

Юрий МАРКИН

МОИ ПЕРВЫЕ ШАГИ В ДЖАЗЕ

Фортепьянные пьесы

Часть 1, 2

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Слово издателя

От современного музыканта требуется не только исполнительское мастерство, но и универсализм: т.е. владение различными музыкальными стилями, направлениями, жанрами и приемами игры. Это главный фактор успеха и признания музыканта.

Предлагаемый «Фортепианный сборник» Юрия Маркина по своему содержанию и изложению является оригинальным и выходит впервые.

ОБ АВТОРЕ:

Юрий Иванович Маркин выдающийся русский джазовый музыкант: контрабасист, пианист, композитор, аранжировщик, бигбэндовый лидер, педагог и теоретик.

Юрий Маркин родился в феврале 1942 г. в городе Астрахани, учился в музыкальной школе на фортепиано и в училище на контрабасе.

В 1964 г. поступил в Московскую консерваторию на композиторское отделение, композиции учился у Родиона Щедрина, с этого времени живет и работает в Москве.

Большинство известных джазовых музыкантов, как правило, отличает узкая направленность их профессиональной деятельности.

Юрий Маркин - исключение, с начала 60-х годов как музыкант - исполнитель, он работал в качестве контрабасиста, пианиста и инструментовщика в ведущих джазовых оркестрах России.

В начале 70-х годов, завершив концертно-гастрольную работу, стал заниматься свободным интеллектуально - творческим трудом, как композитор и теоретик.

Им написаны и аранжированы сотни пьес малых и больших форм, как для камерных ансамблей, так и для больших оркестров, интерпретированы и обработаны русская и зарубежная классика, народная и этническая музыка.

Более 30 лет он является ведущим педагогом и теоретиком джаза, воспитал не одно поколение профессиональных музыкантов.

ОБ ИЗДАНИИ:

Ценность и новизна работы заключается в следующем:

- Изданные ранее подобные нотные издания предназначены для музыкантов, владеющих серьезной фортепианной подготовкой.
- Представленный нотный материал позволяет ученику за время обучения познакомиться с джазовой классикой
- Получить базовые основы становления исполнительского мастерства пианиста.
- Репертуар в облегченных обработках имеет последовательное усложнение.
- Работа над произведениями Каунта Бэйзи позволит начинающему импровизатору познать истоки главного течения джаза и его традиции.
- Без знаний традиций джаза не может состояться джазовый музыкант.
- Многогранный талант, практический опыт и широкая известность Юрия Маркина в мире джазовой музыки - это гарантия ценности этой работы.
- Не вызывает сомнения, что нотное издание будет с удовлетворением востребовано музыкантами и педагогами.
- Фортепианный сборник «Мои первые шаги в джазе» адресован молодым начинающим музыкантам: учащимся старших классов музыкальных школ и младших курсов училищ, а также для любительского музыцирования.

Михаил Диков

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Часть 1
Из репертуара Каунта Бэйси
1. JIVE AT FIVE

C. BASIE

Аранжировка Ю. Маркина

Bounce

F_b F_b F_m B_b7

E_b F_b^o F_m F_#^o F9 F₇⁶ B_b⁺⁵

1

E_b E_b^o F_m B_b7 E_b E_b^o F_m B_b7

E7 D7 D_b7 C7 F7 B_b7 | 1. | 2. | sf

2

E_b E_b^o F_m E_#^o E_b E_b^o F_m E_#^o

C C° Dm D#o C C° Dm/C Solo

A musical score for piano and solo instrument. The piano part consists of two staves: treble and bass. The solo part has one staff. The key signature is B-flat major (two flats). The piano accompaniment features eighth-note patterns in the treble staff and quarter-note patterns in the bass staff. The solo part enters with eighth-note patterns. Measure 1 ends with a fermata over the piano's bass note. Measure 2 begins with a piano dynamic of $\text{p}.$

[3] C Impr. Dm G7 / C B7

The piano accompaniment continues with eighth-note patterns. The solo part enters with eighth-note patterns. Measure 3 ends with a fermata over the piano's bass note. Measure 4 begins with a piano dynamic of $\text{p}.$

Bb7 A7 D7 G7 C [4] C C°

The piano accompaniment continues with eighth-note patterns. The solo part enters with eighth-note patterns. Measure 5 ends with a piano dynamic of sf . Measure 6 begins with a piano dynamic of mp .

