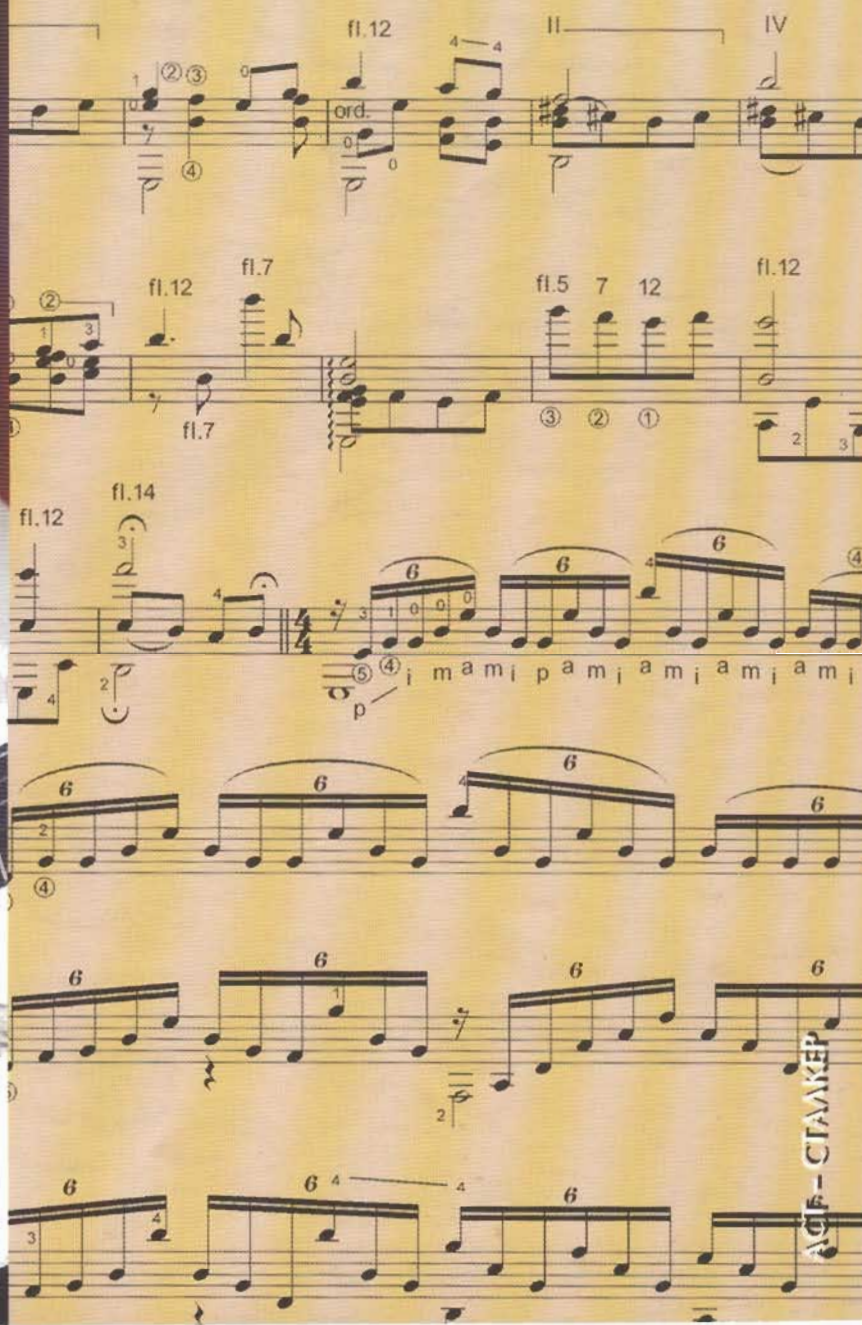


В ОБРАБОТКЕ ДЛЯ ГИТАРЫ



АГФ-СТАВЕР

ИЗ БИБЛИОТЕКИ ИВАННИКОВЫХ

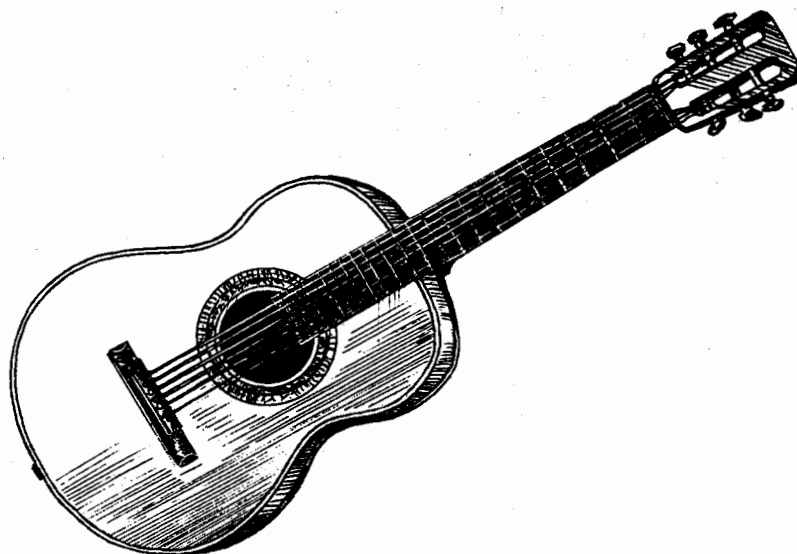


Е.Тепляков

П.Иванников

Русские народные
песни
и романсы

В ОБРАБОТКЕ ДЛЯ ГИТАРЫ



2002

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Сборник включает в себя наряду с популярными народными песнями обработки народных мелодий и романсов, которые никогда ранее не аранжировались для гитары.

Автор большинства обработок — талантливый русский гитарист, педагог, композитор, писатель Евгений Тепляков, живущий сейчас в Ташкенте. Его перу принадлежит множество оригинальных сочинений: «4 сонатины», «Сюита», «Танцы на кухне», цикл «Русские наигрыши», «4 сюиты», «12 вальсов», а также обработок классики, среди которых виолончельные, скрипичные, клавирные сочинения И.-С. Баха.

