

## Jazz Piano Collection

# arland

Blues | Blues By Five | A Foggy Day | My Romance  
This Thing Called Love | Stompin' At The Savoy | But Not For Me | C Jam Blues  
You'll Still Be Mine | Willow Weep For Me | Billy Boy | Satin Doll | Perdido

# Jazz Piano Collection

# Red Garland

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## PROLOGUE

●プロローグ

1950年代の中期、マイルス・デイヴィス・クインテットは数々の名演・名作を生みだした。たった2日間で27曲を録音したマラソン・セッションの伝説も作った。そのリズム・セクションはまさに最強の名をほしいままにし、ジャズ史に確かに1ページを残した。レッド・ガーランドがそのピアニストであることは、本書を手にとるようなジャズ愛好家なら誰でも知っているだろう。

1984年、享年60歳で他界したレッド・ガーランドであるが、晩年の彼は必ずしも満足のできる活動はしていなかったようだ。しかし、50年代は新進のアーティストとして大いに期待され、エネルギーがほとばしるような力強いプレイで一世を風靡した。

強力なリズムとコロコロと歌うノリのいいフレージング、そのスタイルはバップそのものだが、けっして泥臭くなくあくまでも洗練されているところが彼の身上と言えるだろう。

ジャズ・ピアノの入門者は、どういうレコードを参考にし、練習すればいいかよく悩む。確かに名人たちの演奏はどれもが勉強になるが、ビギナーに最適なのはガーランドである、と断言できる。なぜなら、彼の演奏にはリズムやハーモニー、スケールなどの面でジャズの基本が網羅されているばかりでなく、なにより明快で分かりやすい。

高度なことをやっているのにそう感じさせず、なぜか弾きたくなるような楽しい気持ちにさせてくれる、そんな稀有なアーティストなのだ。

本書はレッド・ガーランドのソロ・ピアノ曲集である。

基本的には完全コピー譜だが、原曲で本人以外のパートがメロディーをとっているような場合には、ピアノ用にアレンジして記譜した。

コード表記に関しては、

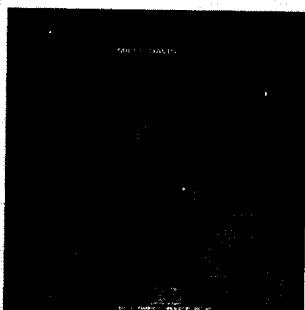
1. 要所はテンション・ノートも示したが、全体的に簡略なコード・ネームで表記した。
2. 曲の流れを第一に考え、ルート音や構成音の一部が譜面上で欠けていても、欠けていないようなコード・ネームにすることもある。
3. コード・ネームを断定しにくい場合は、曲の流れで判断し適當と思われる表記をする。

佐藤史朗

## DISCOGRAPHY ●参考アルバム (Japan CDs)

### 'ROUND ABOUT MIDNIGHT/MILES DAVIS

ラウンド・アバウト・ミッドナイト／マイルス・デイヴィス

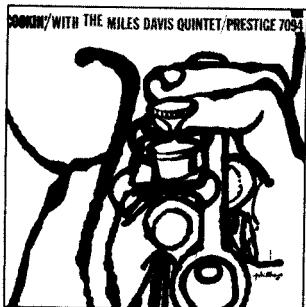


'Round Midnight  
Ah-Leu-Cha  
All Of You  
Bye Bye Blackbird  
Tadd's Delight  
Dear Old Stockholm

●CBS ソニー CSCS 5138

### COOKIN'/MILES DAVIS

クッキン／マイルス・デイヴィス



My Funny Valentine  
Blues By Five  
Airegin  
Tune Up/When Lights Are Low

●ピクター VICJ-23503

### A GARLAND OF RED

ア・ガーランド・オブ・レッド



A Foggy Day  
My Romance  
What Is This Thing Called Love  
Makin' Whoopee  
September In The Rain  
Little Girl Blue  
Constellation  
Blue Red

●ピクター VICJ-23662

### RED GARLAND'S PIANO

レッド・ガーランド・ピアノ

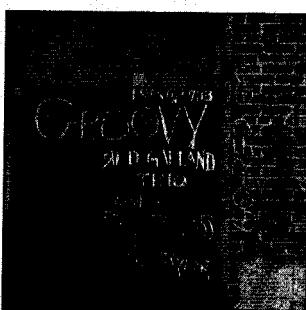


Please Send Me Someone To Love  
Stompin' At The Savoy  
The Very Thought Of You  
Almost Like Being In Love  
If I Were A Bell  
I Know Why  
I Can't Give You Anything But Love  
But Not For Me

●ピクター VICJ-23663

### GROOVY

グルーヴィ

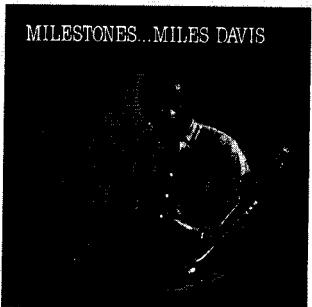


C Jam Blues  
Gone Again  
Will You Still Be Mine  
Willow Weep For Me  
What Can I Say (After I Say I'm Sorry)?  
Hey Now

●ピクター VICJ-23544

### MILESTONES/MILES DAVIS

マイルストーンズ／マイルス・デイヴィス



Dr. Jekyll  
Sid's Ahead  
Two Bass Hit  
Milestones  
Billy Boy  
Straight, No Chaser

●CBS ソニー CSCS 5342

### RED GARLAND AT THE PRELUDE

レッド・ガーランド・アット・ザ・プレリュード



Satin Doll  
Perdido  
There'll Never Be Another You  
Bye Bye Blackbird  
Let Me See  
Prelude Blues  
Just Squeeze Me  
One O'clock Jump

●ピクター VICJ-23576

# 解説

## Bye Bye Blackbird

多くのミュージシャンが好んでとりあげるスタンダード・ナンバー。自身のアルバム「アット・ザ・プレリュード」でも快演が聴けるが、ここではマイルス・ディヴィスの超名盤「ラウンド・アバウト・ミッドナイト」のヴァージョンを採譜した。テーマ部は、マイルスのプレイするトランペッタのメロディーをもとに、コード進行も多少変え、ソロ・ピアノ用にアレンジしてある。イントロはまさにおいしいフレーズ。テンポはおよそ♩=120。ゆったりとしたグ

ルーヴ感の手本中の手本なので、細かい強弱やノリのニュアンスまでそっくりに弾けるくらいにマスターしたい。ジャジーな奏法のひとつに、黒鍵から白鍵に指をすべらす技があるが、ガーランドのコロコロと歌うフレージングもこれに負うところが大きい。たとえば、Ⓐの1～2小節目のG♯音→A音という動き（1小節目の2拍目16分音符、4拍目の装飾音、2小節目の装飾音）はみんなこの奏法。指先で黒鍵をひっかくようにすべらすのがコツだ。

## Blues By Five

マイルス・ディヴィスの「クッキン」から。アップ・テンポ（♩=180くらい）のB♭ブルースだ。テーマ部は、ガーランドならではの分厚いブロック・コード・プレイ。理論的にのっとって考えると同居させてはいけない音（たとえば♭9thと9th、#9thと9th、♭13thと13thなど）もおかまいなしにコードの構成音にぶちこんでしまう、少々荒っぽい奏法だが、そのぶつかりあうテンション感がダイナミックな響きを出している点に注目したい。なお、2小節目のコードは、

通常のブルース形式に従いE♭7（サブドミナント）としたが、構成音はF7（ドミナント）そのものだ。ベース奏者（ポール・チェンバース）はE♭7的なフレーズを弾いているので、ガーランドはそのときの勢いで無意識にこうプレイしたのだろう。いかにも彼らしいフレージングのひとつが、Ⓑ8小節目。左手はG7的（つぎのCmのドミナントにあたる）だが、フレーズはC♯mっぽい。次小節に半音上のコードからアプローチしていると解釈できる。Ⓑ8小節目も同様だ。

## A Foggy Day

ガーシュイン作のスタンダード・ナンバー。「ア・ガーランド・オブ・レッド」収録の名演を採譜した。テンポはおよそ♩=216。このハイ・スピードにのるのは至難の技。最初は150～160程度の速さで丁寧に練習し、指がもつれずにうまくのれるようになってから、徐々にこのテンポに近付けていくようにしよう。テーマ部では、左手に注目。ⒶⒷⒸの偶数小節、メロディー音が白玉で伸ばされるその間を、奇数小節のメロディーの呼びかけに応えるかのようなタイ

ミングで左手のコードがプレイされている。人数の少ないピアノ・トリオでは特にこのような両手のコンビネーションで演奏を組み立てていくことが大事だ。インプロヴィゼイション部では、要所でブルーノートを使ったフレージングがされているのが実に効果的。例えばⒶ3小節目のDm7、Ⓐの1～3小節（C E♭dim Dm7）、Ⓒの2～4小節（A7 D7 G7）はいずれも、Cのブルーノート・スケールから導きだされたC7的なフレーズ。全体の流れの中でこれが生きている。

## My Romance

「ア・ガーランド・オブ・レッド」からの美しいバラード・ナンバー。テーマ部はガーランドの得意技、ブロック・コード・プレイ。バラードではなんといっても和音の響きが命。美しく鳴らすには、ペダルを細かく踏み変えることと、各指均等の強さとタイミングで鍵盤を押し込むことがポイント。後者は普段からピアノのタッチに慣れていないとなかなか難しいが、意識するとしないでは全然ちがうので、注意深く打鍵するようこころがけてもらいたい。イ

