



Set EE

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I'm Sittin' On Top Of The World

F

(Sax)

Keyboard

Keyboard

F G⁷ C⁷ F E^b7 Dm7 C⁷

5 F G⁷ C⁷ F E^b7 Dm7 C⁷

9 F G⁷ C⁷ F E^b7 Dm7 C⁷

13 F G⁷ C⁷ F E^b7 Dm7 C⁷

17 F G⁷ C⁷ F E^b7 Dm7 C⁷

21 F G⁷ C⁷ F E^b7 Dm7 C⁷

25 F G⁷ C⁷ F E^b7 Dm7 C⁷

29 F G⁷ C⁷ F E^b7 Dm7 C⁷

33 F G⁷ C⁷ F E^b7 Dm7 C⁷

37 F G⁷ C⁷ F E^b7 Dm7 C⁷

I'm
sit - tin' on top of the world, just rol - lin' a - long,
just rol - lin' a - long. And I am
quit - tin' the blues of the world, just sing - in' a song,
just sing - in' a song. Glo - ry hal - le - lu - jah!
I just phoned the par - son, "Hey, Par, get read - y to call."
Just like Hump - ty Dump-ty, I'm go - ing to fall. I am
sit - tin' on top of the world, just rol - lin' a - long,
just rol - lin' a - long. (Sax)

2
41 F F^{°7} F Dm7

45 G7 C7 F C7

49 F F^{°7} F Dm7

53 G7 C7 F F7
Glo - ry hal-le - lu-jah!

57 B♭ D^{°7} F
I just phoned the par - son, "Hey, Par, get ready to call."

61 Dm D⁷ G7 C7
Just like Hump - ty Dump-ty, I'm a - bout to fall. I am

65 F F^{°7} F Dm7 G7
sit - tin' on top of this world, just rol - lin' a - long,

70 C7 C^{°7} Gm7 C7
just rol - lin' a - long. I am sit-tin' on top of the world sing-in' a song.

75 F F^{°7} F Dm7 B♭7 F
(Sax)

The musical score consists of eight staves of music. The first four staves are for piano/vocal, featuring a treble clef, a key signature of one flat, and common time. Chords indicated include F, F°7, G7, C7, Dm7, B♭, D°7, F, G7, Dm, D°7, G7, C7, F, F°7, F, Dm7, Gm7, C7, F, F°7, F, Dm7, B♭7, and F. The vocal part includes lyrics such as 'Glo - ry hal-le - lu-jah!', 'I just phoned the par - son, "Hey, Par, get ready to call."', 'Just like Hump - ty Dump-ty, I'm a - bout to fall. I am', 'sit - tin' on top of this world, just rol - lin' a - long,', and 'just rol - lin' a - long. I am sit-tin' on top of the world sing-in' a song.'. The last staff is for a saxophone, indicated by '(Sax)' and a treble clef.

I'm Sittin' On Top Of The World

M
Keyboard

(Keyboard

B_b B_b⁷ B_b Gm7
5 C7 F7 B_b A_b⁷ Gm7 F7
9 B_b B_b⁷ B_b Gm7 I'm
13 sit - tin' on top of the world, just rol - lin' a - long,
C7 F7 B_b F7
17 just rol - lin' a - long. And I am
B_b⁷ B_b⁷ B_b Gm7
21 quit - tin' the blues of the world, just sing - in' a song,
C7 F7 B_b B_b⁷
25 just sing - in' a song. Glo - ry hal - le - lu - jah!
E_b G⁷ B_b
29 Gm G7 C7 F7
Just like Hump - ty Dump-ty, I'm go - ing to fall. I am
33 B_b B_b⁷ B_b Gm7
sit - tin' on top of the world, just rol - lin' a - long,
C7 F7 B_b F7 (Keyboard)
just rol - lin' a - long.

2

41 B♭ B♭°7 B♭ G m7

45 C7 F7 B♭ F7

49 B♭ B♭°7 B♭ G m7

53 C7 F7 B♭ B♭7

Glo - ry hal-le-lu-jah!

57 E♭ G°7 B♭

I just phoned the par - son, "Hey, Par, get ready to call." —

61 Gm G7 C7 F7

Just like Hump - ty Dump-ty, I'm a - bout to fall. — I am

65 B♭ B♭°7 B♭ G m7 C7

sit - tin' on top of this world, just rol - lin' a - long, —

70 F7 F°7 C m7 F7

just rol-lin' a-long. — I am sit-tin' on top of the world sing-in' a song.

75 B♭ (Keyboard) B♭°7 B♭ G m7 E♭7 B♭

In The Good Old Summertime

F

Keybaord

(Sax)

E♭ G7 Cm Fm7 B♭ B♭7

There's a

E♭ E♭7 A♭

time in each year that we al - ways hold dear: Good old sum-mer -

E♭ B♭7 E♭ G°7

time. With the birds in the trees and the sweet scent - ed breez-es,

B♭/F F7 B♭7 E♭

good old sum-mer - time. When your days work is o-ver and you are in

E7 A♭ E7 B♭ E7 A♭

clo - ver, and life is one beau - ti - ful rhyme. No trou - ble an -

E7 A♭ E7 B♭ F7 B♭ B7

noy - ing, each one is en - joy-ing the good old sum - mer - time. In the

41 E♭

good old sum - mer - time, ____ in the good old sum - mer - time, ____

49 G7 Cm F7 B♭7

stroll - ing through the sha - dy lanes with your ba - by fine. ____ You

57 E♭

hold his hand and he holds yours, and that's a ver y good sign ____ that

65 G7 Cm Fm7 B♭7 1. E♭ B♭7 (Sax)

he's your toot - sie woot - sie in the good old sum - mer - time. ____

73 2. E♭ Fm7 B♭ B♭7

time, ____ in the good old sum - mer -

(Sax) E♭ A♭ F7 E♭ B♭7 E♭

time. ____

In The Good Old Summertime

M
Keyboard

(Keyboard)

A♭ C7 Fm B♭m7 E♭ E♭7

There's a

A♭ A♭7 D♭

time in each year that we al - ways hold dear: Good old sum-mer -

A♭ E♭7 A♭ C°7

time. With the birds in the trees and the sweet scent-ed breez-es,

E♭/B♭ B♭7 E♭7 A♭

good old sum-mer - time. When your days work is o-ver and you are in

A♭7 D♭ A♭ D♭

clo - ver, and life is one beau-ti - ful rhyme. No troub-le an -

A♭ D♭ A♭ E♭ B♭7 E♭ E♭7

noy - ing, each one is en - joy-ing the good old sum - mer - time. In the

41 A♭

good old sum-mer - time, ____ in the good old sum-mer - time, ____

49 C7 Fm B♭7 E♭7

stroll - ing through the sha - dy lanes with your ba - by fine. ____ You

57 A♭ A♭7 D♭ A♭

hold her hand and she holds yours, and that's a ver y good sign. ____ That

65 C7 Fm B♭m7 E♭7 1. A♭ E♭7(Keyboard)

she's your toot - sie woot - sie in the good old sum - mer - time. ____

73 2. A♭ B♭m7 E♭ E♭7

time, ____ in the good old sum - mer -

79 A♭ (Keyboard) D♭ B♭7 A♭ E♭7 A♭

time. ____

Moonlight Bay

F

Cha-Cha Rhythm

Keyboard

(Sax)

B♭ F7 B♭ F7 B♭ F7 B♭ N.C.

