



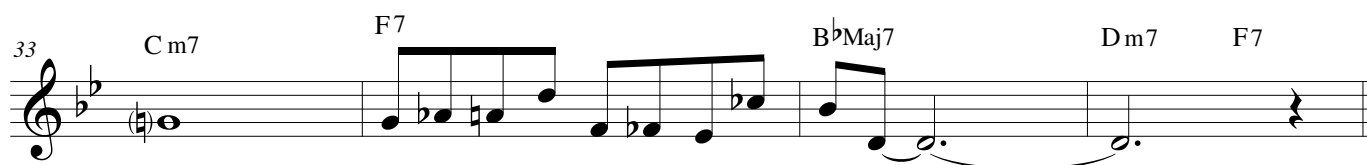
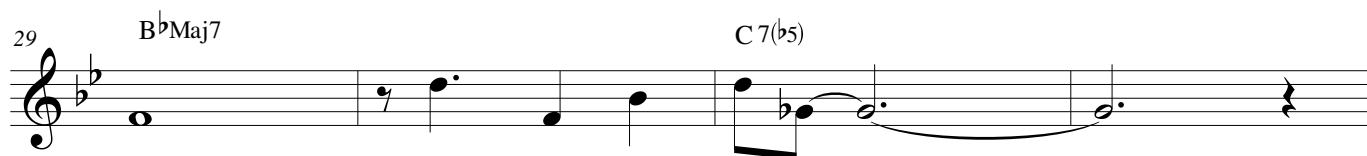
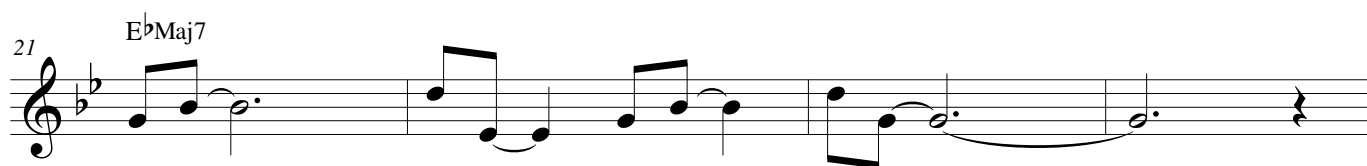
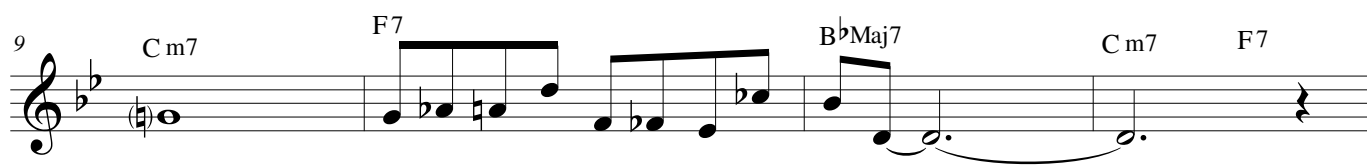
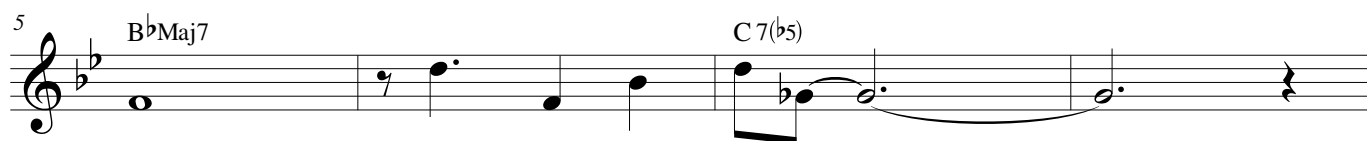
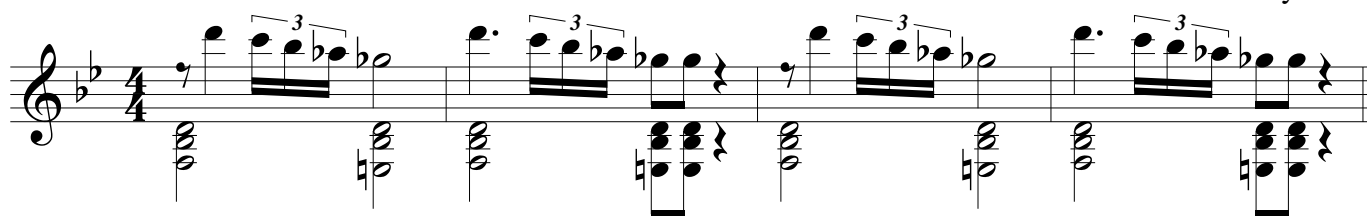
Set B

Last revised: 2019.09.28

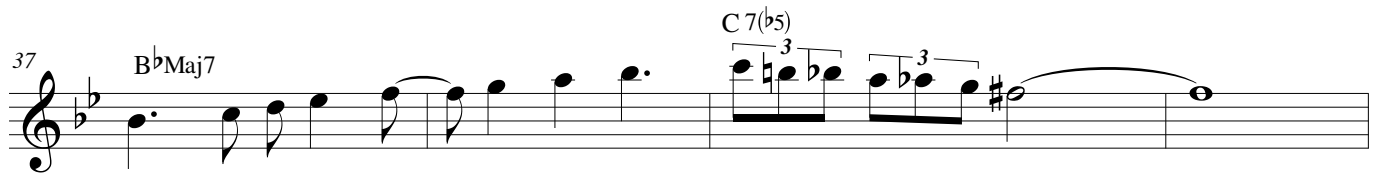
- B01-Take The A Train(K).pdf
- B02-Always(KVF).2014.03.14.pdf
- B02-Always(KVM).2014.03.14.pdf
- B03-In A Little Spanish Town(KVF).2015.04.26.pdf
- B03-In A Little Spanish Town(KVM).2016.01.14.pdf
- B04-Bye Bye Blackbird(KVD).2015.05.10.pdf
- B05-Misty(KVF).2017.04.08.pdf
- B05-Misty(KVM).2015.02.08.pdf
- B06-Honeysuckle Rose(KV).2014.03.30.pdf
- B07-Surrey With The Fringe On Top(KV).pdf
- B08-Ac-Cent-Tchu-Ate The Positive(KVF).2016.05.15.pdf
- B08-Ac-Cent-Tchu-Ate The Positive(KVM).2016.05.15.pdf
- B09-Don't Sit Under The Apple Tree(KVF).2014.03.14.pdf
- B09-Don't Sit Under The Apple Tree(KVM).2014.03.14.pdf
- B10-Boogie Woogie Bugle Boy(KVF).2014.03.14.pdf
- B10-Boogie Woogie Bugle Boy(KVM).pdf
- B11-Charmaine(K).2014.03.14.pdf
- B12-Hoop-Dee-Doo(K).2014.03.14.pdf
- B13-My Funny Valentine(KVF).2014.03.14.pdf
- B13-My Funny Valentine(KVM).2014.03.14.pdf
- B14-A Fine Romance (KVD).2015.07.13.pdf
- B15-Unforgettable(KVF).2019.09.28.pdf**
- B15-Unforgettable(KVM).2014.10.19.pdf
- B16-Cherry Pink And Apple Blossom White(K).2015.09.20.pdf
- B17-Little Brown Jug(B).2015.07.13.pdf
- B17-Little Brown Jug(K).2015.07.13.pdf

Take The A Train

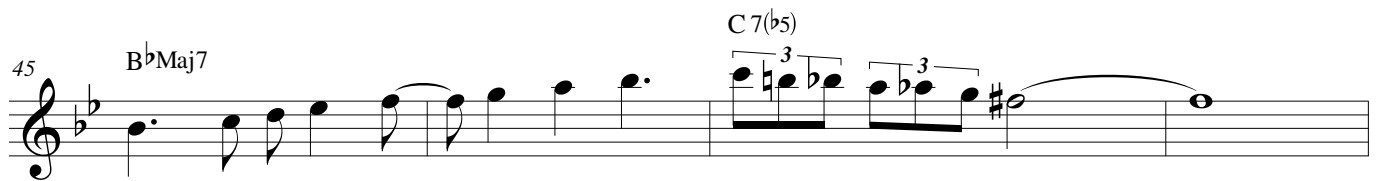
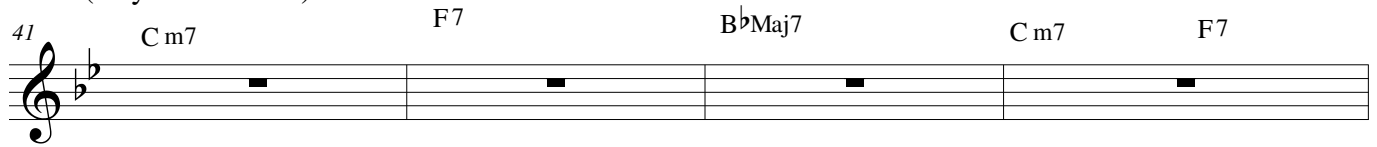
Keyboard



