

Всеволод ЗАДЕРАЦКИЙ

Vsevolod ZADERATSKY

ДЕТСКИЙ КОНЦЕРТ № 2

для фортепиано и струнного оркестра

CHILDREN'S CONCERTO № 2

for piano and string orchestra

Версия для двух фортепиано

Version for two pianos

Старшие классы детской музыкальной школы

Senior forms of children music school

*Подготовлено в соответствии
с Федеральными государственными требованиями (ФГТ)*

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Композитор Всеволод Петрович Задерацкий (1891–1953) окончил Московскую консерваторию в 1916 году; обучался в классах С. Танеева, М. Ипполитова-Иванова и К. Киппа. В советский период отечественной истории подвергся жестоким репрессиям. Его выдающееся наследие начало входить в культурную жизнь современного мира лишь с 2000-х годов. Сегодня его произведения звучат в разных городах России и в разных странах мира. В. П. Задерацкий признан крупным деятелем музыкальной культуры первой половины XX века.

Произведения для фортепиано — главная линия в творчестве Всеволода Задерацкого, который был первоклассным пианистом. Однако жанру фортепианного концерта композитор уделил внимание лишь в области музыки для детей. Два детских концерта, созданные в 1946 и 1948 годах, преследовали прежде всего педагогические цели и предназначались для сына композитора по достижении им соответственно 11 и 13 лет; степень их сложности определена автором в расчете на учащихся старших классов обычной музыкальной школы того же возраста.

Детский фортепианный концерт — в определенном смысле особый жанр, к которому не так уж часто обращаются композиторы. Его трактовка может иметь различные оттенки; параметры сложности (чисто технические) колеблются. Концерты для юношества (например, известные опусы Кабалевского) и собственно детские концерты Берковича — это разные ипостаси жанра. Очевидно, что концерт может оказаться первой крупной формой, предложенной для усвоения ученику. К тому же это форма, способная объять максимум различных фактурных формул и чисто пианистических задач (от кантилены до пальцевой и массивной техники), и главное — это форма, воспитывающая навыки игры в ансамбле. Жанр концерта, безусловно, должен занять более весомое место в детско-юношеском репертуаре. Именно поэтому мы обращаем внимание педагогов и учащихся детских музыкальных школ на превосходно написанные, но, увы, незаслуженно забытые концерты В. П. Задерацкого.

В отличие от Первого, ля-минорного концерта, который содержит оригинальный авторский тематизм, предлагаемый в настоящем издании Второй (в ля мажоре) основан на славянских народных темах. Он состоит из трех частей (A-dur, fis-moll, A-dur). Первая часть — наиболее развернутая и многосложная по образному наполнению. В основе ее тематизма — две русские народные песни: «Уж как по мосту-мосточку» и «Я на камушке сижу» (побочная). Темы концерта неискажают песенной структуры заимствованного материала. Все эволюции отданы развивающим разделам, где обе темы предстают порою в самых необычных и неожиданных вариантах.

Уже в экспозиционном развитии включается быстрое фигуристивное движение шестнадцатыми, которое впоследствии активно развивается. Вовлечение

подобных фигураций создает эффект «высокой виртуозности». Самый впечатляющий момент формы первой части — превращение песни «Уж как по мосту-мосточку» в начале разработки в тему фуги, до удивления напоминающую тему фуги b-moll из I тома «ХТК» И. С. Баха (в добавок — тоже в тональности b-moll).

Вторая часть концерта — медленное лирико-элегическое интермеццо. В его основе прекрасная белорусская протяжная песня. Она создает атмосферу лирического погружения, мягкой грусти, сосредоточения и «взгляда вглубь». Здесь большая роль отведена оркестру.

В основе финала — тоже две народные темы, на сей раз украинские. Первая, главная, — «Дощик, дощик...»; вторая — «Вышли в поле косари». Форма финала, отмеченная чертами и сонатности, и рондальности, направлена к сверкающему и светящемуся завершению — зоне господства бегущих гаммообразных фигураций, налагаемых на мотивы главного рефrena.

Концерт был задуман с участием симфонического оркестра. На первой странице едва начатой в конце 1952 года партитуры имеется надпись: «Сыну моему Всеволоду посвящается». В 2003 году известный украинский композитор Мирослав Скорик создал партитуру концерта для фортепиано в сопровождении струнного оркестра — в преддверии премьерного исполнения в Большом зале Львовской филармонии, которое состоялось в том же году. Редакция фортепианной партии выполнена профессором Львовской Национальной музыкальной академии Лидией Крих.