We were sail-ing a -

5 B♭ B♭aug E♭ B♭

long on Moon-light Bay. We could hear the voic - es

9 F7 B♭ N.C.

ring - ing, they seemed to say, ''You have stol - en my

13 B♭ B♭aug E♭ B♭ E♭ B♭

heart, now don't go 'way. As we

17 F7

sang love's old sweet song on Moon - light

19 1. B♭ N.C. (Sax) 2. B♭

Bay.

2

(Sax)

23 C G7 C G7 C G7 C N.C.

27 C C aug F C

long on Moon-light Bay. We could hear the voic - es

31 G7 C N.C.

ring - ing, they seemed to say, "You have stol - en my

35 C C aug F C F C

heart, now don't go 'way.' As we

39 G7 C N.C.

sang love's old sweet song on Moon-light Bay. We were sail-ing a -

43 C N.C. C N.C.

long, oh, just cruis-ing a - long, we were sail-ing a -

47 C G7 C (Sax) G7

long on Moon - light Bay.

Moonlight Bay

M

Cha-Cha Rhythm

Keyboard

(Keyboard)

E♭ B♭⁷ E♭ B♭⁷ E♭ B♭⁷ E♭ N.C.

We were sail-ing a -

5 E♭ E♭^{aug} A♭ E♭

long on Moon-light Bay. We could hear the voic - es

9 B♭⁷ E♭ N.C.

ring - ing, they seemed to say, "You have stol - en my

13 E♭ E♭^{aug} A♭ E♭ A♭ E♭

heart, now don't go 'way.' As we

17 B♭⁷

sang love's old sweet song on Moon - light

19 1. E♭ N.C. (Keyboard) 2. E♭

Bay.

2

(Keyboard)

23 F C7 F C7 F C7 F N.C.

We were sail-ing a -

27 F F aug B^b F

long on Moon-light Bay. We could hear the voic - es

31 C7 F N.C.

ring - ing, they seemed to say, "You have stol - en my

35 F F aug B^b F B^b F

heart, now don't go 'way.' As we

39 C7 F N.C.

sang love's old sweet song on Moon-light Bay. We were sail-ing a -

43 F N.C. F N.C.

oh, just cruis-ing a - long, we were sail-ing a -

47 F C7 F (Keyboard) C F

on Moon - light Bay.

It's Been A Long, Long Time

F

Keyboard

(Sax)

E♭maj7 E♭°7 Dm7 D♭°7 Cm7 B♭°7 F7

B♭maj7 B°7 Cm7 F7

Nev - er thought that you would be standing here so close to me.

F°7 G7 Cm7 F7

There's so much I feel that I should say. But

B♭maj7 Gm7 Cm7 F7 B♭ Gm7 Cm7 F7

words can wait un - til an-oth-er day.

B Dm/A Gm B♭6/F

Kiss me once, then kiss me twice, then kiss me once a - gain, it's been a

Gm G♯7 F7/A /F Cm B aug

long, long time. Have - n't felt like this, my dear, since

18 Cm7 F7 Cm7 Faug B^b
can't re-mem-ber when, it's been a long, long time. You'll nev - er

21 B^b Fm6/D G7
know how man - y dreams I dreamed a - bout you, or

23 Cm E^bm6/C Cm/F F7
just how emp - ty they all seemed with - out you. So,

25 B^b Dm/A Gm D^bo7
kiss me once, then kiss me twice, then kiss me once a - gain, it's been a

27 1. Cm7 F7 B^b F7 | 2. Cm7 F7 Dm7 D^bo7
long, long time. long, long time, _____ it's been a

31 Cm7 F7 (Sax) B^b Dm7/A Cm7 F7 B^b
long, long time.

It's Been A Long, Long Time

M
Keyboard

(Keyboard)

A♭maj7 A♭°7 Gm7 G♭°7 Fm7 E♭°7 B♭7

E♭maj7 E°7 Fm7 B♭7

Nev - er thought that you would be stand-ing here so close to me.

B♭7 C7 Fm7 B♭7

There's so much I feel that I should say. But

E♭maj7 Cm7 Fm7 B♭7 E♭ Cm7 Fm7 B♭7

words can wait un - til an-oth-er day.

E♭ Gm/D Cm E♭6/B♭

Kiss me once, then kiss me twice, then kiss me once a - gain, it's been a

Cm C♯°7 B♭7/D /B♭ Fm Eaug

long, long time. Have - n't felt like this, my dear, since

18 Fm7 B⁷ Fm7 B⁷_{aug} E^b

can't re-mem-ber when, it's been a long, long time. You'll nev - er

21 E^b B^bm6/G C7

know how man - y dreams I dreamed a - bout you, or

23 Fm A^bm6/F Fm/B^b B⁷

just how emp - ty they all seemed with - out you. So,

25 E^b Gm/D Cm G^bo7

kiss me once, then kiss me twice, then kiss me once a - gain, it's been a

27 1. Fm7 B⁷ E^b B⁷ 2. Fm7 B⁷ Gm7 G^bo7

long, long time. long, long time, _____ it's been a

31 Fm7 B⁷ (Keyboard) E^b Gm7/D Fm7 B⁷ E^b

long, long time. _____

Side By Side

06

(Sax)

Keyboard

Keyboard

A^b 7 A^b/C D^b7 D^o7 A^b/E^b E^b7 A^b E^b9

A^b D^b A^b

Oh, we
ain't got a bar - rel of mon - ey; May-be we're rag - ged and
Don't know what's com - in' to - mor-row, may-be it's trou - ble and

fun-ny, but we'll trav-el a - long, sing-ing a song, side by side. side.
sor-row, but we'll trav-el the road, shar-ing our load, side by side.

14 C7 F7
Through all kinds of weath-er, ____ what if the sky should fall? _____ Just as

Through all kinds of weath-er, _____ what if the sky should fall? _____ Just as

18 B^b7 E^b7 E^b^o7 E^b7
long as we're to-ge-th-er, __ it does-n't mat-ter, does-n't mat-ter at all. When they've

long as we're to-ge-th-er, __ it does-n't mat-ter, does-n't mat-ter at all. When they've

Musical score for "The Same" by The Smiths. Measure 22 starts with a bass note followed by a dotted half note and a quarter note. The lyrics "all had their trou - bles and" are sung over this. Measure 23 begins with a bass note followed by a dotted half note and a quarter note. The lyrics "part - ed, we'll be the same as we" are sung over this. The key signature changes to A♭ major (two flats) at the start of measure 23.

all had their trou - bles and part - ed, we'll be the same as we

25 D♭ A♭ D♭ To Coda ♩ A♭ F 7 B♭7 E♭7 A♭ D.S. al Coda

start-ed, just a-trav'-ling a-long, sing-in' a song, side by side. (Sax)

start-ed, just a-trav-ling a-long, sing-in' a song, side by side. (Sax)

The musical score for the Coda of "Singin' in the Rain" is shown. The key signature is A major (no sharps or flats). The time signature changes between common time and 2/4 time. The vocal line continues from the previous section, with lyrics: "sing - in' a song, side by side.". The piano accompaniment consists of chords: C7, Fm7, B♭7, E♭7, A♭7, and A♭/C. The score includes dynamic markings like forte (f), piano (p), and sforzando (sfz). The vocal part uses slurs and grace notes.

sing - in' a song, side by side.

