



ЭРА СВИНГА
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_b *B_b7*

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

mp-f

Detailed description: This system contains the first two measures of the piece. The vocal line is in a treble clef with a key signature of two flats (B-flat major/E-flat minor) and a common time signature. The lyrics are "No one to talk with, all by my-self,". The piano accompaniment is in a grand staff (treble and bass clefs). The first measure has a dynamic marking of *mp-f*. The second measure has a *B_b7* chord above it.

E_b *G7+* *A_b* *A_bm* *E_b* *G_b7*

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

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics "No one to walk with, but I'm hap-py on — the shelf, Ain't mis-be-hav-in'". The piano accompaniment features various chords: *E_b*, *G7+*, *A_b*, *A_bm*, *E_b*, and *G_b7*. The melody in the piano part is more active, with eighth and sixteenth notes.

B_b7 *E_b* *F7* *B_b7*

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

Detailed description: This system contains the final two measures. The vocal line concludes with the lyrics "I'm sav-in' my love for you." and a long note. The piano accompaniment features chords: *B_b7*, *E_b*, *F7*, and *B_b7*. The piano part has a melodic line with a long slur over the final two measures.

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

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

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

you. Like Jack Hor-ner

A \flat 7/C F7/C C7

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

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 Bb G7+5

Old friends to greet us,

C Ab7 G7 G7+5 C Dm7 C D7 Ab7 G7 C

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

Chorus C E7 A7

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

D9 G7 G7+

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

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

Dm7

G7

Choo - choo, _____ Track twen - ty - nine, _____

G9

C6

Boy, you can gim - me a shine. _____

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 - _____

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

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a half note 'ner' followed by eighth notes 'in the din-er, noth - ing could be fin-er than_ to have your ham n'eggs in'. The piano accompaniment consists of a right-hand part with chords and moving lines, and a left-hand part with a steady bass line. Chords are indicated above the staff: Bb, Bdim, F/C, D+, D7, and G7.

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_

The second system continues the musical score. The vocal line begins with 'Car-o - li - na. When_ you hear the whis-tle blow-in' eight to the bar_ Then_'. The piano accompaniment maintains the same style as the first system. Chords are indicated above the staff: C7, F, C7/G, F/A, Gm7, and C7.

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-

The third system continues the musical score. The vocal line begins with '_ you know that Ten-nes-see is not ver-y far,_ Shov - el all the coal in, got-'. The piano accompaniment continues with the same accompaniment style. Chords are indicated above the staff: F, C7/G, F/A, F9, Bb, and Bdim.

F/C D+ D7 G7 C7 F G7

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

The fourth system concludes the musical score. The vocal line begins with '- ta keep it roll-in' Woo, Woo, Chat-ta-noo-ga there_ you are._'. The piano accompaniment continues with the same accompaniment style. Chords are indicated above the staff: F/C, D+ D7, G7, C7, F, and G7.

C6 C

There's gon-na be _____

mp

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 half note G4 in the second measure. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand. The first measure has a C6 chord, and the second measure has a C chord.

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

Detailed description: This system contains the next two measures. The vocal line continues with a half note G4 in the first measure and a half note A4 in the second measure. The piano accompaniment continues with similar rhythmic patterns. The lyrics are "a cer-tain par-ty at the sta-tion" and "Sat - in and lace,".

Dm7 G7 G9 C6

I used to call fun-ny face. _____

Detailed description: This system contains the next two measures. The vocal line has a half note G4 in the first measure and a half note A4 in the second measure. The piano accompaniment features a steady eighth-note bass line. The first measure has a Dm7 chord, the second has a G7 chord, the third has a G9 chord, and the fourth has a C6 chord. The lyrics are "I used to call fun-ny face.".

C7

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

Detailed description: This system contains the final two measures. The vocal line has a half note G4 in the first measure and a half note A4 in the second measure. The piano accompaniment continues with the same rhythmic patterns. The first measure has a C7 chord. The lyrics are "She's gon-na cry" and "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.

sfz

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 music features a vocal line and a piano accompaniment. The vocal line consists of five measures with notes corresponding to the lyrics. The piano accompaniment is in a 4/4 time signature and includes chords and melodic lines in both the right and left hands. The key signature has two flats (B-flat major or D-flat minor).

E \flat m

B \flat

Dm

C9

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

The second system continues the melody and accompaniment. The vocal line has five measures. The piano accompaniment maintains the same style with chords and melodic lines. The key signature remains two flats.

Cm7

Fdim

E \flat

F9+

B \flat

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

The third system concludes the piece. The vocal line has five measures. The piano accompaniment includes chords and melodic lines. The key signature remains two flats.

