

# THE MIXED NUTS

## Set EE

Last revised on 2018.09.23

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The Evening(KVD).2018.09.23.pdf



# I'm Sittin' On Top Of The World

# F

(Sax)

KeyboardKeyboard

Musical score for "I'm Sittin' On Top Of The World" in F major, 4/4 time. The score is written for Saxophone (Sax) and Keyboard. The lyrics are:

sit - tin' on top of the world, just rol - lin' a - long,  
 just rol - lin' a - long. And I am  
 quit - tin' the blues of the world, just sing - in' a song,  
 just sing - in' a song. Glo - ry hal - le - lu - jah!  
 I just phoned the par - son, "Hey, Par, get read - y to call."  
 Just like Hump - ty Dump - ty, I'm go - ing to fall. I am  
 sit - tin' on top of the world, just rol - lin' a - long,  
 just rol - lin' a - long.

Chord progressions and instrument markings are indicated above the notes:

- Measures 1-4: (Sax) F, F<sup>°</sup>7, F, Dm7
- Measures 5-8: G7, C7, F, Eb<sup>°</sup>7, Dm7, C7
- Measures 9-12: F, F<sup>°</sup>7, F, Dm7
- Measures 13-16: G7, C7, F, C7
- Measures 17-20: F7, F<sup>°</sup>7, F, Dm7
- Measures 21-24: G7, C7, F, F7
- Measures 25-28: Bb, D<sup>°</sup>7, F
- Measures 29-32: Dm, D7, G7, C7
- Measures 33-36: F, F<sup>°</sup>7, F, Dm7
- Measures 37-40: G7, C7, F, C7

The score concludes with a (Sax) marking at the end of the final measure.

2

41 F F<sup>°</sup>7 F Dm7

45 G7 C7 F C7

49 F F<sup>°</sup>7 F Dm7

53 G7 C7 F F7

Glo - ry hal-le-lu-jah!

57 B<sup>b</sup> D<sup>°</sup>7 F

I just phoned the par - son, "Hey, Par, get read-y to call."\_\_\_

61 Dm D7 G7 C7

Just like Hump - ty Dump-ty, I'm a-bout to fall. I am

65 F F<sup>°</sup>7 F Dm7 G7

sit - tin' on top of this world, just rol - lin' a - long,

70 C7 C<sup>°</sup>7 Gm7 C7

just rol - lin' a-long. I am sit-tin' on top of the world sing-in' a song.

75 F F<sup>°</sup>7 F Dm7 B<sup>b</sup>7 F

(Sax)

# I'm Sittin' On Top Of The World

# M

Keyboard

(Keyboard

B $\flat$  B $\flat$  $\circ$ 7 B $\flat$  Gm7  
 5 C7 F7 B $\flat$  A $\flat$  $\circ$ 7 Gm7 F7  
 9 B $\flat$  B $\flat$  $\circ$ 7 B $\flat$  Gm7 I'm  
 13 C7 F7 B $\flat$  F7 sit - tin' on top of the world, just rol - lin' a - long,  
 17 B $\flat$ 7 B $\flat$  $\circ$ 7 B $\flat$  Gm7 just rol - lin' a - long. And I am  
 21 C7 F7 B $\flat$  B $\flat$ 7 quit - tin' the blues of the world, just sing - in' a song,  
 25 E $\flat$  G $\circ$ 7 B $\flat$  just sing - in' a song. Glo - ry hal - le - lu - jah!  
 29 Gm G7 C7 F7 I just phoned the par - son, "Hey, Par, get read - y to call."  
 33 B $\flat$  B $\flat$  $\circ$ 7 B $\flat$  Gm7 Just like Hump - ty Dump - ty, I'm go - ing to fall. I am  
 37 C7 F7 B $\flat$  F7 (Keyboard) sit - tin' on top of the world, just rol - lin' a - long,  
 just rol - lin' a - long.

2

41  $B\flat$   $B\flat^{\circ}7$   $B\flat$   $Gm7$

45  $C7$   $F7$   $B\flat$   $F7$

49  $B\flat$   $B\flat^{\circ}7$   $B\flat$   $Gm7$

53  $C7$   $F7$   $B\flat$   $B\flat7$

Glo - ry hal-le-lu-jah!

57  $E\flat$   $G^{\circ}7$   $B\flat$

I just phoned the par - son, "Hey, Par, get read-y to call." \_\_\_\_

61  $Gm$   $G7$   $C7$   $F7$

Just like Hump - ty Dump-ty, I'm a - bout to fall. \_\_\_\_ I am

65  $B\flat$   $B\flat^{\circ}7$   $B\flat$   $Gm7$   $C7$

sit - tin' on top of this world, \_\_\_\_ just rol - lin' a - long, \_\_\_\_

70  $F7$   $F^{\circ}7$   $Cm7$   $F7$

\_\_\_\_ just rol - lin' a - long. \_\_\_\_ I am sit - tin' on top of the world \_\_\_\_ sing - in' a song.

75  $B\flat$  (Keyboard)  $B\flat^{\circ}7$   $B\flat$   $Gm7$   $E\flat7$   $B\flat$

# In The Good Old Summertime

# F

Keyboard

(Sax)

There's a

time in each year that we al - ways hold dear: Good old sum-mer -

time. \_\_\_\_\_ With the birds in the trees and the sweet scent - ed breez-es,

good old sum - mer - time. \_\_\_\_\_ When your days work is o-ver and you are in

clo - ver, and life is one beau-ti - ful rhyme. \_\_\_\_\_ No troub-le an -

noy - ing, each one is en - joy-ing the good old sum - mer - time. \_\_\_\_\_ In the

Chords: Eb, G7, Cm, Fm7, Bb, Bb7, Eb7, Ab, Eb, Bb7, Eb, G°7, Bb/F, F7, Bb7, Eb, Eb7, Ab, Eb, Ab, Eb, Ab, Eb, Bb, F7, Bb, Bb7

41  $E^b$   $E^b7$   $A^b$   $E^b$

good old sum - mer - time, \_\_\_\_\_ in the good old sum - mer - time, \_\_\_\_\_

49  $G7$   $Cm$   $F7$   $B^b7$

stroll - ing through the sha - dy lanes with your ba - by fine. \_\_\_\_\_ You

57  $E^b$   $E^b7$   $A^b$   $E^b$

hold his hand and he holds yours, and that's a ver y good sign \_\_\_\_\_ that

65  $G7$   $Cm$   $Fm7$   $B^b7$  1.  
 $E^b$   $B^b7$  (Sax)

he's your toot - sie woot - sie in the good old sum - mer - time. \_\_\_\_\_

73 2.  
 $E^b$   $Fm7$   $B^b$   $B^b7$

time, \_\_\_\_\_ in the good old sum - mer -

79 (Sax)  $E^b$   $A^b$   $F7$   $E^b$   $B^b7$   $E^b$

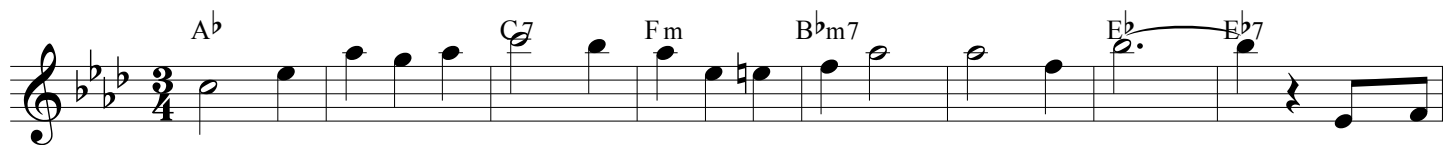
time. \_\_\_\_\_

# In The Good Old Summertime

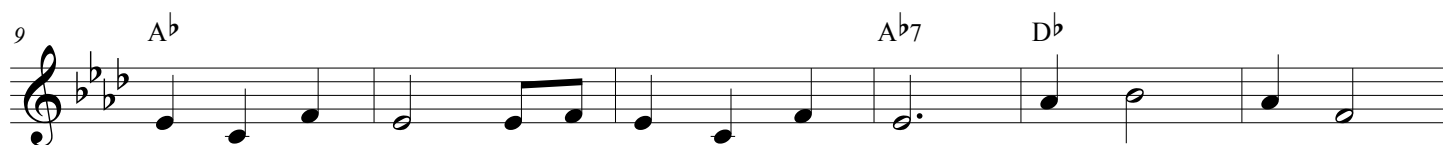
# M

Keyboard

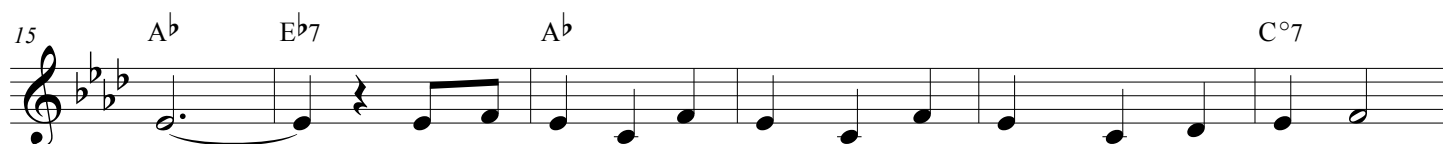
(Keyboard)



There's a



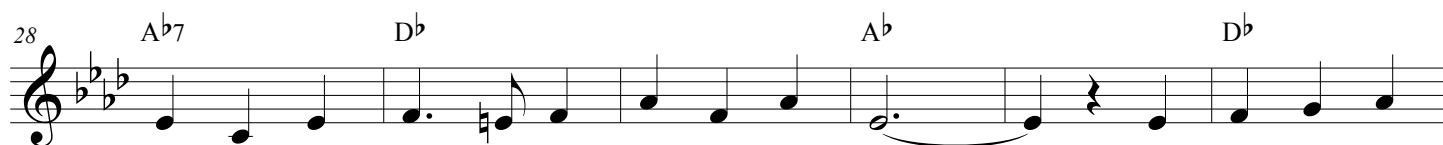
time in each year that we al - ways hold dear: Good old sum-mer -



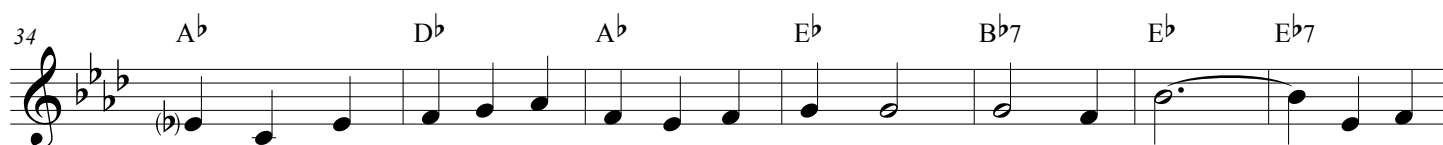
time. \_\_\_\_ With the birds in the trees and the sweet scent - ed breez-es,



good old sum-mer - time. \_\_\_\_ When your days work is o-ver and you are in



clo - ver, and life is one beau-ti - ful rhyme. \_\_\_\_ No troub-le an -



noy - ing, each one is en - joy-ing the good old sum-mer - time. \_\_\_\_ In the



41  $A^b$   $A^b7$   $D^b$   $A^b$

good old sum-mer - time, \_\_\_\_ in the good old sum-mer - time, \_\_\_\_

49  $C7$   $Fm$   $B^b7$   $E^b7$

stroll - ing through the sha - dy lanes with your ba - by fine. \_\_\_\_ You

57  $A^b$   $A^b7$   $D^b$   $A^b$

hold her hand and she holds yours, and that's a ver y good sign. \_\_\_\_ That

65  $C7$   $Fm$   $B^bm7$   $E^b7$  1.  $A^b$   $E^b7$  (Keyboard)

she's your toot - sie woot - sie in the good old sum - mer - time. \_\_\_\_

73 2.  $A^b$   $B^bm7$   $E^b$   $E^b7$

time, \_\_\_\_ in the good old sum - mer -

79  $A^b$  (Keyboard)  $D^b$   $B^b7$   $A^b$   $E^b7$   $A^b$

time. \_\_\_\_

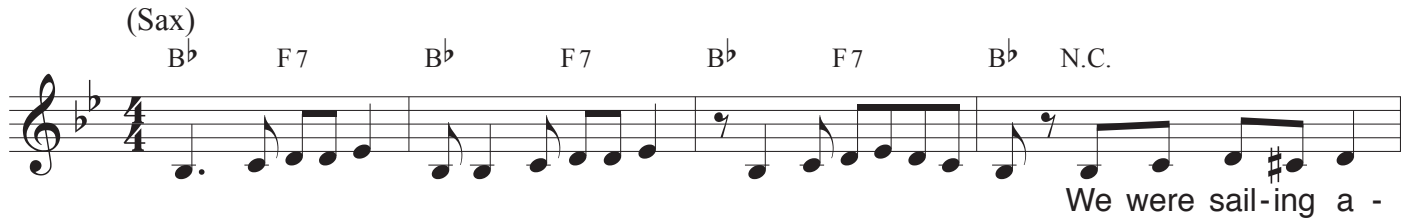
# Moonlight Bay

# F

Cha-Cha Rhythm

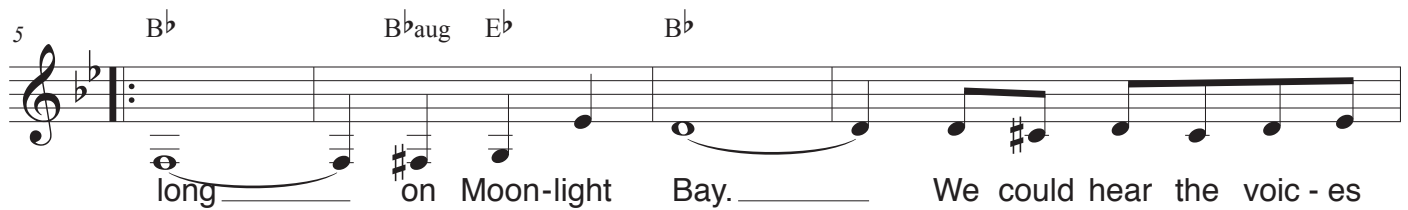
Keyboard

(Sax)  
B $\flat$  F7 B $\flat$  F7 B $\flat$  F7 B $\flat$  N.C.



