



Set B

Last revised: 2023.04.28

- B01-Take The A Train(K).pdf
- B02-Always(KVF).2014.03.14.pdf
- B02-Always(KVM).2014.03.14.pdf
- B03-In A Little Spanish Town(KVF).2015.04.26.pdf
- B03-In A Little Spanish Town(KVM).2016.01.14.pdf
- B04-Bye Bye Blackbird(KVD).2015.05.10.pdf
- B05-Misty(KVF).2017.04.08.pdf
- B05-Misty(KVM).2021.05.26.pdf
- B06-Honeysuckle Rose(KV).2014.03.30.pdf
- B07-Surrey With The Fringe On Top(KV).pdf
- B08-Ac-Cent-Tchu-Ate The Positive(KVF).2016.05.15.pdf
- B08-Ac-Cent-Tchu-Ate The Positive(KVM).2016.05.15.pdf
- B09-Don't Sit Under The Apple Tree(KVF).2014.03.14.pdf
- B09-Don't Sit Under The Apple Tree(KVM).2014.03.14.pdf
- B10-Boogie Woogie Bugle Boy(KVF).2014.03.14.pdf
- B10-Boogie Woogie Bugle Boy(KVM).2021.05.26.pdf
- B11-Charmaine(K).2014.03.14.pdf
- B12-Hoop-Dee-Doo(K).2014.03.14.pdf
- B13-My Funny Valentine(KVF).2014.03.14.pdf
- B13-My Funny Valentine(KVM).2014.03.14.pdf
- B14-A Fine Romance (KVD).2015.07.13.pdf
- B15-Unforgettable(KVF).2023.04.28.pdf**
- B15-Unforgettable(KVM).2023.04.28.pdf**
- B16-Cherry Pink And Apple Blossom White(K).2015.09.20.pdf
- B17-Little Brown Jug(B).2015.07.13.pdf
- B17-Little Brown Jug(K).2015.07.13.pdf

Take The A Train

Keyboard

The musical score consists of ten staves of music for keyboard, arranged in two columns of five staves each. The music is in 4/4 time and uses a treble clef. The key signature is one flat (B-flat), indicated by a 'B' with a flat sign. The score includes the following chords and measures:

- Measures 1-4:** Repeated pattern of B♭Maj7 and C 7(b5) chords.
- Measure 5:** B♭Maj7 chord.
- Measure 6:** C m7 chord.
- Measure 7:** F7 chord.
- Measure 8:** B♭Maj7 chord.
- Measure 9:** C m7 chord.
- Measure 10:** F7 chord.
- Measures 11-14:** Repeated pattern of B♭Maj7 and C 7(b5) chords.
- Measure 15:** C m7 chord.
- Measure 16:** F7 chord.
- Measure 17:** B♭Maj7 chord.
- Measure 18:** C m7 chord.
- Measure 19:** B♭7 chord.
- Measures 20-23:** Repeated pattern of E♭Maj7 and C 9 chords.
- Measure 24:** C m7 chord.
- Measure 25:** F9 chord.
- Measure 26:** F7(b9) chord.
- Measures 27-30:** Repeated pattern of B♭Maj7 and C 7(b5) chords.
- Measure 31:** C m7 chord.
- Measure 32:** F7 chord.
- Measure 33:** B♭Maj7 chord.
- Measure 34:** D m7 chord.
- Measure 35:** F7 chord.

2

37 B♭Maj7 C 7(♭5)

(Keyboard Adlib)

41 C m7 F7 B♭Maj7 C m7 F7

45 B♭Maj7 C 7(♭5)

(Keyboard Adlib)

49 C m7 F7 B♭Maj7 C m7 B♭7

(Sax Adlib)

53 E♭Maj7 C 9 C m7 F9 F7(♭9)

61 B♭Maj7 C 7(♭5)

65 C m7 F7 B♭Maj7 C m7 F7

69 B♭Maj7 C 7(♭5)

73 C m7 F7 B♭ E♭ E dim F7 B♭

Always

F

(Sax)

Keyboard

Chords indicated above the vocal line:

- B♭ (Measures 1-4)
- B♭Maj7 (Measures 5-8)
- C m7 (Measures 9-12)
- C m7(♭5) (Measures 13-16)
- D m7 (Measures 17-20)
- C m9 (Measures 21-24)
- F7 (Measures 25-28)
- B♭Maj7 (Measures 29-32)
- C m7 F7 B♭Maj7 (Measures 33-36)
- E m7(♭5) A 7 DMaj7 (Measures 37-40)
- B 7 E m7 A 7 D7 G7 C7 F7 (Measures 41-44)
- B♭Maj7 C m7 F7 B♭Maj7 A 7 A♭7 G7 (Measures 45-48)
- C m7 To Coda E♭Maj7 E♭m7 A♭7 B♭Maj7 C7 (Measures 49-52)
- C m7 F7 B♭Maj7 C m7 D.S. al Coda (Measures 53-56)
- E♭Maj7 E♭m7 F♯° B♭Maj7/F G m7 (Measures 57-60)
- C m7 F7 B♭Maj7 C m7 B Maj7 B♭6 (Measures 61-64)

Lyrics:

be lov-ing you, al - ways, — with a love that's true,
al - ways. — When the things you've planned need a help-ing
hand, I will un - der - stand, al - ways, al - ways.
Days may not be fair, al - ways. — That's when I'll be there,
al - ways. — Not for just an hour, not for just a day,
not for just a year, but al - ways. —
Not for just an hour, not for just a day,
not for just a year, but al - ways.

