

Nacionalinė M.K.Čiurlionio menų mokykla
National M. K. Čiurlionis School Of Art

Olga Beliukevičienė

Cirkas atvažiavo! *Circus has arrived!*



Fortepijoninių pjesių rinkinys muzikos mokyklų
moksleiviams

Metodinė priemonė

The collection of piano pieces for students of music schools

Vilnius 2021 m.

Leidinio bibliografinė informacija pateikiama Lietuvos nacionalinės Martyno Mažvydo bibliotekos Nacionalinės bibliografijos duomenų banke (NBDB).

The bibliographic information about the publication is available in the National Bibliographic Data Bank (NBDB) of the Martynas Mažvydas National Library of Lithuania

Nuoširdžiai dėkoju Lietuvos muzikos ir teatro akademijos humanitarinių mokslų daktorei, profesorei Aldonai Adomaitytei,

Nacionalinės M.K.Čiurlionio menų mokyklos mokytojoms metodininkėms Janinai Karalienei, Eugenijai Jelesinai

Ir visiems kitiems, padėjusiems išleisti šį fortepijoninių pjesių rinkinį.

Redagavo mokytoja metodininkė Eugenija Jelesina

Viršelio dailininkė Aleksandra Stogevičiūtė

Natografė Olga Beliukevičienė

© Olga Beliukevičienė 2021

olgabeliukevich@gmail.com

ISMN 979-0-706154-34-3

2021-04-20

Spausdino UAB „BMK Leidykla“

A.Mickevičiaus g. 5, Vilnius LT-08119

info@bmkleidykla.lt, www.bmkleidykla.lt

AUTORĖS PRATARMĖ

Muzikos mokyklų mokytojai ir moksleiviai jau susipažinę su mano pirmojo rinkinio „Muzikinės pasakos“ kūriniais. Juos atlikdami jauni atlikėjai tarsi susitinka su pasakų herojais („Raudonkepuraitė“, „Vilkas“, „Meškiukas Pūkuotukas“, „Ragana“, „Fėja“), mieliais gyvūnais („Meška“, „Lapė“, „Katė“), regi nuostabius gamtos vaizdus (pjesės „Vandens lašai“, „Vėjas ir lapai“, „Preludija“). 2011 m. išleistas rinkinys vis dar plačiai naudojamas muzikos ir menų mokyklose. Muzikinės pjesės skambėjo koncertuose, festivaliuose, įtrauktos į ugdymo programas. Įkvėpta gerų atsiliepimų ir recenzijų nusprendžiau išleisti antrąjį leidinį.

Šis antrasis fortepijoninių pjesių rinkinys „Cirkas atvažiavo“ – tai pirmojo tęsinys. Jame siūlau susitikti su žavingais ir spalvingais, o kartais ir juokingais cirko personažais.

Kaip ir pirmojo, antrojo rinkinio pasirodymas susijęs su mano veikla Nacionalinės M.K.Čiurlionio menų mokyklos Baleto skyriuje, kur aš akompanavau mokytojos ekspertės, Lietuvos muzikos ir teatro akademijos humanitarinių mokslų daktarės, profesorės Aldonos Adomaitytės aktorinio meistriškumo pamokose. Akompanuodama pamokose supratau, kad ne visada galiu pritaikyti kitų kompozitorių muziką tam, kad personažo charakteris būtų visapusiškai atskleistas, veiksmų ir judesių akcentai sutaptų su muzikiniu apipavidalinimu. Pajutau didelį poreikį kurti naują muzikinę medžiagą. Turėdama patirties ir teorinių žinių, pradėjau kurti aktorinio meistriškumo pamokoms skirtą muziką, kuri padėtų aktoriams pajusti etiudų nuotaikas, personažų charakterio bruožus.

Rinkinyje „Cirkas atvažiavo“ pjesės išdėstomos ne pagal sudėtingumą, o kaip cirke - kontrasto principu, kai vienas veikėjas keičia kitą: po gimnastų pasirodo gyvūnai, po gyvūnų - akrobatai, po „Liūdnojo klouno dainelės“ – „Linksmosios beždžionėlės“, o po juokingo „Pudeliuko šokio“ - grėsmingi ir pavojingi „Tigrai“. Kaip ir visada cirke, centre - paslaptiinga Fakyro figūra. Rinkinio pradžioje ir pabaigoje skamba maršai: pakylėtas „Pasisveikinimo maršas“ ir su liūdesio gaidomis „Atsisveikinimo maršas“, kai su šypsena ir meile savo žiūrovams pasirodo visi personažai (veikėjai).

Fortepijoninių pjesių ciklas „Cirkas atvažiavo“ skirtas muzikos mokyklų vidutinių ir vyresnių klasių moksleiviams, tinka teatralizuoto vaidinimo muzikiniam iliustravimui šokių pamokose bendrojo lavinimo mokyklose, o taip pat gali būti taikomas baleto mokyklose aktorinio meistriškumo, plastinės improvizacijos pamokose kuriant etiudus ir personažų portretu.

Šią muziką skiriu visiems vaikams, kurie mėgsta šokti, vaidinti ir skambinti fortepijonu. Išsirinkite patinkantį personažą, susidraugaukite, pažaiskite su juo ir smagiai leiskite laiką kartu!

Tikiuosi, kad mano muzika suteiks daug gerų išpūdžių ir džiaugsmo, o jaunas atlikėjas nenuobodžiaus.

Pagarbiai Olga Beliukevičienė

Vilnius, 2021 m.

