



## Set CC

Last revised: 2019.08.07

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# Ain't She Sweet

Keyboard

Solid 4

(Keyboard)

Ain't she nice? Look her o - ver once or twice. Now, I

ask you ver-y con-fi-den-tial-ly, "Ain't she nice?" Just cast an

30 E<sup>b</sup>9 B<sup>b</sup> B<sup>b</sup>7

eye \_\_\_\_\_ in her di - rec - tion \_\_\_\_\_ Oh, me! Oh,

34 E<sup>b</sup>9 B<sup>b</sup> C m7 F7

my! Ain't that per - fec - tion?

38 B<sup>b</sup> B m6 C m7 F7 B<sup>b</sup> B m6 C m7 F7

I re - peat, don't you think that's kind of neat? And I

42 B<sup>b</sup> D 7 G 7 G 7(<sup>5</sup>) To Coda Φ C 9 F 7 B<sup>b</sup> C m7 F 7(<sup>5</sup>) D.S. al Coda

ask you ver - y con - fi - den - tial-ly, "Ain't she sweet?"

Φ Coda 46 C 7 F 7 B<sup>b</sup> B<sup>b</sup> 7 C m7 B maj 7 B<sup>b</sup> 6

"Ain't she, ain't she sweet?" \_\_\_\_\_

## Cruising Down The River

F

Keyboard

(Sax)

B♭6



5 B♭

G♯7

G7

C7

Cruis-ing down the riv - er \_\_\_\_\_ on a Sun - day af - ter - noon \_\_\_\_\_ with

13 F7

B♭

B°7

Cm7

F7

one you love, the sun a - bove, wait - ing for the moon. \_\_\_\_\_ The

21 B♭

D m/A

G♯7

G7

C7

G°7

old ac - cor - dian play - ing \_\_\_\_\_ a sen - ti - men - tal tune. \_\_\_\_\_

29 B♭

E♭

Dm

G7

C7

F7

B♭

Cruis-ing down the riv - er \_\_\_\_\_ on a Sun - day af - ter - noon. \_\_\_\_\_ The

37 B♭7

E♭6

birds a - bove all sing of love, a gen - tle sweet re - train. \_\_\_\_\_ The

45 C7

F

F7

winds a - round all make a sound like soft - ly fal - ling rain. \_\_\_\_\_ Just

53 B♭

D m/A

G♯7

G7

C7

G°7

two of us to - geth-er, \_\_\_\_\_ we'll plan a hon - ey - moon. \_\_\_\_\_

61 B♭

E♭

Dm

G7

C7

F7

B♭

B♭7

cruis-ing down the riv - er \_\_\_\_\_ on a Sun - day af - ter - noon. \_\_\_\_\_

2

69 E♭ C♯7 C7 F7 B♭7  
(Keyboard)

79 E♭ E°7 Fm7 B♭7 E♭ Gm/D C♯7 C7

89 F7 C°7 E♭ A♭ Gm C7 F7 B♭7

99 E♭ E♭7 A♭6  
(Sax)

108 F7 B♭ B♭7

117 E♭ Gm/D C♯7 C7 F7 C°7  
(Keyboard)

125 E♭ A♭ Gm C7 F7 B♭7 E♭ G7  
Just

133 C Em/B A♯7 A7 D7 A°7  
two of us to - geth - er, we'll plan a hon - ey - moon

141 C F Em A7 D7 G7  
cruis - ing down the riv - er on a Sun - day af - ter -

149 C (Sax) Em/B B♭°7 A7 Am7 G7 C G7 C  
noon.

# Cruising Down The River

M

(Keyboard) E $\flat$ 6

## Keyboard

5 E♭ C♯7 C7 F7

Cruis-ing down the riv-er \_\_\_\_\_ on a Sun-day af-ter-noon \_\_\_\_\_ with

13 B♭7 E♭ E°7 Fm7 B♭7

one you love, the sun a - bove, wait-ing for the moon. \_\_\_\_\_ The

21 E♭ Gm/D C♯7 C7 F7 C°7

old ac - cor - dian play-ing \_\_\_\_\_ a sen - ti - men - tal tune. \_\_\_\_\_

29 E♭ A♭ Gm C7 F7 B♭7 E♭

Cruis-ing down the riv-er \_\_\_\_\_ on a Sun-day af-ter-noon. \_\_\_\_\_ The

37 E♭7 A♭6

birds a - bove all sing of love, a gen - tle sweet re - frain. \_\_\_\_\_ The

45 F7 B♭ B♭7

winds a - round all make a sound like soft - ly fal - ling rain. \_\_\_\_\_ Just

53 E♭ Gm/D C♯7 C7 F7 C°7

two of us to - geth-er, \_\_\_\_\_ we'll plan a hon - ey - moon \_\_\_\_\_

61 E♭ A♭ Gm C7 F7 B♭7 E♭ E♭7

cruis-ing down the riv-er \_\_\_\_\_ on a Sun-day af - ter - noon. \_\_\_\_\_

2

69 A♭ F♯⁷ F7 B♭⁷ E♭⁷

(Keyboard)

79 A♭ A°⁷ B♭m⁷ E♭⁷ A♭ Cm/G F♯⁷ F7

89 B♭⁷ F°⁷ A♭ D♭ Cm F7 B♭⁷ E♭⁷

99 A♭ A♭⁷ D♭⁶

(Sax)

108 B♭⁷ E♭ E♭⁷

117 A♭ Cm/G F♯⁷ F7 B♭⁷ F°⁷

(Keyboard)

125 A♭ D♭ Cm F7 B♭⁷ E♭⁷ A♭ C7

Just

133 F A m/E D♯⁷ D7 G7 D°⁷

two of us to - geth-er, we'll plan a hon - ey - moon

141 F B♭ A m D7 G7 C7

cruis - ing down the riv - er on a Sun - day af - ter -

149 F A m/E E♭⁷ D7 Dm7 C7 F C7 F

(Keyboard)

noon.

LATIN BEAT

## Bali Hai

F

B $\flat$ maj7 (Sax) Cm7 B $\flat$ maj7 Cm7 Keyboard

5 B $\flat$ 7 B $\flat$  B $\flat$ 7 B $\flat$  B $\flat$  Bal-i  
Hai Hai may will call whis - per, an - y on the night, wind, an - y of the day, In your  
9 B $\flat$ 7 B $\flat$  G $\flat$ 7 F7 1. B $\flat$  2. B $\flat$   
heart you'll hear it call you, "Come a - way, come a - way." Bal-i me. Your  
I, your spec - ial is - land, come to me, come to

14 E $\flat$  E $\flat$ aug  
own spec - ial hopes, your own spec - ial dreams

18 Cm E $\flat$ m F7  
bloom on the hill - side and shine in the streams. If you

22 B $\flat$ 7 B $\flat$  B $\flat$ 7 B $\flat$   
try, you'll find me where the sky meets the sea. Here am  
I, your spec - ial is - land, come to me, come to me.

26 B $\flat$ 7 B $\flat$  G $\flat$ 7 F7 To Coda  $\Theta$  B $\flat$  (Sax) D.S. al Coda  
I, your spec - ial is - land, come to me, come to me.

30  $\Theta$  Coda B $\flat$  E $\flat$  F9 B $\flat$ maj7 (Sax) Cm7  
me. Bal-li Hai, Bal-i Hai, Bal-i Hai.

