



THE MIXED NUTS

Set A

Last revised: 2019.03.11

- A01-Bandstand Boogie(K).2014.10.10.pdf
- A02-True Love(KV).2015.02.01.pdf
- A03-Hernando_s Hideaway(KVF)2015.11.24.pdf
- A03-Hernando_s Hideaway(KVM)2015.11.24.pdf
- A04-Chicago(KV).2015.02.01.pdf
- A05-One For My Baby(KV).2015.10.22.pdf
- A06-Beer Barrel Polka(K).2015.02.01.pdf
- A07-When My Sugar Walks Down The Street(KVM).2013.09.29.pdf
- A08-Breaking Up Is Hard To Do(KV).2014.06.08.pdf
- A08-Breaking Up Is Hard To Do(VOCAL).2016.09.10.pdf
- A09-Love Me Tender(KVF).2014.10.10.pdf
- A09-Love Me Tender(KVM).2015.02.01.pdf
- A10-Hound Dog(KV).2014.10.10.pdf
- A11-Blue Eyes Crying In The Rain(KVF).2016.06.19.pdf
- A11-Blue Eyes Crying In The Rain(KVM).2016.06.19.pdf
- A12-Ballin' The Jack(KVF).2014.05.17.pdf
- A12-Ballin' The Jack(KVM).2014.05.17.pdf
- A13-Someone To Watch Over Me (KVF).pdf
- A13-Someone To Watch Over Me (KVM).pdf
- A14-Pick Yourself Up(KVF).2014.11.04.pdf
- A14-Pick Yourself Up(KVM).2014.11.04.pdf
- A15-Moonlight Serenade(K).2014.05.17.pdf
- A16-Begin The Beguine(KVF).2019.03.11.pdf**
- A16-Begin The Beguine(KVM).2019.03.11.pdf**
- A17-In The Mood(K).2014.05.17.pdf

Bandstand Boogie

(Keyboard) Keyboard

The musical score consists of eight staves of piano sheet music. The first staff starts with a B♭7 chord, followed by a section of eighth-note chords. The second staff begins with an A♭9 chord. The third staff features F7 and E Maj7 chords. The fourth staff includes a measure with two endings: ending 1 has an E♭6 chord, and ending 2 has an E♭ chord. The fifth staff contains chords for E♭, E♭°7/G, A♭, A°7, E♭/B♭, and E♭. The sixth staff includes A♭9, G7#5, G♭7, F7, E Maj7, E♭, D, and E♭ chords. The seventh staff contains E♭, E♭°7/G, A♭, A°7, E♭/B♭, and E♭ chords. The eighth staff concludes with A♭, G7#5, G♭7, F7, E Maj7, E♭, D♭, and B♭7 chords. The ninth staff ends with E♭6 and A♭9 chords.

1 B♭7
3 3
E♭6

5 A♭9 B♭7

8 F7 E Maj7 1 E♭6 2 E♭

12 E♭ E♭°7/G A♭ A°7 E♭/B♭ E♭

16 A♭9 G7#5 G♭7 F7 E Maj7 E♭ D E♭

20 E♭ E♭°7/G A♭ A°7 E♭/B♭ E♭

24 A♭ G7#5 G♭7 F7 E Maj7 E♭ D♭ B♭7

28 E♭6 A♭9

Sheet music for a solo instrument and piano, featuring ten staves of musical notation with various dynamics, chords, and performance instructions like "Shake!" and "Glissando".

Instrumental Staves:

- Staff 1: Treble clef, B-flat key signature. Measures 31-34.
- Staff 2: Treble clef, B-flat key signature. Measure 35: E, F.
- Staff 3: Treble clef, B-flat key signature. Measures 40-42: G7 (Keyboard), C7, F6.
- Staff 4: Treble clef, B-flat key signature. Measures 43-46: B-flat 9, C7.
- Staff 5: Treble clef, B-flat key signature. Measures 47-50: G7, G-flat Maj7, F6 (measures 47-48), F6 (measure 49).
- Staff 6: Treble clef, B-flat key signature. Measures 51-54: F, F-circle7/A, B-flat, B-circle7, F, F-circle7/A.
- Staff 7: Treble clef, B-flat key signature. Measures 54-57: B-flat, B-circle7, B-flat 9, A7#5, A-flat 7, G7, G-flat Maj7.
- Staff 8: Treble clef, B-flat key signature. Measures 57-60: F, F, F6, E7, F6.
- Staff 9: Treble clef, B-flat key signature. Measures 65-68: F, F, Shake!, Glissando.

Piano Staves:

- Staff 1: B-flat 7 (Measure 31).
- Staff 2: E (Measure 35).
- Staff 3: F (Measure 35).
- Staff 4: C7 (Measure 40).
- Staff 5: F6 (Measure 40).
- Staff 6: B-flat 9 (Measure 43).
- Staff 7: C7 (Measure 43).
- Staff 8: F6 (Measure 47).
- Staff 9: F6 (Measure 47).
- Staff 10: F (Measure 51).
- Staff 11: F-circle7/A (Measure 51).
- Staff 12: B-flat (Measure 51).
- Staff 13: B-circle7 (Measure 51).
- Staff 14: F (Measure 51).
- Staff 15: F-circle7/A (Measure 51).
- Staff 16: B-flat (Measure 54).
- Staff 17: B-circle7 (Measure 54).
- Staff 18: B-flat 9 (Measure 54).
- Staff 19: A7#5 (Measure 54).
- Staff 20: A-flat 7 (Measure 54).
- Staff 21: G7 (Measure 54).
- Staff 22: G-flat Maj7 (Measure 54).
- Staff 23: F (Measure 57).
- Staff 24: F (Measure 57).
- Staff 25: F6 (Measure 57).
- Staff 26: E7 (Measure 57).
- Staff 27: F6 (Measure 57).
- Staff 28: F (Measure 65).
- Staff 29: F (Measure 65).
- Staff 30: Shake! (Measure 65).
- Staff 31: Glissando (Measure 65).
- Staff 32: 8vb (Measure 65).

