

# The Mixed Nuts

## Set B Last revised 2017.04.08

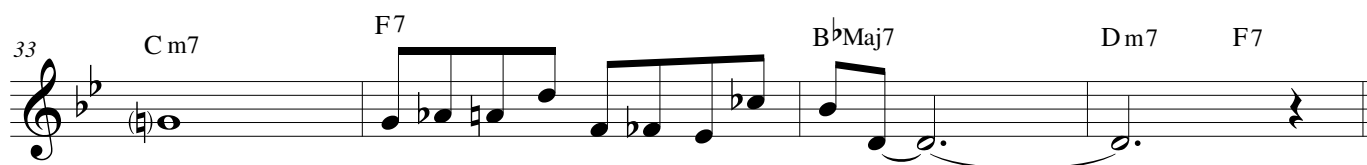
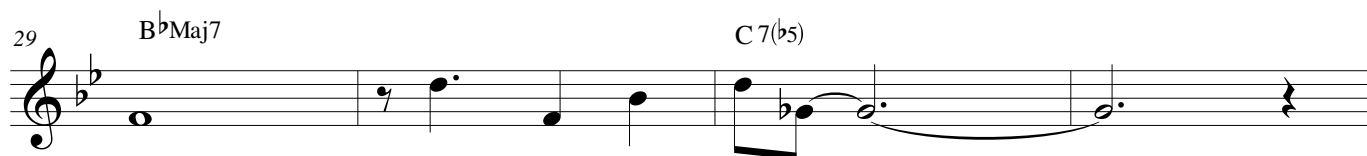
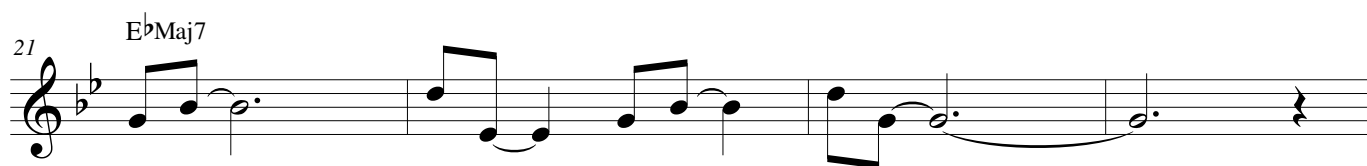
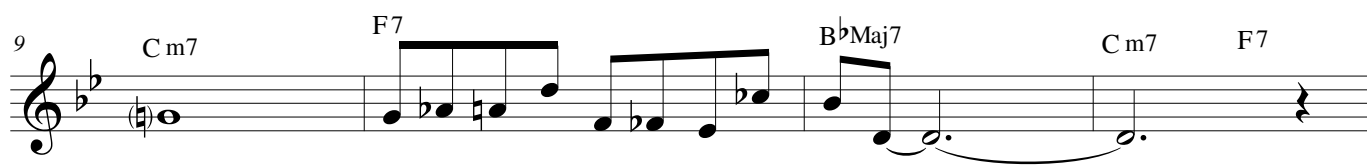
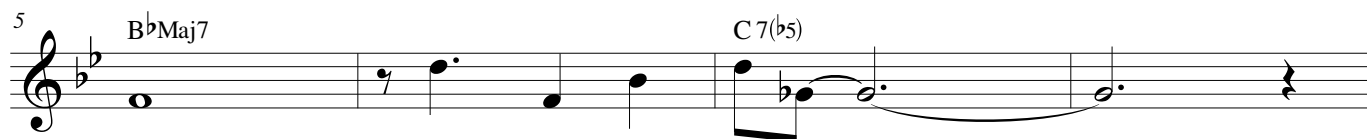
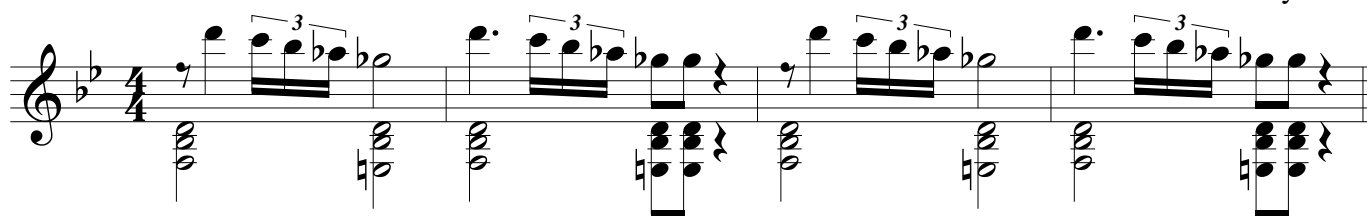
B01-Take The A Train(K).pdf  
B02-Always(KVF).2014.03.14.pdf  
B02-Always(KVM).2014.03.14.pdf  
B03-In A Little Spanish Town(KVF).2015.04.26.pdf  
B03-In A Little Spanish Town(KVM).2016.01.14.pdf  
B04-Bye Bye Blackbird(KVD).2015.05.10.pdf  
B05-Misty(KVF).2017.04.08.pdf  
B05-Misty(KVM). 2015.02.08.pdf  
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  
BB14-A Fine Romance (KVD).2015.05.10.pdf  
B15-Unforgettable(KVF).2014.10.19.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).2013.10.17.pdf  
B17-Little Brown Jug(K).2013.10.17.pdf





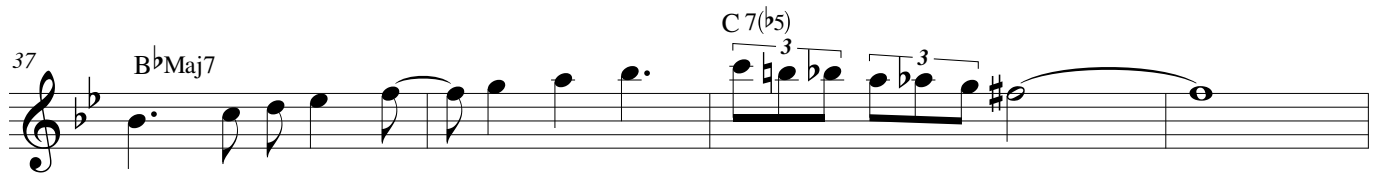
# Take The A Train

Keyboard

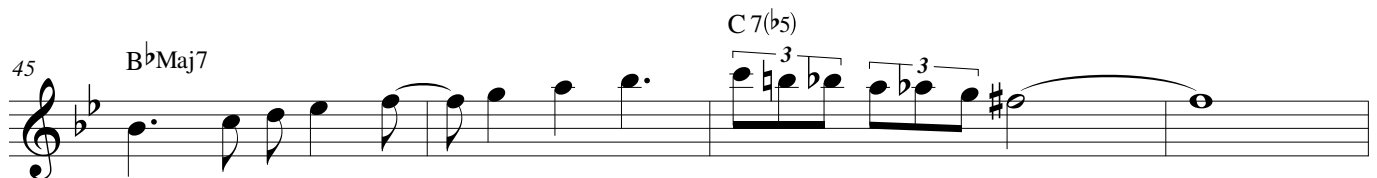
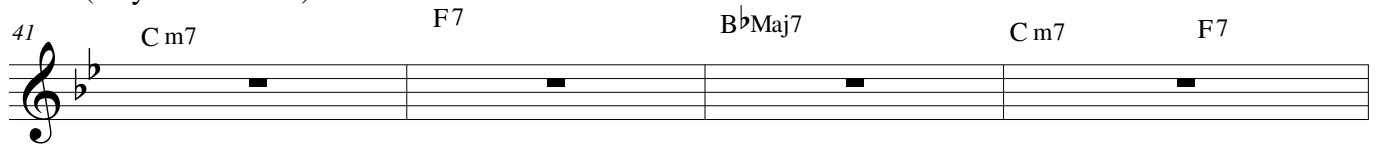




