

ANDREY SHILOV

АНДРЕЙ ШИЛОВ

RUSSIAN FOLK SONGS

arranged for guitar

РУССКИЕ НАРОДНЫЕ ПЕСНИ

в обработке для гитары

VP MUSIC MEDIA

PREFACE

I started making these arrangements on the request of my English friend - guitarist, publisher and guitar teacher Anthony Dodds. He asked me to make some simple arrangements of popular Russian and Ukrainian melodies for his pupils. I made over hundred simple and short arrangements choosing the most nice, melodic and rhythmically attractive tunes. Most of them were very simple, mostly in the 1st position, with no barre but enjoyable and suitable for the beginners. Among others he especially asked for some melodies that were well known to English people, such as “Tsiganochka” (known in England more as “Those Were the Days”), “Dark Eyes”, “By a Long Road”. He chose 14 tunes including three mentioned above and this was my first publication in England (CAPRIOL Edition). Tony liked very much my Variations on “Tsiganochka” and he asked me to arrange it for a guitar duet. I wrote a second part and this became my second English publication. Having being taught the guitar for more than 30 years I very well know what the repertoire works better for beginners, especially for children. Little hands can't make stretches, hold the notes in the lower voice, keep barre etc. But in the same time they should play exams (if it is a music school) or even show their parents the results, what the parents pay for. Those simple and easy arrangements work very well because the children as well as their parents quickly recognize the music and realize that a child already PLAYS the guitar!!! Those little songs (each of them no more than 16 bars) I published in Ukraine in two small size books titled “Ukrainian Folk Songs” and “Folk Melodies”.

But I also made some more arrangements that were not so easy to play. They were intended for more advanced pupils – those finishing the music schools and for College students of the 1st and 2nd year. Here the task was to master some important ways of playing such as barre, harmonics, tremolo melody with the thumb-arpeggio accompaniment, different rhythmical accompaniment etc. At the same time the pieces should be well known, popular and satisfying the requirements. Some of these arrangements are included in this publication. My simple Variations are mostly in the frame of the basic harmonic-melodic concept and do not pretend to be the big concert pieces like those of S.Oriekhov, M.Vysotskiy or A.Sihra. They are more the pedagogical repertoire that is in demand now as in my country, because there is a problem in the national repertoire for the guitar, as abroad, because people are interested in Slavonic guitar music. I hope this book will be useful for teachers, students and for amateurs who like nice melodies and will appreciate comfortableness of these works.

ANDREY SHILOV

Дорогой длинною

By a Long Road

Обработка А. Шилова
Arr. by Andrey Shilov

Lento

The Lento section consists of four staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). It features a melodic line with eighth and quarter notes, and a bass line with chords and single notes. A fermata is placed over the first measure of the second staff. The second staff continues the melodic and harmonic development. The third staff includes a fermata over the first measure and a measure with a triplet of eighth notes. The fourth staff concludes the section with a fermata over the final measure, which contains a complex chord structure with a 2-4-1-3 fingering indicated.

Allegretto

The Allegretto section consists of four staves of music. The first staff starts with a repeat sign and a fermata over the first measure. It features a more rhythmic melody with eighth and sixteenth notes. The second staff continues the melodic line with various rhythmic patterns. The third staff includes a measure with a triplet of eighth notes and a measure with a triplet of sixteenth notes. The fourth staff concludes the section with a first ending (1. V.) and a second ending (2.), both marked with repeat signs and ending with a double bar line.

Подгорка Podgorka

Обработка А. Шилова
Arr. by Andrey Shilov

The musical score is written for guitar in D major (two sharps) and 2/4 time. It consists of eight staves of music. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The score is characterized by a mix of chords and melodic lines. Fingerings are indicated by numbers 1-4 in circles. Capo positions are marked with Roman numerals II, V, and VI. The piece includes first and second endings, repeat signs, and various articulation marks such as accents and slurs. The final staff concludes with a double bar line.

Камаринская Kamarinskaya

3

Обработка А. Шилова
Arr. by Andrey Shilov

The musical score is written in 2/4 time and consists of eight staves. The first staff shows the beginning of the piece with a treble clef and a 2/4 time signature. The accompaniment is primarily composed of chords, with some melodic lines in the right hand. The first staff includes first (I) and third (III) endings. The second staff continues the accompaniment. The third staff also includes first (I) and third (III) endings. The fourth staff continues the accompaniment. The fifth staff continues the accompaniment. The sixth staff features a vocal line with the lyrics "a m i a m i" and a sixteenth-note run. The seventh staff continues the accompaniment with the lyrics "a m i p i m". The eighth staff concludes the piece with a first (I) ending.

