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# 1+1

## ФОРТЕПІАННІ АНСАМБЛІ

Педагогічний репертуар  
для молодших та середніх класів  
середніх спеціалізованих музичних шкіл-інтернатів,  
музичних відділень спеціалізованих мистецьких шкіл

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Збірник фортепіанних дуетів адресований викладачам та  
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них шкіл, а також любителям гри в чотири руки.

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Збірник фортепіанних дуетів адресований викладачам та учням дитячих музичних шкіл, студій, спеціалізованих музичних шкіл, а також любителям гри в чотири руки.

Опубліковані твори для фортепіанних ансамблів є високохудожніми зразками фортепіанної музики.

Навчання ансамблевої гри необхідне в методичному підході для професійного виконання. Гра в ансамблі розвиває у виконавців увагу до слухового аналізу, координацію, відчуття колегіальності та відповідальності у виконуваному дуеті. Оволодіння комплексом ансамблевих навичок включає синхронне звучання, узгодженість артикуляції, фразування та піаністичні прийоми.

Виконання творів у фортепіанному дуеті добре розвиває ритміку, вчить рахувати паузи, а також вдосконалює вміння читки з аркуша, слухання партнера і формування музичного мислення.

Твори, подані в цьому збірнику, дадуть велику можливість для реалізації завдань, поставлених перед педагогами інструментальних дисциплін. Застосування в роботі фортепіанних дuetів ознайомить молодих піаністів з різними творами українських та зарубіжних композиторів доступного рівня складності, сприятиме розвитку асоціативного мислення, допоможе у вихованні музичного смаку, інтелекту та творчого зростання.

*Л. Закопець*

# ЇХАВ КОЗАК ЗА ДУНАЙ

Друга партія

В. Золотарьов

Помірно

Musical score for the second part of the piece "Їхав козак за Дунай". The score consists of two staves. The top staff is for the treble clef (G-clef) voice, and the bottom staff is for the bass clef (F-clef) voice. The key signature changes between G major (two sharps) and D major (one sharp). The time signature is 4/4. The dynamic is *p* (piano). Fingerings are indicated above the notes: 2, 5, 1, 2, 3, 4, 1. The bass staff has a tempo marking "legato". Measure numbers 1 through 5 are marked below the notes.

Musical score continuation. The treble clef staff continues with measures 6 through 12. The bass clef staff begins at measure 7. Fingerings 3, 5, 1 are shown. Measure 12 ends with a repeat sign and a key change to D major (one sharp).

Musical score continuation. The treble clef staff starts at measure 13. The bass clef staff begins at measure 14. Dynamic *a tempo* is indicated above the treble staff. The bass staff shows fingerings 1, 2, 3. Measure 17 ends with a repeat sign and a key change to D major (one sharp).

Musical score continuation. The treble clef staff starts at measure 18. The bass clef staff begins at measure 19. Measure 23 ends with a repeat sign and a key change to D major (one sharp).

# ЇХАВ КОЗАК ЗА ДУНАЙ

Перша партія

В. Золотарьов

Помірно

Musical score for the first part, section 'Помірно'. The score consists of two staves. The top staff is empty. The bottom staff has a treble clef, a key signature of one sharp, and a 4/4 time signature. It features a continuous eighth-note pattern starting at measure 3. Measure numbers 3, 4, and 5 are indicated below the notes. Measures 3 and 4 are grouped by a brace under the notes. Measures 5 and 6 are grouped by a brace under the notes.

Musical score for the first part, section 'Помірно'. The score consists of two staves. The top staff is empty. The bottom staff has a treble clef, a key signature of one sharp, and a 4/4 time signature. It features a continuous eighth-note pattern starting at measure 7. Measure numbers 7, 8, 9, and 10 are indicated below the notes. Measures 7 and 8 are grouped by a brace under the notes. Measures 9 and 10 are grouped by a brace under the notes.

Musical score for the first part, section 'Помірно'. The score consists of two staves. The top staff is empty. The bottom staff has a treble clef, a key signature of one sharp, and a 4/4 time signature. It features a continuous eighth-note pattern starting at measure 13. Measure numbers 13, 14, 15, and 16 are indicated below the notes. Measures 13 and 14 are grouped by a brace under the notes. Measures 15 and 16 are grouped by a brace under the notes. Dynamics include *p*, *rit.*, *f*, and *a tempo*.

Musical score for the first part, section 'Помірно'. The score consists of two staves. The top staff is empty. The bottom staff has a treble clef, a key signature of one sharp, and a 4/4 time signature. It features a continuous eighth-note pattern starting at measure 19. Measure numbers 19, 20, 21, and 22 are indicated below the notes. Measures 19 and 20 are grouped by a brace under the notes. Measures 21 and 22 are grouped by a brace under the notes. Dynamics include *rit.*, *p*, and *p*.

ЇХАВ КОЗАК ЗА ДУНАЙ

Друга партія

*a tempo*

24

29

33

37

*rit.*

*p*

ЇХАВ КОЗАК ЗА ДУНАЙ

Перша партія

**a tempo**

24

29

33

*mf*

37

*p*

*rit.*

# МАРШ

Друга партія

I. Беркович

**Marcia**

Musical score for the second part of the march. The key signature is common time (C). The music consists of two staves: treble and bass. The bass staff has a bass clef, a common time signature, and a dynamic marking *mf*. The treble staff has a soprano clef, a common time signature, and a bass clef. Measures 1 through 4 show eighth-note patterns. Measure 5 begins with a bass note followed by a treble note. Measures 6 through 7 show eighth-note patterns. Measure 8 begins with a bass note followed by a treble note. Measures 9 through 10 show eighth-note patterns. Measure 11 begins with a bass note followed by a treble note. Measures 12 through 13 show eighth-note patterns. Measure 14 begins with a bass note followed by a treble note. Measures 15 through 16 show eighth-note patterns.

Musical score for the second part of the march. The key signature is common time (C). The music consists of two staves: treble and bass. The bass staff has a bass clef, a common time signature, and a dynamic marking *cresc.*. The treble staff has a soprano clef, a common time signature, and a bass clef. Measures 1 through 4 show eighth-note patterns. Measure 5 begins with a bass note followed by a treble note. Measures 6 through 7 show eighth-note patterns. Measure 8 begins with a bass note followed by a treble note. Measures 9 through 10 show eighth-note patterns. Measure 11 begins with a bass note followed by a treble note. Measures 12 through 13 show eighth-note patterns. Measure 14 begins with a bass note followed by a treble note. Measures 15 through 16 show eighth-note patterns.

