

Дрогобицький державний педагогічний університет імені Івана Франка

Скрипка в  
**JAZZI**

*З творчого доробку Володимира Баб'яка*

Збірка джазових п'ес для скрипки з фортепіано

Випуск I

Violin in  
**JAZZ**

*Selected works of Volodymyr Babiak*

Modified for violin with piano

Volume I

**УДК 784 (03)**

**Т. 28.**

„Скрипка в джазі. З творчого доробку В.Баб'яка”. Збірка джазових п'ес для скрипки з фортепіано/Упорядник Тимків О., Дрогобич: Редакційно-видавничий відділ ДДПУ ім. Івана Франка, 2005, - 33с.

Пропонована збірка містить обробки Володимира Баб'яка для скрипки з фортепіано одних з кращих зразків естрадної та джазової музики: „Добрий настрій” Джо Гарленда із класичного голлівудського кінофільму „Серенада сонячної долини”, „Граємо на п'ять” Поля Дезмонда та „Колискова” Джорджа Ширінга.

Необхідність цієї збірки виникла у зв'язку із підвищеннем інтересу студентів та вчителів вищих і середніх музично-педагогічних закладів до жанрів сучасної музики, зокрема, джазу, а також можливостями виконувати його на скрипці. Вивчення різних за стилем зразків джазу відкриває можливість науково обґрунтувати перспективи даного жанру в скрипковій музиці.

Видання адресоване науковцям та студентам вищих навчальних закладів освіти I – IV рівнів акредитації

**Р е ц е н з е н т и :**

**Орест Яцків**, доцент кафедри музикознавчих дисциплін та фортепіано Дрогобицького державного педагогічного університету ім. Івана Франка

**Микола Ластовецький**, директор Дрогобицького музичного училища ім. Василя Барвінського, член Національної спілки композиторів України, заслужений діяч мистецтв України

**Святослав Процик**, доцент кафедри народних музичних інструментів та вокалу Дрогобицького державного педагогічного університету ім. І.Франка, кандидат педагогічних наук.

Рекомендовано до друку Вченюю радою Дрогобицького державного університету ім. Івана Франка (протокол № 6 від 19 лютого 2005р.)

**ISBN 966 – 384 – 034 - X**

## ЗМІСТ

## CONTENTS

1. Від упорядника .....	4
<i>From compiler</i> .....	8
2. Дж. Гарланд. Добрий настрій .....	11
<i>J. Garland. In The Mood</i>	
3. П. Дезмонд. Граємо на п'ять .....	21
<i>P. Desmond. Tike Five</i>	
4. Дж. Ширінг. Колискова .....	27
<i>G. Shearing. Lullaby Of Birdland</i>	

## **Від упорядника**

Традиції скрипкового джазового виконавства мають давнє і глибоке коріння. Скрипка ввійшла в джаз одночасно з його виникненням, на початку ХХ ст. Але розвиток скрипкового виконавського мистецтва в цьому жанрі довгий час відставав від інших традиційно-джазових інструментів: фортепіано, труби, саксофона. Тим не менше, вже з 20-х років почали з'являтися перші джазові оркестри, до складу яких входили великі смичкові групи, а трохи пізніше і перші скрипалі-імпровізатори світового значення: Страф Сміт, Джо Венуті, Стефан Граппеллі та інші. Останні роки в Україні спостерігається зростання інтересу до джазу серед скрипалів. Однак, якщо для інших джазових інструментів існує широкий репертуар, то в цьому плані скрипка обділена і пропонована збірка обробок джазових творів для скрипки з фортепіано Володимира Баб'яка є намаганням дещо заповнити цю прогалину.

Володимир Баб'як (1939-2003) – піаніст, композитор, аранжувальник, провідний концертмейстер музично-педагогічного факультету Дрогобицького державного педагогічного університету ім. Івана Франка.

Народився Володимир Іванович у місті Стрий на Львівщині в сім'ї музиканта. Батько, Іван Григорович, грав на скрипці на танцювальних вечорах, а згодом очолював естрадно-танцювальний оркестр, який сприяв культурному піднесення рідного краю. Мати, Магдалина Василівна, після закінчення Стрийської гімназії брала активну участь у хоровому колективі, співаком якого також був Мирослав Любачівський, майбутній митрополит української греко-католицької церкви.

