

# Pioneer Set

Last revised on 2017.08.21

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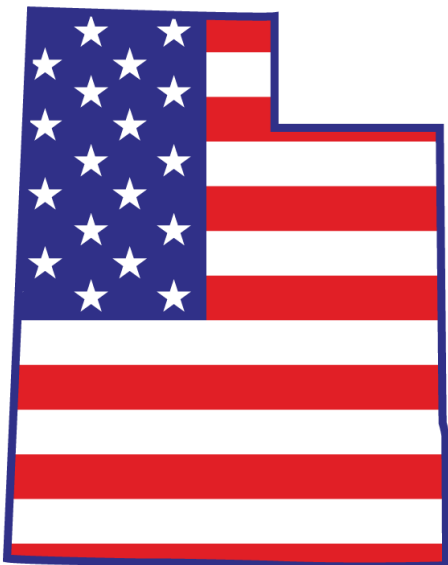
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## THE MIXED NUTS



# F

## Star Spangled Banner

Arr. by  
John Clayton, Jr.

Measures 1-5 of the piano arrangement. The music is in 4/4 time with a key signature of one flat (B-flat). The melody in the right hand features dotted rhythms and eighth notes, while the left hand provides a steady accompaniment with chords and single notes. A fermata is placed over the final note of measure 5.

Measures 6-10 of the piano arrangement. The melody continues with a mix of eighth and sixteenth notes. The left hand accompaniment consists of chords and moving lines. Measure 10 ends with a fermata.

Measures 11-15 of the piano arrangement. This section includes a more active melody in the right hand with sixteenth-note passages. The left hand continues with harmonic support. Measure 15 concludes with a fermata.

Measures 16-20 of the piano arrangement. The final system shows the melody reaching its conclusion with a long note in measure 20, which is held over with a fermata. The left hand accompaniment provides a final harmonic foundation.

21

Measures 21-24 of a musical score. The key signature has one flat (B-flat). Measure 21 features a treble clef with a whole note chord (B-flat, D-flat) and a bass clef with an eighth note triplet (B-flat, D-flat, F). Measures 22-24 continue with various chords and triplets, including a triplet of eighth notes in the treble and a triplet of eighth notes in the bass in measure 24.

25

Measures 25-28 of a musical score. Measure 25 features a treble clef with a whole note chord (B-flat, D-flat) and a bass clef with an eighth note triplet (B-flat, D-flat, F). Measures 26-28 continue with various chords and triplets, including a triplet of eighth notes in the treble and a triplet of eighth notes in the bass in measure 28.

29

Measures 29-32 of a musical score. Measure 29 features a treble clef with a whole note chord (B-flat, D-flat) and a bass clef with an eighth note triplet (B-flat, D-flat, F). Measures 30-32 continue with various chords and triplets, including a triplet of eighth notes in the treble and a triplet of eighth notes in the bass in measure 32.

33

Measures 33-36 of a musical score. Measure 33 features a treble clef with a whole note chord (B-flat, D-flat) and a bass clef with an eighth note triplet (B-flat, D-flat, F). Measures 34-36 continue with various chords and triplets, including a triplet of eighth notes in the treble and a triplet of eighth notes in the bass in measure 36.

# Star Spangled Banner

**F**

Keyboard

3 say can you see by the dawn's ear - ly light what so

7 proud - ly we hailed at the twi - light's last gleam - ing. Whose broad

11 stripes and bright stars through the per - il - ous fight o'er the

15 ram - parts we watched were so gal - lant - ly stream - ing. And the

19 rock - ets red glare, the bombs burst - ing in air, gave

23 proof through the night that our flag was still there. Oh

27 say does that star - spang - led ban - ner yet wave o'er the

31 land of the free and the home of the brave.

Chords: F, Cm, F/C#, C9sus, F, Am/E, Dm, A7/E, Dm7, F/G, G7, C7, F9, G7/B, C7, Bb/C, C, Dm, Bb/C, C7, F, Eb7, Dm(maj7), Fm7, F13sus, G9sus, G13, C9sus, A7(#5#9), Bbmaj7, A9sus, A9, A9sus, A7(b9), Dm7, C9sus, C9, F, F/C, C, B7(#5#9), Bb6, Bbm6, E7/A, A7(b9)/C#, Dm(maj7), C9/B, A9sus, G#7(b5), G9sus, G9, G13(b9), C13sus, C7, F, A7(#9), Bb6, Am7sus, D+7, Gm, G+7/B, F/C, C7, F, A7(#9), Bb6, B°, F/C, Gm/C, C9, Db6, Eb6, F+7(add9)

## VOCAL DUET

## Skip To My Lou Polka

Keyboard

**(Sax)** **B $\flat$**  **F7** **B $\flat$**  **F7** **B $\flat$**

9 **B $\flat$**  **F7**

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

13 **B $\flat$**  **F7** **B $\flat$**

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

17 **B $\flat$**  **F7**

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

21 **B $\flat$**  **F7** **B $\flat$**

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

25 **B $\flat$**  **F7**

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

29 **B $\flat$**  **F7** **B $\flat$**

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

33 **B $\flat$**  **F7** **B $\flat$**

37 **B $\flat$**  **F7**

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

41 **B $\flat$**  **F7** **B $\flat$**

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

45 B $\flat$  F7

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

49 B $\flat$  F7 B $\flat$

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

53 B $\flat$  (Sax) F7 B $\flat$

57 B $\flat$  F7

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

61 B $\flat$  F7 B $\flat$

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

65 B $\flat$  (Keyboard) F7 B $\flat$

69 B $\flat$  F7

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

73 B $\flat$  F7 B $\flat$

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

77 B $\flat$  F7

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

81 B $\flat$  F7 B $\flat$

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

85 B $\flat$  (Sax) F7 B $\flat$

89 B $\flat$  F7

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

93 B $\flat$  F7 B $\flat$

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

97 B $\flat$  F7

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

101 B $\flat$  F7 B $\flat$

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

105 B $\flat$  (Keyboard) F7

109 B $\flat$  (Sax) F7 B $\flat$

## Amazing Grace

F

Keyboard  
(Sax)

(Keyboard, bottom notes and Bass, top notes - As written)

(Add drums)

5

(Drums continue as before)

10

15

(Start keyboard chords in rhythm)

21 Eb F7 Bb Gm Eb F Bb

A - maz - ing grace, how sweet the sound that saved a

28 Gm F F7 Bb Gm

wretch like me. I once was lost but



2  
33 Eb/Bb F Bb Gm F Eb Bb

now am found was blind but now I see.

39 Eb F7 (Keyboard) Bb Gm Eb F

45 Bb Gm F F7 Bb Gm

51 Eb/Bb F Bb Gm F Eb Bb

'Twas

57 C Am F G C Am

57 (Sax)

63 G G7 C Am F/C G

63

69 C Am G F Bb9 Eb

69

75  $A^b$   $E^b$   $Cm$   $E^b$   $B^b$  3

75 toils, and snares, we have al - read - y come. Tis

81  $Gm$   $Cm$   $A^b/E^b$   $B^b$   $E^b$   $Gm$   $E^b$   $B^b7$

81 grace that brought us safe thus far, and grace will lead me

87  $E^b$  (Sax)

home.