Старинный русский романс «Гори, гори, моя звезда» представлен в обработке Павла Иванникова, имя которого хорошо известно любителям классической гитарной музыки. Дуэт братьев Иванниковых побывал с концертами в разных уголках нашей страны, был организатором ряда гитарных фестивалей, в том числе и международных.

В данном сборнике представлены обработки разной степени сложности, которые будут полезны как учащимся музыкальных школ и училищ, так и студентам консерваторий. Они могут быть использованы для педагогической и концертной работы, а также для домашнего музицирования.

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ОДНОЗВУЧНО ГРЕМИТ КОЛОКОЛЬЧИК

Русская народная песня

Обработка
Е. Теплякова

Allegretto

Andante cantabile

fl. 12

mp

p

p

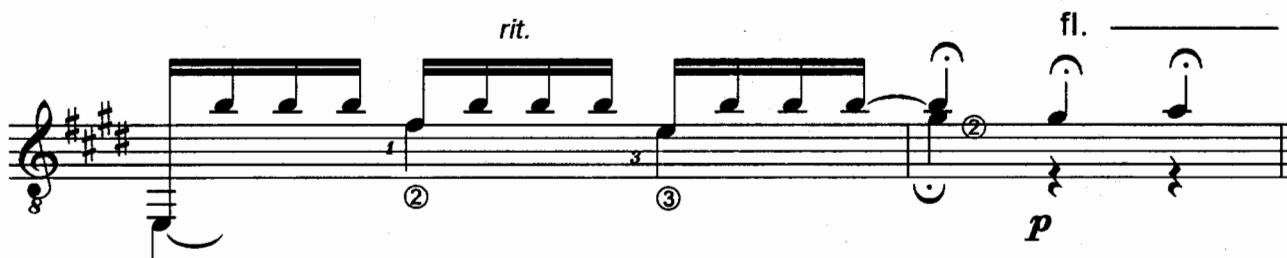
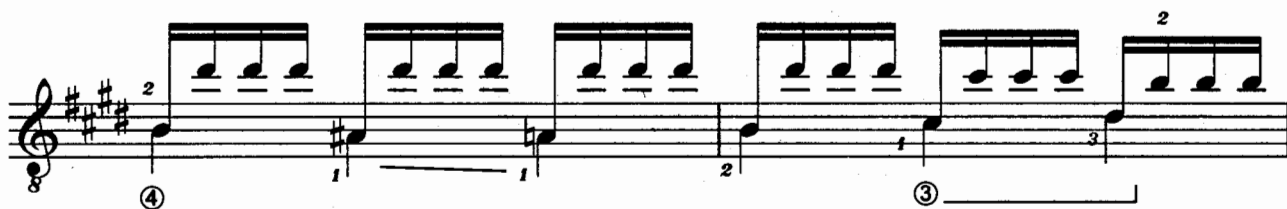
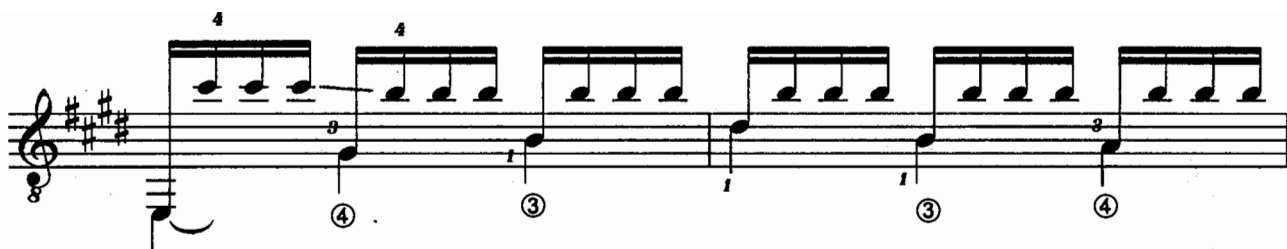
p

