

ALL THE THINGS YOU ARE

You are the promised kiss of spring time That
 makes the lonely winter seem long
 You are the breathless hush of evening that
 comes on the brink of a lovely song
 You are the
 things I know are what you are.
 Some day my happy arms will hold you, and
 some day I'll know that moment divine, when
 all the things you are are

Chords: Am7, Dm7, G7, CMas7, FMas7, B7, EMas7, AM7, DM7, F7b9, BMas7, AB7b9, Dm7, E7, AMas7, E7b9, AM7, Dm7, G7, CMas7, FMas7, F#m7, Bb9, CMas7, EDoim, Dm7, G7b9, CMas7.

TRANSPOSE TO G⁻ FOR LUISA

BESAME MUCHO

(KISS ME MUCH)

TANGO OR SLOW LATIN

CARLOS VELAZQUEZ

The musical score is written in G minor (two flats) and 4/4 time. It features eight staves of music with various chords and triplets. The chords are: A C-, F-, F⁻, G^o, F⁷/A^b, G⁷, C-, G⁷ φ, C^{ACT}, F-, C-, D⁷, G⁷, C-, C F-, C-, G⁷, C-, F-, C-, D⁷, A^b7, G⁷, C-, F-, G^o, F⁷/A^b, G⁷, C-, E C⁷, F-, C-, D⁷, G⁷, C-.

Blue Moon

Medium (or Ballad)

Lyric: Lorenz Hart
Music: Richard Rodgers

(B^{b7}) **A** E^bMA⁷ CMI⁷ FMI⁷ B^{b7} E^bMA⁷ CMI⁷
 Blue moon, you saw me stand - ing a - lone _____

FMI⁷ B^{b7} (D^b9(+11) C⁷(+9) B⁹ B^b7(+9) A⁷(b5) A^bMI⁷)
 E^bMA⁷ CMI⁷ FMI⁷ B^b9_{SUS} E^b6 CMI⁷
 with - out a dream in my heart, _____ with - out a love of my own. _____

(G^{b7} E^bMA⁷)
 FMI⁷ B^{b7} E^bMA⁷ CMI⁷ FMI⁷ B^{b7} E^bMA⁷ CMI⁷
 Blue moon, you knew just what I was there _____ for. _____

FMI⁷ B^{b7} (D^b9(+11) C⁷(+9) B⁹ B^b7(+9))
 E^bMA⁷ CMI⁷ FMI⁷ B^b9_{SUS}
 You heard me say - ing a pray'r _____ for _____ some - one I real - ly could care _____

(A⁷(b5) A^bMI⁷ G^b7(+5) C⁷(+9))
 E^b6 (CMI⁷) **B** FMI⁷ B^{b7} E^b6 CMI⁷
 for. _____ And then there sud - den - ly ap - peared be - fore me _____ the on - ly

FMI⁷ B^{b7} E^b6 (A⁹(+11)) A^bMI⁷ D^{b7}
 one my arms could ev - er hold. I heard some - bod - y whis - per, "Please a -

(CMI⁹)
 G^bMA⁷ G^b6 B^b F F⁷ (FMI¹¹) B^b9_{SUS} B^{b7}
 dore me," _____ and when I looked, the moon had turned to gold! Blue

C E^b_{MA7} C_{MI7} F_{MI7} B^b7 E^b_{MA7} C_{MI7}

moon, now I'm no long - er a - lone, _____

F_{MI7} B^b7 $(D^b9(\#11))$ $C7(\#9)$ B^9 $B^b7(\#9)$
 E^b_{MA7} C_{MI7} F_{MI7} B^b9_{SUS}

with - out a dream in my heart, _____ with - out a love of, my own. _ _

$(A^{7(b5)})$ A^b_{MI7} G^b7 E_{MA7}
 E^b6 (F_{MI7}) B^b7

Alternate chords are as played by Art Blakey.

