



THE **MIXED NUTS**

Set MardiGrasB

Last revised: 2019.02.23

MardiGrasB01-It Don't Mean A Thing(KVF).2019.02.23.pdf

MardiGrasB01-It Don't Mean A Thing(KVM).2019.02.23.pdf

MardiGrasB02-Hernando's Hideaway(KVF).2019.02.23.pdf

MardiGrasB02-Hernando's Hideaway(KVM).2019.02.23.pdf

MardiGrasB03-Honeysuckle Rose(KV).2019.02.23.pdf

MardiGrasB04-Ballin' The Jack(KVF).2019.02.23.pdf

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MardiGrasB05-Way Down Yonder In New Orleans(KVF).2019.02.23.pdf

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MardiGrasB06-La Vie En Rose(KVF).2019.02.23.pdf

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MardiGrasB14-Dream A Little Dream Of Me(KVM).2019.02.23.pdf

MardiGrasB15-Somebody Stole My Gal(KV).2019.02.23.pdf

MardiGrasB16-High Society Calypso(KV).2019.02.23.pdf

MardiGrasB17-I'm Gonna Sit Right Down And Write Myself A Letter(KVF).2019.02.23.pdf

MardiGrasB17-I'm Gonna Sit Right Down And Write Myself A Letter(KVM).2019.02.23.pdf

It Don't Mean A Thing

F
Keyboard

Chords: C m C m/B \flat A \flat 7 G 7 C m C m/B \flat A \flat 7 G 7

It

5 C m C m/B C m/B \flat C m/A A \flat 7 G 7 C m
 don't mean a thing if it ain't got that swing. —

9 F 7 B \flat 7sus4 E \flat 6 G 7(\sharp 5)
 Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah. It

13 C m C m/B C m/B \flat C m/A A \flat 7 G 7 C m
 don't mean a thing, all you got - ta do is swing. —

17 F 7 B \flat 7sus4 E \flat 6 E \flat 6
 Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah. It

21 B♭m7 E♭7 A♭Maj7

makes no dif-f'rence if ____ it's sweet or hot. Just

25 C m7 F7 B♭7 G 7

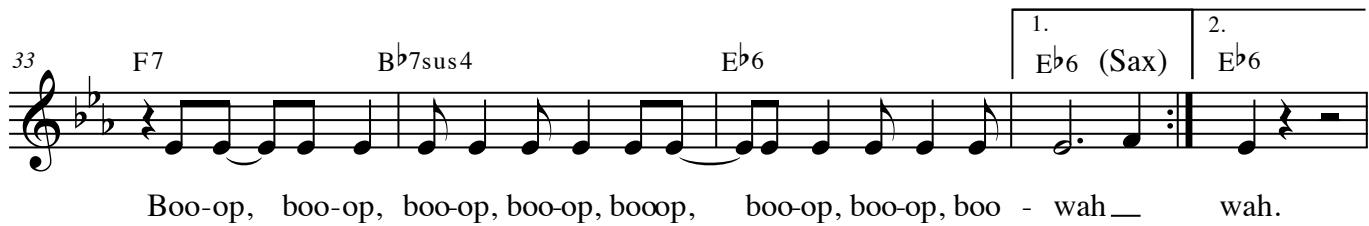
give that rhy-thm ev - 'ry lit - tle thing you've got. It

29 C m C m/B C m/B♭ C m/A A♭7 G 7 C m



don't mean a thing if you ain't got that swing._

33 F7 B♭7sus4 E♭6 1. E♭6 (Sax) 2. E♭6



Boo-op, boo-op, boo-op, boo-op, boop, boo-op, boo-op, boo - wah __ wah.

38 F7 **p** B♭7sus4 E♭6



Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-wah.

42 F7 **ff** B♭7sus4 E♭6



Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-wah.

It Don't Mean A Thing

M
Keyboard

1 Fm F m/E♭ D♭7 C7 Fm F m/E♭ D♭7 C7

It

5 Fm F m/E F m/E♭ F m/D D♭7 C7 Fm

don't mean a thing if it ain't got that swing. —

9 B♭7 E♭7sus4 A♭6 C7(♯5)

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah. It

13 Fm F m/E F m/E♭ F m/D D♭7 C7 Fm

don't mean a thing, all you got - ta do is swing. —

17 B♭7 E♭7sus4 A♭6 A♭6

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah. It

21 E♭m7 A♭7 D♭Maj7

makes no dif-f'rence if ____ it's sweet or hot. Just.

25 F m7 B♭7 E♭7 C7

give that rhy-thm ev - 'ry lit - tle thing you've got. It

29 F m F m/E F m/E♭ F m/D D♭7 C7 F m

don't mean a thing if you ain't got that swing.____

33 B♭7 E♭7sus4 A♭6 1. A♭6 2. A♭6 (Keyboard)

Boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah __ wah.

38 B♭7 p E♭7sus4 A♭6

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-wah.

42 B♭7 ff E♭7sus4 A♭6

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-wah.