Always

M

(Keyboard)

Keyboard

E♭ Maj7 F m7 F m7(b5) G m7 F m9 B♭7

5 E♭ Maj7 F m7 B♭7 E♭ Maj7 F m7 B♭7
I'll be lov-ing you, al - ways, with a love that's true,

11 E♭ Maj7 F m7 B♭7 E♭ Maj7 A m7(b5) D 7 G Maj7
al - ways. When the things you've planned need a help-ing

16 E 7 A m7 D 7 G 7 C 7 F 7 B♭7
hand, I will un - der - stand, al - ways, al - ways.

21 E♭ Maj7 F m7 B♭7 E♭ Maj7 D 7 D♭7 C 7
Days may not be fair, al - ways. That's when I'll be there,

27 F m7 To Coda A♭ Maj7 A♭ m7 D♭7 E♭ Maj7 F 7
al - ways. Not for just an hour, not for just a day,

33 F m7 B♭7 E♭ Maj7 F m7 D.S. al Coda
not for just a year, but al - ways.

37 Coda A♭ Maj7 A♭ m7 B° E♭ Maj7/B♭ C m7
Not for just an hour, not for just a day,

41 F m7 B♭7 E♭ Maj7 F m7 E Maj7 E♭ 6
not for just a year, but al - ways.

The score consists of eight staves of music for voice and keyboard. The vocal part is in 3/4 time, mostly in E♭ major, with some changes in key signature. Chords are indicated above the staff. The lyrics are written below the vocal line. The score includes a 'To Coda' section at measure 27 and a 'Coda' section starting at measure 37. Measure numbers are provided on the left side of the staves.

Where indicated,
Keyboard and Bass
play notes exactly as written

In A Little Spanish Town

F

Keyboard

(Keyboard & Bass)

1 2 3 4 &

1 & 2 & 3 (Simile)

7 B♭ N.C. B♭ N.C. (Keyboard & Bass)

In a lit-tle Span-ish town twas on a night like this.

(Drums ala castanets)

II F7 N.C. F7 N.C. (Keyboard & Bass)

Stars were peek-a-boo-in' down, twas on a night like this.

(Drums ala castanets)

15 B♭ F7 (Sax)

He whis-pered, "Be true to me." and I

2
19 Cm (Sax) F₇ (Sax) B_b (Sax) (Keyboard)
 sighed, "Mmm, Si, Si." F^o7

23 B_b N.C. B_b N.C. (Keyboard & Bass)
 Many skies have turned to grey be-cause we're far a - part

27 Cm N.C. Cm N.C. G7 (Sax) F^o7 G
 Man-y moons have passed a-way, and still he's in my heart.

31 G7 F^o7 D & (Keyboard)
 We made a prom - ise and we sealed it with a kiss.

35 B_b & N.C. F7 & N.C. B_b N.C.
 In a lit-tle Span-ish town, twas on a night like this
 (Drums ala castanets)

(Sax)

39 C Dm

43 G7 C

The musical score consists of six staves of music. The top staff is for the piano, featuring treble and bass staves with various notes and rests. The second staff is for the keyboard, with a treble clef and specific chords like F^o7 and G. The third staff is for the bass, with a bass clef and chords like Cm and G7. The fourth staff is for the saxophone, with a treble clef and chords like B_b and F^o7. The fifth staff is for the piano again, with a treble clef and chords like B_b and D. The sixth staff is for the piano, with a treble clef and chords like C and G. The lyrics are integrated into the music, appearing below the piano staves. Chords are labeled above the piano staves, and specific instruments are labeled in parentheses (Sax, Keyboard, Bass).

3

47

Dm7 G7 C G°7
3 3

51

Dm7 G7 C G7
3 3

55

C Dm7
3 3

Man-y skies have turned to grey be-cause we're far a - part.

59

Dm E (Sax) E°7
3 3

Man-y moons have passed a - way, and still he's in my heart.

63

A7 (Keyboard) (Keyboard)
N.C. E7 A7 N.C.
3 3

We made a prom - ise and we sealed it with a kiss.

67

C N.C. G7 N.C. C C
3 3 3 3

In a lit-tle Span-ish town, twas on a night like this.

(Drums ala castanets)

71

C N.C. G7 N.C. (Keyboard)
Gm7 C6
3 3 3 3

In a lit-tle Span-ish town, twas on a night like this.

Where indicated,
Keyboard and Bass
play notes exactly as written

In A Little Spanish Town

M
Keyboard

(Keyboard & Bass)

1 2 3 4 &

4 1 & 2 & 3 (Simile)

7 E♭ N.C. E♭ N.C. (Keyboard & Bass)

In a lit-tle Span-ish town twas on a night like this. _____

II B♭7 N.C. B♭7 N.C. (Keyboard & Bass)

Stars were peek-a-boo-in' down, twas on a night like this. _____

15 Eb B♭7 (Keyboard)

She whis-pered, "Be true to me." and I

2
19 Fm (Keyboard) B_b⁷ (Keyboard) E_b (Keyboard) (Keyboard)
 sighed, _____ "Mmm, ___ Si, Si."
 B⁷

23 E_b N.C. E_b N.C. (Keyboard & Bass)
 Man-y skies have turned to grey be - cause we're far a - part
 23

27 Fm N.C. Fm N.C. C₇ (Keyboard) B⁷ C
 Man-y moonshave passed a-way, and still she's in my heart.

31 C₇ B_b⁷ G & B_b⁷ (Keyboard)
 We made a prom - ise and we sealed it with a kiss.

35 E_b & N.C. B_b⁷ & N.C. E_b N.C.
 In a lit-tle Span-ish town,twas on a night like this
 (Drums ala castanets)

(Keyboard)
 39 F G_m
 F

43 C₇ F
 F

47

Gm7 C7 F C7

3

51

Gm7 C7 > F C7

55

F Gm7

Man-y skies have turned to grey be-cause we're far a - part. _____

59

Gm A (Keyboard) A °7

Man-y moons have passed a - way, and still she's in my heart. _____

63

D7 N.C. (Keyboard) (Keyboard)

We made a prom - ise and we sealed it with a kiss.

67

F N.C. C7 N.C. F F

In a lit-tle Span-ish town, twas on a night like this.