Musical score for the second part of the march. The key signature is common time (C). The music consists of two staves: treble and bass. The bass staff has a bass clef, a common time signature, and a dynamic marking *f*. The treble staff has a soprano clef, a common time signature, and a bass clef. Measures 1 through 4 show eighth-note patterns. Measure 5 begins with a bass note followed by a treble note. Measures 6 through 7 show eighth-note patterns. Measure 8 begins with a bass note followed by a treble note. Measures 9 through 10 show eighth-note patterns. Measure 11 begins with a bass note followed by a treble note. Measures 12 through 13 show eighth-note patterns. Measure 14 begins with a bass note followed by a treble note. Measures 15 through 16 show eighth-note patterns.

Musical score for the second part of the march. The key signature is common time (C). The music consists of two staves: treble and bass. The bass staff has a bass clef, a common time signature, and a dynamic marking *f*. The treble staff has a soprano clef, a common time signature, and a bass clef. Measures 1 through 4 show eighth-note patterns. Measure 5 begins with a bass note followed by a treble note. Measures 6 through 7 show eighth-note patterns. Measure 8 begins with a bass note followed by a treble note. Measures 9 through 10 show eighth-note patterns. Measure 11 begins with a bass note followed by a treble note. Measures 12 through 13 show eighth-note patterns. Measure 14 begins with a bass note followed by a treble note. Measures 15 through 16 show eighth-note patterns.

Musical score for the second part of the march. The key signature is common time (C). The music consists of two staves: treble and bass. The bass staff has a bass clef, a common time signature, and a dynamic marking *p*. The treble staff has a soprano clef, a common time signature, and a bass clef. Measures 1 through 4 show eighth-note patterns. Measure 5 begins with a bass note followed by a treble note. Measures 6 through 7 show eighth-note patterns. Measure 8 begins with a bass note followed by a treble note. Measures 9 through 10 show eighth-note patterns. Measure 11 begins with a bass note followed by a treble note. Measures 12 through 13 show eighth-note patterns. Measure 14 begins with a bass note followed by a treble note. Measures 15 through 16 show eighth-note patterns.

# МАРШ

## Перша партія

I. Беркович

**Marcia**

The sheet music consists of five staves of musical notation. Staff 1 (treble clef) starts with *mf*. Staff 2 (bass clef) has a bassoon part. Measure 1 ends with a bassoon note. Measure 2 begins with a bassoon note. Measure 3 ends with a bassoon note. Measure 4 begins with a bassoon note. Measure 5 begins with a bassoon note. Measures 6-7 begin with a bassoon note. Measures 8-9 begin with a bassoon note. Measures 10-11 begin with a bassoon note. Measures 12-13 begin with a bassoon note. Measures 14-15 begin with a bassoon note. Measures 16-17 begin with a bassoon note. Measures 18-19 begin with a bassoon note. Measures 20-21 begin with a bassoon note. Measures 22-23 begin with a bassoon note. Measures 24-25 begin with a bassoon note. Measures 26-27 begin with a bassoon note. Measures 28-29 begin with a bassoon note. Measures 30-31 begin with a bassoon note. Measures 32-33 begin with a bassoon note. Measures 34-35 begin with a bassoon note. Measures 36-37 begin with a bassoon note. Measures 38-39 begin with a bassoon note. Measures 40-41 begin with a bassoon note. Measures 42-43 begin with a bassoon note. Measures 44-45 begin with a bassoon note. Measures 46-47 begin with a bassoon note. Measures 48-49 begin with a bassoon note. Measures 50-51 begin with a bassoon note. Measures 52-53 begin with a bassoon note. Measures 54-55 begin with a bassoon note. Measures 56-57 begin with a bassoon note. Measures 58-59 begin with a bassoon note. Measures 60-61 begin with a bassoon note. Measures 62-63 begin with a bassoon note. Measures 64-65 begin with a bassoon note. Measures 66-67 begin with a bassoon note. Measures 68-69 begin with a bassoon note. Measures 70-71 begin with a bassoon note. Measures 72-73 begin with a bassoon note. Measures 74-75 begin with a bassoon note. Measures 76-77 begin with a bassoon note. Measures 78-79 begin with a bassoon note. Measures 80-81 begin with a bassoon note. Measures 82-83 begin with a bassoon note. Measures 84-85 begin with a bassoon note. Measures 86-87 begin with a bassoon note. Measures 88-89 begin with a bassoon note. Measures 90-91 begin with a bassoon note. Measures 92-93 begin with a bassoon note.

МАРШ  
Друга партія

19

*p*

*f*

*p*

*f*

*p*

*cresc.*

22

*f*

*p*

*cresc.*

25

*f*

*f*

*cresc.*

28

*f*

*f*

*cresc.*

31

*cresc.*

*sf*

МАРШ  
Перша партія

Musical score for 'МАРШ' (March) featuring five staves of music:

- Staff 1 (Top):** Treble clef. Measure 19: Dynamics **p**, measure 2. Measure 22: Dynamics **cresc.**, measure 1. Measure 25: Dynamics **f**, measure 1. Measure 28: Measure 2. Measure 31: Measure 2.
- Staff 2 (Second from top):** Treble clef. Measure 19: Measure 2. Measure 22: Measure 1. Measure 25: Measure 1. Measure 28: Measure 2. Measure 31: Measure 2.
- Staff 3 (Third from top):** Bass clef. Measures 19, 22, 25, 28, 31: Measure 2.
- Staff 4 (Fourth from top):** Bass clef. Measures 19, 22, 25, 28, 31: Measure 2.
- Staff 5 (Bottom):** Bass clef. Measures 19, 22, 25, 28, 31: Measure 2.

