



ЭРА СВИНГА  
ПОПУЛЯРНЫЕ МЕЛОДИИ

Москва  
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## ПОПУЛЯРНЫЕ МЕЛОДИИ

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МОСКВА

## От составителя

Эра свинга - так стал называться период с 1936 года до середины 40-х годов, когда в джазе доминировали биг-бэнды - эстрадные оркестры большого состава, исполнявшие популярную танцевальную музыку и джазовые аранжировки в стиле Бенни Гудмена, Каунта Бейси, Гленна Миллера.

В эти десять лет свинг сделал в Америке большие деньги, и руководители оркестров неожиданно стали так же популярны, как кинозвезды. Свинг процветал под громкие возгласы танцующих.

Многие у нас помнят оглушительный успех фильма "Серенада солнечной долины", едва ли не единственный джазовый мюзикл, рассказывающий о приключениях оркестра Гленна Миллера, посмотрев который, поколение пятидесятых с первого взгляда влюбилось в эту просто неотразимую музыку. Многие даже начали изучать английский язык, чтобы петь легендарную "Чаттанугу". Это было как порыв свежего ветра в распахнутое окно, которое идеологические "товарищи", быстро почуяв, чем это пахнет, немедленно наглухо замуровали. Джаз оказался недоступным для широкого круга музыкантов. Каким-то чудом к нам прорывались оркестры Бенни Гудмена и Дюка Эллингтона - это были потрясающие концерты, мы тогда впервые услышали живой свинг.

С тех пор прошло много лет, все вокруг изменилось, жизнь стремительно идет вперед, казалось бы, зачем возвращаться на полвека назад, дескать, эта музыка безвозвратно ушла в историю, она не актуальна сегодня. Тот, кто так думает, мне кажется, ошибается. Потери, которые понесла наша музыкальная культура из-за недоброй памяти "железного занавеса", на самом деле невосполнимы. Сейчас, в эпоху "Ксюши" и "Бухгалтера" это особенно ясно видно.

Настоящее издание имеет своей целью как-то восполнить этот пробел, познакомить любителей музыки (и не только джазовой) с лучшими образцами американских популярных песен сороковых годов.

В этом сборнике собраны самые известные хиты эры свинга. Эти песни входили в репертуар таких исполнителей, как Луи Армстронг, Фэтс Уоллер, Эллы Фитцджеральд, Джек Тигарден, Фрэнк Синатра и других, они до сих пор пользуются огромным успехом во всем мире. Хотелось бы, чтобы с этим пластом американской музыки познакомилось в первую очередь поколение тинэйджеров. Если старшее поколение знает и любит эти песни, то молодежи будет очень полезно поиграть эту очаровательную музыку, почувствовать под своими пальцами "настоящую Америку". Разучив эти ноты, Вы приобретете навыки в умении аккомпанировать, научитесь правильно нажимать "джазовые" аккорды, познакомитесь с буквенными обозначениями аккордов. Подбирая по слуху какие-то другие вещи, пользуйтесь почерпнутыми из этих нот знаниями, применяйте стандартные гармонические схемы. Эти ноты довольно просты в исполнении, уровень сложности - примерно 4 - 5 класс музыкальной школы, так что не бойтесь покупать их для детей.

Играйте эту музыку - Вы откроете для себя целый мир - этот прекрасный и удивительный мир джаза.

# Ain't Misbehavin'

Lyric by ANDY RAZAF

Music by THOMAS WALLER and HARRY BROOKS

Slowly, with expression

*E<sub>b</sub>* *B<sub>b</sub>7*

No one to talk with, all by my-self,

*mp-f*

*E<sub>b</sub>* *G7+* *A<sub>b</sub>* *A<sub>b</sub>m* *E<sub>b</sub>* *G<sub>b</sub>7*

No one to walk with, but I'm hap-py on — the shelf, Ain't mis-be-hav-in',

*B<sub>b</sub>7* *E<sub>b</sub>* *F7* *B<sub>b</sub>7*

I'm sav-in' my love for you.

The musical score is written in a 12-measure system. The first system contains the first two measures, with lyrics 'No one to talk with, all by my-self,'. The second system contains measures 3-6, with lyrics 'No one to walk with, but I'm hap-py on — the shelf, Ain't mis-be-hav-in','. The third system contains measures 7-10, with lyrics 'I'm sav-in' my love for you.'. The score includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a harmonic line in the left hand. The key signature is B-flat major (two flats), and the time signature is common time (C). The tempo and expression markings are 'Slowly, with expression' and 'mp-f' (mezzo-piano to forte). Chord symbols are placed above the staff: Eb, Bb7, Eb, G7+, Ab, Abm, Eb, Gb7, Bb7, Eb, F7, Bb7.

E $\flat$  B $\flat$ 7 E $\flat$  G7+

I know for cer - tain the one I love, I'm thru with flirt-in', it's

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is B-flat major (two flats). The tempo and meter are not explicitly stated. The vocal line begins with a quarter rest, followed by eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

A $\flat$  A $\flat$ m E $\flat$  G $\flat$ 7 B $\flat$ 7

just you I'm think - in' of, Ain't mis-be-hav-in', I'm sav-in' my love for

The second system continues the musical score. The vocal line has a similar rhythmic pattern. The piano accompaniment includes some grace notes and slurs. The key signature remains B-flat major.

E $\flat$  A $\flat$  E $\flat$ 7 G7 C $\flat$ m

you. Like Jack Hor-ner

The third system shows a vocal line with a long note on 'you.' followed by a phrase. The piano accompaniment features a prominent bass line with a double bar line and a fermata. The key signature is B-flat major.

A $\flat$ 7/C F7/C C7

in the cor - ner, don't go no - where, what do I care,

The fourth system concludes the musical score. The vocal line has a similar rhythmic pattern. The piano accompaniment consists of chords and moving lines in both hands. The key signature is B-flat major.

