

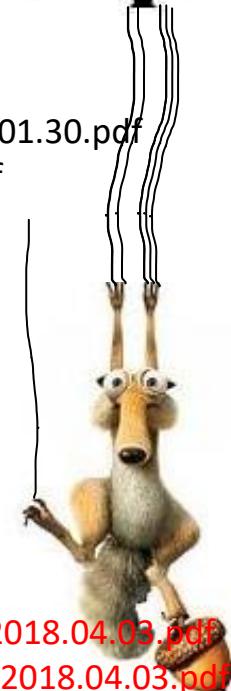


Set C

Last revised on 2018.04.03

THE MIXED NUTS

- C01-Fine And Dandy(KVF).2016.01.30.pdf
C01-Fine And Dandy(KVM).2016.01.30.pdf
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C03-Girl From Ipanema(KVM).2017.03.12.pdf
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C17-Chattanooga Choo Choo(KVF).2014.08.17.pdf
C17-Chattanooga Choo Choo(KVM).pdf



Vocal 1st & 3rd, Sax 2nd

Fine And Dandy

F

(Sax) Gm7 C7 F F°7 Keyboard

5 C Am D7 G7 C Dm7 G7

9 C maj7 A°7 Dm7 G7 C maj7

Gee, it's all fine and dan - dy, sug - ar

14 A°7 Dm7 G7 C7

can - dy, when I'm with you. Then I on - ly see the

19 F7 B♭7 E♭7 G7

sun-ny side. E - ven troub-le has it's fun-ny side.

25 C maj7 A°7 Dm7 G7 C maj7

When you're gone, sug - ar can - dy, I get lone -

30 A°7 Dm7 G7 Gm7 C7

- some, get so blue. When you're han - dy, it's

35 F F°7 1,2. C Am D7 G7 C Dm7 G7

fine and dan - dy, but when you're gone, what can I do?

41 C. Am D7 A♭ A♭7

when you're gone, I'm lone - ly, be - cause I want you on - ly,

45 C Am D7 G7 C Dm7 C

When you're gone, I'm oh so blue.

The musical score consists of ten staves of music. The first staff is for the vocal part, starting with a Gm7 chord. The second staff is for the vocal part, starting with a C7 chord. The third staff is for the vocal part, starting with an F chord. The fourth staff is for the vocal part, starting with an F°7 chord. The fifth staff is for the keyboard part, labeled 'Keyboard'. The vocal parts follow a repeating pattern of chords: C, Am, D7, G7, C, Dm7, G7, C maj7, A°7, Dm7, G7, C maj7, A°7, Dm7, G7, C7, F7, B♭7, E♭7, G7, C maj7, A°7, Dm7, G7, Gm7, C7, A°7, Dm7, G7, C7, F, F°7, C, Am, D7, G7, C, Dm7, G7, C, Am, D7, G7, Gm7, C, Dm7, C. The vocal parts include lyrics such as 'Gee, it's all fine and dan - dy, sug - ar', 'can - dy, when I'm with you.', 'Then I on - ly see the sun-ny side.', 'E - ven troub-le has it's fun-ny side.', 'When you're gone, sug - ar can - dy, I get lone -', 'When you're han - dy, it's - some, get so blue.', 'When you're gone, what can I do?', 'when you're gone, I'm lone - ly, be - cause I want you on - ly,', and 'When you're gone, I'm oh so blue.'

Vocal 1st & 3rd, Keyboard 2nd

Fine And Dandy

M

(Keyboard

Cm7

F 7

B
↓

B²°7

Keyboard

5 F Dm G7 C7 F Gm7 C7

9 F maj7 D°7 Gm7 C7 F maj7

Gee, it's all fine and dan - dy, sug - ar

14 D°7 Gm7 C7 F7

can - dy, when I'm with you. Then I on - ly see the

19 B°7 E°7 A°7 C7

sun-ny side. E - ven troub-le has it's funny side.

25 F maj7 D°7 Gm7 C7 F maj7

When you're gone, sug - ar can - dy, I get lone -

30 D°7 Gm7 C7 Cm7 F7

- some, I get so blue. When you're han - dy, it's

35 B° B°7 1, 2. F Dm G7 C7 F Gm7 C7

fine and dan - dy, but when you're gone, what can I do?

41 F_{3.} Dm G7 D° D°7

when you're gone, I'm lone - ly, be - cause I want you on - ly,

45 F Dm G7 C7 F Gm7 F

When you're gone, I'm oh so blue.

D

VOCAL ONLY

I'm Forever Blowing Bubbles

(Keyboard)

Keyboard

1 D Em F#m B7 E7 A7 D A7

9 D D maj7 D 6 D D/F# F°7 A7/E A7

(F) I'm dream-ing dreams. I'm schem-ing schemes. I'm build-ing cas - tles high.

17 Em Em7 Em6 A7 A aug D

They're born a-new. Their days are few just like a sweet but-ter - fly.

25 F# F#7 B m E E7 E7/B /A#A7

And as the day-light is dawn - ing, they come a-gain in the morn - ing.

33 (Female sings both times)

D A7 D G

(Male sings only on D.S., providing harmony)

38 D G D G

D

44 D E7 E^o7 E7 A7

44 sky. Then, like my dreams, they fade and die.

49 D F#7 Bm

49 For - tune's al - ways hid - ing. I've looked

54 G7 F# A7 D G D

54 ev - 'ry - where. I'm for-ev-er blow - ing bub - bles,

To Coda ♪

60 E7 Em7 A7 D

60 pret-ty bub - bles in the air.

D 3

65 G D7 G C G

(M) I'm for-ev-er blow-ing bub-bles, ____ pret-ty bub-bles in the air. ____

73 C G C G A7 A°7 A7 D7

They fly so high, near-ly reach the sky. Then, like my dreams, they fade and die.

81 G B7 Em C7 B D7

For - tune's al - ways hid - ing. ____ I've looked ev - 'ry - where. ____

D.S. al Coda

89 G C G A7 Am7 D7 G A7

I'm for-ev-er blow-ing bub-bles, ____ pret-ty bub-bles in the air. ____

∅ Coda (Keyboard)

97 D G A7 D

97 air. ____

97 D G A7 D

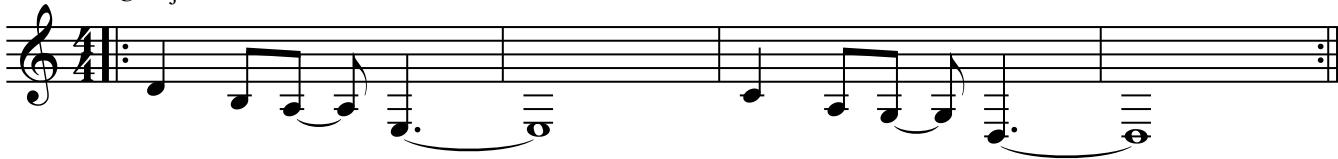
F

Keyboard

Girl From Ipanema

(Sax)

CMaj7

§
5

CMaj7

A musical staff for a saxophone (Sax) continuing from the previous section. The lyrics are:

Tall When and she walks, she's young like and a love sam - ly, the she girl swings

