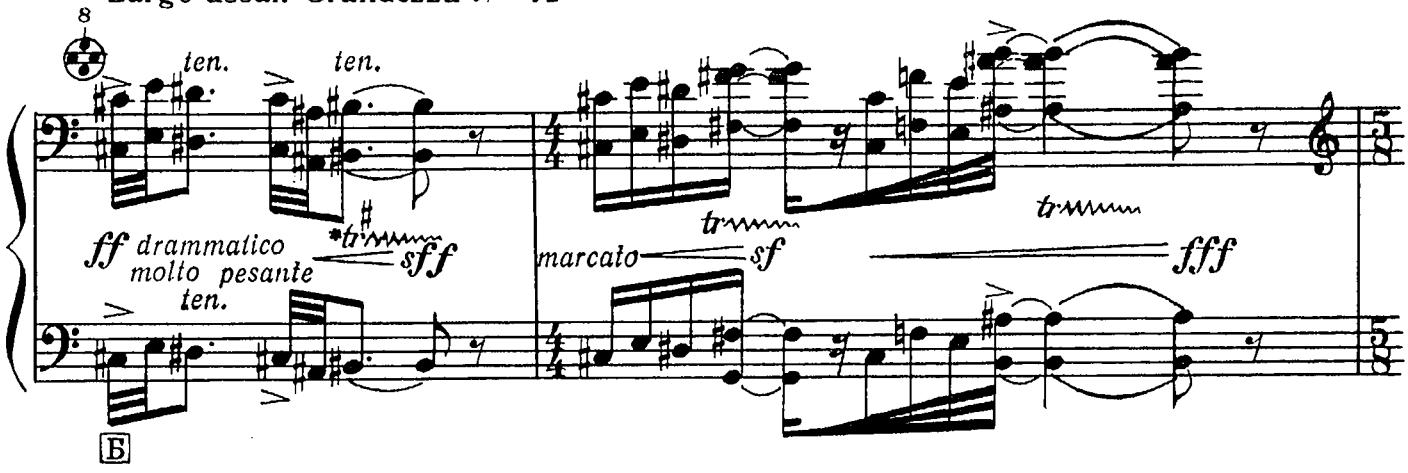
p con anima


stretto
sostenuto
6 : 2
stretto
allarg.
mf
ff
8
in tempo
ff sonorissimo, sonabile
sempre ff
allarg. poco a poco
pesante
ff quasi Organo
Molto sostenuto
loco
legato
sub. p sereno
B
B
string.
con passione
legato possibile
Poco meno mosso .
8
f
sf pesante
legato

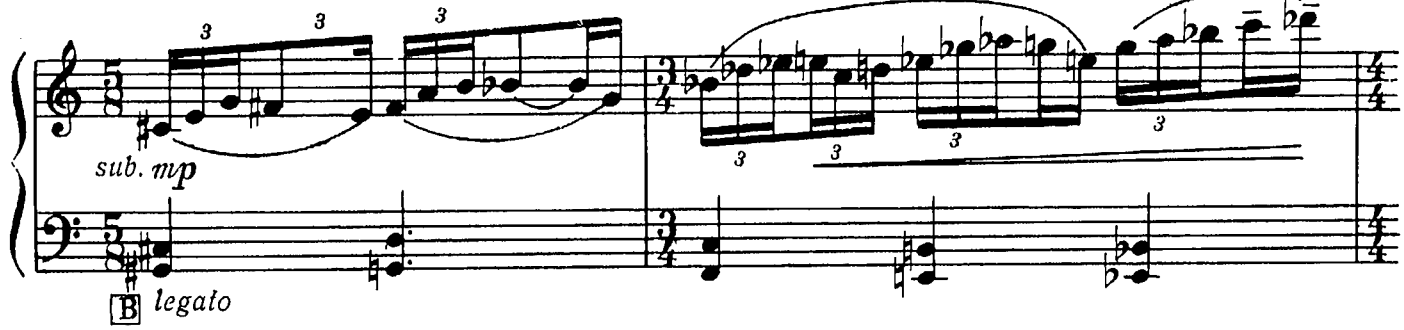

Con moto. Sempre agitato
f mf patetico
tenuto sempre
poco a poco cresc.
8
poco string.
poco allarg.
impetuoso
fff


Più mosso
loco
sub. p legato sempre
molto disperato
poco a poco cresc.
8
ten.
poco rubato
f espress. molto
tenuto, possibile legato
agitato poco a poco
poco a poco cresc.
poco a poco allarg. molto
6
fff

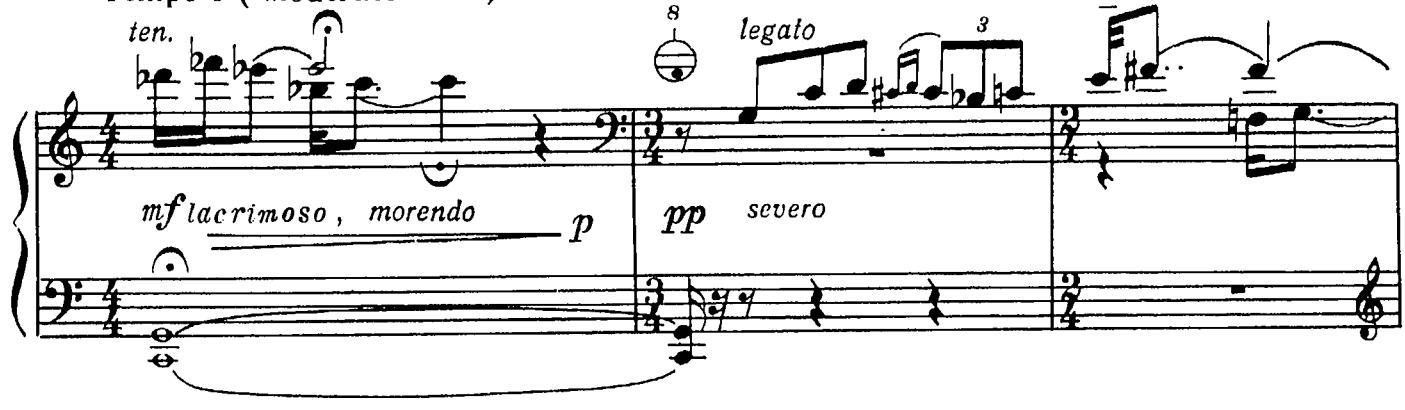
Largo assai. Grandezza ♪= 72

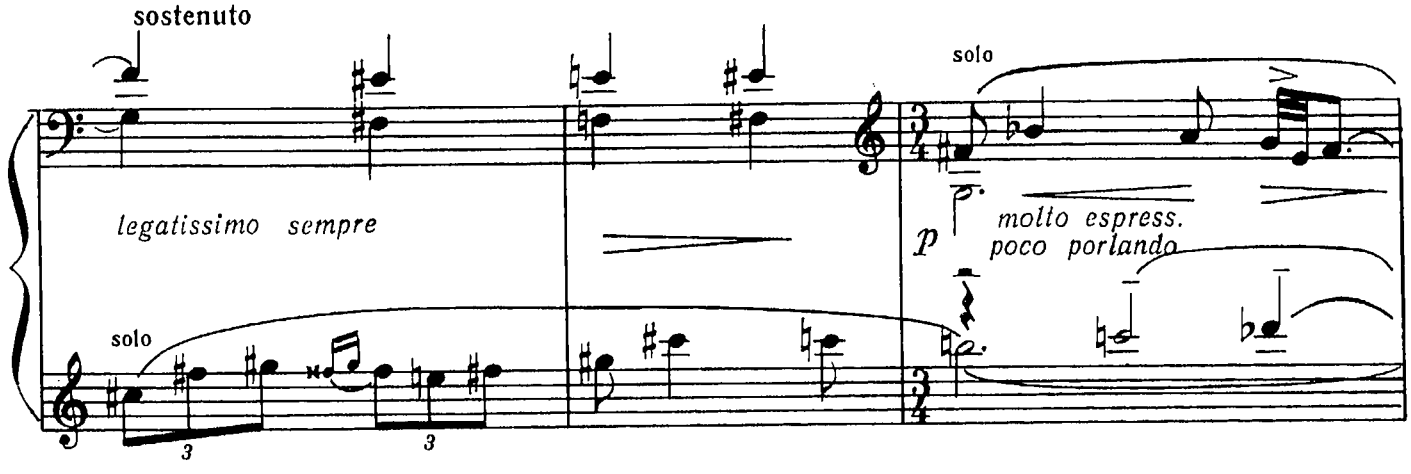


Agitato (quasi allegro) ♩= 72

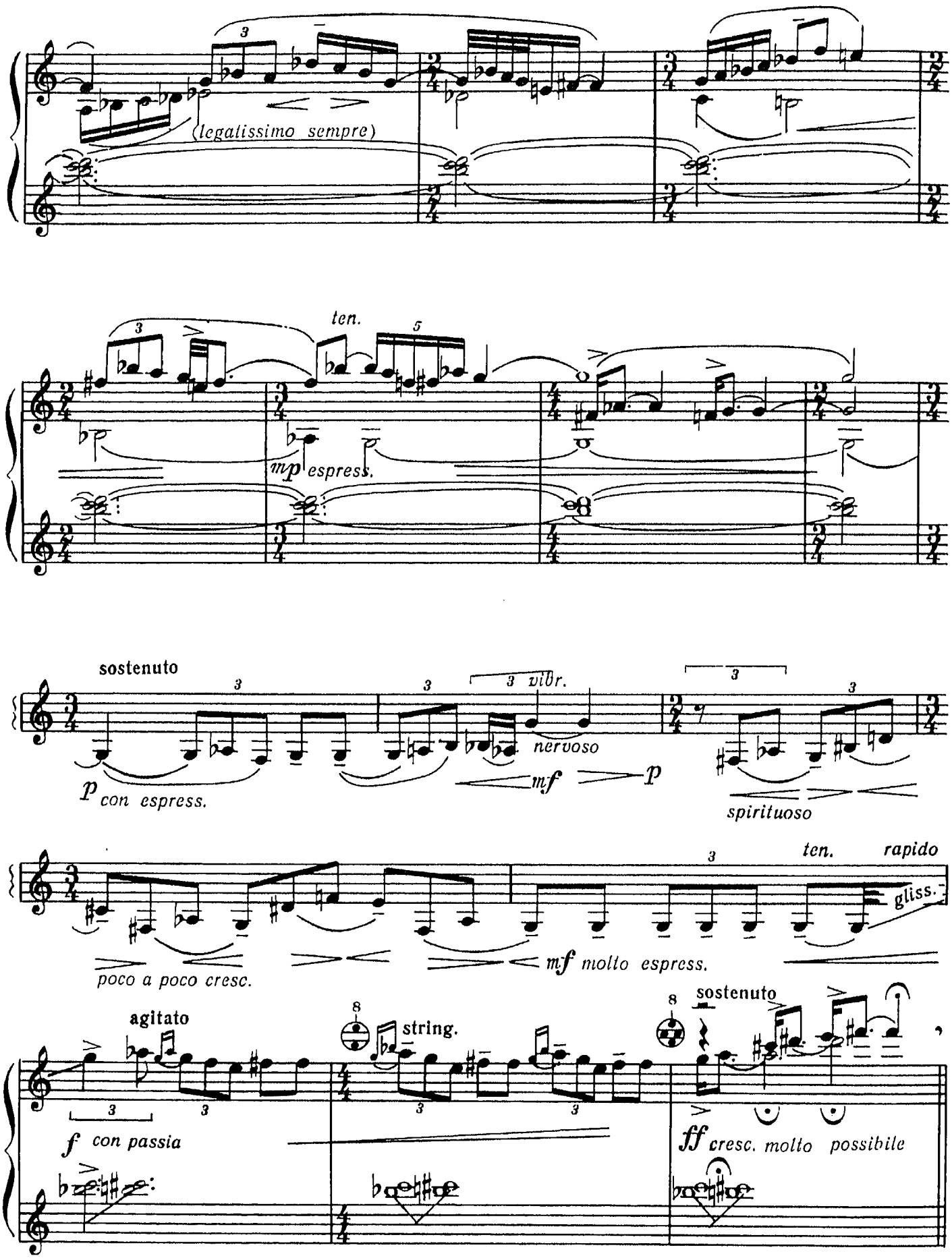


Tempo I (Moderato assai)





* tr — трель с ускорением.


(legatissimo sempre)
ten.
mp espress.
sostenuto
p con espress.
vibr.
nervoso
mf
p
spirituoso
poco a poco cresc.
ten.
rapido
gliss.
mf molto espress.
agitato
f con passia
string.
sostenuto
ff cresc. molto possibile

attacca

4

Festivo a piacere

senza metrum

loco

sfp sfp sfp sfpsfmpsfmp

sim.

poco a poco molto cresc., sempre marcatissimo

Ampiamente ♩ = 60—66

ten.

ff marcatissimo, sonore

a piacere

meno f

allarg.

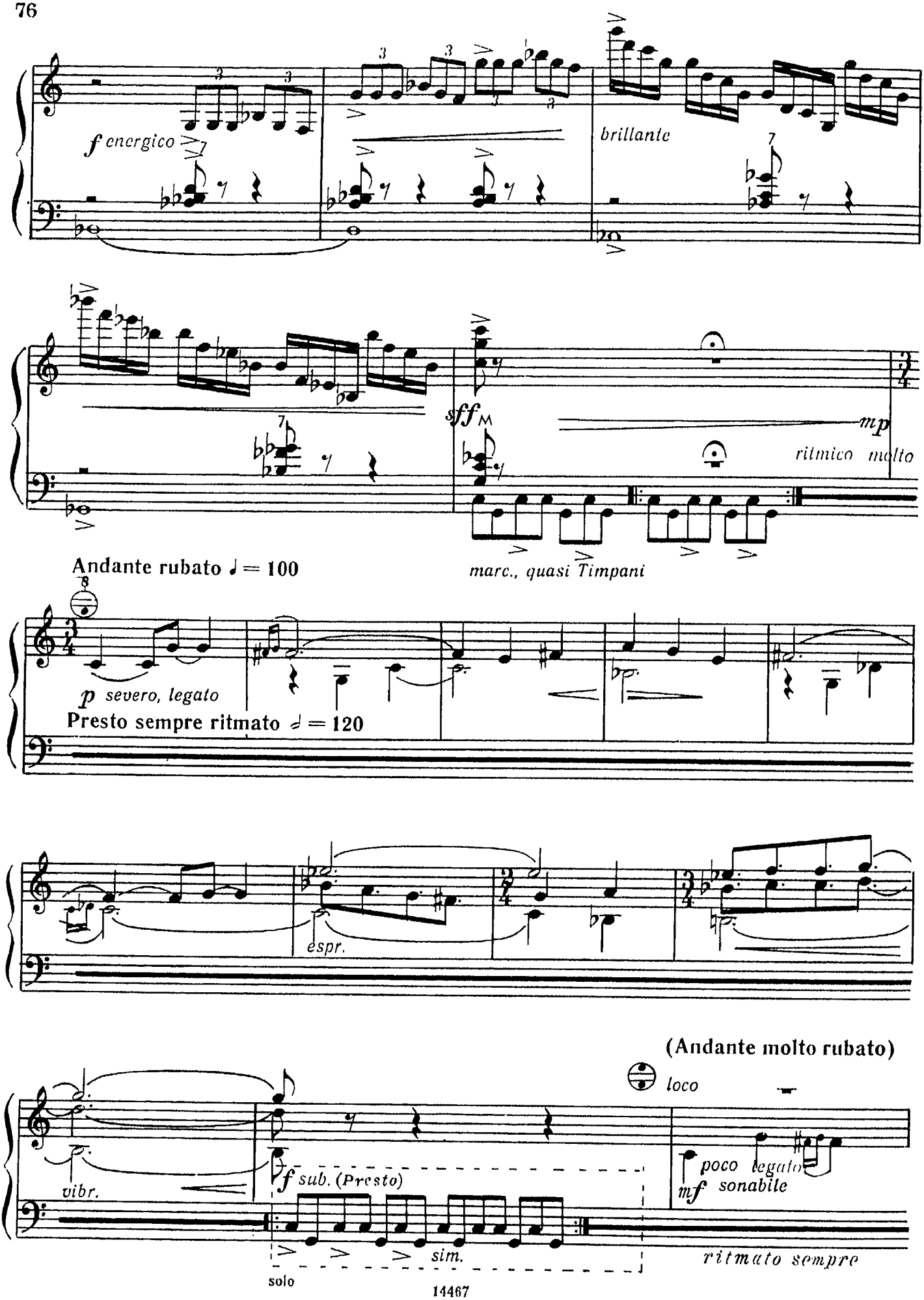
ff

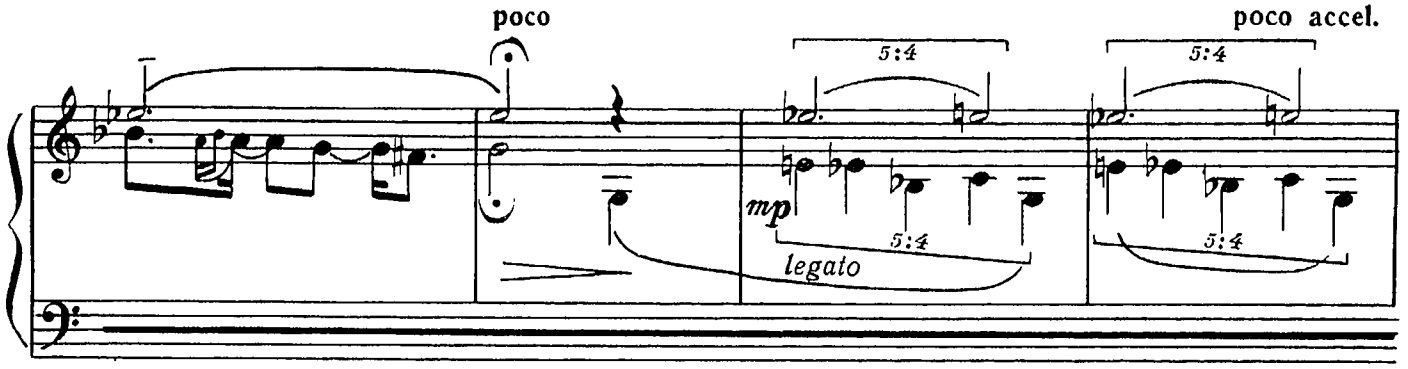
Presto subito ♩ = 100

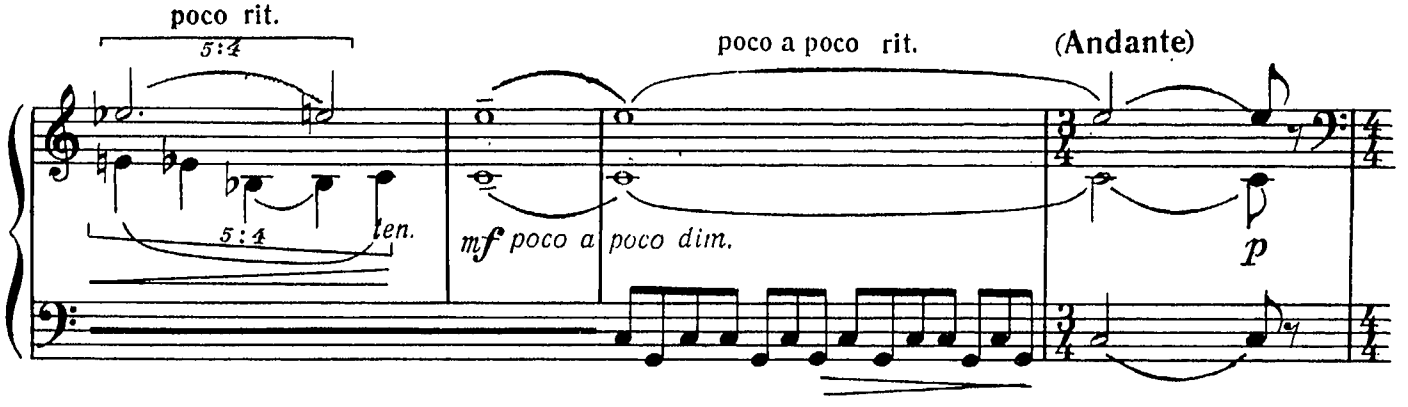
8

sim.

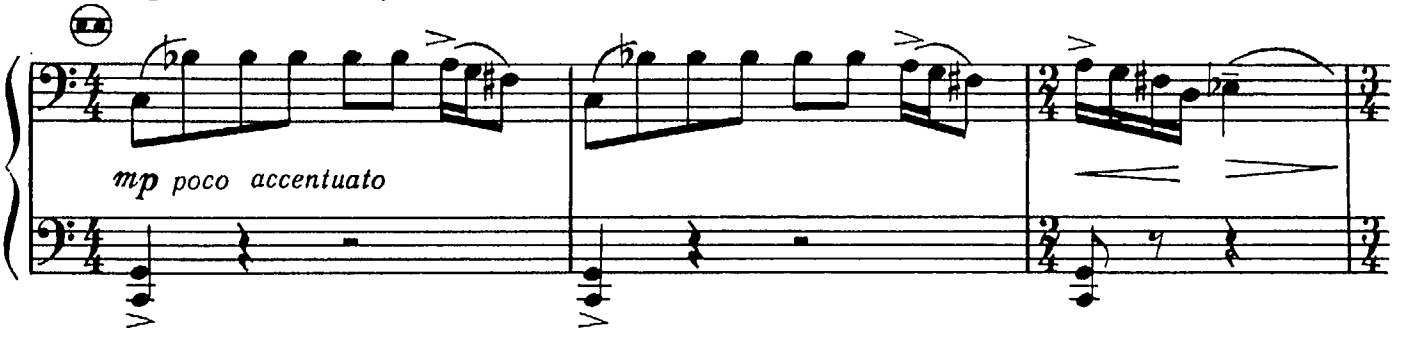
mf marcatissimo, molto ritmico

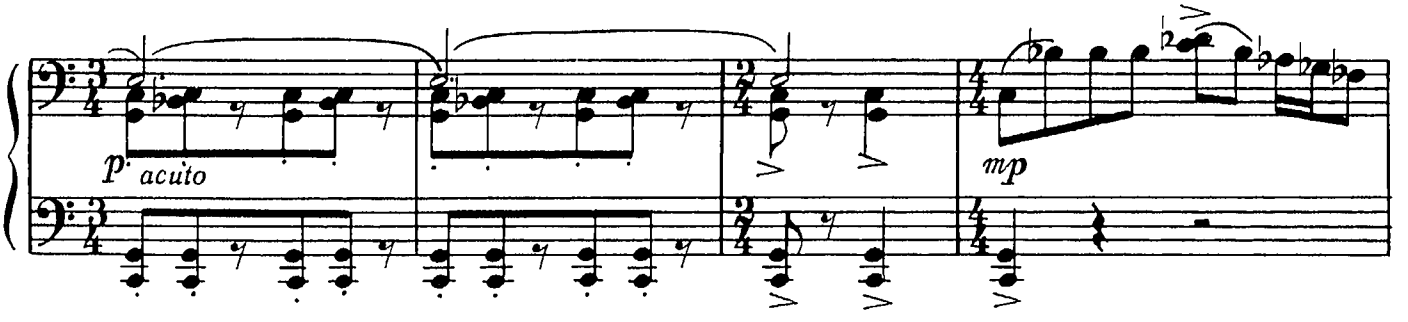

f energico
brillante
sff
mp
ritmico molto
Andante rubato ♩ = 100
marc., quasi Timpani
p severo, legato
Presto sempre ritmato 𝅗𝅥 = 120
espr.
(Andante molto rubato)
loco
vibr.
f sub. (Presto)
poco legato
mf sonabile
sim.
ritmato sempre
solo

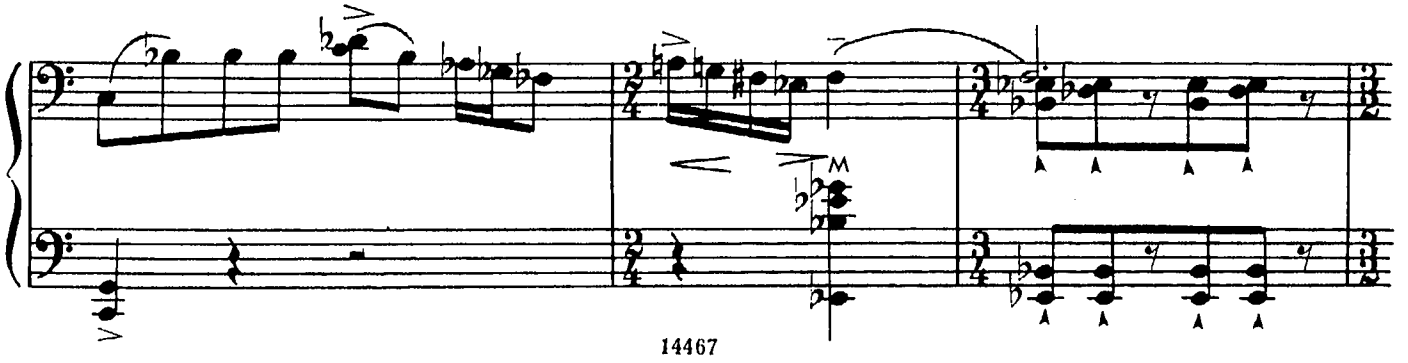


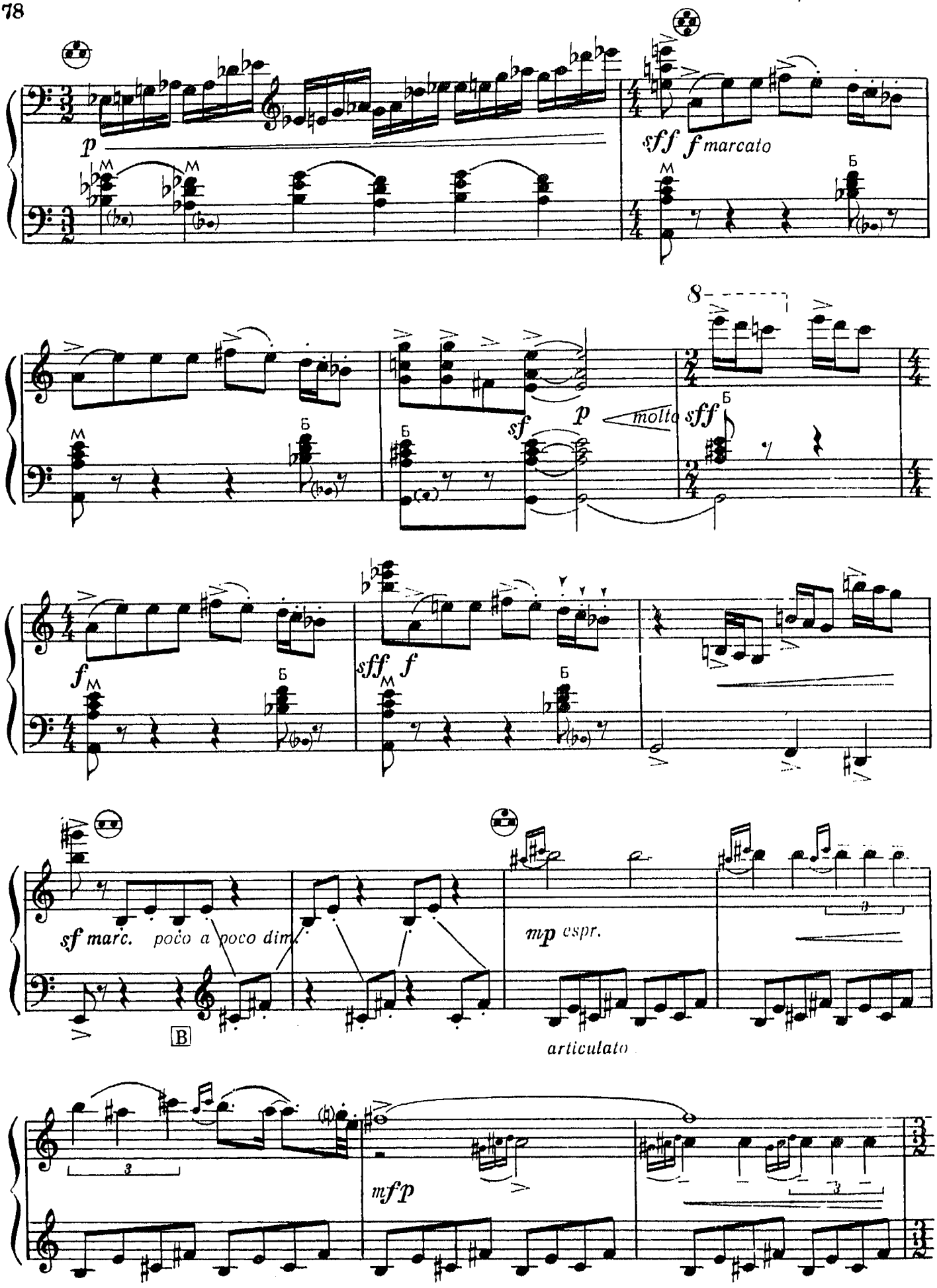


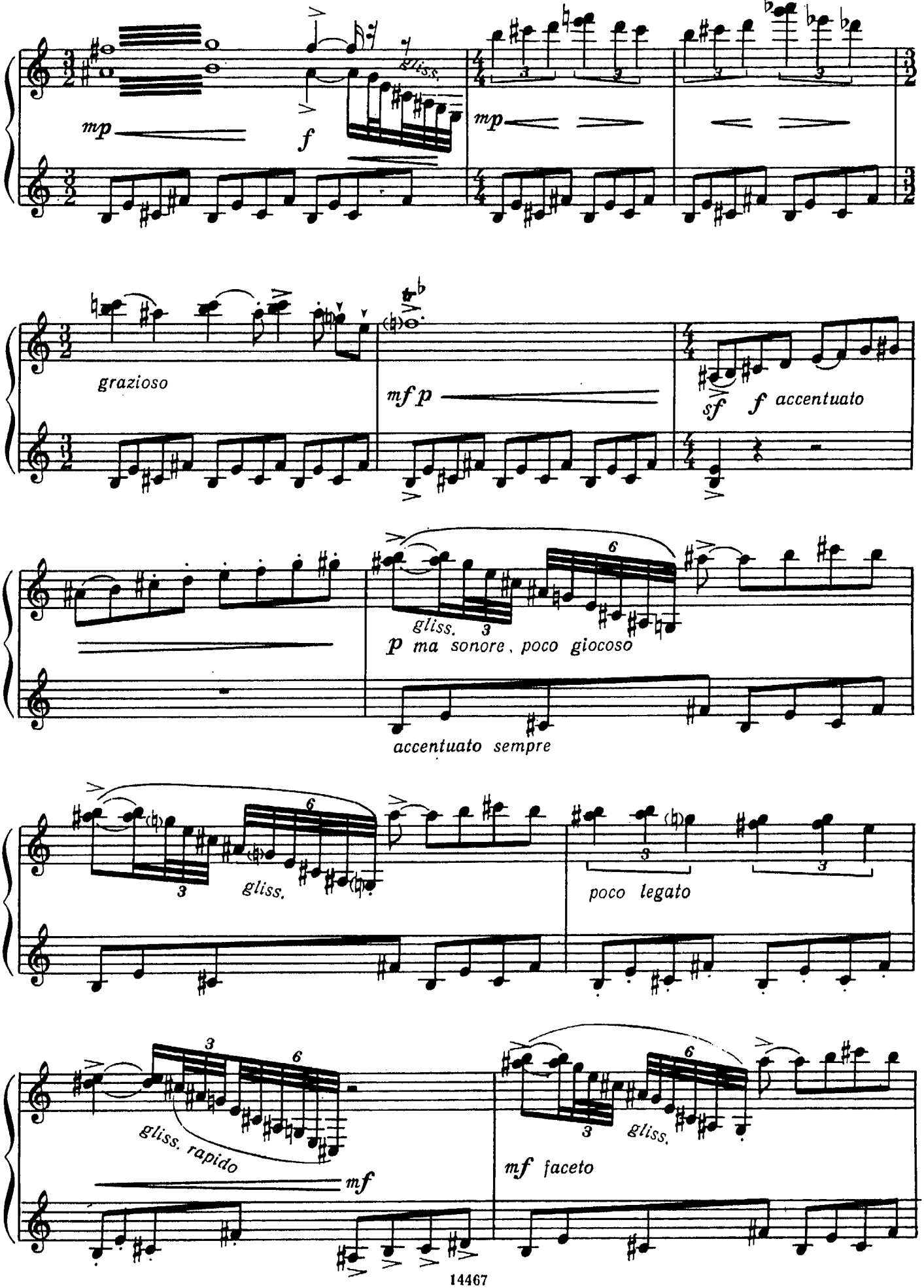
Allegro vivacissimo, brillante ♩=100—108

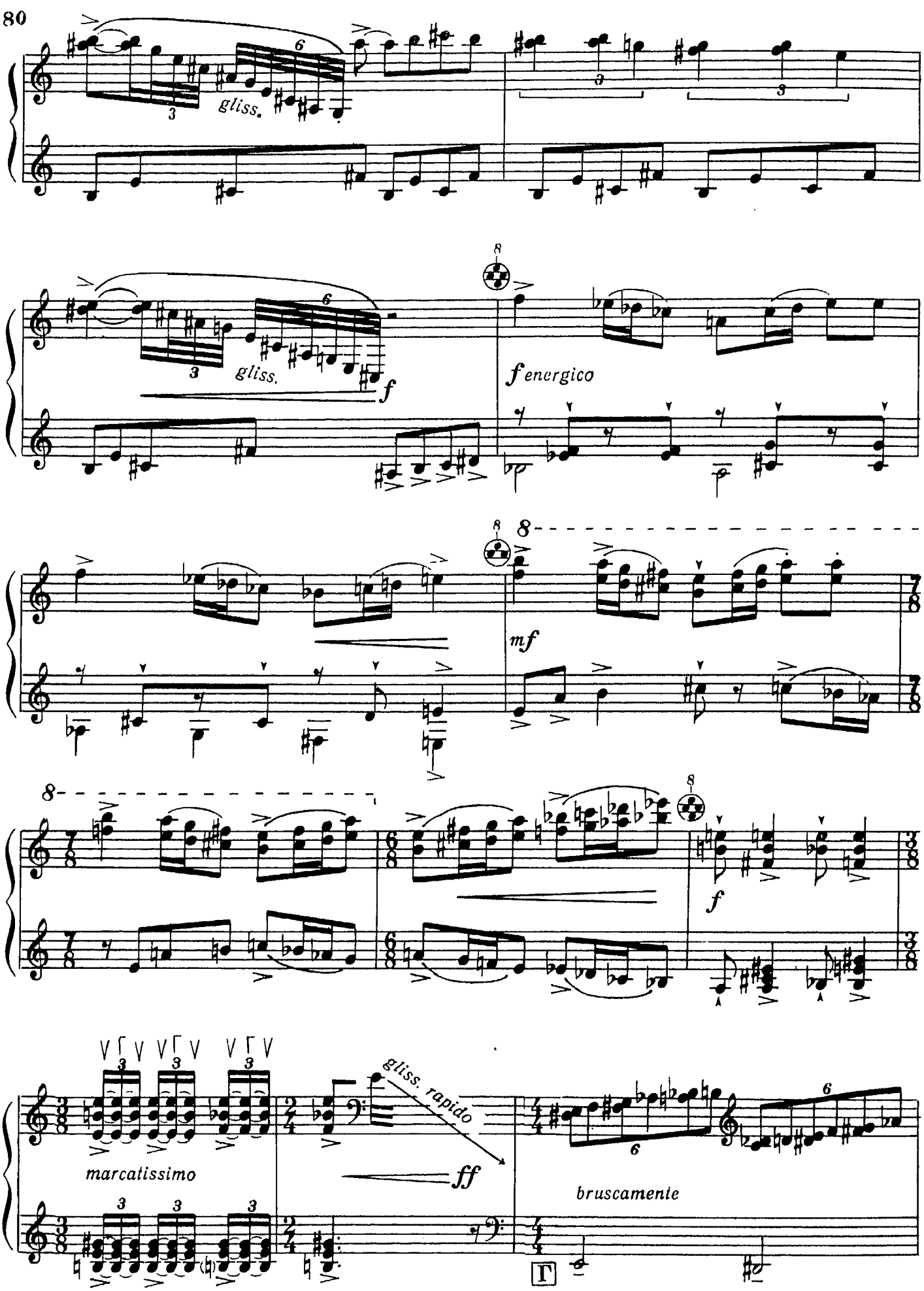


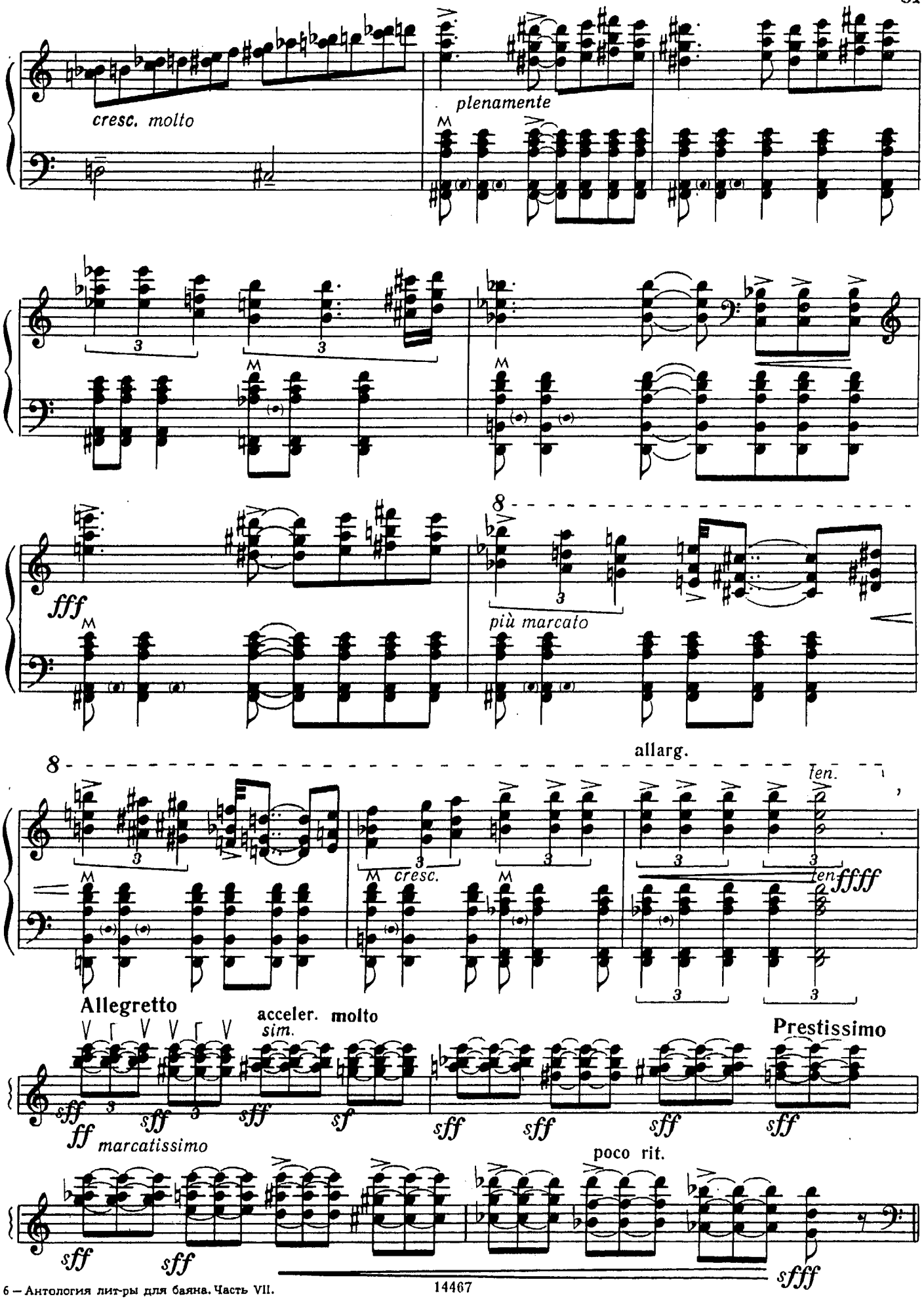




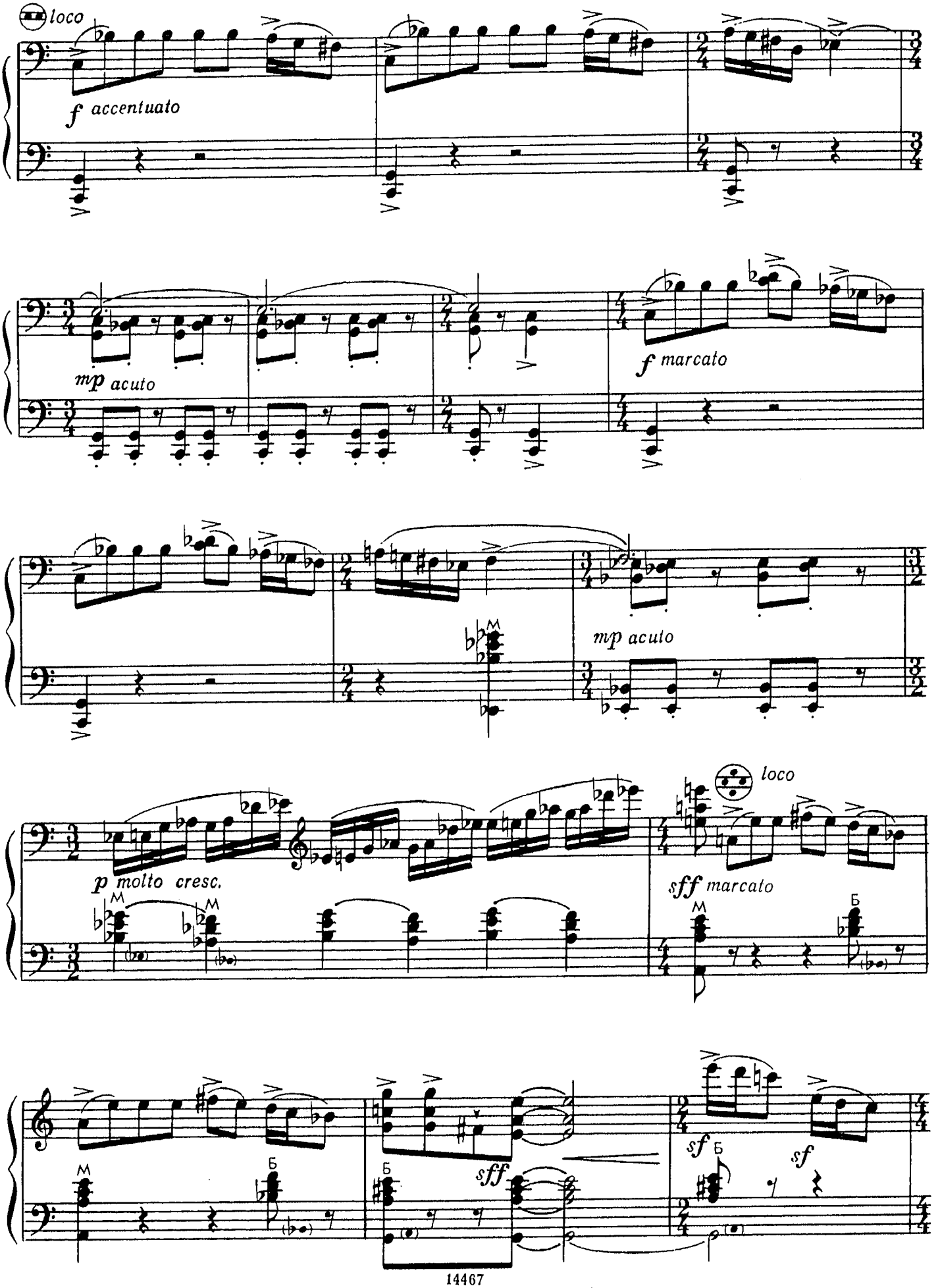

p
sff f marcato
8
molto
sff
sf
p
f
sff f
sf marc. poco a poco dim.
mp espr.
articulato
mf p

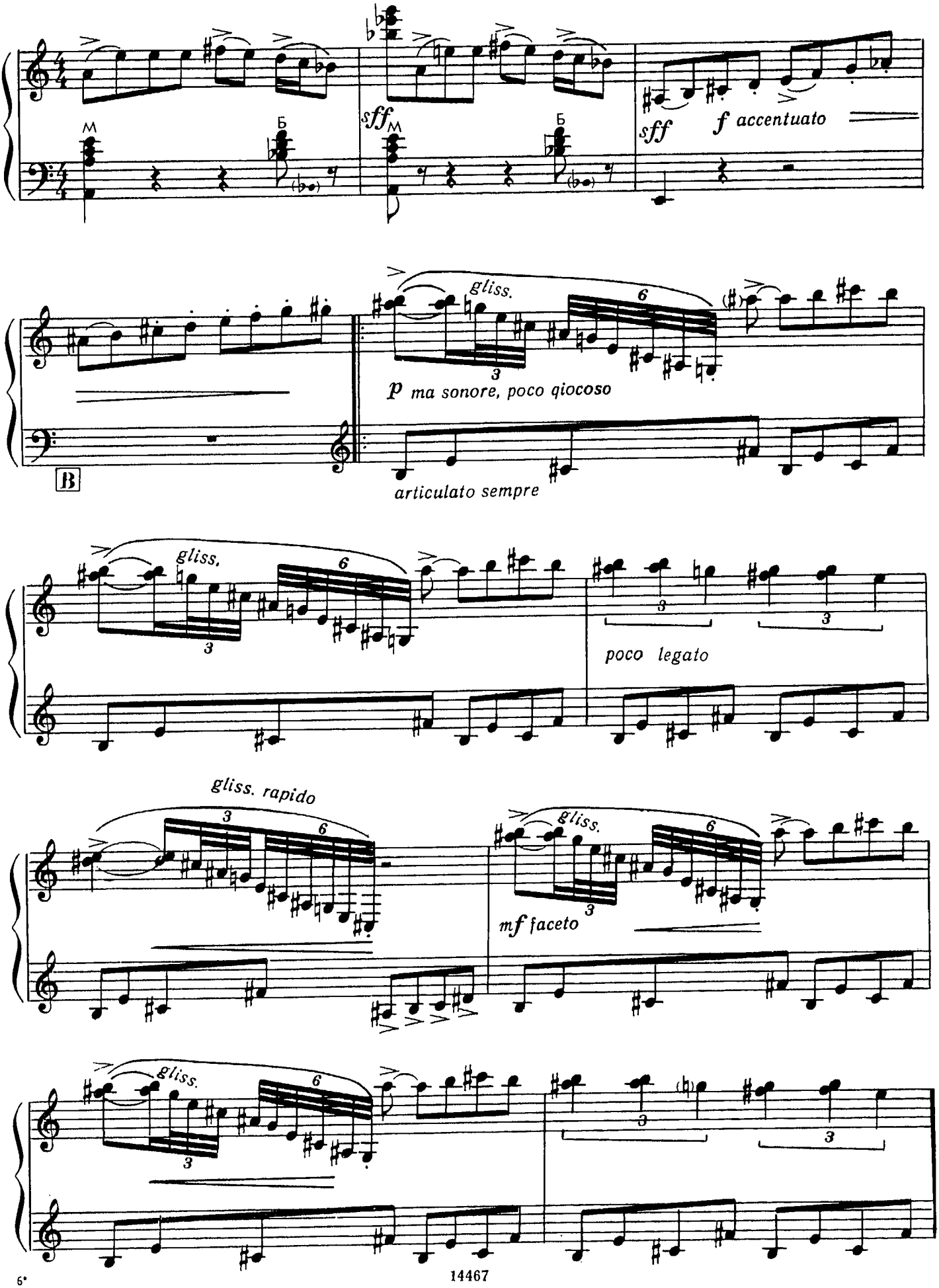

mp
f
gliss.
mp
grazioso
mf p
sf
f accentuato
gliss.
p ma sonore, poco giocoso
accentuato sempre
gliss.
poco legato
gliss. rapido
mf
mf faceto
gliss.

