



## Set B

Last revised: 2021.05.26

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B02-Always(KVM).2014.03.14.pdf

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B17-Little Brown Jug(K).2015.07.13.pdf

# Take The A Train

Keyboard

The musical score consists of ten staves of music for keyboard, arranged vertically. The key signature is one flat (F#), and the time signature is common time (4/4).

- Staff 1:** Measures 1-4. Repeating pattern of eighth-note pairs followed by sixteenth-note pairs.
- Staff 2:** Measures 5-8. Chords: B♭Maj7, C 7(b5).
- Staff 3:** Measures 9-12. Chords: C m7, F7, B♭Maj7, C m7, F7.
- Staff 4:** Measures 13-16. Chords: B♭Maj7, C 7(b5).
- Staff 5:** Measures 17-20. Chords: C m7, F7, B♭Maj7, C m7, B♭7.
- Staff 6:** Measures 21-24. Chords: E♭Maj7, C 9, C m7, F9, F7(b9).
- Staff 7:** Measures 25-28. Chords: B♭Maj7, C 7(b5).
- Staff 8:** Measures 29-32. Chords: C m7, F7, B♭Maj7, D m7, F7.
- Staff 9:** Measures 33-36. Chords: C m7, F7, B♭Maj7, D m7, F7.

2

37 B♭Maj7 C 7(♭5)

(Keyboard Adlib)

41 C m7 F7 B♭Maj7 C m7 F7

45 B♭Maj7 C 7(♭5)

(Keyboard Adlib)

49 C m7 F7 B♭Maj7 C m7 B♭7

(Sax Adlib)

53 E♭Maj7 C 9 C m7 F9 F7(♭9)

61 B♭Maj7 C 7(♭5)

65 C m7 F7 B♭Maj7 C m7 F7

69 B♭Maj7 C 7(♭5)

73 C m7 F7 B♭ E♭ E dim F7 B♭

# Always

F

(Sax)

**Keyboard**

Chords indicated above the vocal line:

- B♭ (Measures 1-4)
- B♭Maj7 (Measures 5-8)
- C m7 (Measures 9-12)
- C m7(♭5) (Measures 13-16)
- D m7 (Measures 17-20)
- C m9 (Measures 21-24)
- F7 (Measures 25-28)
- B♭Maj7 (Measures 29-32)
- C m7 F7 B♭Maj7 (Measures 33-36)
- E m7(♭5) A 7 DMaj7 (Measures 37-40)
- B 7 E m7 (Measures 41-44)
- A 7 D7 G7 C7 F7 (Measures 45-48)
- B♭Maj7 C m7 F7 B♭Maj7 (Measures 49-52)
- A 7 A♭7 G7 (Measures 53-56)
- C m7 To Coda (Measures 57-58)
- E♭Maj7 E♭m7 F♯ (Measures 59-62)
- E♭m7 A♭7 B♭Maj7 C7 (Measures 63-66)
- C m7 F7 B♭Maj7 (Measures 67-70)
- C m7 D. E♭7 al Coda (Measures 71-74)
- E♭Maj7 E♭m7 F♯ (Measures 75-78)
- B♭Maj7/F G m7 (Measures 79-82)
- C m7 Not for just a day, (Measures 83-86)
- F7 (Measures 87-90)
- B♭Maj7 (Measures 91-94)
- C m7 B Maj7 B♭6 (Measures 95-98)

**Vocal Part (Lyrics)**

5 be lov-ing you, al - ways, — with a love that's true,  
11 al - ways. — When the things you've planned need a help-ing  
16 hand, I will un - der - stand, al - ways, al - ways.  
21 Days may not be fair, al - ways. — That's when I'll be there,  
27 al - ways. — Not for just an hour, not for just a day,  
33 not for just a year, but al - ways. —  
37 Coda not for just an hour, not for just a day,  
41 not for just a year, but al - ways. —

# Always

**M**

(Keyboard)

Keyboard

E♭ Maj7 F m7 F m7(b5) G m7 F m9 B♭7

5 E♭ Maj7 F m7 B♭7 E♭ Maj7 F m7 B♭7  
I'll be lov-ing you, al - ways, with a love that's true,

11 E♭ Maj7 F m7 B♭7 E♭ Maj7 A m7(b5) D 7 G Maj7  
al - ways. When the things you've planned need a help-ing

16 E 7 A m7 D 7 G 7 C 7 F 7 B♭7  
hand, I will un - der - stand, al - ways, al - ways.

21 E♭ Maj7 F m7 B♭7 E♭ Maj7 D 7 D♭7 C 7  
Days may not be fair, al - ways. That's when I'll be there,

27 F m7 To Coda A♭ Maj7 A♭ m7 D♭7 E♭ Maj7 F 7  
al - ways. Not for just an hour, not for just a day,

33 F m7 B♭7 E♭ Maj7 F m7 D.S. al Coda  
not for just a year, but al - ways.

37 Coda A♭ Maj7 A♭ m7 B° E♭ Maj7/B♭ C m7  
Not for just an hour, not for just a day,

41 F m7 B♭7 E♭ Maj7 F m7 E Maj7 E♭ 6  
not for just a year, but al - ways.

The score consists of eight staves of music for voice and keyboard. The vocal part is in 3/4 time, mostly in E♭ major, with some changes in key signature. Chords are indicated above the staff. The lyrics are written below the vocal line. The score includes a 'To Coda' section at measure 27 and a 'Coda' section starting at measure 37. Measure numbers are provided on the left side of the staves.



