

Debussy C.

Д 25 Selected Piano Works. Arabesques. Suite Bergamasque. Reverie. Romantic Waltz. Nocturne. The Little Nigar. Children's Corner: Sheet music. – Saint Petersburg: Publishing house “Lan”; Publishing house “THE PLANET OF MUSIC”, 2019. – 92 pages. – (University textbooks. Books on specialized subjects).

Claude Debussy (1862–1918) was a French composer, who brought the impressionists' style on the musical ground. His aesthetic aspirations are largely reflected in his piano works.

This compilation consists of piano suites and single pieces most in demand in the piano curriculum of music schools.

The edition is addressed to students of middle and high grades of children's music schools, students of music colleges and universities and a wide range of piano music lovers.

Дебюсси К.

Д 25 Избранные фортепианные произведения. Арабески. Бергамасская сюита. Грёзы. Романтический вальс. Ноктюрн. Маленький негритёнок. Детский уголок: Ноты. – СПб.: Издательство «Лань»; Издательство «ПЛАНЕТА МУЗЫКИ», 2019. – 92 с. – (Учебники для вузов. Специальная литература).

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Клод Дебюсси (1862–1918) – французский композитор, преломивший живописный импрессионизм на музыкальную почву. Его эстетические устремления в большей степени нашли отражение в фортепианном творчестве.

Настоящий сборник состоит из фортепианных сюит и отдельных пьес, наиболее востребованных в программе по фортепиано музыкальных школ.

Издание адресовано учащимся средних и старших классов музыкальной школы, студентам музыкальных училищ и вузов и широком кругу любителей фортепианной музыки.

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Обложка
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FOREWORD

Claude Debussy addressed the genres of piano music throughout his life. The style of the compositions underwent significant changes, but the colorful imagery and the prevalence of coloring persisted continuously from piece to piece, from suite to suite.

According to researchers, Debussy's early piano pieces refer to the romantic tradition (mostly to the tradition of Schumann and Liszt). But the "Arabesques" (1888) already brilliantly manifest individual features of the composer's style expressed in fanciful figurative melodic lines, intricate rhythms, and "airy" texture.

The first Arabesque – like the later "Moonlight" – is woven from dreamy poetic images. In contrast to it, the second Arabesque is the implementation of romantic aspiration and partly – heroics.

Four pieces – "Prelude", "Minuet", "Moonlight" and "Passepied" – make up "Suite Bergamasque", in which the neo-classical tendencies are reflected.

"Prelude" is characterized by an improvisational principle characteristic for this genre. "Minuet" and "Passepied" are memories of old dances rather than their stylization.

The piece "Moonlight", written in the genre of nocturne and originally titled the "Sentimental Walk", became the most famous piano composition of the suite and of all the Debussy's works. The impressionistic landscape appearing before the listener makes a deep contrast with the fanciful genres of old music. The "murmuring" multi-layer texture gave impetus for the creation of various arrangements for instrumental and orchestral ensembles.

The pieces "Reverie", "Romantic Waltz" (1890) and "Nocturne" belong to the early period of Debussy's creative work. The aesthetic aspirations of the composer are not so clearly seen in them. As in the earlier "Arabesques", the romantic style still prevails in them with a preponderance

ПРЕДИСЛОВИЕ

К жанрам фортепианной музыки Клод Дебюсси обращался на протяжении всей жизни. Стиль сочинений претерпевал значительные изменения, однако от пьесы к пьесе, от сюиты к сюите неизменно сохранялись красочный образный строй и господство колорита.

По мнению исследователей, ранние фортепианные пьесы Дебюсси отсылают к романтической (в большей степени, шумановско-листовской) традиции. Но уже Arabeski (1888) проявляют ярко индивидуальные черты стиля композитора в прихотливых фигурационных мелодических линиях, затейливых ритмах, «воздушной» фактуре.

Первая Arabeska соткана из мечтательно-поэтических образов, сродни строю более позднего «Лунного света». В противовес ей, Вторая Arabeska – воплощение романтической устремленности, отчасти – героики.

Четыре пьесы – «Прелюдия», «Менуэт», «Лунный свет», «Паспье» – составляют «Бергамасскую сюиту», в которой нашли отражение неоклассические тенденции.

Для «Прелюдии» свойственно характерное этому жанру импровизационное начало. «Менуэт» и «Паспье» представляют собой скорее воспоминания о старинных танцах, нежели стилизацию под них.

