

Set N

Last revised: 2019.10.23

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Give Me The Simple Life

F

(Sax)

Keyboard

F /A B \flat 7 C7 F /A B \flat 7 C7
 5 G m7 C7 A m7 D7 G m7 A7
 I don't be-lieve in fret - tin' and griev - in,' why ____ mess a - round with strife.
 Some find it pleas-ant di - ning on pheas-ant. Those ____ things roll off my knife.
 8 D m F7 B \flat Maj7 B \flat m6 F A \flat $^\circ$
 I nev - er was cut out to ____ step and strut out.
 Just serve me to - ma - toes and ____ mashed po - ta - toes.
 11 1. G m7 D7 D \flat 7 C7 2. G7 C7 F D7(b9)
 Give me the sim - ple life. Give me the sim - ple life. A
 15 G m7/C C7 A m7/C D7(b9)/C
 cot - tage small ____ is all I'm af - ter, ____ not
 17 G m7/C C7 F Maj7 D m7 E $^\circ$ 7 A7
 one that's spac-ious and wide. ____ A house that rings with joy and
 20 D m G7 D m7 G7 C C7
 laugh - ter with the ones you love in - side. ____
 23 G m7 C7 A m7 D7 G m7 A7 D m F7
 Somelike the high road, I ____ like the low road, free ____ from the care and strife. ____ Sounds
 27 B \flat Maj7 B \flat m6 F A \flat $^\circ$ G m7 C7 F F $^\circ$
 cor - ny and seed - y, but ____ yes, in - deed - y, Give me the sim - ple life

2 (Sax 1st, Keyboard 2nd)

31 G m7 C7 A m7 D7 G m7 A7

34 D m F7 BbMaj7 Bbm6 F Ab°

37 1. G m7 D7 Db7 C7 2. G7 C7 F D7(b9)

41 G m7/C C7 A m7/C D7(b9)/C G m7/C C7 F Maj7 D m7

greet the dawn when I _____ a-wak-en, the sky is clear up a-bove. I

45 E°7 A7 D m G7 D m7 G7 C C7

like my scram-bled eggs and ba-con served by some-one that I love. _____

49 G m7 C7 A m7 D m7 G m7 A7

Life could be thrill-ing, I'd ev-en be will-ing to be a far-mer's wife.

52 D m F7 BbMaj7 Bbm6 F Ab° G m7 C7

Kids call-ing him "Pap-py" would make me so hap-py. Give me the sim-ple

56 F G m7 C7 F G m7

life Give me the sim-ple, sim-ple life. Give me the

62 C7 F G m7 C7 F

sim-ple, sim-ple life.

Doot do doot doo doot doo doot doo!

Give Me The Simple Life

M

Keyboard

(Keyboard)


5 C m7 F 7 D m7 G 7 C m7 D 7



Detailed description: This musical exercise is written on a single staff in B-flat major (two flats). It begins with a treble clef and a key signature of two flats. The melody is composed of eighth and quarter notes. Above the staff, six chords are indicated: C m7, F 7, D m7, G 7, C m7, and D 7. The exercise is numbered '5' in the top left corner.

I don't be-lieve in fret - tin' and griev - in,' why ____mess a - round with strife.
Some find it pleas-ant di - ning on pheas-ant. Those__things roll off my knife.

8 G m B \flat 7 E \flat Maj7 E \flat m6 B \flat D \flat $^{\circ}$



— I nev - er was cut out to_____ step and strut out.
— Just serve me to - ma - toes and_____mashed po - ta - toes.

1. C m7 G7 Gb7 F7 2. C7 F7 Bb G7(b9)

The first system of the musical score for 'The Girl on the Train' is written on a single staff in G-flat major (one flat). It begins with a first ending bracket. The first ending consists of four measures: C minor 7 (Cm7), G7, G-flat 7 (Gb7), and F7. This is followed by a repeat sign. The second ending also consists of four measures: C7, F7, B-flat (Bb), and G7(b9). The system concludes with a double bar line.

Give me the sim - ple life. Give me the sim - ple life. A

15 C m7/F F7 D m7/F G7(b9)/F

The first staff of the exercise, measures 15-18. The key signature has two flats (Bb and Eb). The notation shows a melodic line with eighth and quarter notes, and a bass line with quarter and eighth notes. Chord symbols are placed above the staff: C m7/F, F7, D m7/F, and G7(b9)/F.

cot - tage small___ is all I'm af - ter,___ not

17 C m7/F F7 B♭Maj7 G m7 A°7 D7

one that's spac-i-ous and wide._____ A house that rings with joy and

20

G m C7 G m7 C7 F F7

laugh - ter with the ones you love in - side._____

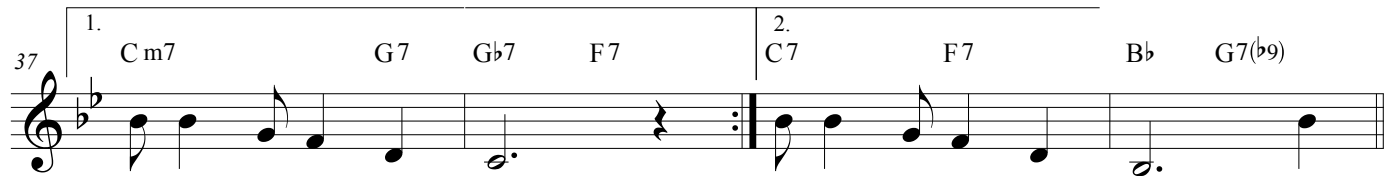
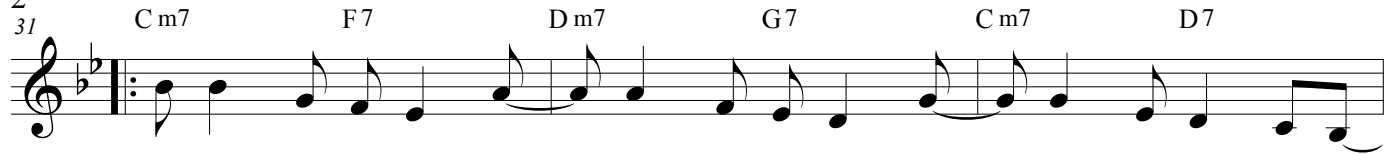
23 C m7 F7 D m7 G7 C m7 D7 G m Bb7

Somelike the high road, I _____ like the low road, free _____ from the care and strife. _____ Sounds

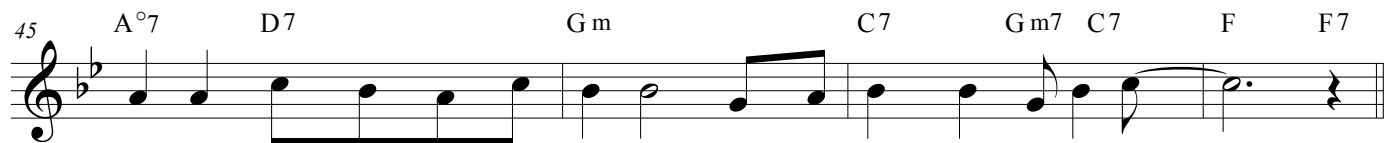
27 EbMaj7 Ebm6 Bb Db° C m7 F7 Bb Bb°

cor-ny and seed-y, but___ yes, in-deed-y, Give me the sim - ple life

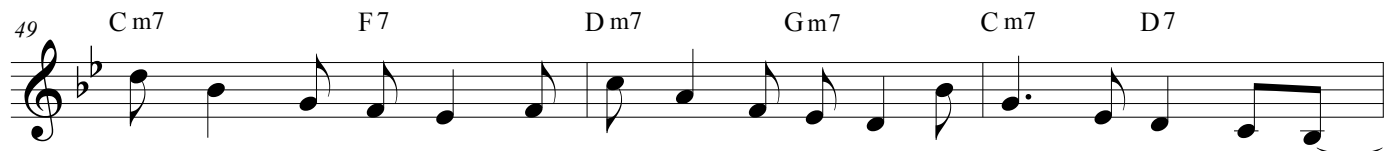
2 (Keyboard)



greet the dawn when I _____ a - wak - en, the sky is clear up a - bove. I



like my scram-bled eggs and ba-con served by some-one that I love. _____



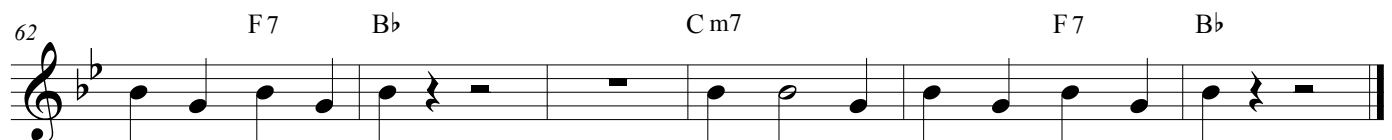
Life could be thrill-ing with one who is will-ing to be a far - mer's wife.



_____ Kids call-ing "Pap-py" would make me so hap-py. Give me the sim-ple



life Give me the sim-ple, sim-ple life. Give me the



sim-ple, sim-ple life.