2  
19 Cm (Sax) F<sub>7</sub> (Sax) B<sub>b</sub> (Sax) (Keyboard)  
 sighed, \_\_\_\_\_ "Mmm, Si, Si." F<sup>o</sup>7

23 B<sub>b</sub> N.C. B<sub>b</sub> N.C. (Keyboard & Bass)  
 Many skies have turned to grey be-cause we're far a - part

27 Cm N.C. Cm N.C. G7 (Sax) F<sup>o</sup>7 G  
 Man-y moons have passed a-way, and still he's in my heart.

31 G7 F<sup>o</sup>7 D & (Keyboard)  
 We made a prom - ise and we sealed it with a kiss.

35 B<sub>b</sub> & N.C. F7 & N.C. B<sub>b</sub> N.C.  
 In a lit-tle Span-ish town, twas on a night like this  
 (Drums ala castanets)

(Sax)

39 C Dm

43 G7 C

The musical score consists of six staves of music. The top staff is for the piano, featuring treble and bass staves with various notes and rests. The second staff is for the keyboard, with a treble clef and specific chords like F<sup>o</sup>7 and G. The third staff is for the bass, with a bass clef and chords like Cm and G7. The fourth staff is for the saxophone, with a treble clef and chords like B<sub>b</sub>. The fifth staff is for the piano again, with a treble clef and chords like B<sub>b</sub> and F<sup>o</sup>7. The bottom staff is for the piano, with a bass clef and chords like C. The score includes lyrics such as 'sighed, \_\_\_\_\_', 'Many skies have turned to grey be-cause we're far a - part', 'Man-y moons have passed a-way, and still he's in my heart.', 'We made a prom - ise and we sealed it with a kiss.', 'In a lit-tle Span-ish town, twas on a night like this', and '(Drums ala castanets)'. Chords are labeled above the staff, and specific instruments are noted in parentheses.

47

D m7 G 7 G°7 3

51 D m7 G 7 C G 7

55 C D m7

Man-y skies have turned to grey be-cause we're far a - part.

59 D m E (Sax) E°7

Man-y moons have passed a - way, and still he's in my heart.

63 A 7 (Keyboard) (Keyboard)

N.C. E 7 A 7 N.C.

We made a prom - ise and we sealed it with a kiss.

67 C N.C. G 7 N.C. C C

In a lit-tle Span-ish town, twas on a night like this.

(Drums ala castanets)

71 C N.C. G7 N.C. (Keyboard) Gm7 C6

In a lit-tle Span-ish town, twas on a night like this.

Where indicated,  
Keyboard and Bass  
play notes exactly as written

# In A Little Spanish Town

**M**  
Keyboard

(Keyboard & Bass)

1 2 3 4 &

4 1 & 2 & 3 (Simile)

7 E♭ N.C. E♭ N.C. (Keyboard & Bass)

In a lit-tle Span-ish town twas on a night like this.

(Drums ala castanets)

II B♭7 N.C. B♭7 N.C. (Keyboard & Bass)

Stars were peek-a-boo-in' down, twas on a night like this.

(Drums ala castanets)

15 E♭ B♭7 (Keyboard)

She whis-pered, "Be true to me." and I

2  
19 Fm (Keyboard) B<sub>b</sub><sup>7</sup> (Keyboard) E<sub>b</sub> (Keyboard) (Keyboard)  
 sighed, \_\_\_\_\_ "Mmm, \_\_\_ Si, Si."  
 B<sup>7</sup>

23 E<sub>b</sub> N.C. E<sub>b</sub> N.C. (Keyboard & Bass)  
 Man-y skies have turned to grey be - cause we're far a - part  
 23

27 Fm N.C. Fm N.C. C<sub>7</sub> (Keyboard) B<sup>7</sup> C  
 Man-y moonshave passed a-way, and still she's in my heart.

31 C<sub>7</sub> B<sub>b</sub><sup>7</sup> G & B<sub>b</sub><sup>7</sup> (Keyboard)  
 We made a prom - ise and we sealed it with a kiss.

35 E<sub>b</sub> & N.C. B<sub>b</sub><sup>7</sup> & N.C. E<sub>b</sub> N.C.  
 In a lit-tle Span-ish town,twas on a night like this  
 (Drums ala castanets)

(Keyboard)  
 39 F G<sub>m</sub>  
 F

43 C<sub>7</sub> F  
 F

47

Gm7 C7 F C7

3

51

Gm7 C7 F C7

55

F Gm7

Man-y skies have turned to grey be-cause we're far a - part. \_\_\_\_\_

59

Gm A (Keyboard) A °7

Man-y moons have passed a - way, and still she's in my heart. \_\_\_\_\_

63

D7 (Keyboard) (Keyboard)

We made a prom - ise and we sealed it with a kiss.

67

F N.C. C7 N.C. F F

In a lit-tle Span-ish town, twas on a night like this.

(Drums ala castanets)

71

F N.C. C7 N.C. (Keyboard) Cm7 F6

In a lit-tle Span-ish town, twas on a night like this.

