

Елена ПОПЛЯНОВА

**ПУТЕШЕСТВИЕ
НА ОСТРОВ ГИТАРА**

Альбом юного гитариста

Elena POPLYANOVA

**JOURNEY
TO THE GUITAR ISLE**

Young Guitarist's Album



Издательство
"Композитор • Санкт-Петербург"
Compozitor Publishing House
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Performing edition by Victor Kozlov**

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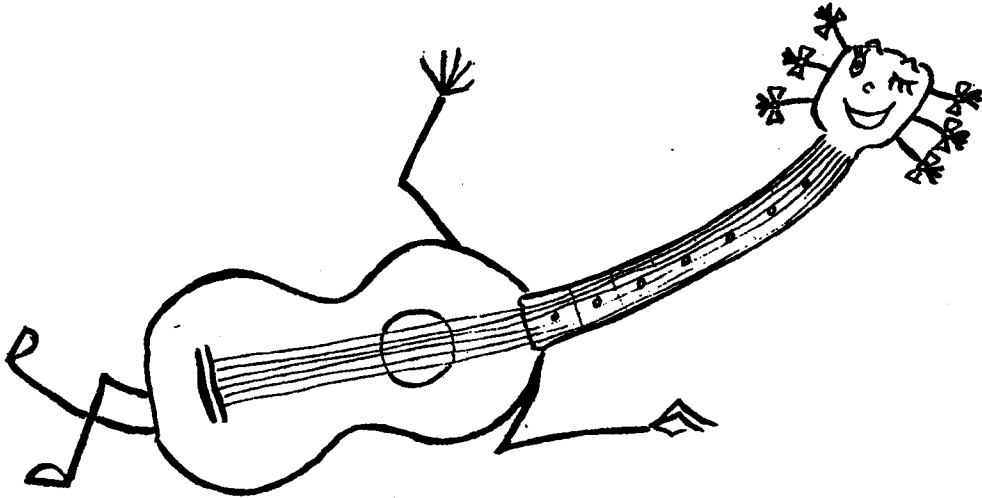
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2004**

РАЗГОВОР ПО ДУШАМ

TALKING HEART-TO-HEART

ДАВАЙ ПОЗНАКОМИМСЯ

LET'S MAKE FRIENDS



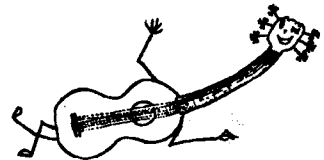
Меня зовут Гитара.

My name is Guitar.

А тебя?

What's your name?

(напиши здесь, как тебя зовут)
(would you kindly write your name here)



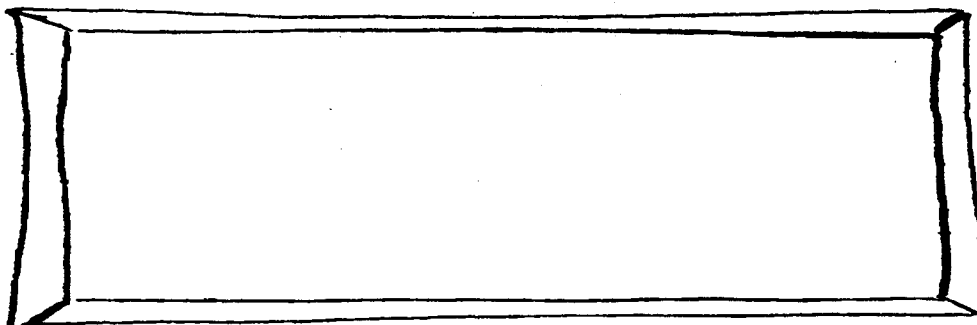
Какой сегодня день?

What day is it today?



Отметь его в календаре.

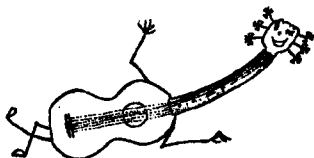
Mark it in your calendar.



(напиши здесь, какой сегодня день)
(point the day today right here)

Будем считать его нашим днём знакомства.

Let's consider it our day of acquaintance.



Расскажи мне о себе

Tell me about yourself

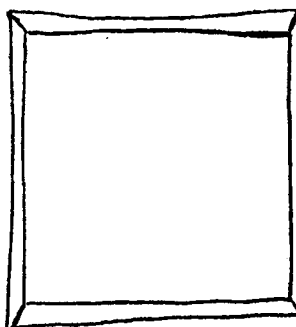
Сколько тебе лет?

How old are you?



2, 3, 4, 5, **6,**

I'm



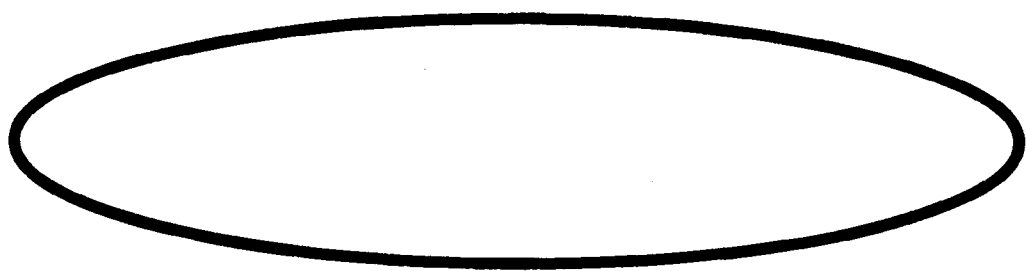
лет.

years old.



Есть ли у тебя друзья?

Do you have friends?



(напиши здесь, как зовут твоего друга)
(write your friend's name here)



Что ты любишь больше всего на свете?

What are your mostly favourite things?

???

колбаса
sausage

футбол

football

???

арифметика

телевизор TV

maths

лето
Summer

мама
Mummy

гулять

???

walking

???

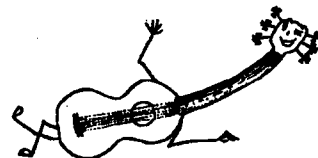
купаться
swimming

игрушки
toys

???

???

(ответ напиши в рамке)
(write the answer inside the frame)



Какое время года



What season do you prefer?

больше всего тебе нравится ?

Почему?

Why?

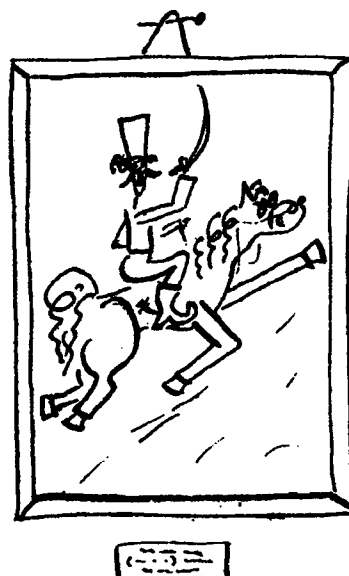
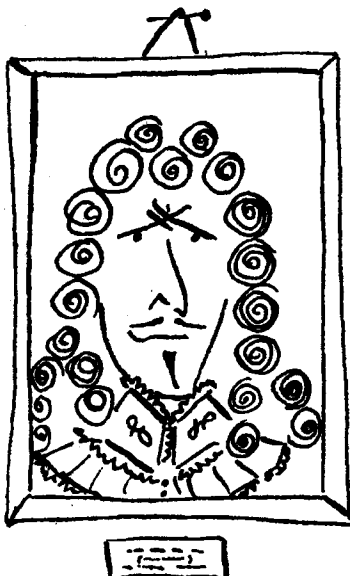
(впиши сюда название времени года)
(fill in the blank, putting the name of a season)

Все картинки можно
раскрашивать!
You may paint the pictures

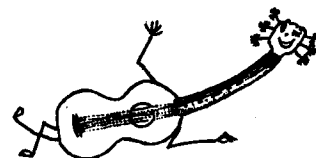


На кого ты хочешь стать похожим?

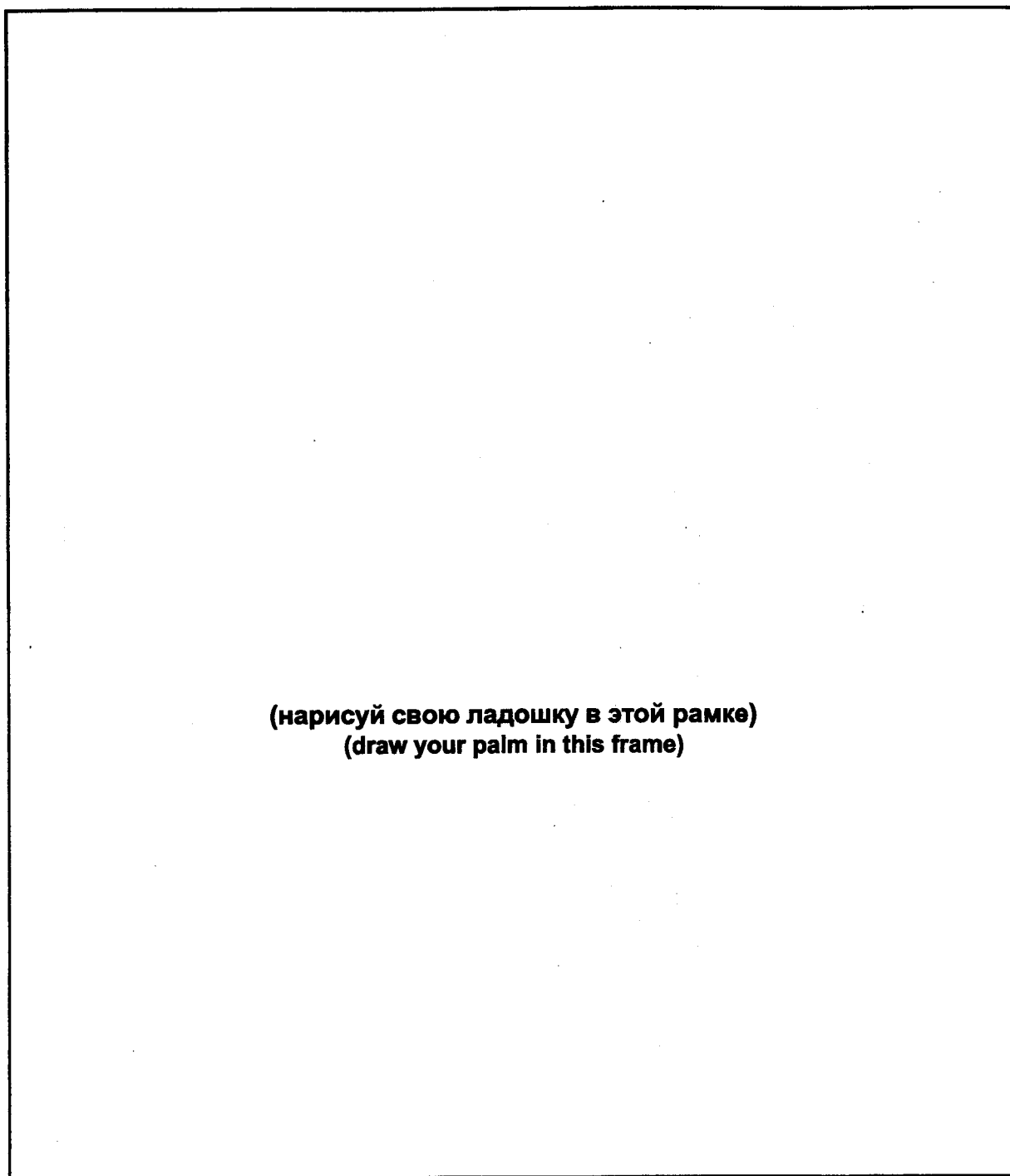
Whom do you want to look like?



Очень интересно!
Oh, how very curious!



**А теперь возьми карандаш,
положи свою ладонь на страницу и обведи её.
Now take the pencil, place your palm on the paper sheet and outline it.**

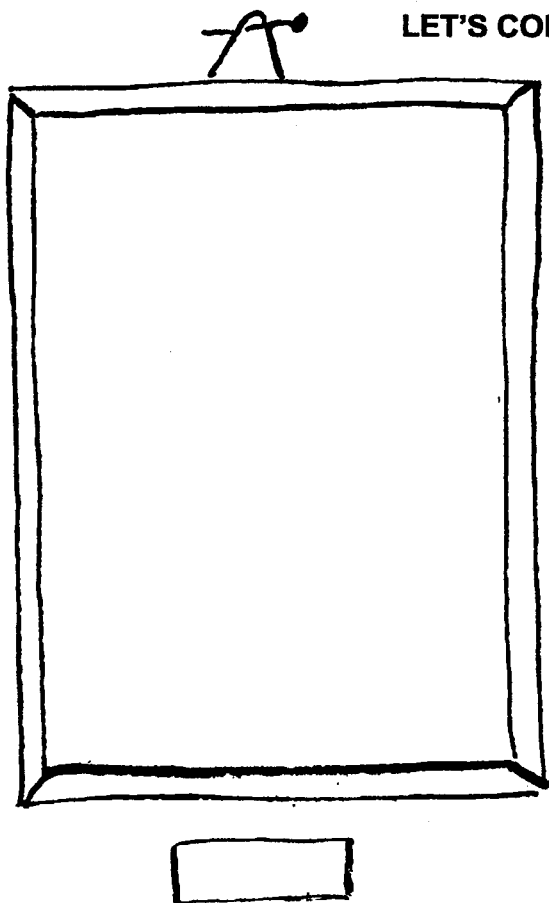


**Представь, что я дружески пожимаю твою руку.
Imagine me to shake your hand friendly.**



ПОИГРАЕМ В СРАВНЕНИЯ

LET'S COMPARE THINGS



Ты умеешь рисовать?