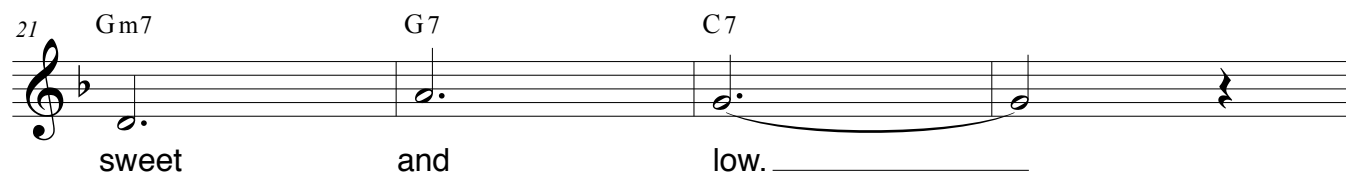
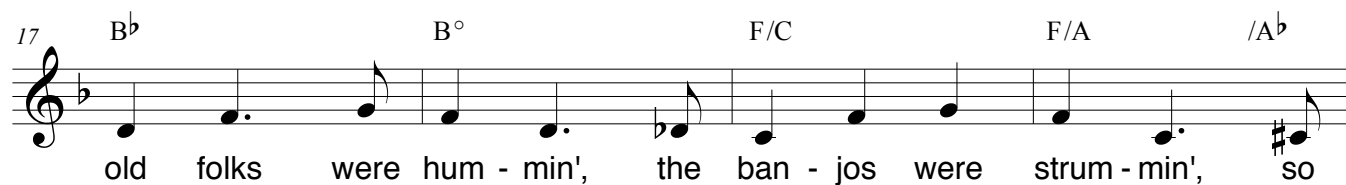
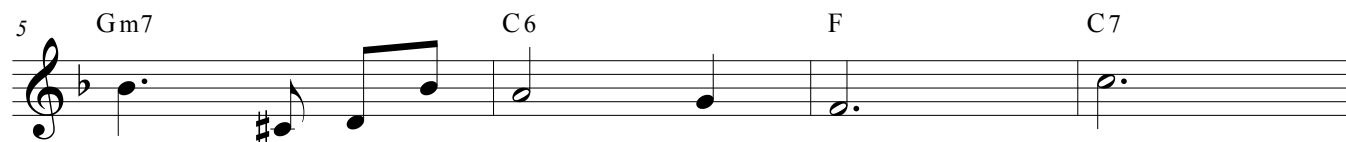
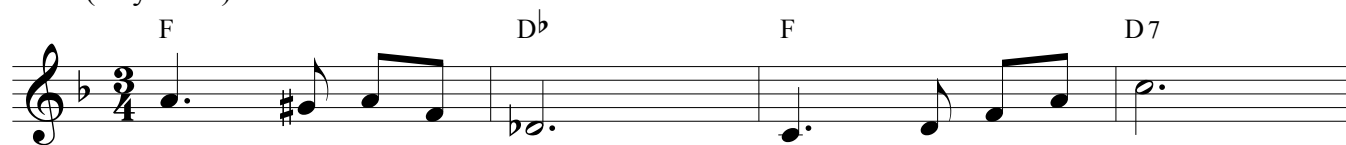
Doot do doot doo doot doo doo!

VOCAL ONLY

Missouri Waltz

Keyboard

(Keyboard)



2

(Vocal 1st, 2nd, and 4th - Keyboard 3rd)

25 F C7 F

(1,3) Hush - a-bye my ba - by, slum - ber time ___ is com - in' soon.
 (2,4) Hush - a-bye my ba - by, go to sleep ___ on Dad - dy's knee.

29 F C7 F

Rest your head on mom - mie's breast while dad - dy hums a tune. Oh, the
 Jour - ney back to Dix - ie - land in dreams a - gain with me. Oh, it

33 Bb F 1, 3.

sand - man is call - in' where shad - ows are fall - in' while the
 seems like your dad - dy was there once a

37 G7 C C7

soft breez - es sigh as in days long gone by.

41 2, 4. F G7 C6 To Coda F D.S. al Coda

gain, sing - in' hush - a - bye. ___

Coda 46 F Gm7 F/A Bb C7 F (Keyboard)

bye. ___ Close your eyes, my lit - tle ba - by, hush-a - bye. ___

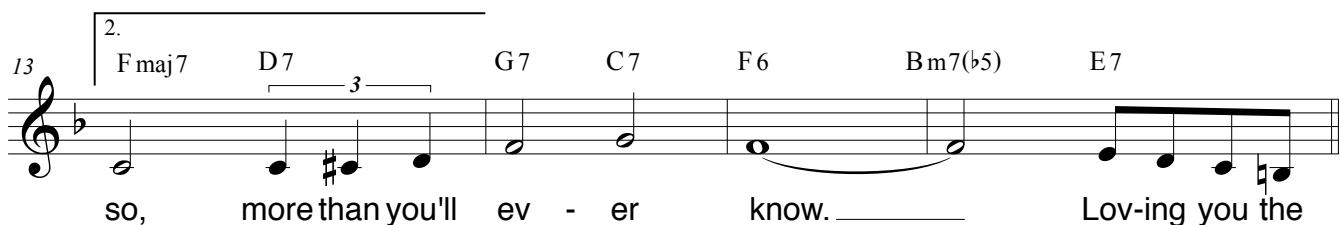
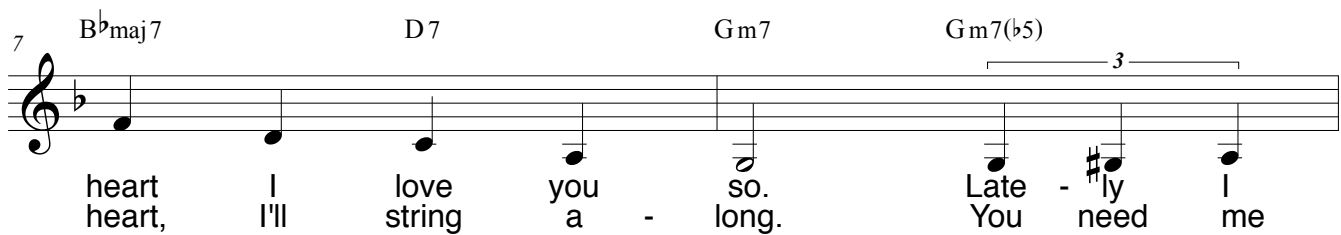
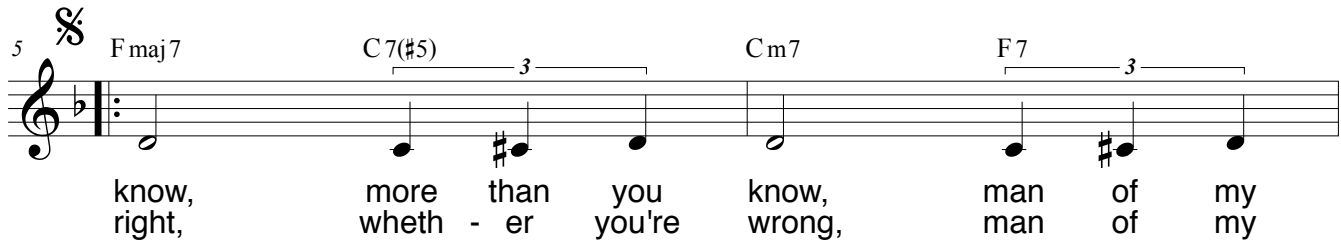
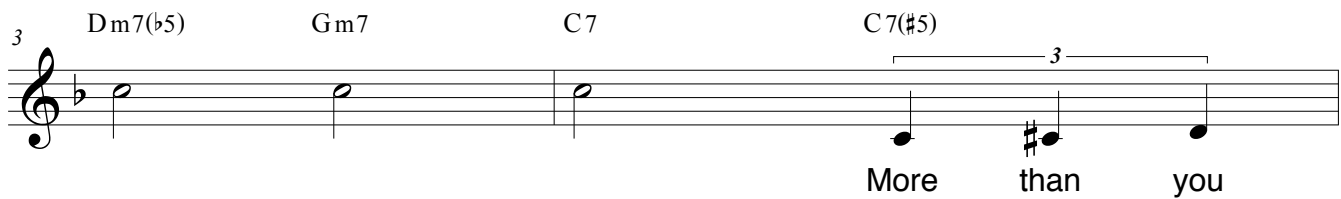
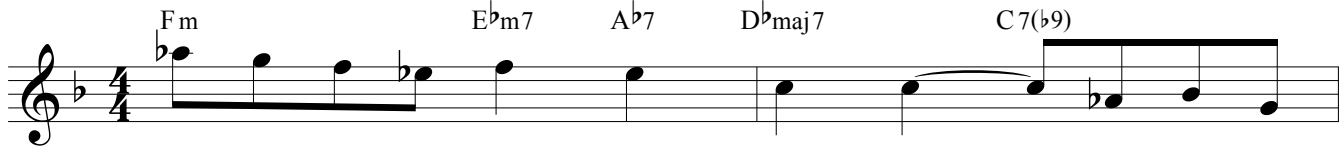
51 Gm7 C7 Db Eb F6

F

More Than You Know

(Sax)

Keyboard



17 Am7 Bm7(b5) E7

way that I do, there's noth - ing I can do a -

19 Am Am7 Fm6 G7 Cmaj7 Am7

bout it. Lov - ing may be all you can give, but

22 Dm7 G7 C6 Db7 Gm7 Caug

hon - ey, I can't live with - out it. Oh, how I'd

25 Fmaj7 C7(#5) Cm7 F7

cry, oh, how I'd sigh, if you got

27 Bbmaj7 D7 Gm7 Gm7(b5) Fmaj7 D7 To Coda

tired and said "Good - bye." More than I'd show, more than you'll

30 G7 C7 F6 Gm7 C7(#5) D.S. al Coda

ev - er know. (Sax)

Coda

33 Gm/Bb Bb7 A7 F6 Dm7

ev - er know. I love you my dar - ling,

37 Gm7 Am/C C7 F Gm7 Gbmaj7 F6

— more than you'll ev - er know.

M

More Than You Know

(Keyboard)

Keyboard

$B^b m$ $A^b m7$ D^b7 $G^b maj7$ $F7(b9)$

3 $Gm7(b5)$ $Cm7$ $F7$ $F7(\#5)$ 3

More than you

$B^b maj7$ $F7(\#5)$ 3 $Fm7$ B^b7 3

know, right, more than you know, girl of my

wheth - er you're wrong, girl of my

$E^b maj7$ $G7$ $Cm7$ $Cm7(b5)$ 3

heart heart, I'll love you so. Late - ly I

heart, I'll love string a - long. You need me

1. $F7$ $F7(\#5)$ 3 $F7$ $F7/E^b$ 3 $B^b maj7$ $B^\circ7$ $Cm7$ $Faug7$ 3

find you on my mind, more than you know. Wheth - er you're

2. $B^b maj7$ $G7$ 3 $C7$ $F7$ $B^b maj7$ $Em7(b5)$ $A7$

so, more than you'll ev - er know. Lov-ing you the

17 Dm7 Em7(b5) A7

way that I do, there's noth - ing I can do a -

19 Dm Dm7 Bbm6 C7 Fmaj7 Dm7

bout it. Lov - ing may be all you can give, but

22 Gm7 C7 F6 Gb7 Cm7 F#aug

hon - ey, I can't live with - out it. Oh, how I'd

25 Bbmaj7 F7(#5) Fm7 Bb7

cry, oh, how I'd sigh, if you got

27 Ebmaj7 G7 Cm7 Cm7(b5) Bbmaj7 G7 To Coda

tired and said "Good - bye." More than I'd show, more than you'll

30 C7 F7 Bb6 Cm7 F7(#5) D.S. al Coda

ev - er know. (Keyboard)

33 Coda Cm/Eb Eb7 D7 Bb6 Gm7

ev - er know. I love you my dar - ling,

37 Cm7 Dm/F F7 Bb Cm7 Bbmaj7 Bb6

more than you'll ev - er know.

