

Set A

Last revised: 2022.03.06

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Bandstand Boogie

(Keyboard)

Keyboard

The musical score for "Bandstand Boogie" is written for keyboard in 4/4 time, key of B-flat major (three flats). The score consists of 32 measures across eight staves. The notation includes various chords, triplets, and melodic lines with slurs and ties. Chord symbols are placed above the staff at specific measures.

Measure 1: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 2: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 3: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 4: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 5: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 6: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 7: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 8: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 9: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 10: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 11: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 12: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 13: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 14: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 15: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 16: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 17: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 18: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 19: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 20: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 21: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 22: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 23: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 24: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 25: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 26: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 27: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 28: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 29: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 30: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 31: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

Measure 32: Chord: B \flat 7. Triplet of eighth notes: B \flat , D \flat , F \flat .

31 $B\flat 7$ $E\flat$

35 E F Piano

40 $G 7$ (Keyboard) $C 7$ $F 6$

43 $B\flat 9$ $C 7$

47 $G 7$ $G\flat Maj 7$ 1 $F 6$ 2 $F 6$

51 F $F^\circ 7/A$ $B\flat$ $B^\circ 7$ F $F^\circ 7/A$

54 $B\flat$ $B^\circ 7$ $B\flat 9$ $A 7\#5$ $A\flat 7$ $G 7$ $G\flat Maj 7$

57 F F $F 6$ $E 7$ $F 6$

65 F F Shake! Glissando 8^{vb}

A musical score for a piece titled 'A01-Bandstand Boogie(K)'. The score is written for a single melodic line on a treble clef staff, with a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into measures, with measure numbers 31, 35, 40, 43, 47, 51, 54, 57, and 65 marked at the beginning of their respective lines. Chord symbols are placed above the staff to indicate the harmonic structure. The chords include $B\flat 7$, $E\flat$, E , F , $G 7$ (Keyboard), $C 7$, $F 6$, $B\flat 9$, $G 7$, $G\flat Maj 7$, $F 6$, F , $F^\circ 7/A$, $B\flat$, $B^\circ 7$, $B\flat 9$, $A 7\#5$, $A\flat 7$, $G 7$, $G\flat Maj 7$, F , F , $F 6$, $E 7$, $F 6$, F , and F . The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, as well as rests, ties, and slurs. A 'Shake!' instruction is placed below the staff at measure 65, and a 'Glissando' instruction is placed above the staff at the end of the piece. The piece concludes with a double bar line and a final chord symbol 8^{vb} .

True Love

Keyboard

5 E^b/B^b B^b7 E^b $B^b\circ$ B^b7
Sun - tanned, wind - blown, hon - ey moon-ers at last a - lone.

13 E^b A^b $Fm7(b5)$ E^b $F7$ $Fm7$ B^b7
Feel - ing far a - bove par. Oh, how luck-y we are. While I

21 E^b A^b $E^b\circ$ E^b B^b7 A^b E^b
give to you and you give to me true love, true love. So,

29 A^b $E^b\circ$ E^b B^b7 E^b
on and on it will al - ways be true love, true love. For

37 A^bm D^b7 G^b E^b7 A^bm D^b7
you and I have a guard - ian an - gel on high with noth - ing to

43 G^b7 B^b7 E^b A^b $E^b\circ$ E^b
do but to give to you and to give to me

49 B^b7 1. E^b B^b B^b7 (Sax) 2. A^b Gm Fm E^b
love for - ev - er true. true.

Hernando's Hideaway

F
Keyboard

(Sax) C m G7 C m G7 C m F m6/A^b

3 G7 C m

know a dark sec - lu-ded place, a place where no one

6 F m6 G7

knows your face. A glass of wine, a fast em - brace, it's

9 C m G7 C m G7 C m

called Her - nan - do's Hide-a - way. O - le!

11 G7 C m

All you see are sil-hou - ettes, and all you hear are

14 F m6/A^b G7

cas-ta - nets. And no one cares how late it gets, not

17 C m G7 C m G7 C m

at Her - nan - do's Hide-a - way. O - le!

19 G7 G7(b9) G7 G7(b9)

21 C m

At the gold - en fin - ger bowl or an - y place you go

23 G7 G7(b9) G7 G7(b9)

25 C m

you will meet your Un - cle Max and ev - 'ry-one you know.

27 C7 C7(b9) C7 C7(b9)

29 F m F m

Though when you are sit - ting close and mak-ing love to me
But if you go to the place that I am think-ing of

31 D7 A b7/D b D7 D7 G7 F#7 G7 G7(b9)

you may take my heart, and take my soul, but not my key. Just
you___ will be free to gaze at me and talk of love.___

35 G7 C m

knock three times and whis-per low that you and I were

38 F m6 G7

sent by Joe. Then strike a match and you will know you're

41 C m G7

in Her - nan - do's Hide-a - way. O - le! way O - le!

1 C m G7 C m F m6/A b (Sax) 2 C m G7 C m

Hernando's Hideaway

M
Keyboard

(Keyboard) Fm C7 Fm C7 Fm B \flat m6/D \flat

3 C7 Fm

know a dark sec - lu - ded place, a place where no one

6 B \flat m6 C7

knows your face. A glass of wine, a fast em - brace, it's

9 Fm C7 Fm C7 Fm

called Her - nan - do's Hide-a - way. O - le!

11 C7 Fm

All you see are sil-hou - ettes, and all you hear are

14 B \flat m6/D \flat C7

cas-ta - nets. And no one cares how late it gets, not

17 Fm C7 Fm C7 Fm

at Her - nan - do's Hide-a - way. O - le!

19 C7 C7(\flat 9) C7 C7(\flat 9)

21 Fm
At the gold - en fin - ger bowl or an - y place you go

23 C7 C7(b9) C7 C7(b9)

25 Fm
you will meet your Un - cle Max and ev - 'ry-one you know.

27 F7 F7(b9) F7 F7(b9)

29 Bbm Bbm
Though when you are sit - ting close and mak - ing love to me
But if you go to the place that I am think - ing of

31 G7 Db°/Gb G7 G7 C7 B7 C7 C7(b9)
you may take my heart, and take my soul, but not my key. Just
you ___ will be free to gaze at me and talk of love. ___

35 C7 Fm
knock three times and whis - per low that you and I were

38 Bbm6 C7
sent by Joe. Then strike a match and you will know you're

41 Fm C7
in Her - nan - do's Hide - a - way. O - le! way O - le!

1 Fm C7 Fm (Keyboard) 2 Fm C7 Fm

Chicago

Keyboard

(Sax) F7 G \flat 7 F7 B \flat 6 Dm7 F7

Chi -

5 B \flat Maj7 Cm7 Dm7 G7 Cm7 F7 Cm7 F7 G7#5

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

9 Cm7 F7 G \flat 7 F7 E \flat aug7 B \flat /D D \flat °7 Cm7 F7

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

13 B \flat Maj7 C7 D \flat 9#11 C7 G7b9

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

17 Cm7 F7 Cm7 F7 E \flat °7 Dm7 D \flat 7 Cm7 F7

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

21 B \flat Maj7 Cm7 Dm7 G7 Cm7 F7 Cm7 F7 G7#5

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

25 Cm7 F7 G \flat 7 A m7 D7 G m7 G7 E \flat Maj7

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

30 A \flat 9 B \flat Maj7 F7#5 B \flat Maj7 D \flat °7

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

33 F7 G \flat 7 F7

ca - go, Chi - ca-go my home-town. —

1 B \flat 6 Cm7 F7 (Sax) 2 B \flat 6

Male Vocal

One For My Baby

Keyboard

(Keyboard)