# Bye Bye Blackbird

D

Keyboard

(Sax)

F      /E      D m      A/C<sup>#</sup>      D m      /C      G m7/B<sup>b</sup>      A 7

5      B<sup>b</sup>      F/A      A<sup>b7</sup>      G m7      /B<sup>b</sup>      A<sup>o</sup>      G m      C7

9      FMaj7      G m7      C7      F 6      F/A      A<sup>b7</sup>

(F) Pack up all my care and woe, Here I go, sing-ing low, bye, bye,

15      G m7      C7      G m      G m7      G m6

black - bird. (M) Where some-bod-y waits for me, Sug-ar's sweet, so is she,

21      G m7      C7      F 6      F 7      E 9

bye, bye, black - bird. (F) No - one here can love and un - der -

27      E<sup>b9</sup>      D 7      G m7      G m7(b5)      C7

stand me. (M) Oh, what hard luck stor-ies they all hand me.

33      FMaj7      E<sup>b7</sup>      D 7

(Both) Make my bed and light the light, I'll ar - rive late to - night.

37      1. G m7      C7      F 6      G m7      C7      2. G m7

Black - bird, bye, bye.      Black - bird, my

43      A m7      G m7      (M) C7      (F) C7      F 6

black - bird, oh, black - bird (F) bye, bye.

# Misty

F

Keyboard

(Sax)

C maj7 Dm7 Em7 D m7

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

5 C Maj7 G m7 C7

me, way I'm and a thou - sand vi - o - lins be - gin to

7 FMaj7 F m7 B♭7

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

9 CMaj7 A m7 D m7 G7 3

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

11 1. E m7 A7(b9) D m7 G7(b9) 2. C Maj7 F m7 C Maj7

hand. Walk my near. You can say that you're

G m7 C7 G m7 C7(b9)

15 lead - ing me on, but it's just what I

2

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

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

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

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

23 C Maj7 G m7 C7

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

25 F Maj7 — 3 — 3 — F m7 B b7

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

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

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

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

(Sax)

love.

31 Coda D m7 G 7 — 3 — E A 7

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

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

mis - ty and too much in love.

# Misty

**M**

Keyboard

E♭maj7 (Keyboard) Fm7 Gm7 Fm7

Look at

me, way I'm as help - less as a kit - ten up a and a thou - sand vi - o - lins be - gin to.

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

can't un-der - stand, I get mis - ty just hold - ing your mu - sic I hear, I get mis - ty the mo - ment you're.

hand. Walk my near. You can say that you're.

lead - ing me on, but it's just what I.

2

17 A♭Maj7 B♭m7 A♭Maj7 3 — 3 — A m7 D 7  
 want you to do. — Don't you real - ize how hope-less - ly I'm lost, —

20 A m7 D 7 3 — G m7 C7(♭9) F m7 B♭7(♭9) 3 —  
 — That's why I'm fol - low - ing you. — On my

23 E♭Maj7 B♭m7 E♭7  
 own, would I wan - der in this won - der - land a -

25 A♭Maj7 3 — 3 — A♭m7 D♭7  
 lone, nev - er know-ing my right foot from my left, my

27 E♭Maj7 3 — C m7 To Coda ♀ F m7 B♭7(♭9) 3 —  
 hat, — from my glove. — I get mis - ty, I'm too much in

29 E♭6 A♭m7 F m7 B♭7(♭9) 3 — D.S. al Coda  
 (Keyboard)  
 love.

31 ♀ Coda F m7 B♭7 3 — G C7 3 —  
 mis - ty, I'm too much in love. — I'm so

34 F m7 B♭7(♭9) E♭ D♭9 E♭Maj7  
 mis - ty and too much in love.

# Honeysuckle Rose

**Keyboard**

(Keyboard)

The musical score consists of two staves. The top staff is for the keyboard (piano), showing a melody with various chords and harmonic progressions. The bottom staff is for the voice, with lyrics written below the notes. The score includes measures 1 through 31, with a coda starting at measure 31.

**Keyboard Chords:**

- M1: F, F/A, B♭Maj7, B m7, F/C, B°, G m/B♭, /A, /G, C7
- M5: G m7, C7, G m7, C7, G m7, G m7(♯5)
- M8: C7, C7/B♭, F/A, D m7, G m7, C7
- M11: F, B♭7, A m7(♭5), D7(♭9) | F, B♭7, F6
- M15: F7, C m7, F°, F7, B♭, F9, G♭9, F9, B♭
- M19: G7, D m7, G°, G7, C7, G m7, A♭9, G9, C7
- M23: G m7, C7, G m7, C7, G m7, G m7(♯5)
- M26: C7, C7/B♭, F/A, D m7, G m7, C7, To Coda Φ
- M29: F, A m7(♭5), D7(♭9) D.S. al Coda

**Vocal Lyrics:**

M1: Ev - 'ry hon-ey bee fills with jeal - ous - y, when they see you out with  
When you're pas-sin' by, flow-ers droop and sigh, and I know the rea-son

M8: me. I don't blame them, good-ness knows, — Hon-ey suck-le  
why: You're much sweet - er, good-ness knows, — Hon ey-suck-le

M15: Rose. Rose.

