

# The Mixed Nuts

Set CC Last revised on 2017.10.23

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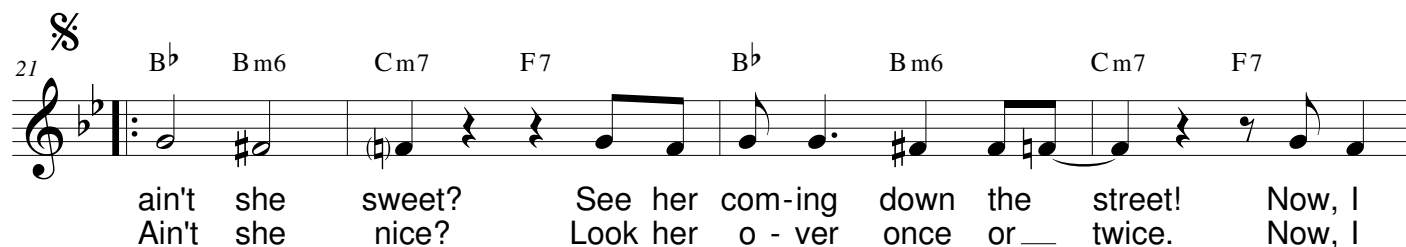
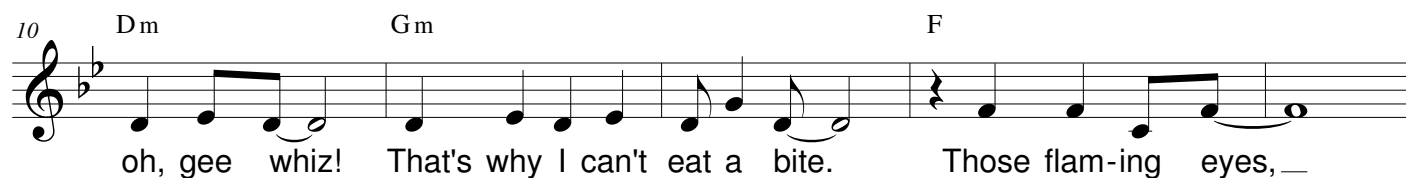


# Ain't She Sweet

Keyboard

Solid 4

(Keyboard)



30  $E\flat 9$   $B\flat$   $B\flat 7$

eye \_\_\_\_\_ in her di - rec - tion \_\_\_\_\_ Oh, me! Oh,

34  $E\flat 9$   $B\flat$   $Cm7$   $F7$

my! Ain't that per - fec - tion?

38  $B\flat$   $Bm6$   $Cm7$   $F7$   $B\flat$   $Bm6$   $Cm7$   $F7$

I re - peat, don't you think that's kind of \_\_\_ neat? And I

42  $B\flat$   $D7$   $G7$   $G7(\sharp 5)$   $C9$   $F7$   $B\flat$   $Cm7$   $F7(\sharp 5)$

To Coda  $\oplus$  D.S. al Coda

ask you ver - y con - fi - den - tial - ly, "Ain't she sweet?"

$\oplus$  Coda

46  $C7$   $F7$   $B\flat$   $B\flat 7$   $Cm7$   $B\text{maj}7$   $B\flat 6$

(Keyboard)

"Ain't she, ain't she sweet?" \_\_\_\_\_

# Cruising Down The River

# F

Keyboard

(Sax)  $B\flat_6$

5  $B\flat$   $G\sharp^{\circ}7$   $G7$   $C7$

Cruis - ing down the riv - er \_\_\_\_\_ on a Sun - day af - ter - noon \_\_\_\_\_ With

13  $F7$   $B\flat$   $B^{\circ}7$   $Cm7$   $F7$

one you love, the sun a - bove, wait - ing for the moon. \_\_\_\_\_ The

21  $B\flat$   $Dm/A$   $G\sharp^{\circ}7$   $G7$   $C7$   $G^{\circ}7$

old ac - cor - dian play - ing \_\_\_\_\_ a sen - ti - men - tal tune. \_\_\_\_\_

29  $B\flat$   $E\flat$   $Dm$   $G7$   $C7$   $F7$   $B\flat$

Cruis - ing down the riv - er \_\_\_\_\_ on a Sun - day af - ter - noon. \_\_\_\_\_ The

37  $B\flat7$   $E\flat6$

birds a - bove all sing of love, a gen - tle sweet re - frain. \_\_\_\_\_ The

45  $C7$   $F$   $F7$

winds a - round all make a sound like soft - ly fal - ling rain. \_\_\_\_\_ Just

53  $B\flat$   $Dm/A$   $G\sharp^{\circ}7$   $G7$   $C7$   $G^{\circ}7$

two of us to - geth - er, \_\_\_\_\_ we'll plan a hon - ey - moon \_\_\_\_\_

61  $B\flat$   $E\flat$   $Dm$   $G7$   $C7$   $F7$   $B\flat$   $B\flat7$

cruis - ing down the riv - er \_\_\_\_\_ on a Sun - day af - ter - noon. \_\_\_\_\_

2

69  $E^b$   $C^{\#7}$   $C7$   $F7$   $B^b7$   
 (Keyboard)

79  $E^b$   $E^{\circ}7$   $Fm7$   $B^b7$   $E^b$   $Gm/D$   $C^{\#7}$   $C7$

89  $F7$   $C^{\circ}7$   $E^b$   $A^b$   $Gm$   $C7$   $F7$   $B^b7$

99  $E^b$   $E^b7$   $A^b6$   
 (Sax)

108  $F7$   $B^b$   $B^b7$

117  $E^b$   $Gm/D$   $C^{\#7}$   $C7$   $F7$   $C^{\circ}7$   
 (Keyboard)

125  $E^b$   $A^b$   $Gm$   $C7$   $F7$   $B^b7$   $E^b$   $G7$   
 Just

133  $C$   $Em/B$   $A^{\#7}$   $A7$   $D7$   $A^{\circ}7$   
 two of us to - geth - er, we'll plan a hon - ey - moon

141  $C$   $F$   $Em$   $A7$   $D7$   $G7$   
 cruis - ing down the riv - er on a Sun - day af - ter -

149  $C$  (Sax)  $Em/B$   $B^b7$   $A7$   $Am7$   $G7$   $C$   $G7$   $C$   
 noon.

# Cruising Down The River

M

## Keyboard

(Keyboard)  $E^b_6$

5  $E^b$   $C^\sharp 7$   $C7$   $F7$   
Cruis - ing down the riv - er \_\_\_\_\_ on a Sun - day af - ter - noon \_\_\_\_\_ with

13  $B^b7$   $E^b$   $E^\circ 7$   $Fm7$   $B^b7$   
one you love, the sun a - bove, wait - ing for the moon. \_\_\_\_\_ The

21  $E^b$   $Gm/D$   $C^\sharp 7$   $C7$   $F7$   $C^\circ 7$   
old ac - cor - dian play - ing \_\_\_\_\_ a sen - ti - men - tal tune. \_\_\_\_\_

29  $E^b$   $A^b$   $Gm$   $C7$   $F7$   $B^b7$   $E^b$   
Cruis - ing down the riv - er \_\_\_\_\_ on a Sun - day af - ter - noon. \_\_\_\_\_ The

37  $E^b7$   $A^b6$   
birds a - bove all sing of love, a gen - tle sweet re - frain. \_\_\_\_\_ The

45  $F7$   $B^b$   $B^b7$   
winds a - round all make a sound like soft - ly fal - ling rain. \_\_\_\_\_ Just

53  $E^b$   $Gm/D$   $C^\sharp 7$   $C7$   $F7$   $C^\circ 7$   
two of us to - geth - er, \_\_\_\_\_ we'll plan a hon - ey - moon \_\_\_\_\_

61  $E^b$   $A^b$   $Gm$   $C7$   $F7$   $B^b7$   $E^b$   $E^b7$   
cruis - ing down the riv - er \_\_\_\_\_ on a Sun - day af - ter - noon. \_\_\_\_\_

2

69  $A^b$   $F^{\#7}$   $F7$   $B^b7$   $E^b7$

(Keyboard)

79  $A^b$   $A^{\circ7}$   $B^bm7$   $E^b7$   $A^b$   $Cm/G$   $F^{\#7}$   $F7$

89  $B^b7$   $F^{\circ7}$   $A^b$   $D^b$   $Cm$   $F7$   $B^b7$   $E^b7$

99  $A^b$   $A^b7$   $D^b6$

(Sax)

108  $B^b7$   $E^b$   $E^b7$

117  $A^b$   $Cm/G$   $F^{\#7}$   $F7$   $B^b7$   $F^{\circ7}$

(Keyboard)

125  $A^b$   $D^b$   $Cm$   $F7$   $B^b7$   $E^b7$   $A^b$   $C7$

Just

133  $F$   $A m/E$   $D^{\#7}$   $D7$   $G7$   $D^{\circ7}$

two of us to - geth - er, \_\_\_\_\_ we'll plan a hon - ey - moon \_\_\_\_\_

141  $F$   $B^b$   $A m$   $D7$   $G7$   $C7$

cruis - ing down the riv - er \_\_\_\_\_ on a Sun - day af - ter -

149  $F$   $A m/E$   $E^b7$   $D7$   $Dm7$   $C7$   $F$   $C7$   $F$

noon. \_\_\_\_\_

## LATIN BEAT

## Bali Hai

F

Keyboard

B $\flat$ maj7 (Sax) Cm7 B $\flat$ maj7 Cm7  
 5 B $\flat$ 7 B $\flat$  B $\flat$ 7 B $\flat$  Bal-i  
 Hai Hai may call you, an - y night, an - y day. In your  
 Hai will whis - per on the wind of the sea, "Here am  
 9 B $\flat$ 7 B $\flat$  G $\flat$ 7 F7 1. B $\flat$  2. B $\flat$   
 heart you'll hear it call you, "Come a - way, come a - way." Bal-i me. Your  
 I, \_\_\_\_\_ your spec-ial is - land, come to me, come to \_\_\_\_\_  
 14 E $\flat$  E $\flat$ aug  
 own spec - ial hopes, your own spec - ial dreams  
 18 Cm E $\flat$ m F7  
 bloom on the hill - side and shine in the streams. If you  
 22 B $\flat$ 7 B $\flat$  B $\flat$ 7 B $\flat$   
 try, you'll find me where the sky meets the sea. Here am  
 26 B $\flat$ 7 B $\flat$  G $\flat$ 7 F7 To Coda  $\Theta$  B $\flat$  D.S. al Coda (Sax)  
 I, \_\_\_\_\_ your spec-ial is - land, come to me, come to me.  
 $\Theta$  Coda  
 30 B $\flat$  E $\flat$  F9 B $\flat$ maj7 (Sax) Cm7  
 me. Bal-li Hai, Bal-i Hai, Bal-i Hai. \_\_\_\_\_  
 35 B $\flat$ maj7 Cm7 B $\flat$ maj7(#11)



