



THE
MIXED NUTS

Set MardiGrasA

Last revised: 2019.04.04

MardiGrasA01-When The Saints Go Marching In(KVF).2019.04.04.pdf
MardiGrasA01-When The Saints Go Marching In(KVM).2019.02.23.pdf
MardiGrasA02-Begin The Beguine(KVF).2019.03.11.pdf
MardiGrasA02-Begin The Beguine(KVM).2019.03.11.pdf
MardiGrasA03-Alexander's Ragtime Band(KVF).2019.02.23.pdf
MardiGrasA03-Alexander's Ragtime Band(KVM).2019.02.23.pdf
MardiGrasA04-After You've Gone(KVF).2019.02.23.pdf
MardiGrasA04-After You've Gone(KVM).2019.02.23.pdf
MardiGrasA05-Bill Bailey(KVF).2019.02.23.pdf
MardiGrasA05-Bill Bailey(KVM).2019.02.23.pdf
MardiGrasA06-Basin Street Blues(KVF).2019.02.23.pdf
MardiGrasA06-Basin Street Blues(KVM).2019.02.23.pdf
MardiGrasA07-Blueberry Hill(KVF).2019.02.23.pdf
MardiGrasA07-Blueberry Hill(KVM).2019.02.23.pdf
MardiGrasA08-Ain't Misbehavin'(KVF).2019.02.23.pdf
MardiGrasA08-Ain't Misbehavin'(KVM).2019.02.23.pdf
MardiGrasA09-Tennessee Waltz(KVF).2019.02.23.pdf
MardiGrasA09-Tennessee Waltz(KVM).2019.02.23.pdf
MardiGrasA10-Hound Dog(KV).2019.02.23.pdf
MardiGrasA11-Blues In The Night(KVF).2019.02.23.pdf
MardiGrasA11-Blues In The Night(KVM).2019.02.23.pdf
MardiGrasA12-Darktown Strutter's Ball(KV).2019.02.23.pdf
MardiGrasA13-In A Shanty In Old Shanty Town(KVD).2019.02.23.pdf
MardiGrasA14-All Of Me(KVF).2019.02.23.pdf
MardiGrasA14-All Of Me(KVM).2019.02.23.pdf
MardiGrasA15-Hello Dolly(KV).2019.03.11.pdf
MardiGrasA16-Besame Mucho(KVF).2019.02.23.pdf
MardiGrasA16-Besame Mucho(KVM).2019.02.23.pdf
MardiGrasA17-Chicago(KV).2019.02.23.pdf

Measure 11: 1st time sax;
2nd & 3rd times vocal;
4th time keyboard; 5th time vocal

When The Saints Go Marching In

(Sax, Bass, & Keyboard Only
Slowly And Very Rubato)

Keyboard

Slowly And very Rubato) E♭ E♭7 A♭ A♭m

E♭ Cm Fm7 B♭7 E♭ (Drums - At Tempo) (1st time Dixieland Instrumental)

6 E♭ A♭ E♭/G B♭7 E♭ A♭ E♭/G B♭7 E♭ Cm

12 saints come sing go march - ing in. on Judg - ment Day Oh, when they saints go march - ing Judg - ment "Hal - le - lu," oh, when they come on "Hal - le -

Fm7 B♭7 E♭ E♭7/D♭ A♭/C A♭m/B

18 in, Day. Oh, yes, I want to be in that num-ber when the "Hal - le - lu," Lord, how I want to be in that num-ber when they Oh, Lord, I want to be in that num-ber when they're

E♭/B♭ Cm Fm7 B♭7 1 - 4 E♭ A♭ E♭ 5 E♭ F

24 saints go come on march - ing in. Oh, when the And when the Judg - ment Day. Oh, when they And when they're "Hal - le - lu."

F B♭ F/A C7 F B♭ F/A C7 F Dm

30 Lord is shak-in' hands, and when the Lord is shak - in'

Gm7 C7 F F7 B♭ B♭m

36 hands, Oh yes, I want to be in that num-ber when the

(Dixieland To End)

F Dm Gm7 C7 F B♭ F C7 F F7

42 Lord is shak - in' hands

B♭ B♭m F C7(9) Gm7 C7 F B♭ F B♭ F

48

Begin The Beguine

F
Keyboard

(Sax)

1 C7 F C7

5 F Dm7 FMaj7 Dm7 F
When they be - gin _____ the be - guine, _____ it

9 Dm F C7
brings back the sound _____ of mus - ic so ten - der. _____ It

13 Gm Gm7
brings back the days _____ of trop - i - cal splen - dor, _____ it

17 C7 C7sus4 F
brings back a mem - 'ry _____ ev - er green. _____ I'm

21 Dm7 FMaj7 Dm7 F
with you once more _____ un - der the stars, _____ and

25 FMaj7 Dm7 C7
down by the shore _____ an or - ches - tra's play - ing. _____ And

29 Gm C7 Gm7 Gm
e - ven the palms _____ seem to be sway - ing _____.

33 C7 F
when they be - gin _____ the be - guine. _____ To

2

37 Fm B♭7 E♭
live it a - gain____ is past all en - deav - or____ ex -

41 E♭m A♭7 D♭Maj7
cept when the tune____ clutch-es my heart.____ And

45 B♭ C D♭
there we are, swear-ing to love for - ev - er____ and prom-is - ing

49 C B♭m7 G m7 C C7
nev - er ev - er to part.____ What

53 F D m7 FMaj7 D m7 F
mo-ments di - vine,____ what rap-ture se - rene,____ till

57 F7 C7
clouds came a long to dis - perse the joy we had tast - ed.____ And

61 B♭m G m7(♭5)3 B♭m3 G m7
now, when I hear peo-ple curse the chance that was wast - ed,____ I

65 C7 G m7 F
know but too well____ what they mean.____ So, don't

69 F 3 FMaj7 D m7 FMaj7 D m7
let them be - gin____ the be - guine.____ Let the

73 F 3 FMaj7 D m F Maj7 C7
love that was once a - fire re-main an em - ber.____ Let it

77 $B\flat$ — 3 — G^{m7} — 3 — — 3 — A m D m D m7
 sleep like the dead de - sire I on - ly re - mem - ber _____

81 G m7 C 7sus4 C7 F
 when they be - gin _____ the be - guine. _____ Oh, let's

85 F — 3 — F Maj7 — 3 — D m F F Maj7 D m7
 let them be - gin the be - guine, make them play _____ till the

89 F — 3 — F Maj7 F6 C7
 stars that were there be - fore re-turn a - bove you, _____ till you

93 $B\flat$ — 3 — G m7 — 3 — A m A m7 D7
 whis-per to me once more, "Dar-ling, I love you." _____ Then we'll