Bb F Bb7 Cm F7 Bb7 C7 F7 Bb7

Your kiss - es are worth wait - in' for, be - lieve me

Eb Bb7 Eb G7+

I don't stay out late, don't care to go, I'm home a-bout eight, just

Ab Abm Eb Gb7 Bb7

me and my ra - di - o, Ain't mis-be-hav-in' I'm sav-in' my love for

1. Eb C7 F7 Bb7

2. Eb Bb7 Eb

you. you.

# Basin Street Blues

by SPENCER WILLIAMS

Moderato

C G7 Cdim C C Dm7 Cdim C C7 G7+5

Won't-cha come a-long with me, To the Mis-sis-sip-pi?

C Bb G7+5 C G7

We'll take a boat\_ to the lan' of dreams,\_

C G7 C C G7 Cdim C

Steam down the riv - er down to New Or - leans;\_ The band's there to meet us,

C Dm7 Cdim C C7 G7+5 C B $\flat$  G7+5

Old friends to greet us,

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest in the first measure, followed by a quarter note G4, a quarter note A4, and a quarter note B4 in the second measure. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

C A $\flat$ 7 G7 G7+5 C Dm7 C D7 A $\flat$ 7 G7 C

Where all the light and the dark folks meet, — This is Ba-sin Street: —

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note B4 in the first measure, followed by a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4 in the second measure. The piano accompaniment continues with similar harmonic support.

## Chorus

C E7 A7

Ba-sin Street, — is the street, — Where the e - lite, —

Detailed description: This system contains the first three measures of the chorus. The vocal line begins with a quarter note G4, a quarter note A4, and a quarter note B4 in the first measure, followed by a quarter note G4, a quarter note A4, and a quarter note B4 in the second measure, and a quarter note G4, a quarter note A4, and a quarter note B4 in the third measure. The piano accompaniment starts with a mezzo-forte (mf) dynamic.

D9 G7 G7+

Al-ways meet, — in New Or - leans — Lan' of dreams, — You'll

Detailed description: This system contains the final two measures of the chorus. The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note B4 in the first measure, followed by a quarter note G4, a quarter note A4, and a quarter note B4 in the second measure. The piano accompaniment concludes the phrase.



C Cdim Dm7 G7 Dm7 G7

nev - er know how nice it seems or just how much it real - ly means,

C E7 A7

Glad to be:— Yes, sir - ee,— where wel-come's free,—

Bb7 A7 D7 G7

Dear to me,— Where I can lose,— My Ba - sin Street blues.—

1. C Em7 Cdim Dm7 G7 D7 G7 2. C F Fm C

# Chattanooga Choo-Choo

Lyric by MACK GORDON  
Music by HARRY WARREN

Moderato (with rhythm)

C

Par - don me, boy \_\_\_\_\_ is that the Chat - ta - noo - ga

*mp*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a treble clef and a common time signature. The lyrics 'Par - don me, boy \_\_\_\_\_ is that the Chat - ta - noo - ga' are written below the notes. The bottom staff is the piano accompaniment, featuring a grand staff with treble and bass clefs. The piano part begins with a dynamic marking of *mp* (mezzo-piano). The key signature has one sharp (F#), and the time signature is common time. The tempo is marked 'Moderato (with rhythm)'. A chord symbol 'C' is placed above the first measure of the piano part.

Dm7

G7

Choo - choo, \_\_\_\_\_ Track twen - ty - nine, \_\_\_\_\_

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with the lyrics 'Choo - choo, \_\_\_\_\_ Track twen - ty - nine, \_\_\_\_\_'. The bottom staff continues the piano accompaniment. Chord symbols 'Dm7' and 'G7' are placed above the piano part in the second and third measures respectively. The piano part features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

G9

C6

Boy, you can gim - me a shine, \_\_\_\_\_

Detailed description: This system contains the final two staves of music. The top staff continues the vocal line with the lyrics 'Boy, you can gim - me a shine, \_\_\_\_\_'. The bottom staff continues the piano accompaniment. Chord symbols 'G9' and 'C6' are placed above the piano part in the first and second measures respectively. The piano part maintains the eighth-note bass line and provides harmonic support for the vocal line.

I can af - ford \_\_\_\_\_ to board a Chat-ta-noo - ga Choo - choo, \_\_\_\_\_  
 \_\_\_\_\_ I've got my fare \_\_\_\_\_ and just a tri - fle to spare. \_\_\_\_\_  
 You leave the Penn - syl - va - nia sta - tion 'bout a  
 quar - ter to four, \_\_\_\_\_ read \_\_\_\_\_ a mag - a - zine and then you're in Bal - ti - more, \_\_\_\_\_ Din -

Chords: Dm7, G7, G9, C, C7, Bb/D, C7/E, F, C7/G, F/A, Gm7, C7, F, C7/G, F/A, F9

Dynamics: *mf*

This musical score is for the song "I Can Afford to Board a Chattanooga Choo-choo". It consists of a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into four systems. The first system contains the first line of the vocal melody and the piano accompaniment. The second system contains the second line of the vocal melody and the piano accompaniment. The third system contains the third line of the vocal melody and the piano accompaniment. The fourth system contains the fourth line of the vocal melody and the piano accompaniment. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line. The vocal line is written in a simple, clear style. The lyrics are placed below the vocal line, with some words underlined. Chords are indicated above the piano accompaniment. Dynamics include *mf*.

Bb Bdim F/C D+ D7 G7

- ner in the din-er, noth - ing could be fin-er than\_ to have your ham n'eggs in

C7 F C7/G F/A Gm7 C7

Car-o - li - na. When\_ you hear the whis-tle blow-in' eight to the bar\_ Then\_

F C7/G F/A F9 Bb Bdim

\_ you know that Ten-nes-see is not ver-y far,\_ Shov - el all the coal in, got-

F/C D+ D7 G7 C7 F G7

- ta keep it roll-in' Woo, Woo, Chat-ta-noo-ga there\_ you are...

