

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.1)

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 I)
Всегда с тобой

Москва 2003
ИД «ГРААЛЬ»

Смирнова Т.И. Интенсивный курс по фортепиано. Учебное пособие ALLEGRO. Тетрадь №13, Часть I. Москва 2003 г.

Взяв в руки этот сборник, вы не сможете от него оторваться, пока не проиграете его весь от начала и до конца. Здесь непременно найдется мелодия, ставшая лейтмотивом вашей первой любви. А также мелодии с ароматом ретро, от которых потеплеют лица ваших родителей, бабушек и дедушек.

Любой ученик тоже скажет, что музыка ему знакома. Эти мелодии действительно у всех на слуху. Темы, вошедшие в сборник, составляют *золотой фонд мировой эстрады*: вальс диснеевской «Белоснежки», ария из «Моей прекрасной леди», вечно молодые песни группы «Битлз», ностальгические, прекрасные композиции из известных кинофильмов и другие красивые мелодии. И, может быть, не все вспомнят, где они впервые прозвучали, и кто их автор. Главное — это «Ваши» мелодии. Как целительный бальзам для души — они поднимают настроение.

Тринадцатая тетрадь (часть I) продолжает работу, начатую в тетради №11 «Учитесь аккомпанировать». На последних страницах сборника (Приложение II) вы найдете рекомендации, которые помогут вам совершенствоваться в подборе песен по слуху, их транспонировании, исполнении с аккомпанементом, не дублирующим мелодию. Благодаря этим упражнениям вы приобретете навыки, которые позволят вам легко справиться с заданиями, данными в программе «Класс специального фортепиано. Интенсивный курс» по следующим разделам:

- IV. Подбор по слуху и транспонирование;
- V. Пение и аккомпанемент;
- VI. Техническое развитие;
- VII. Импровизация, сочинение, аранжировка.

Выполнив задания по рекомендациям данным в Приложении II, Вы сможете самостоятельно делать аранжировки любых мелодий. Для этого мы предлагаем одноголосные мелодии с буквенным обозначением гармонии. Там же представлены вокальные и фортепианные варианты аранжировок, выполненные профессиональными композиторами. Они разнообразят и пополняют ваш концертный репертуар, а также могут использоваться в качестве примеров для собственных импровизаций, для чтения с листа и музицирования на досуге.

Это доставит вам и вашим слушателям огромное удовольствие!

Интенсивный курс по фортепиано.

Учебное пособие ALLEGRO. **Смирнова Т. И.**

Тетрадь № 13 (часть I).

«Всегда с тобой»

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1. SOMEDAY MY PRINCE WILL COME

Frank CHURCHILL

Eb G7 Ab C7 Fmin C7 Fmin7
 1. Some day my prince will come, some day we'll meet a -
 Bb7 Gmin7 F#°7 Fmin7 Bb7 Gmin7 F#°7
 gain and a - way to his cast-le we'll go to be hap - py fo - re - ver I
 Fmin7 Bb7 Eb G7 Ab C7 Fmin C7
 know. Some day when spring is here, we'll find our
 Fmin7 Bb7 Eb G7 Ab
 love a - new and the birds will sing and wed - ding bells will
 A°7 Eb/Bb C7 Fmin7 Bb7
 ring some day when my dreams come true.

Some day my prince will come,
 Some day I'll find my love,
 And how thrilling that moment will be,
 When the prince of my dreams comes to me.

He'll whisper "I love you"
 And steal a kiss or two,
 Though he's far away.
 I'll find my love some day,
 Some day when my dreams come true.

Some day I'll find my love,
 Someone to call my own,
 And I'll know her the moment we meet
 For my heart will start skipping a beat.

Some day we'll say and do
 Things we've been longing to,
 Though she's far away.
 I'll find my love some day,
 Some day when my dreams come true.

Moderato

Обработка Никиты Попова

p

1. Some day my prince will come, some day we'll meet a - gain and a - way to his

The first system of music shows the vocal line in a treble clef and the piano accompaniment in a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a dotted quarter note, followed by a half note, and then a series of quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

cast-le we'll go to be hap-py fo - re - ver I know.

The second system continues the vocal line and piano accompaniment. The vocal line features a long melisma over the words "to be happy forever I know." The piano accompaniment provides harmonic support with chords and moving lines.

Some day when spring is here, we'll find our love a - new and the birds will sing and

The third system continues the vocal line and piano accompaniment. The piano part includes dynamic markings: *p* (piano) and *cresc.* (crescendo). The vocal line continues with a melodic line.

wed-ding bells will ring some day when my dreams come true.

The fourth system concludes the vocal line and piano accompaniment. The piano part includes dynamic markings: *pp* (pianissimo) and *p* (piano). The system ends with a double bar line and repeat signs.

Обработка Виктора Семенова

$\bullet = 184$

The piano introduction is in 3/4 time and features a melodic line in the right hand and a bass line in the left hand. The key signature remains two flats. The dynamic marking is *mf* (mezzo-forte).

First system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains seven measures. The first measure has a dynamic marking of *mf*. The second measure has a hairpin crescendo. The third measure has a dynamic marking of *mf*. The fourth measure has a hairpin decrescendo. The fifth measure has a dynamic marking of *mf*. The sixth measure has a hairpin decrescendo. The seventh measure has a dynamic marking of *mf*.

Second system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains seven measures. The first measure has a dynamic marking of *mf*. The second measure has a dynamic marking of *mf*. The third measure has a dynamic marking of *mf*. The fourth measure has a dynamic marking of *mf*. The fifth measure has a dynamic marking of *mf*. The sixth measure has a dynamic marking of *mf*. The seventh measure has a dynamic marking of *mf*.

Third system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains seven measures. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *f*. The fourth measure has a dynamic marking of *f*. The fifth measure has a dynamic marking of *dim.*. The sixth measure has a dynamic marking of *dim.*. The seventh measure has a dynamic marking of *dim.*.

Fourth system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains seven measures. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *f*. The fourth measure has a dynamic marking of *f*. The fifth measure has a dynamic marking of *f*. The sixth measure has a dynamic marking of *f*. The seventh measure has a dynamic marking of *f*.

Fifth system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains seven measures. The first measure has a dynamic marking of *mf*. The second measure has a dynamic marking of *mf*. The third measure has a dynamic marking of *mf*. The fourth measure has a dynamic marking of *mf*. The fifth measure has a dynamic marking of *mf*. The sixth measure has a dynamic marking of *mf*. The seventh measure has a dynamic marking of *mf*. The system concludes with a *rit.* marking and a final dynamic marking of *p*.

