



Set A

[Last revised: 2019.04.24](#)

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Bandstand Boogie

(Keyboard)

Keyboard

1 $Bb7$ 3 3 $Eb6$
 5 $Ab9$ $Bb7$
 8 $F7$ $EMaj7$ 1 $Eb6$ 2 Eb
 12 Eb $Eb^{\circ}7/G$ Ab $A^{\circ}7$ Eb/Bb Eb
 16 $Ab9$ $G7\#5$ $Gb7$ $F7$ $EMaj7$ Eb D Eb
 20 Eb $Eb^{\circ}7/G$ Ab $A^{\circ}7$ Eb/Bb Eb
 24 Ab $G7\#5$ $Gb7$ $F7$ $EMaj7$ Eb Db $Bb7$
 28 $Eb6$ $Ab9$

31 $B\flat 7$ $E\flat$

35 E F Piano

40 $G 7$ (Keyboard) $C 7$ $F 6$

43 $B\flat 9$ $C 7$

47 $G 7$ $G\flat Maj 7$ 1 $F 6$ 2 $F 6$

51 F $F^\circ 7/A$ $B\flat$ $B^\circ 7$ F $F^\circ 7/A$

54 $B\flat$ $B^\circ 7$ $B\flat 9$ $A 7\#5$ $A\flat 7$ $G 7$ $G\flat Maj 7$

57 F F $F 6$ $E 7$ $F 6$

65 F F Shake! Glissando 8^{vb}

The musical score is written for a single melodic line on a treble clef staff in a key of B-flat major (three flats). It consists of eight staves of music. The first staff (measures 31-34) features eighth-note patterns with a $B\flat 7$ chord at measure 32 and an $E\flat$ chord at measure 34. The second staff (measures 35-39) continues with eighth-note patterns, with E and F chords above measures 36 and 38 respectively, and a 'Piano' dynamic marking at measure 37. The third staff (measures 40-42) includes triplets of eighth notes, with $G 7$ (Keyboard), $C 7$, and $F 6$ chords. The fourth staff (measures 43-46) features eighth-note patterns with $B\flat 9$ and $C 7$ chords. The fifth staff (measures 47-50) contains eighth-note patterns with $G 7$, $G\flat Maj 7$, and two first endings of $F 6$. The sixth staff (measures 51-53) has eighth-note patterns with F , $F^\circ 7/A$, $B\flat$, $B^\circ 7$, F , and $F^\circ 7/A$ chords. The seventh staff (measures 54-56) continues with eighth-note patterns and $B\flat$, $B^\circ 7$, $B\flat 9$, $A 7\#5$, $A\flat 7$, $G 7$, and $G\flat Maj 7$ chords. The eighth staff (measures 57-64) features eighth-note patterns with F , F , $F 6$, $E 7$, and $F 6$ chords. The final staff (measures 65-68) begins with F and F chords, followed by a 'Shake!' instruction, a glissando, and ends with an 8^{vb} marking.

True Love

Keyboard

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

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

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

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

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

43 G^b7 B^b7 E^b A^b $E^b\circ$ E^b
 do but to give to you and to give to me

49 B^b7 1. E^b B^b B^b7 (Sax) 2. A^b Gm Fm E^b
 love for - ev - er true. true.

Hernando's Hideaway

F
Keyboard

(Sax) C m G7 C m G7 C m F m6/A^b

3 G7 C m

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

6 F m6 G7

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

9 C m G7 C m G7 C m

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

11 G7 C m

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

14 F m6/A^b G7

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

17 C m G7 C m G7 C m

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

19 G7 G7(b9) G7 G7(b9)

21 C m

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

23 G7 G7(b9) G7 G7(b9)

25 C m

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

27 C7 C7(b9) C7 C7(b9)

29 F m F m

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

31 D7 A^b/D^b D7 D7 G7 F#7 G7 G7(b9)

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

35 G7 C m

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

38 F m6 G7

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

41 C m G7

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

1 C m G7 C m F m6/A^b (Sax) 2 C m G7 C m

Hernando's Hideaway

M
Keyboard

(Keyboard) Fm C7 Fm C7 Fm B \flat m6/D \flat

3 C7 Fm

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

6 B \flat m6 C7

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

9 Fm C7 Fm C7 Fm

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

11 C7 Fm

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

14 B \flat m6/D \flat C7

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

17 Fm C7 Fm C7 Fm

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

19 C7 C7(\flat 9) C7 C7(\flat 9)

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

23 C7 C7(b9) C7 C7(b9)

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

27 F7 F7(b9) F7 F7(b9)

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

31 G7 Db°/Gb G7 G7 C7 B7 C7 C7(b9)
you may take my heart, and take my soul, but not my key. Just
you ___ will be free to gaze at me and talk of love. ___

35 C7 Fm
knock three times and whis-per low that you and I were

38 Bbm6 C7
sent by Joe. Then strike a match and you will know you're

41 Fm C7
in Her - nan - do's Hide-a - way. O - le! way O - le!

1 Fm C7 Fm (Keyboard) 2 Fm C7 Fm

Chicago

Keyboard

(Sax) F7 G \flat 7 F7 B \flat 6 Dm7 F7

Chi -

5 B \flat Maj7 Cm7 Dm7 G7 Cm7 F7 Cm7 F7 G7#5

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

9 Cm7 F7 G \flat 7 F7 E \flat aug7 B \flat /D D \flat °7 Cm7 F7

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

13 B \flat Maj7 C7 D \flat 9#11 C7 G7b9

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

17 Cm7 F7 Cm7 F7 E \flat °7 Dm7 D \flat 7 Cm7 F7

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

21 B \flat Maj7 Cm7 Dm7 G7 Cm7 F7 Cm7 F7 G7#5

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

25 Cm7 F7 G \flat 7 A m7 D7 G m7 G7 E \flat Maj7

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

30 A \flat 9 B \flat Maj7 F7#5 B \flat Maj7 D \flat °7

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

33 F7 G \flat 7 F7 B \flat 6 Cm7 F7 (Sax) B \flat 6

ca - go, Chi - ca-go my home-town. —

Male Vocal

One For My Baby

Keyboard

(Keyboard)

quar-ter to three, there's no one in the place 'cept you and me. _____ So

set 'em up, Joe, got a lit-tle stor-y think you should know. _____ We're

drink-ing my friend _____ to the end of a brief ep-i - sode. _____ So make it

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

know the rou-tine, put an-oth-er quar-ter in that ma-chine. _____ I'm

feel-ing kinda bad. Won't you make the mu-sic eas-y and sad? _____ I could

tell you a lot _____ but you got-ta be true to a gen-tle-man's code. _____ Just make it

