

JAZZ

Goes *Classic*

Jazz Favorites for
CLASSIC GUITAR



Mel Bay and Warner Bros. Publications Present....Jazz Goes Classic

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CLASSIC GUITAR

The guitars used on the front and back covers appear courtesy of John Buscarino.

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All the Things You Are

Words by Oscar Hammerstein II

Music by Jerome Kern

arranged by Thomas F. Heck

4

CIII

f

mf

p

f

p

CII

A musical score for the song 'The Rose Tree'. The score is written on a single staff with a treble clef. The key signature is one sharp (F#), and the time signature is 2/4. The melody is simple and consists of several measures, including a triplet of eighth notes. The lyrics 'The Rose Tree' are written below the staff. The score is marked with a 'p' (piano) dynamic. Above the staff, there are two labels: '2/3 CI' and '1/2 CI', each with a corresponding colored line (green for 2/3 CI and purple for 1/2 CI) that follows the contour of the melody. The score is part of a larger document, as indicated by the page number '23' in the bottom left corner.

The first system of the musical score for 'The Rose Tree' is shown. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is '3/4'. The first measure contains a whole note chord of G2, B-flat2, and D3, with a '25' written below the staff. The second measure is a whole note chord of G2, B-flat2, and D3, with a 'f' (forte) dynamic marking below. The third measure is a whole note chord of G2, B-flat2, and D3, with a 'CIII' (C major) chord symbol above. The fourth measure is a whole note chord of G2, B-flat2, and D3, with a '3' (triple) marking below. The fifth measure is a whole note chord of G2, B-flat2, and D3, with a '-3' (triple) marking below. The sixth measure is a whole note chord of G2, B-flat2, and D3, with a '0' (octave) marking below. The seventh measure is a whole note chord of G2, B-flat2, and D3, with a '3' (triple) marking below. The eighth measure is a whole note chord of G2, B-flat2, and D3, with a '3' (triple) marking below. The system ends with a double bar line.

28

CVI

4

1 3

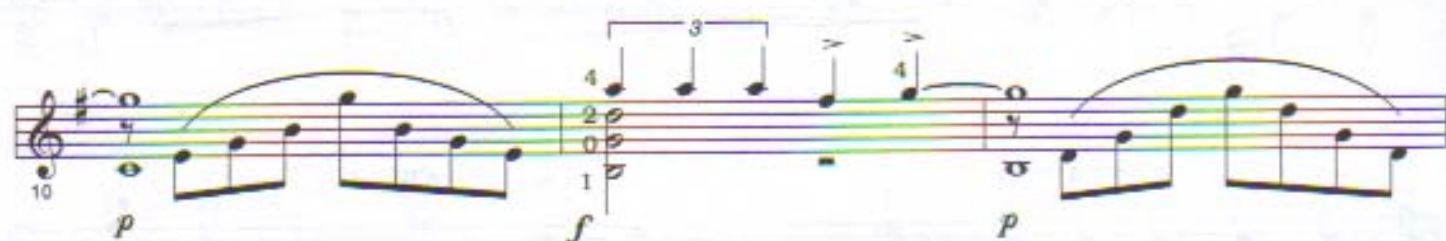
1

ff

[illegible]