True Love

Keyboard

3 E^b/B^b | G: | A^b/B^b | B^b9 |

5 E^b B^b7 E^b B^b^o B^b7
Sun - tanned, wind - blown, hon - ey moon-ers at last a - lone.

13 E^b A^b Fm7(b5) E^b F7 Fm7 B^b7
Feel - ing far a-bove par. Oh, how luck-y we are. While I

21 E^b A^b E^b^o E^b B^b7 A^b E^b
give to you and you give to me true love, true love. So,

29 A^b E^b^o E^b B^b7 E^b
on and on it will al - ways be true love, true love. For

37 A^bm D^b7 G^b E^b7 A^bm D^b7
you and I have a guard - ian an - gel on high with noth-ing to

43 G^b7 B^b7 E^b A^b E^b^o E^b
do but to give to you and to give to me

49 B^b7 | 1. E^b B^b B^b7 (Sax) | 2. A^b G m F m E^b
love for - ev - er true. true.

Hernando's Hideaway

F Keyboard

(Sax) C m G7 C m G7 C m Fm6/A \flat

3 G7 C m
know a dark sec - lu-ded place, a place where no one

6 Fm6 G7
knows your face. A glass of wine, a fast em-brace, it's

9 C m G7 C m G7 C m
called Her - nan - do's Hide-a - way. O - le!

11 G7 C m
All you see are sil-hou-ettes, and all you hear are

14 Fm6/A \flat G7
cas-ta - nets. And no one cares how late it gets, not

17 C m G7 C m G7 C m
at Her - nan - do's Hide-a - way. O - le!

19 G7 G7(\flat 9) G7 G7(\flat 9)

21 C m

23 G7 G7(b9) G7 G7(b9)

25 C m

27 C7 C7(b9) C7 C7(b9)

29 F m F m

31 D7 A♭°/D♭ D7 D7 G7 F♯7 G7 G7(b9)

you may take my heart, and take my soul, but not my key. Just
you— will be free to gaze at me and talk of love.—

35 G7 C m

38 F m6 G7

41 C m G7

1	C m	G7	C m	F m6/A♭ (Sax)	2	C m	G7	C m
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in Her - nan - do's Hide-a - way. O - le! way O - le!

M
Keyboard

Hernando's Hideaway

(Keyboard) F m C7 F m C7 F m B^bm6/D^b

know a dark sec - lu-ded place, a place where no one

6 knows your face. A glass of wine, a fast em-brace, it's

9 called Her - nan - do's Hide-a - way. O - le!

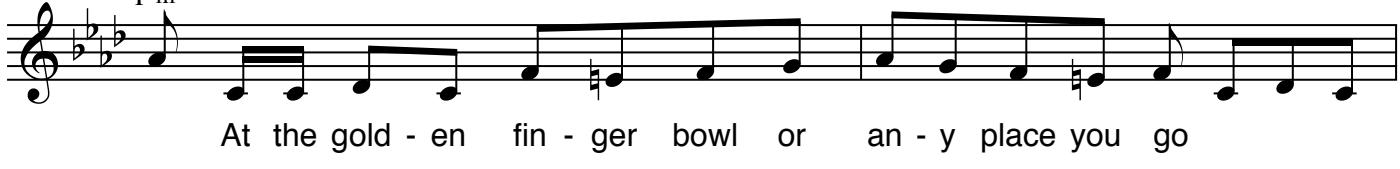
11 All you see are sil-hou-ettes, and all you hear are

14 cas-ta - nets. And no one cares how late it gets, not

17 at Her - nan - do's Hide-a - way. O - le!

19 C7 C7(b9) C7 C7(b9)

The musical score consists of ten staves of music for keyboard. The key signature is one flat (F major). The time signature varies between common time and 2/4. Chords include F major, C7, B^bm6/D^b, and C7(b9). The lyrics are integrated into the music, appearing below the staff. Measure numbers 1 through 19 are indicated on the left side of the score.

21 Fm

 At the gold - en fin - ger bowl or an - y place you go

23 C7 C7(b9) C7 C7(b9)


25 Fm

 you will meet your Un - cle Max and ev - 'ry-one you know.

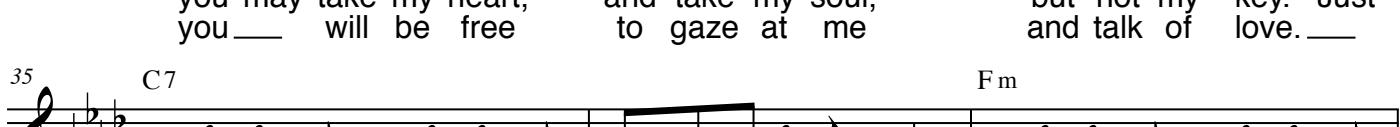
27 F7 F7(b9) F7 F7(b9)

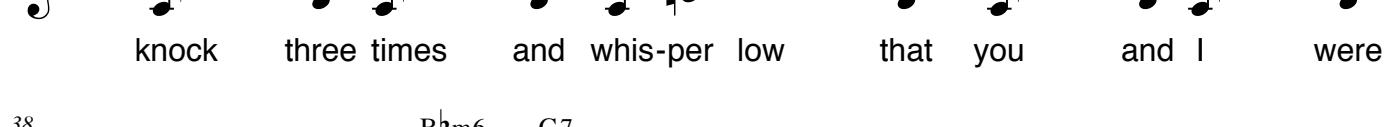

29 B♭m B♭m

 Though when you are sit - ting close and mak-ing love to me
 But if you go to the place that I am think-ing of

31 G7 D♭/G♭ G7 G7 C7 B7 C7 C7(b9)

 you may take my heart, and take my soul, but not my key. Just
 you will be free to gaze at me and talk of love.____

35 C7 Fm

 knock three times and whis-per low that you and I were

38 B♭m6 C7

 sent by Joe. Then strike a match and you will know you're

41 Fm C7 1 Fm C7 Fm (Keyboard) 2 Fm C7 Fm

 in Her - nan - do's Hide-a - way. O - le! way O - le!

Chicago

Keyboard

(Sax) F7 G^b7 F7 B^b6 D m7 F7

Chi -
ca - go, Chi - ca - go, that tod - dl - in' town.

5 C m7 F7 G^b7 F7 E^baug7 B^b/D D^b7 C m7 F7

ca - go, Chi - ca - go, I'll show you a - round. You'll love it!