C6 C

There's gon-na be \_\_\_\_\_

*mp*

\_\_\_\_\_ a cer-tain par-ty at the sta-tion \_\_\_\_\_ Sat - in and lace, \_\_\_\_\_

Dm7 G7 G9 C6

\_\_\_\_\_ I used to call fun-ny face. \_\_\_\_\_

C7

She's gon-na cry \_\_\_\_\_ un-til I tell her that I'll \_\_\_\_\_

F/A Ab7 Ab7-5 C/G Am7

nev - er roam, So Chat - ta - noo - ga Choo-choo, won't -

D7 Dm7/G G7-9 C6 Cm6 (add9)

— you choo - choo me home.

C7 (A sus) Cm6 C7/Bb Am7

Chat - ta - noo - ga Choo-choo, won't -

D7-5/Ab Dm7/G G7-9 C C6 C (single note)

— you choo - choo me home.

# Cherokee

Words and Music by  
RAY NOBLE

Smoothly

B $\flat$

F7+

B $\flat$ 7

B $\flat$ 9

E $\flat$

Sweet In - dian maid - en, Since

The first system of musical notation for the song 'Cherokee'. It consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are 'Sweet In - dian maid - en, Since'. The piano accompaniment is in the grand staff (treble and bass clefs) and features a melody in the right hand and a bass line in the left hand. The music is marked 'Smoothly'.

E $\flat$ m

B $\flat$

Dm

C9

first I met you, I can't for - get

The second system of musical notation. The vocal line continues with the lyrics 'first I met you, I can't for - get'. The piano accompaniment continues with the same melodic and harmonic structure as the first system.

Cm7

Fdim

E $\flat$

F9+

B $\flat$

you, Cher - o - kee sweet - heart, Child

The third system of musical notation. The vocal line concludes with the lyrics 'you, Cher - o - kee sweet - heart, Child'. The piano accompaniment concludes with the same melodic and harmonic structure as the previous systems.

F7+

Bb7

Bb9

Eb

Ebm

of the Prai - rie, Your love keeps call -

Bb

Dm

C9

Cm7

ing, My heart en - thrall - ing, Cher -

F7

Bb

F#9

F#7

Bb

o - kee. Dreams of sum - mer - time

B7

Bm7/E

E7

A

Am7/D

Of lov - er - time gone by Throng



Am7 D7 G G7 Gm7/C Gm7 C7 Cm7/F

my mem-o - ry so ten-der - ly and sigh

F7+ Bb F7+ Bb7 Bb9 Eb

My sweet In - dian maid - en One

Ebm Bb Dm C9

day I'll hold you, In my arms fold you,

Cm7 F7 1. Bb Gm Ebm F7 2. Bb

Cher - o - kee. kee.

R.H. R.H. p

# Deep Purple

Lyric by MITCHELL PARISH  
Music by PETER DE ROSE

Slowly (*with feeling*)

F F#dim Gm

When the deep purple falls o-ver sleep-y gar-den

*p-mf*

C7/6 C9+ C9 Fmaj7 F6 Fmaj7 Cm6

walls, and the stars be-gin to flick-er in the

*p*

D7 C/E Fm Dmaj7/F# D Gm (sus C) Ddim/G Gm

sky, Thru the mist of a

*p*

Bbm Bbm6 Am7 Cdim F6 Abdim

mem - o - ry you wan - der back to me,

The first system of music features a vocal line and piano accompaniment. The vocal line consists of a single melodic line with lyrics. The piano accompaniment is written for both the right and left hands, with a grand staff. The right hand has a treble clef and the left hand has a bass clef. The music is in a minor key, indicated by the B-flat in the key signature.

Gm7 Gdim C7 C9 C7+ F D7 D#dim

breath - ing my name with a sigh,

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics. The piano accompaniment continues with a grand staff. The right hand has a treble clef and the left hand has a bass clef. The music is in a minor key.

C9 F F#dim

In the still of the night once a -

The third system continues the vocal line and piano accompaniment. The vocal line has lyrics. The piano accompaniment continues with a grand staff. The right hand has a treble clef and the left hand has a bass clef. The music is in a minor key.

Gm C7/6 C9+ C9 Fmaj7 F6 Fmaj7

gain I hold you tight, Tho' you're gone, your love lives

The fourth system continues the vocal line and piano accompaniment. The vocal line has lyrics. The piano accompaniment continues with a grand staff. The right hand has a treble clef and the left hand has a bass clef. The music is in a minor key.

Cm6

D7

C/E

Fm

Dmaj7/F#

D

on when moon - light

beams,

And

as

Gm (sus C)

Ddim/G

Gm

Bbm

Bbm6

Am7

Cdim

F6

long

as my heart

will beat,

Lov -

er,

we'll

Abdim

Gm7

Gm7-5

C7

Gm/C

Abm/C Am/C

al - ways meet

here

in my deep

pur -

ple

1.

F

F#dim

Gm7

C7

2.

F

Bb9

F6

dreams.

When the

dreams.

*mf*

*dim.*

*rall.*

*pp*

# I Can't Get Started

Words by IRA GERSHWIN

Music by VERNON DUKE

Moderately

*gracefully*

Cmaj7 Am

F

Dm7

G7

I've flown a - round the world\_ in a plane; I've set-tled  
(I do a) hun - dred yards\_ in ten flat; The Prince of

*p-mf*

E7

Am7b5

Bm

C

Em

Am

C

re - vo - lu - tions in Spain; The North Pole I have char - ted, But  
Wales has cop - ied my hat; With queens I've à la cart - ed, But

Dm7

Dm7b5

G7

C

A7

D7

G7

Tacet

can't get start - ed with you. A - round a  
can't get start - ed with you. The lead - ing

*p*

Cmaj7 Am F Dm7 G7 E7 Am7b5

golf course I'm un-der par, And all the mov-ies want me to  
 tail - ors fol - low my styles, And tooth-paste ads all fea - ture my

Bm C Em Am C Dm7 Dm7b5

star; I've got a house, a show place, But I get no place with  
 smiles; The As - tor - bilts I vis - it, But say, what IS it with

C Ab7 G7 C Em7 A7 Em7 A7

you. You're so su - preme, lyr-ics I write of you,  
 you? When first we met, how you e - lat - ed me!

