

# The Mixed Nuts

Set CC Last revised on 2017.10.23

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# Ain't She Sweet

Keyboard

Solid 4

(Keyboard)

B♭ Cm7 F7 B♭ Cm7 F7

B♭ F7 B♭ Gm

There she is, — there she is. — That's what keeps me up at night. Oh, gee whiz,

10 Dm

Gm

F

oh, gee whiz! That's why I can't eat a bite. Those flam-ing eyes, —

15 B♭

F/A

Dm7

A m7/C

F F7

that flam-ing youth. — Oh, mis-ter, oh, sis-ter, tell me the truth. Now

21

B♭ Bm6 Cm7 F7 B♭ Bm6 Cm7 F7

ain't she sweet? See her com-ing down the street! Now, I  
Ain't she nice? Look her o - ver once or twice. Now, I

25

B♭ D7 G7 G7(♯5) C9 F7 1. B♭ Cm7 F7(♯5) 2. B♭ B7

ask you ver-y con-fi-den-tial-ly, "Ain't she sweet?" nice?" Just cast an  
ask you ver-y con-fi-den-tial-ly, "Ain't she

30 E<sup>b</sup>9 B<sup>b</sup> B<sup>b</sup>7

eye \_\_\_\_\_ in her di - rec - tion \_\_\_\_\_ Oh, me! Oh,

34 E<sup>b</sup>9 B<sup>b</sup> C m7 F7

my! Ain't that per - fec - tion?

38 B<sup>b</sup> B m6 C m7 F7 B<sup>b</sup> B m6 C m7 F7

I re - peat, don't you think that's kind of neat? And I

42 B<sup>b</sup> D 7 G 7 G 7(<sup>#5</sup>) To Coda Θ C 9 F 7 B<sup>b</sup> C m7 F 7(<sup>#5</sup>) D.S. al Coda

ask you ver - y con - fi - den - tial-ly, "Ain't she sweet?"

**Θ Coda**

46 C 7 F 7 B<sup>b</sup> B<sup>b</sup> 7 C m7 B maj 7 B<sup>b</sup> 6

"Ain't she, ain't she sweet?" \_\_\_\_\_

(Keyboard)

# Cruising Down The River

F

Keyboard

(Sax)

B♭6

**Saxophone (Sax) Part:**

- Measure 1: B♭6
- Measure 5: B♭, G♯7, G7, C7  
Lyrics: Cruis-ing down the riv - er \_\_\_\_\_ on a Sun - day af - ter - noon \_\_\_\_\_ With
- Measure 13: F7, B♭, B°7, Cm7, F7  
Lyrics: one you love, the sun a - bove, wait - ing for the moon. \_\_\_\_\_ The
- Measure 21: B♭, D m/A, G♯7, G7, C7, G°7  
Lyrics: old ac - cor - dian play - ing \_\_\_\_\_ a sen - ti - men - tal tune. \_\_\_\_\_
- Measure 29: B♭, E♭, Dm, G7, C7, F7, B♭  
Lyrics: Cruis-ing down the riv - er \_\_\_\_\_ on a Sun - day af - ter - noon. \_\_\_\_\_ The
- Measure 37: B♭7, E♭6  
Lyrics: birds a - bove all sing of love, a gen - tle sweet re - train. \_\_\_\_\_ The
- Measure 45: C7, F, F7  
Lyrics: winds a - round all make a sound like soft - ly fal - ling rain. \_\_\_\_\_ Just
- Measure 53: B♭, D m/A, G♯7, G7, C7, G°7  
Lyrics: two of us to - geth-er, \_\_\_\_\_ we'll plan a hon - ey - moon. \_\_\_\_\_
- Measure 61: B♭, E♭, Dm, G7, C7, F7, B♭, B♭7  
Lyrics: cruis-ing down the riv - er \_\_\_\_\_ on a Sun - day af - ter - noon. \_\_\_\_\_

**Keyboard Part:**

- Chords: B♭6, G♯7, G7, C7, F7, B°7, Cm7, G°7, E♭6, F, G°7, B♭7.

2

69 E♭ C♯⁷ C7 F7 B♭⁷  
(Keyboard)

79 E♭ E°⁷ Fm⁷ B♭⁷ E♭ Gm/D C♯⁷ C7

89 F7 C°⁷ E♭ A♭ Gm C7 F7 B♭⁷

99 E♭ E♭⁷ A♭⁶  
(Sax)

108 F7 B♭ B♭⁷

117 E♭ Gm/D C♯⁷ C7 F7 C°⁷  
(Keyboard)

125 E♭ A♭ Gm C7 F7 B♭⁷ E♭ G7  
Just

133 C E₮/B A♯⁷ A7 D7 A°⁷  
two of us to - geth - er, we'll plan a hon - ey - moon

141 C F E₮ A7 D7 G7  
cruis - ing down the riv - er on a Sun - day af - ter -

149 C (Sax) E₮/B B♭⁰⁷ A7 Am⁷ G7 C G7 C  
noon.

The musical score consists of eight staves of music. Staff 1 (Treble clef) contains chords E♭, C♯⁷, C7, F7, and B♭⁷. Staff 2 (Treble clef) contains chords E♭, E°⁷, Fm⁷, B♭⁷, E♭, Gm/D, C♯⁷, and C7. Staff 3 (Treble clef) contains chords F7, C°⁷, E♭, A♭, Gm, C7, F7, and B♭⁷. Staff 4 (Treble clef) contains chords E♭, E♭⁷, and A♭⁶. Staff 5 (Treble clef) contains chords F7, B♭, and B♭⁷. Staff 6 (Treble clef) contains chords E♭, Gm/D, C♯⁷, C7, F7, and C°⁷. Staff 7 (Treble clef) contains chords E♭, A♭, Gm, C7, F7, B♭⁷, E♭, G7, and a fermata over the last note. Staff 8 (Treble clef) contains chords C, E₮/B, A♯⁷, A7, D7, and A°⁷. The lyrics "two of us to - geth - er, we'll plan a hon - ey - moon" are written below staff 7. Staff 9 (Treble clef) contains chords C, F, E₮, A7, D7, and G7. The lyrics "cruis - ing down the riv - er on a Sun - day af - ter -" are written below staff 8. Staff 10 (Treble clef) contains chords C, E₮/B, B♭⁰⁷, A7, Am⁷, G7, C, G7, and C. The lyrics "noon." are written below staff 10. The score includes various dynamics and performance instructions like 'Just'.

# Cruising Down The River

M

(Keyboard) E<sup>b</sup><sub>6</sub>

## Keyboard

2

69 A♭ F♯⁷ F7 B♭⁷ E♭⁷  
(Keyboard)

79 A♭ A°⁷ B♭m⁷ E♭⁷ A♭ Cm/G F♯⁷ F7  
(Keyboard)

89 B♭⁷ F°⁷ A♭ D♭ Cm F7 B♭⁷ E♭⁷  
(Keyboard)

99 A♭ A♭⁷ D♭⁶  
(Sax)

108 B♭⁷ E♭ E♭⁷  
(Keyboard)

117 A♭ Cm/G F♯⁷ F7 B♭⁷ F°⁷  
(Keyboard)

125 A♭ D♭ Cm F7 B♭⁷ E♭⁷ A♭ C7  
Just

133 F A m/E D♯⁷ D7 G7 D°⁷  
two of us to - geth-er, we'll plan a hon - ey - moon

141 F B♭ A m D7 G7 C7  
cruis - ing down the riv - er on a Sun - day af - ter -

149 F A m/E E♭⁷ D7 Dm7 C7 F C7 F  
noon.  
(Keyboard)

LATIN BEAT

## Bali Hai

F

B $\flat$ maj7 (Sax) Cm7 B $\flat$ maj7 Cm7 Keyboard

5 B $\flat$ 7 B $\flat$  B $\flat$ 7 B $\flat$  Bal-i  
Hai Hai may will call whis - per, an - y on the night, wind, an - y of the day, In your  
9 B $\flat$ 7 B $\flat$  G $\flat$ 7 F7 1. B $\flat$  2. B $\flat$   
heart you'll hear it call you, "Come a - way, come a - way." Bal-i me. Your  
I, your spec - ial is - land, come to me, come to

14 E $\flat$  E $\flat$ aug  
own spec - ial hopes, your own spec - ial dreams

18 Cm E $\flat$ m F7  
bloom on the hill - side and shine in the streams. If you

22 B $\flat$ 7 B $\flat$  B $\flat$ 7 B $\flat$   
try, you'll find me where the sky meets the sea. Here am

26 B $\flat$ 7 B $\flat$  G $\flat$ 7 F7 To Coda  $\Theta$  B $\flat$  D.S. al Coda (Sax)  
I, your spec - ial is - land, come to me, come to me.