Cmaj7 B \flat 7 Dm7 G7
 3 Cmaj7 B \flat 7 Dm7 G7
 5 Cmaj7 B \flat 7 Cmaj7 B \flat 7 Cmaj7 B \flat 7 Cmaj7 B \flat 7 It's
 quar-ter to three, there's no one in the place 'cept you and me. So
 9 Cmaj7 B \flat 7 Cmaj7 B \flat 7 Cmaj7 B \flat 7 Cmaj7 Gm7 C7
 set 'em up, Joe, got a lit-tle stor-y think you should know. We're
 13 Fmaj7 Gm7 Am7 B \flat 7 Cmaj7 Dm7 Em7 A7
 drink-ing my friend to the end of a brief ep-i - sode. So make it
 17 Dm7 D \flat 7 Dm7 Em7 Fmaj7 G7sus C6 C $^\circ$ 7 C7
 one for my ba - by and one more for the road. I
 21 Fmaj7 E \flat 7 Fmaj7 E \flat 7 Fmaj7 E \flat 7 Fmaj7 E \flat 7
 know the rou-tine, put an-oth-er quar-ter in that ma-chine. I'm
 25 Fmaj7 E \flat 7 Fmaj7 E \flat 7 Fmaj7 E \flat 7 Fmaj7 Cm7 F7
 feel-ing kinda bad. Won't you make the mu-sic eas-y and sad? I could
 29 B \flat maj7 Cm7 Dm7 E \flat 7 Fmaj7 G \flat m7 Am7 D7
 tell you a lot but you got-ta be true to a gen-tle-man's code. Just make it

33 Gm7 G^b7 Gm7 Am7 B^bmaj7 C7sus Fmaj7 C7 F7

one for my ba-by and one more for the road. _____

37 Cm7 B^b Cm7 B^b Am7 D7 Gm7 C7sus

You'd nev-er know it but bud-dy, I'm a kind of po et, and I've got a lot of things I want to

40 Fmaj7 Cm7 B^b Cm7 B^b Am7 A^b7 C7 C7(#5)

say. And if I be-come gloom-y, please lis-ten to me. till it's all talked a-way. Well,

45 Fmaj7 E^b7 Fmaj7 E^b7 Fmaj7 E^b7 Fmaj7 E^b7

that's how it goes, and Joe, I know you're get-tin' anx-ious to close. So

49 Fmaj7 E^b7 Fmaj7 E^b7 Fmaj7 E^b7 Fmaj7 Cm7 F7

thanks for the cheer, I hope you did-n't mind my bend-ing your ear. But this

53 B^bmaj7 Cm7 Dm7 E^b7 Fmaj7 Gm7 Am7 D7

torch that I found, it's got to be drowned, or it just might ex-plode. So make it

57 Gm7 G^b7 Gm7 Am7 B^bmaj7 Gm7 A A^o7 Gm7

one for my ba-by and one more for the road, that long, that

61 G^bmaj7 F (Keyboard) G7(b5)³

long, long road. _____

64 F G^o7 C7 F

Beer Barrel Polka

Keyboard

Chord progression for the first system: C /A /G /E C /A /E /G (Sax)

5 C G7 G7

11 C C G7

17 G7 C (Keyboard)

21 F C

27 G7 G7

33 C (Sax) F

39 C C

45 G7 G7 C

53 F /D /C /A F /D /C /A  F Roll out the

59 F C7 bar - rel, _____ we'll have a bar - rel of fun. _____

65 C7 Roll out the bar - rel, _____ we've got the blues on the

71 F F F run. _____ Zing! Boom! Ta - rar - el, _____

77 F B \flat Gm C7 ring out the song of good cheer. _____ Now's the time to roll the

83 F B \flat C7 F bar - rel, _____ for the gang's all here! _____ *Fine*

89 Dm (Sax)

93 C G7 C

97 C Dm7 G7 C7/E Dm7 C7 *D.S. al Fine*



When My Sugar Walks Down The Street

Easy Swing

M

Keyboard

(Keyboard)

5 Eb Eb7 Ab Abm Eb Eb7 F7 F#o7

I know a thing or two and I'm tell - in' you,
I like my cof - fee sweet, ev - 'ry thing I eat

7 Eb Fm7 Bb9 Eb Eb Eb7 Ab6

I've got a won - der - ful gal. _____ She's got the cut - est smile,
must have some sug - ar on top. _____ I'm tell - ing you the truth

10 Eb Eb7 Ab6 F7

a mil - lion dol - lar style, she's such a won - der - ful pal.
I've got the sweet - est tooth, I love a sweet loll - i - pop.

12 Bb7 G7 Cm

_____ I just feel so hap py _____
_____ Tell me what is sweet - er _____

15 Bb7 Eb Eb Eb7 Ab Abm

'cause I love her so. _____ When she is by my side,
than a sweet, sweet kiss _____ from some - one who can be

18 Eb Eb7 Ab6 F7 Bb7

I'm _____ so filled with pride I want the whole world to know. _____
oh _____ so sweet to me, I want you all to know this. _____

2

21 E^b $B^b m6$ $C7$ $F7$ B^b7

When my sug - ar walks down the street all the lit - tle bir - dies go

24 E^b $E^b \circ 7$ B^b7

"tweet, tweet, tweet!" In the eve - 'ning when the sun goes down

27 $B^b7(\#5)$ E^b

it's nev - er dark when she's a - round.

29 E^b $B^b m6$ $C7$ $F7$ B^b7

She's so af - fect - ionate, I'll say this, when she kis - ses me, I

32 E^b E^b7 $C7$ Fm B^b7

— stay kissed. When my sug - ar walks down the street, the lit - tle

35 E^b $Fm7$ B^b7 1. E^b 2. E^b $B^b m7$ E^b7

bir - dies go, "Tweet - tweet, tweet! tweet!

38 A^b $A^b \circ 7$ E^b $C7$ $Fm7$ B^b7 E^b $Fm7$ $F^{\#} \circ 7$ E^b6

Sug, sug-ar, sug - ar, sug - ar. (Keyboard)

42 $C7$ Fm $N.C.$ $Fm7$ B^b7

When my sug - ar walks down the street, the lit - tle bir - dies go, — "Tweet-tweet,

(Keyboard)

45 E^b $A^b m(maj7)$ E^b6 $A^b m(maj7)$ E^b6

tweet! —

No Intro
Keyboard - Give Pitch)

Breaking Up Is Hard To Do

Keyboard

Doo doo doo down doo be doo down down Ka-ba ka-ba

down doo be doo down down Ka-ba ka-ba down doo be doo down down

Break-ing up is hard to do. Don't take your

love when a - way held from me. tight.

Don't you leave my heart in mis - er - y. then you kissed me all through the night.