35 B $\flat$ maj7 Cm7 B $\flat$ maj7(#11)

## Bali Hai

M

LATIN BEAT

Keyboard (E♭maj7) Fm7 E♭maj7 Fm7 Alto Sax

5 E♭7 E♭ E♭7 E♭ Bal-i  
Hai Hai may will call whis - per an - y on the night, wind an - y day. In your  
Hai Hai of the sea, "Here am

9 E♭7 E♭ B7 B♭7 1. E♭ 2. E♭  
heart you'll hear it call you, "Come a - way, come a-way." Bal-i me. Your  
I, your spec-ial is - land, come to me, come to

14 A♭ A♭ aug  
own spec - ial hopes, your own spec - ial dreams

18 Fm A♭m B♭7  
bloom on the hill - side and shine in the streams. If you

22 E♭7 E♭ E♭7 E♭  
try, you'll find me where the sky meets the sea. Here am

26 E♭7 E♭ B7 B♭7 To Coda E♭ (Keyboard) D.S. al Coda  
I, your spec-ial is - land, come to me, come to me.

30 E♭ A♭ B♭9 E♭maj7 Fm7  
me. Bal-li Hai, Bal-i Hai, Bal-i Hai.

35 E♭maj7 Fm7 E♭maj7(#11)

## Boo Hoo

F

Keyboard

(Keyboard)

1 A<sup>b</sup> G<sup>b</sup> E E<sup>b</sup> E<sup>b</sup>aug

(Sax)

5 A<sup>b</sup> E<sup>b</sup>aug A<sup>b</sup> A<sup>b</sup><sup>o</sup>7 E<sup>b</sup>7

11 A<sup>b</sup> E<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup><sup>o</sup>7 A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>

(Keyboard)

17 A<sup>b</sup> G<sup>b</sup> E E<sup>b</sup> A<sup>b</sup> E<sup>b</sup>aug

Boo -

21 A<sup>b</sup> (Sax) E<sup>b</sup>aug A<sup>b</sup> A<sup>b</sup><sup>o</sup>7

hoo, hoo, you've got I'll tell me my cry - ing ma - ma for on

25 E<sup>b</sup>7 (Sax) A<sup>b</sup> E<sup>b</sup>7

you, you. and as I sit here and sigh, say i, The lit - tle games that you played have made

30 E<sup>b</sup>7 A<sup>b</sup><sup>o</sup>7 A<sup>b</sup> E<sup>b</sup>7 1. A<sup>b</sup> E<sup>b</sup>aug 2. A<sup>b</sup> G<sup>a</sup>ug

"I her can't be - lieve it's true." Boo - You

ba - by oh so blue. -

34 C G7 Dm7 G7 Gaug E<sup>b</sup> B<sup>b7</sup> E<sup>b7</sup> B<sup>b</sup>m7 E<sup>b</sup> E<sup>b</sup>aug

left me in the lurch\_\_ you left me wait-ing at the church! Boo-

42 A<sup>b</sup> (Sax) E<sup>b</sup>aug A<sup>b</sup> A<sup>b</sup>o7

hoo, that's why I'm cry - ing for

46 E<sup>b</sup>7 (Sax) E<sup>b</sup>7

you, Some - day you'll feel like I

50 A<sup>b</sup> E<sup>b</sup>o7 E<sup>b</sup>7 E<sup>b</sup>o7 A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> F aug

do, then you'll be boo - hoo - hoo-in', too. (Sax)

54 B<sup>b</sup> F aug B<sup>b</sup> B<sup>b</sup>o7 F 7

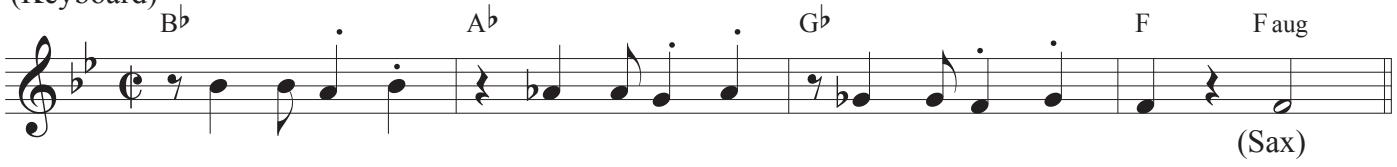
60 B<sup>b</sup> F<sup>o</sup>7 F 7 B<sup>b</sup>o7 B<sup>b</sup> F 7 B<sup>b</sup>

(Keyboard) 66 B<sup>b</sup> A<sup>b</sup> G<sup>b</sup> F 7 B<sup>b</sup>6

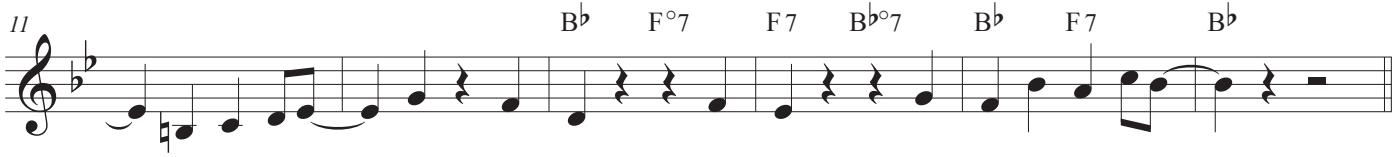
## Boo Hoo

**M**  
Keyboard

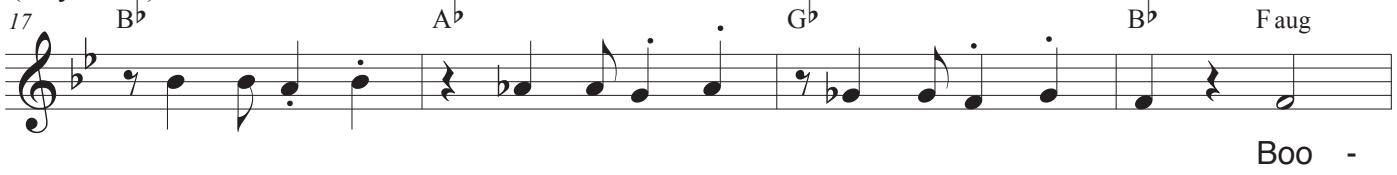
(Keyboard)

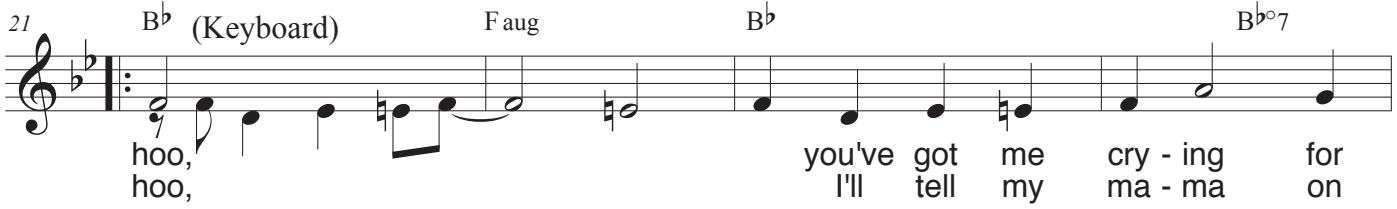
1 B<sup>b</sup> A<sup>b</sup> G<sup>b</sup> F F aug  
  
 (Sax)

5 B<sup>b</sup> F aug B<sup>b</sup> B<sup>b</sup> 7 F 7  


11 B<sup>b</sup> F<sup>o</sup> 7 F 7 B<sup>b</sup> 7 B<sup>b</sup> F 7 B<sup>b</sup>  


(Keyboard)

17 B<sup>b</sup> A<sup>b</sup> G<sup>b</sup> B<sup>b</sup> F aug  
  
 Boo -

21 B<sup>b</sup> (Keyboard) F aug B<sup>b</sup> B<sup>b</sup> 7  
  
 hoo, hoo, you've got me cry - ing ma - ma for on

25 F 7 (Keyboard) B<sup>b</sup> F<sup>o</sup> 7  
  
 you, you. and as I sit here and sigh, say i,\_\_\_  
 The lit - tle games that you played have made

30 F 7 B<sup>b</sup> 7 B<sup>b</sup> F 7 1. B<sup>b</sup> F aug 2. B<sup>b</sup> A aug  
  
 "I her can't ba - be - lieve oh it's true."\_\_\_ blue.\_\_\_ Boo - You

34 D A 7 Em7 A 7 A aug F C 7 F 7 Cm7 F Faug

left me in the lurch \_\_ you left me wait-ing at the church! Boo-

42 B<sup>b</sup> (Keyboard) F aug B<sup>b</sup> B<sup>b</sup> 7

hoo, that's why I'm cry - ing for

46 F 7 (Keyboard)

you, Some - day you'll feel like I

50 B<sup>b</sup> F<sup>o</sup> 7 F 7 B<sup>b</sup> F 7 B<sup>b</sup> G aug

do, then you'll be boo - hoo - hoo-in', too. (Keyboard)

54 C G aug C C<sup>o</sup> 7 G 7

C G aug C C<sup>o</sup> 7 G 7

60 C G<sup>o</sup> 7 G 7 C<sup>o</sup> 7 C G 7 C

C G<sup>o</sup> 7 G 7 C<sup>o</sup> 7 C G 7 C

66 C (Sax) B<sup>b</sup> A<sup>b</sup> G<sup>7</sup> C 6

C (Sax) B<sup>b</sup> A<sup>b</sup> G<sup>7</sup> C 6

12-beat feel

## Blues In The Night

F

Keyboard & Bass - Play solid chords on every beat in intro  
 No percussion until measure 13

Keyboard

(Sax) B<sup>b</sup>m7      F N.C.      (Sax)  
 (Bass)

5 B<sup>b</sup>m7      F N.C.      (Sax)  
 (Bass)

9 B<sup>b</sup>m7      F N.C.      (Bass)      My

13 F6      3      3      3      3

mom-ma done tol' me\_\_ when I was in pig-tails, my mom ma done tol' me,

16 F7      B<sup>b</sup>7      3      3

"Hon!\_\_ A man's gon-na sweet - talk\_\_ and give you the big eye,

19 G7      C7      C Aug      F      C7      3

but when the sweet-talk is done, a man is a two - face, a

22 G7 3 C7 3 F 3

wor - ri - some thing who'll leave you to sing the blues in the night.