Beautiful Love

Music by V. Young,
W. King & E. Van Alstyne
Lyric by Haven Gillespie
(As played by Bill Evans)

Medium Swing

1. Beau - ti - ful love, you're all a mys - ter - y, Beau - ti - ful

$E_{MI}7(b9)$ $A7(\#5)$ D_{MI} $(D7)$

love, what have you done to me? I was con -

$G_{MI}7$ $C7$ $F_{MA}7$ $E_{MI}7(b9)$ $A7$

tent - ed till you came a long, thrill - ing my

D_{MI} $G_{MI}7$ $B^b7(E7)$ $A7$

1. soul with your song, Beau - ti - ful

D_{MI} $B7(b9)(G7(\#11))$ your $E_{MI}7(b9)$ $A7$

2. love, will my dreams come true?

D_{MI} $B7(\#11)$ B^b7 $A7$ D_{MI}

2nd VERSE

(Beautiful) love, I've roamed your paradise;
Searching for love, my dreams to realize.
Reaching for heaven, depending on you.
Beautiful love, will my dreams come true?

Originally written in 3/4. Note in bar 11 originally an F. Alternate changes in parentheses.

TRANSPOSE TO C- FOR LUISA

BESAME MUCHO

(KISS ME MUCH)

TANGO OR SLOW LATIN

CARLOS VELAZQUEZ

Handwritten musical score for "Besame Mucho" in C minor, 4/4 time. The score consists of eight staves of music with various chords and triplets. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The score includes section markers A, B, C, D, and E. Chords are written above the notes, and triplets are indicated with a '3' and a bracket. The final measure of the eighth staff has a double bar line.

Chords and section markers:

- Staff 1: [A] C-, F-, F-, G^o
- Staff 2: F⁷/A^b, G⁷, C-, [B] G⁷ φ, C^{ACT}
- Staff 3: F-, C-, D⁷, G⁷, C-
- Staff 4: [C] F-, C-, G⁷, C-
- Staff 5: F-, C-, D⁷, A^b⁷, G⁷, [D] C-
- Staff 6: F-, F-, F-, G^o, F⁷/A^b, G⁷
- Staff 7: C-, [E] C⁷, F-
- Staff 8: C-, D⁷, G⁷, C-

But Beautiful

3 BALLAD

BbMaj7 D^{m7b5} G7b9 Cm9 E^{m7b5} A7b9

BbMaj7 Dm7b5 G^{7sus} G7 C9 C9

F13 Ebdim Dm7 Gm7 Cm7 F^{9sus} F7 BbMaj7 D7

Gm7 C9 Cm7 F7

BbMaj7 Dm7b5 G7b9 Cm9 Em7b5 A7b9

BbMaj7 Dm7b5 G^{7sus} G7 C9

F7 F7/Eb Dm7 Gm7 Cm7 A^{m7b5} D7 Gm Ab9

Bb^{Maj7/F} G7 Cm7 F7 Bb6 Cm7 F7

F pedal ending B^b

COMES LOVE

L. BROWN

Handwritten musical notation for the first system. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of quarter and eighth notes. A bracket above the staff groups the first two measures, with a Bm chord written above it. The second measure also has an F#7 chord written above it. The bottom staff shows the bass line with chords: E/G# (first measure), F#7/A# (second measure), G7 (third measure), Bm (fourth measure), Bm/A (fifth measure), G#m7b5 (sixth measure), and G7 (seventh measure).

Handwritten musical notation for the second system. The top staff continues the melody. A bracket above the staff groups the first two measures, with a Bm chord written above it. The second measure also has an F#7 chord written above it. The bottom staff shows the bass line with chords: E/G# (first measure), F#7/A# (second measure), G7 (third measure), Bm (fourth measure), Bm/A (fifth measure), G (sixth measure), and F#7 (seventh measure).

Handwritten musical notation for the third system. The top staff continues the melody. A bracket above the staff groups the first two measures, with a B7 chord written above it. The second measure also has an Em chord written above it. The third measure has a B7 chord written above it, and the fourth measure has an Em7 chord written above it.