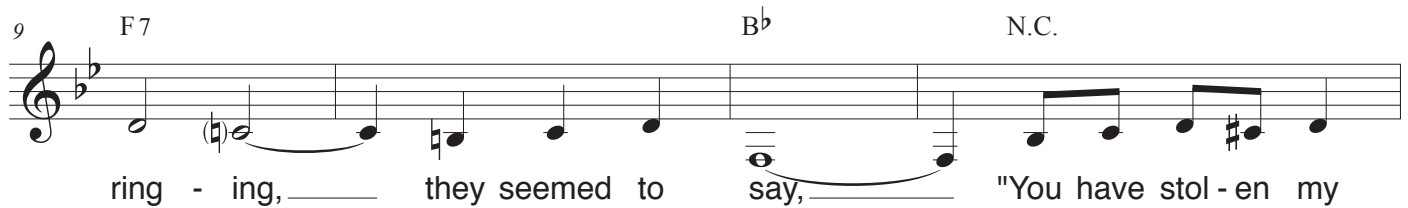
We were sail-ing a -

5 B $\flat$  B $\flat$ aug E $\flat$  B $\flat$




long on Moon-light Bay. We could hear the voic - es

9 F7 B $\flat$  N.C.



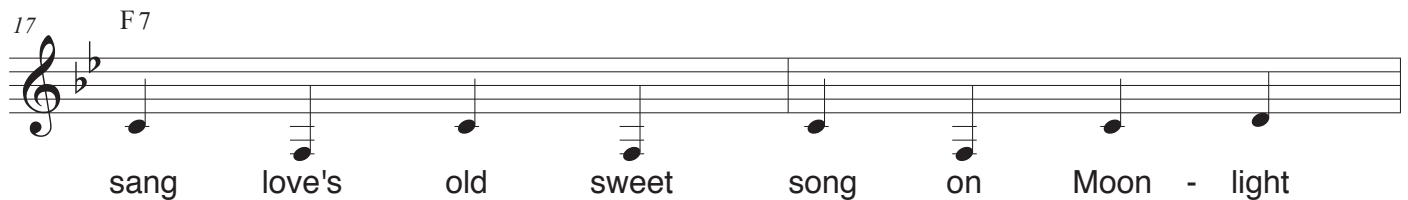
ring - ing, they seemed to say, "You have stol - en my

13 B $\flat$  B $\flat$ aug E $\flat$  B $\flat$  E $\flat$  B $\flat$



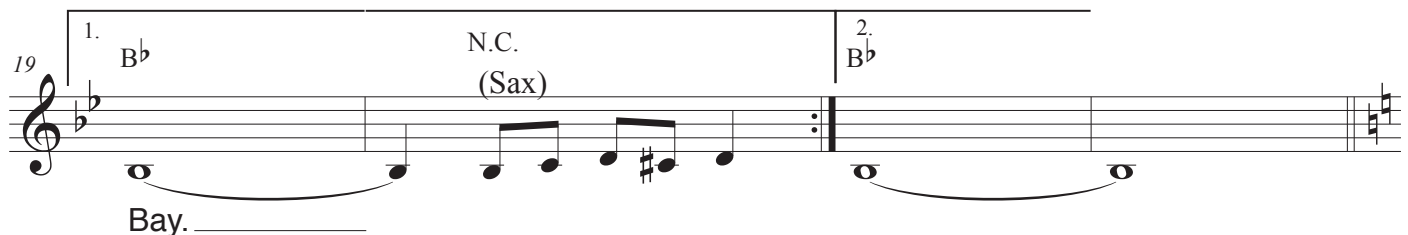
heart, now don't go 'way." As we

17 F7



sang love's old sweet song on Moon - light

19 1. B $\flat$  N.C. (Sax) 2. B $\flat$



Bay.

2

(Sax)

23 C G7 C G7 C G7 C N.C.

We were sail-ing a -

27 C Caug F C

long on Moon-light Bay. We could hear the voic-es

31 G7 C N.C.

ring-ing, they seemed to say, "You have stol-en my

35 C Caug F C F C

heart, now don't go 'way." As we

39 G7 C N.C.

sang love's old sweet song on Moon-light Bay. We were sail-ing a -

43 C N.C. C N.C.

long, oh, just cruis-ing a - long, we were sail-ing a -

47 C G7 C (Sax) G7

long on Moon-light Bay.

# Moonlight Bay

# M

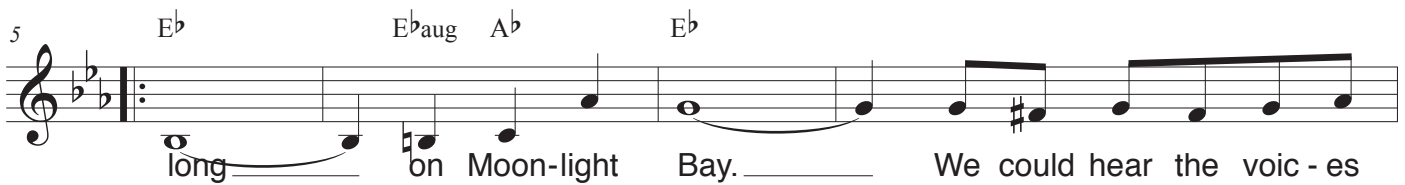
Keyboard

Cha-Cha Rhythm

(Keyboard)



We were sail-ing a -



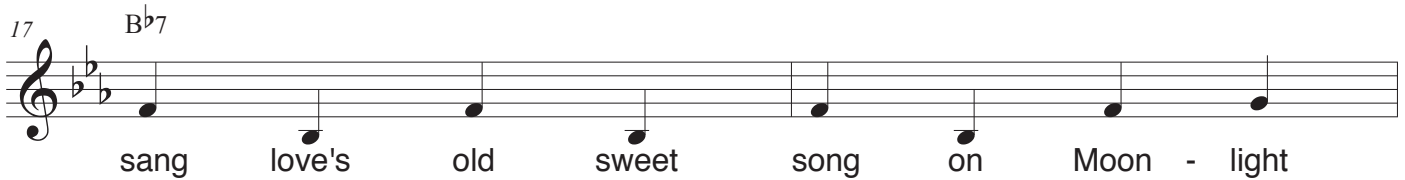
We could hear the voic - es



ring - ing, they seemed to say, "You have stol - en my



heart, now don't go 'way." As we



sang love's old sweet song on Moon - light



Bay.

2

(Keyboard)

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

We were sail-ing a -

27 F F aug B $\flat$  F

We could hear the voic - es

31 C7 F N.C.

ring - ing, they seemed to say, "You have stol - en my

35 F F aug B $\flat$  F B $\flat$  F

heart, now don't go 'way." As we

39 C7 F N.C.

sang love's old sweet song on Moon-light Bay. We were sail-ing a -

43 F N.C. F N.C.

long, oh, just cruis-ing a - long, we were sail-ing a -

47 F C7 F (Keyboard) C F

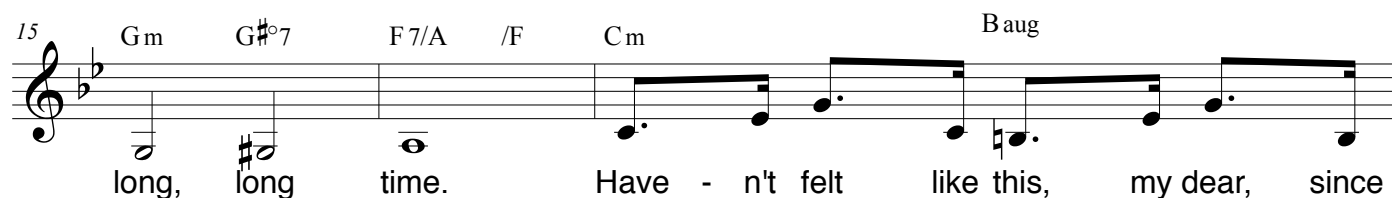
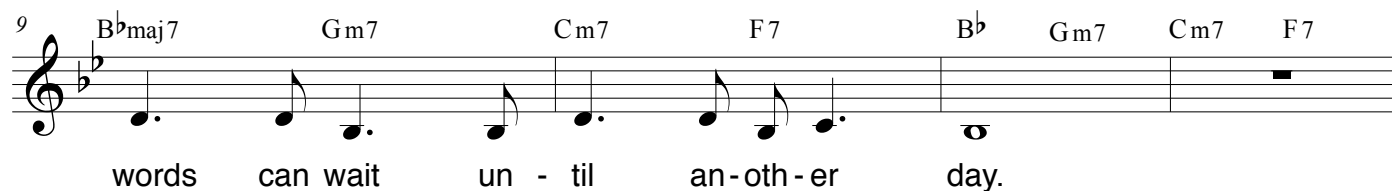
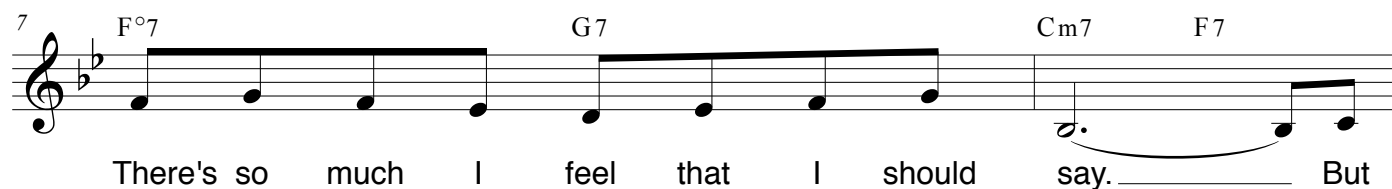
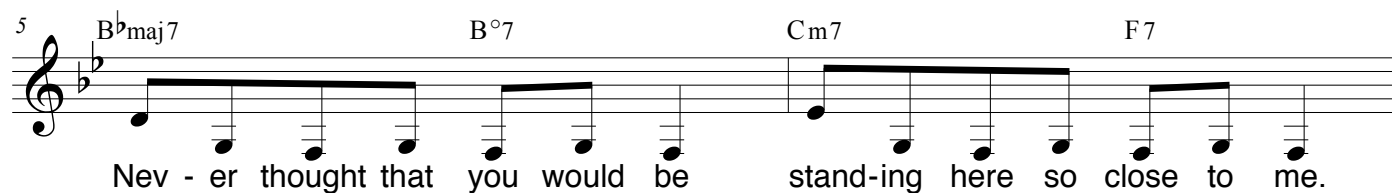
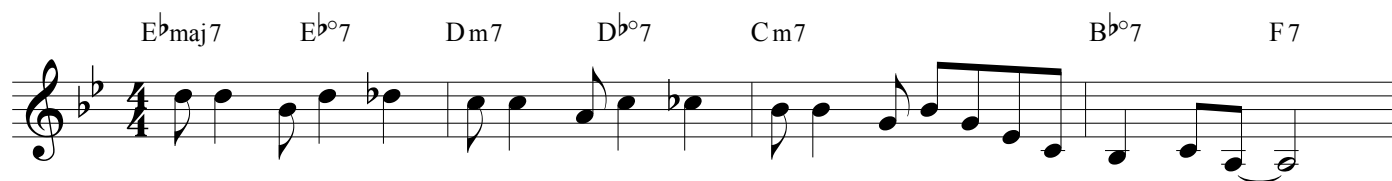
long on Moon - light Bay.

