

## Mixed Nuts - Set UCET

From	Seq	Song	Tempo	Time
A	1	Bandstand Boogie	160	4/4
D	1	Alright, OK, You Win	156	4/4
EE	14	Oh Johnny, Oh	162	4/4
DD	16	Sway	124	4/4
A	4	Chicago	162	4/4
A	6	Beer Barrel Polka	122	2/4
G	15	Route 66	154	4/4
AA	7	Somebody Loves Me	130	4/4
S	13	Dipsy Doodle	160	4/4
H	7	Kansas City	120	4/4
E	3	I've Got You Under My Skin	136	4/4
B	10	Boogie Woogie Bugle Boy (Andrews Sisters)	150	4/4
N	6	All I Do Is Dream Of You	134	4/4
CC	17	Jump, Jive, And Wail	200	4/4
C	9	Come Fly With Me (Sinatra)	142	4/4
C	17	Chattanooga Choo Choo	154	4/4
P	17	Shoo Fly Pie	120	4/4
A	17	In The Mood	160	4/4
		Extras:		
A	12	Ballin' The Jack	118	4/4
B	4	Bye Bye Blackbird	164	4/4
C	5	All Of Me	132	4/4
E	15	That Old Black Magic	150	4/4
GG	8	Bei Mir Bist Du Schoen	170	4/4
E	16	Pennsylvania 65000	144	4/4

# Bandstand Boogie

(Keyboard)

Keyboard

Musical score for 'Bandstand Boogie' for Keyboard. The score is written in E-flat major (three flats) and common time (C). It consists of 32 measures across eight staves. The notation includes various chords, triads, and melodic lines with slurs and ties. Measure numbers 5, 8, 12, 16, 20, 24, and 28 are indicated at the start of their respective staves. Chord symbols are placed above the notes they apply to.

Chord symbols and measure numbers:

- Staff 1: B $\flat$ 7 (measures 1-4), E $\flat$ 6 (measures 5-8)
- Staff 2: A $\flat$ 9 (measures 9-12), B $\flat$ 7 (measures 13-16)
- Staff 3: F7, E Maj7 (measures 17-20), E $\flat$ 6 (first ending), E $\flat$  (second ending)
- Staff 4: E $\flat$ , E $\flat$ 7/G (measures 21-24), A $\flat$ , A $\circ$ 7, E $\flat$ /B $\flat$ , E $\flat$  (measures 25-28)
- Staff 5: A $\flat$ 9, G7#5, G $\flat$ 7, F7, E Maj7, E $\flat$ , D, E $\flat$  (measures 29-32)
- Staff 6: E $\flat$ , E $\flat$ 7/G, A $\flat$ , A $\circ$ 7, E $\flat$ /B $\flat$ , E $\flat$  (measures 33-36)
- Staff 7: A $\flat$ , G7#5, G $\flat$ 7, F7, E Maj7, E $\flat$ , D $\flat$ , B $\flat$ 7 (measures 37-40)
- Staff 8: E $\flat$ 6 (measures 41-44), A $\flat$ 9 (measures 45-48)

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  $G 7$   $G\flat Maj 7$   $F 6$   $F 6$

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  $8vb$

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into measures, with measure numbers 31, 35, 40, 43, 47, 51, 54, 57, and 65 marked at the start of their respective lines. Chord symbols are placed above the staff to indicate harmonic changes. Notable features include triplet markings over measures 40 and 41, a piano dynamic marking at measure 35, a repeat sign at measure 47, and a glissando effect with an 8va instruction at the end of the piece. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and ties.

# Alright, OK, You Win

# F

Keyboard

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

Well, al-right,

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

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

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

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

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

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

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

Well, al - right,

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

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

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

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

2  
26

Bb6 Eb7 Bb6 Bb7

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

30

Eb7 Bb6 To Coda  $\text{Coda}$  G7

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

34

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

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

$\text{Coda}$  38

Bb7 Cm7 F7

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

41

Bb6 Eb7 Bb6 F7 Bb6 Eb7

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

45

Bb6 Bb7 Eb7

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

49

Bb6 Bb7 Cm7 F7

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

53

Bb6 Eb7 Bb6 F7 Bb6

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

56

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

(Sax)

\_\_\_ you win! \_\_\_

FEMALE VOCAL ONLY

## Oh Johnny

**F**

Keyboard

(Keyboard)

5 F Dm7 Gm7 C7 F Dm7 Gm7 C7

All the girls are cra-zy 'bout a cer-tain lit-tle lad. Al-though he's

9 Gm7 C7 Gm7 C7 F Dm7 Gm7 C7

ver-y, ver-y bad. He could be aw-f'ly good when he want-ed to.

13 F Dm7 Gm7 C7 F C/E F/A A<sup>b</sup>7

Bad or good, he un-der-stood 'bout love and oth-er things, for ev-'ry girl

17 C F<sup>o</sup>7 C F<sup>o</sup>7 C G7 C C7

in town fol-lowed him a-round, just to hold his hand and say,

21 F F<sup>o</sup>7 Gm7 C7

Oh John ny! Oh John - ny! How you can love.

25 Gm7 C7 F C7

Oh John - ny! Oh John - ny! Hea - vens a - bove! You make my

29 F Dm7 Gm7

sad heart jump with joy, and when you're

33 C7 D°7 Gm7 C7

near, I just can't sit still a min - ute. I'm so,

37 F F#°7 Gm C7

Oh John - ny! Oh John - ny! please tell me, dear, what

41 Em7(b5) /Bb A7 G9

makes me love you so? You're not

45 F Dm7 G F°7

hand - some, it's true, but when I look at you, I just,

49 1, 2. Gm7 C7 F Gm7 C7

Oh, John - ny! Oh John - ny! Oh!