Can you draw?

**Нарисуй себя
ВОТ ЗДЕСЬ.**

Draw yourself here.

Ты заметил, у нас много общего: у тебя есть шея, а у меня — шейка. Только моя намного длиннее. Это потому, что на ней расположилось множество ладов.

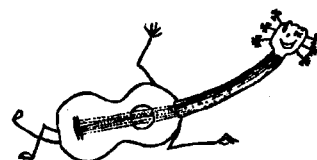
У тебя — голова, а у меня — головка. Она, напротив, маленькая. К ней крепятся шесть колков. Угадай, почему?

Конечно, потому, что на них натягиваются шесть струн, каждая из которых имеет своё имя и голос. Попробуй поиграть на них и сравни звучание.

Did you notice, we have much in common: you have a neck, and I also have a neck. Only mine is much longer, because numerous frets are located on it.

You have a head, and I have a head either. Mine is small. Six pegs are attached to it. Guess, what is it for?

Certainly, because six strings are drawn tight on them. Each of the strings has its name and voice. Try them and you'll hear and compare their sound.



Первая струна самая тонкая. Её зовут МИ.

На что похож её звук?

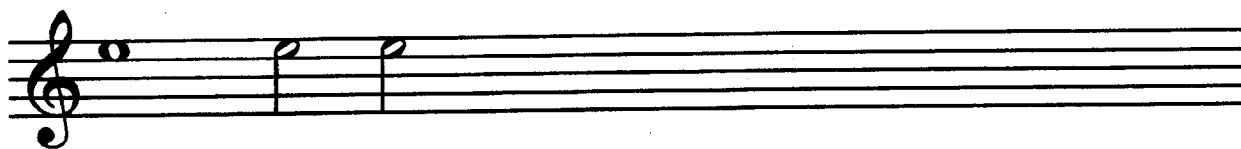
The first string is the thinnest one. Its name is E (mi).

What does its sound resemble?



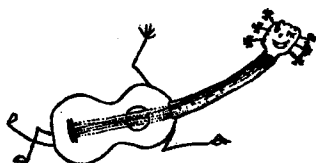
В нотах этот звук записывается так:

It's used to be written down the following way:



Допиши и раскрась.

Finish this line and paint the notes.



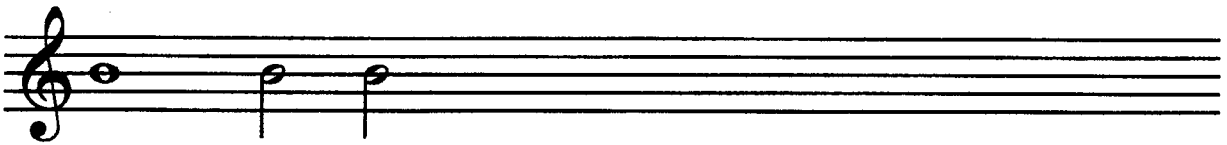
Вторая струна называется СИ.

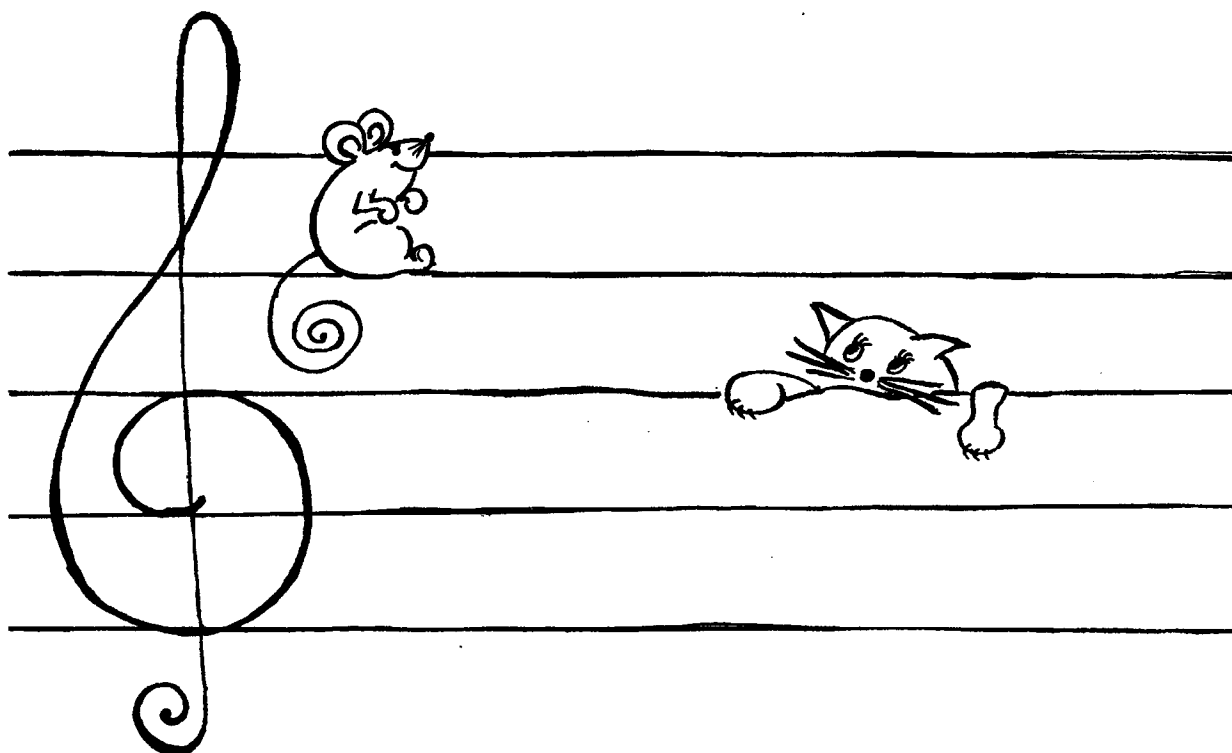
The second string B (tl).



В нотах этот звук записывается так:

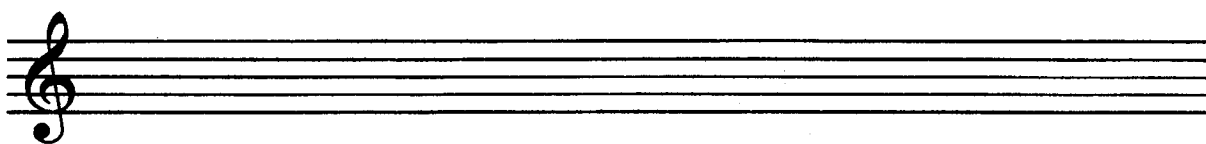
It's used to be written down the following way:





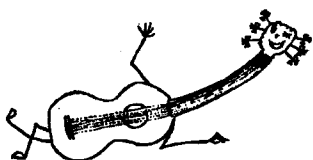
А если ты придумаешь ритм к уже знакомым тебе звукам и запишешь его на этой строчке, у тебя получится маленькая пьеса.

If you invent the rhythm to the learnt sounds, put it on this line, you'll see the small piece to come into being.



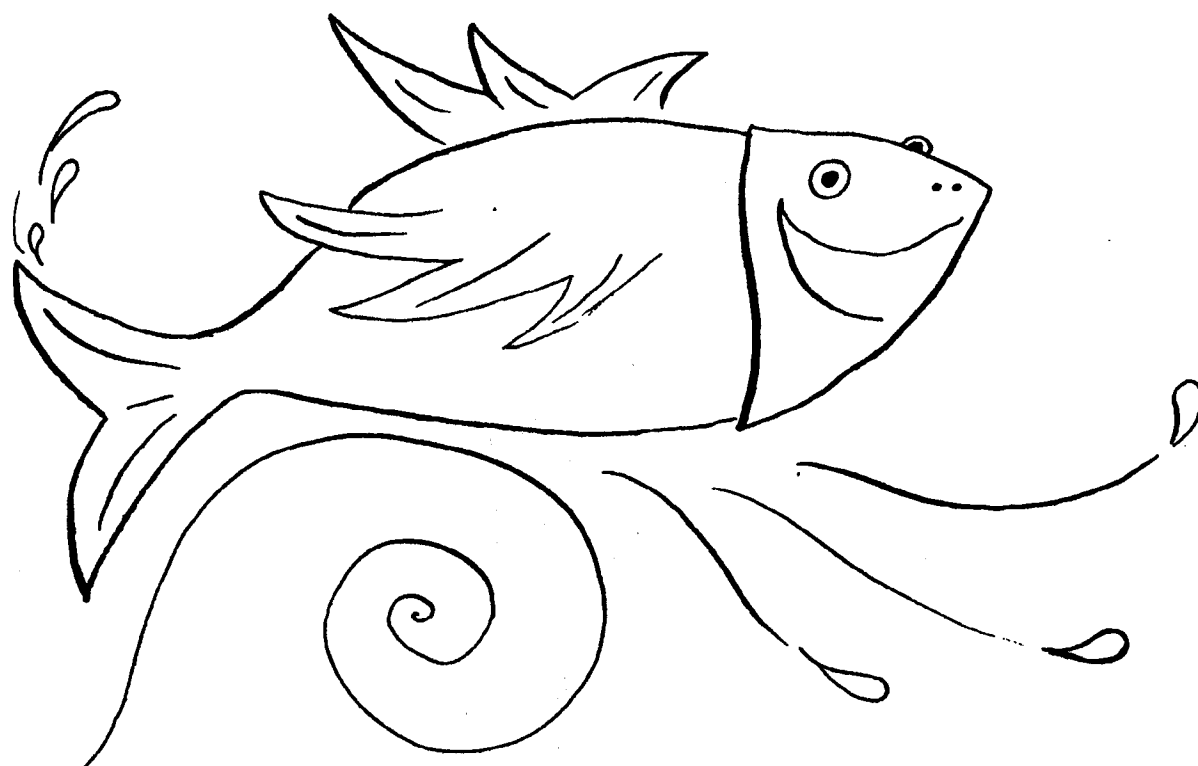
Придумай к ней название и попробуй сыграть.

Invent its name and try to play it.



Третья струна СОЛЬ.

The third string is G (sol).

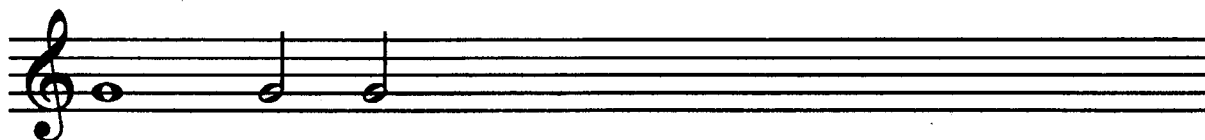


На что похож её звук?

What does its sound resemble?

В нотах этот звук записывается так:

This sound is used to be written down the following way:



И ты тоже допиши и раскрась.

Complete the line and paint the notes.