*mp*

D Bm7 Dmaj7 Bm7 Dm7 G7

Scheme just for a sight of you, Dream  
 Pet, you dev - as - tat - ed me! Yet,

Dm7 G7 C Eb+ Am7 D7 G7 Tacet

both day and night\_ of you And what good does it do? In nine-teen  
 now you've de - flat - ed me Till you're my Wa - ter-loo. I've sold my

Cmaj7 Am F Dm7 G7 E7 Am7b5

twen - ty - nine\_ I sold short; In Eng-land I'm pre - sen - ted at  
 kiss - es at a ba - zaar, And af - ter me they've named a ci -

Bm C A7 Dm7 G7

court, But you've got me down-heart - ed 'Cause I can't get start - ed with  
 gar; But late - ly how I've smart-ed, 'Cause I can't get start - ed with

1. C G7 Tacet 2. C

you. *espr.* I do a you. *pp*

# I'm Gettin' Sentimental over You

Words by NED WASHINGTON  
Music by GEORGE BASSMAN

Very slow

The musical score is written in F major, 4/4 time, and is marked "Very slow". It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano part features a consistent triplet accompaniment pattern in the right hand and a steady bass line in the left hand. The lyrics are: "Nev - er thought I'd fall, But now I hear love call, I'm get - tin' sen - ti - men - tal o - ver you, Things you say and do, Just thrill me through and through, I'm get - tin' sen - ti - men - tal o - ver you,". The score includes various chords such as F, E7, Cm, D+, D7, G7, C7, F, F#dim, C7, F, E7, Cm, D+, D7, G7, C7, C+, F, Bb, F, and E7. Dynamic markings include *p-mf* and *v*. The piece concludes with a final chord of E7.

F E7 Cm D+ D7

Nev - er thought I'd fall, But now I hear love call, I'm

*p-mf*

G7 C7 F F#dim C7 v F E7

get - tin' sen - ti - men - tal o - ver you, Things you say and do, Just

Cm D+ D7 G7 C7 C+ F Bb F E7

thrill me through and through, I'm get - tin' sen - ti - men - tal o - ver you,



Am Dm B7 Dm

I thought I was hap - py, I could live with - out love, —

E7 E+ E7 Am F#dim C7 F E7

Now I must ad - mit love is all I'm think - ing of, Won't you please be kind, — And

Cm D+ D7 G7 C7 F Cm D+ D7

just make up your mind, — That you'll be sweet and gen - tle, be gen - tle with me, — Be -

G7 C7 C+ 1. F Abdim C 2. F

cause I'm sen - ti - men - tal o - ver you. you. —

# I'm Gonna Sit Right Down and Write Myself a Letter

Words and Music by FRED E. AHLERT  
and JOE YOUNG

Moderately (*with a lilt*)

C Cmaj7 C6 G7+

I'm gon - na sit right down and write my - self a

*mp-mf*

Cmaj7

let - ter \_\_\_\_\_ And make be - lieve it

E7 F A7/E Dm

came from you. \_\_\_\_\_ I'm gon - na

Dm7 G7 (sus 4) G7 C

write words, oh, so sweet, They're gon - na knock me off my

Gm/Bb A7 D7

feet. A lot of kiss - es on the bot - tom,

G7 C Cmaj7

I'll be glad I got 'em, I'm gon - na smile and say, "I

C G7+ Cmaj7

hope you're feel - ing bet - ter" And close "with love" the

E7 F A7/E Dm

way you do. I'm gon - na

F Fmaj7 F6 F#dim C/G Gm/Bb

sit right down and write my - self a let - ter

A7 D7 G7 (sus 4) G7

And make be - lieve it came from

1. C B/G Dm7 G7 2. C Dm7/C C

you. I'm gon-na you.

# It's Been a Long, Long Time

Lyric by SAMMY CAHN

Music by JULE STYNE

Slow, with a lift

Verse

F F#dim Gm C7

Nev - er thought that you would be Stand - ing here so close to me.

*mp colla voce*

Cm7/F F7-9 Bb Bbm F/C Dm

There's so much I feel that I should say But words can wait un -

Gm9 Bb/C C7b9 F Dm Gm7 C7b9

til some oth - er day.

*with a lift*

Chorus

F

Fmaj7

F6

Just kiss me once, then kiss me twice, Then kiss me once a - gain, — It's been a

*mf*

F6

F#dim

C9

C7

Gm

D+

long, long time. Have - n't felt like this, my dear, Since

Gm7

C7

Gm7

C9+

can't re - mem - ber when, — It's been a long, long

F

Am7-5

time. You'll nev - er know how man - y dreams I dreamed a -

Cm/E $\flat$  D7 Gm Gm7-5

bout you Or just how emp - ty they all seemed with-

B $\flat$ m/D $\flat$  C7 F Fmaj7

out you. So, kiss me once, then kiss me twice, Then

Am7 D7 Gm7 C7

kiss me once a - gain, It's been a long, long

1. F A $\flat$ dim C7 C9 2. F F6

time. Just time.

# Laura

Lyric by JOHNNY MERCER  
Music by DAVID RAKSIN

Slowly (*with expression*)

Am7 D7-9

Lau - ra is the face in the

*mp*

G6 Gm7

mist - y light Foot - steps

C7-9 Fmaj7 F6

that you hear down the hall



Fm7 Bb11 Abm6/Bb Bb7-9 Ebmaj7

The laugh \_\_\_\_\_ that floats on a sum - mer night \_\_\_\_\_

Eb Am7-5 D7-9 D9-5 D7

That you can nev - er quite \_\_\_\_\_ re -

Bm7 G/B E9 E7-9 Am7

call \_\_\_\_\_ And you see Lau - ra \_\_\_\_\_

D7-9 G6

\_\_\_\_\_ on the train that is pass - ing thru \_\_\_\_\_

Gm7 C7-9 Fmaj7 F6

Those eyes how fa-mil-iar they seem

Fm7 Fdim Abdim C/G

She gave your ver-y first kiss to you

D7/A D13-9 D7+9 G9

That was Lau-ra but she's on-ly a.

1. C6 E9 E7-9 2. C6

dream. dream.