53 3. Gm7 C7

Oh, John - ny! Oh John - ny!

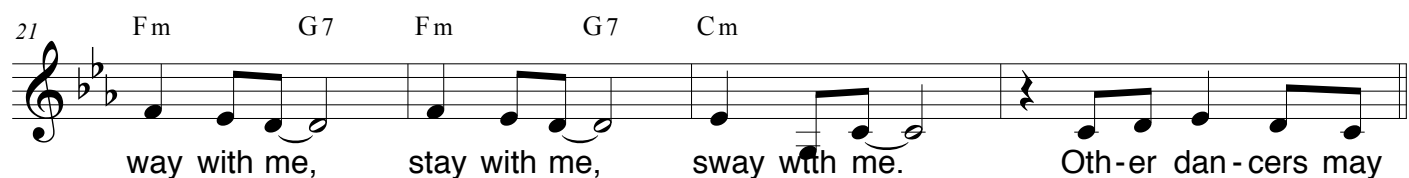
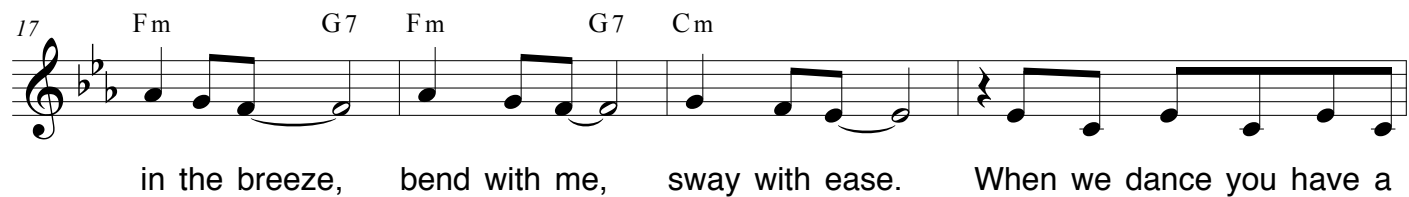
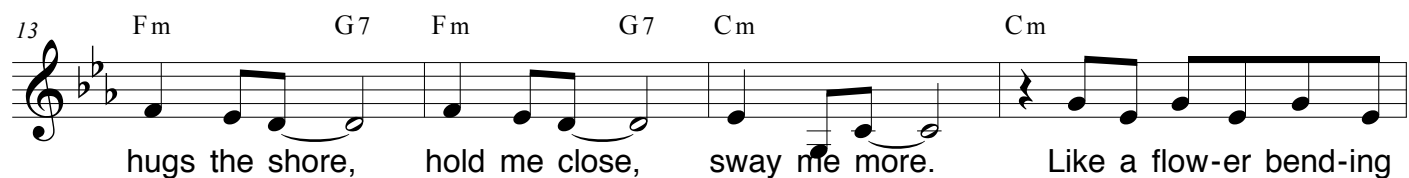
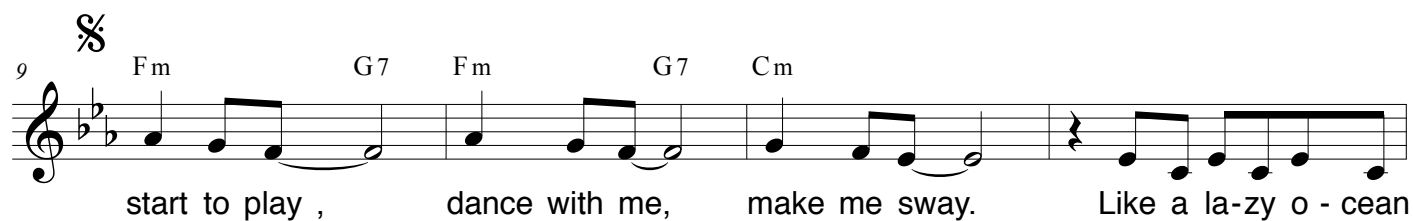
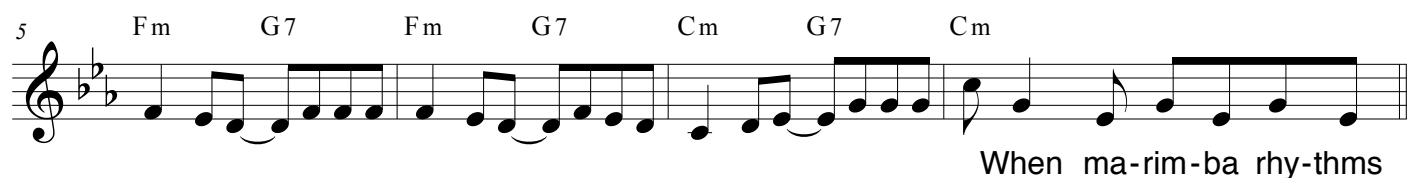
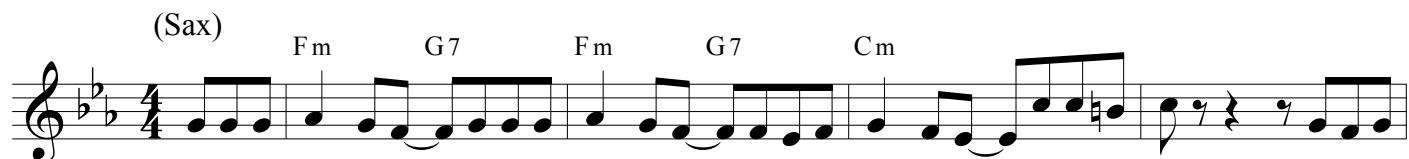
57 N.C. (Spoken seductively) (Keyboard) F C Gm7 C7 F C7 F

Oh, John-ny! Oh!