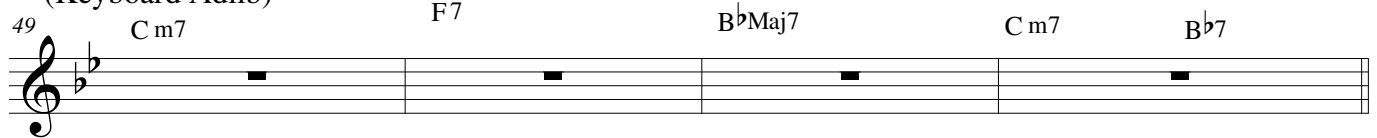
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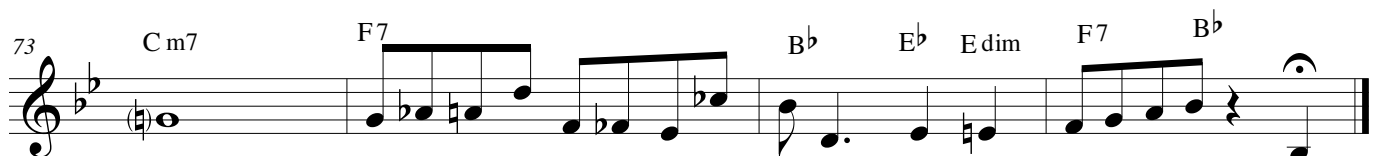
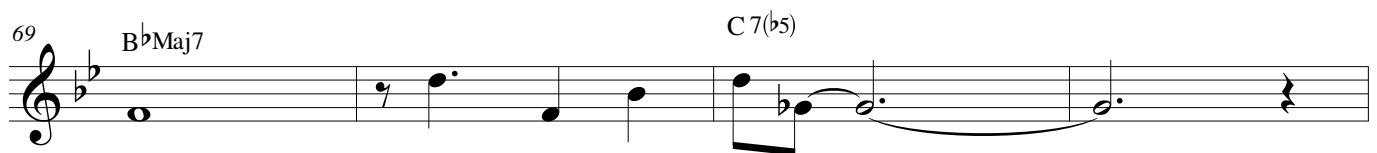
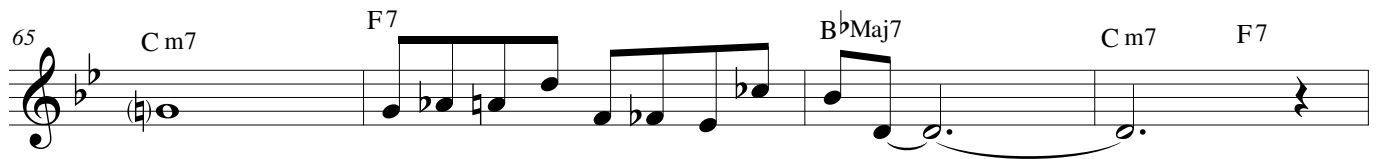
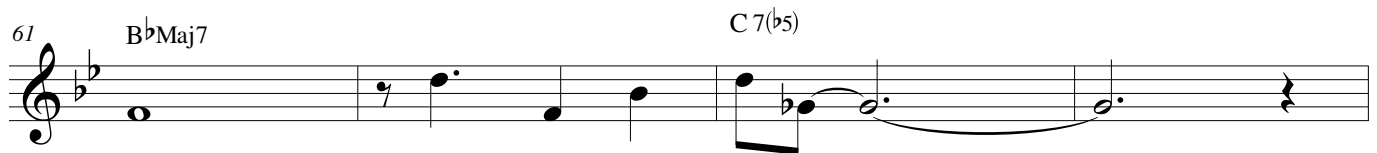
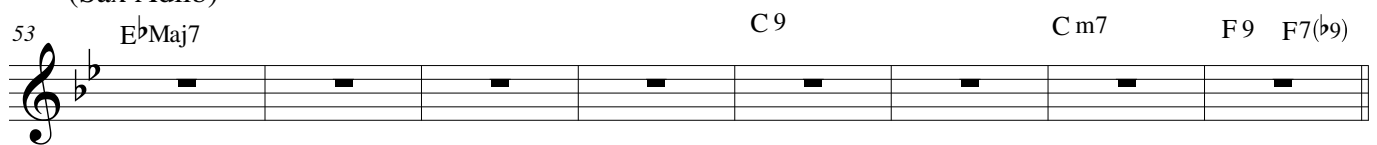
(Keyboard Adlib)



(Keyboard Adlib)



(Sax Adlib)



Always

F

(Sax)

Keyboard

B \flat B \flat Maj7 C m7 C m7(b5) D m7 C m9 F7
 5 B \flat Maj7 C m7 F7 B \flat Maj7 C m7 F7
 11 B \flat Maj7 C m7 F7 B \flat Maj7 E m7(b5) A7 D Maj7
 16 B7 E m7 A7 D7 G7 C7 F7
 21 B \flat Maj7 C m7 F7 B \flat Maj7 A7 A \flat 7 G7
 27 C m7 To Coda $\text{\textcircled{C}}$ E \flat Maj7 E \flat m7 A \flat 7 B \flat Maj7 C7
 33 C m7 F7 B \flat Maj7 C m7 E7 D.S. al Coda
 37 Coda E \flat Maj7 E \flat m7 F \sharp $^{\circ}$ B \flat Maj7/F G m7
 41 C m7 F7 B \flat Maj7 C m7 B Maj7 B \flat 6

I'll be lov-ing you, al - ways, — with a love that's true,
 al - ways. — When the things you've planned need a help-ing
 hand, I will un - der - stand, al - ways, al - ways.
 Days may not be fair, al - ways. — That's when I'll be there,
 al - ways. — Not for just an hour, not for just a day,
 not for just a year, but al - ways. —
 Not for just an hour, not for just a day,
 not for just a year, but al - ways. —

M

Keyboard

E^b E^bMaj7 F m7 F m7(b5) G m7 F m9 B^b7
 5 E^bMaj7 F m7 B^b7 E^bMaj7 F m7 B^b7
 11 E^bMaj7 F m7 B^b7 E^bMaj7 A m7(b5) D7 G Maj7
 16 E7 A m7 D7 G7 C7 F7 B^b7
 21 E^bMaj7 F m7 B^b7 E^bMaj7 D7 D^b7 C7
 27 F m7 To Coda A^bMaj7 A^bm7 D^b7 E^bMaj7 F7
 33 F m7 B^b7 E^bMaj7 F m7 B^b7 D.S. al Coda
 37 Coda A^bMaj7 A^bm7 B^o E^bMaj7/B^b C m7
 41 F m7 B^b7 E^bMaj7 F m7 E Maj7 E^b6

Where indicated,
Keyboard and Bass
play notes exactly as written

In A Little Spanish Town

F

Keyboard

(Drums - ala castanets)

(Keyboard & Bass)

1 2 3 4 &

4 1 & 2 & 3 (Simile)

7 B \flat N.C. B \flat N.C. (Keyboard & Bass)

In a lit-tle Span-ish town twas on a night like this. ____

(Drums ala castanets)

11 F7 N.C. F7 N.C. (Keyboard & Bass)

Stars were peek-a-boo-in' down, twas on a night like this. ____

(Drums ala castanets)

15 B \flat F7 (Sax)

He whis-pered, "Be true to me." and I

2
19 Cm (Sax) F7 (Sax) B \flat (Sax) (Keyboard) F \sharp 7

sighed, _____ "Mmm, _____ Si, Si."

23 B \flat N.C. B \flat N.C. (Keyboard & Bass)

Man-y skies have turned to grey be-cause we're far a - part _____

27 Cm N.C. Cm N.C. G7 (Sax) F \sharp 7 G

Man-y moons have passed a-way, and still he's in my heart. _____

31 G7 F \circ 7 D & F \circ 7 (Keyboard)

We made a prom - ise and we sealed _____ it with a kiss. _____

35 B \flat & N.C. F7 & N.C. B \flat N.C.

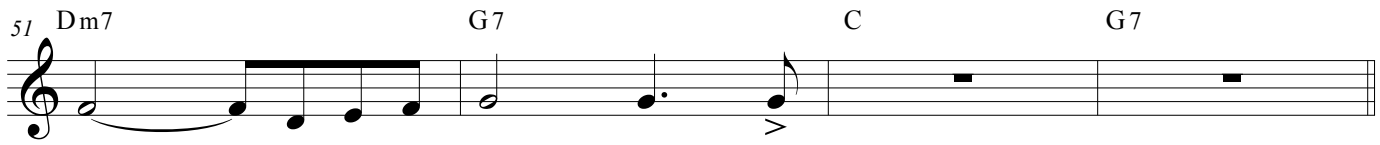
In _____ a lit-tle Span-ish town, twas on a night like this

(Drums ala castanets)

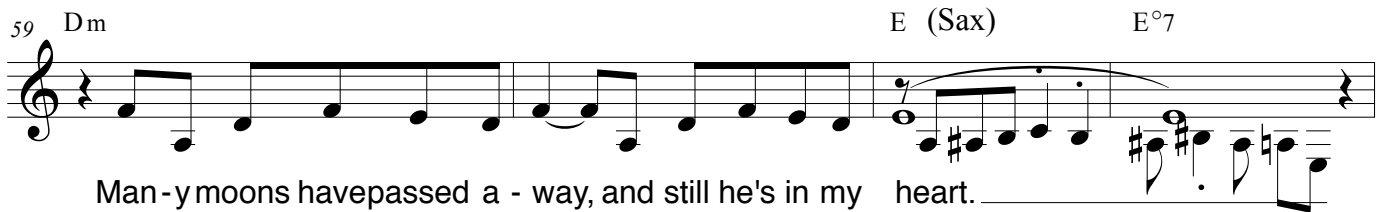
(Sax)

39 C Dm

43 G7 C



Man-y skies have turned to grey be-cause we're far a - part. _____



Man-y moons have passed a - way, and still he's in my heart. _____

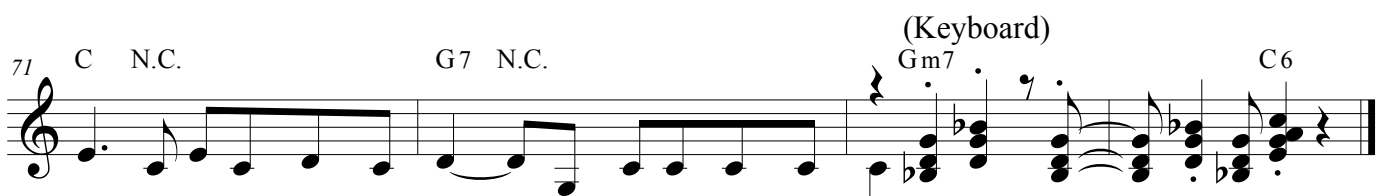


We made a prom - ise and we sealed _____ it with a kiss.



