

Pioneer Set

Last revised on 2017.08.21

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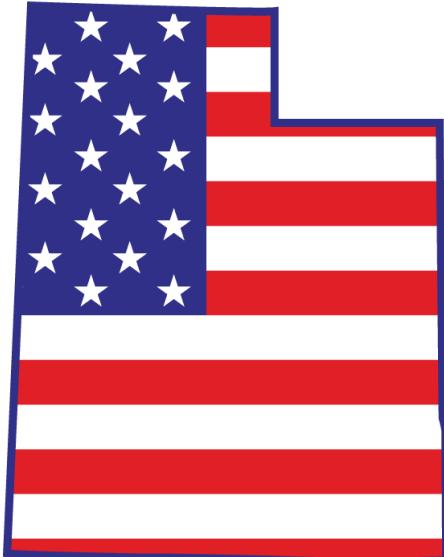
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THE MIXED NUTS



F

Star Spangled Banner

Arr. by
John Clayton, Jr.

Musical score for the first system of "Star Spangled Banner". The score consists of two staves: Treble and Bass. The key signature is one flat (B-flat), and the time signature is common time (4/4). The melody is primarily in the treble clef, while the bass clef provides harmonic support. The music begins with eighth-note patterns and progresses through various chords and rhythmic patterns.

Musical score for the second system of "Star Spangled Banner". This section continues the musical style established in the first system. The key signature changes to one sharp (F#) at the beginning of the section. The melody and harmonic progression continue with eighth-note patterns and chords, maintaining the 4/4 time signature.

Musical score for the third system of "Star Spangled Banner". The key signature remains one sharp (F#). The score features a mix of eighth-note and sixteenth-note patterns, with the bass line providing a steady harmonic foundation. The overall structure maintains the 4/4 time signature throughout the section.

Musical score for the fourth system of "Star Spangled Banner". The key signature changes back to one flat (B-flat). The score includes a variety of rhythmic values, including eighth and sixteenth notes, and features a prominent bass line. The section concludes with a final chordal statement.

2 F

21

25

29

33

Star Spangled Banner

F

Keyboard

F Cm F/C# C9sus F
 say can you see by the dawn's ear - ly light what so

F F9 G7/B C7 Bb/C C Dm Bb/C C7 F
 proud - ly we hailed at the twi - light's last gleam - ing. Whose broad

Eb7 Dm(maj7) Fm7 F13sus G9sus G13 C9sus A7(#5#9)
 stripes and bright stars through the per - il - ous fight o'er the

Bbmaj7 A9sus A9 A9sus A7(b9) Dm7 C9sus C9 F
 ram - parts we watched were so gal - lant - ly stream-ing. And the

F/C C B7(#5#9) Bb6 Bbm6 Eo/A A7(b9)/C#
 rock - ets red glare, the bombs burst - ing in air, gave

Dm(maj7) C9/B A9sus G#7(b5) G9sus G9 G13(b9) C13sus C7
 proof through the night that our flag was still there. Oh

F A7(#9) Bb9 Am7sus D+7 Gm G+7/B F/C C7
 say does that star - spang-led ban - ner yet wave o'er the

F A7(#9) Bb6 B° F/C Gm/C C9 Db6 Eb6 F+7(add9)
 land of the free and the home of the brave.

VOCAL DUET

Skip To My Lou Polka

Keyboard

B_b (Sax)

F 7

B6

F7

B6

Musical score for 'Skip to My Lou'. The key signature is B-flat major (two flats). The melody consists of eighth and sixteenth notes. The lyrics are: (F) Skip, skip, skip to my Lou. Skip, skip, skip to my Lou.

Musical score for 'Skip to My Lou' showing measures 13-15. The key signature changes from G major to F major at measure 13. The lyrics are: 'Skip, skip, Skip to my Lou.' The melody consists of eighth and sixteenth notes on the Bb and A strings.

A musical score for a single melodic line. The key signature is B-flat major (two flats). The time signature is common time. The melody consists of eighth and sixteenth notes. The lyrics are '(M) Flies in the but-ter-milk, shoo fly, shoo.' followed by a repeat of the line. The first ending ends with a F7 chord, and the second ending ends with a D7 chord.

Musical notation for the first verse of "Fly, Fly, Go Away". The key signature changes from B-flat major (B♭) to F major (F7) and back to B-flat major (B♭). The lyrics are: "Flies in the butter-milk, shoo fly, shoo. Skip to my Lou, my darl - ing."

25 B♭ F7
(Both) Hey, hey, skip to my Lou. Hey, hey, skip to my Lou.

Musical score for 'Skip to My Lou' in B-flat major. The score consists of two staves of music. The first staff starts with a B-flat chord, followed by the lyrics 'Hey, hey,'. The second staff begins with a F7 chord, followed by the lyrics 'Skip to my Lou.' and 'Skip to my Lou,'. The lyrics continue with 'my darl - ing.'

Musical score for piano showing measures 33-35. The key signature changes from B-flat major (two flats) to F major (one sharp) and then back to B-flat major. The time signature is common time (indicated by 'C'). Measure 33 starts with a B-flat chord. Measure 34 begins with a bass note followed by eighth-note pairs. Measure 35 starts with an F7 chord.

37 B♭ F7

(M) Lost my part - ner, what'll I do? Lost my part - ner, what'll I do?

Musical score for 'Partner' in B-flat major. The melody is in common time. The lyrics are: Lost my part - ner, what'll I do? Skip to my Lou, my darl - ing.

45 B♭ F7

(F) Hey, hey, skip to my Lou. Hey, hey, skip to my Lou.

49 B♭ F7 B♭

Hey, hey, Skip to my Lou. Skip to my Lou, my darl - ing.

53 B♭ (Sax) F7 B♭

(F) Lou, Lou, skip to my Lou. Lou, Lou, skip to my Lou.

57 B♭ F7

(Both) Hey, hey, skip to my Lou. Lou, Hey, Lou, hey, skip to my Lou.

61 B♭ F7 B♭

Lou, Lou, skip to my Lou. Skip to my Lou, my my darl - ing.

65 B♭ (Keyboard) F7 B♭

(M) I'll get an-oth-er one, pret-ti-er than you. I'll get an-oth-er one pret-ti-er than you.

69 B♭ F7

I'll get an-oth-er one, pret-ti - er than you. Skip to my Lou, my darl - ing.