ンプロヴィゼイション部からはシングル・トーンでフレーズが展開されていく。6連符や7連符、11連符などが譜面上に並んでいるが、これは正確な譜割ではなく、ゆったりとしたテンポの中で自由に動き回る音をあえて記譜する際のつじつまあわせのようなもの。ニュアンスはガーランドのプレイをよく聴いてつかんでもらいたい。なお、こういう演奏で最も難しいのは、タイム・キープ。速い連符のあとで拍の頭がずれてしまわないよう気をつけよう。

## What Is This Thing Called Love

「ア・ガーランド・オブ・レッド」からファスト・テンポ(♩=約225)のナンバー。[A]、[B]、[D]の7～8小節目がCメジャーに解決しているので、臨時記号なしのCメジャー・キーとして記譜したが、コードやメロディーの流れはむしろCマイナーっぽい感じ。Cmとなるべき小節をむりやりCにした転調感が特徴的な曲だ。ちなみにエンディングはCmでしめくくっている。アーティストの個性は、アドリブ・フレーズの音使いやリズムのとりかたなどに現われるが、

多くのプレイヤーには手癖から生まれる決まりフレーズがある。悪くいえば何を弾いても同じになってしまいううことと紙一重なのだが、ガーランドにはこの手癖的フレーズが非常に多く、それを弾いてくれると聞く側も思わずニヤリとし、安心するといった要素が少なからずある。ちなみに当曲[D]7～8小節目のピック・アップ・フレーズは、「フォギー・デイ」のピック・アップ([D]7～8小節目)と一字一句たがわず同じだ。

## Stompin' At the Savoy

アルバム「レッド・ガーランズ・ピアノ」からの1曲。テンポはおよそ♩=216。軽快なスイング感がいかにもガーランドらしい。この曲に限らず、テーマからソロに移るときのピック・アップ・フレーズ([C]7～8小節目)がとにかくかっこいい。この2小節はドラムとベースは休み(ブレイク)で、まさにピアノの独壇場。逆にいえば失敗すると最高にかっこわるいところもある。初心者はいざといふときのピック・アップ用に、いくつかこういうフレーズ

をマスターしておくといいだろう。通常インプロヴィゼイション部はテーマ部と同じコード進行で構成されるが、当曲のテーマ部はキメが多く、ソロをとるのに適した流れとはいえない。インプロヴィゼイション部の進行はソロむきに多少変えられている。小節数などの構成はテーマと同じだ。なお、[D]1小節目と3小節目に[F]と同じようにコード・ネームが記されているが、前者はF7的(次小節B7のドミナント)で、フレーズのニュアンスはやや異なっている。

## But Not For Me

「レッド・ガーランズ・ピアノ」からミディアム・テンポ(およそ♩=162)の1曲。ガーシュイン作のスタンダード・チューンだ。曲頭から終始シングル・トーンでコロコロと歌い、スイングしまくっている。ガーランドのノリは、左手のコード・バッキングのリズムに負うところが多い。4ビートの左手バッキングは、8分音符先行したタイミング(俗に、8分で喰う、と言う)で入れるのが基本だ。つまり、[A]1小節目のF7は、その小節の頭ではなく8分音符

1個分前でタイミングをとり(前小節の4拍目ウラになる)、[A]2小節目のA<sup>b</sup>/B<sup>b</sup>もその小節の頭ではなく、前小節の4拍ウラ(つまり8分で喰っている)で打鍵されているのがわかるだろう。ガーランドの左手は、右手がどんなに動きまわってソロをとっていても、基本的にはこの要領で1小節に2回タイミングをとっており、これが絶妙の歯切れ良さで、独特のスイング感を産み出しているのだ。拍のウラでタイミングをとる左手をぜひ修得してもらいたい。

## C Jam Blues

ピアノ・トリオの名盤として名高い「グルーヴィ」から。エリントンのペンによるミディアム・テンポのブルース・ナンバーだ。ジャズ・ピアノのエッセンスが凝縮されており、キーがCでなじみやすいこともあり、入門用の課題曲にまさにうってつけ。"ジャズ・ピアノってどうやって弾くの?"という人はまずこの曲にチャレンジするといい。そしてレコードにあわせられるくらいに弾きこんでもらいたい。ジャズのコツが見えてくるはずだ。フレーズで特に

参考にしたいのが、譜割りの妙。8分音符主体のフレーズに時折混ぜる4分音符、16分音符や3連符の素早い動きが、流れにめりはりをつけ、生き生きとしたラインを生みだしている。[D]3～5小節目、[E]2～7小節目、[F]2～11小節目の起伏に富んだメロディー・ラインは、絶妙な譜割りのたまもの。このニュアンスで弾けるよう運指を考え練習しよう。なお、[C]1、3、7小節目、[D]5小節目、[E]1小節目の装飾音はいずれも黒鍵から白鍵に指をすべらす奏法。

## Will You Still Be Mine

「グルーヴィ」から超ハイ・スピードのナンバー。テンポはおよそ♩=300。これだけ速いと、演奏以前に譜面を追うだけでもひと苦労だ。まずは聴きながら譜面を見失わずにについていけるようにしよう。4ビートのリズムは、8分音符がハネた感じになる（バウンス）のが特徴で、それがジャズ特有のノリになるわけだ。そのハネ具合というのではなくて、テンポによっても違ってくるし、プレイヤーのタイプによっても変わってくる。すごくハネる演奏者も

いれば、あまりバウンスせずにプレイする人もおり、生まれるサウンドのニュアンスはずいぶん異なって感じになる。プレイヤーの個性はこんなところからも出てくるわけだが、一般的にテンポが速くなればなるほど、ハネる分量は少なくなる。当曲くらいのテンポでは、もはや全くハネずに（というか、これだけ速いとハネることは不可能）8分音符を紡いでいくことになる。ただし強弱でメリハリをつけベタッとしたフィーリングになっていない点は見逃さないように。

## Willow Weep For Me

「グルーヴィ」収録のスロー・ナンバー。ガーランドお得意のブロック・コード奏法がブルージーな雰囲気を美しく演出している。この奏法の基本は、左手は4声のクローズド・ヴォイシングでコードを、右手は親指と小指のオクターブ・メロディーの間に1音か2音はさみこんでプレイする。両手が同時に打鍵するので響きが非常に厚くなる。右手オクターブの内声は、理論にのっとるならコード・トーン（あるいはコードから導きだされるテンション・ノー

ト）であるべきだが、ガーランドはそんな原則に縛られることなく、ほとんどを平行移動技（トップ・ノートから完全4度下の音を内声にするケースがおい）でまかなくなっている。つまり手型は固定してしまい、オクターブ・メロディーの動きに従って内声も平行移動するという仕組みだ。このやり方だと、コード・トーンからはずれた音が当たってしまうこともあるわけだが、むしろその偶然にぶつかりあう響きが刺激的でかっこよかったです。

## Billy Boy

マイルス・デイヴィスの傑作「マイルストーンズ」からの1曲。マイルスのリーダー・アルバムなのに、この曲だけピアノ・トリオ編成で演奏されている。マイルスがいかにこのリズム・セクションを信頼していたかが想像できよう。ガーランドも期待にこたえるべく見事な演奏を披露している。テンポはおよそ♩=265の超ハイ・スピード。この速さでのブロック・コード・プレイはまさに圧巻。右手はオクターブ間に3つ内声をはさむ5声ハーモニーが基本形

となっている。"ウィロー・ウイープ・フォー・ミー"のケースと同様に、手型はほぼ固定してしまい、メロディーにあわせて平行移動する要領でキーをおさえる。片手で5声ということは全部の指をフルに使わなくてはならず、なおかつこのテンポなので相当演奏は困難だ。いいかげんなプレイにならないようゆっくりと丁寧に練習しよう。なお、エンディングはがらりと変わり、テンポが半分くらいになる。レコードを聴いてニュアンスをつかんでもらいたい。

## Satin Doll

エリントンの名曲でスタンダード中のスタンダード・ナンバー。「レッド・ガーランド・アット・ザ・プレリュード」からライヴならではのホットな演奏を採譜した。インストゥルメンタルの場合、Cメジャー・キーがオーソドックスだが、ここではB♭メジャーでプレイされており、ひと味違った感じになっている。またこれだけスタンダードな曲になると、いかにコード・チェンジするかなどのテーマ・アレンジがひとつ目の聴かせ所となる。たとえば、Ⓐ4小節目、通常は

Dm7の部分がD7に変えられており、これだけの変化でずいぶん斬新な響きに聴こえる。また7～8小節目は当曲の工夫のしどころで様々なミュージシャンが様々にプレイする箇所もあるが、ここではちょっとややこしいリズム・パターンで独特の処理がしてある。Ⓑもメロディー・パターンが多少変えられている。なお、Ⓑ～Ⅰはレコードでは3コーラス目のインプロヴィゼイションでプレイされている。Ⓑのフレーズは"ハニー・サックル・ローズ"からの引用だ。

## Perdido

「レッド・ガーランド・アット・ザ・プレリュード」からこれまたエリントン・ナンバー。♩=約220のスピーディーな演奏だ。ジャズの楽曲は、俗に"2-5-1"といわれるコード進行が基本となってつくられていることが多い。当曲のようにキーがB♭メジャーの場合、B♭が"1(トニック)"で、"2(サブドミナント)"はDm7あるいはD7、"5(ドミナント)"はF7ということになるが、当曲のⒶⒶⒷはまさにこれだけで成り立っている。またⒷの進行も、5小節目のC7を"1"

とみればD7-G7は"2-5"と解釈できるし、7小節目のF7を"1"とみればG7-C7は"2-5"となる。つまり瞬間にキーをかえながら2-5-1が連続しているわけだ。どんな曲でも細かくみればこの進行があちこちにあるものなのだ。5-1の動きはドミナント・モーションといい、連結力の最も強い進行で、使えるスケールが多く最も変化に富んだフレージングが可能な箇所もある。各キーでこの進行を練習することがアドリブ上達の近道といえるだろう。

# Bye Bye Blackbird

バイ・バイ・ブラックバード

Words by Mort Dixon/Music by Ray Henderson

**Intro.**

Musical score for the intro. section. The key signature is one flat (B-flat). The melody starts on Gm7, followed by a series of chords: G#m7, Am7, Bm7, Bm7, Am7, A#m7, Gm7, Bb, and C. The bass line provides harmonic support throughout the section.

