



# Set MardiGrasB

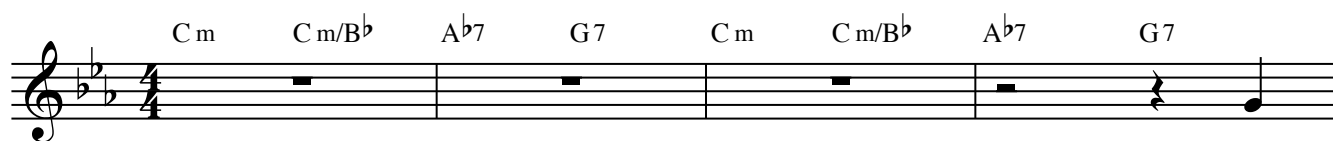
Last revised: 2019.02.23

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  
MardiGrasB04-Ballin' The Jack(KVM).2019.02.23.pdf  
MardiGrasB05-Way Down Yonder In New Orleans(KVF).2019.02.23.pdf  
MardiGrasB05-Way Down Yonder In New Orleans(KVM).2019.02.23.pdf  
MardiGrasB06-La Vie En Rose(KVF).2019.02.23.pdf  
MardiGrasB06-La Vie En Rose(KVM).2019.02.23.pdf  
MardiGrasB07-I Can't Give You Anything But Love(KV).2019.02.23.pdf  
MardiGrasB08-Birth Of The Blues(KVF).2019.02.23.pdf  
MardiGrasB08-Birth Of The Blues(KVM).2019.02.23.pdf  
MardiGrasB09-True Love(KV).2019.02.23.pdf  
MardiGrasB10-Muskrat Ramble(K).2019.02.23.pdf  
MardiGrasB11-That Lucky Old Sun(KV).2019.02.23.pdf  
MardiGrasB12-Mack The Knife(KV).2019.02.23.pdf  
MardiGrasB13-Rock Around The Clock(KVF).2019.02.23.pdf  
MardiGrasB13-Rock Around The Clock(KVM).2019.02.23.pdf  
MardiGrasB14-Dream A Little Dream Of Me(KVF).2019.02.23.pdf  
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

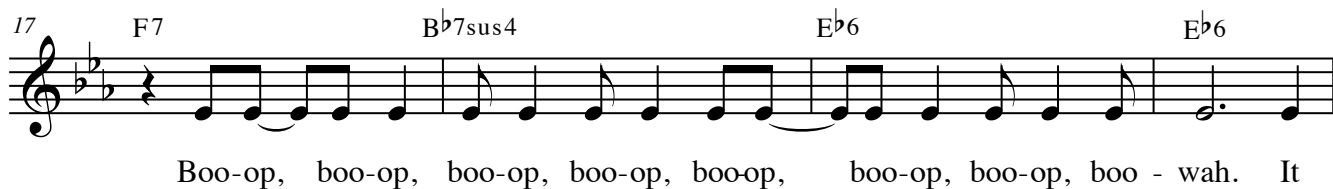
# It Don't Mean A Thing

# F

Keyboard



It

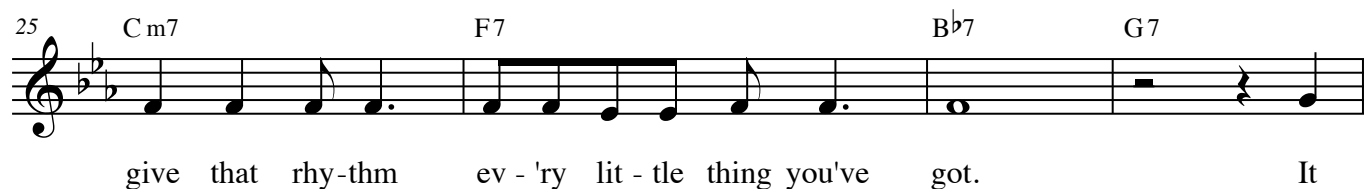


21  $B^b m7$   $E^b 7$   $A^b Maj7$



makes no dif-frence if \_\_\_\_\_ it's sweet or hot. \_\_\_\_\_ Just

25  $C m7$   $F 7$   $B^b 7$   $G 7$



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

29  $C m$   $C m/B$   $C m/B^b$   $C m/A$   $A^b 7$   $G 7$   $C m$



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

33  $F 7$   $B^b 7sus4$   $E^b 6$

1.	2.
$E^b 6$ (Sax)	$E^b 6$




Boo-op, boo-op, boo-op, boo-op, booop, boo-op, boo-op, boo - wah \_\_\_\_\_ wah.

38  $F 7$  *p*  $B^b 7sus4$   $E^b 6$



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

42  $F 7$  *ff*  $B^b 7sus4$   $E^b 6$




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

# It Don't Mean A Thing

**M**  
Keyboard

F m F m/E<sup>b</sup> D<sup>b</sup>7 C7 F m F m/E<sup>b</sup> D<sup>b</sup>7 C7



It

5 F m F m/E F m/E<sup>b</sup> F m/D D<sup>b</sup>7 C7 F m



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

9 B<sup>b</sup>7 E<sup>b</sup>7sus4 A<sup>b</sup>6 C7(#5)



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

13 F m F m/E F m/E<sup>b</sup> F m/D D<sup>b</sup>7 C7 F m



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

17 B<sup>b</sup>7 E<sup>b</sup>7sus4 A<sup>b</sup>6 A<sup>b</sup>6



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

21  $E\flat m7$   $A\flat7$   $D\flat Maj7$

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

25  $F m7$   $B\flat7$   $E\flat7$   $C7$

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

29  $F m$   $F m/E$   $F m/E\flat$   $F m/D$   $D\flat7$   $C7$   $F m$

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

33  $B\flat7$   $E\flat7sus4$   $A\flat6$  1.  $A\flat6$  2.  $A\flat6$

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

38  $B\flat7$   $p$   $E\flat7sus4$   $A\flat6$

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

42  $B\flat7$   $ff$   $E\flat7sus4$   $A\flat6$

Boo-op, boo-op, 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<sup>b</sup>

