



Guy Bergeron

Canada, Québec

Jerome Kern Real Book Kern, Jerome

A propos de l'artiste

Né dans la ville Québec, Guy Bergeron a fait ses études en guitare classique et jazz ainsi qu'en composition et ce, dans différentes institutions : Cégep de Ste-Foy, Cégep de Drummondville, Université de Montréal et Conservatoire de musique de Québec. Il travaille comme compositeur, arrangeur, chef d'orchestre, professeur, technicien de son et musicien-pigiste (guitare, banjo, mandoline, basse électrique) depuis plus de 20 ans. Il a enregistré, à son studio, les albums et des maquettes d'une centaine de groupes musicaux de la région de Québec. Il a aussi écrit des arrangements et des compositions pour divers ensembles vocaux et instrumentaux. Bref, Guy Bergeron est un passionné de la musique et sa passion l'amène à toucher à une très grande variété de styles de musique.

Qualification : Diplome d'étude collégial en musique.
3e cycle en composition au conservatoire de musique de Québec.

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A propos de la pièce



Titre : Jerome Kern Real Book
Compositeur : Kern, Jerome
Arrangeur : Bergeron, Guy
Droit d'auteur : Copyright © Guy Bergeron
Editeur : Bergeron, Guy
Instrumentation : Lignes mélodiques et Accords (Lead sheet)
Style : Jazz

Guy Bergeron sur [free-scores.com](https://www.free-scores.com)

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A FINE ROMANCE

A G^6 D^9

5 G^6 D^9

9 G^6 D^9

13 G B^7 E^7 A^7 D^7

B G^6 D^9

21 G^6 D^9

25 G^6 E^7/G^\sharp $Amin^7$ E^7 $Amin^7$

29 D^7 A^7 D^7 G FINE A^{b9} D^{13}

ALL THE THINGS YOU ARE

JEROME KERN (1885 - 1945)

A

Chords: F^{MIN}7, B^bMIN⁷, E^b7, A^bMAJ⁷, D^bMAJ⁷, G⁷, CMAJ⁷

B

Chords: CMIN⁷, FMIN⁷, B^b7, E^bMAJ⁷, A^bMAJ⁷, A^{MIN}7(b5), D⁷(b9), GMAJ⁷

C

Chords: A^{MIN}7, D⁷(b9), GMAJ⁷, F[#]MIN⁷, B⁷(b9), EMAJ⁷, C⁷(b13)

D

Chords: FMIN⁷, B^bMIN⁷, E^b7, A^bMAJ⁷, D^bMAJ⁷, G^b13, CMIN⁷, B^{DIM}, B^bMIN⁷, E^b9, A^b9, FINE, G⁷(b9), C⁷(b9)

CAN'T HELP LOVING DAT MAN

JEROME KERN (1885-1945)

SWING ♩'s

A

CMAJ7 AMIN7 DMIN7 G7 CMAJ7 AMIN7 F6 FMIN6

C/E AMIN7 Ab7 G7(b13) G7 1. Cb/9 DMIN7G7 2. Cb/9 FINE

B

C7 D7 G7 CADD9 C CMAJ7 C7

F6 Ab7 Cb/9

G7 C

C

CMAJ7 AMIN7 DMIN7 G7 CMAJ7 AMIN7 F6 FMIN6

C/E AMIN7 Ab7 G7(b13) G7 1. Cb/9 DMIN7G7 2. Cb/9 C7

2

CAN'T HELP LOVING DAT MAN

D F⁶ F[#]DIM C/G D/A

33

Detailed description: This block contains the first line of musical notation, measures 33 through 36. It begins with a treble clef and a key signature of one flat (Bb). Measure 33 starts with a circled 'D' indicating a capo on the second fret. The notes are G4, A4, Bb4, C5, Bb4, A4, G4. Measure 34 has notes G4, A4, Bb4, C5, Bb4, A4, G4. Measure 35 has notes G4, A4, Bb4, C5, Bb4, A4, G4. Measure 36 has notes G4, A4, Bb4, C5, Bb4, A4, G4.

