

The Mixed Nuts

ZZ Swing Set

Last revised on 2015-10-22

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Bandstand Boogie

(Keyboard) Keyboard

1 B^b7 3 3 | E^b6 |

5 A^b9 B^b7

8 F7 E Maj7 | 1 E^b6 | 2 E^b

12 E^b E^b^o7/G A^b A^o7 E^b/B^b E^b

16 A^b9 G7#5 G^b7 F7 E Maj7 E^b D E^b

20 E^b E^b^o7/G A^b A^o7 E^b/B^b E^b

24 A^b G7#5 G^b7 F7 E Maj7 E^b D^b B^b7

28 E^b6 A^b9

31 B^b
 35 E F
 Piano
 40 G⁷
 (Keyboard) C⁷ F⁶
 43 B^b⁹ C⁷
 47 G⁷ G^bMaj⁷ |
¹ F⁶ |
² F⁶
 51 F F[°]7/A B^b B[°]7 F F[°]7/A
 54 B^b B[°]7 B^b⁹ A7#5 A^b7 G⁷ G^bMaj⁷
 57 F F F⁶ E7 F⁶
 65 F F Shake! Glissando 8^{vb}

VOCAL DUET Bless You For The Good That's In You

(Keyboard)

Keyboard

B♭ E♭ Cm7 F7 B♭ E♭ B♭

5 B♭ Cm Dm Cm B♭°7 F7 B♭ B♭ Cm

(F) Bless you for the good that's in you, bless you ev'-ry day. (M) There's some good in

10 Dm Gm7 Em7(b5) F7 B♭

ev -'ry - body, we're just made that way. (F) Good morn-ing, oh

14 B♭°7 E♭ E°7

mis - er - a - ble, you're not as bad as you make out. (M) That

17 B♭ Cm Dm E♭maj7 F F°7 F7

frown don't set right, get right up and shout, (F) yeah shout.

21 B♭ Cm Dm Cm B♭°7 F7 B♭

Bless you for the good that's in you, bless you ev -'ry night.

25 B♭ Cm Dm Gm7 Em7(b5) F7

If you shine like a love-light bea - con, you'll make out made al-right. (M) If

29 B♭ B♭°7 E♭ E°7

an-y old e-vil comes a-round to-day, turn it right a-round and chase it a-way.

33 B♭ Cm Dm E♭maj7 Cm7 F7 B♭

(F) Bless you for the good that's in you, bless you ev -'ry day.

2

(Keyboard)

37 B♭ Cm Dm Cm B♭°7 F7 B♭ B♭ Cm Dm Gm7

43 Em7(b5) F7 B♭ B♭7 E♭

48 E°7 B♭ Cm Dm E♭maj7 Cm7 F7 B♭

(F) You know that

53 B♭ Cm Dm Cm B♭ Cm D°7 F7

life is like an old steam en - gine, you can eith-er go a-head or in re-verse.(M)Now the

57 B♭ Cm Dm Cm B♭ Cm

road a - head might look pret-ty rock - y but the road be - hind is bound

60 Dm7 Cm E♭ Fm Gm Fm

to be worse. (F)If you close your eyes you won't see the sun - shine. If you

63 E♭ Fm Gm F7 B♭ Cm

plug your ears you won't hear a thing. (M)And if you shut your heart, you'll

66 Dm Cm B♭ Cm F7 B♭

shut out the feel-ing and there'll nev-er be any rea-son to sing.

69 E♭maj9 F 7 B♭6 3
(F) Bless you, _____ yes, bless you. (M) That

73 E♭7 E°7 B♭m/F G°7 C m7 F 7
frown don't set right, get right up and shout! (F) Oh,

77 B♭ C m D m C m B♭°7 F 7 B♭
Bless you for the good that's in you, bless you ev-'ry night.

81 B♭ C m D m G m7 E m7(b5) F 7
If you shine like a love-light bea-con, you'll make out made al-right. (M) If

85 B♭ B♭7 E♭ E°7
an-y old e-vil comes a-round to-day, turn it right a-round and chase it a-way.

89 B♭ C m D m E♭maj7 C m7 F 7 B♭
(F) Bless you for the good that's in you, (M) bless you ev - 'ry day.

93 E♭maj9 F 7 B♭6
(F) Bless you, _____ yes, bless you.

97 E♭7 E°7 B♭ G°7 C m7 F 7 B♭
(Both) Bless you for the good that's in you, bless you ev - 'ry day.

101 E♭7 E°7 B♭ G°7 C m7 F 7 B♭
(Keyboard)

12th Street Rag

(Keyboard)

Keyboard

The sheet music displays a tenor saxophone part across six staves. The first staff starts with a pickup of four measures in F major. The second staff begins at measure 5 with a pickup of two measures in B-flat major, followed by a section in F major. Measures 10-14 show a transition to B-flat major with a melodic line. Staff 15 continues in F major with a pickup of three measures. Staff 21 features a complex melodic line with grace notes and slurs, labeled with '2.B♭' and '3.'. Measures 27-30 show a return to F major. Staff 32 begins with a pickup of three measures in G major, followed by a section in F major. The final staff (37) concludes with a pickup of two measures in B-flat major.

2

42 B^b F7 C7

47 F7 B^b

52 F7 G°

57 B^b B^b7/A^b E^b/G G^b B^b/F

63 C7 F7 B^b Fm7/C Gm7 G^b B^b/F F7 B^b (Keyboard) F

67 F° F7 /G /G^b F F7 B^b

72 F7 B^b F7

78 B^b F7 C7

83 F7 B^b

88 F7

94 Bflat Bflat7/Aflat Eflat/G Gflat7 Bflat/F

99 C7 F7 Bflat F7 Bflat (Sax) F F°

104 F7 /G Gflat F F7 Bflat F7

109 Bflat Bflat Bflat Bflat Bflat Bflat Bflat Bflat

114 1. Bflat Bflat Bflat Bflat Bflat Bflat Bflat Bflat

119 F7 C7 Bflat Bflat Bflat Bflat Bflat Bflat

122 2. Bflat D7 Gm7 G° Bflat C9 F7

128 Bflat F7 (Both) F F° F7/Eflat /D /C Bflat

Route 66

Keyboard

B♭ F7

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

28 C m7 F 9 D m7 D \flat 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 \flat 6 E \flat 9 B \flat 6

you get hip__ to this time - ly tip__ when you

35 E \flat 9 B \flat 6 G 7(\flat 9)

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

39 C m7 F 9 F 7 B \flat 6 D \flat 7 C m7 F 7 D.S. al Coda

kicks on Route Six - ty - six.

