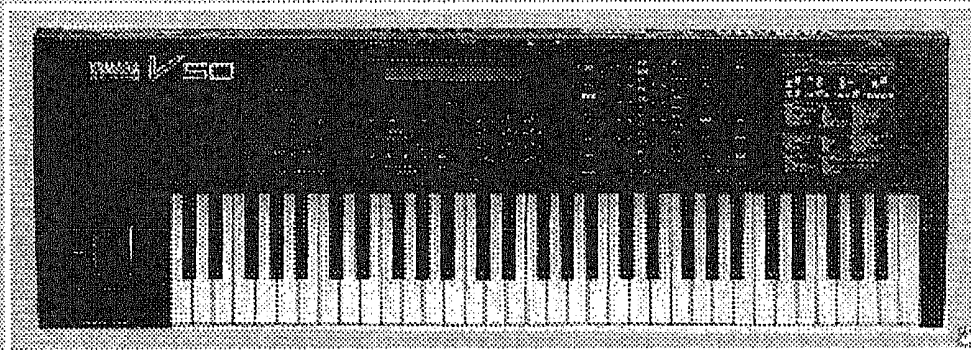


*Mon plaisir*  
*Мое удовольствие*

# ЛЕГКАЯ КЛАССИКА



*для синтезатора*



ИЗДАТЕЛЬСТВО "КОМПОЗИТОР" САНКТ-ПЕТЕРБУРГ

*Дорогие мальчики и девочки,  
папы и мамы,  
бабушки и дедушки!  
Дорогие воспитатели детских садов!*

*Мы знаем, как трудно порой бывает подобрать на музыкальном инструменте самые известные мелодии, даже если ваш инструмент — синтезатор. Мы постарались вам в этом помочь. Эти ноты доступны каждому, кто хоть немного знаком с нотной грамотой. Все музыкальные номера в этом сборнике рассчитаны даже на 4-октавный инструмент.*

*Желаем вам легкого и приятного музицирования на синтезаторе.*

К ЭЛИЗЕ  
FÜR ELISE

Л. ван БЕТХОВЕН  
L. van BEETHOVEN

*Poco moto*

The first system of musical notation for 'Für Elise'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 3/8. The music begins with a piano (*pp*) dynamic. The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note accompaniment. A hairpin crescendo is visible in the right hand.

The second system of musical notation. It continues the piece with the same grand staff and key signature. The piano (*pp*) dynamic is maintained. The right hand continues with eighth-note patterns, and the left hand accompaniment remains consistent. A hairpin crescendo is present in the right hand.

The third system of musical notation. The piece continues with the same grand staff and key signature. The dynamic has increased to mezzo-forte (*mf*). The right hand's eighth-note patterns are more pronounced, and the left hand accompaniment continues. A hairpin crescendo is visible in the right hand.

The fourth system of musical notation. The piece continues with the same grand staff and key signature. The dynamic is *p* (piano). The right hand features a melodic line with some grace notes. The left hand accompaniment continues. The system includes dynamic markings: *dim.* (diminuendo), *p*, *dim.*, *rit.* (ritardando), and *pp*. The tempo marking *a tempo* is also present.

The fifth system of musical notation, which concludes the piece. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 3/8. The music ends with a final chord in the right hand and a few notes in the left hand. A hairpin crescendo is visible in the right hand.

mf dim. p dim.

This system contains two staves of music. The upper staff features a melodic line with slurs and accents, while the lower staff provides a rhythmic accompaniment. Dynamic markings include *mf*, *dim.*, *p*, and *dim.*.

a tempo pp

This system contains two staves of music. The upper staff has a melodic line with slurs and accents, and the lower staff has a rhythmic accompaniment. The marking *a tempo* is placed above the first measure, and *pp* is placed below the first measure.

This system contains two staves of music, concluding the piece with a double bar line. The upper staff has a melodic line and the lower staff has a rhythmic accompaniment.

МАРШ  
К пьесе "Афинские развалины"  
MARCH  
To play "The Ruins of Athens"

Л. ван БЕТХОВЕН  
L. van BEETHOVEN

Allegretto

*pp una corda*

*cresc.*

*più cresc tre corde*

The musical score is written for piano in 2/4 time, marked Allegretto. It consists of five systems of two staves each. The first system is marked *pp una corda*. The second system is marked *cresc.*. The third system is marked *più cresc tre corde*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, with dynamic markings and crescendo hairpins indicating the intended performance style.