Musical score for the first part of the A Theme. The key signature changes to two flats (B-flat and C). The melody consists of eighth-note patterns over a harmonic progression of Bb m7, Am7, A#m7, Gm7, Bb, and C. The bass line continues to provide harmonic support.

Musical score for the second part of the A Theme. The key signature changes to one flat (B-flat). The melody features eighth-note patterns over a harmonic progression of C7, F, Gm7, and Gm7 (flat 5). The bass line continues to provide harmonic support.

Musical score for the end of the A Theme and a section in A-flat dim. The key signature changes to one flat (B-flat). The melody consists of eighth-note patterns over a harmonic progression of Gm7 (flat 5), F, and A# dim. The bass line continues to provide harmonic support.

Gm7 C7 D7 [B] Gm7 D7 Gm7

This section consists of five measures. The first measure shows a Gm7 chord. The second measure shows a C7 chord. The third measure shows a D7 chord. The fourth measure starts with a box labeled 'B' over a Gm7 chord, followed by a D7 chord. The fifth measure ends with a Gm7 chord.

Gm7 C7

This section consists of two measures. The first measure shows a Gm7 chord. The second measure shows a C7 chord.

8

F [C] Am7(5)

This section consists of two measures. The first measure shows an F chord. The second measure starts with a box labeled 'C' over an Am7(5) chord.

Am7(5) D7 Gm7

This section consists of three measures. The first measure shows an Am7(5) chord. The second measure shows a D7 chord. The third measure shows a Gm7 chord.

Gm7(5) C7 [D] F

This section consists of three measures. The first measure shows a Gm7(5) chord. The second measure shows a C7 chord. The third measure starts with a box labeled 'D' over an F chord.

Gm<sub>7</sub>(<sup>b5</sup>)      A<sub>m7</sub>(<sup>b5</sup>)      D<sub>7</sub>      to  $\oplus$  Gm<sub>7</sub>      C<sub>7</sub>

**A' 1st Improvisation**

F      F

Gm<sub>7</sub>      C<sub>7</sub>      F      Gm<sub>7</sub>      C<sub>7</sub>(<sup>b9</sup>)      F

F      D<sub>7</sub>      Gm<sub>7</sub>

Gm<sub>7</sub>      D<sub>7</sub>      **B' Gm<sub>7</sub>**

Gm7

Gm7 C7<sup>(b9)</sup> F Adim Gm7 C7 F

*10* C F D7

D7 Gm7 A<sup>b</sup>m7

A<sup>b</sup>m7 Gm7 D' F Gm7

Gm7 C7 F D7 Gm7

Gm7 C7 F D7 G7

**A" 2nd Improvisation**

G7 C7 F Gm7 C7

F Gm7 C7 F

A♭ m7 Gm7 (8va) ↓ D7

B" Gm7

*&va* →

C7

C7 D7 Gm7 C7

r2

Am7 A<sup>b</sup>m7 Gm7 C7<sup>(b9)</sup> (8va) ↓

*Coda*

Gm7

D.S.

Gm7 Am7<sup>(b5)</sup> D7 Gm7

C7 Cm7<sup>(9)</sup> Bm7<sup>(9)</sup> B<sup>b</sup>m7<sup>(9)</sup> Am7<sup>(9)</sup> A<sup>b</sup>m7<sup>(9)</sup> Gm7<sup>(9)</sup> G<sup>b</sup>m7<sup>(9)</sup> F△7<sup>(9)</sup>

# Blues By Five

ブルース・バイ・ファイヴ

Music by Red Garland

## § Theme

Musical score for the § Theme section. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The melody is primarily in the treble clef staff, featuring eighth-note chords and some sixteenth-note patterns. The bass staff provides harmonic support with sustained notes and eighth-note chords. The section ends with a repeat sign and a double bar line.

Continuation of the § Theme section. The musical style remains consistent with the previous section, featuring eighth-note chords and sustained bass notes. The key signature changes to one flat (B-flat) for the first four measures and then to one sharp (E-flat) for the last measure.

Continuation of the § Theme section with harmonic progression. The music moves through various chords: B-flat 7, C major 7, F 7, B-flat 7, G 7, and C 7. The bass line provides a steady harmonic foundation throughout the section.

## 1st Improvisation

Musical score for the 1st Improvisation section. The score includes two parts: 1. and 2. Part 1 starts with a F 7 chord. Part 2 starts with a F 7 chord and leads into an improvisation section labeled 'A'. The improvisation features a series of eighth-note chords: B-flat 7, E-flat 7, and B-flat 7. The bass line continues to provide harmonic support throughout the section.

**B 2nd Improvisation**

Cm7                      F7                      B<sup>b</sup>7                      G7                      C7                      F7                      B<sup>b</sup>7  
 8va →

**C 3rd Improvisation**

B<sup>b</sup>7                      E<sup>b</sup>7                      B<sup>b</sup>7  
 3                              3                              3                              3                              3                              3                              3

B<sup>b</sup>7                      E<sup>b</sup>7                      Edim                      Gm7                      Dm7  
 3                              3                              3                              3                              3                              3

Dm7                      D<sup>b</sup>m7                      Cm7                      F7                              B<sup>b</sup>7  
 3                              3                              3                              3                              3

**Coda**

B<sup>b</sup>7                      G7(<sup>b9</sup>)                      C7                              F7                              B<sup>b</sup>7  
 3                              3                              3                              3                              3

D.S.

B<sup>b</sup>7 (13)  
#11  
#9  
9

# A Foggy Day

ア・フォギー・デイ

Words & Music by Ira Gershwin and George Gershwin

**Intro.**

**Theme**

16

F                      B<sup>b</sup>7                      C                      Gm7                      A7

D7                      G7                      [C] C                      A7

D7                      G7                      C                      A7

D7                      G7                      [D] C7                      8va →

F                      D<sup>b</sup>7                      to  $\frac{\text{C}}{\text{G}}$                        $\frac{\text{Dm7}}{\text{G}}$                        $\frac{\text{Em7}}{\text{G}}$                        $\frac{\text{Dm7}}{\text{G}}$

$\text{C}\Delta 7$        $\text{Dm7}$   
 $\text{G}$                $\text{G}$

$\text{Dm7}$        $\text{G7}$        $\text{C}$

$\text{Dm7}$        $\text{G7}$

**A' 1st Improvisation**

$\text{C}$                $\text{E}^\flat \text{dim}$        $\text{Dm7}$        $\text{G7}$

i8

$\text{C}$                $\text{A7}$        $\text{D7}$        $\text{G7}$

**B' C7**

$\text{Gm7}$        $\text{C7}$        $\text{F}$        $\text{B}^\flat 7$

C

$\text{A7}$        $\text{D7}$        $\text{G7}$

**C' C**

**C**

**D' C7**

**C**

**A'' 2nd Improvisation**

Dm7                    G7                    C                    A7

This section consists of four measures. The first measure is Dm7, featuring a melodic line with eighth-note pairs and a bass line with sustained notes. The second measure is G7, with a melodic line consisting of eighth-note pairs and a bass line with sustained notes. The third measure is C, with a melodic line featuring eighth-note pairs and a bass line with sustained notes. The fourth measure is A7, with a melodic line consisting of eighth-note pairs and a bass line with sustained notes.

Dm7                    G7                    [B"]C7                    Gm7                    C7

This section consists of five measures. The first measure is Dm7, with a melodic line consisting of eighth-note pairs and a bass line with sustained notes. The second measure is G7, with a melodic line consisting of eighth-note pairs and a bass line with sustained notes. The third measure is [B"]C7, with a melodic line featuring eighth-note pairs and a bass line with sustained notes. The fourth measure is Gm7, with a melodic line consisting of eighth-note pairs and a bass line with sustained notes. The fifth measure is C7, with a melodic line consisting of eighth-note pairs and a bass line with sustained notes.

20

F                    B<sup>b</sup>7                    C                    3                    A7

This section consists of five measures. The first measure is F, with a melodic line consisting of eighth-note pairs and a bass line with sustained notes. The second measure is B<sup>b</sup>7, with a melodic line consisting of eighth-note pairs and a bass line with sustained notes. The third measure is C, with a melodic line featuring eighth-note pairs and a bass line with sustained notes. The fourth measure is 3, with a melodic line consisting of eighth-note pairs and a bass line with sustained notes. The fifth measure is A7, with a melodic line consisting of eighth-note pairs and a bass line with sustained notes.

D7                    G7                    [C"]C                    A7

This section consists of four measures. The first measure is D7, with a melodic line consisting of eighth-note pairs and a bass line with sustained notes. The second measure is G7, with a melodic line consisting of eighth-note pairs and a bass line with sustained notes. The third measure is [C"]C, with a melodic line featuring eighth-note pairs and a bass line with sustained notes. The fourth measure is A7, with a melodic line consisting of eighth-note pairs and a bass line with sustained notes.