Dm D#° / Eb Eb°

The piano accompaniment continues with eighth-note patterns. The solo part enters with eighth-note patterns. Measure 7 ends with a piano dynamic of $\text{p}.$ Measure 8 begins with a piano dynamic of $\text{p}.$

Fm7 F#° Eb Eb° Bb7 / § Ø sf

The piano accompaniment continues with eighth-note patterns. The solo part enters with eighth-note patterns. Measure 9 ends with a piano dynamic of $\text{p}.$ Measure 10 begins with a piano dynamic of sf .

2. BASIE BLUES

Slow Blues Tempo

C. BASIE

F6 Gm7 G \sharp $^{\circ}$ F6 B \flat 6 F6 A \flat $^{\circ}$ Gm7

F6 Gm7 G \sharp $^{\circ}$ F6 A \flat $^{\circ}$ Gm7 F6

1 $\frac{8}{8}$ F Gm G \sharp $^{\circ}$ F/A B \flat F/A A \flat $^{\circ}$ Gm7

F Gm G \sharp $^{\circ}$ F/A 1. F7 B \flat Bbm

[2.]

F *f* F7 B_b B_b^o

Fine

Solo Impr. [3]

F

Fine

B_b7

F F7 B_b7

F C7

F A_b^o Gm C7

D.C. to Fine

3. SWINGIN' THE BLUES

Bounce

C. BASIE

C/E F^b^o Dm D[#]^o

mf

1

$\frac{2}{4}$ C7

C7

C7

G7

C7

⊕ [1. 2.] Impr.

2 C

2 C

F

C

G7

C E \flat ^o

Dm7 G7

3] Tutti B9 C9

B9 C9

F7

C

G7 A \flat 7 G7

sf

4. SENT FOR YOU YESTERDAY

C. BASIE

Not too fast

The musical score consists of two staves. The top staff is in common time, has a key signature of one flat, and starts with a dynamic of *mp*. It contains measures 11 and 12, which feature eighth-note patterns. The bottom staff continues from measure 10, showing a bass line with quarter notes and rests.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measure 11 starts with a dotted half note followed by eighth notes. Measure 12 begins with a half note.

A musical score for piano and voice. The piano part consists of two staves in bass clef, with a key signature of one flat. The vocal part is in soprano clef, also with one flat. Measure 11 starts with a piano dynamic of *mf*. Measure 12 begins with a piano dynamic of *p*.

F_bm B_b B_b^o Cm F7

B_b7 B_b^o E_bm G_b7 F7 [2] B_b B_b E_b E_b^o

B_b6 Cm7 C[#]^o B_b6 E_b Fm F[#]^o E_b/G

B_b6 Cm7 C[#]^o B_b6 Cm C[#]^o Cm F7

B_b7 F_b^o F_b B_b [3] B_b B_b7 E_b E_b B_b

Three staves of musical notation. The top staff starts with a F major chord (F, A, C) followed by a G major chord (G, B, D). The middle staff starts with a C major chord (C, E, G) followed by a D major chord (D, F#, A). The bottom staff starts with a G major chord (G, B, D) followed by an A major chord (A, C#, E).

5. TEDDY THE TOAD

Slow swing tempo

N. HEFTY

S 1. E♭Δ Fm Gm

pp

The musical score consists of two staves. The top staff begins with a G major chord (G, B, D), followed by a C major chord (C, E, G), and then a G major chord again. The bottom staff begins with a C major chord (C, E, G), followed by a G major chord (G, B, D), and then a C major chord again.