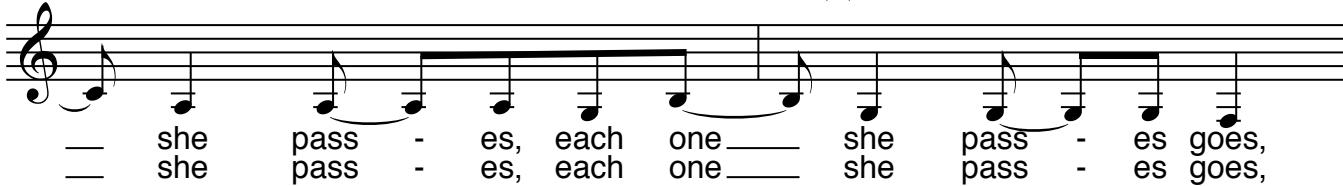
7 D7

A musical staff for a saxophone (Sax) in D7. The lyrics are:

from so I cool - pa - ne and sways - ma goes so walk gent - ing and that when when

9 Dm7

D♭7(♭5)



A musical staff for a saxophone (Sax) in Dm7 and D♭7(♭5). The lyrics are:

she she pass pass - es, each one she she pass pass - es goes, goes,

11 CMaj7

D♭7(♭5)

2. CMaj7

"Ahhh" _____

"Ahhh" _____

15 D♭Maj7

G♭7

Oh, _____

but he watch-es so sad - ly. _____

How

19 D♭m7

A7

can he tell her he loves her? _____

Yes,

2

23 D m7 B♭7
he would give his heart glad - ly, _____ but each

27 E m7 A7(♭9) D m7 G7(♭9)
day when she walks to the sea, she looks straight a-head, not at he.

31 CMaj7
Tall and tan and young _____ and love - ly, the girl _____

33 D7
— from I - pa - ne - ma goes walk - ing and when

35 D m7 D♭7(♭5)
— she pass - es, he smiles, _____ but she does - n't

37 CMaj7 To Coda ♩ D♭7(♭5) D.S. al Coda
see

Coda
39 D♭7(♭5) CMaj7 D♭7(♭5) CMaj7
She just does - n't see. No, she does - n't see.

43 D♭7(♭5) CMaj7
She just does - n't see.

Girl From Ipanema

M
Keyboard

(Keyboard)

F Maj7

A musical staff in F Major 7. The key signature has one sharp (F#) and one flat (B-flat). The melody consists of eighth and sixteenth notes.

S

F Maj7

Tall When and she walks, she's young like a sam - ba, the girl swings

G7

from so cool and sways ma goes so walk gent - ly and that when

G m7

G♭7(♭5)

she pass - es, each guy she pass - es goes,

II
1.
F Maj7
G♭7(♭5)2.
F Maj7

"Ahhh" _____ "Ahhh" _____

15 G♭Maj7

B7

Oh, but I watch her so sad - ly. How

19 G♭m7

D7

can I tell her I love her? Yes,

2

It's D'Lovely

F

Keyboard & Bass Freely

B_b A_b^o7 G 7 C m7 A^o7 F 7 Keyboard

5 B_b B_b7 C m7 F 7 B_b

feel a sud-den urge to sing, the kind of dit-ty that en-vokes the spring. So, con-

9 C m 3 C[#]7 D m7 C^o7 3 F 7 B_b F 7

trol your de - sire to curse while I cru - ci - fy the verse. This

13 B_b B_b7 C m7 F 7 B_b

verse I've start-ed seems to me the tin pan syn-the-sis of mel-o - dy. So, to

17 G C^o7 G m7 C 7 F F 7

spare you all the pain, I'll skip the darn thing and sing the re - train.

(Sax & All - In Rhythm)

23 B_b G m E_bmaj7 F 7

27 S B_b B_baug B_b6 B_bmaj7 The

night is young, the skies are clear, and if you want to go walk-ing, dear, it's de-

31 B_b B^o7 C m7 F 7 G 7

light - ful, it's de - li - cious, it's de - love - ly. I

35 C m A_b/C C m6 F 7

un-der-stand the rea-son why you're sen-ti-men - tal, 'cause so am I. It's de-

39 C m7 C[#]7 B_b6/D C m7 F 7

light - ful, it's de - li - cious, it's de - love - ly. You can

2

43 B_b7 E_b
 tell at a glance — what a swell night this is for romance. You can

47 E_bm F₇ To Coda ♩
 hear dear Mother Nature mur - mur-ing low, "Let your-self go!" So

51 B_b B_baug B_b6 B_bmaj7
 please be sweet, my chick-a-dee, and when I kiss you just say to me, "It's de-

55 B_b B⁷ F_m G₇
 light - ful, it's de - li - cious, it's de - lect - a - ble, it's de - lir - i - ous, it's di

59 C_m7 F₇ B_b D.S. al Coda
 lem-ma, it's de - lim - it, it's de-luxe, it's de - love - ly! (Sax)

63 ♩ Coda B_b B_baug B_b6 B_bmaj7
 please be sweet, my chick-a-dee, and when I kiss you just say to me, "It's de-

67 B_b B⁷ F_m G₇
 light - ful, it's de - li - cious, it's de - lect - a - ble, it's de - lir - i - ous, it's di

71 C_m7 F₇ B_b (Sax)
 lem-ma, it's de - lim - it, it's de-luxe, it's de - love - ly! —

75 B_b G_m C_m7 B maj7 B_b6

M

It's D'Lovely

Keyboard & Bass Freely

E \flat D \flat \circ 7 C7 Fm7 D \circ 7 B \flat 7 Keyboard

5 E \flat E \flat 7 Fm7 B \flat 7 E \flat

feel a sud-den urge to sing, the kind of dit-ty that en-vokes the spring. So, con-

9 Fm 3 F \sharp 7 Gm7 F \circ 7 3 B \flat 7 E \flat B \flat 7

trol your de - sire to curse while I cru - ci - fy the verse. This

13 E \flat E \flat 7 Fm7 B \flat 7 E \flat

verse I've start-ed seems to me_ the tin pan syn-the-sis of mel-o - dy. So, to

17 C F \circ 7 Cm7 F7 B \flat B \flat 7

spare you all the pain, I'll skip the darn thing and sing the re - train.

23 (Sax & All - In Rhythm)

E \flat Cm A \flat maj7 B \flat 7

27 % E \flat E \flat aug E \flat 6 E \flat maj7 The

night is young, the skies are clear, and if you want to go walk-ing, dear, it's de-

31 E \flat E \circ 7 Fm7 B \flat 7 C7

light - ful,_ it's de - li - cious, it's de - love - ly.

35 Fm D \flat /F Fm6 B \flat 7

un-der-stand the rea-son why you're sen-ti-men-tal, 'cause so am I. It's de-

39 Fm7 F \sharp 7 E \flat 6/G Fm7 B \flat 7

light - ful,_ it's de - li - cious, it's de - love - ly.