# It's Been A Long, Long Time

# F

Keyboard

(Sax)



18 Cm7 3 F7 Cm7 F aug B $\flat$

can't re-mem-ber when, it's been a long, long time. You'll nev - er

21 B $\flat$  Fm6/D G7

know how man - y dreams I dreamed a - bout you, or

23 Cm E $\flat$ m6/C Cm/F F7

just how emp - ty they all seemed with - out you. So,

25 B $\flat$  Dm/A Gm 3 D $\flat$ 7

kiss me once, then kiss me twice, then kiss me once a - gain, it's been a

27 1. Cm7 F7 B $\flat$  F7 2. Cm7 F7 Dm7 D $\flat$ 7

long, long time. long, long time, \_\_\_\_\_ it's been a

31 Cm7 F7 (Sax) B $\flat$  Dm7/A Cm7 3 F7 3 B $\flat$

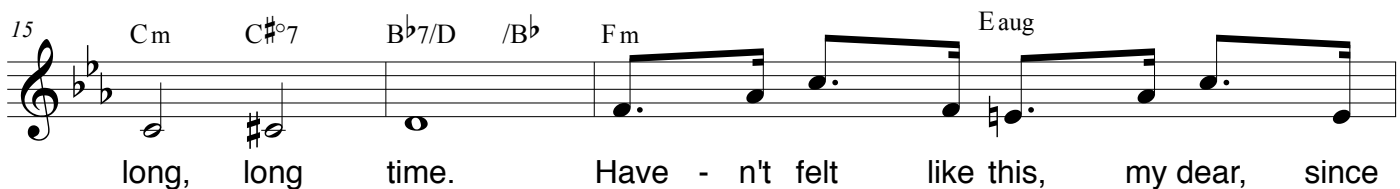
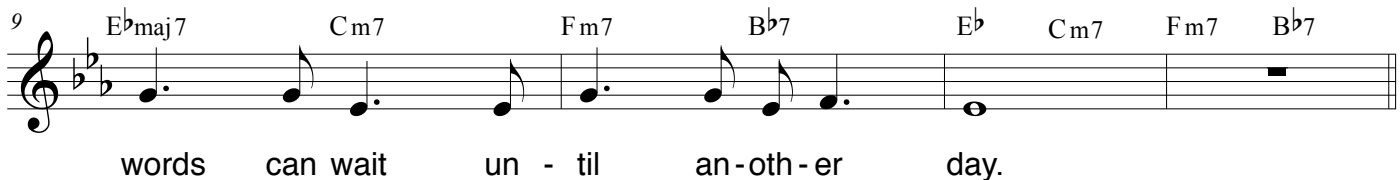
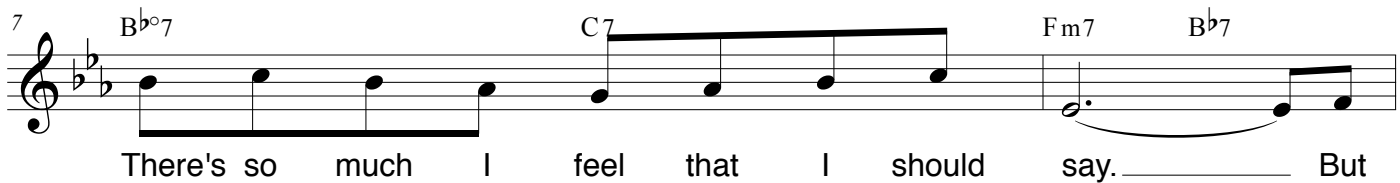
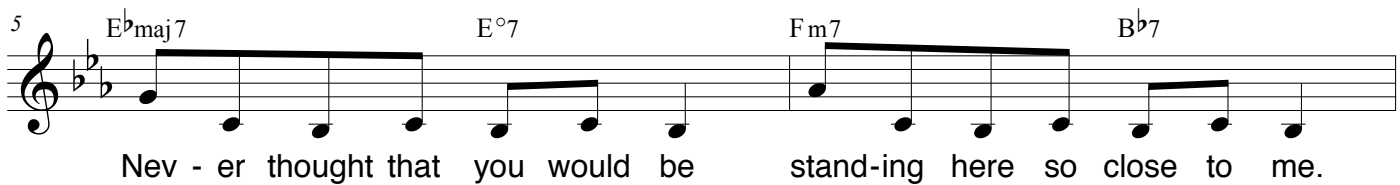
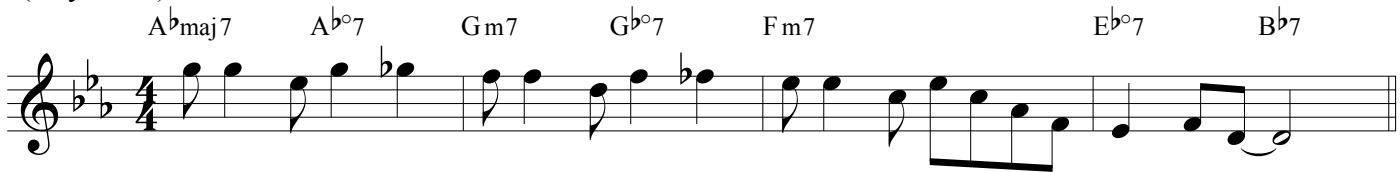
long, long time.

# It's Been A Long, Long Time

# M

Keyboard

(Keyboard)





18 Fm7 3 B $\flat$ 7 Fm7 B $\flat$ aug E $\flat$   
 can't re-mem-ber when, it's been a long, long time. You'll nev - er

21 E $\flat$  B $\flat$ m6/G C7  
 know how man - y dreams I dreamed a - bout you, or

23 Fm A $\flat$ m6/F Fm/B $\flat$  B $\flat$ 7  
 just how emp - ty they all seemed with - out you. So,

25 E $\flat$  Gm/D Cm 3 G $\flat$ 7  
 kiss me once, then kiss me twice, then kiss me once a - gain, it's been a

27 1. Fm7 B $\flat$ 7 E $\flat$  B $\flat$ 7 2. Fm7 B $\flat$ 7 Gm7 G $\flat$ 7  
 long, long time. long, long time, \_\_\_\_\_ it's been a

31 (Keyboard)  
 Fm7 B $\flat$ 7 E $\flat$  Gm7/D Fm7 3 B $\flat$ 7 3 E $\flat$   
 long, long time. \_\_\_\_\_

## Side By Side

F

Keyboard

(Sax)

Ab<sup>7</sup> Ab/C Db<sup>7</sup> D<sup>7</sup> Ab/Eb Eb<sup>7</sup> Ab Eb<sup>9</sup>

Oh, we

5

Ab Db Ab

ain't got a bar - rel of mon - ey; May - be we're rag - ged and  
Don't know what's com - in' to - mor - row, may - be it's trou - ble and

8

Db Ab Db Ab F<sup>7</sup> Bb<sup>7</sup> Eb<sup>7</sup> 1. Ab Eb<sup>7</sup> 2. Ab

fun - ny, but we'll trav - el a - long, sing - ing a song, side by side. side.  
sor - row, but we'll trav - el the road, shar - ing our load, side by side.

14

C<sup>7</sup> F<sup>7</sup>

Through all kinds of weath - er, — what if the sky should fall? — Just as

18

Bb<sup>7</sup> Eb<sup>7</sup> Eb<sup>7</sup> Eb<sup>7</sup>

long as we're to - geth - er, — it does - n't mat - ter, does - n't mat - ter at all. When they've

22

Ab Db Ab

all had their trou - bles and part - ed, we'll be the same as we

25

Db Ab Db To Coda  $\Theta$  Ab F<sup>7</sup> Bb<sup>7</sup> Eb<sup>7</sup> Ab Eb<sup>9</sup> D.S. al Coda

start - ed, just a - trav - 'ling a - long, sing - in' a song, side by side. (Sax)

$\Theta$ Coda

30

C<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>7</sup> (Sax) Ab<sup>7</sup> Ab/C

sing - in' a song, side by side. —

34

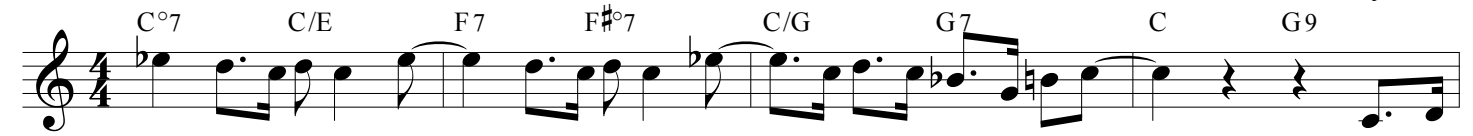
Db<sup>7</sup> D<sup>7</sup> Ab/Eb Eb<sup>7</sup> Ab

## Side By Side

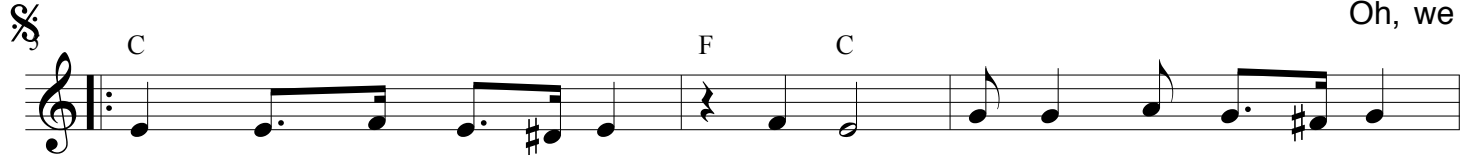
M

Keyboard

(Keyboard)



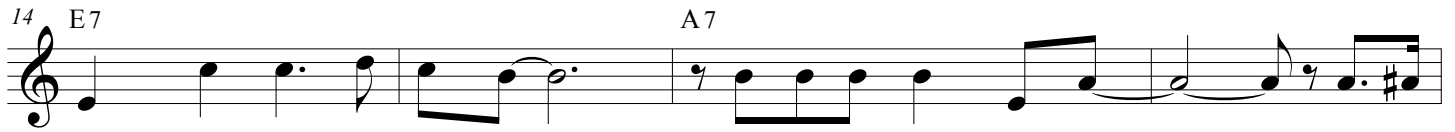
Oh, we



ain't got a bar - rel of mon - ey; May - be we're rag - ged and  
Don't know what's com - in' to - mor - row, may - be it's trou - ble and



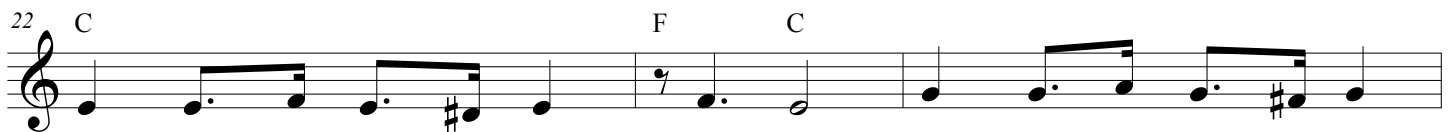
fun - ny, but we'll trav - el a - long, sing - ing a song, side side by side. side.  
sor - row, but we'll trav - el the road, shar - ing our load, side by



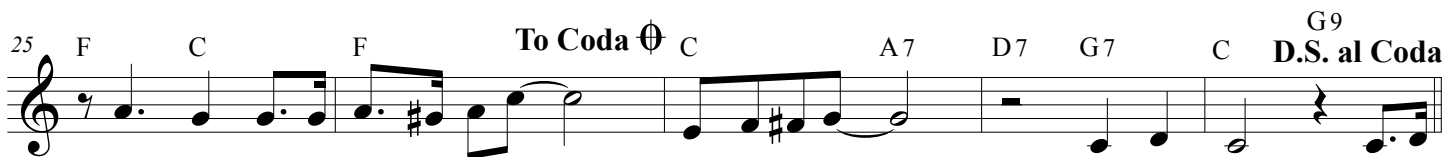
Through all kinds of weath - er, — what if the sky should fall? — Just as



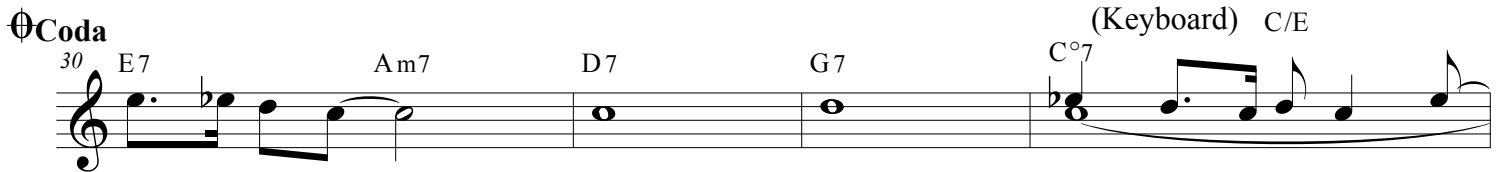
long as we're to - geth - er, — it does - n't mat - ter, does - n't mat - ter at all. When they've



