

allegro

Ф о р т е п и а н о  
И н т е н с и в н ы й к у р с  
Т е т р а д ь 13 (ч. II)



В С Е Г Д А С П О Б О Й



Вокальные и фортепианные  
А Р А Н Ж И Р О В К И  
популярных эстрадных мелодий

Интенсивный курс по фортепиано.  
Учебное пособие ALLEGRO. Смирнова Т.И.

Тетрадь 13 (часть II)  
Всегда с тобой

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Дорогие друзья, перед вами часть II тетради №13 из курса ALLEGRO. Мы вновь обращаемся к *золотому фонду мировой эстрады*.

Эта тетрадь — не просто сборник популярной музыки, но и своеобразный учебник для пианистов, позволяющий овладеть разнообразными приемами эстрадно-джазового исполнительства и одновременно окунуться в чарующую атмосферу «музыки всех поколений».

Как и в предыдущем выпуске, вначале дана мелодия для самостоятельной работы ученика, затем предложен вариант фактурной модели фортепианного сопровождения при исполнении мелодии голосом. Подробные рекомендации по работе в этом направлении вы найдете в Тетради №13 (часть I), Приложения I и II.

В этом выпуске предложены варианты аранжировки мелодий, которые послужат вам примером для самостоятельной работы по разделам Программы «Класс специального фортепиано. Интенсивный курс»:

V. Пение и аккомпанемент;

VI. Импровизация, сочинение, аранжировка.

Они разнообразят ваш джазовый и эстрадный репертуар (раздел II), помогут с удовольствием совершенствовать навыки по чтению с листа (раздел III).

Мы не сомневаемся, что, взяв в руки эти ноты, вы не скоро встанете из-за инструмента. Включив однажды такую музыку в свой репертуар, Вы на всю жизнь обеспечите себе успех и признательность любой аудитории!

Интенсивный курс по фортепиано.  
Учебное пособие ALLEGRO. **Смирнова Т. И.**  
Тетрадь № 3 (часть II).

**«Всегда с тобой»**

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# MOON RIVER

Henri MANCINI

C Amin F C F C

Moon Ri - ver, wi - der than a mile, I'm cross - ing you in style some

Bm7(b5) E7 Amin C F Bb9(b5)

day; old dream ma - ker, you heart break - er, where-

Amin Amin7 F#m7(b5) B7 Emin7 A7 Dmin7 G7 C Amin

ev - er you're go - in', I'm go - in' your way. Two drift - ers,

F C F C Bm7(b5) E7 Amin

off to see the world; There's such a lot of world to see! We're af -

Amin7 Am6 F7 C F C

ter the same rain - bow's end. Wai - tin' 'round the bend,

F C Amin Dmin G7 C

my huck - le - ber - ry friend Moon Ri - ver and me.

Moderato

Пример аккомпанемента песни

C Amin F C F

This piano accompaniment features a steady 3/4 time signature. The right hand plays a series of chords (C, Amin, F, C, F) with a melodic line of eighth notes. The left hand provides a bass line with chords and moving lines.

Moderato

Обработка Никиты Попова

This piano accompaniment continues the 3/4 time signature. It includes a piano (*p*) dynamic marking. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving lines.

*mp*

Moon Ri - ver,

wi - der than a mile, I'm cross - ing you in style some day;

old dream ma - ker, you heart break - er, where -

ev - er you're go - in', I'm go - in' your way.

Two drift - ers, off to see the world; There's such a lot of

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note 'Two', followed by quarter notes 'drift - ers,' and 'off', then eighth notes 'to see the world;', and finally quarter notes 'There's such a lot of'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand, often with slurs and ties.

*cresc.*  
world to see! We're af - ter the same

*cresc.*

The second system continues the vocal line with a half note 'world to see!', followed by quarter notes 'We're af - ter the same'. The piano accompaniment continues with similar rhythmic patterns. A 'cresc.' (crescendo) marking is placed above the vocal line and below the piano accompaniment.

rain - bow's end. Wai-tin' 'round the bend, my huck-le - ber-ry

The third system features a vocal line with a half note 'rain - bow's end.', followed by quarter notes 'Wai-tin' 'round the bend,', and eighth notes 'my huck-le - ber-ry'. The piano accompaniment continues with eighth-note patterns.

*rit.*  
friend Moon Ri - ver and me.

The fourth system concludes the vocal line with a half note 'friend Moon', followed by quarter notes 'Ri - ver and me.'. A 'rit.' (ritardando) marking is placed below the piano accompaniment. The piano accompaniment ends with a final chord in the right hand.

Tempo rubato

Allegretto ♩ = 88

rit.

First system of musical notation. The piano part (treble clef) begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and then a mezzo-forte (*mf*) dynamic. The bass part (bass clef) provides a steady accompaniment.