You can

2

43 E♭7 A♭

tell at a glance — what a swell night this is for romance You can

47 A♭m B♭7

hear dear Mother Nature mur - mur-ing low, "Let your-self go!" So

51 E♭ E♭aug E♭6 E♭maj7

please be sweet, my chick-a-dee, and when I kiss you just say to me, "It's de-

55 E♭ E°7 B♭m C7

light - ful, it's de - li - cious, it's de - lect - a - ble, it's de - lir - i - ous, it's di

59 F m7 B♭7 E♭

lem-ma, it's de - lim - it, it's de-luxe, it's de - love - ly!" (Keyboard)

Φ Coda

63 E♭ E♭aug E♭6 E♭maj7

please be sweet, my chick-a-dee, and when I kiss you just say to me, "It's de-

67 E♭ E°7 B♭m C7

light - ful, it's de - li - cious, it's de - lect - a - ble, it's de - lir - i - ous, it's di

71 F m7 B♭7 E♭

lem-ma, it's de - lim - it, it's de-luxe, it's de - love - ly!" (Sax)

75 E♭ Cm F m7 E maj7 E♭6

All Of Me

F

(Sax)

Keyboard

Chords and lyrics:

- Measures 1-4: Gm7, B♭/F, E7, F, A m/E, B♭m/E♭, D7
- Measures 5-8: Gm, Gm7, C9, C7, F6, F, Dm7, C7, Gm7, C7
- Measures 9-12: F6, A7, D7
- Measures 13-16: All of me, why not take all of me? Can't you see
- Measures 17-20: I'm no good with - out you. Take my lips, I want to
- Measures 21-24: lose them. Take my arms, I'll nev - er use them.
- Measures 25-28: Your good-bye left me with eyes that cry. How can I
- Measures 29-32: ev - er make it with - out you? You took the part that
- Measures 33-36: once was my heart, so why not take all of me?
- Measures 37-40: 1. Gm7, C7, F, D7, Gm7, C7
- Measures 41-44: 2. Gm7, C7, A m7, D7
- Measures 45-48: Gm7, C7, B♭6/F, F

All Of Me

M

(Keyboard)

3 Cm7 E^b/B^b A7 B^b D m/A E^bm/A^b G7

5 Cm Cm7 F9 F7 B^b6 B^b Gm7 F7 Cm7 F7

9 B^b6 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^b6 D7 G7
Your good-bye left me with eyes that cry. How can I—

30 Cm7 E^b6 E^bm6
— ev - er make it with - out you? You took the part that

35 Dm7 G7 1. Cm7 F7 B^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^b6/B^b B^b
why not take all of me?

Autumn Leaves

F

Keyboard

(Sax)

F m B♭ E♭ B♭/D C m B♭

A♭ A♭7 G G7 C m G7 C m N.C.

9 F m7 B♭9 E♭Maj7 A♭Maj7 D m7(b5)

leaves _____ drift by my win - dow, _____ the fall - ing leaves _____

14 G7(b9) C m N.C. F m7 B♭7

— of red and gold. _____ I see your lips, _____ the sum-mer

19 E♭Maj7 A♭Maj7 D m7(b5) G7(b9) C m

kis - ses, _____ the sun-burned hands _____ I used to hold. _____ Since you

25 D m7(b5) G7(b9) C m F m7

went a - way, _____ the days grow long _____ and soon I'll hear _____

30 B♭9 E♭Maj7 D m7(b5) G7

— old win - ter's song. _____ But I miss you most of all, my

35 C m7 B 9 B♭m7 A 9 A♭Maj7 1. D m7(b5) G 7(#5) C m (Sax) N.C.

dar - ling, _____ when au - tumn leaves start to fall. _____

41 2. D m7(b5) G 7(#5) C m9 C m

leaves start to fall. _____

M**Keyboard**

(Keyboard)

Autumn Leaves

The musical score consists of ten staves of music for keyboard. The first staff starts with Gm. The second staff begins at measure 5 with B♭. The third staff starts at measure 9 with Gm7. The fourth staff begins at measure 14 with A7(b9). The fifth staff starts at measure 19 with FMaj7. The sixth staff begins at measure 25 with Em7(b5). The seventh staff begins at measure 30 with C9. The eighth staff begins at measure 35 with Dm7. The ninth staff begins at measure 41 with Em7(b5).

Chords:

- Staff 1: Gm, C, F, C/E, Dm, C
- Staff 2: B♭, B♭7, A, A7, Dm, A7, Dm, N.C.
- Staff 3: Gm7, C9, FMaj7, B♭Maj7, Em7(b5)
- Staff 4: A7(b9), Dm, N.C., Gm7, C7
- Staff 5: FMaj7, B♭Maj7, Em7(b5), A7(b9), Dm
- Staff 6: Em7(b5), A7(b9), Dm
- Staff 7: C9, FMaj7, Em7(b5), A7
- Staff 8: Dm7, D♭9, Cm7, B9, B♭Maj7, Em7(b5), A7(#5), Dm
- Staff 9: Dm9, Dm
- Staff 10: Em7(b5), A7(#5), Dm9, Dm

Lyrics:

The falling leaves drift by my window,
the falling leaves
of red and gold.
I see your lips, the summer
kisses, the sun-burned hands
I used to hold.
Since you went away,
the days grow long
and soon I'll hear
old winter's song.
But I miss you most of all,
my darling,
when autumn leaves start to fall.
leaves start to fall.

Keyboard Notes:

- Staff 8: (Keyboard) N.C.
- Staff 9: (Keyboard) N.C.

Play 3 Times

Let's Twist Again

(Spoken: *Come on everybody clap your hands; now you're looking good. We're gonna sing this song and it won't take long. We gotta do the twist and it goes like this:*)

F**Keyboard**

B♭7 E♭ Cm

Come on, let's twist a-gain ____ like we did last sum-mer. ____ Yeah, let's

A♭6 B♭ B♭7 E♭

twist a-gain ____ like we did last year. ____ Do you re - mem-ber when ____

Cm A♭6 B♭7

things we real-ly hum-min'? ____ Yeah, let's twist a-gain, ____ twist-in' time is

E♭ A♭ E♭

here. ____ Yeah, round and round 'n up 'n down we go ____ a-gain.

A♭ B♭7

— Oh ba - by make me know you love me so. Then let's

E♭ Cm A♭6

twist a-gain ____ like we did last sum-mer. ____ Come on, let's twist a-gain, ____

B♭7 E♭ B♭7 (Sax) E♭

twist - in' time is here. ____ here. ____ come on, let's

A♭6 B♭7 E♭ A♭ E♭

twist a - gain, ____ like we did last year. ____ Come on, ____ let's

A♭6 B♭7 E♭

twist a - gain, ____ twist - in' time is here. ____

Play 3 Times

Let's Twist Again

M

Keyboard

(Spoken: *Come on everybody clap your hands; now you're looking good. We're gonna sing this song and it won't take long. We gotta do the twist and it goes like this:*)