C/G C^{dim}/G G⁷ D.C. AL FINE

37

Detailed description: This block contains the second line of musical notation, measures 37 through 40. It continues with the same treble clef and key signature. Measure 37 has notes G4, A4, Bb4, C5, Bb4, A4, G4. Measure 38 has notes G4, A4, Bb4, C5, Bb4, A4, G4. Measure 39 has notes G4, A4, Bb4, C5, Bb4, A4, G4. Measure 40 has notes G4, A4, Bb4, C5, Bb4, A4, G4, ending with a double bar line.

DEARLY BELOVED

$\text{♩} = 72$ **A**

TENOR

VIOLIN

STRING BASS

A⁷ D^b

Detailed description: This system contains measures 1 through 4 of section A. The Tenor part begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It starts with a quarter rest, followed by an eighth rest, and then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. Measure 2 has a whole rest. Measure 3 has a quarter rest, followed by a quarter note G4, a quarter note F#4, and a quarter note E4. Measure 4 has a quarter rest, followed by a quarter note D4, a quarter note C#4, and a quarter note B3. The Violin part has a treble clef and a common time signature. It has a whole rest in measure 1, followed by a half note G4 in measure 2, a half note F#4 in measure 3, and a half note E4 in measure 4. The String Bass part has a bass clef and a common time signature. It has a whole rest in measure 1, followed by a whole note G2 in measure 2, a whole note F#2 in measure 3, and a whole note E2 in measure 4. Chords A7 and D6 are indicated below the bass line in measures 2 and 3 respectively.

T

VLN.

Bs.

A⁷ D^b

5

Detailed description: This system contains measures 5 through 8. The Tenor part has a treble clef and a common time signature. It has a quarter rest in measure 5, followed by a quarter note G4, a quarter note F#4, and a quarter note E4 in measure 6. Measure 7 has a quarter rest, followed by a quarter note D4, a quarter note C#4, and a quarter note B3. Measure 8 has a quarter rest, followed by a quarter note A3, a quarter note G3, and a quarter note F#3. The Violin part has a treble clef and a common time signature. It has a whole rest in measure 5, followed by a half note G4 in measure 6, a half note F#4 in measure 7, and a half note E4 in measure 8. The Bass part has a bass clef and a common time signature. It has a whole rest in measure 5, followed by a whole note G2 in measure 6, a whole note F#2 in measure 7, and a whole note E2 in measure 8. Chords A7 and D6 are indicated below the bass line in measures 6 and 7 respectively. The number 5 is written below the system.

B

T

VLN.

Bs.

A G/B A/C# G/B

9

Detailed description: This system contains measures 9 through 12. The Tenor part has a treble clef and a common time signature. It has a quarter rest in measure 9, followed by a quarter note G4, a quarter note F#4, and a quarter note E4 in measure 10. Measure 11 has a quarter rest, followed by a quarter note D4, a quarter note C#4, and a quarter note B3. Measure 12 has a quarter rest, followed by a quarter note A3, a quarter note G3, and a quarter note F#3. The Violin part has a treble clef and a common time signature. It has a whole rest in measure 9, followed by a half note G4 in measure 10, a half note F#4 in measure 11, and a half note E4 in measure 12. The Bass part has a bass clef and a common time signature. It has a whole note G2 in measure 9, a whole note F#2 in measure 10, a whole note E2 in measure 11, and a whole note D2 in measure 12. Chords A, G/B, A/C#, and G/B are indicated below the bass line in measures 9, 10, 11, and 12 respectively. The number 9 is written below the system.