In a lit-tle Span-ish town, twas on a night like this.

(Drums ala castanets)



In a lit-tle Span-ish town, twas on a night like this.

Where indicated,
Keyboard and Bass
play notes exactly as written

In A Little Spanish Town

M
Keyboard

(Drums - ala castanets)

(Keyboard & Bass)

(Simile)

7 Eb N.C. Eb N.C. (Keyboard & Bass)

In a lit-tle Span-ish town twas on a night like this. —

(Drums ala castanets)

11 Bb7 N.C. Bb7 N.C. (Keyboard & Bass)

Stars were peek-a-boo-in' down, twas on a night like this. —

(Drums ala castanets)

15 Eb Bb7 (Keyboard)

She whis-pered, "Be true to me." and I

2
19 Fm (Keyboard) $Bb7$ (Keyboard) Eb (Keyboard) (Keyboard) $B^{\circ}7$

sighed, _____ "Mmm, ___ Si, Si."

23 Eb N.C. Eb N.C. (Keyboard & Bass)

Man-y skies have turned to grey be-cause we're far a part _____

27 Fm N.C. Fm N.C. $C7$ (Keyboard) $B^{\circ}7$ C

Man-y moons have passed a-way, and still she's in my heart. _____

31 $C7$ $Bb^{\circ}7$ G & $Bb^{\circ}7$ (Keyboard)

We made a prom - ise and we sealed _____ it with a kiss. _____

35 Eb & N.C. $Bb7$ & N.C. Eb N.C.

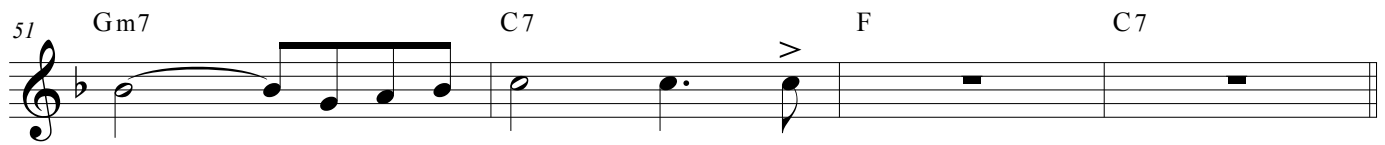
In _____ a lit-tle Span-ish town, twas on a night like this

(Drums ala castanets)

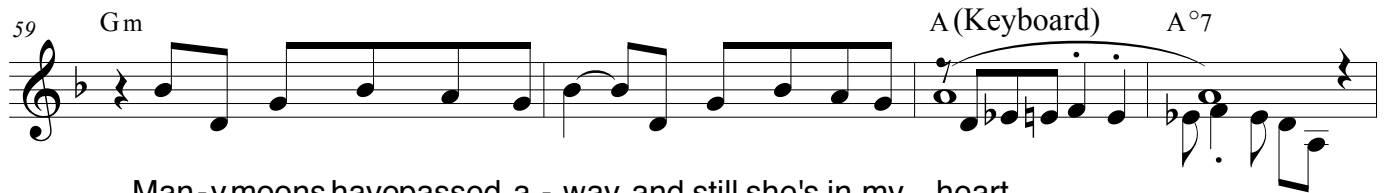
(Keyboard)

39 F Gm

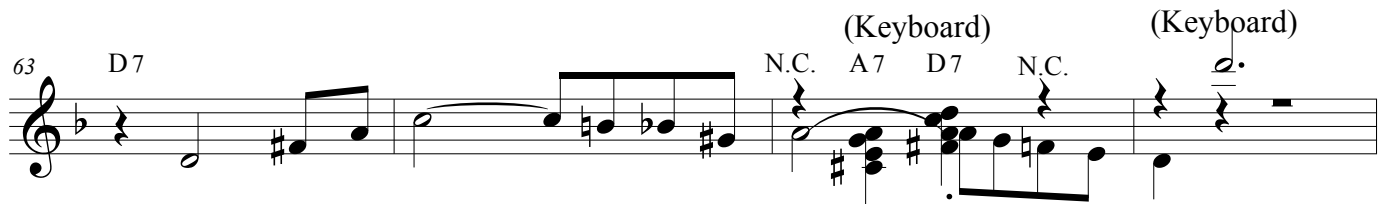
43 $C7$ F



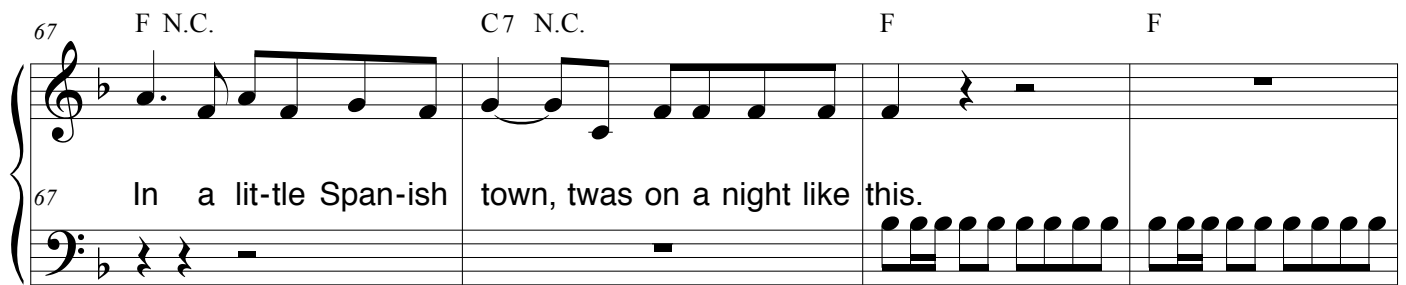
Man-y skies have turned to grey be-cause we're far a - part. _____



Man-y moons have passed a - way, and still she's in my heart. _____

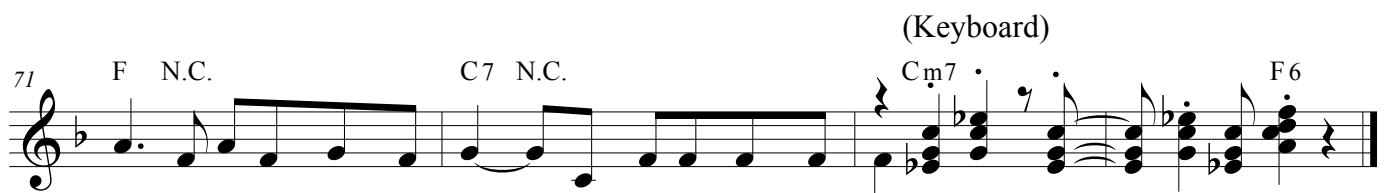


We made a prom - ise and we sealed _____ it with a kiss.



In a lit-tle Span-ish town, twas on a night like this.

(Drums ala castanets)



In a lit-tle Span-ish town, twas on a night like this.

Bye Bye Blackbird

D

Keyboard

(Sax)

F /E Dm A/C# Dm /C Gm7/Bb A7
 5 Bb F/A Ab°7 Gm7 /Bb A° Gm C7
 9 FMaj7 Gm7 C7 F6 F/A Ab°7
 (F) Pack up all my care and woe, Here I go, sing-ing low, bye, bye,
 15 Gm7 C7 Gm Gm7 Gm6
 black - bird. (M) Where some-bod-y waits for me, Sug-ar's sweet, so is she,
 21 Gm7 C7 F6 F7 E9
 bye, bye, black - bird. (F) No - one here can love and un - der -
 27 Eb9 D7 Gm7 Gm7(b5) C7
 stand me. (M) Oh, what hard luck stor-ies they all hand me.
 33 FMaj7 Eb7 D7
 (Both) Make my bed and light the light, I'll ar - rive late to - night.
 37 1. Gm7 C7 F6 Gm7 C7 2. Gm7
 Black - bird, bye, bye. Black - bird, my
 43 Am7 Gm7 (M) C7 F6
 black - bird, oh, black - bird (F) bye, bye.

Misty

F

Keyboard

(Sax)

Cmaj7 Dm7 Em7 Dm7

3 Cmaj7 Fmaj7 Dm7/G G7

3

Look at

5

Cmaj7 Gm7 C7

me, I'm as help - less as a kit - ten up a
way and a thous - and vi - o - lins be - gin to

7 FMaj7 Fm7 Bb7

tree, and I feel like I'm cling - ing to a cloud. I
play, or it might be the sound of your "hel - lo." That

9 CMaj7 Am7 Dm7 G7

can't un - der - stand, I get mis - ty just hold - ing your
mu - sic I hear, I get mis - ty the mo - ment you're

11 1. Em7 A7(b9) Dm7 G7(b9) 2. Fm7 CMaj7

hand. Walk my near. You can say that you're

15 Gm7 C7 Gm7 C7(b9)

lead - ing me on, but it's just what I

2

17 F Maj7 G m7 F Maj7 F#m7 B7
 want you to do. Don't you real - ize how hope-less - ly I'm lost, —

20 F#m7 B7 E m7 A7(b9) D m7 G7(b9)
 — That's why I'm fol - low - ing you. On my

23 C Maj7 G m7 C7
 own, would I wan - der in this won - der - land a -

25 F Maj7 F m7 Bb7
 lone, nev - er know-ing my right foot from my left, my

27 C Maj7 A m7 To Coda D m7 G7(b9)
 hat, — from my glove. — I get mis - ty, I'm too much in

29 C 6 F m7 D m7 G7(b9) D.S. al Coda
 (Sax)

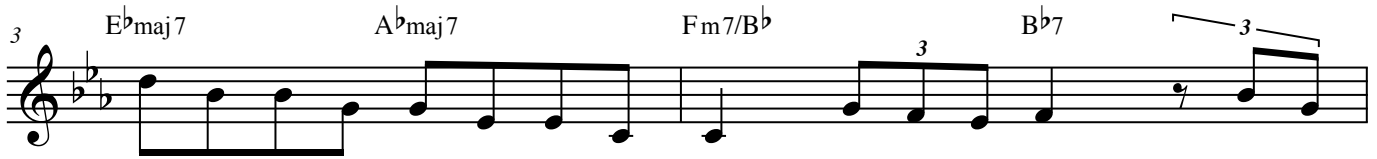
31 Coda D m7 G7 E A7
 mis - ty, I'm too much in love. — I'm so