97 G m7 C 7sus4 G m7 — 3 — C 7sus4
 sud-den - ly know _____ what hea - ven we're in _____

101 G m7 — 3 — C 7sus4 F D m7
 when they be - gin _____ the be - guine, _____

105 G m7 — 3 — C 7sus4 G m7(\flat 5) C7
 when they be - gin _____ the be -

109 F D m7 G m7 G \flat Maj7 F
 guine. _____

Begin The Beguine

M
Keyboard

(Keyboard) F7

When they be - gin _____ the be - guine, it

brings back the sound _____ of music so ten - der. It

brings back the days _____ of trop - i - cal splen - dor, it

brings back a mem - 'ry _____ ev - er green. I'm

with you once more _____ un - der the stars, and

down by the shore _____ an or - ches - tra's play - ing. And

e - ven the palms _____ seem to be sway - ing _____

when they be - gin _____ the be - guine. To

2

37 B^bm E^b7 A^b
 live it a - gain _____ is past all en - deav - or ex -
 41 A^bm D^b7 G^bMaj7
 cept when the tune _____ clutch-es my heart. And
 45 E^o F G^b
 there we are, swear-ing to love for - ev - er _____ and prom-is - ing
 49 F E^bm7 C m7 F F7
 nev - er ev - - er to part. What
 53 B^b G m7 B^bMaj7 G m7 B^b
 mo-ments di - vine, _____ what rap-ture se - rene, till
 57 B^b F7
 clouds came a long to dis - perse the joy we had tast - ed. And
 61 E^bm C m7(b5) E^bm C m7
 now, when I hear peo-ple curse the chance that was wast - ed, I
 65 F7 C m7 B^b
 know but too well _____ what they mean. So, don't
 69 B^b B^bMaj7 G m7 B^bMaj7 G m7
 let them be - gin _____ the be - guine. Let the
 73 B^b B^bMaj7 G m B^bMaj7 F7
 love that was once a - fire re-main an em - ber. Let it

77 E♭ C m7 D m G m G m7
sleep like the dead de - sire I on - ly re - mem - ber _____

81 C m7 F7sus4 F7 B♭
when they be - gin _____ the be - guine. _____ Oh, let's

85 B♭ B♭Maj7 G m B♭ B♭Maj7 G m7
let them be - gin the be - guine, make them play _____ till the

89 B♭ B♭Maj7 B♭6 F7
stars that were there be - fore re-turn a - bove you, _____ till you

93 E♭ C m7 D m D m7 G 7
whis-per to me once more, "Dar-ling, I love you." _____ Then we'll

97 C m7 F7sus4 C m7 F7sus4
sud-den - ly know _____ what hea - ven we're in _____

101 C m7 F7sus4 B♭ G m7
when they be - gin _____ the be - guine, _____

105 C m7 F7sus4 C m7(♭5) F7
when they be - gin _____ the be -

109 B♭ G m7 C m7 B Maj7 B♭
guine. _____

Alexander's Ragtime Band

F

(Keyboard)

Keyboard

5 G G7 C Am7 D7

Oh, my hon-ey, oh, my hon-ey, bet-ter hur-ry and let's me-an-der.

9 G A7 D7

Ain't you go-in', ain't you go-in'? to the lead-er man, rag-ged met-er man'.

13 G G7 C D7

Oh, my hon-ey, oh, my hon-ey, let me take you to Al-ex-an-der's

17 G G7/F C/E C#° D D7 G G7

grand-stand brass band. Ain't you com-in' a - long? Come on and

21 C C/B C/A C/G G G7 C

hear, come on and hear Al-ex-an-der's Rag-time Band. Come on and

25 F F/E F/D F/C F

hear, come on and hear, it's the best band in the land. They can

2

C
29 play a bu-ble call like you nev-er heard be-fore. So nat-u-ral that you want to go to war.

C m6

33 G/B B♭^o D7/A G7
That's just the best - est band what am, my hon - ey lamb. Come on a-

37 C C/B C/A C/G G G7 C
long, ____ come on a - long, ____ let me take you by the hand ____ up to the

41 F F/E F/D F/C F
man, ____ up to the man, ____ who's the lead - er of the band! _____ And if you

45 C7 F F♯^o
care to hear the Swan-ee Riv - er played in rag - time, ____ come on and

49 C A7 D m G7 C C7 (Sax)
hear, ____ come on and hear Al - ex - an - der's Rag - time Band!

53 F F/E F/D F/C C C7 F
F

57 B♭ B♭/A B♭/G B♭/F B♭
B

61 F

F m6

65 C/E E[♭] G7/D C G7

Come on a-

69 C C/B C/A C/G G G7 C

long, come on a - long, let me take you by the hand up to the

73 F F/E F/D F/C F

man, up to the man who's the lead-er of the band! And if you

77 C7 F F♯

care to hear that Swan-ee Riv-er played in rag - time.

81 C A7 Dm D♭7

come on and hear, come on and hear Al-ex - an - der's Rag - time

85 C(Sax) C°7 Dm D♭maj7 C6

Band!

Alexander's Ragtime Band

M

Keyboard

(Keyboard) Keyboard

This section shows a keyboard part with two staves. The top staff is in treble clef and the bottom is in bass clef, both in 4/4 time. The keyboard part consists of a series of eighth-note chords and single notes.

5 C C7 F D m7 G7

Oh, my hon-ey, oh, my hon-ey, bet-ter hur-ry and let's me-an-der.

9 C D7 G7

Ain't you go-in', ain't you go-in'? to the lead-er man, rag-ged met-er man'.

13 C C7 F G7

Oh, my hon-ey, oh, my hon-ey, let me take you to Al-ex-an-der's

17 C C7/B♭ F/A F♯ G G7 C C7

grand-stand brass band. Ain't you com-in' a - long? Come on and

21 C C/B C/A C/G G G7 C

hear, come on and hear Al-ex-an-der's Rag-time Band. Come on and

25 F F/E F/D F/C F

hear, come on and hear, it's the best band in the land. They can

2

29 C play a bu-ble call like you nev-er heard be-fore. So nat-u-ral that you want to go to war. C m6

33 G/B B[♭]/A D7/A G7
That's just the best - est band what am, my hon - ey lamb. Come on a-

37 C C/B C/A C/G G G7 C
long, ____ come on a - long, ____ let me take you by the hand ____ up to the

41 F F/E F/D F/C F
man, ____ up to the man, ____ who's the lead - er of the band! _____ And if you

45 C7 F F[#]/E
care to hear the Swan-ee Riv - er played in rag - time, ____ come on and

49 C A7 D m G7 C C (Keyboard)
hear, ____ come on and hear Al - ex - an - der's Rag - time Band!

53 B[♭] B[♭]/A B[♭]/G B[♭]/F F F7 B[♭]

57 E[♭] E[♭]/D E[♭]/C E[♭]/B[♭] E[♭]

The musical score consists of eight staves of music for a single instrument, likely a piano or guitar. The music is in common time and includes lyrics. The key signature changes frequently, indicated by various sharps and flats. Chords are labeled above the staff at the beginning of each measure. The lyrics describe a band playing a bugle call, a honey lamb, ragtime, and the leader of the band.

61 B^b

65 F/A A^b^o C7/G F C7

Come on a-

69 F F/E F/D F/C C C7 F

long, ____ come on a - long, ____ let me take you by the hand ____ up to the

73 B^b B^b/A B^b/G B^b/F B^b

man, up to the man who's the lead-er of the band! _____ And if you

77 F7 B^b B^o

care to ____ hear that Swan-ee Riv-er played in rag - time.

81 F D7 G m G^b7

come on and hear, come on ____ and hear Al-ex - an - der's Rag - time

85 (Sax) F^o7 G m G^b maj7 F6

Band! _____

After You've Gone

F

Keyboard

(Sax)

The musical score consists of ten staves of music for keyboard, arranged in two columns. The left column contains staves 1 through 5, and the right column contains staves 6 through 10. Each staff begins with a key signature of one flat (F#) and a time signature of 4/4.

Staff 1: E♭, E°, F m7, F♯°

Staff 2: G m7, G♭°, F m7, B♭7

Staff 3: E♭, F m7, B♭7

Lyrics for Staff 3: Why won't you lis - ten, hon - ey, while I say:—

Staff 4: E♭, F m7, B♭7, G7

Lyrics for Staff 4: How could you tell me that you're going a-way? Don't say that

Staff 5: C m, F7, B♭7

Lyrics for Staff 5: we must part. Don't break my ach-ing heart.

