



Set JJ

[Last revised: 2019.04.07](#)

JJ01-This Could Be The Start Of Something Big(KVD).2018.05.24.pdf
JJ01-This Could Be The Start Of Something Big(VOCAL DUET).2018.09.01.pdf
JJ02-Blue Skirt Waltz(KV).2015.04.24.pdf
JJ03-Kiss Of Fire(KVF)2016.02.15.pdf
JJ03-Kiss Of Fire(KVM)2016.02.15.pdf
JJ04-Sweet Sue - Just You(KV).2013.09.13.pdf
JJ05-Little Things Mean A Lot(KVF).2018.09.01.pdf
JJ05-Little Things Mean A Lot(KVM).2018.09.01.pdf
JJ06-My Truly, Truly Fair(KVD).2019.04.04.pdf
JJ07-Stranger On The Shore(KVF).2018.09.01.pdf
JJ07-Stranger On The Shore(KVM).2018.09.01.pdf
JJ08-There'll Be Some Changes Made(KVF).2016.03.21.pdf
JJ08-There'll Be Some Changes Made(KVM).2016.03.21.pdf
JJ09-Puff, The Magic Dragon(KV).2018.06.26.pdf
JJ10-Leavin_ On A Jet Plane(KVF).2018.06.26.pdf
JJ10-Leavin_ On A Jet Plane(KVM).2018.06.26.pdf
JJ11-Blowin' In The Wind(KVD).2016.03.21.pdf
JJ12-I'll See You In My Dreams(KVF).2016.03.21.pdf
JJ12-I'll See You In My Dreams(KVM).2016.03.21.pdf
JJ13-Tonight You Belong To Me(KVD)(Female Lead).2018.03.15.pdf
JJ13-Tonight You Belong To Me(KVD)(Male Lead).2018.03.15.pdf
JJ14-We're In The Money(KVF).pdf
JJ14-We're In The Money(KVM).pdf
JJ15-When The Moon Comes Over The Mountain(KVF).pdf
JJ15-When The Moon Comes Over The Mountain(KVM).pdf
[JJ16-Arrevederci, Roma\(KVF\).2019.04.07.pdf](#)
[JJ16-Arrevederci, Roma\(KVM\).2019.04.07.pdf](#)
JJ17-Hucklebuck, The(KVF).2018.09.01.pdf
JJ17-Hucklebuck, The(KVM).2018.09.01.pdf

VOCAL ONLY

This Could Be The Start Of Something Big

(Keyboard) A^b $Cm7$ B^bm7 E^b7 N.C. Keyboard

(Both) You're walk-ing a -

5 A^b Fm B^bm7 E^b7 $Faug$

long a street or you're at a par - ty, or else you're a -

9 B^bm7 $/A^b$ E^b7/G E^b7 Fm $Fm(maj7)$ E^bm7 $Dm7(b5)$

lone and then you sud - den-ly dig. You're looking in

13 D^b $D^{\circ}7$ $Cm7$ B^bm $F9$

some - one's eyes, you sud - den-ly re - al - ize that

17 B^bm7 E^b7 A^b $A^{\circ}7$ E^b7

this could be the start of some-thing big. (Female) You're lunch-ing at
You're watching the

21 A^b $Fm7$ B^bm7 E^b7 $Faug$

Twen - ty One and watch-ing your di - et, de-clin - ing a
sun come up and count-ing your mon-ey, or else in a

25 B^bm7 $/A^b$ E^b7/G E^b7 Fm $Fm(maj7)$ $Fm7$ $Dm7(b5)$

char - lotte russe, ac - cept - ing a fig. When out of a
dim caf - e, you - re or - der-ing wine. Then sud-den-ly

29 D^b $D^{\circ}7$ Cm B^bm $F9$

clear blue sky, _____ it's sud - den - ly gal and guy, _____ and
there he is _____ and you want to be where he is, _____

33 B^bm7 E^b7 A^b

this could be the start of some-thing big. (F) There's no con -

37 E^bm7 A^b7 E^bm7 A^b

trol-ling the un - roll-ing of your fate, my friend. _____ Who knows what's

41 E^bm7 A^b7 E^bm7 A^b7

writ - ten in the mag - ic book? _____ (M) But when a

45 D^bmaj7 E^bm7 D^b B^bm7

lov - er you dis - cov - er at the gate my friend, _____ in - vite her

49 $Fm7$ B^b7 B^bm7 E^b7

in with - out a sec - ond look. _____ (F) You're up in an

53 A^b Fm B^bm7 E^b7 $Faug$

aer - o - plane or din-ing at Sar-di's, or ly - ing at

57 B^bm7 $/A^b$ E^b7/G E^b7 Fm $Fm(maj7)$ $Fm7$ $Dm7(b5)$

Mal - i - bu, a - lone on the sand. You sud-den-ly

61 D^b D^o7 Cm B^bm $F9$ **To Coda** Φ

hear a bell, and right a-way you can tell that

65 B^bm7 E^b7 A^b E^b7 **D.S. al Coda** (Keyboard)

this could be the start of some-thing grand.

Φ **Coda** 69 $F7$ B^bm7 E^b7

(F)that this could be the start of some-thing,

72 $Cm7$ $F7$ B^bm7

(M)this must be the start of some-thing, (Both)this

76 E^b7 A^b B^bm7 A $maj7$ A^b

will be the start of some-thing big.

VOCAL
DUET

This Could Be The Start Of Something Big

(Keyboard) A \flat Cm7 B \flat m7 E \flat 7 N.C. Keyboard

(Both) You're walk-ing a -

5 A \flat Fm B \flat m7 E \flat 7 F aug
long a street or you're at a par - ty, or else you're a -

9 B \flat m7 E \flat 7 Fm Fm(maj7) Fm7 Dm7(b5)
lone and then you sud - den-ly dig. You're looking in

13 D \flat D \circ 7 Cm B \flat m F9
some - one's eyes, you sud - den-ly re - al - ize that

17 B \flat m7 E \flat 7 A \flat A \circ 7 E \flat 7
this could be the start of some-thing big. (F) You're lunch-ing at
You're watching the

21 A \flat Fm B \flat m7 E \flat 7 F aug
Twen - ty One and watch-ing your di - et, de-clin - ing a
sun come up and count-ing your mon - ey, or else in a

25 B \flat m7 E \flat 7 Fm Fm(maj7) Fm7 Dm7(b5)
char - lotte russe, ac - cept - ing a fig. When out of a
dim caf - e, you - re or-der-ing wine. Then sud-den-ly

char - lotte russe
dim caf - e
fig, fig, fig, fig,
wine, wine, wine, wine,

29 D^b $D^{\circ}7$ Cm B^bm $F9$

clear blue sky, it's sud - den - ly gal and he guy, and
there he is and you want to be where he is, and

clear blue sky, it's sud - den - ly gal and he guy, and
there she is and you want to be where she is, and

33 B^bm7 E^b7 A^b (F)

this could be the start of some-thing big. There's no con -

this could be the start of some-thing big.

37 E^bm7 A^b7 E^bm7 A^b

trol-ling the un - roll - ing of your fate, my friend. Who knows what's

41 E^bm7 A^b7 E^bm7 A^b7

writ - ten in the mag - ic book? (M) But when a

45 D^bmaj7 E^bm7 D^b B^bm7

lov - er you dis - cov - er at the gate my friend, in - vite her

49 $Fm7$ B^b7 B^bm7 E^b7

in with - out a sec - ond look. (F) You're up in an

53 A^b Fm B^bm7 E^b7 $Faug$

aer - o - plane or din-ing at Sar-di's, or ly - ing at

aer - o - plane Sar - di's there.

57 B^bm7 E^b7 Fm $Fm(maj7)$ $Fm7$ $Dm7(b5)$

Mal - i - bu, a - lone on the sand. You sud-den - ly

Mal - i - bu, sand, sand, sand, sand,

61 D^b D^o7 Cm B^bm $F9$ **To Coda**

hear a bell, and right a-way you can tell that

hear a bell and right a-way you can tell that

65 B^bm7 E^b7 A^b E^b7 **D.S. al Coda** (Keyboard)

this could be the start of some-thing grand.

this could be the start of some-thing grand.

Coda $F7$ B^bm7 E^b7 $Cm7$ $F7$

that this could be the start of some-thing.

this must be the start of some-thing,

74 B^bm7 A^b7 A^b B^bm7 A^b A^b

(Both) this will be the start of some-thing big.

53

how can my heart for - get. _____ Blue were the skies and

59 $E\flat$

blue were your eyes; just like the blue skirt you wore. _____

65 $B\flat7$ $A\flat$ $B\flat7$ **To Coda** Φ

Come back, blue la - dy, come back, don't be blue an - y -

71 $E\flat$ $B\flat$ $F7$

more. _____ (Keyboard)

77 $B\flat$

83 $B\flat7$ $E\flat$ $B\flat$ $F7$ $B\flat$ $B\flat7$

89 $E\flat$ $B\flat$ $F7$ $B\flat$ $B\flat7$ **D.S. al Coda**

Φ **Coda**

94 $E\flat$ $B\flat$ $B\flat7$ $E\flat$

more. (Keyboard)

100 $B\flat$ $F7$ $B\flat$ $B\flat7$

104 $E\flat$ $B\flat$ $F7$ $B\flat$

Kiss Of Fire

F

(Sax) Cm B♭ A♭ G Keyboard

I touch your

5 Cm

lips and all at once the sparks go fly-ing, those dev-il lips that know so well the art of

8 G7

ly-ing. And tho I see the dan-ger still the flame grows high er. I know I

11 Cm

must sur - ren - der to your kiss of fire. Just like a

13 C7

torch, you set the soul with-in me burn-ing. I must go on a-long the road of no re-

16 Fm Cm

turn-ing. And tho it burns me and it turns me in-to ash-es, my whole world

19 G7 Cm

crash - es with - out your kiss of fire. I can't re -

21 **Bb7** **Eb** **Eb/G** **Gb7** **Bb7**
sist you, what good is there in try-ing, what good is there de - ny-ing, you're all that I de-

24 **Eb** **G7** **Cm**
sire. Since first I kissed you, my heart was yours com - plete-ly. If I'm a

27 **Ab7** **G** **Ab7**
slave, then it's a slave I want to be. Don't pit - y

29 **G7** **Ab7** **G**
me, don't pit - y me. Give me your

32 **Cm** **C7**
lips, the lips you on-ly let me bor-row. Love me to-night and let the dev-il take to-

35 **Fm**
mor - row. I know that I must have your kiss al - though it

37 **Cm** **To Coda** **G7** **Cm** **D.S. al Coda**
dooms me, tho it con - sumes me, your kiss of fire.

40 **G7** **Cm** **G7**
sumes me, your kiss of fire, your kiss of

44 **Cm** **G7** **Cm**
fire, your kiss of fire!

Kiss Of Fire

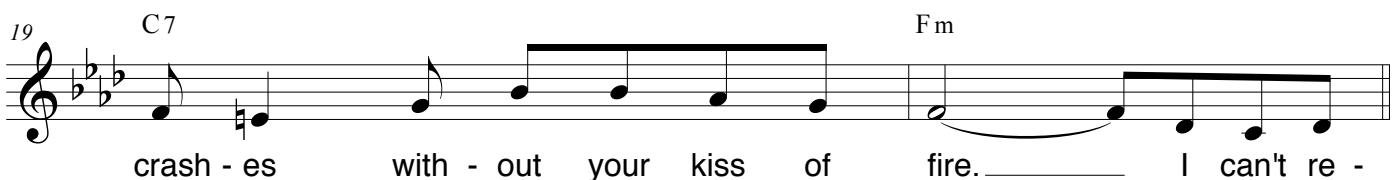
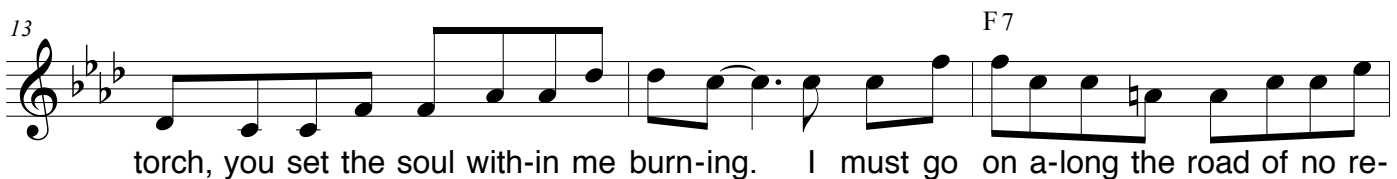
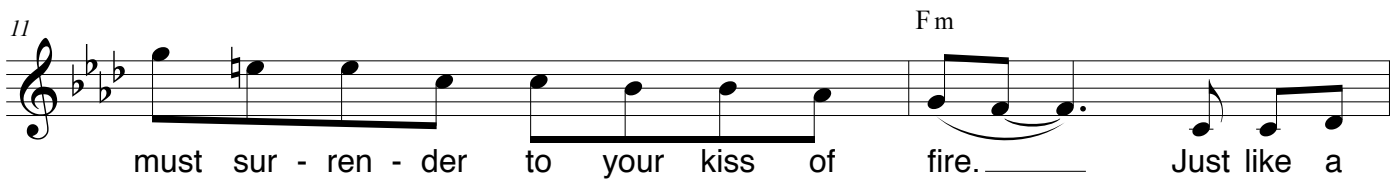
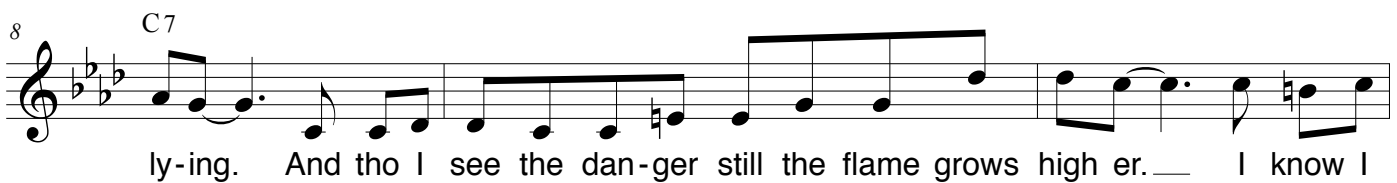
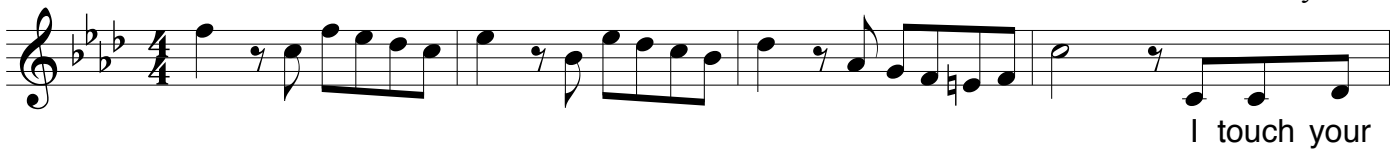
M