(Drums ala castanets)

71

F N.C. C7 N.C. (Keyboard) Cm7 F6

In a lit-tle Span-ish town, twas on a night like this.

Bye Bye Blackbird

D

Keyboard

(Sax)

F /E D m A/C# D m /C G m7/B^b A 7

5 B^b F/A A b7 G m7 /B^b A o G m C7

9 FMaj7 G m7 C7 F 6 F/A A b7

(F) Pack up all my care and woe, Here I go, sing-ing low, bye, bye,

15 G m7 C7 G m G m7 G m6

black - bird. (M) Where some-bod-y waits for me, Sug-ar's sweet, so is she,

21 G m7 C7 F 6 F 7 E 9

bye, bye, black - bird. (F) No - one here can love and un - der -

27 E b9 D 7 G m7 G m7(b5) C7

stand me. (M) Oh, what hard luck stor-ies they all hand me.

33 FMaj7 E b7 D 7

(Both) Make my bed and light the light, I'll ar - rive late to - night.

1. 37 G m7 C7 F 6 G m7 C7	2. G m7
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Black - bird, bye, bye. Black - bird, my

43 A m7 G m7 (M) C7 (F) C7 F 6

black - bird, oh, black - bird (F) bye, bye.

Misty

F

Keyboard

(Sax)

C maj7 D m7 Em7 D m7

3 C maj7 F maj7 D m7/G G 7

Look at

5 CMaj7 G m7 C7

me, way I'm and a help - less thou - and as vi - o - kit - ten lins be - up gin a to

7 FMaj7 F m7 B♭7

tree, play, and I feel like I'm cling - ing to a cloud. I
or it might be the sound of your "hel - lo." That

9 CMaj7 A m7 D m7 G7

can't un-der - stand, I get mis - ty just hold - ing your you're
mu - sic I hear, I get mis - ty the mo - ment you you're

11 1. E m7 A 7(b9) D m7 G7(b9) | 2. C4. F m7 CMaj7

hand. Walk my near. You can say that you're

G m7 C7 G m7 C7(b9)

15 lead - ing me on, but it's just what I

2

17 F Maj7 G m7 F Maj7 F#m7 B 7

want you to do. — Don't you real - ize how hope-less - ly I'm lost, —

20 F#m7 B 7 E m7 A 7(b9) D m7 G7(b9) — 3 —

— That's why I'm fol - low - ing you. — On my

23 C Maj7 G m7 C7

own, would I wan - der in this won - der - land a -

25 F Maj7 — 3 — 3 — F m7 B b7

lone, nev - er know-ing my right foot from my left, my

27 C Maj7 3 A m7 To Coda D m7 G7(b9) — 3 —

hat, — from my glove. — I get mis - ty, I'm too much in

29 C 6 F m7 D m7 G7(b9) — 3 — D.S. al Coda

(Sax)

love.

31 Coda D m7 G 7 — 3 — E A 7

mis - ty, I'm too much in love. — I'm so

34 D m7 G7(b9) C B b9 C Maj7

mis - ty and too much in love.

Misty

M

Keyboard

E♭maj7 (Keyboard) Fm7 Gm7 Fm7

Look at

me, way I'm as help - less as a kit - ten up a and a thou - sand vi - o - lins be - gin to.

tree, play, and I feel like I'm cling - ing to a cloud. or it might be the sound of your "hel - lo." That.

can't un-der - stand, I get mis - ty just hold - ing your mu - sic I hear, I get mis - ty the mo - ment you're.

hand. Walk my near. You can say that you're.

lead - ing me on, but it's just what I.

2

17 A♭Maj7 B♭m7 A♭Maj7 3 — 3 — A m7 D 7
 want you to do. — Don't you real - ize how hope-less - ly I'm lost, —

20 A m7 D 7 3 — G m7 C7(♭9) F m7 B♭7(♭9) 3 —
 — That's why I'm fol - low - ing you. — On my

23 E♭Maj7 B♭m7 E♭7
 own, would I wan - der in this won - der - land a -

25 A♭Maj7 3 — 3 — A♭m7 D♭7
 lone, nev - er know-ing my right foot from my left, my

27 E♭Maj7 3 — C m7 To Coda ♀ F m7 B♭7(♭9) 3 —
 hat, — from my glove. — I get mis - ty, I'm too much in

29 E♭6 A♭m7 F m7 B♭7(♭9) 3 — D.S. al Coda
 (Keyboard)
 love.

31 ♀ Coda F m7 B♭7 3 — G C7 3 —
 mis - ty, I'm too much in love. — I'm so

34 F m7 B♭7(♭9) E♭ D♭9 E♭Maj7
 mis - ty and too much in love.

Honeysuckle Rose

Keyboard

(Keyboard)

The musical score consists of two staves. The top staff is for the keyboard (piano), showing a melody with various chords and harmonic progressions. The bottom staff is for the voice, with lyrics written below the notes. The score includes measures 1 through 29, followed by a coda section from measure 31 to the end.

Keyboard Chords:

- M1: F, F/A, B♭Maj7, B m7, F/C, B°, G m/B♭, /A, /G, C7
- M5: G m7, C7, G m7, C7, G m7, G m7(♯5)
- M8: C7, C7/B♭, F/A, D m7, G m7, C7
- M11: F, B♭7, A m7(♭5), D7(♭9) | F, B♭7, F6
- M15: F7, C m7, F°, F7, B♭, F9, G♭9, F9, B♭
- M19: G7, D m7, G°, G7, C7, G m7, A♭9, G9, C7
- M23: G m7, C7, G m7, C7, G m7, G m7(♯5)
- M26: C7, C7/B♭, F/A, D m7, G m7, C7, To Coda Φ
- M29: F, A m7(♭5), D7(♭9) D.S. al Coda

Vocal Lyrics:

M1: 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

M8: 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

M15: Rose. Rose.