April in Paris

Words by E. Y. Harburg
Music by Vernon Duke
arranged by Thomas F. Heck



32 *p* 0 1 1 0 1 4 1

2
CIII

Blue Moon

Lyrics by Lorenz Hart
Music by Richard Rodgers
arranged by Thomas F. Heck

Medium swing

slow arp. *f*

CII hinge barre

2 0 1 0

3 1 0

p

5 *f*

3

2 *p*

f

CII

6 *p*

f

1

CII hinge barre

2 0 1 0

3 1 0

11 *p*

0

p

f

3

14 *p*

2

f

1

CII

17 *f*

3

2

3

3 1

CII

3 1



Body and Soul

Words by Edward Heyman,
Robert Sour and Frank Eyton

Music by John Green
arranged by John Carlini

$\text{♩} = 72$

CVI — CV — CIV — CVIII — CX —

5/6 CVIII — 2/3 CV — 5/6 CVI —

To Coda

CIV — CII — CV — CVIII — CII —

CVI — CVII — 2/3 CIX — 2/3 CXII — 2/3 CIII —

CVII — CV — 2/3 CIII — CIII —

D.C. al Coda

Coda

The musical score is written for piano in G major, 4/4 time. It consists of eight staves of music. The first staff begins with a tempo marking of quarter note = 72. Above the staff, several measures are bracketed and labeled with Roman numerals: CVI, CV, CIV, CVIII, and CX. The second staff continues with 5/6 CVIII, 2/3 CV, and 5/6 CVI. The third staff is marked 'To Coda' and includes CIV. The fourth staff includes CII, CV, CVIII, and CII. The fifth staff includes CVI, CVII, 2/3 CIX, 2/3 CXII, and 2/3 CIII. The sixth staff includes CVII, CV, 2/3 CIII, and CIII. The seventh staff is marked 'D.C. al Coda' and includes a measure with a circled 2. The eighth staff is marked 'Coda' and includes a measure with a circled 1. Fingerings are indicated by numbers 1-4 below notes. Chord markings are placed below the staff. The score is arranged by John Carlini.

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Caravan

by Duke Ellington,
Irving Mills and Juan Tizol
arranged by John Carlini

A ♩ = 120

1. CIII 3 Fine 2. CIII 4

B

CV CVIII CI D.C. al Fine

32

Days of Wine and Roses

Lyrics by Johnny Mercer
Music by Henry Mancini
arranged by Thomas F. Heck

Medium/Slowly

f

CII

CIII

hinge barre

CI

hinge barre

11

14

CII

17

pp

f

The musical score is written for guitar in standard notation. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Medium/Slowly'. The score is divided into systems, each containing a single staff. The first system starts with a forte (*f*) dynamic and includes a section labeled 'CII'. The second system continues the melody and includes a section labeled 'CIII'. The third system features a 'hinge barre' indicated by a dashed line above the staff. The fourth system continues the melodic line. The fifth system includes a measure marked with the number '11'. The sixth system includes a measure marked with the number '14'. The seventh system includes a section labeled 'CI' and another 'hinge barre'. The eighth system includes a measure marked with the number '17'. The score concludes with a piano (*pp*) dynamic and a final forte (*f*) dynamic marking.

CIII ————— CII —————
 20 *v* *v* *f* 1 2 3 4

CI ————— *hinge barre* ————— *hinge barre* —————
 23 4 0 3 4 0

26 3 1 *ff*

CVII *8ve harm.* ② 4 2 2 2 2 2 3 4 3
 29 *f*

1. 2.
 1/2 CV ————— CIII —————
 32 2 1 *pp* *f* *slow arp.*

Embraceable You

Music and Lyrics by
George Gershwin and
Ira Gershwin

arranged by Thomas F. Heck

Slowly

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It begins with a piano introduction marked 'p' and 'f'. The tempo is indicated as 'Slowly'. The score includes a 'simile' section with a wavy line. The music is written for a single melodic line on a treble clef staff, with a key signature of one sharp (F#) and a 3/4 time signature. The notes are primarily half notes and quarter notes, with some triplet markings.

The first system of musical notation for 'The Rose Tree' is shown. It consists of a single staff in treble clef with a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The accompaniment starts with a half note G3, followed by a half note A3, and then a half note B3. The melody continues with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The accompaniment continues with a half note G3, followed by a half note A3, and then a half note B3. The system ends with a double bar line.

10

II

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19

p *f*

22

p

25

f

28

pp *mf* *f* *ff*

III V VI V

8ve harm. harm.

31

f *mf*

1

33

f

harm.