(Keyboard) Fm

E \flat D \flat

C

Keyboard



21 $E\flat 7$ $A\flat$ $A\flat/C$ $B^\circ 7$ $E\flat 7$

sist you, what good is there in try-ing, what good is there de - ny-ing, you're all that I de-

24 $A\flat$ $C 7$ $F m$

sire. — Since first I kissed you, my heart was yours com - plete-ly. — If I'm a

27 $D\flat 7$ C $D\flat 7$

slave, then it's a slave I want to be. — Don't pit - y

29 $C 7$ $D\flat 7$ C

me, — don't pit - y me. — Give me your

32 $F m$ $F 7$

lips, the lips you on-ly let me bor-row. Love me to-night and let the dev-il take to-

35 $B\flat m$

mor - row. — I know that I must have your kiss al - though it

37 $F m$ **To Coda** $C 7$ $F m$ **D.S. al Coda**

dooms me, tho it con - sumes me, — your kiss of fire. —

Coda

40 $C 7$ $F m$ $C 7$

sumes me, — your kiss of fire, your kiss of

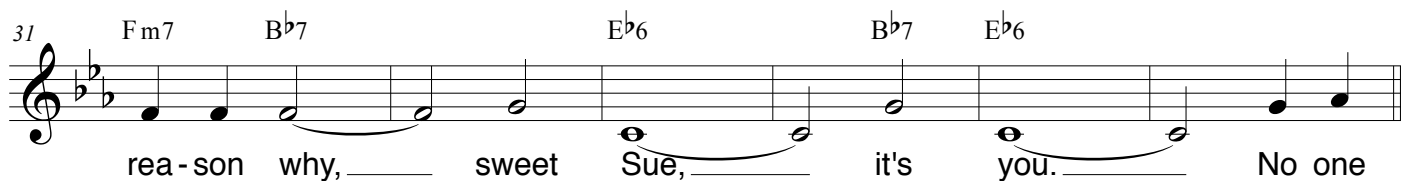
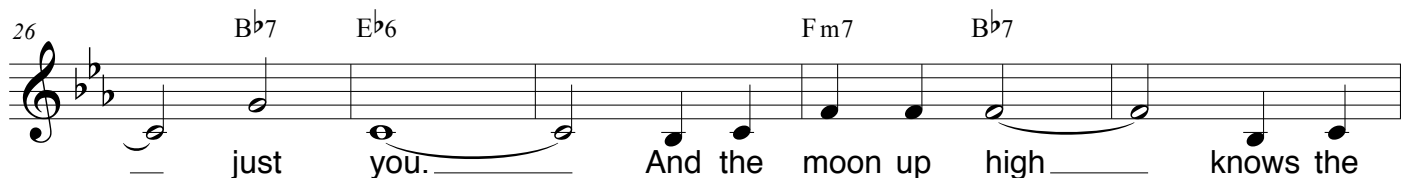
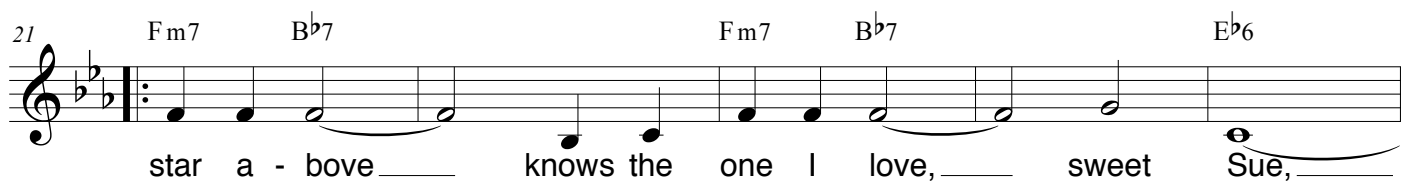
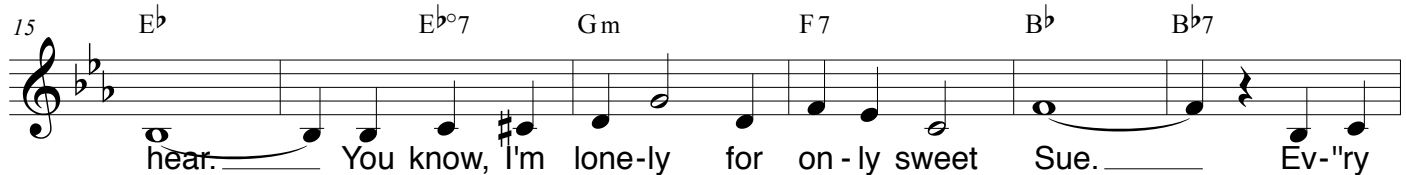
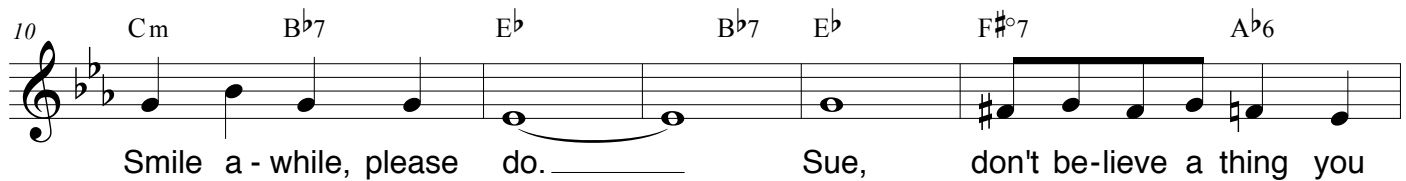
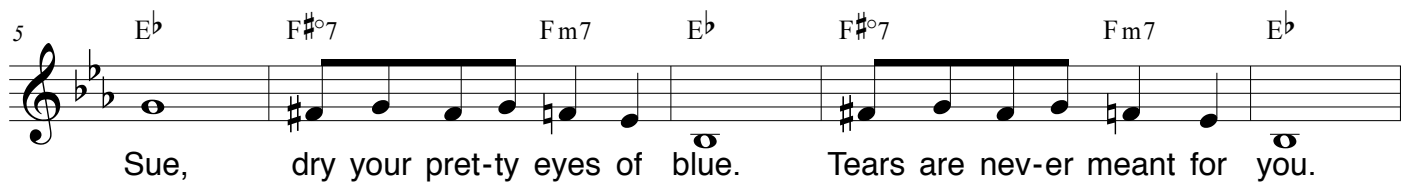
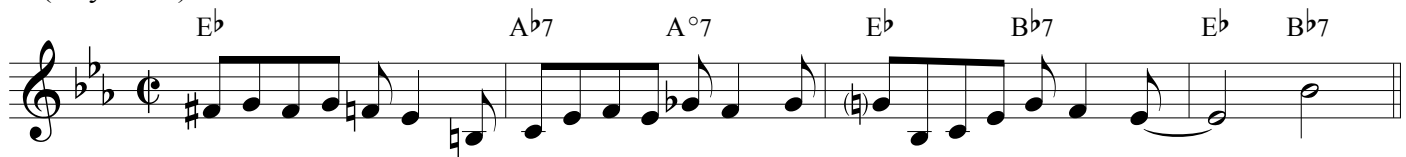
44 $F m$ $C 7$ $F m$

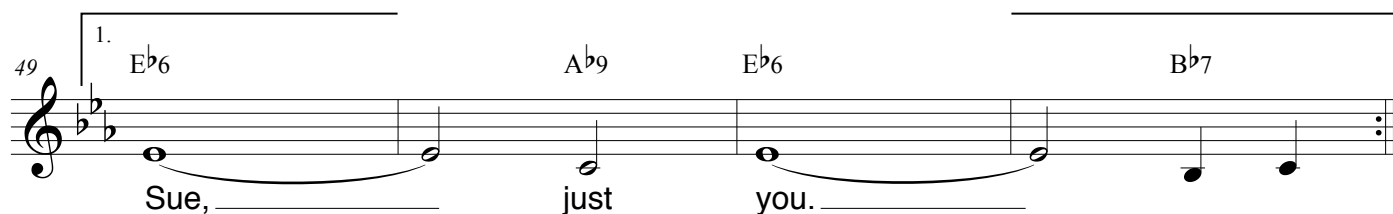
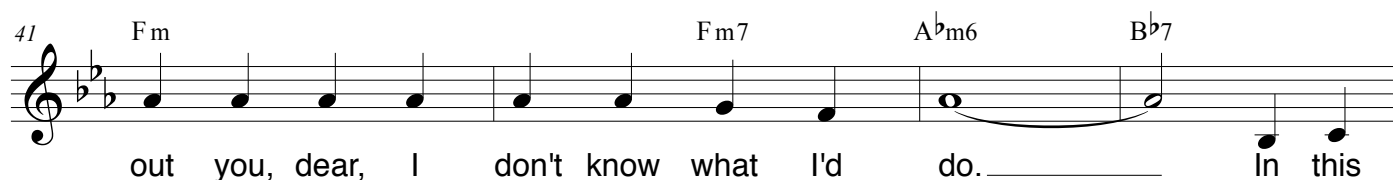
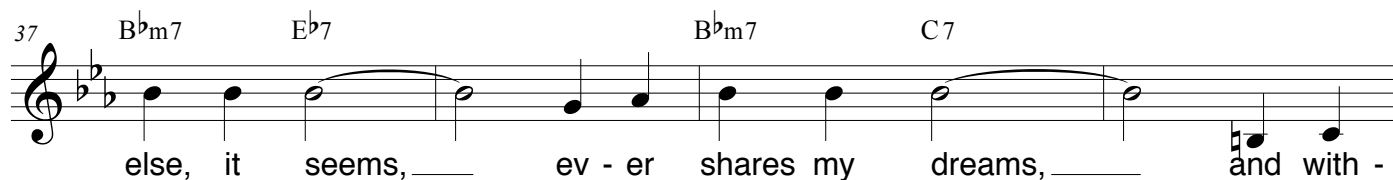
fire, your kiss of fire!

Sweet Sue, Just You

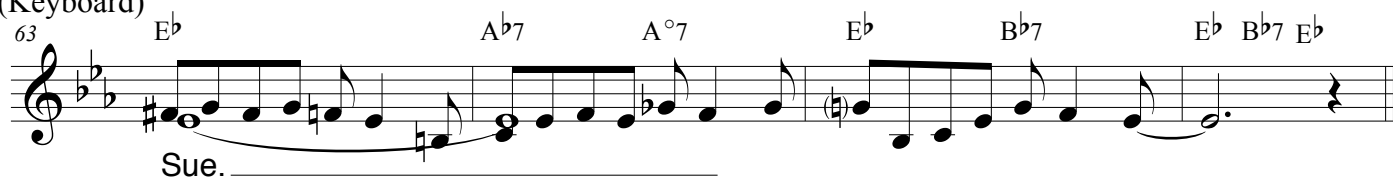
Keyboard

(Keyboard)





(Keyboard)



Little Things Mean A Lot

F

12/8 Feel

Keyboard

(Keyboard)

Blow me a kiss from a - cross the room.
Give me your arm as we cross the street.

Say I look nice when I'm
Call me at six on the

not. _____ Touch my hair as you pass my chair.
dot. A line a day when you're far a - way:


Lit-tle things mean a lot.

Lit-tle things mean a lot.

Don't have to buy me dia-monds and pearls, cham-pagne, sab-les, and such.

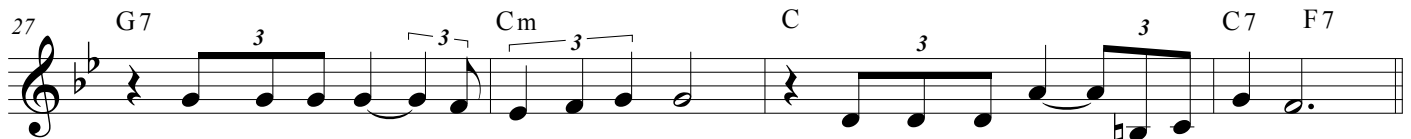
I nev - er cared much for dia - monds and pearls, 'cause

hon - est - ly hon - ey, they just cost mon - ey.