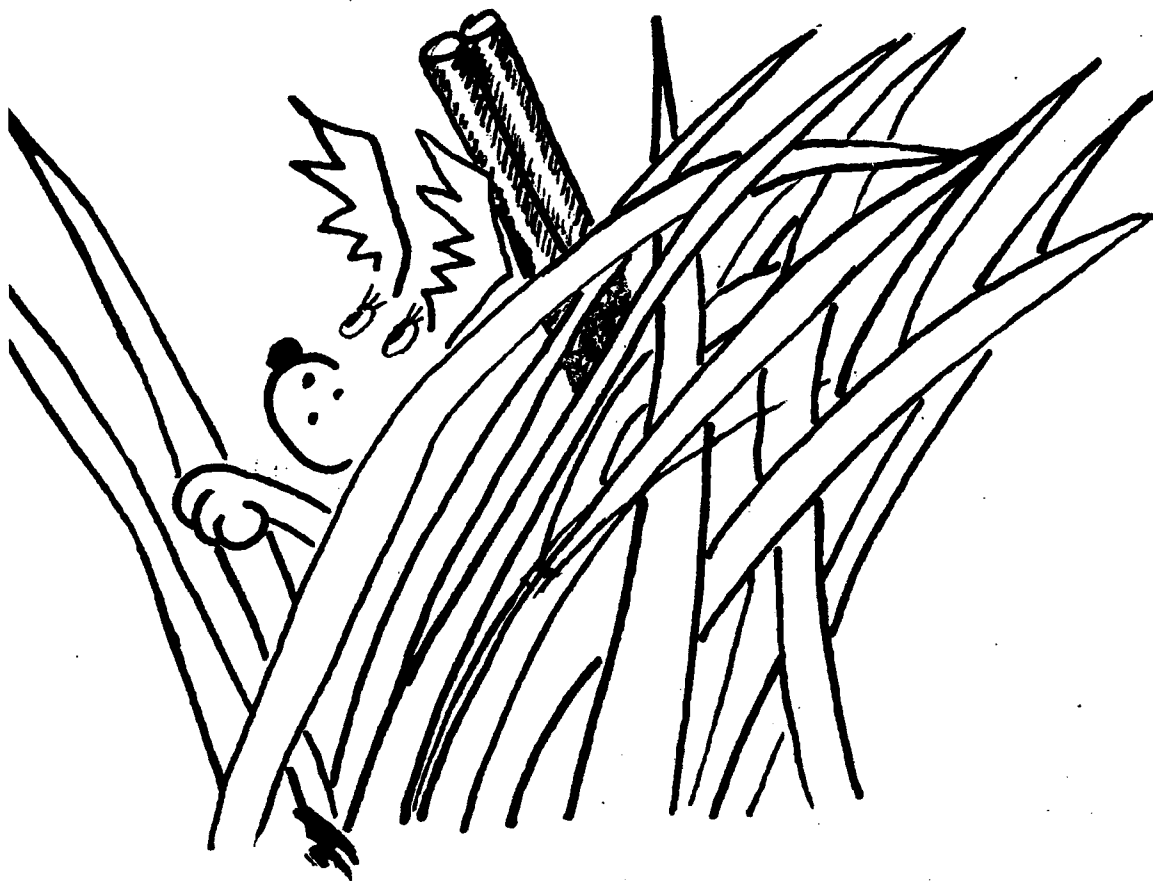


Четвёртую струну называют РЕ.

The fourth string is called D (re).

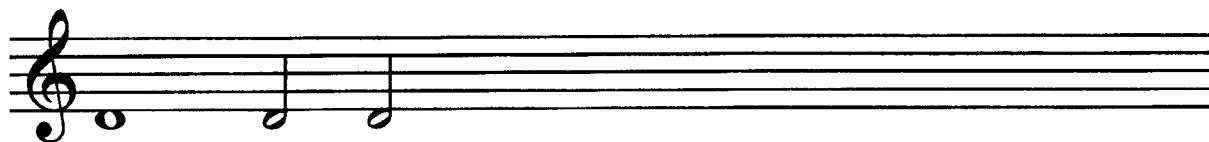
С чем можно сравнить её звучание?

What does its sound resemble?



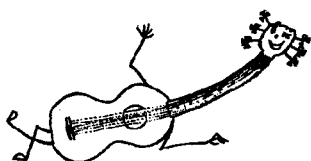
В нотах этот звук записывается под нотным станом:

This sound is used to be written under the staff:



Можешь их дописать и раскрасить.

You may write them to the end painting them.



Пятая струна ЛЯ.

The fifth string is A (la).

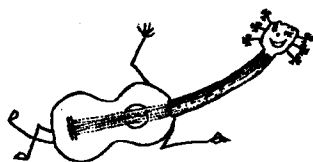
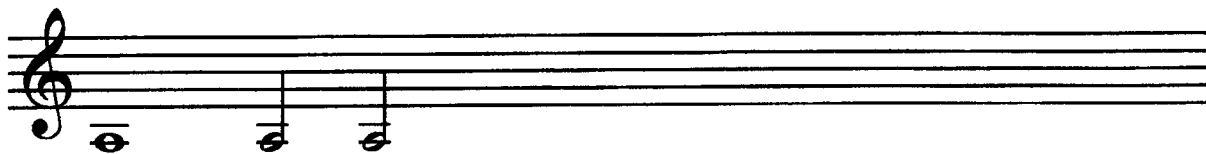
На что похоже её звучание?

What does its sound resemble?



**В нотах этот звук записывается на добавочных
линейках:**

Its usually written on the second ledger line:



**Наконец, шестая струна носит такое же имя, как
и первая, — МИ.**

Только она самая толстая.

**At last we came over to the sixth string, which name coincides with the
first one — E (mi). It's the thickest one.**

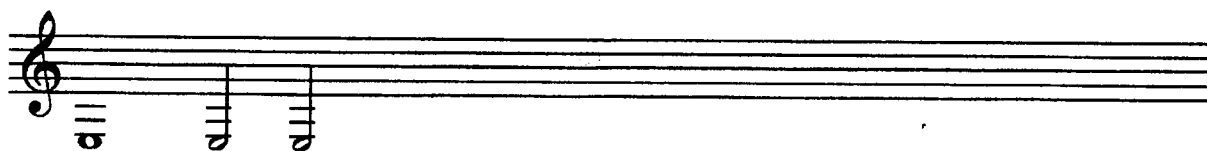
С чем можно сравнить её звук?

What does its sound resemble?



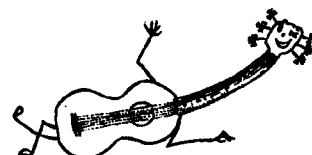
**В нотах этот звук пишется под третьей добавочной
линейкой:**

This sound is used to be written under the third ledger line:



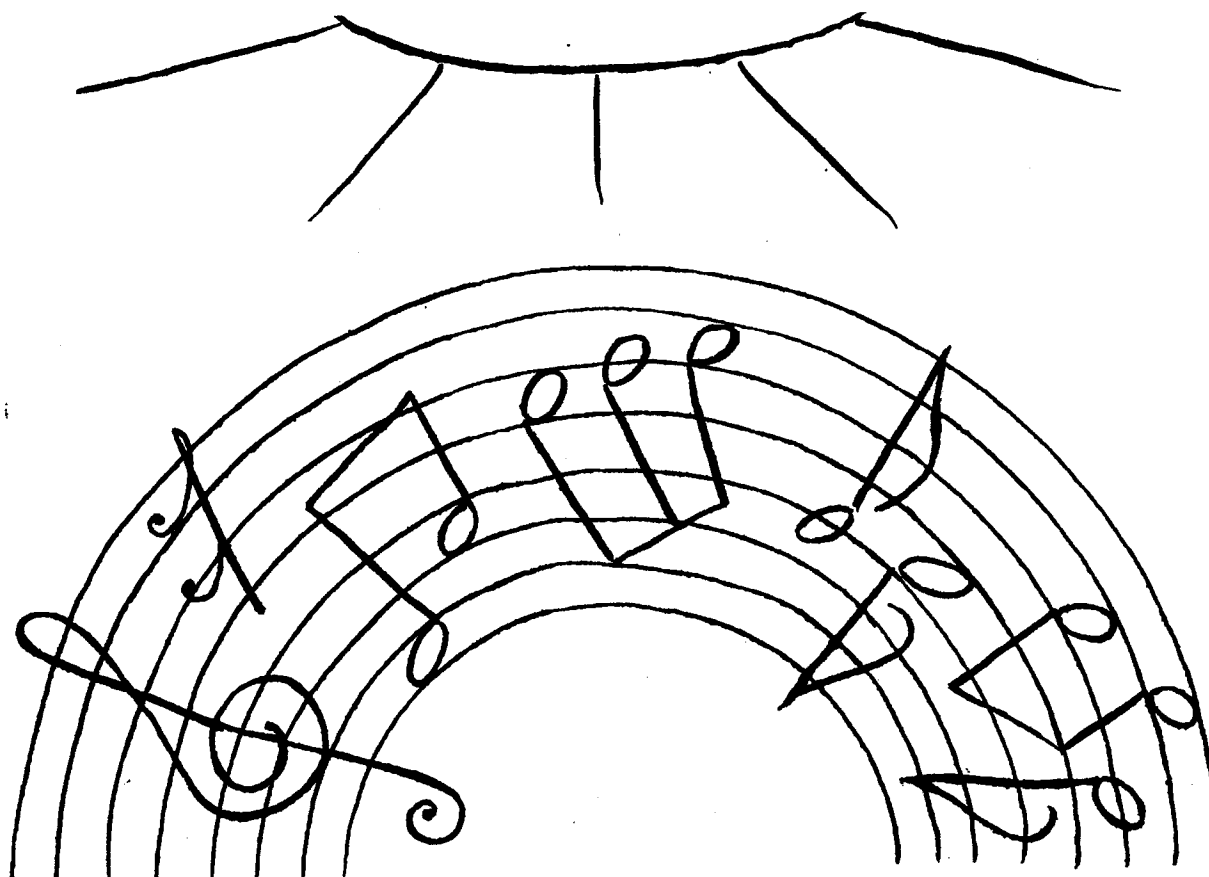
Допиши строчку и раскрась ноты.

Complete the line and paint the notes.



Теперь, когда ты познакомился с каждой из моих струн, попробуй провести пальцем сразу по всем шести... Слышишь, как они переливаются? Словно радуга вдруг зазвучала!

Now, when you know each of my strings, try to pass your finger over all the six strings at once... Hear, how they modulate, resembling the iridescent hints of a rainbow.



Возьми цветные карандаши и нарисуй радугу.

Take coloured pencils and depict the rainbow.

А если тебе понравилось придумывать музыку, попробуй сочинить пьесу «Радуга».

If you enjoy inventing music, try to compose the piece called "Rainbow".



Так же, как и ты, я могу петь громко и тихо, быстро и медленно, резко и мягко. Всё зависит от того, как прикоснуться к моим струнам. А что, по-твоему, у нас ещё общего?

I am able to sing loudly and low, quickly and slowly, harshly and gently, so as you are. It depends on how you touch the strings. What else, do you think, we have in common?

КАК Я СТАЛА ГИТАРОЙ

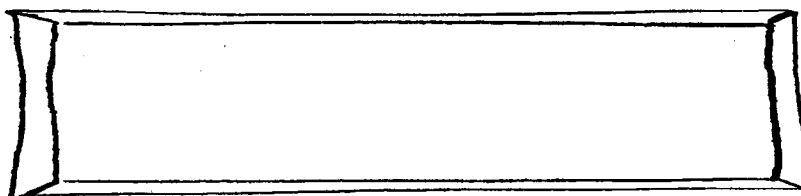
HOW I BECAME THE GUITAR

Моя родина — прекрасная солнечная Испания.

А где родился ты?

My native land is wonderful sunny Spain.

Where were you born, by the way?



(напиши, где ты родился)

(write your birth place)

Как ты думаешь, сколько мне лет?

Ты, наверное, удивишься, узнав, что я старше тебя на семь веков!

Но мои дальние родственники — струнные щипковые инструменты — появились гораздо раньше.

Поначалу мы мало походили друг на друга. К примеру, в самых ранних скульптурах изображали инструменты с небольшим корпусом. Их делали наподобие лиры из панциря черепахи или из тыквы, обтянутой кожей.

Guess, what's my age. You must be surprised, learning that I am seven centuries older than you are! However, my distant kindreds are the stringed plucked instruments. They had appeared long ago before me.

For the first time we did not much resemble each other. Remember the ancient sculptures, depicting the instruments with the rather small body. They resembled lyres, made of turtle's shell or a pumpkin, covered with skin.



А вот самая близкая моя родственница ЛЮТНЯ появилась в Древнем Египте, быстро завоевала популярность во всей Европе, в том числе и в Испании.

У неё такая же длинная шейка, только форма корпуса напоминает разрезанную пополам тыкву. Всем была хороша лютня — и удобна, и звук нежный и приятный. Да вот беда — 24 (двадцать четыре!) струны лютни из бычьих жил требовали постоянной настройки.

Немецкий композитор и теоретик Иоганн Маттезон даже шутил по этому поводу: «Восьмидесятилетний лютнист посвящал настройке своего инструмента шестьдесят лет жизни. Легче содержать конюшню лошадей, чем одну лютню».

Прошло немало времени, прежде чем я стала такой, какой ты меня сейчас видишь. Менялась форма, количество струн. Над моей внешностью и звуком трудились многие мастера. Некоторые стали даже всемирно известными: Антонио Страдивари, Антонио Торрес, Братья Рамирес, Мануэль Контрерас.

Именно мастерам я обязана своим рождением. Но ведь ты понимаешь, что инструмент живёт лишь тогда, когда на нём играют и сочиняют для него музыку.

Here is my closest kindred, called the LUTE. It originates from the ancient Egypt, having enjoyed its popularity all over Europe, including Spain. Its neck is also long. The body's shape looks like a cut pumpkin. Lute was a really fascinating and rather favourite instrument with tender sound. Alas, its twenty-four strings made of bull's veins required perpetual tuning.

One of the German composers and theorists Johann Mattheson even joked on this occasion: «Some lutenist of eighty years old devoted sixty years of his life to his instrument's tuning. It's easier to maintain the stable, than one lute».

A long time had passed, before I turned to the one, you see me. My shape had been changing, so as the quantity of strings. Numerous skillful masters worked out my appearance and sound. Some of them became known all over the world. Among them there are Antonio Stradivari, Antonio Torres, brothers Ramirez, Manuel Contreras. I got my birth exactly due to these masters. However, you understand, that any instrument exists only when its used for performing and inventing music on it.

