

Set W

Last revised: 2019.05.13

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W02-Melody Of Love(KVF).2014.11.30.pdf
W02-Melody Of Love(KVM).2014.11.30.pdf
W03-Aba Daba Honeymoon(KVF).2016.04.03.pdf
W03-Aba Daba Honeymoon(KVM).2016.04.03.pdf
W04-You Are My Special Angel(KVF).2016.02.28.pdf
W04-You Are My Special Angel(KVM).2016.02.28.pdf
W05-Seven Lonely Days(KVD).2016.02.28.pdf
W06-No, Not Much(KVF).2014.08.17.pdf
W06-No, Not Much(KVM).2014.08.17.pdf
W07-Deep In The Heart Of Texas Polka(KVD).2019.05.06.pdf
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W09-A Tisket A Tasket(KVF).2015.03.15.pdf
W09-A Tisket A Tasket(KVM).2015.03.15.pdf
W10-Lullaby Of Birdland(KVF).2016.05.23.pdf
W10-Lullaby Of Birdland(KVM).2016.05.23.pdf
W11-Lady Be Good(KV).pdf
W12-Undecided(KVF).2014.08.17.pdf
W12-Undecided(KVM).2014.08.17.pdf
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W13-Somewhere Along The Way(KVM).2014.08.17.pdf
W14-Mister Sandman(KVD).2019.05.13.pdf
W15-Carolina In The Morning(KVF).2016.04.10.pdf
W15-Carolina In The Morning(KVM).2016.04.10.pdf
W16-In The Still Of The Night(KVF).2014.08.17.pdf
W16-In The Still Of The Night(KVM).2014.08.17.pdf
W17-In A Shanty In Old Shanty Town(KVD).2019.02.04.pdf

Vocal-1st & 3rd,
Sax-2nd

I'm Just Wild About Harry

Keyboard

(Sax) F G7 B \flat 7 C7 /D /E \flat /E

9 F Gm7 C7

14 Fmaj7

19 Gm7 B \flat m6 F Aug F C7

25 F Gm7 C7

30 Dm Gm G7

35 Am D7 1, 2. Gm7 C7 F Gm7 C7

41 3. Gm7 B \flat m7 Gm7 C7

47 A A7 Gm7 C7

53 F Gm Am Gm F C7 F

I'm just wild a - bout Har - ry, and Har - ry's wild
a - bout me. The heav - 'nly bliss - es
of his kiss - es fills me with ec - sta - sy. He's
sweet just like choc - 'late can - dy or like the hon -
ey from a bee. Oh, I'm just wild a - bout
Har - ry, and he's just wild a - bout me.
he's just wild a - bout, can - not do with - out, he's just wild a - bout
me. Yes, Har - ry's wild a - bout
me.

Melody Of Love

F

(Sax)

Keyboard

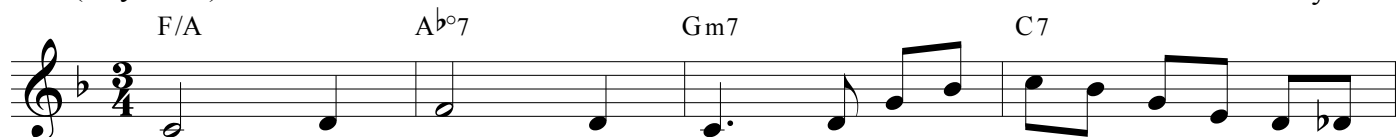
C/E E \flat 7 Dm7 G7
 5 C Cmaj7 Dm/A A7 D7
 Hold me in your arms, dear, dream with me.
 13 G G \circ 7 G7 C C \sharp 7 Dm11 G7
 Crad - led by your kiss - es ten - der - ly.
 21 C Cmaj7 Dm/A A7 D7
 While a choir of ang - els from a - bove
 29 G G7 G6 G7 C F C (Sax)
 sing our mel - o - dy of love
 37 F Fmaj7 Gm/D D7 G7
 45 C C \circ 7 C7 F F \sharp 7 G7
 53 C Cmaj7 Dm/A A7 D7
 While a choir of ang - els from a - bove
 61 G Gmaj7 G7 G6 G7 C (Sax) F C
 sing our mel - o - dy of love

Melody Of Love

M

(Keyboard)

Keyboard



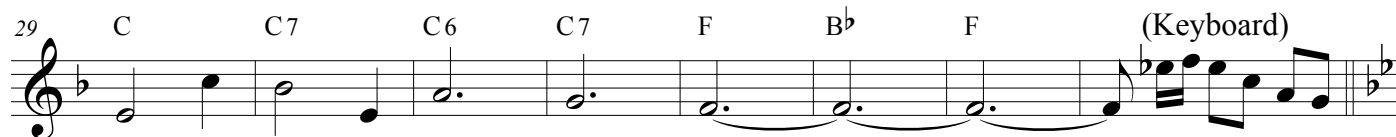
Hold me in your arms, dear, dream with me.



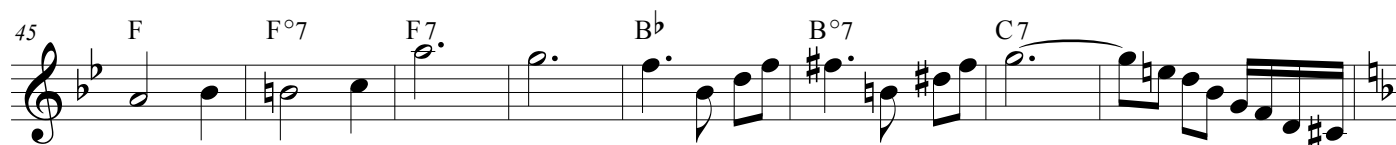
Crad - led by your kiss - es ten - der - ly.



While a choir of ang - els from a - bove



sing our mel - o - dy of love



While a choir of ang - els from a - bove



sing our mel - o - dy of love

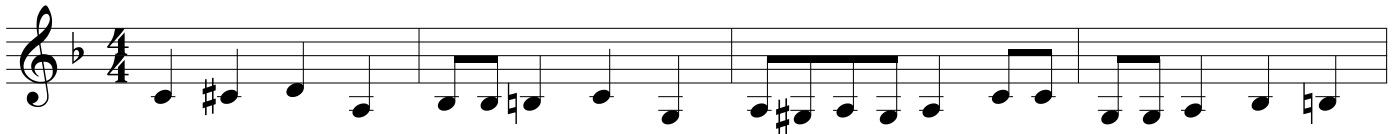
Aba Daba Honeymoon

F

(Sax)

Keyboard

F Dm7 Gm C7 F Dm7 Gm7 C7



"Ab-a, dab-a, dab-a, dab-a, dab-a, dab-a, dab," said the chimp-ie to the monk.



"Bab-a, dab-a, dab-a, dab-a, dab-a, dab-a, dab," said the mon-key to the chimp.



All night long they'd chat-ter a - way, all day long they were hap-py and gay,



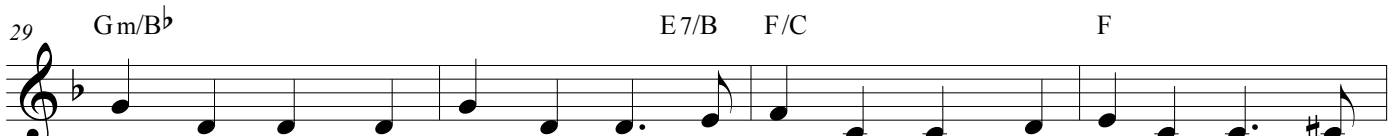
swing-ing and sing - ing in a hon - key, ton - key way.



"Ab-a, dab-a, dab-a, dab-a, dab-a, dab-a, dab," means "Monk, I love but you."



"Bab-a, dab-a, dab," in mon-key talk, means "Chimp, I love you, too." Then the One___



big bab-boon, one night in June, He mar-ried them, and ver - y soon they night they were made man and wife, and now they cry, "This is the life," Since

33 G7 c7 1. F C7

went up - on their ab - a, dab - a, hon - ey - moon.
 they came from their ab - a, dab - a, hon - ey

37 2. F Gm/B \flat E7/B

moon. well, ev - 'ry mon - key needs a gen - tle wife to

41 F/C F G7

peel his ba - na - nas with a pock - et knife. and have a ball at spend - ing all his

44 C7 (Sax) G7 C7

ab - a, dab - a, mon - ey,

47 G7 C7 (Sax) G7

Ev - ry - bod - y's got to have an ab - a, dab - a, hon ey.

50 C7 G7 C7

Oh, let's go soon on an ab - a, dab - a, hon ey,

53 F B \flat F

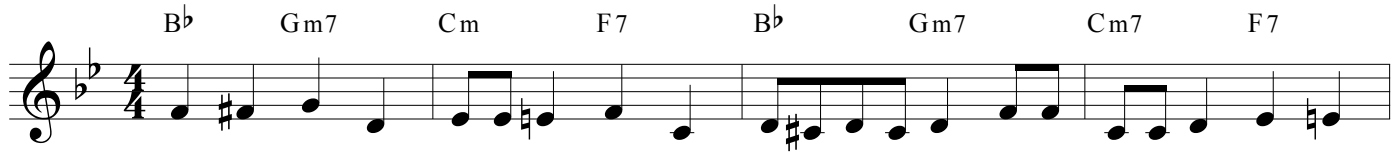
moon, a hon - ey - moon!

Aba Daba Honeymoon

M

(Keyboard)

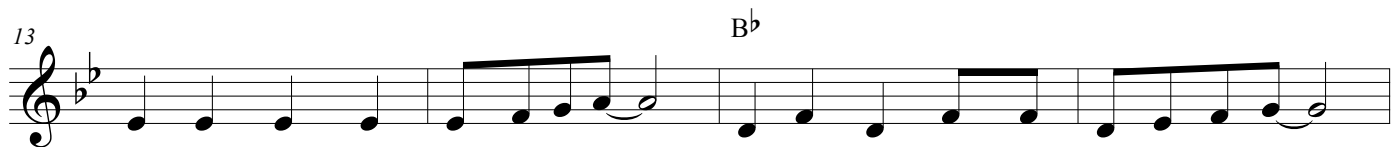
Keyboard



"Ab-a, dab-a, dab-a, dab-a, dab-a, dab-a, dab," said the chimp-ie to the monk.



"Bab-a, dab-a, dab-a, dab-a, dab-a, dab-a, dab," said the mon-key to the chimp.



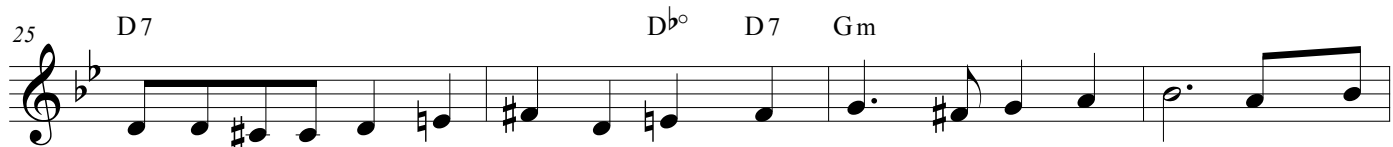
All night long they'd chat-ter a - way, all day long they were hap-py and gay,



swing-ing and sing - ing in a hon ton - key way.



"Ab-a, dab-a, dab-a, dab-a, dab-a, dab-a, dab," means "Monk, I love but you."



"Bab-a, dab-a, dab," in mon-key talk, means "Chimp, I love you, too." Then the One___



big bab-boon, one night in June, He mar-ried them, and ver - y soon they night they were made man and wife, and now they cry, "This is the life," Since

33 C7 f7 1. B \flat F7

went up - on their ab - a, dab - a, hon - ey - moon.
 they came from their ab - a, dab - a, hon - ey

37 2. B \flat C \flat /E \flat A7/E

moon. well, ev - 'ry mon - key needs a gen - tle wife to

41 B \flat /F B \flat C7

peel his ba-na-nas with a pock-et knife. and have a ball at spend-ing all his

44 F7 C7 F7

ab - a, dab - a, mon - ey, (Keyboard)

47 C7 F7 C7

Ev - 'ry - bod - y's got to have an ab - a, dab - a, hon ey. (Keyboard)

50 F7 C7 F7

Oh, let's go soon on an ab - a, dab - a, hon ey,

53 B \flat E \flat B \flat

moon, a hon - ey-moon!

12/8 feel throughout

You Are My Special Angel

F

Keyboard

(Sax) F $\text{—} \text{3—} \text{Dm7} \text{—} \text{3—}$ 3 Gm7 $\text{—} \text{3—} \text{C7} \text{—} \text{3—}$ F $\text{—} \text{3—} \text{Dm7} \text{—} \text{3—}$ 3 Gm7 $\text{—} \text{3—} \text{C7} \text{—} \text{3—}$

5 F Dm Am Gm7/B \flat C7 F F \sharp 7

You are my spec - ial an - gel sent from up a - bove.

9 Gm C6 F /E Dm G7 C7

The Lord smiled down on me and sent an an-gel to love.

13 F Dm Am Gm7/B \flat C7 F F \sharp 7

You are my spec - ial an - gel, right from par - a - dise.

17 Gm C6 F /E Dm Gm7 G $^\circ$ F

I know that you're an an-gel, hea-ven is in your eyes. A

21 Gm7 3 C7 $\text{—} \text{3—}$ Am7 F maj7 Gm7 3 C7 $\text{—} \text{3—}$

smile from your lips brings the sum-mer sun-shine, the tears from your eyes bring the

24 Am7 F6 Am $\text{—} \text{3—}$ G \sharp 7 N.C. $\text{—} \text{3—}$ 3 Am $\text{—} \text{3—}$ G \sharp 7 N.C. $\text{—} \text{3—}$ 3 G7 $\text{—} \text{3—}$ Gm7 C7

rain. I feel your touch, your warm em-brace, and I'm in hea-ven a-gain.

29 F Dm Am Gm7/B \flat C7 F F \sharp 7

You are my spec - ial an - gel through e - ter - ni - ty.

33 Gm F /E Dm Gm7 C7 3 F C7

I'll have my spec - ial an-gel here to watch o - ver me.