У 1978 році Володимир Баб'як успішно завершив навчання на музпедфакультеті Дрогобицького педінституту. Майже 30 років пропрацював в місцевому музичному училищі викладачем і концертмейстером. За час роботи вивчив педагогічний репертуар всіх відділів училища: народного, струнно-смичкового, духового, фортепіанного, диригентсько-хорового. Неодноразово разом з хором училища представляв Україну на фестивалях

хорової музики в Естонії, Латвії, Литві. Був незмінним концертмейстером вокальної студії при Будинку освіти, яка виховала багатьох прекрасних співаків. Керував студією відомий педагог–вокаліст Микола Копнін.

З 1991 по 2003р працював провідним концертмейстером Дрогобицького педуніверситету. Але його співпраця з університетом почалася задовго до цього. Протягом десятиріч творча діяльність маestro була тісно пов'язана з художніми колективами та окремими виконавцями вузу, як з початківцями, так і майстрами сцени. Для них він був не тільки колегою, а й цінним порадником, думку якого цінували, зважаючи на його багаторічний досвід роботи з виконавцями різних жанрів, виняткову працелюбність, воїстину енциклопедичні знання. Особливо незамінним був Володимир Іванович для конкурсантів. Майстерна, блискуча, глибока і чуттєва гра маestro була запорукою успіху учасників всеукраїнських та міжнародних конкурсів. А сам маestro неодноразово удостоювався звання кращого концертмейстера, а також нагороджувався грамотами та дипломами за високу виконавську майстерність.

Володимир Баб'як є автором багатьох обробок для голосу, хору, фортепіано, сопілки („В'язанка галицьких коломийок” Г.Хоткевича, Прелюдія соль-мінор В.Барвінського, Осінь. Концерт з Циклу „Пори року” А.Вівальді та ін.), скрипки („Зачарування” Ф.Маршетті, „Жалюзі” Я.Гаде, Фрагменти з к/ф „Серенада сонячної долини” та ін.); аранжувань для камерного ансамблю, естрадного оркестру; оригінальних творів для голосу (пісні та романси на вірші українських поетів: „Карпатський етюд” на слова В.Ковальчука, „Пам'ять” на слова М.Танка, „На святвечір” на слова М.Вороного, „Різдво” на слова Б.Лепкого, „Гей, Україно” на слова В.Романюка). А ще Володимир Іванович був музичним редактором видань: „З Бойківського джерела”, „Вечірня арфа”, „На Україну повернусь”, „Мелодії весни” та одним з авторів збірок „П'ять вокалізів П.І.Турянського”, „Три естрадні п'єси для скрипки з фортепіано”. Кожен твір народжувався в співпраці автора з композиторами,

поетами та виконавцями, що надавало композиціям життєвості та щасливого сценічного побутування.

Мені випала честь бути однією з таких виконавців. Наша спільна праця тривала протягом останніх 12-ти років його життя. Вагома частина перекладів для скрипки були написані Володимиром Івановичем для нашого спільногого концертного репертуару. Будучи шанувальником і знатцем джазової музики, Володимир Баб'як створив велику кількість перекладів та обробок для скрипки і фортепіано, в яких виявив глибоке знання характерних для скрипки прийомів гри, які відповідають сучасним вимогам майстрів виконавського мистецтва.

До даної збірки увійшли популярні естрадні п'еси: „Добрий настрій” Джо Гарленда із класичного голлівудського кінофільму „Сerenада сонячної долини”, „Граємо на п'ять” Пола Дезмонда та „Коліскова” Джорджа Ширінга. Безсумнівною є доцільність впровадження їх в навчальний процес: чудова музика зацікавить виконавців, ознайомить їх з різними джазовими стилями, а також особливостями виконання на скрипці.