Степь да степь кругом

(Вариации на тему русской народной песни)

The Steeps

(Variations on the Russian Folk Song)

Обработка А. Шилова
Arr. by Andrey Shilov

Andantino

The musical score is written in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of ten systems of music. The first system begins with a treble clef and a 3/4 time signature. The piano accompaniment is in the left hand, and the vocal line is in the right hand. The score includes various musical notations such as slurs, ties, and dynamic markings. The lyrics 'p a m i p a m i p a m i' are written above the vocal line in the sixth system. Roman numerals (II, IV, IX) are placed above the staff to indicate fingerings or positions. The score concludes with a final cadence in the tenth system.

II

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth notes. A second ending bracket labeled "II" covers the final four measures, which include triplets and a four-measure phrase with a "4" above it.

Musical staff 2: Treble clef, key signature of three sharps. The staff contains a sequence of eighth notes, ending with a double bar line and repeat dots.

Har.

Musical staff 3: Treble clef, key signature of three sharps. The staff contains a sequence of chords, some with slurs. A dashed line is above the staff.

Musical staff 4: Treble clef, key signature of three sharps. The staff contains a sequence of chords, some with slurs. A dashed line is above the staff.

Musical staff 5: Treble clef, key signature of three sharps. The staff contains a sequence of chords, some with slurs. A dashed line is above the staff.

Musical staff 6: Treble clef, key signature of three sharps. The staff contains a sequence of chords, some with slurs. A dashed line is above the staff.

Musical staff 7: Treble clef, key signature of three sharps. The staff contains a sequence of chords, some with slurs. A dashed line is above the staff.

Musical staff 8: Treble clef, key signature of three sharps. The staff contains a sequence of chords, some with slurs. A dashed line is above the staff.

II

rit.

Musical staff 9: Treble clef, key signature of three sharps. The staff contains a sequence of chords, some with slurs. A second ending bracket labeled "II" covers the final two measures, which are marked "rit." and have first and second endings.

СВЕТИТ МЕСЯЦ

(Вариации на тему русской народной песни)

The Moon is Shining

(Variations on the Russian Folk Song)

Обработка А. Шилова
Arr. by Andrey Shilov

The musical score is written in 2/4 time and consists of ten staves. The first staff begins with a treble clef and a 2/4 time signature. The melody is primarily composed of quarter and eighth notes, with some rests. The second staff continues the melody with similar rhythmic values. The third and fourth staves introduce a key signature change to one sharp (F#) and feature more complex rhythmic patterns, including sixteenth notes. The fifth and sixth staves show a return to a simpler rhythmic structure with quarter notes and rests. The seventh and eighth staves continue with quarter notes and some rests. The ninth and tenth staves feature a more active rhythmic pattern with eighth notes and sixteenth notes, creating a driving accompaniment.

This musical score consists of ten staves. The first five staves feature a rhythmic accompaniment of eighth-note chords, with a treble clef and a key signature of one sharp (F#). The sixth staff introduces a melodic line in the treble clef, while the seventh and eighth staves continue this melody with a bass line in the bass clef. The final two staves conclude the piece with a final melodic line in the treble clef and a bass line in the bass clef, ending with a double bar line.

Очи чёрные Dark Eyes

Обработка А. Шилова

Arr. by Andrey Shilov

Molto espressivo

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The music is marked **Molto espressivo**. The score includes various musical notations such as notes, rests, accidentals, and performance markings like *p.*, *V*, and fingering numbers (1, 2, 3, 4). The piece features several first and second endings, indicated by '1.' and '2.' above the staff lines. The final staff concludes with a double bar line and a repeat sign.

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes and a bass line with quarter notes and rests.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes and a bass line with quarter notes and rests.

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes and a bass line with quarter notes and rests.

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes and a bass line with quarter notes and rests. A first ending bracket labeled "1." spans the final two measures.

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes and a bass line with quarter notes and rests. A second ending bracket labeled "2." spans the final two measures, ending with a double bar line and repeat sign.

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes and a bass line with quarter notes and rests. Fingering numbers (0, 3, 4, 0, 3, 0, 3, 0, 4, 0) are written above the notes. A circled "4" is below the first measure.

Musical staff 7: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes and a bass line with quarter notes and rests. Fingering numbers (0, 3, 0, 0, 4, 1, 2, 0) are written above the notes. A circled "4" is below the first measure. A first ending bracket labeled "1." spans the final two measures, and a second ending bracket labeled "2." spans the final two measures, ending with a double bar line and repeat sign.

