

## Set K

Last revised: 2017.10.01

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K16-Perfidia(KVF).2016.12.31.pdf  
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K17-One O'Clock Jump(K).2016.06.19.pdf

Vocal 1st &amp; 3rd times, Sax 2nd time

## 'S Wonderful

F

(Keyboard) F<sup>Maj</sup> 7 F<sup>♯</sup>° Gm13 C9 Keyboard

5 'Swon-der-ful. 'Smar-vel ous. You should care

10 for me. 'Saw - ful nice. You've My

15 'Spar - i - dle. 'Swhat I love to see. made dear, my life so glam - or - ous. it's four leaf clo - ver - time.

21 You can't blame me for be - ing am - or - ous. Oh, From now on, my heart's work - ing o - ver-time.

29 'Swon-der-ful. 'Smar-vel-ous that you should

34 care for me. that you should care for me. 'Swon-der-ful, mar-vel-ous, glor - i - ous, it's glam-or-ous,

45 that you should care for me.

Chords: F<sup>Maj</sup> 7, F<sup>♯</sup>°, Gm13, C9, F<sup>Maj</sup> 7, F<sup>♯</sup>°, Gm7, C7, Dm, Gm7, C7, F<sup>Maj</sup> 7, F<sup>♯</sup>°, Gm7, C7, E7, A<sup>Maj</sup> 7, E7, A<sup>Maj</sup> 7, E7, A7, D7, G7, C7, F<sup>Maj</sup> 7, G7<sup>b9</sup>, Gm7, C7, F<sup>Maj</sup> 7, Gm7, C7, Gm7, C7, Dm, F<sup>♯</sup>°, Gm7, Am, Gm/B<sup>b</sup>, Am, Gm, E<sup>°</sup>, Dm/A, Gm7, C7, F, Dm, Gm7, G<sup>b</sup>Maj 7, F6

# 'S Wonderful

# M

Vocal 1st &amp; 3rd times, Keyboard 2nd time

(Keyboard)

B $\flat$ Maj 7 B $^{\circ}$  Cm13 F9 Keyboard

5 'Swon-der-ful. 'Smar-vel ous. You should care

10 for me. 'Saw - ful nice.

15 'Spar-i - dise. 'Swhat I love to see. You've My

21 made dear, my life so glam - or - ous. my it's four so leaf clo - ver - time.

25 You can't blame me for be - ing am - or-ous. Oh, From now on, my heart's work - ing o - ver-time.

29 'Swon-der-ful. 'Smar-vel-ous that you should

34 care for me. that you should care for

39 me. 'Swon-der-ful, mar-vel-ous, glor-i-ous, it's glam-or-ous,

45 that you should care for me.

Chords: B $\flat$ Maj 7, B $^{\circ}$ , Cm13, F9, B $\flat$ Maj 7, B $^{\circ}$ , Cm7, F7, Gm, D7, G7, C7, F7, B $\flat$ Maj 7, A7, D7, G7, C7, F7, B $\flat$ Maj 7, C7 $\flat$ 9, Cm7, F7, B $\flat$ Maj 7, Cm7, F7, Gm, B $^{\circ}$ , Cm7, Dm, Cm/E $\flat$ , Dm, Cm, A $^{\circ}$ , Gm, Gm/D, Cm7, F7, B $\flat$ , Gm, Cm7, B $\flat$ Maj 7, B $\flat$ 6

# Fascination

# F

(Sax)

Keyboard

F Maj7 C 11 F Maj7 C 11 N.C.  
 It was fas - ci -  
 5 F  
 na - tion, A<sup>b</sup>° I know, G m D7 G m and it might have  
 9 end - ed right then at the start. G m7 G m7 Just a pass - ing  
 13 glance, G m7 just a brief ro - mance, G m7 G m7(b5) C7 and I might have  
 17 gone on my way emp - ty heart - ed. F It was fas - ci -  
 21 na - tion, F A<sup>b</sup>° I know, G m D7 G m see - ing you a -  
 25 lone with the moon - light a - bove. G m G m7 C7 Then I touch your  
 29 hand and next mo - ment I kiss you. F Fas - ci - na - tion  
 33 1. G m C7 F (Sax)  
 turned to love.  
 37 2. E° F B° F 6  
 to love.

# Fascination

# M

Keyboard

(Keyboard)

B $\flat$ Maj7 F 11 B $\flat$ Maj7 F 11 N.C.

It was fas - ci -

5 B $\flat$

na - tion, I know, and it might have

9 D $\flat$  C m G7 C m

end - ed right then at the start. Just a pass - ing

13 C m7 C m7

glance, just a brief ro - mance, and I might have

17 C m7 C m7(b5) F7

gone on my way emp - ty heart - ed. It was fas - ci -

21 B $\flat$

na - tion, I know, see - ing you a -

25 B $\flat$  D $\flat$  C m G7 C m

lone with the moon - light a - bove. Then I touch your

29 C m C m7 F7

hand and next mo - ment I kiss you. Fas - ci - na - tion

33 C m 1. F7 B $\flat$  (Keyboard)

turned to love.

37 2. A $^{\circ}$  B $\flat$  (Keyboard) E $^{\circ}$  B $\flat$ 6

to love.

# Moonglow

# F

(Sax) Keyboard

C Maj7 A<sup>b</sup>Maj7 F Maj7 Co(maj7) C m7(b5)

5 F 6 B<sup>b</sup>9(#11) C 6 D 7(b5)

It must have been moon-glow, way up in the blue;

9 D m7 G7(b9) C/E E<sup>b</sup>7 D m7 E<sup>b</sup>7 C/E

it must have been moon-glow that led me straight to you.

13 F 6 B<sup>b</sup>9(#11) C 6 D 7(b5)

I still hear you say-ing, "Dear one, hold me fast."

17 D m7 G7(b9) C/E E<sup>b</sup>7 D m7 E<sup>b</sup>7 C/E

And I start in pray-ing: Oh Lord, please let this last.

21 C 9 B 9 B<sup>b</sup>9 A 9 E m7 A 7

We \_\_\_\_\_ seemed to float right thru the air. \_\_\_\_\_

25 A m7 D 7 D m7 G 7 C 7(#5)

Heav-en - ly songs \_\_\_\_\_ seemed to come ev - 'ry where.

29 F 6 B<sup>b</sup>9(#11) C 6 D 7(b5)

And now when there's moon-glow way up in the blue,

33 D m7 G7(b9) C/E E<sup>b</sup>7 D m7 D<sup>b</sup>Maj7 C 6

I al-ways re - mem-ber that moon-glow gave me you.

37 (Sax) C/E E<sup>b</sup>7 D m7 D<sup>b</sup>Maj7 C 6

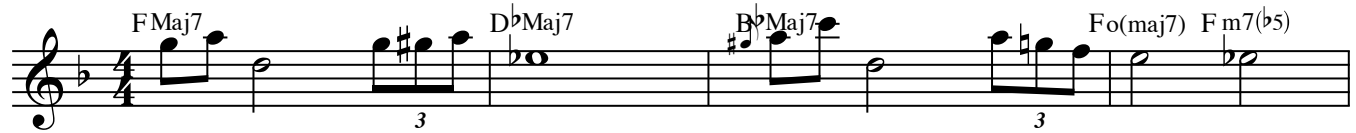
The musical score is written for saxophone and keyboard in 4/4 time. It consists of 11 staves of music. The first staff shows the instrumental introduction with chords C Maj7, A<sup>b</sup>Maj7, F Maj7, Co(maj7), and C m7(b5). The second staff begins the vocal melody with the lyrics 'It must have been moon-glow, way up in the blue;'. The third staff continues the melody with 'it must have been moon-glow that led me straight to you.'. The fourth staff has 'I still hear you say-ing, "Dear one, hold me fast."'. The fifth staff continues with 'And I start in pray-ing: Oh Lord, please let this last.'. The sixth staff has 'We \_\_\_\_\_ seemed to float right thru the air. \_\_\_\_\_'. The seventh staff continues with 'Heav-en - ly songs \_\_\_\_\_ seemed to come ev - 'ry where.'. The eighth staff has 'And now when there's moon-glow way up in the blue,'. The ninth staff continues with 'I al-ways re - mem-ber that moon-glow gave me you.'. The tenth staff ends the piece. The eleventh staff is a final instrumental line. Chords are indicated above the notes, and measure numbers are shown at the beginning of each staff.

# Moonglow

# M

(Keyboard)

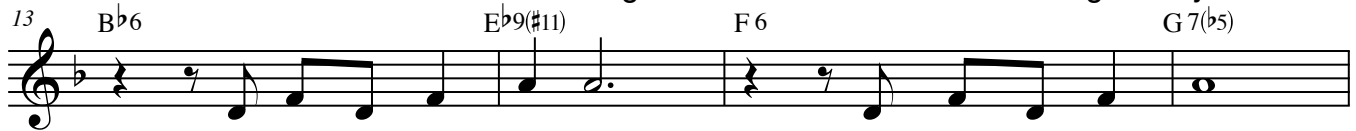
Keyboard



It must have been moon-glow, way up in the blue;



it must have been moon-glow that led me straight to you.



I still hear you say-ing, "Dear one, hold me fast."



And I start in pray-ing: Oh Lord, please let this last.



We \_\_\_\_\_ seemed to float right thru the air. \_\_\_\_\_



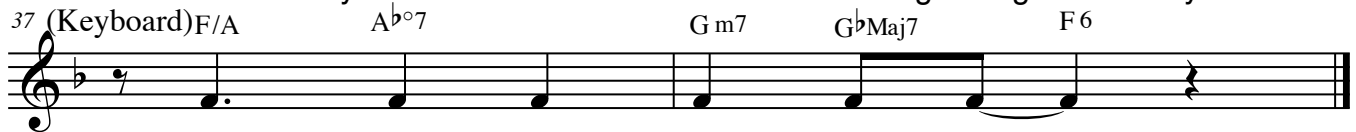
Heav-en - ly songs \_\_\_\_\_ seemed to come ev - 'ry where.



And now when there's moon-glow way up in the blue,



I al-ways re - mem-ber that moon-glow gave me you.



# Lady In Red

# F

(Sax)

Keyboard

C Dm7 Em Dm7 D<sup>b</sup> C C7

Oh, the

5 F C7

la-dy in red, the fel-lahs are craz - y for the la-dy in red.