43 \emptyset Coda B \flat 6 G 7(\flat 9) C m7 F 9 F 7 B \flat 6

Get your kicks on Route Six - ty - six.

48 G 7(\flat 9) C m7 F 9 F 7 B \flat 6 D \flat 7 F 7 B \flat 6

Get your kicks on Route Six - ty - six.

Pennsylvania 6-5000

Keyboard

The musical score consists of two staves: a piano staff (treble and bass) and a vocal staff (soprano). The key signature is A♭ major (three flats), and the time signature is common time (indicated by '4'). The vocal part includes lyrics and specific performance instructions like 'N.C.' (No Chorus) and 'Penn-syl-van-ia 6 5 Thou-sand!'. The piano part includes chords and specific performance instructions like 'E♭7 D7 E♭7'.

Piano (Top Staff)

- Musical measures 1-4: A♭m6, E♭7, D7, E♭7.
- Musical measure 5: A♭, A♭/C, D♭, D°, E♭, D♭, C m7, E♭7/B♭.
- Musical measure 9: A♭, D♭9, A♭, A°7, B♭m7.
- Musical measure 14: E♭7, N.C.
- Musical measure 18: C7, Fm6, C7, Fm6.
- Musical measure 22: B♭7, E♭Maj7, C9, F7, B♭7, E♭7.
- Musical measure 26: A♭, D♭9, A♭, A°7.
- Musical measure 30: B♭m7, E♭7, N.C.

Vocal (Bottom Staff)

- Musical measure 14: Penn-syl-van-ia 6 5 Thou-sand!
- Musical measure 18: Penn-syl-van-ia 6 5 Thou-sand _____
- Musical measure 30: Penn-syl-van-ia 6 5 Thou-sand!

(Instrumental Adlib)

34 A♭ D♭9 A♭ F7/A♭

38 B♭m7 E♭7 A♭ A♭/C 1. D♭ E♭7 2. A♭

43 A♭ D♭9 A♭ A°7 N.C.

47 B♭m7 1. E♭7 Penn-syl-van-ia 6 5 0 0 0

2. 51 E♭7 A♭ A♭/C D♭ E♭7

54 A♭ D♭9 A♭ A°7

58 B♭m7 1. E♭7 A♭ A♭/C D♭ E♭7

2 62 E♭7 A♭

Rock Around The Clock

F

Keyboard

Give Pitch

B♭

One, two, three o'clock four o'clock rock, five, six seven o'clock

4 B♭ B♭

eight o'clock rock, nine, ten 'leven o'clock twelve o'clock rock. We're gon-na

7 F7

rock a-round the clock to - night. Put your

(Keyboard Adlib after 2nd verse,
Sax Adlib after 4th verse)

9 B♭

glad rags on and join me hon. We'll have some fun when the
clock strikes two three, and four, if the band slows down, we'll
chimes ring five, six, and seven, we'll be right in
eight, nine, ten, elev - en, too, I'll be go - ing strong and
clock strikes twelve, we'll cool off, then start a - rock ing round the

12 B♭7 E♭7

clock strikes one. We're gon-na rock a-round the clock to-night. We're gon-na
yell for more,
sev - enth heaven,
so will you,
clock a - again,

15 B♭ F7

rock, rock, rock 'til broad day-light. We're gon-na rock, we're gon-na rock a -

18 E♭7

round the clock to - night.

1, 2, 3, 4, 5, 6

B♭

When the

21 7 (Sax) B♭ B♭/D E♭ D♭/E F F7 B♭

7 (Sax)

Rock Around The Clock

M
Keyboard

Give Pitch

F
One, two, three o clock four o clock rock, five, six seven o clock

4 F F
eight o clock rock, nine, ten 'leven o clock twelve o clock rock. We're gon-na

7 C7
rock a-round the clock to - night. Put your

(Keyboard Adlib after 2nd verse,
Sax Adlib after 4th verse)

9 F
glad rags on and join me, hon. We'll have some fun when the
clock strikes two three, and four, if the band slows down, we'll
chimes ring five, six, and seven, we'll be right in
eight, nine, ten, elev - en, too, I'll be go - ing strong and
clock strikes twelve, we'll cool off, then start a - rock ing round the

12 F7 B^b7
clock strikes one. We're gon-na rock a-round the clock to-night. We're gon-na yell for more,
sev - enth heaven,
so will you,
clock a - again,

15 F C7
rock, rock, rock 'til broad day-light. We're gon-na rock, we're gon-na rock a -

18 B^b7
round the clock to - night. When the

21 7 (Keyboard) F F/A B^b A^b/B C C7 F

Boogie Woogie Bugle Boy

F

(Keyboard - ala Bugle)

(NC)

Keyboard

5 C
 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
 11 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
 13 F
 top seemed man in his craft. _____ But then his
 hands to and un - der stand, _____ be - cause the
 stamp their feet, _____ be - cause they
 15 C
 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
 17 G
 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
 19 C
 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
 21 2. 3. To Coda
 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 (Sax adlib) F C

 (Sax adlib)

42 G F C D.S. al Coda G

 Dah, dah, do dah dah do dah. Dah, dah, do dah dah do dah.

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.

