

TCHAIKOVSKY

SIXTEEN SONGS FOR CHILDREN

Op. 54

Arranged for Piano by S. Movchan

Performing edition by N. Yurygina

ЧАЙКОВСКИЙ

ШЕСТНАДЦАТЬ ПЕСЕН ДЛЯ ДЕТЕЙ

Соч. 54

Обработка для фортепиано С. Мовчана

Исполнительская редакция Н. Юрыгиной



P. JURGENSON

П. ЮРГЕНСОН

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Чайковский П.

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Данное издание представляет «16 песен для детей» Чайковского как цикл фортепианных пьес, близкий знаменитому «Детскому альбому». Многие миниатюры, вошедшие в него, можно смело отнести к жемчужинам творчества великого композитора. Степень сложности пьес различна: с большинством из них справятся учащиеся старших классов ДМШ, а некоторые скорее предназначены для студентов музыкальных училищ. Издание привлечет внимание не только учащихся и профессионалов, но и любителей музыки.

Tchaikovsky P.

Sixteen Songs for Children / Arranged for Piano by S. Movchan; Performing edition by N. Yurygina. — Moscow, P. Jurgenson. — 44 p.

The edition represents Tchaikovsky's *Sixteen Songs for Children* as an integral cycle of piano pieces similar to the famous *Children's Album*. The collection includes some of Tchaikovsky's finest gems. The degree of the pieces' technical difficulty is variable. For the most part they are accessible to senior pupils of children's music schools; some may be suitable rather for music college students. The present edition will attract the attention not only of pupils and professionals, but also of amateur musicians.

ПРЕДИСЛОВИЕ

«Шестнадцать песен для детей» (ор. 54) Петр Ильич Чайковский завершил в 1883 году. В марте следующего года цикл был опубликован в издательстве Юргенсона. Чайковский работал над песнями с большим увлечением. Яркие образы, связанные с миром детства, тонкий психологизм, мягкий юмор, картины природы, характеристичные зарисовки нашли удивительное музыкальное выражение. Многие миниатюры можно смело отнести к жемчужинам творчества великого композитора.

Мелодическое богатство, одухотворенная образность этих песен вдохновляли многих музыкантов на создание обработок для различных инструментов. Среди них есть пьесы концертно-виртуозного плана, а также легкие переложения для музицирования в домашнем кругу. Транскрипции некоторых песен цикла для фортепиано делали известные пианисты — Самуил Фейнберг, Исаак Михновский, Борис Бехтерев.

В настоящем издании обработки «Шестнадцать песен для детей» впервые представлены как цикл, как альбом фортепианных пьес.

Стремясь как можно полнее сохранить текст Чайковского, особенности его фортепианной фактуры, автор обработок, вместе с тем, внес в пьесы некоторые изменения. Так, уменьшилось количество куплетов, были сняты некоторые вступления. Также незначительно изменились динамические обозначения, поскольку композитор часто дифференцировал динамику вокальной и фортепианной партии. В фактуре создатель транскрипции старался, с одной стороны, сохранить как можно больше элементов музыкальной ткани (все мелодически развитые голоса и подголоски), а с другой стороны — по возможности не утяжелять изложение.

Степень сложности пьес различна: с большинством из них справятся учащиеся старших классов музыкальных школ, а некоторые предназначены для студентов музыкальных училищ.

Представленные в данном издании обработки несомненно привлекут внимание не только учащихся и профессионалов, но и любителей музыки, а также займут особое место в фортепианном репертуаре наряду с циклами «Детский альбом» и «Времена года».

FOREWORD

Tchaikovsky completed his *Sixteen Songs for Children* (opus 54) in 1883. In March of the following year the cycle was published by Jurgenson. Tchaikovsky worked on these miniatures with great enthusiasm. Vivid images of the world of childhood, fine psychological nuances, gentle humour, sketches of nature and everyday life — all this has found a striking musical expression. The collection includes some of Tchaikovsky's finest gems.

The songs' melodic richness and inspired imagery prompted some musicians to arrange them for various instruments. These arrangements include both virtuoso pieces and relatively simple miniatures for home music-making. Some of the songs were transcribed for piano by such well-known pianists as Samuil Feinberg, Isaak Mikhnovsky and Boris Bekhterev.

Here the arrangements of Tchaikovsky's *Sixteen Songs for Children* are for the first time presented as an integral cycle of piano pieces.

In general, the arranger tried to remain faithful to Tchaikovsky's music and to preserve all the peculiarities of the original's piano texture. He has, however, introduced some changes. In particular, the number of stanzas was reduced, some introductory passages were cut. The dynamic markings were slightly revised, since the composer often used different marks for voice and for piano. As regards texture, the arranger intended to keep intact as many elements of musical tissue as possible without making the outcome too heavy.