p

p

Allegretto

fl.12



Andante



* флажолеты исполняются по желанию

ГЛУХОЙ НЕВЕДОМОЙ ТАЙГОЮ

Обработка
Е. Теплякова

Moderato

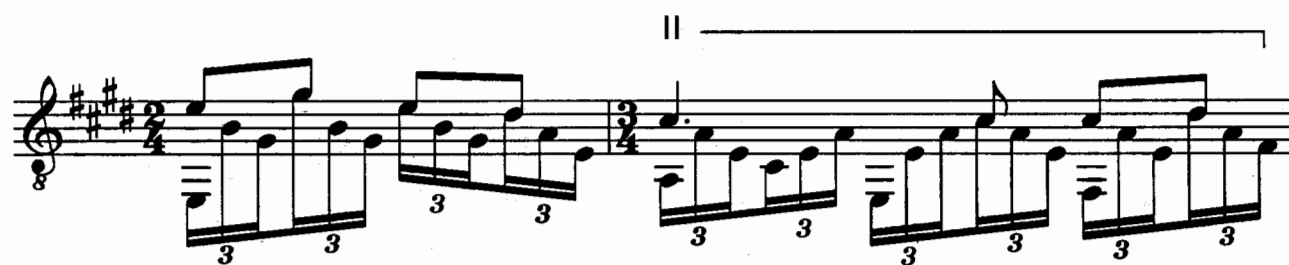
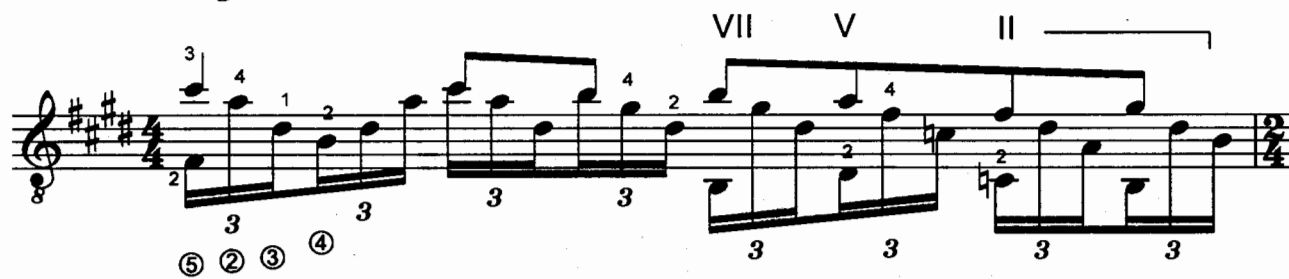
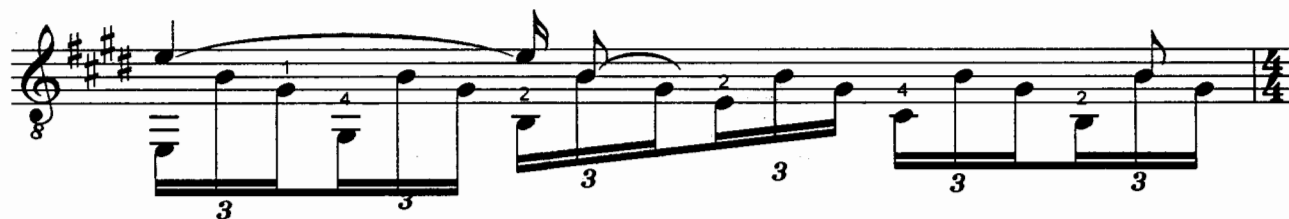
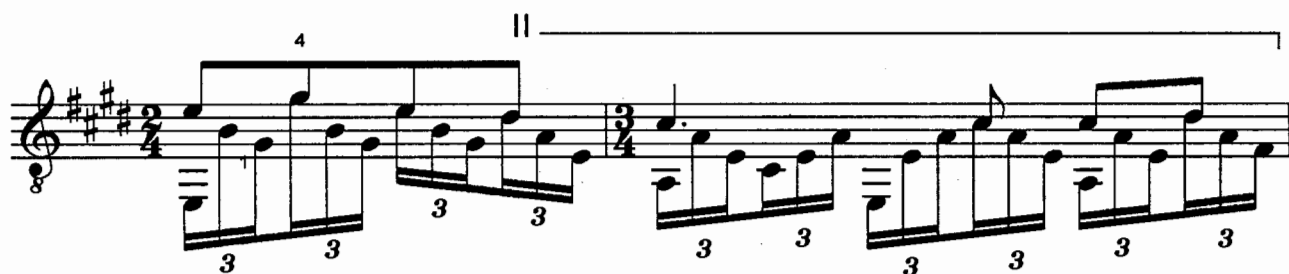
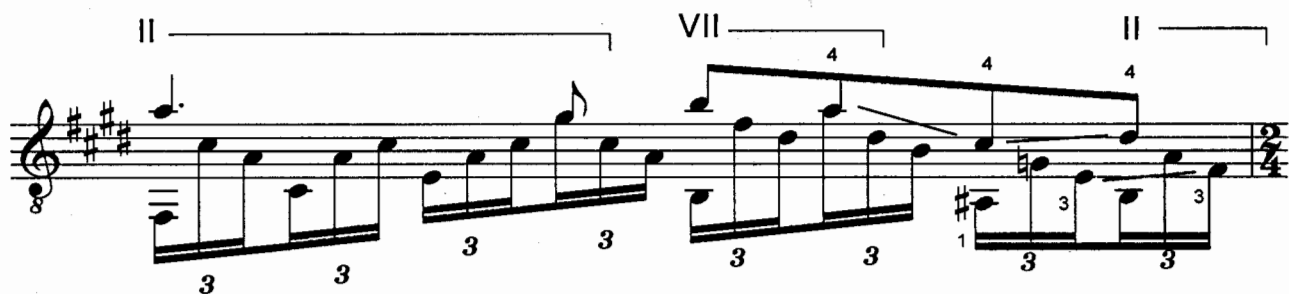
IX fl.12 II

fl.9

II VII

II IV VII V II

Mosso



0 m i

Tempo I

VII

2 — 2

VIII V III

ord.
fl. 12

fl. 12 ord.

p

иск. fl.

ord.

p

IX fl.

ord.

VII

иск. fl.

IX

pp

ppp

ritard.

НЕ ШУМИ ТЫ, МАТЬ, ЗЕЛЕНАЯ ДУБРАВУШКА

Обработка
Е. Теплякова

Andante

First system of musical notation. It begins with a treble clef and a 4/4 time signature. The melody starts with a quarter note G4, followed by a half note A4, and then a quarter note B4. There are fingerings 1, 4, 3, 1, 1, 2, 4, and 2 indicated above the notes. Dynamics include *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). The instruction *sul tasto* is written below the staff.

Second system of musical notation. It continues the melody with various rhythmic values and fingerings. The instruction *sul ponticello* is written below the staff.

Third system of musical notation. It features a 3/4 time signature change. The melody continues with fingerings and dynamics. The instruction *sul tasto* is written below the staff.

Fourth system of musical notation. It begins with a 2/4 time signature. The tempo marking **Mosso** is present. The instruction *sul tasto* is written below the staff.

Fifth system of musical notation. It continues the melody with complex rhythmic patterns and fingerings. The instruction *sul tasto* is written below the staff.

Sixth system of musical notation. It concludes the piece with a final melodic phrase. The instruction *sul tasto* is written below the staff.

②

mp

rit.