2. HEY JUDE

John LENNON, Paul McCARTNEY

1. Hey Jude, don't make it bad. Take a sad song and make it better. Remember to let her in to your heart, then you can start to make it better. Hey Jude, don't let me down. You have found her, now go and get her. Remember to let her into your heart, then you can start to make it better. So let it out and let it in, hey Jude, begin. You're waiting for someone to perform with. And don't you know that it's just you, hey Jude, you'll do, the movement you need is on your shoulder. Da da da da da da, da da da... 2. Hey Jude, don't let me down. You have found her, now go and get her. Remember to let her into your heart, then you can start to make it better. So let it out and let it in, hey Jude, begin. You're waiting for someone to perform with. And don't you know that it's just you, hey Jude, you'll do, the movement you need is on your shoulder. Da da da da da da, da da da... 3. Hey Jude, don't make it bad. Take a sad song and make it better. Remember to let her under your skin, then you'll begin to make it better.

2. Hey Jude, don't let me down.
You have found her, now go and get her.
Remember to let her into your heart,
Then you can start to make it better.

So let it out and let it in, hey Jude, begin,
You're waiting for someone to perform with.
And don't you know that it's just you, hey Jude, you'll do,
The movement you need is on your shoulder.
Da da da da da da, da da da...

3. Hey Jude, don't make it bad.
Take a sad song and make it better.
Remember to let her under your skin,
Then you'll begin to make it better.

Moderato

Обработка Владимира Киселева

1. Hey Jude, don't make it bad. Take a sad song and make it better. Remember to let her under your skin, then you'll begin to make it better.

sad song and make it bet - ter. Re - mem - ber to

let her in - to your heart, then you can start to make it

bet - ter. 1. Hey 2. And a - ny - time you feel the

pain, hey Jude, re - frain, don't car - ry the world u - pon your

shoul - ders. For well you know that it's a fool who plays it cool

mf

by ma - king his world a lit - tle col - der. $\text{\textcircled{C}}$

Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line has lyrics "by ma - king his world a lit - tle col - der." The piano accompaniment consists of chords and moving lines in both hands.

Da da da da da da da... 2. Hey

Musical score for the second system, including vocal lines with lyrics "Da da da da da da da..." and "2. Hey", and piano accompaniment. A *pp* dynamic marking is present. The system ends with a double bar line and repeat dots.

Moderato

Обработка Даниила Крамера

Musical score for the third system, starting with a *Moderato* tempo marking and a *p* dynamic marking. The system includes a vocal line and piano accompaniment.

Musical score for the fourth system, continuing the piano accompaniment with a vocal line above.

Musical score for the fifth system, continuing the piano accompaniment with a vocal line above.

Musical score for the sixth system, concluding the piece with a first ending bracket and a "1." marking. The system includes a vocal line and piano accompaniment.

2.

mf

p

pp

3. I COULD HAVE DANCED ALL NIGHT

Frederick LOEWE

C

I could have danced all night, I could have danced all night, and still have
 Я тан - це - вать мо - гу, я тан - це - вать мо - гу до са - мо -

A7 Dmin Dmin Dmin7

begged for more. I could have spread my wings and done a thou - sand
 го ут - ра! Как буд - то два кры - ла при - ро - да мне да -

G7 C B7 E

things I've ne - ver done be - fore. I'll ne - ver know what made it
 ла. При - шла мо - я по - ра! Не зна - ю я, что вдруг со -

B7 E G Amin7 D7

so ex - ci - ting why all at once my heart took
 мно - ю ста - ло, тре - во - ги все ум - ча - лись

G C Dmin7

flight. I on - ly know when he be - gan to dance with
 прочь! Ко - гда он здесь со мной, весь мир цве - тет вес -

G7 C

me I could have danced, danced, danced all night!
 ной, мо - гу я петь, петь, петь всю ночь!

Allegretto

Обработка Никиты Попова

Я тан - це - вать мо - гу, я тан - це - вать мо - гу до са - мо -

p

го ут - ра! Как буд - то два кры - ла при - ро - да мне да -

p

ла. При - шла мо - я по - ра!

Не зна - ю я, что вдруг со мно - ю

mf

ста - ло, тре - во - ги все ум - ча - лись прочь!

Ко - гда он

cresc.

здесь со мной, весь мир цве - тет вес - ной, мо - гу я петь, петь, петь всю ночь!

f *sfz*

Allegretto

Обработка Виктора Семенова

pp *mp*

(3+3+2)
8

mp
leggiero

mf

Musical notation for the first system, featuring a treble and bass clef. The treble clef contains a series of chords and single notes, with fingerings 5, 4, 2, and 1 indicated above the notes. The bass clef contains a few notes and rests.

Musical notation for the second system. The treble clef continues with chords and notes. The bass clef has a few notes. A mezzo-forte (*mf*) dynamic marking is present in the second measure.

Musical notation for the third system. The treble clef features more complex chordal textures. The bass clef has a few notes. A forte (*f*) dynamic marking is present in the first measure.

Musical notation for the fourth system. The treble clef has a few notes and rests. The bass clef has a few notes. A fortissimo (*ff*) dynamic marking is present in the third measure.

Musical notation for the fifth system. The treble clef has a few notes and rests. The bass clef has a few notes. A mezzo-forte (*mf*) dynamic marking is present in the second measure, and a crescendo (*cresc.*) marking is present in the third measure.

Musical notation for the sixth system. The treble clef has a few notes and rests. The bass clef has a few notes. A forte (*f*) dynamic marking is present in the second measure, and a piano (*p*) dynamic marking is present in the third measure.

4. STRANGERS IN THE NIGHT

Bert KAEMPFFEST

F FMaj7

Stran - gers in the night ex - chang - ing glan - ces, won'd - ring in the night

F6 F/A G#7

what were the chan - ces we'd be sha - ring love be - fore the night was

Gmin7 D7 Gmin7

through. Some - thing in your eyes

Eb7

was so in - vi - ting, some - thing in your smile was so ex - ci - ting,

C7 F Gmin7

some - thing in my heart told me I must have you.

G#7 F/A Am7(b5) D7

Stran - gers in the night, two lone - ly peo - ple, we were

Am7(b5) D7 Gmin7

stran - gers in the night, up to the mo - ment when we said our first "hel - lo,"

Eb7 F/C Dmin7 Gmin7 C7

lit - tle did we know. Love was just a glance a - way, a warm em - bra - cing dance a - way and

F FMaj7

e - ver since that night we've been to - geth - er, lo - vers at first sight

Gmin7 C7 F

in love fo - re - ver. It turned out so right for stra - ngers in the night.

Andantino

Stran - gers in the night

p

won'd-ring in the night what were the chan-ces we'd be sha-ring love be-fore the night was

through.

Some-thing in your eyes was so in - vi - ting,

p

some-thing in your smile was so ex-ci-ting, some-thing in my heart told me I must have

you.

Stran-gers in the night, two lone-ly peo-ple, we were

cresc. *mf*

stran-gers in the night, up to the mo-ment when we said our first "hel-lo," lit-tle did we know.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a long slur over the first two measures. The lower staff is in bass clef and contains a bass line with chords. A dynamic marking of *f* (forte) is placed above the second measure of the bass line.

Love was just a glance a-way, a warm em-bra-cing dance a-way and e-ver since that night

The second system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a long slur over the first two measures. The lower staff is in bass clef and contains a bass line with chords. Dynamic markings of *dim.* (diminuendo) and *p* (piano) are present.

we've been to-geth-er, lo-vers at first sight in love fo-re-ver.