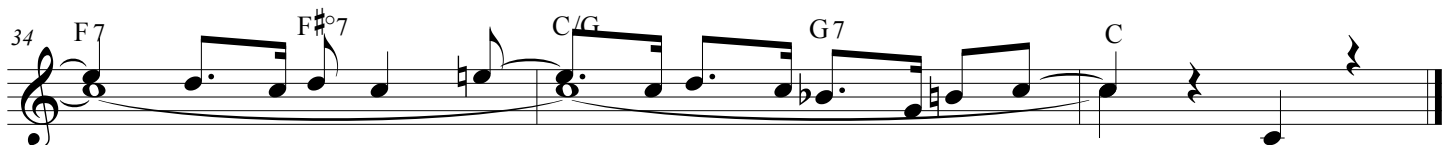
all had their trou - bles and part - ed, we'll be the same as we



start - ed, just a - trav - 'ling a - long, sing - in' a song, side by side. (Keyboard)



sing - in' a song, side by side. —



## MALE VOCAL

## Try A Little Tenderness

Keyboard

(Keyboard &amp; Bass - Freely)

B $\flat$  Gm E $\flat$  maj7 E $\circ$ 7 B $\flat$ /F B $\flat$  $\circ$ 7 Cm7 F7  
 5 B $\flat$  Dm/A Gm7 F7 B $\flat$  F7 B $\flat$  In the  
 hus-tle of the day, we're all in-clined to miss lit-tle things that mean so much: A  
 8 E $\circ$ 7 F7 B $\flat$  Dm/A  
 word, a smile, and a kiss. When a wom-an loves a man, he's a  
 10 Gm7 F7 B $\flat$  F7 Gm Dm C7 F F7  
 her-o in her eyes, and a her-o he can al-ways be if he'll just re al ize.  
 13 B $\flat$  (In Rhythm) Cm7 F7 B $\flat$  Fm  
 She may be wear-y, wom-en do get wear-y wear-ing the same shab-by  
 16 G G7 C7 Fm7 F7 B $\flat$  Cm7 F7  
 dress. And when she's wear-y, try a lit-tle ten-der - ness. \_\_\_\_\_  
 21 B $\flat$  Cm7 F7 B $\flat$  Fm  
 She may be wait-ing, just an-tic-i-pat-ing things she may nev-er pos-  
 24 G G7 C7 Fm7 F7 B $\flat$  B $\flat$ 7  
 sess. And while she's with-out them, try a lit-tle ten-der - ness. \_\_\_\_\_ For it's

29  $E^b$  D7 Gm G7

not just sen-ti-men-tal, she has her grief and her care. And a

33 Cm G7 Cm Cm7 F7

word soft and gen - tle makes it eas-i - er to bear.

37  $B^b$  (Vocal both times) Cm7 F7  $B^b$  Fm G G7

You won't re-gret it, wom-en don't for-get it, love is their whole hap-pi-ness.

41 C7 1. Fm7 F7  $B^b$   $B^b7$  (Keyboard)

It's all so eas-y. Try a lit-tle ten - der - ness.

45 2. Fm7 F7 Dm7 G Cm7  $A^b m7$  F7

Try a lit-tle ten - der - ness. Just try a lit - tle ten - der -

49  $B^b$   $B^b \circ 7$  Cm7 Bmaj7  $B^b \text{maj}7$

ness.

# Shine On, Harvest Moon

# F

Keyboard

(Sax)

Am E7/B Am/C Dm Am/E F7 E7

5 Am F#m7(b5) E7 Am F#m7(b5) E7

9 Am E7/B Am/C Dm Am/E F7

night was might-y dark so you could hard-ly see, for the moon re-fused to  
can't see why a boy should sigh when by his side is the girl he loves so

12 E7 Am E7 Am D7

shine. Two lov - ers sit - ting un - der - neath a wil - low tree, for  
true? When all he has to say is "Won't you be my bride, for

15 G D7/F# G7/F /D G7 Dm/A

love they pine. The lit - tle miss was kin - da 'fraid of  
I love you." Oh, why should I be tel - ling you this

18 G7/B G7 C D7 Em Em7

dark-ness, so she said, "I'll guess I'll go." The boy be - gan to sigh, he  
se - cret when I know that you can guess? The har-vest moon will smile, and

22 D7 Em Em7 Am D7 G G7

looked up at the sky, and then he told the moon his tale of woe. "Oh,  
shine on all the while, if the lit - tle girl should an - swer, "Yes." So,

2

25 A7 D7

shine on, shine on har - vest moon up in the

28 G7

sky. I ain't had no lov - in' since

31 C Dm7 Eb°7 Dm7 C A7

Jan - u - ar - y, Feb - ru - ar - y, June, or Ju - ly. \_\_\_\_\_ Snow - time

34 D7

ain't no time to stay out-doors and spoon, so

37 G7 C F7

shine on, shine on har - vest moon, for me and my

40 1. C (Sax) Am F#m7(b5) E7

gal."

43 Am F#m7(b5) E7

2. C A7 Dm7 G7

guy. Yes, shine on, shine on har - vest

48 C F7 C F7 C

moon, for me and my guy. \_\_\_\_\_

# Shine On, Harvest Moon

# M

Keyboard

(Keyboard)



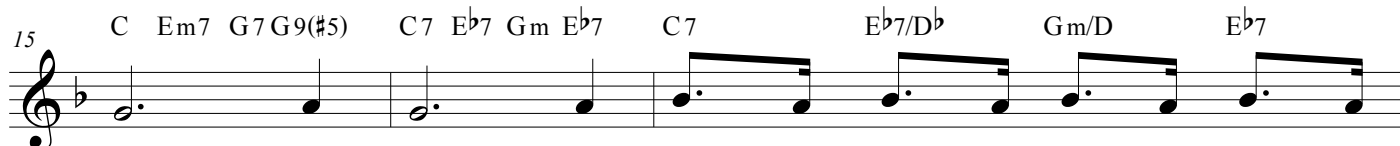
The



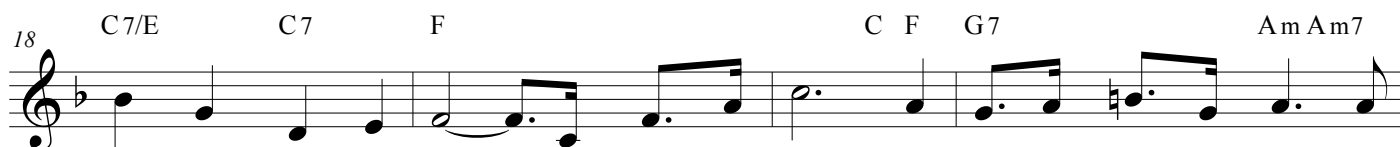
night was might-y dark so you could hard-ly see, for the moon re-fused to  
can't see why a boy should sigh when by his side is the girl he loves so



shine. Two lov - ers sit - ting un - der - neath a wil - low tree, for  
true? When all he has to say is "Won't you be my bride, for



love they pine. The lit - tle miss was kin - da 'fraid of  
I love you." Oh, why should I be tel - ling you this



dark-ness, so she said, "I'll guess I'll go." The boy be - gan to sigh, he  
se - cret when I know that you can guess? The har-vest moon will smile, and



looked up at the sky, and then he told the moon his tale of woe. "Oh,  
shine on all the while, if the lit - tle girl should an - swer, "Yes." So,



2

25 D7 G7

shine on, shine on har - vest moon \_\_\_\_\_ up in the

28 C7

sky. I ain't had no lov - in' since

31 F Gm7 D°7 F D7

Jan - u - ar - y, Feb - ru - ar - y, June, or Ju - ly. \_\_\_\_\_ Snow - time

34 G7

ain't no time to stay \_\_\_\_\_ out-doors and spoon, so

37 C7 F Bb7

shine on, shine on har - vest moon, for me and my

40 1. F (Keyboard) Dm Bm7(b5) A7

gal."

43 Dm Bm7(b5) A7

45 2. F D7 Gm7 C7

gal, Yes, shine on, shine on har - vest

48 F Bb7 F

moon, for me and my gal. \_\_\_\_\_

# Shiny Stockings

# F

Keyboard

Swing it!

Chords: Cm7/F, F13, Bb6 N.C., Bm9

Those

5 Chords: Cm9, F9, Cm9, F9

silk shin-y stock - ings that I wear when I'm with you, — I

9 Chords: Bbmaj9, Bbm7, Dm7, Db°7

wear 'cause you told — me that you dig that cra - zy hue. — Do

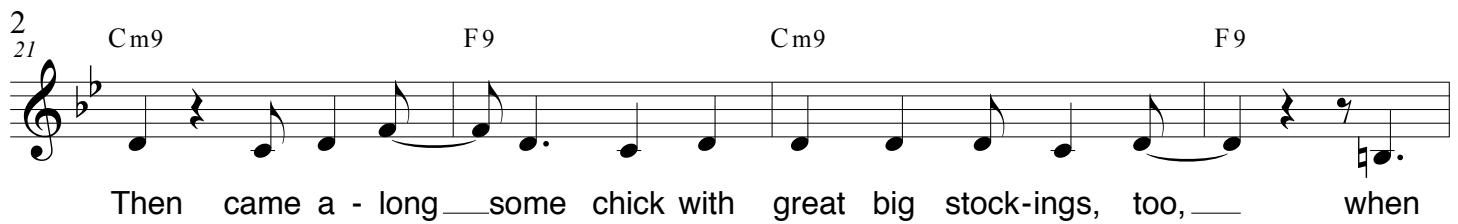
13 Chords: Cm7, F7, Dm7, G7/F

we think of ro - mance — when we go to a dance? — Oh no,

17 Chords: Em7, A9, D6, Dm7(b5), G7(b9)

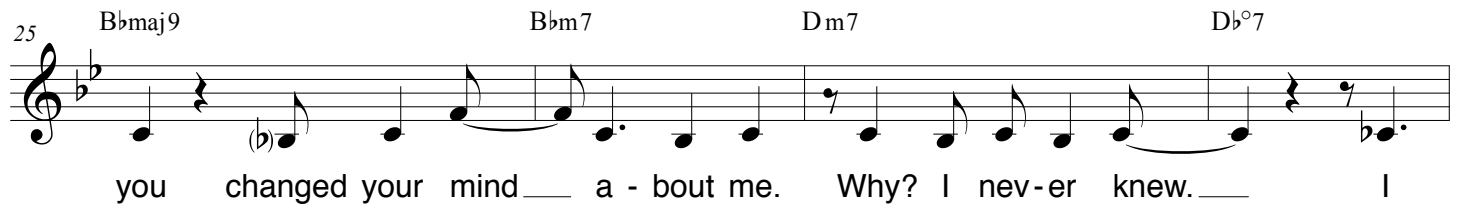
— you take a glance — at those shin - y stock-ings.

2  
21 Cm9 F9 Cm9 F9



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

25 Bbmaj9 Bbm7 Dm7 Db°7



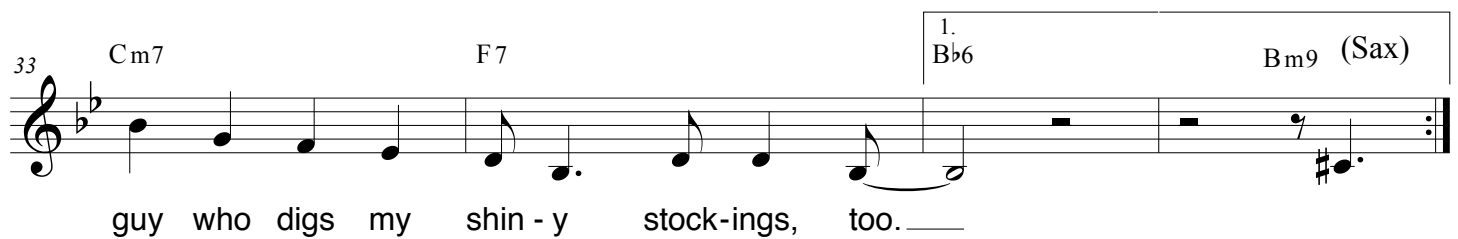
you changed your mind a - bout me. Why? I nev-er knew. I

29 Cm7 F7 Dm7 G7/F



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

33 Cm7 F7 1. Bb6 Bm9 (Sax)



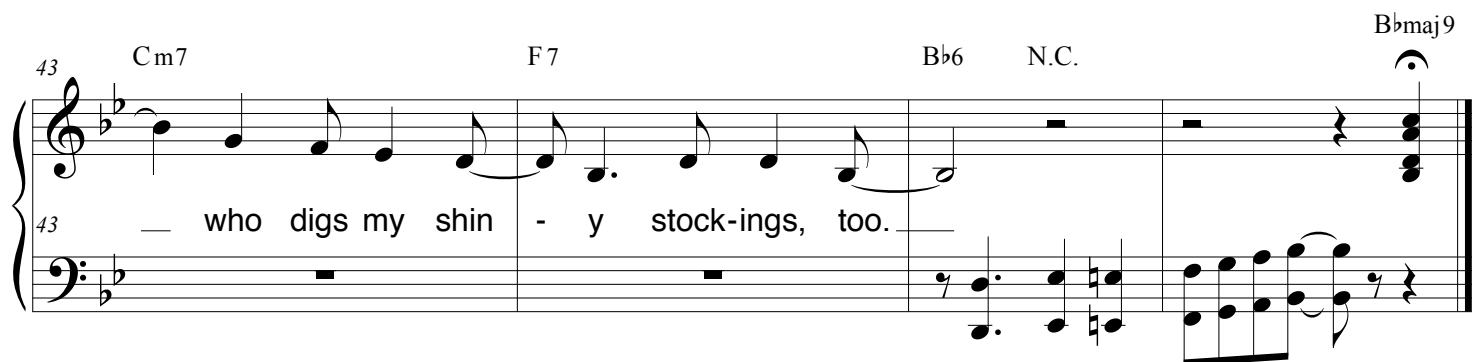
guy who digs my shin-y stock-ings, too.