Dynamics and Articulations:

- Measure 19: **p**
- Measure 22: **cresc.**
- Measure 25: **f**
- Measure 28: Measure 2
- Measure 31: Measure 2

Measure Numbers:

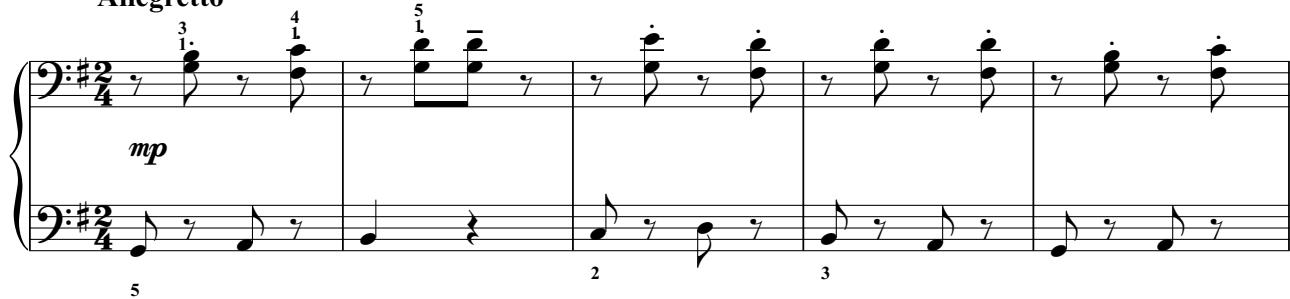
- 19
- 22
- 25
- 28
- 31

# ПОЛЬКА

Друга партія

I. Беркович

**Allegretto**



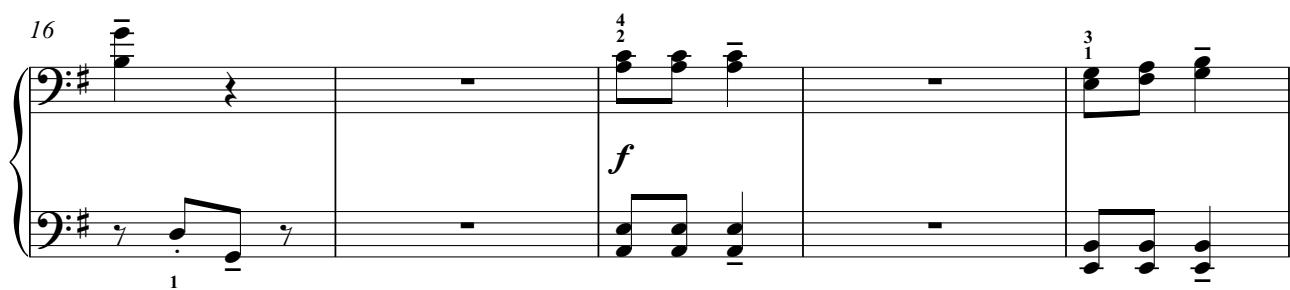
Musical score for piano, two staves. Key signature: G major (two sharps). Time signature: 2/4. Dynamics: *mp*. Fingerings: 3, 4, 5 above the top staff; 1, 2 below the bottom staff. Measure numbers: 1, 2, 3, 5.



Musical score for piano, two staves. Key signature: G major (two sharps). Time signature: 2/4. Dynamics: *mp*. Fingerings: 6, 1, 2, 3 above the top staff; 1, 2 below the bottom staff. Measure numbers: 1, 2, 3, 5.



Musical score for piano, two staves. Key signature: G major (two sharps). Time signature: 2/4. Fingerings: 1, 2 above the top staff; 1, 2 below the bottom staff. Measure numbers: 11, 12.



Musical score for piano, two staves. Key signature: G major (two sharps). Time signature: 2/4. Dynamics: *f*. Fingerings: 1, 2, 3 above the top staff; 1, 2 below the bottom staff. Measure numbers: 16, 17.



Musical score for piano, two staves. Key signature: G major (two sharps). Time signature: 2/4. Dynamics: *p*. Fingerings: 2, 3 above the top staff; 1, 2 below the bottom staff. Measure numbers: 21, 22.

# ПОЛЬКА

Перша партія

I. Беркович

**Allegretto**

Musical score for the first part of Polka in 2/4 time, key of A major (two sharps). The score consists of two staves. The top staff shows a treble clef and the bottom staff shows a bass clef. Measure 1 starts with a dynamic *mp*. Measures 2-4 show eighth-note patterns with grace notes. Measure 5 concludes the section.

Continuation of the musical score. Measure 6 begins with a sixteenth-note pattern. Measures 7-8 show eighth-note patterns with grace notes. Measure 9 starts with a dynamic *mp*. Measure 10 concludes the section.

Continuation of the musical score. Measure 11 begins with a sixteenth-note pattern. Measures 12-13 show eighth-note patterns with grace notes. Measure 14 starts with a dynamic *f*. Measure 15 concludes the section.

Continuation of the musical score. Measure 16 begins with a sixteenth-note pattern. Measures 17-18 show eighth-note patterns with grace notes. Measure 19 starts with a dynamic *f*. Measure 20 concludes the section.

Continuation of the musical score. Measure 21 begins with a sixteenth-note pattern. Measures 22-23 show eighth-note patterns with grace notes. Measure 24 starts with a dynamic *p*. Measure 25 concludes the section.

ПОЛЬКА

Друга партія

25

Musical score for Polka, Second Part, page 14, measures 25-29. The score consists of two staves. The top staff shows a bass line with eighth-note chords. The bottom staff shows a bass line with eighth-note chords. Measure 25 starts with a dynamic *f*. Measures 26-29 continue the bass line with eighth-note chords.

30

Musical score for Polka, Second Part, page 14, measures 30-34. The score consists of two staves. The top staff shows a bass line with eighth-note chords. The bottom staff shows a bass line with eighth-note chords. Measure 30 starts with a dynamic *p*. Measures 31-34 continue the bass line with eighth-note chords. Measure 34 ends with a dynamic *mf*.

35

Musical score for Polka, Second Part, page 14, measures 35-39. The score consists of two staves. The top staff shows a bass line with eighth-note chords. The bottom staff shows a bass line with eighth-note chords. Measures 35-38 continue the bass line with eighth-note chords. Measure 39 ends with a dynamic *poco dim.*

40

Musical score for Polka, Second Part, page 14, measures 40-44. The score consists of two staves. The top staff shows a bass line with eighth-note chords. The bottom staff shows a bass line with eighth-note chords. Measures 40-43 continue the bass line with eighth-note chords. Measure 44 ends with a dynamic *p*.

45

Musical score for Polka, Second Part, page 14, measures 45-49. The score consists of two staves. The top staff shows a bass line with eighth-note chords. The bottom staff shows a bass line with eighth-note chords. Measures 45-48 continue the bass line with eighth-note chords. Measure 49 ends with a dynamic *p*.