30  $\Theta$  Coda B $\flat$  E $\flat$  F9 B $\flat$ maj7 (Sax) Cm7  
me. Bal-li Hai, Bal-i Hai, Bal-i Hai.

35 B $\flat$ maj7 Cm7 B $\flat$ maj7(#11)

# Bali Hai

# M

## LATIN BEAT

1 E♭maj7 (Keyboard) Fm7 E♭maj7 Fm7 Alto Sax

5 E♭°7 E♭ E♭°7 E♭ Bal-i  
Hai Hai may will call whis - per an - y on the night, wind an - y of the day. In your

9 E♭°7 E♭ B7 B♭7 1. E♭ 2. E♭  
heart you'll hear it call you, "Come a - way, come a-way." Bal-i me. Your  
I, \_\_\_\_ your spec-ial is - land, come to me, come to \_\_\_\_\_

14 A♭ A♭aug  
own spec - al hopes, your own spec - al dreams

18 Fm A♭m B7  
bloom on the hill - side and shine in the streams. If you

22 E♭°7 E♭ E♭°7 E♭  
try, you'll find me where the sky meets the sea. Here am

26 E♭°7 E♭ B7 B♭7 To Coda E♭ (Keyboard)  
I, \_\_\_\_ your spec-ial is - land, come to me, come to me. D.S. al Coda

30 Coda E♭ A♭ B9 E♭maj7 Fm7  
me. Bal-li Hai, Bal-i Hai, Bal-i Hai. (Keyboard)

35 E♭maj7 Fm7 E♭maj7(#11)

## Boo Hoo

F

Keyboard

(Keyboard)

1 A♭ G♭ E E♭ E♭aug

(Sax)

5 A♭ E♭aug A♭ A♭°7 E♭7

11 A♭ E♭°7 E♭7 A♭°7 A♭ E♭7 A♭

(Keyboard)

17 A♭ G♭ E E♭ E♭aug

Boo -

21 A♭ (Sax) E♭aug A♭ A♭°7

hoo, hoo, you've got me cry - ing for on

25 E♭7 (Sax) A♭ E♭°7

you, you. and as I sit here and sigh, say i, have made

30 E♭7 A♭°7 A♭ E♭7

"I her can't be - lieve it's true." Boo - You

ba - by oh so blue. 1. A♭ E♭aug 2. A♭ Gaug

34 C G 7 D m7 G 7 G aug E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>m7 E<sup>b</sup> E<sup>b</sup>aug

left me in the lurch\_\_ you left me wait-ing at the church! Boo-

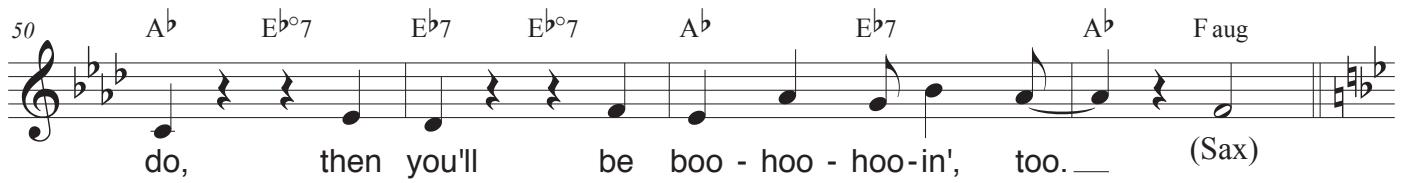
42 A<sup>b</sup> (Sax) E<sup>b</sup>aug A<sup>b</sup> A<sup>b</sup><sup>o</sup>7

hoo, that's why I'm cry-ing for

46 E<sup>b</sup>7 (Sax) E<sup>b</sup>7

you, Some-day you'll feel like I

50 A<sup>b</sup> E<sup>b</sup><sup>o</sup>7 E<sup>b</sup>7 E<sup>b</sup><sup>o</sup>7 A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> F aug



do, then you'll be boo-hoo-hoo-in', too. (Sax)

54 B<sup>b</sup> F aug B<sup>b</sup> B<sup>b</sup><sup>o</sup>7 F 7

60 B<sup>b</sup> F<sup>o</sup>7 F 7 B<sup>b</sup><sup>o</sup>7 B<sup>b</sup> F 7 B<sup>b</sup>

(Keyboard)

66 B<sup>b</sup> A<sup>b</sup> G<sup>b</sup> F 7 B<sup>b</sup>6

# Boo Hoo

**M**  
Keyboard

(Keyboard)

B<sup>b</sup> . . . A<sup>b</sup> . . . G<sup>b</sup> . . . F F aug  
(Sax)

5 B<sup>b</sup> F aug

B<sup>b</sup> F aug

II (Keyboard)

B<sup>b</sup> F<sup>°7</sup> F 7 B<sup>b</sup><sup>°7</sup> B<sup>b</sup> F 7 B<sup>b</sup>

(Keyboard)

17 B<sup>b</sup> A<sup>b</sup> . . . G<sup>b</sup> . . . B<sup>b</sup> F aug  
Boo -

21 B<sup>b</sup> (Keyboard)

F aug B<sup>b</sup> B<sup>b</sup><sup>°7</sup>  
hoo, hoo, you've got me crying ma-ma for on

25 F 7 (Keyboard)

F 7 B<sup>b</sup> F<sup>°7</sup>  
you, you. and as I sit here and sigh, say i, have made

30 F 7 B<sup>b</sup><sup>°7</sup> B<sup>b</sup>

F 7 B<sup>b</sup><sup>°7</sup> B<sup>b</sup> F 7 1. B<sup>b</sup> F aug 2. B<sup>b</sup> A aug  
I can't believe it's true. her baby oh so blue.  
Boo - You

34 D A 7 Em7 A 7 A aug F C 7 F 7 Cm7 F Faug

left me in the lurch \_\_ you left me wait-ing at the church! Boo-

42 B<sup>b</sup> (Keyboard) F aug B<sup>b</sup> B<sup>b</sup> 7  
hoo, that's why I'm cry - ing for

46 F 7 (Keyboard)  
you, Some - day you'll feel like I

50 B<sup>b</sup> F<sup>o</sup> 7 F 7 F<sup>o</sup> 7 B<sup>b</sup> F 7 B<sup>b</sup> G aug  
do, then you'll be boo - hoo - hoo-in', too. (Keyboard)

54 C G aug C C<sup>o</sup> 7 G 7

60 C G<sup>o</sup> 7 G 7 C<sup>o</sup> 7 C G 7 C

66 C (Sax) B<sup>b</sup> A<sup>b</sup> G 7 C 6

12-beat feel

## Blues In The Night

F

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

Keyboard

(Sax) B♭m7 (Bass) F N.C. (Sax)

This section shows the introduction. It starts with a 12-beat feel. The keyboards play solid chords on every beat. The bass plays a simple line. The saxophone enters at measure 1 with a B♭m7 chord. Measures 2-12 continue with the same pattern, with the saxophone playing eighth-note patterns over the chords.

B♭m7 (Bass) F N.C. (Sax)

Continuation of the introduction. The keyboards play solid chords. The bass continues its simple line. The saxophone plays eighth-note patterns over the chords. Measure 5 starts with a B♭m7 chord.

B♭m7 (Bass) F N.C. 3 (Sax) My

Continuation of the introduction. The keyboards play solid chords. The bass continues its simple line. The saxophone plays eighth-note patterns over the chords. Measure 9 starts with a B♭m7 chord. The word "My" is written below the staff.