Chords: Cmaj7, Bb7, Dm7, G7, Cmaj7, Bb7, Cmaj7, Bb7, Cmaj7, Bb7, Cmaj7, Bb7, Fmaj7, Gm7, Am7, Bb7, Cmaj7, Dm7, Em7, A7, Dm7, Db7, Dm7, Em7, Fmaj7, G7sus, C6, C7, C7, Fmaj7, Eb7, Fmaj7, Eb7, Fmaj7, Eb7, Fmaj7, Eb7, Fmaj7, Cm7, F7, Bbmaj7, Cm7, Dm7, Eb7, Fmaj7, Gbm7, Am7, D7

33 Gm7 G^b7 Gm7 Am7 B^bmaj7 C7sus Fmaj7 C7 F7
 one for my ba-by and one more for the road._____

37 Cm7 B^b Cm7 B^b Am7 D7 Gm7 C7sus
 You'd nev-er know it but bud-dy, I'm a kind of po et, and I've got a lot of things I want to

40 Fmaj7 Cm7 B^b Cm7 B^b Am7 A^b7 C7 C7(#5)
 say. And if I be-come gloom-y, please lis-ten to me. till it's all talked a-way. Well,

45 Fmaj7 E^b7 Fmaj7 E^b7 Fmaj7 E^b7 Fmaj7 E^b7
 that's how it goes, and Joe, I know you're get-tin' anx-ious to close._____ So

49 Fmaj7 E^b7 Fmaj7 E^b7 Fmaj7 E^b7 Fmaj7 Cm7 F7
 thanks for the cheer, I hope you did-n't mind my bend-ing your ear._____ But this

53 B^bmaj7 Cm7 Dm7 E^b7 Fmaj7 Gm7 Am7 D7
 torch that I found, it's got to be drowned, or it just might ex-plode._____ So make it

57 Gm7 G^b7 Gm7 Am7 B^bmaj7 Gm7 A A^o7 Gm7
 one for my ba-by and one more for the road, that long,_____ that

61 G^bmaj7 F (Keyboard) G7(b5)³
 long, long road._____

64 F G^o7 C7 F

Beer Barrel Polka

Keyboard

Chord progression for the first system: C /A /G /E C /A /E /G (Sax)

5 C G7 G7

11 C C G7

17 G7 C (Keyboard)

21 F C

27 G7 G7

33 C (Sax) F

39 C C

45 G7 G7 C

53 F /D /C /A F /D /C /A $\text{\textcircled{F}}$ F Roll out the

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

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

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

77 F B \flat Gm C7 ring out the song of good cheer. _____ Now's the time to roll the

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

89 Dm (Sax)

93 C G7 C

97 C Dm7 G7 C7/E Dm7 C7 *D.S. al Fine*

When My Sugar Walks Down The Street

Easy Swing

M

Keyboard

(Keyboard)

5 Eb Eb7 Ab Abm Eb Eb7 F7 F#o7

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

7 Eb Fm7 Bb9 Eb Eb Eb7 Ab6

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

10 Eb Eb7 Ab6 F7

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

12 Bb7 G7 Cm

_____ I just feel so hap py _____
_____ Tell me what is sweet - er _____

15 Bb7 Eb Eb Eb7 Ab Abm

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

18 Eb Eb7 Ab6 F7 Bb7

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

2

21 E^b $B^b m6$ $C7$ $F7$ B^b7

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

24 E^b $E^b \circ 7$ B^b7

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

27 $B^b7(\#5)$ E^b

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

29 E^b $B^b m6$ $C7$ $F7$ B^b7

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

32 E^b E^b7 $C7$ Fm B^b7

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

35 E^b $Fm7$ B^b7 1. E^b 2. E^b $B^b m7$ E^b7

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

38 A^b $A^{\circ}7$ E^b $C7$ $Fm7$ B^b7 E^b $Fm7$ $F^{\#} \circ 7$ E^b6

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

42 $C7$ Fm $N.C.$ $Fm7$ B^b7

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

(Keyboard)

45 E^b $A^b m(maj7)$ E^b6 $A^b m(maj7)$ E^b6

tweet! —

No Intro
Keyboard - Give Pitch)

Breaking Up Is Hard To Do

Keyboard

3/4 time signature, B-flat major key. The score is written for a single melodic line on a treble clef. Chords are indicated by letters above the staff. The lyrics are written below the staff, with some words split across lines. The score includes a repeat sign at measure 9 and first/second endings at measures 15 and 17.

Doo doo doo down doo be doo down down Ka-ba ka-ba

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

Break-ing up is hard to do. Don't take your

love when a - way from me. tight.

Don't you leave my heart in mis - er - y. then you kissed me all through the night.

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

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

2. break-ing up is hard to do. They say that break-ing

up is hard to do. Now I know I

2

22 $A^b\text{maj}7$ A^b $A^b\text{m}$ D^b $A^b\text{m}7$ D^b D^b7
know that it's true. _ Don't say that this is the end. In -

25 G^b $F7$
stead of break-ing up, I wish that we were mak-ing up a - gain. _

27 B^b $G\text{m}7$
_ I beg of you, _ don't

29 E^b $F7$ $B^b\text{maj}7$ $G\text{m}7$
say good - bye. _ Can't we give our love an -

31 E^b $F7$ $B^b\text{maj}7$ $D7$
oth - er try? _ Come on, ba - by, let's

33 $G\text{m}7$ $C7$ $F7$
start a - new, _ 'cause break-ing up is hard to do. _

35 1. B^b N.C.
_ They say that break - ing

36 2. B^b $G\text{m}7$ E^b $F7$ B^b $G\text{m}7$
_ _ _ _ It's hard to do.