2

DEARLY BELOVED

13 8

3

3

3

3

3

13

A G/B E MIN⁷ A¹³ /G

13

17 8

17

D^{ADD9}/F# A^{SUS7} A⁷ A⁹

17

21 8

3

3

3

3

21

D MAJ⁹ B^{b9} E^{b9}

21

25

25

A G/B A/C# G/B

25

29

29

A/C# G/B Emin7 A¹³ /G

29

33

33

D^{add9}/F# E¹³ E¹³_{sus} E¹³(b9)

33

Musical score for measures 37-40. Treble clef (T), Violin (Vln.), and Bass (Bs.) staves. Key signature: two sharps (F# and C#). Measure 37 starts with a treble clef and a key signature change to two sharps. Chords A7 and D6 are indicated. A triplet of eighth notes is marked in measure 40.

37

D

Musical score for measures 41-44. Treble clef (T), Violin (Vln.), and Bass (Bs.) staves. Key signature: two sharps (F# and C#). Measure 41 starts with a treble clef and a key signature change to two sharps. Chords A7 and D6 are indicated.

41

Musical score for measures 45-47. Treble clef (T), Violin (Vln.), and Bass (Bs.) staves. Key signature: two sharps (F# and C#). Measure 45 starts with a treble clef and a key signature change to two sharps. Chords A7, C, and D are indicated.

45

I DREAM TOO MUCH

A D A⁷




D E⁹/B E⁹



F[#]MIN⁷ D/F[#] D^{dim} D^{MIN}⁶ F⁹



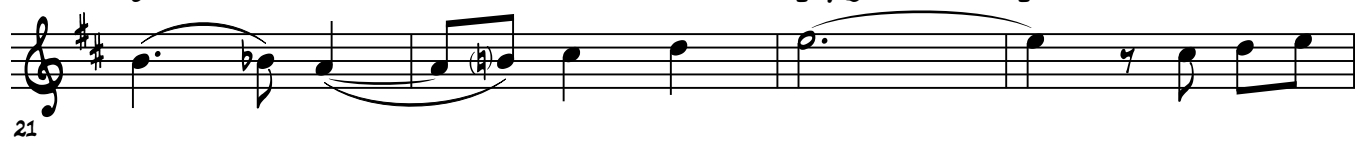
D^{MIN}⁷ B^b/D B^bMIN^(MAJ7) B^{b6} A¹³




B D A⁷



D E⁹/B E⁹



B^{MIN}/A C[#]/A D/A B^{b13}



F[#]MIN/A E^{7(b5)} A⁷ D^{b9} FINE E^{MIN}⁷ A⁷



I WON'T DANCE

A

FMAJ⁷ DMIN⁷ GMIN⁷ C⁷_{SUS}C⁷ FMAJ⁷ DMIN⁷ GMIN⁷ C⁷_{SUS}C⁷

FMAJ⁷ DMIN⁷ GMIN⁷ C⁷_{SUS}C⁷ FMAJ⁷ F⁷

5

B^bMAJ⁷ E^b9(#11) F^b DMIN⁷ GMIN⁷ C⁷

9

B

FMAJ⁷ DMIN⁷ GMIN⁷ C⁷_{SUS}C⁷ FMAJ⁷ DMIN⁷ GMIN⁷ C⁷_{SUS}C⁷

13

FMAJ⁷ DMIN⁷ GMIN⁷ C⁷_{SUS}C⁷ FMAJ⁷ F⁷

17

B^bMAJ⁷ E^b9(#11) F^b F⁷

21

B^bMAJ⁷ E^b9(#11) F^b A^b7

25

2
C

I WON'T DANCE

D^{b6} **D^{b7}**

29

G^{b6} **G^{b7}**

33

E⁶ **E⁷** **F**

37

A⁷ **D⁹** **G⁹** **C⁹**

41

D

F^{MAJ7} **D^{MIN7}** **G^{MIN7}** **C^{7sus} C⁷** **F^{MAJ7}** **D^{MIN7}** **G^{MIN7}** **C^{7sus} C⁷**

45

F^{MAJ7} **D^{MIN7}** **G^{MIN7}** **C^{7sus} C⁷** **F^{MAJ7}** **F⁷**

49

B^bMAJ7 **E^{b9(#11)}** **F⁶** **F⁷**

53

B^bMAJ7 **E^{b9(#11)}** **F⁶** **FINE** **G^{MIN7} C⁷**

57

LEAD SHEET

I'LL BE HARD TO HANDLE

SWING 4/4

(FROM THE FILM : "ROBERTA")

