

Lindy Hop

Last revised on 2017.05.24

Re-sequenced on 2017.05.11

LH01-Bless You For The Good That's In You(KVD).pdf

LH02-12th Street Rag(K).pdf

LH03-Route 66(KV).pdf

LH04-American Patrol(K).pdf

LH05-Pennsylvania 6-5000(K).pdf

LH06-Joshua Fit The Battle Of Jericho(K).pdf

LH07-Swing Low, Sweet Chariot(K).pdf

LH08-Rock Around The Clock(KVF).pdf

LH09-Boogie Woogie Bugle Boy(KVF).pdf

LH10-Hound Dog(KV).pdf

LH11-Alright, OK, You Win(KVF).pdf

LH12-Baby Face(KVF).pdf

LH13-Choo Choo Ch'Boogie(KVF).pdf

LH14-Back Home Again In Indiana(KVF).pdf

LH15-Bandstand Boogie(K).pdf

LH16-Sing, Sing, Sing(K).pdf

LH17-Gotta Be This Or That(KVF).pdf

LH18-Don't Be That Way(K).pdf

LH19-In The Mood(K).pdf

LH20-Muskrat Ramble(K).pdf

LH21-Stompin' At The Savoy(K).pdf

LH22-Three Little Fishies(KV).pdf

LH23-'Taint What You Do(KVF).pdf

LH24-Jump, Jive, And Wail(KV).pdf

LH25-Boogie Blues(KV).pdf

LH26-Yes Sir, That's My Baby(KV).pdf

LH27-Dipsy Doodle(KVF).pdf

LH28-Rag Mop(KVF).pdf

LH29-Little Brown Jug(K).pdf

LH30-One O'Clock Jump(K).pdf

LH31-It Don't Mean A Thing(KVF).pdf

LH32-Tiger Rag(K).pdf

LH33-Chattanooga Choo Choo(KVF).pdf

LH34-Shiny Stockings(KVF).2017.05.24.pdf

LH34-Shiny Stockings(KVM).2017.05.24.pdf**LH35-Perdido(KV).pdf**

LH36-Bill Bailey(KVF).pdf

LH37-That's A-Plenty(K).pdf



THE MIXED NUTS



VOCAL DUET Bless You For The Good That's In You

(Keyboard) Keyboard

B \flat E \flat Cm7 F7 B \flat E \flat B \flat

5 B \flat Cm Dm Cm B \flat 7 F7 B \flat B \flat Cm

(F) Bless you for the good that's in you, bless you ev-'ry day. (M) There's some good in

10 Dm Gm7 Em7(b5) F7 B \flat

ev - 'ry - body, we're just made that way. (F) Good morn-ing, oh

14 B \flat 7 E \flat E \circ 7

mis - er - a - ble, you're not as bad as you make out. (M) That

17 B \flat Cm Dm E \flat maj7 F F \circ 7 F7

frown don't set right, get right up and shout, (F) yeah shout.

21 B \flat Cm Dm Cm B \flat 7 F7 B \flat

Bless you for the good that's in you, bless you ev - 'ry night.

25 B \flat Cm Dm Gm7 Em7(b5) F7

If you shine like a love-light bea - con, you'll make out made al-right. (M) If

29 B \flat B \flat 7 E \flat E \circ 7

an-y old e-vil comes a-round to-day, turn it right a-round and chase it a-way.

33 B \flat Cm Dm E \flat maj7 Cm7 F7 B \flat

(F) Bless you for the good that's in you, bless you ev - 'ry day.

(Keyboard)

37 B \flat Cm Dm Cm B \flat 7 F7 B \flat B \flat Cm Dm Gm7

43 E \flat m7(b5) F7 B \flat B \flat 7 E \flat

48 E \flat 7 B \flat Cm Dm E \flat maj7 Cm7 F7 B \flat

(F) You know that

53 B \flat Cm Dm Cm B \flat Cm D \flat 7 F7

life is like an old steam en - gine, you can eith-er go a-head or in re-verse.(M)Now the

57 B \flat Cm Dm Cm B \flat Cm

road a - head might look pret-ty rock - y but the road be - hind is bound

60 Dm7 Cm E \flat Fm Gm Fm

to beworse. (F)If you close your eyes you won't see the sun - shine. If you

63 E \flat Fm Gm F7 B \flat Cm

plug your ears you won't hear a thing. (M)And if you shut your heart, you'll

66 Dm Cm B \flat Cm F7 B \flat

shut out the feel-ing and there'll nev - er be an-y rea-son to sing.

69 $E\flat\text{maj}9$ $F7$ $B\flat6$

(F) Bless you, _____ yes, bless you. _____ (M) That

73 $E\flat7$ $E^\circ7$ $B\flat\text{m}/F$ $G^\circ7$ $C\text{m}7$ $F7$

frown don't set right, get right up and shout! (F) Oh,

77 $B\flat$ $C\text{m}$ $D\text{m}$ $C\text{m}$ $B\flat^\circ7$ $F7$ $B\flat$

Bless you for the good that's in _____ you, bless you ev - 'ry night. _____

81 $B\flat$ $C\text{m}$ $D\text{m}$ $G\text{m}7$ $E\text{m}7(\flat5)$ $F7$

If you shine like a love-light beacon, you'll make out made al-right. _____ (M) If

85 $B\flat$ $B\flat7$ $E\flat$ $E^\circ7$

an-y old e-vil comes a-round to-day, turn it right a-round and chase _____ it a - way. _____

89 $B\flat$ $C\text{m}$ $D\text{m}$ $E\flat\text{maj}7$ $C\text{m}7$ $F7$ $B\flat$

(F) Bless you for _____ the good that's in _____ you, (M) bless you ev - 'ry day. _____

93 $E\flat\text{maj}9$ $F7$ $B\flat6$

(F) Bless you, _____ yes, bless you. _____

97 $E\flat7$ $E^\circ7$ $B\flat$ $G^\circ7$ $C\text{m}7$ $F7$ $B\flat$

(Both) Bless you for the good that's in _____ you, bless you ev - 'ry day. _____

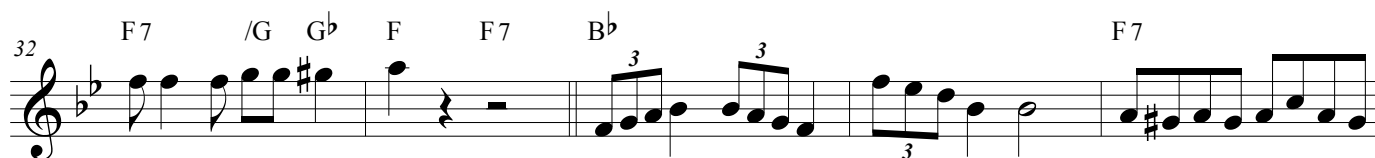
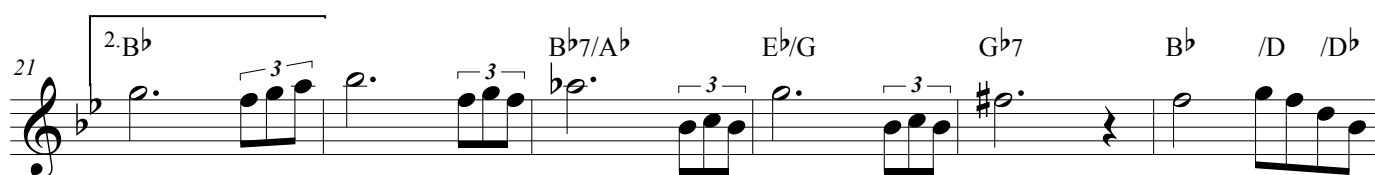
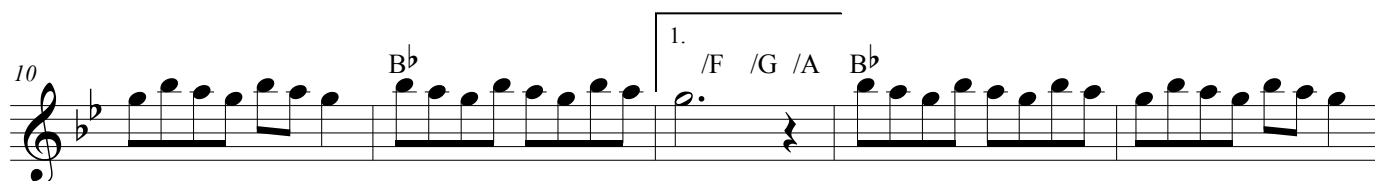
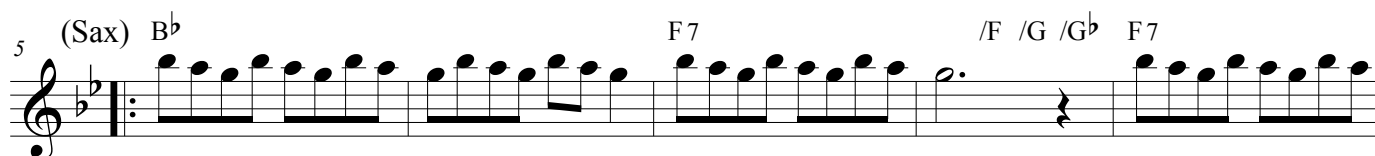
101 $E\flat7$ $E^\circ7$ $B\flat$ $G^\circ7$ $C\text{m}7$ $F7$ $B\flat$

(Keyboard)

12th Street Rag

(Keyboard)

Keyboard



42 B \flat F7 C7

47 F7 B \flat

52 F7 G $^{\circ}$

57 B \flat B \flat 7/A \flat E \flat /G G \flat B \flat /F

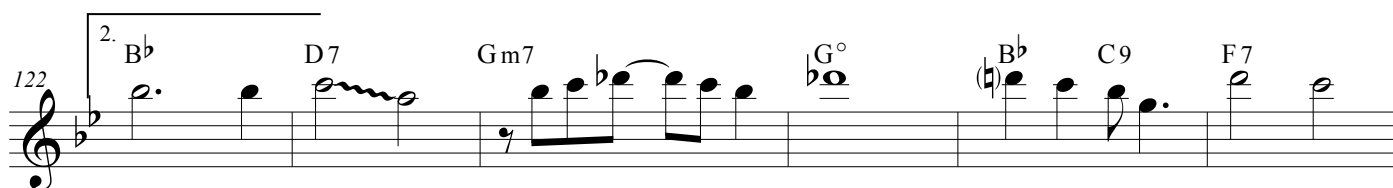
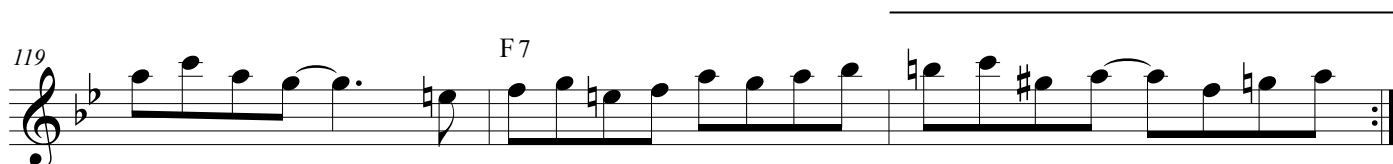
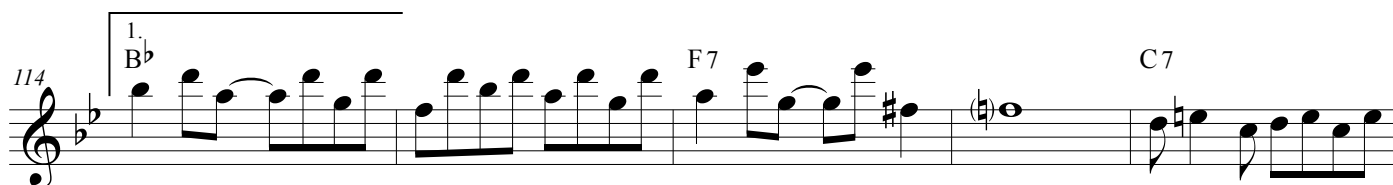
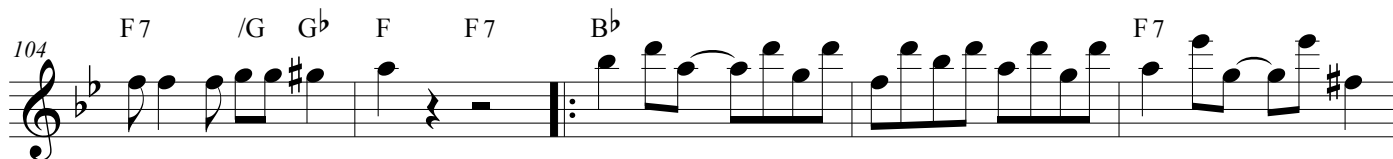
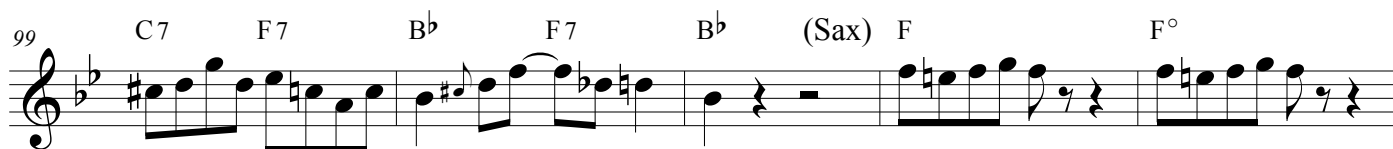
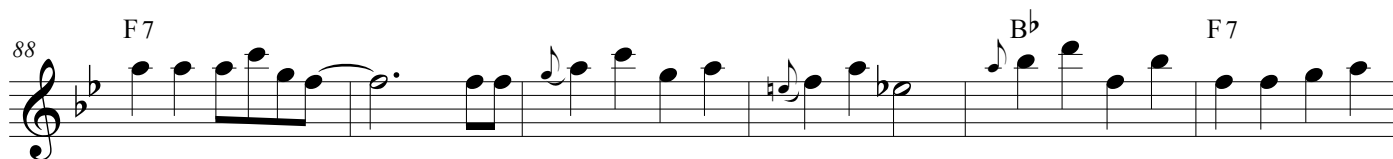
63 C7 F7 B \flat Fm7/C Gm7 G \flat $^{\circ}$ B \flat /F F7 B \flat (Keyboard) F

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

72 F7 B \flat F7

78 B \flat F7 C7

83 F7 B \flat



Route 66

Keyboard

B \flat F7

Well, if

8 \flat

5 B \flat 6 E \flat 9 B \flat 6

you winds ev - er plan to mo - tor west, trav - el
from Chi - ca - go to L. A., more than

9 E \flat 9 B \flat 6 G7(b9) C m7

my way, take the high - way that's the best. Get your kicks on
two thou - sand miles all the way.

14 F9 F7 1. B \flat 6 D \flat 7 C m7 F7 2. B \flat 6 D \flat 7 C m7 F7

Route Six - ty - six! It Now you

19 B \flat 7 N.C. E \flat 9 N.C.

go through Saint Loo - ey, Jop - lin, Mis - sour - i, and

21 B \flat 7 N.C. B \flat 7 E \flat 7

Ok - la - ho - ma Cit - y is might - y pret - ty. You'll see Am - a - ril - lo,

25 B \flat 6 C m7 F9

Gal - lup New Mex - i - co, Flag - staff, Ar - i - zo - na,

28 C m7 F 9 D m7 D^b7 C m7 F 7

don't for - get Wi - no - na, King - man, Bar - stow, San Ber - nar - di - no. Won't

31 B^b6 E^b9 B^b6

you get hip — to this time - ly trip — when you

35 E^b9 B^b6 G 7(b9)

— make that Cal - i - for - nia trip. Get your

39 C m7 F 9 F 7 B^b6 D^b7 C m7 F 7

To Coda Θ D.S. al Coda

kicks on Route Six - ty - six. —

Θ Coda 43 B^b6 G 7(b9) C m7 F 9 F 7 B^b6

Get your kicks on Route Six - ty - six. —

48 G 7(b9) C m7 F 9 F 7 B^b6 D^b7 F 7 B^b6

Get your kicks on Route Six - ty - six. —

American Patrol

Keyboard

(Drums - Swing beat on open hi-hat only)

Musical score for 'American Patrol' for Keyboard. The score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo/style is indicated as 'Swing beat on open hi-hat only'. The score consists of ten staves of music, each starting with a measure number. Chord symbols are placed above the staff at various points. The music features a mix of eighth and sixteenth notes, often beamed together, and includes triplet markings (indicated by a '3' over a group of notes). The key signature remains consistent throughout the piece.

Staff 1: Measure 1-4. Measure 5 starts with a triplet of eighth notes.

Staff 2: Measure 5-8. Chord symbols: D^b above measure 5.

Staff 3: Measure 9-12. Chord symbols: A^b7 above measure 9, D^b above measure 10, E^b7 above measure 11, A^b7 above measure 12. Measure 13 starts with a triplet of eighth notes.

Staff 4: Measure 13-16. Chord symbols: D^b above measure 13.

Staff 5: Measure 17-20. Chord symbols: G^b above measure 17, E^bm7 above measure 18, A^b7 above measure 19, D^b above measure 20.

Staff 6: Measure 21-24. Chord symbols: A^b7 above measure 21, D^b above measure 22.

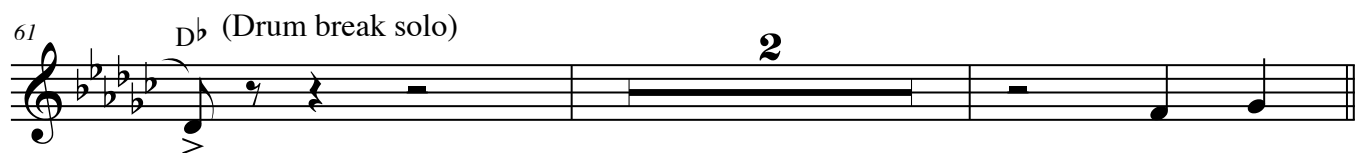
Staff 7: Measure 25-28. Chord symbols: A^b7 above measure 25, D^b above measure 26.