Second system of musical notation. The piano part continues with various chordal textures and melodic fragments. The bass part maintains its accompaniment role.

Third system of musical notation. The piano part features a piano (*p*) dynamic with a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. The bass part continues with its accompaniment.

Fourth system of musical notation. The piano part is marked mezzo-piano (*mp*). The bass part continues with its accompaniment.

**Poco piu mosso**

Fifth system of musical notation, marked **Poco piu mosso**. The piano part begins with a piano (*p*) dynamic. The bass part continues with its accompaniment.

Sixth system of musical notation. It includes a ritardando (*rit.*) followed by a return to *a tempo*. The piano part is marked pianissimo (*pp*). The system concludes with a fermata and a second ending marked *2.*



## MEMORY

Andrew Lloyd WEBBER

1. Mid - night not a sound from the pave - ment has the moon lost her  
mem' - ry? She is smil - ing a - lone. In the lamp - light the withe - red leaves col -  
lect at my feet and the wind be - gins to moan. 2. Mem' - ry all a - lone in the  
mem' - ry live a - gain. Ev' - ry street lamp seems to beat a  
fa - ta - lis - tic warn - ing. Some - one mut - ters and a  
street lamp gut - ters and soon it will be morn - ing.

Исполнять в следующем порядке: 1, 2, \*, 3, \*, 4.

2. Mem'ry. All alone in the moonlight.  
I can smile at the old days,  
Life was beautiful then.  
I remember the time  
I knew what happiness was?  
Let the mem'ry live again.

\* Ev'ry street lamp  
Seems to beat a fatalistic warning.  
Someone mutters and a street lamp gutters  
And soon it will be morning.

3. Daylight. I must wait for the sunrise,  
I must think of a new life.  
And I mustn't give in.  
When the dawn comes tonight  
Will be a memory too.  
And a new life will begin.

\* Burnt out ends of smokey days,  
The stale cold smell of morning.  
The street lamp dies, another night is over  
Another day is dawning.

4. Touch me. It's so easy to leave me.  
All alone with my mem'ry.  
Of my days in the sun.  
If you touch me you'll  
Understand what happiness is.  
Look a new day has begun...

Moderato

Пример аккомпанемента песни

C Amin F

Moderato

$\text{S}$  p

Обработка Никиты Попова

1. Mid-night not a sound from the

pave - ment has the moon lost her mem' - ry? She is smil - ing a - lone. In the

lamp - light the withe - red leaves col - lect at my feet and the

1-3 2085

1. wind be-gins to moan. 2. mem' - ry live a -

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a first ending (marked '1.') and a second ending (marked '2.'). The piano accompaniment consists of a right-hand part with chords and a left-hand part with a walking bass line. The key signature has one sharp (F#) and the time signature is 6/8. The first ending concludes with a double bar line and repeat dots, while the second ending concludes with a double bar line and a repeat sign.

gain. Ev' - ry street lamp seems to beat a fa - ta - lis - tic

*pp*

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a right-hand part with chords and a left-hand part with a walking bass line. The key signature has one sharp (F#) and the time signature is 6/8. The piano part includes a *pp* (pianissimo) dynamic marking. The system concludes with a double bar line and a repeat sign.

warn - ing. Some - one mut - ters and a street lamp gut - ters and

*f*

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a right-hand part with chords and a left-hand part with a walking bass line. The key signature has one sharp (F#) and the time signature is 6/8. The piano part includes a *f* (forte) dynamic marking. The system concludes with a double bar line and a repeat sign.

soon it will be morn - ing.

*cresc.*

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment features a right-hand part with chords and a left-hand part with a walking bass line. The key signature has one sharp (F#) and the time signature is 6/8. The piano part includes a *cresc.* (crescendo) dynamic marking. The system concludes with a double bar line and a repeat sign.

*rit.*

new day has be - gun...

Обработка Виктора Семенова

*♩ = 60*

*mp*

*mf*

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 12/8 time. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes. A dynamic marking of *pp* is present in the second measure.

Second system of musical notation. It continues the grand staff from the first system. The upper staff has a melodic line with some chromaticism, and the lower staff has a steady eighth-note accompaniment.

Third system of musical notation. The upper staff features a more complex melodic line with chords and grace notes. The lower staff continues with eighth-note accompaniment. Dynamic markings include *mf* at the beginning and *cresc.* in the second measure.

Fourth system of musical notation. The upper staff has a melodic line with many grace notes. The lower staff has a more active accompaniment with eighth notes. A dynamic marking of *ff* is present in the second measure.

Fifth system of musical notation. The upper staff has a melodic line with some rests. The lower staff has a steady eighth-note accompaniment. A dynamic marking of *mf* is present in the second measure.

