

Русская популярная классика



Ю. Маркин

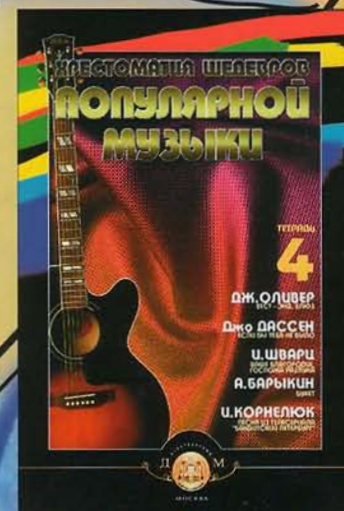
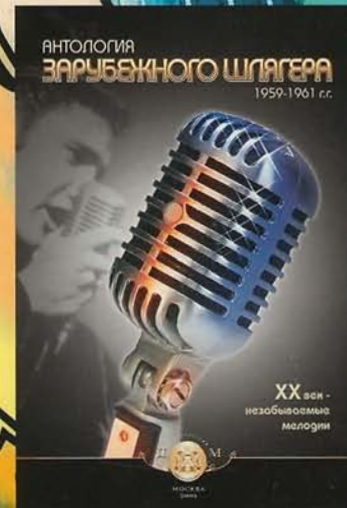


в **Алла**ровой
обработке

для фортепиано



СПРАШИВАЙТЕ В КНИЖНЫХ МАГАЗИНАХ



ОПТОВАЯ ПРОДАЖА КНИГ:
(095) 930*2564 / (095) 744*3555

Русская популярная классика

Ю. Маркин



в **JAZZ**овой
обработке

для фортепиано



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Настоящий сборник, рассчитан, как на любителей, так и на профессиональных музыкантов. Любителя в нем должна привлечь предельная простота изложения материала, профессионалу будет небезынтересно увидеть, как сложнейшие гармонические последовательности излагаются лаконично и сжато, но без ущерба для содержания.

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От автора

Настоящий сборник, рассчитан, как на любителей, так и на профессиональных музыкантов. Любителя в нем должна привлечь предельная простота изложения материала, профессионалу будет небезынтересно увидеть, как сложнейшие гармонические последовательности излагаются лаконично и сжато, но без ущерба для содержания.

Почему обработки русской классики? Да потому, что в ней как бы «двойное дно» – с одной стороны академическая глубина, то, что и хотел выразить композитор, с другой – богатейший материал для прочтения в ином жанре. Надо только суметь это увидеть. Автор попытался раскрыть этот второй, неочевидный на поверхностный взгляд, пласт. И оказалось, что здесь богатейшие возможности для джаза со всех точек зрения – мелодии, структуры формы и, главное – благодатной гармонии.

Учитывая, что отечественный джаз не дал миру сколько-нибудь заметных художественных образцов, русская классика, не говоря уже, о ее известности в мире, как бы восполняет этот досадный пробел.

При определенном взгляде на музыкальный материал – в частности, предлагаемый автором сборник обработок, мы имеем (в пику американским) настоящие русские «джазовые стандарты», которые по глубине содержания ни в чем не уступают западным образцам, и даже их превосходят!

Импровизируйте на здоровье!

Ю. Маркин
Москва, декабрь 2003 г.

ВРЕМЕНА ГОДА

(Фрагменты)