First system of a piano score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music features a series of chords and arpeggiated figures. The key signature has one flat (B-flat).

Second system of a piano score. It consists of two staves. The treble staff begins with a *cresc.* marking. A dashed line labeled *gva* spans across the top of the system. The music continues with complex chordal textures.

Third system of a piano score. It consists of two staves. The treble staff begins with a *f* (forte) dynamic marking. The music features a series of chords and arpeggiated figures.

Fourth system of a piano score. It consists of two staves. A dashed line labeled *gva* spans across the top of the system. The treble staff begins with a *più f* (piano fortissimo) dynamic marking. The music continues with complex chordal textures.

Fifth system of a piano score. It consists of two staves. A dashed line labeled *gva* spans across the top of the system. The treble staff begins with a *più cresc.* (piano più crescendo) marking. The music continues with complex chordal textures.

*gva*

*ff*

*gva*

ТУРЕЦКИЙ МАРШ  
TURKISCHER MARSCH

В. А. МОЦАРТ  
W. A. MOZART

Alla Turca  
Allegretto

The musical score is written for piano in 3/4 time. It consists of six systems of two staves each (treble and bass clef). The first system begins with a piano (*p*) dynamic. The second system includes a mezzo-piano (*mp*) dynamic. The third system continues with piano (*p*) dynamics. The fourth system features a crescendo (*cresc.*) leading to a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The fifth system is marked forte (*f*). The sixth system concludes the piece with a final cadence. The score includes various musical notations such as slurs, ties, and dynamic markings.



ВАЛЬС № 6 ("МИНУТКА")  
VALSE No 6 'PETIT CHIEN'

Ф. ШОПЕН  
F. SHOPIN

Molto vivace

*p leggiero*

*poco cresc.*

1. | 2.

МЕНУЭТ  
MENUET

И. КРИГЕР  
J. KRIEGER

♩ = 108

# ГРЕЗЫ TRÄUMEREI

P. ШУМАН  
R. SCHUMANN

Chord diagrams for the first two systems:

System 1: C7, A7, Dm, Dm<sup>b5</sup>, C, Adim, G7, Fdim

System 2: Gm, Am<sup>b5</sup>, Cm, D7, F7, Em<sup>b5</sup>, B<sup>b</sup>dim, D

Tempo: ♩ = 92

Chord progressions for the first six systems:

System 1: F, B<sup>b</sup>, F, C7(C), F, C7(C)

System 2: F, A7(Am), Dm, Dm<sup>b5</sup>(Bdim)C, Adim(Am), G7(Bdim), C7(C)

System 3: F, F<sup>#</sup>dim, Gm, Am<sup>b5</sup>(F<sup>#</sup>dim)Gm, Cm(C), Gm(F<sup>#</sup>dim), D7(Dm)Gm, F7(F)

System 4: B<sup>b</sup>, A7(Am), Dm, Em<sup>b5</sup>(Gm)Dm, B<sup>b</sup>dim(Gm), Dm, A7(Am)Dm, C7(C)

System 5: F, B<sup>b</sup>, F, C7(C), F, C7(C)

System 6: F, G7(Bdim), F, C7(C), D(Dm), Gm7(Gm)C7(C), F

ЭТЮД № 3  
ETUDE No 3

Ф. ШОПЕН  
Соч. 10  
F. SHOPIN  
Op. 10

**Lento, ma non troppo**  
*legate*

*p*

*cresc.* *stretto* *riten.* *ten.*

*cresc.* *stretto* *cresc.* *e* *ritenuto* *ten.* *f*

*ten.* *ten.* *sempre legato* *dim.* *rall.* *pp*

ГРЕЗЫ ЛЮБВИ № 3  
LIEBESTRAUME No 3

11

Ф. ЛИСТ  
F. LISZT



♩ = 128

C E7(E<sub>m</sub>)

A7(A<sub>m</sub>) D(D<sub>m</sub>)

G7sus4(G) G7(G) C F C

C E7(E<sub>m</sub>)

A7(A<sub>m</sub>) D(D<sub>m</sub>)

G7sus4(G) G7(G) C F C

ФОРЕЛЬ  
DIE FORELLE

Ф. ШУБЕРТ  
F. SCHUBERT



♩ = 116

F C7(C)

