

ДВЕНАДЦАТЬ ЭТЮДОВ-ПРЕЛЮДИЙ

ДЛЯ СКРИПКИ СОЛО

Тетрадь I

Редакция Д. Ф. Ойстраха

1.

Н. БАКЛАНОВА

Moderato

1) **Meno mosso**

2) **string.**

3) **Andante**

4) **Più mosso**

Musical staff 1: Treble clef, key signature of one flat (B-flat). The staff contains a series of chords and melodic fragments. A dynamic marking of *mf* is present. A box containing the number 5 is located above the staff.

Allegro furioso

Musical staff 2: Treble clef, key signature of one flat. The staff contains a series of chords and melodic fragments. A dynamic marking of *f* is present. A box containing the number 5 is located above the staff.

Musical staff 3: Treble clef, key signature of one flat. The staff contains a series of chords and melodic fragments. A dynamic marking of *cresc.* is present. A box containing the number 5 is located above the staff.

Musical staff 4: Treble clef, key signature of one flat. The staff contains a series of chords and melodic fragments. A dynamic marking of *cresc.* is present.

Musical staff 5: Treble clef, key signature of one flat. The staff contains a series of chords and melodic fragments. A dynamic marking of *mf* is present. A box containing the number 6 is located above the staff.

Musical staff 6: Treble clef, key signature of one flat. The staff contains a series of chords and melodic fragments. A dynamic marking of *ff* is present. A box containing the number 6 is located above the staff.

Musical staff 7: Treble clef, key signature of one flat. The staff contains a series of chords and melodic fragments. A dynamic marking of *p* is present. A box containing the number 7 is located above the staff.

Musical staff 8: Treble clef, key signature of one flat. The staff contains a series of chords and melodic fragments. A dynamic marking of *a tempo* is present. A box containing the number 8 is located above the staff.

Andante

mp senza vibrato

1 Allegro

poco rit. II

2 Più mosso

allarg.

4 Andante

mp ³ *espress.*

The musical score is written for guitar on a single staff. It begins with an *Andante* section marked *mp* and *senza vibrato*. This is followed by section **1**, marked *Allegro*, which includes a *poco rit.* instruction. Section **2**, marked *Più mosso*, contains three numbered variations: (1), (2), and (3). The score concludes with section **4**, marked *Andante*, which includes an *allarg.* instruction and is marked *mp* ³ *espress.*. The piece is characterized by complex fingering, including triplets, sextuplets, and various fretted chords. The key signature is one sharp (F#).

7 *rit.*

Allegro furioso *p*

5 *ff* **6** **Meno mosso** *p*

cresc.

7 **Moderato** *f* *ff*

8 **Largamente**

senza vibrato *rit.*

9 **Andante** *p* *largam. espress.*

10 *p*

II **Meno mosso** *ten.*

III *tr* *ten.* **IV** *tr*

III *tr* IV *rit.* **11** IV *tr*

Allegro non troppo

3.

IV *mf* *cresc.* **1** *mp* *mf* *f* IV

Più mosso II *accel.* II

II *poco rit.* *dim.* III

2 *p* *accel.*

cresc. *f*

IV *f*

3 *sim.* *poco a poco cresc.* *sim.*

sim.

f

Allegro moderato

rit. **4** pizz. 1

arco

pizz.

arco

IV

IV

5

rall.

6 Andantino

p *espress.*

7 Con moto

accel.

p. *cresc.*

III

III

8) Meno mosso

Musical staff 1: Treble clef, 4/4 time signature. Features a triplet of eighth notes, a half note, and a quarter note. Dynamics include *p* and *rit.*

9) Allegro non troppo

Musical staff 2: Treble clef, 4/4 time signature. Features eighth and sixteenth notes. Dynamics include *mp*.

Musical staff 3: Treble clef, 4/4 time signature. Features eighth notes and rests. Dynamics include *V*, *1*, *V*, *IV*.

Musical staff 4: Treble clef, 4/4 time signature. Features eighth notes and rests. Dynamics include *f*, *IV*.

Musical staff 5: Treble clef, 4/4 time signature. Features eighth notes and rests. Dynamics include *p*, *mf*, *p IV*.

Moderato

4.

Musical staff 6: Treble clef, 4/4 time signature. Features eighth notes and rests. Dynamics include *mf*, *poco rit.*, *a tempo*.

Musical staff 7: Treble clef, 4/4 time signature. Features eighth notes and rests. Dynamics include *poco rit.*

1) Con moto

Musical staff 8: Treble clef, 4/4 time signature. Features eighth notes and rests. Dynamics include *mf*.

Musical staff 9: Treble clef, 4/4 time signature. Features eighth notes and rests. Dynamics include *mf*.

Musical staff 10: Treble clef, 4/4 time signature. Features eighth notes and rests. Dynamics include *mf*.

Musical staff 11: Treble clef, 4/4 time signature. Features eighth notes and rests. Dynamics include *cresc.*, *f*.

rit. **2** Andante

1 Più mosso

3 Allegretto

4 Più mosso

5 *mf* *cresc.* *marcato*

string.

6

7

Andante

8

Presto furioso

9

Tempo I

11

12

Andante

5.

