

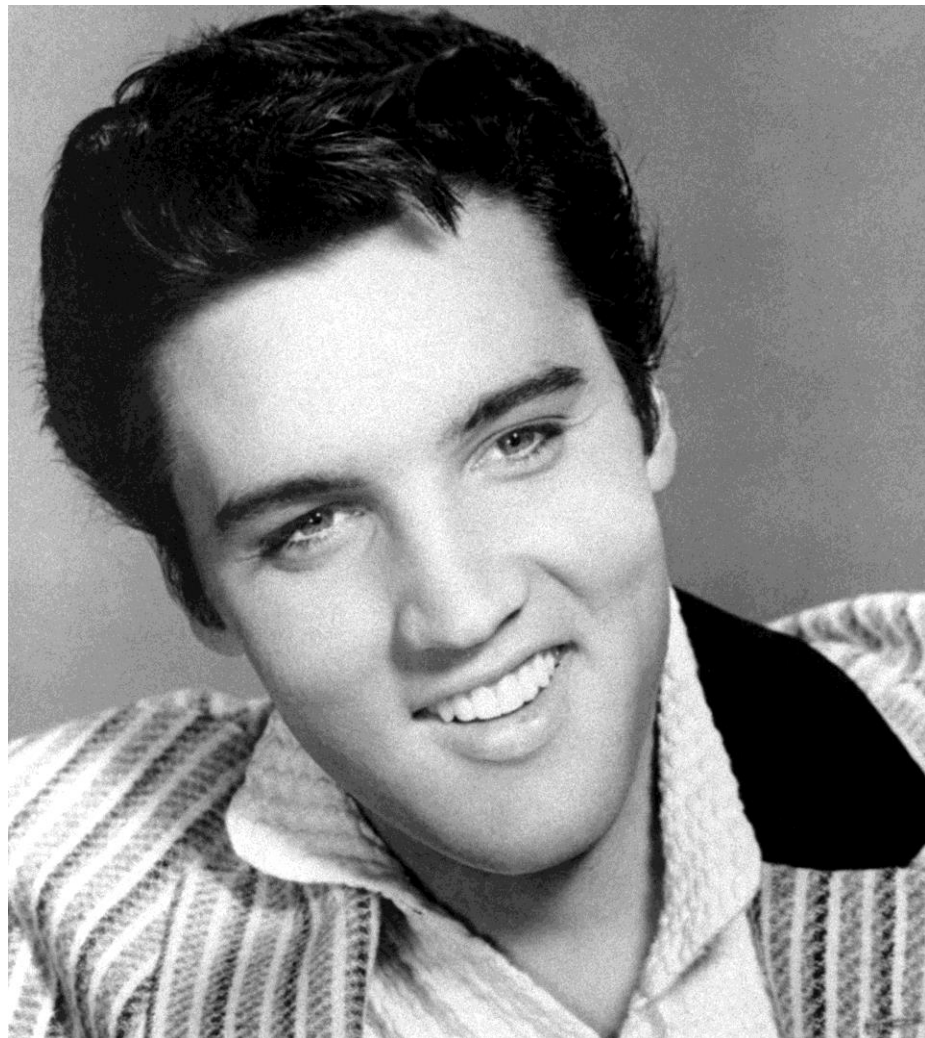
Set A

Last revised on 2017.02.02

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THE
MIXED NUTS



Bandstand Boogie

(Keyboard)

Keyboard

Musical score for "Bandstand Boogie" (Keyboard). The score is in 4/4 time, key of B-flat major (three flats). It consists of 32 measures across eight staves. The notation includes various chords and melodic lines with triplets and slurs.

Measures 1-4: $Bb7$ (triplet), $Eb6$
 Measures 5-8: $Ab9$, $Bb7$
 Measures 9-11: $F7$, $EMaj7$, $Eb6$ (first ending), Eb (second ending)
 Measures 12-15: Eb , $Eb^{\circ}7/G$, Ab , $A^{\circ}7$, Eb/Bb , Eb
 Measures 16-19: $Ab9$, $G7\#5$, $Gb7$, $F7$, $EMaj7$, Eb , D , Eb
 Measures 20-23: Eb , $Eb^{\circ}7/G$, Ab , $A^{\circ}7$, Eb/Bb , Eb
 Measures 24-27: Ab , $G7\#5$, $Gb7$, $F7$, $EMaj7$, Eb , Db , $Bb7$
 Measures 28-32: $Eb6$, $Ab9$