Staff 8: Measure 29-32. Chord symbols: G^b above measure 29, D^b above measure 30, E^bm above measure 31, A^b7 above measure 32, D^b above measure 33.

Staff 9: Measure 33-36. Chord symbols: G^b above measure 33, D^b above measure 34, E^bm above measure 35, A^b7 above measure 36, D^b above measure 37. Measure 33 starts with a triplet of eighth notes.

Staff 10: Measure 37-40. Chord symbols: F7 above measure 37, B^bm above measure 38, A^b7 above measure 39, D^b above measure 40.

Staff 11: Measure 41-44. Chord symbols: C7 above measure 41, Fm above measure 42, E^b7 above measure 43, A^b above measure 44.



81 D^b

85 A^b7 B^bm7 D^b B^bm7 E^b7 A^b9

89 D^b

93 G^b E^bm7 A^b7 D^b

97 D^b

101 G^b D^b6

107 G^b D^b6

111 G^b D^b6

115 G^b D^b6

119

Pennsylvania 6-5000

Keyboard

Musical notation for measures 1-4. Chords: A^bm6, E^b7, D7, E^b7.

Musical notation for measures 5-8. Chords: A^b, A^b/C, D^b, D^o, E^b, D^b, C m7, E^b7/B^b.

Musical notation for measures 9-13. Chords: A^b, D^b9, A^b, A^o7, B^bm7.

Musical notation for measures 14-17. Chords: E^b7, N.C. (1. and 2. endings). Lyrics: Penn-syl-van-ia 6 5 Thou-sand! 6 5 Thou-sand ____

Musical notation for measures 18-21. Chords: C7, F m6, C7, F m6.

Musical notation for measures 22-25. Chords: B^b7, E^bMaj7, C 9, F7, B^b7, E^b7.

Musical notation for measures 26-29. Chords: A^b, D^b9, A^b, A^o7.

Musical notation for measures 30-33. Chords: B^bm7, E^b7, N.C. (1. and 2. endings). Lyrics: Penn-syl-van-ia 6 5 Thou-sand!

(Instrumental Adlib)

34 A^b D^b9 A^b $F7/A^b$

38 B^bm7 E^b7 A^b A^b/C 1. D^b E^b7 2. A^b

43 A^b D^b9 A^b $A^{\circ7}$

47 B^bm7 E^b7

Penn-syl-van-ia 6 5 0 0 0

51 E^b7 A^b A^b/C D^b E^b7

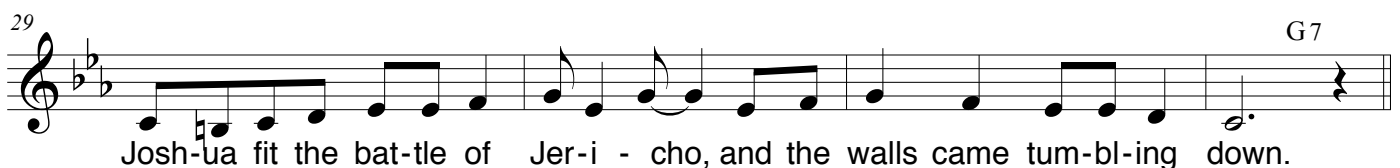
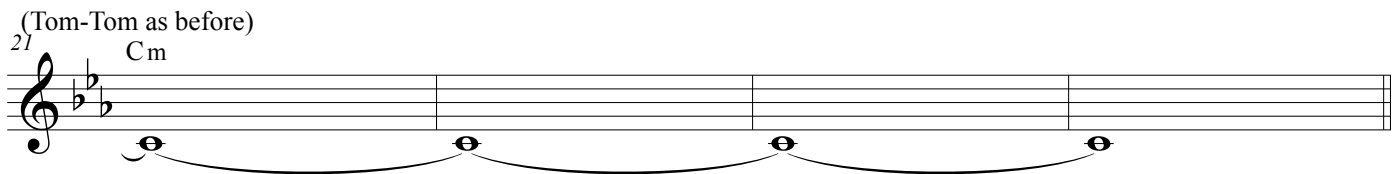
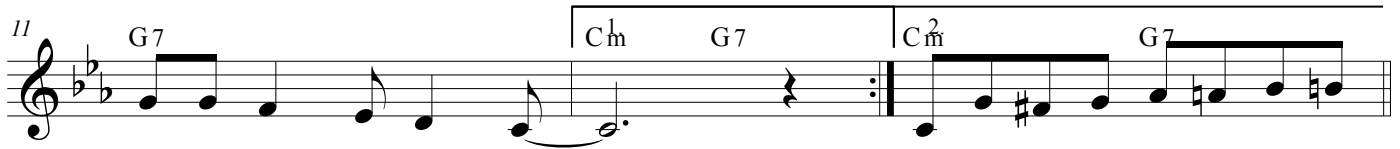
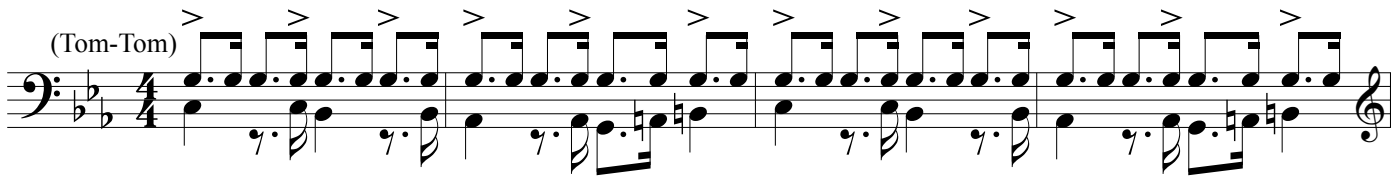
54 A^b D^b9 A^b $A^{\circ7}$

58 B^bm7 E^b7 A^b A^b/C D^b E^b7

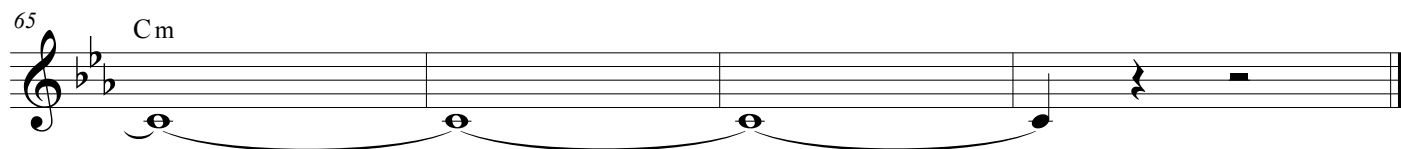
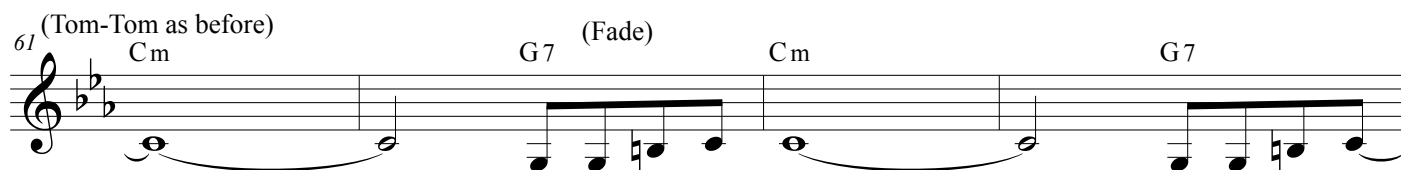
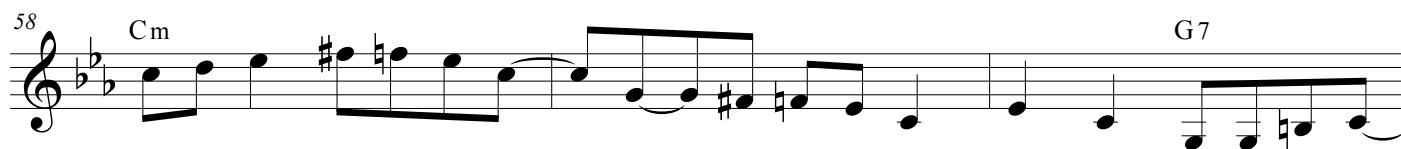
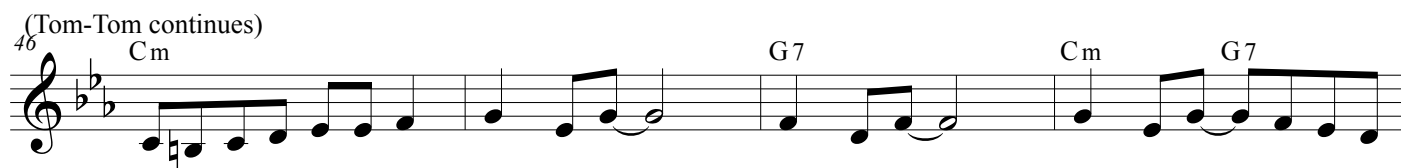
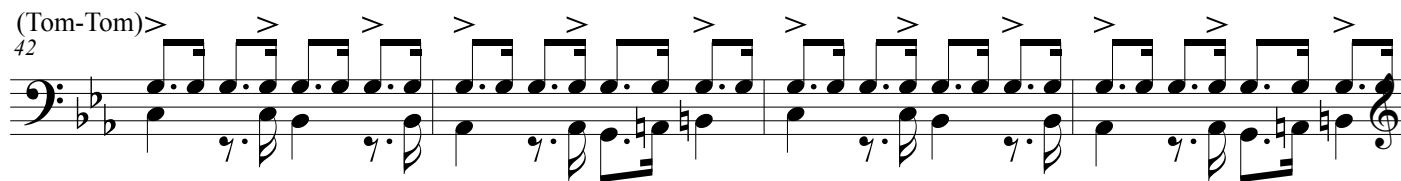
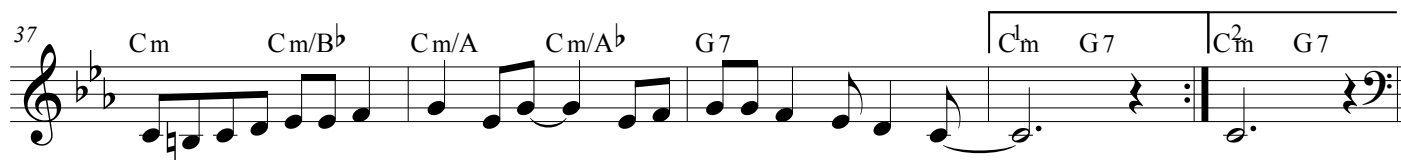
62 E^b7 A^b

Joshua Fit The Battle Of Jericho

Keyboard



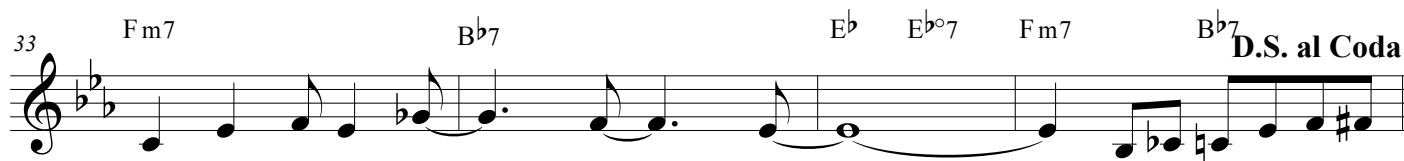
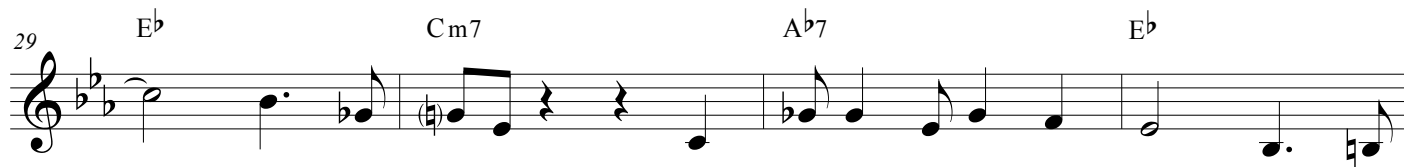
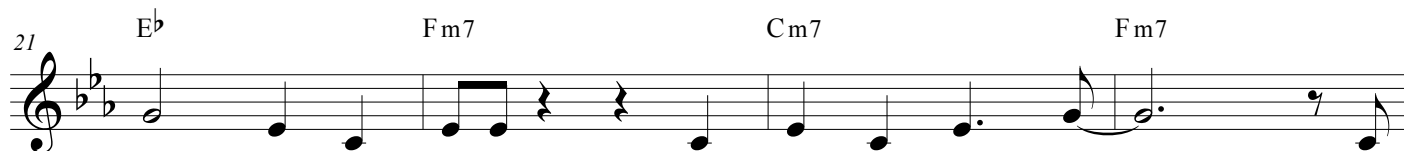
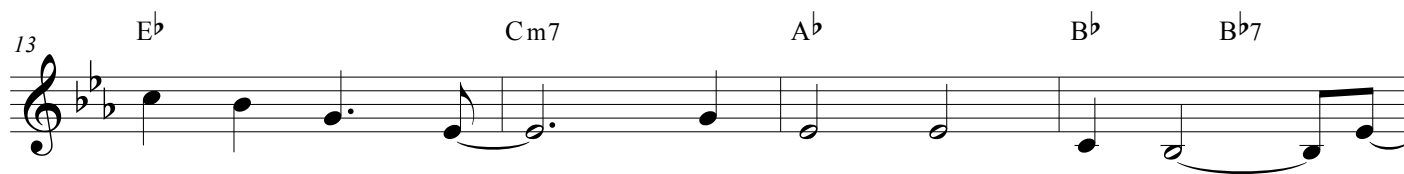
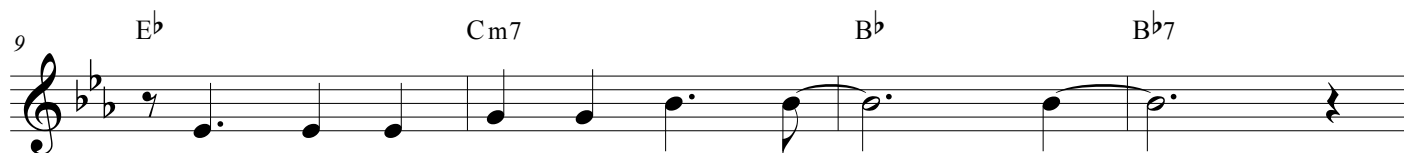
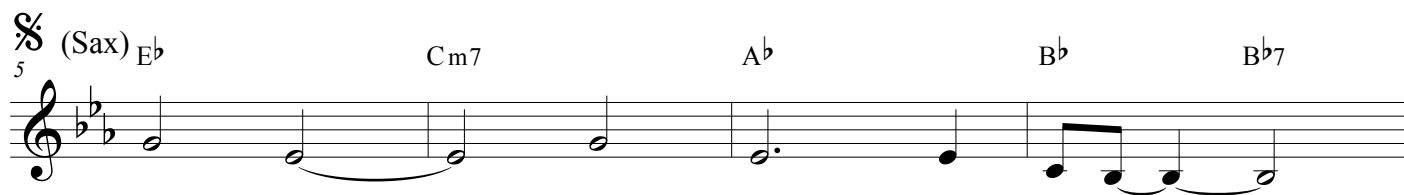
(Swing)



Swing Low, Sweet Chariot

(Bass, Keyboard And Drums)

Keyboard



2

Coda

37 Fm7 Bb7 Ab Ab7 Eb Bb7

40 (Keyboard adlib) Eb Cm7 Bm7 Bb7

44 Eb Eb/D Cm7 Fm7 Bb7

48 Eb Cm7 Ab7 Eb

52 Fm7 Bb7 Eb C7 (Sax)

56 F Dm7 Gm7 C7

60 F Dm7 C C7

64 F F7 Bb Bb°

68 F Dm Bbmaj7 C7 Dm7 Gm7 G#7

72 F Gm7 F#maj7 F Gm7 F#maj7 F6

Rock Around The Clock

F

Give Pitch

Keyboard

1 **B \flat**

One, two, three o'clock four o'clock rock, five, six seven o'clock

4 **B \flat B \flat**

eight o'clock rock, nine, ten 'leven o'clock twelve o'clock rock. We're gon-na

7 **F7**

rock a-round the clock to - night. Put your

(Keyboard Adlib after 2nd verse,
Sax Adlib after 4th verse)

9 **B \flat**

glad rags on and join me, hon. We'll have some fun when the
clock strikes two three, and four, if the band slows down, we'll
chimes ring five, six, and seven, we'll be right in
eight, nine, ten, elev - en, too, I'll be go - ing strong and
clock strikes twelve, we'll cool off, then start a - rock ing round the

12 **B \flat 7 E \flat 7**

clock strikes one. We're gon-na rock a-round the clock to-night. We're gon-na
yell for more,
sev - enth heaven,
so will you,
clock a - again,

15 **B \flat F7**

rock, rock, rock 'til broad day-light. We're gon-na rock, we're gon-na rock a -

18 **E \flat 7 B \flat 2, 3, 4, 5, 6**

round the clock to - night. When the

21 **B \flat B \flat /D E \flat D \flat /E F F7 B \flat**

(Sax)

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

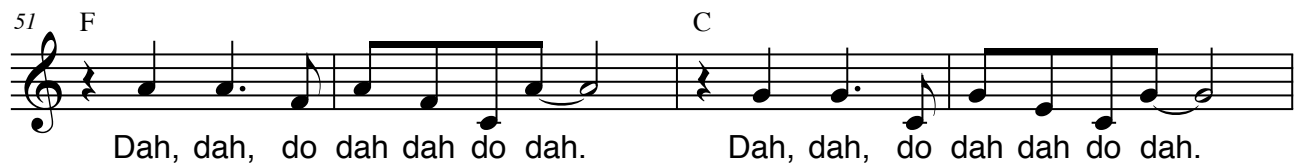
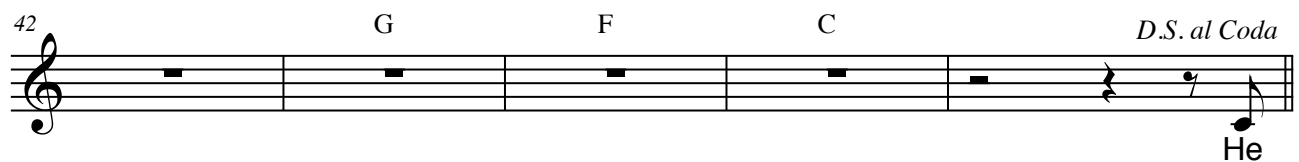
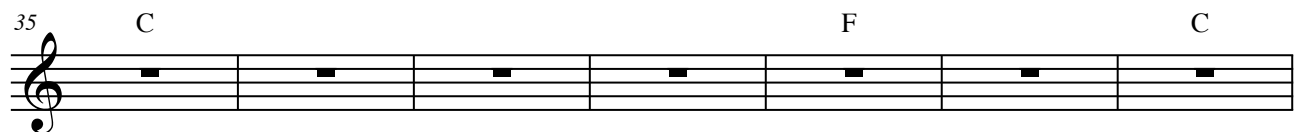
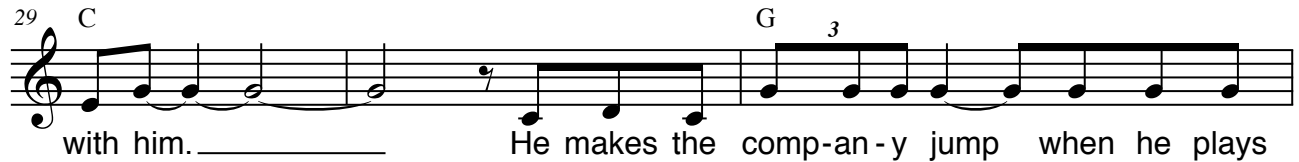
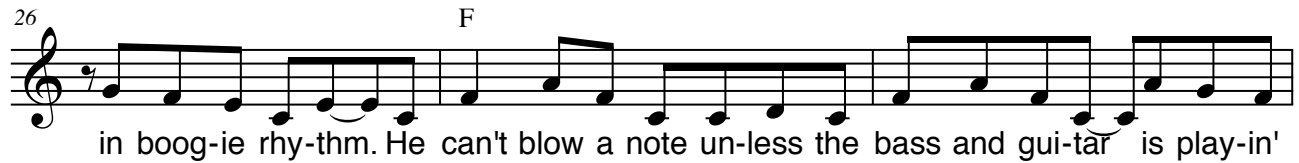
top man in his craft. But then his
seemed to un - der - stand, be - cause the
hands and stamp their feet, be - cause they

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.



