



Set LH

Last revised: 2019.08.22

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VOCAL DUET Bless You For The Good That's In You

(Keyboard) Keyboard

B \flat E \flat Cm7 F7 B \flat E \flat B \flat

5 B \flat Cm Dm Cm B \flat 7 F7 B \flat B \flat Cm

(F) Bless you for the good that's in you, bless you ev-'ry day. (M) There's some good in

10 Dm Gm7 Em7(b5) F7 B \flat

ev - 'ry - body, we're just made that way. (F) Good morn-ing, oh

14 B \flat 7 E \flat E \circ 7

mis - er - a - ble, you're not as bad as you make out. (M) That

17 B \flat Cm Dm E \flat maj7 F F \circ 7 F7

frown don't set right, get right up and shout, (F) yeah shout.

21 B \flat Cm Dm Cm B \flat 7 F7 B \flat

Bless you for the good that's in you, bless you ev - 'ry night.

25 B \flat Cm Dm Gm7 Em7(b5) F7

If you shine like a love-light bea - con, you'll make out made al-right. (M) If

29 B \flat B \flat 7 E \flat E \circ 7

an-y old e-vil comes a-round to-day, turn it right a-round and chase it a-way.

33 B \flat Cm Dm E \flat maj7 Cm7 F7 B \flat

(F) Bless you for the good that's in you, bless you ev - 'ry day.

(Keyboard)

37 B \flat Cm Dm Cm B \flat 7 F7 B \flat B \flat Cm Dm Gm7

43 Em7(b5) F7 B \flat B \flat 7 E \flat

48 E \circ 7 B \flat Cm Dm E \flat maj7 Cm7 F7 B \flat

(F) You know that

53 B \flat Cm Dm Cm B \flat Cm D \circ 7 F7

life is like an old steam en - gine, you can eith-er go a-head or in re-verse.(M)Now the

57 B \flat Cm Dm Cm B \flat Cm

road a - head might look pret-ty rock - y but the road be - hind is bound

60 Dm7 Cm E \flat Fm Gm Fm

to beworse. (F)If you close your eyes you won't see the sun - shine. If you

63 E \flat Fm Gm F7 B \flat Cm

plug your ears you won't hear a thing. (M)And if you shut your heart, you'll

66 Dm Cm B \flat Cm F7 B \flat

shut out the feel-ing and there'll nev - er be an-y rea-son to sing.

69 $E\flat\text{maj}9$ $F7$ $B\flat6$

(F) Bless you, _____ yes, bless you. _____ (M) That

73 $E\flat7$ $E^\circ7$ $B\flat\text{m}/F$ $G^\circ7$ $C\text{m}7$ $F7$

frown don't set right, get right up and shout! (F) Oh,

77 $B\flat$ $C\text{m}$ $D\text{m}$ $C\text{m}$ $B\flat^\circ7$ $F7$ $B\flat$

Bless you for the good that's in _____ you, bless you ev - 'ry night. _____

81 $B\flat$ $C\text{m}$ $D\text{m}$ $G\text{m}7$ $E\text{m}7(\flat5)$ $F7$

If you shine like a love-light bea-con, you'll make out made al-right. _____ (M) If

85 $B\flat$ $B\flat7$ $E\flat$ $E^\circ7$

an-y old e-vil comes a-round to-day, turn it right a-round and chase _____ it a - way. _____

89 $B\flat$ $C\text{m}$ $D\text{m}$ $E\flat\text{maj}7$ $C\text{m}7$ $F7$ $B\flat$

(F) Bless you for _____ the good that's in _____ you, (M) bless you ev - 'ry day. _____

93 $E\flat\text{maj}9$ $F7$ $B\flat6$

(F) Bless you, _____ yes, bless you. _____

97 $E\flat7$ $E^\circ7$ $B\flat$ $G^\circ7$ $C\text{m}7$ $F7$ $B\flat$

(Both) Bless you for the good that's in _____ you, bless you ev - 'ry day. _____

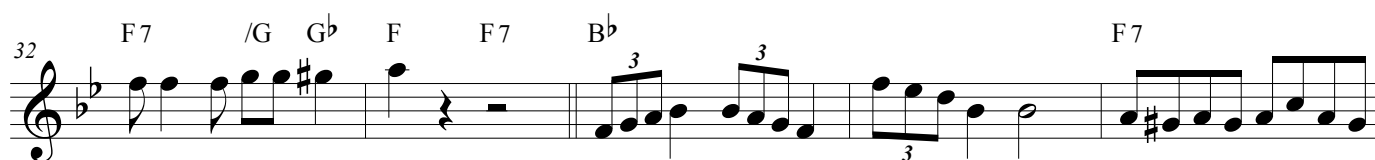
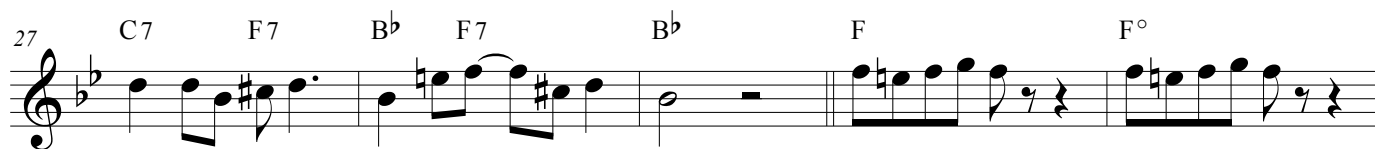
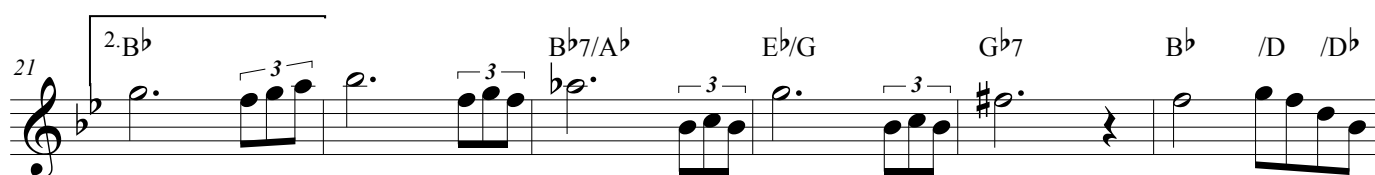
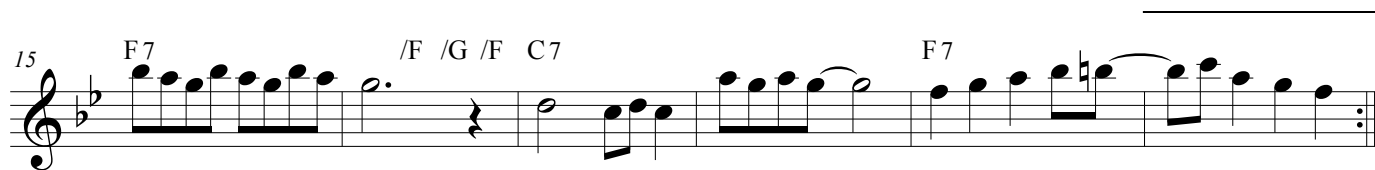
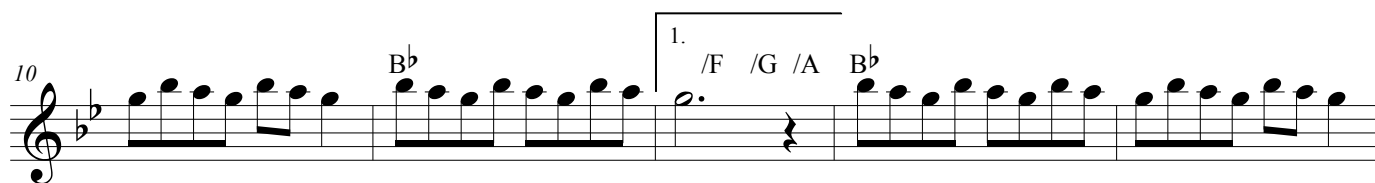
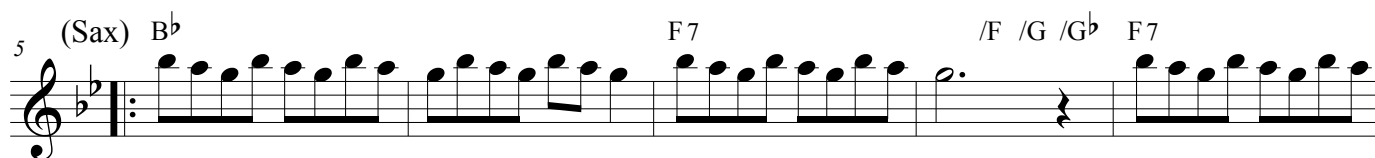
101 $E\flat7$ $E^\circ7$ $B\flat$ $G^\circ7$ $C\text{m}7$ $F7$ $B\flat$

(Keyboard)

12th Street Rag

(Keyboard)

Keyboard



42 B \flat F7 C7

47 F7 B \flat

52 F7 G $^{\circ}$

57 B \flat B \flat 7/A \flat E \flat /G G \flat B \flat /F

63 C7 F7 B \flat Fm7/C Gm7 G \flat $^{\circ}$ B \flat /F F7 B \flat (Keyboard) F

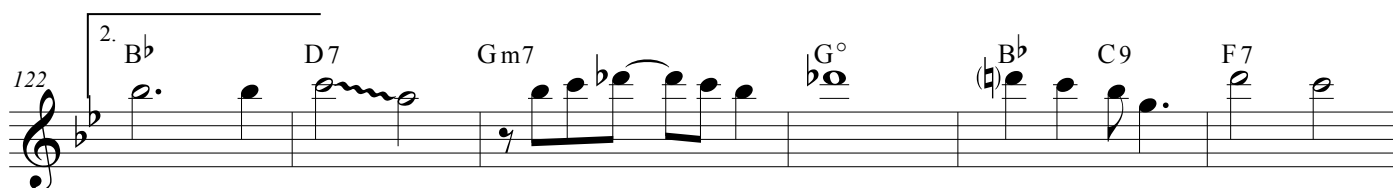
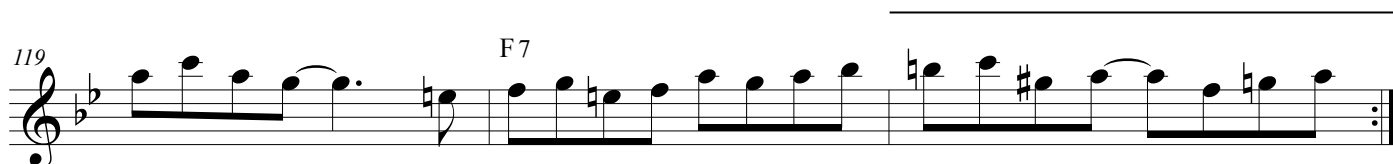
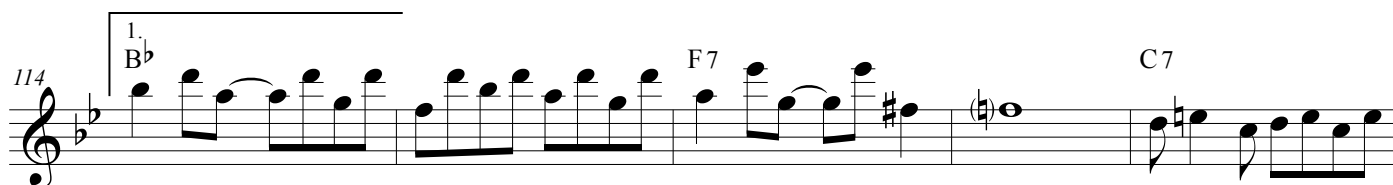
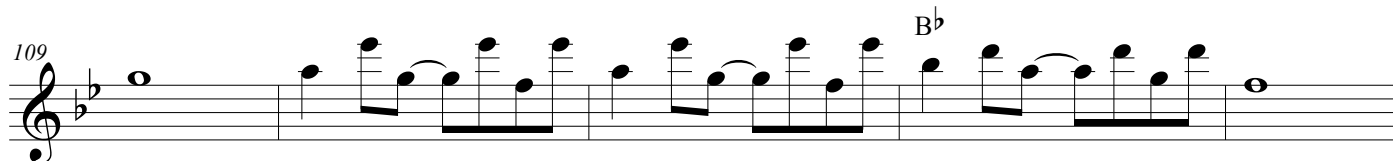
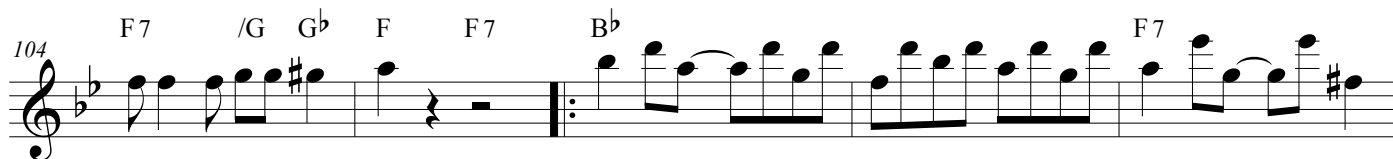
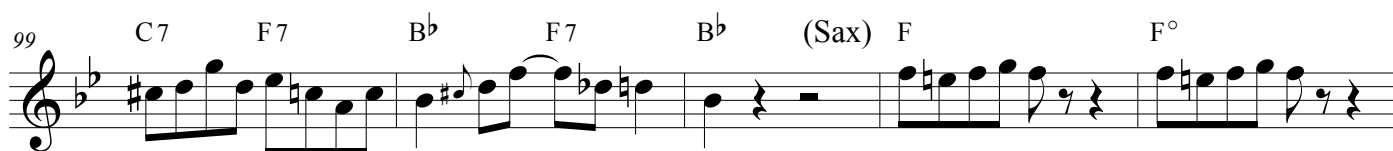
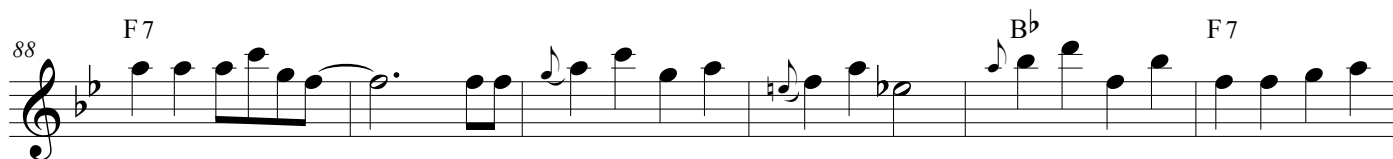
67 F $^{\circ}$ F7 /G /G \flat F F7 B \flat

72 F7 B \flat F7

78 B \flat F7 C7

83 F7 B \flat

Detailed description: This musical score is written for a piano in the key of B-flat major (two flats). It consists of nine staves of music, numbered 42 to 83. The notation includes various chords and melodic lines. Chords are indicated by letters and symbols above the staff: B-flat, F7, C7, B-flat7/A-flat, E-flat/G, G-flat, B-flat/F, F7, Fm7/C, Gm7, G-flat degree, B-flat/F, F, F degree, /G, /G-flat, and F degree. The melody is primarily composed of eighth and sixteenth notes, with some triplet markings. The piece concludes with a final chord of B-flat.



Route 66

Keyboard

B \flat F7

Well, if

8 \flat

5 B \flat 6 E \flat 9 B \flat 6

you winds ev - er plan to mo - tor west, trav - el
from Chi - ca - go to L. A., more than

9 E \flat 9 B \flat 6 G7(b9) C m7

my way, take the high - way that's the best. Get your kicks on
two thou - sand miles all the way.

