

АНСАМБЛЬ
СКРИПАЧЕЙ



КОНЦЕРТНЫЕ
ВЫСТУПЛЕНИЯ

СВЕТЛЯЧОК

ПЬЕСЫ

*с фортепианным аккомпанементом
и партиями*

ВТОРАЯ СТУПЕНЬ · THE SECOND STEP

*VIOLIN
ENSEMBLE*



*CONCERT
PERFORMANCES*

FIREFLIES

PIECES

*with piano accompaniment
and parts*



*Составление и переиздание Э. Пудовочкина
Compiled and arranged by E. Pudovochkin*

Э. Пудовочкин — учитель скрипки и художественный руководитель детского скрипичного ансамбля "Светлячок". Разработал специальный метод музыкального воспитания детей с 5 и 6 лет, соединяющей скрипичную технику с развитием слуха, чувства ритма, музыкальной памяти и пониманием эстетических ценностей.

Это не типичные скрипичные уроки. Уроки больше похожи на веселые развлечения, когда учитель руководит детьми в музыкальных играх, маршах и танцах.

Э. Пудовочкин защитил диплом в Петербургской государственной консерватории и опубликовал многочисленные статьи и методические пособия в России, Германии и США, касавшиеся специальной системы музыкального воспитания детей. Он ныне проживает в Нью-Йорке и по-прежнему с любимым "Светлячком".

(перевод Аси Ардова)

Эти сборники пьес предназначены для детских скрипичных ансамблей, начиная с **первых** шагов обучения и двигаясь к более высоким ступеням мастерства. Автор обладает в то же время более чем двадцатилетний опыт работы с ансамблями в России и в Соединенных Штатах Америки.

В основе методики Э. В. Пудовочкина лежат два основных принципа: разные формы ансамблевого музицирования и концентрированное развитие музыкальных способностей детей через ансамбль. Достижения этой методики скрипки в победах ансамбля "Светлячок", руководимого Э. В. Пудовочкиным в России, а также в Сан-Франциско (Калифорния, США) и Бельгии.

Данный опыт с успехом используется в настоящее время в ряде городов, в том числе во Владимире, Курске и др. Работа с детьми в Курске с использованием методики Э. В. Пудовочкина сделала возможным усилить интерес юных музыкантов к занятиям скрипичным ансамблем, музицировавшим, что позволило проводить регулярно фестивали "Волшебные скрипки", ставящий в городе желанным и настоящим праздником музыки.

Большинство пьес, представленных в сборниках "Ступени 1, 2, 3, 4, 5, 6, 7", а также в сборниках пьес и скрипичных концертов в партитурном издании, отредактированы Э. В. Пудовочкиным с учетом уровня музыкального развития юных исполнителей. Репертуар сборников составлен из наиболее популярнейших произведений, заслуженно пользующихся любовью музыкантов и слушателей многих стран.

Eduard Pudovochkin — Violin teacher and artistic director of a Children's Violin Ensemble "Fireflies", developed a special method of musical training of children 5 and 6 year old, that combines violin technique with ear training, a sense of rhythm, musical memory and aesthetic values.

These are not typical violin lessons. Instead, the lessons are more like a merry game, with teacher leading the children in musical games, marches and dances.

Dr. Pudovochkin completed graduate work at the Leningrad State Conservatory (Russia) and published numerous articles and method books in the former USSR, Germany and USA concerning the special system of musical training of children. He currently resides in New York City, with his beloved Ensemble "Fireflies".

These pieces are intended for children ensembles, beginning with the first steps of studying to the highest levels of skill. The author generalized in them more than twenty-year experience of practice with ensembles in Russia and in the USA.

Eduard Pudovochkin bases on two main principles in his method: primary forms of ensemble music-making and complex development of children's musical abilities through ensemble playing. This method's achievements are marked during the victorious performances of the "Fireflies" (directed by Eduard Pudovochkin) in San-Francisco (California, USA), in Belgium and, of course, in Russia.

This method is successfully used nowadays in many cities — among them Vladimir, Kursk etc. Practising with children in Kursk the method by Pudovochkin increased the young musicians' interest to violin ensemble. Due to this special interest regular festivals "Magic Violins" are held in Kursk, being a real holiday for children.

The majority of compositions, introduced in the books "Steps 1, 2, 3, 4, 5, 6, 7" together with the pieces' collections and violin concertos, (composed like scores), are edited and arranged by Eduard Pudovochkin, enriching the young performers' musical development. This collection is compiled of the most popular and favourite compositions, loved by musicians and listeners all over the world.