Side By Side

M
Keyboard

(Keyboard)

C°7 C/E F7 F♯7 C/G G7 C G9

Oh, we

S C F C

ain't got a bar - rel of mon - ey; May - be we're rag - ged and
Don't know what's com - in' to mor - row, may - be it's trou - ble and

8 F C F C A7 D7 G7 1. C G7 2. C

fun - ny, but we'll trav-el a - long, sing-ing a song, side by side. side.
sor - row, but we'll trav-el the road, shar-ing our load, side by side. side.

14 E7 A7

Through all kinds of weath-er, what if the sky should fall? Just as

18 D7 G7 G°7 G7

long as we're to - geth-er, it does - n't mat-ter, does - n't mat-ter at all. When they've

22 C F C

all had their trou - bles and part - ed, we'll be the same as we

25 F C F To Coda ♫ C A7 D7 G7 C G9 D.S. al Coda

start - ed, just a-trav - ling a - long, sing-in' a song, side by side. (Keyboard)

ΦCoda

30 E7 Am7 D7 G7 C°7 (Keyboard) C/E

sing - in' a song, side by side. side.

34 F7 F♯7 C/G G7 C

MALE VOCAL

Try A Little Tenderness

Keyboard

(Keyboard & Bass - Freely)

C Am F maj7 F[#]7 C/G C°7 Dm7 G7

In the
hus-tle of the day, we're all in-clined to miss lit - tle things that mean so much: A
word, a smile, and a kiss. When a wom-an loves a man, he's a
her - o in her eyes, and a her - o he can al-ways be if he'll just re - a-lize.

She may be wear-y, wom-en do get wear-y wear-ing the same shab-by
dress. And when she's wear-y, try a lit-tle ten - der - ness.

She may be wait-ing, just an-tic - i - pat-ing things she may nev - er pos -
sess. And while she's with-out them, try a lit-tle ten-der - ness. For it's

29 F E7 Am A7

33 Dm A7 Dm Dm7 G7

37 C (Vocal both times) Dm7 G7 C Gm A A7

41 D7 1. Dm7 G7 C C7 Keyboard)

45 2. Dm7 G7 Em7 A Dm7 Bbm7 G7

49 C C°7 Dm7 D♭maj7 Cmaj7

Shine On, Harvest Moon

F

Keyboard

(Sax)

Am E7/B A m/C Dm Am/E F7 E7

5 Am F#m7(b5) E7 Am F#m7(b5) E7

The

9 Am E7/B A m/C Dm Am/E F7

night was might - y dark so you could hard - ly see, for the moon re-fused to
can't see why a boy should sigh when by his side is the girl he loves so

12 E7 Am E7 Am D7

shine. Two lov - ers sit - ting un - der - neath a wil - low tree, for
true? When all he has to say is "Won't you be my bride, for

15 G D7/F# G7/F /D G7 Dm/A

love they pine. The lit - tle miss was kin - da 'fraid of
I love you." Oh, why should I be tel - ling you this

18 G7/B G7 C D7 Em Em7

dark-ness, so she said, "I'll guess I'll go." The boy be - gan to sigh, he
se - cret when I know that you can guess? The har-vest moon will smile, and

22 D7 Em Em7 Am D7 G G7

looked up at the sky, and then he told the moon his tale of woe. "Oh,
shine on all the while, if the lit - tle girl should an - swer, "Yes." So,

2

25 A7 D7
 shine on, shine on har - vest moon up in the

28 G7
 sky. I ain't had no lov - in' since

31 C Dm7 E^b7 Dm7 C A7
 Jan - uar - y, Feb - ruar - y, June, or Ju - ly. Snow - time

34 D7
 ain't no time to stay out-doors and spoon, so

37 G7 C F7
 shine on, shine on har - vest moon, for me and my

40 1. C (Sax) Am F#m7(b5) E7
 gal."

43 Am F#m7(b5) E7
 I

45 2. C A7 Dm7 G7
 guy. Yes, shine on, shine on har - vest

48 C F7 C
 moon, for me and my guy.

This musical score consists of ten staves of music for voice and piano. The vocal line is in soprano clef, and the piano accompaniment is in treble clef. Chords are indicated above the staff at the beginning of each measure. The lyrics are written below the vocal line. Measure 25 starts with 'shine on, shine on har - vest moon up in the' (chords: A7, D7). Measure 28 continues with 'sky. I ain't had no lov - in' since' (chord: G7). Measure 31 includes chords C, Dm7, E♭7, Dm7, C, and A7, with lyrics 'Jan - uar - y, Feb - ruar - y, June, or Ju - ly. Snow - time'. Measure 34 features 'ain't no time to stay out-doors and spoon, so' (chord: D7). Measure 37 has chords G7, C, and F7, with lyrics 'shine on, shine on har - vest moon, for me and my'. Measure 40 begins with a 1st ending (C, (Sax), Am, F#m7(b5), E7) followed by 'gal.'. Measure 43 continues with F#m7(b5) and E7, ending with a fermata over the staff. Measure 45 begins with a 2nd ending (C, A7, Dm7, G7) followed by 'guy. Yes, shine on, shine on har - vest'. Measure 48 concludes with C, F7, and C, followed by a final fermata.

M

Keyboard

(Keyboard)

Dm A 7/E D m/F Gm D m/A B^b7 A 7

5 Dm B m7(b5) A 7 Dm B m7(b5) A 7

The

9 Dm A 7/E D m/F Gm D m/A B^b7

night was might-y dark so you could hard-ly see, for the moon re-fused to
can't see why a boy should sigh when by his side is the girl he loves so

12 A 7 Dm A 7 Dm G7

shine. Two lov - ers sit - ting un - der -neath a wil - low tree, for
true? When all he has to say is "Won't you be my bride, for

15 C Em7 G7 G9(#5) C7 E^b7 Gm E^b7 C7 E^b7/D^b Gm/D E^b7

love they pine. The lit - tle miss was kin - da 'fraid of
I love you." Oh, why should I be tel - ling you this

18 C7/E C7 F C F G7 Am Am7

dark-ness, so she said, "I'll guess I'll go." The boy be - gan to sigh, he
se - cret when I know - that you can guess? The har-vest moon will smile, and

22 G7 Am Am7 Dm G7 C C7

looked up at the sky, and then he told the moon his tale of woe. "Oh,
shine on all the while, if the lit - tle girl should an - swer, "Yes." So,

2

25 D7 G7

shine on, shine on har - vest moon up in the

28

C7

sky. I ain't had no lov - in' since

31

F Gm7 D°7 F D7

Jan - uar - y, Feb - ruar - y, June, or Ju - ly. Snow - time

34

G7

ain't no time to stay out-doors and spoon, so

37

C7 F B♭7

shine on, shine on har - vest moon, for me and my

40

1. F (Keyboard) Dm Bm7(b5) A7

gal."