AUTHOR'S PREFACE

Teachers and students in music schools are already familiar with the works from my first collection *Musical Tales*. When performing, the young performers meet with fairy-tale characters (*Little Red Riding Hood*, *Wolf*, *Winnie-the-Pooh*, *Witch and Fairy*), cute animals (*Bear*, *Fox*, *Cat*) and see beautiful views of nature (pieces *Water Drops*, *Wind and Leaves*, *Prelude*). The collection, which was released in 2011, is still widely used in music and arts classes. The musical pieces have been performed at concerts and festivals, as well as being included in the curriculum. Inspired by these good responses and reviews, I have decided to release a second issue.

This second collection of pieces with piano music, *The Circus Has Arrived*, is a continuation of the first collection. This time, I suggest meetings with the charming and colorful and sometimes funny characters of the circus.

Like the first collection, the second collection is related to my work in the Ballet Department of the National M. K. Čiurlionis School of Art, where I am an accompanist in the acting technique lessons of the teacher-expert, Prof. Dr. Aldona Adomaitytė at the Lithuanian Academy of Music and Theatre. As I accompanied these lessons, I realised that I could not always adapt the music of other composers in order to fully reveal the characters and to make accents of action and movement that coincided with the musical accompaniment. I felt a great need to create new musical material. With my experience and theoretical knowledge, I started to create music for the acting technique lessons, in order to help the actors feel the moods of the sketches and the character traits.

In *The Circus Has Arrived* collection, the piano pieces are not arranged according to their complexity, but rather like in a circus – the principle of contrast is applied, so that one character changes to another: animals appear after the gymnasts, acrobats appear after the animals, *Sad Clown Songs* is followed by *Happy Monkeys* and the funny *Dance of the Poodle* is followed by the menacing and dangerous *Tigers*. As always occurs in the circus, the mysterious figure of Fakir is at the center. At the beginning and at the end of the collection, there are marches: the uplifting *The Welcome March* and *The Farewell March* with a note of sadness, when all the characters (actors) appear with smiles and express their love for the audience.

The cycle of piano pieces *The Circus Has Arrived* is intended for middle and senior students of music schools, and is also suitable for the musical illustration of theatrical performances for dancing classes in general education schools. It can also be used in ballet schools and in acting lessons or plastic improvisation lessons, when creating sketches and portraits of characters. I hope my music will bring a lot of positivity and joy by being fun and entertaining, and that the young artists will forget their boredom.

I dedicate this music to all the children who love to dance, act and play the piano. Choose a character that you like, make friends with it, play and have a good time together!

I hope my music brings you a lot of positivity and joy.

Best regards,

Olga Beliukevičienė

Vilnius 2021

Cirko maršas

The Circus March

Allegro

The musical score for 'The Circus March' is presented in four systems. The first system begins with the tempo marking 'Allegro' and a dynamic marking of 'mf'. It features a melody in the right hand with slurs and fingerings (1, 5, 2, 1, 4, 7, 3, 7) and a bass line with chords and eighth notes. The second system continues the melody with slurs and fingerings (5, 3, 5, 3, 2, 3) and includes the marking 'simile'. The third system shows a crescendo ('cresc.') and continues the melodic and harmonic development. The fourth system concludes the piece with a forte ('f') dynamic and a final cadence. The score is written in 4/4 time with a key signature of one sharp (F#).

First system of music on page 6. The treble clef staff contains a melodic line with a slur over measures 1 and 2, and a slur over measures 3 and 4. The bass clef staff contains a rhythmic accompaniment. The dynamic marking *p* (piano) is present.

Second system of music on page 6. The treble clef staff contains a melodic line with a slur over measures 1 and 2, and a slur over measures 3 and 4. The bass clef staff contains a rhythmic accompaniment. The dynamic marking *mf* (mezzo-forte) is present.

Third system of music on page 6. The treble clef staff contains a melodic line with a slur over measures 1 and 2, and a slur over measures 3 and 4. The bass clef staff contains a rhythmic accompaniment. The dynamic marking *mf* (mezzo-forte) is present.

Fourth system of music on page 6. The treble clef staff contains a melodic line with a slur over measures 1 and 2, and a slur over measures 3 and 4. The bass clef staff contains a rhythmic accompaniment. The dynamic marking *f* (forte) is present.

Fifth system of music on page 6. The treble clef staff contains a melodic line with a slur over measures 1 and 2, and a slur over measures 3 and 4. The bass clef staff contains a rhythmic accompaniment.

First system of music on page 7. The treble clef staff contains a melodic line with a slur over measures 1 and 2, and a slur over measures 3 and 4. The bass clef staff contains a rhythmic accompaniment.

Second system of music on page 7. The treble clef staff contains a melodic line with a slur over measures 1 and 2, and a slur over measures 3 and 4. The bass clef staff contains a rhythmic accompaniment.

Third system of music on page 7. The treble clef staff contains a melodic line with a slur over measures 1 and 2, and a slur over measures 3 and 4. The bass clef staff contains a rhythmic accompaniment. The dynamic marking *f* (forte) is present.

Fourth system of music on page 7. The treble clef staff contains a melodic line with a slur over measures 1 and 2, and a slur over measures 3 and 4. The bass clef staff contains a rhythmic accompaniment. The dynamic marking *sf* (sforzando) is present.