## LATIN BEAT

## Bali Hai

M

Alto Sax

E<sup>b</sup>maj7 (Keyboard) Fm7 E<sup>b</sup>maj7 Fm7  
 Bal-i  
 5 E<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>7 E<sup>b</sup>  
 Hai Hai may call you, an - y night, an - y day. In your  
 Hai will whis - per on the wind of the sea, "Here am  
 9 E<sup>b</sup>7 E<sup>b</sup> B7 B<sup>b</sup>7 1. E<sup>b</sup> 2. E<sup>b</sup>  
 heart you'll hear it call you, "Come a - way, come a-way." Bal-i me. Your  
 I, \_\_\_\_ your spec-ial is - land, come to me, come to \_\_\_\_  
 14 A<sup>b</sup> A<sup>b</sup>aug  
 own spec - ial hopes, your own spec - ial dreams  
 18 Fm A<sup>b</sup>m B<sup>b</sup>7  
 bloom on the hill - side and shine in the streams. If you  
 22 E<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>7 E<sup>b</sup>  
 try, you'll find me where the sky meets the sea. Here am  
 26 E<sup>b</sup>7 E<sup>b</sup> B7 B<sup>b</sup>7 E<sup>b</sup> (Keyboard) To Coda D.S. al Coda  
 I, \_\_\_\_ your spec-ial is - land, come to me, come to me.  
 Coda 30 E<sup>b</sup> A<sup>b</sup> B<sup>b</sup>9 E<sup>b</sup>maj7 (Keyboard) Fm7  
 me. Bal-li Hai, Bal-i Hai, Bal-i Hai.  
 35 E<sup>b</sup>maj7 Fm7 E<sup>b</sup>maj7(#11)

# Boo Hoo

# F

Keyboard

(Keyboard)

Musical notation for measures 1-4. Chords:  $A^b$ ,  $G^b$ ,  $E$ ,  $E^b$ ,  $E^b\text{aug}$ . Instrument: (Sax)

Musical notation for measures 5-8. Chords:  $A^b$ ,  $E^b\text{aug}$ ,  $A^b$ ,  $A^b\text{°}7$ ,  $E^b7$ .

Musical notation for measures 9-12. Chords:  $A^b$ ,  $E^b\text{°}7$ ,  $E^b7$ ,  $A^b\text{°}7$ ,  $A^b$ ,  $E^b7$ ,  $A^b$ .

(Keyboard)

Musical notation for measures 13-16. Chords:  $A^b$ ,  $G^b$ ,  $E$ ,  $A^b$ ,  $E^b\text{aug}$ . Lyrics: Boo -

Musical notation for measures 17-20. Chords:  $A^b$  (Sax),  $E^b\text{aug}$ ,  $A^b$ ,  $A^b\text{°}7$ . Lyrics: hoo, hoo, you've got me cry - ing for I'll tell my ma - ma on

Musical notation for measures 21-24. Chords:  $E^b7$  (Sax),  $A^b$ ,  $E^b\text{°}7$ . Lyrics: you, you. and as I sit here and sigh, say i, The lit - tle games that you played have made

Musical notation for measures 25-32. Chords:  $E^b7$ ,  $A^b\text{°}7$ ,  $A^b$ ,  $E^b7$ , 1.  $A^b$ ,  $E^b\text{aug}$ , 2.  $A^b$ ,  $G\text{aug}$ . Lyrics: "I can't be - lieve it's true." Boo - You her ba - by oh so blue.

34 C G7 Dm7 G7 G<sup>aug</sup> E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>m7 E<sup>b</sup> E<sup>b</sup><sup>aug</sup>

left me in the lurch — you left me wait-ing at the church! Boo -

42 A<sup>b</sup> (Sax) E<sup>b</sup><sup>aug</sup> A<sup>b</sup> A<sup>b</sup>7

hoo, that's why I'm cry - ing for

46 E<sup>b</sup>7 (Sax) E<sup>b</sup>7

you, Some - day you'll feel like I

50 A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> F<sup>aug</sup>

do, then you'll be boo - hoo - hoo-in', too. — (Sax)

54 B<sup>b</sup> F<sup>aug</sup> B<sup>b</sup> B<sup>b</sup>7 F7

60 B<sup>b</sup> F<sup>7</sup> F7 B<sup>b</sup>7 B<sup>b</sup> F7 B<sup>b</sup>

(Keyboard)  
66 B<sup>b</sup> A<sup>b</sup> G<sup>b</sup> F7 B<sup>b</sup>6

# Boo Hoo

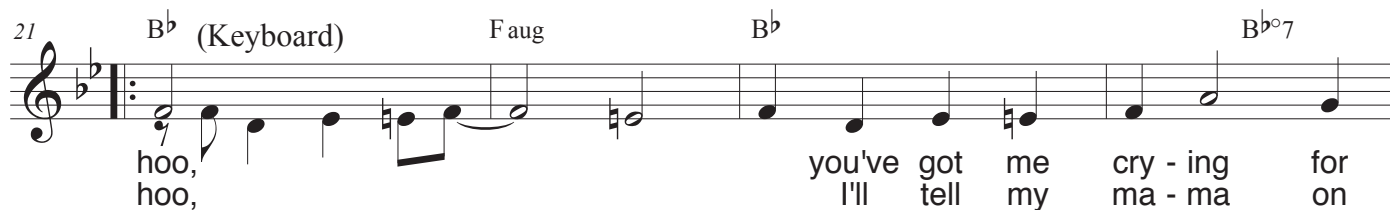
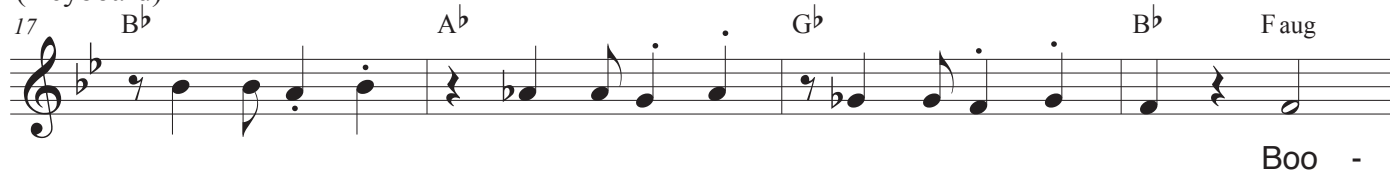
# M

Keyboard

(Keyboard)



(Keyboard)



34 D A7 Em7 A7 A aug F C7 F7 Cm7 F F aug  
 left me in the lurch — you left me wait-ing at the church! Boo -

42 B $\flat$  (Keyboard) F aug B $\flat$  B $\flat$ 7  
 hoo, that's why I'm cry - ing for

46 F7 (Keyboard)  
 you, Some - day you'll feel like I

50 B $\flat$  F $^{\circ}$ 7 F7 F $^{\circ}$ 7 B $\flat$  F7 B $\flat$  G aug  
 do, then you'll be boo - hoo - hoo-in', too. — (Keyboard)

54 C G aug C C $^{\circ}$ 7 G7  
 (Musical notation continues)

60 C G $^{\circ}$ 7 G7 C $^{\circ}$ 7 C G7 C  
 (Musical notation continues)

66 C (Sax) B $\flat$  A $\flat$  G7 C6  
 (Musical notation continues)

12-beat feel

# Blues In The Night

# F

Keyboard & Bass - Play solid chords on every beat in intro  
No percussion until measure 13

Keyboard

(Sax) B $\flat$ m7 F N.C. (Sax)  
(Bass)

5 B $\flat$ m7 F N.C. (Sax)  
(Bass)

9 B $\flat$ m7 F N.C. (Bass) 3 My

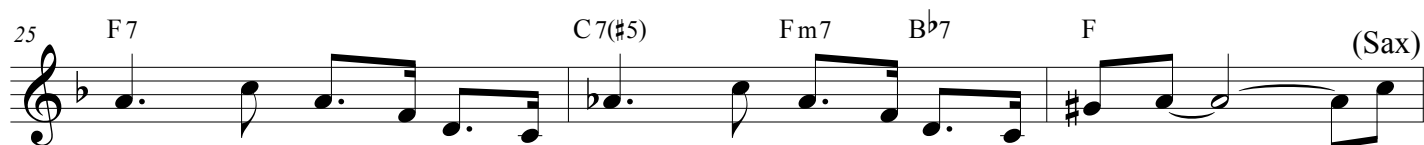
13 F6 3 3 3 mom-ma done tol' me\_\_ when I was in pig-tails, my mom ma done tol' me,

16 F7 B $\flat$ 7 3 3 "Hon!\_\_ A man's gon - na sweet - talk\_\_ and give you the big eye,

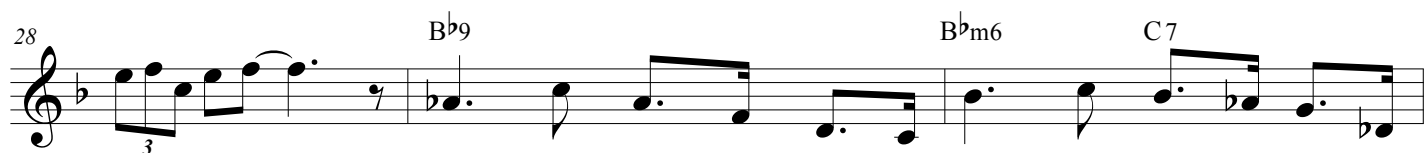
19 G7 C7 Caug F C7 3 but when the sweet-talk is done,\_\_\_\_\_ a man is a two - face, a



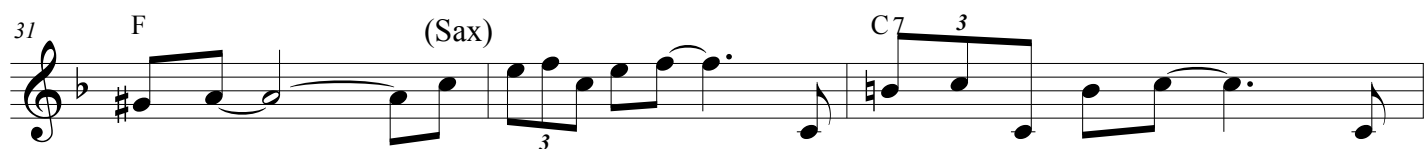
wor - ri - some thing who'll leave you to sing the blues \_\_\_\_\_ in the night.



Now the rain's a fall - in', hear the train a-call - in', "Whoo-ee."



Hear that lone - some whis - tle blow - in' 'cross the tres - tle,



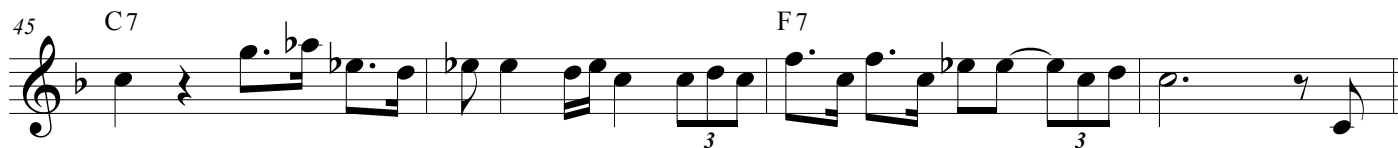
"Whoo-ee."

A whoo-ee dah hoo - ee, \_\_\_\_\_ ol'



click - et - y clack's an ech - o in back the blues \_\_\_\_\_ in the night.