14 F9 F7 1. B \flat 6 D \flat 7 C m7 F7 2. B \flat 6 D \flat 7 C m7 F7

Route Six - ty - six! It Now you

19 B \flat 7 N.C. E \flat 9 N.C.

go through Saint Loo - ey, Jop - lin, Mis - sour - i, and

21 B \flat 7 N.C. B \flat 7 E \flat 7

Ok - la - ho - ma Cit - y is might - y pret - ty. You'll see Am - a - ril - lo,

25 B \flat 6 C m7 F9

Gal - lup New Mex - i - co, Flag - staff, Ar - i - zo - na,

28 C m7 F 9 D m7 D^b7 C m7 F 7

don't for - get Wi - no - na, King - man, Bar - stow, San Ber - nar - di - no. Won't

31 B^b6 E^b9 B^b6

you get hip — to this time - ly trip — when you

35 E^b9 B^b6 G 7(b9)

— make that Cal - i - for - nia trip. Get your

39 C m7 F 9 F 7 B^b6 D^b7 C m7 F 7

To Coda Θ D.S. al Coda

kicks on Route Six - ty - six. —

Θ Coda B^b6 G 7(b9) C m7 F 9 F 7 B^b6

Get your kicks on Route Six - ty - six. —

48 G 7(b9) C m7 F 9 F 7 B^b6 D^b7 F 7 B^b6

Get your kicks on Route Six - ty - six. —

American Patrol

Keyboard

(Drums - Swing beat on open hi-hat only)

5 D^b

9 A^b7 D^b E^b7 A^b7 3

13 D^b

17 G^b E^bm7 A^b7 D^b

21 A^b7 D^b

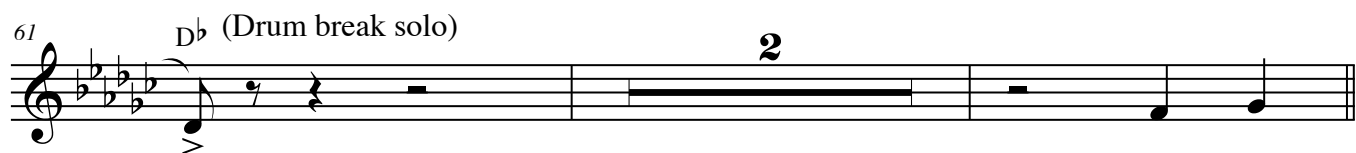
25 A^b7 D^b

29 G^b D^b E^bm A^b7 D^b

33 G^b D^b E^bm A^b7 D^b 3

37 $F7$ B^bm A^b7 D^b

41 $C7$ Fm E^b7 A^b



81 D^b

85 A^b7 B^bm7 D^b B^bm7 E^b7 A^b9

89 D^b

93 G^b E^bm7 A^b7 D^b

97 D^b

101 G^b D^b6

107 G^b D^b6

111 G^b D^b6

115 G^b D^b6

119

Pennsylvania 6-5000

Keyboard

Musical notation for measures 1-4. Chords: A^bm6, E^b7, D7, E^b7.

Musical notation for measures 5-8. Chords: A^b, A^b/C, D^b, D^o, E^b, D^b, C m7, E^b7/B^b.

Musical notation for measures 9-13. Chords: A^b, D^b9, A^b, A^o7, B^bm7.

Musical notation for measures 14-17. Chords: E^b7, N.C. (No Chord). Lyrics: Penn-syl-van-ia 6 5 Thou-sand! 6 5 Thou-sand ____.

Musical notation for measures 18-21. Chords: C7, F m6, C7, F m6.

Musical notation for measures 22-25. Chords: B^b7, E^bMaj7, C 9, F7, B^b7, E^b7.

Musical notation for measures 26-29. Chords: A^b, D^b9, A^b, A^o7.

Musical notation for measures 30-33. Chords: B^bm7, E^b7, N.C. (No Chord). Lyrics: Penn-syl-van-ia 6 5 Thou-sand!

(Instrumental Adlib)

34 A^b D^b9 A^b $F7/A^b$

38 B^bm7 E^b7 A^b A^b/C 1. D^b E^b7 2. A^b

43 A^b D^b9 A^b $A^{\circ7}$

47 B^bm7 E^b7

Penn-syl-van-ia 6 5 0 0 0

51 E^b7 A^b A^b/C D^b E^b7

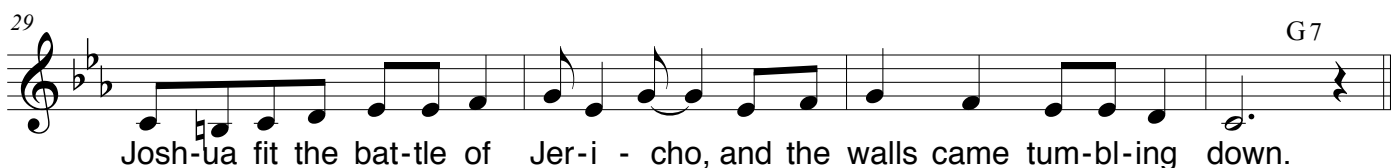
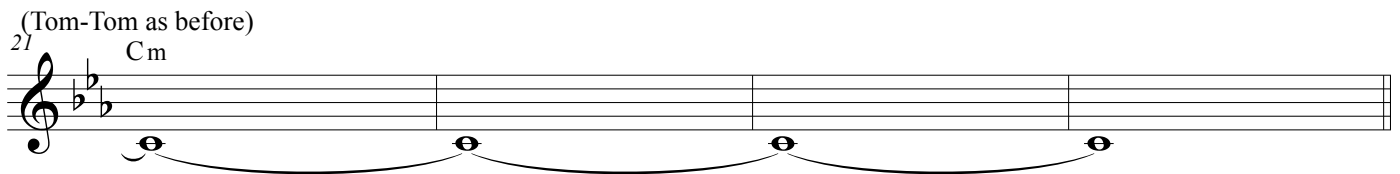
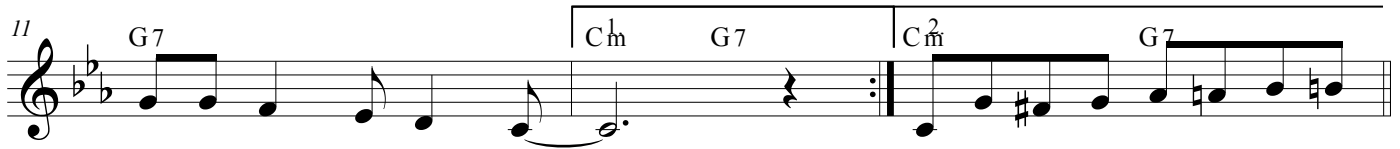
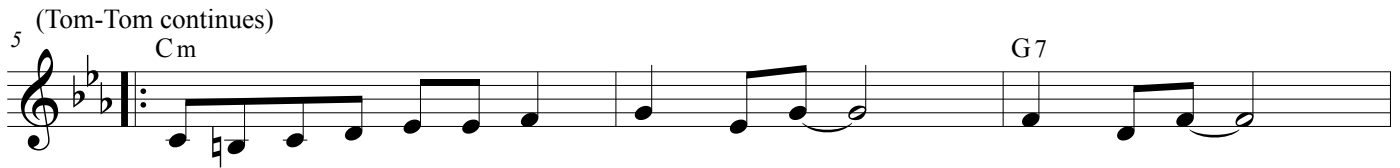
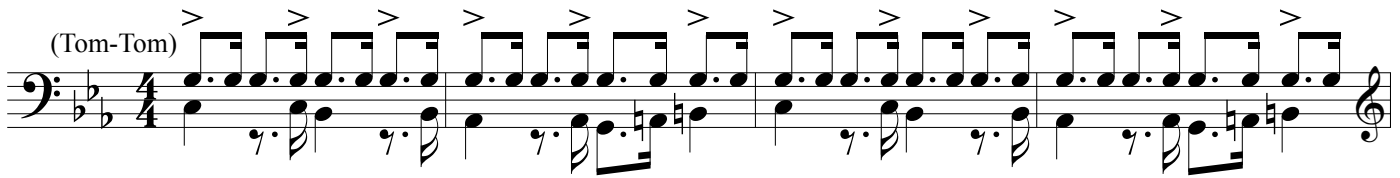
54 A^b D^b9 A^b $A^{\circ7}$

58 B^bm7 E^b7 A^b A^b/C D^b E^b7

62 E^b7 A^b

Joshua Fit The Battle Of Jericho

Keyboard



(Swing)

33 Cm G7 Cm G7

37 Cm Cm/Bb Cm/A Cm/Ab G7 Cm G7 Cm G7

(Tom-Tom)> 42

(Tom-Tom continues) 46 Cm G7 Cm G7

50 Cm Cm/Bb Cm/A Cm/Ab G7 Cm G7

54 (Swing) Cm Ab7

58 Cm G7

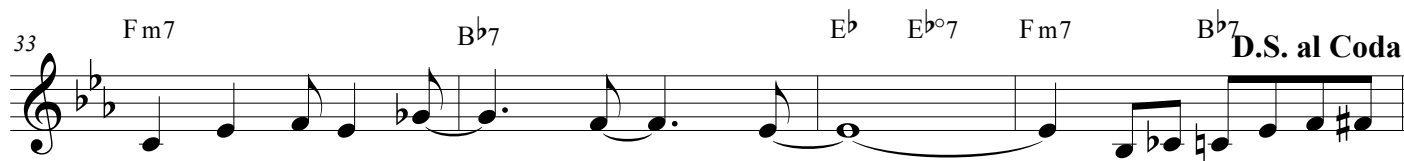
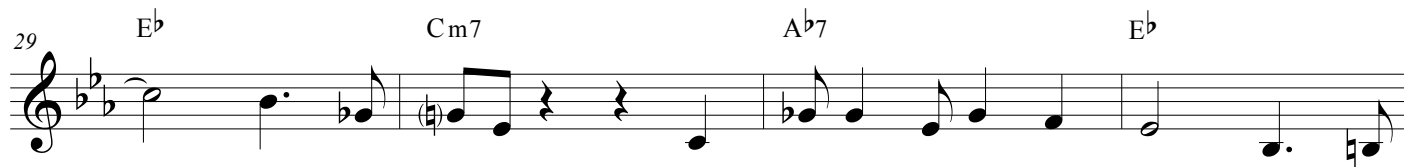
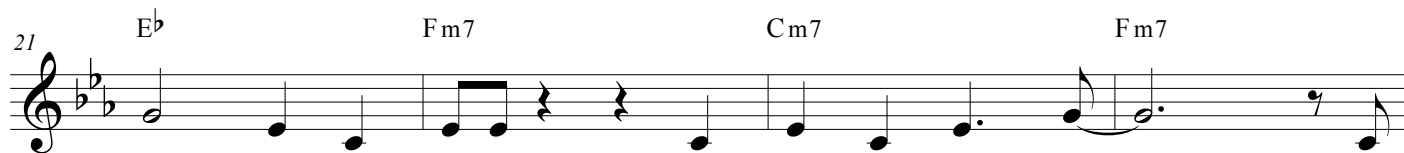
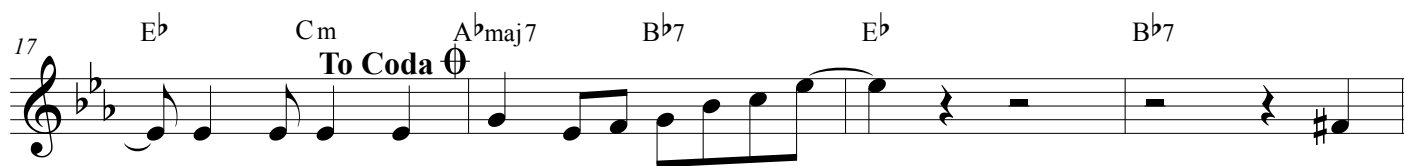
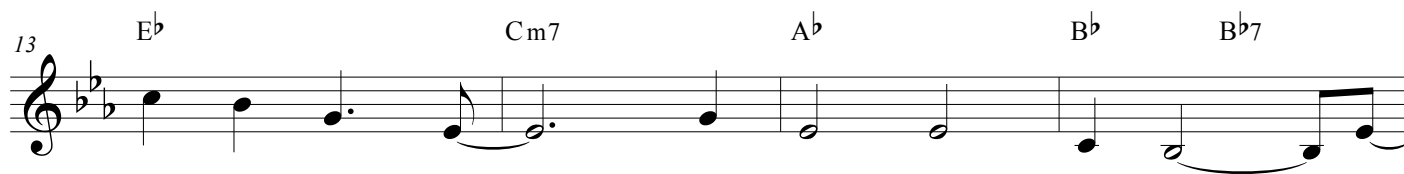
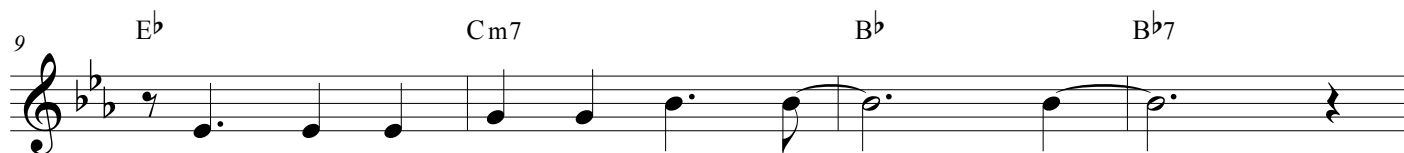
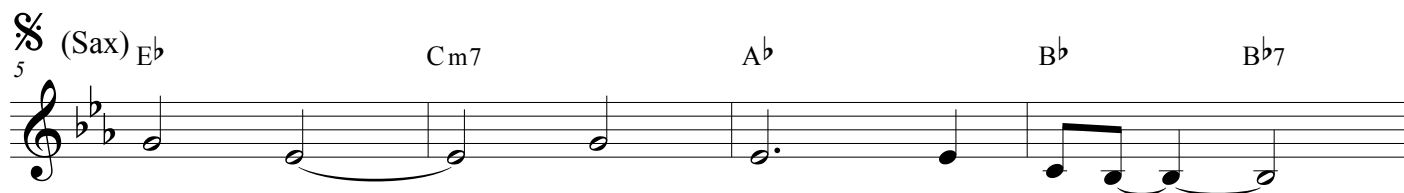
61 (Tom-Tom as before) Cm G7 (Fade) Cm G7

65 Cm

Swing Low, Sweet Chariot

(Bass, Keyboard And Drums)

Keyboard



2

Coda

37 Fm7 Bb7 Ab Ab7 Eb Bb7

40 (Keyboard adlib) Eb Cm7 Bm7 Bb7

44 Eb Eb/D Cm7 Fm7 Bb7

48 Eb Cm7 Ab7 Eb

52 Fm7 Bb7 Eb C7 (Sax)

56 F Dm7 Gm7 C7

60 F Dm7 C C7

64 F F7 Bb Bb°

68 F Dm Bbmaj7 C7 Dm7 Gm7 G#7

72 F Gm7 F#maj7 F Gm7 F#maj7 F6

Rock Around The Clock

F

Give Pitch

Keyboard

One, two, three o'clock four o'clock rock, five, six seven o'clock

eight o'clock rock, nine, ten 'leven o'clock twelve o'clock rock. We're gon-na

rock a-round the clock to - night. Put your

(Keyboard Adlib after 2nd verse,
Sax Adlib after 4th verse)

glad rags on and join me, hon. We'll have some fun when the
clock strikes two three, and four, if the band slows down, we'll
chimes ring five, six, and seven, we'll be right in
eight, nine, ten, elev - en, too, I'll be go - ing strong and
clock strikes twelve, we'll cool off, then start a - rock ing round the

clock strikes one.
yell for more,
sev - enth heaven, We're gon-na rock a-round the clock to-night. We're gon-na
so will you,
clock a - again,

rock, rock, rock 'til broad day-light. We're gon-na rock, we're gon-na rock a -

round the clock to - night. When the

7 (Sax)
B \flat B \flat /D E \flat D \flat /E F F7 B \flat

Rock Around The Clock

M

Give Pitch

Keyboard

(Keyboard Adlib after 2nd verse,
Sax Adlib after 4th verse)

Boogie Woogie Bugle Boy

F

(Keyboard - ala Bugle)

Keyboard

(NC)

5 C

9 C

11

13 F

15 C

17 G F

19 C

21 2. 3. To Coda

He was the

fam - ous trum - pet man from old Chi - ca-go way. He
made him blow a bu - gle for his Un-cle Sam. It
puts the boys to sleep with boog - ie ev - 'ry night, and

had a boog - ie style that no one else could play, He was the
real - ly brought him down be - cause he could - n't jam. The cap - tain
wakes them up the same way in the ear - ly bright. They clap their

top man in his craft. But then his
seemed to un - der - stand, be - cause the
hands and stamp their feet, be - cause they

num - ber came up, and he was gone with the draft. He's in the
next day the cap' went out and draft - ed a band. And now the
know how he plays when some - one gives him a beat. He real - ly

Ar - my now, a blow - in' rev - eil - le. He's the
compan - y jumps when he plays rev - eil - le, He's the
breaks it up when he plays rev - vil - le. He's the

boog - ie woog - ie bu - gle boy of Comp-an - y B. They
boog - ie woog - ie bu - gle boy of
boog - ie woog - ie bu - gle boy of

Comp-an - y B. A Comp-an - y B.

23

26

29

32

35

42

47

51

55

57

60

Alright, OK, You Win

F

Keyboard

(Sax) $B\flat$ C/G $F\sharp^\circ$ F $F9$

Well, al-right,

5 $B\flat6$ $E\flat7$ $B\flat6$ $B\flat7$

O. K., you win, I'm in love with you. Well, al-right,

9 $E\flat7$ $B\flat6$ $G7$

O. K., you win, ba-by what can I do. I'll An-

13 $Cm7$ $F7$ $B\flat6$ $E\flat7$

do an - y - thing you say. It's just got to be that way.
- y - thing you say, I'll do as long as it's me and you.

