

# Играю

на синтезаторе



2

ХРЕСТОМАТИЯ ПЕДАГОГИЧЕСКОГО РЕПЕРТУАРА

# ИГРАЮ НА СИНТЕЗАТОРЕ

Выпуск 2

Составление и переложение  
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Для всех учебных заведений,  
имеющих класс синтезатора



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## ОТ СОСТАВИТЕЛЯ

Второй выпуск сборника "Играю на синтезаторе" составлен из известных классических произведений, популярных эстрадных пьес, расположенных по степени возрастания сложности.

Современные модели синтезаторов предоставляют музыканту поистине неограниченные возможности в выборе музыкально-выразительных средств исполнения: огромное количество простых и комбинированных тембров для игры мелодии (VOICE, TONE), самое разнообразное ритмическое сопровождение с красочной оркестровкой — автоаккомпанемент (STYLE, RHYTHM), регулируемый баланс звучания мелодии и аккомпанемента, глубину реверберации звука и многое другое. Выбор режимов работы инструмента, или, как говорят, функций, их согласование зависят как от художественного вкуса исполнителя, так и от модели синтезатора и представляют на начальном этапе обучения определенные трудности. Предложенные в каждом произведении тембр (V), модель ритма (ST) и темп (T) не являются единственно возможными и подразумевают инициативу и творческий поиск музыканта.

В сборнике предлагается следующая запись автоаккомпанемента: ниже нотного стана отдельной строкой даны буквенные обозначения аккордов (гармоническое сопровождение) и метрическая сетка. Это поможет при музицировании и создании собственных версий аккомпанемента для записи в память инструмента.

Буквенные обозначения аккордов общепринятые (обратите внимание: *сi* — В; *сi*  $\flat$  — В  $\flat$ ). Во избежание разночтений приводим для примера аккорды от звука *до* (C):



The image shows a musical staff with a treble clef and a key signature of one flat (B-flat). Ten chords are written as block chords on the staff. Below each chord is a letter label: C, Cm, C+, C°, C<sup>6</sup>, Cm<sup>6</sup>, Cmaj, C7, Cm7, and C<sup>∞</sup>.

Данный сборник предназначен для всех учебных заведений, имеющих класс синтезатора, а также для домашнего музицирования.

# 1. АРИЯ

Из Нотной тетради Анны Магдалены Бах

V - ORGAN

И. С. БАХ

T - ♩ 104

СИНТЕЗАТОР

# 2. ГРУСТНАЯ ПЕСЕНКА

V - PAN FLUTE

▲ ГРЕЧАНИНОВ

ST - PIANO BALLAD

T - ♩ 76

Andante (He сента)

### 3. САРАБАНДА

V - ORGAN

T -  $\text{♩}$  68

Lento (Медленно)

Г. Ф. ГЕНДЕЛЬ

First system of musical notation for the Sarabande. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a piano (*p*) dynamic marking. The music is in 3/4 time and features a series of eighth and sixteenth notes with various fingerings indicated by numbers 1-5. A slur covers the first two measures of the treble staff.

Second system of musical notation. The treble staff continues with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a steady accompaniment with quarter notes. Fingerings are indicated throughout.

Third system of musical notation. The treble staff begins with a piano (*p*) dynamic marking. The melody continues with eighth and sixteenth notes, and the bass staff continues with quarter notes.

Fourth system of musical notation. The treble staff features a slur over a group of notes. The bass staff continues with quarter notes. Fingerings are indicated.

Fifth system of musical notation. The treble staff begins with a piano (*p*) dynamic marking. The music progresses with eighth and sixteenth notes. A *cresc.* marking is present in the middle of the system. The bass staff continues with quarter notes.

Sixth system of musical notation. The treble staff begins with a mezzo-forte (*mf*) dynamic marking. The music concludes with a *dim.* (diminuendo) marking and ends with a piano (*p*) dynamic marking. The bass staff continues with quarter notes.

## 4. ТИРОЛЬСКИЙ НАПЕВ

V - ACCORDION

К. ЧЕРНИ

ST - SLOW WALTZ

T - ♩ 104

Allegretto moderato (Оживленно)

First system of musical notation. The treble clef is in G major (one sharp). The time signature is 3/4. The piece is marked *Allegretto moderato (Оживленно)*. The first measure starts with a piano (*p*) dynamic and a forte (*F*) chord. The melody features eighth-note patterns with fingerings 3, 1, 3, 1, 0, 2, 1, 1. The bass line has chords F, C7, and F. Dynamics include *p* and *p* with accents.

Second system of musical notation. The treble clef is in G major. The melody continues with eighth-note patterns and fingerings 1, 3, 4, 5, 1, 2, 3, 4, 5. The bass line has chords F, C7, and F. Dynamics include *p* and *p* with accents.

Third system of musical notation. The treble clef is in G major. The melody continues with eighth-note patterns and fingerings 1, 4, 5, 1, 2, 3, 4, 5. The bass line has chords F, C7, F, and C7. Dynamics include *p* and *cresc.*

Fourth system of musical notation. The treble clef is in G major. The melody continues with eighth-note patterns and fingerings 1, 2, 5, 1, 2, 3, 4, 5. The bass line has chords F, C7, and F. Dynamics include *p* and *cresc.*

Fifth system of musical notation. The treble clef is in G major. The melody continues with eighth-note patterns and fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5. The bass line has chords F, C7, and F. Dynamics include *f* and *p*.