Staff 6: E♭, F m7, B♭7, E♭7

Lyrics for Staff 6: You know I've loved you tru - ly man-y years, I loved you night and day.

Staff 7: A♭, A♭°

Lyrics for Staff 7: — How could you tell it to me, hon - ey,—

Staff 8: E♭/G, C7, F7, B♭7, A♭7

Lyrics for Staff 8: can't you see my tears? Now lis-ten while I say:

2

21 A♭Maj7 D♭7(♭9) E♭Maj7
 Af - ter you've gone and left me cry-ing, af - ter you've gone,

24 C9 F9 B♭9
 there's no de - ny - ing, you'll feel blue, you'll feel sad, —

27 E♭6 E♭7
 you'll miss the best - est pal you've ev - er had.

29 A♭Maj7 D♭7(♭9) E♭Maj7
 There'll come a time now don't for - get it, there'll come a time
 Af - ter the years we've been to - geth-er, through joy and tears,

32 C9 F m7 C7/G A♭6 D♭7
 when you'll re - gret it. Some-day, when you'll grow lone - ly,
 all kinds of weath - er. Some-day, blue and down - heart - ed,

35 E♭Maj7 G7 C m7 F 13 E♭Maj7/B♭ C7(♭9)
 your heart will break like mine and you'll want me on - ly, af - ter you've gone,
 you'll long to be with me right back where we started. Af - ter I'm gone,

38 1. F m7 B♭7 E♭6 B♭m7 E♭7
 af - ter you've gone — a - way.

41 2. F m7 3. B♭7 E♭ A♭7 B♭11 E♭
 af - ter I'm gone a - way.

After You've Gone

M

Keyboard

(Keyboard)

F F#^o G m7 G#^o
 3 A m7 A**♭**^o G m C7
 5 F G m7 C7
 Why won't you lis - ten, hon - ey, while I say:
 7 F G m7 C7 A7
 How could you tell me that you're going a-way? Don't say that
 10 D m G7 C7
 we must part. Don't break my aching heart.
 13 F G m7 C7 F7
 You know I've loved you tru - ly man-y years, I loved you night and day.
 16 B♭ B♭
 — How could you tell it to me, hon - ey,
 18 F/A D7 G7 C7 B♭^o7
 can't you see my tears? Now lis-ten while I say:

2

21 B♭Maj7 E♭7(♭9) F Maj7

Af - ter you've gone and left me cry-ing, af - ter you've gone,

24 D 9 G 9 C 9

there's no de - ny - ing, you'll feel blue, you'll feel sad, —

27 F 6 F 7

you'll miss the best - est pal you've ev - er had.

29 B♭Maj7 E♭7(♭9) F Maj7

There'll come a time— now don't for - get it, there'll come a time—
Af - ter the years we've been to - geth-er, through joy and tears,

32 D 9 G m7 D 7/A B♭6 E♭7

when you'll re - gret it. Some - day, when you'll grow lone - ly,
all kinds of weath - er. Some - day, blue and down - heart - ed,

35 F Maj7 A 7 D m7 G 13 F Maj7/C D 7(♭9)

your heart will break like mine and you'll want me on - ly, af-ter you've gone,
you'll long to be with me right back where we start-ed. Af-ter I'm gone,

38 1. G m7 C7 F 6 C m7 F 7

af - ter you've gone— a - way.

41 2. G m7 C7 F B♭7 C 11 F

af - ter I'm gone a - way.

(3 Times - Vocal 1st and 3rd)

Bill Bailey**F****Keyboard**

(Sax) B^b B^b7/A^b E^b/G G^b7 B^b/F /D C m7 F7

5 B^b
Won't you come home, Bill Bai - ley, won't you come home?

9 B^o7 F7/C /F
I'm cry-in' all night long. I'll do the cook-ing, hon-ey,

15 F9(#5) B^b
I'll pay the rent. I know I've done you wrong.

21
'Mem-ber that rain - y eve that I drove you out, with noth-ing but a
D^o C m G7 C m E^b E^o7 B^b/F

26
fine tooth comb? I know I'm to blame, well, ain't that a

32 G7 C7 F9 F7 1, 2.
shame? Bill Bail - ey won't you please come home?

37 3.
B^b A7 G7 C7 F13 F7

home, I don't mean may-be! Bill Bail-ey won't you please come

43 B^b
home.

The musical score consists of two staves. The top staff is for the vocal part, which includes lyrics and corresponding piano chords. The bottom staff is for the keyboard. The vocal part starts with a 4/4 time signature and moves to 2/4 at measure 21. The keyboard part follows the vocal part's tempo and time signature changes. Chords are indicated above the staff, such as Bb, Bb7/Ab, Eb/G, Gb7, Bb/F, D, Cm7, and F7. The vocal part features several melodic phrases with sustained notes and grace notes. The lyrics describe a man's desire for his lover to return home, mentioning cooking, rent, and past mistakes.

(3 Times - Vocal 1st and 3rd)

Bill Bailey**M****Keyboard**

(Keyboard) E♭ E♭7/D♭ A♭/C B 7 E♭/B♭ /G F m7 B♭7

5 E♭

Won't you come home, Bill Bai - ley, won't you come home?

9 E°7 B♭7/F /B♭

She moans the whole night long. _____ I'll do the cook-ing, hon-ey,

15 B♭9(\$5) E♭

I'll pay the rent. I know I've done you wrong. _____

21

'Mem-ber that rain - y eve that I drove you out, with noth-ing but a

26 G° F m C7 F m A♭ A°7 E♭/B♭

fine tooth comb? _____ I know I'm to blame, well, ain't that a

32 C7 F7 B♭9 B♭7 1,2.

shame? Bill Bail - ey won't you please come home? _____

37 3. E♭ D7 C7 F7

home, I don't mean may-be! Bill Bail - ey. _____ won't you

41 B♭13 B♭7 E♭ F m7 B♭7 E♭

please come home. _____

Basin Street Blues

F

(Keyboard)

Keyboard

3 C 3 C7 3 Gm7 3 C7 3

3 F /A 3 A^b7 3 G^o7 3 F C7 (Sax)

5 F (Keyboard) (Sax) (Keyboard)

8 (Sax) F7/A B^b B^o7 3

11 F/C 3 F F (Keyboard)

14 (Sax) (Keyboard) (Sax)

17 F7/A B^b B^o7 F/C C7 F

21 F6 A7 D7 3 3

24 3 G7 3 C7

2

27 F/A A^b7 Gm7 G7 Gm7 C7 F6

30 A7 D7 3 3 3

33 G7 C7 F B^b F Yes,

37 F6 A7 D7 Bas-in Street is the street where the best folks,

40 G7 C7 they all meet, down in New Or-leans the land of dreams You'll

43 F/A A^b7 Gm7 G7 Gm7 C7 nev-er know how nice it seems or just how much it real-ly means. I'm

45 F6 A7 D7 glad to be, oh, yes-sir-ee, where wel-come's free

48 G7 C7 and dear to me, where I can lose, lose my Bas-iin Street Blues.

51 1. F B^b F C7 (Sax) 2. F B^b F C7 You'll be

The musical score consists of eight staves of music for a single instrument, likely a piano or organ, with lyrics underneath each staff. The score includes chords such as F/A, A^b7, Gm7, G7, Gm7, C7, F6, A7, D7, G7, C7, F, B^b, F, F6, A7, D7, G7, C7, F, B^b, F, C7, and various bass notes. The lyrics describe the setting of Basin Street in New Orleans, mentioning the street, the land of dreams, and the welcoming nature of the place. The score concludes with a final section starting at measure 51, labeled '1.' and '2.', with the lyrics 'You'll be'.