(Keyboard, bottom notes and Bass, top notes - As written; Drums, as before)

87

93

93

99

99

(Keyboard - Play only block chords at the beginning of each measure - DO NOT RITARD)

105  $Cm$   $E^b/G$   $F/B^b$   $A^b$   $Fm7(b5)$   $E^b$

(Bass - Play notes as written - DO NOT RITARD)

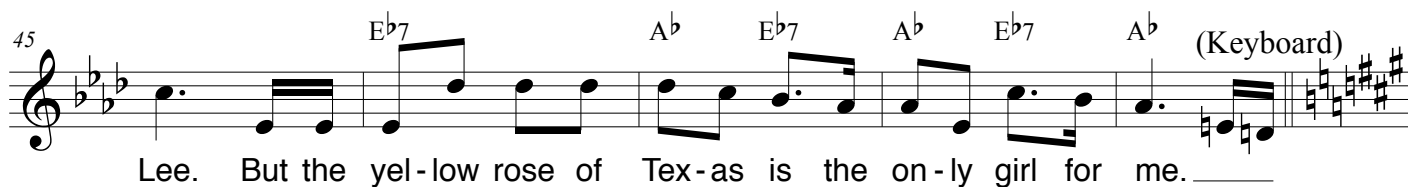
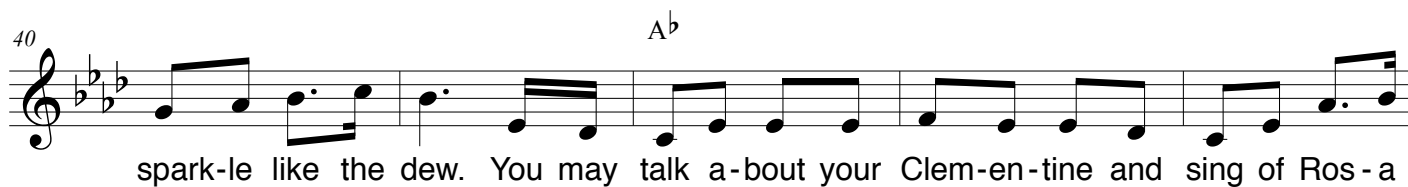
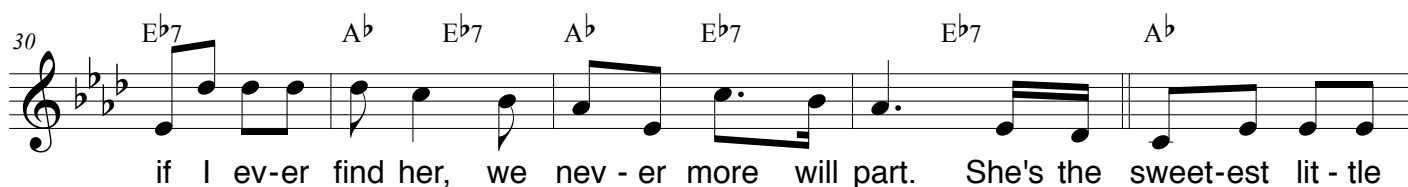
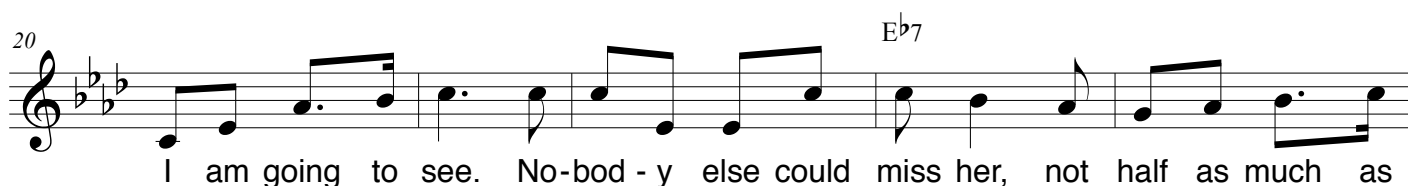
105

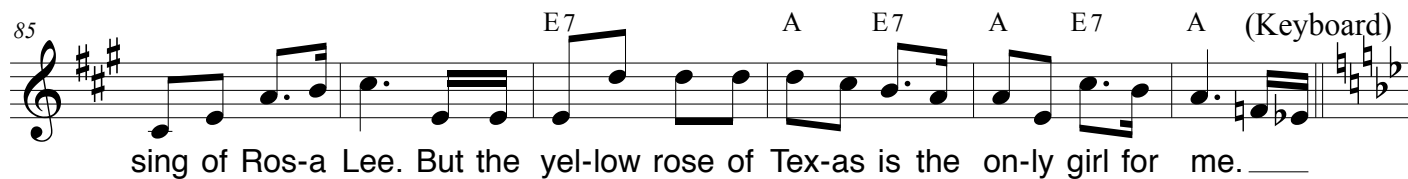
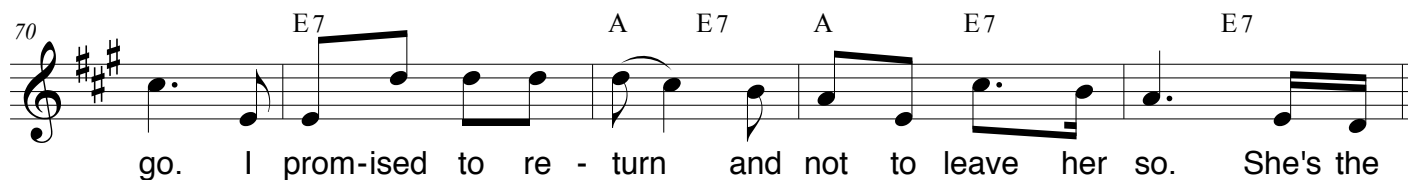
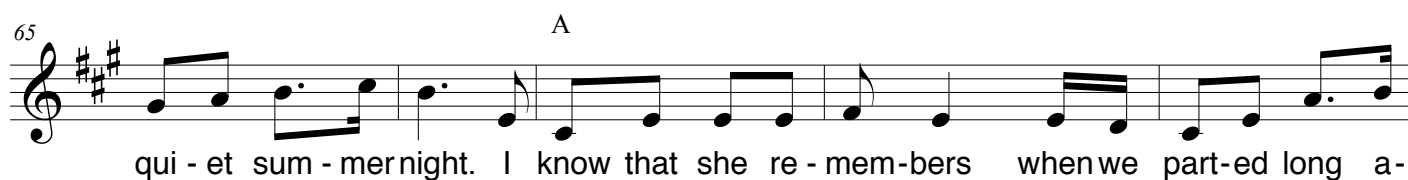
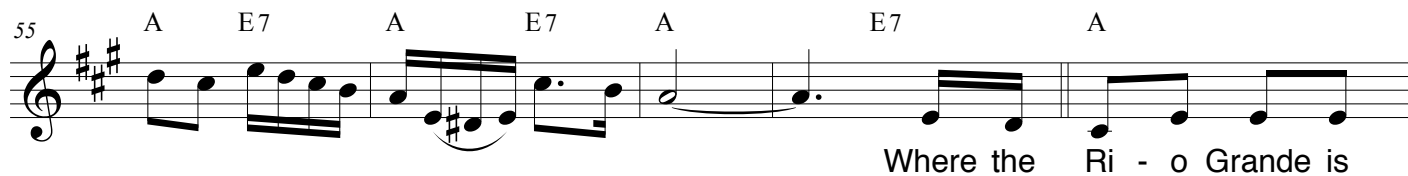
(Drums out)

## Yellow Rose Of Texas

(Drums)

(Keyboard)





96  $B\flat$  F7  $B\flat$  F7  $B\flat$  F7  $B\flat$

Oh, now I'm going to

101 F7

find her, for my heart is full of woe. We'll do the things to - geth-er we

106  $B\flat$

did so long a - go. We'll play the ban - jo gail - y, she'll love me like be -

111 F7  $B\flat$  F7  $B\flat$  F7  $B\flat$  F7

fore. And the yel-low rose of Tex-as shall be mine for-ev - er more. She's the

116  $B\flat$

sweet-est lit - tle rose-bud that Tex-as ev - er knew. Her eyes are bright as

121 F7  $B\flat$

dia-monds, they spark-le like the dew. You may talk a-bout your Clem-en-tine and

126 F7  $B\flat$  F7  $B\flat$  F7

sing of Ros - a Lee. But the yel-low rose of Tex-as is the on - ly girl for

131  $B\flat$  (Keyboard) F7  $B\flat$  F7  $B\flat$  F7  $B\flat$  (Drums)

me.