Hernando's Hideaway

F
Keyboard

(Sax) C m G7 C m G7 C m F m6/A \flat

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 \flat 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(\flat 9) G7 G7(\flat 9)

21 C m

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

23 G7 G7(♭9) G7 G7(♭9)

25 C m

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

27 C7 C7(♭9) C7 C7(♭9)

29 Fm Fm

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♭°/D♭ D7 D7 G7 F♯7 G7 G7(♭9)

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 Fm6 G7

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

41 C m G7

1 C m G7 C m Fm6/A♭
(Sax) 2 C m G7 C m

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

Hernando's Hideaway

M
Keyboard

(Keyboard) F m C7 F m C7 F m B^bm6/D^b

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

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

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

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

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

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

C7 C7(b9) C7 C7(b9)

21 Fm

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

23 C7 C7(b9) C7 C7(b9)

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

25 Fm

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

27 F7 F7(b9) F7 F7(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.____

31 G7 D♭/G♭ G7 G7 C7 B7 C7 C7(b9)

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

35 C7 Fm

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

38 B♭m6 C7

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

41 Fm C7

1	B♭m6/D♭	2
Fm	C7	Fm (Keyboard)

:||

MALE VOCAL

Honeysuckle Rose

Keyboard

(Keyboard)

F F/A B^bMaj7 B m7 F/C B^o G m/B^b /A /G C7

5 G m7 C7 G m7 C7 G m7 G m7(#5)

Ev - 'ry hon-ey bee fills with jeal -ous -y, when they see you out with
When you're pas-sin' by, flow-ers droop and sigh, and I know the rea-son

8 C7 C7/B^b F/A D m7 G m7 C7

me. I don't blame them, good-ness knows, — Hon-ey suck-le
why: You're much sweet - er, good-ness knows, — Hon ey-suck-le

11 1,3. F B^b7 A m7(b5) D7(b9) 2,4. F B^b7 F6

Rose. Rose.

15 F7 C m7 F^o F7 B^b F9 G^b9 F9 B^b

Don't buy su - gar, you just have to touch my cup.

19 G7 D m7 G^o G7 C7 G m7 A^b9 G 9 C7

You're my su - gar, it's sweet when you stir it up.

23 G m7 C7 G m7 C7 G m7 G m7(#5)

When I'm ta - kin' sips from your tas -ty lips, seems the hon -ey fair - ly

26 C7 C7/B^b F/A D m7 G m7 C7 To Coda Φ

drips. You're con - fec - tion, good-ness knows, — Hon-ey-suck-le

29 F A m7(b5) D7(b9) D.S. al Coda

31 Coda F F/A B^b7 B^o7 C C7 F

Rose. Rose. (Keyboard)

Ballin' The Jack

F

Keyboard

B♭ D7/A

(Sax) G♭7 B♭/F F♯7 G m G7 C m C m7(♭5) F7

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♭ D7 E♭7 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 Eagle Rock with style and grace. Swing your

17 G♭7 B♭/F F♯7 G m G7 C m C m7(♭5) F7 B♭ D7/A

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

3.

21 C m C m7(♭5) C m C m7(♭5) C m F7

that's what I call _____ bal-lin' _____ ball-in' the jack.

25 B♭ G♭ B♭/F B♭7/D E♭ E7(♭5) F7 B♭ B♭

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

Ballin' The Jack

M
Keyboard

(Keyboard) B7 E♭/B♭ B°7 Cm C7 Fm Fm7(♭5) B♭7 E♭ G7/D

5 C7 F7

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

8 B♭7

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

11 E♭ G7 A♭7 G7 C7

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

14 F7

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

17 B7 E♭/B♭ B°7 Cm C7 1, 2. Fm Fm7(♭5) B♭7 E♭ G7/D

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

21 3. Fm Fm7(♭5) Fm Fm7(♭5) Fm B♭7

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

25 E♭ B E♭/B♭ E♭7/G A♭ A7(♭5) B♭7 E♭ E♭

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

(3 Times
Vocal 1st & 3rd)

Way Down Yonder In New Orleans

F
Keyboard

(Keyboard) B♭ (Sax) A7 G7 C7 B♭°7 F7

5

9

13

17

21

Way down yon - der in New Or-leans,
in the land of dream-y scenes,

there's a gar-den of E - den,
that's what I mean.

Cre-ole ba - bies with flash-ing eyes,
soft-ly whis-per with ten-der sighs.

Stop!
Oh won't you give your la-dy fair a lit-tle smile?

Stop!
You bet your life you'll lin - ger there a lit-tle while.

Musical score for piano, page 10, measures 25-28. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. Measure 25 starts with a B-flat chord (B-flat, D, F). Measure 26 starts with a G minor chord (G, B-flat, D) followed by a G major chord (G, B, D). Measure 27 starts with a B-flat chord (B-flat, D, F). Measure 28 starts with a G sharp 7th chord (G, B, D, F-sharp).