55 F (Sax)
 glad you came with me

57 (Sax) F 7/A
 down the Mis-sis-sip-pi. I'm gon-na show you what the

60 B^b B^{°7} F/C C7 F C7
 good life means. No place can send you like New Or-leans. And we'll be

63 F 6 A 7 D 7
 glad to be oh, yes-sir-ee, where wel-come's free and it's

66 G 7 C 7
 dear to me, where we can lose, we can lose our Bas - in Street

69 F F 7/E^b B^b/D D^{°7} F/C B^bm7 3
 blues. I'm talk - in' 'bout the Bas - sin Street

72 F /A B^b B^{°7} F/C C7 F
 blues (Sax)

Basin Street Blues

M

(Keyboard)

F 3 F7 3 Cm7 3 F7 3
 B♭ /D 3 D♭°7 3 C°7 3 B♭ F7 (Sax)

5 B♭ (Keyboard) (Sax) (Keyboard)

8 (Sax) 3 B♭7/D E♭ E°7 3
 B♭/F F7 3 B♭ B♭ (Keyboard)

14 (Sax) (Keyboard) (Sax)

17 3 B♭7/D E♭ E°7 B♭/F F7 B♭

21 B♭6 D7 G7 3 3
 24 3 C7 3 F7

The score consists of ten staves of music. The first three staves are for the keyboard, and the remaining seven are for the saxophone. The music is in 4/4 time and uses a key signature of one flat. Chords include F, F7, Cm7, F7, B♭, D♭°7, C°7, B♭, B♭°7/D, E♭, E°7, B♭/F, F7, B♭, B♭, B♭7/D, E♭, E°7, B♭/F, F7, B♭, B♭6, D7, G7, C7, and F7. Measure numbers 1 through 24 are indicated on the left side of the staves. The word "Keyboard" and "(Sax)" are placed above specific measures to identify the instruments playing. The letter "M" is prominently displayed at the top right.

2

27 B♭/D D♭⁹/7 Cm7 C7 Cm7 F7 B♭⁶

30 D7 G7

33 C7 F7 B♭ E♭ B♭

Yes,

37 B♭⁶ D7 G7

Bas - in Street is the street where the best folks,

40 C7 F7

they all meet, down in New Or - leans the land of dreams You'll

43 B♭/D D♭⁹/7 Cm7 C7 Cm7 F7

nev - er know how nice it seems or just how much it real - ly means. I'm

45 B♭⁶ D7 G7

glad to be, oh, yes-sir-ee, where wel-come's free

48 C7 F7

and dear to me, where I can lose, lose my Bas - iin Street Blues.

51 1. B♭ E♭ B♭ F7 (Keyboard) 2. B♭ E♭ B♭ F7

You'll be

55 B♭

(Keyboard)

glad you came with me

57 (Keyboard) B♭7/D

down the Mis-sis-sip-pi. I'm gon-na show you what the

60 E♭ E°7 B♭/F F7 B♭ F7

good life means. No place can send you like New Orleans. And we'll be

63 B♭6 D7 G7

glad to be oh, yes-sir-ee, where wel-come's free and it's

66 C7 F7

dear to me, where we can lose, we can lose our Bas-in Street

69 B♭ B♭7/A♭ E♭/G G♭°7 B♭/F E♭m7

blues. I'm talk - in' 'bout the Bas - sin Street

72 B♭ /D E♭ E°7 B♭/F F7 B♭

blues. (Keyboard)

12/8 feel throughout

Blueberry Hill

F
Keyboard

(Keyboard)

12/8 feel throughout

Chords indicated above the staff:

- 1. 3 measures: B♭, C7, F, B♭, F, N.C.
- 2. 3 measures: B♭, F
- 3. 3 measures: B♭, F, FMaj7, F6
- 4. 3 measures: B♭, F
- 5. 3 measures: B♭, F, FMaj7, F6
- 6. 3 measures: B♭, F
- 7. 3 measures: B♭, F, FMaj7, F6
- 8. 3 measures: B♭, F
- 9. 3 measures: B♭, F, FMaj7, F6
- 10. 3 measures: B♭, F
- 11. 3 measures: B♭, F, FMaj7, F6
- 12. 3 measures: B♭, F
- 13. 3 measures: B♭, F, FMaj7, F6
- 14. 3 measures: B♭, F
- 15. 3 measures: B♭, F, FMaj7, F6
- 16. 3 measures: B♭, F
- 17. 3 measures: B♭, F, FMaj7, F6
- 18. 3 measures: B♭, F
- 19. 3 measures: B♭, F, FMaj7, F6
- 20. 3 measures: B♭, F
- 21. 3 measures: B♭, F, FMaj7, F6
- 22. 3 measures: B♭, F
- 23. 3 measures: B♭, F, FMaj7, F6
- 24. 3 measures: B♭, F
- 25. 3 measures: B♭, F, FMaj7, F6
- 26. 3 measures: B♭, F
- 27. 3 measures: B♭, F, FMaj7, F6
- 28. 3 measures: B♭, F
- 29. 3 measures: B♭, F, FMaj7, F6
- 30. 3 measures: B♭, F
- 31. 3 measures: B♭, F, FMaj7, F6
- 32. 3 measures: B♭, F
- 33. 3 measures: B♭, F, FMaj7, F6
- 34. 3 measures: B♭, F
- 35. 3 measures: B♭, F, FMaj7, F6

Lyrics:

found my
thrill on Blue-ber - ry Hill, on Blue-ber - ry
when I found you. The moon stood
still on Blue-ber - ry Hill and lin-gered un -
till my dreams came true. The wind in the
wil - low played love's sweet mel - o - dy, but all of those
vows we made were nev - er to be. Tho' we're a -
part you're part of me still for you were my
thrill on Blue-ber - ry Hill.

(Sax)

12/8 feel throughout

Blueberry Hill

M

Keyboard

(Keyboard)

12/8 feel throughout

(Keyboard)

1 E♭ F7 B♭ E♭ B♭ N.C.

6 E♭ B♭

10 F7 B♭ B♭Maj7 B♭6 B♭7

14 E♭ B♭

18 F7 B♭ E♭ B♭ E♭6

22 B♭ B♭Maj7 E♭6 B♭ B♭Maj7 B♭7 A7

26 D m A7 D m A7 D F7 B♭7

30 E♭ B♭

34 F7 1. B♭ E♭ B♭ B♭7 | 2. B♭ E♭ B♭6

(Keyboard)

Ain't Misbehavin'

F

Keyboard

1 A^b6 (Sax)

3 D m7(♭5)

3 D♭m6

3 E♭7

3 B♭7

3 E♭7

5 § A♭ A°7 B♭m7 B°7 A♭/C C7♯5

No one to talk with,
I know for cer-tain,
all by my-self.
the one I love.

No one to walk with,
I'm through with flir - tin,
but it's

8 D♭6 G♭9 A♭ F7(♭9) B♭m7 E♭7

I'm hap-py on—the shelf.
just you I'm think - in' of.

Ain't mis-be-ha-vin',
Ain't mis-be-ha-vin',

I'm sav-in' my love for
I'm sav-in' my love for

11 1 C7 F7 B♭m7 E♭7 2. A♭6 G♭9 A♭6 C7♯5

you. _____

15 Fm D♭7/F B♭7/F F7

Like Jack Hor-ner in the cor-ner, Don't go no-where. What do I care?