Hey, Good Lookin'

F

Keyboard

(Sax) G7 C7 F C9

Hey,
I'm

5 F G7

hey, good look-in', what - cha got cook - in'? How's a-bout cook-in'
free and read-y, so we can go stead-y. How's a-bout sav-in'

10 C7 F C7 F

some-thin' up with me? Hey, sweet ba - by, don't you think
all your time for me? No more look-in', I know I've been

16 G7 C7 F F7

may-be we could find us a brand new rec - i - pe? I got a
took-en. How's a - bout keep-in' stead - y com-pa - ny? I'm gon-na

21 Bb F Bb

hot rod Ford and a two dol - lar bill, and I know a spot right
throw my date book o - ver the fence and find me one for

24 F Bb F

o - ver the hill. There's so - da pop and the dan - cin's free, so if you
five or ten cents. I'll keep it 'til it's cov-ered with age 'cause I'm

27 G7 C7 F

wan-na have fun, come a-long with me. Hey, good look-in', what cha got
writ-in' your name down on ev - 'ry page. Hey, good look-in', what-cha got

32 G7 C7

1. F Gm7 C7

cook-in'? How's a-bout cook-in' some-thin' up with me? (Sax)
cook-in'? How's a-bout cook-in' some-thin' up with

37 2. F A7 D7 G7 C7 F Gm7 C7 F6

me. How's a-bout cook-in' some-thin' up with me?

Hey, Good Lookin'

M

Keyboard

(Keyboard) C7 F7 B \flat F9

Hey,
I'm

5 B \flat C7

hey, good look-in', what - cha got cook - in'? How's a-bout cook-in'
free and read-y, so we can go stead-y. How's a-bout sav-in'

10 F7 B \flat F7 B \flat

some-thin' up with me? Hey, sweet ba - by, don't you think
all your time for me? No more look-in', I know I've been

16 C7 F7 B \flat B \flat 7

may-be we could find us a brand new rec - i - pe? I got a
took-en. How's a - bout keep-in' stead - y com-pa - ny? I'm gon-na

21 E \flat B \flat E \flat

hot rod Ford and a two dol - lar bill, and I know a spot right
throw my date book o - ver the fence and find me one for

24 B \flat E \flat B \flat

o - ver the hill. There's so-da pop and the dan - cin's free, so if you
five or ten cents. I'll keep it 'til it's cov-ered with age 'cause I'm

27 C7 F7 B \flat

wan-na have fun, come a-long with me. Hey, good look-in', what cha got
writ-in' your name down on ev - 'ry page. Hey, good look-in', what-cha got

32 C7 F7

cook-in'? How's a-bout cook-in' some-thin' up with me? (Keyboard)
cook-in'? How's a-bout cook-in' some-thin' up with

37 1. B \flat C m7 F7

me. How's a-bout cook-in' somethin' up with me?

2. B \flat D7 G7 C7 F7 B \flat C m7 F7 B \flat 6

MALE VOCAL

Linda

(Keyboard) F E[°]7 Dm F7 G7 Gm7 C7 Keyboard

5 F F[°]7 When

I go to sleep, I nev - er count sheep, I count all the charms a - bout Lin -

8 Gm7

- da. And late - ly, it seems in all of my dreams, I

11 F B^b

walk with my arms a - bout Lin - da. But what good does it

14 F Gm7 Am A7 Dm

do me, for Lin - da does - n't know I ex - ist.

17 A7 Dm G7 C7

Can't help feel - ing gloom-y. Think of all the lov-in' I've missed. We

21 F

pass on the street, my my heart skips a beat, I

23 F[°]7 Gm7

say to my - self "Hel-lo, Lin - da." If on - ly she'd smile, I'd

26 F

stop for a while, and then, I would get to know Lin da. But

2

29 B♭ F

mir - a - cles still hap - pen and

31 Gm7 Am Cm7 D7

when my luck - y star be - gins to shine. With

33 1. Gm7 C7 F Gm7 C7 (Keyboard)

one luck - y break I'll make Lin - da mine.

37 2. Gm7 C7 D

one luck - y break I'll make Lin - da mine. Just

41 Gm7 C7 (Keyboard)

one luck - y break will make Lin - da

43 F Gm7 C7 F

mine.

All I Do Is Dream Of You

F

Keyboard

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

F Fmaj7 F6 F# Gm7 C7 Gm7 C7 Gm7 C7

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

10 Gm7 C7 F F7

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

15 Bb6 Bbm G7 C7 Gm7 C7

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

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

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

26 Gm7 C7 F F7

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

31 Bb6 Bbm C7 F Fmaj7 F6 F#

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

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

dream of you. dream of

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

you.

All I Do Is Dream Of You

M
Keyboard

B \flat /A /G /F B \flat /A /G /F B \flat /A /G /F B \flat /A /G /F

5 B \flat B \flat maj7 B \flat 6 B $^\circ$ Cm7 F7 Cm7 F7 Cm7 F7

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

10 Cm7 F7 B \flat B \flat 7

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

15 E \flat 6 E \flat m C7 F7 Cm7 F7

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

21 B \flat B \flat maj7 B \flat 6 B $^\circ$ Cm7 F7 Cm7 F7 Cm7 F7

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

26 Cm7 F7 B \flat B \flat 7

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

31 E \flat 6 E \flat m F7 B \flat B \flat maj7 B \flat 6 B $^\circ$

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

35 1. Cm7 F7 B \flat E \flat F7 F $^\sharp$ aug 2. Cm7 /B \flat /A /G F7 /G /A

dream of you. dream of

39 B \flat /A /G /F B \flat /A /G /F B \flat /A /G /F B \flat

you.

LATIN - TANGO

Strangers In The Night

F

(Sax) Keyboard

B \flat Maj7 G m7 C m7 F7 C m7 F7

5 B \flat Maj7 B \flat 6

Stran-gers in the night _____ ex-chang-ing glanc - es, won-d'ring in the night _____

8 B \flat Maj7 B \flat /D D \flat °7

_____ what were the chanc - es we'd be shar-ing love _____ be-fore the night was

11 Cm Cm(maj7) Cm7 Cm6 Cm7

through. _____ Some-thing in your eyes _____ was so in - vit - ing,

15

some-thing in your smile _____ was so ex - cit - ing,

17 F7 C m7/F F7(b9) B \flat Maj7

some-thing in my heart _____ told me I must have you. _____

21 D m7(b5) G7(b9)

Stran-gers in the night, _____ two lone-ly peo-ple we were stran-gers in the night

24 C m7 E \flat m6

_____ up to the mo-ment when we said our first Hel-lo." Lit-tle did we know,

27 B \flat G m7 To Coda C m7 F7

Love was just a glance a - way a warm em - brac - ing dance a - way, and

2

29 $B\flat$ Maj7

ev - er since that night we've been to geth - er.

31 $B\flat$ 6 $B\flat/D$ $D\flat^{\circ}7$

Lov - ers at first sight in love for - ev - er.

33 C m $F7(b9)$ C m7/ $FF7(b9)$ $B\flat$ 6 **D.S. al Coda**

It turned out so right for stran-gers in the night.

Coda
37 C m7 F 7 C Maj7

warm embrac - ing dance a - way. Ev - er since that night

39 C 6

we've been to geth - er. Lov - ers at first sight

41 C/E $E\flat^{\circ}7$ D m

in love for - ev - er. It turned out so right

43 $G7(b9)$ D m7/G $G7(b9)$ C 6

for stran - gers in the night.

46 C Maj7 (Sax) A m7 (Sax)

Doo be doo be doo, doo be doo be doo,

50 D m $G7(b9)$ D m7/ $GG7(b9)$ C 6

It turned out so right for stran-gers in the night.

LATIN - TANGO

Strangers In The Night

M

Keyboard

(Keyboard)

Stran-gers in the night____ ex-chang-ing glanc - es, won-d'ring in the night____

____ what were the chanc - es we'd be shar-ing love____ be-fore the night was

through.____ Some-thing in your eyes____ was so in - vit - ing,

some-thing in your smile____ was so ex - cit - ing,

some-thing in my heart____ told me I must have you.____

Stran-gers in the night,____ two lone-ly peo-ple we were stran-gers in the night

____ up to the mo-ment when we said our first Hel-lo." Lit-tle did we know,

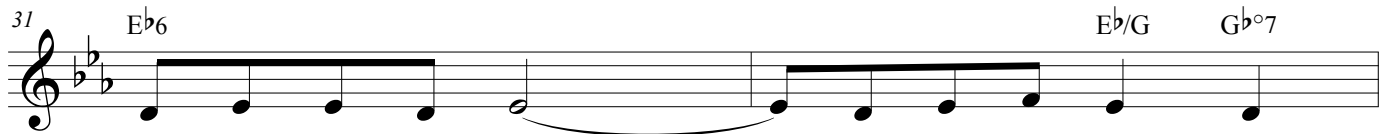
Love was just a glance a - way a warm em - brac - ing dance a - way, and

To Coda

2



ev - er since that night _____ we've been to geth - er.



Lov - ers at first sight _____ in love for - ev - er.

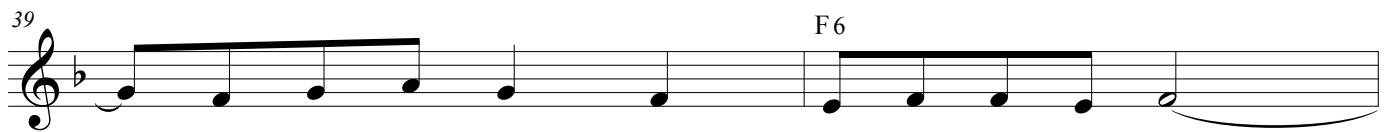


It turned out so right _____ for stran-gers in the night. _____

Coda



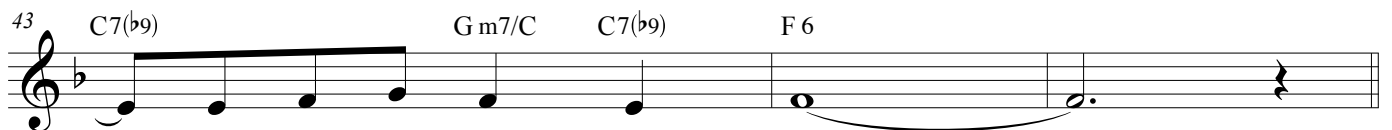
warm embrac - ing dance a - way. _____ Ev - er since that night _____