П.И. ЧАЙКОВСКИЙ
Обработка Ю. МАРКИНА

1. У КАМЕЛЬКА

Moderato

1. Eb7 E7 Eb7 1.2. Db/Eb Ebsus

mp

3. Bbm Eb7 Ab

2. D∅ G7 Cm7 F7 Bbm Eb7 AbΔ

C∅ F7 Bbm Bb7 Eb7

3 D \emptyset G7 Cm F7 B \flat m Eb7 Ab Δ

Cm F7 B \flat sus B \flat 7 4 C \sharp m F \sharp 7 Bsus B7

Cm Cm7 A \emptyset D7 Gm C7 D \flat 7 C7

5 Eb7 E \flat 7 E \flat 6 B \flat m/E \flat 1. E \flat 7sus

2. B \flat m/E \flat Ab 6 D \emptyset G7 Cm7 F7

Bbm Eb7 AbΔ C∅ F7 Bbm

D∅ G7 Cm Eb7 Ab F7

f

Bbm Eb7 Ab F7 Bbm Eb7

Bbm Eb7 Ab Break solo

A A A *Improvis.*

D∅ G7 Cm F7 Bbm Eb7 Ab

1. C∅ F7 Bbm

Bm E7 Bbm Eb7 | 2. Cm F7 BbΔ C#m F#7 BΔ

3. C∅ F7 Bbm D∅ G7 Cm Eb7 **B** Ab F7 Bbm Eb7

Ab F7 Bbm Eb7 Ab F7 Bbm Eb7 Ab stop time

to 2

Coda

Bbm Eb7 EΔ DΔ

CΔ BbΔ

Bbm AΔ AbΔ

2. БАРКАРОЛА

Not too fast

1

B \flat 7⁹ A7⁹ A \flat 7⁵ Gm7 G \flat 7 Cm7/F E7 Δ E \flat Δ

8 3 3 3 3 E \flat Δ Dm7 D \flat 7 C9 F7⁶

2

E \flat g⁺ E \flat g⁺ Dg⁺ D \flat g⁺ Cg⁺

B \flat g⁺ B \flat g⁺ Am7 A \flat Δ C/D

Gm Ab⁶ Gm Ab⁶

3 $\frac{3}{4}$ Gm Ab₇⁻⁵ Gm Ab₇⁻⁵

Gm Ab₇⁻⁵ Gm Ab₇⁻⁵

4 Gm Gm⁺⁷ Gm7 B7 B \flat Δ E \flat Δ

Am7 D7⁵ Gm7 C9

Gm/D EbΔ Eb∅ Eb9 D9 Gm7

5 Cm7 F7 Dm7 G7

Cm7 F7 BbΔ A7 Ab7 G7

6 Cm7 F7 B∅ E7 Am¹¹ D7⁵

ff *sub.p*

Gm/D D7⁹ Gm/D Eb/D Am¹¹₉ D7⁺⁵

A **A** *Improvis.*

Gm Ab7 Gm Ab7 Gm Ab7

1. Gm Ab7 2. Gm Cm F7 **B** Bb G7 Cm F7

Bb G7 Cm F7 Bb G7 Cm F7 BbΔ A∅ D7 **A** Gm

Ab7 Gm Ab7 Gm Ab7 **Для повторения** Gm Ab7

Для окончания Gm AbΔ Eb/D

to 3

Abm13 Gm13

pp

5 5 5 8

3. ПОДСНЕЖНИК

Medium. Jazz Waltz

1 

Bb6 G7 Cm F7 F#m7

p

2

Fm7 E7 EbΔ Ab9 E∅ A7

Dm B7 E∅ A7 Dm7 G7

3

Cm7 E7 Bb6 Eb7 Dm7

G7 C#m7 F#7 Cm7 F7 4 Abm Db7 Gm

BbΔ Edim F7 B7 ⊕ Bb G7 Cm7 F6⁻⁹

A *Improv.*

Bb G7 Cm F7 Fm Bb7 EbΔ Ab7

B

E∅ A7 Dm B7⁵ E∅ A7 Dm G7

C

Cm F7 Bb Eb7 C#m F#7 Ebm Ab7

D

Abm Db7 GbΔ CbΔ Cm F7

Bb G7 Для повторения Cm F7 Для окончания Cm F7 ⊗ ⊕ Bb

to 1