The degree of the pieces' technical difficulty is variable. For the most part they are accessible to senior pupils of children's music schools; some may be suitable rather for music college students.

The present edition will attract the attention not only of pupils and professionals, but also of amateur musicians; in the piano repertoire these charming pieces will stand side by side with Tchaikovsky's *Children's Album* and *The Seasons*.

ШЕСТНАДЦАТЬ ПЕСЕН ДЛЯ ДЕТЕЙ

SIXTEEN SONGS FOR CHILDREN

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П. ЧАЙКОВСКИЙ
P. TCHAIKOVSKY
(1840 – 1893)
Op. 54

Бабушка и внучек

1

Granny and Grandson

Moderato

First system of musical notation. Treble and bass staves. Treble staff has a measure with a five-measure rest (5) and a dotted quarter note. Bass staff has a dotted quarter note and a half note. Both staves have a series of eighth notes in the next two measures. The system ends with a half note in the treble and a dotted half note in the bass.

Second system of musical notation. Treble and bass staves. Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. The system ends with a half note in the treble and a dotted half note in the bass. A *cresc.* marking is present above the final measure.

Third system of musical notation. Treble and bass staves. Treble staff has a series of eighth notes with a five-measure rest (5) and a dotted quarter note. Bass staff has a series of eighth notes with a five-measure rest (5) and a dotted quarter note. The system ends with a half note in the treble and a dotted half note in the bass. A *riten.* marking is present above the final measure. A *Meno mosso* tempo change is indicated. A *mf* marking is present below the final measure. A *f* marking is present below the final measure.

Fourth system of musical notation. Treble and bass staves. Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. The system ends with a half note in the treble and a dotted half note in the bass. A *Tempo I* marking is present above the final measure. A *dim.* marking is present above the final measure.

Fifth system of musical notation. Treble and bass staves. Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. The system ends with a half note in the treble and a dotted half note in the bass. A *p* marking is present below the final measure.

This page of musical notation is divided into five systems, each consisting of a grand staff (treble and bass clefs joined by a brace). The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "dim." and "p".

- System 1:** The right hand features a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The system concludes with a half-note chord in the right hand.
- System 2:** The right hand continues with a melodic line, incorporating some slurs. The left hand maintains the eighth-note accompaniment.
- System 3:** Similar to the previous systems, with a melodic right hand and a rhythmic left hand. A slur is present over the final two measures of the right hand.
- System 4:** The right hand features a more complex melodic line with slurs and ties. The left hand continues with the eighth-note accompaniment. Dynamic markings "dim." and "p" are present.
- System 5:** The right hand has a melodic line with a second ending bracket. The left hand continues with the eighth-note accompaniment.

First system of a musical score. The treble clef staff contains a melody with eighth and sixteenth notes, some beamed together, and a few accidentals (sharps). The bass clef staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include *mf* in the fifth measure. There are also accents (>) over several notes.

Second system of the musical score. The treble clef staff continues the melody with various chords and intervals. The bass clef staff features a more active line with eighth notes and some beaming. Dynamic markings include *p* (piano) in the first measure, *mf* (mezzo-forte) in the fourth measure, and *dim.* (diminuendo) in the fifth measure. Fingering numbers 2 and 1 are indicated in the bass clef staff.

Third system of the musical score. The treble clef staff shows a series of chords and intervals. The bass clef staff has a steady eighth-note accompaniment. Dynamic markings include *p* in the first measure, *mf* in the fifth measure, and *dim.* in the sixth measure. A crescendo hairpin is visible between the *mf* and *dim.* markings.

Fourth system of the musical score. The treble clef staff features a melody with eighth notes and some beaming. The bass clef staff continues with a consistent eighth-note accompaniment. A dynamic marking of *p* is present in the second measure. The system concludes with a long, sustained note in the treble clef staff.

Fifth system of the musical score. The treble clef staff includes chords and intervals, with dynamic markings of *sf* (sforzando) in the first and third measures, and *p* in the sixth measure. A crescendo hairpin is shown between the first and third measures. The bass clef staff maintains the eighth-note accompaniment. The system ends with a final chord in the treble clef staff.

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Нотное издание
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Редактор *В. Самарин*
Лит. редактор *В. Мудьюгина*
Дизайн обложки *С. Калинин*
Техн. редактор *А. Петрова*

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ЗАО «Музыкальное издательство «П. Юргенсон»
127051, Москва, Петровка, 26, стр. 3
Тел./факс: +7 (495) 609-07-93
E-mail: sales@jurgenson.ru
www.jurgenson.ru