13 F6 3 3 3 (Bass)

The first line of lyrics: "mom-ma done tol' me\_\_ when I was in pig-tails, my mom ma done tol' me,"

This section shows the start of the main blues song. The keyboards play a steady eighth-note pattern. The bass provides harmonic support. The lyrics begin at measure 13 with "mom-ma done tol' me\_\_ when I was in pig-tails, my mom ma done tol' me,"

16 F7 B♭7 3 3 "Hon! A man's gon-na sweet-talk and give you the big eye,

The second line of lyrics: "'Hon! A man's gon-na sweet-talk and give you the big eye,'

This section continues the blues song. The keyboards play a steady eighth-note pattern. The bass provides harmonic support. The lyrics continue with "'Hon! A man's gon-na sweet-talk and give you the big eye,'

19 G7 C7 C Aug F C7 3 but when the sweet-talk is done, a man is a two-face, a

The third line of lyrics: "but when the sweet-talk is done, a man is a two-face, a"

This section continues the blues song. The keyboards play a steady eighth-note pattern. The bass provides harmonic support. The lyrics continue with "but when the sweet-talk is done, a man is a two-face, a"

22 G7 3 C7 3 F 3

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

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

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

28 B9 Bbm6 C7

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

31 F (Sax) C7 3

"Whoo-ee." A whoo-ee dah hoo - ee, \_\_\_\_\_ ol'

34 G7 3 C7 3 F 3

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

37 F (Sax) B7 F7

41 B7 F7

45 C7 F7  
  
 From

49 F6  
  
 Nat-chez to Mo - bile, \_\_\_\_\_

51 F7 B7  
  
 from Mem-phis to St. Joe, \_\_\_\_\_ where -

51 ev - er the four winds F7 B7  
  
 ev - er the four winds blow. \_\_\_\_\_ I've been in some big towns and

54 G7 C7 Caug F  
  
 heard me some big talk, but there is one thing I know: \_\_\_\_\_ A

57 C7 G7 C7  
  
 man is a two - face, a wor - ri - some thing who'll leave you to sing the

59 F F#7 B7  
  
 blues \_\_\_\_\_ in the night. Ooo Ooo \_\_\_\_\_ My

63 F7 Bbm7 B7 F maj9  
  
 mom - ma was right, there's blues \_\_\_\_\_ in the night.

# Blues In The Night

## 12-beat feel

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

M

## Keyboard

The musical score shows a bass line in 4/4 time. The key signature changes from E♭ major 7 (one flat) to B♭ (no sharps or flats). The bass line consists of eighth-note patterns, with a prominent eighth-note bass note on the first beat of each measure. The bass line starts in E♭ major 7 and ends in B♭ N.C. (No Change).

5

E♭m7

B♭ N.C.

(Bass)

9 E♭m7 B♭ N.C.  
(Bass) Mv

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

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

19 C7 F7 Faug B $\flat$  F7 3

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

22 C7 F7 3 B<sup>b</sup> 3

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

25 B<sup>b</sup> 7 F7(5) B<sup>b</sup>m7 E<sup>b</sup>7 B<sup>b</sup> (Keyboard)

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

28 E<sup>b</sup>9 E<sup>b</sup>m6 F7

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

31 B<sup>b</sup> (Keyboard) F7

"Whoo-ee."  
A whoo-<sup>3</sup> ee dah hoo - ee,\_\_\_\_ ol'

34 C7 F7<sub>3</sub> B<sup>b</sup> 3

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

37 B<sup>b</sup> (Keyboard) E<sup>b</sup>7 B<sup>b</sup>7

41 E<sup>b</sup>7 B<sup>b</sup>7

45 F7 B7

From

49 B6 3 3

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

51 3 B7 E7 3

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

54 3 C7 F7 Faug Bb

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

57 F7 3 C7 3 F7 3

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

59 Bb 3 B7 3 E7 3 E7

blues — in the night. Ooo — My

63 B7 Ebm7 E7 Bbmaj9

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

# Wooden Heart Polka

Keyboard

The musical score consists of ten staves of music. The first staff (measures 1-4) is for Saxophone (Sax), starting in B-flat major. Measures 5-11 continue for Sax. Measures 12-17 show a transition to a new section for both instruments. Measures 18-24 feature a combination of Sax and Keyboard. Measures 25-31 show another transition. Measures 32-38 feature a combination of Sax and Keyboard, with lyrics "Can't you". Measures 39-45 show a final transition. Measures 46-52 conclude the piece with lyrics.

Keyboard

(Sax)

5 B♭ F 7 B♭ F 7 B♭ F 7 B♭

12 B♭ F 7 B♭ F 7 B♭ F 7 B♭

18 F 7 B♭ F 7 F (Keyboard)

25 F 7 B♭ E♭ F F 7

33 B♭ F 7 B♭

38 F 7 B♭ F 7 Can't you

43 B♭ F 7 B♭

see I love you, please don't break my heart in two. That's not hard to do, 'cause I

49 F 7 B♭ F 7 B♭ F 7 B♭

don't have a wood-en heart. And if you say good-bye, then I know that I would

2

56 F 7 B♭  
cry. May-be I would die, 'cause I don't have a wood-en heart. There's no

63 F 7 B♭ E♭  
strings up - on this heart of mine, it was al-ways you from the

69 F F 7 B♭ F 7 B♭  
start. Treat me nice, treat me good, treat me like you real - ly should.

75 F 7 B♭  
I'm not made of wood, and I don't have a wood-en heart. (Keyboard)

81 B♭ B♭7 F 7 B♭  
(Sax)

85 E♭ B♭7 E♭

90 B♭7 E♭ B♭7 E♭

96 B♭7 E♭

100 B♭7 E♭ B♭7 E♭

## All By Myself

F

Keyboard

(Sax) F      F<sup>o</sup>7      Gm7      C7

5      F      G7

All by my - self \_\_\_\_\_ in the morn - ing, \_\_\_\_\_

9      C7      F      Gm7      C7

all by my - self in the night. \_\_\_\_\_

13      F      Am7      E7      A7

I sit a - lone with a ta - ble and a chair, \_\_\_\_\_

17      Dm7      G7      C7      /D      /E

so un - hap - py there, \_\_\_\_\_ play - ing sol - a - taire. \_\_\_\_\_

21      F      G7

All by my - self \_\_\_\_\_ I get lone - ly \_\_\_\_\_

25      C7      Ab<sup>o</sup>7      A7

watch - ing the clock \_\_\_\_\_ on the shelf. \_\_\_\_\_ I long to

29      Bb      B<sup>o</sup>7      F/C      /A      /G      D7/F#

lean my wear - y head \_\_\_\_\_ on some-bod-y's shoul - der. \_\_\_\_\_ How I hate to grow

33      G7      C7      F      (Sax)

old er \_\_\_\_\_ all by my - self. \_\_\_\_\_

2

37 F D $\flat$ 7 (Keyboard) G $\flat$

41 A $\flat$ 7 D $\flat$ 7

45 G $\flat$  A $\flat$ m7 D $\flat$ 7 G $\flat$  B $\flat$ m7

49 F7 B $\flat$ 7 E $\flat$ m7 A $\flat$ 7

53 D $\flat$ 7 /E $\flat$  /F (Sax) G $\flat$

57 A $\flat$ 7 D $\flat$ 7 A $\circ$ 7

61 B $\flat$ 7 C $\flat$  C $\circ$ 7 3

65 G $\flat$ /D $\flat$  /B $\flat$  /A $\flat$  E $\flat$ 7/G A $\flat$ 7 D $\flat$ 7 3

69 G $\flat$  (Keyboard) G $\flat$  D7 3

73 G  
 All by my - self \_\_\_\_\_ in the morn - ing, I am

77 D7 G A m7 C7  
 all by my - self in the night.\_\_\_\_\_

81 G Bm7 F#7 B7  
 I sit a - lone \_\_\_\_\_ with a ta - ble and a chair,\_\_\_\_ so

85 Em7 A7 D7 /E /F#  
 ver - y un - hap - py there,\_\_\_\_ just deal-ing sol-i - taire, (and cheat ing).

89 G A7  
 All by my - self \_\_\_\_\_ I get so lone - ly just

93 D7 B♭7 B7  
 watch-ing \_\_\_\_ that clock \_\_\_\_ on the shelf.\_\_\_\_ I'm gon - na

97 C C♯7 G/D /B♭/A E7/G♯  
 lay my wear - y head \_\_\_\_ on some-bod - y's shoul - der.\_\_\_\_ I'm nev - er grow - ing

101 A7 D6 (Sax)  
 old - er \_\_\_\_\_ not by my -

105 G G°7 A m7 A♭maj7 G maj7  
 self.\_\_\_\_\_

The musical score consists of two staves. The top staff is for piano/vocal, featuring a treble clef, a key signature of one sharp (F#), and a common time. It includes lyrics and corresponding chords: G (measures 73-75), D7 (measures 77-79), G (measures 81-83), Bm7 (measures 81-83), F#7 (measures 81-83), B7 (measures 81-83), Em7 (measures 85-87), A7 (measures 85-87), D7 (measures 85-87), /E (measure 85), /F# (measure 85), G (measures 89-91), A7 (measures 89-91), D7 (measures 93-95), B♭7 (measures 93-95), B7 (measures 93-95), C (measures 97-99), C♯7 (measures 97-99), G/D (measures 97-99), /B♭/A (measures 97-99), E7/G♯ (measures 97-99), A7 (measures 101-103), and G (measures 105-107). The bottom staff is for saxophone, indicated by '(Sax)' in parentheses, and shows a single measure starting with a half note on G.