 (Sax on D.S.)



Give me your hand when I've lost my way. Give me your shoulder to cry on.



Whether the day is sunny or gray, give me your heart to rely on.

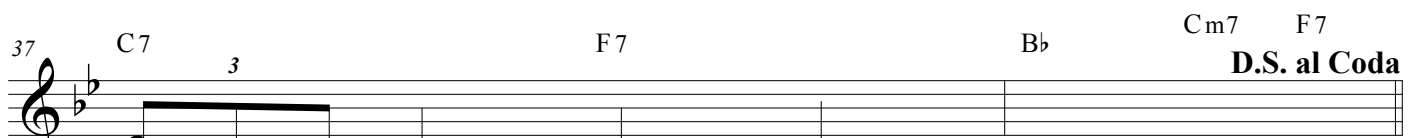
(Vocal both times)



Send me the warmth of a secret smile to show me you haven't for



got. For now and forever, that's always and ever,

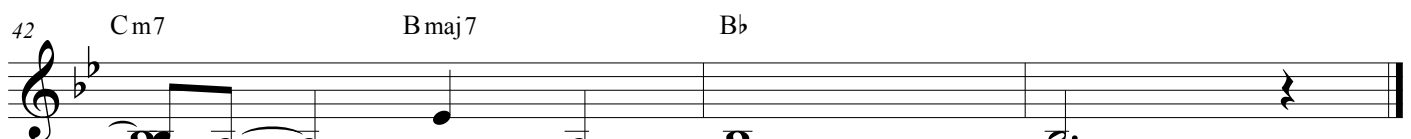


little things mean a lot.

 Coda



little things mean a lot.



Little Things Mean A Lot

M

12/8 Feel

Keyboard

(Keyboard)

Blow me a kiss from a - cross the room.
Give me your arm as we cross the street.

Say I look nice when I'm
Call me at six on the

not. _____ Touch my hair as you pass my chair.
dot. A line a day when you're far a - way:

Lit-tle things mean a lot.

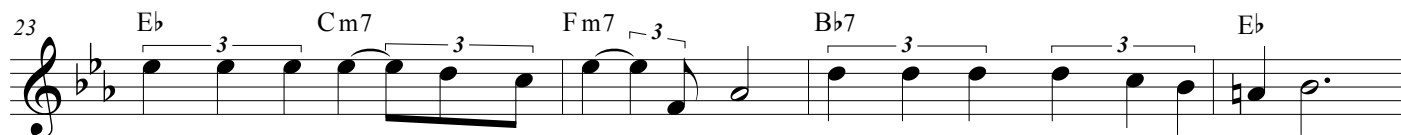
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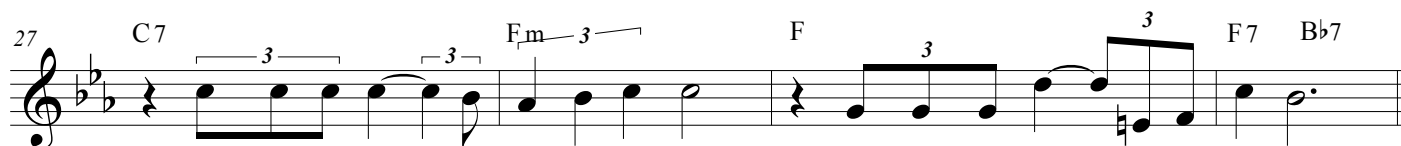
I nev - er cared much for dia - monds and pearls, 'cause

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♩ (Sax on D.S.)



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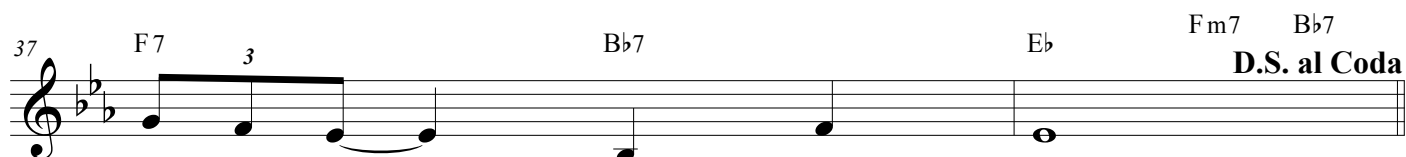
(Vocal both times)



Send me the warmth of a secret smile to show me you haven't for



got. For now and forever, that's always and ever,

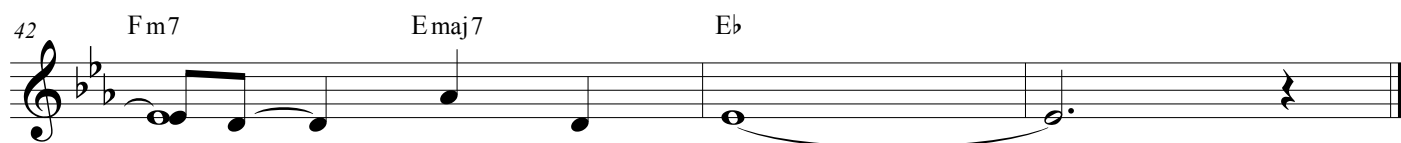


little things mean a lot.

♩ Coda



little things mean a lot.



VOCAL DUET

My Truly, Truly Fair

Keyboard

(Both) Oh ho! _____
 (M) Tru - ly, tru - ly fair, tru - ly, tru - ly fair. How I love my tru - ly
 fair. _____ There's songs to sing her, trink-ets to bring her,
 flow - ers for her gold-en hair. My tru - ly, tru - ly fair,
 (F) His tru - ly fair.
 tru - ly, tru - ly fair, how I love my tru - ly fair. _____ There's
 Ooo. _____
 songs to sing her, trink-ets to bring her, flow - ers for her gold-en
 hair. (F) Oh ho! _____
 (M) Some men plow the o - pen plains, some men sail the brine. But
 I'm in love with a pret - ty lit - tle maid, for work I have no time. She's my

2
47

A D A

tru - ly, tru - ly fair, tru - ly, tru - ly fair, how I love my tru - ly

53 Bm7 E A A7 D/F# A/E

(F) His tru - ly fair. Ooo.

53 fair. There's songs to sing her, trink-ets to bring her,

59 E E7 A Bm7 E7

flow - ers for her gold - en hair. (F) Oh ho!

65 A D A A D

(M) Once I sailed from Bostonbay, bound for Sing-a-pore. But one day out and I missed her so, I

71 E7 A A D

swam right back to shore, back to my tru - ly fair, tru - ly, tru - ly fair,

77 Bm7 E A A7 D/F#

(F) His tru - ly fair. Ooo.

77 how I love my tru - ly fair. There's songs to sing her, trink-ets to

84 A/E E E7 A Bb

bring her, flow - ers for her gold - en hair. (F) Oh ho!

91 Bb Eb Bb Bb Eb

(M) I loveshe, and she loves me, par-don if I boast. At times we fight all the live long night 'bout

97 F7 Bb Bb Eb

who loves who the most. My tru - ly, tru - ly fair, tru - ly, tru - ly fair,

103 B♭ Cm7 F B♭ B♭7 E♭/G

(F) His tru-ly fair. Ooo.

how I love my tru-ly fair. There's songs to sing her, trink-ets to

110 F F7 B♭ Cm7 F7

bring her, flow - ers for her gold-en hair. (F)Oh ho!

117 B♭ E♭ B♭ B♭ E♭

(M) Soon I'm gon-na mar-ry her, love her till I die. There ain't no liv-in' on love a-lone, but

123 F7 B♭ B♭ E♭

still I'm gon-na try. Tru - ly, tru ly fair, tru - ly, tru-ly fair,

129 Cm7 F B♭ B♭7 E♭/G

(F) His tru-ly fair. Ooo.

how I love my tru-ly fair. There's songs to sing her, trink-ets to

136 B♭/F F F7 B♭

bring her, flow - ers for her gold - en hair. (F)for her gold-en hair

141 F B♭

How I love my tru - ly fair. (F) loves his tru - ly fair.

145 C7 F7 B♭ E♭ F7 B♭ F B♭

(F) how he loves his tru-ly fair.

145 (M) Wow! How I love my tru-ly fair.

Stranger On The Shore

F

Keyboard

(Sax) B \flat Cm F7 B \flat E \flat E $^{\circ}$ 7

5 B \flat B \flat maj7 Cm F7

9 B \flat Cm F7 B \flat E \flat E $^{\circ}$ 7

13 B \flat B \flat maj7 B $^{\circ}$ 7 Cm F7 B \flat B \flat 7

17 E \flat F7 B \flat Cm F7 B \flat

21 E \flat Dm Cm B $^{\circ}$ 7 F/A F7

25 B \flat Cm F7 B \flat E \flat

29 B \flat B \flat maj7 B $^{\circ}$ 7 Cm F7 B \flat G (Keyboard) G7

2
34 C Dm G7 C F F#°7

Here I stand watch-ing the tide go out, so

38 C Cmaj7 Dm G7

all a-lone and blue, just dream - ing dreams of you.

42 C Dm G7 C F F#°7

watched your ship as it sailed out to sea

46 C Cmaj7 Db°7 Dm G7 C C7

tak-ing all my dreams and tak - ing all of me. The

50 F G7 C Dm G7 C

sigh - ing of the waves, the wail - ing of the wind, the

54 F Em Dm Db°7 G/B G7

tears in my eyes burn, plead-ing, "My love re - turn."

58 C Dm G7 C F

Why, oh why, must I go on like this? Shall

62 C Cmaj7 Db°7 Dm G7

I just be a - lone ly strang - er on the

66 C (Sax) Dm Db°7 G7 C

shore.

Stranger On The Shore

M

Keyboard

(Sax) Eb Fm Bb7 Eb Ab A°7

5 Eb Ebmaj7 Fm Bb7

9 Eb Fm Bb7 Eb Ab A°7

13 Eb Ebmaj7 E°7 Fm Bb7 Eb Eb7

17 Ab Bb7 Eb Fm Bb7 Eb

21 Ab Gm Fm E°7 Bb/D Bb7

25 Eb Fm Bb7 Eb Ab

29 Eb Ebmaj7 E°7 Fm Bb7 Eb C (Keyboard) C7

2
34 F Gm C7 F B \flat B \circ 7

Here I stand watch-ing the tide go out, so

38 F F maj7 Gm C7

all a-lone and blue, _____ just dream-ing dreams of you. I

42 F Gm C7 F B \flat B \circ 7

watched your ship as it sailed out _____ to sea

46 F F maj7 G \flat \circ 7 Gm C7 F F7

tak-ing all my dreams _____ and tak-ing all of me. The

50 B \flat C7 F Gm C7 F

sigh-ing of the waves, _____ the wail-ing of the wind, _____ the

54 B \flat Am Gm G \flat \circ 7 C/E C7

tears in my eyes burn, plead-ing, "My love re-turn."

58 F Gm C7 F B \flat

Why, oh why, _____ must I go on _____ like this? _____ Shall

62 F F maj7 G \flat \circ 7 Gm C7

I just be a-lone ly strang-er on the

66 (Sax) F Gm G \flat \circ 7 C7 F

shore. _____

There'll Be Some Changes Made

F

Keyboard

(Sax)

5

9

14

20

25

30

35

41

There'll be a
change in the weath - er and a change in the sea. From now
on, there'll be a change in me. My walk will be dif-f'rent, my talk and my
name. Noth-in' a - bout me's gon-na be the same. I'm gon-na change
my way of liv-in', and if that ain't e-nough, I'm gon-na change
the way I strut my stuff. 'Cause no - bod-y wants you when you're
old and grey. There'll be some chan - ges made to-day.
There'll be some chan - ges made.