Boogie Woogie Bugle Boy

M
Keyboard

(Keyboard - ala Bugle)

(NC)

The musical score consists of five staves of music for keyboard, arranged in a 5x5 grid. The first four staves are in common time (indicated by a '4') and the fifth staff is in 2/4 time (indicated by a '2'). The key signature changes frequently, indicated by letter names above the staves: F, G, F, Bb, F, C, Bb, F, and 2/4. The music includes lyrics in a call-and-response style between the staves.

Lyrics:

- He was the famous trum-pet man from old Chi-ca-go way. _____ He made him blow a bu-gle for his Uncle 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 hands
- top seemed man in his un - der stamp their craft. stand, feet, But then his be - cause the 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. _____ To Coda

2

23 F

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

26 B

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

29 F C

 with him. _____ He makes the comp-an-y jump when he plays

32 B^b F

 rev-eil-le, ___ He's the boog-ie woog-ie bu-gle boy of Comp-an-y B. __

35 (Keyboard adlib) B^b F

42 C B^b F D.S. al Coda

 _____ He

Coda F

 Dah, dah, do dah dah do dah. Dah, dah, do dah dah do dah.

51 B^b F

 Dah, dah, do dah dah do dah. Dah, dah, do dah dah do dah.

55 C B^b

 The comp-an - y jumps when he plays rev-eil - le, ___ He's the

57 F N.C.

 boog-ie woog-ie bu-gle boy of Comp-an-y B. __ He was that

60 G m/AC 7/GF

 boog-ie woog-ie bu - gle boy of Comp-an - y B. _____

NO INTRO
GIVE PITCH

Hound Dog

Keyboard

Bright Rock

N.C.

B♭



You ain't noth-in' but a hound dog, ____ cry-in' all the time.

5

B♭ E♭7 B♭

You ain't noth-in' but a hound dog, ____ cry-in' all the time.

9

B♭ F7 E♭7 B♭

Well, you ain't ne-ver caught a rab-bit and you ain't no friendof mine.

13

B♭ B♭

When they said you was high classed, well, that was just a lie.

17

B♭ E♭7 B♭

When they said you was high classed, well, that was just a lie.

21

B♭ F7 E♭7

Well, you ain't ne-ver caught a rab-bit and you ain't no friendof

24

Repeat for solos	Ending after solos
B♭ N.C.	B♭ D°7 E♭ G♭7/E F7 B♭

mine you ain't noth-in' but a mine.

Alright, OK, You Win

F

Keyboard

(Sax)

Well, al-right,
O. K.,
you win,
I'm in love with you. Well, al-right,
O. K.,
you win,
ba-by what can I do.
I'll An-
do an - y - thing
you say.
It's just as long as it's me and you.
Well, al - right,
Bb6
F7
Bb7
F7
All that I am ask - ing,
all I want from you.
Just love me like I love you, and it won't be hard to do.
Well, al-right,

26 B_b6 E_b7 B_b6 B_b7
O. K., you win, I'm in love with you. Well, al-right,

30 E_b7 B_b6 To Coda ♪ G7
— O. K., you win, ba-baby what can I do. I'll

34 C m7 F7 B_b6 E_b7 B_b6 F7 (Sax) D.S. al Coda
do an-y-thing you say. It's just got to be that way.

38 ♪ Coda B_b7 C m7 F7
one thing more: If you're gon-na be my man, sweet ba -

41 B_b6 E_b7 B_b6 F7 B_b6 E_b7
- by, take me by the hand. Well, al-right, O. K., you win,

45 B_b6 E_b7 E_b7
— I'm in love with you. Well, al-right, O. K., you win,

49 B_b6 B_b7 C m7 F7
— ba-baby one thing more: If you're gon-na be my man, sweet ba -

53 B_b6 E_b7 B_b6 F7 B_b6
- by, take me by the hand. Well, al-right, O. K.,

56 E_b7 B_b B_b/D E_b G_b7/E F F7 B_b6
— (Sax) you win!

Alright, OK, You Win

M Keyboard

(Keyboard)

F/C B°

B

Bb9

Well, al-right,

5 E♭6 A♭7 E♭6 E♭7
— O. K., — you win, — I'm in love with you. Well, al-right,

Musical score for the vocal line starting at measure 9. The key signature changes from A♭7 to E♭6 to C7. The lyrics are: "O. K., __ you win, __ ba-by what can I do. __ I'll An-". The melody consists of eighth and sixteenth notes, with some slurs and grace notes.

13 F m7 B♭7 E♭6 A♭7

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.

Musical score for "Well, al-right," showing two measures. Measure 16 starts with a bass note on E \flat 6, followed by a B \flat 7 chord. The lyrics "Well, al-right," are sung over this. Measure 17 begins with a B \flat 7 chord.

A musical score for a single melodic line. The key signature is E-flat major (two flats). The time signature is common time. The melody consists of eighth and sixteenth notes. The vocal line is as follows:
18 E♭6 A♭7 E♭6 E♭7
All that I am ask - ing, all I want from you. _____

22 A♭7 E♭6 B♭7
Just love me like I love you, and it won't be hard to do. Well, al-right,

2
26 E♭6 A♭7 E♭6 E♭7
 O. K., — you win, — I'm in love with you. Well, al-right,
 30 A♭7 E♭6 To Coda ♫ C7
 — O. K., — you win, — ba - by what can I do. — I'll
 34 F m7 B♭7 E♭6 A♭7 E♭6 B♭7(Keyboard)
 D.S. al Coda
 — do an-y-thing you say. — It's just got to be that way.
 ♫ Coda
 38 E♭7 F m7 B♭7
 one thing more: If you're gon-na be my man, — sweet ba-
 41 E♭6 A♭7 E♭6 B♭7 E♭6 A♭7
 - by, take me by the hand. — Well, al - right, O. K., — you win,
 45 E♭6 E♭7 A♭7
 — I'm in love with you. Well, al-right, — O. K., — you win,
 49 E♭6 E♭7 F m7 B♭7
 — ba-ba one thing more: If you're gon-na be my man, — sweet ba-
 53 E♭6 A♭7 E♭6 B♭7 E♭6
 - by, take me by the hand. — Well, al - right, O. K.,
 56 A♭7 E♭ E♭/G A♭ B7/A B♭ B♭7 E♭6
 (Keyboard) — you win! —

