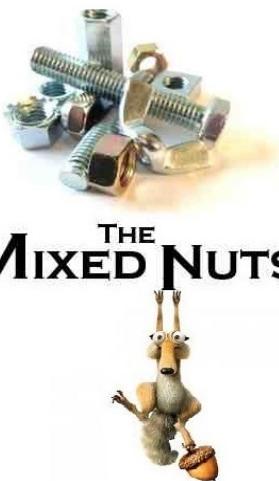


| | SET | SEQ | | SONG TITLE | TEMPO | METER | | 3 hours = approxmiately 60 songs |
|----------|-------------------------------|------------|----|---|--------------|--------------|--|----------------------------------|
| Decker36 | AA | 5 | | At Last | 76 | 4/4 | | |
| | Father/Daughter Dance | | | | | | | |
| Decker37 | X | 13 | | The Way You Look Tonight | 140 | 4/4 | | |
| | Invite everyone else to dance | | | | | | | |
| | 8:00-9:00 Dance Music | | | | | | | |
| Decker38 | CC | 17 | | Jump, Jive, And Wail | 184 | 4/4 | | |
| Decker39 | G | 17 | | Old Time Rock And Roll | 126 | 4/4 | | |
| Decker40 | M | 4 | | L O V E | 154 | 4/4 | | |
| Decker41 | EE | 14 | | Oh Johnny, Oh | 162 | 4/4 | | |
| Decker42 | GG | 5 | | Can't Help Falling In Love With You | 68 | 4/4 | | |
| Decker43 | G | 15 | | Route 66 | 154 | 4/4 | | |
| Decker44 | T | 12 | | Pennsylvania Polka | 116 | 2/4 | | |
| Decker45 | GG | 8 | | Bei Mir Bist Du Schoen | 170 | 4/4 | | |
| Decker46 | | | | Have I Told You Lately (Rod Stewart) | S | | | 72 |
| Decker47 | OO | 3 | | Sway | 124 | 4/4 | | |
| Decker48 | Rock and Roll | 6 | | Medley 1 - La Bamba, Surfin'USA, Lets Twist Again | 160 | 4/4 | | |
| Decker49 | EE | 16 | | Tequila | 180 | 4/4 | | |
| Decker50 | Extra | | BC | Brown Eyed Girl | | | | |
| Decker51 | M | 14 | | The Nearness Of You | 80 | 4/4 | | |
| Decker52 | T | 17 | | Sing, Sing, Sing | 180 | 4/4 | | |



Set Decker

Last revised: 2021.07.24

Decker01-A01-Bandstand Boogie(K).2014.10.10.pdf
Decker02-A02-True Love(KV).2015.02.01.pdf
Decker03-A04-Chicago(KV).2015.02.01.pdf
Decker04-Z11-I Left My Heart In San Francisco(KV).2016.10.08.pdf
Decker05-A13-Someone To Watch Over Me (KVF).pdf
Decker06-A15-Moonlight Serenade(K).2014.05.17.pdf
Decker07-A16-Begin The Beguine(KVF).2019.03.11.pdf
Decker08-A17-In The Mood(K).2014.05.17.pdf
Decker09-B01-Take The A Train(K).pdf
Decker10-DD03-Dream(KVF).2017.08.15.pdf
Decker11-You_re The Top(KVD).pdf
Decker12-B05-Misty(KVF).2017.04.08.pdf
Decker13-B10-Boogie Woogie Bugle Boy(KVF).2014.03.14.pdf
Decker14-B13-My Funny Valentine(KVF).2014.03.14.pdf
Decker15-F07-It Had To Be You(KVF).2015.02.08.pdf
Decker16-B15-Unforgettable(KVF).2019.09.28.pdf
Decker17-B17-Little Brown Jug(B).2015.07.13.pdf
Decker17-B17-Little Brown Jug(K).2015.07.13.pdf
Decker18-C04-It_s D_Lovely(KVF).2015.03.03.pdf
Decker19-C05-All Of Me(KVF).2015.07.16.pdf
Decker20-C09-Come Fly With Me(KVF).2020.07.22.pdf
Decker21-C10-They Can_t Take That Away From Me(KVF).2015.01.01.pdf
Decker22-C15-Fly Me To The Moon(KVF).2020.07.22.pdf
Decker23-C17-Chattanooga Choo Choo(KVF).2014.08.17.pdf
Decker24-BB09-Evergreen(KVF).2017.10.01.pdf
Decker25-D03-Besame Mucho(KVF).2014.02.15.pdf
Decker26-D06-Smoke Gets In Your Eyes (KVF).2014.03.12.pdf
Decker27-F15-Moon River(KVF)2015.03.09.pdf
Decker28-D15-All The Way(KVF).2014.03.12.pdf
Decker29-N06-All I Do Is Dream Of You(KVF).2015.01.25.pdf
Decker30-E08-What A Wonderful World(K).2015.06.08.pdf
Decker31-E13-Till There Was You(KVF).2015.08.13.pdf
Decker32-E14-You Make Me Feel So Young(KVF).pdf
Decker33-N14-Makin_ Whoopee(KVF).2016.10.12.pdf
Decker34-E16-Pennsylvania 6-5000(K).2016.06.19.pdf
Decker35-F01-As Time Goes By(KVF).2017.08.15.pdf
Decker36-AA05-At Last(KVF).2015.02.08.pdf
Decker37-X13-Way You Look Tonight, The(KVF).2016.04.30.pdf
Decker38-CC17-Jump, Jive, And Wail(KV).2017.08.15.pdf
Decker39-G17-Old Time Rock _n_ Roll(KV).2016.05.09.pdf
Decker40-M04-L-O-V-E(KVF).2017.02.02.pdf
Decker41-EE14-Oh Johnny, Oh(KVF).2017.04.22.pdf
Decker42-GG05-Can_t Help Falling In Love(KVF).2018.08.06.pdf
Decker43-G15-Route 66(KV).2017.05.20.pdf

Decker44-T12-Pennsylvania Polka(K).2017.07.04.pdf
Decker45-GG08-Bei Mir Bist Du Schön(KVF).218.08.06.pdf
Decker46-Have I Told You Lately(KVF).pdf
Decker47-OO03-Sway(KVF).2021.06.20.pdf
Decker48-RNR06-Rock Medley 1-La Bamba, Surfin_ USA, Let_s Twist Again.pdf
Decker49-EE16-Tequila(K).2018.01.15.pdf
Decker50-Brown-Eyed Girl(KV).pdf
Decker51-M14-The Nearness Of You(KVF).2017.02.04.pdf
Decker52-T17-Sing, Sing, Sing(K).2018.05.05.pdf

Bandstand Boogie

(Keyboard) Keyboard

The musical score consists of eight staves of piano sheet music. The first staff starts with a B♭7 chord, followed by a section of eighth-note chords. The second staff begins with an A♭9 chord. The third staff features F7 and E Maj7 chords. The fourth staff includes a measure labeled '1' with an E♭6 chord and a measure labeled '2' with an E♭ chord. The fifth staff contains chords for E♭, E♭°7/G, A♭, A°7, E♭/B♭, and E♭. The sixth staff includes A♭9, G7#5, G♭7, F7, E Maj7, E♭, D, and E♭ chords. The seventh staff contains E♭, E♭°7/G, A♭, A°7, E♭/B♭, and E♭ chords. The eighth staff concludes with A♭, G7#5, G♭7, F7, E Maj7, E♭, D♭, and B♭7 chords. The ninth staff ends with E♭6 and A♭9 chords.

1 B♭7
3 3
E♭6

5 A♭9 B♭7

8 F7 E Maj7 1 E♭6 2 E♭

12 E♭ E♭°7/G A♭ A°7 E♭/B♭ E♭

16 A♭9 G7#5 G♭7 F7 E Maj7 E♭ D E♭

20 E♭ E♭°7/G A♭ A°7 E♭/B♭ E♭

24 A♭ G7#5 G♭7 F7 E Maj7 E♭ D♭ B♭7

28 E♭6 A♭9

31 B♭7 E♭

35 E F Piano

40 G7 (Keyboard) C7 F6

43 B♭9 C7

47 G7 G♭Maj7 1 F6 2 F6

51 F F°7/A B♭ B°7 F F°7/A

54 B♭ B°7 B♭9 A7#5 A♭7 G7 G♭Maj7

57 F F F6 E7 F6

65 F F Shake! Glissando 8vb

True Love

Keyboard

3 E^b/B^b | G: | A^b/B^b | B^b9 |

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

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

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

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

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

43 G^b7 B^b7 E^b A^b E^b^o E^b
do but to give to you and to give to me

49 B^b7 | 1. E^b B^b B^b7 (Sax) | 2. A^b G m F m E^b
love for - ev - er true. true.

Chicago

Keyboard

(Sax) F7 G^b7 F7 B^b6 D m7 F7

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

5 C m7 F7 G^b7 F7 E^baug7 B^b/D D^b7 C m7 F7

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

9 B^bMaj7 C7 D^b9#11 C7 G7b9

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

13 C m7 F7 C m7 F7 E^b7 D m7 D^b7 C m7 F7

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

17 B^bMaj7 C m7 D m7 G 7 C m7 F7 C m7 F7 G^b5

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

21 C m7 F7 G^b7 A m7 D 7 G m7 G 7 E^bMaj7

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

25 A^b9 B^bMaj7 F7#5 B^bMaj7 D^b7

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

30 F7 G^b7 F7 1 B^b6 C m7 F7 (Sax) 2 B^b6

ca - go, Chi - ca-go my home-town. _____

MALE VOCAL

I Left My Heart In San Francisco

Keyboard

No Intro, Give Pitch

C m7 F7 D m7 C m7 F7 B♭Maj7

The loveli-ness of Par - is seems some-how sad - ly gay. The

3 A m7(b5) D7(b9) G m C m7(b5) C♯° F7
glo - ry that was Rome is of an - oth - er day. I've been

5 E♭m6 C m7(b5) G m7(b5) G♭9
ter - ri - bly a - lone and for - got - ten in Man - hat - tan. I'm

7 F/C D7 G m7 C7 F7 N.C.
go - ing home to my ci - ty by the bay. I left my

11 B♭E♭Maj7(#11)D m7 D♭°7 C m7 F7 G7(b9) C m
heart there in San Fran - cis - co high on a hill, blue

16 1 C m7 F7#5 B♭9 C m7 D m7 C m7 C♯°7 B♭Maj7
it calls to me. To be where lit - tle cab - le cars

3

20 E m7(b5) A 7(b9) D m7 3 C♯°7 D m7 D 7 G m7 D♭7
climb half - way to the stars! The morn - ing fog may

24 C7 C m7 B °7 C m7 F7
chill the air, I don't care. My love waits

27 2 F7 F/E♭ D 7 A m7 D 7 G7#5
and win - dy sea. When I come home to

31 G7 Dm G7 C7 Gm7 C7 Cm7
 you, San Fran - cis - co, your gold - en sun will

35 F9 F7(b9) B♭ F7 (Keyboard)
 shine for me.

38 B♭ E♭Maj7(#11) Dm7 D♭°7 Cm7 F7 G7(b9) Cm
 3

43 Cm7 F7♯5 B♭9 Cm7 Dm7 Cm7 C♯°7 B♭Maj7
 3

47 Em7(b5) A7(b9) Dm7 Cm7 C♯°7 Dm7 D7
 3

50 Gm7 D♭7 C7 Cm7 B°7 Cm7 F7
 My love waits

54 B♭ E♭Maj7(#11) Dm7 D♭°7 Cm7 F7 G7(b9)
 there in San-Fran - cis co, a-bove the

58 Cm F7 F/E♭ D7 Am7 D7
 blue and win - dy sea. When I come

62 G7♯5 G7 Dm G7 C7 Gm7 C7
 home to you, San Fran - cis - co, your gold - en

66 Cm7 F9 F7(b9) B♭
 sun will shine for me.

Someone To Watch Over Me

F

Keyboard

Musical score for Keyboard (F major) consisting of two staves. The top staff shows a treble clef, common time, and a bass clef. The bottom staff shows a bass clef. The music consists of eighth and sixteenth note patterns.

Keyboard only - freely

5 F6 FMaj7 F F7 B♭Maj7 Dm

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

8 G7 G m7 A m/C C7

Continuation of the keyboard score. The lyrics continue: "ye shall find." So I'm going to seek a cer - tain guy I've not for - get. On - ly guy I ev - er think of with re -

II 1 F G m7 F♯ G m7(♭5) C7 2 F B♭ F E7(♭9)

Continuation of the keyboard score. The lyrics continue: "had - - - in - mind. - - - gret."

15 A m D A m D7

Continuation of the keyboard score. The lyrics continue: "I'd like to add his in - i - tial to my mon - o - gram."

19 C C6 D m7 G7 C B♭ A m C7

Continuation of the keyboard score. The lyrics continue: "Tell me, where is the shep - herd for this lost lamb?"

2

In Rhythm

23 F F7 B[♭] C[#]dim F 6/D B dim C7 C°7

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

27 G m D m6 C7 F A7 B[♭] C7

some - one to watch o-ver me.

31 F F7 B[♭] C[#]dim F 6/D B dim C7 C°7

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

35 G m D m6 C7 F B[♭] F

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

39 B[♭] F E7

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

44 A7 D7 G7 C7 F F7

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

48 B[♭] C[#]dim F 6/D B dim C7 C°7 G m

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

| | | | | | | | | |
|---|------|----|---|----------------|----|--|--|--|
| 1 | D m6 | C7 | F | B [♭] | C7 | | | |
|---|------|----|---|----------------|----|--|--|--|

watch o-ver me.

| | | | | | | | |
|---|------|----|---|------|------------------|-----|--|
| 2 | D m6 | C7 | F | G m7 | G [♭] 9 | F 6 | |
|---|------|----|---|------|------------------|-----|--|

watch o-ver me.