G^dC7 C_b7 C7

F9

A7 B_b7 Fm7 F#^o Eb

Musical score for measures 12-13. The top staff shows chords G^d, C7 C_b7 C7, F9, and A7 B_b7 Fm7 F#^o Eb. The bottom staff shows bass notes and eighth-note patterns.

11.

C7

Fm

B_b7

12.

Impr.

Musical score for measures 11-12. The top staff starts with a rest. The bottom staff shows bass notes and eighth-note patterns.

2

E_b

Fm

Gm

Fm

E_b

Fm

E_b7 (shake)

Musical score for measure 2. The top staff shows E_b and Fm chords. The bottom staff shows bass notes and eighth-note patterns.

Ab

Abm

G^d

C7

Musical score for measure 2. The top staff shows Ab and Abm chords. The bottom staff shows bass notes and eighth-note patterns.

F7

B_b7E_b

C7

Fm B7

S8

Musical score for measure 2. The top staff shows F7 and B_b7 chords. The bottom staff shows bass notes and eighth-note patterns.

13.

8-----

Gm

Gb7

F7

EΔ

EbΔ

pp cresc.

Musical score for measure 13. The top staff shows a rest and eighth-note patterns. The bottom staff shows bass notes and eighth-note patterns.

6. LI'L DARLIN'

Very slow

1 G7

C7 sus

Am

D7

N. HEFTY

C9 F A[♯] D7 G7

G7 Cm7 C[♯] F7

[4] B♭ B♭m F/A B♭ B♭m Am D7

G7 Dm G7 B♭m C7 A[♯] D7

A[♯] D7 G7 C7 G♭Δ FΔ

7. SHORTY GEORGE

Moderato bright Swing

§ 1 D_b/F E_b^o

C. BASIE

Moderato bright Swing § 1 D_b/F E_b^o

D_b D_b7 G_b^A

1. A₇A_b7⁶2. A₇A_b7*f*

A₇D₇D_b D_b^oE_bm7*f*D_b6

A₇D₇D_bD_b^oE_bm7*sub. p*

[3] D_b E_b⁹ E_bm7 / D_b D_b7

G_b A7 A_b7 D_b C7⁶ Impr. F Dm

Gm C7 / F7(shake)

B_b Gm D_b7 C7 F C7 F Dm7

Gm C7 F Dm7 D_b7 C7 F7

B_b G⁹ D_b7 C7 F6 § Ø

8. JUMPIN' AT THE WOODSIDE

Fast

B_b

D_b^o

Cm7

F7

B_b

D_b^o

Cm7

F7

C. BASIE

88 BPM

112 BPM

112 BPM

112 BPM

E♭ Fm F♯° Gm C7

F Gm G♯° F7 B♭ D♭° Cm7 F7 B♭

B♭ Cm7 F7 B♭ Cm7 C♯° G7

C C⁺⁵ C6 C-6 C C⁺⁵ C6 C♯°

Dm B♭ G7 C C♯° 1.D G7 2.Dm G7 C

⊕ B♭ B♭7 E♭ E♯ B♭ G♯7 F7 B♭

9. ONE O'CLOOK JUMP (фрагмент)

Brighly

C. BASIE

The musical score consists of five staves of music. The top staff shows a piano part with a treble clef, a key signature of four flats, and a common time signature. The bass staff below it has a bass clef and a key signature of four flats. The piano part includes dynamic markings like 'Brighly' and measure numbers 1 and 2. The bass part provides harmonic support with sustained notes and rhythmic patterns. Chords are labeled above the piano staff, such as D♭6, E♭m, A♭7, C6, and D♭6. The score is divided into measures by vertical bar lines and includes rests and various note values.