25 F7 C7(#5) Fm7 B7 F (Sax)

Now the rain's a fall - in', hear the train a-call - in', "Whoo-ee."

28 B9 Bbm6 C7

Hear that lone - some whis - tle blow - in' 'cross the tres - tle,

31 F (Sax) C7 3

"Whoo-ee." A whoo-ee dah hoo - ee, ol'

34 G7 3 C7 3 F 3

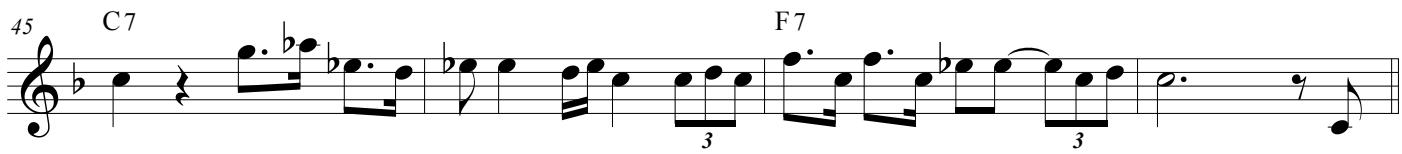
click - et - y clack's an ech - o in back the blues in the night.

37 F (Sax) B7 F7

B7 F7

41 B7 F7

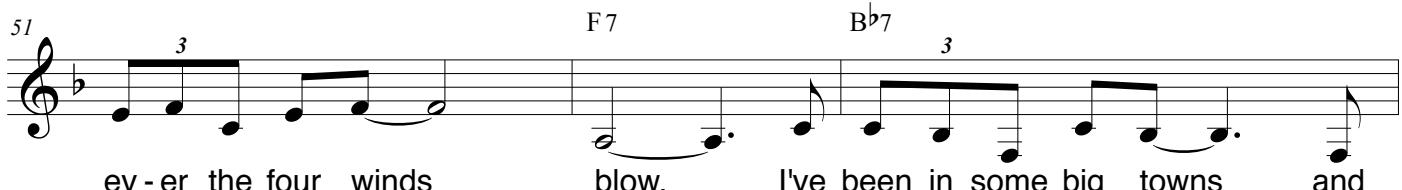
B7 F7

45 C7 F7  


From

49 F6  

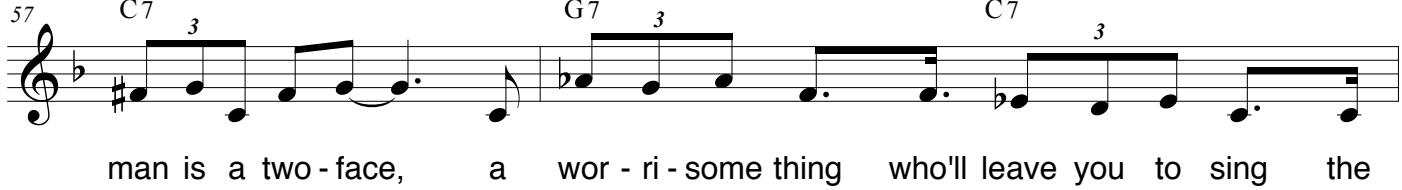

Nat-chez to Mo - bile, \_\_\_\_ from Mem-phis to St. Joe, \_\_\_\_ where -

51 F7 B7  


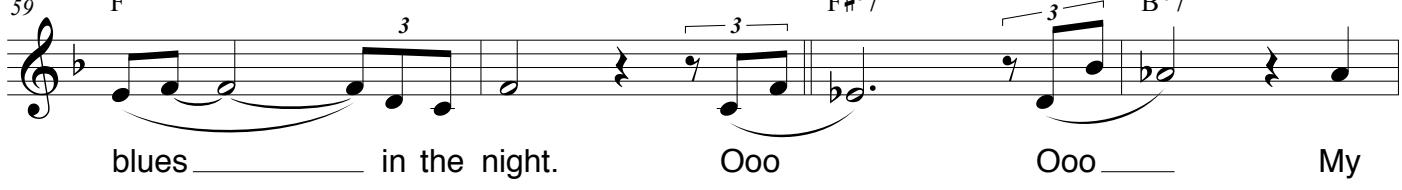
ev - er the four winds blow. \_\_\_\_ I've been in some big towns and

54 G7 C7 Caug F  

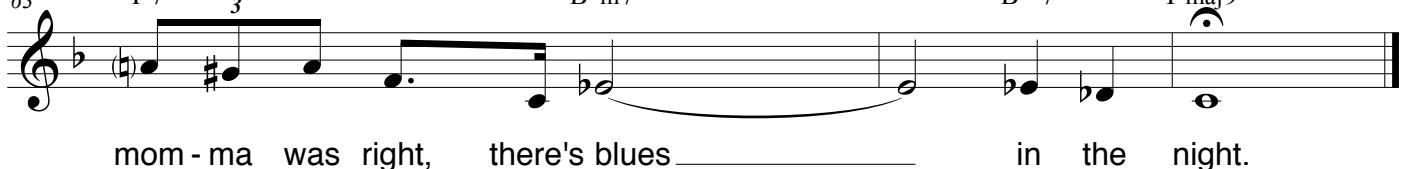

heard me some big talk, but there is one thing I know: \_\_\_\_ A

57 C7 G7 C7  


man is a two - face, a wor - ri - some thing who'll leave you to sing the

59 F F#7 B7  


blues \_\_\_\_ in the night. Ooo \_\_\_\_ My

63 F7 B7 F maj9  


mom - ma was right, there's blues \_\_\_\_ in the night.

# Blues In The Night

12-beat feel

Keyboard & Bass - Play solid chords on every beat in intro  
No percussion until measure 13

## Keyboard

## Keyboard

## Keyboard

Music score for the bass line of the first section. The score is in E♭ major (one flat) and 4/4 time. The bass line consists of eighth-note patterns. The first measure is labeled E♭m7. The second measure is labeled B♭ N.C. The bass line is labeled (Bass) at the bottom.

9 E♭m7 B♭ N.C.  
(Bass) Mv

mom-ma done tol' me\_\_ when I was in knee-pants, my mom ma done tol' me,

"Son!\_\_\_\_ A wom-an 'll sweet talk\_\_\_\_ and give you the big eye,

but when the sweet talk is done, \_\_\_\_\_ a woman's a two-face, a

22 C7 F7 3 B<sup>♭</sup> 3

wor - ri - some thing who'll leave you to sing the blues \_\_\_\_\_ in the night.

25 B<sup>♭</sup>7 F7(#5) B<sup>♭</sup>m7 E<sup>♭</sup>7 B<sup>♭</sup> (Keyboard)

Now the rain's a fall - in', hear the train a-call - in', "Whoo-ee."

28 E<sup>♭</sup>9 E<sup>♭</sup>m6 F7

Hear that lone - some whis - tle blow - in' 'cross the tres - tle,

31 B<sup>♭</sup> (Keyboard) F7

"Whoo-ee."

A whoo-<sup>3</sup> ee dah hoo - ee, \_\_\_\_\_ ol'

34 C7 F7<sub>3</sub> B<sup>♭</sup> 3

click - et - y clack's an ech - o in back the blues \_\_\_\_\_ in the night.

37 B<sup>♭</sup> (Keyboard) E<sup>♭</sup>7 B<sup>♭</sup>7

click - et - y clack's an ech - o in back the blues \_\_\_\_\_ in the night.

41 E<sup>♭</sup>7 B<sup>♭</sup>7

click - et - y clack's an ech - o in back the blues \_\_\_\_\_ in the night.

