

# Oscar Peterson

Jazz Piano Collection

It's All Right With Me | Night And Day | Easy To Love | Billy Boy | Night Train  
Georgia On My Mind | Days Of Wine And Roses | My One And Only Love | People  
The Girl From Ipanema | Let's Fall In Love | The Shadow Of Your Smile | If I Were A Bel

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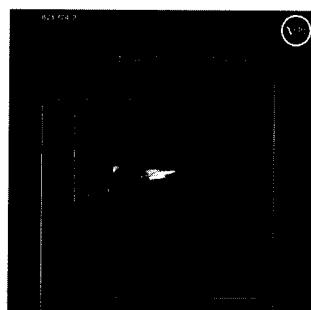


### WE GET REQUESTS

プリーズ・リクエスト

Quiet Nights Of Quiet Stars (Corcovado)  
Days Of Wine And Roses  
My One And Only Love  
People  
Have You Met Miss Jones?  
You Look Good To Me  
The Girl From Ipanema  
D. & E.  
Time And Again  
Goodbye J.D.

●ボリドール POCJ-1801

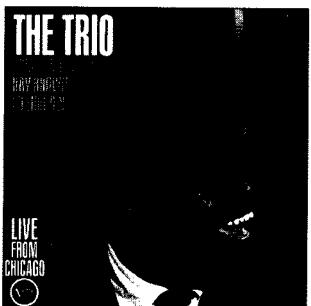


### NIGHT TRAIN

ナイト・トレイン

C Jam Blues  
Night Train  
Georgia On My Mind  
Bags' Groove  
Moten Swing  
Easy Does It  
Honey Dripper  
Things Ain't What They Used To Be  
I Got It Bad And That Ain't Good  
Band Call  
Hymn To Freedom

●ボリドール POCJ-1808

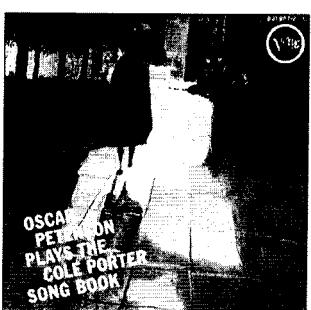


### THE TRIO

ザ・トリオ

I've Never Been In Love Before  
In The Wee Small Hours Of The Morning  
Chicago  
The Night We Called It A Day  
Sometimes I'm Happy  
Whisper Not  
Billy Boy

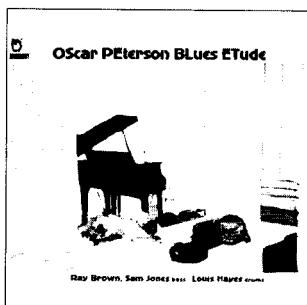
●ボリドール POCJ-1817



### THE COLE PORTER SONG BOOK

In The Still Of The Night  
It's All Right With Me  
Love For Sale  
Just One Of Those Things  
I've Got You Under My Skin  
Every Time We Say Goodbye  
Night And Day  
Easy To Love  
Why Can't You Behave  
I Love Paris  
I Concentrate On You  
It's De-Lovely

●Verve 821987-2 (日本盤未発売)



### BLUES ETUDE

Blues Etude  
Shelley's World  
Let's Fall In Love  
The Shadow Of Your Smile  
If I Were A Bell  
Stella By Starlight  
Bossa Beguine  
L'impossible  
I Know You Oh So Well

●Limelight 818 844-2 (日本盤未発売)

# 解説

## Days Of Wine And Roses

4  
ヘンリー・マンシーニのベンによる同名映画のテーマ曲。多くのジャズ・メンが好んで取り上げるスタンダード・ナンバーだ。ピーターソン・トリオの特徴は、テーマ部をわりとカッチリとポップな感覚でアレンジすること。この曲でもリズム隊とのコンビネーションで見事に合わせている。そのテーマ部は、ピーターソンの得意技、強力なブロック・コードでプレイされているが、まず注目したいのがテーマからインプロヴィゼイション部へ移行する時の力の抜き方。

## My One And Only Love

代表作『プリーズ・リクエスト』からのバラード・ナンバー。A Bはピアノだけでプレイされる。テンポ・ルバートなので、拍子をキッチリととる必要はないが、自分で弾いていると間があきすぎてしまったり、詰まりすぎたりして不自然かどうかはあまりわからないので、テープに自分の演奏を録って客観的に聴いてみるといいかもしれない。Cからはベースとドラムが加わり、イン・テンポとなる。そのテンポはC直前の8分音符4つ(3~4拍目)できる。

## People

元はブロードウェイ・ミュージカル「ファニー・ガール」の主題歌だが、色々なジャズ・メンが取り上げ広く親しまれているこの曲。ピーターソンはテーマをブロック・コード中心で構成し、インプロヴィゼイション部からはシングル・トーンでスwing感たっぷりにプレイしている。ハーモナイスのテクニックとして注目したいのは、冒頭イントロ1小節目のヴォイシング。F7(9)と記してあるが、このコードはFをベースとしたAdimと解釈でき、この1小

力強いキメキメのテーマ部から一転してDからは流れるようにリラックスした4ビートになるその雰囲気をぜひ見習ってもらいたい。次に注目したいのが、アドリブ・プレイのメリハリ。Dの出だしはテーマ・メロディーをフェイクするようなフレージングで徐々に変化し、E~Gでは超速弾きでまず盛り上げ、H後半で間をとったフレージング、I後半はオクターブの3連フレーズで駆け上がってテーマにつなぐ。緩急自在なこの流れはまさにアドリブのお手本だ。

イン・テンポになると、今度はゆったりとしたテンポのキープが最重要課題となる。特にC2、3、4、6小節目等の速いパッセージのあとで拍子のアタマが狂ってしまいやしないので要注意。14連符とか15連符などといったものすごい連符が出てくるが、そういう数に惑わされずに、まずは押し込む感じでプレイするといいだろう。A3、B6、D7、E11、12小節目のアルペジオはおいしいフレーズなので要マスター。

節目の下行フレーズは、テンションをトップ・ノートとしたそのディミニッシュ・コードの転回型の連続技となっているのだ。つまり、最初のコードはA<sup>b</sup>音がトップ・ノートとなっているが、これはAdimのテンション・ノートにあたり(コンビネーション・オブ・ディミニッシュ・スケールの第8音)、次のトップ・ノートF音はF<sup>#</sup>dimのテンション、次のD音はE<sup>b</sup>dim、その次のB音はCdimのテンションとなっている。知っておいて損のないコード理論の一つだ。

## The Girl From Ipanema

アントニオ・カルロス・ジョビンの書いた名曲。ボサ・ノヴァの超スタンダード・ナンバーとして多くのミュージシャンが演奏しているが、ピーターソンはD♭メジャーといふ、あまり一般的ではないキーでプレイしている。ヴォーカル・ナンバーの場合には、歌手の音域に合わせてキーを変える必要があるので、こういうキーになることも間々あるが、インストゥルメンタルでありプレイしやすいとは言えないD♭にするというのは珍しい。なんわざわざ……

と考える方も多いと思うが、熟練したピアニストにとって、あまりキーの違いによって難易度が変わることはないらしい。演奏上の都合ではなく、CとかFとかのような明るい響きを生むキーより、ちょっと憂いを帯びたサウンドになるD♭の方がこの曲にマッチするという事なのだろう。演奏上のポイントは、ボサ・ノヴァのリズムを心地よく出すこと。また、**A**3～4小節目の装飾音(F♯音)は、次のG音へ黒鍵から指をすべらしてプレイする。

## Night Train

ミディアム・テンポのブルース・ナンバー。一般的なジャズ・ブルースよりも、ブギ・ウギあるいはブルースマン達がプレイするシャッフル・ブルースといったニュアンスのノリだ。**B**のシャッフル的なハネるリズムは、まさに蒸気機関車が煙を吐きながら進む感じ。この曲の第1のポイントはそう言ったノリの雰囲気をつかむことだろう。**A**3小節目の8分音符はねばっこく弾くのに対し、**B**1～2小節目の8分音符は、ハギレよく跳ねてプレイする。同

じ8分音符でもニュアンスは全然違うので、原曲をよく聴き参考にしてもらいたい。**B**は左手が完全にブギ・ウギのパターンになっている。左手で正確にリズムをキープし、右手でアドリブをするのはかなり難しいので、まずは左手のパターンを集中的に練習する必要があるだろう。また**F**では偶数小節の2拍目ウラでドラムとアクセントを合わせている。ジャズ・アンサンブルの常套句的なキメなので覚えておきたい。

## Georgia On My Mind

レイ・チャールズ等多くの歌手が取り上げ、ヴォーカル・ナンバーとして広く親しまれているこの曲だが、ピーターソンのソウルっぽく、かつブルージーにピアノを歌わせるプレイはまさに圧巻。プレイのポイントは、ブルーノートを多用した節回し。ブルーノートというのは、メジャー・スケール上の3度、5度、7度が半音下がったものとを言う。例えばこの曲の場合、キーはA♭メジャーなので、そのメジャー・スケールはA♭、B♭、C、D♭、E♭、F、G、A♭

だが、その3度(C音)、5度(E♭音)、7度(G音)を半音下げた音(B音、D音、G♭音)がブルーノートとなり、これらをうまく使ってフレージングすると、ブルージーでメランコリックなサウンドになるわけだ。ピアノの場合、これらの音を黒鍵から指をすべらせながら2音同時に打鍵する奏法と合わせてフレージングすることにより、独創のコブシを出すのがミソ。**A**15～16、**A**14～15、**B**16、**C**2～3、11～12等を参考にそのコツをつかんでもらいたい。