Baby Face

F

Keyboard

(Sax)

F F \sharp

G m7

C7

5 F

Ba - by face, __ you've got the cut - est lit - tle

This image shows the musical notation for the song 'Bye Bye Blackbird' starting from measure 5. The key signature is F major (one sharp). The melody continues with the lyrics 'Ba - by face, __ you've got the cut - est lit - tle'. The notation includes a treble clef, a key signature of one sharp, and a common time signature. The notes are represented by solid black dots on the staff, with some having stems and others being beamed together. A fermata is placed over the note 'the'.

Musical score for 'There's Not Another One Like You'. The score consists of two staves. The top staff shows a melody in C major with a key signature of one sharp. The lyrics 'There's not another one like you' are written below the notes. The bottom staff shows a bass line in G major with a key signature of one sharp. The lyrics 'There's not another one like you' are also written below the notes.

13 C7 F C m6 D7

take your place, ba - by face.

A musical score for a single melodic line. The key signature has one flat. The time signature is common time. The melody consists of eighth and sixteenth notes. The lyrics are: "My poor heart is jump-in'; you sure have start - ed some-thin'!" The vocal line starts on G7 and moves to C7.

Musical notation for the first line of the song "I'm Up In Heaven". The key signature is F major (one sharp). The melody starts on the note B (3rd space) and continues with a dotted half note on A (2nd space), followed by a quarter note on G (1st space), a eighth note on F (4th space), another eighth note on F (4th space), a quarter note on E (3rd space), a eighth note on D (2nd space), another eighth note on D (2nd space), a quarter note on C (1st space), and a eighth note on B (3rd space). The lyrics are: "Ba - by face, ____ I'm up in heav - en when I'm".

Musical score for "I Didn't" starting at measure 25. The key signature is B-flat major (two flats). The melody consists of eighth and sixteenth notes on a treble clef staff. The lyrics are: "in your fond em - brace. _____ I did - n't". The chords are A7, Em7, A7, Dm, and F7.

33 G7 G7(♯5) C7 | 1. F F°7 G m7 C7 | 2. F D7

pret - ty ba - by face. _____

39 G
 Ba - by face, _____ you've got the cut - est lit - tle

43 D7
 ba - by face. _____ There's not an - oth - er one could

47 D7 G D m6 E7
 take your place, _____ ba - by face. _____

51 A7 D7
 My poor heart _____ is jump-in'; you sure have start - ed some-thin'.

55 G
 Ba - by face, _____ I'm up in heav - en when I'm

59 B7 E m G7
 in your fond em - brace. _____ I did - n't

63 C C[♯]7 G/D E7
 need a shove, _____ 'cause I just fell in love _____ with your

67 A7 D7
 pret - ty _____ ba - - - by

71 G (Sax) A m7 D7 G
 face. _____

The musical score consists of eight staves of music. The first seven staves are for a vocal part in G major, with lyrics provided for each. The eighth staff is for a saxophone part in G major. Chords are indicated above the vocal staves at measures 39, 43, 47, 51, 55, 59, 63, 67, and 71. Measure numbers are also present above each staff. The vocal part features several melodic phrases with sustained notes and slurs. The saxophone part begins at measure 71.

Baby Face

M
Keyboard

(Keyboard)

Music score for Baby Face, arranged for Keyboard. The score consists of eight staves of music with lyrics underneath. Chords are indicated above the staff at the beginning of each line.

Chords:

- 1. B♭ (Measures 1-4)
- 2. B° (Measures 5-8)
- 3. C m7 (Measures 9-12)
- 4. F7 (Measures 13-16)
- 5. F7 (Measures 17-20)
- 6. B♭ (Measures 21-24)
- 7. F m6 (Measures 25-28)
- 8. G7 (Measures 29-32)
- 9. D7 (Measures 33-36)
- 10. A m7 (Measures 37-40)
- 11. D7 (Measures 41-44)
- 12. G m (Measures 45-48)
- 13. B♭7 (Measures 49-52)
- 14. E♭ (Measures 53-56)
- 15. E°7 (Measures 57-60)
- 16. B♭/F (Measures 61-64)
- 17. G7 (Measures 65-68)
- 18. C7 (Measures 69-72)
- 19. C7(♯5) (Measures 73-76)
- 20. F7 (Measures 77-80)
- 21. 1. B♭ (Measures 81-84)
- 22. B♭°7 (Measures 85-88)
- 23. C m7 (Measures 89-92)
- 24. F7 (Measures 93-96)
- 25. 2. B♭ (Measures 97-100)
- 26. G7 (Measures 101-104)

Lyrics:

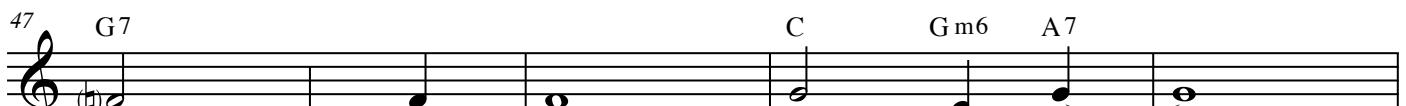
Ba - by face, ____ you've got the cut - est lit - tle
 ba - by face. ____ There's not an - oth - er one could
 take your place, ____ ba - by face. ____
 My poor heart ____ is jump-in'; you sure have start - ed some-thin'.
 Ba - by face, ____ I'm up in heav - en when I'm
 in your fond em - brace. ____ I did - n't
 need a shove, ____ 'cause I just fell in love ____ with your
 pret - ty ba - by face. ____

39 C

 Ba - by face, ____ you've got the cut - est lit - tle

43 G7

 ba - by face. ____ There's not an - oth - er one could

47 G7 C G m6 A7

 take your place, ____ ba - by face. ____

51 D7 G7

 My poor heart ____ is jump-in'; you sure have start - ed some-thin'.