Tempo I

mp

sul tasto

④

mf

mf

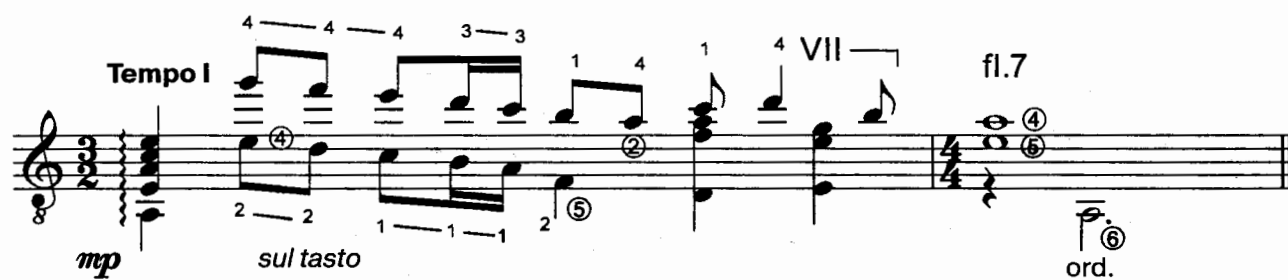
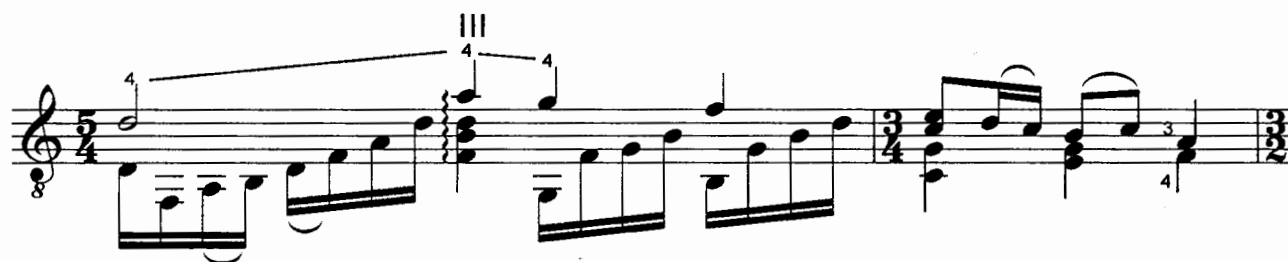
②

mp

Mosso

mf

V



ПРЯХА

Allegretto

Обработка
Е. Теплякова

Tranquillo cantabile

First system of musical notation. The key signature has three sharps (F#, C#, G#). The time signature is 8/8. The notation includes various guitar-specific markings:

- First measure: F#4, C#5, G#5, F#5, C#5, G#5, F#5, C#5.
- Second measure: F#4, C#5, G#5, F#5, C#5, G#5, F#5, C#5.
- Third measure: F#4, C#5, G#5, F#5, C#5, G#5, F#5, C#5.
- Fourth measure: F#4, C#5, G#5, F#5, C#5, G#5, F#5, C#5.
- Fingering numbers: ③, ②, ④, ③, ②, ④, ③, ②.
- Accents: *p i p m p i*.
- Other markings: 4 0, 1-1.

Tempo I

Second system of musical notation. The key signature has three sharps (F#, C#, G#). The time signature is 8/8. The notation includes various guitar-specific markings:

- First measure: F#4, C#5, G#5, F#5, C#5, G#5, F#5, C#5.
- Second measure: F#4, C#5, G#5, F#5, C#5, G#5, F#5, C#5.
- Third measure: F#4, C#5, G#5, F#5, C#5, G#5, F#5, C#5.
- Fourth measure: F#4, C#5, G#5, F#5, C#5, G#5, F#5, C#5.
- Fingering numbers: ④, ②, ④, ②, ④, ②, ④, ②.
- Accents: *p i m*.
- Other markings: ⑥, ④, ③, ②, ④, ②, ④, ②.

Tempo I

Third system of musical notation. The key signature has three sharps (F#, C#, G#). The time signature is 8/8. The notation includes various guitar-specific markings:

- First measure: F#4, C#5, G#5, F#5, C#5, G#5, F#5, C#5.
- Second measure: F#4, C#5, G#5, F#5, C#5, G#5, F#5, C#5.
- Third measure: F#4, C#5, G#5, F#5, C#5, G#5, F#5, C#5.
- Fourth measure: F#4, C#5, G#5, F#5, C#5, G#5, F#5, C#5.
- Fingering numbers: ④, ②, ④, ②, ④, ②, ④, ②.
- Accents: *p i m*.
- Other markings: ⑥, ④, ③, ②, ④, ②, ④, ②.

Tempo I

Fourth system of musical notation. The key signature has three sharps (F#, C#, G#). The time signature is 8/8. The notation includes various guitar-specific markings:

- First measure: F#4, C#5, G#5, F#5, C#5, G#5, F#5, C#5.
- Second measure: F#4, C#5, G#5, F#5, C#5, G#5, F#5, C#5.
- Third measure: F#4, C#5, G#5, F#5, C#5, G#5, F#5, C#5.
- Fourth measure: F#4, C#5, G#5, F#5, C#5, G#5, F#5, C#5.
- Fingering numbers: ④, ②, ④, ②, ④, ②, ④, ②.
- Accents: *p i m*.
- Other markings: ⑥, ④, ③, ②, ④, ②, ④, ②.

Piu mosso

ЧТО ТАК СКУЧНО, ЧТО ТАК ГРУСТНО

Обработка
Е. Теплякова

Andantino malinconico

②③④⑤ rasg. ③ 0 4 2 3 mf a *mf* *ff* *mf* *p* tamb.

mp II rasg. VII ord. fl.7 12 12 7 simile

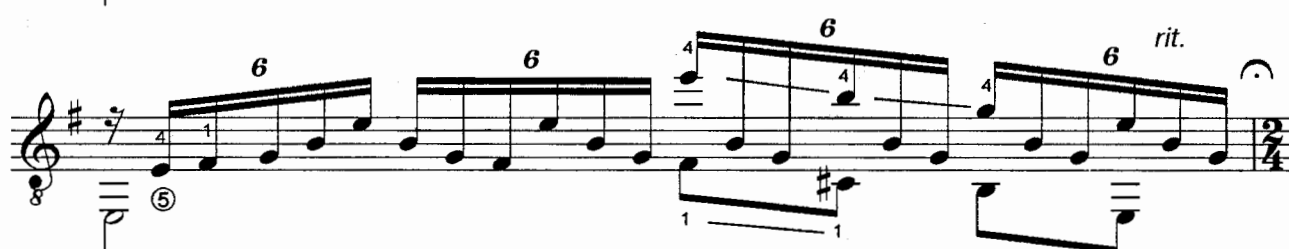
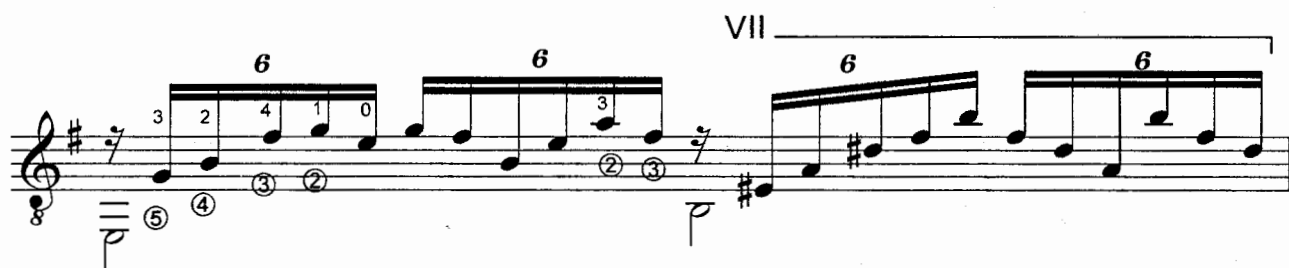
mf VII

V fl.12 4-4 3 fl.12

VII Mosso *mp*

VII VII V simile

[illegible]



rasg. rasg. VII rasg. IV

fl. 12

fl. 12 7

poco rit.