## Billy Boy

アルバム「ザ・トリオ」からの1曲。ライヴ録音ならではのホットで緊張感あふれるプレイが見事だ。超ハイ・スピード(テンポ♪=278くらい)で繰り広げられる華麗なテクニックを最初からマネようというの無理な話なので、練習するときには、まずは半分くらいのテンポでていねいに弾くように。それでもちゃんと弾くのはかなり難しいはずだ。あやしい部分はごまかして練習せず、確実に鳴らせるようにする。そして徐々にテンポを上げていくよ

うにしよう。**A**から**B**までは右手はシングル・トーンで、左手はタイミングをうまくとるコード・プレイ。左手のリズムでノリがずいぶん影響されるので、おそらくにプレイしないように。左手が狂うと、それにつられて右手も走ったりモタったりすることがあるので要注意。**C**からは両手での分厚いブロック・コード・プレイ。シングル・トーンでのフレージングに比べて動きが重くなりがちなので、軽快さを心掛けて演奏するようにしよう。

## It's All Right With Me

アルバム「The Cole Porter Song Book」からスピーディーなナンバー。テーマ部**A****B**は得意のブロック・コードでプレイされている。この奏法は、メロディー・ラインを作る各音をトップ・ノートとして、その下にコード進行に従ってハーモニーを加えるもの。一般的なスタイルは、右手が4声(4ウェイ・クローズド・ヴォイシング)で、左手はトップ・ノートの1オクターブ下の音をサポートするというものだが、ピーターソンはここでは、左手でトップ・

ノートに加え、セカンド・ノート(上から2声目)の1オクターブ下も同時に押さえ厚みを出している(**A**参照)。この奏法ではコード・トーン外の音をどうハーモナイズするかが問題となるが、ピーターソンはディミニッシュ・アプローチという手法で効果的なサウンドを出している。**A**直前あるいは2、4小節目のE音、5～6小節目のG音などDmというコードからははずれた音をみなディミニッシュ・コードとしてヴォイシングしている点に要注意。

## Night And Day

多くのジャズ・メンが好んで取り上げるコール・ポーターの名曲。ピーターソンは粹なテーマ・アレンジと、簡潔なアドリブでコンパクトにまとめており、これからジャズ・ピアノにチャレンジしようという人にとって格好の教材といえる。もちろんかなりの熟練者にとってもぜひ参考にしてもらいたいセンスあふれるプレイだ。まず注目すべきはテーマ・アレンジの妙。Ⓐ1、3、5、7小節目のようにメロディーの隙間を埋めるようなリズミカルなコード・ワ

ークが実に効果的。体でしっかりとビートを感じながらプレイするように。Ⓑは両手とも4声ずつくらい押さえる分厚いヴォイシングだが、あくまでも軽いタッチでハギレよく弾くように。和音は無神経に打鍵するとただ汚くうるさいだけになってしまうので要注意。左右両手の各指がていねいに鍵盤を押さえられるよう意識して練習してもらいたい。Ⓑ11小節目からのエンディング・コード進行は色々な曲に応用可能。ぜひ参考にしてもらいたい。

## Easy To Love

「Night And Day」と同様、ピギナーにうってつけの1曲。全編に渡ってメロディーがハーモナイズされており、その要領を修得するのに最適だ。基本形は右手4声、左手1声で、左手は右手のトップ・ノート(つまりメロディー・ライン)を1オクターブ下げた音でサポートするというものだが、要所ではそのパターンから離れサウンドに広がりをつけていている(Ⓐ4、5、8小節目、Ⓑ1、4小節目等のヴォイシング参照)点がミソ。こういう奏法では、Ⓐ6小節目

1拍のように左手で装飾音を入れるとおしゃれな感じになる。ただしあまり多用すると下世話になってしまうので要注意。またリズムが狂いやさしいから気をつけよう。Ⓐ2小節目Gm7におけるE音、3小節目Dm7でのE音、5小節目C6でのF#音などのノン・コード・トーンはディミニッシュ・アプローチでヴォイシングされているが、7小節目C6でのG#音はコード・トーン全てを半音下げたクロマチック・アプローチで粹にハーモナイズしている。

## Let's Fall In Love

ピアノ・トリオのアンサンブルの妙が存分に楽しめる1曲。イントロ1~4小節の左手8分音符はドラムと合わせており、7~17小節はピアノのバックでベースがソロっぽくパターンをプレイしている。またⒶからのセカンド・テーマもドラムとベースがピアノのリズムに合わせてカッカリとしたアンサンブルを作っている。そして圧巻はⒷ。これはピアノの両手、ベース、ドラムがオール・ユニゾンでプレイされる。譜面を見ながら一人でこの曲にトライして

いるあなたも、そういうアンサンブルで成り立っている曲であることを念頭において練習してみてほしい。なお通常はテーマのコード進行に従ってインプロヴィゼイション・パートは構成されるが、ここではテーマのⒶⒷⒸⒹに対し、ⒺⒻⒼⒽと構成は同じだがキーが違っていたり(ⒺⒻはⒶⒷの短3度上)、コード進行や小節数が違っていたりと、一致していない。テーマは細かいアレンジがなされているので、インプロヴィゼイションは別物として構成したのだろう。

## The Shadow Of Your Smile

映画「いそしき」のテーマ曲として広く親しまれているこの曲。多くのジャズミュージシャン達もレパートリーに入っているボサ・ノヴァ・タッチのスタンダード・ナンバーだ。レコードではⒷの後、もう1コーラスのソロがあり、キメだらけのセカンド・リフがあった後ベース・ソロとなる。(そのバックでピアノはグランド・ピアノの中に手をつっこみ、弦をハープのようにかき鳴らすというトリッキーなプレイを見せる)が、譜面が大がかりになりすぎるので

省略した。イントロ及びテーマはボサ・ノヴァだが、インプロヴィゼイション部は4ビートのスウィングするリズムになる。ボサ・ノヴァのコード・ヴォイシングで特に有効なのが、V7での13thというテンション。Ⓐ2小節目B7でのA#音、5小節目A7でのG#音などがそれで、両者とも9thのテンションと同時に鳴らしているのが効果的。またⒹ3小節目B7からの左手ヴォイシングの流れも、13thを伴ったボサ・ノヴァらしいサウンドなので覚えておこう。

## If I Were A Bell

超ハイ・スピード(♩=285くらい)にのって、シングル・トーンのフレージングが軽やかなタッチでプレイされる。ピーターソンは音を分厚く重ねたヘヴィなプレイも得意だが、こういう軽快な曲調でも絶妙のセンスを披露する。こういうタッチに迫るには、普段からピアノの鍵盤に充分に慣れておかないと無理。5指が完全に独立して俊敏に動くよう、日頃から運指練習を欠かさず続けてもらいたい。なるべく手の甲は上下動しないように心掛けよう。原曲では、

アタマからずっと2ビートでプレイされ、セカンド・インプロヴィゼイションの後から4ビートとなって雰囲気を変え、流れにメリハリをつけているが、ここでは貞の都合で省略してある。2ビートは1小節を「1と・2と」という感じで、4ビートは「1・2・3・4」と流れる感じでリズムをとらえる。2ビートから4ビート、そしてまた2ビートに戻るといった流れは、バップの王道的パターンなのでぜひ参考にしてもらいたい。

# Days Of Wine And Roses

酒とバラの日々

Words by Johnny Mercer/Music by Henry Mancini

The musical score consists of four staves of piano sheet music. The top staff begins with a C7 chord (labeled C7 8va →) followed by a fermata over a F major chord (labeled A Theme F). The second staff begins with a D7 chord. The third staff begins with a G7 chord (labeled G7 8va →), followed by a C7 chord, and then a section labeled B 1. F. The fourth staff begins with an Em7(5) chord, followed by an A7 chord, a Dm7 chord, a D7 chord, a G7 chord, and a Gm7(5) chord (labeled Gm7(5) 8va →). Various performance instructions are included, such as '(D.S. time straight)' above the first staff, '(8va)' with arrows indicating pitch shifts, and dynamic markings like 'f' and 'p'.

2.

8

**1st Improvisation**  
 $D = A$

**E (-D)**  
F

Gm7

Em7(5) A7 Dm7 G7

Gm7 C7 Gm7  
F (-A') F

E♭7 D7

Gm7 E♭7

**E<sup>b</sup>7**

**G ( - C )**

**F**

**Dm7**

**Bm7(b5)**

**E7**

**Am7(b5)**

**D7**

**Gm7(b5)**

**C7**

**F**

**D7**

10

### 2nd Improvisation

**Gm7**

**C7**

**H ( - A )**

**C7**  
*8va*

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

**D7**

**Gm7**

**I** ( - **B** )

**E<sup>b</sup>7**

**F**

**Dm7**

**Gm7**

**E<sup>b</sup>7**

**A7**

**Dm7**

**G7**

**Gm7**

**C7**

**D.S.**

**Coda**

**A7**  
(*8va*)

**D7**

**Gm7**

**Am7(<sup>b5</sup>)**

**D7**

**Gm7**

**C7 Am7(<sup>b5</sup>)**

**Am7(<sup>b5</sup>)**

**D7**

**Gm7**

**C7**

**Am7(<sup>b5</sup>)**

**D7**

**Gm7**

**C7**

# My One And Only Love

マイ・ワン・アンド・オンリー・ラヴ

Words & Music by Robert Mellin and Guy Wood

## Rubato

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

Fm7

Dm7<sup>(b5)</sup>

D<sup>b</sup>dim

B<sup>b</sup>7

A<sup>b</sup>

D<sup>b</sup>

12

Gm7<sup>(b5)</sup>

C7

B<sup>b</sup>m7

E<sup>b</sup>7

12

Fm7

F7

B<sup>b</sup>m7

E<sup>b</sup>7

Cm7

Bm7

E7

B<sup>b</sup>m7

E<sup>b</sup>7 A7

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

Dm7<sup>(b5)</sup>

D<sup>b</sup>dim

E<sup>b</sup>7

A<sup>b</sup>

D<sup>b</sup>

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Gm7<sup>(b5)</sup> C7 B<sup>b</sup>m7 E<sup>b</sup>7