16 1. $B\flat6$ $F7$ 2. $B\flat7$ $F7$

Well, al - right,

18 $B\flat6$ $E\flat7$ $B\flat6$ $B\flat7$

All that I am ask - ing, all I want from you.

22 $E\flat7$ $B\flat6$ $F7$

Just love me like I love you, and it won't be hard to do. Well, al-right,

2
26 Bb6 Eb7 Bb6 Bb7

O. K., — you win, — I'm in love with you. Well, al-right,

30 Eb7 Bb6 To Coda Θ G7

— O. K., — you win, — ba-by what can I do. — I'll

34 Cm7 F7 Bb6 Eb7 Bb6 F7 (Sax) D.S. al Coda

— do an-y-thing you say. — It's just got to be that way. —

Θ Coda
38 Bb7 Cm7 F7

one thing more: If — you're gon-na be — my man, — sweet ba -

41 Bb6 Eb7 Bb6 F7 Bb6 Eb7

- by, take me by the hand. — Well, al - right, O. K., — you win,

45 Bb6 Bb7 Eb7

— I'm in love with you. Well, al-right, — O. K., — you win,

49 Bb6 Bb7 Cm7 F7

— ba-by one thing more: If — you're gon-na be — my man, — sweet ba -

53 Bb6 Eb7 Bb6 F7 Bb6

- by, take me by the hand. — Well, al - right, O. K.,

56 Eb7 Bb Bb/D Eb Gb7/E F F7 Bb6

(Sax)

— you win! —

Baby Face

F

Keyboard

(Sax)

F F#° G m7 C7

5 F

Ba - by face, ____ you've got the cut - est lit - tle

9 C7

ba - by face. ____ There's not an - oth - er one could

13 C7 F C m6 D7

(b) take your place, ____ ba - by face. ____

17 G7 C7

My poor heart ____ is jump-in'; you sure have start - ed some-thin'.

21 F

Ba - by face, ____ I'm up in heav - en when I'm

25 A7 E m7 A7 D m F7

in your fond em - brace. ____ I did - n't

29 B b B °7 F/C D7

need a shove, ____ 'cause I just fell in love ____ with your

33 G7 G7(#5) C7

1. F F° G m7 C7 2. F D7

pret - ty ba - by face. ____

39 G
Ba - by face, ____ you've got the cut - est lit - tle

43 D7
ba - by face. ____ There's not an - oth - er one could

47 D7 G Dm6 E7
take your place, ____ ba - by face. ____

51 A7 D7
My poor heart ____ is jump-in'; you sure have start - ed some-thin'.

55 G
Ba - by face, ____ I'm up in heav - en when I'm

59 B7 Em G7
in your fond em - brace. ____ I did - n't

63 C C#7 G/D E7
need a shove, ____ 'cause I just fell in love ____ with your

67 A7 D7
pret - ty ____ ba - - - by

71 G (Sax) Am7 D7 G
face. ____

Choo Choo Ch'Boogie

F

12 to the bar boogie beat

(Sax)

Keyboard

B \flat

5 Eb7 B \flat 3

9 Eb9 F7 B \flat

13 B \flat

Head - in' for the sta - tion with a pack on my back. I'm
reach your des - tin - a - tion, but a - las and a - lack, you

15 B \flat 7

tired of trans - por - ta - tion in the get back of a hack. I
need some com - pen - sa - tion to get back in the black. You

17 Eb7

love to hear the rhy - thm of the click - i - ty clack and
take the morn - ing pa - per from the top of the stack and

19 B \flat

hear the lone - some whis - tle, see the smoke from the stack, and
read the sit - u - a - tions from the front to the back. The

21 F7

pal a - round with Dem - o - crat - ic fel - lows named Mac. So,
on - ly job that's o - pen needs a man with a knack. So,

23 B \flat Eb7 B \flat

take me right back to the track, Jack!
put it right back in the rack, Jack! Choo

2
25 Eb7 Bb

choo, choo choo ch'-boog-ie. Woo woo, woo

28 Eb7

woo ch'-boog-ie. Choo choo, choo choo ch'-boog-ie. Take

31 Bb Eb To Coda Bb

me right back to the track, Jack!

(Sax Adlib)
33 Bb Eb7 Bb F7 Bb Eb Bb D.S. al Coda

You

⌘ Coda
45 Bb (Sax) C 3 F 3 G7

track, Jack!

48 C

Gon - na set - tle down by the rail - road track,

50 C7

live the life of Ri - ley in a beat - en down shack so

52 F7

when I hear a whis - tle I can peak through the crack and

54 C

 watch the train a rol - lin' when it's ball - in the jack. Well,

56 G7

 I just love the rhy - thm of the click - i - ty clack. So,

58 C F7 C

 take me right back to the track, Jack! Choo

60 F7 C

 choo, choo choo ch'-boog - ie. Woo woo, woo

63 F7

 woo ch'-boog - ie. Choo choo, choo choo ch'-boog - ie. Take

66 C F C

 me right back to the track, Jack!

(Sax)
 68 G7

70 C F C

 take me right back to the track, Jack!

(Sax)
 72 Dm7 G7 C C6

Choo Choo Ch'Boogie

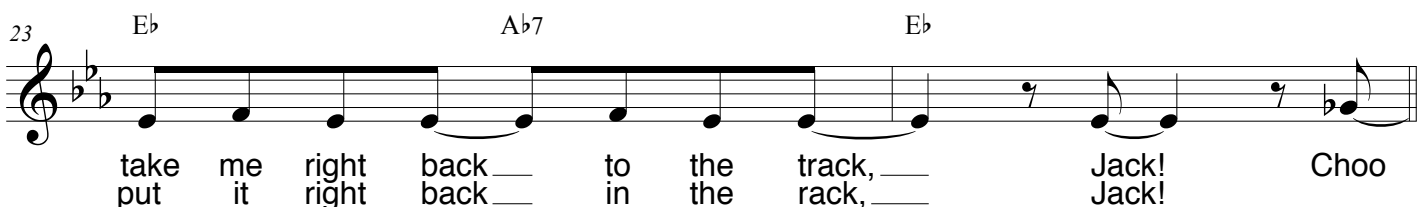
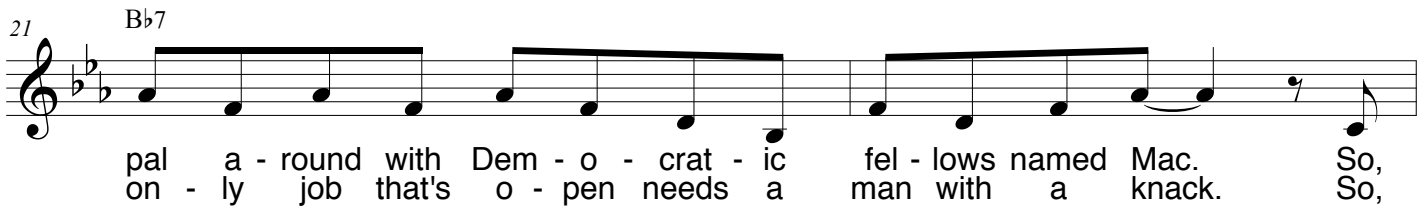
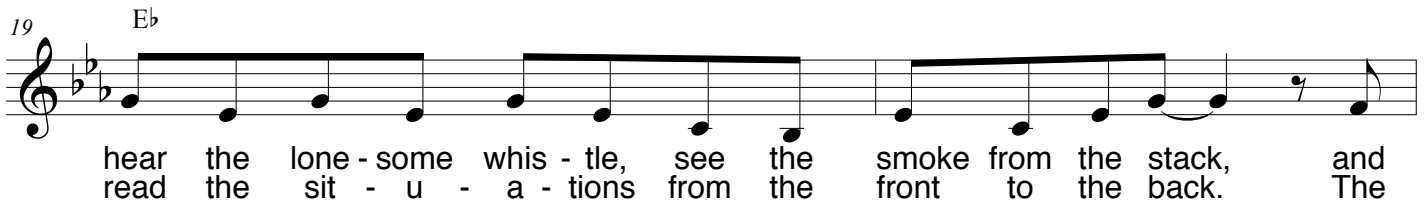
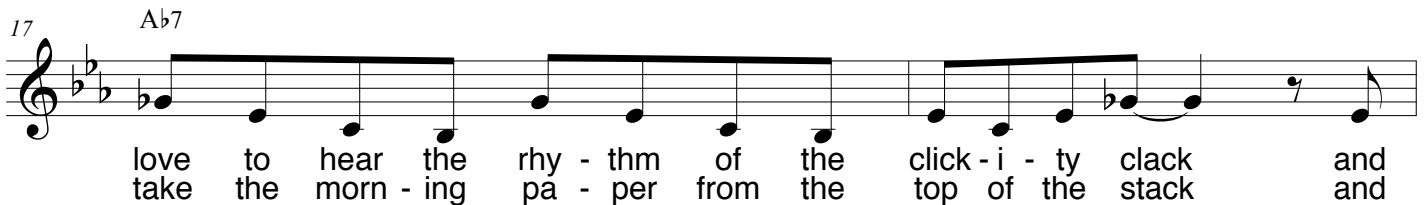
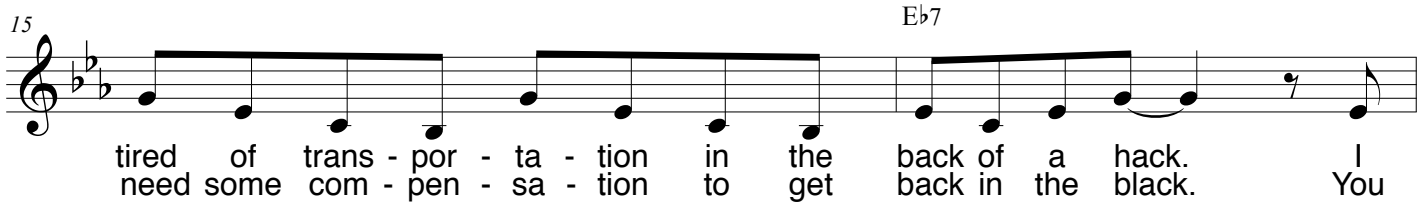
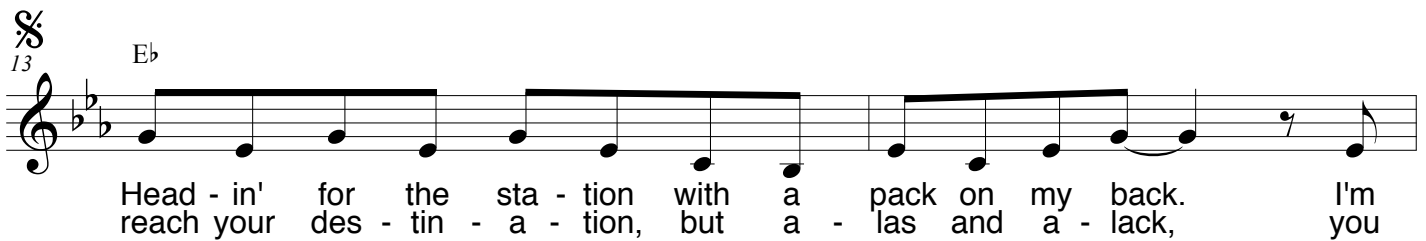
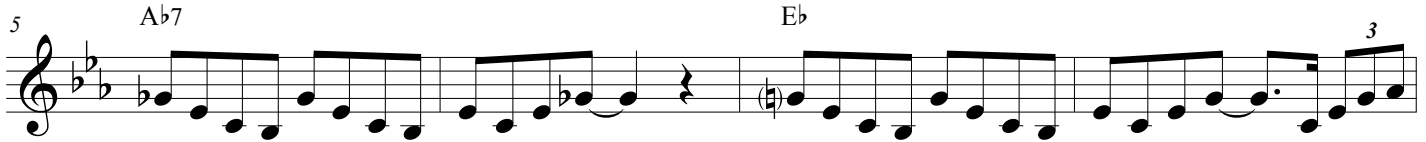
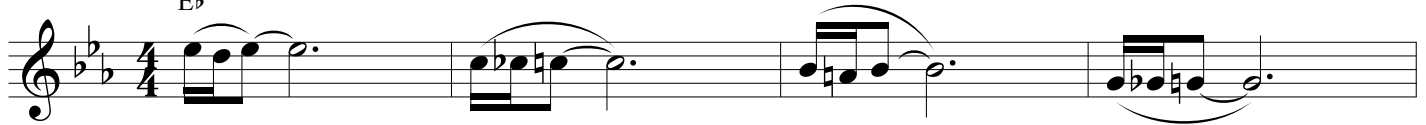
M

Keyboard

12 to the bar boogie beat

(Sax)

Eb



2
25 $A\flat 7$ $E\flat$

choo, choo choo ch'-boog-ie. Woo woo, woo

28 $A\flat 7$

woo ch'-boog-ie. Choo choo, choo choo ch'-boog-ie. Take

31 $E\flat$ $A\flat$ **To Coda** $E\flat$

me right back to the track, Jack!

(Keyboard adlib)

33 $E\flat$ $A\flat 7$ $E\flat$ $B\flat 7$ $E\flat$ $A\flat$ $E\flat$ **D.S. al Coda**

You

Coda

45 $E\flat$ (Keyboard) F $B\flat$ $C 7$

track, Jack!

48 F

Gon - na set - tle down by the rail-road track,

50 $F 7$

live the life of Ri - ley in a beat - en down shack so

52 $B\flat 7$

when I hear a whis - tle I can peak through the crack and

54 F
watch the train a rol - lin' when it's ball - in the jack. Well,

56 C7
I just love the rhy - thm of the click - i - ty clack. So,

58 F Bb7 F
take me right back ___ to the track, ___ Jack! Choo

60 Bb7 F
choo, ___ choo ___ choo ch'-boog - ie. Woo ___ woo, ___ woo

63 Bb7
___ woo ch'-boog - ie. Choo ___ choo, ___ choo ___ choo ch'-boog - ie. Take

66 F Bb F
___ me right back to the track, ___ Jack!

(Keyboard)
68 C7

70 F Bb F
take me right back to the track, Jack!

(Keyboard)
72 Gm7 C7 F F6

Back Home Again In Indiana

F

Keyboard

(Sax)

5

9

14

19

25

31

37

Back home a -

gain in In - di - an - a, and it seems that I

can see the gleam - ing can - dle - light still

shin - ing bright thru the syc - a - mores for me. The new - mown

hay sends all its fra - grance thru the fields I used to

roam. When the moon is shin - ing bright - ly on the Wa - bash, I

dream a - bout my In - di - an - a home. Back home a -

1. B \flat Cm7 (Sax) F7

2. B \flat D7 G7

43 C A7 D7 Dm7 G7

gain _____ in In - di - an - a, _____ and it seems that I can

49 C C7 F C°7 C

see _____ the gleam - ing can - dle - light _____ still shin - ing bright _____

54 A7 D7 Dm7 G7

_____ through the syc - a - mores _____ for me. _____ The new-mown

59 C A7 D7 E7

hay _____ sends all its fra - grance _____ thru the fields _____ I

64 Am7 Ab7 C E7 Am /G

used to roam. _____ When the moon is shin - ing bright - ly on the Wa - bash,

70 F#°7 Dm7 G7

I dream a - bout my In - di - an - a

73 A7 Dm7 G7

home. _____ I real - ly miss my In - di - an - a

77 C (Sax) Am7 Dm7 G7 C

home. _____

Bandstand Boogie

(Keyboard)

Keyboard

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

Staff 1 (Measures 1-4): Chord symbols: B \flat 7 (measures 1-2), E \flat 6 (measures 3-4). Measure 1 contains a triplet of eighth notes.

Staff 2 (Measures 5-8): Chord symbols: A \flat 9 (measures 5-6), B \flat 7 (measures 7-8).

Staff 3 (Measures 9-11): Chord symbols: F7 (measure 9), E Maj7 (measure 10), E \flat 6 (measure 11). Measures 9-11 are part of a first ending, indicated by a bracket and the number '1'.

Staff 4 (Measures 12-15): Chord symbols: E \flat (measure 12), E \flat 7/G (measure 13), A \flat (measure 14), A \circ 7 (measure 15), E \flat /B \flat (measure 16), E \flat (measure 17).

Staff 5 (Measures 16-19): Chord symbols: A \flat 9 (measure 16), G7#5 (measure 17), G \flat 7 (measure 18), F7 (measure 19), E Maj7 (measure 20), E \flat (measure 21), D (measure 22), E \flat (measure 23).