G7 A♭7 C6 D♭6 D♭⁹

[1. E♭m7 E♭⁹] [2 E♭m7 E♭⁹ C7⁹] [3] D♭6⁹ C7⁶ D♭6⁹ C6⁹

f

D♭6⁹ C6⁹ D♭6⁹ G♭6⁹ C6⁹

D♭9⁶ C9⁶ D♭9⁶ G7⁶ A♭7⁶ [1. G7⁶ A♭7⁶ C9⁶]

D♭6⁹ C6⁹ D♭6⁹ C6⁹ [2. G6⁷ A♭6⁷]

Piano part (top staff): Key signature B-flat major (two flats), time signature common time. Dynamics: *pp*, *f*. Vocal part (bottom staff): Key signature B-flat major (two flats), time signature common time. Lyrics: "8 8 8 8".

10. TWO O'CLOCK JUMP

C. BASIE

Bounce

Piano part: Key signature C major, time signature common time. Dynamics: *p*.

Piano part: Key signature F major, time signature common time. Measures 1-4. Chords: F, F7.

Piano part: Key signature B-flat major, time signature common time. Measures 1-4. Chords: B-flat 7, F, C7.

Piano part: Key signature F major, time signature common time. Measures 1-4. Chords: F, B-flat 7.

F B_b7 / . . . B_b6 F B_b7

Gm D_b7 C7 F B_b B_b^o F A_b6⁷

[3] D_b G_b G_b^o D_b D_b

D_b7 / . . . D_b^o D_b / . . . E_b^o

E_bm7 A_b7 D_b E_bm A_b7

4 D_b6 G_b7

D_b6 E_bm7 E_bm/ A_b

D_b [5] D_b

D_b G_b7

D_b A_b7

I. D_b : | 2. E_h7 D6⁹ D_b

11. EVERYDAY

(фрагмент)

C. BASIE

Eb9

Bounce

Ab

Ab° / Eb

Bbm / Eb

Ab° / Eb

3

I Ab6

Db6

D° 3

Ab6

Ab7

3

Db9

F7

3

Bbm

Db° Eb

Ab

Ab° Eb

3

[2]

A♭6⁷ G♯6⁷ G6⁷ A♭6⁷ G♭6⁷ G6⁷ A♭6⁷

D♯° A♭ F7

B♭m E♭7 A♭

[3]

A♭ F7 A♭ E♭7

A♭ F7 B♭m E♭7

Impr.

4 Ab Db D \natural ^o Ab Ab7 Db

D \natural ^o A F7 Bbm F \flat 7

Ab F7 Bbm E [5] Ab Db D \natural ^o Ab

Ab7 Db7 D b Ab F7

Bbm Eb7 Ab F7 Bbm Eb7

Tutti [6] Ab7

D \flat 7

B \flat m E \flat 7 1. A \flat F7 B \flat 7 B \natural \circ F \flat

2. A \flat G \flat 7 F9 B \flat m B \natural \circ ff

12. UNTIL I MET YOU

Slowly

C. BASIE

Musical score for piano and voice. The piano part consists of two staves in B-flat minor (Bbm) and E-flat major (Eb7). The vocal part starts with a sustained note followed by eighth-note chords. Measures 1-4 are as follows:

- Measure 1: Bbm (piano), vocal sustained note.
- Measure 2: Bbm (piano), vocal eighth-note chords.
- Measure 3: Eb7 (piano), vocal eighth-note chords.
- Measure 4: Cm (piano), vocal eighth-note chords.

12. Ab

[2] § Ebm Ab7

Ebm Ab7 Db6 Fm7 Bb6⁷

Impr.