F7+ Bb7 Bb9 Eb Ebm

of the Prai - rie, Your love keeps call -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line consists of six measures with lyrics: "of the Prai - rie, Your love keeps call -". The piano accompaniment includes chords and melodic lines in both hands, with a long slur over the first four measures.

Bb Dm C9 Cm7

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

The second system continues the vocal line and piano accompaniment. The vocal line has six measures with lyrics: "ing, My heart en - thrall - ing, Cher -". The piano accompaniment continues with chords and melodic lines, including a long slur over the first four measures.

F7 Bb F#9 F#7 Bb

o - kee. Dreams of sum - mer - time

The third system continues the vocal line and piano accompaniment. The vocal line has six measures with lyrics: "o - kee. Dreams of sum - mer - time". The piano accompaniment continues with chords and melodic lines, including a long slur over the first four measures.

B7 Bm7/E E7 A Am7/D

Of lov - er - time gone by Throng

The fourth system continues the vocal line and piano accompaniment. The vocal line has six measures with lyrics: "Of lov - er - time gone by Throng". The piano accompaniment continues with chords and melodic lines, including a long slur over the first four measures.

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 in treble clef and a piano accompaniment in grand staff. The vocal line has a melodic line with lyrics 'mem - o - ry you wan - der back to me,'. The piano accompaniment consists of chords and moving lines in both hands, with a prominent bass line.

Gm7 Gdim C7 C9 C7+ F D7 D#dim

breath - ing my name with a sigh,

The second system continues the musical piece. The vocal line has lyrics 'breath - ing my name with a sigh,'. The piano accompaniment features a complex chordal structure with moving lines in both hands.

C9 F F#dim

In the still of the night once a -

The third system of music has lyrics 'In the still of the night once a -'. The vocal line is sparse, with notes placed on the lyrics. The piano accompaniment provides harmonic support with chords and moving lines.

Gm C7/6 C9+ C9 Fmaj7 F6 Fmaj7

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

The fourth system concludes the piece with lyrics 'gain I hold you tight, Tho' you're gone, your love lives'. The vocal line has a melodic line with lyrics. The piano accompaniment features a complex chordal structure with moving lines in both hands.

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

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a steady bass line and chords in the right hand.

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

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with harmonic support for the vocal melody.

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!

Musical notation for the third system, including vocal line and piano accompaniment. A dynamic marking of 'mp' is present in the piano part.

D Bm7 Dmaj7 Bm7 Dm7 G7

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

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part provides accompaniment for the final lines of the song.

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. *p* *mf* *pp*

I'm Gettin' Sentimental over You

Words by NED WASHINGTON
Music by GEORGE BASSMAN

Very slow

The musical score is written in a 3/4 time signature with a key signature of one flat (B-flat major or D minor). It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano part features a steady bass line and melodic lines with triplets and slurs. The vocal line includes lyrics and rests.

System 1: Chords: F, E7, Cm, D+, D7. Lyrics: Nev - er thought I'd fall, — But now I hear love call, — I'm

System 2: Chords: G7, C7, F F#dim C7, F, E7. Lyrics: get - tin' sen - ti - men - tal o - ver you, Things you say and do, — Just

System 3: Chords: Cm, D+ D7, G7, C7, C+, F Bb F E7. Lyrics: 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

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter note on 'way', followed by a half note on 'you', and a dotted half note on 'do.'. 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#).

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

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

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note on 'sit', a quarter note on 'right', a quarter note on 'down', a quarter note on 'and', a quarter note on 'write', a quarter note on 'my - self', a quarter note on 'a', and a quarter note on 'let - ter'. The piano accompaniment continues with chords and a bass line.

A7 D7 G7 (sus 4) G7

And make be - lieve it came from

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note on 'And', a quarter note on 'make', a quarter note on 'be - lieve', a quarter note on 'it', a quarter note on 'came', and a quarter note on 'from'. The piano accompaniment continues with chords and a bass line.

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

you. I'm gon-na you.

The fourth system shows two endings for the phrase 'you. I'm gon-na you.'. The first ending (1.) has chords C, B/G, Dm7, and G7. The second ending (2.) has chords C, Dm7/C, and C. The vocal line and piano accompaniment are shown for both endings.

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/Eb D7 Gm Gm7-5

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

Bbm/Db 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 Abdim 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 -

Eb7

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 Bb9 Eb Fm7 Bb9 Eb E \flat dim
 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:—

Ebm Eb+7

1. Ab To next strain Ab+ Ab 2. Last time Ab Ab+ Ab Fine

"Go 'long, blues." blues."

rit.

