

FOREWORD

Throughout his entire composer's career, Pyotr Ilyich Tchaikovsky took interest in Russian folk songs. This interest was especially strong in the 1860-70s, when the composer communicated closely with the members of the Moscow Artistic Circle – passionate admirers of Russian folk art: the playwright A.N. Ostrovsky, the Sadovskys actors and others. That epoch, as it is known, was marked in Russian society by a rise of interest in the traditional Russian art, in folklore.

Tchaikovsky started to work on the "50 Russian Folk Songs for Piano Four Hands" collection commissioned by his publisher, P.I.Jurgenson. The collection was published in 1868-1869 in two books. The themes for the first book the author took from the Villebois's "100 Russian Folk Songs" collection (1860), and the themes for the second one from Balakirev's "40 Russian Folk Songs" collection (1866), except three songs: № 23 "A Little Duckling was Swimming on the Sea" written down by A.N.Ostrovsky, and № 24 "I Wear My Hair in a Plait" and № 47 "Vania Was Sitting", written down by Tchaikovsky himself.

This instrumental collection was aimed at giving material for music playing based on folk songs. It was important for the composer to focus on purely artistic, musical content – without focusing on the lyrics (the collection is not accompanied by songs lyrics) and on the ethnographic side of the song material (songs are not grouped by type – wedding, round dance, etc.). The development of a musical thought is what interests the composer first of all. Taking the folk theme, with his skills and a composer genius Pyotr Ilyich develops, transforms, enriches it, reveals its inner beauty and presents the audience in a more spiritual and artistic form. In the

ПРЕДИСЛОВИЕ

Всю свою творческую жизнь Пётр Ильич Чайковский интересовался русскими народными песнями. Особенно сильным был этот интерес в 1860-70-е годы, когда композитор тесно общался с членами Московского артистического кружка – страстными любителями русского народного искусства драматургом А.Н.Островским, артистами Садовскими и другими. Эта эпоха, как известно, была отмечена подъёмом интереса в российском обществе к исконно русскому творчеству, к фольклору.

Чайковский стал заниматься составлением сборника «50 русских народных песен для фортепиано в четыре руки» по заказу своего издателя П.И.Юргенсона. Сборник увидел свет в 1868-1869 гг. в двух тетрадях. Мелодии для первой тетради автор позаимствовал из сборника Вильбоа «100 русских народных песен» 1860 г., а мелодии для второй тетради – из сборника Балакирева «40 русских народных песен» 1866 г. за исключением трех песен: № 23 «На море утешка купалась» в записи А.Н.Островского и № 24 «Коса моя, косынька» и № 47 «Сидел Ваня» - в своей собственной записи.

Данный, инструментальный, сборник ставил своей целью дать материал для музикации на основе народных песен. Для композитора было важно сосредоточиться на чисто художественном, музыкальном содержании – не делая акцент на лирике (сборник не сопровождается текстами песен) и на этнографической стороне песенного материала (песни не сгруппированы по типам – свадебные, хороводные и т.п.). Развитие музыкальной мысли – вот что интересует композитора в первую очередь. Беря народную тему, своим мастерством и компози-

foreword to the book by the Russian song folklore researcher S.V. Yevseev (1894–1956) “Folk songs arrangements by P.I. Tchaikovsky” (M., “Muzyka”, 1973) B.I.Rabinovich notes: “...Tchaikovsky interpreted the folk melody primarily as a “material for development”, boldly subordinating it to his creative concept, emerging it in his work, so that it is perceived quite often as the composer’s own musical thought”.

The working on many songs was to be continued. The composer used many themes in his other works – about a third of the arrangements presented in the collection were included in the composer’s symphonic, opera and chamber works: № 28 (“On the Green Meadow”) and № 42 (“Under the Green Apple Tree”) were used in the Serenade for Strings, Finale, № 48 (“By the Gates”) – in the “1812” overture, etc.

The folk music treasures in Tchaikovsky’s arrangements are the part of the Russian culture living heritage, which never gets out of date and whose value only increases with time. Today this collection is as in demand as it used to be 150 years ago, when it first was issued. The transcriptions of songs for piano four hands presented in the collection are excellent pieces for an ensemble playing for young pianists.

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торским гением Пётр Ильич разрабатывает, преображает, обогащает её, раскрывает глубинную ее красоту и представляет слушателям в более одухотворенном и художественном виде. В предисловии к книге исследователя русского песенного фольклора С.В.Евсеева (1894–1956) «Народные песни в обработке П.И.Чайковского» (М., «Музыка», 1973) Б.И.Рабинович отмечает: «...Чайковский трактовал народную мелодию прежде всего как «материал для разработки», смело подчиняя ее своему творческому замыслу, включая ее в ткань произведения так, что она воспринимается сплошь и рядом как собственная музыкальная мысль композитора».