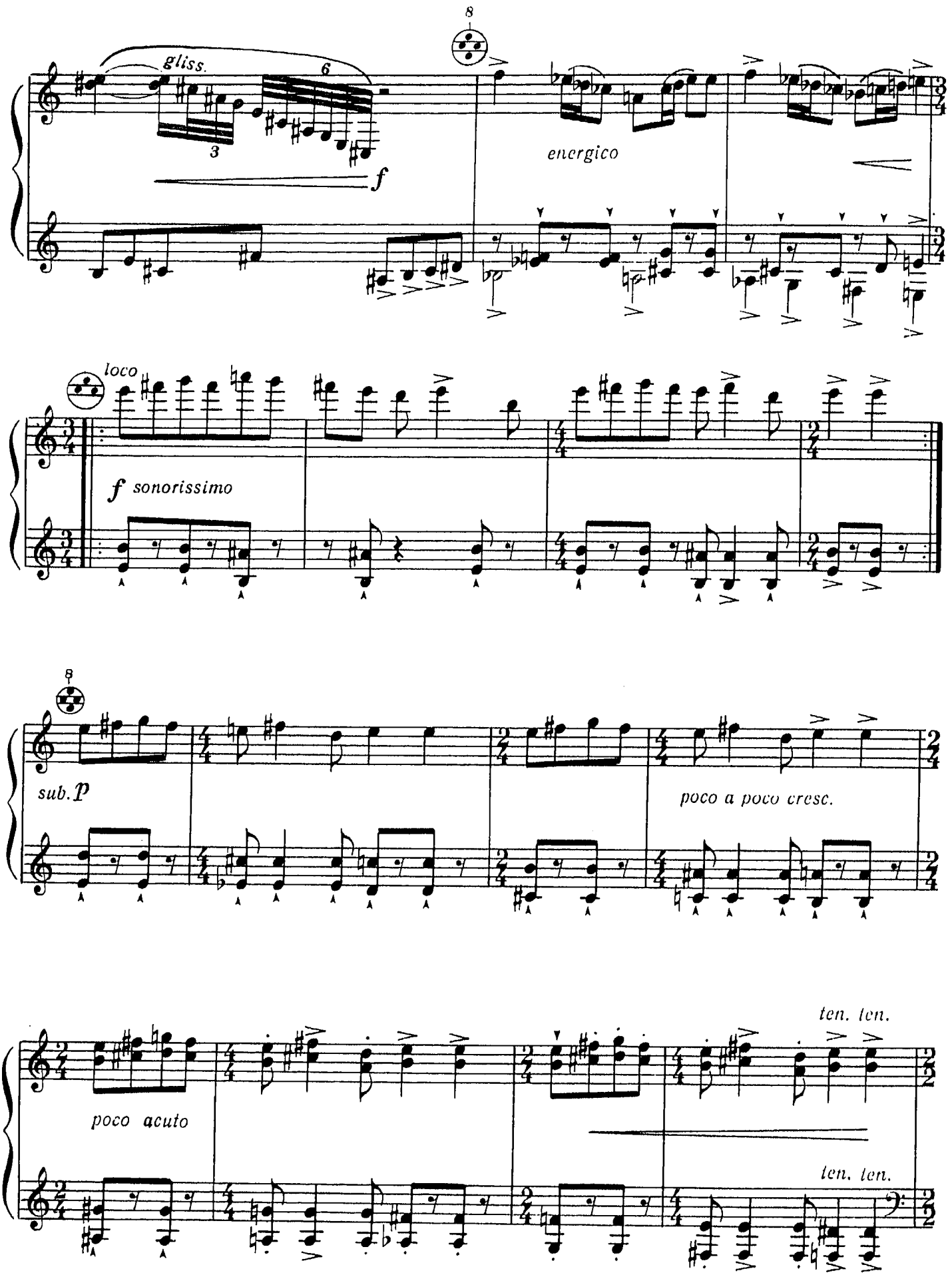

gliss.
gliss.
f
f energico
mf
f
marcatissimo
gliss. rapido
ff
bruscamente

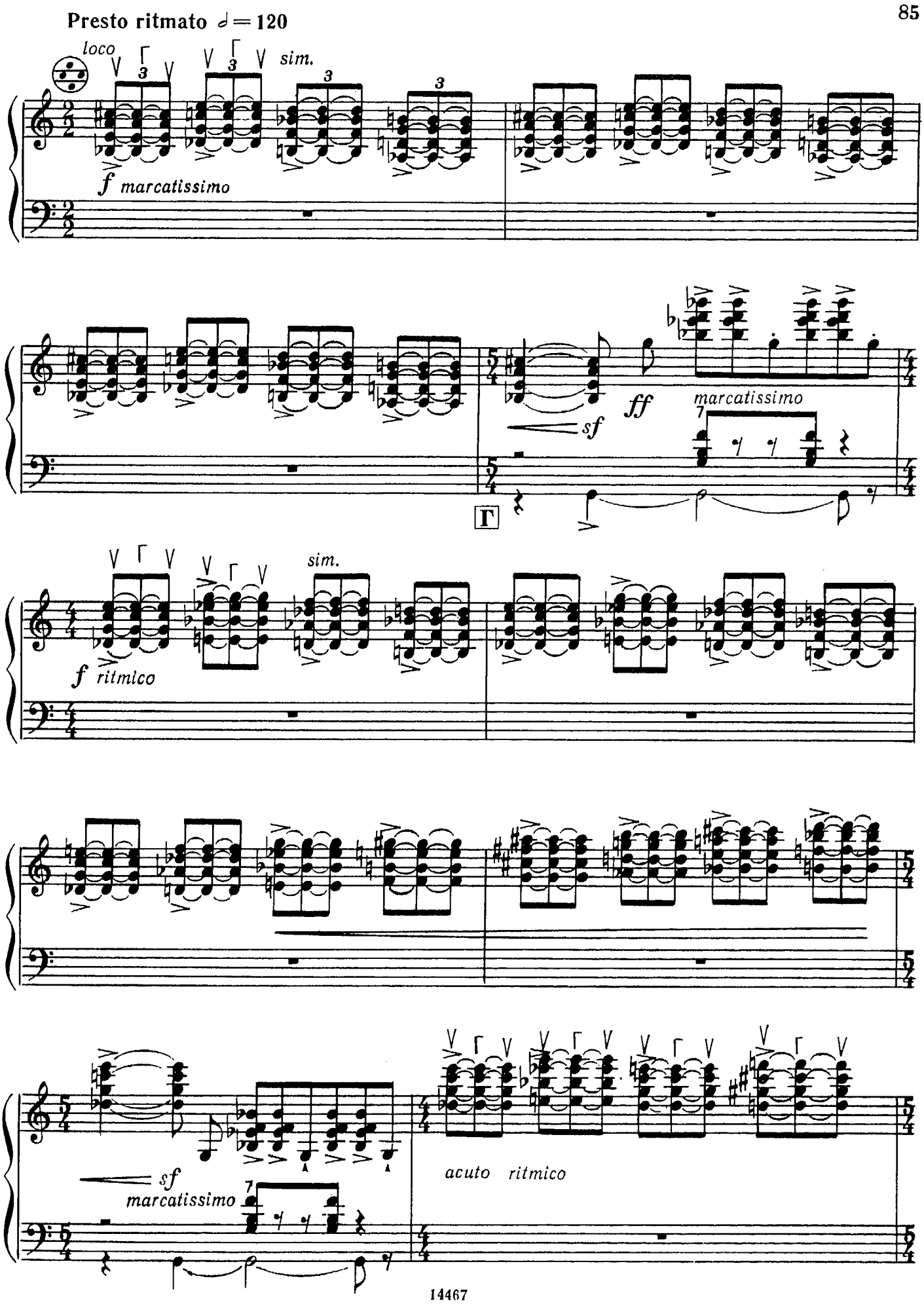

cresc. molto
plenamente
fff
più marcato
allarg.
ten.
cresc.
ten.
ffff
Allegretto
acceler. molto
sim.
Prestissimo
ff marcatissimo
poco rit.
sfff

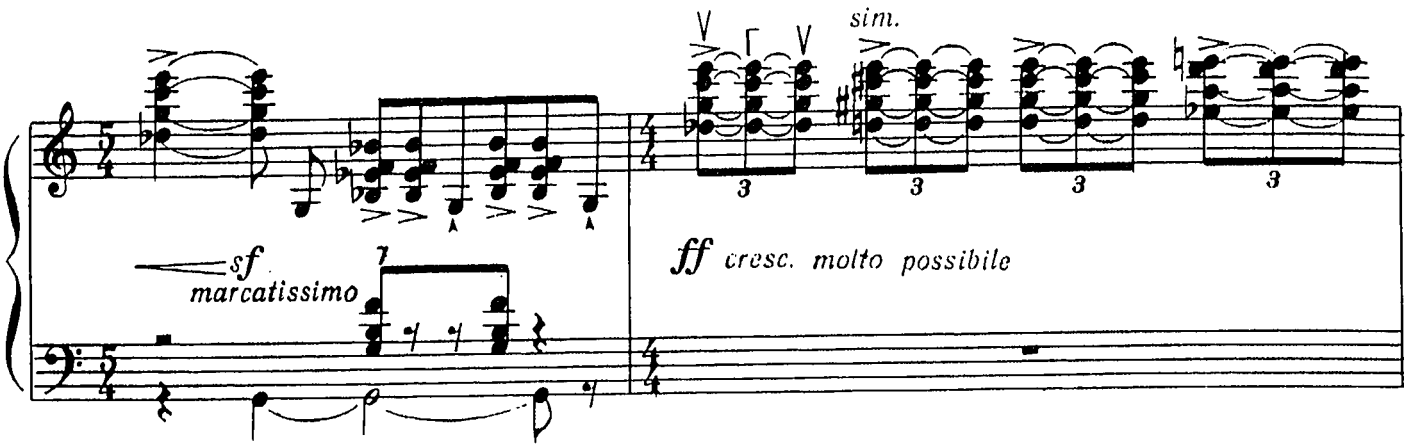
Tempo I (Allegro vivacissimo)

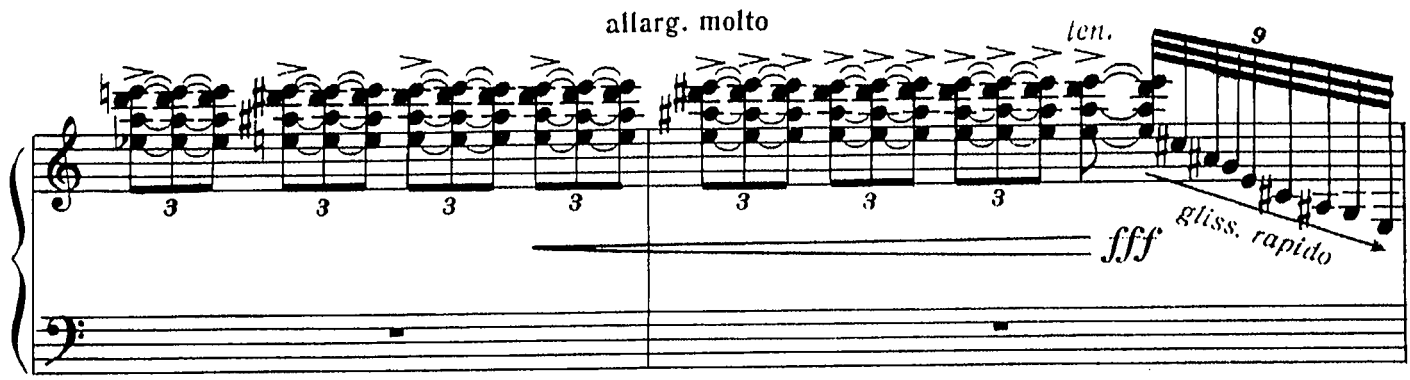



sff
f accentuato
gliss.
p ma sonore, poco qiocoso
articulato sempre
B
poco legato
gliss. rapido
mf faceto

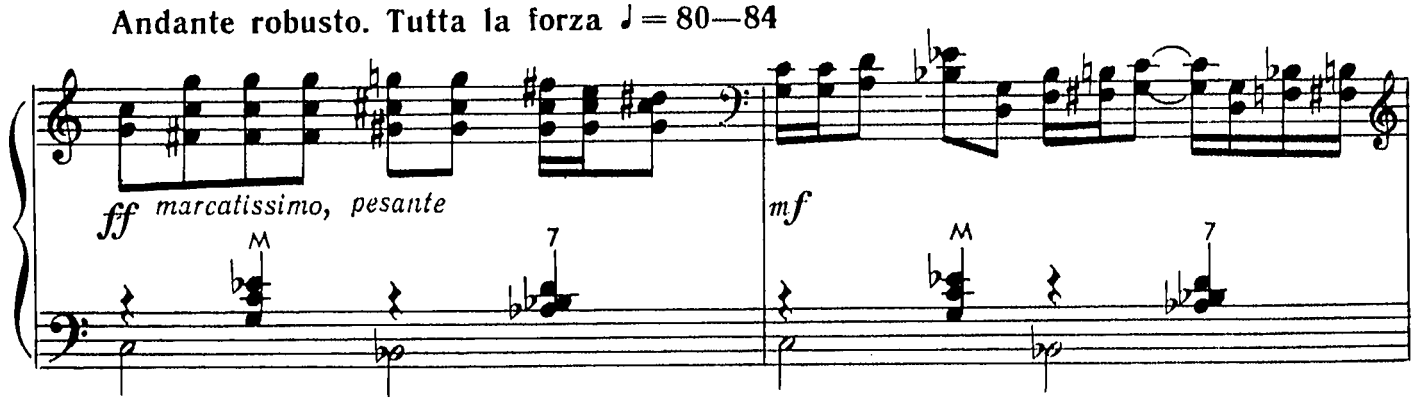

8
gliss.
6
3
f
energico
loco
f sonorissimo
8
sub. p
poco a poco cresc.
poco acuto
ten. ten.
ten. ten.

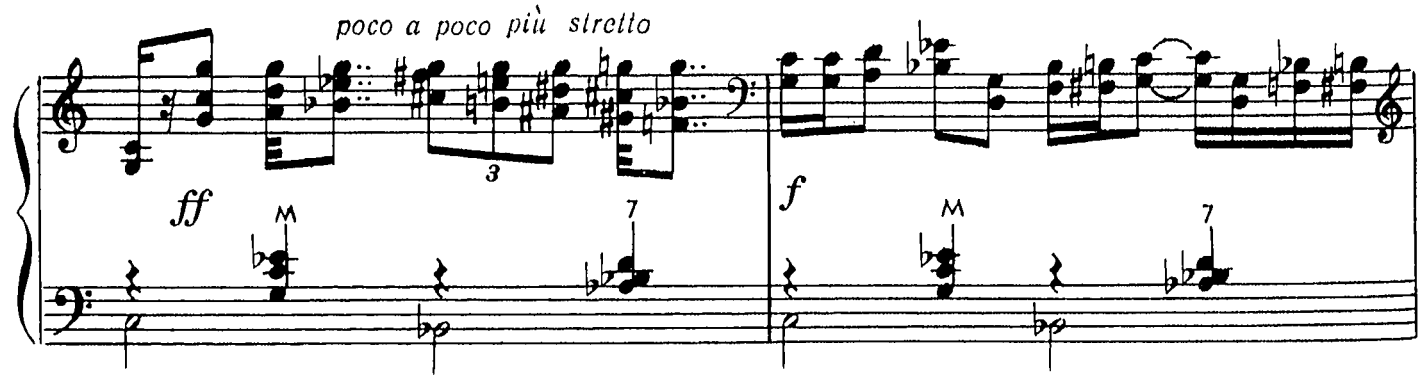

Presto ritmato ♩ = 120
loco
sim.
f marcatissimo
sf
ff
marcatissimo
Γ
sim.
f ritmico
sf
marcatissimo
acuto ritmico

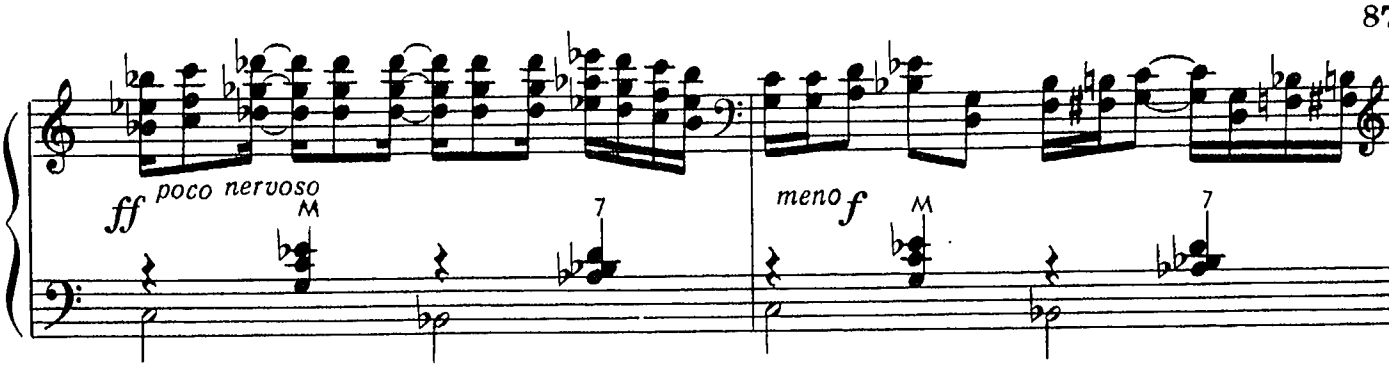


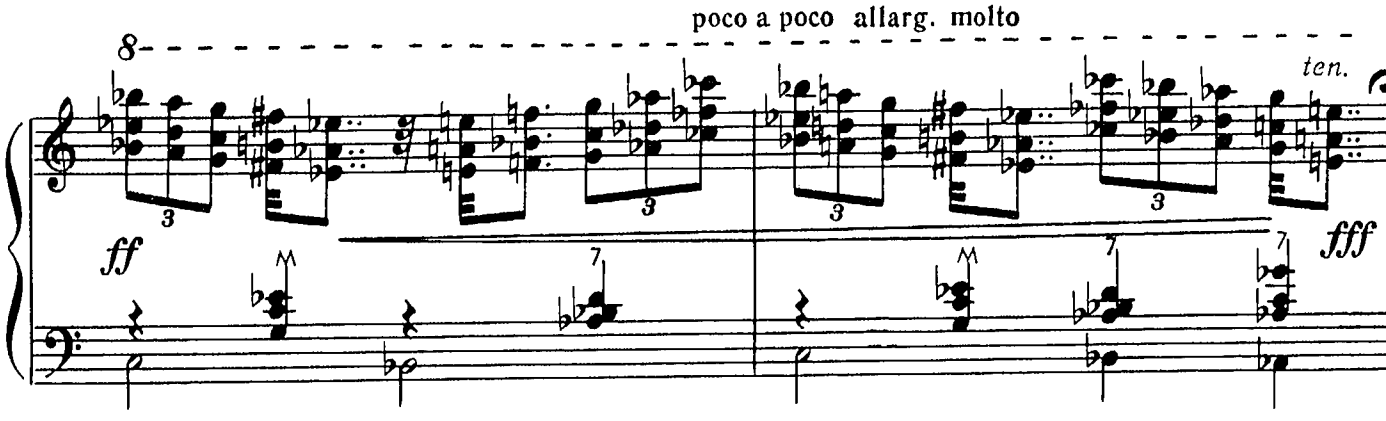


Andante robusto. Tutta la forza ♩ = 80—84



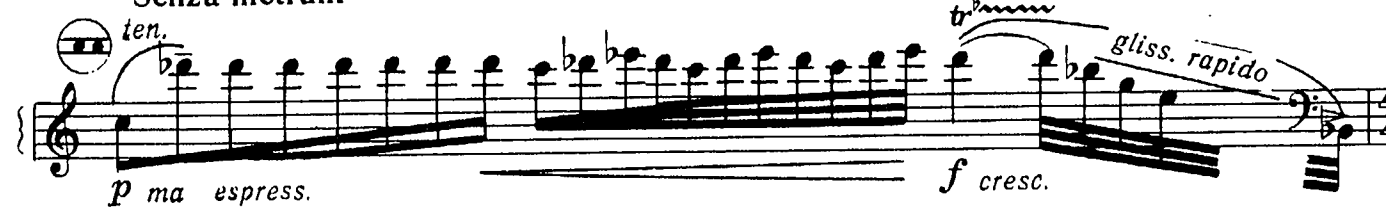






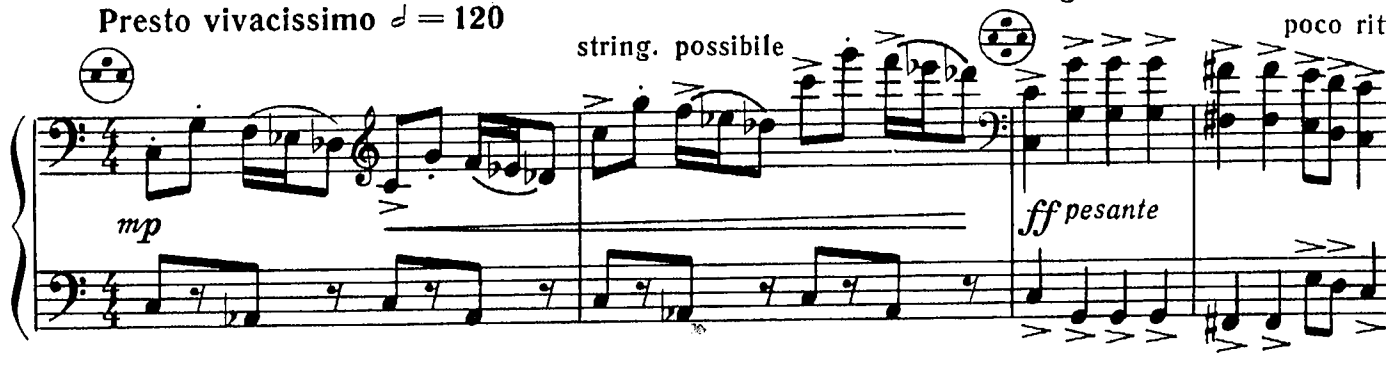
Sostenuto

Senza metrum



Presto vivacissimo ♩ = 120

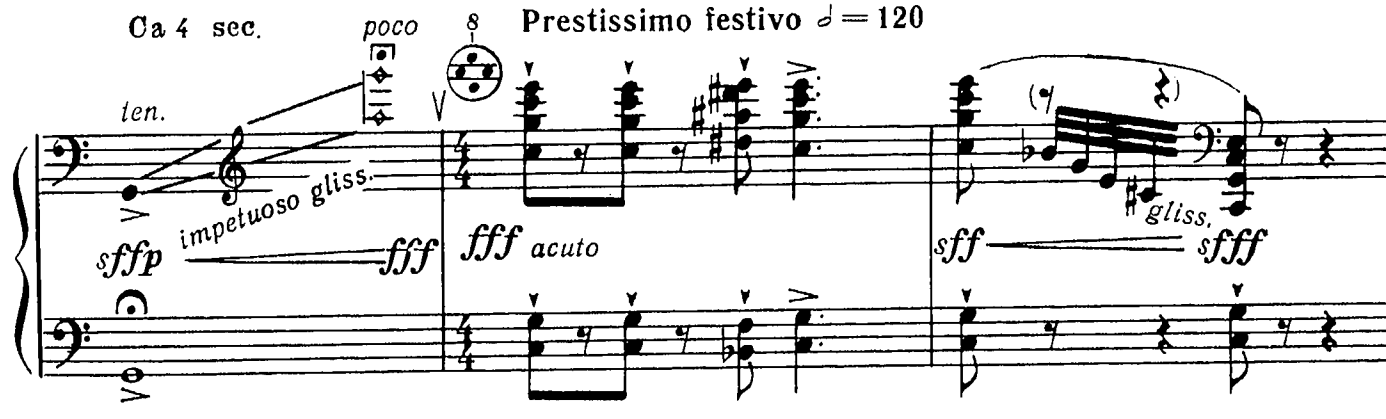
Largo maestoso ♩ = 80



Senza metrum.

Ca 4 sec.

Prestissimo festivo ♩ = 120



ПЯТЬ ЛУБОЧНЫХ КАРТИНОК

Проводы зимы

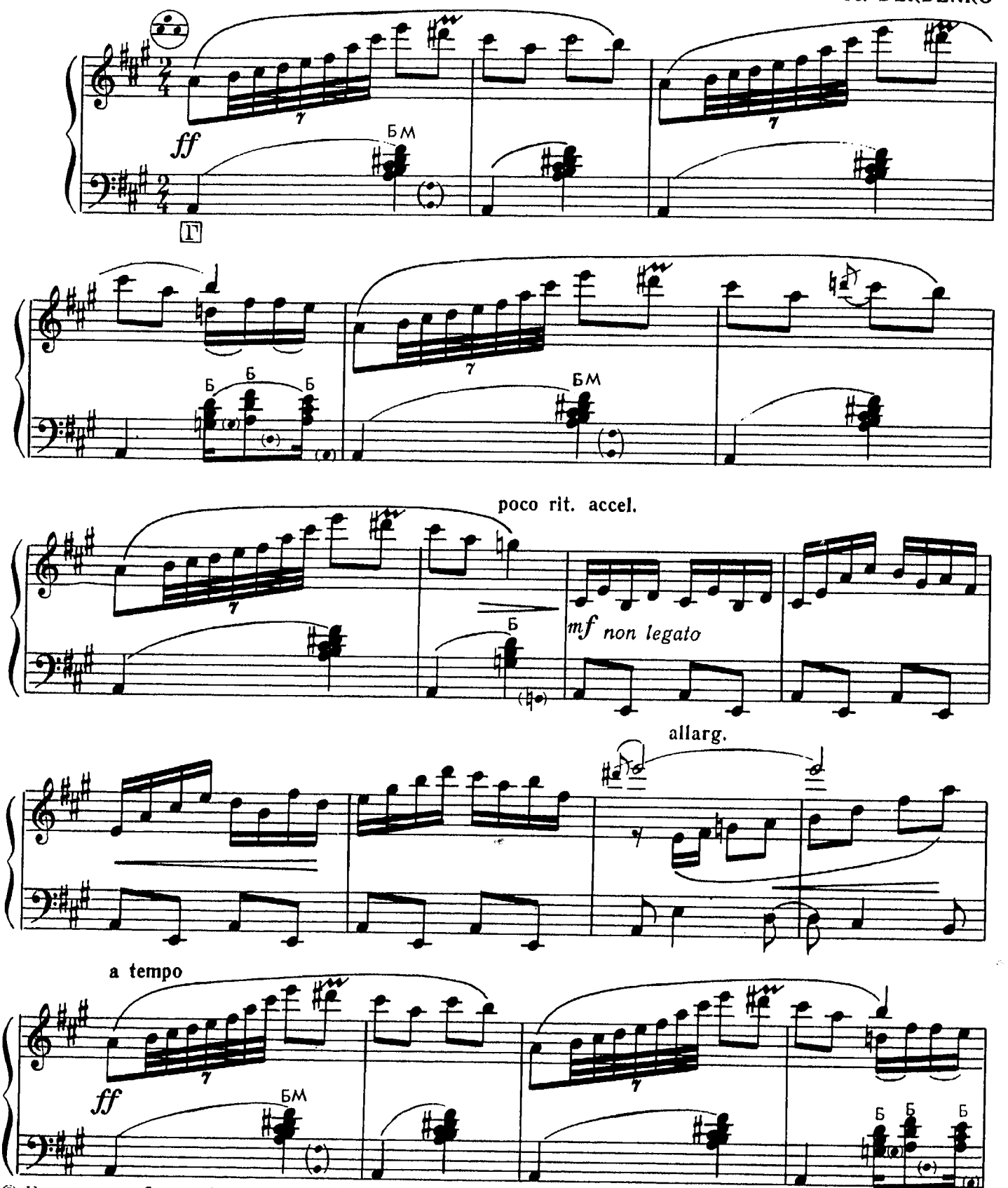
(1974)

FIVE RUSSIAN POPULAR PRINTS

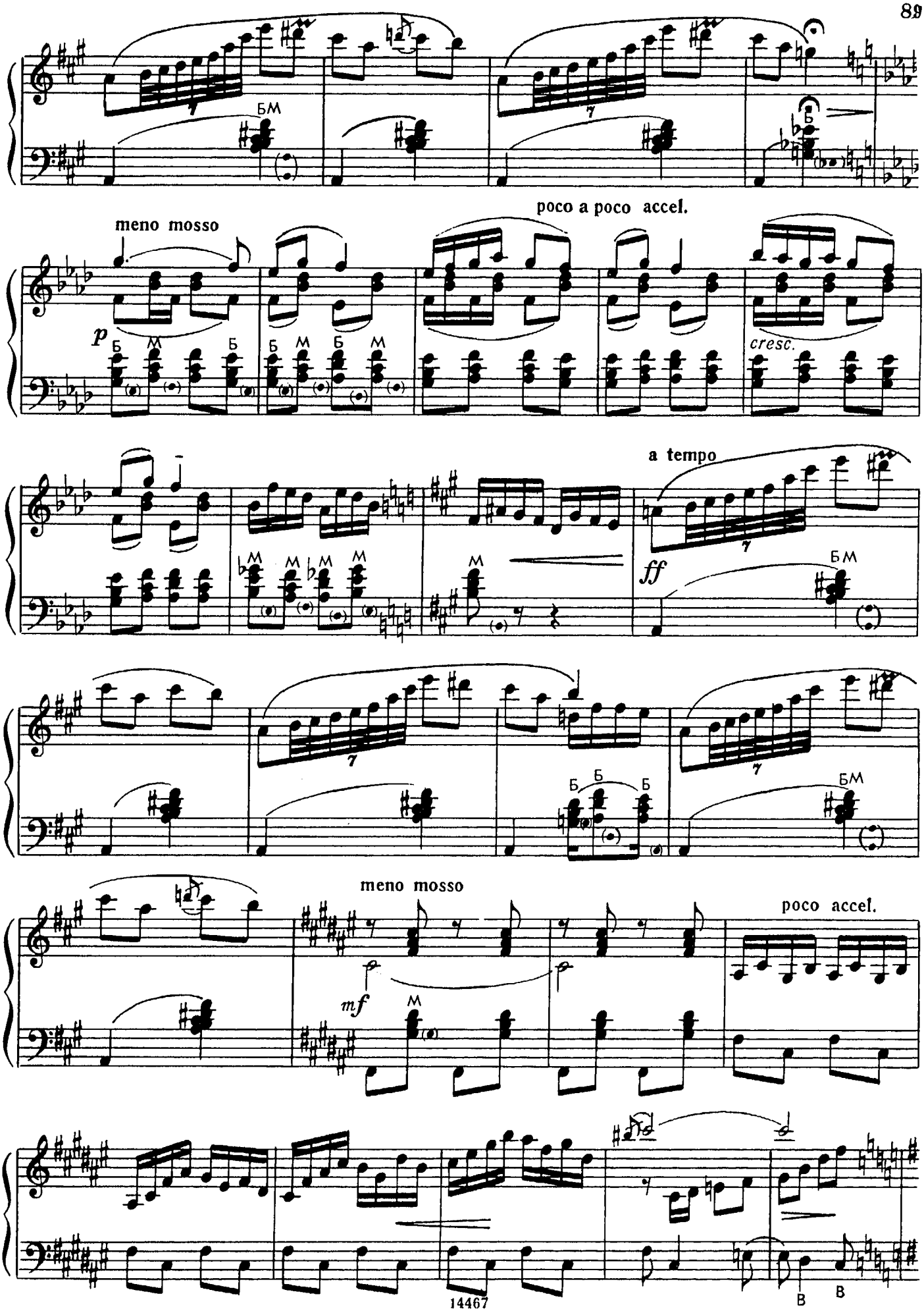
Shrove-tide festivities

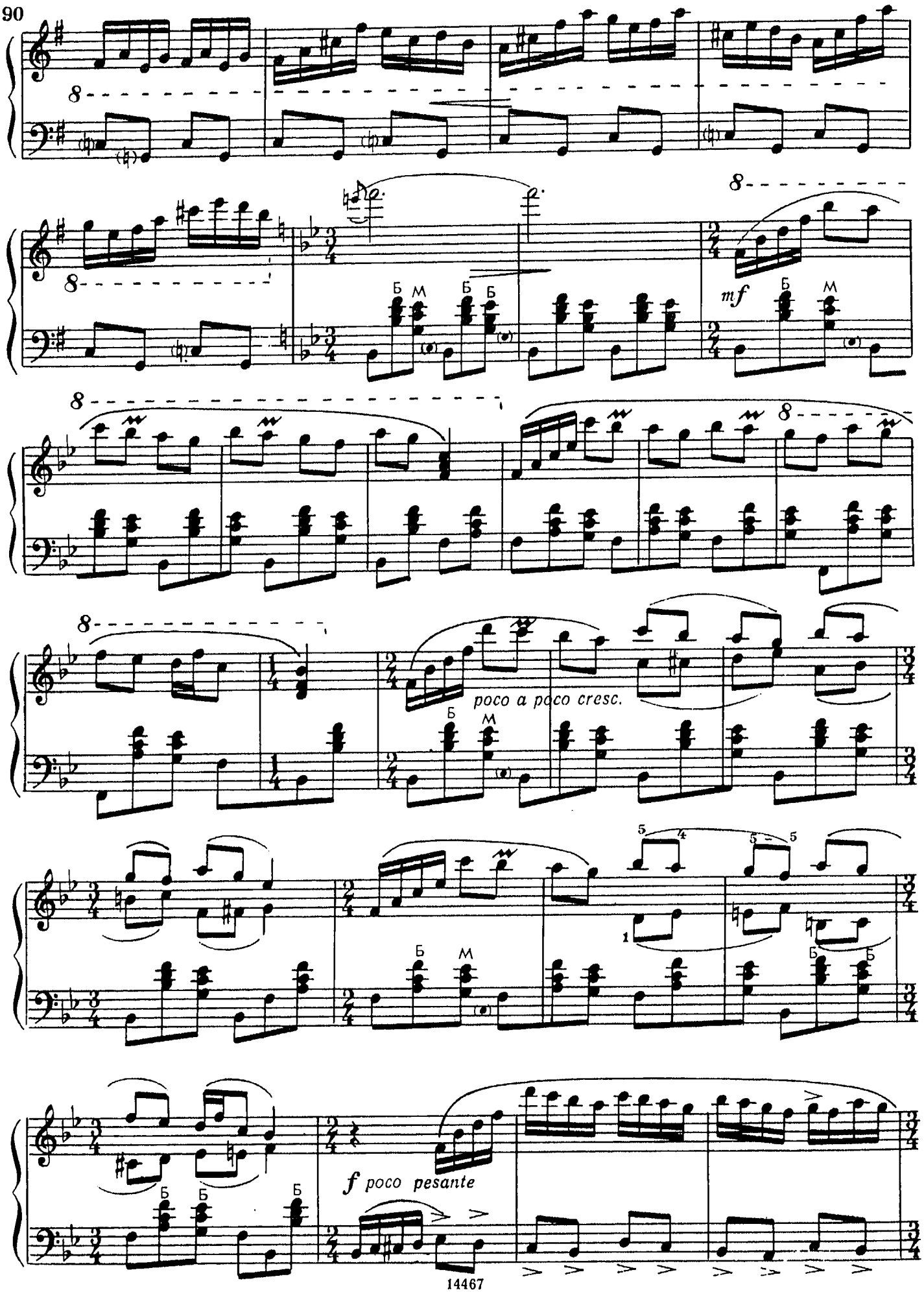
Е. ДЕРБЕНКО
Ye. DERBENKO

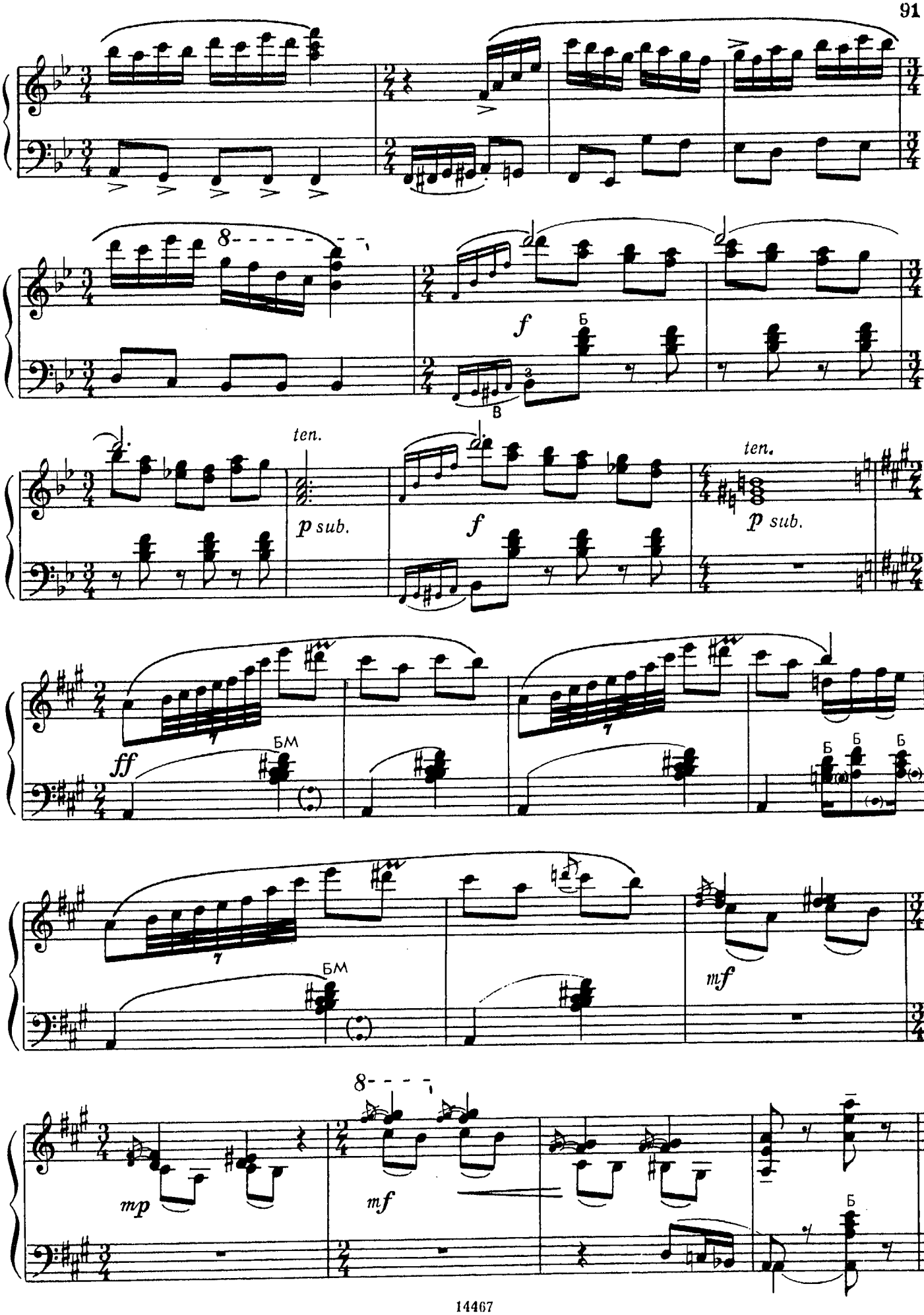
Largamente, ma con moto



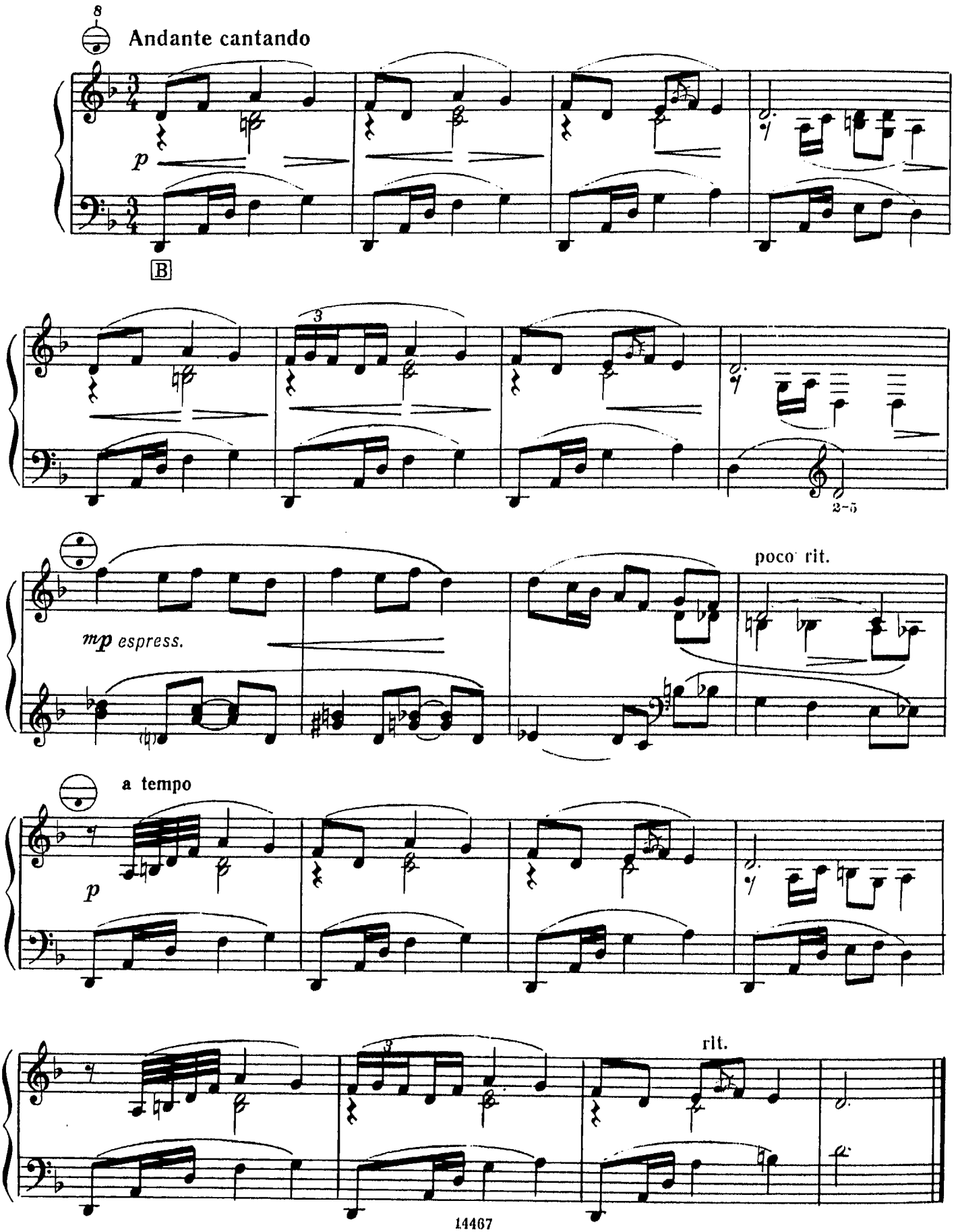
© Издательство «Советский композитор», 1982 г.


meno mosso
poco a poco accel.
cresc.
a tempo
meno mosso
poco accel.