M19: Don't buy su - gar, you just have to touch my cup.

M23: You're my su - gar, it's sweet when you stir it up.

M26: When I'm ta - kin' sips from your tas - ty lips, seems the hon - ey fair - ly

M29: drips. You're con - fec - tion, good-ness knows, — Hon-ey-suck-le

Coda: Φ Coda F, F/A, B♭7, B°7, C, C7, F

Rose. (Keyboard)

Surrey With The Fringe On Top

Keyboard

F Gm A m7 G m7 F G m7 A m7 G m7 C7

5 FMaj7 G m7 A m7 G m7 FMaj7 G m7
Chicks and ducks and geese bet - ter scur - ry when I take you
Watch that fringe and see how it flut - ters when when I drive those

8 A m7 G m7 FMaj7 G m7
out in the sur - rey, when I take you
high step - pin' strut - ters. Nose - y folks 'll

10 A m7 D m7 G7 D m7 [1. G m7 C7] [2. G m7 C7]
out in the sur - rey with the fringe on top. pop! The
peek thru the shut - ters and their eyes will _____

14 C m7 F7 B♭Maj7 G m7
wheels are yel - ler, the up - hol - ste - ry's brown, the

16 C m7 F7 B♭Maj7 D 7 G 7
dash board's gen - u - ine leath - er. with is - in - glass cur - tains you can

19 CMaj7 A m7 D 7 G 7 G 7 C7
roll right down in case there's a change in the weath - er.

2

22 FMaj7 G m7 A m7 G m7 FMaj7 G m7

Two bright side - lights wink - in' and blink - in', ain't no fin - er

25 A m7 G m7 FMaj7 G m7 A m7 D m7

rig, I'm a think-in, you can keep your rig if you're think - in' that I'd

To Coda ♪

28 G m7 D7(♭9) G m7 D7(♭9) A m7(♭5) D7(♭9)

keer to swap for that shin - y lit - tle sur - rey with the

D.S. al Coda

31 G m7 C7 FMaj7 G m C7

fringe on the top!

Coda

34 G m7 C7 A A7 D m

fringe, with the fringe on the top. We're gon - na

37 B♭ F/A G m9 C11 F B♭ F C7 F

ride a - long to - geth - er in my sur - rey with the fringe on top!

Ac-cen-Tchu-Ate The Positive

F

Keyboard

(Sax)

B^b G m7 C m7 F 7 B^b C m7 B⁷ F 7

You've got to

S

B^b B^b aug B^b 6 B^b 7 C m7 E^b

ac - cent - tchu - ate the pos - i - tive, e - lim -
spread joy up to the max - i - mum, bring gloom

8 G^{b9(b5)} F 7 B^b B^b aug B^b 6 B^b 7

- i - nate the neg - a - tive and latch on to the af - fir - ma - tive.
down to the min - i - mum, have faith, or pan-de-mon - i - um's

11 C m7 C m7/F 1. B^b C m7 F 7 2. B^b

Don't mess with Mis - ter In Be - tween. You've got to scene. To il-lus-

14 B^b F aug F m7 F m7/B^b E^b C m7/F B^b C m7/F F 7

trate my last re - mark, Jo - nah in the whale, No - ah in the ark, what did they

18 B^b F m7 G7(b9) C 9 F 7 B^b 7 G^{b9(b5)} C m7/F F 7

do just when ev -'ry thing looked so dark? Man, they said, "We'd bet-ter

A musical score for voice and piano. The vocal line starts on B-flat, moves to B-flat augmented, then B-flat 6, then B-flat 7, then C major 7, and finally E-flat major. The lyrics are: "ac - cent - tchu - ate the pos - i - tive, e - lim - ". The piano accompaniment consists of a steady eighth-note bass line.

A musical score for a vocal performance with piano accompaniment. The vocal part includes lyrics: "don't mess with Mis - ter In - Be - tween." The piano part has markings: C m7, C m7/F, To Coda Φ, B♭, C m7, and D.S. al Coda F7. The vocal part ends with "(Sax)". The score is on a single staff with a treble clef and a key signature of one flat.

∅ Coda

30 B♭ G7 Cm9 F7 B♭6

tween. No! Don't mess with Mis-ter In Be-tween."

Ac-cen-Tchu-Ate The Positive

(Keyboard)

M
Keyboard

E♭ C m7 F m7 B♭7 E♭ F m7 E°7 B♭7

You've got to

§ E♭ E♭aug E♭6 E♭7 F m7 A♭°

ac - cent - tchu - ate the pos - i - tive, e - lim -
spread joy up to the max - i - mum, bring gloom

B 9(b5) B♭7 E♭ E♭aug E♭6 E♭7

- i - nate the neg - a - tive and latch on to the af - fir - ma - tive.
__ down to the min - i - mum, have faith, or pan-de-mon - i - um's

F m7 F m7/B♭ 1. E♭ F m7 B♭7 2. E♭

Don't mess with Mis - ter In Be - tween. You've got to scene. To il-lus -
lia - ble to walk up - on the

E♭ B♭aug B♭m7 B♭m7/E♭ A♭ F m7/B♭ E♭ F m7/B♭ B♭7

trate my last re - mark, Jo - nah in the whale, No - ah in the ark, what did they

E♭ B♭m7 C7(b9) F 9 B♭7 E♭7 B 9(b5) F m7/B♭ B♭7

do just when ev'-ry thing looked so dark? Man, they said, "We'd bet-ter

22 E^b E^baug E^b6 E^b7 F m7 A^b^o

ac - cent - tchu - ate the pos - i - tive, e - lim -

25 B 9(b5) B^b7 E^b E^baug E^b6 E^b7

- i - nate the neg - a - tive and latch on _____ to the af - fir - ma-tive,

28 F m7 F m7/B^b To Coda ♀ E^b F m7 D.S. al Coda
B^b7

don't mess with Mis - ter In - Be - tween." (Keyboard)

♀ Coda

30 E^b C7 F m9 B^b7 E^b6

tween. No! Don't mess with Mis-ter In Be - tween." _____

Don't Sit Under The Apple Tree

F

(Sax)

Keyboard

Sheet music for the first line of the song. The key signature is B-flat major (two flats), and the time signature is common time (4/4). The melody starts on B-flat. Chords indicated above the staff are B-flat 7th (B°7) at measure 3, C major 7th (C m7), F major (F), and F major 7th (F7) at the end.