9 C7 F C7

She's a bit gaud-y, but law-dy, what a per-son - al - i - ty. Oh, the

13 F C7

la-dy in red is fresh as a dais - y when the town is in bed,

17 C7 F

danc-ing and din - ing and shin-ing with or-i-gin - al - i - ty. She's ver-y



2

21  $B\flat m$  F C aug 3 F

prop-er, she's noth-ing more than a pal, but oh me and oh my. — You'd nev-er

25  $B\flat m$  G7 F G° G7 C Gm7 C7

stop her, she'd be a dan-ger-ous gal — if she should ev-er meet the right guy. Oh, the

29 F C7

la-dy in red, — the fel-lahs are craz - y for the la-dy in red. —

33 1. C7 F (Sax) C7

Is she a stud - y, oh bud-dy, what a per-son - al - i - ty. —

37 2. C7 (Sax) Gm7 C7 (Sax) Gm7

She's a bit gaud-y, you could say bawd-y. —

41 C7 F

She's quite a stud - y, and bud-dy, what a per-son - al - i - ty. —

# Lady In Red

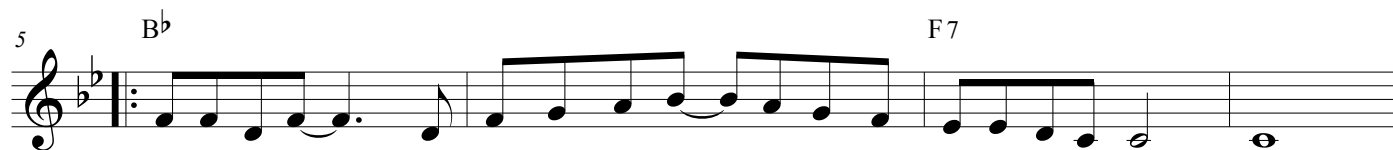
# M

Keyboard

(Keyboard)



Oh, the



la-dy in red, the fel-lahs are craz - y for the la-dy in red. \_\_\_\_\_



She's a bit gaud-y, but law-dy, what a per-son - al - i - ty. \_\_\_\_\_ Oh, the



la-dy in red\_\_ is fresh as a dais - y when the town is in bed, \_\_\_\_\_



danc-ing and din - ing and shin-ing with or-i-gin - al - i - ty. \_\_\_\_\_ She's ver-y

2

21  $E^b m$   $B^b$   $F^{aug}$  3  $B^b$

prop-er, she's noth-ing more than a pal, but oh me and oh my. — You'd nev-er

25  $E^b m$   $C7$   $B^b$   $C^\circ C7$   $F$   $Cm7$   $F7$

stop her, she'd be a dan-ger-ous gal — if she should ev-er meet the right guy. Oh, the

29  $B^b$   $F7$

la-dy in red, the fel-lahs are craz - y for the la-dy in red. —

33 1.  $F7$   $B^b$  (Keyboard)  $F7$

Is she a stud - y, oh bud-dy, what a per-son - al - i - ty. —

37 2.  $F7$  (Keyboard)  $Cm7$   $F7$  (Keyboard)  $Cm7$

She's a bit gaud-y, you could say bawd-y. —

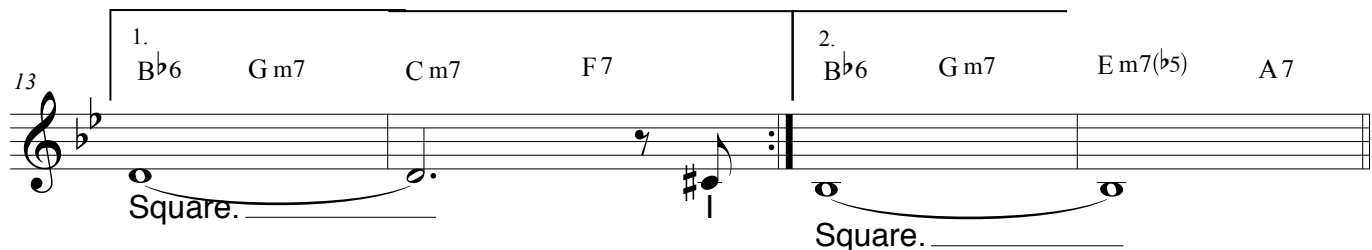
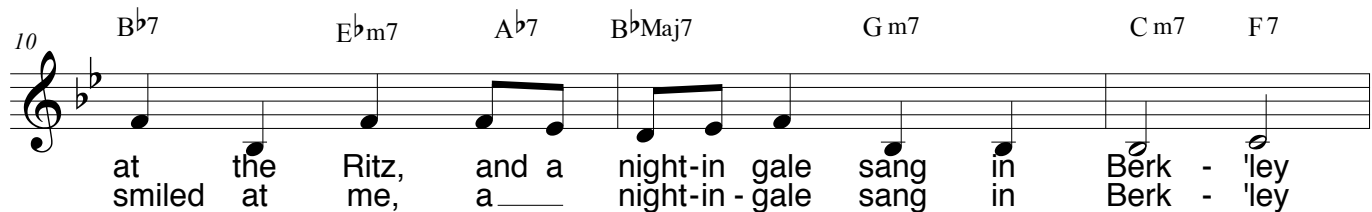
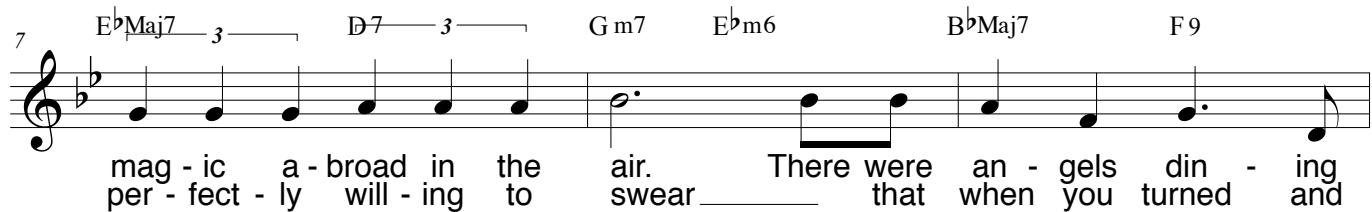
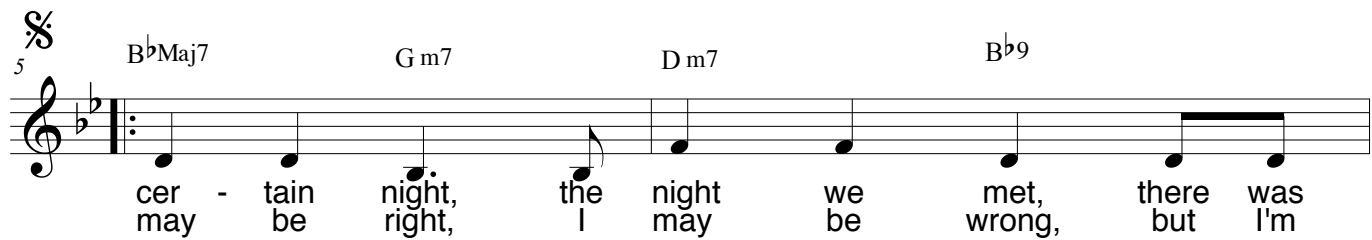
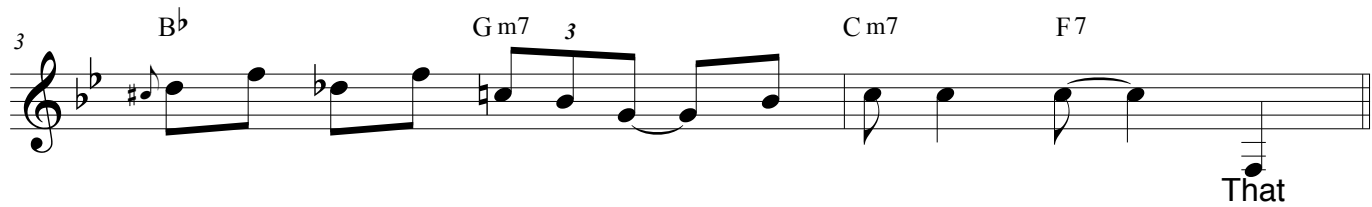
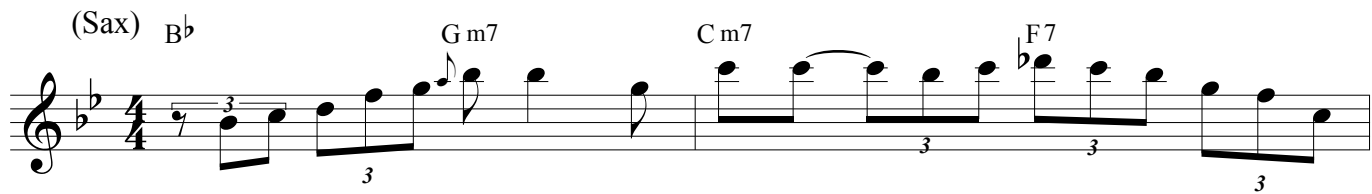
41  $F7$   $B^b$

She's quite a stud - y, and bud-dy, what a per-son - al - i - ty. —

# A Nightingale Sang In Berk'ley Square

# F

Keyboard



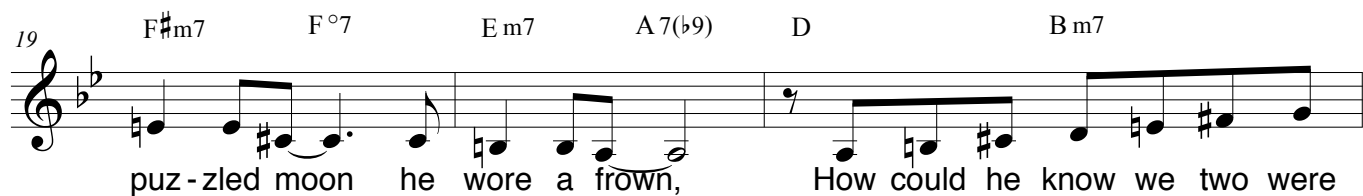
2

17 D B m7 E m7 A 7



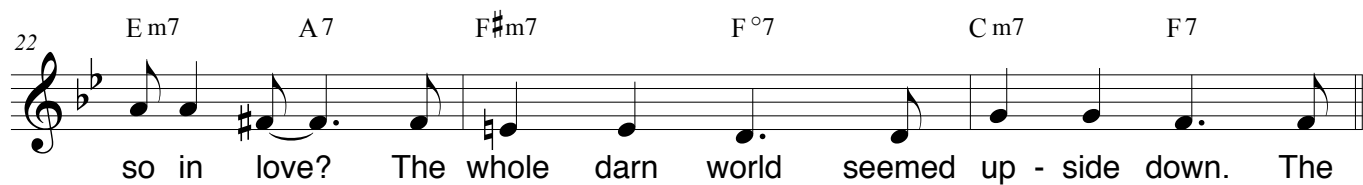
The moon that lin - gered o - ver Lon - don town, poor

19 F#m7 F° E m7 A7(b9) D B m7



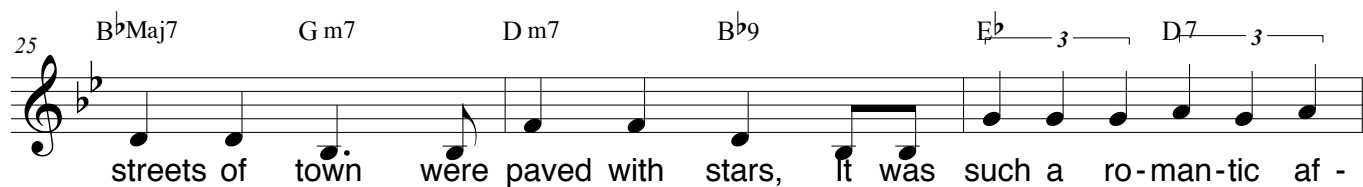
puz - zled moon he wore a frown, How could he know we two were