73 B♭ F7 B♭

I'll get an-oth-er one, pret-ti - er than you. Skip to my Lou, my darl - ing.

77 B♭ (F) Hey, hey, skip to my Lou. F7 Hey, hey, skip to my Lou.

81 B♭ Hey, hey, Skip to my Lou. F7 Skip to my Lou, my darl - ing.

85 B♭ (Sax) F7 B♭

89 B♭ (F) Skip, skip, skip to my Lou. F7 Skip, skip, skip to my Lou.

93 B♭ Skip, skip, Skip to my Lou. F7 Skip to my Lou, my darl - ing.

97 B♭ (Both) Hey, hey, skip to my Lou. F7 Hey, hey, skip to my Lou.

101 B♭ Hey, hey, Skip to my Lou. F7 Skip to my Lou, my darl - ing.

105 B♭ (Keyboard) F7

109 B♭ (Sax) F7 B♭

FEMALE VOCAL ONLY

Amazing Grace

F

Keyboard
(Sax)

Keyboard, bottom notes and Bass, top notes - As written

Add drums

This section shows two staves. The top staff is treble clef, 3/4 time, with a key signature of one flat. It has a single note followed by a rest, then a series of eighth-note chords. The bottom staff is bass clef, 3/4 time, with a key signature of one flat. It has a single note followed by a rest, then a series of quarter notes.

Drums continue as before

This section shows two staves. The top staff is treble clef, 3/4 time, with a key signature of one flat. It has a series of eighth-note chords. The bottom staff is bass clef, 3/4 time, with a key signature of one flat. It has a series of quarter notes.

This section shows two staves. The top staff is treble clef, 3/4 time, with a key signature of one flat. It has a series of eighth-note chords. The bottom staff is bass clef, 3/4 time, with a key signature of one flat. It has a series of quarter notes.

This section shows two staves. The top staff is treble clef, 3/4 time, with a key signature of one flat. It has a series of eighth-note chords. The bottom staff is bass clef, 3/4 time, with a key signature of one flat. It has a series of quarter notes.

Start keyboard chords in rhythm

E♭ F7 B♭ Gm E♭ F B♭
A - maz - ing grace, how sweet the sound that saved a
wretch like me. I once was lost but

Gm F F7 B♭ Gm
wretch like me. I once was lost but

This section shows two staves. The top staff is treble clef, 3/4 time, with a key signature of one flat. It has a series of eighth-note chords. The bottom staff is bass clef, 3/4 time, with a key signature of one flat. It has a series of quarter notes. The lyrics "A - maz - ing grace, how sweet the sound that saved a" are written below the notes. The chords are labeled above the staff: E♭, F7, B♭, Gm, E♭, F, B♭. The lyrics "wretch like me. I once was lost but" are written below the notes. The chords are labeled above the staff: Gm, F, F7, B♭, Gm.

2
33 E♭/B♭ F B♭ Gm F E♭ B♭

now am found was blind but now I see.

39 E♭ F 7 (Keyboard) B♭ Gm E♭ F

45 B♭ Gm F F 7 B♭ Gm

51 E♭/B♭ F B♭ Gm F E♭ B♭

'Twas

57 C A m F G C A m

grace that taught my heart to fear, and grace my fears re -

(Sax)

63 G G 7 C A m F/C G

lieved. How precious did that grace appear the

69 C A m G F B♭ 9 E♭

hour I first believed. Through many dangers,

75 A♭ E♭ Cm E♭ B♭ 3
 75 toils, and snares, we have al - read - y come. Tis
 81 Gm Cm A♭/E♭ B♭ E♭ Gm E♭ B♭
 81 grace that brought us safe thus far, and grace will lead me
 87 E♭ (Sax)
 87 home.
 (Keyboard, bottom notes and
 Bass, top notes - As written; Drums, as before)
 93
 99
 (Keyboard - Play only block chords at the beginning of each measure - DO NOT RITARD)
 105 Cm E♭/G F/B♭ A♭ Fm7(♭5) E♭
 105 (Bass - Play notes as written - DO NOT RITARD)
 (Drums out)

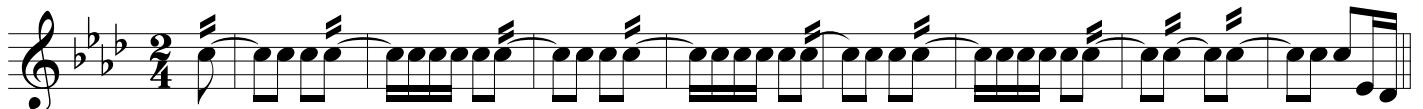
MALE VOCAL

Yellow Rose Of Texas

Keyboard

(Drums)

(Keyboard)



9 A♭ E♭7 A♭ E♭7 A♭ E♭7

Male vocal part: A♭ E♭7 A♭ E♭7 A♭ E♭7

15 A♭ E♭7 A♭ E♭7 A♭ E♭7

There's a yel - low rose in Tex - as that

20 E♭7

I am going to see. No-bod - y else could miss her, not half as much as

25 A♭

me. She cried so when I left her, it liked to broke my heart. And

30 E♭7 A♭ E♭7 A♭ E♭7 A♭

if I ev-er find her, we nev - er more will part. She's the sweet-est lit - tle

35 E♭7

rose-bud that Tex-as ev - er knew. Her eyes are bright as dia-monds, they

40 A♭

spark-le like the dew. You may talk a-bout your Clem-en-tine and sing of Ros - a

45 E♭7 A♭ E♭7 A♭ E♭7 A♭ (Keyboard)

Lee. But the yel-low rose of Tex-as is the on-ly girl for me.