43

Dm Bm7(b5) A7

I

45

2. F D7 Gm7 C7

gal, Yes, shine on, shine on har - vest

48

F B♭7 F

moon, for me and my gal.

Shiny Stockings

F

Keyboard

Swing it!

Cm7/F

F13

B♭6 N.C.

Bm9

Those

5 Cm9

F9

Cm9

F9

silk shiny stock - ings that I wear when I'm with you, — |

9 B♭maj9

B♭m7

Dm7

D♭°7

wear 'cause you told me that you dig that cra-z-y hue. — Do

13 Cm7

F7

Dm7

G7/F

we think of ro - mance — when we go to a dance? — Oh no,

17 Em7

A9

D6

Dm7(♭5) G7(♭9)

— you take a glance — at those shin - y stock-ings.

2
21 Cm9 F9 Cm9 F9

Then came a - long some chick with great big stock-ings, too, when

25 Bbmaj9 Bbm7 Dm7 Db7

you changed your mind a - bout me. Why? I nev-er knew. I

29 Cm7 F7 Dm7 G7/F

guess I'll have to find a new, a new kind, a

33 Cm7 F7 1. Bb6 Bm9 (Sax)

guy who digs my shin - y stock-ings, too.

37 2. Bb6 Cm7 F7 Bb

A guy who digs my shin-y stock-ings, too. A new guy

43 Cm7 F7 Bb6 N.C. Bbmaj9

— who digs my shin - y stock-ings, too.

Shiny Stockings

M
Keyboard

Swing it!

Fm7/B♭

B♭13

E♭6 N.C.

Em9

5 Fm9

B♭9

Fm9

B♭9

silk shin-y stock - ings that you wear when I'm with you, ___ You

9 E♭maj9

E♭m7

Gm7

G♭°7

wear 'cause I told ___ you that I dig that cra-z-y hue. ___ Do

13 Fm7

B♭7

Gm7

C7/B♭

we go to a dance, ___ do I think of ro - mance? ___ No, all

17 A m7

D9

G6

Gm7(♭5) C7(♭9)

I do is glance ___ at those shin - y stock-ings.

2
21 Fm9 B \flat 9 Fm9 B \flat 9

Then came a - long some guy who dug your stock-ings, too, when

25 E \flat maj9 E \flat m7 Gm7 G \flat \circ 7

you changed your mind a - bout me. Why? I nev-er knew. I

29 Fm7 B \flat 7 Gm7 C7/B \flat

guess I'll have to find a new, a new kind, a

33 Fm7 B \flat 7 1.
E \flat 6 (Keyboard) Em9

gal who wears those shin - y stock-ings, too.

37 2.
E \flat 6 Fm7 B \flat 7 E \flat

A gal who wears those shin-y stock-ings, too. A new gal

43 Fm7 B \flat 7 E \flat 6 N.C. E \flat maj9

— who wears those shin - y stock-ings, too.

If I Didn't Care

F

Keyboard

(Keyboard as written;
bass on chord root)

Keyboard as written; bass on chord root

4 E♭ E°7 B♭7/F B♭7 E♭6 E°7 B♭7/F N.C.

5 E♭ B♭aug E♭ E♭ B♭aug E♭ more than words can say? If I did-n't care,

9 F7 Fm7 would I feel this way? If this is - n't

13 G7 Cm love, then why do I thrill? And what makes my

17 F7 Fm7 F°7 B♭7 N.C.

head go round and round while my heart stands still? If I did-n't care,

21 E♭ B♭aug E♭ E♭ B♭aug E♭ would it be the same? Would my ev - 'ry

25 F7 prayer be-gin and end with just your name? And would I be

29 G7(♭9) C7 N.C.

sure that this is love be-yond com - pare? Would all this be true

33 F7 B♭7/F B♭7 E♭ E°7 B♭7/F B♭7 if I did-n't care for you? (Keyboard)

37 E♭ B♭aug E♭ E♭ B♭aug E♭
 (Spoken) If I didn't care, honeychile, more than words can say.

41 F7
 if I didn't care, would I feel this way? Darling, if this isn't love,

45 G7 Cm
 then why do I thrill so much? And what is it

49 F7 Fm7 F°7 B♭7 N.C.
 that makes my head go round and round while my heart just stands still? If I did - n't care,

53 E♭ B♭aug E♭ E♭ B♭aug E♭
 would it be the same? Would my ev - 'ry

57 F7
 prayer be-gin and end with just your name? And would I be

61 G7(♭9) C7
 sure that this is love be-yond com - pare? Would all this be true

65 F7 Fm7 B♭7 E♭ Cm7 Fm7 E♭
 if I did-n't care for you?

If I Didn't Care

M
Keyboard

(Keyboard as written;
bass on chord root)

Ab A⁰⁷ Eb⁷/Bb Eb⁷ Ab⁶ A⁰⁷ Eb⁷/Bb N.C.
Hmm If I did-n't care

5 Ab Eb⁹aug Ab Ab Eb⁹aug Ab
more than words can say? _____ If I did - n't care,

9 Bb⁷ Bbm⁷
would I feel this way? _____ If this is - n't

13 C⁷ Fm
love, _____ then why do I thrill? _____ And what makes my

17 Bb⁷ Bbm⁷ Bb⁹⁰⁷ Eb⁷ N.C.
head go round and round while my heart stands still? If I did-n't care,

21 Ab Eb⁹aug Ab Ab Eb⁹aug Ab
would it be the same? _____ Would my ev - 'ry

25 Bb⁷
prayer be-gin and end with just your name? _____ And would I be

29 C⁷(b⁹) F⁷ N.C.
sure that this is love be-yond com - pare? _____ Would all this be true

33 Bb⁷ Eb⁷/Bb Eb⁷ Ab A⁰⁷ Eb⁷/Bb Eb⁷
— if I did-n't care for you? _____ (Keyboard)

37 A♭ E♭aug A♭ A♭ E♭aug A♭
 (Spoken) *If I didn't care,* honeychile, more than words can say.

41 B♭7
if I didn't care, would I feel this way? Darling, if this isn't love,

45 C7 3 F m 3
then why do I thrill so much? And what is it

49 B♭7 B♭m7 B♭°7 E♭7 N.C.
that makes my head go round and round while my heart just stands still? If I did - n't care,

53 A♭ E♭aug A♭ A♭ E♭aug A♭
 _____ would it be the same? _____ Would my ev - 'ry

57 B♭7
prayer be-gin and end _____ with just your name? _____ And would I be

61 C7(9) F 7
sure that this is love be-yond com - pare? _____ Would all this be true

65 B♭7 B♭m7 E♭7 A♭ F m7 B♭m7 A♭
 _____ if I _____ did-n't care for you? _____

The Gypsy

F

(Keyboard as written;
bass on chord root)

Keyboard

This musical score consists of eight staves of music for keyboard, arranged in two systems. The first system starts with a treble clef, a key signature of four flats, and a common time. It includes chords A♭, A°7, B♭m7, E♭7, A♭, A°7, B♭m7, and E♭7. The lyrics begin with "In a". The second system starts with a treble clef, a key signature of four flats, and a common time. It includes chords A♭maj7, A°7, B♭7, B♭m7, E♭7, A♭, A°7, B♭m7, and E♭7. The lyrics continue with "quaint car-a-van... there's a la-dy they call... 'The Gyp-sy.' ... She can... look in the fu-ture and drive a-way all your fears. ... Ev'-ry-... thing will come right if you on-ly be-lieve... 'The Gyp-sy.' ... She could... tell at a glance that my heart was so full of tears. ... She... looked at my hand and told me... my lov-er was al - ways... true. ... And... yet in my heart, I knew, dear, some-bod-y else... was kiss-ing you. But I'll..." The score uses a mix of eighth and sixteenth note patterns, with some triplets indicated by a '3' over a bracket.