M19: Don't buy su - gar, you just have to touch my cup.

M23: You're my su - gar, it's sweet when you stir it up.

M26: When I'm ta - kin' sips from your tas - ty lips, seems the hon - ey fair - ly

M29: drips. You're con - fec - tion, good-ness knows, — Hon-ey-suck-le

Coda (Measures 31-34): F, F/A, B♭7, B°7, C, C7, F

Final Notes: Rose. (Keyboard)

# Surrey With The Fringe On Top

Keyboard

F Gm A m7 G m7 F G m7 A m7 G m7 C7

5 FMaj7 G m7 A m7 G m7 FMaj7 G m7  
Chicks and ducks and geese bet - ter scur - ry when I take you  
Watch that fringe and see how it flut - ters when when I drive those

8 A m7 G m7 FMaj7 G m7  
out in the sur - rey, when I take you  
high step - pin' strut - ters. Nose - y folks 'll

10 A m7 D m7 G7 D m7 [1. G m7 C7] [2. G m7 C7]  
out in the sur - rey with the fringe on top. pop! The  
peek thru the shut - ters and their eyes will \_\_\_\_\_

14 C m7 F7 B♭Maj7 G m7  
wheels are yel - ler, the up - hol - ste - ry's brown, the

16 C m7 F7 B♭Maj7 D 7 G 7  
dash board's gen - u - ine leath - er. with is - in - glass cur - tains you can

19 CMaj7 A m7 D 7 G 7 G 7 C7  
roll right down in case there's a change in the weath - er.

2

22      FMaj7                    G m7                    A m7                    G m7                    FMaj7                    G m7

Two      bright      side - lights      wink - in' and      blink - in',      ain't      no      fin - er

25      A m7                    G m7                    FMaj7                    G m7                    A m7                    D m7

rig,      I'm      a      think-in,      you      can      keep      your      rig      if      you're      think - in'      that      I'd

**To Coda ♪**

28      G m7                    D7(♭9)                    G m7                    D7(♭9)                    A m7(♭5)                    D7(♭9)

keer      to      swap      for      that      shin - y      lit - tle      sur - rey      with      the

**D.S. al Coda**

31      G m7                    C7                            FMaj7                            G m                            C7

fringe      on      the      top!

**Coda**

34      G m7                    C7                            A                            A7                            D m

fringe,      with      the      fringe      on      the      top.      We're      gon - na

37      B♭                            F/A                            G m9                            C11                            F                            B♭                            F      C7      F

ride a - long to - geth - er in my sur - rey with the fringe on top!

# Ac-cen-Tchu-Ate The Positive

F

Keyboard

(Sax)

You've got to

8 G<sup>b9(b5)</sup> F7 B<sup>b</sup> B<sup>b</sup>aug B<sup>b</sup>6 B<sup>b</sup>7

11 C m7 C m7/F 1. B<sup>b</sup> C m7 F7 2. B<sup>b</sup>

14 B<sup>b</sup> F aug F m7 F m7/B<sup>b</sup> E<sup>b</sup> C m7/F B<sup>b</sup> C m7/F F7

18 B<sup>b</sup> F m7 G7(b9) C 9 F7 B<sup>b</sup>7 G<sup>b9(b5)</sup> C m7/F F7

22      B<sup>b</sup>      B<sup>b</sup>aug      B<sup>b</sup>6      B<sup>b</sup>7      C m7      E<sup>b</sup><sup>o</sup>

ac - cent - tchu - ate the pos - i - tive, e - lim -

25      G<sup>b</sup>9(b5)      F7      B<sup>b</sup>      B<sup>b</sup>aug      B<sup>b</sup>6      B<sup>b</sup>7

- i - nate the neg - a - tive and latch on to the af - fir - ma - tive,

28      C m7      C m7/F      To Coda ♀      B<sup>b</sup>      C m7      D.S. al Coda  
F7

don't mess with Mis - ter In - Be - tween." (Sax)

### ♀ Coda

30      B<sup>b</sup>      G7      C m9      F7      B<sup>b</sup>6

tween. No! Don't mess with Mis-ter In Be - tween."

# Ac-cen-Tchu-Ate The Positive

(Keyboard)

**M**  
Keyboard

E♭ C m7 F m7 B♭7 E♭ F m7 E°7 B♭7

You've got to

§ E♭ E♭aug E♭6 E♭7 F m7 A♭°

ac - cent - tchu - ate the pos - i - tive, e - lim -  
spread joy up to the max - i - mum, bring gloom

B 9(b5) B♭7 E♭ E♭aug E♭6 E♭7

- i - nate the neg - a - tive and latch on to the af - fir - ma - tive.  
\_\_ down to the min - i - mum, have faith, or pan-de-mon - i - um's

F m7 F m7/B♭ 1. E♭ F m7 B♭7 2. E♭

Don't mess with Mis - ter In Be - tween. You've got to scene. To il-lus -  
lia - ble to walk up - on the

E♭ B♭aug B♭m7 B♭m7/E♭ A♭ F m7/B♭ E♭ F m7/B♭ B♭7

trate my last re - mark, Jo - nah in the whale, No - ah in the ark, what did they