19 E♭ E♭aug7 Fm7 B♭7 E♭7 F7 B♭7 E♭7

Your kiss - es are worth wait - ing for, be - lieve me.

23 A^b A^{o7} B^bm7 B^{o7} A^b/C C7#5

I don't stay out late, don't care to go. I'm home a-bout eight, just
me and the "Late Late Show." Ain't mis-be-ha-vin,'
Sav-in' my love for you.

26 D^b6 G^b9 A^b F7(b9)

28 B^bm7 E^b7 To Coda A^b6 B^bm7 E^b7 *D.S. al Coda*

Coda 31 C D^b^o7 C7 F m7 B^bm7 E^b7

you. Ain't mis-be-ha-vin,' I'm sav-in' all my love for

(Keyboard) 35 A^b rit. A^b/C B^o E^b7/B^b A^b D^b A^b6

you. 3 3 3 3

Ain't Misbehavin'

M
Keyboard

(Keyboard) **B^b6**

E^bm6

B^b **B^o7** **C m7** **C[#]7** **B^b/D** **D7#5**

No one to talk with,
I know for cer-tain,
all by my-self.
the one I love.

E^b6 **A^b9** **B^b** **G7(b9)** **C m7** **F7**

I'm hap-py on—the shelf.
just you I'm think - in' of.
Ain't mis-be-ha-vin',
Ain't mis-be-ha-vin',

D7 **G7** **C m7** **F7** **B^b6** **A^b9** **B^b6** **D7#5**

you. _____

G m **E^b7/G** **C7/G** **G7**

Like Jack Hor-ner in the cor-ner, Don't go no-where. What do I care?

F **Faug7** **G m7** **C7** **F7** **G7** **C7** **F7**

Your kiss - es are worth wait - ing for, be - lieve me.

23 B^b B^o7 C m7 C^{#o}7 B^b/D D7#5

I don't stay out late, don't care to go. I'm home a - bout eight, just

26 E^b6 A^b9 B^b G7(b9)

me and the "Late__ Late Show." Ain't mis - be - ha - vin,'

28 C m7 F7 To Coda ♩ B^b6 C m7 F7 D.S. al Coda

Sav - in' my love for you. _____

Coda

31 D E^b7 D7 G m7 C m7 F7

you. Ain't mis-be - ha vin,' I"m sav-in' all my love for

(Keyboard) B^b rit. B^b/D D^bo F7/C B^b E^b B^b6 *Gloss*

you.

Tennessee Waltz

F

(Keyboard Intro)

N.C. F Fmaj7 F7

This block contains the first two measures of a keyboard introduction. The first measure starts with 'N.C.' (No Chord) followed by a single note 'F'. The second measure begins with a dotted half note 'F' followed by a eighth-note pair. The third measure starts with a dotted half note 'Fmaj7' followed by a eighth-note pair. The fourth measure starts with a dotted half note 'F7' followed by a eighth-note pair.

Keyboard

B♭ B°7 F/C Dm7 Gm9

This block shows a sequence of chords: B♭, B°7, F/C, Dm7, and Gm9. The B♭ chord is a full four-note chord. The B°7 chord has a unique shape with three notes. The F/C chord consists of a bass note 'F' and a single note 'C' above it. The Dm7 chord has a bass note 'D' and three notes above it. The Gm9 chord has a bass note 'G' and four notes above it.

C7 F B♭ A m C7/G F C7sus4

This block shows a sequence of chords: C7, F, B♭, A m, C7/G, F, and C7sus4. The lyrics 'I was' are written below the notes for the C7sus4 chord.

F F maj7 F7 B♭

This block shows a sequence of chords: F, F maj7, F7, and B♭. The lyrics 'dan-cin' with my dar-lin' to the Ten-nes - see Waltz' are written below the notes for the F7 chord.

B°7 F/C Dm Gm

This block shows a sequence of chords: B°7, F/C, Dm, and Gm. The lyrics 'when an old friend I just hap-pened to see.' are written below the notes for the Gm chord.

C7 F F maj7 F7

This block shows a sequence of chords: C7, F, F maj7, and F7. The lyrics 'I in-tro-duced her to my dar-lin' and while' are written below the notes for the F7 chord.

B♭ B°7 F/C Dm7 G9 C7

This block shows a sequence of chords: B♭, B°7, F/C, Dm7, G9, and C7. The lyrics 'they were walt-zing, my friend stole my sweet-heart from' are written below the notes for the C7 chord.

F B^b A m C7/G F C7 F A7 ³

me. I re-mem-ber _____ the night _____

B^b6 F

— and the Ten - nes-see Waltz, and I knew just how

Dm7 Dm7 Gm7 C7 F

much I had lost. Yes, I lost my _____

F maj7 F7 B^b B°7

— lit-tle dar - lin' the night they were play-ing the

F/C Dm7 G9 C7 1
F B^b A m7 C7/G F C7 (Sax)

beau-ti - ful Ten - nes-see Waltz.

2
F F7 B^b B°7 F

waltz. the beau - ti - ful

C7 B^b F/A C7/G F

Ten - nes-see Waltz.

Tennessee Waltz

M

(Keyboard Intro)

Keyboard Intro musical score in 3/4 time, B-flat major. The score consists of two measures. Measure 1 starts with 'N.C.' followed by a series of eighth-note chords: B-flat, B-flat major 7, and B-flat 7. Measure 2 continues with a series of eighth-note chords: E-flat, E-flat 7, B-flat/F, G minor 7, and C minor 9.

Keyboard

Keyboard musical score in 3/4 time, B-flat major. The score consists of two measures. Measure 1 starts with a bass note at measure 7 followed by a series of eighth-note chords: E-flat, E-flat 7, B-flat/F, G minor 7, and C minor 9. Measure 2 continues with a series of eighth-note chords: F 7, B-flat, E-flat (with a 3 overline), D minor, F 7/C, B-flat, and F 7sus4.

Keyboard musical score in 3/4 time, B-flat major. The score consists of two measures. Measure 1 starts with a bass note at measure 13 followed by a series of eighth-note chords: F 7, B-flat, E-flat (with a 3 overline), D minor, F 7/C, B-flat, and F 7sus4. Measure 2 continues with a series of eighth-note chords: B-flat, B-flat major 7, E-flat, D minor, F 7/C, B-flat, and F 7sus4. The lyrics 'I was' are written below the staff.

Keyboard musical score in 3/4 time, B-flat major. The score consists of three measures. Measure 1 starts with a bass note at measure 18 followed by a series of eighth-note chords: B-flat, B-flat major 7, E-flat, D minor, F 7/C, B-flat, and F 7sus4. Measures 2 and 3 continue with a series of eighth-note chords: B-flat, B-flat major 7, E-flat, D minor, F 7/C, B-flat, and F 7sus4. The lyrics 'dan-cin' with my dar-lin' to the Ten-nes - see Waltz' are written below the staff.

Keyboard musical score in 3/4 time, B-flat major. The score consists of three measures. Measure 1 starts with a bass note at measure 25 followed by a series of eighth-note chords: E-flat 7, B-flat/F, G minor, and C minor. Measures 2 and 3 continue with a series of eighth-note chords: E-flat 7, B-flat/F, G minor, and C minor. The lyrics 'when an old friend I just hap-pened to see.' are written below the staff.

Keyboard musical score in 3/4 time, B-flat major. The score consists of three measures. Measure 1 starts with a bass note at measure 32 followed by a series of eighth-note chords: F 7, B-flat, B-flat major 7, and B-flat 7. Measures 2 and 3 continue with a series of eighth-note chords: F 7, B-flat, B-flat major 7, and B-flat 7. The lyrics 'I in-tro-duced him to my dar-lin' and while' are written below the staff.