34 D m7 G7(b9) C Bb9 C Maj7
 mis - ty and too much in love.

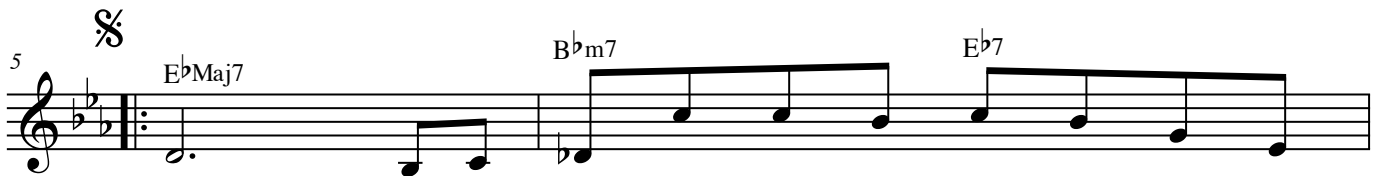
Misty

M

Keyboard



Look at



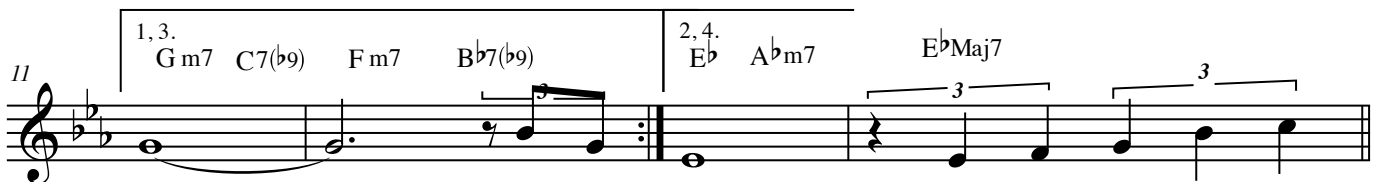
me, I'm as help - less as a kit - ten up a
way and a thous - and vi - o - lins be - gin to



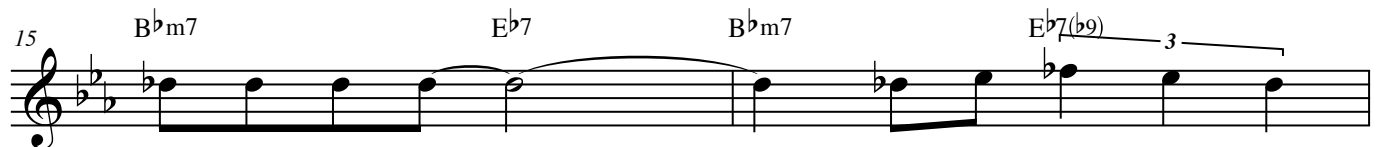
tree, and I feel like I'm cling - ing to a cloud. I
play, or it might be the sound of your "hel - lo." That



can't un - der - stand, I get mis - ty just hold - ing your
mu - sic I hear, I get mis - ty the mo - ment you're



hand. Walk my near. You can say that you're



lead - ing me on, but it's just what I

17 $A^b\text{Maj7}$ $B^b\text{m7}$ $A^b\text{Maj7}$ 3 3 $A\text{m7}$ $D7$
 want you to do. — Don't you real - ize how hope-less - ly I'm lost, —

20 $A\text{m7}$ $D7$ 3 $G\text{m7}$ $C7(b9)$ $F\text{m7}$ $B^b7(b9)$ 3
 — That's why I'm fol - low - ing you. — On my

23 $E^b\text{Maj7}$ $B^b\text{m7}$ E^b7
 own, would I wan - der in this won - der - land a -

25 $A^b\text{Maj7}$ 3 3 $A^b\text{m7}$ D^b7
 lone, nev - er know-ing my right foot from my left, my

27 $E^b\text{Maj7}$ 3 $C\text{m7}$ *To Coda* $F\text{m7}$ $B^b7(b9)$ 3
 hat, — from my glove. — I get mis - ty, I'm too much in

29 E^b6 $A^b\text{m7}$ $F\text{m7}$ $B^b7(b9)$ *D.S. al Coda* 3
 love. Look at

Coda 31 $F\text{m7}$ B^b7 3 G $C7$ 3
 mis - ty, I'm too much in love. — I'm so

34 $F\text{m7}$ $B^b7(b9)$ E^b D^b9 $E^b\text{Maj7}$
 mis - ty and too much in love.

Honeysuckle Rose

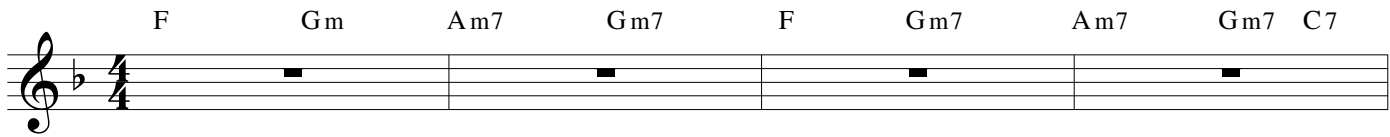
Keyboard

(Keyboard)

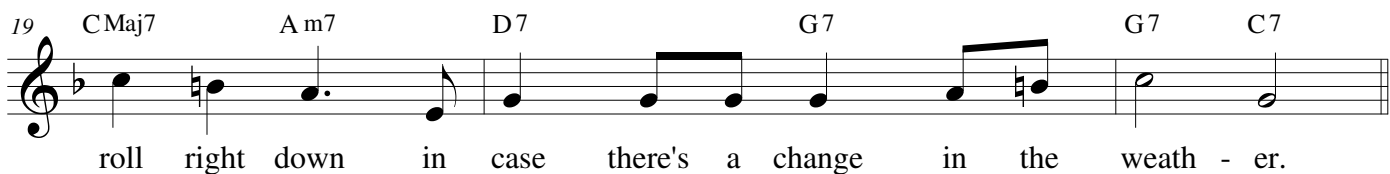
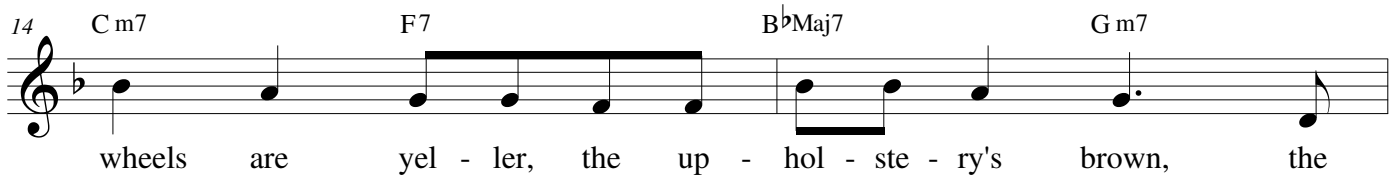
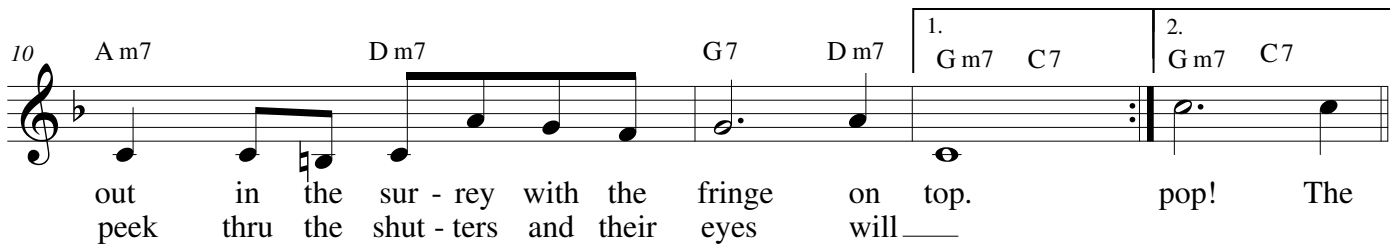
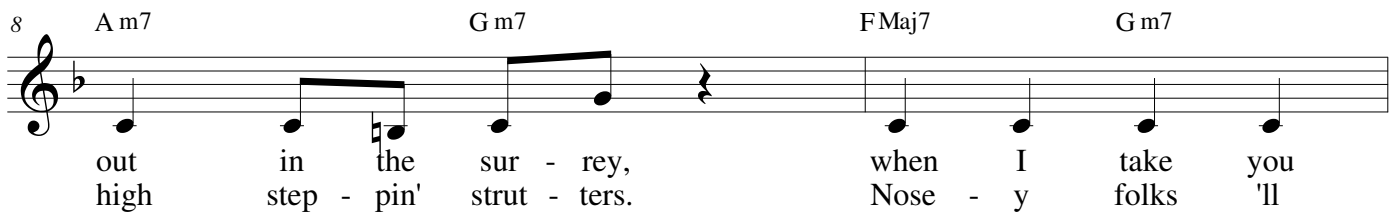
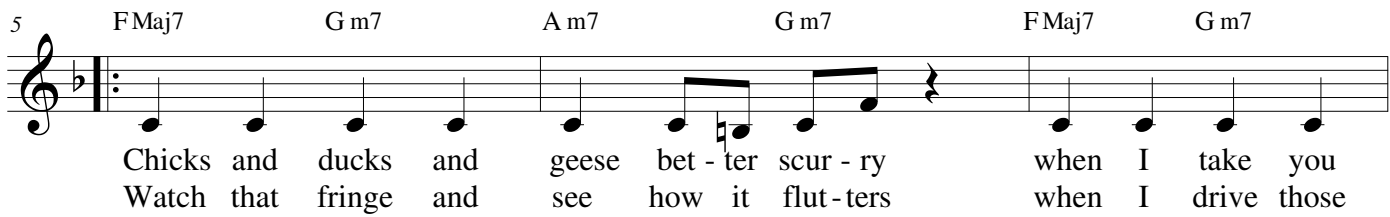
F F/A B^bMaj7 B m7 F/C B^o G m/B^b /A /G C7
 5 G m7 C7 G m7 C7 G m7 G m7(#5)
 Ev - 'ry hon-ey bee fills with jeal - ous - y when they see you out with
 When you're pas-sin' by, flow - ers droop and sigh, and I know the rea-son
 8 C7 C7/B^b F/A D m7 G m7 C7
 me. I don't blame them, good-ness knows, Hon-ey suck-le
 why: You're much sweet - er, good-ness knows, Hon ey-suck-le
 11 1, 3. 2, 4.
 F B^b7 A m7(b5) D7(b9) F B^b7 F6
 Rose. Rose.
 15 F7 C m7 F^o F7 B^b F9 G^b9 F9 B^b
 Don't buy su - gar, you just have to touch my cup.
 19 G7 D m7 G^o G7 C7 G m7 A^b9 G9 C7
 You're my su - gar, it's sweet when you stir it up.
 23 G m7 C7 G m7 C7 G m7 G m7(#5)
 When I'm ta - kin' sips from your tas - ty lips, seems the hon - ey fair - ly
 26 C7 C7/B^b F/A D m7 G m7 C7 To Coda Φ
 drips. You're con - fec - tion, good-ness knows, Hon-ey-suck-le
 29 F A m7(b5) D7(b9) D.S. al Coda
 Rose.
 31 Φ Coda F F/A B^b7 B^o7 C C7 F
 Rose. (Keyboard)