F C G7(B<sub>dim</sub>) C

C7(C) F C7(C) F F7(F)

B<sup>b</sup> F C7(C) F

# ВЕСЕЛЫЙ КРЕСТЬЯНИН FRÖHLICHER LANDMANN

Р. ШУМАН  
R. SCHUMANN



$\text{♩} = 120$

F B $\flat$  F C7(C) F C G7(G) C C7(C)

F B $\flat$  F C7(C) F C G7(G) C

C7(C) C G7(G) C7(C) F B $\flat$  F

C7(C) F Gm C7(C) F C7(C) C G7(G) C7(C)

F B $\flat$  F C7(C) F Gm C7(C) F

# ПОЛЬКА ПИЦЦИКАТО PIZZICATO POLKA

И. ШТРАУС  
J. STRAUSS



$\text{♩} = 108$

G C G C G C G C

D7(F $\sharp$ dim) G D7(F $\sharp$ dim) G D7(F $\sharp$ dim) G Am D7(F $\sharp$ dim) G C

G Cm(C) G Cm(C) G Am7(Am) G7(G) G C G C

G C G C

МАРШ

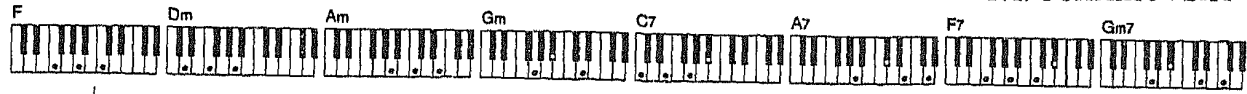
Из балета "Щелкунчик"

MARCH

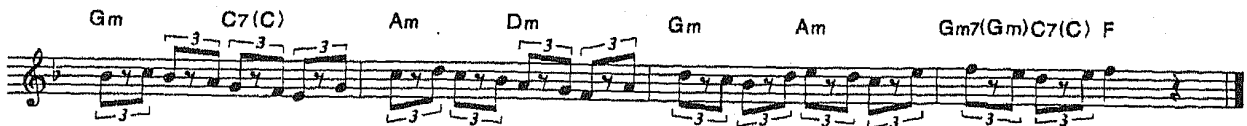
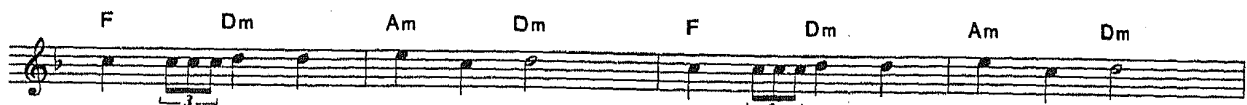
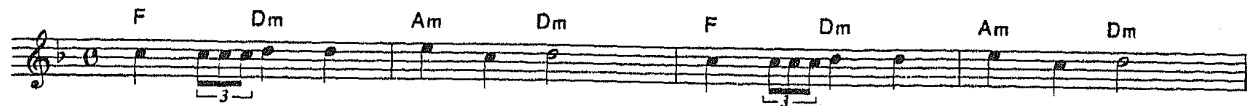
From the ballet "The Nutcracker"

П. И. ЧАЙКОВСКИЙ

P. I. TCHAIKOVSKY



♩ = 120



ТАНЕЦ ПАСТУШКОВ

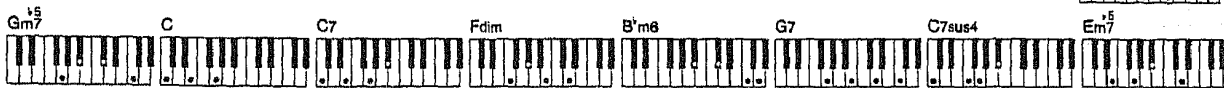
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DANCE DE MIRLITONS