45 F7

From

49 Bb6

Nat-chez to Mo - bile, — from Mem-phis to St. Joe, — where -

51

Bb7 E7

ev - er the four winds blow. — I've been in some big towns and

54

C7 F7 Faug Bb

heard me some big talk, but there is one thing I know: — A

57

F7 C7

wom-an's a two - face, a wor - ri - some thing who'll leave you to sing the

59

Bb B7 E7

blues — in the night. Ooo — My

63

Bb7 Em7 E7 Bbmaj9

mom - ma was right, there's blues — in the night.

# Wooden Heart Polka

Keyboard

B♭ B♭ E♭ F F 7

(Sax)

5 B♭ F 7 B♭ F 7

12 B♭ F 7 B♭ F 7 B♭

18 F 7 B♭ F 7 F (Keyboard)

25 F 7 B♭ E♭ F F 7

33 B♭ F 7 B♭

38 F 7 B♭ F 7 Can't you

43 B♭ F 7 B♭

see I love you, please don't break my heart in two. That's not hard to do, 'cause I

49 F 7 B♭ F 7 B♭ F 7 B♭

don't have a wood-en heart. And if you say good-bye, then I know that I would

2

56 F 7 B♭

cry. May-be I would die, 'cause I don't have a wood-en heart. There's no

63 F 7 B♭ E♭

strings up - on this heart of mine, it was al-ways you from the

69 F F 7 B♭ F 7 B♭

start. Treat me nice, treat me good, treat me like you real - ly should.

75 F 7 B♭

I'm not made of wood, and I don't have a wood-en heart. (Keyboard)

81 B♭ B♭7 F 7 B♭

(Sax)

85 E♭ B♭7 E♭

(Keyboard)

90 B♭7 E♭ B♭7 E♭

(Keyboard)

96 B♭7 E♭

(Keyboard)

100 B♭7 E♭ B♭7 E♭

(Keyboard)

## All By Myself

F

Keyboard

(Sax) F F<sup>o7</sup> Gm7 C7

5 F G7

All by my - self in the morn - ing, \_\_\_\_\_

9 C7 F Gm7 C7

all by my - self in the night. \_\_\_\_\_

13 F A<sup>m7</sup> E7 A7

I sit a - lone with a ta - ble and a chair, \_\_\_\_\_

17 D<sup>m7</sup> G7 C7 /D /E

so un - hap - py there, \_\_\_\_\_ play - ing sol - a - taire. \_\_\_\_\_

21 F G7

All by my - self I get lone - ly \_\_\_\_\_

25 C7 A<sup>b7</sup> A7

watch - ing the clock on the shelf. \_\_\_\_\_ I long to

29 B<sup>b</sup> B<sup>o7</sup> F/C /A /G D7/F<sup>#</sup>

lean my wear - y head on some-bod-y's shoul - der. \_\_\_\_\_ How I hate to grow

33 G7 C7 F (Sax)

old er \_\_\_\_\_ all by my - self. \_\_\_\_\_

41

A♭7

D♭7

Musical score for bar 45. The first melodic line starts with a sustained note on G♭, followed by a note on A♭, a note on D♭, another note on G♭, and a note on B♭. The second melodic line starts with a note on G♭, followed by a note on A♭, a note on D♭, a note on G♭, and a note on B♭. The score includes a key signature of four flats and a time signature of common time.

A musical score for a single melodic line. The score consists of five measures, numbered 49 through 53. The key signature is B-flat major (two flats). Measure 49 starts with a half note on the G line, followed by a quarter note on the A line, a quarter note on the G line, a quarter note on the A line, a quarter note on the G line, a half note on the A line, and a half note on the G line. Measure 50 starts with a half note on the G line, followed by a quarter note on the A line, a quarter note on the G line, a quarter note on the A line, a quarter note on the G line, a half note on the A line, and a half note on the G line. Measure 51 starts with a half note on the G line, followed by a quarter note on the A line, a quarter note on the G line, a quarter note on the A line, a quarter note on the G line, a half note on the A line, and a half note on the G line. Measure 52 starts with a half note on the G line, followed by a quarter note on the A line, a quarter note on the G line, a quarter note on the A line, a quarter note on the G line, a half note on the A line, and a half note on the G line. Measure 53 starts with a half note on the G line, followed by a quarter note on the A line, a quarter note on the G line, a quarter note on the A line, a quarter note on the G line, a half note on the A line, and a half note on the G line. The score is labeled with chords: F7, Bb7, Ebm7, and Ab7.

Musical score for bar 57. The key signature is A minor (no sharps or flats). The melody starts on A (A°7 chord), moves to B (D♭7 chord), and ends on A (A°7 chord). The melody includes grace notes and a fermata over the A°7 chord.

Musical score for piano, page 61. The score shows a melodic line with harmonic labels above the staff: B♭7, C♯, and C°7. The B♭7 label is positioned above the first measure, with a curved line connecting it to the melodic line. The C♯ label is positioned above the second measure. The C°7 label is positioned above the third measure, with a bracket below it indicating a three-measure duration.

69 G<sub>b</sub> (Keyboard) G<sub>b</sub> D<sup>7</sup>

73 G  
 All by my - self in the morn - ing, I am

77 D7 G A m7 C7  
 all by my - self in the night.

81 G Bm7 F#7 B7  
 I sit a - lone with a ta - ble and a chair, so

85 Em7 A7 D7 /E /F#  
 ver - y un - hap - py there, just deal-ing sol-i - taire, (and cheat ing).

89 G A7  
 All by my - self I get so lone - ly just

93 D7 Bb7 G/D /Bb/A E7/G#  
 watch-ing that clock on the shelf. I'm gon - na

97 C C#7 3 G/D /Bb/A E7/G#  
 lay my wear - y head on some-bod - y's shoul - der. I'm nev - er grow - ing

101 A7 D6 (Sax)  
 old - er not by my -

105 G G°7 A m7 Abmaj7 G maj7  
 self.

## All By Myself

M

Keyboard

Keyboard

B♭ B♭°7 Cm7 F7

5 B♭ C7  
All by my - self in the morn - ing, \_\_\_\_\_

9 F7 B♭ Cm7 F7  
all by my - self in the night. \_\_\_\_\_

13 B♭ Dm7 A7 D7  
I sit a - lone with a ta - ble and a chair, \_\_\_\_\_

17 Gm7 C7 F7 /G /A  
so un - hap - py there, play - ing sol - a - taire. \_\_\_\_\_

21 B♭ C7  
All by my - self I get lone - ly \_\_\_\_\_

25 F7 D♭°7 D7  
watch - ing the clock on the shelf. I long to \_\_\_\_\_

29 E♭ E°7 B♭/F /D /C G7/B  
lean my wear - y head on some-bod - y's shoul - der. How I hate to grow

33 C7 F7 B♭  
old er all by my - self. \_\_\_\_\_

(Keyboard)

45 B C#m7 F#7 B D#m7

Musical score for piano, page 49. The score consists of a single melodic line on a five-line staff. The key signature is A major (no sharps or flats). The melody starts with a dotted half note, followed by a quarter note, a eighth note, another eighth note, and a eighth note. This pattern repeats. The first measure ends with a fermata over the eighth note. The second measure begins with a fermata over the eighth note, followed by a eighth note, a eighth note, and a eighth note. The third measure begins with a eighth note, followed by a eighth note, a eighth note, and a eighth note. The fourth measure begins with a eighth note, followed by a eighth note, a eighth note, and a eighth note. The fifth measure begins with a eighth note, followed by a eighth note, a eighth note, and a eighth note. The sixth measure begins with a eighth note, followed by a eighth note, a eighth note, and a eighth note. The seventh measure begins with a eighth note, followed by a eighth note, a eighth note, and a eighth note. The eighth measure begins with a eighth note, followed by a eighth note, a eighth note, and a eighth note. The ninth measure begins with a eighth note, followed by a eighth note, a eighth note, and a eighth note. The tenth measure begins with a eighth note, followed by a eighth note, a eighth note, and a eighth note. The eleventh measure begins with a eighth note, followed by a eighth note, a eighth note, and a eighth note. The twelfth measure begins with a eighth note, followed by a eighth note, a eighth note, and a eighth note. The thirteenth measure begins with a eighth note, followed by a eighth note, a eighth note, and a eighth note. The fourteenth measure begins with a eighth note, followed by a eighth note, a eighth note, and a eighth note. The fifteenth measure begins with a eighth note, followed by a eighth note, a eighth note, and a eighth note. The sixteenth measure begins with a eighth note, followed by a eighth note, a eighth note, and a eighth note. The seventeenth measure begins with a eighth note, followed by a eighth note, a eighth note, and a eighth note. The eighteenth measure begins with a eighth note, followed by a eighth note, a eighth note, and a eighth note. The nineteenth measure begins with a eighth note, followed by a eighth note, a eighth note, and a eighth note. The twentieth measure begins with a eighth note, followed by a eighth note, a eighth note, and a eighth note. The twenty-first measure begins with a eighth note, followed by a eighth note, a eighth note, and a eighth note. The twenty-second measure begins with a eighth note, followed by a eighth note, a eighth note, and a eighth note. The twenty-third measure begins with a eighth note, followed by a eighth note, a eighth note, and a eighth note. The twenty-fourth measure begins with a eighth note, followed by a eighth note, a eighth note, and a eighth note. The twenty-fifth measure begins with a eighth note, followed by a eighth note, a eighth note, and a eighth note. The twenty-sixth measure begins with a eighth note, followed by a eighth note, a eighth note, and a eighth note. The twenty-seventh measure begins with a eighth note, followed by a eighth note, a eighth note, and a eighth note. The twenty-eighth measure begins with a eighth note, followed by a eighth note, a eighth note, and a eighth note. The twenty-ninth measure begins with a eighth note, followed by a eighth note, a eighth note, and a eighth note. The thirtieth measure begins with a eighth note, followed by a eighth note, a eighth note, and a eighth note. The thirtieth measure ends with a fermata over the eighth note.

