

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 подъемом 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 тетрадах. 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 утушка 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 музицирования 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, преобразует, обогащает её, раскрывает глубинную её 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 финале 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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• САНКТ-ПЕТЕРБУРГ •
• МОСКВА •
• КРАСНОДАР •

THE YOUNG MAIDEN
WALKED SO FAR

1. ИСХОДИЛА
МЛАДЕНЬКА

Quietly/Тихо

The first system of the musical score is in 3/4 time with a key signature of one sharp (F#). It consists of two staves. The upper staff begins with a mezzo-forte (*mf*) dynamic and features a melodic line with a slur over the final two measures. The lower staff also begins with a mezzo-forte (*mf*) dynamic and provides a harmonic accompaniment with chords and single notes.

The second system of the musical score continues the piece. It begins with a measure rest marked with the number 4. The upper staff features a melodic line with a piano (*p*) dynamic marking. The lower staff provides a harmonic accompaniment with chords and single notes, also marked with a piano (*p*) dynamic.

The third system of the musical score concludes the piece. It begins with a measure rest marked with the number 9. The upper staff features a melodic line with a sforzando (*sfz*) dynamic marking. The lower staff provides a harmonic accompaniment with chords and single notes, also marked with a sforzando (*sfz*) dynamic.

ОН, MY POOR
HEAD!

2.

ГОЛОВА ЛЬ ТЫ МОЯ,
ГОЛОВУШКА

Moderately/Умеренно

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a forte (f) dynamic. The lower staff is in bass clef with the same key signature and time signature, also starting with a forte (f) dynamic. Both staves contain four measures of music. The melody in the upper staff features eighth-note patterns and chords, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system of the musical score consists of two staves, continuing from the first system. It contains measures 5 through 8. The notation and dynamics remain consistent with the first system, with the upper staff in treble clef and the lower staff in bass clef, both in 2/4 time and one sharp key signature.

The third system of the musical score consists of two staves, containing measures 9 through 12. This system concludes the piece with a double bar line at the end of measure 12. The musical notation follows the same conventions as the previous systems.

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

Quietly/Тихо

The first system of the musical score consists of two systems of staves. The top system has a vocal line in treble clef and a piano accompaniment in treble and bass clefs. The vocal line begins with a half note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and finally a half note A4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). The key signature is one sharp (F#) and the time signature is common time (C).

The second system of the musical score continues the vocal and piano parts. The vocal line features a series of eighth and sixteenth notes, creating a melodic line. The piano accompaniment maintains its rhythmic pattern. The system is marked with a '5' at the beginning, indicating the fifth measure of the piece. Dynamic markings include *p* and *mf*.

The third system of the musical score concludes the piece. The vocal line ends with a half note G4. The piano accompaniment features a final chord in the right hand and a sustained bass line in the left hand. The system is marked with an '8' at the beginning, indicating the eighth measure. Dynamic markings include *pp* (pianissimo).

THE EEL COILING
IN THE WATER

4.

ВЬЮН НА ВОДЕ
ИЗВИВАЕТСЯ

Calmly/Спокойно

Measures 1-5 of the piece. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo/mood is 'Calmly/Спокойно'. The dynamic is *mf* (mezzo-forte). The score consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment.

Measures 6-11 of the piece. Measure 6 is marked with a '6' above the first staff. The dynamic changes to *p* (piano) in measure 7. The right hand features more complex melodic lines with slurs and ties, while the left hand continues with a steady eighth-note accompaniment.

Measures 12-16 of the piece. Measure 12 is marked with a '12' above the first staff. The right hand continues with melodic lines, and the left hand maintains the eighth-note accompaniment. The piece concludes with a double bar line at the end of measure 16.

DO NOT FLOOD,
MY GENTLE DANUBE

5.

НЕ РАЗЛИВАЙСЯ,
МОЙ ТИХОЙ ДУНАЙ

Not too quiet/Не очень тихо

First system of the musical score, measures 1-4. The music is in 3/4 time. The upper staff (treble clef) features a melody with a *p cantando* marking. The lower staff (bass clef) provides accompaniment with a *p* marking. The melody consists of eighth and quarter notes, while the accompaniment features a steady eighth-note pattern in the left hand and a more active line in the right hand.

Second system of the musical score, measures 5-7. The melody continues in the upper staff, and the accompaniment in the lower staff maintains its rhythmic pattern. Measure 5 is marked with a '5' at the beginning of the system.

Third system of the musical score, measures 8-10. The melody continues in the upper staff, and the accompaniment in the lower staff maintains its rhythmic pattern. Measure 8 is marked with an '8' at the beginning of the system.

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