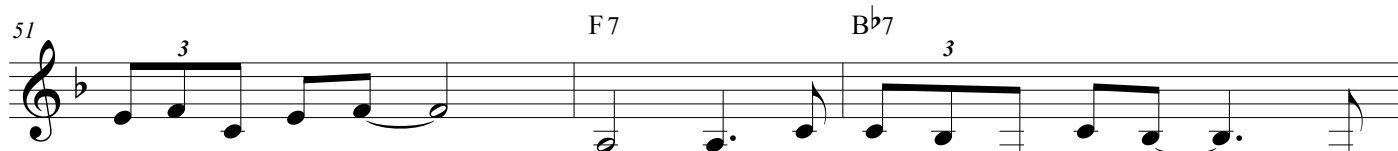




From



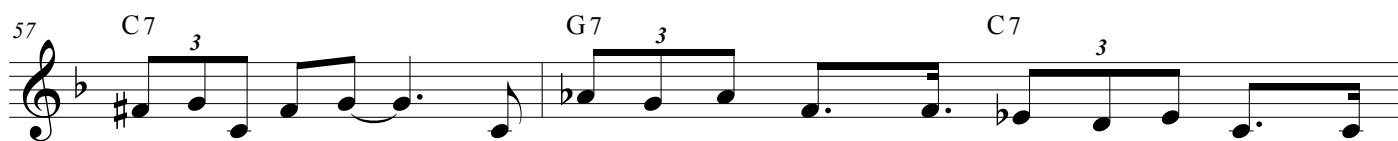
Nat-chez to Mo - bile, \_\_\_ from Mem-phis to St. Joe, \_\_\_ where -



ev - er the four winds blow. \_\_\_ I've been in some big towns and



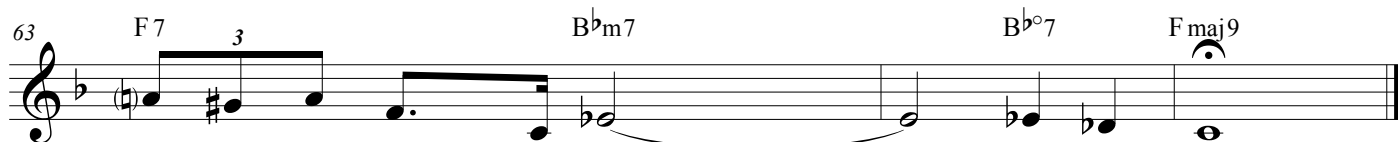
heard me some big talk, but there is one thing I know: \_\_\_ A



man is a two - face, a wor - ri - some thing who'll leave you to sing the



blues \_\_\_ in the night. Ooo Ooo \_\_\_ My



mom - ma was right, there's blues \_\_\_ in the night.



# Blues In The Night

# M

12-beat feel

Keyboard & Bass - Play solid chords on every beat in intro

No percussion until measure 13

Keyboard

Measure 1:  $E\flat m7$  (Treble) |  $B\flat$  N.C. (Bass)

Measure 5:  $E\flat m7$  (Treble) |  $B\flat$  N.C. (Bass)

Measure 9:  $E\flat m7$  (Treble) |  $B\flat$  N.C. (Bass)

Measure 13:  $B\flat 6$  (Treble) |  $B\flat$  N.C. (Bass)

mom-ma done tol' me\_\_ when I was in knee-pants, my mom ma done tol' me,

Measure 16:  $B\flat 7$  (Treble) |  $E\flat 7$  (Bass)

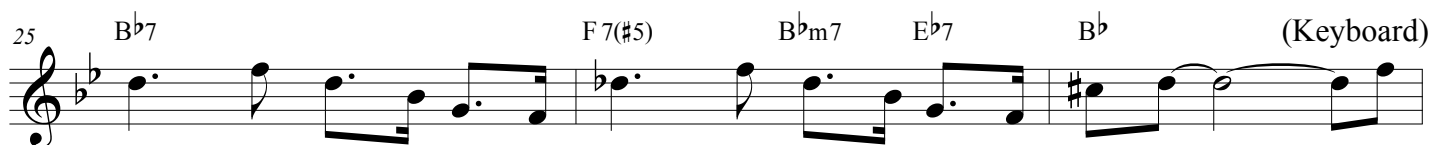
"Son!\_\_ A wom-an 'll sweet talk\_\_ and give you the big eye,

Measure 19:  $C7$  (Treble) |  $F7$  (Bass)

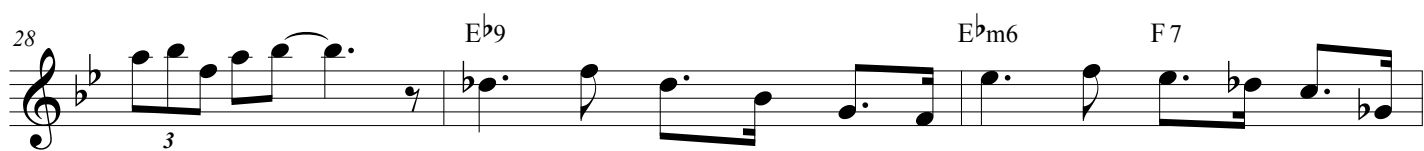
but when the sweet talk is done,\_\_\_\_\_ a wom-an's a two-face, a



wor - ri - some thing who'll leave you to sing the blues \_\_\_\_\_ in the night.



Now the rain's a fall - in', hear the train a-call - in', "Whoo-ee."

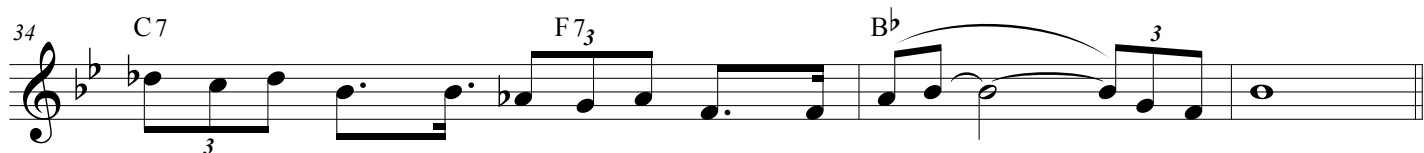


Hear that lone - some whis - tle blow - in' 'cross the tres - tle,

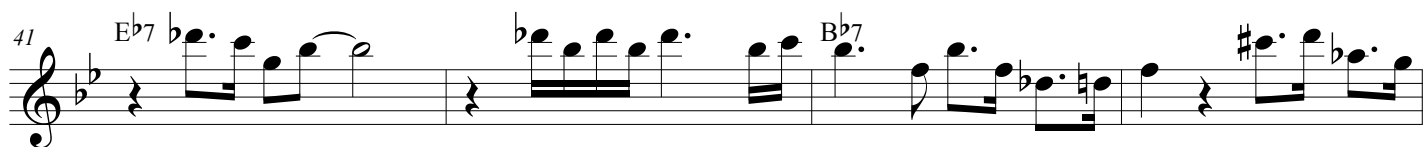
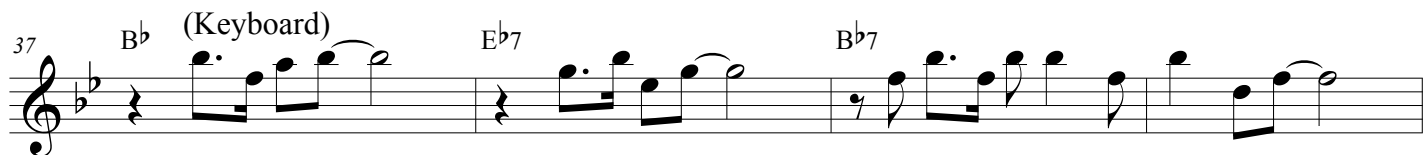


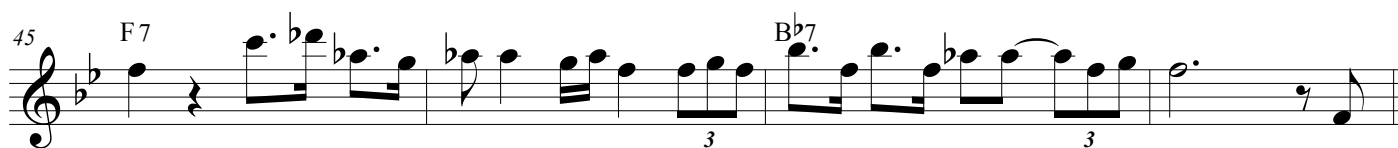
"Whoo-ee."

A whoo-ee dah hoo - ee, \_\_\_\_\_ ol'



click - et - y clack's an ech - o in back the blues \_\_\_\_\_ in the night.

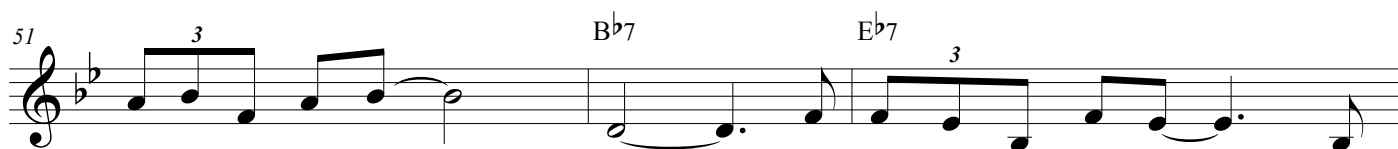




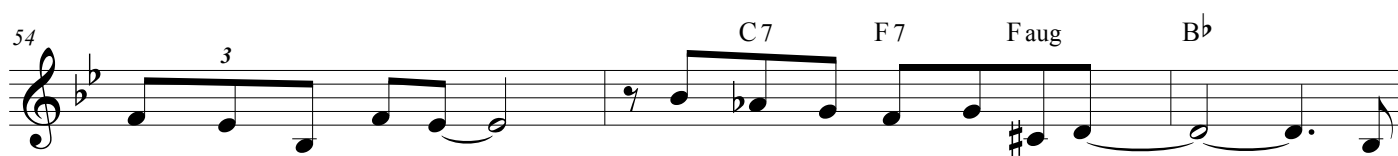
From



Nat-chez to Mo - bile, \_\_\_ from Mem-phis to St. Joe, \_\_\_ where -



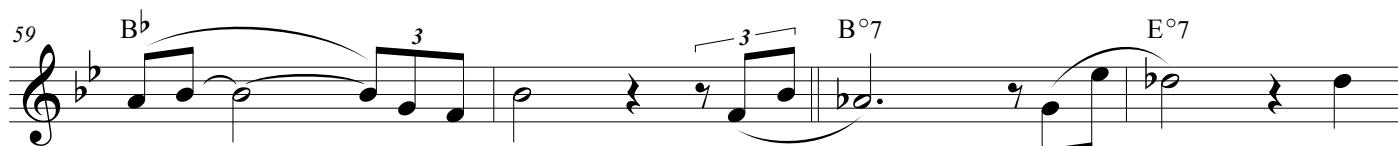
ev - er the four winds blow. \_\_\_ I've been in some big towns and



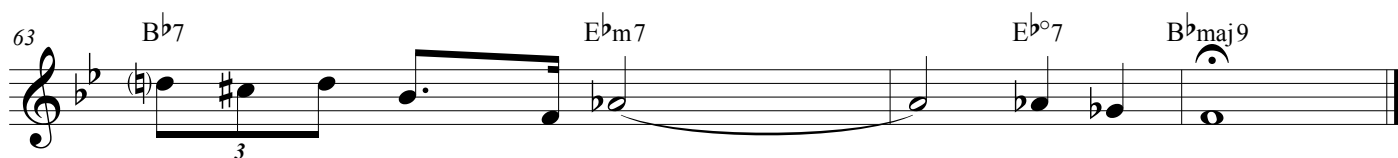
heard me some big talk, but there is one thing I know: \_\_\_\_\_ A



wom-an's a two - face, a wor - ri - some thing who'll leave you to sing the



blues \_\_\_\_\_ in the night. Ooo



mom - ma was right, there's blues \_\_\_\_\_ in the night.