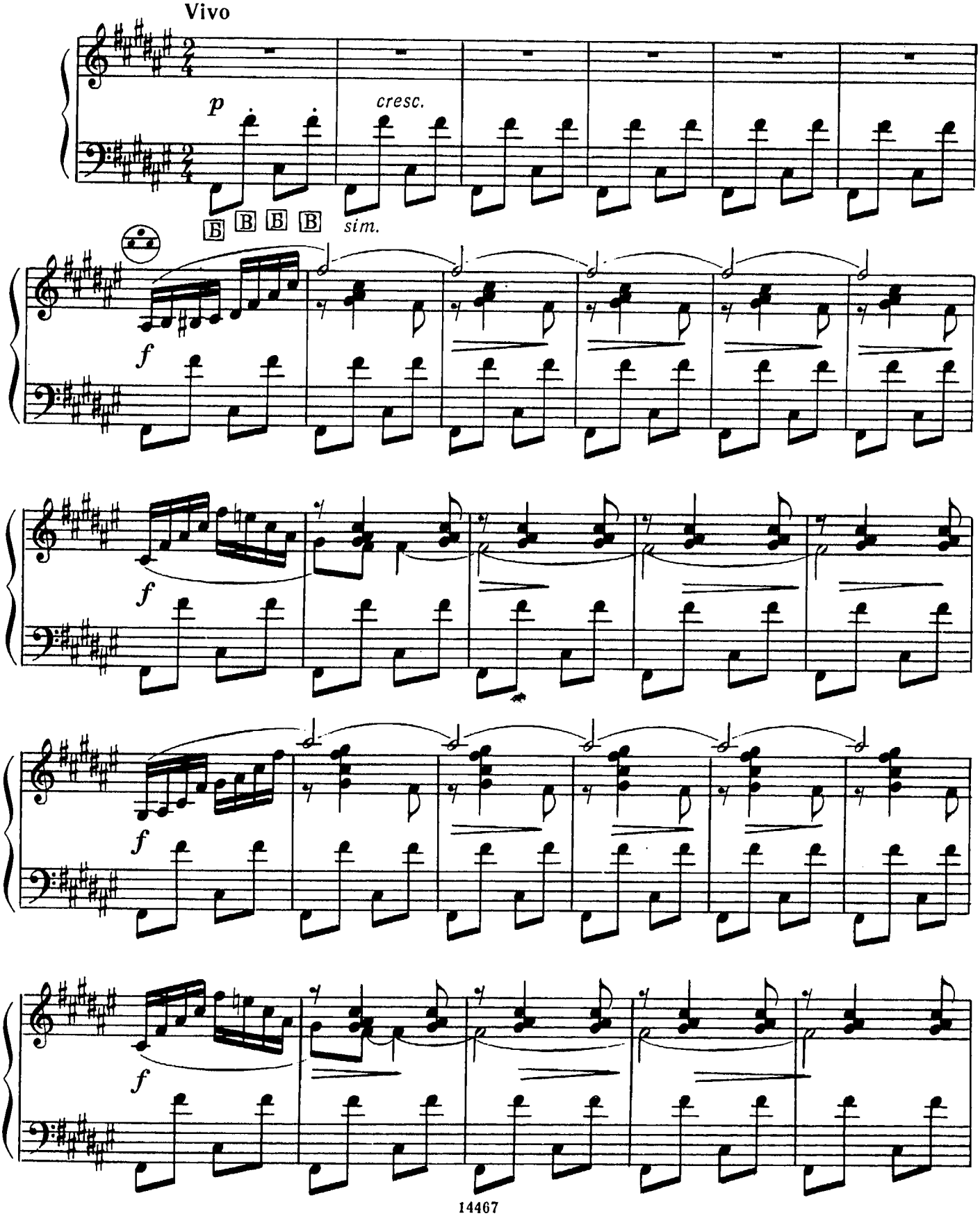

mf
poco a poco cresc.
f poco pesante

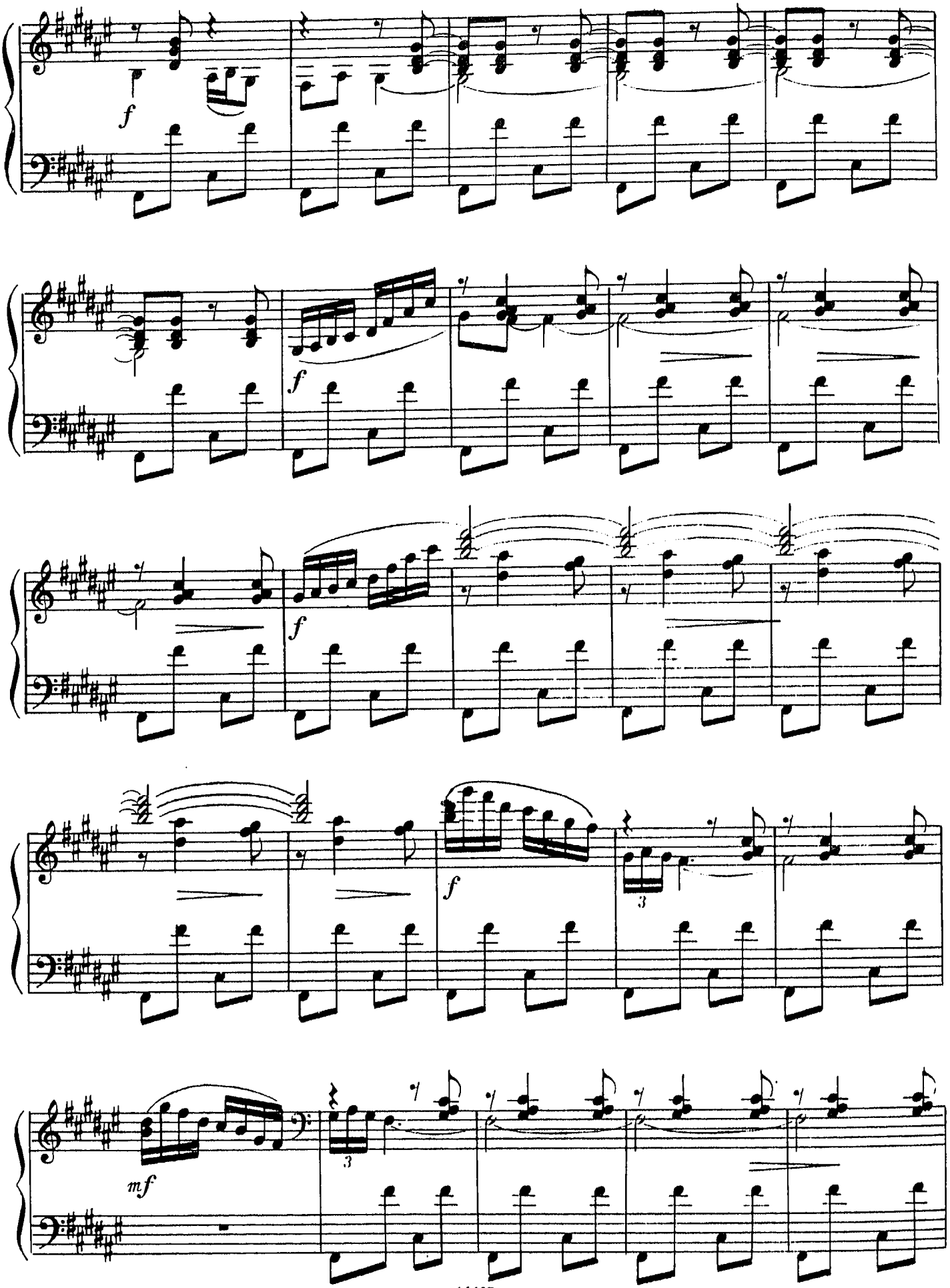

8
f
Б
В
ten.
p sub.
f
ten.
p sub.
ff
БМ
Б
Б
Б
БМ
mf
8
mp
mf
Б

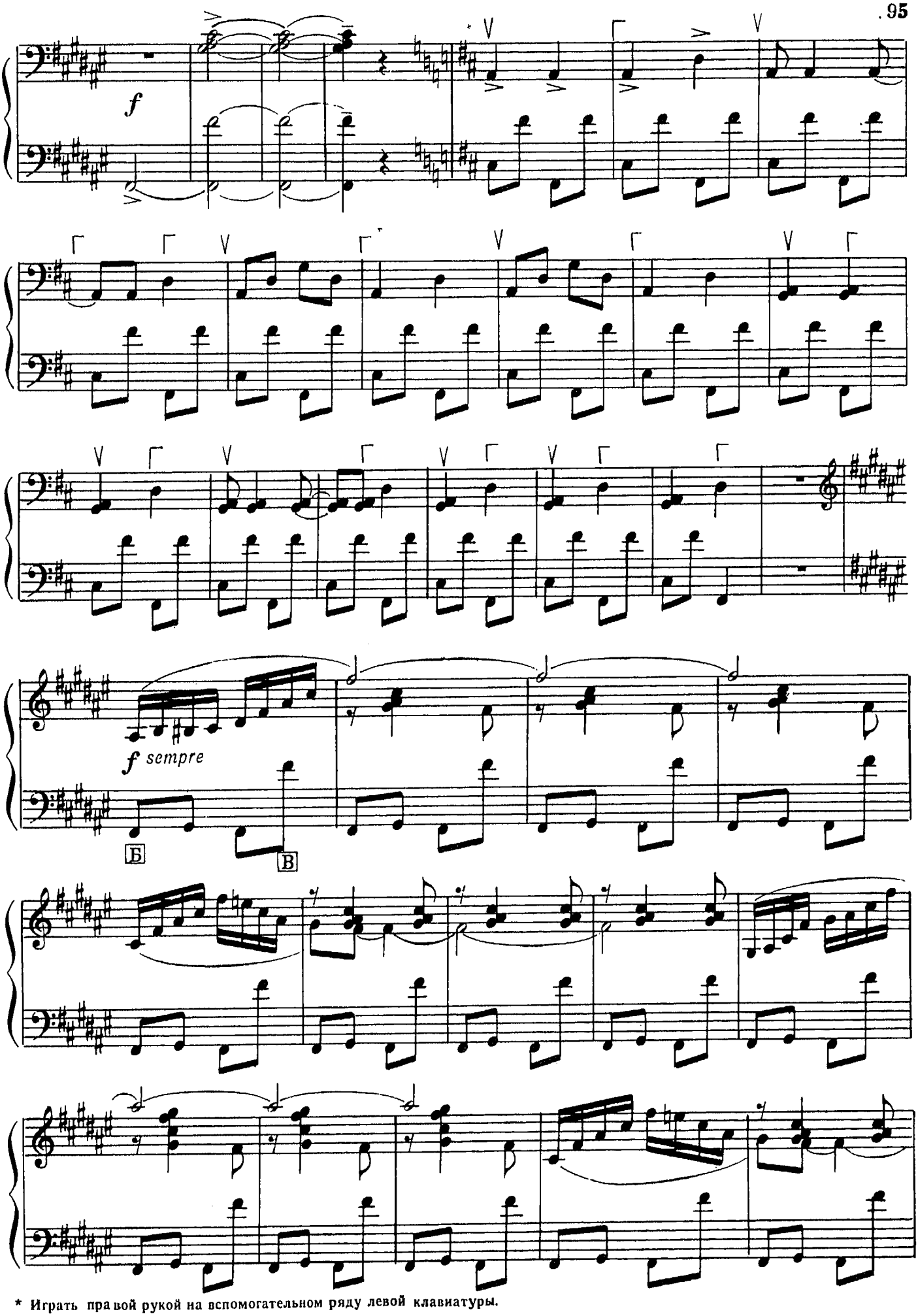
Колыбельная — Lullaby



Скоморох и медведь The Merry Andrew and the Bear

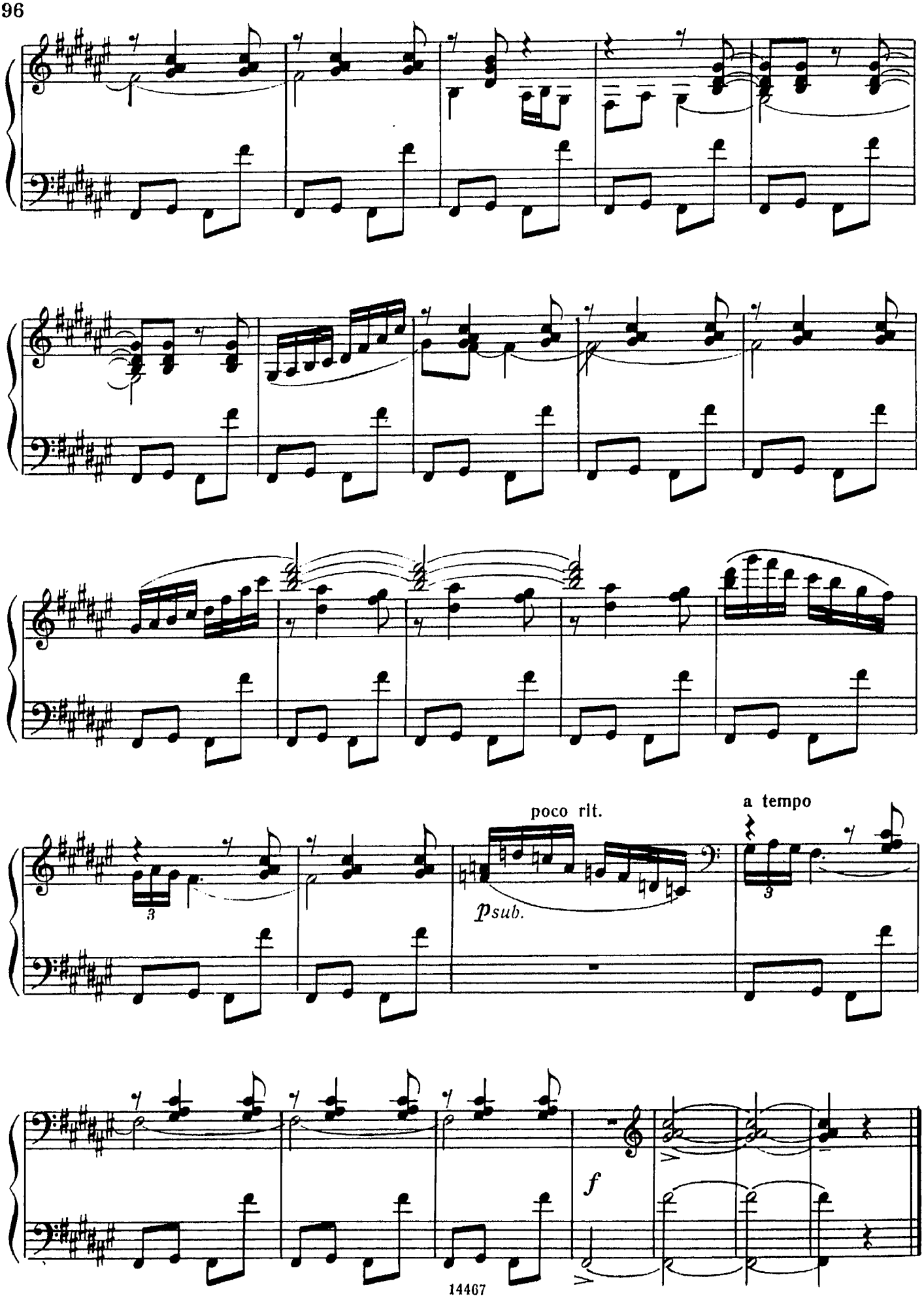



f
f
f
f
3
mf
3



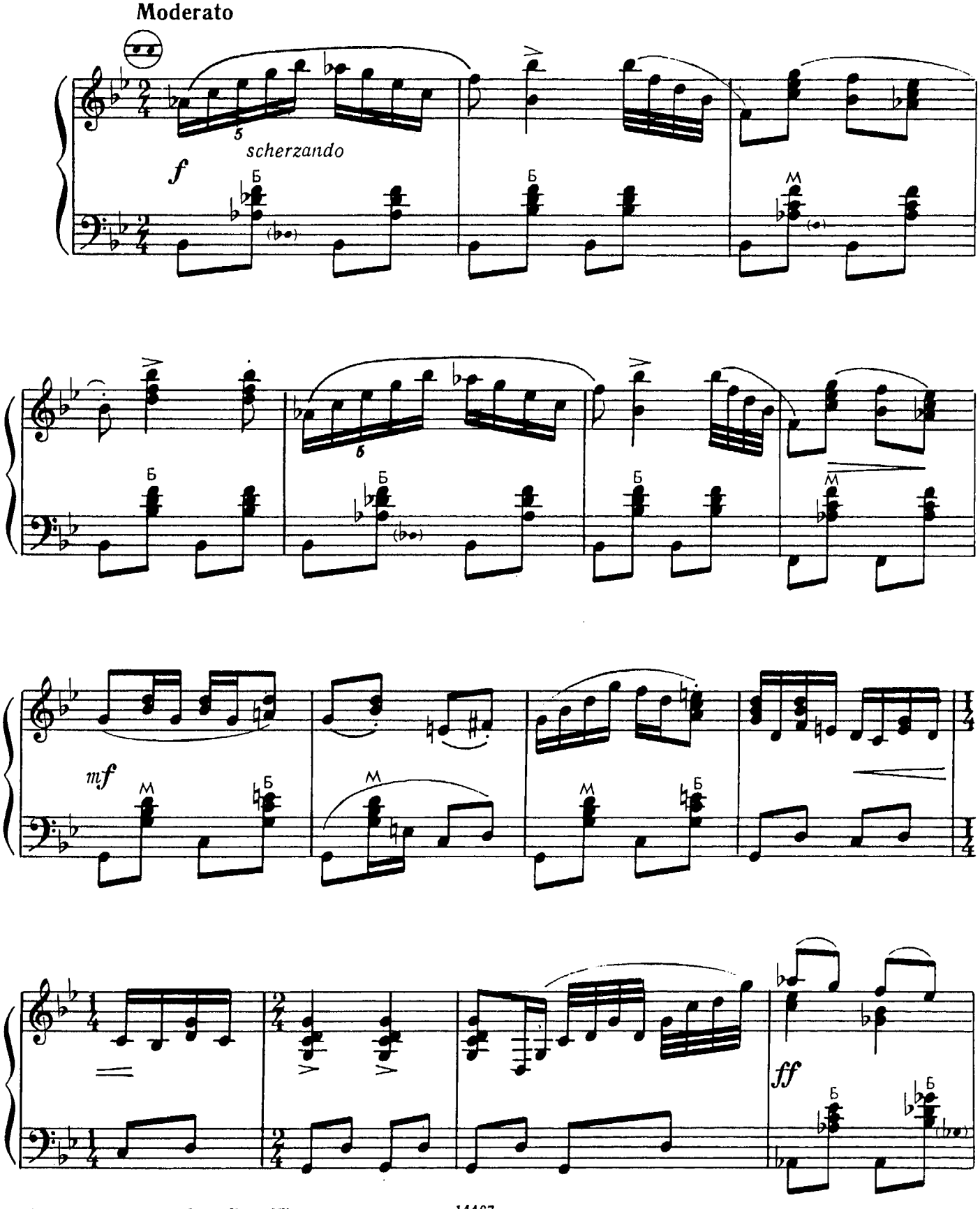
* Играть правой рукой на вспомогательном ряду левой клавиатуры.

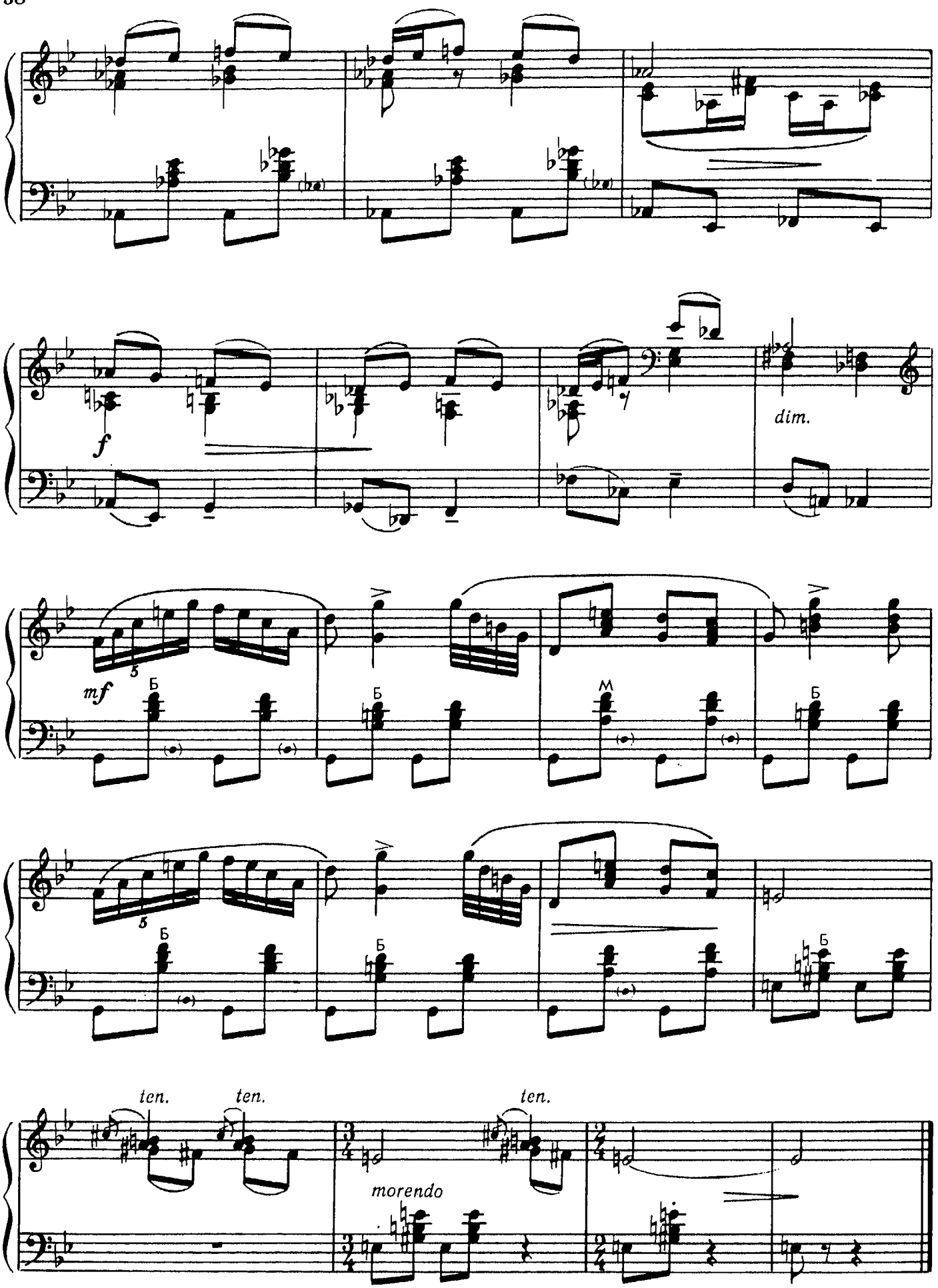
* R. h., third-bass buttons.


poco rit.
a tempo
psub.
f

Наигрыш

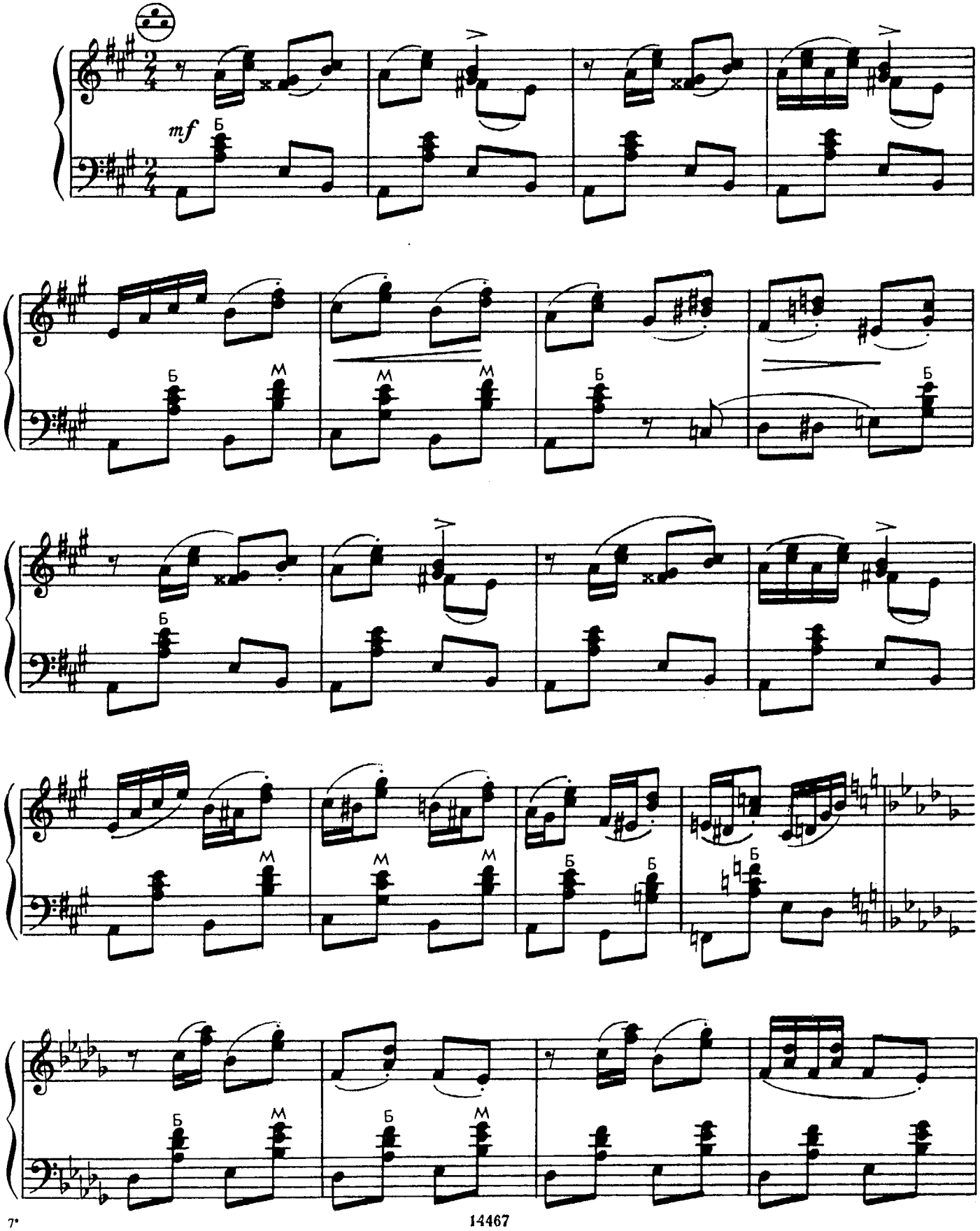
Instrumental Folk-Tune

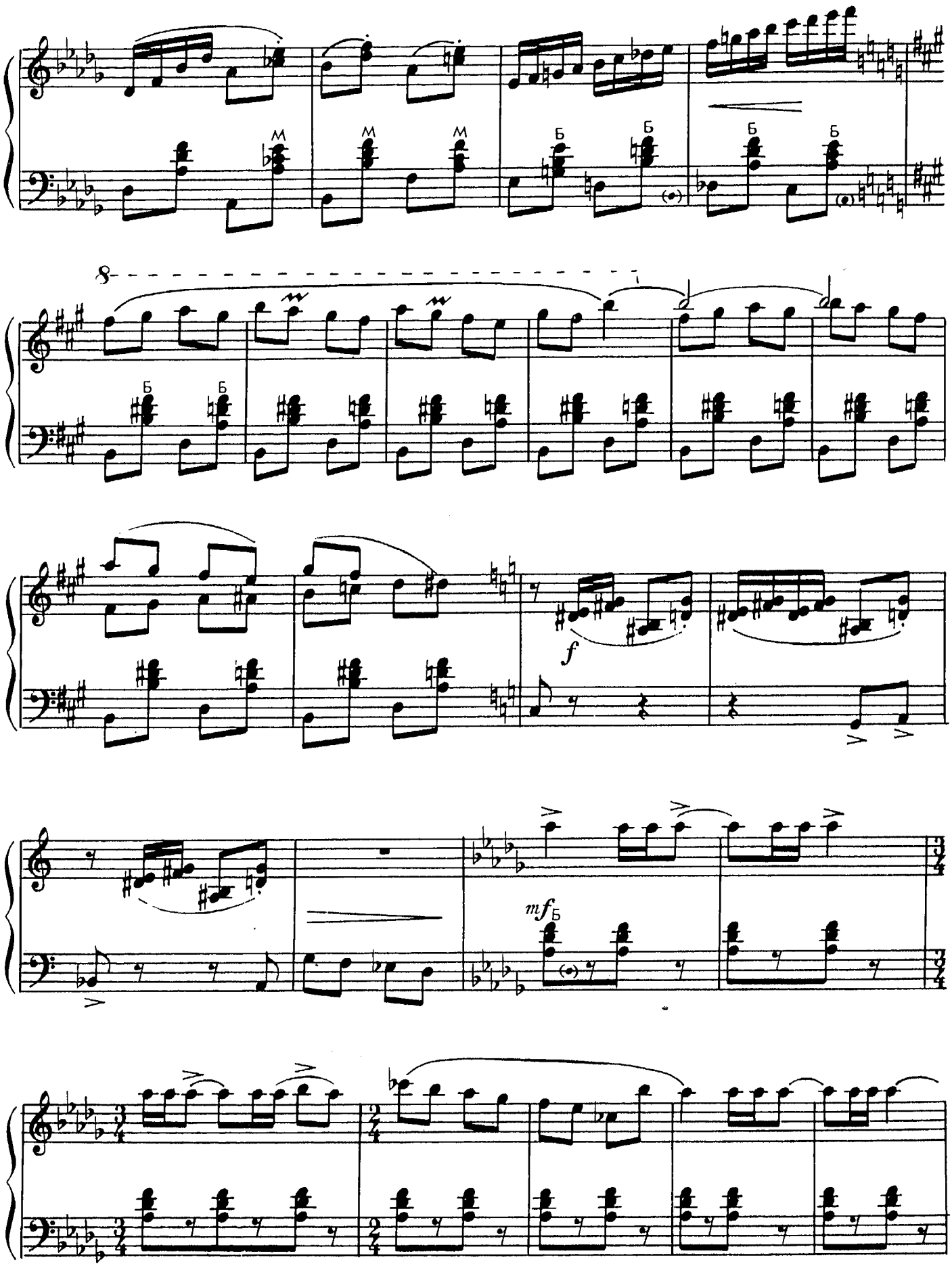


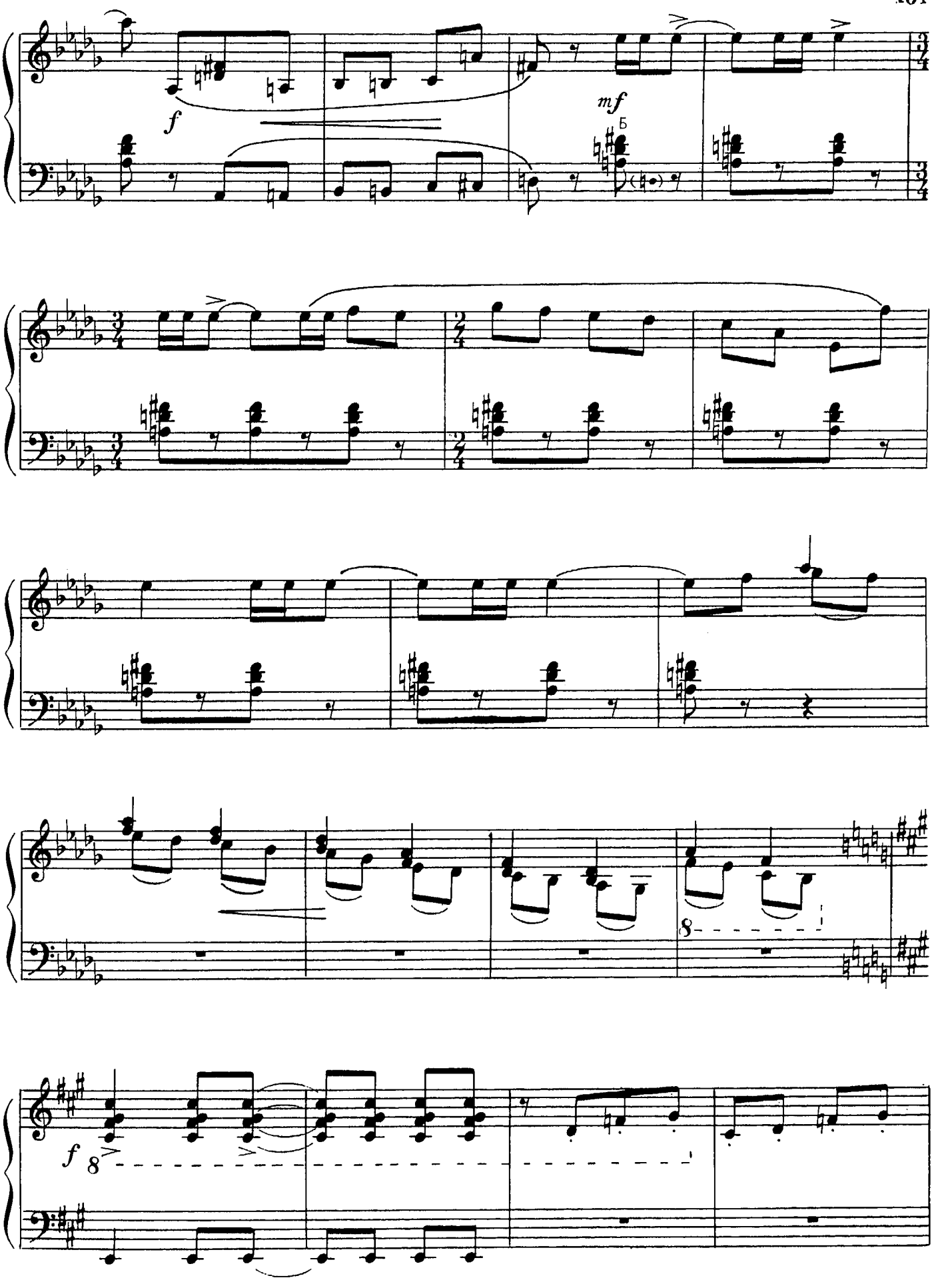

f
dim.
mf
Б
М
ten.
ten.
ten.
morendo

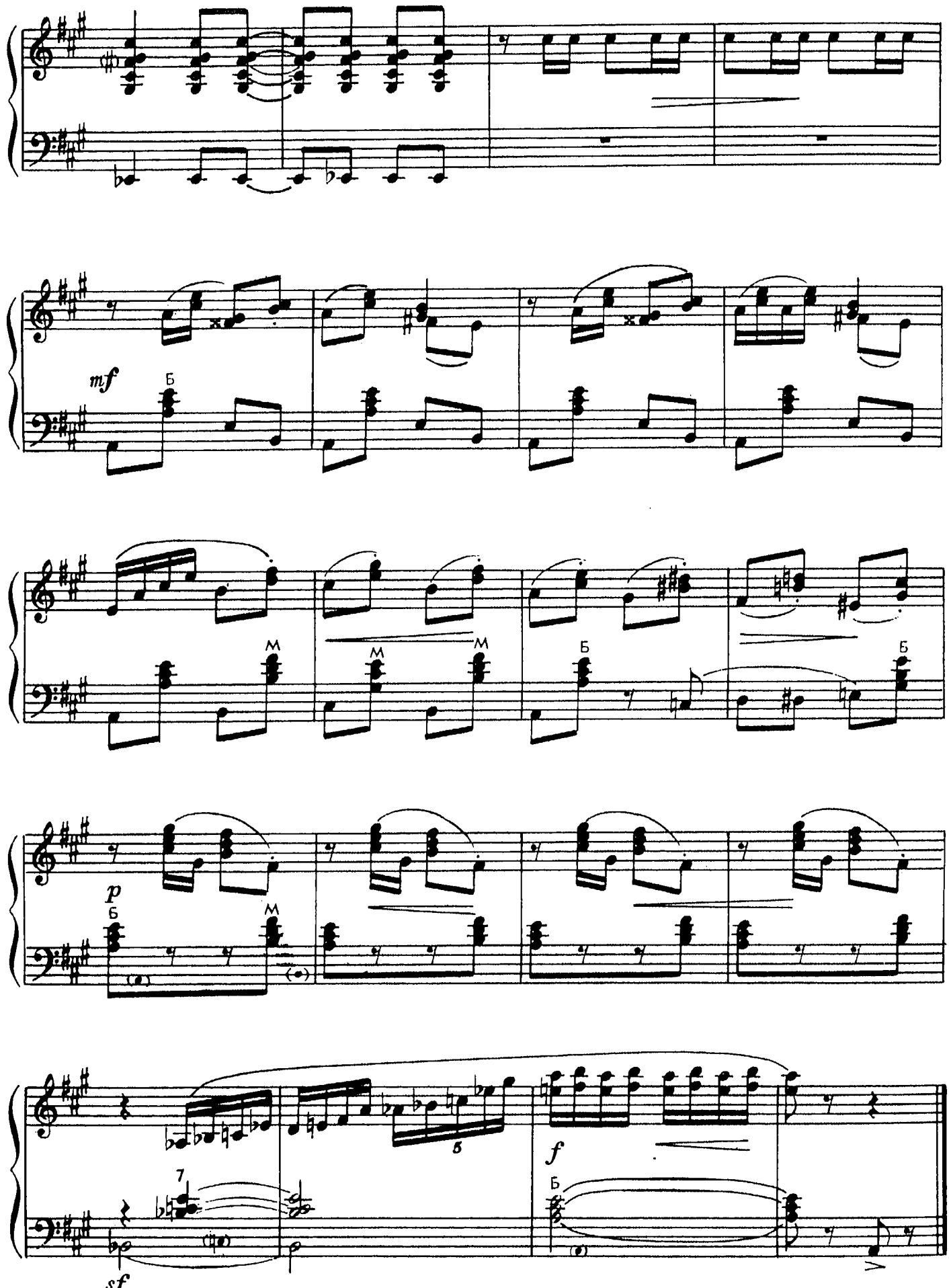
Деревенские озорницы — Mischievous Countrywomen