NO INTRO
GIVE PITCH

Hound Dog

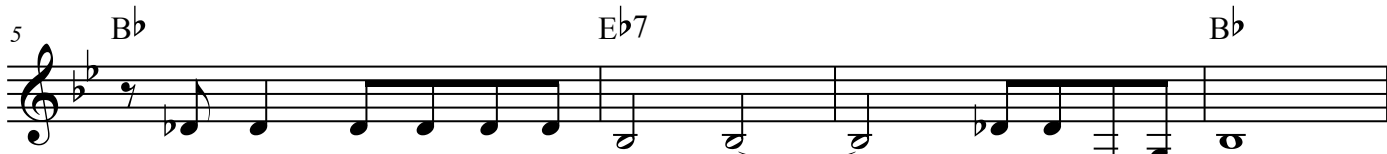
Keyboard

Bright Rock
N.C.

B \flat



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.



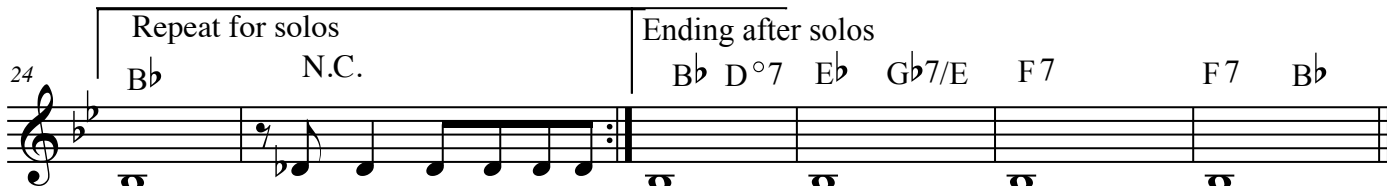
When they said you was high classed, well, that was just a lie.



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 you ain't noth-in' but a mine. —

Alright, OK, You Win

F

Keyboard

(Sax) $B\flat$ C/G $F\sharp^\circ$ F $F9$

Well, al-right,

5 $B\flat6$ $E\flat7$ $B\flat6$ $B\flat7$

O. K., you win, I'm in love with you. Well, al-right,

9 $E\flat7$ $B\flat6$ $G7$

O. K., you win, ba-by what can I do. I'll An-

13 $Cm7$ $F7$ $B\flat6$ $E\flat7$

do an - y - thing you say. It's just got to be that way.
- y - thing you say, I'll do as long as it's me and you.

16 1. $B\flat6$ $F7$ 2. $B\flat7$ $F7$

Well, al - right,

18 $B\flat6$ $E\flat7$ $B\flat6$ $B\flat7$

All that I am ask - ing, all I want from you.

22 $E\flat7$ $B\flat6$ $F7$

Just love me like I love you, and it won't be hard to do. Well, al-right,

2
26 Bb6 Eb7 Bb6 Bb7

O. K., — you win, — I'm in love with you. Well, al-right,

30 Eb7 Bb6 To Coda Θ G7

— O. K., — you win, — ba-by what can I do. — I'll

34 Cm7 F7 Bb6 Eb7 Bb6 F7 (Sax) D.S. al Coda

— do an-y-thing you say. — It's just got to be that way. —

Θ Coda
38 Bb7 Cm7 F7

one thing more: If — you're gon-na be — my man, — sweet ba -

41 Bb6 Eb7 Bb6 F7 Bb6 Eb7

- by, take me by the hand. — Well, al - right, O. K., — you win,

45 Bb6 Bb7 Eb7

— I'm in love with you. Well, al-right, — O. K., — you win,

49 Bb6 Bb7 Cm7 F7

— ba-by one thing more: If — you're gon-na be — my man, — sweet ba -

53 Bb6 Eb7 Bb6 F7 Bb6

- by, take me by the hand. — Well, al - right, O. K.,

56 Eb7 Bb Bb/D Eb Gb7/E F F7 Bb6

(Sax)

— you win! —

Baby Face

F

Keyboard

(Sax)

F F#° G m7 C7

5 F

Ba - by face, — you've got the cut - est lit - tle

9 C7

ba - by face. — There's not an - oth - er one could

13 C7 F C m6 D7

(b) take your place, — ba - by face. —

17 G7 C7

My poor heart — is jump-in'; you sure have start - ed some-thin'.

21 F

Ba - by face, — I'm up in heav - en when I'm

25 A7 E m7 A7 D m F7

in your fond em - brace. — I did - n't

29 B b B °7 F/C D7

need a shove, — 'cause I just fell in love — with your

33 G7 G7(#5) C7

1. F F °7 G m7 C7 2. F D7

pret - ty ba - by face. —

39 G
Ba - by face, — you've got the cut - est lit - tle

43 D7
ba - by face. — There's not an - oth - er one could

47 D7 G Dm6 E7
take your place, — ba - by face. —

51 A7 D7
My poor heart — is jump-in'; you sure have start - ed some-thin'.

55 G
Ba - by face, — I'm up in heav - en when I'm

59 B7 Em G7
in your fond em - brace. — I did - n't

63 C C#7 G/D E7
need a shove, — 'cause I just fell in love — with your

67 A7 D7
pret - ty — ba - - - by

71 G (Sax) Am7 D7 G
face. —

Choo Choo Ch'Boogie

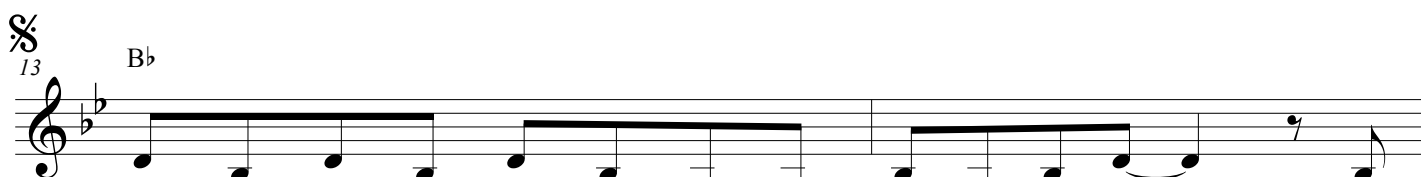
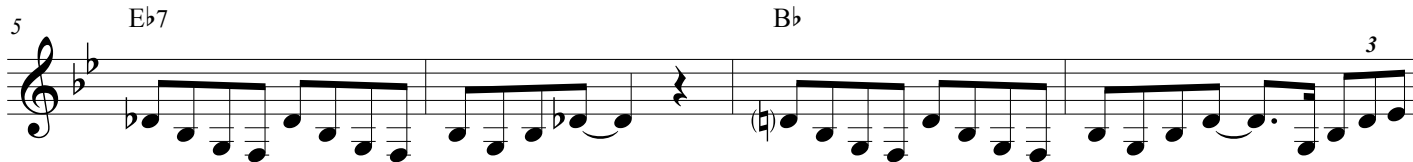
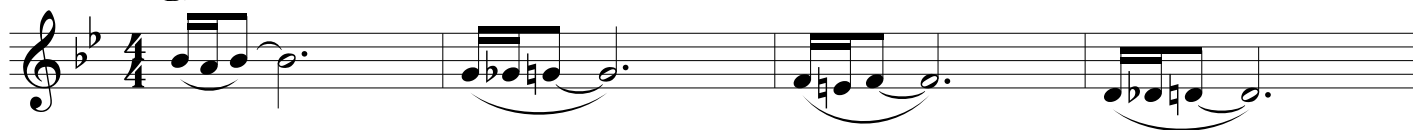
F

12 to the bar boogie beat

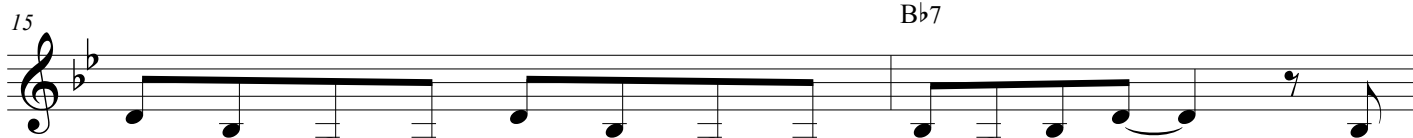
(Sax)

Keyboard

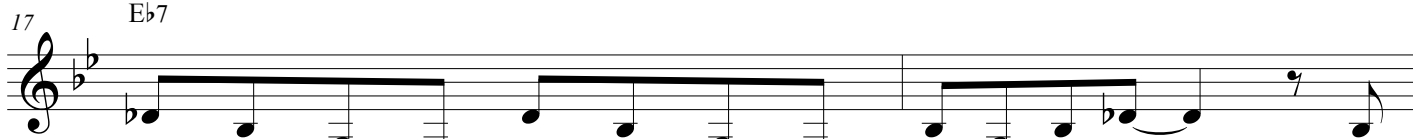
B \flat



Head - in' for the sta - tion with a pack on my back. I'm
reach your des - tin - a - tion, but a - las and a - lack, you



tired of trans - por - ta - tion in the get back of a hack. I
need some com - pen - sa - tion to get back in the black. You



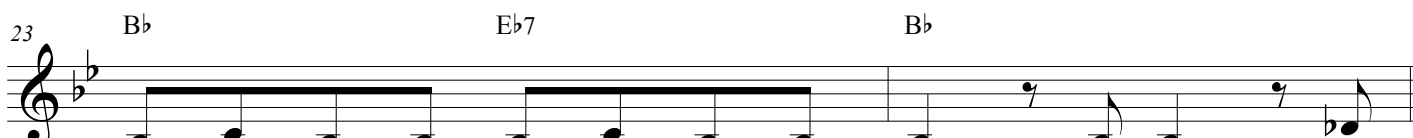
love to hear the rhy - thm of the click - i - ty clack and
take the morn - ing pa - per from the top of the stack and



hear the lone - some whis - tle, see the smoke from the stack, and
read the sit - u - a - tions from the front to the back. The



pal a - round with Dem - o - crat - ic fel - lows named Mac. So,
on - ly job that's o - pen needs a man with a knack. So,



take me right back to the track, Jack!
put it right back in the rack, Jack! Choo

2
25 Eb7 Bb

choo, choo choo ch'-boog-ie. Woo woo, woo

28 Eb7

woo ch'-boog-ie. Choo choo, choo choo ch'-boog-ie. Take

31 Bb Eb To Coda Bb

me right back to the track, Jack!

(Sax Adlib)
33 Bb Eb7 Bb F7 Bb Eb Bb D.S. al Coda

You

⌘ Coda
45 Bb (Sax) C 3 F 3 G7

track, Jack!

48 C

Gon - na set - tle down by the rail - road track,

50 C7


live the life of Ri - ley in a beat - en down shack so


52 F7

when I hear a whis - tle I can peak through the crack and

54 C

 watch the train a rol - lin' when it's ball - in the jack. Well,

56 G7

 I just love the rhy - thm of the click - i - ty clack. So,

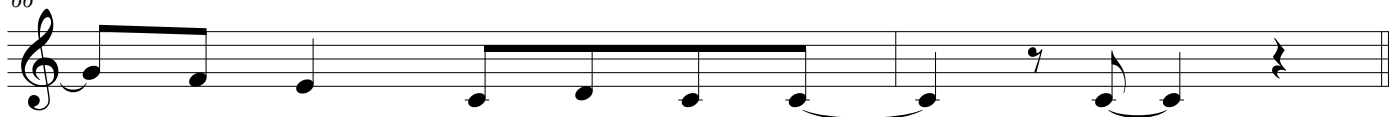
58 C F7 C

 take me right back to the track, Jack! Choo

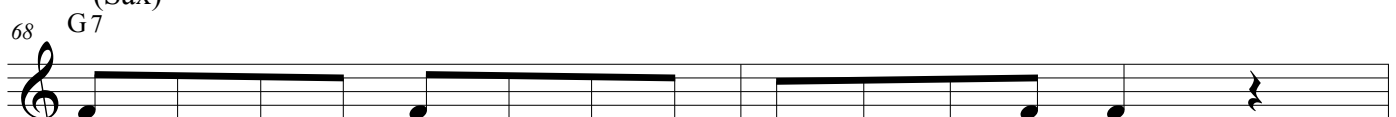
60 F7 C


 choo, choo choo ch'-boog - ie. Woo woo, woo


63 F7

 woo ch'-boog - ie. Choo choo, choo choo ch'-boog - ie. Take

66 C F C

 me right back to the track, Jack!

(Sax)
 68 G7

 (Sax)

70 C F C

 take me right back to the track, Jack!

(Sax)
 72 Dm7 G7 C C6

 (Sax)

Back Home Again In Indiana

F

Keyboard

(Sax)

4/4

B \flat 6 D \flat 7 B \flat Cm7 F7

5 B \flat 6 D \flat 7 B \flat Cm7 F7

9 B \flat G7 C7 Cm7

Back home a -

gain _____ in In - di - an - a, _____ and it seems _____ that I _____

14 F7 B \flat B \flat 7 E \flat B \flat 7

_____ can see _____ the gleam - ing can - dle - light _____ still

19 B \flat G7 C7 Cm7 F7

shin - ing bright _____ thru the syc - a - mores _____ for me. _____ The new - mown

25 B \flat G7 C7 D7

hay _____ sends all its fra - grance _____ thru the _____ fields I used to

31 Gm7 G \flat 7 B \flat D7 Gm G \circ 7

roam. _____ When the moon is shin - ing bright - ly on _____ the Wa - bash, _____ I

37 B \flat F7

1. B \flat Cm7 (Sax) F7

2. B \flat D7 G7

dream a - bout my In - di - an - a home. _____ Back home a -

43 C A7 D7 Dm7 G7

gain _____ in In - di - an - a, _____ and it seems that I can

49 C C7 F C°7 C

see _____ the gleam - ing can - dle - light _____ still shin - ing bright _____

54 A7 D7 Dm7 G7

_____ through the syc - a - mores _____ for me. _____ The new-mown

59 C A7 D7 E7

hay _____ sends all its fra - grance _____ thru the fields _____ I

64 Am7 Ab7 C E7 Am /G

used to roam. _____ When the moon is shin - ing bright - ly on the Wa - bash,

70 F#°7 Dm7 G7

I dream a - bout my In - di - an - a

73 A7 Dm7 G7

home. _____ I real - ly miss my In - di - an - a

77 C (Sax) Am7 Dm7 G7 C

home. _____

Bandstand Boogie

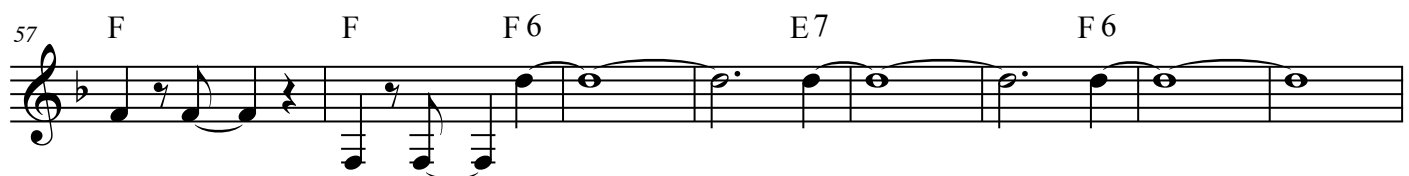
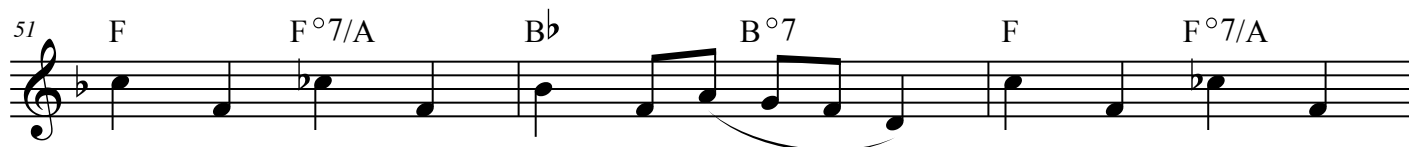
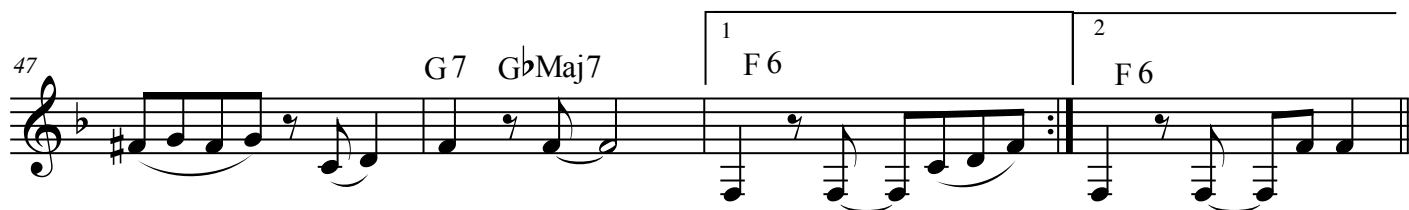
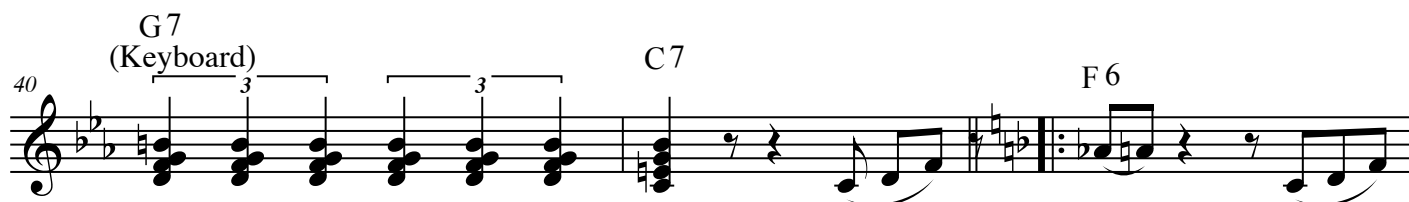
(Keyboard)

Keyboard

Sheet music for the piece "Bandstand Boogie" for Keyboard. The score is written in E-flat major (three flats) and common time (C). It consists of eight staves of music, with measures numbered 1 through 28. The notation includes various chords and melodic lines with triplets and slurs.