JEROME KERN (1885 - 1945)

A G⁷ /D G⁷ /D G⁷₃ /D G⁷ /D

5 D⁷ /A D⁷ /A G

9 G⁷

13 D⁷ G G⁷

B C G⁶

17

C G B^bMIN⁶

21

C D⁷ E^b9 D⁷ E^b7

25

D⁷ E^b9 D⁷ BREAK!

29

D G⁷

33

D⁷ G

37

I'M OLD FASHIONED

JEROME KERN

A

Chords: E^b F^{MIN7} B^{b7} E^b F^{MIN9} B^{b7}

Chords: E^bSUS E^b/G D^{MIN7(b5)} G^{7(b9)} D^{MIN7(b5)} G^{7(b9)}

Chords: C^{MIN7} F¹³ C^{MIN7} /D /E^b E^{MIN7(b5)}

Chords: F^{MIN7} F^{MIN/A^b} A^b/B^b B^{b7} B^{b7(#11)} B^b/A^b

Chords: G^{MIN7} C^{MIN7} F^{MIN7} B^{b9}SUS E^bMAJ⁷ A^{MIN7} D⁷

Chords: G D⁷/A G/B C D E^{MIN7} F^{MIN7} B^{b7}

B

Chords: E^b F^{MIN7} B^{b7} E^bMAJ⁷ B^{b7} B^b/A^b

Chords: E^b/G F^{MIN9} B^{b7} G^{MIN7} C^{MIN7} F⁹

Chords: E^b/B^b F^{MIN7} B^{b7} E^b FINE F^{MIN7} B^{b7}

LONG AGO (AND FAR AWAY)

JEROME KERN (1885 - 1945)

A

Musical staff 1 (measures 1-4): D^6 B_{MIN}^7 E_{MIN}^9 A^7 D_{MAJ}^7 B_{MIN}^7 E_{MIN}^7 A^7

Musical staff 2 (measures 5-8): D^6 B_{MIN}^7 E_{MIN}^7 A^7 $D^6/F\#$ B_{MIN}^7 E_{MIN}^9 A^7

Musical staff 3 (measures 9-12): F D_{MIN}^7 G_{MIN}^9 C^7 A_{MIN} E^7

Musical staff 4 (measures 13-16): A^6 E_{MIN}^7 A^7

B

Musical staff 5 (measures 17-20): D^6 B_{MIN}^7 E_{MIN}^9 A^7 D_{MAJ}^7 E_{MIN}^7 A^7

Musical staff 6 (measures 21-24): D^6 E_{MIN}^7 A^7 $D^6/F\#$ B_{MIN}^7 E_{MIN}^9 A^7

Musical staff 7 (measures 25-28): A_{MIN}^7 D^7 G_{MAJ}^7 C^9

Musical staff 8 (measures 29-32): D/A B_{MIN}^7 E_{MIN}^9 A^7 D FINE E_{MIN}^7 A^7

NOBODY ELSE BUT ME

JEROME KERN (1885 - 1945)

SWING 4/4 A^{b6} A^{DIM} B^{bMIN7} E^{b7}

5 B^{bMIN7} E^{b7} A^{MIN7} D^7 G^{MAJ7} D^{MIN7} D^{b9}

9 C^{MAJ7} $C^{#DIM}$ G/D $B^7/D\#$ E^{MIN7}

13 F^{MIN7} $B^{b13(\#11)}$ B^{bMIN7} $E^{b9(\#5)}$

17 A^{b6} A^{DIM} B^{bMIN7} E^{b7}

21 B^{bMIN7} E^{b7} B^{bMIN7} A^7 A^{b9sus} A^{b9} D^9

25 $D^{b6/9}$ $D^{bMIN7} G^{b9}$ A^{b6} $C^{MIN7(b5)/G^b}$ $F^9(\#11)$

29 A^{b6} A^{DIM} B^{bMIN7} B^{DIM}

33 A^{b6}/C F^7 B^{bMIN7} E^{b7} A^{b6} B^{bMIN7} E^{b7}

SHE DIDN'T SAY YES

JEROME KERN (1885 - 1945)