Allegro scherzando




8
f
mf Б


f
mf
Б
8
f
8


mf
Б
M
M
M
Б
Б
p
Б
M
7
sf
б
f
Б

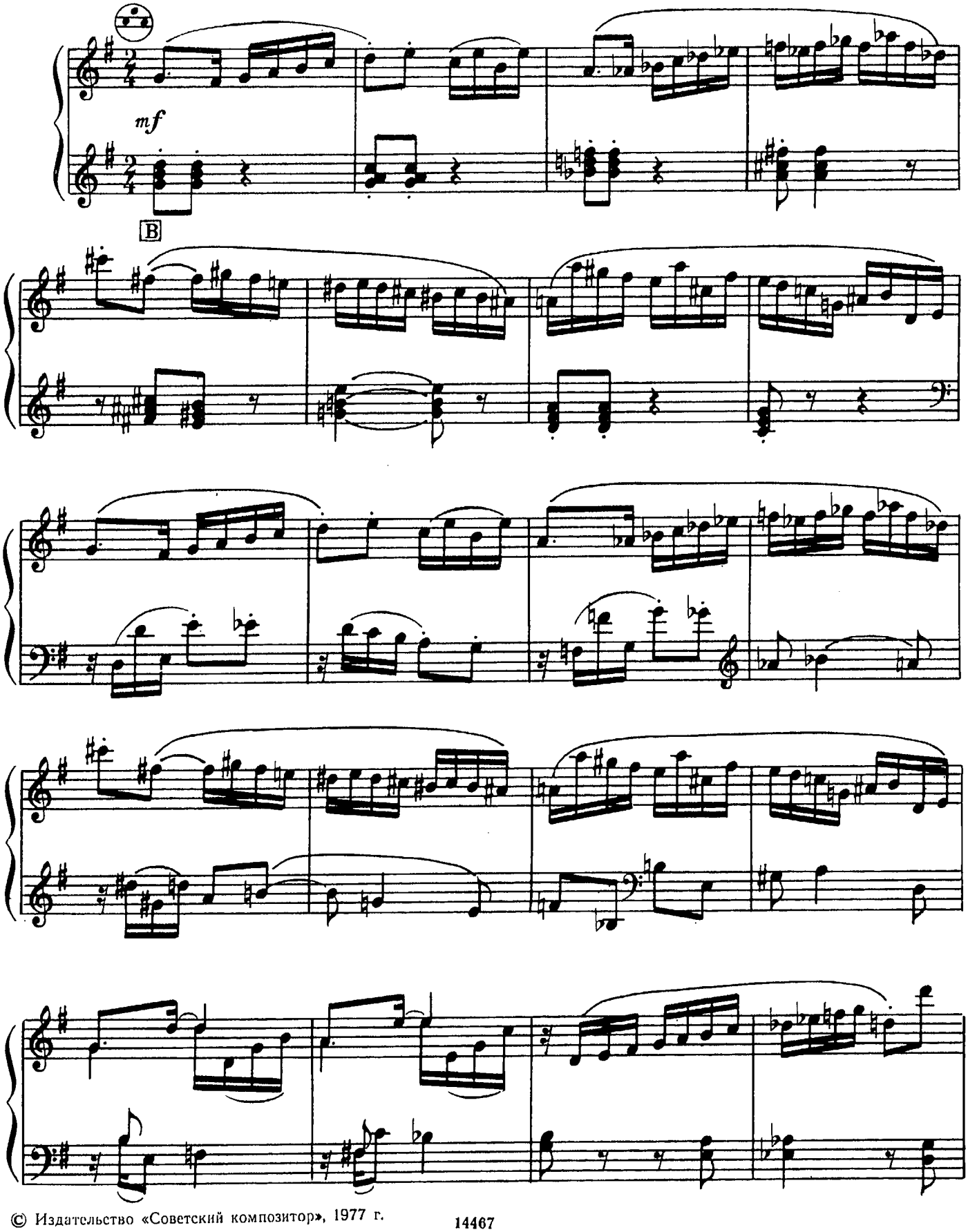
СОНАТА-БАЛЛАДА

SONATA-BALLADE

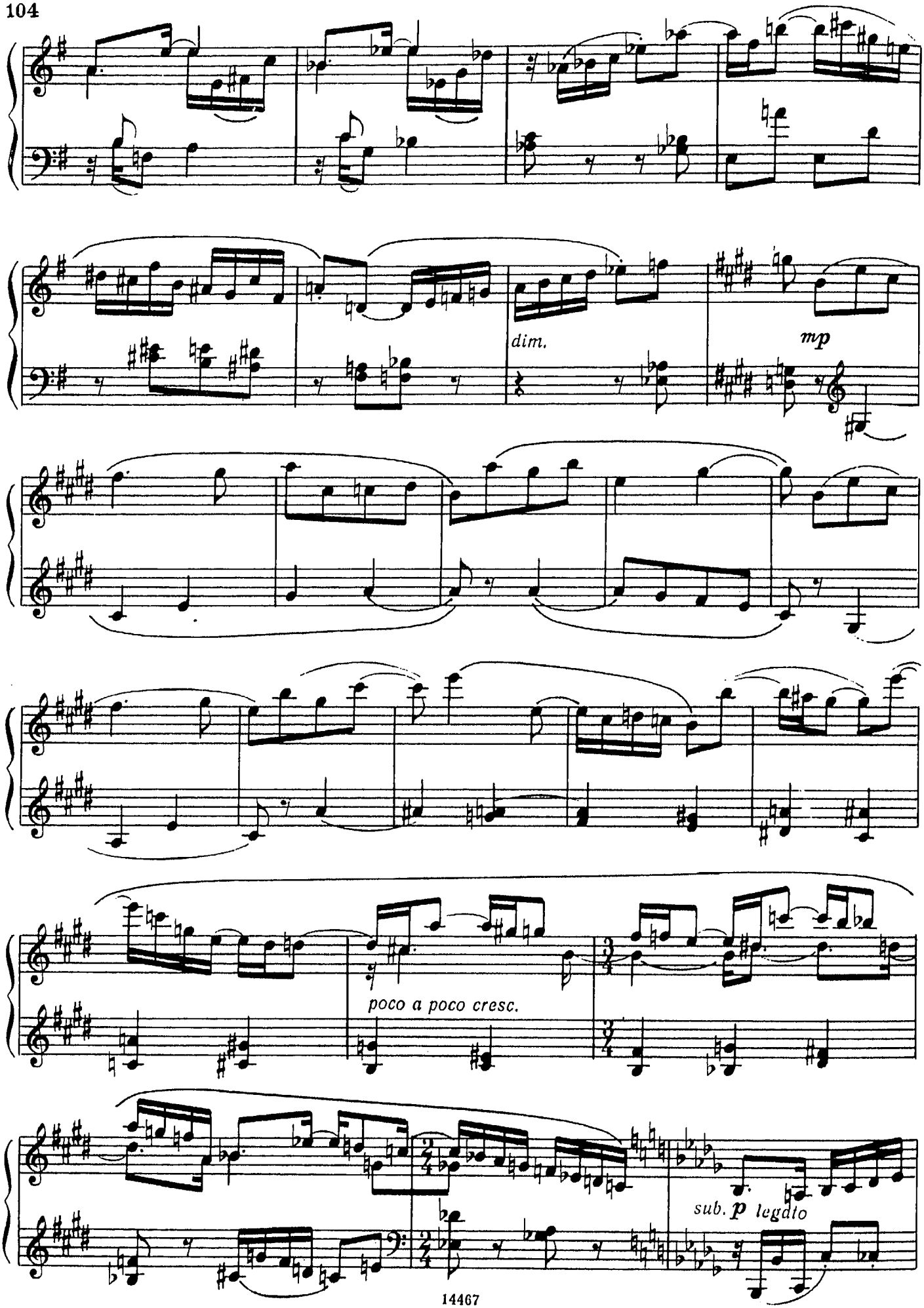
(1975)

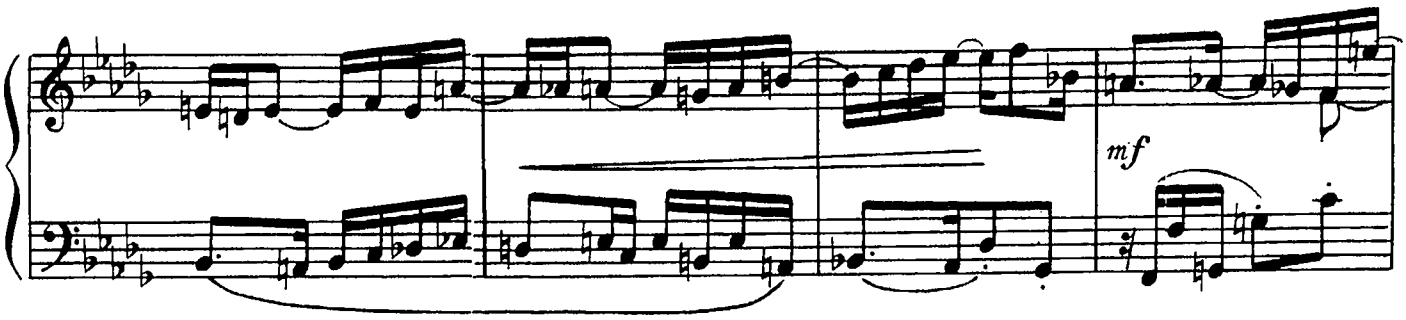
В. БОНАКОВ
V. BONAKOV

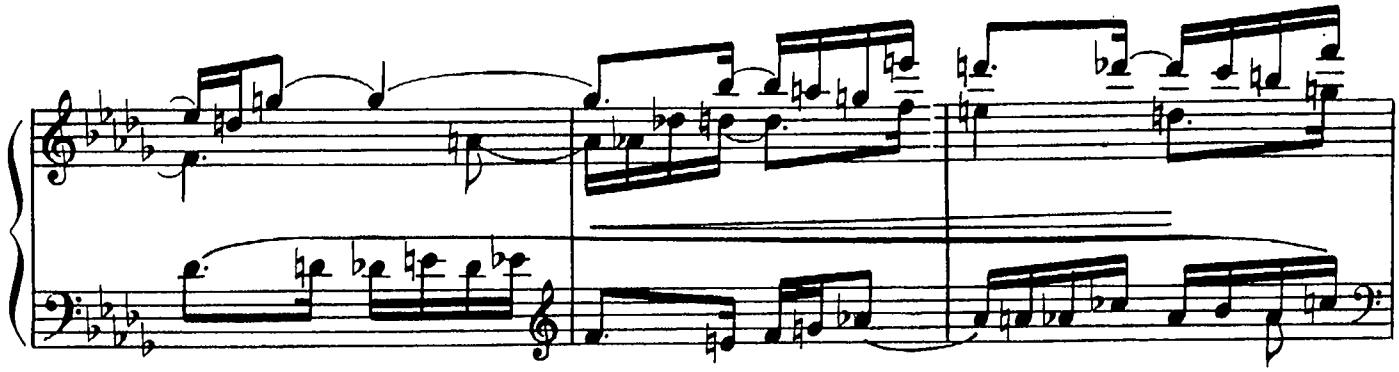
Presto

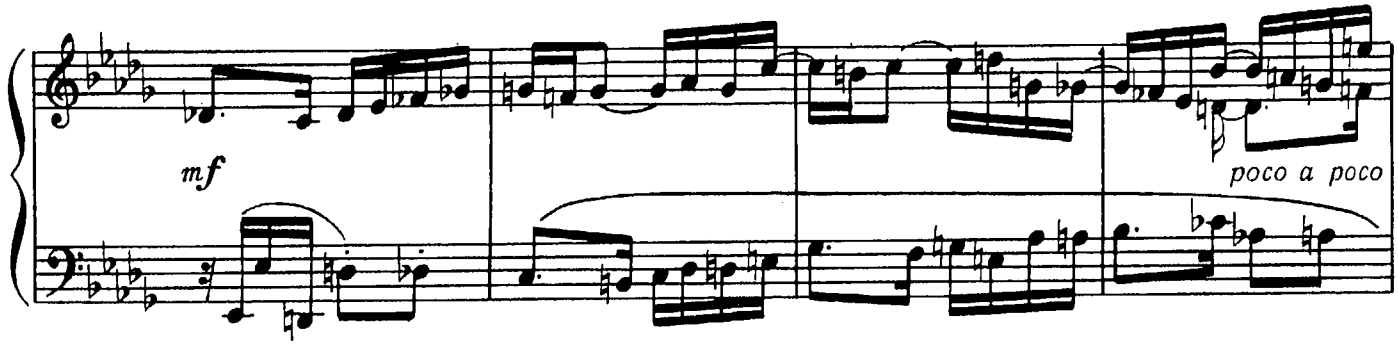


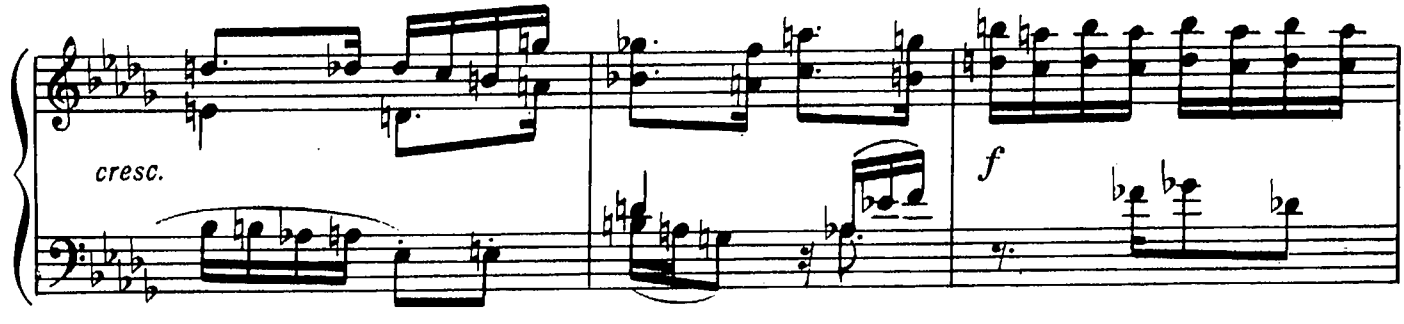
© Издательство «Советский композитор», 1977 г.

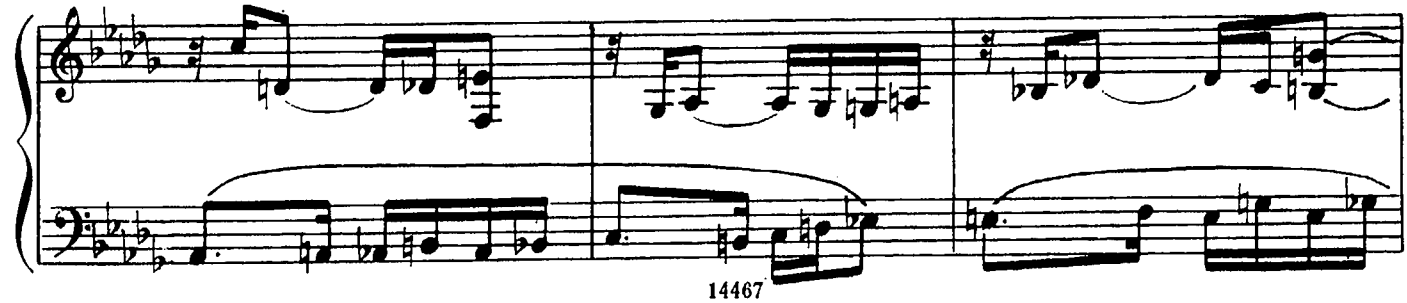

dim.
mp
poco a poco cresc.
sub. p legato

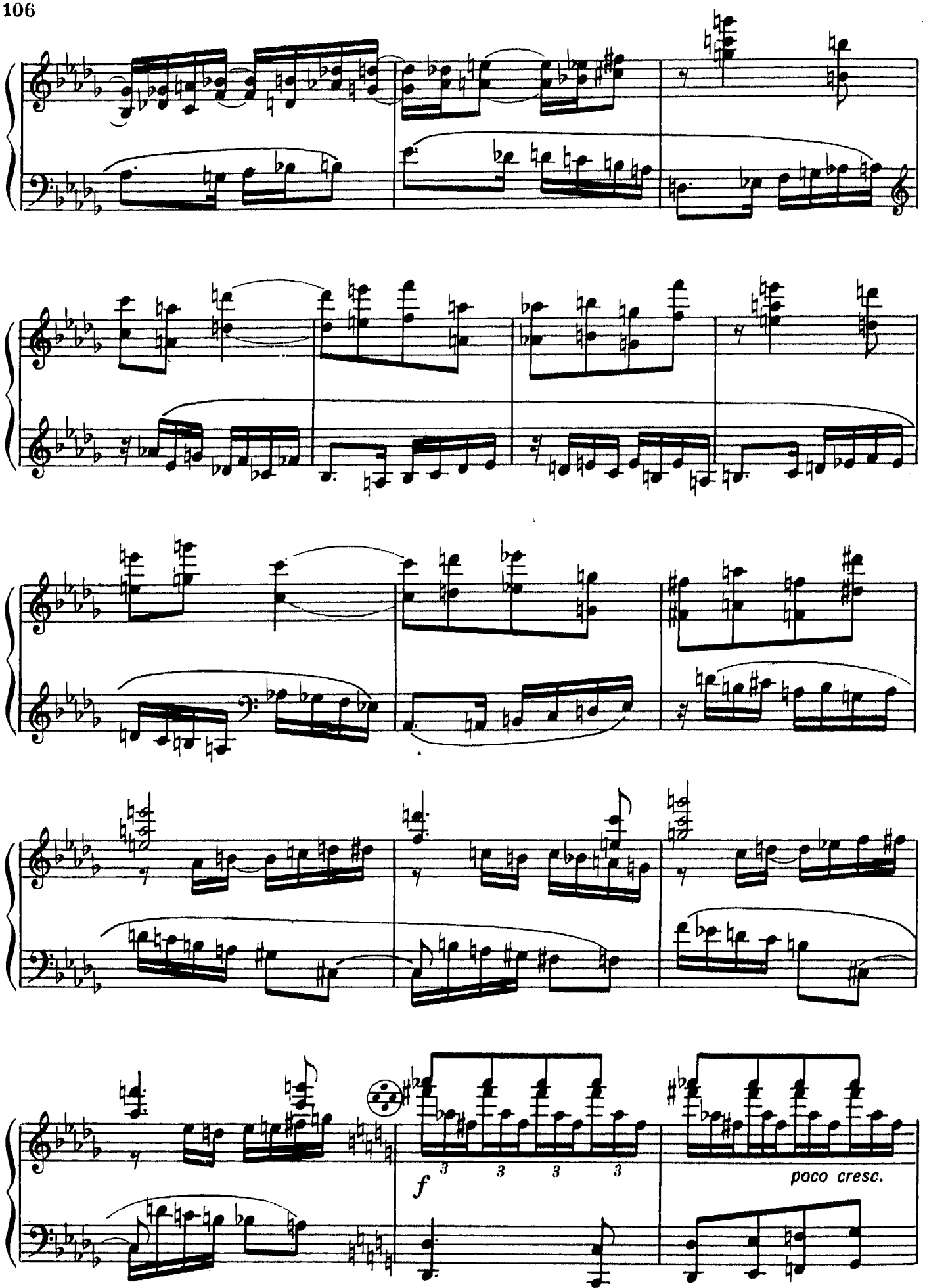

mf

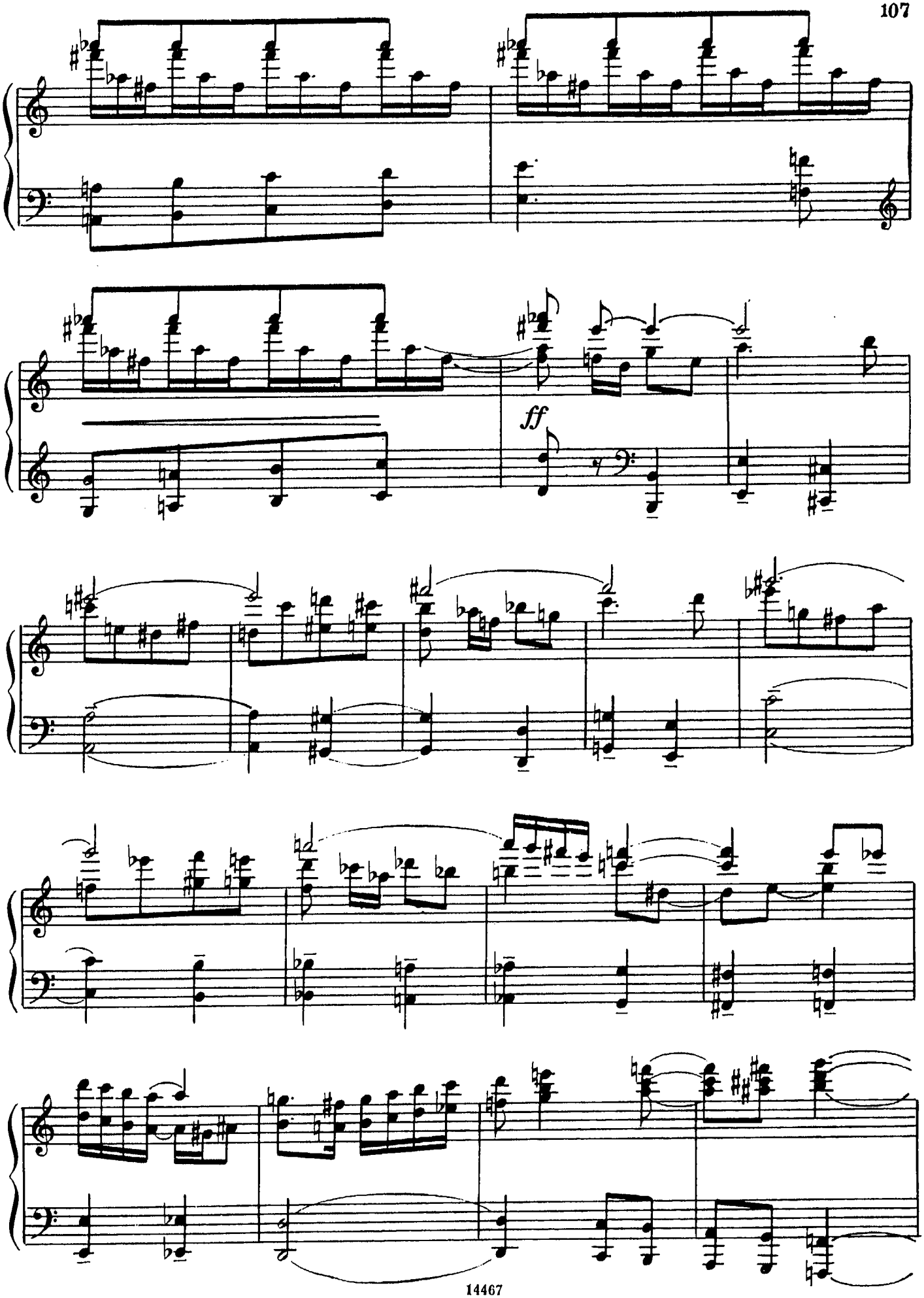


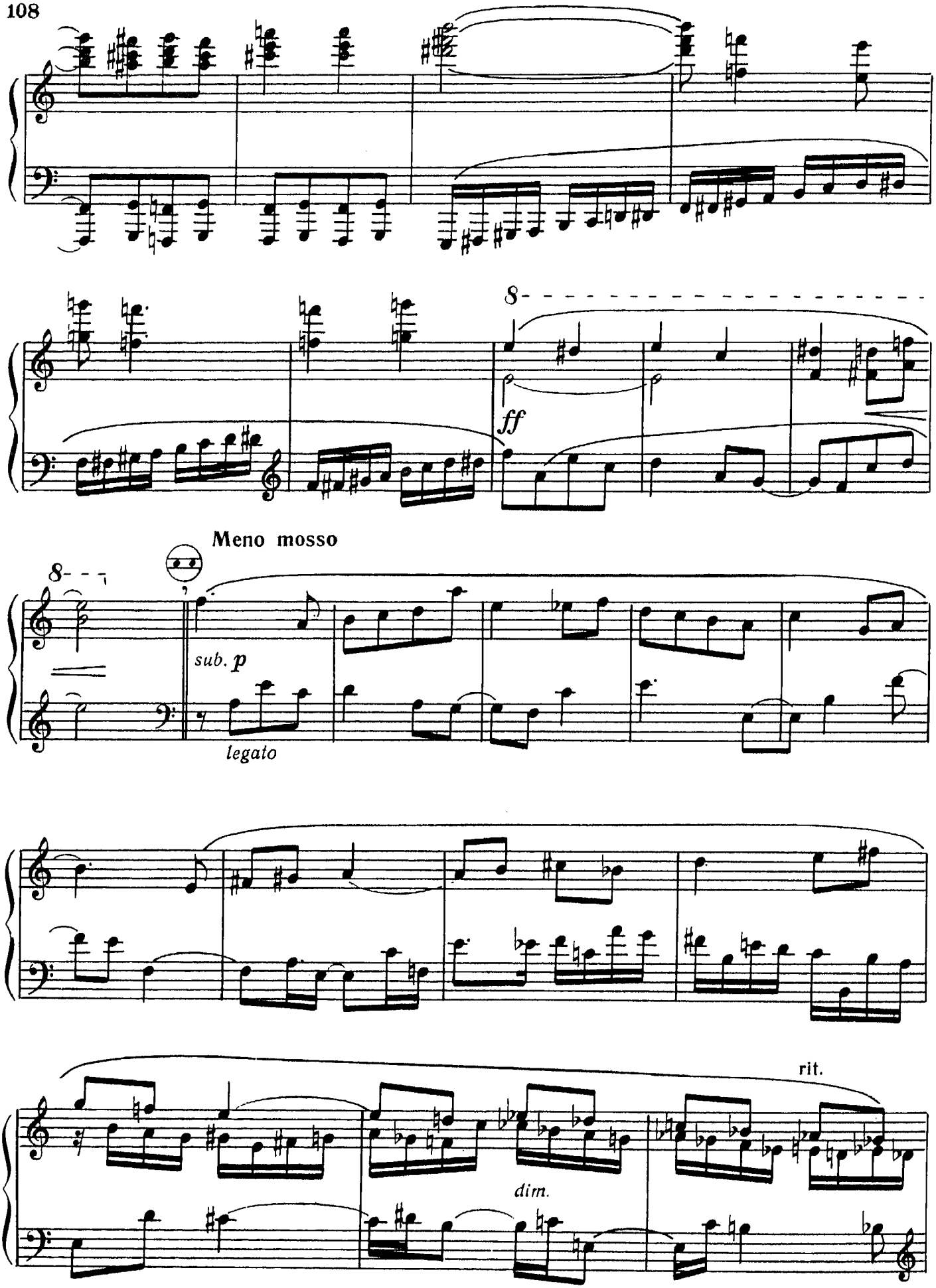

mf
poco a poco

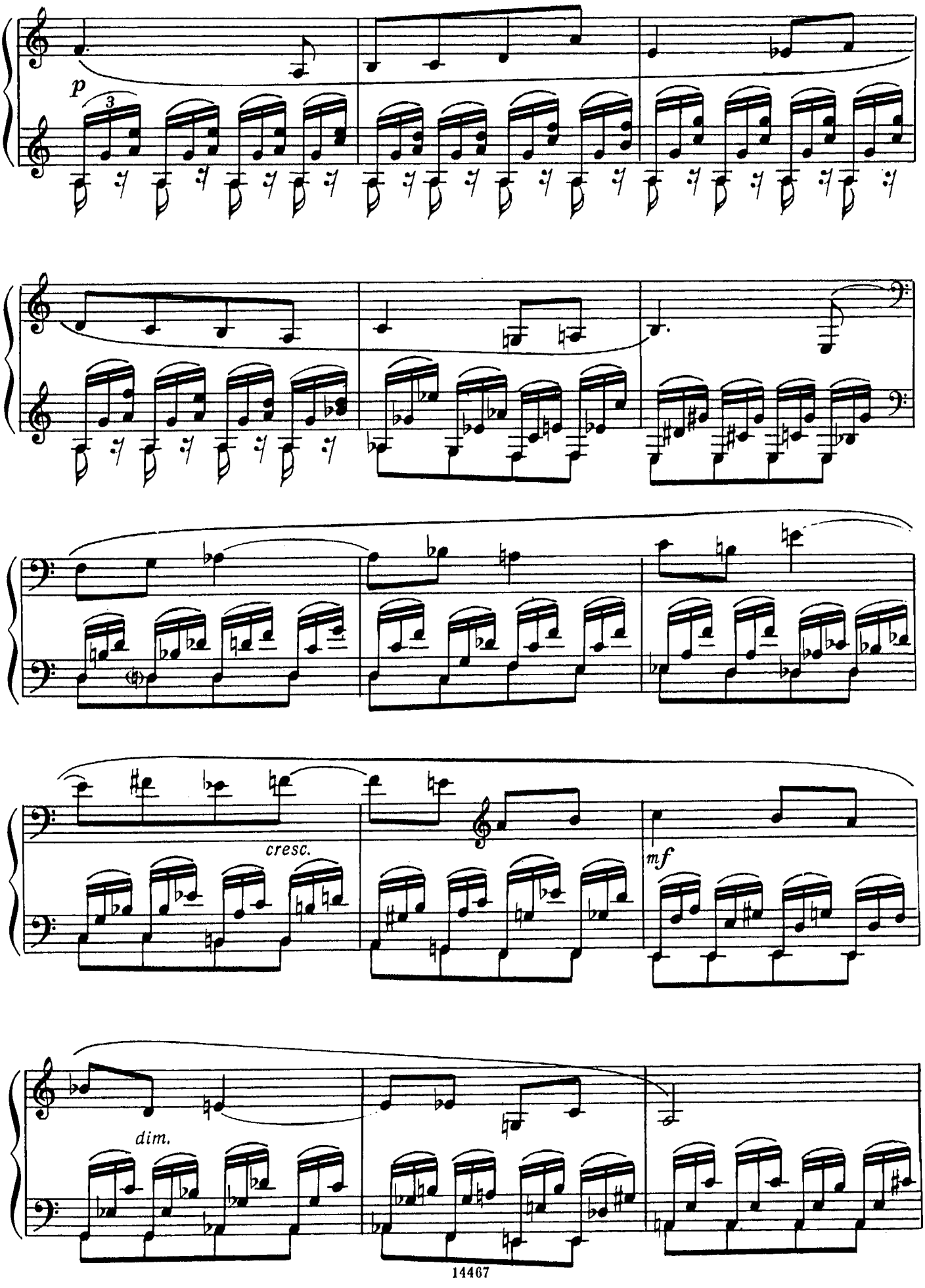

cresc.
f

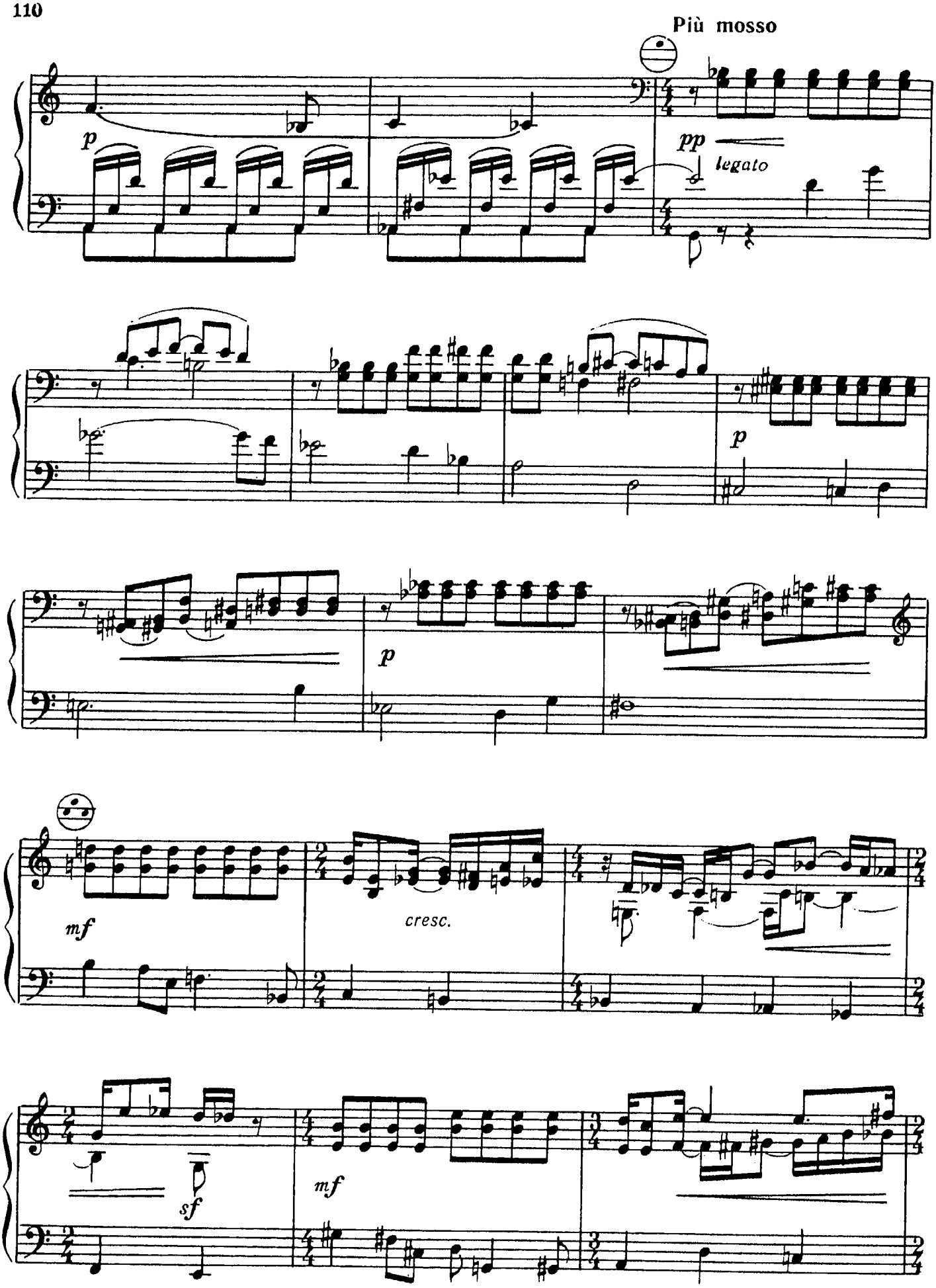


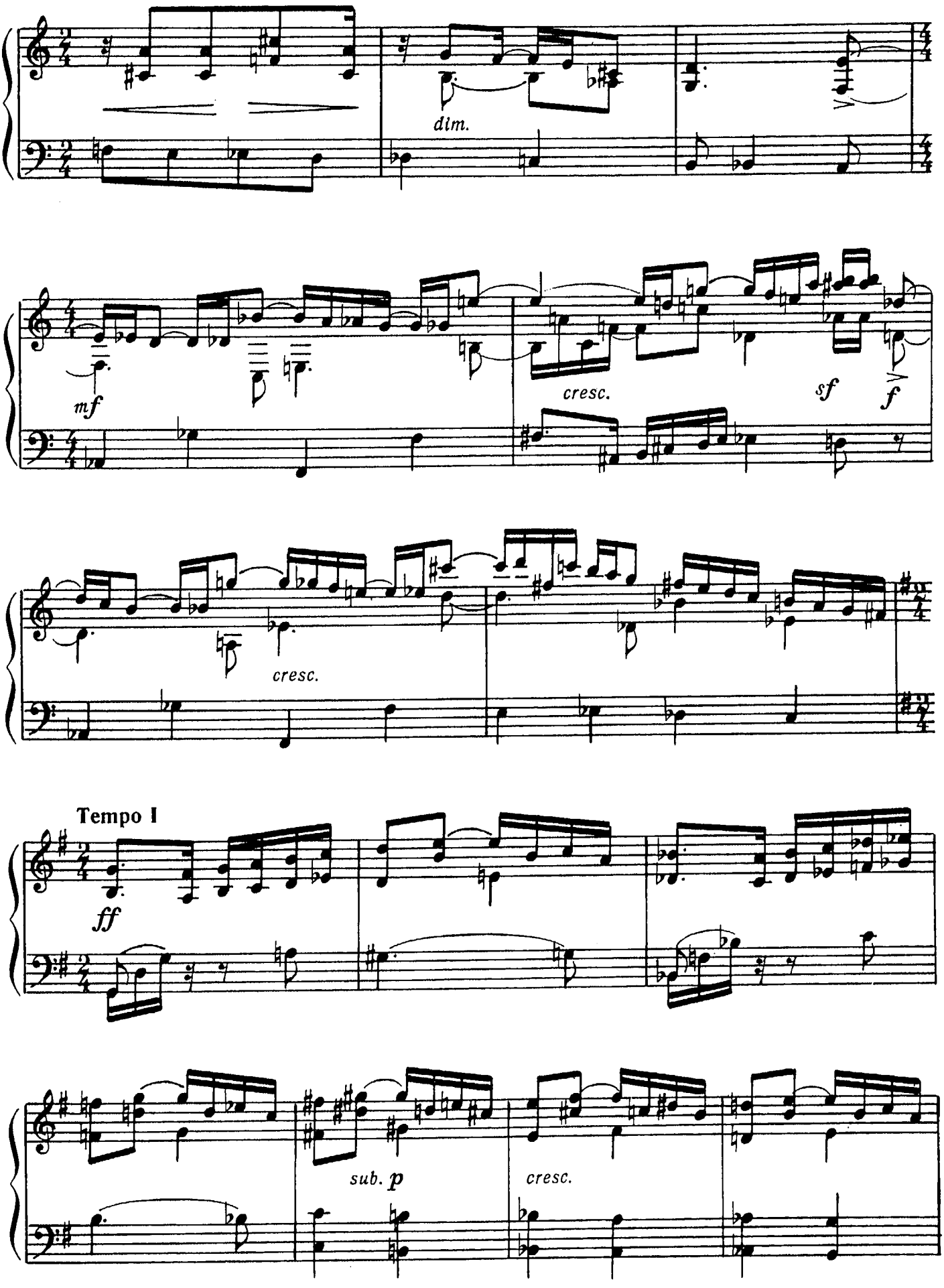

f
poco cresc.

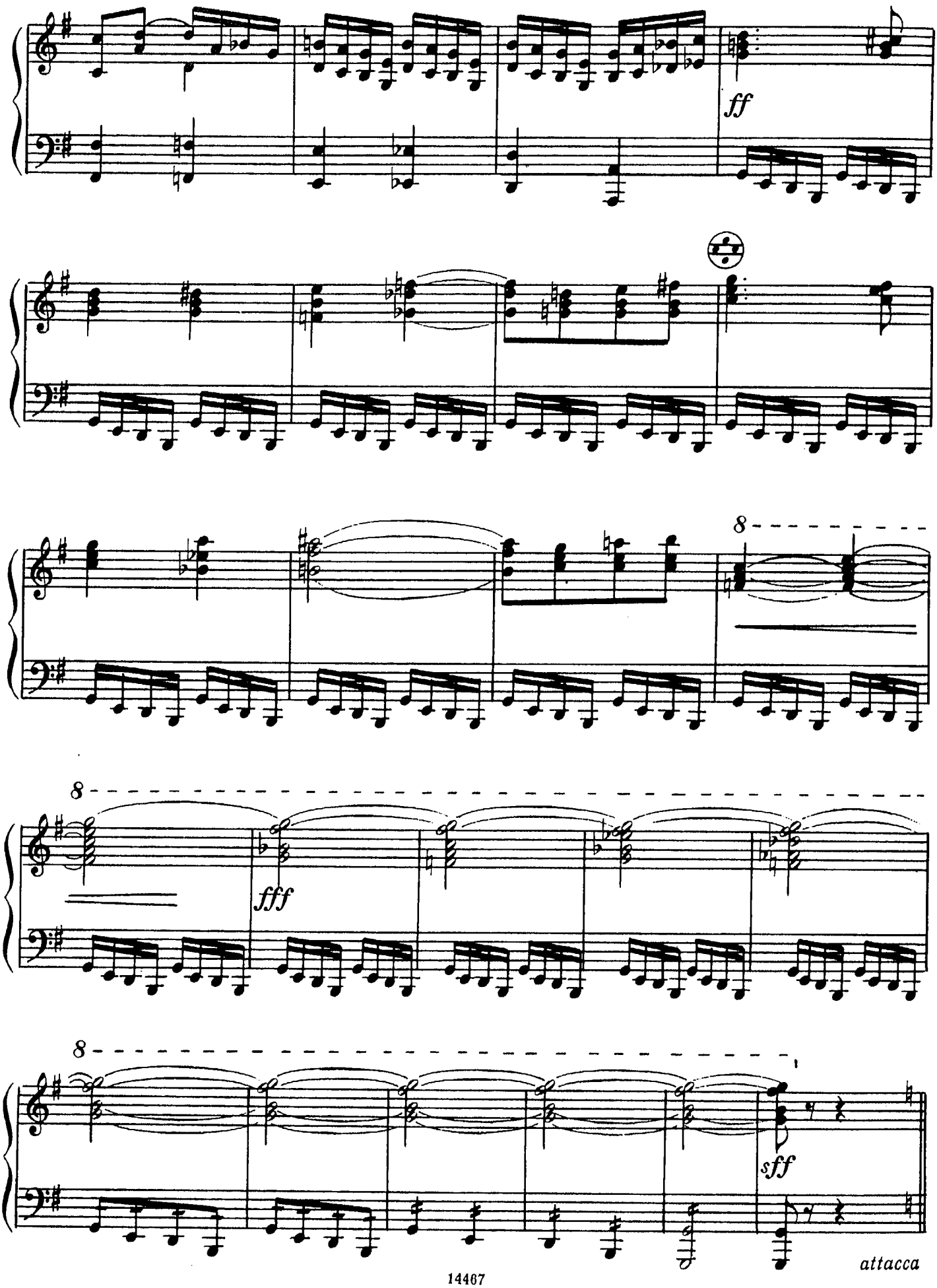

ff

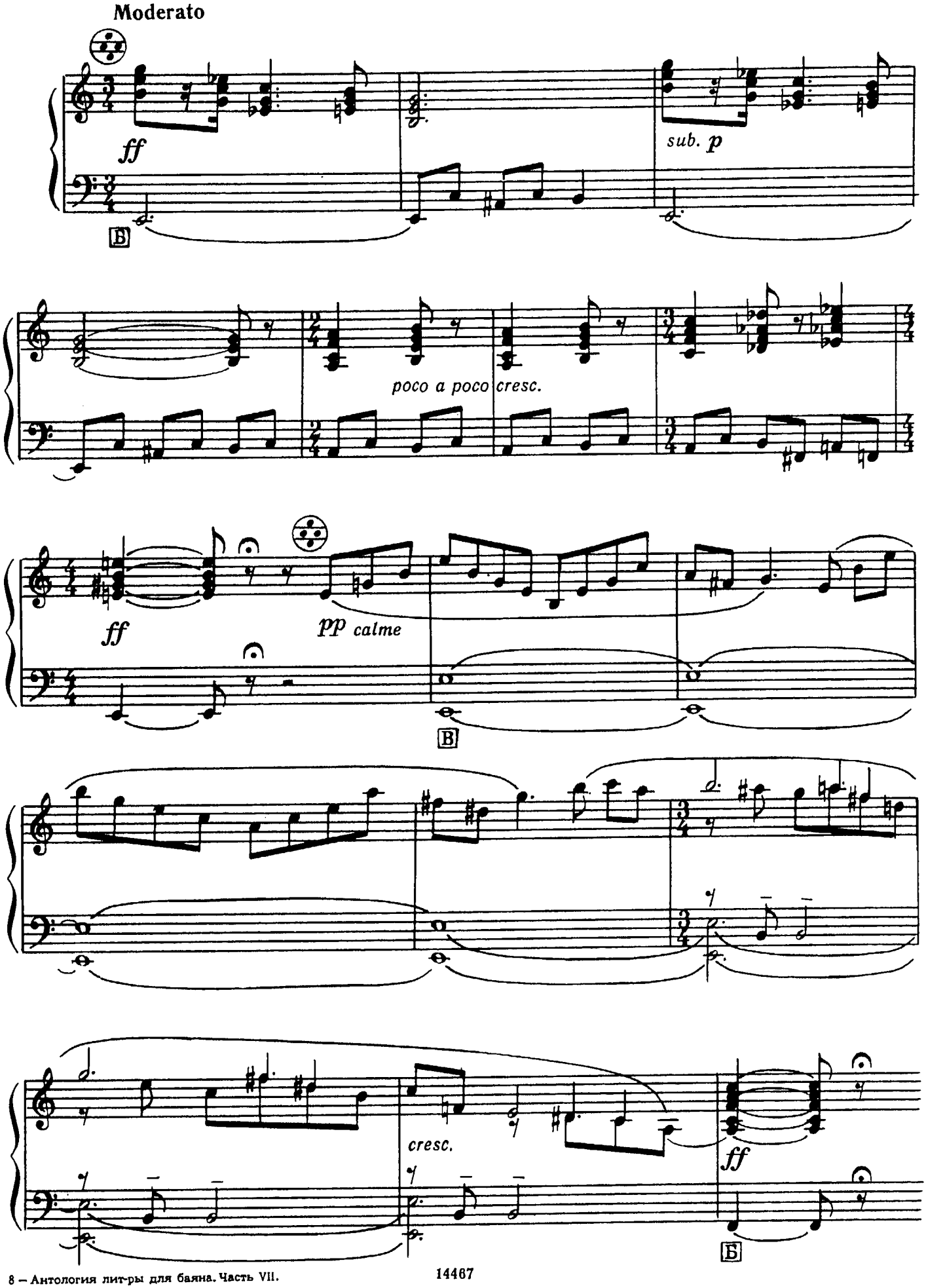

8
ff
Meno mosso
8
sub. p
legato
rit.
dim.