A Foggy Day

Music and Lyrics by
George Gershwin and
Ira Gershwin
arranged by Thomas F. Heck

5

1/2 CVII

1/2 CV

9

CII

13

17

21

2/3 CV

The first system of the musical score for 'The Little Boat' is shown. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is '4/4'. The score starts with a measure containing a whole note chord (F#4, A4, C5) with a '4' above it, followed by a measure with a whole note chord (F#4, A4, C5) with a '2' above it. The melody begins in the third measure with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The melody continues with a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The melody concludes with a quarter note E4, a quarter note D4, and a quarter note C4. The dynamics are marked 'p' (piano) and 'f' (forte). The system ends with a double bar line and a repeat sign.

2.

8ve harm.

5

4

r.h.

Have You Met Miss Jones?

Words by Lorenz Hart
Music by Richard Rodgers
arranged by Kirk Hanser

Freely

Medium Swing

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Hand 11

CIV — CIII — $\frac{2}{3}$ CII — $\frac{2}{3}$ CIII — $\frac{5}{6}$ CI

CIII — ② CIII — VI

CV — CIII — V — CVIII

CVI — CIV

don't swing

CII

$\frac{2}{3}$ CVI — CIX — $\frac{2}{3}$ CVI — CIII

The first system of musical notation for 'The Little Boat' is shown. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is '3/8'. The notation includes various musical symbols such as notes, rests, and fingerings. Above the staff, there are labels for intervals: '2/3 CIII' and '5/6 CI'. The system ends with a double bar line.

44

1. CI CIII

2. CIV CIII

4 - 4

3

The first system of musical notation for 'The Swan' is shown. It features a treble clef and a key signature of one flat (B-flat). The melody begins on a whole note G4 (G4), marked with a 'p' (piano) dynamic. The notation includes a 'pont.' (ponte) marking above the staff and a 'pp' (pianissimo) marking below the staff. The system ends with a double bar line.

How High the Moon

Words by Nancy Hamilton

Music by Morgan Lewis

arranged by John Carlini

$\text{♩} = 84$

CV CIII 2/3CII CIII

CIII CI

CI ②

To Coda

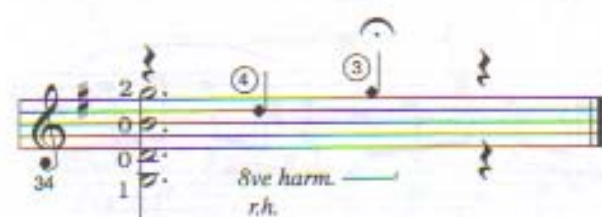
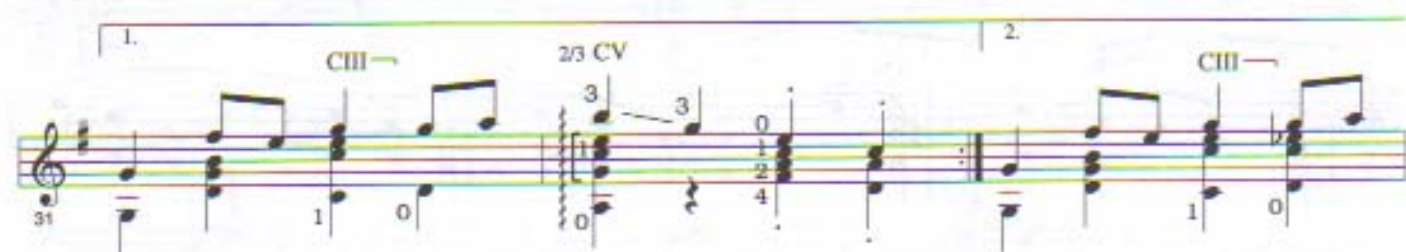
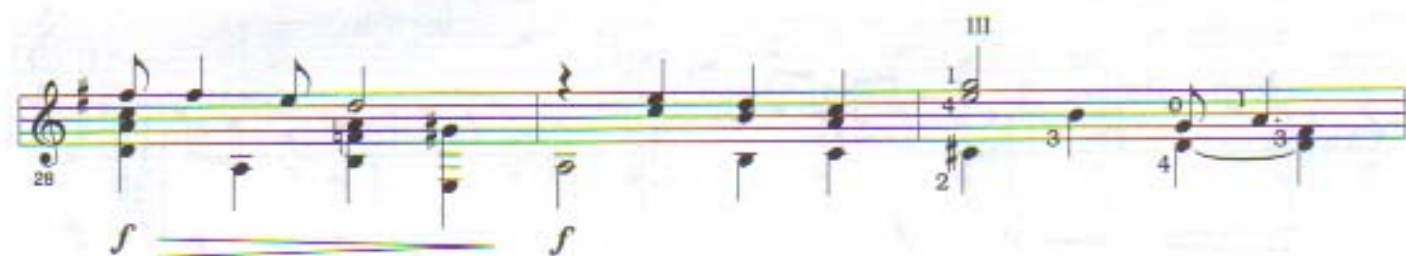
CV CIII CIII