*rall.*

*p*

# Makin' Whoopee

Lyrics by GUS KAHN

Music by WALTER DONALDSON

Moderato

G

D7

1. An-oth - er bride \_\_\_\_\_ an - oth - er June \_\_\_\_\_ An - oth - er  
 (2. An-oth - er) year \_\_\_\_\_ or may - be less \_\_\_\_\_ What's this I

*p-f*

G

G7

C

Am7-5

G/D

sun - ny hon - ey - moon \_\_\_\_\_ An - oth - er sea - son, \_\_\_\_\_ an - oth - er  
 hear? \_\_\_\_\_ well, can't you guess? \_\_\_\_\_ She feels neg - lect - ed, \_\_\_\_\_ and he's sus -

E<sup>b</sup>7

D7

G

Am7-5

D7

rea - son \_\_\_\_\_ for mak - in' whoop - ee! \_\_\_\_\_ A lot of  
 pect - ed \_\_\_\_\_ of mak - in' whoop - ee! \_\_\_\_\_ She sits a -

G D7 G G7

shoes \_\_\_\_\_ a lot of rice \_\_\_\_\_ the groom is nerv - ous \_\_\_\_\_ he an - swers  
 lone \_\_\_\_\_ 'most ev - 'ry night \_\_\_\_\_ he does - n't 'phone her \_\_\_\_\_ he does - n't

C Am7-5 G/D Eb7 D7

twice \_\_\_\_\_ It's real - ly kill - ing \_\_\_\_\_ that he's so will - ing \_\_\_\_\_ to make  
 write \_\_\_\_\_ He says he's "bus - y" \_\_\_\_\_ but she says "Is he?" \_\_\_\_\_ He's mak-in'

G Tacet Bdim Am

whoop - ee!  
 whoop - ee!

Pic - ture a lit - tle love - nest,  
 He does - n't make much mon - ey,

Am7-5 G Tacet Bdim

Down where the ros - es cling,  
 On - ly five thou - sand per,

Pic - ture the same sweet  
 Some judge who thinks he's

Am Am7-5 G

love - nest, Think what a year can bring. He's wash - ing  
 fun - ny, Says "You'll pay six to her." He says, "Now

D7 G G7

dish - es and ba - by clothes He's so am - bit - ious he, ev - en  
 judge, sup - pose I fail" The judge says "Budge right in - to

C Am7-5 G/D Eb7 D7

sews But don't for - get, folks that's what you get, folks, for mak - in'  
 jail You'd bet - ter keep her, I think it's cheap - er, than mak - in'

1. G G7 F7 E7 Eb7 D7 2. G D+ G

whoop - ee! 2. An - oth - er whoop - ee!"

# Memories of You

Words by ANDY RAZAF

Music by EUBIE BLAKE

Moderately slow

Eb      E $\flat$ dim      Fm7      F $\sharp$ dim      Eb      Cm7  
 Wak - ing skies      At sun - rise      Ev - 'ry sun - set

F7      Eb      Cm7      Gm7      C9  
 too,      Seems to be      bring - ing me

F7      B $\flat$ 9      Eb      Fm7      B $\flat$ 9      Eb      E $\flat$ dim  
 Mem - o - ries of you.      Here and there,

The musical score is written in E-flat major (three flats) and 4/4 time. It consists of three systems of music. Each system includes a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). Chord symbols are placed above the vocal line. The piano accompaniment features a steady bass line and a more melodic upper line. The tempo is marked 'Moderately slow'. The lyrics are: 'Wak - ing skies At sun - rise Ev - 'ry sun - set too, Seems to be bring - ing me Mem - o - ries of you. Here and there,'.

Fm7 F#dim Eb Cm7 F7

Ev - 'ry - where Scenes that we once knew

Eb Cm7 Gm7 C9 F7 Bb9

And they all Just re - call, Mem - o - ries of

Eb G7 Cm Fm

you. How I wish I could for - get those

*accel.*

Cm F9 Eb

hap - py yes - ter - years That have left a

*poco a poco rit.*

F9 Bb6 F#m Fm Bb7

ro - sa - ry of tears.

*broad*

Eb Ebdim Fm7 F#dim Eb Cm7

Your face beams In my dreams Spite of all I

*a tempo*

F7 Eb Cm7 Gm7 C9

do, Ev - 'ry - thing Seems to bring

F7 Bb9 | 1. Eb Fm7 Bb7 | 2. Eb Eb7 Eb6

Mem - o - ries of you. you.

*molto rit.*



# Mood Indigo

Words and Music by DUKE ELLINGTON,  
IRVING MILLS and ALBANY BIGARD

Slowly

Ab Bb7 Ebm Eb+7 Ab

You ain't been blue, — No, No, No,

*mp*

Ab Bb7 E7 Bm7 E7

You ain't been blue, — Till you've had — that

Eb7 Bbm Eb7 Ab7 Abdim Gdim Ab7 B7 Ab7

Mood In - di - go, That feel - in' goes — steal - in'

Db6 Gb7 Eb+7 Ab Bb7

down to my shoes, While I sit and sigh:—

This system contains the first two lines of music. The vocal line is on a single staff with a treble clef and a key signature of three flats. The piano accompaniment consists of two staves (treble and bass clefs). The lyrics are "down to my shoes, While I sit and sigh:—". Above the vocal line, the chords Db6, Gb7, Eb+7, Ab, and Bb7 are indicated.

Ebm Eb+7

1. To next strain 2. Last time Fine

Ab Ab+ Ab Ab Ab+

"Go 'long, blues." blues."

rit.

This system contains the third and fourth lines of music. The vocal line continues with the lyrics "Go 'long, blues." and "blues." in two different endings. The piano accompaniment includes a *rit.* (ritardando) marking. Above the vocal line, the chords Ebm, Eb+7, and a sequence of Ab, Ab+, Ab, Ab, Ab+ are indicated. The first ending is labeled "1. To next strain" and the second ending is labeled "2. Last time Fine".