# Wooden Heart Polka

Keyboard

(Sax)

5

12

18

25

33

38

43

49

Can't you

see I love you, please don't break my heart in two. That's not hard to do, 'cause I

don't have a wood-en heart. And if you say good-bye, then I know that I would

The musical score is written for a Saxophone and Keyboard. It is in 2/4 time and the key signature has two flats (B-flat major). The score is divided into measures, with measure numbers 5, 12, 18, 25, 33, 38, 43, and 49 indicated. The Saxophone part is marked '(Sax)' and the Keyboard part is marked '(Keyboard)'. The lyrics are: 'Can't you see I love you, please don't break my heart in two. That's not hard to do, 'cause I don't have a wood-en heart. And if you say good-bye, then I know that I would'.

2

56 F7 B $\flat$   
cry. May-be I would die, 'cause I don't have a wood-en heart. — There's no

63 F7 B $\flat$  E $\flat$   
strings up - on this heart of mine, it was al-ways you from the

69 F F7 B $\flat$  F7 B $\flat$   
start. — Treat me nice, treat me good, treat me like you real - ly should.

75 F7 B $\flat$   
I'm not made of wood, and I don't have a wood-en heart. — (Keyboard)

81 B $\flat$  B $\flat$ 7 F7 B $\flat$   
(Sax)

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

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

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

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

# All By Myself

# F

Keyboard

(Sax) F F°7 Gm7 C7

5 F G7

All by my - self in the morn - ing,

9 C7 F Gm7 C7

all by my - self in the night.

13 F Am7 E7 A7

I sit a - lone with a ta - ble and a chair,

17 Dm7 G7 C7 /D /E

so un - hap - py there, play - ing sol - a - taire.

21 F G7

All by my - self I get lone - ly

25 C7 Ab°7 A7

watch - ing the clock on the shelf. I long to

29 Bb B°7 F/C /A /G D7/F#

lean my wear - y head on some-bod-y's shoul - der. How I hate to grow

33 G7 C7 F (Sax)

old er all by my - self.

2

(Keyboard)

37 F Db7 Gb

41 Ab7 Db7

45 Gb Abm7 Db7 Gb Bbm7

49 F7 Bb7 Ebm7 Ab7

53 Db7 /Eb /F (Sax) Gb

57 Ab7 Db7 A°7

61 Bb7 Cb C°7

65 Gb/Db /Bb /Ab Eb7/G Ab7 Db7

69 Gb (Keyboard) Gb D7

73 G A7  
All by my - self in the morn - ing, I am

77 D7 G Am7 C7  
all by my - self in the night.

81 G Bm7 F#7 B7  
I sit a - lone with a ta - ble and a chair, so

85 Em7 A7 D7 /E /F#  
ver - y un - hap - py there, just deal - ing sol - i - taire, (and cheat ing).

89 G A7  
All by my - self I get so lone - ly just

93 D7 Bb°7 B7  
watch - ing that clock on the shelf. I'm gon - na

97 C C#°7 3 G/D /Bb/A E7/G#  
lay my wear - y head on some - bod - y's shoul - der. I'm nev - er grow - ing

101 A7 D6 (Sax)  
old - er not by my -

105 G G°7 Am7 Abmaj7 Gmaj7  
self.



# All By Myself

# M

Keyboard

B $\flat$  (Keyboard) B $\flat$  $^{\circ}$ 7 Cm7 F7  
 5 B $\flat$  C7  
 All by my - self in the morn - ing,  
 9 F7 B $\flat$  Cm7 F7  
 all by my - self in the night.  
 13 B $\flat$  Dm7 A7 D7  
 I sit a - lone with a ta - ble and a chair,  
 17 Gm7 C7 F7 /G /A  
 so un - hap - py there, play - ing sol - a - taire.  
 21 B $\flat$  C7  
 All by my - self I get lone - ly  
 25 F7 D $\flat$  $^{\circ}$ 7 D7  
 watch - ing the clock on the shelf. I long to  
 29 E $\flat$  E $^{\circ}$ 7 B $\flat$ /F /D /C G7/B  
 lean my wear - y head on some - bod - y's shoul - der. How I hate to grow  
 33 C7 F7 B $\flat$  (Keyboard)  
 old er all by my - self.

2

37 B $\flat$  G $\flat$ 7 B

41 C $\sharp$ 7 F $\sharp$ 7

45 B C $\sharp$ m7 F $\sharp$ 7 B D $\sharp$ m7

49 A $\sharp$ 7 D7 G $\sharp$ m7 C $\sharp$ 7

53 F $\sharp$ 7 /G $\sharp$  /A $\sharp$  B (Sax)

57 C $\sharp$ 7 F $\sharp$ 7 C $\times$ °7

61 E $\flat$ 7 E E $\sharp$ °7 3

65 B/F $\sharp$  /D $\sharp$  /C $\sharp$  G $\sharp$ 7/B $\sharp$  C $\sharp$ 7 F $\sharp$ 7 3

69 B (Keyboard) B G7

73 C D7  
All by my - self \_\_\_\_\_ in the morn - ing, I am

77 G7 C Dm7 F7  
all by my - self in the night. \_\_\_\_\_

81 C Em7 B7 E7  
I sit a - lone \_\_\_\_\_ with a ta - ble and a chair, \_\_\_\_\_ so

85 Am7 D7 G7 /A /B  
ver - y un - hap - py there, \_\_\_\_\_ just deal - ing sol - i - taire, (and cheat ing).

89 C D7  
All by my - self \_\_\_\_\_ I get so lone - ly just

93 G7 Eb°7 E7  
watch - ing \_\_\_\_\_ that clock \_\_\_\_\_ on the shelf. \_\_\_\_\_ I'm gon - na

97 F F#°7 C/G /Eb /D A7/C#  
lay my wear - y head \_\_\_\_\_ on some - bod - y's shoul - der. \_\_\_\_\_ I'm \_\_\_\_\_ nev - er grow - ing

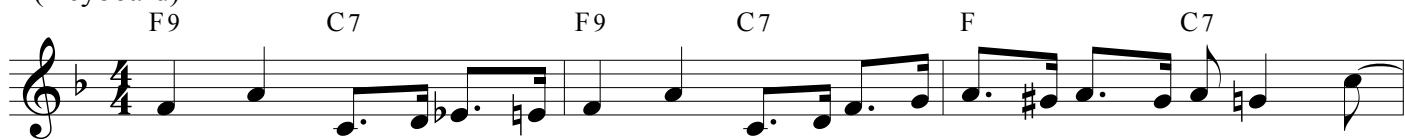
101 D7 G6 (Keyboard)  
old - er \_\_\_\_\_ not by my -

105 C C°7 Dm7 Dbmaj7 Cmaj7  
self. \_\_\_\_\_

# A Bushel And A Peck

Keyboard

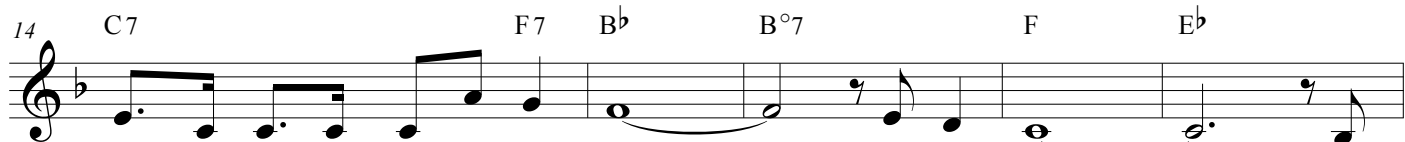
(Keyboard)



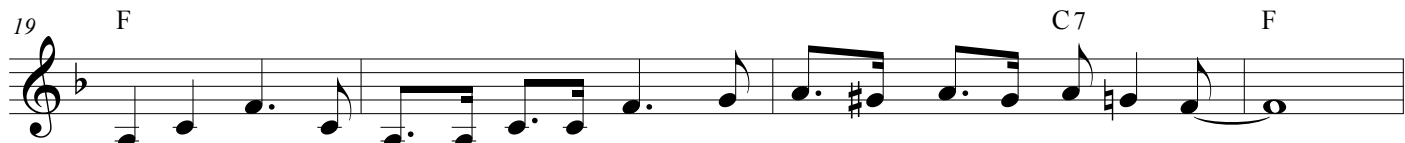
(M) I love you a bush-el and a peck, a bush-el and a peck and a hug a-round the neck,  
 (F) I love you a bush-el and a peck, a bush-el and a peck tho' you make my heart a wreck,



hug a-round the neck and a bar - rel in a heap, bar - rel in a heap, and I'm  
 make my heart a wreck and you make my life a mess, make my life a mess, yes, a



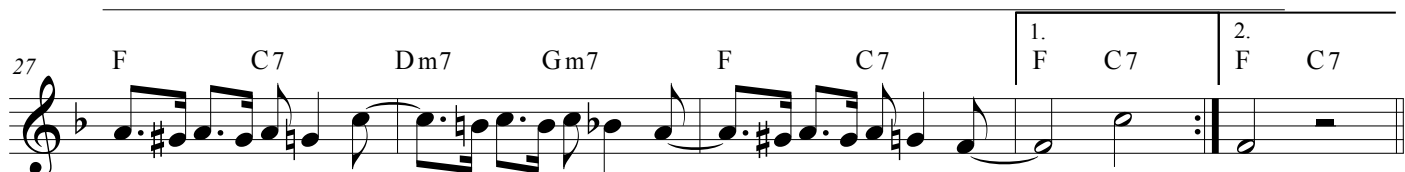
talk - in' in my sleep a-bout you, \_\_\_\_\_ a-bout you. \_\_\_\_\_ 'Cause  
 mess of hap - pi - ness a-bout you., \_\_\_\_\_ a-bout you. \_\_\_\_\_ 'Cause



I love you a bush-el and a peck, you bet your pret-ty neck I do. \_\_\_\_\_



Doo-dle, oo-dle oo-dle, Doo - dle, oo-dle, oo-dle, Doo - dle, oo-dle, oo-dle, ooo. \_\_\_\_\_



(Sax)

32 F G7 C

36 C7 F Dm7 G7 C7 (Keyboard) F7 B $\flat$  B $\circ$ 7

42 F E $\flat$  F C7 F D7

48 G A7

(M) I love you a bush - el and a peck, a bush - el and a peck and a

51 D D7 G Em7

hug a-round the neck, and it beats me all to heck how I'll ev - er tend the farm,

54 A7 D7 G7 C C $\sharp$ 7

ev - er tend the farm when I want to keep by arm a bout you, \_\_\_\_\_ a - bout

58 G F G D7 G

you. \_\_\_\_\_ (Both) I love you a bush-el and a peck, you bet your pret - ty neck I do. \_\_\_\_\_

64 D7 Em7 Am7 G D7 G D7 G

Doodle, oo - dle oo - dle, Doo - dle, oo - dle, oo - dle. You bet your pret - ty neck I do. \_\_\_\_\_

# Splish, Splash

# F

TWIST BEAT

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

Splish, splash, I was tak-in' a bath, long a-bout a Sat-ur-day night.