50 A E7 E7 A E7 A
 Where the Ri - o Grande is

60 E7 A flow-ing, and star - ry skies are bright. She walks a - long the riv - er in the

65 A qui - et sum - mernight. I know that she re - mem-bers when we part-ed long a-

70 E7 A E7 A E7 E7 go. I prom-ised to re - turn and not to leave her so. She's the

75 A sweet-est lit - tle rose-bud that Tex-as ev - er knew. Her eyes are bright as

80 E7 A dia-monds, they spark-le like the dew. You may talk a-bout your Clem-en-tine and

85 E7 A E7 A E7 A (Keyboard)
 sing of Ros-a Lee. But the yel-low rose of Tex-as is the on-ly girl for me.

91 B^b F7

96 B♭ F7 B♭ F7 B♭ F7 B♭

Oh, now I'm going to

101 F7

find her, for my heart is full of woe. We'll do the things to - geth-er we

106 B♭

did so long a - go. We'll play the ban - jo gail - y, she'll love me like be-

III F7 B♭ F7 B♭ F7 B♭ F7

fore. And the yel-low rose of Tex-as shall be mine for-ev - er more. She's the

116 B♭

sweet-est lit - tle rose-bud that Tex-as ev - er knew. Her eyes are bright as

121 F7 B♭

dia-monds, they spark-le like the dew. You may talk a-bout your Clem-en-tine and

126 F7 B♭ F7 B♭ F7

sing of Ros - a Lee. But the yel-low rose of Tex-as is the on - ly girl for

131 B♭ (Keyboard) F7 B♭ F7 B♭ F7 B♭ (Drums)

me.

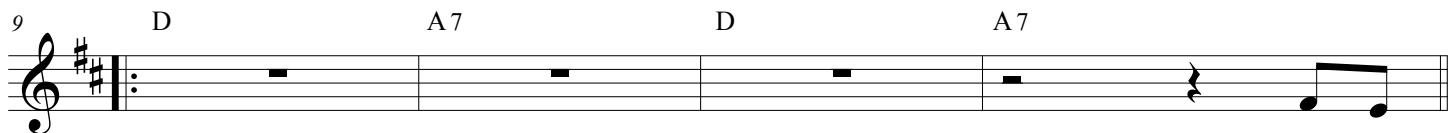
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VOCAL DUET

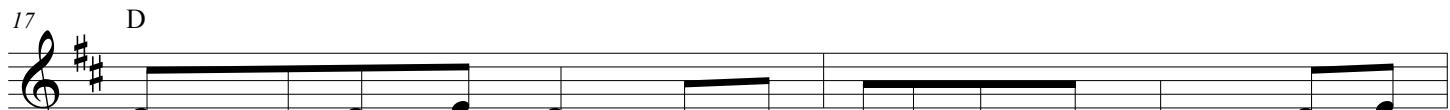
Turkey In The Straw

Keyboard

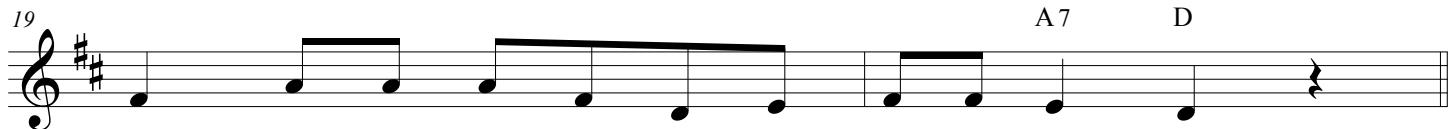
(Keyboard)



poured hot wat - er up and down her leg. The
 poured red paint____ up and down her leg. The
 two horse wag - on and a four horse load. The
 milked a goat____ in - stead of a cow. Well, I
 A



lit - tle chick - ie cried, and the lit - tle chick - ie begged, then the
 lit - tle chick - ie cried, and the lit - tle chick - ie begged, then the
 cracked my whip, there and the lead pile horse____ sprung, and I
 mon - key sit - tin' there on a of straw,____ a -



poor lit - tle chick - ie laid a hard - boiled egg.
 poor lit - tle chick - ie laid a dev - iled egg.
 said "Good - bye"____ to the wag - on tongue.
 wink - in' his eyes____ at his moth - er - in - law.

2
21

(M) Tur-key in the hay, (Both) hay, hay, hay! (M) Tur-key in the straw, (Both) haw, haw, haw.

25

(M) Pick 'em up, shake 'em with a high tuck-a-haw, and hit 'em with a tune called

28

"Tur-key In The Straw."

30

1, 2, 3.
G A D

4.
G A D

32

(F) Well, I

36

E

come to the riv-er, and I could-n't get a-cross, so I

38

B7

paid five dol-lars for an old blind horse. Well, he

40

E

would-n't go a-head, and he would-n't stand still, so he

42

B7 E

went up and down like an old saw mill. (Both) Well,

44

tur - key in the hay,
hay, hay, hay!
Tur - key in the straw,

47

haw, haw, haw.
(M) Pick 'em up,
(F) shake 'em with a

49

high tuck - a - haw, and hit 'em with a tune called

51

1. B♭7 E♭
2.

"Tur - key In The Straw." Well,
"Tur - key In The Straw." Just

53

hit 'em with a tune called
"Tur - key In The Straw."
(Keyboard)

55

3
B♭7 E♭

Battle Hymn Of The Republic

(Keyboard)

Keyboard

F B^b F B^b E^b A^b F
 9 B^b E^b A^b A^bF F Mine
 17 F/C B^b/F B^b
 eyes have seen the glo - ry of the com - ing of the Lord. He is tramp - ling out the
 22 F C7 F
 vin-tage where the grapes of wrath are stored. He hath loosed the fate-ful light-ning of His
 27 A A7 Dm Dm/C Gm/B^b G7 B^bm/D^b C7 F
 ter - ri - ble swift sword. His truth is march - ing on.
 33 F (Keyboard) B^b F
 Glo - ry! Glo - ry, hal - le - lu -
 40 F F+ Gm/B^b F
 Glo - ry! Glo - ry, hal - le - lu - jah! His truth is
 46 F/C C7 F D D/A D D/A
 march - ing on. He has

2
51 D D/A D G

sound-ed forth the trum-pet that shall nev-er call re-treat. He is sift-ing out the hearts of men be-

54 D D/A D F# Bm Em/G Em D/A A7

fore the judg-ment seat. Oh, be swift my soul to ans-ter Him, be ju-bi-lant my feet, our God is march-ing

58 D (Keyboard) D
on. Glo - ry! Glo - ry, hal - le - lu - jah!

62 G D D/A D Bm
Glo - ry! Glo - ry, hal - le - lu - jah! Glo - ry! Glo - ry, hal - le - lu jah! His

66 Em/G Em D/A A7 D E♭/B♭ A m7(b5)

truth is march - ing on, march-ing on.

