

CD

- ◆ : SPLIT TRACK/MELODY
- ◆ : FULL STEREO TRACK

# ALL THE THINGS YOU ARE

FROM VERY WARM FOR MAY

LYRICS BY OSCAR HAMMERSTEIN II

MUSIC BY JEROME KERN

B $\flat$  VERSION

FAST SWING

Chord progression for the first system: G $\text{mi}^7$  C $\text{mi}^7$  F $^7$  B $\flat\text{MA}^7$  E $\flat\text{MA}^7$  A $^7$  D $\text{MA}^7$

Chord progression for the second system: D $\text{mi}^7$  G $\text{mi}^7$  C $^7$  F $\text{MA}^7$  B $\flat\text{MA}^7$  E $^7$  A $\text{MA}^7$

Chord progression for the third system: B $\text{mi}^7$  E $^7$  A $\text{MA}^7$  G $\sharp\text{mi}^7$

Chord progression for the fourth system: C $\sharp^7$  F $\sharp\text{MA}^7$  D $+^7$  G $\text{mi}^7$  C $\text{mi}^7$  F $^7$  B $\flat\text{MA}^7$  E $\flat\text{MA}^7$

Chord progression for the fifth system: A $\flat^7$  D $\text{mi}^7$  C $\sharp\text{mi}^7$  C $\text{mi}^7$  F $^7$  B $\flat\text{MA}^7$  N.C.

TO CODA

SOLO (2 CHORUSES)

Chord progression for the first chorus: G $\text{mi}^7$  C $\text{mi}^7$  F $^7$  B $\flat\text{MA}^7$  E $\flat\text{MA}^7$  A $^7$  D $\text{MA}^7$  D $\text{mi}^7$

Chord progression for the second chorus: G $\text{mi}^7$  C $^7$  F $\text{MA}^7$  B $\flat\text{MA}^7$  E $^7$  A $\text{MA}^7$  B $\text{mi}^7$  E $^7$

Chord progression for the third chorus: A $\text{MA}^7$  G $\sharp\text{mi}^7$  C $\sharp^7$  F $\sharp\text{MA}^7$  D $+^7$  G $\text{mi}^7$  C $\text{mi}^7$  F $^7$

Chord progression for the fourth chorus: B $\flat\text{MA}^7$  E $\flat\text{MA}^7$  A $\flat^7$  D $\text{mi}^7$  C $\sharp\text{mi}^7$  C $\text{mi}^7$  F $^7$  B $\flat\text{MA}^7$  D.C. AL CODA

CODA N.C.

Chord progression for the coda: E $\flat$  F B $\flat$

MOLTO RIT.

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3 : SPLIT TRACK/MELODY

4 : FULL STEREO TRACK

## EASY LIVING

THEME FROM THE PARAMOUNT PICTURE EASY LIVING

WORDS AND MUSIC BY LEO ROBIN  
AND RALPH RAINGERB $\flat$  VERSION

SLOW SWING

F $\text{MA}^7$  A $\text{mi}^7(\text{b}5)$  D $7(\text{b}9)$  G $\text{mi}^7$  B $\text{mi}^7(\text{b}5)$  E $7(\text{b}9)$  3

A $\text{mi}^7$  C $\text{mi}^7$  B $7(\text{b}5)$  B $\text{bMA}^7$  B $\text{bmi}^7$  E $\text{b}7$  A $\text{mi}^7$  D $7$  3

G $\text{mi}^7$  C $7$  3 A $\text{mi}^7$  D $7(\text{b}9)$  G $\text{mi}^7$  C $7$  3

F $\text{MA}^7$  A $\text{mi}^7(\text{b}5)$  D $7(\text{b}9)$  G $\text{mi}^7$  B $\text{mi}^7(\text{b}5)$  E $7(\text{b}9)$  A $\text{mi}^7$  C $\text{mi}^7$  B $7(\text{b}5)$  3

B $\text{bMA}^7$  B $\text{bmi}^7$  E $\text{b}7$  A $\text{mi}^7$  D $7$

G $\text{mi}^7$  C $7$  3 F $6$  E $\text{bmi}^7$  A $\text{b}7$  3

S: D $\text{bMA}^7$  B $\text{bmi}^7$  E $\text{bmi}^7$  A $\text{b}7$  D $\text{bMA}^7$  B $\text{bmi}^7$

E $\text{bmi}^7$  A $\text{b}7$  D $\text{bMA}^7$  B $\text{bmi}^7$  3

Gmi7 C7 Gmi7 C#mi7 F#7(b9)

FMA7 Ami7(b5) D7(b9) Gmi7 Bmi7(b5) E7(b9)