# All By Myself

**M**

Keyboard

The musical score consists of two staves. The top staff is for the Keyboard (piano), showing chords and bass notes. The bottom staff is for the Vocal part, with lyrics written below the notes. The score includes the following chords and lyrics:

- Keyboard (Measures 1-4): B♭, B♭°7, Cm7, F7
- Vocal (Measures 5-8): All by my - self\_\_\_\_\_, in the morn - ing,\_\_\_\_\_
- Keyboard (Measures 9-12): F7, B♭, Cm7, F7
- Vocal (Measures 9-12): all by my - self in the night.\_\_\_\_\_
- Keyboard (Measures 13-16): B♭, Dm7, A7, D7
- Vocal (Measures 13-16): I sit a - lone with a ta - ble and a chair,\_\_\_\_\_
- Keyboard (Measures 17-20): Gm7, C7, F7, /G /A
- Vocal (Measures 17-20): so un - hap - py there,\_\_\_\_\_, play - ing sol - a - taire.\_\_\_\_\_
- Keyboard (Measures 21-24): B♭, C7
- Vocal (Measures 21-24): All by my - self\_\_\_\_\_, I get lone - ly\_\_\_\_\_
- Keyboard (Measures 25-28): F7, D♭°7, D7
- Vocal (Measures 25-28): watch-ing the clock\_\_\_\_\_, on the shelf.\_\_\_\_\_ I long to
- Keyboard (Measures 29-32): E♭, E°7, B♭/F /D /C G7/B
- Vocal (Measures 29-32): lean my wear - y head\_\_\_\_\_, on some-bod-y's shoul - der.\_\_\_\_\_ How I hate to grow
- Keyboard (Measures 33-36): C7, F7, B♭
- Vocal (Measures 33-36): old er\_\_\_\_\_, all by my - self.\_\_\_\_\_ (Keyboard)

2

37 B<sub>b</sub> G<sub>b7</sub> B

41 C<sub>#7</sub> F<sub>#7</sub>

45 B C<sub>#m7</sub> F<sub>#7</sub> B D<sub>#m7</sub>

49 A<sub>#7</sub> D<sub>#7</sub> G<sub>#m7</sub> C<sub>#7</sub>

53 F<sub>#7</sub> /G<sub>#</sub> /A<sub>#</sub> B  
(Sax)

57 C<sub>#7</sub> F<sub>#7</sub> C<sub>x7</sub>

61 E<sub>b7</sub> E E<sub>#7</sub> 3

65 B/F<sub>#</sub> /D<sub>#</sub> /C<sub>#</sub> G<sub>#7/B#</sub> C<sub>#7</sub> F<sub>#7</sub>

69 B (Keyboard) B G<sub>7</sub>

73 C  
 All by my - self \_\_\_\_\_ in the morn - ing, I am

77 G7 C Dm7 F7  
 all by my - self in the night. \_\_\_\_\_

81 C Em7 B7 E7  
 I sit a - lone \_\_\_\_\_ with a ta - ble and a chair, so

85 Am7 D7 G7 /A /B  
 ver - y un - hap - py there, just deal-ing sol-i - taire, (and cheat ing).

89 C D7  
 All by my - self \_\_\_\_\_ I get so lone - ly just

93 G7 E♭7 E7  
 watch-ing that clock on the shelf. I'm gon - na

97 F F♯7 C/G /E♭ /D A7/C♯  
 lay my wear - y head on some-bod - y's shoul - der. I'm nev - er grow - ing

101 D7 G6  
 old - er not by my - (Keyboard)

105 C C°7 Dm7 D♭maj7 C maj7  
 self. \_\_\_\_\_

The musical score consists of ten staves of music. Each staff begins with a measure number and a key signature. The lyrics are written below the notes. Chords are indicated above the notes in each measure. The first staff starts at measure 73 in C major. The second staff starts at measure 77 in G7. The third staff starts at measure 81 in C. The fourth staff starts at measure 85 in Am7. The fifth staff starts at measure 89 in C. The sixth staff starts at measure 93 in G7. The seventh staff starts at measure 97 in F. The eighth staff starts at measure 101 in D7. The ninth staff starts at measure 105 in C. The lyrics describe a lonely individual who is unhappy, deals solitaire, gets lonely, watches a clock, lays their head on someone's shoulder, and is never growing old.

# A Bushel And A Peck

Keyboard

(Keyboard)

F9                    C7                    F9                    C7                    F                    C7

Dm7                    Gm7                    F                    C7                    F                    C7

F                    G7                    C

(M) I love you a bush-el and a peck, a bush-el and a peck and a hug a-round the neck,  
 (F) I love you a bush-el and a peck, a bush-el and a peck tho' you make my heart a wreck,

C7                    F                    Dm7                    G7

hug a-round the neck and a bar - rel in a heap, bar - rel in a heap, and I'm  
 make my heart a wreck and you make my life a mess, make my life a mess, yes, a

C7                    F7                    B                    B°7                    F                    E

talk - in' in my sleep a-bout you, \_\_\_\_\_ a-bout you. \_\_\_\_\_ 'Cause  
 mess of hap - pi - ness a-bout you., \_\_\_\_\_ a-bout you. \_\_\_\_\_ 'Cause

F                    C7                    F

I love you a bush-el and a peck, you bet your pret-ty neck I do. \_\_\_\_\_

C7                    Dm7                    Gm7                    F                    C7                    F                    C7

Doo-dle, oo-dle oo-dle, Doo - dle, oo-dle, oo-dle, Doo - dle, oo-dle, oo-dle, ooo. \_\_\_\_\_

F                    C7                    Dm7                    Gm7                    F                    C7                    F                    C7

1.                    F                    C7                    | 2.                    F                    C7

(Sax) 32 F G7 C

36 C7 F Dm7 G7 C7 (Keyboard) F7 B♭ B°7

42 F E♭ F C7 F D7

48 G A7  
(M) I love you a bush - el and a peck, a bush - el and a peck and a

51 D D7 G Em7  
hug a-round the neck, and it beats me all to heck how I'll ev-er tend the farm,

54 A7 D7 G7 C C♯7  
ev-er tend the farm when I want to keep by arm a bout you, \_\_\_\_\_ a-about

58 G F G D7 G  
you. \_\_\_\_\_ (Both) I love you a bushel and a peck, you bet your pret-ty neck I do. \_\_\_\_\_

64 D7 Em7 Am7 G D7 G D7 G  
Doodle, oo-dle oo-dle, Doo - dle, oo-dle, oo-dle. You bet your pret-ty neck I do. \_\_\_\_\_

The musical score consists of six staves of music. The first staff shows a piano part with chords F, G7, and C. The second staff shows a piano part with chords C7, F, Dm7, G7, C7, F7 (labeled 'Keyboard'), B♭, and B°7. The third staff shows a piano part with chords F, E♭, and F. The fourth staff shows a piano part with chords C7, F, and D7. The fifth staff shows a vocal part with lyrics '(M) I love you a bush - el and a peck, a bush - el and a peck and a' and a piano part with chords G, A7. The sixth staff shows a piano part with chords D, D7, G, and Em7. The seventh staff shows a piano part with chords A7, D7, G7, C, C♯7. The eighth staff shows a piano part with chords G, F, G, D7, G. The ninth staff shows a piano part with chords D7, G, D7, G, D7, G. The tenth staff shows a piano part with chords D7, Em7, Am7, G, D7, G, D7, G. The eleventh staff shows a piano part with chords D7, G, D7, G, D7, G.

# Splish, Splash

F

TWIST BEAT

(Keyboard) F N.C.

(Keyboard)

C7

F

Keyboard

Splish, splash, I was tak-in' a bath,  
long a-bout a Sat-ur-day night.