## Sway

**F**

Keyboard



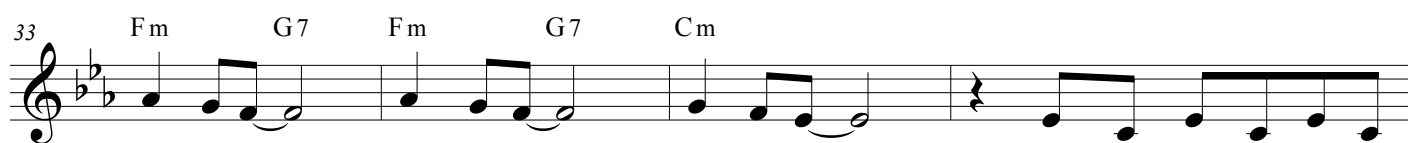




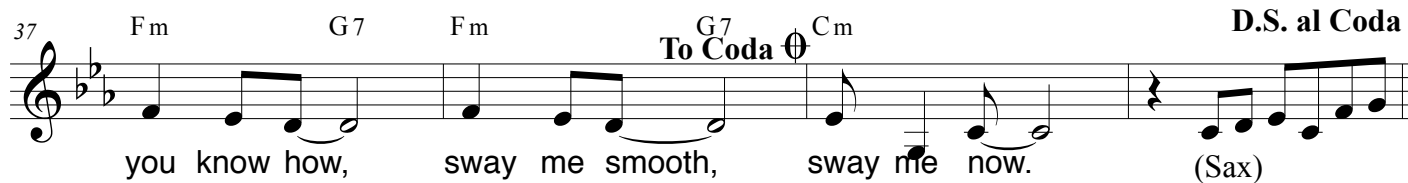
be on the floor, dear, but my eyes will see on-ly you. On-ly you have that



ma-gic tech-nique, When we sway I go weak. I can hear the sounds of



vi - o - lins long be-fore it be-gins. Make me thrill as on - ly



you know how, sway me smooth, sway me now. (Sax)



sway me now. \_\_\_\_\_ you know how, \_\_\_\_\_



sway me smooth, sway me now. \_\_\_\_\_



# 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

ca - go, Chi - ca-go my home-town. —

1 B $\flat$ 6 Cm7 F7 (Sax) 2 B $\flat$ 6

# 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*

The image displays a musical score for the song 'Beer Barrel Polka'. It consists of nine staves of music. The first staff (measures 53-58) features a vocal melody with lyrics 'Roll out the' and a series of chords: F, /D, /C, /A, F, /D, /C, /A, and a circled F. The second staff (measures 59-64) continues the vocal melody with lyrics 'bar - rel, \_\_\_\_\_ we'll have a bar - rel of fun. \_\_\_\_\_' and chords F and C7. The third staff (measures 65-70) has lyrics 'Roll out the bar - rel, \_\_\_\_\_ we've got the blues on the' and a C7 chord. The fourth staff (measures 71-76) includes lyrics 'run. \_\_\_\_\_ Zing! Boom! Ta - rar - el, \_\_\_\_\_' and F chords. The fifth staff (measures 77-82) has lyrics 'ring out the song of good cheer. \_\_\_\_\_ Now's the time to roll the' and chords F, B $\flat$ , Gm, and C7. The sixth staff (measures 83-88) continues with lyrics 'bar - rel, \_\_\_\_\_ for the gang's all here! \_\_\_\_\_' and chords F, B $\flat$ , C7, and F, ending with a 'Fine' marking. The seventh staff (measures 89-92) is a saxophone solo in Dm. The eighth staff (measures 93-96) has chords C, G7, and C. The ninth staff (measures 97-100) has chords C, Dm7, G7, C7/E, Dm7, and C7, ending with a 'D.S. al Fine' marking.

## Route 66

Keyboard

B $\flat$  F7  
 Well, if  
 8 $\flat$   
 5 B $\flat$ 6 E $\flat$ 9 B $\flat$ 6  
 you winds ev - er plan to mo - tor west, — trav - el  
 from Chi - ca - go to — L. A., — more than  
 9 E $\flat$ 9 B $\flat$ 6 G7(b9) C m7  
 my way, take the high - way that's the best. Get your kicks on  
 two — thou - sand miles — all the way.  
 14 F9 F7 1. B $\flat$ 6 D $\flat$ 7 C m7 F7 2. B $\flat$ 6 D $\flat$ 7 C m7 F7  
 Route Six - ty - six! — It Now you  
 19 B $\flat$ 7 N.C. E $\flat$ 9 N.C.  
 go through Saint Loo - ey, Jop - lin, Mis - sour - i, and  
 21 B $\flat$ 7 N.C. B $\flat$ 7 E $\flat$ 7  
 Ok - la - ho - ma Cit - y is might - y pret - ty. You'll see — Am - a - ril - lo, —  
 25 B $\flat$ 6 C m7 F9  
 Gal - lup New Mex - i - co, — Flag - staff, Ar - i - zo - na,

28 C m7 F 9 D m7 D<sup>b</sup>7 C m7 F 7

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

31 B<sup>b</sup>6 E<sup>b</sup>9 B<sup>b</sup>6

you get hip to this time-ly trip when you

35 E<sup>b</sup>9 B<sup>b</sup>6 G 7(b9)

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

39 C m7 F 9 F 7 B<sup>b</sup>6 D<sup>b</sup>7 C m7 F 7

To Coda  $\Theta$  D.S. al Coda

kicks on Route Six-ty-six.

$\Theta$  Coda 43 B<sup>b</sup>6 G 7(b9) C m7 F 9 F 7 B<sup>b</sup>6

Get your kicks on Route Six-ty-six.