136

## VOCAL DUET

## Turkey In The Straw

Keyboard

(Keyboard)

Well, I  
(F) Well, I  
Well, I  
Oh, I

13 D

had a lit - tle chick - ie, and she would - n't lay an egg, so I  
had a lit - tle chick - ie, and she would - n't lay an egg, so I  
hitched up the wag - on and I drove down the road with a  
went out to milk, and I didn't know how. I

15 A7

poured hot wat - er up and down her leg. The  
poured red paint up and down her leg. The  
two horse wag - on and a four horse leg. The  
milked a goat in - stead of a cow. Well, I  
A

17 D

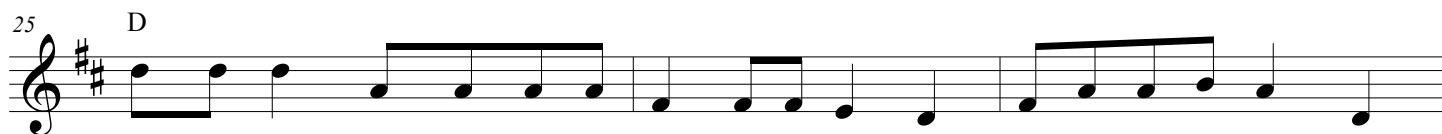
lit - tle chick - ie cried, and the lit - tle chick - ie begged, then the  
lit - tle chick - ie cried, and the lit - tle chick - ie begged, then the  
cracked my whip, and the lead horse sprung, and I  
mon - key sit - tin' there on a pile of straw, a -

19 A7 D

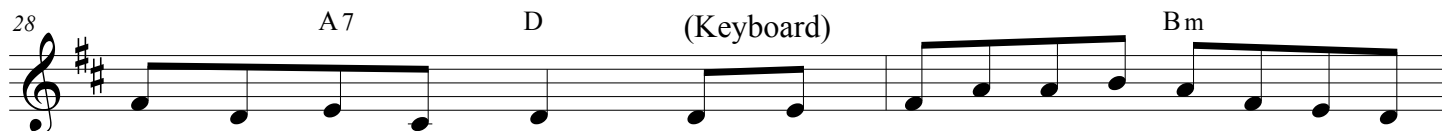
poor lit - tle chick - ie laid a hard - boiled egg.  
poor lit - tle chick - ie laid a dev - iled egg.  
said "Good - bye" to the wag - on tongue.  
wink - in' his eyes at his moth - er - in - law.



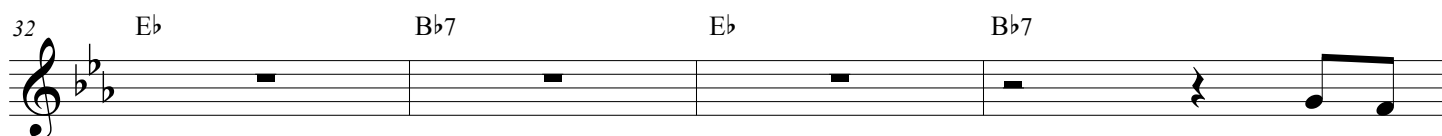
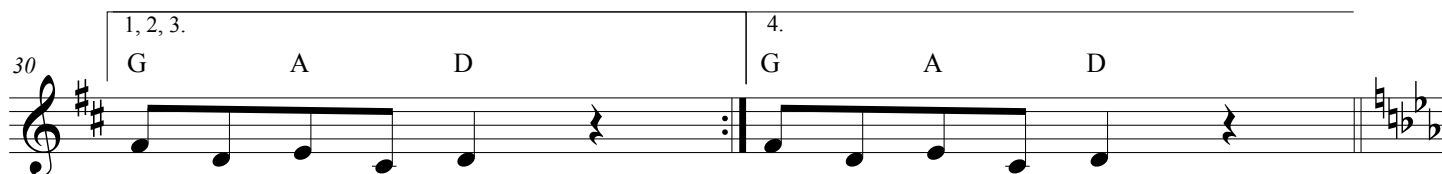
(M) Tur-key in the hay, (Both) hay, hay, hay! (M) Tur - key in the straw, (Both) haw, haw, haw.



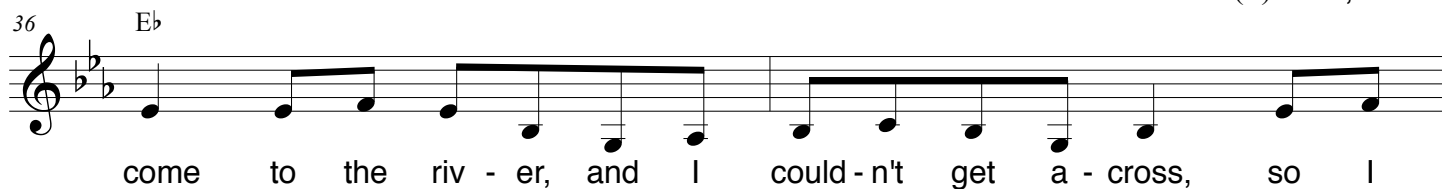
(M) Pick 'em up, shake 'em with a high tuck-a-haw, and hit 'em with a tune called



"Tur - key In The Straw."



(F) Well, I



come to the riv - er, and I could - n't get a - cross, so I



paid five dol - lars for an old blind horse. Well, he



would - n't go a - head, and he would - n't stand still, so he



went up and down like an old saw mill. (Both) Well,

44  $A\flat$

tur - key in the hay, hay, hay, hay! Tur - key in the straw,

47  $E\flat$  (M) (F)

haw, haw, haw. Pick 'em up, shake 'em with a

49

high tuck - a - haw, and hit 'em with a tune called

51 1.  $B\flat 7$   $E\flat$  2.

"Tur - key In The Straw." Well, "Tur - key In The Straw." Just

53  $B\flat 7$   $E\flat$  (Keyboard)

hit 'em with a tune called "Tur - key In The Straw."

55 3  $B\flat 7$   $E\flat$



# Battle Hymn Of The Republic

(Keyboard)

Keyboard

First system of the keyboard accompaniment, measures 1-6. Chords: F, B $\flat$ , F, B $\flat$ , E $\flat$ , A $\flat$ , F. The music is in 4/4 time, featuring a steady bass line and a treble line with chords and moving lines.

Second system of the keyboard accompaniment, measures 7-16. Chords: B $\flat$ , E $\flat$ , A $\flat$ , A $\flat$ F, F. The music continues with a steady bass line and a treble line with chords and moving lines. A fermata is placed over the final measure of this system.

Third system of the keyboard accompaniment, measures 17-21. Chords: F/C, B $\flat$ /F, B $\flat$ . The music continues with a steady bass line and a treble line with chords and moving lines. The lyrics "eyes have seen the glo - ry of the com - ing of the Lord. He is tramp - ling out the" are written below the staff.

Fourth system of the keyboard accompaniment, measures 22-26. Chords: F, C7, F. The music continues with a steady bass line and a treble line with chords and moving lines. The lyrics "vin-tage where the grapes of wrath are stored. He hath loosed the fate-ful light-ning of His" are written below the staff.

Fifth system of the keyboard accompaniment, measures 27-32. Chords: A, A7, Dm, Dm/C, Gm/B $\flat$ , G7, B $\flat$ m/D $\flat$ , C7, F. The music continues with a steady bass line and a treble line with chords and moving lines. The lyrics "ter - ri-ble swift sword. His truth is march - ing on." are written below the staff.