9 B^bMaj7 C7 D^b9#11 C7 G7b9

Bet your bot-tom dol-lar you'll lose the blues in Chi - ca - go, Chi - ca - go. the

13 C m7 F7 C m7 F7 E^b7 D m7 D^b7 C m7 F7

folks who vis - it all want to set - tle down. On

17 B^bMaj7 C m7 D m7 G 7 C m7 F7 C m7 F7 G^b5

State Street, that great street, I just want to say they

21 C m7 F7 G^b7 A m7 D 7 G m7 G 7 E^bMaj7

do things they don't do on Broad-way. Hey, they have the time, the time

25 A^b9 B^bMaj7 F7#5 B^bMaj7 D^b7

of their life. I saw a man who danced with his wife in Chi -

30 F7 G^b7 F7 1 B^b6 C m7 F7 (Sax) 2 B^b6

ca - go, Chi - ca-go my home-town. _____

Male Vocal

One For My Baby

Keyboard

(Keyboard)

1 C maj7 3 B^b7 D m7 G7
 3 C maj7 3 B^b7 D m7 G7
 5 C maj7 B^b7 C maj7 B^b7 C maj7 B^b7 C maj7 B^b7 It's
 quar-ter to three, there's no one in the place 'cept you and me. So
 9 C maj7 B^b7 C maj7 B^b7 C maj7 B^b7 C maj7 Gm7 C7
 set 'em up, Joe, got a lit-tle stor-y think you should know. We're
 13 F maj7 Gm7 A m7 B^b7 C maj7 D m7 E m7 A 7
 drink-ing my friend to the end of a brief ep-i - sode. So make it
 17 D m7 D^b7 D m7 E m7 F maj7 G7sus C6 C^o7 C7
 one for my ba-by and one more for the road.
 21 F maj7 E^b7 F maj7 E^b7 F maj7 E^b7 F maj7 E^b7
 know the rou-tine, put an-oth-er quar-ter in that ma-chine. I'm
 25 F maj7 E^b7 F maj7 E^b7 F maj7 E^b7 F maj7 Cm7 F7
 feel-ing kinda bad. Won't you make the mu-sic eas-y and sad? I could
 29 B^bmaj7 Cm7 Dm7 E^b7 F maj7 G^bm7 A m7 D7
 tell you a lot but you got-ta be true to a gen-tle-man's code. Just make it

2

33 Gm7 G^b7 Gm7 A m7 B^bmaj7 C7sus F maj7 C7 F7

one for my ba - by and one more for the road.

37 Cm7 B^b Cm7 B^b Am7 D7 Gm7 C7sus

You'd nev-er know it but bud-dy, I'm a kind of po et, and I've got a lot of things I want to say.

40 F maj7 Cm7 B^b Cm7 B^b Am7 A^b7 C7 C7(5)

And if I be-come gloom-y, please lis-ten to me. till it's all talked a-way. Well,

45 F maj7 E^b7 F maj7 E^b7 F maj7 E^b7 F maj7 E^b7

that's how it goes, and Joe, I know you're get-tin' anx-ious to close. So

49 F maj7 E^b7 F maj7 E^b7 F maj7 E^b7 F maj7 Cm7 F7

thanks for the cheer, I hope you did-n't mind my bend-ing your ear. But this

53 B^bmaj7 Cm7 Dm7 E^b7 F maj7 Gm7 A m7 D7

torch that I found, it's got to be drowned, or it just might ex-plore. So make it

57 Gm7 G^b7 Gm7 A m7 B^bmaj7 Gm7 A A⁷ Gm7

one for my ba - by and one more for the road, that long, that

61 G^bmaj7 F (Keyboard) G^b(5)³ G^b(5)³

long, long road.

64 F G⁷ C7 F

Beer Barrel Polka

Keyboard

C /A /G /E C /A /E /G (Sax)

5 C G7 G7

11 C C G7

17 G7 C (Keyboard)

21 F C

27 G7 G7

33 C (Sax) F

39 C C

45 G7 G7 C

53 F /D /C /A F /D /C /A F
Roll out the

59 F C7
bar - rel, _____ we'll have a bar - rel of fun. _____

65 C7
Roll out the bar - rel, _____ we've got the blues on the

71 F F F
run. _____ Zing! Boom! Ta - rar - el, _____

77 F B♭ G m C7
ring out the song of good cheer. _____ Now's the time to roll the

83 F B♭ C7 F
bar - rel, _____ for the gang's all here! _____ *Fine*

89 D m (Sax)

93 C G7 C

97 C D m7 G7 C7/E D m7 C7 *D.S. al Fine*

When My Sugar Walks Down The Street M

Easy Swing

(Keyboard)

Keyboard

Chords: C7, Fm, B^{flat}m, Fm7, B^{flat}7, E^{flat}, E^{flat}7, A^{flat}, A^{flat}m, E^{flat}, E^{flat}7, F7, F^{sharp}7, E^{flat}, Fm7, B^{flat}9, E^{flat}, E^{flat}7, A^{flat}6, E^{flat}, E^{flat}7, A^{flat}6, B^{flat}7, G7, Cm, B^{flat}7, E^{flat}, E^{flat}7, A^{flat}, A^{flat}m, E^{flat}, E^{flat}7, A^{flat}6, B^{flat}7, E^{flat}, E^{flat}7, A^{flat}6, B^{flat}7, G7, B^{flat}7.

Lyrics:

I know a thing or two
I like my cof - fee sweet,
and I'm tell - in' you,
ev - 'ry thing I eat

I've got a won - der - ful gal.
must have some sug - ar on top.
She's got the cut - est smile,
I'm tell - ing you the truth

a mil - lion dol - lar style,
I've got the sweet - est tooth,
she's such a won - der - ful pal.
I love asweet loll - i - pop.

I just feel so happy
Tell me what is sweet-er

'cause I love her so.
than a sweet, sweet kiss
When she is by my side,
from some - one who can be

I'm so filled with pride
oh so sweet to me,
I want the whole world to know.
I want you all to know this.

2

21 E♭ B♭m6 C7 F7 B♭7

When my sug - ar walks down the street all the lit - tle bir - dies go

24 E♭ E♭°7 B♭7

"tweet, tweet, tweet!" In the eve - 'ning when the sun goes down

27 B♭7(#5) E♭

it's nev - er dark when she's a - round.

29 E♭ B♭m6 C7 F7 B♭7

She's so af-fect - ionate, I'll say this, when she kis - ses me, I

32 E♭ E♭7 C7 Fm B♭7

— stay kissed. When my sug - ar walks down the street, the lit - tle

35 E♭ Fm7 B♭7 1. E♭ 2. E♭ B♭m7 E♭7

bir - dies go, "Tweet - tweet, tweet! tweet!