22 E m7 A 7 F#m7 F° C m7 F 7



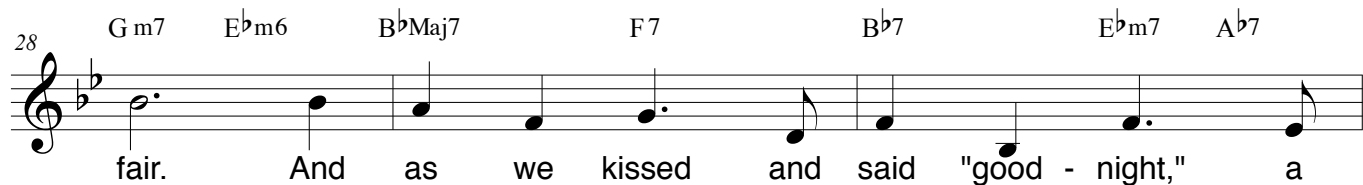
so in love? The whole darn world seemed up - side down. The

25 BbMaj7 G m7 D m7 Bb9 Eb 3 D7 3



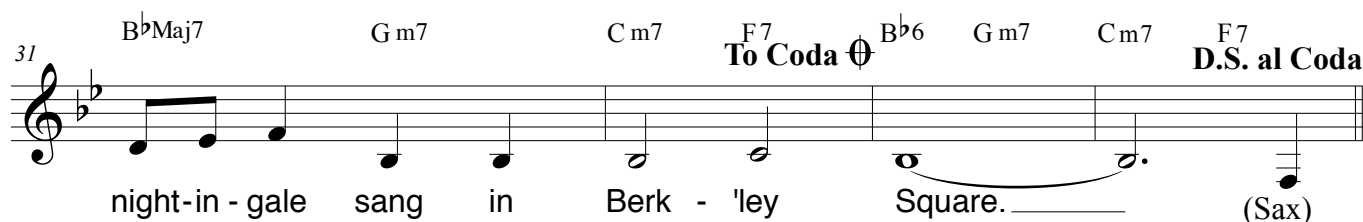
streets of town were paved with stars, It was such a ro-man-tic af -

28 G m7 Ebm6 BbMaj7 F 7 Bb7 Ebm7 Ab7



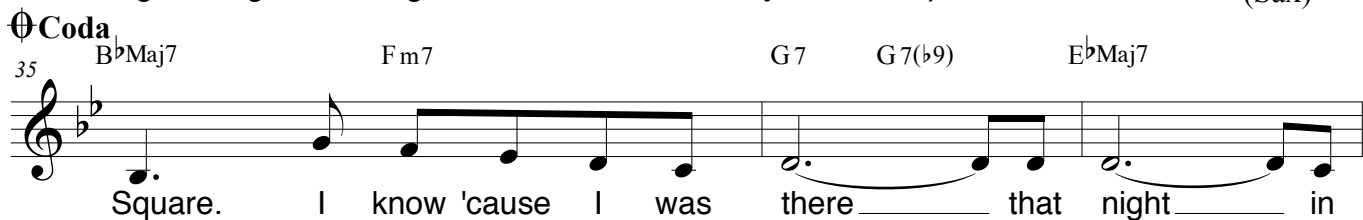
fair. And as we kissed and said "good - night," a

31 BbMaj7 G m7 C m7 F 7 To Coda Bb6 G m7 C m7 F 7 D.S. al Coda



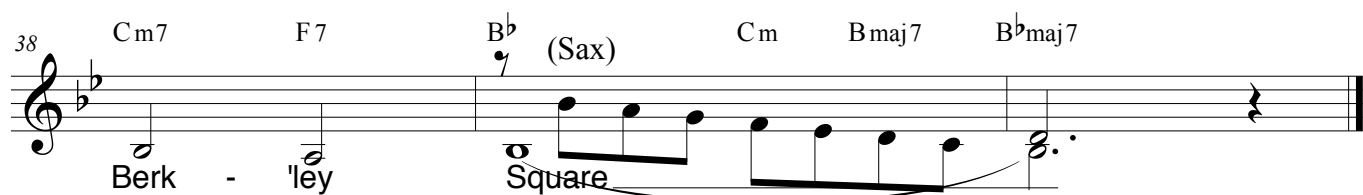
night-in - gale sang in Berk - 'ley Square. (Sax)

35 BbMaj7 F m7 G 7 G7(b9) EbMaj7



Square. I know 'cause I was there that night in

38 C m7 F 7 Bb (Sax) C m Bmaj7 Bbmaj7



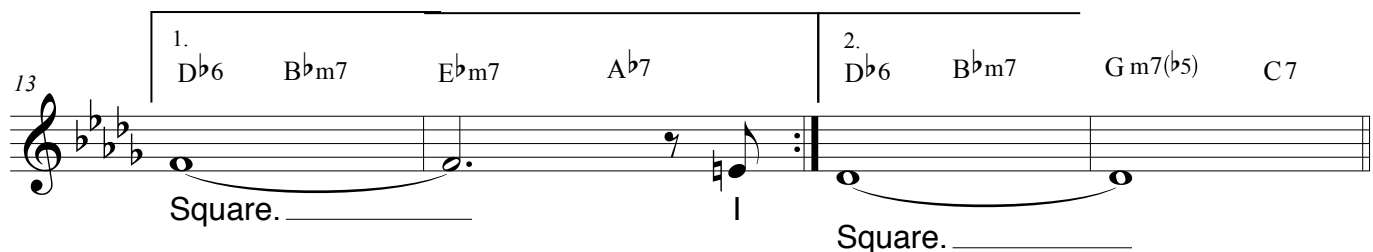
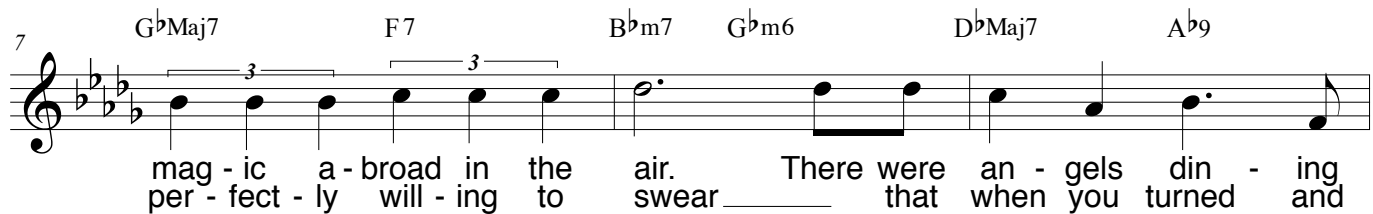
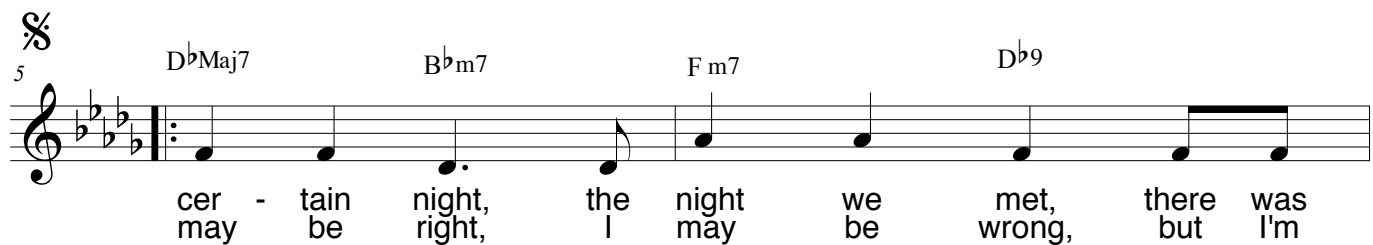
Berk - 'ley Square

# A Nightingale Sang In Berk'ley Square

# M

Keyboard

(Keyboard)



2

17 F D m7 G m7 C7

The moon that lin - gered o - ver Lon - don town, poor

19 A m7 A<sup>b</sup>7 G m7 C7(b9) F D m7

puz - zled moon he wore a frown, How could he know we two were

22 G m7 C7(b9) A m7 A<sup>b</sup>7 E<sup>b</sup>m7 A<sup>b</sup>9

so in love? The whole darn world seemed up - side down. The

25 D<sup>b</sup>Maj7 B<sup>b</sup>m7 F m7 D<sup>b</sup>7 G<sup>b</sup> F7

streets of town were paved with stars, It was such a ro-man-tic af -

28 B<sup>b</sup>m7 G<sup>b</sup>m6 D<sup>b</sup>Maj7 A<sup>b</sup>7 D<sup>b</sup>7 G<sup>b</sup>m7 B7

fair. And as we kissed and said "good - night," a

31 D<sup>b</sup>Maj7 B<sup>b</sup>m7 E<sup>b</sup>m7 A<sup>b</sup>7 To Coda  $\Theta$  D<sup>b</sup>6 B<sup>b</sup>m7 E<sup>b</sup>m7 A<sup>b</sup>7 D.S. al Coda

night-in - gale sang in Berk - 'ley Square. (Keyboard)

$\Theta$  Coda 35 D<sup>b</sup>Maj7 A<sup>b</sup>m7 B<sup>b</sup>7 B<sup>b</sup>7(b9) G<sup>b</sup>Maj7

Square. I know 'cause I was there that night in

38 E<sup>b</sup>m7 A<sup>b</sup>7 D<sup>b</sup> (Keyboard) E<sup>b</sup>m D maj7 D<sup>b</sup>maj7

Berk - 'ley Square

# On The Street Where You Live

# F

(Sax)      Gm9      G°      C7      F      /C      Keyboard

F      /C      F      /C      F      N.C.