Staff 6 (Measures 20-23): Chord symbols: E \flat (measure 20), E \flat 7/G (measure 21), A \flat (measure 22), A \circ 7 (measure 23), E \flat /B \flat (measure 24), E \flat (measure 25).

Staff 7 (Measures 24-27): Chord symbols: A \flat (measure 24), G7#5 (measure 25), G \flat 7 (measure 26), F7 (measure 27), E Maj7 (measure 28), E \flat (measure 29), D \flat (measure 30), B \flat 7 (measure 31).

Staff 8 (Measures 28-32): Chord symbols: E \flat 6 (measures 28-29), A \flat 9 (measures 30-32).

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

35 E F Piano

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

43 $B\flat 9$ $C 7$

47 $G 7$ $G\flat \text{Maj} 7$ 1 $F 6$ 2 $F 6$

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

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

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

65 F F Shake! Glissando 8^{vb}

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into measures, with measure numbers 31, 35, 40, 43, 47, 51, 54, 57, and 65 marked at the start of their respective lines. Chord symbols are placed above the staff to indicate harmonic changes. Notable features include triplets of eighth notes at measures 40 and 43, a piano dynamic marking at measure 35, a repeat sign with first and second endings at measure 47, and a glissando effect on a whole note at measure 65. The piece concludes with an 8va (octave up) instruction.

Sing, Sing, Sing

Keyboard

(Tom) 15 (Keyboard in octaves)

(Tom Continues) Cm G7 Cm G7 Cm (Sax) G7

17

21 Cm G7 Cm G7 Cm (Sax) G7

(All - In Rhythm) Cm G7 Cm G7 Cm G7 Cm G7 Cm G7/D

25

Cm/Eb G7/D Cm 1. Dm7(b5) G7 Cm 2. Dm7(b5) G7 Cm

30

Eb Bb7 Fm7 Bb7 Eb

34

Eb Bb7 Fm7 Bb7 Eb

38

42 Cm G7 Cm G7 Cm G7 Cm G7 Cm G7/D

47 Cm/E \flat G7/D Cm Dm7(b5) Gaug7 Cm

50 (Tom continues) 8 Cm G7 Cm G7

62 Cm G7 Cm G7 (Tom Continues) 8

74 Cm G7 Cm G7 Cm G7 Cm G7

78 Cm G7 Cm G7 Cm G7 Cm

82 (Tom Continues) 7 Cm G7 Cm G7

94 Cm G7 Cm G7

The musical score is written in C minor (three flats) and 4/4 time. It consists of eight staves of music. The first staff (measures 42-46) features a melodic line with chords Cm, G7, Cm, G7, Cm, G7, Cm, G7, Cm, and G7/D. The second staff (measures 47-50) continues the melody with Cm/E \flat , G7/D, Cm, Dm7(b5), Gaug7, and Cm. The third staff (measures 51-54) includes a drum solo marked '8' and the text '(Tom continues)', followed by Cm, G7, Cm, and G7. The fourth staff (measures 55-58) has Cm, G7, Cm, G7, and a drum solo marked '8' with the text '(Tom Continues)'. The fifth staff (measures 59-62) continues the melodic pattern with Cm, G7, Cm, G7, Cm, G7, Cm, and G7. The sixth staff (measures 63-66) repeats the Cm, G7, Cm, G7, Cm, G7, Cm, and G7 pattern. The seventh staff (measures 67-70) has Cm, G7, Cm, G7, Cm, G7, and Cm. The eighth staff (measures 71-74) includes a drum solo marked '7' and the text '(Tom Continues)', followed by Cm, G7, Cm, and G7. The final staff (measures 75-78) concludes with Cm, G7, Cm, and G7.

Regular Rhythm

98 Cm G7 Cm G7 Cm

103 G7 Cm (Tom Continues)

114 Cm G7 Cm G7

118 Cm G7 Cm

(Regular Rhythm,
Keyboard as written)

123 Cm C°7 Cm C°7 Cm C°7

126 Cm C°7 Cm C°7 Cm C°7

129 Cm (Drums) Cm

Gotta Be This Or That

F

Keyboard

(Keyboard)

5 11 16 21 25 29 33 37

E \flat Cm7 Fm7 B \flat 7 (Sax)

E \flat C7 Fm7

B \flat 7 E \flat B \flat 7 E \flat C7

Fm7 B \flat 7 E \flat (Keyboard)

E \flat 7 A \flat

F7 B \flat 7 (Sax)

E \flat C7

Fm7 B \flat 7 E \flat B \flat 7 (Keyboard)

E \flat Cm7 Fm7 B \flat 7

Well,

2
39 $E\flat$ $C7$ $Fm7$

if you ain't wrong, — you're right If it ain't dark, — it's light. If you ain't sure,

44 $B\flat7$ $E\flat$ $B\flat7$ $E\flat$

— you might. Got-ta be this or that — If it ain't full, — it's blank.

49 $C7$ $Fm7$ $B\flat7$ $E\flat$

If you don't spend, you bank. If it ain't Bing, — it's Frank. Got-ta be this or that. —

55 $E\flat7$ $A\flat$

Who can it be — if it ain't me, — I know it's not your moth - er. —

59 $F7$ $B\flat7$

Can't you see — it's got-ta be — one way or the oth - er. \sharp So,

63 $E\flat$ $C7$

tell me what I — must know. If you don't like, — I'll go —

67 $Fm7$ $B\flat7$ $E\flat$ (Sax)

If it ain't yes, — it's no. — Got-ta be this or that. —

71 2. $F\sharp^{\circ}7$ $Fm7$ $E\flat maj7$ $C7$

Got - ta be, got - ta be this or that. It's

73 $Fm7$ $B\flat7$ (Sax) $Fm7$ $B\flat7$ $E\flat$ (Keyboard) $Fm7$ $E maj7$ $E\flat6$

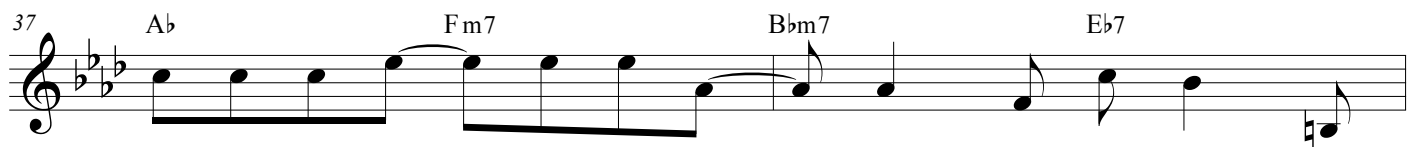
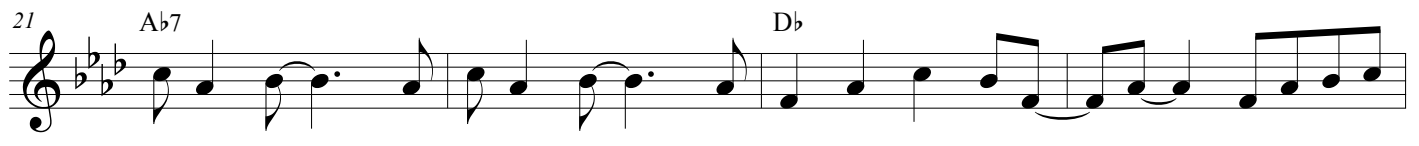
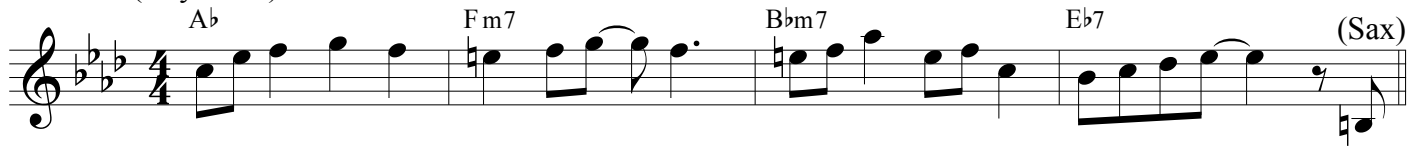
got-ta be this or that!

Gotta Be This Or That

M

Keyboard

(Keyboard)



Well,

2
39 $A\flat$ $F7$ $B\flat m7$

if you ain't wrong, ___ you're right If it ain't dark, ___ it's light. If you ain't sure,

44 $E\flat7$ $A\flat$ $E\flat7$ $A\flat$

___ you might. Got-ta be this or that ___ If it ain't full, ___ it's blank.

49 $F7$ $B\flat m7$ $E\flat7$ $A\flat$

If you don't spend, you bank. If it ain't Bing, ___ it's Frank. Gotta be this or that. ___

55 $A\flat7$ $D\flat$

Who can it be ___ if it ain't me, I know it's not my broth - er. ___

59 $B\flat7$ $E\flat7$

Can't you see it's got-ta be ___ one way or the oth - er. So,

63 $A\flat$ $F7$

tell me what I ___ must know. If you don't like, ___ I'll go ___

67 $B\flat m7$ $E\flat7$ $A\flat$ (Keyboard)

If it ain't yes, ___ it's no. ___ Got-ta be this or that. ___

71 $B^{\circ}7$ $B\flat m7$ $A\flat maj7$ $F7$

Got - ta be, got - ta be this or that. It's

73 $B\flat m7$ $E\flat7$ $B\flat m7$ $E\flat7$ $A\flat$ $B\flat m7$ $A maj7$ $A\flat6$

(Keyboard) got-ta be this or that!

Don't Be That Way

Keyboard

Swing Rhythm

Chord progression and musical notation for "Don't Be That Way" (Swing Rhythm). The score is written in 4/4 time and features a keyboard and saxophone.

Chord Progression:

- 1-4: Fm9, Bb13sus, Bb7b9(#5), Eb6, Bb7 (Sax)
- 5-8: Eb6, Cm, Fm7, Bb7(#5), Eb6, Cm, Fm7, Bb7(#5)
- 9-12: Eb6, Cm, Fm7, Bb7(#5), Eb6, Cm, Fm7, Bb7
- 13-16: Eb6, Fm7, F#°, Eb/G, D7 (Keyboard), G7
- 17-20: C7, F7, Bbaug
- 21-24: Eb6 (Sax), Cm, Fm7, Bb7(#5), Eb6, Cm, Fm7, Bb7(#5)
- 25-28: Eb6, Cm, Fm7, Bb7(#5), Eb6, Fm7, F#°, Eb/G
- 29-32: Ab (Keyboard), A°, Bbm7, Eb7

Instrumentation:

- Keyboard:** Plays the main harmonic structure, including the D7 and Ab chords.
- Saxophone:** Plays the melody, including the Bb7 and Eb6 chords.

2
35

A^b6 Fm B^bm7 E^b7(#5) A^b6 Fm B^bm7 E^b7(#5)

(Sax)

39

A^b6 Fm B^bm7 E^b7(#5) A^b6

43

A^b6 Fm B^bm7 E^b7(#5) A^b6 Fm B^bm7 E^b7(#5)

(b)

47

A^b6 Fm B^bm7 E^b7(#5) A^b6 B^bm7 B^o A^b/C

51

G7 (Keyboard) C7

55

F7 B^b7 E^baug

59

(Sax) A^b6 Fm B^bm7 E^b7(#5) A^b6 Fm B^bm7 E^b7(#5)

63

A^b6 Fm B^bm7 E^b7(#5) A^b6 Fm7 (Keyboard) C7

67

F6 (Play 3x) Dm Gm7 C7(#5) F6 Dm

(Sax)

f pp ff

70

Gm7 C7(#5) F6 Dm Gm7 C7(#5)

73

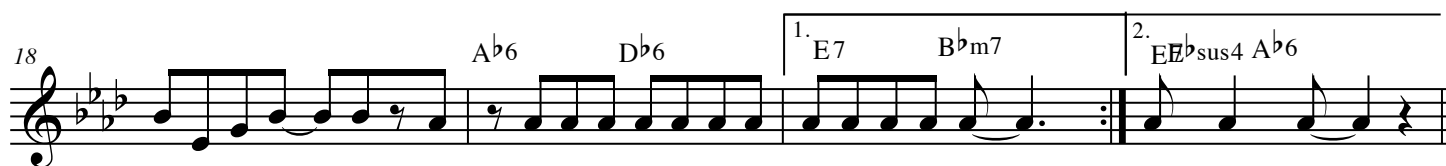
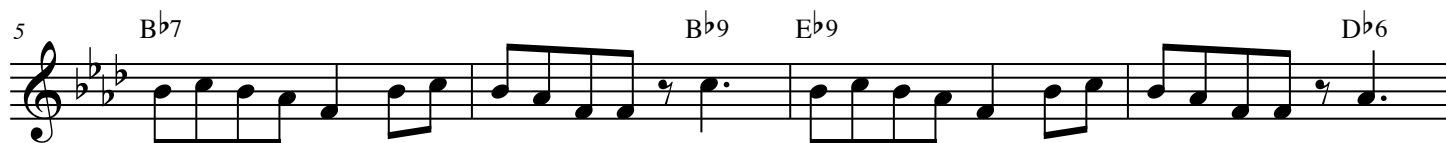
F6² Dm Gm7 C7 F6³ Gm7 C7 F6

In The Mood

Keyboard

N.C.

(Sax)



2

N. C.

32

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

(Sax - adlib)

36

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

43

E^b7 A^b6 D^b6

1.
E7 B^bm7

48

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

51

A^b6 A^b7

55

D^b6 D^b7 A^b6

59

E^b7 A^b N.C. A^b6

1, 2, 3.

65

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

4.

Muskrat Ramble

Keyboard

Keyboard E^b $E^b\circ 7$ $E^b 7$

5 Sax A^b $E^b 7$ A^b

9 Cm $G 7$ Cm $E^b 7$

13 A^b $E^b 7$ A^b

17 $F 7$ $B^bm 7$ $B^b 7$ $B^bm 7$ $E^b 7$ A^b

21 $B^b 7$ $E^b 7$ A^b $B^{\circ} 7$

25 $B^bm 7$ $E^b 7$ A^b

29 $B^b 7$ $E^b 7$ A^b

33 $F 7$ $B^bm 7$ $B^b 7$ $B^bm 7$ $E^b 7$ A^b

Keyboard E^b $E^b\circ 7$ $E^b 7$

2 Sax 41 A^b E^b A^b C^m

47 G⁷ C^m E^b7 A^b E^b7

52 A^b F⁷ B^bm⁷ B^b7 B^bm⁷ E^b7 A^b

Keyboard E^b E^b°7 E^b7 A^b

61 Sax A^b E^b7 A^b

65 C^m G⁷ C^m E^b7

69 A^b E^b7 A^b

73 F⁷ B^bm⁷ B^b7 B^bm⁷ E^b7 A^b Keyboard

77 D[°]7 A^bm A^b

81 D[°]7 A^bm D^b7 Sax F^m B^bm⁷ A^b

Stompin' At The Savoy

(Sax) F₉ B \flat 7 E \flat F7 Fm7 B \flat 7 (Keyboard)

5 E \flat (Sax) B \flat 7 (Keyboard) E \flat (Sax) B \flat \circ (Keyboard) B \flat 7 (Sax)

10 (Keyboard) 1. E \flat (Sax) C_m Fm7 B \flat 7 (Keyboard) 2. E \flat (Sax) C_m E \flat

15 (Keyboard) A \flat 7 A7 A \flat 7 D \flat 9 B_m D \flat 9

19 G \flat 7 G7 G \flat 7 B7 B \flat 7 (Keyboard)

23 E \flat (Sax) B \flat 7 (Keyboard) E \flat (Sax) B \flat \circ (Keyboard)

27 B \flat 7 (Sax) To Coda Φ E \flat (Sax) C_m Fm7 B \flat 7 D.S. al Coda (Keyboard)

Φ Coda 31 E \flat (Sax) C_m Fm7 B \flat 7 E \flat B \flat 7 E \flat

34 F_m B \flat B \circ Fm7 B \flat 7 E \flat A \flat E \flat

FEMALE VOCAL

Three Little Fishies

Keyboard

(Sax) C/E F G7 C C/E G G7

5 C F C/E G7 C F C/E G7

9 C C7/Bb F/A G7 C C7/Bb

Down in the mead-ow in a lit-tle bit-ty pool swam three lit-tle fish-ies and a

12 F/A G7 C C7/Bb F/A Ab^o7

ma-ma fish-ie, too. "Swim," said the ma-ma fish-ie, "Swim if you can," and they

15 C6 C#7 G7/D G7 C G7 C C7/Bb F/A G7

swam and they swam all o-ver the dam. Boop, boop, did-dem, dad-dem, wad-dem, chu!

19 C C7/Bb F/A G7 C C7/Bb

Boop, boop, did-dem, dad-dem, wad-dem, chu! Boop, boop, did-dem, dad-dem,

22 F/A G7 C6 C#7 G7/D C

wad-dem, chu, and they swam and they swam all o-ver the dam.