Sixth system of the keyboard accompaniment, measures 33-39. Chords: F, B $\flat$ , F. The music continues with a steady bass line and a treble line with chords and moving lines. The lyrics "Glo - ry! Glo - ry, hal - le - - - Glo - ry! Glo - ry, hal - le - lu -" are written below the staff. A fermata is placed over the final measure of this system.

Seventh system of the keyboard accompaniment, measures 40-45. Chords: F, F+, Gm/B $\flat$ . The music continues with a steady bass line and a treble line with chords and moving lines. The lyrics "Glo - ry! Glo - ry, hal - le - lu - jah! His truth is" are written below the staff.

Eighth system of the keyboard accompaniment, measures 46-50. Chords: F/C, C7, F, D, D/A, D, D/A. The music continues with a steady bass line and a treble line with chords and moving lines. The lyrics "march - ing on. He has" are written below the staff.

2  
51 D D/A D G

sound-ed forth the trum-pet that shall nev-er call re-treat. He is sift-ing out the hearts of men be-

54 D D/A D F# Bm Em/G Em D/A A7

fore the judg-ment seat. Oh, be swift my soul to ans-wer Him, be ju-bi-lant my feet, our God is march-ing

58 D (Keyboard) D

on. Glo - ry! Glo - ry, hal - le - lu - jah!

62 G D D/A D Bm

Glo - ry! Glo - ry, hal - le - lu - jah! Glo - ry! Glo - ry, hal - le - lu jah! His

66 Em/G Em D/A A7 D Eb/Bb Am7(b5)

truth is march - ing on, march-ing on.

66 (Keyboard)

70 Abm7 Gm7 Gbmaj7 Bb7sus/F Gm7 Bmaj7 Bb Eb

In the beau-ty of the lil - lies Christ was

76 Eb7 Gm Ab Fm Bb7(#5)/D

born a - cross the sea with a glo - ry in His bo - som that trans -

80 Gm7 Cm7 Bmaj7 Bb7 Eb/Bb Cm/Bb

fig-ures you and me. As He died to make men ho - ly, let us

84 G Dm7/A G7/B Cm Fm7 Fm7 Eb/Bb Bb7 Eb Ab

live to make men free while God is march-ing on.

84 (Keyboard)

90 Eb Eb/Bb Eb Eb/Bb Eb Ab Eb

Glo - ry! Glo - ry, hal - le - lu - jah! Glo - ry! Glo - ry, hal - le - lu - jah!

94 Bb/D Eb G7 Cm 1 Fm/Ab Fm Eb/Bb Bb7 Eb Ab/Eb

Glo - ry! Glo - ry, hal - le - lu jah! His truth is march-ing on,

94 (Keyboard)

2. 98 Fm7 Eb/G Ab Bb7 Eb

truth is march - ing on.

98

## VOCAL DUET

## Camptown Races

Keyboard

*C* (Keyboard)

5 *G7* *C* *G*

9 *C* *G7* (M)The

camp - town lad - ies\_\_\_\_ sing this song. (F) Doo-dah, doo-dah. (M) I  
 come down there with my hat caved in.

13 *C* *G7* 1. *C* *G* 2. *C*

camp-town race track's\_\_\_\_ five\_\_\_\_ miles long. (F) Oh, doo-dah day. (M) I day.  
 go back home with a pock-et full of tin.

18 *C* *F*

(M) Gwine to run all night, gwine to run all day. I

22 *C* *G7* *C* *G*

bet my mone-ey on the bob-tail nag. Some-bod-y bet on the bay. The

26 *C* *G7*

long - tailed fil - ley and in the big black horse. (F) Doo-dah, doo - dah. (M) They  
 blind horse stick - in' in a big mud hole.

30 *C* *G7* 1. *C* *G* 2. *C*

fly the track,\_\_\_\_ and they both cut a - cross. (F) Oh, doo-dah day. (M) The day.  
 Can't touch bot - tom with a ten\_\_\_\_ foot\_\_\_\_ pole.

35 *C* *F*

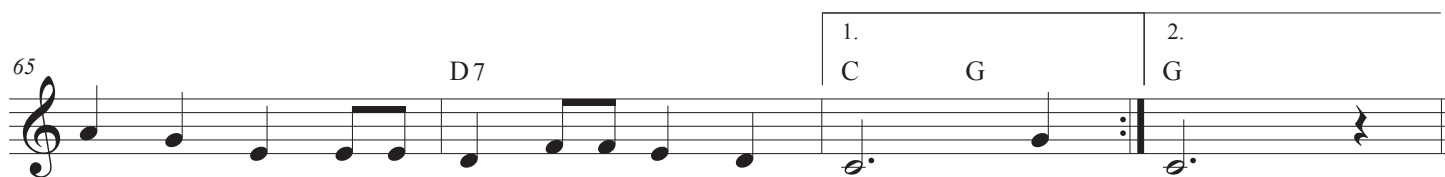
(Both) Gwine to run all night, gwine to run all day. (M) I

39 *C* *G7* *C* *G*

bet my mone-ey on the bob-tail nag. Some-bod-y bet on the bay.

2

(Keyboard)



## VOCAL DUET

## You Are My Sunshine

Keyboard

(Keyboard/Guitar)

C F G7 C N.C.  
 (F)The oth - er  
 6 C C7 F G G7 C C7  
 night, dear, as I lay sleep-ing, I dreamed I held you in my arms. When I a-  
 14 F G7 C Am F#° /A C/G G G7 C N.C.  
 woke dear, I was mis-tak - en. So I hung my head and cried You are my  
 22 C C7 F  
 sun - shine, my on - ly sun - shine. You make me hap - py  
 27 C C7 F  
 when skies are grey. You'll nev - er know, dear, how much I  
 32 C Am F#° /A C/G G G7 C  
 love you. Please don't take my sun - shine a - way.  
 37 G7 C7 F G7  
 So let the sun - shine in. Face it with a grin. Smil-ers nev-er  
 (M)  
 43 C G7 C G7 C7 F C  
 lose, and frown-ers nev-er win. So let the sun-shine in. Face it with a  
 49 G7 C/G G7 C  
 grin. O - pen up your heart and let the sun - shine in. (F)My

2 55 F C G7

mom-my told me some-thing that lit - tle girls should know. It's all a-bout the

60 C F

dev-il, and I've learned to hate him so. I know he'll be un - hap-py 'cause I'll

65 C /B /A G7 C/G G7

nev-er wear a frown. May-be if we keep on smil-ing, he'll get tired of hang-in'

70 C G7 C7 F C

70 round. So let the sun - shine in. Face it with a grin.

(M) You are my sun - shine, my on - ly sun - shine. You make me

75 G7 C G7/D C7/E

75 Smil - ers nev-er lose, and frown-ers nev-er win. So let the

hap - py when skies are gray. You'll nev - er

79 F C G7

79 sun-shine in. Face it with a grin. O-pen up your heart and let the

know, dear, how much I love you. O-pen up your heart and let the

85 1. C/G G7 C G7 C7 2. C/G G7 C F G6 G7 C

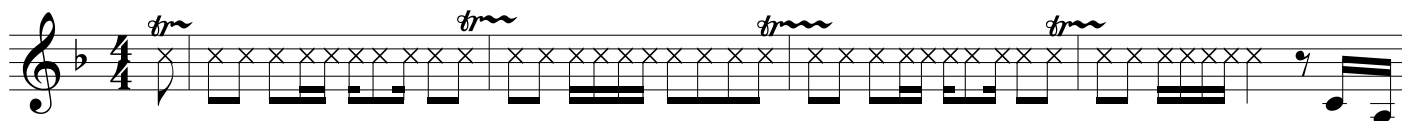
85 sun - shine in. So let the sun - shine in.

sun - shine in. You are my sun - shine in.