If you go all then that I'll be blue, 'cause Think of all that we've been through, and

1. break - ing up is hard to do. Re - mem - ber

2. break-ing up is hard to do. They say that break-ing

up is hard to do. Now I know I

Chords: B \flat , Gm7, Cm7, F7, B \flat , Gm7, Cm7, F7, B \flat , N.C., B \flat , Gm7, E \flat , F7, B \flat maj7, Gm7, E \flat , F7, B \flat , D7, Gm7, C7, F7, B \flat , N.C., B \flat m, E \flat , B \flat m, E \flat , A \flat .

2

22 $A\flat\text{maj}7$ $A\flat$ $A\flat\text{m}$ $D\flat$ $A\flat\text{m}7$ $D\flat$ $D\flat7$
know that it's true. _ Don't say that this is the end. In -

25 $G\flat$ $F7$
stead of break-ing up, I wish that we were mak-ing up a - gain. _

27 $B\flat$ $G\text{m}7$
_ I beg of you, _ don't

29 $E\flat$ $F7$ $B\flat\text{maj}7$ $G\text{m}7$
say good - bye. _ Can't we give our love an -

31 $E\flat$ $F7$ $B\flat\text{maj}7$ $D7$
oth - er try? _ Come on, ba - by, let's

33 $G\text{m}7$ $C7$ $F7$
start a - new, _ 'cause break-ing up is hard to do. _

35 1. $B\flat$ N.C.
_ They say that break - ing

36 2. $B\flat$ $G\text{m}7$ $E\flat$ $F7$ $B\flat$ $G\text{m}7$
_ It's hard to do.

39 $E\flat$ $F7$ $B\flat$ $G\text{m}7$
_ So ver - y hard to do.

41 $E\flat$ $F7$ $B\flat$
Break - ing up is hard to do.

VOCAL ONLY

Breaking Up Is Hard To Do

Keyboard

(No Intro

Keyboard - Give Pitch)

(Male) Doo doo doo down doo be doo down down____ Ka-ba ka-ba

3 down doo be doo down down____ Ka-ba ka-ba down doo be doo down down

6 (Female) Don't take your
Break-ing up is hard to____ do. Doo doo doo

9 love when____ a - way from me.____
you held me tight.
down doo be doo down down____ Ka - ba ka - ba

11 Don't you leave my heart in mis - er - y.____
then you kissed me all____ through the night.
down doo be doo down down____ Ka - ba ka - ba

13 If you go then that I'll be blue, 'cause
Think of all that we've been through, and
down. If Think you go all then that I'll be blue, 'cause
Think of all that we've been through, and

Chords: B \flat , Gm7, Cm7, F7, B \flat , Gm7, Cm7, F7, B \flat , F7, B \flat , Gm7, E \flat , F7, B \flat maj7, Gm7, E \flat , F7, B \flat maj7, D7, Gm7

1. F7

15 C7

break - ing up is hard to do. Re - mem - ber

break - ing up is hard to do. _____

2. N.C.

17 C7 F7 B \flat

break - ing up is hard to do. They say that break - ing

break - ing up is hard to do. _____

19 B \flat m E \flat B \flat m E \flat A \flat

up is hard to do. Now I know

22 A \flat maj7 A \flat A \flat m D \flat A \flat m7 D \flat D \flat 7 I

know that it's true. Don't say that this is the end. In -

25 G \flat F7

stead of break - ing up, I wish that we were mak - ing up a - gain.

27 B \flat Gm7

I beg of you, _____ don't

(Male) Doo doo doo down doo be doo down down

29 E \flat F7 B \flat maj7 Gm7

say good - bye. _____ Can't we give our love an -

_____ Ka - ba ka - ba down doo be doo down down

31 E \flat F7 B \flat maj7 D7

oth - er try? — Come on, ba - by, let's

— Ka - ba ka - ba down. Come on, ba - by, let's

33 Gm7 C7 F7

start a - new, — 'cause break-ing up is hard to do. —

start a - new. — 'cause break-ing up is hard to do. —

35 1. B \flat N.C.

They say that break - ing

36 2. B \flat Gm7 E \flat F7 B \flat Gm7

It's hard to do.

down doo be doo down down — Ka-ba ka - ba down doo be doo down down

39 E \flat F7 B \flat Gm7

So ver - y hard to do.

Ka - ba ka - ba down doo be doo down down

41 E \flat F7 B \flat

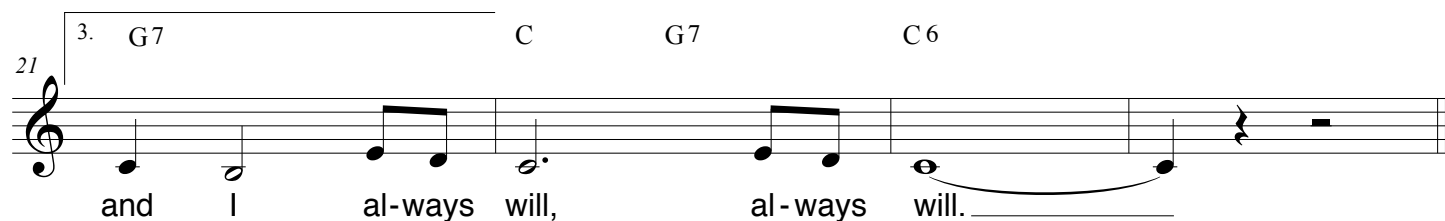
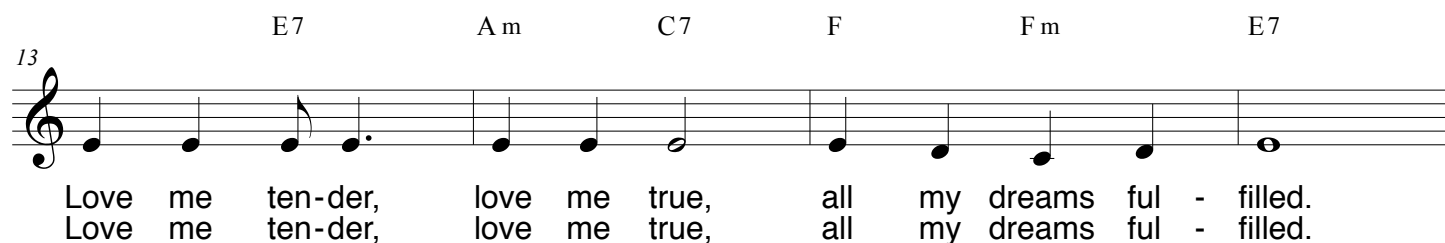
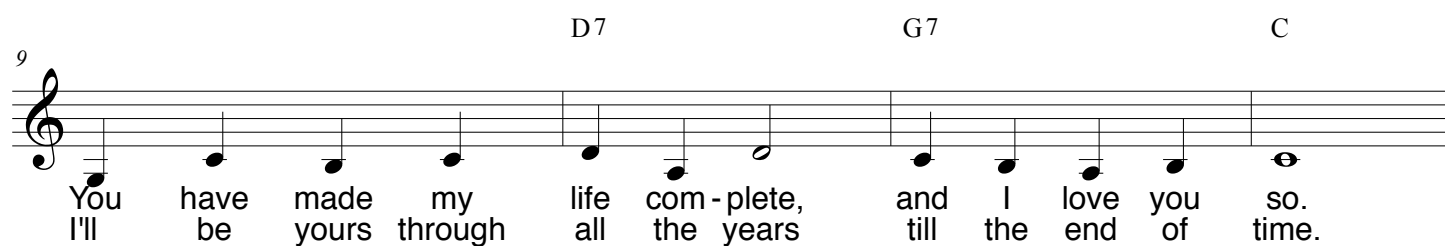
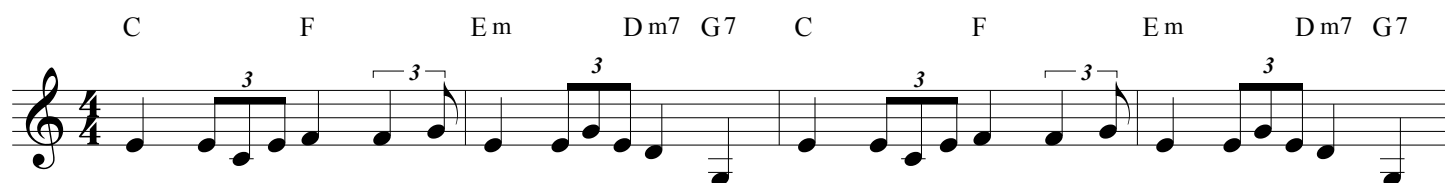
Break - ing up is hard to do.