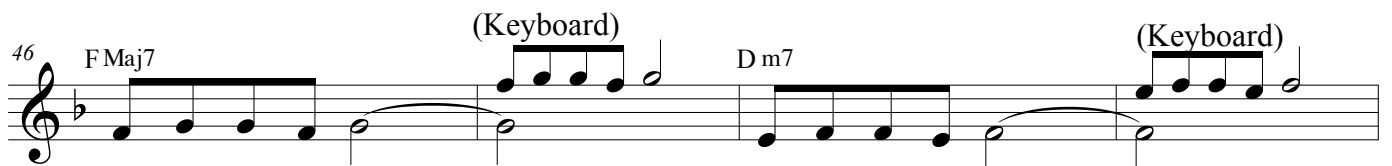
_____ we've been to geth - er. Lov - ers at first sight _____



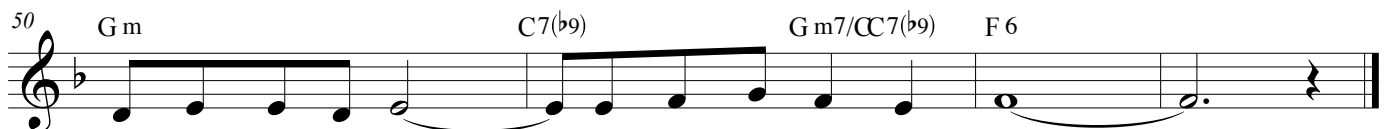
_____ in love for - ev - er. It turned out so right _____



_____ for stran - gers in the night. _____



Doo be doo be doo, _____ doo be doo be doo, _____



It turned out so right _____ for stran-gers in the night. _____

Springtime Polka

(Keyboard)

B \flat

F

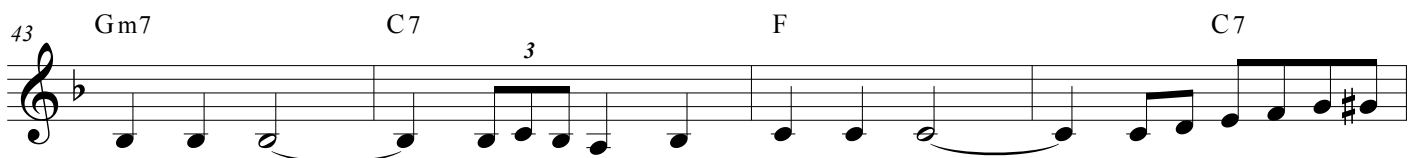
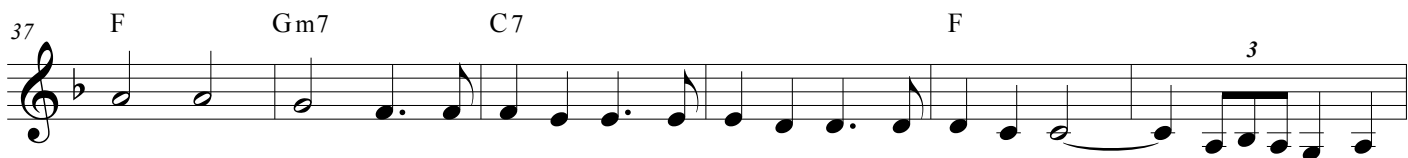
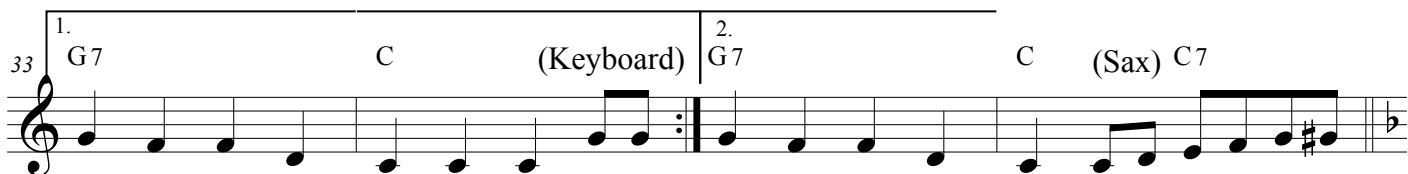
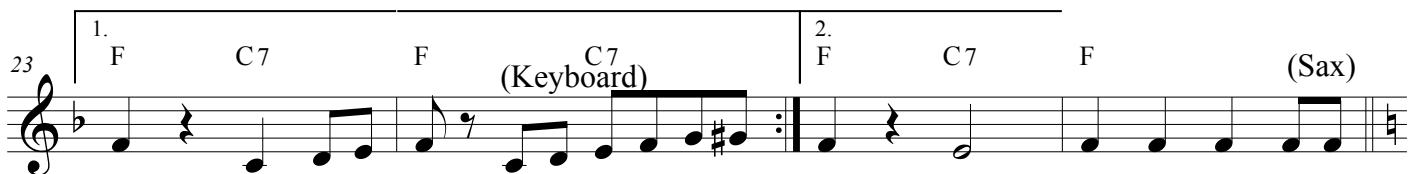
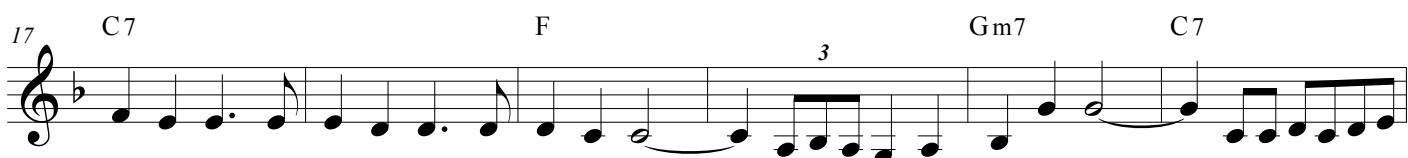
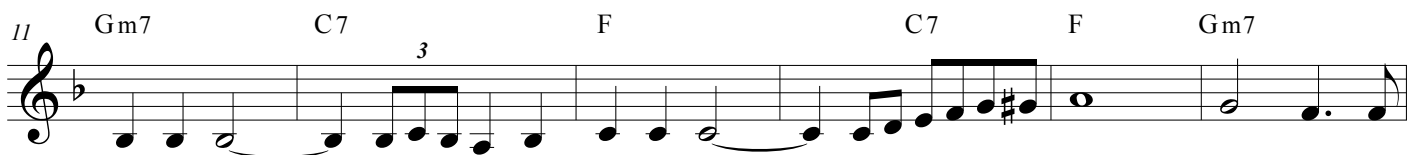
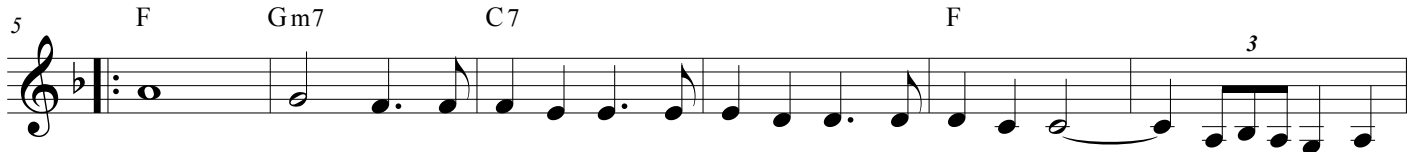
C7

F

(Sax)

C7

Keyboard



88 F7 B \flat F7 F F7 D.S. al Fine

(Sax)

Detailed description: This block shows the final measures of the piece. Measure 88 starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody begins with a half note B-flat. Measure 89 contains two eighth notes, A and G, beamed together. Measure 90 has a half note B-flat. Measure 91 consists of two eighth notes, A and G, beamed together. Measure 92 is the final measure, marked 'D.S. al Fine' (Da Capo al Fine), and contains a half note B-flat. The instrument is identified as '(Sax)' at the bottom right.

Everybody Loves Somebody

F

Keyboard

(Sax)

C B \flat F/A 3 A \flat 7 Em7/G Dm7 Am7 Dm7 G7
 5 C E7 F A7 Dm7 B \flat /D
 Ev-'ry-bod-y loves some-bod-y some-time. Ev - 'ry-bod - y falls in love some-
 Ev-'ry-bod-y finds some-bod-y some-place. There's no tel-ling where love may ap -
 8 G7 C Em7 E \flat m7 Dm7 1. G7 Cmaj7 G7
 how. Some-thing in your kiss just told me my some-time is now.
 pear. Some-thing in your heart keeps say-ing, "My
 13 2. G7 C C7 Gm7/D C7
 some-place is here." If I had it in my pow-er, I'd ar -
 17 F Caug7 F Am 3 Caug/A Am7
 range for ev - 'ry guy to have your charms. Then, ev-'ry min-ute, ev - 'ry
 20 D7 Dm7 C \sharp 7 Dm7 G7
 hour, ev-'ry girl would find what I found in your arms.
 23 C E7 F A7 Dm7 B \flat /D
 Ev-'ry-bod-y loves some-bod-y some-time, and al-though my dream was ov-er-
 26 G7 C Em7 E \flat m7 Dm7 To Coda \oplus G7 D.S. al Coda C G7
 due. Your love made it well worth wait-ing for some-one like you.
 \oplus Coda
 31 G7 C (Sax) E7 Am7 C \sharp maj7 Cmaj7
 some-one like you.

Everybody Loves Somebody

M

(Keyboard)

Keyboard

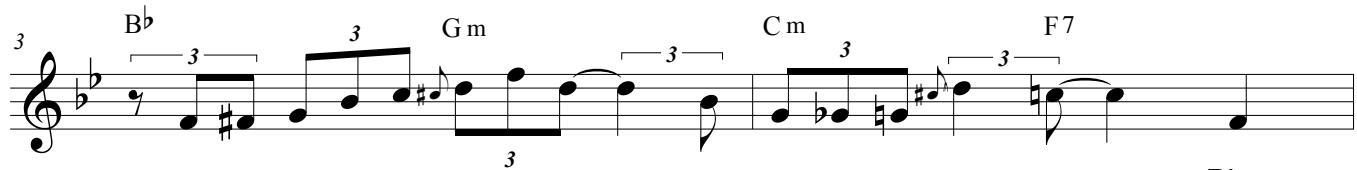
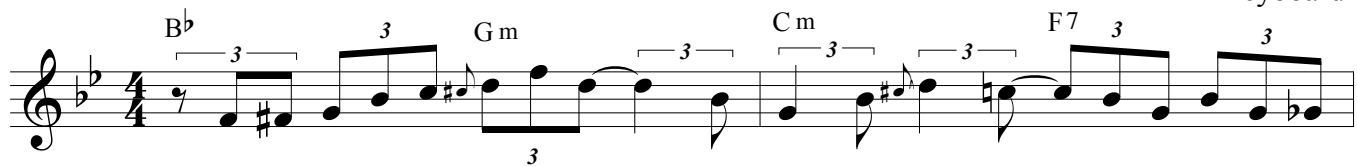
F E^b B^b/D D^b7 Am7/C Gm7 Dm7 ³ Gm7 C7
 5  F A7 B^b D7 Gm7 E^b/G
 Ev-'ry-bod-y loves some-bod-y some-time. Ev - 'ry-bod - y falls in love some-
 Ev-'ry-bod-y finds some-bod-y some-place. There's no tel-ling where love may ap -
 8 C7 F Am7A^bm7 Gm7 1, 3.
C7 F maj7 C7
 how. Some-thing in your kiss just told me my some-time is now.
 pear. Some-thing in your heart keeps say-ing, "My
 13 2, 4.
C7 F F7 Cm7/G F7
 some-place is here." If I had it in my pow-er, I'd ar -
 17 B^b F aug7 B^b Dm ³ F aug/D Dm7
 range for ev - 'ry girl to have your charms. Then, ev-'ry min-ute, ev - 'ry
 20 G7 Gm7 F[#]7 Gm7 C7
 hour, ev-'ry boy would find what I found in your arms.
 23 F A7 B^b D7 Gm7 E^b/G
 Ev-'ry bod-y loves some-bod-y some-time, and al-though my dream was ov-er-
 26 C7 F Am7A^bm7 Gm7 **To Coda**  C7 **D.S. al Coda** F C7
 due. Your love made it well worth wait-ing for some-one like you.
Coda
 31 C7 F (Keyboard) A7 Dm7 F[#] maj7 F maj7
 some-one like you.

