

## Set LH

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LH01-Bless You For The Good That's In You(KVD).pdf  
LH02-12th Street Rag(K).pdf  
LH03-Route 66(KV).pdf  
LH04-American Patrol(K).pdf  
LH05-Pennsylvania 6-5000(K).pdf  
LH06-Joshua Fit The Battle Of Jericho(K).pdf  
LH07-Swing Low, Sweet Chariot(K).pdf  
LH08-F13-Rock Around The Clock(KVF).2018.05.10.pdf  
LH08-F13-Rock Around The Clock(KVM).2018.05.10.pdf  
LH08-Rock Around The Clock(KVF).pdf  
LH09-Boogie Woogie Bugle Boy(KVF).pdf  
LH10-A10-Hound Dog(KV).2014.10.10.pdf  
LH10-Hound Dog(KV).pdf  
LH11-Alright, OK, You Win(KVF).pdf  
LH12-Baby Face(KVF).pdf  
LH13-BB17-Choo Choo Ch'Boogie(KVF).2017.09.04.pdf  
LH13-BB17-Choo Choo Ch'Boogie(KVM).2017.09.04.pdf  
LH13-Choo Choo Ch'Boogie(KVF).pdf  
LH14-Back Home Again In Indiana(KVF).pdf  
LH15-A01-Bandstand Boogie(K).2014.10.10.pdf  
LH15-Bandstand Boogie(K).pdf  
LH16-Sing, Sing, Sing(K).pdf  
LH16-T17-Sing, Sing, Sing(K).2018.05.05.pdf  
LH17-Gospel17-Gotta Be This Or That(KVF).2014.04.19.pdf  
LH17-Gospel17-Gotta Be This Or That(KVM).2014.04.19.pdf  
LH17-Gotta Be This Or That(KVF).pdf  
LH18-Don't Be That Way(K).pdf  
LH19-A17-In The Mood(K).2014.05.17.pdf  
LH19-In The Mood(K).pdf  
LH20-Muskrat Ramble(K).pdf  
LH21-L17-Stompin' At The Savoy(K).2015.01.18.pdf  
LH21-Stompin' At The Savoy(K).pdf  
LH22-D17-Three Little Fishies(KV).2016.04.26.pdf  
LH22-Three Little Fishies(KV).pdf  
LH23-'Taint What You Do(KVF).pdf  
LH23-LL17-'Taint What You Do(KVF).pdf  
LH23-LL17-'Taint What You Do(KVM).pdf  
LH24-CC17-Jump, Jive, And Wail(KV).2017.08.15.pdf  
LH24-Jump, Jive, And Wail(KV).pdf  
LH25-Boogie Blues(KV).pdf  
LH26-II17-Yes Sir, That's My Baby(KV).2017.08.13.pdf  
LH26-Yes Sir, That's My Baby(KV).pdf  
LH27-Dipsy Doodle(KVF).pdf  
LH27-S13-Dipsy Doodle(KV).2017.12.28.pdf

LH28-Rag Mop(KVF).pdf  
LH29-B17-Little Brown Jug(B).2015.07.13.pdf  
LH29-B17-Little Brown Jug(K).2015.07.13.pdf  
LH29-Little Brown Jug(K).pdf  
LH30-One O'Clock Jump(K).pdf  
LH31-E01-It Don't Mean A Thing(KVF).2017.04.23.pdf  
LH31-E01-It Don't Mean A Thing(KVM).2017.04.23.pdf  
LH31-It Don't Mean A Thing(KVF).pdf  
LH32-Tiger Rag(K).pdf  
LH33-C17-Chattanooga Choo Choo(KVF).2018.04.03.pdf  
LH33-C17-Chattanooga Choo Choo(KVM).2018.04.03.pdf  
LH33-Chattanooga Choo Choo(KVF).pdf  
LH34-Shiny Stockings(KVF).2017.05.24.pdf  
LH34-Shiny Stockings(KVM).2017.05.24.pdf  
LH35-Perdido(KV).pdf  
LH36-Bill Bailey(KVF).pdf  
LH37-That's A-Plenty(K).pdf

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

(Keyboard)

B<sup>b</sup> E<sup>b</sup> Cm7 F7 B<sup>b</sup> E<sup>b</sup> Keyboard  
5 B<sup>b</sup> Cm Dm Cm B<sup>b</sup><sup>o</sup>7 F7 B<sup>b</sup> B<sup>b</sup> Cm  
(F) Bless you for the good that's in you, bless you ev'-ry day. (M) There's some good in

10 Dm Gm7 Em7(b5) F7 B<sup>b</sup>  
ev - 'ry - bod'y, we're just made that way. (F) Good morn-ing, oh

14 B<sup>b</sup><sup>7</sup> E<sup>b</sup> E<sup>o</sup>7  
mis - er - a - ble, you're not as bad as you make out. (M) That

17 B<sup>b</sup> Cm Dm E<sup>b</sup>maj7 F F<sup>o</sup>7 F7  
frown don't set right, get right up and shout, (F) yeah shout.  
(F) yeah shout.

21 B<sup>b</sup> Cm Dm Cm B<sup>b</sup><sup>o</sup>7 F7 B<sup>b</sup>  
Bless you for the good that's in you, bless you ev - 'ry night.

25 B<sup>b</sup> Cm Dm Gm7 Em7(b5) F7  
If you shine like a love-light bea - con, you'll make out made al-right. (M) If

29 B<sup>b</sup> B<sup>b</sup><sup>7</sup> E<sup>b</sup> E<sup>o</sup>7  
an-y old e-vil comes a-round to-day, turn it right a-round and chase it a-way.

33 B<sup>b</sup> Cm Dm E<sup>b</sup>maj7 Cm7 F7 B<sup>b</sup>  
(F) Bless you for the good that's in you, bless you ev - 'ry day.

2

(Keyboard)

37 B♭ Cm Dm Cm B♭°7 F7 B♭ B♭ Cm Dm Gm7

43 Em7(b5) F7 B♭ B♭7 E♭

48 E°7 B♭ Cm Dm E♭maj7 Cm7 F7 B♭

(F) You know that

53 B♭ Cm Dm Cm B♭ Cm D°7 F7

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

57 B♭ Cm Dm Cm B♭ Cm

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

60 Dm7 Cm E♭ Fm Gm Fm

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

63 E♭ Fm Gm F7 B♭ Cm

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

66 Dm Cm B♭ Cm F7 B♭

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

69 E♭maj9 F7 B♭6  
(F) Bless you, yes, bless you. (M) That

73 E♭7 E°7 B♭m/F G°7 Cm7 F7  
frown don't set right, get right up and shout! (F) Oh,

77 B♭ Cm Dm Cm B♭°7 F7 B♭  
Bless you for the good that's in you, bless you ev-'ry night.

81 B♭ Cm Dm Gm7 Em7(b5) F7  
If you shine like a love-light bea-con, you'll make out made al-right. (M) If

85 B♭ B♭7 E♭ E°7  
an-y old e-vil comes a-round to-day, turn it right a-round and chase it a-way.

89 B♭ Cm Dm E♭maj7 Cm7 F7 B♭  
(F) Bless you for the good that's in you, (M) bless you ev - 'ry day.

93 E♭maj9 F7 B♭6  
(F) Bless you, yes, bless you.

97 E♭7 E°7 B♭ G°7 Cm7 F7 B♭  
(Both) Bless you for the good that's in you, bless you ev - 'ry day.

101 E♭7 E°7 B♭ G°7 Cm7 F7 B♭  
(Keyboard)

# 12th Street Rag

(Keyboard)

Keyboard

Keyboard score showing four measures of music. The first measure is labeled F. The second measure is labeled F°. The third measure is labeled F7. The fourth measure is labeled /G /G♭ F F7. The score consists of two staves: a treble clef staff and a bass clef staff.

Saxophone score for measures 5-8. The first measure is labeled (Sax) B♭. The second measure is labeled F7. The third measure is labeled /F /G /G♭ F7. The score consists of two staves: a treble clef staff and a bass clef staff.

Saxophone score for measures 10-13. The first measure is labeled B♭. The second measure is labeled 1. /F /G /A B♭. The score consists of two staves: a treble clef staff and a bass clef staff.

Saxophone score for measures 15-18. The first measure is labeled F7. The second measure is labeled /F /G /F C7. The third measure is labeled F7. The score consists of two staves: a treble clef staff and a bass clef staff.

Saxophone score for measures 21-24. The first measure is labeled 2.B♭. The second measure is labeled B♭7/A♭. The third measure is labeled E♭/G. The fourth measure is labeled G♭7. The fifth measure is labeled B♭ /D /D♭. The score consists of two staves: a treble clef staff and a bass clef staff.

Saxophone score for measures 27-30. The first measure is labeled C7. The second measure is labeled F7. The third measure is labeled B♭ F7. The fourth measure is labeled B♭. The fifth measure is labeled F. The sixth measure is labeled F°. The score consists of two staves: a treble clef staff and a bass clef staff.

Saxophone score for measures 32-35. The first measure is labeled F7. The second measure is labeled /G G♭. The third measure is labeled F. The fourth measure is labeled F7. The fifth measure is labeled B♭. The score consists of two staves: a treble clef staff and a bass clef staff.

Saxophone score for measures 37-40. The first measure is labeled B♭. The second measure is labeled F7. The score consists of two staves: a treble clef staff and a bass clef staff.

42 B<sup>b</sup> F7 C7

47 F7 B<sup>b</sup>

52 F7 G°

57 B<sup>b</sup> B<sup>b</sup>7/A<sup>b</sup> E<sup>b</sup>/G G<sup>b</sup> B<sup>b</sup> B<sup>b</sup>/F

63 C7 F7 B<sup>b</sup> Fm7/C Gm7 G<sup>b</sup> B<sup>b</sup>/F F7 B<sup>b</sup> (Keyboard) F

67 F° F7 /G /G<sup>b</sup> F F7 B<sup>b</sup>

72 F7 B<sup>b</sup> F7

78 B<sup>b</sup> F7 C7

83 F7 B<sup>b</sup>

88 F7

94 B<sup>b</sup>

94 B<sup>b</sup>7/A<sup>b</sup>

94 E<sup>b</sup>/G

94 G<sup>b</sup>7

94 B<sup>b</sup>/F

99 C 7 F 7 B<sup>b</sup> F 7 B<sup>b</sup> (Sax) F F°

104 F 7 /G G<sup>b</sup> F F 7 B<sup>b</sup> F 7

109 B<sup>b</sup>

114 1. B<sup>b</sup>

114 F 7 C 7

119 F 7

122 2. B<sup>b</sup> D 7 G m7 G° B<sup>b</sup> C 9 F 7

128 B<sup>b</sup> F 7 (Both) F F° F 7/E<sup>b</sup> /D /C B<sup>b</sup>

# Route 66

## Keyboard

B♭ F7

Well, if  
you winds ev - er plan to mo - tor west, — trav - el more than  
from Chi - ca - go to L. A., —  
my way, take the high - way that's the best. Get your kicks on  
two thou-sand miles all the way.  
Route Six - ty - six! It Now you  
B♭7 N.C. E♭9 N.C.  
go through Saint Loo - ey, Jop - lin, Mis - sour - i, and  
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,  
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 trip 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

To Coda  $\Theta$       D.S. al Coda

kicks on Route Six - ty - six.

43

$\Theta$  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.

# American Patrol

Keyboard

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

The musical score consists of 12 staves of music for Keyboard (Drums). The music is in 4/4 time and uses a treble clef. The key signature is B-flat major (two flats). The score includes the following chords and measures:

- Measure 3: Open hi-hat (swing beat).
- Measure 5: D<sup>b</sup>.
- Measure 9: A<sup>b7</sup>, D<sup>b</sup>, E<sup>b7</sup>, A<sup>b7</sup>. Measure 9 ends with a fermata over the last note.
- Measure 13: D<sup>b</sup>.
- Measure 17: G<sup>b</sup>, E<sup>b m7</sup>, A<sup>b7</sup>, D<sup>b</sup>.
- Measure 21: A<sup>b7</sup>, D<sup>b</sup>.
- Measure 25: A<sup>b7</sup>, D<sup>b</sup>.
- Measure 29: G<sup>b</sup>, D<sup>b</sup>, E<sup>b m</sup>, A<sup>b7</sup>, D<sup>b</sup>.
- Measure 33: G<sup>b</sup>, D<sup>b</sup>, E<sup>b m</sup>, A<sup>b7</sup>, D<sup>b</sup>.
- Measure 37: F7, B<sup>b m</sup>, A<sup>b7</sup>, D<sup>b</sup>.
- Measure 41: C7, Fm, E<sup>b7</sup>, A<sup>b</sup>.