Ab Abdim Ab Bb7

Al - ways get that Mood In - di - go, —

mp - mf

This system contains the fifth and sixth lines of music. The vocal line has the lyrics "Al - ways get that Mood In - di - go, —". The piano accompaniment features a *mp - mf* (mezzo-piano to mezzo-forte) dynamic marking. Above the vocal line, the chords Ab, Abdim, Ab, and Bb7 are indicated.

Eb7 Db Eb7 Ab Abdim Bbm7 Eb7 Ab Abdim Ab

Since my ba - by said good - bye, In the eve - nin'

This system contains the seventh and eighth lines of music. The vocal line has the lyrics "Since my ba - by said good - bye, In the eve - nin'". The piano accompaniment continues with the same style. Above the vocal line, the chords Eb7, Db, Eb7, Ab, Abdim, Bbm7, Eb7, Ab, Abdim, and Ab are indicated.

Bb7

Bb7b5 E7 Eb7 Db6 Dbm6 Eb7

when lights are low, — I'm so lone-some I could cry,

Ab7

Db Db7

'Cause there's no-bod-y who cares a-bout me, — I'm just a soul who's

E7 Eb7 Ab Abdim Ab Bb7

blu-er than blue\_ can be, When I get that Mood In-di-go, —

Eb7 Db Eb7

1. Ab Abdim Bbm7 Eb7 2. *D. S. al Fine* Ab Abdim Bbm7 Eb7

I could lay me down and die. die.

# Moonglow

Words and Music by WILL HUDSON, EDDIE  
DE LANGE and IRVING MILLS

Slowly

Am7 Cm G/B

It must have been moon-glow, Way up in the

A7 Am7 D7

blue, It must have been moon - glow

G6 Eb7 Cm6 Eb7 G6 Am7

that\_ led me straight to you;\_ I still hear you

The musical score is written in G major and 4/4 time. It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a steady bass line and arpeggiated chords. Dynamics include *mp-f* and *f*. The tempo is marked 'Slowly'. The key signature has one sharp (F#).

Cm G/B A7

say - ing "Dear one, hold me fast."

Am7 D7 G6 Eb7

And I start in pray - ing Oh, Lord, please

Cm6 Eb7 G6 G7 F#7 F7

let this last. We seemed to float right thru the

E9 A7

air, Heav-en-ly songs

D7                      Eb7      D7

seemed to come from ev - 'ry - where:

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a dotted half note G4. The piano accompaniment features a treble clef with chords and a bass clef with a walking bass line. The key signature has one sharp (F#).

Am7                      Cm                      G/B

And now when there's moon-glow                      Way up in the

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with quarter notes D4, E4, F#4, and G4, then a dotted half note G4. The piano accompaniment continues with chords and a walking bass line. The key signature has one sharp (F#).

A7                      Am7                      D7 .

blue,                      I al-ways re - mem - ber

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has a whole note A4, followed by quarter notes B4, C5, and D5, then a dotted half note D5. The piano accompaniment continues with chords and a walking bass line. The key signature has one sharp (F#).

G6                      Eb7                      1. Cm6 Eb7 G6                      D7                      2. Cm6 Eb7 G6

that\_ moon - glow gave me you.\_                      gave me you.\_

Detailed description: This system contains the seventh and eighth staves of music. The vocal line has quarter notes G4, A4, B4, and C5, followed by a repeat sign. The piano accompaniment continues with chords and a walking bass line. The key signature has one sharp (F#).

# Moonlight Serenade

Lyric by MITCHELL PARISH

Music by GLENN MILLER

Moderately

F6 Abdim

I stand at your gate and the

Gm7 Cdim C7 C7+ F Fmaj9 F6

song that I sing is of moon-light, I stand and I

Fmaj7 F7 D7 Gm

wait for the touch of your hand in the June night, The

F/A Edim F Gm Gdim Gm C9 C+

ros - es are sigh - ing a Moon - light Ser - e -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'ros' and a quarter note 'es' in the first measure, followed by a half note 'are' and a quarter note 'sigh' in the second measure. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols are placed above the staff: F/A, Edim, F, Gm, Gdim, Gm, C9, and C+.

F C7+ F6 Abdim

nade, The stars are a - glow and to -

Detailed description: This system contains the next two measures. The vocal line has a half note 'nade,' followed by a half note 'The' and a quarter note 'stars' in the first measure, and a half note 'are' and a quarter note 'a - glow' in the second measure. The piano accompaniment includes triplets in the right hand. Chord symbols are placed above the staff: F, C7+, F6, and Abdim.

Gm7 Cdim C7 C7+ F Fmaj9 F6

night how their light sets me dream - ing, My love, do you

Detailed description: This system contains the next two measures. The vocal line has a half note 'night' and a quarter note 'how' in the first measure, and a half note 'sets me dream - ing,' and a quarter note 'My' in the second measure. The piano accompaniment continues with triplets. Chord symbols are placed above the staff: Gm7, Cdim, C7, C7+, F, Fmaj9, and F6.

Fmaj7 F7 D7 Gm

know that your eyes are like stars bright - ly beam - ing? I

Detailed description: This system contains the final two measures. The vocal line has a half note 'know' and a quarter note 'that' in the first measure, and a half note 'eyes are like stars' and a quarter note 'bright - ly' in the second measure. The piano accompaniment features triplets in the right hand. Chord symbols are placed above the staff: Fmaj7, F7, D7, and Gm.



F/A Edim F Gm Gdim Gm C9 C+ F Cm7 F7

bring you and sing you a Moon-light Ser - e - nade.

Bbmaj7 Bb6 Gm7-5 Em7 A7

Let us stray till break of day in love's val - ley of

Cm6 D7sus D7+ Dm6/F E7 Bm7-5 E7

dreams, Just you and I, a sum-mer sky, a

Am7-5 D7 Gm7 C7 F6

heav - en - ly breeze kiss - ing the trees, So don't let me

Detailed description of the musical score: The score is for the song 'Moonlight Serenade'. It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major). The first system has the lyrics 'bring you and sing you a Moon-light Ser - e - nade.' and features chords: F/A Edim, F, Gm, Gdim, Gm, C9, C+, F, Cm7, F7. The second system has the lyrics 'Let us stray till break of day in love's val - ley of' and features chords: Bbmaj7, Bb6, Gm7-5, Em7, A7. The third system has the lyrics 'dreams, Just you and I, a sum-mer sky, a' and features chords: Cm6, D7sus, D7+, Dm6/F, E7, Bm7-5, E7. The fourth system has the lyrics 'heav - en - ly breeze kiss - ing the trees, So don't let me' and features chords: Am7-5, D7, Gm7, C7, F6. The piano accompaniment includes various textures, including triplets and arpeggiated figures.