31 $B\flat 7$ $E\flat$

35 E F Piano

40 $G 7$ (Keyboard) $C 7$ $F 6$

43 $B\flat 9$ $C 7$

47 $G 7$ $G\flat Maj 7$ $F 6$ $F 6$

51 F $F^\circ 7/A$ $B\flat$ $B^\circ 7$ F $F^\circ 7/A$

54 $B\flat$ $B^\circ 7$ $B\flat 9$ $A 7\#5$ $A\flat 7$ $G 7$ $G\flat Maj 7$

57 F F $F 6$ $E 7$ $F 6$

65 F F Shake! Glissando $8vb$

The musical score is written for a single melodic line on a treble clef staff in B-flat major (two flats). It consists of eight staves of music. The first staff (measures 31-34) features eighth-note patterns with ties and slurs, with chords B-flat 7 and E-flat. The second staff (measures 35-39) continues with eighth-note patterns, including triplets, with chords E and F, and a 'Piano' dynamic marking. The third staff (measures 40-42) includes triplets and a repeat sign, with chords G 7 (Keyboard), C 7, and F 6. The fourth staff (measures 43-46) features eighth-note patterns with slurs and ties, with chords B-flat 9 and C 7. The fifth staff (measures 47-50) includes a repeat sign and first/second endings, with chords G 7, G-flat Major 7, and F 6. The sixth staff (measures 51-53) has eighth-note patterns with slurs and ties, with chords F, F-degree 7/A, B-flat, B-degree 7, F, and F-degree 7/A. The seventh staff (measures 54-56) continues with eighth-note patterns and slurs, with chords B-flat, B-degree 7, B-flat 9, A 7 sharp 5, A-flat 7, G 7, and G-flat Major 7. The eighth staff (measures 57-64) features eighth-note patterns with slurs and ties, with chords F, F, F 6, E 7, and F 6. The final staff (measures 65-68) includes a 'Shake!' instruction, a 'Glissando' instruction with a wavy line, and an '8vb' instruction at the end.

True Love

Keyboard

5 E^b/B^b B^b7 E^b $B^b\circ$ B^b7
Sun - tanned, wind - blown, hon - ey moon-ers at last a - lone.

13 E^b A^b $Fm7(b5)$ E^b $F7$ $Fm7$ B^b7
Feel - ing far a-bove par. Oh, how luck-y we are. While I

21 E^b A^b $E^b\circ$ E^b B^b7 A^b E^b
give to you and you give to me true love, true love. So,

29 A^b $E^b\circ$ E^b B^b7 E^b
on and on it will al - ways be true love, true love. For

37 A^bm D^b7 G^b E^b7 A^bm D^b7
you and I have a guard - ian an - gel on high with noth-ing to

43 G^b7 B^b7 E^b A^b $E^b\circ$ E^b
do but to give to you and to give to me

49 B^b7 1. E^b B^b B^b7 (Sax) 2. A^b Gm Fm E^b
love for - ev - er true. true.

Hernando's Hideaway

F
Keyboard

(Sax) C m G7 C m G7 C m F m6/A^b

3 G7 C m

know a dark sec - lu-ded place, a place where no one

6 F m6 G7

knows your face. A glass of wine, a fast em - brace, it's

9 C m G7 C m G7 C m

called Her - nan - do's Hide-a - way. O - le!

11 G7 C m

All you see are sil-hou - ettes, and all you hear are

14 F m6/A^b G7

cas-ta - nets. And no one cares how late it gets, not

17 C m G7 C m G7 C m

at Her - nan - do's Hide-a - way. O - le!

19 G7 G7(b9) G7 G7(b9)

21 C m

At the gold - en fin - ger bowl or an - y place you go

23 G7 G7(b9) G7 G7(b9)

25 C m

you will meet your Un - cle Max and ev - 'ry-one you know.

27 C7 C7(b9) C7 C7(b9)

29 F m F m

Though when you are sit - ting close and mak-ing love to me
But if you go to the place that I am think-ing of

31 D7 A b7/D b D7 D7 G7 F#7 G7 G7(b9)

you may take my heart, and take my soul, but not my key. Just
you___ will be free to gaze at me and talk of love.___

35 G7 C m

knock three times and whis-per low that you and I were

38 F m6 G7

sent by Joe. Then strike a match and you will know you're

41 C m G7

in Her - nan - do's Hide-a - way. O - le! way O - le!