Yeah! Rub, dub, just re-lax-in' in the tub,

G

Well, I stepped out the tub,

wrapped my towel a-round me and I op-ened the door.

And then-a - splish, splash,

I jumped back in the bath. Well, how was I to know there was a par-t-y go-in' on. They was a

splish-in' and a splash - in', reel-in' with the feel - iin', mov-in' and a-groov - in',  
roll - in' and a-stroll - in', yeah!

Bing, bang, I saw the whole gang  
danc-in' on my liv - ing room rug.

F

Bing, bang, I saw the whole gang  
danc-in' on my liv - ing room rug.

Bing, bang, I saw the whole gang  
danc-in' on my liv - ing room rug.

Bing, bang, I saw the whole gang  
danc-in' on my liv - ing room rug.

2

32 G

Flip, flop, they was do-in' the bop, all the teens had the danc-ing bug.

36 C C7 F N.C. C7 F N.C. F7

There was Lol-li-pop with a Peg-gy Sue, good a -

39 B♭ N.C. B♭ B°7 N.C. B°7 F N.C. F

gol-ly, Miss a-Mol ly was a - ev-en there, too. A-well-a - splish, splash. I for-

42 C7N.C. C7 F C7 D.S. al Coda

got a-bout the bath. I went and put my danc-in' shoes on, yeah, yeah! I was a

**Coda**

45 F6

Splash - in' and a splash - in', oh yeah! Was a -

47 B♭7

reel in' with the feel - in', woo-ee! Was a-mov-in' and a groov-in', hot dog!

51 F6

Roll - in' and a stroll - in', hey, yay, yay! A

53 C B♭ F6 (Sax)

reel-in' with the feel - in', splish and splash - in', Yay, yeah!

57 B♭7 C7 F

-

# Splish, Splash

TWIST BEAT

(Keyboard) B♭ N.C.

(Keyboard)  
F7 B♭
**M**  
Keyboard

Keyboard part for the first section of the song. The music is in 4/4 time, key signature is B♭ major (two flats). The part consists of eighth-note patterns. The lyrics are: "Splish, splash, I was tak-in' a bath, long a-bout a Sat-ur-day night."

C

Keyboard part for the second section. The lyrics are: "Yeah! Rub, dub, just re-lax-in' in the tub, think-in' ev'-ry thing was al-right."

8 F F7 B♭ N.C. F7 B♭ N.C. B♭7

Keyboard part for the third section. The lyrics are: "Well, I stepped out the tub, a - put my feet on the floor. I"

II E♭ N.C. E♭ E°7 N.C. E°7 B♭ N.C. B♭

Keyboard part for the fourth section. The lyrics are: "wrapped my towel a-round me and I op-ened the door. And then-a - splish, splash, I"

14 F N.C. F B♭ N.C. F7

Keyboard part for the fifth section. The lyrics are: "jumped back in the bath. Well, how was I to know there was a par-ty go-in' on. They was a"

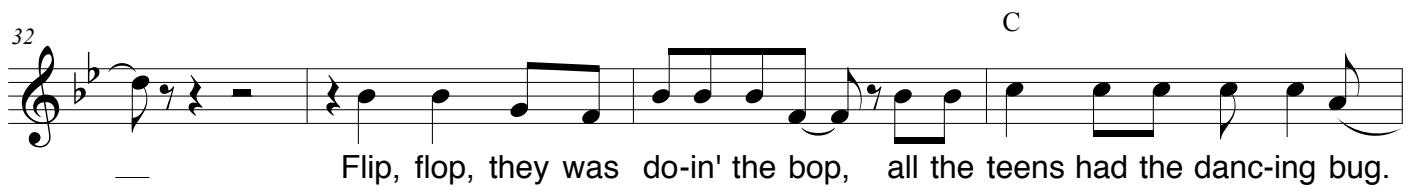
Keyboard part for the sixth section. The lyrics are: "splish-in' and a splash - in', reel-in' with the feel - iin', mov-in' and a-groov - in',

Keyboard part for the seventh section. The lyrics are: "roll - in' and a-stroll - in', yeah!"

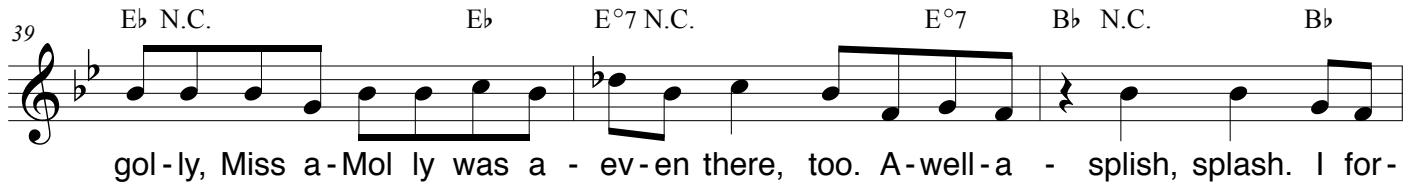
Keyboard part for the eighth section. The lyrics are: "F E♭ B♭ (Keyboard) To Coda ♩". The keyboard part consists of eighth-note chords.

Keyboard part for the ninth section. The lyrics are: "B♭N.C. F7 B♭ (Keyboard) Bing, bang, I saw the whole gang danc - in' on my liv - ing room rug."

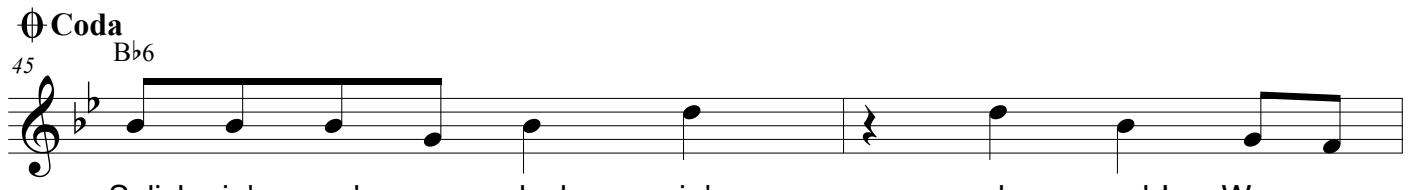
2

32 C  


36 F F7 B-flat N.C. F7 B-flat N.C. B-flat7  


39 E-flat N.C. E-flat E7 N.C. E7 B-flat N.C. B-flat  


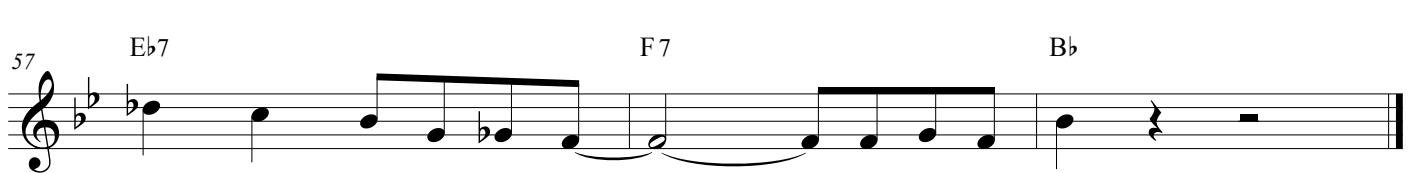
42 F7 N.C. F7 B-flat F7 D.S. al Coda  


**Coda**  
45 B-flat6  


47 E-flat7  


51 B-flat6  


53 F E-flat B-flat6 (Keyboard)  


57 E-flat7 F7 B-flat  


LATIN BEAT

## Dream Lover

F

Keyboard

(Sax) E♭ Cm E♭ Cm

E♭ Cm

Ev-'ry night I hope and pray a dream lov-er will come my way.

9 E♭ Cm

A guy to hold in my arms and know the mag-ic of his charms. 'Cause I

13 (Sax & Keyboard) E♭ B♭7 (Sax & Keyboard) E♭ (Sax & Keyboard) A♭ (Sax & Keyboard)

want > a guy to call > my own, I want a

17 E♭ Cm A♭ B♭7 E♭ (Sax & Keyboard) B♭7 /A♭ /G /F

dream lov-er, so I don't have to dream a - lone.

