

КОНСТАНТИН ВАСИЛЬЕВ

ИЗБРАННЫЕ СОЧИНЕНИЯ  
ДЛЯ ГИТАРЫ



GENDAI GUITAR CO., LTD.

**Константин Васильев**

# **ИЗБРАННЫЕ СОЧИНЕНИЯ для гитары**

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## Предисловие

Эти четыре композиции для гитары - результат многих лет работы. Кроме того, издание содержит две миниатюры «Альба» и «Серенада», написанные также для Романа Вязовского. Пользуясь возможностью, хочу поблагодарить его за помощь в завершении работы.

«Фатум» - это фантазия, в основе которой лежит русская народная песня о солдате, который предпочел смерть служению чужому государству. В этой истории раскрывается трагическая судьба человечества. Музыка имеет сильную связь с формой вариации, используемой в русской гитарной музыке 19-го века, а отражение нашего времени происходит через использование диссонансирующих гармоний.

В сюите «Три лесные зарисовки» я хотел передать выразительную поэзию, ощущаемую в лесу. На самом деле, лес похож на человеческую душу. Иногда чистый и светлый, в другое время печальный и мрачный, а по временам даже гневный и разъяренный. Желание синтезировать эти различные характеры заставило меня соединить в сюите разные исторические периоды. В первую очередь, это романтическая тоска по недостижимой мечте, сопровождаемая импрессионистской фантазией и мистикой.

Ноябрь 2001

Константин Васильев

## ■ Preface

These four compositions for guitar are the results of many years of work. This edition, in addition, contains "Alba" and "Serenade", two miniature works also written for Roman Viazovskiy. I would like to take this opportunity to thank him for his support in the completion of this work.

"Fatum" is a fantasy based on a Russian folk song about a soldier who longs for death rather than fighting in a foreign land. It is a story of the tragic fate of mankind. This music has a strong connection to the variation form found in the Russian guitar music of the 19th century, yet the expression of our times is always perceptible through the occurring dissonant harmonies.

In the Suite "Three Forest Paintings", I wanted to convey the expressive poetry felt in the forests. Indeed, a forest is like a human soul. Sometimes still and light, other times sad and gloomy, and at times even impetuous and furious. The effort to synthesize these various natures led me to connect the styles of different periods in this Suite. First, the Romantic longing for the unattainable dream, followed by the Impressionistic fantasy and mysticism.

November 2001

Konstantin Vassiliev



## ■ Konstantin Vassiliev

Konstantin Vassiliev was born in Russia, where he started to study guitar by Arkadi Bourchanov and composition by Sergey Tossin in the State conservatory in Novosibirsk. Later, after graduation, he went to Germany, in order to continue his musical education by Prof. Ewers and Dr. Haidu.

His attachment to Russian music led to foundation of the ensemble, where he combined the Russian and the European-traditional instruments. This synthesis of the Russian and the European music is also now important for the composer, that proves based on a Russian folk song his composition "Fatum", composed for Roman Viazovskiy.

"Three Forest Paintings" for guitar is the example for the other important field of the composer's creative life, - the quest of a balance between a traditional tonality and a not tonality systems.

Except for guitar, which is the favorite instrument for the composer, Vassiliev composes also chamber music for a different instruments, such as the brass and percussion.

## Константин Васильев

Константин Васильев родился в России, где начал обучение игре на гитаре у Аркадия Бурчанова и композиции - у Сергея Тосина в Государственной консерватории Новосибирска. Позднее, после окончания, он переехал в Германию с целью продолжить свое обучение у проф. Эверса и док. Хайду.

Его любовь к русской музыке привела к тому, что он создал ансамбль, который сочетал русские и традиционные европейские инструменты. Этот синтез русской и европейской музыки очень важен для композитора, что доказывает основанная на русском фольклоре композиция «Фатум», написанная для Романа Вязовского.

«Три лесные зарисовки» для гитары - это пример еще одного важного аспекта творчества композитора - поиск баланса между духовным и душевным.

Кроме гитары, которая является основным инструментом композитора, Васильевым написана камерная музыка для различных инструментов, в частности, для духовых и ударных инструментов.