4 G

Yeah! Rub, dub, just re-lax-in' in the tub, think-in' ev'-ry thing was al-right.

8 C C7 F N.C. C7 F N.C. F7

Well, I stepped out the tub, a - put my feet on the floor. I

11 B $\flat$  N.C. B $\flat$  B $^{\circ}$ 7 N.C. B $^{\circ}$ 7 F N.C. F

wrapped my towel a-round me and I op-ened the door. And then-a - splish, splash, I

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

jumped back in the bath. Well, how was I to know there was a par-ty go-in' on. They was a

17 F

splish-in' and a splash - in', reel-in' with the feel - in', mov-in' and a-groov - in',

20 B $\flat$ 7 (Sax adlib) F

roll - in' and a-stroll - in', yeah!

25 C B $\flat$  F (Keyboard) To Coda  $\Phi$

29 F N.C. (Keyboard) C7 F

Bing, bang, I saw the whole gang danc-in' on my liv - ing room rug.

32 G

Flip, flop, they was do-in' the bop, all the teens had the danc-ing bug.

36 C C7 F N.C. C7 F N.C. F7

There was Lol-li-pop with a Peg-gy Sue, good a -

39 Bb N.C. Bb B°7 N.C. B°7 F N.C. F

gol-ly, Miss a-Mol ly was a - ev-en there, too. A-well-a - splish, splash. I for-

42 C7 N.C. C7 F C7 D.S. al Coda

got a-bout the bath. I went and put my danc-in' shoes on, yeah, yeah! I was a

# **Coda**

45 F6

Splish - in' and a splash - in', oh yeah! Was a -

47 Bb7

reel in' with the feel-in', woo-ee! Was a-mov-in' and a groov-in', hot dog!

51 F6

Roll - in' and a stroll - in', hey, yay, yay! A

53 C Bb F6 (Sax)

reel-in' with the feel - in', splish and splash - in', Yay, yeah!

57 Bb7 C7 F

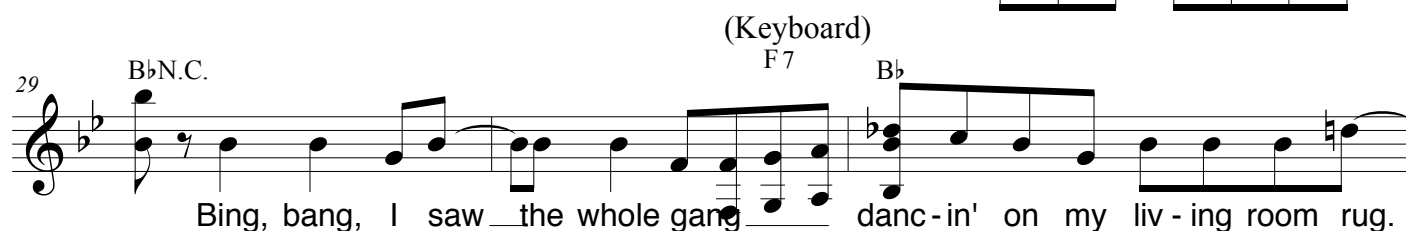
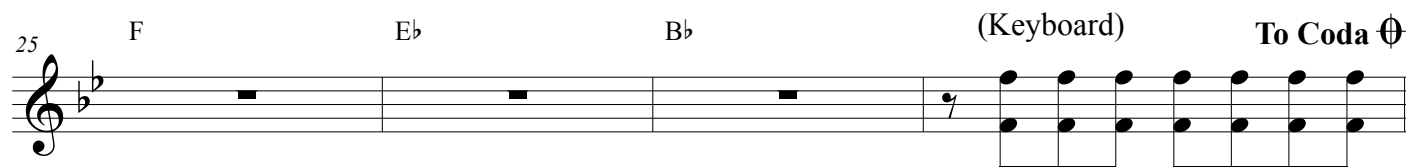
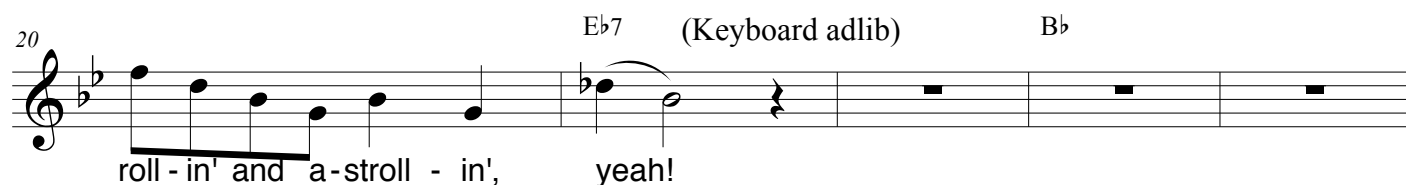
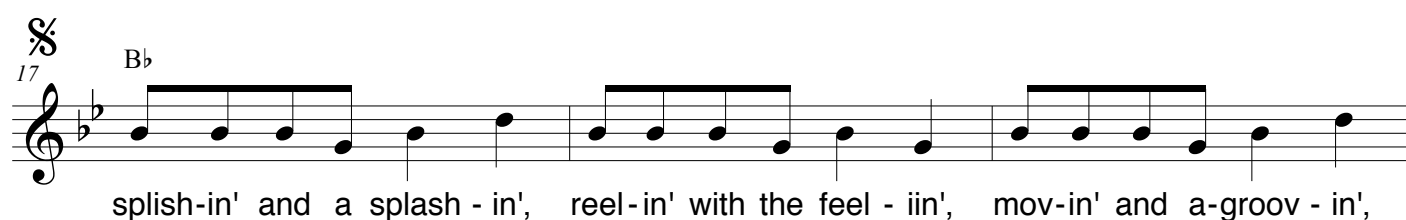
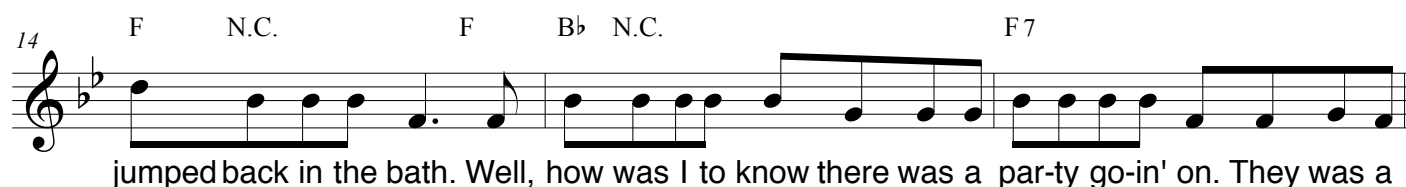
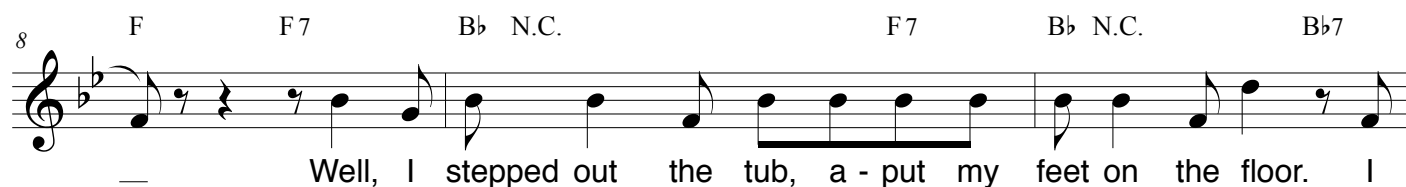
reel-in' with the feel - in', splish and splash - in', Yay, yeah!

# Splish, Splash

# M

Keyboard

TWIST BEAT

(Keyboard) B $\flat$  N.C.(Keyboard) F7 B $\flat$ 



32 C

Flip, flop, they was do-in' the bop, all the teens had the danc-ing bug.

36 F F7 Bb N.C. F7 Bb N.C. Bb7

There was Lol-li-pop with a Peg-gy Sue, good a -

39 Eb N.C. Eb E°7 N.C. E°7 Bb N.C. Bb

gol-ly, Miss a-Mol ly was a - ev-en there, too. A-well-a - splish, splash. I for-

42 F7 N.C. F7 Bb F7 D.S. al Coda

got a-bout the bath. I went and put my danc-in' shoes on, yeah, yeah! I was a

**⊕ Coda**

45 Bb6

Splish - in' and a splash - in', oh yeah! Was a -

47 Eb7

reel in' with the feel-in', woo-ee! Was a-mov-in' and a groov-in', hot dog!

51 Bb6

Roll - in' and a stroll - in', hey, yay, yay! A

53 F Eb Bb6 (Keyboard)

reel-in' with the feel - in', splish and splash - in', Yay, yeah!—

57 Eb7 F7 Bb

LATIN BEAT

## Dream Lover

**F**

Keyboard

(Sax)  $E\flat$   $Cm$   $E\flat$   $Cm$

5  $E\flat$   $Cm$

Ev-'ry night I hope and pray \_\_\_\_\_ a dream lov-er will come my way.

9  $E\flat$   $Cm$

A guy to hold in my arms \_\_\_\_\_ and know the mag-ic of his charms. 'Cause I

13 (Sax & Keyboard)  $E\flat$   $B\flat 7$  (Sax & Keyboard)  $E\flat$  (Sax & Keyboard)  $A\flat$  (Sax & Keyboard)

want > a guy to call > my own, \_\_\_\_\_ I want a

17  $E\flat$   $Cm$   $A\flat$   $B\flat 7$   $E\flat$  (Sax & Keyboard)  $B\flat 7$  /  $A\flat$  /  $G$  /  $F$

dream lov-er, so I don't have to \_\_\_\_\_ dream a - lone. \_\_\_\_\_

21  $E\flat$   $Cm$

Dream lov-er, where are you \_\_\_\_\_ with a love, oh, so true,

25  $E\flat$   $Cm$

and a hand that I can hold \_\_\_\_\_ to feel you near as I grow old? Be-cause I

29 (Sax & Keyboard)  $E\flat$  (Sax & Keyboard)  $B\flat 7$  (Sax & Keyboard)  $E\flat$  (Sax & Keyboard)  $A\flat$  (Sax & Keyboard)

want > a guy to call > my own, I want a

33  $E\flat$   $Cm$   $A\flat$   $B\flat 7$   $E\flat$  (Sax & Keyboard)  $E\flat 7$

dream lov-er, so I don't have to dream a - lone.

37  $A\flat$   $E\flat$

Some-day, I don't know how, I hope he'll hear my plea.