Lento

fl.

pp

p a m i

ord.

fl. VII fl. XII fl. XII fl. VII

⑤ ② ③ ⑤

ord.

rit.

pp

ВОТ НА ПУТИ СЕЛО БОЛЬШОЕ

Обработка
Е. Теплякова

Moderato

IV IX II

mf

0 2 3 1 II 4 0 2 II

4 4 ③ 2 1 4 4 5 7 4 4 4 3

IV IX II

4 4 5 7 4 4 4 3

Mosso

0 II 4 4 0 ② III 0 3 3 2 3

mf

4 4

V III V III

④ ③ ②

0

VII

②

4 4

⑤ ④ ③ ② ⑤ ④ ③ 0

VII V

4 4 1 2 3

④ ③ ②

III

a m a m a

0

Meno mosso

IV II

2 4

0

II

IV

IV

II

IX

II

poco a poco rit. e dim.

fl. 12 fl. 9 fl. 12

ord.

ВО СУББОТУ, ДЕНЬ НЕНАСТНЫЙ

Обработка
Е. Теплякова

Lento

The first system of the musical score is written for a single melodic line in treble clef, key of D major (one sharp), and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Lento'. The music features a series of eighth and quarter notes, with some measures containing fingerings (1, 2, 4, 0). A dynamic marking 'mp' (mezzo-piano) is present. The system concludes with a repeat sign and a double bar line.

The second system continues the melodic line. It includes a dynamic marking 'p' (piano) and a 'mf' (mezzo-forte) section. The tempo changes to 'Mosso' (moderato). The system ends with a repeat sign and a double bar line.

The third system continues the melodic line. It includes a dynamic marking 'p' (piano) and a 'mf' (mezzo-forte) section. The system ends with a repeat sign and a double bar line.

The fourth system continues the melodic line. It includes a dynamic marking 'p' (piano) and a 'mf' (mezzo-forte) section. The system ends with a repeat sign and a double bar line.

The fifth system continues the melodic line. It includes a dynamic marking 'p' (piano) and a 'mf' (mezzo-forte) section. The system ends with a repeat sign and a double bar line.

rit.

a tempo

V IV

p i m a

p

rit.

Lento **Mosso**

V

III

a tempo

mf

IV

IV V

0 2 1 2 3 1 1 4 4 3

4 2

II rit.

4 4

Lento

fl. 12

mp

fl. 12 rit.

fl. 12 ord. fl. 12

p

fl. V

pp

САМА САДИК Я САДИЛА

Обработка
Е. Теплякова

Moderato

⑥-D

The musical score is written for guitar, specifically for the 6th fret (⑥-D). It is in the key of D major (two sharps) and starts with a 3/4 time signature, which changes to 2/4 in the final measure. The tempo is marked 'Moderato'. The dynamics include 'mf' (mezzo-forte). The score is composed of seven staves. It features a variety of musical elements: chords, single notes, and complex fingerings indicated by numbers 1-4 and 0. The music is a melodic piece with some harmonic accompaniment. The score ends with a double bar line and a final chord.

This page of musical notation is for guitar, written in G major (one sharp). It consists of eight staves of music. The notation includes various techniques such as triplets, slurs, and fingerings, with section markers V, VII, and III.

Staff 1: Section V. Features a triplet of eighth notes (F#, A, C) and a triplet of eighth notes (B, D, F#). The bass line has a triplet of eighth notes (G, B, D).

Staff 2: Continuation of the triplet patterns from Staff 1.

Staff 3: Continuation of the triplet patterns. The bass line has a triplet of eighth notes (G, B, D).

Staff 4: Section VII. Features a triplet of eighth notes (F#, A, C) and a triplet of eighth notes (B, D, F#). The bass line has a triplet of eighth notes (G, B, D).

Staff 5: Continuation of the triplet patterns. The bass line has a triplet of eighth notes (G, B, D).

Staff 6: Continuation of the triplet patterns. The bass line has a triplet of eighth notes (G, B, D).

Staff 7: Continuation of the triplet patterns. The bass line has a triplet of eighth notes (G, B, D).

Staff 8: Section III. Features a triplet of eighth notes (F#, A, C) and a triplet of eighth notes (B, D, F#). The bass line has a triplet of eighth notes (G, B, D).

1 4

X

fl.12

Mosso

fl.12

2

i m i

2

VII

7 3 3 1 2 4 7

8

④ 0 ③ 0 ②

VII

2 7 3 1 4 1 2 4 1 3 0

8

③ ②

rit.

Tempo I

8

④

p

p

8

VII

ff

i m a

rasg. rasg. rasg.

rasg. rasg. rasg. rasg.

rasg. rasg. rasg.