Keyboard musical score in 3/4 time, B-flat major. The score consists of three measures. Measure 1 starts with a bass note at measure 39 followed by a series of eighth-note chords: E-flat, E-flat 7, B-flat/F, G minor 7, C 9, and F 7. Measures 2 and 3 continue with a series of eighth-note chords: E-flat, E-flat 7, B-flat/F, G minor 7, C 9, and F 7. The lyrics 'they were walt-zing, my friend stole my sweet-heart from' are written below the staff.

2

B♭ E♭ Dm F7/C B♭ F7 B♭ D7

me. I re - mem - ber the night

E♭6 B♭

— and the Ten - nes-see Waltz, and I knew just how

Gm7 Gm7 Cm7 F7 B♭

much I had lost. Yes, I lost my

B♭maj7 B♭7 E♭ E°7

— lit-tle dar - lin' the night they were play-ing the

B♭/F Gm7 C9 F7 1 B♭ E♭ Dm7F7/C B♭ F7 (Keyboard)

beau - ti - ful Ten - nes-see Waltz.

2 B♭ B♭7 E♭ E°7 B♭

waltz. the beau - ti - ful

F7 E♭ B♭/D F7/C B♭

Ten - nes - see Waltz.

NO INTRO
GIVE PITCH

Hound Dog

Keyboard

Bright Rock

N.C.

B♭



You ain't noth-in' but a hound dog, ____ cry-in' all the time.



You ain't noth-in' but a hound dog, ____ cry-in' all the time.



Well, you ain't ne-ver caught a rab-bit and you ain't no friendof mine.



When they said you was high classed, well, that was just a lie.



When they said you was high classed, well, that was just a lie.



Well, you ain't ne-ver caught a rab-bit and you ain't no friendof

Repeat for solos	Ending after solos
B♭	N.C.
B♭	D°7
E♭	G♭7/E
F7	F7
	B♭

mine you ain't noth-in' but a mine. _____

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^bm7 (Bass)

F N.C. (Sax)

B^bm7 F N.C. (Sax)

(Bass)

B^bm7 F N.C. (Bass)

My

mom-ma done tol' me__ when I was in pig-tails, my mom ma done tol' me,

"Hon!__ A man's gon-na sweet-talk__ and give you the big eye,

G7 C7 C^aug F C7 a man is a two-face, a

but when the sweet-talk is done, a

2

22 G7 3 C7 3 F 3

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

25 F7 C7(#5) Fm7 B7 F (Sax)

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

28 B9 Bbm6 C7

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

31 F (Sax) C7 3

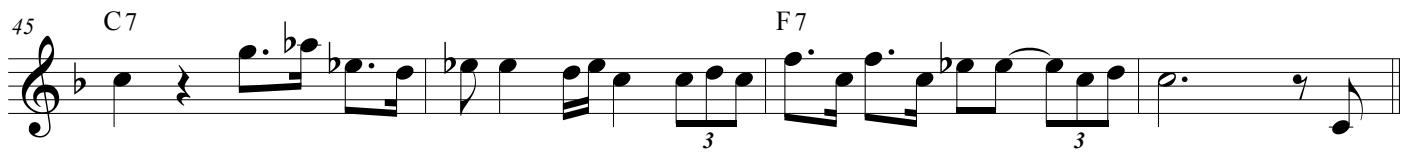
"Whoo-ee.!" A whoo-ee dah hoo - ee,____ ol'

34 G7 3 C7 3 F 3

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

37 F (Sax) B7 F7

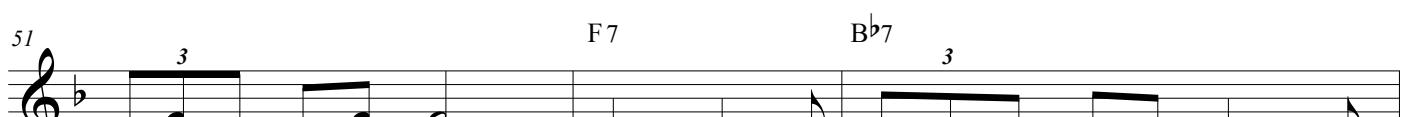
41 B7 F7

45 C7 F7

 From

49 F6

 Nat-chez to Mo - bile, —

from Mem-phis to St. Joe, — where -

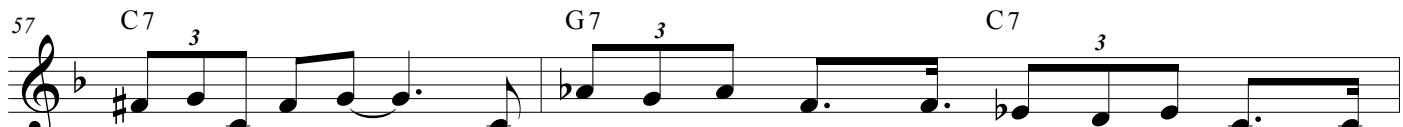
51 F7 B7

 ev - er the four winds

blow. — I've been in some big towns and

54 G7 C7 Caug F

 heard me some big talk,

but there is one thing I know: — A

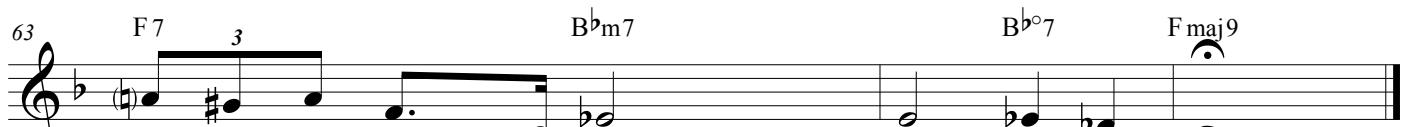
57 C7 G7 C7

 man is a two - face,

a wor - ri - some thing who'll leave you to sing the

59 F F#7 B7

 blues in the night.

Ooo Ooo — My

63 F7 Bbm7 B7 Fmaj9

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

Blues In The Night

12-beat feel

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

Keyboard

The musical score shows a bass line in 4/4 time. The key signature changes from E♭ major 7 (E♭m7) to B♭ major (N.C.). The bass line consists of eighth-note patterns, with a prominent eighth-note bass note on the second beat of each measure. The bass line ends with a G major chord (G-B-D) on the final note.

9 E♭m7 B♭ N.C.
(Bass) Mv

Musical score for piano, page 13, measures 1-6. The key signature is B-flat major (two flats). The time signature is common time (indicated by '6'). Measure 1: Two eighth notes followed by a sixteenth note. Measure 2: A sixteenth note followed by a eighth note. Measure 3: A sixteenth note followed by a eighth note. Measure 4: A sixteenth note followed by a eighth note. Measure 5: A sixteenth note followed by a eighth note. Measure 6: A sixteenth note followed by a eighth note.

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

Musical score for piano, page 16. The right hand plays a melodic line with eighth-note patterns. The left hand provides harmonic support with chords labeled B♭7 and E♭7. Measure 16 concludes with a repeat sign and the instruction '3' above the staff.