Surrey With The Fringe On Top

Keyboard



§



22 F Maj7 G m7 A m7 G m7 F Maj7 G m7

Two bright side - lights wink - in' and blink - in', ain't no fin - er

25 A m7 G m7 F Maj7 G m7 A m7 D m7

rig, I'm a think-in, you can keep your rig if you're think - in' that I'd

28 G m7 D7(b9) G m7 D7(b9) A m7(b5) D7(b9)

keer to swap for that shin - y lit - tle sur - rey with the

To Coda

31 G m7 C7 F Maj7 G m C7

fringe on the top! _____

D.S. al Coda

Coda

34 G m7 C7 A A7 D m

fringe, with the fringe on the top. We're gon - na

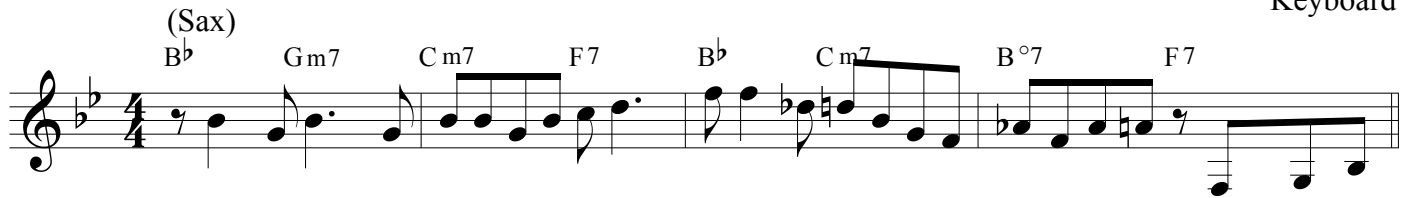
37 Bb F/A G m9 C 11 F Bb F C7 F

ride a-long to-geth-er in my sur-rey with the fringe on top!

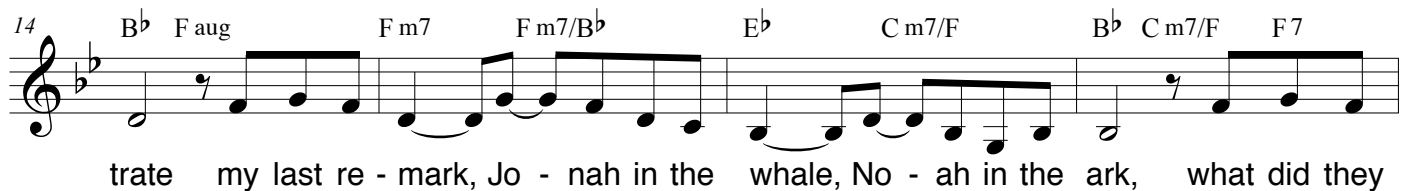
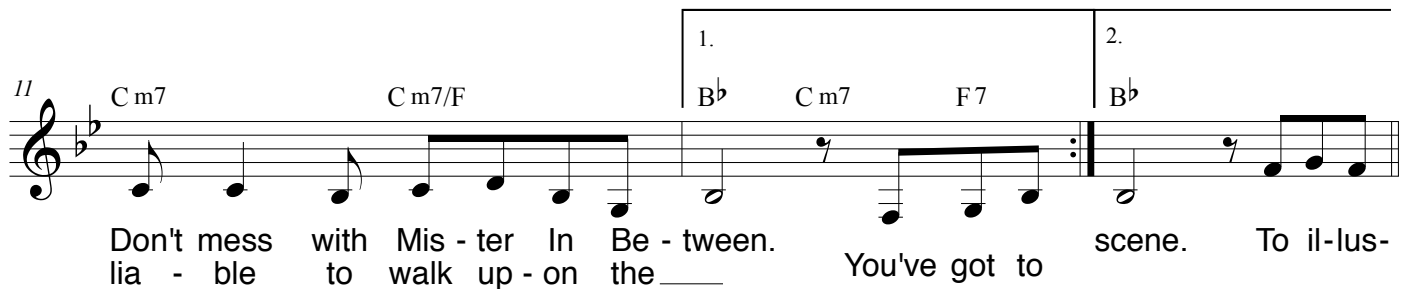
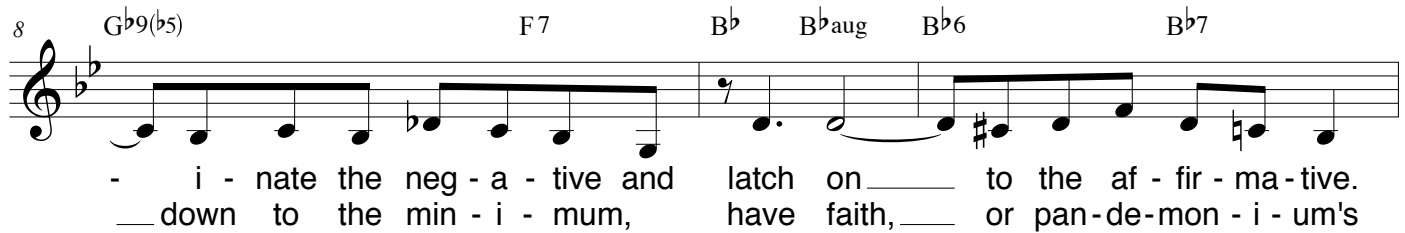
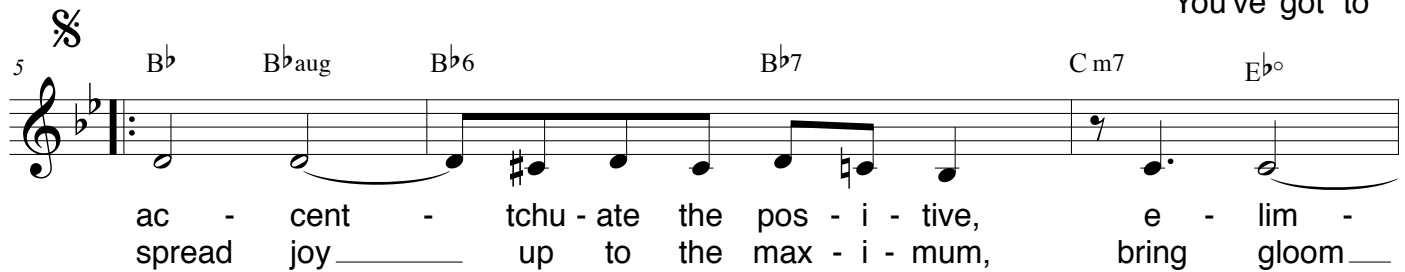
Ac-cen-Tchu-Ate The Positive

F

Keyboard



You've got to



25 G^b9(b5) F7 B^b B^baug B^b6 B^b7

- i - nate the neg - a - tive and latch on _____ to the af - fir - ma - tive,

28 **C m7** **C m7/F** **To Coda** **Bb** **C m7** **D.S. al Coda**
F7

 don't mess with Mis - ter In - Be - tween."
 (Sax)

⊖ Coda

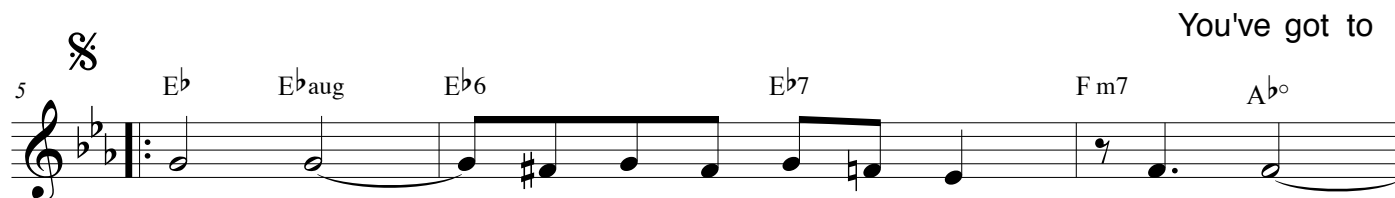
30 B^b G7 Cm⁹ F7 B^b6

Ac-cen-Tchu-Ate The Positive

(Keyboard)