There is hea - ven right here on earth, with those beau - ti - ful scenes,
They've got an - gels right here on earth, wear - ing nav - y blue jeans,

Musical score for "Way Down Yonder in New Orleans" (Measures 29-30). The score includes lyrics: "way down yon - der in New Or - leans.". Chords shown are B♭, B°7, Cm7, F7, B♭6, and B°7. Measure 29 ends with a repeat sign and a double bar line.

way down yon - der in New Or - leans. _____

A musical score for a band or orchestra. The page number '33' is at the top left. Measure 33 starts with a bassoon part labeled 'B♭'. The lyrics 'way down yon - der,' are written below the notes. The next measure begins with a section labeled '(Sax)'. The following measure starts with a guitar part labeled 'G m'. The final measure of the excerpt begins with another section labeled '(Sax)'.

way down yon - der, way down yon - der,

37 E♭Maj7 D m7 C m7 F7

way down yon - der, in New Or - - -

way down yon - der, in New Or - - -

Musical score for bar 41:

- B \flat 6 (Sax)**: The melody starts with eighth-note pairs (B \flat , A), followed by a sixteenth-note grace note (A \flat) before the main eighth-note (B \flat). It continues with eighth-note pairs (B \flat , A), a sixteenth-note grace note (A \flat), and then eighth-note pairs (B \flat , A).
- E \flat m7**: The harmonic progression consists of E \flat -B \flat -G- \flat C.

leans. (indicated below the staff)

leans.

Musical score for piano showing measures 43 and 44. The key signature changes from F major (one flat) to B-flat major (two flats). Measure 43 starts with an F7 chord. Measure 44 begins with a B-flat 6 chord.

(3 Times
Vocal 1st & 3rd)**Way Down Yonder In New Orleans****M**
Keyboard

(Keyboard) E♭ D7 C7 F7 E♭°7 B♭7

(Bass)

5 B♭7 F m7 B♭7 E♭Maj7

Way down yon - der in New Or-leans, in the land of dream-y scenes,

9 B♭7 F m7 B♭7(#5) E♭ E°7

there's a gar-den of E - den, that's what I mean. —

13 B♭7 F m7 B♭7 E♭Maj7

Cre-ole ba - bies with flash-ing eyes, soft-ly whis-per with ten-der sighs.

17 E♭7sus4 N.C. E♭7 A♭6 E♭7(#5) A♭ G7 G♭7

Stop! Oh won't you give your la-dy fair a lit-tle smile?

21 F7 N.C. F7 B♭7sus4 B♭7

Stop! You bet your life you'll lin-ger there a lit-tle while.

25 E♭ C m E♭ B 7

There is hea - ven right here on earth,
They've got an - gels right here on earth,
with those beau - ti - ful scenes,
wear - ing nav - y blue jeans,

29 1, 2.
E♭ E °7 Fm7 B♭7 E♭6 E °7

way down yon - der in New Or - leans. _____

33 3.
E♭ (Keyboard) C m (Keyboard)

way down yon - der, way down yon - der,

37 A♭Maj7 G m7 Fm7 B♭7

way down yon - der, in New Or - - -

41 E♭6 (Keyboard) A♭m7

leans. _____

43 B♭7 E♭6

La Vie En Rose

F
Alto Sax

(Sax)

Gm7 G°7 F maj7 F°7 A♭/E♭ B♭9/D D♭m(maj7) C7

Hold me close and hold me fast,
the mag - ic spell you
cast, this is la vie en rose.
When you kiss me, heav - en
sighs, and though I close my eyes,
I see \sharp la vie en rose.

When you press me to your heart,
I'm in a world a -
part, a world where ros-es bloom. And when you speak, an-gels sing from a-bove.

Ev - 'ry day words seem to turn in - to love songs. Give your heart and soul to
me and life will al - ways be la vie en rose.

2

Coda

25 B^b6 A^b7 Gm7 B^bm7(b5) C7

Ev - ry day words seem to turn in - to love songs.

27 A^b A^bmaj7 D^b B^bm7 E^b7

Give your heart and soul to me and life will al-ways be la vie en

30 (Sax) A^b A^bmaj7 D^b B^bm7 A^bmaj7

rose.

La Vie En Rose

M
Keyboard

(Keyboard)

Chords: Cm7, C°7, B♭maj7, B♭°7, D♭/A♭, E♭9/G, G♭m(maj7), F7, B♭, B♭maj7, Cm, F7, Cm, B7, F7, Cm, F7, G°7, Cm7 F7, B♭, B♭maj7, Cm, F7, E♭, E♭6, E♭m6, B♭maj9, To Coda Ø, E♭6, D♭°7, Cm7, E♭m7(b5) F7, B♭, B♭maj7, E♭, Cm7 F7, B♭, Cm7 D♭m6 F9, D.S. al Coda.

5 Hold me close and hold me fast, the magic spell you

7 cast, this is la vie en rose. When you kiss me, heav-en

10 sighs, and though I close my eyes, I see la vie en rose.

13 When you press me to your heart, I'm in a world a -

15 part, a world where ros-es bloom. And when you speak, an-gels sing from a-bove.

19 Ev - 'ry day words seem to turn in - to love songs. Give your heart and soul to

22 me and life will al-ways be la vie en rose.

Coda

25 E \flat 6 D \flat °7 Cm7 E \flat m7(b5) F7

Ev - 'ry day words seem to turn in - to love songs.

27 D \flat D \flat maj7 G \flat E \flat m7 A \flat 7

Give your heart and soul to me and life will al-ways be la vie en

(Keyboard)

30 D \flat D \flat maj7 G \flat E \flat m7 D \flat maj7

rose.

I Can't Give You Anything But Love

MALE VOCAL

Keyboard

(Keyboard)

F m7 E[#]7 E^b C9

5 Fm9 B^b7 E^b Cm7 3 B^b7

9 EbMaj7 Gm7 G^b7 Fm7 B^b7 EbMaj7

I can't give you an - y-thing but love, ba-ba. That's the on - ly

14 Gm7 Cm7 Fm7 B^b7 B^bm7 E^b7 AbMaj7

thing I've plen-ty of, ba-ba. Dream a-while, scheme a-while, we're sure to find

20 F7 Fm7 B^b7

— hap-pi-ness, and I guess all the things you've al-ways pined for.