E♭ B♭m7 C7(b9) F 9 B♭7 E♭7 B 9(b5) F m7/B♭ B♭7

do just when ev'-ry thing looked so dark? Man, they said, "We'd bet-ter

22      E<sup>b</sup>      E<sup>b</sup>aug      E<sup>b</sup>6      E<sup>b</sup>7      F m7      A<sup>b</sup><sup>o</sup>

ac - cent - tchu - ate the pos - i - tive, e - lim -

25      B 9(b5)      B<sup>b</sup>7      E<sup>b</sup>      E<sup>b</sup>aug      E<sup>b</sup>6      E<sup>b</sup>7

- i - nate the neg - a - tive and latch on \_\_\_\_\_ to the af - fir - ma-tive,

28      F m7      F m7/B<sup>b</sup>      To Coda ♀      E<sup>b</sup>      F m7      D.S. al Coda  
B<sup>b</sup>7

don't mess with Mis - ter In - Be - tween." (Keyboard)

### ♀ Coda

30      E<sup>b</sup>      C7      F m9      B<sup>b</sup>7      E<sup>b</sup>6

tween. No! Don't mess with Mis-ter In Be - tween." \_\_\_\_\_

# Don't Sit Under The Apple Tree

**F**

(Sax)

**Keyboard**

Sheet music for the first line of the song. The key signature is B-flat major (two flats), and the time signature is common time (4/4). The melody starts on B-flat. Chords indicated above the staff are B-flat 7th (B°7) at measure 3, C major 7th (C m7), F major (F), and F major 7th (F7) at the end.

§

Sheet music for the second line of the song. The key signature changes to G major (no sharps or flats). The melody continues from the previous line. Chords indicated above the staff are B-flat (B°), B-flat/F, B-flat, and G major 7th (G7).

Don't sit un - der the ap - ple tree with an - y-one else but me,  
Don't go walk-ing down lov'er's lane with an - y-one else but me,

Sheet music for the third line of the song. The key signature returns to B-flat major. The melody continues. Chords indicated above the staff are C major 7th (C m7), C major 7th/G, C major 7th, F major 7th (F7), B-flat (B°), C major 7th (C m7), F major 7th (F7), B-flat (B°), F major 7th (F7), C major 7th (C m7), and F major 7th (F7).

an - y-one else but me, an - y-one else but me. No, No, No!  
an - y-one else but me, an - y-one else but me. No, No, No!

Sheet music for the fourth line of the song. The key signature changes to B-flat major. The melody continues. Chords indicated above the staff are B-flat (B°), B-flat/F, and B-flat.

Don't sit un - der the ap - ple tree with an - y-one else but  
Don't go walk-ing down lov'er's lane with an - y-one else but

Sheet music for the fifth line of the song. The key signature changes to G major. The melody continues. Chords indicated above the staff are G major 7th (G7), C major 7th (C7), C major 7th/F, F major 7th (F7), B-flat (B°), E-flat (E°), B-flat (B°), F major 7th (F7), B-flat (B°), C major 7th (C m7), D-flat major 7th (D°), and B-flat major 7th/D (B°7/D).

me till I come march-ing home. 1,3.  
me till I come march-ing home. 2,4.

2 F

23 E♭ C m7 F9 B♭ F7 B♭ D7

just got word from the girl who heard from the girl next door to me. The

27 G m D(♯5) G m7 C 9 F7 G m7 F7/A♭ F7/A F7(♯5)

boy she met just loves to pet, and it fits you to a tee. So

31 B♭ B♭/F B♭ G7

don't sit un-der the ap-ple tree with an-y-one else but me till

To Coda ♩ D.S. al Coda

35 C7 C m7/F F7 B♭ E♭6 F7

I come march - ing home.

Coda

39 F7 G 7(♯5) G 7 C m7 C m7/F F7 B♭6 E♭ B♭6

I'll be march-ing, till I come march-ing home.

# Don't Sit Under The Apple Tree

M

Keyboard

(Keyboard)

A musical staff in G clef, 4/4 time, and E♭ major. It shows chords E♭, E°7, Fm7, B♭, and B♭7.

§

A musical staff in G clef, 4/4 time, and E♭ major. It shows chords E♭, E♭/B♭, E♭, and C7. The lyrics are:

Don't sit un - der the ap - ple tree with an - y-one else but me,  
Don't go walk-ing down lov-er's lane with an - y-one else but me,

A musical staff in G clef, 4/4 time, and E♭ major. It shows chords Fm7, Fm7/C, Fm7, B♭7, E♭, Fm7, B♭7, E♭, B♭7, Fm7, and B♭7. The lyrics are:

an - y-one else but me, an - y-one else but me. No, No, No!  
an - y-one else but me, an - y-one else but me. No, No, No!