Самым известным фортепианным сочинением сюиты и всего творчества Дебюсси стала пьеса «Лунный свет» в жанре ноктюрна, первоначально имеющая название «Сентиментальная прогулка». Импрессионистический пейзаж, предстающий перед слушателем, резко контрастирует с причудливыми жанрами старинной музыки. «Журчащая» многопластовая фактура стала толчком к созданию разнообразных переложения для инструментальных и оркестровых составов.

Пьесы «Грёзы», «Романтический вальс» (1890), «Ноктюрн» относятся к раннему периоду творчества Дебюсси. В них ещё не так ясно проявляются эстетические устремления композитора. Как в более ранних Arabesках, в них всё еще превалирует романти-

of the so-called “parlor” music of the 19th century (which does not exclude their artistic value).

The “Children’s Corner” suite (1908) was created for a long time and presented as a gift to the third birthday of the composer’s beloved daughter Chouchou. In the same year, Debussy published the composition with his original illustrations.

In general, the suite is characterized by a “simplification” of the style with respect to the composer’s earlier works: there are no brilliant passages and other complicated piano techniques that require considerable technical preparation. All the pieces of the suite are characterized by “puppet” images, mood of mockery, good irony and humor.

The last piece of the suite – the “Golliwog Cakewalk” – received particular love and popularity. It reflected the composer’s interest in jazz music, bright dance rhythms and sharp intonations that were new for his time. This tendency continued in the later composition “The Little Nigar” (1909) with its “prickly” rhythms and fresh harmonic colors.

Working on Debussy’s piano works requires attention to all the aspects of music language. One of the most difficult elements in preparing to perform them is the development of a special way of sound producing – soft and confident, lacking percussiveness. The complexity and diversity of piano texture requires mastery of both pedals.

The collection is recommended to a wide range of performers, starting with the middle grade pupils of children’s music schools.

E. Pianova

ческий стиль с перевесом в так называемую «салонную» музыку XIX века (что не исключает их художественной ценности).

Сюита «Детский уголок» (1908) создавалась на протяжении долгого времени и была преподнесена в качестве подарка к трёхлетию любимой дочери композитора Шушу. В том же году Дебюсси издал сочинение со своими оригинальными иллюстрациями.

В целом для сюиты характерно «упрощение» стиля относительно более ранних сочинений композитора: нет блестящих пассажей и других сложных пианистических приёмов, требующих значительной технической подготовки. Всем пьесам сюиты присущи «кукольные» образы, настроения насмешки, доброй иронии и юмора.

Особую любовь и популярность получил последний номер сюиты – «Кукольный кэжук». В нем отразился интерес композитора к новой для его эпохи джазовой музыке, ярким танцевальным ритмам и острым интонациям. Эта тенденция продолжилась в более позднем сочинении «Маленький негр-тёнок» (1909) с «колкой» ритмизацией и свежими гармоническими красками.

Работа над фортепианными сочинениями Дебюсси требует внимания ко всем аспектам музыкального языка. Одним из самых сложных элементов в разучивании является выработка особого звукоизвлечения – мягкого и уверенного, лишённого ударности. Сложность и многопластовость фортепианной фактуры требует мастерского владения обеими педалями.

Сборник рекомендован широкому кругу исполнителей, начиная с учащихся средних классов детской музыкальной школы.

E. Ильянова

Arabesques

Арабески

I

Andantino con moto

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The music features several triplet patterns, with some notes beamed together and others separated. A dynamic marking of *p* is present in the lower staff.

The second system continues the piece. It includes dynamic markings of *pp* and *rit.* (ritardando). The tempo marking *a tempo* appears at the beginning of the second measure of this system. Triplet patterns continue throughout the system.

The third system features a *poco a poco cresc.* (poco a poco crescendo) marking. The music continues with triplet patterns in both staves.

The fourth system is marked *stringendo* and *sempre cresc.* (sempre crescendo). The tempo and dynamics increase as the system progresses.

The fifth system begins with a *rit.* (ritardando) marking. It concludes with a dynamic marking of *p*. The piece ends with a final triplet pattern.

First system of musical notation. The right hand features a melodic line with slurs and ties. The left hand plays a rhythmic accompaniment of eighth-note triplets, with some notes marked with an 'x'.

Second system of musical notation. It includes tempo markings: *rit.*, *a tempo*, and *rit.*. The left hand continues with eighth-note triplets, and the right hand has slurred eighth notes. Dynamics include *p* (piano).

Third system of musical notation. The tempo marking is *a tempo*. The right hand has a long slur over a series of notes. The left hand continues with eighth-note triplets. Dynamics include *p* (piano).