Cm F7 Bbm Eb7

Eb7 Cm F7 Bbm Eb7

4 Bbm E \flat 7 Cm

F7 Bbm E \flat 7

A \flat Bbm

E \flat 7

E \flat 7

Bbm

E \flat 7 Cm F7 Bbm

E \flat 7

p

Часть 2
Джазовые стандарты
1. BASIN STREET BLUES

S. WILLIAMS

Slowly

Fast (double time)

③ C7

Cm7 F7 B3/D C♯o Cm7 F7

④ B♭ D7 G7

A♭7 G7 ⑤ G7 D♭7 C7

Cm7 A F7 B♭ B♭7 E♭ C7♭-5/E♭ B♭/F

32
Coda

poco ritenuto Cm7 C_b7 E₇⁻⁵ Eb7 Ab9

2. DOWN BY THE RIVERSIDE

Fastly ① F/A A_o^b Gm7 G_o[#] F/A A_o^b Gm7 G_o[#]

1. C/E E_o^b C7 C7 F6/C F_o/C Gm7/C 2. Gm7 D7

G₇^b C7 B_b/F F F7 B₆^b B_o[#]

F Em7 A7 Dm G7 E♭m7 A♭7 F♯m B7

Cm7 F7 ③ B6♭ B7 F

E7♭ D7 Gm D7 D7♭ C7 Am7 E7-5

E7-5 D7-5 Gm7 D9+ D9+ C9 F6

F/A A9♭ Gm7 G9△ F9+6

3. SAINT LOUIS BLUES

W. HENDY

Medium tempo

①

2.

Gm C7 Fm B^b₇ Em7 A^b₇

Eb m7 A^b₇ Bb m7 E^b₉₊ Am7 D7 D^b₇ I. B^b₇⁵ E^b₇⁵

A^b₇⁵ D7₃ 2. A7 D7 G G7

C7 C^b₉ G G7 C7

C^b₉ G E7 Am7

D7 G^b₇ A^b₉ G^b₉

4. DEAR OLD SOUTHLAND

Th. LAYTON

Not too fast

F D7 Gm C7

① FΔ D7^{b-5} Cm7 F7

B₆^b B₆^b FΔ B₇^{b-5} B₆^b G₆[#] Am7 D7

G₇^{b-5} C₇⁶ ② FΔ F7 Em7 A7 B₆^b B₆^b

F/C F/C Gm7/C G₇^b F

③ Fm Fm7 Dø G7 C7 Fm Cø F7

Bbm Bbm7 Gø C7 Bb7 A7 Ab7 G7 C⁹⁺

④ Fm Fm7 Dø Ebm7 A₇^b D_A^b Ebm7 Em7 Fm7 Abm Db7 Gm7 C⁺⁵

Bb7 Ab7 G7 G_A^b

Bb7 Ab7 G7 G_A^b Coda F D7 Gm C7

f rit. Gm7 D₇^b C⁹⁺ G_A^b F₆⁹

5. JERSEY JUMP

B. RAYLE

Bounce CΔ F7 B♭7 A7 D7 E♭9 D9

Dm7 1. G7 F7 Em7 Am Dm7 G7 2. G7 B7 C7

A♭6

Gm7

C7

Fm7

B♭7

E♭m7

A♭7

Dm7

G7

CΔ

F7

A♭6

D7 Em7 Fo D7/F[#] Dm/G G7

④ F♯ø Fm7 Em7 E♭o Dm7

G7 C6 Dm D♭7 CΔ⁴₉

6. JUST YOU JUST ME

LESTER YOUNG

Fast ①

E♭ D♭7 C7 F7 B♭7

E♭ E♭7 A♭ D♭7 E♭ E♭7 [1. 8---]

Swing② B_bmB_b7A_bD_b7

2.

Piano score for the first system. The left hand provides harmonic support with sustained notes and chords. The right hand plays eighth-note patterns. The key signature is B-flat major (two flats). The tempo is marked "Swing". Chords labeled: B_bm (at measure 1), B_b7 (at measure 2), A_b (at measure 3), and D_b7 (at measure 4).