4      I      have

7      F6      C7sus4      C7      F6      C7

of - ten      walked      down this      street be - fore,      but the  
li - lac      trees      in the      heart of      town?      Can you

11      F maj7      F°7      Gm7      C7

pave-ment      al - ways      stayed be - neath      my      feet be - fore.      All at  
hear a      lark in      an - y      oth - er      part of      town?      Does en -

15      Gm7      Bbm6      Am7      Dm7

once am      I      sev - ral      stor - ies      high,      know - ing  
chant-ment      pour      out of      ev - 'ry      door?      No, It's

19      G7      C9      F6      F#°7      Gm7      C7sus4

I'm      on on      the the      street      where you      live.      Are there  
just      on      the

23      C9      F6      Gm7      G#°7      F/A

street      where      you      live.      And



A7 Bm7 C°7 A7/C# Bb6  
 26 oh, \_\_\_\_\_ the tow - er - ing feel - ing, \_\_\_\_\_ just to  
 Bbm6 B°7 F F/E F/Eb F/D  
 30 know \_\_\_\_\_ some - how you are near. \_\_\_\_\_ The  
 Db7 F/C Bm7(b5) E7sus4 E7  
 34 ov - er pow - er - ing feel - ing \_\_\_\_\_ that an - y  
 Amaj7 A6 D7 Gm7 C9  
 38 sec - ond you may sud - den - ly ap - pear! \_\_\_\_\_ Peo - ple  
 F6 C7sus4 C7 F6 C7  
 42 stop and stare. \_\_\_\_\_ They don't both - er me, \_\_\_\_\_ for there's  
 Fmaj7 F°7 Gm7 C7  
 46 no - where else on earth that I would rath - er be. \_\_\_\_\_ Let the  
 Gm7 Bbm6 Am7 Dm7  
 50 time go by, \_\_\_\_\_ I won't care if I \_\_\_\_\_ can be  
 G7 To Coda C9 F Gm7 C7 D.S. al Coda  
 54 here on the street where you live. \_\_\_\_\_ (Sax)  
 Coda C9 F6 Db6 F6  
 58 street where you live. \_\_\_\_\_

# On The Street Where You Live

# M

(Keyboard)

Keyboard

Cm9 C° F7 B♭ /F  
 B♭ /F B♭ /F B♭ N.C.  
 B♭6 F7sus4 F7 B♭6 F7  
 B♭maj7 B♭°7 Cm7 F7  
 Cm7 E♭m6 Dm7 Gm7  
 C7 F9 B♭6 B°7 Cm7 F7sus4  
 F9 B♭6 Cm7 C♯°7 B♭/D

4 I have  
 7 of - ten walked down this street be - fore but the  
 li - lac trees in the heart of town? Can you  
 11 pave-ment al - ways stayed be - neath my feet be - fore. All at  
 hear a lark in an - y oth - er part of town? Does en -  
 15 once am I sev - 'ral stor - ies high know - ing  
 chant-ment pour out of ev - 'ry door? No, It's  
 19 I'm on on the street where you live. Are there  
 23 street where you live. And

26 oh, \_\_\_\_\_ the tow - er - ing feel - ing, \_\_\_\_\_ just to

30 know \_\_\_\_\_ some - how you are near. \_\_\_\_\_ The

34 ov - er pow - er - ing feel - ing \_\_\_\_\_ that an - y

38 sec - ond you may sud - den - ly ap - pear! \_\_\_\_\_ Peo - ple

42 stop and stare. \_\_\_\_\_ They don't both - er me, \_\_\_\_\_ for there's

46 no - where else on earth that I would rath - er be. \_\_\_\_\_ Let the

50 time go by, \_\_\_\_\_ I won't care if I \_\_\_\_\_ can be

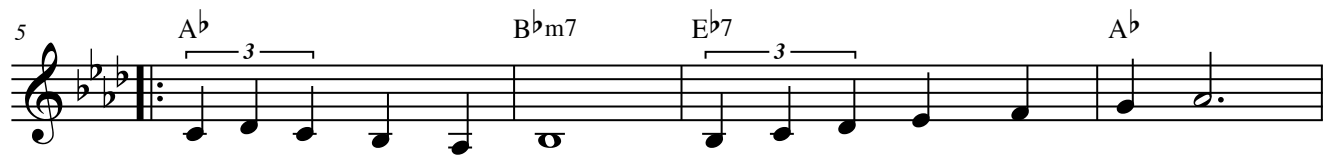
54 here on the street where you live. \_\_\_\_\_ (Keyboard)

**To Coda** **D.S. al Coda**

58 street where you live. \_\_\_\_\_

Chords: D7, Em7, F°7, D7/F#, Eb6, Ebm6, E°7, Bb, Bb/A, Bb/Ab, Bb/G, Gb7, Bb/F, Em7(b5), A7sus4, A7, Dmaj7, D6, G7, Cm7, F9, Bb6, F7sus4, F7, Bb6, F7, Bbmaj7, Bb°7, Cm7, F7, Cm7, Ebm6, Dm7, Gm7, C7, F9, Bb, Cm7, F7, F9, Bb6, Gb6, Bb6.

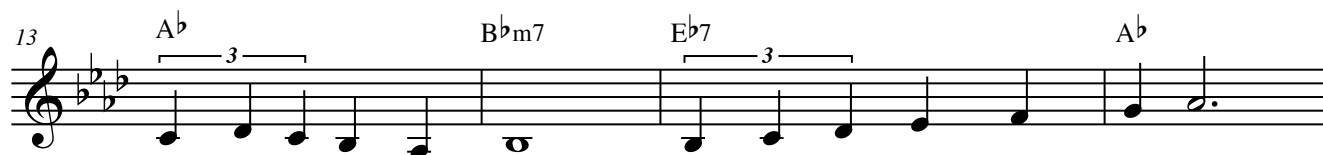
# I'm In The Mood For Love

**F****Keyboard****(Sax)**

I'm in the mood for love sim - ply be - cause you're near me.



Fun - ny, but when you're near me, I'm in the mood for love.



Heav - en is in your eyes, bright as the stars we're un - der.



Oh, is it an - y won - der I'm in the mood for love.

2

21  $B^b m7$   $E^b7$   $A^b$   $E^b m6$   $F7$   $D^b m6$   $E^b7$   $A^b$

Why stop to think of wheth-er this lit - tledream might fade?

25  $F m6$   $G7$   $C m$   $A^b m6$   $B^b7$   $D^b m6$   $B^b m7$   $E^b7$

We've put our hearts to - geth-er Now we are one; I'm not a-fraid!

29  $A^b$   $B^b m7$   $E^b7$   $A^b$

If there's a cloud a - bove; if it should rain, we'll let it.

33  $C m7$   $B^\circ$  1.  $B^b m7$   $E^b7$   $A^b$   $A^b^\circ$   $E^b7$

But for to-night, for - get it! I'm in the mood for love.

37 2.  $B^b m7$   $A^b Maj7$   $B^b m7$   $A^b Maj7$   $E7/B$

get it, \_\_\_\_\_ 'cause I'm \_\_\_\_\_ in the mood for love. \_\_\_\_\_

(Sax)

41  $B^b m7$   $C m/E^b$   $E^b7$   $A^b$  (Sax)  $B^b m$   $A Maj7$   $A^b Maj7$

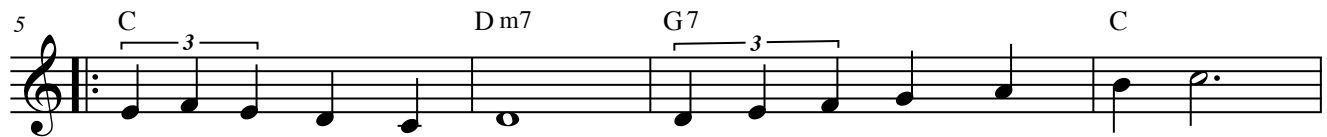
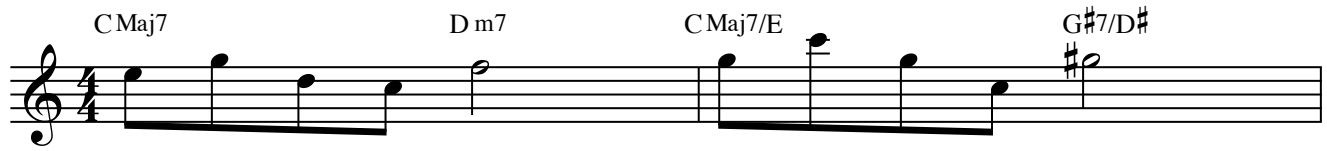
I'm \_\_\_\_\_ in the mood for love. \_\_\_\_\_

# I'm In The Mood For Love

# M

**Keyboard**

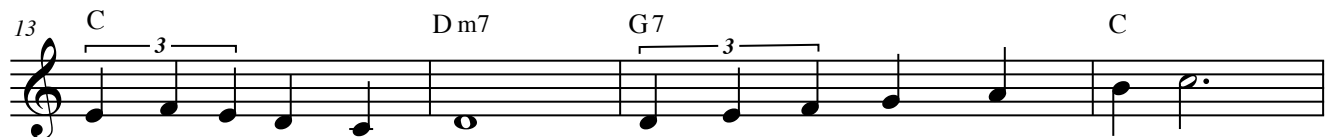
(Keyboard)



I'm in the mood for love sim - ply be-cause you're near me.



Fun-ny, but when you're near me, I'm in the mood for love.



Heav-en is in your eyes, bright as the stars we're un - der.



Oh, is it an - y won - der I'm in the mood for love.

2

21 D m7 G7 C G m6 A7 F m6 G7 C

Why stop to think of wheth-er this lit - tledream might fade?

25 A m6 B7 E m C m6 D7 F m6 D m7 G7

We've put our hearts to - geth-er Now we are one; I'm not a-fraid!

29 C D m7 G7 C

If there's a cloud a - bove; if it should rain, we'll let it.

33 E m7 Eb° 1. D m7 G7 C C° G7

But for to-night, for - get it! I'm in the mood for love.

37 2. D m7 C Maj7 D m7 C Maj7 G#7/D#

get it, \_\_\_\_\_ 'cause I'm \_\_\_\_\_ in the mood for love. \_\_\_\_\_

(Keyboard)

41 D m7 E m/G G7 C D m C# Maj7 C Maj7

I'm \_\_\_\_\_ in the mood for love. \_\_\_\_\_

(Keyboard)

## MALE VOCAL

## Ring Of Fire

## Keyboard

♩ B♭ E♭ B♭ F7 B♭

10 Love taste is a burn-ing thing sweet and it when

16 makes hearts - a fire - y ring. meet.

22 Bound I fell by wild de - sire. child.

28 I Oh, fell in - to a ring of fire. wild.

32 I fell in - to a burn-ing ring of fire I went down, down,

37 down and the flames went high-er. And it burns, burns, burns,

42 the ring of fire, the ring of fire. To Coda



47

55

63

I fell in - to a burn-ing ring of fire I went down, down,

68

down\_\_\_ and the flames went high-er. And it burns, burns, burns,\_\_\_

73

\_\_\_ the ring of fire, the ring of fire..\_\_\_ The

**⊕ Coda**

78

I fell in - to a burn-ing ring of fire I went down, down,

83

down\_\_\_ and the flames went high-er. And it burns, burns, burns,\_\_\_

88

\_\_\_ the ring of fire, the ring of fire.\_\_\_ And it

93

burns, burns, burns,\_\_\_ the ring of fire, the ring of

98

fire.\_\_\_ The ring of fire,\_\_\_ the ring of

102

fire.\_\_\_

MALE VOCAL

# Folsom Prison Blues

Keyboard

(Keyboard)

Vocal 1st and 2nd; Keyboard 3rd; Vocal 4th &amp; 5th)

A

6 hear the train a - com - in,' it's rol - lin' round the bend. And  
I was just a ba - by, my ma - ma told me, "Son,  
bet there's rich folks eat - in' in a fan - cy din - ing car. They're  
freed me from this pri - son, if that rail - road track was mine, I

A

10 I ain't seen the sun - shine since I don't know when. I'm  
al - ways be a good boy, don't ev - er play with guns." But I  
prob - 'ly drink ing cof - fee and smok - in' big cig - ars. But I  
bet I'd move it on a lit - tle far - ther down the line.