39 E^b $F7$ B^b $G\text{m}7$
_ _ So ver - y hard to do.

41 E^b $F7$ B^b
Break - ing up is hard to do.

VOCAL ONLY

Breaking Up Is Hard To Do

Keyboard

(No Intro

Keyboard - Give Pitch)

Sheet music for the song "Breaking Up Is Hard To Do" (Vocal Only). The music is written in B-flat major (two flats) and 4/4 time. The key signature is B-flat major. The tempo is marked "Moderato". The music is divided into systems, each with a measure number (1, 3, 6, 9, 11, 13) and a system number (1, 2, 3, 4, 5, 6). The lyrics are written below the notes, and the keyboard accompaniment is written above the notes. The lyrics are: (Male) Doo doo doo down doo be doo down down Ka-ba ka-ba down doo be doo down down Ka-ba ka-ba down doo be doo down down (Female) Don't take your Break-ing up is hard to do. Doo doo doo love when a way from me tight. down doo be doo down down Ka - ba ka - ba Don't you leave my heart in mis - er - y. then you kissed me all through the night. down doo be doo down down Ka - ba ka - ba If Think you of go all then that I'll be blue, 'cause we've been through, and down. If Think you of go all then that I'll be blue, 'cause we've been through, and

1. F7

15 C7

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

break - ing up is hard to do. _____

2. N.C.

17 C7 F7 B \flat

break - ing up is hard to do. They say that break - ing

break - ing up is hard to do. _____

19 B \flat m E \flat B \flat m E \flat A \flat

up is hard to do. Now I know

22 A \flat maj7 A \flat A \flat m D \flat A \flat m7 D \flat D \flat 7 I

know that it's true. Don't say that this is the end. In -

25 G \flat F7

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

27 B \flat Gm7

I beg of you, don't

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

29 E \flat F7 B \flat maj7 Gm7

say good - bye. Can't we give our love an -

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

31 E \flat F7 B \flat maj7 D7

oth - er try? — Come on, ba - by, let's

— Ka - ba ka - ba down. Come on, ba - by, let's

33 Gm7 C7 F7

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

start a - new. — 'cause break-ing up is hard to do. —

35 1. B \flat N.C.

They say that break - ing

36 2. B \flat Gm7 E \flat F7 B \flat Gm7

It's hard to do.

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

39 E \flat F7 B \flat Gm7

So ver - y hard to do.

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

41 E \flat F7 B \flat

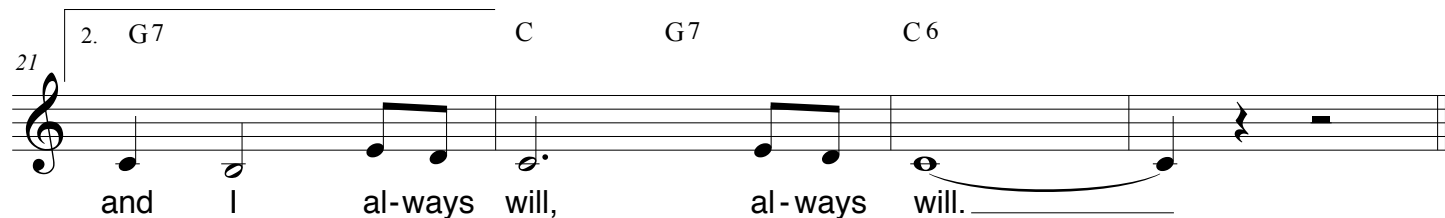
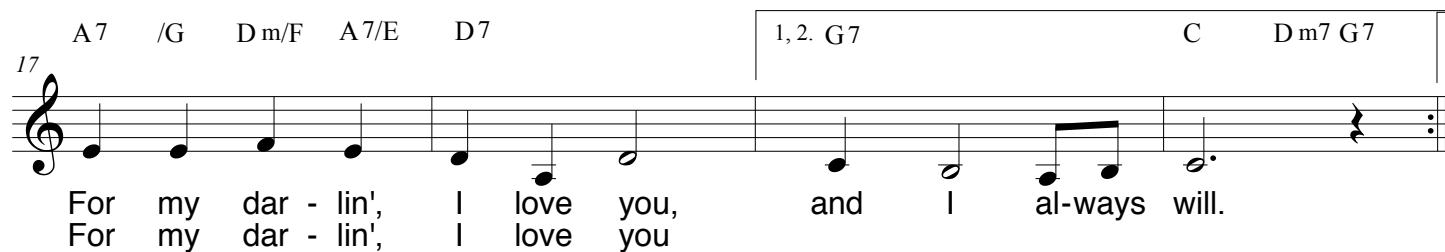
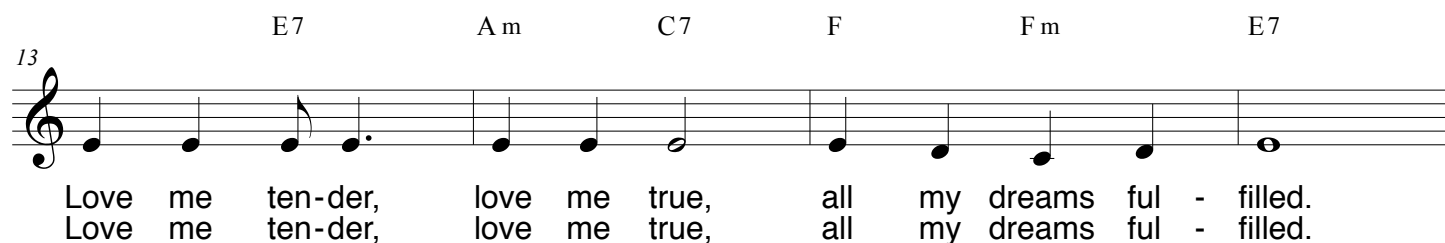
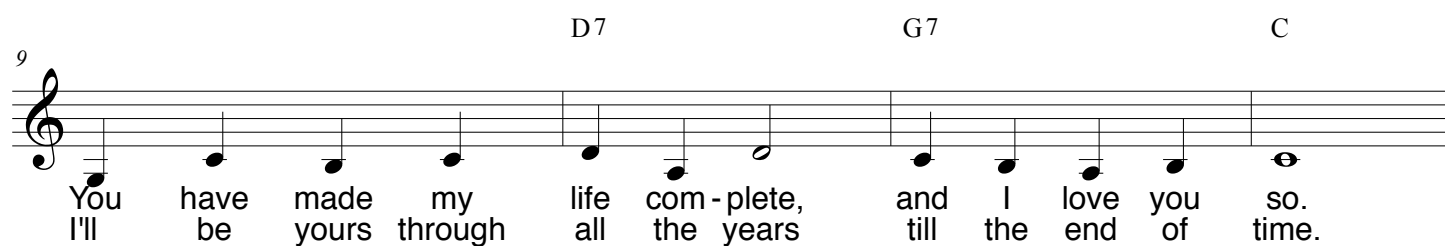
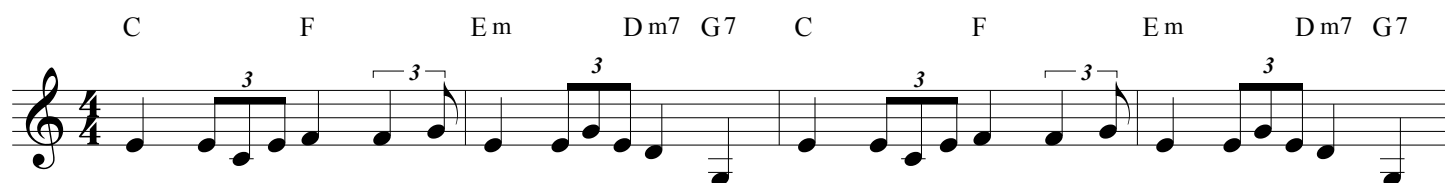
Break - ing up is hard to do.