# 5. КУКЛА ВЕРОНИКА

ST - SLOW ROCK

V - VIBRAPHONE

Л. ПЕТРЕНКО

T - ♩ = 68

*mp*  
 $\frac{6}{8}$  D | Em | A | Bm | A | D | Em | A | D |

ENDING

# 6. КОЛЫБЕЛЬНАЯ

V - VIBRAPHONE

ST - STD. WALTZ

И. БРАМС

T - ♩ = 84

*p*  
 $\frac{3}{4}$  Eb | Bb7 | Eb Eb7 *mp* | Ab | Eb | Bb7 *p* | Eb Eb7 | Ab | Eb | Bb7 *rit.* | Eb |

# 7. ТЫ НЕ СТОЙ, НЕ СТОЙ, КОЛОДЕЦ

Русская народная песня

V - CHORUS

T -  $\text{♩} = 60$

Обработка А. Лядова

Moderato (Умеренно)

V - OBOE

ST - BALLAD

T -  $\text{♩} = 72$

# 8. АНДАНТИНО

А. ХАЧАТУРЯН

Andantino (Негоропливо)



3  
cresc

4

C7 | Abm | Bb | Cm<sup>6</sup> | Fm<sup>6</sup>

5 2 1 2 8

Fm<sup>6</sup> | Ebm F7<sup>5-</sup> | Cm | mf legato | G

5 1 4

Bbm | Cm<sup>6</sup> | A<sup>7</sup>m | Eb<sup>6</sup> | D | Fm

3 2 1 3 2 1 4 3

Cm | A<sup>7</sup>b<sup>6</sup> | Eb<sup>6</sup> | E<sup>7</sup>m | F | Cm | Bbm | Cm | p

### 9. ПРЕЛЮДИЯ

И. ГЕССЛЕР

V - HARPSICHORD

T - 112-116

Allegro (Быстро)

mf

p

f

# 10. ШАРМАНКА

V - CLARINET

ST - SKA

T -  104

*Allegro ma non troppo* (Не слишком быстро)

Д. ШОСТАКОВИЧ

The musical score consists of six systems of music, each with a treble clef staff and a bass staff for chords. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various dynamics such as *mp*, *p*, *f*, *meno mosso*, and *a tempo*. It also features articulations like accents, slurs, and fingerings. The piece concludes with two 'STOP' signs.

System 1: *mp*, Chords: C G7, C G7, C G7, C G7, C G7, C G7.

System 2: Chords: C G7, C G7, C G7, C G7, C G7, C G7.

System 3: Chords: C G7, C G7, C G7, C G7, C G7, C G7.

System 4: *p*, Chords: C G7, C G7, C G7, C G7, C G7, C G7.

System 5: *f*, Chords: C G7, C G7, C G7, C G7, C G7, C G7.

System 6: *meno mosso*, *a tempo*. Chords: C G7, C G7, C, *mp* Fm, G7, *f* C, *sf* C. Includes 'STOP' signs.

\* Восьмь тактов темы можно играть октавой ниже.

# 11. АРИЯ

11

Из Нотной тетради Анны Магдалены Бах

V - ORGAN

И. С. БАХ

T - ♩ = 76

# 12. КАК ПО ЛУГУ, ПО ЛУЖОЧКУ

Русская народная песня

V - CHORUS

Обработка М. Балакирева

T - ♩ = 104

Con moto (С движением)

## 13. РОМАНС

Из кинофильма "Овод"

Фрагмент

V - SYMPH. STRINGS

ST - EPIC BALLAD

Д. ШОСТАКОВИЧ

T -  $\text{♩} = 64$

Andantino (Неторопливо)

Chord symbols for the first system:  $\text{C}$ ,  $\text{Dm}$

Chord symbols for the second system:  $\text{G7}$ ,  $\text{C}$ ,  $\text{E7}$ ,  $\text{Am}$ ,  $\text{D7}$

Chord symbols for the third system:  $\text{C}$ ,  $\text{G7}$ ,  $\text{C}$ ,  $\text{Ab}$ ,  $\text{Bbm7E2}$ ,  $\text{Ab}$

Chord symbols for the fourth system:  $\text{Db}$ ,  $\text{F7}$ ,  $\text{Bbm}$ ,  $\text{Fm}^6$ ,  $\text{C}$ ,  $\text{G}^7$ ,  $\text{Dm}$ ,  $\text{G}^7$ ,  $\text{Dm}$ ,  $\text{C}$ ,  $\text{G7}$

Chord symbols for the fifth system:  $\text{C}$ ,  $\text{Ab}$ ,  $\text{Eb}$ ,  $\text{C}$

5 2 4 1 3 8 1 4

*f* *pp*

Am<sup>6</sup> | C | Fm<sup>6</sup> | C

STOP

*p* *pp*

G7 | C

### 14. ПРЕЛЮДИЯ

V - HARPSICHORD

Г - 72

Росо allegro (Полвижно)