СТАРЫХ ДРУЗЕЙ НЕ ЗАБЫВАЮТ

SHOULD OLD ACQUAINTANCE BE FORGOT

Сколько талантливых композиторов и исполнителей стали моими настоящими друзьями! Не могу удержаться, чтобы не рассказать тебе о некоторых из них.

Никколо Паганини! Этот непревзойдённый скрипач-виртуоз, живший двести лет назад, относился ко мне не менее серьёзно, чем к скрипке. Рассказывают, будто первое, что увидел Никколо Паганини — была старая отцовская гитара, висевшая прямо над люлькой будущего гения. А сам Паганини говорил: «Я король скрипки, а гитара — моя королева».

Выдающийся итальянский исполнитель, композитор и педагог Мауро Джулиани посвятил мне всю свою жизнь. Многие его сочинения любимы до сих пор и часто звучат в концертах.

Скажи, у тебя в жизни были трудные минуты?

Случалось ли так, что тебя переставали замечать, а твои друзья не хотели с тобой играть?

Мне пришлось пережить и это.

Однажды люди перестали ходить на мои концерты. Они стали считать меня слишком тихим инструментом по сравнению с роялем и скрипкой. Многие композиторы отвернулись от меня.

There are so many talented composers and performers to have made friends with me! I can't help telling you about them.

Niccolo Paganini! The unprecedented violinist-virtuoso, having lived two hundred years ago, treated me not less seriously, than violin. Niccolo Paganini is told to have seen the old father's guitar, hanging above the future genius' cradle. Paganini himself used to say: «I am the king of violin and guitar is my queen».

The distinguished Italian performer, composer and teacher Mauro Giuliani devoted all his life to me. Lots of his compositions are loved and widely performed in the concerts.

Did you have some hard time in your life? Was it sometimes, that everybody neglected you and your friends did not want to play with you? I've experienced it.

Once it happened to me. People stopped attending my concerts. They considered me to be too silent in comparison with piano and violin. I was getting the cold shoulder from many composers.

К счастью, появился человек, который открыл во мне такие звуки, каких ещё никто до этого не слышал. Имя его — Франсиско Таррега Эшеа. Испанский гитарист Таррега играть на гитаре начал с детства. И даже закончив консерваторию по классу фортепиано, никогда не разлучался со мной.

Занимаясь по многу часов в день, он не только виртуозно овладел всеми приёмами игры, но и придумал собственные. Много концертируя, Таррега прославился как выдающийся музыкант и композитор. А я вновь обрела заинтересованных слушателей и стала концертным инструментом.

Дело, начатое Франсиско Таррегой, блистательно продолжил другой испанский гитарист — Андрес Сеговия, который однажды сказал: «Музыка похожа на океан, а музыкальные инструменты подобны островам, разбросанным в океане. Мой остров — гитара».

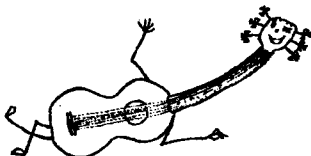
А какой бы остров выбрал ты?

Попробуй нарисовать разбросанные в Океане Музыки Острова-Инструменты.

Luckily, there appeared a person, who discovered such very sounds in me, which nobody had ever heard before. His name was Francisco Tarrega-y-Eixea (1852—1909) and he lived in Spain. Tarrega began his guitar career, being almost a child. Even when he graduated from conservatoire as a pianist, the passion to me did not fade away. Mastering his skill, Tarrega invented his own methods of playing. Tarrega had concert tours and continued his composition activity. As to me, I took fancy of the listeners and became the concert instrument again.

The other Spanish guitarist Andres Segovia (1893—1987) was the brilliant successor of Tarrega's deed. Once he uttered: «Music is like an ocean, while musical instruments resemble isles, scattered along the ocean. My isle is called guitar».

What isle would you like to choose?



Первые уроки игры на гитаре Сеговия получил шестилетним мальчиком от странствующего гитариста. Дальше он учился сам не только игре на инструменте, но и музыкальной грамоте, истории и теории музыки.

В то время гитаристы выступали в маленьких скромных помещениях. Мне было незнакомо рукоплескание больших концертных залов. Андрес Сеговия первым сделал решительный шаг — предложил своё выступление в Барселоне, в зале на тысячу мест, где до него не выступал ни один гитарист. Ему исполнилось в то время двадцать три года.

Испания была покорена!

Мастерство Андреса Сеговии было признано во всём мире. Но это ещё не всё!

Он не только расширил возможности игры на инструменте. Главное — доказал, что мне доступна любая музыка. Он переложил для меня произведения великих композиторов: Баха, Генделя, Моцарта, Бетховена, Альбениса. Но и это ему казалось недостаточным. Сеговия считал, что для меня нужно специально сочинять музыку, используя всё новые краски, приёмы игры. И начал сотрудничать с композиторами.

Segovia got his first lessons of guitar, when he was six years old. His first teacher was the strolling guitarist. Later he learnt musical grammar, theory and history. Segovia studied all these sciences himself.

That time all the guitarists demonstrated their art in small poverty-stricken halls. I didn't get acquainted with the grand concert stages' applause. Andres Segovia was the first musician having solved that problem. He suggested to perform in Barcelona, where there was the hall for one thousand seats. No guitarist had ever played there before. Segovia was only twenty three years old that time.

Spain was won!

The skill of Andres Segovia was recognized all over the world. But that is not all about him!

Segovia did not only broaden the guitar playing abilities, he proved, that any kind of music is accessible for me. The great master arranged the compositions of renown authors for me. Among them there are Bach, Händel, Mozart, Beethoven, Albéniz. However, even these deeds were not quite enough for him. Segovia believed in special music to be composed directly for me with novel colours and devices. Thus he started communicating with composers.

Так у меня появились новые друзья: Марио Кастельнуово Тедеско, Мануэль Понсе и бразильский композитор Эйтор Вила Лобос.

Я часто перебираю в памяти имена тех, кто помогал, любил и верил в меня. Старых друзей не забывают. Но и без новых жить неинтересно. Поэтому с радостью представляю тебе мою новую подругу.

В этом альбоме я познакомлю тебя с её сочинениями. Если хочешь, можешь раскрасить рисунки к ним.

Meanwhile I acquired new friends, such as Mario Castelnuovo Tedesco, Manuel Ponse and the Brazilian composer Eitor Villa Lobos.

Very often I go through the names of those, who helped me, loved me and believed in me. Old friends and old wine are best, of course. However, it's interesting to be in the limelight of the new personalities. Therefore, I'd like to introduce my new friend to you.

You'll make friends with him through this album. Paint the pictures to the pieces, if you like.



ПЬЕСЫ-РАСКРАСКИ

PIECES-COLOURINGS

Елена ПОПЛЯНОВА
Elena Poplyanova

СТАРИННЫЙ ТАНЕЦ OLD-FASHIONED DANCE

Andante (Не спеша)

The musical score is written on three staves in G major and 4/4 time. It includes various musical notations such as dynamics (mf, p, f, dim), articulation (accents, slurs), and performance instructions (rit.). Fingerings are indicated by numbers 1-4. The piece features a first ending and a second ending. The key signature has one sharp (F#).

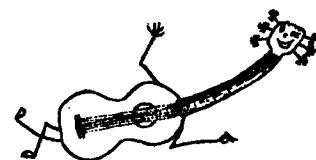




ДОБРЫЙ ГНОМ GOOD GNOME

Andantino semplicemente (Не спеша, простодушно)

The musical score is written for guitar in 4/4 time. It consists of four systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. The melody is played on the upper strings, with fingerings indicated by numbers 1-4. The bass line is on the lower strings, with fingerings 0, 2, 1, 3, 2, 0, 2, 3, 4, 0, 1, 0. A first ending bracket labeled 'I' spans the first two measures of the second system. A second ending bracket labeled 'II' spans the last two measures of the second system. The word *Fine* is written below the third system. The fourth system concludes with a double bar line and a *Da Capo* symbol. Below the fourth system, the instruction *Dal segno al Fine* is written.



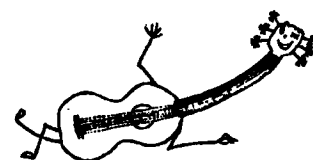


ВАЛЬС ДЛЯ ПРОМОКШЕГО ЗОНТИКА

WALTZ FOR THE SOAKED UMBRELLA

Mesto (Грустно)

The musical score is written for guitar in treble clef, key of D major (two sharps), and 3/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The tempo and mood are indicated as 'Mesto (Грустно)'. The first staff contains a sequence of notes with fingerings: 2, 1 2 0, 1, 0 1 2, 0, 1 0 2. The second staff starts with a dynamic marking of *mf* and includes a first ending bracket with fingerings 0, 2, 1, 2, 0, 3, 0, 2, 3, 2, 3, 0. Below the first two notes of this staff are circled numbers 4, 1, 4 with a dashed line underneath. The third staff continues with fingerings 2, 0, 4, 1, 0 and includes a second ending bracket with fingerings 3, 0, 3. Below the first two notes are circled numbers 4, 1, 4 with a dashed line underneath. The fourth staff includes a first ending bracket with fingerings 1, 2, 3, 4, 3, 2, 1, 0 and a second ending bracket with fingerings 2, 3, 2, 1, 0. Below the first two notes are circled numbers 4, 1, 4 with a dashed line underneath. The piece concludes with a decrescendo hairpin and a dynamic marking of *p*.



ПЕСЕНКА СТАРОГО ДИЛИЖАНСА

OLD STAGE-COACH SONG

Allegro disinvolto (Не быстро, непринуждённо)

The musical score is written for guitar in the key of D major (one sharp) and 2/4 time. It consists of six systems of music. The first system includes a treble clef, a key signature of one sharp, and a tempo marking of *Allegro disinvolto*. The first line of the first system features a sequence of notes with 'x' marks above them, indicating a percussive effect. Above these notes are dynamic markings: *p*, *m*, *m*, *p*, *p*, *m*, *m*, *p*, *p*, *m*, *m*, *p*. Below the first line are the dynamics *p* and *mp*, and a circled number 4. The second system begins with a circled number 4 and contains various guitar techniques such as triplets (marked with '3'), slurs, and fingerings (e.g., 1, 3, 1, 0, 0). The third system continues with similar techniques, including a circled number 4. The fourth system features a circled number 4 and includes a circled number 3. The fifth system contains a circled number 3 and a circled number 2. The sixth system concludes with a circled number 3 and a circled number 2. The score is densely annotated with fingerings and articulation marks throughout.

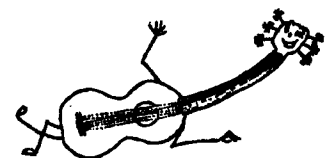
* Имитация стука копыт, удары по верхней деке пальцами правой руки.
Hooves clattering imitation, right hand fingers knock onto the belly.

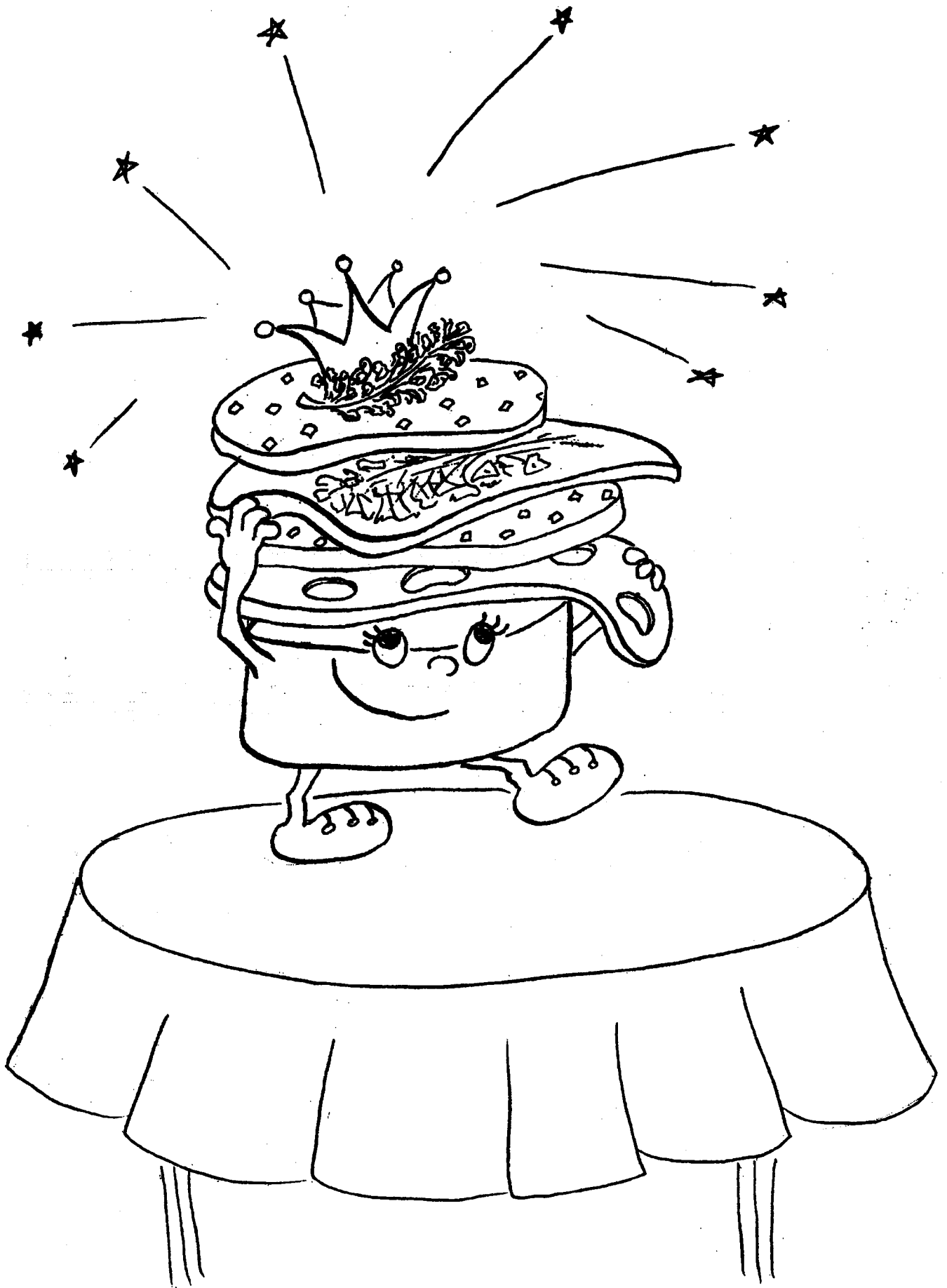


КАК У БАБОЧКИ КРЫЛО AS THE BUTTERFLY'S WING

Quieto dolce (Нежно, спокойно)