— Ka - ba ka ba do.

Love Me Tender

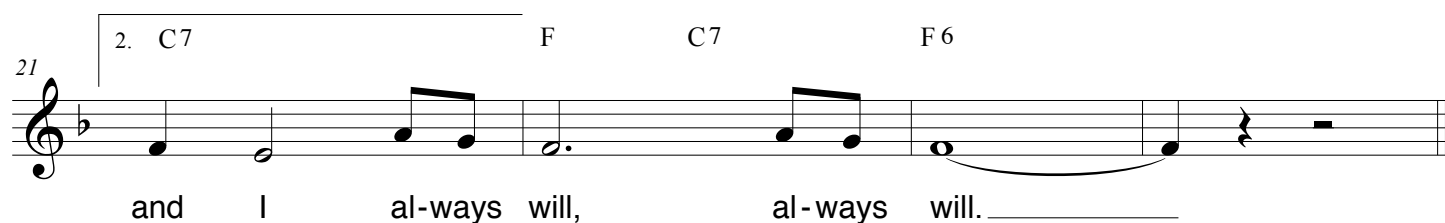
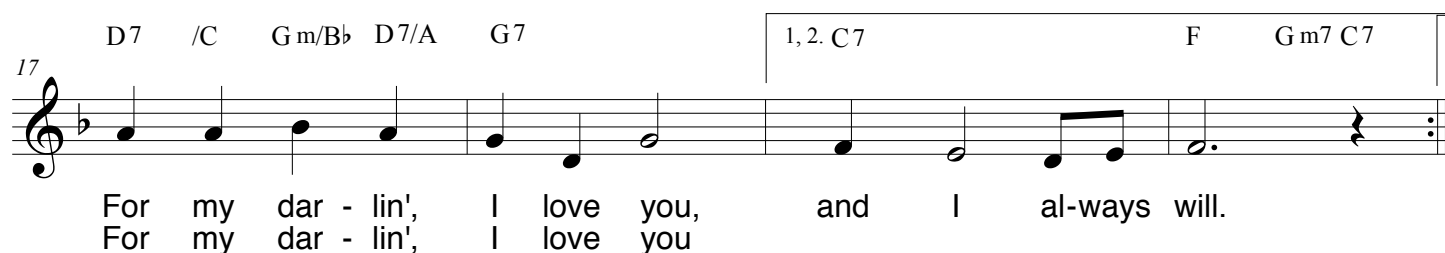
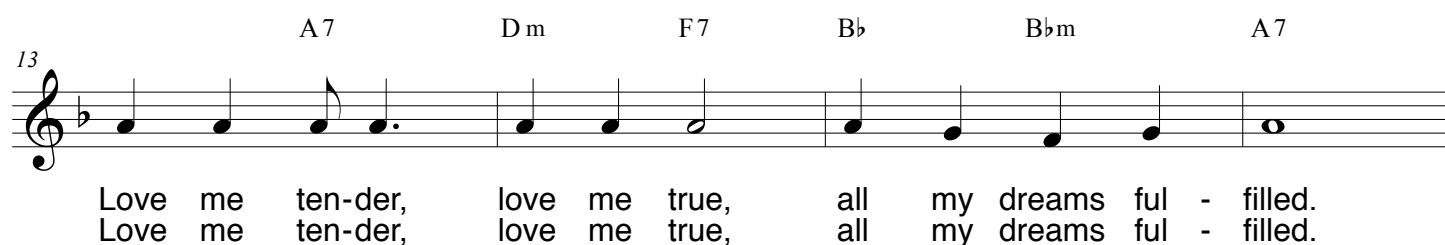
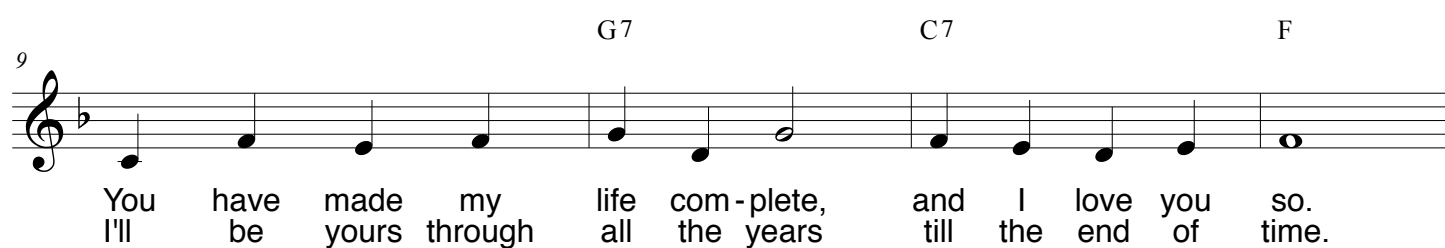
F