13

14

15

Più mosso

16

trp III

7

calando rall.

mp poco rit. Meno mosso

8

mf Allegro

9

f sim.

10

mf

11

v Andante

mp espress.

Vivo energico

Andante

poco rit.

espress.

energico

poco rit.

12 Tempo I

mf

p

6.

Maestoso

ff

mp

p

mp

Tempo I

3 Moderato

poco rit.

Allegretto

4 *Più mosso*

5 *accel.*

cresc.

6 *Meno mosso*
pizz.

f *mp*

The musical score is written for guitar and consists of ten systems of staves. The first system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melodic line with triplets and a bass line with chords. Performance markings include 'poco rit.' and 'Allegretto'. The second system begins with a boxed number '4' and the tempo marking 'Più mosso'. The third system contains a boxed number '5' and the marking 'accel.'. The fourth system includes the marking 'cresc.'. The fifth system features a boxed number '6' and the tempo marking 'Meno mosso', along with the instruction 'pizz.' (pizzicato). The score concludes with dynamic markings 'f' (forte) and 'mp' (mezzo-piano). Fingerings are indicated by numbers 1-4, and string numbers 0-6 are shown. A second ending bracket is present in the final system.

IV 3 arco *f* *mp* pizz. *f* *mp* pizz.

7 Più mosso

mf *f* *mf* *ff* *cresc.* *gliss.* *gliss.*

8 Tempo I

rall. *ff* *cresc.*

9 Allegretto

rall. *pizz.*

*) Пиццикато исполняется двумя пальцами правой руки.

arco
III

2 0 1 4 3 2

sul pont.

11 *mp*

12 *Moderato ord.* *ff furioso*

13 *Meno mosso* *allarg.*

gliss.

pp *mp*

8.

IV

Moderato

1

IV *f*

III *poco rall.*

IV *accel. 1/4*

mp *f* *marcato*

*) Подготовить, а в возможных случаях заранее поставить палец на унисон во время исполнения предыдущей четверти. Все позиционные переходы, особенно скачки из III позиции в VIII и из II позиции в VI, следует делать очень плавно, без резких рывков.

II III III II
III IV III
V

accel. 1 2 3 4

p

rall.

Allegretto

pizz. III III III
II 1 3 1 3 3
arco

mp

pizz. III
1 2 1

pizz. II

arco

pizz. 1 3 2 4
3 4

marcato

arco

pizz. 2 3

arco

pizz. 3

arco

marcato

marcato

IV

rit.

2 a tempo

mf

1 1 3 2 0 1 3 2 0 1 3

IV III 2 2 6 1 2 1 2 6 1 2 3

pizz.

3 Più mosso

arco

accel.

p

cresc.

Meno mosso

4

II III III

mf

rit. Andante

Vivo

5

mp

mf

mp

6

pizz.

arco

Moderato

7

rall.

8

Andante

dim.

Vivo

9

10

9.

Allegro, molto agitato

I II III IV

1 3 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4

IV III rit. **5** *mp* *Meno mosso*

6 *Andante*

mf

7 *Moderato* *mf* rit. **8** *Meno mosso*

rit. **9** *Più mosso*

mf

IV **10**

mf

IV

mf

II rit.

mf

11 Tempo I

Musical score for guitar, measures 11-15. The score is written in treble clef with a key signature of one sharp (F#). Measure 11 starts with a piano (*p*) dynamic and includes fingering numbers (0, 1, 2, 3, 4) and a *poco rall.* marking. Measure 12 features a fortissimo (*ff*) dynamic, followed by a mezzo-piano (*mp*) dynamic. Measure 13 includes a crescendo (*cresc.*) and a fortissimo (*f*) dynamic. Measure 14 has a *poco rit.* marking and a *calando* marking. Measure 15 begins with a decelerando (*rit.*) marking and a decrescendo (*dim.*) dynamic. The score includes various fingering techniques such as triplets, slurs, and grace notes. Measure 14 contains an 8-measure rest. The piece concludes with a tempo change to *8-measure Tempo* in measure 15.

3 2 1 0 4 3 2 1 2 1 0 4 3 2 1 2 1

16

10.

Allegro agitato

1 Andantino

2 Vivo

3 Andantino

4 Più mosso

2 4 2 4 rit. 1 1 2

calando

5 1 0 0

mf senza vibrato

Allegro agitato

Allegro agitato

6 2 1 2 0 4 3 2 1 4 1 3 2 3 1 2 1

f

7 Andante

Andante

8 Allegro moderato

Allegro moderato

9 Moderato

Moderato

10 arco Più mosso

Più mosso

11 Meno mosso

Meno mosso

rit. II III

rit. II III

rit.

rit.

12 Animato arco

14 Moderato

15 Scherzoso

16 Andantino

17 Moderato

18

Musical staff with notes and fingerings. Includes markings for *v* and *v*.

Musical staff with notes and fingerings. Includes markings for *II* 0 2 and *III* 0 2.

Musical staff with notes and fingerings. Includes markings for **8** *Andante*, *pizz.*, and *arco*.