37 2. 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.

# Shiny Stockings

**M**  
Keyboard

Swing it!

Fm7/Bb Bb13 Eb6 N.C. Em9

Those

5 Fm9 Bb9 Fm9 Bb9

silk shin-y stock - ings that you wear when I'm with you, — You

9 Ebmaj9 Ebm7 Gm7 Gb°7

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

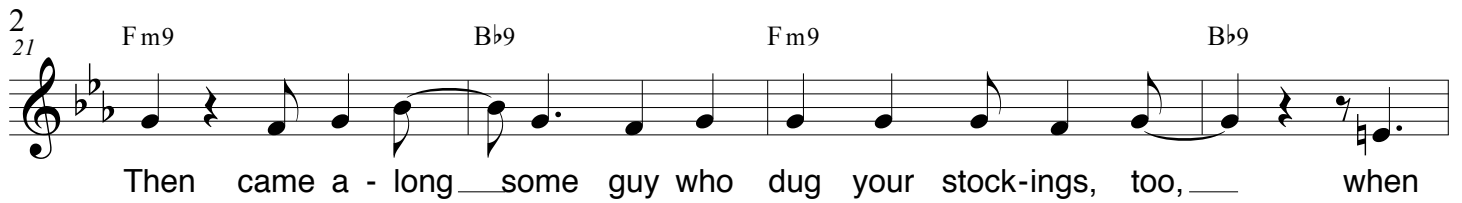
13 Fm7 Bb7 Gm7 C7/Bb

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

17 Am7 D9 G6 Gm7(b5) C7(b9)


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

2  
21 F m9 Bb9 F m9 Bb9



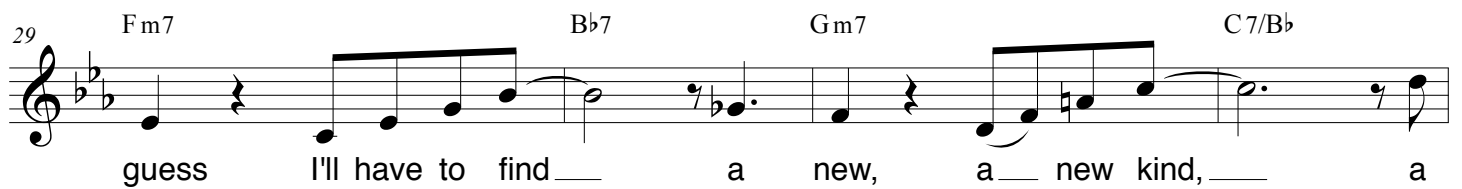
Then came a - long some guy who dug your stock-ings, too, when

25 Ebmaj9 Ebm7 Gm7 Gb°7



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

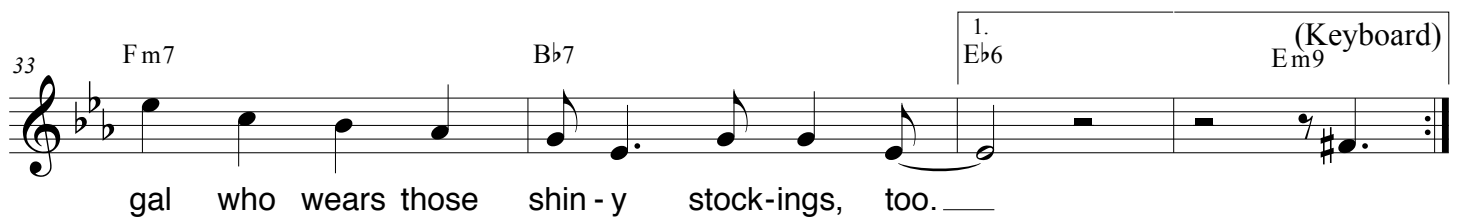
29 F m7 Bb7 Gm7 C7/Bb



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

33 F m7 Bb7

1. Eb6 (Keyboard) Em9



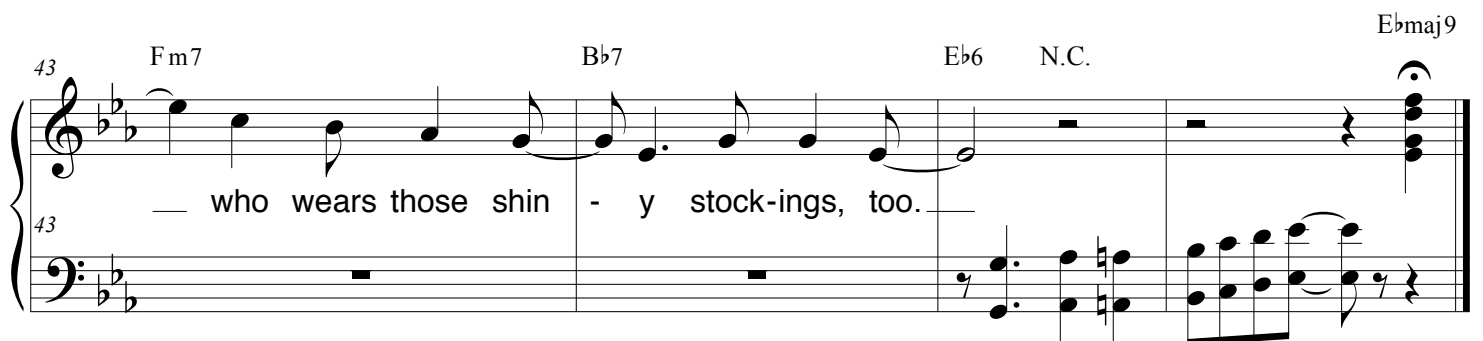
gal who wears those shin-y stock-ings, too.

37 2. Eb6 F m7 Bb7 Eb



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

43 F m7 Bb7 Eb6 N.C. Ebmaj9



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

# If I Didn't Care

# F

Keyboard

(Keyboard as written;  
bass on chord root)

Chords: Eb, E°7, Bb7/F, Bb7, Eb6, E°7, Bb7/F N.C.

Musical notation for the first system, including a treble clef, a bass clef, and a 4/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The bass line features triplets and a "Hmm" vocalization.

5 Eb Bbaug Eb Eb Bbaug Eb

more than words can say? If I did - n't care,

9 F7 Fm7

would I feel this way? If this is - n't

13 G7 Cm

love, then why do I thrill? And what makes my

17 F7 Bb B°7 Bb7 N.C.

head go round and round while my heart stands still? If I did - n't care,

21 Eb Bbaug Eb Eb Bbaug Eb

would it be the same? Would my ev - 'ry

25 F7

prayer be-gin and end with just your name? And would I be

29 G7(b9) C7 N.C.

sure that this is love be-yond com - pare? Would all this be true

33 F7 Bb7/F Bb7 Eb E°7 Bb7/F Bb7

if I did - n't care for you? (Keyboard)

37 Eb B<sup>aug</sup> Eb Eb B<sup>aug</sup> Eb  
 (Spoken) *If I didn't care,* *honeychile, more than words can say.*

41 F7  
*if I didn't care,* *would I feel this way?* *Darling, if this isn't love,*

45 G7 Cm  
*then why do I thrill so much?* *And what is it*

49 F7 B<sup>b</sup> B<sup>o</sup>7 B<sup>b</sup>7 N.C.  
*that makes my head go round and round while my heart just stands still?* *If I did - n't care,*

53 Eb B<sup>aug</sup> Eb Eb B<sup>aug</sup> Eb  
 \_\_\_\_\_ *would it be the same?* \_\_\_\_\_ *Would my ev - 'ry*

57 F7  
*prayer be-gin and end* \_\_\_\_\_ *with just your name?* \_\_\_\_\_ *And would I be*

61 G7(b9) C7  
*sure that this is love be-yond com - pare?* \_\_\_\_\_ *Would all this be true*

65 F7 Fm7 B<sup>b</sup>7 Eb Cm7 Fm7 Eb  
 \_\_\_\_\_ *if I* \_\_\_\_\_ *did-n't care for you?* \_\_\_\_\_

# If I Didn't Care

(Keyboard as written;  
bass on chord root)

# M


## Keyboard

bass on chord root)
 Keyboard


Musical score for the song "If I did-n't care". The score is written for a piano (left hand) and a keyboard (right hand). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part features a bass line with triplets and a melody with triplets. The keyboard part features a melody with triplets and a bass line with triplets. The lyrics "If I did-n't care" are written below the piano part.

Chords: A<sup>b</sup>, A<sup>o</sup>7, Eb7/B<sup>b</sup>, Eb7, A<sup>b</sup>6, A<sup>o</sup>7, Eb7/B<sup>b</sup>, N.C.

Lyrics: If I did-n't care

5  A<sup>b</sup> E<sup>b</sup>Aug A<sup>b</sup> A<sup>b</sup> E<sup>b</sup>Aug A<sup>b</sup>  
more than words can say? \_\_\_\_\_ If I did - n't care,

9  would I feel this way?  If this is - n't

13   
love, \_\_\_\_\_ then      why do I      thrill? \_\_\_\_\_      And      what makes my

17 Bb7 Eb E°7 Eb7 N.C.

head go round and round while my heart stands still? If I did - n't care,

[illegible]

25 **Bb7**

prayer be-gin and end with just your name? And would I be

29 C7(b9) F7 N.C.

sure that this is love be-yond com - pare? \_\_\_\_\_ Would all this be true

33 



37  $A\flat$   $E\flat$ aug  $A\flat$   $A\flat$   $E\flat$ aug  $A\flat$

(Spoken) *If I didn't care,* *honeychile, more than words can say.*

41  $B\flat 7$

*if I didn't care,* *would I feel this way?* *Darling, if this isn't love,*

45  $C 7$   $F m$

*then why do I thrill so much?* *And what is it*

49  $B\flat 7$   $E\flat$   $E^\circ 7$   $E\flat 7$  N.C.

*that makes my head go round and round while my heart just stands still?* *If I did - n't care,*

53  $A\flat$   $E\flat$ aug  $A\flat$   $A\flat$   $E\flat$ aug  $A\flat$

\_\_\_\_\_ *would it be the same?* \_\_\_\_\_ *Would my ev - 'ry*

57  $B\flat 7$

*prayer be-gin and end* \_\_\_\_\_ *with just your name?* \_\_\_\_\_ *And would I be*

61  $C 7(b 9)$   $F 7$

*sure that this is love be-yond com - pare?* \_\_\_\_\_ *Would all this be true*

65  $B\flat 7$   $B\flat m 7$   $E\flat 7$   $A\flat$   $F m 7$   $B\flat m 7$   $A\flat$

\_\_\_\_\_ *if I* \_\_\_\_\_ *did-n't care for you?* \_\_\_\_\_

# The Gypsy

# F

(Keyboard as written;  
bass on chord root)

Keyboard  
Eb7

Ab A°7 Bbm7 Eb7 Ab A°7 Bbm7 Eb7

In a

5 Abmaj7 A°7 Bb7

quaint car-a-van\_\_\_ there's a la-dy they call\_\_\_ "The Gyp-sy."\_\_\_ She can

9 Bbm7 Eb7 Ab A°7 Bbm7 Eb7

look in the fu-ture and drive a-way all your fears.\_\_\_\_ Ev-'ry-

13 Abmaj7 A°7 Bb7

thing will come right if you on-ly be-lieve\_\_\_ "The Gyp-sy."\_\_\_ She could

17 Bbm7 Eb7 Ab A°7

tell at a glance that my heart was so full of tears.\_\_\_\_ She

21 Bbm7 Eb7 Ab A°7 Bbm7 Eb7 Ab

looked at my hand and told me\_\_\_ my lov-er was al - ways\_\_\_ true.\_\_\_\_ And