45 A♭7 D♭

49 A♭7 D♭ 3

53 G♭ D♭ E♭m A♭7 D♭

57 G♭ D♭ A♭7

61 D♭ (Drum break solo) 2

65 D♭7 G♭

69 D♭7 G♭

73 G♭ A♭m G♭/B♭ B A♭m

77 A♭m7 D♭7 G♭6

81 D♭

85 A♭7 B♭m7 D♭ B♭m7 E♭7 A♭9

89 D♭

93 G♭ E♭m7 A♭7 D♭ 3

97 D♭ 3

101 3 G♭ D♭6

107 G♭ D♭6

111 G♭ D♭6

115 G♭ D♭6

119

# Pennsylvania 6-5000

# Keyboard

A♭m6 E♭7 D7 E♭7

5 A♭ A♭/C D♭ D° E♭ D♭ C m7 E♭7/B♭

9 A♭ D♭9 A♭ A°7 B♭m7

14 E♭7 N.C. 1. 2.

Penn-syl-van-ia 6 5 Thou-sand! 6 5 Thou-sand \_\_\_\_\_

18 C7 F m6 C7 F m6

22 B♭7 E♭Maj7 C9 F7 B♭7 E♭7

26 A♭ D♭9 A♭ A°7

30 B♭m7 E♭7 N.C.

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♭

# Joshua Fit The Battle Of Jericho

Keyboard

(Tom-Tom) > > > > > > > > > > >

5 (Tom-Tom continues)

5 Cm G7

8 Cm G7 Cm Cm/B♭ Cm/A Cm/A♭

11 G7 Cm G7 Cm G7

14 (Swing) Cm A♭7

18 Cm G7

21 (Tom-Tom as before) Cm

25 (All sing - clap on off beats) Cm N.C.

29 G7

Josh-ua fit the bat-tle of Jer-i - cho, Jer-i - cho, Jer-i - cho.

Josh-ua fit the bat-tle of Jer-i - cho, and the walls came tum-bl-ing down.

The musical score consists of eight staves of music for keyboard. Staff 1 (Bass clef, 4/4 time) shows a continuous pattern of eighth-note chords (Cm, G7, Cm, Cm/B♭, Cm/A, Cm/A♭) with a tom-tom part above it. Staff 2 (Treble clef, 4/4 time) starts at measure 5 with a Cm chord, followed by G7, Cm, Cm/B♭, Cm/A, and Cm/A♭. Staff 3 (Treble clef, 4/4 time) starts at measure 11 with a G7 chord, followed by Cm, G7, Cm, and G7. Staff 4 (Treble clef, 4/4 time) starts at measure 14 with a Cm chord, followed by a swing section, and ends with an A♭7 chord. Staff 5 (Treble clef, 4/4 time) starts at measure 18 with a Cm chord, followed by G7. Staff 6 (Treble clef, 4/4 time) starts at measure 21 with a Cm chord. Staff 7 (Treble clef, 4/4 time) starts at measure 25 with a Cm chord, followed by N.C. (No Chord). Staff 8 (Treble clef, 4/4 time) starts at measure 29 with a G7 chord. The lyrics are integrated into the music, appearing below the staff in measures 25 and 29.

2

33 (Swing) Cm G7 Cm G7

37 Cm Cm/B♭ Cm/A Cm/A♭ G7 [Cm G7 | Cm G7]

(Tom-Tom) > 42 > > > > > > > > > > >

(Tom-Tom continues) 46 Cm G7 Cm G7

50 Cm Cm/B♭ Cm/A Cm/A♭ G7 Cm G7

54 (Swing) Cm A♭7

58 Cm G7

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

65 Cm

# Swing Low, Sweet Chariot

Keyboard

(Bass, Keyboard And Drums)

The musical score consists of eight staves of music, each representing a different instrument or part of the ensemble. The instruments are: Bass (Bass clef, staff 1), Keyboard (Treble clef, staff 2), Keyboard (Treble clef, staff 3), Keyboard (Treble clef, staff 4), Keyboard (Treble clef, staff 5), Drums (Treble clef, staff 6), Drums (Treble clef, staff 7), and Drums (Treble clef, staff 8). The music is in 4/4 time and includes lyrics in parentheses above the first two staves. The score is divided into sections by measure numbers and section titles.

**Section 1 (Measures 1-16):** The bass part features a steady eighth-note pattern. The keyboards provide harmonic support with chords like E♭, Cm7, A♭, B♭, and B♭7. Measure 5 includes lyrics "(Sax) E♭". Measures 9-12 show a transition with E♭, Cm7, B♭, and B♭7 chords. Measures 13-16 continue with E♭, Cm7, A♭, B♭, and B♭7 chords.

**To Coda (Measure 17):** The bass begins a rhythmic pattern of eighth and sixteenth notes. The keyboards play E♭, Cm, A♭maj7, B♭7, E♭, and B♭7 chords. The section ends with a fermata over the B♭7 chord.

**Coda (Measures 18-20):** The bass continues its eighth-note pattern. The keyboards play E♭, Fm7, Cm7, and Fm7 chords.

**Section 2 (Measures 21-24):** The bass and keyboards play eighth-note patterns. The keyboards play E♭, E♭/D, Cm7, F7, B♭, and B♭7 chords.

**Section 3 (Measures 25-28):** The bass and keyboards play eighth-note patterns. The keyboards play E♭, Cm7, A♭7, and E♭ chords.

**D.S. al Coda (Measure 29-33):** The bass and keyboards play eighth-note patterns. The keyboards play Fm7, B♭7, E♭, E♭7, Fm7, and B♭7 chords. The section concludes with "D.S. al Coda" written below the B♭7 chord.

2

**Coda**

37 Fm7 B<sup>♭</sup>7 A<sup>♭</sup> A<sup>♭</sup>7 E<sup>♭</sup> B<sup>♭</sup>7

40 (Keyboard adlib) E<sup>♭</sup> Cm7 Bm7 B<sup>♭</sup>7

44 E<sup>♭</sup> E<sup>♭</sup>/D Cm7 Fm7 B<sup>♭</sup>7

48 E<sup>♭</sup> Cm7 A<sup>♭</sup>7 E<sup>♭</sup>

52 Fm7 B<sup>♭</sup>7 E<sup>♭</sup> C7 (Sax)

56 F Dm7 Gm7 C7

60 F Dm7 C C7

64 F F7 B<sup>♭</sup> B<sup>♭</sup>°

68 F Dm B<sup>♭</sup>maj7 C7 Dm7 Gm7 G<sup>#</sup>7

72 F Gm7 F<sup>#</sup>maj7 F Gm7 F<sup>#</sup>maj7 F6

# Rock Around The Clock

F

Give Pitch

Keyboard

B♭

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

4 B♭ B♭

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

7 F7

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

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

9 B♭

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

12 B♭7 E♭7

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

15 B♭ F7

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

18 E♭7 B♭

round the clock to - night.

When the

21 7 (Sax)

B♭	B♭/D	E♭	D♭/E	F	F7	B♭
----	------	----	------	---	----	----

7 (Sax)

# Rock Around The Clock

**M**  
Keyboard

Give Pitch

1 F  
One, two, three o clock four o clock rock, five, six seven o clock

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

7 C7  
rock a-round the clock to - night. Put your

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

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

12 F7 B7  
clock strikes one.  
yell for more,  
sev - enth heaven, We're gon-na rock a-round the clock to-night. We're gon-na  
so will you,  
clock a - again,

15 F C7  
rock, rock, rock 'til broad day-light. We're gon-na rock, we're gon-na rock a -

18 B7  
round the clock to - night. When the

7 (Keyboard)  
F F/A B<sup>b</sup> A<sup>b</sup>/B C C7 F

F

# Boogie Woogie Bugle Boy

(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

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

15 C

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

17 G

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

19 C

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

1. Comp-an - y B.

boog - ie woog - ie bu - gle boy of They  
boog - ie woog - ie bu - gle boy of  
boog - ie woog - ie bu - gle boy of

21 2. Comp-an - y B.

3. A 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

He

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. \_\_

NO INTRO  
GIVE PITCH

# Hound Dog

Keyboard

Bright Rock  
N.C.

B♭

The musical score consists of eight staves of music for a keyboard instrument. The key signature is B-flat major (two flats), indicated by a B-flat symbol on the treble clef line. The time signature is common time (indicated by a 'C'). Chords are marked above the staff at various points: B-flat (measures 1, 5, 9, 13, 17, 21), E-flat 7 (measures 4, 8, 12, 16, 20), F7 (measures 3, 7, 11), and G-flat 7/E (measure 24). The lyrics are as follows:

You ain't noth-in' but a hound dog, \_\_\_\_ cry-in' all the time.  
 You ain't noth-in' but a hound dog, \_\_\_\_ cry-in' all the time.  
 Well, you ain't ne-ver caught a rab-bit and you ain't no friend of mine.  
 When they said you was high classed, well, that was just a lie.  
 When they said you was high classed, well, that was just a lie.  
 Well, you ain't ne-ver caught a rab-bit and you ain't no friend of mine.  
 Repeat for solos  
 N.C.  
 Ending after solos  
 B♭ D°7 E♭ G♭7/E F7 B♭

mine      you ain't noth-in' but a mine. \_\_\_\_

# Alright, OK, You Win

F

Keyboard

(Sax)

3 B<sub>b</sub> C/G F<sup>#</sup> F F9

Well, al-right,

5 B<sub>b</sub>6 E<sub>b</sub>7 B<sub>b</sub>6 B<sub>b</sub>7

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

9 E<sub>b</sub>7 B<sub>b</sub>6 G7

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

13 C m7 F7 B<sub>b</sub>6 E<sub>b</sub>7

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

16 1. B<sub>b</sub>6 F7 2. B<sub>b</sub>7 F7

Well, al - right,

18 B<sub>b</sub>6 E<sub>b</sub>7 B<sub>b</sub>6 B<sub>b</sub>7

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

22 E<sub>b</sub>7 B<sub>b</sub>6 F7

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

The musical score for "Alright, OK, You Win" is a keyboard piece in F major. The score is divided into eight staves, each starting at a different measure number. The first staff starts at measure 3 and includes a (Sax) part. The second staff starts at measure 5 and features lyrics like "O. K.,— you win,— I'm in love with you. Well, al-right,". The third staff starts at measure 9 and includes lyrics such as "O. K.,— you win,— ba-by what can I do. I'll An-". The fourth staff starts at measure 13 and has lyrics about doing things and saying things. The fifth staff starts at measure 16 and includes a 1st ending (Bb6, F7) followed by a 2nd ending (Bb7, F7). The sixth staff starts at measure 18 and has lyrics about asking and wanting things. The seventh staff starts at measure 22 and ends with a final "Well, al-right,". The score uses a variety of chords including Bb6, E7, Bb7, Cm7, F7, Bb6, E7, and F9.

2  
 26 B<sub>b</sub>6 E<sub>b</sub>7 B<sub>b</sub>6 B<sub>b</sub>7  
 O. K., — you win, — I'm in love with you. Well, al-right,  
 30 E<sub>b</sub>7 B<sub>b</sub>6 To Coda G7  
 O. K., — you win, — ba-by what can I do. I'll  
 34 C m7 F<sub>7</sub> B<sub>b</sub>6 E<sub>b</sub>7 B<sub>b</sub>6 F<sub>7</sub> (Sax) D.S. al Coda  
 do an-y-thing you say. It's just got to be that way.  
 38 Coda B<sub>b</sub>7 C m7 F<sub>7</sub>  
 one thing more: If you're gon-na be my man, sweet ba -  
 41 B<sub>b</sub>6 E<sub>b</sub>7 B<sub>b</sub>6 F<sub>7</sub> B<sub>b</sub>6 E<sub>b</sub>7  
 - by, take me by the hand. Well, al - right, O. K., you win,  
 45 B<sub>b</sub>6 B<sub>b</sub>7 E<sub>b</sub>7  
 — I'm in love with you. Well, al-right, O. K., you win,  
 49 B<sub>b</sub>6 B<sub>b</sub>7 C m7 F<sub>7</sub>  
 — ba-baby one thing more: If you're gon-na be my man, sweet ba -  
 53 B<sub>b</sub>6 E<sub>b</sub>7 B<sub>b</sub>6 F<sub>7</sub> B<sub>b</sub>6  
 - by, take me by the hand. Well, al - right, O. K.,  
 56 E<sub>b</sub>7 B<sub>b</sub> B<sub>b</sub>/D E<sub>b</sub> G<sub>b</sub>7/E F F<sub>7</sub> B<sub>b</sub>6 (Sax)  
 — you win!