П'еса „Добрий настрій” Джо Гарленда створена в 1943році. Записана на платівку оркестром Глена Міллера. Набула популярності після виходу на екран кінофільму „Сerenада сонячної долини”, де вона і виконувалась. П'еса написана в формі 12-ти тактового блюзу з використанням мелодичної техніки рифу, основою якої є безперервне і багаторазове повторення короткої, одноманітної музичної фрази, з незначними мелодичними та гармонічними змінами. Блюз є однією з яскравих і важливих форм джазу. Характерною його особливістю є пониження III і VII ступеней в натуральному мажорному звукоряді, а також структура мелодії – питання-відповідь. Вплив Блюзу відчувається у всіх стилевих напрямках, в творчості музикантів традиційного джазу і періоду свінгу, в джазі 40-х рр. і наступних десятиліть.

П'еси „Коліскова” Джорджа Ширінга та ”Граємо на п'ять” Пола Дезмонда написані в стилі „кул” (холодний). Для цього стилю типова

наспівна мелодика, поліфонізоване аранжування. Характеризується він спокійною манерою виконання і „холодним” способом звуковидобування. Квінтет Джорджа Ширінга був одним з провідних виконавців джазових творів в стилі „кул”. „Колискова” Джордж Ширінга (написана в 1959р., присвячена відому му на той час джаз-клубу США „Бердленду”, названого в честь видатного саксофоніста Чарльза Паркера) і сьогодні залишається однією з найпопулярніших джазових тем.

Такт і майстерність, проявлені Володимиром Баб'яком в обробках цих творів, надають п'есам привабливості що, безсумнівно, є запорукою їх використання на концертній естраді як виконавцями-фахівцями, так і музикантами-аматорами. Зробити їх доступними для широкого кола виконавців є найкращою подякою моєму наставнику.

**Олександра Тимків,**  
викладач Дрогобицького  
державного педагогічного  
університету ім. І. Франка

## Introduction

The violin tradition in jazz music is rooted in history. Shortly after the emergence of jazz in early 20<sup>th</sup> century violin entered it. However, contrary to traditional jazz instruments — such as piano, trumpet, saxophone — the development of violin performance art in this genre has been lagging behind for a long time. This tendency notwithstanding, early 1920s gave birth to first jazz orchestras which included bow & string groups. Ultimately, there appeared first violin improvisators of universal significance: Stuff Smith, Joe Wenouti, Stephen Grappelli.

Nowadays, Ukrainian violinists are increasingly interested in jazz. However, if a large music stock is available for other jazz instruments, violin repertoire is relatively scant. The given collection of Volodymyr Babjak's jazz translations from piano to violin is thus intended to fill this vacuum.

Volodymyr Babjak (1939-2003) was a pianist, arranger, and a leading accompanist of the musical-pedagogical faculty of Drohobych State Ivan Franko Pedagogical University.

He was born in a Galician city of Stryj, into a family of a musician. His father, Ivan Babjak was a violin player, first performing at dance parties, and then leading a pop band which assisted in the cultural ascension of our country. His mother, Magdalene graduated from the Stryj Grammar School and then sang in the self-same choir where Myroslav L`ubachiws'kyj, a future cardinal of Ukrainian Uniate (Greek Catholic) Church, was a singer.

In 1978 Volodymyr Babjak successfully graduated from the Musical Pedagogical Faculty of Drohobych Institute. For almost 30 years that followed he was a teacher and an accompanist in a local musical college. During this period he learnt the pedagogical repertoire of all college departments: Folk Music, Stringed Instruments, Wind Instruments, Piano, and Choral. On numerous occasions he joined the college choir to represent Ukraine at choral music festivals in Estonia, Latvia and Lithuania. He was an inveterate accompanist of a vocal studio at the

House of Education, a studio which raised many wonderful singers. At that time Mykola Kopnin, a prominent pedagogue and vocal singer was the studio director.