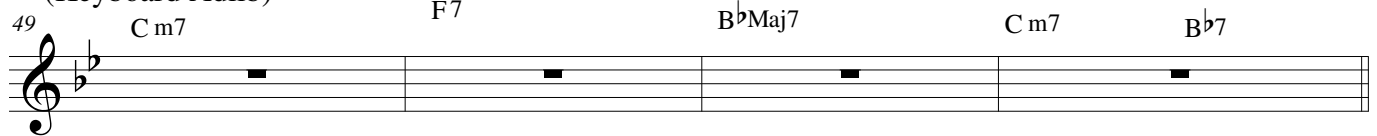
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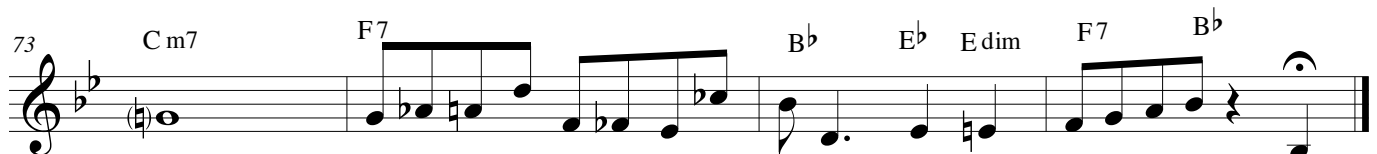
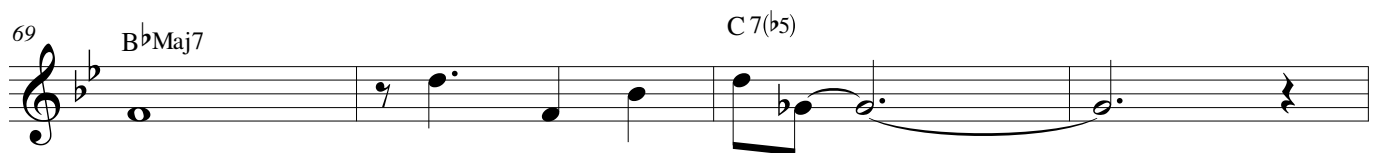
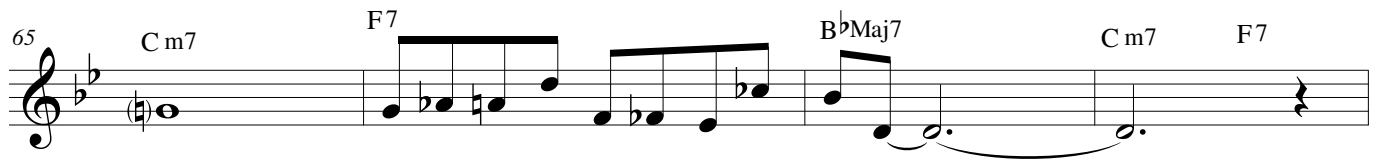
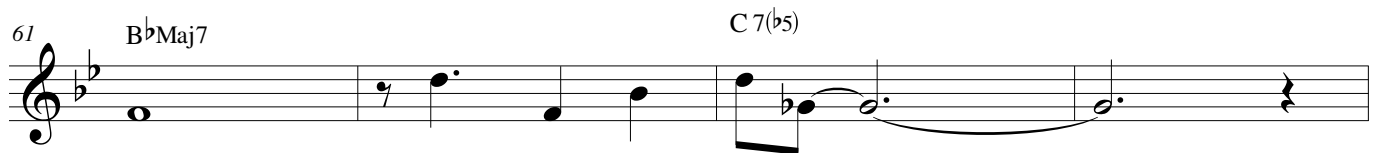
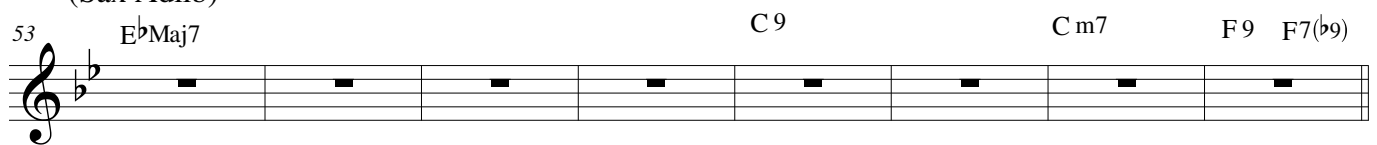
(Keyboard Adlib)



(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<sup>b</sup> E<sup>b</sup>Maj7 F m7 F m7(b5) G m7 F m9 B<sup>b</sup>7  
 5 E<sup>b</sup>Maj7 F m7 B<sup>b</sup>7 E<sup>b</sup>Maj7 F m7 B<sup>b</sup>7  
 11 E<sup>b</sup>Maj7 F m7 B<sup>b</sup>7 E<sup>b</sup>Maj7 A m7(b5) D7 G Maj7  
 16 E7 A m7 D7 G7 C7 F7 B<sup>b</sup>7  
 21 E<sup>b</sup>Maj7 F m7 B<sup>b</sup>7 E<sup>b</sup>Maj7 D7 D<sup>b</sup>7 C7  
 27 F m7 To Coda A<sup>b</sup>Maj7 A<sup>b</sup>m7 D<sup>b</sup>7 E<sup>b</sup>Maj7 F7  
 33 F m7 B<sup>b</sup>7 E<sup>b</sup>Maj7 F m7 B<sup>b</sup>7 D.S. al Coda  
 37 Coda A<sup>b</sup>Maj7 A<sup>b</sup>m7 B<sup>o</sup> E<sup>b</sup>Maj7/B<sup>b</sup> C m7  
 41 F m7 B<sup>b</sup>7 E<sup>b</sup>Maj7 F m7 E Maj7 E<sup>b</sup>6