D

14 stuck at Fol - som Pris - on and time keeps drag - gin'  
shot a man in Re - no just know to watch him  
know I had it com - in,' I know I can't be  
Far from Fol - som Pris on, that's where I'd want to

A A°/D# /C A /D /D# E7

18 on. die. But that train keeps rol - lin'  
free. When I hear that whis - tle blow - in'  
stay, But those peop - le keep a - mov - in',  
and I'd let that lone - some whis - tle

A 2, 3, 4.

24 on down to San An - lone When  
I hang to my head and cry. I  
and that's what tor - tures a me. Well, if they  
blow my blues a -

5 A (Keyboard) E A

28 way.

Vocal Only

# I Walk The Line

(Keyboard/Guitar) Keyboard

C F C

7 G D7 G

13 D7

I keep a close watch on this heart of

19 G D7 G

mine. I keep my eyes wide o-pen all the time. I keep the

25 C G D7 To Coda

ends out for the tie that binds. Be-cause you're mine, I walk the

31 G (Keyboard/Guitar) C

line.

37 G7 C

I find it ver-y ver-y eas-y to be true. I find my-

43 G7 C F

self a-lone when each day's through. Yes, I'll ad-mit that I'm a fool for

49 C G7 C (Keyboard/Guitar)

you. Be cause you're mine, I walk the line.

55 F

As sure as

61 C7 F C7

night is dark and day is light, I keep you on my mind both day and

67 F Bb F

night, and hap-pi-ness I've known proves that it's right. Be-cause you're

73 C7 F (Keyboard/Guitar) C

mine, I walk the line.

81 G7 C

You've got a way to keep me on your side. You give me

87 G7 C F

cause for love that I can't hide. For you I know I'd e-ven try to turn the

93 C G7 C (Keyboard/Guitar) D.S. al Coda

tide. Be cause you're mine, I walk the line.

99 G (Keyboard/Guitar)

line.

# September Song

# F

Keyboard - Freely

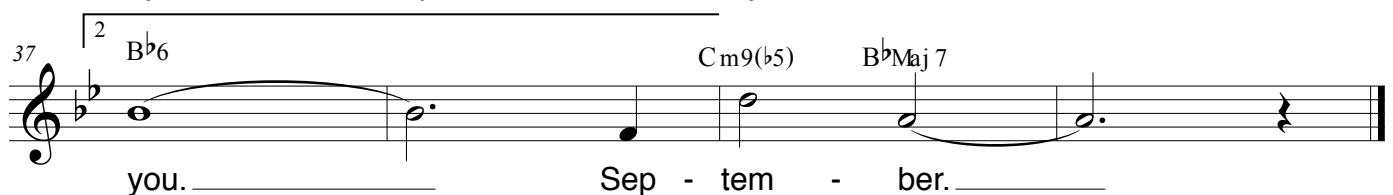
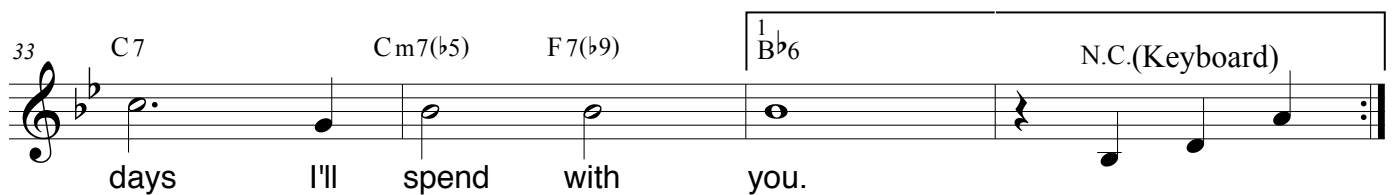
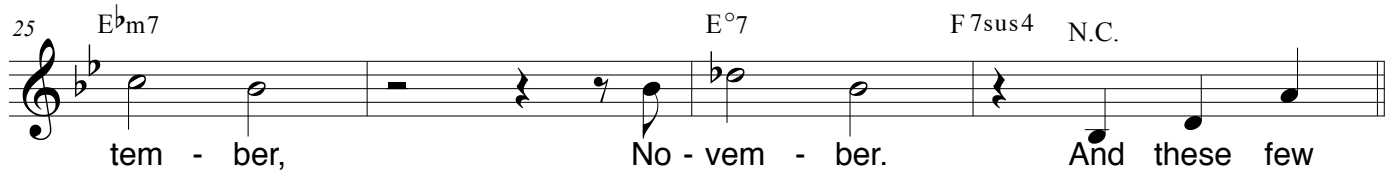
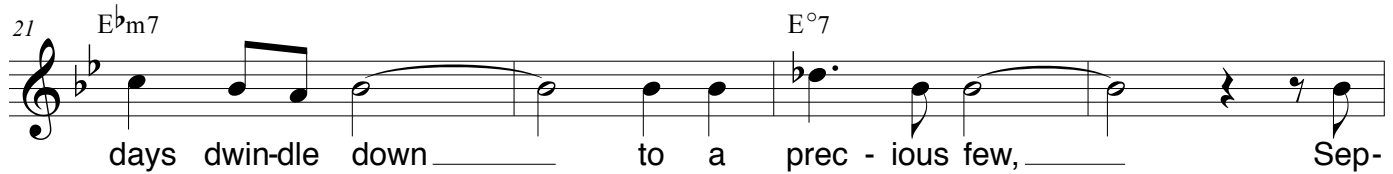
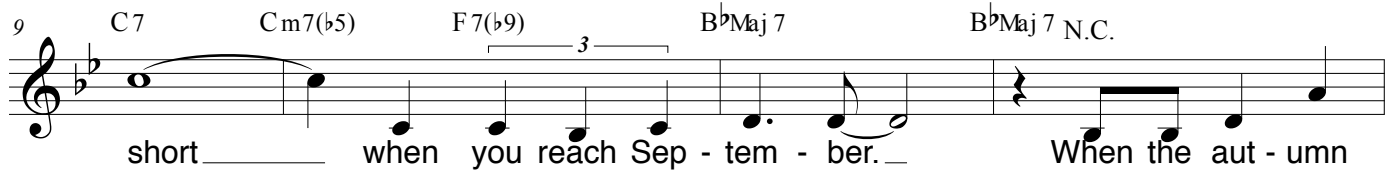
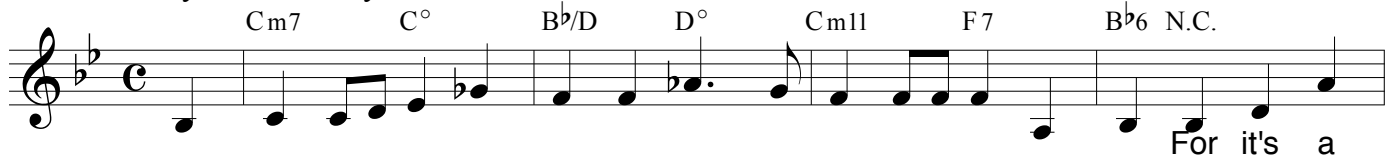
Gm7 G° F/A A° Gm11 C7 F6 N.C. Keyboard  
 (In rhythm)  
 5 Fm6 Bbm7 Eb7 3 FMaj7 Gm7 Am7 Dm7 For it's a  
 long, long while from May to De - cem - ber, but the days grow  
 9 G7 Gm7(b5) C7(b9) 3 FMaj7 FMaj7 N.C.  
 short when you reach Sep - tem - ber. When the aut - umn  
 13 Fm6 Bbm7 Eb7 FMaj7 Gm7 Am7 Dm7  
 weath - er turns the leaves to flame, one has-n't got  
 17 G7 Gm7(b5) C7(b9) FMaj7 N.C.  
 time for the wait - ing game. Oh, the  
 21 Bbm7 B°7  
 days dwindle down to a precious few, Sep -  
 25 Bbm7 B°7 C7sus4 N.C.  
 tem - ber, No - vem - ber. And these few  
 29 Fm6 Bbm7 Eb7 FMaj7 Gm7 Am7 Dm7  
 precious days I'll spend with you, these precious  
 33 G7 Gm7(b5) C7(b9) 1 F6 N.C. (Sax)  
 days I'll spend with you.  
 37 2 F6 Gm9(b5) FMaj7  
 you. Sep - tem - ber.

# September Song

# M

Keyboard - Freely

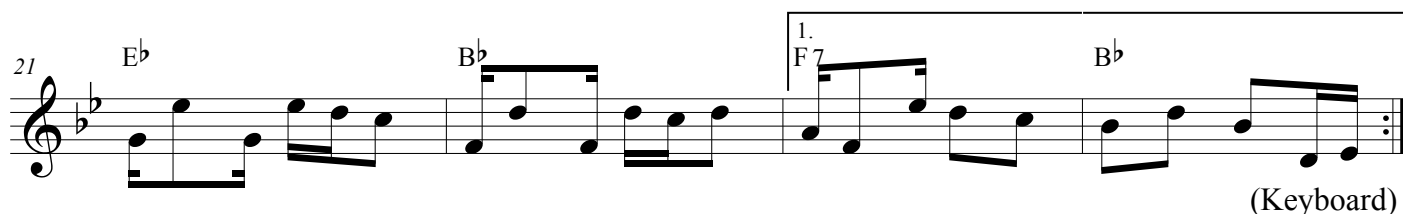
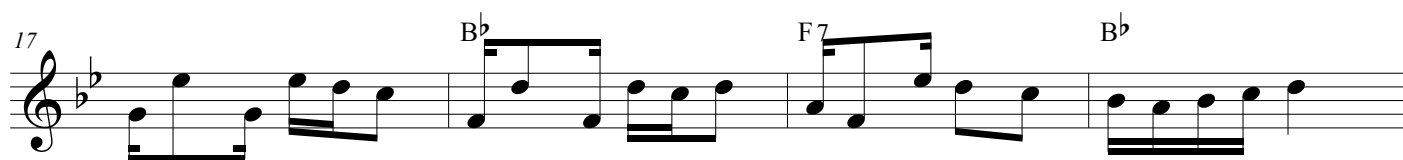
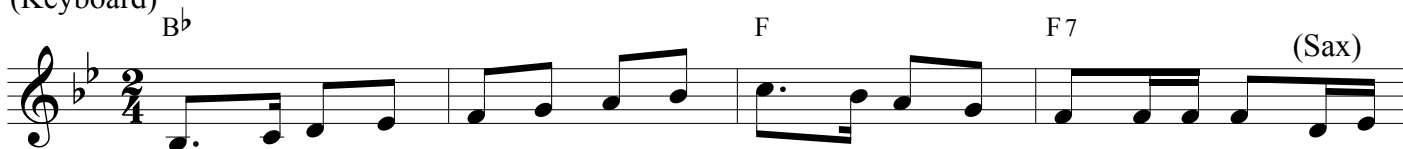
Keyboard