SWING ♩'s
♩ = 132

F^b
D^{MIN7}
G^{MIN7}
C⁷
F^b
D^{MIN7}
G^{MIN7}
C⁷

F⁷
F⁷⁽⁴⁵⁾
B^bMAJ⁷
B^{DIM}
F^b/C
D^{MIN7}
G^{MIN7}
C⁷

D^b
A⁷
F^b
C⁷

F⁷
F⁷⁽⁴⁵⁾
B^bMAJ⁷
B^{DIM}
F^b/C
D⁷
G^{MIN7}
C⁷

F^b/C
G⁷
C⁷
F

SMOKE GETS IN YOUR EYES

JEROME KERN (1885 - 1945)

(A)

C DMIN⁷ G⁷ C E⁷(#5) F F[#]DIM

CMAJ⁷/G DMIN⁷ G⁷ C AMIN⁷ DMIN⁷ G⁷

C DMIN⁷ G⁷ C E⁷(#5) F F[#]DIM

CMAJ⁷/G DMIN⁷ G⁷ C F C E^b

(B)

A^b E^b7/B^b ADIM E^b7/E^b

A^b FMIN⁷ G⁷ C G⁷

C DMIN⁷ G⁷ C E⁷(#5) F F[#]DIM

CMAJ⁷/G DMIN⁷ G⁷ C DMIN⁷ G⁷

CONCERT LEAD SHEET

THE FOLKS WHO LIVE ON THE HILL

FROM THE 1937 FILM
"HIGH, WIDE, AND HANDSOME"

JEROME KERN (1885-1945)

♩=96
SWING ♩'s

A

C C⁷/E F G⁷ E^{MIN}⁷ E^b_{DIM} G⁷/D C⁶

5

G/B A^{MIN}⁷ G⁷ F C C⁷/E F G⁷

9

E^{MIN}⁷ A⁷ D^{MIN}⁷ G¹³ C C⁷/E F G⁷

B

E^{MIN} B⁷ E^{MIN} E^{MIN}(MAJ⁷)

13

E^{MIN}⁷ A⁷ D⁷ G /F /E /D

16

C

C C⁷/E F G⁷ E^{MIN}⁷ E^b_{DIM} G⁷/D C⁶

19

G/B A^{MIN}⁷ G⁷ F C C⁷/E F G⁷

23

E^{MIN}⁷ A⁷ D^{MIN}⁷ G¹³ E⁷ A⁷ D⁷ G⁷ C FINE D^{MIN}⁷ G⁷

27

The way you look tonight

swing

Jerome Kern
(1885-1945)

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves. The first staff is for guitar, marked '(inst.)' and 'hi-hat only', with chords Eb, Cm7, Fm7, Bb7, Eb, Cm7, Fm7, and Bb7. The second staff is for voice, marked 'voice', with chords Ebmaj7, Cm7, Fm7, and Bb7. The third staff continues the guitar part with chords Ebmaj7, Db9, C7(b9), Fm7, and Bb7. The fourth staff continues the voice part with chords Bbm7, Eb7, Abmaj7, Fm7, and Bb7. The fifth staff is for guitar, marked '(inst.)' and 'hi-hat only', with chords Eb, Cm7, Fm7, Bb7, Eb, Cm7, and a first ending with Fm7 and Bb7, followed by a second ending with Abm7 and Db7. The sixth staff is for voice, marked 'voice', with chords Gbmaj7, Gdim, Abm7, and Db7. The seventh staff continues the voice part with chords Gbmaj7, Bbm7, Adim, Abm7, and Db7. The eighth staff continues the guitar part with chords Gbmaj7, Gdim, Abm7, and Db7. The ninth staff continues the guitar part with chords Gbmaj7, Cbmaj7, Fm11, and Bb7. The tenth staff continues the voice part with chords Ebmaj7, Cm7, Fm7, and Bb7.