Sheet music for the second line of the song. The key signature changes to G major (one sharp). The melody continues with B-flat, B-flat/F, and B-flat. Chords indicated above the staff are B-flat 7th (B°7), B-flat/F, B-flat, and G major 7th (G7). The lyrics are: "Don't sit un - der the ap - ple tree with an - y-one else but me, Don't go walk-ing down lov-er's lane with an - y-one else but me, me,"

Sheet music for the third line of the song. The key signature changes back to B-flat major. The melody continues with B-flat, B-flat/G, B-flat, F7, B-flat, C major 7th (C m7), F7, B-flat, F7, C major 7th (C m7), and F7. The lyrics are: "an - y-one else but me, an - y-one else but me, an - y-one else but me, an - y-one else but me, No, No, No! an - y-one else but me, No, No, No!"

Sheet music for the fourth line of the song. The key signature changes to B-flat major. The melody continues with B-flat, B-flat/F, and B-flat. The lyrics are: "Don't sit un - der the ap - ple tree with an - y-one else but Don't go walk-ing down lov-er's lane with an - y-one else but but"

Sheet music for the fifth line of the song. The key signature changes to G major. The melody continues with G7, C7, C major 7th/F (C m7/F), F7, B-flat, E-flat (E♭), B-flat, F7, B-flat, C major 7th (C m7), D-flat 7th (D♭7), and B-flat 7th/D (B♭7/D). The lyrics are: "me till I come march-ing home. 1,3. 2,4. home. home."

2 F

23 E♭ C m7 F9 B♭ F7 B♭ D7

just got word from the girl who heard from the girl next door to me. The

27 G m D(♯5) G m7 C 9 F7 G m7 F7/A♭ F7/A F7(♯5)

boy she met just loves to pet, and it fits you to a tee. So

31 B♭ B♭/F B♭ G7

don't sit un-der the ap-ple tree with an-y-one else but me till

To Coda ♩ D.S. al Coda

35 C7 C m7/F F7 B♭ E♭6 F7

I come march - ing home.

Coda

39 F7 G 7(♯5) G 7 C m7 C m7/F F7 B♭6 E♭ B♭6

I'll be march-ing, till I come march-ing home.

Don't Sit Under The Apple Tree

M

(Keyboard)

Musical score for piano showing a melodic line and harmonic progression. The score consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff shows harmonic chords. The harmonic progression is as follows: E♭ major (E♭, G, B♭), E major 7 (E, G, B, D), F major 7 (F, A, C, D), B♭ major (B♭, D, F, A), and B♭ major 7 (B♭, D, F, A). The measure numbers 1, 2, 3, 4, and 5 are indicated above the staff.

8

A musical score for a solo voice and piano. The vocal line starts with a dotted half note followed by an eighth note. The piano accompaniment consists of a sustained bass note and eighth-note chords. The lyrics are: "Don't sit un - der the ap - ple tree with an - y-one else but me, Don't go walk-ing down lov-er's lane with an - y-one else but me," repeated.

Musical score for "No, No, No!" featuring a melody line and lyrics. The score includes a treble clef, a key signature of one flat, and a time signature of common time. The melody consists of eighth and sixteenth notes. The lyrics are: "an - y-one else but me, an - y-one else but me. No, No, No! an - y-one else but me, an - y-one else but me. No, No, No!" The score is numbered 9 at the beginning.

A musical score for a single melodic line. The key signature is E-flat major (two flats). The time signature is common time. The melody consists of eighth and sixteenth notes. The lyrics are: "Don't sit under the apple tree with anyone else but me." The vocal range is approximately from middle C to G above middle C.

16 C7 F7 F m7/B♭ B♭7 1, 3. E♭ A♭ E♭ B♭7 2, 4. E♭ F m7 G♭° E♭7/G
me till I come march-ing home. _____
me till I come march-ing _____ home. |

2 F

23 A♭ F m7 B♭9 E♭ B♭7 E♭ G7

27 C m G(♯5) C m7 F 9 B♭7 C m7 B♭°/D♭ B♭7/D B♭7(♯5)

31 E♭ E♭/B♭ E♭ C7

To Coda ♀ D.S. al Coda

35 F7 F m7/B♭ B♭7 E♭ A♭6 B♭7

Coda

39 B♭7 C7(♯5) C7 F m7 F m7/B♭ B♭7 E♭6 A♭ E♭6

Boogie Woogie Bugle Boy

F

(Keyboard - ala Bugle)

(NC)

Keyboard

5 C

9 ~~C~~ C

11 fam - ous trum - pet man from old Chi - ca - go way. He
made him blow a bu - gle for his Uncle Sam. It
puts the boys to sleep with boog - ie ev'ry night, and

13 F

15 C

17 G

19 C

21

He was the

had a boog - ie style that no one else could play, He was the real - ly brought him down be - cause he could - n't jam. The cap - tain wakes them up the same way in the ear - ly bright. They clap their top seemed man in his un - der stamp their craft. But then his stand, feet, be - cause the be - cause they num - ber came up, and he was gone with the draft. He's in the next day the cap' went out and draft - ed a band. And now the know how he plays when some - one gives him a beat. He real - ly Ar - my now, a blow - in' rev - eil - le. He's the compan - y jumps when he plays rev - eil - le. He's the breaks it up when he plays rev - vil - le. He's the boog - ie woog - ie bu - gle boy of Comp-an - y B. They boog - ie woog - ie bu - gle boy of boog - ie woog - ie bu - gle boy of 1. 2. 3. To Coda Comp-an - y B. A Comp-an - y B.