E^b7 A^b Fm
 Come on, let's twist a-gain like we did last sum-mer. Yeah, let's

5 D^b6 E^b E^b7 A^b
 twist a-gain like we did last year. Do you re - mem-ber when_

10 Fm D^b6 E^b
 things we real-ly hum-min'? Yeah, let's twist a-gain, twist-in' time is

15 A^b D^b A^b
 here. Yeah, round and round 'n up 'n down we go a-gain.

20 D^b E^b
 Oh ba - by make me know you love me so. Then let's

25 A^b Fm D^b6
 twist a-gain like we did last sum-mer. Come on, let's twist a-gain,

30 E^b 1, 2 A^b E^b (Keyboard) 3 A^b D^b A^b
 twist - in' time is here. here. come on, let's

35 D^b6 E^b A^b D^b A^b
 twist a - gain, like we did last year. Come on, let's

39 D^b6 E^b A^b
 twist a - gain, twist - in' time is here.

Don't Get Around Much Anymore

F

Keyboard

The musical score consists of eight staves of music. The first staff shows a melodic line for the Saxophone. The second staff begins at measure 3, showing chords E♭7, A♭6, E♭7 N.C., and lyrics "Missed the Sat - ur - day dance.". The third staff begins at measure 6, showing chords A♭Maj7, B♭m7, B°7, A♭/C, N.C., and lyrics "Heard they crowd-ed the floor. Got as far as the door." The fourth staff begins at measure 9, showing chords N.C. and B♭7, and lyrics "Could - n't bear it with - out you. They'd have asked me a - bout you." The fifth staff begins at measure 11, showing chords E♭7, 1. A♭6, E♭7 N.C., and lyrics "Don't get a-round much an - y more. Thought I'd vis - it the club." The sixth staff begins at measure 14, showing chords A♭6, E♭m7, A♭7, D♭6, and D°7, and lyrics "more. Dar - ling, I guess my". The seventh staff begins at measure 18, showing chords A♭Maj7, A♭7, D♭6, and D m7(♭5) G7(♭9), and lyrics "mind's more at ease. But nev - er the - less,". The eighth staff begins at measure 22, showing chords C m7, B°7, E♭7 N.C., and lyrics "why stir up mem - o - ries? Been in - vit - ed on dates."

(Sax)

B♭7

E♭7 A♭6 E♭7 N.C.

Missed the Sat - ur - day dance.

A♭Maj7 B♭m7 B°7 A♭/C N.C.

Heard they crowd-ed the floor.
Got as far as the door.

N.C.

B♭7

Could - n't bear it with - out you.
They'd have asked me a - bout you.

E♭7

1. A♭6 E♭7 N.C.

Don't get a-round much an - y more.
Thought I'd vis - it the club.

A♭6 E♭m7 A♭7 D♭6 D°7

more. Dar - ling, I guess my

A♭Maj7 A♭7 D♭6 D m7(♭5) G7(♭9)

mind's more at ease.
But nev - er the - less,

C m7 B°7 E♭7 N.C.

why stir up mem - o - ries?
Been in - vit - ed on dates.

2

24 A^bMaj7 B^bm7 B[°]7 A^b/C N.C.

Might have gone, but what for? —

26 A^b G7 G^b7 F7 N.C.

— Aw - fl'y dif - 'rent with - out —

28 B^b7 E^b7 To Coda

— you. Don't get a - round much an - y

30 A^b6 D^b E^b7 (Sax) N.C. D.S. al Coda

more.

CODA

32 A^b C7/G F7 N.C.

more. Aw - fl'y dif - 'rent with - out —

34 B^b7 E^b7 N.C.

— you. Don't get a - round much an - y

36 A^b C7/G F7 N.C. B^b7

more. Aw - fl'y dif - 'rent with - out — you.

39 E^b7 A^b6 Fm D^b6 E^b7 A^b6

Don't get a - round much an - y more. —

Don't Get Around Much Anymore

(Keyboard)

D7

M
Keyboard

4/4 time signature, treble clef. Measures 1-2 show a simple melody consisting of eighth and sixteenth notes.

3 G7 C6 G7 N.C. Missed the Sat - ur - day dance.

Measures 3-4 show chords G7, C6, G7, and N.C. followed by lyrics "Missed the Sat - ur - day dance."

6 CMaj7 Dm7 D7 G7 C/E N.C. C7 B7 B7 A7
— Heard they crowd - ed the floor. _____
Got as far as the door. _____

Measures 6-7 show chords CMaj7, Dm7, D7, G7, N.C., C7, B7, and B7. The lyrics "Heard they crowd - ed the floor. _____ Got as far as the door. _____" are provided.

9 N.C. D7
Could - n't bear it with - out. _____ you.
They'd have asked me a - bout. _____ you.

Measures 9-10 show chords N.C. and D7. The lyrics "Could - n't bear it with - out. _____ you. They'd have asked me a - bout. _____ you." are provided.

11 G7 1. C6 G7 N.C.
Don't get a - round much an - y more. Thought I'd vis - it the club.
Don't get a - round much an - y

Measures 11-12 show chords G7, 1. C6, G7, and N.C. The lyrics "Don't get a - round much an - y more. Thought I'd vis - it the club." are provided.

14 2. C6 G m7 C7 F6 F#7
more. Dar - ling, I guess my

Measures 14-15 show chords 2. C6, G m7, C7, F6, and F#7. The lyrics "more. Dar - ling, I guess my" are provided.

18 CMaj7 C7 F6 F#7(b5) B7(b9)
mind's more at ease. But nev - er - the - less, _____

Measures 18-19 show chords CMaj7, C7, F6, and F#7(b5). The lyrics "mind's more at ease. But nev - er - the - less, _____" are provided.

22 E m7 E7 G7 N.C.
why stir up mem - o - ries? Been in - vit - ed on dates.

Measures 22-23 show chords E m7, E7, G7, and N.C. The lyrics "why stir up mem - o - ries? Been in - vit - ed on dates." are provided.

2

24 C Maj7 D m7 D[#]7 C/E N.C.

Might have gone, but what for? —

26 C7 B7 B^b7 A7 N.C.

— Aw - fl'y dif - 'rent with - out —

28 D7 G7 To Coda

— you. — Don't get a - round much an - y

30 C6 F G7 N.C. (Keyboard) D.S. al Coda

more.

CODA

32 C E7/B A7 N.C.

more. Aw - fl'y dif - 'rent with - out —

34 D7 G7 N.C.

— you. — Don't get a - round much an - y

36 C E7/B A7 N.C. D7

more. Aw - fl'y dif - 'rent with - out — you.

39 G7 C6 A m F6 G7 C6

Don't get a - round much an - y more. —

Come Fly With Me

F

(Sax) **Keyboard**

Keyboard

5 FMaj7 F6 A m7 A♭7 G m7 C7 Come
fly with me, let's fly, let's fly a - way. If
fly a - way, let's float down to Pe - ru. In

9 FMaj7 F6 C m7 F7 B♭Maj7 E♭7
you can use some ex - o - tic booze, there's a bar in far Bom-Bay. Come
Lla - ma-land, there's a one-man band, and he'll toot his flute for you. Come

13 FMaj7 F6 1 B♭7 A7 D7 G7 C7 Come
on and fly with me, let's take let's fly a - way. Come

17 2. B♭7 C7sus4 F6 B♭7 F6 Once I get you
off in the blue.

20 D♭Maj7 D♭6 G♭Maj7 E♭m7
up there where the air is rar - i - tied,
up there where the air is rar - i - tied,

24 A♭7 D♭6 E♭m7 A♭7sus4 Once I get you
we'll just glide star - ry - eyed. Once I get you

28 D♭Maj7 D♭6 C Maj7 A m7
up there, I'll be hold - ing you so near,

32 D m11 G7 C7 N.C. C7

You may hear an - gels cheer 'cause we're to - geth - er.

36 FMaj7 F6 A m7 A♭7 G m7 C7

Weath - er wise it's such a love - ly day. Just

40 FMaj7 F6 C m7 F7 B♭Maj7 E♭7

say the words and we'll beat the birds down to A - ca-pul-co Bay. It's

44 FMaj7 F6 B♭7 A m7(♭5) E♭7 D7 Am9#11

per - fect for a fly - ing hon - ey moon, O yeah! Come

48 ³G7 G m7 C7 F A m C9 (Sax)

fly with me. Pack up. Let's fly a - way.