Blue Moon

F

Keyboard

(Sax)

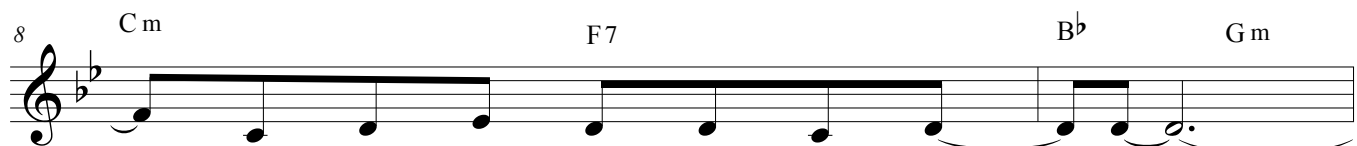


Blue

5



moon, _____ you saw me stand - ing a - lone _____
 moon, _____ you knew just what I was there _____ for, _____



_____ with - out a dream in my heart, _____
 _____ you heard me say - ing a prayer _____ for, _____



_____ with - out a love of my own. _____ Blue
 _____ some - one I real - ly could care



for. _____ And then there

2

15 Cm7 F7 B \flat Cm7 F7
 sud-den - ly ap-peared be - fore me the on-ly one my arms will ev - er

18 B \flat E \flat m A \flat 7
 hold. I heard some - bod - y whis - per, "Please a -

20 D \flat F C7 Cm7 F7
 dore me," and when I looked the moon had turned to gold. Blue

23 B \flat Gm Cm F7 B \flat Gm
 moon, now I'm no long - er a - lone

26 Cm F7 B \flat Gm
 with - out a dream in my heart,

28 Cm F7 B \flat 6 Gm Cm7 F7 (Sax)
 with - out a love of my own. **To Coda** **D.S. al Coda**

Coda
 31 B \flat 6 Gm Cm F7 B \flat 6 Gm
 with - out a love of my own.

34 Cm F7 B \flat Cm Cm7 B \flat 6
 with - out a love of my own.

Blue Moon

M
Keyboard

(Keyboard)

The first two staves of the musical score for 'Blue Moon' are shown. The key signature is B-flat major (two flats). The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The music features a melodic line with triplets and chords. The chords indicated above the notes are E^b, C^m, F^m, and B^b7. The word 'Blue' is written at the end of the second staff.

The third staff of the musical score, measures 9 through 12, is shown. It includes a repeat sign at the beginning. The chords indicated are E^b, C^m, F^m, B^b7, E^b, and C^m. The lyrics are: moon, you saw me stand - ing a - lone moon, you knew just what I was there for,

The fourth staff of the musical score, measures 13 through 16, is shown. The chords indicated are F^m, B^b7, E^b, and C^m. The lyrics are: — with - out a dream in my heart, — you heard me say - ing a prayer for,

The fifth staff of the musical score, measures 17 through 20, is shown. It includes a first ending bracket for measures 19 and 20 with chords E^b, A^b, E^b, and B^b7. The lyrics are: — with - out a love of my own. — some-one I real - ly could care Blue

The sixth staff of the musical score, measures 21 through 24, is shown. It includes a second ending bracket for measures 23 and 24 with chords E^b, A^b, E^b, and E^b7. The lyrics are: for. And then there

2

15 F m7 B \flat 7 E \flat F m7 B \flat 7
 sud-den - ly ap-peared be - fore me the on-ly one my arms will ev - er

18 E \flat A \flat m D \flat 7
 hold. I heard some - bod - y whis - per, "Please a -

20 G \flat B \flat F7 F m7 B \flat 7
 dore me," and when I looked the moon had turned to gold. Blue

23 E \flat C m F m B \flat 7 E \flat C m
 moon, now I'm no long - er a - lone

26 F m B \flat 7 E \flat C m
 with - out a dream in my heart,

28 F m B \flat 7 To Coda Φ E \flat 6 C m F m7 B \flat 7 D.S. al Coda
 with - out a love of my own. (Keyboard)

Φ Coda
 31 E \flat 6 C m F m B \flat 7 E \flat 6 C m
 own, with - out a love of my own.

34 F m B \flat 7 E \flat F m F m7 E \flat 6
 with - out a love of my own.

VOCAL ONLY

That's Amore

Keyboard

(Give pitch)

B \flat B \flat Maj7 B \flat 6

When the moon hits your eye like a big piz - za

4 D \flat 7 C m7 F7 C m7 F7

pie, that's a - mo - re. When the

9 C m7 F7 C m7 F7

world seems to shine like you've had too much wine, that's a -

13 B \flat Maj7 B \flat 6 C m7 F7

mo - re. Bells will

17 B \flat B \flat Maj7 B \flat 6

ring, ting - a - ling - a - ling, ting - a - ling - a - ling, and you'll

20 D \flat 7 C m7 F7 C m7 F7

sing, "Vee - tah bel - la." Hearts will

25 C m7 F7 C m7

play, tip - py - tip - py tay, tip - py - tip - py - tay like a

28 F7 B \flat Maj7 B \flat 6 C m7 F7

gay tar - an - tel - la. When the

2

33 B^b $B^b\text{Maj7}$ B^b6 $D^b\circ7$
 stars make you drool like a pas - ta fa - zool, that's a -

37 $C\text{m}7$ $F7$ $C\text{m}7$ $F7$
 mo - re. When you

41 $C\text{m}7$ $F7$ $C\text{m}7$ $F7$
 dance down the street with a cloud at your feet, you're in

45 $D7/A$ $A^b7(b5)$ $G7$
 love. When you

49 $C\text{m}7$ $C\text{m}7(b5)$
 walk in a dream, but you know you're not dream-ing, sig -

53 B^b B^b/A B^b/G B^b/F $D^b\circ7$
 no - re; scuz - za

57 $C\text{m}7$ $F7$ $C\text{m}7$ $F7$
 me, but you see, back in old Nap - o - li, that's a -

61 1. $B^b\text{Maj7}$ B^b6 $C\text{m}7$ $F7$ (Keyboard)
 mo - re!

65 2. $B^b\text{Maj7}$ B^b (Keyboard) G^b $F7$
 mo - re! That's a -

69 B^b B^b $F7$ B^b
 mo - re!

In My Solitude

F

Keyboard

The piano introduction consists of five measures in 4/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand plays a bass line with triplets of eighth notes. The key signature has one flat (B-flat).

(Bass-Play As Written)

5 Fmaj7 Dm7 G7

sol - i - tude _____ you haunt me with

9 Gm7 C7 Fmaj7 Gm7 C7(#5)

rev - er - ies _____ of days gone by. _____ In my

13 Fmaj7 Dm7 G7

sol - i - tude _____ you taunt me with

17 Gm7 C7 F F7

mem - o - ries _____ that nev - er die. _____ I

21 B^bmaj7 B^o7 F Cm7 F7

sit in my chair, I'm filled with des-pair, there's no one could be so sad. _____ With

25 B^bmaj7 B^o7 F D7 Gm7 Caug

gloom ev-'ry-where, I sit and I stare, I know that I'll soon go mad. In my

29 F maj7 Dm7 G7
sol - i - tude _____ I'm pray - ing, "Dear

33 Gm7 1. C7 F maj7 C aug (Sax)
Lord, a - bove, _____ send back my love." _____

37 2. C7 F E F (Sax)
send back my love." _____

40 F maj7 B \flat maj7 G $^{\circ}$ N.C. F maj7
Bass - As written

The musical score is written for a vocal line and piano accompaniment. The key signature has one flat (B-flat). The vocal line starts at measure 29 with the lyrics 'sol - i - tude' and continues through measure 40. The piano accompaniment is shown in the bottom system, starting at measure 40. The score includes various chords (F maj7, Dm7, G7, Gm7, C7, F maj7, C aug, F, E, B \flat maj7, G $^{\circ}$, N.C.) and a first/second ending structure. The vocal line ends with a double bar line at measure 40. The piano accompaniment continues with a 'Bass - As written' instruction.

In My Solitude

M
Keyboard

The piano introduction consists of five measures in 4/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a bass line with eighth notes and triplets. The lyrics 'In my' are written above the final measure.