И. ГЕССЛЕР

*f* *mf*

3 1 4 1 2 1 4 1 4 2 1

1 4 1 4 1 4 2

# 15. ВАЛЬС

Из оперетты "Летучая мышь"

Фрагмент

V - STRINGS

ST - VIENNESE WALTZ

И. ШТРАУС

T - 52

sf mf

Gm | F | C7 | F

sf ff

F | Gm | F | C7 | F

Конец

f

C | G7

G7 | C | E

E | B7 | E | C

G7 | C

C | | | Dm | | D<sup>#dim</sup> | | C | | G7 | | C

Повторить с начала до слова "Конец"

## 16. ПОСЛЕДНИЙ ЧАС РАЗЛУКИ

Русская народная песня

V - CHORUS

Обработка А. Александрова

Т - 52

Andante espressivo (Неторопливо, выразительно)

*p*  
*legato*  
*p*  
*pp*  
*rit.*

# 17. МАРШ

Из "Детской музыки"

V - STRINGS

Г -  $\text{♩} = 120$

С. ПРОКОФЬЕВ

Tempo di Marcia (В темпе марша)

First system of musical notation for V-STRINGS. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is common time (C). The piece begins with a piano (*p*) dynamic. The upper staff contains a melodic line with various fingerings indicated by numbers 1, 2, 3, 4, and 5. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation for V-STRINGS. It continues the piece with a mezzo-forte (*mf*) dynamic in the upper staff and a piano (*p*) dynamic in the lower staff. The notation includes slurs and various articulation marks.

Third system of musical notation for V-STRINGS. The upper staff is marked mezzo-forte (*mf*). The lower staff features a change in clef from bass to treble in the second measure, indicating a shift in the bass line's register.

Fourth system of musical notation for V-STRINGS. The upper staff is marked forte (*f*). The system concludes with a final cadence in both staves.



*p* *cresc. poco a poco*

*f*

*p* *f*

## 18. ДУЭТ МИСТЕРА ИКСА И СТЕЛЛЫ

Из оперетты "Принцесса ширка"

V - STRINGS

ST - SLOW WALTZ

T -  $\text{♩} = 112-120$ 

И. КАЛЬМАН

Tempo di Valse (В темпе медленного вальса)

The musical score consists of six systems of music, each with a treble clef and a 3/4 time signature. The key signature is one flat (B-flat major or E-flat minor). The score includes various dynamics such as *p* (piano), *piu f* (piano fortissimo), and *f* (forte). Fingerings are indicated by numbers 1-5 above notes. Chord markings are placed below the staff lines.

System 1: *p*,  $\frac{3}{4}$  Eb, Cm, F7, Bb

System 2: Eb, Eb<sup>o</sup>, Fm7, Bb7, Eb, G

System 3: A<sup>b</sup>, Eb, Cm, F7, Fm7, Bb7, Eb

System 4: Cm, Eb, A<sup>o</sup>, Bb, Eb, Eb<sup>o</sup>, Fm7, Bb7

System 5: Eb, G, Ab, Eb, Cm, Ebm, Bb, Fm7, A<sup>o</sup>

System 6: Bb7, Cm7, Cm<sup>6</sup>, Bb, G, Cm7

Musical staff 1: Treble clef, key signature of two flats, 4/4 time. Chords: F7 | Bb F#° G° Bb7 | Bb7 | . Includes fingerings (1-5, 2, 3, 4, 5, 4, 3, 2, 1) and a *dolce* marking.

Musical staff 2: Treble clef, key signature of two flats, 4/4 time. Chords: Bb7 | Eb | C7 | Cm | . Includes fingerings (2, 3, 4, 5, 4, 3, 2, 1).

Musical staff 3: Treble clef, key signature of two flats, 4/4 time. Chords: F7 | Cm | F7 | Bb7 | Abm | Bb7 | . Includes fingerings (2, 1).

Musical staff 4: Treble clef, key signature of two flats, 4/4 time. Chord: Bb7 | . Includes fingerings (2, 1, 2, 3, 4, 5).

Musical staff 5: Treble clef, key signature of two flats, 4/4 time. Chords: Eb | C7 | Abm6 | . Includes fingerings (4, 2, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1).

Musical staff 6: Treble clef, key signature of two flats, 4/4 time. Chords: Eb | C7 | Fm7 | Cm6 | Bb7 | Eb | . Includes fingerings (4, 3, 1, 2, 1, 4, 2, 3, 1, 2, 3, 1, 2, 3, 1).

# 19. ПРЕЛЮДИЯ

V - HARP

T -  $\text{♩}$  84-92

Moderato (Умеренно)

И. С. БАХ

The musical score is arranged in six systems, each with a treble and bass staff. The right hand (treble clef) plays a continuous sixteenth-note pattern, while the left hand (bass clef) provides a simple harmonic accompaniment. The score includes various musical notations such as notes, rests, and bar lines. Fingerings and articulation marks are indicated throughout the piece. The piece concludes with a final cadence in the bass staff.

Musical notation system 1. Treble clef: 2 4, 1 2 4. Bass clef: 5, 8 1.