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

In Tempo

A<sup>b</sup> Dm7<sup>(b5)</sup> A<sup>b</sup>7 G7 Cm A7

D7 G7

Cm A7

D7    G7

Cm    CmΔ7    Cm7                          F♯7                                  F7

B♭m7                                  E7                                  6

14

A    B♭m7    E♭7    [D] A♭                          Fm7                                  Dm7(♭5)    D♭dim

A♭                                  D7                                  D♭                                  Gm7(♭5)                                  Cm                                  F7

B<sup>b</sup>m7      E<sup>b</sup>7      Edim      Fm      F7

**Rubato**

B<sup>b</sup>m7      E<sup>b</sup>7

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

Fm7      Dm7<sup>(b5)</sup> Ddim      E<sup>b</sup>7      A<sup>b</sup>      D7      D<sup>b</sup>

Gm7<sup>(b5)</sup>

C7      Fm7      B<sup>b</sup>m7      E<sup>b</sup>7

Fm7

F7

8va

10

In Tempo

B<sup>b</sup> m7      E<sup>b</sup> 7

A<sup>b</sup>       $\frac{A^b}{C}$       D<sup>b</sup>

6

A<sup>b</sup>      C

Fm7      3      B<sup>b</sup> m7<sub>3</sub>      A<sup>b</sup>      C

D<sup>b</sup> Ddim      E<sup>b</sup>      c

rit.

16

D      A<sup>b</sup>

G      A<sup>b</sup>

A<sup>b</sup>

$\delta_{va}$

# People

ピープル

Words by Bob Merrill/Music by Jule Styne

[Intro.]

Musical score for the intro of "People". 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 starts with a F7(1,9) chord. The second measure begins with a B(1,9) chord. The third measure starts with an F7(1,9) chord. The fourth measure begins with a B(1,9) chord.

Continuation of the musical score for "People". 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 starts with a B(1,9) chord. The second measure begins with an F7(1,9) chord. The third measure starts with a B(1,9) chord. The fourth measure begins with an F7(1,9) chord.

Continuation of the musical score for "People". 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 starts with a B<sup>b</sup>Δ7 chord. The second measure starts with an A box over a B<sup>b</sup>Δ7 chord. The third measure starts with a Cm7 chord. The fourth measure starts with an F7(1,9) chord.

Continuation of the musical score for "People". 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 starts with a B<sup>b</sup>Δ7 chord. The second measure starts with a Cm7 chord. The third measure starts with an F7(1,9) chord. The fourth measure starts with a B<sup>b</sup>Δ7 chord.

Am<sub>7</sub><sup>(11)</sup> D<sub>7</sub><sup>(b13)</sup> B Gm6 Am<sub>7</sub> D<sub>7</sub>

Gm6 Am<sub>7</sub> D<sub>7</sub><sup>(b9)</sup> Gm7 C<sub>7</sub><sup>(b9)</sup> Am<sub>7</sub>

18 G/B Bm6 F/A G<sup>#</sup>dim Gm7 C<sub>7</sub><sup>(9)</sup>

C<sub>7</sub><sup>(9)</sup> Cm7 F<sub>7</sub><sup>(b9)</sup> C B<sup>b</sup><sub>△</sub>7

Cm7 F<sub>7</sub><sup>(b9)</sup> B<sup>b</sup><sub>△</sub>7 Cm7 F<sub>7</sub><sup>(b9)</sup> B<sup>b</sup><sub>△</sub>7

B<sup>b</sup>Δ7      A<sup>b</sup>Δ7      F7<sup>(b13) 9</sup>      B<sup>b</sup>7<sup>(13) #11 b9</sup>

D E<sup>b</sup>Δ7      Cm7      F7      B<sup>b</sup>Δ7

B<sup>b</sup>Δ7 F7<sup>(b13) 9</sup> B<sup>b</sup>7<sup>(13) #11 b9</sup>      E<sup>b</sup>Δ7      Cm7<sup>(b5)</sup> F7<sup>(b13) 9</sup>      B<sup>b</sup>Δ7

D<sup>b</sup>dim      to ⊕ Cm7<sup>(9)</sup>      F7      B<sup>b</sup>Δ7

**A' Improvisation**

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

Cm7 F7 B<sup>b</sup>

Am7 D7 B' Gm

20 A7 D7 Gm Am7 D7 Gm C7

Am7 D7 G/B B<sup>b</sup> Am7 G<sup>#</sup>dim

Gm7 C7 Gm7

F<sup>b</sup>  
C<sup>b</sup>  
Cm<sup>b</sup>  
F<sup>b</sup>

This section consists of four measures. The first measure shows a bass line with a three-note chord. The second measure features a treble line with eighth-note patterns over a bass line. The third measure has a bass line with eighth-note patterns. The fourth measure shows a treble line with eighth-note patterns over a bass line.

B<sup>b</sup>  
G<sup>b</sup>  
C<sup>b</sup>  
F<sup>b</sup>  
B<sup>b</sup>

This section consists of four measures. The first measure shows a treble line with eighth-note patterns. The second measure has a bass line with eighth-note patterns. The third measure shows a treble line with eighth-note patterns. The fourth measure shows a treble line with eighth-note patterns over a bass line.

Cm<sup>b</sup>  
F<sup>b</sup>  
A<sup>b</sup>  
F<sup>b</sup>

This section consists of four measures. The first measure shows a treble line with eighth-note patterns. The second measure has a bass line with eighth-note patterns. The third measure shows a treble line with eighth-note patterns. The fourth measure shows a treble line with eighth-note patterns over a bass line.

B<sup>b</sup>  
D<sup>b</sup>  
E<sup>b</sup>  
Cm<sup>b</sup>  
F<sup>b</sup>

This section consists of four measures. The first measure shows a treble line with eighth-note patterns. The second measure has a bass line with eighth-note patterns. The third measure shows a treble line with eighth-note patterns. The fourth measure shows a treble line with eighth-note patterns over a bass line.

B<sup>b</sup>  
Fm<sup>b</sup>  
B<sup>b</sup>  
E<sup>b</sup>

This section consists of four measures. The first measure shows a treble line with eighth-note patterns. The second measure has a bass line with eighth-note patterns. The third measure shows a treble line with eighth-note patterns. The fourth measure shows a treble line with eighth-note patterns over a bass line.

Cm7(<sup>b</sup>5) F7 B<sup>b</sup> C#m7

Cm7 F7 B<sup>b</sup>

22

Coda Cm7(<sup>9</sup>)

Cm7 F7 D.S.

F7(<sup>b</sup>9)

B(<sup>#</sup>9)

F7(<sup>b</sup>9)

B(<sup>#</sup>9)

# The Girl From Ipanema

イパネマの娘

Words & Music by Vinicius De Moraes, Antonio Carlos Jobim and Norman Gimbel

[Intro.]

Musical score for the intro. section. The key signature is B-flat major (two flats). The melody consists of two staves: treble and bass. The treble staff starts with a D<sup>b</sup>Δ7 chord, followed by a DΔ7 chord, and another D<sup>b</sup>Δ7 chord. The bass staff follows a similar pattern with D<sup>b</sup>Δ7, DΔ7, and D<sup>b</sup>Δ7 chords.

Musical score for the A Theme section. The key signature changes to E-flat major (one flat). The melody continues on two staves. The treble staff begins with a D<sup>b</sup>Δ7 chord, followed by a DΔ7 chord, and another D<sup>b</sup>Δ7 chord. The bass staff follows a similar pattern with D<sup>b</sup>Δ7, DΔ7, and D<sup>b</sup>Δ7 chords.

§  
A Theme

Musical score for the continuation of the A Theme section. The key signature remains E-flat major. The melody continues on two staves. The treble staff starts with a D<sup>b</sup>Δ7 chord, followed by a DΔ7 chord, and another D<sup>b</sup>Δ7 chord. The bass staff follows a similar pattern with D<sup>b</sup>Δ7, DΔ7, and D<sup>b</sup>Δ7 chords.

1.

Musical score for the first ending (1.) of the A Theme section. The key signature changes to E-flat minor (one flat). The melody continues on two staves. The treble staff starts with an E<sup>b</sup>m7 chord, followed by a D7 chord, and a D<sup>b</sup> chord. The bass staff follows a similar pattern with E<sup>b</sup>m7, D7, and D<sup>b</sup> chords.

2.

D<sup>b</sup>

B D<sup>b</sup>△7

G7

Dm7

24

B<sup>b</sup>7

E<sup>b</sup>m7

B7

Fm7

E7

E<sup>b</sup>m7

D7

C D<sup>b</sup>△7

E<sup>b</sup>7    E<sup>b</sup>m7    D7

**[D] = [A] Improvisation**

D<sup>b</sup>    D7    D<sup>b</sup>△7

E<sup>b</sup>7    E<sup>b</sup>m7    D7

**[E] = [A']**

D<sup>b</sup>△7    E<sup>b</sup>7    D<sup>b</sup>△7

D<sup>b</sup>△7    E<sup>b</sup>7

E<sup>b</sup>m7      D7      D<sup>b</sup>

**F** = **B**

D<sup>b</sup>△7      G7 *& va* →

26

G7      (8va) ↓      Dm7

B<sup>b</sup>7      E<sup>b</sup>m7

B7      Fm7

**G** = **C**

E<sup>7</sup>      E<sup>b</sup> m7      D<sup>7</sup>      D<sup>b</sup> Δ7

This section shows four measures of piano music. The top staff has a treble clef and the bottom staff has a bass clef. Measure 1 starts with an E7 chord. Measure 2 starts with an Eb m7 chord. Measure 3 starts with a D7 chord. Measure 4 starts with a Db Delta 7 chord. The notation includes various note heads and rests.