Linksmojo klouno dainelė

The Merry Clown's song

Allegro

mf

Musical score for page 8, measures 1-16. The piece is in 4/4 time, key of D major (two sharps). The tempo is marked 'Allegro'. The first system (measures 1-4) starts with a mezzo-forte (*mf*) dynamic. The second system (measures 5-8) continues the melody. The third system (measures 9-12) features a forte (*f*) dynamic. The fourth system (measures 13-16) includes a piano (*p*) dynamic, a crescendo leading to a forte (*f*) section, and an 8va (octave) marking above the treble staff in measure 15.

Musical score for page 9, measures 17-24. The piece continues in 4/4 time, key of D major. The first system (measures 17-20) features a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) section. The second system (measures 21-24) includes a piano (*p*) dynamic, a crescendo (*cresc.*) leading to a forte (*f*) section, and a ritardando (*rit.*) marking above the treble staff in measure 23.

Oro gimnastai

Air gymnasts

Allegretto

Page 10 of the musical score for 'Oro gimnastai'. The tempo is marked 'Allegretto'. The score is in 3/4 time and B-flat major. It features a piano accompaniment with a steady eighth-note bass line and chords in the right hand. The melody in the right hand consists of eighth and quarter notes, with some measures containing beamed sixteenth notes. The piece concludes with a 'Fine' marking.

mf

Fine

Page 11 of the musical score for 'Oro gimnastai'. The score continues from page 10. It features a piano accompaniment with a steady eighth-note bass line and chords in the right hand. The melody in the right hand consists of eighth and quarter notes, with some measures containing beamed sixteenth notes. The piece concludes with a 'D.C. al Fine' marking.

f

mf

D.C. al Fine

Meška šoka

The Bear is dancing

Andante

Page 12 of the musical score for 'Meška šoka'. The tempo is marked 'Andante'. The score consists of five systems of piano accompaniment in 2/4 time, featuring a key signature of one sharp (F#). The first system begins with a mezzo-forte (*mf*) dynamic. The second system includes a crescendo marking. The third system also includes a crescendo marking. The fourth system includes a crescendo marking. The fifth system includes a crescendo marking. The score is written for piano with a grand staff (treble and bass clefs).

Page 13 of the musical score for 'Meška šoka'. The score continues from page 12 and consists of four systems of piano accompaniment in 2/4 time, featuring a key signature of one sharp (F#). The first system begins with a mezzo-piano (*mp*) dynamic. The second system includes a crescendo marking. The third system includes a crescendo marking. The fourth system includes a crescendo marking. The score is written for piano with a grand staff (treble and bass clefs).

Gimnastè ant gaublio

The Gymnast on the Globe

Allegretto

mp

mf

mp

Detailed description: This block contains the musical notation for page 14, measures 1 through 12. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The first system (measures 1-4) features a melody in the right hand starting on G4, with a mezzo-piano (mp) dynamic. The left hand provides a harmonic accompaniment with chords. The second system (measures 5-8) continues the melody and accompaniment. The third system (measures 9-12) includes a mezzo-forte (mf) dynamic marking at measure 10 and returns to mezzo-piano (mp) at measure 11. The notation includes various note values, rests, and phrasing slurs.

mp

Detailed description: This block contains the musical notation for page 15, measures 13 through 20. The music continues from page 14. The first system (measures 13-16) features a mezzo-piano (mp) dynamic marking. The second system (measures 17-20) concludes the piece with a final chord. The notation includes various note values, rests, and phrasing slurs.

Cirko šuniukai

The Circus Puppies

Allegretto

Page 16 of the musical score for 'Cirko šuniukai' (The Circus Puppies). The tempo is marked 'Allegretto'. The music is in 2/4 time and D major. The first system starts with a mezzo-piano (*mp*) dynamic. The second system features a mezzo-forte (*mf*) dynamic. The third system includes a piano (*p*) dynamic. The fourth system concludes with a piano (*p*) dynamic. The score consists of four systems of piano accompaniment, each with a treble and bass staff joined by a brace.

Page 17 of the musical score for 'Cirko šuniukai' (The Circus Puppies). The music continues from page 16. The first system features dynamics of mezzo-forte (*mf*), piano (*p*), and mezzo-forte (*mf*). The second system features a mezzo-forte (*mf*) dynamic. The third system features a forte (*f*) dynamic. The fourth system concludes with a ritardando (*rit.*) marking. The score consists of four systems of piano accompaniment, each with a treble and bass staff joined by a brace.

Akrobatai I

Acrobats I

Giocosa

musical score for page 18, titled "Akrobatai I". The score is in 12/8 time and consists of five systems of piano accompaniment. The first system is marked *mf* and includes the tempo marking "Giocosa". The second system includes the marking *cresc.*. The third system ends with a *f* dynamic. The fourth system includes the marking *simile*. The score features complex rhythmic patterns with many beamed sixteenth and thirty-second notes, and a variety of chordal textures.

musical score for page 19, titled "Akrobatai I". The score is in 12/8 time and consists of five systems of piano accompaniment. The first system is marked *diminuendo* and *p*. The second system is marked *dolce*. The third system includes the marking *mf*. The score continues with complex rhythmic patterns and chordal textures, including some passages with triplets and rapid sixteenth-note runs.

Musical score for page 20, featuring piano accompaniment. The score is written in G major (one sharp) and 4/4 time. It consists of four systems of staves. The first system starts with a mezzo-piano (*mp*) dynamic. The second system ends with a mezzo-forte (*mf*) dynamic. The third system includes a crescendo marking. The fourth system begins with a forte (*f*) dynamic and ends with a sforzando (*sf*) dynamic. The piece concludes with a double bar line, a repeat sign, and a fermata.