Musical notation system 2. Treble clef: 1 2 4, 1 2 4. Bass clef: 2, 4, 2.

Musical notation system 3. Treble clef: 1 2 4, 2 5. Bass clef: 2, 2.

Musical notation system 4. Treble clef: 2 5. Bass clef: 2, 1.

Musical notation system 5. Treble clef: 2 5. Bass clef: 2, 2.

Musical notation system 6. Treble clef: 1 3 5 2 3, 4 2 1 4, 1 3 5 2 4, 1. Bass clef: 7, 2 1 2 1, 1, 6.

## 20. ЦЫГАНСКИЙ ТАНЕЦ

Из оперы "Кармен"

V - PAN FLUTE

ST - SEVILLANA

T - ♩ 96

Ж. БИЗЕ

Andante (Не спеша, умеренно)

The musical score is written for Pan Flute and consists of 16 measures. The tempo is Andante. The key signature has two sharps (D major). The time signature is 3/4. The score includes a melody with various ornaments and dynamics, and a bass line with chords and a steady eighth-note accompaniment.

**Measures 1-4:** Melody starts with a whole note rest, followed by quarter notes G4, A4, B4, C5. Bass line: F#m (3/4), F#m (3/4), F#m (3/4), F#m (3/4). Dynamics: *pp*, *sempre p*.

**Measures 5-8:** Melody: quarter notes D5, E5, F#5, G5. Bass line: F#m (3/4), F#m (3/4), C#7 (3/4), F#m (3/4). Dynamics: *f*.

**Measures 9-12:** Melody: eighth notes G5, F#5, E5, D5, C5, B4, A4, G4. Bass line: F#m (3/4), F#m (3/4), *dim.* (3/4), *pp* (3/4). Dynamics: *dim.*, *pp*.

**Measures 13-16:** Melody: eighth notes G4, F#4, E4, D4, C4, B3, A3, G3. Bass line: F#m (3/4), E7 (3/4), A (3/4), E (3/4). Dynamics: *sf*, *poco cresc.*.

**Measures 17-20:** Melody: eighth notes G3, F#3, E3, D3, C3, B2, A2, G2. Bass line: D (3/4), E7 (3/4), A (3/4), F#m (3/4), Bm6 (3/4), C#7 (3/4), F#m (3/4). Dynamics: *sf*, *dim.*, *p*, *f*.

**Measures 21-24:** Melody: eighth notes G2, F#2, E2, D2, C2, B1, A1, G1. Bass line: F#m (3/4), F#m (3/4), *sf* (3/4), *p* (3/4). Dynamics: *sf*, *p*.

*poco cresc.* **sf** *dim.* **p**

A | E | D | E7 | A | F#m

**Bm<sup>6</sup>** | **C#7** | **F#** |

**p** **f**

**F#** | **C#** |

*cresc.* **f** *dim.*

**F#** | **C#7** | **F#** | **A** |

**f**

**A** | **C#7** | **F#** | **A#** |

**ff** *dim. molto*

**A#** | **C#7** | **F#** |

**pp**

**F#** |

STOP

# 21. МАЛЕНЬКАЯ НОЧНАЯ СЕРЕНАДА

I часть  
Фрагмент

V - SYMPH. STRINGS

ST - SOUL

T - ♩ 120-132

В. А. МОЦАРТ

The musical score is arranged in seven systems, each containing a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The guitar accompaniment is indicated by chord diagrams below the staffs. The score includes various dynamics such as *f*, *leggiero*, *p*, *sf*, and *cresc.*, along with fingerings and articulation marks like *tr* and *acc.*

**System 1:** Treble clef, key signature of one sharp, common time. Dynamics: *f*. Chords: C, G, D7, G. Fingerings: 1, 2, 4, 5, 3.

**System 2:** Treble clef, key signature of one sharp, common time. Dynamics: *f*. Chords: D7, G, D7, G, D7, G, D7. Fingerings: 3, 2, 3, 4, 3, 2, 3, 4.

**System 3:** Treble clef, key signature of one sharp, common time. Dynamics: *p*. Chords: G, D7, G, G, C, D7, Em, Am, D, G, D, G. Fingerings: 3, 4, 2, 3, 4, 3, 4, 1, 3, 4.

**System 4:** Treble clef, key signature of one sharp, common time. Dynamics: *p*, *sf*, *p*. Chords: G, C, D7, Em, Am, D7, G, D7.

**System 5:** Treble clef, key signature of one sharp, common time. Dynamics: *sf*, *p*, *cresc.*. Chords: G, D7, G, C, D7, G, D, G, G°. Fingerings: 1, 2, 3, 1, 4, 2, 4, 1, 5, 3, 4.