— Ka - ba ka ba do.

Love Me Tender

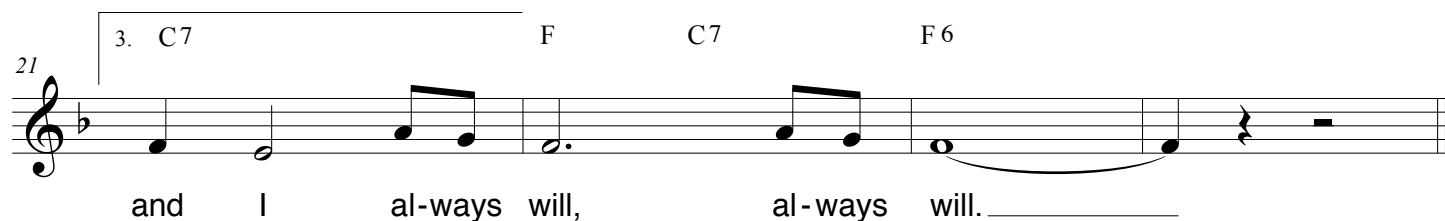
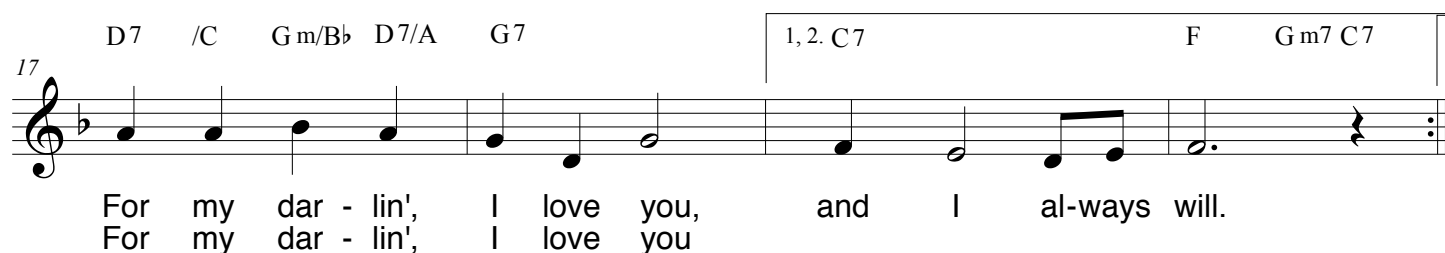
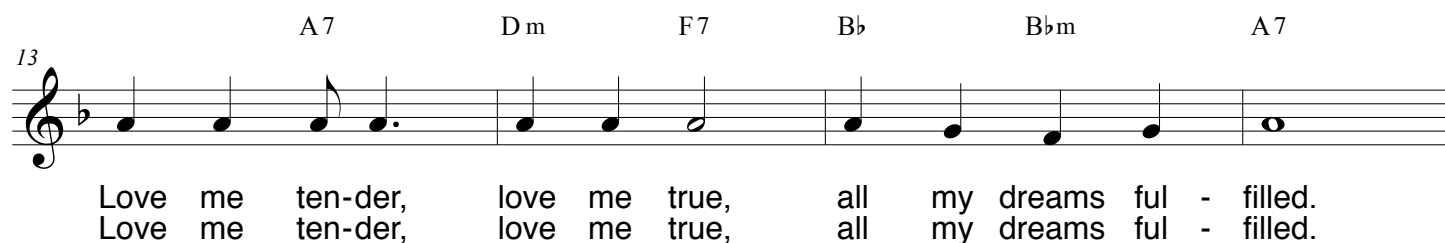
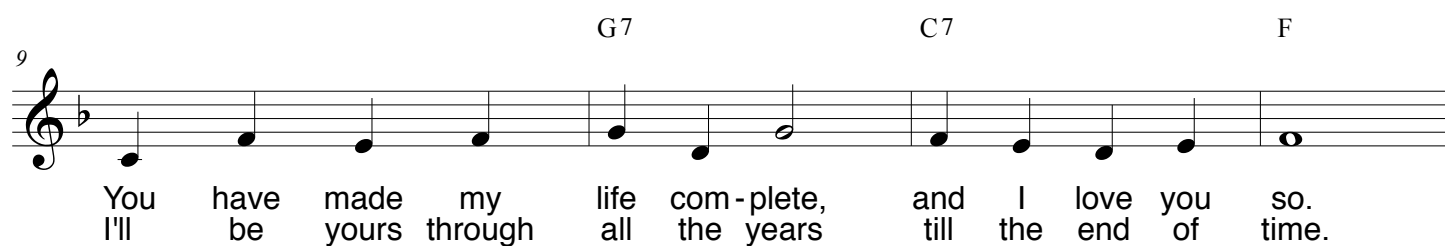
F

Keyboard



Love Me Tender

Keyboard



NO INTRO
GIVE PITCH

Hound Dog

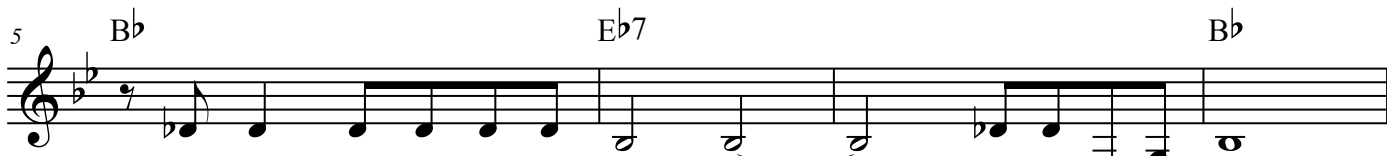
Keyboard

Bright Rock
N.C.

B \flat



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 friendf mine.