52 ⁴G m7 B♭m7 G m7

fly with me, come fly with me, come fly with me,

58 G m7/C F F6 B♭7 G m7 F♯Maj7 F6

let's fly a - way

M

Come Fly With Me

(Keyboard)

Keyboard

B♭Maj7 G m7 C m7 F7 B♭Maj7 G m7 C m7 F7

3

Come

B♭Maj7 B♭6 D m7 D♭°7 C m7 F7

fly with me, let's fly, let's fly, a-way. If
fly a-way, let's float down to Peru. In

B♭Maj7 B♭6 F m7 B♭7 E♭Maj7 A♭7

you can use some ex-o-tic_booze, there's a bar in far Bom-Bay. Come
Lla-ma-land, there's a one-man band, and he'll toot his flute for you. Come

B♭Maj7 B♭6 ¹E♭7 D7 G7 C7 F7

on and fly with me, let's fly a-way. Come
fly with me, let's take

2.
E♭7 F7sus4 B♭6 E♭7 B♭6

off in the blue. Once I get you

G♭Maj7 G♭6 B Maj7 A♭m7

up there where the air is rar - i - fied,

D♭7 G♭6 A♭m7 D♭7sus4

we'll just glide star - ry - eyed. Once I get you

G♭Maj7 G♭6 FMaj7 D m7

up there, I'll be hold - ing you so near,

32 G m11 C7 F7 N.C. F7
 You may hear an - gels cheer 'cause we're to - geth - er.

36 B^bMaj7 B^b6 D m7 D^b°7 C m7 F7
 Weath - er wise it's such a love - ly day. Just

40 B^bMaj7 B^b6 F m7 B^b7 E^bMaj7 A^b7
 say the words and we'll beat the birds down to A - ca-pul-co Bay. It's

44 B^bMaj7 B^b6 E^b7 D m7(°5) A^b7 G 7 Dm9#11
 per - fect for a fly - ing hon - ey moon, O yeah! Come

48 ³C7 C m7 F7 B^b D m F9 (Keyboard)
 fly with me. Pack up. Let's fly a - way.

52 ⁴C m7 E^bm7 C m7
 fly with me, come fly with me, come fly with me,

58 C m7/F B^b B^b6 E^b7 C m7 B Maj7 B^b6
 let's fly a - way

The musical score consists of eight staves of music for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. Chords are indicated above the staff, and lyrics are written below the notes. Measure 32 starts with G major 11th, followed by C7, F7, and N.C. Measure 36 starts with B^bMaj7, followed by B^b6, D minor 7, D^b°7, C minor 7, and F7. Measure 40 starts with B^bMaj7, followed by B^b6, F minor 7, B^b7, E^bMaj7, A^b7, G 7, and Dm9#11. Measure 44 starts with B^bMaj7, followed by B^b6, E^b7, D minor 7 (with a degree 5 substitution), A^b7, G 7, and Dm9#11. Measure 48 starts with C7, followed by C minor 7, F7, B^b, D minor, and F9 (Keyboard). Measure 52 starts with C m7, followed by E^bm7, and C m7. Measure 58 starts with C m7/F, followed by B^b, B^b6, E^b7, C m7, B Maj7, and B^b6.

They Can't Take That Away From Me

F

Keyboard

(Sax)

C m7/E \flat E \diamond B \flat /F G7

C m9 F7 C m9 F7 N.C.

The way you wear your hat,

B \flat C m7 C \sharp \diamond B \flat /D C \sharp \diamond C m7 F7

the way you sip your tea, the mem-'ry of all that,

B \flat 6 B \flat 7 E \flat G7 C7 F7

— no, no, they can't take that a-way from me. The way your smile just beams,

B \flat C m7 C \sharp \diamond B \flat C \sharp \diamond C m7 F7

— the way you sing off key, the way you haunt my dreams,

B \flat 6 B \flat 7 E \flat F7 B \flat 6

— no, no, they can't take that a-way from me. We may

2

D m7 D m6 D m7 D m6 D m7 E m7 A 7

A musical score for a single melodic line. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The melody consists of eighth and sixteenth notes. The lyrics are: "nev - er, nev - er meet a - gain on that bump-y road to love. But I'll". The vocal line starts on a quarter note, followed by eighth notes, then a half note, and so on, ending with a sixteenth-note figure.

D m7 D m6 D m7 G7 C7 C7(b5) F7 N.C.

25 al-ways, al-ways keep the mem'-ry of The way you hold your knife,

B♭ C m7 C♯° B♭

C#°

C m7

F7

29

B - C - C# - D - E - F - G - A - B
the way we danced till three,
the way you changed my life,

B^b6

B^b7

E♭

D m7

B \flat 6C m7(\flat 5)

Musical score for "No, No, They Can't Take That Away from Me". The score consists of two staves. The top staff starts with a treble clef, a key signature of one flat, and a common time signature. The lyrics are: "no, no, they can't take that a-way from me. No, they". The bottom staff starts with a bass clef, a key signature of one flat, and a common time signature. The lyrics are: "no, no, they can't take that a-way from me. No, they". The music includes various note values such as eighth and sixteenth notes, and rests.

37 B♭ G m 1. C m7 F 6 B♭6 (Sax) F7 N.C.

can't take that a - way from me.

41 2.
C m7 B♭ G m C m7
way, no, they can't take that a - way, no, they

This image shows a musical score for a vocal performance. The key signature is one flat, indicating B-flat major. The time signature is common time. The vocal line consists of eighth notes and quarter notes. The lyrics are: "way, no, they can't take that a - way, no, they". The chords are labeled above the staff: C major 7th, B-flat major, G major, and C major 7th. Measure numbers 41 and 2 are indicated at the top left.

Musical score for 'I Can't Take That Away from You' in B-flat major (B♭) with lyrics:

44 B♭ G m C m7 F 7(♭9) B♭6 C m7 B♭6

can't take that a - way from me.

They Can't Take That Away From Me

M
Keyboard

(Keyboard)

F m7/A[♭] A° E[♭]/B[♭] C7

3 F m9 B[♭]7 F m9 B[♭]7 N.C.

The way you wear your hat,

5 E[♭] F m7 F[#]° E[♭]/G F[#]° F m7 B[♭]7

the way you sip your tea, the mem'-ry of all that,

9 E[♭]6 E[♭]7 A[♭] C7 F7 B[♭]7

— no, no, they can't take that a-way from me. The way your smile just beams,

13 E[♭] F m7 F[#]° E[♭] F[#]° F m7 B[♭]7

— the way you sing off key, the way you haunt my dreams,

17 E[♭]6 E[♭]7 A[♭] B[♭]7 E[♭]6

— no, no, they can't take that a-way from me. We may

2

21 G m7 G m6 G m7 G m6 G m7 A m7 D 7
 nev - er, nev - er meet a - gain on that bump-y road to love. But I'll

25 G m7 G m6 G m7 C7 F7 F 7(♭5) B♭7 N.C.
 al-ways, al-ways keep the mem'ry of The way you hold your knife,

29 E♭ F m7 F ♯ E♭ F ♯ F m7 B♭7
 the way we danced till three, the way you changed my life,

33 E♭6 E♭7 A♭ G m7 E♭6 F m7(♭5)
 — no, no, they can't take that a - way from me. No, they

37 E♭ C m 1. F m7 B♭6 E♭6 B♭7 N.C. (Keyboard)
 can't take that a - way from me.

2. 41 F m7 E♭ C m F m7
 way, no, they can't take that a - way, no, they

44 E♭ C m F m7 B♭7(♭9) E♭6 F m7 E♭6
 can't take that a - way from me. —

My Way

(Keyboard & Bass Only)