The musical score consists of four staves. The first staff is the melody, starting with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It begins with a *mf* dynamic marking. The second and third staves provide accompaniment, with the third staff starting with a *mp* dynamic marking. The fourth staff continues the accompaniment. The piece concludes with the instruction "Da capo al Fine".





МАРШ КОРОЛЕВСКОГО БУТЕРБРОДА

ROYAL SANDWICH MARCH

Allegretto fiero molto (Очень важно, не быстро)

The musical score is written for a single melodic line on a treble clef staff in the key of D major (two sharps) and 4/4 time. It consists of 11 staves of music. The tempo is marked 'Allegretto fiero molto' with the Russian translation '(Очень важно, не быстро)'. The score includes various dynamics such as *f* (forte), *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *poco a poco* (gradually). There are several first, second, and third endings marked with Roman numerals I, II, and III. The piece concludes with a 'Da capo al Fine' instruction. Fingerings are indicated by numbers 1-4 above notes, and slurs are used to group notes. A circled '4' appears at the end of several phrases, likely indicating a four-measure rest or a specific rhythmic pattern.

Da capo al Fine

ПО ДОМУ ХОДИТ СТАРЫЙ СКРИП

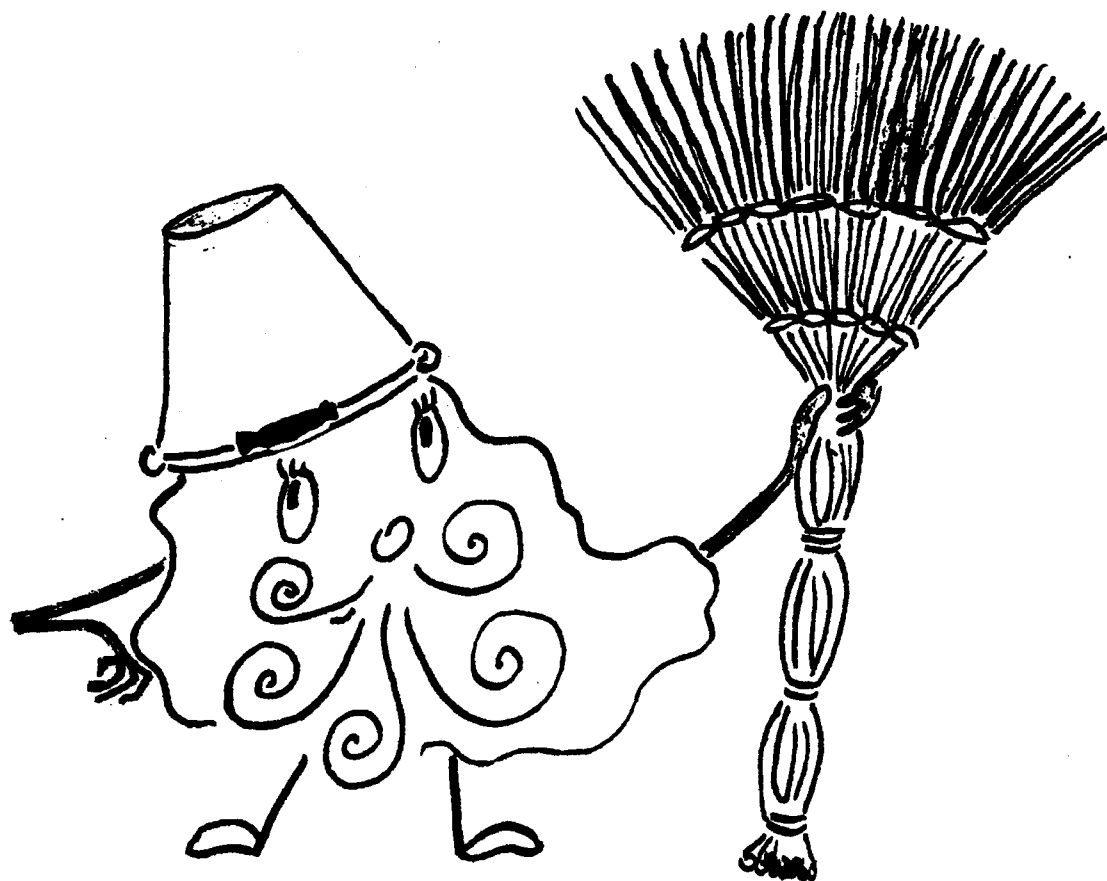
THE OLD SQUEAK IS WALKING ALONG THE HOUSE

Moderato timoroso, con precauzione (Осторожно, крадучись, в умеренном темпе)

The musical score is written for a single melodic line on a treble clef staff in 4/4 time. It consists of eight staves of music. The key signature has one sharp (F#), and the tempo is Moderato timoroso, con precauzione. The score includes various dynamics such as *p*, *mf*, *f*, *mp*, *sf*, and *ff*. There are also performance instructions like *cresc.* and *poco a poco*. Fingerings are indicated with numbers 1-3. A circled number 6 appears at the beginning of the first staff and at the end of the seventh and eighth staves. A double bar line with a star symbol (*) is used at the end of the fourth and fifth staves. The word "Glissando" is written above the final two staves, with wavy lines indicating the technique. A circled number 6 is also present below the final staff.

* Знак Z - повышение звука на четверть тона. Исполняется сдвигом струны, на которой находится нота, поперёк грифа в направлении басовых струн.

A quarter of a tone rise: performed by placing the string (where the note is) across the finger-board in the direction of the bass string.

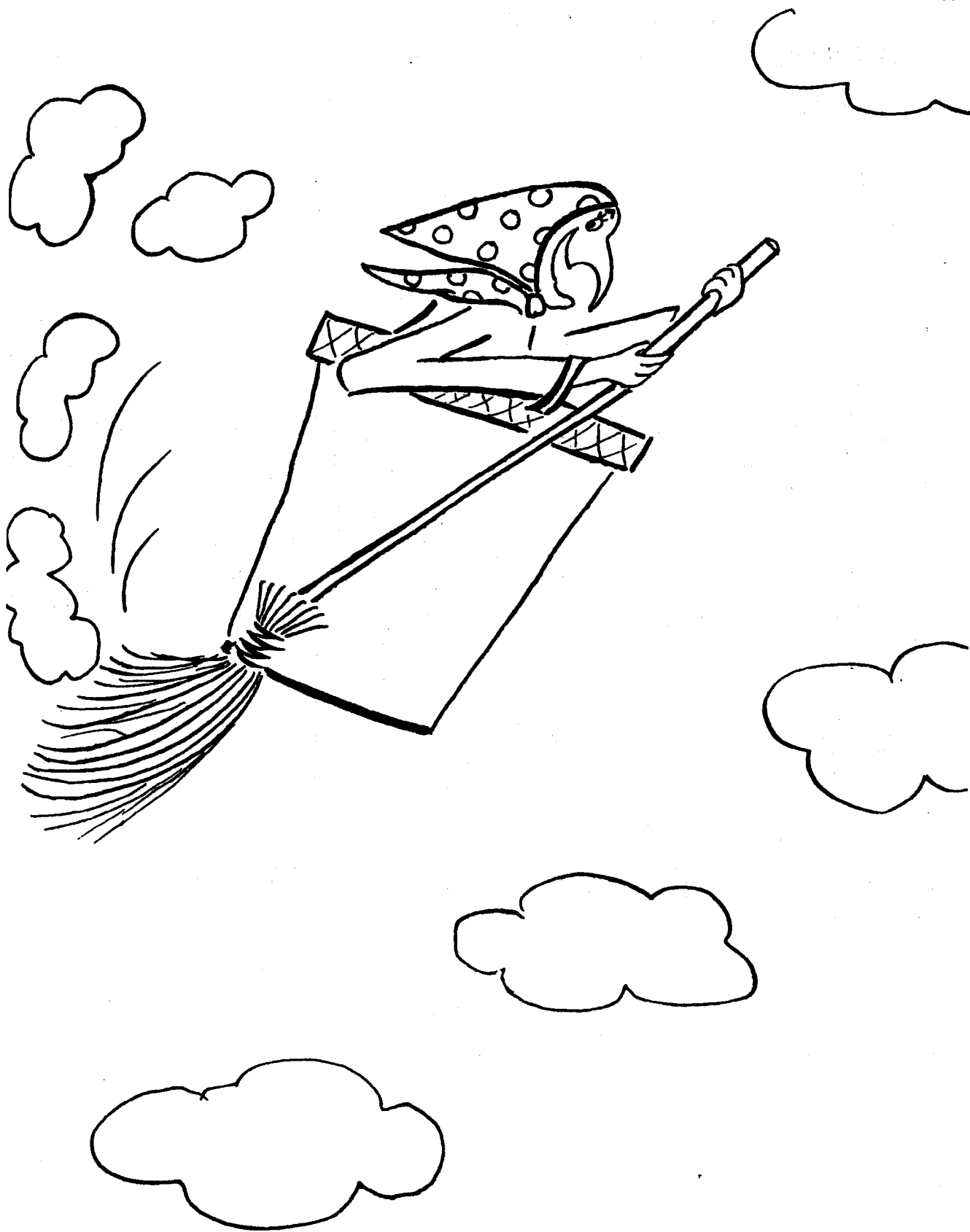


В ГОСТЯХ У БАБЫ-ЕЖКИ

AT THE WITCH

Moderato misterioso (Таинственно, в умеренном темпе)