The Mighty Men

Musical score for page 21, titled "The Mighty Men". The score is written in B-flat major (two flats) and 4/4 time. It begins with the tempo marking "Andante". The first system starts with a mezzo-forte (*mf*) dynamic and includes the instruction "pesante". The second system includes a crescendo (*cresc.*) marking. The third system begins with a mezzo-piano (*mp*) dynamic. The fourth system includes an octave marking (*8va*) and a forte (*f*) dynamic. The piece concludes with a double bar line, a repeat sign, and a fermata.

Musical score for page 22, measures 1-4. The piece is in B-flat major (two flats) and 4/4 time. The first system (measures 1-2) starts with a mezzo-forte (*mf*) dynamic. The second system (measures 3-4) begins with a forte (*f*) dynamic and ends with a decrescendo hairpin. The final measure of the second system includes a *rit.* (ritardando) marking and an *8va* (octave) instruction.

Fakyras - gyvačių kerėtojas

The Fakir-Snake Charmer

Musical score for page 23, measures 5-12. The tempo is marked *Moderato*. The key signature remains B-flat major. The first system (measures 5-6) is in 12/8 time and features a forte (*f*) dynamic followed by a decrescendo to piano (*p*). The second system (measures 7-8) is in 6/8 time, starting with mezzo-forte (*mf*) and ending with a forte (*f*) dynamic and a *rit.* marking. The third system (measures 9-10) is also in 6/8 time, marked *mp* (mezzo-piano). The fourth system (measures 11-12) is in 6/8 time, marked *cresc.* (crescendo). The final system (measures 13-14) is in 6/8 time, starting with mezzo-forte (*mf*) and moving to mezzo-piano (*mp*). An *8va* instruction is present above the first measure of this system.

8^{va}-----

p

mp *mf* *p* *rit.*

f *mf* *p* *rit.*

8^{vb}-----

Akrobatai II

Acrobats II

Giocosa

mf

*Red. * Red. * simile*

cresc.

cresc.

8^{va}-----

mp *leggiero*

mf

mf

cresc.

cresc. 8va

Dramblys

The Elephant

Moderato

f pesante

mf

mp

mf

Žonglieriai

The Jugglers

Allegro

mp simile

8va

mf

f

First system of music on page 30. The treble staff features a melodic line with eighth notes and a dotted quarter note, marked *p* *leggiero*. The bass staff provides a harmonic accompaniment with eighth notes. A slur spans the first two measures of the treble staff, and a dashed line with *8va* indicates an octave transposition for the final measure.

Second system of music on page 30. The treble staff continues the melodic line with eighth notes and a dotted quarter note. The bass staff continues the harmonic accompaniment. A slur spans the first two measures of the treble staff.

Third system of music on page 30. The treble staff features a melodic line with eighth notes and a dotted quarter note, marked *cresc.*. The bass staff provides a harmonic accompaniment with eighth notes. A slur spans the first two measures of the treble staff, and a dashed line with *8va* indicates an octave transposition for the final measure.

Fourth system of music on page 30. The treble staff features a melodic line with eighth notes and a dotted quarter note, marked *mf*. The bass staff provides a harmonic accompaniment with eighth notes. A slur spans the first two measures of the treble staff.

Fifth system of music on page 30. The treble staff features a melodic line with eighth notes and a dotted quarter note, marked *mp*. The bass staff provides a harmonic accompaniment with eighth notes. A slur spans the first two measures of the treble staff.

First system of music on page 31. The treble staff features a melodic line with eighth notes and a dotted quarter note, marked *8va*. The bass staff provides a harmonic accompaniment with eighth notes. A slur spans the first two measures of the treble staff.

Second system of music on page 31. The treble staff features a melodic line with eighth notes and a dotted quarter note, marked *mf*. The bass staff provides a harmonic accompaniment with eighth notes. A slur spans the first two measures of the treble staff.

Third system of music on page 31. The treble staff features a melodic line with eighth notes and a dotted quarter note, marked *f*. The bass staff provides a harmonic accompaniment with eighth notes. A slur spans the first two measures of the treble staff, and a dashed line with *mf* indicates a dynamic change for the final measure.

Cirko arkliukai

The Circus Horses

Allegro

mp

*Leg. * Leg. * simile*

mf *mp dolce*

mf *f*

mp *sf*

The musical score for 'The Circus Horses' is written for piano in 4/4 time. It begins with an 'Allegro' tempo marking. The first system features a melody in the right hand with eighth-note patterns and a bass line with chords and eighth notes, marked 'mp' and 'Leg. * Leg. * simile'. The second system continues the melody with a key signature change to one sharp (F#) and includes dynamics 'mf' and 'mp dolce'. The third system shows a key change to two sharps (F# and C#) and dynamics 'mf' and 'f'. The final system concludes with a key change to one sharp (F#) and dynamics 'mp' and 'sf'.

Liūdnojo klouno dainelė

The Sad Clown's song

Andante

mf

p

simile

mf rubato *p* *p*

The musical score for 'The Sad Clown's song' is written for piano in 4/4 time. It begins with an 'Andante' tempo marking. The first system features a melody in the right hand with quarter and eighth notes and a bass line with chords, marked 'mf'. The second system continues the melody with dynamics 'p' and 'simile'. The third system shows a key change to one flat (Bb) and dynamics 'mf rubato' and 'p'. The final system includes first and second endings, both marked 'p'.