(translated by Asya Arдова)

Содержание

Музыкальный алфавит. Аранжировка Н. Карш	2
Е. Медведовский. Гамма-джаз	4
Л. Качурбина. Мишка с куклой	7
Й. Гайдн. Andante	8
Н. Карш. Колыбельная мышонку	9
И. Дунаевский. Колыбельная	11
И.С. Бах. Менуэт	12
Ж.Ф. Рамо. Ригодон	14

Contents

Musical Alphabet. Arranged by N. Karsh	2
E. Medvedovsky. Jazz-Scale	4
L. Kachurbina. Teddy Bear	7
J. Haydn. Andante	8
N. Karsh. Little Mouse Lullaby	9
I. Dunaevsky. Lullaby	11
J.S. Bach. Minuet	12
J.-P. Rameau. Rigaudon	14

Аранжировка Н. КАРШ
Arranged by N. KARSH

Allegretto

Violino (vi) I

Violino (vi) II

Violino (vi) III

Allegretto

I

II

III

I

II

III

1 *mf* **3** *f*

II *mf* *f*

III

mf *f*

I rit. **4** Coda. Tempo I *f*

II

III

4 Coda. Tempo I *f*

I *f*

II

f

Allegro vivo

I

II

f

f

I

II

I

II

1

1

I

II

I

II

2

2

Detailed description: This system contains the first two systems of music. The first system has two vocal staves (I and II) and a grand staff. The vocal line I has a melodic line with eighth notes and rests. The vocal line II has a simpler line with quarter notes and rests. The grand staff has a right-hand part with chords and a left-hand part with a bass line. A box with the number '2' is placed above the first measure of the vocal line I and above the first measure of the grand staff.

I

II

Detailed description: This system contains the third and fourth systems of music. The vocal line I continues with a melodic line. The vocal line II continues with a simpler line. The grand staff continues with chords and a bass line.

I

II

3

3

Detailed description: This system contains the fifth and sixth systems of music. The vocal line I has a melodic line with eighth notes. The vocal line II has a simpler line. The grand staff has a right-hand part with chords and a left-hand part with a bass line. A box with the number '3' is placed above the first measure of the vocal line I and above the first measure of the grand staff.

I

II

Detailed description: This system contains the seventh and eighth systems of music. The vocal line I has a melodic line with eighth notes. The vocal line II has a simpler line. The grand staff has a right-hand part with chords and a left-hand part with a bass line.

I

II

4

This system contains the first two systems of music. The first system has two vocal staves (I and II) and a piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes. A circled number '4' is placed above the piano staff. The second system continues the vocal and piano parts.

I

II

This system contains the third and fourth systems of music. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The vocal parts have some rests in the second system.

I

II

5

5

This system contains the fifth and sixth systems of music. The piano accompaniment features a more active eighth-note pattern. A circled number '5' is placed above the piano staff in the fifth system. The vocal parts continue with melodic lines.

I

II

This system contains the seventh and eighth systems of music. The piano accompaniment has a more complex texture with some triplets and sixteenth-note runs. The vocal parts conclude with some rests.

МИШКА С КУКЛОЙ

TEDDY BEAR

Л. КАЧУРБИНА
L. KACHURBINA

Moderato, non troppo. Marcato

The musical score is arranged for two flutes (I and II) and piano. It consists of four systems of music. The first system includes dynamic markings *mp* for the flutes and *p* for the piano. The tempo is marked 'Moderato, non troppo. Marcato'. The key signature has two sharps (F# and C#), and the time signature is common time (C). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part includes a consistent accompaniment with some melodic lines. The piece concludes with a double bar line and repeat dots.

I

II

Rea * Rea * Rea Rea * Rea

I

II

3

3

* Rea * Rea * Rea simile

I

II

И. ДУНАЕВСКИЙ
I. DUNAEVSKY

Tranquillo

I
II

Tranquillo

mp

p

mf

mf

p

p

pp

pp

pp

rit. a tempo

МЕНУЭТ

MINUET

И. С. БАХ

J. S. BACH

$\text{♩} = 126$

I *mf*

II *mf*

III *mf*

I

II

III

I

II

III

System 1: First system of music. It consists of four staves. Staves I, II, and III are treble clefs. Staff I starts with a dynamic marking of *f* and ends with *mf*. Staff II starts with *f* and ends with *mf*. Staff III starts with *f* and ends with *mf*. The piano part (staves IV and V) starts with a dynamic marking of *mp(f)* and ends with *mf*. The key signature is one sharp (F#).

System 2: Second system of music. It consists of four staves. Staves I, II, and III are treble clefs. Staff I has a dynamic marking of *p*. Staff II has a dynamic marking of *p*. Staff III has a dynamic marking of *p*. The piano part (staves IV and V) has a dynamic marking of *p*. The key signature is one sharp (F#).