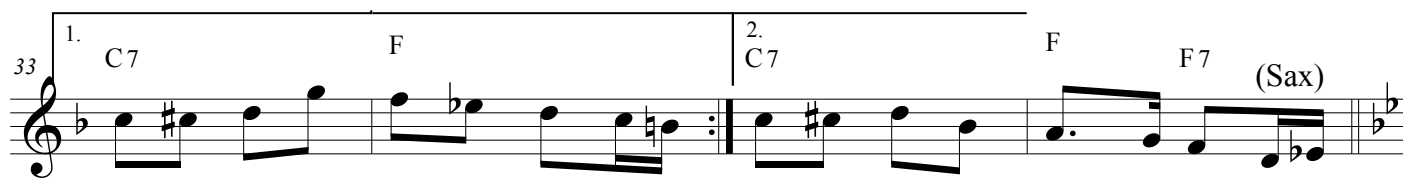
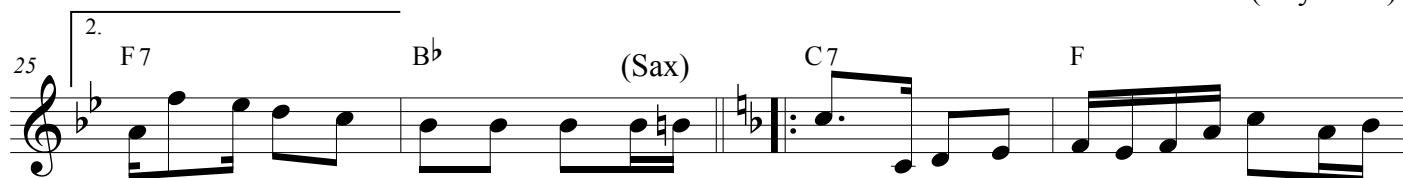
## Slippery Sax Polka

Keyboard

(Keyboard)



(Keyboard)



(Keyboard)

2/37  $\text{B}\flat$  F 7

41  $\text{B}\flat$

45  $\text{E}\flat$

49  $\text{B}\flat$  F 7  $\text{B}\flat$

53  $\text{E}\flat$   $\text{B}\flat$  To Coda  $\text{F}$  7  $\text{B}\flat$   $\text{B}\flat$  7 (Keyboard)

57  $\text{E}\flat$   $\text{E}\flat$  (Sax - Keyboard)  $\text{E}\flat$  7

61  $\text{A}\flat$   $\text{B}\flat$  7  $\text{E}\flat$   $\text{B}\flat$  7

67  $\text{E}\flat$   $\text{E}\flat$  7  $\text{A}\flat$   $\text{B}\flat$  7

73  $\text{E}\flat$   $\text{B}\flat$  7  $\text{E}\flat$   $\text{E}\flat$   $\text{B}\flat$  7  $\text{E}\flat$  D.S. al Coda (Sax)

$\text{Coda}$  77 F 7  $\text{B}\flat$

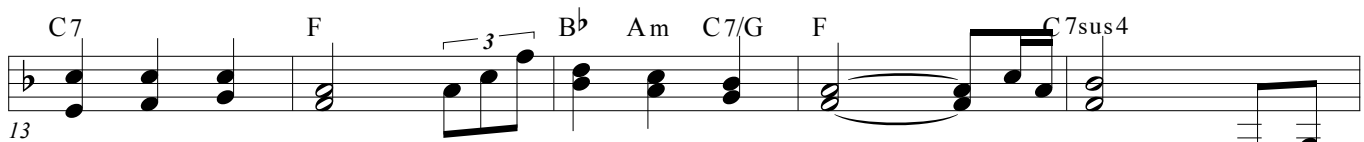
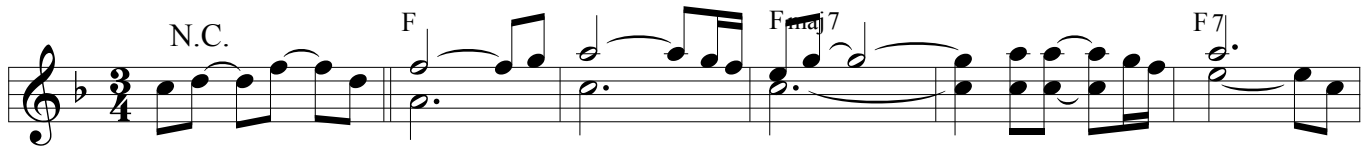


# Tennessee Waltz

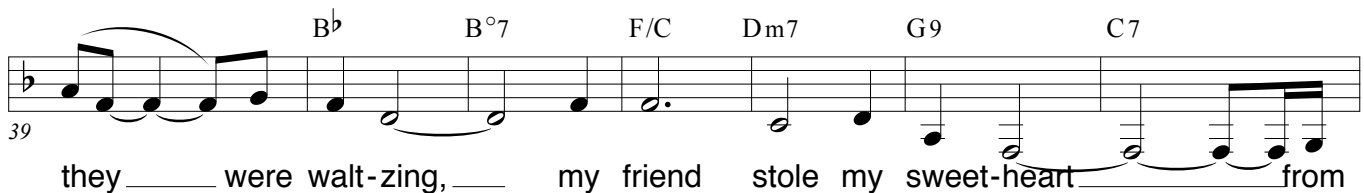
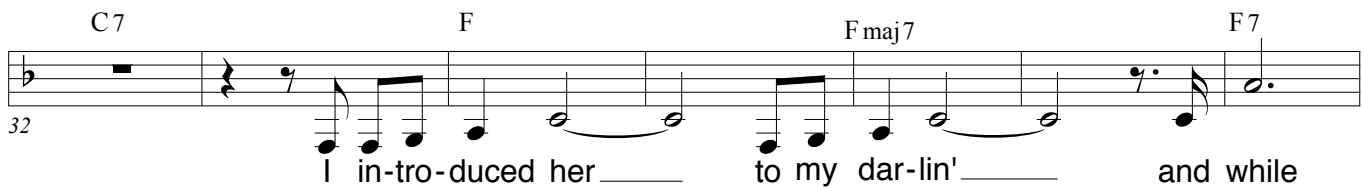
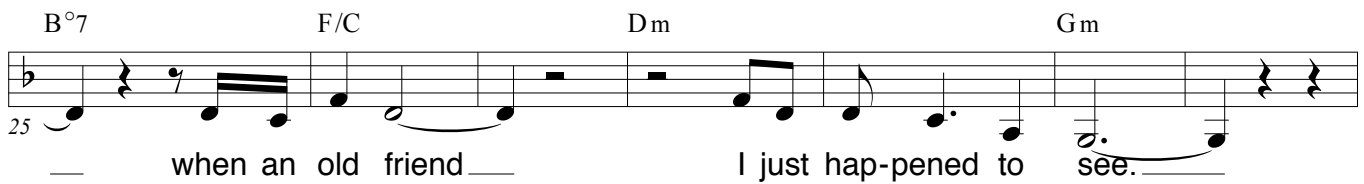
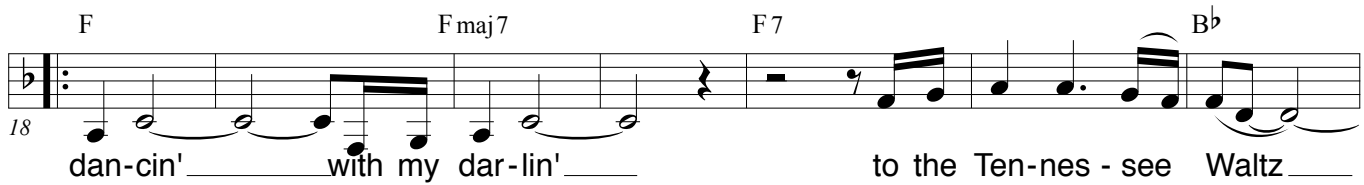
# F

(Keyboard Intro)

Keyboard



I was



46 me. I re-mem-ber the night

53 and the Ten - nes-see Waltz, and I knew just how

60 much I had lost. Yes, I lost my

67 lit-tle dar - lin' the night they were play-ing the

74 beau-ti - ful Ten - nes-see Waltz.

82 waltz. the beau - ti - ful

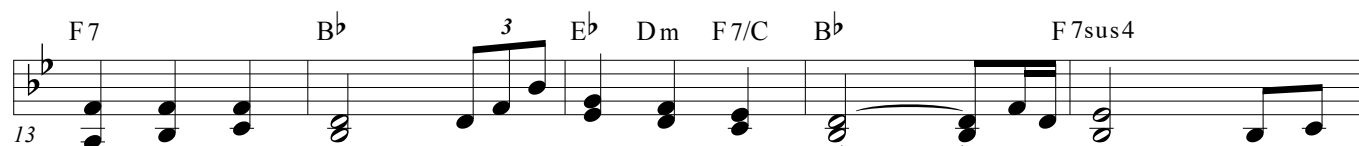
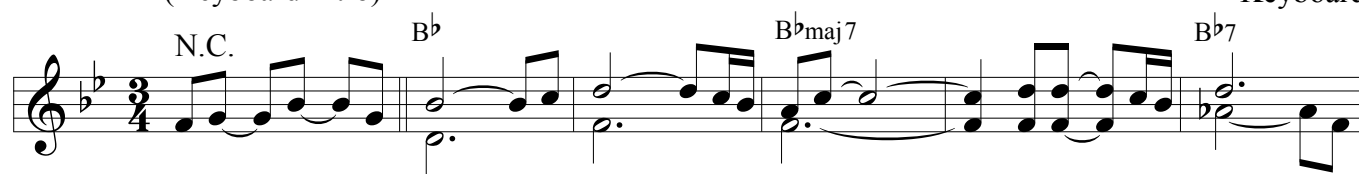
88 Ten - nes - see Waltz.