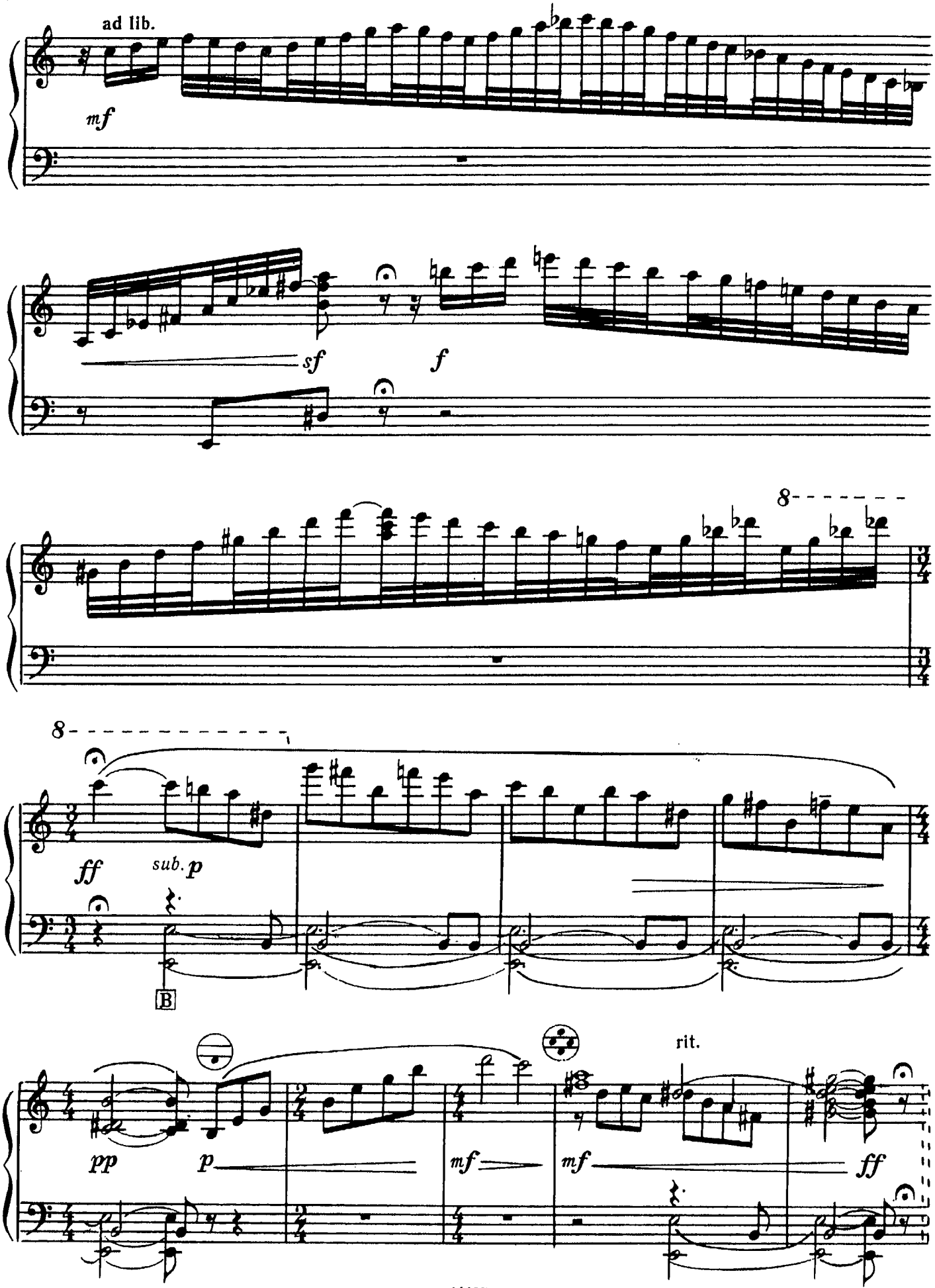

p
3
cresc.
mf
dim.

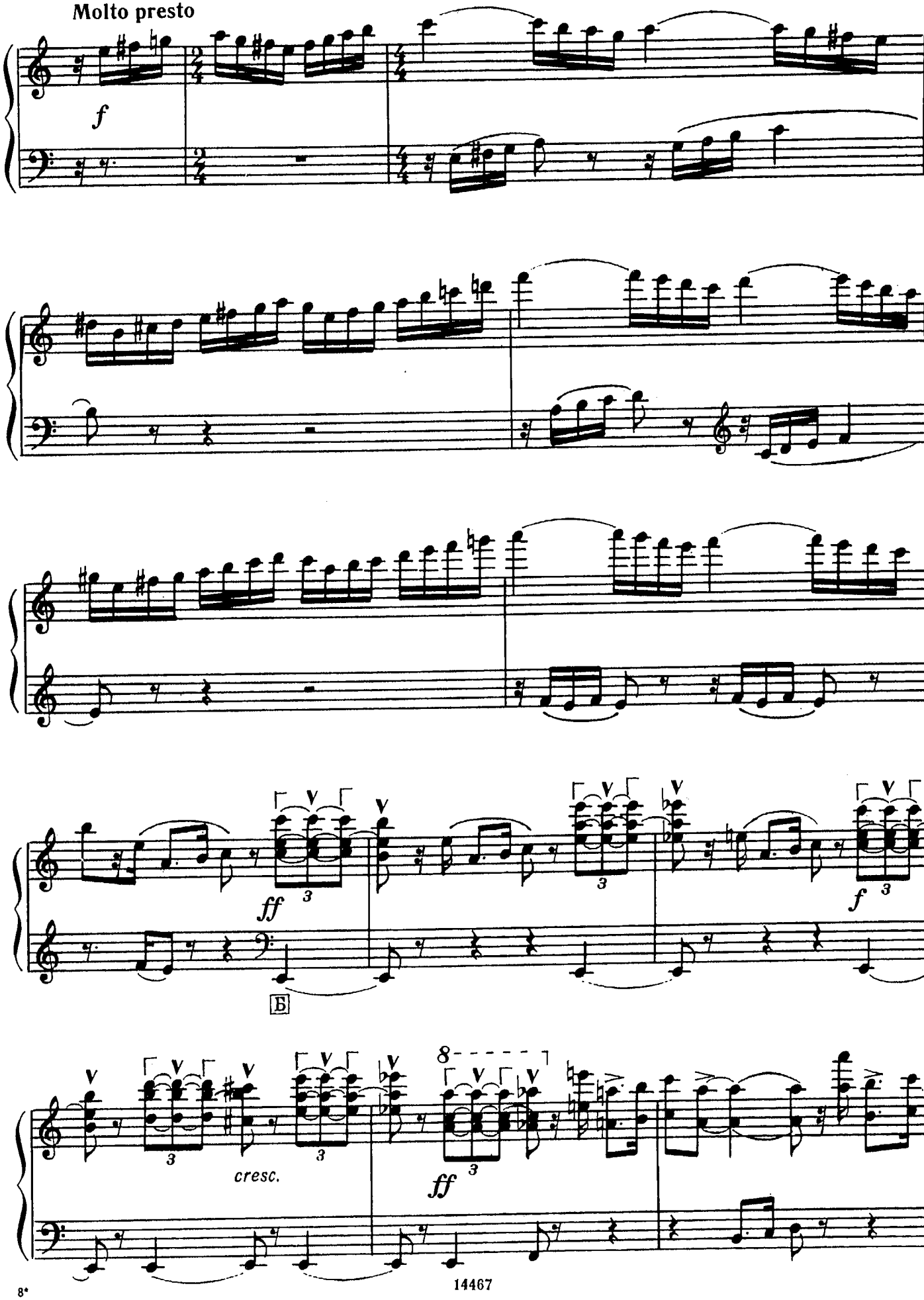

Più mosso
p
pp
legato
p
p
mf
cresc.
sf
mf

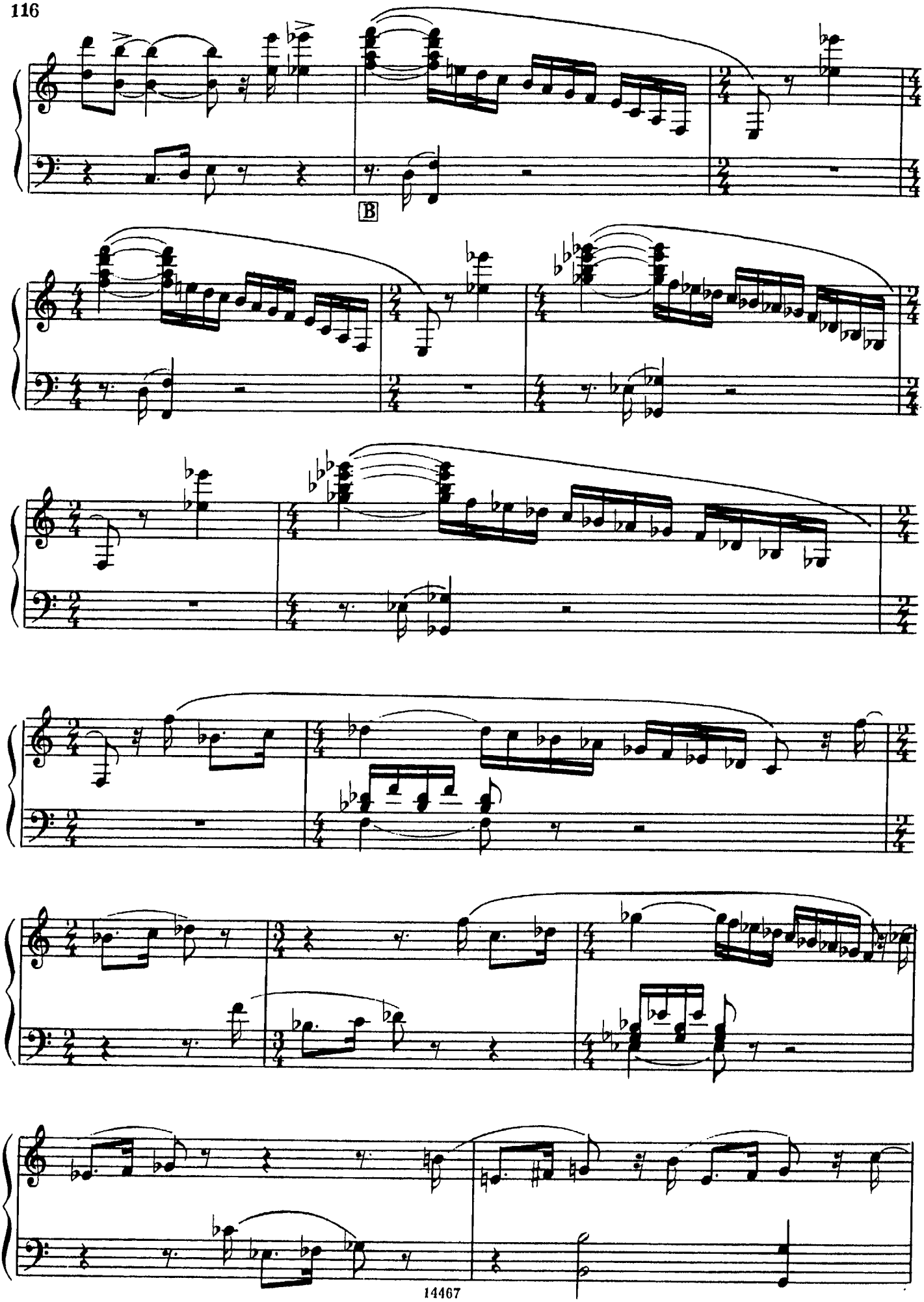

dim.
mf
cresc.
sf
f
cresc.
Tempo I
ff
sub. p
cresc.

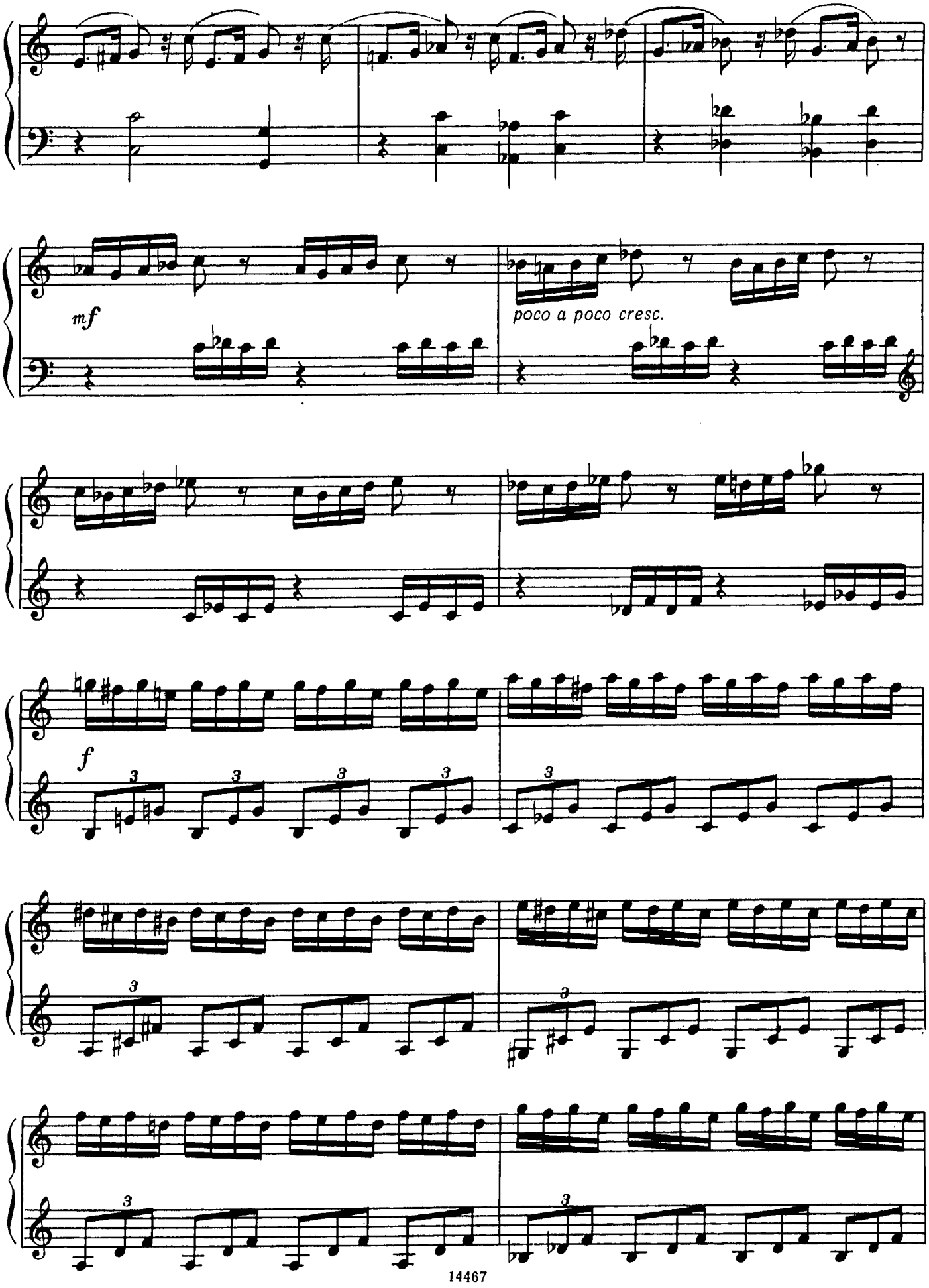

ff
8
8
fff
8
sff
attacca

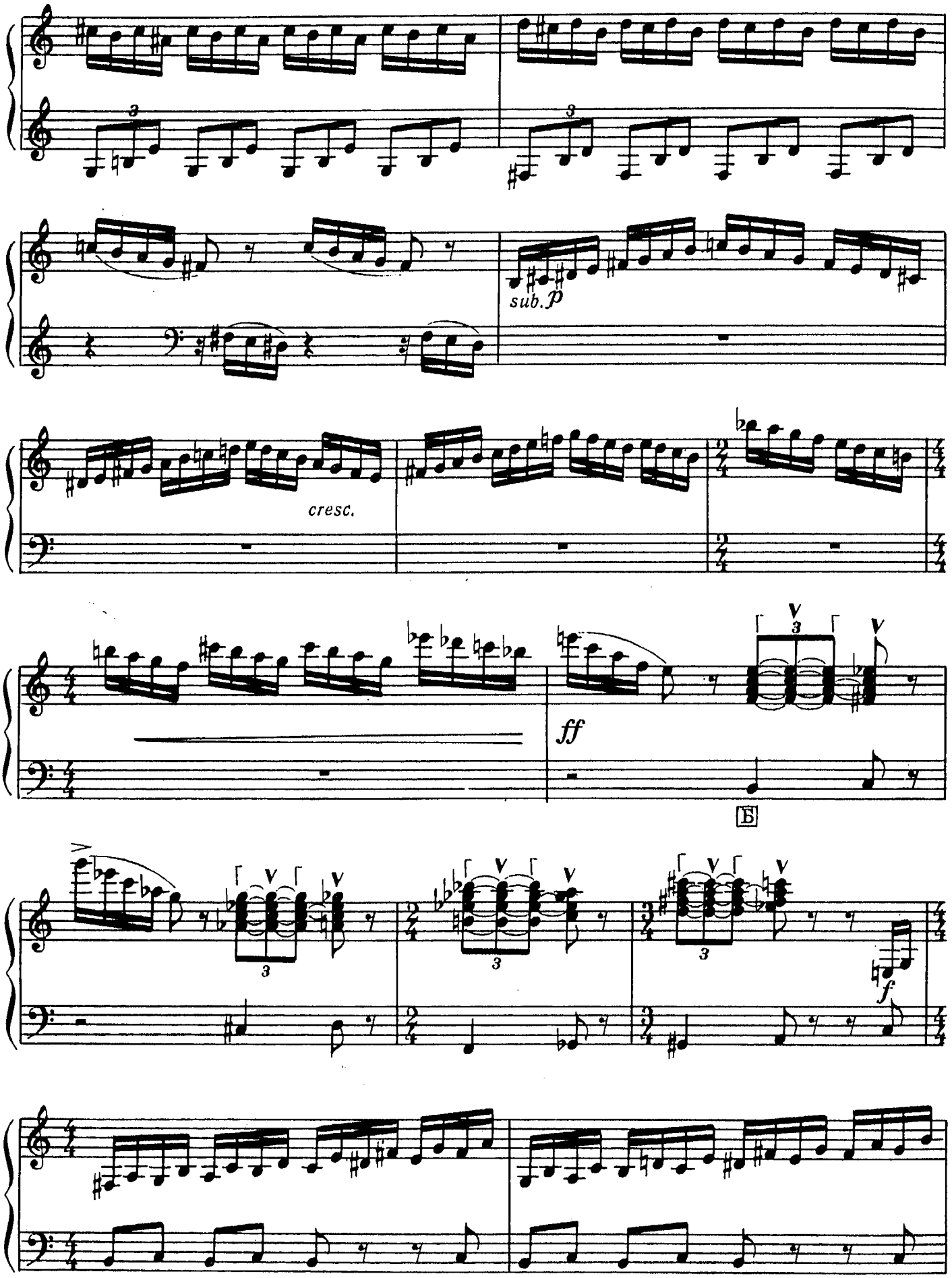

Moderato
ff
sub. p
poco a poco cresc.
ff
pp calme
cresc.
ff

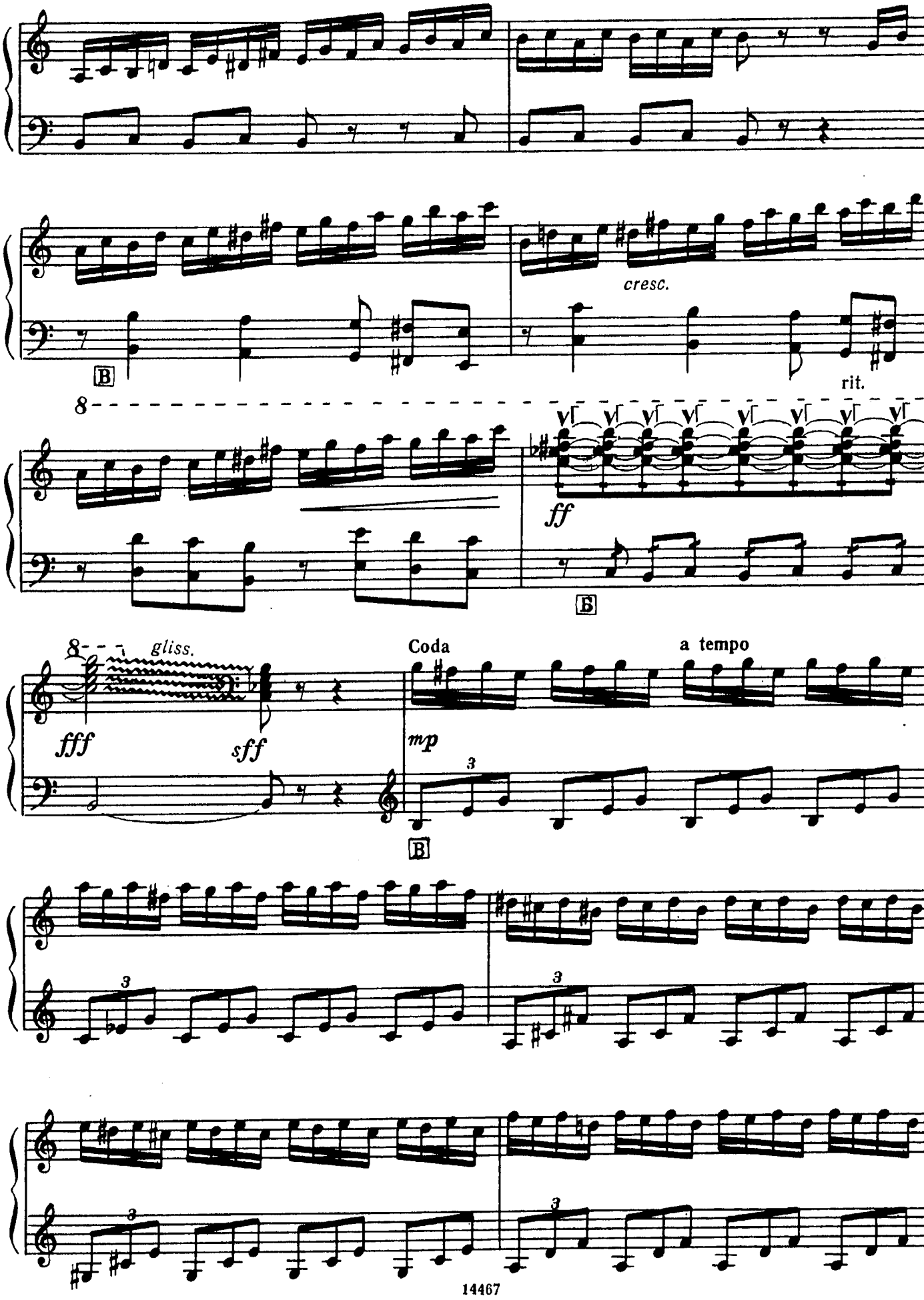

ad lib.
mf
sf
f
8
8
ff
sub. p
B
pp
p
mf
mf
rit.
ff

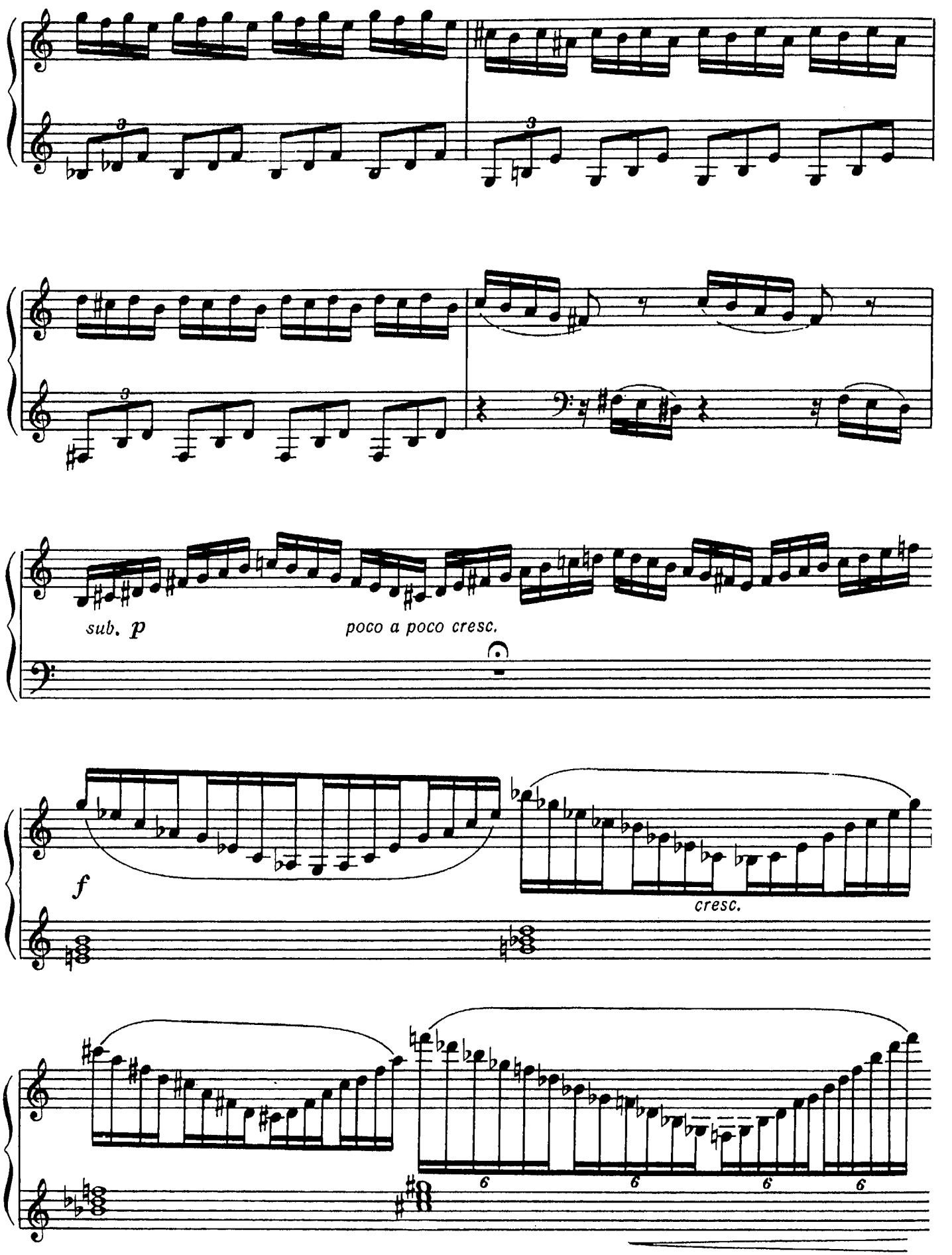

Molto presto
f
ff
Б
cresc.
ff
f

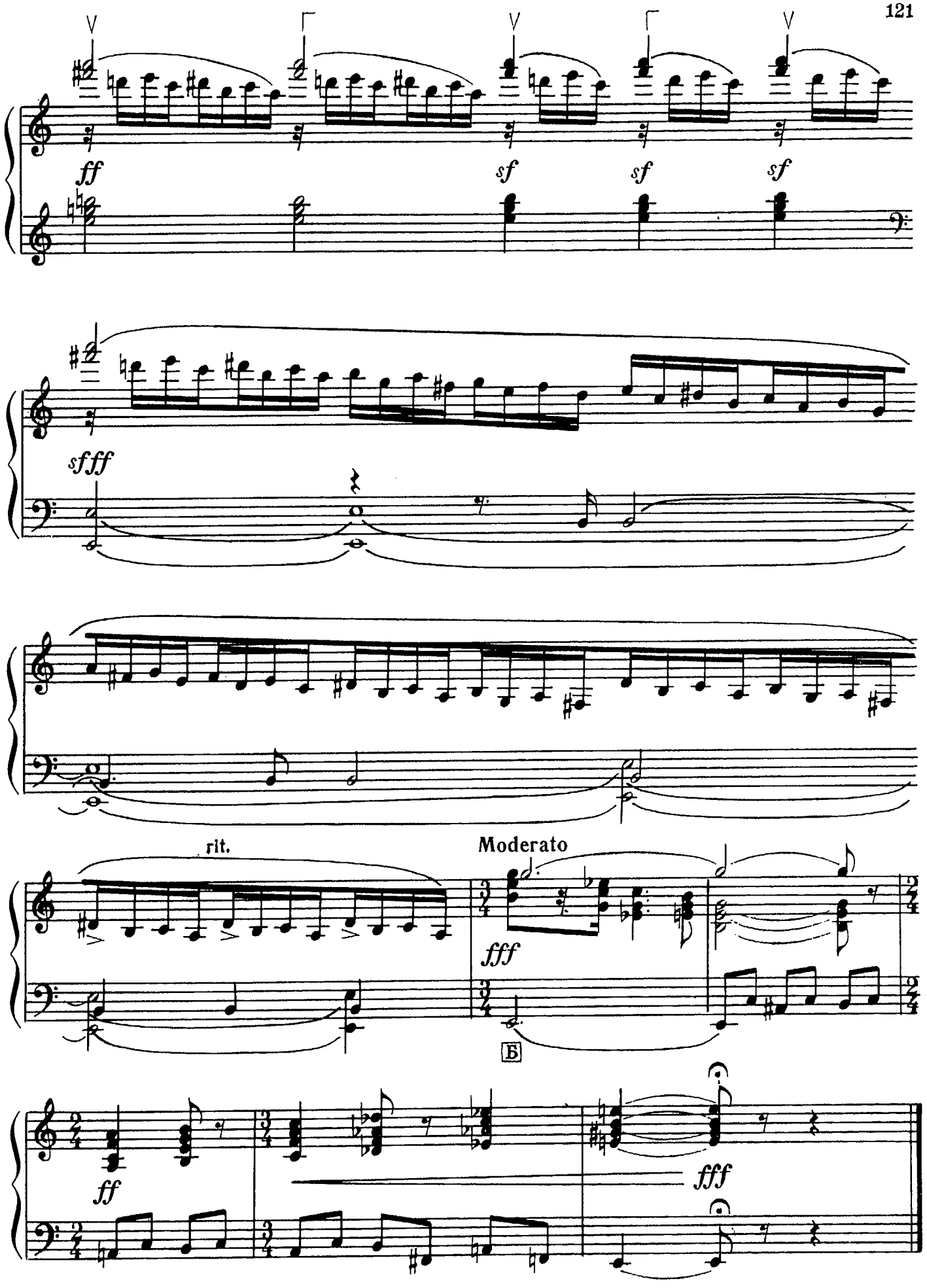

B


mf
poco a poco cresc.
f


sub.p
cresc.
ff
Б
f


cresc.
rit.
ff
gliss.
fff
sff
Coda
a tempo
mp


sub. p
poco a poco cresc.
f
cresc.


ff
sf
sf
sf
sfff
rit.
Moderato
fff
Б
ff
fff

БОЛГАРСКАЯ СЮИТА

Дайчово хоро

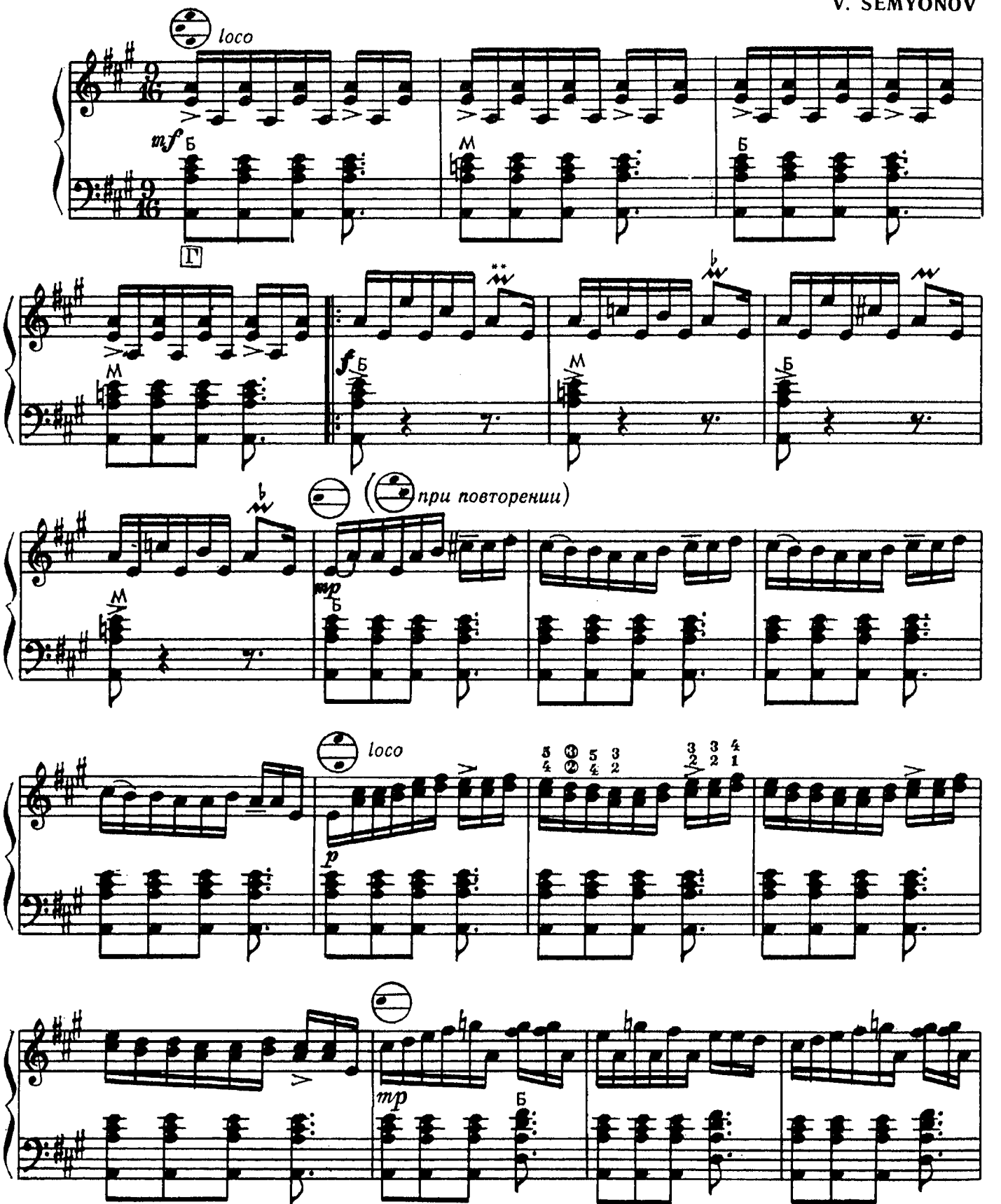
(1975 *)

Allegro vivace

BULGARIAN SUITE

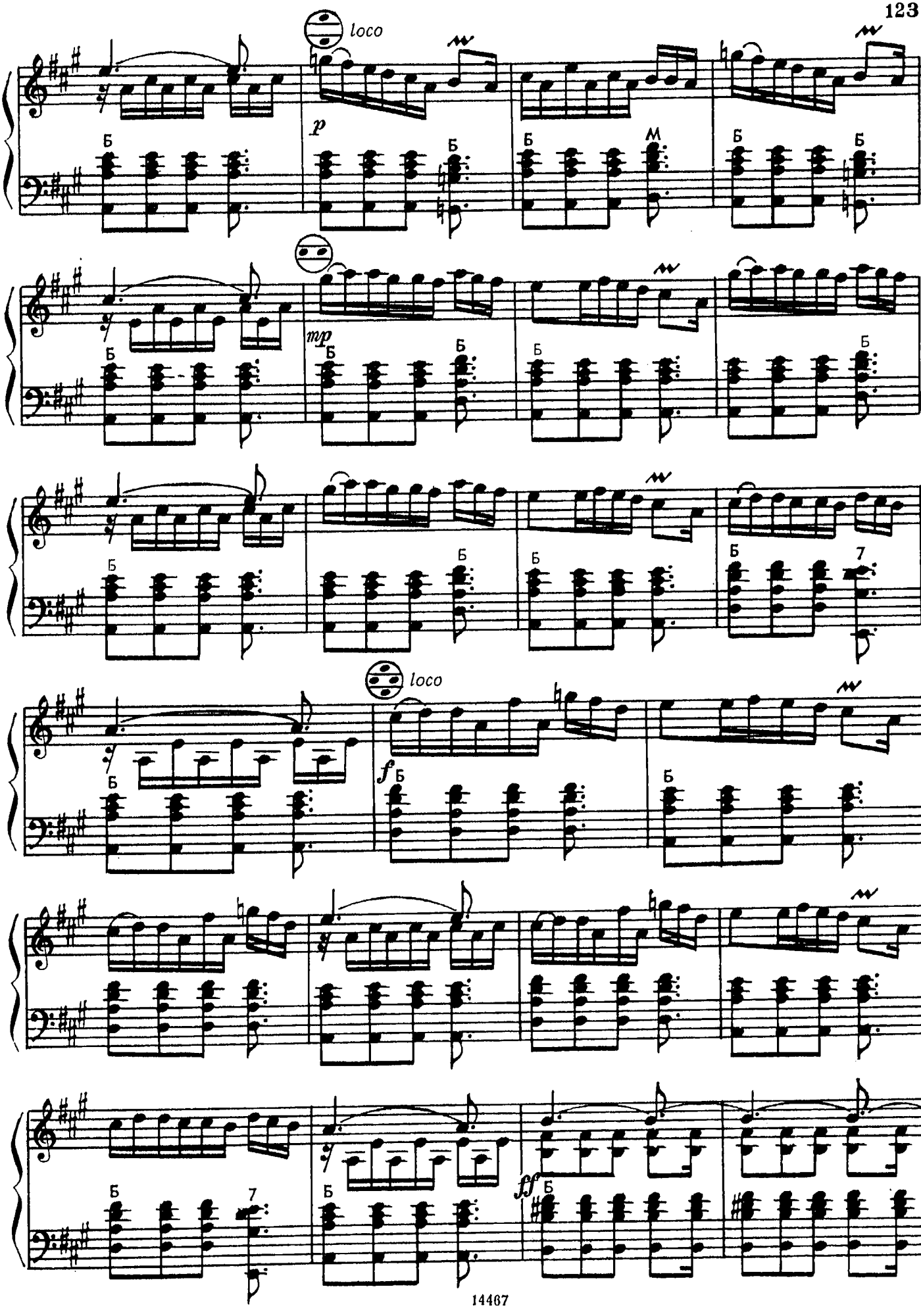
Daichovo Horo

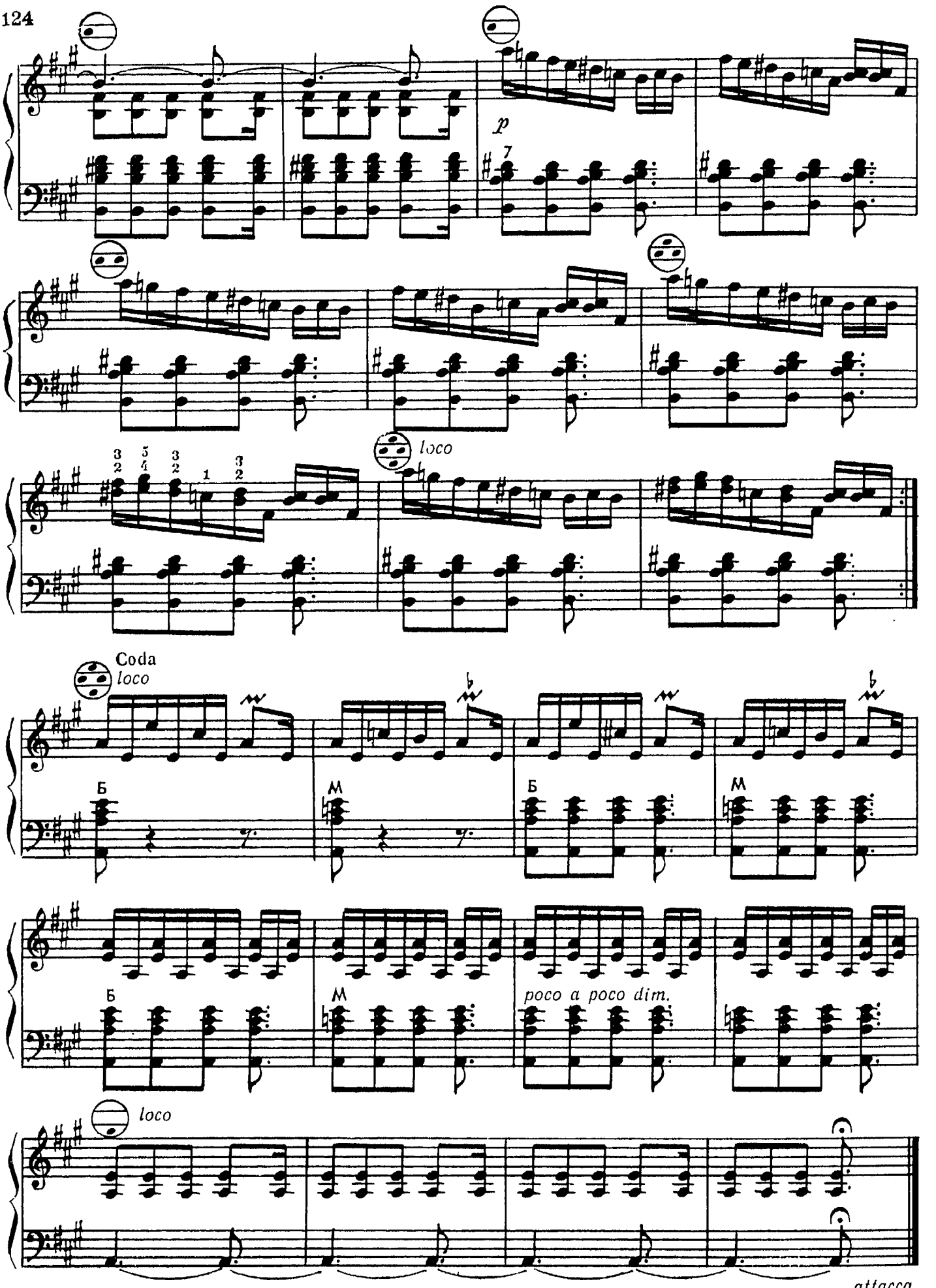
В. СЕМЕНОВ
V. SEMYONOV



* Редакция 1988 г.
* Version of 1988.

© Издательство «Музична Україна», 1984 г.