2

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

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

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

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

35 C F C

42 G F C D.S. al Coda
 Dah, dah, do dah dah do dah. Dah, dah, do dah dah do dah.

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

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

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

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

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

Boogie Woogie Bugle Boy

M
Keyboard

(Keyboard - ala Bugle)

(NC)

(Keyboard - ala Bugle)
(NC)

5 F
He was the

9 ~~F~~ fam - ous trum - pet man from old Chi - ca - go way. He
made him blow a bu - gle for his Uncle Sam. It
puts the boys to sleep with boog - ie ev 'ry night, and

11 had a boog - ie style that no one else could play, He was the
real - ly brought him down be - cause he could - n't jam. The cap - tain
wakes them up the same way in the ear - ly bright. They clap their

13 B^b
top seemed man in his craft. But then his
hands to and un - der stand, be - cause the
stamp their - feet, be - cause they

15 F num - ber came up, and he was gone with the draft. He's in the
next day the cap' went out and draft - ed a band. And now the
know how he plays when some - one gives him a beat. He real - ly

17 C Ar - my now, a blow - in' rev - eil - le. He's the
compan - y jumps when he plays rev - eil - le. He's the
breaks it up when he plays rev - vil - le. He's the

19 F boog - ie woog - ie bu - gle boy of Comp-an - y B. They
boog - ie woog - ie bu - gle boy of
boog - ie woog - ie bu - gle boy of

21 2. Comp-an - y B. A Comp-an - y To Coda
Comp-an - y B.

2

23 F

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

26 B♭

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

29 F C

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

32 B♭ F

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

35 (Keyboard adlib) B♭ F

42 C B♭ F D.S. al Coda

 _____ He

Coda F

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

51 B♭ F

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

55 C B♭

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

57 F N.C.

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

60 G m/AC7/GF

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

Charmaine

(Keyboard)

Keyboard

Keyboard (Sax) measures 1-9:

- M1: E♭, D7, F m/C, B°, B♭, B♭7
- M2: E♭, E♭Maj7, E♭6
- M3: E♭, F m7, B♭7
- M4: B♭7/F, B♭7, F m7, B♭7
- M5: B♭7, B♭+, E♭, F m7, B♭7
- M6: E♭, B♭m6, C7
- M7: F m, C7, F m, C9
- M8: F m, A♭m6, E♭, C7(♯5)
- M9: F 9, F m7, B♭7, B♭7(♯5)

Keyboard (Sax) measures 10-13:

- M10: E♭, E♭Maj7, E♭6
- M11: E♭, F m7, B♭7
- M12: B♭7/F, B♭7, F m7, B♭7
- M13: B♭7, B♭+, E♭, F m7, B♭7

Keyboard (Sax) measures 14-17:

- M14: E♭, F m7, B♭7
- M15: B♭7/F, B♭7, F m7, B♭7
- M16: B♭7, B♭+, E♭, F m7, B♭7
- M17: B♭7, B♭+, E♭, F m7, B♭7

Keyboard (Sax) measures 18-21:

- M18: B♭7/F, B♭7, F m7, B♭7
- M19: B♭7, B♭+, E♭, F m7, B♭7
- M20: B♭7, B♭+, E♭, F m7, B♭7
- M21: B♭7, B♭+, E♭, F m7, B♭7

Keyboard (Sax) measures 22-25:

- M22: B♭7, B♭+, E♭, F m7, B♭7
- M23: B♭7, B♭+, E♭, F m7, B♭7
- M24: B♭7, B♭+, E♭, F m7, B♭7
- M25: B♭7, B♭+, E♭, F m7, B♭7

Keyboard (Sax) measures 26-29:

- M26: E♭, B♭m6, C7
- M27: E♭, B♭m6, C7
- M28: E♭, B♭m6, C7
- M29: E♭, B♭m6, C7

Keyboard (Sax) measures 30-33:

- M30: F m, C7, F m, C9
- M31: F m, C7, F m, C9
- M32: F m, C7, F m, C9
- M33: F m, C7, F m, C9

Keyboard (Sax) measures 34-37:

- M34: F m, A♭m6, E♭, C7(♯5)
- M35: F 9, F m7, B♭7, B♭7(♯5)
- M36: 1. E♭, B♭7(♯5)
- M37: 2. E♭

Keyboard (Sax) measures 38-41:

- M38: F 9, F m7, B♭7, B♭7(♯5)
- M39: 1. E♭, B♭7(♯5)
- M40: 2. E♭
- M41: E♭

Hoop-Dee-Doo

(Keyboard)

Keyboard

1 E♭ E C°7 B♭7 E♭ B♭7

9 Hoop - dee - doo, hoop - dee - doo! I hear a

14 pol - ka and my troub - les are through. Hoop - dee - doo,

19 hoop - dee - dee! This kind of mus - ic is like heav - en to me. _____

25 Hoop - dee - doo, hoop - dee - doo! It's got me high - er than a

31 kite. Hand me down my soup and fish, I am gon - na

36 get my wish To Coda Fm7 B♭7 E♭ E♭7 (Sing both times) hoop - dee - do - in' it to - night. When there's a

41 trom - bone play - ing, ra - ta-ta - ta - ta, I get a thrill, I al - ways

47 will. When there's a con - cer - tin - a stretched a - bout a

2

52

mile, I al-ways smile 'cause that's my style.