66 (Keyboard)

70 A♭m7 Gm7 G♭maj7 B♭7sus/F Gm7 B maj7 B♭ E♭
In the beau-ty of the lil - lies Christ was

76 born a-cross the sea with a glo - ry in His bo - som that trans -

E♭7 Gm A♭ Fm B♭7(#5)/D

80 Gm7 Cm7 B maj 7 B^b7 E^b/B^b Cm/B^b

fig-ures you and me. As He died to make men ho - ly, let us

84 G Dm7/A G7/B Cm Fm7 Fm7 E^b/B^b B^b7 E^b A^b

live to make men free while God is march-ing on.

(Keyboard)

84

90 E^b E^b/B^b E^b E^b/B^b E^b A^b E^b

Glo - ry! Glo - ry, hal - le - lu - jah! Glo - ry! Glo - ry, hal - le - lu - jah!

94 B^b/D E^b G7 Cm 1 Fm/A^b Fm E^b/B^b B^b7 E^b A^b/E^b

Glo - ry! Glo - ry, hal - le - lu jah! His truth is march-ing on,

(Keyboard)

98 2. Fm7 E^b/G A^b B^b7 E^b

truth is march - ing on.

98

VOCAL DUET

Camptown Races

Keyboard

C (Keyboard)

F C

G7 C G

(M) The

camp - town lad - ies sing this song. (F) Doo-dah, doo-dah. (M) The

come down there with my hat caved in.

1. 2.

C G C

camp-town race track's five miles long. (F) Oh, doo-dah day. (M) I day.

go back home with a pock-et full of tin.

C F

(M) Gwine to run all night, gwine to run all day. I

C G

bet my mone-ey on the bob-tail nag. Some-bod-y bet on the bay. The

C G

long - tailed fil - ley and the big black horse. (F) Doo-dah, doo - dah. (M) They

blind horse stick - in' in a big mud hole.

1. 2.

C G C

fly the track, and they both cut a - cross. (F) Oh, doo-dah day. (M) The day.

Can't touch bot - tom with a ten foot pole.

C F

(Both) Gwine to run all night, gwine to run all day. (M) I

C G

bet my mone-ey on the bob-tail nag. Some-bod-y bet on the bay.

2

(Keyboard)

F C

47 F G7 1. F C 2. C

52 F B♭ F C F

60 (Sax) C G C

65 D7 1. C G 2. G

(Keyboard) C F C G C

77 C F
(Both) Gwine to run all night, gwine to run all day. (M) I

81 C G7
bet my mone-ey on the bob - tail nag.(Both) Some - bod - y bet on the

85 C G7 C
(Keyboard) bay.

VOCAL DUET

You Are My Sunshine

Keyboard

(Keyboard/Guitar)

C F G7

C N.C.

6 C C7 F G G7 C C7
 night, dear, as I lay sleep-ing, I dreamed I held you in my arms. When I a-

14 F G7 C Am F[#] /A C/G G G7 C N.C.
 woke dear, I was mis-tak - en. So I hung my head and cried You are my

22 C C7 F
 sun - shine, my on - ly sun - shine. You make me hap - py

27 C C7 F
 when skies are grey. You'll nev - er know, dear, how much I

32 C A m F[#] /A C/G G G7 C
 love you. Please don't take my sun - shine a - way.

37 G7 C7 F
 So let the sun - shine in. Face it with a grin. Smil-ers nev-er
 (M)

43 C G7 C G7 C7 F C
 lose, and frown-ers nev-er win. So let the sun - shine in. Face it with a

49 G7 C/G G7 C
 grin. O - pen up your heart and let the sun - shine in. (F) My

2 55 F C G7
 mom-my told me some-thing that lit - tle girls should know. It's all a-bout the

60 C F
 dev-il, and I've learned to hate him so. I know he'll be un - hap-py 'cause I'll

65 C /B /A G7 C/G G7
 nev-er wear a frown. May-be if we keep on smil-ing, he'll get tired of hang-in'

70 C G7 C7 F C
 round. So let the sun-shine in. Face it with a grin.
 (M) You are my sun - shine, my on - ly sun - shine. You make me

75 G7 C G7/D C7/E
 Smil - ers nev-er lose, and frown - ers nev-er win. So let the
 hap - py when skies are gray. You'll nev - er

79 F C G7
 sun - shine in. Face it with a grin. O - pen up your heart and let the

79 sun - shine in. Face it with a grin. O - pen up your heart and let the
 know, dear, how much I love you. O - pen up your heart and let the

85 1. C/G G7 C G7 C7 2. C/G G7 C F G6 G7 C
 sun - shine in. So let the sun - shine in. sun - shine in.

85 sun - shine in. You are my sun - shine in.

Dixie

F

Keyboard

A musical score for the song "Dixie" in F major. The score consists of eight staves of music, each with a treble clef and a key signature of one flat (B-flat). The time signature is common time (indicated by '4'). The vocal melody is shown in the first staff, with lyrics appearing below the notes. Chords are indicated above the staff at various points. A (Sax) part is also included in some staves. The lyrics are:

Oh, I
F B♭
wish I was in the land of cot - ton, old times there are
8 B°7 F Dm
not for - got - ten, look a - way, look a - way, look a -
II C7 F (Sax) B♭ Gm7 C7
way, Dix-ie land In
15 F B♭
Dix - ie - land where I was born, Early on one
18 B°7 F Dm
frost - y morn, look a - way, look a - way, look a -
21 C7 F C7 (Sax) Gm7 Am C7
way, Dix-ie land. Oh, I

2

25 F F aug B^b G7

wish I was in Dix - ie, hoo - ray, hoo -

28 C7 F F aug

ray. it's in Dix - ie - land that I'll

30 B^b F Gm7 C7

take my stand, I'll live and die in Dix - ie. A -

33 F C7 F B^bmaj7 C7

way, a - way, a - way down south in Dix-ie. A -

37 F Gm7 C7 F/A B^bmaj7 C7 F

way, a - way, a - way down south in Dix - ie. Oh, I

41 F

wish I was in the land of cot - ton, Oh, I wish I was in

44 F

Dix - ie. Hmm

47

Measure 11: 1st sax;
2nd & 3rd times vocal;
4th sax; 5th time vocal

When The Saints Go Marching In

F

Sax, Bass, & Keyboard Only
Slowly And Very Rubato) B♭

Keyboard

The musical score consists of eight staves of music. Staff 1 (Sax/Bass/Keyboard) starts with a rubato section (Measures 1-10) followed by a vocal section (Measures 11-14). Staff 2 (Keyboard) begins at Measure 11. Staff 3 (Keyboard) begins at Measure 15. Staff 4 (Keyboard) begins at Measure 21. Staff 5 (Keyboard) begins at Measure 27. Staff 6 (Keyboard) begins at Measure 32. Staff 7 (Keyboard) begins at Measure 39. The lyrics are as follows:

Measure 11: (Sax/Bass/Keyboard Only)
Slowly And Very Rubato) B♭
(Drums - At Tempo)
(1st time Dixieland Instrumental)

Measure 15: Oh, when the saints go marching in,
Oh, when they come on Judg - ment Day,
and when they're sing - in' "Hal - le lu,"
Oh, yes, I want to want to want to want to

Measure 21: be in that num-ber _____ when the saints go marching in.
be in that num-ber _____ when they come on Judg - ment Day.
be in that num-ber _____ when they're sing - in' "Hal - le lu."