2 (Sax)
37 F Dm Am Gm7/B \flat C7 F F \sharp 7 Gm C6 F /E Dm

43 G7 C7 F Dm Am Gm7/B \flat C7

48 F F \sharp 7 Gm C6 F /E Dm Gm7 G $^\circ$ F

53 Gm7 C7 Am7 Fmaj7 A

55 Gm7 C7 Am7 F6 Am G \sharp 7 N.C.

58 Am G \sharp 7 N.C. G7 Gm7 E \flat D

61 G Em Bm Am7/C D7 G G \sharp 7

65 Am G /F \sharp Em Am7 D7 B B $^\circ$ 7

69 Am D7 G (Sax) C Cm

73 G G6

smile from your lips brings the sum - mer sun-shine, the
tears from your eyes bring the rain. I feel your touch, your
warm em-brace, and I'm in hea - ven a - gain.
You are my spec - ial an - gel through e - ter - ni - ty.
I'll have my spec - ial an-gel here to watch o - ver me
here to watch o - ver me.

12/8 feel throughout

You Are My Special Angel

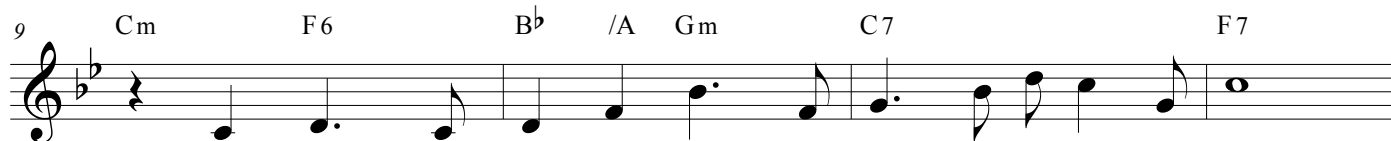
M

Keyboard

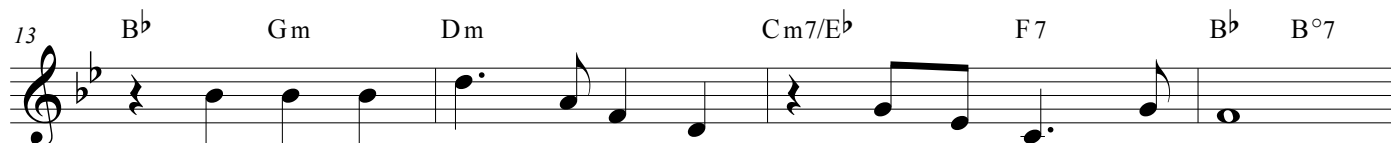
(Keyboard)



You are my spec - ial an - gel sent from up a - bove.



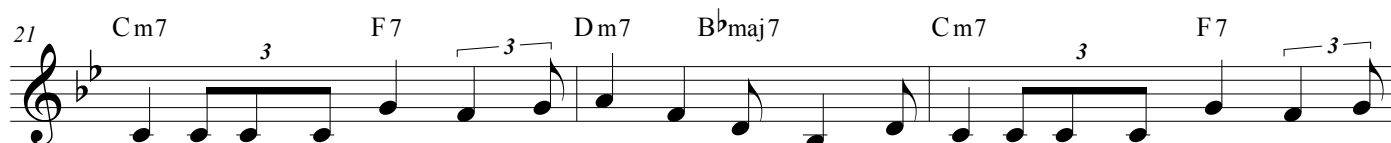
The Lord smiled down on me and sent an an-gel to love.



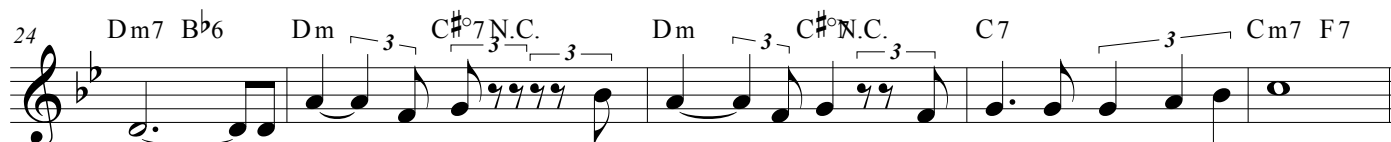
You are my spec - ial an - gel, right from par - a - dise.



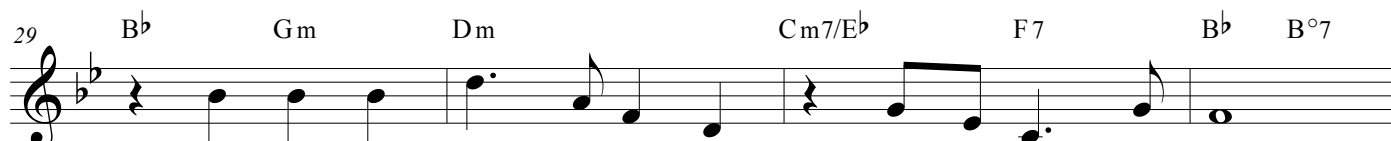
I know that you're an an-gel, hea-ven is in your eyes. A



smile from your lips brings the sum-mer sun-shine, the tears from your eyes bring the



rain. I feel your touch, your warm em-brace and I'm in hea-ven a-gain.



You are my spec - ial an - gel through e - ter - ni - ty.



I'll have my spec - ial an-gel here to watch o - ver me.

(Keyboard)

37 B^b Gm Dm $Cm7/E^b$ $F7$ B^b $B^{\circ}7$ Cm $F6$ B^b $/A$ Gm

43 $C7$ $F7$ B^b Gm Dm $Cm7/E^b$ $F7$

48 B^b $B^{\circ}7$ Cm $F6$ B^b $/A$ Gm $Cm7$ C° B^b

53 $Cm7$ $F7$ $Dm7$ $B^b\text{maj}7$ A

55 $Cm7$ $F7$ $Dm7$ B^b6 Dm $C^{\#}7$ $N.C.$

58 Dm $C^{\#}7$ $N.C.$ $C7$ $Cm7$ A^b G

61 C Am Em $Dm7/F$ $G7$ C $C^{\#}7$

65 Dm C $/B$ Am $Dm7$ $G7$ E $E^{\circ}7$

69 Dm $G7$ C (Keyboard) F Fm

73 C $C6$

smile from your lips brings the sum - mer sun-shine, the

tears from your eyes bring the rain. I feel your touch, your

warm em-brace, and I'm in hea - ven a - gain.

You are my spec - ial an - gel through e - ter - ni - ty.

I'll have my spec - ial an-gel here to watch o - ver me

here to watch o - ver me.

Musical score for "Seven Lonely Days" by The Beatles. The score is in 4/4 time, key of B-flat major (three flats). It features a piano introduction, a vocal melody with lyrics, and a guitar solo. The lyrics are: "Seven lonely days make one lonely week. Seven lonely nights make one lonely me. Ever since the time you told me we were through. Guess it nev-er pays to make your lov-er blue. To Coda".

Coda

37 Eb Eb7 Ab Eb

(F) Sev-en lone - ly days make one lone - ly week.

(M) cry - ing, "Boo, hoo, hoo, hoo." There's no use in de -

41 Bb7 Eb Ab Eb

Sev-en lone - ly nights make one lone - ly me.

ny - ing I cried for you. It was your fav - or - ite

45 Eb7 Ab Eb

Ev - er since the time you told me we were through.

pas - time mak - ing me blue. Last week was the

49 Bb7 Eb Ab Eb B7

Sev-en lone - ly days, I cried and cried for you.

last time I cried for you.

53 E E7 A E
(F) Sev-en han - kies blue I filled with my tears.

57 B7 E A
Sev en let - ters, too, — I filled with my

60 E E7
fears. Guess it nev - er pays to
(M) It was your fav - or-ite pas - time mak-ing me

63 A E B7
make your lov - er blue. Sev-en lone - ly days, I
blue. Last week was the last time I cried for

67 E A E B7 E A E B7
cried and cried for you. I cried and cried for you. I
you. — I cried and cried for you. I

71 E E A B7 E A E A E
cried, yes I cried for you. —
cried, yes I cried for you. —

No, Not Much

F

Keyboard

(Sax) B \flat Dm7 E \flat Cm7 F F \sharp aug

5 B \flat E \flat 7 B \flat /D B \circ 7 Cm7 F7 Cm7 F7

I don't want my arms a - round you, no, not much.

9 B \flat E \flat 7 B \flat /D B \circ 7 Cm7 F7 Cm7 F7

I don't bless the day I found you, no, not much.

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

I don't need you like the stars don't need the sky.

17 C7 Gm7 C7 Cm7 F7

I won't love you long - er than the day I die.

21 B \flat E \flat 7 B \flat /D B \circ 7 Cm7 F7 Cm7 F7

You don't please me when you squeeze me, no, not much. My

25 Fm6 Fm7 Fm6 F \circ 7 Cm7

head's the light - est from your ver - y slight - est touch.

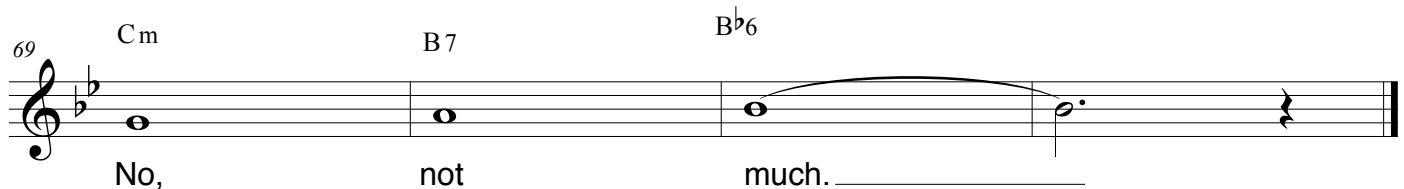
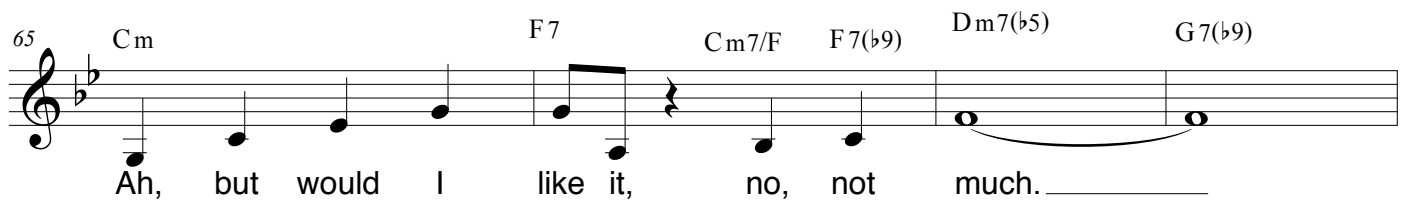
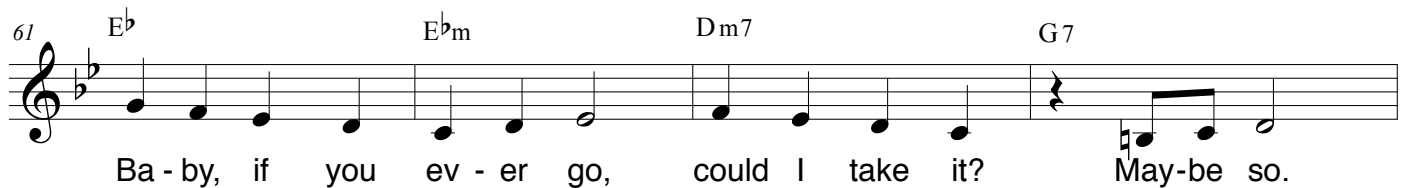
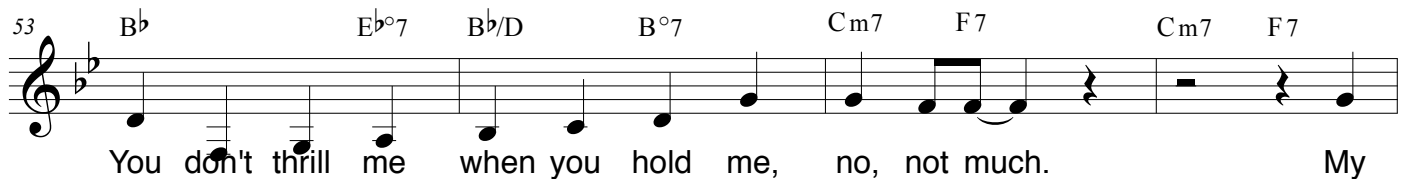
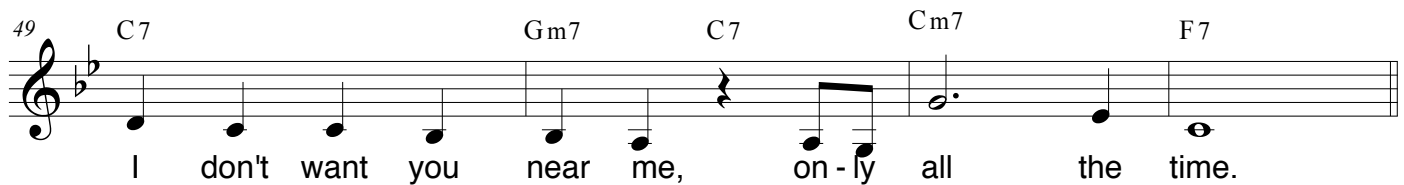
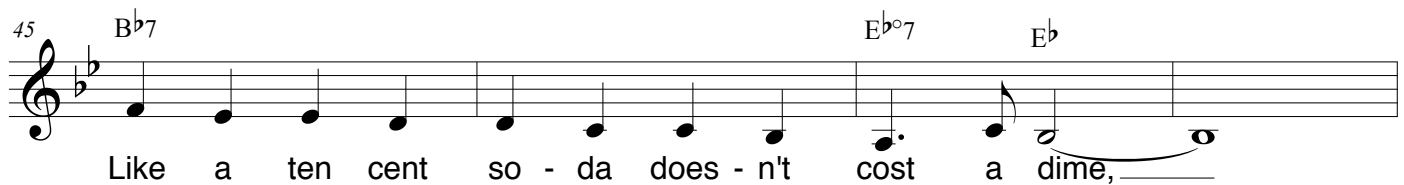
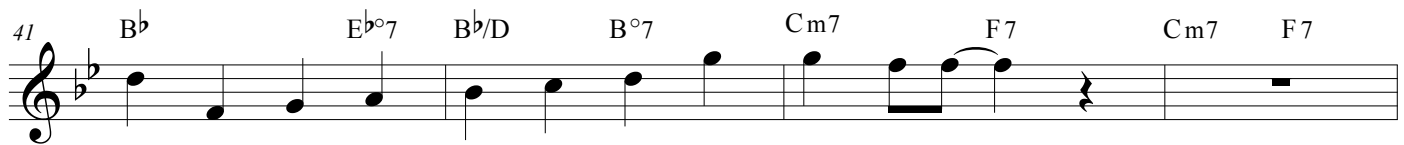
29 E \flat E \flat m Dm7(b5) G7

Ba - by, if you ev - er go, could I take it? May-be so.