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

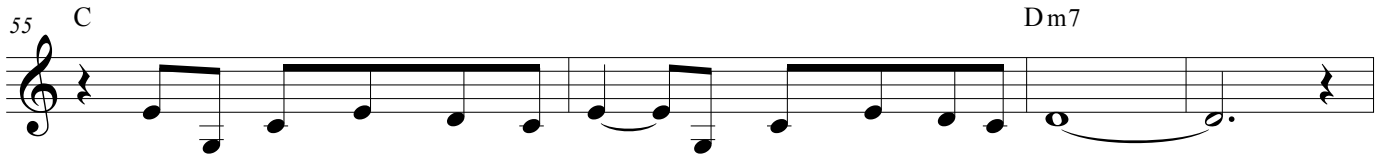
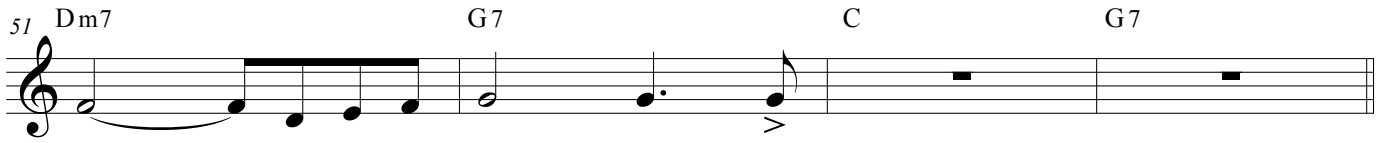
(Drums ala castanets)

(Sax)

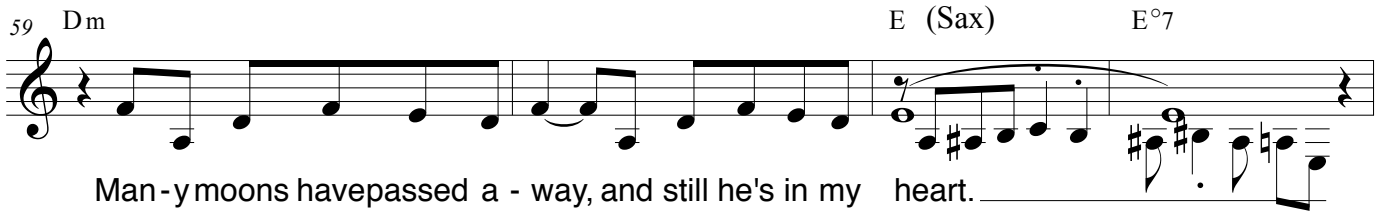
39 C Dm

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. \_\_\_\_\_

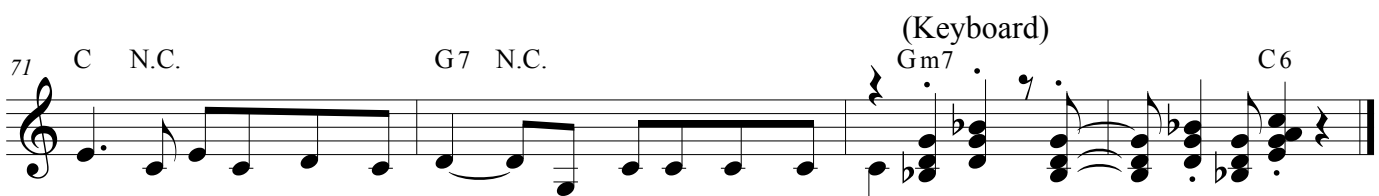


We made a prom - ise and we sealed \_\_\_\_\_ it with a kiss.



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. —

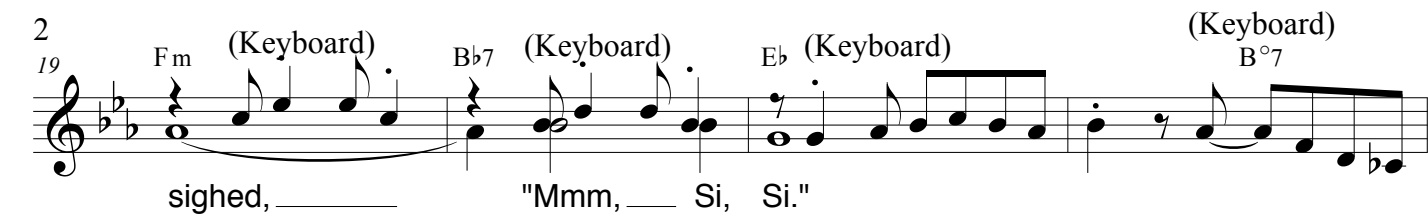
(Drums ala castanets)

15 Eb Bb7 (Keyboard)

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



2  
19 Fm (Keyboard) Bb7 (Keyboard) Eb (Keyboard) (Keyboard) B°7



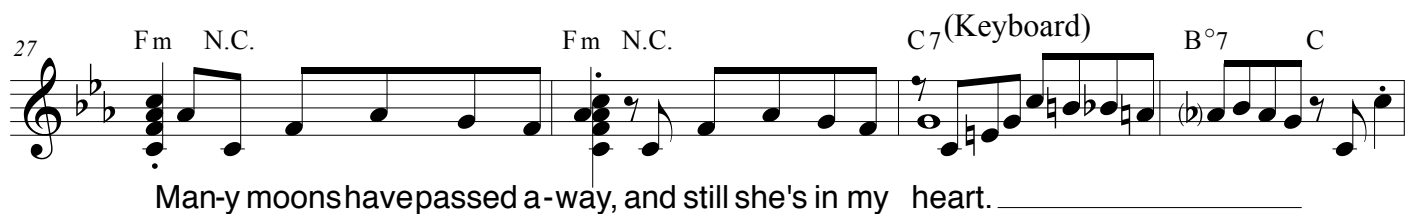
sighed, "Mmm, Si, Si."

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°7 C



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

31 C7 Bb°7 G & Bb°7 (Keyboard)



We made a promise and we sealed it with a kiss.

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

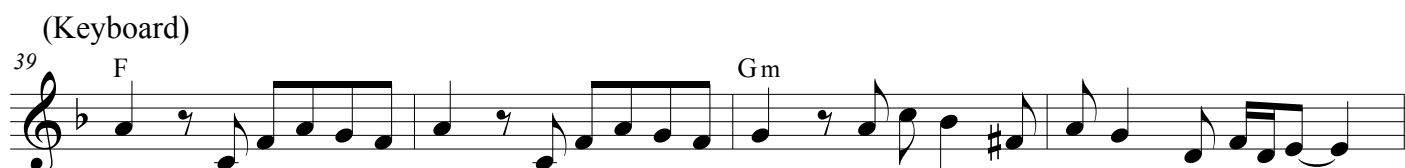


In a lit-tle Spanish town, twas on a night like this

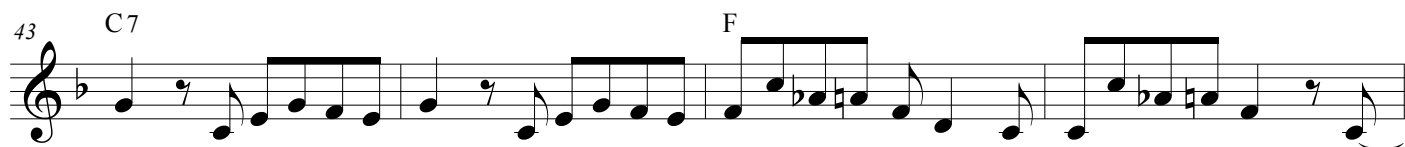
(Drums ala castanets)