# Три лесные зарисовки

## 1. Старый дуб

Ред. Р. Вязовского

Константин Васильев (1970)

Andante

The musical score is written for guitar and consists of six staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante'. The score includes various musical notations such as fingerings (e.g., 1, 2, 3, 4), dynamics (p, f), and performance instructions like 'lamentoso' and 'harm. XIX'. There are also Roman numerals V, VI, and VII indicating chord positions. The piece concludes with a final chord marked 'p' and a fermata.

harm. XIX XIX XIX  
 ① ② ③ ④  
 m

harm. XII XIX  
 ① ② ③ ④ ⑤

harm. XII XIX  
 ① ② ③ ④ ⑤

harm. XII XIX  
 ① ② ③ ④ ⑤  
 i p m i a i rit.

VI VII  
 a tempo

rit.

**più mosso, quasi improvvisata**

p a m i p i p a m i rit.

First musical staff with notes, rests, and dynamics: *p*, *i*, *a*, *p*, *m*, *i*, *rit.*

Second musical staff with notes, rests, and dynamics: *p*, *i*, *a*, *p*, *m*, *i*, *p*, *i*, *m*, *a*, *m*, *accel.*

Third musical staff with notes, rests, and dynamics: *p*, *i*, *a*, *3*, *1*, *4*, *3*, *1*, *4*

Fourth musical staff with notes, rests, and dynamics: *Allegro*, *f*, *a*, *p*, *i*, *a*, *i*, *p*

Fifth musical staff with notes, rests, and dynamics: *a*, *i*, *a*, *i*, *a*, *m*, *i*, *m*, *3*, *2*, *7*, *2*, *7*

Sixth musical staff with notes, rests, and dynamics: *3*, *2*, *7*, *2*, *7*

Seventh musical staff with notes, rests, and dynamics: *a*, *i*, *a*, *m*, *a*, *3*, *p*, *i*, *p*

*f*

*p*

*i p m a p m i p a*

*p i p a m p m i*

*p i p m i*

*mf p*

*a m i p i m a m i p i m p i m*

*mf p*

*rasg.*

*rall.*

Andante

harm. XIX

XII

harm.

*rit.*

*a m*

*f pesante*

V

*allarg.*

*p*



# 2. Подснежник

Andante espressivo

*p* VII  
p i p i m i p a m i

harm. gva VI  
p m i p m i p p

harm. gva  
mp pp mp p i m p  
rubato

VI  
m p i m a i a p i p m i  
rit. a tempo

harm.-----  
gva

*p* *mf*

VII

harm.-----  
gva

*p*

*p*

*p* *accel.* *rit.* *f*

*p*







Andante  $\text{♩} = \text{♩}$

VI *a m i m i p m p m a a m i p a i p i*

*m p i m p i a p m i p m i p i p*

*a m i m i p a m i p i a m i a m i*

*m 5 i m i p*

harm. XIX

Tempo primo

*lontano*

*p i p*

*m p m p m i m i a p m i m i a*

VI

*p m p m i i a*

First musical staff with treble clef, key signature of one sharp (F#), and 3/4 time signature. It features a complex melodic line with many slurs and ties, and a bass line with chords and single notes. Dynamic markings include *p*, *m*, and *a*. Fingerings are indicated with circled numbers 1-3.

Second musical staff, continuing the piece. It includes dynamic markings *m*, *a*, *i*, *p*, and *a*. Fingerings are indicated with circled numbers 1-4. The melodic line continues with intricate phrasing.

Third musical staff, showing a continuation of the melodic and harmonic material. The bass line features a steady accompaniment of chords.

Fourth musical staff, maintaining the complex texture of the previous staves. The melodic line is highly active with many slurs.

Fifth musical staff, continuing the musical development. The bass line provides a solid harmonic foundation.

Sixth musical staff, featuring a melodic line with a mix of eighth and sixteenth notes. The bass line continues with chords.

Seventh musical staff, the final one on the page. It begins with a dynamic marking of *f* (forte). The melodic line concludes with a series of slurs and ties, while the bass line ends with a final chord.