M

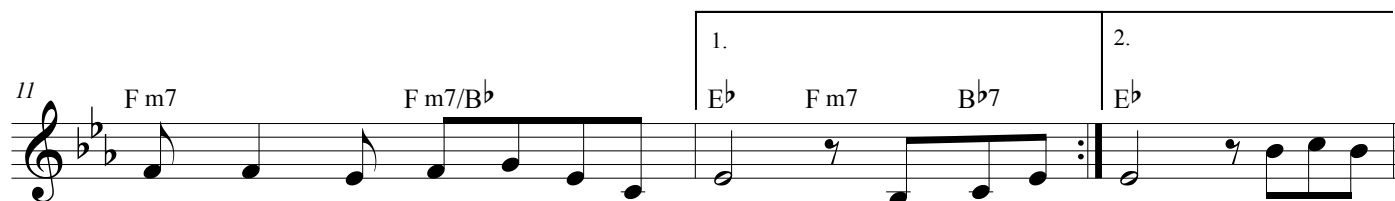
Keyboard



ac - cent - tchu - ate the pos - i - tive, e - lim -
spread joy _____ up to the max - i - mum, bring gloom _____



- i - nate the neg - a - tive and latch on _____ to the af - fir - ma - tive.
_____ down to the min - i - mum, have faith, _____ or pan - de - mon - i - um's



Don't mess with Mis - ter In Be - tween. scene. To il-lus-
lia - ble to walk up - on the _____ You've got to



trate my last re - mark, Jo - nah in the whale, No - ah in the ark, what did they



do _____ just when ev-'ry thing looked so dark? _____ Man, they said, "We'd bet-ter

25 B 9(b5) B \flat 7 E \flat E \flat aug E \flat 6 E \flat 7

- i - nate the neg - a - tive and latch on _____ to the af - fir - ma-tive,

28 F m7 F m7/B^b To Coda 0 E^b F m7 D.S. al Coda B^b7

don't mess with Mister In-Between." (Keyboard)

♩ Coda

30 E♭ C7 F m9 B♭7 E♭6

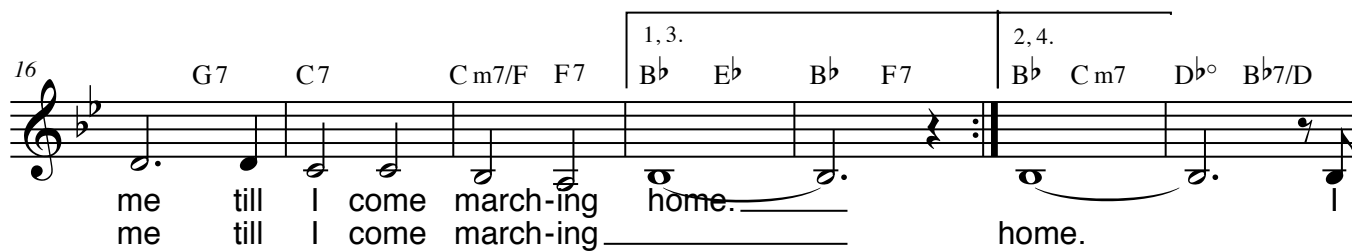
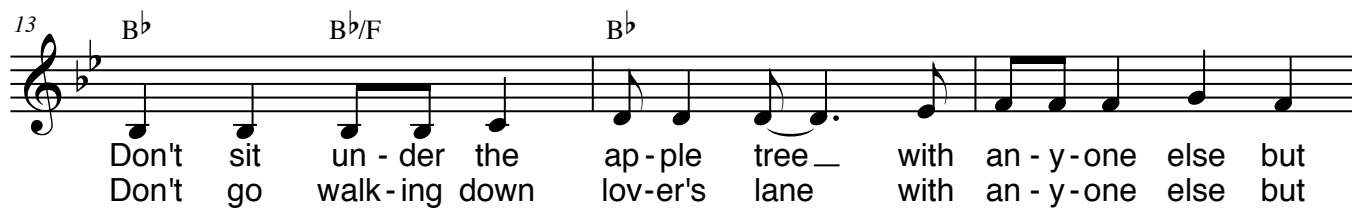
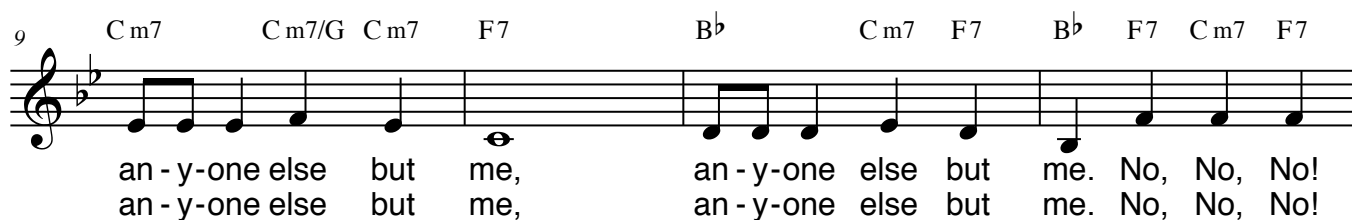
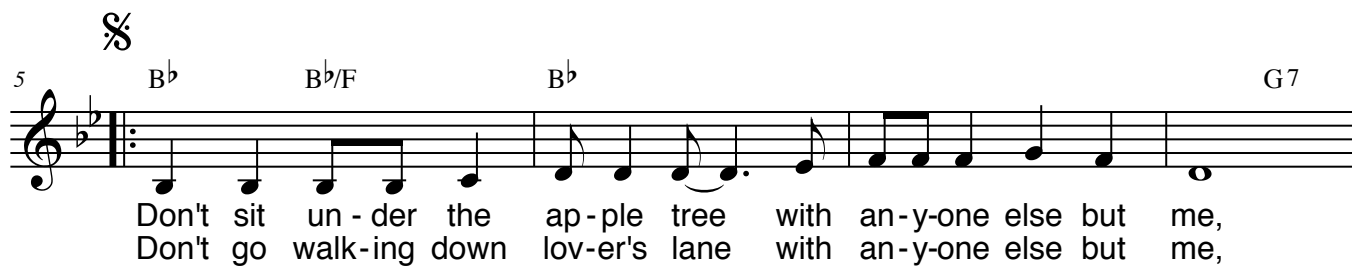
tween. No! Don't mess with Mis-ter In Be-tween."

Don't Sit Under The Apple Tree

F

(Sax)

Keyboard



39 F7 G7(#5) G7 C m7 C m7/F F7 B \flat 6 E \flat B \flat 6

I'll be march-ing, till I come march-ing home.

Don't Sit Under The Apple Tree

M
Keyboard

(Keyboard)



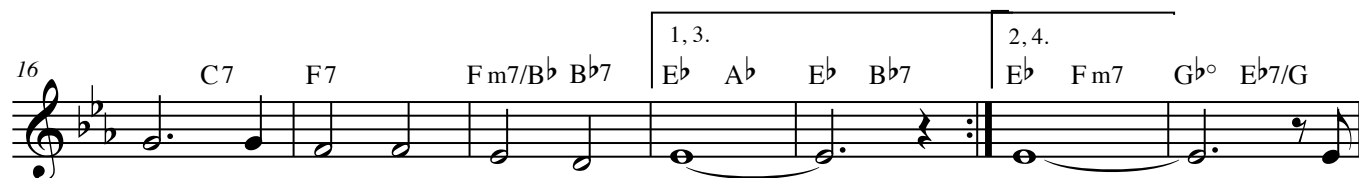
Don't sit un - der the ap - ple tree with an - y - one else but me,
Don't go walk - ing down lov - er's lane with an - y - one else but me,



an - y - one else but me, an - y - one else but me. No, No, No!
an - y - one else but me, an - y - one else but me. No, No, No!



Don't sit un - der the ap - ple tree _ with an - y - one else but
Don't go walk - ing down lov - er's lane with an - y - one else but



me till I come march - ing home. _____
me till I come march - ing _____ home. I

2 F

23 A^b $Fm7$ B^b9 E^b B^b7 E^b $G7$

just got word from the girl who heard from the girl next door to me. The

27 Cm $G(\#5)$ $Cm7$ $F9$ B^b7 $Cm7$ $B^b\circ/D^b$ B^b7/D $B^b7(\#5)$

boy she met just loves to pet, and it fits you to a tee. So

31 E^b E^b/B^b E^b $C7$

don't sit un-der the ap-ple tree with an-y-one else but me till

35 $F7$ $Fm7/B^b$ B^b7 E^b A^b6 B^b7

To Coda Φ *D.S. al Coda*

I come march - ing home. _____

Coda

39 B^b7 $C7(\#5)$ $C7$ $Fm7$ $Fm7/B^b$ B^b7 E^b6 A^b E^b6

I'll be march-ing, till I come march-ing home. _____

Boogie Woogie Bugle Boy

F

(Keyboard - ala Bugle)

Keyboard

(NC)

5 C

9 C

11

13 F

15 C

17 G F

19 C

21 2. 3. To Coda

He was the
fam - ous trum - pet man from old Chi - ca-go way. He
made him blow a bu - gle for his Un-cle Sam. It
puts the boys to sleep with boog - ie ev - 'ry night, and
had a boog - ie style that no one else could play, He was the
real - ly brought him down be - cause he could - n't jam. The cap - tain
wakes them up the same way in the ear - ly bright. They clap their
top man in his craft. But then his
seemed to un - der - stand, be - cause the
hands and stamp their feet, be - cause they
num - ber came up, and he was gone with the draft. He's in the
next day the cap' went out and draft - ed a band. And now the
know how he plays when some - one gives him a beat. He real - ly
Ar - my now, a blow - in' rev - eil - le. He's the
compan - y jumps when he plays rev - eil - le, He's the
breaks it up when he plays rev - vil - le. He's the
boog - ie woog - ie bu - gle boy of Comp-an - y B. They
boog - ie woog - ie bu - gle boy of
boog - ie woog - ie bu - gle boy of
Comp-an - y B. A Comp-an - y B.