55 C

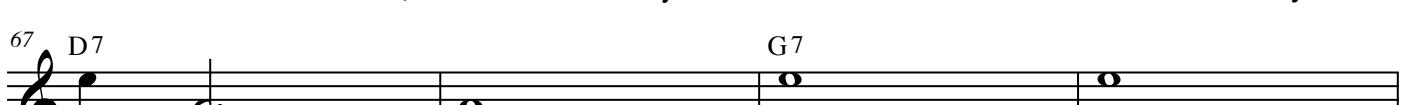
 Ba - by face, ____ I'm up in heav - en when I'm

59 E7 A m C7

 in your fond em - brace. _____ I did - n't

63 F F#7 C/G A7

 need a shove, ____ 'cause I just fell in love ____ with your

67 D7 G7

 pret - ty ____ ba - - - - by

71 C (Keyboard) D m7 G7 C

 face. ____

Stompin' At The Savoy

Keyboard

(Sax) F9 B[♭]7 E[♭] F7 Fm7 B[♭]7 (Keyboard)

E[♭] (Sax) B[♭]7 (Keyboard) E[♭] (Sax) B[♭]^o (Keyboard) B[♭]7 (Sax)

(Keyboard) 1. E[♭] (Sax) Cm Fm7 B[♭]7 (Keyboard) 2. E[♭] (Sax) Cm E[♭]

(Keyboard) A[♭]7 A7 A[♭]7 D[♭]9 Bm D[♭]9

G[♭]7 G7 G[♭]7 B7 B[♭]7 (Keyboard)

E[♭] (Sax) B[♭]7 (Keyboard) E[♭] (Sax) B[♭]^o (Keyboard)

B[♭]7 (Sax) To Coda ♫ E[♭] (Sax) Cm Fm7 B[♭]7 (Keyboard) D.S. al Coda

⊕ Coda E[♭] (Sax) Cm Fm7 B[♭]7 E[♭] B[♭]7 E[♭]

Fm B[♭] B[○] Fm7 B[♭]7 E[♭] A[♭] E[♭]

MALE VOCAL ONLY

Swing 4

(Keyboard)

Yes Sir, That's My Baby

Keyboard

B♭ Gm Cm F7 B♭ Gm Cm F7

5 B♭ F7

Who's that com-ing down the street? Who's that look-ing so pe-tite?

9 B♭ Cm7 F7

Who's that com-ing down to meet me here?

13 B♭ F7

Who's that you know who I mean? Sweet-est "Who" you've ev-er seen.

17 C7 F F7

I could tell her miles a - way from here.

21 B♭ B°7 F7

Yes sir, that's my ba - by. No sir, don't mean may - be.
Yes ma'am, we've de - cid - ed. No ma'am, we won't hide it.

25 C9 F7 1. B♭ F7 2. B♭ F7

Yes sir, that's my ba - by now. By the
Yes ma'am, you're in - vit - ed now.

31 B♭ B°7 E♭ Gm7 G°7

way, by the way, when we

35 C7 F7

reach that preach-er, I'll say, with feel - ing,

2
39 B♭ B°7 F7
 "Yes sir, that's my ba - by. No sir, don't mean may - be.

43 C9 F7 B♭ F7 (Keyboard)
 Yes sir, that's my ba - by now." _____

47 B♭ B°7 F7
 (Sax) G7

51 C C♯7 G7
 (Keyboard)

55 D9 G7 C G7
 (Keyboard)

59 C C7 F A m7 A°7

63 D7 G7 G7

67 C C♯7 G7
 (Keyboard)

71 D9 G7 C A7 (Keyboard)
 Come on, sing it loud and clear. _____

79 D D[#]7 A7

Yes sir, that's my ba - by. No sir, don't mean may - be.
 Yes ma'am, we've de - cid - ed. No ma'am, we won't hide it.

83 E9 A7 1. D A7 (Keyboard) 2. D A7

Yes sir, that's my ba - by now. now. By the
 Yes ma'am, you're in - vit - ed

89 D D7 G Bm7 B^o7

way, by the way, when we

93 E7 A7

reach that preach-er, I'll say, with feel - ing,

97 D D[#]7 A7

"Yes sir, that's my ba - by. No sir, don't mean may - be.

101 A7/G F[#]m D7 B7 G G[#]7

Yes sir, that's my ba - by now." She's my ba - by, yes sir!

107 D E7 Em7 A7

Don't mean may - be, no sir! She's my ba - by, I'm tel - ling you right

(Keyboard)

III D D[#]7 G Gm7 D G A7 D

now.

MALE OR FEMALE VOCAL

Dipsy Doodle

Keyboard

(Sax)

(Bass & Keyboard)

5

B♭7

9 E♭

The dip-sy doo-dle's a thing to be-ware.
The dip-sy doo-dle is ea - sy to find.

The dip - sy doo - dle will get in your hair.
It's al-most al-ways in back of your mind.

13 A♭ E♭ B♭7

And if it gets you, it could-n't be worse.
You nev-er know it un - til it's too late,

The things you say will come out in re-verse like
and then you're in such a ter-ri-ble state, like the

17 E♭ F7 B♭7 E♭

you love I — and me love you. — That's the way the dip-sy doo-dle works.
moon jumped ov-er — the cow hey diddle. That's the way the dip-sy doo-dle works.

21 B♭m7 E♭7 A♭ B♭m7 E♭7 A♭

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

25 Cm7 F7 B♭ A♭ B♭7

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

2
29 E♭

You'd bet-er lis-ten and try to be good, just try to do all the things that you should.