Sixth system of musical notation. The upper staff has a melodic line with some rests. The lower staff has a steady eighth-note accompaniment. Dynamic markings include *p* in the second measure and *rit.* above the staff in the third measure.

# RAINDROPS KEEP FALLING IN MY HEAD

Burt BACHARACH

F C7sus4 C7 FMaj7 Cmin7 F7  
 1. Rain-drops keep fall - ing on my head, and just like the guy whose feet are  
 did me some talk - in' to the sun and I said I did - n't like the  
 3. Rain-drops keep fall - ing on my head, but that does - n't mean my eyes will  
 too big for his bed, Noth - in' seems to fit. Those rain - drops are fall - ing on my  
 way he' got things done. Sleep - in' on the job. Those rain - drops are fall - ing on my  
 soon be turn - in' red. Cry - ing's not for me cause I'm ne - ver gon - na stop the  
 head, they keep fall - ing! 2. So I just thing I know, the blues  
 head they keep fall - ing! But there's one  
 rain by com - plain - in'. Be - cause I'm  
 they send to meet me won't de - feat me. It won't be long till  
 hap - pi - ness steps up to greet me  
 free noth - ing's wor - ry - in' me.

**Allegretto**

Пример аккомпанемента песни

F C7sus4 C7 FMaj7 Cmin7 F7 Bb  

 The piano accompaniment is written in 4/4 time with a key signature of one flat (Bb). It features a steady bass line in the left hand and a more complex, rhythmic accompaniment in the right hand. The right hand uses chords and arpeggiated patterns corresponding to the chord changes: F, C7sus4, C7, FMaj7, Cmin7, F7, and Bb. The piece starts with a piano (p) dynamic.

## Allegretto

*pp*

*p*

1. Rain - drops keep fall - ing on my head, and just like the guy whose feet are too big for his

bed, Noth - in' seems to fit. Those rain - drops are fall - ing on my head, they keep fall - ing!

2. So I just thing I know, the blues they send to meet

me won't de-feat me. It won't be long till hap-pi-ness steps up

This system contains the first two lines of music. The vocal line is in a single treble clef with a key signature of one flat and a 4/4 time signature. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace on the left. The lyrics are: "me won't de-feat me. It won't be long till hap-pi-ness steps up".

to greet me.

This system contains the next two lines of music. The vocal line continues from the previous system. The piano accompaniment features a dynamic marking of *f* (forte) at the beginning of the second line. The lyrics are: "to greet me."

3. Rain-drops keep fall-ing on my head, but that does-n't mean my eyes will soon be turn-in'

This system contains the third line of music. The piano accompaniment features a dynamic marking of *f* (forte) at the beginning. The lyrics are: "3. Rain-drops keep fall-ing on my head, but that does-n't mean my eyes will soon be turn-in'".

red. Cry-ing's not for me cause I'm ne-ver gon-na stop the rain by com-plain-in'.

This system contains the final line of music. The piano accompaniment features a dynamic marking of *f* (forte) at the beginning. The lyrics are: "red. Cry-ing's not for me cause I'm ne-ver gon-na stop the rain by com-plain-in'."



*mp*

Be-cause I'm free noth - ing's wor-ry-in' me.

*mp* *dim.*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The tempo is marked *mp* (mezzo-piano). The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. A *dim.* (diminuendo) marking is present in the right hand of the piano part.

Обработка Виктора Семенова

♩ = 120

*f* *p* *f*

Detailed description: This system shows the piano accompaniment for the second system. It is in 4/4 time. The tempo is marked as ♩ = 120. The music features a strong dynamic contrast, starting with a fortissimo (*f*) section and moving to a piano (*p*) section, then back to fortissimo (*f*). The piano part is characterized by a steady eighth-note accompaniment in the left hand and a more active melodic line in the right hand.

*p* *mf*

Detailed description: This system continues the piano accompaniment. It features a piano (*p*) section with triplets in both hands, followed by a mezzo-forte (*mf*) section. The piano part maintains a consistent rhythmic pattern with triplets and eighth notes.

Detailed description: This system continues the piano accompaniment with a consistent rhythmic pattern of eighth notes and chords in both hands.

*mp*

Detailed description: This system concludes the piano accompaniment with a mezzo-piano (*mp*) section. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

mf

The first system of music consists of four measures. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The dynamic marking *mf* is present at the beginning.

*p* *mf*

The second system contains four measures. The right hand features a more complex melodic line with some chromaticism and slurs. The left hand continues with eighth-note accompaniment. Dynamic markings *p* and *mf* are used.

*f* *mf* *cresc.*

The third system has four measures. The right hand has a more active melodic line with some chords. The left hand has a steady accompaniment. Dynamic markings *f*, *mf*, and *cresc.* are present.