D<sup>b</sup> Δ7      E<sup>b</sup> 7      E<sup>b</sup> m7

This section shows three measures of piano music. Measure 5 starts with a Db Delta 7 chord. Measure 6 starts with an Eb 7 chord. Measure 7 starts with an Eb m7 chord. The notation includes various note heads and rests.

D7      D<sup>b</sup>      E<sup>b</sup> 7      A<sup>b</sup>

This section shows four measures of piano music. Measure 9 starts with a D7 chord. Measure 10 starts with a D<sup>b</sup> chord. Measure 11 starts with an Eb 7 chord. Measure 12 starts with an Ab chord. The notation includes various note heads and rests. At the end of measure 12, there is a "D.S." (Da Segno) instruction.

**Coda**

**Ending**

D7      D<sup>b</sup> Δ7      DΔ7      D<sup>b</sup> Δ7

This section shows four measures of piano music. The first measure is labeled "Coda". The second measure is labeled "Ending". Measures 13 and 14 start with D7 and D<sup>b</sup> Delta 7 chords respectively. Measures 15 and 16 start with D Delta 7 and D<sup>b</sup> Delta 7 chords respectively. The notation includes various note heads and rests.

D<sup>b</sup> Δ7      DΔ7      D<sup>b</sup> Δ7

This section shows three measures of piano music. Measures 17 and 18 start with D<sup>b</sup> Delta 7 and D Delta 7 chords respectively. Measure 19 starts with a D<sup>b</sup> Delta 7 chord. The notation includes various note heads and rests.

# Night Train

ナイト・トレイン

Words & Music by Jimmy Forrest, Lewis C. Simpkins and Oscar Washington

## A 1st Theme

G7

Musical score for the 1st Theme in G7. The score consists of two staves: treble and bass. The treble staff features a series of eighth-note chords and grace notes, with a 'gliss.' instruction above the staff. The bass staff provides harmonic support with sustained notes and bassline patterns.

28

Continuation of the musical score for the 1st Theme. The treble staff begins with a G7 chord followed by a C7 chord, with a 'gliss.' instruction above the staff. The bass staff continues its harmonic support.

G7

Continuation of the musical score for the 1st Theme. The treble staff begins with a G7 chord followed by an E♭7 chord, with a 'gliss.' instruction above the staff. The bass staff continues its harmonic support.

D7

Continuation of the musical score for the 1st Theme. The treble staff begins with a D7 chord followed by a G7 chord, with a 'gliss.' instruction above the staff. The bass staff continues its harmonic support.

**B** 2nd Theme

G7

This section shows two staves of music. The top staff is for the treble clef voice, and the bottom staff is for the bass clef voice. Both staves feature eighth-note chords. The first measure consists of four G7 chords. The second measure starts with a G7 chord followed by a C7 chord. The third measure starts with a G7 chord followed by a D7 chord.

G7      8va      ↓      C7

This section continues the musical theme. It begins with a G7 chord followed by an eighth-note rest. An 8va (octave up) dynamic is indicated above the next measure, which starts with a C7 chord. The bass line consists of eighth-note chords throughout.

G7      8va      ↓      Am7      D7

This section continues the musical theme. It begins with a G7 chord followed by an eighth-note rest. An 8va dynamic is indicated above the next measure, which starts with an Am7 chord. The bass line consists of eighth-note chords throughout.

**C** 1st Improvisation

G7      8va      ↓      G7      3

This section begins the first improvisation in G7. It starts with a G7 chord followed by an eighth-note rest. An 8va dynamic is indicated above the next measure, which starts with a G7 chord. The bass line consists of eighth-note chords throughout.

G7      3      3      3      3      3      3      3

This section continues the first improvisation in G7. It consists of six measures of eighth-note chords, each marked with a '3' below it, indicating a three-measure phrase. The bass line follows a similar pattern of eighth-note chords.

C7

G7

E7

A7

D7

30

D 2nd Improvisation

G7

G7

G7

10

5

C7

G7

E7                    A7                    D7

31

G7                    [E] 3rd Improvisation                    G7

31

G7

31

C7                    G7

31

G7                    D7                    C7

31

G7

**F 4th Improvisation**

C7

G7

32

C7

G7

E7

A7

D7

G7

**G Last Theme**

G7

G7

*gliss.*

This musical score shows two staves for piano. The top staff is in treble clef and the bottom is in bass clef. The key signature is one sharp. The first measure starts with a G7 chord. A wavy line labeled "gliss." connects the end of the first measure to the beginning of the second. The second measure continues the melody. The third measure begins with a C7 chord, indicated by a double bar line with repeat dots above it.

C7

*gliss.*

G7

This section continues the piano score. It starts with a C7 chord. A wavy line labeled "gliss." connects the end of the first measure to the beginning of the second. The second measure continues the melody. The third measure begins with a G7 chord, indicated by a double bar line with repeat dots above it.

G7

Am7

This section shows two staves for piano. The top staff is in treble clef and the bottom is in bass clef. The key signature is one sharp. The first measure starts with a G7 chord. The second measure starts with an Am7 chord. Both measures consist of eighth-note patterns.

F7

E7

A7

This section shows two staves for piano. The top staff is in treble clef and the bottom is in bass clef. The key signature changes to no sharps or flats. The first measure starts with an F7 chord. The second measure starts with an E7 chord. The third measure starts with an A7 chord. All measures consist of eighth-note patterns.

Am7 A7 D7

G7

*8va*

This section shows two staves for piano. The top staff is in treble clef and the bottom is in bass clef. The key signature is one sharp. The first measure starts with an Am7 chord. The second measure starts with an A7 chord. The third measure starts with a D7 chord. The fourth measure starts with a G7 chord. A dynamic instruction "8va" with a downward arrow is placed above the fourth measure. The fifth measure consists of eighth-note patterns.

# Georgia On My Mind

我が心のジョージア

Words by Stuart Gorrell/Music by Hoagy Carmichael

## Intro.

Musical score for the intro of "Georgia On My Mind". The score consists of two staves. The top staff is for the treble clef voice, and the bottom staff is for the bass clef voice. The key signature is B-flat major (two flats). The intro begins with a piano-like introduction consisting of eighth-note chords in A-flat 7, G-flat 7, and E7. The vocal part starts with a sustained note followed by eighth-note chords.

34

Musical score for the first section of the song, starting at measure 34. The vocal line continues with eighth-note chords. The piano accompaniment features eighth-note chords in E7, A-flat 7, and G-flat 7. The vocal part ends with a sustained note followed by eighth-note chords.

Musical score for the second section of the song. The vocal line begins with eighth-note chords in E7 and E-flat 7. The piano accompaniment consists of eighth-note chords. The vocal part ends with a sustained note followed by eighth-note chords.

Musical score for the third section of the song. The vocal line begins with eighth-note chords in Gm7 (flat 5) Gdim and C7. The piano accompaniment consists of eighth-note chords. The vocal part ends with a sustained note followed by eighth-note chords.

Dm7<sup>(b5)</sup> D<sup>b</sup>m6 Cm7 F7

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

E7 (8va) B<sup>b</sup>7 E<sup>b</sup>7 13

[A] A<sup>b</sup> Gm7 C7

Fm A<sup>b</sup>7 Dm7<sup>(b5)</sup> D<sup>b</sup>m6 D<sup>b</sup>dim

Cm7 F7 B<sup>b</sup>7 E<sup>b</sup>7

This section shows four measures of piano music. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is one flat. The chords are labeled above the staff: Cm7, F7, B<sup>b</sup>7, and E<sup>b</sup>7. Measure 35 ends with a fermata over the B<sup>b</sup>7 chord.

A<sup>b</sup>7 D<sup>b</sup>7 A<sup>b</sup>7 G7 C7

This section shows four measures of piano music. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is one flat. The chords are labeled above the staff: A<sup>b</sup>7, D<sup>b</sup>7, A<sup>b</sup>7, G7, and C7. Measure 37 ends with a fermata over the C7 chord.

36 B Fm G7 C7 Fm D<sup>b</sup>7 C7

This section shows six measures of piano music. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is one flat. The chords are labeled above the staff: B, Fm, G7, C7, Fm, D<sup>b</sup>7, and C7. Measure 36 ends with a fermata over the C7 chord.

Fm G7 C7 Fm F7

This section shows five measures of piano music. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is one flat. The chords are labeled above the staff: Fm, G7, C7, Fm, and F7. Measure 38 ends with a fermata over the F7 chord.

B<sup>b</sup>7 C7 Fm G7 C7 Fm Fm/E<sup>b</sup>

This section shows five measures of piano music. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is one flat. The chords are labeled above the staff: B<sup>b</sup>7, C7, Fm, G7, C7, Fm, and Fm/E<sup>b</sup>. Measure 40 ends with a fermata over the Fm/E<sup>b</sup> chord.