Chord progressions and key signatures indicated above the staff:

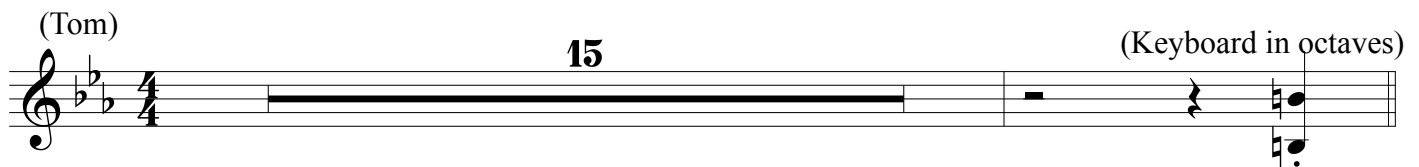
- Measures 1-4: B \flat 7 (with triplets)
- Measures 5-8: A \flat 9, B \flat 7
- Measures 9-11: F7, E Maj7, E \flat 6 (first ending), E \flat (second ending)
- Measures 12-15: E \flat , E \flat °7/G, A \flat , A°7, E \flat /B \flat , E \flat
- Measures 16-19: A \flat 9, G7#5, G \flat 7, F7, E Maj7, E \flat , D, E \flat
- Measures 20-23: E \flat , E \flat °7/G, A \flat , A°7, E \flat /B \flat , E \flat
- Measures 24-27: A \flat , G7#5, G \flat 7, F7, E Maj7, E \flat , D \flat , B \flat 7
- Measures 28-31: E \flat 6, A \flat 9



Sing, Sing, Sing

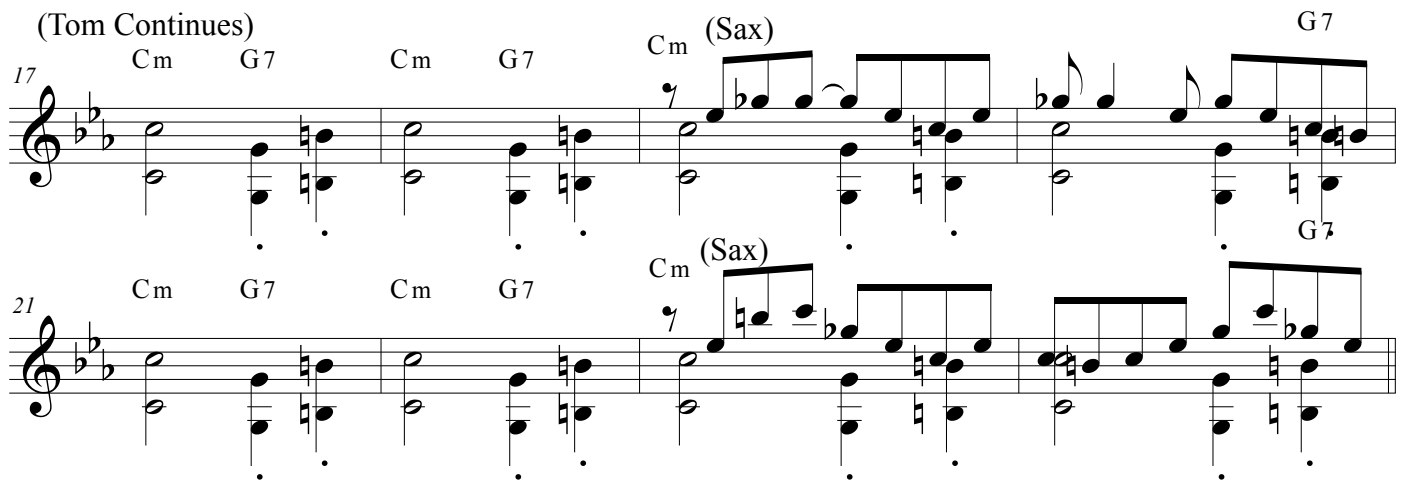
Keyboard

(Tom) **15** (Keyboard in octaves)

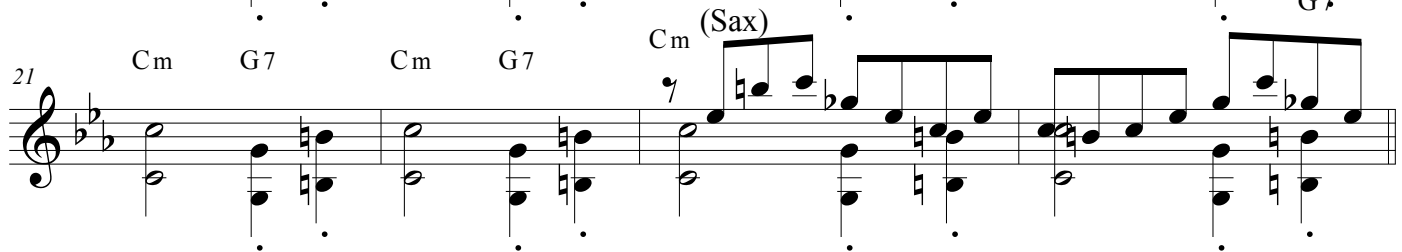


(Tom Continues)

17 Cm G7 Cm G7 Cm (Sax) G7

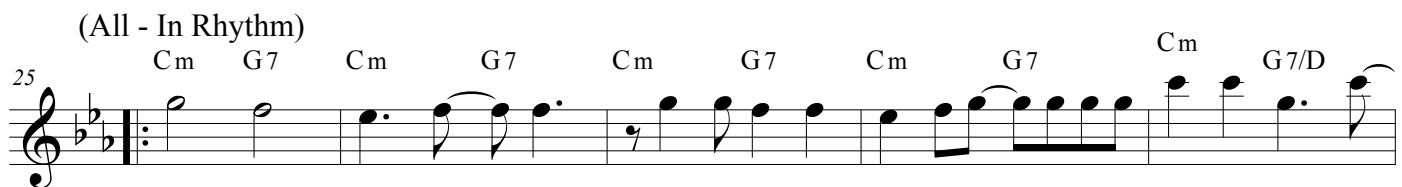


21 Cm G7 Cm G7 Cm (Sax) G7



(All - In Rhythm)

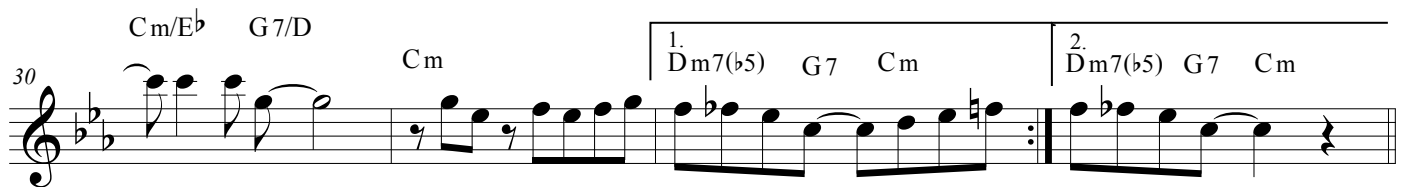
25 Cm G7 Cm G7 Cm G7 Cm G7 Cm G7/D



30 Cm/Eb G7/D Cm

1. Dm7(b5) G7 Cm

2. Dm7(b5) G7 Cm

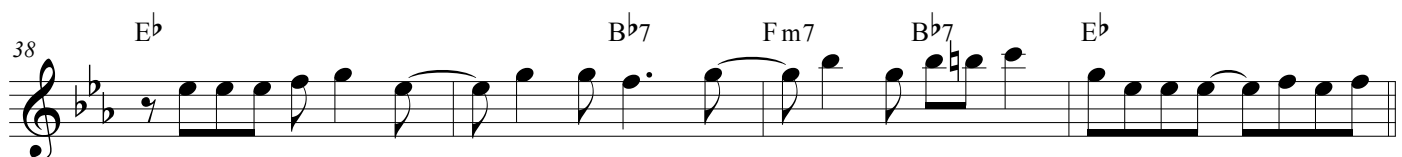


34 Eb Bb7 Fm7 Bb7 Eb

3



38 Eb Bb7 Fm7 Bb7 Eb



42 Cm G7 Cm G7 Cm G7 Cm G7 Cm G7/D

47 Cm/E \flat G7/D Cm Dm7(\flat 5) Gaug7 Cm

50 (Tom continues) 8 Cm G7 Cm G7

62 Cm G7 Cm G7 (Tom Continues) 8

74 Cm G7 Cm G7 Cm G7 Cm G7

78 Cm G7 Cm G7 Cm G7 Cm

82 (Tom Continues) 7 Cm G7 Cm G7

94 Cm G7 Cm G7

Regular Rhythm

98 Cm G7 Cm G7 Cm

103 G7 Cm (Tom Continues)

114 Cm G7 Cm G7

118 Cm G7 Cm

(Regular Rhythm,
Keyboard as written)

123 Cm C°7 Cm C°7 Cm C°7

126 Cm C°7 Cm C°7 Cm C°7

129 Cm (Drums) Cm

Gotta Be This Or That

F

Keyboard

(Keyboard)

4/4

1 2 3 4

5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200

201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300

301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400

401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500

501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600

601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700

701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800

801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900

901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

Well,

2
39 Eb C7 Fm7

if you ain't wrong, you're right If it ain't dark, it's light. If you ain't sure,

44 Bb7 Eb Bb7 Eb

you might. Got-ta be this or that If it ain't full, it's blank.

49 C7 Fm7 Bb7 Eb

If you don't spend, you bank. If it ain't Bing, it's Frank. Got-ta be this or that.

55 Eb7 Ab

Who can it be if it ain't me, I know it's not your moth - er.

59 F7 Bb7

Can't you see it's got-ta be one way or the oth - er. So,

63 Eb C7

tell me what I must know. If you don't like, I'll go

67 Fm7 1. Bb7 Eb (Sax)

If it ain't yes, it's no. Got-ta be this or that.

71 2. F#o7 Fm7 Ebmaj7 C7

Got - ta be, got - ta be this or that. It's

73 Fm7 Bb7 (Sax) Fm7 Bb7 Eb (Keyboard) Fm7 Emaj7 Eb6

got-ta be this or that!

Don't Be That Way

Keyboard

Swing Rhythm

Chord progression and notation for "Don't Be That Way" (Swing Rhythm):

Measures 1-4: Fm9, Bb13sus, Bb7b9(#5), Eb6, Bb7 (Sax)

Measures 5-8: Eb6, Cm, Fm7, Bb7(#5), Eb6, Cm, Fm7, Bb7(#5) (3)

Measures 9-12: Eb6, Cm, Fm7, Bb7(#5), Eb6, Cm, Fm7, Bb7 (1.)

Measures 13-17: Eb6, Fm7, F#°, Eb/G, D7 (Keyboard), G7 (2.)

Measures 18-22: C7, F7, Bbaug

Measures 23-26: Eb6 (Sax), Cm, Fm7, Bb7(#5), Eb6, Cm, Fm7, Bb7(#5) (3)

Measures 27-30: Eb6, Cm, Fm7, Bb7(#5), Eb6, Fm7, F#°, Eb/G

Measures 31-34: Ab (Keyboard), A°, Bbm7, Eb7

2
35

A^b6 Fm B^bm7 E^b7(#5) A^b6 Fm B^bm7 E^b7(#5)

(Sax)

39

A^b6 Fm B^bm7 E^b7(#5) A^b6

43

A^b6 Fm B^bm7 E^b7(#5) A^b6 Fm B^bm7 E^b7(#5)

(b)

47

A^b6 Fm B^bm7 E^b7(#5) A^b6 B^bm7 B^o A^b/C

51

G7 (Keyboard) C7

55

F7 B^b7 E^baug

59

(Sax) A^b6 Fm B^bm7 E^b7(#5) A^b6 Fm B^bm7₃ E^b7(#5)

63

A^b6 Fm B^bm7 E^b7(#5) A^b6 Fm₇ (Keyboard) C7

67

F6 (Play 3x) Dm Gm7 C7(#5) F6 Dm

(Sax)

f pp ff

70

Gm7 C7(#5) F6 Dm Gm7 C7(#5)

73

F¹₆² Dm Gm7 C7 F³₆ Gm7 C7 F6

In The Mood

Keyboard

N.C.

(Sax)

(Sax)

Measures 1-4 of the Saxophone part. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The melody consists of eighth and quarter notes, with some measures containing rests.

[illegible]

9 A^b6 A^b7

The musical notation for measures 9-11 is written on a single staff. Measure 9 begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. It contains a repeat sign followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 10 contains a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Measure 11 contains a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The notation is simple and focuses on the melodic line.

[illegible]

22 A^b6 B^o7 B^bm7 E^b7 A^b6 B^o7 B^bm7 E^b7 A^b6 B^o7 B^bm7 E^b7

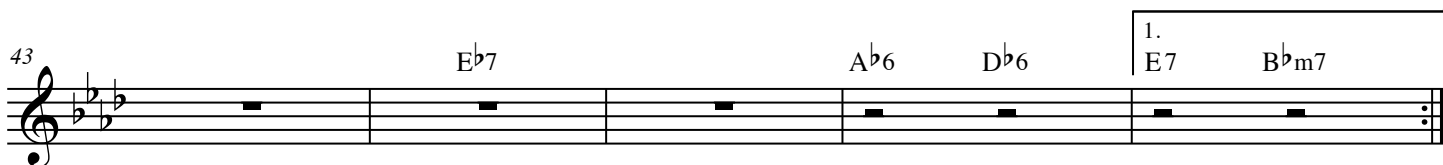
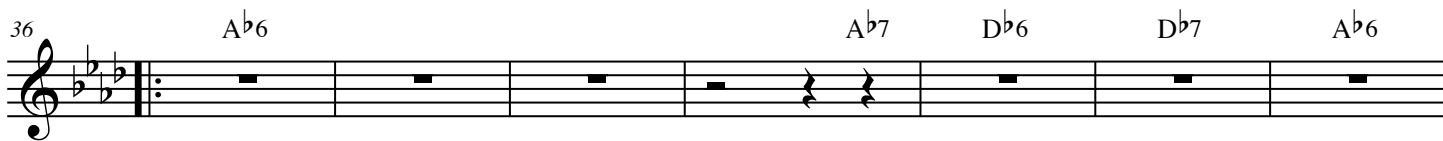
The image shows a musical score for a piano piece. It consists of a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music is divided into measures 22 through 27. Measures 22 and 23 are marked with a repeat sign. The notes are as follows: Measure 22: A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (half). Measure 23: E4 (quarter), D4 (quarter), C4-B3 (beamed eighth notes), A3 (half). Measure 24: A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (half). Measure 25: E4 (quarter), D4 (quarter), C4-B3 (beamed eighth notes), A3 (half). Measure 26: A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (half). Measure 27: E4 (quarter), D4 (quarter), C4-B3 (beamed eighth notes), A3 (half). Above the staff, the chords for each measure are indicated: A^b6 B^o7, B^bm7 E^b7, A^b6 B^o7, B^bm7 E^b7, A^b6 B^o7, B^bm7 E^b7.