Ami7 Cmi7 B7(b5) BbMA7 Bbmi7 Eb7

Ami7 D7 Gmi7 C7 TO CODA

F6 D7(b9) Gmi7 C7 SOLO FMA7 Ami7(b5) D7(b9) Gmi7 Bmi7(b5) E7(b9)

Ami7 Cmi7 B7(b5) BbMA7 Bbmi7 Eb7 Ami7 D7 Gmi7 C7

Ami7 D7(b9) Gmi7 C7 FMA7 Ami7(b5) D7(b9) Gmi7 Bmi7(b5) E7(b9)

Ami7 Cmi7 B7(b5) BbMA7 Bbmi7 Eb7 Ami7 D7 Gmi7 C7

F6 Ebmi7 Ab7 D.S. AL CODA

CODA FMA7 Eb7

Db7 C7 Db7 C7 FMA7

5 : SPLIT TRACK/MELODY

6 : FULL STEREO TRACK

# JERUVIAN

BY DAVE VAN KRIEDT

B $\flat$  VERSION

MEDIUM SWING

B $\flat$ MA $7$  C $7$  Cmi $7$  F $7$  B $\flat$ MA $7$   
 mf  
 Fmi $7$  B $\flat$ 7 EbMA $7$  Ab $7$  D $7$  G+ $7$   
 Cmi $7$  F $7$  B $\flat$ MA $7$  C $7$  Cmi $7$  F $7$   
 B $\flat$ MA $7$  Fmi $7$  B $\flat$ 7 EbMA $7$  Ab $7$  D $7$  G+ $7$   
 C $7$  F $7$  AMA $7$  C#mi $7$  F# $7$  BMA $7$  D#mi $7$  G# $7$   
 C#ma $7$  Cmi $7$  F $7$  Dmi $7$  G $7$ (b9) Cmi $7$  F $7$ (b9)  
 B $\flat$ MA $7$  C $7$  Cmi $7$  F $7$  B $\flat$ MA $7$   
 Fmi $7$  B $\flat$ 7 EbMA $7$  Ab $7$  D $7$  TO CODA ⊕ G+ $7$  Cmi $7$

SOLOS (2 CHORUSES)

$Bb_{MA}^7$   $C^7$   $C_{mi}^7$   $F^7$   $Bb_{MA}^7$

1ST X ONLY

$F_{mi}^7$   $Bb^7$   $Eb_{MA}^7$   $Ab^7$   $D^7$   $G+^7$   $C_{mi}^7$   $F^7$

$Bb_{MA}^7$   $C^7$   $C_{mi}^7$   $F^7$   $Bb_{MA}^7$

$F_{mi}^7$   $Bb^7$   $Eb_{MA}^7$   $Ab^7$   $D^7$   $G+^7$   $C^7$   $F^7$

$A_{MA}^7$   $C\#_{mi}^7$   $F\#^7$   $B_{MA}^7$   $D\#_{mi}^7$   $G\#^7$

$C\#_{MA}^7$   $C_{mi}^7$   $F^7$   $D_{mi}^7$   $G^7(b9)$   $C_{mi}^7$   $F^7(b9)$

$Bb_{MA}^7$   $C^7$   $C_{mi}^7$   $F^7$   $Bb_{MA}^7$

$F_{mi}^7$   $Bb^7$   $Eb_{MA}^7$   $Ab^7$   $D^7$   $G+^7$   $C_{mi}^7$   $F^7$  D.C. AL CODA

⊕ CODA  $C_{mi}^7_3$   $B_{MA}^7$   $Bb_{MA}^7$

CD

7: SPLIT TRACK/MELODY

8: FULL STEREO TRACK

# RUDE OLD MAN

BY EUGENE WRIGHT

B $\flat$  VERSION

MEDIUM SWING

Handwritten musical notation for the first three staves. The first staff begins with a treble clef, a 4/4 time signature, and a *mf* dynamic marking. Above the first measure is a handwritten  $\times$  and a  $C^7$  chord symbol. The notation includes various note values, rests, and accidentals. The second staff has  $F^7$ ,  $C^7$ , and  $A^7$  chord symbols above it. The third staff has  $D_{mi}^7$ ,  $G^7$ , and  $C^7$  chord symbols, followed by a double bar line and a circled cross symbol with the text "TO CODA" and a first ending bracket.

Handwritten musical notation for the fourth staff, starting with a second ending bracket labeled "2." and "SOLOS (5 CHORUSES)". The staff contains a  $C^7$  chord symbol above the first measure, followed by five measures of rhythmic slashes representing soloing.