(Keyboard)

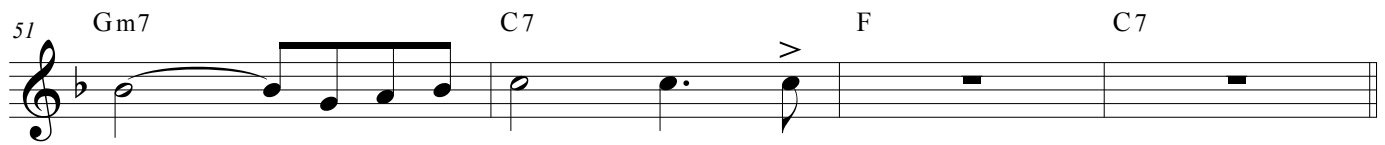
39 F Gm



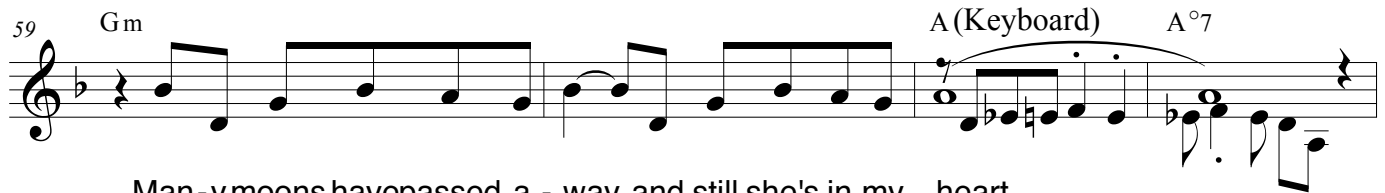
43 C7 F



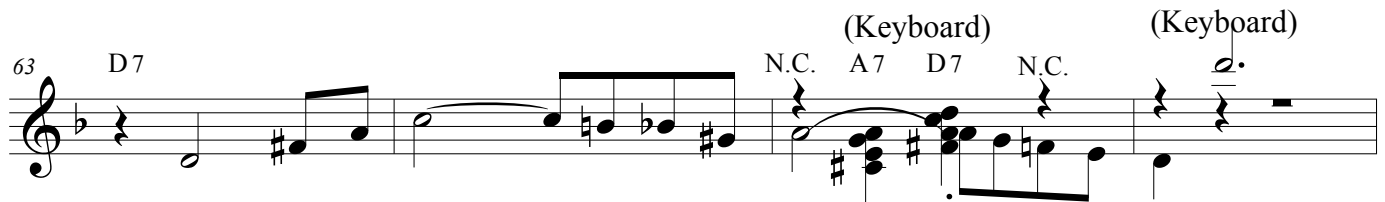




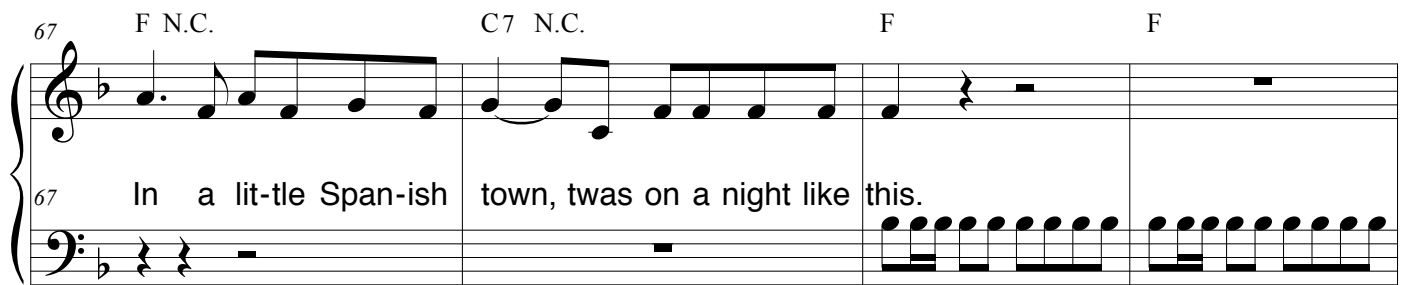
Man-y skies have turned to grey be-cause we're far a - part. \_\_\_\_\_



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

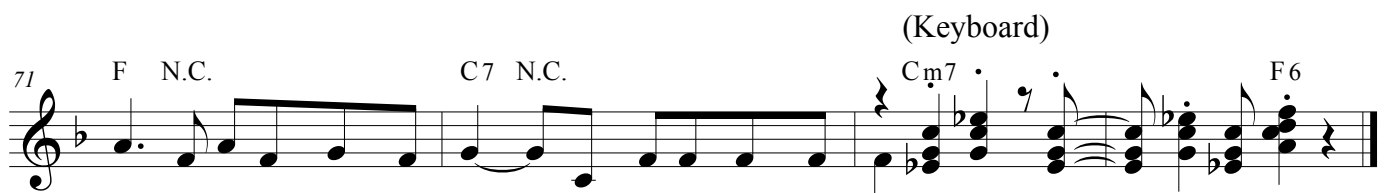


We made a prom - ise and we sealed \_\_\_\_\_ it with a kiss.



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,  
way

I'm  
and

as help - less  
a thous - and

as  
vi -

a  
o -

kit -  
lins

ten  
be -

up  
gin

a  
to



tree,  
play,

and  
or

I feel  
it might

like  
be the

I'm  
sound of

cling -  
your

ing  
"hel -

to  
lo."

a  
That

cloud.  
I



can't  
mu -

un -  
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der -  
I hear,

stand,  
I get

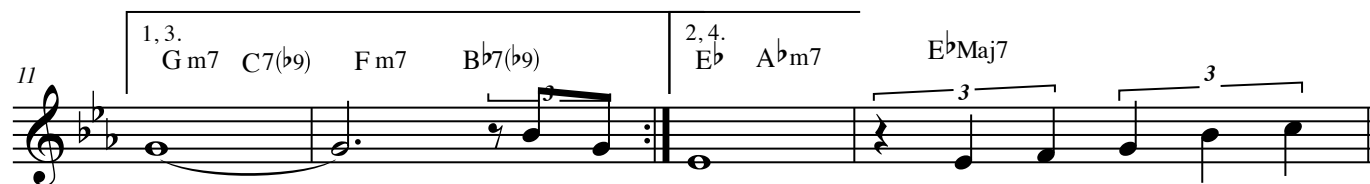
mis -  
ty

just  
the

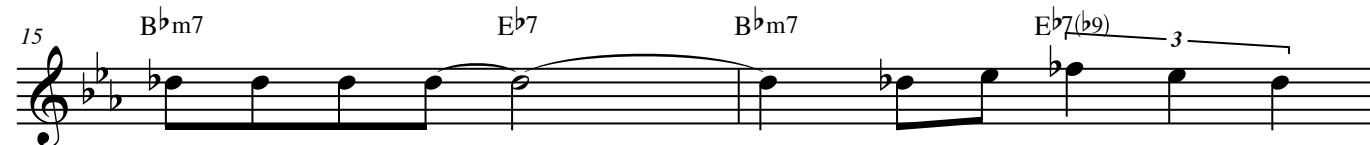
hold -  
mo -

ing  
ment

your  
you're



hand.