Keyboard



Love Me Tender

Keyboard



F

Blue Eyes Crying In The Rain

(Sax)

Keyboard

F7 B \flat E \flat B \flat F7
 5 B \flat
 In the twi - lght glow I see him, _____
 Now my hair has turned to sil - ver, _____
 9 F7 B \flat
 blue eyes cry - ing in the rain. _____
 all my life I've loved in vain. _____
 13 B \flat
 When we kissed good - bye and part - ed, _____
 I can see his star and in part hea - ven, _____
 17 F7 B \flat E \flat B \flat B \flat 7
 knew we'd nev - er meet a - gain. _____
 21 blue eyes cry - ing in the rain. _____
 Love is like a dy - ing em - ber. _____
 Some - day, when we meet up yon - der, _____
 25 B \flat F F7
 On - ly mem - o - ries re - main. _____
 We'll stroll hand in hand a - gain _____
 29 B \flat
 Through the a - ges I'll re - mem - ber _____
 in the land that knows no part - ting, _____
 33 F7 1. B \flat E \flat B \flat 2. B \flat
 blue eyes cry - ing in the rain. _____ rain. _____
 blue eyes cry - ing in the _____
 39 F7 B \flat E \flat B \flat
 blue eyes cry - ing in the rain. _____

Blue Eyes Crying In The Rain

M

(Keyboard)

Keyboard

B \flat 7 E \flat A \flat E \flat B \flat 7

5 E \flat

In the twi - lght glow I see her, _____
Now my hair has turned to sil - ver, _____

9 B \flat 7 E \flat

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

13 E \flat

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

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

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

21 A \flat

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

25 E \flat B \flat B \flat 7

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

29 E \flat

Through the a - ges I'll re - mem - ber _____
in the land that knows no part - ting, _____

33 B \flat 7

1 E \flat A \flat E \flat 2. E \flat

blue eyes cry - ing in the rain. _____ rain. _____
blue eyes cry - ing in the

39 B \flat 7 E \flat A \flat E \flat

blue eyes cry - ing in the rain. _____

Ballin' The Jack

F

Keyboard

(Sax) G^b7 B^b/F F[#]°7 G^m G7 C^m C^m7(b5) F7 B^b D7/A

5 G7 C7

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

8 F7

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

11 B^b D7 E^b7 D7 G7

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

14 C7

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

17 G^b7 B^b/F F[#]°7 G^m G7 1. 2. C^m C^m7(b5) F7 B^b D7/A

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

21 3. C^m C^m7(b5) C^m C^m7(b5) C^m F7 (Sax) bal-lin' (Sax) ball-in' the jack.

25 B^b G^b B^b/F B^b7/D E^b E7(b5) F7 B^b B^b

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

Ballin' The Jack

M

Keyboard

(Keyboard) B7 Eb/Bb B°7 Cm C7 Fm Fm7(b5) Bb7 Eb G7/D

Musical staff for measures 1-4. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The notes are: 1. Bb4, Eb4, Gb4, Bb4; 2. Bb4, Eb4, Gb4, Bb4; 3. Bb4, Eb4, Gb4, Bb4; 4. Bb4, Eb4, Gb4, Bb4.

5 C7 F7

Musical staff for measures 5-6. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The notes are: 5. Bb4, Eb4, Gb4, Bb4; 6. Bb4, Eb4, Gb4, Bb4.

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

8 Bb7

Musical staff for measures 7-8. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The notes are: 7. Bb4, Eb4, Gb4, Bb4; 8. Bb4, Eb4, Gb4, Bb4.

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

11 Eb G7 Ab7 G7 C7

Musical staff for measures 9-11. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The notes are: 9. Bb4, Eb4, Gb4, Bb4; 10. Bb4, Eb4, Gb4, Bb4; 11. Bb4, Eb4, Gb4, Bb4.

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

14 F7

Musical staff for measures 12-14. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The notes are: 12. Bb4, Eb4, Gb4, Bb4; 13. Bb4, Eb4, Gb4, Bb4; 14. Bb4, Eb4, Gb4, Bb4.

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

17 B7 Eb/Bb B°7 Cm C7 1, 2. Fm Fm7(b5) Bb7 Eb G7/D

Musical staff for measures 15-17. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The notes are: 15. Bb4, Eb4, Gb4, Bb4; 16. Bb4, Eb4, Gb4, Bb4; 17. Bb4, Eb4, Gb4, Bb4.

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

21 3. Fm Fm7(b5) Fm Fm7(b5) Fm Bb7

Musical staff for measures 18-21. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The notes are: 18. Bb4, Eb4, Gb4, Bb4; 19. Bb4, Eb4, Gb4, Bb4; 20. Bb4, Eb4, Gb4, Bb4; 21. Bb4, Eb4, Gb4, Bb4.

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

25 Eb B Eb/Bb Eb7/G Ab A7(b5) Bb7 Eb Eb

Musical staff for measures 22-25. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The notes are: 22. Bb4, Eb4, Gb4, Bb4; 23. Bb4, Eb4, Gb4, Bb4; 24. Bb4, Eb4, Gb4, Bb4; 25. Bb4, Eb4, Gb4, Bb4.