D7                    D7                    C                    A7

This section consists of four measures. The first measure is D7, with a melodic line consisting of eighth-note pairs and a bass line with sustained notes. The second measure is D7, with a melodic line consisting of eighth-note pairs and a bass line with sustained notes. The third measure is C, with a melodic line featuring eighth-note pairs and a bass line with sustained notes. The fourth measure is A7, with a melodic line consisting of eighth-note pairs and a bass line with sustained notes.

D7                    G7                    **D" C7**                    Gm7                    C7

F                    B7                    C                    Dm7                    G7

C                    E dim                    Dm7                    G7                    C                    A7                    D7                    G7

D.S.

**Coda**

$\frac{C\Delta7}{G}$        $\frac{Dm7}{G}$        $\frac{Em7}{G}$        $\frac{Dm7}{G}$        $\frac{C\Delta7}{G}$        $\frac{Dm7}{G}$        $\frac{Em7}{G}$        $\frac{Dm7}{G}$

$\frac{C\Delta7}{G}$        $\frac{Dm7}{G}$        $\frac{Em7}{G}$        $\frac{Dm7}{G}$        $C\Delta7$        $C7(\#11)$        $C7(\#9)$

# My Romance

マイ・ロマンス

Words & Music by Lorenz Hart and Richard Rodgers

**A Theme**

22

1.

Gm7 C7 F7 Fm7  $\overline{\text{Bb}}$  B $\flat$ 7

**2.** E $\flat$  E $\flat$ 7 C A $\flat$  A $\flat$ ( $\sharp$ 5) A $\flat$  E $\flat$ m7

Dm7 G7 Cm Fm7( $\flat$ 5) Gm7 Am7( $\flat$ 5)

Fm7  $\overline{3}$  B $\flat$ 7 E $\flat$  ( $\delta_{va}$ ) C7 Fm7  $\delta_{va}$  B $\flat$ 7

**D Improvisation**

E $\flat$   $\overline{\text{Bb}}$  Fm7 Gm7 F $\sharp$ m7

Musical score for piano showing a melodic line and harmonic progression. The score consists of two staves. The top staff is for the right hand (melody) and the bottom staff is for the left hand (harmony). The key signature is one flat (F major). The time signature is common time. The harmonic progression is as follows:

- Fm7 (measures 1-2)
- B<sub>b</sub> (measure 3)
- Fm7 B<sub>b</sub> (measures 4-5)
- B<sup>b</sup>7 (measures 6-7)
- E<sup>b</sup> (measures 8-9)
- Fm7 B<sup>b</sup>7 (measures 10-11)

Measure numbers 1 through 11 are indicated below the notes. Measure 11 concludes with a fermata over the right-hand notes.

Musical score for piano showing a melodic line and bass line. The score includes two staves: treble and bass. The treble staff features a melodic line with various note heads and stems, including eighth and sixteenth notes, and rests. The bass staff features a continuous eighth-note bass line. The score is divided into measures by vertical bar lines. Above the treble staff, harmonic information is provided: 'E♭' at the beginning, followed by 'Fm7/B♭' (with a bracket spanning the first two measures), 'Gm7' (with a bracket spanning the next two measures), and 'F♯m7' (with a bracket spanning the final measure). Measure numbers '3', '3', '7', '5', and '6' are placed below the corresponding measures. The bass staff has measure numbers '3' and '6' placed below it.

24

Piano sheet music showing a melodic line. The key signature is F minor (one flat). The melody starts with an Fm7 chord, followed by a 5-measure phrase ending on a 7th note. This is followed by another 5-measure phrase ending on a 5th note. The melody then moves to a B<sup>b</sup>7 chord, which is sustained through the end of the measure. The bass line consists of eighth-note patterns.

Musical score for piano. The top staff shows a melodic line with various dynamics and articulations. The first measure starts with an eighth note followed by a sixteenth-note grace. The second measure begins with a dynamic of  $\text{8va}$ . The third measure features a  $E^{\flat} 7$  chord. The bottom staff shows harmonic bass notes corresponding to the chords in the melody.

Musical score for piano. The top staff shows a melodic line with a bracket labeled '5' over five measures. The first measure is labeled 'E Fm7'. The second measure has a bass note with a '7' below it. The third measure is labeled 'Fm7/B♭'. The fourth measure has a bass note with a '7' below it. The fifth measure is labeled 'B♭7'. The bottom staff shows harmonic bass notes corresponding to the chords above: E, B♭, B♭, B♭, and B♭.

E<sup>b</sup>

F#m7

7

Fm7

Fm7/B<sub>b</sub>

B<sup>b</sup>7

3

E<sup>b</sup>

10

3

Am7

D7

5

Gm7

10

C7

F7

Fm7

Fm7/B<sub>b</sub>

B<sup>b</sup>7

5

[F] E<sup>b</sup>

Fm7/B<sub>b</sub>

7

E<sup>b</sup>

6

F#m7

3

Fm7

E<sup>b</sup>

Fm7  
B<sup>b</sup>

B<sup>b</sup>7

Gm7

Fm7

26

E<sup>b</sup>

C7

Fm7

Fm7  
B<sup>b</sup>

B<sup>b</sup>7

E<sup>b</sup>

12

E<sup>b</sup>7

[G] A<sup>b</sup>

A<sup>b</sup> aug

Fm7

E<sup>b</sup>m7

Dm7

Fm7(15)

10

Cm      Fm<sub>7</sub><sup>(b5)</sup>      Gm<sub>7</sub>      C<sub>7</sub>

Fm<sub>7</sub>      Fm<sub>7</sub>  
B<sub>b</sub>      B<sup>b</sup><sub>7</sub>      Gm<sub>7</sub>      F<sup>#</sup>m<sub>7</sub>

Fm<sub>7</sub>      Fm<sub>7</sub>  
B<sub>b</sub>      B<sup>b</sup><sub>7</sub>      Gm<sub>7</sub>      Cm<sub>7</sub>

*Coda*

D.S.

Fm<sub>7</sub>      Fm<sub>7</sub>  
B<sub>b</sub>      B<sup>b</sup><sub>7</sub>      **Freely rubato**

E<sup>b</sup>      A<sup>b</sup><sub>7</sub>  
E<sub>b</sub>      Gm<sub>7</sub>      F<sup>#</sup>m<sub>7</sub>

Fm<sub>7</sub>      B<sup>b</sup><sub>7</sub>      E<sup>b</sup><sub>Δ</sub>7<sup>(13)</sup><sub>9</sub>

*8va*

*8va bassa*

# What Is This Thing Called Love

恋とは何でしょう

Words & Music by Cole Porter

27

A C7 Fm

28

Fm Dm7<sup>(b5)</sup> G7 C

B C7 Fm

Fm Dm7<sup>(b5)</sup> G7 C

C7      [C] C7      F7      B<sup>b</sup>

E<sup>b</sup> m7      A<sup>b</sup> 7      G7

G7      [D] C7      Fm      to

29

Fm      Dm7<sup>(b5)</sup>      G7      C

A' 1st Improvisation

C      C7      Fm

Fm                    Dm7                    G7                    C

G7                    [B'] C7 <sub>3</sub>                    Fm

30                    Fm                    Dm7                    G7                    C                    C7

C7                    [C] C7                    F7                    B<sup>b</sup>

B<sup>b</sup>                    E<sup>b</sup> m7                    A<sup>b</sup> 7

G7                    D' C7                    Fm

Fm                    Dm7                    G7                    C

A'' 2nd Improvisation

G7                    C7                    Fm

Fm                    Dm7                    G7                    C

C                    G7                    B'' C7                    Fm

Fm      Dm7      G7      C

This section shows four measures of piano music. The top staff uses a treble clef, and the bottom staff uses a bass clef. The chords are labeled Fm, Dm7, G7, and C. The bass line consists of eighth-note patterns.

C7      [C' C7]      F7      B<sup>b</sup>

This section shows four measures of piano music. The top staff uses a treble clef. The chords are labeled C7, [C' C7], F7, and B<sup>b</sup>. The bass line consists of eighth-note patterns.

32      B<sup>b</sup>      E<sup>b</sup>m7      A<sup>b</sup>7      G7

This section shows four measures of piano music. The top staff uses a treble clef. The chords are labeled B<sup>b</sup>, E<sup>b</sup>m7, A<sup>b</sup>7, and G7. The bass line consists of eighth-note patterns.

G7      [D' C7]

This section shows two measures of piano music. The top staff uses a treble clef. The chords are labeled G7 and [D' C7]. The bass line consists of eighth-note patterns.

Fm      E<sup>b</sup>m7      Dm7      G7

This section shows four measures of piano music. The top staff uses a treble clef. The chords are labeled Fm, E<sup>b</sup>m7, Dm7, and G7. The bass line consists of eighth-note patterns.

G7

*Coda*

Fm

D.S.

G7

C7

33

Cm7

B<sup>b</sup>m6

A<sup>b</sup>7

G7

Cm

33

# Stompin' At The Savoy

サヴォイでストンプ

Words & Music by Benny Goodman, Chick Webb and Edgar Sampson

§

**A Theme**

C7 F F 3 C7 F 3

34

F

1. A♭7 G7 C7 F 2. B♭△7 Am7 Gm7

F△7 Gm7 G♯m7 Am7 B7 B♭7

B<sup>b</sup>m7  
E<sub>b</sub>

E<sup>b</sup>7

B<sup>b</sup>m7  
E<sub>b</sub>

A<sup>b</sup>7

A7

This section shows a piano score with two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is one flat. The chords shown are Bbm7, Eb7, Bbm7, Ab7, and A7. The Eb7 chord is indicated by a bracket above the staff, and the Ab7 chord is indicated by a sharp sign above the staff.