CV 2/3CIV D.S. al Coda

Coda ②

CV ④

The musical score is written for guitar on a single staff in treble clef, with a key signature of one sharp (F#). The tempo is marked as quarter note = 84. The score is divided into systems, with measure numbers 5, 8, 11, 15, 18, and 21 indicated. Chord diagrams are shown above the staff, with letters (CV, CIII, CI, CIV) and numbers (1-4) indicating fingerings. Some measures include circled numbers (3, 2, 2) and a 'D.S. al Coda' instruction. The score ends with a double bar line and repeat signs.



(From PORGY AND BESS ©)
By GEORGE GERSHWIN,
DuBOSE and DOROTHY HEYWARD and IRA GERSHWIN

Summertime

arranged by Thomas F. Heck

Slowly IV

II CI

3 4

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20 *simile*

22 *f*

24 *p* *f* *p*

26 *f*

28 *p* *f*

30 *p* *f*

33 *1/2 CV* *slow arpeggiation*

The Way You Look Tonight

Words by Dorothy Fields

Music by Jerome Kern

arranged by Stephen Rekas

freely $\frac{1}{2}$ CV $\frac{1}{2}$ CII *rit.*

mf

Tempo d' ballad CII

$\frac{1}{2}$ CIV CII

CII *Moderate swing*

accelerando (swing 8ths)

CII

CII $\frac{1}{2}$ CII

$\frac{1}{2}$ CII-IV CIV CII

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49

III CIV CV CIV 2/3 CII 1/2 CII

52

straight eighths

CII

(swing 8ths resume)

CII

55

a m i

4 1 0

58

61

p

64

1/2 CV 1/2 CII

piu lento

68

rallentando

freely

1/2 CIX

harm. XII

* 8ve harmonic at top of soundhole

What's New?

Lyrics by Johnny Burke
Music by Bob Haggart
arranged by John Carlini

A

$\text{♩} = 80$ CVII

CVI

CV

To Coda

B

CVII

CV

CIV

CVIII

CVIII

CVII

D.S. al Coda

Coda

When I Fall in Love

Words by Edward Heyman
Music by Victor Young
arranged by Thomas F. Heck

Medium ballad

The musical score is written for guitar in standard notation, featuring a treble clef and a key signature of two sharps (F# and C#). The tempo/style is marked 'Medium ballad'. The score is divided into six systems of music, each containing a single melodic line with various musical notations including notes, rests, and fingerings. The first system begins with a treble clef and a key signature of two sharps. The second system includes a '4' in a circle at the beginning and a '2' in a circle above the staff. The third system includes a '7' in a circle at the beginning and a '3' in a circle below the staff. The fourth system includes a '10' in a circle at the beginning and a '4' in a circle below the staff. The fifth system includes a '13' in a circle at the beginning and a '3' in a circle below the staff. The sixth system includes a '16' in a circle at the beginning and a '4' in a circle below the staff. The score is marked with 'p' (piano) and 'f' (forte) dynamics. The score is arranged by Thomas F. Heck.