**System 6:** Treble clef, key signature of one sharp, common time. Dynamics: *f*. Chords: D, A7, D, A7, D, Em7, E7.



A D A D A | | | D A D B Em7 | A |

Bm F#7 Bm Em D | A7 | D A D B Em7 | A7 |

Bm G D A7 D A D | A D A | D A D |

A D A | D B7 | Em A7 | D G |

D | A7 | D A D | A D A | D A D | A D A |

D | B7 | Em | A7 | D | G | D | A7 |

D A7 D A7 D A7 D A7 | D F#7 Bm | Em | A7 | D |

## 22. ЗАКРОЙ ВСЕ ДВЕРИ

V - GUITAR (OBOE)

ST - JAZZ WALTZ

Э. Л. УЭББЕР

T -  $\text{♩}$  104

*mp*

$\frac{3}{4}$  Em | D $\sharp^{\circ}$  | Em | D $\sharp^{\circ}$  | Em7 | C | Am $^6$  |

B7 | Em | D $\sharp^{\circ}$  | Em | D $\sharp^{\circ}$  | Em7 | C |

Am $^6$  | B7 *mf* | G | Am | D7 | G | F |

Em | C | B7 | Em | D $\sharp^{\circ}$  | Em |

D $\sharp^{\circ}$  | Em7 | C | Am $^6$  | B7 | G |

C | D7 | G | Cm $^6$  | Em | C C7B7 Em |

# 23. СЧАСТЛИВОЕ СЕРДЦЕ (Happy Heart)

V - BRASS

ST - SWING (BIG BAND)

T - ♩ 132

Музыка неизвестного автора

mp  
C D D7 G

Gm D A7

mf  
F C Dm Am

cresc. f  
Bb F A7

Bm Em A7 D G

C A7 A7

ENDING in D

## 24. МОЖЕТ БЫТЬ, В ДРУГОЙ РАЗ (May Be the Next Time)

V - PIANO, GUITAR  
ST - ROCK BALLAD

Р. БЛЭКМОР

T - ♩ 66

Musical score for 'May Be the Next Time' in 4/4 time. The score consists of three systems of music. The first system starts with a treble clef, a key signature of one flat (B-flat), and a tempo of 66. The first measure is marked *mp*. The first system of chords is Am | G | F | | | Dm | F | G |. The second system continues with chords C | | | E7 | | | Am | G | F | | | Dm | | |, with a *cresc.* marking. The third system includes dynamics *f*, *dim.*, and *mp*, with chords Am | | | G | E7 | Am | | | : Am | | |. The piece concludes with a double bar line.

## 25. ГОЛУБАЯ ЛУНА (Blue Moon)

V - CLARINET  
ST - CHA-CHA-CHA

Р. РОДЖЕРС

T - ♩ 144

Musical score for 'Blue Moon' in 4/4 time. The score consists of two systems of music. The first system starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a tempo of 144. The first measure is marked *mf*. The first system of chords is Eb | Cm | Fm7 | Bb7 | Eb | Cm |. The second system continues with chords Fm7 | Bb7 | Eb | Cm | Fm7 | Bb7 | Eb | | |. The piece concludes with a double bar line.

Chords: Eb | Bb7 | Eb | Cm | Fm7 | Bb7 | Eb | Cm

Chords: Fm7 | Bb7 | Eb | Cm | Fm7 | Bb7 | Eb

Chords: Eb | Fm7 | Bb7 | Eb

Chords: Fm7 | Bb7 | Eb | Abm | Db7

Chords: Gb | Bb | F7 | Fm7 | Bb7 | Eb

## 26. УТРОМ

V - ACCORDION (ORGAN)

ST - SLOW WALTZ

В. ПЕТРЕНКО

T - ♩ 96

mf

3/4 F | B $\flat$  | F | B $\flat$  | F

F | G | Gm7 | C7

Fmaj | Dm | Gm7 | C7 | F | F7

B $\flat$  | C7 | Fmaj | D7 | Gm | C7

F | F7 | B $\flat$  | C7 | Fmaj

D7 | Gm | F | C7 | F

# 27. ЛЮБИМЫЙ МОЙ (The Man I Love)

V - VIBRAPHONE

ST - SWING

T - ♩ 96

Дж. ГЕРШВИН

§ 2

*mf*

C Eb | | | Ebm | | | Bbm | | | C7 | | |

Abm6 | | | Bb7 | | | Eb | | | Ab | | | Gm | | | Bb7 | | |

2

Bb7 | | | Eb | | | Ab | | | Eb Eb° Ab7 G7 | | | Cm | | |

D7 | | | G7 | | | Cm | | | G7 | | | Cm | | | D7 | | | G7 | | |

§ 0

Cm | | | G° | | | Ab | | | Bb7 | | | Bb7 | | | Eb | | | Ab | | | Eb | | |

## 28. СЕНТ-ЛУИС БЛЮЗ ( St. Louis Blues )

V - TRUMPET

ST - BLUES

T - ♩ 104-112

У. ХЕНДИ

First system of musical notation for 'St. Louis Blues'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with fingerings 2, 3, 2, 1, 4 indicated above the notes. The dynamics are marked *mf*. The chord progression below the staff is: C | G | | | C7 | | | G | | | G7 | | |.

Second system of musical notation. The melody continues on a single staff. The chord progression below the staff is: C | | | C7 | | | G | | |.

Third system of musical notation. The melody continues on a single staff. The chord progression below the staff is: D7 | | | C7 | | | G | | |.

Fourth system of musical notation. The melody continues on a single staff. The chord progression below the staff is: G | | | D7 | | | Gm | | |.