1 C m G7 C m F m6/A b (Sax) 2 C m G7 C m

Hernando's Hideaway

M
Keyboard

(Keyboard) Fm C7 Fm C7 Fm B \flat m6/D \flat

3 C7 Fm

know a dark sec - lu - ded place, a place where no one

6 B \flat m6 C7

knows your face. A glass of wine, a fast em - brace, it's

9 Fm C7 Fm C7 Fm

called Her - nan - do's Hide-a - way. O - le!

11 C7 Fm

All you see are sil-hou - ettes, and all you hear are

14 B \flat m6/D \flat C7

cas-ta - nets. And no one cares how late it gets, not

17 Fm C7 Fm C7 Fm

at Her - nan - do's Hide-a - way. O - le!

19 C7 C7(\flat 9) C7 C7(\flat 9)

Chicago

Keyboard

(Sax) F7 G \flat 7 F7 B \flat 6 Dm7 F7

Chi -

5 B \flat Maj7 Cm7 Dm7 G7 Cm7 F7 Cm7 F7 G7#5

ca - go, Chi - ca - go, that tod-dl-in' town. Chi -

9 Cm7 F7 G \flat 7 F7 E \flat aug7 B \flat /D D \flat °7 Cm7 F7

ca - go, — Chi - ca - go, — I'll show you a - round. You'll love it!

13 B \flat Maj7 C7 D \flat 9#11 C7 G7b9

Bet your bot-tom dol-lar you'll lose the blues in Chi - ca - go, — Chi - ca - go. — the

17 Cm7 F7 Cm7 F7 E \flat °7 Dm7 D \flat 7 Cm7 F7

folks who vis - it all want to set - tle down. — On

21 B \flat Maj7 Cm7 Dm7 G7 Cm7 F7 Cm7 F7 G7#5

State Street, that great street, I just want to say they

25 Cm7 F7 G \flat 7 A m7 D7 G m7 G7 E \flat Maj7

do things they don't do on Broad-way. Hey, they have the time, the time

30 A \flat 9 B \flat Maj7 F7#5 B \flat Maj7 D \flat °7

— of their life. I saw a man who danced — with his wife in Chi -

33 F7 G \flat 7 F7

ca - go, Chi - ca-go my home-town. —

1 B \flat 6 Cm7 F7 (Sax) 2 B \flat 6

Male Vocal

One For My Baby

Keyboard

(Keyboard)

quar-ter to three, there's no one in the place 'cept you and me. So

set 'em up, Joe, got a lit-tle stor-y think you should know. We're

drink-ing my friend to the end of a brief ep-i - sode. So make it

one for my ba - by and one more for the road. I

know the rou-tine, put an-oth-er quar-ter in that ma-chine. I'm

feel-ing kinda bad. Won't you make the mu-sic eas-y and sad? I could

tell you a lot but you got-ta be true to a gen-tle-man's code. Just make it

Chords: Cmaj7, Bb7, Dm7, G7, Cmaj7, Bb7, Cmaj7, Bb7, Cmaj7, Bb7, Cmaj7, Bb7, Fmaj7, Gm7, Am7, Bb7, Cmaj7, Dm7, Em7, A7, Dm7, Db7, Dm7, Em7, Fmaj7, G7sus, C6, C7, C7, Fmaj7, Eb7, Fmaj7, Eb7, Fmaj7, Eb7, Fmaj7, Eb7, Fmaj7, Eb7, Fmaj7, Cm7, F7, Bbmaj7, Cm7, Dm7, Eb7, Fmaj7, Gbm7, Am7, D7

33 Gm7 G^b7 Gm7 Am7 B^bmaj7 C7sus Fmaj7 C7 F7
 one for my ba-by and one more for the road._____

37 Cm7 B^b Cm7 B^b Am7 D7 Gm7 C7sus
 You'd nev-er know it but bud-dy, I'm a kind of po et, and I've got a lot of things I want to

40 Fmaj7 Cm7 B^b Cm7 B^b Am7 A^b7 C7 C7(#5)
 say. And if I be-come gloom-y, please lis-ten to me. till it's all talked a-way. Well,

45 Fmaj7 E^b7 Fmaj7 E^b7 Fmaj7 E^b7 Fmaj7 E^b7
 that's how it goes, and Joe, I know you're get-tin' anx-ious to close._____ So