Работа над многими песнями получила в дальнейшем продолжение. Многие темы композитор использовал в других своих произведениях – около трети представленных в собрании обработок вошли в симфонические, оперные и камерные произведения композитора: № 28 («А как по лугу зеленому») и № 42 («Под яблонью зеленою») использованы в finale Серенады для струнного оркестра, № 48 («У ворот, ворот») – в увертюре «1812 год» и другие.

Жемчужины народного музыкального творчества в обработке Чайковского – часть живого наследия русской культуры, которое не устаревает и ценность которого только возрастает со временем. Сегодня данный сборник так же актуален, как и 150 лет назад, когда он впервые увидел свет. Представленные в сборнике переложения песен для фортепиано в четыре руки – прекрасный материал для игры в ансамбле юных пианистов.

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ПЛАНЕТА
МУЗЫКИ

MUSIC
PLANET

• САНКТ-ПЕТЕРБУРГ •
• МОСКВА •
• КРАСНОДАР •

THE YOUNG MAIDEN
WALKED SO FAR

1. ИСХОДИЛА
МЛАДЕНЬКА

Quietly/Тихо

Musical score for piano, measures 1-3. The score consists of two staves: treble and bass. The key signature is one sharp (F#). Measure 1 starts with a dynamic *mf*. Measures 2 and 3 continue the melody. Measure 3 ends with a fermata over the bass note.

Musical score for piano, measures 4-7. The score consists of two staves: treble and bass. The key signature changes to two sharps (G#). Measure 4 starts with a dynamic *p*. Measures 5 and 6 continue the melody. Measure 7 ends with a fermata over the bass note.

Musical score for piano, measures 8-11. The score consists of two staves: treble and bass. The key signature changes to three sharps (A#). Measure 8 starts with a dynamic *sffz*. Measures 9 and 10 continue the melody. Measure 11 ends with a fermata over the bass note.

OH, MY POOR
HEAD!

2. ГОЛОВА ЛЬ ТЫ МОЯ,
ГОЛОВУШКА

Moderately/Умеренно

The sheet music is for a piano duet in 2/4 time, key of A major (two sharps). It features eight staves of four-measure phrases. The top two staves show melodic lines with eighth-note patterns, while the bottom two staves provide harmonic support with sustained notes and chords. Measure numbers 1, 5, and 9 are indicated above the staves.

PLEASE, TRY TO REMEMBER, 3. ВСПОМНИ, ВСПОМНИ,
MY DARLING МОЯ ЛЮБЕЗНАЯ

Quietly/Тихо

1
2
3
4
5
6
7
8

THE EEL COILING
IN THE WATER

4. ВЬЮН НА ВОДЕ
ИЗВИВАЕТСЯ

Calmly/Спокойно

Musical score for measures 1-5. The score consists of two staves. The top staff uses a treble clef and common time (indicated by a '4'). The bottom staff uses a bass clef and common time. Measure 1 starts with a forte dynamic (f) followed by a measure of eighth notes. Measures 2-5 show a repeating pattern of eighth-note chords in the upper staff and eighth-note patterns in the lower staff.

Musical score for measures 6-11. The top staff begins with a dynamic of 'mf'. Measures 7-11 feature eighth-note pairs connected by slurs. The bottom staff begins with a dynamic of 'p' and continues with eighth-note pairs connected by slurs.

Musical score for measures 12-17. The top staff consists of eighth-note pairs connected by slurs. The bottom staff features eighth-note pairs connected by slurs, with a dynamic of 'p' in measure 13.

DO NOT FLOOD,
MY GENTLE DANUBE

5. НЕ РАЗЛИВАЙСЯ,
МОЙ ТИХОЙ ДУНАЙ

Not too quiet/Не очень тихо

The musical score consists of three staves. The top staff is for the voice (soprano) in treble clef, the middle staff is for the piano right hand in treble clef, and the bottom staff is for the piano left hand in bass clef. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). Measure 1: The voice has a sustained note followed by eighth notes. The piano right hand has a sustained note followed by eighth-note chords. The piano left hand has eighth notes. Measure 2: The voice has eighth notes. The piano right hand has eighth-note chords. The piano left hand has eighth notes. Measure 3: The voice has eighth notes. The piano right hand has eighth-note chords. The piano left hand has eighth notes. Measure 4: The voice has eighth notes. The piano right hand has eighth-note chords. The piano left hand has eighth notes. Measure 5: The voice has eighth notes. The piano right hand has eighth-note chords. The piano left hand has eighth notes. Measure 6: The voice has eighth notes. The piano right hand has eighth-note chords. The piano left hand has eighth notes. Measure 7: The voice has eighth notes. The piano right hand has eighth-note chords. The piano left hand has eighth notes. Measure 8: The voice has eighth notes. The piano right hand has eighth-note chords. The piano left hand has eighth notes. Measure 9: The voice has eighth notes. The piano right hand has eighth-note chords. The piano left hand has eighth notes. Measure 10: The voice has eighth notes. The piano right hand has eighth-note chords. The piano left hand has eighth notes.

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