Handwritten musical notation for the fifth staff, consisting of three measures of rhythmic slashes. Above the first, second, and third measures are the chord symbols  $F^7$ ,  $C^7$ , and  $A^7$  respectively.

Handwritten musical notation for the sixth staff, consisting of four measures of rhythmic slashes. Above the first, second, and third measures are the chord symbols  $D_{mi}^7$ ,  $G^7$ , and  $C^7$  respectively. Above the fourth measure is the instruction "D.S. AL CODA TAKE REPEAT".

LAST X

Handwritten musical notation for the seventh staff, starting with a circled cross symbol and the word "CODA". The staff contains a few notes and rests, ending with a double bar line.

CD

- 13 : SPLIT TRACK/MELODY
- 14 : FULL STEREO TRACK

# SUICIDE IS PAINLESS

(SONG FROM M\*A\*S\*H)

WORDS AND MUSIC BY MIKE ALTMAN  
AND JOHNNY MANDEL

B $\flat$  VERSION

MEDIUM ROCK BALLAD

PIANO ————— PLAY

*mf*

Ami $^7$  D $^7$  Bmi $^7$  Emi $^7$  Ami $^7$

D $^7$  Gma $^7$  Emi $^7$  E $^7$  Ami $^7$

D $^7$ SUS Bmi $^7$  Emi $^7$  Cma $^7$  Bmi $^7$  Ami $^7$  D $^7$ SUS

EMI $^7$  TO CODA  $\oplus$  SOLOS (2 CHORUSES)  
Ami $^7$  D $^7$  Bmi $^7$  Emi $^7$  Ami $^7$

D $^7$  Emi $^7$  E $^7$  Ami $^7$  D $^7$ SUS Bmi $^7$  Emi $^7$

Cma $^7$  Bmi $^7$  Ami $^7$  D $^7$ SUS Emi $^7$  Emi $^7$

D.S. AL CODA

LAST X

$\oplus$  CODA

PIANO —————

9 : SPLIT TRACK/MELODY

10 : FULL STEREO TRACK

# SAMBA CANTINA

BY PAUL DESMOND

B $\flat$  VERSION

SOFT BOSSA

C $\flat$ 7

/B $\flat$

A $\flat$ 7(b5)

D7

G $\flat$ 7

/F

C7/E

C $\flat$ 7/E $\flat$

RHYTHM

D7sus      D7      G $\flat$ 7

mf

A $\flat$ 7(b5)      D7      G $\flat$ 7

C $\flat$ 7      F7      B $\flat$ 7

A $\flat$ 7(b5)      D7      G $\flat$ 7

E $\flat$ 7(b5)      A7      D7      B $\flat$ 7

A $\flat$ 7(b5)      D7      G $\flat$ 7

C $\flat$ 7      F7      D $\flat$ 7      G7



TO CODA 

$C_{m1}^7$  /Bb  $A_{m1}^7(b5)$   $D^7$   $G_{m1}^7$  /F  $C^7/E$   $C_{m1}^6/Eb$



$D^7_{SUS}$   $G_{m1}^7$   $Bb^7$



SOLO  $A_{m1}^7(b5)$   $D^7$   $G_{m1}^7$   $C_{m1}^7$   $F^7$



$Bb_{MA}^7$   $A_{m1}^7(b5)$   $D^7$   $G_{m1}^7$



$E_{m1}^7(b5)$   $A^7$   $D^7$   $Bb^7$   $A_{m1}^7(b5)$   $D^7$



$G_{m1}^7$   $C_{m1}^7$   $F^7$   $D_{m1}^7$   $G^7$



$C_{m1}^7$  /Bb  $A_{m1}^7(b5)$   $D^7$   $G_{m1}^7$  /F  $C^7/E$   $C_{m1}^6/Eb$