*mp* *p*

The fourth system consists of four measures. The right hand has a melodic line with some rests. The left hand has a more active accompaniment. Dynamic markings *mp* and *p* are used.

*cresc.* *f*

The fifth system has four measures. The right hand has a melodic line with some chords. The left hand has a steady accompaniment. Dynamic markings *cresc.* and *f* are present.

*p* *pp*

The sixth system contains four measures. The right hand has a melodic line with some chords. The left hand has a steady accompaniment. Dynamic markings *p* and *pp* are used.

## DESAFINADO

Antonio Carlos JOBIM

**Moderato**

*p*

**F** *p* **G7**

Love is like a ne - ver end-ing me - lo - dy,

**Gmin7** **C7** **Am7(b5)** **D7**

Po - ets have com - pared it to a sym - pho - ny,

**Gmin** **A7** **D7**

A sym - pho - ny con - duc - ted by the light - ing of the moon,

G7 Bmin7 Gb7

But our song of love love is slight-ly out of tune.

Detailed description: This system contains the first two lines of music. The vocal line starts with a G7 chord and a triplet of eighth notes. The piano accompaniment features a bass line with eighth notes and a treble line with chords and a melodic line. The system concludes with a Gb7 chord.

F G7

Once your kiss - es raised me to a fe - ver pitch,

Detailed description: This system contains the third and fourth lines of music. The vocal line begins with an F chord and a triplet of eighth notes. The piano accompaniment continues with a bass line and treble line accompaniment. The system ends with a G7 chord.

Gmin7 C7 Am7(b5) D7

now the or - chest - ra - tion does - n't seem so rich,

Detailed description: This system contains the fifth and sixth lines of music. The vocal line starts with a Gmin7 chord. The piano accompaniment features a bass line and treble line accompaniment. The system concludes with a D7 chord.

Gmin7 A7 Dmin7 E7

Seems to me you've changed the tune we used to sing,

Detailed description: This system contains the seventh and eighth lines of music. The vocal line begins with a Gmin7 chord and a triplet of eighth notes. The piano accompaniment continues with a bass line and treble line accompaniment. The system ends with an E7 chord.

*mf* A B $\flat$ °7 Bmin7 E7

Like the Bos-sa No - va love should swing. We

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are "Like the Bos-sa No - va love should swing. We". The piano accompaniment is in a 4/4 time signature and includes a bass line. The first measure has a dynamic marking of *mf*. There are three-measure triplets in the vocal line and piano accompaniment.

A B $\flat$ °7 Bmin7 E7

used to har - mo - nize, two souls in per - fect time,

The second system continues the vocal line and piano accompaniment. The lyrics are "used to har - mo - nize, two souls in per - fect time,". The piano accompaniment continues with the same accompaniment pattern.

A F $\sharp$ min7 Bmin7 E6

now the song is dif - frent and the words don't e - ven rhyme. 'Cause

The third system continues the vocal line and piano accompaniment. The lyrics are "now the song is dif - frent and the words don't e - ven rhyme. 'Cause". The piano accompaniment continues with the same accompaniment pattern.

C C $\sharp$ °7 Dmin7 G7

you for - got the me - lo - dy our hearts would al-ways croon, and so what's

The fourth system continues the vocal line and piano accompaniment. The lyrics are "you for - got the me - lo - dy our hearts would al-ways croon, and so what's". The piano accompaniment continues with the same accompaniment pattern.

Gmin7 F#7 Gmin7 C7

good a heart were slight - ly out of tune.

F f

Tune your heart to mine

G7 Gmin

the way it al - ways used to be, Join with me in

C7 Am7(b5) D7

har - mo - ny and sing that song of lov - ing, we're

Gmin7 Eb7 F/C

bound to get in tune a - gain be - fore too

Dmin7 Gmin7

long, there'll be no De - sa - fi - na - do when your heart be - longs

Eb9 p Gmin7 C7sus4

to me com - plete - ly, then you won't be slight - ly out of tune,

C7 F

you'll sing a - long

# BESAME MUCHO

Consuelo VELASQUES

Dmin Gmin

Be - sa - me, Be - sa - me Mu - cho,  
Dear - est one, if you should leave me,

Em7(b5) A7 Dmin E7 A7

each time I cling to your kiss I hear mu - sic di - vine, so,  
than each little dream would take wings and my life would be through. Oh,

Am7(b5) D7 Gmin Em7(b5)

Be - sa - me, Be - sa - me Mu - cho, I'll  
Be - sa - me, Be - sa - me Mu - cho, Ooh,

Dmin/A E7 A7 Dmin

1. A7 2. D7

love you fo - re - ver, say that you'll al - ways be mine. Ooh!!  
love me fo - re - ver, make all my dreams come true.

Gmin Dmin E7 A7 D7

This joy is some - thing new, my arms en - fold - ing you ne - ver knew this thrill be - fore.