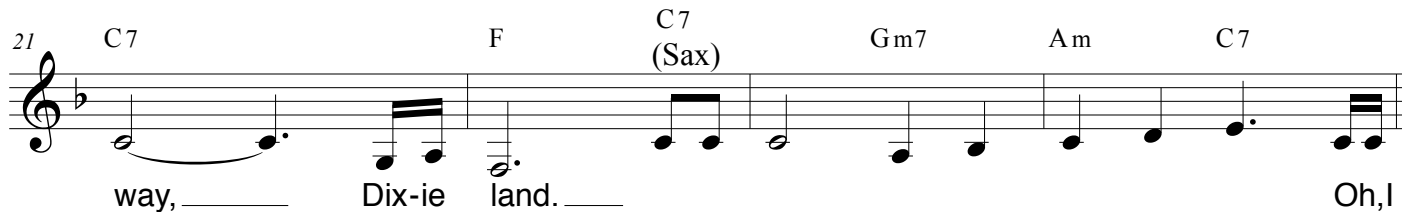
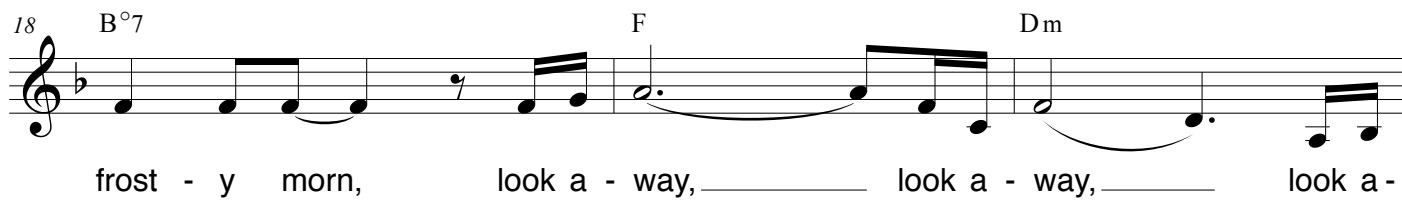
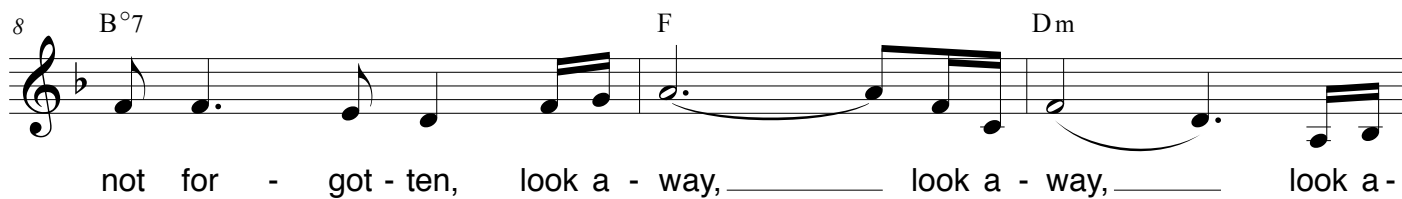
# Dixie

# F

Keyboard



Oh, I





2

25 F F aug B $\flat$  G7

wish I was in Dix - ie, \_\_\_\_\_ hoo - ray, \_\_\_\_\_ hoo -

28 C7 F F aug

ray. \_\_\_\_\_ it's in Dix - ie - land \_\_\_\_\_ that I'll

30 B $\flat$  F Gm7 C7

take my stand, \_\_\_\_\_ I'll live and die in Dix - ie. \_\_\_\_\_ A -

33 F C7 F B $\flat$  maj7 C7

way, \_\_\_\_\_ a - way, \_\_\_\_\_ a - way down south in Dix - ie. \_\_\_\_\_ A -

37 F Gm7 C7 F/A B $\flat$  maj7 C7 F

way, \_\_\_\_\_ a - way, \_\_\_\_\_ a - way down south in Dix - ie. \_\_\_\_\_ Oh, I

41 F

wish I was \_\_\_\_\_ in the land of cot - ton, \_\_\_\_\_ Oh, I wish I was \_\_\_\_\_ in

44 F

Dix - ie. \_\_\_\_\_ Hmm \_\_\_\_\_

47

\_\_\_\_\_

Measure 11: 1st sax;  
2nd & 3rd times vocal;  
4th sax; 5th time vocal

# When The Saints Go Marching In

# F

Sax, Bass, & Keyboard Only  
Slowly And Very Rubato)

Keyboard

8 B $\flat$  (Drums - At Tempo) (1st time Dixieland Instrumental) B $\flat$  E $\flat$  B $\flat$ /D F7 B $\flat$  E $\flat$

saints go march - ing in.  
come on Judg - ment Day  
sing - in' "Hal - le - lu,"

15 B $\flat$ /D F7 B $\flat$  Gm Cm7 F7 B $\flat$

Oh, when the saints go march - ing in, Oh yes, I want to  
Oh, when they come on Judg - ment Day, Lord, how I want to  
and when they're sing - in' "Hal - le - lu," Oh Lord, I want to

21 B $\flat$ /A $\flat$  E $\flat$ /G E $\flat$ m/F# B $\flat$ /F Gm Cm7 F7 B $\flat$  E $\flat$

be in that num-ber when the saints go march - ing in.  
be in that num-ber when they come on Judg - ment Day.  
be in that num-ber when they're sing - in' "Hal - le - lu."

27 1-5 B $\flat$  6 C C F C/E G7 C F

Oh, when the And when the Lord is shak-in' hands,  
Oh, when they're  
And when they're

32 C/E G7 C Am Dm7 G7 C C7

and when the Lord is shak - in' hands, Oh yes, I want to be in that

39 F Fm C Am Dm7 G7 C F C (Dixieland To End) G7

num-ber when the Lord is shak - in' hands

45 C C7 F Fm C G7(b9) Dm7 G7 C E C F C

Rock Beat

# Oh Susannah

**F**  
Keyboard

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

5  $A\flat$   $B\flat m$   $C m$   $F m$   $A\flat$   $/C$   $E\flat 7/B\flat$   $/E\flat$

9  $A\flat$   $B\flat m$   $C m$   $F m$   $B\flat m$   $E\flat 7/B\flat$   $/E\flat$   $A\flat$

13  $A\flat$   $B\flat m$   $C m$   $F m$   $A\flat$   $/C$   $E\flat 7/B\flat$   $/E\flat$

17  $A\flat$   $B\flat m$   $C m$   $F m$   $B\flat m$   $E\flat 7/B\flat$   $/E\flat$   $A\flat$   $/A\flat/B\flat/C$

21  $D\flat$   $B\flat m$   $E\flat 7$

25  $A\flat$   $B\flat m$   $C m$   $F m$   $B\flat m$   $E\flat 7$   $A\flat$  (Sax)

29  $A\flat$   $F m$   $D\flat$   $E\flat$

33  $A\flat$   $F m$   $D\flat$   $E\flat$   $A\flat$

come from Al - a-bam - a with a ban - jo on my knee. I'm

goin' to Louis - i - an - a, Su - san - nah for to see. It

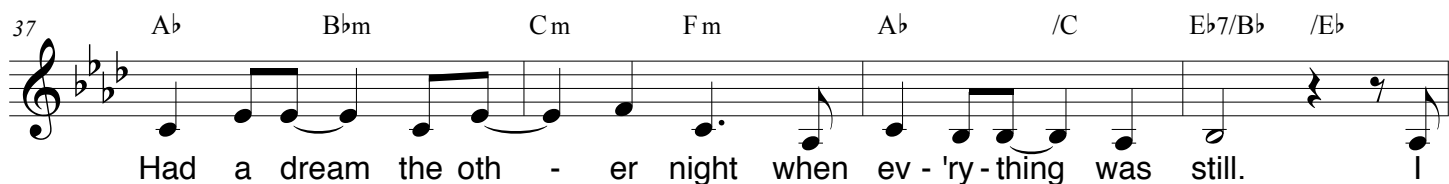
rained all night the day I left, the weath - er, it was dry. The

sun so hot I froze my - self, Su - san - nah, don't you cry.