(Bass-Play as written)

5 $B\flat$ maj7 Gm7 C7

The vocal line for measures 5-7 is in B-flat major, 4/4 time. The melody consists of quarter and half notes. The lyrics 'sol - i - tude' are under measure 5, 'you' under measure 6, and 'haunt me with' under measure 7.

sol - i - tude _____ you haunt me with

9 Cm7 F7 $B\flat$ maj7 Cm7 F7(#5)

The vocal line for measures 9-11 continues the melody. The lyrics 'rev - er - ies' are under measure 9, 'of days gone by.' under measure 10, and 'In my' under measure 11.

rev - er - ies _____ of days gone by. _____ In my

13 $B\flat$ maj7 Gm7 C7

The vocal line for measures 13-15 continues the melody. The lyrics 'sol - i - tude' are under measure 13, 'you taunt me with' under measure 14, and 'sol - i - tude' under measure 15.

sol - i - tude _____ you taunt me with

17 Cm7 F7 $B\flat$ $B\flat$ 7

The vocal line for measures 17-19 continues the melody. The lyrics 'mem - o - ries' are under measure 17, 'that nev - er die.' under measure 18, and 'I' under measure 19.

mem - o - ries _____ that nev - er die. _____ I

21 $E\flat$ maj7 E° 7 $B\flat$ Fm7 $B\flat$ 7

The vocal line for measures 21-23 continues the melody. The lyrics 'sit in my chair, I'm filled with des-pair, there's no one could be so sad.' are under measures 21-23.

sit in my chair, I'm filled with des-pair, there's no one could be so sad. _____ With

25 $E\flat$ maj7 E° 7 $B\flat$ G7 Cm7 Faug

The vocal line for measures 25-27 continues the melody. The lyrics 'gloom ev - 'ry - where, I sit and I stare, I know that I'll soon go mad. In my' are under measures 25-27.

gloom ev - 'ry - where, I sit and I stare, I know that I'll soon go mad. In my

29 $B\flat$ maj7 Gm7 C7

sol - i - tude _____ I'm pray - ing, "Dear

33 Cm7 $\overset{1.}{F7}$ $B\flat$ maj7 Faug (Keyboard)

Lord, a - bove, _____ send back my love." _____

37 $\overset{2.}{F7}$ $B\flat$ A $B\flat$ (Keyboard)

send back my love."

40 $B\flat$ maj7 $E\flat$ maj7 C° N.C. $B\flat$ maj7

(Bass - As written)

The musical score is written for a vocal line and a piano accompaniment. The key signature has two flats (B-flat major). The vocal line starts at measure 29 with the lyrics 'sol - i - tude' and continues through measure 40. The piano accompaniment is shown in a grand staff (treble and bass clefs) starting at measure 40. Chord symbols are provided above the vocal line and below the piano accompaniment. The piano part includes a section labeled '(Bass - As written)'.

VOCAL DUET

Baby, It's Cold Outside

Keyboard

5 real - ly can't stay. I've got to go way
 5 simp-ly must go. The ans-wer is "No!"
 But ba-by, it's cold out-side. But ba-by, it's cold

8 This eve-ning has been so ver - y nice.
 8 This wel-come has been so nice and warm.
 out-side. Been hop-ing that you'd drop in.
 How luck - y that you dropped in.

11 My My moth-er will start to
 11 sis - ter will be sus -
 I'll hold your hands, they're just like ice.
 Look out the win - dow at that storm!

14 wor - ry, and my fath - er will be pac - ing the floor.
 14 pi - cious, my broth - er will be there at the door.
 Beau - ti - ful lips what's your hur - ry?
 Gosh, your lips look de - li - cious!

2
16

So, My real - ly, I'd bet - ter
maid - en aunt's mind is

Lis - ten to the fire - place roar.
Waves up - on a trop - i - cal shore.

18
G^b B^bm7 E^bm7

scur - ry. vi - cious. Well, Well, may - be just a half a drink more.
may - be just a cig - a - rette more.

Beau - ti - ful, please don't hur - ry.
Ooo, your lips are de - li - cious.

20
A^b7 D^b

The neigh-bors might think, Say,
I've got to get home. Say,

Put some rec-ords on while I pour.
Nev - er such a bliz-zard be - fore. But ba-by, it's bad out there,
But ba-by, you'll freeze out there.

23
E^bm7 A^b7 D^b

what's in this drink? You've wish I knew how
lend me a comb. real-ly been grand,

no cabs to be had out there.
It's up to your knees out there. Your eyes are like
I thrill when you

26
E^bm7

to break the spell. I
but don't you see? There's

star - light now.
touch my hand. I'll take your hat, your hair looks
How can you do this thing to

29 G \flat E \flat m7

ought - a say, "No, no, no sir." At least I'm gon-na say that I tried.
 bound to be talk to - mor - row. At at least there will be plen - ty im-plied.

swell.
me? Mind if I move in clos - er? —
 Think of my life - long sor - row —

32 A \flat 7 D \flat D \circ 7

I real - ly can't stay, —

What's the sense in hurt - in' my pride. — Bab - y, don't
 if you caught pneu - mon ia and died. Get ov - er that

34 1. B \flat 7 E \flat m7 A \flat 7 D \flat A \flat 7 3

ah, but it's cold out - side. (Keyboard)

hold out! Ba - by, it's cold — out - side. —

37 2. B \flat 7 E \flat m7 Fm7 E \flat m7/G \flat Gm7(b5) E \flat m7 F \circ 7

(Keyboard) Ah, but it's cold

hold out. Ooo, ba - by it's cold

40 E \flat m7 A \flat 7 D \flat (Keyboard) B \flat m7 A \flat 7 D \flat 6

out - side. —

— out - side. —

Makin' Whoopee

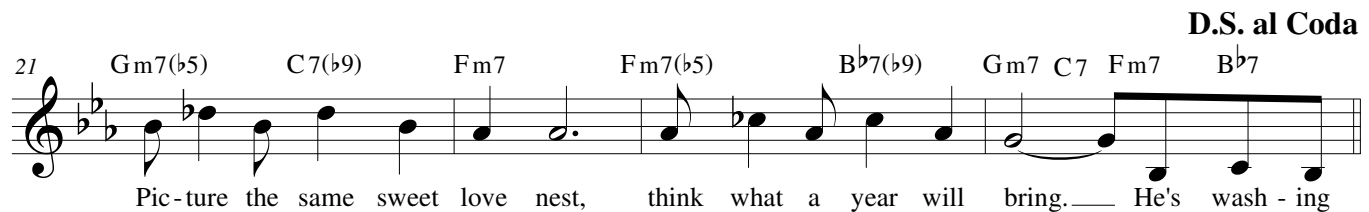
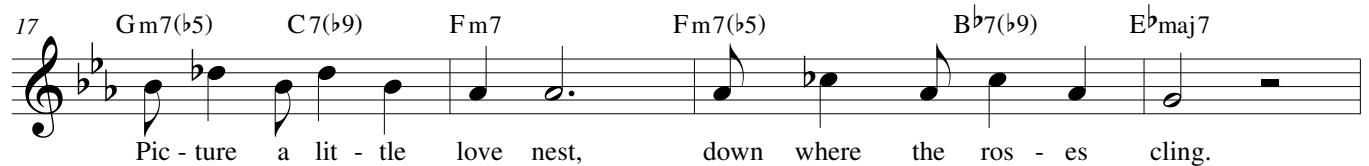
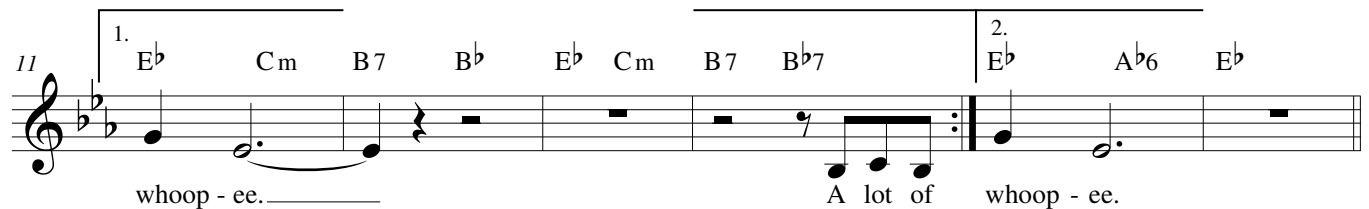
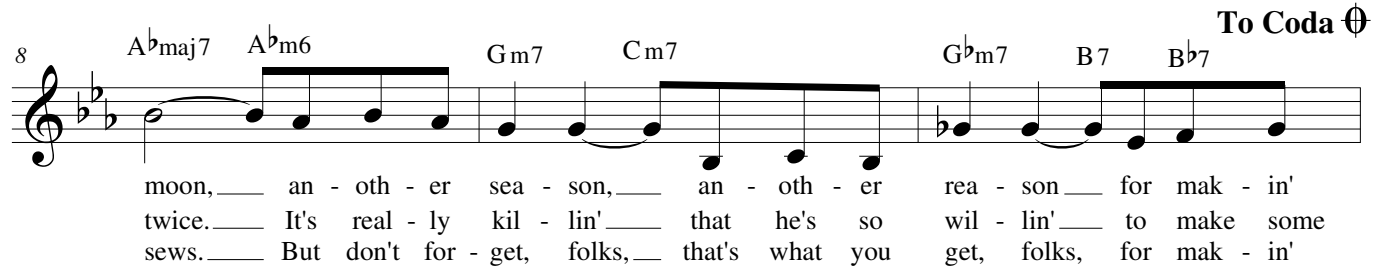
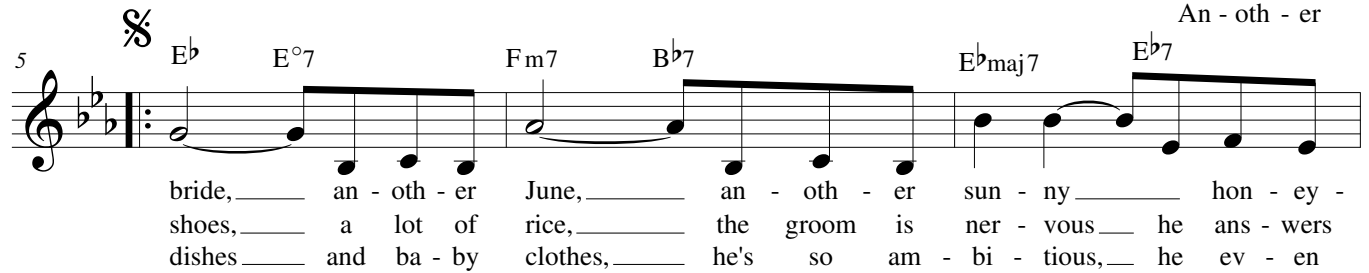
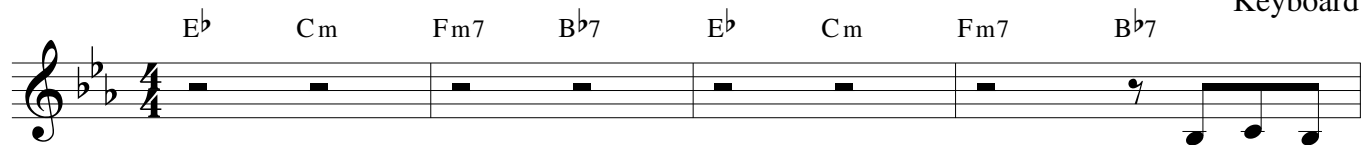
F