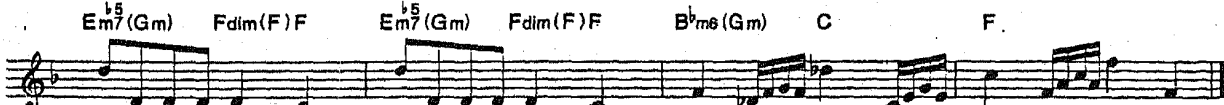
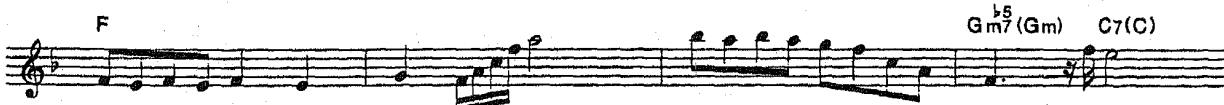
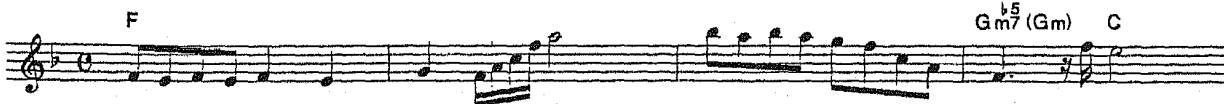
From the ballet "The Nutcracker"

П. И. ЧАЙКОВСКИЙ

P. I. TCHAIKOVSKY



♩ = 124



ИЗ НОВОГО СВЕТА  
FROM THE NEW WORLD

А. ДВОРЖАК  
A. DVOŘAK

C G Caug F G7sus4 CM7 Am

♩ = 112

C G Caug (C) F G7sus4(G) C

F CM7 (C) F F CM7 (C) F

F CM7 (C) F F CM7 (C) F

C G

C G Am C F G7sus4 (G) C

ВАЛЬС ЦВЕТОВ  
Из балета "Щелкунчик"  
VALESE DES FLEURS  
From the ballet "The Nutcracker"

П. И. ЧАЙКОВСКИЙ  
P. I. TCHAIKOVSKY

C

Fm G B<sup>b</sup>7 Dm F(9) F Dm<sup>7</sup> G<sup>7</sup>

C<sup>7</sup> E<sup>m</sup> B<sup>b</sup>7 G<sup>aug</sup> E<sup>m</sup>7 G<sup>dim</sup> E<sup>b</sup>dim Dm<sup>7</sup>

♩ = 152

C Fm (F) C

C Fm (F) C



G B $\flat$ 7 (B $\flat$ ) Dm  
 F(9) (F) F Dm $\overset{b5}{7}$  (Dm) G7 (G)  
 C Fm (F) C  
 C Fm (F) C C7 (C)  
 Em B7 (Bm) Em B7 (Bm)  
 Em Gaug (F $\sharp$ dim) Em7 (Em) Gdim (C $\sharp$ dim) Em B7 (Bm) Em  
 C Dm7 (Dm) G7 (G)  
 Dm G7 (G) C  
 C Dm7 (Dm) G7 (G)  
 Em E $\flat$ dim (E $\flat$ ) Dm7 G7 (G) C

ЮМОРЕСКА  
HUMORESKE

А. ДВОРЖАК  
А. DVOŘAC

F



C7 B<sup>b</sup> Faug D7 Gm7 A7 Dm<sup>5</sup> G7

♩ = 124

F B<sup>b</sup> F C7(C)

F B<sup>b</sup> F C7(C) F

F Faug(F) B<sup>b</sup> D7(Dm) Gm7(Gm) C7(C) F

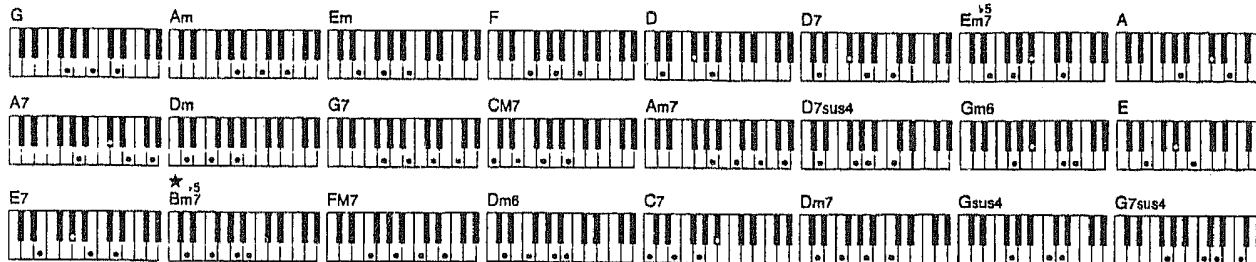
F Faug(F) B<sup>b</sup> D7(Dm) Gm7(Gm) C7(C) A7(Am)Dm<sup>5</sup>(Dm) C7(C)