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

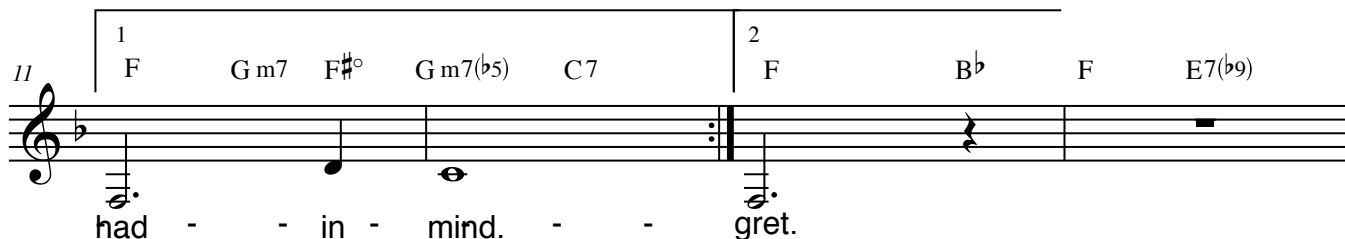
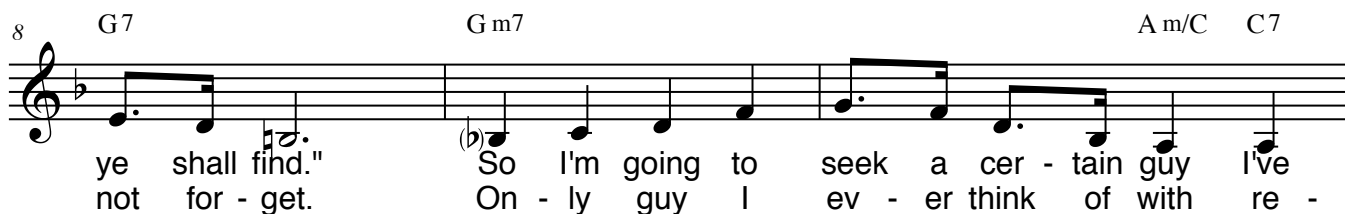
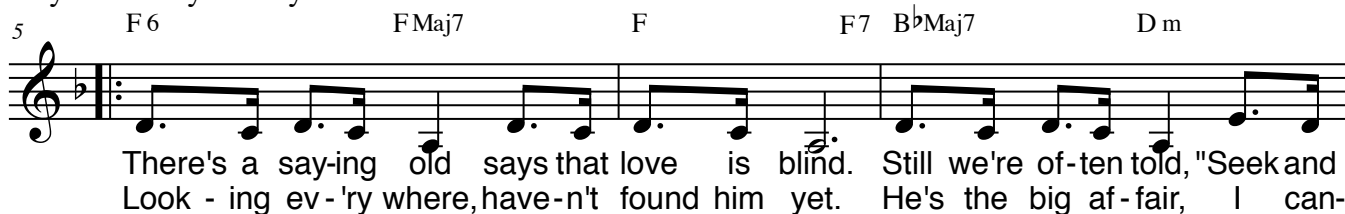
Someone To Watch Over Me

F

Keyboard



Keyboard only - freely



2

In Rhythm

23 F F7 B \flat C \sharp dim F6/D B dim C7 C $^{\circ}$ 7

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

27 G m D m6 C7 F A7 B \flat C7

some - one to watch o - ver me.

31 F F7 B \flat C \sharp dim F6/D B dim C7 C $^{\circ}$ 7

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

35 G m D m6 C7 F B \flat F

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

39 B \flat F E7

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

44 A7 D7 G7 C7 F F7

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

48 B \flat C \sharp dim F6/D B dim C7 C $^{\circ}$ 7 G m

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

52 1 D m6 C7 F B \flat C7 2 D m6 C7 F G m7 G \flat 9 F6

watch o - ver me.

watch o - ver me.

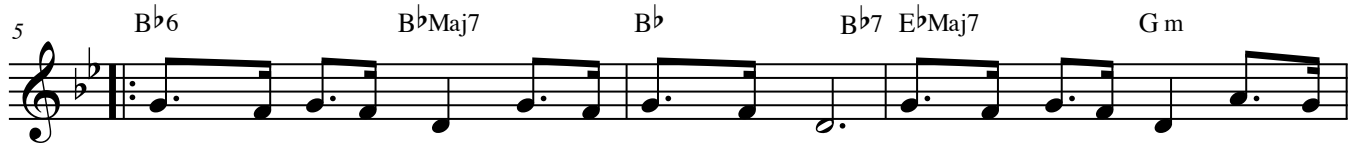
Someone To Watch Over Me

M

Keyboard



Keyboard only - Freely



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



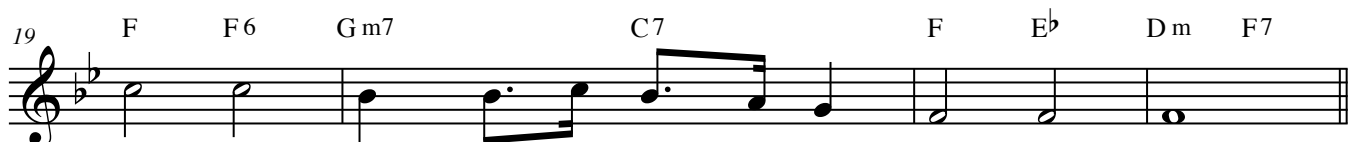
ye shall find." So I'm going to seek a cer - tain guy I've
not for - get. On - ly guy I ev - er think of with re -



had in mind. gret.



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



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

2

In Rhythm

23 $B\flat$ $B\flat 7$ $E\flat$ $F\sharp \dim$ $B\flat 6/G$ $E \dim$ $F 7$ $F^\circ 7$

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

27 $C m$ $G m 6$ $F 7$ $B\flat$ $D 7$ $E\flat$ $F 7$

some - one to watch o - ver me.

31 $B\flat$ $B\flat 7$ $E\flat$ $F\sharp \dim$ $B\flat 6/G$ $E \dim$ $F 7$ $F^\circ 7$

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

35 $C m$ $G m 6$ $F 7$ $B\flat$ $E\flat$ $B\flat$

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

39 $E\flat$ $B\flat$ $A 7$

may not be the girl some guys think of as pre-tty to my heart he

44 $D 7$ $G 7$ $C 7$ $F 7$ $B\flat$ $B\flat 7$

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

48 $E\flat$ $F\sharp \dim$ $B\flat 6/G$ $E \dim$ $F 7$ $F^\circ 7$ $C m$

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

52

1	$G m 6$ $F 7$ $B\flat$ $E\flat$ $F 7$	2	$G m 6$ $F 7$ $B\flat$ $C m 7$ $B 9$ $B\flat 6$
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watch o - ver me. watch o - ver me.