48 G 7(b9) C m7 F 9 F 7 B<sup>b</sup>6 D<sup>b</sup>7 F 7 B<sup>b</sup>6

Get your kicks on Route Six-ty-six.

# Somebody Loves Me

# F

**Keyboard**

(Sax)  $B^b$   $D^b\circ$   $Cm7$   $C^\circ7$   $B^b$   $B^\circ7$   $Cm7$   $F7$

5  $B^bMaj7$   $Cm7$   $F7$   $B^bMaj7$   $E^b7$

Some-bod - y loves me, I won - der who.

9  $B^bMaj7$   $G^b7$   $F7sus4$   $B^b6$   $Cm7$   $F7$

I won - der who he can be.

13  $B^bMaj7$   $Cm7$   $F7$   $B^bMaj7$   $E m7(b5)$   $A7(b9)$

Some-bod - y loves me, I wish I knew.

17  $Dm7$   $B^b7$   $A7sus4$   $Dm$   $G7(\sharp5)$

Who he can be wor-ries me. For ev - 'ry

21  $Cm$   $CMaj7$   $Cm7$   $Cm6$   $Cm7$   $A m7(b5)$   $D7(b9)$

man who pas - ses by, I shout, "Hey, may - be

25  $Gm7$   $C7$   $Gm7$   $C7$   $Cm7$   $F7$

you were meant to be my lov - ing ba - by."

29  $B^bMaj7$   $Cm7$   $F7$   $B^bMaj7$   $E^b7$

Some-bod - y loves me, I won - der who.

33 1.  $Dm7$   $G7$   $Cm7$   $F7$   $B^b6$   $Cm7$   $F7$

May - - - be it's you.

37 2.  $Dm7$   $Cm7$   $Dm7$   $Gm7$   $Dm7$   $G7$   $Cm7$   $F7$   $B^b$   $Cm7$   $B^b6$

May - be, ba - by, May - be it's you.

# Dipsy Doodle

# F

Keyboard

(Sax)

(Bass &amp; Keyboard)

9

Bb

The dip-sy doodle's a thing to be-wa-re.

The dip-sy doo-dle will get in your hair.

The dip-sy doo-dle is ea-sy to find.

It's al-most al-ways in back of your mind.

13

Eb

Bb

F7

And if it gets you, it could-n't be worse.

The things you say will come out in re-verse like

You nev-er know it un-til it's too late,

and then you're in such a ter-ri-ble state, like the

17

Bb

C7

F7

Bb

you love I and me love you. That's the way the dip-sy doo-dle works.

moon jumped ov-er the cow hey did-dle. That's the way the dip-sy doo-dle works.

21

Fm7

Bb7

Eb

Fm7

Bb7

Eb

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

25

Gm7

C7

F

Eb

F7

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



33 E<sup>b</sup>                      B<sup>b</sup>                      F 7



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

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

41 (Bass & Keyboard)

The musical notation for measure 41 is written on a single staff in bass clef with a key signature of one flat (B-flat). The measure is divided into four measures by bar lines. The notes are: G2 (quarter), A2 (quarter), B1 (half), and A2 (quarter). The first measure contains a whole note G2. The second measure contains a whole note A2. The third measure contains a whole note B1. The fourth measure contains a whole note A2.


45

Musical notation for measure 45. The staff is in bass clef with two flats (B-flat and E-flat). The melody consists of eighth notes: B-flat, A-flat, G, F, E, D, C, B-flat. There are ties between measures.

49 E<sup>b</sup> (Sax)

Musical notation for the Eb Saxophone part, measures 49-52. The key signature is Bb and the time signature is 4/4. The notation is as follows:

Measure	Notes
49	Rest, G4, A4, Bb4, A4, G4
50	G4, A4, Bb4, A4, G4, F4
51	Rest, G4, A4, Bb4, A4, G4
52	G4, A4, Bb4, A4, G4, F4

57 

# Kansas City

# F

Keyboard

Standard 12-bar blues intro

C /E /G C B $\flat$  /D /F B $\flat$  F /A /C /A F /A /C /A

I'm goin' to

5 F F7

Kan - sas Cit - y, Kan - sas Cit - y, here I come. I'm goin' to

9 B $\flat$  F

Kan - sas Cit - y, Kan - sas Cit - y, here I come. They got a

13 C7 B $\flat$ 7 F

cra - zy way of lov - in' there and I'm gon - na get me some.

16 C7 3 F

I'm gon-na be stand-in' on the cor - ner Twelfth Street and  
I'm go - in' to pack my clothes, leave at the crack of

19 F7 3 B $\flat$

Vine. I'm gon-na be stand-in' on the cor - ner Twelfth Street and  
dawn. I'm go - in' to pack my clothes, leave at the crack of

23 F C7

Vine. With my Kan - sas Cit - y hon - ey and a  
dawn. My old man will be sleep - in' and he

26 B $\flat$ 7 F

bot - tle of Kan - sas Cit - y wine. Well, I  
won't know where I've gone. 'Cause if I

29 F  
might stay take a train, I might know I'm take gon - na plane, die, But Gotta

31 F7  
if find I have to walk, I'm go - in' just the same. I'm goin' to  
a friend - ly honey and that's the rea - son why

33 B $\flat$  F  
Kan - sas Cit - y, Kan - sas Cit - y, here I come. They got a

37 C7 B $\flat$ 7 1. F (Sax) C7  
cra - zy way of lov - in' there and I'm gon - na get me some.

41 2. F C7 B $\flat$ 7  
some. They got a cra - zy way of lov - in' there and I'm gon - na get me