4. ОСЕННЯЯ ПЕСНЯ

Slow

1

Dm A7 B \emptyset B \flat Am7 Ab9

Gm Gm⁵ Gm6 B \flat 7 Em7 A \flat 7⁵

2

Em A7 Dm B \emptyset Em A7 Am/D D7

Gm G \sharp 0 Dm/A B \flat 9 A7 Eb7

The musical score is written for piano in a minor key (one flat) and 4/4 time. It consists of three systems of music. The first system starts with a first ending bracket labeled '1' and includes chords Dm, A7, B \emptyset , B \flat , Am7, and Ab9. The second system includes chords Gm, Gm⁵, Gm6, B \flat 7, Em7, and A \flat 7⁵. The third system starts with a second ending bracket labeled '2' and includes chords Em, A7, Dm, B \emptyset , Em, A7, Am/D, and D7. The final system includes chords Gm, G \sharp 0, Dm/A, B \flat 9, A7 (with a triplet), and Eb7. The notation includes treble and bass clefs, a common time signature, and various musical symbols such as accidentals, slurs, and dynamic markings.

3 Dm A7 B \emptyset B \flat Am7 Ab9

Gm Gm⁺7 Gm6 B \flat 9 Em7 A \flat 7⁵

4 Gm C7 F Δ Em A7 Dm D7

Gm C \sharp 0₃ Dm/A E \flat /A B \flat 7 A7 Dm13 *Break*

Fine
A Dm Dm B \emptyset E7 A \emptyset D7 Gm Gm Em A7 Fm B \flat 7

B Em A7 Dm B \emptyset Em A7 A \emptyset D7 Gm E7 Em A7

A1 Dm Dm B \emptyset E7 A \emptyset D7 Gm Gm B \flat m E \flat 7 Am D7

B1 Gm C7 F Δ Em A7 Cm F7 B \flat Δ Em A7 Dm B \emptyset Em A7 $\text{\textcircled{X}}$

to 1 D.C. to Fine

5. ДЕКАБРЬ

Bounce

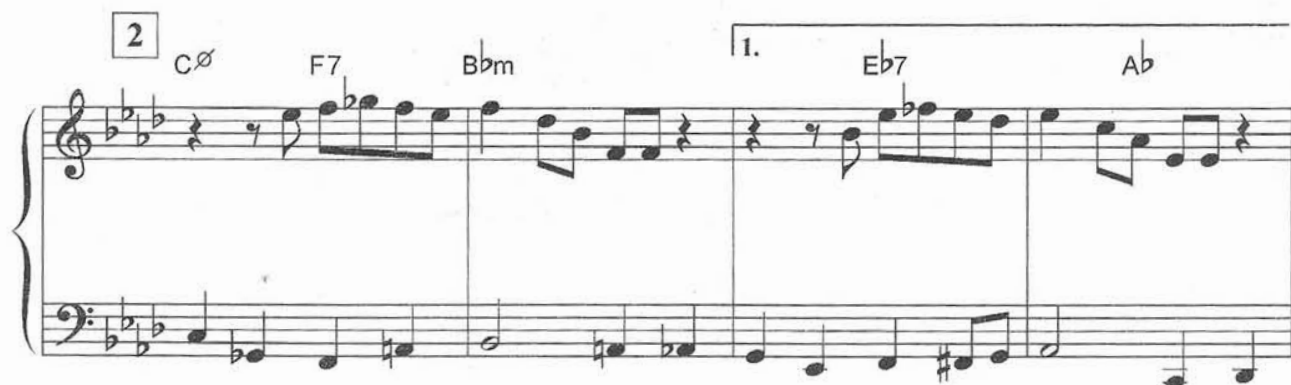
1 


f

$E\flat m$ A_7^6 $A\flat_7^6$ $D\flat_9$



2 $C\emptyset$ F_7 $B\flat m$ 1. $E\flat_7$ $A\flat$



G_7 C_7 Fm^+7 B_7^5 $B\flat_7^6$ E_9 $B\flat m_7$ $E\flat_9+$



2. $D\emptyset$ G7 C 3 $F\flat 6$ C6

$F\flat 6$ C6 F7 $F\flat\circ$ C6 A9

D7 G7 C6 1. 2. $E\flat 6$

A *Improvis.*
 $A\flat$ F7 $B\flat m$ $E\flat 7$ $A\flat$ F7 $B\flat m$ $E\flat 7$ $A\flat\Delta$ $E\flat m$ $A\flat 7$ $D\flat\Delta$ $D\flat\Delta$