Measure 27: 1-5 B♭ | 6 C C F C/E G7 C F
Oh, when the saints go marching in,
Oh, when they come on Judg - ment Day,
And when they're sing - in' "Hal - le lu,"
And when the Lord is shak-in' hands,

Measure 32: C/E G7 C A m Dm7 G7 C C7
and when the Lord is shak - in' hands,
Oh yes, I want to be in that

Measure 39: F Fm C A m Dm7 G7 C F C G7 G7 (Dixieland To End)
num-ber _____ when the Lord is shak - in' hands

Measure 45: C C7 F Fm C G7(9) Dm7 G7 C E C F C

Rock Beat

Oh Susannah

F

Keyboard

(Sax) A♭ B♭m Cm Fm A♭/C E♭7/B♭ /E♭ A♭ /E♭/A♭

5 A♭ B♭m Cm Fm A♭ /C E♭7/B♭ /E♭
come from Al - a-bam - a with a ban - jo on my knee. I'm

9 A♭ B♭m Cm Fm B♭m E♭7/B♭ /E♭ A♭
goin' to Louis - i-an - a, Su-san - nah for to see. It

13 A♭ B♭m Cm Fm A♭ /C E♭7/B♭ /E♭
rained all night the day I left, the weath-er, it was dry. The

17 A♭ B♭m Cm Fm B♭m E♭7/B♭ /E♭ A♭ /A♭/B♭/C
sun so hot I froze my-self, Su-san - nah, don't you cry.

21 D♭ B♭m E♭7
Oh Su - san - ah, don't you cry for me.

25 A♭ B♭m Cm Fm B♭m E♭7 A♭ (Sax)
come from Al-a-bam - a with a ban - jo on my knee.

29 A♭ Fm D♭ E♭
A♭ Fm D♭ E♭ A♭

33 A♭ Fm D♭ E♭ A♭

The musical score consists of eight staves of music. The first staff starts with a treble clef, four flats key signature, and a 4/4 time signature. The lyrics "come from Al - a-bam - a with a ban - jo on my knee. I'm" are written below the notes. Chords shown are A♭, B♭m, Cm, Fm, A♭, /C, E♭7/B♭, and /E♭. The second staff continues with the same key signature and time signature, showing "goin' to Louis - i-an - a, Su-san - nah for to see. It". Chords shown are A♭, B♭m, Cm, Fm, B♭m, E♭7/B♭, /E♭, and A♭. The third staff shows "rained all night the day I left, the weath-er, it was dry. The". Chords shown are A♭, B♭m, Cm, Fm, A♭, /C, E♭7/B♭, and /E♭. The fourth staff shows "sun so hot I froze my-self, Su-san - nah, don't you cry.". Chords shown are A♭, B♭m, Cm, Fm, B♭m, E♭7/B♭, /E♭, A♭, /A♭/B♭/C. The fifth staff shows "Oh Su - san - ah, don't you cry for me.". Chords shown are D♭, B♭m, and E♭7. The sixth staff shows "come from Al-a-bam - a with a ban - jo on my knee.". Chords shown are A♭, B♭m, Cm, Fm, B♭m, E♭7, A♭, and (Sax). The seventh and eighth staves show continuation of the melody in A♭, Fm, D♭, and E♭.

37 A♭ B♭m Cm Fm A♭ /C E♭7/B♭ /E♭

Had a dream the oth - er night when ev - 'ry - thing was still.

41 A♭ B♭m Cm Fm B♭m E♭7/B♭ /E♭ A♭

thought I saw Su-san - na a - com-in' down that hill. The

45 A♭ B♭m Cm Fm A♭ /C E♭7/B♭ /E♭

buck-wheat cake was in her mouth, the tear was in her eye. Says

49 A♭ B♭m Cm Fm B♭m E♭7/B♭ /E♭ A♭ /A♭ /B♭ /C

I, "I'm com - in' from the south, Su - san - nah, don't you cry."

53 D♭ B♭m E♭7

Oh Su - san - ah, don't you cry for me.

57 A♭ B♭m Cm Fm 1. B♭m E♭7 A♭

come from Al - a-bam - a with a ban - jo on my knee.

61 2. B♭m E♭7 A♭ (Sax)

ban - jo on my knee.

63 A♭ Fm D♭ E♭ A♭

Battle Of New Orleans

F

(Keyboard Only)

Keyboard



5 (All) F F B♭

A single-line staff in common time, treble clef, and F major. It consists of a quarter note followed by a eighth-note pair, then a eighth-note pair, and finally a eighth-note pair.

In eight - teen four - teen we took a lit - tle trip a -

9 C F

A single-line staff in common time, treble clef, and F major. It consists of a quarter note followed by a eighth-note pair, then a eighth-note pair, and finally a eighth-note pair.

long with Col - onel Jack - son down the might-y Mis - sis - sip. We

11 B♭

A single-line staff in common time, treble clef, and F major. It consists of a quarter note followed by a eighth-note pair, then a eighth-note pair, and finally a eighth-note pair.

took a lit - tle bac - on and we took a lit - tle beans, and we

13 C F

A single-line staff in common time, treble clef, and F major. It consists of a quarter note followed by a eighth-note pair, then a eighth-note pair, and finally a eighth-note pair.

caught the blood - y Brit - ish in the town of New Or - leans. We

15 F

A single-line staff in common time, treble clef, and F major. It consists of a quarter note followed by a eighth-note pair, then a eighth-note pair, and finally a eighth-note pair.

fired our guns and the Brit-ish kept a com-in', there was-n't nigh as man-y as there

18 C7 F

A single-line staff in common time, treble clef, and F major. It consists of a quarter note followed by a eighth-note pair, then a eighth-note pair, and finally a eighth-note pair.

was a while a - go. We fired once more and they be - gin to run-nin' on

21 C7 F

A single-line staff in common time, treble clef, and F major. It consists of a quarter note followed by a eighth-note pair, then a eighth-note pair, and finally a eighth-note pair.

down the Mis-sis-sip-pi to the Gulf of Mex-i-co.