Keyboard

In a

5 A♭maj7 A°7 B♭7
quaint car-a-van... there's a la-dy they call... "The Gyp-sy." ... She can

9 B♭m7 E♭7 A♭ A°7 B♭m7 E♭7
look in the fu-ture and drive a-way all your fears. ... Ev'-ry-

13 A♭maj7 A°7 B♭7
thing will come right if you on-ly be-lieve... "The Gyp-sy." ... She could

17 B♭m7 E♭7 A♭ A°7
tell at a glance that my heart was so full of tears. ... She

21 B♭m7 E♭7 A♭ A°7 B♭m7 E♭7 A♭
looked at my hand and told me... my lov-er was al - ways... true. ... And

25 G7 Cm B♭m7 E♭7
yet in my heart, I knew, dear, some-bod-y else... was kiss-ing you. But I'll

A musical score for piano or organ, page 29. The key signature is A-flat major (three flats). The score consists of two staves. The top staff shows a melodic line with various note values and rests. The bottom staff contains lyrics in a cursive font. Measure 29 starts with a 4-note chord, followed by a 3-note chord, then a 4-note chord. The lyrics begin with "go there a-gain 'cause I want to be-lieve _" and end with "that my". The music continues with a 3-note chord, a 4-note chord, and a 3-note chord.

A musical score for 'Lover Is True' in 33 time. The key signature has two flats. The melody is in G clef. The vocal line includes lyrics: 'lover is true and will come back to me some day.' The score shows four measures of music with corresponding lyrics below the staff.

37 B♭m7 E♭7 A♭ A°7 B♭m7 E♭7 A♭ (Keyboard)

(Spoken) You see, she looked in my hand and told me,
that my baby would always be true.

41 G7 Cm Bbm7 Eb7
And yet, in my heart, I knew, dear, that somebody else was kissing you. But I'll

A musical score for a single melodic line. The key signature is A-flat major (two flats). The time signature is common time. The melody consists of eighth and sixteenth notes. The vocal line includes lyrics: "go there a-gain 'cause I want to be-lieve _ "The Gyp-sy, " _____ that my". The score is annotated with harmonic labels above the staff: "A-flat maj 7" at the beginning, "3" over a group of notes, "A 7" with a "3" below it, and "B-flat 7". The measure number "45" is at the top left.

Musical score for "Lover Is True" showing measures 49-50. The key signature is B-flat major (two flats). The melody consists of eighth and sixteenth notes. The lyrics are: "lover is true and will come back to me some - day. Oh, I". The chords are B-flat minor 7, E-flat 7, C major 7, and F 7.

53 B♭m7 E♭7 A♭ Fm B♭m7 A♭

want to be - lieve that he'll come back to me some - day.

The Gypsy

M

Keyboard
G7

(Keyboard as written;
bass on chord root)

1 C C#7 Dm7 G7 C C#7 Dm7 G7
In a

5 Cmaj7 C#7 D7
quaint car-a-van there's a la-dy they call "The Gyp-sy." She can

9 Dm7 G7 C C#7 Dm7 G7
look in the fu-ture and drive a-way all your fears. Ev'-ry-

13 Cmaj7 C#7 D7
thing will come right if you on-ly be-lieve "The Gyp-sy." She could

17 Dm7 G7 C C#7 C
tell at a glance that my heart was so full of tears. She

21 Dm7 G7 C C#7 Dm7 G7 C
looked at my hand and told me my lov-er was al - ways true. And

25 B7 Em Dm7 G7
yet in my heart, I knew, dear, some-bod-y else was kiss-ing you. But I'll

29 C maj7 3 C[#]7 3 D7
go there a - gain 'cause I want to be-lieve__ "The Gyp-sy, " _____ that my

33 Dm7 G7 C C#7

lover_ is true_ and will come back to me_ some day.

37 Dm7 G7 C C♯7 Dm7 G7 C (Keyboard)

(Spoken) You see, she looked in my hand and told me,
that my baby would always be true.

A musical score for a single melodic line. The key signature is B major (one sharp). The time signature is common time (indicated by '4'). The melody starts in B7, moves to Em, then Dm7, and finally G7. The lyrics are: "And yet, in my heart, I knew, dear, that somebody else was kissing you. But I'll". The melody consists of eighth and sixteenth note patterns.

45 C maj7 3 C♯7 3 D7

go there a - gain 'cause I want to be-lieve__ "The Gyp-sy, " _____ that my

49 Dm7 G7 Em7 A7
lov-er is true and will come back to me some - day. _____ Oh, I

Musical notation for the lyrics "want to be - lieve that she'll come back to me some - day." The notation includes a treble clef, a key signature of D major (one sharp), a common time signature, and a 3/4 measure grouping indicator. The melody consists of eighth and sixteenth notes. Chords shown above the staff are Dm7, G7, C, Am, Dm7, and C.

To Each His Own

F

Keyboard

(Keyboard)

(Bass - play bass clef notes as written)

B^b B⁷ Cm7 F7 B^b B⁷ Cm7 F7

5 B^b Gm B^b Gm
rose must re - main with the sun and the rain, or its
good is a song if the words just don't be - long and a

7 B^b Gm7 F7/A /C F7
love - ly prom - ise won't come true. To each his own, to
dream must be a dream for two? No good a - lone, to

10 Cm7 1. F7 B^b B⁷ Cm7 F7
each his own, and my own is you. What

13 2. F7 B^b B⁷
For me there's you. If a

15 E^b Dm7 G7 C
flame is to grow there must be a glow, to op - en each door, there's a

18 Dm7 G7 C
key. I need you, I know, can't let you go, your

21 C7 F F7
touch means too much to me. Two

23 B♭ Gm7 B♭ Gm7
 lips must in - sist on two more to be kissed, or they'll

25 B♭ Gm7 F7/A /C F7
 nev - er know what love can do. To each his own, I've

28 Cm7 F7 B♭ B♭7 (Keyboard)
 found my own one and on - ly you.

31 E♭ Dm7 G7 Dm7 G7
 (Spoken) If a flame is to grow, there must be a glow, and to open each door, there's gotta be a key.

35 C C7 F F7
 I need you, I know, I can't let you go, 'cause honey, your touch means too much to me. Two

39 B♭ Gm7 B♭ Gm7
 lips must in - sist on two more to be kissed, or they'll

41 B♭ Gm7 F7/A /C F7
 nev - er know what love can do. To each his own, I've

44 Cm7 F D7
 found my own one and on - ly you. My

47 Cm7 F B♭ E♭ Cm7 B♭
 one a - lone is you.

To Each His Own

M
Keyboard

(Keyboard)

(Bass - play bass clef notes as written)

The musical score consists of two staves of bass clef notes. Chords are indicated above the notes, and lyrics are provided below the staff.