A musical staff in G clef, 4/4 time, and E♭ major. It shows chords E♭, E♭/B♭, and E♭. The lyrics are:

Don't sit un - der the ap - ple tree \_ with an - y-one else but  
Don't go walk-ing down lov-er's lane with an - y-one else but

A musical staff in G clef, 4/4 time, and E♭ major. It shows chords C7, F7, Fm7/B♭, B♭7, E♭, A♭, E♭, B♭7, E♭, Fm7, G♭°, E♭7/G, and E♭. The lyrics are:

me till I come march-ing home. \_\_\_\_\_  
me till I come march-ing \_\_\_\_\_ home. I

2 F

23 A♭ F m7 B♭9 E♭ B♭7 E♭ G7

just got word from the girl who heard from the girl next door to me. The

27 C m G(♯5) C m7 F 9 B♭7 C m7 B♭°/D♭ B♭7/D B♭7(♯5)

boy she met just loves to pet, and it fits you to a tee. So

31 E♭ E♭/B♭ E♭ C7

don't sit un-der the ap-ple tree with an-y-one else but me till

To Coda ♀ D.S. al Coda

35 F7 F m7/B♭ B♭7 E♭ A♭6 B♭7

I come march - ing home. \_\_\_\_\_

Coda

39 B♭7 C7(♯5) C7 F m7 F m7/B♭ B♭7 E♭6 A♭ E♭6

I'll be march-ing, till I come march-ing home. \_\_\_\_\_

# Boogie Woogie Bugle Boy

F

(Keyboard - ala Bugle)

(NC)

Keyboard

5 C

9 ~~C~~ C

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

13 F

15 C

17 G

19 C

21

He was the

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

had a boog - ie style that no one else could play, He was the

real - ly brought him down be - cause he could - n't jam. The cap - tain

wakes them up the same way in the ear - ly bright. They clap their

top seemed man in his un - der stamp - their craft. stand, feet,

But then his be - cause the be - cause they

num - ber came up, and he was gone with the draft. He's in the

next day the cap' went out and draft - ed a band. And now the

know how he plays when some - one gives him a beat. He real - ly

Ar - my now, a blow - in' rev - eil - le. He's the

compan - y jumps when he plays rev - eil - le. He's the

breaks it up when he plays rev - vil - le. He's the

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

boog - ie woog - ie bu - gle boy of

boog - ie woog - ie bu - gle boy of

1.

They

2.

3.

To Coda

Comp-an - y B.

A

Comp-an - y B.

2

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

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

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

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

35 C F C

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

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

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

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

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

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

# Boogie Woogie Bugle Boy

**M**  
Keyboard

(Keyboard - ala Bugle)

(NC)

(Keyboard - ala Bugle)  
(NC)

5 F  
He was the

9 S F 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

11 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

13 B<sup>b</sup> top seemed man in his craft. But then his  
hands to and un - der stand, be - cause the  
stamp their - feet, be - cause they

15 F 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

17 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

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

21 2. Comp-an - y B. A Comp-an - y To Coda  
Comp-an - y B.

2

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

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

29 F C  
  
 with him. \_\_\_\_\_ He makes the comp-an-y jump when he plays

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

35 (Keyboard adlib) B♭ F  
  
 Dah, dah, do dah dah do dah. Dah, dah, do dah dah do dah.

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

**Coda** F  
  
 Dah, dah, do dah dah do dah. Dah, dah, do dah dah do dah.

51 B♭ F  
  
 Dah, dah, do dah dah do dah. Dah, dah, do dah dah do dah.

55 C B♭  
  
 The comp-an - y jumps when he plays rev-eil - le, \_\_\_ He's the

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

60 G m/AC7/GF  
  
 boog-ie woog-ie bu - gle boy of Comp-an - y B. \_\_\_\_\_

# Charmaine

(Keyboard)

**Keyboard**

Keyboard (Sax) measures 1-9:

- M1: E♭, D7, F m/C, B°, B♭, B♭7
- M2: E♭, E♭Maj7, E♭6
- M3: E♭, F m7, B♭7
- M4: B♭7/F, B♭7, F m7, B♭7
- M5: B♭7, B♭+, E♭, F m7, B♭7
- M6: E♭, B♭m6, C7
- M7: F m, C7, F m, C9
- M8: F m, A♭m6, E♭, C7(♯5)
- M9: F 9, F m7, B♭7, B♭7(♯5)

Keyboard (Sax) measures 10-13:

- M10: E♭, E♭Maj7, E♭6
- M11: E♭, F m7, B♭7
- M12: B♭7/F, B♭7, F m7, B♭7
- M13: B♭7, B♭+, E♭, F m7, B♭7

Keyboard (Sax) measures 14-17:

- M14: E♭, F m7, B♭7
- M15: B♭7/F, B♭7, F m7, B♭7
- M16: B♭7, B♭+, E♭, F m7, B♭7
- M17: B♭7, B♭+, E♭, F m7, B♭7

Keyboard (Sax) measures 18-21:

- M18: B♭7/F, B♭7, F m7, B♭7
- M19: B♭7, B♭+, E♭, F m7, B♭7
- M20: B♭7, B♭+, E♭, F m7, B♭7
- M21: B♭7, B♭+, E♭, F m7, B♭7

Keyboard (Sax) measures 22-25:

- M22: B♭7, B♭+, E♭, F m7, B♭7
- M23: B♭7, B♭+, E♭, F m7, B♭7
- M24: B♭7, B♭+, E♭, F m7, B♭7
- M25: B♭7, B♭+, E♭, F m7, B♭7

Keyboard (Sax) measures 26-29:

- M26: E♭, B♭m6, C7
- M27: E♭, B♭m6, C7
- M28: E♭, B♭m6, C7
- M29: E♭, B♭m6, C7

Keyboard (Sax) measures 30-33:

- M30: F m, C7, F m, C9
- M31: F m, C7, F m, C9
- M32: F m, C7, F m, C9
- M33: F m, C7, F m, C9

Keyboard (Sax) measures 34-37:

- M34: F m, A♭m6, E♭, C7(♯5)
- M35: F 9, F m7, B♭7, B♭7(♯5)
- M36: 1. E♭, B♭7(♯5)
- M37: 2. E♭

Keyboard (Sax) measures 38-41:

- M38: F 9, F m7, B♭7, B♭7(♯5)
- M39: 1. E♭, B♭7(♯5)
- M40: 2. E♭
- M41: E♭

# Hoop-Dee-Doo

(Keyboard)

Keyboard

1 E♭      E      C°7      B♭7      E♭      B♭7

9 E♭

14 B♭7

19 E♭

25 E°7

31 A♭      Fm7      E♭      Gm7

36 C7      To Coda ♪ Fm7      B♭7      E♭      E♭7 (Sing both times)

41 A♭      F°7

47 E♭7

Hoop - dee - doo,  
I hear a  
pol - ka and my troub - les are through.  
Hoop - dee - doo,  
Hoop - dee - dee!  
This kind of mus - ic is like heav - en to me.  
Hoop - dee - doo,  
It's got me high - er than a  
kite.  
Hand me down my soup and fish,  
I am gon - na  
get my wish  
hoop - dee - doo - in' it to - night.  
When there's a  
trom - bone  
play - ing,  
ra - ta-ta - ta - ta,  
I get a thrill,  
I al - ways  
will.  
When there's a  
con - cer - tin - a  
stretched a - bout a

2

52

mile, I al-ways smile 'cause that's my style.

57

When there's a fid-dle in the mid-dle, oh it real-ly is a rid-dle how he plays a tune so sweet,

61

plays a tune so sweet that I could die. Oh, lead me to the

66

floor and hear me yell for more, 'cause I'm a hoop-dee-do-in' kind of

71

A-flat 1. (Sax) B-flat 7 A-flat 2. (Keyboard)

**D.S. al Coda**

75

hoop - dee - do - in' it with all of my might. Rain may fall and

80

snow may come, Noth-ing's gon na stop me from hoop - dee - do-in' it

85

hoop - dee - do-in' it hoop - dee - do-in' it to - night.

# My Funny Valentine

**F**

**Keyboard**

(Sax)

1 G m7<sup>3</sup> G m6<sup>3</sup>

3 G m7 C m7 G m C7/E C m/E♭

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

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

9 E♭Maj7 C m7 A m7(♭5) D7(♭9)

You make me smile with my heart.

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

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

17 E♭Maj7 C m7 C m7(♭5) F7(♭9)

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

2

21      B♭Maj7      C m7      D m7      C m7      B♭Maj7      C m7      D m7      C m7  
  
 fig - ure less than Greek, is your mouth a lit - tle weak, when you

25      B♭Maj7      D 7      G m      F m7      E 7      E♭Maj7      A m7(♭5)      D 7(♭9)  
  
 o - pen it to speak, are you smart? \_\_\_\_\_ But

29      G m      G m(maj7)      G m7      G m6  
  
 don't change a hair for me, not if you care for me,

33      E♭Maj7      A m7(♭5)      D7(♭9)      G m      F m7      E 7(♯11)  
  
 stay lit - tle val - en - tine, stay. \_\_\_\_\_

37      1. E♭Maj7      C m7      F7(♭9)      B♭6      A m7(♭5)      D 7(♭9)  
  
 Each day is Val - en-tine's Day.

41      2. E♭Maj7      C m7      F7(♭9)      B♭      G m      G♭(♯5)      B♭  
  
 Each day is Val-en - tine's Day. \_\_\_\_\_

# My Funny Valentine

**M**  
Keyboard

(Keyboard)

1 C m      C m(maj7)      C m7      C m6

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

9 A♭Maj7      F m7      D m7(♭5)      G7(♭9)

You make me smile with my heart.

13 C m      C m(maj7)      C m7      C m6

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

17 A♭Maj7      F m7      F m7(♭5)      B♭7(♭9)

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

2

21 E♭Maj7 F m7 G m7 F m7 E♭Maj7 F m7 G m7 F m7

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

25 E♭Maj7 G7 C m B♭m7 A 7 A♭Maj7 D m7(♭5) G7(♭9)

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

29 C m C m(maj7) C m7 C m6

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

33 A♭Maj7 D m7(♭5) G7(♭9) C m B♭m7 A 7(♯11)

stay lit - tle val - en - tine, stay. \_\_\_\_\_

37 1. A♭Maj7 F m7 B♭7(♭9) E♭6 D m7(♭5) G7(♭9)

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

41 2. A♭Maj7 F m7 B♭7(♭9) E♭ C m B(♯5) E♭

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

VOCAL ONLY

**A Fine Romance****D**

(Keyboard)

**Keyboard**

F7/E♭ B° C m7 C♯ F7 F7(b9) F6

F7/E♭ B° C m7 C♯ F7 F7(b9) F6  
(M) A

5 B♭ B°7 C m6 C♯7 D m7 G m7 C m7

fine ro-mance with no kiss-es! A fine ro-mance, my friend,  
fine ro-mance! My good fel-low! You take ro-mance, I'll take