38 A♭ A°7 E♭ C7 Fm7 B♭7 E♭ Fm7 F♯7 E♭6

Sug, sug-ar, sug - ar, sug - ar. (Keyboard)

42 C7 Fm N.C. Fm7 B♭7

When my sug - ar walks down the street, the lit - tle bir-dies go, "Tweet-tweet,

45 E♭ (Keyboard) A♭m(maj7) E♭6 A♭m(maj7) E♭6

tweet!

No Intro
Keyboard - Give Pitch)

Breaking Up Is Hard To Do

Keyboard

1 B♭ Gm7 Cm7 F7
Doo doo doo down doo be doo down down Ka-ba ka-ba

3 B♭ Gm7 Cm7 F7 B♭ Gm7
down doo be doo down down Ka-ba ka-ba down doo be doo down down

6 Cm7 F7 B♭ F7 B♭ N.C.
— Break-ing up is hard to do. Don't take your

9 B♭ Gm7 E♭ F7
love when a - way from me me. tight.

11 B♭maj7 Gm7 E♭ F7
Don't then you leave my heart in mis - er - y.
you kissed me all through the night.

13 B♭ D7 Gm7
If you go then I'll be blue,
Think of all that we've been through,

15 1. C7 F7
break-ing up is hard to do. Re - mem - ber

17 2. C7 F7 B♭ N.C.
break-ing up is hard to do. They say that break-ing

19 B♭m E♭ B♭m E♭ A♭
up is hard to do. Now I know I

2

22 A♭maj7 A♭ A♭m D♭ A♭m7 D♭ D♭7
know that it's true. Don't say that this is the end. In -

25 G♭ F7
stead of break-ing up, I wish that we were mak-ing up a - gain. —

27 B♭ Gm7
I beg of you, don't

29 E♭ F7 B♭maj7 Gm7
say good - bye. Can't we give our love an -

31 E♭ F7 B♭maj7 D7
oth - er try? Come on, ba - by, let's

33 Gm7 C7 F7
start a - new, 'cause break - ing up is hard to do. —

35 1. B♭ N.C.
They say that break - ing

36 2. B♭ Gm7 E♭ F7 B♭ Gm7
It's hard to do.

39 E♭ F7 B♭ Gm7
So ver - y hard to do.

41 E♭ F7 B♭
Break - ing up is hard to do.

VOCAL ONLY

Breaking Up Is Hard To Do

Keyboard

(No Intro

Keyboard - Give Pitch)

B♭ Gm7 Cm7 F7

(Male) Doo doo doo down doo be doo down down _____ Ka-ba ka-ba

B♭ Gm7 Cm7 F7 B♭ Gm7

down doo be doo down down _____ Ka-ba ka-ba down doo be doo down down

Cm7 F7 B♭ F7 (Female) Don't take your
B♭

— Break-ing up is hard to do. Doo doo doo

B♭ Gm7 E♭ F7

love when a-way from me tight.
down doo be doo down down _____ Ka - ba ka - ba

B♭maj7 Gm7 E♭ F7

Don't then you leave my heart in mis-er-y.
through the night.
down doo be doo down down _____ Ka - ba ka - ba

B♭maj7 D7 Gm7

If Think you of go all then that I'll we've been blue, through,
'cause and
down. If Think you of go all then that I'll we've been blue, through,
'cause and

2

15 C7 F7
break-ing up is hard to do. Re - mem - ber

15 break-ing up is hard to do.

17 2. C7 F7 B♭ N.C.
break-ing up is hard to do. They say that break-ing

17 break-ing up is hard to do.

19 B♭m E♭ B♭m E♭ A♭
up is hard to do. Now I know

22 A♭maj7 A♭ A♭m D♭ A♭m7 D♭ D♭7
know that it's true. Don't say that this is the end. In -

25 G♭ F7
stead of break-ing up, I wish that we were mak-ing up a - gain.

27 B♭ Gm7
I beg of you, don't

(Male) Doo doo doo down doo be doo down down

29 E♭ F7 B♭maj7 Gm7
say good - bye. Can't we give our love an -

29 — Ka - ba ka - ba down doo be doo down down

3

31 E♭ F7 B♭maj7 D7
 oth - er try? — Come on, ba - by, let's
 — Ka - ba ka - ba down. Come on, ba - by, let's
 33 Gm7 C7 F7
 start a - new, 'cause break-ing up is hard to do.
 start a - new. 'cause break-ing up is hard to do.
 35 1. B♭ N.C.
 They say that break - ing
 36 2. B♭ Gm7 E♭ F7 B♭ Gm7
 It's hard to do.
 down doo be doo down down Ka-ba ka - ba down doo be doo down down
 39 E♭ F7 B♭ Gm7
 So ver - y hard to do.
 Ka - ba ka - ba down doo be doo down down
 41 E♭ F7 B♭
 Break - ing up is hard to do.
 Ka - ba ka ba do.

Love Me Tender

F

Keyboard

(Sax)

C 3 F 3 Em 3 Dm7 G7 C 3 F 3 Em 3 Dm7 G7

5 C D7 G7 C

Love me ten - der, love me sweet, nev - er let me go.

9 D7 G7 C

You have made my life com - plete, and I love you so.

13 E7 A m C7 F F m E7

Love me ten-der, love me true, all my dreams ful - filled.

17 A7 /G Dm/F A7/E D7 1 G7 C Dm7 G7

For my dar - lin', I love you, and I always will.

21 2. G7 C G7 C6

and I always will, always will.

Love Me Tender

M

Keyboard

(Keyboard)

F 3 B \flat
Am 3 Gm7 C7 F 3 B \flat
Am 3 Gm7 C7

5 F G7 C7 F

Love me ten - der, love me sweet, nev - er let me go.

9 G7 C7 F

You have made my life com - plete, and I love you so.

13 A7 Dm F7 B \flat m A7

Love me ten - der, love me true, all my dreams ful - filled.

17 D7 /C Gm/B \flat D7/A G7 1 C7 F Gm7 C7

For my dar - lin', I love you, and I al - ways will.

21 C7 F C7 F6

and I al - ways will, al - ways will. _____

NO INTRO
GIVE PITCH

Hound Dog

Keyboard

Bright Rock
N.C.