The third system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a long slur over the first two measures. The lower staff is in bass clef and contains a bass line with chords.

It turned out so right for stran-gers in the night.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a long slur over the first two measures. The lower staff is in bass clef and contains a bass line with chords. A dynamic marking of *pp* (pianissimo) is placed above the second measure of the bass line.

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a long slur over the first two measures. The lower staff is in bass clef and contains a bass line with chords. The system concludes with a double bar line.

♩. = 66

p

mf

p

The musical score consists of five systems of piano music. Each system is written for a grand piano with a treble and bass clef. The first system begins with a tempo marking of quarter note = 66 and a dynamic of *p*. The second system continues the piece with similar dynamics. The third system features a dynamic change to *mf* and includes a key signature change to one sharp (F#) in the second measure. The fourth and fifth systems return to a dynamic of *p*. The music is characterized by flowing lines in the right hand and more rhythmic patterns in the left hand.

mf dim. f

The first system contains three measures. The treble clef part features chords and melodic lines, while the bass clef part has a steady eighth-note accompaniment. Dynamics are marked as *mf*, *dim.*, and *f*.

The second system contains three measures. The treble clef part continues with chords and melodic lines, and the bass clef part maintains the eighth-note accompaniment.

dim. mf 2 2

The third system contains three measures. The treble clef part has melodic lines with accents and slurs. The bass clef part has a steady accompaniment. Dynamics include *dim.* and *mf*. Fingerings '2' are indicated above the treble clef notes.

2 2 p

The fourth system contains three measures. The treble clef part features melodic lines with accents and slurs. The bass clef part has a steady accompaniment. Dynamics include *p*. Fingerings '2' are indicated above the treble clef notes.

The fifth system contains three measures. The treble clef part has melodic lines with accents and slurs. The bass clef part has a steady accompaniment.

rit. Sostenuto p 2 2

The sixth system contains three measures. The treble clef part has melodic lines with accents and slurs. The bass clef part has a steady accompaniment. Dynamics include *rit.*, *Sostenuto*, and *p*. Fingerings '2' are indicated above the treble clef notes.

5. ON THE STREET WHERE YOU LIVE

Frederick LOEWE

Staff 1: $B\flat$ F7 $B\flat$ F7
 I have of - ten walked down this street be - fore but the
 here li - lac trees in the heart of town? Can you
 Здесь в ве - чер - ний час я бро - дил не раз и не
 тет си - рень в яс - ный лет - ний день, здесь же -

Staff 2: $B\flat$ $C\sharp^{\circ}7$ $Cmin7$ F7 $Cmin7$
 pave - ment al - ways stayed be - neath my feet be - fore all at once am I
 hear a lark in a - ny ot - her part of town? Does en - chant - ment pour
 знал, что я мо - гу слу - чай - но встре - тить вас. Вы мне солн - ца свет.
 бе - чут пти - цы неж - но в э - тот свет - лый день, и цве - ты стру - ят

Staff 3: $A\flat7$ $B\flat$ $Gmin7$ $Cmin7$
 seve - ral stori - es high know - ing I'm on the
 out of eve - ry door? No, it's just on the
 По - нял я, что нет луч - ше мес - та на
 неж - ный а - ро - мат толь - ко здесь, воз - ле

Staff 4: 1. F7 $B\flat$ $C\sharp^{\circ}7$ $Cmin7$ F7 2. F7 $B\flat$ $C\sharp^{\circ}7$ $Cmin7$ $B\flat$
 street where you live Are there street where you live. And
 э - той зе - мле. Здесь цве о - кон род - ных. Не -

Staff 5: $Amin7$ D7 3 $Gmin$ $Cm7(\flat5)$
 oh, the to - wer - ing feel - ing just to know
 no - вто - ри - мо - е чув - ство - знать, что вас

Staff 6: $C\sharp^{\circ}7$ 3 $B\flat$ $E^{\circ}7$ 3
 some - how you are near. The o - ver - po - wer - ing
 я встре - чу о - пять! Не - у - то - ли - мо - е

Staff 7: A7 $Dmin$ A7 F7
 feel - ing that a - ny se - cond you may sud - den - ly ap - pear.
 чув - ство - все вре - мя встре - чи с ва - ми страст - но о - жи - дать!

Staff 8: $B\flat$ F7 $B\flat$ F7 $B\flat$
 Peop - le stop and stare, they don't both - er me for there's now - here else on
 Пусть ле - тят ча - сы, я без лиш - них слов день и ночь же - лан - ной

C#°7 Cm7 F7 Cmin7 Ab7

earth that I would rath - er be let the time go by, I won't
встре - чи о - жи - дать го - тов. Я бы счел за честь у - ме -

Bb Gmin7 Cmin7 F7 Bb

care if I can be here on the street where you live,
реть вот здесь, толь - ко здесь, воз - ле о - кон род - ных...

Обработка Никиты Попова

Allegretto Здесь в ве -

чер - ний час я бро - дил не раз и не знал, что я мо -

гу слу - чай - но встре - тить вас. Вы мне солн - ца свет. По - ня

я, что нет луч - ше мес - та на 1. э - той зе - мле. Здесь цве -

2.

о - кон род - ных.

Не - по

вто - ри - мо - е

mf

чув - ство —

знать, что вас

я встре - чу о - пять!

Не - у

то - ли - мо - е чув - ство —

все вре - мя

cresc.

встре - чи сва - ми страст - но о - жи - дать!

Пусть ле - тят ча - сы,

f *p*

я без лиш - них слов

день и ночь же - лан - ной встре - чи о - жи -

дать го - тов.

Я бы счел за честь

у - ме - реть вот здесь,

cresc.

толь - ко здесь, воз - ле о - кон род - ных..

$\text{♩} = 92$

Обработка Виктора Семенова

mf

p

First system of musical notation, featuring a grand staff with treble and bass clefs. The treble clef contains chords and rests, while the bass clef contains a simple bass line with quarter notes and rests.

Second system of musical notation, including first and second endings. The first ending is marked "1." and the second ending is marked "2.". The notation includes various musical symbols like slurs, accents, and repeat signs.

Third system of musical notation, showing a continuation of the piece with a melodic line in the treble clef and a supporting bass line in the bass clef.

Fourth system of musical notation, featuring a melodic line in the treble clef and a bass line in the bass clef, with a slur over the treble staff.

Fifth system of musical notation, including a triplet in the treble clef and a bass line in the bass clef.

First system of musical notation. The treble clef staff begins with a *cresc.* marking. The bass clef staff contains a series of chords and single notes. The system concludes with a dynamic marking of *f*.

Second system of musical notation. The treble clef staff features a melodic line with various intervals and accidentals. The bass clef staff provides harmonic support with chords and moving lines.

Third system of musical notation. The treble clef staff includes a *v* (accents) marking. The bass clef staff continues the harmonic progression with chords and single notes.

Fourth system of musical notation. The treble clef staff shows a series of chords. The bass clef staff features a melodic line with a *v* marking.