Moonlight Serenade

(Keyboard)

Keyboard

ard)
Gm

E

E°7/E

6

G. S.

m

17

C7(5)

E

6

5)

(Sax)

A musical score for alto saxophone (Sax) in G major (one sharp) and common time (4/4). The melody consists of eighth and sixteenth note patterns. The first measure starts with a quarter note followed by an eighth note. The second measure has an eighth note followed by a quarter note. The third measure features an eighth note followed by a sixteenth note. The fourth measure contains an eighth note followed by a sixteenth note. The fifth measure has an eighth note followed by a sixteenth note. The sixth measure consists of two eighth notes. The seventh measure features an eighth note followed by a sixteenth note. The eighth measure contains an eighth note followed by a sixteenth note.

5 F6 A♭⁹ G m7 C⁹ C7 C7(♯5)

Musical score for piano, page 9, featuring a melodic line and harmonic progression. The score includes a treble clef, a key signature of one flat, and a common time signature. The harmonic progression is as follows:

- Measure 1: F
- Measure 2: F6
- Measure 3: FMaj7
- Measure 4: F7
- Measure 5: D 7
- Measure 6: G m

The melody consists of eighth-note patterns, primarily consisting of eighth-note pairs connected by slurs. The bass line is indicated by a continuous eighth-note pulse on the fourth line of the staff.

Musical score for piano showing measures 13-15. The score includes a treble clef, a key signature of one flat, and a common time signature. The measures are as follows:

- Measure 13: F, E°7/F, F
- Measure 14: G m, G°7, G m, C7
- Measure 15: C7(♯5), F (boxed), C7(♯5) (boxed)
- Measure 16: F (boxed), C m7, F

Musical score for piano/vocal/guitar. The score consists of three staves. The top staff shows a keyboard part with a bass line underneath. The middle staff shows a vocal melody. The bottom staff shows a bass line. The score is in B♭ major. The progression is as follows:

- Measure 18: B♭ Maj7 (Keyboard) (Bass: D, E, F, G, A, B♭)
- Measure 19: B♭ m6 (Keyboard) (Bass: D, E, F, G, A, B♭)
- Measure 20: E m7 (Keyboard) (Bass: D, E, F, G, A, B♭)
- Measure 21: A 7 (Keyboard) (Bass: D, E, F, G, A, B♭)
- Measure 22: C m6 (Keyboard) (Bass: D, E, F, G, A, B♭)
- Measure 23: D 7 (Keyboard) (Bass: D, E, F, G, A, B♭)
- Measure 24: D 7(♯5) (Keyboard) (Bass: D, E, F, G, A, B♭)

The vocal melody consists of eighth-note patterns. The bass line provides harmonic support throughout the progression.

Musical score for piano and saxophone. The piano part consists of a bass line and chords. The saxophone part enters at measure 22 with a melodic line. The progression is as follows:

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

The saxophone line features eighth-note patterns and rests. Measures 22-25 show a descending eighth-note scale pattern. Measures 26-27 show a descending eighth-note pattern starting on A. Measures 28-29 show a descending eighth-note pattern starting on D. Measures 30-31 show a descending eighth-note pattern starting on G.

Musical score for piano, page 26, showing a melodic line over a harmonic progression. The score consists of two staves. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows a harmonic progression with chords: F6, A♭°7, G m7, C°7, C7, and C7(♯5). Measure numbers 26, 3, and 3 are indicated above the staff.

Musical score for piano, page 30, featuring a melodic line with various chords:

- F
- F6
- FMaj7
- F7
- D7
- G m

The score includes a treble clef, a key signature of one flat, and a tempo marking of 30. Measures are divided by vertical bar lines, and each measure contains a melodic line with eighth-note patterns. Chords are indicated above the staff, and a '3' below the staff indicates a three-measure repeat. The final measure shows a melodic line ending on a G note.

Begin The Beguine

F

Keyboard

(Sax)

1 C7 F C7

5 F Dm7 FMaj7 Dm7 F
When they be - gin _____ the be - guine, _____ it

9 Dm F C7
brings back the sound _____ of mus - ic so ten - der. _____ It

13 Gm Gm7
brings back the days _____ of trop - i - cal splen - dor, _____ it

17 C7 C7sus4 F
brings back a mem - 'ry _____ ev - er green. _____ I'm

21 Dm7 FMaj7 Dm7 F
with you once more _____ un - der the stars, _____ and

25 FMaj7 Dm7 C7
down by the shore _____ an or - ches - tra's play - ing. _____ And

29 Gm C7 Gm7 Gm
e - ven the palms _____ seem to be sway - ing _____.

33 C7 F
when they be - gin _____ the be - guine. _____ To

2

37 Fm B♭7 E♭
live it a - gain____ is past all en - deav - or____ ex -

41 E♭m A♭7 D♭Maj7
cept when the tune____ clutch-es my heart.____ And

45 B♭ C D♭
there we are, swear-ing to love for - ev - er____ and prom-is - ing

49 C B♭m7 G m7 C C7
nev - er ev - er to part.____ What

53 F D m7 FMaj7 D m7 F
mo-ments di - vine,____ what rap-ture se - rene,____ till

57 F7 C7
clouds came a long to dis - perse the joy we had tast - ed.____ And

61 B♭m G m7(♭5)3 B♭m3 G m7
now, when I hear peo-ple curse the chance that was wast - ed,____ I

65 C7 G m7 F
know but too well____ what they mean.____ So, don't

69 F FMaj7 D m7 FMaj7 D m7
let them be - gin____ the be - guine.____ Let the

73 F FMaj7 D m F Maj7 C7
love that was once a - fire re-main an em - ber.____ Let it

77 $B\flat$ — 3 — G^{m7} — 3 — — 3 — A m D m D m7
 sleep like the dead de - sire I on - ly re - mem - ber _____

81 G m7 C 7sus4 C7 F
 when they be - gin _____ the be - guine. _____ Oh, let's

85 F — 3 — F Maj7 — 3 — D m F F Maj7 D m7
 let them be - gin the be - guine, make them play _____ till the

89 F — 3 — F Maj7 F6 C7
 stars that were there be - fore re-turn a - bove you, _____ till you

93 $B\flat$ — 3 — G m7 — 3 — A m A m7 D7
 whis-per to me once more, "Dar-ling, I love you." _____ Then we'll

97 G m7 C 7sus4 G m7 — 3 — C 7sus4
 sud-den - ly know _____ what hea - ven we're in _____

101 G m7 — 3 — C 7sus4 F D m7
 when they be - gin _____ the be - guine, _____

105 G m7 — 3 — C 7sus4 G m7(\flat 5) C7
 when they be - gin _____ the be -

109 F D m7 G m7 G \flat Maj7 F
 guine. _____

2

N. C.

32

$E^{\flat}7 \quad E7 \quad E^{\flat}7 \quad E7 \quad E^{\flat}7 \quad E^{\flat}+ A^{\flat}6$

(Sax - adlib)

36

$A^{\flat}6 \quad A^{\flat}7 \quad D^{\flat}6 \quad D^{\flat}7 \quad A^{\flat}6$

43

$E^{\flat}7 \quad A^{\flat}6 \quad D^{\flat}6 \quad \boxed{1. \quad E7 \quad B^{\flat}m7}$

48

$\boxed{2. \quad E7 \quad E^{\flat}sus4 \quad A^{\flat}6} \quad B^{\flat}m7 \quad E7 \quad E^{\flat}9 \quad A^{\flat}6 \quad N.C. \quad E^{\flat}7$

51

$A^{\flat}6 \quad A^{\flat}7$

55

$D^{\flat}6 \quad D^{\flat}7 \quad A^{\flat}6$

59

$E^{\flat}7 \quad \boxed{1, 2, 3. \quad A^{\flat} \quad N.C.} \quad A^{\flat}6$

65

$\boxed{4. \quad A^{\flat}N.C. \quad D^{\flat} \quad N.C. \quad E^{\flat}7 \quad A^{\flat}.}$

Take The A Train

Keyboard

The musical score consists of ten staves of music for keyboard, arranged in two columns of five staves each. The music is in 4/4 time and uses a treble clef. The key signature is one flat (B-flat), indicated by a 'B' with a flat sign. The score includes the following chords and measures:

- Measures 1-4:** Repeated pattern of B♭Maj7 and C 7(b5) chords.
- Measure 5:** B♭Maj7 chord.
- Measure 6:** C m7 chord.
- Measure 7:** F7 chord.
- Measure 8:** B♭Maj7 chord.
- Measure 9:** C m7 chord.
- Measure 10:** F7 chord.
- Measures 11-14:** Repeated pattern of B♭Maj7 and C 7(b5) chords.
- Measure 15:** C m7 chord.
- Measure 16:** F7 chord.
- Measure 17:** B♭Maj7 chord.
- Measure 18:** C m7 chord.
- Measure 19:** B♭7 chord.
- Measures 20-23:** Repeated pattern of E♭Maj7 and C 9 chords.
- Measure 24:** C m7 chord.
- Measure 25:** F9 chord.
- Measure 26:** F7(b9) chord.
- Measures 27-30:** Repeated pattern of B♭Maj7 and C 7(b5) chords.
- Measure 31:** C m7 chord.
- Measure 32:** F7 chord.
- Measure 33:** B♭Maj7 chord.
- Measure 34:** D m7 chord.
- Measure 35:** F7 chord.

2

37 B♭Maj7 C 7(♭5)

(Keyboard Adlib)

41 C m7 F7 B♭Maj7 C m7 F7

45 B♭Maj7 C 7(♭5)

(Keyboard Adlib)

49 C m7 F7 B♭Maj7 C m7 B♭7

(Sax Adlib)

53 E♭Maj7 C 9 C m7 F9 F7(♭9)

61 B♭Maj7 C 7(♭5)

65 C m7 F7 B♭Maj7 C m7 F7

69 B♭Maj7 C 7(♭5)

73 C m7 F7 B♭ E♭ E dim F7 B♭

Dream

F

Soft Latin Beat

Not too fast

Keyboard

E♭ (Sax) A♭m7 E♭ A♭m7

5 E♭ D7 E♭6

Dream when you're feel - ing blue. Dream,

10 C7 Fm7 Fm7(♭5) E♭

that's the thing to do. Just watch the smoke-rings rise in the air.

16 F7 Fm7 B♭7

You'll find your share of mem - o - ries there. So,

21 E♭ D7 E♭

dream when the day is through. Dream,

26 C7 Fm7 Fm7(♭5) E♭ G7

and they might come true. Things nev-er are as bad as they seem,

32 Cm7 Fm7 B♭7(♭9) E♭ B♭7

so dream, dream, dream.

37 E♭ (Sax) A♭m7

dream.

41 Fm7 Emaj7 E♭ A♭m7 E♭

You're The Top

(Sax) (Keyboard)

C C°7 Dm7 G6 G7
(F) At

5 C Dm7 A°7 C/E B7 C°7
words po-et - ic I'm so path-et - ic that I al-ways have found it best, — in-stead of

9 Dm G°7 Dm7/A C/E Dm7 G7
get - ting it off my chest, — to let 'em rest, un-ex - pressed.

13 C Dm7 A°7 C/E F♯7 B7
hate pa-rad - ing my ser - a - nad - ing as I'll prob-ab - ly miss a bar. — But

17 Em B7 Em Bm/D G7 N.C. Dm11 G7
if this dit-ty is not so pret-ty, at least it - ll tell you how great you are.

21 C B°7 Am7 G°7 G7 Em C Am E7
You're the top! You're the Colos-se-um! You're the top! You're the

28 F Dm7 G7 C Am
Louvre Mu-se-um! You're a mel-o-dy from a sym-phon-y by Strauss. You're a

33 B Em A9 D7 G9 G°7 G7
Ben-del bon-net, a Shake-speare son - net, you're Mick-ey Mouse!

37 C B°7 Am7 G°7 G7 Em C Am C7

You're the Nile! You're the Tow'r of Pis-a! You're the smile on the Mo-na Lis-a.

44 C9 F G7 C Dm A7 D7

I'm a worth-less check, a tot-al wreck, a flop. But if ba-baby, I'm the bot-tom, you're the top!

49 Dm D♭aug F/C G7/B /G C B7

(M) Your words po-et - ic are not path-et - ic, on the oth-er hand, babe, you shine. And I can feel af-ter ev - 'ry line

53 E♭ Fm7 C°7 E♭/G D7 E♭°7

a thrill de-vine down my spine. Now

57 Fm B♭°7 Fm7/C E♭/G Fm7 B7

feel af-ter ev - 'ry line a thrill de-vine down my spine. Now

61 E♭ Fm7 C°7 E♭/G A°7 D7

gift-ed hu - mans like Vin-cent You-mans might think that your song is bad. But

65 Gm D7 Gm Dm/F B7N.C. Fm11 B7

I got-ta no-tion, I'll sec-ond the mo-tion, and this is what I'm go-ing to add:

You're the top! You're a dance in Ba-li You're the top!

75 G7 A♭ Fm7 B♭7 E♭ Cm

You're a hot ta-ma-le. You're an angel, too simply too, too, too di-veen. You're a

81 D Gm C9 F7 B♭9 E° B♭7

Bot - ti - cel - li, you're Keats, you're Shel - ly, you're O-val - tine!

85 E♭ D°7 Cm7 B♭°7 B♭7 Gm E♭ Cm E♭7

You're a boon, You're the damatBoulder! You're the moon o-ver

92 E♭9 A♭ B♭7 E♭ Fm C7 F7

Mae West's shoul-der. I'm a bro-ken doll, a fol-de-rol, a flop, But if

97 Fm F♭aug A♭/E♭ B♭7/D /B♭ E♭ F7

ba-baby, I'm the bot-tom, you're the top! (F) But if

101 Fm7 A♭/E♭ B♭9/D B♭7 Fm7 F♭aug B♭9/D B♭7

ba - by, I'm the bot-tom, (M) but if ba - by, I'm the bot - tom(Both) but if

105 Fm A♭/E♭ B♭9/D B♭7

(Male) ba - by, I'm the bot - tom, you're the

109 E♭6 E♭°7 Fm7 E♭

(Female) top!