ПОЛЬКА

Перша партія

25

*f*

*p*

$\frac{2}{4}$

30

*mf*

$\frac{1}{2}$

$\frac{1}{1}$

35

*poco dim.*

$\frac{3}{3}$

$\frac{2}{2}$

$\frac{1}{1}$

$\frac{1}{1}$

40

$\frac{3}{3}$

$\frac{1}{1}$

$\frac{4}{4}$

45

*p*

*riten.*

$\frac{5}{5}$

$\frac{1}{3}$

$\frac{2}{2}$

$\frac{8va}{2}$

The sheet music consists of five staves of musical notation for two voices. The top two staves are soprano voices, and the bottom three are bass voices. The music is in common time, with specific measures in 2/4 and 3/4 indicated. Dynamics include *f*, *p*, *mf*, *poco dim.*, and *riten.*. Performance instructions like  $\frac{1}{2}$ ,  $\frac{1}{1}$ ,  $\frac{3}{3}$ ,  $\frac{2}{2}$ ,  $\frac{1}{1}$ ,  $\frac{4}{4}$ , and  $\frac{5}{5}$  are placed below certain measures. Measure numbers 25, 30, 35, 40, and 45 are at the start of each staff respectively. Measure 45 ends with a dynamic *8va* (octave up) and a fermata over the bass staff.

# ВАЛЬС

Друга партія

I. Беркович

**Tempo di Valse**



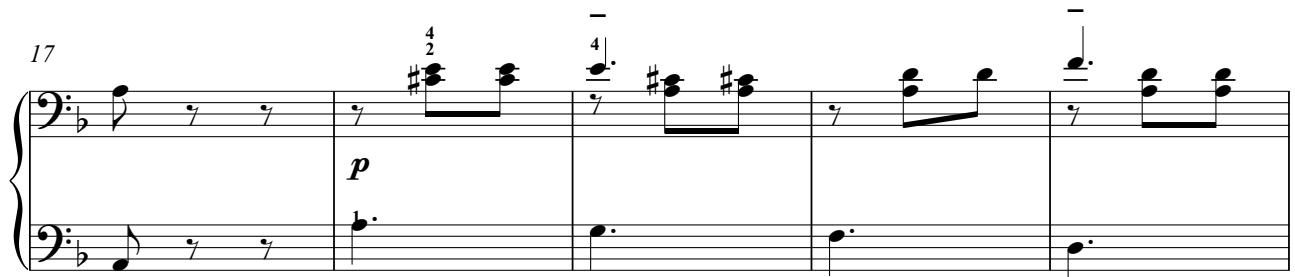
Musical score for piano, two staves. Staff 1 (top) has a bass clef, 3/8 time, and a key signature of one flat. It features eighth-note pairs with slurs and a dynamic marking *p*. Staff 2 (bottom) has a bass clef, 3/8 time, and a key signature of one flat. It shows quarter notes and a measure number 2 below the staff.



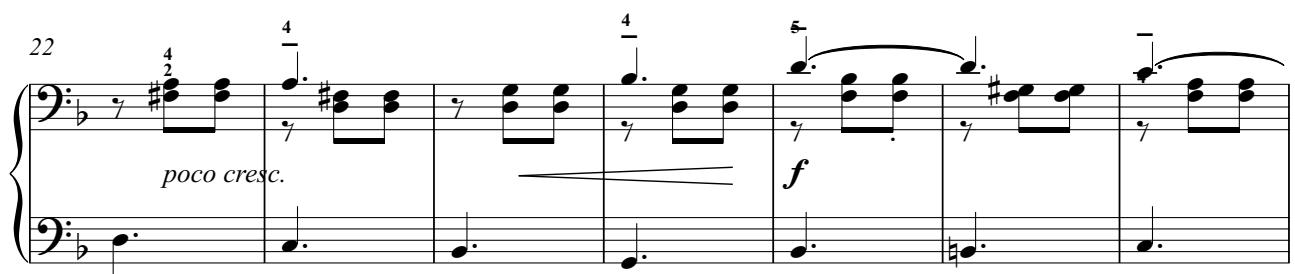
Continuation of the musical score. Both staves show eighth-note pairs with slurs. Measure 7 begins with a dynamic *p* in staff 1. Measures 8-9 show eighth-note pairs with slurs. Measures 10-11 show eighth-note pairs with slurs. Measures 12-13 show eighth-note pairs with slurs. Measures 14-15 show eighth-note pairs with slurs.



Continuation of the musical score. Both staves show eighth-note pairs with slurs. Measure 12 begins with a dynamic *mp* in staff 1. Measures 13-14 show eighth-note pairs with slurs. Measures 15-16 show eighth-note pairs with slurs. Measures 17-18 show eighth-note pairs with slurs.



Continuation of the musical score. Both staves show eighth-note pairs with slurs. Measure 17 begins with a dynamic *p* in staff 1. Measures 18-19 show eighth-note pairs with slurs. Measures 20-21 show eighth-note pairs with slurs.



Continuation of the musical score. Both staves show eighth-note pairs with slurs. Measure 22 begins with a dynamic *poco cresc.* in staff 1. Measures 23-24 show eighth-note pairs with slurs. Measures 25-26 show eighth-note pairs with slurs. Measures 27-28 show eighth-note pairs with slurs.

# ВАЛЬС

Перша партія

I. Беркович

**Tempo di Valse**

1  
3

2  
4

7

5

2  
4

12

mp

2

17

p

4

22

poco cresc.

4

5

3

2

ВАЛЬС  
Друга партія

29

*dim*      *mf*

1    2    3

34

2    3    1

40

3    5    4    1

5

46

1    3

52

*dim*      *riten.*      *p*

2    3    1

ВАЛЬС  
Перша партія

29

*dim.*

34

*mp*

40

46

*p*

52

*8va*

*dim*

*riten.*

*p*

Fingerings: 1, 2, 3, 4, 5

This block contains five staves of piano sheet music. Staff 1 (top) starts with a dynamic 'dim.' and a grace note. Staff 2 follows with eighth-note pairs. Staff 3 (middle) begins with sixteenth-note pairs labeled '1' and '2'. Staff 4 continues with sixteenth-note pairs labeled '1' and '2'. Staff 5 (bottom) shows a transition with sixteenth-note pairs labeled '1' and '2', followed by a dynamic 'p' and sixteenth-note pairs labeled '3', '4', and '5'. Staff 6 (bottom) concludes with sixteenth-note pairs labeled '1' and '2', a dynamic 'riten.', and a final dynamic 'p'.