Dm7 G7 Cm7 C7 F7

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

C A<sup>b</sup> Gm7

C7 Fm E<sup>b</sup>m7 A<sup>b</sup>7 Dm7(b5)

D<sup>b</sup>m6 Cm7 F7

B<sup>b</sup>7

*8va*

14

E<sup>b</sup>7

5

A<sup>b</sup>7

F7

B<sup>b</sup>7

38

E<sup>b</sup>7

C A<sup>b</sup>7

A<sup>b</sup>

Gm7

C7

Fm

*8va* →

8

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

Dm7<sup>(b5)</sup>

7 9 3

D<sup>b</sup>m6                      D<sup>b</sup>dim                      Cm7

F7                      B<sup>b</sup>7                      E<sup>b</sup>7                      C7                      (8va) →

C7                      (8va) →              B<sup>b</sup>m7

B<sup>b</sup>m7                      B<sup>b</sup>m7/E<sup>b</sup>                      E<sup>b</sup>7                      A<sup>b</sup>7                      5

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

# Billy Boy

ピリー・ボーイ

Traditional

A F

This musical score consists of two staves. The top staff is for the treble clef (G-clef) voice, and the bottom staff is for the bass clef (F-clef) voice. The key signature is one flat (F major). The music starts with a eighth note followed by six sixteenth notes. The bass staff has a single eighth note.

F D7 G7<sub>3</sub>

This musical score continues from the previous section. It shows a treble clef staff with eighth-note patterns and a bass clef staff with eighth-note patterns. The key signature changes to no sharps or flats. The section ends with a G7 chord, indicated by a Roman numeral above the staff and a circled '3' below it.

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

This musical score shows a treble clef staff with eighth-note patterns and a bass clef staff with eighth-note patterns. The key signature changes to one sharp (G major). The section begins with a C7 chord, followed by a B Gm7 chord, another C7 chord, and finally an Am7 chord with a flattened fifth (b5).

F A7 D7 G7 C7 A7 D7

This musical score shows a treble clef staff with eighth-note patterns and a bass clef staff with eighth-note patterns. The key signature changes back to one flat (F major). The section ends with a D7 chord.

G7 C7 [A' F]

3 3

F D7

3 3 3 3 3 3

G7 C7 [B' Gm7]

4

C7 F B<sup>b</sup>7 A7 A<sup>b</sup>7

4

Gm7 C7 F Gm7 C7 [C F]

4

F

D7 G7 C7 D Gm7

42 C7 F Gm7 A7 D7

Gm7 C7 F Gm7 C7 C' F

F

F D7 G7 C7 [D'] Gm7

C7 F Gm7 A7 D7

G7 C7 F Gm7 A7 D7

G7 C7 F Gm7 A7 D7

C7 Gm7 C7 F

gliss.

8va ↑

# It's All Right With Me

イツ・オール・ライト・ウィズ・ミー

Words & Music by Cole Porter

A  
Dm  
gliss.

44

Dm  
Gm  
gliss.

Gm  
C7  
Am7(<sup>b5</sup>)

D7  
G7  
1.  
A7

2.

A7 C7 F

C F F7 Edim

Gm7 F C7 F F

D F F7 Edim

Gm7 F C7 A7

E Dm

gliss.

This measure shows a piano part. The treble clef is on the first line, and the bass clef is on the fourth line. The key signature is one sharp (F#). A glissando (sliding note) is indicated above the notes from the first beat to the second. The chords shown are E major (triad) and D minor (triad).

Dm Gm

gliss.

This measure shows a piano part. The treble clef is on the first line, and the bass clef is on the fourth line. The key signature is one sharp (F#). The chords shown are D minor (triad) and G minor (triad). A glissando is indicated above the notes from the third beat to the fourth.

46 F C7 Am7(15) D7

This measure shows a piano part. The treble clef is on the first line, and the bass clef is on the fourth line. The key signature is one sharp (F#). The chords shown are F major (triad), C7, Am7 (with 15th), and D7.

G7 C7 B7 C7 C#7 D7 E7 E7 F7

This measure shows a piano part. The treble clef is on the first line, and the bass clef is on the fourth line. The key signature is one sharp (F#). The chords shown are G7, C7, B7, C7, C#7, D7, E7, E7, and F7.

G F7 B<sup>b</sup>

This measure shows a piano part. The treble clef is on the first line, and the bass clef is on the fourth line. The key signature is one sharp (F#). The chords shown are G major (triad), F7, and Bb major (triad). The bass line consists of eighth-note patterns.

Gm7

to

F

A7

**H** Improvisation

Dm

Dm

Gm

I C7

Am7(<sup>b5</sup>)

D7

G7

Dm

3

A7

J Dm

This section consists of four measures of piano music. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature is one sharp, indicating D major. The melody is primarily in the treble clef, with eighth-note patterns. The bass line provides harmonic support.

Dm C7 Gm

This section shows a transition from section J. It begins with a measure of rest in D major, followed by a measure in C7, and then a measure in Gm. The bass line continues to provide harmonic support throughout the transition.

48 K C7 3 Am7(5) D7

Section K starts at measure 48. The key changes to C7. The treble clef has three sharps, and the bass clef has one sharp. The melody is more complex, featuring sixteenth-note patterns. The bass line continues to provide harmonic support.

G7 C7 F

This section shows a transition from section K. It begins with a measure in G7, followed by a measure in C7, and then a measure in F. The bass line continues to provide harmonic support throughout the transition.

L F7 Edim

Section L starts at measure 80. The key changes to F7. The treble clef has one flat, and the bass clef has one sharp. The melody is more complex, featuring sixteenth-note patterns. The bass line continues to provide harmonic support.

Gm7 C7 F

This section shows three measures of piano music. The first measure is labeled Gm7, featuring a treble clef, a key signature of one flat, and a bass clef. The second measure is labeled C7, and the third measure is labeled F. The music consists of eighth-note patterns with some sixteenth-note grace notes and triplets indicated by '3' over groups of notes.

[H] F7 Fdim

This section shows two measures of piano music. The first measure is labeled [H] F7, featuring a treble clef, a key signature of one flat, and a bass clef. The second measure is labeled Fdim. The music consists of eighth-note patterns with some sixteenth-note grace notes and triplets indicated by '3' over groups of notes.

Gm7 C7 A7

This section shows three measures of piano music. The first measure is labeled Gm7, featuring a treble clef, a key signature of one flat, and a bass clef. The second measure is labeled C7, and the third measure is labeled A7. The music consists of eighth-note patterns with some sixteenth-note grace notes and triplets indicated by '3' over groups of notes. The piece concludes with a double bar line and repeat dots.

[N] Dm

This section shows one measure of piano music. It is labeled [N] Dm, featuring a treble clef, a key signature of one sharp, and a bass clef. The music consists of eighth-note patterns with some sixteenth-note grace notes and triplets indicated by '3' over groups of notes.

Dm Gm

This section shows two measures of piano music. The first measure is labeled Dm, featuring a treble clef, a key signature of one sharp, and a bass clef. The second measure is labeled Gm. The music consists of eighth-note patterns with some sixteenth-note grace notes and triplets indicated by '3' over groups of notes.

O C7

Am7(b5) A7 D7

This section shows four measures of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a C7 chord (root position). Measure 2 begins with a bass note followed by a C7 chord. Measures 3 and 4 feature Am7(b5) and A7 chords respectively, with bass notes and various piano keys indicated.

G7 C7

This section shows four measures of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 5 starts with a G7 chord. Measures 6 and 7 feature C7 chords. Measure 8 ends with a bass note and a piano key.

50 P F7 B<sup>b</sup>

This section shows four measures of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 50 starts with an F7 chord. Measures 51 and 52 feature B<sup>b</sup> chords. Measure 53 ends with a bass note and a piano key.

Gm7 Dm

D.S.

This section shows four measures of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 54 starts with a Gm7 chord. Measures 55 and 56 feature Dm chords. Measure 57 ends with a bass note and a piano key, followed by "D.S." (Da Capo).

Coda F B<sup>b</sup> Bdim F

This section shows three measures of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. The first measure starts with a F chord. The second measure starts with a B<sup>b</sup> chord. The third measure starts with a Bdim chord, followed by a bass note and a piano key.