Handwritten musical notation for the fourth system. The top staff continues the melody. A bracket above the staff groups the first two measures, with an A7 chord written above it. The second measure also has a C#m7b5 chord written above it. The third measure has an F#7 chord written above it, the fourth measure has an F#dim chord written above it, and the fifth measure has an F#7 chord written above it.

Handwritten musical notation for the fifth system. The top staff continues the melody. A bracket above the staff groups the first two measures, with a Bm chord written above it. The second measure also has an F#7 chord written above it. The bottom staff shows the bass line with chords: E/G# (first measure), F#7/A# (second measure), G7 (third measure), Bm (fourth measure), Bm/A (fifth measure), G#m7b5 (sixth measure), G7 (seventh measure), and F#7 (eighth measure).

Handwritten musical notation for the sixth system. The top staff continues the melody. A bracket above the staff groups the first two measures, with a Bm chord written above it. The second measure also has an Em7 chord written above it. The third measure has a Bm chord written above it. The bottom staff shows the bass line with chords: Bm (first measure), Em7 (second measure), and Bm (third measure).

Devil May care

med swing

Van Heusen & DeLange

Cm Am7b5 D7b9 G7b9 Cm Am7b5 D7b9 G7b9

Cm Am7b5 Ab9#11 G7b9

Cm Am7b5 D7b9 G7b9 Cm Cm/Bb Adim Ebdim

Dm7 G7 Cm Gb9

Fm7 Bb9 Eb6 Gbdim

m7 Bb9 Eb Eb+ Eb6 EbMaj7

Ebm7 Ab7 DbMaj7

Dm7b5 G7b9 CMaj7 Ab7 G7

Cm Am7b5 D7b9 G7b9 Cm Am7b5 D7b9 G7b9

Cm Cm/Bb Am7b5 Ab13#11

Dm7 G7 Cm Am7b5 D7b9

GIRL FROM I.P.

Handwritten musical notation for the piece "GIRL FROM I.P.". The notation consists of 12 staves, each containing a chord and a slash with a dot (/ .) indicating a specific rhythmic value. The chords are as follows:

Staff	Chord	Rhythm
1	CΔ7	/ .
2	D-7	/ .
3	DΔ7	/ .
4	1. CΔ7	/ .
5	DΔ7	/ .
6	2. CΔ7	/ .
7	F#7	/ .
8	DΔ7	/ .
9	A7	/ .
10	Bb7	/ .
11	D-7	/ .
12	D7	/ .

Additional chords and rhythms are present on the staves, including:

- Staff 3: DΔ7
- Staff 4: 1. CΔ7
- Staff 5: DΔ7
- Staff 6: 2. CΔ7
- Staff 7: F#7
- Staff 8: DΔ7
- Staff 9: A7
- Staff 10: Bb7
- Staff 11: D-7
- Staff 12: D7


The notation is written on a series of horizontal lines, with vertical bar lines separating the measures. The chords are written in a stylized, handwritten font.

I'll Take Romance

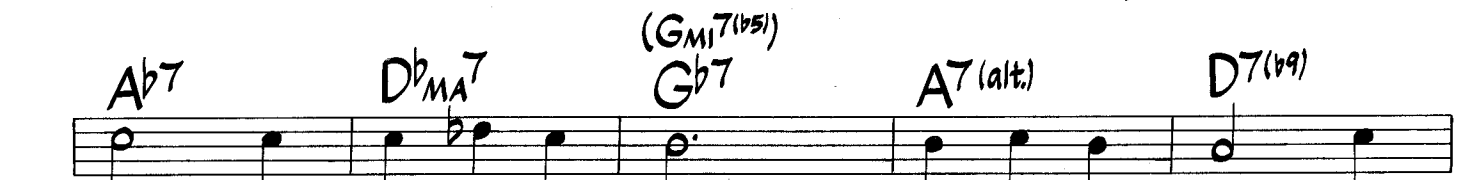
Music by Ben Oakland
Lyric by Oscar Hammerstein II