B♭

The musical score consists of eight staves of music for a keyboard instrument. The key signature is B-flat major (two flats), indicated by a B-flat symbol on the treble clef line. The time signature is common time (indicated by a 'C'). Chords are marked above the staff at various points: B-flat (B♭), E-flat 7 (E♭7), F7, B-flat (B♭), E-flat 7 (E♭7), B-flat (B♭), B-flat (B♭), E-flat 7 (E♭7), B-flat (B♭), B-flat (B♭), F7, B-flat (B♭), and E-flat 7 (E♭7). The lyrics are as follows:

You ain't noth-in' but a hound dog, ____ cry-in' all the time.
 You ain't noth-in' but a hound dog, ____ cry-in' all the time.
 Well, you ain't ne-ver caught a rab-bit and you ain't no friend of mine.
 When they said you was high classed, well, that was just a lie.
 When they said you was high classed, well, that was just a lie.
 Well, you ain't ne-ver caught a rab-bit and you ain't no friend of mine.
 Repeat for solos
 N.C.
 Ending after solos
 B♭ D°7 E♭ G♭7/E F7 F7 B♭

Blue Eyes Crying In The Rain

F

Keyboard

(Sax)

F7

B
b

E

B

F7

5

B
b

In
Now

the twi - light glow I see him, _____
my hair has turned to sil - ver, _____

9

blue
all

eyes cry - ing in the rain.
my life I've loved in vain.

13

When we kissed good - bye and part - ed, _____
I can see his star in hea - ven

17

knew we'd nev - er meet a - gain.
blue eyes cry - ing in the rain.

21

Love is like a dy - ing em - ber.
Some day, when we meet up yon - der,

25

On - ly mem - o - ries re - main.
We'll stroll hand in hand a - gain.

29

Through the ages I'll remember
in the land that knows no part

blue eyes cry - ing in the rain. _____

blue eyes cry - ing in the rain.

Blue Eyes Crying In The Rain

M

Keyboard
B♭7

(Keyboard)

B♭7

E♭

A♭

E♭

5 **E♭**

In
Now
B♭7

the my twi - light has turned to see sil - her, _____

E♭

blue
all

eyes my cry - ing in loved in rain. _____

When
I

we can kiss good - bye star and in part hea - ed, _____

E♭

A♭

E♭

E♭7

knew
blue

we'd eyes nev - er meet a - gain. _____

A♭

Love
Some

- is day, like when we dy - ing em - ber. _____

B♭

B♭7

On
We'll

- ly stroll mem - o - ries re - main. _____

A

Through
in

the a - ges that I'll knows re no - mem - ber - ing, _____

1

E♭

A♭

E♭

2.

E♭

blue
blue

eyes cry - ing in the rain. _____

rain. _____

39 **B♭7**

E♭

A♭

E♭

blue

eyes cry - ing in the rain. _____

Ballin' The Jack

F

Keyboard

B♭ D7/A

(Sax) G♭7 B♭/F F♯7 G m G7 C m C m7(♭5) F7

5 G7 C7

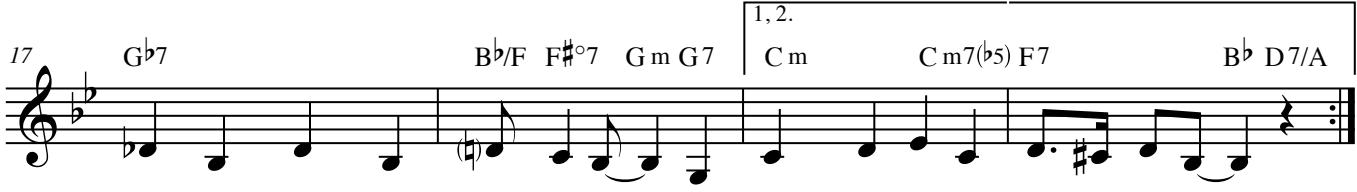
First, you put your two knees close up tight, then you sway 'em to the left, and you

8 F7

II B♭ D7 E♭7 D7 G7

14 C7

17 G♭7 B♭/F F♯7 G m G7 C m C m7(♭5) F7 B♭ D7/A



3.

21 C m C m7(♭5) C m C m7(♭5) C m F7

25 B♭ G♭ B♭/F B♭7/D E♭ E 7(♭5) F7 B♭ B♭

2014.05.17

Ballin' The Jack

M
Keyboard

(Keyboard) B7 E♭/B♭ B°7 Cm C7 Fm Fm7(♭5) B♭7

5 C7 F7

First, you put your two knees close up tight, then you sway 'em to the left, and you

8 B♭7

sway 'em to the right. Step a-round the floor kind of nice and light, then you

11 E♭ G7 A♭7 G7 C7

twist a-round and twist a-round with all your might. Stretch your lov-in' arms straight

14 F7

out in space, then you do the Eag-le Rock with style and grace. Swing your

17 B7 E♭/B♭ B°7 Cm C7 1, 2.
Fm Fm7(♭5) B♭7 E♭ G7/D

foot way 'round then bring it back, now that's what I call "Ball-in the Jack."

21 3.
Fm Fm7(♭5) Fm Fm7(♭5) Fm B♭7

that's what I call _____ (Keyboard) bal-lin' _____ (Keyboard) ball-in' the jack.

25 E♭ B E♭/B♭ E♭7/G A♭ A7(♭5) B♭7 E♭ E♭

Now that's what I call ball-in' the jack.

Someone To Watch Over Me

F

Keyboard

Musical score for Keyboard, 2 staves, F major, common time.

Keyboard only - freely

5 F6 F Maj7 F F7 B♭Maj7 D m

There's a saying old says that love is blind. Still we're of-ten told, "Seek and Look - ing ev-'ry where, have-n't found him yet. He's the big af-fair, I can-

8 G7 G m7 A m/C C7

ye shall find." So I'm going to seek a cer - tain guy I've
not for - get. On - ly guy I ev - er think of with re -

II 1 F G m7 F♯° G m7(♭5) C7 2 F B♭ F E7(♭9)

had - - - in - mind. - - - gret.

15 A m D A m D7

I'd like to add his in - i - tial to my mon - o - gram.

19 C C6 D m7 G7 C B♭ A m C7

Tell me, where is the shep - herd for this lost lamb?

2

In Rhythm

23 F F7 B^{flat} C^{#dim} F6/D B dim C7 C⁷

There's a some-bod-y I'm long-ing to see, I hope that he turns out to be

27 G m D m6 C7 F A7 B^{flat} C7

some - one to watch o-ver me.