F

# Baby Face

Keyboard

(Sax)

F F<sup>#</sup> G m7 C7

5 F Ba - by face, \_\_\_\_ you've got the cut - est lit - tle

9 C7 ba - by face. \_\_\_\_ There's not an - oth - er one could

13 C7 F C m6 D7 take your place, \_\_\_\_ ba - by face. \_\_\_\_

17 G7 C7 My poor heart\_\_\_\_ is jump-in'; you sure have start - ed some-thin'.

21 F Ba - by face, \_\_\_\_ I'm up in heav - en when I'm

25 A7 E m7 A7 D m F7 in your fond em - brace. \_\_\_\_ I did - n't

29 B<sup>b</sup> B<sup>o7</sup> F/C D7 need a shove, \_\_\_\_ 'cause I just fell in love\_\_\_\_ with your

33 G7 G 7(<sup>#</sup>5) C7 1. F F<sup>o7</sup> G m7 C7 2. F D7 pret - ty ba - by face. \_\_\_\_

39 G  
 Ba - by face, you've got the cut - est lit - tle  
 43 D7  
 ba - by face. There's not an - oth - er one could  
 47 D7 G D m6 E7  
 take your place, ba - by face.  
 51 A7 D7  
 My poor heart is jump-in'; you sure have start - ed some-thin'.  
 55 G  
 Ba - by face, I'm up in heav - en when I'm  
 59 B7 E m G7  
 in your fond em - brace. I did - n't  
 63 C C $\sharp$ 7 G/D E7  
 need a shove, 'cause I just fell in love with your  
 67 A7 D7  
 pret - ty ba - - - by  
 71 G (Sax) A m7 D7 G  
 face.

# Choo Choo Ch'Boogie

F

12 to the bar boogie beat

(Sax)

B $\flat$

Keyboard

The musical score consists of two staves of music for a 12-bar boogie beat. The top staff is for the Saxophone (B $\flat$ ) and the bottom staff is for the Keyboard. The music is in 4/4 time and includes lyrics for each 12-bar section.

**Saxophone (B $\flat$ ) Part:**

- Measures 1-4: Rehearsal mark 1. Key signature: B $\flat$ . Chords: E $\flat$ 7, B $\flat$ .
- Measures 5-8: Key signature: E $\flat$ 9. Chords: E $\flat$ 7, F7, B $\flat$ .
- Measures 9-12: Key signature: B $\flat$ .
- Measures 13-16: Key signature: B $\flat$ . Chord: B $\flat$ 7.
- Measures 17-20: Key signature: E $\flat$ 7. Chord: B $\flat$ 7.
- Measures 21-24: Key signature: B $\flat$ . Chord: F7.
- Measures 25-28: Key signature: B $\flat$ .

**Keyboard Part:**

The keyboard part provides harmonic support with chords corresponding to the saxophone's changes.

**Lyrics:**

Head - in' for the sta - tion, with a pack on my back. I'm you  
 reach your des - tin - a - tion, but a - las and a - lack,  
 tired of trans - por - ta - tion in the back of a hack. I  
 need some com - pen - sa - tion to get back in the black. You  
 love to hear the rhy - thm of the click - i - ty clack and  
 take morn - ing pa - per from the top of the stack and  
 and  
 hear the lone - some whis - tle, see the smoke from the stack, and The  
 read sit - u - a - tions from the front to the back.  
 pal a - round with Dem - o - crat - ic fel - lows named Mac. So,  
 on - ly job that's o - pen needs a man with a knack. So,  
 take me right back to in the track, Jack! Choo  
 put it right back in the rack, Jack!

2  
25 E♭7 B♭

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

28 E♭7

— woo ch'-boog - ie. Choo \_\_\_\_\_ choo, \_\_\_\_\_ choo \_\_\_\_\_ choo ch'-boog - ie. Take

31 B♭ E♭ To Coda Φ B♭

— me right back to the track, \_\_\_\_\_ Jack!

(Sax Adlib)

33 B♭ E♭7 B♭ F 7 B♭ E♭ B♭ D.S. al Coda

You

Φ Coda

45 B♭ (Sax) C 3 F 3 G 7

track, Jack!

48 C

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

50 C7

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

52 F 7

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

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

56 G7  
 I just love the rhy - thm of the click - i - ty clack. So,

58 C F7 C  
 take me right back to the track, Jack! Choo

60 F7 C  
 choo, choo choo ch'-boog - ie. Woo woo, woo

63 F7  
 — woo ch'-boog - ie. Choo choo, choo choo ch'-boog - ie. Take

66 C F C  
 — me right back to the track, Jack!

(Sax) G7  
 ——————

68 C F C  
 take me right back to the track, Jack!

(Sax) Dm7 G7 C C6  
 ——————

The musical score consists of two staves. The top staff is for piano/vocal, featuring a treble clef, a key signature of one sharp (F#), and common time. It includes lyrics such as 'watch the train a rol - lin' when it's ball - in the jack. Well,' and 'I just love the rhy - thm of the click - i - ty clack. So,'. The bottom staff is for saxophone, indicated by '(Sax)' in parentheses, and features a treble clef, a key signature of one sharp (F#), and common time. It includes lyrics like 'take me right back to the track, Jack!' and 'take me right back to the track, Jack!'. Chords are marked above the staff, including C, G7, F7, and Dm7. Measure numbers 54, 56, 58, 60, 63, 66, 68, 70, and 72 are indicated at the start of each line. Measures 63 and 66 begin with a F7 chord. Measures 68 and 70 begin with a G7 chord. Measures 72 and 73 begin with a Dm7 chord.

# Choo Choo Ch'Boogie

**M**

Keyboard

12 to the bar boogie beat

(Sax)

E♭

The musical score consists of two staves of music for a keyboard instrument, with lyrics provided for each measure. The first staff begins with a treble clef, a key signature of E♭ major (two flats), and a 4/4 time signature. The second staff begins with a bass clef, a key signature of A♭ major (one flat), and a 4/4 time signature.

**Measure 1:** Treble staff: E♭, A♭, C, D, E♭, G, A♭, C. Bass staff: E♭, A♭, C, D, E♭, G, A♭, C.

**Measure 5:** Treble staff: E♭, A♭, C, D, E♭, G, A♭, C. Bass staff: E♭, A♭, C, D, E♭, G, A♭, C.

**Measure 9:** Treble staff: E♭, A♭, C, D, E♭, G, A♭, C. Bass staff: E♭, A♭, C, D, E♭, G, A♭, C.

**Measure 13:** Treble staff: E♭, A♭, C, D, E♭, G, A♭, C. Bass staff: E♭, A♭, C, D, E♭, G, A♭, C.

**Measure 15:** Treble staff: E♭, A♭, C, D, E♭, G, A♭, C. Bass staff: E♭, A♭, C, D, E♭, G, A♭, C.

**Measure 17:** Treble staff: E♭, A♭, C, D, E♭, G, A♭, C. Bass staff: E♭, A♭, C, D, E♭, G, A♭, C.

**Measure 19:** Treble staff: E♭, A♭, C, D, E♭, G, A♭, C. Bass staff: E♭, A♭, C, D, E♭, G, A♭, C.

**Measure 21:** Treble staff: E♭, A♭, C, D, E♭, G, A♭, C. Bass staff: E♭, A♭, C, D, E♭, G, A♭, C.

**Measure 23:** Treble staff: E♭, A♭, C, D, E♭, G, A♭, C. Bass staff: E♭, A♭, C, D, E♭, G, A♭, C.

**Lyrics:**

- Measure 1: Head - in' for the sta - tion, with a pack on my back. I'm you
- Measure 5: reach your des - tin - a - tion, but a - las and a - lack,
- Measure 9: need some com - pen - sa - tion to get back in the black.
- Measure 13: tired of trans - por - ta - tion in to the back of a hack. You
- Measure 15: love take to the morn - ing rhy - them pa - per from the click - i - ty top of the clack stack and and
- Measure 17: hear read the lone - some sit - u - whis - tle, see from the smoke front to the stack, and The
- Measure 19: pal on - a - round job that's Dem - o - crat - ic o - pen needs a fel - lows named man with a Mac. So, So,
- Measure 21: a round that's Dem - o - crat - ic o - pen needs a fel - lows named man with a Mac. knack. So, So,
- Measure 23: take put me it right right back back to in the track, rack, Jack! Jack! Choo

2  
25 A♭7 E♭

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

28 A♭7

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

31 E♭ A♭ To Coda ♫ E♭

me right back to the track, \_\_\_\_\_ Jack!

(Keyboard adlib)

33 E♭ A♭7 E♭ B♭7 E♭ A♭ E♭ D.S. al Coda

You

♩ Coda

45 E♭ (Keyboard) F B♭ C7

track, Jack!

48 F

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

50 F7

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

52 B♭7

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

3

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

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

58 F B♭7 F  
 take me right back\_\_ to the track,\_\_ Jack! Choo

60 B♭7 F  
 choo,\_\_\_\_ choo\_\_\_\_ choo ch'-boog - ie. Woo\_\_\_\_ woo,\_\_\_\_ woo

63 B♭7  
 — woo ch'-boog - ie. Choo\_\_\_\_ choo,\_\_\_\_ choo\_\_\_\_ choo ch'-boog - ie. Take

66 F B♭ F  
 — me right back to the track,\_\_ Jack!

(Keyboard)  
 68 C7  
 ——————

70 F 3 B♭ 3 F  
 take me right back to the track, Jack!

(Keyboard)  
 72 Gm7 C7 F F6  
 ——————

# Back Home Again In Indiana

F

## Keyboard

(Sax)

(Sax) B<sup>b</sup>6 D<sup>b</sup>7 B<sup>b</sup> Cm7 F7

5 B<sup>b</sup>6 D<sup>b</sup>7 B<sup>b</sup> Cm7 F7 Back home a -

9 B<sup>b</sup> G7 C7 Cm7  
gain in In - di-an - a, and it seems that I

14 F7 B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>7  
— can see the gleam-ing can - dle-light still

19 B<sup>b</sup> G7 C7 Cm7 F7  
shin-ing bright thru the syc-a mores for me. The new-mown

25 B<sup>b</sup> G7 C7 D7  
hay sends all its fra - grance thru the fields I used to

31 Gm7 G<sup>b</sup>7 B<sup>b</sup> D7 Gm G<sup>7</sup>  
roam. When the moon is shin-ing bright-ly on the Wa-bash, I

37 B<sup>b</sup> F7 1. B<sup>b</sup> Cm7 F7 (Sax) 2. B<sup>b</sup> D7 G7  
dream a-bout my In-di-an-a home. Back home a-

2

43 C A7 D7 Dm7 G7  
 gain \_\_\_\_\_ in In - di - an - a, \_\_\_\_\_ and it seems that I can

49 C C7 F C<sup>7</sup> C  
 see \_\_\_\_\_ the gleam-ing can-dle - light \_\_\_\_\_ still shin - ing bright

54 A7 D7 Dm7 G7  
 — through the syc - a - mores \_\_\_\_\_ for me. \_\_\_\_\_ The new-mown

59 C A7 D7 E7  
 hay \_\_\_\_\_ sends all its fra - grance \_\_\_\_\_ thru the fields \_\_\_\_\_ I

64 A<sup>m</sup>7 A<sup>b7</sup> C E7 A<sup>m</sup> /G  
 used to roam. \_\_\_\_\_ When the moon is shin-ing bright-ly on the Wa-bash,

70 F<sup>#7</sup> Dm7 G7  
 I dream a - bout my In - di - an - a

73 A7 Dm7 G7  
 home. \_\_\_\_\_ I real - ly miss my In - di - an - a

77 C (Sax) A<sup>m7</sup> Dm7 G7 C  
 home.

# 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 with '3' over them. The second staff begins with an A♭9 chord. The third staff shows chords F7 and E Maj7. The fourth staff features a 12-bar blues progression: E♭, E♭°7/G, A♭, A°7, E♭/B♭, and E♭. The fifth staff starts with an A♭9 chord. The sixth staff continues the blues progression with E♭, E♭°7/G, A♭, A°7, E♭/B♭, and E♭. The seventh staff starts with an A♭ chord. The eighth staff concludes with an E♭6 chord.