System 3: Third system of music. It consists of four staves. Staves I, II, and III are treble clefs. The piano part (staves IV and V) is also present. The key signature is one sharp (F#).

РИГОДОН

RIGAUDON

Ж. Ф. РАМО
J.-P. RAMEAU

Allegro vivace

I *f*

II *f*

Allegro vivace

f

I *mf(mp)*

II *mf(mp)*

mf(mp)

I *f*

II *f*

f

1. 2. *f f p*

1. 2. *f p*

p *f* *rit.* *f*

rit. *f*

СВЕТЛЯЧОК

Пьесы

с фортепианным аккомпанементом и партиями

ВТОРАЯ СТУПЕНЬ

Составление и переложение Э. Пудовочкина

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Содержание

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Е. Медведовский. Гамма-джаз	4
Л. Качурбина. Мишка с куклой	6
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J. Haydn. Andante	7
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I. Dunaevsky. Lullaby	9
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Аранжировка Н. КАРШ
Arranged by N. KARSH

Allegretto

1

Violino (ni) I

Violino (ni) II

Violino (ni) III

I

II

III

2

I

II

III

3

I

II

III

f

f

4 Coda. Tempo I

I

II

III

3

f

3

f

3

I

II

III

ГАММА-ДЖАЗ

JAZZ-SCALE

Е. МЕДВЕДОВСКИЙ
E. MEDVEDOVSKY

Allegro vivo

I

II

f

2

1

2

3

I

II

I

II

I

II

I

II

I

II

МИШКА С КУКЛОЙ

TEDDY BEAR

Л. КАЧУРБИНА
L. KACHURBINA

Moderato, non troppo. Marcato

I

II

mp

mp

V

V

I

II

mf

mf

V

V

I

II

mf

mf

ANDANTE

Й. ГАЙДН
J. HAYDN

Moderato

The musical score is written for two violins, labeled I and II. It is in G major (one sharp) and 3/4 time. The tempo is marked 'Moderato' and the dynamic is 'mf'. The score consists of four systems of staves. The first system includes a 'Moderato' tempo marking and a 'mf' dynamic marking. The music features a simple melodic line in the first violin and a supporting bass line in the second violin, with various articulations and phrasing marks.

КОЛЫБЕЛЬНАЯ МЫШОНКУ

LITTLE MOUSE LULLABY

H. KAPSH
N. KARSH

Marcato con moto

The musical score is written for two staves, I and II, in 4/4 time. The tempo is marked "Marcato con moto".

- Staff I:** Starts with a fermata and a dynamic marking of *mf*. It contains three endings:
 - Ending 1:** A first ending bracketed with a "1" above it, ending with a repeat sign.
 - Ending 2:** A second ending bracketed with a "2" above it, ending with a repeat sign.
 - Ending 3:** A third ending bracketed with a "3" above it, ending with a repeat sign.
- Staff II:** Starts with a fermata and a dynamic marking of *p*. It contains three endings corresponding to those of Staff I.

Dynamic markings include *mf* (mezzo-forte) and *p* (piano). The score includes various musical notations such as notes, rests, and slurs.

И. ДУНАЕВСКИЙ
I. DUNAEVSKY

Tranquillo

I 1 *mp*

II 1 *mp*

I

II

I *mf*

II *mf*

I *p*

II *p*

rit. a tempo

I *pp*

II *pp*

МЕНУЭТ

MINUET

И. С. БАХ
J. S. BACH

$\text{♩} = 126$

The musical score consists of three systems, each with three staves labeled I, II, and III. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is indicated as quarter note = 126. The dynamics are marked as *mf* (mezzo-forte). The first system includes fingerings (V) and accents (V) above the notes in the first staff. The second system continues the melody and accompaniment. The third system concludes the piece with repeat signs at the end of each staff.

I *f* *mf*

II *f* *mf*

III *f* *mf*

I *p*

II *p*

III *p*

I

II

III

РИГОДОН

RIGAUDON

Ж. Ф. РАМО
J.-P. RAMEAU

Allegro vivace

The musical score is written for two staves, I and II, in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro vivace'. The piece begins with a forte (*f*) dynamic. The first system shows the initial melodic lines for both staves. The second system continues the melody, with dynamics changing to *mf* (*mp*). The third system features a crescendo leading to a forte (*f*) dynamic. The fourth system includes a first ending bracket labeled '1.' and a forte (*f*) dynamic. The fifth system includes a second ending bracket labeled '2.' and a *rit.* (ritardando) marking, with dynamics alternating between *f* and *p* (piano).