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<sup>b</sup> G7

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

17 C m G7 C m G7 C m

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

19 G7 G7(b9) G7 G7(b9)

21 C m

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

23 G7 G7(b9) G7 G7(b9)

25 C m

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

27 C7 C7(b9) C7 C7(b9)

29 F m F m

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

31 D7 A<sup>b</sup>/D<sup>b</sup> D7 D7 G7 F#7 G7 G7(b9)

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

35 G7 C m

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

38 F m6 G7

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

41 C m G7

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

1 C m G7 C m F m6/A<sup>b</sup> (Sax) 2 C m G7 C m

# Hernando's Hideaway

**M**  
Keyboard

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

3 C7 Fm

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

6 B $\flat$ m6 C7

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

9 Fm C7 Fm C7 Fm

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

11 C7 Fm

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

14 B $\flat$ m6/D $\flat$  C7

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

17 Fm C7 Fm C7 Fm

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

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



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

27 F7 F7(b9) F7 F7(b9)  
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

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

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

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

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

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

1 F m C7 F m (Keyboard) 2 F m C7 F m

## MALE VOCAL

## Honeysuckle Rose

## Keyboard

(Keyboard)

F F/A B<sup>b</sup>Maj7 B m7 F/C B<sup>o</sup> G m/B<sup>b</sup> /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<sup>b</sup> 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. 2, 4.  
 F B<sup>b</sup>7 A m7(b5) D7(b9) F B<sup>b</sup>7 F6  
 Rose. Rose.  
 15 F7 C m7 F<sup>o</sup> F7 B<sup>b</sup> F9 G<sup>b</sup>9 F9 B<sup>b</sup>  
 Don't buy su - gar, you just have to touch my cup.  
 19 G7 D m7 G<sup>o</sup> G7 C7 G m7 A<sup>b</sup>9 G9 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<sup>b</sup> F/A D m7 G m7 C7 To Coda  $\Phi$   
 drips. You're con - fec - tion, good-ness knows, \_\_\_\_\_ Hon-ey-suck-le  
 29 F A m7(b5) D7(b9) D.S. al Coda  
 Rose. \_\_\_\_\_  
 31  $\Phi$  Coda F F/A B<sup>b</sup>7 B<sup>o</sup>7 C C7 F  
 Rose. \_\_\_\_\_ (Keyboard)

# Ballin' The Jack

# F

**Keyboard**

(Sax) G $\flat$ 7 B $\flat$ /F F $\sharp$ °7 G m G7 C m C m7(b5) F7 B $\flat$  D7/A

5 G7 C7

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

8 F7

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

11 B $\flat$  D7 E $\flat$ 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 Eag-le Rock with style and grace. Swing your

17 G $\flat$ 7 B $\flat$ /F F $\sharp$ °7 G m G7 1, 2. C m C m7(b5) F7 B $\flat$  D7/A

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

21 3. C m C m7(b5) C m C m7(b5) C m F7

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

25 B $\flat$  G $\flat$  B $\flat$ /F B $\flat$ 7/D E $\flat$  E7(b5) F7 B $\flat$  B $\flat$

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

# Ballin' The Jack

# M

Keyboard

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

Musical staff for measures 1-4. The key signature has two flats (Bb and Eb). The time signature is 4/4. The melody consists of eighth and quarter notes.

5 C7 F7

Musical staff for measures 5-6. Measure 5 starts with a repeat sign. The melody continues with eighth and quarter notes.

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

8 Bb7

Musical staff for measures 7-8. The melody continues with eighth and quarter notes.

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

11 Eb G7 Ab7 G7 C7

Musical staff for measures 9-11. The melody continues with eighth and quarter notes.

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

14 F7

Musical staff for measures 12-14. The melody continues with eighth and quarter notes.

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

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

Musical staff for measures 15-17. Measure 17 ends with a double bar line and repeat dots.

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

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

Musical staff for measures 18-21. Measure 21 starts with a repeat sign and ends with a double bar line.

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

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

Musical staff for measures 22-25. The melody continues with eighth and quarter notes.

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

(3 Times  
Vocal 1st & 3rd)

# Way Down Yonder In New Orleans

**F**  
Keyboard

(Keyboard)  $B\flat$  (Sax) A7 G7 C7  $B\flat^{\circ}7$  F7

(Bass)

5 F7 C m7 F7  $B\flat$ Maj7

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

9 F7 C m7 F7(#5)  $B\flat$   $B^{\circ}7$

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

13 F7 C m7 F7  $B\flat$ Maj7

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

17  $B\flat$ 7sus4 N.C.  $B\flat$ 7  $E\flat$ 6  $B\flat$ 7(#5)  $E\flat$  D7  $D\flat$ 7

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

21 C7 N.C. C7 F7sus4 F7

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

25  $B\flat$   $G\flat$   $B\flat$   $G\flat$

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,

29 1, 2.  $B\flat$   $B^\circ$   $C\flat$   $F$   $B\flat$   $B^\circ$

way down yon-der in New Or-leans.