G7 C7 F Bb Gmin Bb7 A7

Who e - ver thought I'd be hold - ing you close to me whisper - ing, "It's you I a - dore"? Yes, so,

Dmin Gmin Em7(b5)

dear - est one, if you should leave me, then each little dream would take

A7 Dmin E7 A7 Am7(b5) D7 Gmin

wings and my life would be through. Oh! So Be - sa - me, Be - sa - me Mu - cho,

Em7(b5) Dmin/A E7 A7 Dmin

yea, love me fo - re - ver, make all my dreams come true.

4-12 2685



Allegro  
Dmin

Gmin

Пример аккомпанемента песни

Musical score for piano accompaniment of a song, measures 1-4. The piece is in 4/4 time and features a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The first two measures are in the D minor key, and the last two measures are in the G minor key. The right hand plays chords and moving lines, while the left hand provides a steady bass line.

Обработка Никиты Попова

Allegro

*m. s.*

Musical score for piano accompaniment, measures 5-8. The tempo is marked 'Allegro'. The first two measures are marked with a forte dynamic (*f*). The last two measures are marked with mezzo-forte (*m. s.*). The right hand features more complex rhythmic patterns and melodic lines, while the left hand continues with a steady bass line.

Musical score for piano accompaniment, measures 9-12. The tempo is marked 'Allegro'. The first measure is marked with mezzo-piano (*mp*). The right hand includes a triplet of eighth notes in the first measure and another triplet in the fourth measure. The left hand maintains a consistent bass line.

Musical score for piano accompaniment, measures 13-16. The right hand features a triplet of eighth notes in the first measure and another triplet in the fourth measure. The left hand continues with a steady bass line.

Musical score for piano accompaniment, measures 17-20. The right hand features a triplet of eighth notes in the first measure and another triplet in the second measure. The left hand continues with a steady bass line.

The first system of music consists of two staves. The treble staff begins with a series of chords, followed by six groups of triplets. The bass staff provides a rhythmic accompaniment with eighth and quarter notes.

The second system continues the piece. It features a *cresc.* (crescendo) marking in the treble staff. The system concludes with a *f* (forte) dynamic marking. Both staves contain complex rhythmic patterns and triplets.

The third system is characterized by a long, sweeping melodic line in the treble staff that spans across several measures. The bass staff continues with its accompaniment, including triplets.

The fourth system shows a continuation of the melodic and harmonic development. A triplet of eighth notes is marked with a '3' above it. The bass staff maintains a steady accompaniment.

The fifth system includes a *mp* (mezzo-piano) dynamic marking. The treble staff features a melodic line with some rests, while the bass staff continues with chords and triplets.

The sixth and final system on the page concludes the piece. It features a final melodic phrase in the treble staff and a concluding bass line. The system ends with a double bar line.

# SPEAK SOFTLY LOVE

Nino ROTA

Bmin Emin Bmin

Speak soft - ly, love, and hold me warm a - gainst your heart. I feel your

Bmin Emin F#7

words, the ten - der, trembl - ing mo - ments start. We're in a world our ve - ry

Bmin Emin F#7 Bmin

own. Sha - ring a love that on - ly few have e - ver known. Wine col - ored

A7 D Emin C#m7(b5)

days, warmed by the sun, deep vel - vet nights, when we are

F#7 Bmin Emin Bmin

one. Speak soft - ly, love, so no one hears us but the sky. The vows of

Bmin Emin F#7

love we make will live un - til we die. My life is yours and all be -

Bmin Emin F#7 Bmin

cause... You came in - to my world with love so soft - ly, love.

Moderato

Пример аккомпанемента песни

Bmin Emin Bmin Bmin

Moderato

*mp*

Speak soft-ly, love, and hold me warm a-against your

heart. I feel your words, the ten - der, trembl - ing mo - ments

start. We're in a world our ve - ry own. Sha - ring a

love that on - ly few have e - ver known. Wine col - ored

*cresc.*

days, warmed by the sun, deep vel-vet nights, when we are

*mf*

*rit.* *a tempo* *cresc.*

one. Speak soft-ly, love, so no one hears us but the sky. The vows of

*f* *mp*

love we make will live un - til we die. My life is yours and all be -

*mp*

*rit.* *p*

cause... You came in - to my world with love so soft - ly, love.

*dim.* *p*

Moderato

Обработка Владимира Киселева

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns, some of which are beamed together and marked with slurs. The lower staff is in bass clef and provides harmonic support with chords and moving bass lines. A piano (*p*) dynamic marking is present in the first measure.

The second system continues the piece with similar melodic and harmonic textures. The upper staff features more complex rhythmic patterns and slurs. The lower staff maintains a steady accompaniment with various chordal structures.