# УКРАЇНСЬКА ТАНЦЮВАЛЬНА

Друга партія

I. Беркович

**Allegretto**

5

9

13

mf

p

mp

# УКРАЇНСЬКА ТАНЦЮВАЛЬНА

Перша партія

I. Беркович

**Allegretto**

1  
2  
3  
4  
5  
2  
3  
5  
2  
3  
4

УКРАЇНСЬКА ТАНЦЮВАЛЬНА  
Друга партія

17

*f*

4 5 1

21

5

25

*mf* *mp*

1 2 3 4

30

*sf*

3 1 1 1

УКРАЇНСЬКА ТАНЦЮВАЛЬНА

Перша партія

17

*f*

1 2 1

21

1 4 1  
2 1

25

1 1 1 4  
5 3 4 1

*mf*

30

5 3  
*cresc.*  
1 1 3  
4

*sf*

v

# В ТЕМПІ ВАЛЬСУ

Н. Раков

**I**

**Allegro**

**II**

**Allegro**

**I**

9

**II**

**I**

14

**II**

В ТЕМПИ ВАЛЬСУ

**Section 1 (Measures 19-24):**

- Piano I:** Starts with a sixteenth-note pattern (1, 3, 4). Measures 20-21 show eighth-note pairs (1, 3). Measure 22 has a sixteenth-note pattern (2, 4, 5, 1, 2, 4). Measures 23-24 show eighth-note pairs (1, 3).
- Piano II:** Measures 20-21 show eighth-note pairs (1, 3). Measures 22-24 show eighth-note pairs (1, 3, 2).
- Dynamic:** Diminuendo (dim.)

**Section 2 (Measures 25-30):**

- Piano I:** Measures 25-26 show eighth-note pairs (1, 3, 2). Measures 27-28 show eighth-note pairs (1, 3, 2). Measures 29-30 show eighth-note pairs (1, 3, 2).
- Piano II:** Measures 25-26 show eighth-note pairs (1, 3, 2). Measures 27-28 show eighth-note pairs (1, 3, 2). Measures 29-30 show eighth-note pairs (1, 3, 2).
- Dynamic:** Pianissimo (p)

**Section 3 (Measures 33-38):**

- Piano I:** Starts with a sixteenth-note pattern (3, 1, 2, 3). Measures 34-35 show eighth-note pairs (1, 3, 2). Measures 36-37 show eighth-note pairs (1, 3, 2).
- Piano II:** Measures 33-34 show eighth-note pairs (2, 5). Measures 35-36 show eighth-note pairs (1, 3, 2). Measures 37-38 show eighth-note pairs (1, 3, 2).
- Dynamic:** Mezzo-forte (mf)

В ТЕМПИ ВАЛЬСУ

41

I *mf*

II *dim.*

*p cresc.*

4 1 3 3

46

I

3 3 5 1

II *dim.*

3 1 4 5 4

*f*

52

I *p*

D.c.

5 3

II *mp*

D.c.

В ТЕМПИ ВАЛЬСУ

60

I

II

*(come prima)*

67

I

II

72

I

II

# САРАБАНДА

Друга партія

А. Кореллі

**Largo cantabile**

*p* legato

3  
1  
4

1.  
2.

4  
1  
3

10  
1 3 1 2 1  
3 5  
1 2 4 1  
2 1

15  
1 1 5  
2 1  
1 4  
1 3 1 2 1  
5

20  
1 2  
1 2 1  
2 1  
1 4  
1 3 1  
2 1  
1 5

*f*

# САРАБАНДА

Перша партія

А. Кореллі

**Largo cantabile**

The sheet music consists of five staves of musical notation for a solo instrument, likely a violin or cello. The music is in 3/4 time and major key. Fingerings are indicated above the notes, and dynamics such as *p* (piano), *tr* (trill), and *f* (forte) are used. The first staff begins with a dynamic *p* and the instruction "legato". The second staff starts with a trill. The third staff features a dynamic *p*. The fourth staff begins with a dynamic *tr* and includes the instruction "ліва рука зверху" (left hand up). The fifth staff concludes with a dynamic *f*.

# НА ПРОГУЛЯНЦІ

Н. Раков

**Allegro  $\text{d} = 96$**

**Allegro  $\text{d} = 96$**

**I**

**II**

НА ПРОГУЛЯНЦІ

13

I

II

cresc.

1 2 3

4 2 8 3 1 4 5 3 2 4 3 1 4 2

cresc.

1 2 3

17

I

f

2

1

3 5

II

mf

4

2 3 4 5

21

I

3

1 2

5

4 1 2

poco rit.

II

1 2

5

4 1 2

poco rit.

# РОМАНС

Г. Свірідов

## Intrada. Adagio molto

Romanza. Adagio ( $\text{♩}=42-44$ )

The musical score consists of two systems of music for two voices (I and II) in 4/4 time with a key signature of one sharp. The first system, labeled "Intrada. Adagio molto", starts with both voices in unison at forte (f). The second system, labeled "Romanza. Adagio ( $\text{♩}=42-44$ )", begins with a dynamic of  $p$ . The vocal parts are separated by a vertical brace. The lyrics "Ped." and "\*" appear below the notes in the first system, and "con Ped." appears in the second system.

This section continues the musical score from the previous page. It features two systems of music for two voices (I and II) in 4/4 time with a key signature of one sharp. The first system shows voice I starting with a dynamic of  $p$  and "espr.". The second system shows voice II with a dynamic of "cresc.". The vocal parts are separated by a vertical brace.

This section continues the musical score from the previous page. It features two systems of music for two voices (I and II) in 4/4 time with a key signature of one sharp. The first system shows voice I with a dynamic of  $f$ . The second system shows voice II with a dynamic of "cresc.". The vocal parts are separated by a vertical brace.

POMAHC

14

I                            *mf* espr.

II                            *poco cresc.*

17

**Adagio ma non troppo (♩ = 44-46)**

I                            *dim.*                            *mf* espr.

II                            *dim.*

21

I                            *mf*

II

POMAHC

24

I

II

*mf* espr.

27

I

II

*dim.*

*dim.*

Pochissimo più animato ( $\text{♩}=48$ )

30

I

II

*mp* espr.