# Night And Day

ナイト・アンド・デイ

Words & Music by Cole Porter

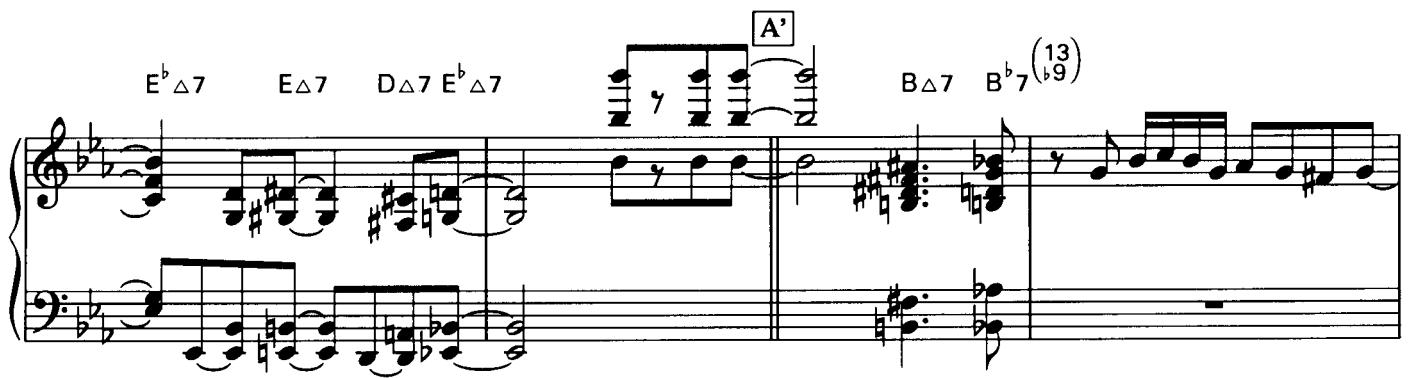
A

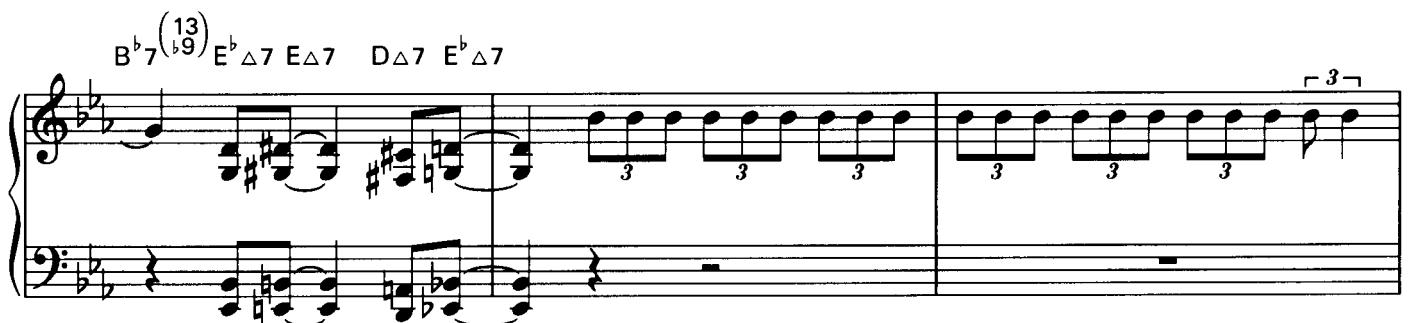
BΔ7 BΔ7<sup>(13)</sup> EΔ7 EΔ7 DΔ7 EΔ7

EΔ7 BΔ7 BΔ7<sup>(13)</sup> EΔ7 EΔ7 DΔ7 EΔ7

EΔ7 Am7<sup>(b5)</sup> AΔm7 Gm7

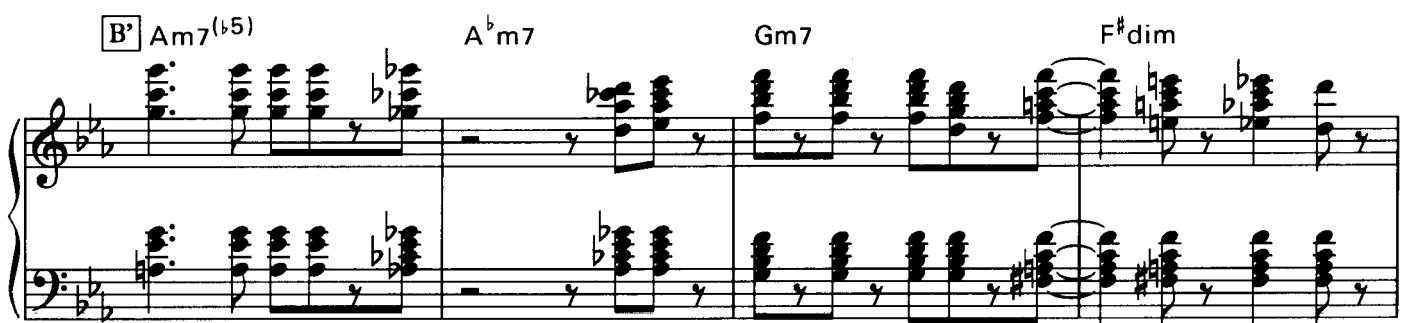
F#dim Fm7 BΔ7

$E^{\flat}\Delta7$     $E\Delta7$     $D\Delta7 E^{\flat}\Delta7$    A'  


$B^{\flat}7^{(13)}_{(\flat 9)}$     $E^{\flat}\Delta7$     $E\Delta7$     $D\Delta7$     $E^{\flat}\Delta7$   


52

$E^{\flat}\Delta7$     $E^{\flat}\Delta7 E\Delta7$     $D\Delta7 E^{\flat}\Delta7$    r 3 -  


B'    $Am7^{(\flat 5)}$     $A^{\flat}m7$     $Gm7$     $F^{\sharp}\text{dim}$   


$Fm7$     $B^{\flat}7$     $E^{\flat}\Delta7$     $E\Delta7$     $D\Delta7 E^{\flat}\Delta7$    r 3 -  


**C** G<sup>b</sup>Δ7

8va →

E<sup>b</sup>Δ7

G<sup>b</sup>Δ7

E<sup>b</sup>m7

E<sup>b</sup>Δ7

(8va) ↓

**D** Am7(5)

A<sup>b</sup>m7

Gm7

F<sup>#</sup>dim

Fm7

B<sup>b</sup>7

E<sup>b</sup>

**E** Improvisation

B

B<sup>b</sup>7

E<sup>b</sup>

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

E<sup>b</sup>                    [F] Am7(<sup>b</sup>5)                    A<sup>b</sup>m7                    Gm7

54                    F<sup>#</sup>dim                    Fm7

E<sup>b</sup>                    [E'] B                    (b)

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

B<sup>b</sup>7      E<sup>b</sup>

[F] A m7(5)      A<sup>b</sup> m7      Gm7

F<sup>#</sup> dim      Fm7      B<sup>b</sup>7

E<sup>b</sup>      [G] G<sup>b</sup> △7

E<sup>b</sup> △7      G<sup>b</sup> △7

$E^{\flat} \Delta 7$       (8va)  $\downarrow$        $H \boxed{A} m7^{(\flat 5)}$        $A^{\flat} m7$

This section shows a piano keyboard with specific keys highlighted in black. Above the keyboard, musical notation is provided for the chords  $E^{\flat} \Delta 7$ ,  $H \boxed{A} m7^{(\flat 5)}$ , and  $A^{\flat} m7$ . The notation includes stems and arrows indicating note entry.

$Gm7$        $F^{\sharp} \text{dim}$        $Fm7$        $B^{\flat} 7$

This section shows a piano keyboard with specific keys highlighted in black. Above the keyboard, musical notation is provided for the chords  $Gm7$ ,  $F^{\sharp} \text{dim}$ ,  $Fm7$ , and  $B^{\flat} 7$ .

56

$G7^{(\flat 13)}_{(\sharp 9)}$        $C7^{(\flat 9)}$        $Fm7^{(11)}_{(\flat 5)}$        $B^{\flat} 7^{(13)}_{(\flat 9)}$

This section shows a piano keyboard with specific keys highlighted in black. Above the keyboard, musical notation is provided for the chords  $G7^{(\flat 13)}_{(\sharp 9)}$ ,  $C7^{(\flat 9)}$ ,  $Fm7^{(11)}_{(\flat 5)}$ , and  $B^{\flat} 7^{(13)}_{(\flat 9)}$ .

$B \Delta 7$        $E \Delta 7^{(13)}_{(9)}$        $A7^{(13)}_{(\sharp 11)}_{(9)}$        $D7^{(\flat 13)}_{(\flat 9)}$

This section shows a piano keyboard with specific keys highlighted in black. Above the keyboard, musical notation is provided for the chords  $B \Delta 7$ ,  $E \Delta 7^{(13)}_{(9)}$ ,  $A7^{(13)}_{(\sharp 11)}_{(9)}$ , and  $D7^{(\flat 13)}_{(\flat 9)}$ .

$G7^{(\flat 13)}_{(\flat 9)}$        $Fm7 \quad F^{\sharp} \text{dim} \quad G \quad E^{\flat} 6$        $E \Delta 7 \quad E^{\flat} \Delta 7$

This section shows a piano keyboard with specific keys highlighted in black. Above the keyboard, musical notation is provided for the chords  $G7^{(\flat 13)}_{(\flat 9)}$ ,  $Fm7$ ,  $F^{\sharp} \text{dim}$ ,  $G$ ,  $E^{\flat} 6$ ,  $E \Delta 7$ , and  $E^{\flat} \Delta 7$ . The notation includes stems and arrows indicating note entry.

# Easy To Love

イージー・トゥ・ラヴ

Words & Music by Cole Porter

## A Theme

Musical score for the A Theme section. The key signature is common time (C). The melody starts on G, followed by a rest, then Dm7, Gm7, Dm7, and G7(13). The bass line provides harmonic support throughout.

Continuation of the A Theme section. The melody moves through C6, F7(9), C6, Em7, and E<sup>b</sup>m7(9). The bass line continues to provide harmonic support.

## B

Dm7(9)      Dm7/G      G7(9)      C△7      Em7(9)      E<sup>b</sup>m7(9)

Musical score for the B section of the theme. The melody consists of Dm7(9), Dm7/G, G7(9), C△7, Em7(9), and E<sup>b</sup>m7(9). The bass line provides harmonic support.

Continuation of the B section. The melody consists of Dm7(9), Dm7(5)/G, G7(9), Em7, and E<sup>b</sup>m7. The bass line provides harmonic support.

**C** Dm7      Gm7      Dm7      G<sub>7</sub><sup>(13)</sup><sub>(9)</sub>

C69      F<sub>7</sub><sup>(#11)</sup><sub>(9)</sub>      C6      Em<sub>7</sub><sup>(11)</sup><sub>(9)</sub>

58      **D** Dm<sub>7</sub><sup>(11)</sup>      B<sup>b</sup><sub>7</sub><sup>(9)</sup>      C△7

Em7      to Dm7      G<sub>7</sub><sup>(9)</sup>

**A'** **Improvisation**

C69      Em<sub>7</sub><sup>(15)</sup> A7      Dm7      Gm7

Dm7

G7

C

F7

C

Em7

E♭ m7

B' Dm7

G7

C

F7

Em7

E♭ m7

Dm7

G7

Em7

E♭ m7

D.S.