A7

A<sup>b</sup>m7

D<sup>b</sup>7

Gm7(5)

C7

F

This section shows a piano score with two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is one flat. The chords shown are A7, Abm7, Db7, Gm7(5), C7, and F. The Abm7 chord is indicated by a bracket above the staff, and the Gm7(5) chord is indicated by a circled 5 above the staff.

C F

C7 F

<sup>3</sup>

This section shows a piano score with two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is one flat. The chords shown are C (boxed), F, C7, and F. The C chord is boxed, and a circled 3 is placed above the staff.

D<sup>b</sup>7

Gm7

*to*  $\overline{\textcircled{F}}$

C7

F

This section shows a piano score with two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is one flat. The chords shown are D<sup>b</sup>7, Gm7, C7, and F. An instruction "to" followed by a circled F is placed above the staff.

D 1st Improvisation

F

F

B<sup>b</sup>7

This section shows a piano score with two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is one flat. The chords shown are F and B<sup>b</sup>7. The F chord is indicated by a bracket above the staff.

B<sup>b</sup>7 F 3 Am7(b5) D7 Gm7

Gm7 C7 Am7 3 A<sup>b</sup>m7 Gm7 C7

36 E F 3 B<sup>b</sup>7 F Am7(b5) D7

Gm7 3 C7 F7 3 Cm7 F7 B<sup>b</sup>7

E' B<sup>b</sup>7 E<sup>b</sup>7

E<sup>b</sup>7 A<sup>b</sup>7 D<sup>b</sup>7 Gm7

Gm7 C7 F [F] B<sup>b</sup>7 Am7 3 Am7<sup>(b5)</sup>

Am7<sup>(b5)</sup> D7 Gm7 F<sup>#</sup>7 F

### 2nd Improvisation

F Gm7 F<sup>#</sup>7 F [G] B<sup>b</sup>7 Am7

Am7 D7 Gm7 F<sup>#</sup>7 F

F Gm7 F<sup>#</sup>7 F [H] B<sup>b</sup>7

This measure continues the harmonic progression from the previous measure. It starts with a F major chord, followed by a G minor 7th chord, a F sharp 7th chord (with a 3 overline), and a F major chord with a [H] box above it. The bass line consists of eighth-note patterns.

B<sup>b</sup>7 F Am7 A<sup>b</sup>7 Gm7

This measure begins with a B flat 7th chord, followed by a F major chord, an Am7 chord, an A flat 7th chord, and finally a G minor 7th chord. The bass line features eighth-note patterns throughout.

38

Gm7 F<sup>#</sup>7 F7 Cm7

This measure starts with a G minor 7th chord, followed by a F sharp 7th chord (with a 3 overline), a F7 chord (with a 3 overline), and a C minor 7th chord. The bass line consists of eighth-note patterns.

Cm7 B7 B<sup>b</sup>7 [I] Fm7 B<sup>b</sup>7

This measure starts with a C minor 7th chord, followed by a B7 chord, a B flat 7th chord with an [I] box above it, a F minor 7th chord, and finally another B flat 7th chord. The bass line features eighth-note patterns.

B<sup>b</sup>7 B<sup>b</sup>m7 Am7 A<sup>b</sup>7

This measure starts with a B flat 7th chord, followed by a B flat minor 7th chord, an Am7 chord, and an A flat 7th chord (with a 3 overline). The bass line consists of eighth-note patterns.

A<sup>b</sup>7              D<sup>b</sup>7              Gm7    F<sup>#</sup>7              F [J]              B<sup>b</sup>7

B<sup>b</sup>7              F              Am7              A<sup>b</sup>m7              Gm7

<sup>3</sup>

Gm7              F<sup>#</sup>m7              F              A<sup>b</sup>m7              Gm7              C7

<sup>3</sup>

D.S.

**Coda**

C7              Am7(<sup>b5</sup>)              D7              Gm7(<sup>b5</sup>)

Gm7(<sup>b5</sup>)              G7              C7              F

F<sub>Δ</sub>7(<sup>#11</sup>)

# But Not For Me

バット・ノット・フォー・ミー

Words & Music by Ira Gershwin and George Gershwin

The musical score consists of four staves of piano sheet music. The top staff shows measures 1 through 37. The second staff begins at measure 40. The third staff begins at measure 56. The fourth staff begins at measure 81. The music includes various chords and specific harmonic markings like A and B in boxes above the staff, and Gm7 to D7 above the staff. Measure 56 starts with a repeat sign and continues from measure 40. Measure 81 starts with a repeat sign and continues from measure 56.

1. 40

F<sub>7</sub> A F<sub>7</sub> A<sup>b</sup> B<sub>b</sub> B<sup>b</sup> E<sup>b</sup> C<sub>7</sub> F<sub>7</sub> B<sup>b</sup> E<sup>b</sup> E<sub>7</sub> E<sup>b</sup>  
C<sub>7</sub> F<sub>7</sub> B<sup>b</sup> E<sup>b</sup> E<sub>7</sub> E<sup>b</sup>  
E<sup>b</sup> A<sup>b</sup> Δ<sub>7</sub> D<sup>b</sup> Gm<sub>7</sub> to D<sub>7</sub> C<sub>7</sub>  
C<sub>7</sub> Fm<sub>7</sub> B<sub>7</sub> B<sup>b</sup>  
C<sub>7</sub> Fm<sub>7</sub> B<sub>7</sub> B<sup>b</sup>

2

**C 1st Improvisation**

**D** A<sup>b</sup>      D<sup>b</sup>7      E<sup>b</sup>      Cm7      F7

F<sub>7</sub> Fm7 B<sup>b</sup><sub>7</sub>

This measure continues the harmonic progression from the previous measure. The piano left hand provides harmonic support with chords like F<sub>7</sub>, Fm7, and B<sup>b</sup><sub>7</sub>. The right hand plays a melodic line consisting of eighth-note patterns.

B<sup>b</sup><sub>7</sub> E F<sub>7</sub> B<sup>b</sup><sub>7</sub> E<sup>b</sup>

This measure begins with a half note rest followed by a melodic line. The piano left hand plays B<sup>b</sup><sub>7</sub>, E, F<sub>7</sub>, and B<sup>b</sup><sub>7</sub> chords. The right hand concludes with a melodic phrase ending on E<sup>b</sup>.

42

E<sup>b</sup> C<sub>7</sub> F<sub>7</sub>

This measure shows a continuation of the melodic line over harmonic changes. The piano left hand plays E<sup>b</sup>, C<sub>7</sub>, and F<sub>7</sub> chords. The right hand's melodic line ends on a half note.

B<sup>b</sup><sub>7</sub> E<sup>b</sup> E<sup>b</sup><sub>7</sub> A<sup>b</sup>

This measure features a melodic line over B<sup>b</sup><sub>7</sub>, E<sup>b</sup>, E<sup>b</sup><sub>7</sub>, and A<sup>b</sup> chords. The piano left hand provides harmonic support with these chords. The measure number '5' is centered below the staff.

[F] A<sup>b</sup> D<sup>b</sup><sub>7</sub> Gm7 C<sub>7</sub>

This measure concludes the harmonic cycle. The piano left hand plays F, A<sup>b</sup>, D<sup>b</sup><sub>7</sub>, Gm7, and C<sub>7</sub> chords. The right hand's melodic line ends on a half note.

7

C7 F7 B<sup>b</sup>7 E<sup>b</sup>

**G 2nd Improvisation**

E<sup>b</sup> C7 F7 B<sup>b</sup>7

B<sup>b</sup>7 E<sup>b</sup> C7 F7 B<sup>b</sup>7

B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup> 7 A<sup>b</sup>

**H** A<sup>b</sup> D<sup>b</sup>7 Gm7

C7                    F7                    Fm7

This section consists of three measures. The first measure has a C7 chord in the bass. The second measure has an F7 chord in the bass. The third measure has an Fm7 chord in the bass. The piano left hand provides harmonic support with sustained notes and chords.

Fm7                    C7                    [I] F7                    B<sup>b</sup>7

This section consists of three measures. The first measure has an Fm7 chord in the bass. The second measure has a C7 chord in the bass. The third measure has an F7 chord in the bass, indicated by a box around the I. The piano left hand provides harmonic support with sustained notes and chords.

44

B<sup>b</sup>7                    E<sup>b</sup>                    C7                    F7

This section consists of four measures. The first measure has a B<sup>b</sup>7 chord in the bass. The second measure has an E<sup>b</sup> chord in the bass. The third measure has a C7 chord in the bass. The fourth measure has an F7 chord in the bass. The piano left hand provides harmonic support with sustained notes and chords.

F7                    B<sup>b</sup>7                    E<sup>b</sup>                    E<sup>b</sup>7

This section consists of four measures. The first measure has an F7 chord in the bass. The second measure has a B<sup>b</sup>7 chord in the bass. The third measure has an E<sup>b</sup> chord in the bass. The fourth measure has an E<sup>b</sup>7 chord in the bass. The piano left hand provides harmonic support with sustained notes and chords.

E<sup>b</sup>7                    [J] A<sup>b</sup>                    D<sup>b</sup>7                    Gm7

This section consists of four measures. The first measure has an E<sup>b</sup>7 chord in the bass. The second measure has an A<sup>b</sup> chord in the bass, indicated by a box around J. The third measure has a D<sup>b</sup>7 chord in the bass. The fourth measure has a Gm7 chord in the bass. The piano left hand provides harmonic support with sustained notes and chords.