Oh Su - san - ah, don't you cry for me. I

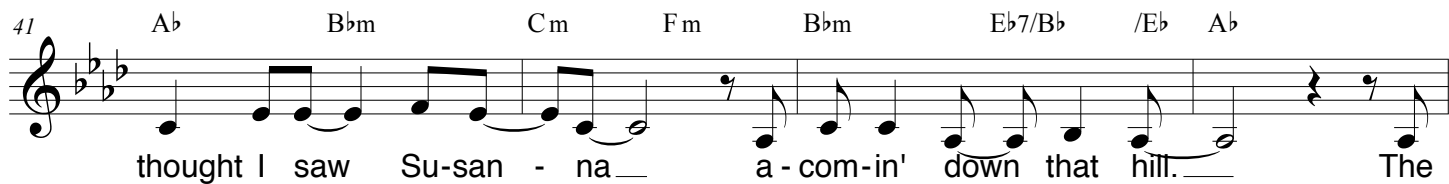
come from Al - a-bam - a with a ban - jo on my knee.

37  $A\flat$   $B\flat m$   $Cm$   $Fm$   $A\flat$   $/C$   $E\flat 7/B\flat$   $/E\flat$



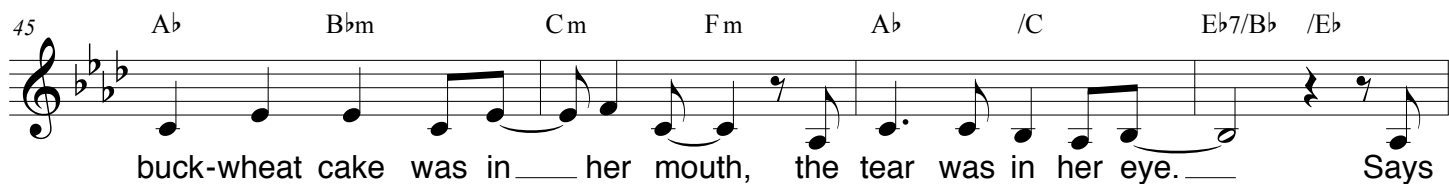
Had a dream the oth - er night when ev - 'ry - thing was still. I

41  $A\flat$   $B\flat m$   $Cm$   $Fm$   $B\flat m$   $E\flat 7/B\flat$   $/E\flat$   $A\flat$



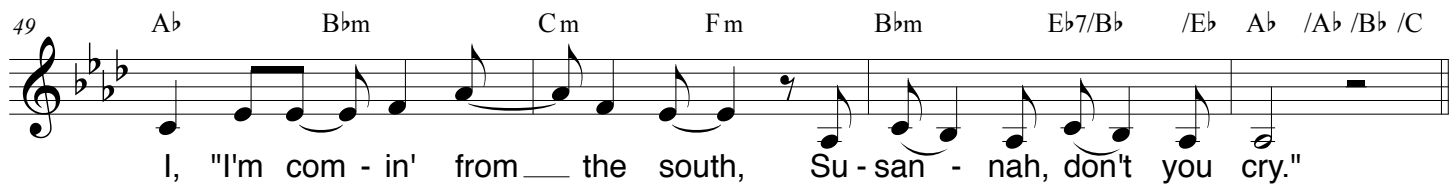
thought I saw Su-san - na a - com-in' down that hill. The

45  $A\flat$   $B\flat m$   $Cm$   $Fm$   $A\flat$   $/C$   $E\flat 7/B\flat$   $/E\flat$



buck-wheat cake was in her mouth, the tear was in her eye. Says

49  $A\flat$   $B\flat m$   $Cm$   $Fm$   $B\flat m$   $E\flat 7/B\flat$   $/E\flat$   $A\flat$   $/A\flat$   $/B\flat$   $/C$



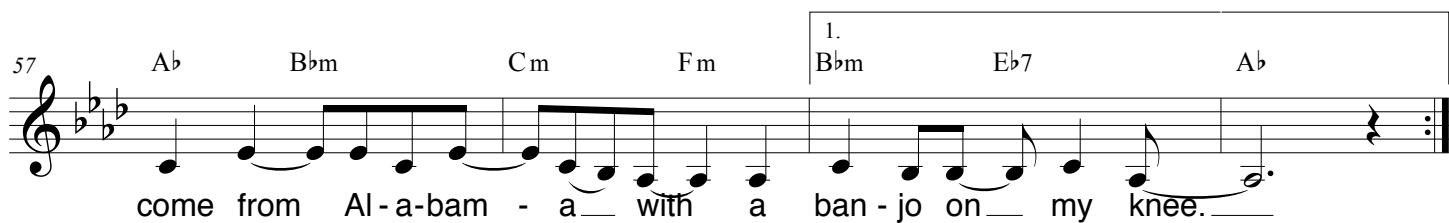
I, "I'm com - in' from the south, Su - san - nah, don't you cry."

53  $D\flat$   $B\flat m$   $E\flat 7$



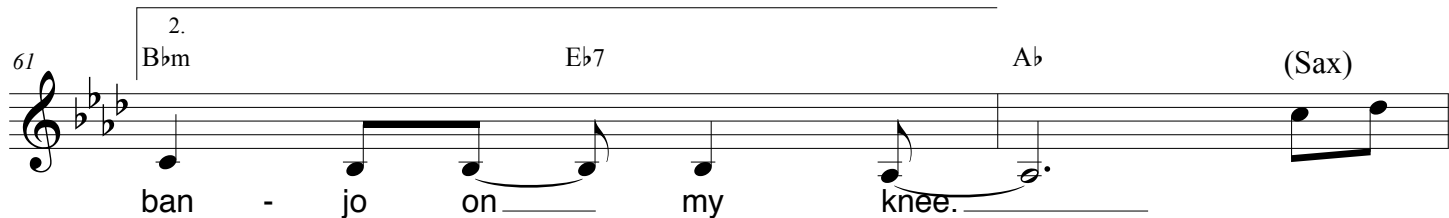
Oh Su - san - ah, don't you cry for me. I

57  $A\flat$   $B\flat m$   $Cm$   $Fm$  1.  $B\flat m$   $E\flat 7$   $A\flat$



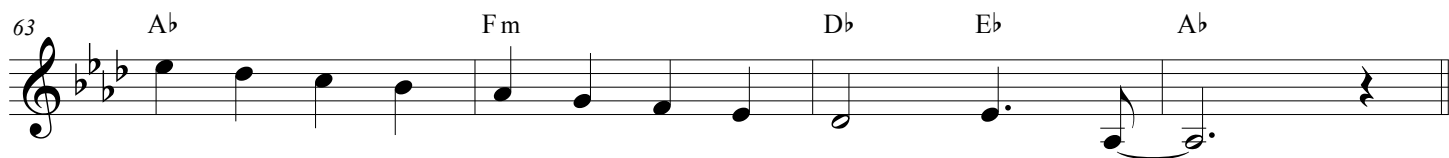
come from Al - a - bam - a with a ban - jo on my knee.

61 2.  $B\flat m$   $E\flat 7$   $A\flat$  (Sax)



ban - jo on my knee.