*Coda*

Dm7

G7 (13)

D♭ Δ7

G♭ Δ7

CΔ7

# Let's Fall In Love

レッツ・フォール・イン・ラヴ

Words & Music by Ted Koehler and Harold Arlen

Intro.

Piano and voice musical score. The piano part consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The vocal line begins with a melodic line over a harmonic progression. The chords labeled are Cm, Dm7, and Cm. The key signature is one flat (B-flat).

60

Piano and voice musical score. The piano part consists of two staves. The vocal line continues with a melodic line over a harmonic progression. The chords labeled are D♭7, Cm, A♭7, G7, and Cm. The key signature is one flat (B-flat).

Piano and voice musical score. The piano part consists of two staves. The vocal line continues with a melodic line over a harmonic progression. The chords labeled are Cm. The key signature is one flat (B-flat). A dynamic instruction '8va' with a downward arrow is present above the piano staff.

Piano and voice musical score. The piano part consists of two staves. The vocal line continues with a melodic line over a harmonic progression. The chords labeled are Cm. The key signature is one flat (B-flat).

Cm

*s'va bassa*

**A 1st Theme**

C7 A7 D7 G7 C7 A7

D7 G7 C7 A7 Dm7 G7 E7/B

E7/B G7 B C7 A7

D7 G7 C7 A7 D7 G7

C7 A7 Dm7 G7 Bm7 B<sup>b</sup>7

[C] Am Bm7

62 B<sup>b</sup>7 Gm

Cm7 B<sup>b</sup>7 [D] E<sup>b</sup> Cm7

F7 B<sup>b</sup>7 E<sup>b</sup> Cm7 F7 B<sup>b</sup>7 G7 C7

Fm7      B<sup>b</sup>7      A7<sup>(#9)</sup>      A<sup>b</sup>m7<sup>(11)</sup> Gm7

Gm7      G<sup>b</sup>7      F7      E      E<sup>b</sup>

**E Improvisation**

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

F7      B<sup>b</sup>7      E<sup>b</sup>      C7      Fm7      B<sup>b</sup>7      E<sup>b</sup>      C7

Fm7      B<sup>b</sup>7      F E<sup>b</sup>      Cm7      Fm7      B<sup>b</sup>7      Gm7      Cm7

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

G<sub>7</sub>      [G] C<sub>m</sub>

64      C<sub>m</sub>      F<sub>7</sub>      B<sup>b</sup>

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

[H] E<sup>b</sup>      C<sub>7</sub>      F<sub>7</sub>      B<sup>b</sup><sub>7</sub>      E<sup>b</sup>      C<sub>7</sub>

Fm7      B<sup>b</sup>7      E<sup>b</sup>      Cm7      Fm7      B<sup>b</sup>7

E<sup>b</sup>      C7      F7      B<sup>b</sup>7      **I** 2nd Theme  
N.C.

A<sup>b</sup>7 (13)<sup>(#11)</sup> G7 (b13) G7 (9) Fm7 (11) E7 (#9)      E<sup>b</sup>      D7 (b9) D<sup>b</sup>7 (9) C7 (#9)      N.C.

N.C.      E<sup>b</sup> 69 C7 (b9) F7 (#9) B<sup>b</sup>7 (b9) E<sup>b</sup> 69      E<sup>b</sup> add9  
G      C7 (#9) Fm7 A<sup>b</sup>  
E<sup>b</sup>

1.      E<sup>b</sup>      Fm  
E<sup>b</sup>      E<sup>b</sup>      :      2.      A<sup>b</sup>  
E<sup>b</sup>      Fm  
E<sup>b</sup>      E<sup>b</sup>      :      J Cm add9

Cmadd9      F<sub>7</sub><sup>(13) #11 9</sup>      B<sup>b</sup> add9      G<sub>7</sub><sup>(13) b9</sup>

C<sub>7</sub><sup>(9)</sup>      F<sub>7</sub><sup>(13) b9</sup>      B<sup>b</sup><sub>7</sub><sup>(9)</sup>      [I] N.C.

66      A<sup>b</sup><sub>7</sub><sup>(13) #11</sup> G<sub>7</sub><sup>(b13)</sup> G<sup>b</sup><sub>7</sub><sup>(13)</sup> Fm<sub>7</sub><sup>(11)</sup> E<sub>7</sub><sup>(#9)</sup>      E<sup>b</sup>      D<sub>7</sub><sup>(b9)</sup> D<sup>b</sup><sub>7</sub><sup>(9)</sup> C<sub>7</sub><sup>(#9)</sup>      N.C.

N.C.      E<sup>b</sup><sub>69</sub> C<sub>7</sub><sup>(b9)</sup> F<sub>7</sub><sup>(#9)</sup> B<sup>b</sup><sub>7</sub><sup>(b9)</sup> E<sup>b</sup><sub>69</sub>      E<sup>b</sup> add9      G      C<sub>7</sub><sup>(#9)</sup>      Fm<sub>7</sub>      A<sup>b</sup><sub>E<sup>b</sup></sub>

E<sup>b</sup>

[L] N.C.

Musical score for piano in G minor (two flats). The top staff (treble clef) and bottom staff (bass clef) both feature eighth-note patterns. Measure 1: Treble staff has a descending eighth-note line; Bass staff has eighth-note pairs. Measures 2-6: Both staves show eighth-note patterns with varying dynamics and rests.

N.C.

Musical score for piano in G minor (two flats). The top staff (treble clef) and bottom staff (bass clef) both feature eighth-note patterns. Measure 1: Treble staff has a descending eighth-note line; Bass staff has eighth-note pairs. Measures 2-6: Both staves show eighth-note patterns with varying dynamics and rests.

N.C.

[M] A<sup>b</sup>7

Musical score for piano in G minor (two flats). The top staff (treble clef) and bottom staff (bass clef) both feature eighth-note patterns. Measure 1: Treble staff has a descending eighth-note line; Bass staff has eighth-note pairs. Measures 2-6: Both staves show eighth-note patterns with varying dynamics and rests.

E<sup>b</sup>7

A<sup>b</sup>7

E<sup>b</sup>7

A<sup>b</sup>7

Musical score for piano in G minor (two flats). The top staff (treble clef) and bottom staff (bass clef) both feature eighth-note patterns. Measure 1: Treble staff has a descending eighth-note line; Bass staff has eighth-note pairs. Measures 2-6: Both staves show eighth-note patterns with varying dynamics and rests.

Gm7 C7 N.C.

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

Musical score for piano in G minor (two flats). The top staff (treble clef) and bottom staff (bass clef) both feature eighth-note patterns. Measure 1: Treble staff has a descending eighth-note line; Bass staff has eighth-note pairs. Measures 2-6: Both staves show eighth-note patterns with varying dynamics and rests.

gliss.

8va bassa ↑

# The Shadow Of Your Smile

いそしき

Words by Paul Francis Webster Music by Johnny Mandel

[Intro.]

Em

A musical score for a piano introduction. The top staff is in treble clef with a key signature of one sharp (E major). The bottom staff is in bass clef with a key signature of one sharp (E major). The music consists of eighth-note patterns.

Em

68

A musical score for a piano part at measure 68. The top staff is in treble clef with a key signature of one sharp (E major). The bottom staff is in bass clef with a key signature of one sharp (E major). The music consists of eighth-note patterns.

Em

A musical score for a piano part. The top staff is in treble clef with a key signature of one sharp (E major). The bottom staff is in bass clef with a key signature of one sharp (E major). The music features a melodic line in the treble clef staff and harmonic chords in the bass clef staff.

§

A F#m7

B7

Em

A musical score for a piano part. The top staff is in treble clef with a key signature of one sharp (E major). The bottom staff is in bass clef with a key signature of one sharp (E major). The music shows harmonic changes between measures, indicated by Roman numerals above the staff.

Am7 A7 D7 G

**B** F#m7(5) B7 Em

C#m7(5) F#7 C7 B7

**C** F#m7 B7 Em

Am7 A7 D7 Cm7 F7 E7

**D** Am7      Cm7      F7      B7      Bm7( $\flat$ 5) E7

This section shows a piano part with two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The chords are indicated above the staff: D major (Am7), C minor (Cm7), F major (F7), B major (B7), B minor (Bm7) with a flat fifth, and E major (E7). The bass line consists of eighth-note patterns.

A7      D7      Gm

This section continues the piano part with chords A7, D7, and Gm. The bass line remains consistent with eighth-note patterns.

70      Gm      to  $\textcircled{D}$

This section shows the piano part continuing with Gm. The measure ends with a key signature change indicated by a circle with a 'D' and a 'to' symbol.

**E** Improvisation

Gm      F $\sharp$ m7      B7

This section shows the piano part continuing with Gm, followed by F sharp minor (F $\sharp$ m7) and B major (B7). The bass line consists of eighth-note patterns.

Em      Am7      D7

This section shows the piano part continuing with Em, Am7, and D7. The bass line consists of eighth-note patterns.

G C F F<sup>#</sup>m<sub>7</sub>(<sup>b5</sup>)

Measure 1: Treble staff has eighth-note chords. Bass staff has rests.