Pick Yourself Up

F

Keyboard

(Sax)

F7 B \flat Cm7 Gm

5 B \flat Gm7 Cm7 F7 B \flat

Now

9 F7 B \flat Cm7 Gm

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

13 B \flat B \circ 7 Cm7 F7 B \flat

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

17 G7 C Dm7 Am

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

21 C C \sharp 7 Dm7 G7 C

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

25 D \flat B6

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

29 F Gm7 F7

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

33 F7 B \flat Cm7 Gm **To Coda** Φ

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

37 B \flat B \circ 7 Cm7 F7 B \flat (Sax)

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

41 F7 B \flat Cm7 Gm B \flat

47 Cm7 F7 B \flat G7 C Dm7 Am

53 C C \sharp 7 Dm7 G7 C **D.S. al Coda**

You got - ta

Φ **Coda** 57 B \flat (Sax) B (Sax)

take a deep breath, pick your-self up____

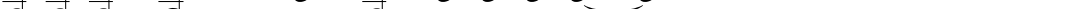
61 C (Sax) E \flat m7 A \flat 7 D \flat (Sax)

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

65 A \flat 7 D \flat E \flat m7 B \flat m

65 A \flat 7 D \flat E \flat m7 B \flat m

69 D^b E^bm7 A^b7 D^b



D^b E^bm7 A^b7 D^b

Now

73 F7 B \flat Cm7 Gm


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

77 B \flat (Sax) B (Sax)

take a deep breath, pick your-self up ____

[illegible]

85 A \flat 7 D \flat E \flat m7 B \flat m D \flat

[illegible]

Pick Yourself Up

M
Keyboard

(Keyboard) B7 E F#m7 C#m

5 E C#m7 F#m7 B7 E

Now

9 B7 E F#m7 C#m

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

13 E F°7 F#m7 B7 E

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

17 D♭7 G♭ A♭m7 E♭m

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

21 G♭ G°7 A♭m7 D♭7 G♭

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

25 G F6

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

29 B C#m7 B7

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

33 B7 E F#m7 C#m To Coda Φ

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

37 E F°7 F#m7 B7 E (Keyboard)

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

41 B7 E F#m7 C#m E

47 F#m7 B7 E Db7 Gb Abm7

52 Ebm Gb G°7 Abm7 Db7 Gb D.S. al Coda

You got-ta

Φ Coda E F (Keyboard)

take a deep breath, pick your-self up ___

61 Gb Am7 D7 G (Keyboard)

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

65 D7 G Am7 Em

69 G Am7 D7 G

73 B7 E F#m7 C#m

Now

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

77 E F

(Keyboard) (Keyboard)

take a deep breath, pick your-self up___

81 (Keyboard) Am7 D7 G (Keyboard)

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

85 D7 G Am7 Em G

90 Am7 D7 G C#°7 G

Moonlight Serenade

(Keyboard)

Keyboard

G m F E[°]7/F F G m G[°]7 G m C7 C7(#5) F C7(#5) (Sax)

5 F 6 A^b7 G m7 C[°]7 C7 C7(#5)

9 F F 6 F Maj7 F7 D7 G m

13 F E[°]7/F F G m G[°]7 G m C7 C7(#5) F C7(#5) F C m7 F

18 B^bMaj7 (Keyboard) B^bm6 E m7 A7 C m6 D7 D7(#5)

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

26 F 6 A^b7 G m7 C[°]7 C7 C7(#5)

30 F F 6 F Maj7 F7 D7 G m

34 F E[°]7/F F G m G[°]7 G m C7 C7(#5) D m7 G m7 C7 F 6

The musical score is written for a Keyboard and Saxophone duo. It consists of eight staves of music. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various chords such as G minor, F major, E-flat 7/F, F major, G minor, G-flat 7, G minor, C7, C7(#5), F major, C7(#5), F6, A-flat 7, G minor 7, C-flat 7, C7, C7(#5), F major, F6, F major 7, F7, D7, G minor, B-flat major 7, B-flat minor 6, E minor 7, A7, C minor 6, D7, D7(#5), B minor 7(b5), E7, A minor 7(b5), G minor 7, C7(b9), and D minor 7. There are also triplets and a repeat sign with first and second endings. The Saxophone part is indicated by '(Sax)' at the end of the first staff and '(Sax)' at the end of the fifth staff.

Begin The Beguine

F

Keyboard

(Sax)

C7 3 F C7
 When they be - gin the be - guine, it
 brings back the sound of mus - ic so ten - der. It
 brings back the days of trop - i - cal splen - dor, it
 brings back a mem - 'ry ev - er green. I'm
 with you once more un - der the stars, and
 down by the shore an or - ches - tra's play - ing. And
 e - ven the palms seem to be sway - ing
 when they be - gin the be - guine. To

Chords: C7, F, Dm7, FMaj7, Dm, Gm, C7sus4, Gm7, C7, FMaj7, Dm7, F, Gm, C7, Gm7, Gm.