45 F C7  
some. They got a cra - zy way of lov - in' there and

48 B $\flat$ 7 F F7/A B $\flat$  B $\flat$ 7 C G $\flat$  F $\sharp$ 9  
I'm a gon - na get me some.

# I've Got You Under My Skin

# F

Keyboard

Cm B $\flat$  A $\flat$  G

5 Cm7 F7 B $\flat$ Maj 7 Dm7(b5) G7(b9)

9 Cm7 F7 B $\flat$ Maj 7 Gm7

13 Cm7 F7 F7/E $\flat$  Dm7 G7

17 Cm7 F7 B $\flat$ Maj 7 Dm7(b5) G7(b9)

21 Cm7 F7 B $\flat$ Maj 7 Dm7(b5) G7

25 Cm7(b5) F7(b9) A/B $\flat$  B $\flat$ Maj 7

29 Am7 D7 F $\sharp$ /G GMaj 7

33 Cm7 F7 B $\flat$ Maj 7 Dm7(b5) G7

I've  
 got you \_\_\_\_\_ un - der my skin. \_\_\_\_\_ I've  
 got you \_\_\_\_\_ deep in the heart of me, \_\_\_\_\_ so  
 deep in my heart \_\_\_\_\_ that you're real - ly a part of me. \_\_\_\_\_ I've  
 got you \_\_\_\_\_ un - der my skin. \_\_\_\_\_ I've  
 tried so \_\_\_\_\_ not to give in. \_\_\_\_\_ I've  
 said to my - self this af - fair nev - er will go so well. \_\_\_\_\_ But  
 why should I try to re - sist, when, ba - by, I know so well. \_\_\_\_\_ I've  
 got you \_\_\_\_\_ un - der my skin. \_\_\_\_\_ I'd

37 Cm7 3 3 F7 3 F7/E<sup>b</sup> 3 Dm7 3 3 G7 3 3  
 sac-ri-fice an-y-thing come what might for the sake of hav-ing you near, in spite of a

41 Cm7 3 3 F7 3 F7/E<sup>b</sup> 3 Dm7 3 D<sup>b</sup>7 3 Cm7 F7 3  
 warn-ing voice that comes in the night and re - peats, re-peats in my ear, "Don't you

45 E<sup>b</sup>m7(b5) E<sup>b</sup>dim7 Dm7 G7  
 know, lit-tle fool, \_\_\_\_\_ you nev-er can win? \_\_\_\_\_ Use your men-

49 Cm7 F7 B<sup>b</sup> Fm7 B<sup>b</sup>7  
 tal - i - ty! \_\_\_\_\_ Wake up to re - al - i - ty!" \_\_\_\_\_ But each

53 E<sup>b</sup>Maj7 A<sup>b</sup>7 B<sup>b</sup>Maj7 Dm7(b5) G7(b9)  
 time I do, just the thought of you makes me stop be-fore I be-gin. 'Cause I've

57 Cm7 F7(b9) 1 B<sup>b</sup> Dm7 G7 (Sax)  
 got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_

61 2 B<sup>b</sup> Dm7(b5) G7(b9) Cm7 F7(b9) B<sup>b</sup> Dm7(b5) G7(b9)  
 skin. \_\_\_\_\_ I've got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_ I've

67 Cm7 Bmaj7 B<sup>b</sup> Cm7 B9 B<sup>b</sup>Maj9  
 got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_

# Boogie Woogie Bugle Boy

**F**

(Keyboard - ala Bugle)

**Keyboard**

(NC)

5 C

9 C

11

13 F

15 C

17 G F

19 C

21 2. 3. To Coda

He was the  
fam - ous trum - pet man from old Chi - ca-go way. He  
made him blow a bu - gle for his Un-cle Sam. It  
puts the boys to sleep with boog - ie ev - 'ry night, and  
had a boog - ie style that no one else could play, He was the  
real - ly brought him down be - cause he could - n't jam. The cap - tain  
wakes them up the same way in the ear - ly bright. They clap their  
top man in his craft. But then his  
seemed to un - der - stand, be - cause the  
hands and stamp their feet, be - cause they  
num - ber came up, and he was gone with the draft. He's in the  
next day the cap' went out and draft - ed a band. And now the  
know how he plays when some - one gives him a beat. He real - ly  
Ar - my now, a blow - in' rev - eil - le. He's the  
compan - y jumps when he plays rev - eil - le, He's the  
breaks it up when he plays rev - vil - le. He's the  
boog - ie woog - ie bu - gle boy of Comp-an - y B. They  
boog - ie woog - ie bu - gle boy of  
boog - ie woog - ie bu - gle boy of  
Comp-an - y B. A Comp-an - y B.

2

23 C  
toot, a toot, a toot - tee - lee - a - dah toot he blows it eight to the bar.

26 F  
in boog - ie rhy - thm. He can't blow a note un - less the bass and gui - tar is play - in'

29 C G 3  
with him. \_\_\_\_\_ He makes the comp - an - y jump when he plays

32 F C  
rev - eil - le, \_\_\_\_\_ He's the boog - ie woog - ie bu - gle boy of Comp - an - y B. \_\_\_\_\_

35 C F C  
\_\_\_\_\_

42 G F C *D.S. al Coda*  
\_\_\_\_\_ He

47 **Coda**  
Dah, dah, do dah dah do dah. Dah, dah, do dah dah do dah.