Марина Броканова

Composer Vsevolod Petrovich Zaderatsky (1891–1953) graduated from the Moscow Conservatory in 1916, having studied with Sergei Taneyev, Mikhail Ippolitov-Ivanov and Carl Kipp. During the Soviet period of history, he was subjected to harsh repressions from the government. His outstanding heritage has begun to enter the cultural life of the contemporary world only since the 2000s. At the present time his compositions are performed in various cities in Russia and in various countries of all the world. Vsevolod Zaderatsky is presently recognized as a significant artistic figure of the first half of the 20th century.

The genres of piano music form the main constituent of the musical legacy of the composer, who was a superb pianist. However, the genre of the piano concerto appeared within the scope of his attention only in its rendition as a genre for children. The two children's concertos, composed, respectively, in 1946 and 1948, pursued primarily pedagogical goals and were designed for the composer's son, who at that time achieved the ages of 11 and 13 years old. Both concertos were envisaged by the composer to be studied by children of that age studying in the advanced classes of general music schools.

The genre of the children's piano concerto is in a certain sense a special genre, to which composers do not turn so often. Its rendition may have various traits: the parameters of complexity (pertaining solely to its technical aspect) may fluctuate. Concertos for youth (for instance, the well-known works by Kabalevsky) and the children's concertos proper of Berkovich present different guises of the genre. It is apparent that the concerto may present the first large-scale form presented for the mastery of the student. Moreover, it presents a form capable of encompass a maximal amount of textural formulas and purely pianistic goals (from cantilena to the finger and massive technique), and, most importantly, it is a form which fosters the skills of ensemble performance. The genre of the concerto, undoubtedly, is apt to take up a weightier position in the repertoires of children and young people. For this particular reason we turn your attention to the forgotten and the remarkably designed concertos of Zaderatsky. Both concertos are written in the key of A, the first — in A minor, and the second — in A major.

Unlike the First Concerto, which contains the composer's original thematic material, the Second is written on Slavic folk themes. The present edition offers you particularly the Second Concerto, which consists of three movements (in A major, F-sharp minor and A major). The first movement is the most extended and complicated in its image-related content. Its thematic material is based for the most part on two folk songs: "Uzh kak po mostu-mostochku" ["Once on the Bridge, the Bridge"] and "Ya na kamushke sizhu" ["I am sitting on a little stone"] (presenting the subsidiary theme group). The themes of the concerto do not distort the song structure of the derived material. All the evolutional thematic

elaboration is entrusted to the developmental sections, in which both themes appear at times in the most unusual and unexpected variants.

Already the expositional elaboration begins to include the fast figurative movement in 16th notes, which subsequently develops actively. The involvement of such figurations creates the effect of "high virtuosity." The most impressive moment in the form of the first movement is the transformation of the song "Uzh kak po mostu-mostochku" at the beginning of the development section into the theme of a fugue, most surprisingly, reminding of the fugue in B-flat minor from the first volume of J. S. Bach's Well-Tempered Clavier (moreover, likewise being in the tonality of B-flat minor).

The second movement of the concerto is a slow lyrical-elegiac intermezzo. At its thematic foundation lies a beautiful Belorussian plangent song. It creates an atmosphere of lyrical immersion, gentle sadness, concentration and "a glance inward." Here a significant role is reserved for the orchestra.

The Finale is also thematically based on two folk themes, in this case — Ukrainian ones. The first, primary theme is based on the song "Doshchik, doshchik..." ["Little rain, little rain..."]; and the second — on the song "Vyhli v pole kosari" ["The Mowers went out into the Field"]. The form of the Finale, marked with features of sonata form and rondo form, is directed at a sparkling and candalescent conclusion — the zone of the predominance of running scale-like figurations applied on the motives of the chief refrain.

The concerto has been conceived as including the participation of the symphony orchestra. Its first page of the score, begun only at the end of 1952, bears the inscription "Dedicated to my son Vsevolod." In 2003 the famous Ukrainian composer Myroslav Skoryk created the full score of the Concerto for string orchestra on the threshold of the world premiere performance at the Grand Hall of the Lviv Philharmonic Society, which took place that same year. The edition of the piano part has been carried out by professor at the Lviv National Musical Academy, Lydia Krikh.

Marina Brokanova

Translated by Anton Rovner

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для фортепиано и струнного оркестра
Версия для двух фортепиано
Version for two pianos

I

CHILDREN'S CONCERTO № 2

for piano and string orchestra

В. ЗАДЕРАЦКИЙ
V. ZADERATSKY
(1891–1953)

Allegro vivace

1

2

34

42 **3**

I

II

50

58 **4**

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

66

Ped. *

Ped. *

Ped. *

75

5

Ped. *

Ped. *

Ped. *

Ped. * sim.

mf

84

mf

92 **6**

Ped.* Ped.* sim.