33 Cm F7 Cm7/F F7(b9) B \flat

Ah, but would I like it, no, not much.

(Sax)

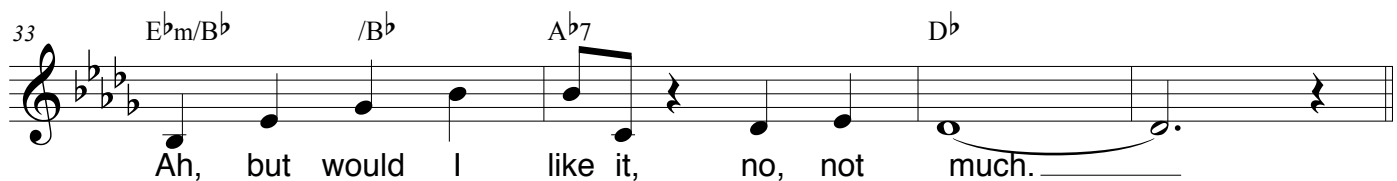
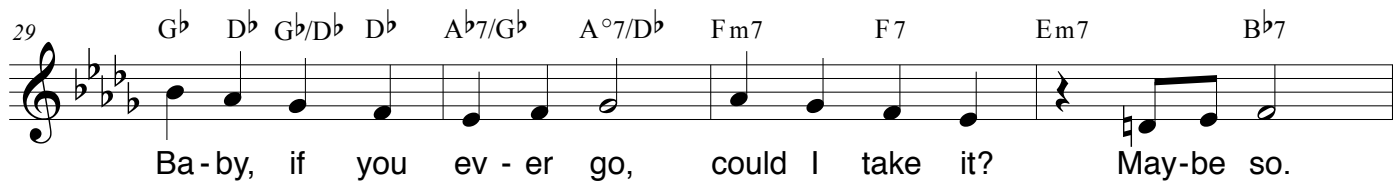
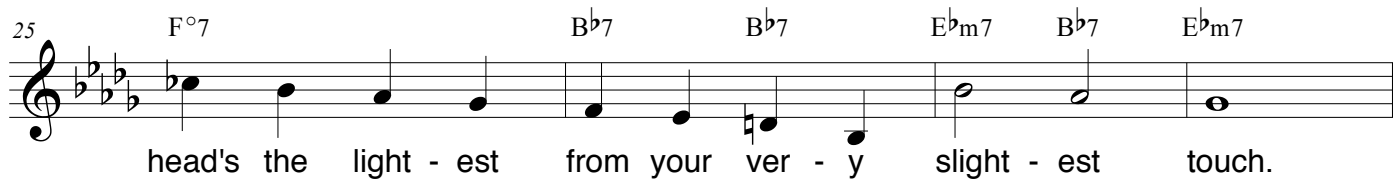
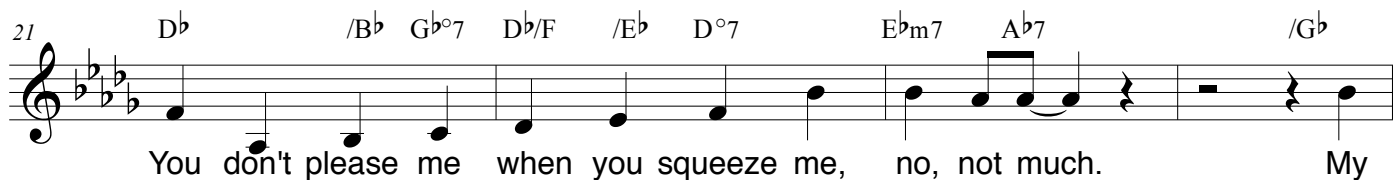
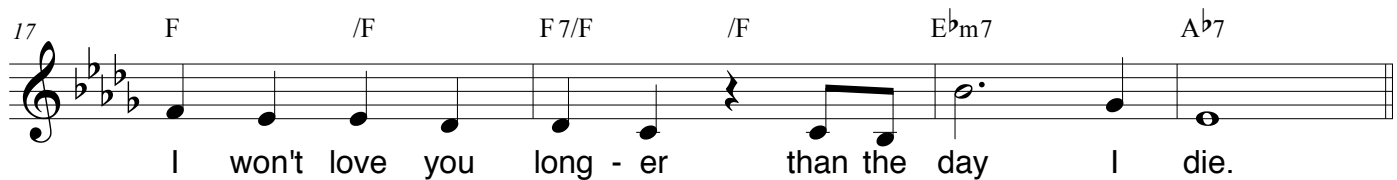
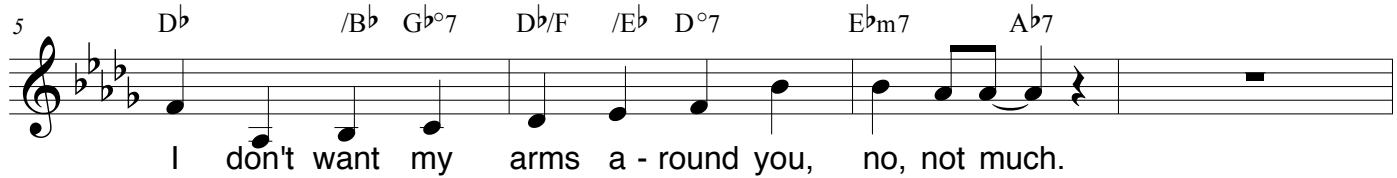


No, Not Much

M

Keyboard

(Keyboard)



2

(Keyboard)

37 D^b $/B^b G^b \circ 7$ D^b/F $/E^b D^{\circ} 7$ $E^b m 7$ $A^b 7$

41 D^b $/B^b G^b \circ 7$ D^b/F $/E^b D^{\circ} 7$ $E^b m 7$ $A^b 7$

45 D^b $/D^b$ $D^b 7/D^b$ $/D^b$ A° G^b

Like a ten cent so - da does - n't cost a dime, _____

49 F $/F$ $F 7$ F $E^b m 7$ $A^b 7$

I don't want you near me, on - ly all the time.

53 D^b $/B^b G^b \circ 7$ D^b/F $/E^b D^{\circ} 7$ $E^b m 7$ $A^b 7$ $/G^b$

You don't thrill me when you hold me, no, not much. My

57 $F^{\circ} 7$ $B^b 7$ $B^b 7$ $E^b m 7$ $B^b 7$ $E^b m 7$

brain get's haz - y from your cool and craz - y touch.

61 G^b D^b G^b/D^b D^b $A^b 7/G^b$ $A^{\circ} 7/D^b$ $F m 7$ $F 7$ $E m 7$ $B^b 7$

Ba - by, if you ev - er go, could I take it? May-be so.

65 $E^b m/B^b$ $/B^b$ $A^b 7$ $/A$ $/G^b$ $F m 7$ $/E^b$ $B^b 7/D$ $/B^b$

Ah, but would I like it, no, not much. _____

69 $E^b m$ $D 7$ $D^b 6$

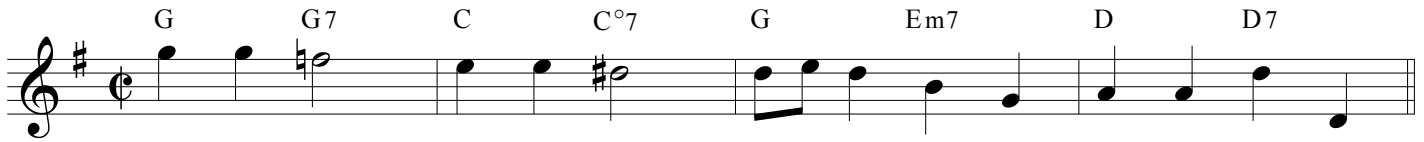
No, not much. _____

VOCAL DUET

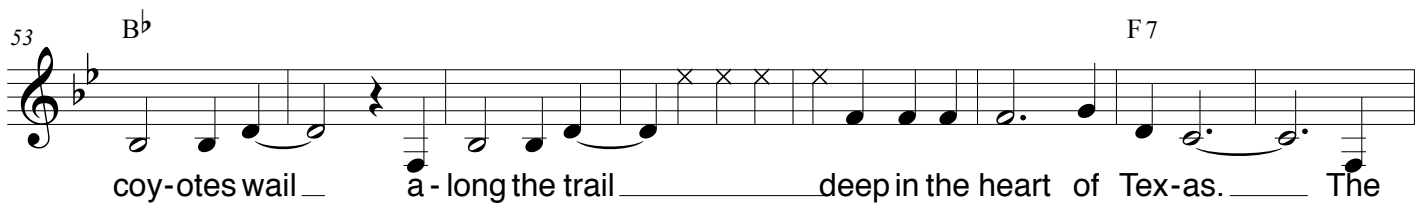
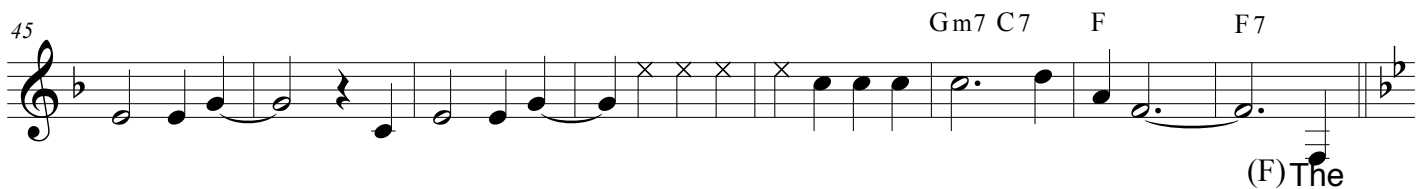
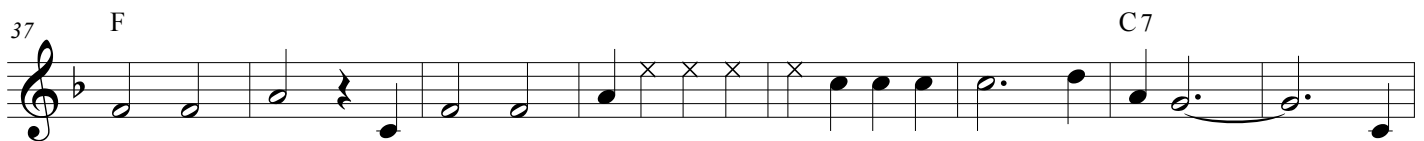
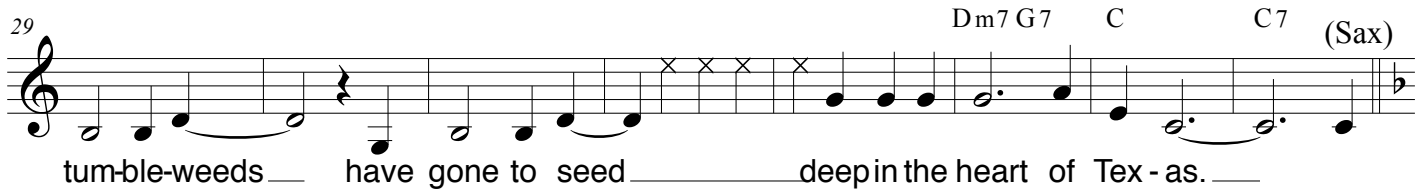
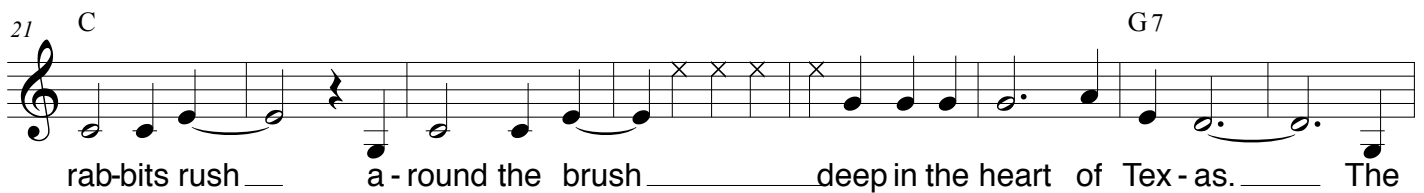
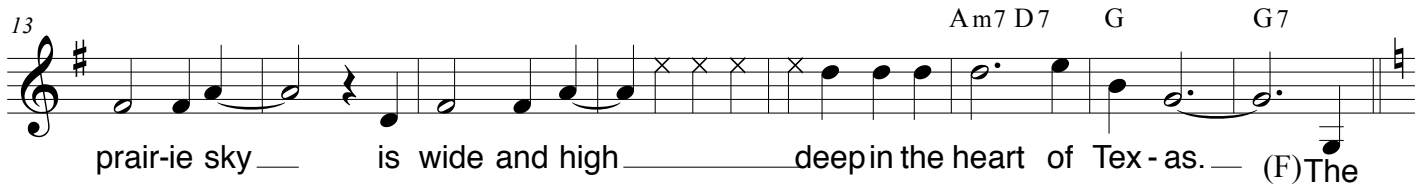
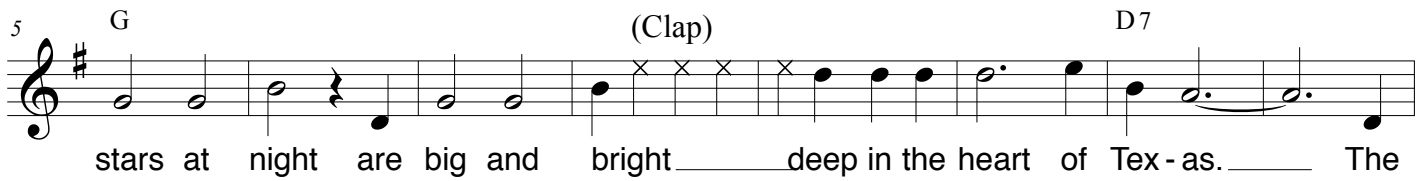
Deep In The Heart Of Texas Polka

(Keyboard)

Keyboard



(M) The



2

61 Cm7 F7 B \flat B \flat 7
 cow-boys cry — ki - yip-pee-yi — deep in the heart of Tex - as. (Keyboard)

69 E \flat B \flat 7

77 Fm7 B \flat 7 E \flat C7
 (M) The

85 F C7
 sage in bloom — is like per-fume — deep in the heart of Tex-as. — Re-

93 Gm7 C7 F F7
 minds me of — the one I love. — deep in the heart of Tex-as. — (F) The

101 B \flat F7
 cac tus plants — are hard on pants — deep in the heart of Tex-as. — That's

109 Cm7 F7 B \flat
 why, per-haps, — cow-boys wear chaps — deep in the heart of Tex-as. —

117 F7 B \flat E \flat F7 B \flat
 (Both) Deep in the heart of Tex - as. —

Teach Me Tonight

F

Keyboard

Did you say I've got a

5 F maj7 B^b7 A m7 D 7sus 4-3 G m7 C 7 A m7(b5) D 7

lot to learn?__ Well, don't think I'm try-ing not to learn.__ Since this is the per-fect

spot to learn, teach me to - night. Start-ing with the A. B.