Keyboard

C Maj7 E m7/B
 And now the end is near,
 grets, I've had a few,
 loved, I've laughed and cried,
 but then a -
 I've had my

5 Em7(b5)/Bb A7 Dm
 face gain, the fi - nal cur - tain.
 too few to men - tion.
 fill, my share of los - ing.
 My friend,
 I did what I say it
 And now, I had to
 as tears sub -

8 Dm(maj7) Dm7 G7 CMaj7
 clear, I'll state my case,
 do, and saw it through
 side, I find it all
 of which I'm cer - tain.
 with - out ex - emp - tion.
 so a - mus - ing. I've
 To

(Add rhythm)

11 CMaj7 Gm7 C7 F
 lived planned think a life that's full course,
 each chart - ed I did all that,
 I trav - eled each step
 each care - ful and may I say,
 and ev 'ry a - long the
 not in a

14 Fm CMaj7 Am7 Dm7 G7
 high - way, and more, much more than this, I did it
 by - way, and more, much more than this, I did it
 shy way, "Oh no, oh no, not me, I did it

17 1F6 C 2,3 F6 C F Maj7/G
 my way. Re - my way. For Yes, there were a
 way. my way. what is

21 CMaj7 G m7 C7 F Maj7

times, I'm sure you knew, when I bit off more than I could
man, what has he got? If not him - self, then he has

24 F Maj7/E D m7 G7

chew, but through it all, when there was doubt, I ate it
naught. To say the things he truly feels and not the

27 E m7 A m7 D m7

up words and spit it out. I faced it all and I stood
of one who kneels. The rec - ord shows I took the

30 G7 F 6 To Coda C D m7/G D.S. al Coda

tall blows, and did it my way. I've

CODA

33 C D m7 G7

way. The rec - ord shows I took the blows rit. and did it

36 F 6 C

my way.

VOCAL DUET

There Is A Tavern In The Town

Keyboard Intro F C7 (F) There

is a tav-ern in the town, and there my true love sits him

down, sits him down and drinks his wine as mer-ry, as mer-ry as can be, and

nev - er nev - er thinks of me Fare thee

well, for I must leave thee, do not let this part-ing grieve thee and re -

mem - ber that the best of friends must part, must part. A -

dieu, a - dieu kind friends, a - dieu. I can no long - er stay with

you, can no long - er stay. I'll hang my harp on the weep-ing wil - low tree, and

may the world go well with thee.

(Keyboard) F

2

Sax - 1st

B \flat

F7

B \flat

Keyboard - 2nd

E \flat

F7

E \flat

F7

52

1. B \flat (Keyboard) 2.

(M) She

54

B \flat

left me for a man so dark, he was dark. Each Fri - day

59

F7 B \flat B \flat 7 E \flat

night they used to spark. Oh, how they would spark, and now my love, who was once so true to

65

F7 B \flat F7 B \flat B \circ 7

me, spends all her time up - on his knee, on his knee. Fare thee

70 F7 B♭

well, for I must leave thee, do not let this part ing grieve thee and re -

74 F7 B♭ E♭ B♭ F7

mem - ber that the best of friends must part, must part. A -

78 B♭

dieu, a - dieu kind friends, a - dieu. I can no

83 F7 B♭ B♭7 E♭

long-er stay with you, can no long-er stay. I'll hang my harp on the weep-ing wil-low

89 F7 B♭ (Keyboard) B♭ F7 B♭ B♭7

tree, and may the world go well with thee.

94 E♭ (Sax)

(Saxophone part only)

100 B♭7 E♭ A♭

(Saxophone part only)

106 B♭7 E♭ B♭7 E♭

(Saxophone part only)

Sugar Blues

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 and a key signature of one sharp (F#). The time signature varies between common time (4/4) and half time (2/4).

Staff 1: Labeled "N.C." (No Chord). The music consists of eighth-note patterns.

Staff 2: Labeled "C". The music consists of eighth-note patterns.

Staff 3: Labeled "G 7". The music consists of eighth-note patterns.

Staff 4: Labeled "3". The music consists of eighth-note patterns.

Staff 5: Labeled "7 D m7 G 7 C 7 N.C.". The music includes chords Dm7, G7, and C7, followed by another section labeled "N.C."

Staff 6: Labeled "3". The music consists of eighth-note patterns.

Staff 7: Labeled "10 C". The music consists of eighth-note patterns.

Staff 8: Labeled "3 G m7 3". The music consists of eighth-note patterns.

Staff 9: Labeled "13 F A 7 D m F 6 F#° C/G E 7 A 7". The music includes chords F, A7, Dm, F6, F#°, C/G, E7, and A7.

Staff 10: Labeled "3". The music consists of eighth-note patterns.

Staff 11: Labeled "16 D 7 3 G 7 3 C E 7 A 7 D 7 G 7". The music includes chords D7, G7, C, E7, A7, D7, and G7.

Staff 12: Labeled "19 1. C G 7 3 2. C F C N.C. 3 C 7". The music includes chords C, G7, C, F, C, N.C., and C7. The "N.C." section is marked with a "3" below it.

I Can't Give You Anything But Love

Keyboard

Fly Me To The Moon

F

Keyboard

(Keyboard & Bass Only - Freely)

1 A♭ Cm Fm9 Cm7 D♭maj7 B♭m7 E♭7 Po-ets

6 A♭ Fm A♭ Fm A♭ Fm E♭ B♭m B♭m(maj7)
of-ten use man-y words to say a sim-ple thing. It takes thought and

11 B♭m7/A♭ B♭m6 B♭m7/A♭ E♭7 A♭ D♭ 3 D° 3
time and rhyme to make a po-em sing. With mu-sic and words I've been

15 A♭/E♭ D♭ B♭m7 3 Cm C° 3
play-ing; for you I have writ-ten a song. To be

18 B♭m7 3 E♭7 3 A♭ Fm D♭6 3 B♭m7 3 C C7
sure that you know what I'm say-ing, I'll trans-late as I go a-long.

(In Rhythm) 22 Fm7 B♭m7 E♭7
Fly me to the moon and let me play a-mong the stars.

25 A♭Maj7 A♭7 D♭Maj7 G m7(♭5)
Let me see what spring - is like on

28 C7(♭9) Fm7 F7 B♭m7
Jup - i - ter and Mars. In oth - er words,

2

31 E♭7 A♭Maj7 C m7 F7 B♭m7
 — hold my hand. m oth - er words,

35 E♭7 A♭Maj7 G m7(♭5) C7
 — ba - by, kiss me.

38 F m7 B♭m7 E♭7
 Fill my heart with song and let me sing for - ev - er more.

41 A♭Maj7 A♭7 D♭Maj7 G m7(♭5)
 — You are all I long for, all I

44 C7(♭9) F m7 F7 B♭m7
 wor - ship and a - dore. m oth - er words,

47 E♭7 C m7 F7
 — please be true. In

50 1. B♭m7 E♭7 A♭6 G m7(♭5) C7
 oth - er words, love you.

54 2. B♭m7 /G /F /E♭ E♭7 A♭
 oth - er words, love you.