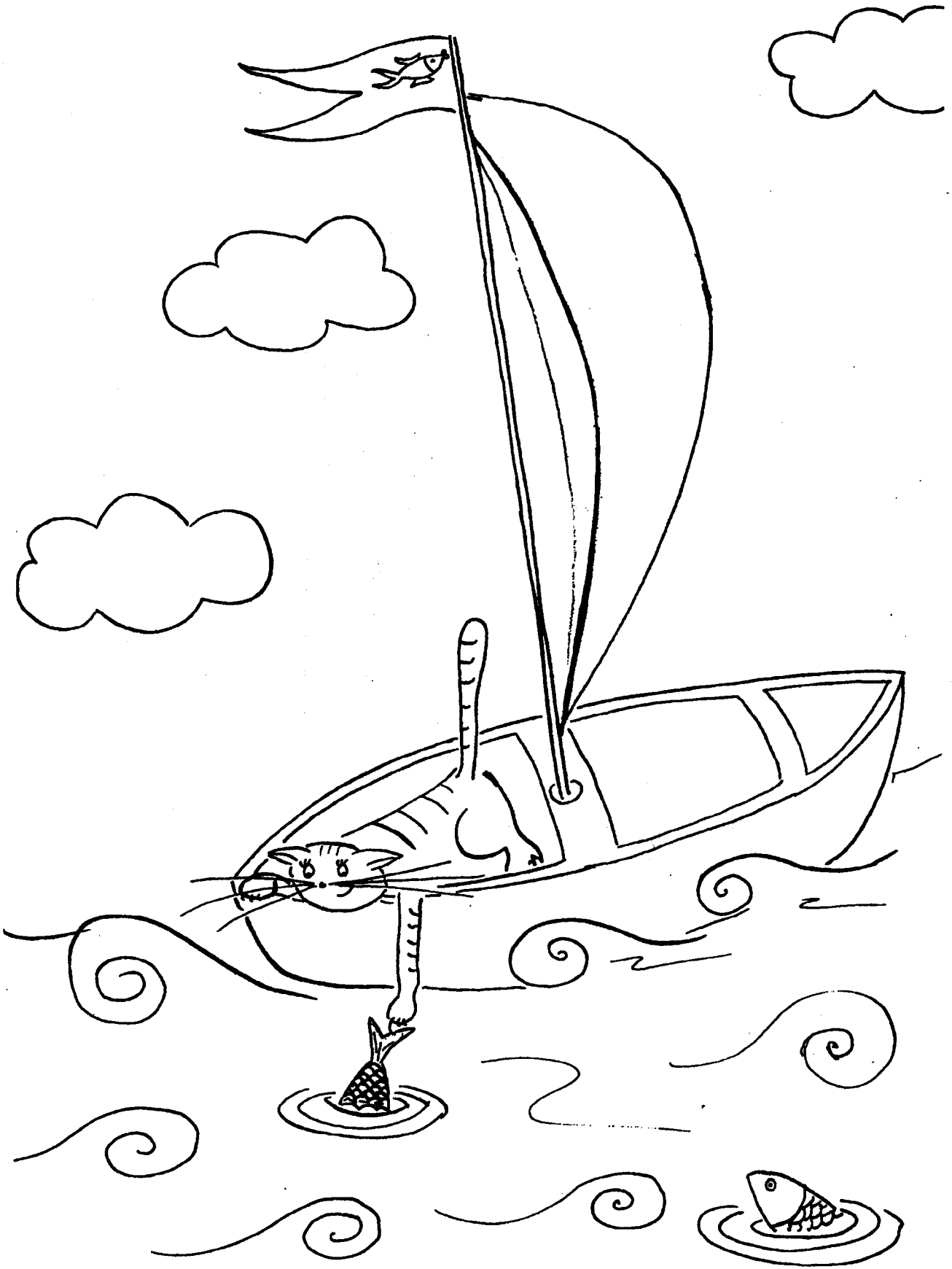
The musical score is written for guitar in 4/4 time, featuring a key signature of one sharp (F#). It consists of seven systems of music. The first system includes a treble clef staff with a 4/3 fingering and a bass clef staff with a 4/3 fingering, both marked with circled numbers 1 and 2. Dynamics include *mf*, *p*, and *mf*. The second system is marked *p* and includes a 2/1 2/0 fingering. The third system is marked *mf* and includes a circled number 2 and a *f* dynamic. The fourth system is marked *mf* and includes a 0/2 1/0 2/1 fingering. The fifth system is marked *f* and includes a 4/3 fingering. The sixth system is marked *cresc.* and includes a 4/3 fingering. The seventh system is marked *ff* and includes a *f* dynamic.



В ЛЁГКОЙ ЛОДОЧКЕ ПО РЕКЕ ON THE SLIGHTEST LITTLE BOAT ALONG THE RIVER

Tranquillo, cantando barcolloni (Плавно, спокойно покачиваясь)

The musical score is written for guitar and consists of ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo and mood are indicated as *Tranquillo, cantando barcolloni* (Плавно, спокойно покачиваясь). The score features a variety of dynamics, including *mf*, *f*, *p*, *cresc.*, *dim.*, *poco a poco*, *rit.*, and *a tempo*. There are also articulation marks such as accents and slurs, and fingering numbers (0-4) are provided throughout. The piece concludes with a *Fine* marking and the instruction *Dal segno al Fine*.



ТАНГО ВЛЮБЛЁННОГО КУЗНЕЧИКА

TANGO OF THE GRASSHOPPER IN LOVE

Allegro ma non tanto, appassionato (Страстно, но не быстро)

The musical score is written for guitar and consists of eight staves. The key signature is one sharp (F#) and the time signature is 4/4. The piece begins with a dynamic marking of *f* (forte). The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above or below notes. There are several circled numbers (3, 5) and a circled '3' at the end of the first staff, likely indicating fingerings or measure counts. The score includes a section marked *trp* (trio) and a section marked *IV*. The piece concludes with a *Coda* section, indicated by a circled 'C' and the text *Coda la*. The final instruction is *Da capo al* followed by a circled 'C'.





ДУСИНЫ СТРАДАНИЯ LAMENTS OF DUSYA

Allegretto, quasi balalaika (Неторопливо, подражая балалайке)

The musical score is written for a single melodic line on a treble clef staff in 4/4 time. It consists of several systems of music with various performance instructions and fingering.

- System 1:** Starts with a *tr* (trill) and a *V* (volta) sign. It includes a triplet of eighth notes marked *simile* and a section marked *stamp притоп* (stamp, downbeat).
- System 2:** Features a *Harm. Фл.* (Harmonic Flute) section with a *stamp притоп* instruction. The system ends with *Fine* and a dynamic marking of *f*.
- System 3:** Contains a triplet of eighth notes and a longer triplet of eighth notes.
- System 4:** Includes a *stamp притоп* instruction.
- System 5:** Features a *Harm. Фл.* section and a *stamp притоп* instruction, ending with a dynamic marking of *f*.
- System 6:** Contains a sequence of notes with various fingering numbers (0, 4, 2, 0, 3, 1, 4, 0, 2, 3, 1, 4, 3, 1, 2, 1, 0, 3, 1, 4, 2) and circled numbers 5, 4, and 6. The system concludes with the instruction *Da capo al Fine*.

ОБЛАКА ПЛЫВУТ ПО НЕБУ CLOUDS ARE FLOATING ALONG THE SKY

Andantino trasparente (Неторопливо, прозрачно) Harm.12

Harm.12

The musical score consists of ten staves of music, primarily in treble clef with a 4/4 time signature. The notation includes various chords, often with fingerings indicated by numbers 1-4. Dynamics such as *mp*, *p*, *f*, *cresc.*, and *dim. poco a poco* are used throughout. Articulations like accents and slurs are present. Roman numerals (I, II, III, V, VI, VII, VIII, X) are placed above the notes to indicate chord positions. The score concludes with a final chord and a fermata.

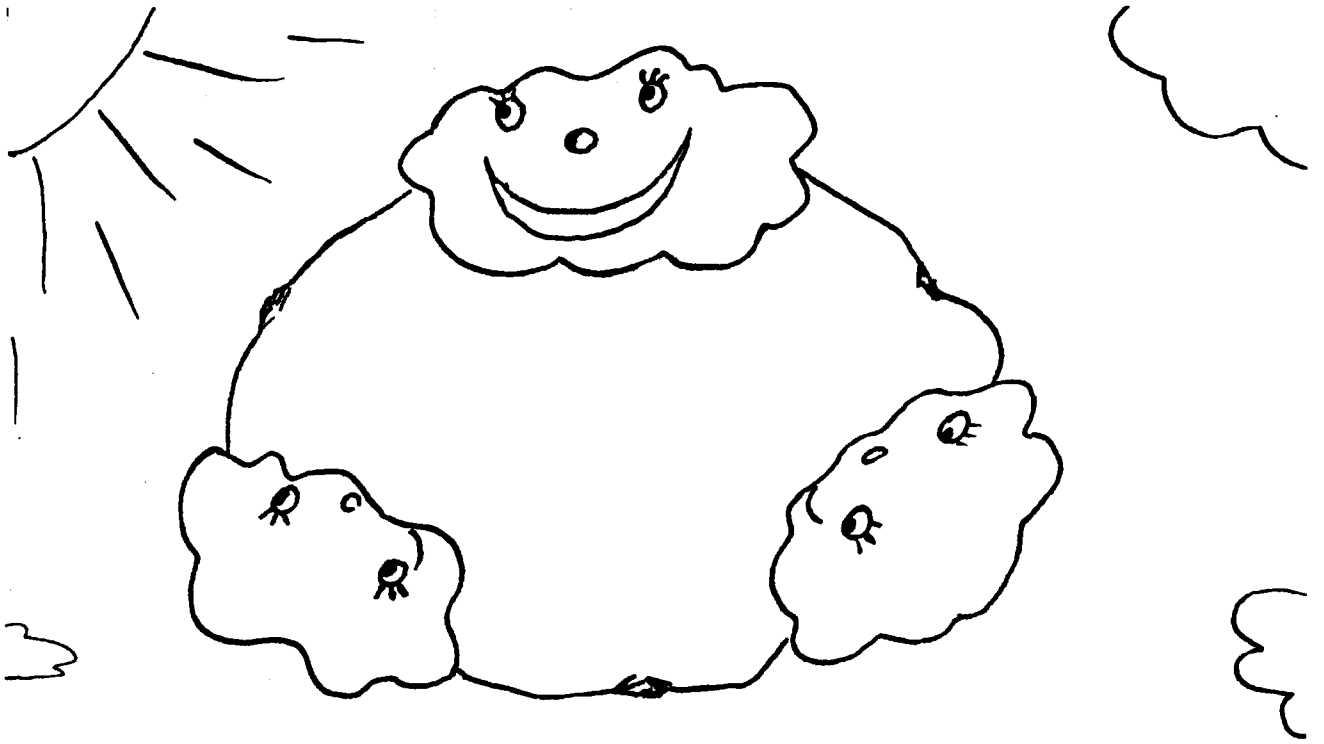
Harm. 12 Harm. 12 Harm.

② ① ②

III

Harm. 7 VII

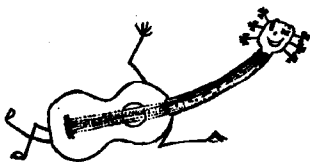
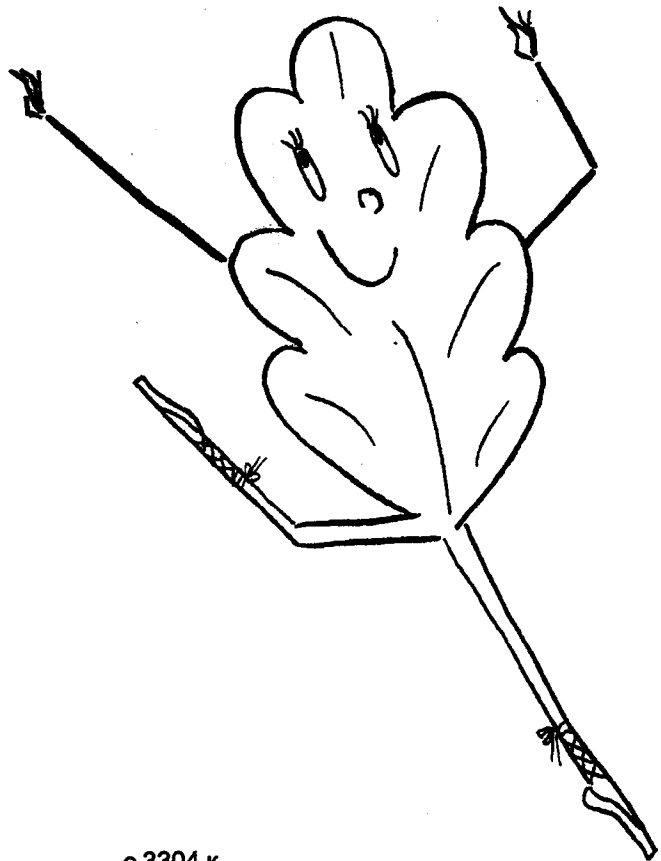
4 0 2



ПОСЛЕДНИЙ ВАЛЬС ОСЕННЕГО ЛИСТА THE LAST WALTZ OF AUTUMNAL LEAF

Tranquillo un poco malinconico (Спокойно, немного грустно)

Musical score for guitar, consisting of four staves. The first staff is the melody, marked *mf* and *p*, with fingerings 4, 1, 3, 0, 4 and slurs. The second and third staves are accompaniment, marked *p*, with fingerings 1, 2, 1, 4, 1, 4, 3, 0, 4, 2, 1, 4. The fourth staff continues the accompaniment, marked *p*, with fingerings 5, 4, 2, 3, 4, 2, 1, 0.



The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains a melodic line with various fingering numbers (0, 1, 2, 3, 4) and dynamic markings including *p*, *f*, and *mp*. A fermata is placed over the final note of the first staff. The second staff continues the melodic line with similar fingering and dynamics. The third staff features a more complex texture with multiple voices and includes a *p* dynamic marking. The fourth staff has a *f* dynamic marking and a *mp* marking. The fifth staff includes a *p* dynamic marking and a *f* dynamic marking. The sixth staff contains a *V* marking and a *p* dynamic marking. The seventh staff has a *V* marking and a *p* dynamic marking. The eighth staff includes a *p* dynamic marking and a *p* dynamic marking. The ninth staff features a *p* dynamic marking and a *p* dynamic marking. The tenth staff concludes the piece with a *p* dynamic marking and a *p* dynamic marking. The score is marked with various performance instructions such as *Da capo al* and includes a circled number 2 with a dashed line.