33 A♭ E♭ B♭7

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

37 E♭ F7 B♭7 E♭

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

41 (Bass & Keyboard)

45 E♭7

49 A♭ (Sax)

53 D♭ A♭ E♭7

57 A♭ B♭7 E♭7

61 A♭ E♭7

Little Brown Jug

Bass

(Play as written)

5 (NC)

17 B^b B^b7 E^b E^o F F7 B^b F7 B^b B^b7 E^b E^o F F7

25

33 B^b B^b7 E^b E^o F F7 B^b F7 B^b B^b7 E^b E^o F F7 B^b

41 B^b G^o G^b^oB^b/F F7 B^b G^o G^b^oB^b/F F7 B^b G^o G^b^oB^b/F B^b F7

49 B^b B^b E^b E^b F7 F7 B^b B^b

57 B^b B^b

p -- ff

2.

Little Brown Jug

(Keyboard & Bass - Play as written)

Keyboard

The musical score consists of two staves: a Bass staff (F clef) and a Keyboard staff (G clef). The score is in 4/4 time and includes lyrics in parentheses above the notes. Chords are indicated below the notes. The score spans from measure 1 to 95.

Keyboard Part:

- Measures 1-5: Bass notes (B♭, B♭7, E♭, E°, F, F7, B♭, F7).
- Measures 9-12: Bass notes (B♭, B♭7, E♭, E°, F, F7, B♭, F7).
- Measures 13-16: Bass notes (B♭, B♭7, E♭, E°, F, F7, B♭).
- Measures 17-20: Bass notes (B♭, B♭7, E♭, E°, F, F7, B♭, F7, B♭, B♭7).
- Measures 22-25: Bass notes (E♭, E°, F, F7, B♭, (NC)).
- Measures 27-30: Bass notes (B♭, C♯°, C°, B° B♭, F (Keyboard)).
- Measures 33-36: Bass notes (B♭, B♭7, E♭, E°, F, F7, B♭, B♭7, E♭, E°, F, F7, B♭).
- Measures 41-44: Bass notes (B♭, G°, G♭°, B♭E♭7, B♭, G°, G♭°, B♭E♭7, B♭, G°, G♭°, B♭, B♭, F7).
- Measures 49-52: Bass notes (B♭, E♭, F7). Dynamics: *p ff*.
- Measures 55-58: Bass notes (B♭). Measure 55 has a first ending (1.) and a second ending (2.). The second ending ends with a bass line flourish.

Bass Part:

- Measures 1-5: Bass notes (B♭, B♭7, E♭, E°, F, F7, B♭, F7).
- Measures 9-12: Bass notes (B♭, B♭7, E♭, E°, F, F7, B♭, F7).
- Measures 13-16: Bass notes (B♭, B♭7, E♭, E°, F, F7, B♭, F7).
- Measures 17-20: Bass notes (B♭, B♭7, E♭, E°, F, F7, B♭, F7, B♭, B♭7).
- Measures 22-25: Bass notes (E♭, E°, F, F7, B♭, (NC)).
- Measures 27-30: Bass notes (B♭, C♯°, C°, B° B♭, F (Keyboard)).
- Measures 33-36: Bass notes (B♭, B♭7, E♭, E°, F, F7, B♭, B♭7, E♭, E°, F, F7, B♭).
- Measures 41-44: Bass notes (B♭, G°, G♭°, B♭E♭7, B♭, G°, G♭°, B♭E♭7, B♭, G°, G♭°, B♭, B♭, F7).
- Measures 49-52: Bass notes (B♭, E♭, F7). Dynamics: *p ff*.
- Measures 55-58: Bass notes (B♭). Measure 55 has a first ending (1.) and a second ending (2.). The second ending ends with a bass line flourish.

Chattanooga Choo Choo

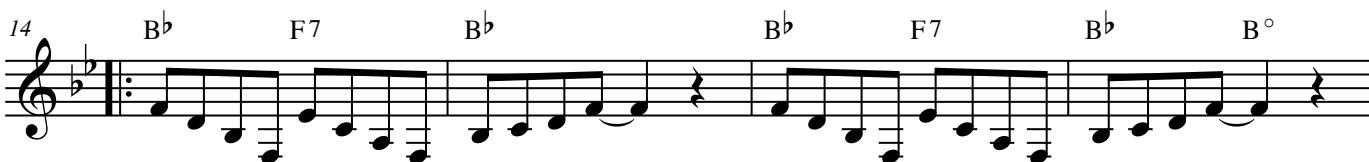
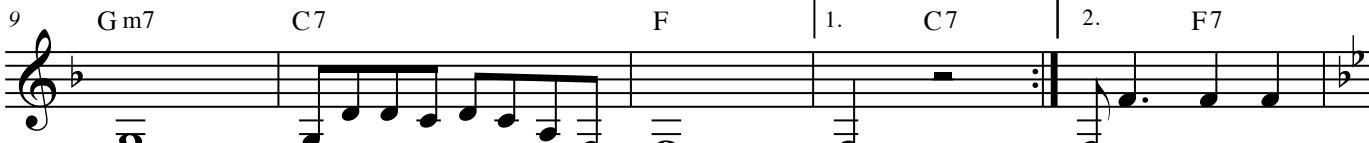
Bass Intro

(Train Whistle)
(F6 F6)