Fifth system of musical notation. The melody continues on a single staff. The chord progression below the staff is: Gm | | | D7 | | |.



D7 | | | | Gm | | | |

Gm | | | | D7 | | | |

D7 | | | | Gm A7 | | | | D7 | | | | G | | | |

G | | | | G7 | | | | C7 | | | |

C7 | | | | G | | | | D7 | | | |

D7 | | | | G | | | |

# 29. ТУМАННО (Misty)

V - VIBRAPHONE

ST - SWING

T - ♩ = 86

Э. ГАРШЕР

*mf*

**C♭7** | **E♭maj** | | | **B♭m7** | **E♭7** | **A♭maj** | | | **A♭m6** | **D♭7** |

**E♭maj** | **Cm** | **Fm7** | **B♭7** | **G7**<sup>5-</sup> | **C7** | **F7**<sup>5-</sup> | **B♭7** | :

**E♭** | **Fm7 B♭7** | **E♭** | | | **B♭m7** | | | **E♭7** |

**A♭maj** | | | | | **A♭m7** | | | **D7** | **F7** |

**B♭7** | **B♭♭** | **Fm7** | **B♭7** | **E♭** **A♭maj** **Gm7** **E7** **E♭maj** | |

## 30. ЧАЙ ВДВОЕМ (Tea For Two)

V - CLARINET

ST - CHA-CHA-CHA

T - ♩ 120-132

В. ЮМАНС

*mf*

C Bbm7 Eb7 | Bbm7 Eb7 | Abmaj A♭6 | Abmaj A♭6

Bbm7 Eb7 | Bbm7 Eb7 | Ab | Fm7 | Ab | Fm7 | Dm7 | G7 |

Dm7 | G7 | Cmaj | C6 | Cmaj | C6 | Dm7 | G7 |

Dm7 | G7 G+ | C | | Eb7 | | : Ebm | | F7 | |

Bbm | Ebm | F | F7 | Eb | Bbm | Cbm | |

Ab | G7 | Ab | Eb7 | Ab | | |

# 31. КОИМБРА – ГОРОД СТУДЕНТОВ

V – GUITAR

ST – SIRTAKI

T –  $\text{♩} = 132$

P. CAROCO

Dm | | | Gm<sup>6</sup> | A7 |

Dm | | | D7 | Gm<sup>6</sup> | A7 | Dm | A7

Dm A7 Dm | | | mf | Dm | A7 | Dm |

Dm | | | Gm<sup>6</sup> | | | A7 | Dm | | | Gm<sup>6</sup> | E7 |

A7 | | | Dm | A7 | Dm | | | D7 |

Gm | | | Gm<sup>6</sup> | | | Dm | | | A7 |

V - ACCORDION  
ST - BOLERO (BEGINE)

D

A7 | Em7 | A7 | D | Dm | A7

A7 | Dm | D | A7

Em7 | A7 | D | D7 | Gm6 | Dm | A7


Dm | Gm6 | A7

Dm | D7 | Gm6 | A7 | Dm | A7 | Dm A7 Dm 7

# 32. PLUS ULTRA

V - BANDONEON

ST - TANGO

T -  116-120

А. ПЬЯЦЦОЛЛА

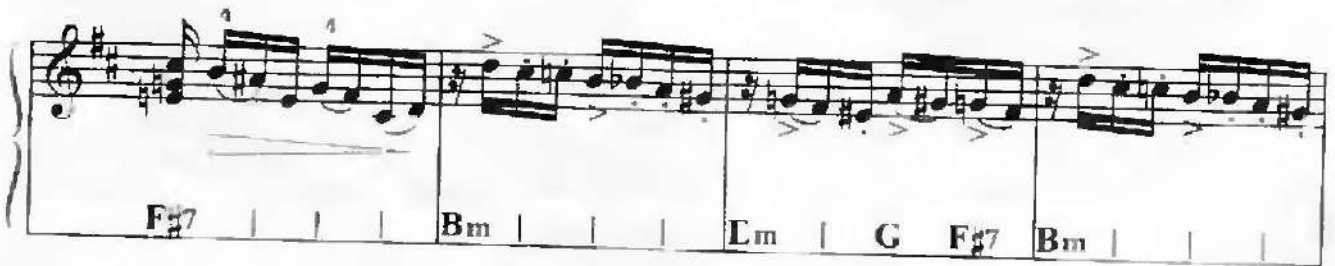
Tempo di Tango (В темпе танго)