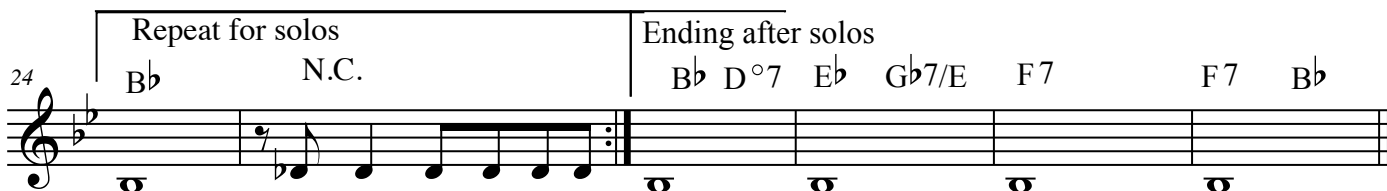
When they said you was high classed, well, that was just a lie.



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



mine you ain't noth-in' but a mine. —

F

Blue Eyes Crying In The Rain

(Sax)

Keyboard

F7 B \flat E \flat B \flat F7
 5 B \flat
 In the twi - lght glow I see him, _____
 Now my hair has turned to sil - ver, _____
 9 F7 B \flat
 blue eyes cry - ing in the rain. _____
 all my life I've loved in vain. _____
 13 B \flat
 When we kissed good - bye and part - ed, _____
 I can see his star and in hea - ven, _____
 17 F7 B \flat E \flat B \flat B \flat 7
 knew we'd nev - er meet a - gain. _____
 blue eyes cry - ing in the rain. _____
 21
 Love is like a dy - ing em - ber. _____
 Some - day, when we meet up yon - der, _____
 25 B \flat F F7
 On - ly mem - o - ries re - main. _____
 We'll stroll hand in hand a - gain _____
 29 B \flat
 Through the a - ges I'll re - mem - ber _____
 in the land that knows no part - ting, _____
 33 F7 1. B \flat E \flat B \flat 2. B \flat
 blue eyes cry - ing in the rain. _____ rain. _____
 blue eyes cry - ing in the _____
 39 F7 B \flat E \flat B \flat
 blue eyes cry - ing in the rain. _____

Blue Eyes Crying In The Rain

M

(Keyboard)

Keyboard

B \flat 7 E \flat A \flat E \flat B \flat 7

5 E \flat

9 B \flat 7 E \flat

13 E \flat

17 B \flat 7 E \flat A \flat E \flat E \flat 7

21 A \flat

25 E \flat B \flat B \flat 7

29 E \flat

33 B \flat 7

39 B \flat 7 E \flat A \flat E \flat

In the twi - lght glow I see her, _____
 Now my hair has turned to sil - ver, _____
 blue eyes cry life - ing in the rain. _____
 all my life I've loved in vain. _____
 When we kissed good - bye and in part hea - ed, _____
 I can see her star in hea - ven, _____
 knew we'd nev - er meet a - gain. _____
 blue eyes cry - ing in the rain. _____
 Love is day, like a dy - ing em - ber. _____
 Some - day, when we meet up yon - der, _____
 On - ly mem - o - ries re - main. _____
 We'll stroll hand in hand a - gain _____
 Through the a - ges I'll re - mem - ber _____
 in the land that knows no part - ting, _____
 1. E \flat A \flat E \flat 2. E \flat
 blue eyes cry - ing in the rain. _____ rain. _____
 blue eyes cry - ing in the rain. _____
 blue eyes cry - ing in the rain. _____

Ballin' The Jack

F

Keyboard

(Sax) G^b7 B^b/F F[#]°7 G^m G7 C^m C^m7(b5) F7 B^b D7/A

5 G7 C7

First, you put your two knees close up tight, then you sway 'em to the left, and you

8 F7

sway 'em to the right. Step a-round the floor kind of nice and light, then you

11 B^b D7 E^b7 D7 G7

twist a-round and twist a-round with all your might. Stretch your lov-in' arms straight

14 C7

out in space, then you do the Eag-le Rock with style and grace. Swing your

17 G^b7 B^b/F F[#]°7 G^m G7 1. 2. C^m C^m7(b5) F7 B^b D7/A

foot way 'round then bring it back, now that's what I call "Ball-in the Jack."

21 3. C^m C^m7(b5) C^m C^m7(b5) C^m F7

that's what I call _____ bal-lin' _____ ball-in' the jack.

25 B^b G^b B^b/F B^b7/D E^b E7(b5) F7 B^b B^b

Now that's what I call ball-in' the jack.

Ballin' The Jack

M

Keyboard

(Keyboard) B7 Eb/Bb B°7 Cm C7 Fm Fm7(b5) Bb7 Eb G7/D

Musical staff for measures 1-4. The key signature has two flats (Bb and Eb). The time signature is 4/4. The melody consists of eighth and quarter notes. Chords are indicated above the staff: B7, Eb/Bb, B°7, Cm, C7, Fm, Fm7(b5), Bb7, Eb, and G7/D.

5 C7 F7

Musical staff for measures 5-6. Chords are indicated above the staff: C7 and F7. The melody continues with eighth and quarter notes.

First, you put your two knees close up tight, then you sway 'em to the left, and you

8 Bb7

Musical staff for measures 7-8. Chord is indicated above the staff: Bb7. The melody continues with eighth and quarter notes.

sway 'em to the right. Step a-round the floor kind of nice and light, then you

11 Eb G7 Ab7 G7 C7

Musical staff for measures 9-11. Chords are indicated above the staff: Eb, G7, Ab7, G7, and C7. The melody continues with eighth and quarter notes.

twist a-round and twist a-round with all your might. Stretch your lov-in' arms straight

14 F7

Musical staff for measures 12-14. Chord is indicated above the staff: F7. The melody continues with eighth and quarter notes.

out in space, then you do the Eag-le Rock with style and grace. Swing your

17 B7 Eb/Bb B°7 Cm C7 1, 2. Fm Fm7(b5) Bb7 Eb G7/D

Musical staff for measures 15-17. Chords are indicated above the staff: B7, Eb/Bb, B°7, Cm, C7, Fm, Fm7(b5), Bb7, Eb, and G7/D. The melody continues with eighth and quarter notes.

foot way 'round then bring it back, now that's what I call "Ball-in the Jack."

21 3. Fm Fm7(b5) Fm Fm7(b5) Fm Bb7

Musical staff for measures 18-21. Chords are indicated above the staff: Fm, Fm7(b5), Fm, Fm7(b5), Fm, and Bb7. The melody continues with eighth and quarter notes.

that's what I call (Keyboard) bal-lin' (Keyboard) ball-in' the jack.

25 Eb B Eb/Bb Eb7/G Ab A7(b5) Bb7 Eb Eb

Musical staff for measures 22-25. Chords are indicated above the staff: Eb, B, Eb/Bb, Eb7/G, Ab, A7(b5), Bb7, Eb, and Eb. The melody continues with eighth and quarter notes.

Now that's what I call ball-in' the jack.

Someone To Watch Over Me

F

(Keyboard Only - Freely)

Keyboard

The first system of musical notation is for the keyboard part. It consists of a treble and bass staff in F major, 4/4 time. The melody in the treble staff begins with a quarter note F4, followed by eighth notes G4, A4, and B4, then a quarter rest, and continues with a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes. A 'rit.' (ritardando) marking is placed above the final measure of the system.