The third system shows further development of the musical themes. A mezzo-forte (*mp*) dynamic marking appears in the final measure of the system. The melodic line in the upper staff continues with flowing eighth-note passages.

The fourth system continues the melodic and harmonic progression. The upper staff features a series of slurred eighth-note figures, while the lower staff provides a consistent accompaniment.

The fifth and final system on the page concludes the musical passage. It features a fermata over the final note of the upper staff. The lower staff ends with a final chord and a fermata. A *mf* dynamic marking is visible at the beginning of the system.

*f*

*rit.*

*a tempo*

*p*

*rit.*

*pp*

# ET SI TU N'EXISTAIT PAS

Salvatore CUTUGNO and Pasquale LOSITO

Emin Amin6

1. Et si tu n'e-xis - tait pas, Dis - moi pour - quoi j'e - xis - te - rait.

Amin B7

Pour trai - ner dans un mon - de sans toi, Sans es - poir et

Emin Emin

sans re - gret. Et si tu n'e - xis - tait pas,

Amin6

J'es - saye - rais d'in - ven - ter l'a - mour, Comme le pein -

Amin D7 G

tre qui voit sous ses doigts Naît - re les cou - leurs du jour.

B7

Et qui n'en re - vient pas.

2. Et si tu n'existait pas,  
Dis-moi pour qui j'existerait.  
Des passantes endormies dans mes bras  
Que je n'aimerais jamais.

Et si tu n'existait pas,  
Je ne serais qu'un point de plus  
Dans ce monde qui vient et qui va,  
Je me sentirais perdu,  
J'aurais besoin de toi.

3. Et si tu n'existait pas,  
Dis moi comment j'existerait.  
Je pourrait faire semblant d'être moi,  
Mais je ne serais pas vrai.

Et si tu n'existait pas,  
Je croix que je l'aurais trouvé,  
Le secret de la vie, le pourquoi,  
Simplement pour te créet  
Et pour te regarder.

Moderato con moto

Emin Amin6 Amin

Пример аккомпанемента песни



Moderato con moto

Обработка Никиты Попова

*p* *cresc.*

*mp*

1. Et si tu n'e-xis - tait pas,

Dis - moi pour-quoi j'e - xis - te - rait. Pour trai - ner

dans un mon - de sans toi, Sans es - poir et sans re - gret.

The musical score is written for piano and voice. It begins with a piano introduction in G major, 4/4 time, marked 'Moderato con moto'. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The vocal part enters with the lyrics '1. Et si tu n'e-xis - tait pas,'. The piano accompaniment continues with a similar rhythmic pattern. The vocal line continues with 'Dis - moi pour-quoi j'e - xis - te - rait. Pour trai - ner' and 'dans un mon - de sans toi, Sans es - poir et sans re - gret.' The piano part provides harmonic support with chords and moving lines in both hands.

Et si tu n'e - xis - tait pas, J'es - saye - rais d'in - ven -

ter l'a - mour, Comme le pein - tre qui voit sous ses doigts

Naît - re les cou - leurs du jour. Et qui n'en

re - vient pas.

1, 2, 3 | 4 *rit.*

2965

Moderato con moto

Обработка Никиты Попова

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The first system begins with a dynamic marking of *mp* and the tempo instruction *Moderato con moto*. The music features a variety of textures, including flowing eighth-note passages in the right hand and more rhythmic accompaniment in the left hand. There are several instances of slurs and ties across measures, and some notes are marked with accents or breath marks. The piece concludes with a final cadence in the fifth system.

Musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a melodic line with a slur over the first two measures and a sixteenth-note triplet in the third. The bass staff has a similar melodic line. Dynamics include 'f' and 'Ped.' with a hairpin symbol.

Musical notation for the second system, continuing the melodic lines from the first system. It includes a 'Ped.' marking with a hairpin symbol and an asterisk at the end of the system.

Musical notation for the third system, showing further development of the melodic themes. It features 'Ped.' markings with hairpin symbols and an asterisk at the end.

Musical notation for the fourth system, which includes first and second endings. The first ending leads to the second ending. Dynamics include 'dim.' and 'Ped.' with hairpin symbols and asterisks.

Musical notation for the fifth system, concluding the piece. It features a 'rit.' marking, a 'pp' dynamic, and a final cadence with a double bar line and repeat sign.