33 3.  $B\flat$  (Sax)  $G\flat$  (Sax)

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

37  $E\flat$   $Maj$ 7  $D\flat$   $C\flat$   $F$

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

41  $B\flat$  (Sax)  $E\flat$   $m$ 7

leans.

43  $F$ 7  $B\flat$ 6

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

(3 Times  
Vocal 1st & 3rd)

# Way Down Yonder In New Orleans

**M**  
Keyboard

(Keyboard)  $E\flat$   $D7$   $C7$   $F7$   $E\flat\circ7$   $B\flat7$

(Bass)

5  $B\flat7$   $Fm7$   $B\flat7$   $E\flat Maj7$

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

9  $B\flat7$   $Fm7$   $B\flat7(\#5)$   $E\flat$   $E\circ7$

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

13  $B\flat7$   $Fm7$   $B\flat7$   $E\flat Maj7$

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

17  $E\flat7sus4$  N.C.  $E\flat7$   $A\flat6$   $E\flat7(\#5)$   $A\flat$   $G7$   $G\flat7$

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

21  $F7$  N.C.  $F7$   $B\flat7sus4$   $B\flat7$

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

25  $E^b$   $C^m$   $E^b$   $B^7$

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,

29 1, 2.  $E^b$   $E^{\circ}7$   $F^m7$   $B^b7$   $E^b6$   $E^{\circ}7$

way down yon - der in New Or - leans.

33 3.  $E^b$  (Keyboard)  $C^m$  (Keyboard)

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

37  $A^bMaj7$   $G^m7$   $F^m7$   $B^b7$

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

41  $E^b6$  (Keyboard)  $A^bm7$

leans.

43  $B^b7$   $E^b6$



# La Vie En Rose

# F

Alto Sax

(Sax)

Gm7 G°7 Fmaj7 F°7 A<sup>b</sup>/E<sup>b</sup> B<sup>b</sup>9/D D<sup>b</sup>m(maj7) C7

5 F Fmaj7

Hold me close and hold me fast, the mag - ic spell you

7 F Gm C7 Gm


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

10 C7 Gm C7 D°7 Gm7 C7

sighs, and though I close my eyes, I see <sup>#</sup>la vie en rose. —

13 F Fmaj7

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

15 F6 B<sup>b</sup> B<sup>b</sup>6 B<sup>b</sup>m6 Fmaj9 **To Coda** 

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

19 B<sup>b</sup>6 A<sup>b</sup>°7 Gm7 B<sup>b</sup>m7(b5) C7 F

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

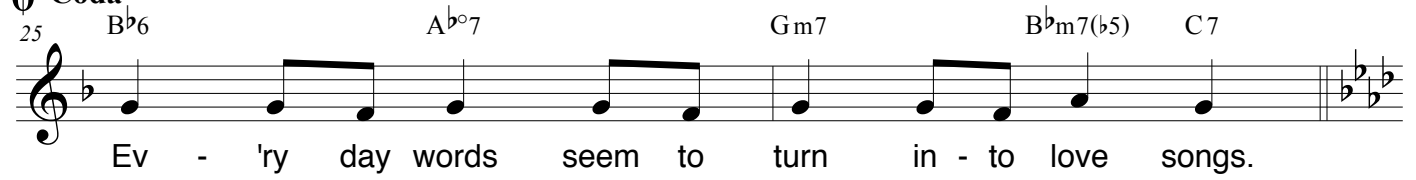
22 Fmaj7 B<sup>b</sup> Gm7 C7 F Gm7 A<sup>b</sup>m6 C9 **D.S. al Coda**

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

2

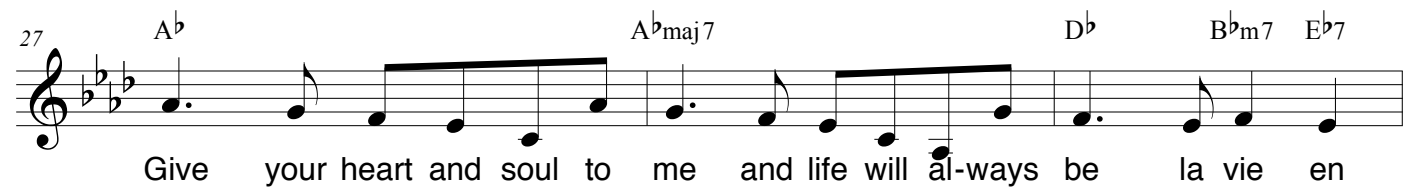
**Coda**

25  $B\flat 6$   $A\flat 7$   $G m 7$   $B\flat m 7 (\flat 5)$   $C 7$



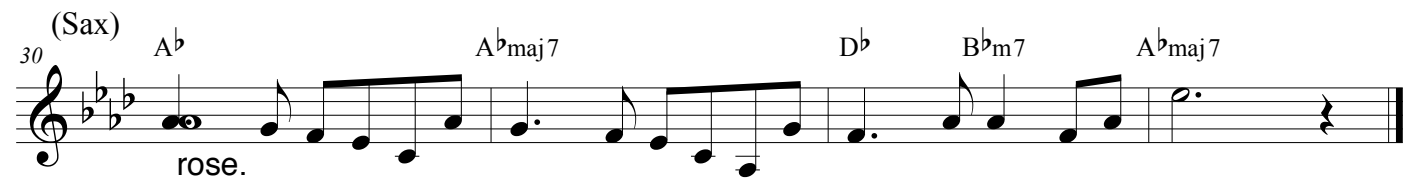
Ev - 'ry day words seem to turn in - to love songs.