25 G7 Cm Bbm7 Eb7

yet in my heart, I knew, dear, some-bod-y else\_\_\_ was kiss-ing you. But I'll

29  $A\flat\text{maj}7$   $A^\circ7$   $B\flat7$



go there a - gain 'cause I want to be-lieve — "The Gyp-sy, " — that my

33  $B\flat m7$   $E\flat7$   $A\flat$   $A^\circ7$



lov-er — is true — and will come back to me — some day. —

37  $B\flat m7$   $E\flat7$   $A\flat$   $A^\circ7$   $B\flat m7$   $E\flat7$   $A\flat$  (Keyboard)



(Spoken) *You see, she looked in my hand and told me, that my baby would always be true.*

41  $G7$   $Cm$   $B\flat m7$   $E\flat7$



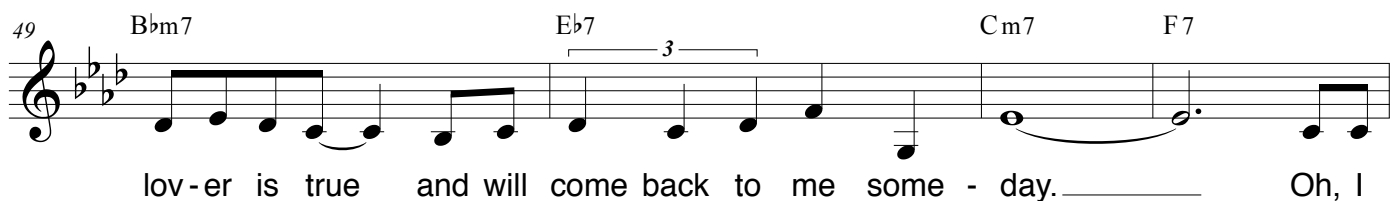
*And yet, in my heart, I knew, dear, that somebody else was kissing you.* But I'll

45  $A\flat\text{maj}7$   $A^\circ7$   $B\flat7$



go there a - gain 'cause I want to be-lieve — "The Gyp-sy, " — that my

49  $B\flat m7$   $E\flat7$   $Cm7$   $F7$



lov-er is true and will come back to me some - day. — Oh, I

53  $B\flat m7$   $E\flat7$   $A\flat$   $Fm$   $B\flat m7$   $A\flat$



want to be - lieve that he'll come back to me some - day. —

# The Gypsy

# M

Keyboard

(Keyboard as written;  
bass on chord root)

C C<sup>#</sup>°7 Dm7 G7 C C<sup>#</sup>°7 Dm7 G7

In a

5 Cmaj7 C<sup>#</sup>°7 D7

quaint car-a-van there's a la-dy they call "The Gyp-sy." She can

9 Dm7 G7 C C<sup>#</sup>°7 Dm7 G7

look in the fu-ture and drive a-way all your fears. Ev-ry-

13 Cmaj7 C<sup>#</sup>°7 D7

thing will come right if you on-ly be-lieve "The Gyp-sy." She could

17 Dm7 G7 C C<sup>#</sup>°7

tell at a glance that my heart was so full of tears. She

21 Dm7 G7 C C<sup>#</sup>°7 Dm7 G7 C

looked at my hand and told me my lov-er was al - ways true. And

25 B7 Em Dm7 G7

yet in my heart, I knew, dear, some-bod-y else was kiss-ing you. But I'll

29 Cmaj7 3 C#°7 3 D7  
 go there a - gain 'cause I want to be-lieve "The Gyp-sy, " that my

33 Dm7 G7 C C#°7  
 lov-er is true and will come back to me some day.

37 Dm7 3 G7 C C#°7 Dm7 G7 C (Keyboard)  
 (Spoken) You see, she looked in my hand and told me, that my baby would always be true.

41 B7 3 Em Dm7 3 G7  
 And yet, in my heart, I knew, dear, that somebody else was kissing you. But I'll

45 Cmaj7 3 C#°7 3 D7  
 go there a - gain 'cause I want to be-lieve "The Gyp-sy, " that my

49 Dm7 G7 3 Em7 A7  
 lov-er is true and will come back to me some - day. Oh, I

53 Dm7 3 G7 3 C Am Dm7 C  
 want to be - lieve that she'll come back to me some - day.

# To Each His Own

# F

(Keyboard)

(Bass - play bass clef notes as written)

Keyboard

Chords: B $\flat$ , B $\circ$ 7, Cm7, F7, B $\flat$ , B $\circ$ 7, Cm7, F7

5 Chords: B $\flat$ , Gm, B $\flat$ , Gm

3 3 3 3

rose must re - main with the sun and the rain, or its  
good is a song if the words just don't be - long and a

7 Chords: B $\flat$ , Gm7, F7/A, /C, F7

love - ly prom - ise won't come true. To each his own, to  
dream must be a dream for two? No good a - lone, to

10 Chords: Cm7, 1. F7, B $\flat$ , B $\circ$ 7, Cm7, F7

each his own, and my own is you. What  
each his own,

13 Chords: 2. F7, B $\flat$ , B $\flat$ 7

For me there's you. If a

15 Chords: E $\flat$ , Dm7, G7

3 3

flame is to grow there must be a glow, to op - en each door, there's a

18 Chords: Dm7, G7, C

3 3

key. I need you, I know, I can't let you go, your

21 Chords: C7, F, F7

3

touch means too much to me. Two

23  $B^b$   $Gm7$   $B^b$   $Gm7$

lips \_\_\_\_\_ must in - sist \_\_\_\_\_ on two more \_\_\_\_\_ to be kissed, \_\_\_\_\_ or they'll

25  $B^b$   $Gm7$   $F7/A$   $/C$   $F7$

nev - er know what love can do. To each his own, I've

28  $Cm7$   $F7$   $B^b$   $B^b7$  (Keyboard)

found my own one and on - ly you.

31  $E^b$   $Dm7$   $G7$   $Dm7$   $G7$

(Spoken) *If a flame is to grow, there must be a glow, and to open each door, there's gotta be a key.*

35  $C$   $C7$   $F$   $F7$

*I need you, I know, I can't let you go, 'cause honey, your touch means too much to me.* Two

39  $B^b$   $Gm7$   $B^b$   $Gm7$

lips \_\_\_\_\_ must in - sist \_\_\_\_\_ on two more \_\_\_\_\_ to be kissed, \_\_\_\_\_ or they'll

41  $B^b$   $Gm7$   $F7/A$   $/C$   $F7$

nev - er know what love can do. To each his own, I've

44  $Cm7$   $F7$   $D7$

found my own one and on - ly you. My

47  $Cm7$   $F$   $B^b$   $E^b$   $Cm7$   $B^b$

one a - lone \_\_\_\_\_ is you. \_\_\_\_\_

(Keyboard)

(Bass - play bass clef notes as written)

## To Each His Own

M  
Keyboard

rose must re - main with the sun and the rain, or its  
good is a song if the words just don't be - long and a

love - ly prom - ise won't come true. To each his own, to  
dream must be a dream for two? No good a - lone, to

each his own, and my own is you. What  
each his own,

For me there's you. If a

flame is to grow there must be a glow, to op - en each door, there's a

key. I need you, I know, I can't let you go, your

touch means too much to me. Two



23  $E^b$   $Cm7$   $E^b$   $Cm7$

lips \_\_\_\_\_ must in - sist \_\_\_\_\_ on two more \_\_\_\_\_ to be kissed, \_\_\_\_\_ or they'll

25  $E^b$   $Cm7$   $B^b7/D$   $/F$   $B^b7$

nev - er know what love can do. To each his own, I've

28  $Fm7$   $B^b7$   $E^b$   $E^b7$

found my own one and on - ly you. (Keyboard)

31  $A^b$   $Gm7$   $C7$   $Gm7$   $C7$

(Spoken) *If a flame is to grow, there must be a glow, and to open each door, there's gotta be a key.*

35  $F$   $F7$   $B^b$   $B^b7$

*I need you, I know, I can't let you go, 'cause honey, your touch means too much to me.* Two

39  $E^b$   $Cm7$   $E^b$   $Cm7$

lips \_\_\_\_\_ must in - sist \_\_\_\_\_ on two more \_\_\_\_\_ to be kissed, \_\_\_\_\_ or they'll

41  $E^b$   $Cm7$   $B^b7/D$   $/F$   $B^b7$

nev - er know what love can do. To each his own, I've

44  $Fm7$   $B^b7$   $G7$

found my own one and on - ly you. My

47  $Fm7$   $B^b$   $E^b$   $A^b$   $Fm7$   $E^b$

one a - lone \_\_\_\_\_ is you. \_\_\_\_\_

## VOCAL DUET

## Skip To My Lou Polka

Keyboard

(Sax)  $E\flat$   $B\flat 7$   $E\flat$   $B\flat 7$   $E\flat$

9  $E\flat$   $B\flat 7$   
 (F) Skip, skip, skip to my Lou. Skip, skip, skip to my Lou.

13  $E\flat$   $B\flat 7$   $E\flat$   
 Skip, skip, Skip to my Lou. Skip to my Lou, my darl - ing.

17  $E\flat$   $B\flat 7$   
 (M) Flies in the but-ter-milk, shoo fly, shoo. Flies in the but-ter-milk, shoo fly, shoo.

21  $E\flat$   $B\flat 7$   $E\flat$   
 Flies in the but-ter-milk, shoo fly, shoo. Skip to my Lou, my darl - ing.

25  $E\flat$   $B\flat 7$   
 (Both) Hey, hey, skip to my Lou. Hey, hey, skip to my Lou.

29  $E\flat$   $B\flat 7$   $E\flat$   
 Hey, hey, Skip to my Lou. Skip to my Lou, my darl - ing.

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

37  $E\flat$   $B\flat 7$   
 (M) Lost my part - ner, what-'ll I do? Lost my part - ner, what-'ll I do?

41  $E\flat$   $B\flat 7$   $E\flat$   
 Lost my part - ner, what-'ll I do? Skip to my Lou, my darl - ing.

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

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

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

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

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

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

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

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

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

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

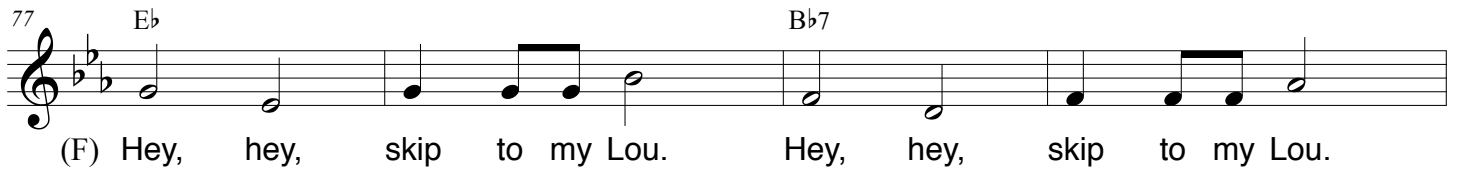
69  $E\flat$   $B\flat 7$

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

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

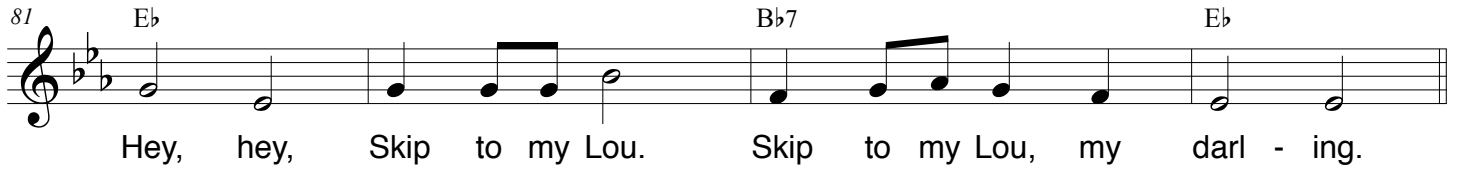
I'll get an-oth-er one, pret-ti-er than you. Skip to my Lou, my darl - ing.

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



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

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

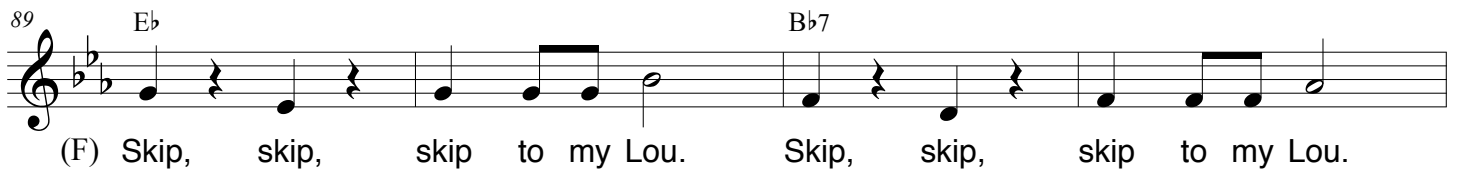


Hey, hey, Skip to my Lou. Skip to my Lou, my darl - ing.