lead -

ing

me

on,



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

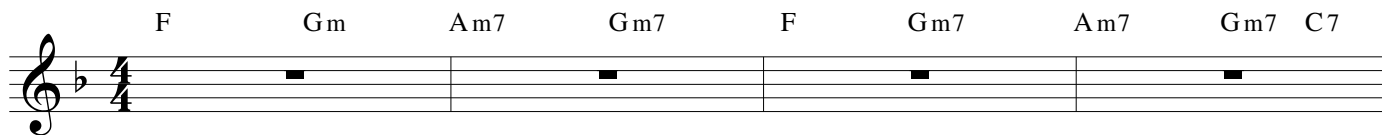
(Keyboard)

F F/A B<sup>b</sup>Maj7 B m7 F/C B<sup>o</sup> G m/B<sup>b</sup> /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<sup>b</sup> 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<sup>b</sup>7 A m7(b5) D7(b9) F B<sup>b</sup>7 F6  
 Rose. Rose.  
 15 F7 C m7 F<sup>o</sup> F7 B<sup>b</sup> F9 G<sup>b</sup>9 F9 B<sup>b</sup>  
 Don't buy su - gar, you just have to touch my cup.  
 19 G7 D m7 G<sup>o</sup> G7 C7 G m7 A<sup>b</sup>9 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<sup>b</sup> F/A D m7 G m7 C7 To Coda  $\Phi$   
 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  $\Phi$  Coda F F/A B<sup>b</sup>7 B<sup>o</sup>7 C C7 F  
 Rose. (Keyboard)

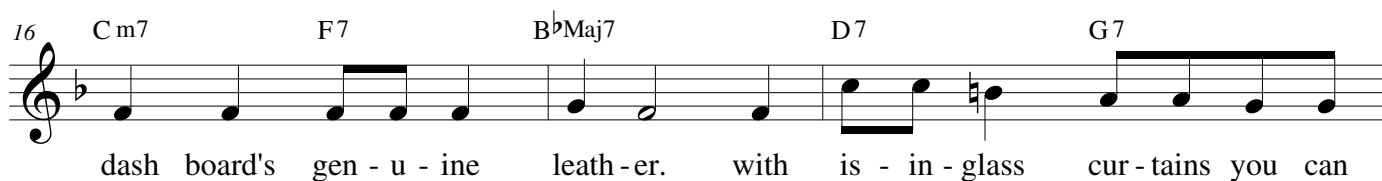
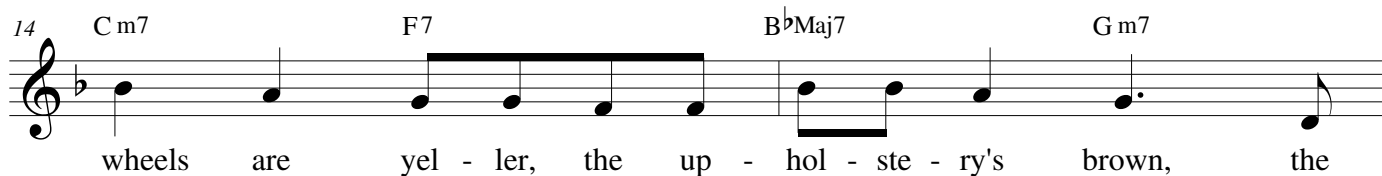
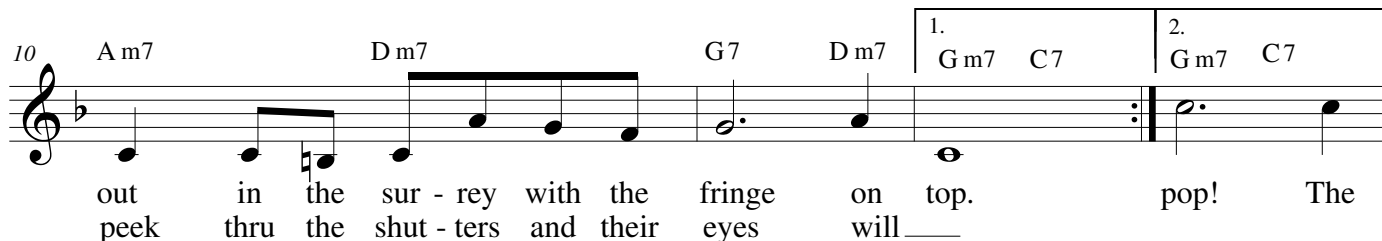
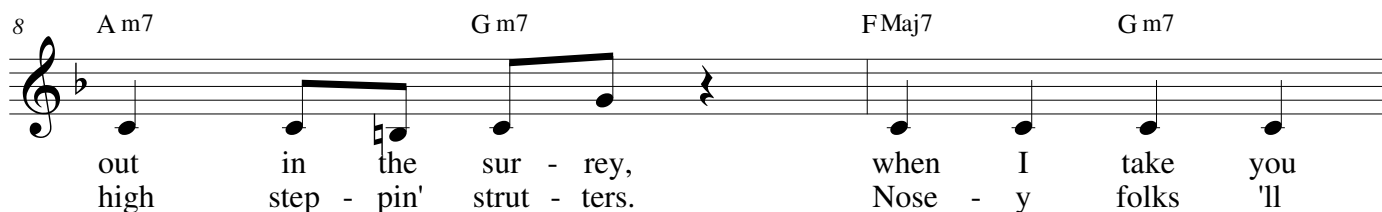


# Surrey With The Fringe On Top

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 C11 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

(Sax) B $\flat$  Gm7 Cm7 F7 B $\flat$  Cm7 B $\circ$ 7 F7

You've got to

5 B $\flat$  B $\flat$ aug B $\flat$ 6 B $\flat$ 7 Cm7 E $\flat$  $\circ$

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

8 G $\flat$ 9(b5) F7 B $\flat$  B $\flat$ aug B $\flat$ 6 B $\flat$ 7

- 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

11 Cm7 Cm7/F 1. B $\flat$  Cm7 F7 2. B $\flat$

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

14 B $\flat$  F $\flat$ aug Fm7 Fm7/B $\flat$  E $\flat$  Cm7/F B $\flat$  Cm7/F F7

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

18 B $\flat$  Fm7 G7(b9) C9 F7 B $\flat$ 7 G $\flat$ 9(b5) Cm7/F F7

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



22  $B\flat$   $B\flat$ aug  $B\flat$ 6  $B\flat$ 7  $C$  m7  $E\flat^\circ$

ac - cent - tchu - ate the pos - i - tive, e - lim -

25  $G\flat$ 9( $b$ 5)  $F$ 7  $B\flat$   $B\flat$ aug  $B\flat$ 6  $B\flat$ 7

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

28  $C$  m7  $C$  m7/ $F$  **To Coda**  $B\flat$   $C$  m7 **D.S. al Coda**  $F$ 7