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CIII ————— CIV

CVI ————— CVIII

CVI ————— CV ————— CIII ————— CV ————— CVII

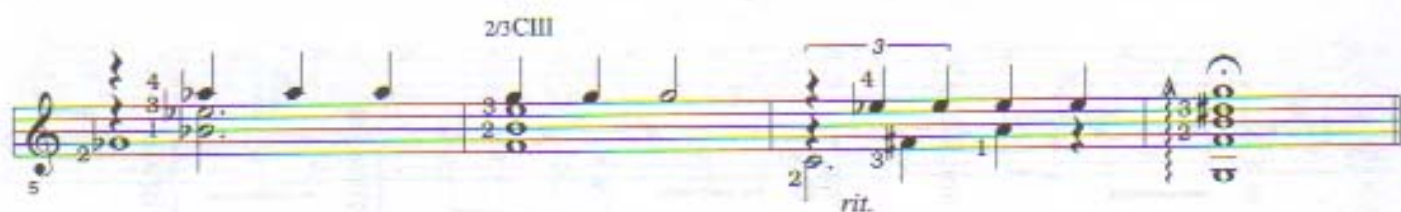
CV ————— CIII ————— 1. CIII ————— CIV

2. CVIII ————— CIX ————— CVIII ————— CIX

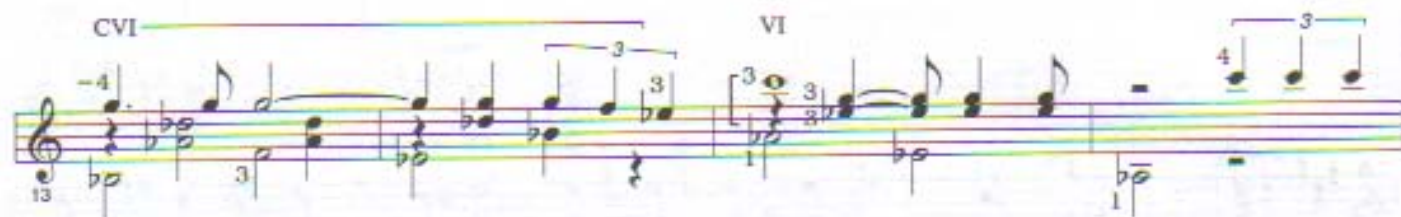
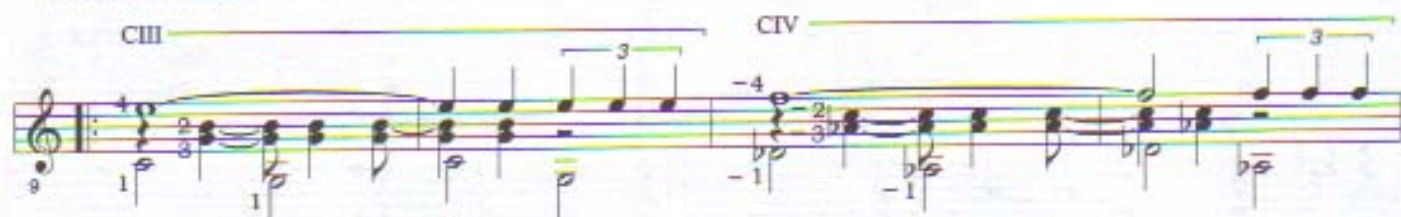
CVIII ————— CIV ————— 3. ————— 4. ————— harm. XII

You Stepped Out of a Dream

Lyrics by Gus Kahn
Music by Nacio Herb Brown
arranged by Kirk Hanser



Medium Bossa



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