Chords:

- E♭ (Measures 1-2)
- E°7 (Measure 2)
- Fm7 (Measure 3)
- B♭7 (Measure 3)
- E♭ (Measure 4)
- E°7 (Measure 5)
- Fm7 (Measure 6)
- B♭7 (Measure 6)
- E♭ (Measure 7)
- Cm (Measure 7)
- E♭ (Measure 8)
- Cm (Measure 8)
- E♭ (Measure 9)
- Cm7 (Measure 9)
- B♭7/D (Measure 10)
- /F (Measure 10)
- B♭7 (Measure 10)
- Fm7 (Measure 11)
- 1. B♭7 (Measure 11)
- E♭ (Measure 12)
- E°7 (Measure 12)
- Fm7 (Measure 12)
- B♭7 (Measure 12)
- B♭7 (Measure 13)
- E♭ (Measure 14)
- E°7 (Measure 14)
- Gm7 (Measure 15)
- C7 (Measure 15)
- A♭ (Measure 16)
- A°7 (Measure 16)
- Gm7 (Measure 17)
- C7 (Measure 17)
- F (Measure 18)
- Gm7 (Measure 18)
- C7 (Measure 18)
- I (Measure 19)
- I (Measure 19)
- I (Measure 20)
- I (Measure 20)
- I (Measure 21)
- I (Measure 21)
- I (Measure 22)
- I (Measure 22)

Lyrics:

rose — must re - main — with the sun — and the rain, — or its
good — is a song — if the words just — don't be - long — and a

love - ly prom - ise won't come true. To each his own, to
dream must be a dream for two? No good a lone, to

each his own, and my own is you. What

For me there's you. If a

flame is to grow there must be a glow, to open each door, there's a

key. I need you, I know, I can't let you go, your

touch means too much to me. Two

23 E♭ Cm7 E♭ Cm7
 lips must in - sist on two more to be kissed, or they'll

25 E♭ Cm7 B♭7/D /F B♭7
 nev - er know what love can do. To each his own, I've

28 Fm7 B♭7 E♭ E♭7
 found my own one and on - ly you. (Keyboard)

31 A♭ Gm7 C7 Gm7 C7
 (Spoken) If a flame is to grow, there must be a glow, and to open each door, there's gotta be a key.

35 F 3 F7 B♭ B♭7
 I need you, I know, I can't let you go, 'cause honey, your touch means too much to me. Two

39 E♭ Cm7 E♭ Cm7
 lips must in - sist on two more to be kissed, or they'll

41 E♭ Cm7 B♭7/D /F B♭7
 nev - er know what love can do. To each his own, I've

44 Fm7 B♭7 G7
 found my own one and on - ly you. My

47 Fm7 B♭ E♭ A♭ Fm7 E♭
 one a - lone is you.

VOCAL DUET

Skip To My Lou Polka

Keyboard

E^b(Sax)B^{b7}E^bB^{b7}E^b9 E^bB^{b7}

(F) Skip, skip, skip to my Lou. Skip, skip, skip to my Lou.

13 E^bB^{b7}E^b

Skip, skip, Skip to my Lou. Skip to my Lou, my darl - ing.

17 E^bB^{b7}

(M) Flies in the but-ter-milk, shoo fly, shoo. Flies in the but-ter-milk, shoo fly, shoo.

21 E^bB^{b7}E^b

Flies in the but-ter-milk, shoo fly, shoo. Skip to my Lou, my darl - ing.

25 E^bB^{b7}

(Both) Hey, hey, skip to my Lou. Hey, hey, skip to my Lou.

29 E^bB^{b7}E^b

Hey, hey, Skip to my Lou. Skip to my Lou, my darl - ing.

33 E^bB^{b7}E^b

(M) Lost my part - ner, what'll I do? Lost my part - ner, what'll I do?

41 E^bB^{b7}E^b

Lost my part - ner, what'll I do? Skip to my Lou, my darl - ing.

45 E♭ B♭7

(F) Hey, hey, skip to my Lou. Hey, hey, skip to my Lou.

49 E♭ B♭7 E♭

Hey, hey, Skip to my Lou. Skip to my Lou, my darl - ing.

53 E♭ (Sax) B♭7 E♭

E♭ (Sax) Lou, Lou, skip to my Lou. Lou, Lou, skip to my Lou.

57 E♭ B♭7

(Both) Hey, hey, skip to my Lou. Hey, hey, skip to my Lou.

61 E♭ B♭7 E♭

Lou, Lou, skip to my Lou. Skip to my Lou, my darl - ing.

65 E♭ B♭7 E♭

Hey, hey, skip to my Lou. Skip to my Lou, my darl - ing.

69 E♭ B♭7

(M) I'll get an-oth-er one, pret-ti-er than you. I'll get an-oth-er one pret-ti-er than you.

73 E♭ B♭7 E♭

I'll get an-oth-er one, pret-ti-er than you. Skip to my Lou, my darl - ing.

77 E♭ B♭7

(F) Hey, hey, skip to my Lou. Hey, hey, skip to my Lou.

81 E♭ B♭7 E♭

Hey, hey, Skip to my Lou. Skip to my Lou, my darl - ing.

85 E♭(Sax) B♭7 E♭

(F) Skip, skip, skip to my Lou. Skip, skip, skip to my Lou.

89 E♭ B♭7

Skip, skip, Skip to my Lou. Skip to my Lou, my darl - ing.

93 E♭ B♭7 E♭

Skip, skip, Skip to my Lou. Skip to my Lou, my darl - ing.

97 E♭ B♭7

(Both) Hey, hey, skip to my Lou. Hey, hey, skip to my Lou.

101 E♭ B♭7 E♭

Hey, hey, Skip to my Lou. Skip to my Lou, my darl - ing.

105 E♭(Keyboard) B♭7

(E♭(Keyboard))

109 E♭(Sax) B♭7 E♭

(E♭(Sax))

Goodnight Sweetheart

F

Keyboard

(Sax)

The musical score consists of eight staves of music. Staff 1 (measures 1-4) starts with F, followed by F maj 7, Gm7, C7, Am7, A♭°, Gm7, and C7. Staff 2 (measures 5-8) continues with F, F♯°7, Gm7, C7, F, and F♯°7, with lyrics: "The day is o - ver and its cares and woes, in peace - ful". Staff 3 (measures 9-12) includes Gm7, C7, F, F♯°7, Gm7, and C7, with lyrics: "sweet re - pose, will fade and die.". Staff 4 (measures 13-16) includes F, F♯°7, Gm7, C7, Dm, and G7, with lyrics: "A dream - y dream-land beck-ons you and me. How hap-py". Staff 5 (measures 17-20) includes C, /E, Dm, G7, C/E, E♭°7, D°7, and C7, with lyrics: "life would be if we could dream for ev - er". Staff 6 (measures 21-24) includes F, B♭, and F, with lyrics: "Good - night, sweet - heart, till we meet to - mor - row.". Staff 7 (measures 25-28) includes C7, followed by a repeat sign and lyrics: "Good - night, sweet - heart, sleep will ban - ish sor - row.". Staff 8 (measures 29-32) includes Dm, B♭, and C7, with lyrics: "Tears and part - ing may make us for - torn,".