B
 C \emptyset F7 $B\flat\Delta$ 1. $B\flat m$ $E\flat 7$ $A\flat\Delta$ G \emptyset C7 Fm $B\flat 7$ $B\flat m$ $E\flat 7$

2. $D\emptyset$ G7 C C7 **C** F7 C F7 C F7 $F\flat\circ$ C A7 D7 G7

1. C C7 2. C $E\flat 7$ X X X X $A\flat$ $A\flat 7$ $D\flat$ $D\flat m$ $A\flat/E\flat$

to 1 $B\flat 9$ A9 $A\flat 6$ *sf*

6. НА ТРОЙКЕ

Fastly

1

mf

1.

2

f

F Bb $\text{F}\Delta$

Dm7 Em7 Gm C7 Gm

3

f

Fm $\text{Ab}\Delta$ Db Ab

The musical score is written for piano in 3/4 time, marked 'Fastly'. It consists of four systems of two staves each (treble and bass clef). The first system begins with a first ending bracket labeled '1' and a dynamic marking of *mf*. The second system starts with a second ending bracket labeled '2.' and a dynamic marking of *f*. The third system contains chord markings: Dm7, Em7, Gm, C7, and Gm. The fourth system contains chord markings: Fm, AbΔ, Db, and Ab. The bass line features a consistent triplet eighth-note pattern throughout.

1. C Dm7 D#° C 2. C

Dm D#° C

6 F BbΔ FΔ

Dm7 Em7 Gm

7 Fm AbΔ Cb/Db A/B

C FΔ F#° C7 Break

A Rock

F D7 Gm C7 F Bb7 Am D7 Gm C7 Am D7 Gm C7

A

F D7 Gm C7 F B° E7 Am F#° B° E7 Am D7

B Swing

Gm C7 Abm Db7 Gm C7 Abm Db7 Gm C7

A Rock

F D7 Gm C7 F Bb7 Am D7 Gm C7 Для повторения F D7 Gm C7

Для окончания

F D7 Gm C7 C7 F F7

to 2

Bb Bbm F sf

ВАЛЬС ЦВЕТОВ

из балета "Щелкунчик"

П.И. ЧАЙКОВСКИЙ

Обработка Ю. МАРКИНА

Moderato

1

Chord progression: $A\flat\Delta/B\flat$ $Gm7/B\flat$ $A\flat6/B\flat$ $A\flat\Delta$

Chord progression: $B\flat9$ $A\flat\Delta/B\flat$ $Gm7/B\flat$

Chord progression: $A\flat6/B\flat$ $F9$ $B\flat9$ $E\flat$ Cm Fm $B\flat7$

2

Chord progression: $E\flat$ $Cm7$ $D\flat9$ $B\flat6$

$E_b\Delta$ A_b7 $Gm7$ $C7$ 3 Fm^+7 $D\emptyset$ $G7$ $C7$

Fm^+7 $D\emptyset$ $G7$ $C7$ Fm Fm^+7 $Fm7$ $Fm6$

$F\#m$ B_7^6 Fm B_b7 4 E_b $Cm7$ $Fm7$ $B_b_7^6$

$E_b\Delta$ E_b $Cm7$ D_b9 $B_b_7^6$

$E_b\Delta$ A_b7 $A\emptyset$ $D7$ 5 Gm $E\emptyset$ $A7$ $D7$

Gm E \emptyset A7 D7 Gm Gm $^{\#}7$

Gm7 E \emptyset Eb9 D7 Gm Bb 6_7 $\text{\textcircled{C}}$

A *Improvis.*

Eb C7 Fm Bb7 Eb C7 Fm Bb7 Eb C7 Fm Bb7 Eb Ab7 Gm C7

B

Fm D \emptyset G7 C7 Fm D \emptyset G7 C7 Fm Abm Db7 F $\#m$ B7 Fm B7

A1

Eb C7 Fm Bb7 Eb C7 Fm Bb7 Eb C7 Fm Bb7 Eb Ab7 A \emptyset D7

B1

Gm E \emptyset A7 D7 Gm E \emptyset A7 D7 Gm Gm $^{\#}7$ Gm7 E \emptyset Eb7 D7 Gm Bb7 $\text{\textcircled{C}}$

to **2**

$\text{\textcircled{C}}$ Eb Eb7 Ab Abm6 Eb/Bb E13 Eb13

ВАЛЬС-ФАНТАЗИЯ

Композиция на тему М. Глинки

Ю. МАРКИН

Medium Fast

1

p

Fsus Gbsus

Eb/F Fb/Gb C8 CbΔ/F

Bbm G∅ C7 F7 Bbm G∅ C7 F7

2 %

p

1.