25 (Keyboard) Db Ab/C Ebm7/Bb Ab7 Db Db7/B Gb/Bb Ab7

"Stop!" said the ma-ma fish "or you will get lost. The

29 Db Db7/B Gb/Bb Ab7 Db Db7/B

three lit-tle fish-es did-n't wan-na be bossed. The three lit-tle fish-ies went

32 Gb/Bb A^o7 Db6 D^o7 Ab7/Eb Ab7 Db Ab7

off on a spree, and they swam and they swam right out to the sea.

2
35 $D\flat$ $D\flat 7/B$ $G\flat/B\flat$ $A\flat 7$ $D\flat$ $D\flat 7/B$

Boop, boop, did-dem, dad-dem, wad-dem, chu! Boop, boop, did-dem, dad-dem,

38 $G\flat/B\flat$ $A\flat 7$ $D\flat$ $D\flat 7/B$ $G\flat/B\flat$ $A\flat 7$

wad-dem, chu! Boop, boop, did-dem, dad-dem, wad-dem, chu, and they

41 $D\flat 6$ $D^\circ 7$ $A\flat 7/E\flat$ $D\flat$ $D\flat$ (Sax) $D\flat 7/B$ $G\flat/B\flat$ $G^\circ 7$

swam and they swam right out to sea.

45 $D\flat$ $D\flat 7/B$ $G\flat/B\flat$ $G^\circ 7$ $D\flat$ $D\flat 7/B$ $G\flat/B\flat$ $G^\circ 7$

49 $D\flat$ $D^\circ 7$ $A\flat 7/E\flat$ $D\flat$ D (Keyboard) $A/C\sharp$ $Em 7/B$ $A 7$

53 D $D 7/C$ G/B $A 7$ D $D 7/C$

"Wheel!" yelled the lit-tle fish-ies, "Here's a lot of fun. We'll swim in the sea till the

56 G/B $A 7$ D $D 7/C$ G/B $B\flat^\circ 7$

day is done." They swam and they swam, and it was a lark till

59 $D 6$ $D^\sharp^\circ 7$ $A 7/E$ $A 7$ D D $D 7/C$ G/B $A 7$

all of a sud-den they saw a shark! Boop, boop, did-dem, dad-dem, wad-dem, chu!

63 D $D 7/C$ G/B $A 7$ D $D 7/C$

Boop, boop, did-dem, dad-dem, wad-dem, chu! Boop, boop, did-dem, dad-dem,

66 G/B $A 7$ $D 6$ $D^\sharp^\circ 7$ $A 7/E$ $A 7$ D

wad-dem, chu, till all of a sud-den when they met a shark!

(Keyboard - Ala "Jaws")

69



Eb

73

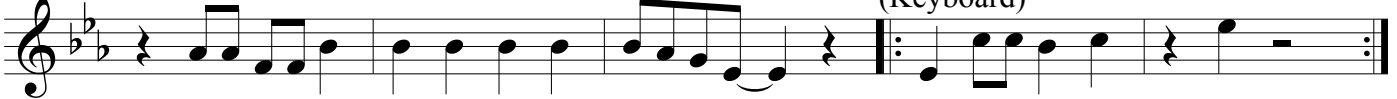
(Sax)

Eb7/Db Ab/C Bb7 Eb Eb7/Db Ab/C Bb7 Eb Eb7/Db



78

Ab/C Bb7 Eb6 E°7 Bb7/F Bb7 Eb (Keyboard) Eb Bb/D Fm7/C Bb7



83

Eb Eb7/Db Ab/C Bb7



"Help!" said the lit - tle fish - ies, "Look at all the whales," and

85

Eb Eb7/Db Ab/C Bb7 Eb Eb7/Db



quick as they could they turned on their tails, and back to the pool in the

88

Ab/C B°7 Eb6 E°7 Bb7/F Bb7 Eb Bb7



mead-ow they swam, and they swam and they swam back o-ver the dam.

91

Eb Eb7/Db Ab/C Bb7 Eb Eb7/Db



Boop, boop, did-dem,dad-dem, wad-dem, chu! Boop, boop, did-dem,dad-dem,

94

Ab/C Bb7 Eb Eb7/Db Ab/C Bb7



wad-dem, chu! Boop, boop, did - dem, dad-dem, wad - dem, chu, and they

97

Eb6 E°7 Bb7/F Bb7 Eb



swam and they swam back o - ver the dam.

99

Eb (Keyboard) Bb/D Fm7/C Bb7 (Sax) Eb6 E°7 Bb7/F Bb7 Eb



'Taint What You Do

F

Keyboard

(Keyboard)

Chords: B \flat , B \flat 7/A \flat , Cm7/G, F7, B \flat , B \circ 7, Cm, F7, B \flat , B \circ 7, F7

5 (Sax)

Chords: B \flat , B \flat 7/A \flat , Cm7/G, F7, E \flat , B \flat /D, Cm7, F7

Chords: B \flat , B \flat 7/A \flat , Cm7/G, F7, B \flat , B \circ 7, Cm, F7

1. B \flat , Cm, F7

2. B \flat , B \flat 7

Chords: E \flat , Cm7, B \flat 7/A \flat , F7, B \flat , B \flat 7

Chords: E \flat , C7, B \flat , B \circ 7, Cm7, F7

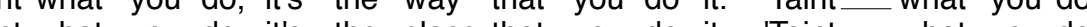
Chords: B \flat , B \flat 7/A \flat , Cm7/G, F7, E \flat , B \flat /D, Cm7, F7

Chords: B \flat , B \flat 7/A \flat , Cm7, F7, B \flat , B \circ 7, Cm, F7, B \flat , E \flat 7, B \flat , F7

When

34 B^b B^b/D E^b Cm7 B^b 3 B^b/D F7 B^b

Things may come and things may go, — but this is one thing you ought to know. Oh,

38 

41 Cm7 F7 B^b B^b7/A^b Cm7/G F7

way that you do it. Taint what you do, it's the way that you do it. That's
time that you do it. Taint what you do, it's the way that you do it. That's

44 B^b B^o7 Cm7 F7 B^b Cm7 F7 B^b B^b7/A^b Cm7/G F7


To Coda 

— what gets re - sults. "Taint what you do, it's the time that you do it. 'Taint

— what gets re - sults.

48 

51 Cm7/G F7 B \flat B \flat 7 Cm7F7 B \flat B \flat 7 E \flat Cm7 B \flat 7/A \flat F7



time that you do it. That's what gets re - sults. You can try hard, don't mean a

56 B^b B^b7 E^b C7 B^b B^o7 Cm7 F7 **D.S. al Coda**

thing. Take it eas-y, queas-y, then your jive will swing. Oh, it

♩ Coda

62 B^b $F7$ B^b B^b/G B^b/E^b $F7$ B^b $F7$
 sults. (Sax) You've

67 B^b D^b7 F/C $F7$ B^b D^b7 F/C $F7$ B^b
 learned your A, B, Cs, — you've learned your E, F, Gs. — But this is some-thing

72 E^b $E^{\circ}7$ $F7$ B^b $Cm7$ $F7$ B^b D^b7 F/C $F7$
 you don't learn in school. — So, get your hip-boots on. — and

77 B^b D^b7 F/C $F7$
 then you'll car - ry on. — But re - mem - ber if you try

80
 — too hard, it don't — mean a thing. — Take it eas - y.

83 B^b B^b7/A^b $Cm7/G$ $F7$ E^b B^b/D
 'Taint what you bring, it's the way that you bring it. 'Taint — what you swing, it's the
 'Taint what you do, it's the way that you do it. 'Taint — what you do, it's the

86 $Cm7$ $F7$ B^b B^b7/A^b $Cm7/G$ $F7$
 way that you swing it. 'Taint — what you sing it's the way that you sing it.
 way that you do it. 'Taint — what you do, it's the way that you do it.

89 1. B^b $B^{\circ}7$ $Cm7$ $F7$ B^b $Cm7$ $F7$ 2. B^b $Cm7$ $F7$ B^b
 That's what gets re-sults. — That's what gets re - sults, re-sults!

'Taint What You Do

M

Keyboard

(Keyboard)

Musical notation for the Keyboard part of 'Taint What You Do'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of a treble and bass staff. Chords are indicated above the staff: E^b, E^b7/D^b, Fm7/C, B^b7, E^b, E^o7, Fm, B^b7, E^b, E^o7, B^b7.

5 (Sax)

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of a single staff. Chords are indicated above the staff: E^b, E^b7/D^b, Fm7/C, B^b7, A^b, E^b/G, Fm7, B^b7.

9

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of a single staff. Chords are indicated above the staff: E^b, E^b7/D^b, Fm7/C, B^b7, E^b, E^o7, Fm, B^b7. There is a first ending bracket over measures 11-12 with chords E^b and Fm-B^b7, and a second ending bracket over measures 13-14 with chords E^b and E^b7.

14

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of a single staff. Chords are indicated above the staff: A^b, Fm7, E^b7/D^b, B^b7, E^b, E^b7.

18

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of a single staff. Chords are indicated above the staff: A^b, F7, E^b, E^o7, Fm7, B^b7. The word "(Keyboard)" is written at the end of the staff.

22

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of a single staff. Chords are indicated above the staff: E^b, E^b7/D^b, Fm7/C, B^b7, A^b, E^b/G, Fm7, B^b7.

26

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of a single staff. Chords are indicated above the staff: E^b, E^b7/D^b, Fm7, B^b7, E^b, E^o7, Fm, B^b7, E^b, A^b7, E^b, B^b7.

When

30 E^b E^b/G A^b $A^\circ 7$ B^b $Cm7$ $Fm7$ B^b7

I was a kid a-bout half - past three, my ma said "Daugh-ter, come here to me.

34 E^b E^b/G A^b $Fm7$ E^b E^b/G B^b7 E^b

Things may come and things may go, — but this is one thing you ought to know. Oh,

38 E^b E^b7/D^b $Fm7/C$ B^b7 A^b E^b/G

'Taint what you do, it's the way that you do it. 'Taint — what you do, it's the
'Taint what you do, it's the place that you do it. 'Taint — what you do, it's the

41 $Fm7$ B^b7 E^b E^b7/D^b $Fm7/C$ B^b7

way that you do it. 'Taint — what you do, it's the way that you do it. That's
time that you do it. 'Taint — what you do, it's the way that you do it. That's

44 E^b $E^\circ 7$ $Fm7$ B^b7 E^b $Fm7$ B^b7 E^b E^b7/D^b $Fm7/C$ B^b7

— what gets re - sults. "Taint what you do, it's the time that you do it. 'Taint
— what gets re - sults.

48 A^b E^b/G $Fm7$ B^b7 E^b E^b7/D^b

— what you do, it's the time that you do it. 'Taint — what you do, it's the

51 $Fm7/C$ B^b7 E^b $E^\circ 7$ $Fm7$ B^b7 E^b E^b7 A^b $Fm7$ E^b7/D^b B^b7

time that you do it. That's what gets re-sults. You can try hard, don't mean a

56 E^b E^b7 A^b $F7$ E^b $E^\circ 7$ $Fm7$ B^b7 **D.S. al Coda**

thing. Take it eas - y, — queas-y, — then your jive will swing. Oh, it

♩ Coda

62 E^b B^b7 E^b E^b/C E^b/A^b B^b7 E^b B^b7

sults. (Sax) You've

67 E^b G^b7 B^b/F B^b7 E^b G^b7 B^b/F B^b7 E^b

learned your A, B, Cs, you've learned your E, F, Gs. But this is some-thing

72 A^b $A^{\circ}7$ B^b7 E^b $Fm7$ B^b7 E^b G^b7 B^b/F B^b7

you don't learn in school. So, get your hip-boots on. and

77 E^b G^b7 B^b/F B^b7

then you'll car - ry on. But re - mem - ber if you try

80

too hard, it don't mean a thing. Take it eas - y.

83 E^b E^b7/D^b $Fm7/C$ B^b7 A^b E^b/G

'Taint what you bring, it's the way that you bring it. 'Taint what you swing, it's the
'Taint what you do, it's the way that you do it. 'Taint what you do, it's the

86 $Fm7$ B^b7 E^b E^b7/D^b $Fm7/C$ B^b7

way that you swing it. 'Taint what you sing it's the way that you sing it.
way that you do it. 'Taint what you do, it's the way that you do it.

89 1. E^b $E^{\circ}7$ $Fm7$ B^b7 E^b $Fm7$ B^b7 2. E^b $Fm7$ B^b7 E^b

That's what gets re-sults. That's what gets re - sults, re-sults!

Fast Swing

Jump, Jive, And Wail

Keyboard

B \flat (Sax)

5 **B \flat** (Sax)
Ba - by, ba - by, it looks like ___ it's gon - na hail. ___

8 **E \flat 7**
Ba - by, ba - by, it looks like ___ it's gon - na hail.

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

14 **B \flat (Sax)**
teach you how to jive and wail. ___ Oh, ___ you got - ta

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

20 **E \flat 7**
then you wail. You got - ta jump, jive, and then you wail. You got - ta

23 **B \flat** **F7**
jump, jive, and then you wail. You got - ta jump, jive, and

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

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

29 $B\flat$ $E\flat 7$ $B\flat$ $F 7$ $E\flat 7$ $B\flat$

41 $B\flat$ (Sax) (2nd) A

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

44 $E\flat 7$

A Pa - pa's in the ice - box look-in' for a can of
wom-an is a wom-an, and a man ain't noth-in' but a

47 $B\flat$ (Sax) $F 7$

ale male. Ma - ma's in the a - back yard he
One good thing about him,

50 1. $B\flat$ (Sax)

learn - in' how to jive and wail. Oh, you got-ta
knows how to jive and wail.

53 2. $B\flat$ (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 $E\flat 7$ $B\flat$

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

63 $F 7$ $B\flat$ To Coda \oplus Sax lead-in

jump, jive, and then you wail, you wail!

(Sax ad-lib)

67 B \flat E \flat 7 B \flat F7 E \flat 7 B \flat

79 B \flat (Sax)

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

83 E \flat 7 B \flat (Sax)

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

87 F7 B \flat (Sax) D.S. al Coda

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

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 C \flat 6 (Sax)

jump and jive and then you got-ta wail

Shuffle Rhythm

Boogie Blues

Keyboard



37 F B♭7 F F7
 goin' up on the moun-tain to call that ba-by of mine.____ Yes, I'm

41 B♭7 F
 goin' up on the moun-tain to____ call that ba-by of mine.____ But

45 C7 B♭7 F F
 some-thing tells me____ that he's not com-in' back this time.____

49 F B♭7 F F7
 (Instrumental)

53 B♭7 F
 (Instrumental)

57 C7 B♭7 F
 (F) He's got a

61 F B♭7 F F7
 face like a fish; he's shaped like a frog. When he loves me I hol-ler, "Ooo, hot dog!"

65 B♭7 F
 Love that man bet-ter than I do my - self.____ But now I'm

69 C7 B♭7 F (Sax)
 all a-lone, all a - lone on the shelf,____ on the shelf.____

73 F B \flat 7 F F7

Musical staff 73-76: Treble clef, key of B-flat major. Measures 73-74: F chord, eighth notes G-A-B-A-G. Measure 75: B-flat 7 chord, eighth notes B-flat-A-G-F. Measure 76: F7 chord, eighth notes F-E-D-C-B, quarter note B.

77 B \flat 7 F

Musical staff 77-80: Treble clef, key of B-flat major. Measures 77-78: B-flat 7 chord, eighth notes B-flat-A-G-F. Measure 79: F chord, eighth notes G-A-B-A-G. Measure 80: F7 chord, eighth notes F-E-D-C-B, quarter note B.

81 C7 3 B \flat 7 3 F C7(#5) F (Keyboard)

Musical staff 81-84: Treble clef, key of B-flat major. Measures 81-82: C7 chord, triplet eighth notes G-A-B. Measure 83: B-flat 7 chord, triplet eighth notes B-flat-A-G. Measure 84: F chord, eighth notes G-A-B-A-G, quarter note B.

85 F B \flat 7 F F7

Musical staff 85-88: Treble clef, key of B-flat major. Measures 85-86: F chord, eighth notes G-A-B-A-G. Measure 87: B-flat 7 chord, eighth notes B-flat-A-G-F. Measure 88: F7 chord, eighth notes F-E-D-C-B, quarter note B.

89 B \flat 7 (Sax) F

Musical staff 89-92: Treble clef, key of B-flat major. Measures 89-90: B-flat 7 chord, eighth notes B-flat-A-G-F. Measure 91: F chord, eighth notes G-A-B-A-G. Measure 92: F7 chord, eighth notes F-E-D-C-B, quarter note B.