We _____
Old _____
Yeah, they

25 F B^b

looked down the riv - er and we see'd the Brit - ish come, and there
Hick - ory said we could take 'em by sur - pris e if we
ran through the bri - ars and they ran through the bramb - les, and they

27 C F

must have been a hun - dred of 'em beat - in' on the drum. They
did - n't fire our mus - kets 'till we looked 'em in the eye. We
ran through the bush - es where a rab - bit could - n't go. They

29 B^b

stepped so high and they made the bug - les ring. We
held our fire 'till we see'd their fa - ces well. Then we
ran so fast that the hounds could - n't catch 'em, on

31 1, 2.
C F

stood be - side our cot - ton bales and did - n't say a thing.
o - pened up with squir - rel guns and real - ly gave em... Well, we We

33 3.
C F

down the Mis - sis - sip - pi to the Gulf of Mex - i - co.

35 F

We

39 F B^b

fired our can - non 'til the bar - rel melt - ed down, so we

41 C F
 grabbed an al - li - ga - tor, and we fought an - oth - er round. We

43 B♭
 filled his head with can - non balls and pow-dered his be - hind, and

45 C F
 when we touched the pow - der off, the gat - or lost his mind. We

47 F
 fired our guns and the Brit-ish kept a com-in', there was-n't nigh as man-y as there

50 C7 F
 was a while a - go. We fired once more and they be - gin to run-nin' on

53 1. C7 F
 down the Mis - sis - sip - pi to the Gulf of Mex - i - co. We

2. C7 F C7 F (Sax)
 Gulf of Mex-i - co, on down the Mis-sis-sip - pi to the Gulf of Mex-i - co.

58 F
 (Sax)

60 C7 F

When Johnny Comes Marching Home

Swing 4

F

Keyboard

B♭m A♭ G♭ F7 B♭m A♭ G♭ F7 B♭m

When John-ny comes march-ing home a-gain, __ hur-

7 Fm/A♭ B♭m
rahs! Hur-rah! When John-ny comes march - ing home a - gain, __ hur-

II F7 D♭ A♭
rahs! _____ All the peo-ple will shout and the bells will ring, as the

15 B♭m F7 D♭ A♭ G♭maj7 F
her-oes come home to a wel-com-ing. Yeah, we'll all feel proud when

19 B♭m Cm B♭ A♭ G7 Cm B♭ A♭ G7
Johnny comes marching home. _____ When

25 Cm Gm/B♭
Johnny comes march - ing home a - gain, hur - rah! Hur - rah! When

29 Cm G7
Johnny comes marching home a - gain, hur - rah! Hur - rah! All the

33 E♭ B♭ Cm
peo-ple will sing and the bells will chime in the name of free-dom for this

36 G7 E♭ B♭ A♭maj7 G Cm
country of mine. Yeah, we'll all be glad when Johnny comes marching home. __

2 (Sax adlib)

41 Cm Gm/B♭ Cm G7

49 E♭ B♭ Cm G7 E♭ B♭ A♭maj7 G Cm

(Keyboard) 57 C♯m B A G♯7 C♯m B A G♯7

61 C♯m G♯m/B

John-ny comes march - ing home a - gain, hur-rah! Hur-rah! When

65 C♯m G♯7

John-ny comes march - ing home a - gain, hur-rah! Yeah, yeah! The A-

69 E B A maj7 C♯m G♯7

mer-i-can dream and lib-er-ty, they de-fend with hon-or and dig-ni-ty Yeah, we'll

73 E B A maj7 G♯ C♯m

all be glad when John - ny comes march - ing home. Yeah, we'll

77 E B A maj7 G♯ C♯m

all be glad when John - ny comes march - ing home. When

81 C♯m C♯m

Johnny comes marching home. John - ny comes march ing home.