Fifth system of musical notation. The treble clef staff contains chords. The bass clef staff has a melodic line with a *v* marking. The system ends with a double bar line.

6. MY WAY

Jacques REVAUX

1. And now the end is near, and so I face the fi-nal cur-tain my
 greets I've had a few but then a-gain, too few to men-tion, I
 friend, I'll say it clear, I'll state my case of which I'm cer-tain. I've lived a life that's
 did what I had to do, and saw it through with-out ex-emp-tion, I planned, each char-ted
 full, I've tra-veled each and ev-ry high-way and more much more than this I did it
 course each care-ful step a-long the by-way, but more much more than this I did it

my way. Re-way. Yes, there were times, I'm sure you knew, when I bit off
 more than I could chew, but through it all, when there was doubt, I ate it up, and spit it
 out, I faced it all and I stood tall, and did it my way. 2. I've way.

2. I've loved, I've laughed and cried, What is a man, what has he got,
 I've had my fill my share of losing, If not himself, then he has not
 And now as tears subside To say the things he truly feels,
 I find it also amusing, And not the words of one who kneels,
 To think I did all that The record shows I took the blows,
 And may I say, "Not in a shy way." And did it my way.
 Oh, no, oh, no not me,
 I did it my way

Обработка Владимира Киселева

Moderato cantabile

1. And

The piano accompaniment for the first system of 'My Way' is written in G major and 4/4 time. It features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Moderato cantabile' and the dynamics are 'mp'. The music consists of four measures, each with a slur over the notes.

♩ now the end is near, and so I face the fi-nal cur - tain my

friend, I'll say it clear, I'll state my case of which I'm cer - tain. I've

lived a life that's full, I've tra-veled each and eve - ry high - way and

more much more than this I did it my way. 1. Re - way. 2. Yes, there were

times, I'm sure you knew, when I bit off more than I could chew, but through it

all, when there was doubt, I ate it up, and spit it out, I faced it

ff

all and I stood tall, and did it my 1. way. 2. I've 2. way.

1. way. 2. I've 2. way.

Обработка Виктора Семенова

$\text{♩} = 76$
p *mp*

cresc.

mf

1. 2. p. f

ff

mp rit.

7. LOVE IN BLUE

Andre POPP, Pierre POUR

Emin A7 D G Emin Amin D G

1. Blue, blue, my world is blue, blue is my world now I'm with - out you.

Emin A7 D G Emin Amin B7 Emin

Gray, gray, my life is gray, Cold is my heart since you went a - way.

E F#min7 E A

When we met how the bright sun

E C#min A6 B7 E

shone. Then love died, now the rain - bow is gone.

2. Red, red, my eyes are red,
Crying for you alone in my bed.
Green, green, my jealous heart,
I doubted you and now we're apart.

3. Black, black, the nights I've known,
Longing for you so lost and alone.
Gone, Gone, the love we knew,
Blue is my world now I'm without you.

When we met how the bright sun shone.
Then love died, now the rainbow is gone.

4. Black, black, the nights I've known,
Longing for you so lost and alone.
Blue, blue, my world is blue,
Blue is my world now I'm without you.

Обработка Никиты Попова
Blue, blue, my

Moderato

world is blue, blue is my world now I'm with - out you. Gray, gray, my

life is gray, Cold is my heart since you went a - way.

Red, red, my

Musical notation for the first system, including treble and bass staves with lyrics.

eyes are red, cry - ing for you a - lone in my bed.

Green, green, my jea - lous heart,

Musical notation for the second system, including treble and bass staves with lyrics.

I doubt-ed you and now we're a - part.

When we met how the

Musical notation for the third system, including treble and bass staves with lyrics and a dynamic marking of *mf*.

bright sun shone.

Then love died,

now the rain - bow is

Musical notation for the fourth system, including treble and bass staves with lyrics.

gone.

Black, black, the nights I've known, long - ing for you so lost and a - lone.

Musical notation for the fifth system, including treble and bass staves with lyrics and a dynamic marking of *p*.

Blue, blue, my world is blue, Blue is my world now I'm with-out you.

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major, with lyrics "Blue, blue, my world is blue, Blue is my world now I'm with-out you." The lower staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth notes and quarter notes.

Обработка Виктора Семенова

The second system of the musical score consists of two staves. The upper staff is a piano accompaniment in B-flat major, marked with a tempo of quarter note = 116 and a dynamic of *mp*. The lower staff is a piano accompaniment in B-flat major, featuring a rhythmic pattern of eighth notes and quarter notes. A first ending bracket labeled "8va" spans the first two measures of the system.

The third system of the musical score consists of two staves. The upper staff is a piano accompaniment in B-flat major, marked with a dynamic of *mp*. The lower staff is a piano accompaniment in B-flat major, featuring a rhythmic pattern of eighth notes and quarter notes. A first ending bracket labeled "8va" spans the first two measures of the system.

The fourth system of the musical score consists of two staves. The upper staff is a piano accompaniment in B-flat major, marked with a dynamic of *f*. The lower staff is a piano accompaniment in B-flat major, featuring a rhythmic pattern of eighth notes and quarter notes. A first ending bracket labeled "8va" spans the first two measures of the system.

The fifth system of the musical score consists of two staves. The upper staff is a piano accompaniment in B-flat major, marked with a dynamic of *mf*. The lower staff is a piano accompaniment in B-flat major, featuring a rhythmic pattern of eighth notes and quarter notes. A first ending bracket labeled "8va" spans the first two measures of the system.

First system of musical notation. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with a key signature of one flat. The dynamic marking *mf* is present in the first measure. The music consists of a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Second system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp. The dynamic marking *mf* is present in the first measure. A fingering number '5' is written above a note in the upper staff. The music features a melodic line and a rhythmic accompaniment.

Third system of musical notation. The upper staff is in treble clef with a key signature of one sharp. The lower staff is in bass clef with a key signature of one sharp. The dynamic marking *f* is present in the first measure of the second half. A section symbol (a circle with a vertical line) and a repeat sign (two dots) are located above the staff. A dashed line labeled '8va' spans across the system. The music includes a melodic line and a rhythmic accompaniment.

Fourth system of musical notation. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with a key signature of one flat. The dynamic marking *mf* is present in the first measure. A dashed line labeled '(8va)' spans across the system. The music consists of a melodic line and a rhythmic accompaniment.

Fifth system of musical notation. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with a key signature of one flat. The dynamic marking *f* is present in the first measure, and *mf* is present in the second measure. A dashed line labeled '8va' spans across the system. The word *rit.* (ritardando) is written above the staff. The music features a melodic line and a rhythmic accompaniment.

8. THE SHADOW OF YOUR SMILE

Johny MANDEL

F#min7 B7 Emin A7
 The Sha - dow Of Your Smile when you are gone Will co - lor all my
 Amin7 D7 G CMaj7 F#m7(b5)
 dreams and light the dawn. Look in - to my eyes my
 B7 Emin C#m7(b5) F#7
 love and see all the love - ly things you are to
 F#min7 B7 F#min7 B7 Emin
 me. Our wist - full lit - tle star was far too high,
 A7 Amin7 D7 Bm7(b5)
 a tear - drops kissed your lips and so did I.
 E7 Amin7 F7 G
 Now when I re - mem - ber spring all the joy that love can bring,
 E7 A7 D7 G
 I will be re - mem - ber - ing The Sha - dow Of Your Smile.