27  $A\flat$   $A\flat maj 7$   $D\flat$   $B\flat m 7$   $E\flat 7$



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

30 (Sax)  $A\flat$   $A\flat maj 7$   $D\flat$   $B\flat m 7$   $A\flat maj 7$



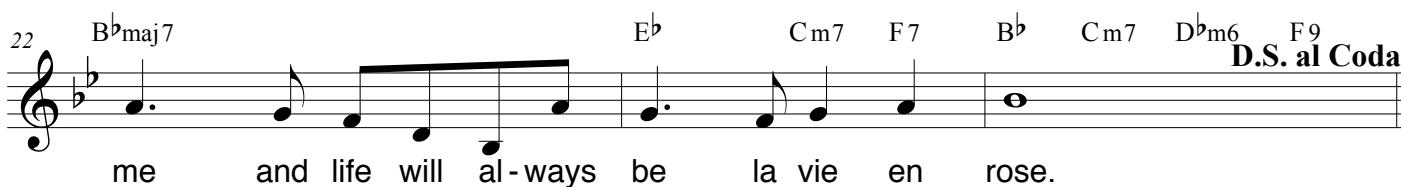
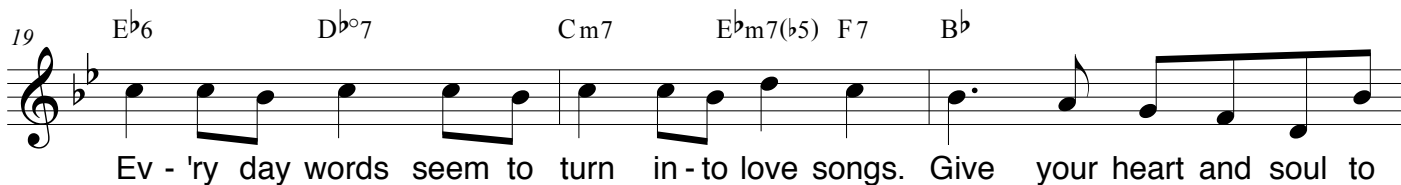
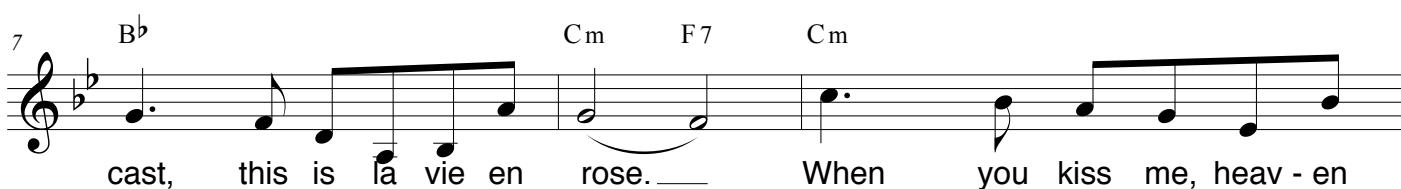
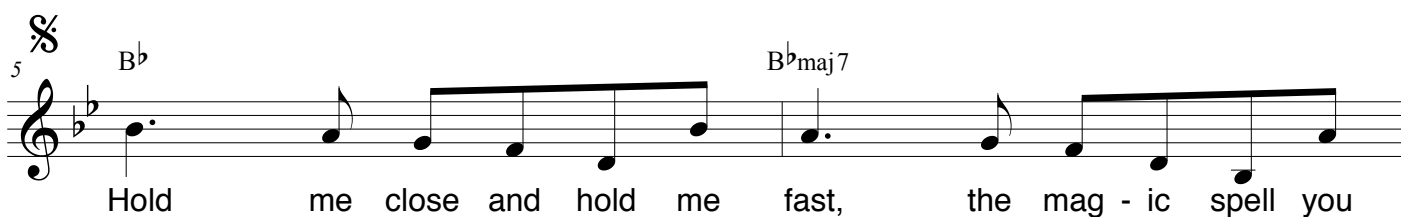
rose.

# La Vie En Rose

# M

Keyboard

(Keyboard)



**Coda**

25  $E\flat_6$   $D\flat^{\circ}7$   $Cm7$   $E\flat m7(b5)$   $F7$

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

27  $D\flat$   $D\flat maj7$   $G\flat$   $E\flat m7$   $A\flat7$

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)

5

9

14

20

25

30

35

41

45

I can't give you an - y - thing but love, ba - by. That's the on - ly  
 thing I've plen - ty of, ba - by. Dream a - while, scheme a - while, we're sure to find  
 — hap - pi - ness, and I guess all the things you've al - ways pined for.  
 Gee, I'd like to see you look - ing swell, my lit - tle ba - by. Dia - mond brace - lets  
 Wool - worth does - n't sell, ba - by. Till that luck - y day you know darn  
 well, ba - by, I can't give you an - y thing but love  
 I can't give you an - y thing I can't give you an - y thing  
 I can't give you an - y thing but love.