51 F C  
Dah, dah, do dah dah do dah. Dah, dah, do dah dah do dah.

55 G 3 F  
The comp - an - y jumps when he plays rev - eil - le, \_\_\_\_\_ He's the

57 C N.C.  
boog - ie woog - ie bu - gle boy of Comp - an - y B. \_\_\_\_\_ He was that

60 D m/E G 7/D C  
boog - ie woog - ie bu - gle boy of Comp - an - y B. \_\_\_\_\_

# All I Do Is Dream Of You

# F

Keyboard

5 F /E /D /C F /E /D /C F /E /D /C F /E /D /C

F Fmaj7 F6 F# Gm7 C7 Gm7 C7 Gm7 C7

All I do is dream of you the whole night through. With the dawn I

10 Gm7 C7 F F7

still go on dream-ing of you. You're ev-'ry thought, you're ev-'ry thing, you're

15 Bb6 Bbm G7 C7 Gm7 C7

ev-'ry song I ev-er sing. Sum-mer, win - ter, au-tumn, and spring. And,

21 F Fmaj7 F6 F# Gm7 C7 Gm7 C7 Gm7 C7

were there more than twen-ty four hours a day, they'd be spent in

26 Gm7 C7 F F7

sweet con-tent dream-ing a-way. When skies are gray, when skies are blue,

31 Bb6 Bbm C7 F Fmaj7 F6 F#

morn-ing, noon, and night-time, too, all I do the whole day through is

35 1. Gm7 C7 F Bb C7 Caug 2. Gm7 /F /E /D C7 /D /E

dream of you. dream of

39 F /E /D /C F /E /D /C F /E /D /C F

you.



Fast Swing

## Jump, Jive, And Wail

Keyboard

**B $\flat$  (Sax)**

5 **B $\flat$**  (Sax)  
Ba - by, ba - by, it looks like \_\_\_ it's gon - na hail. \_\_\_

8 **E $\flat$ 7**  
Ba - by, ba - by, it looks like \_\_\_ it's gon - na hail.

11 **B $\flat$  (Sax)** **F7**  
You'd bet - ter come in - side, let me

14 **B $\flat$  (Sax)**  
teach you how to jive and wail. \_\_\_ Oh, \_\_\_ you got - ta

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

20 **E $\flat$ 7**  
then you wail. You got - ta jump, jive, and then you wail. You got - ta

23 **B $\flat$**  **F7**  
jump, jive, and then you wail. You got - ta jump, jive, and

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

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

29  $B\flat$   $E\flat 7$   $B\flat$   $F 7$   $E\flat 7$   $B\flat$

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

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

44  $E\flat 7$

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

47  $B\flat$  (Sax)  $F 7$

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

50 1.  $B\flat$  (Sax)

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

53 2.  $B\flat$  (Sax)

Oh, you got - ta

55  $\%$

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

59  $E\flat 7$   $B\flat$

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

63  $F 7$   $B\flat$  Sax lead-in

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

(Sax ad-lib)

67  $B\flat$   $E\flat 7$   $B\flat$   $F 7$   $E\flat 7$   $B\flat$  To Coda  $\Phi$

79  $B\flat$  (Sax)

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

83  $E\flat 7$   $B\flat$  (Sax)

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

87  $F 7$   $B\flat$  (Sax) D.S. al Coda

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

$\Phi$  Coda 91  $G 7$  C

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

94  $F 7$

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  $G 7$  C (Sax)

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

104  $Dm 7$   $G 7$   $C 6$  (Sax)

jump and jive and then you got-ta wail

# Come Fly With Me

# F

(Sax)

Keyboard

F Maj7 D m7 G m7 C7 F Maj7 D m7 G m7 C7  
 Come  
 5 F Maj7 F 6 A m7 A<sup>b</sup>7 G m7 C7  
 fly with me, let's fly, let's fly a - way. If  
 fly a - way, let's float down to Pe - ru. In  
 9 F Maj7 F 6 C m7 F7 B<sup>b</sup> Maj7 E<sup>b</sup>7  
 you can use some ex - o - tic booze, there's a bar in far Bom-Bay. Come  
 Lla - ma - land, there's a one-man band, and he'll toot his flute for you. Come  
 13 F Maj7 F 6 1 B<sup>b</sup>7 A7 D7 G7 C7  
 on and fly with me, let's fly a - way. Come  
 fly with me let's take  
 17 2. B<sup>b</sup>7 C7sus4 F 6 B<sup>b</sup>7 F 6  
 off in the blue. Once I get you  
 20 D<sup>b</sup> Maj7 D<sup>b</sup>6 G<sup>b</sup> Maj7 E<sup>b</sup> m7  
 up there where the air is rar - i - fied,  
 24 A<sup>b</sup>7 D<sup>b</sup>6 E<sup>b</sup> m7 A<sup>b</sup>7sus4  
 we'll just glide star - ry - eyed. Once I get you  
 28 D<sup>b</sup> Maj7 D<sup>b</sup>6 C Maj7 A m7  
 up there, I'll be hold - ing you so near,

32 Dm11 G7 C7 N.C. C7

You may hear an - gels cheer 'cause we're to- geth - er.

36 FMaj7 F6 Am7 A<sup>b</sup>7 Gm7 C7

Weath - er wise it's such a love - ly day. Just

40 FMaj7 F6 Cm7 F7 BbMaj7 Eb7

say the words and we'll beat the birds down to A - ca-pul-co Bay. It's

44 FMaj7 F6 Bb7 Am7(b5) Eb7 D7 Am9#11

per - fect for a fly - ing hon - ey moon, O yeah! Come

48 <sup>3</sup>G7 Gm7 C7 F Am C9 (Sax)

fly with me. Pack up. Let's fly a - way.