Eb/G

Db7

C7

F7

Ab/Bb E9

FunkuDb7 C⁶

Piano score for the second system. The left hand provides harmonic support with sustained notes and chords. The right hand plays eighth-note patterns. The key signature is B-flat major (two flats). The tempo is marked "Funku". Chords labeled: Eb/G (at measure 1), Db7 (at measure 2), C7 (at measure 3), F7 (at measure 4), Ab/Bb E9 (at measure 5), Db7 (at measure 6), and C⁶ (at measure 7).

Eb

Eb7

F⁹⁺F₇^{b6}

Piano score for the third system. The left hand provides harmonic support with sustained notes and chords. The right hand plays eighth-note patterns. The key signature is B-flat major (two flats). Chords labeled: F⁹⁺ (at measure 1), F₇^{b6} (at measure 2), Eb (at measure 3), and Eb7 (at measure 4).

A_b

Db7

Eb/Bb

8-----

Coda

poco dim.

Piano score for the fourth system. The left hand provides harmonic support with sustained notes and chords. The right hand plays eighth-note patterns. The key signature is B-flat major (two flats). The section is labeled "Coda". Chords labeled: A_b (at measure 1), Db7 (at measure 2), Eb/Bb (at measure 3), and 8 (at measure 4).

8-----

f

Piano score for the fifth system. The left hand provides harmonic support with sustained notes and chords. The right hand plays eighth-note patterns. The key signature is B-flat major (two flats). The section is labeled "8-----". Chords labeled: 8 (at measure 1), f (at measure 2), and 8 (at measure 3).

7. MEMORIES OF YOU

EUBIE BLAKE

Slowly

E_b / B_b C7 F7 Fm7 E_o^h Fm B_b7

(3) E_b E_o^h Fm F_o[#] E_b / G F⁷⁽⁻⁵⁾

A_ø D₇⁺⁵ G_ø C₇⁺⁹ F7 G_b7 F7

Coda

Fm7 G_b Fm

Fm C_b7 B_b7

E_Δ^h E_Δ^b

8. MOONGLOW

WILL HUDSON

Medium swing

1. Am7 F7 GΔ

A⁶ Am7 D7 F⁶
F^{#6} 1. G⁶ F⁶ F^{#6} G⁶

F⁶ F^{#6} G⁶ 2. G⁶

② G7 G^{b6} F⁶ E⁶ F^{#m} G⁹ E/G[#] A⁶

The image shows three staves of musical notation for piano, likely from a jazz or blues score. The top staff uses a treble clef and a key signature of one sharp. It features a sequence of chords: D₇⁶, E₇^b, Dm7, and G₇⁺⁹. The middle staff uses a treble clef and a key signature of one sharp. It includes a measure with a circled '3' above it, followed by chords Am7, F7, GΔ, and A₇⁶. The bottom staff uses a bass clef and a key signature of one sharp. It includes a measure with a circled '^' above it, followed by chords Am7, D₇⁶, and a series of eighth-note patterns.

9. ROSETTA

EARL HYNES

Med. Fast

F Bø E7 Am6 Bø E⁹⁺

Am Am7 F#ø Fm C/E E^b_o Dm Dø7

C7 Dm7 D[#]_o C/E FΔ

E^b₉₊ D⁹⁺ G⁶₇ C9 F

G^b_A FΔ

10. I CAN'T GIVE YOU ANYTHING BUT LOVE

Bounce

J. Mc. HEUSE

① F B_b7 A_m7 A_b7 G_m7 C₇

F B_b7 A_m7 A_b7 G_m7 D_b7 C₇ ② B₇ G_b7 F₇

B_b C_m C_o[#] B_b7 D G₇ A_b7 G₇

C₇ ③ F B_b7 A_m7 A_b7 G_m7

C₇ D_m C_{#m} C_m7 F₇ B_b C_m C_o[#] B_b/D

④ B_b B_b^o F7 E7 E_b7 D7

G7 G_Δ F⁹⁺

11. AIN'T MISBEHAVIN'

FATS WOLLER

Medium tempo

E_b E_b^o Fm F_#o E_b E_b7 A_b D_b7

E_b/G E_b^o 1. Fm B_b7 D_b7 C7

2.