From 1991 to 2003 Babjak was a leading accompanist of Drohobych University. However, his cooperation with the university had started long before. In the preceding decades maestro's creative activities were closely linked to the university's performers, both individual and collective ones. For them, he was not only a colleague but also a precious adviser, whose opinion was vital, given his vast experience of work with performers of miscellaneous genres, exclusive industriousness, and utterly encyclopaedic knowledge. Babjak was particularly indispensable for competition participants. His skilful, brilliant and sensitive play was a guarantee of success for participants of all-Ukrainian and international competitions. The maestro himself was often receiving an award of the best accompanist.

Volodymyr Babjak has orchestrated many transcriptions for vocal, choir, piano and sopylky (*A Bunch of Galician Kolomyjky* by Hnat Xotkevych, Prelude sol-minor by V. Barvins'kyj, *Autum. A concert from Vivaldi's "Seasons"* etc), violin (*Enchantment* by F. Marchetti, *Jalousie* by J. Gade, fragments from the film *Serenade of Sunvalley* etc); arrangements for a chamber ensemble, stage orchestra, original works for vocal (songs and romances for ). Each work was born into the author's cooperation with composers, poets, and performers, which rendered the compositions vitality and lucky stage existence.

I had the honour of being one of the performers in question. Our cooperation took place during his last 12 years. A considerable part of Babjak's transcriptions for violin were written for our mutual repertoire. Being a fan and a savant of jazz music, Volodymyr Babjak scored a lot of transcriptions and adaptations for violin and piano in which he revealed his profound knowledge of up-to-date techniques characteristic of the violin.

The given collection comprises popular stage pieces "In the mood" by Joe Garland from the Hollywood's classical movie *Serenade of the Sunvalley*, "Tike Five" by Paul Desmond and "Lullaby of Birdland" by George Shearing. It is

doubtlessly pertinent to include them into the university curriculum: this amazing music will arouse the performers' interest, acquaint them with sundry jazz styles and peculiarities of violin performance.

The piece "*In the Mood*" by Joe Garland was scored in 1943. It was recorded onto a vinyl plate by Glen Miller's orchestra and gained its popularity as a soundtrack to the film *Serenade of Sunvalley*. The piece is written in the form of 12-tact blues with the usage of melodic riff technique, the nub of which is the uninterrupted and repeated monotonous musical phrase with insignificant changes in melody and harmony. Blues is a bright and important jazz form. Its characteristic trait is the drop of 3<sup>rd</sup> and 7<sup>th</sup> stages in natural major scale, and the question-answer structure of melody. The influence of blues is perceived in all style trends, in the artwork of both traditional jazz musicians and those of swing period from the 1940s onwards.

The pieces "Lullaby of Birdland" by George Sheering and "Tike Five" by Paul Desmond are written in the "cool" style. Peculiar features of this style are singsong melodic and polyphonised arrangement. It is characterised by a tranquil manner of performing and a "cool" technique of sound extraction. George Sheering's quartet was a leading cool-jazz-performing band. The *Lullaby* was written in 1959 and dedicated to the then-famous US jazz club *Birdland*, dubbed after a prominent saxophonist Charles Parker. Even today it remains a most popular jazz theme.

Volodymyr Babjak's mastery and tact in adaptation of these works add to the pieces' attraction and doubtlessly make for their further usage in on the stage both by amateurs and professional performers. To make them accessible to a wide range of performers will be the best sign of gratitude that I can show to my teacher.

Oleksandra Tymkiv,

Reader,

Drohobych State

Ivan Franko Pedagogical University

# ДОБРИЙ НАСТРІЙ

Дж.Гарланд

# IN THE MOOD

J.Garland

Allegro moderato

Musical score for Violin and Piano in G major, 2/4 time. The score consists of six staves. The top two staves are for Violin (G clef) and Piano (G clef). The bottom four staves are for Piano (G clef for treble, F clef for bass). The score begins with a dynamic *f*. The Violin part features eighth-note patterns, while the Piano part includes eighth-note chords and sixteenth-note patterns. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns. The score concludes with a dynamic *mf*.

Handwritten musical score for two staves (Treble and Bass) in G major (one sharp). The score is divided into six systems by vertical bar lines.

**System 1:** Treble staff: eighth-note pattern starting with a quarter note. Bass staff: eighth-note pattern starting with a quarter note.