13 F maj7 B \flat 7 A m7 D7sus 4-3 G m7 C7 A m7(b5) D7

C. of it, _____ right down to the X. Y. Z. of it, _____ help me solve the mys-ter-


17 G m7 C7 F maj7 E^b9 F maj7 A m G[#]m

y of it. Teach me to - night. The sky's a

21 Gm7 C7 Fmaj7 F#°7 Gm7 C7 F6

black-board high a - bove you. If a shoot-ting star should climb, __ I'll use that

25 Bm7(b5) E7(b9) Am Am7 Dm7 G7 C7 C7(#5)



25 Bm7(b5) E7(b9) Am Am7 Dm7 G7 C7 C7(#5)

star to write "I love you," a thous-and times a-cross the sky. One thing is-n't ver-y

29 F maj7 B \flat 7 Am7 D7sus 4-3 Gm7 C7 Am7(b5) D7

clear, my love. Should the teach-er stand so near, my love? Grad-u-a-tion's al-most

33 Gm7 C7 F F \circ 7 Fmaj7 (Sax) Am A \flat m

here, my love. Teach me to - night.

37 Gm7 C7 Fmaj7 F \sharp \circ 7 Gm7 C7 F6 Bm7(b5) E7(b9)

One thing is-n't ver-y

42 Am Am7 Dm7 G7 Em (Keyboard) E \circ 7 A7 D7 D7(#5)

One thing is-n't ver-y

47 Gmaj7 C7 Bm7 E7sus 4-3

clear, my love. Should the teach - er stand so

49 Am7 D7 Bm7(b5) E7 Am7

near, my love? Grad - u - a - tion's al - most here, my love.

52 Am7 D9 G (Sax) Am9 A \flat maj7 G6

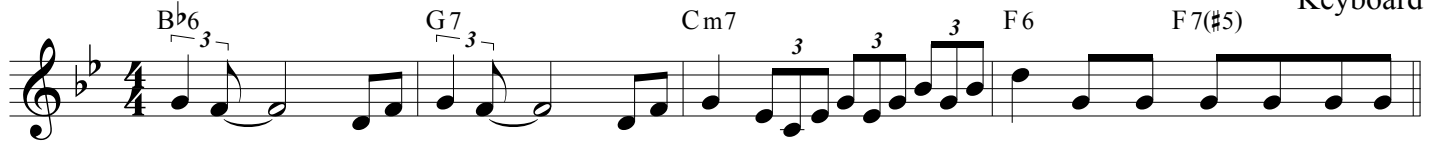
Teach me, please teach me to - night.

Teach Me Tonight

M

Keyboard

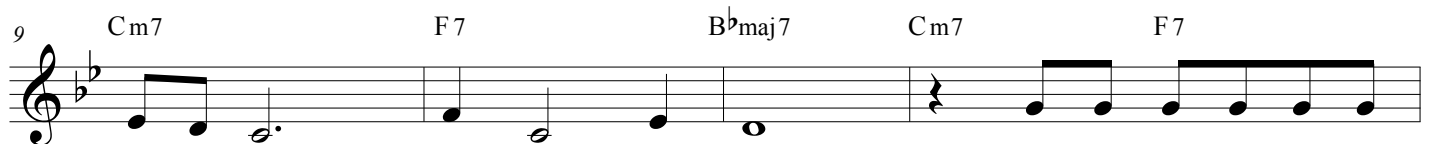
(Keyboard)



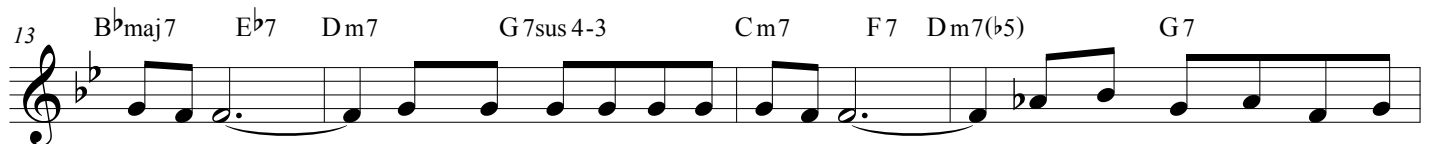
Did you say I've got a



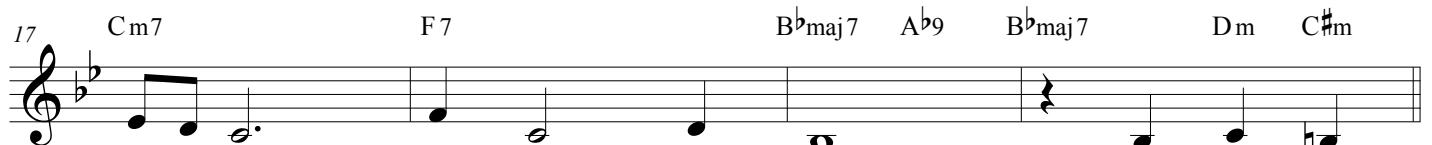
lot to learn? ____ Well, don't think I'm try-ing not to learn. ____ Since this is the per-fect



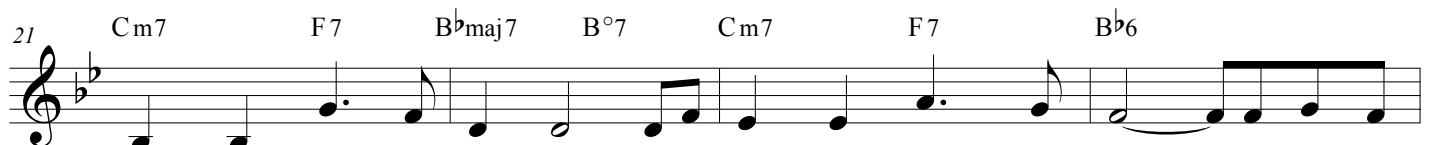
spot to learn, teach me to - night. Start-ing with the A. B.



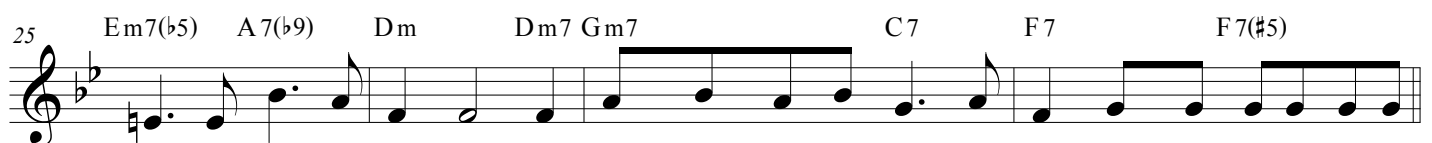
C. of it, _____ right down to the X. Y. Z. of it, _____ help me solve the mys-ter-



y of it. Teach me to - night. The sky's a



black-board high a - bove you. If a shoot-ting star should climb, _ I'll use that



star to write "I love you," a thous-and times a-cross the sky. One thing is-n't ver-y

29 $B^b\text{maj}7$ E^b7 $Dm7$ $G7\text{sus}4-3$ $Cm7$ $F7$ $Dm7(b5)$ $G7$

clear, my love. — Should the teach-er stand so near, my love? — Grad-u-a-tion's al-most

33 $Cm7$ $F7$ B^b $B^b\circ7B^b\text{maj}7$ Dm $C\sharp m$ (Keyboard)

here, my love. Teach me to - night.

37 $Cm7$ $F7$ $B^b\text{maj}7$ $B^\circ7$ $Cm7$ $F7$ B^b6 $Em7(b5)$ $A7(b9)$

42 Dm $Dm7$ $Gm7$ $C7$ Am $A^\circ7$ $D7$ $G7$ $G7(\sharp5)$

One thing is-n't ver-y

47 $C\text{maj}7$ $F7$ $Em7$ $A7\text{sus}4-3$

clear, my love. — Should the teach - er stand so

49 $Dm7$ $G7$ $Em7(b5)$ $A7$ $Dm7$

near, my love? — Grad - u - a - tion's al - most here, my love.

52 $Dm7$ $G9$ C $Dm9$ $D^b\text{maj}7$ $C6$ (Keyboard)

Teach me, please teach me to - night. —

(1st page, Vocal 1st time,
Instrumental, 2nd time)

A Tisket A Tasket

F
Keyboard

4/4

A^b /F D^b E^b7 A^b /F D^b E^b7 A

5 A^b C[°]

tis - ket a tas - ket, a green and yel - low bas-ket. I

9 B^bm7 E^b7 E m7 E^b7 E m7 E^b7 A^b E^b7

wrote a let - ter to my love and on the way I dropped it. I

13 A^b C[°]

dropped it, I dropped it, yes, on the way I dropped it. A

17 B^bm7 E^b7 B^bm7 E^b7 B^bm7 E^b7 A^b A^b7

lit - tle boy, he picked it up and put it in his pock - et. He was

21 D^b D^bm A^b A^baug

truck-in' on down the av - e-nue ___ with - out a sin-gle thing to do. ___ He was

25 D^b D^bm A^b B^b7 E^b7

peck, peck, peck-in' ___ all a-round, when he spied it on the ground. He

29 A^b C[°]

took it, he took it, my lit - tle yel - low bask - ket, and

33 B^bm7 E^b7 B^bm7 E^b7 B^bm7 E^b7 1. A^b E^b7 (Sax) 2. A^b

if he does-n't bring it back, I think that I shall die.

38 A^b /F D^b E^b7 B^b /G E^b F7
 tis - ket a tas - ket, I lost my yel - low bas - ket, and

42 B^b D°
 if that boy won't bring it back, I don't know what I'll do Oh

46 $Cm7$ F7 $F^\sharp m7$ F7 $F^\sharp m7$ F7 B^b F7
 dear, I won - der where my bas - ket can be Oh

50 B^b $B^b\circ$ B^b D°
 gee, I wish that lit - tle boy - I could see Oh

54 B^b $B^b\circ$ B^b F7 B^b7
 why was I so care - less with that bas - ket of mine. That

58 E^b $E^b m$ B^b B^b7
 it - ty bit - ty bas - ket was the joy of mine. A

62 E^b $E^b m$ B^b C7 F7
 tis-ket a tas-ket I lost my yel-low bas - ket. Won't

66 B^b D°
 someone help me find my bas-ket and make me hap-py a-gain. It's a lit-tle yel-low

70 $Cm7$ F7 $Cm7$ F7 $Cm7$ F7 B^b $Cm7$ F7
 bas - ket. A lit - tle yel - low bas - ket.

75 B^b $Cm7$ F7 B^b B^b

(1st page, Vocal 1st time,
Instrumental, 2nd time)

A Tisket A Tasket

M
Keyboard



4/4

B \flat /G E \flat F7 B \flat /G E \flat F7

5 B \flat D $^\circ$

tis - ket a tas - ket, a green and yel - low bas - ket. I

9 C m7 F7 F \sharp m7 F7 F \sharp m7 F7 B \flat F7

wrote a let - ter to my love and on the way I dropped it. I

13 B \flat D $^\circ$

dropped it, I dropped it, yes, on the way I dropped it. A

17 C m7 F7 C m7 F7 C m7 F7 B \flat B \flat 7

lit - tle boy, he picked it up and put it in his pock - et. He was

21 E \flat E \flat m B \flat B \flat aug

truck-in' on down the av - e-nue with-out a sin-gle thing to do. He was

25 E \flat E \flat m B \flat C7 F7

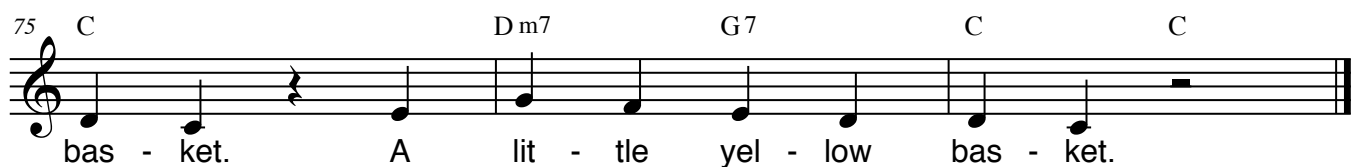
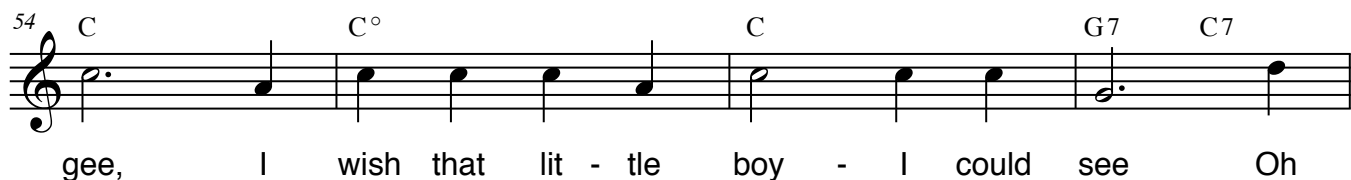
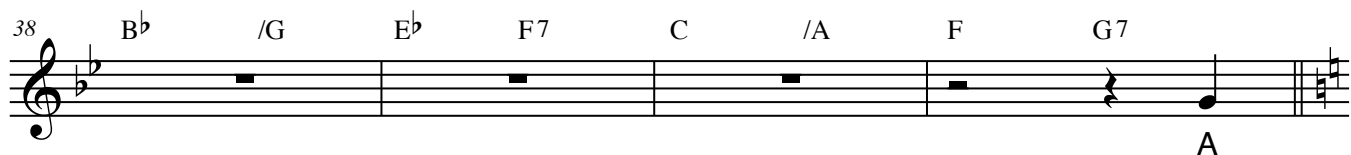
peck, peck, peck-in' all a-round, when he spied it on the ground. He