(Sax)

E \flat D7 D \flat m Cm7 A \flat 7 Fm7 E \flat

E \flat D7 D \flat m Cm7 A \flat 7 A \flat m7 E \flat

C7 F7

G7 C7

F7 B \flat 7

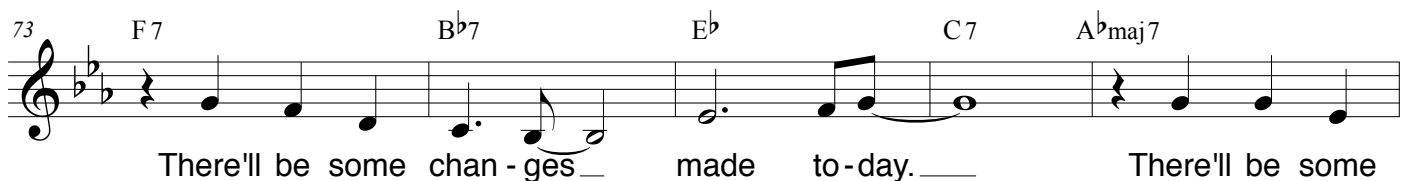
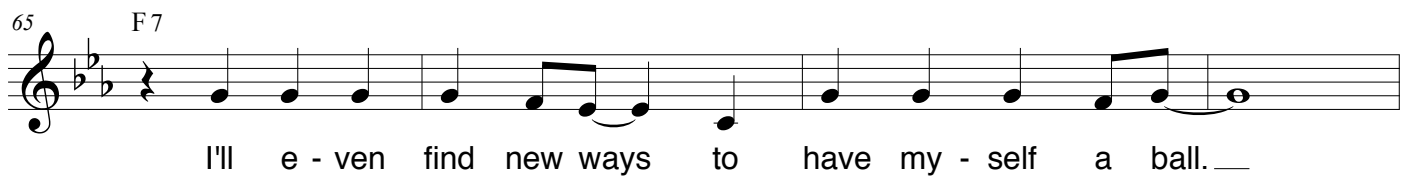
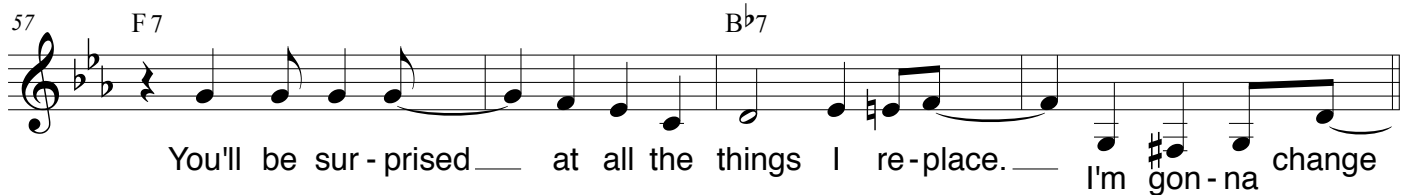
C7 F7

G7

C7 F7 B \flat 7 E \flat C7

F7 B \flat 7 E \flat (Sax)

2



There'll Be Some Changes Made

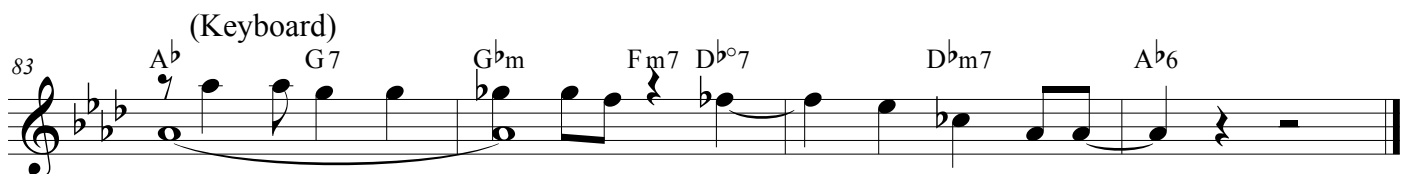
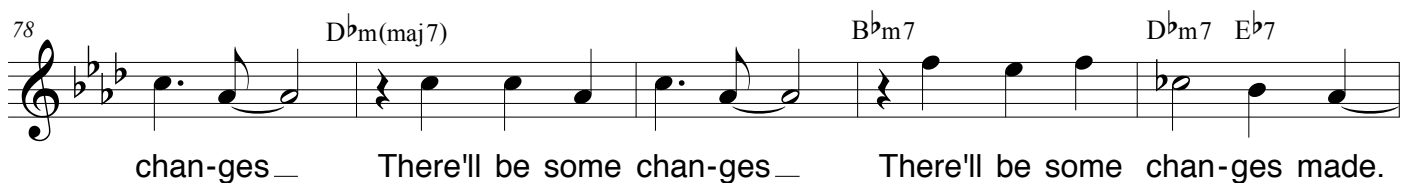
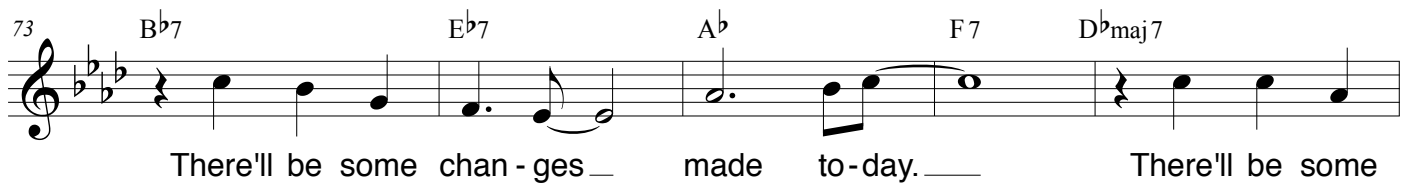
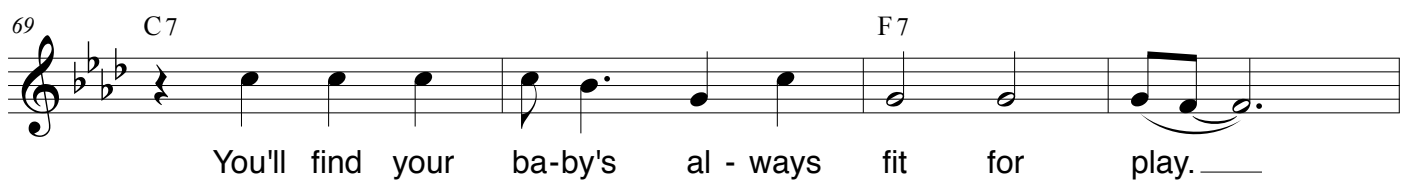
M

Alto Sax

(Keyboard)

A^b G7 G^bm Fm7 D^b7 B^bm7 A^b
 5 A^b G7 G^bm Fm7 D^b7 D^bm7 A^b
 9 F7 B^b7
 There'll be a
 change in the weath - er ___ and a change in the sea. ___ From now
 14 C7 F7
 on, there'll be a change in me. My walk will be dif-f'rent, my talk and my
 20 B^b7 E^b7
 name. Noth-in' a - bout ___ me's gon-na be the same. ___ I'm gon-na change
 25 F7 B^b7
 my way of liv-in', ___ and if that ain't e-nough, ___ I'm gon-na change
 30 C7
 ___ the way I strut my stuff. 'Cause no - bod-y wants ___ you when you're
 35 F7 B^b7 E^b7 A^b F7
 old and grey. There'll be some chan - ges ___ made to-day. ___
 41 B^b7 E^b7 A^b (Keyboard)
 There'll be some chan - ges ___ made. ___

2



VOCAL ONLY

Puff, The Magic Dragon

Keyboard

(Keyboard)

Eb Gm Ab Eb
 5 Ab Eb Cm F7 Bb7 Eb Bb7
 9 Eb Gm Ab Eb
 (F) Puff, the mag - ic drag - on, lived by the sea and
 13 Ab Eb Cm F7 Bb7
 frolicked in the aut-umn mist in a land called Hon-ah Lee.
 17 Eb Gm Ab Eb
 Lit - tle Jack - ie Pa - per loved that ras - cal Puff and
 21 Ab Eb Cm F7 Bb7 Eb Bb7
 brought him strings and seal-ing wax and oth-er fan - cy stuff. Oh,
 25 Eb Gm Ab Eb
 Puff, the mag - ic drag - on, lived by the sea and
 29 Ab Bb7 Eb Cm F7 Bb7
 frolicked in the aut-umn mist in a land called Hon-ah Lee.

2
33

E♭ Gm A♭ E♭

33 Puff, the mag - ic drag - on, lived by the sea and

37 A♭ B♭7 E♭ Cm F7 B♭7 E♭ B♭7 To Coda

37 frolicked in the aut-umn mist in a land called Hon - ah Lee. (F) To-
A

41 E♭ Gm A♭ E♭

41 geth-er they would trav-el on a boat with bil-lowed sail.

45 A♭ B♭7 E♭ Cm F7 B♭7

45 Jack-ie kept a look-out perched on Puff's gi - gan - tic tail.

49 E♭ Gm A♭ E♭

49 No - ble kings and prin - ces would bow when-e'er they came.

53 A♭ B♭7 E♭ Cm F7 B♭7 E♭ B♭7 D.S. al Coda

53 Pi - rate ships would low-er their flags when Puff roared out his name. Oh,

57 Coda E♭ Gm A♭ E♭

57 drag - on lives for - ev - er, but not so lit - tle boys.
head was bent in sor-row, green scales fell like rain.

61 A♭ B♭7 E♭ Cm F7 B♭7

61 Paint-ed wings and gi - ant's rings make way for oth - er toys.
Puff no long - er went to play a - long the cher-ry lane. With-

65 Eb Gm Ab Eb

One grey night it hap - pened. Jack - ie Pa - per came no more! And
out his life - long friend, Puff could not be brave. So

69 Ab Eb Cm F7 Bb7 Eb Bb7 Eb Bb7

Puff that might-y drag-on he ceased his fear-less roar. His cave. Oh,
Puff that might-y drag-on sad-ly slipped in - to his

74 Eb Gm Ab Eb

Puff, the mag - ic drag - on, lived by the sea and

78 Ab Bb7 Eb Cm F7 Bb7

frol-icked in the aut-umn mist in a land called Hon-ah Lee.

82 Eb Gm Ab Eb Ab Bb7

Puff, the mag - ic drag-on, lived by the sea and frol-icked in the

87 Eb Cm F7 Bb7 Eb Bb7 Eb

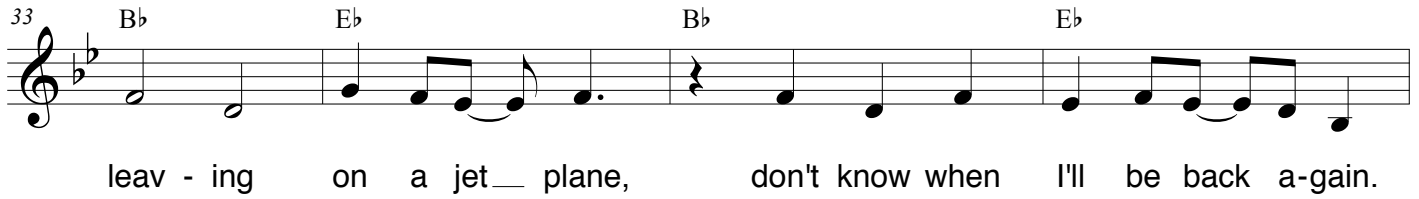
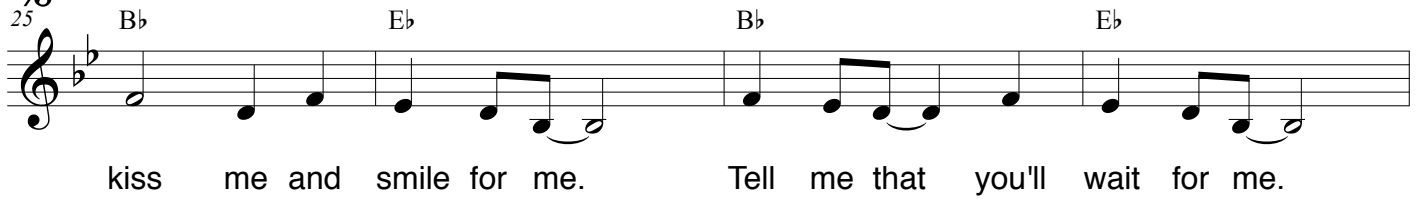
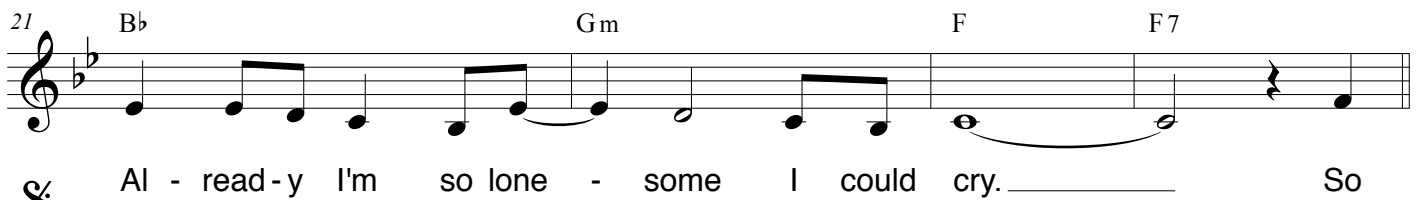
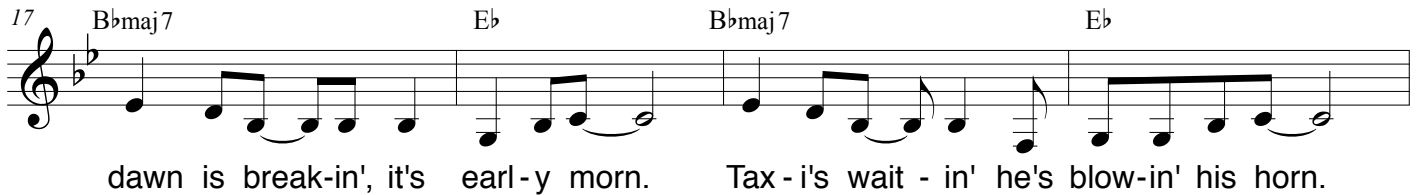
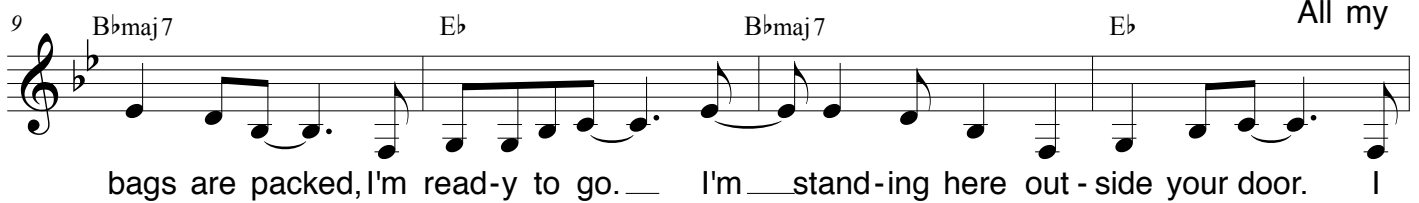
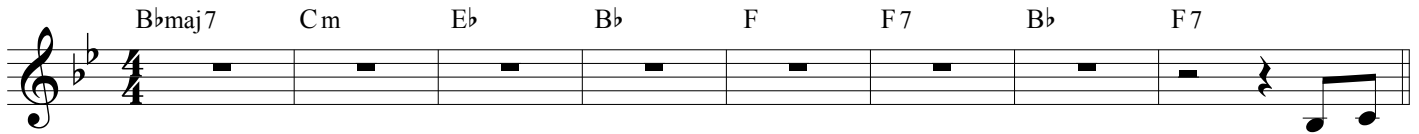
aut-umn mist in a land called Hon - ah Lee.