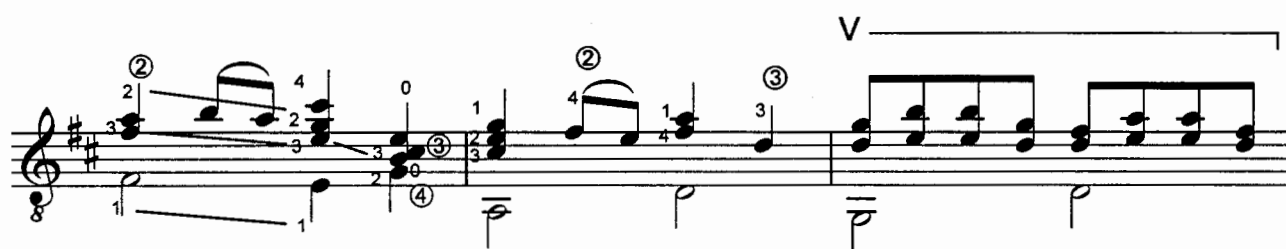
fl.VII

fl.12

ЖИГУЛИ

Обработка
Е. Теплякова

Allegretto



a tempo



The musical score consists of eight staves, each containing a different musical exercise or section. The notation includes treble and bass clefs, key signatures of two sharps (F# and C#), and time signatures of 5/4 and 4/4. Fingerings are indicated by numbers 1-4, and accents are marked with 'p' and 'a'. Roman numerals II, VII, and V are used to denote specific chords or sections.

Staff 1: Treble clef, 5/4 time. Features a triplet of eighth notes (circled 3) and a series of chords. Roman numeral II is above the staff.

Staff 2: Treble clef, 4/4 time. Features a series of chords. Roman numeral VII is above the staff.

Staff 3: Treble clef, 4/4 time. Features a series of chords. Roman numeral VII is above the staff.

Staff 4: Treble clef, 4/4 time. Features a series of chords. Roman numeral VII is above the staff.

Staff 5: Treble clef, 4/4 time. Features a series of chords. Roman numeral VII is above the staff.

Staff 6: Treble clef, 4/4 time. Features a series of chords. Roman numeral V is above the staff.

Staff 7: Treble clef, 4/4 time. Features a series of chords. Roman numeral V is above the staff.

Staff 8: Treble clef, 4/4 time. Features a series of chords. Roman numeral V is above the staff.

X

fl. 12

ord.

i p

VII

a m i

a m i

II

rasg. i

rasg. ③

VII

rasg. 4

rasg.

rasg.

ff

a

ХУТОРОК

Обработка
Е. Теплякова

Andantino

Andantino

mp

mp

mf

p

mp

VII

II

③

mf

③

2-2 1-1

mf

VII

④ ③

2-2 1-1

mf

④ ③

3-3

II

3 4

II

1 0

3 4 2

0

⑥ ⑤

a

p i m

a

II

mf

VII

mp

II

mf

II

poco cresc.

mp

mf

VII

VII

II

VII *poco cresc.*

V m a m a

X i m i

XII m i m

XI a i IX

VII fl.19 fl.12

IX VII

p

a *i*

con mano sinistra

f *mf*

mp

ten.

rit.

mp

fl. 12

fl. 7

ПЕРЕВОЗ ДУНЯ ДЕРЖАЛА

Обработка
Е. Теплякова

Allegretto

mf

IV VII IX VII

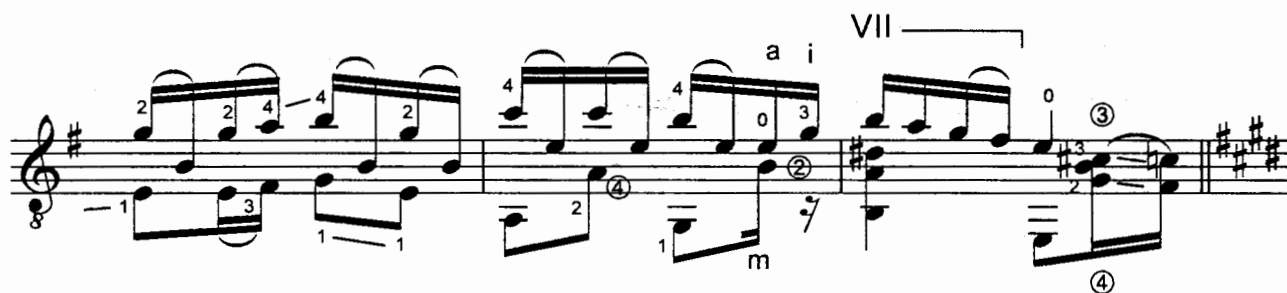
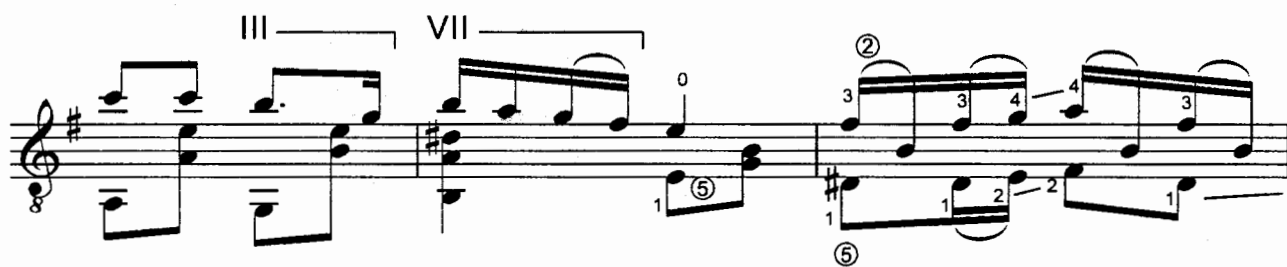
mp

mf *mp*

mf

Musical notation for guitar, featuring seven staves of music. The notation includes various guitar-specific symbols such as fret numbers (0-4), fingerings (1-4), and articulation marks (accents, slurs). Chord diagrams for II, V, and VII are indicated above certain measures. The music is written in a treble clef with a key signature of three sharps (F#, C#, G#).