# PETITE FLEUR

Sidney BECHET



B7 Emin F#7 B7

J'ai cache mieux que part-out ail - leurs au jar-din de mon coeur u - ne pe-ti-te

Emin F#m7(b5) B7 G E7 Amin

fleur. Cette fleur plus jo - lie qu'un bou - quet elle gar - de en sec - ret

D7 G Am7(b5) B7 Emin

tous mes re-ves d'en - fant l'a-mour de mes pa - rents et tous ces clairs ma - tins

F#7 B7 F#m7(b5) B7 Emin

faits d'heu - reux sou - ve - nirs lo - tains. Quand la vie par mo - ment me trahit

F#m7(b5) B7 Emin A7 Emin E E7

tu res - tes mon bonh - eur pe - ti - te fleur. Sur mes vingt ans je m'ar - rete un mo -

Amin D7 G F#m7(b5) B7 F#m7(b5)

ment pour res - pi - rer ce par - fum que j'ai tant ai - me. Dans

B7 Emin F#m7(b5) B7 Emin A7 Emin

mon coeur tu fleuri - ras tou - jours au grand jar - din d'a - mour pe - ti - te fleur.

Tempo di tango

Пример аккомпанемента песни



B7 Emin

Tempo di tango

*mp*

J'ai  
cache mieux que part-out ail - leurs au jar - din de mon coeur  
u - ne pe - ti - te fleur. Cette fleur plus jo - lie qu'un bou-  
quet elle gar - de en sec - ret tous mes re - ves d'en - fant

*f* *sf* *mp*

l'a-mour de mes pa - rents et tous ces clairs ma - tins

fais faits d'heu - reux sou - ve - nirs loin - nirs. Quand

la vie par mo - ment me trahit tu res - tes mon bonh -

eur pe - ti - te fleur. Sur mes vingt

*mf* *p*

ans je m'ar - rete un mo - ment pour res - pi -

rer ce par - fum que j'ai tant ai - me. Dans

mon coeur tu fleur - ras tou - jours au grand jar - din d'a -

mour pe - ti - te fleur.



Tempo di tango

Обработка Владимира Киселева

The musical score is arranged in six systems, each consisting of a grand staff with a treble and bass clef. The key signature is B-flat major (two flats). The time signature is common time (C). The piece is marked "Tempo di tango".

- System 1:** Starts with a *mp* dynamic marking. The right hand features a melodic line with triplets and slurs. The left hand has a steady bass line with triplets.
- System 2:** Continues the melodic and bass lines with various triplet patterns.
- System 3:** Includes a *f* dynamic marking. The right hand has a more active melodic line with triplets.
- System 4:** Features a *dim.* (diminuendo) dynamic marking. The right hand has a complex texture with many triplets.
- System 5:** Continues the *dim.* dynamic. The right hand has a melodic line with triplets.
- System 6:** Ends with a *tr* (trill) dynamic marking. The right hand has a melodic line with triplets, and the left hand has a bass line with triplets.



## HELLO, DOLLY!

Jerry HERMAN

Hel - lo, Dol - ly, well hel-lo, Dol - ly, it's so nice to have you  
 back where you be-long. You look - ing swell, Dol - ly, we can tell,  
 Dol - ly, you're still glow-in', you still crow - in' you're still go - in' strong. I feel the  
 room sway - in', for the band's play - in' one of you're old fa - v'rite  
 songs from 'way back when. So take her wrap, fel - las, find  
 her an emp - ty lap, fal - las, Dol - ly 'll ne - ver go a - way a - gain.

Пример аккомпанемента песни

Hel - lo, Dol - ly, well hel-lo, Dol - ly, it's so nice to have you  
 back where you be-long. You look - ing swell, Dol - ly, we can tell,  
 Dol - ly, you're still glow-in', you still crow - in' you're still go - in' strong. I feel the  
 room sway - in', for the band's play - in' one of you're old fa - v'rite  
 songs from 'way back when. So take her wrap, fel - las, find  
 her an emp - ty lap, fal - las, Dol - ly 'll ne - ver go a - way a - gain.

Allegro

Обработка Никиты Попова

*p* *mf* *f*

Hel - lo, Dol - ly, well hel-lo,

*mp*

Dol - ly, it's so nice to have you back where you be-long.

You look - ing swell, Dol - ly, we can tell, Dol - ly, you're still

glow - in', you still crow - in' you're still go - in' strong. I feel the room

sway-in', for the band's play-in' one of you're old fa-v'rite songs from 'way back

*cresc.*

when. So take her wrap, fel - las, find her an emp - ty lap,

*f*

fal - las, Dol - ly 'll ne-ver go a-way a-gain.

# LOVE ME TENDER

Elvys PRESLEY and Vera MATSON

G A7 D7 G

1. Love me ten - der, love me sweet; nev - er let me go.

G A7 D7 G

You have made my life com - plete, and I love you so.

*Chorus:*

G B7 Emin G7 C Cmin G G Dmin6 E7

Love me ten - der, love me true, all my dreams ful - fill. For, my dar - lin',

A7 1. D7 G D7 2. D7 G

I love you, and I al - ways will. and I al - ways will.