85  $E\flat$  (Sax)  $B\flat 7$   $E\flat$



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



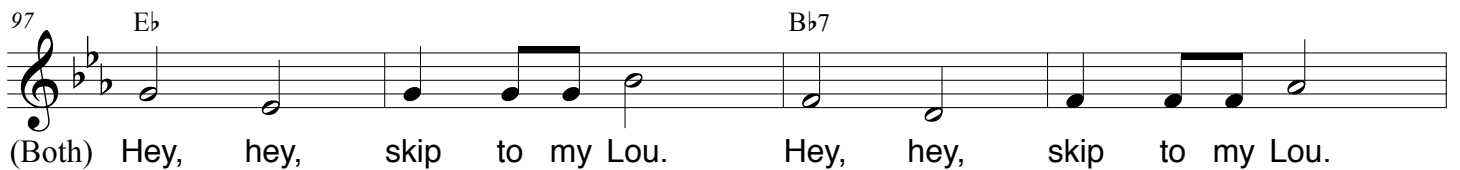
(F) Skip, skip, skip to my Lou. Skip, skip, skip to my Lou.

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




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

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



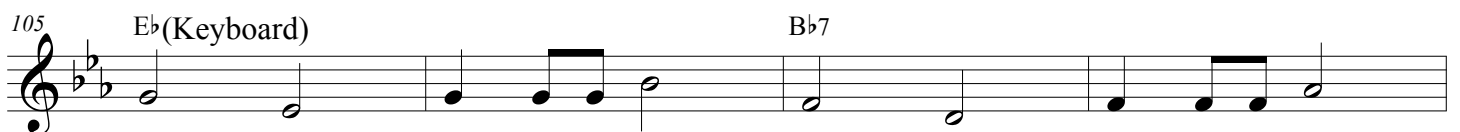
(Both) Hey, hey, skip to my Lou. Hey, hey, skip to my Lou.

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

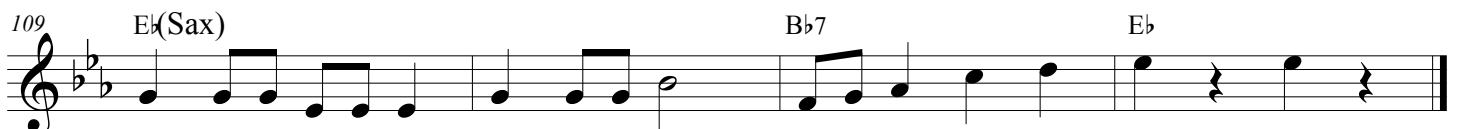


Hey, hey, Skip to my Lou. Skip to my Lou, my darl - ing.

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



109  $E\flat$  (Sax)  $B\flat 7$   $E\flat$



# Goodnight Sweetheart

# F

Keyboard

(Sax)

F Fmaj7 Gm7 C7 Am7 Ab° Gm7 C7

5 F F#°7 Gm7 C7 F F#°7

The day is o - ver and its cares and woes, \_\_\_\_\_ in peace - ful

9 Gm7 C7 F F#°7 Gm7 C7

sweet re - pose, \_\_\_\_\_ will fade and die. \_\_\_\_\_

13 F F#°7 Gm7 C7 Dm G7

A dream - y dream-land beck-ons you and me. \_\_\_\_\_ How hap-py

17 C /E Dm G7 C/E Eb°7 D°7 C7

life would be \_\_\_\_\_ if we could dream for ev - er.

21 F Bb F

Good - night, sweet-heart, till we meet to - mor - row.

25 C7

Good - night, sweet-heart, sleep will ban - ish sor - row.

29 Dm Bb C7

Tears and part - ing may make us for - lorn, \_\_\_\_\_

33 F maj7 Dm Gm C7  
 but with the dawn, a new day is born. So I'll say

37 F B♭ F  
 good - night, sweet - heart, though I'm not be - side you.

41 C7  
 Good - night, sweet - heart, still my love will guide you.

45 Dm G7 G#7  
 Dreams en - fold you; in each one I'll hold you.

49 F C°7 1. C7 F Gm7 C7  
 Good - night, sweet - heart, good - night.

53 2. C7 F (Sax)  
 sweet - heart, good - night.

57 B♭ F C7 F  
 Good - night, sweet - heart, good - night.

61 (Sax) Dm Gm7 F#maj7 F maj7  
 —

# Goodnight Sweetheart

# M

Keyboard

(Keyboard)

B $\flat$  B $\flat$ maj7 Cm7 F7 Dm7 D $\flat$  Cm7 F7

5 B $\flat$  B $\circ$ 7 Cm7 F7 B $\flat$  B $\circ$ 7

The day is o - ver and its cares and woes, \_\_\_\_\_ in peace - ful

9 Cm7 F7 B $\flat$  B $\circ$ 7 Cm7 F7

sweet re - pose, \_\_\_\_\_ will fade and die. \_\_\_\_\_

13 B $\flat$  B $\circ$ 7 Cm7 F7 Gm C7

A dream - y dream - land beck - ons you and me. \_\_\_\_\_ How hap - py

17 F /A Gm C7 F/A A $\flat$ 7 G $\circ$ 7 F7

life would be \_\_\_\_\_ if we could dream for ev - er.

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

Good - night, sweet - heart, till we meet to - mor - row.

25 F7

Good - night, sweet - heart, sleep will ban - ish sor - row.

29 Gm E $\flat$  F7

Tears and part - ing may make us for - lorn, \_\_\_\_\_

33  $B\flat$ maj7 Gm Cm F7  
 but with the dawn, a new day is born. So I'll say

37  $B\flat$   $E\flat$   $B\flat$   
 good - night, sweet-heart, though I'm not be - side you.

41 F7  
 Good - night, sweet-heart, still my love will guide you.

45 Gm C7  $C\sharp 7$   
 Dreams en - fold you; in each one I'll hold you.

49  $B\flat$   $F^\circ 7$  1. F7  $B\flat$  Cm7 F7  
 Good - night, sweet - heart, good - night.

53 2. F7  $B\flat$  (Keyboard)  
 sweet - heart, good - night.

57  $E\flat$   $B\flat$  F7  $B\flat$   
 Good - night, sweet - heart, good - night.

61 Keyboard Gm Cm7  $B$  maj7  $B\flat$  maj7  
 \_\_\_\_\_



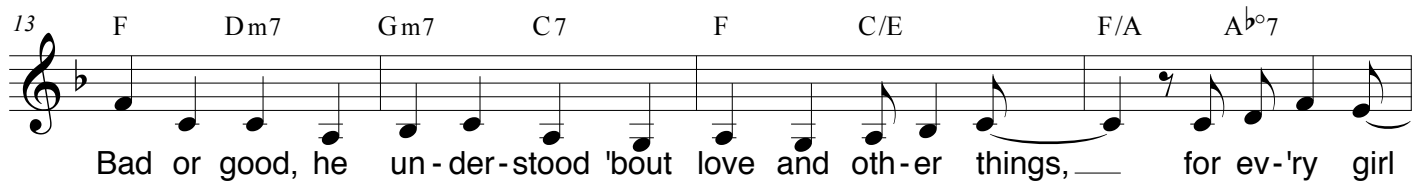
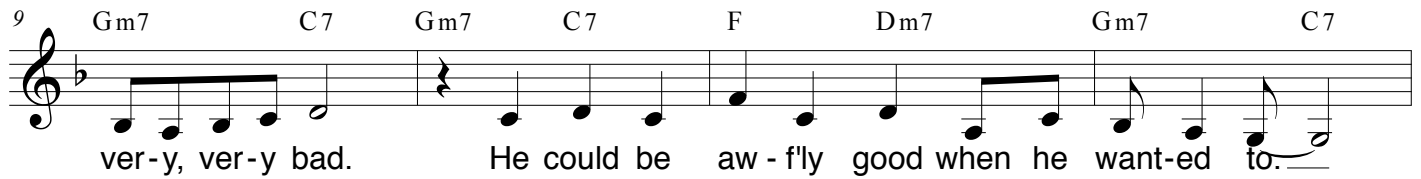
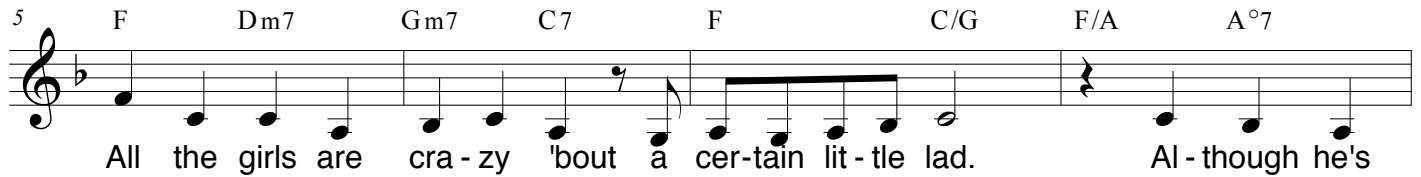
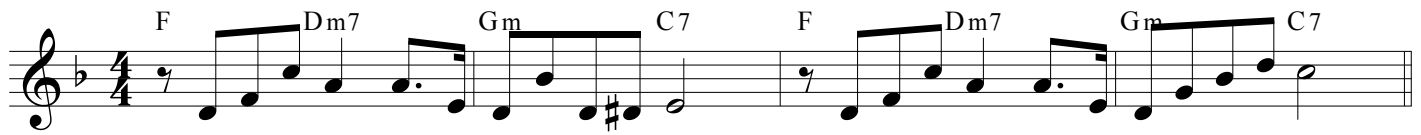
FEMALE VOCAL ONLY

## Oh Johnny

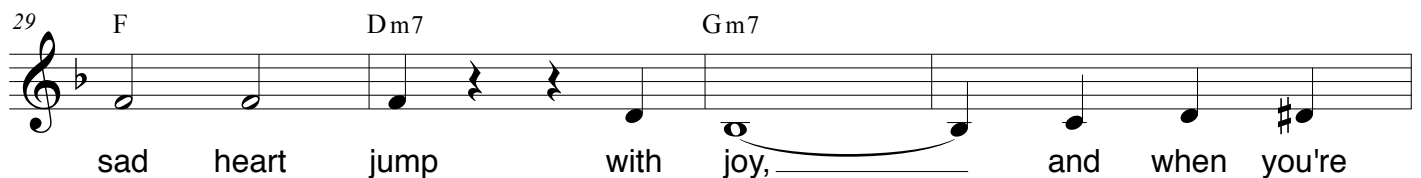
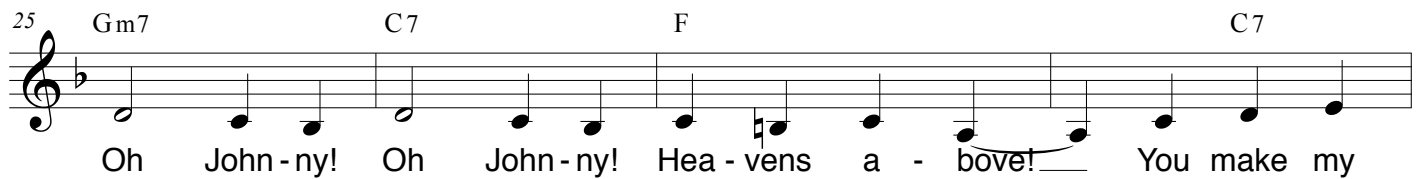
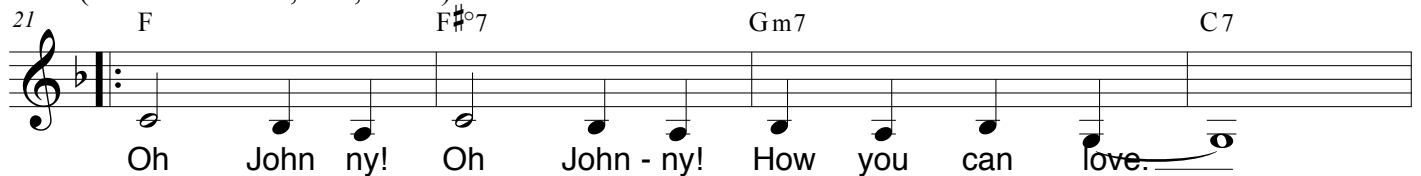
**F**

Keyboard

(Keyboard)



(3 Times - Vocal, Sax, Vocal)



33 C7 D°7 Gm7 C7

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

37 F F#°7 Gm C7

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

41 Em7(b5) /Bb A7 G9

makes me love you so? You're not

45 F Dm7 G F°7

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

49 1, 2. Gm7 C7 F Gm7 C7

Oh, John - ny! Oh John - ny! Oh!

53 3. Gm7 C7

Oh, John - ny! Oh John - ny!

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

(Keyboard)

Oh, John-ny! Oh!