The first staff begins with a forte (*f*) dynamic marking. The notation includes various guitar-specific symbols such as fret numbers (0-4), fingerings (1-4), and articulation marks (accents, slurs). Chord diagrams for II, V, and VII are indicated above certain measures. The music is written in a treble clef with a key signature of three sharps (F#, C#, G#).



ii —————

i m a m a m i m

i a i

0

m a

③

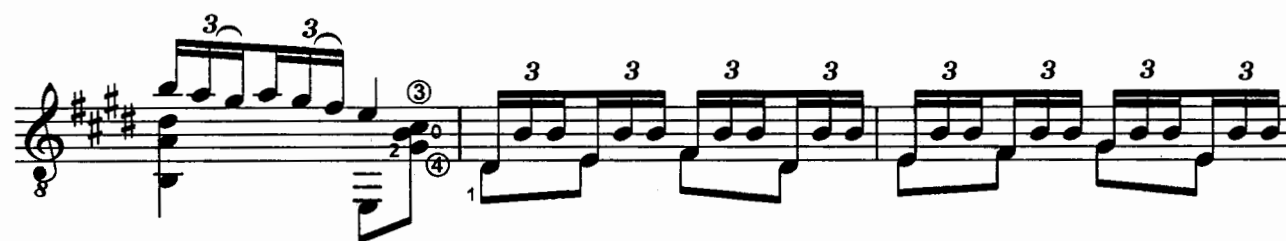
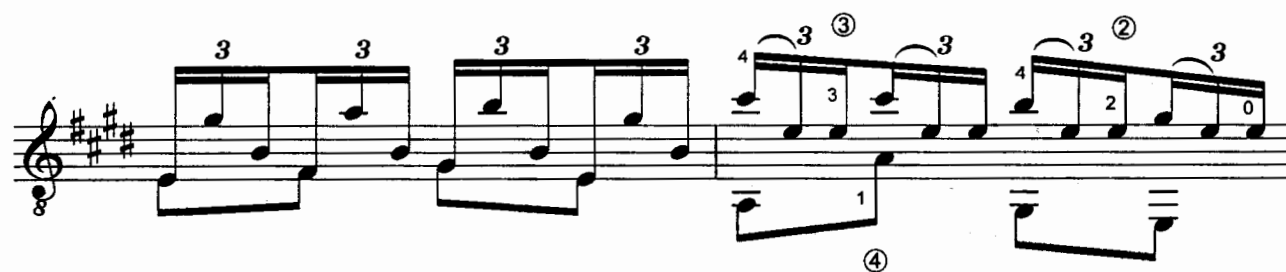
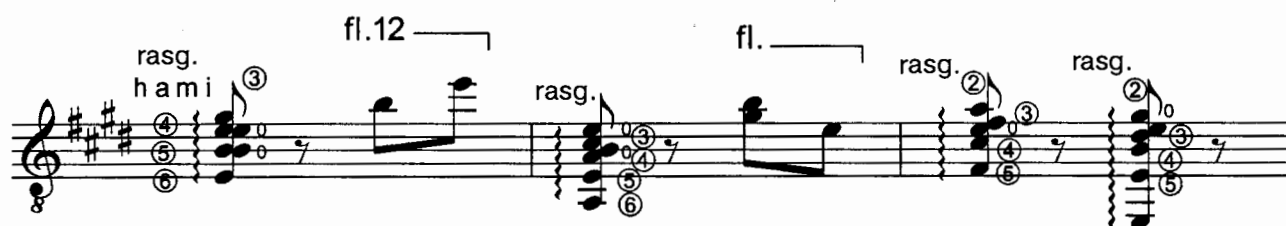
fl.12

6

fl.12

6

fl.9 fl.7



ВАРИАЦИИ НА ТЕМУ РОМАНСА С. ДОНАУРОВА «ОН УЕХАЛ»

Обработка
Е. Теплякова

Moderato

The musical score is written for a single melodic line in G major (one sharp) and 2/4 time. It begins with a *mf* (mezzo-forte) dynamic marking. The tempo is marked *Moderato*. The score is divided into sections by Roman numerals: II, V, VII, and fl.12. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5, 0, 1, 2, 3, 4, 5). There are also dynamic markings like *p* (piano) and *fl.12* (flautino 12). The score ends with a final cadence.

The image displays a musical score for 'The Swan' by Camille Saint-Saëns, featuring a flute and piano accompaniment. The score is divided into sections labeled VIII, III, V, II, and VII. The flute part includes various fingerings and articulations, while the piano accompaniment provides harmonic support. The key signature is one sharp (F#) and the time signature is 8/8.

Section VIII: The flute part begins with a series of eighth notes, followed by a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Section III: The flute part features a series of eighth notes, followed by a triplet of eighth notes. The piano accompaniment continues with the same eighth-note pattern.

Section V: The flute part includes a series of eighth notes, followed by a triplet of eighth notes. The piano accompaniment continues with the same eighth-note pattern.

Section II: The flute part features a series of eighth notes, followed by a triplet of eighth notes. The piano accompaniment continues with the same eighth-note pattern.

Section VII: The flute part includes a series of eighth notes, followed by a triplet of eighth notes. The piano accompaniment continues with the same eighth-note pattern.

ord.