Misty

F

Keyboard

(Sax)

C maj7 D m7 Em7 D m7

3 C maj7 F maj7 D m7/G G 7 3 Look at

5 C Maj7 G m7 C7
me, way I'm and a thou - sand vi - o - lins be - gin to

7 FMaj7 F m7 B♭7
tree, play, and I feel like I'm cling - ing to a cloud. I
or it might be the sound of your "hel - lo." That

9 CMaj7 A m7 D m7 G7
can't un-der-stand, I get mis-ty just hold-ing your you're
mu - sic I hear, I get mis-ty the mo - ment your you're

11 1. E m7 A7(b9) D m7 G7(b9) 2. C7 F m7 CMaj7
hand. Walk my near. You can say that you're

15 G m7 C7 G m7 C7(b9)
lead - ing me on, but it's just what I

2

17 F Maj7 G m7 F Maj7 F#m7 B 7

want you to do. — Don't you real - ize how hope-less - ly I'm lost, —

20 F#m7 B 7 E m7 A 7(b9) D m7 G7(b9) — 3 —

— That's why I'm fol - low - ing you. — On my

23 C Maj7 G m7 C7

own, would I wan - der in this won - der - land a -

25 F Maj7 — 3 — 3 — F m7 B b7

lone, nev - er know-ing my right foot from my left, my

27 C Maj7 3 A m7 To Coda D m7 G7(b9) — 3 —

hat, — from my glove. — I get mis - ty, I'm too much in

29 C 6 F m7 D m7 G7(b9) — 3 — D.S. al Coda

(Sax)

love.

31 Coda D m7 G 7 — 3 — E A 7

mis - ty, I'm too much in love. — I'm so

34 D m7 G7(b9) C B b9 C Maj7

mis - ty and too much in love.

Boogie Woogie Bugle Boy

F

(Keyboard - ala Bugle)

(NC)

Keyboard

5 C

9 ~~C~~ C

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

13 F

15 C

17 G

19 C

21

He was the

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 seemed man in his un - der stamp - craft. But then his
stand, feet, be - cause the 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.

Comp-an - y B.

Comp-an - y B.

To Coda

2

23 C
 toot, a toot, a toot - tee - lee-a-dah toot he blows it eight to the bar.

26 F
 in boog-ie rhy-thm. He can't blow a note un-less the bass and gui-tar is play-in'

29 C G 3
 with him. He makes the comp-an-y jump when he plays

32 F C
 rev-eil-le, He's the boog-ie woog-ie bu-gle boy of Comp-an-y B.

35 C F C

42 G F C D.S. al Coda
 Dah, dah, do dah dah do dah. Dah, dah, do dah dah do dah.

47 Coda
 Dah, dah, do dah dah do dah. Dah, dah, do dah dah do dah.

51 F C
 Dah, dah, do dah dah do dah. Dah, dah, do dah dah do dah.

55 G 3 F
 The comp-an - y jumps when he plays rev-eil - le, He's the

57 C N.C.
 boog-ie woog-ie bu-gle boy of Comp-an-y B. He was that

60 D m/E G 7/D C
 boog-ie woog-ie bu-gle boy of Comp-an-y B.

My Funny Valentine

F

Keyboard

(Sax)

1 G m7³ G m6³

3 G m7 C m7 G m C7/E C m/E♭

5 G m G m(maj7) G m7 G m6

My fun-ny val - en-tine, Sweet com - ic val - en-tine,

9 E♭Maj7 C m7 A m7(♭5) D7(♭9)

You make me smile with my heart.

13 G m G m(maj7) G m7 G m6

Your looks are laugh - a-ble, un-pho - to - graph - a-ble,

17 E♭Maj7 C m7 C m7(♭5) F7(♭9)

Yet you're my fav - 'rite work of art. Is your

2

21 B♭Maj7 C m7 D m7 C m7 B♭Maj7 C m7 D m7 C m7

 fig - ure less than Greek, is your mouth a lit - tle weak, when you

25 B♭Maj7 D 7 G m F m7 E 7 E♭Maj7 A m7(♭5) D 7(♭9)

 o - pen it to speak, are you smart? _____ But

29 G m G m(maj7) G m7 G m6

 don't change a hair for me, not if you care for me,

33 E♭Maj7 A m7(♭5) D7(♭9) G m F m7 E 7(♯11)

 stay lit - tle val - en - tine, stay. _____

37 1. E♭Maj7 C m7 F7(♭9) B♭6 A m7(♭5) D 7(♭9)

 Each day is Val - en-tine's Day.

41 2. E♭Maj7 C m7 F7(♭9) B♭ G m G♭(♯5) B♭

 Each day is Val-en - tine's Day. _____

It Had To Be You

F

Keyboard

(Sax)

G m7 B♭Maj7 F m7 B♭7

3 C m7 D m C m7/E♭ E° F 7 N.C.

It had to be you, —

5 B♭ F aug B♭Maj7 G 7

it had to be you. — I wan-dered a - round

9 C 7 G m7 C 7 G m7 C 7

— and fin-al-ly found — the some-bod-y who — could make me be true,

13 C m7 F 7 D 7 G m

— could make me feel blue, — and ev - en be glad,

17 C 7 F7 F°7 F7 N.C.

— just to be sad, — think-ing of you. — Some oth-ers I've seen

2

21 B♭ F aug B♭Maj7 G 7

might nev - er be mean, _____ might nev - er be cross

Musical score for 'For no-bod-y else'. The score consists of a single staff with a treble clef, a key signature of one flat, and a common time signature. The lyrics are: "or try to be boss, but they would-n't do. For no-bod-y else". The melody starts on C7, moves to G m7, then back to C7, G m7, C7, and finally G m.

29 E♭Maj7C m7 E♭m6 F 7 B♭Maj7D 7 G m7 B♭ø

— gave me a thrill, — with all your faults — I love you still. — It had to be you,

33 F7 Cm F7 1. B♭ B♭^o F7 N.C. (Sax)

won-der-ful you, it had to be you.

37

2. B \flat (Sax) B \flat 7 Cm7 F7 B \flat 6

you.

(Sax)

C D7 G7 Keyboard

5 C 3 C°

Un - for - get-ta - ble, _____ that's what you are. _____

9 F 3 D9 A m7 Fm D9 B^b

Un-for - get-ta - ble, _____ 'tho near or far. _____ Like a song of

14 B^bm F Cm6 D7

love that clings to me, how the thought of you does things to me.

17 G9 G^b G7

Nev - er be - fore has some - one been more

21 C 3 C° F 3

Un-for - get-ta - ble, _____ in ev'ry way. _____ and for - ev-er more,

26 3 D9 A m7 Fm D9 B^b B^bm

— that's how you'll stay. _____ That's why, dar - ling, it's in-cred - i-ble

31 F Cm6 D7 Gm7 C7

that some-one so un - for-get - ta - ble thinks that I am un - for-get - a - ble,

35 1. F F# G7 Dm7G7 2. F (Sax) A^b/C B A^bmaj7 F

too. _____ too. _____

This musical score for 'Unforgettable' features two staves: a piano staff and a saxophone staff. The piano part includes lyrics and chords such as C, D7, G7, Bb, G9, Gb, G7, C, Cm6, D7, Bbm, F, A9, Am7, Fm, D9, Bb, Bbm, and C7. The saxophone part follows the piano's harmonic progression. The lyrics are integrated into the music, with the vocal line appearing on both staves at different times. The score is set in common time and includes measure numbers from 1 to 35.

Little Brown Jug

Bass

(Play as written)

5 (NC)

9

13 > >

17 B♭ B♭7 E♭ E° F F7 B♭ F7 B♭ B♭7 E♭ E° F F7 > >

25 > >

33 B♭ B♭7 E♭ E° F F7 > B♭ F7 B♭ B♭7 E♭ E° F F7 B♭

41 B♭ G° G♭°B♭/F F7 B♭ G° G♭°B♭/F B♭ F7

49 B♭ B♭ E♭ E♭ F7 F7 B♭ 1. B♭ p - ff

57 2. > > > > > >

Little Brown Jug

(Keyboard & Bass - Play as written)

Keyboard

The musical score consists of two staves: a Bass staff (F clef) and a Keyboard staff (G clef). The score is in 4/4 time and includes lyrics in parentheses below the notes. The keyboard part includes chords and specific notes. The bass part provides harmonic support. The score spans from measure 5 to 95.

Keyboard Chords:

- Measures 5-9: B♭, B♭7, E♭, E°, F, F7, B♭, F7
- Measures 13-17: B♭, B♭7, E♭, E°, F, F7, B♭
- Measures 17-22: B♭, B♭7, E♭, E°, F, F7, B♭, F7, B♭, B♭7
- Measure 22: (NC)
- Measures 27-33: B♭, C♯, C°, B°, B♭, F (Keyboard)
- Measures 33-39: (Sax adlib) B♭, B♭7, E♭, E°, F, F7, B♭, B♭7, E♭, E°, F, F7, B♭
- Measures 41-49: B♭, G°, G♭°, B♭, E♭7, B♭, G°, G♭°, B♭, E♭7, B♭, G°, G♭°, B♭, B♭, F7
- Measures 49-55: B♭, E♭, F7
- Measures 55-61: B♭, 1., 2., >, >

Performance Instructions:

- p ff**: Dynamics at measure 49.
- 1.** and **2.**: Measures 55-61 indicate a first and second ending.
- >**: Articulation marks indicating slurs or grace notes at the end of measures 55 and 61.

It's D'Lovely

F

Keyboard & Bass Freely

B_b A_b^o7 G 7 C m7 A^o7 F 7 Keyboard

5 B_b B_b7 C m7 F 7 B_b

feel a sud-den urge to sing, the kind of dit-ty that en-vokes the spring. So, con-

9 C m 3 C[#]7 D m7 C^o7 3 F 7 B_b F 7

trol your de - sire to curse while I cru - ci - fy the verse. This

13 B_b B_b7 C m7 F 7 B_b

verse I've start-ed seems to me the tin pan syn-the-sis of mel-o - dy. So, to

17 G C^o7 G m7 C 7 F F 7

spare you all the pain, I'll skip the darn thing and sing the re - train.

(Sax & All - In Rhythm)

23 B_b G m E_bmaj7 F 7

27 S B_b B_baug B_b6 B_bmaj7 The

night is young, the skies are clear, and if you want to go walk-ing, dear, it's de-

31 B_b B^o7 C m7 F 7 G 7

light - ful, it's de - li - cious, it's de - love - ly. I

35 C m A_b/C C m6 F 7

un-der-stand the rea-son why you're sen-ti-men - tal, 'cause so am I. It's de-

39 C m7 C[#]7 B_b6/D C m7 F 7

light - ful, it's de - li - cious, it's de - love - ly. You can

2

43 B_b7 E_b
 tell at a glance — what a swell night this is for romance. You can

47 E_bm F₇ To Coda ♩
 hear dear Mother Nature mur - mur-ing low, "Let your-self go!" So

51 B_b B_baug B_b6 B_bmaj7
 please be sweet, my chick-a-dee, and when I kiss you just say to me, "It's de-

55 B_b B⁷ F_m G₇
 light - ful, it's de - li - cious, it's de - lect - a - ble, it's de - lir - i - ous, it's di

59 C_m7 F₇ B_b D.S. al Coda
 lem-ma, it's de - lim - it, it's de-luxe, it's de - love - ly! (Sax)

63 ♩ Coda B_b B_baug B_b6 B_bmaj7
 please be sweet, my chick-a-dee, and when I kiss you just say to me, "It's de-

67 B_b B⁷ F_m G₇
 light - ful, it's de - li - cious, it's de - lect - a - ble, it's de - lir - i - ous, it's di

71 C_m7 F₇ B_b (Sax)
 lem-ma, it's de - lim - it, it's de-luxe, it's de - love - ly! —

75 B_b G_m C_m7 B maj7 B_b6

All Of Me

F

(Sax)

Keyboard

The musical score consists of two staves. The top staff is for the Saxophone (Sax), and the bottom staff is for the Keyboard. The score includes lyrics and chords.

Saxophone (Sax) Part:

- Measures 1-4: Gm7, B♭/F, E7, F, A m/E, B♭m/E♭, D7
- Measures 5-8: Gm, Gm7, C9, C7, F6, F, Dm7, C7, Gm7, C7
- Measures 9-12: F6, A7, D7
- Measures 13-16: All of me, why not take all of me? Can't you see
- Measures 17-20: I'm no good with - out you. Take my lips, I want to
- Measures 21-24: lose them. Take my arms, I'll nev - er use them.
- Measures 25-28: Your good-bye left me with eyes that cry. How can I
- Measures 29-32: ev - er make it with - out you? You took the part that
- Measures 33-36: once was my heart, so why not take all of me?
- Measures 37-40: 2. why not take all? why not take all? So
- Measures 41-44: Gm7, C7, A m7, D7
- Measures 45-48: Gm7, C7, B♭6/F, F

Keyboard Part:

- Measures 1-4: Gm7, B♭/F, E7, F, A m/E, B♭m/E♭, D7
- Measures 5-8: Gm, Gm7, C9, C7, F6, F, Dm7, C7
- Measures 9-12: F6, A7, D7
- Measures 13-16: All of me, why not take all of me? Can't you see
- Measures 17-20: I'm no good with - out you. Take my lips, I want to
- Measures 21-24: lose them. Take my arms, I'll nev - er use them.
- Measures 25-28: Your good-bye left me with eyes that cry. How can I
- Measures 29-32: ev - er make it with - out you? You took the part that
- Measures 33-36: once was my heart, so why not take all of me?
- Measures 37-40: 2. why not take all? why not take all? So
- Measures 41-44: Gm7, C7, A m7, D7
- Measures 45-48: Gm7, C7, B♭6/F, F

Come Fly With Me

F

(Sax) Keyboard

FMaj7 D m7 G m7 C7 FMaj7 D m7 G m7 C7

5 FMaj7 F6 A m7 A^b7 G m7 C7

fly with me, let's fly, let's fly a - way. If
fly a - way, let's float down to Pe - ru. In

9 FMaj7 F6 C m7 F7 B^bMaj7 E^b7

you can use some ex - o - tic booze, there's a bar in far Bom-Bay. Come
Lla - ma-land, there's a one-man band, and he'll toot his flute for you. Come

13 FMaj7 F6 ¹B^b7 A7 D7 G7 C7

on and fly with me, let's fly a - way. Come

17 2.
B^b7 C7sus4 F6 B^b7 F6

off in the blue. Once I get you

20 D^bMaj7 D^b6 G^bMaj7 E^bm7

up there where the air is rar - i - fied,

24 A^b7 D^b6 E^bm7 A^b7sus4

we'll just glide star - ry - eyed. Once I get you

28 D^bMaj7 D^b6 C Maj7 A m7

up there, I'll be hold - ing you so near,

2

32 D m11 G7 C7 N.C. C7

You may hear an - gels cheer 'cause we're to - geth - er.