Musical score for page 34, featuring piano and mezzo-forte passages with various dynamics and articulations. The score is written for piano and includes dynamic markings such as *mp*, *mf*, *p*, *cresc.*, *mf rubato*, and *p rit.*. The tempo is marked *Allegretto*. The score is written in 4/4 time and includes various musical notations such as slurs, ties, and articulation marks.

The Merry Monkeys

Musical score for page 35, titled "The Merry Monkeys". The score is written for piano and includes dynamic markings such as *mp*, *mf*, and *p*. The tempo is marked *Allegretto*. The score is written in 4/4 time and includes various musical notations such as slurs, ties, and articulation marks. The score is written in G major and includes various musical notations such as slurs, ties, and articulation marks.

First system of music on page 36. The treble clef staff contains a melody with a slur over the first two measures and a crescendo marking (*cresc.*) in the fourth measure. The bass clef staff provides harmonic support with chords and moving lines. The tempo marking *piu mosso* is present in the first measure.

Second system of music on page 36. The treble clef staff continues the melody with a slur. The bass clef staff features a ritardando marking (*rit.*) and a mezzo-forte dynamic (*mf*) in the second measure.

Third system of music on page 36. The treble clef staff continues the melody. The bass clef staff includes a crescendo marking (*cresc.*) in the second measure.

Fourth system of music on page 36. The treble clef staff begins with a **Tempo I** marking. The bass clef staff includes a ritardando marking (*rit.*) and a mezzo-piano dynamic (*mp*) in the first measure, and a mezzo-forte dynamic (*mf*) in the fifth measure.

Fifth system of music on page 36. The treble clef staff continues the melody with a slur. The bass clef staff includes a mezzo-forte dynamic (*mf*) in the fifth measure.

First system of music on page 37. The treble clef staff features a complex melodic line with many beamed sixteenth notes. The bass clef staff provides harmonic support with chords.

Second system of music on page 37. The treble clef staff continues the complex melodic line. The bass clef staff includes a ritardando marking (*rit.*) in the fifth measure.

Pudeliuko šokis

The Small Poodle's Dance

Allegretto

Allegretto

mf

mp

mf

mp

rit.

The musical score for page 38 is in 4/4 time with a key signature of two sharps (F# and C#). It consists of four systems of piano accompaniment. The first system starts with a mezzo-forte (*mf*) dynamic. The second system continues with the same dynamic. The third system begins with a mezzo-piano (*mp*) dynamic. The fourth system starts with *mf*, changes to *mp* in the second measure, and ends with a ritardando (*rit.*) marking. The right hand features flowing sixteenth-note patterns, while the left hand provides a steady harmonic accompaniment with chords and single notes.

mf

f

The musical score for page 39 continues the piece. It contains two systems of piano accompaniment. The first system begins with a mezzo-forte (*mf*) dynamic. The second system starts with a forte (*f*) dynamic and includes fingerings (3, 1, 4, 2, 1) for the right hand. The right hand continues with intricate sixteenth-note passages, and the left hand maintains the harmonic support with chords and moving lines. The piece concludes with a final chord in the right hand.

The Tigers

Allegro

Musical score for 'The Tigers' on page 40. The score is in 4/4 time and consists of four systems of piano accompaniment. The first system begins with a forte (*f*) dynamic and includes an 8va marking. The second system also starts with *f*. The third system is marked *mp* (mezzo-piano). The fourth system is marked *mf* (mezzo-forte). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Fine

Continuation of the musical score for 'The Tigers' on page 41. The score consists of four systems of piano accompaniment. The first system is marked *p* (piano). The second and fourth systems are marked *mf* (mezzo-forte). The third system is marked *mp* (mezzo-piano). The score concludes with a 'D.C. al Fine' instruction. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Atsisveikinimo maršas

The Farewell March

Moderato

Musical score for 'The Farewell March' on page 42. The score is in G major (one sharp) and common time (C). It consists of four systems of piano accompaniment. The first system is marked *mf*. The second system is marked *simile*. The third system is marked *f*. The fourth system is marked *f*. The melody is primarily in the right hand, featuring eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with chords and single notes.

Continuation of the musical score for 'The Farewell March' on page 43. It consists of three systems of piano accompaniment. The first system is marked *mf*. The second system is marked *rit.*. The third system is marked *rit.*. The melody continues in the right hand, with some measures featuring a grace note. The left hand continues with the accompaniment pattern.

RECENZIIJA

Nuo vaikystės laikų mename iš didelių išpuoštų palapinių sklindančią pažįstamą muziką, visuomet lydimą linksmo žmonių šurmulio. Taip nutikdavo, kai į mūsų gimtus miestus atvažiuodavo cirkas. Tada visi vaikai norėdavo dalyvauti šioje spalvingoje šventėje. Stebuklingi cirko pasirodymai dažnai vykdavo grojant tikram simfoniniam orkestrui.

Cirko istorija siekia antikos laikus, kai Romos stadionuose žiūrovams buvo rengiami įspūdingi renginiai. Tai pramoginio meno šaka, pagrįsta jėgos ir miklumo demonstravimu, ekscentrika, dresuotų gyvūnų atrakcionais, reikalaujanti didžiulio artistų meistriškumo ir dovanojanti žiūrovams daugybę nepakartojamų teigiamų emocijų.