21 E♭ Cm

Dream lov-er, where are you with a love, oh, so true,

25 E♭ Cm

and a hand that I can hold to feel you near as I grow old? Be-cause I

29 (Sax & Keyboard) B<sub>b</sub> (Sax & Keyboard) E<sub>b</sub> (Sax & Keyboard) A<sub>b</sub> (Sax & Keyboard)

want > a guy to call > my own, I want a

(Sax & Keyboard)  
E<sub>b</sub>  
33 E<sub>b</sub> C<sub>m</sub> A<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub>

dream lov-er, so I don't have to dream a - lone.

37 A<sub>b</sub> E<sub>b</sub>

Some-day, I don't know how, I hope he'll hear my plea.

(Sax & Keyboard)

41 F7 B<sub>b</sub>7 /A<sub>b</sub> /G /F

Some way, I don't know how, he'll bring his love to me

45 E<sub>b</sub> C<sub>m</sub>

Dream lov-er, un-til then, I'll go to sleep and dream a gain.

49 E<sub>b</sub> C<sub>m</sub>

That's the on - ly thing to do till all my lov-er's dreams come true. Be-cause I

53 (Sax & Keyboard) B<sub>b</sub> (Sax & Keyboard) E<sub>b</sub> (Sax & Keyboard) A<sub>b</sub> (Sax & Keyboard)

want > a guy to call > my own, I want a

57 E♭ Cm A♭ B♭7 E♭ B7 (Sax & Keyboard)

dream lov-er, so I don't have to dream a - lone.

61 E C♯m

Dream lov-er, un-til then, I'll go to sleep and dream a gain.

65 E C♯m

That's the on-ly thing to do till all my lov-er's dreams come true. Be-cause I

69 E (Sax & Keyboard) B7 (Sax & Keyboard) E (Sax & Keyboard) A (Sax & Keyboard)

want > a guy to call >> my own, I want a

73 E C♯m A B7 E

dream lov-er, so I don't have to dream a - lone.

76 C♯m E C♯m E

Please don't make me dream a-lone. I beg you, don't make me dream a-lone.

80 C♯m E (Sax & Keyboard) C♯m A B7 E

No, I don't want to dream a - lone.

LATIN BEAT

# Dream Lover

# M

Alto Sax

## (Keyboard)

Ab

Fm

Ab

Fm

A musical score for piano in 4/4 time. The key signature has two flats. The treble clef staff contains a melodic line consisting of eighth notes and sixteenth-note patterns. The first measure starts with a half note followed by a sixteenth-note pattern. The second measure starts with a half note followed by a sixteenth-note pattern. The third measure starts with a half note followed by a sixteenth-note pattern. The fourth measure starts with a half note followed by a sixteenth-note pattern.

A musical score for a solo voice and piano. The key signature is A-flat major (two flats). The vocal line starts with a dotted half note followed by an eighth note, then continues with quarter notes and eighth notes. The lyrics "Ev'ry night I hope and pray" are followed by a melodic line that descends from a high note. The key changes to F major (one sharp) for the end of the phrase, indicated by the label "F m". The lyrics continue with "a dream lover will come my way." The vocal line ends with a descending eighth-note pattern.

Musical score for 'I Want a Girl (I Want a Girl)'. The score consists of two staves. The top staff shows a treble clef, a key signature of four flats, and a common time signature. It features four measures of music with lyrics: 'want > a girl > to call > my own,' followed by a repeat sign and the lyrics 'I want a'. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. It features four measures of music with lyrics: 'Keyboard' (repeated), 'Keyboard', 'Keyboard', and 'Keyboard'. The lyrics are aligned with the notes in both staves.

17 A♭ Fm D♭ E♭7 A♭ (Keyboard) E♭7 /D♭ /C /B♭

dream lov-er, so I don't have to dream a - lone.

21 A♭ Fm

Dream lov-er, where are you \_\_\_\_\_ with a love, oh, so true,



57 A♭ Fm D♭ E♭7 A♭ F♯7 (Keyboard)

dream lov-er, so I don't have to dream a - lone.

61 E C♯m

Dream lov-er, un-til then, I'll go to sleep and dream a gain.

65 E C♯m

That's the on-ly thing to do till all my lov-er's dreams come true. Be-cause I

69 E (Keyboard) B7 (Keyboard) E (Keyboard) A (Keyboard)

want > a girl > to call > my own > I want a

73 E C♯m A B7 E

dream lov-er, so I don't have to dream a - lone.

76 C♯m E C♯m E

Please don't make me dream a-lone. I beg you, don't make me dream a-lone.

80 C♯m E C♯m A B7 E

No, I don't want to dream a - lone.

MALE VOCAL

**Mack The Knife****Keyboard**

G G 6  
 Oh, the shark, babe, \_\_\_\_\_ has such with its  
 7 A m A m7 D 9 G 6  
 teeth, dear, \_\_\_\_\_ and he shows them pearl - y white.  
 teeth, babe, \_\_\_\_\_ scar-let bil - lows start to spread.  
 12 E m E m7 A m7  
 Just a jack - knife \_\_\_\_\_ has old Mac heath, babe, \_\_\_\_\_ and he  
 But fan - cy gloves, though, \_\_\_\_\_ wears old Mac heath, babe, \_\_\_\_\_ so there's  
 17 D 7 G 6 1. 1E 7 2.  
 keeps it out of sight. You know. when that On the  
 nev - er, nev-er a trace of red.  
 22 A  $\flat$  6 B  $\flat$  m B  $\flat$  m7 E  $\flat$  9  
 side-walk Sun-day morn-ing, uh, huh, lies a bod-y  
 27 A  $\flat$  6 F m F m7 B  $\flat$  m7  
 just ooz-ing life. And some-one's sneak-ing 'round the cor-ner.  
 33 E  $\flat$  7 A  $\flat$  6 E 7  
 Tell me, could that some-one be Mack The Knife? There's a  
 38 A 6 B m B m7 E 7  
 tug-boat down by the riv-er, don't you know, with ce-ment bag's  
 43 A 6 F  $\sharp$  m F  $\sharp$  m7 B m7  
 just a hangin' on down. Oh, that ce-ment is there strict-ly for the weight, dear,

49 E7 A 6 F7

Five-'ll get you ten, old Mack-ies back in town. You hear 'bout Lou ie

54 B<sup>b</sup>6 C m C m7 F7

Mil-ler, \_\_\_\_\_ He dis-ap-peared, dear, \_\_\_\_\_ af - ter draw-ing out \_\_\_\_\_

59 B<sup>b</sup>6 G m G m7

all his hard earned cash. And now Mac-heath spends just like a

64 C m7 F7 B<sup>b</sup> F#7

sail - or. Could it be our boy's done some-thing rash? Jen-nie

70 B C#m C#m7

Di ver, \_\_\_\_\_ Suk-ey Taw-dry, \_\_\_\_\_ Hel-lo Miss Lot tie Len ya \_\_\_\_\_

75 B 6 G#m G#m7

Good eve-ning Lu-cy Brown. Oh, the line forms way on the

80 C#m7 F#7 B G7

right babe, now that Mack-ie's back, back in town. Ah, Jen-nie

86 C 6 D m D m7 G7

Di - ver, \_\_\_\_\_ look out, Suk ey Taw-dry, \_\_\_\_\_ step back Lot-tie Len - ya, \_\_\_\_\_

91 C 6 A m A m7

move it ov-er Lu-cy Brown. Oh, the line forms way on the

96 D m7

right, babe, \_\_\_\_\_ now that Mack - ie's \_\_\_\_\_ back in

102 C Fm C Fm C Fm C N.C. 3 3 C Maj9

town. \_\_\_\_\_ Lookout! Ol' Mack-ie is back!

# Bibbidi-Bobbidi-Boo

D

D

20 D 3 3 3 3 Em7 3 A9 3  
mind is in a dith - er and your heart is in a haze, I'll

22 D 3 3 Em7 3 A7 3 D A7 3  
haze your dith - er and dith - er your haze with a mag-ic phrase. (Female) If you're

24 A 3 3 3 3 Em7 3 A9 3  
chased a - round by trou - ble and you're fol - lowed by a jinx, I'll

26 D 3 3 Em7 3 A7 3 D  
jinx your trou - ble and trou - ble you jinx in less than for - ty winks.

28 B♭ F7 B♭ F7 B♭ B♭  
(Keyboard)

30 E♭ 3 3 3 3 3 3  
(Male) Sa - la - ga - doo - la, men-chic - ka - boo - la, bib - bi - di bob - bi di - boo.

32 1. B♭7 3 Cm7 3 Fm7 3 B♭ B♭7 3 E♭ B♭7  
(Female) Put 'em to - geth - er and what have you got: Bib - bi - di bob - bi - di - boo.