28 3. E^b7 $E^b\circ7$ E^b7 $E7$ E^b7 A^b6 | 2 E^b7 $E^b\circ7$ E^b7 $E7$ E^b7 A^b6

N. C.



(Sax - adlib)



Muskrat Ramble

Keyboard

Keyboard E^b $E^b\circ 7$ $E^b 7$

5 Sax A^b $E^b 7$ A^b

9 Cm $G 7$ Cm $E^b 7$

13 A^b $E^b 7$ A^b

17 $F 7$ $B^bm 7$ $B^b 7$ $B^bm 7$ $E^b 7$ A^b

21 $B^b 7$ $E^b 7$ A^b $B^{\circ} 7$

25 $B^bm 7$ $E^b 7$ A^b

29 $B^b 7$ $E^b 7$ A^b

33 $F 7$ $B^bm 7$ $B^b 7$ $B^bm 7$ $E^b 7$ A^b

Keyboard E^b $E^b\circ 7$ $E^b 7$

2 Sax 41 A^b E^b A^b Cm

47 $G7$ Cm E^b7 A^b E^b7

52 A^b $F7$ B^bm7 B^b7 B^bm7 E^b7 A^b

Keyboard E^b E^b7 E^b7 A^b

61 Sax A^b E^b7 A^b

65 Cm $G7$ Cm E^b7

69 A^b E^b7 A^b

73 $F7$ B^bm7 B^b7 B^bm7 E^b7 A^b Keyboard

77 $D^{\circ}7$ A^bm A^b

81 $D^{\circ}7$ A^bm D^b7 Sax Fm B^bm7 A^b

Stompin' At The Savoy

Keyboard
B \flat 7 (Keyboard)

(Sax) F9 B \flat 7 E \flat F7 Fm7

5 E \flat (Sax) B \flat 7 (Keyboard) E \flat (Sax) B \flat 7 (Keyboard) B \flat 7 (Sax)

10 (Keyboard) 1. E \flat (Sax) Cm Fm7 B \flat 7 (Keyboard) 2. E \flat (Sax) Cm E \flat

15 (Keyboard) A \flat 7 A7 A \flat 7 D \flat 9 Bm D \flat 9

19 G \flat 7 G7 G \flat 7 B7 B \flat 7 (Keyboard)

23 E \flat (Sax) B \flat 7 (Keyboard) E \flat (Sax) B \flat 7 (Keyboard)

27 B \flat 7 (Sax) To Coda Φ E \flat (Sax) Cm Fm7 B \flat 7 D.S. al Coda (Keyboard)

Φ Coda 31 E \flat (Sax) Cm Fm7 B \flat 7 E \flat B \flat 7 E \flat

34 Fm B \flat B \circ Fm7 B \flat 7 E \flat A \flat E \flat

Three Little Fishies

Keyboard

(Sax) C/E F G7 C C/E G G7

5 C F C/E G7 C F C/E G7

9 C C7/Bb F/A G7 C C7/Bb

Down in the mead-ow in a lit-tle bit-ty pool swam three lit-tle fish-ies and a

12 F/A G7 C C7/Bb F/A Ab^o7

ma-ma fish-ie, too. "Swim," said the ma-ma fish-ie, "Swim if you can," and they

15 C6 C#7 G7/D G7 C G7 C C7/Bb F/A G7

swam and they swam all o-ver the dam. Boop, boop, did-dem, dad-dem, wad-dem, chu!

19 C C7/Bb F/A G7 C C7/Bb

Boop, boop, did-dem, dad-dem, wad-dem, chu! Boop, boop, did-dem, dad-dem,

22 F/A G7 C6 C#7 G7/D C

wad-dem, chu, and they swam and they swam all o-ver the dam.

25 (Keyboard) D^b Ab/C Ebm7/Bb Ab7 D^b D^b7/B Gb/Bb Ab7

"Stop!" said the ma-ma fish "or you will get lost. The

29 D^b D^b7/B Gb/Bb Ab7 D^b D^b7/B

three lit-tle fish-es did-n't wan-na be bossed. The three lit-tle fish-ies went

32 Gb/Bb A^o7 D^b6 D^o7 Ab7/Eb Ab7 D^b Ab7

off on a spree, and they swam and they swam right out to the sea.

2
35 $D\flat$ $D\flat 7/B$ $G\flat/B\flat$ $A\flat 7$ $D\flat$ $D\flat 7/B$

Boop, boop, did-dem, dad-dem, wad-dem, chu! Boop, boop, did-dem, dad-dem,

38 $G\flat/B\flat$ $A\flat 7$ $D\flat$ $D\flat 7/B$ $G\flat/B\flat$ $A\flat 7$

wad-dem, chu! Boop, boop, did-dem, dad-dem, wad-dem, chu, and they

41 $D\flat 6$ $D^\circ 7$ $A\flat 7/E\flat$ $D\flat$ $D\flat$ (Sax) $D\flat 7/B$ $G\flat/B\flat$ $G^\circ 7$

swam and they swam right out to sea.

45 $D\flat$ $D\flat 7/B$ $G\flat/B\flat$ $G^\circ 7$ $D\flat$ $D\flat 7/B$ $G\flat/B\flat$ $G^\circ 7$

49 $D\flat$ $D^\circ 7$ $A\flat 7/E\flat$ $D\flat$ D (Keyboard) $A/C\sharp$ $Em 7/B$ $A 7$

53 D $D 7/C$ G/B $A 7$ D $D 7/C$

"Wheel!" yelled the lit-tle fish-ies, "Here's a lot of fun. We'll swim in the sea till the

56 G/B $A 7$ D $D 7/C$ G/B $B\flat^\circ 7$

day is done." They swam and they swam, and it was a lark till

59 $D 6$ $D^\sharp^\circ 7$ $A 7/E$ $A 7$ D D $D 7/C$ G/B $A 7$

all of a sud-den they saw a shark! Boop, boop, did-dem, dad-dem, wad-dem, chu!

63 D $D 7/C$ G/B $A 7$ D $D 7/C$

Boop, boop, did-dem, dad-dem, wad-dem, chu! Boop, boop, did-dem, dad-dem,

66 G/B $A 7$ $D 6$ $D^\sharp^\circ 7$ $A 7/E$ $A 7$ D

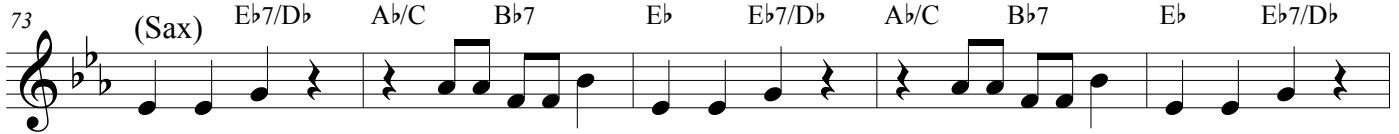
wad-dem, chu, till all of a sud-den when they met a shark!

69



Eb

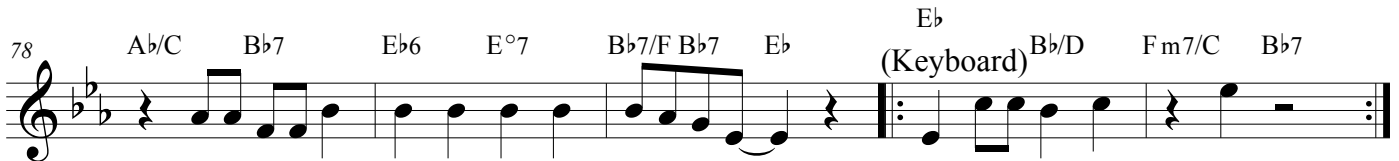
73



(Sax)

Eb7/Db Ab/C Bb7 Eb Eb7/Db Ab/C Bb7 Eb Eb7/Db

78



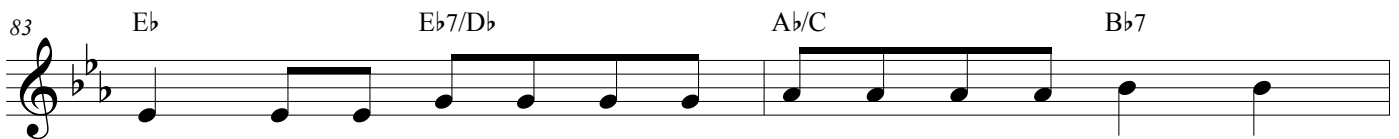
Ab/C Bb7 Eb6 E°7 Bb7/F Bb7 Eb

Eb

(Keyboard)

Bb/D Fm7/C Bb7

83



Eb

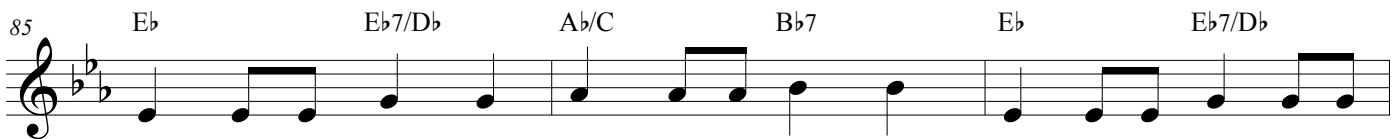
Eb7/Db

Ab/C

Bb7

"Help!" said the lit - tle fish - ies, "Look at all the whales," and

85



Eb

Eb7/Db

Ab/C

Bb7

Eb

Eb7/Db

quick as they could they turned on their tails, and back to the pool in the

88



Ab/C

B°7

Eb6

E°7

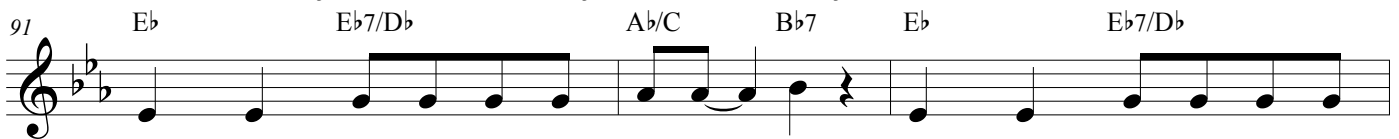
Bb7/F Bb7

Eb

Bb7

mead-ow they swam, and they swam and they swam back o-ver the dam.

91



Eb

Eb7/Db

Ab/C

Bb7

Eb

Eb7/Db

Boop, boop, did-dem,dad-dem, wad-dem, chu! Boop, boop, did-dem,dad-dem,

94



Ab/C

Bb7

Eb

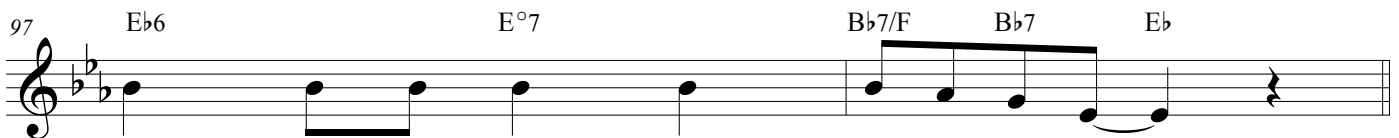
Eb7/Db

Ab/C

Bb7

wad-dem, chu! Boop, boop, did - dem, dad-dem, wad - dem, chu, and they

97



Eb6

E°7

Bb7/F Bb7

Eb

swam and they swam back o - ver the dam.

99



Eb

(Keyboard)

Bb/D

Fm7/C

Bb7

(Sax)

Eb6

E°7

Bb7/F Bb7

Eb

'Taint What You Do

F
Keyboard

(Keyboard)

Chords: B \flat , B \flat 7/A \flat , Cm7/G, F7, B \flat , B \circ 7, Cm, F7, B \flat , B \circ 7, F7

5 (Sax)

Chords: B \flat , B \flat 7/A \flat , Cm7/G, F7, E \flat , B \flat /D, Cm7, F7

9 Chords: B \flat , B \flat 7/A \flat , Cm7/G, F7, B \flat , B \circ 7, Cm, F7

1. B \flat , Cm, F7

2. B \flat , B \flat 7

14 Chords: E \flat , Cm7, B \flat 7/A \flat , F7, B \flat , B \flat 7

18 Chords: E \flat , C7, B \flat , B \circ 7, Cm7, F7

22 Chords: B \flat , B \flat 7/A \flat , Cm7/G, F7, E \flat , B \flat /D, Cm7, F7

26 Chords: B \flat , B \flat 7/A \flat , Cm7, F7, B \flat , B \circ 7, Cm, F7, B \flat , E \flat 7, B \flat , F7

When

30 B \flat B \flat /D E \flat E $^{\circ}$ 7 F Gm7 Cm7 F7

I was a kid a-bout half - past three, my ma said "Daugh-ter, come here to me.

34 B \flat B \flat /D E \flat Cm7 B \flat 3 B \flat /D F7 B \flat

38 B \flat B \flat 7/A \flat Cm7/G F7 E \flat B \flat /D

'Taint what you do, it's the way that you do it. 'Taint — what you do, it's the
'Taint what you do, it's the place that you do it. 'Taint — what you do, it's the

41 Cm7 F7 B \flat B \flat 7/A \flat Cm7/G F7

way that you do it. 'Taint — what you do, it's the way that you do it. That's
time that you do it. 'Taint — what you do, it's the way that you do it. That's

44 B \flat B $^{\circ}$ 7 Cm7 F7 B \flat Cm7 F7 B \flat B \flat 7/A \flat Cm7/G F7

To Coda

— what gets re - sults. "Taint what you do, it's the time that you do it. 'Taint
— what gets re - sults.

48 E \flat B \flat /D Cm7 F7 B \flat B \flat 7/A \flat

— what you do, it's the time that you do it. 'Taint — what you do, it's the

51 Cm7/G F7 B \flat B $^{\circ}$ 7 Cm7 F7 B \flat B \flat 7 E \flat Cm7 B \flat 7/A \flat F7

time that you do it. That's what gets re - sults. You can try hard, don't mean a

56 B \flat B \flat 7 E \flat C7 B \flat B $^{\circ}$ 7 Cm7 F7 D.S. al Coda

thing. Take it eas - y, — queas-y, — then your jive will swing. Oh, it

♩ Coda

62 B^b $F7$ B^b B^b/G B^b/E^b $F7$ B^b $F7$
 sults. (Sax) You've

67 B^b D^b7 F/C $F7$ B^b D^b7 F/C $F7$ B^b
 learned your A, B, Cs, — you've learned your E, F, Gs. — But this is some-thing

72 E^b E^o7 $F7$ B^b $Cm7$ $F7$ B^b D^b7 F/C $F7$
 you don't learn in school. — So, get your hip-boots on. — and

77 B^b D^b7 F/C $F7$
 then you'll car - ry on. — But re - mem - ber if you try

80
 — too hard, it don't — mean a thing. — Take it eas - y.

83 B^b B^b7/A^b $Cm7/G$ $F7$ E^b B^b/D
 'Taint what you bring, it's the way that you bring it. 'Taint — what you swing, it's the
 'Taint what you do, it's the way that you do it. 'Taint — what you do, it's the

86 $Cm7$ $F7$ B^b B^b7/A^b $Cm7/G$ $F7$
 way that you swing it. 'Taint — what you sing it's the way that you sing it.
 way that you do it. 'Taint — what you do, it's the way that you do it.

89 1. B^b B^o7 $Cm7$ $F7$ B^b $Cm7$ $F7$ 2. B^b $Cm7$ $F7$ B^b
 That's what gets re-sults. — That's what gets re - sults, re-sults!

Sax ad-lib 1st time;
Keyboard 2nd time

29 B \flat E \flat 7 B \flat F7 E \flat 7 B \flat

41 B \flat (Sax) (2nd) A

Pa - pa's in the ice - box look-in' for a can of ale
wom-an is a wom-an, and a man ain't noth-in' but a male.

44 E \flat 7

A Pa - pa's in the ice - box look-in' for a can of
wom-an is a wom-an, and a man ain't noth-in' but a

47 B \flat (Sax) F7

ale male. Ma - ma's in the a - back yard he
One good thing about him,

50 1. B \flat (Sax)

learn - in' how to jive and wail. Oh, you got-ta
knows how to jive and wail.

53 2. B \flat (Sax)

Oh, you got - ta

55

jump, jive, and then you wail. You got-ta jump, jive, and then you wail. You got-ta

59 E \flat 7 B \flat

jump, jive, and then you wail. You gotta jump, jive, and then you wail. You got-ta

63 F7 B \flat Sax lead-in

jump, jive, and then you wail, you wail!