$D^7_{SUS}$   $D^7(b9)$   $G_{m1}^7$  D.S. AL CODA  
3



 CODA  $D^7_{SUS}$   $D^7(b9)$   $G_{m1}^7$   $G_{m1}^6$   $G_{m1}^7$



$G_{m1}^6$   $G_{m1}^7$   $G_{m1}^6$   $G_{m1}^7$   $G_{m1}^6/9$



11: SPLIT TRACK/MELODY

12: FULL STEREO TRACK

# SAMBA DE ORFEU

WORDS BY ANTONIO MARIA  
MUSIC BY LUIZ BONFA

B $\flat$  VERSION

SAMBA

B $\flat$ 7SUS B $\flat$ 7 B $\flat$ 7SUS

RHYTHM

B $\flat$ 7 E $\flat$ MA7

mf

G $\flat$ M17 C7 F $\flat$ M17 B $\flat$ 7 F $\flat$ M17

B $\flat$ 7SUS B $\flat$ 7 F $\flat$ M17 B $\flat$ 7 E $\flat$ MA7

B $\flat$ 7SUS E $\flat$ MA7

G $\flat$ M17 C7 F $\flat$ M17 B $\flat$ 7 F $\flat$ M17

B $\flat$ 7SUS B $\flat$ 7 F $\flat$ M17 B $\flat$ 7

E $\flat$ MA7 B $\flat$ M17 E $\flat$ 7 A $\flat$ MA7

G $\sharp$ M17 C $\sharp$ 7 G $\flat$ M17 C7 F $\flat$ M17 B $\flat$ 7SUS E $\flat$ MA7

Chord progression:  $G_{mi}^7$   $C^7$   $F_{mi}^7$

Chord progression:  $Bb^7$   $F_{mi}^7$   $Bb^7sus$   $Bb^7$  TO CODA

Chord progression:  $F_{mi}^7$   $Bb^7$   $Eb_{MA}^7$

SOLO  $Eb_{MA}^7$   $G_{mi}^7$   $C^7$   $F_{mi}^7$

Chord progression:  $Bb^7$   $F_{mi}^7$   $Bb^7sus$   $Bb^7$   $F_{mi}^7$

Chord progression:  $Bb^7$   $Eb_{MA}^7$   $Bb^7sus$   $Eb_{MA}^7$   $Bb_{mi}^7$   $Eb^7$

Chord progression:  $Ab_{MA}^7$   $G\#_{mi}^7$   $C\#^7$   $G_{mi}^7$   $C^7$   $F_{mi}^7$   $Bb^7sus$   $Eb_{MA}^7$

Chord progression:  $G_{mi}^7$   $C^7$   $F_{mi}^7$   $Bb^7$   $F_{mi}^7$

Chord progression:  $Bb^7sus$   $Bb^7$   $F_{mi}^7$   $Bb^7$   $Eb_{MA}^7$  D.S. AL CODA

CODA  $F_{mi}^7$   $Bb^7$   $Eb_{6/9}$   $Bb^7sus$

Chord progression:  $Eb_{6/9}$   $Bb^7sus$   $Eb_{6/9}$   $Bb^7sus$   $Eb_{MA}^7$

## TAKE FIVE

BY PAUL DESMOND

B $\flat$  VERSION

MEDIUM SWING

F $\text{mI}$  C $\text{mI}^7$  F $\text{mI}$  C $\text{mI}^7$  F $\text{mI}$  C $\text{mI}^7$  F $\text{mI}$  C $\text{mI}^7$  F $\text{mI}$  C $\text{mI}^7$

RHYTHM -----

F $\text{mI}$  C $\text{mI}^7$  F $\text{mI}$  C $\text{mI}^7$  F $\text{mI}$  C $\text{mI}^7$  F $\text{mI}$  C $\text{mI}^7$  F $\text{mI}$  C $\text{mI}^7$

F $\text{mI}$  C $\text{mI}^7$  F $\text{mI}$  C $\text{mI}^7$  F $\text{mI}$  C $\text{mI}^7$  F $\text{mI}$  C $\text{mI}^7$

F $\text{mI}$  C $\text{mI}^7$  F $\text{mI}$  C $\text{mI}^7$  F $\text{mI}$  C $\text{mI}^7$  D $\text{b}^{\text{mI}}_7$

C $\text{mI}^7$  B $\text{b}^{\text{mI}}_7$  A $\text{b}^{\text{mI}}_7$

D $\text{b}^{\text{mI}}_7$  C $\text{mI}^7$  B $\text{b}^{\text{mI}}_7$  G $\text{mI}^7(\text{b}5)$  C $7(\text{b}9)$

F $\text{mI}$  C $\text{mI}^7$  F $\text{mI}$  C $\text{mI}^7$  F $\text{mI}$  C $\text{mI}^7$  F $\text{mI}$  C $\text{mI}^7$

TO CODA  $\oplus$

F $\text{mI}$  C $\text{mI}^7$  F $\text{mI}$  C $\text{mI}^7$  F $\text{mI}$  C $\text{mI}^7$  F $\text{mI}$  C $\text{mI}^7$

SOLO

F<sub>M1</sub> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub> C<sub>M1</sub><sup>7</sup>

F<sub>M1</sub> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub> C<sub>M1</sub><sup>7</sup>