57 A maj7 B♭m7 /E♭ A♭6

Fly Me To The Moon

M

Keyboard

(Keyboard & Bass Only - Freely)

C Em Am9 Em7 F maj7 Dm7 G7
Po-ets

6 C Am C Am C Am G Dm Dm(maj7)
of - ten use man-y words to say a sim-ple thing. It takes thought and

11 Dm7/C Dm6 Dm7/C G7 C F 3 E# 3
time and rhyme to make a poem sing. With mu - sic and words I've been

15 C/G F 3 Dm7 Em E°
play-ing; for you I have writ - teh a song. To be

18 Dm7 3 G7 3 C Am F6 3 Dm7 3 E E7
sure that you know what I'm say-ing, I'll trans-late as I go a - long.

(In Rhythm) 22 A m7 D m7 G7
Fly me to the moon and let me play a - mong the stars.

25 CMaj7 C7 FMaj7 B m7(b5)
Let me see what spring - is like on

28 E7(b9) Am7 A7 Dm7
Jup - i - ter and Mars. In oth - er words,

2

31 G7 C Maj7 E m7 A 7 D m7

hold my hand. In other words,

35 G7 C Maj7 B m7(b5) E 7

ba - by, kiss me.

38 A m7 D m7 G7

Fill my heart with song and let me sing for - ev - er more.

41 C Maj7 C 7 F Maj7 B m7(b5)

You are all I long for, all I

44 E 7(b9) A m7 A 7 D m7

wor - ship and a - dore. In other words,

47 G7 E m7 A 7

please be true. In

1.
50 D m7 G7 C 6 B m7(b5) E 7

other words, I love you.

2.
54 D m7 /B /A /G G 7 C

other words, I love you.

57 C#maj7 D m7 /G C 6

(continuation of previous staff)

All Or Nothing At All

F

Keyboard

Latin Beat

(Sax)

F m/A \flat C m/G E \flat m/G \flat B \flat 7/F C7

5 F m A \flat aug F m7 F m6 F m F m7

All or noth-ing at all! Half a love nev-er ap-

11 G \flat 7 G \flat 6 G \flat aug G \flat 7 E \flat m E \flat m6 B \flat m

pealed to me. If your heart nev-er could yield to me,

16 E \flat 7 E \flat 7(5) E \flat 7 A \flat maj7 A \flat 6 Gm7 C7

— then I'd rath - er have noth-ing at all.

21 F m A \flat aug F m7 F m6 F m F m7

All or noth-ing at all. If it's love, there is no

27 G \flat 7 G \flat 6 G \flat aug G \flat 7 E \flat m E \flat m6 B \flat m

in be-tween. Why be-gin, then cry for some-thing that might have been.

32 E \flat 7 E \flat 7(5) E \flat 7 A \flat maj7 B7

No, I'd rath - er have noth-ing at all. But

37 E E aug 3 E 6 3 E aug 3 E E aug E 6 B 7
 please, don't bring your lips so close to my cheek. Don't

41 E E aug E 6 A F [#]m7 3 B 7 G [#]m6 B 7
 smile or I'll be lost be-yond re - call. The

45 G ^bm7 3 B 7 G ^bm7 3 B 7 3 G ^bm G ^bm7/E E ^b7 A ^b7/E ^b
 kiss in your eyes, the touch of your hand makes me weak, and my

49 D ^bm B ^b7 A ^b7 E ^bm7 C 7
 heart may go diz - zy and fall. And if I

53 F m A ^baug 3 F m7 F m6 F m
 fell un - der the spell of your call, I would

58 F m7 G ^b7 G ^b6 G ^baug G ^b7 E ^bm E ^bm6
 be caught in the un - der-tow. So, you see, I've got to say

63 B ^bm D ^b7 F m F m7/E ^b D ^bm6 3 1. A ^b G m7 C 7
 no, no. All or noth-ing at all.

69 2. A ^b (Sax) B B ^b A A ^b
 all.

Latin Beat

All Or Nothing At All

M
Keyboard

(Keyboard)

Keyboard sheet music showing chords A m/C, E m/B, G m/B, D 7/A, and E 7. The music is in 4/4 time.

5 Am C aug Am7 Am6 Am Am7 3

All or nothing at all! Half a love never ap-

B b7 B b6 B b aug B b7 G m G m6 3 D m

pealed to me. If your heart never could yield to me,

16 G 7 G 7(b5) G 7 C maj7 C 6 B m7 E 7

— then I'd rather have nothing at all.

21 Am C aug Am7 Am6 Am Am7 3

All or nothing at all. If it's love, there is no

27 B b7 B b6 B b aug B b7 G m G m6 3 D m

in between. Why begin, then cry for something that might have been.

32 G 7 G 7(b5) G 7 C maj7 E b7

No, I'd rather have nothing at all. But

37 A♭ A♭aug 3 A♭6 3 A♭aug 3 A♭ A♭aug A♭6 E♭7
 please, don't bring your lips so close to my cheek. _____ Don't

41 A♭ A♭aug A♭6 D♭ B♭m7 3 E♭7 Cm6 E♭7
 smile or I'll be lost be-yond re - call. _____ The

45 B♭m7 3 E♭7 B♭m7 3 E♭7 3 B♭m B♭m7/A♭ G°7 C7/G
 kiss in your eyes, the touch of your hand makes me weak, _____ and my

49 Fm D°7 C7 Gm7 E7
 heart may go diz - zy and fall. And if I

53 Am Caug 3 3 Am7 Am6 Am
 fell un - der the spell of your call, _____ I would

58 Am7 3 B♭7 B♭6 B♭aug B♭7 Gm Gm6 3
 be caught in the un - der-tow. So, you see, I've got to say

63 Dm F°7 Am Am7/G Fm6 3 1.
 no, no. All _____ or noth-ing at all.

2. (Keyboard) C E♭ D D♭ C

69 C E♭ D D♭ C

all.

Chattanooga Choo Choo

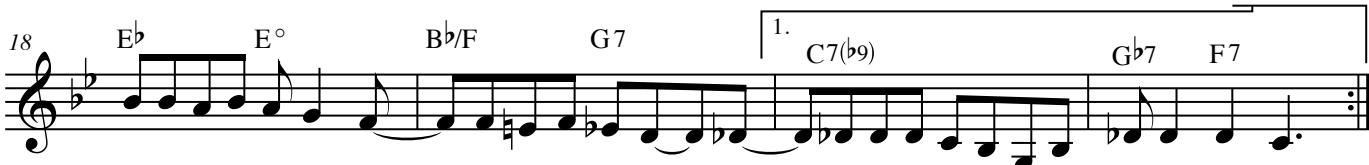
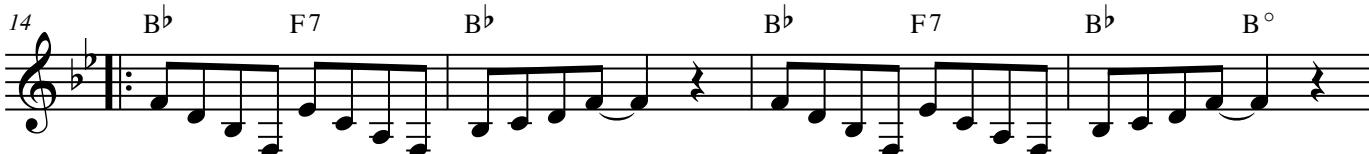
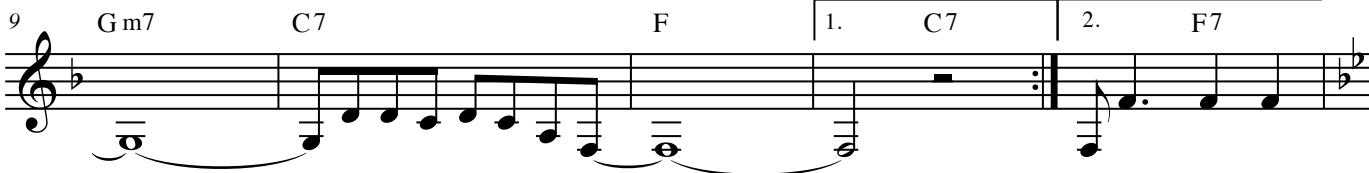
Bass Intro