Leaving On A Jet Plane

F

Keyboard

(Keyboard - ala vamp)



To Coda ~~Θ~~

41 B♭maj7 E♭ B♭maj7 E♭

45 Bb Eb F F7

The musical notation for measures 45-48 is as follows:

- Measure 45:** Treble clef, key signature of two flats (Bb, Eb). The melody consists of a quarter note Bb, a quarter note C, a quarter note D, and a half note E.
- Measure 46:** Treble clef, key signature of two flats. The melody consists of a quarter note Eb, a quarter note F, a quarter note G, and a half note A.
- Measure 47:** Treble clef, key signature of two flats. The melody consists of a quarter note Bb, a quarter note C, a quarter note D, and a half note E.
- Measure 48:** Treble clef, key signature of two flats. The melody consists of a quarter note F, a quarter note G, a quarter note A, and a half note Bb.

49 B♭maj7 E♭ B♭maj7 E♭

53

B \flat

E \flat

F

F7

D.S. al Coda

Musical notation for measures 53 through 56. Measure 53 starts with a treble clef and a key signature of two flats (B-flat and E-flat). The melody consists of quarter notes B-flat, A, G, F, E, D, C, and B-flat. Measure 54 continues with quarter notes B-flat, A, G, F, E, D, C, and B-flat. Measure 55 features a half note B-flat followed by a half note A. Measure 56 begins with a whole note B-flat, which is tied to the next measure. The piece concludes with a double bar line and the instruction "D.S. al Coda".

⊕ Coda

babe, I hate to go. _____

[illegible]

close your eyes, I'll be on _____ my way. _____

68 B♭maj7 E♭ B♭maj7 E♭

Dream a-bout the days to come, when I won't have to leave a-lone. A-

72 B♭ E♭ F F7

bout the time I won't have to say, _____

76 B♭ E♭ B♭ E♭

"Kiss me and smile for me. Tell me that you'll wait for me.

80 B♭ Cm F

Hold me like_ you'll nev-er_ let me go._____ I'm

84 B♭ E♭ B♭ E♭

leav-ing on a jet_ plane, I don't know when I'll be back a-gain.

88 B♭ E♭ B♭ E♭

leav-ing on a jet_ plane, I don't know when I'll be back a-gain.

92 B♭ E♭ B♭ E♭ B♭

leav-ing on a jet_ plane, I don't know when I'll be back a-gain. Oh

97 E♭ Cm F7 B♭

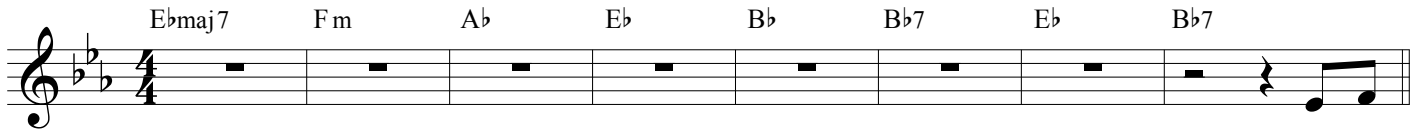
babe, I hate to go."_____

Leaving On A Jet Plane

M

Keyboard

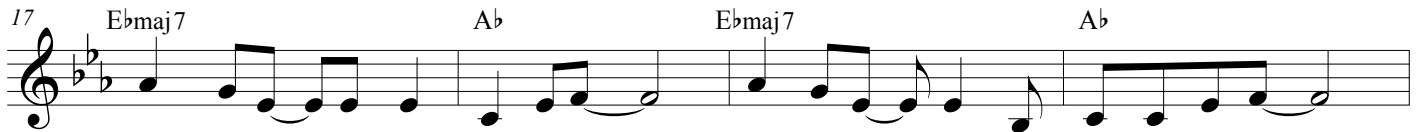
(Keyboard - ala vamp)



All my
bags are packed, I'm read-y to go. I'm stand-ing here out-side your door. I



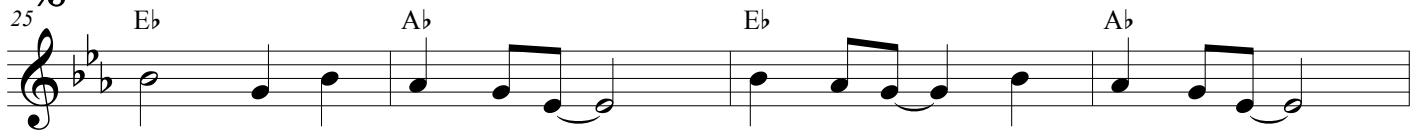
hate to wake you up to say "Good-bye." But the



dawn is breakin', it's earl-y morn. Tax-i's wait-in' he's blow-in' his horn.



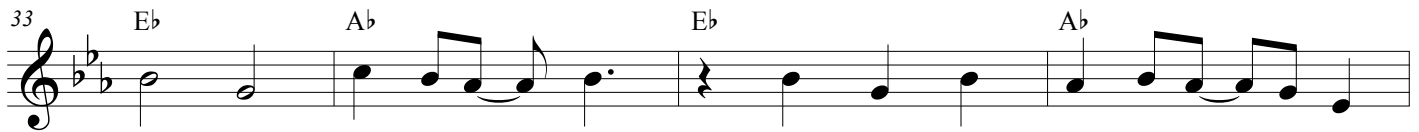
Al-read-y I'm so lone-some I could cry. So



kiss me and smile for me. Tell me that you'll wait for me.



Hold me like you'll nev-er let me go. I'm



leav-ing on a jet plane, don't know when I'll be back a-gain.

37 **To Coda** Θ $E\flat$ $A\flat$ Fm $B\flat7$

Oh babe, I hate to go. _____ There's so

41 $E\flat maj7$ $A\flat$ $E\flat maj7$ $A\flat$

man-y times I've let you down, so man-y times I've played a-round. I

45 $E\flat$ $A\flat$ $B\flat$ $B\flat7$

tell you now, they don't mean a thing. _____ Ev-'ry place

49 $E\flat maj7$ $A\flat$ $E\flat maj7$ $A\flat$

place I go, I think of you. Ev-'ry song I sing, I sing for you. When

53 $E\flat$ $A\flat$ $B\flat$ $B\flat7$ **D.S. al Coda**

I come back I'll wear your wed - ding ring. _____ So

Θ **Coda**

57 $A\flat$ Fm $B\flat7$

babe, I hate to go. _____

60 $E\flat maj7$ $A\flat$ $E\flat maj7$ $A\flat$

Now the time has come to leave you. One more time, let me kiss you. Then

64 $E\flat$ Cm $B\flat$ $B\flat7$

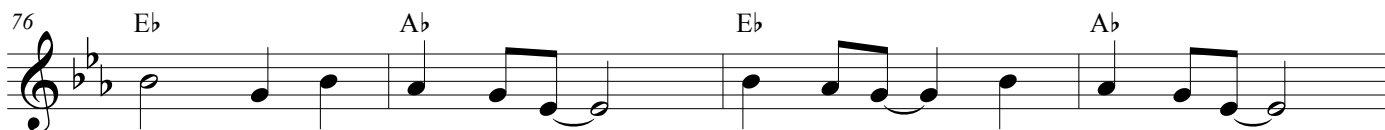
close your eyes, I'll be on _____ my way. _____



Dream a - bout the days to come, when I won't have to leave a - lone. A -



bout the time I won't have to say, _____



"Kiss me and smile for me. Tell me that you'll wait for me.



Hold me like_ you'll nev - er_ let me go. _____ I'm



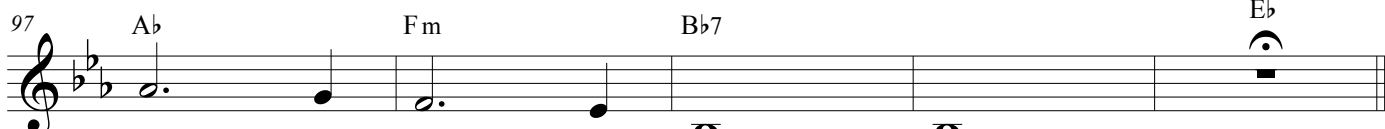
leav - ing on a jet_ plane, I don't know when I'll be back a - gain.



leav - ing on a jet_ plane, I don't know when I'll be back a - gain.



leav - ing on a jet_ plane, I don't know when I'll be back a - gain. Oh



babe, I hate to go." _____

VOCAL DUET

Blowin' In The Wind

Em Keyboard

D

5

9

14

20

25

30

How man-y roads must a man walk down be - fore they call him a man? How man-y seas must a white dove sail be - fore she sleeps in the sand? How man-y times must the can - non balls fly be - fore they're for - ev - er banned? The an - swer, my friend, is blow-ing in the wind.

D

2
36

Em C D7 G

36 The an - swer is blow - ing in the wind.

41

G C G C Am D D7

(F) How man - y years can a moun - tain ex - ist be - fore it is washed to the sea? __

49

G C G Em G

49 How man - y years can some peo - ple ex - ist be - fore they're al -

54

C Am D D7 G C G

54 lowed to be free? __ How man - y times can a man turn his

60

C Am D D7

60 head and pre - tend that he just does - n't see? __ The

65

C D G Em

an - swer, my friend, is blow - ing in the wind. __ The

69

C D7 G

an - swer is blow - ing in the wind. __

73 G C G C Am

73 How man-y times must a man look up, be- fore he can see the

79 D D7 G C G Em

79 sky? How man-y ears must one man have be-

85 G C Am D D7 G C

85 fore he can hear peo-ple cry? How man-y deaths will it.

91 G C Am D D7

91 take till he knows that too man-y peo- ple have died? The

97 C D G Em C

97 an - swer, my friend, is blow-ing in the wind. The an - swer is

102 D7 G (Keyboard) D7

102 blow-ing in the wind.

107 G C D7 G

107 The an - swer is blow-ing in the wind.

I'll See You In My Dreams

F

Keyboard

(Sax) B \flat m7 3 C7 Fm E \flat m6 3 G7 Cm7 F \circ 7

5 E \flat E \flat m B \flat I'll

see you in my dreams; hold you

10 G \circ 7 B \flat G7

in my dreams. Some - one took you

15 C7 F7 3

out of my arms. Still I feel the thrill of your charms.

21 E \flat E \flat m B \flat

Lips that once were mine, ten - der

26 G \circ 7 B \flat G7 D7

eyes that shine. They will light my way to

32 Gm Cm7 E \flat m F7 1 B \flat (Sax)

night. I'll see you in my dreams.

37 2 B \flat Fm7 Gm Cm7 Bmaj7 Bmaj7 B \flat maj7

dreams. (Sax)

I'll See You In My Dreams

M

Keyboard

(Keyboard)

$E\flat m7$ $F7$ $B\flat m$ $A\flat m6$ $C7$ $Fm7$ $B\flat 7$

5 $A\flat$ $A\flat m$ $E\flat$ I'll

see you in my dreams; _____ hold you

10 $C^\circ 7$ $E\flat$ $C7$

in my dreams. _____ Some - one _____ took you

15 $F7$ $B\flat 7$

out of my arms. Still I feel _____ the thrill _____ of your charms.

21 $A\flat$ $A\flat m$ $E\flat$

Lips that once _____ were mine, _____ ten - der

26 $C^\circ 7$ $E\flat$ $C7$ $G7$

eyes that shine. _____ They will light my way _____ to

32 Cm $Fm7$ $A\flat m$ $B\flat 7$ $E\flat$ (Keyboard)

night. I'll see you in my _____ dreams. _____

37 $E\flat$ $B\flat m7$ Cm $Fm7$ $E\flat maj7$ $E\flat maj7$ $E\flat maj7$

dreams. _____ (Keyboard)

Tonight You Belong To Me

(Female Lead)

VOCAL DUET

Keyboard

C (Keyboard)

3 **C** **Gm** **Fmaj7** **Fm7**

know you be - long to some - bod - y new, but to -

7 **C** **G7** **C (Keyboard)**

night you be - long to me. Al -

night you be - long to me.