*p*

POMAHC

33

I

II

35

I

II

37

I

II

POMAHC

39

I

II

*mf*

41

I

II

*rit.*

*pp*

Adagio ma non troppo ( $\text{♩}=44$ )

43

I

II

*8va*

*pp*

con *ped.*

POMAHС

46

I

II

49

I

II

52

poco rit.

dim.

pp

I

II

# НЕЗНАЙОМКА

Ю. Фалік

*Allegretto non troppo, intimo*

I

*pp*

3

II

*pp*

una corda

Ред. \*

I

6

II

Ред. \*

I

II

Ред. \*

НЕЗНАЙОМКА

16

I

II

*mp*

2

3

*mp*

*tre corde*

4

22

I

II

*poco cresc.*

*poco f*

1

4

2

*poco cresc.*

*poco f*

3

28

I

II

*dim.*

*dim.*

3

4

НЕЗНАЙОМКА

33

I      **p**

II      **p**

38

I

2  
mf

4

II

2  
mf

44

*poco ritard. a tempo*

I

*pp*

*poco ritard. a tempo*

II

2

*pp*

НЕЗНАЙОМКА

50

I

II

*mf*

I

II

*mf*

56

I

II

*mf*

I

II

*ff* *molto espress.*

I

II

*ff* *molto espress.*

НЕЗНАЙОМКА

68

I

II

*meno f*

1

*meno f*

74

80

I

II

*mp*

I

II

*mp*

НЕЗНАЙОМКА

86

I

II

92

I

II

98

I

II

# ВАЛЬС СНІГУРОНЬКИ

з дитячого балету "Сон-Дрімота"

Друга партія

Н. Чемберджі

**Tempo di Valse**

Musical score for piano, 3/4 time, key of G major. The score consists of two staves. Measure 4 starts with a rest followed by a bass note. Measure 5 begins with a bass note, followed by a dynamic *mf*, and a fermata over the right hand's eighth-note pattern.

Лед. \* Лед. \*

Musical score for piano, 3/4 time, key of G major. The score consists of two staves. Measures 7-13 show a continuous eighth-note pattern in the bass staff, with dynamics *pp* and *p*. Measure 13 ends with a fermata over the bass note.

Musical score for piano, 3/4 time, key of G major. The score consists of two staves. Measures 14-19 show a continuation of the eighth-note pattern from the previous section, with measure 19 ending with a fermata over the bass note.

Musical score for piano, 3/4 time, key of G major. The score consists of two staves. Measures 21-26 show a continuation of the eighth-note pattern, with measure 26 ending with a fermata over the bass note.

# ВАЛЬС СНІГУРОНЬКИ

з дитячого балету "Сон-Дрімота"

Перша партія

Н. Чемберджі

**Tempo di Valse**

ВАЛЬС СНІГУРОНЬКИ

Друга партія

27

**p**

33

5 3 1 5 3 1

39

5 4 - - -

**pp**

45

ff ff ff ff ff ff

ВАЛЬС СНІГУРОНЬКИ

Перша партія

27

*mp* *espr.*

**p**

33

$\frac{4}{5}$   $\frac{2}{4}$

$\frac{5}{2}$

*8va*

$\frac{4}{2}$

*8va*

39

$\frac{5}{3}$

$\frac{3}{1}$

$\frac{2}{1}$

**pp**

$\frac{4}{1}$

$\frac{4}{2}$

$\frac{3}{1}$

45

$\frac{4}{2}$

$\frac{5}{2}$

$\frac{4}{1}$

$\frac{3}{1}$

$\frac{2}{1}$

$\frac{4}{1}$

ВАЛЬС СНІГУРОНЬКИ

Друга партія

51

58

$\overset{3}{\overbrace{\hspace*{1cm}}}$

$\overset{3}{\overbrace{\hspace*{1cm}}}$

$\overset{3}{\overbrace{\hspace*{1cm}}}$

1            2            3            4

Ped.       \* Ped.      \* Ped.      \* Ped.      \* Ped.

64

$\overset{4}{\overbrace{\hspace*{1cm}}}$

\* Ped.       \* Ped.      \* Ped.      \* Ped.      \* Ped.

69

4

\* Ped.       \* Ped.      \* Ped.      \* Ped.      \* Ped.      \*

ВАЛЬС СНІГУРОНЬКИ

Перша партія

51

2

1

2

3

4

5

6

58

=

mf

1

2

3

4

5

6

64

1

2

3

4

5

6

69

1

2

3

4

5

6

2

1

3

4

ВАЛЬС СНІГУРОНЬКИ

Друга партія

75

*mf*

Ped. \*

Ped. \*

Ped. \*

simile

4<sub>1</sub>

*pp*

80

5<sub>2</sub> 4<sub>1</sub> 5<sub>2</sub>

*mp*

85

4 5<sub>5</sub> 5<sub>4</sub> 5<sub>3</sub> 1

90

ВАЛЬС СНІГУРОНЬКИ

Перша партія

Musical score for the first part of 'Val's Snigurnyky' waltz, featuring four staves of musical notation:

- Staff 1 (Top):** Treble clef, key signature of one sharp. Fingerings: 3 1, 3 1, 4 2, 3 1, 4 2, 5 2, 4 1. Dynamics: *mf*, *pp*.
- Staff 2 (Second from top):** Treble clef, key signature of one sharp.
- Staff 3 (Third from top):** Treble clef, key signature of one sharp. Fingerings: 5 3, 2 1, 2 1. Dynamics: *pp*.
- Staff 4 (Bottom):** Treble clef, key signature of one sharp. Fingerings: 1, 2 4 1 2 4, 4.

Rehearsal marks: 75, 80, 85, (8), 90.

ВАЛЬС СНІГУРОНЬКИ

Друга партія

95

100

105

110

*p*

*f*

Ped.

\*

Ped.