D<sub>b</sub>M<sub>A</sub><sup>7</sup> C<sub>M1</sub><sup>7</sup> B<sub>b</sub>M<sub>1</sub><sup>7</sup> A<sub>b</sub>M<sub>A</sub><sup>7</sup> D<sub>b</sub>M<sub>A</sub><sup>7</sup>

C<sub>M1</sub><sup>7</sup> B<sub>b</sub>M<sub>1</sub><sup>7</sup> G<sub>M1</sub><sup>7</sup>(b5) F<sub>M1</sub> C<sub>M1</sub><sup>7</sup>

F<sub>M1</sub> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub> C<sub>M1</sub><sup>7</sup>

F<sub>M1</sub> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub> C<sub>M1</sub><sup>7</sup> D.S. AL CODA C<sub>M1</sub><sup>7</sup> CODA F<sub>M1</sub> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub> C<sub>M1</sub><sup>7</sup>

F<sub>M1</sub> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub> C<sub>M1</sub><sup>7</sup>

F<sub>M1</sub> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub> C<sub>M1</sub><sup>7</sup>

CD

17: SPLIT TRACK/MELODY

18: FULL STEREO TRACK

## TAKE TEN

BY PAUL DESMOND

B $\flat$  VERSION

MEDIUM SWING

N.C.

DRUMS

RHYTHM

*mf*

1. E7 A7  
2. E7 A7

C7 F7 B $\flat$ MA7 G7

B $\flat$ MA7 A7 D7 GMA7 E7

A7 D7 F#m7 B7 E7 A7

Emi7 A7 Emi7 A7 Emi7 A7

Emi7 A7 Emi7 A7 Emi7 A7 TO CODA ⊕ Emi7 A7

SOLO Emi7 A7 Emi7 A7 Emi7 A7 Emi7 A7

Emi7 A7 Emi7 A7 Emi7 A7 Emi7 A7

Cmi7 F7 BbMA7 G7 Cmi7 F7 BbMA7

Ami7 D7 GMA7 E7 Ami7 D7 F#mi7 B7

Emi7 A7 Emi7 A7 Emi7 A7 Emi7 A7

Emi7 A7 Emi7 A7 Emi7 A7 Emi7 A7 D.S. AL CODA A7

⊕ CODA Emi7 A7 Emi7 A7 Emi7 A7 Emi7 A7

Emi7 A7 Emi7 A7 Emi7 A7 Emi7 A7

19 : SPLIT TRACK/MELODY  
20 : FULL STEREO TRACK

# WHEN JOANNA LOVED ME

WORDS AND MUSIC BY ROBERT WELLS  
AND JACK SEGAL

B $\flat$  VERSION MEDIUM SWING

Chord progression: B $\flat$ mi7(b5) E7(b9) A $\flat$ mi7 D7(b9) G $\flat$ mi7 C7

RHYTHM

Chord progression: F $\flat$ MA7 A $\flat$ mi7 D7(b9) G $\flat$ mi7 C7

Chord progression: F $\flat$ MA7 A $\flat$ mi7 D7(b9) G $\flat$ mi7 C7

Chord progression: F $\flat$ MA7 A $\flat$ mi7 D7(b9) G $\flat$ mi7 G $\flat$ mi7(b5)/D $\flat$

Chord progression: C $\flat$ mi7 F7 B $\flat$ MA7

Chord progression: B $\flat$ mi7 F $\flat$ MA7 B7 E7

Chord progression: A $\flat$ mi7 D7 G $\flat$ mi7 C7 G $\flat$ mi7 C7

Chord progression: F $\flat$ MA7 A $\flat$ mi7 D7(b9) G $\flat$ mi7 C7

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SOLO

$F_{MA}^7$   $A_{mi}^7$   $D^7(b9)$   $G_{mi}^7$   $C^7$

$F_{MA}^7$   $A_{mi}^7$   $D^7(b9)$   $G_{mi}^7$   $C^7$

$F_{MA}^7$   $A_{mi}^7$   $D^7(b9)$   $G_{mi}^7$   $C^7$

$F_{MA}^7$   $A_{mi}^7$   $D^7(b9)$   $G_{mi}^7$   $G_{mi}^7(b5)/D^b$

$C_{mi}^7$   $F^7$   $B^b_{MA}^7$

$B^b_{mi}^7$   $F_{MA}^7$

$B^7$   $E^7$   $A_{mi}^7$   $D^7$   $G_{mi}^7$   $C^7$

$G_{mi}^7$   $C^7$   $F_{MA}^7$   $A_{mi}^7$   $D^7(b9)$

$G_{mi}^7$   $C^7(b9)$   $F_{MA}^7$   $F^{\#7}$   $F_{MA}^7$

RIT.