fl. 12

fl. 12

IV

V

II

0 0 ③ 0 ④ 0 ⑤ 0 ⑤ 2 4 4 4 4 1 4 1 1

④ ③ ② ③ ③ 0 ② ③

1 1 0 3 4 1 3 4 2

③ ② ③ ② ⑤ ④ ③ ② ③ ④ 1

VII

p

2 4 2 1 3 3 2 2

rubato

fl. 12 3 3 3 ② VII 2 3

⑤ ④ ④ ③ ② ① ④ 0 3 ③ ② ⑤ ④ ① 4

pp i ma a i ma a p i ma

fl. 12

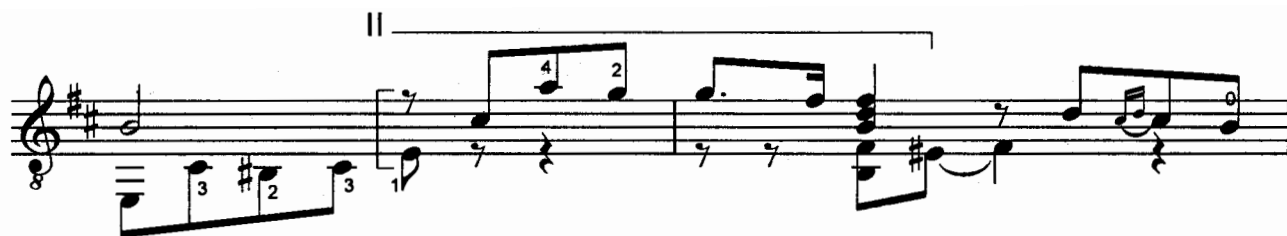
ГОРИ, ГОРИ, МОЯ ЗВЕЗДА

Старинный русский романс

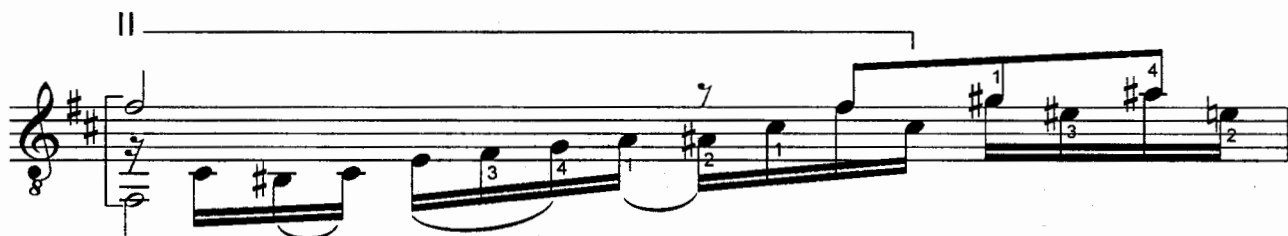
Обработка
П. Иванникова

Moderato

The musical score is written for guitar and flute. It consists of six staves of music. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Moderato'. The score includes various musical notations such as treble and bass clefs, notes, rests, and fingerings. There are also performance instructions like 'fl. 12' and 'i m i'. The score is divided into sections by Roman numerals II, III, and IV. The guitar part is written in the treble clef, and the flute part is written in the bass clef. The score includes many fingerings and articulations, such as slurs and accents.







Bap.III

Maestoso

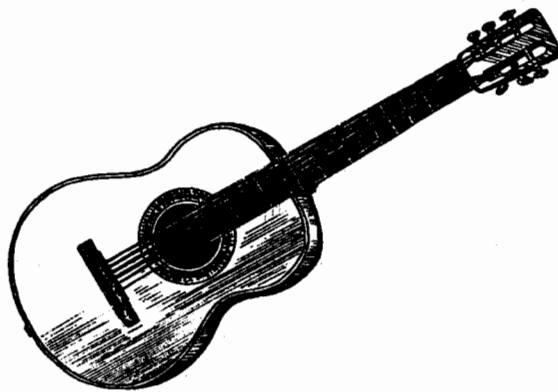


VII

poco rit. **Lento**

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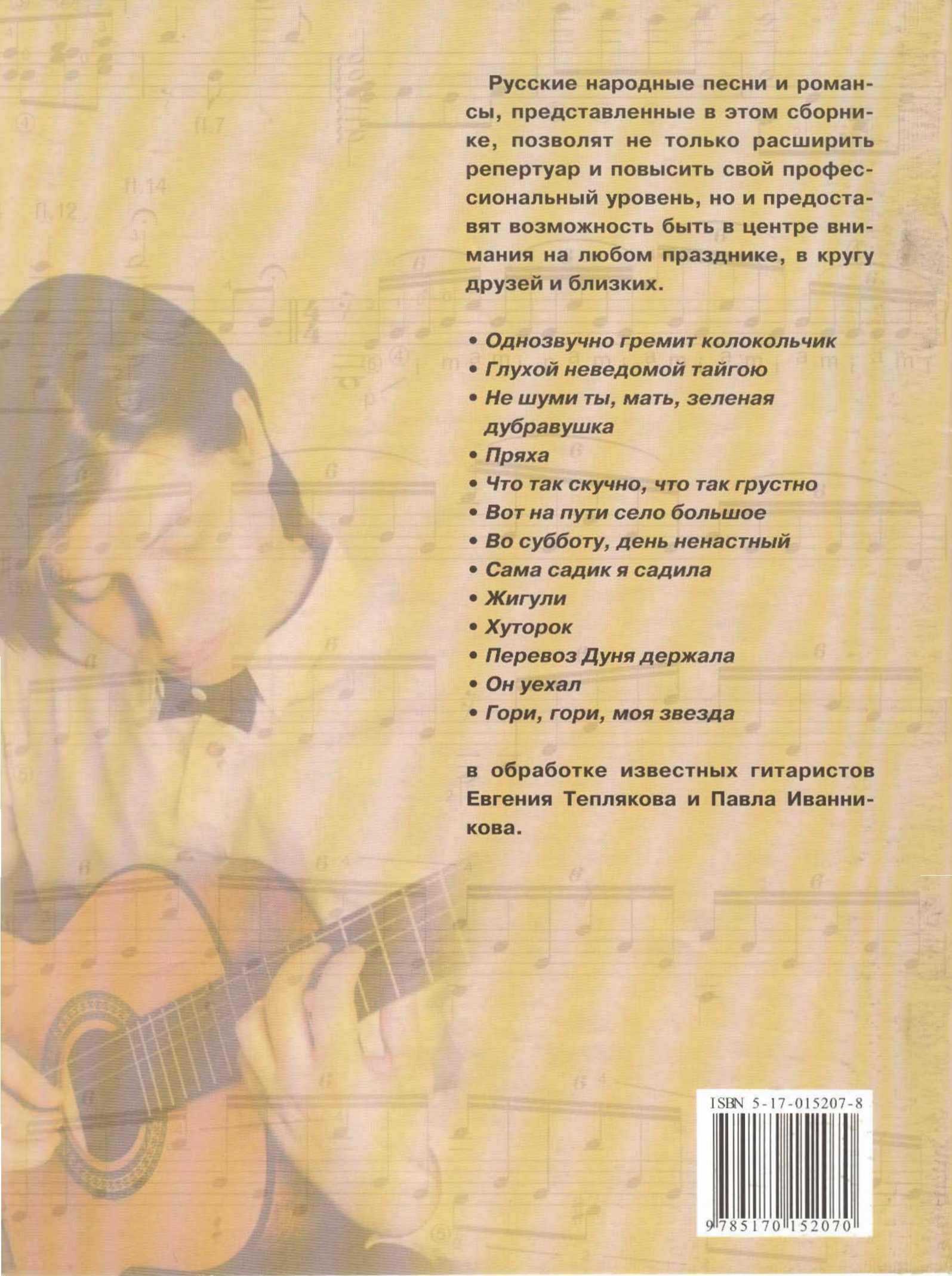
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в обработке известных гитаристов
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