First musical staff with treble clef, key signature of one sharp (F#), and a complex rhythmic pattern of eighth and sixteenth notes. The bass line consists of chords and single notes.

Second musical staff, continuing the melodic and harmonic development from the first staff.

Third musical staff, featuring a more active bass line with eighth notes and rests.

Fourth musical staff, showing a continuation of the melodic line with some rests.

Fifth musical staff, including fingerings (3, 4, 1, 3, 1, 0) and dynamic markings (*m*, *i a*, *p a*, *b*).

Sixth musical staff, marked with Roman numeral **VIII**, and including dynamic markings (*m*, *p*, *m*, *p*, *m*, *i a*, *p*, *m*, *i a*, *p*, *m*, *i a*).

Seventh musical staff, marked with Roman numeral **IX**, and ending with a double bar line and a *sfz* marking.



# Фатум

Ред. Р. Вязовского

Константин Васильев (1970)

Andante pensieroso

The musical score is written for guitar in 4/4 time. It begins with a piano (*p*) dynamic and a *gva* (glissando) instruction. The tempo is marked *Andante pensieroso*. The score is divided into six systems. The first system includes a *gva* instruction and a bar number XII. The second system includes a bar number XIX. The third system includes a bar number XXIV. The fourth system includes a bar number XXII. The fifth system includes a bar number XII. The sixth system concludes the piece. The music features a mix of eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) are indicated throughout. The score includes various guitar techniques such as glissandos and slurs.

L'istesso tempo

The musical score is written for guitar in a single system with seven staves. The tempo is marked "L'istesso tempo". The lyrics "i a m i a m i a i" are placed above the notes. The score includes various performance markings such as *p*, *a i*, *a m i*, *poco ritenuto*, and *a tempo*. Fingering numbers (1-4) are indicated for the right hand, and circled numbers (1-6) are shown for the left hand. Chord diagrams for Roman numerals I, V, II, XII, VII, and XII are provided. The piece concludes with a final chord and a fermata.

II

VII V  
p a m 7

XII

II III

I XII VII

**Agitato**

a m i 6 a m i a i a 6 m a m i 6 p a m i m i 6 a m i

V  
a i a 6 m i m i a 6 i m i a m i a 6 m i

*a i a 6 p m i a i a 6 i a m i 6 a m i a m i 6 a m i*

0 3 6 3 0 2 3 4 1 2 3 4 1 3 4

*i a 6 i i a 6 m i a i 6 a p m a i 6 a m i*

2 3 0 1 2 3 4 0 0 1 2 3 4 1 0 1 2 3 4 0 2 3 4

*poco rit.*

*a m i 6 a m i a i a 6 m a m i 6 p a m i m i 6 a m i*

*a tempo*

*a i a 6 m i m i a 6 i m i a i a 6 i a m i a 6 m i*

0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4

*a i a 6 p m i a i a 6 m i 6 a m i a i a 6 m i*

0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4

*a i a 6 i a m i a 6 p i a i 6 a m i p a i 6 a m i*

5 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4

*a i a 6 p m i a i a 6 m m i 6 a m i a i a 6 m i*

4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4

*a i a 6 i a* *6 p i* *a i 6 a m i* *3 i p*

**Doloroso**

*ritenuto*

## Lento e poco a poco accel.

II

*p* *i m 6 a m i*

The first section consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a melodic line with sixteenth-note patterns and a bass line with octaves. Fingerings are indicated by circled numbers 0, 1, 4, and 5. A dynamic marking of *p* is present. The second staff continues the melodic and bass lines with sixteenth-note patterns, each marked with a '6' for sixteenth notes.

## Con moto

II

*a* *sempre*

*p i m 6 m i*

*6 p i m*

*p i m 6 p i m*

*m 6 p i m*

The second section consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a melodic line with sixteenth-note patterns and a bass line with octaves. Fingerings are indicated by circled numbers 7, 0, 3, and 5. A dynamic marking of *p* is present. The second staff continues the melodic and bass lines with sixteenth-note patterns, each marked with a '6' for sixteenth notes. The third staff begins with a dynamic marking of *a* and the word *sempre*. The fourth, fifth, and sixth staves continue the melodic and bass lines with sixteenth-note patterns, each marked with a '6' for sixteenth notes. The sixth staff ends with a dynamic marking of *a* and the word *sempre*.

