

Л. Мохель, О. Зимина

Самоучитель игры на фортепиано

Часть 2

**Москва
«Книга по Требованию»**

УДК 78
ББК 85.31
Л11

Л11 **Л. Мохель**
Самоучитель игры на фортепиано: Часть 2 / Л. Мохель, О. Зимина – М.: Книга по Требованию, 2023. – 102 с.

ISBN 978-5-519-60544-1

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ISBN 978-5-519-60544-1

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«YOYO Media», 2023
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«Книга по Требованию», 2023

Эта книга является репринтом оригинала, который мы создали специально для Вас, используя запатентованные технологии производства репринтных книг и печати по требованию.

Сначала мы отсканировали каждую страницу оригинала этой редкой книги на профессиональном оборудовании. Затем с помощью специально разработанных программ мы произвели очистку изображения от пятен, клякс, перегибов и попытались отбелить и выровнять каждую страницу книги. К сожалению, некоторые страницы нельзя вернуть в изначальное состояние, и если их было трудно читать в оригинале, то даже при цифровой реставрации их невозможно улучшить.

Разумеется, автоматизированная программная обработка репринтных книг – не самое лучшее решение для восстановления текста в его первоизданном виде, однако, наша цель – вернуть читателю точную копию книги, которой может быть несколько веков.

Поэтому мы предупреждаем о возможных погрешностях восстановленного репринтного издания. В издании могут отсутствовать одна или несколько страниц текста, могут встретиться невыводимые пятна и кляксы, надписи на полях или подчеркивания в тексте, нечитаемые фрагменты текста или загибы страниц. Покупать или не покупать подобные издания – решать Вам, мы же делаем все возможное, чтобы редкие и ценные книги, еще недавно утраченные и несправедливо забытые, вновь стали доступными для всех читателей.

* 3. ВДОЛЬ ПО УЛИЦЕ МЕТЕЛИЦА МЕТЕТ

А. ВАРЛАМОВ

Умеренно *legato*

p *non legato*

rit. *a tempo*

mf

rit. *a tempo*

sf *f*

mf

The score is written for piano in 2/4 time. It begins with the tempo marking 'Умеренно' (Moderato) and the articulation 'legato'. The first system includes a piano (*p*) dynamic and a 'non legato' instruction. The second system features a 'rit.' (ritardando) and 'a tempo' marking, followed by a mezzo-forte (*mf*) dynamic. The third system continues with 'rit.' and 'a tempo' markings. The fourth system includes 'sf' (sforzando) and 'f' (forte) dynamics. The fifth system concludes with a mezzo-forte (*mf*) dynamic. The piece ends with a double bar line.

4. РОДИНА СЛЫШИТ

Maestoso (Торжественно)

Д ШОСТАКОВИЧ

p

10. * 10. * 10. * 10. * 10. * 10. * 10. * 10. *

10. * 10. * 10. * 10. * 10. * 10. * 10. *

10. * 10. * 10. * 10. * 10. * 10. * 10. *

5. АРИЯ

Andante

И С БАХ

mp *mf* *mp*

mf *mf*

rit.

Нота, взятая в скобки, не ударяется.

* 6. ПО ДОЛИНАМ И ПО ВЗГОРЬЯМ

С. АТУРОВ—А. В. АЛЕКСАНДРОВ

Темп марша

The musical score is written for piano and bass. It begins with a tempo marking of 'Темп марша' (March tempo). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into four systems, each with a piano (p) and bass (b) staff.

- System 1:** The piano staff starts with a *p legato* marking. The bass staff has fingerings 1, 3, 1, 5, 3, 1, 2, 1, 2, 3, 1. The piano staff has fingerings 1, 3, 1, 5, 3, 1, 2, 1, 2, 3, 1.
- System 2:** The piano staff has a *mf* marking. The bass staff has a *cresc.* marking. The piano staff has fingerings 3, 1, 2, 1, 4, 3, 1, 2, 3, 4. The bass staff has fingerings 1, 4, 1, 5, 2, 4, 1, 4, 3.
- System 3:** The piano staff has a *dim.* marking. The bass staff has a *mf* marking. The piano staff has fingerings 5, 1, 4, 3, 2, 1, 2, 1, 4, 1, 2, 3, 4. The bass staff has fingerings 1, 3, 4, 5, 1, 2, 3, 4, 3, 2.
- System 4:** The piano staff has a *p* marking. The bass staff has a *p* marking. The piano staff has fingerings 1, 3, 2, 5, 1. The bass staff has fingerings 1, 5, 5, 5, 5.