# Birth Of The Blues

# F

Keyboard

(Sax) 3 F7 3 3 (Sax) 3

These are the blues, \_\_\_\_\_

3 B $\flat$ 7 3 3 (Sax) 3 B $\flat$ 7 3 F

noth-ing but blues. \_\_\_\_\_

7 F F7 B $\flat$

Oh, \_\_\_\_\_ they say some peo - ple long a - go \_\_\_\_\_

10 B $\flat$ m7 F B $\flat$ m7

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

12 C7 B $\flat$ m7 C7 F Fm7 C7

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

15 F F7 B $\flat$

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

18 B $\flat$ m7 F B $\flat$ m7

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

20 C7 B $\flat$ m7 C7 F Gm7 C7

blues real - ly be - gan. \_\_\_\_\_ They heard the

2

23 F Maj7 F#°7 G m7 C7 F Maj7 A7

breeze jail through the trees sing - ing weird mel - o - dies,  
 jail came the wail of a down - heart-ed frail,

26 B♭Maj7 B°7 C7 G m7 C7 C7

— and they named — that the start of the blues. And from a  
 — and they called — that the start of the

31 2. F 6 B♭7 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♭Maj7 B°7

nursed it, re - hearsed — it, and gave — out the news — that the

45 C7 G m7 C7 To Coda F 6 B♭°7 G m7 C7 D.S. al Coda

south - land gave birth to the blues. (Sax)

49 Coda A G m7 A m7 B♭Maj7

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♭7 F 6 B♭m7 C7 B♭m7 F 6

— 3 3

# Birth Of The Blues

# M

Keyboard

(Keyboard)  $B\flat 7$  3

These are the blues, \_\_\_\_\_

3  $E\flat 7$  3 (Keyboard)  $B\flat$   $E\flat 7$   $B\flat$

noth-ing but blues. \_\_\_\_\_

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

Oh, \_\_\_\_\_ they say some peo - ple long a - go \_\_\_\_\_

10  $E\flat m 7$   $B\flat$   $E\flat m 7$

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

12  $F 7$   $E\flat m 7$   $F 7$   $B\flat$   $B\flat m 7$   $F 7$

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

15  $B\flat$   $B\flat 7$   $E\flat$

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

18  $E\flat m 7$   $B\flat$   $E\flat m 7$

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

20  $F 7$   $E\flat m 7$   $F 7$   $B\flat$   $Cm 7$   $F 7$

blues real - ly be - gan. \_\_\_\_\_ They heard the



2

23  $B^b\text{Maj7}$   $B^\circ7$   $C\text{m7}$   $F7$   $B^b\text{Maj7}$   $D7$

breeze through the trees sing-ing weird mel-o-dies,  
jail came the wail of a down-heart-ed frail,

26  $E^b\text{Maj7}$   $E^\circ7$   $F7$   $C\text{m7}$   $F7$   $F7$  1.  $B^b6$   $D^b\circ7$   $C\text{m7}$   $F7$

and they named that the start of the blues. And from a  
and they called that the start of the

31 2.  $B^b6$   $E^b7$   $B^b6$   $D7$

blues. From a whip-poor-will high on a hill, they took a new note,

36  $G7$   $C7$   $F7$   $C7$   $F7$

pushed it through a horn till it was worn in-to a blue note. And then they

41  $B^b\text{Maj7}$   $B^\circ7$   $C\text{m7}$   $F7$   $B^b\text{Maj7}$   $D7$   $E^b\text{Maj7}$   $E^\circ7$

nursed it, re-hearsed it, and gave out the news that the

45  $F7$   $C\text{m7}$   $F7$  To Coda  $B^b6$   $E^b\circ7$   $C\text{m7}$   $F7$  D.S. al Coda

south-land gave birth to the blues. (Keyboard)

$\text{Coda}$  49  $D$   $C\text{m7}$   $D\text{m7}$   $E^b\text{Maj7}$

blues. And they nursed it, re-hearsed it, and gave out the news

53  $C7$   $C\text{m7}$   $F7$   $B^b$  (Keyboard)

that the south-land gave birth to the blues.

56  $E^b7$   $B^b6$   $E^b\text{m7}$   $F7$   $E^b\text{m7}$   $B^b6$

# True Love

Keyboard

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

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

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

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

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

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

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

## Muskrat Ramble

Keyboard

Keyboard  $E^b$   $E^b\circ 7$   $E^b 7$

5 Sax  $A^b$   $E^b 7$   $A^b$

9  $Cm$   $G 7$   $Cm$   $E^b 7$

13  $A^b$   $E^b 7$   $A^b$

17  $F 7$   $B^bm 7$   $B^b 7$   $B^bm 7$   $E^b 7$   $A^b$

21  $B^b 7$   $E^b 7$   $A^b$   $B^{\circ} 7$

25  $B^bm 7$   $E^b 7$   $A^b$

29  $B^b 7$   $E^b 7$   $A^b$

33  $F 7$   $B^bm 7$   $B^b 7$   $B^bm 7$   $E^b 7$   $A^b$

Keyboard  $E^b$   $E^b\circ 7$   $E^b 7$

2 Sax  
41  $A^b$   $E^b$   $A^b$   $Cm$

47  $G7$   $Cm$   $E^b7$   $A^b$   $E^b7$

52  $A^b$   $F7$   $B^bm7$   $B^b7$   $B^bm7$   $E^b7$   $A^b$

Keyboard  $E^b$   $E^b7$   $E^b7$   $A^b$

61 Sax  $A^b$   $E^b7$   $A^b$

65  $Cm$   $G7$   $Cm$   $E^b7$

69  $A^b$   $E^b7$   $A^b$

73  $F7$   $B^bm7$   $B^b7$   $B^bm7$   $E^b7$   $A^b$  Keyboard

77  $D^{\circ}7$   $A^bm$   $A^b$

81  $D^{\circ}7$   $A^bm$   $D^b7$  Sax  $Fm$   $B^bm7$   $A^b$

The musical score is written for Saxophone and Keyboard. The key signature has four flats (Bb, Eb, Ab, Db). The score is divided into measures, with measure numbers 41, 47, 52, 61, 65, 69, 73, 77, and 81 marked at the beginning of their respective staves. Chords are indicated above the notes. The Saxophone part (Sax) and Keyboard part (Keyboard) are clearly labeled. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as dynamic markings like accents and slurs.