(Add Bass - Freely)

The second system of musical notation includes the vocal melody and lyrics. The treble staff shows the melody starting on a repeat sign. Chord symbols F6, FMaj7, F, F7, BbMaj7, and Dm are placed above the staff. The lyrics are: "There's a say-ing old says that love is blind. Still we're of-ten told, 'Seek and Look - ing ev - ry where, have - n't found him yet. He's the big af - fair, I can -".

The third system of musical notation continues the vocal melody and lyrics. Chord symbols G7, Gm7, Am/C, and C7 are placed above the staff. The lyrics are: "ye shall find." So I'm going to seek a cer - tain guy I've not for - get. On - ly guy I ev - er think of with re -".

The fourth system of musical notation includes a first and second ending. Chord symbols F, Gm7, F#, Gm7(b5), C7, F, Bb, F, and E7(b9) are placed above the staff. The lyrics are: "had - - in - mind. - - gret."

The fifth system of musical notation continues the vocal melody and lyrics. Chord symbols Am, D, Am, and D7 are placed above the staff. The lyrics are: "I'd like to add his in - i - tial to my mon - o - gram."

The sixth system of musical notation is the final system shown. Chord symbols C, C6, Dm7, G7, C, Bb, Am, and C7 are placed above the staff. The lyrics are: "Tell me, where is the shep - herd for this lost lamb?"

2

In Rhythm

23 F F7 B \flat C \sharp dim F6/D B dim C7 C $^{\circ}$ 7

There's a some-bod-y I'm long-ing to see, I hope that he turns out to be

27 G m D m6 C7 F A7 B \flat C7

some - one to watch o - ver me.

31 F F7 B \flat C \sharp dim F6/D B dim C7 C $^{\circ}$ 7

I'm a lit-tle lamb who's lost in the wood. I know I could al-ways be good

35 G m D m6 C7 F B \flat F

to one who'll watch o - ver me. Al though he

39 B \flat F E7

may not be the guy some girls think of as hand-some, to my heart he

44 A7 D7 G7 C7 F F7

car-ries the key. Oh, won't you tell him please to

48 B \flat C \sharp dim F6/D B dim C7 C $^{\circ}$ 7 G m

put on some speed, fol-low my lead, oh, how I need some-one to

52 1 D m6 C7 F B \flat C7 2 D m6 C7 F G m7 G \flat 9 F6

watch o - ver me. watch o - ver me.

Someone To Watch Over Me

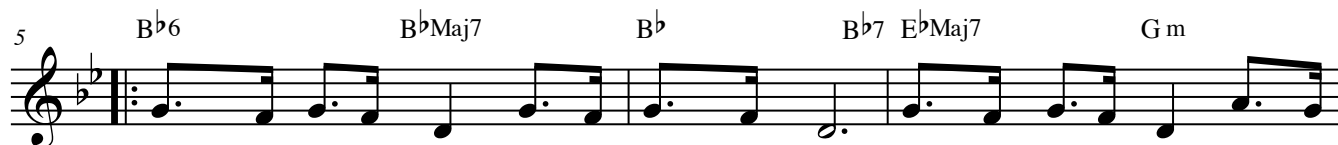
M

(Keyboard Only - Freely)

Keyboard

rit.

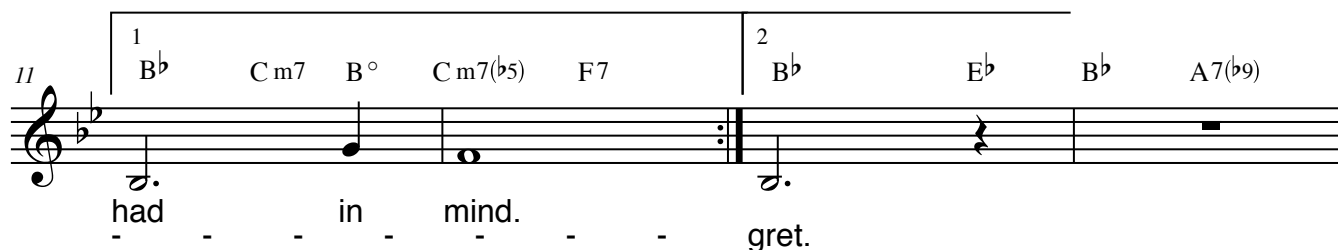
(Add Bass - Freely)



There's a say-ing old says that love is blind. Still we're of-ten told, "Seek and
Look - ing ev-'ry where, have-n't found him yet. He's the big af-fair, I can-



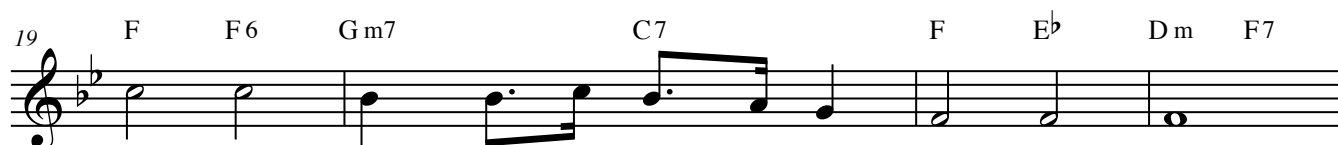
ye shall find." So I'm going to seek a cer - tain guy I've
not for - get. On - ly guy I ev - er think of with re -



had in mind. gret.



I'd like to add his in-i - tial to my mon - o - gram.



Tell me, where is the shep - herd for this lost lamb?

2

In Rhythm

23 B^b B^b7 E^b $F^\sharp\dim$ B^b6/G $E\dim$ $F7$ $F^\circ7$

There's a some-bod-y I'm long-ing to see, I hope that he turns out to be

27 Cm $Gm6$ $F7$ B^b $D7$ E^b $F7$

some - one to watch o - ver me. _____

31 B^b B^b7 E^b $F^\sharp\dim$ B^b6/G $E\dim$ $F7$ $F^\circ7$

I'm a lit-tle lamb who's lost in the wood. I know I could al-ways be good

35 Cm $Gm6$ $F7$ B^b E^b B^b

to one who'll watch o - ver me. _____ Al though I

39 E^b B^b $A7$

may not be the girl some guys think of as pre-tty to my heart he

44 $D7$ $G7$ $C7$ $F7$ B^b B^b7

car-ries the key. _____ Oh, won't you tell him please to

48 E^b $F^\sharp\dim$ B^b6/G $E\dim$ $F7$ $F^\circ7$ Cm

put on some speed, fol-low my lead, oh, how I need some-one to

52 $Gm6$ $F7$ B^b E^b $F7$ $Gm6$ $F7$ B^b $Cm7$ $B9$ B^b6

watch o - ver me. _____ watch o - ver me. _____

Pick Yourself Up

F

Keyboard

(Sax)

F7 B \flat Cm7 Gm

5 B \flat Gm7 Cm7 F7 B \flat

Now

9 F7 B \flat Cm7 Gm

noth-ing's im-pos-si-ble I have found. For when my chin is on the ground, I

13 B \flat B \circ 7 Cm7 F7 B \flat

pick my-self up, dust my-self off and start all o-ver a - gain. —

17 G7 C Dm7 Am

Don't lose your con - fi-dence if you slip. Be grate-ful for a pleas-ant trip, and