Sostenuto a tempo

Обработка НИКИТЫ ПОПОВА

The Sha - dow Of Your Smile when you are gone Will co - lor all my
 dreams and light the dawn. Look in - to my

eyes my love and see all the love-ly

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is one sharp (F#). The vocal line begins with a half note 'eyes', followed by quarter notes 'my' and 'love', and a half note 'and'. The piano accompaniment consists of quarter notes and chords. The system concludes with a melodic phrase for 'all the love-ly'.

things you are to me. Our wist-ful lit-tle

The second system continues the vocal line with 'things you are to me.' and 'Our wist-ful lit-tle'. The piano accompaniment provides harmonic support with chords and moving lines.

star was far too high, a tear-drops kissed your

cresc. poco a poco

The third system features the lyrics 'star was far too high, a tear-drops kissed your'. The piano accompaniment includes a dynamic marking of *cresc. poco a poco* (crescendo poco a poco).

lips and so did I. Now when I re -

f *p*

The fourth system contains the lyrics 'lips and so did I. Now when I re -'. The piano accompaniment features a dynamic marking of *f* (forte) and *p* (piano).

mem - ber spring all the joy that love can bring, I will be re -

The fifth system concludes the page with the lyrics 'mem - ber spring all the joy that love can bring, I will be re -'. The piano accompaniment continues with chords and melodic fragments.

mem - ber - ing The Sha - dow Of Your Smile.

pp

$\text{♩} = 120$

Sostenuto a tempo

Обработка Виктора Семенова

p *mf*

mf *pp*

mf *p*

System 1: Treble clef, 7/8 time signature. The right hand plays a melodic line with eighth notes and quarter notes. The left hand plays a bass line with quarter notes and rests. Dynamics include *mf* and *p*. A crescendo hairpin is visible in the first measure.

System 2: Treble clef, 7/8 time signature. The right hand continues the melodic line. The left hand plays a bass line with quarter notes and rests. Dynamics include *mf* and *p*.

System 3: Treble clef, 7/8 time signature. The right hand continues the melodic line. The left hand plays a bass line with quarter notes and rests. Dynamics include *cresc.* and *p*.

System 4: Treble clef, 7/8 time signature. The right hand continues the melodic line. The left hand plays a bass line with quarter notes and rests. Dynamics include *f* and *p*. A crescendo hairpin is visible in the first measure.

System 5: Treble clef, 7/8 time signature. The right hand continues the melodic line. The left hand plays a bass line with quarter notes and rests. Dynamics include *dim.*, *p*, and *mf*. A ritardando hairpin is visible in the third measure.

9. SILENT NIGHT, HOLY NIGHT

1. Si - lent night, Ho - ly night, all is calm,
all is bright, 'round yon Vir - gin Moth - er and Child.
Ho - ly In - fant so ten - der and mild, sleep in heav - en - ly
peace, sleep in heav - en - ly peace.

2. Silent night, Holy night,
Shepherds quake at the sight,
Glories stream from heaven afar,
Heav'nly hosts sing Alleluia;
Christ the Savior is born,
Christ the Savior is born.

3. Silent night, Holy night,
Son of God, love's pure light
Radiant beams from Thy holy face,
With the dawn of redeeming grace
Jesus, Lord, at Thy birth,
Jesus, Lord, at Thy birth.

Обработка Никиты Попова

Andante

p

1. Si - lent night, Ho - ly night, all is calm, all is bright,

'round yon Vir - gin Moth - er and Child. Ho - ly In - fant so ten - der and

mild, sleep in heav - en - ly peace, sleep in heav - en - ly

1, 2 | 3.

peace. birth.

Andante $\text{♩} = 48$

The musical score is written for piano and consists of five systems of staves. The first system includes a dynamic marking of *p*. The second system features a repeat sign. The third system contains hairpins indicating dynamics. The fourth system includes tempo markings for *rit.* and ♩ *a tempo*. The fifth system concludes with a repeat sign and a final cadence.

10. LET IT BE

John LENNON, Paul McCARTNEY

1. When I find my-self in times of troub-le Moth-er Ma-ry comes to me,
 in my hour of dark-ness She is stand-ing right in front of me,
 speak-ing words of wis-dom, let it be. And Let it
 speak-ing words of wis-dom, let it be.
 be, let it be, let it be, let it be, whisp-er words of
 wis-dom, let it be. Let it be, let it be, let it be, let it
 be, whisp-er words of wis-dom, let it be. And

2. And when the broken-hearted people
 Living in the world agree,
 There will be an answer, let it be.
 For though they may be parted
 There is still a chance that they will see,
 There will be an answer, let it be.

Let it be, let it be,
 Let it be, let it be,
 There will be an answer, let it be.

3. And when the night is cloudy
 There is still a light that shines on me,
 Shine until tomorrow, let it be.
 I wake up to the sound of music
 Mother Mary comes to me,
 Speaking words of wisdom, let it be.

Let it be, let it be,
 Let it be, let it be,
 Whisper words of wisdom, let it be.

Moderato con moto

Обработка Никиты Попова

mp

1. When I find my-self in times of troub-le Moth-er Ma-ry comes to me,

speak-ing words of wis-dom, let it be.

1.

And

2. *Let it be, let it*

be, let it be, let it be,

whisp-er words of wis-dom, let it be.

Let it be, let it be, let it be, let it be,

whisp-er words of wis-dom, let it be.

1.

And

2.

Обработка Виктора Семенова

$\text{♩} = 84$

1. *3* *3* *3* *3*

2. *p* *3* *3*

p *3* *3*

f *mf* *3* *3*

1. 2. *f* *f*

1. 2. *ff* *rit.* *8vb*

11. YESTERDAY

John LENNON, Paul McCARTNEY

E \flat
Dmin7
G7
Cmin
A \flat
B \flat 7

Yes - ter - day, all my troubl - es seemed so far a - way now it looks as though they're
 Sud - den - ly, I'm not half to man I used to be, there's a sha - dow hang - ing

E \flat
G7
Cmin
F
A \flat
E \flat
Dmin7
G7
Cmin
B \flat
A \flat

here to stay oh, I be - lieve in yes - ter - day. Why she had to go I don't
 o - ver me. Oh, yes - ter - day came sud - den - ly.

B \flat 7
E \flat
Dmin7
G7
Cmin
B \flat
A \flat
B \flat 7
E \flat

know she would - n't say. I said some - thing wrong, now I long for yes - ter - day.

E \flat
Dmin7
G7
Cmin
A \flat
B \flat 7

Yes - ter - day, love was such an ea - sy game to play. Now I need a place to
E \flat
G7
Cmin
F
A \flat
E \flat
F7
A \flat
E \flat

hide a - way. Oh, I be - lieve in yes - ter - day. Mm...