63  $A\flat$   $Fm$   $D\flat$   $E\flat$   $A\flat$



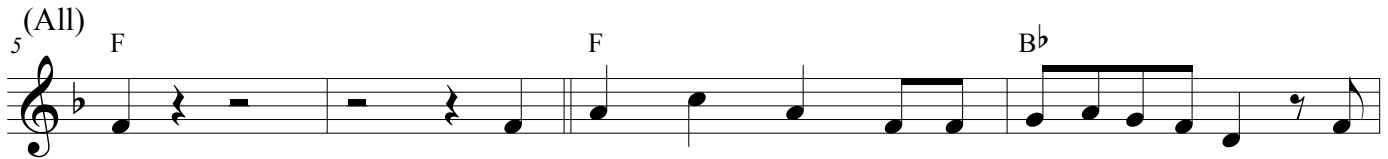
"

# Battle Of New Orleans

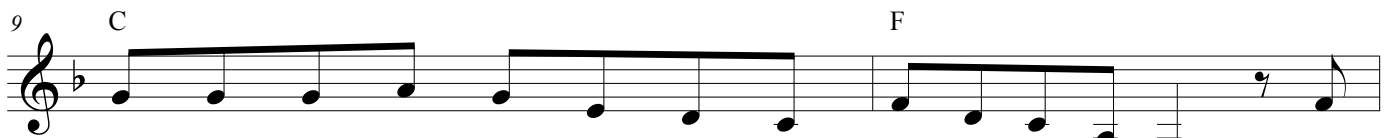
# F

(Keyboard Only)

Keyboard



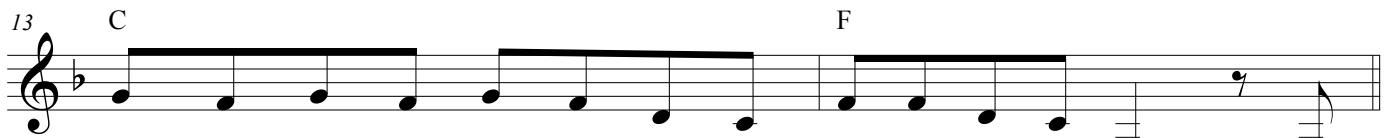
In eight - teen four - teen we took a lit - tle trip a -



long with Col - onel Jack - son down the might-y Mis - sis - sip. We



took a lit - tle bac - on and we took a lit - tle beans, and we



caught the blood - y Brit - ish in the town of New Or - leans. We



fired our guns and the Brit-ish kept a com-in', there was-n't nigh as man-y as there



was a while a - go. We fired once more and they be - gin to run-nin' on



down the Mis-sis-sip-pi to the Gulf of Mex-i-co.

We \_\_\_\_\_  
Old \_\_\_\_\_  
Yeah, they

25 F B $\flat$

looked down the riv - er and we see'd the Brit - ish come, and there  
Hick - ory said we could take 'em by sur - prise if we  
ran through the bri - ars and they ran through the bramb - les, and they

27 C F

must have been a hun - dred of 'em beat - in' on the drum. They  
did - n't fire our mus - kets 'till we looked 'em in the eye. We  
ran through the bush - es where a rab - bit could - n't go. They

29 B $\flat$

stepped so high and they made the bug - les ring. We  
held our fire 'till we see'd their fa - ces well. Then we  
ran so fast that the hounds could - n't catch 'em, on

31 1, 2. C F

stood be - side our cot - ton bales and did - n't say a thing.  
o - pened up with squir - rel guns and real - ly gave em... Well, we We

33 3. C F

down the Mis - sis - sip - pi to the Gulf of Mex - i - co.

35 F

We

39 F B $\flat$

fired our can - non 'til the bar - rel melt - ed down, so we

41 C F  
 grabbed an al - li - ga - tor, and we fought an - oth - er round. We

43 B $\flat$   
 filled his head with can - non balls and pow - dered his be - hind, and

45 C F  
 when we touched the pow - der off, the gat - or lost his mind. We

47 F  
 fired our guns and the Brit-ish kept a com-in', there was-n't nigh as man-y as there

50 C7 F  
 was a while a - go. We fired once more and they be - gin to run-nin' on

53 1. C7 F  
 down the Mis - sis - sip - pi to the Gulf of Mex - i - co. We

55 2. C7 F (Sax)  
 Gulf of Mex-i - co, on down the Mis-sis-sip - pi to the Gulf of Mex-i - co.

58 F  
 (Sax)

60 C7 F  
 (Sax)

Swing 4

# When Johnny Comes Marching Home

**F**  
Keyboard

B $\flat$ m A $\flat$  G $\flat$  F7 B $\flat$ m A $\flat$  G $\flat$  F7 B $\flat$ m

When John-ny comes march-ing home a-gain, \_\_\_ hur-

7 Fm/A $\flat$  B $\flat$ m

rah! Hur - rah! When John-ny comes march - ing home a - gain, \_\_\_ hur-

11 F7 D $\flat$  A $\flat$

rah! \_\_\_ All the peo-ple will shout and the bells will ring, as the

15 B $\flat$ m F7 D $\flat$  A $\flat$  G $\flat$  maj7 F

her-oes come home to a wel-com-ing. Yeah, we'll all feel proud when

19 B $\flat$ m C $\flat$  B $\flat$  A $\flat$  G7 C $\flat$  B $\flat$  A $\flat$  G7

John-ny comes march-ing home. \_\_\_ When

25 C $\flat$  Gm/B $\flat$

John-ny comes march - ing home a - gain, \_\_\_ hur-rah! Hur - rah! \_\_\_ When

29 C $\flat$  G7

John-ny comes march - ing home a - gain, \_\_\_ hur-rah! Hur - rah! \_\_\_ All the

33 E $\flat$  B $\flat$  C $\flat$

peo-ple will sing and the bells will chime in the name of free-dom for this

36 G7 E $\flat$  B $\flat$  A $\flat$  maj7 G C $\flat$

country of mine. Yeah, we'll all be glad when John-ny comes march-ing home. \_\_\_



2  
41 (Sax adlib)  
Cm Gm/Bb Cm G7

49 Eb Bb Cm G7 Eb Bb Abmaj7 G Cm

(Keyboard)  
57 C#m B A G#7 C#m B A G#7

61 C#m G#m/B When  
John-ny comes march - ing home a - gain, \_\_\_ hur - rah! Hur - rah! \_\_\_ When

65 C#m G#7  
John-ny comes march - ing home a - gain, \_\_\_ hur - rah! Yeah, yeah! The A -

69 E B C#m G#7  
mer-i-can dream and lib-er - ty, they de-fend with hon-or and dig-ni-ty \_\_\_ Yeah, we'll

73 E B A maj7 G# C#m  
all be glad when John - ny comes march - ing home. \_\_\_ Yeah, we'll

77 E B A maj7 G# C#m  
all be glad when John - ny comes march - ing home. \_\_\_ When

81 C#m C#m  
John ny comes marching home. \_\_\_ John - ny comes march ing home. \_\_\_

85 C#m B A G#7 C#m B A G#7 C#m

## VOCAL DUET

## I've Been Working On The Railroad

Vocal

(Drums only) Hi-Hat

Brushes on snare

B.Drum

5

E $\flat$ 7

5

(M) Oh, I've been

(Drums continue)

9

A $\flat$  D $\flat$  A $\flat$

(F) (M)

I've been work-ing on the rail - road all the live-long day.

17

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

I've been work-ing on the rail - road just to pass the time a - way.

25

A $\flat$  D $\flat$  C

Can't you hear the whis-tle blow - ing? Rise up so ear-ly in the morn.

33

D $\flat$  A $\flat$  To Coda  $\oplus$  E $\flat$ 7 A $\flat$

Can't you hear the cap-tain shout - ing? Di-nah, blow your horn."