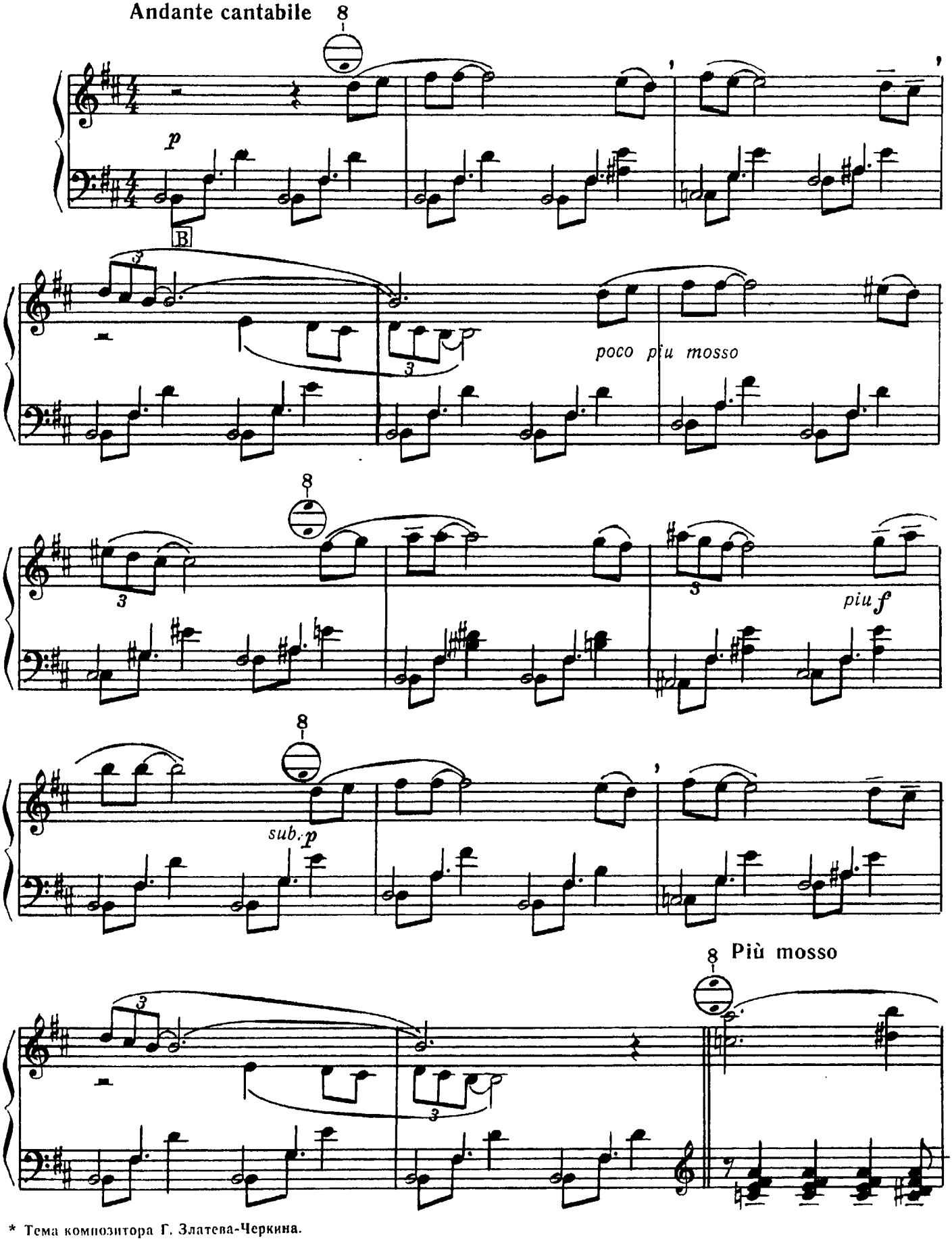

loco
p
Б
M
mp
f
ff
7


p
loco
Coda
loco
Б
М
poco a poco dim.
loco
attacca

Севдана*

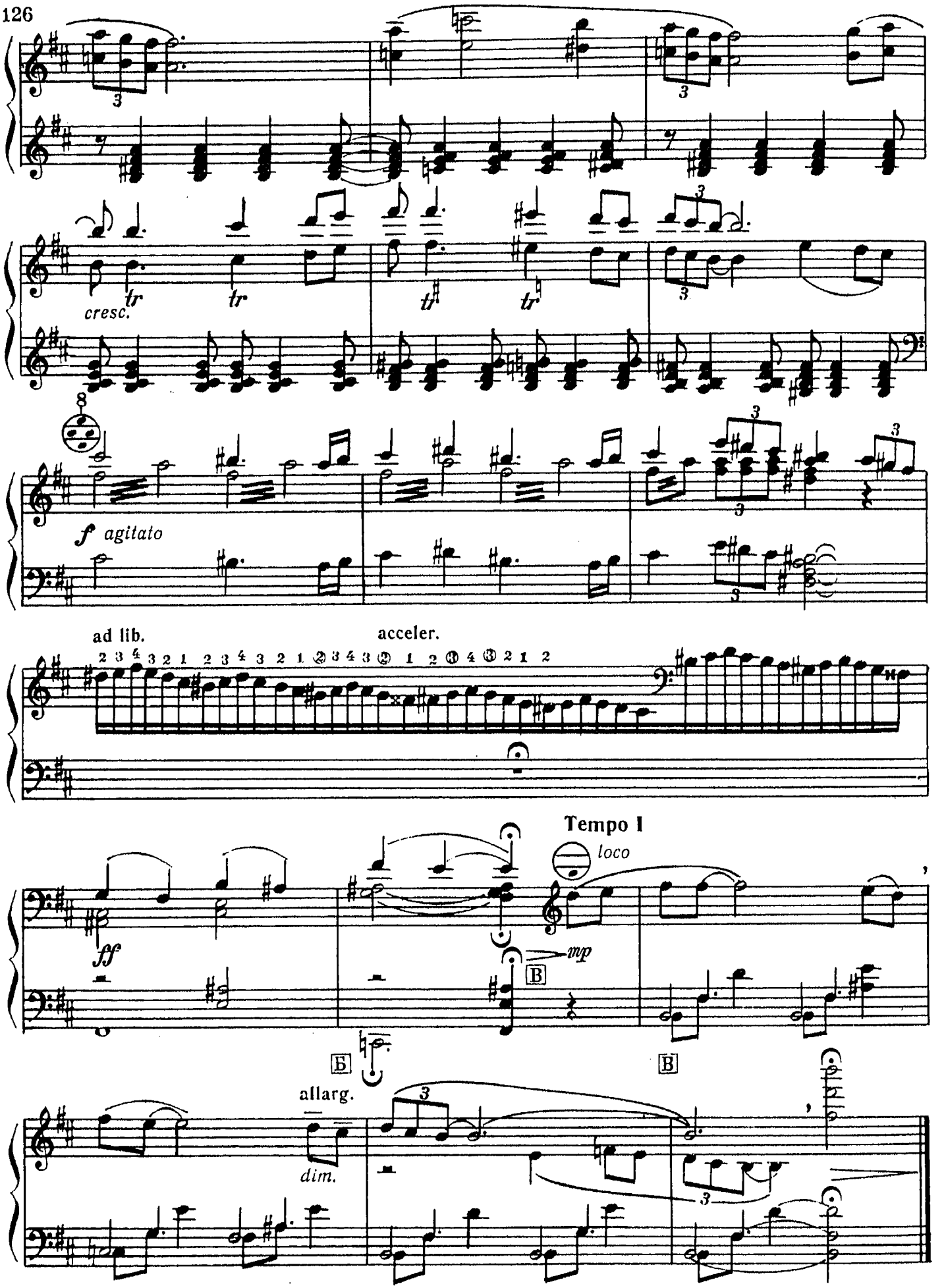
Sevdana*

Andante cantabile



* Тема композитора Г. Златева-Черкина.

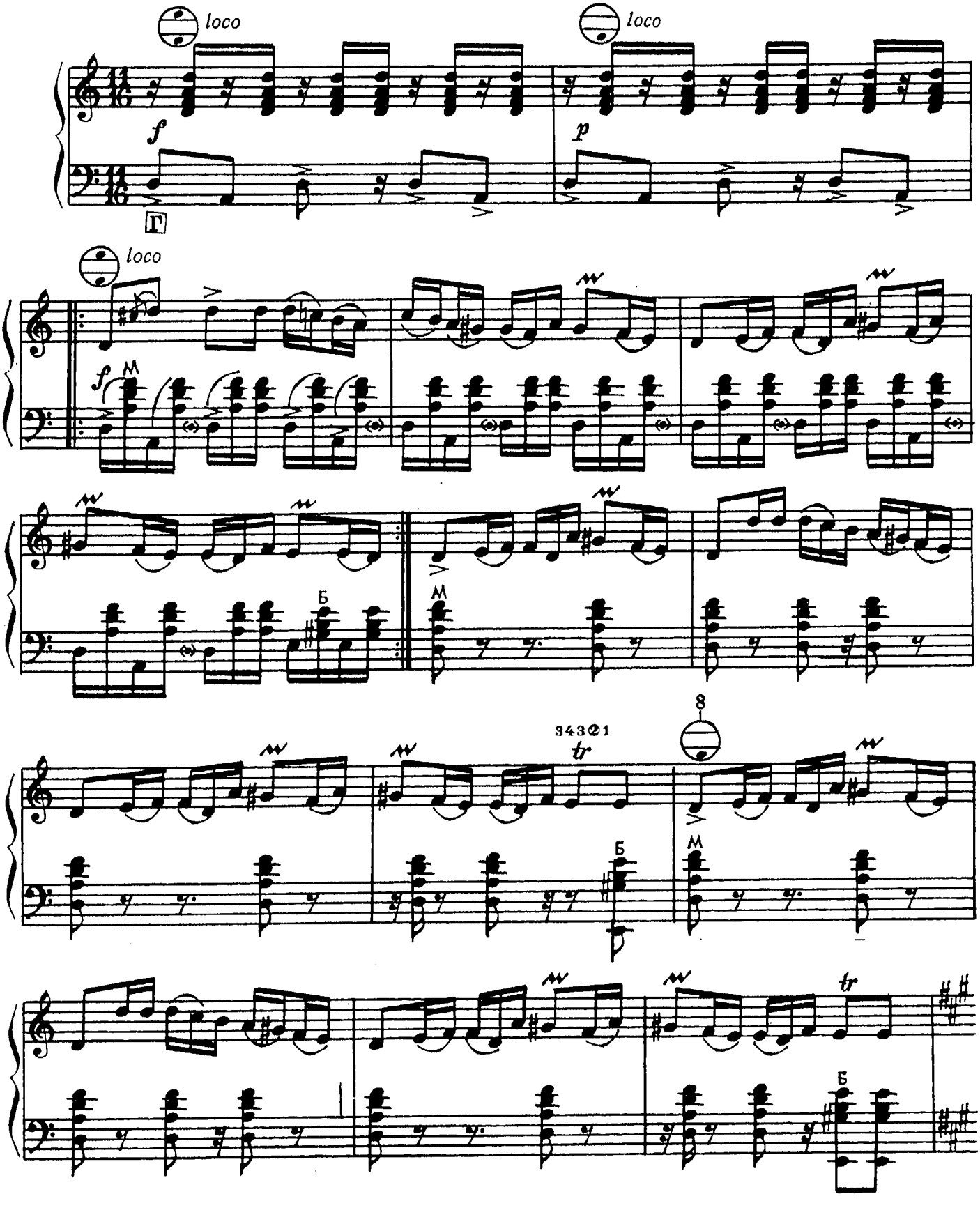
* Theme by composer G. Zlatev-Cherkin.

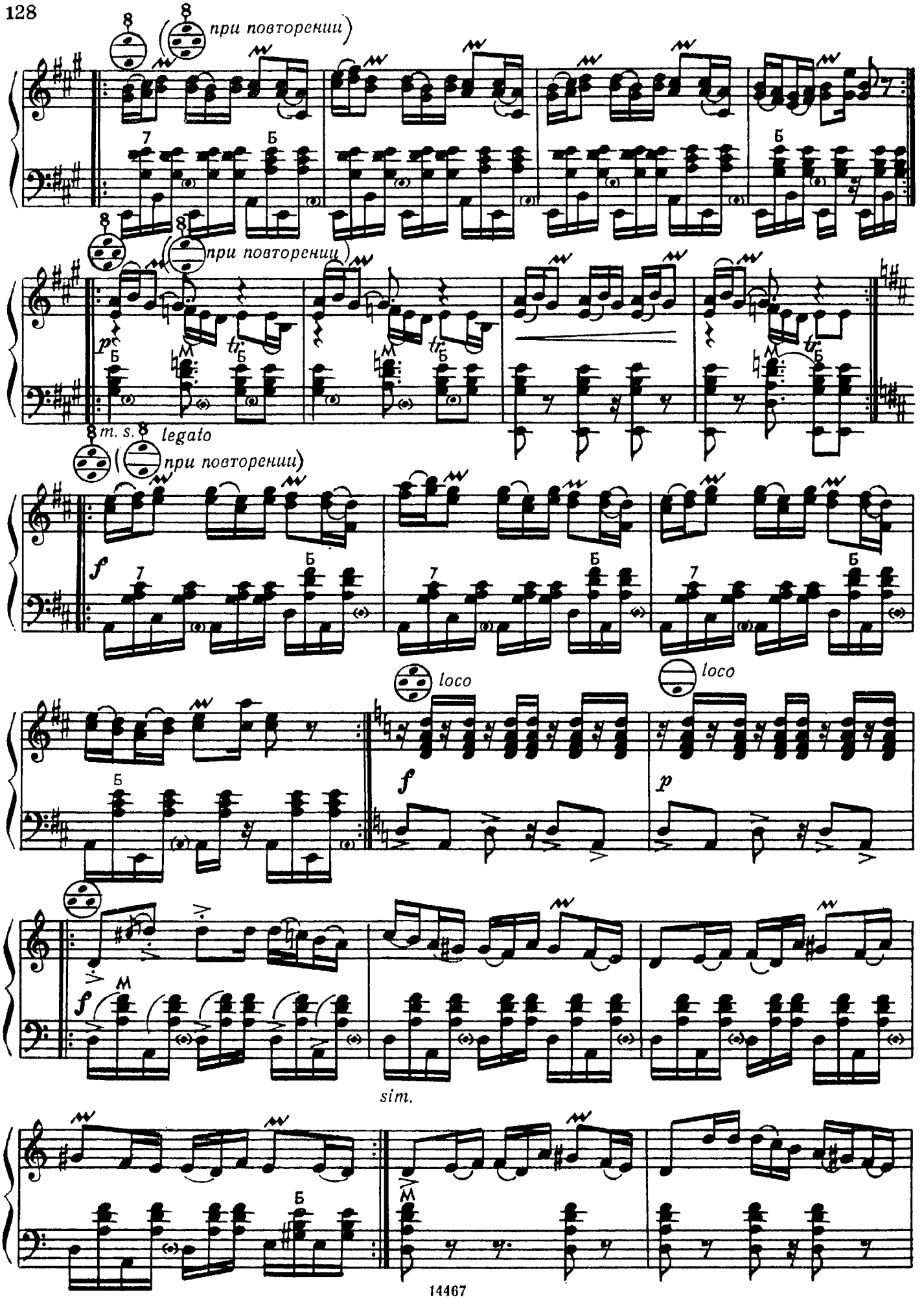

cresc.
f agitato
ad lib.
acceler.
Tempo I
loco
ff
mp
allarg.
dim.

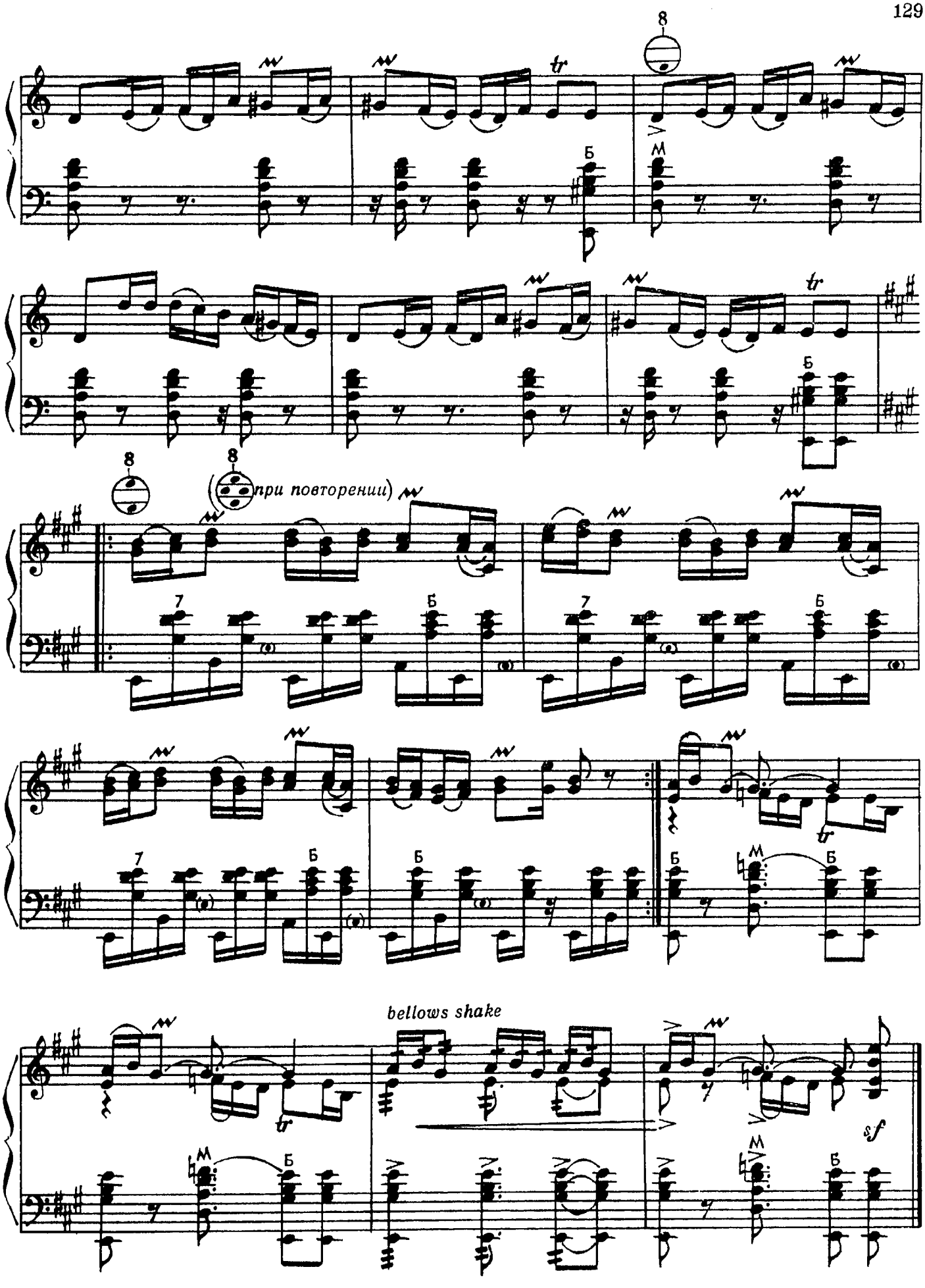
Ганкино хоро

Gankino Horo

Allegretto




при повторении
при повторении
m. s. legato
при повторении
loco
loco
sim.


8
tr
Б
М
8
8
(при повторении)
7
Б
tr
bellows shake
sf

Памяти В. Шукшина

КАЛИНА КРАСНАЯ

Фантазия на тему песни Я. Френкеля

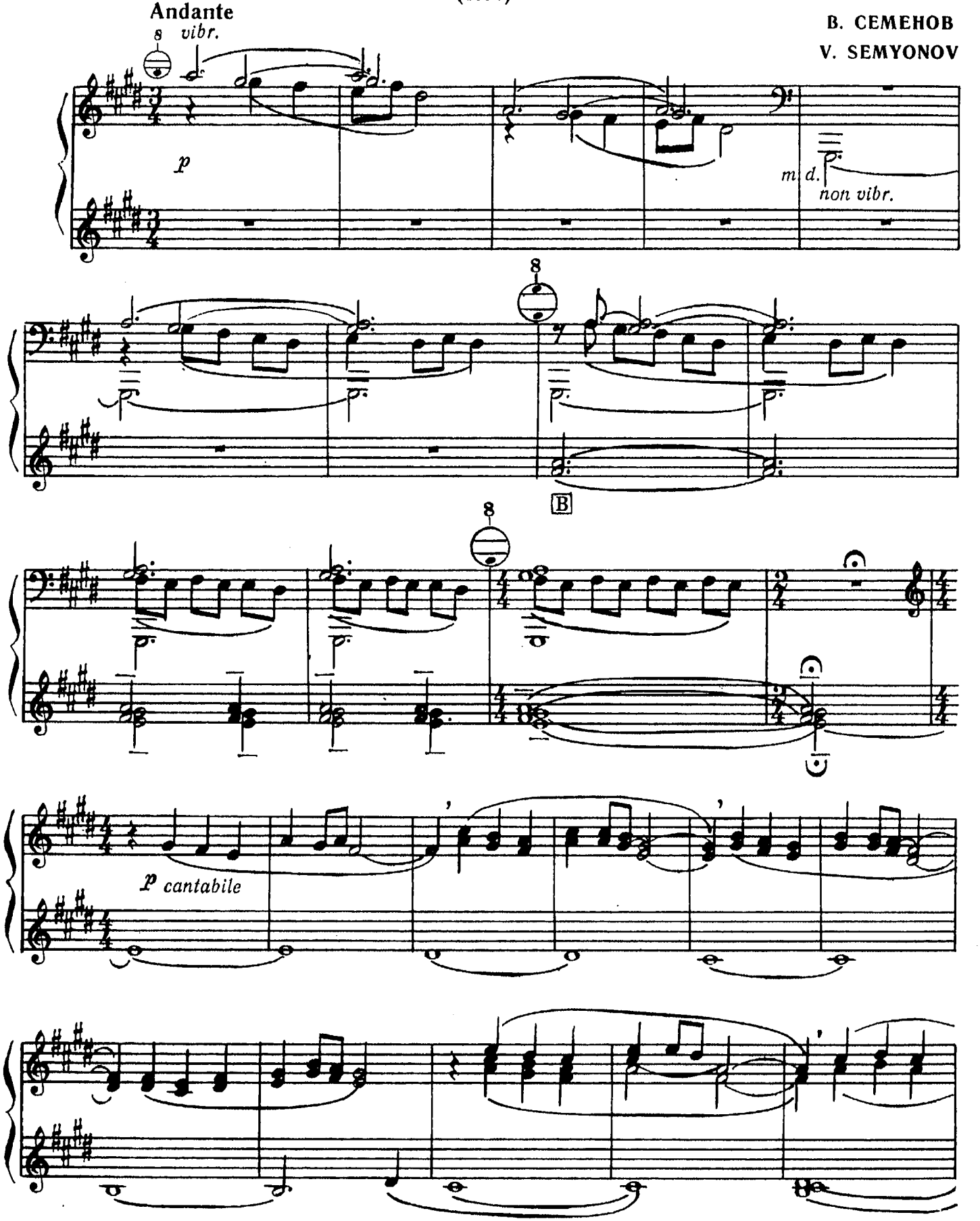
In memory of V. Shukshin

GUELDER ROSE

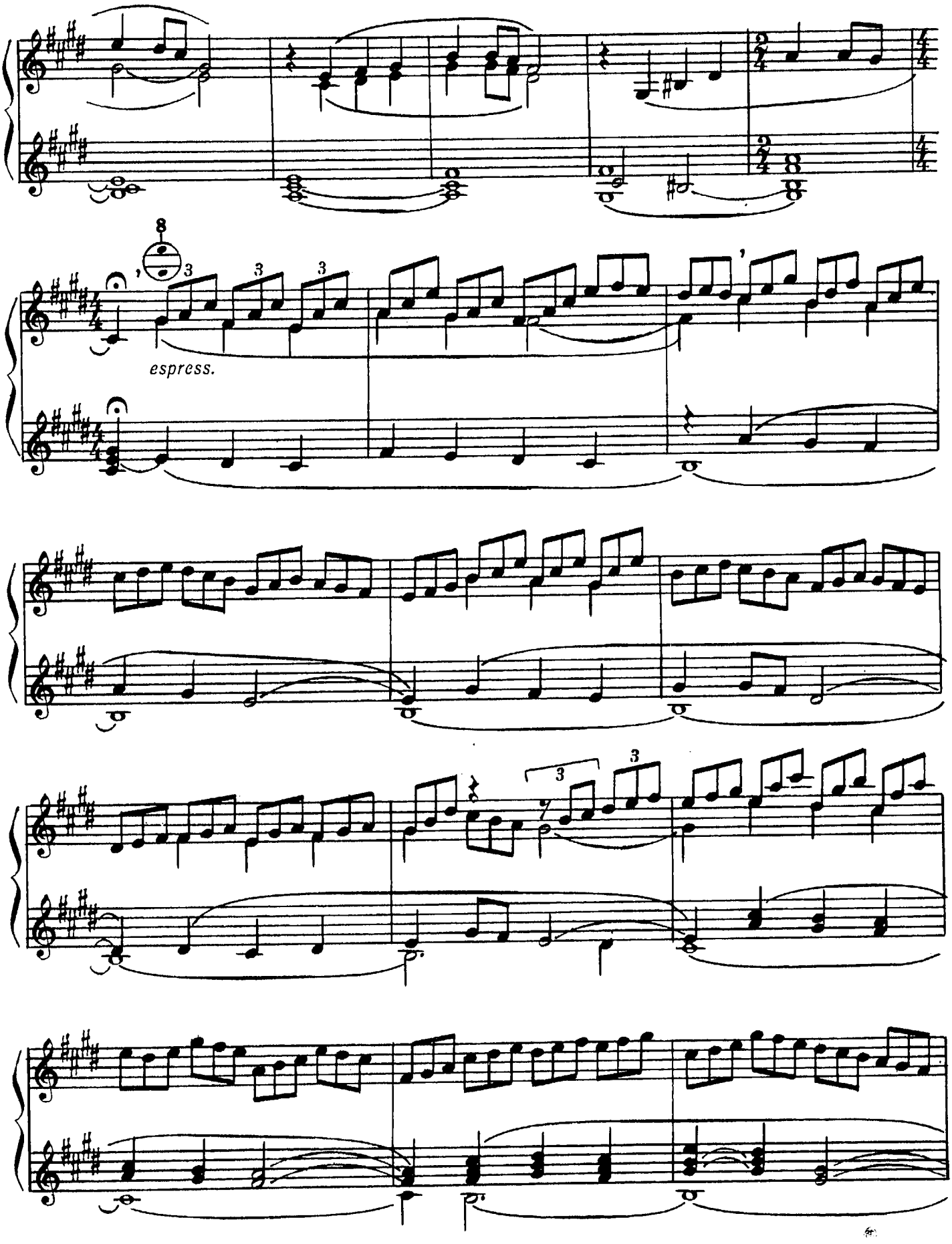
Fantasia on the theme of a song by Jan Frenkel

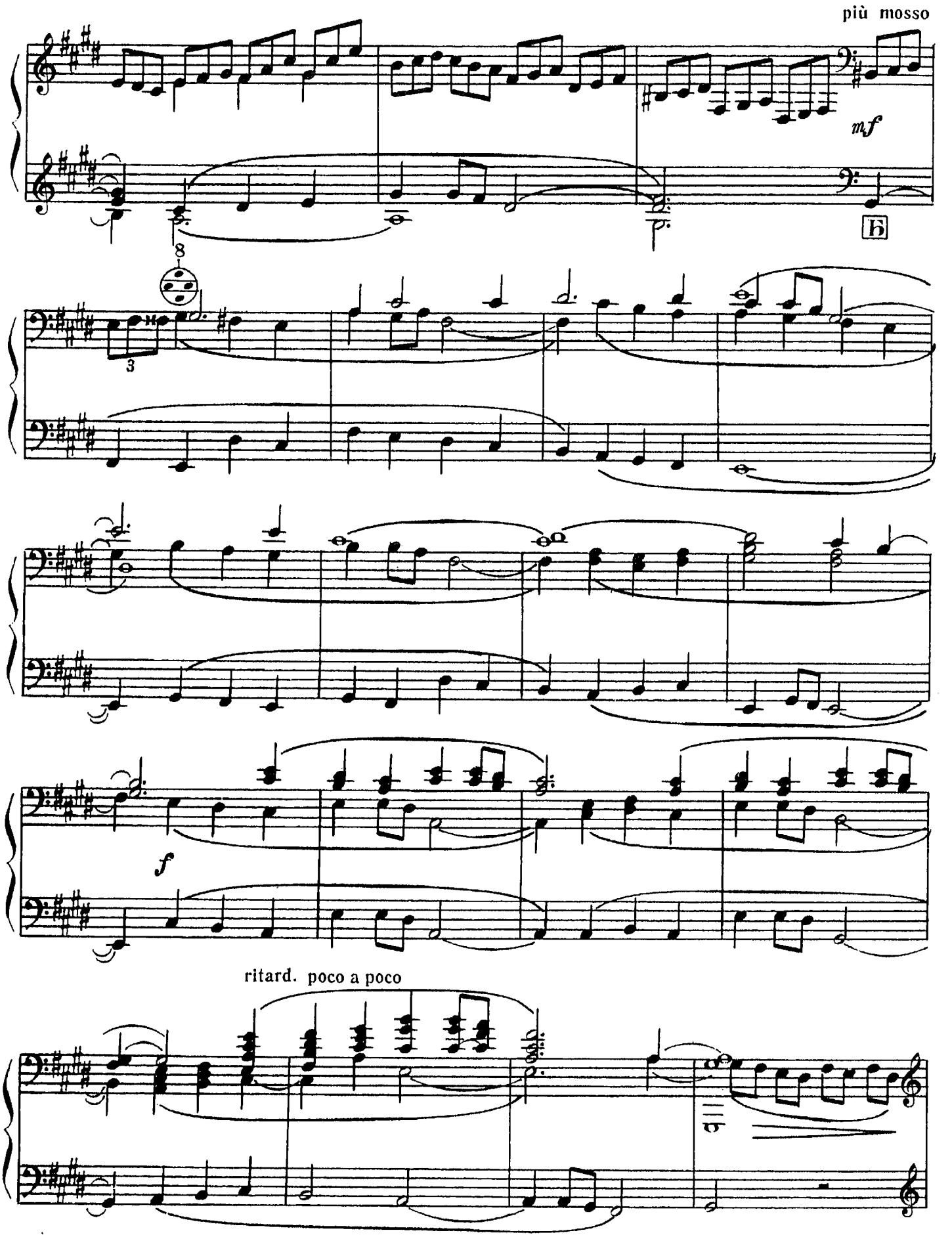
(1976)

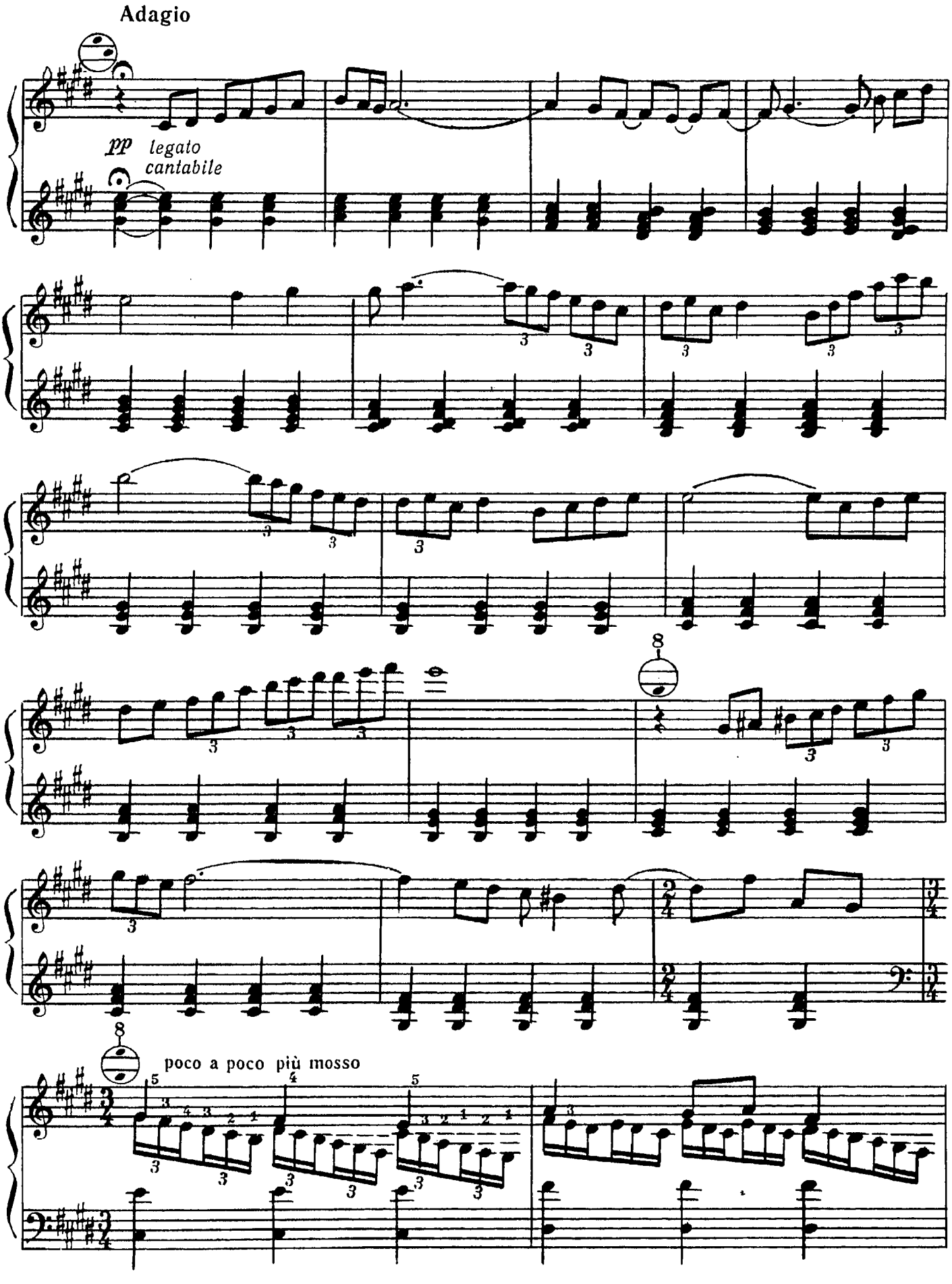
В. СЕМЕНОВ
V. SEMYONOV

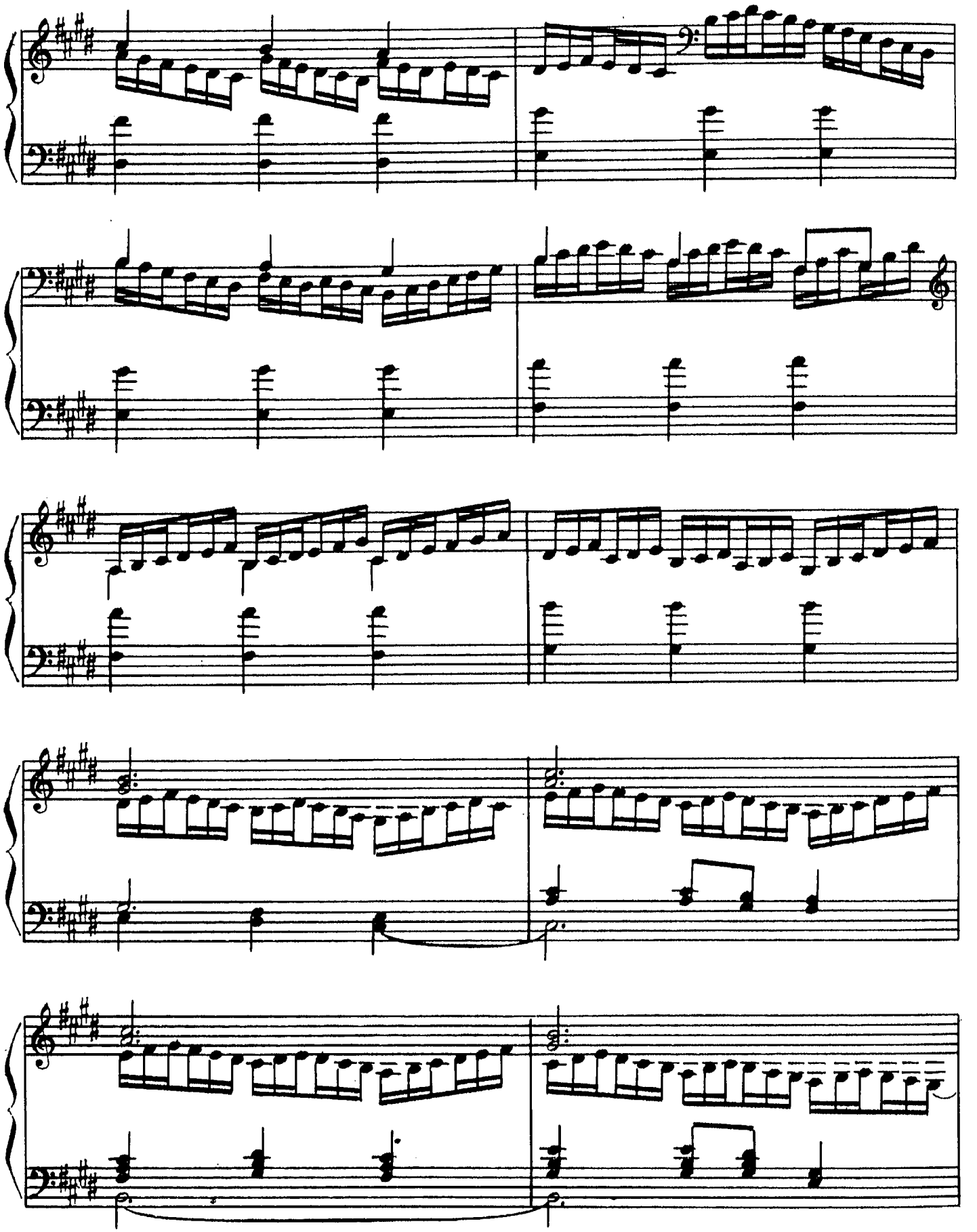


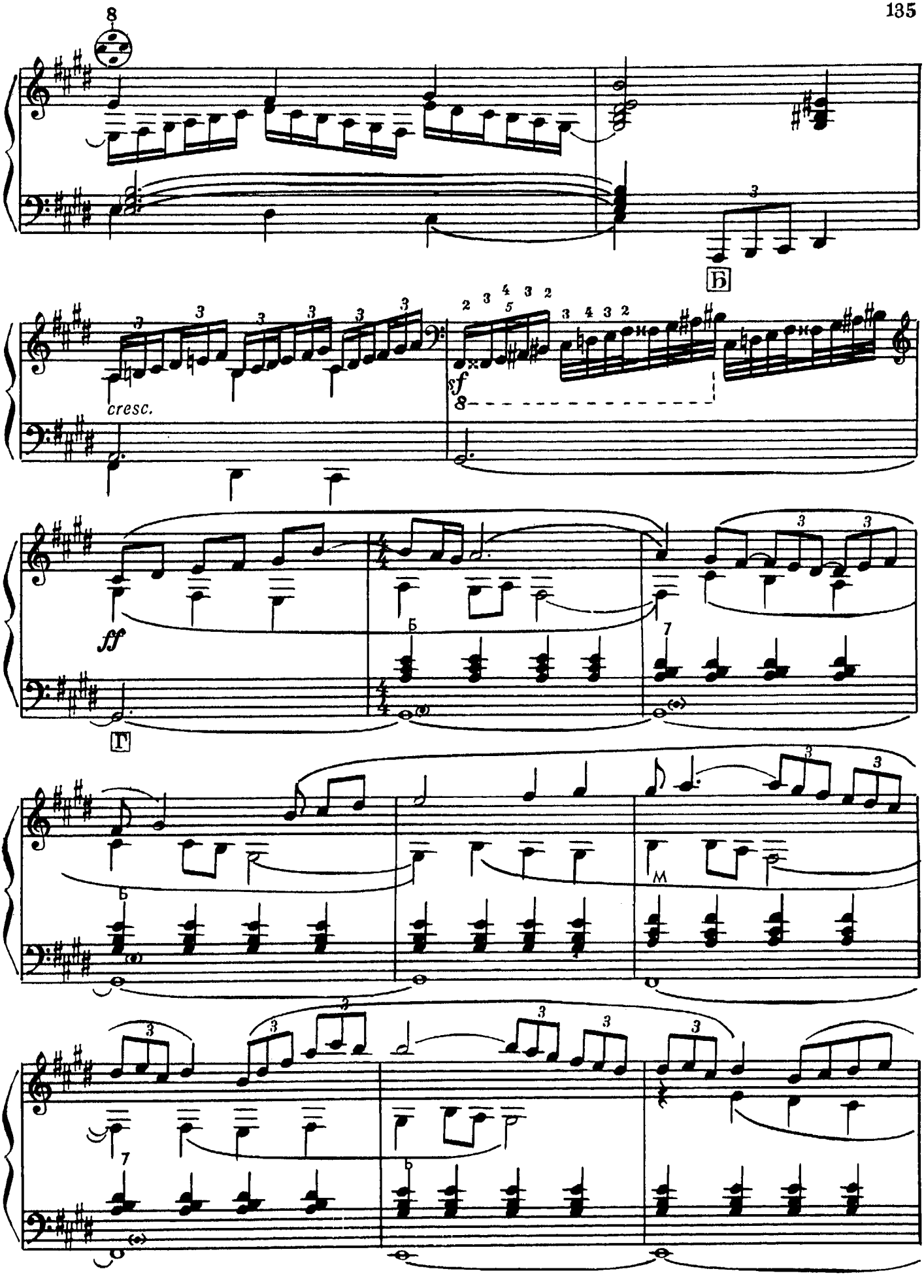
© Издательство «Музыка», 1984 г.