1 B♭7

3 3

E♭6

5 A♭9

B♭7

8 F7 E Maj7

1 E♭ 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

Sheet music for a solo instrument and piano, featuring ten staves of musical notation with various dynamics, chords, and performance instructions like "Shake!" and "Glissando".

**Instrumental Part:**

- Measures 31-34: Treble clef, B-flat key signature. Chords: B-flat 7, E-flat.
- Measure 35: Treble clef, B-flat key signature. Chord: E.
- Measure 36: Treble clef, B-flat key signature. Chord: F.
- Measure 37: Treble clef, B-flat key signature. Chord: G7 (Keyboard).
- Measure 38: Treble clef, B-flat key signature. Chord: C7.
- Measure 39: Treble clef, B-flat key signature. Chord: F6.
- Measure 40: Treble clef, B-flat key signature. Chord: B-flat 9.
- Measure 41: Treble clef, B-flat key signature. Chord: C7.
- Measure 42: Treble clef, B-flat key signature. Chord: G7 G-flat Maj7.
- Measure 43: Treble clef, B-flat key signature. Chord: F6 (1) F6 (2).
- Measure 44: Treble clef, B-flat key signature. Chord: F.
- Measure 45: Treble clef, B-flat key signature. Chord: F-sharp 7/A.
- Measure 46: Treble clef, B-flat key signature. Chord: B-flat.
- Measure 47: Treble clef, B-flat key signature. Chord: B-sharp 7.
- Measure 48: Treble clef, B-flat key signature. Chord: F.
- Measure 49: Treble clef, B-flat key signature. Chord: F-sharp 7/A.
- Measure 50: Treble clef, B-flat key signature. Chord: B-flat.
- Measure 51: Treble clef, B-flat key signature. Chord: B-sharp 7.
- Measure 52: Treble clef, B-flat key signature. Chord: B-flat 9.
- Measure 53: Treble clef, B-flat key signature. Chord: A7#5.
- Measure 54: Treble clef, B-flat key signature. Chord: A-flat 7.
- Measure 55: Treble clef, B-flat key signature. Chord: G7 G-flat Maj7.
- Measure 56: Treble clef, B-flat key signature. Chord: F.
- Measure 57: Treble clef, B-flat key signature. Chord: F.
- Measure 58: Treble clef, B-flat key signature. Chord: F6.
- Measure 59: Treble clef, B-flat key signature. Chord: E7.
- Measure 60: Treble clef, B-flat key signature. Chord: F6.
- Measure 61: Treble clef, B-flat key signature. Chord: F.
- Measure 62: Treble clef, B-flat key signature. Chord: F.
- Measure 63: Treble clef, B-flat key signature. Chord: F.
- Measure 64: Treble clef, B-flat key signature. Chord: F.
- Measure 65: Treble clef, B-flat key signature. Chord: F. Performance instruction: Shake!
- Measure 66: Treble clef, B-flat key signature. Chord: F. Performance instruction: Glissando.
- Measure 67: Treble clef, B-flat key signature. Chord: F. Performance instruction: 8vb.

**Piano Part:**

- Measures 35-38: Treble clef, B-flat key signature. Chords: E, F.
- Measures 39-42: Treble clef, B-flat key signature. Chords: G7 (Keyboard), C7, F6.
- Measures 43-46: Treble clef, B-flat key signature. Chords: B-flat 9, C7.
- Measures 47-50: Treble clef, B-flat key signature. Chords: G7 G-flat Maj7, F6 (1) F6 (2).
- Measures 51-54: Treble clef, B-flat key signature. Chords: F, F-sharp 7/A, B-flat, B-sharp 7.
- Measures 55-58: Treble clef, B-flat key signature. Chords: B-flat 9, A7#5, A-flat 7.
- Measures 59-62: Treble clef, B-flat key signature. Chords: G7, G-flat Maj7, F.
- Measures 63-66: Treble clef, B-flat key signature. Chords: F, F.
- Measures 67-70: Treble clef, B-flat key signature. Chords: F6, E7, F6.
- Measures 71-74: Treble clef, B-flat key signature. Chords: F, F.
- Measures 75-78: Treble clef, B-flat key signature. Chords: F.
- Measures 79-82: Treble clef, B-flat key signature. Chords: F.
- Measures 83-86: Treble clef, B-flat key signature. Chords: F.

## Sing, Sing, Sing

Keyboard

(Tom)

15

(Keyboard in octaves)

(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 Cm G7/D

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

34 E♭ B♭7 Fm7 B♭7 E♭

3

38 E♭ B♭7 Fm7 B♭7 E♭

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

47 Cm/E♭ G7/D Cm Dm7(♭5) G aug7 Cm

50 (Tom continues) 8 Cm G7 Cm G7 Cm G7

62 Cm G7 Cm G7 (Tom Continues) 8 Cm G7

74 Cm G7 Cm G7 Cm G7 Cm G7 Cm G7

78 Cm G7 Cm G7 Cm G7 Cm G7 Cm

82 (Tom Continues) 7 Cm G7 Cm G7 Cm G7

94 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

2014.04.19

## Gotta Be This Or That

F

Keyboard

(Keyboard)

E♭      Cm7      Fm7      B♭7      (Sax)

E♭      C7      Fm7

II      B♭7      E♭      B♭7      E♭      C7

16      Fm7      B♭7      E♭      (Keyboard)

21      E♭7      A♭

25      F7      B♭7      (Sax)

29      E♭      C7

33      Fm7      B♭7      E♭      B♭7      (Keyboard)

37      E♭      Cm7      Fm7      B♭7      Well,

2  
39 E♭ C7 Fm7  
if you ain't wrong, \_\_ you're right If it ain't dark, \_\_ it's light. If you ain't sure,

44 B♭7 E♭ B♭7 E♭  
\_\_ you might. Got-ta be this or that If it ain't full, \_\_ it's blank.

49 C7 Fm7 B♭7 E♭  
If you don't spend, you bank. If it ain't Bing, \_\_ it's Frank. Got-ta be this or that.

55 E♭7 A♭  
Who can it be \_\_ if it ain't me, \_\_ I know it's not your moth - er.

59 F7 B♭7  
Can't you see \_\_ it's got-ta be \_\_ one way or the oth - er. So,

63 E♭ C7  
tell me what I \_\_ must know. If you don't like, \_\_ I'll go \_\_

67 Fm7 1. B♭7 E♭ (Sax)  
If it ain't yes, \_\_ it's no. \_\_ Got-ta be this or that.

71 2. F♯7 Fm7 E♭maj7 C7  
Got - ta be, got - ta be this or that. It's

73 Fm7 B♭7 (Sax) Fm7 B♭7 E♭ (Keyboard) Fm7 E maj7 E♭6  
got-ta be this or that!

The musical score consists of eight staves of music. The first two staves are for piano/vocal, featuring a treble clef, a key signature of two flats, and common time. The vocal part includes lyrics such as 'if you ain't wrong, \_\_ you're right', 'If it ain't dark, \_\_ it's light.', and 'If you ain't sure,'. The piano part shows chords like E♭, C7, Fm7, B♭7, and E♭. The third staff continues the piano/vocal line with '\_\_ you might. Got-ta be this or that' and 'If it ain't full, \_\_ it's blank.' The fourth staff adds a bass line with 'If you don't spend, you bank. If it ain't Bing, \_\_ it's Frank. Got-ta be this or that.' The fifth staff introduces a new melody with 'Who can it be \_\_ if it ain't me, \_\_ I know it's not your moth - er.' The sixth staff continues with 'Can't you see \_\_ it's got-ta be \_\_ one way or the oth - er. So,'. The seventh staff has lyrics 'tell me what I \_\_ must know. If you don't like, \_\_ I'll go \_\_'. The eighth staff concludes with 'If it ain't yes, \_\_ it's no. \_\_ Got-ta be this or that.' The score ends with a final section starting at measure 71, with lyrics 'Got - ta be, got - ta be this or that. It's' and 'got-ta be this or that!', accompanied by a keyboard part.

**M**

Keyboard

## Gotta Be This Or That

(Keyboard)

Keyboard part (measures 1-4):  
- Measure 1: A♭ (Fret 10)  
- Measure 2: Fm7 (Fret 10), B♭m7 (Fret 10), E♭7 (Fret 10)  
- Measure 3: B♭m7 (Fret 10), E♭7 (Fret 10)  
- Measure 4: (Sax) (Fret 10)

Keyboard part (measures 5-8):  
- Measure 5: A♭ (Fret 10)  
- Measure 6: F7 (Fret 10)  
- Measure 7: B♭m7 (Fret 10)

Keyboard part (measures 9-12):  
- Measure 9: E♭7 (Fret 10)  
- Measure 10: A♭ (Fret 10), E♭7 (Fret 10)  
- Measure 11: A♭ (Fret 10)  
- Measure 12: F7 (Fret 10)

Keyboard part (measures 13-16):  
- Measure 13: B♭m7 (Fret 10)  
- Measure 14: E♭7 (Fret 10)  
- Measure 15: A♭ (Fret 10)  
- Measure 16: (Keyboard) (Fret 10)

Keyboard part (measures 17-20):  
- Measure 17: A♭7 (Fret 10)  
- Measure 18: D♭ (Fret 10)

Keyboard part (measures 21-24):  
- Measure 21: B♭7 (Fret 10)  
- Measure 22: E♭7 (Fret 10)  
- Measure 23: (Sax) (Fret 10)

Keyboard part (measures 25-28):  
- Measure 25: A♭ (Fret 10)  
- Measure 26: F7 (Fret 10)

Keyboard part (measures 29-32):  
- Measure 29: B♭m7 (Fret 10)  
- Measure 30: E♭7 (Fret 10)  
- Measure 31: A♭ (Fret 10)  
- Measure 32: E♭7 (Fret 10)

Keyboard part (measures 33-36):  
- Measure 33: A♭ (Fret 10)  
- Measure 34: Fm7 (Fret 10)  
- Measure 35: B♭m7 (Fret 10)  
- Measure 36: E♭7 (Fret 10)

Text: Well,

2  
 39 A♭ F7 B♭m7  
 if you ain't wrong, — you're right If it ain't dark, — it's light. If you ain't sure,

44 E♭7 A♭ E♭7 A♭  
 — you might. Got-ta be this or that If it ain't full, — it's blank.

49 F7 B♭m7 E♭7 A♭  
 If you don't spend, you bank. If it ain't Bing, — it's Frank. Gotta be this or that.

55 A♭7 D♭  
 Who can it be — if it ain't me, I know it's not my broth - er.

59 B♭7 E♭7  
 Can't you see it's got-ta be one way or the oth - er. So,

63 A♭ F7  
 tell me what I must know. If you don't like, — I'll go —

67 B♭m7 1. E♭7 A♭ (Keyboard)  
 If it ain't yes, — it's no. Got-ta be this or that.

71 2. B°7 B♭m7 A♭maj7 F7  
 Got - ta be, got - ta be this or that. It's

73 B♭m7 (Keyboard) B♭m7 E♭7 A♭ (Keyboard) B♭m7 A maj7 A♭6  
 got-ta be this or that!

# Don't Be That Way

Keyboard

Swing Rhythm

The musical score consists of two staves: a top staff for the piano and a bottom staff for the keyboard. The piano staff uses a treble clef, while the keyboard staff uses a bass clef. The music is in 4/4 time and features a key signature of one flat (B-flat). The score includes lyrics and chords indicated above the notes.