(Sax ad-lib)

67 B \flat E \flat 7 B \flat F7 E \flat 7 B \flat To Coda Φ

79 B \flat (Sax)

Jack and Jill went up the hill to get a pail._____

83 E \flat 7 B \flat (Sax)

Jack and Jill went up the hill to get a pail._____

87 F7 B \flat (Sax) D.S. al Coda

Jill stayed up she wan-na learn how to jive and wail._____ Oh, you got-ta

Φ Coda 91 G7 C

Oh, you got-ta jump, jive, and then you wail. You got-ta

94 F7

jump, jive, and then you wail. You got-ta jump, jive, and

97 C

then you wail. You got-ta jump, jive, and then you wail. You got-ta

100 G7 C (Sax)

jump, jive, and then you wail, you wail! You got-ta

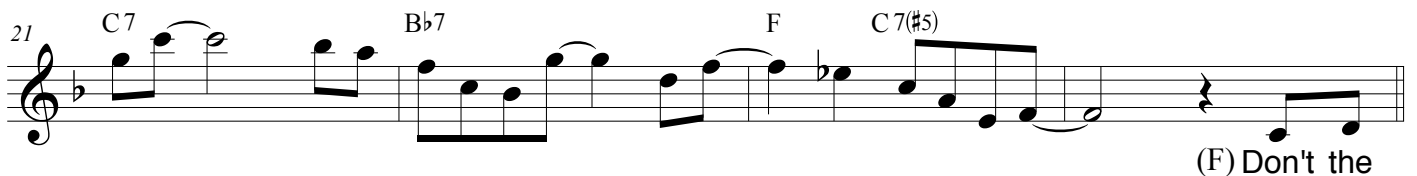
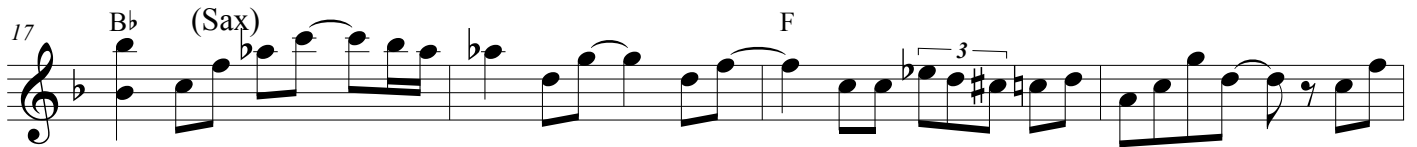
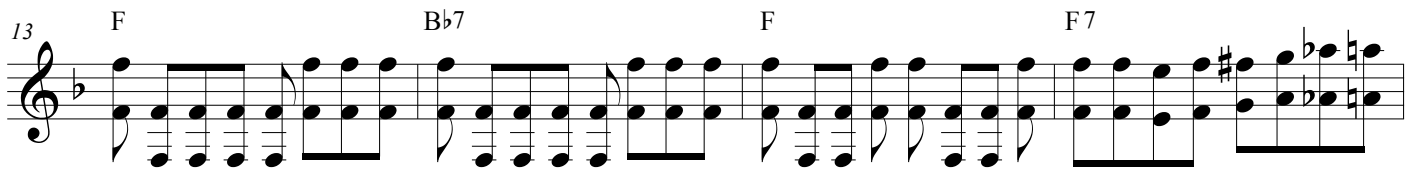
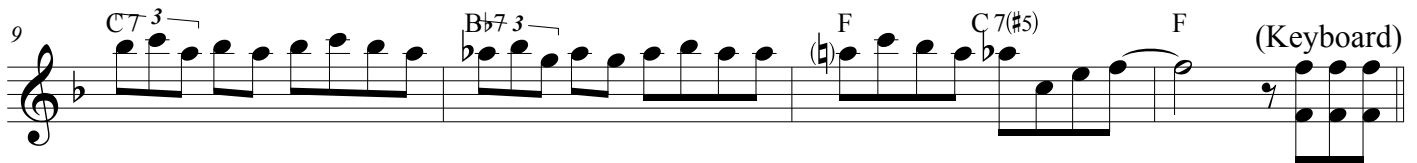
104 Dm7 G7 C \flat 6 (Sax)

jump and jive and then you got-ta wail

Shuffle Rhythm

Boogie Blues

Keyboard



37 F Bb7 F F7
 goin' up on the moun-tain to call that ba-by of mine.____ Yes, I'm

41 Bb7 F
 goin' up on the moun-tain to____ call that ba-by of mine.____ But

45 C7 Bb7 F F
 some-thing tells me____ that he's not com-in' back this time.____

49 F Bb7 F F7

53 Bb7 F

57 C7 Bb7 F
 (F) He's got a

61 F Bb7 F F7
 face like a fish; he's shaped like a frog. When he loves me I hol-ler, "Ooo, hot dog!"

65 Bb7 F
 Love that man bet-ter than I do my - self.____ But now I'm

69 C7 Bb7 F (Sax)
 all a-lone, all a - lone on the shelf,____ on the shelf.____

73 F B \flat 7 F F7

Musical staff 73-76: Treble clef, key of B-flat major. Measures 73-74: F (quarter), quarter rest, eighth note quarter rest, eighth note quarter. Measure 75: B \flat 7 (quarter), quarter rest, eighth note quarter, eighth note quarter. Measure 76: F (quarter), quarter rest, eighth note quarter, eighth note quarter. Measure 77: F7 (quarter), quarter rest, eighth note quarter, eighth note quarter.

77 B \flat 7 F

Musical staff 77-80: Treble clef, key of B-flat major. Measures 77-78: B \flat 7 (quarter), quarter rest, eighth note quarter, eighth note quarter. Measure 79: F (quarter), quarter rest, eighth note quarter, eighth note quarter. Measure 80: F (quarter), quarter rest, eighth note quarter, eighth note quarter.

81 C7 3 B \flat 7 3 F C7(#5) F (Keyboard)

Musical staff 81-84: Treble clef, key of B-flat major. Measures 81-82: C7 3 (quarter), quarter rest, eighth note quarter, eighth note quarter. Measure 83: B \flat 7 3 (quarter), quarter rest, eighth note quarter, eighth note quarter. Measure 84: F (quarter), quarter rest, eighth note quarter, eighth note quarter. Measure 85: C7(#5) (quarter), quarter rest, eighth note quarter, eighth note quarter. Measure 86: F (quarter), quarter rest, eighth note quarter, eighth note quarter. Measure 87: (Keyboard) (quarter), quarter rest, eighth note quarter, eighth note quarter.

85 F B \flat 7 F F7

Musical staff 85-88: Treble clef, key of B-flat major. Measures 85-86: F (quarter), quarter rest, eighth note quarter, eighth note quarter. Measure 87: B \flat 7 (quarter), quarter rest, eighth note quarter, eighth note quarter. Measure 88: F (quarter), quarter rest, eighth note quarter, eighth note quarter. Measure 89: F7 (quarter), quarter rest, eighth note quarter, eighth note quarter.

89 B \flat 7 (Sax) F

Musical staff 89-92: Treble clef, key of B-flat major. Measures 89-90: B \flat 7 (Sax) (quarter), quarter rest, eighth note quarter, eighth note quarter. Measure 91: F (quarter), quarter rest, eighth note quarter, eighth note quarter. Measure 92: F (quarter), quarter rest, eighth note quarter, eighth note quarter.

93 C7 B \flat 7 F 3 A m7/E $_3$ D m7 3 C#7 3

Musical staff 93-96: Treble clef, key of B-flat major. Measures 93-94: C7 (quarter), quarter rest, eighth note quarter, eighth note quarter. Measure 95: B \flat 7 (quarter), quarter rest, eighth note quarter, eighth note quarter. Measure 96: F 3 (quarter), quarter rest, eighth note quarter, eighth note quarter. Measure 97: A m7/E $_3$ (quarter), quarter rest, eighth note quarter, eighth note quarter. Measure 98: D m7 3 (quarter), quarter rest, eighth note quarter, eighth note quarter. Measure 99: C#7 3 (quarter), quarter rest, eighth note quarter, eighth note quarter.

97 B \flat 7 F

Musical staff 97-100: Treble clef, key of B-flat major. Measures 97-98: B \flat 7 (quarter), quarter rest, eighth note quarter, eighth note quarter. Measure 99: F (quarter), quarter rest, eighth note quarter, eighth note quarter. Measure 100: F (quarter), quarter rest, eighth note quarter, eighth note quarter.

101 C7 B \flat 7 F 3 3 F 6

Musical staff 101-104: Treble clef, key of B-flat major. Measures 101-102: C7 (quarter), quarter rest, eighth note quarter, eighth note quarter. Measure 103: B \flat 7 (quarter), quarter rest, eighth note quarter, eighth note quarter. Measure 104: F (quarter), quarter rest, eighth note quarter, eighth note quarter. Measure 105: 3 (quarter), quarter rest, eighth note quarter, eighth note quarter. Measure 106: 3 (quarter), quarter rest, eighth note quarter, eighth note quarter. Measure 107: F 6 (quarter), quarter rest, eighth note quarter, eighth note quarter. Measure 108: F 6 (quarter), quarter rest, eighth note quarter, eighth note quarter.

MALE VOCAL ONLY

Swing 4

Yes Sir, That's My Baby

(Keyboard)

Keyboard

B \flat Gm Cm F7 B \flat Gm Cm F7
 5 B \flat F7
 Who's that com-ing down the street? Who's that look-ing so pe-tite?
 9 B \flat Cm7 F7
 Who's that com-ing down to meet me here?
 13 B \flat F7
 Who's that you know who I mean? Sweet-est "Who" you've ev-er seen.
 17 C7 F F7
 I could tell her miles a - way from here.
 21 B \flat B \circ 7 F7
 Yes sir, that's my ba - by. No sir, don't mean may - be.
 Yes ma'am, we've de - cid - ed. No ma'am, we won't hide it.
 25 C9 F7 1. B \flat F7 2. B \flat F7
 Yes sir, that's my ba - by now. now. By the
 Yes ma'am, you're in - vit - ed
 31 B \flat B \flat 7 E \flat Gm7 G \circ 7
 way, by the way, when we
 35 C7 F7
 reach that preach-er, I'll say, with feel - ing,

2
39

B \flat B $^{\circ}$ 7 F7

"Yes sir, that's my ba - by. No sir, don't mean may - be.

43

C9 F7 B \flat F7 (Keyboard)

Yes sir, that's my ba - by now." _____

47

B \flat B $^{\circ}$ 7 F7

51

C9 F7 B \flat (Sax) G7

55

C C \sharp 7 G7

59

D9 G7 C G7 (Keyboard)

63

C C7 F Am7 A $^{\circ}$ 7

67

D7 G7 G7

71

C C \sharp 7 G7

75 D9 G7 C A7 (Keyboard)

Come on, sing it loud and clear. _____

79 D D#°7 A7

Yes sir, that's my ba-by. No sir, don't mean may-be.
Yes ma'am, we've de-cid-ed. No ma'am, we won't hide it.

83 E9 A7 1. D A7 (Keyboard) 2. D A7

Yes sir, that's my ba-by now. now. _____ By the
Yes ma'am, you're in-vit-ed

89 D D7 G Bm7 B°7

way, _____ by the way, _____ when we

93 E7 A7

reach that preach-er, I'll say, _____ with feel-ing,

97 D D#°7 A7

"Yes sir, that's my ba-by. No sir, don't mean may-be.

101 A7/G F#m D7 B7 G G#°7

Yes sir, that's my ba-by now." _____ She's my ba-by, yes sir! _____

107 D E7 Em7 A7

Don't mean may-be, no sir! _____ She's my ba-by, I'm tel-ling you right

(Keyboard)

111 D D7 G Gm7 D G A7 D .

now. _____

Dipsy Doodle

F

Keyboard

(Sax)

(Bass & Keyboard)

F7

The dip-sy doodle's a thing to be-ware. The dip-sy doo-dle will get in your hair.
The dip-sy doo-dle is ea - sy to find. It's al-most al-ways in back of your mind.

And if it gets you, it could-n't be worse. The things you say will come out in re-verse like _
You nev-er know it un - til it's too late, and then you're in such a ter-ri-ble state, like the

you love I _ and _ me love you. _ That's the way the dip-sy doo-dle works.
moon jumped ov-er _ the cow hey did-dle. That's the way the dip-sy doo-dle works.

When you think that you're cra-zy. _ You're the vic-tim of the dip-sy doo-dle, _ But it's

not your mind that's ha-zy. _ It's your tongue that's at fault, not your noo - dle. _

2
29 B \flat

You'd bet-er lis-ten and try to be good, just try to do all the things that you should.

Detailed description: This block contains the first line of music, measures 29 to 32. It is written in a single treble staff with a key signature of two flats (B-flat and E-flat). The melody consists of eighth and quarter notes. Above the staff, the measure number '29' and the key signature 'B-flat' are indicated.

33 E \flat B \flat F 7

The dip-sy doodle will get you some day. You'll think you're cra-zy, the things that you'll say, like

Detailed description: This block contains the second line of music, measures 33 to 36. It continues in the same treble staff and key signature. Chord changes are marked above the staff at measures 33 (E-flat), 34 (B-flat), and 36 (F7).

37 B \flat C 7 F 7 B \flat

rhy-thm got I and hot am I. That's the way the dip - sy doo-dle works!

Detailed description: This block contains the third line of music, measures 37 to 40. Chord changes are marked above the staff at measures 37 (B-flat), 38 (C7), 39 (F7), and 40 (B-flat).

41 (Bass & Keyboard)

Detailed description: This block contains the fourth line of music, measures 41 to 44. It is written in a single bass staff. The music features a steady eighth-note bass line with some melodic movement in the upper register.

45 B \flat 7

Detailed description: This block contains the fifth line of music, measures 45 to 48. It continues in the same bass staff. A B-flat7 chord is marked above the staff at measure 48.

49 E \flat (Sax)

Detailed description: This block contains the sixth line of music, measures 49 to 52. It is written in a single treble staff. The music features a steady eighth-note melody. Above the staff, the measure number '49' and the key signature 'E-flat (Sax)' are indicated.

53 A \flat E \flat B \flat 7

Detailed description: This block contains the seventh line of music, measures 53 to 56. Chord changes are marked above the staff at measures 53 (A-flat), 54 (E-flat), and 56 (B-flat7).

57 E \flat F 7 B \flat 7

Detailed description: This block contains the eighth line of music, measures 57 to 60. Chord changes are marked above the staff at measures 57 (E-flat), 58 (F7), and 60 (B-flat7).

61 E \flat

Detailed description: This block contains the ninth line of music, measures 61 to 64. It continues in the same treble staff. An E-flat chord is marked above the staff at measure 61.

Rag Mop

F

Keyboard

(Sax) ³ C°7 B♭ B♭7 /A♭ /G /F

5 E♭ A♭7

M I say M O M O P M O

11 E♭ B♭7 E♭

P P Mop! M O P P Mop, mop, mop, mop.

17 E♭ A♭7

R I say R A R A G R A

23 E♭ B♭7 E♭

G G Rag! R A G G M O P P,

29 E♭

Rag mop! Doo-dle-oot dah dee ah-dah! Rag mop! Doo-dle-oot dah dee ah-dah!

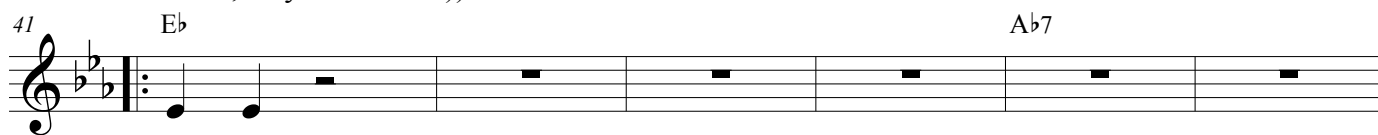
33 A♭7 E♭

Rag mop! Doo-dle-oot dah dee ah-dah! Rag mop! Doo-dle-oot dah dee ah-dah!

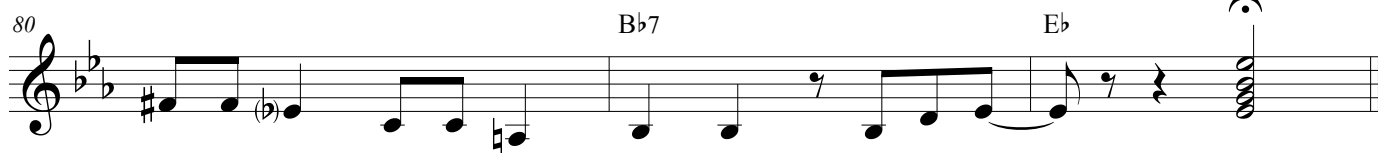
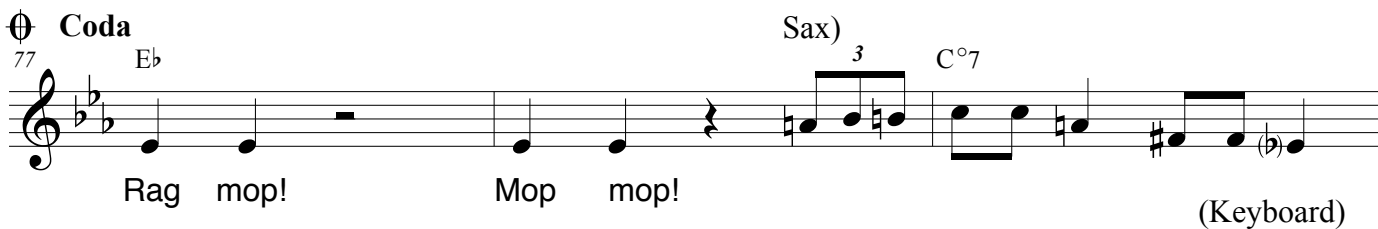
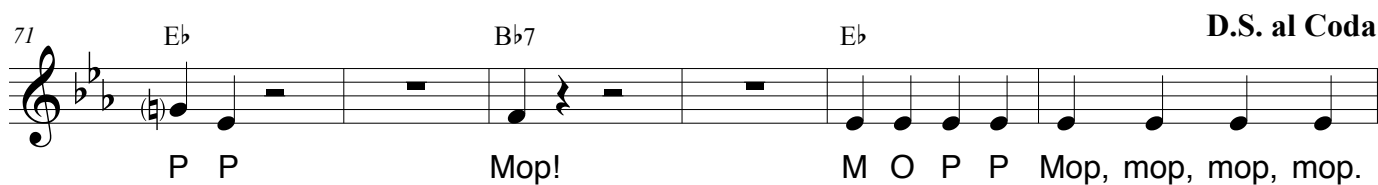
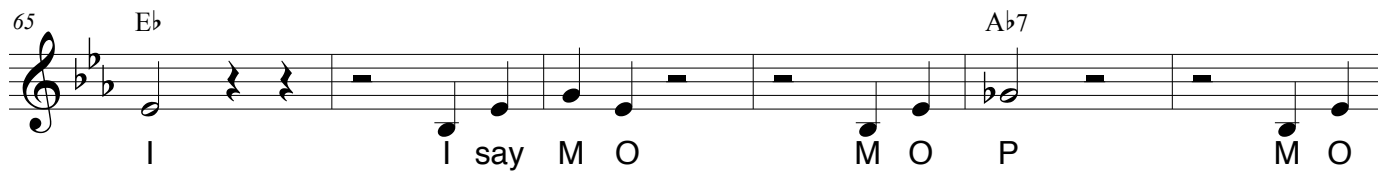
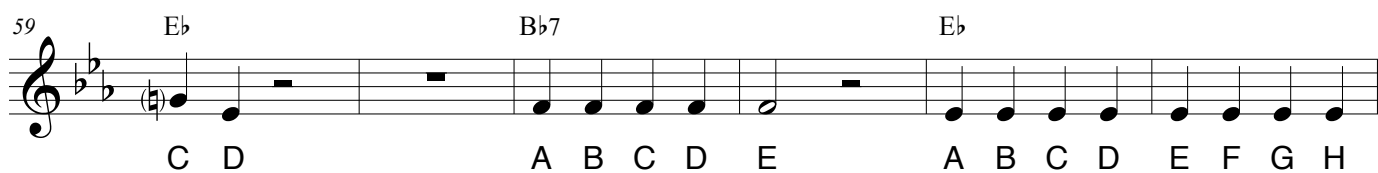
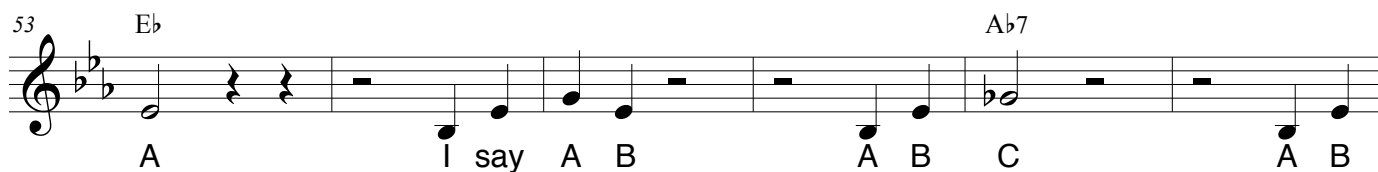
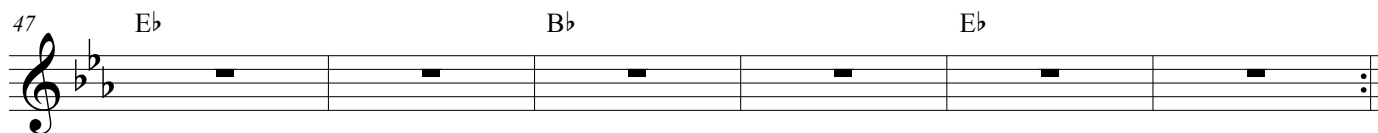
37 B♭7 E♭ To Coda ⊕

Rag mop! Doo-dle-oot dah dee ah-dah! R A G G M O P P,

(1st time, Sax adlib;
2nd time, Keyboard adlib))



Rag mop!