57

When there's a fid-dle in the mid-dle, oh it real-ly is a rid-dle how he plays a tune so sweet,

61

plays a tune so sweet that I could die. Oh, lead me to the

66

floor and hear me yell for more, 'cause I'm a hoop-dee-do-in' kind of

71

A-flat 1. (Sax) B-flat 7 A-flat 2. (Keyboard) B-flat 7

D.S. al Coda

75

hoop - dee - do - in' it with all of my might. Rain may fall and

80

snow may come, Noth-ing's gon na stop me from hoop - dee - do-in' it

85

hoop - dee - do-in' it hoop - dee - do-in' it to - night.

My Funny Valentine

F

Keyboard

(Sax)

1 G m7³ G m6³

3 G m7 C m7 G m C7/E C m/E♭

5 G m G m(maj7) G m7 G m6

My fun-ny val - en-tine, Sweet com - ic val - en-tine,

9 E♭Maj7 C m7 A m7(♭5) D7(♭9)

You make me smile with my heart.

13 G m G m(maj7) G m7 G m6

Your looks are laugh - a-ble, un-pho - to - graph - a-ble,

17 E♭Maj7 C m7 C m7(♭5) F7(♭9)

Yet you're my fav - 'rite work of art. Is your

2

21 B♭Maj7 C m7 D m7 C m7 B♭Maj7 C m7 D m7 C m7

 fig - ure less than Greek, is your mouth a lit - tle weak, when you

25 B♭Maj7 D 7 G m F m7 E 7 E♭Maj7 A m7(♭5) D 7(♭9)

 o - pen it to speak, are you smart? _____ But

29 G m G m(maj7) G m7 G m6

 don't change a hair for me, not if you care for me,

33 E♭Maj7 A m7(♭5) D7(♭9) G m F m7 E 7(♯11)

 stay lit - tle val - en - tine, stay. _____

37 1. E♭Maj7 C m7 F7(♭9) B♭6 A m7(♭5) D 7(♭9)

 Each day is Val - en-tine's Day.

41 2. E♭Maj7 C m7 F7(♭9) B♭ G m G♭(♯5) B♭

 Each day is Val-en - tine's Day. _____

My Funny Valentine

M
Keyboard

(Keyboard)

1 C m C m(maj7) C m7 C m6

5 My fun - ny val - en-tine, Sweet com - ic val - en-tine,

9 A♭Maj7 F m7 D m7(♭5) G7(♭9)

You make me smile with my heart.

13 C m C m(maj7) C m7 C m6

Your looks are laugh - a-ble, un-pho - to - graph - a-ble,

17 A♭Maj7 F m7 F m7(♭5) B♭7(♭9)

Yet you're my fav - 'rite work of art. Is your

2

21 E♭Maj7 F m7 G m7 F m7 E♭Maj7 F m7 G m7 F m7

fig - ure less than Greek, is your mouth a lit - tle weak, when you

25 E♭Maj7 G7 C m B♭m7 A 7 A♭Maj7 D m7(♭5) G7(♭9)

o - pen it to speak, are you smart? _____ But

29 C m C m(maj7) C m7 C m6

don't change a hair for me, not if you care for me,

33 A♭Maj7 D m7(♭5) G7(♭9) C m B♭m7 A 7(♯11)

stay lit - tle val - en - tine, stay. _____

37 1. A♭Maj7 F m7 B♭7(♭9) E♭6 D m7(♭5) G7(♭9)

Each day is Val - en - tine's Day.

41 2. A♭Maj7 F m7 B♭7(♭9) E♭ C m B(♯5) E♭

Each day is Val-en - tine's Day. _____

VOCAL ONLY

A Fine Romance**D**

(Keyboard)

Keyboard

F7/E♭ B° C m7 C♯ F7 F7(b9) F6

F7/E♭ B° C m7 C♯ F7 F7(b9) F6
(M) A

5 B♭ B°7 C m6 C♯7 D m7 G m7 C m7

fine ro-mance with no kiss-es! A fine ro-mance, my friend,
fine ro-mance! My good fel-low! You take ro-mance, I'll take

12 F7 B♭ C♯7 C m7 F7 C m7 F7

this is! We should be like a cou - ple of hot to - ma - toes, but
Jel - lo! You're calm - er than the seals in the Arc-tic O - cean. At

17 B♭6 G7 E7 E♭7 D7 G7 C m7 F7

you're as cold as yes - ter - day's mashed po - ta - toes. A
least they flap their fins to ex - press e - mo - tion. A

21 B♭ B°7 C m6 C♯7 D m7 G m7 C m7

fine ro-mance! You won't nes - tle. A fine ro-mance! You won't
fine ro-mance with no quarrels, with no in - sults and all

28 F7 B♭ B♭7 E♭Maj7 G 7/D

wres-tle! I might as well play bridge with my old maid aunts!
mor - als! I've nev - er mussed the crease in your blue serge pants.

32 C m7 C♯7 D m7 D♭7 C m6 F7

I have - n't got a chance. This is a fine ro -
I nev - er get the chance. This is a fine ro -

35 B♭1. C m7 F7 B♭ C m7 F7

mance!
mance!

(F)A

2

D

39 | B^b6 C m7 F7 B^b6 C m7 F7 B^b6 C[#]7 C m7 F7
mance. (F)A

47 B^b6 B^o7 C m6 D^b^o7 D m7 G m7
fine fine ro-mance with no kiss - es! A fine ro-mance, my
ro-mance, my dear Duch-ess! Two old fo - gies who

53 C m7 F7 B^b6 C[#]7 C m7 F7
friend, this is! We two should be like clams in a dish of chow - der.
need crutch-es! True love should have the thrills that a health-y crime has!

58 C m7 F7 B^b6 G7 E7 E^b7 D 7 G 7
— But we just fizz like parts of a Seid - litz pow - der.
— We don't have half the thrills that the "March of Time" has!