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

Musical score for piano showing measures 19-24. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. Measure 19 starts with a half note followed by a quarter note. Measure 20 begins with a C7 chord (C, E, G, B). Measure 21 begins with an F7 chord (F, A, C, E). Measure 22 begins with an F augmented chord (F, A, C#). Measure 23 begins with a B flat major chord (B, D, F). Measure 24 begins with an F7 chord (F, A, C, E) followed by a measure 3 repeat sign.

but when the sweet talk is done, _____ a woman's a two-face, a

2

22 C7 F7 3 B♭ 3

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

25 B♭7 F7(♯5) B♭m7 E♭7 B♭ (Keyboard)

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

28 E♭9 E♭m6 F7

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

31 B♭ (Keyboard) F7

"Whoo-ee." A whoo-³ee dah hoo - ee, _____ ol'

34 C7 F7₃ B♭ 3

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

37 B♭ (Keyboard) E♭7 B♭7

41 E♭7 B♭7

45 F7 3 B^b7 3

From

49 B^b6 3 3

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

51 3 B^b7 E^b7 3

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

54 3 C7 F7 Faug B^b

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

57 F7 3 C7 F7 3

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

B^b 3 B^b7 E^o7

blues — in the night. Ooo — My

63 B^b7 E^bm7 E^b7 B^bmaj9

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

Vocal 1st & 3rd
Keyboard - 2nd

Darktown Strutter's Ball

Keyboard

(Keyboard)

I'll be

5

down to get you in a tax-i, hon-ey. You bet-ter be read-y a-bout

8

half-past eight. Now dear-ie, don't be late, I want to be there when the

12

band starts play-ing. Re-mem-ber when we get there, hon-ey, the two-steps, I'm a-goin' to

16

have 'em all. Goin' to dance off both my shoes, when they play the "Jel-ly Roll"

20

Blues," to - mor-row night at the Dark-town Strut-ters Ball. I'll be

25

Dark-town Strut-ters Ball, Oh yeah! To-mor-row night at the Darktown Strutter's Ball.

(Keyboard)

VOCAL DUET

Swing Rhythm

In A Shanty In Old Shanty Town

(Keyboard)

B♭ B♭7 F7 Gm7 Cm7 F7 B♭ Gm7 Cm7 F7 B♭ Gm7 Cm7 F7

Keyboard

(F) It's

8 B♭ D7 G7

on - ly a shan - ty in old shan - ty town. The
give up a pal - ace, if I were a queen. It's

12 C7 B7(#9) C7 1.

roof more is so slan - ty, it touch - es the ground. But my
more than a pal - ace, it's my ev - 'ry

16 F F7 B♭ G7

tum - ble - down shack, by an old rail - road track, like a

20 C7 F7

mil - lion - aire's man - sion, is call - ing me back. I'd

24 2. E♭ E♭m B♭

dream. There's a king wait - ing there with a sil - ver - y

28 G7 Cm F7 B♭ B♭7 (Keyboard)

crown in a shanty in old shanty - town. _____

33 E♭ G7 C7 Fm B♭7

(M) There's a

2
 37 E♭ G7 C7
 shan-ty in the town on a lit-tle plot of ground with the green grass grow-in' all a-

40 F7 E7(♯9) F7
 round, all a-round. The roof's so worn, so bad-ly torn till it tum-bled to the

44 B♭ B♭7
 ground. Just a tum - ble-down shack and it's built way back a-bout

47 E♭ C7 F7
 twen-ty - five feet from the rail-road track. Ling-ers on my mind most

50 B♭7
 all the time, keeps call-ing me back to my lit - tle old shack. I'd

53 E♭ G7 C7
 be just as sas-sy as Hai-le Se-las-sie, if I were king, would-n't mean a thing. Put my

57 F7 E7(♯9) F7
 boots on tall, read the writ-in' on the wall, and it would-n't mean a thing, not a

60 A♭ A♭m
 dog-gone thing. There's a queen wait-ing there in a rock-in' chair, just

63 E♭ C7 Fm
 blow-in' her top on Gat-ors beer. Look-in' all a-round, and I'm

66 B♭7 E♭ (Keyboard)
 truck-in' on down, 'cause I'm glad to get back to my shan-ty town.

69 F A7 D7

73 G7 F#7(#9) G7

(M) There's a

77 D°7 Bbm F D7 Gm

(F) in a shan - ty

queen waiting there with a sil - ver - y crown

82 — in old shan-ty town, A m A°7 D7 Gm C7

— in old shan-ty town, shan-ty town. In a shan-ty in old shan-ty

87 F (Keyboard) F#°7 F°7 Gm C7 F

town.

All Of Me

F

(Sax)

Keyboard

Chords and lyrics:

- Measures 1-4: Gm7, Bb/F, E7, F, A m/E, Bbm/Eb, D7
- Measures 5-8: Gm, Gm7, C9, C7, F6, F, Dm7, C7, Gm7, C7
- Measures 9-12: F6, A7, D7
All of me, why not take all of me? Can't you see
- Measures 13-16: Gm7, A7, D7
I'm no good with - out you. Take my lips, I want to
- Measures 17-20: Dm, G7, Gm7, C7
lose them. Take my arms, I'll nev - er use them.
- Measures 21-24: F6, A7, D7
Your good-bye left me with eyes that cry. How can I
- Measures 25-28: Gm7, Bb6, Bbm6, A7
ever make it with - out you? You took the part that
- Measures 29-32: Gm7, C7, F, D7, Gm7, C7
once was my heart, so why not take all of me?
- Measures 33-36: 1. Gm7, C7, F, D7, Gm7, C7
2. Gm7, C7, A m7, D7
why not take all? why not take all? So
- Measures 37-40: Gm7, C7, Bb6/F, F
why not take all? why not take all? me?

All Of Me

M

(Keyboard)

Keyboard

The musical score consists of two staves. The top staff is for the keyboard, showing a continuous line of notes with chords indicated above the staff: Cm7, E♭/B♭, A7, B♭, D m/A, E♭m/A♭, and G7. The bottom staff is for the voice, with lyrics written below the notes. The vocal part starts with a piano introduction and then begins singing at measure 5. The lyrics are as follows:

5 Cm Cm7 F9 F7 B♭6 B♭ Gm7 F7 Cm7 F7
9 B♭6 D7 G7
All of me, _____ why not take all of me? _____ Can't you see _____
14 Cm7 D7
I'm no good with - out you. _____ Take my lips, _____ I want to
19 Gm C7 Cm7 F7
lose them. _____ Take my arms, _____ I'll nev - er use them.
25 B♭6 D7 G7
Your good-bye _____ left me with eyes that cry. _____ How can I _____
30 Cm7 E♭6 E♭m6
ev - er make it with - out you? _____ You took the part that
35 Dm7 G7 1. Cm7 F7 B♭ G7 Cm7 F7
once was my heart, so why not take all of me? _____
41 2. Cm7 F7 Dm7 G7
why not take all? why not take all? So
45 Cm7 F7 E♭6/B♭ B♭
why not take all of me? _____

MALE VOCAL
3 Times - Vocal 1st & 3rd

Hello Dolly

(Keyboard)

Keyboard

Chords indicated above the staff:

- 1. C7, F7, B♭, B♭°, C m7, F7
- 2. B♭, G m, B♭
- 3. B♭°, C m7, F7, C m, C m7
- 4. A♭, C m7, F7
- 5. B♭, B♭°, F7, B♭, G m
- 6. B♭, B♭°, F7, B♭, E♭, D7
- 7. G m, D m, G m, D m7, G 7
- 8. C7, F7, B♭, B♭°, C m7, F7
- 9. C7, F7, C7, F7
- 10. C7, F7, B♭, E♭, G♭7, B♭/F, B♭, F7, B♭

Vocal Part (Male Vocal 1st & 3rd)

1. *Hel -*
lo, Dol - ly, well, Hel - lo,
Dol - ly. It's so nice to have you

2. *back where you be - long. — You're look - ing swell,*
Dol - ly, we can

3. *tell, Dol - ly, you're still glow - in', you're still crow - in', you're still*

4. *go - in' strong. We feel the room sway-in', for the band's*

5. *play-in' one of your old fav - rite songs from way back when. So,*

6. *take her wrap, fel-las, find her an emp - ty lap, fel-las,*

7. *Dol - ly 'll nev - er go a - way a - gain! — (Keyboard)*

8. *Dol - ly 'll nev - er go a - way, Dol - ly 'll nev - er go a - way,*

9. *Dol - ly 'll nev - er go a - way a - gain.*

Besame Mucho

F
Keyboard

(Sax)

A m D m A m E7

5 A m E7 A m E7

9 A m6 D m6

Bes - a - me, bes - a - me mu - - cho.