Little Brown Jug

(Keyboard & Bass - Play as written)

Keyboard

5

9 B^b B^b7 E^b E° F F7 B^b F7

13 B^b B^b7 E^b E° F F7 B^b

17 B^b B^b7 E^b E° F F7 B^b F7 B^b B^b7

22 E^b E° F F7 B^b (NC)

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

(Sax adlib)

33 B^b B^b7 E^b E° F F7 B^b F7 B^b B^b7 E^b E° F F7 B^b

41 B^b G° G^b° $B^b E^b7$ B^b G° G^b° $B^b E^b7$ B^b G° G^b° B^b B^b F7

49 B^b E^b F7

p ff

55 B^b 1. 2.

One O'Clock Jump

(Keyboard) Keyboard

B \flat B \flat Cm7 F7 (Sax)

5 B \flat E \flat 7 B \flat B \flat 7

9 E \flat 7 B \flat

13 F7 E \flat 7 B \flat E \flat 7 B \flat (Keyboard)

17 B \flat E \flat 7 B \flat B \flat 7

21 E \flat 7 B \flat

25 F7 E \flat 7 B \flat E \flat 7 B \flat

This musical score is for the piece 'One O'Clock Jump'. It is written in 4/4 time and the key of B-flat major (three flats). The score is divided into two main parts: a Keyboard part and a Saxophone part. The Keyboard part is indicated by '(Keyboard)' above the first staff and '(Keyboard)' below the staff at measure 13. The Saxophone part is indicated by '(Sax)' above the staff at measure 1. The score consists of 25 measures, organized into five systems of five measures each. Chord progressions are written above the staff at the beginning of each measure or group of measures. The progression starts with B-flat major and moves through various chords including B-flat major 7, C minor 7, F major 7, E-flat major 7, and B-flat major 7. The melody for the Saxophone part is written in the treble clef, while the Keyboard part is written in the bass clef. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as triplets and slurs. The piece concludes with a final B-flat major chord.

2
29 B \flat (Sax) E \flat 7 B \flat F7 B \flat B \flat 7

33 E \flat 7 B \flat F7 B \flat

37 F7 E \flat 7 B \flat F7 B \flat

41 B \flat E \flat 7 B \flat B \flat 7

45 E \flat 7 B \flat

49 F7 B \flat

53 B \flat E \flat 7 B \flat B \flat 7

57 E \flat B \flat

61 F7 B \flat

65 B^b E^b7 B^b B^b7 3

69 E^b7 B^b

73 $F7$ B^b

77 B^b E^b7 B^b B^b7

81 E^b7 B^b

85 $F7$ B^b

89

Keyboard

It

don't mean a thing if it ain't got that swing._____

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah. It

don't mean a thing, all you got - ta do is swing.____

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah. It

21 $B^b m7$ $E^b 7$ $A^b Maj7$

makes no dif-frence if it's sweet or hot. Just

25 $C m7$ $F7$ $B^b 7$ $G7$

give that rhy-thm ev - 'ry lit - tle thing you've got. It

29 $C m$ $C m/B$ $C m/B^b$ $C m/A$ $A^b 7$ $G7$ $C m$

don't mean a thing if you ain't got that swing.

33 $F7$ $B^b 7sus4$ $E^b 6$

1.	2.
$E^b 6$ (Sax)	$E^b 6$

Boo-op, boo-op, boo-op, boo-op, booop, boo-op, boo-op, boo - wah wah.

38 $F7$ *p* $B^b 7sus4$ $E^b 6$

Boo-op, boo-op, boo-op, boo-op, booop, boo-op, boo-op, boo-wah.

42 $F7$ *ff* $B^b 7sus4$ $E^b 6$

Boo-op, boo-op, boo-op, boo-op, booop, boo-op, boo-op, boo-wah.

Tiger Rag

Keyboard

Musical score for "Tiger Rag" (Keyboard). The score is written in treble clef, key of B-flat major (two flats), and 2/4 time. It consists of 40 measures, organized into ten systems of four measures each. The score includes various chords and melodic lines.

Chords indicated above the staff:

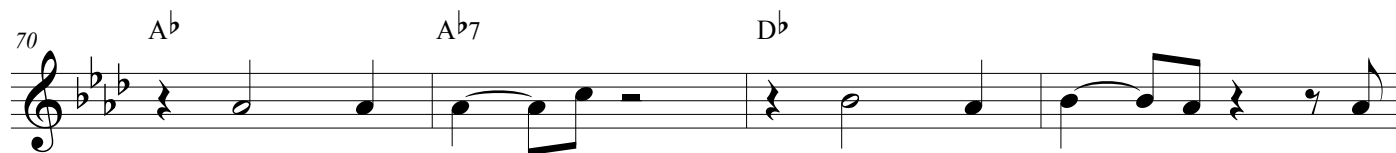
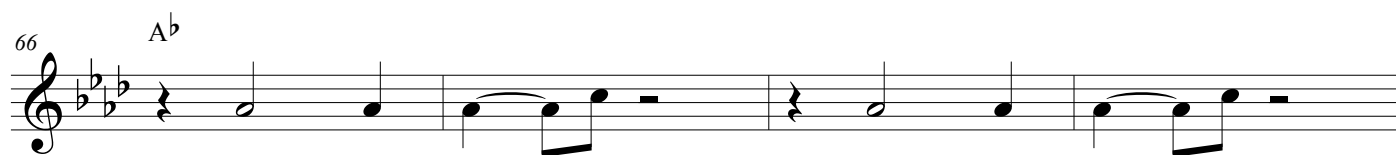
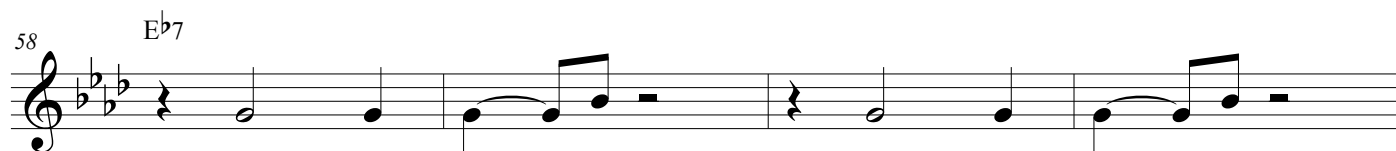
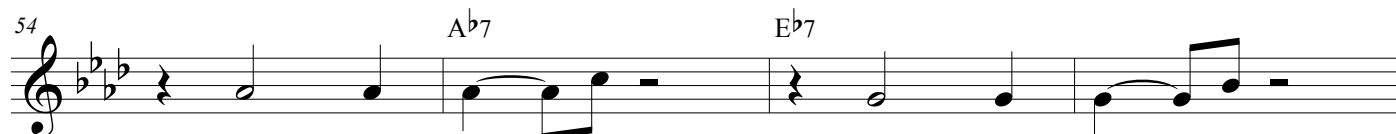
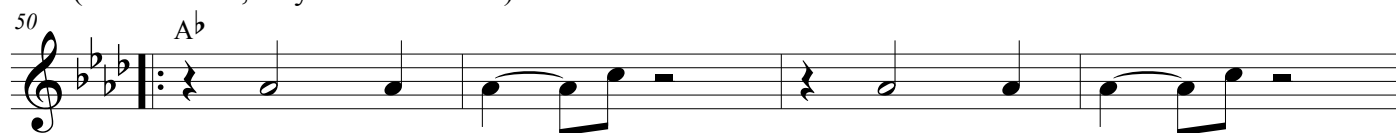
- Measures 1-4: B \flat
- Measures 5-8: F7
- Measures 9-10: B \flat
- Measures 11-12: F7
- Measures 13-14: 1. B \flat (first ending), 2. B \flat G7 (second ending)
- Measures 15-16: C7
- Measures 17-18: F7
- Measures 19-20: C7
- Measures 21-22: F
- Measures 23-24: F7
- Measures 25-26: B \flat
- Measures 27-28: F7
- Measures 29-30: B \flat
- Measures 31-32: B \flat 7
- Measures 33-34: E \flat
- Measures 35-36: B \flat 7
- Measures 37-38: E \flat

Measure numbers are indicated at the start of each system: 5, 10, 14, 18, 22, 26, 30, 34, 38.

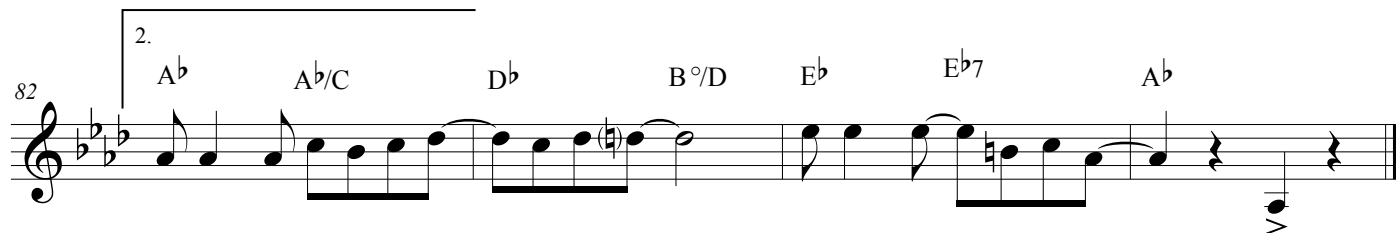
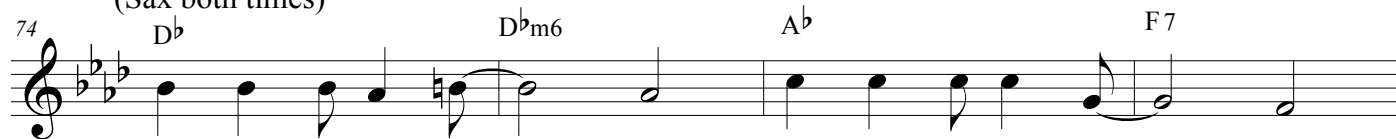
2



(Sax 1st time, Keyboard 2nd time)



(Sax both times)



Chattanooga Choo Choo

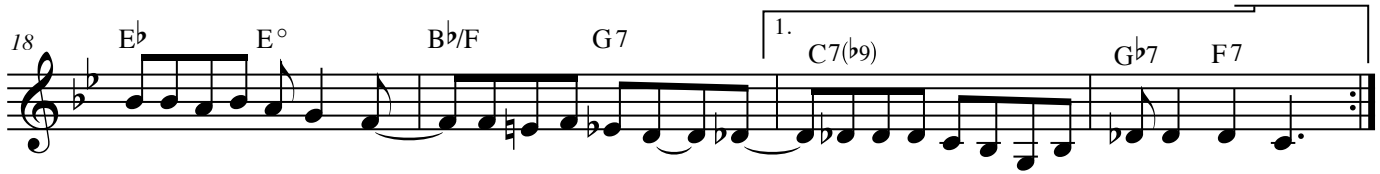
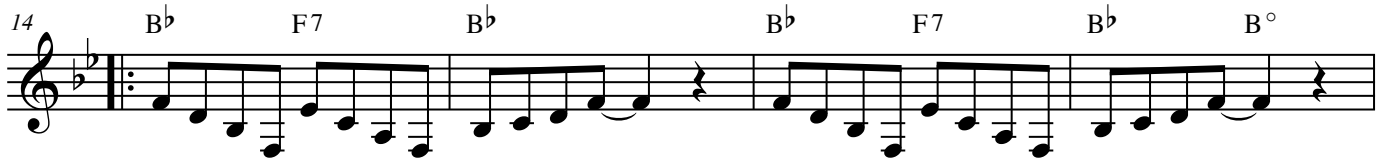
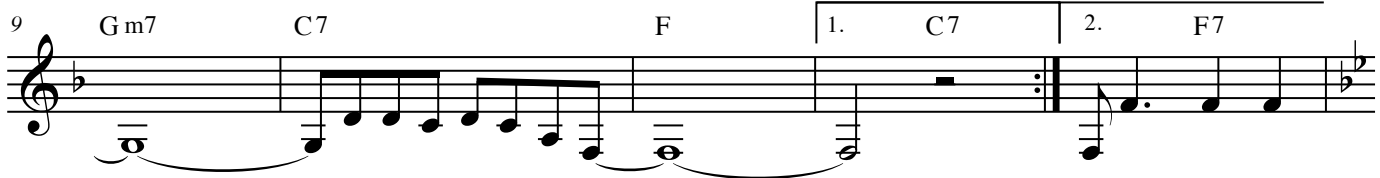
F

Keyboard

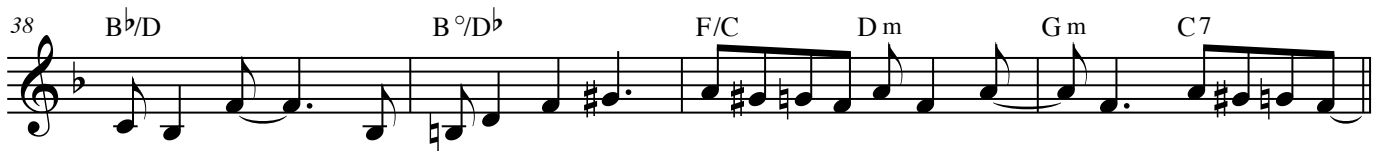
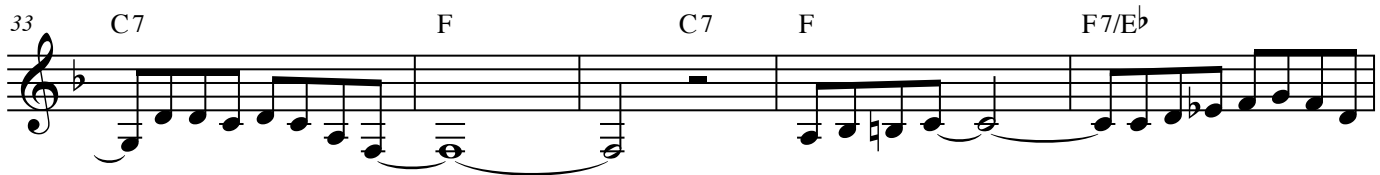
Bass Intro

(Train Whistle)
(F6 F6)

(Train Whistle)
(F6 F6)

A grand staff (treble and bass clefs) in 4/4 time, with a key signature of one flat (Bb). The treble staff contains eighth and quarter notes with chord symbols 'C7(b9)', 'Bb°', 'F7', 'Bb', 'C7', and 'F'. The bass staff contains a sequence of eighth notes labeled 'N.C.' (No Chords). A second ending bracket labeled '2.' is above the first measure of the treble staff. The label '(Bass)' is centered below the bass staff.

(Bass)



(Bass)

50

(Bass)

57

60

63

65

65

read a mag - a - zine and then you're in Bal - ti - more.
then you'll know that Tenn - e - see is not ver - y far. __



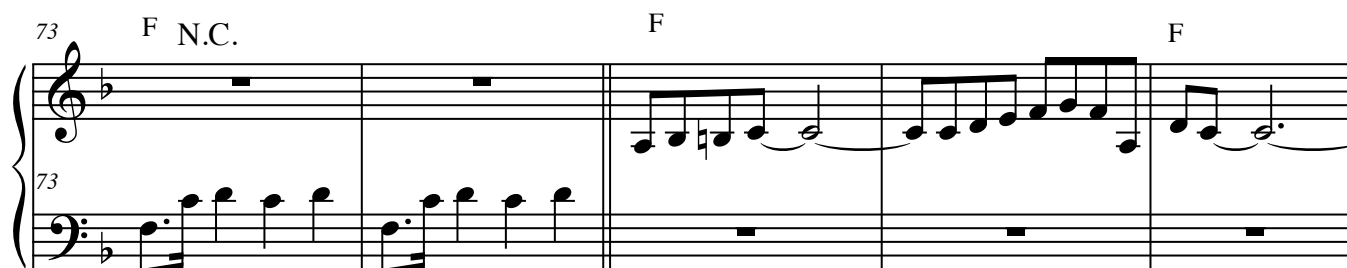
Din - ner in the din - er; noth - ing could be fin - er than
Shov - el all the coal in, got - ta keep it rol - lin'.