2

23 C
toot, a toot, a toot - tee - lee-a-dah toot he blows it eight to the bar.

26 F
in boog-ie rhy-thm. He can't blow a note un-less the bass and gui-tar is play-in'

29 C G 3
with him. _____ He makes the comp-an-y jump when he plays

32 F C
rev-eil-le, _____ He's the boog-ie woog-ie bu-gle boy of Comp-an-y B. _____

35 C F C

42 G F C *D.S. al Coda*
_____ He

47 **Coda**
Dah, dah, do dah dah do dah. Dah, dah, do dah dah do dah.

51 F C
Dah, dah, do dah dah do dah. Dah, dah, do dah dah do dah.

55 G 3 F
The comp-an - y jumps when he plays rev-eil - le, _____ He's the

57 C N.C.
boog-ie woog-ie bu - gle boy of Comp-an-y B. _____ He was that

60 D m/E G 7/D C
boog-ie woog-ie bu - gle boy of Comp-an-y B. _____

Boogie Woogie Bugle Boy

M

Keyboard

(NC)

5 F

9 F

13 B \flat F

17 C B \flat F

20 1. 2. Final

25 F

29 B \flat F

33 C B \flat F D.S.

Charmaine

(Keyboard)

Keyboard

Chord progression for measures 1-9:

Measures 1-2: E^b

Measures 3-4: $D7$

Measures 5-6: Fm/C

Measures 7-8: B°

Measures 9-10: B^b B^b7

(Sax)

Chord progression for measures 10-13:

Measures 10-11: E^b

Measures 12-13: E^bMaj7 E^b6

Chord progression for measures 14-17:

Measures 14-15: E^b

Measures 16-17: $Fm7$ B^b7

Chord progression for measures 18-21:

Measures 18-19: B^b7/F B^b7

Measures 20-21: $Fm7$ B^b7

Chord progression for measures 22-25:

Measures 22-23: B^b7 B^b+

Measures 24-25: E^b $Fm7$ B^b7

Chord progression for measures 26-29:

Measures 26-27: E^b

Measures 28-29: B^bm6 $C7$

Chord progression for measures 30-33:

Measures 30-31: Fm $C7$

Measures 32-33: Fm $C9$

Chord progression for measures 34-37:

Measures 34-35: Fm A^bm6

Measures 36-37: E^b $C7(\#5)$

Chord progression for measures 38-41:

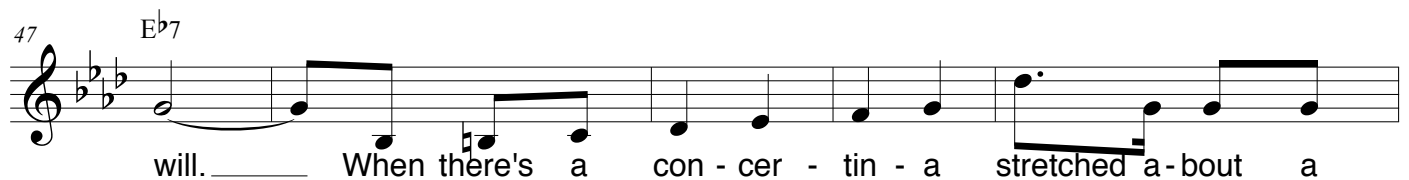
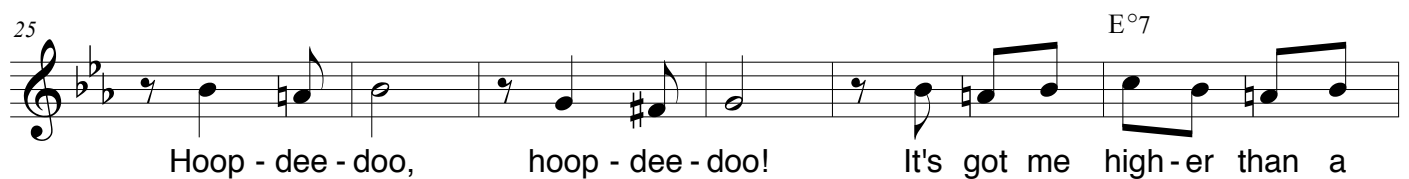
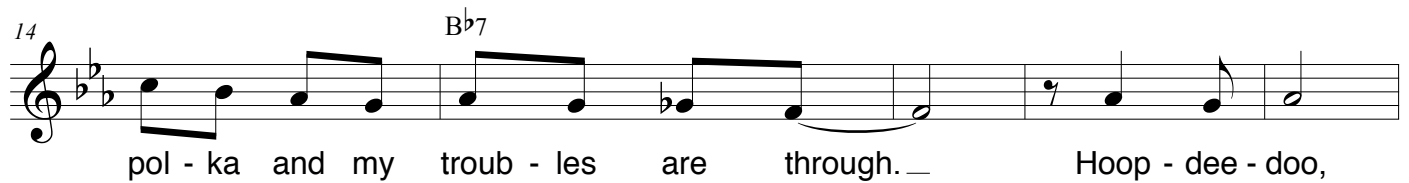
Measures 38-39: $F9$ $Fm7$ B^b7 $B^b7(\#5)$

Measures 40-41: 1. E^b $B^b7(\#5)$ 2. E^b

Hoop-Dee-Doo

(Keyboard)

Keyboard



52 E^b7 A^b E^b7

mile, I al - ways smile ____ 'cause that's my style. ____ When there's a

57 A^b

fid - dle in the mid - dle, oh it real - ly is a rid - dle how he plays a tune so sweet,

61 A^b7 D^b Bbm7

plays a tune so sweet that I could die. ____ Oh, lead me to the

66 B^o7 A^b/C Fm7 B^b7 E^b7

floor and hear me yell for more, 'cause I'm a hoop - dee - do - in' kind of

71 A^b 1. B^b7 A^b 2. D.S. al Coda B^b7

guy. ____ (Sax) guy. ____ (Keyboard)

75 ⊕ Coda Fm7 B^b7 C7 Fm7

hoop - dee - do - in' it with all of my might. ____ Rain may fall and

80 E^b Gm7 C7 Fm7 B^b7

snow may come, Noth - ing's gon na stop me from hoop - dee - do - in' it

85 Fm7 B^b7 Fm7 B^b7 E^b

hoop - dee - do - in' it hoop - dee - do - in' it to - night. ____

F

[illegible]

2

21 $B\flat$ Maj7 C m7 D m7 C m7 $B\flat$ Maj7 C m7 D m7 C m7

fig - ure less than Greek, is your mouth a lit - tle weak, when you

25 $B\flat$ Maj7 D7 G m F m7 E7 $E\flat$ Maj7 A m7(\flat 5) D7(\flat 9)

o - pen it to speak, are you smart? _____ But

29 G m G m(maj7) G m7 G m6

don't change a hair for me, not if you care for me,

33 $E\flat$ Maj7 A m7(\flat 5) D7(\flat 9) G m F m7 E7(\sharp 11)

stay lit - tle val - en - tine, stay. _____

37 1. $E\flat$ Maj7 C m7 F7(\flat 9) $B\flat$ 6 A m7(\flat 5) D7(\flat 9)

Each day is Val - en-tine's Day.

41 2. $E\flat$ Maj7 C m7 F7(\flat 9) $B\flat$ G m G \flat (\sharp 5) $B\flat$

Each day is Val-en - tine's Day. _____

My Funny Valentine

M

Keyboard

(Keyboard)

3

5

9

13

17

My fun - ny val - en - tine, Sweet com - ic val - en - tine,

You make me smile with my heart.

Your looks are laugh - a - ble, un - pho - to - graph - a - ble,

Yet you're my fav - 'rite work of art. Is your

21 E♭Maj7 Fm7 Gm7 Fm7 E♭Maj7 Fm7 Gm7 Fm7

fig - ure less than Greek, is your mouth a lit - tle weak, when you

25 E♭Maj7 G7 Cm B♭m7 A7 A♭Maj7 Dm7(b5) G7(b9)

o - pen it to speak, are you smart? _____ But

29 Cm Cm(maj7) Cm7 Cm6

don't change a hair for me, not if you care for me,

33 A♭Maj7 Dm7(b5) G7(b9) Cm B♭m7 A7(#11)

stay lit - tle val - en - tine, stay. _____

37 1. A♭Maj7 Fm7 B♭7(b9) E♭6 Dm7(b5) G7(b9)

Each day is Val - en-tine's Day.