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

**⌘ Coda**

30  $B\flat$   $G$ 7  $C$  m9  $F$ 7  $B\flat$ 6

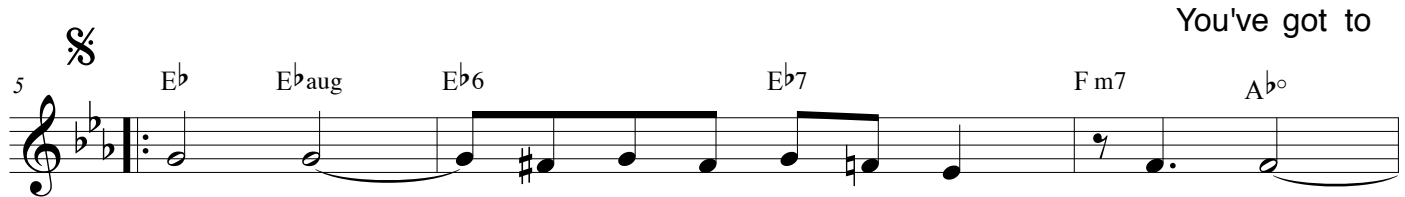
tween. No! Don't mess with Mis - ter In Be - tween."



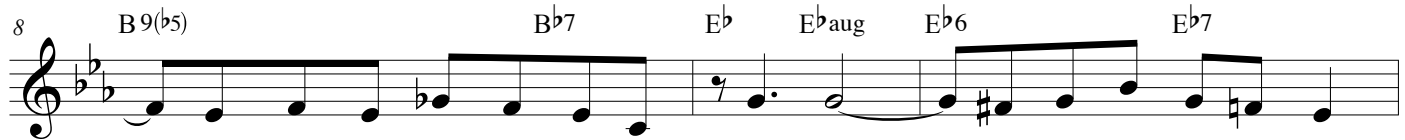
# Ac-cen-Tchu-Ate The Positive

(Keyboard)

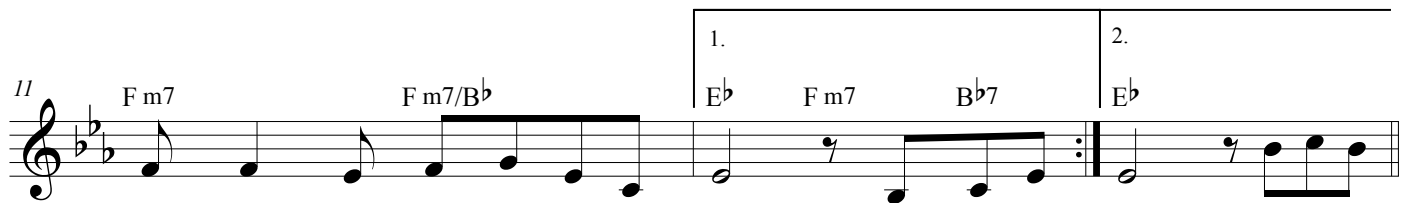
**M**  
Keyboard



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



22  $E^b$   $E^b\text{aug}$   $E^b6$   $E^b7$   $F\text{m}7$   $A^b\circ$

ac - cent - tchu - ate the pos - i - tive, e - lim -

25  $B9(b5)$   $B^b7$   $E^b$   $E^b\text{aug}$   $E^b6$   $E^b7$

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

28  $F\text{m}7$   $F\text{m}7/B^b$  **To Coda**  $E^b$   $F\text{m}7$  **D.S., al Coda**  $B^b7$

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

**Coda**

30  $E^b$   $C7$   $F\text{m}9$   $B^b7$   $E^b6$

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

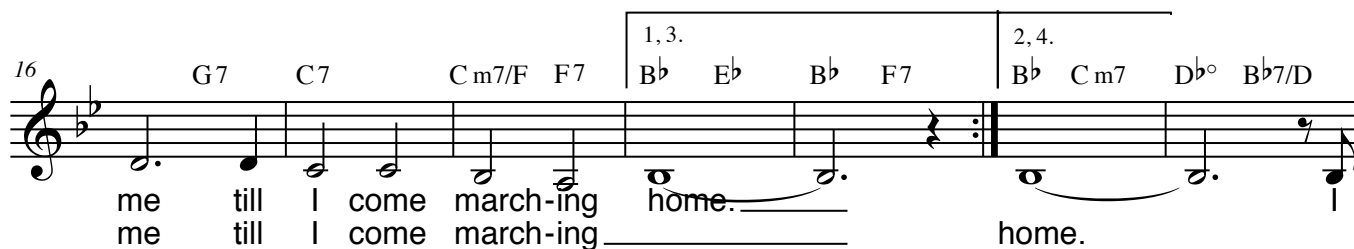
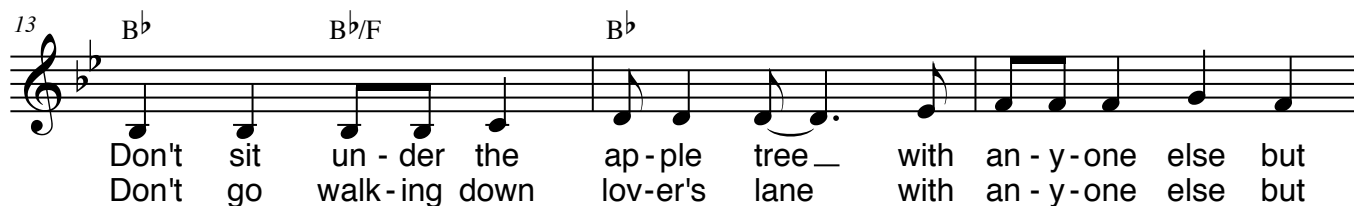
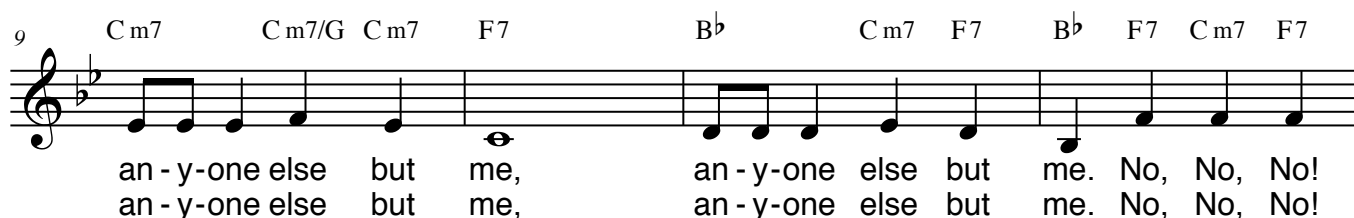
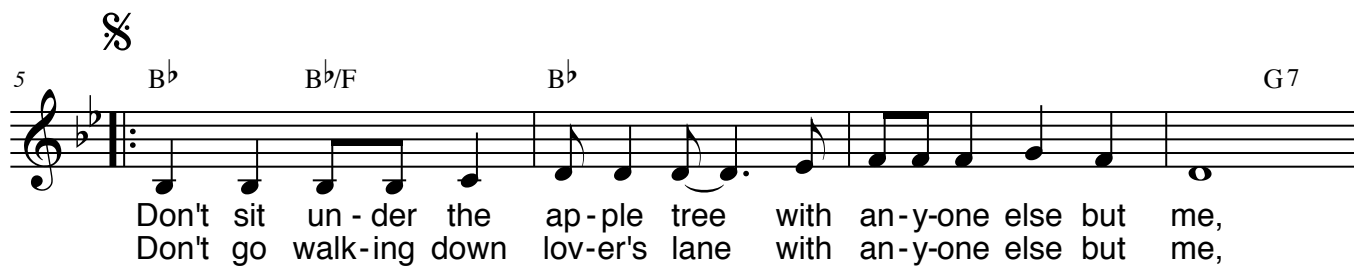