(Train Whistle)
(F6 F6)

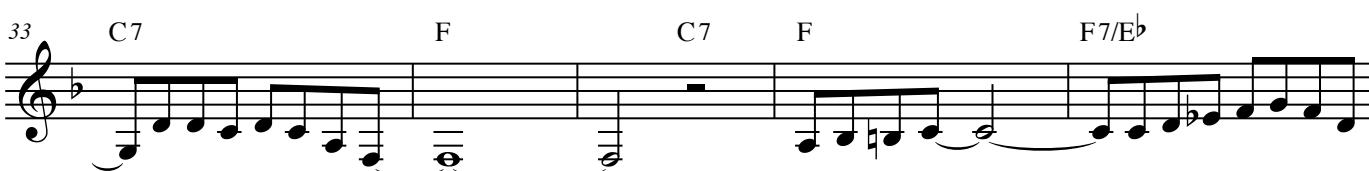
F Keyboard
(Train Whistle)
(F6 F6)



5 F



Musical notation for measures 22-25. Chords 2. C7(♭9), B♭°, F7, B♭, C7, F. Measure 22 starts with a bass line. Measures 23-25 show a melodic line with eighth-note patterns. The bass line continues in parentheses at the bottom of the page.



42 F N.C.

(Bass)

46 F/C D m G m C7 F C C7

50 F

(Bass)

54 F

Par-don me, boy, _____ is that the Chat - a - noo - ga Choo Choo? _____
I can af - ford _____ to board the Chat - a - noo - ga Choo Choo. _____

57

G m7 C7

— Track twen - ty nine, _____ boy, you can give me a shine.
— I got my fare _____ and just a tri - fle to spare.

60 F

1. C7 2. F F7

You'll B♭ leave the

63 B♭ F7

Penn - syl - van - ia sta - tion 'bout a quar - ter to four,
When you hear the whis - tle blow - in' eight to the bar,

65 F7 B♭ B°

read then you'll mag - a - zine and then you're in Bal - ti - more.
then know that Tenn - e - see is not ver - y far. _____

67 E♭ E° B♭/F G7

Din - ner in the din - er; noth - ing could be fin - er than
Shov - el all the coal in, got - ta keep it rol - lin'.

69 1. C7(♭9) F6

to have your ham and eggs in

71 2. C7(♭9) F7 G♭7 F7 B♭

Woo! Woo! Chat - a - noo - ga, there you are! —

73 F N.C. F F

(Bass)

78 G m7 C7 F C7

83 F F7/E♭ B♭/D B°/D♭ F/C D m

88 G m C7 F N.C. F/C D m G m C7

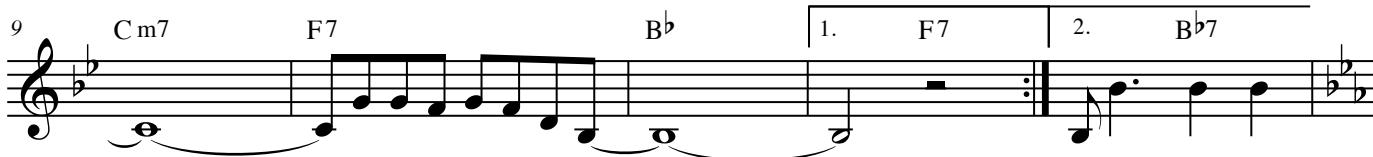
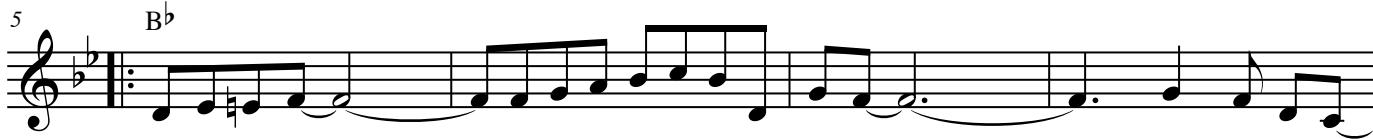
Bass Solo as in Meas 73,74

93 F B♭m G m C7 F

Chattanooga Choo Choo

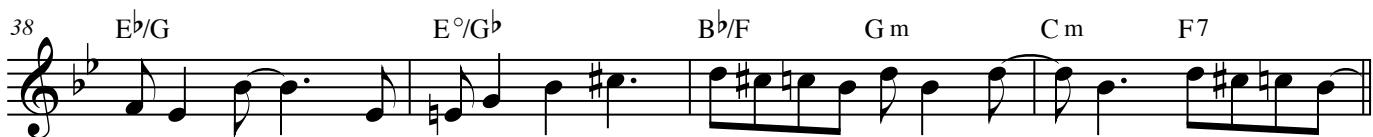
M Keyboard
(Train Whistle)
(Bb6 Bb6)

Bass Intro

(Train Whistle)
(Bb6 Bb6)

22 2. F7(b9) E^b° B^b7 E^b F7 | B^b | N.C.

22 (Bass)



42 B.N.C.

42

(Bass)

46 B♭/F G m C m F7 B♭ F F7

50 B♭

50 B♭

B.N.C.

(Bass)

54 B♭

54 B♭

Par-don me, boy, _____ is that the Chat - a - noo - ga Choo Choo? _____
I can af - ford _____ to board the Chat - a - noo - ga Choo Choo. _____

57

57

C m7 F7

— Track twen - ty nine, _____ boy, you can give me a shine.
— I got my fare _____ and just a tri - fle to spare.

60 B♭

60 B♭

1. F7 2. B♭ B♭7

63 E♭

63 E♭

E♭7 You'll E♭ leave the

Penn - syl - van - ia sta - tion 'bout a quar - ter to four,
When you hear the whis - tle blow - in' eight to the bar,

65

65 B♭7 E♭

read a mag - a - zine and then you're in Bal - ti - more.
then you'll know that Tenn - e - see is not ver - y far. _____

67 A♭ A° E♭/B♭ C7

Din - ner in all the din - er; noth - ing could be fin - er than
Shov - el all the coal in, got ta keep it rol - lin'.

69 1. F7(b9) B♭6

to have your ham and eggs in Car o li - na

71 2 F7(b9) B♭7 B7 B♭7 E♭

Woo! Woo! Chat - a - noo - ga, there you are!—

73 B♭ N.C. B♭

(Bass)

78 C m7 F7 B♭ F7

83 B♭ B♭7/A♭ E♭/G E °/G♭ B♭/F G m

88 C m F7 B♭ N.C. B♭/F G m C m F7

Bass Solo as in Meas 73,74

93 B♭ E♭ m C m F7 B♭