33 F maj 7 Dm Gm C7

37 F B♭ F

41 C7

45 Dm G7 G♯7

49 F C°7 1. C7 F Gm7 C7

53 2. C7 F (Sax)

57 B♭ F C7 F

61 (Sax) Dm Gm7 F♯maj7 F maj7

Goodnight Sweetheart

M

Keyboard

(Keyboard)

B♭ B♭maj7 Cm7 F7 Dm7 D♭° Cm7 F7

5 B♭ B°7 Cm7 F7 B° B°7

The day is o - ver and its cares and woes, _____ in peace - ful

9 Cm7 F7 B° B°7 Cm7 F7

sweet re - pose, _____ will fade and die. _____

13 B♭ B°7 Cm7 F7 Gm C7

A dream - y dream-land beck-ons you and me. _____ How happy

17 F /A Gm C7 F/A A♭°7 G°7 F7

life would be _____ if we could dream for ev - er.

21 B° E♭ B°

Good - night, sweet-heart, till we meet to - mor - row.

25 F7

Good - night, sweet-heart, sleep will ban - ish sor - row.

29 Gm E♭ F7

Tears and part - ing may make us for - lorn, _____

33 B^bmaj7 Gm Cm F7
 but with the dawn, a new day is born. So I'll say

37 B^b E^b B^b
 good - night, sweet-heart, though I'm not be - side you.

41 F7
 Good - night, sweet-heart, still my love will guide you.

45 Gm C7 C[#]7
 Dreams en - fold you; in each one I'll hold you.

49 B^b F[°]7 1. F7 B^b Cm7 F7
 Good - night, sweet - heart, good - night.

53 2. F7 B^b (Keyboard)
 sweet - heart, good - night.

57 E^b B^b F7 B^b
 Good - night, sweet - heart, good - night.

61 Keyboard Gm Cm7 B maj7 B^bmaj7

FEMALE VOCAL ONLY

Oh Johnny

F

Keyboard

(Keyboard)

F Dm7 Gm C7 F Dm7 Gm C7

5 F Dm7 Gm7 C7 F C/G F/A A°7

All the girls are cra - zy 'bout a cer-tain lit - tle lad. Al - though he's

9 Gm7 C7 Gm7 C7 F Dm7 Gm7 C7

ver-y, ver-y bad. He could be aw - f'ly good when he want-ed to.

13 F Dm7 Gm7 C7 F C/E F/A A♭7

Bad or good, he un - der-stood 'bout love and oth-er things, for ev'-ry girl

17 C F°7 C F°7 C G7 C C7

— in town fol-lowed him a - round, just to hold his hand and say,

(3 Times - Vocal, Sax, Vocal)

21 F F♯7 Gm7 C7

Oh John ny! Oh John - ny! How you can love.

25 Gm7 C7 F C7

Oh John-ny! Oh John-ny! Hea - vens a - bove! You make my

29 F Dm7 Gm7

sad heart jump with joy, and when you're

33 C7 D[°]7 Gm7 C7
near, I just can't sit still a min - ute. I'm so,

37 F F[#]7 Gm C7
Oh John - ny! Oh John - ny! please tell me, dear, what

41 Em7(b5) /B[♭] A7 G9
makes me love you so? You're not

45 F Dm7 G F[°]7
hand-some, it's true, but when I look at you, I just,

49 1, 2. Gm7 C7 F Gm7 C7
Oh, John - ny! Oh John - ny! Oh!

53 3. Gm7 C7
Oh, John - ny! Oh John - ny!

57 N.C.
(Spoken seductively) F (Keyboard)
C Gm7 C7 F C7 F
Oh, John-ny! Oh!

FEMALE VOCAL ONLY

Oh Johnny

M
Keyboard

(Keyboard)

B♭ Gm7 Cm F7 B♭ Gm7 Cm F7

5 B♭ Gm7 Cm7 F7 B♭ F/C B♭/D D°7

All the girls are cra - zy 'bout a cer-tain lit - tle lad. Al - though he's

9 Cm7 F7 Cm7 F7 B♭ Gm7 Cm7 F7

ver-y, ver-y bad. He could be aw-fly good when he want-ed to.

13 B♭ Gm7 Cm7 F7 B♭ F/A B♭/D D°7

Bad or good, he un - der - stood 'bout love and oth-er things, for ev - ry girl

17 F B°7 F B°7 F C7 F F7

— in town fol-lowed him a - round, just to hold his hand and say,

(3 Times - Vocal, Sax, Vocal)

21 B♭ B°7 Cm7 F7

Oh John ny! Oh John - ny! How you can love.

25 Cm7 F7 B♭ F7

Oh John-ny! Oh John-ny! Hea - vens a - bove! You make my

29 B♭ Gm7 Cm7

sad heart jump with joy, and when you're

33 F7 G°7 Cm7 F7

near, I just can't sit still a min - ute. I'm so,

37 B♭ B°7 Cm F7

Oh John - ny! Oh John - ny! please tell me, dear, what

41 A m7(b5) /E♭ D7 C9

makes me love you so? You're not

45 B♭ Gm7 C B♭°7

hand-some, it's true, but when I look at you, I just,

49 1, 2. Cm7 F7 B♭ Cm7 F7

Oh, John - ny! Oh John - ny! Oh!

53 3. Cm7 F7

Oh, John - ny! Oh John - ny!

57 (Spoken seductively) N.C. B♭ (Keyboard) F Cm7 F7 B♭ F7 B♭

Oh, John-ny! Oh!

VOCAL DUET

Mockin' Bird Hill

Keyboard

1 E♭ A♭ B♭ B♭7 E♭ N.C.
(F) (M) Tra - la -

5 E♭ 3 A♭ E♭ B♭7
la, twid-dle-dee dee dee, it gives me a thrill to wake up in the

10 E♭ E♭ 3
morn-ing to the mock-in' bird's trill. Tra-la - la, twid-dle-dee dee dee, there's

15 A♭ E♭ B♭7 E♭ A♭ E♭ N.C.
peace and good-will. You're wel-come as the flow-ers on Mock-in' Bird Hill. When the

21 E♭ A♭ B♭7
sun in the morn - in' peeps o - ver the hill and kiss-es the ro - ses 'round

27 E♭ E♭ A♭
my win - dows sill. Then my heart fills with glad - ness when I hear the

32 B♭7 E♭
trill of the birds in the tree - tops on Mock - in' Bird

2
36 E♭ A♭ E♭ B♭7

Hill. Tra-la - la, twid-dle-dee dee dee, it gives me a thrill to wake up in the

42 E♭ E♭ 3

morn-ing to the mock-in' bird's trill. Tra-la - la, twid-dle-dee dee dee, there's

47 A♭ E♭ B♭7 E♭ A♭ E♭ (Keyboard)

peace and good will. You're wel-come as the flow-ers on Mock-in' Bird Hill.