E^bmaj⁷ D^{b9} C⁷(^{b9}) Fm⁷ B^{b7}

B^bm⁷ Eb⁷ A^bmaj⁷ Fm⁷ B^{b7}

E^b hi-hat only (inst.) Cm⁷ Fm⁷ B^{b7} Eb Cm⁷ Fm⁷ B^{b7} D.S.

⊕ Coda Fm⁷ B^{b9} B^{b7}(^{b9}) Eb

gtr voice voice gtr

THEY DIDN'T BELIEVE ME

(BROADWAY PRODUCTION : "THE GIRL FROM UTAH")

A B^b_{MIN7} E^b7 A^b_{MAJ7} $F^{7(b9)}$

5 B^b_{MIN7} E^b7 A^b_{MAJ7} A^b/C B_{DIM}

9 B^b_{MIN7} E^b7 A^b_{MAJ7} F_{MIN7}

13 C_{MIN7} $D^{7(b9)}$ $G^{7(b9)}$ C_{MIN7} $F^{7(b9)}$

B B^b_{MIN7} E^b7 A^b_{MAJ7} A^b/C B_{DIM}

17 B^b_{MIN7} E^b7 A^b_{MAJ7} $F^{7(b9)}$

21 B^b_{MIN7} $E^b7(b9)$ A^b_{MAJ7} A^b/C B_{DIM}

25 B^b_{MIN7} E^b7 A^b6 FINE $F^{7(b9)}$

WHO?

(1925)

A

♩=120

SOPRANO

STRING BASS

D MIN A⁷ D MIN A⁷ D MIN A⁷ D MIN A⁷

S

Bs.

D MIN A⁷ D MIN A⁷ D^b B MIN⁷ E⁷ G^b/A A DIM A⁷

B

S

Bs.

D^b A⁷

S

Bs.

A⁷ D^b A⁷

S

Bs.

G^b D^b

17

2

Who?

S

21

A⁷ sus

A⁷

D

Bs.

21

The image shows a musical score for guitar, consisting of a vocal line (S) and a bass line (Bs.). The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into four measures. The first measure contains the chord A⁷ sus. The second measure contains the chord A⁷. The third measure contains the chord D. The fourth measure contains the chord D. The vocal line starts with a whole note G4, followed by a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The bass line starts with a whole note G3, followed by a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. The score ends with a double bar line and repeat dots.

YESTERDAYS

(ELLA FITZGERALD VERSION)

SLOW BOSSA

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo/style is 'SLOW BOSSA'. The melody consists of quarter notes and half notes, with some notes beamed together. Chords are indicated above the staff, often with a dot indicating a sustained note. The score is divided into measures, with measure numbers 5, 9, 13, and 17 marked at the beginning of their respective lines.

Chords and measure markers:

- Measures 1-4: F_{MIN}^{b9} , $B^b_{MIN}^6$, F_{MIN}^{b9} , $B^b_{MIN}^6$
- Measures 5-8: F_{MIN}^6 , F_{MIN}^6/A^b , $D_{MIN}^{7(b5)}$, G^{7ALT}
- Measures 9-12: $C^7(\sharp 9, \flat 13)$, $F^b/9$, B^b13 , E^b9 , $E^b9(\sharp 11)$
- Measures 13-16: A^b13 , $D^b_{MAJ}^{9(\sharp 11)}$, F_{MIN}^7/C , B^b/C , E^b_{MIN}/C , C^7
- Measure 17: F_{MIN}^{b9}