At the end of the score, there are two boxes: 'Для повторения' (For repetition) and 'Для окончания' (For ending). The 'Для повторения' box contains a measure with a *p* marking and a *mf* marking. The 'Для окончания' box contains a measure with a *p* marking.

* 7 КУПЛЕТЫ ТОРЕАДОРА

из оперы «Кармен»

Ж БИЗЕ

Чётко, в темпе марша

The musical score is written for piano accompaniment in 2/4 time. It consists of four systems of music, each with a treble and bass staff. The key signature is one flat (B-flat). The tempo and style are indicated as 'Чётко, в темпе марша' (Clearly, in the tempo of a march). The dynamics are marked as *f* (forte), *mf* (mezzo-forte), and *p* (piano). The score includes a first ending (1.) and a second ending (2.).

System 1: Treble staff starts with a *f* dynamic. Bass staff has a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-5 above notes.

System 2: Treble staff starts with a *mf* dynamic. Bass staff continues the accompaniment. Fingerings are indicated by numbers 1-5 above notes.

System 3: Treble staff starts with a *f* dynamic. Bass staff continues the accompaniment. Dynamics change to *p* and then *f*. Fingerings are indicated by numbers 1-5 above notes.

System 4: Treble staff has a first ending (1.) and a second ending (2.). Bass staff continues the accompaniment. Dynamics are *p* for the first ending and *f* for the second ending. Fingerings are indicated by numbers 1-5 above notes.

* 8. ВОЛЫНКА

И. С. БАХ

Не спеша

The musical score is written for piano and bass. It consists of five systems of staves. The key signature is G major (one sharp) and the time signature is 2/4. The tempo/mood is indicated by the title 'Не спеша' (No hurry). The piece features a variety of musical elements including triplets, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The dynamics range from *mf* (mezzo-forte) to *f* (forte), with *p* (piano) and *cresc.* (crescendo) also present. The piece concludes with a *rit.* (ritardando) and a fermata on the final note.

¹⁾ Движение октав в басу, передающее гудение волынки, исполняется в течение всей пьесы *legato*.

* 9. ПЕСЕНКА ГЕРЦОГА

из оперы «Риголетто»

Allegretto [Оживлённо]

Г. ВЕРДИ

The musical score is written for piano accompaniment in 3/8 time, key of D major. It consists of five systems of staves. The first system begins with a piano (*p*) dynamic and a *marcato* articulation. The second system features a mezzo-forte (*mf*) dynamic. The third system includes *dim.* (diminuendo) and *cresc.* (crescendo) markings, along with a piano (*p*) dynamic. The fourth system starts with a forte (*f*) dynamic and includes a mezzo-forte (*mf*) section. The fifth system concludes with a piano (*p*) dynamic and a forte (*f*) section. The score is heavily annotated with fingerings (numbers 1-5) and articulation marks. At the bottom of the page, there is a series of rhythmic shorthand notations: *ped. **, *ped. **, *ped. **, *ped. **, *ped. **, *ped. **, *ped. **.

10. ПОДМОСКОВНЫЕ ВЕЧЕРА

Не спеша

В СОЛОВЬЕВ СЕДОМ

The piano score is written for a single piano. It begins with a tempo marking of *mp* (mezzo-piano). The first system includes a *Rit.* (Ritardando) marking. The second system includes a *Rit. simile* marking. The final system is marked *Для окончания* (For the ending). The score is characterized by its simple, lyrical melody and harmonic accompaniment, typical of the Soviet era's popular music.

11. МАТУШКА-ГОЛУБУШКА

Неторопливо

А. ГУРИЛЕВ

The piano score for "Matushka-Golubushka" is written for a single piano. It begins with a tempo marking of "Неторопливо" (Moderato) and a key signature of one flat (B-flat major). The time signature is 2/4. The score is divided into five systems, each with a right-hand melody and a left-hand bass line. Dynamics range from piano (*p*) to fortissimo (*f*). Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and a fermata on the final chord.

12. КАЛИНКА

Русская народная песня

Быстро и легко

не связано

Первоначальный темп

* 13. СУРОК

Подвижно

Л. БЕТХОВЕН

Musical score for "The Swan" by Camille Saint-Saëns. The score is in 6/8 time and consists of five systems of staves. The piano part is marked *p* and *legato*. The voice part is marked *mf* and *f*. The score includes various musical notations such as notes, rests, and dynamic markings.