11 **C** **Gm** **Fmaj7** **Fm7**

though we're a - part, you're part of my heart, and to -

Al-though we're a - part you're part of my heart, and to -

15 **C** **G7** **C (Keyboard)** **C7**

night you be - long to me. Lay

night you be - long to me.

19 Fm7 Fm6 $\text{—} \text{3} \text{—}$ Fm7 Fm6 Fm7 Fm6 $\text{—} \text{3} \text{—}$ Fm7 Fm6

down by the stream, how sweet it will seem,

once

23 C6 A7 D7 (Keyboard) G7

My hon-ey, I

more just to dream in the moon - light.

27 C Gm Fmaj7 Fm7

know with the dawn that you will be gone, but to-

I know with the dawn that you will be gone, but to-

31 C G7 C G7 (Keyboard) C7

night you be - long to me, just to lit-tle old me. Lay

night you be - long to me, just to lit-tle old me.

36 Fm7 Fm6 Fm7 Fm6 Fm7 Fm6 Fm7 Fm6

down, lay down along the stream, how ver-y, ver-y sweet it will seem,

once

40 C6 A7 D7 G7

My hon - ey, I

more just to dream in the sil - ver-y moon - light.

44 C Gm Fmaj7 Fm7

know with the dawn that you will be gone, but to-

I know with the dawn that you will be gone, but to-

48 C G7 C N.C. G7 C

night you be - long to me, just to lit - tle old me.

night you be - long to me, just to lit - tle old me.

Tonight You Belong To Me

VOCAL DUET

(Male Lead)

Keyboard

(Keyboard)

G

3 3 3 3

(M) I

3 G Dm Cmaj7 Cm7

(F) I know you be - long to some - bod - y new, but to -

know you be - long to some - bod - y new, but to -

7 G D7 (Keyboard) G

night you be - long to me.

night you be - long to Al -

11 G Dm Cmaj7 Cm7

Al - though we're a - part you're part of my heart, and to -

though we're a - part, you're part of my heart, and to -

15 G D7 (Keyboard) G7

night you be - long to me. Lay

night you be - long to me.

19 Cm7 Cm6 Cm7 Cm6 Cm7 Cm6 Cm7 Cm6

down by the stream, how sweet it will seem,

once

23 D6 E7 A7 (Keyboard) 3 D7

more just to dream in the moon-light. My hon-ey, I

27 G Dm7 Cmaj7 Cm7

I know with the dawn that you will be gone, but to-

know with the dawn that you will be gone, but to-

31 G D7 G D7 (Keyboard) 3 G7

night you be - long to me, just to lit-tle old me. Lay

night you be - long to me, just to lit-tle old me. Lay

36 Cm7 Cm6 3 3 Cm7 3 Cm6 Cm7 3 3 Cm6 Cm7 3 Cm6

down, lay down along the stream, how ver-y, ver-y sweet it will seem, once

down, lay down along the stream, how ver-y, ver-y sweet it will seem, once

40 G6 E7 A7 D7

more just to dream in the sil-ver-y moon-light.

more just to dream in the sil-ver-y moon-light. My hon-ey, I

44 G Dm Cmaj7 Cm7

I know with the dawn that you will be gone, but to-

know with the dawn that you will be gone, but to-

48 G D7 G N.C. D7 G

night you be-long to me, just to lit-tle old me.

night you be-long to me, just to lit-tle old me.

We're In The Money

F

(Sax) F G \flat 7 Gm6 C7 Keyboard

5 F /A Gm7 C7(b5)/G \flat F /A Gm7 C7(b5)/G \flat F /A

We're in the mon-ey, we're in the mon-ey. We've got a
We're in the mon-ey, that sky is sun-ny. Old Man De -

10 B \flat B \flat m F C7 1. F Gm7 C7 2. F G \flat 7

lot of what it takes to get a - long.
pres - ion, you are through, you done us wrong.

14 Am E E7 Am E7

We nev-er see a head-line a-bout a bread-line to - day.

18 Am E A \flat m Gm G \flat m C7

And when we see the land-lord, we can look that guy straight in the eye.

22 F /A Gm7 C7(b5)/G \flat F /A Gm7 C7(b5)/G \flat To Coda

We're in the mon-ey, come on, my hon - ey.

26 F /A B \flat B \flat m F C7 F Gm7 C7 D.S. al Coda

Let's lend it, spend it, send it rol - ling a - long.

30 Coda F F \circ 7

Let's spend it, let's lend it.

34 F /A B \flat B \flat m F Gm7 C7

Let's spend it, lend, and send it roll - ling a -

38 F (Sax) F \circ 7 F C7 F

long.

We're In The Money

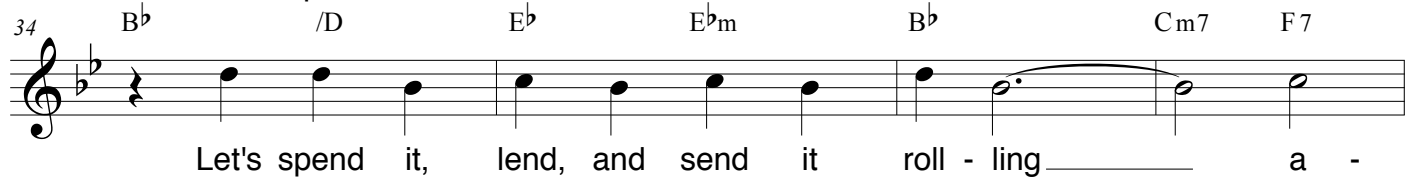
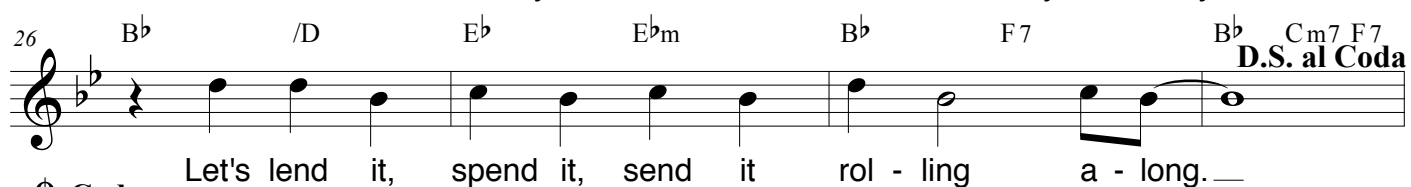
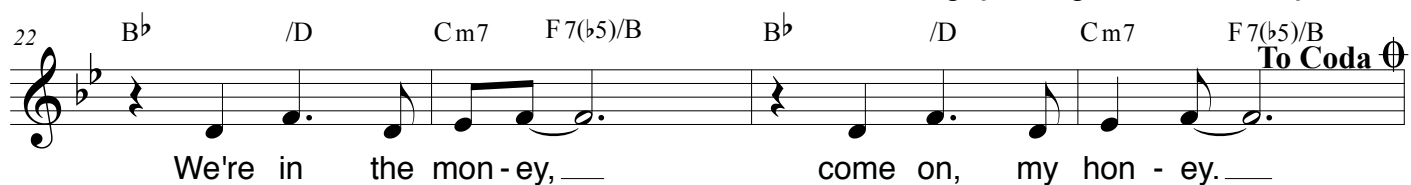
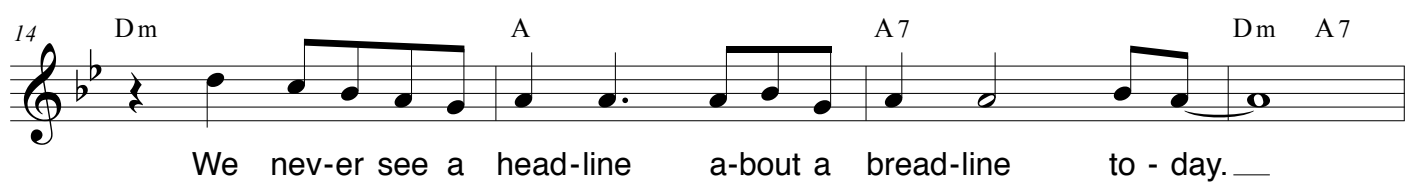
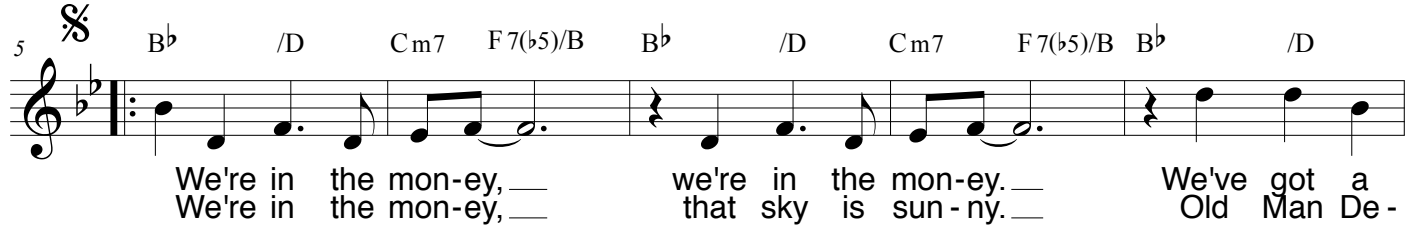
M

(Keyboard) B \flat B \circ 7

Cm6

F7

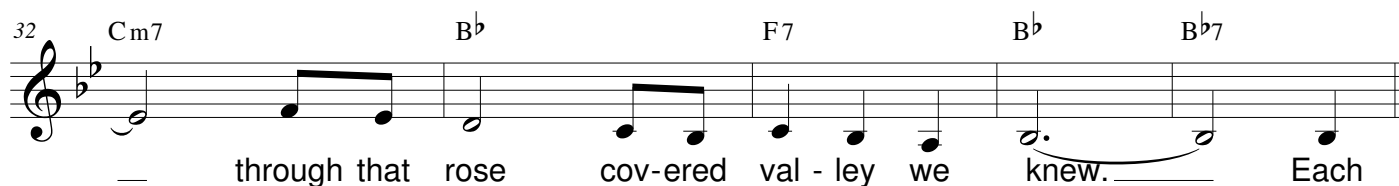
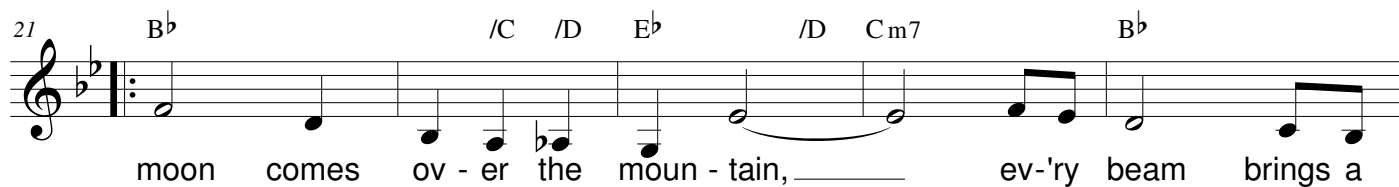
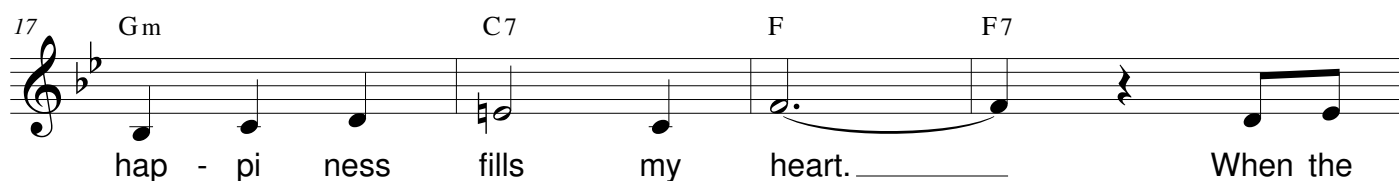
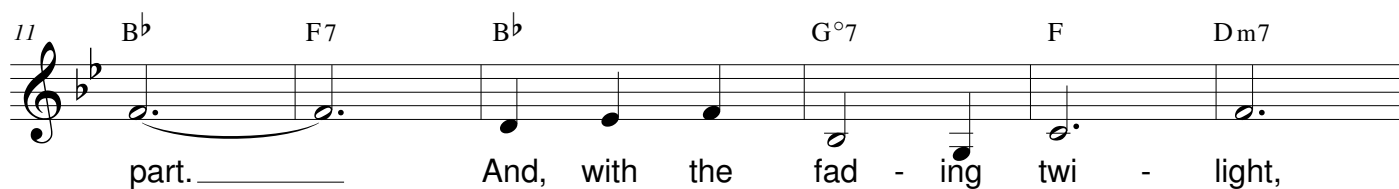
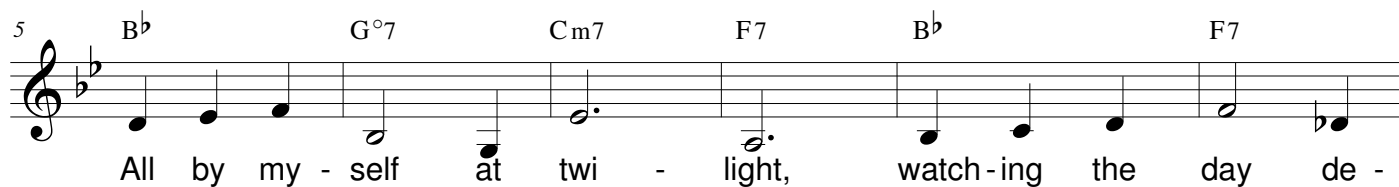
Keyboard