41 2. A♭Maj7 Fm7 B♭7(b9) E♭ Cm B(#5) E♭

Each day is Val-en - tine's Day. _____

VOCAL ONLY

A Fine Romance

D

(Keyboard)

Keyboard

F7/E^b B[°] C m7 C[#]° F7 F7(b9) F6
 (M) A

5 B^b B[°]7 C m6 C[#]°7 D m7 G m7 C m7
 fine fine ro-mance with no kiss-es! A fine ro-mance, my friend,
 fine ro-mance! My good fel-low! You take ro-mance, I'll take

12 F7 B^b C[#]°7 C m7 F7 C m7 F7
 this is! We should be like a cou - ple of hot to - ma - toes, but
 Jel-lo! You're calm - er than the seals in the Arc-tic O - cean. At

17 B^b6 G7 E7 E^b7 D7 G7 C m7 F7
 you're as cold as yes - ter - day's mashed po - ta - toes. A
 least they flap their fins to ex - press e - mo - tion. A

21 B^b B[°]7 C m6 C[#]°7 D m7 G m7 C m7
 fine fine ro-mance! You won't nes - tle. A fine ro-mance! You won't
 fine ro-mance with no quar-rels, with no in - sults and all

28 F7 B^b B^b7 E^bMaj7 G7/D
 wres-tle! I might as well play bridge with my old maid aunts!
 mor - als! I've nev - er mussed the crease in your blue serge pants.

32 C m7 C[#]°7 D m7 D^b7 C m6 F7
 I have - n't got a chance. This is a fine ro -
 I nev - er get the chance. This is a fine ro -

35 B^b1. C m7 F7 B^b C m7 F7
 mance!
 mance! (F)A

2

D

39 $B\flat 6$ $C m7$ $F7$ $B\flat 6$ $C m7$ $F7$ $B\flat 6$ $C\sharp 7$ $C m7$ $F7$

mance. (F)A

47 $B\flat 6$ $B^\circ 7$ $C m6$ $D\flat 7$ $D m7$ $G m7$

fine ro-mance with no kiss - es! A fine ro-mance, my
fine ro-mance, my dear Duch-ess! Two old fo - gies who

53 $C m7$ $F7$ $B\flat 6$ $C\sharp 7$ $C m7$ $F7$

friend, this is! We two should be like clams in a dish of chow-der.
need crutch-es! True love should have the thrills that a health-y crime has!

58 $C m7$ $F7$ $B\flat 6$ $G7$ $E7$ $E\flat 7$ $D7$ $G7$

— But we just fizz like parts of a Seid - litz pow - der. —
— We don't have half the thrills that the "March of Time" has! —

62 $C m7$ $F7$ $B\flat 6$ $B^\circ 7$ $C m6$ $D\flat 7$

— A fine ro-mance with no clinch - es. A
— A fine ro-mance, my good wo - man! My

67 $D m7$ $G m7$ $C m7$ $F7$ $B\flat 6$

fine ro - mance with no pinch - es. You're just as hard to
strong "Aged in the wood" wo - man! You nev - er give the

72 $B\flat 7$ $E\flat Maj7 G7/D$ $C m7$ $C\sharp 7$ $D m7$ $D\flat 7$ $C m6$ $F7$

land as the "Ile de France!" I have-n't got a chance. This is a fine ro -
or - chids I send a glance! No! you like cac-tus plants(Both) This is a fine ro

77 $B\flat$ $C m7$ $F7$ $B\flat$ $C m7$ $F7$ $B\flat$

mance! (MA mance! _____

Unforgettable

B15
F

(Sax) D7 G7 Keyboard Dm7 G7(b9)

C 3

5 C 3 C°

Un - for - get - ta - ble, that's what you are.

9 F 3 D9 Am7 Fm D9 B♭

Un - for - get - ta - ble, 'tho near or far. Like a song of

14 B♭m F Cm6 D7

love that clings to me, how the thought of you does things to me.

17 G9 G♭ G7

Nev - er be - fore has some - one been more

21 C 3 C° F 3

Un - for - get - ta - ble, in ev - ry way. and for - ev - er more,

26 D9 Am7 Fm D9 B♭ B♭m

that's how you'll stay. That's why, dar - ling, it's in - cred - i - ble

31 F Cm6 D7 Gm7 C7

that some - one so un - for - get - ta - ble thinks that I am un - for - get - a - ble,

35 1. F F#7 G7 Dm7G7 2. F (Sax) A♭/C B A♭maj7 F

too. too.

Unforgettable

M

Keyboard

F 3 G7 C7 Gm7 C7(b9)
 5 F 3 F°
 Un - for - get - ta - ble, that's what you are.
 9 B♭ 3 G9 Dm7 B♭m G9 E♭
 Un - for - get - ta - ble, 'tho near or far. Like a song of
 14 E♭m B♭ Fm6 G7
 love that clings to me, how the thought of you does things to me.
 17 C9 B C7
 Nev - er be - fore has some - one been more
 21 F 3 F° B♭ 3
 Un - for - get - ta - ble, in ev - ry way. and for - ev - er more,
 26 3 G9 Dm7 B♭m G9 E♭ E♭m
 that's how you'll stay. That's why, dar - ling, it's in - cred - i - ble
 31 B♭ Fm6 G7 Cm7 F7
 that some - one so un - for - get - ta - ble thinks that I am un - for - get - a - ble,
 35 1. B♭ B7 C7 Gm7C7 2. B♭ D♭/F E D♭maj7 B♭
 too. too.

Cherry Pink And Apple Blossom White

Keyboard

(Sax only - freely) N.C. (In rhythm) F m7 Bb7

4 Eb6 $\text{E}^\circ7$ F m7 Bb7

8 1. Eb6 2. Eb6

12 Bb7 Eb6 Bb7 Eb6

16 Bb7 Eb6 Bb7 N.C. Eb (2nd time - Sax freely)

20 F m7 Bb7 Eb6 $\text{E}^\circ7$

24 F m7 Bb7 To Coda Eb6 N.C. D.S. al Coda

28 Coda Eb6

Little Brown Jug

Bass

(Play as written)



5 (NC)



9



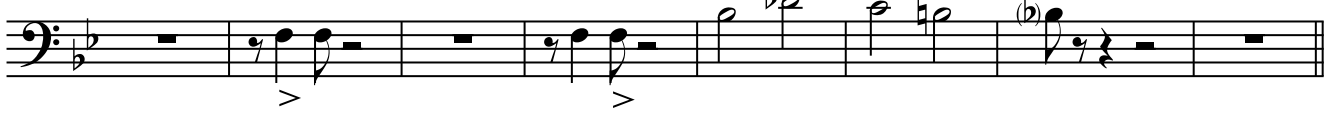
13



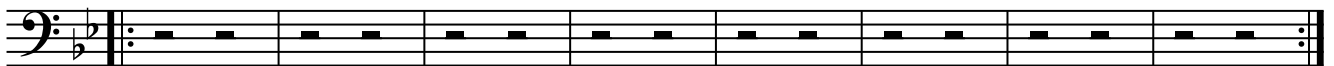
17 B \flat B \flat 7 E \flat E $^{\circ}$ F F7 B \flat F7 B \flat B \flat 7 E \flat E $^{\circ}$ F F7



25



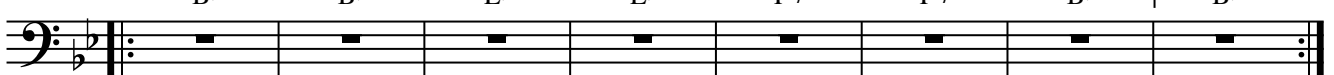
33 B \flat B \flat 7 E \flat E $^{\circ}$ F F7 B \flat F7 B \flat B \flat 7 E \flat E $^{\circ}$ F F7 B \flat



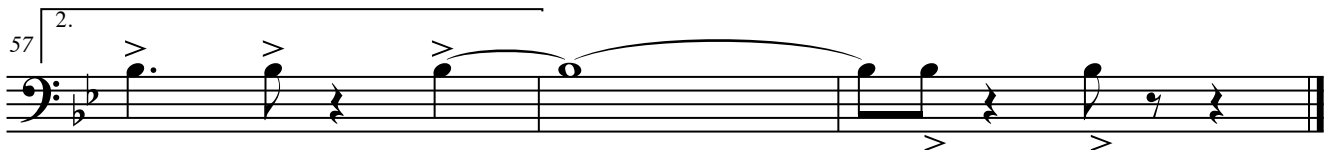
41 B \flat G $^{\circ}$ G \flat $^{\circ}$ B \flat /F F7 B \flat G $^{\circ}$ G \flat $^{\circ}$ B \flat /F F7 B \flat G $^{\circ}$ G \flat $^{\circ}$ B \flat /F B \flat F7



49



p -- ff



Little Brown Jug

(Keyboard & Bass - Play as written)

Keyboard

The musical score is written for Keyboard and Saxophone. The Keyboard part is in the bass clef, and the Saxophone part is in the treble clef. The key signature is B-flat major (two flats), and the time signature is 4/4. The score consists of 55 measures, with various musical notations including eighth notes, quarter notes, half notes, and rests. Chord symbols are provided above the staff for the Keyboard part, and the Saxophone part is marked as an ad lib.

Chord Symbols:

- Measures 1-8: B \flat , B \flat 7, E \flat , E $^{\circ}$, F, F7, B \flat , F7
- Measures 9-16: B \flat , B \flat 7, E \flat , E $^{\circ}$, F, F7, B \flat
- Measures 17-26: B \flat , B \flat 7, E \flat , E $^{\circ}$, F, F7, B \flat , F7, B \flat , B \flat 7
- Measures 27-32: E \flat , E $^{\circ}$, F, F7, B \flat , (NC)
- Measures 33-40: B \flat , B \flat 7, E \flat , E $^{\circ}$, F, F7, B \flat , F7, B \flat , B \flat 7, E \flat , E $^{\circ}$, F, F7, B \flat
- Measures 41-48: B \flat , G $^{\circ}$, G \flat° , B \flat E \flat 7, B \flat , G $^{\circ}$, G \flat° , B \flat E \flat 7, B \flat , G $^{\circ}$, G \flat° , B \flat , B \flat , F7
- Measures 49-54: B \flat , E \flat , F7
- Measures 55-58: B \flat

Performance Markings:

- Measures 13-14: Repeat sign
- Measure 33: Repeat sign
- Measures 49-50: *p ff*
- Measures 55-56: First ending (1.)
- Measures 57-58: Second ending (2.)