62 C m7 F7 B^b6 C m6 D^b^o7
— A fine ro-mance with no clinch - es. A
— A fine ro-mance, my good wo - man! My

67 D m7 G m7 C m7 F7 B^b6
fine strong ro - mance with no pinch - es. You're just as hard to
"Aged in the wood" wo - man! You You nev - er give the

72 B^b7 E^bMaj7 G 7/D C m7 C[#]7 D m7 D^b7 C m6 F7
land as the "Ile de France!" I have-n't got a chance. This is a fine ro -
or - chids I send a glance! No! you like cac-tus plants (Both) This is a fine ro -

77 B^b C m7 F7 B^b C m7 F7 B^b
mance! (M)A mance!

(Sax)

C D7 G7 Keyboard

5 C 3 C°

Un - for - get-ta - ble, _____ that's what you are. _____

9 F 3 D9 A m7 Fm D9 B^b

Un-for - get-ta - ble, _____ 'tho near or far. _____ Like a song of

14 B^bm F Cm6 D7

love that clings to me, how the thought of you does things to me.

17 G9 G^b G7

Nev - er be - fore has some - one been more

21 C 3 C° F 3

Un-for - get-ta - ble, _____ in ev'ry way. _____ and for - ev-er more,

26 3 D9 A m7 Fm D9 B^b B^bm

— that's how you'll stay. _____ That's why, dar - ling, it's in-cred - i-ble

31 F Cm6 D7 Gm7 C7

that some-one so un - for-get - ta - ble thinks that I am un - for-get - a - ble,

35 1. F F# Gm7 Dm7 G7 2. F (Sax) A^b/C B A^bmaj7 F

too. _____ too. _____

Unforgettable

Keyboard

(Keyboard)

(Keyboard)

F 3 G7 C7 Gm7 C7(b9)

5 F 3 F°

Un - for - get-ta - ble, _____ that's what you are. _____

9 B♭ 3 G9 Dm7 B♭m G9 E♭

Un-for - get-ta - ble, _____ 'tho near or far. _____ Like a song of

14 E♭m B♭ Fm6 G7

love that clings to me, how the thought of you does things to me.

17 C9 B C7

Nev - er be - fore has some - one been more

21 F 3 F° B♭

Un-for - get-ta - ble, _____ in ev'ry way. _____ and for - ev-er more,

26 G9 Dm7 B♭m G9 E♭ E♭m

— that's how you'll stay. _____ That's why, dar-ling, it's in-cred - i-ble

31 B♭ Fm6 G7 Cm7 F7

that some-one so un - for-get - ta - ble thinks that I am un - for-get - a - ble,

35 1. B♭ B7 Cm7 Gm7 C7 2. B♭ D♭/F (Keyboard) E D♭maj7 B♭

too. _____ too. _____

Cherry Pink And Apple Blossom White

Keyboard

(Sax only - freely)
N.C.

F m^7 (In rhythm)

$\text{B}^{\flat}7$

4 $\text{E}^{\flat}6$ $\text{E}^{\circ}7$ $\text{F m}7$ $\text{B}^{\flat}7$

8 1. $\text{E}^{\flat}6$ 2. $\text{E}^{\flat}6$

12 $\text{B}^{\flat}7$ $\text{E}^{\flat}6$ $\text{B}^{\flat}7$ $\text{E}^{\flat}6$

16 $\text{B}^{\flat}7$ $\text{E}^{\flat}6$ $\text{B}^{\flat}7$ N.C. E^{\flat} (2nd time - Sax freely)

20 $\text{F m}7$ $\text{B}^{\flat}7$ $\text{E}^{\flat}6$ $\text{E}^{\circ}7$

24 $\text{F m}7$ $\text{B}^{\flat}7$ To Coda $\text{E}^{\flat}6$ N.C. D.S. al Coda

28 Coda $\text{E}^{\flat}6$

Little Brown Jug

Bass

(Play as written)

Musical score for bassoon part, page 2. The score consists of ten staves of music. The first staff starts at measure 5 with a bass clef, a key signature of one flat, and a 4/4 time signature. Measures 5 through 16 are identical, ending with a fermata over the last note. Measure 17 begins a new section with a change in rhythm and harmonic progression, indicated by vertical bar lines and Roman numerals above the staff. Measures 17 through 25 show a series of eighth-note patterns. Measures 25 through 33 continue this pattern. Measures 33 through 41 show a return to a more sustained note style. Measures 41 through 49 show a return to eighth-note patterns. Measure 49 concludes with a dynamic marking of **p** followed by **ff**. Measures 50 through 57 conclude the page with a final eighth-note pattern.

Little Brown Jug

(Keyboard & Bass - Play as written)

Keyboard

The musical score consists of two staves: a Bass staff (F clef) and a Keyboard staff (G clef). The score is in 4/4 time and includes lyrics in parentheses below the notes. The keyboard part includes chords and specific notes. The bass part provides harmonic support. The score spans from measure 5 to 95.

Keyboard Chords:

- Measures 9-12: B♭, B♭7, E♭, E°, F, F7, B♭, F7
- Measures 13-16: B♭, B♭7, E♭, E°, F, F7, B♭
- Measures 17-20: B♭, B♭7, E♭, E°, F, F7, B♭, F7, B♭, B♭7
- Measures 22-25: E♭, E°, F, F7, B♭, (NC)
- Measures 27-30: B♭, C♯, C°, B° B♭, F (Keyboard)
- Measures 33-36: (Sax adlib) B♭, B♭7, E♭, E°, F, F7, B♭, B♭7, E♭, E°, F, F7, B♭
- Measures 41-44: B♭, G°, G♭°, B♭E♭7, B♭, G°, G♭°, B♭E♭7, B♭, G°, G♭°, B♭, B♭, F7
- Measures 49-52: B♭, E♭, F7
- Measures 55-58: B♭

Performance Instructions:

- p ff**: Dynamics at measure 49.
- 1.** and **2.**: Measures 55-58 indicate a first and second ending.
- >**: Articulation marks indicating slurs or grace notes at the end of the piece.