$\frac{4}{5}$

$\frac{3}{4}$

$\frac{5}{4}$

$\frac{2}{3}$

$\frac{1}{2}$

$\frac{1}{3}$

$\frac{2}{1}$

$\frac{3}{2}$

$\frac{5}{2}$

$\frac{4}{2}$

$\frac{1}{2}$

$\frac{1}{3}$

$\frac{2}{1}$

$\frac{3}{2}$

$\frac{5}{2}$

$\frac{4}{2}$

*Ped.*

\*

*Ped.*

\*

*Ped.*

\*

*Ped.*

\*

*Ped.*

\*

*Ped.*

\*

ВАЛЬС СНІГУРОНЬКИ

Перша партія

95 (8) -

(8) -

*mf*

100 3 2 1

2

105

*f*

*8va*

110 (8) - | *8va* - |

$\frac{5}{2}$   $\frac{5}{3}$

$\frac{1}{2}$   $\frac{1}{3}$

# УГОРСЬКЕ РОНДО

Й. Гайдн

**Presto**

I      Presto  
 $\text{mf}$

II      Presto

пед. \*      2      пед. \*      4      пед. \*      5      пед. \*      4      пед. \*      3      пед. \*      4      пед. \*      3

6

пед. \*      3      пед. \*      2      пед. \*      4      пед. \*      1      пед. \*      2

10

sf      sf      1      4      3      2      1      3      2      4      2      1      3      2      1      3      2      4

пед. \*      2      пед. \*      3      пед. \*      1      пед. \*      3      2      1      3      2      4      2      1      3      2      1      3      2      4

sf      sf      2      пед. \*      \*      3      пед. \*      3      1      3      2      1      3      2      4      2      1      3      2      1      3      2      4

УГОРСЬКЕ РОНДО

15

marcato

marcato

Ped.\* Ped.\* Ped.\* Ped.\* Ped.\* Ped.\* Ped.\* Ped.\*

20

*mf*

*mf*

Ped.\* Ped.\* Ped.\* Ped.\* Ped.\* Ped.\*<sup>2</sup>

25

*3*

*3*

*4*

<sup>2</sup>  
4  
Ped.\*

УГОРСЬКЕ РОНДО

30

35

1. [ ] 2. [ ] Minore [ ] 5 3

1. [ ] 2. [ ] Minore [ ] 5 3

1. [ ] 2. [ ] Minore [ ] 5 3

ff

ff

f

f

Ped. \*

40

sf sf

sf sf

sf sf

sf sf

Ped. \* Ped. \*

УГОРСЬКЕ РОНДО

45

2 1 2 1 2 1

3 2 3 5 2 1

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

49

2 1 3 1 2

2 2 1 2

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

53

3 5 4 3 1 sf 3 1

2 5 Ped. \* sf

УГОРСЬКЕ РОНДО

58

*dim.*

**p**

59

60

3

1

*Ped. \**

*Ped. \**

*Ped. \**

*Ped. \**

62

3

2

1

3

3

2

*Ped. \**

*Ped. \**

*Ped. \**

66

5

3

cresc.

1

4

3

2

*cresc.*

5

2

*dim.*

3

1

*Ped. \**

*Ped. \**

УГОРСЬКЕ РОНДО

70

*p*

*p*

Ped. \*

5

1 3 2

Ped. \*

Ped. \*

74

*f*

*f*

1 3 2 4

2 3 4 5

Ped. \*

Ped. \*

Ped. \*

Ped. \*

78

*ff*

*ff*

2 1 3

1 2 3

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

# ВЕСЕЛИЙ КАБАЛЬЄРО

**Allegro con brio**

П. Фрессіні  
аранжування Л. Жульєвої

Musical score for two pianos (I and II) in 2/4 time. The key signature changes frequently between measures. Measure 1: Treble clef, F#m. Measure 2: Treble clef, Bm. Measure 3: Bass clef, Bm. Measures 4-6: Bass clef, C#m. Dynamics: f in measure 1, f in measure 4.

**Allegro con brio**

Musical score for two pianos (I and II) in 2/4 time. The key signature changes frequently. Measure 1: Bass clef, Gm. Measures 2-6: Bass clef, Dm. Dynamics: f in measure 1, 8vb in measure 5.

Musical score for two pianos (I and II) in 2/4 time. The key signature changes frequently. Measure 7: Treble clef, F#m. Measures 8-12: Bass clef, C#m. Measure 12 ends with a fermata over the bass line.

Musical score for two pianos (I and II) in 2/4 time. The key signature changes frequently. Measures 7-12: Bass clef, C#m. Measure 12 ends with a fermata over the bass line.

Musical score for two pianos (I and II) in 2/4 time. The key signature changes frequently. Measures 13-14: Treble clef, F#m. Measure 14 ends with a fermata over the bass line.

ВЕСЕЛИЙ КАБАЛЬЄРО

20

I

II

26

I

II

31

I

II

ВЕСЕЛИЙ КАБАЛЬЕРО

36

41

47

ВЕСЕЛИЙ КАБАЛЬЕРО

54

*8va*

(8)

61

67

ВЕСЕЛИЙ КАБАЛЬЕРО

*8va*

73

I

II

79 (8)

I

II

86

I

II

ВЕСЕЛИЙ КАБАЛЬЕРО

93 *8va*

(8)

99

I

II

105 *8va*

ВЕСЕЛИЙ КАБАЛЬЕРО

112

I

II

*mp*

*mp*

119 (8)

I

II

125

*8va*

I

II

ВЕСЕЛИЙ КАБАЛЬЕРО

*8va*

131

*15ma*

*mf*

*8va*

II

(15)

137

*8va*

<sup>(8)</sup>

II

<sup>(8)</sup>

143

*f*

*f*

II

# ВУЛИЧНА ТАНЦІВНИЦЯ

І. Стравінський

**Allegro moderato**

I

II

*Ped.* \* *Ped.* \* sim.

I

II

I

II

ВУЛИЧНА ТАНЦІВНИЦЯ

16

5  
1  
5

*mf sempre*

*Ped.* \* *Ped.* \*

21

*sim.*

26

ВУЛИЧНА ТАНЦІВНИЦЯ

31

I

II

35

I

II

38

I

II

# НЕАПОЛІТАНСЬКИЙ ТАНЕЦЬ

з балету "Лебедине озеро"

П. Чайковський  
переклад К. Дебюсса

**Allegro moderato**

I

II

**Allegro moderato**

I

II

I

II

НЕАПОЛІАНСЬКИЙ ТАНЕЦЬ

II

I

II

14

I

II

17

I

II

НЕАПОЛІТАНСЬКИЙ ТАНЕЦЬ

20

I

II

*8va*

22

I

II

*Molto più mosso*

*mf*

*Molto più mosso*

25

I

II

*Molto più mosso*

НЕАПОЛІАНСЬКИЙ ТАНЕЦЬ

27

I

poco *mf*

II

*poco f*

1 4 3 2 1

II

*ff*

30

Presto

*ff*

Presto

*ff*

I

II

Led. \* Led. \* Led. \* Led. \*

34

I

II

Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \*

НЕАПОЛІТАНСЬКИЙ ТАНЕЦЬ

39

*8va*

I

II

*p*

*Ped.\* Ped.\* Ped.\* simile*

(8)

44

*cresc.*

I

II

*cresc.*

*8va*

49

*ff*

I

II

*ff*

*Ped. \* Ped.\* Ped.\**

НЕАПОЛІТАНСЬКИЙ ТАНЕЦЬ

54

I

II

Ped. \* Ped.\* Ped.\* Ped. \* Ped.\* Ped. \* Ped.\* Ped. \* Ped. \*

8va

59

I

II

p Ped.\* Ped.\* Ped. \* simile

Ped. \* Ped.\*

(8)

64

I

II

p 5 3 cresc.

cresc.