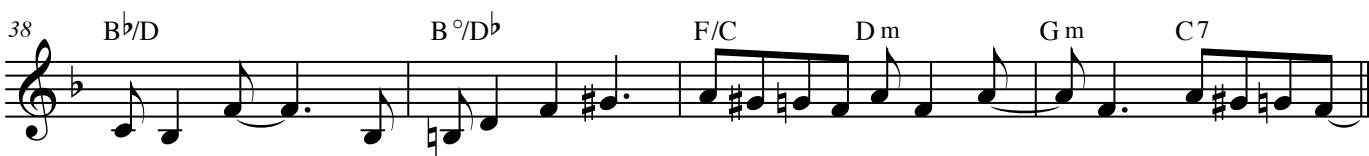
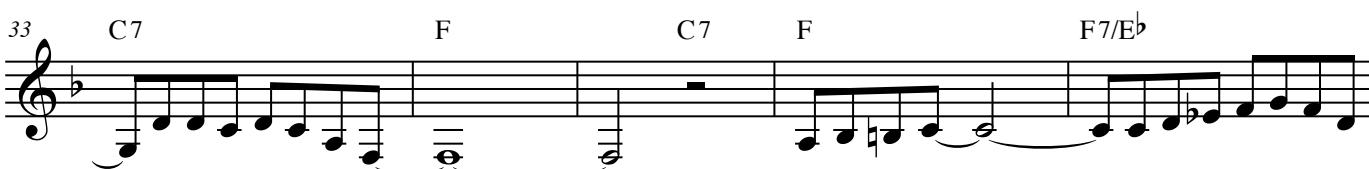
F Keyboard
(Train Whistle)
(F6 F6)



5 F



Musical notation for measures 22-25. Measures 22-25: 2. C7(♭9), B♭°, F7, B♭, C7, F. Measures 26-29: N.C. (Bass) (Bass).



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

You'll B♭ leave the

63 B♭ 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 B♭ B°

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

67 E♭ E° B♭/F G7

Din - ner in all 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(♭9) F6

to have your ham and eggs in

71 2. C7(♭9) F7 G♭7 F7 B♭

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

73 F N.C. F F

78 G m7 C7 F C7

83 F F7/E♭ B♭/D B°/D♭ F/C D m

88 G m C7 F N.C. F/C D m G m C7

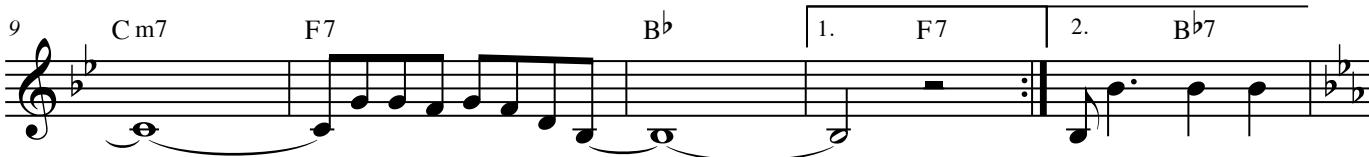
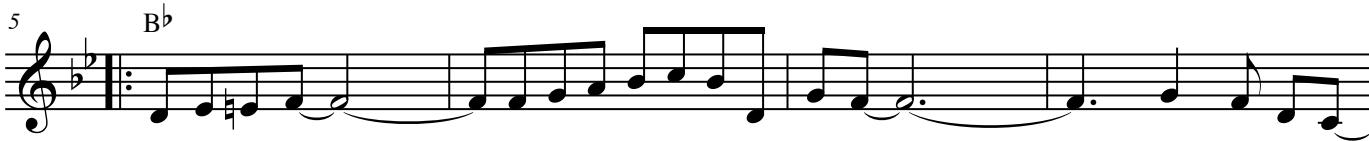
Bass Solo as in Meas 73,74

93 F B♭m G m C7 F

Chattanooga Choo Choo

M Keyboard
(Train Whistle)
(Bb6 Bb6)

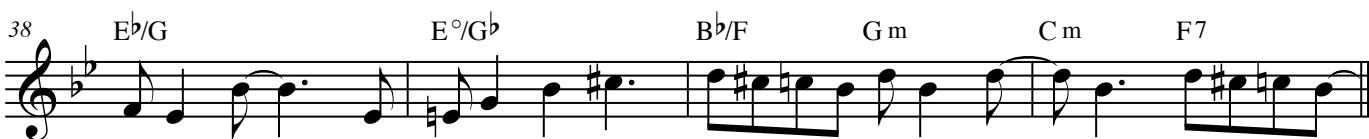
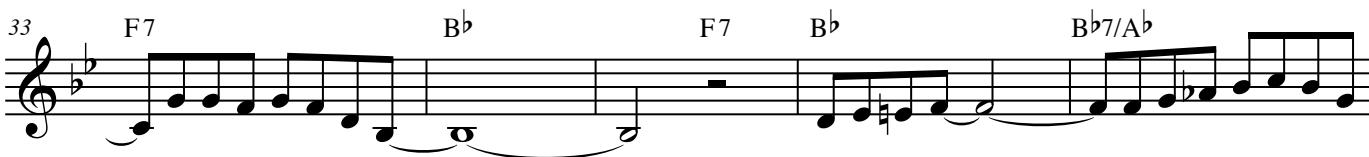
Bass Intro

(Train Whistle)
(Bb6 Bb6)

22 [2. F7(b9) E^b° B^b7 E^b F7 B^b N.C.]

Measure 22: 2. F7(b9) chord. Measure 23: E-flat major chord. Measure 24: B-flat 7th chord. Measure 25: E-flat major chord. Measure 26: F7 chord. Measure 27: B-flat major chord. Measure 28: N.C. (No Chord).

(Bass)



42 B.N.C.

42

(Bass)

46 B♭/F G m C m F7 B♭ F F7

50 B♭

50

(Bass)

54 B♭

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

C m7 F7

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

60 B♭

1. F7 2. B♭ B♭7

63 E♭

You'll E♭ leave the

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

B♭7 E♭ E°

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 A♭ A° E♭/B♭ C7
 Din - ner in all the din - er; noth - ing could be fin - er than
 Shov - el all the coal in, got ta keep it rol - lin'.