## MALE VOCAL

## That Lucky Old Sun

Keyboard

B $\flat$  Gm E $\flat$  F7 B $\flat$  Gm E $\flat$  F7  
 5 B $\flat$  3 Gm 3 E $\flat$ m(maj7)  
 Up in the morn - in', out on the job,  
 7 B $\flat$  3 E $\flat$  3 B $\flat$ B $\flat$ majB $\flat$ 7 E $\flat$  E $\flat$ m  
 work like the dev - il \_\_\_ for my pay. But that luck-y old \_\_\_ sun has  
 10 B $\flat$  Gm F $\sharp$ 7 B $\flat$ /F E $\flat$  B $\flat$  F7  
 noth-in' to do \_\_\_ but roll a - round heav - en all day. \_\_\_  
 13 B $\flat$  3 Gm 3 E $\flat$ m(maj7)  
 Fuss with my wom - an, toil for my kids,  
 15 B $\flat$  F F7 B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ m  
 sweat till I'm wrink-led and grey. But that luck-y old \_\_\_ sun has  
 18 Dm Gm F $\sharp$ 7 B $\flat$ /F E $\flat$  B $\flat$  D7  
 noth-in' to do \_\_\_ but roll a - round Heav-en all day. \_\_\_ Good  
 21 Gm F E $\flat$  B $\flat$  Gm F B $\flat$  D7  
 Lord, a-bove, can't you know I'm pin-in,' tears all in my eyes? Send  
 25 Gm F E $\flat$  Gm7 C7 To Coda  $\Phi$  F F7  
 down that cloud with a sil - ver lin-ing lift me \_\_\_ to Par-a - dise.

2

29  $B\flat$   $Gm$   $E\flat m(maj7)$

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

31  $B\flat$   $E\flat$   $B\flat$   $B\flat7$   $E\flat$   $E\flat m$

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

34  $B\flat$   $Gm$   $F\sharp7$   $B\flat/F$   $E\flat$   $B\flat$   $F7$  **D.S. al Coda**

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

**Coda**

37  $F$   $A\flat7$   $D\flat$   $Fm$   $G\flat$   $D\flat$

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

40  $B\flat m$   $A\flat7$   $D\flat$   $D\flat7$   $G\flat$   $G\flat m7$

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

43  $D\flat$   $B\flat m$   $A7$   $D\flat/A\flat$   $G\flat$   $F$

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

46  $B\flat m7$   $E\flat m7/G\flat$   $A\flat7$  **(Keyboard)**  $Fm$   $G\flat$   $D\flat\circ7$

roll a-round Heav-en all day.

50  $D\flat$   $E\flat m7$   $A\flat7$   $G\flat$   $D\flat$

## MALE VOCAL

## Mack The Knife

## Keyboard

G G 6

Oh, the shark, babe, has such  
shark bites with its

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. 1 E b 7 2.

keeps it out of sight. You know. when that On the  
nev - er, nev - er a trace of red.

22 A b 6 B b m B b m7 E b 9

side-walk Sun-day morn-ing, uh, huh, lies a bod-y

27 A b 6 F m F m7 B b m7

just ooz-ing life. And some-one's sneak-ing 'round the cor-ner.

33 E b 7 A b 6 E 7

Tell me, could that some-one be Mack The Knife? There's a

38 A 6 B m B m7 E 7

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 hanging on down. Oh, that ce-ment is there strict-ly for the weight, dear,

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

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

59  \_\_\_\_\_ all his hard earned cash. \_\_\_\_\_ And now Mac-heath spends \_\_\_\_\_ just like a

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

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

75  \_\_\_\_\_ Good eve-ning Lu-cy Brown. \_\_\_\_\_ Oh, the line forms \_\_\_\_\_ way on the

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

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

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

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

102  town. \_\_\_\_\_ Lookout! Ol' Mack-ie is back!



# Rock Around The Clock

# F

Give Pitch

Keyboard

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

# Rock Around The Clock

# M

Give Pitch

Keyboard

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

# Dream A Little Dream Of Me

F

Keyboard

(Sax) Eb Cm AbMaj7 Bb7 Gm7 Cm Fm7 Bb7

5 Eb6 B7 Bb7 Eb6

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 C7 3 Gm7(b5) C7 Fm Fm7 Fm7(b5) 3 Db9

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. EbMaj7 Cm7 Fm7 Bb7 2. EbMaj7 B7 Bb7 Eb6 Dbm7 Gb7

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

15 B6 Abm7 3 Dbm7 3 Gb7 B6 Abm7 3 Dbm7 Gb7

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

19 B6 Abm7 3 Dbm7 3 Gb7 B6 Abm7 Fm7 Bb7

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

23 Eb6 B7 Bb7 Eb6 C7 3 G7(b5) C7

Sweetdreamstill sun-beams find you, sweetdreamsthatleave all wor-ries be-hind you.