36 FMaj7 F6 A m7 A♭7 G m7 C7

Weath - er wise it's such__ a love - ly day. Just

40 FMaj7 F6 C m7 F7 B♭Maj7 E♭7

say the words and we'll beat the birds down to A - ca-pul-co Bay. It's

44 FMaj7 F6 B7 A m7(♭5) E7 D7 Am9#11
To Coda ⊕

per - fect for__ a fly - ing hon - ey moon, O yeah! Come

48 G7 G m7 C7 F A m C9 (Sax)
D.S. al Coda

fly with me. Pack up. Let's fly a - way.

52 Coda G m7 B♭m7 G m7

fly with me, come fly with me, come fly with me,

58 G m7/C F F6 B7 G m7 F♯Maj7 F6

let's fly a - way

They Can't Take That Away From Me

F

Keyboard

(Sax)

C m7/E♭ E° B♭/F G7

C m9 F7 C m9 F7 N.C.

The way you wear your hat,

B♭ C m7 C♯° B♭/D C♯° C m7 F7

the way you sip your tea, the mem-'ry of all that,

B♭6 B♭7 E♭ G7 C7 F7

— no, no, they can't take that a-way from me. The way your smile just beams,

B♭ C m7 C♯° B♭ C♯° C m7 F7

the way you sing off key, the way you haunt my dreams,

B♭6 B♭7 E♭ F7 B♭6

— no, no, they can't take that a-way from me. We may

2

D m7 D m6 D m7 D m6 D m7 E m7 A 7

A musical score for a single melodic line. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The melody consists of eighth and sixteenth notes. The lyrics are: "nev - er, nev - er meet a - gain on that bump-y road to love. But I'll". The vocal line starts on a quarter note, followed by eighth notes, then a half note, then eighth and sixteenth note patterns, ending with a dotted half note and a sixteenth note.

D m7 D m6 D m7 G7 C7 C7(b5) F7 N.C.

25

al-ways, al-ways keep the mem'-ry of The way you hold your knife,

B♭ C m7 C♯° B♭

C#°

C m7

F7

B^b6

B^b7

E♭

D m7

B^b6C m7(b5)

Musical score for "No, No, They Can't Take That Away from Me". The score consists of two staves. The top staff starts with a treble clef, a key signature of one flat, and a common time signature. The lyrics are: "no, no, they can't take that a-way from me. No, they". The bottom staff starts with a bass clef, a key signature of one flat, and a common time signature. The lyrics are: "no, no, they can't take that a-way from me. No, they". The music includes various note values such as eighth and sixteenth notes, and rests.

37 B♭ G m 1. C m7 F 6 B♭6 (Sax) F 7 N.C.

can't take that a - way from me.

Musical score for "I Can't Take That Away from You" in B-flat major (B♭) and common time (C). The score consists of two staves. The top staff shows the melody line with lyrics: "can't take that a - way from me." The bottom staff shows harmonic progression: B♭, G major (G m), C major 7 (C m7), F major 7 with a flat ninth (F 7(♭9)), B-flat 6 (B♭6), C major 7 (C m7), and B-flat 6 (B♭6). The score includes measure numbers 44 and 45.

Fly Me To The Moon

F

Keyboard

(Keyboard & Bass Only - Freely)

A♭ Cm Fm9 Cm7 D♭maj7 B♭m7 E♭7
Po-ets

6 A♭ Fm A♭ Fm A♭ Fm E♭ B♭m B♭m(maj7)
of-ten use man-y words to say a sim-ple thing. It takes thought and

11 B♭m7/A♭ B♭m6 B♭m7/A♭ E♭7 A♭ D♭ 3 D° 3
time and rhyme to make a po-em sing. With mu-sic and words I've been

15 A♭/E♭ D♭ B♭m7 3 Cm C° 3
play-ing; for you I have writ-ten a song. To be

18 B♭m7 3 E♭7 3 A♭ Fm D♭6 3 B♭m7 3 C C7
sure that you know what I'm say-ing, I'll trans-late as I go a-long.

(In Rhythm) 22 Fm7 B♭m7 E♭7
Fly me to the moon and let me play a-mong the stars.

25 A♭Maj7 A♭7 D♭Maj7 G m7(b5)
Let me see what spring - is like on

28 C7(b9) Fm7 F7 B♭m7
Jup - i - ter and Mars. In oth - er words,

2

31 E♭7 A♭Maj7 C m7 F7 B♭m7
 — hold my hand. _____ m oth - er words, _____

35 E♭7 A♭Maj7 G m7(♭5) C7
 — ba - by, kiss me. _____

38 F m7 B♭m7 E♭7
 Fill my heart with song and let me sing for - ev - er more.

41 A♭Maj7 A♭7 D♭Maj7 G m7(♭5)
 You are all I long for, all I

44 C7(♭9) F m7 F7 B♭m7
 wor - ship and a - dore. 1. in oth - er words, _____

47 E♭7 C m7 F7
 — please be true. _____ In

50 B♭m7 E♭7 A♭6 G m7(♭5) C7
 oth - er words, _____ love you. _____

54 2. Cm7 F7 B♭m7 /B♭ /A♭ G♭/D♭ E♭7
 true. _____ In oth - er words, _____ I love

60 A♭ A maj7 B♭m7 /E♭ A♭6
 you. _____

2014.08.17

Chattanooga Choo Choo

Bass Intro

(Train Whistle)
(F6 F6)**F** Keyboard
(Train Whistle)
(F6 F6)

Bass Intro: A bass line in 4/4 time, starting with a dotted half note followed by eighth notes. The keyboard part consists of two parallel staves, each with a single note (F6) held for the duration of the measure.

5 F

Measures 5-8: The vocal line begins with a sustained note (F) followed by eighth-note patterns. The piano accompaniment consists of eighth-note chords.

Measures 9-12: The vocal line includes chords G m7, C7, and F. The piano accompaniment features eighth-note chords. Measure 10 includes a dynamic instruction '1. C7' and '2. F7'.

Measures 14-17: The vocal line includes chords B♭, F7, and B♭. The piano accompaniment features eighth-note chords.

Measures 18-21: The vocal line includes chords E♭, E°, B♭/F, and G7. The piano accompaniment features eighth-note chords. Measure 19 includes a dynamic instruction '1. C7(b9)' and 'G♭7 F7'.

Measures 22-25: The vocal line includes chords C7(b9), B♭°, F7, B♭, and C7. The piano accompaniment features eighth-note chords. Measure 23 includes a dynamic instruction 'N.C.' and 'F'. Measure 25 is labeled '(Bass)'.

Measures 28-31: The vocal line begins with a sustained note (F) followed by eighth-note patterns. The piano accompaniment consists of eighth-note chords.

Measures 33-36: The vocal line includes chords C7, F, C7, F, and F7/E♭. The piano accompaniment features eighth-note chords.

Measures 38-41: The vocal line includes chords B♭/D, B°/D♭, F/C, D m, G m, and C7. The piano accompaniment features eighth-note chords.

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 twenty-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

You'll leave the 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♭ B°

read then you'll 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♭ E° 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(♭9) F6

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

71 2. C7(♭9) F7 G♭7 F7 B♭

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

73 F N.C. F F

(Bass)

78 G m7 C7 F C7

83 F F7/E♭ B♭/D B°/D♭ F/C D m

88 G m C7 F N.C. F/C D m G m C7

Bass Solo as in Meas 73,74

93 F B♭m G m C7 F

Evergreen

F

Soft Rock Beat

Keyboard

(Sax)

1 G A m/G

5 G A/G A m/G

Love, soft as an ea - sy chair. Love,

10 G G/F# Em

fresh as the morn - ing air. One love that is

15 Bm7 Am7 F D D7

shared by two I have found with you. like a

21 G C/D Am7

rose un - der the Ap - ril snow, I

26 C/D G G/F# Em

—was al - ways cer - tain love would grow. Love, age-less and

31 Bm7 C maj7 Bbmaj7 F/G G7

ev - er - green, sel-dom seen by two.

37 C maj7 C6 Bm7 C maj7

You and I will make each night a first, ev-'ry -

The score consists of ten staves of musical notation for piano/keyboard. The key signature is F major (one sharp). The time signature varies between common time (4/4) and 3/4. Chords listed above the staves include G, A m/G, A/G, A m/G, G, G/F#, Em, Bm7, Am7, F, D, D7, G, C/D, Am7, Bbmaj7, F/G, G7, C/D, G, G/F#, Em, C maj7, Bm7, C maj7, Bbmaj7, F/G, G7, C maj7, C6, Bm7, C maj7, and C maj7. The lyrics are integrated into the music, appearing below each staff. The vocal line starts with "Love, soft as an easy chair. Love," and continues through various verses and choruses, ending with "You and I will make each night a first, ev-'ry -". The score also includes a section for (Sax) at the beginning.

2

42 D 3 Bm7 F/G G7 Cmaj7 F#sus F#7 3 Bm7
 day a be - gin - ning. Spir-its rise and their dance is un-re -

48 Bb Em7 A7 C/D D7
 hearsed. They'll warm and ex - cite us 'cause we have the bright-est

53 Gmaj7 Fmaj7/G Am7
 love. Two lives that shine as one, morn -

58 C/D G G/F# Em 3
 - ing glo-ry and mid-night sun. Time we've learned to

63 Bm7 F/G 3
 sail a - bove. Time won't change the

67 Cmaj7 Eb/C G 3
 mean - ing of one love, age - less and

71 A/G Ab/G 3
 ev - er, ev - er - - -

75 G (Sax) A B
 green.

79 A Ab G

Besame Mucho

F
Keyboard

(Sax)

The musical score consists of ten staves of music for keyboard, arranged in two systems. The first system starts at measure 1 (A m) and ends at measure 11 (D m6). The second system starts at measure 12 (A7(b9)) and ends at measure 22 (F7). The music includes various chords such as A m, D m, E7, A m, E7, A m6, D m6, A7(b9), D m6, E7(b9), A m6, B m7, E7, A7, G/B, A7/C#, A7(b9), D m6, A m, A m/G, F7, E7, and A m6. The lyrics are written below the notes, corresponding to the vocal line.

Measure 1: A m D m A m E7

Measure 5: A m E7 A m E7

Measure 9: A m6 D m6
Bes - a - me, _____ bes - a - me mu - - cho. _____

Measure 12: A7(b9) D m6 E7(b9)
Each time I cling to your kiss I hear mu - - di -
Co - mo si fuer - a esta noch - e la ul - ti - ma

Measure 15: A m6 B m7 E7 A7 G/B A7/C#
vine. _____ Bes - a - me, _____ bes - a - me

Measure 19: D m6 A m A m/G
mu - - cho. _____ Hold me, my dar - - ling, and per -
Que ten - go mied - do per -

Measure 22: F7 E7 A m6
say der - that te, you'll al - ways be mine. _____
der per - al der - ways te be des - mine pues. _____

2015.02.15

25 D m6 A m6
 This Quier - joy is some - thing new, my cer - arms en - fold - ing you,
 ten - er - te muy ca mir - ar - me tus

27 E7 A m6 A 7(b9) D m6
 nev - er knew this thrill be - fore. Who ev - er thought I'd be
 o - jos ver - te jun - to - mi. Pien - sa que tal ves ma -

30 A m6 B7 F7 E7
 hold - ing you close to me, whis-p'ring, "It's you I a - dore."
 na - ná yo es - ta re - le - jos "Muy le - jos de ati."

33 A m6 D m6
 Dear - est one, if bes - a - me leave mu - me, cho.
 Bes - a - me,

36 A 7(b9) D m6 E7(b9)
 each lit - tle dream would take wing and my life would be
 Co - mo si fuer - a esta noch - e la ul - ti - ma

39 A m6 B m7 E7 A 7 G/B A 7/C# A 7(b9)
 through. Bes - a - me, bes - a me vez.

43 D m6 A m A m/G
 mu - cho. Love Que me ten - for go - ev - er and per -

46 F7 E7 A m6 E7
 make all my dreams come true. pues.

49 A m A m/G F7 E7 A m6
 Love me for - ev - er and make all my dreams come true. pues.

Que ten - go mied - do per - der - te, per - derte des -

2014.03.12

Smoke Gets In Your Eyes

F

Keyboard

(Keyboard)

B \flat

They asked me how I knew my true love was true. _____ I, of course, re-

D m7 G m7 C m7 F7 A \flat 7 G7 C m7 F7
plied, "Some-thing here in - side can-not be de - nied."

B \flat D m7 D \flat 7 C m7 F7 B \flat 6 D7 \sharp 5 E \flat Maj7 E \circ 7
They said, "Some-day you'll find all who love are blind. _____ When your heart's on

D m7 G m7 C m7 F7 B \flat 6 A \flat m7 D \flat 7
fire, you must re-al lize smoke gets in your eyes."