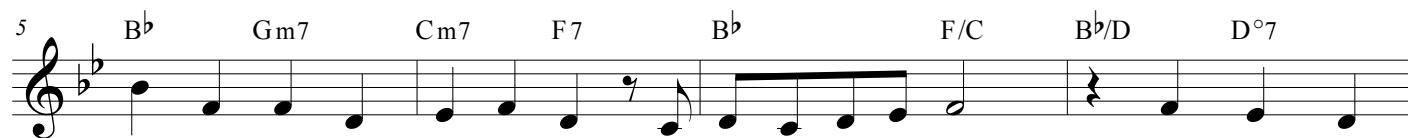
FEMALE VOCAL ONLY

## Oh Johnny

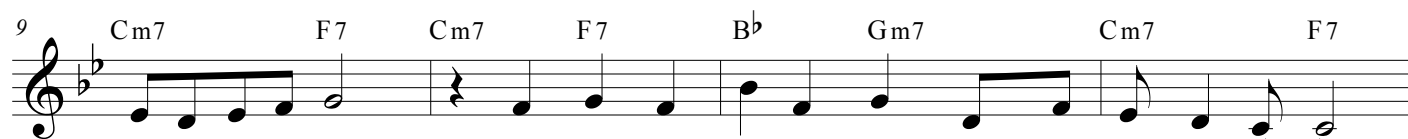
**M**

Keyboard

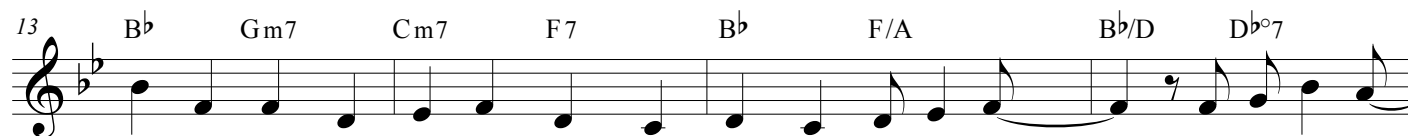
(Keyboard)



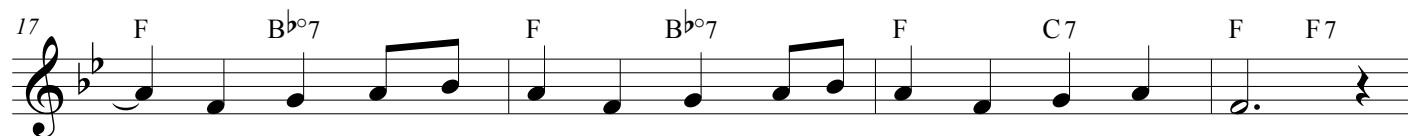
All the girls are cra - zy 'bout a cer - tain lit - tle lad. Al - though he's



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

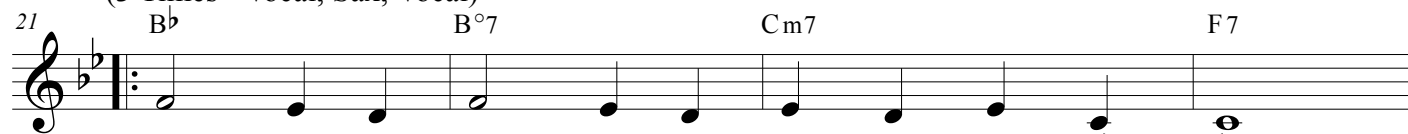


Bad or good, he un - der - stood 'bout love and oth - er things, — for ev - 'ry girl

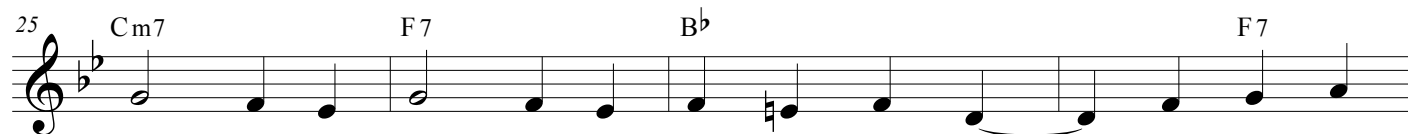


— in town fol - lowed him a - round, just to hold his hand and say,

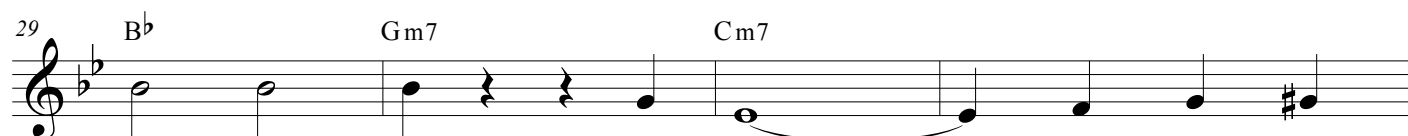
(3 Times - Vocal, Sax, Vocal)



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



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



sad heart jump with joy, — and when you're

33 F7 G°7 Cm7 F7

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

37 Bb B°7 Cm F7

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

41 Am7(b5) /Eb D7 C9

makes me love you so? \_\_\_\_\_ You're not

45 Bb Gm7 C Bb°7

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

49 1, 2. Cm7 F7 Bb Cm7 F7

Oh, John - ny! Oh John - ny! Oh! \_\_\_\_\_

53 3. Cm7 F7

Oh, John - ny! Oh John - ny!

57 (Spoken seductively) N.C. (Keyboard) Bb F Cm7 F7 Bb F7 Bb

Oh, John-ny! Oh!

## VOCAL DUET

## Mockin' Bird Hill

Keyboard

2  
36

Hill. Tra-la - la, twid-dle-dee dee dee, it gives me a thrill to wake up in the

42

morn-ing to the mock-in' bird's trill. Tra-la - la, twid-dle-dee dee dee, there's

47

peace and good will. You're wel-come as the flow-ers on Mock-in' Bird Hill.

53

(F)When it's

57

late in the eve - nin', I climb up the hill and sur - vey all my

62

king - dom while ev - 'ry - thing's still. On-ly me and the sky and an

67

old whip - por - will sing-in' songs in the twi - light on Mock-in' Bird

Chords: Eb, Ab, Bb7, N.C., Eb (Keyboard)

72 C7 F 3 Bb F C7 3

Hill. Tra-la - la, twid-dle-dee dee dee, it gives me a thrill to wake up in the

78 F F 3 Bb

morn-ing to the mock-in' bird's trill. Tra-la - la, twid-dle-dee dee dee, there's peace and good

84 F C7 F Bb F

will. You're wel - come as the flow - ers on Mock-in' Bird Hill. You're

89 C7 C7

wel - come as the flow - ers, you're

(M) You're wel - come as the flow - ers, you're

93 C7 F C7 F (Keyboard)

wel - come as the flow - ers on Mock-in' Bird, Mock-in' Bird Hill. \_\_\_\_\_

99 F Gm C7 F

# Tequila

Keyboard

(Keyboard)

(Add Bass)

(Add Drums)

(Sax)

17 F Eb F Eb F Eb F Eb

21 F Eb F Eb F Eb 1. F Eb 2. F

The musical score is written for a keyboard instrument, with a bass line added in the second system. The key signature is one flat (Bb) and the time signature is 4/4. The score is divided into systems, with measures 1-6, 7-12, 13-16, 17-20, and 21-24. The first system (measures 1-6) is labeled '(Keyboard)' and '(Add Bass)'. The second system (measures 7-12) is labeled '(Add Drums)'. The third system (measures 13-16) is labeled '(Sax)'. The fourth system (measures 17-20) features a saxophone melody in the treble clef, with the keyboard accompaniment in the bass clef. The fifth system (measures 21-24) features a saxophone melody in the treble clef, with the keyboard accompaniment in the bass clef. The score includes a first ending (1. F Eb) and a second ending (2. F) for the saxophone part.



Swing it!

26  $B\flat 7$   $F$   $B\flat 7$   $F$

30  $B\flat 7$   $F$   $G$   $C7$  (Spoken) (Sax)

Te-qui - la!

34  $F$   $E\flat$   $F$   $E\flat$   $F$   $E\flat$   $F$   $E\flat$

38  $F$   $E\flat$   $F$   $E\flat$   $F$   $E\flat$  To Coda  $\Theta$   $F$  (Ad lib)

42  $F$   $E\flat$   $F$   $E\flat$   $F$   $E\flat$   $F$   $E\flat$

46  $F$   $E\flat$   $F$   $E\flat$   $F$   $E\flat$   $F$   $E\flat$

50  $F$   $E\flat$   $F$   $E\flat$   $F$   $E\flat$   $F$   $E\flat$

54  $F$   $E\flat$   $F$   $E\flat$   $F$   $E\flat$   $F$  D.S. al Coda

## ♩ Coda

(Keyboard, Bass, &amp; Drums)

58

58

63

63

67 (Drums out)

67

71 (All-Spoken)

71

Te - qui - la!

## VOCAL DUET

## In The Cool, Cool, Cool Of The Evening

Keyboard

Eb (Keyboard) Fm7 Gm Fm7 Bb7  
 5 Eb C7(b9) Fm7 (Both) In the  
 cool, cool, cool of the ev-'ning, tell 'em we'll be there.\_\_\_\_ In the  
 9 Bb7 Bb7(b9) Eb Bb7  
 cool, cool, cool of the ev-'ning, bet-ter save a pair.\_\_\_\_ When the  
 13 Eb F°7 Ab  
 par - ty's get - tin' a glow on\_\_\_\_\_ and sing-in' fills the air. In the  
 17 Fm7 Eb C7 Fm Bb7 Eb Bb7 (Keyboard)  
 shank of the night when the do-in's al-right,you can tell 'em we'll be there.\_\_\_\_  
 21 Eb Fm7 Gm Fm7 Ab F#°7 Dm7 G7  
 25 C F C F  
 (F) Sue wants a bar - be-cue, Sam wants to boil a ham,  
 Days when it's aw - ful hot, we stay at home a lot  
 27 C F C  
 Grace votes for and bouil - la - baisse stew.  
 goof - in' and watch - in' T. V.  
 29 Db Gb Db Gb  
 (M) Jake wants a wee - ny bake, steak, and a lay - er cake.  
 Our air con - di - tion - ing, that does - n't mean a thing  
 31 Db Db  
 He'll get a a tum - my ache, too.  
 when it's a hun - dred and three.

33  $E\flat 9$   $A\flat$   $E\flat 9$   $A\flat$

(F) We'll rent a tent or tee - pee, let the town cri - er cry. \_\_\_\_  
That's when we change and show - er, just as the sun goes down. \_\_\_\_

37  $F 7$   $B\flat$   $F 7$   $B\flat$   $B\flat 7$

(M) And if it's "R S V P", this is what we'll re - ply \_\_\_\_ In the  
And, in a - bout an hour, we're on our way to town. \_\_\_\_

41  $E\flat$   $C 7(\flat 9)$   $F m 7$

cool, cool, cool, cool, cool of the eve - ning, we'll be there. \_\_\_\_ In the

45  $B\flat 7$   $B\flat 7(\flat 9)$   $E\flat$   $B\flat 7$

cool, cool, cool, cool, cool of the eve - ning, save a pair. \_\_\_\_ When the

49  $E\flat$   $F \circ 7$  **To Coda**  $A\flat$

par - ty's get - tin' a glow on and sing-in' fills the air. (M) If I

53  $F m 7$   $E\flat$   $C 7$   $F m$   $B\flat 7$   $E\flat$   $B\flat 7$  **(Keyboard)**

ain't in the clink and there's some-thing to drink, you can bet that I'll be there. \_\_\_\_

**D.S. al Coda**

## ♩ Coda

57  $A\flat$   $Fm7$  3  $E\flat$   $C7$

air. (M) As the night gets its start, we'll be do - in' our part. (F) When the

60  $Fm7$   $E\flat$   $C7$

folks start to sing, that's when we start to swing. (Both) As the

62  $Fm7$  3  $Gm7$  3 3

place starts to move, we'll be right in the groove. You can

64  $Fm7$   $Em7$   $Fm7$   $B\flat7$

tell 'em we're not square. Yeah, tell 'em we'll both be

68  $E\flat$   $Fm7$  (Keyboard)  $B\flat7$   $E\flat$

there. We'll be there!

The musical score is written for a vocal line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score is divided into measures, with measure numbers 57, 60, 62, 64, and 68 marked at the beginning of their respective systems. Chord markings are placed above the staff:  $A\flat$ ,  $Fm7$ ,  $E\flat$ ,  $C7$ ,  $Fm7$ ,  $E\flat$ ,  $C7$ ,  $Fm7$ ,  $Gm7$ ,  $Fm7$ ,  $Em7$ ,  $B\flat7$ ,  $E\flat$ ,  $Fm7$  (Keyboard),  $B\flat7$ , and  $E\flat$ . Triplet markings (3) are used over groups of three notes in measures 58, 61, 63, 65, 67, and 69. The lyrics are written below the vocal staff, with some words in parentheses indicating different vocal parts. The score ends with a double bar line in measure 70.