21 C C \sharp 7 Dm7 G7 C

pick your-self up, dust your-self off, and start all o-ver a gain. —

25 D \flat B6

Work like a soul in - spired un-til the bat-tle of the day is won. —

29 F Gm7 F7

You may be sick and tired, but you'll be a man, my son. —

Will you re-mem-ber the fa - mous men who had to fall to rise a-gain? So

take a deep breath, pick your-self up and start all o-ver a-gain. _____

53 C C#°7 Dm7 G7 C D.S. al Coda

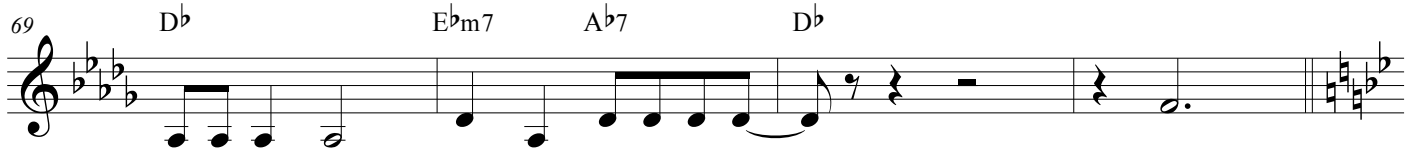
The musical notation is written on a single staff with a treble clef. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The lyrics 'You got - ta' are written below the staff. The notation includes a double bar line and a repeat sign (D.S. al Coda) at the end of the phrase.

take a deep breath, pick your-self up_____

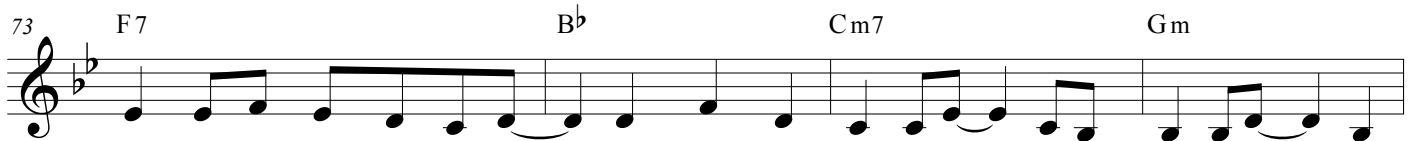
61 C (Sax) E^bm7 A^b7 D^b (Sax)

dust your-self off _____ and start all o-ver a-gain. __

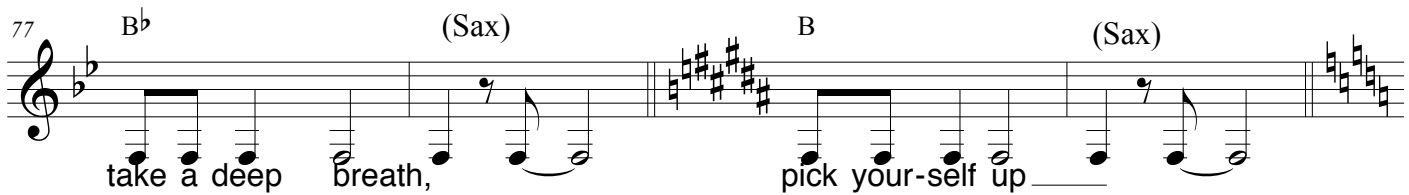
dust your-self off _____ and start all o-ver a-gain. _____



Now

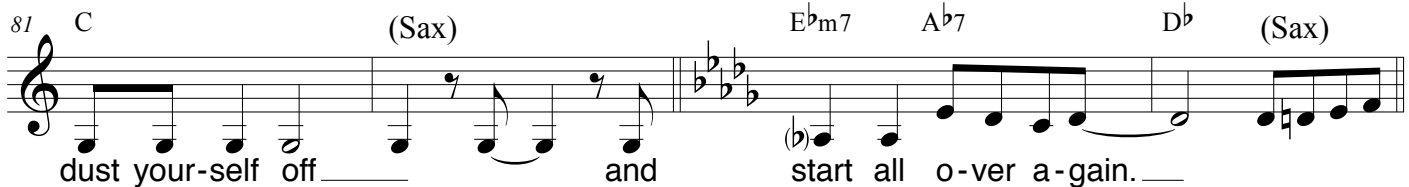


Will you re-mem-ber the fa - mous men who had to fall to rise___ a-gain. So



take a deep breath,

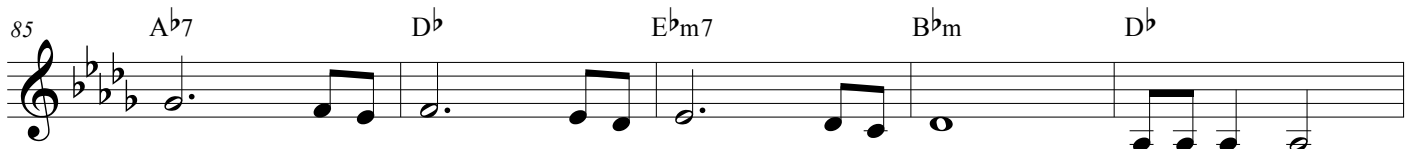
pick your-self up___



dust your-self off___

and

start all o-ver a-gain.___



Pick Yourself Up

M
Keyboard

(Keyboard) B7 E F#m7 C#m

5 E C#m7 F#m7 B7 E

Now

9 B7 E F#m7 C#m

noth-ing's im-pos-si-ble I have found. For when my chin is on the ground, I

13 E F°7 F#m7 B7 E

pick my-self up, dust my-self off and start all o-ver a - gain. —

17 D♭7 G♭ A♭m7 E♭m

Don't lose your con-fidence if you slip. Be grate-ful for a pleas-ant trip, and

21 G♭ G°7 A♭m7 D♭7 G♭

pick your-self up, dust your-self off, and start all o-ver a gain. —

25 G F6

Work like a soul in - spired un-til the bat-tle of the day is won. —

29 B C#m7 B7

You may be sick and tired, but you'll be a man, my son. —

33 B7 E F#m7 C#m To Coda Φ

Will you re-mem-ber the fa - mous men who had to fall to rise ___ a-gain? So

37 E F°7 F#m7 B7 E (Keyboard)

take a deep breath, pick your-self up and start all o-ver a-gain. ___

41 B7 E F#m7 C#m E

47 F#m7 B7 E Db7 Gb Abm7

52 Ebm Gb G°7 Abm7 Db7 Gb D.S. al Coda

You got-ta

Φ Coda E (Keyboard) F (Keyboard)

take a deep breath, pick your-self up ___

61 Gb Am7 D7 G (Keyboard)

dust your-self off ___ and start all o-ver a-gain. ___

65 D7 G Am7 Em

69 G Am7 D7 G

73 B7 E F#m7 C#m

Now

Will you re-mem-ber the fa - mous men who had to fall to rise___ a-gain? So

77 E F

(Keyboard) (Keyboard)

take a deep breath, pick your-self up___

81 (Keyboard) Am7 D7 G (Keyboard)

dust your-self off___ and start all o-ver a-gain. ___

85 D7 G Am7 Em G

90 Am7 D7 G C#°7 G

Moonlight Serenade

(Keyboard)

Keyboard

G m F E[°]7/F F G m G[°]7 G m C7 C7(#5) F C7(#5) (Sax)