G \flat Maj7 E \flat m7 3 A \flat m7 G \circ 7 A \flat m7 D \flat 7
So I chaffed them and I gail-y laughed to think they could doubt my love.

G \flat Maj7 E \flat m7 F7 B \flat Maj7 G7(\flat 9) C m7 F7
Yet, to - day my love has flown a-way. I am with - out my love.

B \flat 6 D m7 D \flat 7 C m7 F7 B \flat 6 D7 \sharp 5 E \flat Maj7 E \circ 7
Now, laugh-ing friends de - ride tears I can-not hide. _____ So, I smile and

D m7 G m7 C m7 F7 1 B \flat G m7 C m7 F7
say, "When a love-ly flame dies, smoke gets in your eyes."

2 B \flat /A G m C m B \flat C \sharp m7 B Maj7 B \flat Maj7
eyes. _____ Smoke gets in your eyes. _____

Moon River

F

Keyboard

(Keyboard)

Keyboard sheet music in 3/4 time, key of F major (one flat). The melody consists of eighth and sixteenth notes. Chords labeled: E♭, E♭7/D♭, B Maj7, B♭7/A♭, E♭/G, F m7, E♭/G, F m7 B♭7.

(Sax)

Saxophone sheet music in 3/4 time, key of F major (one flat). The melody consists of eighth and sixteenth notes. Chords labeled: E♭Maj7, C m7, A♭Maj7, E♭Maj7, A♭Maj7, E♭Maj7.

15 D m7(♭5)

G7

C m7

E♭7/B♭

A♭Maj7

D♭7

21 C m7

C m7/B♭

A m7(♭5)

D7

G m7

C7

F m7

B♭7

§ (Sax on D.S.)

25 E♭Maj7

C m7

A♭Maj7

E♭Maj7

A♭Maj7

E♭Maj7

31 D m7(♭5)

G7

C m7

C m7/B♭

A m7(♭5)

A♭Maj7

37 E♭Maj7

A♭Maj7

E♭Maj7

A♭Maj7

G m7

C m7

43 F m7

B♭7 To Coda

Φ

E♭6

C m7

B♭m

E♭7

49 A♭Maj7 F m7 D♭Maj7 A♭Maj7 D♭Maj7
 Moon Riv - er, wid - er than a mile, I'm cross - ing you in

54 A♭Maj7 G m7(b5) C7 F m7 A♭7/E♭ D♭Maj7
 style some day. O dream mak - er, you heart

60 G♭7 F m7 F m7/E♭ D m7(b5) G7 C m7 F 7 B♭m7 E♭7
 break - er, where - ev - er you're go - ing I'm go - ing your way.

65 A♭Maj7 F m7 D♭Maj7 A♭Maj7 D♭Maj7 A♭Maj7
 Two drift-ers off to see the world, there's such a lot of world to

71 G m7(b5) C7 F m7 F m7/E♭ D m7(b5) D♭Maj7
 see. We're af - ter the same rain - bow's

77 A♭Maj7 D♭Maj7 A♭Maj7 D♭Maj7 C m7 F m7
 end, wait-ing round the bend, my huck-le-ber-ry friend, Moon

83 B♭m7 E♭7 A♭6 F m7 B♭7 D.S. al Coda
 Riv - er and me.

Coda

89 E♭6 C m7 F° /E E♭Maj7

The musical score consists of eight staves of music. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The first staff starts at measure 49 with chords A♭Maj7, F m7, D♭Maj7, A♭Maj7, and D♭Maj7. The lyrics are "Moon Riv - er, wid - er than a mile, I'm cross - ing you in". The second staff starts at measure 54 with chords A♭Maj7, G m7(b5), C7, F m7, A♭7/E♭, and D♭Maj7. The lyrics are "style some day. O dream mak - er, you heart". The third staff starts at measure 60 with chords G♭7, F m7, F m7/E♭, D m7(b5), G7, C m7, F 7, B♭m7, and E♭7. The lyrics are "break - er, where - ev - er you're go - ing I'm go - ing your way.". The fourth staff starts at measure 65 with chords A♭Maj7, F m7, D♭Maj7, A♭Maj7, D♭Maj7, and A♭Maj7. The lyrics are "Two drift-ers off to see the world, there's such a lot of world to". The fifth staff starts at measure 71 with chords G m7(b5), C7, F m7, F m7/E♭, D m7(b5), and D♭Maj7. The lyrics are "see. We're af - ter the same rain - bow's". The sixth staff starts at measure 77 with chords A♭Maj7, D♭Maj7, A♭Maj7, D♭Maj7, C m7, and F m7. The lyrics are "end, wait-ing round the bend, my huck-le-ber-ry friend, Moon". The seventh staff starts at measure 83 with chords B♭m7, E♭7, A♭6, F m7, and B♭7 (labeled "D.S. al Coda"). The lyrics are "Riv - er and me.". The eighth staff starts at measure 89 with chords E♭6, C m7, F°, /E, and E♭Maj7. The lyrics are "Coda". The score concludes with a final chord of E♭Maj7.

All The Way

F

Keyboard

(Sax)

Musical score for piano showing measures 3-5. The score consists of two staves. The top staff shows a treble clef, a key signature of B-flat major (two flats), and a common time signature. The bottom staff shows a bass clef and a common time signature. Measure 3 starts with a B-flat major 7 chord (B-flat, D, F, A) followed by a half note rest. Measure 4 begins with a half note rest, followed by a Am7(b5) chord (A, C, E, G) and a D7/A chord (D, F-sharp, A, C-sharp). Measure 5 concludes with a D7/A chord and a measure ending symbol.

3 Cm/G D 7/A B[♭]° F7 F 7(5)

5 B♭Maj7 Am7b5 D7#5

When some - bod - y loves you, it's no good un - less he loves you
When some - bod - y needs you, it's no good un - less he needs you

Musical score for 'Happy to Be Near You' in G minor. The score consists of two staves. The top staff shows a melody line with lyrics: 'all the way.' followed by a repeat sign, then 'Hap - py to be near you when you', and finally 'all the way.' again. The bottom staff shows a harmonic progression: G m7, C7, F7, and C m7/G. The key signature changes from G major (one sharp) to G minor (no sharps or flats) at the beginning of the second line.

10 A♭m6 F7/A B♭6 F m7 B♭7

need some - one to cheer you
all the in - be - tween years all the way.
come what may.

13 E♭Maj7 F7 Am7b5

Tal - ler _____ than the tal - lest tree is,
Who knows _____ where the road will lead us?

15 D7 | G m7 F m7 E7
that's how it's got to feel.
On - ly a fool would

2

17 E♭Maj7 F7 F♯⁹⁷

Deep - er than the deep - est sea is,

19 G m7 C7 E♭m6 F7

that's how deep it goes if it's real.

21 2. G m7 E♭m6/G♭ B♭Maj7/F

say. But if you let me love you, it's for

23 A♭⁹ G 9 Em7b5 C m6/E♭

sure I'm gon - na love you all the

25 Dm7b5 G 7b9 To Coda E♭m6/G♭ B 7b5 B♭ C m7 F7 D.S. al Coda

way, all the way.

29 Coda E♭m6/G♭ B 7b5 A♭⁹ B♭Maj7

all the way.

All I Do Is Dream Of You

F

Keyboard

F /E /D /C F /E /D /C F /E /D /C F /E /D /C
 5 F Fmaj7 F6 F[#] Gm7 C7 Gm7 C7 Gm7 C7
 All I do is dream of you the whole night through. With the dawn I

10 Gm7 C7 F F7
 still go on dream-ing of you. You're ev'-ry thought, you're ev'-ry thing, you're
 15 B^b6 B^bm G7 C7 Gm7 C7
 ev'-ry song I ev-er sing. Sum-mer, win - ter, au-tumn, and spring. And,
 21 F Fmaj7 F6 F[#] Gm7 C7 Gm7 C7 Gm7 C7
 were there more than twen-ty four hours a day, they'd be spent in
 26 Gm7 C7 F F7
 sweet con-tent dream-ing a-way. When skies are gray, when skies are blue,
 31 B^b6 B^bm C7 F Fmaj7 F6 F[#]
 morn-ing, noon, and night-time, too, all I do the whole day through is
 35 1. Gm7 C7 F B^b C7 Caug | 2. Gm7 /F /E /D C7 /D /E
 dream of you. dream of
 39 F /E /D /C F /E /D /C F /E /D /C F

you.

VOCAL ONLY

What A Wonderful World

Keyboard

F G m F G m7 C7
2
I see

3 F 6 A m7 B♭Maj7 A m7 G m7 F Maj7
I see them bloom
trees of green, red roses, too.
skies of blue, and clouds of white,
the bright blessed day,

6 E m7(♭5) A 7(♭9) D m7 D♭7
for me and you, and I think to myself,
the sacred night,

8 G m7 C7 1. F Maj7 F 6 G m7 C7
2
"What a wonderful world." I see

11 2. F 6 B♭7 F 6
The
world."

13 G m7 C7 F Maj7
are
colors of the rainbow so pretty in the sky

15 G m7 C7 F Maj7
I see
also on the faces of the people passing by.

2

17 D m7 A m7 D m7 A m7

friends _____ shaking hands _____ saying "How _____ do you do."

19 D m7 D7(b9) G m7 F#7 C7 2

They're _____ real - ly say - ing, _____ "I" love you." I hear

21 F 6 A m7 B♭Maj7 A m7 G m7 F Maj7 3

ba - bies cry, I _____ watch them grow. They'll learn so much more

24 E m7(b5) A 7(b9) D m7 D♭7 G m7 C7 To Coda Φ 3

than I'll ev-er know, and I think to my-self, _____ "What a won-der-ful

27 F 6 B♭7 F G m7 C7 D.S. al Coda 2

world." _____ (Keyboard)

29 Φ Coda A 13 A 7#5 D 9sus4 D7(b9) G m7

world." _____ Yes, I think to my - self, _____

32 C 9sus4 C7 3 F 6 B♭ F 6

"What a won - der - ful world." _____

Till There Was You

F

(Keyboard only - freely)

Keyboard

A^bMaj7 A°7 B^bm11 G° D^bMaj7 E^b7

There were

5 bells on the hill but I nev - er heard them ring - ing. No, I

A^bMaj7 A°7 B^bm7 D^bm7 G^b9

nev - er heard them at all, till there was you. There were

A^bMaj7 C m7 B m7 B^bm7 E^b7 C m7 B 7 B^bm7 E^b7

(In rhythm)

13 birds in the sky but I nev - er saw them wing - ing. No, I

A^bMaj7 A°7 B^bm7 D^bm7 G^b9

17 nev - er saw them at all, till there was you. And there was

A^bMaj7 C m7 B m7 B^bm7 E^b7 A^b6 D^bm6 A^bMaj7

21 D^bMaj7 D °7 A^bMaj7 F7
 mus - ic and there were won - der - ful ros - es, they tell me, in

25 B^bm7 C m7 D m7(♭5) B^bm7/E^b E^b7(♯5)
 sweet fra - grant mead-ows of dawn and dew. There was

29 A^bMaj7 A °7 B^bm7 To Coda ♩ D^bm7 G^b9
 love all a - round but I nev - er heard it sing - ing. No, I

33 A^bMaj7 C m7 B m7 B^bm7 E^b7 A^b6 D^bm6 A^b6 D.S. al Coda B^bm7 E^b7
 nev - er heard it at all, till there was you. (Sax)

37 ♩ Coda D^b° G^b9 A^bMaj7 F m7 B^bm7 E^b7 A^b6 B^bm7 A Maj7 A^bMaj7
 sing-ing. No, I nev - er heard it at all, till there was you.

You Make Me Feel So Young

F
Keyboard

(Sax) E^b C m7 B^baug B^b7 E^b C m7 B^baug B^b7

5 E^b E° F m7 B^b7 E^b E°

You make me feel so young. You make me feel like spring

8 B^bm7/F B^b7 E^b E^b7 A^bMaj7 F m7

— has sprung. And ev'-ry time I see you grin, I'm

11 G m7 C m7 B^b7 F m7 B^b

such a happy in - di - vid - u - al.

13 E^b E° F m7 B^b7 E^b E°

The mo - ment that you speak, I wan-na go play

16 B^bm7/F B^b7 E^b E^b7 A^bMaj7 F m7

hide and seek. I wan-na go and bounce the moon just

19 G m7 C m7 F7 B^b

like a toy — bal - loon. —

21 E^b B^bm7 E^b/B^b E^b

You and I — are just like a cou - ple of

24 B^bm7 E^b B° C m7 G^b

tots run - ning a cross — a mea - dow

27 F m7 /C B^b7

pick - ing up lots of for - get - me - nots. —

2

29 E♭ E° F m7 B♭7 E♭ E°

You make me feel so young. You make me feel there are songs

32 B♭m7 B♭7 E♭ E♭7+5 A♭Maj7 A♭m7

— to be sung, bells to be rung, and a won-der-ful fling to be flung.

35 G m7 B♭° F m7 B♭7 E♭ G m7

— And e - ven when I'm old and gray,

38 F m7 B♭7 G 7 C 7

I'm going to feel the way I do to - day, — 'cause you

41 F m7 C 7 A♭9 F 7 B♭7 1 E♭ C m7 F m9 B♭7

————— make me feel so young. —————

2 45 E♭ F m7 B♭7 E♭

————— You make me feel so young.

48 F m7 B♭7 E♭ F m7 B♭7

You make me feel so young. You make me feel so

51 E♭ (Sax) F m7 B♭7 E♭

————— young. —————

Makin' Whoopee

F

Keyboard

B^b Gm Cm7 F7 B^b Gm Cm7 F7

5 B^b B^{o7} Cm7 F7 B^bmaj7 B^b7 An-oth-er
 bride, an-oth-er June, an-oth-er sun-ny hon-ey -
 shoes, a lot of rice, the groom is ner-vous he ans-wers
 dishes and ba-by clothes, he's so am-bi-tious, he ev-en

8 E^bmaj7 E^bm6 Dm7 Gm7 D^bm7 G^b7 F7 **To Coda ♀**
 moon, an-oth-er sea-son, an-oth-er rea-son for mak-in'
 twice. It's real-ly kil-lin' that he's so wil-lin' to make some
 sews. But don't for-get, folks, that's what you get, folks, for mak-in'

11 1. B^b Gm G^b7 F B^b Gm G^b7 F7 2. B^b E^b6 B^b
 whoop-ee. A lot of whoop-ee.