31 F F7 B^{flat} C^{#dim} F6/D B dim C7 C⁷

I'm a lit-tle lamb who's lost in the wood. I know I could al-ways be good

35 G m D m6 C7 F B^{flat} F

to one who'll watch o-ver me. Al though he

39 B^{flat} F E7

may not be the guy some girls think of as hand-some, to my heart he

44 A7 D7 G7 C7 F F7

car-ries the key. Oh, won't you tell him please to

48 B^{flat} C^{#dim} F6/D B dim C7 C⁷ G m

put on some speed, fol-low my lead, oh, how I need some-one to

52 D m6 C7 F B^{flat} C7

1

2

D m6 C7 F G m7 G^{flat}9 F6

watch o-ver me.

watch o-ver me.

Someone To Watch Over Me

M

Keyboard

Keyboard only - Freely

There's a say-ing old says that love is blind. Still we're of-ten told, "Seek and Look - ing ev-'ry where, have-n't found him yet. He's the big af-fair, I can-

ye shall find." So I'm going to seek a cer - tain guy I've
not for - get. On - ly guy I ev - er think of with re -

had in mind. gret.

I'd like to add his in - i - tial to my mon - o - gram.

Tell me, where is the shew - herd for this lost lamb?

2

In Rhythm

23 B^b B^{b7} E^b F^{#dim} B^{b6/G} E dim F7 F^{o7}

There's a some-bod-y I'm long-ing to see, I hope that he turns out to be

27 C m G m6 F7 B^b D7 E^b F7

some - one to watch o-ver me.

31 B^b B^{b7} E^b F^{#dim} B^{b6/G} E dim F7 F^{o7}

I'm a lit-tle lamb who's lost in the wood. I know I could al-ways be good

35 C m G m6 F7 B^b E^b B^b

to one who'll watch o-ver me. Al though I

39 E^b B^b A7

may not be the girl some guys think of as pretty to my heart he

44 D7 G7 C7 F7 B^b B^{b7}

car-ries the key. Oh, won't you tell him please to

48 E^b F^{#dim} B^{b6/G} E dim F7 F^{o7} C m

put on some speed, fol-low my lead, oh, how I need some-one to

52 1 G m6 F7 B^b E^b F7 2 G m6 F7 B^b C m7 B 9 B^{b6}

watch o-ver me. watch o-ver me.

Pick Yourself Up

F
Keyboard

(Sax)

F7 B^b Cm7 Gm

B^b Gm7 Cm7 F7 B^b

Now

F7 B^b Cm7 Gm

noth-ing's im-pos-si-ble I have found. For when my chin is on the ground, I

B^b B°7 Cm7 F7 B^b

pick my-self up, dust my-self off and start all o-ver a - gain.

G7 C Dm7 Am

Don't lose your con - fi-dence if you slip. Be grate-ful for a pleas-ant trip, and

C C#7 Dm7 G7 C

pick your-self up, dust your-self off, and start all o-ver a gain.

D^b B6

Work like a soul in - spired un-til the bat-tle of the day is won.

F Gm7 F7

You may be sick and tired, but you'll be a man, my son.

33 F7 B♭ Cm7 Gm To Coda ♪

37 B♭ B°7 Cm7 F7 B♭ (Sax)

41 F7 B♭ Cm7 Gm B♭

47 Cm7 F7 B♭ G7 C Dm7 A m

53 C C♯7 Dm7 G7 C D.S. al Coda

57 ♪Coda B♭ (Sax) B (Sax)

61 C (Sax) E♭m7 A♭7 D♭ (Sax)

65 A♭7 D♭ E♭m7 B♭m

69 D♭ E♭m7 A♭7 D♭ Now

73 F7 B♭ Cm7 Gm
Will you re-mem-ber the fa - mous men who had to fall to rise a-gain. So

77 B♭ (Sax) B (Sax)
take a deep breath, pick your-self up

81 C (Sax) E♭m7 A♭7 D♭ (Sax)
dust your-self off and start all o-ver a-gain.

85 A♭7 D♭ E♭m7 B♭m D♭

90 E♭m7 A♭7 D♭ G°7 D♭

The musical score consists of six staves of music. The first staff starts at measure 65 in A-flat major. The second staff starts at measure 69. The third staff starts at measure 73. The fourth staff starts at measure 77. The fifth staff starts at measure 81. The sixth staff starts at measure 85. The lyrics are integrated into the music, appearing below the staff lines. Chords are indicated above the notes. The key signature changes from A-flat major to G major (indicated by a sharp sign) in the middle section. The lyrics are: "Will you re-mem-ber the fa - mous men who had to fall to rise a-gain. So take a deep breath, pick your-self up dust your-self off and start all o-ver a-gain." The score includes parts for a vocal part and a saxophone part.

Pick Yourself Up

M
Keyboard

(Keyboard)

B7

E

F#m7

C#m



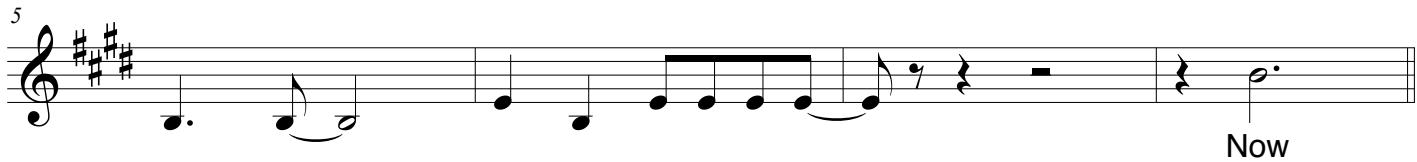
E

C#m7

F#m7

B7

E



noth-ing's im-pos-si-ble I have found. For when my chin is on the ground, I

B7

E

F#m7

C#m



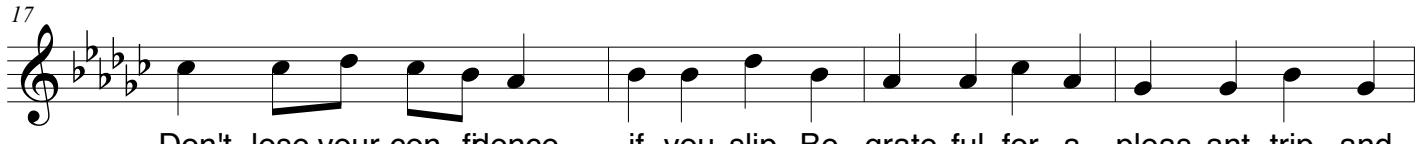
pick my-self up, dust my-self off and start all o-ver a - gain.

D♭7

G♭

A♭m7

E♭m



Don't lose your con-fidence if you slip. Be grate-ful for a pleas-ant trip, and

G♭

G°7

A♭m7

G♭



pick your-self up, dust your-self off, and start all o-ver a gain.