12 F7 B♭ C♯7 C m7 F7 C m7 F7

this is! We should be like a cou - ple of hot to - ma - toes, but  
Jel - lo! You're calm - er than the seals in the Arc-tic O - cean. At

17 B♭6 G7 E7 E♭7 D7 G7 C m7 F7

you're as cold as yes - ter - day's mashed po - ta - toes. A  
least they flap their fins to ex - press e - mo - tion. A

21 B♭ B°7 C m6 C♯7 D m7 G m7 C m7

fine ro-mance! You won't nes - tle. A fine ro-mance! You won't  
fine ro-mance with no quarrels, with no in - sults and all

28 F7 B♭ B♭7 E♭Maj7 G 7/D

wres-tle! I might as well play bridge with my old maid aunts!  
mor - als! I've nev - er mussed the crease in your blue serge pants.

32 C m7 C♯7 D m7 D♭7 C m6 F7

I have - n't got a chance. This is a fine ro -  
I nev - er get the chance. This is a fine ro -

35 B♭1. C m7 F7 B♭ C m7 F7

mance!  
mance!

(F)A

2

D

39 | B<sup>b</sup>6 C m7 F7 B<sup>b</sup>6 C m7 F7 B<sup>b</sup>6 C<sup>#</sup>7 C m7 F7  
mance. (F)A

47 B<sup>b</sup>6 B<sup>o</sup>7 C m6 D<sup>b</sup><sup>o</sup>7 D m7 G m7  
fine fine ro-mance with no kiss - es! A fine ro-mance, my  
ro-mance, my dear Duch-ess! Two old fo-gies who

53 C m7 F7 B<sup>b</sup>6 C<sup>#</sup>7 C m7 F7  
friend, this is! We two should be like clams in a dish of chow-der.  
need crutch-es! True love should have the thrills that a health-y crime has!

58 C m7 F7 B<sup>b</sup>6 G7 E7 E<sup>b</sup>7 D 7 G 7  
— But we just fizz like parts of a Seid-litz pow-der.  
— We don't have half the thrills that the "March of Time" has!

62 C m7 F7 B<sup>b</sup>6 C m6 D<sup>b</sup><sup>o</sup>7  
— A fine ro-mance with no clinch-es. A  
— A fine ro-mance, my good wo-man! My

67 D m7 G m7 C m7 F7 B<sup>b</sup>6  
fine strong ro - mance with no pinch - es. You're just as hard to  
"Aged in the wood" wo - man! You You nev - er give the

72 B<sup>b</sup>7 E<sup>b</sup>Maj7 G 7/D C m7 C<sup>#</sup>7 D m7 D<sup>b</sup>7 C m6 F7  
land as the "Ile de France!" I have-n't got a chance. This is a fine ro -  
or - chids I send a glance! No! you like cac-tus plants (Both) This is a fine ro -

77 B<sup>b</sup> C m7 F7 B<sup>b</sup> C m7 F7 B<sup>b</sup>  
mance! (M)A mance!

(Sax)

C D7 G7 Keyboard

5 C 3 C°

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

9 F 3 D9 A m7 Fm D9 B<sup>b</sup>

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

14 B<sup>b</sup>m F Cm6 D7

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

17 G9 G<sup>b</sup> G7

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

21 C 3 C° F 3

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

26 3 D9 A m7 Fm D9 B<sup>b</sup> B<sup>b</sup>m

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

31 F Cm6 D7 Gm7 C7

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

35 1. F F# G7 Dm7G7 2. F (Sax) A<sup>b</sup>/C B A<sup>b</sup>maj7 F

too. \_\_\_\_\_ too. \_\_\_\_\_

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

# M

Keyboard

## Unforgettable

G7

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

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

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

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

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

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

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

too. \_\_\_\_\_ too. \_\_\_\_\_

# Cherry Pink And Apple Blossom White

## Keyboard

(Sax only - freely)  
N.C.

$\text{F m}^7$  (In rhythm)

$\text{B}^{\flat}7$

4  $\text{E}^{\flat}6$   $\text{E}^{\circ}7$   $\text{F m}7$   $\text{B}^{\flat}7$

8 1.  $\text{E}^{\flat}6$  2.  $\text{E}^{\flat}6$

12  $\text{B}^{\flat}7$   $\text{E}^{\flat}6$   $\text{B}^{\flat}7$   $\text{E}^{\flat}6$

16  $\text{B}^{\flat}7$   $\text{E}^{\flat}6$   $\text{B}^{\flat}7$  N.C.  $\text{E}^{\flat}$  (2nd time - Sax freely)

20  $\text{F m}7$   $\text{B}^{\flat}7$   $\text{E}^{\flat}6$   $\text{E}^{\circ}7$

24  $\text{F m}7$   $\text{B}^{\flat}7$  To Coda  $\text{E}^{\flat}6$  N.C. D.S. al Coda

28 Coda  $\text{E}^{\flat}6$

# 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 F7 B♭ G° G♭° B♭/F B♭ F7

49 B♭ B♭ E♭ E♭ F7 F7 B♭ 1. B♭ p - ff

57 2. > > > o > >

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

**Performance Instructions:**

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