27 Fm Fm7 Fm7(b5) 3 Db9 EbMaj7 B7 Bb7 Eb B7 Bb7 To Coda D.S. al Coda

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

31 Coda Eb EbMaj7 B7 Bb7 Eb Fm7 EbMaj7 Eb6

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

# Dream A Little Dream Of Me

# M

(Keyboard)<sub>F</sub> <sub>D m</sub> <sub>B<sup>b</sup>Maj7</sub> <sub>C7</sub> <sub>A m7</sub> <sub>D m</sub> <sub>G m7</sub> <sub>C7</sub> **Keyboard**

5  $\text{\textcircled{F}}$  <sub>F 6</sub> <sub>D<sup>b</sup>7</sub> <sub>C7</sub> <sub>F 6</sub>

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 <sub>D7</sub> <sub>A m7(b5)</sub> <sub>D7</sub> <sub>G m</sub> <sub>G m7</sub> <sub>G m7(b5)</sub> <sub>E<sup>b</sup>9</sub>

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. <sub>F Maj7</sub> <sub>D m7</sub> <sub>G m7</sub> <sub>C7</sub> 2. <sub>F Maj7</sub> <sub>D<sup>b</sup>7</sub> <sub>C7</sub> <sub>F 6</sub> <sub>E<sup>b</sup>m7</sub> <sub>A<sup>b</sup>7</sub>

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

15 <sub>D<sup>b</sup>6</sub> <sub>B<sup>b</sup>m7</sub> <sub>E<sup>b</sup>m7</sub> <sub>A<sup>b</sup>7</sub> <sub>D<sup>b</sup>6</sub> <sub>B<sup>b</sup>m7</sub> <sub>E<sup>b</sup>m7</sub> <sub>A<sup>b</sup>7</sub>

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

19 <sub>D<sup>b</sup>6</sub> <sub>B<sup>b</sup>m7</sub> <sub>E<sup>b</sup>m7</sub> <sub>A<sup>b</sup>7</sub> <sub>D<sup>b</sup>6</sub> <sub>B<sup>b</sup>m7</sub> <sub>G m7</sub> <sub>C7</sub>

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

23 <sub>F 6</sub> <sub>D<sup>b</sup>7</sub> <sub>C7</sub> <sub>F 6</sub> <sub>D7</sub> <sub>A7(b5)</sub> <sub>D7</sub>

Sweet dreams till sun-beams find you, sweet dreams that leave all wor - ries be - hind you.

27 <sub>G m</sub> <sub>G m7</sub> <sub>G m7(b5)</sub> <sub>E<sup>b</sup>9</sub> <sub>F Maj7</sub> <sub>D<sup>b</sup>7</sub> <sub>C7</sub> <sub>F</sub> <sub>D<sup>b</sup>7</sub> <sub>C7</sub> <sub>F</sub>

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

**CODA**

31 <sub>F</sub> <sub>F Maj7</sub> <sub>D<sup>b</sup>7</sub> <sub>C7</sub> <sub>F</sub> <sub>G m7</sub> <sub>G<sup>b</sup>Maj7</sub> <sub>F 6</sub>

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

MALE VOCAL

# Somebody Stole My Gal

Keyboard

**B $\flat$**  (Keyboard) **F7**

5 **Gm** **B $\flat$ /F** **Cm/E $\flat$**  **D7** **Gm7** **F $^{\circ}$ 7** **Cm7** **F7**

9 **B $\flat$**  **G $^{\circ}$ 7** **F7** **Faug**

15 **B $\flat$**  **G7** **C7**

21 **F7** **To Coda**  $\Phi$

25 **B $\flat$**  **G $^{\circ}$ 7** **F7**

30 **Faug** **D7** **F7** **B $\flat$**  **B $\flat$ 7**

36 **E $\flat$**  **E $\flat$ m**

41 **B $\flat$**  **G $^{\circ}$ 7** **A $^{\circ}$ 7** **Gm** **C7** **Cm7** **F7**

Some-bod-y stole my gal. \_\_\_\_\_ Some-bod-y stole my  
 pal. \_\_\_\_\_ Some bod-y came \_\_\_\_\_ and took \_\_\_\_\_ her a-way. \_\_\_\_\_  
 She did-n't e - ven say that she was leav - in'.  
 The kis-ses I \_\_\_\_\_ loved so, \_\_\_\_\_ he's get-ting now  
 \_\_\_\_\_ I know. \_\_\_\_\_ and gee! \_\_\_\_\_ I know that she \_\_\_\_\_  
 \_\_\_\_\_ would come to me \_\_\_\_\_ if she could on-ly see \_\_\_\_\_ her  
 bro - ken heart - ed lone - some pal. \_\_\_\_\_ Some-bod-y stole \_\_\_\_\_ my

2

(Keyboard)

47  $B\flat$  F7  
gal. \_\_\_\_\_

51  $Gm$   $B\flat/F$   $Cm/E\flat$   $D7$   $Gm7$   $F^\circ7$   $Cm7$   $F7$

55  $B\flat$   $B\flat7$   $E\flat$

61  $E\flat m$   $B\flat$   $G^\circ7$   $A^\circ7$   $Gm$   $C7$

67  $Cm7$   $F7$   $B\flat$   $Gm7$   $Cm7$   $F7$  **D.S. al Coda**

⊕ Coda

71  $G7$   $C$   $A^\circ7$   $G7$   
leav - in'. \_\_\_\_\_ The kis-ses I \_\_\_\_\_ loved so, \_\_\_\_\_

76  $Gaug$   $E7$   $G7$   
he's get - ting now \_\_\_\_\_ I know. \_\_\_\_\_ and gee!

80 C C7 F

I know that she would come to me

85 Fm C A°7 B°7 Am

if she could on-ly see her bro-ken heart-ed

90 D7 Dm7 G7

lone - some pal. Some - bod - y stole my,

94 Dm7 G7 Dm7 G7

he took my ba - by, some-bod - y stole my

98 C (Keyboard)

gal.