Fm7 B_b7 Eb Ab6 A_ho Eb ② Cm Ab7

Cm F7 C7 B_b G7

Impr.

Cm F7 Eb / B_b B_b0 Fm / B_b B₇⁶ ③ Eb Eho

Fm F_#o Eb / G E_#7 Ab Db7 Gø C7

Fm F_#o Ab7 Db9 G_Δ^b E_Δ E_Δ

12. AFTER YOU GONE

J. LAYTON

Medium Fast

① F Fm A7

D7 G7 C Dm D#o C/E C7

② \$ F Fm C A7

Dm6 A7 Dm Bb7 Am E7 Am F#o

C/G C7 Impr. 3 C C7

The musical score consists of three staves of music for piano. The top staff uses a treble clef and shows measures in F major (F, Em, A7), G major (D7, G7, C), and C major (C, C7). The middle staff uses a bass clef and shows measures in F major (F, Em, A7) and G major (D7, G7, C). The bottom staff uses a treble clef and shows measures in F major (F, Em, A7) and G major (D7, G7, C).

13. BLACK AND BLUE

FATS WALLER

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of eight measures. Measure 1 starts with a forte dynamic and includes a first ending with chords Am, Am5+, Am6, and Am7. Measure 2 shows a second ending with chords C, A7, Dm7, G7, C, F7, Bø, and F9+. Measures 3-8 continue the pattern of the second ending.

② $\text{G}^{\frac{5}{4}}$

Am F7 Am F \sharp 6

C A7 D7 G7 C

③ Ab7 Bb7 B7 C7 1. E \flat 9

2. E7 Am Am $5+$ Am

Am6 C A7 Dm7 C7 C Dm D \sharp o C

14. ON THE SUNNY SIDE OF THE STREET

J. Mc. HEUSE

Brightly

① CΔ

Bø

E7

F

Fm

Bb7



Am

F#o

I.

Dm

G7

2.

Dm

G7



C

②

Gm7

C7

FΔ



Am7

D7

G7

F#7



G7

③

CΔ

Bø

E7

FΔ

Fm

Bb7



Am

D7

Dm/G

G7

8

3

sf



15. ALL OF ME

J. MARKS

Fast

① C E7 F7 E7

A7⁶ B7⁶ A7⁹ Dm Dm⁷ Dm ② E7

Am Am⁷ D7

G7 Ab7 G7 E7 F7 E7

A7 Bb7 A7 Dm

F
F[#]
C

E♭ A7 D7 G₉⁶ G6

sf

16. MACK THE KNIFE

KURT WEIL

Not too fast

① C F7 B♭7 A7 Dm Dm⁺⁷ Dm7 Dm⁺⁷

Dm Dm⁺⁷ Dm7 G7 C F7 B♭ B₇⁻⁵ ② Am

Adim Dm x. x. 1. G₇⁴ F7

Em7 E♭7 Dm7 G7 2. G7sus D♭7 C 11. C₉¹³

17. LULLABY OF BIRDLARD

G. SHIRING

Med.

① Dm B \flat E7 A7 D7 Am7 Ab7 Gm7 C7

F Gm7 Eb7 3 Am Ab7 3 Gm Eb7 2. Am7 Ab7 Gm Gb7

F Eb7 D7 Gm Gm C7

1. Gm G \sharp o F 2. Eb A7 ③ Dm B \flat E7 A7 Dm Am Ab7

Gm C7 3 F F7 B \flat D \flat 7 F/C E \sharp 7 E7 E7

18. LUSH LIFE

B. STRAYHGORN

Moderato

mf

cresc.