# Don't Sit Under The Apple Tree


# F

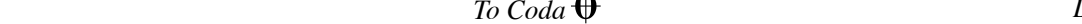
(Sax)

Keyboard






35 *To Coda*  *D.S. al Coda*



I come march - ing home.

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)



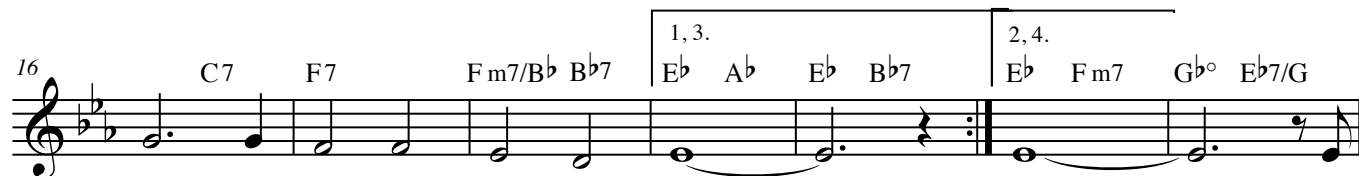
Don't sit un - der the ap - ple tree with an - y - one else but me,  
Don't go walk - ing down lov - er's lane with an - y - one else but me,



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*  $\Phi$  *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. To Coda



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  $\text{F}$

13  $\text{B}^\flat$  F

17 C  $\text{B}^\flat$  F

20 1. 2. Final

25 F

29  $\text{B}^\flat$  F

33 C  $\text{B}^\flat$  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:  $B^\circ$

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:  $F9$   $Fm7$   $B^b7$   $B^b7(\#5)$

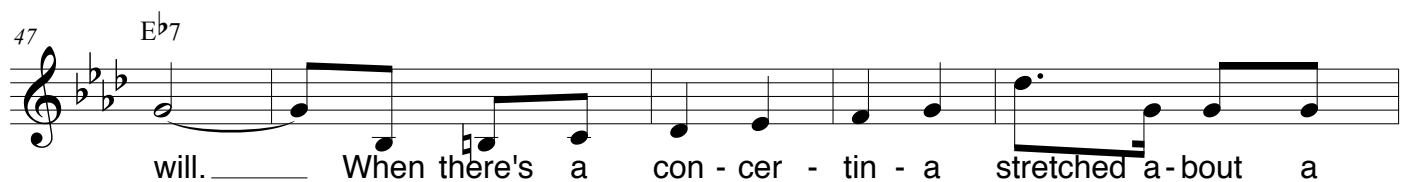
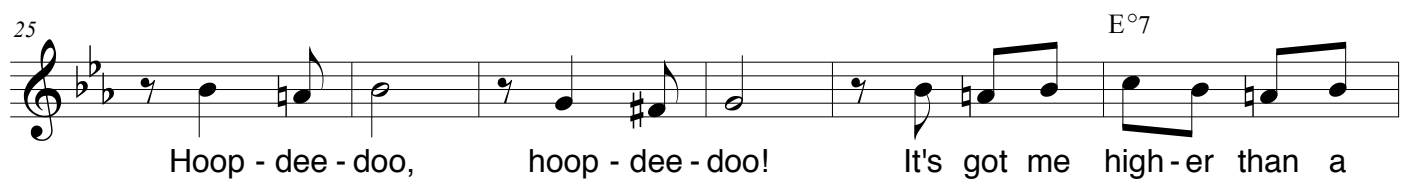
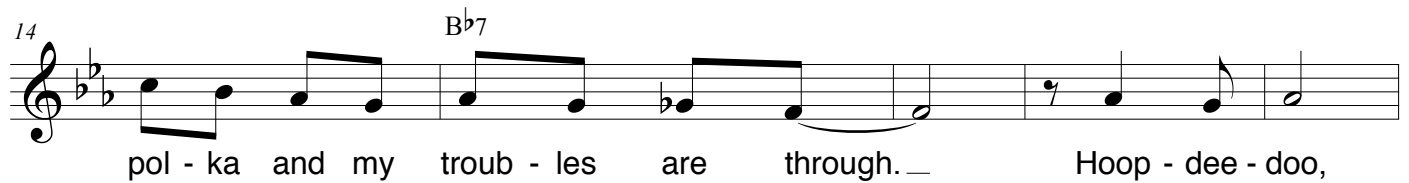
Measures 40-41: 1.  $E^b$   $B^b7(\#5)$  2.  $E^b$



# Hoop-Dee-Doo

(Keyboard)

Keyboard





52 E<sup>b</sup>7    A<sup>b</sup>    E<sup>b</sup>7

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

57 A<sup>b</sup>

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

61 A<sup>b</sup>7    D<sup>b</sup>    Bbm7

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

66 B<sup>o</sup>7    A<sup>b</sup>/C    Fm7    B<sup>b</sup>7    E<sup>b</sup>7

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

71 A<sup>b</sup> 1.    Bbm7    A<sup>b</sup> 2.    D.S. al Coda    Bbm7

guy. \_\_\_\_ (Sax)    guy. \_\_\_\_ (Keyboard)

75 ⊕ Coda    Fm7    Bbm7    C7    Fm7

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

80 E<sup>b</sup>    Gm7    C7    Fm7    Bbm7

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

85 Fm7    Bbm7    Fm7    Bbm7    E<sup>b</sup>

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. \_\_\_\_\_



## M

(Keyboard)

17 A<sup>b</sup>Maj7 F m7 F m7(b5) B<sup>b</sup>7(b9)

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



2

21 E $\flat$ Maj7 Fm7 Gm7 Fm7 E $\flat$ Maj7 Fm7 Gm7 Fm7

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

25 E $\flat$ Maj7 G7 Cm B $\flat$ m7 A7 A $\flat$ Maj7 Dm7( $\flat$ 5) G7( $\flat$ 9)

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 $\flat$ Maj7 Dm7( $\flat$ 5) G7( $\flat$ 9) Cm B $\flat$ m7 A7( $\sharp$ 11)

stay lit - tle val - en - tine, stay. \_\_\_\_\_

37 1. A $\flat$ Maj7 Fm7 B $\flat$ 7( $\flat$ 9) E $\flat$ 6 Dm7( $\flat$ 5) G7( $\flat$ 9)