**Piano (Top Staff) Chords:**

- M1: Fm9
- M5: E♭6, Cm, Fm7, B♭7(♯5)
- M9: E♭6, Cm, Fm7, B♭7(♯5)
- M13: E♭6, Fm7, F♯, E♭/G, D7 (Keyboard)
- M18: C7, F7, B♭aug
- M23: E♭6 (Sax), Cm, Fm7, B♭7(♯5)
- M27: E♭6, Cm, Fm7, B♭7(♯5), E♭6, Fm7, F♯, E♭/G
- M31: A♭ (Keyboard), A°, B♭m7, E♭7

**Keyboard (Bottom Staff) Chords:**

- M1: B♭13sus, B♭7b9(♯5), E♭6, B♭7 (Sax)
- M5: (Continuation of piano chords)
- M9: (Continuation of piano chords)
- M13: (Continuation of piano chords)
- M18: (Continuation of piano chords)
- M23: (Continuation of piano chords)
- M27: (Continuation of piano chords)
- M31: (Continuation of piano chords)

2  
 35 A<sup>b</sup>6 (Sax) Fm B<sup>b</sup>m7 E<sup>b</sup>7(#5) A<sup>b</sup>6 Fm B<sup>b</sup>m7 E<sup>b</sup>7(#5)

39 A<sup>b</sup>6 Fm B<sup>b</sup>m7 E<sup>b</sup>7(#5) A<sup>b</sup>6

43 A<sup>b</sup>6 Fm B<sup>b</sup>m7 E<sup>b</sup>7(#5) A<sup>b</sup>6 Fm B<sup>b</sup>m7 E<sup>b</sup>7(#5)

47 A<sup>b</sup>6 Fm B<sup>b</sup>m7 E<sup>b</sup>7(#5) A<sup>b</sup>6 B<sup>b</sup>m7 B° A<sup>b</sup>/C

51 G7 (Keyboard) C7

55 F7 B<sup>b</sup>7 E<sup>b</sup>aug

59 (Sax) A<sup>b</sup>6 Fm B<sup>b</sup>m7 E<sup>b</sup>7(#5) A<sup>b</sup>6 Fm B<sup>b</sup>m7<sub>3</sub> E<sup>b</sup>7(#5)

63 A<sup>b</sup>6 Fm B<sup>b</sup>m7 E<sup>b</sup>7(#5) A<sup>b</sup>6 Fm<sup>7</sup> (Keyboard) C7

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

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

73 F6<sup>2</sup> Dm Gm7 C7 | F6<sup>3</sup> Gm7 C7 F6



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

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

43

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

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

55

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

59

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

65

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

# Muskrat Ramble

Keyboard

Keyboard E♭      E♭⁹⁷      E♭⁷

5 Sax A♭      E♭⁹⁷      A♭

9 Cm      G7      Cm      E♭⁹⁷

13 A♭      E♭⁹⁷      A♭

17 F7      B♭m⁷      B♭⁹⁷      B♭m⁷      E♭⁹⁷      A♭

21 B♭⁹⁷      E♭⁹⁷      A♭      B⁹⁷

25 B♭m⁷      E♭⁹⁷      A♭

29 B♭⁹⁷      E♭⁹⁷      A♭

33 F7      B♭m⁷      B♭⁹⁷      B♭m⁷      E♭⁹⁷      A♭

Keyboard E♭      E♭⁹⁷      E♭⁷

2 Sax A♭ E♭ A♭ Cm

47 G7 Cm E♭7 A♭ E♭7

52 A♭ F7 B♭m7 B♭7 B♭m7 E♭7 A♭

Keyboard E♭ E♭7 E♭7 A♭

61 Sax A♭ E♭7 A♭

65 Cm G7 Cm E♭7

69 A♭ E♭7 A♭

73 F7 B♭m7 B♭7 B♭m7 E♭7 A♭ Keyboard

77 D°7 A♭m A♭m A♭

81 D°7 A♭m D♭7 Fm B♭m7 A♭

# Stompin' At The Savoy

Stompin' At The Savoy

The musical score consists of eight staves of music. The first staff shows a (Sax) part in F9, B♭7, E♭, F7, and Fm7. The second staff shows an (Sax) part in E♭, B♭7 (Keyboard), and B♭7 (Sax). The third staff shows a (Keyboard) part in E♭ (Sax) Cm, Fm7, B♭7 (Keyboard), and E♭ (Sax) Cm. The fourth staff shows a (Keyboard) part in A♭7, A7, A♭7, D♭9, Bm, and D♭9. The fifth staff shows a (Keyboard) part in G♭7, G7, G♭7, B7, and B♭7 (Keyboard). The sixth staff shows an (Sax) part in E♭, B♭7 (Keyboard), E♭ (Sax), and B♭7 (Keyboard). The seventh staff shows a (Sax) part in B♭7, To Coda ♫, E♭ (Sax) Cm, Fm7, and B♭7 (Keyboard). The eighth staff shows a Coda in E♭, Cm, Fm7, B♭7, E♭, B♭7, and E♭. The ninth staff shows a D.S. al Coda in E♭, Cm, Fm7, B♭7, E♭, B♭7, and E♭. The tenth staff shows a final section from measure 34 in Fm, B♭, B°, Fm7, B♭7, E♭, A♭, and E♭.

FEMALE VOCAL

## Three Little Fishies

Keyboard

(Sax)

**FEMALE VOCAL**

**Keyboard**

**(Sax)**

1 C/E F G7 C C/E G G7

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

9 C C7/B♭ F/A G7 C C7/B♭

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

12 F/A G7 C C7/B♭ F/A A♭7

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

15 C6 C♯7 G7/D G7 C G7 C C7/B♭ F/A G7

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

19 C C7/B♭ F/A G7 C C7/B♭

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

22 F/A G7 C6 C♯7 G7/D C

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

25 D♭ (Keyboard) A♭/C E♭m7/B♭ A♭7 D♭ D♭7/B G♭/B♭ A♭7

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

29 D♭ D♭7/B G♭/B♭ A♭7 D♭ D♭7/B

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

32 G♭/B♭ A°7 D♭6 D°7 A♭7/E♭ A♭7 D♭ A♭7

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

2  
35 D<sub>b</sub> D<sub>b</sub>/7/B G<sub>b</sub>/B<sub>b</sub> A<sub>b</sub>7 D<sub>b</sub> D<sub>b</sub>/7/B

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

38 G<sub>b</sub>/B<sub>b</sub> A<sub>b</sub>7 D<sub>b</sub> D<sub>b</sub>/7/B G<sub>b</sub>/B<sub>b</sub> A<sub>b</sub>7

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

41 D<sub>b</sub>6 D<sup>o</sup>7 A<sub>b</sub>7/E<sub>b</sub> D<sub>b</sub> D<sub>b</sub> (Sax) D<sub>b</sub>/7/B G<sub>b</sub>/B<sub>b</sub> G<sup>o</sup>7

swam and they swam right out to sea.

45 D<sub>b</sub> D<sub>b</sub>/7/B G<sub>b</sub>/B<sub>b</sub> G<sup>o</sup>7 D<sub>b</sub> D<sub>b</sub>/7/B G<sub>b</sub>/B<sub>b</sub> G<sup>o</sup>7

49 D<sub>b</sub> D<sup>o</sup>7 A<sub>b</sub>7/E<sub>b</sub> D<sub>b</sub> D (Keyboard) A/C<sup>#</sup> Em7/B A 7

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

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

56 G/B A 7 D D 7/C G/B B<sub>b</sub><sup>o</sup>7

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

59 D 6 D<sup>#</sup>o7 A 7/E A 7 D D D 7/C G/B A 7

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

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

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

66 G/B A 7 D 6 D<sup>#</sup>o7 A 7/E A 7 D

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

(Keyboard - Ala "Jaws") 3

69

E♭  
(Sax)

73

E♭7/D♭ A♭/C B♭7 E♭ E♭7/D♭ A♭/C B♭7 E♭ E♭7/D♭

78

A♭/C B♭7 E♭6 E°7 B♭7/F B♭7 E♭ E♭ (Keyboard) B♭/D F m7/C B♭7

83

E♭ E♭7/D♭ A♭/C B♭7

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

85

E♭ E♭7/D♭ A♭/C B♭7 E♭ E♭7/D♭

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

88

A♭/C B°7 E♭6 E°7 B♭7/F B♭7 E♭ B♭7

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

91

E♭ E♭7/D♭ A♭/C B♭7 E♭ E♭7/D♭

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

94

A♭/C B♭7 E♭ E♭7/D♭ A♭/C B♭7

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

97

E♭6 E°7 B♭7/F B♭7 E♭

swam and they swam back o - ver the dam.

99

E♭ (Keyboard) B♭/D F m7/C B♭7 (Sax) E♭6 E°7 B♭7/F B♭7 E♭

## 'Taint What You Do

**F**

Keyboard

(Keyboard)

B<sup>b</sup> B<sup>b7/A<sup>b</sup></sup> Cm7/G F7 B<sup>b</sup> B<sup>o7</sup> Cm F7 B<sup>b</sup> B<sup>o7</sup> F7

(Sax)

5 B<sup>b</sup> B<sup>b7/A<sup>b</sup></sup> Cm7/G F7 E<sup>b</sup> B<sup>b/D</sup> Cm7 F7

9 B<sup>b</sup> B<sup>b7/A<sup>b</sup></sup> Cm7/G F7 B<sup>b</sup> B<sup>o7</sup> Cm F7 1. B<sup>b</sup> Cm F7 2. B<sup>b</sup> B<sup>b7</sup>

14 E<sup>b</sup> Cm7 B<sup>b7/A<sup>b</sup></sup> F7 B<sup>b</sup> B<sup>b7</sup>

18 E<sup>b</sup> C7 B<sup>b</sup> B<sup>o7</sup> Cm7 F7

22 B<sup>b</sup> B<sup>b7/A<sup>b</sup></sup> Cm7/G F7 E<sup>b</sup> B<sup>b/D</sup> Cm7 F7

26 B<sup>b</sup> B<sup>b7/A<sup>b</sup></sup> Cm7 F7 B<sup>b</sup> B<sup>o7</sup> Cm F7 B<sup>b</sup> E<sup>b7</sup> B<sup>b</sup> F7

When

2

30 B<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup> E<sup>°7</sup> F Gm7 Cm7 F7  
 I was a kid a-bout half - past three, my ma said "Daugh-ter, come here to me."

34 B<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup> Cm7 B<sup>b</sup> <sup>3</sup> B<sup>b</sup>/D F7 B<sup>b</sup>  
 Things may come and things may go, — but this is one thing you ought to know. Oh,

38 B<sup>b</sup> B<sup>b</sup>/7/A<sup>b</sup> Cm7/G F7 E<sup>b</sup> B<sup>b</sup>/D  
 'Taint what you do, it's the way that you do it. 'Taint what you do, it's the  
 'Taint what you do, it's the place that you do it. 'Taint what you do, it's the

41 Cm7 F7 B<sup>b</sup> B<sup>b</sup>/7/A<sup>b</sup> Cm7/G F7  
 way that you do it. 'Taint what you do, it's the way that you do it. That's  
 time that you do it. 'Taint what you do, it's the way that you do it. That's

44 B<sup>b</sup> B<sup>°7</sup> Cm7 F7 B<sup>b</sup> Cm7 F7 B<sup>b</sup> B<sup>b</sup>/7/A<sup>b</sup> Cm7/G F7  
 To Coda ♩ what gets re - sults. "Taint what you do, it's the time that you do it. Taint  
 what gets re - sults.

48 E<sup>b</sup> B<sup>b</sup>/D Cm7 F7 B<sup>b</sup> B<sup>b</sup>/7/A<sup>b</sup>  
 what you do, it's the time that you do it. 'Taint what you do, it's the

51 Cm7/G F7 B<sup>b</sup> B<sup>°7</sup> Cm7F7 B<sup>b</sup> B<sup>b</sup> E<sup>b</sup> Cm7 B<sup>b</sup>/7/A<sup>b</sup> F7  
 time that you do it. That's what gets re - sults. You can try hard, don't mean a

56 B<sup>b</sup> B<sup>b</sup> E<sup>b</sup> C7 B<sup>b</sup> B<sup>°7</sup> Cm7 F7 D.S. al Coda  
 thing. Take it eas - y, queas-y, then your jive will swing. Oh, it

∅ Coda

62 B♭ F7 B♭ B♭/G B♭/E♭ F7 B♭ F7  
 sults. (Sax) You've

67 B♭ D♭7 F/C F7 B♭ D♭7 F/C F7 B♭  
 learned your A, B, Cs, \_\_\_\_ you've learned your E, F, Gs. \_\_\_\_ But this is some-thing

72 E♭ E°7 F7 B♭ Cm7 F7 B♭ D♭7 F/C F7  
 you don't learn in school. \_\_\_\_ So, get your hip-boots on. \_\_\_\_ and

77 B♭ D♭7 F/C F7  
 then you'll car - ry on. \_\_\_\_ But re - mem - ber if you try

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

83 B♭ B♭7/A♭ Cm7/G F7 E♭ B♭/D  
 'Taint what you bring, it's the way that you bring it. 'Taint what you swing, it's the  
 'Taint what you do, it's the way that you do it. 'Taint what you do, it's the

86 Cm7 F7 B♭ B♭7/A♭ Cm7/G F7  
 way that you swing it. 'Taint what you sing it's the way that you sing it.  
 way that you do it. 'Taint what you do, it's the way that you do it.