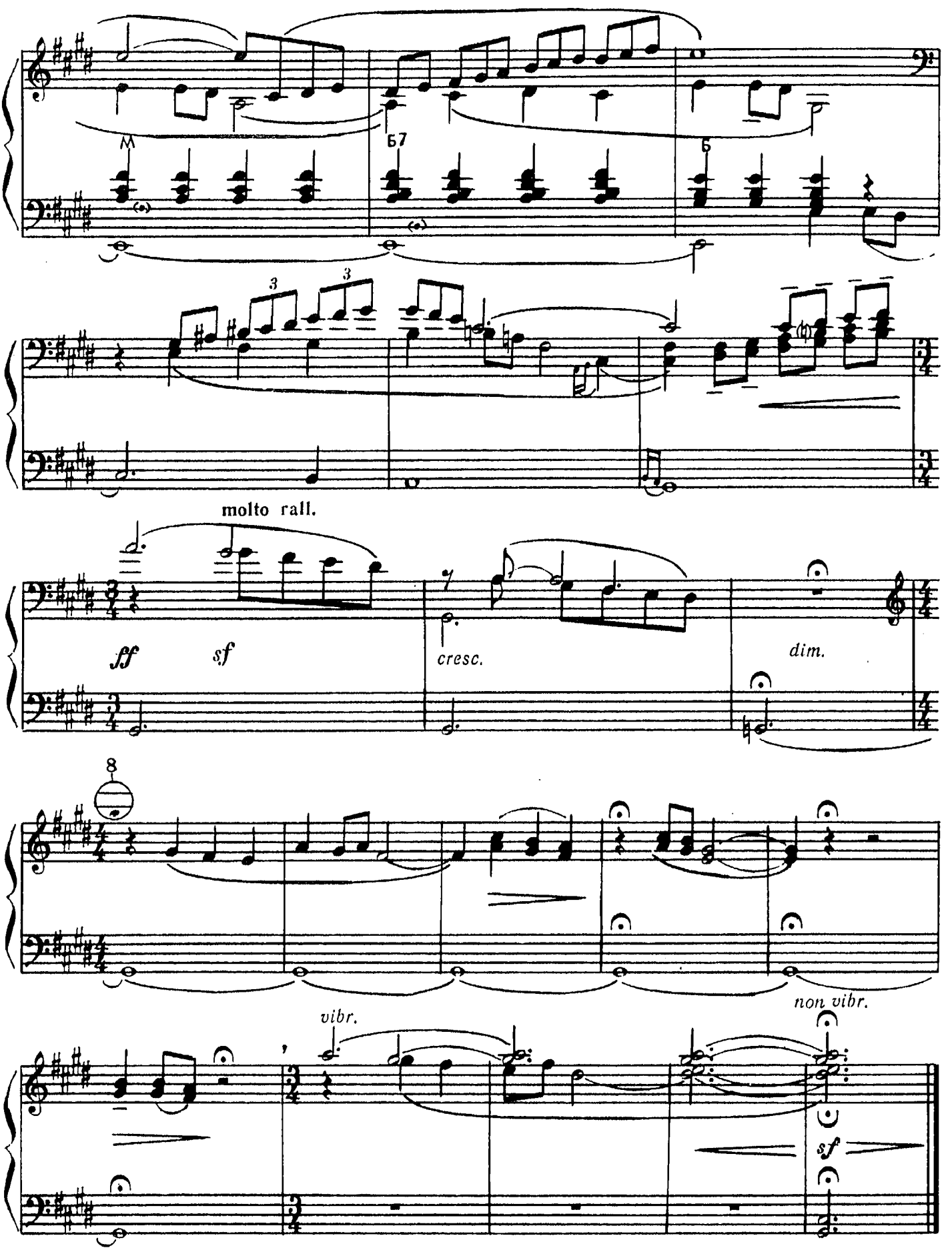

espress.


più mosso
mf
8
3
f
ritard. poco a poco


Adagio
pp legato cantabile
poco a poco più mosso




8
Б
cresc.
sf
ff
Г


molto rall.
ff
sf
cresc.
dim.
8
vibr.
non vibr.
sf

ДОНСКАЯ РАПСОДИЯ

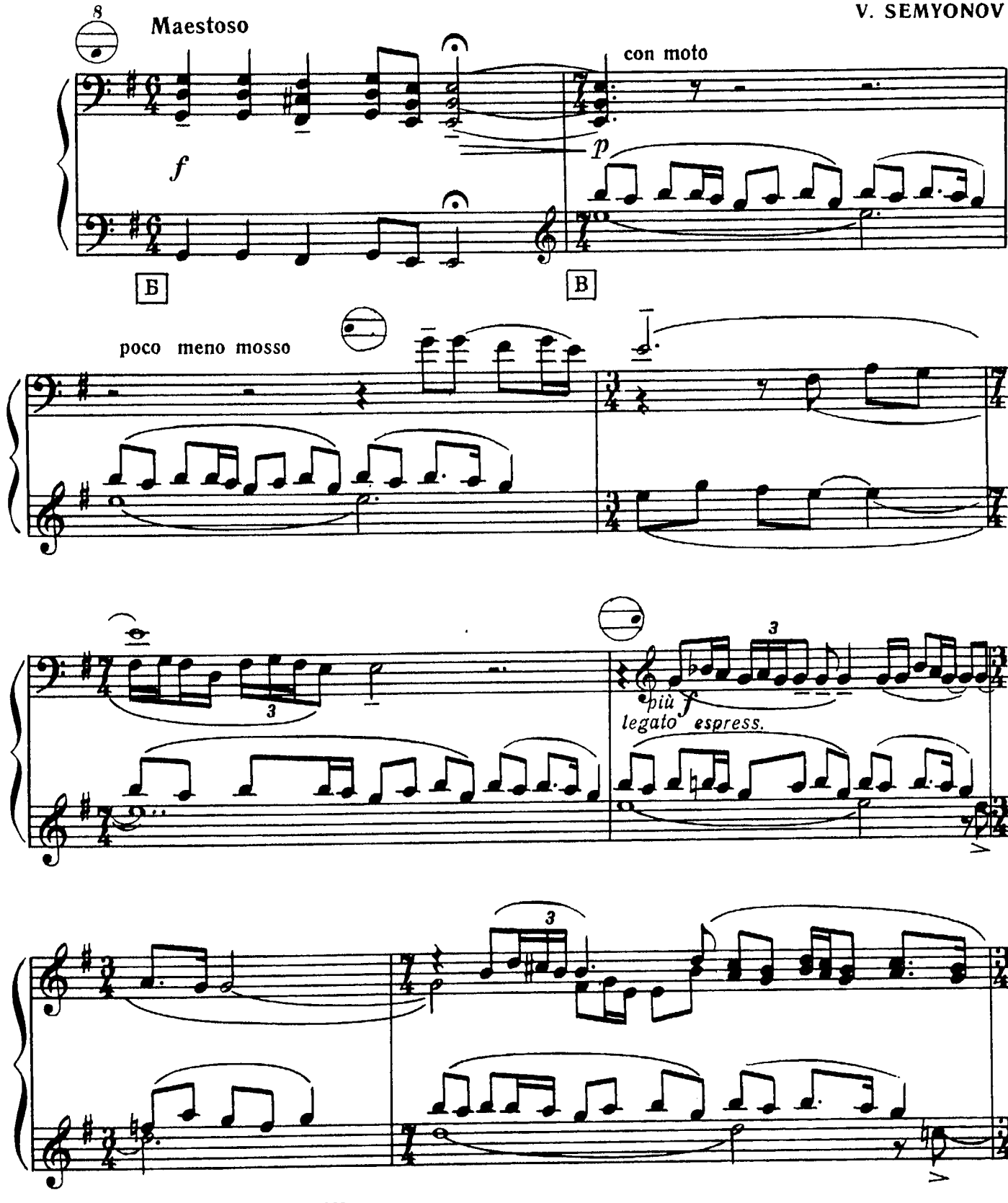
Первый сказ

DON RHAPSODY

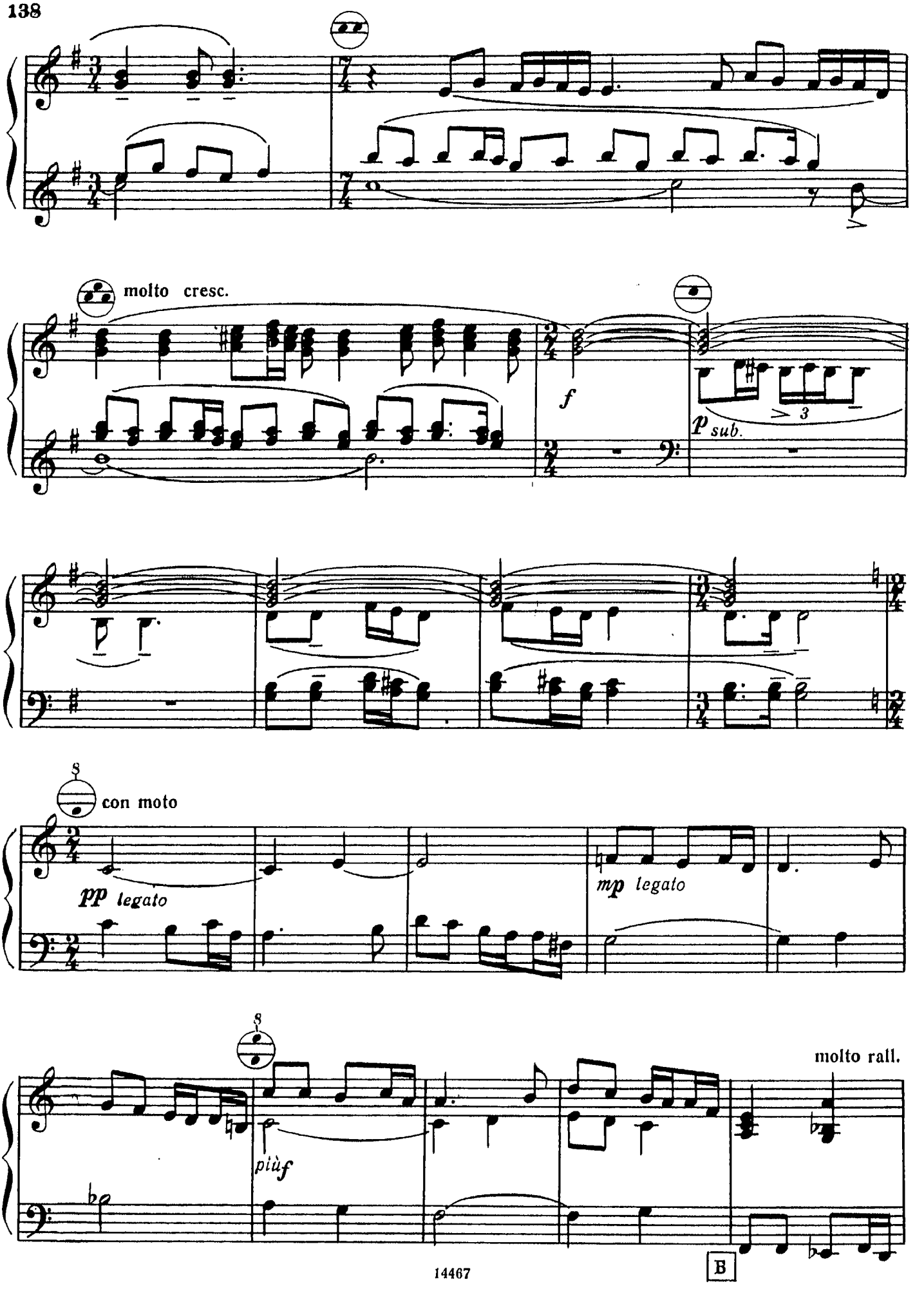
First Tale

(1977)

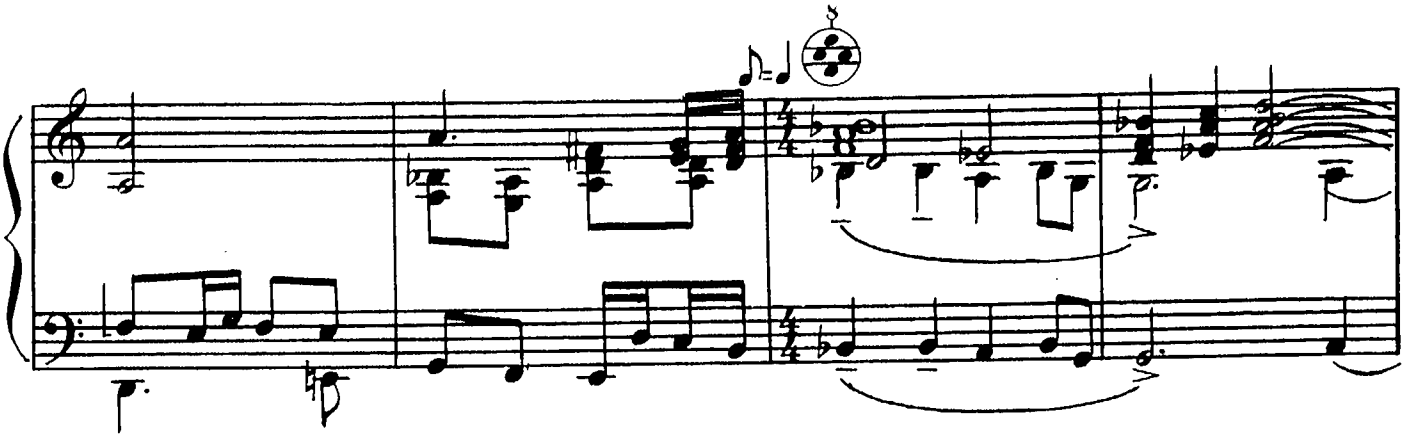
В. СЕМЕНОВ
V. SEMYONOV

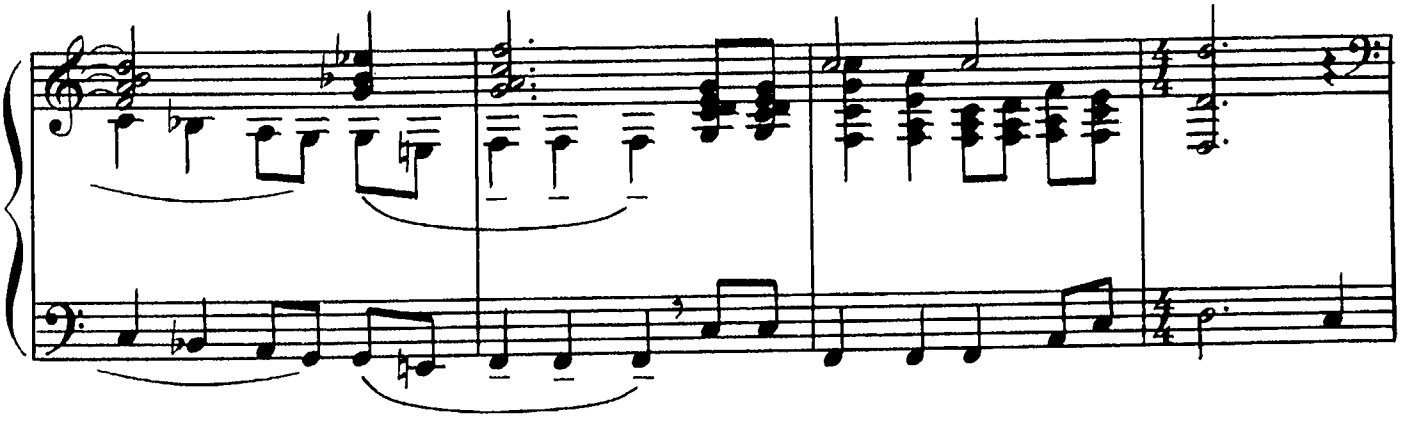


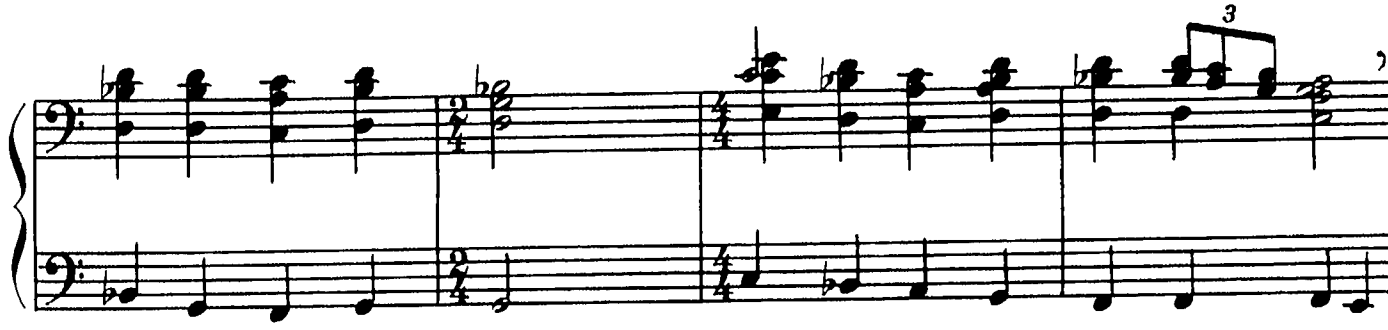
© Издательство «Музична Україна», 1982 г.


molto cresc.
f
p sub.
8
con moto
pp legato
mp legato
8
più f
molto rall.
B

Maestoso

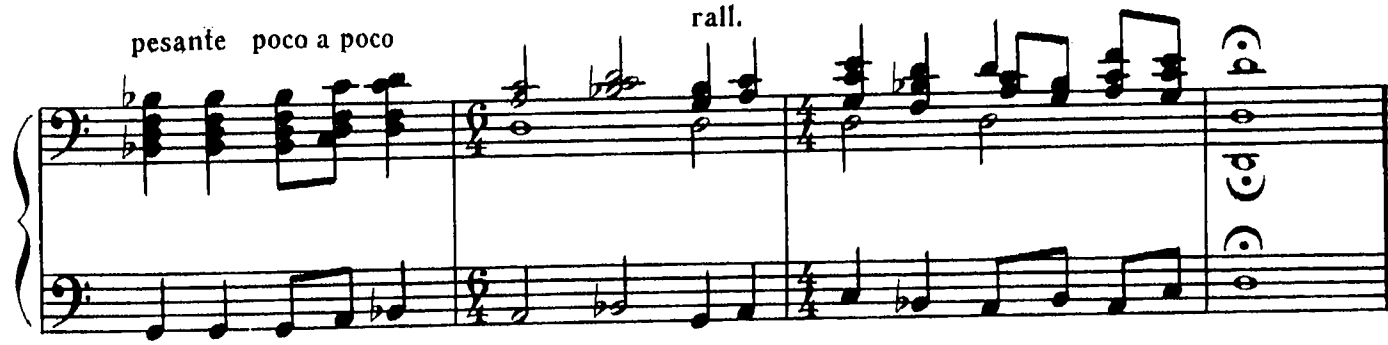




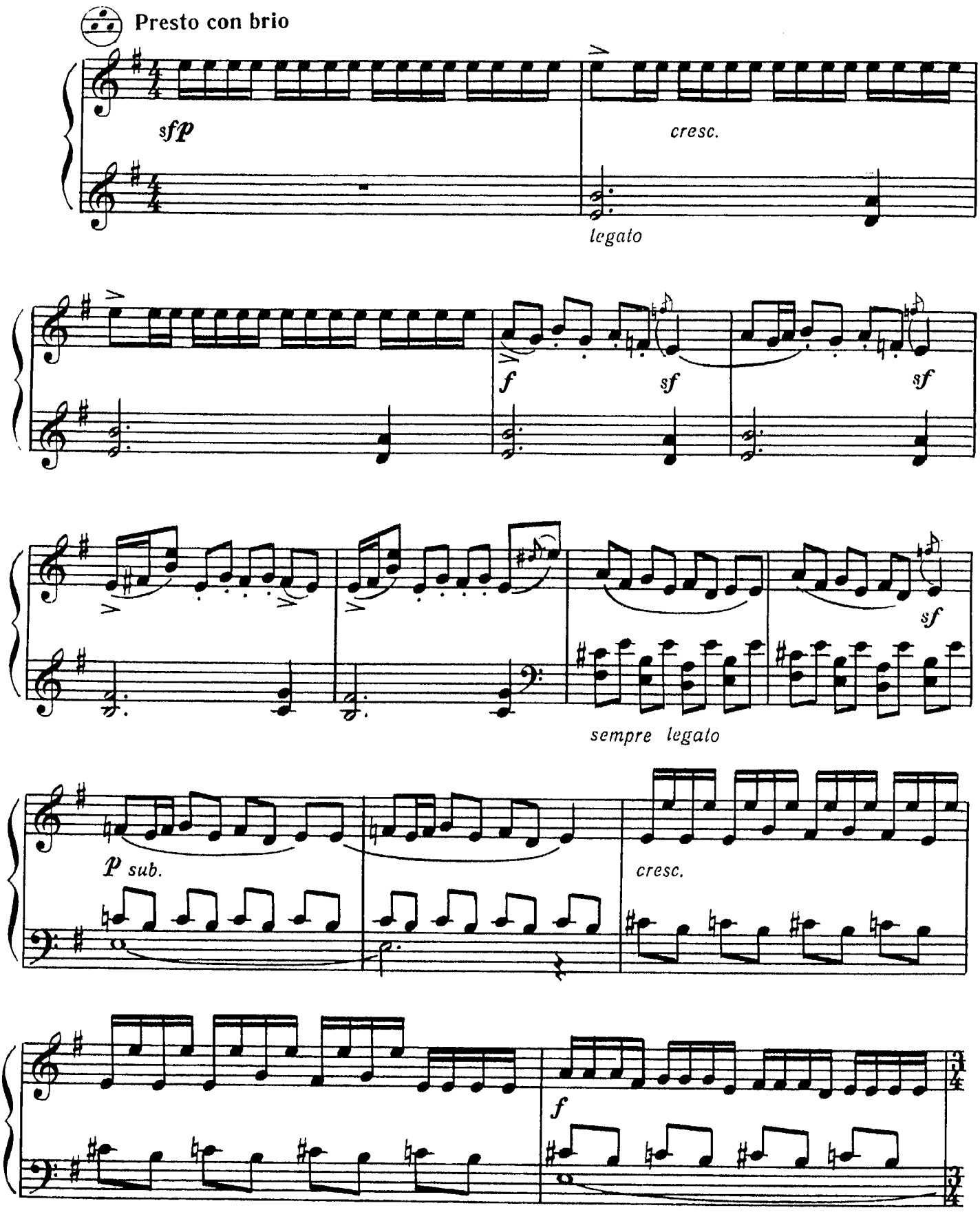


pesante poco a poco

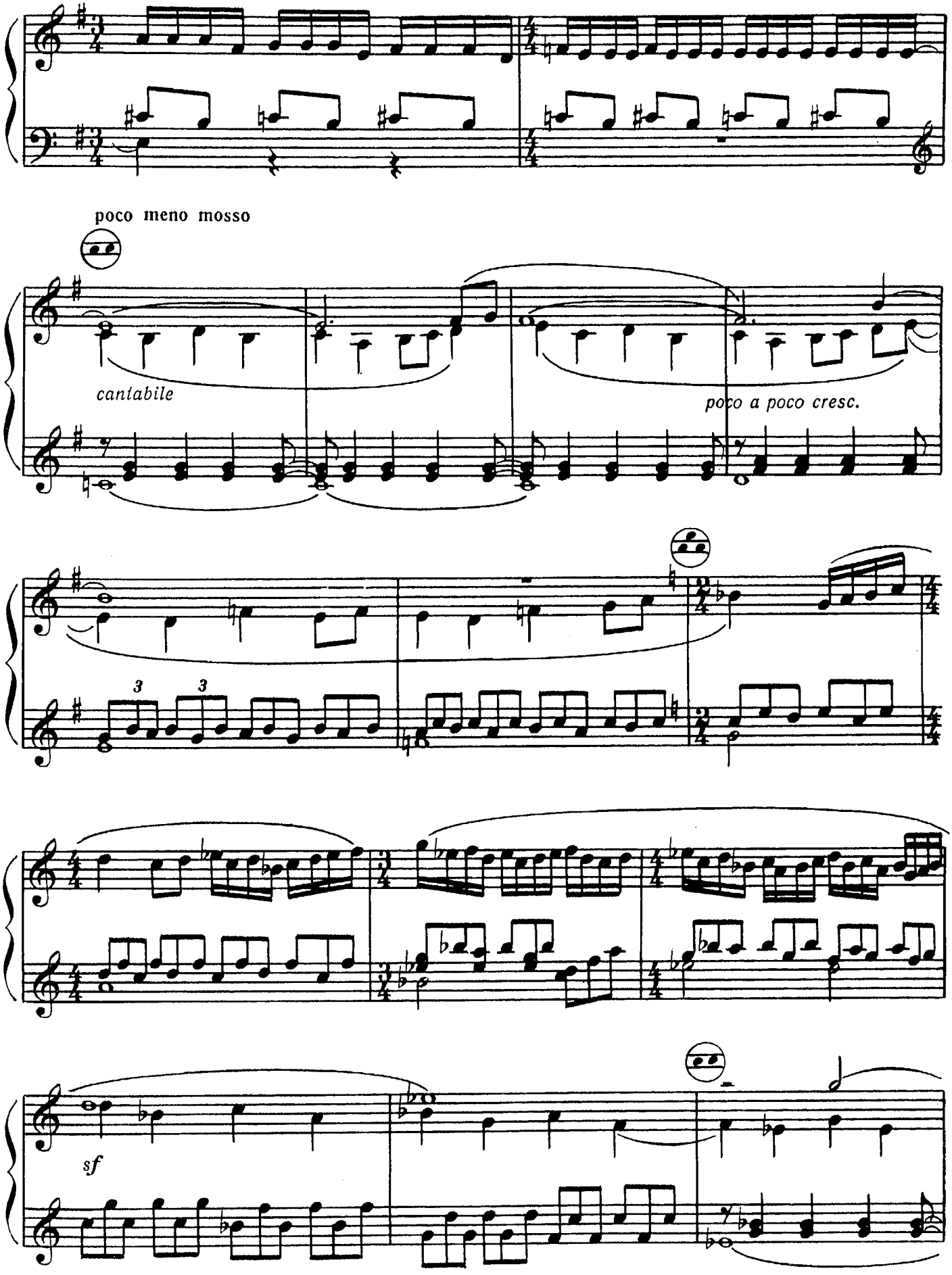
rall.



Второй сказ — Second Tale



© Издательство «Музична Україна», 1982 г.


poco meno mosso
cantabile
poco a poco cresc.
sf

string.

a tempo

mf

mp

sost.

dim.