29 B \flat D $^\circ$

took it, he took it, my lit - tle yel - low bask - ket, and

33 C m7 F7 C m7 F7 C m7 F7 1. B \flat F7 2. B \flat

if he does-n't bring it back, I think that I shall die. (Keyboard)

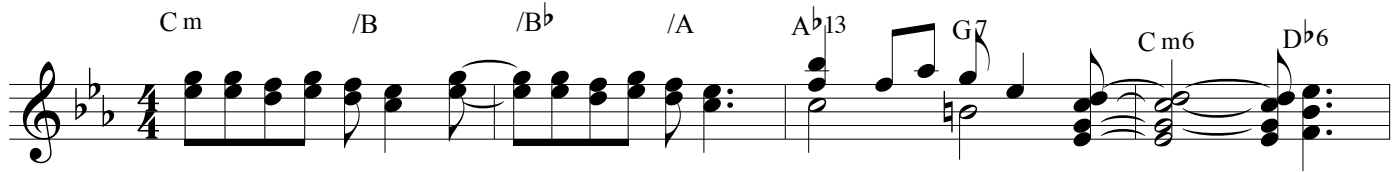


Lullaby Of Birdland

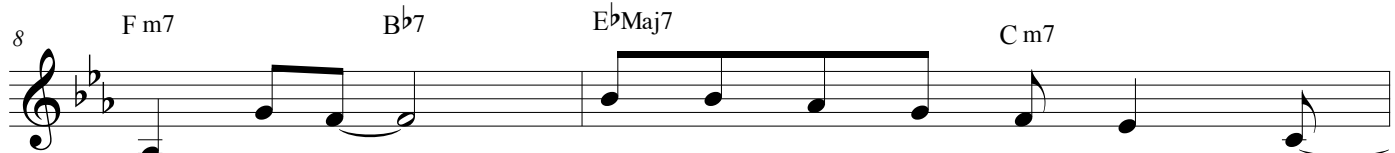
F

Keyboard

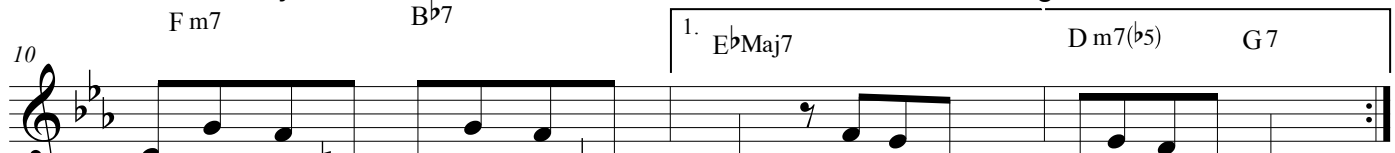
(Keyboard)



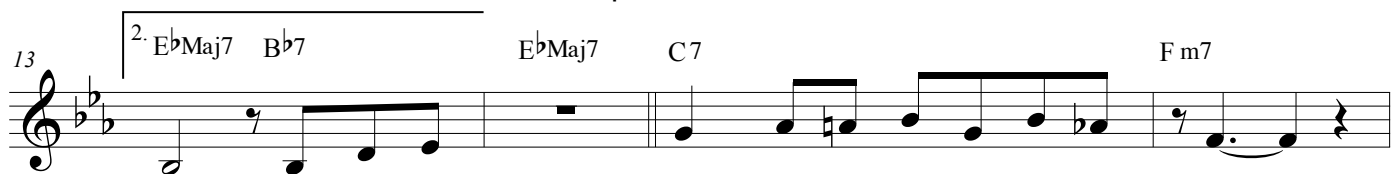
Lul - la - by of bird - land, that's what I al - ways hear
Have you ev - er heard two tur - tle doves bill and coo



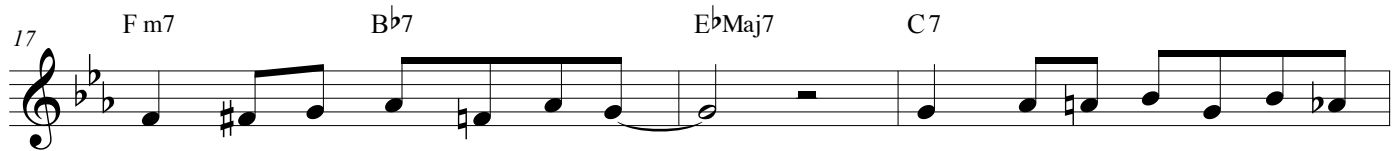
when you sigh. Nev - er in my wood - land could
when they love? That's the kind of mag - ic mus -



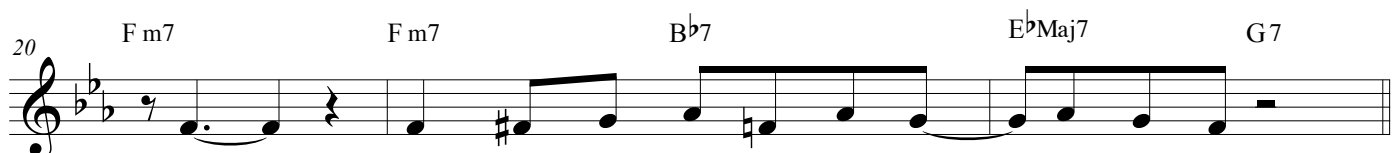
— there be words to re - veal in a phrase how I feel.
— sic we make with our lips



when we kiss. And there's a weep-y old wil - low, —



he real - ly knows how to cry. — That's how I cry in my pil -



— low — if you should tell me fare - well — and good-bye.

23 C m A m7(b5) D7(b9) G7 C m A m7(b5)

Lul - la - by of bird-land, whis - per low, kiss me sweet,

26 F m7 Bb7 EbMaj7 C m7

and we'll go — fly - ing high in bird - land, high —

28 F m7 Bb7 To Coda Θ EbMaj7 Bb7 Eb6 D.S. al Coda

— in the sky — up a - bove. — We're in love.

Θ Coda 31 EbMaj7 Bb7 EbMaj7 F m7

We're in love. We're fly - ing high, high in the

34 Bb7 Eb6 Eb6

sky be - cause we're in love. —

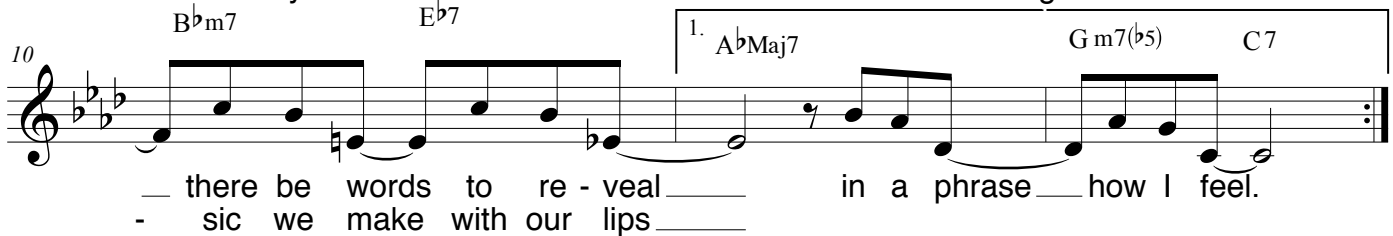
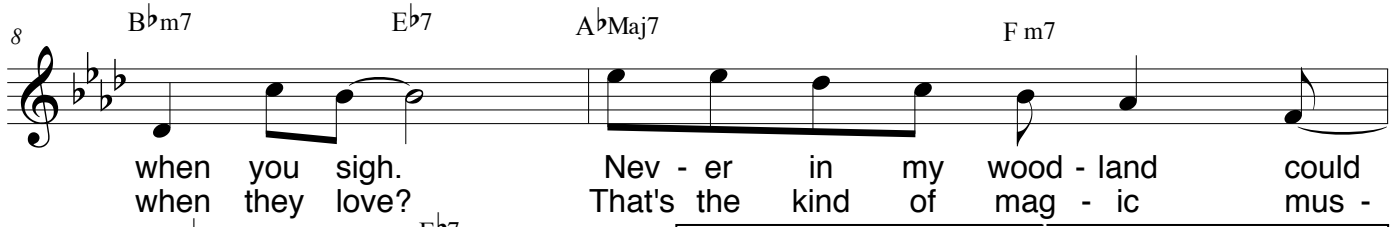
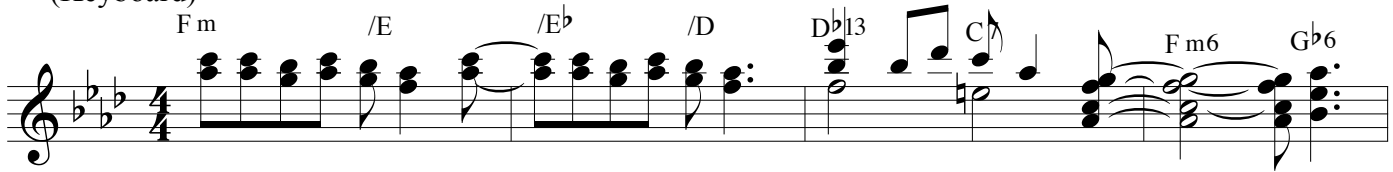
The musical score is written for a single melodic line in treble clef, key of B-flat major (three flats). It consists of five systems of music. The first system (measures 23-25) has lyrics 'Lul - la - by of bird-land, whis - per low, kiss me sweet,' with chords C m, A m7(b5), D7(b9), G7, C m, and A m7(b5). The second system (measures 26-27) has lyrics 'and we'll go — fly - ing high in bird - land, high —' with chords F m7, Bb7, EbMaj7, and C m7. The third system (measures 28-30) has lyrics '— in the sky — up a - bove. — We're in love.' and includes a 'To Coda' instruction with a Coda symbol. The fourth system (measures 31-33) has lyrics 'We're in love. We're fly - ing high, high in the' and includes a 'Coda' instruction with a Coda symbol. The fifth system (measures 34-35) has lyrics 'sky be - cause we're in love. —' and ends with a double bar line. Chords are indicated above the staff, and triplets are marked with a '3' over the notes in measures 32 and 33.

Lullaby Of Birdland

M

Keyboard

(Keyboard)



23 F m D m7(b5) G7(b9) C7 F m D m7(b5)

Lul - la - by of bird-land, whis - per low, kiss me sweet,

26 B^bm7 E^b7 A^bMaj7 F m7

and we'll go___ fly - ing high in bird - land, high___

28 B^bm7 E^b7 To Coda ⊕ A^bMaj7 E^b7 A^b6 D.S. al Coda

___ in the sky___ up a - bove._____ We're in love.

⊕ Coda

31 A^bMaj7 E^b7 A^bMaj7 B^bm7

We're in love. We're fly - ing high, high in the

34 E^b7 A^b6 A^b6

sky be - cause we're in love._____

The musical score is written for a single melodic line in treble clef, key of B-flat major (three flats). It consists of five systems of music. The first system (measures 23-25) has chords F m, D m7(b5), G7(b9), C7, F m, and D m7(b5). The second system (measures 26-27) has chords B^bm7, E^b7, A^bMaj7, and F m7. The third system (measures 28-30) has chords B^bm7, E^b7, A^bMaj7, E^b7, and A^b6, with a 'To Coda' instruction at measure 28 and a 'D.S. al Coda' instruction at measure 30. The fourth system (measures 31-33) has chords A^bMaj7, E^b7, A^bMaj7, B^bm7, and includes triplet markings over measures 32 and 33. The fifth system (measures 34-35) has chords E^b7, A^b6, and A^b6. The lyrics are: 'Lul - la - by of bird-land, whis - per low, kiss me sweet, and we'll go___ fly - ing high in bird - land, high___ ___ in the sky___ up a - bove._____ We're in love. We're in love. We're fly - ing high, high in the sky be - cause we're in love._____'. The score ends with a double bar line at measure 35.

Lady Be Good

Keyboard

4/4

F/C C7 F/C C9 F/C C7 F/C C7

The piano introduction consists of four measures. The right hand plays a melody with eighth and quarter notes, while the left hand provides a simple harmonic accompaniment with quarter notes. Chords F/C, C7, F/C, C9, F/C, C7, and F/C, C7 are indicated above the staff.

5

F/C Dm/C B \flat /C C7 Gm9/C C7 N.C.

The piano introduction continues for four more measures. The right hand melody continues with eighth and quarter notes. The left hand accompaniment includes a half note in the final measure. Chords F/C, Dm/C, B \flat /C, C7, Gm9/C, C7, and N.C. are indicated.

9

F6 B \flat 7 F F \sharp $^\circ$

Oh, sweet and love - ly la - dy, be good, oh
I am so aw - fly mis - un - der - stood, so

The vocal melody begins at measure 9. It features a series of eighth and quarter notes. A repeat sign is placed at the start of the line. Chords F6, B \flat 7, F, and F \sharp $^\circ$ are indicated above the staff.

13

Gm7 C7 1. F Dm7 Gm7 C7(b9) 2. F F7

la - dy be good to me
la - dy be good to me.

The vocal melody continues for four measures. It includes a first ending (1.) and a second ending (2.). Chords Gm7, C7, F, Dm7, Gm7, C7(b9), F, and F7 are indicated.

19

B \flat B $^\circ$ 7 F Dm7 G7

Oh, please have some pi - ty. I'm all a - lone in this big

The vocal melody continues for four measures. Chords B \flat , B $^\circ$ 7, F, Dm7, and G7 are indicated.

25

Gm7 C7 F B \flat 7 F F \sharp $^\circ$

ci - ty. I tell you, I'm just a lone - some babe in the wood, so

The vocal melody continues for four measures. Chords Gm7, C7, F, B \flat 7, F, and F \sharp $^\circ$ are indicated.