Sostenuto

Обработка Никиты Попова

pp

Yes - ter - day, all my troubl - es seemed so far a - way now it looks as though they're

here to stay oh, I be-lieve in 1. yes - ter - day. 2. yes - ter - day.

Why she had to go I don't know she would - n't say.

I said some - thing wrong, now I long for yes - ter - day.

Yes - ter - day, love was such an ea - sy game to play. Now I need a place to

hide a - way. Oh, I be-lieve in yes - ter - day. Mm...

Обработка Виктора Семенова

$\text{♩} = 96$
mf

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a repeat sign. The first measure of the repeat has a piano (*p*) dynamic marking. The melody in the upper staff features eighth and sixteenth notes, while the bass line has a steady eighth-note accompaniment.

The second system continues the piece and includes first and second endings. The first ending is marked with a '1.' and the second with a '2.'. The dynamic marking is mezzo-forte (*mf*). The upper staff continues with melodic lines, and the bass line maintains its accompaniment. The second ending leads to a final chord in the upper staff.

The third system features a forte (*f*) dynamic marking. The upper staff has a more active melodic line with some grace notes. The bass line continues with eighth-note accompaniment. The system concludes with a final chord in the upper staff.

The fourth system also features a forte (*f*) dynamic marking. The upper staff continues with melodic development, and the bass line provides accompaniment. The system ends with a final chord in the upper staff.

The fifth system shows further melodic and harmonic development. The upper staff has a more complex melodic line with some grace notes. The bass line continues with accompaniment. The system concludes with a final chord in the upper staff.

The sixth system features dynamic markings of mezzo-forte (*mf*), pianissimo (*pp*), and mezzo-piano (*mp*). The upper staff has a melodic line that becomes more active towards the end. The bass line continues with accompaniment. The system concludes with a final chord in the upper staff.

12. I WILL WAIT FOR YOU

Michel LEGRAND

1. If it takes for e - ver I will wait for you, for a
 where you wan - der, a - ny - where you go, eve - ry

thou - sand sum - mers I will wait for you; till you're back be -
 day re - mem - ber how I love you so; in your heart be -

side me, till I'm hold - ing you, till I hear you sigh here in my
 lieve what in my heart I know, that for - e - ver - more I'll wait for

1. arms. 2. A - ny you. The clock will tick a - way the ho - urs

one by one, and then the time will come when all the wait - ing's done; the

time when you re - turn and find me here and run straight to my wait - ing

arms. 3. If it takes for e - ver I will wait for you, for a

thou - sand sum - mers I will wait for you; till you're here be - side me, till I'm

touch - ing you and for - e - ver - more shar - ing your love.

Chords: Dmin, D7, Gmin7, C7, F, A7, Dmin, D7, Gmin7, Dmin, A7, Dmin, Gmin, C, F, Bb, Em7(b5), A7, B°7, A7, Dmin, D7, Gmin, C7, F, A7, Dmin, D7, Gmin, Dmin, A7, Dmin

Andante

Обработка Никиты Попова

1. If it takes for - e - ver I will wait for you, for a

p

thou - sand sum - mers I will wait for you; till you're back be -

side me, till I'm hold - ing you, till I hear you sigh here in my

arms.

2. A - ny - where you wan - der, a - ny - where you

mf

go, eve - ry day re - mem - ber how I love you so; in your

heart be - lieve what in my heart I know, that for - e - ver - more

I'll wait for you.

The clock will tick a - way the ho - urs

musical notation for the first system, including piano accompaniment and vocal line.

one by one, and then the time will come when all the wait - ing's done; the

musical notation for the second system, including piano accompaniment and vocal line.

time when you re - turn and find me here and run straight to my wait - ing

musical notation for the third system, including piano accompaniment and vocal line.

arms.

3. If it takes for - e - ver I will wait for

musical notation for the fourth system, including piano accompaniment and vocal line.

you, for a thou - sand sum - mers I will wait for you; till you're here be -

musical notation for the fifth system, including piano accompaniment and vocal line.

side me, till I'm touch - ing you and for - e - ver - more shar - ing your love.

musical notation for the sixth system, including piano accompaniment and vocal line.

$\text{♩} = 72$

p

dim.

rit. *a tempo*

mp

mf

3 3 3 3 3

Detailed description: This page of a musical score contains six systems of music for piano. The first system begins with a tempo marking of quarter note = 72 and a dynamic of piano (*p*). The second system continues the piece. The third system features a *dim.* (diminuendo) marking. The fourth system includes *rit.* (ritardando) and *a tempo* markings, along with a *mp* (mezzo-piano) dynamic. The fifth system continues the melodic and harmonic development. The sixth system concludes with a *mf* (mezzo-forte) dynamic and features five triplet markings over the right-hand part.

3 3 3 3

cresc.

f 3 3 3 3 3 3 3 3 *dim.*

rit. *a tempo* 8^{va} *p*

(8^{va}) *f* *ff*

3 *pp* *tr* *mp* *rit.* *Red.*

swee - test girl in town. And if they do the

trick, I'll hur - ry back to pick your best white or - chid for her wed - ding

1. gown. I want some 2. gown.

Allegro $\text{♩} = 88 - 92$

Обработка Виктора Семенова

f *mf*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The right hand contains complex chords and melodic lines, while the left hand provides a steady bass accompaniment.

Second system of musical notation. It includes dynamic markings such as *p* (piano) and *f* (forte). The right hand features a prominent melodic line with a slur and a crescendo hairpin. The left hand continues with a rhythmic accompaniment.

Third system of musical notation. It includes a dynamic marking of *f* (forte). The right hand has a melodic line with a slur and a crescendo hairpin. The left hand provides a steady bass accompaniment.

Fourth system of musical notation. It includes a dynamic marking of *mf* (mezzo-forte). The right hand features a melodic line with a slur and a crescendo hairpin. The left hand continues with a rhythmic accompaniment.

Fifth system of musical notation, which is a repeat of the first system. It features a grand staff with treble and bass clefs in the same key and time signature, with complex chords and melodic lines in the right hand and a steady bass accompaniment in the left hand.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes chords and melodic lines. A dynamic marking *p* (piano) is present in the second measure. A fermata is placed over a chord in the third measure.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes chords and melodic lines. A fermata is placed over a chord in the second measure.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes chords and melodic lines. A dynamic marking *mf* (mezzo-forte) is present in the first measure.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes chords and melodic lines. A fermata is placed over a chord in the second measure.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes chords and melodic lines. Dynamic markings *p* (piano) are present in the first and third measures. A fermata is placed over a chord in the second measure.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features chords and melodic lines with various accidentals.

Second system of musical notation, consisting of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The music includes a dynamic marking of *mf* and features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features chords in the upper staff and a rhythmic accompaniment in the lower staff. A dynamic marking of *p* is present.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features chords in the upper staff and a rhythmic accompaniment in the lower staff. A dynamic marking of *p* is present.