49 Fmaj7 E^b7 Fmaj7 E^b7 Fmaj7 E^b7 Fmaj7 Cm7 F7
 thanks for the cheer, I hope you did-n't mind my bend-ing your ear._____ But this

53 B^bmaj7 Cm7 Dm7 E^b7 Fmaj7 Gm7 Am7 D7
 torch that I found, it's got to be drowned, or it just might ex-plode._____ So make it

57 Gm7 G^b7 Gm7 Am7 B^bmaj7 Gm7 A A^o7 Gm7
 one for my ba-by and one more for the road, that long,_____ that

61 G^bmaj7 F (Keyboard) G7(b5)³
 long, long road._____

64 F G^o7 C7 F

Beer Barrel Polka

Keyboard

Chord progression for the first system: C /A /G /E C /A /E /G (Sax)

5 C G7 G7

11 C C G7

17 G7 C (Keyboard)

21 F C

27 G7 G7

33 C (Sax) F

39 C C

45 G7 G7 C

53 F /D /C /A F /D /C /A  F Roll out the

59 F C7 bar - rel, _____ we'll have a bar - rel of fun. _____

65 C7 Roll out the bar - rel, _____ we've got the blues on the

71 F F F run. _____ Zing! Boom! Ta - rar - el, _____

77 F B \flat Gm C7 ring out the song of good cheer. _____ Now's the time to roll the

83 F B \flat C7 F bar - rel, _____ for the gang's all here! _____ *Fine*

89 Dm (Sax)

93 C G7 C

97 C Dm7 G7 C7/E Dm7 C7 *D.S. al Fine*



When My Sugar Walks Down The Street

Easy Swing

M

Keyboard

(Keyboard)

5 Eb Eb7 Ab Abm Eb Eb7 F7 F#o7

I know a thing or two and I'm tell - in' you,
I like my cof - fee sweet, ev - 'ry thing I eat

7 Eb Fm7 Bb9 Eb Eb Eb7 Ab6

I've got a won - der - ful gal. _____ She's got the cut - est smile,
must have some sug - ar on top. _____ I'm tell - ing you the truth

10 Eb Eb7 Ab6 F7

a mil - lion dol - lar style, she's such a won - der - ful pal.
I've got the sweet - est tooth, I love a sweet loll - i - pop.

12 Bb7 G7 Cm

_____ I just feel so hap py _____
_____ Tell me what is sweet - er _____

15 Bb7 Eb Eb Eb7 Ab Abm

'cause I love her so. _____ When she is by my side,
than a sweet, sweet kiss _____ from some - one who can be

18 Eb Eb7 Ab6 F7 Bb7

I'm _____ so filled with pride I want the whole world to know. _____
oh _____ so sweet to me, I want you all to know this. _____

2

21 E^b $B^b m6$ $C7$ $F7$ B^b7

When my sug - ar walks down the street all the lit - tle bir - dies go

24 E^b $E^b \circ 7$ B^b7

"tweet, tweet, tweet!" In the eve - 'ning when the sun goes down

27 $B^b7(\#5)$ E^b

it's nev - er dark when she's a - round.

29 E^b $B^b m6$ $C7$ $F7$ B^b7

She's so af - fect - ionate, I'll say this, when she kis - ses me, I

32 E^b E^b7 $C7$ Fm B^b7

— stay kissed. When my sug - ar walks down the street, the lit - tle

35 E^b $Fm7$ B^b7 1. E^b 2. E^b $B^b m7$ E^b7

bir - dies go, "Tweet - tweet, tweet! tweet!

38 A^b $A^b \circ 7$ E^b $C7$ $Fm7$ B^b7 E^b $Fm7$ $F^{\#} \circ 7$ E^b6

Sug, sug-ar, sug - ar, sug - ar. (Keyboard)

42 $C7$ Fm $N.C.$ $Fm7$ B^b7

When my sug - ar walks down the street, the lit - tle bir - dies go, — "Tweet-tweet,

(Keyboard)

45 E^b $A^b m(maj7)$ E^b6 $A^b m(maj7)$ E^b6

tweet! —

No Intro
Keyboard - Give Pitch)

Breaking Up Is Hard To Do

Keyboard

3/4 time signature, B-flat major key signature. The score is written for a single melodic line on a grand staff. Chords are indicated by letters above the staff. The lyrics are written below the staff, with some words split across lines. The score includes a repeat sign at measure 9 and first/second endings at measures 15 and 17.