31

Gm7 C7 F Dm7 Gm7 C7(b9)

To Coda D.S. al Coda

la - dy, be good to me.

The vocal melody continues for four measures. Chords Gm7, C7, F, Dm7, Gm7, and C7(b9) are indicated. The section is marked 'To Coda' and 'D.S. al Coda'.

CODA

35 F /A B \flat B $^\circ$ Gm7/C C7 F

me.

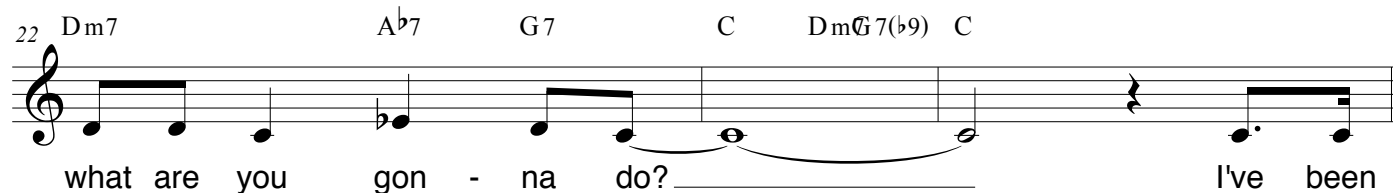
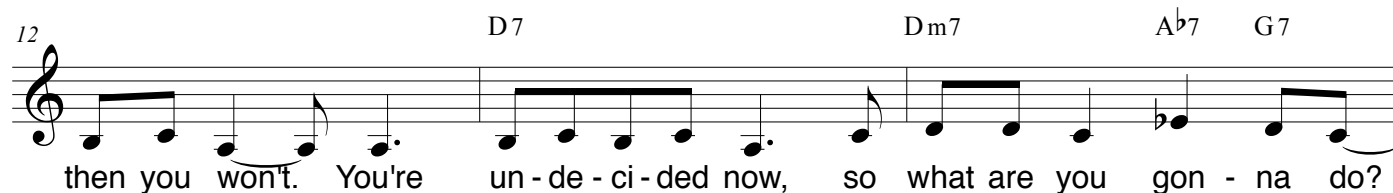
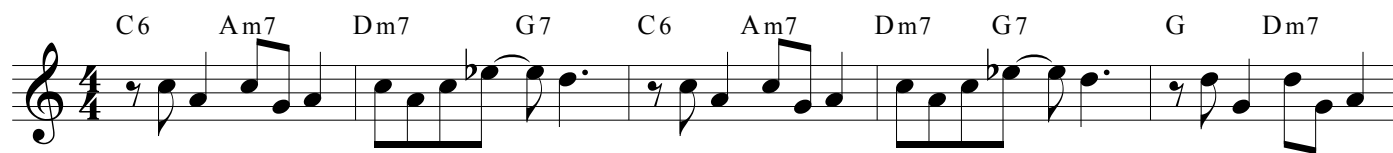
The coda section consists of four measures. The right hand plays a simple melody. Chords F, /A, B \flat , B $^\circ$, Gm7/C, C7, and F are indicated.

Undecided

F

Keyboard

(Sax)



2
25 C7

sit - ting on a fence, and it does - n't make much sense, 'cause you

27 F

keep me in sus-pense and you know it. _____ Then you

29 D7

prom - ise to re-turn, when you don't I real - ly burn. Well, I

31 G7 G7(#5)

guess I'll nev - er learn, and I show it. _____

33 Cmaj7 C6 Cmaj7 C6 F9

If you've got a heart and if you're kind, then don't keep us a - part, make

36 D7 Dm7 Ab7 G7

up your mind. You're un - de - ci - ded now, so what are you gon - na do?

1. 39 C F Ab9 G9 G7(b9) 2. C F F7

Don't be un - de - ci - ded!

43 Dm7 C#maj7 C (Sax) Dm7 C#9 C C6

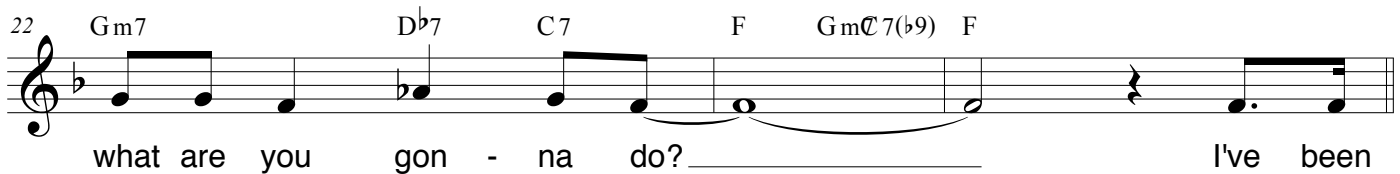
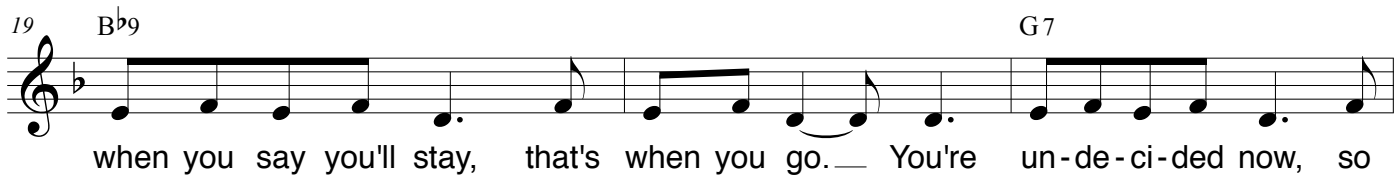
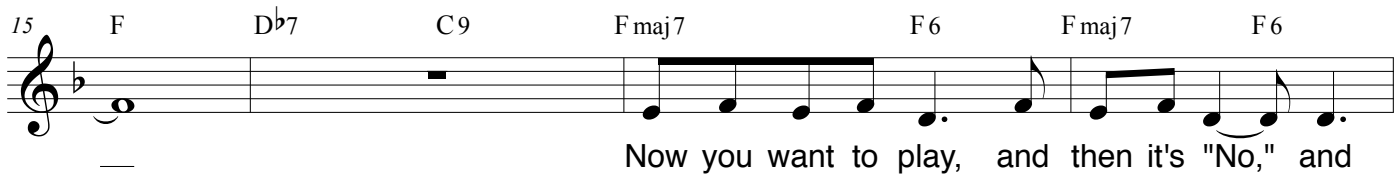
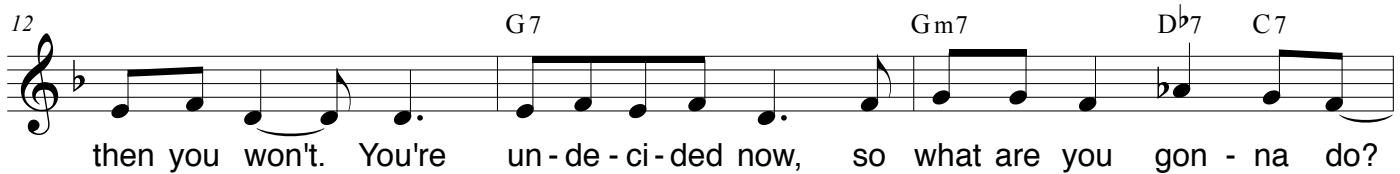
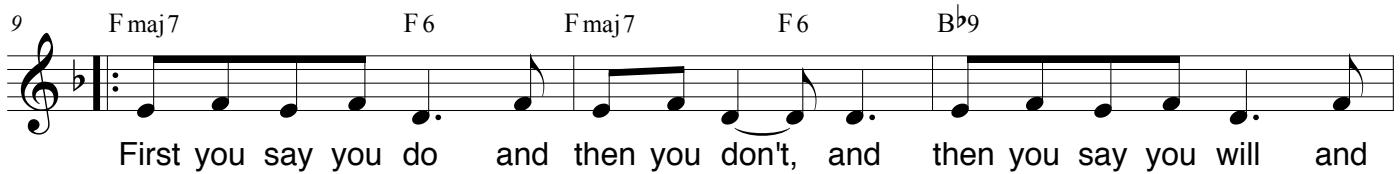
What are you gon - na do

Undecided

M

Keyboard

(Keyboard)



2
25 F7

sit - ting on a fence, and it does - n't make much sense, 'cause you

27 Bb

keep me in sus-pense and you know it. Then you

29 G7

prom - ise to re-turn, when you don't I real - ly burn. Well, I

31 C7 C7(#5)

guess I'll nev - er learn, and I show it.

33 F maj7 F6 F maj7 F6 Bb9

If you've got a heart and if you're kind, then don't keep us a-part, make

36 G7 Gm7 Db7 C7

up your mind. You're un-de-ci-ded now, so what are you gon - na do?

39 1. F Bb Db9 C9 C7(b9) 2. F Bb Bb7

Don't be un - de - ci - ded!

43 Gm7 F#maj7 F (Keyboard) Gm7 F#9 F F6

What are you gon - na do

Somewhere Along The Way

F

Keyboard

A \flat /C (Sax) *C aug7* *D \flat 6* *E \flat 13* *E \flat aug7*

3 *A \flat /C* *A \flat /B* *E \flat 7/B \flat* *E \flat 9/B \flat* *A \flat maj7* *C7sus* *C7* *Fm* *A \flat m6*

7 *E \flat /G* *E \flat m/G \flat* *Fm7* *B \flat 9susB \flat 13* *Fm* *B \flat 7* *B \flat aug7* *E \flat 7*

11 *A \flat /C* *C aug7*

13 *D \flat 6* *E \flat 7* *Cm7(b5)* *F aug7* *B \flat 7*

17 1. *B \flat m/E \flat* *E \flat 13* *A \flat* *E \flat 13*

19 2. *B \flat m/E \flat* *E \flat 7* *A \flat*

Here I am with - out you, lost with - out your warm em - brace,
still so mad a - bout you, and won-d'ring who took my place.
I used to walk with you a - long the av - e nue,
The friends we used to know would al - ways smile "Hel - lo."
our hearts were care-free and gay. How could I know I'd love you
No love like our love, they'd say. Then love slipped through our fin - gers
some - where a - long the way?
some-where a - long the way. I should for -

21 Cmaj9 Am7 Dm7 G7
get, but with the lone - li - ness of night I start re -

23 C/E dm7 G7 Cmaj9 Am9
mem-ber - ing ev - 'ry - thing. You're gone, and yet, there's still a

26 Dm7 G7 C/E Eb7
feel - ing deep in - side that you will al - ways be part of me.

29 Ab/C Caug7
So now I look for you a - long the av - e - nue,

31 Db6 Eb7 Cm7(b5) Faug7 Bb7 To Coda
and as I wan - der I pray that some - day soon I'll find you,

35 Bbm/Eb Eb7 Ab Eb13 D.S. al Coda
some - where a - long the way

37 Coda Bbm/Eb Bb°7 F7 A°7 Bbm7 Eb7
some - where a - long the way, some - where a - long the

40 Ab Bbm7 Amaj7 Ab6
way.

Somewhere Along The Way

M

Keyboard

E^b/G (Keyboard) **G aug7** **A^b6** **B^b13** **B^baug7**

3 **E^b/G** **E^b/G^b** **B^b7/F** **B^b9/F** **E^bmaj7** **G7sus** **G7** **Cm** **E^bm6**

Here I am with - out you, lost with - out your warm em - brace,

7 **B^b/D** **B^bm/D^b** **Cm7** **F9sus F13** **Cm** **F7** **F aug7** **B^b7**

still so mad a - bout you, and won-d'ring who took my place.

11 **E^b/G** **G aug7**

I used to walk with you a - long the av - e nue,
The friends we used to know would al - ways smile "Hel - lo."

13 **A^b6** **B^b7** **Gm7(b5)** **C aug7** **F7**

our hearts were care-free and gay. How could I know I'd love you
No love like our love, they'd say. Then love slipped through our fin - gers

17 **1. Fm/B^b** **B^b13** **E^b** **B^b13**

some - where a - long the way?

19 **2. Fm/B^b** **B^b7** **E^b**

some-where a - long the way. I should for -

21 Gmaj9 Em7 Am7 3 D7
get, but with the lone - li - ness of night I start re -

23 G/B am7 D7 Gmaj9 Em9
mem-ber - ing ev - 'ry - thing. You're gone, and yet, there's still a

26 Am7 3 D7 G/B Bb7
feel - ing deep in - side that you will al - ways be part of me.

29 Eb/G Gaug7 3
So now I look for you a - long the av - e - nue,

31 Ab6 Bb7 Gm7(b5) Caug7 F7 To Coda Θ
and as I wan - der I pray that some - day soon I'll find you,

35 Fm/Bb Bb7 Eb Bb13 D.S. al Coda
some - where a - long the way

Θ Coda
37 Fm/Bb F°7 C7 E°7 Fm7 Bb7
some - where a - long the way, some - where a - long the

40 Eb Fm7 Emaj7 Eb6
way.

Mister Sandman

VOCAL DUET

Keyboard

(Keyboard) B \flat maj7 Gm7 Cm7 F7 B \flat maj7 Gm7 Cm7 F7

(M) Mis-ter

5 B \flat A D7 G

Sand-man, bring me a dream. Make her the cut-est that I've ev-er seen.

9 C F B \flat G \flat F

Give her two lips like ro-ses in clo - ver and tell her that her lone-some nights are o-ver.

13 B \flat A D7 G

Sand-man, I'm so a - lone, don't have no-bod-y to call my own.

17 Cm E \flat m B \flat C F7 B \flat (Keyboard)

Please turn on _ your mag-ic beam. Mis-ter Sand-man, bring me a dream.

21 E \flat maj7 Cm7 Fm7 B \flat 7

(F) Mis - ter

23 E \flat D G7 C

Sand-man, bring me a dream. Make him the cut-est that I've ev-er seen.

27 F B \flat E \flat B B \flat

Give him the word that I'm not a ro - ver and tell him that his lonesome nights are o-ver.

2

31 E^b D $G7$ C

Sand-man, I'm so a-lone, don't have no-bod-y to call my own.

35 Fm A^bm E^b F B^b7 E^b (Keyboard)

Please turn on — your mag-ic beam. Mis-ter Sand-man, bring me a dream.