85 C♯m B A G♯7 C♯m B A G♯7 C♯m

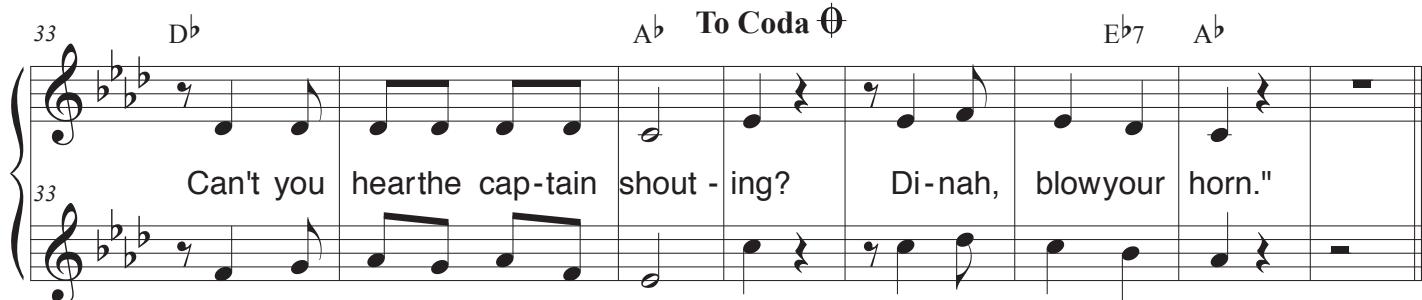
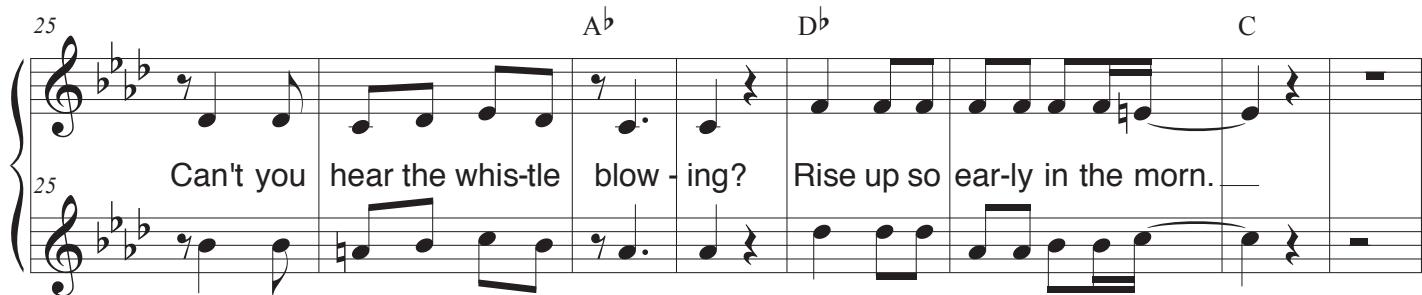
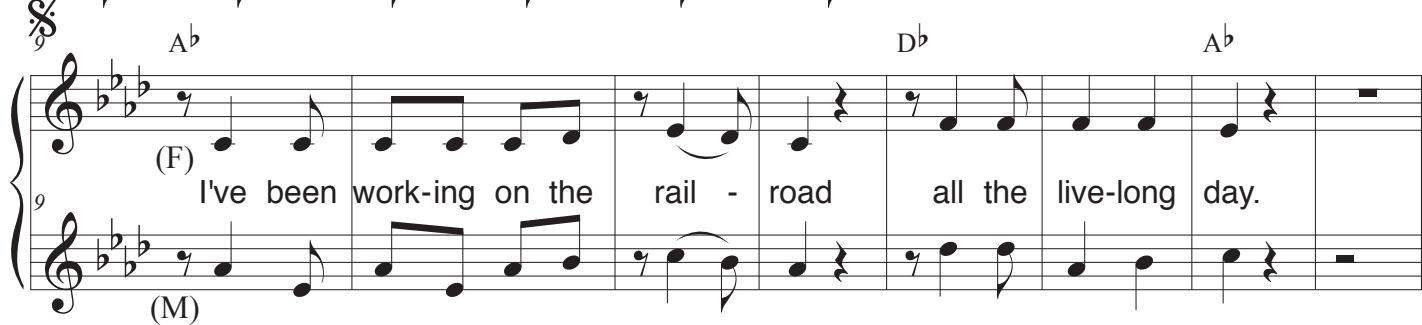
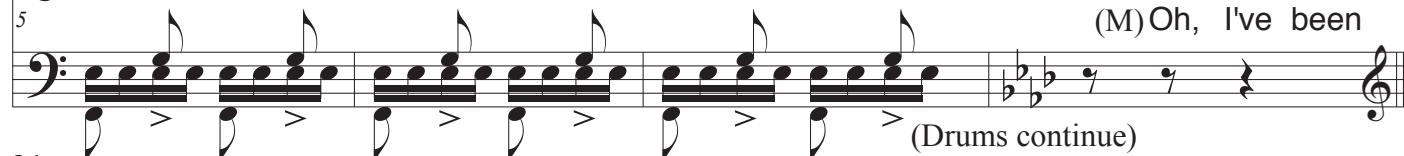
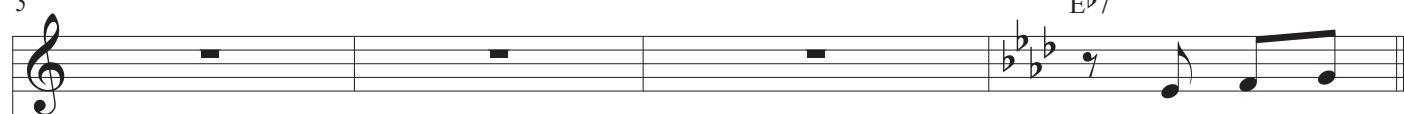
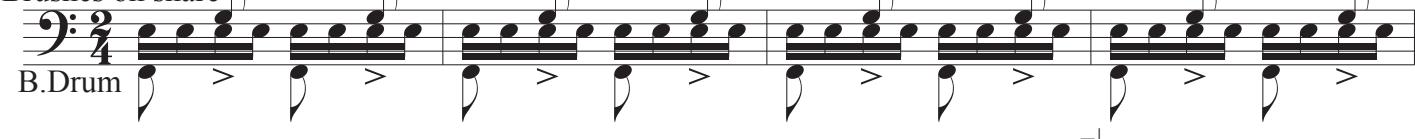
VOCAL DUET

I've Been Working On The Railroad

Vocal

(Drums only) Hi-Hat

Brushes on snare



2

41 A♭

41 Di - nah, won't you blow,

41 Di - nah, won't you blow,

45 A♭⁹ E♭⁹ A♭

45 Di-nah, won't you blow your horn?

45 Di-nah won't you blow,

51 C⁷ F⁹ A♭ E♭⁹ A♭

51 Di-nah, won't you blow,

51 Di-nah, won't you blow your horn?

57 A♭

57 Some-one's in the kitch-en with

57 Di - nah,

57 Some-one's in the

62 E♭⁹ A♭

62 kitch-en, I know.

62 Some-one's in the kitch-en with

67 C7 Fm7 A♭ E♭7 A♭

Di - nah strum-min' on the old ban - jo.

73 A♭ E♭7

Fee - fi - fid-dle-ee - i - o, Fee - fi fid-dle-ee - i - o.

81 A♭ C7 Fm7 A♭ E♭7 A♭ D.S. al Coda

Fee - fi - fid-dle-ee - i - o, strum-in' on the old ban - jo.

Φ Coda

89 A♭ 2 C7 Fm7 2 A♭

"Di - nah," "Di - nah," Di - nah, won't you

99 E♭7 A♭ E♭7 A♭

blow that horn? Di - nah, won't you blow that horn?"

America, The Beautiful

F

(Sax)
E♭/B♭

B 7(b5)/A

A m7(b5)/G

Keyboard

(Bass - As written)

F 7(b5)/B

E♭

7

Oh

E♭

B♭/D

F m/C

B♭7

beau - ti - ful for spac - ious skies, for am - ber waves of

E♭
grain,

B♭7
for

E♭
pur - ple

E°
moun - tain

B♭/F
maj - es - ties

G m7
a -

B°
bove

F 7
the

B♭
fruit - ed

plain!

B♭7
A -

E♭
mer - i - ca,

G m7
A -

G♭7
ca,

F m7
mer - i - ca!