65 B/F# /D# /C# G#7/B# C#7 F#7

Musical score for piano and keyboard, page 69, measures 1-4. The score is in 2/4 time, G major (one sharp), and consists of two staves. The top staff is for the keyboard, and the bottom staff is for the piano. Measure 1: Keyboard plays a sustained note (B) and piano plays a sixteenth-note pattern. Measure 2: Keyboard plays a sixteenth-note pattern (B) and piano plays a sixteenth-note pattern. Measure 3: Keyboard plays a sixteenth-note pattern (B) and piano plays a sixteenth-note pattern. Measure 4: Keyboard plays a sixteenth-note pattern (G7) and piano plays a sixteenth-note pattern.

73 C  
 All by my - self in the morn - ing, I am

77 G7 C Dm7 F7  
 all by my - self in the night.

81 C Em7 B7 E7  
 I sit a - lone with a ta - ble and a chair, so

85 Am7 D7 G7 /A /B  
 ver - y un - hap - py there, just deal-ing sol - i - taire, (and cheat ing).

89 C D7  
 All by my - self I get so lone - ly just

93 G7 E♭7 E7  
 watch-ing that clock on the shelf. I'm gon - na

97 F F♯7 C/G /E♭ /D A7/C♯  
 lay my wear - y head on some-bod - y's shoul - der. I'm nev - er grow - ing

101 D7 G6  
 old - er not by my - (Keyboard)

105 C C°7 Dm7 D♭maj7 C maj7  
 self.

# A Bushel And A Peck

Keyboard

(Keyboard)

1 F9 C7 F9 C7 F C7

4 Dm7 Gm7 F C7 F C7

7 F G7 C

(M) I love you a bush-el and a peck, a bush-el and a peck and a hug a-round the neck,  
 (F) I love you a bush-el and a peck, a bush-el and a peck tho' you make my heart a wreck,

11 C7 F Dm7 G7

hug a-round the neck and a bar - rel in a heap, bar - rel in a heap, and I'm  
 make my heart a wreck and you make my life a mess, make my life a mess, yes, a

14 C7 F7 B B°7 F E

talk - in' in my sleep a-bout you, \_\_\_\_\_ a-bout you. \_\_\_\_\_ 'Cause  
 mess of hap - pi - ness a-bout you., \_\_\_\_\_ a-bout you. \_\_\_\_\_ 'Cause

19 F C7 F

I love you a bush-el and a peck, you bet your pret-ty neck I do. \_\_\_\_\_

23 C7 Dm7 Gm7 F C7 F C7

Doo-dle, oo-dle oo-dle, Doo - dle, oo-dle, oo-dle, Doo - dle, oo-dle, oo-dle, ooo. \_\_\_\_\_

27 F C7 Dm7 Gm7 F C7 1. F C7 2. F C7

(Sax)

32 F G7 C

36 C7 F Dm7 G7 C7 (Keyboard) F7 B♭ B°7

42 F E♭ F C7 F D7

48 G A7  
(M) I love you a bush - el and a peck, a bush - el and a peck and a

51 D D7 G Em7  
hug a-round the neck, and it beats me all to heck how I'll ev-er tend the farm,

54 A7 D7 G7 C C♯7  
ev-er tend the farm when I want to keep by arm a bout you, \_\_\_\_\_ a-about

58 G F G D7 G  
you. \_\_\_\_\_ (Both) I love you a bushel and a peck, you bet your pret-ty neck I do. \_\_\_\_\_

64 D7 Em7 A7 G D7 G D7 G  
Doodle, oo-dle oo-dle, Doo - dle, oo-dle, oo-dle. You bet your pret-ty neck I do. \_\_\_\_\_

## Splish, Splash

F

TWIST BEAT

(Keyboard) F N.C.

(Keyboard)

C7

F

Keyboard

Splish, splash, I was tak-in' a bath,

long a-bout a Sat-ur-day night.

G

Yeah! Rub, dub, just re-lax-in' in the tub, think-in' ev'-ry thing was al-right.

Well, I stepped out the tub, a - put my feet on the floor. I

wrapped my towel a-round me and I op-ened the door. And then-a - splish, splash, I

jumped back in the bath. Well, how was I to know there was a par-tty go-in' on. They was a

splish-in' and a splash - in', reel-in' with the feel - iin', mov-in' and a-groov - in',

roll - in' and a-stroll - in', yeah!

C Bb F

(Keyboard)

To Coda  $\emptyset$ 

F N.C. C7 F

Bing, bang, I saw the whole gang danc-in' on my liv - ing room rug.

2

32

Flip, flop, they was do-in' the bop, all the teens had the danc-ing bug.

36

C C7 F N.C. C7 F N.C. F7

There was Lol-li-pop with a Peg-gy Sue, good a -

39

B<sub>b</sub> N.C. B<sub>b</sub> B<sup>7</sup> N.C. B<sup>7</sup> F N.C. F

gol-ly, Miss a-Mol ly was a - ev-en there, too. A-well-a - splish, splash. I for-

42

C7 N.C. C7 F C7

got a-bout the bath. I went and put my danc-in' shoes on, yeah, yeah! I was a

**⊕ Coda**

45

F6

Splish - in' and a splash - in', oh yeah! Was a -

47

B7

reel in' with the feel - in', woo-ee! Was a - mov-in' and a groov - in', hot dog!

51

F6

Roll - in' and a stroll - in', hey, yay, yay! A

53

C B<sub>b</sub> F6 (Sax)

reel - in' with the feel - in', splish and splash - in', Yay, yeah!

57

B7 C7 F

## Splish, Splash

TWIST BEAT

(Keyboard) B♭ N.C.

(Keyboard)  
F7 B♭M  
Keyboard

Splish, splash, I was tak-in' a bath, long a-bout a Sat-ur-day night.

Yeah! Rub, dub, just re-lax-in' in the tub, think-in' ev'-ry thing was al-right.

Well, I stepped out the tub, a - put my feet on the floor. I

wrapped my towel a-round me and I op-ened the door. And then-a - splish, splash, I

jumped back in the bath. Well, how was I to know there was a par-t-y go-in' on. They was a

splish-in' and a splash - in', reel-in' with the feel - iin', mov-in' and a-groov - in',

roll - in' and a-stroll - in', yeah!

F E♭ B♭

(Keyboard)

To Coda ♩

B♭N.C. F7 B♭

(Keyboard)

Bing, bang, I saw the whole gang danc-in' on my liv - ing room rug.

2

32

Flip, flop, they was do-in' the bop, all the teens had the danc-ing bug.

36

There was Lol - li - pop with a Peg - gy Sue, good a -

39

gol - ly, Miss a - Mol ly was a - ev-en there, too. A - well - a - splish, splash. I for-

42

got a - bout the bath. I went and put my danc-in' shoes on, yeah, yeah! I was a

**Coda**

45

Splish - in' and a splash - in', oh yeah! Was a -

47

reel in' with the feel - in', woo - ee! Was a - mov - in', and a groov - in', hot dog!

51

Roll - in' and a stroll - in', hey, yay, yay! A

53



reel - in' with the feel - in', splash and splash - in', Yay, yeah!

57

E-flat7, F7, B-flat

LATIN BEAT

## Dream Lover

F

Keyboard

(Sax) E♭ Cm E♭ Cm

5 E♭ Cm

Ev-'ry night I hope and pray a dream lov-er will come my way.