6 6 6 6

6 6 6 6

6 6 a m 6 i a m i 6 m

*fp* i p i 6 p i p p 6 i p 6 i p i p i 6 p i p

a i p 6 i p i p 6 i p i p i 6 p i p

6 6 6 6

p i 6 p m i p i m 6 a i p m i 6 p i

$p$   $i$   $p6$   $i$   $6$   $6$   $p$   $i6$

$i$   $p$   $i6$   $6$   $6$   $p$   $i6$   $p$   $i$   $p$

$m$   $m$   $a$   $a$   $m$   $i$   $p6$   $m$   $i$   $p$   $p$   $6$   $p$   $i$   $p$   $i$   $p6$   $i$   $p$   $i$   $p$   $i6$   $p$   $i$   $p$

$m$   $m$   $a$   $a$   $m$   $i$   $p6$   $m$   $i$   $p$   $p$   $6$   $i$   $p$   $i$   $p6$   $m$   $i$   $p$   $p$   $m$   $i$   $p6$   $a$   $m$   $i$

$a$   $m$   $p$   $i$   $p6$   $m$   $i$   $p$   $6$   $p$   $i$   $p6$   $m$   $i$   $p$   $p$   $6$   $6(2)$   $6(3)$   $6(4)$

$a$   $m$   $p$   $i$   $p6$   $m$   $i$   $p$   $p$   $i$   $6$   $p$   $m$   $a$   $p$   $i$   $m6$   $a$   $i$   $p$   $m$   $i$   $6$   $p$   $i$

$f$   $6$   $i$   $p6$   $i$   $p$   $i$   $p6$   $m$   $i$   $p$   $i$   $6$   $i$   $p$



*m* *m*  
6 6 *i p 6 m i p* *i p 6 a m i*

*a* *a*  
*p i p 6 i* *p i 6* 6 *p i 6 p m i*

*p i m a i p* 6 *m i p i* 3 *p i m a i p m i* 6 *p i*

*p* *i* *a* *m* *i* *p* *m* *p* *a* *i* *m* *i* *p* *i* *m* *a* *m* *i* *p* *i* *m*

**Pesante**

*f marcato il basso*

IV 3 2 III V

VIII VI I III

IV  
P i m p i

VII

V IV III VII VI III

**Agitato**

V III

II

VII

*ff* *m* *i p i* *p m i p a* *mf*

**Pensieroso**

*p* *m a* *i i* *i a* *a i m a i a i m*

*a* *i m i* *m a i a*

*m a* *p i a i* *p i p i*

**Rubato**

*p* *i a p* *m p m i a m i* *p m i a m i*

*allargando* *a tempo*

*harm. gva* *XXIV* *ritenuto*

# Альба

Ред. Р. Вязовского

Константин Васильев (1970)

Andantino

*mp*  
 II  
 VI  
*poco rit.* *a tempo*  
*mp* *cresc.*  
*a tempo* *poco rit.*

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords. A dynamic marking *f* is present. A *rit.* marking is at the end of the staff.

Musical staff 2: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and a bass line with chords. A dynamic marking *f* is present. A *a tempo* marking is above the staff.

Musical staff 3: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and a bass line with chords. A dynamic marking *f* is present.

Musical staff 4: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and a bass line with chords. A *rit.* marking is below the staff, and a *f* marking is at the end. A *a tempo* marking is above the staff.

Musical staff 5: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and a bass line with chords. A dynamic marking *f* is present.

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and a bass line with chords. A dynamic marking *f* is present.

Musical staff 7: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and a bass line with chords. A *rit.* marking is below the staff, and a *p* marking is at the end. A *a tempo* marking is above the staff. Roman numerals VII, V, and III are placed above the staff.

# Серенада

для трех гитар

Константин Васильев (1970)

Moderato

Guitar 1

Guitar 2

Guitar 3

5

9

13

17 to:  $\Phi$

21

*mp*

25

29

*rit.*

*rit.*

*rit.* *D.S.*

$\Phi$  Coda

33