(Keyboard)

When The Moon Comes Over The Mountain F

Keyboard



37 $E\flat$ $B\flat^{\circ}7$ $B\flat$
day is gray and drear - y, _____ but the

41 Gm $C7$ F $F7$
night is bright and cheer - y. _____ When the

45 $B\flat$ $/C$ $/D$ $E\flat$ $/D$ $Cm7$
moon comes ov - er the moun - tain, _____ I'm a -

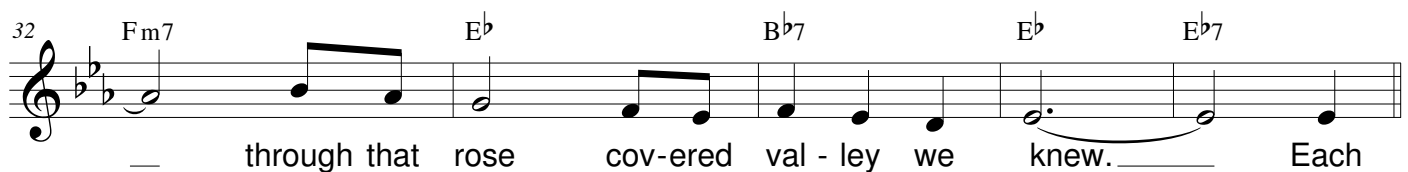
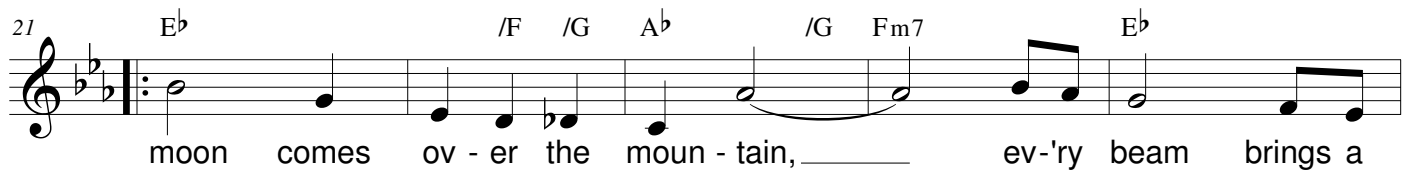
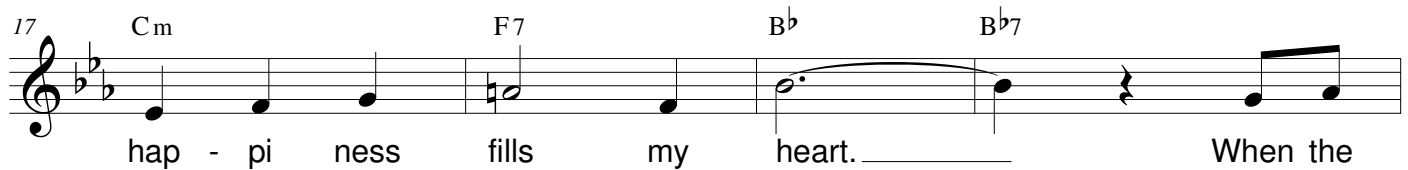
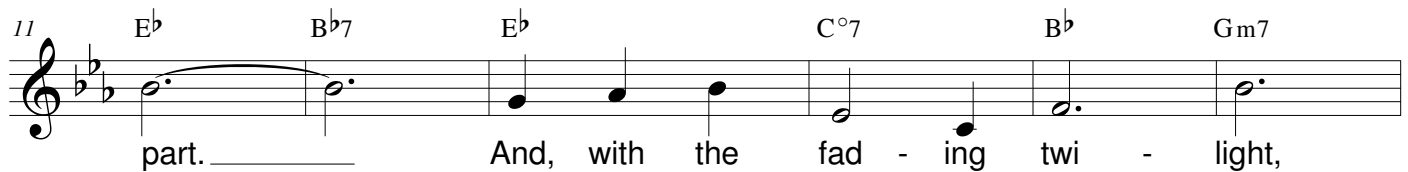
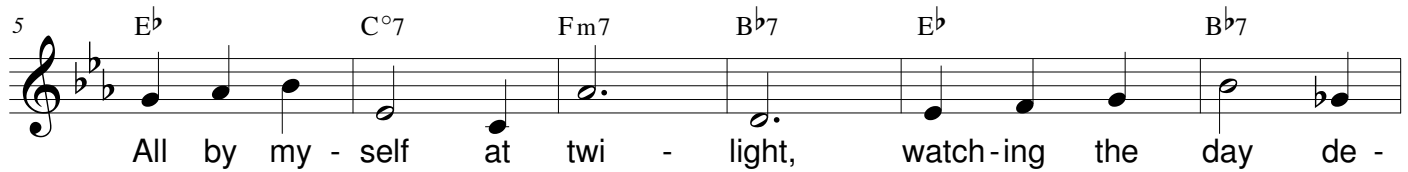
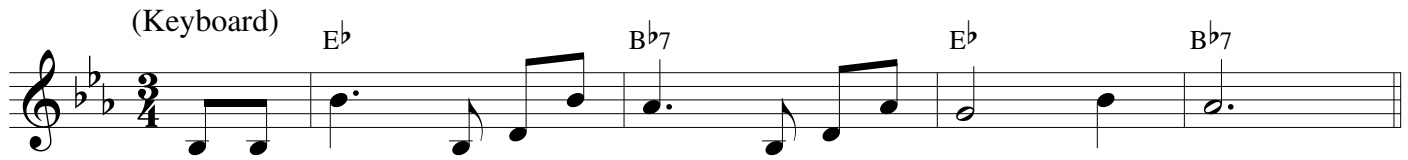
49 $B\flat$ $F7$ 1. $B\flat$ $F7$
lone with my mem - 'ries of you. _____

53 2. $Dm7$ $D^{\circ}7$ $C7$ $Cm7$ $F7$
you, _____ all a - lone with my mem - 'ries of

59 $B\flat$ (Sax) $E\flat$ $E\flat^{\circ}7$ $B\flat$
you. _____

When The Moon Comes Over The Mountain

Keyboard



37 A^b $E^b\circ7$ E^b
day is gray and drear - y, _____ but the

41 Cm $F7$ B^b B^b7
night is bright and cheer - y. _____ When the

45 E^b $/F$ $/G$ A^b $/G$ $Fm7$
moon comes ov - er the moun - tain, _____ I'm a -

49 E^b B^b7 1. E^b B^b7
lone with my mem - 'ries of you. _____

53 2. $Gm7$ $G\circ7$ $F7$ $Fm7$ B^b7
you, _____ all a - lone with my mem - 'ries of

59 E^b (Keyboard) A^b $A^b\circ7$ E^b
you. _____

Rhumba

Arrivederci, Roma

F

Keyboard

2

37 B Em F#7 B B D#7(#5) E C#m N.C.

45 F#7 C#m7 F#7 C#m7 F#7

49 C#m7 F#7 C#m7 D#m C#m7 G7

Ar -

53 C Fm G7 C C E7(#5) F

re - ve - der - ci, Ro - ma. _____ It's time for us to part. _____

60 Dm N.C. G7 Dm7 G7 Dm7

_____ Save the wed-ding bells for my re - turn-ing, keep-my lov-er's arms out-stretched and

64 G7 Dm7 G7 C

yearn-ing. Please be sure the flame of love keeps burn-ing in his heart. _____ Ar -

69 Fmaj7 Gm7 C Ab

re - ve - der - ci, Ro - ma. _____ Ro - ma. _____

75 C C

Ro - - - ma. _____

Rhumba

Arrivederci, Roma

Keyboard

First system of musical notation (measures 1-4). The key signature is B-flat major (two flats). The time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: Eb, Abm/Eb, Eb, Fm7(b5), Bb7. The lyrics 'Ar -' are written below the final measure.

Second system of musical notation (measures 5-8). The melody continues in the treble clef. Chords are indicated above the staff: Eb, Abm, Bb7, Eb, Eb, G7(#5), Ab, Fm N.C. The lyrics are: re - ve - der - ci, Ro-ma. Good-bye, good-bye to Rome. Ci-ty of a

Third system of musical notation (measures 9-12). The melody continues in the treble clef. Chords are indicated above the staff: Bb7, Fm7, Bb7, Fm7, Bb7. The lyrics are: mil - lion moon-lit pla - ces, ci-ty of a mil - lion warm em - bra - ces, where I found the

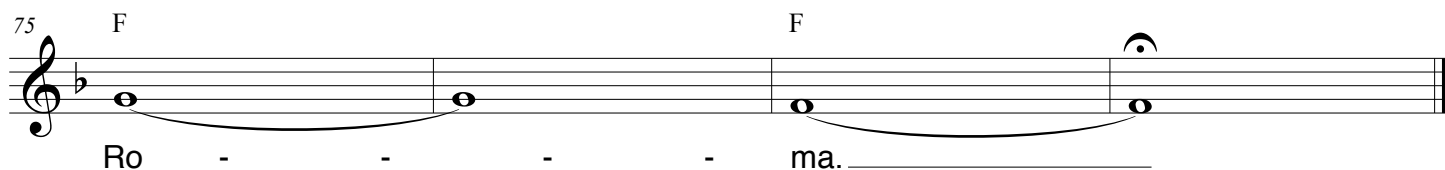
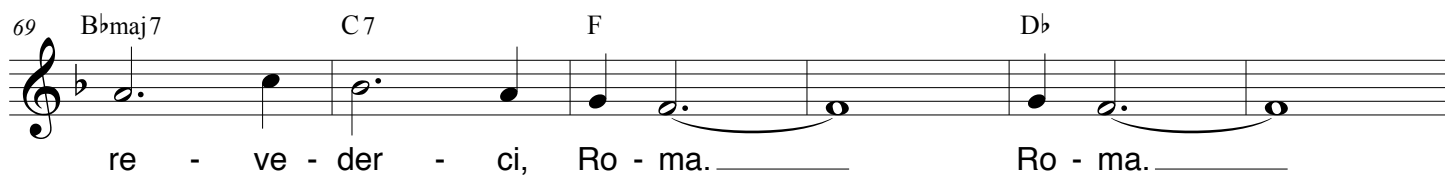
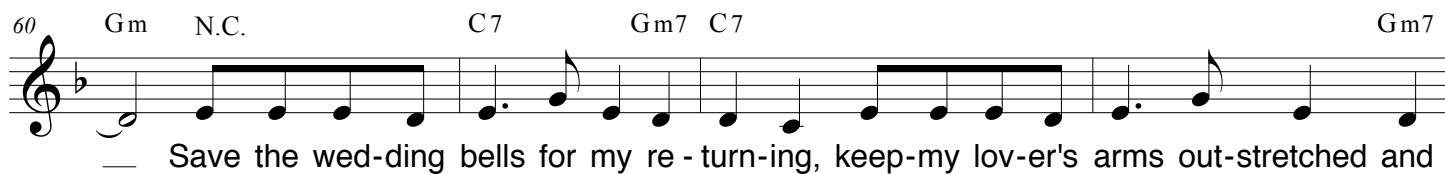
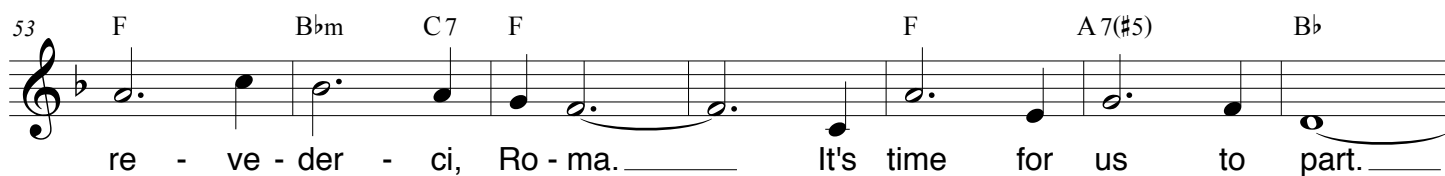
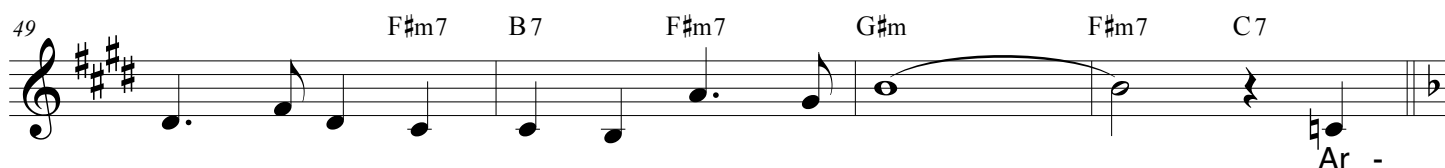
Fourth system of musical notation (measures 13-16). The melody continues in the treble clef. Chords are indicated above the staff: Fm7, Bb7, Fm7, Gm, Fm7, Bb7. The lyrics are: one of all the fac - es far from home. Ar -

Fifth system of musical notation (measures 17-20). The melody continues in the treble clef. Chords are indicated above the staff: Eb, Abm, Bb7, Eb, Eb, G7(#5), Ab, Fm N.C. The lyrics are: re - ve - der - ci, Ro-ma. It's time for us to part. Save the wed-ding

Sixth system of musical notation (measures 21-24). The melody continues in the treble clef. Chords are indicated above the staff: Bb7, Fm7, Bb7, Fm7. The lyrics are: bells for my re - turn - ing, keep-my lov - er's arms out-stretched and

Seventh system of musical notation (measures 25-28). The melody continues in the treble clef. Chords are indicated above the staff: Bb7, Fm7, Bb7, Eb, B7 (Keyboard). The lyrics are: yearn-ing. Please be sure the flame of love keeps burn-ing in her heart.