9 E♭ Cm

A guy to hold in my arms and know the mag-ic of his charms. 'Cause I

13 (Sax & Keyboard) E♭ B♭7 (Sax & Keyboard) E♭ (Sax & Keyboard) A♭ (Sax & Keyboard)

want > a guy to call > my own, I want a

17 E♭ Cm A♭ B♭7 E♭ (Sax & Keyboard) B♭7 /A♭ /G /F

dream lov-er, so I don't have to dream a - lone.

21 E♭ Cm

Dream lov-er, where are you with a love, oh, so true,

25 E♭ Cm

and a hand that I can hold to feel you near as I grow old? Be-cause I

29 (Sax & Keyboard) (Sax & Keyboard) (Sax & Keyboard) (Sax & Keyboard)  
 want > a guy to call > my own, \_\_\_\_\_ I want a

33 E♭ Cm A♭ B♭7 E♭ (Sax & Keyboard)  
 dream lov-er, so I don't have to dream a - lone.\_\_\_\_

37 A♭ E♭ Some-day, I don't know how, \_\_\_\_\_ I hope he'll hear my plea.

41 F7 B♭7 /A♭ /G /F Some way, I don't know how, \_\_\_\_\_ he'll bring his love to me

45 E♭ Cm Dream lov-er, un-till then, \_\_\_\_\_ I'll go to sleep and dream a gain.

49 E♭ Cm That's the on - ly thing to do till all my lov-er's dreams come true. Be-cause I

53 (Sax & Keyboard) (Sax & Keyboard) (Sax & Keyboard) (Sax & Keyboard)  
 want > a guy to call > my own, \_\_\_\_\_ I want a

57 E♭ Cm A♭ B♭7 E♭ B7 (Sax & Keyboard)

dream lov-er, so I don't have to dream a - lone.

61 E C♯m

Dream lov-er, un-till then, I'll go to sleep and dream a gain.

65 E C♯m

That's the on-ly thing to do till all my lov-er's dreams come true. Be-cause I

69 E (Sax & Keyboard) B7 (Sax & Keyboard) E (Sax & Keyboard) A (Sax & Keyboard)

want > a guy to call >> my own, I want a

73 E C♯m A B7 E

dream lov-er, so I don't have to dream a - lone.

76 C♯m E C♯m E

Please don't make me dream a-lone. I beg you, don't make me dream a-lone.

80 C♯m E (Sax & Keyboard) C♯m A B7 E

No, I don't want to dream a - lone.

## LATIN BEAT

# Dream Lover

# M

Alto Sax

(Keyboard)

Ab

Fm

Ab

Fm

A musical score for a single instrument, likely a woodwind or brass instrument. The score consists of four staves of music. The first staff begins with a C major chord (C, E, G) followed by a G major chord (G, B, D). The second staff begins with a G major chord (G, B, D) followed by a C major chord (C, E, G). The third staff begins with a C major chord (C, E, G) followed by a G major chord (G, B, D). The fourth staff begins with a G major chord (G, B, D) followed by a C major chord (C, E, G). The music is in common time (indicated by '4'). The notes are primarily eighth notes, with some sixteenth-note patterns and sustained notes.

9 Aflat Fm

A girl to hold in my arms and know the mag-ic of her charms. 'Cause I

A musical score for a keyboard instrument, likely a synthesizer, in 13th key signature (one sharp, one flat). The score consists of four measures of music with lyrics. The lyrics are: 'want > a girl > to call > my own, I want a'. The first measure starts with a half note followed by eighth notes. The second measure starts with a quarter note followed by eighth notes. The third measure starts with a half note followed by eighth notes. The fourth measure starts with a quarter note followed by eighth notes. The music is in common time. The score is on a single staff with a treble clef and a key signature of one sharp and one flat. The lyrics are written below the staff.

21 A♭ Fm

Dream lov-er, where are you \_\_\_\_\_ with a love, oh, so true,

25 A♭ Fm  
and a hand that I can hold to feel you near as i grow old? Be-cause I

29 (Keyboard) (Keyboard) (Keyboard) (Keyboard)  
 29 A♭ E♭7 A♭ D♭  
 want >> a girl >> to call >> my own, I want a

33 A♭ Fm D♭ E♭7 A♭ (Keyboard)  
 33 A♭7  
 dream lov-er, so I don't have to dream a - lone.

37 D♭ A♭  
 37  
 Some-day, I don't know how, I hope she'll hear my plea.

41 B♭7 E♭7 /D♭ /C /B♭  
 41  
 Some way, I don't know how, she'll bring her love to me

45 A♭ Fm  
 45  
 Dream lov-er, un-til then, I'll go to sleep and dream a gain.

49 A♭ Fm  
 49  
 That's the on - ly thing to do till all my lov-er's dreams come true. Be-cause I

53 A(Keyboard) E(Keyboard) A(Keyboard) D(Keyboard)  
 53 A♭ E♭7 A♭ D♭  
 want >> a girl >> to call >> my own, I want a

57 A♭ Fm D♭ E♭7 A♭ (Keyboard) F♯7

dream lov-er, so I don't have to dream a - lone.

61 E C♯m

Dream lov-er, un-til then, I'll go to sleep and dream a gain.

65 E C♯m

That's the on-ly thing to do till all my lov-er's dreams come true. Be-cause I

69 E (Keyboard) B7 (Keyboard) E (Keyboard) A (Keyboard)

want > a girl > to call > my own > I want a

73 E C♯m A B7 E

dream lov-er, so I don't have to dream a - lone.

76 C♯m E C♯m E

Please don't make me dream a-lone. I beg you, don't make me dream a-lone.

80 C♯m E (Keyboard) C♯m A B7 E

No, I don't want to dream a - lone.

MALE VOCAL

## Mack The Knife

Keyboard

G G 6  
 7 A m A m7 D 9  
 teeth, dear, teeth, babe, and he shows them pearl - y white.  
 12 E m E m7 A m7  
 Just a jack - knife has old Mac heath, babe, and he  
 But fan - cy gloves, though, wears old Mac heath, babe, so there's  
 17 D 7 G 6 1. 1 E 7 2.  
 keeps it out of sight. You know. when that On the  
 nev - er, nev-er a trace of red.  
 22 A  $\flat$  6 B  $\flat$  m B  $\flat$  m7 E  $\flat$  9  
 side-walk Sun-day morn-ing, uh, huh, lies a bod-y  
 27 A  $\flat$  6 F m F m7 B  $\flat$  m7  
 just ooz-ing life. And some-one's sneak-ing 'round the cor-ner.  
 33 E  $\flat$  7 A  $\flat$  6 E 7  
 Tell me, could that some-one be Mack The Knife? There's a  
 38 A 6 B m B m7 E 7  
 tug-boat down by the riv-er, don't you know, with ce-ment bag's  
 43 A 6 F  $\sharp$  m F  $\sharp$  m7 B m7  
 just a hanging on down. Oh, that ce-ment is there strict-ly for the weight, dear,

49 E7 A6 F7

Five-'ll get you ten, old Mack-ies back in town. You hear 'bout Lou ie

54 B<sup>b</sup>6 C m C m7 F7

Mil-ler, \_\_\_\_\_ He dis-ap-peared, dear, \_\_\_\_\_ af - ter draw-ing out \_\_\_\_\_

59 B<sup>b</sup>6 G m G m7

all his hard earned cash. \_\_\_\_\_ And now Mac-heath spends just like a

64 C m7 F7 B<sup>b</sup> F#7

sail - or. \_\_\_\_\_ Could it be our boy's done some-thing rash? Jen-nie

70 B C#m C#m7

Di ver, \_\_\_\_\_ Suk-ey Taw-dry, \_\_\_\_\_ Hel-lo Miss Lot tie Len ya \_\_\_\_\_

75 B 6 G#m G#m7

Good eve-ning Lu-cy Brown. \_\_\_\_\_ Oh, the line forms way on the

80 C#m7 F#7 B G7

right babe, \_\_\_\_\_ now that Mack-ie's back, \_\_\_\_\_ back in town. Ah, Jen-nie

86 C 6 D m D m7 G7

Di - ver, \_\_\_\_\_ look out, Suk ey Taw-dry, \_\_\_\_\_ step back Lot-tie Len - ya, \_\_\_\_\_

91 C 6 A m A m7

move it ov-er Lu-cy Brown. \_\_\_\_\_ Oh, the line forms way on the

96 D m7

right, babe, \_\_\_\_\_ now that Mack - ie's \_\_\_\_\_ back in

102 C Fm C Fm C Fm C N.C. 3 3 C Maj9

town. \_\_\_\_\_ Lookout! Ol' Mack-ie is back!