Ab Abdim Ab Bb7

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

mp - mf

Eb7 Db Eb7 Ab Abdim Bbm7 Eb7 Ab Abdim Ab

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

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 presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Slowly'. The first system includes the lyrics 'It must have been moon-glow, Way up in the' and features chords Am7, Cm, and G/B. The piano accompaniment includes a dynamic marking of 'mp-f'. The second system includes the lyrics 'blue, It must have been moon - glow' and features chords A7, Am7, and D7. The third system includes the lyrics 'that_ led me straight to you;_ I still hear you' and features chords G6, Eb7, Cm6, Eb7, G6, and Am7. The piano accompaniment in the third system includes a 'V' marking above the notes.

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:

Am7

Cm

G/B

And now when there's moon-glow

Way up in the

A7

Am7

D7 .

blue,

I al-ways re - mem - ber

G6

Eb7

1. Cm6 Eb7 G6 D7

2. Cm6 Eb7 G6

that - moon - glow gave me you. -

gave me you. -

Moonlight Serenade

Lyric by MITCHELL PARISH

Music by GLENN MILLER

Moderately

F6 Abdim

I stand at your gate and the

mp

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 lines of music. The vocal line starts with a half note 'ros' on a G4, followed by a quarter note 'es' on an A4. The piano accompaniment features a series of chords: F/A, Edim, F, Gm, Gdim, Gm, C9, and C+. The lyrics 'ros - es are sigh - ing a Moon - light Ser - e -' are written below the vocal line.

F C7+ F6 Abdim

nade, The stars are a - glow and to -

Detailed description: This system contains the third and fourth lines of music. The vocal line has a half note 'nade,' on a G4, followed by a quarter note 'The' on an A4. The piano accompaniment includes chords F, C7+, F6, and Abdim. There are triplet markings (3) over the vocal notes 'stars' and 'glow'. The lyrics 'nade, The stars are a - glow and to -' are written below the vocal line.

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 fifth and sixth lines of music. The vocal line has a half note 'night' on a G4, followed by a quarter note 'how' on an A4. The piano accompaniment includes chords Gm7, Cdim, C7, C7+, F, Fmaj9, and F6. There are triplet markings (3) over the vocal notes 'light' and 'do'. The lyrics 'night how their light sets me dream - ing, My love, do you' are written below the vocal line.

Fmaj7 F7 D7 Gm

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

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a half note 'know' on a G4, followed by a quarter note 'that' on an A4. The piano accompaniment includes chords Fmaj7, F7, D7, and Gm. There are triplet markings (3) over the vocal notes 'eyes' and 'beam'. The lyrics 'know that your eyes are like stars bright - ly beam - ing? I' are written below the vocal line.

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

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

G7 Am E7 Am Cm D7

your step Life can be so sweet On the

Dm7 G7 C Fm6 Cdim C7 Gm7

sun - ny side_ of the street, I used to walk in the shade_

C7 Cdim C7 F6 Gm7 Fdim F

With those blues on par - ade_ But

D7 Am7 D7 G7 Gdim G7

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

C G7 C E7 Am6 C7 E F Fm

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

G7 Am E7 Am Cm D7

fel - ler Gold dust at my feet On the

Dm7 G7 1. C Gdim G7 2. C

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

Sent for You Yesterday (and Here You Come Today)

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

Bounce tempo

G G7

Don't the moon look lone - some, shin -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'Don't', followed by a quarter rest, then a quarter note 'the', a quarter note 'moon', a quarter note 'look', a quarter note 'lone -', a quarter note 'some,', and a quarter note 'shin -'. The piano accompaniment features a steady bass line with chords in the right hand. Chord symbols 'G' and 'G7' are placed above the staff.

C7 G

- in' through the trees?

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note '- in'', a quarter note 'through', a quarter note 'the', and a quarter note 'trees?'. The piano accompaniment continues with similar harmonic support. Chord symbols 'C7' and 'G' are placed above the staff.

G7 C7

Don't the moon look lone - some, shin -

Detailed description: This system contains the final two measures of the piece. The vocal line repeats the phrase 'Don't the moon look lone - some, shin -'. The piano accompaniment concludes with sustained chords. Chord symbols 'G7' and 'C7' are placed above the staff.

G

- in' through the trees? Don't your

The first system of music features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The vocal line begins with a quarter rest, followed by a dotted 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 rest. The piano accompaniment consists of chords and moving lines in both hands.