Цыганочка The Little Gypsy Girl

А.ШИЛОВ

By Andrey Shilov

Adagio

The Adagio section consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a melodic line with eighth notes and a bass line with chords. A second ending bracket labeled 'II' spans the final two measures of the first staff. The second staff continues the melody with slurs and includes fingering numbers 4 and 2. The third staff shows a more complex bass line with chords and includes fingering numbers 4, 1, 3, 2, 1, 1, 4, 2, 0, 2, 1, 1. The fourth staff continues with chords and includes fingering numbers 4, 2, 1, 3, 1, 2, 4, 1, 3, 2, 2, 1, 1, 4, 2, 0, 2, 1, 1. The fifth staff features a melodic line with slurs and includes fingering numbers 4, 2, 1, 3, 1, 2, 4, 1, 3, 2, 2, 1, 1, 4, 2, 0, 2, 1, 1. The sixth staff concludes the section with a melodic line and includes fingering numbers 2, 3, 1, 1, 4, 2, 0, 2, 1, 1.

Presto

The Presto section consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a melodic line with eighth notes and a bass line with chords. A second ending bracket labeled 'II' spans the final two measures of the first staff. The second staff continues the melody with slurs and includes fingering numbers 4, 1, 3, 2, 1, 1, 4, 2, 0, 2, 1, 1. The third staff shows a more complex bass line with chords and includes fingering numbers 4, 1, 3, 2, 1, 1, 4, 2, 0, 2, 1, 1. The fourth staff continues with chords and includes fingering numbers 4, 1, 3, 2, 2, 1, 1, 4, 2, 0, 2, 1, 1. The fifth staff features a melodic line with slurs and includes fingering numbers 4, 2, 1, 3, 1, 2, 4, 1, 3, 2, 2, 1, 1, 4, 2, 0, 2, 1, 1. The sixth staff concludes the section with a melodic line and includes fingering numbers 2, 3, 1, 1, 4, 2, 0, 2, 1, 1.

Adagio

The final Adagio section consists of one staff of music. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a melodic line with eighth notes and a bass line with chords. A second ending bracket labeled 'II' spans the final two measures of the staff. The staff concludes with a melodic line and includes fingering numbers 4, 2, 1, 3, 1, 2, 4, 1, 3, 2, 2, 1, 1, 4, 2, 0, 2, 1, 1.

The image displays a page of musical notation for guitar, consisting of ten staves. The music is written in G major (one sharp, F#) and features a mix of melodic and harmonic lines. Roman numerals (VII, II, IV) are used to indicate chord positions. The notation includes various guitar-specific elements such as fret numbers (0-4), fingerings (1-4), and chord diagrams. The piece concludes with a final chord in the seventh fret.

poco a poco acceler.

Har. XII

IX

IX

IX

Har. XII

Detailed description: This page contains a musical score for guitar, consisting of ten staves. The music is written in treble clef with a key signature of two sharps (F# and C#). The score includes various musical notations such as chords, arpeggios, and melodic lines. Fingerings are indicated by numbers 1-4. There are several dynamic and performance markings, including 'poco a poco acceler.' and 'Har. XII' (Harmonics XII). Roman numerals 'IX' are used to denote specific harmonic positions. The score concludes with a double bar line at the end of the tenth staff.

Andrey Shilov was born in Dniepropetrovsk in Ukraine in 1957. He began to play the guitar at the age of 14. From 1974 to 1979 he studied at the College of Music in St.Petersburg (then Leningrad) with the leading two Russian guitar teachers Eugene Larionov and Jadwiga Kowalewskaja. From 1996 to 2001 he studied simultaneously at the two Universities: East-Ukrainian Teacher Training University in Lugansk (the music faculty) and Dniepropetrovsk National University in his home city (philological faculty). Andrey finished all his studies with distinction.

From 1993 he has been teaching at the Music College in his home city of Dniepropetrovsk. Andrey gives recitals in many cities of the former Soviet Union including Moscow, Odessa, Tcheliabinsk, Vilnius and many others. He has taken part in many guitar festivals including three guitar festivals in Poland where he played with great success. In 1992 he took part in the 6th International Guitar Competition in Lubin as a member of the jury and guest-artist. Andrey has received many good reviews and has made television and radio recordings. He has given concerts and masterclasses in Czech Republic, Yugoslavia, Poland, Lithuania, Denmark and Great Britain. His recitals include works by composers from Europe and North and Latin America as well as music from the Russian repertoire.

Andrey makes arrangements and transcriptions for guitar. His works have been published in Ukraine, Great Britain and Italy.

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