41 (Sax & Keyboard)  $F 7$   $B\flat 7$   $/A\flat /G /F$

Some way, I don't know how, he'll bring his love to me

45  $E\flat$   $Cm$

Dream lov-er, un-til then, I'll go to sleep and dream a gain.

49  $E\flat$   $Cm$

That's the on - ly thing to do till all my lov-er's dreams come true. Be-cause I

53 (Sax & Keyboard)  $E\flat$  (Sax & Keyboard)  $B\flat 7$  (Sax & Keyboard)  $E\flat$  (Sax & Keyboard)  $A\flat$  (Sax & Keyboard)

want > a guy to call > my own, I want a

57  $E\flat$   $Cm$   $A\flat$   $B\flat7$   $E\flat$   $B7$  (Sax & Keyboard)

dream lov-er, so I don't have to dream a - lone.

61  $E$   $C\sharp m$

Dream lov-er, un-til then, I'll go to sleep and dream a gain.

65  $E$   $C\sharp m$

That's the on-ly thing to do till all my lov-er's dreams come true. Be-cause I

69  $E$  (Sax & Keyboard)  $B7$  (Sax & Keyboard)  $E$  (Sax & Keyboard)  $A$  (Sax & Keyboard)

want a guy to call my own, I want a

73  $E$   $C\sharp m$   $A$   $B7$   $E$

dream lov-er, so I don't have to dream a - lone.

76  $C\sharp m$   $E$   $C\sharp m$   $E$

Please don't make me dream a-lone. I beg you, don't make me dream a-lone.

80  $C\sharp m$   $E$  (Sax & Keyboard)  $C\sharp m$   $A$   $B7$   $E$

No, I don't want to dream a - lone.

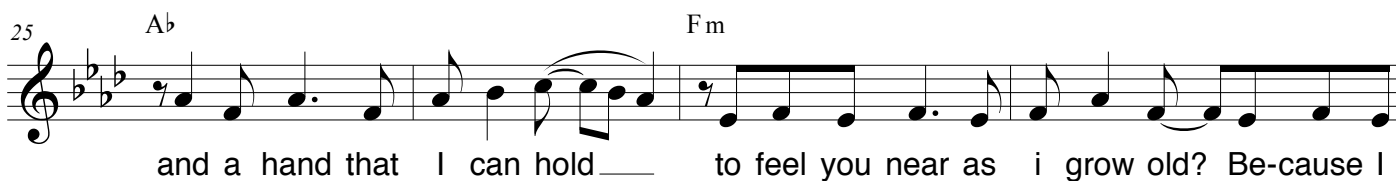
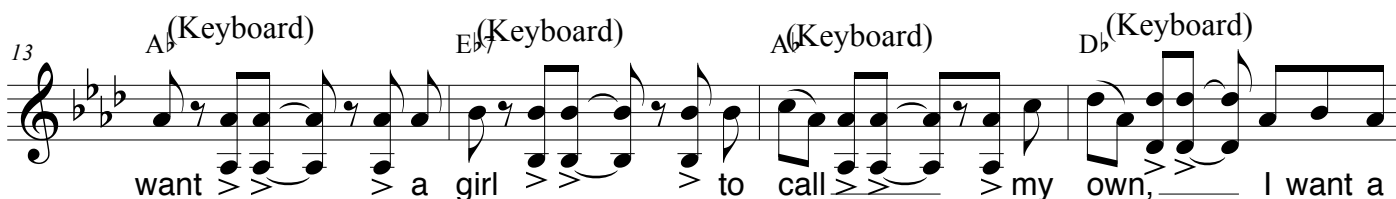
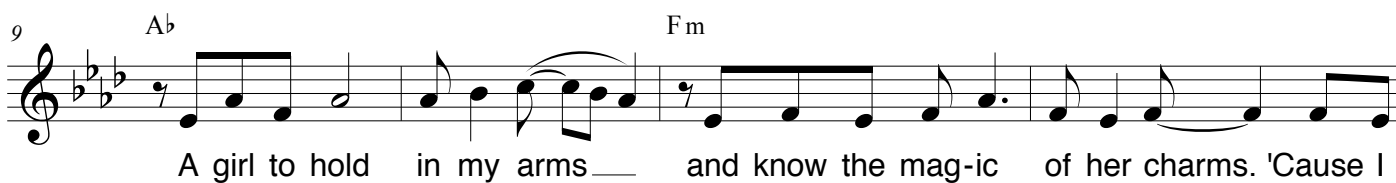
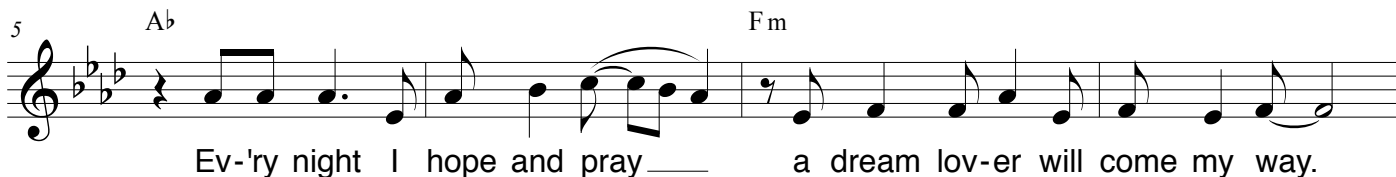
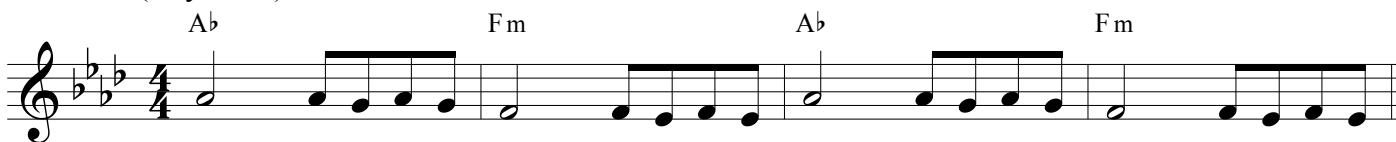
LATIN BEAT

## Dream Lover

M

Alto Sax

(Keyboard)



29 (Keyboard)  $A^b$  (Keyboard)  $E^b7$  (Keyboard)  $A^b$  (Keyboard)  $D^b$

want > a girl > to call > my own, I want a

33  $A^b$   $Fm$   $D^b$   $E^b7$   $A^b$  (Keyboard)  $A^b7$

dream lov-er, so I don't have to dream a - lone.

37  $D^b$   $A^b$

Some-day, I don't know how, I hope she'll hear my plea.

41  $B^b7$   $E^b7$  (Keyboard)  $/D^b$   $/C$   $/B^b$

Some way, I don't know how, she'll bring her love to me

45  $A^b$   $Fm$

Dream lov-er, un-til then, I'll go to sleep and dream a gain.

49  $A^b$   $Fm$

That's the on - ly thing to do till all my lov-er's dreams come true.Be-cause I

53 (Keyboard)  $A^b$  (Keyboard)  $E^b7$  (Keyboard)  $A^b$  (Keyboard)  $D^b$

want > a girl > to call > my own, I want a

(Keyboard)

57  $A^b$   $Fm$   $D^b$   $E^b7$   $A^b$   $F^b7$

dream lov-er, so I don't have to dream a-lone.

61  $E$   $C\sharp m$

Dream lov-er, un-til then, I'll go to sleep and dream a gain.

65  $E$   $C\sharp m$

That's the on-ly thing to do till all my lov-er's dreams come true. Be-cause I

69  $E$  (Keyboard)  $B7$  (Keyboard)  $E$  (Keyboard)  $A$  (Keyboard)

want a girl to call my own, I want a

73  $E$   $C\sharp m$   $A$   $B7$   $E$

dream lov-er, so I don't have to dream a-lone.

76  $C\sharp m$   $E$   $C\sharp m$   $E$

Please don't make me dream a-lone. I beg you, don't make me dream a-lone.

(Keyboard)

80  $C\sharp m$   $E$   $C\sharp m$   $A$   $B7$   $E$

No, I don't want to dream a-lone.

## 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!

## D

## Bibbidi-Bobbidi-Boo

(Keyboard) A7 D A7 Keyboard

3 3 3 3 3 3

3 D 3 3 3 3

(Both) Sa - la - ga - doo - la, men-chic - ka - boo - la, bib-bi - di bob-bi di-boo.

1. A7 3 Bm7 3 Em7 3 A A7 3 3 D A7

Put 'em to - geth - er and what have you got: Bib-bi - di bob-bi - di-boo.

2. A7 3 Bm7 3 Em7 3 A A7 3 3 D

It - 'll do mag - ic, be - lieve it or not. bib-bi - di bob-bi di-boo.

9 G 3 D 3 3 3

(Male) "Sa - la - go - doo - la" means "Men-chic - ka-boo - la roo." (Female) But the

11 E7 3 A7 3 3 3

thing-a - ma - bob that does the job is "Bib-bi - di-bob-bi - di-boo."

13 D 3 3 3 3

(Both) Sa - la - ga - doo - la, men-chic - ka - boo - la, bib-bi - di bob-bi di-boo.

15 A7 3 Bm7 3 Em7 3 A A7 3 3 3 3

Put 'em to-geth-er and what have you got: Bib-bi-di-bob-bi-di, bib-bi-di-bob-bi-di,

17 3 3 D D 3 3 3 A7 3

bib-bi - di bob-bi di-boo. (Keyboard) (Male) If your

**D**

20 mind is in a dith - er and your heart is in a haze, I'll

22 haze your dith - er and dith - er your haze with a mag-ic phrase. (Female) If you're

24 chased a - round by trou - ble and you're fol - lowed by a jinx, I'll

26 jinx your trou - ble and trou - ble you jinx in less than for - ty winks.

28 (Keyboard)


30 (Male) Sa - la - ga - doo - la, men-chic - ka - boo - la, bib-bi - di bob-bi di-boo.


32 (Female) Put 'em to - geth - er and what have you got: Bib-bi - di bob-bi - di-boo.

34 (Female) It - 'll do mag-ic, be-lieve it or not. bib-bi - di bob-bi di-boo.

36 (Male)  
(Female) "Sa - la - go - doo - la" means "men-chic - ka - boo - la roo." But the

38 thing - a - ma - bob that does the job is "Bib-bi - di-bob-bi - di-boo."

40    
 (Both) Sa - la - ga - doo - la, men-chic - ka - boo - la, bib-bi - di bob-bi di-boo.

42 

44

48 


52

The musical score consists of two staves. The top staff is for the male voice, starting with a treble clef, key signature of three flats (B-flat major), and a common time signature. It features a melodic line with eighth notes and quarter notes, including triplets. Above the staff are accidentals G<sup>b</sup> and D<sup>b</sup>. The bottom staff is for the female voice, also in treble clef with the same key signature and time signature. It provides harmonic support with chords and single notes corresponding to the male melody. Below the staff is the English translation of the lyrics.