25 EbMaj7 Gm7 G^b7 Fm7 B^b7 B^bm7

Gee, I'd like to see you look-ing swell, my lit-tle ba-ba. Dia-mond brace-lets

30 Eb7 AbMaj7 A°7

Wool-worth does-n't sell, ba-ba. Till that luck-y day you know darn

35 EbMaj7/B^b C7 1. Fm7 B^b7 Eb Fm7 B^b7

well, ba-ba, I can't give you an - y thing but love

41 2. Fm7 B^b7 Fm7 B^b7

I can't give you an - y thing I can't give you an - y thing

45 Fm7 B^b7 E^b6 B^b7 E^b6

I can't give you an - y thing but love.

Birth Of The Blues

F
Keyboard

(Sax) 3 F7 3 3 3 (Sax) 3

These are the blues, _____

3 B♭7 3 3 3 (Sax) 3 B♭7 3 F

noth-ing but blues. _____

7 F F7 B♭

Oh, _____ they say some peo - ple long a - go

10 B♭m7 F B♭m7

were search - ing for a dif - frent tune, one that they could

12 C7 B♭m7 C7 F Fm7 C7

croon as on - ly they can. They on - ly had the rhy - thm,

15 F F7 B♭

so _____ they start - ed sway - ing to and fro.

18 B♭m7 F B♭m7

They did - n't know just what to use, this is how the

20 C7 B♭m7 C7 F Gm7 C7

blues real - ly be - gan. They heard the

The musical score consists of eight staves of music for keyboard in F major. The first two staves feature a soprano vocal line with lyrics and a piano line. The piano part includes chords such as F7, B♭7, and B♭m7. The vocal line continues through the remaining six staves, with lyrics like 'These are the blues,' 'noth-ing but blues,' 'Oh, _____ they say some peo - ple long a - go,' 'were search - ing for a dif - frent tune, one that they could,' 'croon as on - ly they can. They on - ly had the rhy - thm,' 'so _____ they start - ed sway - ing to and fro,' 'They did - n't know just what to use, this is how the,' and 'blues real - ly be - gan.' The piano part provides harmonic support with chords like F, B♭, C7, and Gm7.

2

F Maj7 F[#]7 G m7 C7 F Maj7 A7
 breeze jail through the came the trees wail sing - ing of a weird down - - mel - o - dies, heart-ed frail,
 26 B^bMaj7 B^o7 C7 G m7 C7 C7 1. F 6 A^b7 G m7 C7
 — and they named — that the start of the blues. And from a
 31 2. F 6 B^b7 F 6 A7
 blues. From a whip-poor - will high on a hill, — they took a new note,
 36 D7 G7 C7 G7 C7
 pushed it through a horn till it was worn — in-to a blue note. And then they
 41 F Maj7 F[#]7 G m7 C7 F Maj7 A7 B^bMaj7 B^o7
 nursed it, re - hearsed it, and gave out the news that the
 45 C7 G m7 C7 To Coda ♫ F 6 B^b7 G m7 C7 D.S. al Coda
 ♫ Coda south - land gave birth to the blues. (Sax)
 49 A G m7 A m7 B^bMaj7
 blues. And they nursed it, re-hearsed it, and gave out the news
 53 G7 G m7 C7 F (Sax) 3 3
 that the south-land gave birth to the blues.
 56 B^b7 F 6 B^bm7 C7 B^bm7 F 6

Birth Of The Blues

M
Keyboard

(Keyboard) B^b7 3 (Keyboard)

These are the blues, _____

3 E^b7 (Keyboard) 3 B^b E^b7 B^b

not-hing but blues. _____

7 B^b B^b E^b

Oh, _____ they say some peo - ple long a - go

10 E^bm7 B^b E^bm7

were search - ing for a dif - f'rent tune, one that they could

12 F7 E^bm7 F7 B^b B^bm7 F7

croon as on - ly they can. They on - ly had the rhy - thm,

15 B^b B^b E^b

so they start - ed sway - ing to and fro.