Measure 2: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Measure 3: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Measure 4: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

B7 Em

Measure 5: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Measure 6: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Measure 7: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Measure 8: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

C<sup>#</sup>m<sub>7</sub>(<sup>b5</sup>) F<sup>#</sup>7 C7 B7

Measure 9: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Measure 10: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Measure 11: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Measure 12: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

G F<sup>#</sup>m<sub>7</sub> B7 Em

Measure 13: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Measure 14: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Measure 15: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Measure 16: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

E7 Am7 D7

Measure 17: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Measure 18: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Measure 19: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Measure 20: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

F7                    E7                    H Am7

This section shows three measures of piano music. The left hand provides harmonic support with chords labeled F7, E7, and H Am7. The right hand plays melodic patterns, with a circled measure 3 indicating a specific performance technique.

Cm7                    B7                    E7

This section shows three measures of piano music. The left hand provides harmonic support with chords labeled Cm7, B7, and E7. The right hand plays melodic patterns, with a circled measure 3 indicating a specific performance technique.

A7                    D7                    Gm

72

This section shows three measures of piano music. The left hand provides harmonic support with chords labeled A7, D7, and Gm. The right hand plays melodic patterns, with a circled measure 3 indicating a specific performance technique. Measure 72 is indicated at the beginning of the section.

Gm

This section shows three measures of piano music. The left hand provides harmonic support with chords labeled Gm. The right hand plays melodic patterns.

Gm

Coda

D.S.

This section shows two measures of piano music. The left hand provides harmonic support with chords labeled Gm. The right hand plays melodic patterns. The section concludes with a coda, indicated by a bracket and the label "Coda". The instruction "D.S." (Da Capo) is also present.

# If I Were A Bell

イフ・アイ・ワー・ア・ベル

Words & Music by Frank Loesser

## Intro.

Musical score for the first section of the intro. 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 B-flat major (two flats). The chords are Ddim, D<sup>b</sup>7, A<sup>b</sup>/C, B, B<sup>b</sup>m7, A, A<sup>b</sup>, and Fm7. The bass line provides harmonic support with sustained notes and bass line patterns.

Musical score for the second section of the intro. 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 B-flat major (two flats). The chords are B<sup>b</sup>m7, A, A<sup>b</sup>, Fm, B<sup>b</sup>m7, E<sup>b</sup>7, and A<sup>b</sup>. The bass line continues to provide harmonic support.

Musical score for the third section of the intro. 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 B-flat major (two flats). The chords are Ddim, D<sup>b</sup>7, A<sup>b</sup>/C, B, B<sup>b</sup>m7, A, A<sup>b</sup>, and Fm. The bass line continues to provide harmonic support.

Musical score for the fourth section of the intro. 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 B-flat major (two flats). The chords are B<sup>b</sup>m7, A, A<sup>b</sup>, Fm, B<sup>b</sup>m7, E<sup>b</sup>7, and A<sup>b</sup>. The bass line continues to provide harmonic support.



A Theme

Musical score for section A theme. Treble and bass staves. Key signature: B-flat major (two flats). Chords: B-flat 7, B-flat m7, E-flat 7, A-flat.

Musical score for section A theme continuation. Treble and bass staves. Key signature: B-flat major (two flats). Chords: C7, F7, B-flat 7, E-flat 7.

74

Musical score for section B. Treble and bass staves. Key signature: B-flat major (two flats). Chords: A-flat, D-flat, A-flat, C7.

Musical score for section B continuation. Treble and bass staves. Key signature: B-flat major (two flats). Chords: Fm, Dm7, G7, C, Adim, B-flat m7, E-flat 7.

Musical score for section C. Treble and bass staves. Key signature: B-flat major (two flats). Chords: B-flat 7, B-flat m7, E-flat 7, A-flat.

Cm7                    F7                    B<sup>b</sup>7                    E<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 B-flat major (two flats). The first measure contains a C minor 7th chord (C, E, G, B-flat). The second measure contains an F7 chord (F, A, C, E). The third measure contains a B-flat 7th chord (B-flat, D, F, A). The fourth measure contains an E-flat 7th chord (E-flat, G, B-flat, D). The bass line consists of eighth-note patterns.

D    A<sup>b</sup>                    D<sup>b</sup>                    Ddim                    Cm7                    C7                    F7                    to

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 B-flat major (two flats). The chords shown are D, A-flat, D-flat, D-diminished, C minor 7th, C7, and F7. The bass line consists of eighth-note patterns.

B<sup>b</sup>7                    E<sup>b</sup>7                    A<sup>b</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 B-flat major (two flats). The chords shown are B-flat 7th, E-flat 7th, and A-flat. The bass line consists of eighth-note patterns.

**E 1st Improvisation**

B<sup>b</sup>7                    B<sup>b</sup>m7                    E<sup>b</sup>7                    A<sup>b</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 B-flat major (two flats). The chords shown are B-flat 7th, B-flat minor 7th, E-flat 7th, and A-flat. The bass line consists of eighth-note patterns.

C7                    F7                    B<sup>b</sup>m7                    E<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 B-flat major (two flats). The chords shown are C7, F7, B-flat minor 7th, and E-flat 7th. The bass line consists of eighth-note patterns.

F A<sup>b</sup>7 D<sup>b</sup> A<sup>b</sup> C7

This measure continues the harmonic progression from the previous measure. The piano left hand provides harmonic support with chords corresponding to the changes in the right hand melody. The melody consists of eighth-note patterns.

Fm7 C7 Dm7 G7 C7 F7

This measure shows a continuation of the harmonic pattern. The piano left hand plays sustained bass notes or chords while the right hand provides the melodic line. The melody includes eighth-note groups and single notes.

76 B<sup>b</sup>m7 E<sup>b</sup>7 G B<sup>b</sup>7 E<sup>b</sup>7

This measure marks the beginning of a new section, indicated by the measure number '76'. The piano left hand provides harmonic support with chords corresponding to the changes in the right hand melody. The melody features eighth-note patterns and sustained notes.

A<sup>b</sup>7 C7 F7

This measure continues the harmonic pattern. The piano left hand plays sustained bass notes or chords while the right hand provides the melodic line. The melody includes eighth-note groups and single notes.

F7 B<sup>b</sup>m7 B<sup>b</sup>7 E<sup>b</sup>7

This measure shows a continuation of the harmonic pattern. The piano left hand plays sustained bass notes or chords while the right hand provides the melodic line. The melody includes eighth-note groups and single notes.

[H] A<sup>b</sup>      A<sup>b</sup>7      D<sup>b</sup>      A<sup>b</sup>      C7

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

I 2nd Improvisation

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

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

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

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

This section contains three measures of musical notation. Measure J starts with a treble clef, two flats, and a dotted half note. It consists of eighth-note patterns. Measure A begins with a bass clef, two flats, and a dotted half note, featuring eighth-note patterns. Measure D starts with a treble clef, one flat, and a dotted half note, also with eighth-note patterns.

C7 Fm7 Dm7 G7

This section contains four measures of musical notation. Measures C and F are in treble clef with two flats; measure C has a dotted half note and measure F has a dotted quarter note. Measures D and G are in bass clef with two flats; measure D has a dotted half note and measure G has a dotted quarter note. Measures C, F, and G each have a triplet marking below them.

78 C F7 B<sup>b</sup>7 K E<sup>b</sup>7

This section contains five measures of musical notation. Measures C and F are in treble clef with two flats; measure C has a dotted half note and measure F has a dotted quarter note. Measures B, K, and E are in bass clef with two flats; measure B has a dotted half note, measure K has a dotted quarter note, and measure E has a dotted half note. Measures C, F, B, and E each have a triplet marking below them.

E<sup>b</sup>7 C7

This section contains two measures of musical notation. Measure E is in treble clef with two flats and has a dotted half note. Measure C is in bass clef with two flats and has a dotted half note.

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

This section contains four measures of musical notation. Measures C and F are in treble clef with two flats; measure C has a dotted half note and measure F has a dotted quarter note. Measures B and E are in bass clef with two flats; measure B has a dotted half note and measure E has a dotted half note.

L A<sup>b</sup>      A<sup>b</sup>7      D<sup>b</sup>      A<sup>b</sup>      C7

A musical score for piano or keyboard. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The score consists of five measures. Measure 1 starts with a half note A^b followed by eighth-note pairs. Measure 2 starts with a half note A^b7. Measure 3 starts with a half note D^b. Measure 4 starts with a half note A^b. Measure 5 starts with a half note C7.

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

A musical score for piano or keyboard. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The score consists of three measures. Measure 6 starts with a half note F7. Measure 7 starts with a half note B<sup>b</sup>7. Measure 8 starts with a half note E<sup>b</sup>7.

A<sup>b</sup>  
 D.S.

*Coda*

B<sup>b</sup>7

A musical score for piano or keyboard. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The score starts with a half note A<sup>b</sup>. It then leads into a section labeled "D.S." (Da Capo) which ends with a half note B<sup>b</sup>7.

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

A musical score for piano or keyboard. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The score consists of four measures. Measure 9 starts with a half note E<sup>b</sup>7. Measure 10 starts with a half note A<sup>b</sup>. Measure 11 starts with a half note F7. Measure 12 starts with a half note B<sup>b</sup>7.

E<sup>b</sup>7      A<sup>b</sup>      8va →      (8va) ↓

A musical score for piano or keyboard. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The score consists of four measures. Measure 13 starts with a half note E<sup>b</sup>7. Measure 14 starts with a half note A<sup>b</sup>. Measure 15 has a dynamic instruction "8va" with a slur over the notes. Measure 16 has a dynamic instruction "(8va)" with a slur over the notes.

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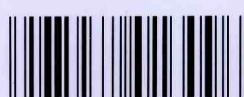


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