34 2. B♭7 3 Cm7 3 Fm7 3 B♭ B♭7 3 E♭  
(Female) It - 'll do mag - ic, be - lieve it or not. bib - bi - di bob - bi di - boo.

36 A♭ 3 3 3 3 E♭ 3 3 3  
(Male)  
(Female) "Sa - la - go - doo - la" means "men-chic - ka - boo - la roo." But the

38 F7 3 3 3 3 B♭7 3 3 3  
thing - a - ma - bob that does the job is "Bib - bi - di - bob - bi - di - boo."

D

40 E♭ 3 3 3 3  
 (Both) Sa - la - ga - doo - la, men-chic - ka - boo - la, bib - bi - di bob - bi di - boo.

42 B♭7 3 Cm7 3 Fm7 3 B♭ B♭7 3 E♭ E♭7  
 Put 'em to - geth - er and what have you got: bib - bi - di bob - bi di - boo. (Keyboard)

44 A♭ 3 3 3 3 E♭7 3 Fm7 3 B♭m7 3 E♭ 3 A♭ 3 A♭ 3 A♭7 3  
 48 D♭ 3 3 3 3 A♭7 3 B♭m7 3 E♭m7 3 A♭ 3 3 D♭ 3  
 52 G♭ 3 3 3 3 D♭ 3 3 3 3  
 (Male) (Female) "Sa - la - go - doo - la" means "Men-chic - ka - boo - la roo." But the  
 54 E♭7 3 3 3 3 A♭7 3 3 3  
 thing - a - ma - bob that does the job is "Bib - bi - di - bob - bi - di - boo."  
 56 D♭ 3 3 3 3 3 3  
 Sa - la - ga - doo - la, men-chic - ka - boo - la, bib - bi - di bob - bi di - boo.  
 58 A♭7 3 B♭m7 3 E♭m7 3 A♭ 3  
 Put 'em to - geth - er and what have you got:  
 59 A♭7 3 3 3 3 A♭7 3 3 3 3 3 3  
 (F) Sol - lic - ka - bib - bi - di, (M) men - chic - ka - bob - bi - di (F) Bib - bi - di - bob - bi - di, (M) bob - bi - di - bib - bi - di,  
 61 A♭7 3 B♭m7 3 E♭m7 3 A♭ 3 A♭7 3 3 3 D♭ 3  
 (Both) Put 'em to - geth - er and what have you got: Bib - bi - di bob - bi - di - boo. \_\_

# April In Paris

**F**  
Keyboard

(Sax)

F maj7      D m11      A m      G m7      C7

5      B<sup>b</sup>m6/C      E 6      F 6      FMaj7      F 6      G m7(♭5)      D<sup>b</sup>9      C9      G m7      C7      FMaj7      E 6      F 6

A-pril in Par - is, \_\_\_\_\_ ches-nuts in blos - som, \_\_\_\_\_ hol-i-day ta - bles

10     F Maj7      F 6      C m7      F 9      B<sup>b</sup>6      B<sup>b</sup>6      B<sup>b</sup>Maj7      B<sup>b</sup>6

un - der the trees. \_\_\_\_\_ A - pril in Par - is. \_\_\_\_\_

15     E m7(♭5)      A 7      D m7      D m/C      B<sup>o</sup>7      E 7(♯5)      E m7      A 7      A m7(♭5)      D 7

This is a feel-ing \_\_\_\_\_ no one can ev - er \_\_\_\_\_ re - prise. \_\_\_\_\_

21     G m7      D<sup>b</sup>7      F/A      A<sup>b</sup>7      G m7(♭5)      B<sup>b</sup>m6      A m7      F 6

I      nev-er knew the charm of Spring,      nev-er met it face to face.

25     E m7(♭5)      A 7      D m      D m/C      B m7(♭5)      E 7(♯5)      AMaj7      G m7 C 7

I      nev-er knew my heart could sing,      nev-er knew a warm em - brace, till

29     B<sup>b</sup>m6/C      E 6      F 6      FMaj7      F 6      A m7(♭5)      D<sup>b</sup>7      D 7      D 7(♯5)      D 7      G 7

A-pril in Par - is.      Whom can I run to?      What have you done to

34     1. G m7      C 7      F      D<sup>b</sup>7      D 9      G 9      G m7      C 7      2. G m7      C 7      F 6

my      heart?      my      heart.

40     B<sup>b</sup>maj7      A m7      rit. G m7      G<sup>b</sup>maj7      F maj7

3      3      3      3      3

# April In Paris

**M**  
Keyboard

(Keyboard)

B<sup>b</sup>maj7      G m11      D m      C m7      F7

A-pril in Par-is, \_\_\_\_\_  
ches-nuts in blos-som, \_\_\_\_\_  
hol-i-day ta-bles  
un-der the trees. \_\_\_\_\_  
A-pril in Par-is.  
This is a feel-ing \_\_\_\_\_  
no one can ev-er \_\_\_\_\_  
re - pris-e. \_\_\_\_\_  
I nev-er knew the charm of Spring, \_\_\_\_\_  
nev-er met it face to face.  
I nev-er knew my heart could sing, \_\_\_\_\_  
nev-er knew a warm em-brace, till  
A-pril in Par-is. \_\_\_\_\_  
Whom can I run to? \_\_\_\_\_  
What have you done to  
my heart?  
(Keyboard)  
E<sup>b</sup>maj7      Dm7      rit. Cm7      Bbmaj7      B<sup>b</sup>maj7

VOCAL DUET

## By The Light Of The Silvery Moon

Keyboard

(Keyboard)

5 F F°7 C7 F

F°7

Gm

(M)Place: Park. Scene: Dark. (F)Sil - v'ry moon is shin - ing through the trees.  
 (F)Act Two: Scene: New. (M)Ros - es bloom - ing all a - round the place.

9 A7 D7 Gm

C7

F C°7C7

(M)Cast: 2, me, you, (F)sound of kiss - esfloat - ing on the breeze.  
 (F)Cast: 3, you, me, (M)preach-er with a sol - emn look - ing face.

13 F F°7 C7 F

Fm6

C

(M)Act one, be - gun. (F) Di - a - log: "Where would you like to spoon?"  
 (F)Choir sings, bell rings. (M)Preach-er: "You are wed for - ev - er-more."

17 G7 C Am

(M) Dm

G7

C7

(M)My cue: (F)"With you, (Both) un - der-neath the sil - ver-y moon." (F)By the  
 (F)Act Two,(M)all through. Ev - 'ry night the same en - core.

21 F G7  
 (F) light of the sil-ver-y moon I want to  
 (M) not the dark, but the light not the sun, but the moon

25 C7 F C<sup>7</sup> C7  
 spoon, to my hon - ey I'll croon love's tune. Hon-ey  
 not croon, but spoon, to my hon - ey I'll croon love's tune.

29 F B<sup>b</sup> D7  
 moon, keep a shin - ing in June.  
 hon - ey-moon, hon - ey - moon, keep a shin - ing in June.

32 Gm D Gm F G7 B<sup>b</sup>m Dm D7  
 Your sil-v'ry beams will bring love dreams, we'll be cud - dl-ing soon  
 Your sil-v'ry beams will bring love dreams, we'll be cud - dl - ing soon

36 G7 C7 F B<sup>b</sup> F F B<sup>b</sup> F  
 by the sil - ver-y moon. moon.  
 moon.

41 (M) F Gm F/A C7 F G7 C7 F  
 (F) un - der-neath the sil-ver - y moon. moon. (Keyboard)

# Alice Blue Gown

**F**

Keyboard

(Sax) F F6 F /E F7/E♭ D7

5 Gm7 C7 F C7

9 F F6 F F6

once had a gown, it was al - most new. Oh, the

13 Gm Gm7/F C7/E C7

daint - i - est thing, it was sweet Al - ice blue with

17 F F7 B♭ B♭m F

lit - tle For - get - me - not placed here and there. When

21 E7 A m G7 C7

I had it on, I walked on the air. And it

25 F A7 D m

wore and it wore, and it wore till it

29 C G7 C Gm7 C7 N.C.

went and it was - n't no more. In my

23 F D7 G7

sweet lit - tle A - lice blue gown, when I first wan-dered

38 C7 Aug F

down in-to town, I was both proud and shy as I felt ev-'ry

44 D7 G7 C7

eye. But in e - 'ry shop win - dow I'd primp, pas-sing by. Then, in

49 F D7

man - ner of fash - ion I'd frown, and the

53 Gm C7 A7 B<sup>b</sup>

world seemed to smile all a - round. Till it wilt - ed, I

58 C7 B<sup>b</sup>7 F E<sup>b</sup>7 D7 Gm

wore it, I'll al - ways a - dore it, my sweet lit - tle

62 1. C B<sup>b</sup>7 C7/B<sup>b</sup> F A<sup>b</sup>7 Gm7 C7 N.C. 2. C C7/B<sup>b</sup> A7

A - lice blue gown. (Sax) A - lice blue gown.