52 <sup>4</sup>Gm7 Bbm7 Gm7

fly with me, come fly with me, come fly with me,

58 Gm7/C F F6 Bb7 Gm7 F#Maj7 F6

let's fly a - way

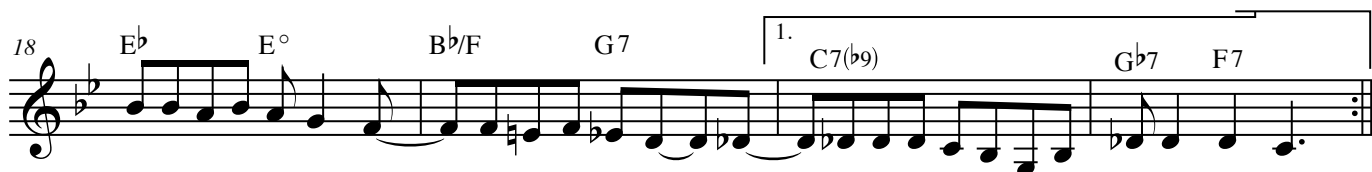
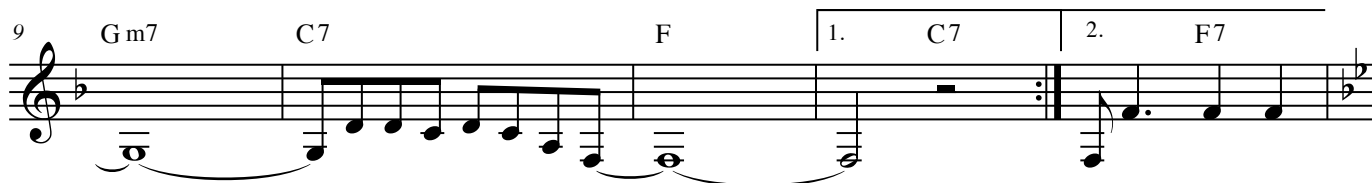
2014.08.17

# Chattanooga Choo Choo

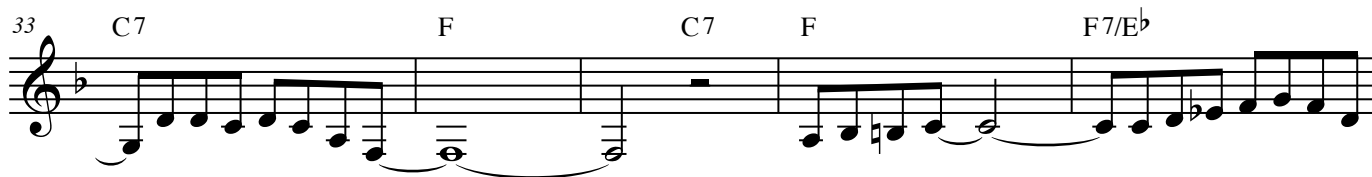
# F

Keyboard

Bass Intro

(Train Whistle)  
(F6 F6)(Train Whistle)  
(F6 F6)

Musical notation for measures 22-27, featuring a grand staff (treble and bass clefs), key signature of one flat, and a melody line with various note values and rests. Chords C7(b9), Bb°, F7, Bb, C7, and F are indicated above the staff. The bass line is labeled (Bass) and features a descending eighth-note pattern.



42 F N.C.

(Bass)

46 F/C D m G m C7 F C C7

50 F

(Bass)

54 F

Par-don me, boy, \_\_\_\_\_ is that the Chat-a-noo-ga Choo Choo? \_\_\_\_\_  
I can af-ford \_\_\_\_\_ to board the Chat-a-noo-ga Choo Choo. \_\_\_\_\_

57 G m7 C7

\_\_\_\_\_ Track twen-ty nine, \_\_\_\_\_ boy, you can give me a shine.  
\_\_\_\_\_ I \_\_\_\_\_ got my fare \_\_\_\_\_ and just a tri-fle to spare.

60 F 1. C7 2. F F7

63 Bb F7

Penn-syl-van-ia sta-tion 'bout a quar-ter to four,  
When you hear the whis-tle blow-in' eight to the bar,

65 F7 Bb B°

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

67  $E^b$   $E^\circ$   $B^b/F$   $G7$

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

69 1.  $C7(b9)$   $F6$

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

71 2.  $C7(b9)$   $F7$   $G^b7$   $F7$   $B^b$

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

73  $F$  N.C.  $F$   $F$

(Bass)

78  $Gm7$   $C7$   $F$   $C7$

83  $F$   $F7/E^b$   $B^b/D$   $B^\circ/D^b$   $F/C$   $Dm$

88  $Gm$   $C7$   $F$  N.C.  $F/C$   $Dm$   $Gm$   $C7$

Bass Solo as in Meas 73,74

93  $F$   $B^bm$   $Gm$   $C7$   $F$



# Shoo Fly Pie

# F

Keyboard

(Sax)

1 2 3 & 1 2 3 &

F7 N.C. N.C. B $\flat$  N.C. E $\flat$ 7 B $\flat$  Gm7 Cm7 F7

5 B $\flat$  B $\flat$ 7/D E $\flat$ maj7 F7 B $\flat$ 6 D $\flat$ °7 C7 F7

9 B $\flat$ 6 B $\flat$ 7/D E $\flat$ maj7 F7

Shoo fly pie — and ap - ple - pan dow - dy, makes your makes the

11 B $\flat$ 6 D $\flat$ °7 C7 F7 B $\flat$ 6 B $\flat$ 7/D

eyes light up, — your tum - my say, "How - dy." Shoo fly pie — and  
sun come out — when heav - ens are cloud - y.

14 E $\flat$ maj7 B $\flat$ /D B $\flat$ 6 E $\flat$ maj7 F7 B $\flat$ 6

ap - ple pan dow - dy, I nev - er get e - nough of that won - der - ful stuff.

17 D7 C7

Ma - ma, when you bake, Ma - ma, I don't want cake.