Bbm C#m F#7 Cm7 F7 Bbm⁴ Abm⁴ Gm⁴

Cg+ Cm7/F

2. A⁻5 Ab7

Dg+ DbΔ Ebm7 Em7 Fm7

3 Ebm7 Ab7 Fm Bb7

Ebm7 F#m B7 EΔ F#m7 G#m7 F#m7

4

G \emptyset C7 \flat

F9-

B \flat mA \flat 7

G7

System 1, measures 1-2. Treble clef: 7-measure rest, then notes. Bass clef: notes.

G \emptyset

C7

F7 \flat 9

Dm

A \flat 7

G7

System 2, measures 3-4. Treble clef: notes. Bass clef: notes.

C7 \flat 5F7 \flat 5-9

System 3, measures 5-6. Treble clef: chords. Bass clef: notes.

5

B \flat mG \emptyset C \flat 9

F7

B \flat mG \emptyset C \flat 9

F7

System 4, measures 7-8. Treble clef: notes. Bass clef: notes.

B \flat mE \flat m

F7

A \flat m7susG \flat /B \flat C7 \flat 5

System 5, measures 9-10. Treble clef: chords. Bass clef: notes.

DbΔ Ebm7 Fm7 GbΔ C∅ F7 Break Bbm

Detailed description: This system contains the first two measures of a piano introduction. The first measure has a treble clef with a whole note chord and a bass clef with a half note chord. The second measure has a treble clef with a half note chord and a bass clef with a half note chord. Above the staff, the following chords are indicated: DbΔ, Ebm7, Fm7, GbΔ, C∅, F7, Break, and Bbm.

A A

Bbm G∅ C7 F7 Bbm G∅ C7 F7 Bbm Eb7 C#m F#7 BΔ

Detailed description: This system shows the first line of section A. It consists of a single staff with a treble clef. Above the staff, the following chords are indicated: Bbm, G∅, C7, F7, Bbm, G∅, C7, F7, Bbm, Eb7, C#m, F#7, and BΔ. A bracket labeled '1.' spans the last four measures.

2. B Cm F7 Bbm Eb7 Ebm Ab7 DbΔ DbΔ Ebm Ab7

Detailed description: This system shows the second line of section A. It consists of a single staff with a treble clef. Above the staff, the following chords are indicated: Cm, F7, Bbm, Eb7, Ebm, Ab7, DbΔ, DbΔ, Ebm, and Ab7. A bracket labeled '2.' spans the first four measures. A box labeled 'B' is positioned above the fifth measure.

B1 Fm Bb7 Ebm F#m B7 EΔ EΔ G∅

Detailed description: This system shows the third line of section A. It consists of a single staff with a treble clef. Above the staff, the following chords are indicated: Fm, Bb7, Ebm, F#m, B7, EΔ, EΔ, and G∅. A box labeled 'B1' is positioned above the eighth measure.

C7 Fm D7 G∅ C7 FΔ C∅ F7

Detailed description: This system shows the fourth line of section A. It consists of a single staff with a treble clef. Above the staff, the following chords are indicated: C7, Fm, D7, G∅, C7, FΔ, C∅, and F7. A repeat sign is at the end of the line.

to **2**

⊕

Detailed description: This system shows the final two measures of a piano introduction. The first measure has a treble clef with a whole note chord and a bass clef with a whole note chord. The second measure has a treble clef with a half note chord and a bass clef with a half note chord. Above the staff, a 'Break' symbol (⊕) is positioned above the first measure.