98

Ped. * Ped. * sim.

104 **7**

Ped. * Ped. * * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

c 7268 K

109

8

Ped. * Ped. * sim.

114

119

Musical score page 9, measures 124-125. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (three sharps). Measure 124 starts with a sixteenth-note pattern in the treble clef staves, followed by eighth-note patterns with grace notes and dynamic markings like "Ped." and asterisks. Measure 125 continues this pattern, with measure 125 ending on a double bar line. Measure 126 begins with a sixteenth-note pattern in the bass clef staves, followed by eighth-note patterns with grace notes and dynamic markings like "Ped." and asterisks.

A musical score for piano, page 131. The top staff consists of two systems of music. The first system has four measures, with the first measure containing a single eighth note. The second system also has four measures, with the first measure containing a single eighth note. The bottom staff consists of two systems of music. The first system has four measures, with the first measure containing a single eighth note. The second system also has four measures, with the first measure containing a single eighth note.

138

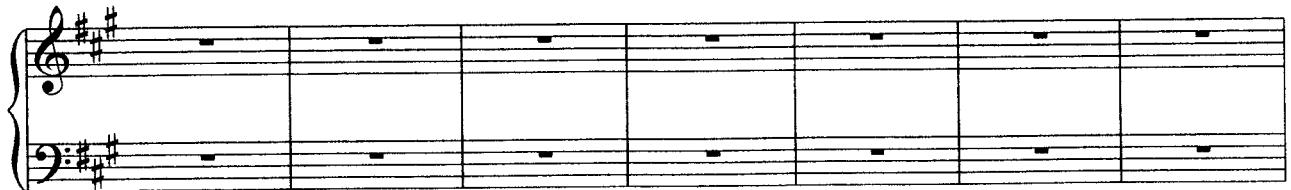
rit.

pì rit.

rit.

pì rit.

145 **10** Meno mosso



Meno mosso



152



11

159



166

12
173

*cantabile,
espressivo*

180

188

Two staves of musical notation. The top staff is in treble clef, the bottom in bass clef. Both staves have a key signature of two sharps. The music consists of eighth-note pairs, with the bass staff also featuring grace notes.

195 **13**

p

accel.
cresc.

Two staves of musical notation. The top staff is in treble clef, the bottom in bass clef. Both staves have a key signature of two sharps. The music consists of eighth-note pairs. Dynamics include *p*, *cresc.*, and *accel.*

203 **14** *Tempo I*

f

Tempo I

f

Two staves of musical notation. The top staff is in treble clef, the bottom in bass clef. Both staves have a key signature of two sharps. The music consists of eighth-note pairs. Dynamics include *f* and *Tempo I*.

210

217

225

15**16**

236

Ped. *

Ped. Ped. *

Ped. *

246

255

17

265

mp

18

275

19

286

297

p allegramente

Ped. *

308

mp

mf

p

317 **20**

Ped.

* *Ped.*

* *sim.*

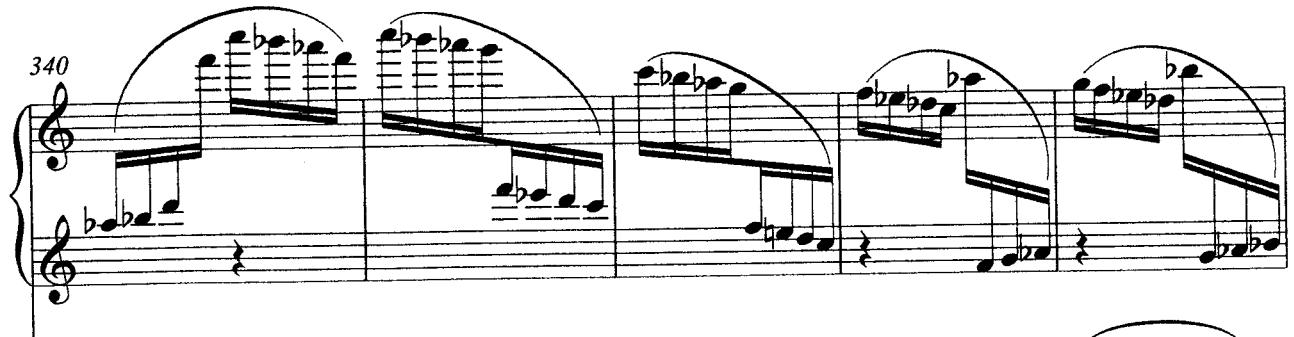
p

323

329

335

21



Musical score page 21, measures 345-349. The top two staves continue the melodic lines from the previous measures. The bottom two staves show harmonic patterns with bass notes and rests.