(Male)

(Female) "Sa - la - go - doo - la" means "Men-chic - ka - boo - la roo." But the


54 **54** **thing - a - ma - bob that does the job is "Bib - bi - di - bob - bi - di - boo."**

56   
Sa - la - ga - doo - la, men-chic - ka - boo - la, bib-bi-di bob-bi di-boo.

58

A musical staff showing the melody for the second line of the song. The key signature has three flats (B-flat major or D minor). The melody consists of eighth notes grouped by beams. Above the staff are four chord symbols: A<sup>b</sup>7, B<sup>b</sup>m7, E<sup>b</sup>m7, and A<sup>b</sup>. Triplet markings (the number 3) are placed above the first three groups of notes. Below the staff is the lyrics: "Put 'em to - geth - er and what have you got:". The word "to" is hyphenated with "geth".

59   
(F) Sol-lic-ka-bib-bi-di, (M) men-chic-ka-bob-bi-di (F) Bib-bi-di-bob-bi-di, (M) bob-bi-di-bib-bi-di,

61 

# April In Paris

# F

Keyboard

(Sax)

F maj7 Dm11 Am G m7 C7

5 B $\flat$ m6/C E6 F6 FMaj7 F6 G m7(b5) D $\flat$ 9 C9 G m7 C7 FMaj7 E6 F6

A-pril in Par - is, ches-nuts in blos - som, hol-i-day ta-bles

10 FMaj7 F6 C m7 F9 B $\flat$ 6 B $\flat$ ° B $\flat$ 6 B $\flat$ Maj7 B $\flat$ 6

un - der the trees. A - pril in Par - is.

15 E m7(b5) A7 D m7 D m/C B°7 E7(#5) E m7 A7 A m7(b5) D7

This is a feel-ing no one can ev - er re - prise.

21 G m7 D $\flat$ ° F/A A $\flat$ °7 G m7(b5) B $\flat$ m6 A m7 F6

I nev - er knew the charm of Spring, nev - er met it face to face.

25 E m7(b5) A7 D m D m/C B m7(b5) E7(#5) A Maj7 G m7 C7

I nev - er knew my heart could sing, nev - er knew a warm em - brace, till

29 B $\flat$ m6/C E6 F6 FMaj7 F6 A m7(b5) D $\flat$ 7 D7 D7(#5) D7 G7

A-pril in Par - is. Whom can I run to? What have you done to

34 1. G m7 C7 F D $\flat$ 7 D9 G9 G m7 C7 2. G m7 C7 F6

my heart? my heart.

40 (Sax) B $\flat$ maj7 Am7 rit. G m7 G $\flat$ maj7 F maj7

# April In Paris

# M

Keyboard

(Keyboard)

B $\flat$ maj7 Gm11 Dm Cm7 F7  
 5 E $\flat$ m6/F A6 B $\flat$ 6 B $\flat$ Maj7 B $\flat$ 6 Cm7(b5) G $\flat$ 9 F9 Cm7 F7 B $\flat$ Maj7 A6 B $\flat$ 6  
 A-pril in Par - is, \_\_\_\_\_ ches-nuts in blos - som, \_\_\_\_\_ hol-i-day ta-bles  
 10 B $\flat$ Maj7 B $\flat$ 6 Fm7 B $\flat$ 9 E $\flat$ 6 E $\flat$ ° E $\flat$ 6 E $\flat$ Maj7 E $\flat$ 6  
 un - der the trees. \_\_\_\_\_ A - pril in Par - is. \_\_\_\_\_  
 15 A m7(b5) D7 Gm7 Gm/F E°7 A7(#5) Am7 D7 Dm7(b5) G7  
 This is a feel-ing \_\_\_\_\_ no one can ev - er \_\_\_\_\_ re - prise. \_\_\_\_\_  
 21 Cm7 G $\flat$ ° B $\flat$ /D D $\flat$ °7 Cm7(b5) E $\flat$ m6 Dm7 B $\flat$ 6  
 I nev-er knew the charm of Spring, nev-er met it face to face.  
 25 A m7(b5) D7 Gm Gm/F E m7(b5) A7(#5) DMaj7 Cm7 F7  
 I nev-er knew my heart could sing, nev-er knew a warm em - brace, till  
 29 E $\flat$ m6/F A6 B $\flat$ 6 B $\flat$ Maj7 B $\flat$ 6 Dm7(b5) G $\flat$ 7 G7 G7(#5) G7 C7  
 A-pril in Par - is. Whom can I run to? \_\_\_\_\_ What have you done to  
 34 1. Cm7 F7 B $\flat$  G $\flat$ 7 G9 C9 Cm7 F7 2. Cm7 F7 B $\flat$ 6  
 my heart? my heart.  
 (Keyboard)  
 40 E $\flat$ maj7 Dm7 3. Cm7 3. Bmaj7 B $\flat$ maj7  
 \_\_\_\_\_

## VOCAL DUET

## By The Light Of The Silvery Moon

Keyboard

(Keyboard)

5 F F<sup>°</sup>7 C7 F F<sup>°</sup>7 Gm

(M)Place: Park. Scene: Dark. (F)Sil - v'ry moon is shin - ing through the trees.  
 (F)Act Two: Scene: New. (M)Ros - es bloom - ing all a - round the place.

9 A7 D7 Gm C7 F C<sup>°</sup>7C7

(M)Cast: 2, me, you, (F) sound of kiss - esfloat - ing on the breeze.  
 (F)Cast: 3, you, me, (M)preach - er with a sol - emn look - ing face.

13 F F<sup>°</sup>7 C7 F Fm6 C

(M)Act one, be - gun. (F)Di - a - log: "Where would you like to spoon?"  
 (F)Choir sings, bell rings. (M)Preach - er: "You are wed for - ev - er - more."

17 G7 C Am (M) Dm G7 C7

(M)My cue: (F)"With you, (Both) un - der - neath the sil - ver - y moon." (F)By the  
 (F)Act Two, (M)all through. (Both) Ev - 'ry night the same en - core.

21 F G7

(F) light of the sil-ver-y moon I want to

(M) not the dark, but the light not the sun, but the moon

25 C7 F C°7 C7

spoon, to my hon - ey I'll croon love's tune. Hon-ey

not croon, but spoon, to my hon - ey I'll croon love's tune.

29 F B<sup>b</sup> D7

moon, keep a shin - ing in June.

hon - ey-moon, hon - ey - moon, keep a shin - ing in June.

32 Gm D Gm F G7 B<sup>b</sup>m Dm D7

— Your sil-v'ry beams will bring love dreams, we'll be cud - dl-ing soon

— Your sil-v'ry beams will bring love dreams, we'll be cud - dl - ing soon

36 G7 C7

by the sil - ver-y moon.

moon.

moon.

moon.

41 (M) F Gm F/A C7 F G7 (Keyboard) C7 F

(F) un - der-neath the sil-ver-y moon.



# Alice Blue Gown

# F

Keyboard

(Sax) F F6 F /E F7/E $\flat$  D7

5 Gm7 C7 F C7

9 F F6 F F6

once had a gown, it was al - most new. Oh, the

13 Gm Gm7/F C7/E C7

daint - i - est thing, it was sweet Al - ice blue with

17 F F7 B $\flat$  B $\flat$ m F

lit - tle For - get - me - nots placed here and there. When

21 E7 Am G7 C7

I had it on, I walked on the air. And it

25 F A7 Dm

wore and it wore, and it wore \_\_\_\_\_ till it

29 C G7 C Gm7 C7 N.C.

went and it was - n't \_\_\_\_\_ no more. \_\_\_\_\_ In my

2/33

F D7 G7

sweet lit-tle A-lice blue gown, when I first wan-dered

38

C7 Caug F

down in-to town, I was both proud and shy as I felt ev-'ry

44

D7 G7 C7

eye. But in e-'ry shop win-dow I'd primp, pas-sing by. Then, in

49

F D7

man-ner of fash-ion I'd frown, and the

53

Gm C7 A7 Bb

world seemed to smile all a-round. Till it wilt-ed, I

58

C7 Bb7 F Eb7 D7 Gm

wore it, I'll al-ways a-dore it, my sweet lit-tle

62

1. C Bb7 C7/Bb F Ab7 Gm7 C7 N.C. 2. C C7/Bb A7

A-lice blue gown. (Sax) A-lice blue gown.

67

Bb C7 Bb7 F Eb7 D7

Yes, I'll al-ways a-dore it, I of-ten long for it, my

72

Gm C Bb7 C7/Bb Db Bbm6 F

sweet lit-tle A-lice blue gown.

# Alice Blue Gown

# M

Keyboard

(Keyboard)  $B\flat$   $B\flat 6$   $B\flat$  /A  $B\flat 7/A\flat$  G7

5  $Cm7$   $F7$   $B\flat$   $F7$

9  $B\flat$   $B\flat 6$   $B\flat$   $B\flat 6$

13  $Cm$   $Cm7/B\flat$   $F7/A$   $F7$

17  $B\flat$   $B\flat 7$   $E\flat$   $E\flat m$   $B\flat$

21  $A7$   $Dm$   $C7$   $F7$

25  $B\flat$   $D7$   $Gm$

29  $F$   $C7$   $F$   $Cm7$   $F7$  N.C.

You

once had a gown, it was al - most new. Oh, the

daint - i - est thing, it was sweet Al - ice blue with

lit - tle For - get - me - nots placed here and there. When

you had it on, I walked on the air. And it

wore and it wore, and it wore \_\_\_\_\_ till it

went and it was - n't \_\_\_\_\_ no more. \_\_\_\_\_ In your

2/33

B $\flat$  G7 C7

sweet lit-tle A - lice blue gown, \_\_\_\_\_ when you first wan-dered

38

F7 F $\sharp$ aug B $\flat$

down in-to town, \_\_\_\_\_ you were both proud and shy as you felt ev-'ry

44

G7 C7 F7

eye. But in e - 'ry shop win - dow you'd primp, pas-sing by. Then, in

49

B $\flat$  G7

man - ner of fash - ion \_\_\_\_\_ you'd frown, \_\_\_\_\_ and the

53

C $\flat$  F7 D7 E $\flat$

world seemed to smile all a - round. \_\_\_\_\_ Till it wilt - ed, you

58

F7 E $\flat$ 7 B $\flat$  A $\flat$ 7 G7 C $\flat$

wore it, I'll al - ways a - dore it, your sweet lit - tle

62

1. F E $\flat$ 7 F7/E $\flat$  B $\flat$  D $\flat$ 7 C $\flat$ 7 F7 N.C. 2. F F7/E $\flat$  D7

A - lice blue gown. \_\_\_\_\_ (Keyboard) A - lice blue gown. \_\_\_\_\_

67

E $\flat$  F7 E $\flat$ 7 B $\flat$  A $\flat$ 7 G7

\_\_\_\_ Yes, I'll al - ways a - dore it, I of - ten long for it, your

72

C $\flat$  F E $\flat$ 7 F7/E $\flat$  G $\flat$  E $\flat$ m6 B $\flat$

sweet lit - tle A - lice blue gown. \_\_\_\_\_

Note: This is the keyboard part ONLY!  
 Sax lead lines are not shown in this score.  
 The keyboard has many lead lines  
 throughout that must be played. In effect,  
 these are a counter-duet with the sax.

# Blue Tango

Keyboard

The musical score for the keyboard part of "Blue Tango" is written in 4/4 time and consists of six systems of music. The key signature has three flats (B-flat, E-flat, A-flat). The score includes various chords and melodic lines for the keyboard.