12 A7(b9) D m6 E7(b9)

— Each time Co - mo I si cling fuer - to your esta kiss noch - e hear la mu - sic ul - ti - ma di - ma

15 A m6 B m7 E7 A7 G/B A7/C# A7(b9)

vine. vez. Bes - a - me, bes - a - me

19 D m6 A m A m/G

cho. Hold Que me, ten - my go dar mied - ling, and per - do

22 F7 E7 A m6

say der - that te, you'll per - al der - ways te be des - mine pues.

25 D m6 A m6
 This Quier - joy is some - thing new, my cer - arms en - fold - ing you,
 joy ten - er - te new, my cer - arms en - fold - ing you,
 3 3 3 3

27 E7 A m6 A 7(b9) D m6
 nev - er knew this thrill be - fore. Who ev - er thought I'd ves be ma -
 o - jos ver - te jun - to - mi. Pien - sa que tal ves ma -
 3 3 3 3

30 A m6 B7 F7 E7
 hold - ing you close to me, whis-p'ring, "It's you I adore."
 na - na yo es - ta re - le - jos "Muy le - jos de - ti."
 3 3 3 3

33 A m6 D m6
 Dear - est one, if bes - a - me leave me, cho.
 Bes - a - me, bes - a - me mu - cho.
 3 3

36 A 7(b9) D m6 E7(b9)
 each lit - tle dream would take wing and my life would be
 Co - mo si fuer - a esta noch - e la ul - ti - ma
 3 3 3 3

39 A m6 B m7 E7 A 7 G/B A 7/C# A 7(b9)
 through. Bes - a - me, bes - a - me
 vez. 3

43 D m6 A m A m/G
 mu - cho. Love Que me ten - for go - ev - er and per -
 3 3 3 3

46 F7 E7 A m6 E7
 make all my dreams come true.
 der - te, per - der - te des - pue.
 3 3 3 3

49 A m A m/G F7 E7 A m6
 Love me for - ev - er and make all my dreams come true.
 Que ten - go mied - do per - der - te, per - derte des - pue.
 3 3 3 3

Besame Mucho

M
Keyboard

(Keyboard)

The musical score consists of eight staves of music for keyboard, arranged in two columns. The left column contains staves 1 through 4, and the right column contains staves 5 through 8. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music is divided into measures by vertical bar lines, and each measure is numbered on the left side.

Chords and Progressions:

- Measure 1: D m
- Measure 2: G m
- Measure 3: D m
- Measure 4: A 7
- Measure 5: D m
- Measure 6: A 7
- Measure 7: D m6
- Measure 8: G m6
- Measure 9: Bes - a - me, _____
- Measure 10: D 7(♭9)
- Measure 11: G m6
- Measure 12: A 7(♭9)
- Measure 13: —
- Measure 14: Each time I cling to your kiss I hear mu - sic di -
- Measure 15: Co - mo si fuer - a esta noch - e la ul - ti - ma
- Measure 16: vine. _____
- Measure 17: Bes - a - me, _____
- Measure 18: bes - a - me vez. _____
- Measure 19: D m6
- Measure 20: E m7
- Measure 21: A 7
- Measure 22: D 7
- Measure 23: C/E
- Measure 24: D 7/F#
- Measure 25: D 7(♭9)
- Measure 26: mu - cho. _____
- Measure 27: Hold Que
- Measure 28: me, ten, - my
- Measure 29: dar mied - ling, do and per -
- Measure 30: G m6
- Measure 31: D m
- Measure 32: D m/C
- Measure 33: say der - that te, you'll per - al der - always be des - be
- Measure 34: mine. _____
- Measure 35: B♭7
- Measure 36: A 7
- Measure 37: D m6
- Measure 38: _____

Lyrics:

The lyrics are provided below each staff, corresponding to the chords and measures. The lyrics are in Spanish and include some German words like "der" and "mine". The lyrics are as follows:

- Besame Mucho (Measure 1-4)
- Each time I cling to your kiss I hear music (Measure 5-8)
- vine. _____ (Measure 9-12)
- besame mucho (Measure 13-16)
- Hold me, ten, - my (Measure 17-20)
- dar mied - ling, do and per - (Measure 21-24)
- say der - that te, you'll per - al der - always be des - be mine. _____ (Measure 25-28)

25 G m6 3 D m6 3

This joy is some - thing new, my arms en - fold - ing you,
Quier - o ten - er - te muy cer - ca mir - ar - me tus

27 A7 3 D m6 D7(b9) G m6 3

nev - er knew this thrill be - fore. Who ev - er thought I'd be
o - jos ver - te jun - to - mi. Pien - sa que tal ves ma -

30 D m6 E7 B7 3 A7

hold - ing you close to me, whis-p'ring, "It's you I a - dore."
na - na yo es - ta re - le - jos "Muy le - jos de - ti."

33 D m6 3 G m6

Dear - est one, if bes - a - me leave me,
Bes - a - me, mu - cho.

36 3 D7(b9) 3 G m6 A7(b9)

each lit - tle dream would take wing and my life would be
Co - mo si fuer - a esta noch - e la ul - ti - ma

39 D m6 E m7 A7 D7 C/E D7/F# D7(b9)

through. Bes - a - me, bes - a - me

43 G m6 D m D m/C 3

mu - cho. Love me for - ev - er and per -
Que ten - go - mied - do and per -

46 B7 3 A7 3 D m6 A7

make der - all my per - dreams come true.
der - te per - der - te des - pues.

49 D m D m/C 3 B7 3 A7 3 D m6

Love me for - ev - er and make all my dreams come true.
Que ten - go - mied - do per - der - te per - derte des - pues.

Chicago

Keyboard

(Sax) F7 G^b7 F7 B^b6 D m7 F7

Chi -
ca - go, Chi - ca - go, that tod - dl - in' town.

5 C m7 F7 G^b7 F7 E^baug7 B^b/D D^b°7 C m7 F7

ca - go, Chi - ca - go, I'll show you a - round. You'll love it!

9 B^bMaj7 C7 D^b9#11 C7 G7b9

Bet your bot-tom dol-lar you'll lose the blues in Chi - ca - go, Chi - ca - go. the

13 C m7 F7 C m7 F7 E^b°7 D m7 D^b7 C m7 F7

folks who vis - it all want to set - tle down. On

17 B^bMaj7 C m7 D m7 G 7 C m7 F7 C m7 F7 G^b5

State Street, that great street, I just want to say they

21 C m7 F7 G^b7 A m7 D 7 G m7 G 7 E^bMaj7

do things they don't do on Broad-way. Hey, they have the time, the time

25 A^b9 B^bMaj7 F7#5 B^bMaj7 D^b°7

of their life. I saw a man who danced with his wife in Chi -

30 F7 G^b7 F7 1 B^b6 C m7 F7 (Sax) 2 B^b6

ca - go, Chi - ca-go my home-town. _____