# Tennessee Waltz

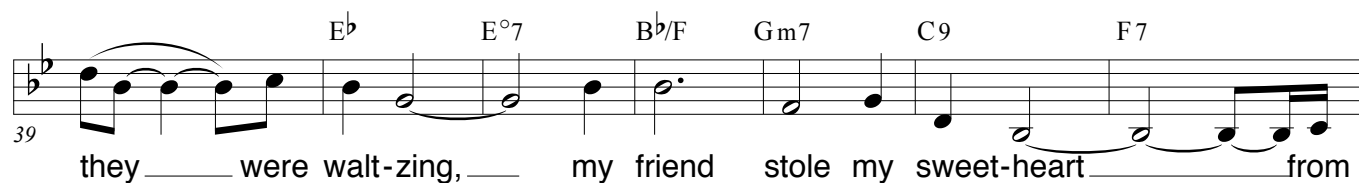
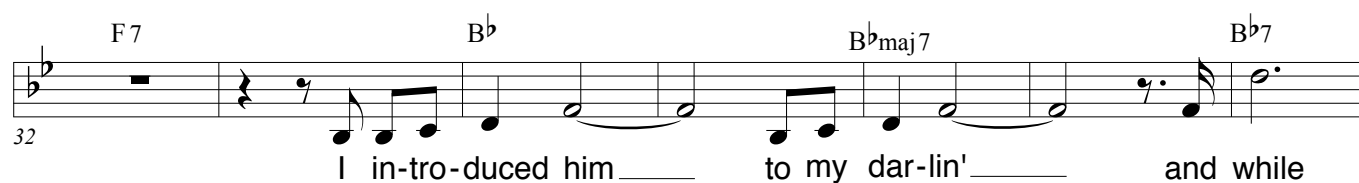
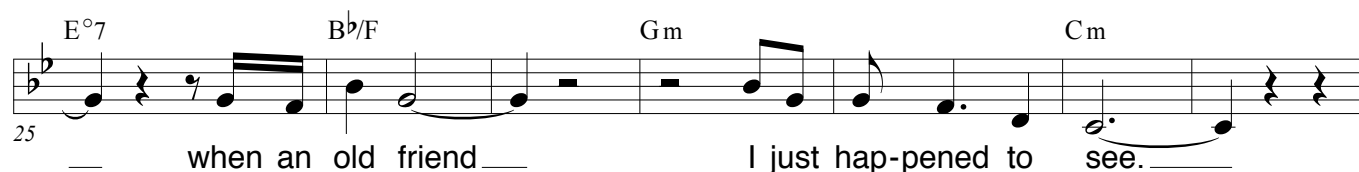
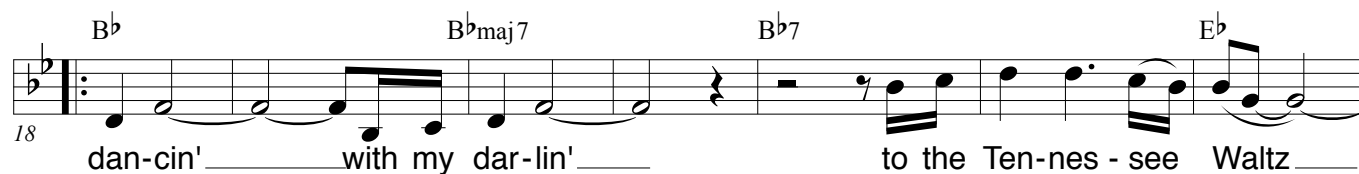
# M

(Keyboard Intro)

Keyboard



I was



46 me. I re-mem-ber \_\_\_\_\_ the night \_\_\_\_\_

B $\flat$  E $\flat$  Dm F7/C B $\flat$  F7 B $\flat$  D7

53 \_\_\_\_\_ and the Ten - nes-see Waltz, and I knew just how

E $\flat$ 6 B $\flat$

60 much I had lost. \_\_\_\_\_ Yes, I lost my \_\_\_\_\_

Gm7 Gm7 Cm7 F7 B $\flat$

67 \_\_\_\_\_ lit-tle dar - lin' \_\_\_\_\_ the night \_\_\_\_\_ they were play-ing \_\_\_\_\_ the

B $\flat$ maj7 B $\flat$ 7 E $\flat$  E $^{\circ}$ 7

74 beau-ti - ful \_\_\_\_\_ Ten - nes-see Waltz.

B $\flat$ /F Gm7 C9 F7

1  
B $\flat$  E $\flat$  Dm7 F7/C B $\flat$  F7 (Keyboard)

82 waltz. the beau - ti - ful

2  
B $\flat$  B $\flat$ 7 E $\flat$  E $^{\circ}$ 7 B $\flat$

88 Ten - nes - see Waltz.

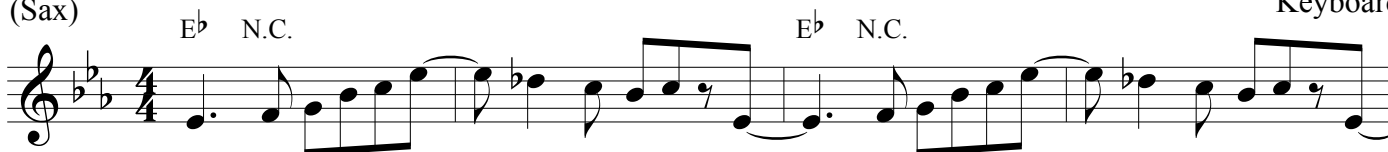
F7 E $\flat$  E $\flat$  B $\flat$ /D F7/C B $\flat$

# Jeepers Creepers

# F

(Sax)

Keyboard



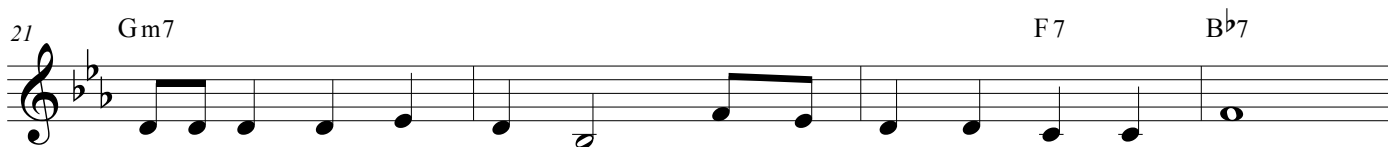
I don't care what the weath-er-man says, when the weath-er-man says it's rain-ing, you'll



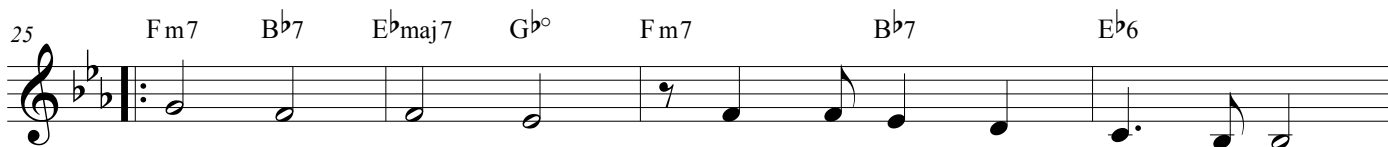
nev-er hear me com - plain-ing, I'm cer-tain the sun will shine.



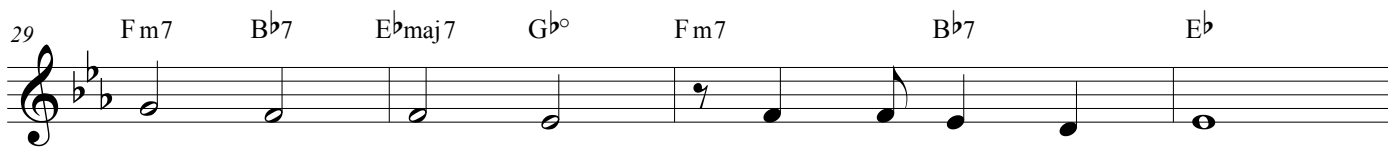
I don't care how the weath-er vane points, when the weath-er vane points to gloom-y, it's



got-ta be sun - ny to me, when your eyes look in - to mine.



Jeep - ers, creep - ers, Where'd ya get those peep - ers?



Jeep - ers, creep - ers, where'd ya get those eyes?

33 Fm7 Bb7 Ebmaj7 Gb° Fm7 Bb7 Eb6  
 Gosh all git up! How'd they get so lit up?

37 Fm7 Bb7 Ebmaj7 Gb° Fm7 Bb7 Eb  
 Gosh all gee oh! How'd they get that size?

41 Bbm7 Eb7 Abmaj9 Bbm7 Eb7 Abmaj7  
 Gol - ly gee! When you turn those heat - ers on, —

45 Cm7 F7 Bbmaj7 Cm7 F7 Fm7 Bb7  
 woe is me, got to put my cheat - ers on. —

49 Fm7 Bb7 Ebmaj7 Gb° Fm7 Bb7 Eb6  
 Jeep - ers, creep - ers, Where'd ya get those peep - ers?

53 Fm7 Bb7 Gm7(b5) C7 Fm7 Bb7 Eb Fm7 Bb7 Eb  
 Oh, those weep-ers, how they hyp-no-tize. where'd ya get those eyes?

59 2. Eb Fm7 Bb7 Eb Fm7 Bb7 Eb  
 eyes? Won't you put me wise? Pays to ad - ver - tise.

64 Fm7 Bb7 Eb (Sax)  
 Where did you get those eyes?

67 Fm7 Eb6  
 (Sax)

Jeep - ers, creep - ers, where'd ya get those eyes?

33  $B^b m7$   $E^b7$   $A^b maj7$   $B^\circ$   $B^b m7$   $E^b7$   $A^b6$   
 Gosh all git up! How'd they get so lit up?

37  $B^b m7$   $E^b7$   $A^b maj7$   $B^\circ$   $B^b m7$   $E^b7$   $A^b$   
 Gosh all gee oh! How'd they get that size?

41  $E^b m7$   $A^b7$   $D^b maj9$   $E^b m7$   $A^b7$   $D^b maj7$   
 Gol - ly gee! When you turn those heat - ers on, —

45  $F m7$   $B^b7$   $E^b maj7$   $F m7$   $B^b7$   $B^b m7$   $E^b7$   
 woe is me, got to put my cheat - ers on. —

49  $B^b m7$   $E^b7$   $A^b maj7$   $B^\circ$   $B^b m7$   $E^b7$   $A^b6$   
 Jeep - ers, creep - ers, Where'd ya get those peep - ers?

53  $B^b m7$   $E^b7$   $C m7(b5)$   $F7$   $B^b m7$   $E^b7$   $A^b$   $B^b m7$   $E^b7$   $A^b$   
 Oh, those weep-ers, how they hyp-no-tize. where'd ya get those eyes?

59  $A^b$   $B^b m7$   $E^b7$   $A^b$   $B^b m7$   $E^b7$   $A^b$   
 eyes? Won't you put me wise? Pays to ad - ver - tise.