17 Dm7(5) G7(9) Cm7 Cm7(5) F7(9) B^bmaj7
 Pic-ture a lit-tle love nest, down where the ros-es cling. **D.S. al Coda**

21 Dm7(5) G7(9) Cm7 Cm7(5) F7(9) Dm7 G7 Cm7 F7
 Picture the same sweet love nest, think what a year will bring. He's wash-ing

25 ♀ Coda B^b Gm G^b7 F7 B^b Gm G^b7 F7
 whoop-ee, for mak-in' whoop-ee, for mak-in'

29 B^b Gm G^b7 F7 B^b Cm7 B maj7(#5) B^b6
 whoop-ee, for mak-in' whoop-ee,

Pennsylvania 6-5000

Keyboard

The musical score consists of two staves: a piano staff (treble and bass) and a vocal staff (soprano). The key signature is A♭ major (three flats), and the time signature is common time (indicated by '4'). The vocal part includes lyrics and specific performance instructions like 'N.C.' (No Chorus) and 'Penn-syl-van-ia 6 5 Thou-sand!'. The piano part includes chords and specific performance instructions like 'A♭m6' and 'E♭7 D7 E♭7'. The score is divided into measures by vertical bar lines.

Measures 1-4: A♭m6, E♭7, D7, E♭7

Measures 5-8: A♭, A♭/C, D♭, D°, E♭, D♭, C m7, E♭7/B♭

Measures 9-12: A♭, D♭9, A♭, A°7, B♭m7

Measures 13-14: E♭7, N.C.

Measures 15-16: Penn-syl-van-ia 6 5 Thou-sand! 6 5 Thou-sand _____

Measures 17-20: C7, Fm6, C7, Fm6

Measures 21-24: B♭7, E♭Maj7, C9, F7, B♭7, E♭7

Measures 25-28: A♭, D♭9, A♭, A°7

Measures 29-32: B♭m7, E♭7, N.C.

Measures 33-36: Penn-syl-van-ia 6 5 Thou-sand!

(Instrumental Adlib)

34 A♭ D♭9 A♭ F7/A♭

38 B♭m7 E♭7 A♭ A♭/C 1. D♭ E♭7 2. A♭

43 A♭ D♭9 A♭ A°7 N.C.

47 B♭m7 1. E♭7 Penn-syl-van-ia 6 5 0 0 0

2. 51 E♭7 A♭ A♭/C D♭ E♭7

54 A♭ D♭9 A♭ A°7

58 B♭m7 1. E♭7 A♭ A♭/C D♭ E♭7

2 62 E♭7 A♭

As Time Goes By

F

Keyboard

(Keyboard & Bass - Freely)

1 Cm7 F9 B♭m7 E♭maj7

3 A♭maj7 A♭m13/D♭ B♭m7 E♭7

5 A♭ This day and age we're liv - ing in gives cause for ap - pre - hen - sion, with

7 A♭m(maj7)/G F m7 B♭m/D♭ E♭m7 speed and new in - ven - tion, and things like fourth di - men - sion. Yet we

9 B♭m7 E♭7 A♭ F m7 B °7 get a tri - fle wear - y with mis - ter Ein - stein's theor - y, so we

11 E♭/B♭ C m/G C m must get down to earth at times, re - lax, re-lieve the tension. No

13 F m7 E♭7 A♭ G♭6 F7 mat - ter what the prog - ress or what may yet be proved, the

15 B♭m7 E♭7 sim - ple facts of life are such, they can - not be re-moved. You

(Add drums - in rhythm)

17 B♭m 3 E♭7 E♭m6 3 E♭7

must re - mem - ber this,
when two__ lov - ers woo,
they still say__ "I love you." On

19 A♭ E♭+ 3 A♭6 C m F m C m6 B♭7

sigh is__ just a sigh.
that you can re - ly.
The fun - da - men - tal things ap -
No mat - ter what the fu - ture

22 E♭7 B♭m7 E♭7 |¹A♭Maj7 F m B♭m7 E♭7 |²A♭ B♭m7(♭5) A♭ A♭7

ply as time goes by.
brings as time goes by.
and by.

27 D♭ F7/C

Moon-light and love__ songs, nev - er out of date.

29 B♭m D°7 F m/C D♭7

Hearts full of pas - sion, jeal - ous-y, and hate.
Wom-an needs man, and

32 B♭7 E♭7 E♭°7 E♭7

man must have his mate.
That no - one can de - ny.
It's

35 B♭m 3 E♭7 E♭m6 3 E♭7
still the same old story, a fight for love and glory, a

37 A♭ E♭+ 3 A♭6 C m F m C m6 B♭7 B °7
case of do or die. The world will al-ways wel - come

40 A♭/C A ° To Coda B♭m7 E♭7(#5) A♭ B♭m7 E♭7
lov - ers as time goes by. (Sax) D.S. al Coda

Coda B♭m7 E♭7(#5) C m F m C m6 B♭7
time goes by. Yes, the world will al - ways wel - come

46 C m7 A °7 B♭m7 E♭7
lov - ers as time goes

49 B♭m7 (Sax) A maj 7 A♭6
by

At Last

F

Keyboard

12/8 Feel

At Last

Keyboard

F

12/8

Chords:

- M1: F, F7/A
- M2: B♭, B dim7
- M3: F/C, F7/E♭
- M4: D7(♭9)
- M5: D♭7
- M6: C9
- M7: F, D m7
- M8: G m7, C7
- M9: F, D m7, G m7, C7
- M10: F, B♭, FMaj9
- M11: G m7, C7
- M12: FMaj9, F6
- M13: G m7, C7
- M14: E7/B, E7, A m
- M15: D m7, G7
- M16: E7/B, E7, A m
- M17: D m7, G7
- M18: C Maj7, C♯7
- M19: D m7, G7
- M20: C, C7
- M21: F, D m7
- M22: G m7, C7(♭9)
- M23: F, D m7
- M24: G m7, C7
- M25: F, D m7
- M26: G m7, C7
- M27: F, D m7
- M28: G m7, C7
- M29: F, D m7, G m7, C9

Lyrics:

last, my love skies has come a - long, blue,
the the skies a - bove are
my lone - ly days are o - ver, and life is like a
my heart was wrapped in clo - ver, the night I looked at
song. At you. I found the
dream that I can speak to, a dream that
I can call my own. I found a thrill to press my
cheek to, a thrill I've nev - er known. You
smiled and then the spell was cast.
and here we are in heav - en for you are mine at
last. (Sax) last.

3/4 Coda

To Coda

The Way You Look Tonight

F

Keyboard

Latin Beat

A♭Maj7 (Keyboard) F m7 B♭m7 E♭7

Some love - day when I'm aw fully low, warm,
when the world is cold, I will feel a glow just think-ing of
and your cheeks so soft, there is noth-ing for me but to love

A♭Maj7 A♭7 D♭Maj7 E♭7

— you and just the way you look to -
night. night.

1. E♭7

2. C♯m7 C♭Maj7 G♭7 C°7 D♭m7 G♭7

With each word your ten - der - ness grows,

C♭Maj7 D°7 D♭m7 G♭7

tear-ing my fears a - part.

30 C^bMaj7 C^o7 D^bm7 G^b7
And that laugh that wrinkle-s your nose

34 C^bMaj7 C^o B^bm7 E^b7
touch-es my fool - ish heart.

38 A^bMaj7 F m7 B^bm7 E^b7
Love - - - ly, nev - er ev - er change.

42 A^bMaj7 F7(b9) B^bm7 E^b7
Keep that breath-less charm. Won't you please ar - range it, 'cause I love

46 A^bMaj7 A^b7 D^bMaj7 E^b7 To Coda ♀
— you, just the way you look to - night

50 A^bMaj7 (Keyboard) F m7 B^bm7 E^b7 D.S. al Coda
—

54 ♀ Coda (Keyboard) A^bMaj7 F7 B^bm7 E^b7 A^bMaj7 F7 D m7 E^b7

58 B^bm7 E^b7 A^b B^bm7 A Maj7 A^bMaj7
Just the way you look to - night.

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)
ale male.
Ma - ma's in the back yard
One good thing a - bout hm, he

50 1. B♭ (Sax)
learn - in' how to jive and wail.
knows_ how to jive and wail.
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

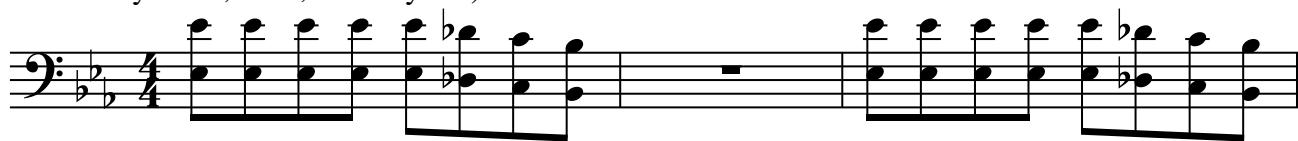
104 Dm7 G7 C6 (Sax)

jump and jive and then you got-ta wail

Old Time Rock 'n' Roll

Keyboard, Bass, and Rhythm)

Keyboard



E♭

Just take those old records off the shelf.
I'll sit and lis - ten to 'em
tan-go_____

A♭

B♭

by my-self. To - day's mu - sic ain't got the same soul.
funk - y old soul. There's on - ly one sure way to get me to go:

B♭

E♭

I like that old - time rock 'n' roll.
Start play-ing old - time rock 'n' roll.
Don't try to take me to a
Call me a re - lic, call me

E♭

A♭

dis - co. You'll nev'er e - ven get me out on the floor.
what you will. Say I'm old-fash-ioned. Say I'm o - ver the hill.

A♭

B♭

In ten min-utes I'll be late for the door.
To-day's mu - sic ain't got the same soul.
I like that old - time
I like that old time

E♭

B♭

rock 'n' roll.
rock 'n' roll.
Still like that old - time

21 E♭ A♭

rock 'n' roll.
That kind of mu-sic just soothes my soul.

24 A♭ B♭

I rem - i - nisce a - bout the days of old
with that old - time rock 'n' roll.

26 B♭ E♭ B♭
(Sax adlib)

(Sax adlib)

29 E♭ A♭ B♭

34 E♭ 1. B♭ 2. B♭

Won't go to hear 'em play a
Still like that old - time

(3 times: 2nd Time Keyboard
E♭ & Bass Out - Clap)

38 A♭

rock 'n' roll.
That kind of mu-sic just soothes my soul.

41 A♭ B♭

I rem - i - nisce a - bout the days of old - time
with that old - time

44 E♭ 1, 2. B♭ 3. E♭

rock 'n' roll.
Still like that old - time
rock 'n' roll.

L-O-V-E

F

Keyboard

(Sax) D

5 D D maj7 Em7 A7
L is for the way you look at me. O is

10 D maj7 D6 D D7 G maj7
for the on-ly one I see V is ver-y, ver-y ex-tra-or-

16 E7 A7
- din-ar-y, E is e-ven more than any - one that you a-dore, and

21 D D maj7 Em7 A7
love is all that I can give to you. Love is more than just a game

27 D maj7 D6 D D7 G maj7 G[#]7
for two. Two in love can make it, takemy heartand please don't break it.

33 D/A A7 D (Sax) B^{flat}7
Love was made for me and you.

37 E^{flat} E^{flat} maj7 Fm7 B^{flat}7

43 E^{flat} maj7 E^{flat} 6 E^{flat} B^{flat}7 A^{flat} maj7 A°7

This musical score consists of six staves of music. The top staff is for the Keyboard (piano), indicated by a large 'F' and 'Keyboard' text. The bottom five staves are for the Saxophone, indicated by '(Sax)' and a small 'D' at the beginning. The music is in common time (indicated by '4') and uses a key signature of two sharps (D major). The vocal part is written below the piano part. Chords are labeled above the piano staff, and lyrics are written below the vocal staff. Measure numbers are provided on the left side of the piano staff.

2

49 E^b/B^b B^b E^b B 7

53 E E maj 7 F#m7 B 7
L is for the way you look at me. O is

58 E maj 7 E 6 E E 7 A maj 7
for the on- ly one I see. V is ver-y, ver-y ex-tra-or-

64 F#7 B 7
- din-ar-y, E is even more than an-y one that you a-dore, and

69 E E maj 7 F#m7 B 7
love is all that I can give to you. Love is more than just a game

75 E maj 7 E 6 E E 7 A maj 7 A#7
for two. Two in love can make it, take my heart and please don't break it.

81 E/B B 7 E C#7 F#7 B 7
Love was made for me and you. Love was made for me and

87 E C#7 F#7 B 7 E (Sax)
— you. Love was made for me and — you

92 A A⁷ E/B E E9

FEMALE VOCAL ONLY

Oh Johnny

F

Keyboard

(Keyboard)

F Dm7 Gm C7 F Dm7 Gm C7

5 F Dm7 Gm7 C7 F C/G F/A A°7

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

9 Gm7 C7 Gm7 C7 F Dm7 Gm7 C7

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

13 F Dm7 Gm7 C7 F C/E F/A A♭7

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

17 C F°7 C F°7 C G7 C C7

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

(3 Times - Vocal, Sax, Vocal)

21 F F♯7 Gm7 C7

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

25 Gm7 C7 F C7

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

29 F Dm7 Gm7

sad heart jump with joy, and when you're

33 C7 D⁷ Gm7 C7

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

37 F F^{#7} Gm C7

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

41 Em7(b5) /B^b A7 G9

makes me love you so? You're not

45 F Dm7 G F⁷

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

49 1,2. Gm7 C7 F Gm7 C7

1,2.
Oh, John - ny! Oh John - ny! Oh!