# Bibbidi-Bobbidi-Boo

D

D

20 D 3 3 3 3 Em7 3 A9 3  
 mind is in a dith - er and your heart is in a haze, I'll

22 D 3 3 Em7 3 A7 3 D A7 3  
 haze your dith - er and dith - er your haze with a mag-ic phrase. (Female) If you're

24 A 3 3 3 3 Em7 3 A9 3  
 chased a - round by trou - ble and you're fol - lowed by a jinx, I'll

26 D 3 3 Em7 3 A7 3 D  
 jinx your trou - ble and trou - ble you jinx in less than for - ty winks.

28 B♭ F7 B♭ F7 B♭ B♭7  
 (Keyboard)

30 E♭ 3 3 3 3 3 3  
 (Male) Sa - la - ga - doo - la, men-chic - ka - boo - la, bib - bi - di bob - bi di - boo.

32 1. B♭7 3 Cm7 3 Fm7 3 B♭ B♭7 3 E♭ B♭7  
 (Female) Put 'em to - geth - er and what have you got: Bib - bi - di bob - bi - di - boo.

34 2. B♭7 3 Cm7 3 Fm7 3 B♭ B♭7 3 E♭  
 (Female) It - 'll do mag - ic, be - lieve it or not. bib - bi - di bob - bi di - boo.

36 A♭ 3 3 3 3 E♭ 3 3 3  
 (Male) (Female) "Sa - la - go - doo - la" means "men-chic - ka - boo - la roo." But the

38 F7 3 3 3 3 B♭7 3 3 3  
 thing - a - ma - bob that does the job is "Bib - bi - di - bob - bi - di - boo."

D

40 E♭ 3 3 3 3  
(Both) Sa - la - ga - doo - la, men-chic - ka - boo - la, bib - bi - di bob - bi di - boo.

42 B♭7 3 Cm7 3 Fm7 3 B♭ 3 B♭7 3 E♭ 3 E♭7  
Put 'em to - geth - er and what have you got: bib - bi - di bob - bi di - boo. (Keyboard)

44 A♭ 3 3 3 3 E♭7 3 Fm7 3 B♭m7 3 E♭ 3 A♭ 3 A♭7  
48 D♭ 3 3 3 3 A♭7 3 B♭m7 3 E♭m7 3 A♭ 3 3 D♭

52 G♭ 3 3 3 3 (Male)  
(Female) "Sa - la - go - doo - la" means "Men - chic - ka - boo - la roo." But the

54 E♭7 3 3 3 3 A♭7 3 3 3  
thing - a - ma - bob that does the job is "Bib - bi - di - bob - bi - di - boo."

56 D♭ 3 3 3 3 3 3  
Sa - la - ga - doo - la, men-chic - ka - boo - la, bib - bi - di bob - bi di - boo.

58 A♭7 3 B♭m7 3 E♭m7 3 A♭ 3  
Put 'em to - geth - er and what have you got:

59 A♭7 3 3 3 3 A♭7 3 3 3  
(F) Sol - lic - ka - bib - bi - di, (M) men - chic - ka - bob - bi - di (F) Bib - bi - di - bob - bi - di, (M) bob - bi - di - bib - bi - di,

61 A♭7 3 B♭m7 3 E♭m7 3 A♭ 3 A♭7 3 3 3 D♭  
(Both) Put 'em to - geth - er and what have you got: Bib - bi - di bob - bi - di - boo.

# April In Paris

F  
Keyboard

(Sax) F maj 7 D m11 A m G m7 C7

5 B<sup>♭</sup>m6/C E 6 F 6 F Maj7 F 6 G m7(♭5) D<sup>♭</sup>9 C 9 G m7 C 7 F Maj7 E 6 F 6

A-pril in Par - is, ches-nuts in blos - som, hol-i-day ta-bles

10 F Maj7 F 6 C m7 F 9 B<sup>♭</sup>6 B<sup>♭</sup>o B<sup>♭</sup>6 B<sup>♭</sup>Maj7 B<sup>♭</sup>6

un - der the trees. A - pril in Par - is.

15 E m7(♭5) A 7 D m7 D m/C B<sup>○</sup>7 E 7(♯5) E m7 A 7 A m7(♭5) D 7

This is a feel-ing no one can ev - er re - pri-se.

21 G m7 D<sup>♭</sup>o F/A A<sup>♭</sup>7 G m7(♭5) B<sup>♭</sup>m6 A m7 F 6

I nev - er knew the charm of Spring, nev-er met it face to face.

25 E m7(♭5) A 7 D m D m/C B m7(♭5) E 7(♯5) A Maj7 G m7 C 7

I nev - er knew my heart could sing, nev-er knew a warm em - brace, till

29 B<sup>♭</sup>m6/C E 6 F 6 F Maj7 F 6 A m7(♭5) D<sup>♭</sup>7 D 7 D 7(♯5) D 7 G 7

A-pril in Par - is. Whom can I run to? What have you done to

34 1. G m7 C 7 F D<sup>♭</sup>7 D 9 G 9 G m7 C 7 2. G m7 C 7 F 6

my heart? my heart.

40 (Sax) B<sup>♭</sup>maj7 A m7 rit. G m7 G<sup>♭</sup>maj7 F maj7

# April In Paris

# M

Keyboard

(Keyboard)

B<sup>b</sup>maj7

G m11

Dm

C m7

F7

E♭m6/F A 6 B♭6 B♭Maj7 B♭6 C m7(♭5) G♭9 F 9 C m7 F 7 B♭Maj7 A 6 B♭6

3 3 3 3

A-pril in Par - is, \_\_\_\_ ches-nuts in blos - som, \_\_\_\_ hol - i - day ta - bles

A musical score for a vocal part. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The vocal line starts with a B-flat major 7 chord (B-flat, D, F, A-flat) followed by a B-flat 6 chord (B-flat, D, F, A-flat). The lyrics 'un - der the' are sung over these chords. The next chord is an F major 7 (F, A, C, E) with a melodic line that descends from the first note. The lyrics 'trees.' are sung over this chord. The next chord is a B-flat 9 (B-flat, D, F, A-flat, C) with a melodic line that descends from the first note. The lyrics 'trees.' continue. The next chord is an E major 6 (E, G, B, D) with a melodic line that descends from the first note. The lyrics 'April in' are sung over this chord. The next chord is an E major 6 (E, G, B, D) with a melodic line that descends from the first note. The lyrics 'Par - is.' are sung over this chord. The next chord is an E major 7 (E, G, B, D) with a melodic line that descends from the first note. The lyrics 'Par - is.' continue. The score includes a measure number '10' at the beginning, a dynamic 'p' (piano) at the start of the vocal line, and a '3' above the first three notes of the E major 6 chord, indicating a triplet. The lyrics are written below the notes.

A musical score for a single melodic line. The key signature is one flat, and the time signature is common time. The melody is in soprano range. The lyrics are: "This is a feel-ing no one can ev - er re - prise." The chords are: A m7(b5) (3 measures), D 7, G m7, G m/F, E °7 (3 measures), A 7(#5), A m7, D 7, D m7(b5), G 7. Measure numbers 15 and 16 are indicated.

21 C m7 G<sup>♭</sup>o B<sup>♭</sup>/D D<sup>♭</sup>o7 C m7(b5) E<sup>♭</sup>m6 D m7 B<sup>♭</sup>6

I nev-er knew the charm of Spring, nev-er met it face to face.

25 A m7(♭5) D 7 G m G m/F E m7(♭5) A 7(♯5) D Maj7 C m7 F 7

The musical score consists of a treble clef staff with a key signature of one flat. The melody is in common time. The lyrics are: "I never knew my heart could sing, never knew a warm embrace, till". The first line of lyrics is underlined with a thick black line. The chords are: A minor 7 (flat 5), D major 7, G major, G major/F major, E minor 7 (flat 5), A major 7 (sharp 5), D major 7, C minor 7, and F major 7.

29 E♭m6/F 3 A 6 B♭6 B♭Maj7 B♭6 D m7(♭5) 3 G♭7 G 7 G 7(♯5) G 7 C 7 3

A-pril in Par - is. Whom can I run to?— What have you done to

34

1. C m7 F7 B♭ G♯7 G 9 C 9 C m7 F7 2. C m7 F7 B♭6

mv heart?