64  $B^b m7$   $E^b7$   $A^b$  (Keyboard)  
 Where did you get those eyes? —

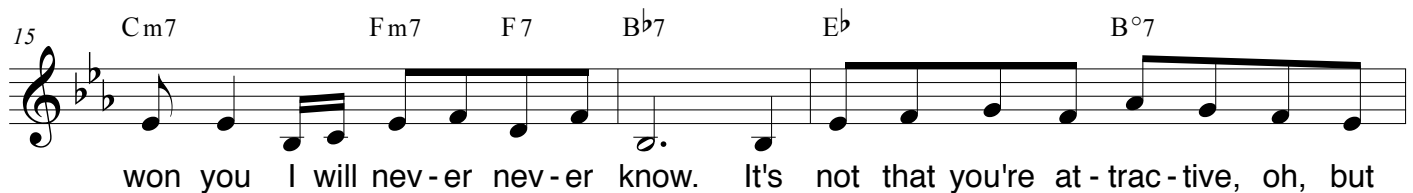
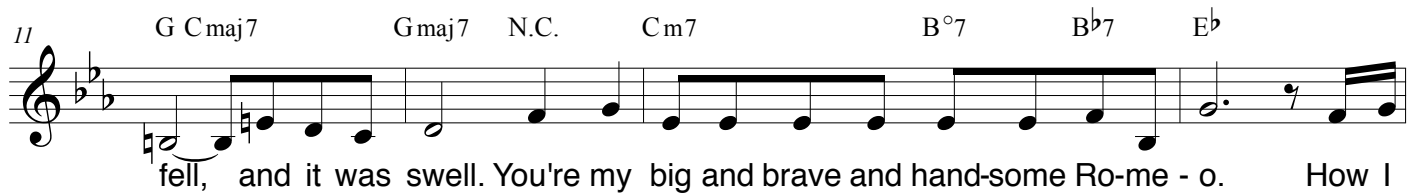
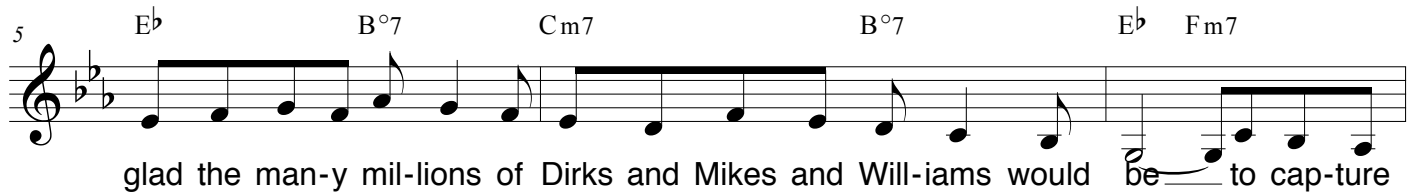
67  $B^b m7$   $A^b6$   
 (Continuation of the previous line)



# I've Got A Crush On You

**F**  
Keyboard

(Keyboard - freely)



## 2 (In Rhythm)

21 Gm7 G<sup>b</sup>7 Fm7 B<sup>b</sup>13(b9) Gm7 G<sup>b</sup>7 Fm7 B<sup>b</sup>13(b9)/A<sup>b</sup>



crush on you, sweet-ie pie. All the day and night-time, hear me sigh. I

25 E<sup>b</sup>maj7 Cm7 F9 Cm7 F9 Fm7 B<sup>b</sup>9A<sup>b</sup>7



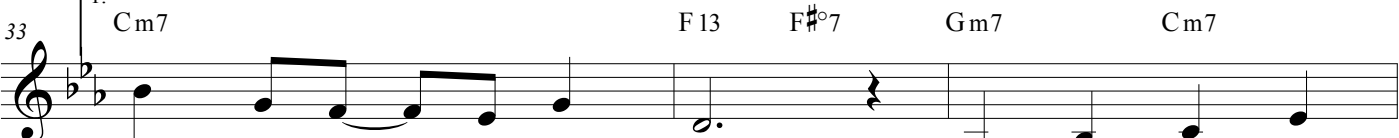
nev-er had the least no - tion that I could fall with so much e - mo - tion.

29 Gm7 G<sup>b</sup>7 Fm7 B<sup>b</sup>13(b9) Gm7 G<sup>b</sup>7 Fm7 Dm7(b5)G7



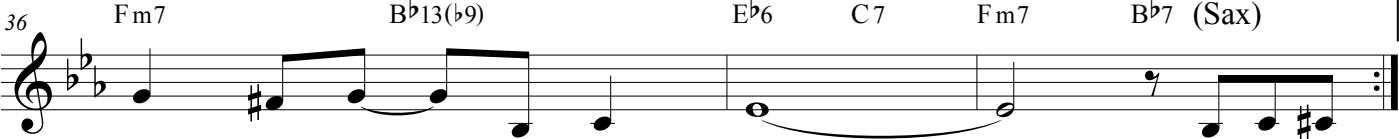
Could you coo, could you care for a coun-try cot-tage we could share? The

33 1. Cm7 F13 F<sup>#</sup>7 Gm7 Cm7




world will par - don my mush 'cause I've got a

36 Fm7 B<sup>b</sup>13(b9) E<sup>b</sup>6 C7 Fm7 B<sup>b</sup>7 (Sax)




crush, my ba - by, on you.

39 2. E<sup>b</sup> E<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup>maj7 E<sup>b</sup> Cm7 3



world will have to par-don my mush 'cause I've got a crush, I have got a

42 Fm7 B<sup>b</sup>7 E<sup>b</sup> (Sax) A<sup>b</sup>7 E<sup>b</sup>6 E<sup>b</sup>maj7



crush, my ba - by, on you.

# I've Got A Crush On You

**M**  
Keyboard

(Keyboard - freely)

4/4

$A^b$   $A^\circ 7$   $B^b m 7$   $E^b 7$

How

5

$A^b$   $E^\circ 7$   $F m 7$   $E^\circ 7$   $A^b$   $B^b m 7$

glad the man-y mil-lions of An-na-belles and Lill-ians would be \_\_\_\_ to cap-ture

8

$A^b/C$   $E^b 7$   $A^b$   $E^\circ 7$   $F m 7$   $E^\circ 7$

me. But you had such per-sis-tence, you wore down my re-sis-tance, I

11

$C$   $F m a j 7$   $C m a j 7$   $N.C.$   $F m 7$   $E^\circ 7$   $E^b 7$   $A^b$

fell, \_ and it was swell. I'm your big and brave and hand-some Ro-me - o. How I

15

$F m 7$   $B^b m 7$   $B^b 7$   $E^b 7$   $A^b$   $E^\circ 7$

won you I will nev-er nev-er know. It's not that you're at-trac-tive, oh, but

18

$F m 7$   $E^\circ 7$   $B^b 7$   $E^b 7$

my heart grew ac-tive when you \_\_\_\_ came in-to view. I've got a

2  
(In Rhythm)

21 Cm7 B°7 Bbm7 Eb13(b9) Cm7 B°7 Bbm7 Eb13(b9)/Db

crush on you, sweet-ie pie. All the day and night-time, hear me sigh. I

25 Abmaj7 Fm7 Bb9 Fm7 Bb9 Bbm7 Eb9Db°7

nev-er had the least no - tion that I could fall with so much e - mo - tion.

29 Cm7 B°7 Bbm7 Eb13(b9) Cm7 B°7 Bbm7 Gm7(b9)C7

Could you coo, could you care for a coun-try cot-tage we could share? The

33 1. Fm7 Bb13 B°7 Cm7 Fm7

world will par - don my mush 'cause I've got a

36 Bbm7 Eb13(b9) Ab6 F7 Bbm7 Eb7 (Keyboard)

crush, my ba - by, on you.\_\_\_\_\_

39 2. Ab Ab°7 Ab Dbmaj7 3 Ab Fm7

world will have to par-don my mush\_\_\_ 'cause I've\_\_\_ got a crush, I have got a

42 (Keyboard) Bbm7 Eb7 Ab Db7 Ab6 Abmaj7

crush, my ba-by,\_\_\_ on you.\_\_\_\_\_

LATIN

## Perfidia

F

(Keyboard)

Keyboard

First system of musical notation (measures 1-4). The key signature is B-flat major (two flats). The time signature is 4/4. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated above the staff: E<sup>b</sup>, Cm7, Fm7, B<sup>b</sup>9, E<sup>b</sup>, Cm7, Fm7, B<sup>b</sup>9. The word "To" appears at the end of the first line.

Second system of musical notation (measures 5-8). The melody continues in the right hand. Chords are indicated: E<sup>b</sup>, Cm, Fm, B<sup>b</sup>7, E<sup>b</sup>, Cm. A triplet of eighth notes is marked with a "3" over it. The word "you," appears below the first measure.

you, \_\_\_\_\_ my heart cries out "Per - fid - i - a," \_\_\_\_\_  
 eyes \_\_\_\_\_ are ech - o - ing "Per - fid - i - a," \_\_\_\_\_

Third system of musical notation (measures 9-12). The melody continues in the right hand. Chords are indicated: Fm, B<sup>b</sup>7, E<sup>b</sup>, Cm, Fm7, A<sup>b</sup>7. Triplet markings are present over measures 10 and 11.

\_\_\_\_\_ for I found you, the love of my life, in some-bod - y el - se's  
 \_\_\_\_\_ for-get - ful of our prom-ise of love, you're shar - ing an-oth - er's

Fourth system of musical notation (measures 13-14). The melody continues in the right hand. Chords are indicated: G7, B<sup>b</sup>7, G7. The word "arms." appears below the first measure, and "Your charms." appears below the second measure.

arms. \_\_\_\_\_ Your charms. \_\_\_\_\_ With a

Fifth system of musical notation (measures 15-16). The melody continues in the right hand. The chord Fm6 is indicated above the staff. The words "sad la - ment my dreams have fad - ed like a bro-ken mel - o -" appear below the staff.

sad la - ment my dreams have fad - ed like a bro-ken mel - o -

Sixth system of musical notation (measures 17-18). The melody continues in the right hand. Chords are indicated: G7, Fm6. The word "dy," appears below the first measure, and "While the gods of love look down and laugh at" appears below the second measure.

dy, \_\_\_\_\_ While the gods of love look down and laugh at

Seventh system of musical notation (measures 19-20). The melody continues in the right hand. Chords are indicated: G, B<sup>b</sup>7. The words "what ro - man - tic fools we mor - tals be." appear below the staff, and "And" appears at the end.

what ro - man - tic fools we mor - tals be. \_\_\_\_\_ And



LATIN

## Perfidia

M

Keyboard

(Keyboard)

you, \_\_\_\_\_ my heart cries out "Per - fid - i - a," \_\_\_\_\_  
 eyes \_\_\_\_\_ are ech - o - ing "Per - fid - i - a," \_\_\_\_\_

— for I found you, the love of my life, in some-bod - y el - se's  
 — for-get - ful of our prom-ise of love, you're shar - ing an-oth - er's

arms. \_\_\_\_\_ Your charms. \_\_\_\_\_ With a

sad la - ment my dreams have fad - ed like a bro-ken mel - o -

dy, \_\_\_\_\_ While the gods of love look down and laugh at

what ro - man - tic fools we mor - tals be. \_\_\_\_\_ And





# One O'Clock Jump

(Keyboard) Keyboard

B $\flat$  B $\flat$  Cm7 F7 (Sax)

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

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

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

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

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

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



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

69  $E^b7$   $B^b$

73  $F7$   $B^b$

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

81  $E^b7$   $B^b$

85  $F7$   $B^b$

89

Detailed description: This is a musical score for a piece titled 'One O'Clock Jump'. The key signature is B-flat major (two flats), and the time signature is 3/4. The score is written for a single melodic line in treble clef. It consists of seven staves of music. The first staff (measures 65-68) starts with a B-flat chord and contains a melody of eighth and quarter notes. The second staff (measures 69-72) continues the melody with Eb7 and Bb chords. The third staff (measures 73-76) features F7 and Bb chords. The fourth staff (measures 77-80) has a rhythmic pattern of eighth notes with slurs and ties, and chords Bb, Eb7, Bb, and Bb7. The fifth staff (measures 81-84) continues this pattern with Eb7 and Bb chords. The sixth staff (measures 85-88) has F7 and Bb chords. The seventh staff (measures 89-90) concludes with a half note and a quarter rest.