Cirkas atvažiavo ir į Lietuvos fortepijono muzikos pasaulį! „Cirkas atvažiavo!“ – tai spaudai rengiamas naujų 18 fortepijoninių pjesių ciklas, kurį savo kolegoms, mokiniais ir visai muzikos pedagoginei bendruomenei pristato Nacionalinės M.K.Čiurlionio menų mokyklos šokio akompanavimo dalyko mokytoja bei koncertmeisterė Olga Beliukevičienė. Tai jau antroji darbščiosios pedagogės kūrybos rinktinė. Pirmoji O. Beliukevičienės natų knygelė „Muzikinės pasakos“ (Vilnius, 2011), kurią sudaro 29 skirtingo pobūdžio pjesės, jau sėkmingai įsitvirtino šalies mokyklų muzikiniame pedagoginiame repertuare.

Fortepijoninis ciklas „Cirkas atvažiavo“ – tai kūrybingosios autorės bandymas fortepijono garsais kurti mažą spektaklį, kuriame dalyvauja daug cirke matytų personažų. Šešiolika programinių pjesių tarytum eksponuoja ištisą portretų galeriją, prašančią juos suvaidinti ar nupiešti, paskambinti ar pašokti. Kaip ir turi būti tikrame vaidinime, ciklas pradedamas ir baigiamas dviem pakiliais maršais („Cirko maršas“ pradžioje ir „Atsisveikinimo maršas“ pabaigoje). Muzikantams scenoje suderinus stygas ir suskambus pirmiesiems muzikos garsams, iškilmingai pristatomi visi pasirodymo dalyviai. Ciklo pabaigoje skambant maršui artistai išlydimi, nes spektaklis baigėsi.

Cirko mes neišivaizduojame be klouno. O. Beliukevičienė mums kuria du jo paveikslus. Atrodo, tarsi klounas, pasitaisęs savo didelę raudoną nosį, tuoj eis krėsti išdaigų ir juokinti vaikų („Linksmojo klouno dainelė“). Deja, klounai taip pat būna liūdni. Šią nuotaiką įkūnija jautri ir nesuprasto ilgesio kupina „Liūdnojo klouno dainelė“. Pjesių cikle regime ir kitus mums puikiai pažįstamus cirko personažus: žonglierius, akrobatų, gimnastus. Žonglieriai jau miklina savo rankas, svaitydami į orą spalvotus kamuoliukus („Žonglieriai“). Akrobatai vaikšto lynu ir vartosi ore („Akrobatai“, „Akrobatai II“). O kiek jėgos, grakštumo ir lankstumo reikalauja gimnastų menas („Gimnastė ant gaublio“, „Oro gimnastai“)! Pjesių muzika grakšti, kupina optimizmo ir žavesio. Daug džiaugsmo cirko vaidinimų žiūrovams suteikia dresuotų gyvūnų atliekami atrakcionai. Pasitelkusi garsus autorė šiame cikle mums sukūrė gerą pluoštą jaukių ir mielų jų paveikslų. Tai kūriniai „Meška šoka“, „Dramblys“, „Tigrai“, „Cirko arkliukai“, „Pudeliuko šokis“, „Cirko šuniukai“, „Linksmosios beždžionėlės“. Pjesės nuotaikingos, humoristinės, šmaikščios. O siūlomas tigrų vaizdinys – ištis ryškus ir temperamentingas!

Centriniais ciklo kūriniais laikytume pjeses „Fakyras gyvačių kerėtojas“ ir „Galiūnas“. Jų muzikinis turinys smarkiai skiriasi. „Fakyras – gyvačių kerėtojas“ – tai magišką fakyro istoriją perteikianti minorinė muzika, tarytum simbolizuojanti jo gebėjimą nugalėti sunkumus, paslaptinę. Akordinė įžanga ir pabaiga kontrastuoja su ilgesinga rytietiška melodija, skambančia pjesės viduryje. „Galiūnas“ – taip pat minorinė pjesė, įkūnijanti žmogaus stiprybę, kantrybę. Šias savybes perteikia sunkaus muzikinio charakterio muzika.

Naujajame cikle pateikiamos daugiausia labai šviesios mažosios pjesės. Jos lakoniškos, miniatiūrinės, dažniausiai sukomponuotos 3 dalių muzikine forma. Kūrinėliams būdinga melodijos ir akompanimento diferenciacija tarp dešinės ir kairės rankų partijų, sinkopuotas ritminis eskizas. Pjesėse visi paprastos muzikinės kalbos elementai (ritmas, melodija, harmonija) skirti vienam tikslui – personažo portretui atskleisti. Ši šokių pobūdžio teatrinė muzika kaip ištisai skambantis pjesių ciklas gali būti panaudota teatralizuoto vaidinimo muzikiniam iliustravimui, šokių spektakliui kurti. Atskiros pjesės – puiki medžiaga kuriant etiudus aktorinio meistriškumo pamokose.

Ciklas „Cirkas atvažiavo!“ taip pat yra puikus fortepijono pedagoginio repertuaro pavyzdys. Fortepijoninių pjesių ciklą lietuvių kompozitorių kūryboje iš tiesų nedaug. Rinkinio pjesės turi tam tikrus mokomuosius uždavinius, t.y. gali būti naudojamos kaip etiudai skambinant dvigubas gaidas, oktavas, mokantis kokybiško garso formavimo atliekant melodiją ir akompanimentą, tobulinant pedalizacijos valdymą, ugdant štrichų atlikimą. Pjesės profesionaliai ir kūrybiškai redagavo Nacionalinės M.K.Čiurlionio menų mokyklos mokytoja metodininkė **Jevgenija Jelesina**.