69 1. F7(b9) B♭6
 to have your ham and eggs in Car o li - na

71 2. F7(b9) B♭7 B7 B♭7 E♭
 Woo! Woo! Chat - a - noo - ga, there you are!—

73 B♭ N.C. B♭
 (Bass)

78 C m7 F7 B♭ F7

83 B♭ B♭7/A♭ E♭/G E°/G♭ B♭/F G m

88 C m F7 B♭ N.C. B♭/F G m C m F7
 Bass Solo as in Meas 73,74

93 B♭ E♭ m C m F7 B♭.

This musical score consists of eight staves of music. The top staff is a soprano vocal line starting at measure 67 in A-flat major. The second staff begins at measure 69 with a bassoon part, indicated by a '1.' above the staff. The third staff starts at measure 71 with another bassoon part, indicated by a '2.' above the staff. The fourth staff is a bassoon solo from measure 73 to 74. The fifth staff starts at measure 78 with a piano/vocal line. The sixth staff starts at measure 83 with a piano/vocal line. The seventh staff starts at measure 88 with a piano/vocal line. The eighth staff starts at measure 93 with a piano/vocal line. The lyrics are provided for most of the vocal parts, including 'Dinner in all the dinner; nothing could be finer than Shovel all the coal in, got to keep it rolling.', 'to have your ham and eggs in Carolina', 'Woo! Woo! Chat-a-noo-ga, there you are!', and a bass solo section. Chords are indicated above the staff for each measure, such as A-flat major, F7(b9), B6, B7, E-flat major, Cm7, F7, B7/A-flat, E-flat/G, E-degree/G-flat, B7/F, G major, and F7.

(3 Times - Vocal 1st and 3rd)

Bill Bailey**F****Keyboard**

(Sax) B^b B^b7/A^b E^b/G G^b7 B^b/F /D C m7 F7

5 B^b
Won't you come home, Bill Bai - ley, won't you come home?

9 B^o7 F7/C /F
I'm cry-in' all night long. I'll do the cook-ing, hon-ey,

15 F9(#5) B^b
I'll pay the rent. I know I've done you wrong.

21
'Mem-ber that rain - y eve that I drove you out, with noth-ing but a
D^o C m G7 C m E^b E^o7 B^b/F

26
fine tooth comb? I know I'm to blame, well, ain't that a

32 G7 C7 F9 F7 B^b C m7 F7
shame? Bill Bail - ey won't you please come home?

37 B^b A7 G7 C7 F13 F7
home, I don't mean may-be! Bill Bail-ey won't you please come

43 B^b
home.

(3 Times - Vocal 1st and 3rd)

Bill Bailey**M****Keyboard**

(Keyboard) E♭ E♭7/D♭ A♭/C B 7 E♭/B♭ /G F m7 B♭7

5 E♭

Won't you come home, Bill Bai - ley, won't you come home?

9 E°7 B♭7/F /B♭

She moans the whole night long. _____ I'll do the cook-ing, hon-ey,

15 B♭9(\$5) E♭

I'll pay the rent. I know I've done you wrong. _____

21

'Mem-ber that rain - y eve that I drove you out, with noth-ing but a

26 G° F m C7 F m A♭ A°7 E♭/B♭

fine tooth comb? _____ I know I'm to blame, well, ain't that a

32 C7 F7 B♭9 B♭7 1, 2.

shame? Bill Bail - ey won't you please come home? _____

37 E♭ D7 C7 F7

home, I don't mean may-be! Bill Bail - ey. _____ won't you

41 B♭13 B♭7 E♭ F m7 B♭7 E♭

please come home. _____

In The Mood

Keyboard

N.C.

(Sax)



5 B^b7 B^b9 E^b9 D^b6

Musical score for Saxophone, measures 5-8. The melody continues with eighth-note patterns. Chords labeled: B^b7, B^b9, E^b9, D^b6.

9 A^b6 A^b7

Musical score for Saxophone, measures 9-12. The melody consists of eighth-note patterns. Chords labeled: A^b6, A^b7.

13 D^b6 D^b7 A^b6 E^b7

Musical score for Saxophone, measures 13-16. The melody consists of eighth-note patterns. Chords labeled: D^b6, D^b7, A^b6, E^b7.

18 A^b6 D^b6 1. E7 B^bm7 2. E^bsus4 A^b6

Musical score for Saxophone, measures 18-21. The melody consists of eighth-note patterns. Chords labeled: A^b6, D^b6, E7, B^bm7, E^bsus4, A^b6.

22 A^b6 B^o7 B^bm7 E^b7 A^b6 B^o7 B^bm7 E^b7

Musical score for Saxophone, measures 22-25. The melody consists of eighth-note patterns. Chords labeled: A^b6, B^o7, B^bm7, E^b7, A^b6, B^o7, B^bm7, E^b7.

28 3. E^b7 E^b^o7 E^b7 E^b7 A^b6 2. E^b7 E^b^o7 E^b7 E^b7 E^b7 A^b6

Musical score for Saxophone, measures 28-31. The melody consists of eighth-note patterns. Chords labeled: E^b7, E^b^o7, E^b7, E^b7, A^b6, E^b7, E^b^o7, E^b7, E^b7, E^b7, E^b7, A^b6.

2

N. C.

32

$E\flat 7 \quad E7 \quad E\flat 7 \quad E7 \quad E\flat 7 \quad E\flat + A\flat 6$

(Sax - adlib)

36

$A\flat 6 \quad A\flat 7 \quad D\flat 6 \quad D\flat 7 \quad A\flat 6$

43

$E\flat 7 \quad A\flat 6 \quad D\flat 6 \quad \boxed{1. \quad E7 \quad B\flat m7}$

48

$\boxed{2. \quad E7 \quad E\flat sus4 \quad A\flat 6} \quad B\flat m7 \quad E7 \quad E\flat 9 \quad A\flat 6 \quad N.C. \quad E\flat 7$

51

$A\flat 6 \quad A\flat 7$

55

$D\flat 6 \quad D\flat 7 \quad A\flat 6$

59

$E\flat 7 \quad \boxed{1, 2, 3. \quad A\flat \quad N.C.} \quad A\flat 6$

65

$\boxed{4. \quad A\flat N.C. \quad D\flat \quad N.C. \quad E\flat 7 \quad A\flat.}$