Abdim Gm7 Cdim C7 C7+

wait, \_\_\_\_\_ come to me \_\_\_\_\_ ten-der-ly \_\_\_\_\_ in the June night, I

F Fmaj9 F6 Fmaj7 F7

stand \_\_\_\_\_ at your gate \_\_\_\_\_ and I sing \_\_\_\_\_ you a song \_\_\_\_\_ in the

D7 Gm F/A Edim F Gm Gdim Gm

moon - light, A love song, my dar - ling, a

C9 C+ 1. F G7 C7 2. F Fmaj7 F6

Moon - light Ser - e - nade. I - nade.

*mf* *mp* *rit.*

# On the Sunny Side of the Street

Lyric by DOROTHY FIELDS

Music by JIMMY McHUGH

Moderato

G7 C G7 C E7 Am6 C7 E

Grab your coat, and get your hat Leave your

*mp - mf*

F Fm G7 Am E7 Am Cm

wor - ry on the door - step Just di - rect your

D7 Dm7 G7 C G7

feet To the sun - ny side of the street Can't you

C G7 C E7 Am6 C7 E F Fm

hear a pit - ter - pat? And that hap - py tune is

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line starts with a quarter note 'hear', followed by a quarter note 'a', a dotted quarter note 'pit - ter - pat?'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one flat (Bb).

G7 Am E7 Am Cm D7

your step Life can be so sweet On the

The second system continues the vocal line with 'your step' (quarter notes), 'Life can be' (quarter notes), 'so sweet' (quarter notes), and 'On the' (quarter note). The piano accompaniment continues with chords and a bass line.

Dm7 G7 C Fm6 Cdim C7 Gm7

sun - ny side\_ of the street, I used to walk in the shade\_

The third system features a vocal line with 'sun - ny side\_ of the street,' (quarter notes), 'I used to walk' (quarter notes), and 'in the shade\_' (quarter notes). The piano accompaniment includes chords and a bass line with some grace notes.

C7 Cdim C7 F6 Gm7 Fdim F

With those blues on par - ade\_ But

The fourth system has a vocal line with 'With those blues' (quarter notes), 'on par - ade\_' (quarter notes), and 'But' (quarter note). The piano accompaniment continues with chords and a bass line.

D7 Am7 D7 G7 Gdim G7

I'm not a - fraid — This Ro - ver crossed o - ver, If I

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

C G7 C E7 Am6 C7 E F Fm

nev - er have a cent I'll be rich as Rock - e -

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with chords and a bass line.

G7 Am E7 Am Cm D7

fel - ler Gold dust at my feet On the

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with chords and a bass line.

Dm7 G7 1. C Gdim G7 2. C

sun - ny side of the street. Grab your street.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with chords and a bass line. The system includes a first ending and a second ending.

# Sent for You Yesterday (and Here You Come Today)

Words and Music by JIMMY RUSHING, COUNT  
BASIE and ED DURHAM

Bounce tempo

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Bounce tempo'. The score is divided into three systems, each with a vocal line and a piano accompaniment.

**System 1:** The vocal line begins with the lyrics "Don't the moon look lone - some, shin -". The piano accompaniment starts with a *mf* dynamic. Chords G and G7 are indicated above the staff.

**System 2:** The vocal line continues with "- in' through the trees?". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chords C7 and G are indicated above the staff.

**System 3:** The vocal line repeats the lyrics "Don't the moon look lone - some, shin -". The piano accompaniment continues with similar harmonic support. Chords G7 and C7 are indicated above the staff.

G

- in' through the trees? Don't your

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A 'G' chord symbol is placed above the first measure.

D7 Am7 D7

house look lone - some when your ba - by packs up to leave?\_

The second system continues the vocal line and piano accompaniment. The vocal line has a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. The piano accompaniment features a 'D7' chord symbol above the first measure, an 'Am7' chord symbol above the second measure, and another 'D7' chord symbol above the fifth measure.

G G9 C Cm G D13

Sent for you

The third system shows the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter rest, a quarter note A4, and a half note B4. The piano accompaniment includes 'G', 'G9', 'C', 'Cm', 'G', and 'D13' chord symbols above the measures.

G G7 C7 D7 G

yes - ter - day\_ and here you come - to - day,

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features 'G', 'G7', 'C7', 'D7', and 'G' chord symbols above the measures.

G7 C7

Sent for you yes - ter - day and

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The G7 chord is indicated above the first measure, and the C7 chord is indicated above the fifth measure.

G

here you come to - day,

The second system continues the melody. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with chords and a bass line. The G chord is indicated above the fifth measure.

Am7

You can't love me, ba - by, and

The third system continues the melody. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with chords and a bass line. The Am7 chord is indicated above the fifth measure.

D11 Gdim/D G6 D13-9 G6

treat me that - a - way.

The fourth system concludes the melody. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with chords and a bass line. The D11, Gdim/D, G6, D13-9, and G6 chords are indicated above the measures.



# Serenade in Blue

Words by MACK GORDON  
Music by HARRY WARREN

Moderately

*E<sub>b</sub>* *C7+*

When I hear that Ser - e-nade In Blue, I'm

*mp*

*F9* *B7* *B<sub>b</sub>7* *E<sub>b</sub>/G* *B7/F#*

some-where in an-oth - er world a - lone with you,

*Fm7* *D<sub>b</sub>7* *G7* *C7* *F7* *Abm6 B<sub>b</sub>7*

shar-ing all the joys we used to know man-y moons a -

The musical score is written for voice and piano. It features a 4/4 time signature and a key signature of two flats (B-flat major or D-flat minor). The tempo is marked 'Moderately'. The score is divided into three systems. The first system includes the vocal line and piano accompaniment for the first two measures, with a dynamic marking of *mp*. The second system covers the next two measures, and the third system covers the final two measures. Chord symbols are placed above the vocal line, and triplets are indicated with a '3' over the notes. The piano accompaniment includes various textures, including chords and melodic lines in both hands.