**System 2:** Treble staff: eighth-note pattern starting with a quarter note. Bass staff: eighth-note pattern starting with a quarter note.

**System 3:** Treble staff: eighth-note pattern starting with a quarter note. Bass staff: eighth-note pattern starting with a quarter note.

**System 4:** Treble staff: eighth-note pattern starting with a quarter note. Bass staff: eighth-note pattern starting with a quarter note.

**System 5:** Treble staff: eighth-note pattern starting with a quarter note. Bass staff: eighth-note pattern starting with a quarter note.

**System 6:** Treble staff: eighth-note pattern starting with a quarter note. Bass staff: eighth-note pattern starting with a quarter note.

A page of musical notation for two voices, soprano and basso continuo, in G major. The music consists of six staves of four measures each. The soprano part features melodic lines with various note heads and stems, some with slurs and grace notes. The basso continuo part provides harmonic support with sustained notes and chords. The notation includes a basso continuo staff with a bass clef and a staff below it with a bass clef, indicating the pitch of the continuo instrument.

A musical score for piano, consisting of two staves above a basso continuo staff. The top staff uses a treble clef, and the bottom staff uses a bass clef. The basso continuo staff also features a bass clef. The score is in common time and includes a key signature of one sharp. Measure 3 is indicated by a circled '3' below the first staff. The music consists of various note patterns, including eighth and sixteenth-note figures, and rests.

A page of musical notation for two staves, treble and bass, in G major. The music consists of six systems. The first system shows a melodic line in the treble staff and harmonic support in the bass. The second system features a rhythmic pattern of eighth-note chords in the treble and eighth-note patterns in the bass. The third system continues the melodic line and harmonic support. The fourth system shows a melodic line in the treble staff and harmonic support in the bass. The fifth system features a rhythmic pattern of eighth-note chords in the treble and eighth-note patterns in the bass. The sixth system concludes the page with a melodic line in the treble staff and harmonic support in the bass.

A page of musical notation for two staves, treble and bass, in G major (one sharp). The music consists of six measures. The first measure shows a melodic line in the treble staff with eighth-note patterns. The second measure features eighth-note chords in the bass staff. The third measure contains eighth-note patterns in both staves. The fourth measure shows eighth-note chords in the bass staff again. The fifth measure has eighth-note patterns in both staves. The sixth measure concludes with eighth-note chords in the bass staff.

A musical score for two staves (Treble and Bass) in G major (one sharp). The music is divided into six systems by vertical bar lines.

- System 1:** Treble staff has a melodic line with eighth-note pairs and quarter notes. Bass staff has eighth-note chords.
- System 2:** Both staves show eighth-note chords.
- System 3:** Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords.
- System 4:** Both staves show eighth-note chords. Dynamic markings "f" (fortissimo) are placed above and below the staff.
- System 5:** Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords.
- System 6:** Both staves show eighth-note chords.



Musical score page 18, measures 3-4. Treble clef, key signature of one sharp (F#). Measures 3-4: Three eighth-note pairs in a sixteenth-note pattern, followed by a sixteenth note. Dynamics: *mp* at the end of measure 4.

Musical score page 18, measures 5-6. Treble clef, key signature of one sharp (F#). Measures 5-6: Three eighth-note pairs in a sixteenth-note pattern, followed by a sixteenth note. Dynamics: *mf* at the beginning of measure 6, *f* at the end of measure 6.

Musical score page 18, measures 7-8. Treble clef, key signature of one sharp (F#). Measures 7-8: Three eighth-note pairs in a sixteenth-note pattern, followed by a sixteenth note. Dynamics: *mf* at the beginning of measure 8, *f* at the end of measure 8.

Musical score page 18, measures 9-10. Treble clef, key signature of one sharp (F#). Measures 9-10: Three eighth-note pairs in a sixteenth-note pattern, followed by a sixteenth note. Dynamics: *mp* at the beginning of measure 10, *mf* at the end of measure 10, *f* at the end of measure 10.