ТРИ ТЕМЫ

из Второго концерта для фортепиано С. Рахманинова

Обработка Ю. МАРКИНА

I

Rubato

1 Fm DbΔ Fm6 Fm7 F7

1. 2. Medium tempo

Fm7 Fm6 DbΔ DbΔ Ab⁶ D₉+ G₇⁶ Cm A∅

D∅ G7 Cm A∅ D∅ G7 2 Cm A∅

D∅ G7 Cm E_b∅ Fm G7 1. Cm Abm

Eb/G Fm Cm/E C7 Fm G7 2. Cm E7

Fm/Eb Eb° Fm Ab7 G9 F/C G7

3 Fm7 Ab/C Bb/D EbΔ Fm7 Gm7

GΔ AbΔ Bm7 E7 Am7 D7

Ebm7 Ab7 Dm7 G7 4 Bbm7 Eb7

Db7 C7 Fm7 Bb7 Bbm7 Eb7 AbΔ

5 A∅ D7 G∅ Gm7 C7

Fm7 Dm7 G9 Em A7⁵

Ebm7 Ab7 DbΔ 6 Dm4 G7⁵ C C#m7 F#7

F7 E7 Am7 Ab9 G7

Break

Improv.

Cm A \emptyset D \emptyset G7 \oplus Cm A \emptyset D \emptyset G7 Cm

G \emptyset C7 Fm Abm Db7 Cm F7 Em A7

Ebm Ab7 Dm G7 Cm A \emptyset D \emptyset G7

to 1

\oplus Cm Ab Δ /C Cm6 Cm7

C7 Cm7 Cm6

Ab Δ /C Ab $\overset{6}{7}$ Dg+ G $\overset{5}{7}$ F/C

II

Slowly

1

Chords: Eb, Dø, G7, Cm, Cm7, Am, D7, Abm

1.

2.

Chords: Gm, C7, Fø, Bb7, Db7, C7, Fm, Bb9, EbΔ, Fm7, Gm7

2

Chords: Aø, Ab7, Gm, Bbm, C7/E, Fm, Bbm7, Eb7

Chords: Ebm7, Ab9, F#m7, Gb/C7, F/Cb, EbΔ/Bb, GbΔ/Bb

AbΔ/Bb EΔ/Bb EbΔ D∅ G7 Cm7

ff *sub.p*

Detailed description: This system contains the first two measures of the piano accompaniment. The first measure has a chord of AbΔ/Bb. The second measure has a chord of EΔ/Bb. The third measure begins with a triplet of eighth notes in the right hand, marked with a '3' in a box, and a dynamic of 'sub.p'. The fourth measure has a D∅ chord, the fifth has a G7 chord, and the sixth has a Cm7 chord. The bass line consists of a steady eighth-note accompaniment.

Am D7 Abm Db7 Gm7 C7 F∅ Bb7 EbΔ Eb∅ Fm Bb9-

Detailed description: This system contains the next two measures. The first measure has a chord of Am. The second measure has a chord of D7. The third measure has a chord of Abm. The fourth measure has a chord of Db7. The fifth measure has a chord of Gm7. The sixth measure has a chord of C7. The seventh measure has a chord of F∅. The eighth measure has a chord of Bb7. The ninth measure has a chord of EbΔ. The tenth measure has a chord of Eb∅. The eleventh measure has a chord of Fm. The twelfth measure has a chord of Bb9-. The bass line continues with eighth notes.

A **A** EbΔ D∅ G7 Cm A∅ D7 Gm C7 Fm Bb7 **1.** Gm C7 Fm Bb7

Detailed description: This system starts with a repeat sign. Above the first two measures are boxes containing the letter 'A'. The first measure has a chord of EbΔ. The second measure has a chord of D∅. The third measure has a chord of G7. The fourth measure has a chord of Cm. The fifth measure has a chord of A∅. The sixth measure has a chord of D7. The seventh measure has a chord of Gm. The eighth measure has a chord of C7. The ninth measure has a chord of Fm. The tenth measure has a chord of Bb7. The system ends with a first ending bracket over the last two measures, labeled '1.', with chords Gm C7 and Fm Bb7.