Da capo al \oplus

КАК РАССЫПАЛСЯ ГОРОХ AS THE PEAS WERE SCATTERED

Allegro leggiero (Быстро и легко)

f
① ————— ②

mp
⑤

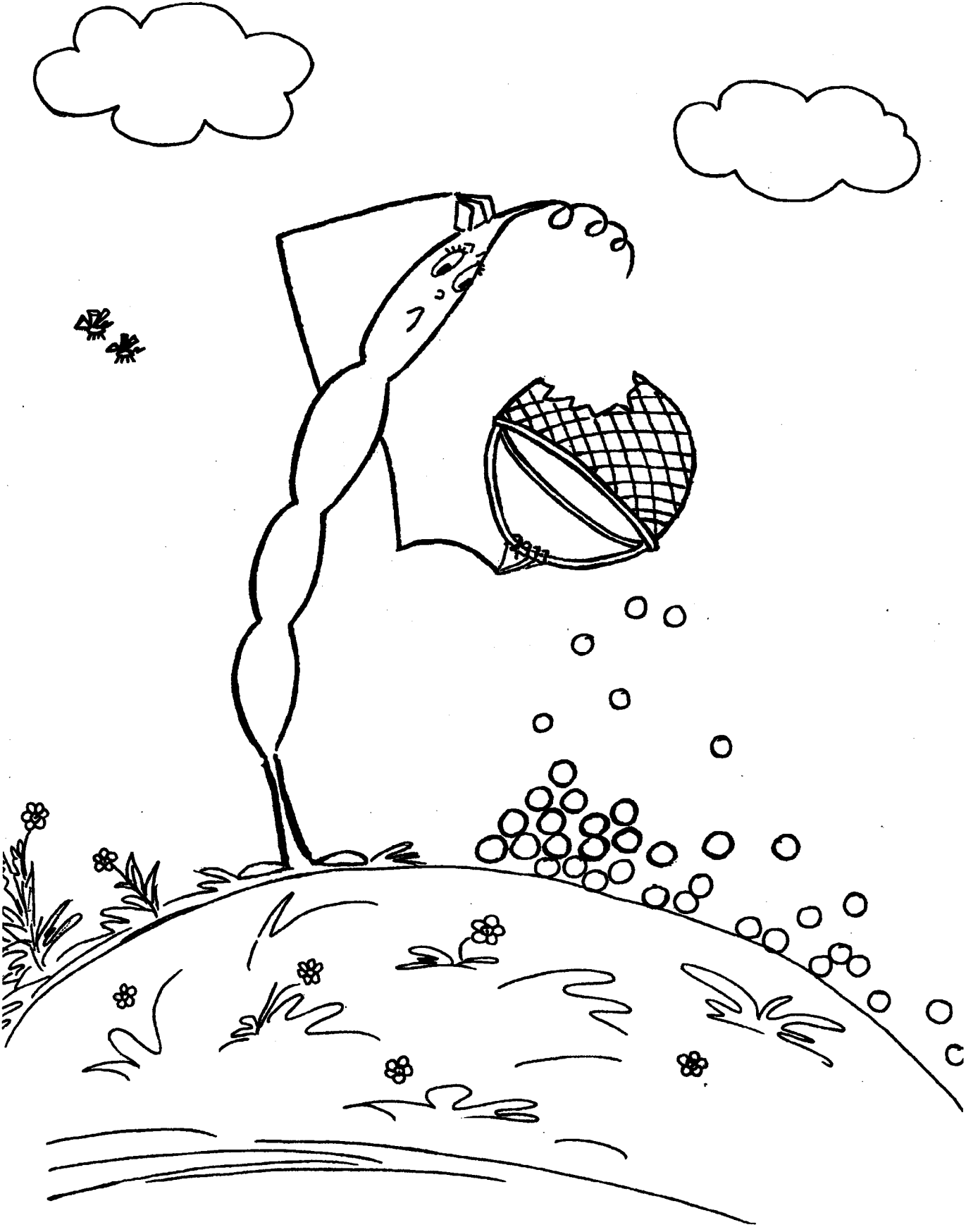
⑥

p *cresc.* *poco a poco* *mf*

f

cresc. poco a poco *ff*

This musical score is written for guitar in treble clef, 2/4 time, with a key signature of one sharp (F#). It consists of eight staves of music. Fingerings are indicated by numbers 1-4 above or below notes. Dynamic markings include *f* (forte), *mp* (mezzo-piano), *p* (piano), *cresc.* (crescendo), *poco a poco*, *mf* (mezzo-forte), *f*, and *ff* (fortissimo). Section markers 1 through 6 are placed below the staff lines. The piece concludes with a final chord and a *ff* marking.



Ансамбли
Ensembles

КАМЫШИНКА-ДУДОЧКА
SMALL CANE PIPE

Andantino pensieroso (Задумчиво и неторопливо)

The musical score is written for two guitars, labeled 'Guit. 1' and 'Guit. 2'. It is in the key of D major (one sharp) and 4/4 time. The tempo is 'Andantino pensieroso' (Задумчиво и неторопливо). The score consists of three systems of music. The first system shows the beginning of the piece with a mezzo-forte (*mf*) dynamic. The second system continues the melody and accompaniment. The third system features a first ending (marked '1.') and a second ending (marked '2.'). The second ending concludes with a piano (*pp*) dynamic. Fingerings are indicated by numbers 1-4 above the notes. The guitar parts are written in treble clef.

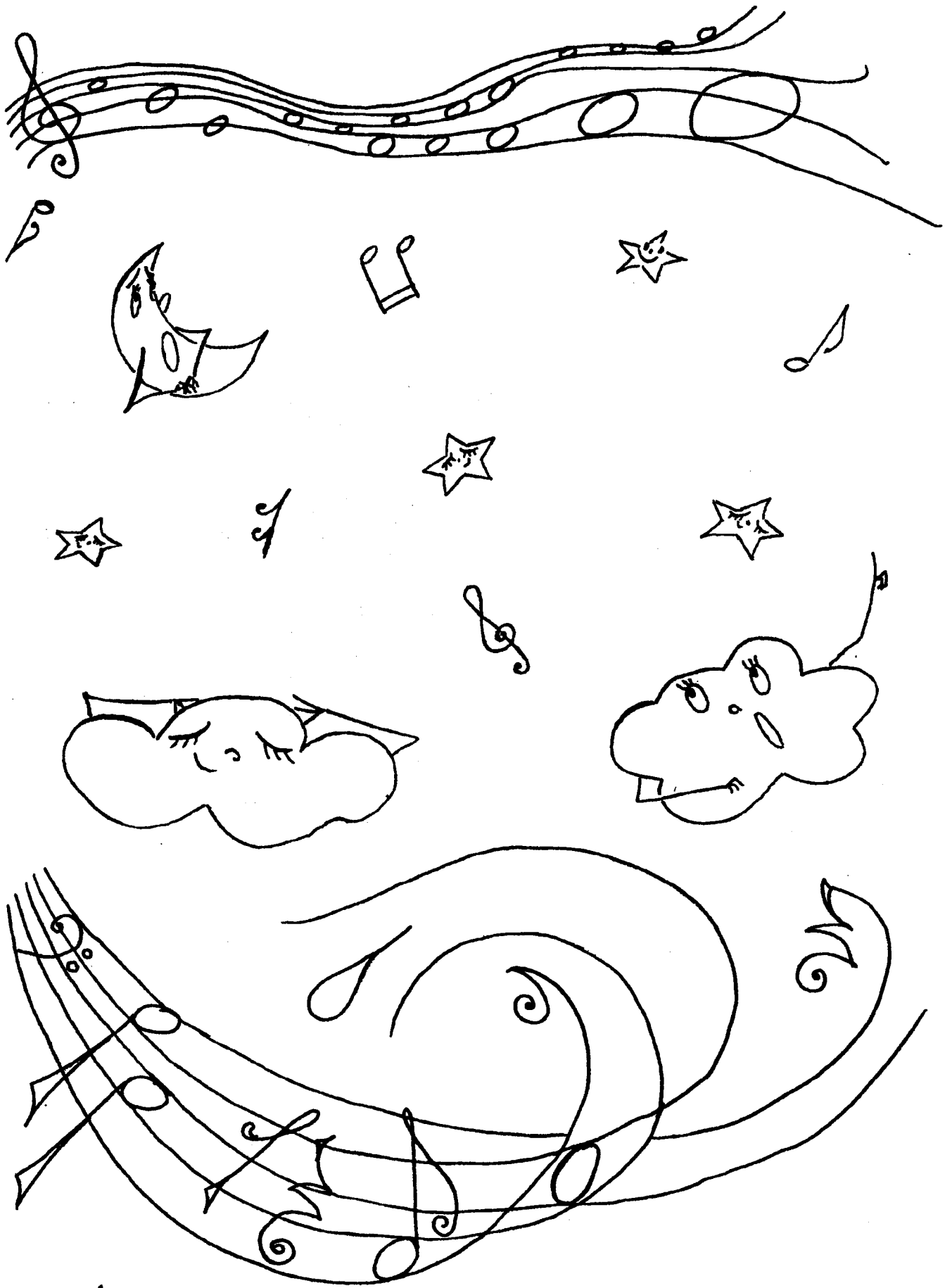


КОЛЫБЕЛЬНАЯ ЛУНЫ

MOON'S LULLABY

Tranquillo e chiaro (Спокойно и светло)

mp
mf
f
mf
mp
p
mf
p
 Фл. 12

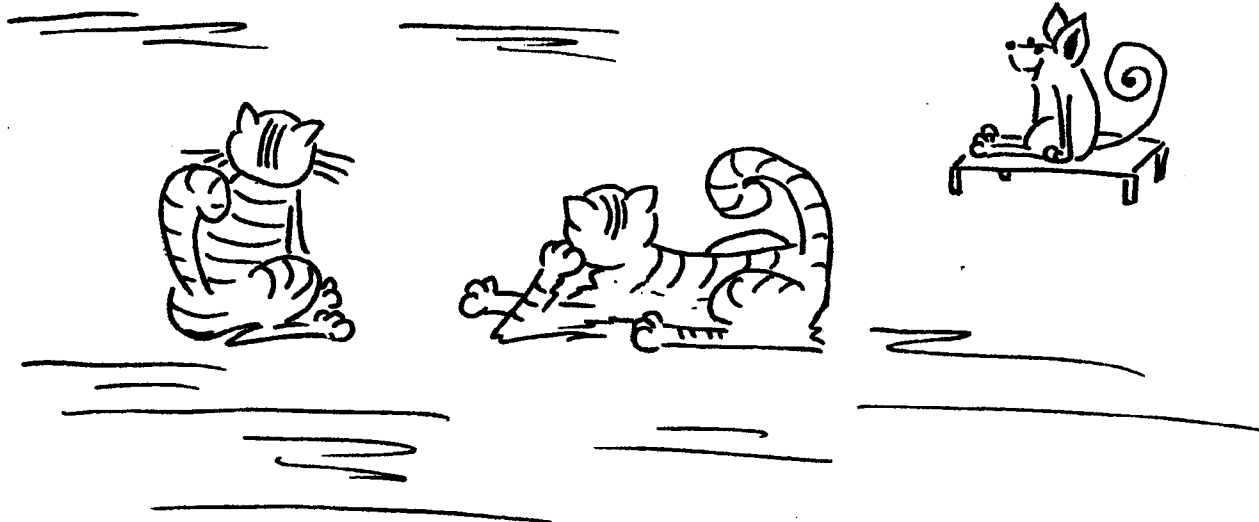
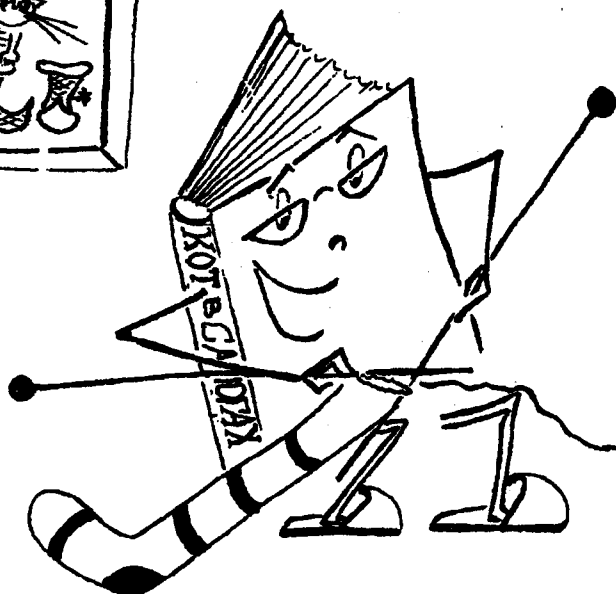
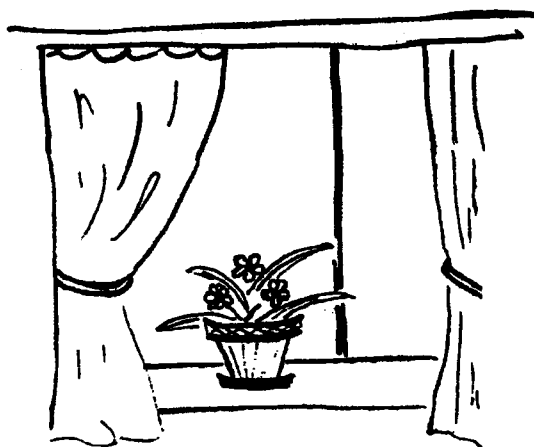
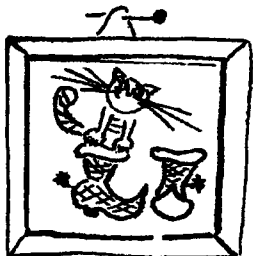