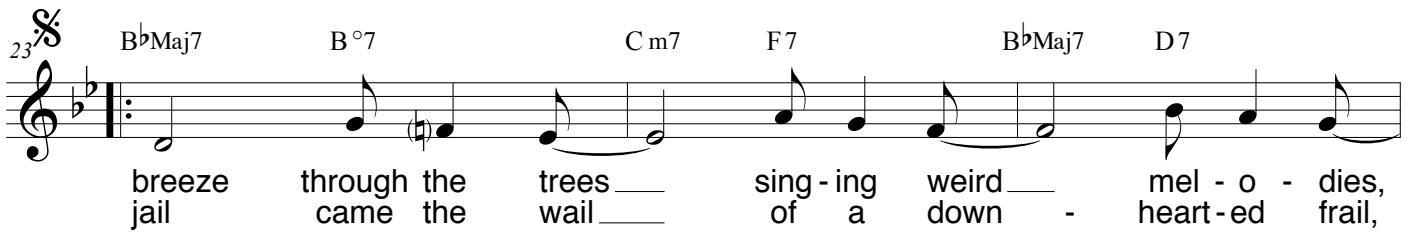
18 E^bm7 B^b E^bm7

They did - n't know just what to use, this is how the

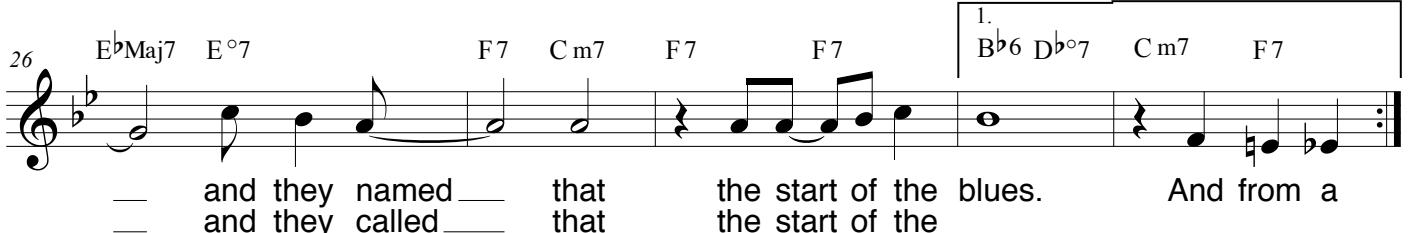
20 F7 E^bm7 F7 B^b Cm7 F7

blues real - ly be - gan. They heard the

2

23 

26 E♭Maj7 E°7 F7 C m7 F7 F7 1. B♭6 D♭°7 C m7 F7



31 2. B♭6 E♭7 B♭6 D7

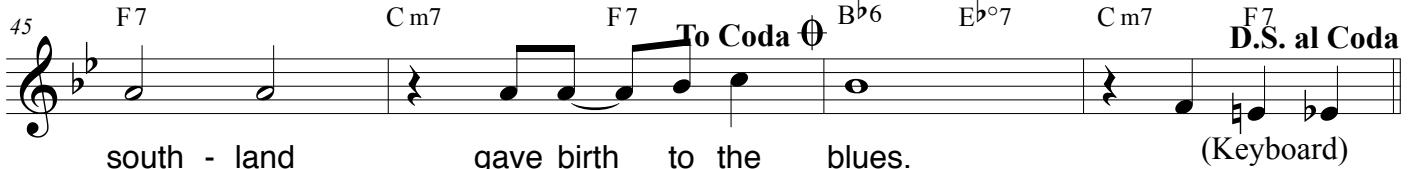


36 G7 C7 F7 C7 F7 C7 F7

41 B♭Maj7 B°7 C m7 F7 B♭Maj7 D7 E♭Maj7 E°7



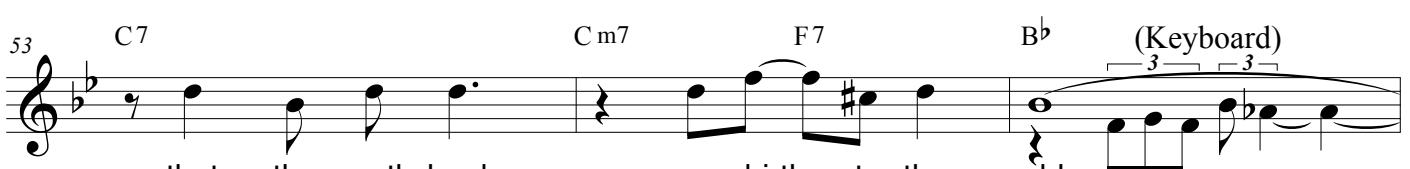
45 F7 C m7 F7 To Coda Φ B♭6 E♭°7 C m7 F7 D.S. al Coda



49 Φ Coda D C m7 D m7 E♭Maj7



53 C7 C m7 F7 B♭ (Keyboard)



56 E♭7 B♭6 E♭m7 F7 E♭m7 B♭6

True Love

Keyboard

3 E♭/B♭ A♭/B♭ B♭⁹

5 E♭ B♭⁷ E♭ B♭⁹ B♭⁷

Sun - tanned, wind - blown, hon - ey moon-ers at last a - lone.

13 E♭ A♭ Fm7(b5) E♭ F7 Fm7 B♭⁷

Feel - ing far a-bove par. Oh, how luck-y we are. While I

21 E♭ A♭ E♭⁹ E♭ B♭⁷ A♭ E♭

give to you and you give to me true love, true love. So,

29 A♭ E♭⁹ E♭ B♭⁷ E♭

on and on it will al - ways be true love, true love. For

37 A♭m D♭⁷ G♭ E♭⁹ A♭m D♭⁷

you and I have a guard - ian an - gel on high with noth-ing to

43 G♭⁷ B♭⁷ E♭ A♭ E♭⁹ E♭

do but to give to you and to give to me

49 B♭⁷ 1. E♭ B♭ B♭⁷ (Sax) 2. A♭ G m F m E♭

love for - ev - er true. true.