D7

Am7

D7

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

The second system continues the vocal line with a treble clef and piano accompaniment in G major with a grand staff. The vocal line has 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, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The piano accompaniment features chords and moving lines in both hands.

G

G9

C

Cm

G

D13

Sent for you

The third system continues the vocal line with a treble clef and piano accompaniment in G major with a grand staff. The vocal line has 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, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F#3. The piano accompaniment features chords and moving lines in both hands.

G

G7

C7

D7

G

yes - ter - day_ and here you come_ to - day,

The fourth system continues the vocal line with a treble clef and piano accompaniment in G major with a grand staff. The vocal line has 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, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F#3. The piano accompaniment features chords and moving lines in both hands.

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, and a quarter note C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The first measure has a G7 chord, and the second measure has a C7 chord.

G

here you come to - day,

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

Am7

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

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with chords and a bass line. The system ends with an Am7 chord.

D11 Gdim/D G6 D13-9 G6

treat me that - a - way.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with chords and a bass line. The system ends with a D13-9 chord and a G6 chord.

Serenade in Blue

Words by MACK GORDON
Music by HARRY WARREN

Moderately

E_b **C7+**

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

mp

F₉ **B₇** **B_b7** **E_b/G** **B₇/F_#**

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

F_m7 **D_b7** **G₇** **C₇** **F₇** **A_bm₆** **B_b7**

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, each with a vocal line and a piano accompaniment. The piano part includes various chords and triplets. The lyrics are: 'When I hear that Ser - e-nade In Blue, _____ I'm some-where in an-oth - er world _____ a - lone with you, shar-ing all the joys we used to know _____ man-y moons _____ a -'. The chords are: Eb, C7+, F9, B7, Bb7, Eb/G, B7/F#, Fm7, Db7, G7, C7, F7, Abm6, Bb7.

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 starting with a whole note 'go.' followed by a melodic phrase: 'Once a-gain your face comes back to me,'. The piano accompaniment consists of a bass line with eighth notes and a treble line with chords and triplets. Chord changes are indicated above the staff: E \flat , Fm7, B \flat 7, and E \flat .

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 bass line with eighth notes and a treble line with chords and triplets. Chord changes are indicated above the staff: C7+, F9, B7, and B \flat 7.

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

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

The third system continues the vocal line with '- o - dy in the al - bum of my mem - o - ry,'. The piano accompaniment features a bass line with eighth notes and a treble line with chords and triplets. Chord changes are indicated above the staff: E \flat /G, B7/F#, Fm7, and D \flat 7.

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 the vocal line with 'Ser - e - nade In Blue. It'. The piano accompaniment features a bass line with eighth notes and a treble line with chords and triplets. Chord changes are indicated above the staff: G7, C7, F7, A \flat m6, B \flat 7, E \flat 6, and E \flat 7.

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_b **C7+**

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

F9 **B7** **B_b7** **E_b/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_b Abmaj7/B_b B_b7** **2. E_b6 B7 E_b6 (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

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

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

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 — Tain't what you do, it's the
 that's what gets re - sults — 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 — Take it eas - y —
 And on the shelf — 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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В издательстве также имеются следующие издания:

1. **"Эра Свинга - популярные мелодии"**. Сборник "вечнозеленых" тем 40-х годов.

2. **"Иисус Христос - Суперзвезда"**. Самая популярная рок-опера Ллойда Уэббера.

3. Оскар Питерсон - Даниил Крамер. **"Джаз для юных пианистов"**. Знаменитые **"Детские тетради"** О. Питерсона с комментариями как самого маэстро, так и известного российского пианиста и педагога Д. Крамера.

4. Сборник **"Джордж Гершвин - Юрий Маркин "Порги и Бесс"**. Включает в себя авторское изложение пяти наиболее популярных тем из этой оперы, а также четырехручные фортепианные переложения и переложения для ансамбля, написанные известным джазменом Ю. Маркиным специально для учащихся музыкальных школ.

5. **"Джазовая хрестоматия для юношества"**. В этом издании представлены очень популярные композиции звезд американского джаза. Знакомство с этими пьесами поможет вам войти в мир Эррола Гарнера, Дюка Эллингтона, Оскара Питерсона и др. Рекомендуется для учащихся музыкальных школ.

6. **"The Best of Hollywood"**. Данный сборник, вышедший в трех книгах, представляет собой антологию лучших песен, пришедших в мир джаза и популярной музыки из американских фильмов. Эти мелодии впоследствии стали **"вечнозелеными"** стандартами, они по сей день входят в репертуар музыкантов всех стран мира.