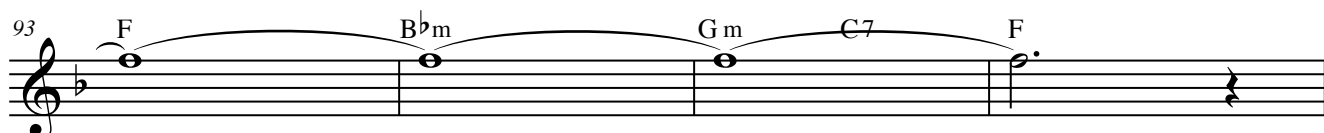
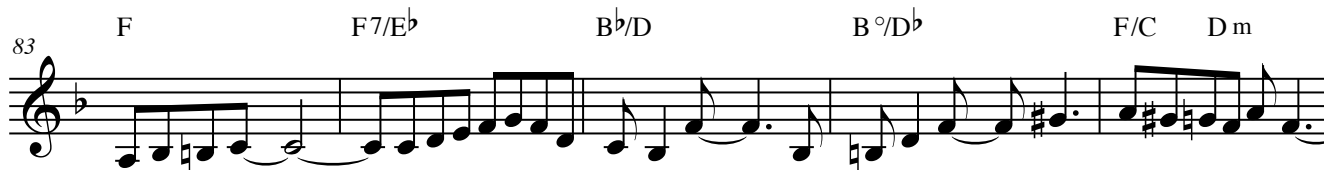
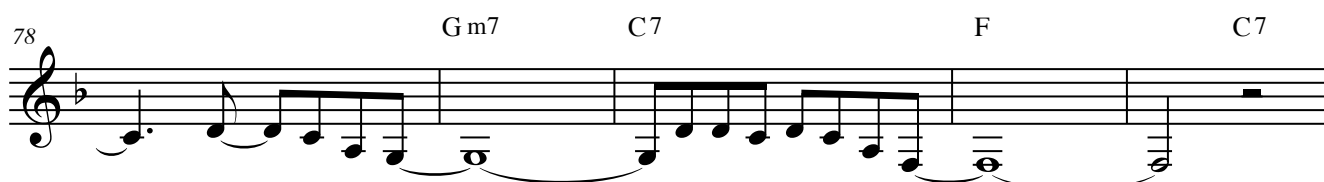
to have your ham and eggs in Car o li - na



Woo! Woo! Chat - a - noo - ga, there you are!—



(Bass)



Shiny Stockings

F

Keyboard

Chords: Cm7/F, F13, Bb6, N.C., Bm9

Those

5 Cm9 F9 Cm9 F9

silk shin-y stock - ings that I wear when I'm with you, — I

9 Bbmaj9 Bbm7 Dm7 Db°7

wear 'cause you told — me that you dig that cra - zy hue. — Do

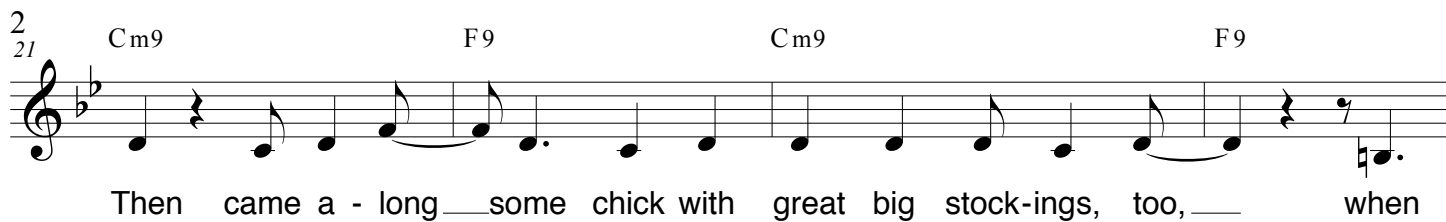
13 Cm7 F7 Dm7 G7/F

we think of ro - mance — when we go to a dance? — Oh no,

17 Em7 A9 D6 Dm7(b5) G7(b9)

— you take a glance — at those shin - y stock-ings.

2
21 Cm9 F9 Cm9 F9



Then came a - long some chick with great big stock-ings, too, when

25 Bbmaj9 Bbm7 Dm7 Db°7



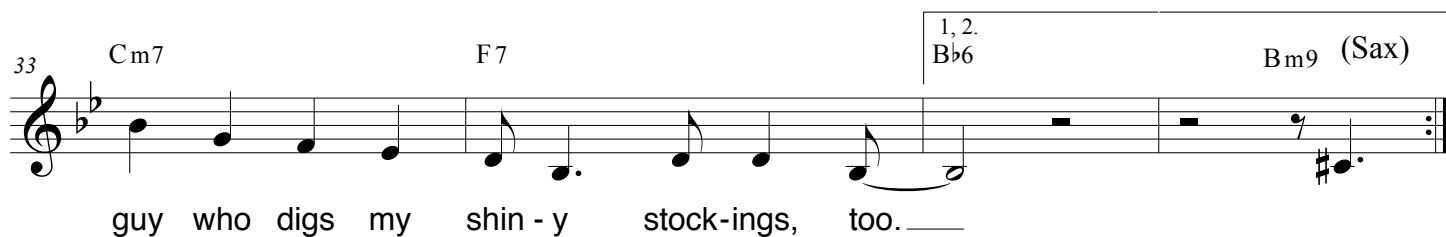
you changed your mind a - bout me. Why? I nev-er knew. I

29 Cm7 F7 Dm7 G7/F



guess I'll have to find a new, a new kind, a

33 Cm7 F7 1, 2. Bb6 Bm9 (Sax)



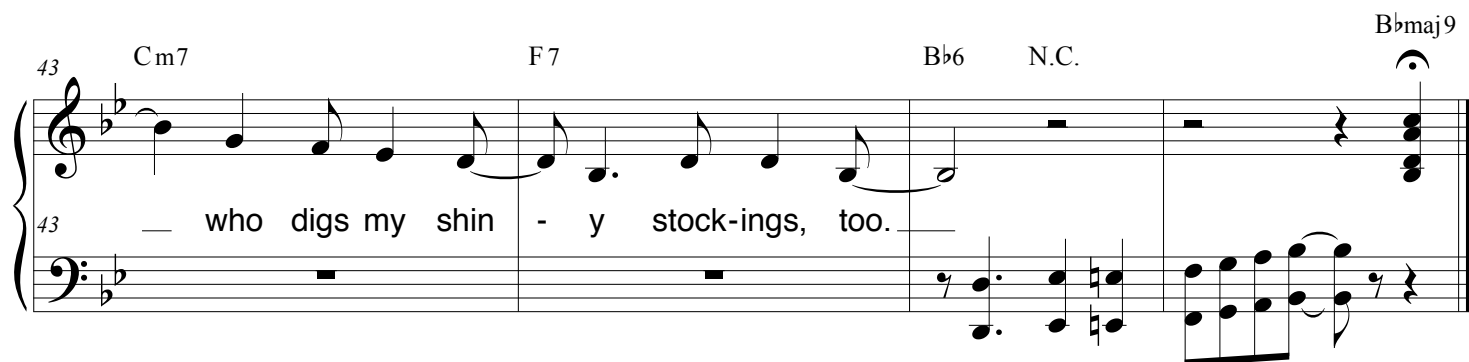
guy who digs my shin-y stock-ings, too.

37 3. Bb6 Cm7 F7 Bb



A guy who digs my shin-y stock-ings, too. A new guy

43 Cm7 F7 Bb6 N.C. Bbmaj9



who digs my shin-y stock-ings, too.

Shiny Stockings

M
Keyboard

Fm7/B \flat B \flat 13 E \flat 6 N.C. Em9
 Those
 silk shin-y stock - ings that you wear when I'm with you, — You
 wear 'cause I told — you that I dig that cra - zy hue. — Do
 we go to a dance, — do I think of ro - mance? — No, all
 — I do is glance — at those shin - y stock-ings.

2
21 F m9 Bb9 F m9 Bb9

Then came a - long some guy who dug your stock-ings, too, when

25 Ebmaj9 Ebm7 Gm7 Gb°7

you changed your mind a - bout me. Why? I nev-er knew. I

29 F m7 Bb7 Gm7 C7/Bb

guess I'll have to find a new, a new kind, a

33 F m7 Bb7

1, 2. Eb6 (Keyboard) Em9

gal who wears those shin-y stock-ings, too.

37 3. Eb6 F m7 Bb7 Eb

A gal who wears those shin-y stock-ings, too. A new gal

43 F m7 Bb7 Eb6 N.C. Ebmaj9

who wears those shin - y stock-ings, too.

Perdido

Keyboard

(Keyboard & Bass)

Measures 1-4 of the piece. The key signature is B-flat major (two flats). The time signature is 4/4. The first staff (treble clef) contains whole notes for measures 1 and 2, and octaves for measures 3 and 4. The second staff (bass clef) contains a continuous eighth-note bass line. Chords F7 and Bb are indicated above the first and third measures respectively.

Measures 5-8. Measure 5 continues the keyboard and bass pattern. Measures 6-8 feature a saxophone melody in the treble clef. Chords F7, Bb, and G7 are indicated above the staves. The label "(Sax)" is placed at the end of the system.

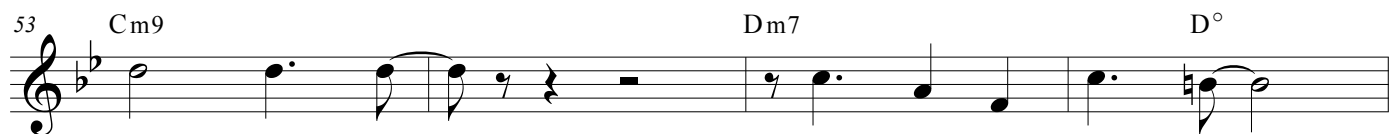
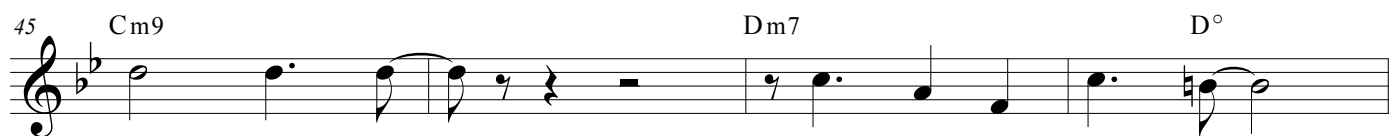
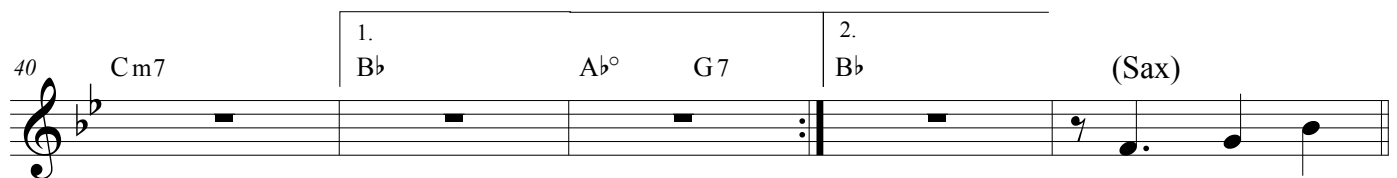
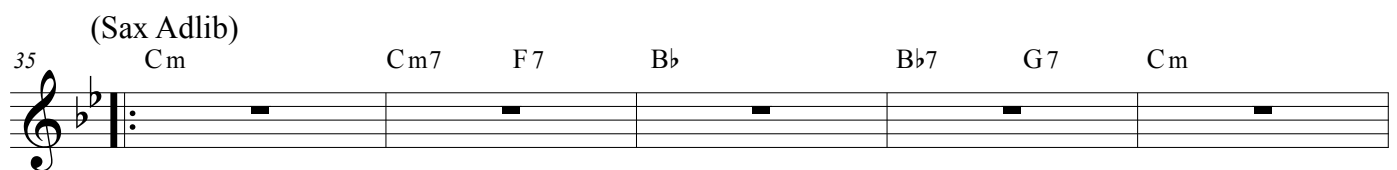
Measures 9-11. The saxophone melody continues. Chords Cm, Cm7, F7, and Bb are indicated above the staff.

Measures 12-14. The saxophone melody continues. Chords Bb7, G7, Cm, and Cm7 are indicated above the staff.

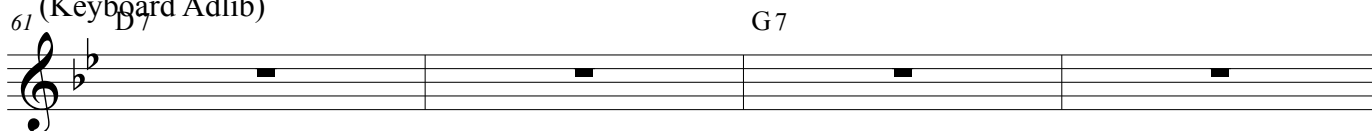
Measures 15-18. A first ending bracket covers measures 15-17, and a second ending bracket covers measures 18-19. Chords Bb, Ab°, G7, and Bb are indicated above the staff.

Measures 19-22. The saxophone melody continues. Chords D7 and G7 are indicated above the staff. A triplet of eighth notes is marked in measure 21.

Measures 23-26. The saxophone melody continues. Chords C7 and F7 are indicated above the staff. A triplet of eighth notes is marked in measure 24.

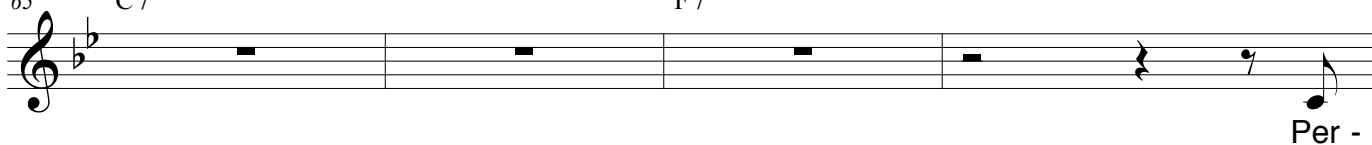


61 (Keyboard Adlib)



65 C7

F7



Per -

69 Cm

Cm7

F7

Bb

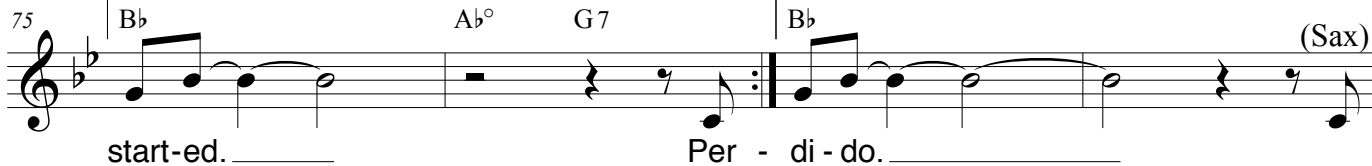


72 Bb7

G7

Cm

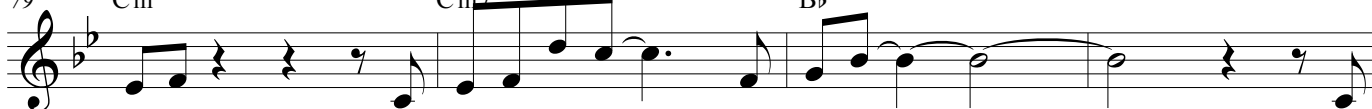
Cm7



79 Cm

Cm7

Bb



83 Cm

Cm7

Bb



(3 Times - Vocal 1st and 3rd)

Bill Bailey

F

Keyboard

(Sax) B \flat B \flat 7/A \flat E \flat /G G \flat 7 B \flat /F /D C m7 F7

5 B \flat

Won't you come home, Bill Bai - ley, won't you come home?

9 B \circ 7 F7/C /F

I'm cry-in' all night long. I'll do the cook-ing, hon-ey,

15 F9(#5) B \flat

I'll pay the rent. I know I've done you wrong.

21

'Mem-ber that rain - y eve that I drove you out, with noth-ing but a

26 D \circ C m G7 C m E \flat E \circ 7 B \flat /F

fine tooth comb? I know I'm to blame, well, ain't that a

32 G7 C7 F9 F7 1, 2. B \flat C m7 F7

shame? Bill Bail - ey won't you please come home?

37 3. B \flat A7 G7 C7 F13 F7

home, I don't mean may-be! Bill Bail-ey won't you please come

43 B \flat C m7 F7 B \flat

home.

That's A-Plenty

(Keyboard) G7 Fm Cm G7 Keyboard

5 (Sax) Cm

8 G7

11 1. Cm G7 2. Cm G7 Cm (Keyboard)

15 B \flat 7 E \flat

19 B \flat 7 E \flat

23 B \flat 7 E \flat

27 E \flat 7 E \flat C7 Fm9 B \flat 7 E \flat (Sax)

31 Cm

34 G7

The musical score is written for a Keyboard and a Saxophone. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score consists of nine staves. The first staff is for the Keyboard, featuring a series of chords: G7, Fm, Cm, and G7. The second staff is for the Saxophone, starting with a repeat sign and a Cm chord. The third staff continues the Saxophone melody with a G7 chord. The fourth staff contains a first and second ending for the Saxophone, with Cm and G7 chords, and then returns to the Keyboard with Cm, G7, and Cm chords. The fifth staff features B \flat 7 and E \flat chords. The sixth staff continues with B \flat 7 and E \flat chords. The seventh staff features B \flat 7 and E \flat chords. The eighth staff features E \flat 7, E \flat , C7, Fm9, B \flat 7, and E \flat chords, with the Saxophone part ending with a repeat sign. The ninth staff features a Cm chord. The tenth staff features a G7 chord.

37 1. Cm G7 2. Cm G7 Cm

41 Ab (Keyboard 1st, Sax 2nd) F7

44 Bbm7 Eb7

47 1. Ab Fm7 Bbm7 Eb7 2. Ab Db Ab (Keyboard)

51 C7

55 Eb7

59 Eb Eb7 Bbm7 Eb7

(Sax ad lib) 63 Ab F7 Bbm7 Eb7 Ab Fm7 Bbm7 Eb7

71 Ab F7 Bbm7 Eb7 Ab Db (Keyboard)

79 C7