89 1. B♭ B°7 Cm7 F7 B♭ Cm7 F7 2. B♭ Cm7 F7 B♭  
 That's what gets re-sults. That's what gets re - sults, re-sults!

## 'Taint What You Do

**M**  
Keyboard

(Keyboard)

Keyboard

E<sup>b</sup> E<sup>b</sup> 7/D<sup>b</sup> Fm7/C B<sup>b7</sup> E<sup>b</sup> E<sup>°7</sup> Fm B<sup>b7</sup> E<sup>b</sup> E<sup>°7</sup> B<sup>b7</sup>

(Sax)

5 E<sup>b</sup> E<sup>b</sup> 7/D<sup>b</sup> Fm7/C B<sup>b7</sup> A<sup>b</sup> E<sup>b</sup>/G Fm7 B<sup>b7</sup>

9 E<sup>b</sup> E<sup>b</sup> 7/D<sup>b</sup> Fm7/C B<sup>b7</sup> E<sup>b</sup> E<sup>°7</sup> Fm B<sup>b7</sup> 1. E<sup>b</sup> Fm B<sup>b7</sup> 2. E<sup>b</sup> E<sup>°7</sup>

14 A<sup>b</sup> E<sup>b</sup> 7/F Fm7 B<sup>b7</sup> E<sup>b</sup> E<sup>°7</sup> Fm7 B<sup>b7</sup>

18 A<sup>b</sup> F 7 E<sup>b</sup> E<sup>°7</sup> Fm7 B<sup>b7</sup> (Keyboard)

22 E<sup>b</sup> E<sup>b</sup> 7/D<sup>b</sup> Fm7/C B<sup>b7</sup> A<sup>b</sup> E<sup>b</sup>/G Fm7 B<sup>b7</sup>

26 E<sup>b</sup> E<sup>b</sup> 7/D<sup>b</sup> Fm7 B<sup>b7</sup> E<sup>b</sup> E<sup>°7</sup> Fm B<sup>b7</sup> E<sup>b</sup> A<sup>b7</sup> E<sup>b</sup> B<sup>b7</sup>

When

2

30 E♭ E♭/G A♭ A°7 B♭ C m7 F m7 B♭7

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

34 E♭ E♭/G A♭ F m7 E♭ E♭/G B♭7 E♭

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

38 E♭ E♭/7/D♭ F m7/C B♭7 A♭ E♭/G

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

41 F m7 B♭7 E♭ E♭/7/D♭ F m7/C B♭7

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

44 E♭ E°7 F m7 B♭7 E♭ F m7 B♭7 E♭ E♭/7/D♭ F m7/C B♭7

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

48 A♭ E♭/G F m7 B♭7 E♭ E♭/7/D♭

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

51 F m7/C B♭7 E♭ E°7 F m7 B♭7 E♭ E♭/7/D♭ A♭ F m7 E♭/7/D♭ B♭7

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

56 E♭ E♭/7 A♭ F 7 E♭ E°7 F m7 B♭7 D.S. al Coda

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

## Φ Coda

62 E♭ B♭7 E♭ E♭/C E♭/A♭ B♭7 E♭ B♭7  
sults. (Sax) You've

67 E♭ G♭7 B♭/F B♭7 E♭ G♭7 B♭/F B♭7 E♭  
learned your A, B, Cs, — you've learned your E, F, Gs. — But this is some-thing

72 A♭ A°7 B♭7 E♭ Fm7 B♭7 E♭ G♭7 B♭/F B♭7  
you don't learn in school. — So, get your hip-boots on. — and

77 E♭ G♭7 B♭/F B♭7  
then you'll car - ry on. — But re - mem - ber if you try

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

83 E♭ E♭7/D♭ Fm7/C B♭7 A♭ E♭/G  
'Taint what you bring, it's the way that you bring it. 'Taint — what you swing, it's the  
'Taint what you do, it's the way that you do it. 'Taint — what you do, it's the

86 Fm7 B♭7 E♭ E♭7/D♭ Fm7/C B♭7  
way that you swing it. 'Taint — what you sing it's the way that you sing it.  
way that you do it. 'Taint — what you do, it's the way that you do it.

89 1. E♭ E°7 Fm7 B♭7 E♭ Fm7 B♭7 | 2. E♭ Fm7 B♭7 E♭  
That's what gets re-sults. — That's what gets re - sults, — re-sults!

# 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!

Sax lead-in 1st time;  
Keyboard, 2nd time

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

29

(2nd) A  
(Sax)

41

Bb

Pa - pa's in the ice - box - look-in' for a can - of ale male.

44

Eb7

A Pa - pa's in the ice - box - look-in' for a can - of ale male.

47

Bb (Sax)

F7

ale male. Ma - ma's in the back yard he

50

1. Bb (Sax)

One good thing a - bout hm, he learn - in' how to jive and wail. Oh, you got-ta know - knows - how to jive and and wail.

53

2. Bb (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

Eb7

Bb

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

63

F7

Bb

To Coda Φ 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

Shuffle Rhythm

## Boogie Blues

Keyboard

1 (Sax) F Bb7 F F7

5 Bb7 F F7

9 C7 3 Bb7 3 F C7(5) F (Keyboard)

13 F Bb7 F F7

17 Bb7 (Sax) F F7

21 C7 Bb7 F C7(5) (F) Don't the

25 F Bb7 F F7  
moon look lone-some shin-in' through the trees. Don't the

29 Bb7 F F7  
moon look lone-some shin-in' through the trees. Don't your

33 C7 Bb7 F  
arms feel lone-some when your ba-by packs up to leave. I'm

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

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

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

49 F B♭7 F F7  
F. B♭7. F. F7.

53 B♭7. F. F. F. F.  
B♭7. F. F. F. F.

57 C7. B♭7. F F  
(F) He's got a

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

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

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

73 F B♭7 F F7

F B♭7 F F7

77 B♭7 F F7

81 C7 3 B♭7 3 (Keyboard)

85 F B♭7 F F7

89 B♭7 (Sax) F

93 C7 B♭7 F A m7/E3 D m7 C♯7

97 B♭7 F

101 C7 B♭7 F F6

MALE VOCAL ONLY

Swing 4

(Keyboard)

## Yes Sir, That's My Baby

Keyboard

B♭ Gm Cm F7 B♭ Gm Cm F7

5 B♭ F7

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

9 B♭ Cm7 F7

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

13 B♭ F7

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

17 C7 F F7

I could tell her miles a - way from here.

21 B♭ B°7 F7

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

25 C9 F7 1. B♭ F7 2. B♭ F7

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

31 B♭ B°7 E♭ Gm7 G°7

way, by the way, when we

35 C7 F7

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

2  
39 B♭ B°7 F7  
 "Yes sir, that's my ba - by. No sir, don't mean may - be.

43 C9 F7 B♭ F7 (Keyboard)  
 Yes sir, that's my ba - by now." \_\_\_\_\_

47 B♭ B°7 F7  
 (Sax) G7

51 C C♯7 G7  
 (Keyboard)

55 D9 G7 C G7  
 (Keyboard)

59 C C7 F A m7 A°7

67 D7 G7 G7

71 C C♯7 G7

75 D9 G7 C A7 (Keyboard)  
 Come on, sing it loud and clear. \_\_\_\_\_

The musical score consists of ten staves of music. Staff 1 (Treble clef) starts at B♭ major and includes lyrics for the first two lines of the song. Staff 2 (Treble clef) starts at C major and includes lyrics for the third line. Staff 3 (Treble clef) starts at B♭ major and includes lyrics for the fourth line. Staff 4 (Treble clef) starts at C major and includes lyrics for the fifth line. Staff 5 (Treble clef) starts at D major and includes lyrics for the sixth line. Staff 6 (Treble clef) starts at C major and includes lyrics for the seventh line. Staff 7 (Treble clef) starts at D major and includes lyrics for the eighth line. Staff 8 (Treble clef) starts at C major and includes lyrics for the ninth line. Staff 9 (Treble clef) starts at D major and includes lyrics for the tenth line. Staff 10 (Treble clef) starts at C major and includes lyrics for the eleventh line. Chords are indicated above the staff, and instrument names in parentheses indicate which staff represents which part.

79 D D<sup>7</sup> A7  
Yes sir, that's my ba - by. No sir, don't mean may - be.  
Yes ma'am, we've de - cid - ed. No ma'am, we won't hide it.

83 E9 A7 1. D A7 (Keyboard) 2. D A7  
Yes sir, that's my ba - by now. now. By the  
Yes ma'am, you're in - vit - ed

89 D D7 G Bm7 B<sup>7</sup>  
way, by the way, when we

93 E7 A7  
reach that preach-er, I'll say, with feel - ing,

97 D D<sup>7</sup> A7  
"Yes sir, that's my ba - by. No sir, don't mean may - be.

101 A7/G F<sup>#</sup>m D7 B7 G G<sup>7</sup>  
Yes sir, that's my ba - by now." She's my ba - by, yes sir!

107 D E7 Em7 A7  
Don't mean may - be, no sir! She's my ba - by, I'm tel - ling you right

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

MALE OR FEMALE VOCAL

## Dipsy Doodle

Keyboard

(Sax)

(Bass & Keyboard)

B♭7

The dip-sy doo-dle's a thing to be-ware.  
The dip-sy doo-dle is ea - sy to find.

The dip - sy doo - dle will get in your hair.  
It's al-most al-ways in back of your mind.

A♭ E♭ B♭7

And if it gets you, it could-n't be worse.  
You nev-er know it un - til it's too late,

The things you say will come out in re-verse like  
and then you're in such a ter-ri-ble state, like the

E♭ F7 B♭7 E♭

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

B♭m7 E♭7 A♭ B♭m7 E♭7 A♭

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

Cm7 F7 B♭ A♭ B♭7

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

2  
29 E♭

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

33 A♭ E♭ B♭7

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

37 E♭ F7 B♭7 E♭

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

41 (Bass & Keyboard)

45 E♭7

49 A♭ (Sax)

53 D♭ A♭ E♭7

57 A♭ B♭7 E♭7

61 A♭ E♭

# Rag Mop

F

Keyboard

(Sax)

3 C°7 B♭ B♭7 /A♭ /G /F

5 E♭ A♭7  
M I say M O M O P M O

II E♭ B♭7 E♭  
P P Mop! M O P P Mop, mop, mop, mop.

§ E♭ A♭7  
R I say R A R A G R A

23 E♭ B♭7 E♭  
G G Rag! R A G G M O P P,

29 E♭  
Rag mop! Doo-dle-oot dah dee ah-dah! Rag mop! Doo-dle-oot dah dee ah-dah!

33 A♭7 E♭  
Rag mop! Doo-dle-oot dah dee ah-dah! Rag mop! Doo-dle-oot dah dee ah-dah!

37 B♭7 E♭ To Coda ♀  
Rag mop! Doo-dle-oot dah dee ah-dah! R A G G M O P P,

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

41 E♭ A♭7

Rag mop!

47 E♭ B♭ E♭

53 E♭ A♭7

A I say A B A B C A B

59 E♭ B♭7 E♭

C D A B C D E A B C D E F G H

65 E♭ A♭7

I I say M O M O P M O

71 E♭ B♭7 E♭ D.S. al Coda

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

77 Coda E♭

Sax) 3 C°7

Rag mop! Mop mop! (Keyboard)

80 B♭7 E♭

# 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 &amp; 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 9-12: B♭, B♭7, E♭, E°, F, F7, B♭, F7
- Measures 13-16: B♭, B♭7, E♭, E°, F, F7, B♭
- Measures 17-20: B♭, B♭7, E♭, E°, F, F7, B♭, F7, B♭, B♭7
- Measures 22-25: E♭, E°, F, F7, B♭, (NC)
- Measures 27-30: B♭, C♯, C°, B° B♭, F (Keyboard)
- Measures 33-36: (Sax adlib) B♭, B♭7, E♭, E°, F, F7, B♭, B♭7, E♭, E°, F, F7, B♭
- Measures 41-44: B♭, G°, G♭°, B♭E♭7, B♭, G°, G♭°, B♭E♭7, B♭, G°, G♭°, B♭, B♭, F7
- Measures 49-52: B♭, E♭, F7
- Measures 55-58: B♭

**Performance Instructions:**

- p ff**: Dynamics at measure 49.
- 1.** and **2.**: Measures 55-58 indicate a first and second ending.
- >**: Articulation marks indicating slurs or grace notes at the end of the piece.