67 B<sup>b</sup> C7 B<sup>b</sup>7 F E<sup>b</sup>7 D7

— Yes, I'll al - ways a - dore it, I of - ten long for it, my

72 Gm C B<sup>b</sup>7 C7/B<sup>b</sup> D<sup>b</sup> B<sup>b</sup>m6 F

sweet lit - tle A - lice blue gown.

# Alice Blue Gown

**M**  
Keyboard

(Keyboard) B♭ B♭<sub>6</sub> B♭ /A B♭<sub>7</sub>/A♭ G7

5 Cm7 F7 B♭ F7  
You

9 B♭ B♭<sub>6</sub> B♭ B♭<sub>6</sub>  
once had a gown, it was al - most new. Oh, the

13 Cm Cm7/B♭ F7/A F7  
daint - i - est thing, it was sweet Al - ice blue with

17 B♭ B♭<sub>7</sub> E♭ E♭<sub>m</sub> B♭  
lit - tle For - get - me - nots placed here and there. When

21 A7 Dm C7 F7  
you had it on, I walked on the air. And it

25 B♭ D7 Gm  
wore and it wore, and it wore till it

29 F C7 F Cm7 F7 N.C.  
went and it was - n't no more. In your

23 B♭ G7 C7  
 sweet lit-tle A - lice blue gown, when you first wan-dered

38 F7 Faug B♭  
 down in-to town, you were both proud and shy as you felt ev-'ry

44 G7 C7 F7  
 eye. But in e - 'ry shop win - dow you'd primp, pas-sing by. Then, in

49 B♭ G7  
 man - ner of fash - ion you'd frown, and the

53 Cm F7 D7 E♭  
 world seemed to smile all a - round. Till it wilt - ed, you

58 F7 E♭⁹ B♭ A♭⁹ G7 Cm  
 wore it, I'll al - ways a - dore it, your sweet lit - tle

62 1. F E⁹⁷ F7/E♭ B♭ D♭⁹⁷ Cm⁷ F7 N.C. 2. F F7/E♭ D7  
 A - lice blue gown. (Keyboard) A - lice blue gown.

67 E♭ F7 E♭⁹ B♭ A♭⁹ G7  
 Yes, I'll al - ways a - dore it, I of - ten long for it, your

72 Cm F E⁹⁷ F7/E♭ G♭ E♭m⁶ B♭  
 sweet lit - tle A - lice blue gown.

The musical score consists of eight staves of music for voice and piano. The vocal part is in soprano clef, mostly in B-flat major (indicated by a B-flat key signature), with some sections in C major (no sharps or flats). The piano part is indicated by various chord symbols above the staff, such as B-flat, G7, C7, F7, E9, D9, A9, G7, Cm, and E9. The lyrics are written below the vocal line, corresponding to the chords. The score includes sections for 'Alice Blue Gown' (sections 1 and 2), 'I'll Always Adore It', and 'Yes, I'll Always Adore It'. The vocal line features eighth-note patterns and some sustained notes. The piano part provides harmonic support with chords and bass lines.

2014.06.20

Note: This is the keyboard part ONLY!  
 Sax lead lines are not shown in this score.  
 The keyboard has many lead lines  
 throughout that must be played. In effect,  
 these are a counter-duet with the sax.

# Blue Tango

Keyboard

The musical score consists of six staves of music, each starting with a key signature of one flat (F#) and a time signature of common time (4/4).

- Staff 1:** Starts with E♭. Chords: E♭, B♭7/F, Cm7/G, E♭7, A♭, A♭m7. Measures 1-4.
- Staff 2:** Starts with E♭. Chords: E♭, B♭7, Fm7, B♭7, E♭, B♭7, E♭ N.C., B♭7. Measures 5-8.
- Staff 3:** Starts with E♭. Chords: E♭, B♭7. Measures 9-12.
- Staff 4:** Starts with E♭. Chords: E♭, B♭7. Measures 13-16.
- Staff 5:** Starts with E♭. Chords: E♭, B♭7. Measures 17-20.
- Staff 6:** Starts with E♭. Chords: E♭, B♭7, Fm, B♭7, E♭, E♭7. Measures 21-24.

25 A♭

E♭

29 B♭7 B♭°7 F m7 B♭7 E♭ E♭7

33 A♭ E♭ B♭ B♭°7 F m7 B♭7

39 E♭ B♭7/F C m7/G E♭7 A♭ A♭m7

43 E♭/B♭ F m7 B♭7 E♭ B♭7 E♭ B♭7

47 E♭ B♭7 3

51 E♭ B♭7

55 E♭ B♭7

59 E♭ B♭7 Fm B♭7 E♭ E♭7

63 A♭ E♭

67 B♭7 B♭°7 Fm7 B♭7 E♭ E♭7

71 A♭ E♭

75 B♭ B♭°7 FmB♭7 E♭ B♭7/F Cm7/G E♭7

80 A♭ A♭m7 E♭/B♭ Fm7 B♭7 E♭ A♭ B♭7 E♭

# Jump, Jive, And Wail

Fast Swing

Keyboard

B♭ (Sax)

5 Ba - by, ba - by, it looks like it's gon - na hail.

8 E♭7 Ba - by, ba - by, it looks like it's gon - na hail.

11 B♭ (Sax) F7 You'd bet - ter come in - side, let me

14 B♭ (Sax) Oh, you got-ta

17 jump, jive, and then you wail. You got - ta jump, jive, and

20 E♭7 then you wail. You got-ta jump, jive, and then you wail. You got - ta

23 B♭ F7 jump, jive, and then you wail. You got - ta jump, jive, and

26 then you wail, you wail! B♭ (Sax) Sax lead-in 1st time; Keyboard, 2nd time

Sax ad-lib 1st time;  
Keyboard 2nd time

29 B♭ E♭7 B♭ F7 E♭7 B♭

(2nd) A (Sax)

41 B♭ Pa - pa's in the ice - box - a look-in' for a can - noth-in' of a ale male.  
wom - an is a wom - an, and a man\_ ain't\_ can\_ noth-in' but a male.

44 E♭7 A Pa - pa's in the ice - box - a look-in' for a can - noth-in' of a ale male.  
wom - an is a wom - an, and a man\_ ain't\_ can\_ noth-in' but a male.

47 B♭ (Sax) F7 Ma - ma's in the back - yard  
ale male. One good thing a - bout hm, he

50 learn - in' how to jive and wail.  
knows\_ how to jive and wail. 1. B♭ (Sax)  
Oh, you got - ta

53 2. B♭ (Sax)  
Oh, you got - ta

55 jump, jive, and then you wail. You got - ta jump, jive, and then you wail. You got - ta

59 E♭7 B♭ jump, jive, and then you wail. You got - ta jump, jive, and then you wail. You got - ta

63 F7 B♭ To Coda ♪ Sax lead-in  
jump, jive, and then you wail, you wail!

(Sax ad-lib)

67 B♭ E♭7 B♭ F7 E♭7 B♭

79 B♭ (Sax)

Jack and Jill went up the hill to get a pail.

83 E♭ B♭ (Sax)

Jack and Jill went up the hill to get a pail.

87 F7 B♭ (Sax) D.S. al Coda

Jill stayed up she wan-na learn how to jive and wail. Oh, you got-ta

♩ Coda

91 G7 C

Oh, you got-ta jump, jive, and then you wail. You got-ta

94 F7

jump, jive, and then you wail. You got-ta jump, jive, and

97 C

then you wail. You got-ta jump, jive, and then you wail. You got-ta

100 G7 C (Sax)

jump, jive, and then you wail, you wail! You got-ta

104 Dm7 G7 C6 (Sax)

jump and jive and then you got-ta wail