Muskrat Ramble

Keyboard

Keyboard E♭ E♭°7 E♭7

5 Sax A♭ E♭7 A♭

9 Cm G7 Cm E♭7

13 A♭ E♭7 A♭

17 F7 B♭m7 B♭7 B♭m7 E♭7 A♭

21 B♭7 E♭7 A♭ B°7

25 B♭m7 E♭7 A♭

29 B♭7 E♭7 A♭

33 F7 B♭m7 B♭7 B♭m7 E♭7 A♭

37 Keyboard E♭ E♭°7 E♭7

2 Sax A♭ E♭ A♭ Cm

41

47

52

Keyboard

61

65

69

73

77

81

MALE VOCAL

That Lucky Old Sun

Keyboard

B♭ Gm E♭ F7 B♭ Gm E♭ F7

5 B♭ Gm E♭ F7 B♭ Gm E♭ F7

Up in the morn - in', out on the job,

7 B♭ E♭ B♭maj7 B♭7 E♭ E♭m

work like the dev - il for my pay. But that luck-y old sun has

10 B♭ Gm F♯7 B♭/F E♭ B♭ F7

noth-in' to do but roll a-round heav-en all day.

13 B♭ Gm E♭m(maj7)

Fuss with my wom - an, toil for my kids,

15 B♭ F F7 B♭ B♭7 E♭ E♭m

sweat till I'm wrink-led and grey. But that luck-y old sun has

18 Dm Gm F♯7 B♭/F E♭ B♭ D7

noth-in' to do but roll a-round Heav-en all day. Good

21 Gm F E♭ B♭ Gm F B♭ D7

Lord, a-bove, can't you know I'm pin-in', tears all in my eyes? Send

25 Gm F E♭ Gm7 C7 To Coda ♩ F F7

down that cloud with a sil - ver lin-ing lift me to Par-a - dise.

2

29 B♭ Gm E♭m(maj7)

Show me that riv - er, take me a-cross and

31 B♭ E♭ B♭ B♭7 E♭ E♭m

wash all my troub-les a way. Like that luck-y old sun, give me

34 B♭ Gm F♯7 B♭/F E♭ B♭ F7

D.S. al Coda

noth-in' to do but roll a-round Heav-en all day.

Coda

37 F A♭7 D♭ Fm G♭ D♭

dise. Oh, show me that riv - er and take me a - cross.

40 B♭m A♭7 D♭ D♭7 G♭ G♭m7

Wash all my troub-les a - way. I know that luck-y old sun, he's got

43 D♭ B♭m A7 D♭/A♭ G♭ F

noth-ing to do but roll a-round Heav-en all day, just

46 B♭m7 E♭m7/G♭ A♭7 (Keyboard) D♭ Fm G♭ D♭7

roll a-round Heav-en all day.

50 D♭ E♭m7 A♭7 G♭ D♭

MALE VOCAL

Mack The Knife**Keyboard**

G G 6
 Oh, the shark, babe, _____ has such with its
 shark bites _____

7 A m A m7 D 9 G 6
 teeth, dear, _____ and he shows them pearl - y white. _____
 teeth, babe, _____ scar-let bil - lows start to spread. _____

12 E m E m7 A m7
 Just a jack - knife _____ has old Mac heath, babe, _____ and he
 But fan - cy gloves, though, _____ wears old Mac heath, babe, _____ so there's

17 D 7 G 6 1. 1E 7 2.
 keeps it out of sight. You know. when that On the
 nev - er, nev-er a trace of red.

22 A♭6 B♭m B♭m7 E♭9
 side-walk Sun-day morn-ing, uh, huh, lies a bod-y _____

27 A♭6 Fm Fm7 B♭m7
 just ooz-ing life. And some-one's sneak-ing 'round the cor-ner. _____

33 E♭7 A♭6 E7
 Tell me, could that some-one be Mack The Knife? There's a

38 A 6 B m B m7 E7
 tug-boat down by_ the riv-er, don't you know, with ce-ment bag's

43 A 6 F♯m F♯m7 B m7
 just a hangin on down. Oh, that ce-ment is there strict-ly for the weight, dear,

49 E7 A6 F7

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

54 B^b6 C m C m7 F7

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

59 B^b6 G m G m7

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

64 C m7 F7 B^b F[#]7

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

70 B C[#]m C[#]m7

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

75 B 6 G[#]m G[#]m7

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

80 C[#]m7 F[#]7 B G7

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

86 C 6 D m D m7 G7

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

91 C 6 A m A m7

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

96 D m7

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

102 C Fm C Fm C Fm C N.C. 3 3 CMaj9

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

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.
yell for more,
sev - enth heaven, We're gon-na rock a-round the clock to-night. We're gon-na
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 B7
clock strikes one.
yell for more,
sev - enth heaven, We're gon-na rock a-round the clock to-night. We're gon-na
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 B7
round the clock to - night. When the

1, 2, 3, 4, 5, 6
F

21 7 (Keyboard)
F F/A B A♭/B C C7 F

Dream A Little Dream Of Me

F

Keyboard

(Sax)

Stars shin-ing bright a - bove you, night breez-es seem to
Say "night - y night" and kiss me, just hold me tight and
whis-per "I love you," birds sing-ing in the syc - a - more trees,
tell me you'll miss me, while I'm a - lone and blue as can be,