2. **B** Eb A∅ D7 Gm C7 Bbm Eb7 Ebm Ab7 F#m B7

Detailed description: This system starts with a second ending bracket over the first two measures, labeled '2.'. Above the third measure is a box containing the letter 'B'. The first measure has a chord of Eb. The second measure has a chord of A∅. The third measure has a chord of D7. The fourth measure has a chord of Gm. The fifth measure has a chord of C7. The sixth measure has a chord of Bbm. The seventh measure has a chord of Eb7. The eighth measure has a chord of Ebm. The ninth measure has a chord of Ab7. The tenth measure has a chord of F#m. The eleventh measure has a chord of B7.

A EΔ Fm Bb7 EbΔ D∅ G7 Cm A∅ D7 Gm C7 Fm Bb7

Detailed description: This system contains the next two measures. Above the first measure is a box containing the letter 'A'. The first measure has a chord of EΔ. The second measure has a chord of Fm Bb7. The third measure has a chord of EbΔ. The fourth measure has a chord of D∅. The fifth measure has a chord of G7. The sixth measure has a chord of Cm. The seventh measure has a chord of A∅. The eighth measure has a chord of D7. The ninth measure has a chord of Gm. The tenth measure has a chord of C7. The eleventh measure has a chord of Fm. The twelfth measure has a chord of Bb7.

Eb C7 Fm Bb7 CbΔ Fm7 E9+ EbΔ⁹

to **1**

Detailed description: This system contains the final two measures. The first measure has a chord of Eb. The second measure has a chord of C7. The third measure has a chord of Fm. The fourth measure has a chord of Bb7. The fifth measure has a chord of CbΔ. The sixth measure has a chord of Fm7. The seventh measure has a chord of E9+. The eighth measure has a chord of EbΔ⁹. The system ends with a double bar line and the instruction 'to 1' in a box.

III

Fast

1

The first system of music consists of two staves. The right hand (treble clef) contains four measures of whole rests. The left hand (bass clef) contains a continuous eighth-note bass line: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

The second system continues the bass line from the first system. The right hand (treble clef) contains four measures of whole rests. The left hand (bass clef) continues the eighth-note bass line: C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

2

⌘

C7sus

The third system of music consists of two staves. The right hand (treble clef) features a C7sus chord (C4, E4, G4, Bb4) sustained across four measures. The left hand (bass clef) continues the eighth-note bass line: C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

Fm

Bb7

Dm7

G7

C7

F

F#o

C

The fourth system of music consists of two staves. The right hand (treble clef) features a chord progression: Fm (F4, Ab4, C5), Bb7 (Bb4, D5, F5, Ab5), Dm7 (D4, F4, Ab4, C5), G7 (G4, Bb4, D5, F5), C7 (C4, E4, G4, Bb4), F (F4, Ab4, C5), F#o (F#4, Ab4, C5), and C (C4, E4, G4, Bb4). The left hand (bass clef) continues the eighth-note bass line: C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

3

B \emptyset E7 Am D \emptyset G7 C Δ

1. B \emptyset E7 F Δ F $\#$ \circ C/G A7 Dm7 G7

2. B \emptyset E7 F Δ F $\#$ \circ C

4

E \flat m A \flat 7 Fm7 B \flat 7 Dm7 G7 Em7 A7

Dm Dm7 B \emptyset E7 F Δ F $\#$ \circ

C Eb Db C Eb Db C Eb Db Eb/G Db/G

A **A**
 C A7 Dm G7 C A7 Dm G7 C C7 F F# C A7 Dm G7

2. **B**
 C G7 C E7 E7 A7 A7

A
 D7 D7 G7 G7 C A7 Dm G7 C A7

Dm G7 C C7 F F# C A7 Для повторения Для окончания
 Dm G7 Dm G7

to **2**

C7 Bb7 Ab9 G7 C7 Bb7 Ab9 G7

C7 Bb7 Ab9 G7 D9 Db7 CΔ

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Нотная графика – К. Голышев