O. Beliukevičienės fortepijoninių pjesių ciklas „Cirkas atvažiavo“ – opusas, žadinantis jaunųjų atlikėjų fantaziją, įkvepiantis kūrybai. Vaiko pasauliui artimas programinis muzikinis pjesių turinys skatina juos kurti personažų paveikslus, integruoti įvairias meninės veiklos formas, atskleisti savo vidinio pasaulio lobių, gebėjimus ir juos panaudoti.

Janina Karalienė, Nacionalinės M.K.Čiurlionio menų mokyklos mokytoja metodininkė, Bendrojo fortepijono metodinės grupės pirmininkė.

ATSILIEPIMAS

Nacionalinės M.K.Čiurlionio menų mokyklos Baletų skyriuje būsimiesiems baletų artistams dėstant profesinę aktorijos meistriškumo discipliną labai svarbus mokytojo ir koncertmeisterio tandemas. Šia prasme ypač vertinu leidinio autorės, mokytojos pianistės O. Beliukevičienės kompozicinius gebėjimus ir pedagoginę intuiciją. Parengta metodinė priemonė „Cirkas atvažiavo“ – tai logiškas 2011 m. išleisto leidinio „Muzikinės pasakos“ tęsinys. Jis fiksuoja sukaupią patirtį, skirtą baletui šokėjų – aktorijos – **muzikiniam lavinimui**. Muzika baletui spektaklyje atlieka dominuojantį vaidmenį. Dar daugiau: scenoje muzika formuoja ir patį judesį. Priminsiu F. Delsarto – prancūzų kompozitoriaus, dainininko, scenos judesio teoretiko ir praktiko – teiginį: „Bet koks matomas judesys, neadekvatus muzikiniam judėjimui, suardo regimojo ir girdimojo plano įtaigos vienybę“. **Todėl pirminio bazinio mokinių profesinio parengimo etape ypač svarbus tikslinis fortepijoninis repertuaras, kuriame išreikšta dramaturginė linija. Tai lavina būsimųjų baletų artistų plastinę vaizduotę arba muzikalumą plastikoje.** O. Beliukevičienės sukurti leidinio „Cirkas atvažiavo“ kūriniai sudaro meninę visumą nuo „Cirko maršo“ iki „Atsisveikinimo maršo“. **Beveik visus kūrinius esame pritaikę vaidybos pamokose:** regiu klouną, oro gimnastus, žonglierius, gimnastę ant gaublio, šokančią mešką, dramblių, cirko arkliukus, linksmas beždžionėles ir kt. Mokiniais suprantamos muzikinės ir aktorinės užduotys – tai ugdo erdvinį mąstymą, improvizacinius gebėjimus, plastinę raišką, kuria veiksmine personažų linija. Todėl būtina vertinti ir ateities kartoms išsaugoti tai, ką esame pasiekę Nacionalinės M.K.Čiurlionio menų mokyklos Baletų skyriaus ugdymo procese. Tai sveikintinas ir laiku pateikiamas projektas.

Aldona Adomaitytė, Lietuvos muzikos ir teatro akademijos humanitarinių mokslų daktarė, profesorė.

REVIEW

Ever since our childhood we recall a familiar music coming from large colourful and decorated tents always surrounded by a cheerful bustle of people. This was always the case every time a circus would come to our native towns. All children wanted to participate in that colourful fiesta, with the miraculous performances of the circus held against the background of a genuine symphony orchestra playing live.

The history of the circus dates back to ancient times when spectacular events attracting huge audiences were held at the stadiums of Rome. Circus is a branch of entertainment arts based on the demonstration of strength and dexterity, eccentricity and trained animal attractions demanding unique skills from artists and offering to spectators a myriad of unforgettable positive emotions.

The circus also has arrived to the Lithuanian piano music world. "The Circus Has Arrived!" is a cycle of 18 piano pieces currently prepared for publishing and presented by **Olga Beliukevičienė**, a piano teacher and a concertmaster at the National M.K. Čiurlionis School of Arts to her colleagues, pupils and the entire music pedagogue community. That is already a second creative collection of the hard-working pedagogue. The first book of notes "Music Fairy Stories" (Vilnius, 2011) by Olga Beliukevičienė, consisting of 29 pieces of different nature, has already steadily positioned itself in the pedagogical repertoire of the school, Vilnius city and Lithuania.

The piano cycle "The Circus Has Arrived" represents an attempt by the author to create a small-scale performance with the help of the piano sounds and played by numerous characters from the circus. Eighteen pieces of the program seem to exhibit an entire gallery of portraits calling to be played, drawn or danced. The cycle starts and ends, as it should be in an actual performance, with two rapturous marches ("The Circus March" at the beginning and closes with "The Farewell March"). The musicians on the stage have already adjusted the strings and the first music sounds are heard, solemnly introducing all the participants of the show. The march at the end of the cycle sees off the artists, because the performance is over.