93 C7 B \flat 7 F 3 A m7/E \flat 3 D m7 3 C#7 3

Musical staff 93-96: Treble clef, key of B-flat major. Measures 93-94: C7 chord, eighth notes G-A-B-A-G. Measure 95: B-flat 7 chord, eighth notes B-flat-A-G-F. Measure 96: F chord, eighth notes G-A-B-A-G, quarter note B.

97 B \flat 7 F

Musical staff 97-100: Treble clef, key of B-flat major. Measures 97-98: B-flat 7 chord, eighth notes B-flat-A-G-F. Measure 99: F chord, eighth notes G-A-B-A-G. Measure 100: F7 chord, eighth notes F-E-D-C-B, quarter note B.

101 C7 B \flat 7 F F6

Musical staff 101-104: Treble clef, key of B-flat major. Measures 101-102: C7 chord, eighth notes G-A-B-A-G. Measure 103: B-flat 7 chord, eighth notes B-flat-A-G-F. Measure 104: F chord, eighth notes G-A-B-A-G, quarter note B.

MALE VOCAL ONLY

Swing 4

Yes Sir, That's My Baby

Keyboard

(Keyboard)

B \flat Gm Cm F7 B \flat Gm Cm F7

5 B \flat F7

Who's that com-ing down the street? Who's that look-ing so pe-tite?

9 B \flat Cm7 F7

Who's that com-ing down to meet me here?

13 B \flat F7

Who's that you know who I mean? Sweet-est "Who" you've ev-er seen.

17 C7 F F7

I could tell her miles a - way from here.

21 B \flat B \circ 7 F7

Yes sir, that's my ba - by. No sir, don't mean may - be.
Yes ma'am, we've de - cid - ed. No ma'am, we won't hide it.

25 C9 F7 1. B \flat F7 2. B \flat F7

Yes sir, that's my ba - by now. By the
Yes ma'am, you're in - vit - ed

31 B \flat B \flat 7 E \flat Gm7 G \circ 7

way, by the way, when we

35 C7 F7

reach that preach-er, I'll say, with feel - ing,

2
39 $B\flat$ $B^{\circ}7$ $F7$

"Yes sir, that's my ba - by. No sir, don't mean may - be.

43 $C9$ $F7$ $B\flat$ $F7$ (Keyboard)

Yes sir, that's my ba - by now." _____

47 $B\flat$ $B^{\circ}7$ $F7$

51 $C9$ $F7$ $B\flat$ (Sax) $G7$

55 C $C^{\#}7$ $G7$

59 $D9$ $G7$ C $G7$ (Keyboard)

63 C $C7$ F $A\text{m}7$ $A^{\circ}7$

67 $D7$ $G7$ $G7$

71 C $C^{\#}7$ $G7$

75 $D9$ $G7$ C $A7$ (Keyboard)

Come on, sing it loud and clear. _____

The image displays a musical score for the song "Yes Sir, That's My Baby". It consists of nine staves of music, each with a measure number at the beginning. The key signature is B-flat major (two flats). The score includes vocal lines with lyrics and instrumental accompaniment for Keyboard and Saxophone. Chord changes are indicated by letters above the staff lines. The lyrics are: "Yes sir, that's my ba - by. No sir, don't mean may - be. Yes sir, that's my ba - by now." and "Come on, sing it loud and clear.".

79 D D[♯]7 A7

Yes sir, that's my ba-by. No sir, don't mean may-be.
Yes ma'am, we've de-cid-ed. No ma'am, we won't hide it.

83 E9 A7 1. D (Keyboard) 2. D A7

Yes sir, that's my ba-by now. Yes ma'am, you're in-vit-ed now. By the

89 D D7 G Bm7 B[°]7

way, by the way, when we

93 E7 A7

reach that preach-er, I'll say, with feel-ing,

97 D D[♯]7 A7

"Yes sir, that's my ba-by. No sir, don't mean may-be.

101 A7/G F[♯]m D7 B7 G G[♯]7

Yes sir, that's my ba-by now." She's my ba-by, yes sir!

107 D E7 Em7 A7

Don't mean may-be, no sir! She's my ba-by, I'm tel-ling you right

(Keyboard) 111 D D7 G Gm7 D G A7 D

now.

MALE OR FEMALE VOCAL

Dipsy Doodle

Keyboard

(Sax)

(Bass & Keyboard)

5

9 E^b

The dip-sy doodle's a thing to be-ware. The dip-sy doo-dle will get in your hair.
The dip-sy doo-dle is ea-sy to find. It's al-most al-ways in back of your mind.

13 A^b E^b B^b7

And if it gets you, it could-n't be worse. The things you say will come out in re-verse like
You nev-er know it un-til it's too late, and then you're in such a ter-ri-ble state, like the

17 E^b F7 B^b7 E^b

you love I___ and me love you. That's the way the dip-sy doo-dle works.
moon jumped ov-er___ the cow hey diddle. That's the way the dip-sy doo-dle works.

21 B^bm7 E^b7 A^b B^bm7 E^b7 A^b

When you think that you're cra-zy. You're the vic-tim of the dip-sy doo-dle, But it's

25 C^m7 F7 B^b A^b B^b7

not your mind that's ha-zy. It's your tongue that's at fault, not your noo-dle.

2
29 E^b

You'd bet-er lis-ten and try to be good, just try to do all the things that you should.

33 A^b E^b B^b7

The dip-sy doodle will get you some day. You'll think you're crazy, the things that you'll say, like

37 E^b $F7$ B^b7 E^b

rhy-thm got I and hot am I. That's the way the dip - sy doo-dle works!

41 (Bass & Keyboard)

45 E^b7

49 A^b (Sax)

53 D^b A^b E^b7

57 A^b B^b7 E^b7

61 A^b

Rag Mop

F

Keyboard

(Sax) ³ C°7 B♭ B♭7 /A♭ /G /F

5 E♭ A♭7

M I say M O M O P M O

11 E♭ B♭7 E♭

P P Mop! M O P P Mop, mop, mop, mop.

17 E♭ A♭7

R I say R A R A G R A

23 E♭ B♭7 E♭

G G Rag! R A G G M O P P,

29 E♭

Rag mop! Doo-dle-oot dah dee ah-dah! Rag mop! Doo-dle-oot dah dee ah-dah!

33 A♭7 E♭

Rag mop! Doo-dle-oot dah dee ah-dah! Rag mop! Doo-dle-oot dah dee ah-dah!

37 B♭7 E♭ To Coda ⊕

Rag mop! Doo-dle-oot dah dee ah-dah! R A G G M O P P,

(1st time, Sax adlib;
2nd time, Keyboard adlib))

41 $E\flat$ $A\flat7$

Rag mop!

47 $E\flat$ $B\flat$ $E\flat$

53 $E\flat$ $A\flat7$

59 $E\flat$ $B\flat7$ $E\flat$

65 $E\flat$ $A\flat7$

71 $E\flat$ $B\flat7$ $E\flat$ **D.S. al Coda**

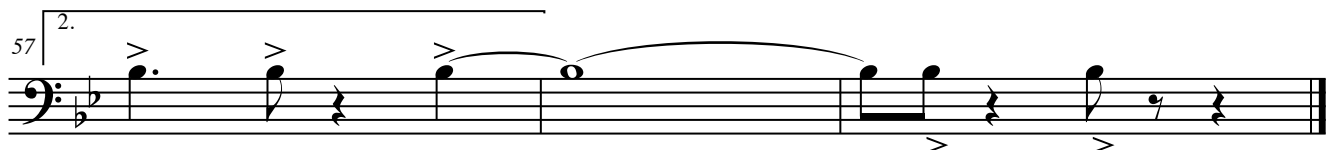
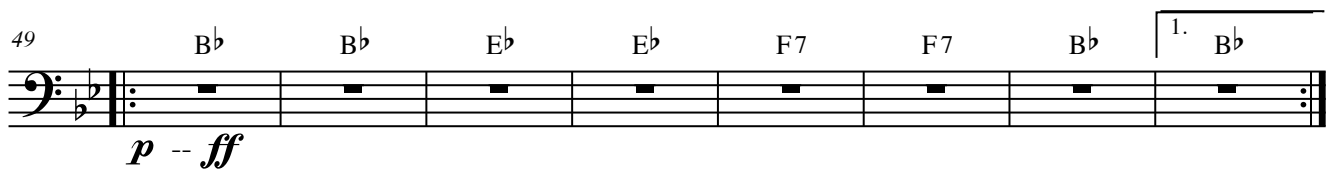
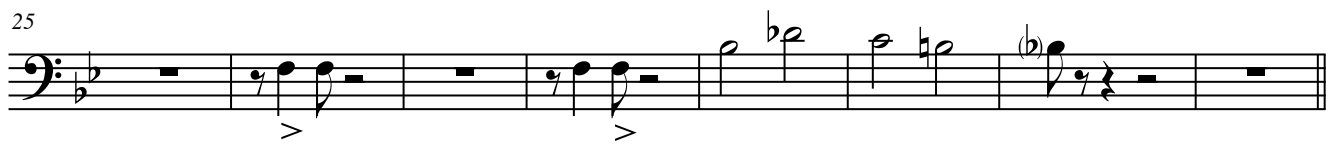
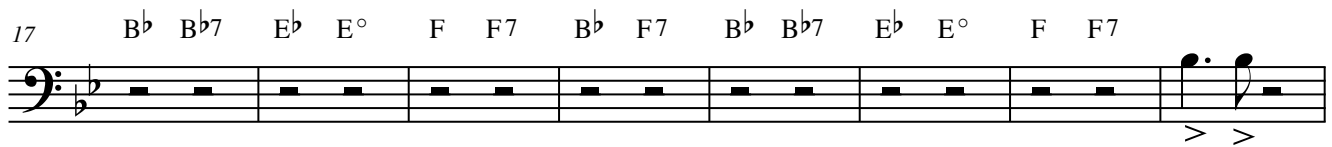
Coda 77 $E\flat$ Sax) $C^\circ7$ (Keyboard)

80 $B\flat7$ $E\flat$

Little Brown Jug

Bass

(Play as written)



Little Brown Jug

(Keyboard & Bass - Play as written)

Keyboard

The musical score is written for Keyboard and Saxophone. The Keyboard part is in the bass clef, and the Saxophone part is in the treble clef. The key signature is B-flat major (two flats), and the time signature is 4/4. The score consists of 55 measures, with various musical notations including eighth notes, quarter notes, half notes, and rests. Chord symbols are provided above the staff for the Keyboard part, and the Saxophone part is marked as an ad lib.

Keyboard Chord Symbols:

- Measures 1-8: B \flat , B \flat 7, E \flat , E $^{\circ}$, F, F7, B \flat , F7
- Measures 9-12: B \flat , B \flat 7, E \flat , E $^{\circ}$, F, F7, B \flat
- Measures 13-16: B \flat , B \flat 7, E \flat , E $^{\circ}$, F, F7, B \flat , F7, B \flat , B \flat 7
- Measures 17-20: E \flat , E $^{\circ}$, F, F7, B \flat , (NC)
- Measures 21-24: B \flat , C $^{\sharp}$ $^{\circ}$, C $^{\circ}$, B $^{\circ}$ B \flat , F (Keyboard)
- Measures 25-32: B \flat , B \flat 7, E \flat , E $^{\circ}$, F, F7, B \flat , F7, B \flat , B \flat 7, E \flat , E $^{\circ}$, F, F7, B \flat
- Measures 33-40: B \flat , G $^{\circ}$, G \flat $^{\circ}$, B \flat E \flat 7, B \flat , G $^{\circ}$, G \flat $^{\circ}$, B \flat E \flat 7, B \flat , G $^{\circ}$, G \flat $^{\circ}$, B \flat , B \flat , F7
- Measures 41-48: B \flat , E \flat , F7
- Measures 49-52: B \flat
- Measures 53-55: B \flat

Saxophone Part: (Sax adlib)

The Saxophone part is marked as an ad lib. It includes a section starting at measure 33, marked with a repeat sign and a double bar line. The Saxophone part is written in the treble clef and includes various musical notations such as eighth notes, quarter notes, and rests.

Performance Markings:

- Measures 49-52: *p ff*
- Measures 53-55: *>*

One O'Clock Jump

(Keyboard) Keyboard

B \flat B \flat Cm7 F7 (Sax)

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

9 E \flat 7 B \flat

13 F7 E \flat 7 B \flat E \flat 7 B \flat (Keyboard)

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

21 E \flat 7 B \flat

25 F7 E \flat 7 B \flat E \flat 7 B \flat

This musical score is for the piece 'One O'Clock Jump'. It is written in 4/4 time and the key of B-flat major (three flats). The score is divided into two main parts: a Keyboard part and a Saxophone part. The Keyboard part is indicated by '(Keyboard)' above the first staff and '(Keyboard)' below the staff at measure 13. The Saxophone part is indicated by '(Sax)' above the staff at measure 1. The score consists of 25 measures, organized into five systems of five measures each. Chord progressions are written above the staff at the beginning of each measure or group of measures. The progression starts with B-flat major and moves through various chords including B-flat major 7, C minor 7, F major 7, E-flat major 7, and B-flat major 7. The Saxophone part begins in measure 1 and continues through measure 25. The Keyboard part begins in measure 1 and continues through measure 25. The score includes various musical notations such as eighth notes, quarter notes, half notes, and triplets. The piece concludes with a final B-flat major chord in measure 25.

2
29 B \flat (Sax) E \flat 7 B \flat F7 B \flat B \flat 7

33 E \flat 7 B \flat F7 B \flat

37 F7 E \flat 7 B \flat F7 B \flat

41 B \flat E \flat 7 B \flat B \flat 7

45 E \flat 7 B \flat

49 F7 B \flat

53 B \flat E \flat 7 B \flat B \flat 7

57 E \flat B \flat

61 F7 B \flat

65 B^b E^b7 B^b B^b7 3

69 E^b7 B^b

73 $F7$ B^b

77 B^b E^b7 B^b B^b7

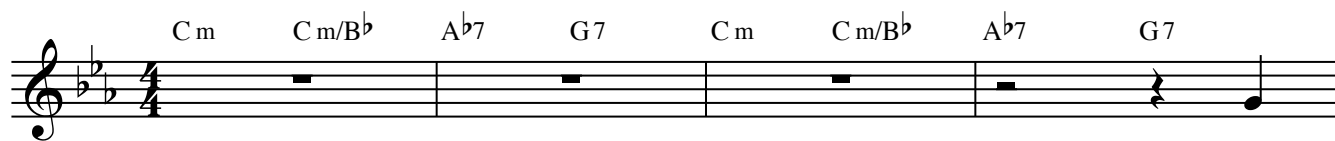
81 E^b7 B^b

85 $F7$ B^b

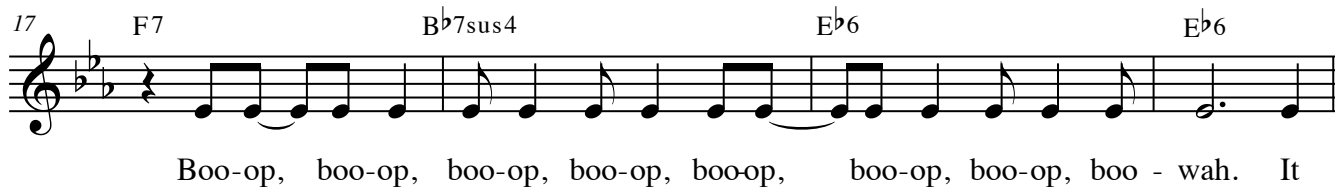
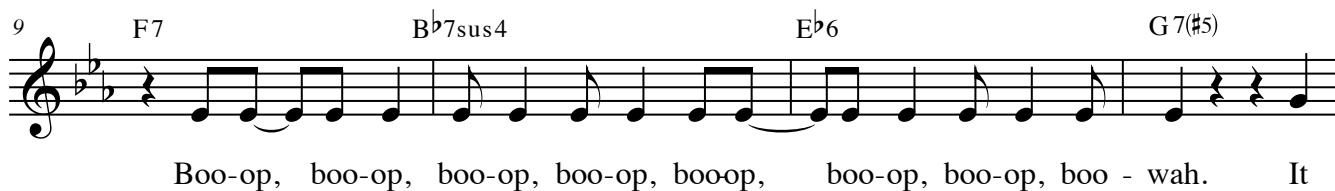
89

It Don't Mean A Thing

F
Keyboard



It



21 $B^b m7$ $E^b 7$ $A^b Maj7$



makes no dif-frence if _____ it's sweet or hot. _____ Just

25 $C m7$ $F7$ $B^b 7$ $G7$



give that rhy-thm ev - 'ry lit - tle thing you've got. It

29 $C m$ $C m/B$ $C m/B^b$ $C m/A$ $A^b 7$ $G7$ $C m$



don't mean a thing if you ain't got that swing. —

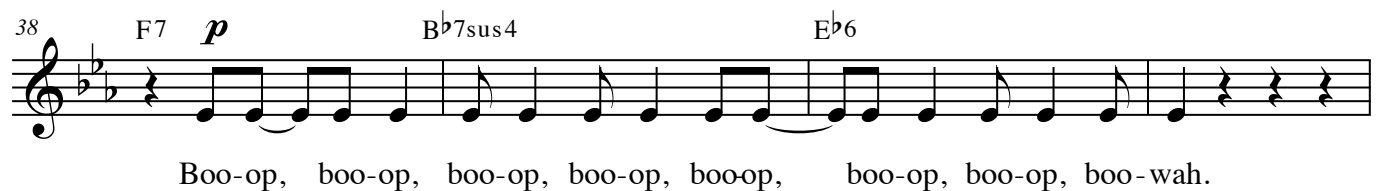
33 $F7$ $B^b 7sus4$ $E^b 6$

1.	2.
$E^b 6$ (Sax)	$E^b 6$



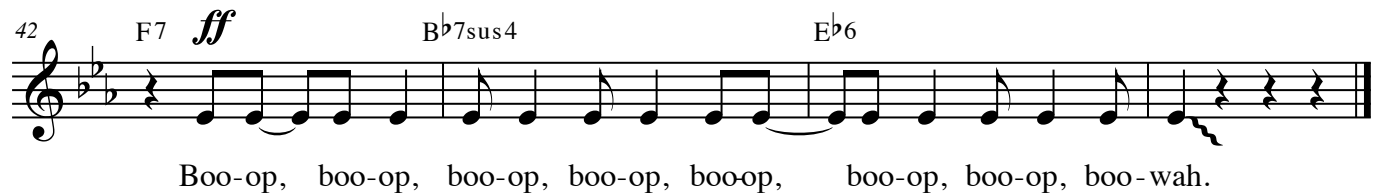
Boo-op, boo-op, boo-op, boo-op, booop, boo-op, boo-op, boo - wah _____ wah.