2

41  $A^b$

Di - nah, won't you blow, Di - nah, won't you blow,

45  $A^b7$   $E^b7$   $A^b$

Di-nah, won't you blow your horn? Di-nah won't you blow,

51  $C7$   $Fm7$   $A^b$   $E^b7$   $A^b$

Di-nah, won't you blow, Di-nah, won't you blow your horn?

57  $A^b$

Some-one's in the kitchen with Di - nah, Some-one's in the

62  $E^b7$   $A^b$

kitch-en, I know. Someone's in the kitch-en with

67 C7 Fm7 A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>

Di - nah strum-min' on the old ban - jo.

73 A<sup>b</sup> E<sup>b</sup>7

Fee - fi - fid-dle-ee - i - o, Fee - fi fid-dle-ee - i - o.

81 A<sup>b</sup> C7 Fm7 A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> **D.S. al Coda**

Fee - fi - fid-dle-ee - i - o, strum-in' on the old ban - jo.

⊕ **Coda**

89 A<sup>b</sup> C7 Fm7 A<sup>b</sup>

"Di - nah, "Di - nah, Di - nah, won't you

99 E<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>

blow that horn? Di - nah, won't you blow that horn?"

# America, The Beautiful

# F

(Sax)  $E\flat/B\flat$   $B7(\flat5)/A$   $A\flat m7(\flat5)/G$  Keyboard

(Bass - As written)

$F7(\flat5)/B$   $E\flat$  Oh

$E\flat$   $B\flat/D$   $F\flat m/C$   $B\flat7$

13 beau - ti - ful for spac - ious skies, for am - ber waves of

$E\flat$   $B\flat7$   $E\flat$   $E^\circ$   $B\flat/F$   $G\flat m7$

19 grain, for pur - ple moun - tain maj - es - ties a -

$B^\circ$   $F7$   $B\flat$   $B\flat7$   $E\flat$   $G\flat m7$   $G\flat7$

25 bove the fruit - ed plain! A - mer - i - ca, A -

$F\flat m7$   $B\flat7$   $/A\flat /G /G\flat$   $F\flat m$   $G\flat m$   $A\flat$   $B\flat7$   $E\flat$   $E\flat7$

31 mer - i - ca! God shed His grace on thee, and

$A^{\flat}9$   $A^{\circ}$   $A^{\circ}/E^{\flat}$   $E^{\flat}/G$   $Cm7$   $Fm7$   $E^{\flat}/G$   $A^{\flat}maj9$   $B^{\flat}7$

37 crown Thy good with broth - er - hood from sea to shin - ing

$E^{\flat}$ (Sax)  $B7(\flat5)/A$   $Am7(\flat5)/G$

43 sea. \_\_\_\_\_

43 (Bass - As written)

$D$   $D7$

48 O

48

$G$   $D/F^{\sharp}$   $Am/E$   $D7$

53 beau - ti - ful for pa - triot dream that sees be - yond the

$G$   $D7$   $G$   $G^{\circ}$   $D/A$   $/G$   $D/F^{\sharp}$   $Bm7/F^{\sharp}$

59 years; \_\_\_\_\_ thine al - a - bas - ter cit - ies gleam un -

$E^{\flat}$   $Em11$   $A9$   $A7$   $D$   $E^{\flat}$   $E^{\flat}7$

65 dimmed by hu - man tears, \_\_\_\_\_ hu - man tears. A -

71

$A^b$   $Cm7$   $B^\circ7$   $B^bm7$   $/E^b$   $E^b$   $Fm/C$   $B^bm/D^b$   $Cm7/E^b$

mer - i - ca, A - mer - i - ca! God shed His

76

$D^b/B^b$   $E^b7$   $A^b$   $A^b7$   $D^b9$   $D^\circ$

grace on thee, \_\_\_\_\_ and crown Thy good with

81

$A^b/E^b$   $Fm7$   $F7$   $B^bm7$   $A^b/C$   $Emaj7$   $E^b7$

broth - er hood from sea to shin - ing

87

$A^b$  (Sax)

sea.

3

$E7(b5)/D$

87

87

(Bass - As written)

91

$A^b6/E^b$   $E^b6$   $A^b$   $E^b6/A^b$   $A^b$

3

3

91

91

## The Alphabet Love Song

Keyboard

Sung in unison a cappella

7  
A B C D E F G, H I J K L M N O P Q R S & T U V

13  
W X & Y & Z. Now I know My A B Cs. Tell me what you think of me.

17  
(M) "A", you're a-dor - a-ble, "B", you're so beau - ti - ful,

19  
"C", you're a cu - tie full of charm.

21  
(F) "D", you're a darl - ling, and "E", you're ex - cit - ing, and

23  
(M) "F", you're a feath - er in my arms.

25  
(F) "G", you look good to me, "H", you're so heav - en - ly,

27  
"I", you're the one I i - dol - ize.

29  
(M) "J", we're like Jack and Jill, (F) "K", you're so kiss - a - ble,

31  
(M) "L", is the love - light in your eyes.



2  
33 Cm7 F9 B $\flat$  Gm7 Cm7 G7 Cm7 F9  
(F) "M", "N", "O", "P", I could go on all

36 B $\flat$  Cm F7 B $\flat$  Gm7  
day. (M) "Q", "R", "S", "T", al - pha -

39 C7 F7 Cm9 F7  
bet - i - c'ly speak - ing. you're O. \_\_\_\_\_ K.

41 B $\flat$  G7  
(F) "U", made my life com-plete, "V", means you're ver - y sweet,

43 C7 Gm7 C7  
(M) dou - ble "U" "X" \_\_\_\_\_ "Y" "Z". (Both) It's

45 E $\flat$  B $\flat$  G7  
fun to wan - der through the al - pha-bet with you, to

47 1. Cm7 F7 B $\flat$  F7  
tell you what you mean to me "Come on.  
Sing with us" :

49 1. Cm7 F7 A $\flat$ 7 G7  
tell you what you mean to me I

51 Cm Dm  
"L" "O" "V" "E" "Y" "O" "U", I

53 Cm F7 B $\flat$  F7 B $\flat$   
"R" in love with you.

# Stars And Stripes Forever

(Keyboard)

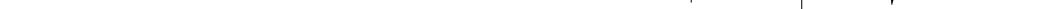
## Keyboard

[illegible]

5

Example 6-10 shows a single staff with a sequence of chords: Gm, D, B $\flat$ , and F7. The melody is written as a series of eighth and quarter notes.

The second system of the musical score for 'The Rose Tree' is shown. It begins with a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. Above the staff, the lyrics 'The Rose Tree' are written in a stylized font. The notation includes various musical symbols such as notes, rests, and accidentals. The system concludes with a double bar line and a repeat sign.

22 

27

C/E B $\flat$ /F F7 B $\flat$  F7

The musical notation for measures 27-32 is as follows:

- Measure 27: Treble clef, key signature of one flat (B $\flat$ ). Chords: C/E (C4, E4), B $\flat$ /F (B $\flat$ 4, F4).
- Measure 28: Chord: F7 (F4, A $\flat$ 4, C5, E $\flat$ 5).
- Measure 29: Chord: B $\flat$  (B $\flat$ 4, D $\flat$ 4, F4, A $\flat$ 4).
- Measure 30: Chord: F7 (F4, A $\flat$ 4, C5, E $\flat$ 5).
- Measure 31: Chord: F7 (F4, A $\flat$ 4, C5, E $\flat$ 5).
- Measure 32: Chord: F7 (F4, A $\flat$ 4, C5, E $\flat$ 5).

33

B $\flat$  B $\flat$ 7/A $\flat$  E $\flat$ /G E $\flat$ m/G $\flat$  B $\flat$ /F F7

1 B $\flat$  F7 2 B $\flat$

[illegible]