Musical score page 18, measures 11-12. Treble clef, key signature of one sharp (F#). Measures 11-12: Three eighth-note pairs in a sixteenth-note pattern, followed by a sixteenth note. Dynamics: *mp* at the beginning of measure 12, *mf* at the end of measure 12, *f* at the end of measure 12.

A musical score consisting of three staves, likely for a woodwind instrument like oboe or bassoon, and piano. The top staff shows a continuous eighth-note pattern with grace notes. The middle staff consists of measures of chords, with dynamic markings *mp* appearing above the first and second measures. The bottom staff also shows a continuous eighth-note pattern with grace notes. The music is in G major and 2/4 time.

The score is divided into three systems by vertical bar lines. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The third system contains measures 9 through 12. Measure 12 concludes with a double bar line and repeat dots, indicating a repeat of the section from measure 1.



Musical score page 20, measures 3-4. The score continues with four staves. Measure 3 starts with a bass note followed by a treble note. Measure 4 starts with a bass note followed by a treble note.

Musical score page 20, measures 5-6. The score continues with four staves. Measure 5 starts with a bass note followed by a treble note. Measure 6 starts with a bass note followed by a treble note.

Musical score page 20, measures 7-8. The score continues with four staves. Measure 7 starts with a bass note followed by a treble note. Measure 8 starts with a bass note followed by a treble note.

Musical score page 20, measures 9-10. The score continues with four staves. Measure 9 starts with a bass note followed by a treble note. Measure 10 starts with a bass note followed by a treble note.

Musical score page 20, measures 11-12. The score continues with four staves. Measure 11 starts with a bass note followed by a treble note. Measure 12 starts with a bass note followed by a treble note.

**ГРАЄМО НА П'ЯТЬ**

*П.Дезмонд*

**TIKE FIVE**

*P.Desmond*

**Allegretto**

The musical score is divided into three systems. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. It contains measures 1 through 5, with measure 3 marked by a '3' above the staff. The second system continues with a treble clef, a key signature of one sharp, and a common time signature. It also contains measures 1 through 5, with measure 3 marked by a '3' above the staff. The third system begins with a bass clef, a key signature of one sharp, and a common time signature. It contains measures 1 through 5, with measure 3 marked by a '3' above the staff.

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in G major (two sharps) and common time. The music is divided into six measures by vertical bar lines. Measures 1-2: Treble staff has eighth-note patterns (e.g., B-C-B-A). Bass staff has eighth-note chords (e.g., G-B-D-G). Measures 3-4: Treble staff has sixteenth-note patterns (e.g., B-C-B-A). Bass staff has eighth-note chords (e.g., G-B-D-G). Measures 5-6: Treble staff has eighth-note patterns (e.g., B-C-B-A). Bass staff has eighth-note chords (e.g., G-B-D-G). Measure 6 ends with a repeat sign and a double bar line.

A page of musical notation consisting of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The key signature is one sharp, indicating G major. The time signature is 3/4. The music is divided into measures by vertical bar lines. Measure 1: Treble staff has eighth-note pairs followed by quarter notes. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs followed by quarter notes. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs followed by quarter notes. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs followed by quarter notes. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs followed by quarter notes. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs followed by quarter notes. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs followed by quarter notes. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs followed by quarter notes. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs followed by quarter notes. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs followed by quarter notes. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs.

A handwritten musical score for two staves (treble and bass) in G major. The score is divided into six systems by vertical bar lines. The top system features a melodic line with eighth-note patterns. The second system shows harmonic chords. The third system features a bass line with eighth-note patterns. The fourth system features a melodic line with eighth-note patterns. The fifth system shows harmonic chords. The bottom system features a bass line with eighth-note patterns. A small checkmark is placed above the third system.

A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of six systems of music, each starting with a treble clef and a key signature of one sharp (F#). The vocal parts are in common time, while the piano part is in 2/4 time.

**System 1:** The piano part features eighth-note chords. The vocal parts consist of eighth-note patterns.

**System 2:** The piano part has eighth-note chords. The vocal parts consist of eighth-note patterns.

**System 3:** The piano part has eighth-note chords. The vocal parts consist of eighth-note patterns.

**System 4:** The piano part has eighth-note chords. The vocal parts consist of eighth-note patterns. The dynamic marking *mf* is placed at the end of the system.