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

41 2. A $\flat$ Maj7 Fm7 B $\flat$ 7( $\flat$ 9) E $\flat$  Cm B( $\sharp$ 5) E $\flat$

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



VOCAL ONLY

## A Fine Romance

D

(Keyboard)

Keyboard

F7/E<sup>b</sup> B<sup>°</sup> C m7 C<sup>#</sup>° F7 F7(b9) F6  
 (M) A

5 B<sup>b</sup> B<sup>°</sup>7 C m6 C<sup>#</sup>°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<sup>b</sup> C<sup>#</sup>°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<sup>b</sup>6 G7 E7 E<sup>b</sup>7 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<sup>b</sup> B<sup>°</sup>7 C m6 C<sup>#</sup>°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<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>Maj7 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<sup>#</sup>°7 D m7 D<sup>b</sup>7 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<sup>b</sup>1. C m7 F7 B<sup>b</sup> C m7 F7  
 mance!  
 mance! (F)A



2

D

39  $B\flat 6$   $Cm7$   $F7$   $B\flat 6$   $Cm7$   $F7$   $B\flat 6$   $C\sharp 7$   $Cm7$   $F7$

mance. (F)A

47  $B\flat 6$   $B^\circ 7$   $Cm6$   $D\flat 7$   $Dm7$   $Gm7$

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  $Cm7$   $F7$   $B\flat 6$   $C\sharp 7$   $Cm7$   $F7$

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  $Cm7$   $F7$   $B\flat 6$   $G7$   $E7$   $E\flat 7$   $D7$   $G7$

— 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  $Cm7$   $F7$   $B\flat 6$   $B^\circ 7$   $Cm6$   $D\flat 7$

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

67  $Dm7$   $Gm7$   $Cm7$   $F7$   $B\flat 6$

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  $B\flat 7$   $E\flat Maj7 G7/D$   $Cm7$   $C\sharp 7$   $Dm7$   $D\flat 7$   $Cm6$   $F7$

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  $B\flat$   $Cm7$   $F7$   $B\flat$   $Cm7$   $F7$   $B\flat$

mance! (MA mance!\_\_\_\_\_



# Unforgettable

F

Keyboard

Cm7 F7(b9)

First system of musical notation (measures 1-4). The key signature is B-flat major (two flats). The time signature is 4/4. The melody features a triplet of eighth notes in measures 1 and 3. Chord symbols above the staff include Bb, C7, F7, Cm7, and F7(b9). The bass line consists of whole and half notes.

Second system of musical notation (measures 5-8). The melody continues with a triplet in measure 5. Chord symbols include Bb, Bbo, and a 3-measure rest. The lyrics are: "Un-for - get-ta - ble, that's what you are."

Third system of musical notation (measures 9-13). The melody features a triplet in measure 9. Chord symbols include Eb, C9, Gm7, Ebm, C9, and Ab. The lyrics are: "Un-for - get-ta-ble, 'tho near or far. Like a song of

Fourth system of musical notation (measures 14-16). The melody continues. Chord symbols include Abm, Eb, Bbm6, and C7. The lyrics are: "love that clings to me, how the thought of you does things to me."

Fifth system of musical notation (measures 17-20). The melody continues. Chord symbols include F9, E, and F7. The lyrics are: "Nev - er be - fore has some - one been more

Sixth system of musical notation (measures 21-25). The melody features a triplet in measure 21. Chord symbols include Bb, Bbo, and Eb. The lyrics are: "Un-for - get-ta-ble, in ev-'ry way. and for - ev-er more,

Seventh system of musical notation (measures 26-30). The melody continues. Chord symbols include C9, Gm7, Ebm, C9, Ab, and Abm. The lyrics are: "that's how you'll stay. That's why, dar-ling, it's in-cred - i-ble

Eighth system of musical notation (measures 31-34). The melody continues. Chord symbols include Eb, Bbm6, C7, Fm7, and Bb7. The lyrics are: "that some-one so un-for-get - ta-ble thinks that I am un-for-get - a-ble,

Ninth system of musical notation (measures 35-38). The melody concludes with a triplet in measure 35. Chord symbols include Eb, E7, F7, Cm7F7, Eb, Gb/Bb, A, Gbmaj7, and Eb. The lyrics are: "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)  $\text{F m7}$   $\text{Bb7}$

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

8 1.  $\text{Eb6}$  2.  $\text{Eb6}$

12  $\text{Bb7}$   $\text{Eb6}$   $\text{Bb7}$   $\text{Eb6}$

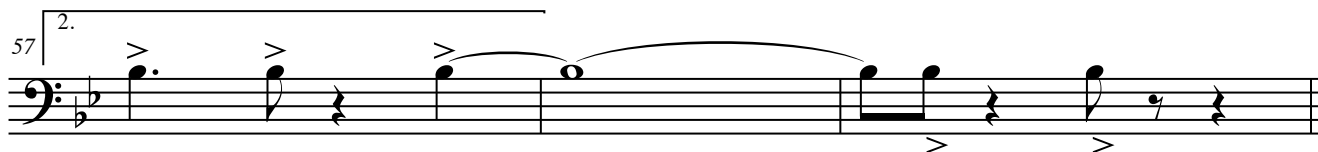
16  $\text{Bb7}$   $\text{Eb6}$   $\text{Bb7}$  N.C.  $\text{Eb}$  (2nd time - Sax freely)

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

24  $\text{F m7}$   $\text{Bb7}$  To Coda  $\text{Eb6}$  N.C. D.S. al Coda

28 Coda  $\text{Eb6}$







# 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 both parts. The Saxophone part includes a section marked '(Sax adlib)' from measure 33 to 40. The score ends with a double bar line and repeat signs.

5

9  $B^b$   $B^b7$   $E^b$   $E^\circ$  F  $F7$   $B^b$   $F7$

13  $B^b$   $B^b7$   $E^b$   $E^\circ$  F  $F7$   $B^b$

17  $B^b$   $B^b7$   $E^b$   $E^\circ$  F  $F7$   $B^b$   $F7$   $B^b$   $B^b7$

22  $E^b$   $E^\circ$  F  $F7$   $B^b$  (NC)

27  $B^b$   $C^\sharp^\circ$   $C^\circ$   $B^\circ B^b$  F (Keyboard)

(Sax adlib)

33  $B^b$   $B^b7$   $E^b$   $E^\circ$  F  $F7$   $B^b$   $F7$   $B^b$   $B^b7$   $E^b$   $E^\circ$  F  $F7$   $B^b$

41  $B^b$   $G^\circ$   $G^b^\circ$   $B^b E^b7$   $B^b$   $G^\circ$   $G^b^\circ$   $B^b E^b7$   $B^b$   $G^\circ$   $G^b^\circ$   $B^b$   $B^b$   $F7$

49  $B^b$   $E^b$   $F7$

*p ff*

55  $B^b$  1. 2.