Musical score for piano, page 40, showing a melodic line with various chords and dynamics. The score includes measures 40-41, with a key signature of E♭ major 7, a D major 7 chord with a 3rd ending, a ritardando over a C major 7 chord, a B major 7 chord, and a B♭ major 7 chord. The melody consists of eighth and sixteenth note patterns, with specific fingerings (3, 3, 3) indicated below the notes.

VOCAL DUET

## By The Light Of The Silvery Moon

Keyboard

(Keyboard)

5 F F<sup>°7</sup> C7 F F<sup>°7</sup> Gm

(M)Place: Park. Scene: Dark. (F)Sil - v'ry moon is shin - ing through the trees.  
(F)Act Two: Scene: New. (M)Ros - es bloom - ing all a - round the place.

9 A7 D7 Gm C7 F C<sup>°7</sup>C7

(M)Cast: 2, me, you, (F) sound of kiss - esfloat - ing on the breeze.  
(F)Cast: 3, you, me, (M)preach-er with a sol - emn look - ing face.

13 F F<sup>°7</sup> C7 F Fm6 C

(M)Act one, be - gun. (F) Di - a - log: "Where would you like to spoon?"  
(F)Choir sings, bell rings. (M)Preach-er: "You are wed for - ev - er-more."

17 G7 C Am (M) Dm G7 C7

(M)My cue: (F)"With you, (Both) un - der-neath the sil - ver-y moon." (F)By the  
(F)Act Two, (M)all through. (Both) Ev - 'ry night the same en - core.

21 F G7  
 (F) light of the sil-ver-y moon I want to  
 (M) not the dark, but the light not the sun, but the moon

25 C7 F C<sup>7</sup> C7  
 spoon, to my hon-ey I'll croon love's tune. Hon-ey  
 not croon, but spoon, to my hon-ey I'll croon love's tune.

29 F B<sup>♭</sup> D7  
 moon, keep a shin - ing in June.  
 hon - ey-moon, hon - ey - moon, keep a shin - ing in June.

32 G<sub>m</sub> D G<sub>m</sub> F G7 B<sup>♭</sup><sub>m</sub> D<sub>m</sub> D7  
 Your sil-v'ry beams will bring love dreams, we'll be cud - dl-ing soon  
 Your sil-v'ry beams will bring love dreams, we'll be cud - dl - ing soon

36 G7 C7 1. F B<sup>♭</sup> F 2. F B<sup>♭</sup> F  
 by the sil - ver-y moon. moon.

41 (M) F G<sub>m</sub> F/A C7 F G7 C7 F  
 (F) un - der-neath the sil-ver - y moon. moon. (Keyboard)

## Alice Blue Gown

F

Keyboard

(Sax) F F6 F /E F7/E♭ D7

5 Gm7 C7 F C7

9 F F6 F F6

once had a gown, it was al - most new. Oh, the

13 Gm Gm7/F C7/E C7

daint - i - est thing, it was sweet Al - ice blue with

17 F F7 B♭ B♭m F

lit - tle For - get - me - not placed here and there. When

21 E7 Am G7 C7

I had it on, I walked on the air. And it

25 F A7 Dm

wore and it wore, and it wore till it

29 C G7 C Gm7 C7 N.C.

went and it was - n't no more. In my

33 F D7 G7

38 C7 Aug F

44 D7 G7 C7

49 F D7

53 Gm C7 A7 B♭

58 C7 B♭7 F E♭7 D7 Gm

62 1. C B♭7 C7/B♭ F A♭7 Gm7 C7 N.C. 2. C C7/B♭ A7

67 B♭ C7 B♭7 F E♭7 D7

72 Gm C B♭7 C7/B♭ D♭ B♭m6 F

## Alice Blue Gown

**M**  
Keyboard

(Keyboard) B♭ B♭6 B♭ /A B♭7/A♭ G7

5 Cm7 F7 B♭ F7 You

9 B♭ B♭6 B♭ B♭6 once had a gown, it was al - most new. Oh, the

13 Cm Cm7/B♭ F7/A F7 daint - i - est thing, it was sweet Al - ice blue with

17 B♭ B♭7 E♭ E♭m B♭ lit - tle For - get - me - not placed here and there. When

21 A7 Dm C7 F7 you had it on, I walked on the air. And it

25 B♭ D7 Gm wore and it wore, and it wore till it

29 F C7 F Cm7 F7 N.C. went and it was - n't no more. In your

23 B♭ G7 C7  
 sweet lit-tle A-lice blue gown, when you first wan-dered

38 F7 F aug B♭  
 down in-to town, you were both proud and shy as you felt ev-'ry

44 G7 C7 F7  
 eye. But in e - 'ry shop win - dow you'd primp, pas-sing by. Then, in

49 B♭ G7  
 man - ner of fash - ion you'd frown, and the

53 Cm F7 D7 E♭  
 world seemed to smile all a - round. Till it wilt - ed, you

58 F7 E♭7 B♭ A♭7 G7 Cm  
 wore it, I'll al - ways a - dore it, your sweet lit - tle

62 1. F E°7 F7/E♭ B♭ D♭7 Cm7 F7 N.C. 2. F F7/E♭ D7  
 A - lice blue gown. (Keyboard) A - lice blue gown.

67 E♭ F7 E♭7 B♭ A♭7 G7  
 Yes, I'll al - ways a - dore it, I of - ten long for it, your

72 Cm F E°7 F7/E♭ G♭ E♭m6 B♭  
 sweet lit - tle A - lice blue gown.

Note: This is the keyboard part ONLY!  
 Sax lead lines are not shown in this score.  
 The keyboard has many lead lines  
 throughout that must be played. In effect,  
 these are a counter-duet with the sax.

# Blue Tango

Keyboard

The musical score consists of six staves of music for keyboard, arranged in two systems. The first system (measures 1-12) and the second system (measures 13-21) each begin with a treble clef, a key signature of two flats, and a common time signature. The music is divided into measures by vertical bar lines. Chords are indicated above the staff at the start of each measure. Measure 1 starts with E♭, followed by B♭7/F, Cm7/G, E♭7, A♭, and A♭m7. Measure 5 starts with E♭/B♭, followed by Fm7, B♭7, E♭, B♭7, E♭ N.C. (No Change), and B♭7. Measure 9 starts with E♭, followed by B♭7. Measure 13 starts with E♭, followed by B♭7. Measure 17 starts with E♭, followed by B♭7. Measure 21 starts with E♭, followed by B♭7, Fm, B♭7, E♭, and E♭7.

25 A<sup>flat</sup> E<sup>flat</sup>

29

B♭7      B♭<sup>o</sup>7      Fm7      B♭7      E♭      E♭7

30

43

E $\flat$ /B $\flat$  F m7 B $\flat$ 7 E $\flat$  B $\flat$ 7 E $\flat$  B $\flat$ 7

43

47 E♭ B♭7 3

51 E♭ B♭7

55 E♭ B♭7

59 E♭ B♭7 Fm B♭7 E♭ E♭7

63 A♭ E♭

67 B♭7 B♭°7 Fm B♭7 E♭ E♭7

71 A♭ E♭

75 B♭ B♭°7 Fm B♭7 E♭ B♭7/F Cm7/G E♭7

80 A♭ A♭m7 E♭/B♭ Fm7 B♭7 E♭ A♭ B♭7 E♭

## Jump, Jive, And Wail

Fast Swing

Keyboard

B♭ (Sax)

5 Ba - by, ba - by, it looks like it's gon - na hail. (Sax)

8 Ba - by, ba - by, it looks like it's gon - na hail. E♭7

11 B♭ (Sax) F7 You'd bet - ter come in - side, let me

14 B♭ (Sax) teach you how to jive and wall. Oh, you got - ta

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

20 E♭7 then you wail. You got - ta jump, jive, and then you wail. You got - ta

23 B♭ F7 jump, jive, and then you wail. You got - ta jump, jive, and

26 then you wail, you wail! B♭ (Sax) Sax lead-in 1st time; Keyboard, 2nd time

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

29

B♭ E♭7 B♭ F7 E♭7 B♭

(2nd) A (Sax)

41 B♭

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 a noth-in' but a male.

44 E♭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 a noth-in' but a

47 B♭ (Sax) F7

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

50

1. B♭ (Sax)

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

53

2. B♭ (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♭7 B♭

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

63 F7 B♭

To Coda Φ Sax lead-in

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

(Sax ad-lib)

67 B♭ E♭7 B♭ F7 E♭7 B♭

79 B♭ (Sax)

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

83 E♭ B♭ (Sax)

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

87 F7 B♭ (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 C6 (Sax)

jump and jive and then you got-ta wail