Keyboard

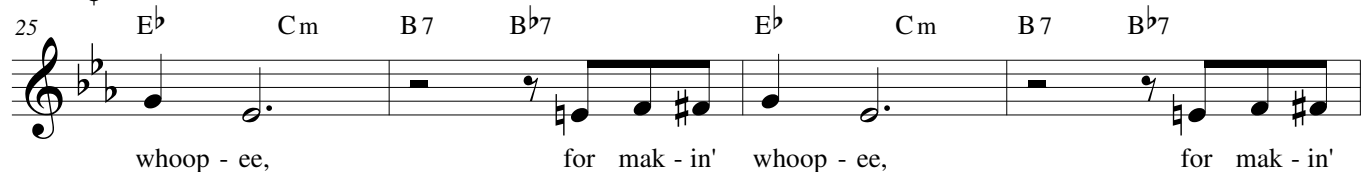
B \flat Gm Cm7 F7 B \flat Gm Cm7 F7
 An-oth - er
 5 B \flat B \circ 7 Cm7 F7 B \flat maj7 B \flat 7
 bride, an - oth - er June, an - oth - er sun - ny hon - ey -
 shoes, a lot of rice, the groom is ner - vous he ans - wers
 dishes and ba - by clothes, he's so am - bi - tious, he ev - en
 8 E \flat maj7 E \flat m6 Dm7 Gm7 D \flat m7 G \flat 7 F7 To Coda \oplus
 moon, an - oth - er sea - son, an - oth - er rea - son for mak - in'
 twice. It's real - ly kil - lin' that he's so wil - lin' to make some
 sews. But don't for - get, folks, that's what you get, folks, for mak - in'
 11 1. B \flat Gm G \flat 7 F B \flat Gm G \flat 7 F7 2. B \flat E \flat 6 B \flat
 whoop-ee. A lot of whoop-ee.
 17 Dm7(b5) G7(b9) Cm7 Cm7(b5) F7(b9) B \flat maj7
 Pic-ture a lit - tle love nest, down where the ros - es cling.
 21 Dm7(b5) G7(b9) Cm7 Cm7(b5) F7(b9) Dm7 G7 Cm7 F7 D.S. al Coda
 Picture the same sweet love nest, think what a year will bring. He's wash-ing
 \oplus Coda
 25 B \flat Gm G \flat 7 F7 B \flat Gm G \flat 7 F7
 whoop-ee, for mak-in' whoop-ee, for mak-in'
 29 B \flat Gm G \flat 7 F7 B \flat Cm7 B maj7(#5) B \flat 6
 whoop-ee, for mak-in' whoop-ee,

Makin' Whoopee

M
Keyboard



Coda ⊕

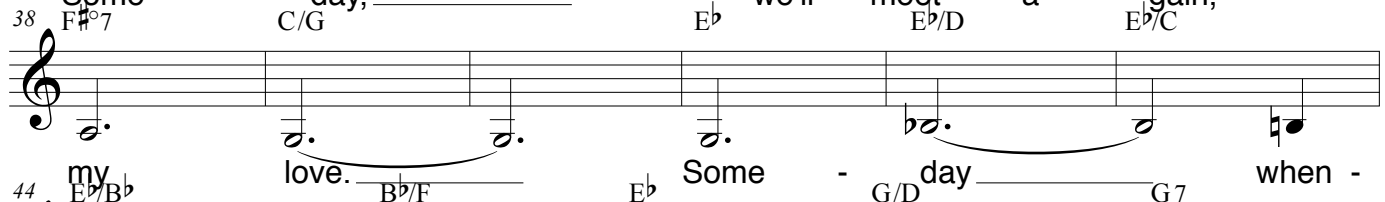
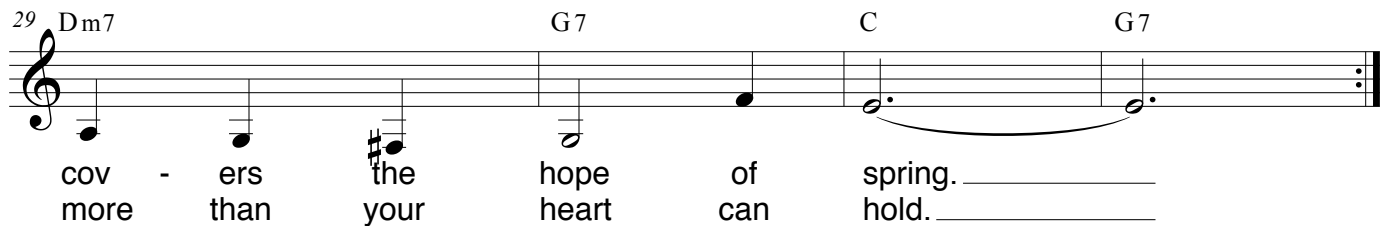
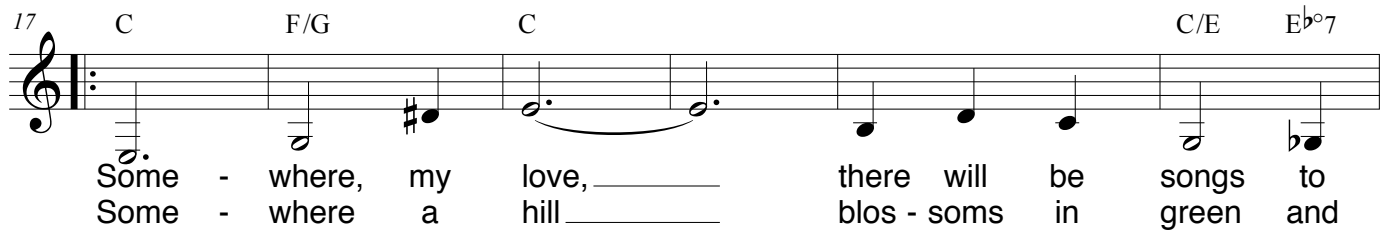
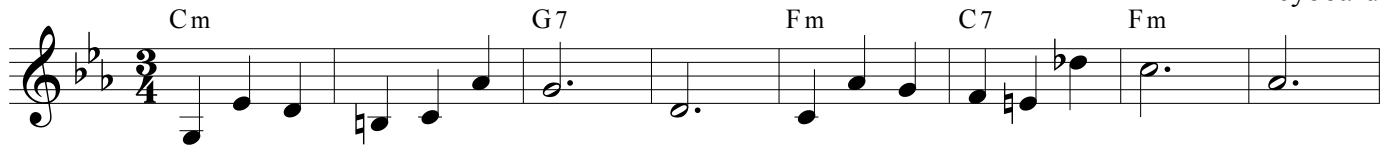


Somewhere My Love

F

(Sax)

Keyboard



(Sax 1st, Keyboard 2nd)

49 C F/G C C/E E^b7 Dm7 G7

57 Dm7 G7 Dm7 G7 Dm7 G7 C G7

65 F F/E F/D F/C F F[♯]7 C/G

Some - day, _____ we'll meet a - gain, my love. _____

73 E^b E^b/D E^b/C E^b/B^b B^b/F E^b G/D G7

Some - day _____ when - ev - er the spring breaks through. _____

81 C F/G C C/E E^b7 Dm7 G7 Dm7

You'll come to me, _____ out of the long a - go, _____ warm
Till then, my sweet, _____ think of me now and then. _____ God

90 G7 Dm7 G7 1. Dm7 G7 C G7

as speed, the my wind, _____ soft as the kiss of snow. _____
love, _____

97 2. Dm7 G/D G7 G7(b9) C F C

'till you are mine _____ a - gain. _____

Somewhere My Love

M

(Keyboard)

Keyboard

9 Fm C7 Bbm F7 Bbm

17 F Bb/C F F/A Ab°7

Some - where, my love, there will be in songs to and
Some - where a hill, blos - soms be in green and

23 Gm7 C7 Gm7 C7 Gm7 C7

sing gold, al - though the are snow dreams,

29 Gm7 C7 F C7

cov - ers than the your hope heart of can spring. hold.

33 Bb Bb/A Bb/G Bb/F Bb

Some - day, we'll meet a - gain,

38 B°7 F/C Ab Ab/G Ab/F

my love. Some - day when -

44 Ab/Eb Eb/Bb Ab C/G C7

ev - er the spring breaks through.

(Keyboard)

49 F B \flat /C F F/A A \flat 7 Gm7 C7

57 Gm7 C7 Gm7 C7 Gm7 C7 F C7

65 B \flat B \flat /A B \flat /G B \flat /F B \flat B \circ 7 F/C

Some - day, _____ we'll meet a - gain, my love. _____

73 A \flat A \flat /G A \flat /F A \flat /E \flat E \flat /B \flat A \flat C/G C7

Some - day _____ when - ev - er the spring breaks through. _____

81 F B \flat /C F F/A A \flat 7 Gm7 C7 Gm7

You'll come to me, _____ out of the long a - go, _____ warm
Till then, my sweet, _____ think of me now and then. _____ God

90 C7 Gm7 C7 1. Gm7 C7 F C7

as speed, the my wind, _____ soft as the kiss of snow. _____
love, _____

97 2. Gm7 C/G C7 C7(b9) F B \flat F

'till you are mine _____ a - gain. _____

My Dreams Are Getting Better All The Time

F

(Sax) Keyboard

E♭ *E♭/G* *Fm* *B♭7*

Cm7 *Gm7* *Fm7* *B♭7*

E♭ *E♭/G* *A♭* *A°*

B♭7 *Fm/A♭* *B♭7/D* *E♭* *Fm7* *B♭7*

E♭ *E♭/G* *A♭* *A°*

B♭7 *Fm/A♭* *B♭7/D* *E♭*

Well,

what do you know, he smiled at me in my dreams last night. My

dreams are get - ting bet - ter all the time. And,

what do you know, he looked at me in a dif - f'rent light. My

dreams are get - ting bet - ter all the time. To

13 E^b9 A^b6/E^b $Fm7/C$

think that we were strang - ers a coup-le of nights a - go. And

15 $F7$ $F^\#^\circ$ Gm $Fm7/A^b$ B^b7 $Fm7 B^b7$

though it's a dream I nev - er dreamed he'd ev - er say "Hel-lo." — Oh,

17 E^b E^b/G A^b A°

may - be to - night I'll hold him tight when the moon-beams shine. My

19 1. B^b7 Fm B^b7 E^b $Fm7 B^b7$

dreams are get - ting bet - ter all the time. — (Sax)

21 2. B^b7 Fm B^b7 E^b A°

dreams are get - ting bet - ter all the time. My

23 B^b7 Fm B^b7 E^b A°

dreams are get - ting bet - ter all the time. My

25 B^b7 Fm B^b7 E^b B^b7 E^b

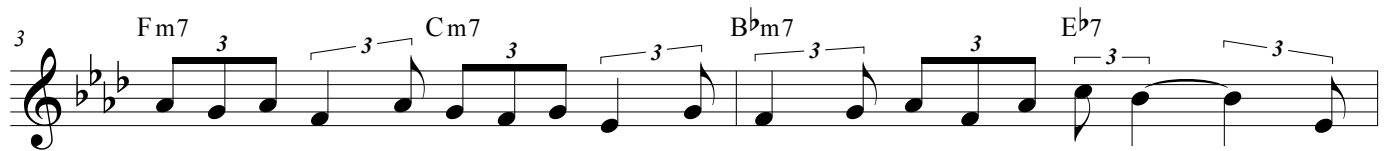
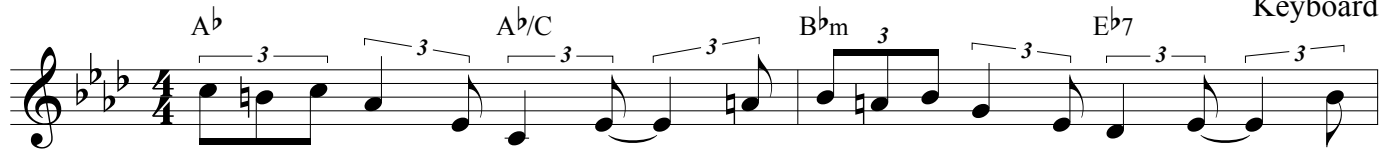
dreams are get - ting bet - ter all the time.