Gm7                    C7                    F7                    B<sup>b</sup>7

B<sup>b</sup>7                    E<sup>b</sup>                    C7

D.S.

*Coda*

E<sup>b</sup>                    G7                    Cm                    F7

A<sup>b</sup>m                    F7

B<sup>b</sup>7sus4 A7sus4 A<sup>b</sup>7sus4 G7sus4 F#7sus4 F7sus4    EΔ7 E<sup>b</sup>Δ7

# C Jam Blues

C・ジャム・ブルース

Music by Duke Ellington

## A 1st Theme

C

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The music begins with a series of eighth-note chords followed by a single eighth note. The key signature is C major.

46

F7

C

This section continues the 1st Theme. It starts with a F7 chord followed by a C major chord. The bass line provides harmonic support throughout the measure.

Dm7

G7

C

Dm7 G7

This section concludes the 1st Theme with a Dm7 chord, followed by a G7 chord, and then a C major chord. The bass line follows a similar pattern of eighth-note chords.

## B 2nd Theme

C

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The music begins with a series of eighth-note chords followed by a single eighth note. The key signature is C major.

F7

C

Dm7

G7

C

to  $\ominus$  Dm7

G7

**C 1st Improvisation**

C

F7

C

C7

F7

C

E<sup>b</sup> dim

Dm7

G7

C

Em7

Dm7

G7

**D 2nd Improvisation**

C F7 C C7 Gm7 C7 F7

This section shows a piano keyboard with hand positions for chords C, F7, C, C7, Gm7, C7, and F7. The top staff shows the treble clef and the bottom staff shows the bass clef. The piano keys are indicated by vertical lines with black dots for black keys and white spaces for white keys. Hand positions are shown as small circles on the keys.

F7 C Em7 E<sup>b</sup> dim Dm7

This section continues the musical score with chords F7, C, Em7, E<sup>b</sup> dim, and Dm7. The piano keys and hand positions are indicated as in the previous section.

Dm7 G7 C E<sup>b</sup> dim Dm7 G7 C

48

This section continues the musical score with chords Dm7, G7, C, E<sup>b</sup> dim, Dm7, G7, and C. The piano keys and hand positions are indicated as in the previous sections. The measure number 48 is shown on the left.

**E 3rd Improvisation**

C F7 C7 Gm7 C7 F7

This section shows a piano keyboard with hand positions for chords C, F7, C7, Gm7, C7, and F7. The piano keys and hand positions are indicated as in the previous sections.

F7 C Em7 E<sup>b</sup> dim Dm7

This section continues the musical score with chords F7, C, Em7, E<sup>b</sup> dim, and Dm7. The piano keys and hand positions are indicated as in the previous sections.

Dm7      G7      C7      C

**F 4th Improvisation**

C      F7      C7      Gm7      C7      F7

F7      C      Em7

Em7      Edim      Dm7      G7      C

C      E<sup>b</sup> dim      Dm7      G7(<sup>b9</sup>)      Coda C      C7(<sup>#11</sup><sub>9</sub>)

D.C.

# Will You Still Be Mine

ウィル・ユー・スタイル・ビー・マイ

Words & Music by Matt Dennis and Tom Adair

[Intro.]

Musical score for the intro. section. The key signature is B-flat major (two flats). The melody is in the treble clef, and the bass line is in the bass clef. The chords are A-flat△7 and C minor 7 (B-flat). The bass line consists of sustained notes with slurs.

50

Musical score for the beginning of the A Theme. The key signature changes to B-flat major (two flats). The melody is in the treble clef, and the bass line is in the bass clef. The chords are A-flat△7 and B-flat 7 (with a 13th and a 9th). The bass line consists of sustained notes with slurs.

[A] Theme

Musical score for the A Theme. The key signature changes to E-flat major (one flat). The melody is in the treble clef, and the bass line is in the bass clef. The chords are E-flat, F-sharp minor 7, F minor 7, F 7, B-flat 7, and E-flat. The bass line consists of sustained notes with slurs.

Musical score for the continuation of the A Theme. The key signature changes to E-flat major (one flat). The melody is in the treble clef, and the bass line is in the bass clef. The chords are E-flat, F-sharp minor 7, F minor 7, E-flat minor 7, D minor 7, and G 7. The bass line consists of sustained notes with slurs.

**B Cm**

**1.**

**B<sup>b</sup>7**      **E<sup>b</sup>  
B<sup>b</sup>**      **C7  
B<sup>b</sup>**      **Fm7  
B<sup>b</sup>**      **B<sup>b</sup>7**

**2.**

**E<sup>b</sup>7**      **B<sup>b</sup>m7**      **E<sup>b</sup>7**      **Am7**      **C A<sup>b</sup>**      **A<sup>b</sup> m**

**A<sup>b</sup> m**

**E<sup>b</sup>**

**C7**

**F7**

**F7**

**B<sup>b</sup>7**

**D E<sup>b</sup>**

**F#m7**

**Fm7**

Fm7 F7 B<sup>b</sup>7 E<sup>b</sup> F<sup>#</sup>m7 Fm7

This section shows a piano part with two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is one flat. Chords shown are Fm7, F7, B<sup>b</sup>7, E<sup>b</sup>, F<sup>#</sup>m7, and Fm7. The bass line consists of eighth-note patterns.

Fm7 E<sup>b</sup> m7 Dm7 G7 [E] Cm

This section shows a piano part with two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature changes to no sharps or flats. Chords shown are Fm7, E<sup>b</sup> m7, Dm7, G7, and [E] Cm. The bass line consists of eighth-note patterns.

52

F7 B<sup>b</sup>7

This section shows a piano part with two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is one flat. Chords shown are F7 and B<sup>b</sup>7. The bass line consists of eighth-note patterns.

### A' Improvisation

E<sup>b</sup> E<sup>b</sup> F<sup>#</sup>m7 Fm7

This section shows a piano part with two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is one flat. Chords shown are E<sup>b</sup>, E<sup>b</sup>, F<sup>#</sup>m7, and Fm7. The bass line consists of eighth-note patterns.

Fm7 F7 B<sup>b</sup>7 E<sup>b</sup> F<sup>#</sup>m7 Fm7

This section shows a piano part with two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is one flat. Chords shown are Fm7, F7, B<sup>b</sup>7, E<sup>b</sup>, F<sup>#</sup>m7, and Fm7. The bass line consists of eighth-note patterns.

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of six measures separated by vertical bar lines. Chords are labeled above the staff: Fm7, Dm7, G7, B' Cm, C7, and F7. The B' Cm measure is enclosed in a box. The piano keys are indicated by black and white squares, with accidentals like flats and sharps placed above specific keys.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes across the measures: F7, B7, and E. The piano part is composed of eighth-note patterns, primarily consisting of eighth-note pairs and sixteenth-note chords.

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of seven measures. Measure 1: E♭ major chord (E♭, G, B♭). Measure 2: F♯ minor 7th chord (F♯, A, C♯, E). Measure 3: F major 7th chord (F, A, C, E). Measure 4: B♭ major 7th chord (B♭, D, F, A). Measure 5: A'' major chord (A, C♯, E). Measure 6: F♯ minor 7th chord (F♯, A, C♯, E). Measure 7: F major 7th chord (F, A, C, E). The piano keys are indicated by vertical stems pointing up or down, and the notes are represented by small circles on the stems.

Musical score for piano showing chords Fm7, F7, B7, E, F#m7, and Fm7. The score includes two staves: treble and bass. The treble staff shows melodic lines and rests. The bass staff shows harmonic bass lines and rests. The score is set against a background of vertical grid lines representing measures.

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. The score consists of seven measures. Measure 1: Fm7. Measure 2: E♭m7. Measure 3: Dm7. Measure 4: G7. Measure 5: B'' Cm (boxed). Measure 6: C7. Measure 7: F7. The bass staff provides harmonic support with sustained notes and changes in bass line.

F<sup>b</sup><sub>7</sub>

Fm<sup>b</sup><sub>7</sub>

B<sup>b</sup><sub>7</sub>

E<sup>b</sup>

E<sup>b</sup>

E<sup>b</sup><sub>7</sub>

C A<sup>b</sup>

54

A<sup>b</sup>m

E<sup>b</sup>

C<sub>7</sub>

F<sub>7</sub>

F<sub>7</sub>

B<sup>b</sup><sub>7</sub>

D' E<sup>b</sup>

F<sup>#</sup>m<sub>7</sub>

F<sub>7</sub>

Fm<sub>7</sub>

F<sub>7</sub>

B<sup>b</sup><sub>7</sub>

E<sup>b</sup>

F<sup>#</sup>m<sub>7</sub>

Fm7      E<sup>b</sup>m7      Dm7      G7      [E] Cm      C7      F7

F7      B<sup>b</sup>7      *8va* →      E<sup>b</sup>

E<sup>b</sup>      ↓      F<sup>#</sup>m7      Fm7      B<sup>b</sup>7      *Coda*      B<sup>b</sup>7

D.S.

B<sup>b</sup>7

E<sup>b</sup>

$E^b \Delta 7 \left( \begin{smallmatrix} 13 \\ 9 \end{smallmatrix} \right)$

*8va*

# Willow Weep For Me

柳よ泣いておくれ

Words & Music by Ann Ronell

## A Theme

Piano score for the A Theme. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The melody is in the treble staff, and the harmonic progression is F7, B7, E7, B7, E7. Measure 5 ends with a repeat sign.

56

Piano score for the A Theme, starting at measure 56. The melody continues in the treble staff, and the harmonic progression includes B7, E7, B7, E7. Measure 60 ends with a repeat sign.