39 E^bmaj7 $Cm7$ $F7$ $Cm7$ $Dm7$ $Cm7$ $F7$

43 B^b A $D7$ (M) Mis-ter

Sand-man, bring me a dream. Give her a pair of eyes with a

46 G C F

come hith - er gleam. Give her a lone - ly heart like Pag - li - ac - chi.

49 B^b G^b F B^b A

and lots of wav-y hair like Li-ber-a-ce. Mis-ter Sand-man, some-one to hold.

53 $D7$ G Cm E^bm

would be so peach-y be-fore we're too old. so please turn on your mag-ic beam. Mis-ter

57 B^b C B^b C B^b

Sand - man,bring me, (F) please, please, bring me, (Both) Mis - ter Sand-man

60 C $F7$ B^b (Keyboard) $Cm7$ B^b

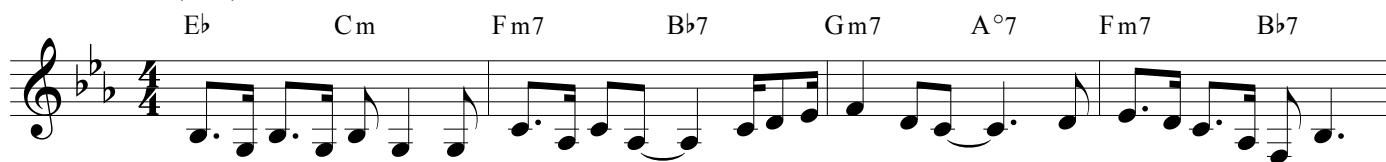
bring me a dream.

Carolina In The Morning

F

(Sax)

Keyboard



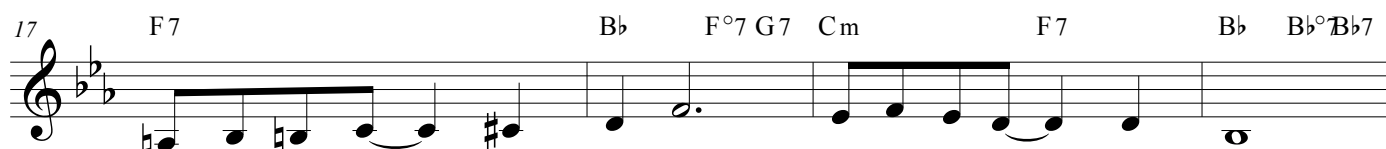
Noth-ing could be fin-er than to be in Car-o-lin-a in the morn - ing.



No-one could be sweeter than my sweetie when I meet him in the morn - ing.



Where the morn - ing glor - ies twine a-round the door,



whis-per-ing pret-ty ty stor-ies I long to hear once more.



Stroll-ing with my hon-ey when the day is nice and sun-ny in the morn - ing.



But-ter-flies all flut-ter up and kiss each lit-tle but-ter-cup at dawn _____ ing.

29 $E\flat$ $E\flat 7$ $A\flat$ $F 7$ $F m 7(b 5)$ $B\flat 7$

If I had A-lad-din's lamp for on-ly a day, I'd make a wish and here's what I'd say:

33 $E\flat$ $C m 7$ $E\flat$ $C m 7$ $F 7$ $F m 7(b 5)$ $B\flat 7$ $E\flat$ $C 7$

Noth-ing could be fin-er than to be in Car-o-lin-a in the morn - ing.

37 F $C^{\circ} 7$ $C 7$

Stroll-ing with my hon-ey when the day is nice and sun-ny in the morn - ing.

41 $G m$ $F^{\circ} 7$ $C 7$

But-ter-flies all flut-ter up and kiss each lit-tle but-ter-cup at dawn ____ ing.

45 F $F 7$ $B\flat$ $G 7$ $G m 7(b 5)$ $C 7$

If I had A-lad-din's lamp for on-ly a day, I'd make a wish and here's what I'd say:

49 F $D^{\circ} 7$ F (Sax) $D^{\circ} 7$ F $D 7$ F (Sax) $D 7$

Noth-ing could be fin-er than to be in Car-o-lin-a ____

53 $G m$ $F^{\circ} 7$ $D m 7$ $C^{\sharp} 7$ $D m 7$ $G m 7$ $C 7$

Noth-ing could be fin-er than to be in Car-o-lin-a in the morn, __ the morn -

57 F (Sax) $D m 7$ F $D m 7$ $G m 7$ $C 7$ F

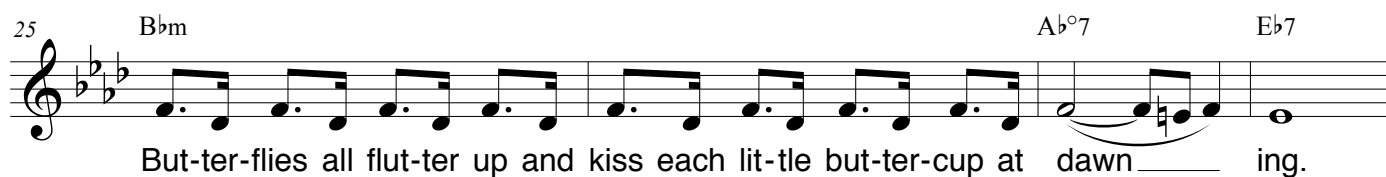
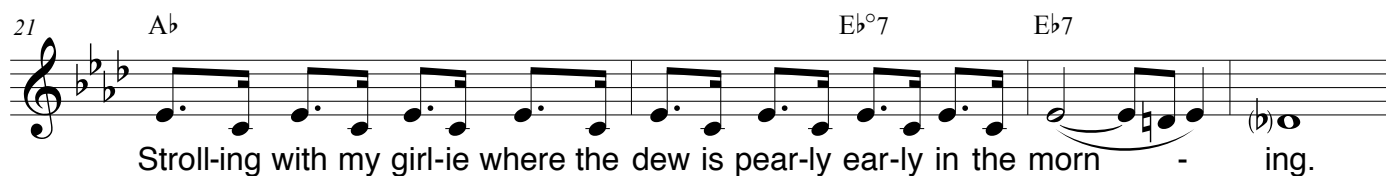
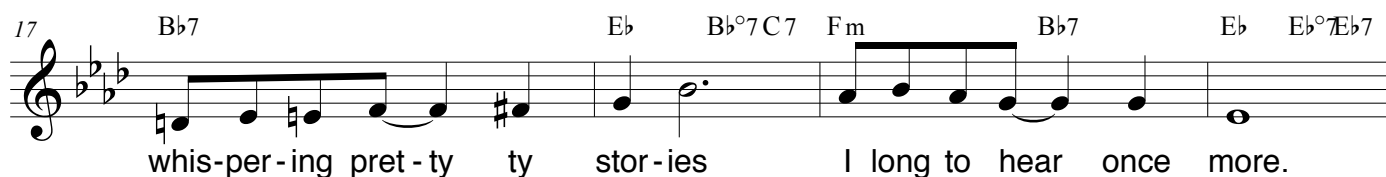
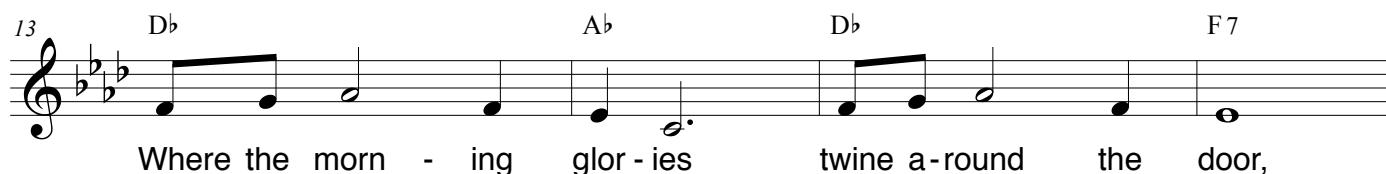
ing.

Carolina In The Morning

M

(Keyboard)

Keyboard



29 $A\flat$ $A\flat 7$ $D\flat$ $B\flat 7$ $B\flat m 7(b5)$ $E\flat 7$

If I had A-lad-din's lamp for on-ly a day, I'd make a wish and here's what I'd say:

33 $A\flat$ $F m 7$ $F m 7$ $B\flat 7$ $B\flat m 7(b5)$ $E\flat 7$ $A\flat$ $F 7$

Nothing could be fin-er than to be in Car-o-lin-a in the morn - ing.

37 $B\flat$ $F^\circ 7$ $F 7$

Stroll-ing with my girl-ie where the dew is pear-ly ear-ly in the morn - ing.

41 $C m$ $B\flat^\circ 7$ $F 7$

But-ter-flies all flut-ter up and kiss each lit-tle but-ter-cup at dawn_____ ing.

45 $B\flat$ $B\flat 7$ $E\flat$ $C 7$ $C m 7(b5)$ $F 7$

If I had A-lad-din's lamp for on-ly a day, I'd make a wish and here's what I'd say:

49 $B\flat$ $G^\circ 7$ $B\flat$ (Keyboard) $G^\circ 7$ $B\flat$ $G 7$ $B\flat$ (Keyboard) $G 7$

Noth-ing could be fin-er than to be in Car-o-lin-a

53 $C m$ $B\flat^\circ 7$ $G m 7$ $F^\circ 7$ $G m 7$ $C m 7$ $F 7$

Noth-ing could be fin-er than to be in Car-o-lin-a in the morn, _ the morn -

57 $B\flat$ (Keyboard) $G m 7$ $B\flat$ $G m 7$ $C m 7$ $F 7$ $B\flat$

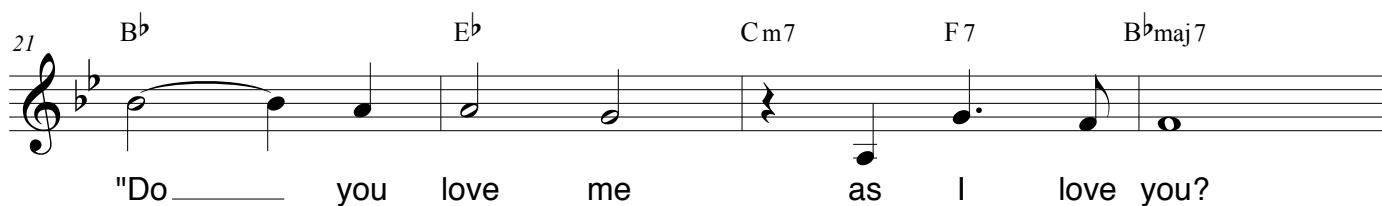
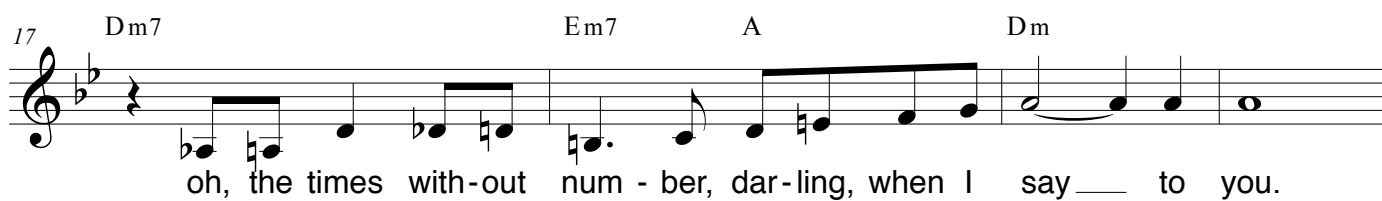
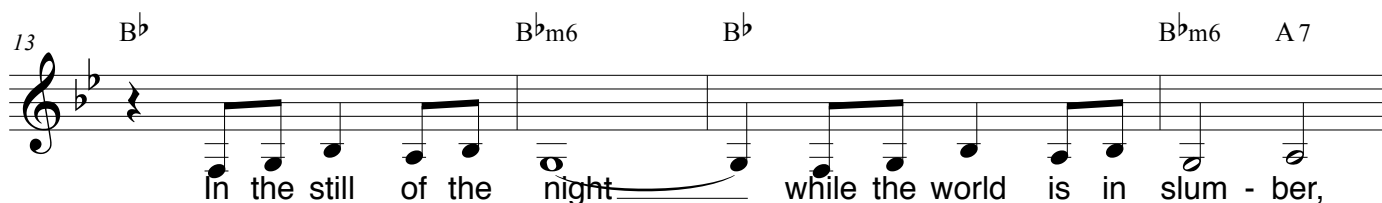
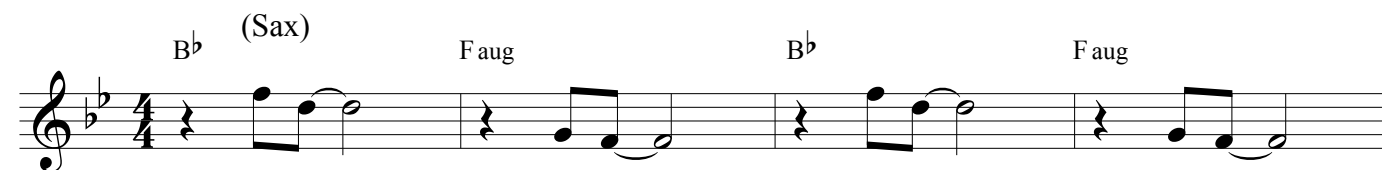
ing.