НЕАПОЛІТАНСЬКИЙ ТАНЕЦЬ

*8va*

69

I

II

(8)

74

I

ff

1 2 3 4 5

II

ff

*8va*

79

I

II

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \*

НЕАПОЛІТАНСЬКИЙ ТАНЕЦЬ

84

*8va*

I

II

Ped.\* sim.

*8va*

89

I

II

Ped.

(8)

94

I

II

Ped. Ped. Ped. \*Ped. \* Ped. \* Ped. \*Ped.\*

# АНДАНТЕ КАНТАБИЛЕ

Р. Шуман  
обробка А. Готліба

**Andante cantabile**

Ф-но I

Ф-но II

**Andante cantabile**

*mf*

*f* *p* *dim.* *p*

7

I

II

12

I

II

АНДАНТЕ КАНТАБИЛЕ

17

I

poco a poco cresc.

II

*mf cantabile e poco a poco cresc.*

22

I

II

27

I

II

АНДАНТЕ КАНТАБИЛЕ

32

I

*espressivo*

II

37

I

II

5     $\frac{1}{2}$

41

I

II

АНДАНТЕ КАНТАБИЛЕ

46

I

II

51

I

II

56

I

II

АНДАНТЕ КАНТАБИЛЕ

61

I

II

66

I

II

71

I

II

АНДАНТЕ КАНТАБИЛЕ

75 **Tempo I**

I

II

**Tempo I**

78

I

II

81

I

II

АНДАНТЕ КАНТАБИЛЕ

84

I

II

87

I

II

90

I

dolce

II

*cantabile*

*più f*

АНДАНТЕ КАНТАБИЛЕ

93

I

II

96

I

II

99

I

II

*cresc.*

АНДАНТЕ КАНТАБИЛЕ

102

I

II

*ritard.*

*p espressivo*

*ritard.*

*dim.*

105 **a tempo**

I

II

**a tempo**

*pp*

108

I

II

АНДАНТЕ КАНТАБИЛЕ

*III*

I

II

*III*

I

II

*III*

*ritard.*                    *a tempo*

*pp*                            *pp*

*ritard.*                    *a tempo*                    *pp*

*л.р.*                            *pp*

I

II

АНДАНТЕ КАНТАБИЛЕ

121

I

II

*np. p.*

126

I

II

129

I

pp

II

pp

*pp*

# ПРЕЛЮДІЯ

І. Беркович

**Andantino**

**Andantino**

**I**

**II**

**I**

**II**

ПРЕЛЮДІЯ

10

I      II

5 1      5 4      5      1

4 2 4 2      1 2 3      5 3 4

13

I      II

5 3 1 3      1 2 3      5 3 1 3

3 2 1      2 1      2 1

1 2 4

16

I      II

1 2      2 1      2 1      2 1

5 1 5 4 1 5      5 1 5 4 1 5

f      f

5 4 2 1 4      1

ПРЕЛЮДІЯ

19

*dim. e riten.*

*dim. e riten.*

22

25

*poco cresc.*

*poco cresc.*

ПРЕЛЮДІЯ

28

I

II

31

I

II

34

I

II

# ДРІБНИЧКА

Л. Андерсон

**Allegro vivace ♩=152**

Ф-но I

**Allegro vivace ♩=152**

Ф-но II

I

II

I

II

ДРІБНИЧКА

13

I

II

17

I

II

21

I

II

ДРІБНИЧКА

25

I

II

29

I

II

33

I

II

ДРІБНИЧКА

37

I

II

41

I

II

45

I

II

ДРІБНИЧКА

49

I

II

53

I

II

57

*8va*

I

II

*8va*

*pp*

ДРІБНИЧКА

61 (8)

(8)

65

*mp*

69

*p*

*mf*

*mf*

*p*

ДРІБНИЧКА

73

I      *mf*

II      *f*

77

I

II

81

I      *mf*

II      *f*

ДРІБНИЧКА

85

I

II

*p*

*p*

I

II

*mp*

*mf*

91

I

II

*p*

I

II

*mf*

97

I

II

*mf*

I

II

*mp*

*mf*

8va

ДРІБНИЧКА

102

I

II

(8)

p

mf

p

(8)

p

mf

p

107

I

II

(8)

p

mf

p

(8)

p

mf

p

113

I

II

mp

p

mp

p

ДРІБНИЧКА

117

I      *mp*  
          *mf* marcato

II      *mp*

121

I      *mp*  
          *mf* marcato

II      *b**mp*

125

I      *mp*  
          *mf* marcato

II      *b**mp*

ДРІБНИЧКА

129

I

II

134

I

II

139

I

II

ДРІБНИЧКА

144

I

II

148

Coda

I

II

Coda

(8va)

152

I

II

ДРІБНИЧКА

156

I

II

160

I

II

*mf* *=cresc.*

*ff*

rit.

*p*

*a tempo*

*rit.*

*p*

*a tempo*

v.

This section contains three systems of musical notation. The first system (measures 156-159) shows two staves: Staff I (treble clef, G major) and Staff II (bass clef, G major). The second system (measures 160-163) shows two staves: Staff I (treble clef, G major) and Staff II (bass clef, G major). The third system (measures 165-168) shows two staves: Staff I (treble clef, G major) and Staff II (bass clef, G major). Various dynamics and performance instructions like 'rit.', 'a tempo', and 'mf' are included.

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Нотне видання

# **1+1**

## **ФОРТЕПІАННІ АНСАМБЛІ**

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