Bright Jazz Waltz

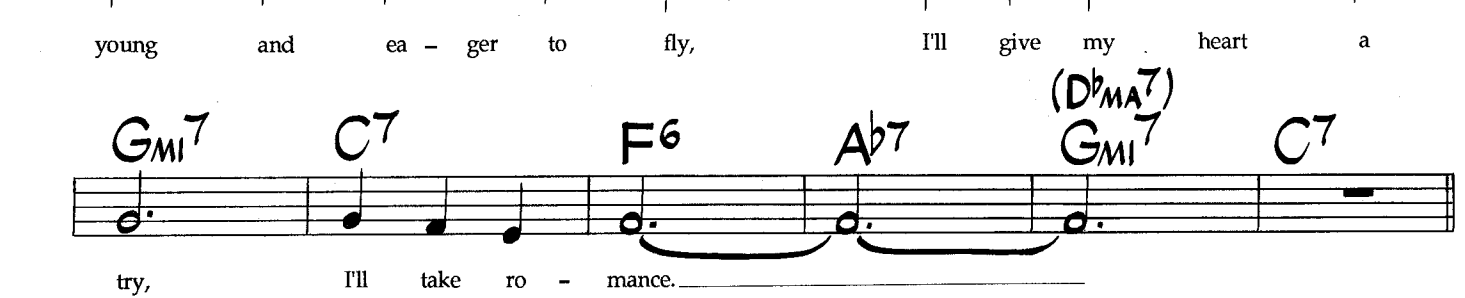
A



I'll take ro - mance, While my heart is




young and ea - ger to fly, I'll give my heart a

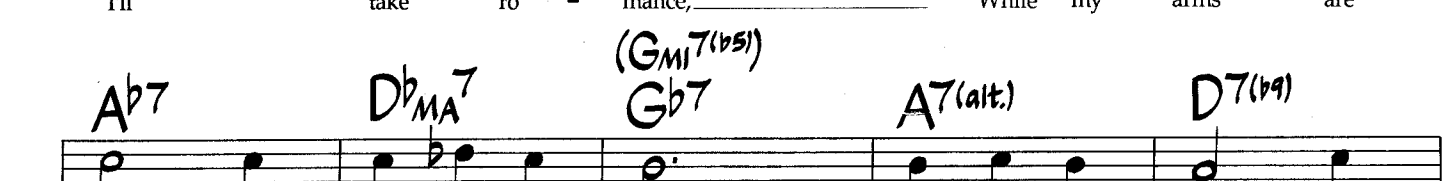


try, I'll take ro - mance.

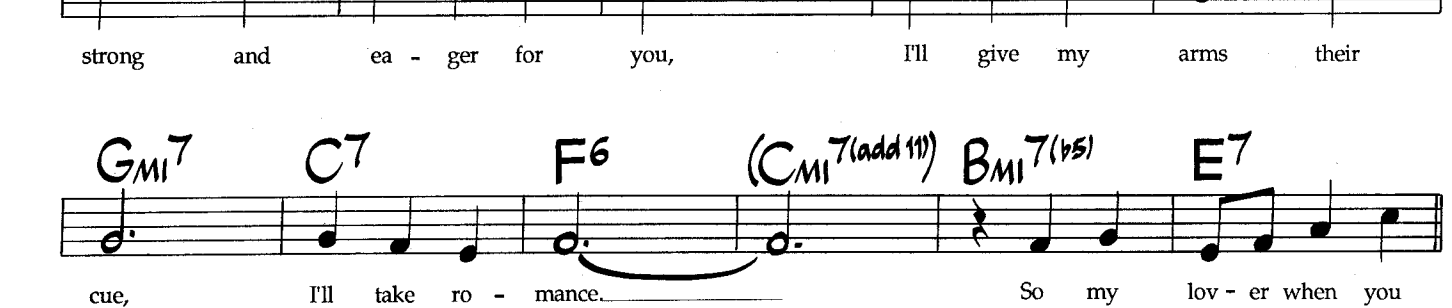
B



I'll take ro - mance, While my arms are



strong and ea - ger for you, I'll give my arms their



cue, I'll take ro - mance. So my lov - er when you

C



want me, Call me in the



hush of the eve - ning, When you call

me, In the hush of the eve - ning, I'll rush to my

D first real ro - mance, While my heart is

young and ea - ger and gay, I'll give my heart a -

way, I'll take ro - mance.