Sixth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features chords in the upper staff and a rhythmic accompaniment in the lower staff. Dynamic markings of *p*, *mf*, *p*, and *pp* are present. An *8va* marking is visible at the bottom right.

АККОРДЫ

ПОЯСНЕНИЯ К БУКВЕННЫМ ОБОЗНАЧЕНИЯМ

Поскольку джазовая музыка, как правило, записывается в виде мелодии и выписанных аккордов, во всех произведениях сборника приводятся буквенно-цифровые обозначения гармонии, принятые в джазе и эстрадной музыке. Они нуждаются в пояснении.

Трезвучие записывается простым указанием высоты буквенной нотацией (C, D и т. д.). После буквы ставится, если это необходимо, знак альтерации (диез или бемоль). Минорное трезвучие записывается с суффиксом min.



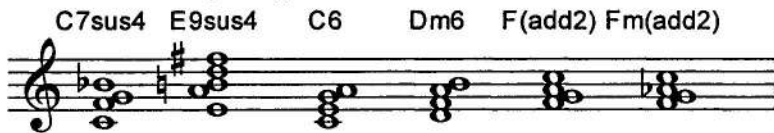
Септаккорды записываются прибавлением к обозначению трезвучия цифры "7". Большой мажорный септаккорд записывается с суффиксом Maj (CMaj7). Доминантсептаккорд — просто одной цифрой "7". Малый минорный септаккорд — с суффиксом min (Emin7). Пониженная или повышенная пятая ступень указывается в скобках после обозначения бемолем или знаком + (BMaj7(+5)). Исключение — малый септаккорд с уменьшенной квинтой. Он записывается с суффиксом m (D^bm7(^b5)).



Нонаккорды записываются прибавлением цифры "9". Большой мажорный — с треугольником перед цифрой (C Δ 9). Доминантовый нонаккорд с большой ноной — просто цифрой "9" (G9). Доминант-нонаккорд с малой ноной — как септаккорд, в скобках указано понижение ноны (C7(^b9)). Минорный нонаккорд — суффиксом m (Dm9).



Септаккорды и нонаккорды с задержанием к терции (sus) записываются с помощью суффикса sus4 (D7sus4, G9sus4). **Аккорды с секстой** записываются прибавлением к обозначению цифры "6". Аккорды с добавленными ступенями записываются с суффиксом add (прибавленная вторая ступень к трезвучию записывается как (add2)).



Уменьшенные трезвучия записываются суффиксом dim, **уменьшенные септаккорды** — прибавлением индекса "o". **Аккорды на выдержанных звуках (органных пунктах)** записываются с помощью слэша "/" и указания собственно выдержанного звука (Dmin7/E, BMaj7/G). Увеличенные трезвучия и септаккорды с увеличенной квинтой записываются с помощью суффикса aug (Caug, Caug7).



Приложение II

ПРИМЕРЫ ФАКТУР АККОМПАНеМЕНТА ПЕСЕН

Для освоения аккомпанемента, при котором мелодия исполняется голосом, а фортепианное сопровождение основано на гармонической фактурной модели, рекомендуем выполнять следующие упражнения. Рассмотрим их на примере № 1 к песне 1. Someday My Prince Will Come.

I. Играйте гармоническую сетку в тесном расположении, с наименьшим передвижением руки по клавиатуре. Тренируйте руки по очереди и одновременно.

Тональность E^b dur.

II. Откройте страницу с выбранной Вами для разучивания песней (мелодия с буквенным обозначением аккорда).

Играйте гармоническую последовательность в широком и смешанном расположении и голосом исполняйте мелодию, сначала сольфеджируя, затем со словами песни.

III. Освойте (приучите руки свободно играть) предложенный вариант фактурной модели. Для этого:

- 1) каждый такт повторите по несколько раз;
- 2) самостоятельно доиграйте гармоническую сетку по заданному образцу;
- 3) меняйте гармонию в каждом такте.

IV. Вернитесь на страницу разучиваемой вами песни. Пойте мелодию с названием нот и аккомпанируйте с помощью гармонической фактурной модели.

V. Исполняйте гармонические фактурные аккомпанементы с вокальной импровизацией.

VI. Сочиняйте гармонические сетки, фактурные модели, мелодии, то есть, свои вокально-инструментальные композиции.

1. SOMEDAY MY PRINCE WILL COME

E \flat | G7 | A \flat | C7 | Fmin | C7 | Fmin7 | B \flat 7 | Gmin7 | F \sharp °7 | Fmin7 | B \flat 7 | Gmin7 | F \sharp °7 |
 Fmin7 | B \flat 7 | E \flat | G7 | A \flat | C7 | Fmin | C7 | Fmin7 | B \flat 7 | E \flat | G7 | A \flat | A°7 | E \flat /B \flat | C7 |
 Fmin7 | B \flat 7 | E \flat |

Moderato

2. HEY JUDE

C | G7 | F | G7 | C | C7 | F | C | G | C | C7sus4 C7 | F | Dmin | F G | G | C | C7sus4 C7 | F |
 Dmin | F | G | C | C7 | G7 | C |

Moderato

3. I COULD HAVE DANCED ALL NIGHT

C | A7 | Dmin | Dmin | Dmin7 | G7 | C | B7 | E | B7 | E | G | Amin7 D7 | G | G7 |
 C | Dmin7 | G7 | C |

Allegretto

The musical score for 'I COULD HAVE DANCED ALL NIGHT' is in 6/8 time and consists of two systems. The first system is marked 'Allegretto' and features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment. Chords are indicated as C and A7. The second system continues the melody and accompaniment, with chords Dmin and Dmin7.

4. STRANGERS IN THE NIGHT

F | FMaj7 | F6 | F/A G#°7 | Gmin7 | D7 | Gmin7 | Eb7 | C7 | F Gmin7 | G#°7 F/A |
 Am7(b5) | D7 | Am7(b5) | D7 | Gmin7 | Eb7 | F/C Dmin7 | Gmin7 C7 | F | FMaj7 | Gmin7 | C7 | F |

Andantino

The musical score for 'STRANGERS IN THE NIGHT' is in 3/4 time and consists of two systems. The first system is marked 'Andantino' and features a treble clef with a melody of quarter notes and a bass clef with a simple accompaniment. Chords are indicated as F, FMaj7, and F6. The second system continues the melody and accompaniment, with chords F/A, G#7, Gmin7, D7, and Gmin.

5. ON THE STREET WHERE YOU LIVE

B♭ | F7 | B♭ | F7 | B♭ | C♯°7 | Cmin7 | F7 | Cmin7 | A♭7 | B♭ | Gmin7 | Cmin7 | F7 | B♭ C♯°7 |
 Cmin7 | B♭ || Amin7 | D7 | Gmin | Cm7(b5) | C♯°7 | B♭ | E°7 | A7 | Dmin | A7 | F7 :||

Allegretto

Musical score for 'On the Street Where You Live' in B-flat major, 4/4 time, marked *Allegretto*. The score consists of two systems of piano accompaniment. The first system contains five measures with chords: B♭, F7, B♭, F7, B♭, C♯7. The second system contains five measures with chords: Cmin7, F7, Cmin7, A♭7, B♭. The right hand features a rhythmic pattern of quarter notes and eighth notes, while the left hand plays a steady bass line.