21 F7 F7 3 F°7 Cm7

Ma - ma, for my sake, go to the ov - en — and make some ev - er lov'in' — Sh -

25  $B\flat 6$   $B\flat 7/D$   $E\flat maj 7$   $F 7$   
 shoo fly pie\_\_\_ and ap - ple pan dow - dy, makes your

27  $B\flat 6$   $D\flat \circ 7$   $c 7$   $F 7$   $B\flat 6$   $B\flat 7/D$   
 eyes light up\_\_\_ your tum-my say, "How-dy." Shoo-fly pie\_\_\_ and

30  $E\flat maj 7$   $B\flat/D$   $B\flat 6$   $E\flat maj 7$   $F 7$   $B\flat 6$  (Sax)  
 ap-ple pan dow-dy, I nev-er get e-nough of that won-der-ful stuff.\_\_\_\_\_

33  $B\flat$   $B\flat 7/D$   $E\flat maj 7$   $F 7$   $B\flat 6$   $D\flat \circ 7$   $C 7$   $F 7$

37  $B\flat 6$   $B\flat 7/D$   $E\flat maj 7$   $B\flat$   $G m 7$   $C m 7$   $F 7$

41  $B\flat 6$   $B\flat 7/D$   $E\flat maj 7$   $F 7$   
 Shoo fly pie\_\_\_ and ap - ple - pan dow - dy, makes the

43  $B\flat 6$   $D\flat \circ 7$   $C 7$   $F 7$   $B\flat 6$   $B\flat 7/D$   
 sun come out\_\_\_ when heav-ens are cloud-y. Shoo fly pie\_\_\_ and

46  $E\flat maj 7$   $B\flat/D$   $B\flat 6$   $E\flat maj 7$   $F 7$   $B\flat 6$   
 ap-ple pan dow-dy, I nev-er get e-nough of that won-der-ful stuff.

49 D7 C7

Ma-ma, when you start to bake, I don't want no cake.

53 F7 F7 F7 Cm7

Ma-ma, \_\_\_\_\_ for my sake, go to the ov-en and makesome ev-er lov'in' \_\_\_\_\_ Sh-

57 Bb6 Bb7/D Ebmaj7 F7

shoo fly pie \_\_\_\_\_ and ap - ple pan dow - dy, makes your

59 Bb6 Db°7 c7 F7 Bb6 Bb7/D

eyes light up \_\_\_\_\_ your tum-my say, "How-dy." Shoo-fly pie \_\_\_\_\_ and

62 Ebmaj7 Bb/D Bb6 Ebmaj7 F7 Bb6

ap-ple pan dow-dy, I nev-er get e-nough of that won-der-ful stuff.

65 Bb6 Bb7/D Ebmaj7 F7 Bb6 Db°7 C7 F7

Shoo shoo \_\_\_\_\_ makes your eyes light up \_\_\_\_\_

69 Bb6 Bb7/D Ebmaj7 Bb/D Bb6 N.C. F7 Bb6 (Sax)

Shoo shoo \_\_\_\_\_ I nev-er get e-nough of that won-der-ful stuff. \_\_\_\_\_

73 Eb E°7 Bb F°7 G7 N.C. Bb6

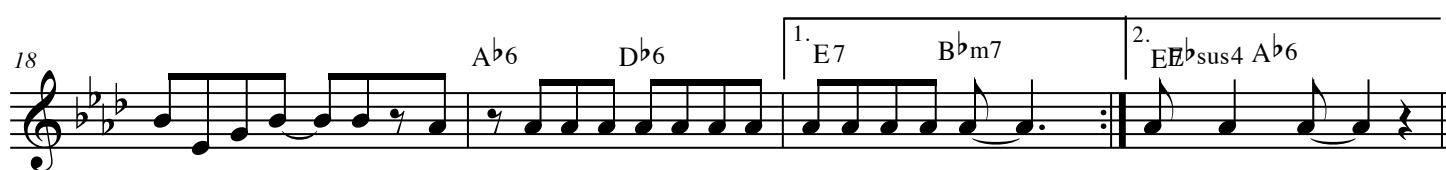
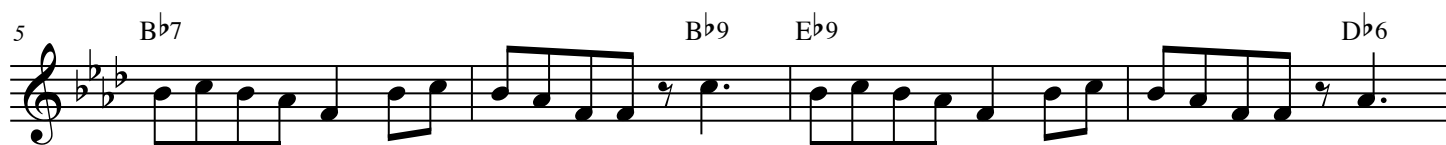
I nev-er get e-nough of that won-der-ful stuff.

# In The Mood

**Keyboard**

N.C.

(Sax)



2

N. C.

32

E<sup>b</sup>7 E7 E<sup>b</sup>7 E7 E<sup>b</sup>7 E<sup>b</sup>+ A<sup>b</sup>6

(Sax - adlib)

36

A<sup>b</sup>6 A<sup>b</sup>7 D<sup>b</sup>6 D<sup>b</sup>7 A<sup>b</sup>6

43

E<sup>b</sup>7 A<sup>b</sup>6 D<sup>b</sup>6

1.  
E7 B<sup>b</sup>m7

48

2.  
E7 E<sup>b</sup>sus4 A<sup>b</sup>6 B<sup>b</sup>m7 E7 E<sup>b</sup>9 A<sup>b</sup>6 N.C. E<sup>b</sup>7

51

A<sup>b</sup>6 A<sup>b</sup>7

55

D<sup>b</sup>6 D<sup>b</sup>7 A<sup>b</sup>6

59

E<sup>b</sup>7 A<sup>b</sup> N.C. A<sup>b</sup>6

1, 2, 3.

65

A<sup>b</sup> N.C. D<sup>b</sup> N.C. E<sup>b</sup>7 A<sup>b</sup>.

4.