Handwritten Chords: E_{MA7} , $(A7(\#5))$ A_{MI7} , $D7$, G_{MI7} , $C7$, $F6$, D_{MI7} , (D_{MI7}/C) , $B_{MI7}(\flat5)$, $B\flat_{MI6}$, $C7$, $B\flat$, A_{MI7} , $A\flat7$, $D\flat_{MA7}$, $(G_{MI7}(\flat5))$, $G\flat7$, $A7(\text{alt.})$, $D7(\flat9)$, G_{MI7} , $C7$, $F6$, $(G_{MI7} C7)$

I WILL

Handwritten notes or scribbles at the top right of the page.

A

Handwritten musical notation for section A, consisting of six staves. The notation includes various chords and a repeat sign. The chords are: F, D^m, G^m, C⁷ (Staff 1); F, D^m, A^m, F (Staff 2); B^b, C, D^m, F (Staff 3); B^b, C, F, D^m (Staff 4); G^m, C⁷, F, F⁷ (Staff 5); and B^b, A^m, D^m, B^b, C, F, F⁷ (Staff 6). A repeat sign is present between the 4th and 5th staves.

B

Handwritten musical notation for section B, consisting of two staves. The notation includes various chords and a repeat sign. The chords are: B^b, A^m, D^m, B^b, C, F, F⁷ (Staff 1); and B^b, A^m, D^m, G⁷, C⁷ (Staff 2). A repeat sign is present between the two staves.

C

F D^m G^m C

F D^m A^m F

B^b C D^m B^b F/A⁷ B^b

C D^m B^b F/A⁷ B^b C

D^m B^b F/A⁷ A^b13 (D^m) G^m C⁷ D^b/A^b E^b6/B^b

F⁶ F⁶ B^b A^m D^m D^m

B^b C Fmaj9

Moonglow

Will Hudson, Eddie de Lange & Irving Mills

Medium Ballad
(or Medium)

A C^6 $(C_{MI}^{6(MA7)})$ $F^9(\#11)$ (G^6/B) G^6 (E_{MI}^7) A^9

It must have been moon - glow, way up in the blue,

A_{MI}^7 $(E^b7(\#5))$ D^{13} G^7 G^6 $G^{\circ7}$ $A_{MI}^7(b5)$ G $(G^{\circ7})$ G^6

It must have been moon - glow that led me straight to you. —

C^6 $(C_{MI}^{6(MA7)})$ $F^9(\#11)$ (G^6/B) G^6 (E_{MI}^7) A^9

I still hear you say - ing, "Dear one, hold me fast."

A_{MI}^7 $(E^b7(\#5))$ D^{13} G^7 G^6 $G^{\circ7}$ $A_{MI}^7(b5)$ G $(G^{\circ7})$ G^6

And I start in pray - ing, "Oh Lord, please let this last." —

B G^7 G^b7 F^7 E^7

We _____ seemed to float right through the air. _____

A^9 D^{13} E^b7 D^7 (G^9)

Hea - ven - ly songs _____ seemed to come from ev - 'ry - where.