Fourth system of musical notation. The tempo marking is *Poco mosso*. It includes a *cresc.* (crescendo) marking. The right hand has slurred eighth notes and triplets. The left hand has eighth-note triplets.

Fifth system of musical notation. The right hand has slurred eighth notes and triplets. The left hand has eighth-note triplets. A dashed line in the right hand indicates a continuation of a slur from the previous system.

First system of a musical score in G major (one sharp). The right hand features a continuous eighth-note triplet pattern. The left hand has a bass line with some triplets. A piano (*p*) dynamic marking is present. The system concludes with a double bar line and repeat signs.

Tempo rubato (un peu moins vite)

Second system of the musical score. The right hand continues with eighth-note triplets. The left hand has a more active bass line. Dynamics include piano (*p*) and fortissimo (*sf*). The system ends with a double bar line and repeat signs.

Third system of the musical score. The right hand continues with eighth-note triplets. The left hand has a more active bass line. Dynamics include piano (*p*) and fortissimo (*sf*). The system ends with a double bar line and repeat signs.

Fourth system of the musical score. The right hand continues with eighth-note triplets. The left hand has a more active bass line. Dynamics include piano (*p*), crescendo (*cresc.*), and fortissimo (*f*). The system ends with a double bar line and repeat signs.

Fifth system of the musical score. The right hand continues with eighth-note triplets. The left hand has a more active bass line. Dynamics include piano (*p*), ritardando (*rit.*), and fortissimo (*f*). The system ends with a double bar line and repeat signs.

a tempo

This system contains the first two measures of the piece. The right hand features a melodic line with triplets of eighth notes, marked with accents and a forte (*f*) dynamic. The left hand provides a rhythmic accompaniment with chords and single notes.

The second system continues the melodic line in the right hand with triplets and accents, while the left hand maintains its accompaniment. The dynamics remain consistent with the first system.

Risoluto

The third system is marked **Risoluto** and begins with a forte (*f*) dynamic. The right hand features a more active melodic line with triplets and slurs, while the left hand plays a steady accompaniment.

rit.

dim. molto *più dim.*

The fourth system is marked **rit.** (ritardando) and features a gradual decrease in volume, indicated by *dim. molto* and *più dim.* The right hand continues with triplets, and the left hand accompaniment becomes more sparse.

Tempo primo

p

The fifth system is marked **Tempo primo** (return to the original tempo) and begins with a piano (*p*) dynamic. The right hand features a melodic line with triplets and slurs, while the left hand has a rhythmic accompaniment with triplets.

rit. a tempo

p

3 3 3 3 3 3 3 3

This system contains the first two measures of a musical piece. The key signature has three sharps (F#, C#, G#). The first measure features a treble clef with a half note G#4 and a bass clef with a half note G#2, both marked with a '3' and a slur. The second measure has a treble clef with a half note G#4 and a bass clef with a half note G#2, also marked with a '3' and a slur. The tempo marking 'rit.' is above the first measure, and 'a tempo' is above the second. A dynamic marking '*p*' is placed below the second measure.

3 3 3 3

poco a poco cresc.

This system contains the next two measures. The first measure has a treble clef with a half note G#4 and a bass clef with a half note G#2, both marked with a '3' and a slur. The second measure has a treble clef with a half note G#4 and a bass clef with a half note G#2, both marked with a '3' and a slur. The tempo marking 'a tempo' from the previous system continues. A dynamic marking '*poco a poco cresc.*' is placed below the second measure.

stringendo

sempre cresc.

3 3 3

This system contains the next two measures. The first measure has a treble clef with a half note G#4 and a bass clef with a half note G#2, both marked with a '3' and a slur. The second measure has a treble clef with a half note G#4 and a bass clef with a half note G#2, both marked with a '3' and a slur. The tempo marking 'stringendo' is above the first measure. A dynamic marking '*sempre cresc.*' is placed below the first measure.

a tempo

rit.

p

3 3 3 3 3 3 3 3

This system contains the next two measures. The first measure has a treble clef with a half note G#4 and a bass clef with a half note G#2, both marked with a '3' and a slur. The second measure has a treble clef with a half note G#4 and a bass clef with a half note G#2, both marked with a '3' and a slur. The tempo marking 'a tempo' is above the first measure, and 'rit.' is above the second. A dynamic marking '*p*' is placed below the second measure.

3 3 3 3 3 3 3 3

This system contains the final two measures. The first measure has a treble clef with a half note G#4 and a bass clef with a half note G#2, both marked with a '3' and a slur. The second measure has a treble clef with a half note G#4 and a bass clef with a half note G#2, both marked with a '3' and a slur.