Gbm Abm Am

poco cresc.

sub p

Fm Bb7 Gm C7 Fm

Bb7 Ebm Ab7 Bb Δ E7

Ab7 Ebm D7 a tempo D Δ

ff *p*

- D Δ - D $\flat\Delta$ - - D Δ - D $\flat\Delta$ > C7 > B7

F Δ E \flat 7 D7 - D $\flat\Delta$ - D Δ D $\flat\Delta$

- D Δ - D $\flat\Delta$ - D $\flat\Delta$ C7 F Δ E7 E \flat 7 -

Ab Δ - E \flat 7 A Δ Ab Δ B7 > E7 A7 D Δ D Δ
 mf

- Dm G7 C Δ B7 B \flat 7 A7 Ab7 D $\flat\Delta$ - - D Δ
 f sub p

D $\flat\Delta$ - D $\flat\Delta$ - D $\flat\Delta$ > C7 B7
ff

B \flat 7
sub p R. H. Ebm F \sharp m B7

A7 Ab7 > 3 D7 D $\flat\Delta$ poco cresc. D \flat m G \flat 7 D \flat m G \flat 7

B Δ Fm E7 > E \flat 7 F \sharp m B7 A7 Ab7
 R. H. > *ff*

poco cres - cen - do
 D7 F $\flat\Delta$ E $\flat\Delta$ D Δ B \flat 7 Ebm7 D Δ D $\flat\Delta$
sub p *sf*

19. ALL O YOU

COUL PORTER

Moderato (rubato)

Gm Fm Gm Fm Gm Fm A♭m Gm Fm Fm E♭m D♭m

pp

Em Dm Em Dm Em Dm C♯m Bm C♯m Bm

L. R.

Gm Fm Gm Fm Gm Fm A♭m Gm Fm Fm E♭m D♭m

Em Dm Em Dm Em Dm Cm B♭m Cm B♭m Bm

in tempo (moderato)

\S Emaj/ B \flat Eb maj Em D 7^9

Emaj/ B \flat D \flat maj Emaj/ B \flat Eb maj Fm D 7^9

A \flat m7/ D \flat Emaj Gm7 C7 Fm Gm A \flat F \sharp m B7 E 6^7

poco cresc.

E \flat D7 D \flat 7 G 7^9 Fm A \flat maj/ B \flat

f sf sub p

Emaj/ B \flat Eb maj Fm D 7^{+9}

mp

Emaj/ B \flat D \flat maj

Emaj/ B \flat Eb maj Gb7 Gb maj/ C Gmaj

8

B 9_+ E 9_+ F7 B \flat m Am Eb7 D7 G 7^{6-5} B 9_+ C 9_+

f

3 3 3

C \flat maj/ B \flat Ab maj/ B \flat Eb dim. B 9_+^{+5} C 9_+^{+5}

Improvisation

A

F \emptyset B \flat 7 E \flat C7 F \emptyset B \flat 7

F \emptyset B \flat 7 E \flat C7 F \emptyset B \flat 7

B

E \flat F#m7 B7 Fm7 B \flat 7

E \flat D7 D \flat 7 C7 Fm7 B \flat 7

A

F \emptyset B \flat 7 E \flat C7 F \emptyset C \flat 7 B \flat 7

F \flat 3 B \flat 7 E \flat A \flat m7 Gm7 C7

B Fm A \flat D7 Gm C7

Fm7 C \flat 7 B \flat 7 E \flat A \flat ⁵ Gm7 C7 $\frac{8}{8}$

C $9+$ E \flat dim. B $+9$ C 9^5 Fm9 f

Gm Fm Gm Fm Gm Fm C \flat /B \flat a tempo Emaj Dmaj E \flat maj 8
ff sub p R. H.

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Юрий Иванович Маркин
МОИ ПЕРВЫЕ ШАГИ В ДЖАЗЕ

Сборник фортепианных пьес

Часть 1,2

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