C C^6 $(C_{MI}^{6(MA7)})$ $F^9(\#11)$ (G^6/B) G^6 (E_{MI}^7) A^9

And now when there's moon - glow, way up in the blue,

A_{MI}^7 $(E^b7(\#5))$ D^{13} G^7 G^6 $G^{\circ7}$ $A_{MI}^7(b5)$ G $(G^{\circ7})$ G^6 (G^7)

I al - ways re - mem - ber that moon - glow gave me you. —

No Moon At All

Redd Evans
Dave Mann

Med.-Up Swing

A D_{MI} A^7 $D^{7(b9)}$ G^6

No moon at all, — what a night, — E - ven light - nin' bugs have dimmed their light, —

$E_{MI}^{7(b5)}$ D_{MI} B^b7 A^7 D_{MI} B^b7 A^7

Stars have dis - ap - peared from sight and there's no — moon at all. —

D_{MI} A^7 $D^{7(b9)}$ G^6

Don't make a sound, — it's so dark, — E - ven Fi - do is a - fraid to bark, —

$E_{MI}^{7(b5)}$ D_{MI} B^b7 A^7 D_{MI} %

What a per - fect chance to park, and there's no — moon at all. —

B D^7 G^7

Should we want at - mos - phere — for in - spir - a - tion, dear, —

C^7 F^6 $E_{MI}^{7(b5)}$ A^7

one kiss will make — it clear — that to - night is right and bright moon - light might in - ter - fere. —

C D_{MI} A^7 $D^{7(b9)}$ G^6

No moon at all — up a - bove, — This is noth - ing like they told us of, —

$E_{MI}^{7(b5)}$ D_{MI} B^b7 A^7 D_{MI} $(B^b7 A^7)$

Just to think we fell in love and there's no — moon at all. —

Alternate changes for bars
1-5 and 9-13 of A, 1-5 of C:

D_{MI} | $A^7 / C^\#$ | $D^{7(b9)} / C$ | G^6 / B | $E_{MI}^{7(b5)} / B^b$ |

Ends on IV⁷
(For D - ~~A7~~
E - F - A⁷)

It's Only a Paper Moon

Lyric: Billy Rose
& E.Y. Harburg
Music: Harold

Arlen

Med. Swing

A GMA^7 E^7 AMI^7 D^7 AMI^7 D^7 GMA^7 $AMI^7 D^7$

Say, it's on - ly a pa - per moon, — Sail - ing o - ver a card - board sea, —

DMI^7 G^7 CMA^7 $AMI^{7(b5)}$ D^7 G^6 $AMI^7 D^7$

But it would - n't be make be - lieve — if you — be - lieved — in me. —

GMA^7 E^7 AMI^7 D^7 AMI^7 D^7 GMA^7 $AMI^7 D^7$

Yes, it's on - ly a can - vas sky, — Hang - ing o - ver a mus - lin tree, —

DMI^7 G^7 CMA^7 $AMI^{7(b5)}$ D^7 G^6 G^7

But it would - n't be make be - lieve — if you — be - lieved — in me. — With -

B CMA^7 $C\#^{\circ 7}$ GMA^7 D $E^{7(\#5)}$ $AMI^{7(11)}$ D^{13} G^6 G^7

out your love, it's a hon - ky - tonk pa - rade; With -

CMA^7 $C\#^{\circ 7}$ GMA^7 D $BMI^{7(b5)}$ E^7 AMI^7 D^9

out your love, it's a mel - o - dy played in a pen - ny ar - cade.

C GMA^7 E^7 AMI^7 D^7 AMI^7 D^7 GMA^7 $AMI^7 D^7$

It's a Bar - num and Bai - ley world, — just as phon - y as it can be, —

DMI^7 G^7 CMA^7 $AMI^{7(b5)}$ D^7 G^6 $(AMI^7 D^7)$

But it would - n't be make be - lieve — if — be - lieved — in me.