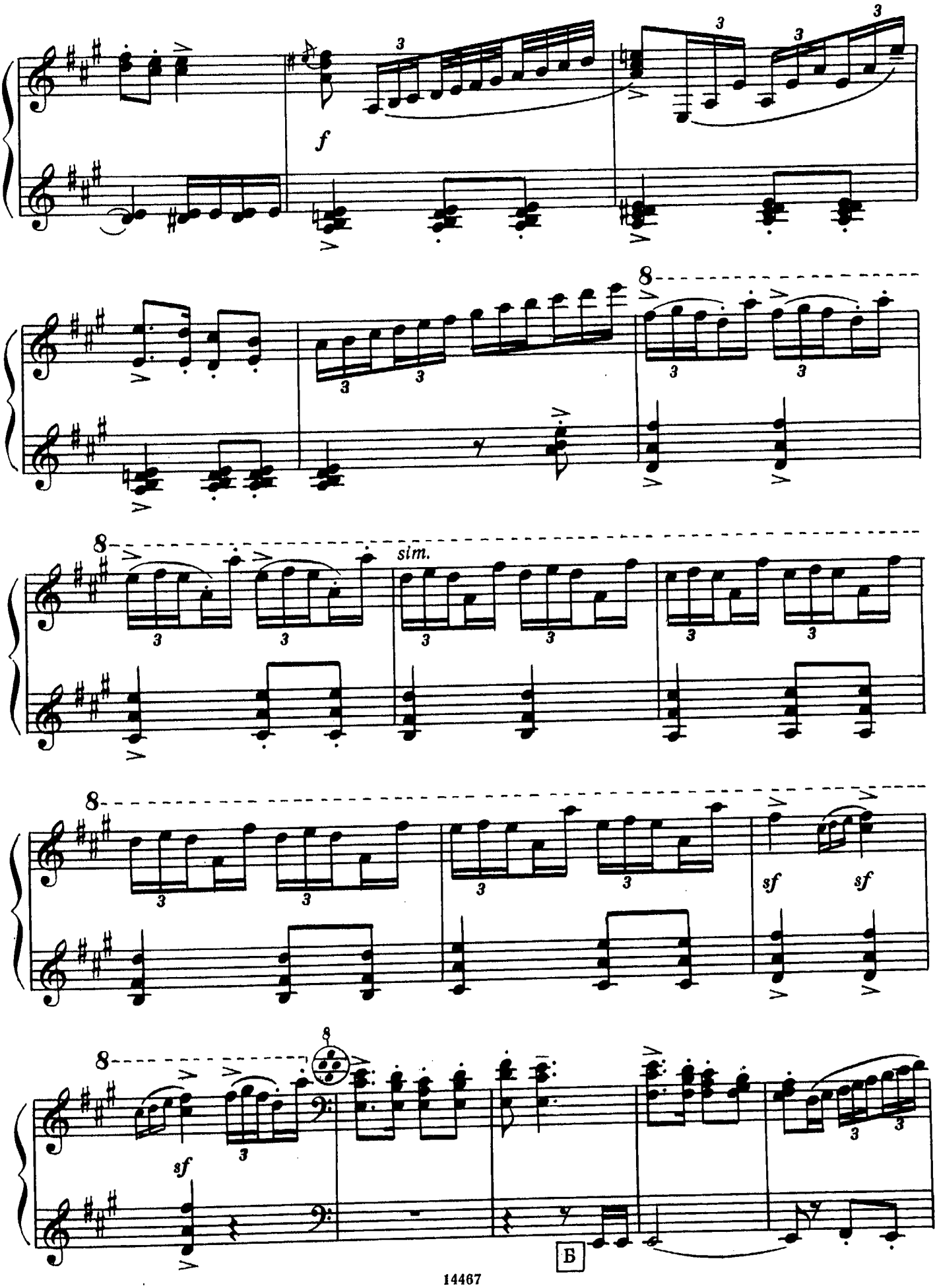
sf

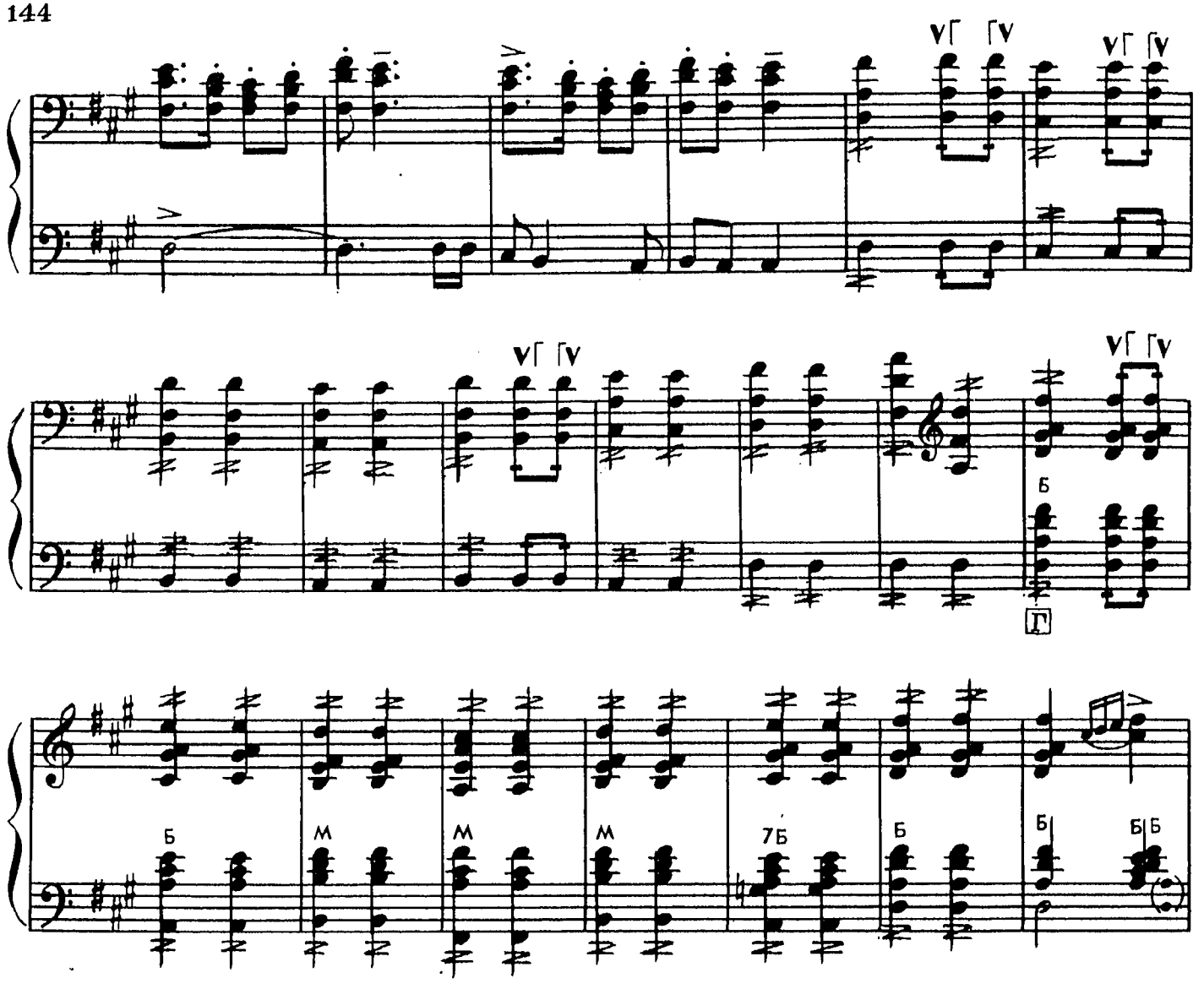
Tempo di Marzia

8

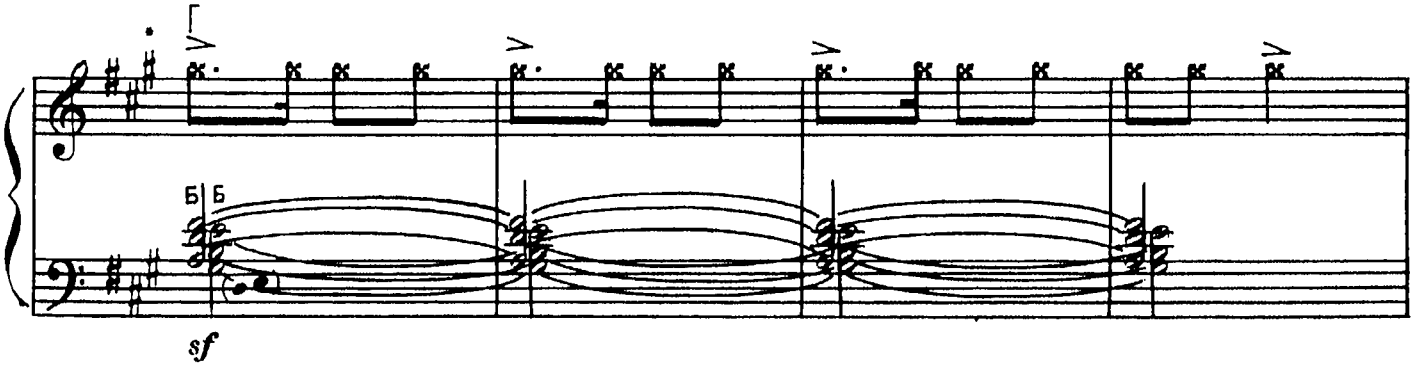
mp

più f


f
8
sim.
sf
sf
sf
B

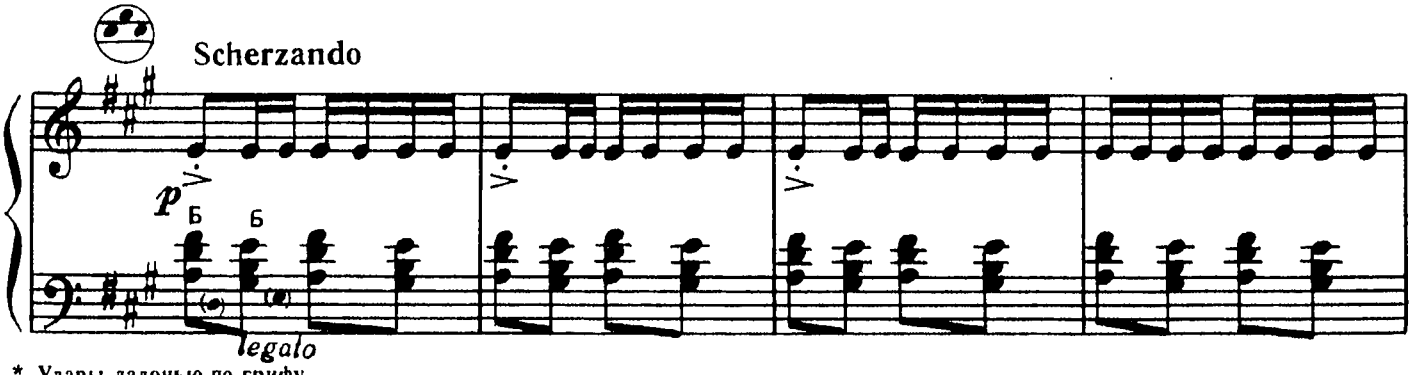


Presto



sf

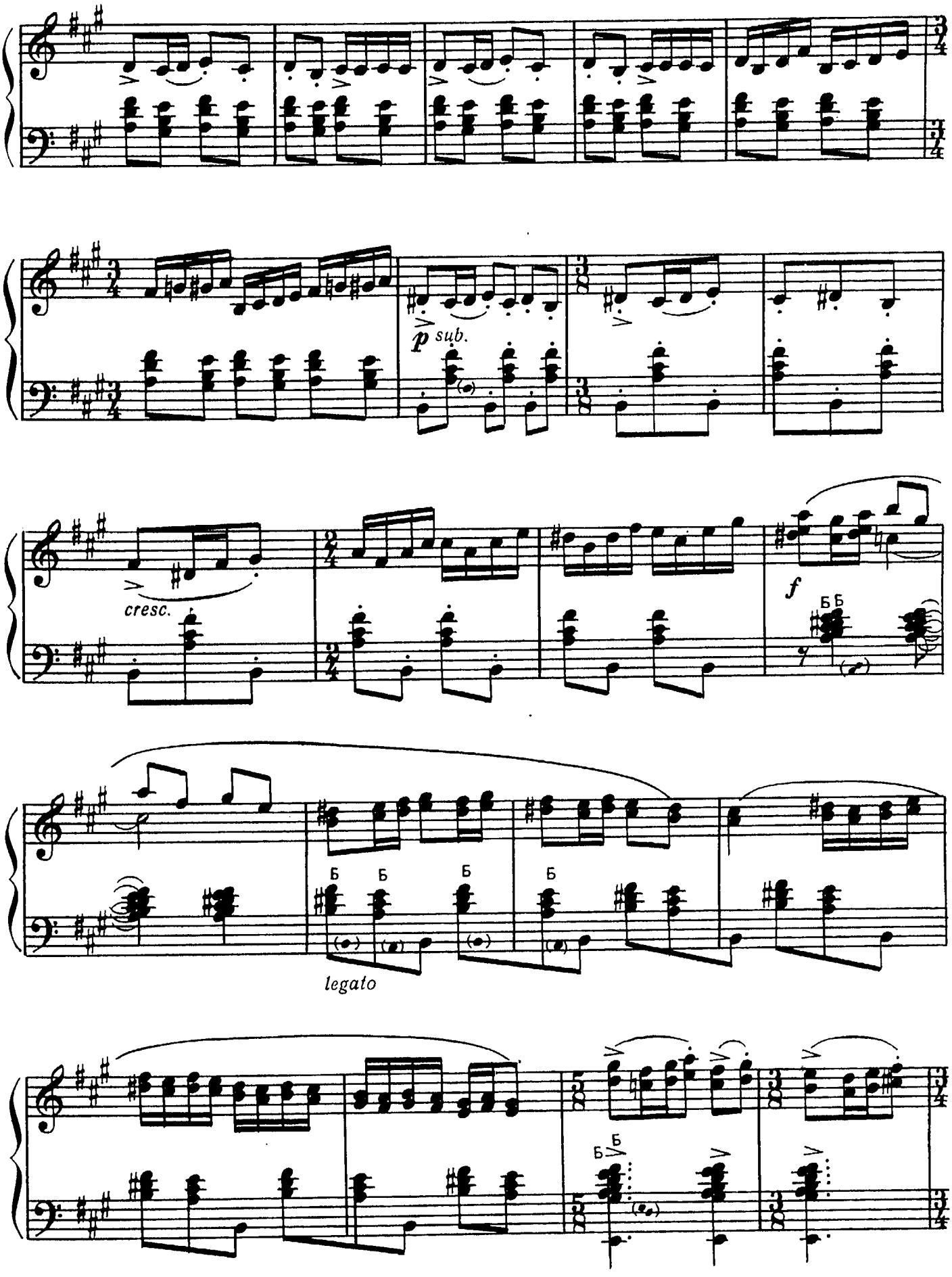
Scherzando

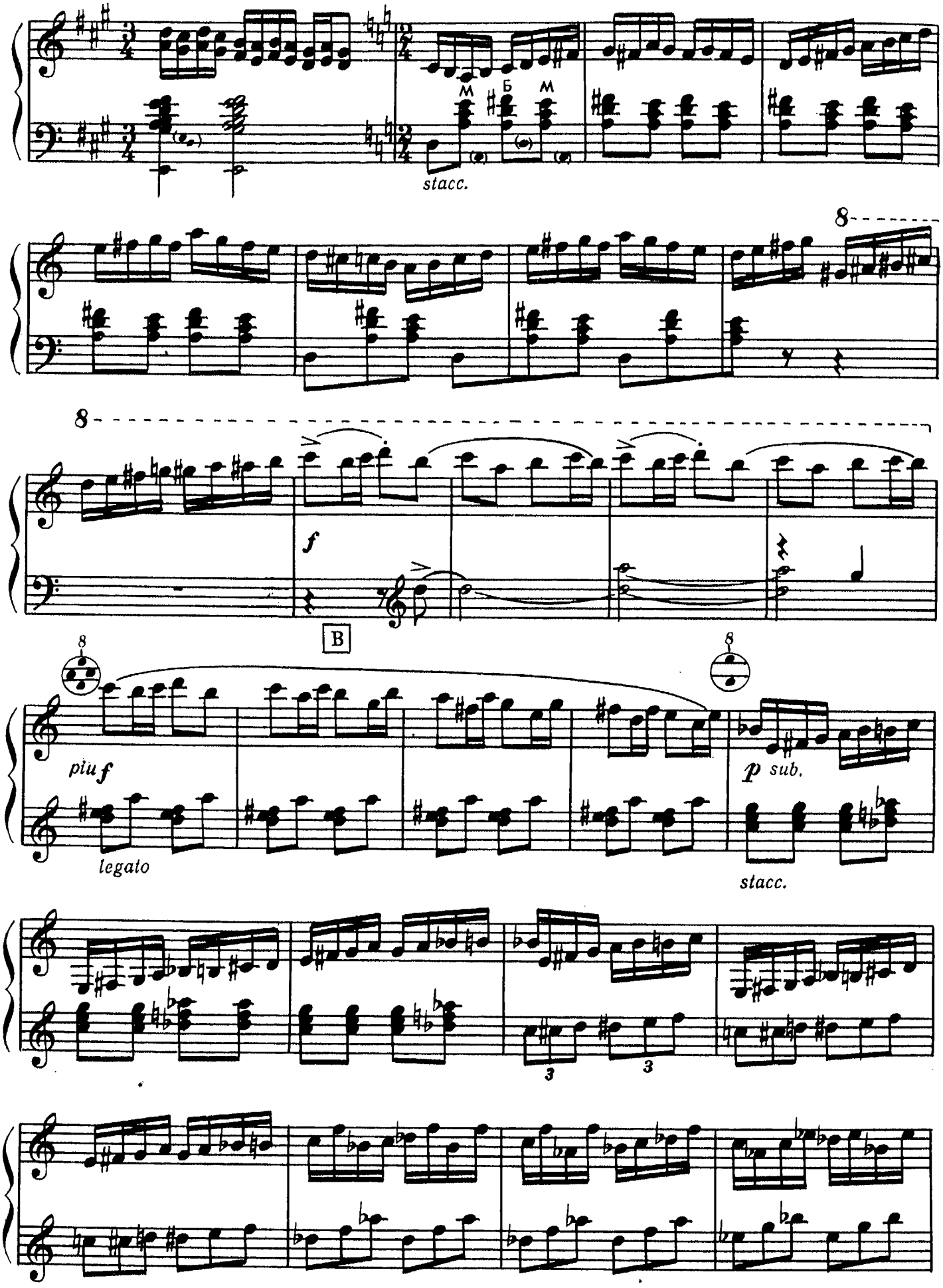


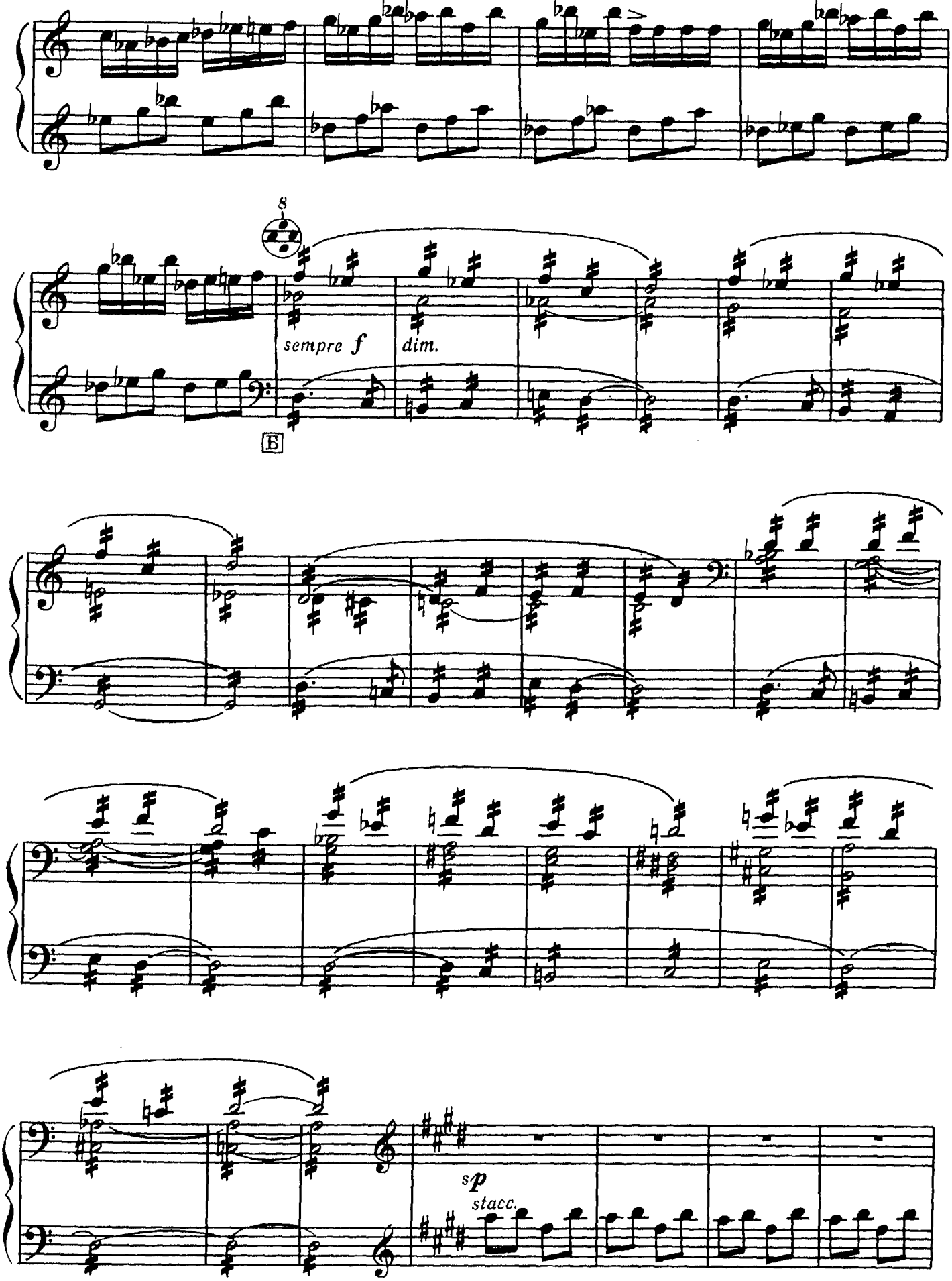
p

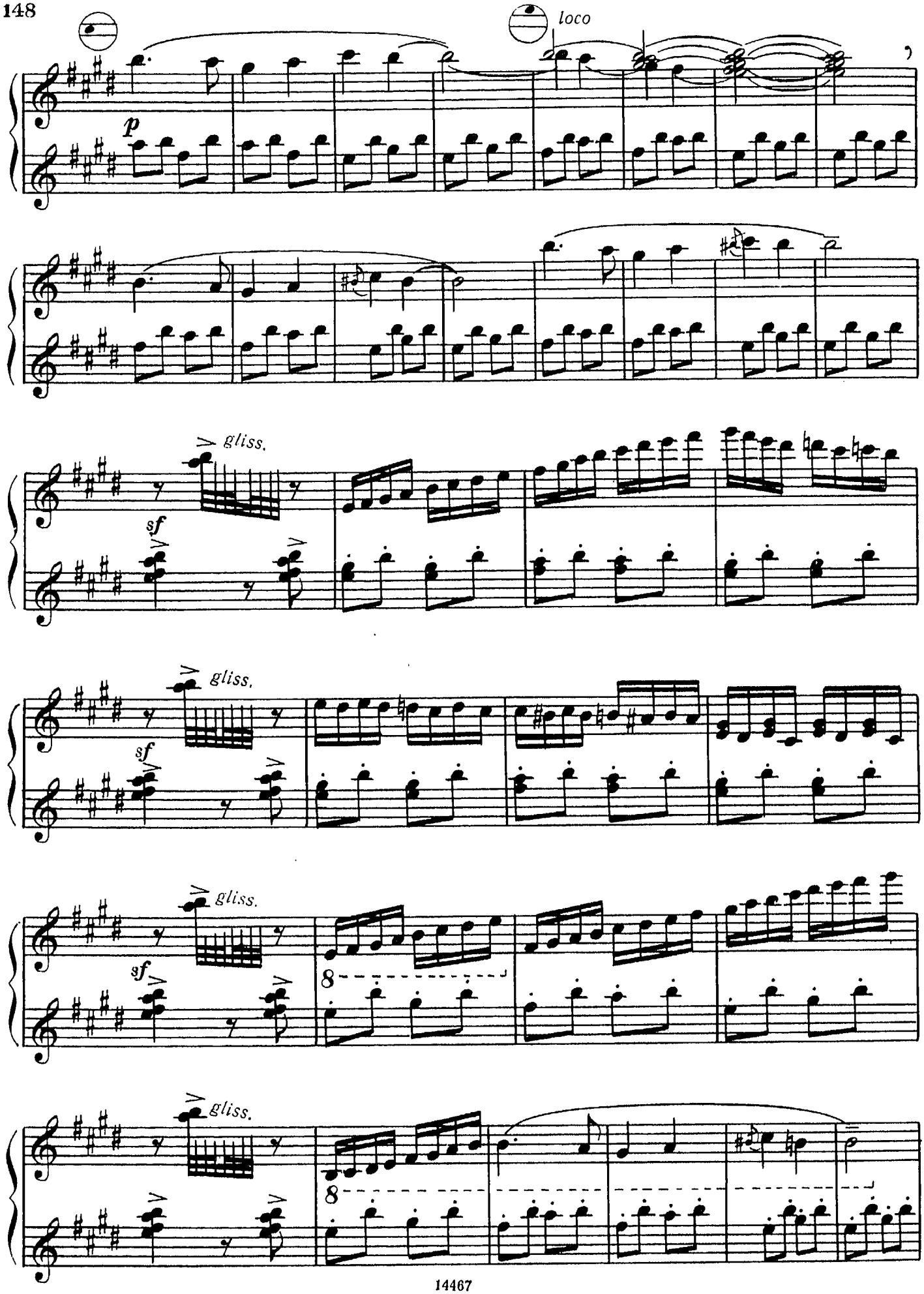
legato

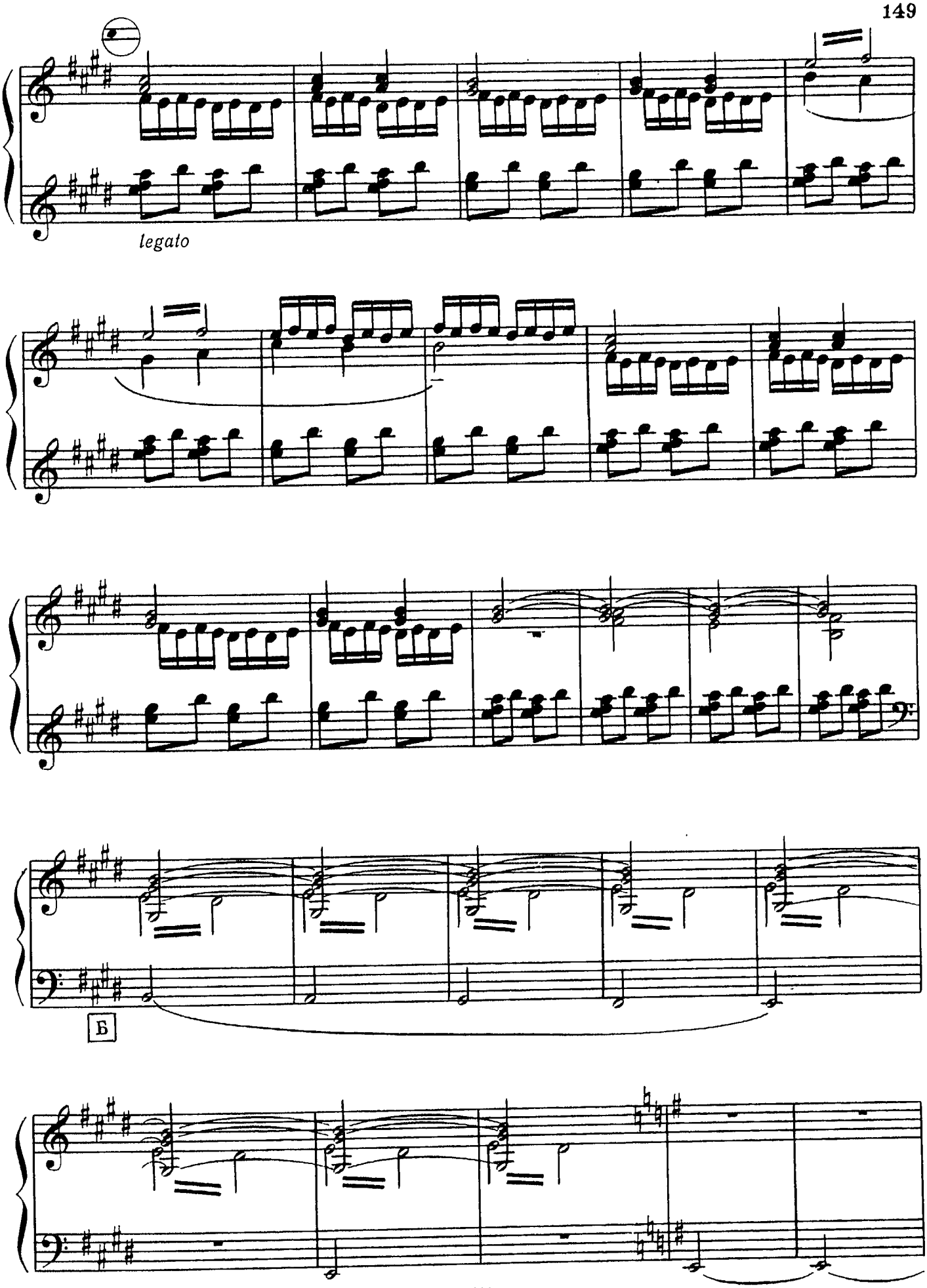
* Удары ладонью по грифу.
* Knocks by the palm.

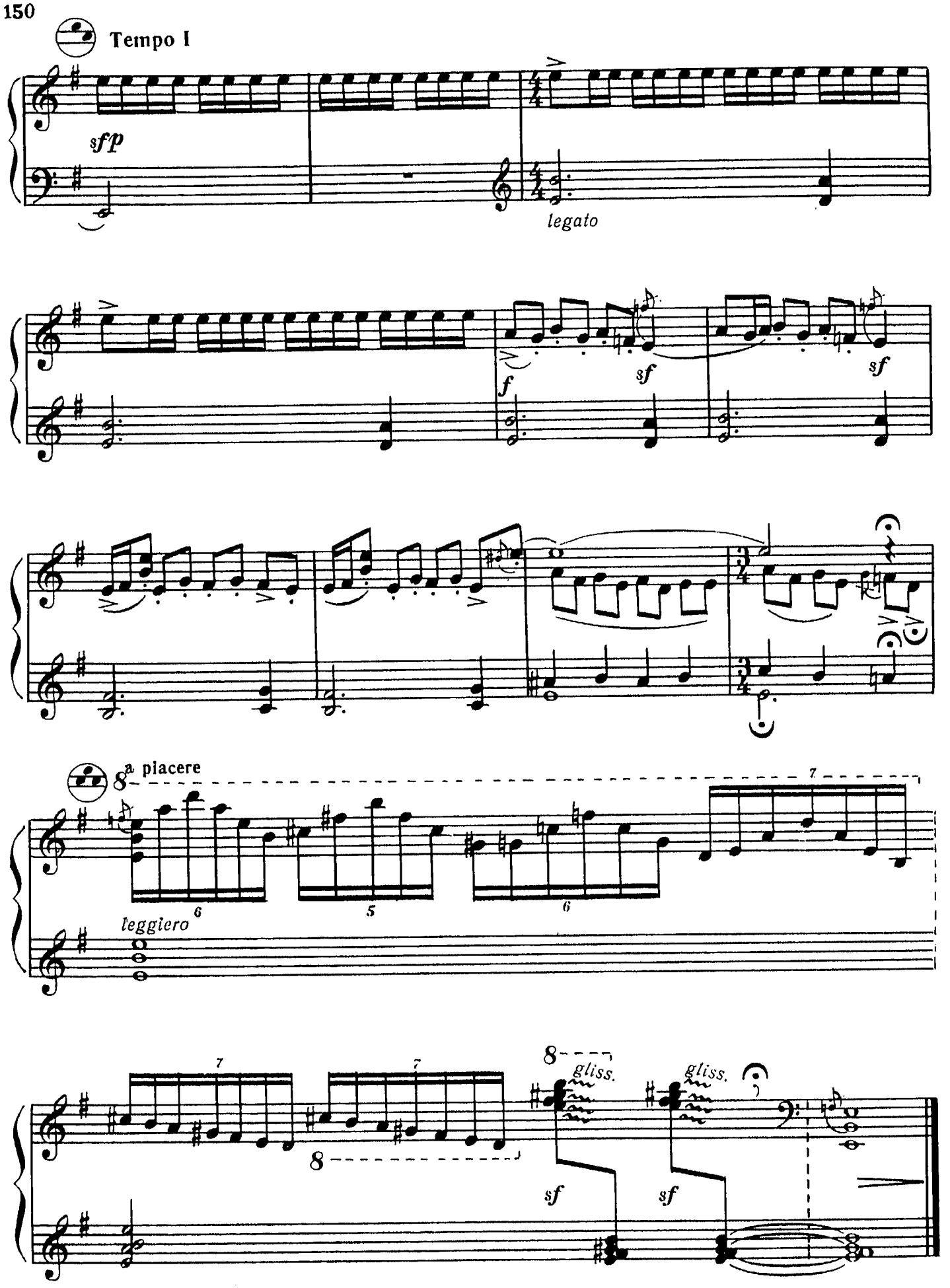

p sub.
cresc.
f
Б Б
Б Б Б Б
legato
Б


м б м
stacc.
8
8
f
B
8
8
piu f
legato
p sub.
stacc.
3
3


8
sempre f
dim.
Б
sp
stacc.


loco
p
gliss.
sf
gliss.
sf
gliss.
sf
8
gliss.
8


legato
Б


Tempo I
sfp
legato
f
sf
sf
a piacere
leggiero
gliss.
gliss.
sf
sf

Третий сказ

Third Tale

Maestoso

f

sempre marcato

Б

con moto

mf

3

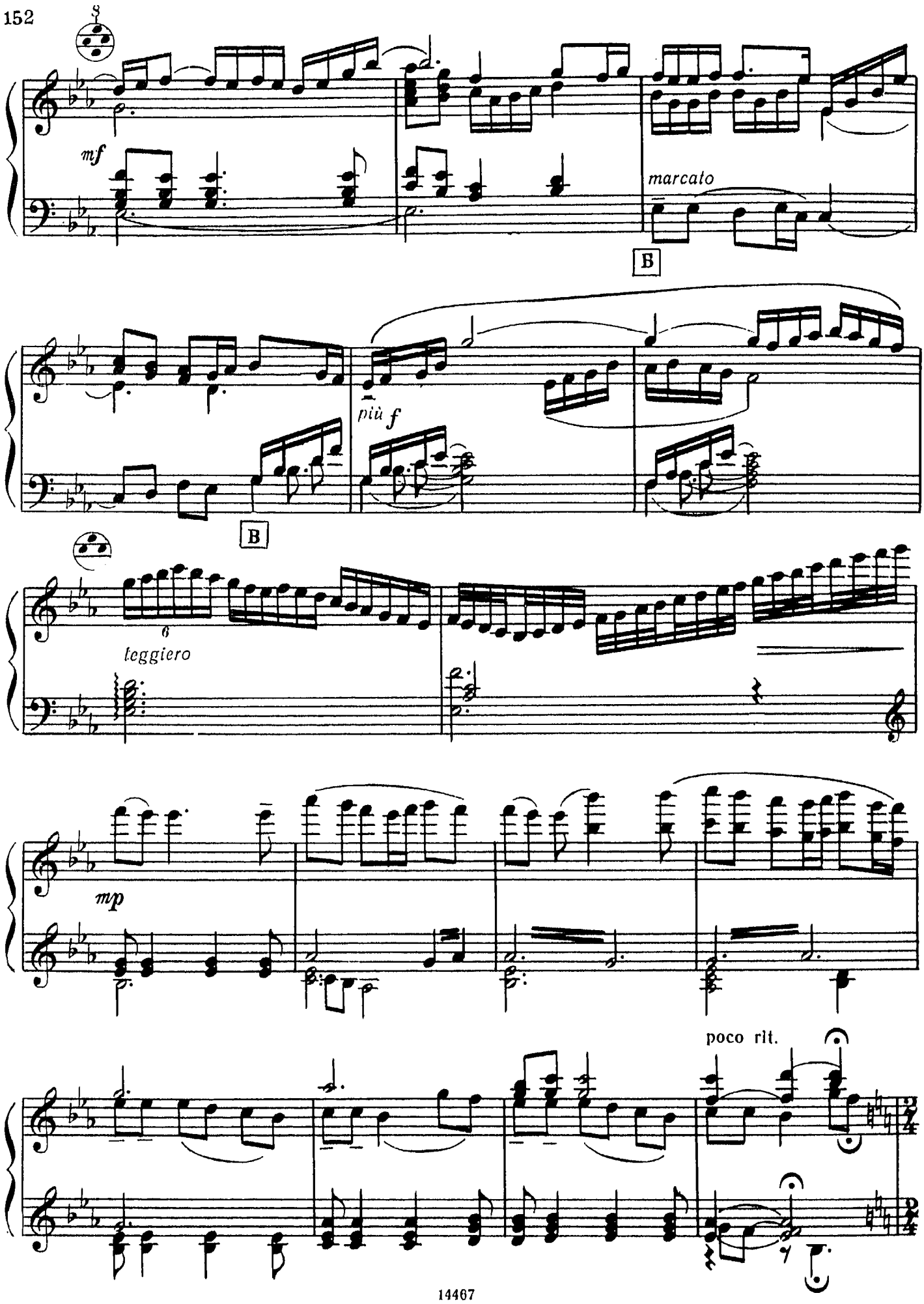
Andante cantabile

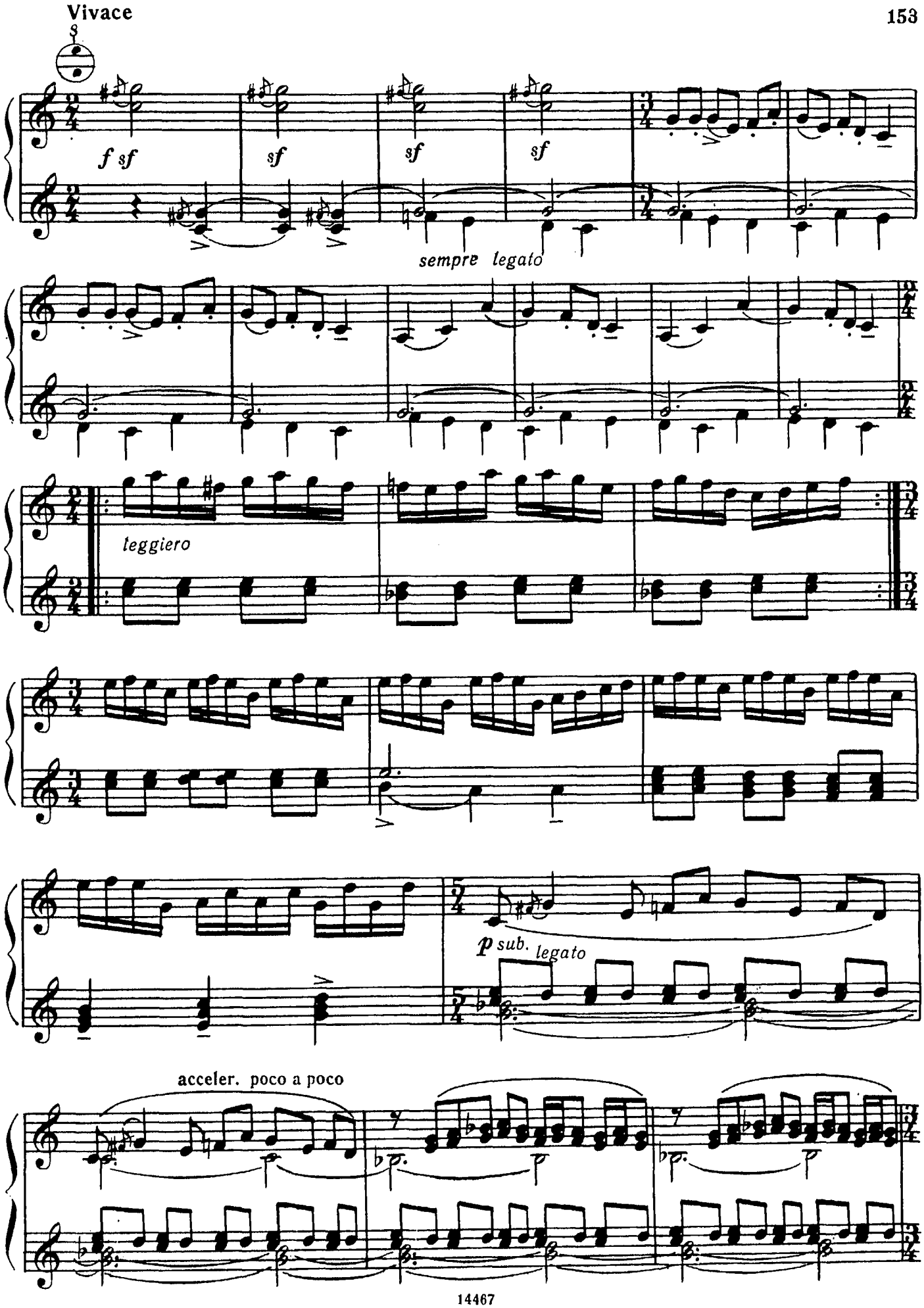
mp dolce

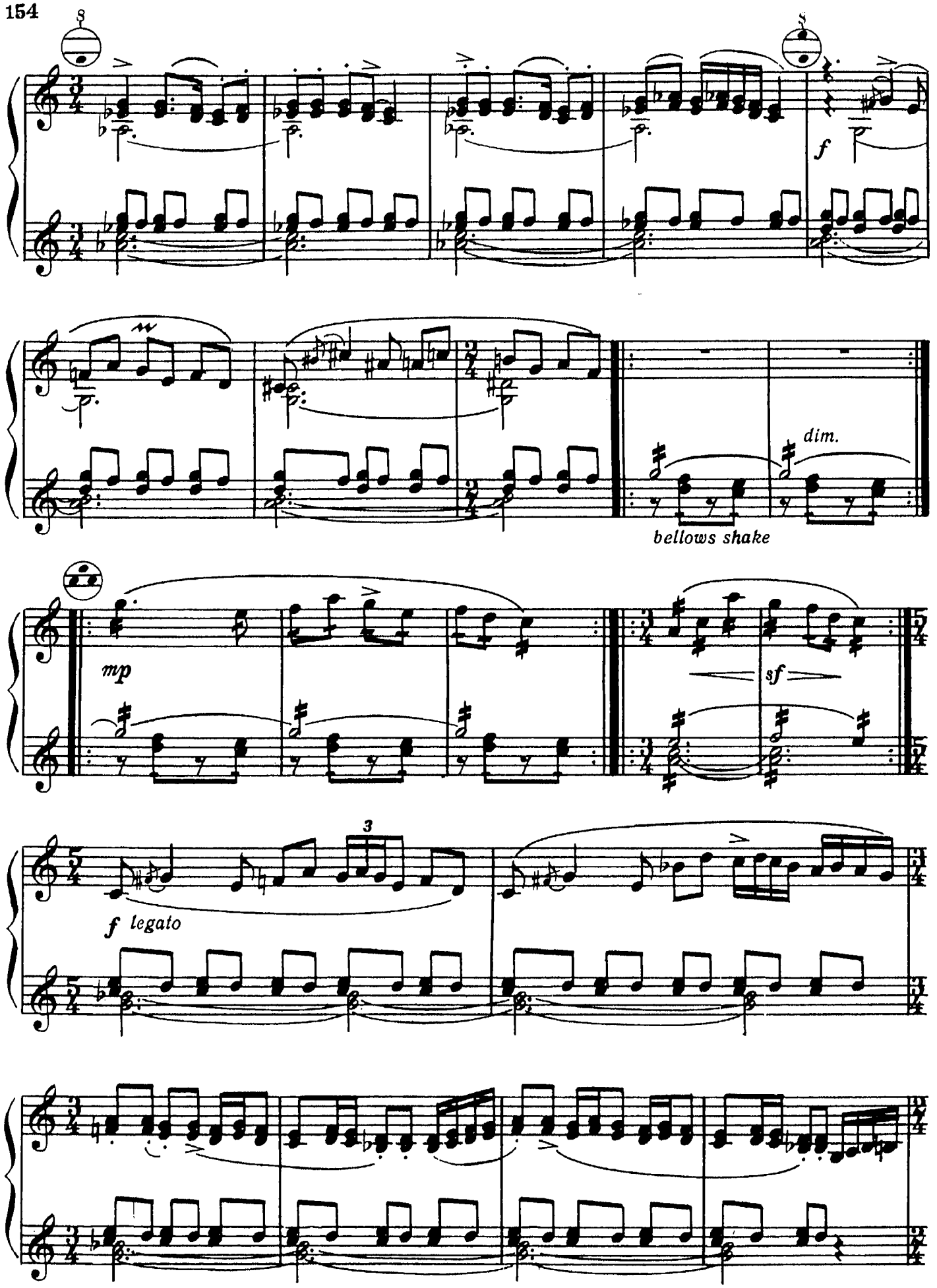
* В левой руке постепенно отпустить клавишу.

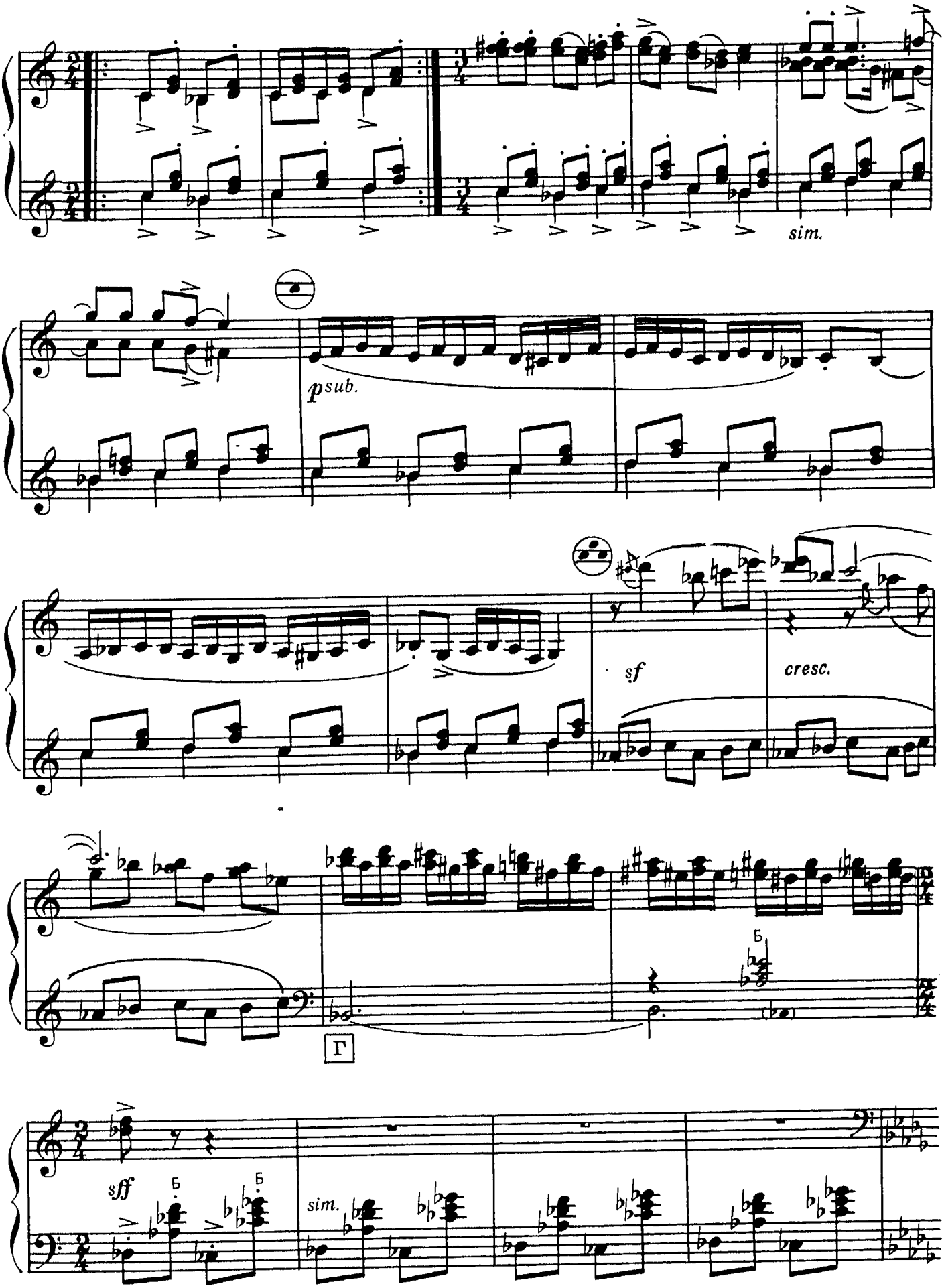
* L. h.: release the press-stud by degrees.

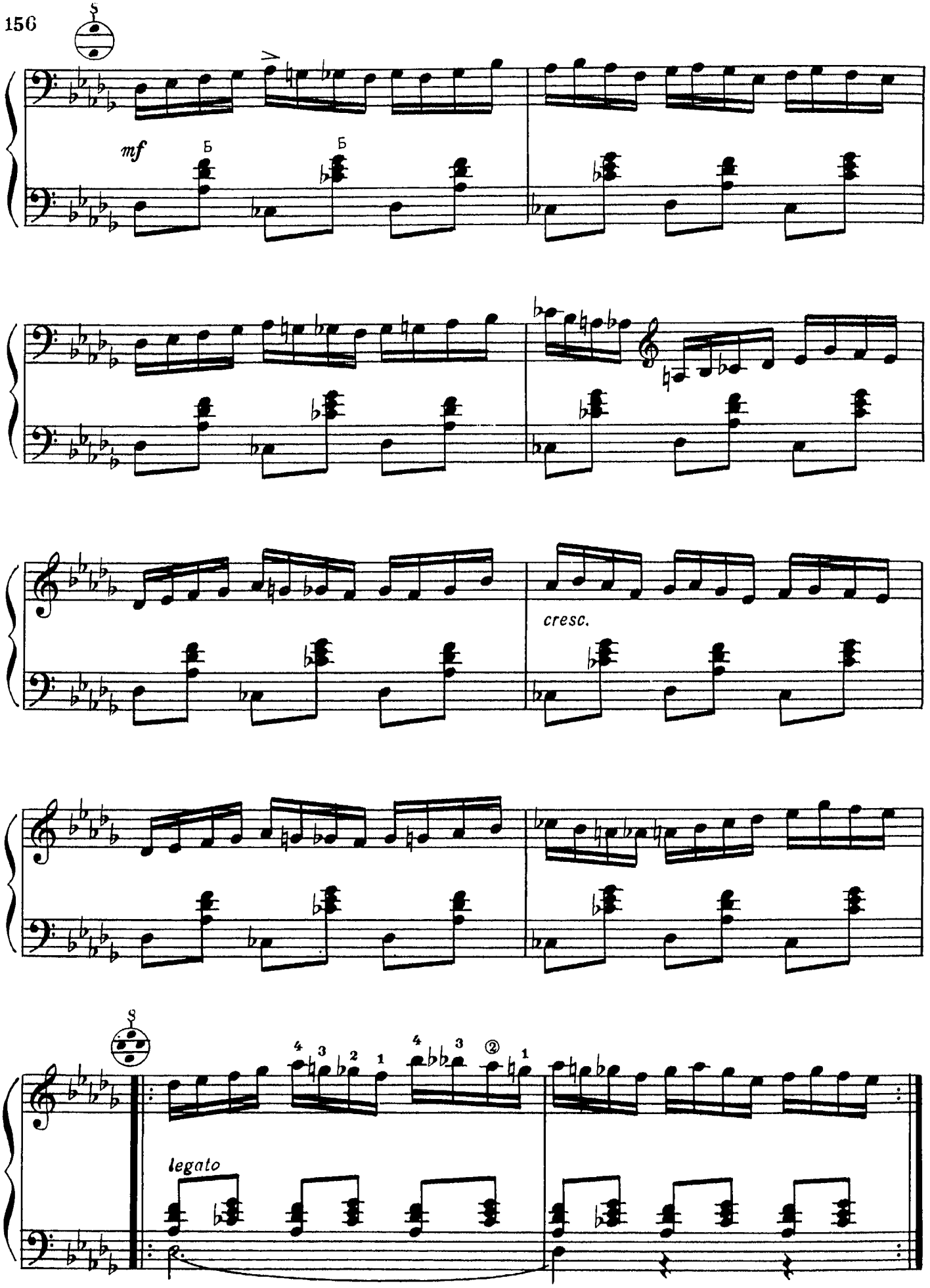
© Издательство «Советский композитор», 1979 г.

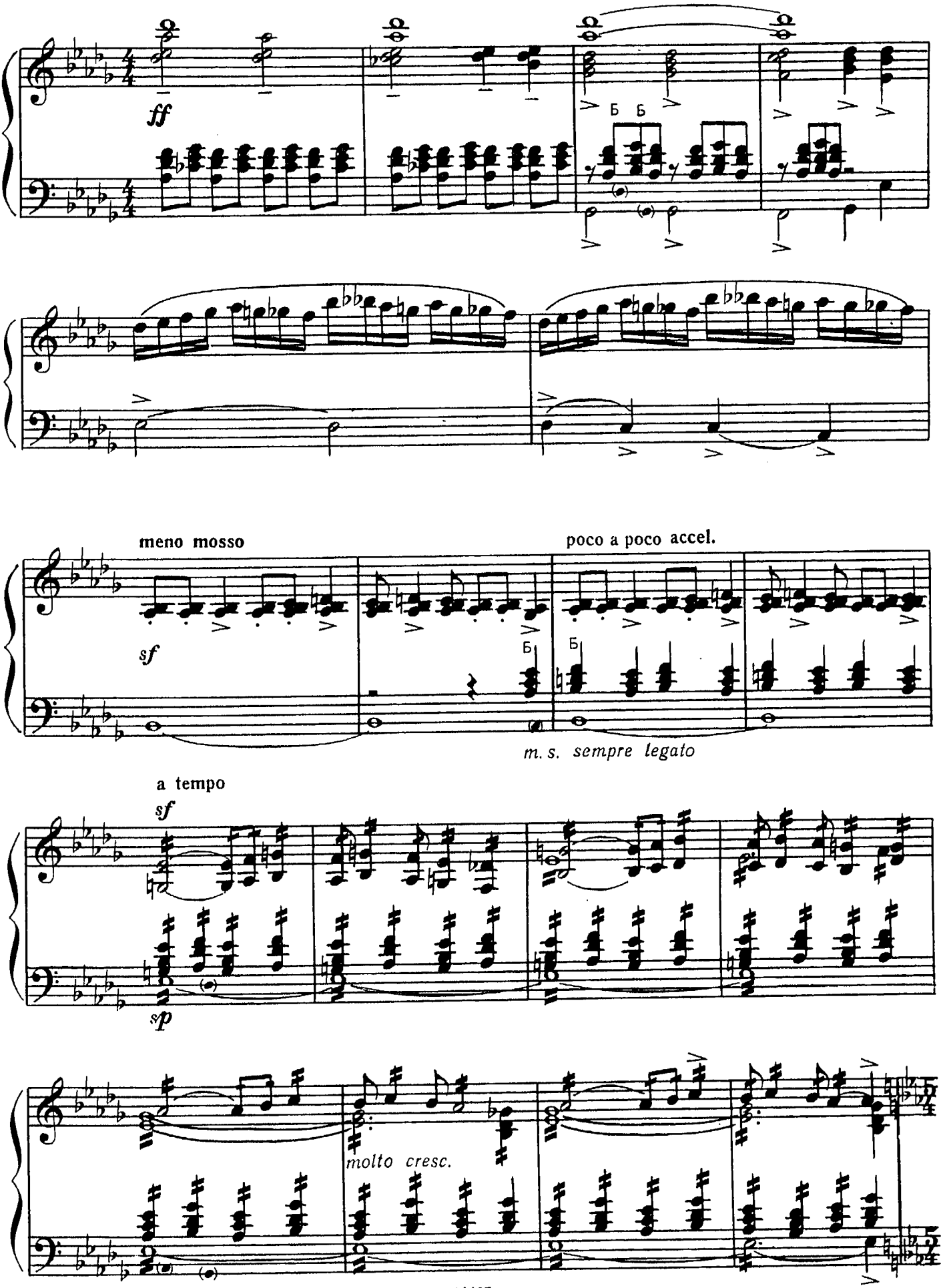

mf
marcato
B
più f
B
6
leggiero
mp
poco rit.

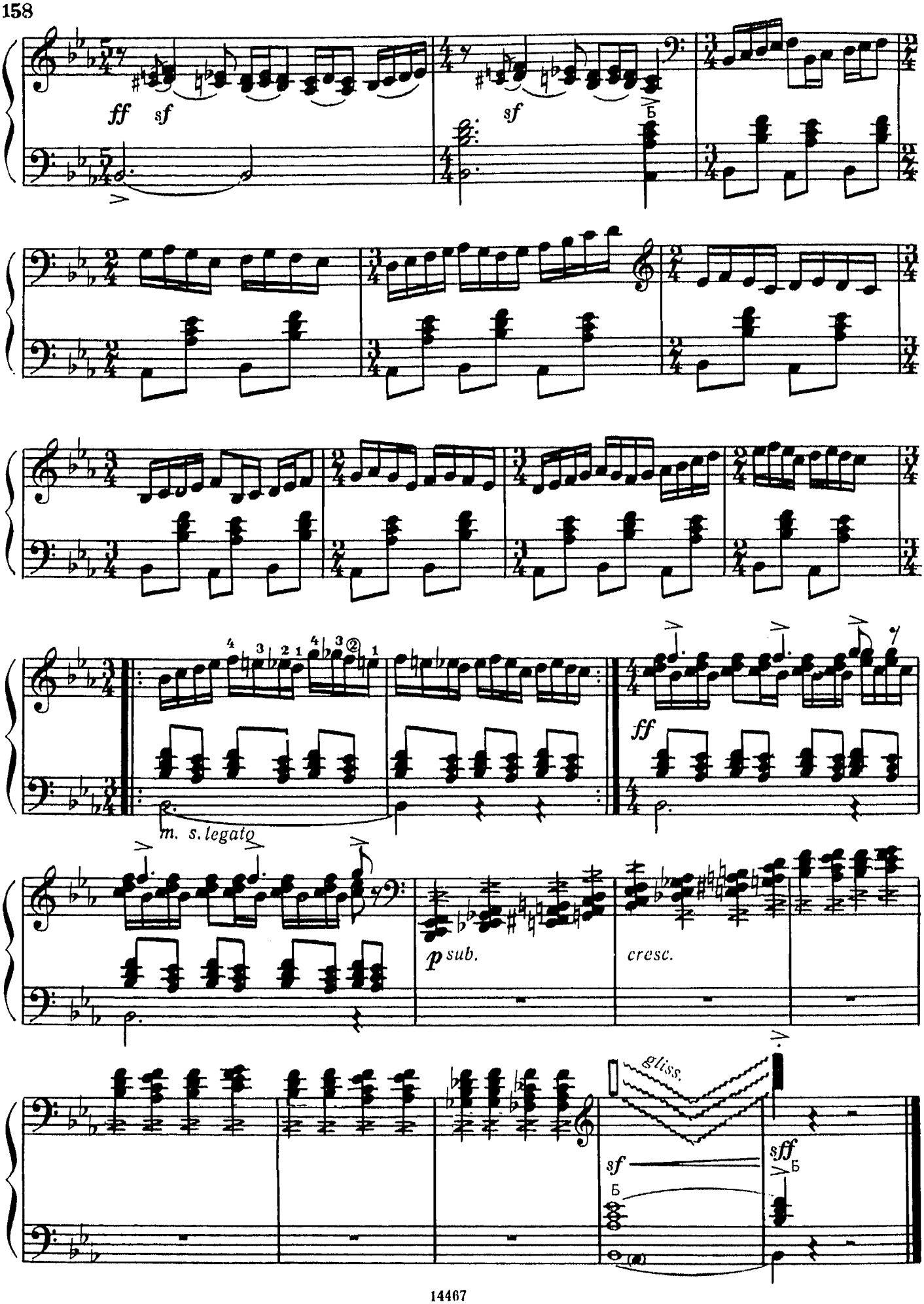

Vivace
f sf
sf
sf
sf
sempre legato
leggiero
p sub. legato
acceler. poco a poco


8
8
f
dim.
bellows shake
mp
sf
3
f legato


sim.
psub.
sf
cresc.
Б
Г
sff
Б
Б
sim.


mf
Б
Б
cresc.
legato


ff
Б Б
meno mosso
poco a poco accel.
sf
Б Б
m. s. sempre legato
a tempo
sf
sp
molto cresc.


ff sf
sf
Б
m. s. legato
ff
p sub.
cresc.
gliss.
sf
Б
sff
Б

СОДЕРЖАНИЕ

CONTENTS

Вл. ЗОЛОТАРЁВ
Vl. ZOLOTARYOV
Соната № 3. 6
Sonata No. 3

В. ЗУБИЦКИЙ
V. ZUBITSKY
Карпатская сюита. 52
Carpathian Suite

Е. ДЕРБЕНКО
Ye. DERBENKO
Пять лубочных картинок. 88
Five Russian Popular Prints

В. БОНАКОВ
V. BONAKOV
Соната-баллада 103
Sonata-Ballade

В. СЕМЕНОВ
V. SEMYONOV
Болгарская сюита. 122
Bulgarian Suite
Калина красная. Фантазия на тему песни Я. Френкеля. 130
Guelder Rose. Fantasia on the theme of a song by Jan Frenkel
Донская рапсодия 137
Don Rhapsody

Нотное издание

АНТОЛОГИЯ ЛИТЕРАТУРЫ ДЛЯ БАЯНА
Часть VII
Составитель Фридрих Робертович Липс

Редактор *Н. Умнова.* Худож. редактор *Е. Волков.*
Техн. редактор *Т. Лапшина.* Корректор *Г. Шабаршов.*

Н/К

Подписано в набор 22.03.89. Подписано в печать 15.01.90. Формат 60x90 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. 23,7. Тираж 10000 экз. Изд. № 14467. Зак. № 220. Цена 2 р. 90 к.

Издательство „Музыка", 103031, Москва, Неглинная, 14
Московская типография № 6 Госкомпечати СССР,
109088, Москва, Ж-88, Южнопортовая ул., 24.