6. MY WAY

D | F♯min/C♯ | Amin/C | B7 | Emin | Emin7/D | A/C♯ A | D | DMaj7 | D7 | G | Em7(b5) |
 D/A | Emin7/A A7 | G/D | D :|| D | Amin7/D D7 | G | Emin7 | A7 | F♯min7 | Bmin7 |
 Emin7 | A7 | G/D | D |

Moderato cantabile

Musical score for 'My Way' in D major, 4/4 time, marked *Moderato cantabile*. The score consists of two systems of piano accompaniment. The first system contains five measures with chords: D, F♯min/C♯, Amin/C, B7, Emin. The second system contains five measures with chords: Emin7/D, A/C♯ A, D, DMaj7, D7. The right hand features a melodic line with eighth notes and quarter notes, while the left hand plays a steady bass line.

7. LOVE IN BLUE

Emin A7 | D G | Emin Amin | D G | Emin A7 | D G | Emin Amin | B7 Emin :|| E F#min7 |
 E | A | E | C#min | A6 | B7 | E :||

Moderato

The musical score for 'Love in Blue' is written in G major and 4/4 time. It consists of two systems of piano accompaniment. The first system has five measures with chords: Emin A7, D G, Emin Amin, D G, and Emin A7. The second system has four measures with chords: D G, Emin Amin, B7 Emin, and Emin. The bass line features a steady eighth-note accompaniment.

8. THE SHADOW OF YOUR SMILE

F#min7 | B7 | Emin | A7 | Amin7 | D7 | G | CMaj7 | F#m7(b5) | B7 | Emin |
 C#min7(b5) | F#7 | F#min7 | B7 | F#min7 | B7 | Emin | A7 | Amin7 | D7 |
 Bm7(b5) | E7 | Amin7 | F7 | G | E7 | A7 | D7 | G |

Sostenuto a tempo

The musical score for 'The Shadow of Your Smile' is written in G major and 4/4 time. It consists of two systems of piano accompaniment. The first system has four measures with chords: F#min7, B7, Emin, and A7. The second system has four measures with chords: Amin7, D7, G, and CMaj7. The bass line features a steady eighth-note accompaniment.

9. SILENT NIGHT, HOLY NIGHT

B♭ | Cmin | F | B♭ | E♭ | B♭ | E♭ | B♭ | Cmin | F | B♭ | F | B♭ |

Andante

The first system of musical notation for 'Silent Night, Holy Night' is in 3/4 time with a key signature of two flats (B♭ and E♭). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody of half notes with a slur over the first two notes of each measure. The bass staff contains a bass line of quarter notes with a slur over the first two notes of each measure. Chord symbols are placed below the notes: B♭ in the first measure, Cmin/B♭ in the third measure, and F in the fourth measure.

The second system of musical notation continues the piece. It features the same two-staff format. The treble staff continues the half-note melody, and the bass staff continues the quarter-note bass line. Chord symbols are placed below the notes: B♭ in the first measure, E♭/B♭ in the second measure, and B♭ in the third measure.

10. LET IT BE

G | D | Emin | C | G | D | C | G :||: Emin | Emin/D | C | G | D | C | G :||

Moderato con moto

The first system of musical notation for 'Let It Be' is in 4/4 time with a key signature of one sharp (F#). It consists of two staves. The treble staff contains a chordal accompaniment of chords, each with a slash through it, indicating a specific voicing. The bass staff contains a bass line of quarter notes with a slur over the first two notes of each measure. Chord symbols are placed below the notes: G in the first measure, D in the second measure, Emin in the third measure, C in the fourth measure, and G in the fifth measure.

The second system of musical notation continues the piece. It features the same two-staff format. The treble staff continues the chordal accompaniment, and the bass staff continues the quarter-note bass line. Chord symbols are placed below the notes: D in the first measure, C in the second measure, G in the third measure, and Emin in the fourth measure.

11. YESTERDAY

$E\flat$ | $D\text{min}7$ $G7$ | $C\text{min}$ | $A\flat$ $B\flat7$ | $E\flat$ $G7$ | $C\text{min}$ F | $A\flat$ $E\flat$:|| $D\text{min}7$ $G7$ |
 $C\text{min}$ $B\flat$ $A\flat$ | $B\flat7$ | $E\flat$ | $D\text{min}7$ $G7$ | $C\text{min}$ $B\flat$ $A\flat$ | $B\flat7$ | $E\flat$:||

Sostenuto

The musical score for 'Yesterday' is in G minor, 4/4 time, and marked *Sostenuto*. It consists of two staves: a treble clef staff with a melody and a bass clef staff with a bass line. The melody is composed of eighth and quarter notes, often beamed together. The bass line consists of quarter notes. The piece is divided into three measures. The first measure has a $E\flat$ chord. The second measure has $D\text{min}7$ and $G7$ chords. The third measure has a $C\text{min}$ chord. The piece ends with a double bar line.

12. I WILL WAIT FOR YOU

$D\text{min}$ | $D7$ | $G\text{min}7$ | $C7$ | F | $A7$ | $D\text{min}$ | $D7$ | $G\text{min}7$ | $D\text{min}$ | $A7$ | $D\text{min}$:||
 $G\text{min}$ | C | F | $B\flat$ | $E\text{m}7(\flat 5)$ | $A7$ | $B^\circ 7$ | $A7$:||

Andante

The musical score for 'I Will Wait for You' is in G minor, 4/4 time, and marked *Andante*. It consists of two staves: a treble clef staff with a melody and a bass clef staff with a bass line. The melody is composed of quarter notes and half notes. The bass line consists of quarter notes. The piece is divided into six measures. The first measure has a $D\text{min}$ chord. The second measure has a $D7$ chord. The third measure has a $G\text{min}7$ chord. The fourth measure has a $G\text{min}7$ chord. The fifth measure has a $C7$ chord. The sixth measure has a $C7$ chord. The piece ends with a double bar line.

13. RED ROSES FOR A BLUE LADY

$B\flat$ | $A7$ | $D7$ | $G9$ | $C\text{min}7$ | $F7$ | $D\text{min}$ | $G\text{min}$ | $C7$ | $F7$ | $B\flat$ | $A7$ | $D7$ | $G9$ |
 $C\text{min}7$ | $F7$ | $B\flat$ | $G9$ | $C\text{min}7$ $B\flat^\circ 7$ | $B\flat$ $F7$ | $B\flat$ |

Moderato

The musical score for 'Red Roses for a Blue Lady' is in G minor, 4/4 time, and marked *Moderato*. It consists of two staves: a treble clef staff with a melody and a bass clef staff with a bass line. The melody is composed of quarter notes and eighth notes. The bass line consists of quarter notes. The piece is divided into four measures. The first measure has a $B\flat$ chord. The second measure has a $A7$ chord. The piece ends with a double bar line.

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