Work like a soul in - spired un-til the bat-tle of the day is won.

B

C#m7

B7



You may be sick and tired, but you'll be a man, my son.

33 B7 E F[#]m7 C[#]m To Coda ♪

Will you re-mem-ber the fa - mous men who had to fall to rise a-gain? So

37 E F[°]7 F[#]m7 B7 E (Keyboard)

take a deep breath, pick your-self up and start all o-ver a-gain.

41 B7 E F[#]m7 C[#]m E

47 F[#]m7 B7 E D[♭]7 G[♭] A[♭]m7

52 E[♭]m G[♭] G[°]7 A[♭]m7 D[♭]7 G[♭] D.S. al Coda

You got-a

Coda E
 57 (Keyboard) F (Keyboard)

 take a deep breath,
 pick your-self up

G^b (Keyboard) A m7 D 7 G (Keyboard)
 61 (Keyboard)

 dust your-self off
 and start all o-ver a-gain.

65 D7 G Am7 Em

G Am7 D7 G

Now

B7 E F#m7 C#m

Will you re-mem-ber the fa - mous men who had to fall to rise a-gain? So

E F (Keyboard)

take a deep breath, pick your-self up

G (Keyboard)

dust your-self off and start all o-ver a-gain.

D7 G Am7 Em G

Am7 D7 G (Keyboard)

D7 G Am7 Em G

C#7 G

90

Moonlight Serenade

(Keyboard)

Keyboard

ard)
Gm

E

E°7/E

m

7

1 m

C7

C7(15)

E

6

5)

The musical score consists of two staves. The top staff is for the piano, showing chords and rests. The bottom staff is for the saxophone, featuring a melodic line with various note heads and rests. The key signature changes from G major to F major, then to E major, then back to F major, then to G major, then to C major, then to C major (with a sharp), then to F major, and finally to C major (with a sharp). The time signature is 4/4 throughout. The vocal part is indicated by '(Sax)' at the end of the staff.

A musical score for piano, page 5, featuring a melodic line with sixteenth-note patterns. The chords shown are F6, A^b°7, G m7, C°7, C7, and C7(♯5). The melody consists of eighth-note pairs followed by sixteenth-note patterns.

Musical score for piano, page 9, showing a melodic line with various chords:

- F (Measures 1-2)
- F6 (Measures 3-4)
- FMaj7 (Measures 5-6)
- F7 (Measures 7-8)
- D7 (Measure 9)
- G m (Measure 10)

The melody consists of eighth-note patterns. The chords are indicated above the staff, and measure numbers 1 through 10 are shown below the staff.

13 F E[°]7/F F G m G[°]7 G m C7 C7(♯5)

14 F C7(♯5) | F C m7 F

Musical score for piano/vocal/guitar. The score consists of two staves. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows harmonic chords. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The harmonic progression is as follows:

- Measure 18: B-flat Maj7 (Keyboard) | B-flat m6
- Measure 19: E m7 | A 7
- Measure 20: C m6 | D 7 | D 7 (sharp 5)

The measure numbers 18 and 19 are indicated on the left side of the top staff.

22 B m7(b5) E7 B m7(b5) E7 A m7(b5) D7 G m7 C7(b9) (Sax)

Musical score for piano showing measures 26-30. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef and a common time signature. The score includes the following chords and measures:
Measure 26: F6
Measure 27: A♭°7
Measure 28: G m7
Measure 29: C°7
Measure 30: C7
Measure 31: C7(♯5)

Musical score for measures 30-35:

- Measure 30: Chord F. Treble clef, key signature of one flat. The melody consists of a dotted half note followed by a sixteenth-note pattern: B, A, C, B.
- Measure 31: Chord F6. The melody continues with the same sixteenth-note pattern: B, A, C, B.
- Measure 32: Chord FMaj7. The melody continues with the same sixteenth-note pattern: B, A, C, B.
- Measure 33: Chord F7. The melody continues with the same sixteenth-note pattern: B, A, C, B.
- Measure 34: Chord D7. The melody consists of a quarter note D followed by a half note E.
- Measure 35: Chord Gm. The melody consists of a quarter note G.

Measure numbers 30, 31, 32, 33, 34, and 35 are indicated above the staff. Measure 30 has a tempo marking of 30 BPM. Measures 31-34 have a tempo marking of 30 BPM. Measures 35 has a tempo marking of 30 BPM.

34

F E°7/F F Gm G°7 Gm C7 C7(♯5) Dm7 Gm7 C7 F6

Begin The Beguine

F

Keyboard

(Sax)

1 C7 F C7

5 F Dm7 FMaj7 Dm7 F
When they be - gin _____ the be - guine, _____ it

9 Dm F C7
brings back the sound _____ of mus - ic so ten - der. _____ It

13 Gm Gm7
brings back the days _____ of trop - i - cal splen - dor, _____ it

17 C7 C7sus4 F
brings back a mem - 'ry _____ ev - er green. _____ I'm

21 Dm7 FMaj7 Dm7 F
with you once more _____ un - der the stars, _____ and

25 FMaj7 Dm7 C7
down by the shore _____ an or - ches - tra's play - ing. _____ And

29 Gm C7 Gm7 Gm
e - ven the palms _____ seem to be sway - ing _____.

33 C7 F
when they be - gin _____ the be - guine. _____ To

2

37 Fm B♭7 E♭
live it a - gain____ is past all en - deav - or____ ex -

41 E♭m A♭7 D♭Maj7
cept when the tune____ clutch-es my heart.____ And

45 B♭ C D♭
there we are, swear-ing to love for - ev - er____ and prom-is - ing

49 C B♭m7 G m7 C C7
nev - er ev - er to part.____ What

53 F D m7 FMaj7 D m7 F
mo-ments di - vine,____ what rap-ture se - rene,____ till

57 F7 C7
clouds came a long to dis - perse the joy we had tast - ed.____ And

61 B♭m G m7(♭5)3 B♭m3 G m7
now, when I hear peo-ple curse the chance that was wast - ed,____ I

65 C7 G m7 F
know but too well____ what they mean.____ So, don't

69 F FMaj7 D m7 FMaj7 D m7
let them be - gin____ the be - guine.____ Let the

73 F FMaj7 D m F Maj7 C7
love that was once a - fire re-main an em - ber.____ Let it

77 $B\flat$ — 3 — G^{m7} — 3 — — 3 — A m D m D m7
 sleep like the dead de - sire I on - ly re - mem - ber _____