1. II 1. dream a lit-tle dream of me. dream a lit-tle dream of me.

15 Stars fad-ing but I lin-ger on, dear, still crav-ing your kiss.

19 I'm long-ing to lin - ger till dawn, dear, just say-ing this:

23 Sweetdreamstill sun-beams find you, sweetdreamsthat leave all wor-ries be-hind you.

27 But in your dreams what - ev-er they be, dream a lit-tle dream of me

31 Coda me. Yes, dream a lit - tle dream of me.

Dream A Little Dream Of Me

M

(Keyboard) F D m B♭Maj7 C7 A m7 D m G m7 C7 **Keyboard**

5 F 6 D♭7 C7 F 6
Stars shin-ing bright a-bove you, night breez-es seem to
Say "night-y night" and kiss me, just hold me tight and

8 D 7 A m7(b5) D 7 G m G m7 G m7(b5) E♭9
whis-per "I love you," birds sing-ing in the syc-a-more trees,
tell me you'll miss me, while I'm a-lone and blue as can be,

11 1. FMaj7 D m7 G m7 C7 2. FMaj7 D♭7 C7 F 6 E♭m7 A♭7
dream a lit-tle dream of me. dream a lit-tle dream of me.

15 D♭6 B♭m7 E♭m7 A♭7 D♭6 B♭m7 E♭m7 A♭7
Stars fad-ing but I lin-ger on, dear, still crav-ing your kiss.

19 D♭6 B♭m7 E♭m7 A♭7 D♭6 B♭m7 G m7 C7
I'm long-ing to lin-ger till dawn, dear, just say-ing this:

23 F 6 D♭7 C7 F 6 D 7 A 7(b5) D 7
Sweet dreams till sun-beams find you, sweet dreams that leave all wor-ries be-hind you.

27 G m G m7 G m7(b5) E♭9 FMaj7 D♭7 To Coda F D♭7 C7
But in your dreams what-ev-er they be, dream a lit-tle dream of me

CODA

31 F FMaj7 D♭7 C7 F G m7 G♭Maj7 F 6
me. Yes, dream a lit-tle dream of me.

MALE VOCAL

Somebody Stole My Gal

Keyboard

Keyboard

B \flat (Keyboard)

F 7

5 Gm B \flat /F Cm/E \flat D7 Gm7 F \circ 7 Cm7 F7

9 ∞ B \flat — 3 — G \circ 7 F7 F aug

Some-bod-y stole my gal. Some-bod-y stole my

15 B \flat G7 C7 pal. Some bod-y came and took her a-way.

21 F7 To Coda \oplus

She did-n't e - ven say that she was leav - in'.

25 B \flat G \circ 7 F7 The kis-ses I loved so, he's get-ting now

30 F aug D7 F7 B \flat B \flat 7 I know. and gee! I know that she

36 E \flat E \flat m would come to me if she could on-ly see her

41 B \flat G \circ 7 A \circ 7 Gm C7 Cm7 F7

bro - ken heart - ed lone - some pal. Some-bod-y stole my

2

(Keyboard)

47 B♭ gal.

51 Gm B♭/F Cm/E♭ D7 Gm7 F°7 Cm7 F7

55 B♭ B♭7 E♭

61 E♭m B♭ G°7 A°7 Gm C7

67 Cm7 F7 B♭ Gm7 Cm7 F7 D.S. al Coda

Φ Coda

71 G7 C A°7 G7

leav - in'.— The kis-ses I loved so, -----

76 he's get-ting now I know. and gee!

G aug E7 G7

Musical score for 'I Know That She Would Come To Me'. The score consists of a single melodic line on a staff. The key signature is C major (one sharp). The time signature is common time (indicated by 'C'). The tempo is 80 BPM. The melody starts on C4, moves to D4, then E4, followed by a dotted quarter note on F4. It continues with G4, A4, B4, and a half note on C5. The melody then descends through B4, A4, G4, F4, E4, D4, C4, B3, and A3. The lyrics are: "I know that she would come to me". The chords are indicated above the staff: C (at the beginning), C7 (around the 4th measure), and F (at the end).

Musical score for "If She Could Only See" by The Everly Brothers. The score shows two staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. Measure 85 begins with a half note followed by an eighth-note pattern. The lyrics "if she could on - ly see" are written below the notes. Measure 86 starts with a quarter note, followed by a sixteenth-note pattern, and then a sustained note. The lyrics "see _____" continue. The second staff begins with a C major chord (C E G) and a A°7 chord (A C E G). The lyrics "her bro - ken heart - ed" are written below the notes.

Musical notation for the first line of the melody. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The tempo is 90 BPM. The melody consists of two measures. The first measure starts with a D7 chord (D, F#, A, C#) and ends with a G7 chord (G, B, D, E). The lyrics are "lone - some pal.". The second measure starts with a Dm7 chord (D, G, B, E) and ends with a G7 chord (G, B, D, E). The lyrics are "Some - bod - y". The melody continues with a G7 chord and the lyrics "stole __ my,".

Musical notation for the lyrics "he took my ba - by, some-bod - y stole my". The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are aligned with the notes, showing a melodic line that rises and falls to match the words.

Musical score for keyboard, page 98, section C. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. It features a single melodic line with quarter notes and eighth-note pairs, separated by vertical bar lines. The bottom staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. It features a single melodic line with quarter notes and eighth-note pairs, separated by vertical bar lines. The word "gal." is written below the bass staff.