СТАРАЯ, СТАРАЯ СКАЗКА

AGE-OLD STORY

Moderato chiaro (Спокойно и светло)

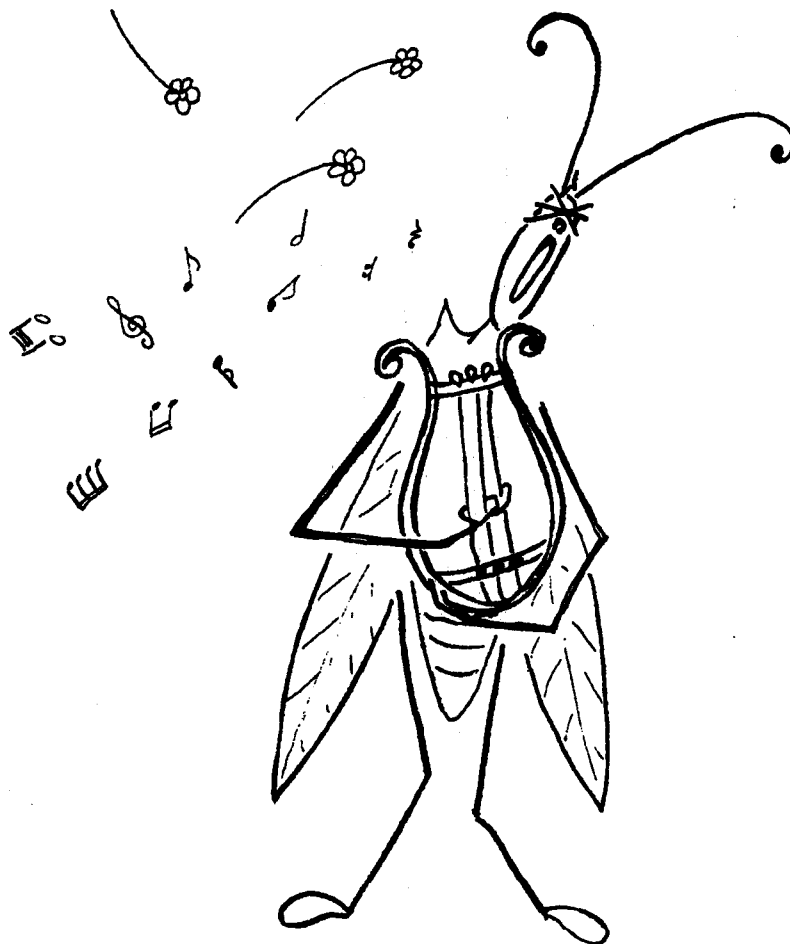
The musical score is written for guitar in D major (two sharps) and 4/4 time. It consists of three systems of two staves each. The first system begins with a *mf* dynamic and a first ending bracket. The second system features a second ending bracket and a circled 3. The third system includes a circled 4 and a circled 3. Fingerings are indicated by numbers 1-4 above notes. The piece concludes with a final cadence in the bass staff.



НАИГРАЛ СВЕРЧОК CRICKET'S STRUM

Allegro giocoso (Очень весело)

The musical score is written for two staves in G major and 2/4 time. The right staff features a melody with a complex rhythmic pattern, indicated by fingerings (2, 0, 1, 2, 1, 0, 1, 2, 4) above the notes. The left staff provides a bass line with a steady eighth-note accompaniment. Both staves include dynamic markings of *f* (forte).



First system of musical notation. The upper staff contains a melodic line with various fingerings indicated by numbers 0, 1, 2, 3, 4. The lower staff contains a bass line with chords and single notes.

Second system of musical notation. The upper staff features a more complex melodic line with slurs and accents. The lower staff continues with chords and single notes. A dynamic marking *mf* is present at the beginning of the system.

Third system of musical notation. The upper staff has a melodic line with slurs and fingerings. The lower staff has chords and single notes. A repeat sign is visible in the middle of the system.

Fourth system of musical notation, featuring first and second endings. The upper staff shows two different melodic paths for the first ending. The lower staff shows corresponding chords and single notes. A dynamic marking *ff* is present at the end of the system.

First system of musical notation. The upper staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with fingerings (1, 2, 1, 4, 1, 2, 4, 1, 2, 1, 4, 1, 2, 4, 1, 4, 2) and a bass line with fingerings (1, 2, 1, 2, 1, 2, 1, 2). The lower staff is a bass clef with a key signature of two sharps, containing a bass line with chords and a final measure with a double bar line and a fermata.

Second system of musical notation. The upper staff continues the melodic line with fingerings (1, 3, 1, 0, 1, 2, 0, 4, 1, 2, 1, 2, 1, 2). The lower staff continues the bass line with chords and a final measure with a double bar line and a fermata. A dynamic marking *ff* is present at the end of the system.

Third system of musical notation. The upper staff begins with a double bar line and a fermata, followed by a melodic line. The lower staff begins with a double bar line and a fermata, followed by a bass line with chords. A dynamic marking *f* is present at the beginning of the system.

Fourth system of musical notation. The upper staff contains a melodic line with two first and second endings. The lower staff contains a bass line with chords, also with two first and second endings. The first ending leads back to the beginning of the system, and the second ending leads to a final chord with a double bar line and a fermata.

ДОБРОЙ НОЧИ GOOD-NIGHT

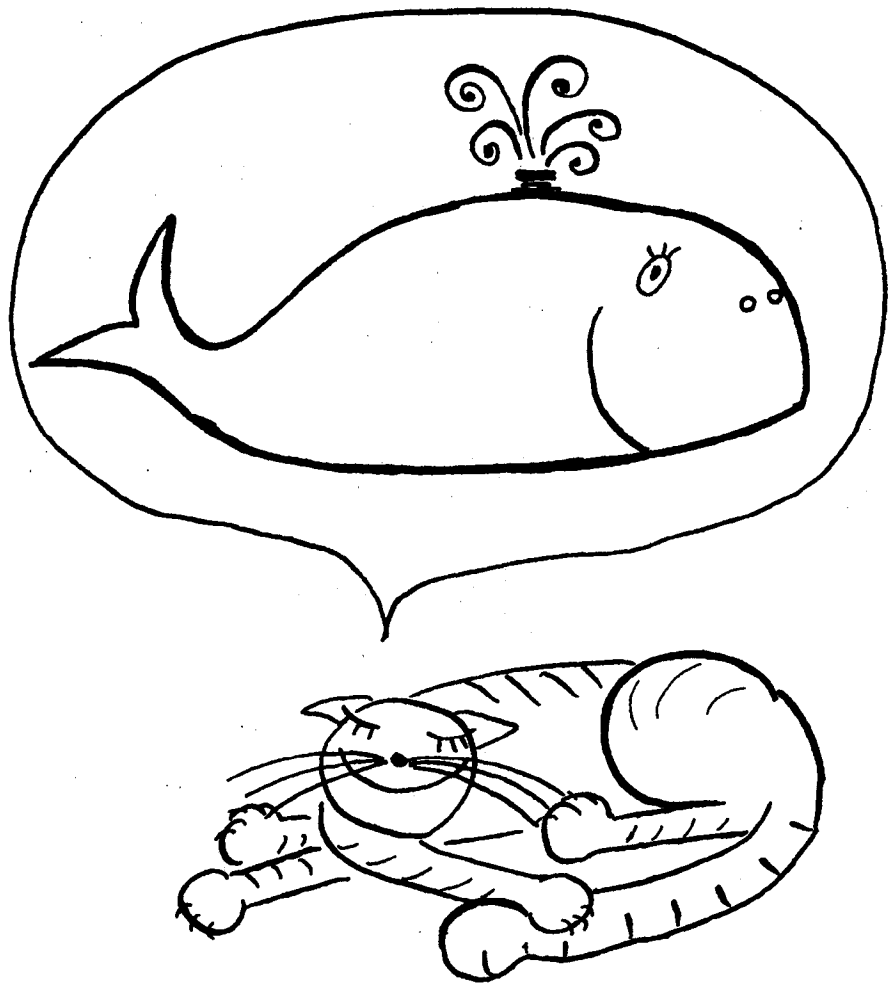
Andantino sognando (Неторопливо, мечтательно)

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a piano (*p*) dynamic and contains several measures of music with circled fingering numbers (1, 2, 3) and a 4-fingered chord. A double bar line is followed by a mezzo-forte (*mf*) dynamic. The lower staff is in bass clef and provides a simple harmonic accompaniment.

The second system continues the piece with two staves. The upper staff features more complex fingering, including a triplet of eighth notes and a circled '2'. The lower staff continues the accompaniment, showing some chromatic movement in the bass line.

The third system introduces first and second endings. The upper staff has two paths: the first ending leads back to an earlier section, and the second ending leads to a new melodic phrase. The lower staff provides accompaniment for both paths, with specific fingering (4, 0, 2, 4, 4) indicated for the second ending.

The fourth system concludes the piece with two staves. The upper staff features a melodic line with a circled '0' and a final cadence. The lower staff provides the final accompaniment, including a circled '0' and a final chord.

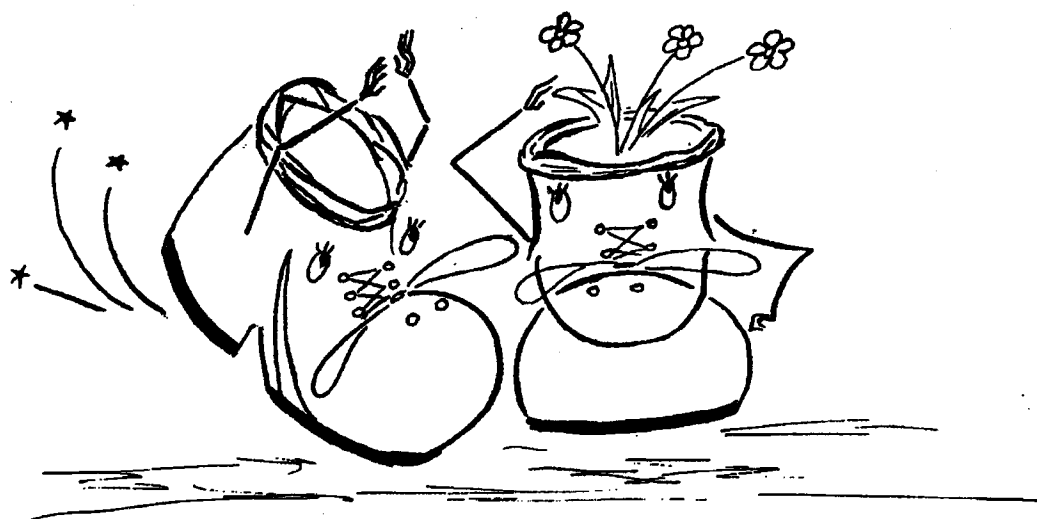


РЕГТАЙМ "СЧАСТЛИВЫЕ БАШМАКИ"

RAGTIME "HAPPY SHOES"

Animato vigoroso (Бодро, подвижно)

The musical score is written for piano in 4/4 time. It consists of three systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The right hand starts with a series of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5. The left hand plays a bass line of eighth notes: C3, G2, F#2, E2, D2, C2. The second system continues the melody in the right hand with triplets and sixteenth notes, while the left hand maintains a steady accompaniment. The third system concludes the piece with a final flourish in the right hand and a descending bass line in the left hand.



Dal  al Fine

* Удар по струнам всей кистью правой или левой руки.
Strike onto the strings with your whole right or left hand.

МУЗЫКАЛЬНЫЙ ДНЕВНИК

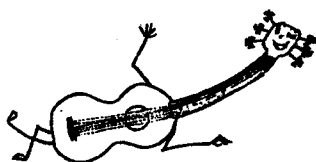
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Your first teacher of guitar (his/her name, where did you meet, his/her portrait)



Моя гитара (как и когда появилась в твоём доме, фотография)
My guitar (How and when did it appear in your house? its photo)



**Первые музыкальные впечатления (о концерте, исполнителе,
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**My first musical impressions (about some concert, performer, piece of music,
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Стихи о музыке, о гитаре
Poems of music, guitar



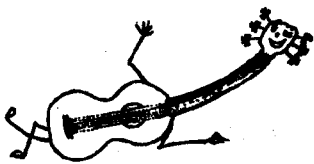
Любимые исполнители и композиторы
Favourite performers, composers



Любимые музыкальные произведения
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Елена Михайловна Поплянова
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