5 F 6 A^b7 G m7 C[°]7 C7 C7(#5)

9 F F 6 F Maj7 F7 D7 G m

13 F E[°]7/F F G m G[°]7 G m C7 C7(#5) F C7(#5) F C m7 F

18 B^bMaj7 (Keyboard) B^bm6 E m7 A7 C m6 D7 D7(#5)

22 B m7(b5) E7 B m7(b5) E7 A m7(b5) D7 G m7 C7(b9) (Sax)

26 F 6 A^b7 G m7 C[°]7 C7 C7(#5)

30 F F 6 F Maj7 F7 D7 G m

34 F E[°]7/F F G m G[°]7 G m C7 C7(#5) D m7 G m7 C7 F 6

Begin The Beguine

F

Keyboard

(Sax)

C7 3 F C7
 When they be - gin the be - guine, it
 brings back the sound of mus - ic 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

Chord symbols: C7, F, D m7, F Maj7, D m7, F, D m, F, C7, G m, G m7, C7, C7sus4, F, D m7, F Maj7, D m7, F, F Maj7, D m7, C7, G m, C7, G m7, G m, C7, F.

2

37 F m B \flat 7 E \flat

live it a - gain _____ is past all en - deav - or _____ ex -

41 E \flat m A \flat 7 D \flat Maj7

cept when the tune _____ clutch-es my heart. _____ And

45 B $^{\circ}$ C D \flat

there we are, swear-ing to love for - ev - er _____ and prom-is - ing

49 C B \flat m7 G m7 C C7

nev - er ev - er to part. _____ What

53 F D m7 F Maj7 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 \flat m G m7(b5) B \flat m 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 F Maj7 D m7 F Maj7 D m7

let them be - gin _____ the be - guine. _____ Let the

73 F F Maj7 D m F Maj7 C7

love that was once a - fire re-main an em - ber. _____ Let it

77 $\text{B}\flat$ Gm7 A m D m D m7

sleep like the dead de - sire I on - ly re - mem - ber

81 G m7 C7sus4 C7 F

when they be - gin the be - guine. Oh, let's

85 F FMaj7 D m F FMaj7 D m7

let them be - gin the be - guine, make them play till the

89 F FMaj7 F6 C7

stars that were there be - fore re - turn a - bove you, till you

93 $\text{B}\flat$ G m7 A m A m7 D7

whis - per to me once more, "Dar - ling, I love you." Then we'll

97 G m7 C7sus4 G m7 C7sus4

sud - den - ly know what hea - ven we're in

101 G m7 C7sus4 F D m7

when they be - gin the be - guine,

105 G m7 C7sus4 $\text{G m7}(\text{b5})$ C7

when they be - gin the be -

109 F D m7 G m7 $\text{G}\flat\text{Maj7}$ F

guine.

Begin The Beguine

M
Keyboard

(Keyboard) F7 B \flat F7

5 B \flat G m7 B \flat Maj7 G m7 B \flat

9 G m B \flat F7

13 C m C m7

17 F7 F7sus4 B \flat

21 G m7 B \flat Maj7 G m7 B \flat

25 B \flat Maj7 G m7 F7

29 C m F7 C m7 C m

33 F7 B \flat

When they be - gin the be - guine, it
brings back the sound of mus - ic 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 $B\flat m$ $E\flat 7$ $A\flat$
 live it a - gain _____ is past all en - deav - or _____ ex -

41 $A\flat m$ $D\flat 7$ $G\flat Maj 7$
 cept when the tune _____ clutch-es my heart. _____ And

45 E° F $G\flat$
 there we are, swear-ing to love for - ev - er _____ and prom-is - ing

49 F $E\flat m 7$ $C m 7$ F $F 7$
 nev - er ev - - er to part. _____ What

53 $B\flat$ $G m 7$ $B\flat Maj 7$ $G m 7$ $B\flat$
 mo-ments di - vine, _____ what rap-ture se - rene, _____ till

57 $B\flat 7$ $F 7$
 clouds came a long to dis - perse the joy we had tast - ed. _____ And

61 $E\flat m$ $C m 7(b 5)$ $E\flat m$ $C m 7$
 now, when I hear peo-ple curse the chance that was wast - ed, _____ I

65 $F 7$ $C m 7$ $B\flat$
 know but too well _____ what they mean. _____ So, don't

69 $B\flat$ $B\flat Maj 7$ $G m 7$ $B\flat Maj 7$ $G m 7$
 let them be - gin _____ the be - guine. _____ Let the

73 $B\flat$ $B\flat Maj 7$ $G m$ $B\flat Maj 7$ $F 7$
 love that was once a - fire re-main an em - ber. _____ Let it

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

81 $C\ m7$ $F7\ sus4$ $F7$ $B\flat$
 when they be - gin _____ the be - guine. _____ Oh, let's

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

89 $B\flat$ $B\flat\ Maj7$ $B\flat6$ $F7$
 stars that were there be - fore re - turn a - bove you, _____ till you

93 $E\flat$ $C\ m7$ $D\ m$ $D\ m7$ $G7$
 whis - per to me once more, "Dar - ling, I love you." _____ Then we'll

97 $C\ m7$ $F7\ sus4$ $C\ m7$ $F7\ sus4$
 sud - den - ly know _____ what hea - ven we're in _____

101 $C\ m7$ $F7\ sus4$ $B\flat$ $G\ m7$
 when they be - gin _____ the be - guine, _____

105 $C\ m7$ $F7\ sus4$ $C\ m7(\flat5)$ $F7$
 when they be - gin _____ the be -

109 $B\flat$ $G\ m7$ $C\ m7$ $B\ Maj7$ $B\flat$
 guine. _____

Keyboard

(Sax)

(Sax)

Measures 1-4 of the Saxophone part. The notation is in 4/4 time, key of B-flat major (two flats). The melody consists of eighth and quarter notes, with rests in measures 2 and 3.

9 A^b6 A^b7

The musical notation for measures 9-12 is written on a single staff in treble clef with a key signature of three flats (Bb, Eb, Ab). Measure 9 begins with a repeat sign. Measures 9-12 feature a melodic line in the right hand and a bass line in the left hand. The right hand plays a sequence of eighth and sixteenth notes, while the left hand provides a steady bass accompaniment. The piece concludes with a final A^b7 chord in measure 12.

18

22 A^b6 B^o7 B^bm7 E^b7 A^b6 B^o7 B^bm7 E^b7 A^b6 B^o7 B^bm7 E^b7



28 3. Eb7 Eb°7 Eb7 E7 Eb7 Ab6 2 Eb7 Eb°7 Eb7 E7 Eb7 Ab6

2

N. C.

32

E^b7 E7 E^b7 E7 E^b7 E^b+ A^b6

(Sax - adlib)

36

A^b6 A^b7 D^b6 D^b7 A^b6

43

E^b7 A^b6 D^b6

1.
E7 B^bm7

48

2.
E7 E^bsus4 A^b6 B^bm7 E7 E^b9 A^b6 N.C. E^b7

51

A^b6 A^b7

55

D^b6 D^b7 A^b6

59

E^b7

1, 2, 3.
A^b N.C. A^b6

65

4.
A^bN.C. D^b N.C. E^b7 A^b.