My Dreams Are Getting Better All The Time

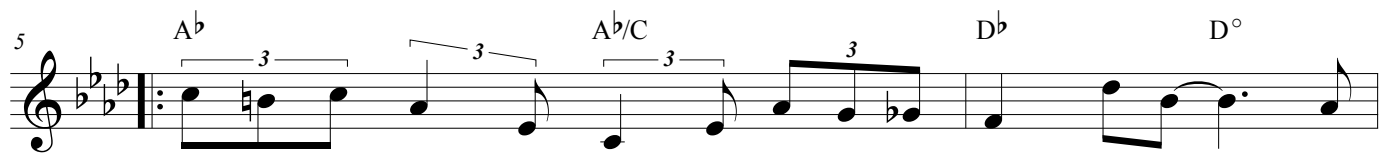
M

(Keyboard)

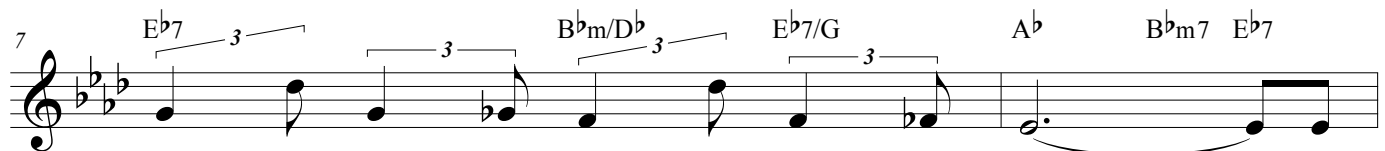
Keyboard



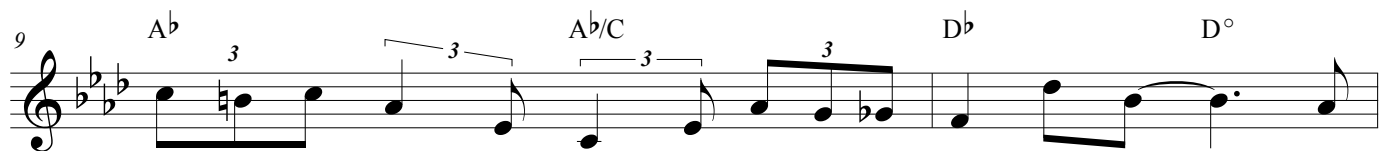
Well,



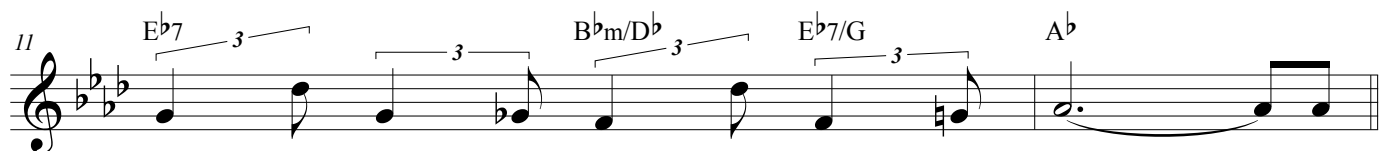
what do you know, she smiled at me in my dreams last night. My



dreams are get - ting bet - ter all the time. And,



what do you know, she looked at me in a dif - f'rent light. My



dreams are get - ting bet - ter all the time. To

13 $A^{\flat}9$ $D^{\flat}6/A^{\flat}$ $B^{\flat}m7/F$

think that we were strang - ers a coup - le of nights a - go. And

15 $B^{\flat}7$ B° Cm $B^{\flat}m7/D^{\flat}$ $E^{\flat}7$ $B^{\flat}m7$ $E^{\flat}7$

though it's a dream I nev - er dreamed she'd ev - er say "Hel - lo." — Oh,

17 A^{\flat} A^{\flat}/C D^{\flat} D°

may - be to - night I'll hold her tight when the moon - beams shine. My

19 1. $E^{\flat}7$ $B^{\flat}m$ $E^{\flat}7$ A^{\flat} $B^{\flat}m7$ $E^{\flat}7$

dreams are get - ting bet - ter all the time. — (Keyboard)

21 2. $E^{\flat}7$ $B^{\flat}m$ $E^{\flat}7$ A^{\flat} D°

dreams are get - ting bet - ter all the time. My

23 $E^{\flat}7$ $B^{\flat}m$ $E^{\flat}7$ A^{\flat} D°

dreams are get - ting bet - ter all the time. My

25 $E^{\flat}7$ $B^{\flat}m$ $E^{\flat}7$ A^{\flat} $E^{\flat}7$ A^{\flat}

dreams are get - ting bet - ter all the time.

Seventy Six Trombones

F

Keyboard

(Sax)

C D \flat /B Gm/D /C \sharp C7

Sev-en - ty

5 F A \flat C7/G G \flat 7 C7/G /C

six trom - bones led the big pa - rate, with a hun-dred and
 six trom - bones caught the morn - ing sun, with a hun-dred and

9 C7 F

ten cor - nets close at hand. They were fol - lowed by
 ten cor - nets right at be - hind. There were more than a

13 F7 B \flat G7

rows and rows of the fin - est vir - tu - o - sos, the
 thou - sand reeds spring - ing up like weeds, there were

17 1. C G7 C G7 C7

cream of ev - 'ry fa - mous band. Sev - en - ty

21 2. C7 F

horns of ev - 'ry shape and kind. There were

25 B \flat F7

cop - per bot - tom tym - pa - ni in horse pla - toons,
 fif - ty mount - ed can - non in the bat - ter - y,

29 A B \flat F7

thun - der-ing, thun - der-ing, all loud - a - long the way.
 thun - der-ing, thun - der-ing, loud - er than be - fore.

33 B \flat 1. F

Dou - ble bell eu - pho - ni - ums and big bas - soon,
 Clar - i - nets of ev - 'ry size and and

2

37 C7 F C7 F7

each bas - soon _____ hav-ing his big fat say. There were

41 2. E♭ A7 B♭ F7 B♭ (Sax)

trum-pet-ers who'd im-pro-vise a full oc-tave high-er than the score.

47 G7 C7

Sev - en - ty

51 F A♭°7 C7/G F#°7 C7/G /C

six trom - bones led at the big pa -rade, when the or - der to
six trom - bones at the coun - ter - point, while a hun -dred and

55 C7 F

march rang cor - out nets loud played and the clear. Start - ing off with a
ten cor - out nets played and the air. Then I mod - est - ly

59 F7 1. B♭ G7

big took bang my bong place on as the Chi - nese gong, by a

63 C G7 C C7

big bang bong - er at the rear. Sev - en - ty

67 2. B♭ G7 F/C C7

one and on - ly bass, and I oom pah, oom pah,

71 Dm7/C F7 C7

oom pah pahed _____ I oom pahed up and down the

75 F (Sax) Gm7 C7 F

square. _____

Seventy Six Trombones

M
Keyboard

(Keyboard)

Sev-en - ty

5 six trom - bones led the big pa - rate, with a hun-dred and
six trom - bones caught the morn - ing sun, with a hun-dred and

9 ten cor - nets close at hand. They were fol - lowed by
ten cor - nets right be - hind. There were more than a

13 rows and rows of the fin - est vir - tu - o - sos, the
thou - sand reeds spring - ing up like weeds, there were

17 1. cream of ev - 'ry fa - mous band. Sev - en - ty

21 2. horns of ev - 'ry shape and kind. There were

25 E♭ B♭7
cop - per bot - tom tym - pa - ni in horse pla - toons,
fif - ty mount - ed can - non in the bat - ter - y,

29 D E♭ B♭7
thun - der-ing, thun - der-ing, all a - long the way.
thun - der-ing, thun - der-ing, loud - er than be - fore.

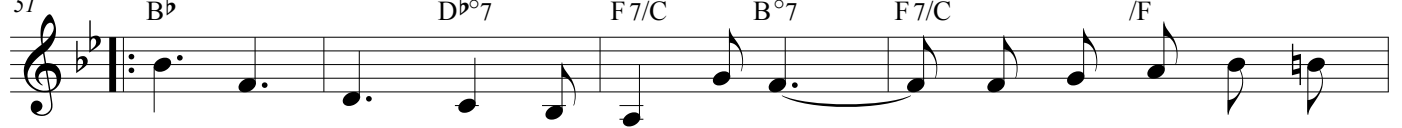
33 1. E♭ B♭
Dou - ble bell eu - pho - ni - ums and big bas - soon,_____
Clar - i - nets of ev - 'ry size and and


2

37  each bas - soon _____ hav-ing his big fat say. There were

41  trum-pet-ers who'd im-pro-vise a full oc-tave high-er than the score. (Keyboard)

47  Sev - en - ty

51  six trom - bones led the big pa - rade, _____ when the or - der to
six trom - bones led at the coun - ter - point, _____ while a hun - dred and

55  march rang cor - out nets loud played and the clear. _____ Start - ing off with a
ten cor - out nets played and the air. _____ Then I mod - est - ly

59  big took bang my bong place on as a the Chi - nese gong, by a

63  big bang bong - er at the rear. _____ Sev - en - ty

67  one and on - ly bass, and I oom pah, oom pah,

71  oom pah pahed _____ I oom pahed up and down the

75  square. _____ (Keyboard)