2

37 F m B \flat 7 E \flat

live it a - gain _____ is past all en - deav - or _____ ex -

41 E \flat m A \flat 7 D \flat Maj7

cept when the tune _____ clutch-es my heart. _____ And

45 B $^{\circ}$ C D \flat

there we are, swear-ing to love for - ev - er _____ and prom-is - ing

49 C B \flat m7 G m7 C C7

nev - er ev - er to part. _____ What

53 F D m7 F Maj7 D m7 F

mo-ments di - vine, _____ what rap-ture se - rene, _____ till

57 F7 C7

clouds came a long to dis - perse the joy we had tast - ed. _____ And

61 B \flat m G m7(b5) B \flat m G m7

now, when I hear peo-ple curse the chance that was wast - ed, _____ I

65 C7 G m7 F

know but too well _____ what they mean. _____ So, don't

69 F F Maj7 D m7 F Maj7 D m7

let them be - gin _____ the be - guine. _____ Let the

73 F F Maj7 D m F Maj7 C7

love that was once a - fire re-main an em - ber. _____ Let it

77 $B\flat$ $\overset{3}{\rule{1.5cm}{0.4pt}}$ $Gm7$ $\overset{3}{\rule{1.5cm}{0.4pt}}$ $\overset{3}{\rule{1.5cm}{0.4pt}}$ $A m$ $D m$ $D m7$

sleep like the dead de - sire I on - ly re - mem - ber_____

81 $G m7$ $C7sus4$ $C7$ F

when they be - gin_____ the be - guine._____ Oh, let's

85 F $\overset{3}{\rule{1.5cm}{0.4pt}}$ $FMaj7$ $\overset{3}{\rule{1.5cm}{0.4pt}}$ $D m$ F $FMaj7$ $D m7$

let them be - gin the be - guine, make them play_____ till the

89 F $\overset{3}{\rule{1.5cm}{0.4pt}}$ $FMaj7$ $F6$ $C7$

stars that were there be - fore re - turn a - bove you,_____ till you

93 $B\flat$ $\overset{3}{\rule{1.5cm}{0.4pt}}$ $G m7$ $\overset{3}{\rule{1.5cm}{0.4pt}}$ $A m$ $A m7$ $D7$

whis - per to me once more, "Dar - ling, I love you."_____ Then we'll

97 $G m7$ $C7sus4$ $G m7$ $C7sus4$

sud - den - ly know_____ what hea - ven we're in_____

101 $G m7$ $C7sus4$ F $D m7$

when they be - gin_____ the be - guine,_____

105 $G m7$ $C7sus4$ $G m7(b5)$ $C7$

when they be - gin_____ the be -

109 F $D m7$ $G m7$ $G\flat Maj7$ F

guine._____

Begin The Beguine

M
Keyboard

(Keyboard) F7 B \flat F7

5 B \flat G m7 B \flat Maj7 G m7 B \flat

9 G m B \flat F7

13 C m C m7

17 F7 F7sus4 B \flat

21 G m7 B \flat Maj7 G m7 B \flat

25 B \flat Maj7 G m7 F7

29 C m F7 C m7 C m

33 F7 B \flat

When they be - gin the be - guine, it
brings back the sound of mus - ic so ten - der. It
brings back the days of trop - i - cal splen - dor, it
brings back a mem - 'ry ev - er green. I'm
with you once more un - der the stars, and
down by the shore an or - ches - tra's play - ing. And
e - ven the palms seem to be sway - ing
when they be - gin the be - guine. To

2

37 $B\flat m$ $E\flat 7$ $A\flat$

live it a - gain _____ is past all en - deav - or _____ ex -

41 $A\flat m$ $D\flat 7$ $G\flat Maj 7$

cept when the tune _____ clutch-es my heart. _____ And

45 E° F $G\flat$

there we are, swear-ing to love for - ev - er _____ and prom-is - ing

49 F $E\flat m 7$ $C m 7$ F $F 7$

nev - er ev - - er to part. _____ What

53 $B\flat$ $G m 7$ $B\flat Maj 7$ $G m 7$ $B\flat$

mo-ments di - vine, _____ what rap-ture se - rene, _____ till

57 $B\flat 7$ $F 7$

clouds came a long to dis - perse the joy we had tast - ed. _____ And

61 $E\flat m$ $C m 7(b 5)$ $E\flat m$ $C m 7$

now, when I hear peo-ple curse the chance that was wast - ed, _____ I

65 $F 7$ $C m 7$ $B\flat$

know but too well _____ what they mean. _____ So, don't

69 $B\flat$ $B\flat Maj 7$ $G m 7$ $B\flat Maj 7$ $G m 7$

let them be - gin _____ the be - guine. _____ Let the

73 $B\flat$ $B\flat Maj 7$ $G m$ $B\flat Maj 7$ $F 7$

love that was once a - fire re-main an em - ber. _____ Let it

77 $E\flat$ $C\ m7$ $D\ m$ $G\ m$ $G\ m7$

sleep like the dead de - sire I on - ly re - mem - ber _____

81 $C\ m7$ $F7\ sus4$ $F7$ $B\flat$

when they be - gin _____ the be - guine. _____ Oh, let's

85 $B\flat$ $B\flat\ Maj7$ $G\ m$ $B\flat$ $B\flat\ Maj7$ $G\ m7$

let them be - gin the be - guine, make them play _____ till the

89 $B\flat$ $B\flat\ Maj7$ $B\flat6$ $F7$

stars that were there be - fore re - turn a - bove you, _____ till you

93 $E\flat$ $C\ m7$ $D\ m$ $D\ m7$ $G7$

whis - per to me once more, "Dar - ling, I love you." _____ Then we'll

97 $C\ m7$ $F7\ sus4$ $C\ m7$ $F7\ sus4$

sud - den - ly know _____ what hea - ven we're in _____

101 $C\ m7$ $F7\ sus4$ $B\flat$ $G\ m7$

when they be - gin _____ the be - guine, _____

105 $C\ m7$ $F7\ sus4$ $C\ m7(\flat5)$ $F7$

when they be - gin _____ the be -

109 $B\flat$ $G\ m7$ $C\ m7$ $B\ Maj7$ $B\flat$

guine. _____

Keyboard

(Sax)

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

2

N. C.

32

E^b7 E7 E^b7 E7 E^b7 E^b+ A^b6

(Sax - adlib)

36

A^b6 A^b7 D^b6 D^b7 A^b6

43

E^b7 A^b6 D^b6

1.
E7 B^bm7

48

2.
E7 E^bsus4 A^b6 B^bm7 E7 E^b9 A^b6 N.C. E^b7

51

A^b6 A^b7

55

D^b6 D^b7 A^b6

59

E^b7 A^b N.C. A^b6

1, 2, 3.

65

A^b N.C. D^b N.C. E^b7 A^b.

4.