53 3. Gm7 C7

3.
Oh, John - ny! Oh John - ny!

57 N.C. (Spoken seductively) F (Keyboard) C Gm7 C7 F C7 F

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

Slow 12/8 Feel

Can't Help Falling In Love

F

B_b (Keyboard) 3 F 3 B_b 3 F 3 Keyboard

3 B_b Dm Gm Gm7/F 3 Eb Bb Cm F 3 Eb F7

Wise men say, "On-ly fools rush in." But I can't
8 Gm Eb 3 Bb/F F7 Bb Bb Dm Gm Gm7/F 3 Eb Bb

help fall-ing in love with you. Shall I stay? Would it be a
14 Cm F 3 Eb F7 Gm Eb 3 Bb/F F7 Bb

sin if I can't help fall-ing in love with you.

(Sing both times)

19 Dm 3 D_b^o7 Dm 3 D_b^o7 Like a riv - er flows sure - ly to the sea,
21 Dm 3 D_b^o7 Dm 3 Cm7 F7 dar - ling so it goes. Some things are meant to be.
24 B_b Dm Gm Gm7/F 3 Eb Bb Cm F 3 Take my hand. Take my whole life, too, for
28 E_b F7 Gm Eb 3 Bb/F F7 To Coda D.S. al Coda
32 B_b 3 Eb F7 Gm Eb 3 Bb/F F7 B_b Coda | can't help fall - ing in love with you. for I can't help fall-ing in love with you.

you, for I can't help fall-ing in love with you.

Route 66

Keyboard

B♭ F7

Well, if
8^{vb}

5 § B♭6 E♭9 B♭6

you winds ev - er plan to mo - tor west, — trav - el more than

from Chi - ca - go to L. A., —

9 E♭9 B♭6 G7(♭9) 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♭6 D♭7 C m7 F7 2. B♭6 D♭7 C m7 F7

Route Six - ty - six! — It Now you

19 B♭7 N.C. E♭9 N.C.

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

21 B♭7 N.C. B♭7 E♭7

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

25 B♭6 C m7 F9

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

28 C m7 F 9 D m7 D \flat 7 C m7 F 7

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

31 B \flat 6 E \flat 9 B \flat 6

you get hip__ to this time - ly tip__ when you

35 E \flat 9 B \flat 6 G 7(\flat 9)

make that Cal - i - for - nia trip? Get your

39 C m7 F 9 F 7 B \flat 6 D \flat 7 C m7 F 7 D.S. al Coda

kicks on Route Six - ty - six.

43 \emptyset Coda B \flat 6 G 7(\flat 9) C m7 F 9 F 7 B \flat 6

Get your kicks on Route Six - ty - six.

48 G 7(\flat 9) C m7 F 9 F 7 B \flat 6 D \flat 7 F 7 B \flat 6

Get your kicks on Route Six - ty - six.

MALE VOCAL

Pennsylvania Polka

Keyboard

(Keyboard)

E♭ B♭7/D C°7 F9 F7 B♭ B♭7

5 § E♭

Strike up the mu-sic, the band has be - gun the Penn - syl -

10 E♭°7 B♭7

va - nia Pol - ka. Pick out your part - ner and join in the fun,

16

the Penn - syl - va - nia Pol - ka. It

21

start-ed in Scran-ton, it's now num - ber one. It's bound to

26 E♭ A♭ B♭7 E♭

en - ter - tain ya. Ev - 'ry-bod - y has a ma - nia

32 B♭7 To Coda ♀ E♭ E♭7

— to do the pol - ka from Penn - syl - va-nia. (Keyboard)

Bei Mir Bist Du Schön

F

Keyboard

(Sax) Cm Fm Cm Fm G7

5 Cm G7 Cm

8 G7 Cm Fm7

II C°7 G G7 Cm

14 G7 Cm G7

17 Cm Fm7 F♯7 G7

2
 21 Cm G7

 mir bist du schön, — please let me ex - plain:__ Bei mir bist du schön

26 Cm G7 Cm

 means "You're grand."__ Bei mir bist du schön, a - gain, I'll ex - plain.

32 G7 Cm

 — It means "You're the fair - est in the land."__ I could say

37 Fm Cm

 "Bel - la, bel - la," ev - en "Sehr wün - der - bar." Each lan - guage

41 Fm F[#]7 G7

 on - ly helps__ me tell you how grand you are. I've

45 Cm

 tried to ex - plain__ bie mir bist du schön__ So

49 G7

 kiss me and say you un - der - stand. stand. Bei

54 Fm Cm Fm Cm G7 Cm

 mir bist du schön.

Have I Told You Lately

F
Keyboard

(Sax)

1 B♭ D m7 E♭maj7 F B♭ D m7 E♭maj7 E♭/F

Have I

This measure shows a melodic line for a saxophone. The notes are eighth and sixteenth notes. Chords above the staff indicate B♭, D major 7, E♭ major 7, F, B♭, D major 7, E♭ major 7, and E♭/F.

5 B♭ D m7 E♭ E♭/F B♭ D m7

told you late-ly__ that I love you? Have I told you there's no one else a -

This measure continues the melody. It includes lyrics "told you late-ly__ that I love you?" and "Have I told you there's no one else a -". Chords are B♭, D major 7, E♭, E♭/F, B♭, and D major 7.

8 E♭ E♭/F E♭maj7

bove you?__ Fill my heart with glad - ness,

This measure includes lyrics "bove you?__ Fill my heart with glad - ness,". Chords are E♭, E♭/F, and E♭ major 7.

10 D m7 C m7 E♭/F B♭ E♭/F

take a-way all__ my sad-ness, ease my troub-les, that's what you do. For the

This measure includes lyrics "take a-way all__ my sad-ness, ease my troub-les, that's what you do. For the". Chords are D major 7, C major 7, E♭/F, and B♭/E♭/F.

13 B♭ D m7 E♭ E♭/F B♭ D m7

morn - ing sun in all it's glo-ry__ greets the day with hope and com-fort,

This measure includes lyrics "morn - ing sun in all it's glo-ry__ greets the day with hope and com-fort,". Chords are B♭, D major 7, E♭, E♭/F, B♭, and D major 7.

16 E♭ E♭/F E♭maj7 D m7

too. You fill my life with laugh-ter and some-how you make it bet-ter,

This measure includes lyrics "too. You fill my life with laugh-ter and some-how you make it bet-ter,". Chords are E♭, E♭/F, E♭ major 7, and D major 7.

19 C m7 E♭/F B♭ C m7 B♭/D

ease my troub-les that's what you do.

This measure includes lyrics "ease my troub-les that's what you do.". Chords are C major 7, E♭/F, B♭, and C major 7/B♭/D.

21 E♭maj7

There's a love that's di-vine and it's yours and it's mine _____

23 Dm7 Cm7 Dm7 E♭maj7

like the sun. And, at the end of the day,

26 3 Dm7 E♭/F

we should give thanks and pray to the one, to the one. Have I

29 B♭ Dm7 E♭ E♭/F B♭ Dm7

told you late-ly that I love you? Have I told you there's no one else a -

32 E♭ E♭/F E♭maj7

bove you? Fill my heart with glad - ness,

34 Dm7 Cm7 E♭/F To Coda B♭ E♭/F (Sax)

take a-way all my sad-ness, ease my troub-les, that's what you do.

37 B♭ Dm7 E♭ E♭/F B♭ Dm7

40 E♭ E♭/F 3 E♭maj7 Dm7

43 Cm7 E♭/F B♭ Cm7 B♭/D

Coda

45 B♭ Cm7 B♭/D E♭maj7 Dm7

do.

Take a-way all my sad-ness, fill my life with glad-ness,

48 Cm7 E♭/F B♭ Cm7 B♭/D

ease my troub-les, that's what you do.

50 E♭maj7 Dm7

Take a-way all my sad - ness, fill my life with glad-ness,

52 Cm7 E♭/F B♭ (Sax)

ease my troub-les, that's what you do.

54 B♭ Dm7 E♭maj7 F B♭ rit. F7 B♭

Sway

F

Keyboard

(Sax)

5 Fm G7 Fm G7 Cm G7 Cm

When marimba rhy-thms

9 Fm G7 Fm G7 Cm

start to play , dance with me, make me sway. Like a la-zy o - cean

13 Fm G7 Fm G7 Cm Cm

hugs the shore, hold me close, sway me more. Like a flow-er bend-ing

17 Fm G7 Fm G7 Cm

in the breeze, bend with me, sway with ease. When we dance you have a

21 Fm G7 Fm G7 Cm

way with me, stay with me, sway with me. Oth-er dan - cers may

2

Musical score for piano, page 10, measures 25-28. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 25 starts with a B-flat dynamic. Measure 26 begins with a forte dynamic. Measure 27 starts with an E-flat dynamic. Measure 28 concludes with a fermata over the bass note and a measure repeat sign.

be on the floor, dear, but my eyes will see on-ly you. On-ly you have that

Musical score for 'I Can Hear the Sounds of Magic'. The score consists of three staves of music. The first staff starts with a treble clef, a key signature of two flats, and a '29' measure number. It features a 'G7' chord with a '3' above it, followed by a bass note, a dotted half note, and a quarter note. The second staff begins with a bass clef and a '3' above it, followed by a bass note, a dotted half note, and a quarter note. The third staff starts with a treble clef and a '3' above it, followed by a bass note, a dotted half note, and a quarter note. The lyrics are: 'ma-gic tech-nique,' 'When we sway I go weak.', and 'I can hear the sounds of'.

ma-gic tech-nique, When we sway I go weak. I can hear the sounds of

Musical score for piano and voice, page 33, measures 1-4. The score consists of two staves. The top staff is for the piano, showing a bass clef, a key signature of one flat, and a 4/4 time signature. The bottom staff is for the voice, with lyrics written below the notes. The lyrics are: "vi - o - lins long be - fore it be - gins. Make me thrill as on - ly". The piano part includes chords Fm, G7, Fm, G7, Cm, and a repeat sign followed by a measure of rest.

vi - o - lins long be - fore it be - gins. Make me thrill as on - ly

37

Fm G7 Fm G7 Cm

To Coda Θ

D.S. al Coda

you know how, sway me smooth, sway me now.

(Sax)

you know how, sway me smooth, sway me now.

D.S. al Coda

∅ Coda

41 Cm Fm G7
sway me now. _____ you know how, —

The musical score consists of a single staff with a treble clef, a key signature of one flat, and a common time signature. The first measure starts with a quarter note followed by a eighth note, then a sixteenth note tied to another sixteenth note. The second measure starts with a sixteenth note followed by a eighth note, then a sixteenth note tied to another sixteenth note. The third measure is a rest. The fourth measure starts with a quarter note followed by a eighth note, then a sixteenth note tied to another sixteenth note. The fifth measure is a rest. The sixth measure starts with a quarter note followed by a eighth note, then a sixteenth note tied to another sixteenth note.

44 F m G 7 C m (Sax) 3 3
sway me smooth, sway me now.

sway me smooth, sway me now. _____

Musical score for piano, page 48. The score consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff is labeled '(Keyboard)' and shows a series of black and white keys, representing the piano keys to be played.

Rock Medley 1-La Bamba, Surfin' USA, Let's Twist Again

Keyboard

B♭ N.C.

(F) Pa-ra bai-lar La Bam-

5 E♭ A♭ B♭ E♭ A♭ B♭
- ba. Pa-ra bai-lar La Bam - ba, se ne-ce - si - ta un po-ca de

9 E♭ A♭ B♭ E♭ A♭ B♭
gra-cia. Un - a po-ca de gra-cia pa'ra mi pa'ra ti - y ar-ri-ba, ar-ri -

13 E♭ A♭ B♭ E♭ A♭ B♭
- ba. y ar-ri - ba, ar-ri - ba, por ti se re, per ti se

17 E♭ A♭ B♭ N.C. E♭ A♭ B♭
re, por ti se re. Yo no say mar-i - ne-ro. Yo no say mar-i -

21 E♭ A♭ B♭ E♭ A♭ B♭
ne-ro, soy cap - i-tan, soy cap - i-tan, soy cap - i-tan.

2
25 E♭ A♭ B♭ E♭ A♭ B♭

Bam - ba, Bam - ba. Bam - ba, Bam - ba.

25

29 E♭ A♭ B♭ E♭ A♭ E♭ N.C.
Bam - ba, Bam - ba. Bam-ba. (M) If ev-'ry-bod-y had an

29

33 B♭ N.C. E♭ N.C.
o - cean a-cross the U S A. Then ev-'ry-bod-y'd be
(F) Ooo _____ Ooo _____

37 B♭7 N.C. B♭ N.C. B♭7

surf - in' _____ like Cal-i-form-eye-ay. You'd see them wear-in' their bag-
Ooo _____ Ooo _____

41 A♭ N.C. E♭ N.C.
- gies, huar-a-chi san-dals, too. A bush-y, bush-y blond
Ooo _____

45 B♭7 N.C. B♭7 E♭
hair - do, surf-in' U S A. Ooo _____ come on, let's
Ooo _____

This musical score consists of eight staves of music, each with a treble clef and a bass clef. The key signature is mostly B-flat major (two flats), indicated by a B-flat symbol in the key signature area. Chords are labeled above the staff at the beginning of each measure. The lyrics are written below the notes, often aligned with specific chords or measures. The vocal parts include 'Bam - ba,' 'Bam - ba,' 'Bam - ba,' 'Bam - ba,' 'o - cean,' 'a-cross the U S A.,' 'Then ev-'ry-bod-y'd be,' '(F) Ooo _____,' 'surf - in' _____,' 'like Cal-i-form-eye-ay.,' 'You'd see them wear-in' their bag-,' 'Ooo _____,' '- gies,' 'huar-a-chi san-dals, too.,' 'A bush-y, bush-y blond,' 'Ooo _____,' 'hair - do,' 'surf-in' U S A.,' 'Ooo _____,' and 'come on, let's.' There are also 'N.C.' (No Change) markings and dynamic markings like '>' and 'M.'