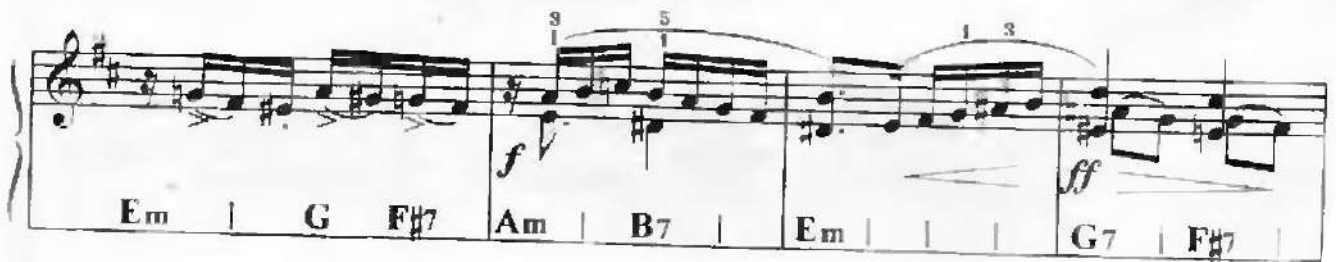
*mf*  
Bm | | | Em | G F#7 Bm | | |



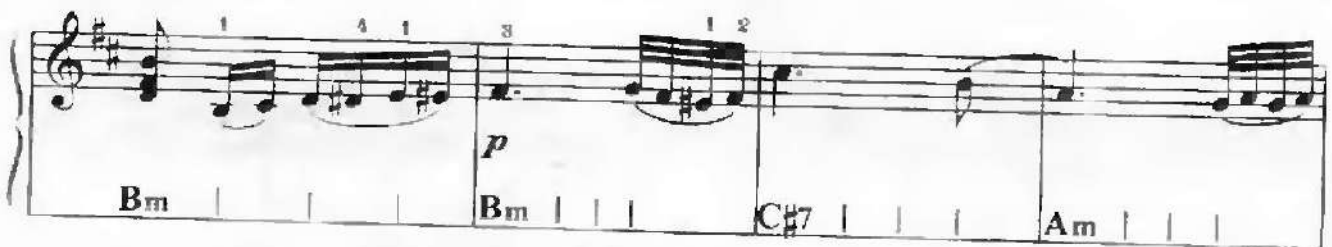
Em | G F#7 Am | B7 | Em | | | C#7 | | |



F#7 | | | Bm | | | Em | G F#7 Bm | | |



Em | G F#7 Am | B7 | Em | | | G7 F#7 | | |



Bm | | | Bm | | | C#7 | | | Am | | |

B7 | | | Em | | | A7 | | | Dmaj | Am B7

*f* Em | F#7 | Bm | | | *ff* Bm<sup>6</sup> | C#7 | C#7<sup>5-</sup> | | |

F#7 | | | Bm | | | C#7 | | | Am | | |

B7 | | | Em | | | G | F#7 | Bm | | |

F#7 | | | *p* Bm | | | C#7 | | | Am | | |

B7 | | | Em | | | *f* G | F#7 | Bm F#7 Bm 7

## 33. ЧАРЛЬСТОН

V - CLARINET

ST - SWING

T - 192-208

Дж. ДЖОНСОН

1 2 3 1 3

C B $\flat$  | | D7 | | G7 | | C7 |

2 4 1 4

F7 | | G7 | G $7$  | F7 | | B $\flat$ 7 | | D7 | | G |

2 3 4 3 2 3 4 3 4

Gm $6$  | | Dm | | A7 | | D7 | | F7 |

B $\flat$ 7 | | D7 | | G7 | | C7 |

F7 | | Gm7 | G $7$  | F7 | | Gm | | B $\flat$ 7 |

E $\flat$ 7 | | C7 $5$  | | Gm7 | G $7$  | F7 | | B $\flat$ 7 | E $2$ m $6$  | B $\flat$ 7 |



# 34. БОССА-НОВА США

V - SAX ALTO  
 ST - BOSSA NOVA  
 T - ♩ = 168

Д. БРУБЕК

mf  
 ♩  $\frac{4}{4}$  | Bbm<sup>6</sup> | | | C7 | | | Fm<sup>7+</sup> | F<sup>6</sup> | | |

Fom<sup>6</sup> | | | F7 | | | Bbmaj | Bb<sup>6</sup> | | |

Fm<sup>6</sup> | G7 | Cmaj | | | Ebm<sup>6</sup> | F7 | Bbmaj | | |

Dbm<sup>6</sup> | E7 | Abmaj | Dbmaj | Bbm<sup>6</sup> | | | C7 | | |

Bbm<sup>6</sup> | | | C7 | | | Fm<sup>7+</sup> | F<sup>6</sup> | | |

Ebm<sup>6</sup> | | | F7 | | | Bbmaj | Bb<sup>6</sup> | | | Fm<sup>6</sup> | G7 |

Cmaj | | | Ebm6 F7 | Bbmaj | | | Dbm6 Eb7 | Abmaj Dbmaj |

Bbm6 | | | C7 | | | G6 | | | | | } } 7

STOP

## 35. РЭГ "ПЕРСИКА"

С. ДЖОПЛИН

V - HONKY-TONK (PIANO)

ST - BLUEGRASS

T - ♩ 96

Not too fast (Не слишком быстро)

*mf*

♩ 96

E $\flat$  B $\flat$ 7 | | | E $\flat$  Fm A $\flat$  B $\flat$ 7 |

*mp*

E $\flat$  | | | | | B $\flat$ 7 |

B $\flat$ 7 | | | A $\flat$  E $\flat$  | | | } } 7

Chords: Eb | G7 | Cm

Chords: Ab | A | Eb | C7 | F7 | Bb7 | Eb | Eb

ENDING

Chords: F7 | Bb | F7

Chords: F7 | Bb | F7

Chords: F7 | Bb | Eb

Chords: Bb | C7 | F7 | Bb | Bb | Bb7

Повторить с начала до слова "ENDING"