In The Still Of The Night

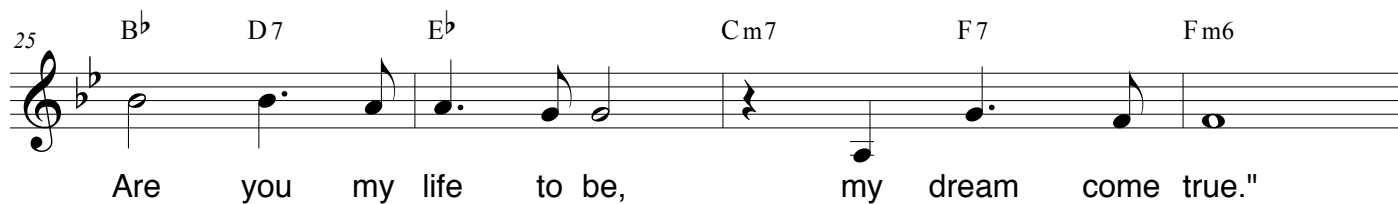
F

Keyboard

Latin

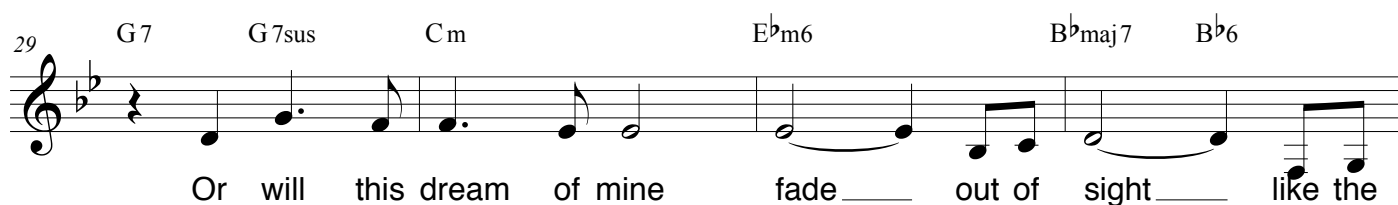


25 B^b D7 E^b Cm7 F7 Fm6



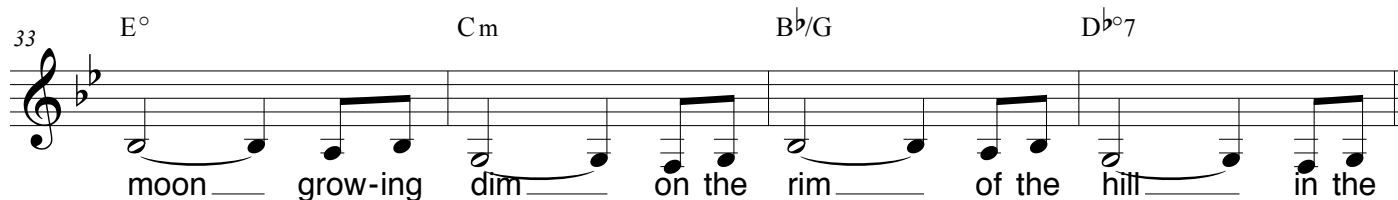
Are you my life to be, my dream come true."

29 G7 G7sus Cm E^b m6 B^b maj7 B^b 6



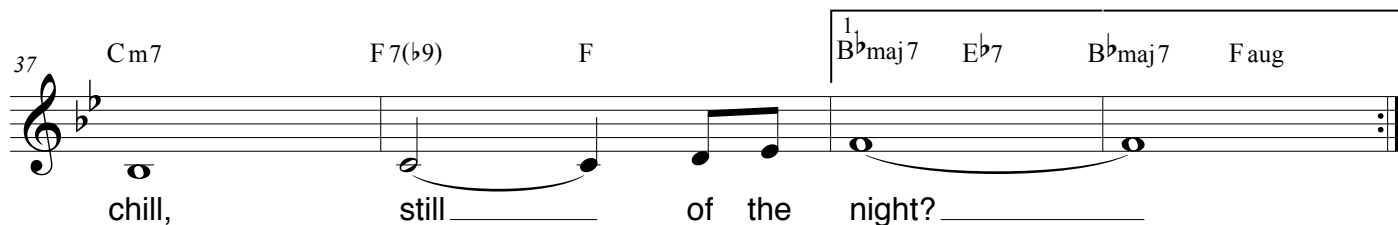
Or will this dream of mine fade out of sight like the

33 E° Cm B^b /G D^b 7



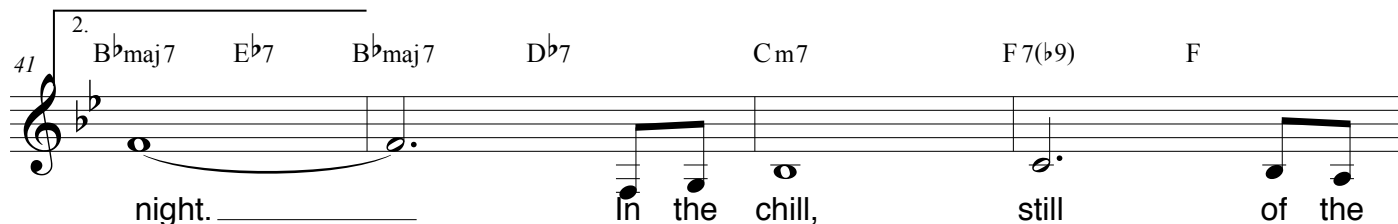
moon grow-ing dim on the rim of the hill in the

37 Cm7 F7(b 9) F 1. B^b maj7 E^b 7 B^b maj7 F aug



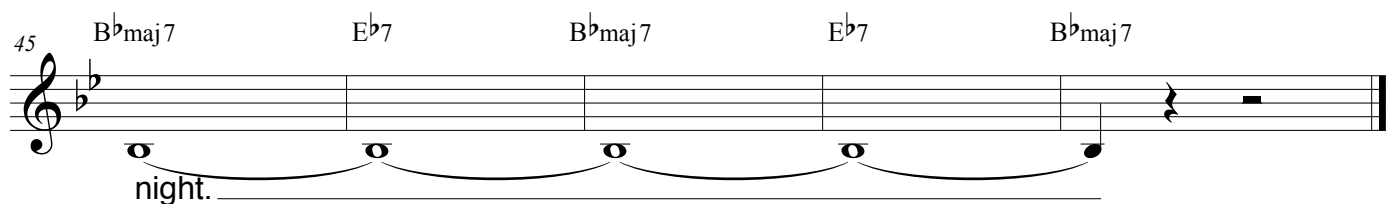
chill, still of the night?

41 2. B^b maj7 E^b 7 B^b maj7 D^b 7 Cm7 F7(b 9) F



night. In the chill, still of the

45 B^b maj7 E^b 7 B^b maj7 E^b 7 B^b maj7



night."

In The Still Of The Night

M

Keyboard

Latin

(Keyboard)

The musical score is written for a single melodic line on a treble clef staff in 4/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into six systems, each with a measure number at the beginning. Chord symbols are placed above the staff at various points. The lyrics are written below the staff, with some words spanning across measures. The first system (measures 1-4) has no lyrics. The second system (measures 5-8) contains the lyrics 'In the still of the night, as I gaze from my win - dow'. The third system (measures 9-12) contains 'at the moon in its flight, my thoughts all stray to you.'. The fourth system (measures 13-16) contains 'In the still of the night while the world is in slum - ber,'. The fifth system (measures 17-20) contains 'oh, the times with-out num - ber, dar-ling, when I say to you.'. The sixth system (measures 21-24) contains '"Do you love me as I love you?'. The chord symbols are: E-flat, B-flat aug, E-flat, B-flat aug, E-flat, E-flat m6, E-flat, E-flat m6, F m7, B-flat 7, E-flat maj 7, B-flat 7 sus B-flat 7, E-flat, E-flat m6, E-flat, E-flat m6 D 7, G m7, A m7, D, G m, E-flat, A-flat, F m7, B-flat 7, E-flat maj 7.

5 In the still of the night, as I gaze from my win - dow

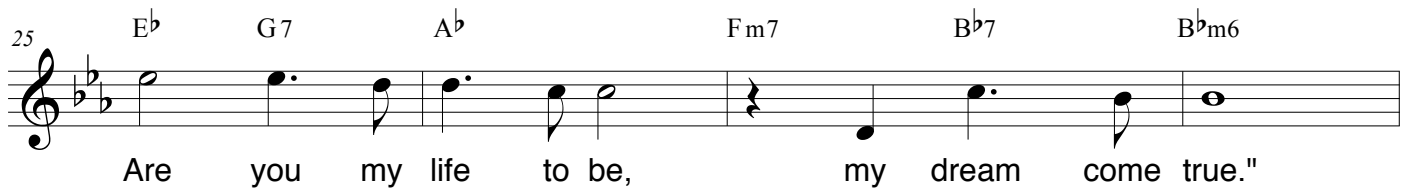
9 at the moon in its flight, my thoughts all stray to you.

13 In the still of the night while the world is in slum - ber,

17 oh, the times with-out num - ber, dar-ling, when I say to you.

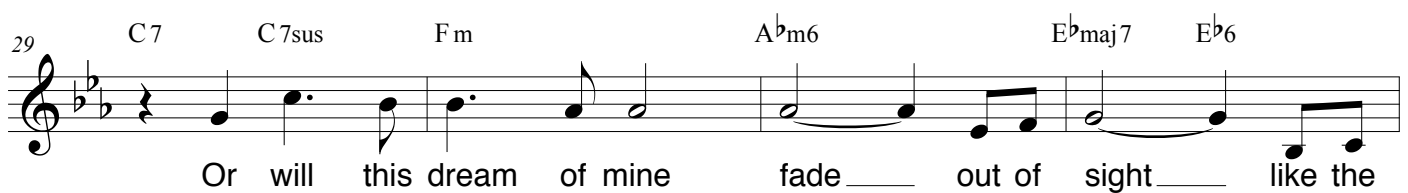
21 "Do you love me as I love you?

25 E^b G7 A^b Fm7 B^b7 B^bm6



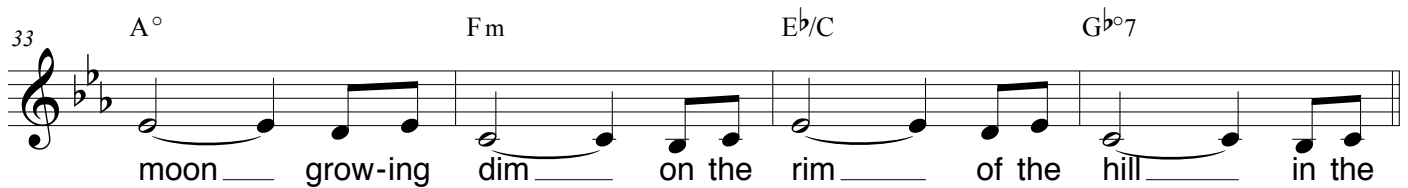
Are you my life to be, my dream come true."

29 C7 C7sus Fm A^bm6 E^bmaj7 E^b6



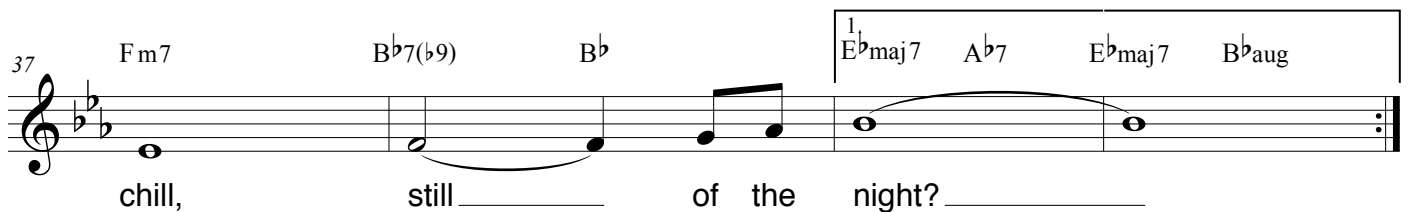
Or will this dream of mine fade out of sight like the

33 A° Fm E^b/C $G^b\circ7$



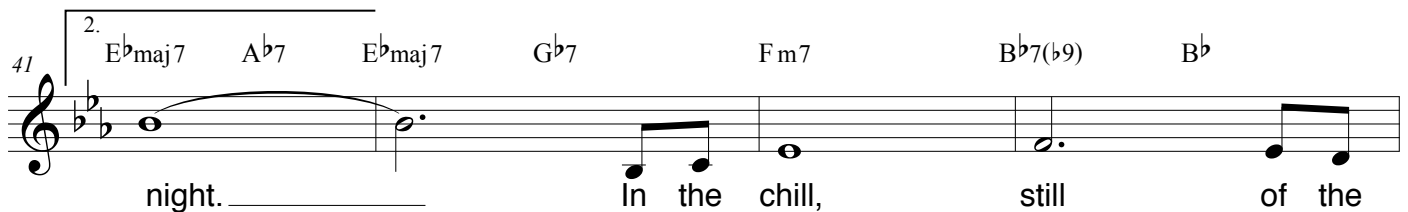
moon grow-ing dim on the rim of the hill in the

37 Fm7 $B^b7(b9)$ B^b 1. E^bmaj7 A^b7 E^bmaj7 B^baug



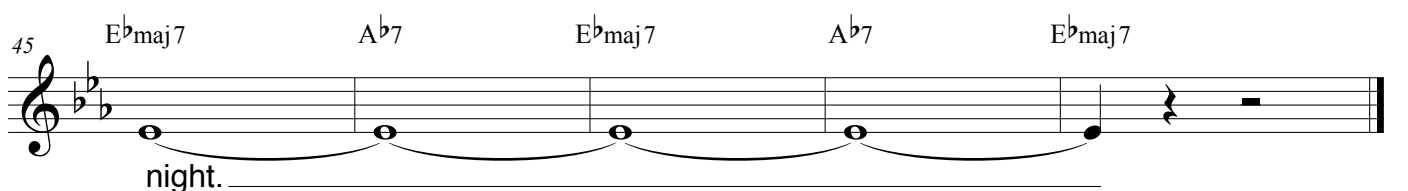
chill, still of the night?

41 2. E^bmaj7 A^b7 E^bmaj7 G^b7 Fm7 $B^b7(b9)$ B^b



night. In the chill, still of the

45 E^bmaj7 A^b7 E^bmaj7 A^b7 E^bmaj7



night."

VOCAL DUET

Swing Rhythm

In A Shanty In Old Shanty Town

(Keyboard) Keyboard

B \flat B \flat \circ 7 F7 Gm7 Cm7 F7 B \flat Gm7 Cm7 F7 B \flat Gm7 Cm7 F7

8 B \flat 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 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 \flat 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 \flat E \flat m B \flat

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

28 G7 Cm F7 B \flat B \flat 7 (Keyboard)

crown in a shan - ty in old shan - ty - town.

33 E \flat G7 C7 Fm B \flat 7

(M) There's a

2
37

shan-ty in the town on a lit-tle plot of ground with the green grass grow-in' all a-

40

round, all a-round. The roof's so worn, so bad-ly torn till it tum-bled to the

44

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

47

twen-ty - five feet from the rail-road track. Ling-ers on my mind most

50

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

53

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

57

boots on tall, read the writ-in' on the wall, and it would-n't mean a thing, not a

60

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

63

blow-in' her top on Gat-ors beer. Look-in' all a-round, and I'm

66

truck-in' on down, 'cause I'm glad to get back to my shan-ty town. —

3