We cannot imagine the circus without a clown. Olga Beliukevičienė creates two images of the clown for us. The clown seems to be adjusting his big red nose and will soon do monkey tricks making all the children laugh ("The Merry Clown's Song"). Unfortunately, the clowns can also be sad. That sad clown's mood is conveyed by a sensual song permeated by a mysterious longing "The Sad Clown's Song". The cycle further introduces the other characters, so well familiar to us – jugglers, acrobats, gymnasts. The jugglers are getting into performance mood by throwing coloured balls into the air ("The Jugglers"). The acrobats are walking on the rope and flipping in the air ("Acrobats I", "Acrobats II"). How much strength, gracefulness and flexibility the art of gymnasts requires! ("The Gymnast on the Globe", "Air Gymnasts"). The music of the pieces is graceful, full of optimism and charm. The performance by trained animals bring a lot of joy to the circus audience. With the help of sound, the author created a nice series of cosy and lovely images. These are "The Bear is Dancing", "The Elephant", "The Tigers", "The Circus Horses", "The Little Poodle's Dance", "The Circus Puppies", "The Merry Monkeys". The pieces are cheerful, humorous and witty, whereas the proposed image of tigers is bright and full of temperament.

The pieces "Fakir-Snake Charmer" and "The Giant" are the central pieces in the cycle. Positioned in the centre of the piano cycle they are very different in terms of their musical content. "Fakir-Snake Charmer" is a piece of minor music conveying a magical story of the fakir, as if symbolizing his ability to overcome difficulties and his mysteriousness. The chordal introduction and the end contrast with the melancholic oriental melody, which sounds in the middle of the play. "The Giant" is also a piece of minor music embodying the strength and the patience of a human being conveyed by a hard-core music.

The pieces that are attributed to the new cycle are cheerful, major and very enlightening. They are laconic, miniature and usually presented in a 3 parts musical form. The characteristic features of the piano pieces are the differentiated right and left hands parties, and a syncopated rhythmic sketch.

All elements of the simple musical language (rhythm, melody, harmony) in the pieces serve one purpose – to create a portrait of the character. This dance-like theatrical music, as a continuous cycle of piano pieces, can be used for musical illustration of a theatrical performance or the creation of a dance performance. Certain plays are a perfect material for creating etudes at acting mastery lessons.

The cycle "The Circus Has Arrived!" is also an excellent example of a pedagogical repertoire for piano. In fact, the piano pieces of cycle are quite scarce in the creation of Lithuanian composers. The collection of piano pieces conveys certain educational tasks, i.e. they can be used as etudes for playing dual notes and octaves, when learning to create a high-quality sound while performing a melody and accompaniment, improving the pedalling control or perfecting the performance of touch.

The pieces are professionally and creatively edited by **Jevgenija Jelesina**, a teacher methodologist of the National M.K.Čiurlionis School of Arts.

The cycle of Olga Beliukevičienė's piano pieces "The Circus Has Arrived!" is an opus triggering the imagination of young performers and inspiring their creativity. The musical content of the pieces which is so close to the child's world, encourages them to create the pictures of characters, to integrate various forms of artistic activities and to discover the treasures of their internal world through these activities, to reveal and properly employ their talents and abilities.

Janina Karalienė, a teacher methodologist of the National M.K.Čiurlionis School of Arts, Chairwoman of the piano methodical group.

RESPONSE

For students, the future ballet artists, of the Acting technique programme in the Ballet Department of the M.K.Čiurlionis School of Arts, the tandem and the synergy between the teacher and the concertmaster is a matter of special importance; in this respect, I specifically recognise and appreciate the composition talents, musical improvisation and pedagogical intuition of O.Beliukevičienė, the author of the present publication, a teacher and a piano player.

The collection of piano pieces "Circus has arrived" is a logical sequel of the "Music Fairy Stories" published in 2012. The new publication records the accumulated experience and used as instruments for musical education of a ballet dancer-actor.

The musical and acting tasks completely understandable for the pupils, it develops spatial thinking and vision, improvisational skills, plastic expression, creating an active line of characters. It is therefore necessary to value and preserve what we have achieved in the education process of the Ballet department of the M.K.Čiurlionis school of Arts for the future generations. That is very welcome and especially timely project.

Aldona Adomaitytė, Doctor of humanities, professor of Lithuanian Music and Theatre Academy.

TURINYS

1. Autorės pratarinė	3
2. Author's preface	4
3. Cirko maršas.....	5
4. Linksmojo klouno dainelė	8
5. Oro gimnastai.....	10
6. Meška šoka.....	12
7. Gimnastė ant gaublio.....	14
8. Cirko šuniukai.....	16
9. Akrobatai I.....	18
10. Galiūnas	21
11. Fakyras-gyvačių kerėtojas.....	23
12. Akrobatai II	25
13. Dramblys.....	28
14. Žonglieriai.....	29
15. Cirko arkliukai	32
16. Liūdnojo klouno dainelė.....	33
17. Linksmosios beždžionėlės	35
18. Pudeliuko šokis	38
19. Tigras	40
20. Atsisveikinimo maršas	42
21. Recenzija	44
22. Atsiliepimas	45
23. Review	46
24. Response	47

CONTENTS

1. Autorės pratarinė	3
2. Author's preface	4
3. The Circus March	5
4. The Merry Clown's song.....	8
5. Air gymnasts.....	10
6. The Bear is dancing.....	12
7. The Gymnast on the Globe.....	14
8. The Circus Puppies	16
9. Acrobats I.....	18
10. The Mighty men.....	21
11. The Fakir-Snake Charmer.....	23
12. Acrobats II	25
13. The Elephant.....	28
14. The Jugglers	29
15. The Circus Horses.....	32
16. The Sad Clown's song	33
17. The Merry Monkeys	35
18. The Small Poodle's Dance	38
19. Tigers	40
20. The Farewell March	42
21. Recenzija	44
22. Atsiliepimas	45
23. Review	46
24. Response	47