Musical score for piano. The left hand part starts with a key signature of A-flat major (two flats) at tempo 100. The right hand part begins with a key signature of C major (no sharps or flats). The score consists of two staves separated by a vertical bar line. The left staff has a treble clef and the right staff has a bass clef. The music includes various note values such as eighth and sixteenth notes, rests, and grace notes. The harmonic progression is indicated by the key signatures and Roman numerals above the staff.

102 C A♭ Dm7 G7 C G7 C

MALE VOCAL

High Society Calypso

Calypso Beat

Keyboard

E♭ /G Fm7 B♭7 E♭ /G Fm7 B♭7

Just

5 E♭ Fm7 B♭7

dig that scen - er - y float - in' by. We're now ap - proach ing New -

8 E♭ E♭ Fm7 F♯7

port, Rhode I We've been for - years in Var - i - et - y. But

11 Gm Fm B♭7 E♭ B♭7

Chol - ly Knick - er - bock - er, now we're go - ing to be in

13 E♭ Fm B♭7 E♭ B♭7

high, high, high so - ci - , - high - so - ci - et - y. Yes, I

17 E♭ Fm7 B♭7

wan - na play for my for - mer pal. He runs the lo - cal jazz
got the blues 'cause his for - mer wife begins to - mor - row a

20 E♭ E♭ Fm7 F♯7

fest - i - val. His name is Dex - ter and he's good news, but
brand new life. She start - ed late - ly a new af - fair, and

23 Gm Fm B♭7 E♭ B♭7

somp - in' kind - a tells me that he's nurs-ing the blues in
now the sil - ly chick is gon - na mar - ry a square in

2

25 E♭ Fm B♭7 E♭ B♭7
 high, high, high so - ci - , - high - so - ci - et - y. High so - ci - et - y,

29 E♭ Fm B♭7 To Coda Θ E♭ D.S. al Coda B♭7
 high, high, high so - ci - , - high - so - ci - et - y. Yes, he's

33 Θ Coda E♭ Fm7 F°7
 But broth-er Dex - ter. just trust your Satch to stop that wed - in' and

37 E♭ E♭ Fm7 F♯7
 kill that match. I'll toot my trum - pet and start the fun and

40 Gm Fm B♭7 E♭ B♭7
 play in such a way that she'll come back to you, son, in

42 E♭ Fm B♭7 E♭ B♭7
 high, high, high so - ci - , - high - so - ci - et - y. Oh, ba - by,

46 E♭ Fm B♭7 E♭ B♭7
 high, high, high so - ci - , in high so -

50 B♭7 E♭ Fm7 B♭7 E♭ B♭7 E♭
 ci - et - y. (Keyboard)

I'm Gonna Sit Right Down And Write Myself A Letter

F

Keyboard

(Sax) E^b B^bm E^b B^bm E^b C m7 B^b7

5 E^b E^bMaj7 E^b6 B^b7([#]5) E^bMaj7 I'm gon-na
sit right down and write my - self a let - ter _____ and

9 G7 A^b C7 Fm make be - lieve it came from you. I'm gon-na
13 Fm7 B^bsus B^b7 E^b B^bm C7 write words, oh so sweet, they're gon-na knock me off my feet. A lot of

17 F7 B^b7 kiss - es on the bot-tom; I'll be glad I got 'em. I'm gon-na
21 E^b E^bMaj7 E^b6 B^b7([#]5) E^bMaj7 smile and say "I hope you're feel - ing bet - ter" _____ and

25 G7 A^b C7 Fm close "with love" the way you do. I'm gon-na
29 A^b A^bMaj7 A^b6 A° E^b B^bm C7 sit right down and write my - self a let - ter _____ and

33 F7 1. B^b9 B^b7 E^b E° Fm7 B^b7 (Sax) make be - lieve it came from you.

2. B^b7 Fm9 3. B^b13 B^b7 E^b Fm7 E^b6 came, make be - lieve that it came from you.

I'm Gonna Sit Right Down And Write Myself A Letter

M

(Keyboard)

Keyboard

The musical score consists of ten staves of music for a keyboard instrument. The lyrics are integrated into the music, appearing below the notes. Chords are indicated above the staff at various points. The score includes a mix of major and minor chords, such as A♭, E♭m, A♭Maj7, A♭6, E♭7(♯5), C7, D♭, F7, B♭m, B♭m7, E♭7sus, E♭7, A♭, E♭m, F7, A♭Maj7, D♭, F7, B♭m, E♭7, A♭Maj7, A♭, E♭7(♯5), C7, D♭, F7, B♭m, A♭, E♭m, F7, A♭Maj7, A♭, E♭7, D♭, F7, B♭m, A♭, E♭m, F7, A♭Maj7, D♭, D♭Maj7, D♭6, D°, A♭, E♭m, F7, B♭7, E♭9, E♭7, A♭, A°, B♭m7, E♭7, E♭7, B♭m9, E♭13, E♭7, A♭, B♭m7, A♭6.

Lyrics:

I'm gon-na sit right down and write my - self a let - ter and make be - lieve it came from you. I'm gon-na write words, oh so sweet, they're gon-na knock me off my feet. A lot of kiss - es on the bot-tom; I'll be glad I got 'em. I'm gon-na smile and say "I hope you're feel - ing bet - ter" and close "with love" the way you do. I'm gon-na sit right down and write my - self a let - ter and make be - lieve it came from you. I'm gon-na come, make be - lieve that it came from you.