100 A<sup>b</sup> C°7

gal.

102 C A<sup>b</sup> Dm7 G7 C G7 C

gal.

## MALE VOCAL

## High Society Calypso

Calypso Beat

Keyboard

E $\flat$  /G Fm7 B $\flat$ 7 E $\flat$  /G Fm7 B $\flat$ 7  
 Just  
 5 E $\flat$  Fm7 B $\flat$ 7  
 dig that scen - er - y float - in' by. We're now ap - proach ing New -  
 8 E $\flat$  Fm7 F $\sharp$ 7  
 port, Rhode I We've been for - years in Var - i - et - y. But  
 11 Gm Fm B $\flat$ 7 E $\flat$  B $\flat$ 7  
 Chol - ly Knick - er - bock - er, now we're go - ing to be in  
 13 E $\flat$  Fm B $\flat$ 7 E $\flat$  B $\flat$ 7  
 high, high, high so - ci - , - high - so - ci - et - y. Yes, I  
 17 E $\flat$  Fm7 B $\flat$ 7  
 wan - na play for my for - mer pal. He runs the lo - cal jazz  
 got the blues 'cause his for - mer wife be - gins to - mor - row a  
 20 E $\flat$  E $\flat$  Fm7 F $\sharp$ 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 $\flat$ 7 E $\flat$  B $\flat$ 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  $E^b$   $Fm$   $B^b7$   $E^b$   $B^b7$   
 high, high, high so-ci -, - high - so - ci - et - y. \_\_\_\_ High so-ci-et - y,

29  $E^b$   $Fm$   $B^b7$   $E^b$   $B^b7$  **To Coda** **D.S. al Coda**  
 high, high, high so-ci -, - high - so - ci - et - y. \_\_\_\_ Yes, he's

**Coda**  
 33  $E^b7$   $Fm7$   $F^{\circ}7$   
 But broth-er Dex - ter. just trust your Satch to stop that wed - in' and

37  $E^b$   $E^b7$   $Fm7$   $F^{\circ}7$   
 kill that match. I'll toot my trum - pet and start the fun \_\_\_\_ and

40  $Gm$   $Fm$   $B^b7$   $E^b$   $B^b7$   
 play in such a way that she'll come back to you, son, in

42  $E^b$   $Fm$   $B^b7$   $E^b$   $B^b7$   
 high, high, high so-ci -, - high - so - ci - et - y. \_\_\_\_ Oh, ba - by,

46  $E^b$   $Fm$   
 high, high, high so - ci, , in high \_\_\_\_ so -

50  $B^b7$   $E^b$   $Fm7$   $B^b7$   $E^b$   $B^b7$   $E^b$   
 ci - et - y. (Keyboard)

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

# F

Keyboard

(Sax) E $\flat$  B $\flat$ m E $\flat$  B $\flat$ m E $\flat$  C m7 B $\flat$ 7

I'm gon-na

5 E $\flat$  E $\flat$ Maj7 E $\flat$ 6 B $\flat$ 7(#5) E $\flat$ Maj7

sit right down and write my - self a let - ter\_\_\_\_\_ and

9 G7 A $\flat$  C7 F m

make be - lieve it came from you.\_\_\_\_\_ I'm gon-na

13 F m7 B $\flat$ 7sus B $\flat$ 7 E $\flat$  B $\flat$ m C7

write words, oh so sweet, they're gon-na knock me off my feet. #A lot of

17 F7 B $\flat$ 7

kiss - es on the bot-tom; I'll be glad I got 'em.\_\_\_\_\_ I'm gon-na

21 E $\flat$  E $\flat$ Maj7 E $\flat$ 6 B $\flat$ 7(#5) E $\flat$ Maj7

smile and say "I hope you're feel - ing bet - ter"\_\_\_\_\_ and

25 G7 A $\flat$  C7 F m

close "with love" the way you do.\_\_\_\_\_ I'm gon-na

29 A $\flat$  A $\flat$ Maj7 A $\flat$ 6 A $^\circ$  E $\flat$  B $\flat$ m C7

sit right down and write my - self a let - ter\_\_\_\_\_ and

33 F7 1. B $\flat$ 9 B $\flat$ 7 E $\flat$  E $^\circ$  F m7 B $\flat$ 7 (Sax)

make be - lieve it came from you.\_\_\_\_\_

37 2. B $\flat$ 7 F m9 3. B $\flat$ 13 B $\flat$ 7 E $\flat$  F m7 E $\flat$ 6

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 is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody is primarily in the treble clef. Chord symbols are placed above the staff, and lyrics are written below the staff. The score includes a first ending and a second ending.

**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. \_\_\_\_\_  
came, make be - lieve that it came from you. \_\_\_\_\_

**Chord Symbols:**

Ab Ebm Ab Ebm Ab Fm7 Eb7  
Ab AbMaj7 Ab6 Eb7(#5) AbMaj7  
C7 Db F7 Bbm  
Bbm7 Eb7sus Eb7 Ab Ebm F7  
Bb7 Eb7  
Ab AbMaj7 Ab6 Eb7(#5) AbMaj7  
C7 Db F7 Bbm  
Db DbMaj7 Db6 D° Ab Ebm F7  
Bb7  
1. Eb9 Eb7 Ab A° Bbm7 Eb7 (Keyboard)  
2. Eb7 Bbm9 3 Eb13 Eb7 Ab Bbm7 Ab6