### 36. RIO SENA

V - BANDONEON

ST - TANGO

T -  $\text{♩} = 120$

А. ПЬЯЦЦОЛЛА

Tempo di Tango (В темпе тачго)

4/8 *mf* C | Em | Em | | Am7 | Am6 | B7 | | *mp*

Em | | Am6 | | B7 | | Em | |

Em | D | C | B | D# | Am | F#7 | B7 | *mf*

Em | | Am7 | Am6 | B7 | | Em | | *f*

Em | | F#7 | | Am | B7 | Em7 | | *p*

STOP

F#m7 | B7 | E | F#m | G#7 | C#m | F#m7 | B7

E | D#7 | G#7 | F#m7 | B7 | E

Bm6 | C#7 | F#m | Am | F#7 | E | G#7

F#m7 | B7 | E | B7 | Em

*cantabile*

F#7 | Am | B7 | Em | D

C | B | D | Am | F#7 | B7 | F#7 | B7 | Em

V - ACCORDION

ST - TEX-MEX

T - ♩ = 92

## 37. САРА БАРАБУ

Tempo di Marcia (В темпе марша)

М. ЛЕОНИДОВ, Н. ФОМЕНКО

mf

2

INTRO Bb

1 2

1 2

f

f

f

Chords: Bb, G7, C7, Db, C, Gb, F7, Bb, Bb7, Eb, F7, Bb, Bb7, Eb, F7, Bb, Fm, G7, C7, F7, Bb, Eb, Eb, Bb, C7, F7, Bb, Eb.

Chord progression for first system: Eb | Bb | Cm F7 | Bb | Bb Fm | G

Chord progression for second system: Gb | F7 | Bb Fm | G | Gb | F7 | Bb | F7 Bb

### 38. ЗИМНИЙ ВЕЧЕР

М. ШМИЦ

V – ORGAN, STRINGS  
 ST – BALLAD  
 T – ♩ 92

Chord progression for first system:  $\frac{4}{4}$  F#m | Bm6

Chord progression for second system: C#7 | F#m

Chord progression for third system: F#m | C#m | F#m6 | E7

Chord progression for fourth system: C#m7 | F#m7 | Bm7 | E7

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). Chords: A, B6, C#7, F#m. Fingerings: 3, 2, 1, 7, 3, 4, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.

Musical staff 2: Treble clef, key signature of two sharps. Chords: Bm6, C#7. Fingerings: 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1.

Musical staff 3: Treble clef, key signature of two sharps. Chords: F#m, C#m. Dynamics: *f dolce*. Fingerings: 2, 4, 2, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.

Musical staff 4: Treble clef, key signature of two sharps. Chords: F#m6, E7, C#m7, F#m7.

Musical staff 5: Treble clef, key signature of two sharps. Chords: Bm7, E7, F#m, E, F#m. Fingerings: 5, 4, 3, 2, 1, 4, 5, 3, 1.

Musical staff 6: Treble clef, key signature of two sharps. Chords: E, F#m, B, B, B, B, F#m. Includes a final measure with a 7/8 time signature.



# 39. ТИКО-ТИКО

С. АБРЕУ

V - VIBRAPHONE

ST - SAMBA

T - 112

Allegretto (Оживленно)

First system of musical notation for the vibraphone part. It features a treble clef and a 4/4 time signature. The melody starts with a *mf* dynamic and includes fingerings 1, 2, 5, 4, 1, 4, 4. The bass line consists of the following chords: F, F#m, C, A7, Dm, G7, C. The system concludes with a *f* dynamic marking.

Second system of musical notation. It begins with a repeat sign. The melody includes fingerings 1, 5, 3, 2, 1, 3, 4. The bass line contains the chords: Am, E7, Am.

Third system of musical notation. The melody features fingerings 5, 1, 5, 4, 5. The bass line contains the chords: Dm, Am, B7, E7.

Fourth system of musical notation. The melody includes fingerings 2, 2, 4, 3, 1, 2, 4. The bass line contains the chords: E7, Am, C, G7.

Fifth system of musical notation. The melody features fingerings 3, 1, 2, 1, 2, 5, 3, 5, 3, 1, 5, 3. The bass line contains the chords: G7, C, G7.

Musical staff with treble clef. Chords: G7 | | | C | | | G7 | | |. Fingerings: 1 2 3, 2 1, 3 1.

Musical staff with treble clef. Chords: C | | | F | F#m | C | A7 | Dm | G7 |.

Musical staff with treble clef. Chords: C | | | C | | | A | | |. Dynamics: *f*. Includes a "STOP" sign pointing to the second measure.

Musical staff with treble clef. Chord: E7 | | |. Fingerings: 1 2 3, 4 5.

Musical staff with treble clef. Chords: A | | | F#7 | | | Bm | | |.

Musical staff with treble clef. Chords: D | D#m | A | F#7 | Bm | E7 | A | C |. Dynamics: *ff*.

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