38 $F7$ *p* $B^b 7sus4$ $E^b 6$



Boo-op, boo-op, boo-op, boo-op, booop, boo-op, boo-op, boo-wah.

42 $F7$ *ff* $B^b 7sus4$ $E^b 6$



Boo-op, boo-op, boo-op, boo-op, booop, boo-op, boo-op, boo-wah.

It Don't Mean A Thing

M
Keyboard

F m F m/E^b D^b7 C7 F m F m/E^b D^b7 C7

It

5 F m F m/E F m/E^b F m/D D^b7 C7 F m

don't mean a thing if it ain't got that swing.____

9 B^b7 E^b7sus4 A^b6 C7(#5)

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah. It

13 F m F m/E F m/E^b F m/D D^b7 C7 F m

don't mean a thing, all you got - ta do is swing.____

17 B^b7 E^b7sus4 A^b6 A^b6

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah. It

21 $E^b m7$ A^b7 $D^b Maj7$

makes no dif-f'rence if it's sweet or hot. Just

25 $F m7$ B^b7 E^b7 $C7$

give that rhy-thm ev - 'ry lit - tle thing you've got. It

29 $F m$ $F m/E$ $F m/E^b$ $F m/D$ D^b7 $C7$ $F m$

don't mean a thing if you ain't got that swing.

33 B^b7 E^b7sus4 A^b6

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah. (Keyboard)

38 B^b7 E^b7sus4 A^b6

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-wah.

42 B^b7 E^b7sus4 A^b6

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-wah.

Tiger Rag

Keyboard

Musical score for "Tiger Rag" (Keyboard). The score is written in treble clef, key of B-flat major (two flats), and 2/4 time. It consists of 40 measures across 10 staves. The notation includes eighth and sixteenth notes, rests, and various chords. Chord symbols are placed above the staff at specific measures: Bb (1), F7 (2), Bb (3), F7 (5), Bb (8), G7 (9), C7 (10), F7 (11), C7 (12), F (13), C7 (14), F7 (15), C7 (16), F (17), F7 (18), Bb (19), F7 (20), Bb (21), F7 (22), Bb (23), Bb7 (24), Eb (26), Bb7 (30), Eb (34), Bb7 (38), and Eb (39). The piece concludes with a double bar line at the end of the 40th measure.

1. Bb 2. Bb G7

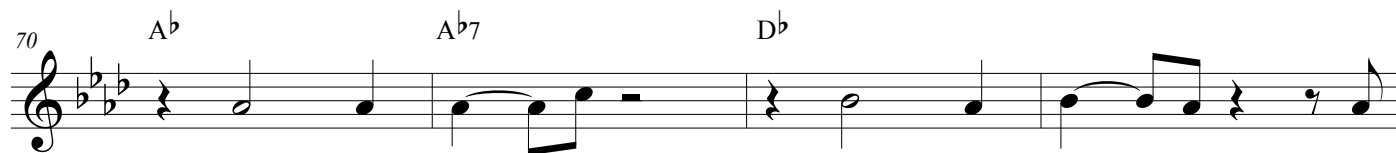
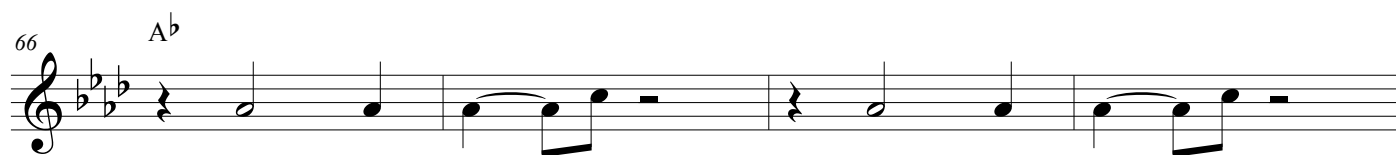
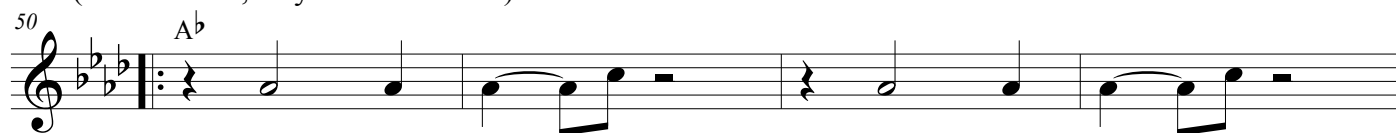
5 10 14 18 22 26 30 34 38

Bb F7 Bb F7 C7 F C7 F7 Bb Bb7 Eb Bb7 Eb

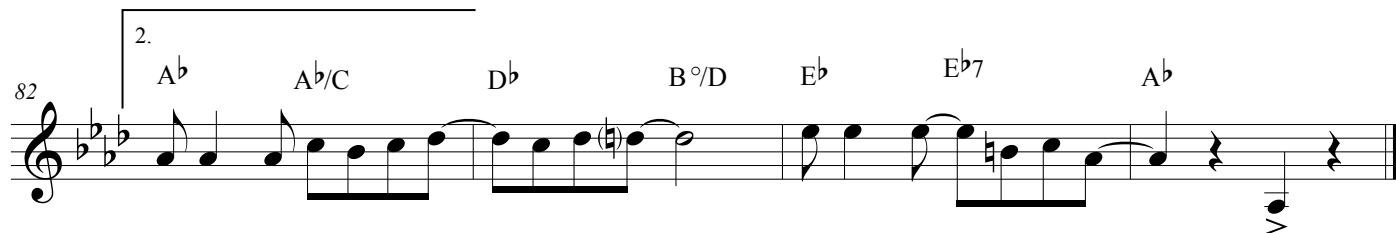
2



(Sax 1st time, Keyboard 2nd time)



(Sax both times)



Chattanooga Choo Choo

F

Keyboard

Bass Intro

(Train Whistle)
(F6 F6)(Train Whistle)
(F6 F6)

5 F

9 G m7 C7 F 1. C7 2. F7

14 B \flat F7 B \flat B \flat F7 B \flat B $^\circ$

18 E \flat E $^\circ$ B \flat /F G7 1. C7(b9) G \flat 7 F7

22 2. C7(b9) B \flat $^\circ$ F7 B \flat C7 F

22 N.C. (Bass)

28 F G m7

33 C7 F C7 F F7/E \flat

38 B \flat /D B $^\circ$ /D \flat F/C D m G m C7

42 F N.C.

(Bass)

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

50 F

(Bass)

54 F

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

57 G m7 C7

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

60 F 1. C7 2. F F7

63 B \flat F7

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

65 F7 B \flat B $^{\circ}$

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

67 E^b E° B^b/F $G7$

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

69 1. $C7(b9)$ $F6$

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

71 2. $C7(b9)$ $F7$ G^b7 $F7$ B^b

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

73 F N.C. F F

(Bass)

78 $Gm7$ $C7$ F $C7$

83 F $F7/E^b$ B^b/D B°/D^b F/C Dm

88 Gm $C7$ F N.C. F/C Dm Gm $C7$

Bass Solo as in Meas 73,74

93 F B^bm Gm $C7$ F

Chattanooga Choo Choo

M Keyboard
(Train Whistle)

Bass Intro

(Train Whistle)
(Bb6 Bb6)

(Bb6 Bb6)

The musical score is written for a bass instrument and a keyboard. The key signature is B-flat major (two flats), and the time signature is 4/4. The score begins with a 'Bass Intro' section, followed by a 'Keyboard' section. The keyboard part includes a 'Train Whistle' effect. The score is divided into measures, with measure numbers 5, 9, 14, 18, 22, 28, 33, and 38 marked. Chord symbols are provided for many measures, including Bb6, Cm7, F7, Bb, Eb, Bb7, E°, A°, Eb/Bb, C7, F7(b9), B7, Bb7, Eb°, Bb7Eb, F7, Bb, N.C., Bb, Cm7, F7, Bb, Bb7/Ab, Eb/G, E°/Gb, Bb/F, Gm, Cm, and F7. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as repeat signs and first/second endings.

5 B \flat

9 Cm7 F7 B \flat 1. F7 2. B \flat 7

14 E \flat B \flat 7 E \flat E \flat B \flat 7 E \flat E $^{\circ}$

18 A \flat A $^{\circ}$ E \flat /B \flat C7 1. F7(b9) B7 B \flat 7

22 2. F7(b9) E \flat $^{\circ}$ B \flat 7 E \flat F7 B \flat N.C. (Bass)

28 B \flat Cm7

33 F7 B \flat F7 B \flat B \flat 7/A \flat

38 E \flat /G E $^{\circ}$ /G \flat B \flat /F Gm Cm F7

(Bass)

50 Bb

(Bass)

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



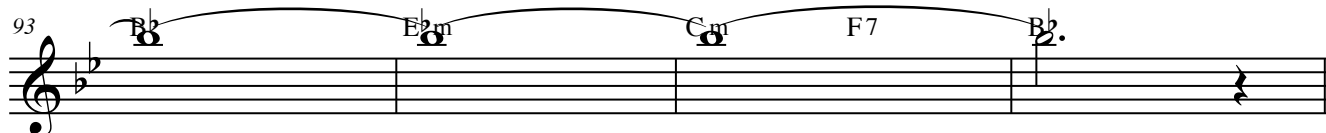
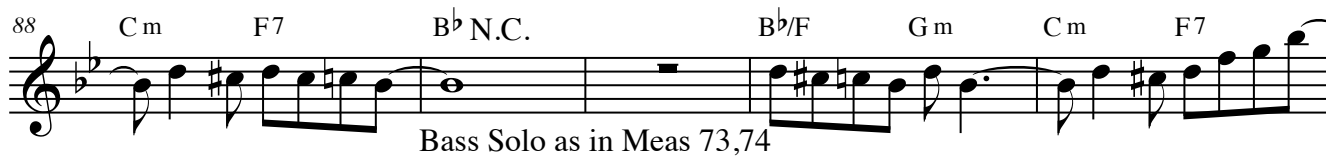
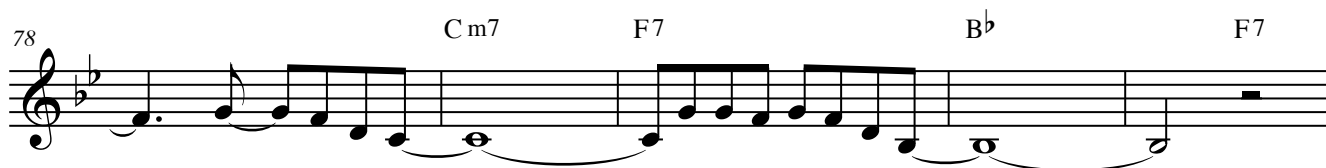
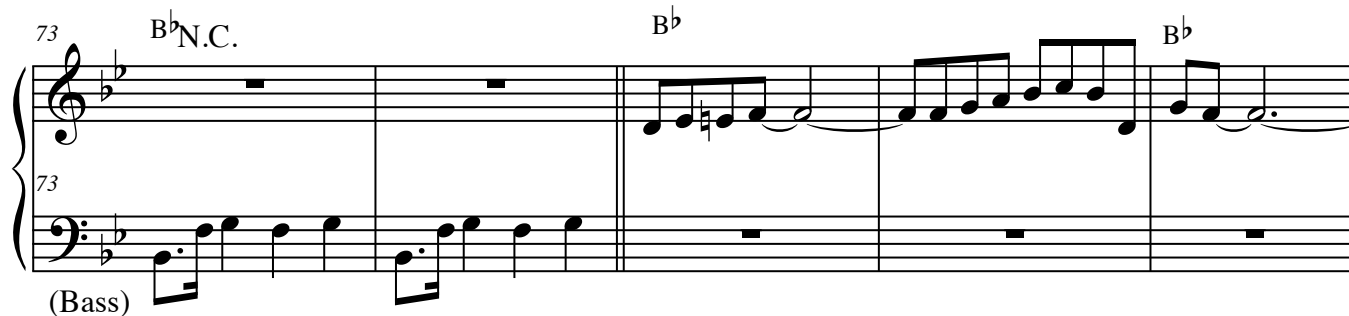
Din - ner in the din - er; noth - ing could be fin - er than
Shov - el all the coal in, got - ta keep it rol - lin'.



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



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



Shiny Stockings

F

Keyboard

Cm7/F F13 Bb6 N.C. Bm9
 Those

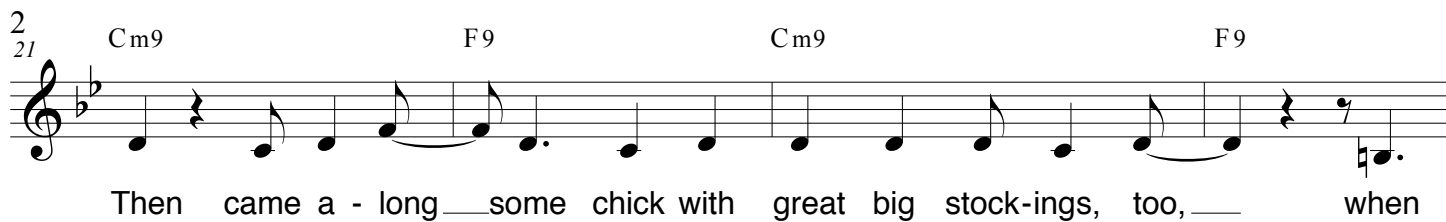
5 Cm9 F9 Cm9 F9
 silk shin-y stock - ings that I wear when I'm with you, — I

9 Bbmaj9 Bbm7 Dm7 Db°7
 wear 'cause you told — me that you dig that cra - zy 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(b5) G7(b9)
 — 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 Db°7



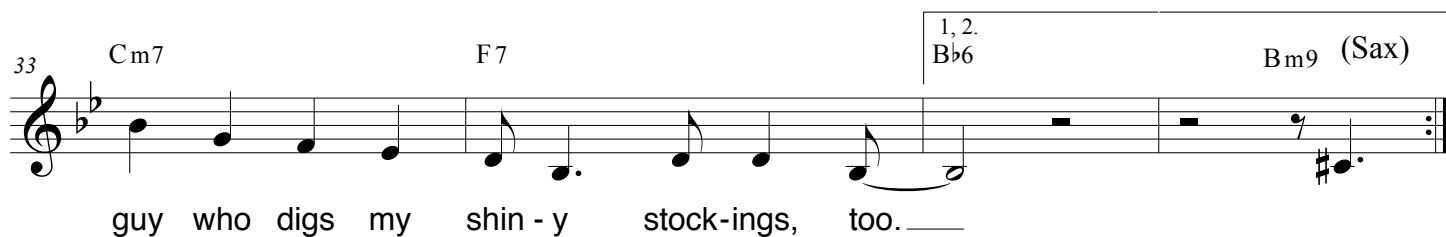
you changed your mind a - bout me. Why? I nev-er knew. I

29 Cm7 F7 Dm7 G7/F



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

33 Cm7 F7 1, 2. Bb6 Bm9 (Sax)



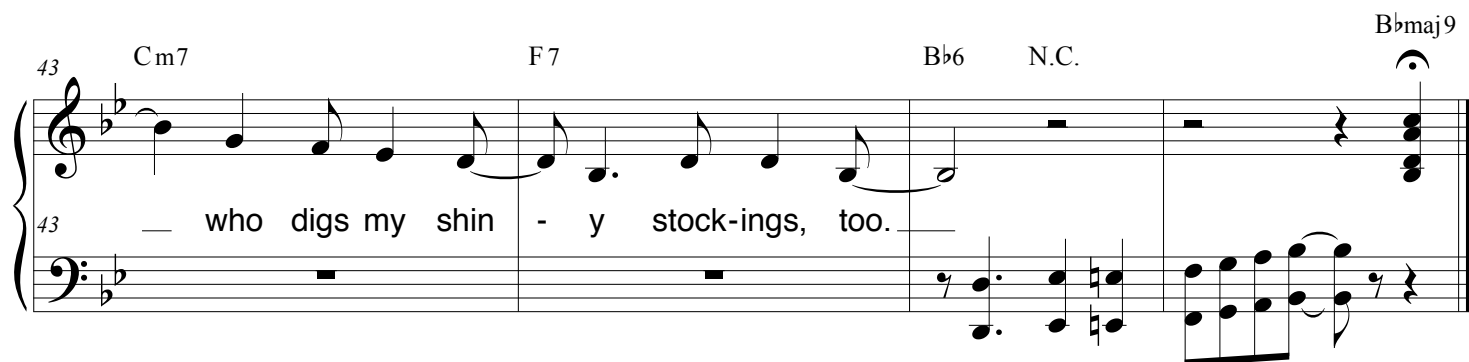
guy who digs my shin-y stock-ings, too.