**System 5:** The piano part has eighth-note chords. The vocal parts consist of eighth-note patterns.

**System 6:** The piano part has eighth-note chords. The vocal parts consist of eighth-note patterns. The dynamic marking *mp* is placed at the end of the system.

**System 7:** The piano part has eighth-note chords. The vocal parts consist of eighth-note patterns. The dynamic markings *mf* and *mp* are placed under the piano part.

Treble staff: G major, 4/4 time. Notes include eighth-note pairs and sixteenth-note pairs. Dynamics: *p*, *mf*.

Bass staff: G major, 4/4 time. Notes include eighth-note pairs and sixteenth-note pairs. Dynamics: *p*, *mf*.

Middle staff: G major, 4/4 time. Notes include eighth-note pairs and sixteenth-note pairs. Dynamics: *p*, *mf*.

System 5: Treble staff starts with *p*. Middle staff has a fermata over a sustained note and a bass note. Bass staff has a bass note. The bass staff ends with a repeat sign and a bass note.

**КОЛИСКОВА**

*Дж. Ширінг*

**ULLLABI OF BIRDLAND**

*G. Shearing*

Andante

Musical score for piano. The top staff shows a treble clef, common time, and a bass clef. The bottom staff shows a bass clef. Measure 171 starts with a rest followed by a treble clef and a bass clef. Measure 172 begins with a dynamic *mf*. The treble staff has eighth-note chords. The bass staff has quarter-note chords.

Musical score for piano. The top staff shows a treble clef and a bass clef. The bottom staff shows a bass clef. Measure 172 continues with eighth-note chords in the treble staff and quarter-note chords in the bass staff. Measure 173 begins with a dynamic *p*.

Musical score for piano. The top staff shows a treble clef and a bass clef. The bottom staff shows a bass clef. Measure 176 begins with a dynamic *mf*. The treble staff has eighth-note chords. Measure 177 continues with eighth-note chords in the treble staff and quarter-note chords in the bass staff.



180

184

f

184

f

188

mf

188

mf

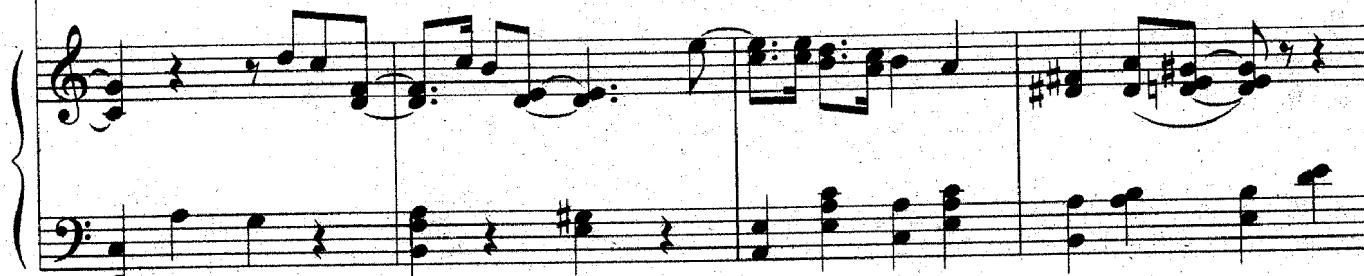
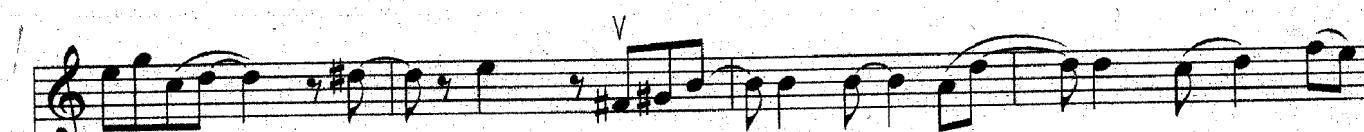
192