Piano score for the A Theme, starting at measure 61. The melody continues in the treble staff, and the harmonic progression includes E7, A7, B7, F7, B7, F7. Measure 65 ends with a repeat sign.

Piano score for the B Theme, starting at measure 66. The melody begins in the bass staff, and the harmonic progression includes B7, E7, B7, E7, B7, E7. Measure 70 ends with a repeat sign.

B<sup>b</sup>7

3 3 3

3

E<sup>b</sup>7

E<sup>b</sup>7

A<sup>b</sup>7

B<sup>b</sup>7

F7

B<sup>b</sup>7

3

3

3

3

C E<sup>b</sup>m

B7

B<sup>b</sup>7

E<sup>b</sup>m

D<sup>b</sup>m

3

3

3

3

3

B7

B<sup>b</sup>7

E<sup>b</sup>m

B7

B<sup>b</sup>7

3

3

3

3

3

E<sup>b</sup>m

D<sup>b</sup>m

C7

F7

D B<sup>b</sup>7

E<sup>b</sup>7

3

3

3

3

3

3

B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 E<sup>b</sup>7

B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 E<sup>b</sup>7 to Φ

A' Improvisation

58

B<sup>b</sup>7 F7 B<sup>b</sup>7 F7 B<sup>b</sup>7 E<sup>b</sup>7

B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7

E<sup>b</sup>7 12

B<sup>b</sup>

E7

B<sup>b</sup>

F7

**B' B<sup>b</sup>7**

E<sup>b</sup>7

11

B<sup>b</sup>7

13

12

12

13

E<sup>b</sup>7

B<sup>b</sup>7

13

12

12

3

E<sup>b</sup>7

B<sup>b</sup>7

3

3-5

6

3

E<sup>b</sup>7

$E^b\ 7$        $B^b$        $F7$        $B^b\ 7$

$C\boxed{E^b\ m}$        $B7$        $B^b\ 7$

60

$E^b\ m$        $D^b\ m$        $B7$        $B^b\ 7$

$E^b\ m$        $B7$        $B^b\ 7$

$E^b\ m$        $D^b\ m$        $B7$        $F7$

**D' B<sup>b</sup>7**      **E<sup>b</sup>7**      **B<sup>b</sup>7**      **E<sup>b</sup>7**

**B<sup>b</sup>7**

**E<sup>b</sup>7**      **(8va)**

**B<sup>b</sup>7**      **F7**  
**Coda**

**D7**      **F7**      **Freely**

# Billy Boy

ピリー・ボーイ

Traditional

Intro.

Musical score for the intro. The score consists of two staves: treble and bass. The treble staff starts with a G7 chord. The bass staff has a sustained note. The score ends with a repeat sign and a double bar line.

1.

Musical score for section 1. The score consists of two staves: treble and bass. The treble staff starts with a G7 chord. The bass staff has a sustained note. The score ends with a repeat sign and a double bar line.

2.

Musical score for section 2, starting with the A Theme in C major. The score consists of two staves: treble and bass. The treble staff starts with a G7 chord. The bass staff has a sustained note. The score ends with a repeat sign and a double bar line.

A Theme  
C

Musical score for section 2, continuing in C major. The score consists of two staves: treble and bass. The treble staff shows chords C, Dm7, G7, Em7, and E<sup>b</sup> dim. The bass staff shows corresponding bass notes.

Dm7 G7 Dm Dm△7 Dm7 G7

This section shows a sequence of chords: Dm7, G7, Dm, Dm△7, Dm7, and G7. The bass line consists of eighth-note patterns.

C7 F7 Edim A7 Dm7 G7

This section shows a sequence of chords: C7, F7, Edim, A7, Dm7, and G7. The bass line consists of eighth-note patterns.

1. C (8va) ↓ Dm7 G7 2. F#7 [B] F

This section includes a first ending (1.) starting with C (with an 8va dynamic), followed by Dm7 and G7. It then leads to a second ending (2.) starting with F#7, which then changes to [B] F. The bass line features eighth-note patterns.

Fm C G7 Gm7 F#m7

This section shows a sequence of chords: Fm, C, G7, Gm7, and F#m7. The bass line consists of eighth-note patterns.

Fm7 Em7 A♭7 G7 8va → [C] C

This section shows a sequence of chords: Fm7, Em7, A♭7, G7, and [C] C. An 8va dynamic is indicated between G7 and [C]. The bass line consists of eighth-note patterns.

Dm7 G7 C Dm7 G7 C E<sup>b</sup>dim

E<sup>b</sup>dim Dm7 A7 Dm Dm△7 Dm7

64

G7 C7 F7 Edim A7 Dm7

Dm7 G7 to C (8va)

**D Improvisation**  
C

Dm7 G7 C A7 G7 C

Em7 E<sup>b</sup>m7 Dm7 A7 E<sup>b</sup>m7 Dm7 G7

This section consists of two staves. The top staff has notes on the first, third, and fifth beats of each measure. The bottom staff has notes on the second, fourth, and sixth beats. Chords are labeled above the staff.

G7 C7 F7 C G7

This section consists of two staves. The top staff has notes on the first, third, and fifth beats of each measure. The bottom staff has notes on the second, fourth, and sixth beats. Chords are labeled above the staff. Measure 3 includes a 3 overline indicating a triplet.

G7 C E<sup>b</sup>dim Dm7 G7 [D] C G7

This section consists of two staves. The top staff has notes on the first, third, and fifth beats of each measure. The bottom staff has notes on the second, fourth, and sixth beats. Chords are labeled above the staff. Measure 4 starts with a bracketed D followed by a C. Measure 5 starts with a G7 chord.

C Dm7 G7 C E<sup>b</sup>dim E<sup>b</sup>m7 Dm7

This section consists of two staves. The top staff has notes on the first, third, and fifth beats of each measure. The bottom staff has notes on the second, fourth, and sixth beats. Chords are labeled above the staff. Measure 3 includes a 3 overline indicating a triplet.

Dm7 E<sup>b</sup>m7 Dm G7 C7

This section consists of two staves. The top staff has notes on the first, third, and fifth beats of each measure. The bottom staff has notes on the second, fourth, and sixth beats. Chords are labeled above the staff.

C7 F7 Em7 E<sup>b</sup>m7 Dm7 G7 C7

This measure continues the harmonic progression from the previous measure. It starts with a C7 chord, followed by a F7 chord. The bass line consists of eighth-note patterns. The melody is primarily in the treble clef staff, featuring eighth-note runs. A dynamic instruction '8va' is placed above the melody line. The progression then moves to an Em7 chord, followed by an E<sup>b</sup>m7 chord, a Dm7 chord, a G7 chord, and finally a C7 chord.

C7 Gm7 G<sup>b</sup>7 [E] F Fm C

This measure begins with a C7 chord, followed by a Gm7 chord, and then a G<sup>b</sup>7 chord. The bass line features eighth-note patterns. The melody is in the treble clef staff, consisting of eighth-note runs. The progression then moves to an [E] chord, followed by an F chord, an Fm chord, and finally a C chord.

66 C G7 C7 B7 B<sup>b</sup>7 G7 A<sup>b</sup>7

This measure begins with a C chord, followed by a G7 chord. The bass line consists of eighth-note patterns. The melody is in the treble clef staff, featuring eighth-note runs. The progression then moves to a C7 chord, followed by a B7 chord, a B<sup>b</sup>7 chord, a G7 chord, and finally an A<sup>b</sup>7 chord.

A<sup>b</sup>7 G7 [F] C Dm7 G7 C

This measure begins with an A<sup>b</sup>7 chord, followed by a G7 chord. The bass line features eighth-note patterns. The melody is in the treble clef staff, consisting of eighth-note runs. The progression then moves to a [F] chord, followed by a C chord, a Dm7 chord, a G7 chord, and finally a C chord.

C Dm7 G7 C E<sup>b</sup>m7 Dm7 A7

This measure begins with a C chord, followed by a Dm7 chord, and then a G7 chord. The bass line consists of eighth-note patterns. The melody is in the treble clef staff, featuring eighth-note runs. A dynamic instruction '8va' is placed above the melody line. The progression then moves to a C chord, followed by an E<sup>b</sup>m7 chord, a Dm7 chord, and finally an A7 chord.

Musical score for piano showing a melodic line and harmonic chords. The score consists of two staves. The top staff is for the right hand (melody) and the bottom staff is for the left hand (harmony). The melody starts on A7, moves to Dm7 (with a 8va dynamic marking), then G7, C7, and ends on F7. The harmonic chords are indicated above the staff: A7, Dm7, G7, C7, and F7. The bass line consists of eighth-note patterns.

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of seven measures separated by vertical bar lines. The first measure contains an F7 chord. The second measure contains an Em7 chord. The third measure contains an E'm7 chord. The fourth measure contains a Dm7 chord. The fifth measure contains a G7 chord. The sixth measure contains a C chord. The seventh measure contains a Dm7 chord. Each measure includes a bass line below the main melody.

A musical score for piano, featuring two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. It includes chords Dm7, G7, C, F7, Edim, A7, and Dm7. The bottom staff shows a bass clef, a key signature of one flat (B-flat), and a common time signature. It includes chords B7, E7, and A7. The score is annotated with 'Coda' at the beginning of the section, '8va' (octave up) above the G7 and C chords, and 'D.S.' (Da Capo) below the Dm7 chord.

A musical score for piano featuring two staves. The top staff shows chords Dm7, G7, C, F7, and the 'Ending' section, followed by Em7 and Ebm7. The bottom staff provides harmonic support with corresponding chords. The 'Ending' section includes a melodic line with eighth-note patterns above the staff.