# One O'Clock Jump

Keyboard

(Keyboard) B<sup>b</sup> B<sup>b</sup><sup>o</sup> Cm7 F7 (Sax)

This section shows the keyboard and saxophone parts for the first four measures. The keyboard part consists of eighth-note patterns. The saxophone part includes a trill over a bass note in measure 1, a sustained note with a grace note in measure 2, and a sustained note with a grace note in measure 4.

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

This section shows the keyboard and saxophone parts for measures 5 through 8. The keyboard part features eighth-note chords. The saxophone part has eighth-note patterns with grace notes.

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

This section shows the keyboard and saxophone parts for measures 9 through 12. The keyboard part includes eighth-note chords and grace notes. The saxophone part has eighth-note patterns with grace notes.

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

This section shows the keyboard and saxophone parts for measures 13 through 16. The keyboard part features eighth-note chords. The saxophone part has eighth-note patterns with grace notes.

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

This section shows the keyboard and saxophone parts for measures 17 through 20. The keyboard part includes eighth-note chords and grace notes. The saxophone part has eighth-note patterns with grace notes.

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

This section shows the keyboard and saxophone parts for measures 21 through 24. The keyboard part features eighth-note chords. The saxophone part has eighth-note patterns with grace notes.

F7 E<sup>b</sup><sup>7</sup> B<sup>b</sup> E<sup>b</sup><sup>7</sup> B<sup>b</sup>

This section shows the keyboard and saxophone parts for measures 25 through 28. The keyboard part features eighth-note chords. The saxophone part has eighth-note patterns with grace notes.

2  
29      B♭ (Sax)      E♭7      B♭      F7      B♭      B♭7

33      E♭7      B♭      F7      B♭

37      F7      E♭7      B♭      F7      B♭

41      B♭      E♭7      B♭      B♭7

45      E♭7      B♭

49      F7      B♭

53      B♭      E♭7      B♭      B♭7

57      E♭      B♭

61      F7      B♭

29

33

37

41

45

49

53

57

61

65 B♭ E♭7 B♭ B♭7 3

69 E♭7 B♭

73 F7 B♭

77 B♭ E♭7 B♭ B♭7

81 E♭7 B♭

85 F7 B♭

89

This musical score page contains six staves of music. The key signature is one flat (B-flat). The time signature is common time. The music consists of six measures, numbered 65 through 89. Measures 65-85 feature eighth-note patterns, while measure 89 features a sustained note followed by a fermata. Chords indicated include B-flat, E-flat 7, F7, and B-flat 7. Measure 89 concludes the piece.

# It Don't Mean A Thing

# F

## Keyboard

Musical score for the first section of the solo, starting with a C major chord. The score includes a treble clef, a key signature of one flat, and a 4/4 time signature. The melody consists of eighth-note patterns. The lyrics "It's a" are written below the staff.

C m    C m/B<sup>b</sup>    A<sup>b</sup>7    G7    C m    C m/B<sup>b</sup>    A<sup>b</sup>7    G7

It

5 C m C m/B C m/B<sup>b</sup> C m/A A<sup>b</sup>7 G 7 C m  
don't mean a thing if it ain't got that swing. —

Musical score for 'Boo-Op' featuring a single melodic line on a staff. The key signature is one flat. The melody consists of eighth and sixteenth notes. The lyrics 'Boo-op' are repeated four times, followed by 'boo - wah.' and 'It'. Chords indicated above the staff are F7, B7sus4, E6, and G7(5).

13 C m C m/B C m/B<sup>b</sup> C m/A A<sup>b</sup>7 G7 C m  
don't mean a thing, all you got - ta do is swing. —

17 F7 B♭7sus4 E♭6 E♭6

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

21                   B♭m7                   E♭7                   A♭Maj7

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

25                   C m7                   F7                   B♭7                   G 7



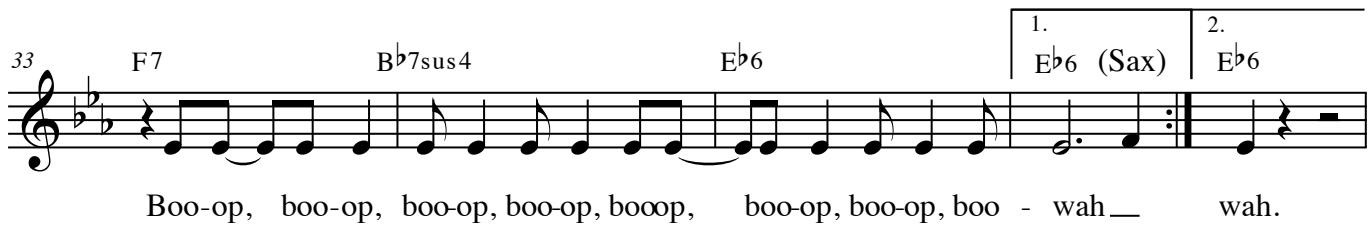
give that rhy-thm ev - 'ry lit - tle thing you've got. It

29                   C m                   C m/B                   C m/B♭                   C m/A                   A♭7                   G 7                   C m



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

33                   F7                   B♭7sus4                   E♭6                   1. E♭6 (Sax)                   2. E♭6



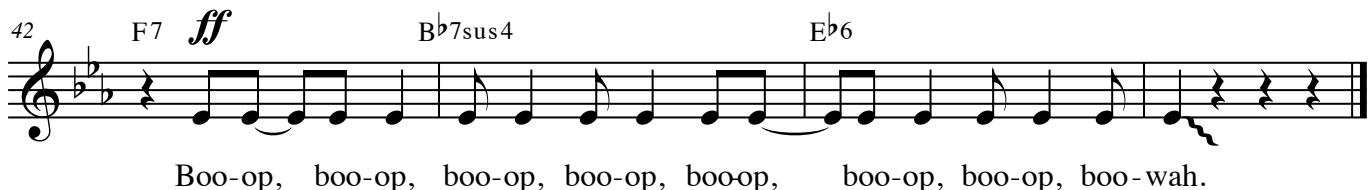
Boo-op, boo-op, boo-op, booop, booop, boo - wah \_\_ wah.

38                   F7 **p**                   B♭7sus4                   E♭6



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

42                   F7 **ff**                   B♭7sus4                   E♭6



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

# It Don't Mean A Thing

**M**  
Keyboard

Fm      Fm/E $\flat$       D $\flat$ 7      C7      Fm      Fm/E $\flat$       D $\flat$ 7      C7

It

5      Fm      Fm/E      Fm/E $\flat$       Fm/D      D $\flat$ 7      C7      Fm

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

9      B $\flat$ 7      E $\flat$ 7sus4      A $\flat$ 6      C7( $\sharp$ 5)

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

13      Fm      Fm/E      Fm/E $\flat$       Fm/D      D $\flat$ 7      C7      Fm

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

17      B $\flat$ 7      E $\flat$ 7sus4      A $\flat$ 6      A $\flat$ 6

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

21 E♭m7 A♭7 D♭Maj7

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

25 F m7 B♭7 E♭7 C7



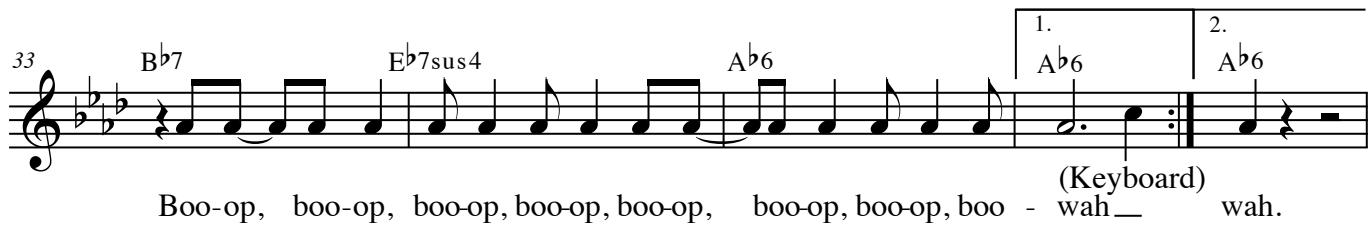
give that rhy-thm ev - 'ry lit - tle thing you've got. It

29 F m F m/E F m/E♭ F m/D D♭7 C7 F m



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

33 B♭7 E♭7sus4 A♭6 1. A♭6 2. A♭6 (Keyboard) wah wah.



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

38 B♭7 p E♭7sus4 A♭6



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

42 B♭7 ff E♭7sus4 A♭6



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

# Tiger Rag

Keyboard

The sheet music consists of ten staves of musical notation for a keyboard instrument. The key signature is one flat (B-flat). The time signature varies between common time and 2/4 time. The music includes several chords indicated above the staff, such as B-flat major, F7, C7, F, G7, E-flat major, and B-flat 7th. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The staff numbers 1 through 38 are visible on the left side of the staves.

B♭      F7      B♭

5      F7      1. B♭      2. B♭ G7

10      C7      F7      C7      F

14      C7      F7      C7      F      F7

18      B♭      F7      B♭

22      F7      B♭      B♭7

26      E♭

30      B♭7

34      E♭

38      B♭7      E♭

2  
42 B♭7 E♭  
46 C7 Fm7 F7 B♭7 E♭ E♭7  
(Sax 1st time, Keyboard 2nd time)  
50 A♭  
54 A♭7 E♭7  
58 E♭7  
62 E♭7 A♭ N.C. E♭7 N.C.  
66 A♭  
70 A♭ A♭7 D♭  
(Sax both times)  
74 D♭ D♭m6 A♭ F7  
78 B♭7 E♭7 1. A♭  
82 2. A♭ A♭/C D♭ B°/D E♭ E♭7 A♭

# Chattanooga Choo Choo

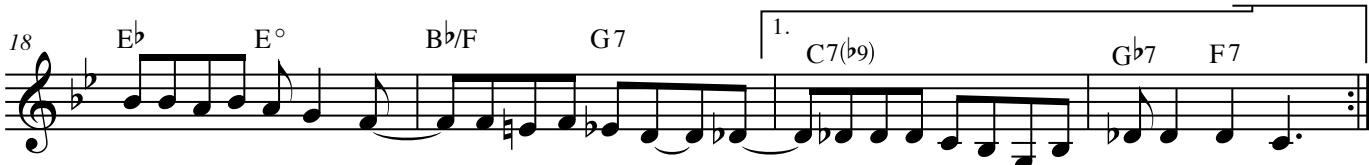
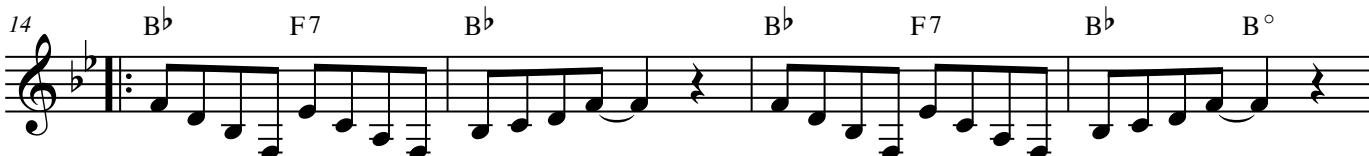
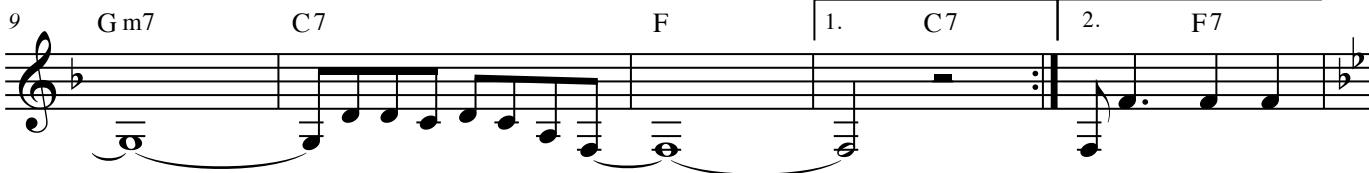
Bass Intro