49 E♭ Cm

twist a - gain like we did last sum-mer. Yeah, let's

53 A♭6 B♭ B♭7



twist a - gain like we did last year. Do you re -

57 E♭ Cm



mem-ber when things we real - ly hum-min'? Yeah, let's

61 A♭6 B♭7 E♭ A♭



twist a - gain, twist - in' time is here. Yeah, round and round 'n

66 E♭ A♭



up 'n down we go a - gain. Oh ba - by make me know you love me

71 B♭ E♭ Cm



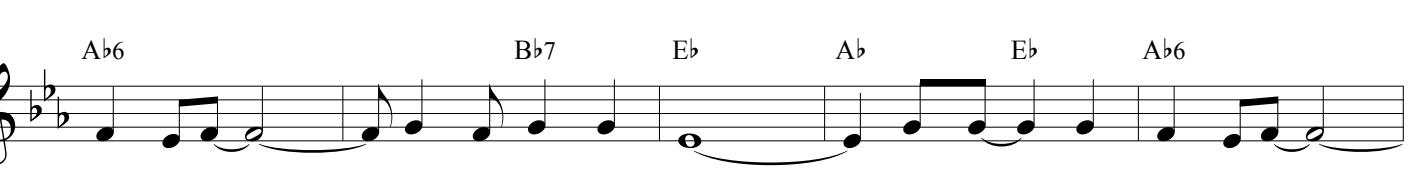
so. Then let's twist a - gain like we did last sum-mer.

76 A♭6 B♭7 E♭ A♭ E♭



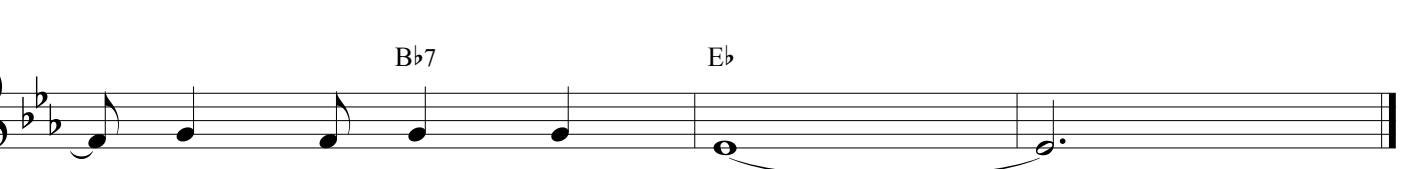
Come on, let's twist a - gain, twist - in' time is here. come on, let's

81 A♭6 B♭7 E♭ A♭ E♭ A♭6



twist a - gain, like we did last year. Come on, let's twist a - gain,

86 B♭7 E♭



twist - in' time is here.

Tequila

Keyboard

(Keyboard)

Keyboard

(Keyboard)

(Add Bass)

(Add Drums)

(Add Drums)

13

(Sax)

17

F E♭ F E♭ F E♭ F E♭

17

21

F E♭ F E♭ F E♭

21

Swing it!

26 B_b7 F B_b7 F

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

34 F E_b F E_b F E_b F E_b

34 F E_b F E_b F E_b F E_b

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

38 F E_b F E_b F E_b F E_b

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

46 F E_b F E_b F E_b F E_b

50 F E_b F E_b F E_b F E_b

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

Coda

(Keyboard, Bass, & Drums)

Musical score for measures 58-62. The score consists of two staves: Treble and Bass. The Treble staff has a treble clef, a key signature of one flat, and a common time signature. The Bass staff has a bass clef, a key signature of one flat, and a common time signature. The music features eighth-note patterns and sixteenth-note patterns.

Musical score for measures 63-67. The score consists of two staves: Treble and Bass. The Treble staff has a treble clef, a key signature of one flat, and a common time signature. The Bass staff has a bass clef, a key signature of one flat, and a common time signature. The music features eighth-note patterns and sixteenth-note patterns.

Musical score for measures 67-71. The score consists of two staves: Treble and Bass. The Treble staff has a treble clef, a key signature of one flat, and a common time signature. The Bass staff has a bass clef, a key signature of one flat, and a common time signature. The music features eighth-note patterns and sixteenth-note patterns.

Musical score for measures 71-75. The score consists of two staves: Treble and Bass. The Treble staff has a treble clef, a key signature of one flat, and a common time signature. The Bass staff has a bass clef, a key signature of one flat, and a common time signature. The music features eighth-note patterns and sixteenth-note patterns.

Musical score for measures 75-79. The score consists of two staves: Treble and Bass. The Treble staff has a treble clef, a key signature of one flat, and a common time signature. The Bass staff has a bass clef, a key signature of one flat, and a common time signature. The music features eighth-note patterns and sixteenth-note patterns.

Musical score for measures 79-83. The score consists of two staves: Treble and Bass. The Treble staff has a treble clef, a key signature of one flat, and a common time signature. The Bass staff has a bass clef, a key signature of one flat, and a common time signature. The music features eighth-note patterns and sixteenth-note patterns.

Musical score for measures 83-87. The score consists of two staves: Treble and Bass. The Treble staff has a treble clef, a key signature of one flat, and a common time signature. The Bass staff has a bass clef, a key signature of one flat, and a common time signature. The music features eighth-note patterns and sixteenth-note patterns.

Musical score for measures 87-91. The score consists of two staves: Treble and Bass. The Treble staff has a treble clef, a key signature of one flat, and a common time signature. The Bass staff has a bass clef, a key signature of one flat, and a common time signature. The music features eighth-note patterns and sixteenth-note patterns.

MALE VOCAL

Brown-Eyed Girl

Keyboard

(Keyboard)

The musical score consists of two staves of music. The top staff is for the male vocal part, and the bottom staff is for the keyboard. The vocal part uses a treble clef, while the keyboard part uses a bass clef. The key signature is E♭ major (one flat), and the time signature is common time (indicated by 'C'). The music is divided into eight-line measures, with measure numbers 1 through 33 indicated on the left side of each staff.

Keyboard Chords:

- Measure 1: E♭, A♭, E♭, B♭7
- Measure 5: E♭, A♭, E♭, B♭7
- Measure 9: E♭, A♭, E♭, B♭7
- Measure 13: E♭, A♭, E♭, B♭7
- Measure 17: E♭, A♭, E♭, B♭7
- Measure 21: E♭, B♭7, E♭, C m
- Measure 25: A♭, B♭, E♭, B♭
- Measure 29: E♭, A♭, E♭, B♭7
- Measure 33: E♭, A♭, E♭, B♭7

Male Vocal Lyrics:

- Hey, where did we go— days when the rains_came?
- Down in the hol-low play - in' a new_game.
- Laugh-in and a run-nin', hey, hey, skip-pin' and a jump-in'
- in the mis - ty morn - in fog with our,_ our hearts a - thump-in' and
- you, my brown-eyed girl.
- You, my ____ brown-eyed girl.____
- And what-ev-er hap - pened Tues - day and so__slow
- go-in' down the old__mine with a tran - sis-tor ra - dio?

2
37 E♭ A♭ E♭ B♭7

Stand-in' in the sun-light laugh-in', hid-in' 'hind a rain-bow's wall?

41 E♭ A♭ E♭ B♭7

Slip-pin' and a slid - in' all a-long the wa - ter fall with

45 E♭ B♭7 E♭ C m

you, my brown-eyed girl.

49 A♭ B♭ E♭

You, my — brown-eyed girl. —

53 B♭7

Do you re-mem - ber when we used to sing,

56 E♭ A♭ E♭ B♭7

— "Sha la_ ti dah. —

60 E♭ A♭ E♭ B♭7

Sha la_ ti dah, — la ti dah.

(Keyboard)

64 E♭ A♭ E♭ B♭7

—

68 E♭ A♭ E♭ B♭7

So hard to find_my way now that I'm on_my own.

72 E♭ A♭ E♭ B♭7

I saw you just the oth-er day, my, — how you have grown.

76 E♭ A♭ E♭ B♭7
 Cast my mem'-ry back there, Lord. Some-times, I'm o-ver-come, think-in' 'bout it.

80 E♭ A♭ E♭ B♭7
 Mak-in' love in the green— grass be-hind the sta-di-um with you,

84 E♭ B♭7 E♭ C m
 — my brown-eyed girl.—

88 A♭ B♭ E♭
 You, my— brown-eyed girl.—

92 B♭7
 Do you re-mem - ber when we used to sing,

95 E♭ A♭ E♭ B♭7
 — "Sha la— la la— la la— la la— la la— ti dah.—

99 E♭ A♭ E♭ B♭7
 Sha la— la la— la la— la la— la la— ti dah,—

103 E♭ A♭ E♭ B♭7
 "Sha la— la la— la la— la la— la la— ti dah.—

107 E♭ A♭ E♭ B♭7 E♭
 Sha la— la la— la la— la la— la la— ti dah,—

The Nearness Of You

F

Keyboard

Keyboard

(Sax)

B♭6 G m7 C m7 F7

B♭6 G m7 C m7 F7

It's not the

5 B♭Maj7 F m7 B♭7 E♭Maj7

pale moon that ex - cit es me, that that thrills and de -

sweet con - ver - sa - tion brings this sen -

8 E♭7 D m7 D♭7 C m7 F7

lights me, oh no. It's just the near - ness of

sa - tion, oh no. It's just the near - ness of

11 1 D m7 G7 C m7 F7 2. B♭6 E♭Maj7 B♭/D D♭7

you. It's not your you. When you're in my

15 C m7 F7

arms and feel you so

17 B♭Maj7 B♭7 F m7 B♭7 E♭Maj7

close to me, all my wild - est

20 D m7(♭5) G7 C m7 A♭7 F7

dreams come true. need no

This musical score consists of ten staves of music. The top staff is for the piano (Keyboard), showing chords B♭6, G m7, C m7, F7, B♭6, G m7, C m7, F7, and lyrics 'It's not the'. The second staff is for the saxophone (Sax), showing chords B♭6, G m7, C m7, F7, B♭6, G m7, C m7, F7, and lyrics 'pale moon that ex - cit es me, that that thrills and de -'. The third staff is for the vocal part, showing chords B♭Maj7, F m7, B♭7, E♭Maj7, and lyrics 'sweet con - ver - sa - tion brings this sen -'. The fourth staff continues the vocal part with lyrics 'lights me, oh no.' and 'It's just the near - ness of'. The fifth staff shows a transition with chords D m7, G7, C m7, F7, B♭6, E♭Maj7, B♭/D, and D♭7, followed by lyrics 'you.', 'It's not your', 'you.', and 'When you're in my'. The sixth staff starts with a new section at measure 15, showing chords C m7, F7, and lyrics 'arms and feel you so'. The seventh staff shows a continuation with chords B♭Maj7, B♭7, F m7, B♭7, and E♭Maj7, followed by lyrics 'close to me, all my wild - est'. The eighth staff shows a final section with chords D m7(♭5), G7, C m7, A♭7, and F7, followed by lyrics 'dreams come true. need no'. Measure numbers 3, 8, 11, and 17 are marked with brackets above the staff.

23 B♭Maj7 F m7 B♭7 E♭Maj7

26 E♭°7 D m7 D♭7 C m7 F7

29 D m7(♭5) G7 3 C m7 To Coda ⊕

32 F7 B♭6 G m7 C m7 F7 (Sax) D.S. al Coda

35 Coda F♯° F7 B♭6 B Maj7 G♭Maj7 B♭Maj7

Sing, Sing, Sing

Keyboard

(Tom)

15

(Keyboard in octaves)

This section shows two staves. The top staff is for 'Tom' (drums) and the bottom is for 'Keyboard in octaves'. The keyboard part consists of two parallel staves, each with four voices. Measures 15 and 16 are shown, with measure 15 ending on a fermata over the keyboard staff.

(Tom Continues)

17 Cm G7 Cm G7 Cm (Sax) G7

21 Cm G7 Cm G7 Cm (Sax) G7

(All - In Rhythm)

25 Cm G7 Cm G7 Cm G7 Cm G7/D

This section contains three staves. The top staff is for 'Tom Continues' (drums), the middle for 'Sax' (saxophone), and the bottom for 'All - In Rhythm' (bass or piano). Chords are labeled above the staff: Cm, G7, Cm, G7, Cm, G7, Cm, G7, Cm, G7/D. Measure 25 ends with a repeat sign and a new section.

Cm/E♭ G7/D Cm 1. Dm7(♭5) G7 Cm 2. Dm7(♭5) G7 Cm

This section shows a bass line on the left and chords on the right. The bass line starts at Cm/E♭, moves to G7/D, then Cm, followed by a choice between 1. Dm7(♭5) G7 Cm or 2. Dm7(♭5) G7 Cm. The bass line continues through these changes.

34 E♭ B♭7 Fm7 B♭7 E♭

3

This section shows a bass line on the left and chords on the right. The bass line starts at E♭, moves to B♭7, Fm7, B♭7, and E♭. The number '3' is centered below the staff.

38 E♭ B♭7 Fm7 B♭7 E♭

This section shows a bass line on the left and chords on the right. The bass line starts at E♭, moves to B♭7, Fm7, B♭7, and E♭.

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

Cm/E♭ G7/D Cm Dm7(b5) G aug7 Cm

(Tom continues) 8

Cm G7 Cm G7 Cm G7

(Tom Continues) 8

Cm G7 Cm G7 Cm G7 Cm G7

Cm G7 Cm G7 Cm G7 Cm G7

(Tom Continues) 7

Cm G7 Cm G7 Cm G7

Cm G7 Cm G7

Regular Rhythm

98 Cm G7 Cm G7 Cm

103 G7 Cm (Tom Continues) 7

114 Cm G7 Cm G7

118 Cm G7 Cm 1. G7 2.

(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 1. Cm 2. (Drums) Cm