E $\flat$  Fm7 B $\flat$ 7 E $\flat$

go. Once a-gain your face comes back to me,

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note 'go.' followed by a melodic phrase: 'Once a-gain your face comes back to me,'. The piano accompaniment includes a bass line with a triplet of eighth notes and a treble line with various chords and melodic fragments. Chord symbols E $\flat$ , Fm7, B $\flat$ 7, and E $\flat$  are positioned above the staff.

C7+ F9 B7 B $\flat$ 7

just like the theme of some for-got-ten mel-

The second system continues the vocal line with 'just like the theme of some for-got-ten mel-'. The piano accompaniment features a prominent triplet of eighth notes in the bass line. Chord symbols C7+, F9, B7, and B $\flat$ 7 are placed above the staff.

E $\flat$ /G B7/F# Fm7 D $\flat$ 7

- o - dy in the al - bum of my mem - o - ry,

The third system has the vocal line: '- o - dy in the al - bum of my mem - o - ry,'. The piano accompaniment includes a triplet of eighth notes in the bass line. Chord symbols E $\flat$ /G, B7/F#, Fm7, and D $\flat$ 7 are positioned above the staff.

G7 C7 F7 A $\flat$ m6 B $\flat$ 7 E $\flat$ 6 E $\flat$ 7

Ser-e - nade In Blue. It

The fourth system concludes with the vocal line: 'Ser-e - nade In Blue. It'. The piano accompaniment features a triplet of eighth notes in the bass line. Chord symbols G7, C7, F7, A $\flat$ m6, B $\flat$ 7, E $\flat$ 6, and E $\flat$ 7 are placed above the staff.

Ab6 Ab

seems like on - ly yes - ter - day, — a small ca - fé, a crowd - ed floor, — and

Gb6 Gb

as we dance the night a - way, — I hear you say, "For - ev - er - more;" — and

F7 Cm7/G G#dim F7/A

then the song be - came a sigh, — for - ev - er - more be - came good - bye, but

Bb7 Fm7 Fm7/Bb Bb7-9

you re - mained in my heart. — So

**E<sub>b</sub>** **C7+**

tell me dar - ling, is there still a spark, or

**F9** **B7** **B<sub>b</sub>7** **E<sub>b</sub>/G** **B7/F#**

on - ly lone - ly ash - es of the flame we knew;

**Fm7** **G7** **G7-5** **C7**

should I go on whis - tling in the dark? Ser - e - nade

**F9** **E7+9** **1. E<sub>b</sub> Abmaj7/B<sub>b</sub> B<sub>b</sub>7** **2. E<sub>b</sub>6 B7 E<sub>b</sub>6 (add9)**

in Blue. Blue.

# 'Tain't What You Do (It's the Way That Cha Do It)

Words and Music by SY OLIVER and  
JAMES YOUNG

Medium tempo

Verse

Chords: Eb7 Ab Ab/Gb Db/F E7

1. When I was a kid a-bout half past three, My  
2. I thought I was smart but I soon found out I

*mp*

Chords: Ab6 Adim Bbm7 E7 Eb7 Ab Ab7/C

dad-dy said son come here to me Said swing may come and  
did-n't know what love's all a-bout But then I learned you

Chords: Db Bbm7-5 Ab6 Eb9/Bb Bdim Ab6/C Bbm7 Eb7+5 Ab

swing may go, but this is one thing you ought to know Oh  
must con-fess that love is just like a game of chess Oh

## Medium tempo

Refrain

Ab

Ab/Gb

Db6/F

Eb7

Db

Ab/C

tain't what you do, it's the way that cha do it, Tain't what you do, it's the  
tain't what you do, it's the way that cha do it, Tain't what you say, it's the

*mf*

Bbm7

Eb7

Ab

Ab/Gb

Db6/F

Eb7

way that cha do it, Tain't what you do, it's the way that cha do it, —  
way that cha say it, Tain't what you say, it's the way that cha say it, —

Ab Adim Bbm7 Eb7 Ab

Adim Bbm7 Eb7

Ab

Ab/Gb

that's what gets re - sults —  
that's what gets re - sults —

Tain't what you do, it's the  
Tain't what you croon, it's the

Db6/F

Eb7

Db

Ab/C

Bbm7

Eb7

time that cha do it, Tain't what you do, it's the time that cha do it,  
way that cha croon it, Tain't what you croon, it's the way that cha croon it,

Ab

Ab/Gb

Db6/F

Eb7

Tain't what you do, it's the time that cha do it, —  
 Tain't what you croon, it's the way that cha croon it, —

Ab

Adim

Bbm7

Eb7 Ab

Ab7

Db6

Ebm7

That's what gets re - sults — You can try hard —  
 That's what gets re - sults — If you're lone - some —

Bbm7/F Eb11 Eb7+5 Ab6 Tacet

Ab7

Db6

Ebm7

Don't mean a thing —  
 And on the shelf —

Take it eas - y —  
 It's your own fault —

Edim

Db6/F

Ab

Adim

Eb7

E#9 Eb9

Then your jive will swing —  
 So just blame your - self —

Ab Ab/Gb Db6/F Eb7

Tain't what you do, it's the place that cha do it,  
 Tain't what you say, it's the place that cha say it,

Db Ab/C Bbm7 Eb7

Tain't what you do, it's the time that cha do it,  
 Tain't what you croon, it's the time that cha croon it,

Ab Ab/Gb Db/F Eb7

Tain't what you do, it's the way that cha do it, —  
 Tain't what you do, it's the way that cha do it, —

Ab Adim Bbm7 Eb7 Ab6 1. Adim Bbm7 Eb7 2. Eb7 Ab

That's what gets re - sults. —  
 That's what gets re - sults.



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Нотное издание

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