81 G m7 C 7sus4 C7 F
 when they be - gin _____ the be - guine. _____ Oh, let's

85 F — 3 — F Maj7 — 3 — D m F F Maj7 D m7
 let them be - gin the be - guine, make them play _____ till the

89 F — 3 — F Maj7 F6 C7
 stars that were there be - fore re-turn a - bove you, _____ till you

93 $B\flat$ — 3 — G m7 — 3 — A m A m7 D7
 whis-per to me once more, "Dar-ling, I love you." _____ Then we'll

97 G m7 C 7sus4 G m7 — 3 — C 7sus4
 sud-den - ly know _____ what hea - ven we're in _____

101 G m7 — 3 — C 7sus4 F D m7
 when they be - gin _____ the be - guine, _____

105 G m7 — 3 — C 7sus4 G m7(\flat 5) C7
 when they be - gin _____ the be -

109 F D m7 G m7 G \flat Maj7 F
 guine. _____

Begin The Beguine

M
Keyboard

(Keyboard) F7

B♭ F7

When they be - gin G m7 B♭Maj7 G m7 B♭

brings back the sound G m B♭ F7

brings back the days of trop - i - cal splen - dor, C m C m7

brings back a mem - 'ry F7sus4 B♭

with you once more G m7 B♭Maj7 G m7 B♭

down by the shore B♭Maj7 G m7 F7

e - ven the palms C m F7 C m7 C m

when they be - gin B♭ F7 the be - guine. To

The score consists of ten staves of musical notation for keyboard. Each staff begins with a treble clef, a key signature of one flat (B♭), and a common time signature. Measure numbers are placed at the start of each staff: 1, 5, 9, 13, 17, 21, 25, 29, and 33. Chords are indicated above the staff, often with a bracket spanning three measures. The lyrics are written below the staff, aligned with the chords. Measure 1 starts with a 3-note chord (F7). Measures 5-7 feature lyrics "When they be - gin" followed by chords G m7, B♭Maj7, and G m7. Measures 9-11 show "brings back the sound" with chords G m, B♭, and F7. Measures 13-15 continue with "brings back the days" and chords of trop - i - cal splen - dor, ending on C m and C m7. Measures 17-19 show "brings back a mem - 'ry" with chords F7sus4 and B♭. Measures 21-23 show "with you once more" with chords G m7, B♭Maj7, and G m7. Measures 25-27 show "down by the shore" with chords B♭Maj7, G m7, and F7. Measures 29-31 show "e - ven the palms" with chords C m, F7, C m7, and C m. Measures 33-35 show the final line "when they be - gin" with chords B♭, F7, the be - guine., and To.

2

37 $B^{\flat}m$ $E^{\flat}7$ A^{\flat}
 live it a - gain _____ is past all en - deav - or _____ ex -

41 $A^{\flat}m$ $D^{\flat}7$ $G^{\flat}\text{Maj7}$
 cept when the tune _____ clutch-es my heart. _____ And

45 E° F G^{\flat}
 there we are, swear-ing to love for - ev - er _____ and prom-is - ing

49 F $E^{\flat}\text{m7}$ $C\text{m7}$ F $F7$
 nev - er ev - - er to part. _____ What

53 B^{\flat} $G\text{m7}$ $B^{\flat}\text{Maj7}$ $G\text{m7}$ B^{\flat}
 mo-ments di - vine, _____ what rap-ture se - rene, _____ till

57 $B^{\flat}7$ $F7$
 clouds came a long to dis - perse the joy we had tast - ed. _____ And

61 $E^{\flat}m$ $C\text{m7}(\flat5)$ $E^{\flat}m$ $C\text{m7}$
 now, when I hear peo-ple curse the chance that was wast - ed, _____ I

65 $F7$ $C\text{m7}$ B^{\flat}
 know but too well _____ what they mean. _____ So, don't

69 B^{\flat} $B^{\flat}\text{Maj7}$ $G\text{m7}$ $B^{\flat}\text{Maj7}$ $G\text{m7}$
 let them be - gin _____ the be - guine. _____ Let the

73 B^{\flat} $B^{\flat}\text{Maj7}$ $G\text{m}$ $B^{\flat}\text{Maj7}$ $F7$
 love that was once a - fire re-main an em - ber. _____ Let it

77 E♭ C m7 D m G m G m7
sleep like the dead de - sire I on - ly re - mem - ber _____

81 C m7 F7sus4 F7 B♭
when they be - gin _____ the be - guine. _____ Oh, let's

85 B♭ B♭Maj7 G m B♭ B♭Maj7 G m7
let them be - gin the be - guine, make them play _____ till the

89 B♭ B♭Maj7 B♭6 F7
stars that were there be - fore re-turn a - bove you, _____ till you

93 E♭ C m7 D m D m7 G 7
whis-per to me once more, "Dar-ling, I love you." _____ Then we'll

97 C m7 F7sus4 C m7 F7sus4
sud-den - ly know _____ what hea - ven we're in _____

101 C m7 F7sus4 B♭ G m7
when they be - gin _____ the be - guine, _____

105 C m7 F7sus4 C m7(♭5) F7
when they be - gin _____ the be -

109 B♭ G m7 C m7 B Maj7 B♭
guine. _____

2

N. C.

32

$E^{\flat}7 \quad E7 \quad E^{\flat}7 \quad E7 \quad E^{\flat}7 \quad E^{\flat}+ A^{\flat}6$

(Sax - adlib)

36

$A^{\flat}6 \quad A^{\flat}7 \quad D^{\flat}6 \quad D^{\flat}7 \quad A^{\flat}6$

43

$E^{\flat}7 \quad A^{\flat}6 \quad D^{\flat}6 \quad \boxed{1. \quad E7 \quad B^{\flat}m7}$

48

$2. \quad E7 \quad E^{\flat}sus4 \quad A^{\flat}6 \quad B^{\flat}m7 \quad E7 \quad E^{\flat}9 \quad A^{\flat}6 \quad N.C. \quad E^{\flat}7$

51

$A^{\flat}6 \quad A^{\flat}7$

55

$D^{\flat}6 \quad D^{\flat}7 \quad A^{\flat}6$

59

$E^{\flat}7 \quad \boxed{1, 2, 3. \quad A^{\flat} \quad N.C.} \quad A^{\flat}6$

65

$4. \quad A^{\flat} N.C. \quad D^{\flat} N.C. \quad E^{\flat}7 \quad A^{\flat}$