MY ROMANCE

RICHARD RODGERS

BALLAD OR MEDIUM SWING

(A) Eb Δ Bb Δ C-7 D-7 Db Δ 7 C-7 F7 Bb Δ A Δ 7 D7 Δ b9

G- G- Δ G-7 G7 C-7 F7 Bb Δ Bb7

(B) Eb Δ Ab7 Bb Δ Bb7 Eb Δ Ab7 Bb Δ

E Δ 7 A7 Δ b9 (SOLOS) D-7 G7 Db-7 Gb7 (HEAD) D-7 Db7 C Δ sus4 C7 C-7 F7

(C) Eb Δ Bb Δ C-7 D-7 Db Δ 7 C-7 F7 Bb Δ A Δ 7 D7 Δ b9

G- G- Δ G-7 G7 C-7 F7 F-7 Bb7

(D) Eb Δ G7 C-7 C-7/Bb A Δ 7 D7 Δ b9 G- Eb-7 Ab7

Bb Δ F C-7/F F7 Bb Δ C-7 F7

MY ROMANCE

- RODGERS / HART

(1st)

Bbmaj7 C-7 D-7 Db7 C-7 F7 Bbmaj7 D7



G- G-(min) G-7 G7 C-7 F7 1. Bbmaj7 Bb7



Ebmaj7 Ab7 Bbmaj7 Bb7 Ebmaj7 Ab7 Bbmaj7



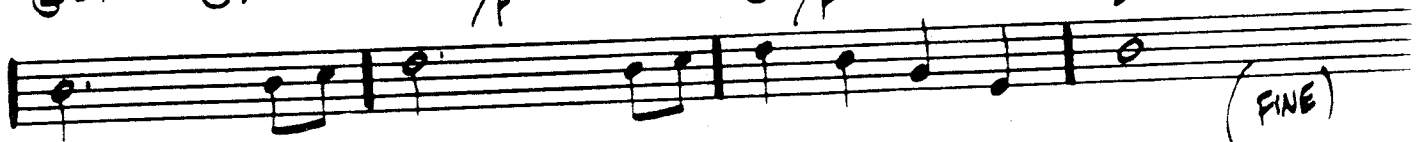
E-7b5 A7b9 D-7 Db7 C7alt C7 C-7 F7



2. F-7 Bb7 Ebmaj7 G7 C-7 C-/Bb A-7b5 Db9



G-7 Gb7 Bbmaj7/F C-7/F F7 Bb



(FINE)



BILL EVANS - "NEW JAZZ CONCEPTIONS"

Med. Swing

My Romance

Music by Richard Rodgers
Lyric by Lorenz Hart

A $C_{MA}^7(F_{MA}^7)$ E_{MI}^7 (A_{MI}^7) E_{b0}^7 D_{MI}^7 G^7 C_{MA}^7 $E^7(\#5)$

My ro - mance does - n't have to have a moon in the sky, My ro -

A_{MI} $E^7(\#5)$ A_{MI}^7 $A^7(\#5)$ D_{MI}^7 G^7 C_{MA}^7 C^7

mance does - n't need a blue la - goon stand - ing by; No

$F_{MA}^7(B^b9)$ C_{MA}^7 C^7 $F_{MA}^7(B^b9)$ C_{MA}^7

month of May, no twink - ling stars, No

$F\#_{MI}^7(b5)$ B^7 E_{MI}^7 B^b13 A_{MI}^9 D^{13} D_{MI}^7 G^7

hide - a - way, no soft gui - tars. My ro -

B $C_{MA}^7(F_{MA}^7)$ E_{MI}^7 (A_{MI}^7) E_{b0}^7 D_{MI}^7 G^7 C_{MA}^7 $E^7(\#5)$

mance does - n't need a cas - tle ris - ing in Spain, Nor a

A_{MI} $E^7(\#5)$ A_{MI} $A^7(\#5)$ D_{MI}^7 G^7 C_{MA}^7 C^7

dance to a con - stant - ly sur - pris - ing re - frain. Wide a

F_{MA}^7 $A^7(\#5)$ D_{MI}^7 D_{MI}^7/C $B_{MI}^7(b5)$ E^7 A_{MI} A^b7

wake I can make my most fan - tas - tic dreams come true; My ro -

C_{MA}^7/G A_{MI}^7 D_{MI}^7 G^7 C^6 $(A_{MI}^7 D_{MI}^7 G^7)$

mance does - n't need a thing but you.