**System 1 (Measures 1-4):**

- Measure 1: Chord Eb, Treble clef has a whole note chord, Bass clef has a half note G2.
- Measure 2: Chord Bb7/F, Treble clef has a half note F4, Bass clef has a half note F2.
- Measure 3: Chord Cm7/G, Treble clef has a half note G4, Bass clef has a half note G2.
- Measure 4: Chord Eb7, Treble clef has a whole note chord, Bass clef has a half note Bb2.

**System 2 (Measures 5-8):**

- Measure 5: Chord Eb/Bb, Treble clef has a half note Bb4, Bass clef has a half note Bb2.
- Measure 6: Chord Fm7, Treble clef has a half note F4, Bass clef has a half note F2.
- Measure 7: Chord Bb7, Treble clef has a half note Bb4, Bass clef has a half note Bb2.
- Measure 8: Chord Eb, Treble clef has a whole note chord, Bass clef has a half note Eb2.

**System 3 (Measures 9-12):**

- Measure 9: Chord Bb7, Treble clef has a half note Bb4, Bass clef has a half note Bb2.
- Measure 10: Chord Eb, Treble clef has a half note Eb4, Bass clef has a half note Eb2.
- Measure 11: Chord Bb7, Treble clef has a half note Bb4, Bass clef has a half note Bb2.
- Measure 12: Chord Eb, Treble clef has a half note Eb4, Bass clef has a half note Eb2.

**System 4 (Measures 13-16):**

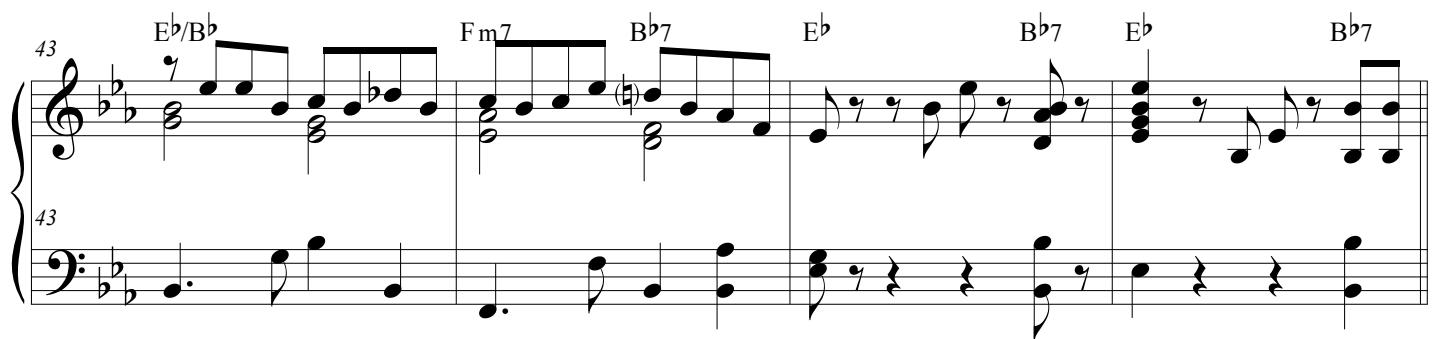
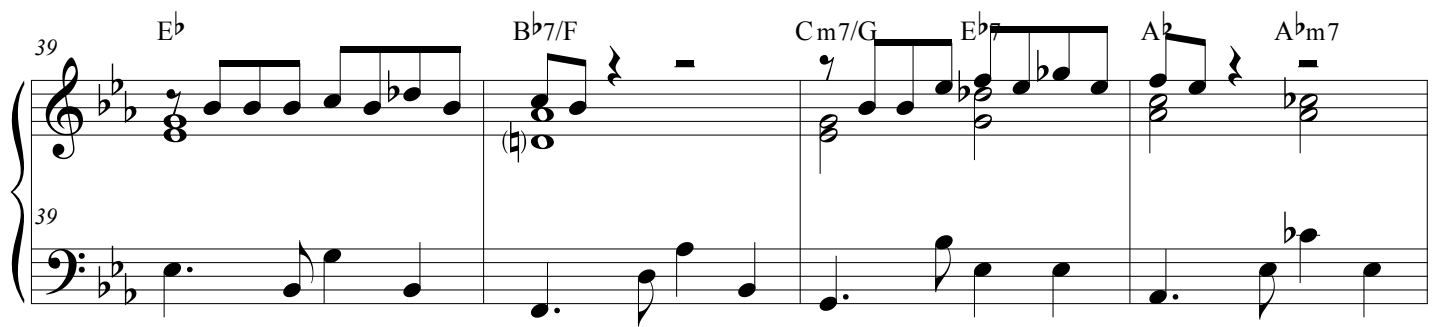
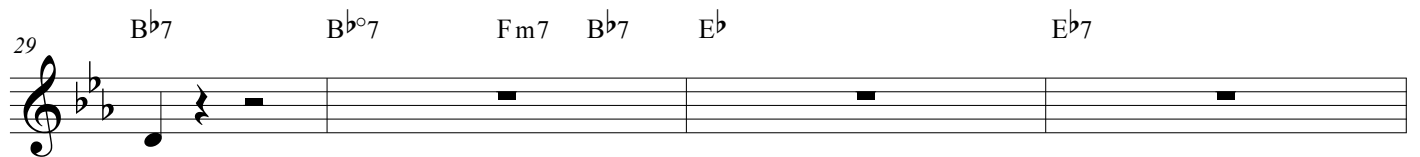
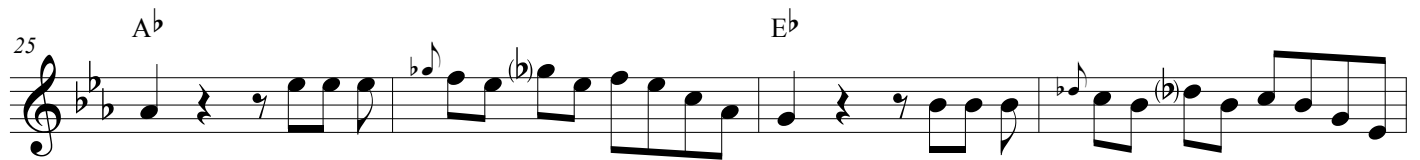
- Measure 13: Chord Bb7, Treble clef has a half note Bb4, Bass clef has a half note Bb2.
- Measure 14: Chord Eb, Treble clef has a half note Eb4, Bass clef has a half note Eb2.
- Measure 15: Chord Bb7, Treble clef has a half note Bb4, Bass clef has a half note Bb2.
- Measure 16: Chord Eb, Treble clef has a half note Eb4, Bass clef has a half note Eb2.

**System 5 (Measures 17-20):**

- Measure 17: Chord Bb7, Treble clef has a half note Bb4, Bass clef has a half note Bb2.
- Measure 18: Chord Eb, Treble clef has a half note Eb4, Bass clef has a half note Eb2.
- Measure 19: Chord Bb7, Treble clef has a half note Bb4, Bass clef has a half note Bb2.
- Measure 20: Chord Eb, Treble clef has a half note Eb4, Bass clef has a half note Eb2.

**System 6 (Measures 21-24):**

- Measure 21: Chord Bb7, Treble clef has a half note Bb4, Bass clef has a half note Bb2.
- Measure 22: Chord Fm, Treble clef has a half note F4, Bass clef has a half note F2.
- Measure 23: Chord Bb7, Treble clef has a half note Bb4, Bass clef has a half note Bb2.
- Measure 24: Chord Eb, Treble clef has a half note Eb4, Bass clef has a half note Eb2.



47  $E\flat$   $B\flat 7$  3

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

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

59  $E\flat$   $B\flat 7$   $Fm$   $B\flat 7$   $E\flat$   $E\flat 7$

63  $A\flat$   $E\flat$

67  $B\flat 7$   $B\flat^{\circ} 7$   $Fm 7$   $B\flat 7$   $E\flat$   $E\flat 7$

71  $A\flat$   $E\flat$

75  $B\flat$   $B\flat^{\circ} 7$   $Fm B\flat 7$   $E\flat$   $B\flat 7/F$   $Cm 7/G$   $E\flat 7$

80  $A\flat$   $A\flat m 7$   $E\flat/B\flat$   $Fm 7$   $B\flat 7$   $E\flat$   $A\flat$   $B\flat 7$   $E\flat$

Fast Swing

## Jump, Jive, And Wail

Keyboard

**B $\flat$  (Sax)**

5 **B $\flat$**  (Sax)  
Ba - by, ba - by, it looks like it's gon - na hail.

8 **E $\flat$ 7**  
Ba - by, ba - by, it looks like it's gon - na hail.

11 **B $\flat$  (Sax)** **F7**  
You'd bet - ter come in - side, let me

14 **B $\flat$  (Sax)**  
teach you how to jive and wail. Oh, you got - ta

17  
jump, jive, and then you wail. You got - ta jump, jive, and

20 **E $\flat$ 7**  
then you wail. You got - ta jump, jive, and then you wail. You got - ta

23 **B $\flat$**  **F7**  
jump, jive, and then you wail. You got - ta jump, jive, and

26 **B $\flat$  (Sax)**  
then you wail, you wail!

Sax lead-in 1st time;  
Keyboard, 2nd time



Sax ad-lib 1st time;  
Keyboard 2nd time

29  $B\flat$   $E\flat 7$   $B\flat$   $F 7$   $E\flat 7$   $B\flat$

41  $B\flat$  (Sax) (2nd) A

Pa - pa's in the ice - box look-in' for a can of ale  
wom-an is a wom-an, and a man ain't noth-in' but a male.

44  $E\flat 7$

A Pa - pa's in the ice - box look-in' for a can of  
wom-an is a wom-an, and a man ain't noth-in' but a

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

ale male. Ma - ma's in the a - back yard he  
One good thing about him, he

50 1.  $B\flat$  (Sax)

learn - in' how to jive and wail. Oh, you got-ta  
knows how to jive and wail.

53 2.  $B\flat$  (Sax)

Oh, you got - ta

55  $\%$

jump, jive, and then you wail. You got-ta jump, jive, and then you wail. You got-ta

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

jump, jive, and then you wail. You gotta jump, jive, and then you wail. You got-ta

63  $F 7$   $B\flat$  To Coda  $\oplus$  Sax lead-in

jump, jive, and then you wail, you wail!

(Sax ad-lib)

67 B $\flat$  E $\flat$ 7 B $\flat$  F7 E $\flat$ 7 B $\flat$

79 B $\flat$  (Sax)

Jack and Jill went up the hill to get a pail. \_\_\_\_\_

83 E $\flat$ 7 B $\flat$  (Sax)

Jack and Jill went up the hill to get a pail. \_\_\_\_\_

87 F7 B $\flat$  (Sax) D.S. al Coda

Jill stayed up she wan-na learn how to jive and wail. \_\_\_\_\_ Oh, \_\_\_\_\_ you got-ta

91 G7 C

Oh, \_\_\_\_\_ you got-ta jump, jive, and then you wail. You got - ta

94 F7

jump, jive, and then you wail. You got - ta jump, jive, and

97 C

then you wail. You got-ta jump, jive, and then you wail. You got-ta

100 G7 C (Sax)

jump, jive, and then you wail, you wail! You got-ta

104 Dm7 G7 C $\flat$ 6 (Sax)

jump and jive and then you got-ta wail