B♭7 /A♭ /G /G♭ F m
God

G m
shed

A♭
His

B♭7
grace

E♭
on

E♭7
thee,

E♭7
and

37 A^b9 A° A°/E^b E^b/G Cm7 Fm7 E^b/G A^bmaj9 B^b7

crown Thy good with broth - er - hood from sea to shin - ing

E^b(Sax) B 7(b5)/A A m7(b5)/G

43 sea.

43 43 43 (Bass - As written)

48 D D7 O

G D/F# A m/E D 7
 beau - ti - ful for pa - triot dream that sees be - yond the
 G D7 G G# D/A /G D/F# Bm7/F#
 years; _____ thine al - a - bas - ter cit - - ies gleam un -
 E♭ Em11 A9 A7 D E♭ E♭ 7
 dimmed by hu - man tears, _____ hu-man tears. A -

A^b

71 mer - i - ca, A - mer - i - ca! God shed His

D♭/B♭ E♭7 A^b A^b7 D♭9 D°

76 grace on thee, _____ and crown Thy good with

A♭/E♭ Fm7 F7 B♭m7 A♭/C Emaj7 E♭7

81 broth - er hood from sea to shin - ing

A^b (Sax)

87 sea.

Bass - As written

A♭6/E♭ E♭6 A^b E♭6/A^b A^b

91

Bass - As written

VOCAL ONLY

The Alphabet Love Song

Keyboard

Sung in unison a cappella

7 A B C D E F G, H I J K L M N O P Q R S & T U V

13 W X & Y & Z. Now I know My A B Cs. Tell me what you think of me.

17 (Keyboard) Cm7 Dm7 Gm7 Cm7 F7 B^b Cm7 F7

19 (M) "A", you're a-dor - a-ble, "B", you're so beau - ti - ful,

21 "C", you're a cu - tie full of charm.

23 (F) "D", you're a darl - ling, and "E", you're ex - cit - ing, and

25 (M) "F", you're a feath - er in my arms.

27 (F) "G", you look good to me, "H", you're so heav - en - ly,

29 "I", you're the one i - dol - ize.

31 (M) "J", we're like Jack and Jill, (F) "K", you're so kiss - a-ble,

(M) "L", is the love - light in your eyes.

2
 33 Cm7 F9 B[♭] Gm7 Cm7 G7 Cm7 F9
 (F) "M", "N", "O", "P", I could go on all

36 B[♭] Cm F7 B[♭] Gm7
 day. (M) "Q", "R", "S", "T", al - pha-

39 C7 F7 Cm9 F7
 bet - i - c'ly speak - ing. you're O. K.

41 B[♭] G7
 (F) "U", made my life com-plete, "V", means you're ver - y sweet,

43 C7 Gm7 C7
 (M) dou - ble "U" "X" "Y" "Z". (Both) It's

45 E[♭] B[♭] G7
 fun to wan - der through the al - pha-bet with you, to

47 1. Cm7 F7 B[♭] F7
 tell you what you mean to me "Come on. Sing with us"

49 1. Cm7 F7 A[♭]7 G7
 tell you what you mean to me I

51 Cm Dm
 "L" "O" "V" "E" "Y" "O" "U", I

53 Cm F7 B[♭] F7 B[♭]
 "R" in love with you.

Stars And Stripes Forever

(Keyboard)

B^b G^b F

A musical staff for a keyboard instrument in B-flat major. It shows three notes: B-flat at the beginning, followed by G-flat, and then F. The staff has a treble clef and a key signature of one flat.

B^b D/A Gm Cm F/A C7/G F F7 B^b/D F7/C B^b D7/A

A musical staff for a keyboard instrument showing a sequence of chords. The chords are labeled below the staff: B-flat, D/A, G minor, C minor, F/A, C7/G, F, F7, B-flat/D, F7/C, B-flat, and D7/A. The staff has a treble clef and a key signature of one flat.

Gm D B^b F7

A musical staff for a keyboard instrument showing chords G minor, D, B-flat, and F7. The staff has a treble clef and a key signature of one flat.

B^b B^bm C C7 1 F F7 2 F F7

A musical staff for a keyboard instrument showing chords B-flat, B-flat minor, C, C7, 1 F, F7, 2 F, and F7. The staff has a treble clef and a key signature of one flat.

B^b F7 B^b E^b

A musical staff for a keyboard instrument showing chords B-flat, F7, B-flat, and E-flat. The staff has a treble clef and a key signature of one flat.

C/E B^b/F F7 B^b F7

A musical staff for a keyboard instrument showing chords C/E, B-flat/F, F7, B-flat, and F7. The staff has a bass clef and a key signature of one flat.

B^b B^b7/A^b E^b/G E^bm/G^b B^b/F F7 1 B^b F7 2 B^b

A musical staff for a keyboard instrument showing chords B-flat, B-flat 7/A-flat, E-flat/G, E-flat minor/G-flat, B-flat/F, F7, 1 B-flat, F7, and 2 B-flat. The staff has a bass clef and a key signature of one flat.

§ E^b

A musical staff for a keyboard instrument starting with a double bar line and a repeat sign. The key signature changes to E-flat major. The staff has a bass clef.

A musical score for piano, page 45, featuring a single melodic line. The key signature is B-flat major (two flats). The melody begins on B-flat 7 and ends on E-flat. The notes are primarily eighth notes, with some sixteenth-note patterns and a sustained note. The score includes a treble clef, a key signature of two flats, a common time signature, and a page number 45.

G C m A♭m B

E♭

B♭7 To Coda E♭ N.C.

65

Musical score for piano, page 10, measures 71-72. The score consists of two staves. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows harmonic chords. The key signature changes from F major (one sharp) to G major (no sharps or flats). The measure numbers 71 and 72 are indicated on the left.

71

F m G N.C.

A^{flat}m B^{flat} A^{flat}m6 N.C.

76

Musical score for orchestra, page 81, section Bbm6 N.C. The score consists of two staves. The top staff shows a melodic line with eighth-note patterns and a sixteenth-note cluster. The bottom staff shows harmonic bass notes. The key signature is B-flat major (one flat), and the time signature is common time.

Musical score for piano showing measures 86-87. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. Measure 86 starts with a half note followed by a quarter note. Measure 87 begins with a eighth note followed by a sixteenth note. The music is labeled with chords: A♭m6/B, B♭7, A♭m6/B, and B♭7.

Musical score for page 91:

- B♭7 N.C.**
- B♭7 D.S. al Coda**
- Coda** (Measure 95)