(Train Whistle)  
(F6 F6)

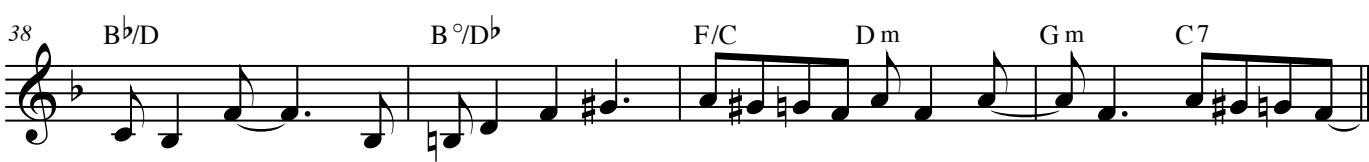
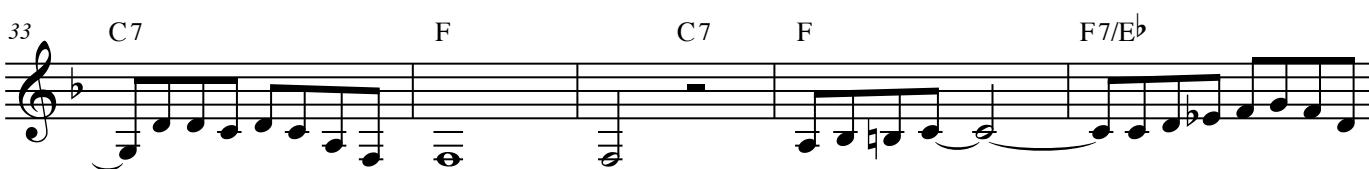
**F** Keyboard  
(Train Whistle)  
(F6 F6)



5 F



Musical notation for measures 22 to 25. Includes chords 2. C7(♭9), B♭°, F7, B♭, C7, F. Measure 23 has a bass line labeled "N.C.". Measure 25 is labeled "(Bass)".



2

42 F N.C.

(Bass)

46 F/C Dm Gm C7 F C C7

50 F

(Bass)

54 F

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

57 G m7 C7

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

60 F 1. C7 2. F F7

63 You'll B♭ 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.  
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

# Chattanooga Choo Choo

**M** Keyboard

Bass Intro

(Train Whistle)  
(Bb6 Bb6)

(Train Whistle)  
(Bb6 Bb6)

The musical score consists of ten staves of music. The top staff is for the keyboard (piano), featuring a bass intro followed by a train whistle pattern (Bb6 Bb6) in 4/4 time. The second staff is for the piano, starting at measure 5 with a Bb melody. The third staff is for the piano, showing chords C m7, F7, and Bb. Measures 9 through 12 show a repeating pattern of C m7, F7, and Bb, with first and second endings for the F7 chord. The fourth staff is for the piano, starting at measure 14 with E♭, B♭7, and E♭. Measures 18 through 21 show a repeating pattern of A♭, A°, E♭/B♭, and C7, with first and second endings for the E♭/B♭ and C7 chords. The fifth staff is for the piano, starting at measure 22 with 2nd endings for F7(♭9), E♭°, B♭7, E♭, F7, and B♭. The sixth staff is for the piano, starting at measure 22 with N.C. (Not Current) indicated. The seventh staff is for the piano, starting at measure 28 with Bb and C m7. The eighth staff is for the piano, starting at measure 33 with F7, Bb, F7, Bb, and B♭7/A♭. The ninth staff is for the piano, starting at measure 38 with E♭/G, E°/G♭, B♭/F, G m, C m, and F7. The bass part is indicated in parentheses under the piano staff for measures 22, 28, and 38.

42 B.N.C.

42

(Bass)

46 B♭/F G m C m F7 B♭ F F7

50 B♭

50 B♭

B.N.C.

(Bass)

54 B♭

54 B♭

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

57 C m7 F7

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

60 B♭

60 B♭

1. F7 2. B♭ B♭7

63 E♭

63 E♭

E♭7 You'll E♭ 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

65 B♭7 E♭

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

67 A♭ A° E♭/B♭ C7

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

1.  
69 F7(b9) B♭6

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

71 2 F7(b9) B♭7 B7 B♭7 E♭

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

73 B♭ N.C. B♭

(Bass)

78 C m7 F7 B♭ F7

83 B♭ B♭7/A♭ E♭/G E °/G♭ B♭/F G m

88 C m F7 B♭ N.C. B♭/F G m C m F7

Bass Solo as in Meas 73,74

93 B♭ E♭ m C m F7 B♭

# Shiny Stockings

**F**

Keyboard

1 Cm7/F F13 B<sub>b</sub>6 N.C. Bm9  
Those

5 Cm9 F9 Cm9 F9  
silk shiny stockings that I wear when I'm with you, I

9 B<sub>b</sub>maj9 B<sub>b</sub>m7 Dm7 D<sub>b</sub><sup>o</sup>7  
wear 'cause you told me that you dig that cra-z-y hue. Do

13 Cm7 F7 Dm7 G7/F  
we think of romance when we go to a dance? Oh no,

17 Em7 A9 D6 Dm7(b5) G7(b9)  
you take a glance at those shiny stockings.

2  
21 Cm9 F9 Cm9 F9

Then came a - long some chick with great big stock-ings, too, when

25 Bbmaj9 Bbm7 Dm7 Db7

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

29 Cm7 F7 Dm7 G7/F

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

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

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

37 [3. Bb6] Cm7 F7 Bb

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

43 Cm7 F7 Bb6 N.C. Bbmaj9

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

# M

Keyboard

## Shiny Stockings

F m7/B♭ B♭13 E♭6 N.C. Em9

5 F m9 B♭9 F m9 B♭9

silk shiny stockings that you wear when I'm with you, \_\_\_ You

9 E♭maj9 E♭m7 G m7 G♭°7

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

13 F m7 B♭7 G m7 C7/B♭

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

17 A m7 D9 G 6 G m7(♭5) C 7(♭9)

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

2  
21 Fm9 B $\flat$ 9 Fm9 B $\flat$ 9

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

25 E $\flat$ maj9 E $\flat$ m7 Gm7 G $\flat$  $\circ$ 7

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

29 Fm7 B $\flat$ 7 Gm7 C7/B $\flat$

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

33 Fm7 B $\flat$ 7 [1, 2.  
E $\flat$ 6 (Keyboard)  
Em9]

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

37 E $\flat$ 6 Fm7 B $\flat$ 7 E $\flat$

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

43 Fm7 B $\flat$ 7 E $\flat$ 6 N.C. E $\flat$ maj9

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

# Perdido

Keyboard

(Keyboard & Bass)

Musical score for Keyboard & Bass. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in 4/4 time with a key signature of one flat. Measures 1-4 show a harmonic progression: F7, B♭, and G7. The bass line provides harmonic support, and the keyboard part features sustained notes.

Musical score for Keyboard & Bass and Saxophone. The score continues with the same two staves. Measure 5 starts with F7. Measure 6 begins with B♭. Measure 7 starts with G7. The saxophone part enters in measure 6, playing eighth-note patterns. The bass line continues to provide harmonic support.

Musical score for Keyboard & Bass. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in 4/4 time with a key signature of one flat. Measures 9-11 show a harmonic progression: Cm, Cm7, F7, and B♭. The bass line provides harmonic support.

Musical score for Keyboard & Bass. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in 4/4 time with a key signature of one flat. Measures 12-14 show a harmonic progression: B♭7, G7, Cm, and Cm7. The bass line provides harmonic support.

Musical score for Keyboard & Bass. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in 4/4 time with a key signature of one flat. Measures 15-17 show a harmonic progression: B♭, A♭, G7, and Cm7. The bass line provides harmonic support. The section ends with a repeat sign and two endings.

Musical score for Keyboard & Bass. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in 4/4 time with a key signature of one flat. Measures 19-21 show a harmonic progression: D7, G7, and C7. The bass line provides harmonic support. A bracket labeled '3' is placed under the bass line in measure 20.

Musical score for Keyboard & Bass. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in 4/4 time with a key signature of one flat. Measures 23-25 show a harmonic progression: C7, G7, and F7. The bass line provides harmonic support. A bracket labeled '3' is placed under the bass line in measure 24.

27 Cm Cm7 F7 B♭ B♭7 G7

31 Cm Cm7 B♭ G7

(Sax Adlib)

35 Cm Cm7 F7 B♭ B♭7 G7 Cm

1.	B♭	A♭ <sup>o</sup>	G7	2.	B♭	(Sax)
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40 Cm7

45 Cm9 Dm7 D<sup>o</sup>

49 Cm7 F7 B♭6

53 Cm9 Dm7 D<sup>o</sup>

57 Cm7 F7 B♭6 B♭7 B<sup>o</sup> C7 C♯<sup>o</sup>

Musical score for keyboard adlib at measure 61. The score consists of a single staff with a treble clef, a key signature of one flat, and a common time signature. The measure contains four eighth-note rests. The label "Keyboard Adlib" is written above the staff, and "G 7" is written below it.

65 C7 F7

66 Per -

Musical score for 'Di-Do-Di-Do'. The score consists of four measures. Measure 1: Cm, di - do, di - do. Measure 2: Cm7, I look for My heart ev. Measure 3: F7, my heart it's - er since is. Measure 4: B♭, per - di - do. The lyrics are written below the notes.

72 B♭7 G7 Cm Cm7

lost it way down in Tor - i - to the day the fi - es - ta  
know I must go to Tor - i - to to find what I lost. Per

75

1. B $\flat$  A $\flat^{\circ}$  G 7 2. B $\flat$  (Sax)

start-ed. \_\_\_\_\_ Per - di - do. \_\_\_\_\_

Musical score for piano showing measures 79-81. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. Measure 79 starts with a C major chord (C, E, G) followed by a half note F. Measure 80 begins with a C major 7th chord (C, E, G, B) followed by a half note F. Measure 81 begins with a B-flat major chord (B-flat, D, F, A) followed by a half note F.

Musical score for piano showing measures 83-85. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. Measure 83 starts with a C major chord (C, E, G) followed by a half note rest. Measure 84 begins with a C major 7th chord (C, E, G, B) followed by a half note rest. Measure 85 begins with a B-flat major chord (B-flat, D, F-sharp, A) followed by a half note rest.

(3 Times - Vocal 1st and 3rd)

**Bill Bailey****F****Keyboard**  
F7

(Sax)      B<sup>b</sup>      B<sup>b</sup>7/A<sup>b</sup>      E<sup>b</sup>/G      G<sup>b</sup>7      B<sup>b</sup>/F      /D      C m7      F7

5      B<sup>b</sup>

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

9      B<sup>o</sup>7      F7/C      /F

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

15      F9(#5)      B<sup>b</sup>

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

21

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

26      D<sup>o</sup>      C m      G7      C m      E<sup>b</sup>      E<sup>o</sup>7      B<sup>b</sup>/F

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

32      G7      C7      F9      F7      B<sup>b</sup>      C m7      F7

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

37      B<sup>b</sup>      A7      G7      C7      F13      F7

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

43      B<sup>b</sup>

home. \_\_\_\_\_

# That's A-Plenty

(Keyboard) G7 Fm Cm G7 Keyboard

5 (Sax) Cm

8 G7

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

15 Bb7 E♭

19 Bb7 E♭

23 Bb7 E♭

27 Eb7 E♭ C7 Fm9 Bb7 E♭ (Sax)

31 Cm

34 G7

37

1. Cm G7 2. Cm G7 Cm

41 A♭ (Keyboard 1st, Sax 2nd) F7

44 B♭m7 E♭7

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

51 C7

55 E♭7

59 E♭ E♭7 B♭m7 E♭7

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

71 A♭ F7 B♭m7 E♭7 A♭ D♭ (Keyboard) A♭

79 C7

83 E♭7

87 E♭ E♭7 B♭m7 E♭7 (Sax to end)

91 A♭ F7

94 B♭m7 E♭7

97 1. A♭ Fm7 B♭m7 E♭7 | 2. A♭ D♭ A♭

101 A♭ F7

104 B♭m7 E♭7

107 1. A♭ Fm7 B♭m7 E♭7 | 2. A♭ D♭ A♭

111 A♭ A♭7 D♭ D°7

115 A♭ B♭m7 E♭7 A♭ B♭m7 E♭7 A♭