2. Love me tender, love me long;  
Take me to your heart.  
For it's there that I belong,  
And we'll never part.

*Chorus:*

Love me tender, love me true,  
All my dreams fulfill  
For, my darlin', I love you,  
And I always will.

3. Love me tender, love me dear;  
Tell me you are mine.  
I'll be yours through all the years,  
Till the end of time.

*Chorus.*

*Extra Verse:* When at last my dreams come true,  
Darling, this I know.  
Happiness will follow you  
Ev'rywhere you go.

*Chorus.*

Пример аккомпанемента песни

Moderato

G A7 D7 G G

*Moderato*

*p*

*a tempo*  
*p*

1. Love me ten - der, love me sweet; nev - er let me go.

You have made my life com - plete, and I love you so.

*Chorus:*

Love me ten - der, love me true, all my dreams ful - fill.

1, 2, 3

For, my dar - lin', I love you, and I al - ways will.

*mf*

*p*

4.

and I al - ways will.

*rit.*



# IN THE MOOD

Joe GARLAND



Mis-ter Wha-cha call it wha-cha do-in' to-night, hope you're in the mood to-night and  
Mis-ter Wha-cha, you call them it's a time-ly i - dea, some - thing swings a deal - er will be



feel - in' just right. How's a - bout a cor - ner and a tab - le for two,  
good to my ear. Eve - ry - bo - dy must ag - ree the dance in a charm,



when the mu - sic's mel - low in a gay ren - dez - vous. Mis-ter, you've been hung-ry for some  
when you have a cer - tain one you love in your arm. Just a now for two will be



mu - si - cal food — you got - ta do some dance to put you right in  
sweet in a loo — Oh, do!



the mood now. In the mood — un - til I chart it,  
Hep - hep - hep — with mis - ter Mil - ler,



in the mood — you get me star - ted, in the mood —  
step - step - step — I hear the deal - er, slap - slap - slap —



oh, while I hug it we're ab - so - lute - ly, po - si - tive - ly in the mood now!  
oh, what a thrill - er! We've hugg - ing and we're mugg - ing and we're in the mood now!



You put me right now in the mood!

**Allegro moderato**

Пример аккомпанемента песни



Allegro moderato

*f*

*\*)mp*

Mis-ter Wha-cha call it wha-cha

*mp*

do - in' to - night, hope you're in the mood to - night and

feel - in' just right. How's a - bout a cor - ner and a

*\*)* Возможно использовать пьесу в качестве ансамбля в четыре руки, играя вокальную строчку в октаву (левая рука на октаву выше написанного).

2005

tab - le for two, when the mu - sic's mel - low in a

gay ren - dez - vous. Mis - ter, you've been hung - ry for some

mu - si - cal food — you got - ta do some dance to put you right in

the mood now. In the mood — un - til I chart it,

in the mood — you get me star-ted, in the mood —

oh, while I hug it we're ab - so - lute - ly, po - si - tive - ly in the mood now!

Empty vocal line. Piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.



You put me right now in the mood!

# CAN'T HELP FALLING IN LOVE

George WEISS, Hugo PERETTI and Luigi CREATORE

F Amin Dmin B $\flat$  F C7 B $\flat$  C7

Wise men say on - ly fools rush in, but I can't

Dmin Gmin F C7 F F Amin Dmin

help fall - ing in love with you. Shall I stay would it

B $\flat$  F C7 B $\flat$  C7 Dmin Gmin F C7

be a sin if I can't help fall - ing in love with

F Amin Bmin E7 Amin Bmin E7

you. Like a riv - er flows sure - ly to the sea

Amin Bmin E7 Amin D7 Gmin7 C7

dar - ling so it goes some things are meant to be.

F Amin Dmin B $\flat$  F C7

Take my hand, take my whole life too for

B $\flat$  C7 Dmin Gmin F C7 F

I can't help fall - ing in love with you.

Adagio

Пример аккомпанемента песни

F Amin Dmin B $\flat$  F

Adagio

Piano introduction featuring a melody of eighth-note triplets in the right hand and a bass line of eighth-note triplets in the left hand. The tempo is marked Adagio.

*pp*

Wise men say on-ly

Vocal line: Wise men say on-ly. Piano accompaniment continues with eighth-note triplets.

fools rush in, but I can't

Vocal line: fools rush in, but I can't. Piano accompaniment continues with eighth-note triplets.

help fall - ing in love with you.

Vocal line: help fall - ing in love with you. Piano accompaniment continues with eighth-note triplets.

*mf*

Shall I stay would it be a

*mf*

sin if I can't help fall - ing in

love with you. Like a riv - er flows

*p*

sure - ly to the sea dar - ling so it goes some things are meant to

*rit.*

be.

*a tempo*  
*pp*

Take my hand, take my whole life

too for I can't help fall - ing in

*rit.*

love with you.



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