Musical score page 21, measures 350-354. The top two staves continue the melodic lines. The bottom two staves show harmonic patterns with bass notes and rests.

355

22

cresc.

f

cresc.

molto

ff

362

370

II

378

385

23

mf **p**

394

mf *più tranquillo p* **rall.** **poco meno mosso**

404

poco rit.

414

24 **Meno mosso**

I *cantabile, dolce*

II **Meno mosso** **p**

422

Ped. * Ped. * Ped. * Ped. *

429 25

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

accel. cresc. f

accel.

436

Allegro vivace

Ped. * Ped. * Ped. * Ped. *

Allegro vivace

p p

445

452 **26 CADENZA**

459

469

c 7268 k

478

più leggiero, ma cantabile

Ped. * Ped. * Ped. * Ped. *

487

Ped. * Ped. Ped. * Ped. *

492

Ped. * Ped. *

497

Ped.*

503

Ped. *

509 **27**

I

II

514

Ped. * Ped. * Ped. * Ped. *

519

Ped. * Ped. * Ped. * sim.

28

525

Ped. * Ped. *

531

29

536

542

548

30 Più mosso

553

Ped.*

Più mosso

558

564

570

578

31

f

Ped. *

Ped. *

Ped. *

584

590

Ped.

*

596 **32**

603

608

II

Moderato

II { *p cantabile*

6

I { *cantabile, espressivo*

13 **1**

I { *Ped.* * *Ped.* *

II {

18

I { *Ped. **

23

I { *Ped. Ped. Ped. **

28

33

38 **2** *

I

II

44

II

50 **3**

56

I

II

62

4

cantabile, espressivo

Ped. *

67

Ped. *

Ped. Ped. Ped.

72

5

Ped. *

Ped. Ped. Ped. * Ped. * Ped. *

77

poco pesante

Ped. * Ped. * Ped. *

83

Ped. *

#p

89

6

p cantabile

II

95

101

7

poco a poco accel.

108

Allegro

c 7268 k

attacca

III

Allegro gaio

I

Allegro gaio

II

8

1

15

2

22

f marcato

29

mf

8va

36

f

(8)

43 **3**

mf *cresc.* *f*

49

56

63 **4**

mf brillante

f decresc. *p*

(8)

(8)

p

Ped. *Ped.*

c 7268 K

83 **5**

II 89

95 **6**

103

110

117 **7**

123

129

135 8

cresc.

Ped. * Ped. * sim.

143 8va

ff martellato

150 9

f

p

157

163 **10**

mf

170 **11**

177

*Ped. * Ped. **

184

191

12

f

mp

198

poco pesante

205 **13** 8^{va}

p quasi campanelli
Ped. Ped. Ped. Ped. *

211 (8)

mf brillante
Ped.*

216 (8)

cresc.

Ped. * Ped. *

(8) 14

222

f

v.v.

f

mf

227

p

Ped. *

f

p

f

Musical score for piano, page 12, measures 232-233. The score consists of two staves. The top staff shows the right hand playing eighth-note chords in a treble clef, with dynamics *p*, *b*, and *p*. The bottom staff shows the left hand playing eighth-note chords in a bass clef, with dynamics *p*, *f*, *p*, *f*, and *p*. Measure 232 ends with a fermata over the first note of the third measure. Measure 233 begins with a dynamic *Red.* followed by an asterisk (*). The bass clef changes to a treble clef for the duration of measure 233. Measures 232 and 233 conclude with a repeat sign and the label "v.v."

Musical score for piano, page 237, measures 1-2. The score consists of two staves. The top staff uses treble clef and has a key signature of three sharps. The bottom staff uses bass clef and has a key signature of one sharp. Measure 1 starts with a rest followed by a dynamic **p**. Measure 2 begins with a dynamic **f**. The music features various note heads with diagonal strokes and vertical stems.

Musical score for piano, page 15, measures 243-244. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and 2/4 time. It features a dynamic of ***ff con brio***. The bottom staff is in bass clef, C major (no sharps or flats), and 2/4 time. It features a dynamic of ***pesante*** and includes markings "Ped." and asterisks (*). Measure 243 ends with a fermata over the bass note. Measure 244 begins with a dynamic of ***mf***.

249

16

255

260

264

268

17

272

8va

276 (8) 5 1

280 I

284

288

292

I

18

ff

mf

II

298

303

308

312

317