37 3. 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

Chords: Fm7/Bb, Bb13, Eb6 N.C., Em9

Those

5 Chords: Fm9, Bb9, Fm9, Bb9

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

9 Chords: Ebmaj9, Ebm7, Gm7, Gb°7

wear 'cause I told — you that I dig that cra - zy hue. — Do

13 Chords: Fm7, Bb7, Gm7, C7/Bb

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

17 Chords: Am7, D9, G6, Gm7(b5), C7(b9)


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

2
21 F m9 Bb9 F m9 Bb9



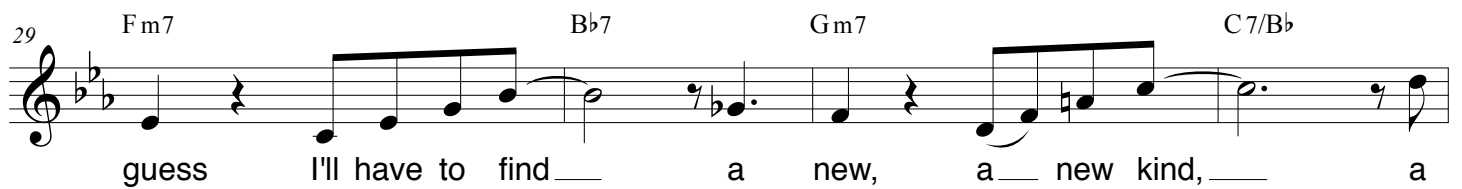
Then came a - long some guy who dug your stock-ings, too, when

25 Ebmaj9 Ebm7 G m7 Gb°7



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

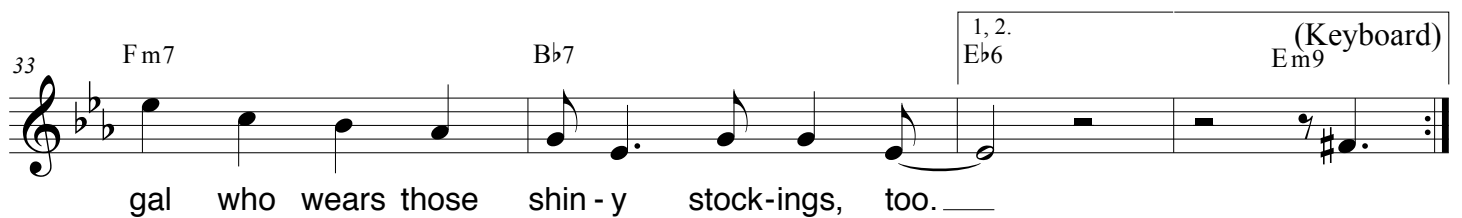
29 F m7 Bb7 G m7 C7/Bb



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

33 F m7 Bb7

1, 2. Eb6 (Keyboard) Em9



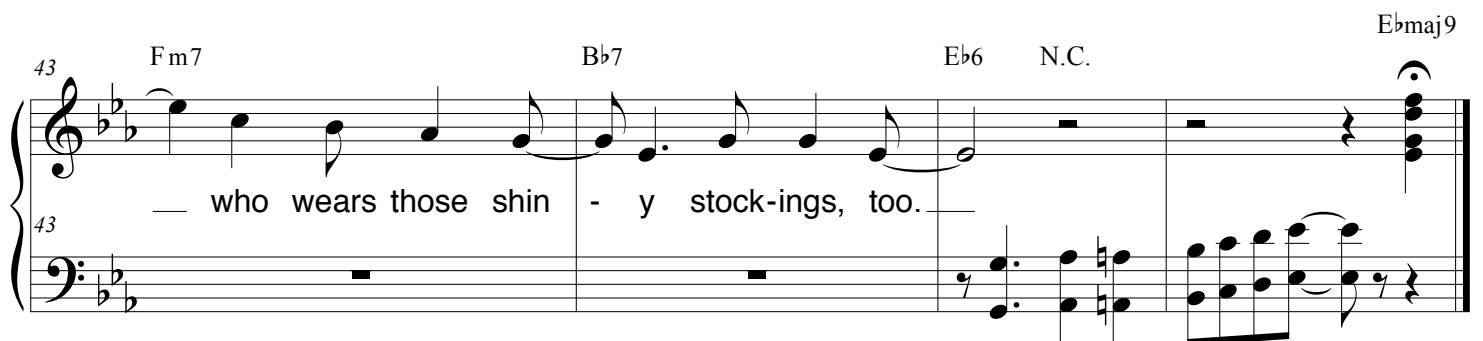
gal who wears those shin-y stock-ings, too.

37 3. Eb6 F m7 Bb7 Eb



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

43 F m7 Bb7 Eb6 N.C. Ebmaj9



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

Perdido

Keyboard

(Keyboard & Bass)

Measures 1-4 of the piece. The key signature is B-flat major (two flats). The time signature is 4/4. The first staff (treble clef) contains whole notes with a slur over measures 1-2, labeled F7, and a whole note in measure 3, labeled Bb. The second staff (bass clef) contains a continuous eighth-note bass line.

Measures 5-8. Measure 5 continues the F7 whole note in the treble. Measure 6 has a whole rest in the treble, labeled Bb. Measure 7 has a whole note in the treble, labeled G7, with the instruction (Sax) to its right. Measure 8 continues the G7 whole note. The bass line continues with eighth notes.

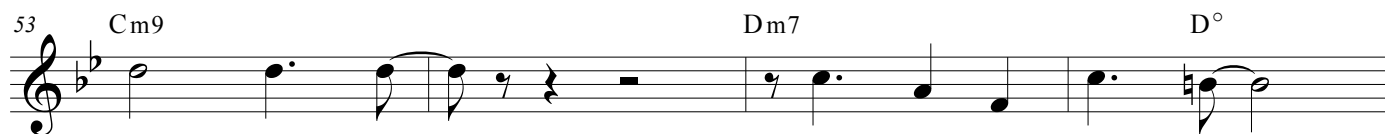
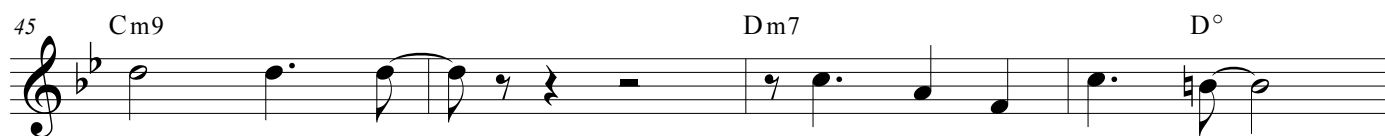
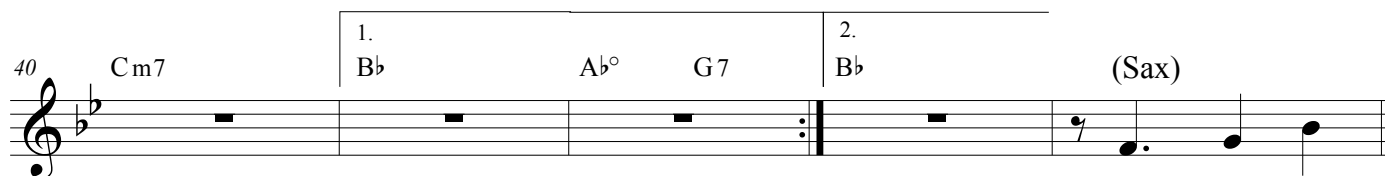
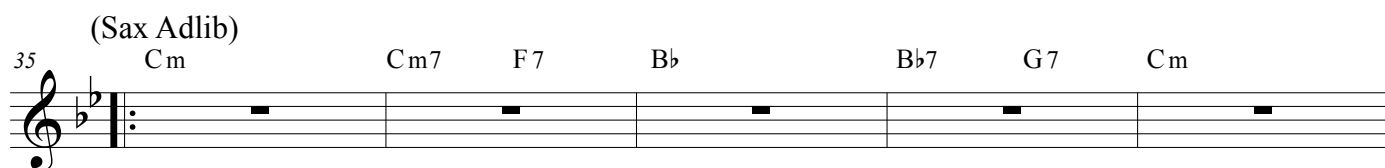
Measures 9-11. Measure 9 starts with a repeat sign and a whole note, labeled Cm. Measure 10 has a whole note, labeled Cm7. Measure 11 has a whole note, labeled F7. The treble staff continues with eighth notes.

Measures 12-14. Measure 12 has a whole note, labeled Bb7. Measure 13 has a whole note, labeled G7. Measure 14 has a whole note, labeled Cm. The treble staff continues with eighth notes.

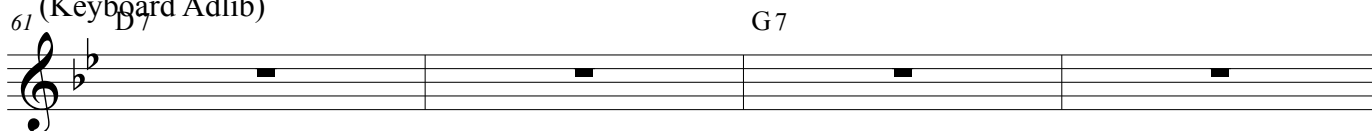
Measures 15-18. Measure 15 starts a first ending (1.) with a whole note, labeled Bb. Measure 16 has a whole rest, labeled Ab°. Measure 17 has a whole note, labeled G7. Measure 18 starts a second ending (2.) with a whole note, labeled Bb. The treble staff continues with eighth notes.

Measures 19-22. Measure 19 has a whole note, labeled D7. Measure 20 has a whole note, labeled G7. Measure 21 has a whole note, labeled G7. Measure 22 has a whole note, labeled G7. The treble staff continues with eighth notes.

Measures 23-26. Measure 23 has a whole note, labeled C7. Measure 24 has a whole note, labeled C7. Measure 25 has a whole note, labeled F7. Measure 26 has a whole note, labeled F7. The treble staff continues with eighth notes.

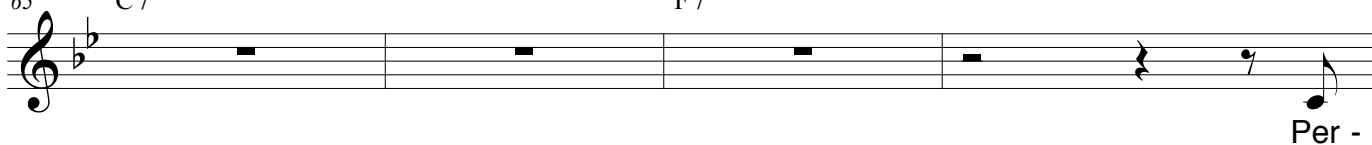


61 (Keyboard Adlib)



65 C7

F7



Per -

69 Cm

Cm7

F7

Bb

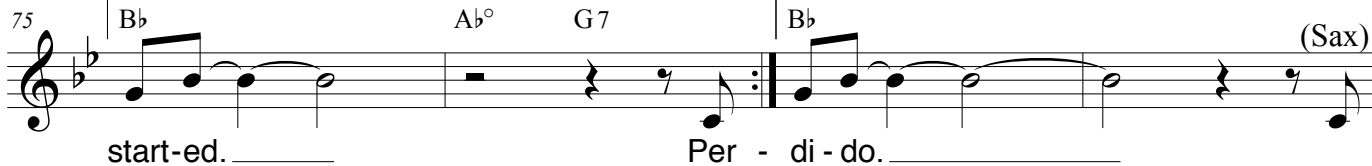


72 Bb7

G7

Cm

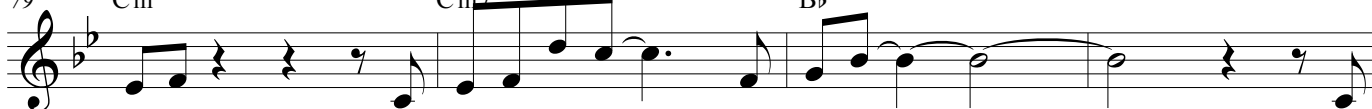
Cm7



79 Cm

Cm7

Bb



83 Cm

Cm7

Bb



(3 Times - Vocal 1st and 3rd)

Bill Bailey

F

Keyboard

(Sax) $B\flat$ $B\flat 7/A\flat$ $E\flat/G$ $G\flat 7$ $B\flat/F$ $/D$ $C m 7$ $F 7$

5 $B\flat$

Won't you come home, Bill Bai - ley, won't you come home?

9 $B^{\circ} 7$ $F 7/C$ $/F$

I'm cry-in' all night long. I'll do the cook-ing, hon-ey,

15 $F 9(\#5)$ $B\flat$

I'll pay the rent. I know I've done you wrong.

21

'Mem-ber that rain - y eve that I drove you out, with noth-ing but a

26 D° $C m$ $G 7$ $C m$ $E\flat$ $E^{\circ} 7$ $B\flat/F$

fine tooth comb? I know I'm to blame, well, ain't that a

32 $G 7$ $C 7$ $F 9$ $F 7$ 1, 2. $B\flat$ $C m 7$ $F 7$

shame? Bill Bail - ey won't you please come home?

37 3. $B\flat$ $A 7$ $G 7$ $C 7$ $F 13$ $F 7$

home, I don't mean may-be! Bill Bail-ey won't you please come

43 $B\flat$ $C m 7$ $F 7$ $B\flat$

home.

That's A-Plenty

(Keyboard) G7 Fm Cm G7 Keyboard

5 (Sax) Cm

8 G7

11 1. Cm G7 2. Cm G7 Cm (Keyboard)

15 B \flat 7 E \flat

19 B \flat 7 E \flat

23 B \flat 7 E \flat

27 E \flat 7 E \flat C7 Fm9 B \flat 7 E \flat (Sax)

31 Cm

34 G7

The musical score is written for Keyboard and Saxophone. It begins with a Keyboard introduction in G7, Fm, and Cm chords. The Saxophone enters at measure 5 with a Cm chord. The piece continues with a melodic line for the Saxophone, supported by the Keyboard. A repeat section starts at measure 11, with two endings. The first ending leads back to the beginning of the repeat, and the second ending leads to a new section. The score includes various chords such as B \flat 7, E \flat , E \flat 7, C7, Fm9, and B \flat 7. The piece concludes with a final G7 chord.

37 1. Cm G7 2. Cm G7 Cm

41 A \flat (Keyboard 1st, Sax 2nd) F7

44 B \flat m7 E \flat 7

47 1. A \flat Fm7 B \flat m7 E \flat 7 2. A \flat D \flat A \flat (Keyboard)

51 C7

55 E \flat 7

59 E \flat E \flat 7 B \flat m7 E \flat 7

(Sax ad lib) 63 A \flat F7 B \flat m7 E \flat 7 A \flat Fm7 B \flat m7 E \flat 7

71 A \flat F7 B \flat m7 E \flat 7 A \flat D \flat (Keyboard) A \flat

79 C7