F B<sup>b</sup> F C7(C)

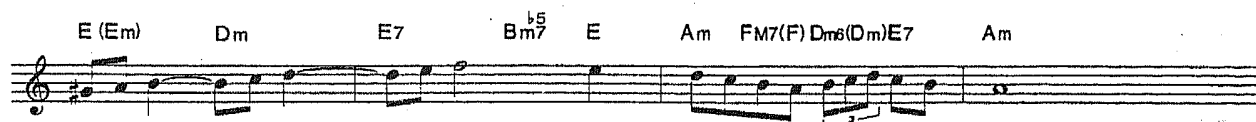
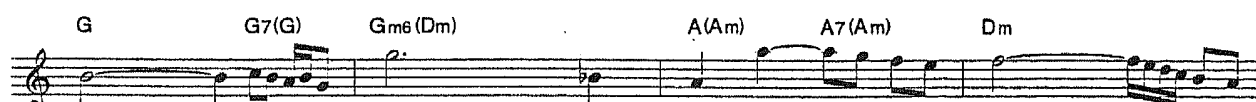
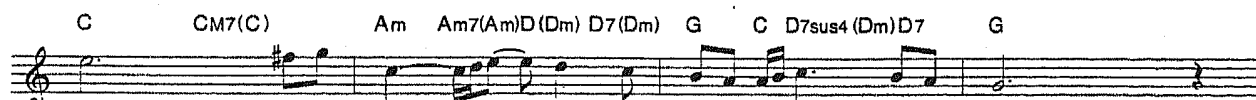
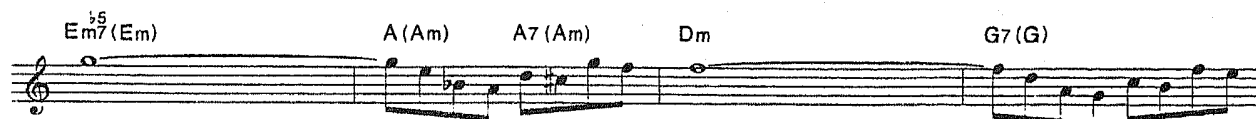
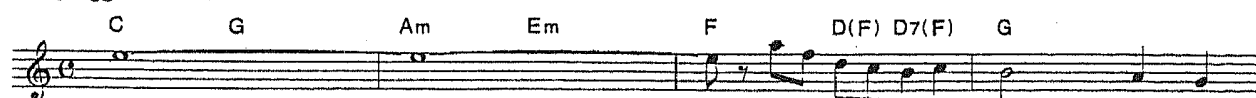
F B<sup>b</sup> F Dm<sup>5</sup>(Dm)G7(Gm)C7(C) F

# АРИЯ НА СТРУНЕ СОЛЬ AIR ON THE G-STRING

И. С. БАХ  
J. S. BACH



♩ = 88



# ВЕСЕННЯЯ ПЕСНЯ FRÜHLINGSLIED

Ф. МЕНДЕЛЬСОН  
F. MENDELSSOHN













♩ = 124

















ВАЛЬС "ДУНАЙСКИЕ ВОЛНЫ"  
WALZER "DONAUWELLEN"

И. ИВАНОВИЧИ  
I. IVANOVICI



♩ = 120

E7 (Em) Am

Dm Am E7 (Em) Am

E7 (Em) Am

Dm Am E7 (Em) Am

КАНОН  
CANON

И. С. БАХ  
J. S. BACH



♩ = 92

C G Am Em F Am F G

C G Am Em F C F G G7 (G)

C

МЕНУЭТ  
MENUET

И. С. БАХ  
J. S. BACH

Chord diagram: C F Dm G Am D7 G7 Em

Tempo: ♩ = 120

Staff 1: C F C

Staff 2: Dm G7(G) C F G Am D7(F#dim) G G7(G)

Staff 3: C Em Am F C Am

Staff 4: Dm G7(G) C F Dm G7(G) C

КОЛЫБЕЛЬНАЯ  
WIEGENLIED

И. БРАМС  
J. BRAHMS

Chord diagram: F C7 Bb F7

Tempo: ♩ = 80

Staff 1: F C7(C)

Staff 2: C7(C) F F7(F)

Staff 3: Bb F C7(C) F F7(F)

Staff 4: Bb F C7(C) F C7(C) 1. F

Staff 5: 2. F

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для синтезатора

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