Musical staff with notes and fingerings. Includes markings for *pizz.*, *arco*, and *cresc.*

Musical staff with notes and fingerings. Includes markings for *arco* and *v*.

Musical staff with notes and fingerings. Includes markings for **9**, *v*, *IV*, *V*, and *II*.

Musical staff with notes and fingerings. Includes markings for *poco dim.*, *II*, and *II*.

Musical staff with notes and fingerings. Includes markings for *II* and *II*.

Musical staff with notes and fingerings. Includes markings for **10** *Moderato*, *0*, *1*, *3*, *III*, *II*, and *II*.

Musical staff with notes and fingerings. Includes markings for *rall.*, *4*, and **11**.

Musical staff with notes and fingerings. Includes markings for *rit.*

Musical staff with notes and fingerings. Includes markings for *rit.*

12.

Moderato

pizz. arco pizz. arco pizz. arco pizz. arco

IV

IV

rall. pizz. arco pizz. arco pizz. arco pizz. arco

1

Vivo

arco

mp cresc.

IV III III allarg.

Meno mosso

2

ff

3

Meno mosso

poco rit.

mf

IV.
III.

mp

IV.
III.

mf

poco accel.

mf

rit.

dim.

5 Allegretto

pizz.

mf

energico

6

rit.

mf

7 arco
 mp *f* *tr* *tr* *tr* *tr* *tr* *cresc.* *tr*
 III II I
 8 *mf* *cresc.*
 V *mf*

9 Andante
 2 4 1 2 1 3 2 4 1 3 1 3 0 2 2 4 1 3 2 4 1 3 2 4 1 3
 0 0

10 Moderato
 rit. *mf* I gliss. II gliss. II gliss.
 1 2 1 2 1 3 2 gliss. 3 gliss. 2 gliss. 1

11 *mp* *cresc.*
 3 1 2 4 3 3 4 3 1 2 4 4 2 0 4 3 2 3 1 2 4 4 4 4 4 4 4 4

Più mosso
 12 *f*
 1 3 2 4 0 2 1 3 1 3 1 3 2 4 1 3 2 4 1 3 2 4 1 3

poco rit.

Andante

13

mp

mf

f

allarg.

ff

Tempo I

non dim.

Allegro

15

mp

cresc.

IV
III

3 1 3 2 2 3 4 3

mf 3 1 2 3 1 2 2 3

1 3 2 4 1 3 1 3 2 4 0 2 1 3 1 3 2 4 4 3 2 4 1 3 1 3

2 4 2 1 4 3 2 1 4 3 2 1 2 1 4 3 4 1 3 1 4 2 3 1 4 2 3 1

16

4 2 3 4/4 4/4

4/4 3 4/4 4/4

ПЕДАГОГИЧЕСКИЙ РЕПЕРТУАР МУЗЫКАЛЬНЫХ УЧИЛИЩ

Н. БАКЛАНОВА

ДВЕНАДЦАТЬ
ЭТЮДОВ-ПРЕЛЮДИЙ
ДЛЯ СКРИПКИ СОЛО

*Редакция
Давида и Игоря Ойстрахов*

МОСКВА
ВСЕСОЮЗНОЕ ИЗДАТЕЛЬСТВО
СОВЕТСКИЙ КОМПОЗИТОР

1981



СОВЕТСКИЙ КОМПОЗИТОР
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НАТАЛЬЯ ВЛАДИМИРОВНА БАКЛАНОВА
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Н. БАКЛАНОВА

Двенадцать этюдов -
предлюдий

ДЛЯ
СКРИПКИ
СОЛО

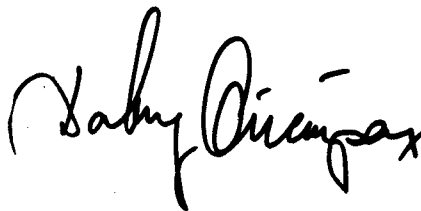
Наблюдаемые трудности, которые возникают у большинства учащихся, приступающих к изучению инструментальных произведений современной музыки, ставят вопрос о желательности создания подготовительного материала, способствующего образованию навыков освоения элементов новой музыкальной фактуры.

Отредактированная мною первая тетрадь этюдов-прелюдий Н. В. Баклановой является удачным опытом создания такого материала.

Мелодичность и выразительная разнохарактерность эпизодов импровизационной формы этюдов-прелюдий будет способствовать работе учащихся над звуковыми красками и выявлением музыкального образа исполняемого. Предлагаемая лаконичность интонационно-технических построений создает надежные предпосылки для их углубленной и качественной проработки.

Работа учащихся над новой фактурой этюдного материала будет одинаково полезной и на предварительном этапе обучения, и на подступах к изучению сложных произведений современных советских и зарубежных композиторов.

Москва, 1972 г.



Целиком разделяя отзыв, данный Д. Ф. Ойстрахом о первой тетради этюдов-прелюдий я с большим удовлетворением продолжил работу над редакцией второй тетради, которая является завершением задуманной автором работы.

Сборник «12 этюдов-прелюдий для скрипки соло» представляет несомненный интерес и будет весьма полезным учебным материалом в педагогической практике.

Москва 1978 г.