2



Fast Twist Tempo

The Hucklebuck

F

Keyboard

(Sax) Keyboard

D C G D7 G

Now here's—

6 C G

— a dance you should know Oh, ba-by, when— the lights are down

12 D G

low. I say grab— your ba - by then go Ah,

17 G

do the huck-le-buck. do the huck-le-buck. If— you don't know how to do it,

20 C

then you're out of luck. push your ba-by out, then you hunch your back. Start

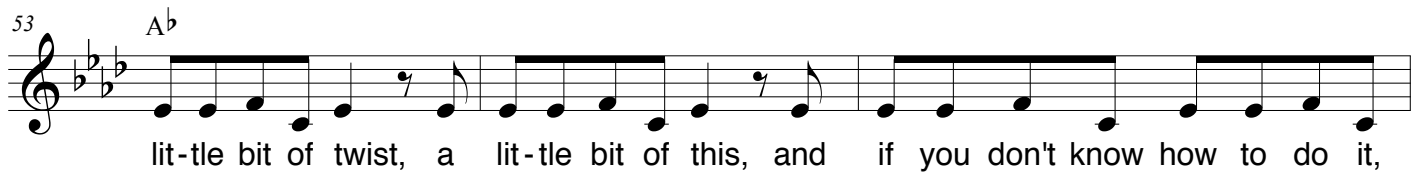
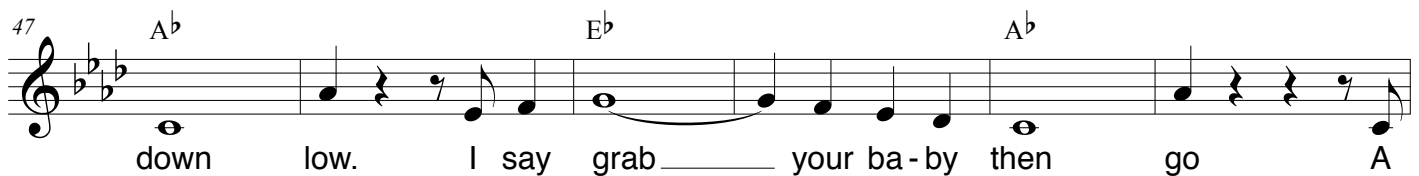
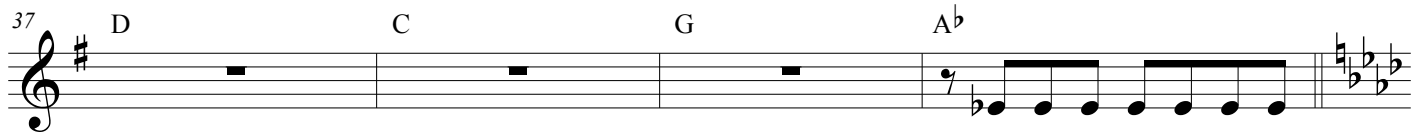
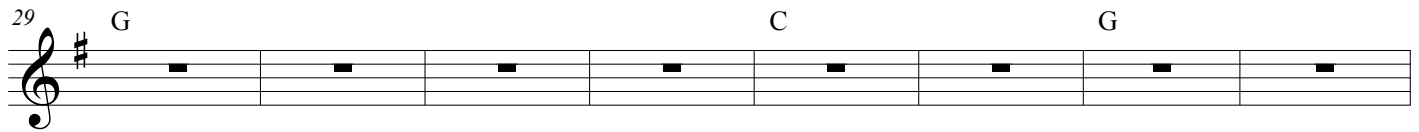
23 G D

— a lit - tle move-ment in your sac-ro-il - i ac. Wig-gle like a snake, ah,

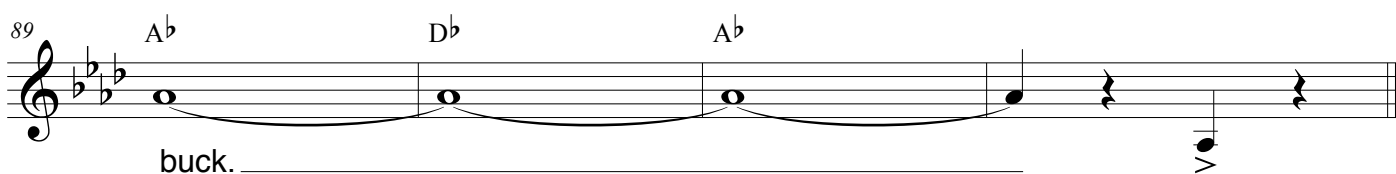
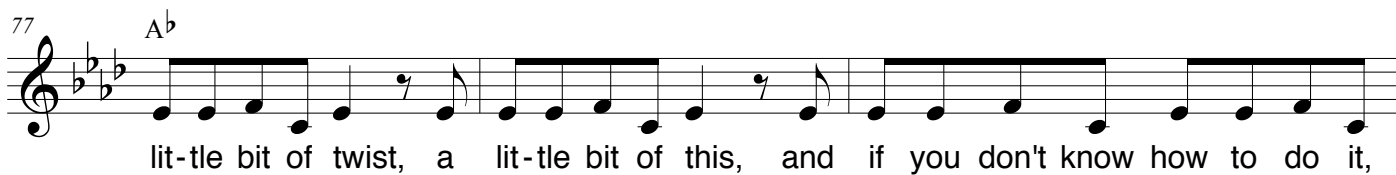
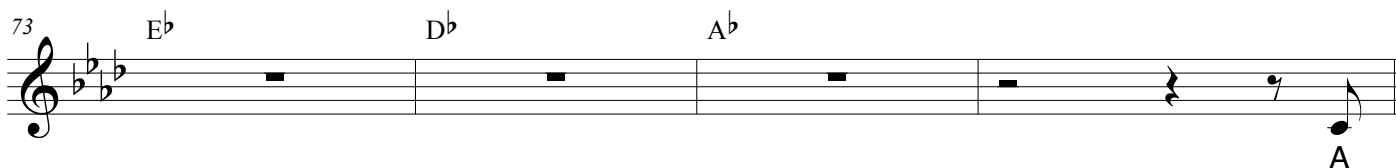
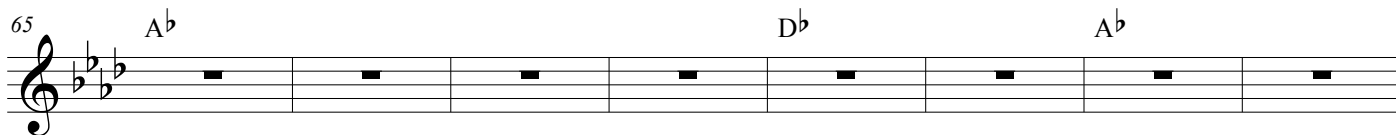
26 C G

wad-dle like a duck. That's what you do when you do the huck-le-buck,

(Keyboard Adlib)



(Sax Adlib)



Fast Twist Tempo

The Hucklebuck

M

Keyboard

(Keyboard)

G F C G7 C

Now here's___

6 F C

___ a dance you should know Oh, ba-by, when___ the lights are down

12 G C

low. I say grab___ your ba - by then go Ah,

17 C

do the huck-le-buck. do the huck-le-buck. If___ you don't know how to do it,

20 F

then you're out of luck. push your ba-by out, then you hunch your back. Start

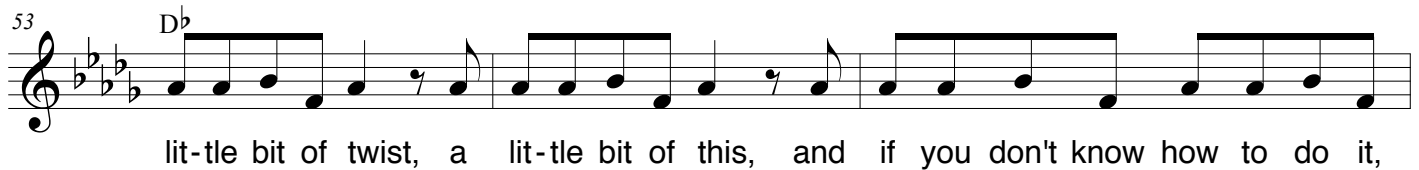
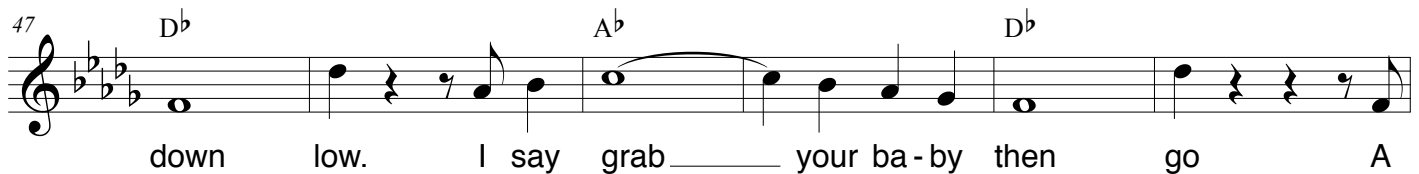
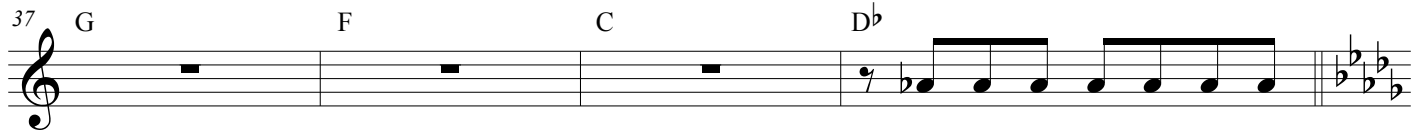
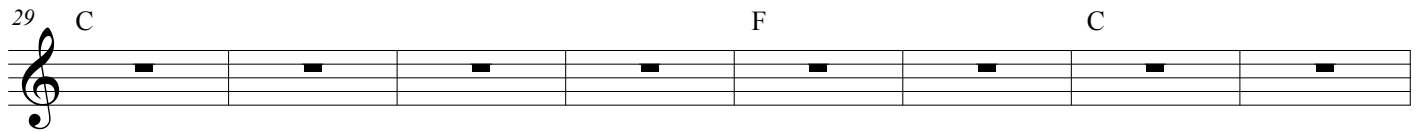
23 C G

___ a lit - tle move-ment in your sac-ro-il - i ac. Wig-gle like a snake, ah,

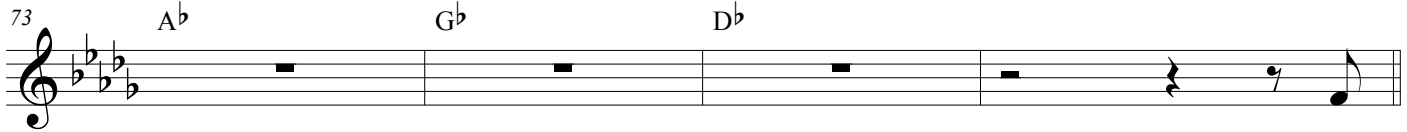
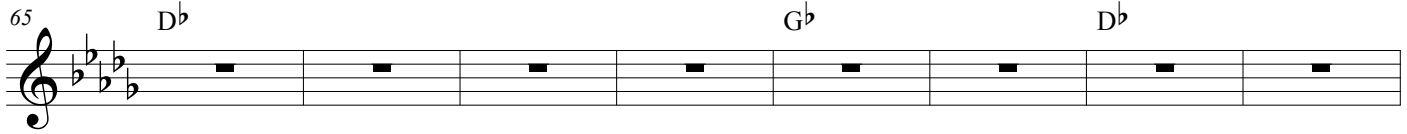
26 F C

wad-dle like a duck. That's what you do when you do the huck-le-buck,

(Keyboard Adlib)



(Keyboard Adlib)



lit-tle bit of twist, a lit-tle bit of this, and if you don't know how to do it,



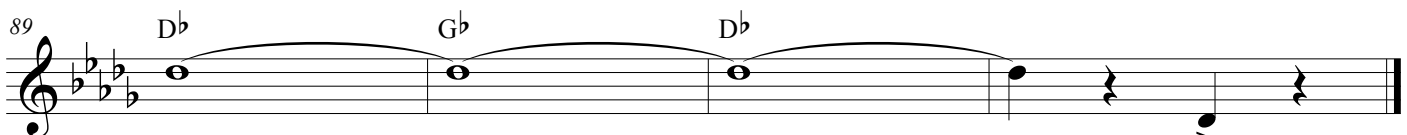
ask my lit-tle sis. push your part-ner out, then you hunch your back. Start



— a lit-tle move-ment in your sac-ro-il-i ac. Wig-gle like a snake, ah,



wad-dle like a duck. That's what you do — Do the huck-le -



buck. _____