Musical score for piano showing chords Dm7, G7 (8va), C, D7(13, #11, #9, 9), D♭7(13, #11, #9, 9), and C7(13, #11, #9, 9). The right hand plays eighth-note patterns over the chords, with a dynamic of 8va indicated.

# Satin Doll

サテン・ドール

Words by Johnny Mercer/Music by Billy Strayhorn and Duke Ellington

## Rubato

[Intro.]

Fm7<sup>(9)</sup> E<sup>♭</sup>m7<sup>(9)</sup> C<sup>♯</sup>m7<sup>(9)</sup>      Cm69      Bm△7<sup>(13)</sup>      A△7<sup>(13)</sup>      Gm△7<sup>(13)</sup>      Fm△7<sup>(13)</sup>      B  
C

## In Tempo

(N.C.)

68

(N.C.)

(N.C.)

(N.C.)

## A Theme

Cm7      F7      Cm7      F7

Dm7      G7      D7      G7      C7      *gliss.*

B7      B<sup>b</sup><sub>Δ</sub>7      B<sup>b</sup><sub>6</sub>      1. G7

2.      B<sup>b</sup><sub>Δ</sub>7      B<sup>b</sup><sub>6</sub>      [B] Fm7      F7      Fm7      F7      Bm7

Bm7      B<sup>b</sup><sub>7</sub>      (8va) ↓ E<sup>b</sup>      gliss.      C7      8va →      G7

C7      G7      C7      (8va) ↓ F7      A<sup>b</sup><sub>7</sub>      G7

**C**

Cm7 F7 Cm7 F7 Dm7 G7

This section consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a bass clef. The bottom staff shows a bass clef. The chords are: Cm7, F7, Cm7, F7, Dm7, G7.

D7 G7 A7 C7 to B7

This section consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a bass clef. The bottom staff shows a bass clef. The chords are: D7, G7, A7, C7, followed by a transition to B7.

**D 1st Improvisation**

B<sup>b</sup> G7 Cm7 8va ↓

70

This section consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a bass clef. The bottom staff shows a bass clef. The chords are: B<sup>b</sup>, G7, Cm7. An 8va (octave up) dynamic is indicated above the Cm7 chord. A downward arrow is shown below the Cm7 chord.

Cm7 F7 Dm7 G7 C7

This section consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a bass clef. The bottom staff shows a bass clef. The chords are: Cm7, F7, Dm7, G7, C7.

C7 F7 B<sup>b</sup>

This section consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a bass clef. The bottom staff shows a bass clef. The chords are: C7, F7, B<sup>b</sup>.

B<sup>b</sup>

Cm7 D'

F7

Dm7

Dm7

G7

C7

F7

F7

B<sup>b</sup>

B7

Fm7

E Fm7

B<sup>b</sup> 7

Fm7

B<sup>b</sup> 7 E<sup>b</sup>

E<sup>b</sup>

C7

E<sup>b</sup>

Musical score for piano showing a melodic line and harmonic progression. The score consists of two staves. The top staff is for the right hand (melody) and the bottom staff is for the left hand (harmony). The key signature is one flat (B-flat), and the time signature is common time (indicated by 'C'). The melody starts with a C7 chord, followed by a F7 chord (with a '3' below it), then a G7 chord, and finally a Cm7 chord followed by a F major chord (indicated by a box around 'F'). The harmonic progression is: C7 - F7 - G7 - Cm7 - F - F7.

Musical score for piano showing chords F7, Dm7, G7, and a glissando to C7.

The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The first measure shows an F7 chord. The second measure shows a Dm7 chord. The third measure shows a G7 chord. The fourth measure starts with a G7 chord and ends with a glissando to a C7 chord.

A musical score for piano in 4/4 time. The key signature is one flat. The melody is played on the treble clef staff, starting with a C7 chord. The first measure shows a glissando from B down to A over a bass note. The second measure shows a glissando from F down to E over a bass note. The third measure shows a glissando from G up to A over a bass note. The fourth measure shows a glissando from D up to E over a bass note. The harmonic progression consists of C7, F7, G, and B. The bass staff provides harmonic support with sustained notes and changes in bass line.

## **G** 2nd Improvisation

A musical score for piano in 4/4 time, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. The score consists of four measures. Measure 1: Dm7 chord, indicated by a treble clef and a bass note D. Measure 2: G7 chord, indicated by a treble clef and a bass note G. Measure 3: C7 chord, indicated by a treble clef and a bass note C. Measure 4: F7 chord, indicated by a treble clef and a bass note F.

A musical score for piano featuring two staves. The top staff shows a treble clef, a key signature of one flat, and a bass clef. The bottom staff shows a bass clef. The score consists of five measures. Measure 1 starts with an F7 chord (F, A, C, E) followed by a B chord (B, D, F#). Measure 2 starts with a Dm7 chord (D, F#, A, C) followed by a G7 chord (G, B, D, F#). Measure 3 starts with a Cm7 chord (C, E, G, B). Measure 4 ends with a G7 chord (G, B, D, F#). Measure 5 ends with a Cm7 chord (C, E, G, B).

A musical score for piano. The top staff uses a treble clef and shows a melodic line with eighth-note patterns. The first measure is labeled "G1 Cm7". The second measure ends with a vertical bar line. The third measure is labeled "G7". The bottom staff uses a bass clef and shows harmonic support with eighth-note chords. The first measure has three chords. The second measure has one chord, followed by a vertical bar line. The third measure has four chords.

A musical score for piano or keyboard. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The score consists of four measures. Measure 1: G7 chord (G, B, D, E). Measure 2: C7 chord (C, E, G, A). Measure 3: F7 chord (F, A, C, D). Measure 4: B<sup>b</sup> chord (B, D, F, G). The bass line consists of eighth-note patterns: measure 1 has a bass note every two measures; measure 2 has a bass note every measure; measure 3 has a bass note every two measures; measure 4 has a bass note every measure.

Fm7 F7 Fm7 B<sup>b</sup>7 E<sup>b</sup> G7

Musical score for piano showing measures 1-4. The score includes two staves: treble and bass. Measure 1: C7 chord. Measure 2: (8va) dynamic, (b) articulation, (b) dynamic. Measure 3: I Cm7 chord. Measure 4: F7 chord with a glissando.

A musical score for piano featuring two staves. The top staff shows a sequence of chords: D7, G7, C7, and F7. The C7 chord is marked with a 'gliss.' above the notes and a dynamic of 8va (octave up) with a downward arrow. The bottom staff provides harmonic support for the melody. The score uses standard musical notation with treble and bass clefs, and includes various dynamic markings like forte and piano.

# Perdido

パー・ディド

Words by Ervin Drake and Harry Lenk/Music by Juan Tizol

[Intro.]

Musical score for the intro. section. The score consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). The key signature is one flat (B-flat). The music starts with a measure in common time. The first measure has chords E-flat major (E-flat, G, B-flat) and F major (F, A, C). The second measure has a 3/4 time signature and chords F7 (F, A, C, E, G) and B-flat major (B-flat, D, F, A). The third measure has a 3/4 time signature and chords Dm7 (D, F, A, C) and F major (F, A, C). The fourth measure has a 3/4 time signature and chords F major (F, A, C) and E-flat major (E-flat, G, B-flat).

Musical score for the A Theme section. The score consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). The key signature is one flat (B-flat). The music starts with a measure in common time. The first measure has a chord C major (C, E, G) and F major (F, A, C). The second measure has a 3/4 time signature and chords F major (F, A, C) and B-flat major (B-flat, D, F, A). The third measure has a 3/4 time signature and chords B-flat major (B-flat, D, F, A) and G major (G, B, D, F-sharp, A).

Musical score for the A Theme section continuation. The score consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). The key signature is one flat (B-flat). The music starts with a measure in common time. The first measure has a chord C major (C, E, G) and F major (F, A, C). The second measure has a 3/4 time signature and chords F major (F, A, C) and B-flat major (B-flat, D, F, A). The third measure has a 3/4 time signature and chords B-flat major (B-flat, D, F, A) and G major (G, B, D, F-sharp, A).

Musical score for the ending section. The score consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). The key signature is one flat (B-flat). The music starts with a measure in common time. The first measure has a chord C major (C, E, G) and F major (F, A, C). The second measure has a 3/4 time signature and chords F major (F, A, C) and B-flat major (B-flat, D, F, A). The third measure has a 3/4 time signature and chords B-flat major (B-flat, D, F, A) and G major (G, B, D, F-sharp, A). The fourth measure has a glissando (gliss.) indicated above the treble staff.

A' Cm7 F7 B<sup>b</sup>

Cm7 F7 B<sup>b</sup> 7 gliss.

76 B D7 G7 C7

C7 F7

C Cm7 F7 B<sup>b</sup> to  $\text{C}\text{maj}$

Cm7                    F7                    B<sup>b</sup>7                    *gliss.*                    Cm7

**D Improvisation**

Cm7                    F7                    B<sup>b</sup>                    G7                    Cm7

Cm7                    F7                    B<sup>b</sup>                    G7                    Cm7

**D' Cm7**

F7                    B<sup>b</sup>                    3                    G7

Cm7                    F7                    B<sup>b</sup>

D7 G7 C7

C7 F7 G7 Cm7

78 [F] Cm7 F7 B<sup>b</sup> G7 Cm7

Cm7 F7 B<sup>b</sup>

D.S.

$\Phi$  Coda Cm7 F7 B<sup>b</sup> B<sup>b</sup>7(9)<sup>(#11)</sup>

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