192

*mp*

*f*

*f*



A musical score consisting of two staves, treble and bass, separated by a brace. The music is divided into six measures by vertical bar lines. Measure 1: Treble staff has eighth-note pairs (A-B, C-D, E-F, G-A). Bass staff has quarter notes (D, G, C, F). Measure 2: Treble staff has eighth-note pairs (B-C, D-E, F-G, A-B). Bass staff has quarter notes (G, C, F, B). Measure 3: Treble staff has eighth-note pairs (C-D, E-F, G-A, B-C). Bass staff has quarter notes (F, B, E, A). Measure 4: Treble staff has eighth-note pairs (D-E, F-G, A-B, C-D). Bass staff has quarter notes (E, A, D, G). Measure 5: Treble staff has eighth-note pairs (E-F, G-A, B-C, D-E). Bass staff has quarter notes (D, G, C, F). Measure 6: Treble staff has eighth-note pairs (F-G, A-B, C-D, E-F). Bass staff has quarter notes (G, C, F, B).

A musical score page featuring three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The music consists of measures 1 through 8. Measures 1-4 show eighth-note patterns in the treble and bass staves. Measures 5-8 show sixteenth-note patterns in the treble and bass staves. Measure 9 begins with a bass note in the bass staff, followed by a measure of eighth notes in the bass staff and a measure of sixteenth notes in the treble staff. Measure 10 concludes the page with a bass note in the bass staff.

A musical score for piano, featuring three staves. The top staff uses a treble clef, the middle staff uses a treble clef with a key signature of two sharps, and the bottom staff uses a bass clef with the same key signature. The music is divided into six measures. Measures 1 and 2 begin with eighth-note patterns in the treble and bass staves respectively. Measures 3 and 4 feature eighth-note chords in the middle staff. Measures 5 and 6 feature eighth-note chords in the bass staff.

A musical score for piano, featuring three staves. The top staff uses a treble clef and contains six measures. The middle staff also uses a treble clef and contains six measures. The bottom staff uses a bass clef and contains six measures. The music consists of eighth-note and sixteenth-note patterns.

Musical score for three staves:

- Treble staff: Starts with eighth notes, followed by sixteenth-note patterns. Dynamics: *mf*.
- Alto staff: Starts with eighth notes, followed by sixteenth-note patterns.
- Bass staff: Starts with eighth notes, followed by sixteenth-note patterns.

Musical score for three staves:

- Treble staff: Measure 240 starts with eighth notes, followed by sixteenth-note patterns. Dynamics: *f*.
- Alto staff: Measure 240 starts with eighth notes, followed by sixteenth-note patterns.
- Bass staff: Measure 240 starts with eighth notes, followed by sixteenth-note patterns.

Musical score for three staves:

- Treble staff: Measure 243 starts with eighth notes, followed by sixteenth-note patterns.
- Alto staff: Measure 243 starts with eighth notes, followed by sixteenth-note patterns.
- Bass staff: Measure 243 starts with eighth notes, followed by sixteenth-note patterns. Dynamics: *p*.

Навчально-методичне видання

**Скрипка в джазі  
З творчого доробку Володимира Баб'яка.**

Збірка джазових п'ес в для скрипки з фортепіано

**Випуск I**

Редакційно-видавничий відділ Дрогобицького державного  
педагогічного університету ім. Івана Франка

Головний редактор  
*Ірина Невмержицька*

Редактор  
*Тетяна Івлєва*

Комп'ютерний набір  
*Олександра Тимків*

Здано до набору 22.02.2005 р. Підписано до друку 25.03.2005 р. Формат 60x84/16. Папір  
офсетний. Гарнітура Times. Наклад 300 прим. Ум. друк. арк 4. Зам 102

Редакційно-видавничий відділ Дрогобицького державного

педагогічного університету ім. Івана Франка

(Свідоцтво про внесення суб'єкта видавникої справи до державного реєстру видавців,  
виготовників і розповсюджувачів видавникої продукції ДК № 2155 від 12.04.2005 р.)

82100 Дрогобич, вул. І.Франка, 24. к.43 тел. 2-23-78.