53 E♭ A♭ B♭ B♭7 E♭ N.C.
(F) When it's

57 E♭ A♭ B♭7

late in the eve - nin', I climb up the hill and sur - vey all my

62 E♭ E♭

king - dom while ev - 'ry - thing's still. On - ly me and the sky and an

67 A♭ B♭7 E♭

old whip - por - will sing-in' songs in the twi - light on Mock - in' Bird

72 C7 F 3 B_b F C7

Hill. Tra-la - la, twid-dle-dee dee dee, it gives me a thrill to wake up in the

78 F F 3 B_b

morn-ing to the mock-in' bird's trill. Tra-la - la, twid-dle-dee dee dee, there's peace and good

84 F C7 F B_b F

will. You're wel - come as the flow - ers on Mock-in' Bird Hill. You're

89 C7 C7

wel - come as the flow - ers, you're

(M) You're wel - come as the flow - ers, you're

93 C7 F C7 F (Keyboard)

wel - come as the flow-ers on Mock-in' Bird, Mock-in' Bird Hill. _____

99 F Gm C7 F

Tequila

Keyboard

(Keyboard)

4/4 time signature. The pattern consists of a series of eighth-note chords: B-flat major, A minor, B-flat major, A minor, B-flat major, A minor, B-flat major, A minor. This pattern repeats four times. The bass line consists of sustained notes.

(Add Drums)

4/4 time signature. The pattern consists of a series of eighth-note chords: B-flat major, A minor, B-flat major, A minor, B-flat major, A minor. This pattern repeats four times. The bass line consists of sustained notes.

13 (Sax)

4/4 time signature. The pattern consists of a series of eighth-note chords: B-flat major, A minor, B-flat major, A minor, B-flat major, A minor. This pattern repeats four times. The bass line consists of sustained notes.

17 F E♭ F E♭ F E♭ F E♭

4/4 time signature. The melodic line starts with a half note F, followed by a eighth-note E-flat, a quarter note F, a eighth-note E-flat, a half note F, a eighth-note E-flat, a quarter note F, and a eighth-note E-flat. The bass line consists of sustained notes.

17

4/4 time signature. The pattern consists of a series of eighth-note chords: B-flat major, A minor, B-flat major, A minor, B-flat major, A minor. This pattern repeats four times. The bass line consists of sustained notes.

21 F E♭ F E♭ F E♭ 1. F E♭ 2. F

4/4 time signature. The melodic line starts with a half note F, followed by a eighth-note E-flat, a quarter note F, a eighth-note E-flat, a half note F, a eighth-note E-flat. The bass line consists of sustained notes. The score then splits into two endings:

21

4/4 time signature. The pattern consists of a series of eighth-note chords: B-flat major, A minor, B-flat major, A minor, B-flat major, A minor. This pattern repeats four times. The bass line consists of sustained notes.

Swing it!

26 B_b7 F B_b7 F

30 B_b7 F G C7 (Spoken) (Sax) Te-qui-la!

34 F E_b F E_b F E_b F E_b

34 F E_b F E_b F E_b F E_b

38 F E_b F E_b F E_b To Coda Φ F (Ad lib)

38 F E_b F E_b F E_b F E_b

42 F 3 E_b 3 F E_b F 3 E_b 3 F E_b

46 F E_b F E_b F E_b F E_b

50 F E_b F E_b F E_b F E_b

54 F E_b F 3 E_b F E_b F D.S. al Coda

Coda

(Keyboard, Bass, & Drums)

Musical score for measures 58-62. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat) and a common time signature. The Bass staff has a key signature of one flat (B-flat) and a common time signature. Measure 58 starts with a half note followed by a quarter note. Measures 59-62 show a repeating pattern of eighth notes and sixteenth notes.

Musical score for measures 63-67. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat) and a common time signature. The Bass staff has a key signature of one flat (B-flat) and a common time signature. Measures 63-67 show a repeating pattern of eighth notes and sixteenth notes.

Musical score for measures 68-72. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat) and a common time signature. The Bass staff has a key signature of one flat (B-flat) and a common time signature. Measures 68-72 show a repeating pattern of eighth notes and sixteenth notes.

Musical score for measures 73-77. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat) and a common time signature. The Bass staff has a key signature of one flat (B-flat) and a common time signature. Measures 73-77 show a repeating pattern of eighth notes and sixteenth notes.

Musical score for measures 78-82. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat) and a common time signature. The Bass staff has a key signature of one flat (B-flat) and a common time signature. Measures 78-82 show a repeating pattern of eighth notes and sixteenth notes.

Musical score for measures 83-87. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat) and a common time signature. The Bass staff has a key signature of one flat (B-flat) and a common time signature. Measures 83-87 show a repeating pattern of eighth notes and sixteenth notes.

Musical score for measures 88-92. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat) and a common time signature. The Bass staff has a key signature of one flat (B-flat) and a common time signature. Measures 88-92 show a repeating pattern of eighth notes and sixteenth notes.

Musical score for measures 93-97. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat) and a common time signature. The Bass staff has a key signature of one flat (B-flat) and a common time signature. Measures 93-97 show a repeating pattern of eighth notes and sixteenth notes.

VOCAL DUET In The Cool, Cool, Cool Of The Evening

Keyboard

E♭ (Keyboard) Fm7 Gm Fm7 B♭7

5 E♭ C7(♭9) Fm7 (Both) In the
cool, cool, cool of the ev'-ning, tell 'em we'll be there. In the

9 B♭7 B♭7(♭9) E♭ B♭7
cool, cool, cool of the ev'-ning, bet-ter save a pair. When the

13 E♭ F°7 A♭
par - ty's get - tin' a glow on and sing-in' fills the air. In the

17 Fm7 E♭ C7 Fm B♭7 E♭ B♭7 (Keyboard)
shank of the night when the do-in's al-right, you can tell 'em we'll be there.

21 E♭ Fm7 Gm Fm7 A♭ F♯7 Dm7 G7

25 C F C F
(F) Sue Days wants when it's aw - be-cue, Sam we wants stay to boil at home a ham, a lot

27 C F C
Grace goof - votes in' for bouil - la - laisse stew.
goof - in' watch T. V.

29 D♭ G♭ D♭ G♭
(M) Jake Our wants a wee - ny bake, steak, and a lay - er cake.
air con - di - tion - ing, that does - n't mean a thing

31 D♭
He'll when get a tum - my ache, too.
when it's a hun - dred and three.

33

(F) We'll rent a tent or tee - pee, let the town cri - er cry.
That's when we change and show - er, just as the sun goes down.

37

(M) And if it's "R S V P", this is what we'll re - ply
And, in a - bout an hour, we're on our way to town.

41

cool, cool, cool, cool, cool of the eve-ning, we'll be there.

45

cool, cool, cool, cool, cool of the eve-ning, save a pair.

When the

49

par - ty's get - tin' a glow on and sing-in' fills the air.

(M) If I

53

D.S. al Coda

B♭7
(Keyboard)

ain't in the clink and there's some-thing to drink, you can bet that I'll be there.

Coda

57 A♭ Fm7 E♭ C7

air. (M) As the night gets its start, we'll be do - in' our part. (F) When the

60 Fm7 E♭ C7

folks start to sing, that's when we start to swing. (Both) As the

62 Fm7 Gm7

place starts to move, we'll be right in the groove. You can

64 Fm7 Em7 Fm7 B♭7

tell 'em we're not square. Yeah, tell 'em we'll both be

68 E♭ Fm7 (Keyboard) B♭7 E♭

there. We'll be there!