Doo doo doo down doo be doo down down Ka-ba ka-ba

down doo be doo down down Ka-ba ka-ba down doo be doo down down

Break-ing up is hard to do. Don't take your

love when a - way held from me. tight.

Don't you leave my heart in mis - er - y. then you kissed me all through the night.

If you go all then that I'll be been blue, 'cause Think of all that we've been through, and

1. break - ing up is hard to do. Re - mem - ber

2. break-ing up is hard to do. They say that break-ing

up is hard to do. Now I know I

2

22 $A\flat\text{maj}7$ $A\flat$ $A\flat m$ $D\flat$ $A\flat m7$ $D\flat$ $D\flat7$
know that it's true. _ Don't say that this is the end. In -

25 $G\flat$ $F7$
stead of break-ing up, I wish that we were mak-ing up a - gain. _

27 $B\flat$ $Gm7$
_ I beg of you, _ don't

29 $E\flat$ $F7$ $B\flat\text{maj}7$ $Gm7$
say good - bye. _ Can't we give our love an -

31 $E\flat$ $F7$ $B\flat\text{maj}7$ $D7$
oth - er try? _ Come on, ba - by, let's

33 $Gm7$ $C7$ $F7$
start a - new, _ 'cause break-ing up is hard to do. _

35 1. $B\flat$ N.C.
_ They say that break - ing

36 2. $B\flat$ $Gm7$ $E\flat$ $F7$ $B\flat$ $Gm7$
_ _ It's hard to do.

39 $E\flat$ $F7$ $B\flat$ $Gm7$
_ _ So ver - y hard to do.

41 $E\flat$ $F7$ $B\flat$
Break - ing up is hard to do.

VOCAL ONLY

Breaking Up Is Hard To Do

Keyboard

(No Intro

Keyboard - Give Pitch)

1 (Male) Doo doo doo down doo be doo down down___ Ka-ba ka-ba

3 down doo be doo down down___ Ka-ba ka-ba down doo be doo down down

6 (Female) Don't take your
Break-ing up is hard to___ do. Doo doo doo

9 love when___ a - way from me. tight.
you held me
down doo be doo down down___ Ka - ba ka - ba

11 Don't you leave my heart in mis - er - y. ___
then you kissed me all through the night.
down doo be doo down down___ Ka - ba ka - ba

13 If you go then that I'll be blue, 'cause
Think of all that we've been through, and
down. If Think you go all then that I'll be blue, 'cause
Think of all that we've been through, and

Chords: B \flat , Gm7, Cm7, F7, B \flat , Gm7, Cm7, F7, B \flat , F7, B \flat , Gm7, Cm7, F7, B \flat , Gm7, E \flat , F7, B \flat maj7, Gm7, E \flat , F7, B \flat maj7, D7, Gm7.

1. F7

15 C7

break - ing up is hard to do. Re - mem - ber

break - ing up is hard to do. _____

2. N.C.

17 C7 F7 B \flat

break - ing up is hard to do. They say that break - ing

break - ing up is hard to do. _____

19 B \flat m E \flat B \flat m E \flat A \flat

up is hard to do. Now I know

22 A \flat maj7 A \flat A \flat m D \flat A \flat m7 D \flat D \flat 7 I

know that it's true. Don't say that this is the end. In -

25 G \flat F7

stead of break - ing up, I wish that we were mak - ing up a - gain.

27 B \flat Gm7

I beg of you, _____ don't

(Male) Doo doo doo down doo be doo down down

29 E \flat F7 B \flat maj7 Gm7

say good - bye. Can't we give our love an -

— Ka - ba ka - ba down doo be doo down down

31 E^b F7 B^bmaj7 D7

oth - er try? — Come on, ba - by, let's

— Ka - ba ka - ba down. Come on, ba - by, let's

33 Gm7 C7 F7

start a - new, — 'cause break-ing up is hard to do. —

start a - new. — 'cause break-ing up is hard to do. —

35 1. B^b N.C.

They say that break - ing

36 2. B^b Gm7 E^b F7 B^b Gm7

It's hard to do.

down doo be doo down down — Ka-ba ka - ba down doo be doo down down

39 E^b F7 B^b Gm7

So ver - y hard to do.

Ka - ba ka - ba down doo be doo down down

41 E^b F7 B^b

Break - ing up is hard to do.

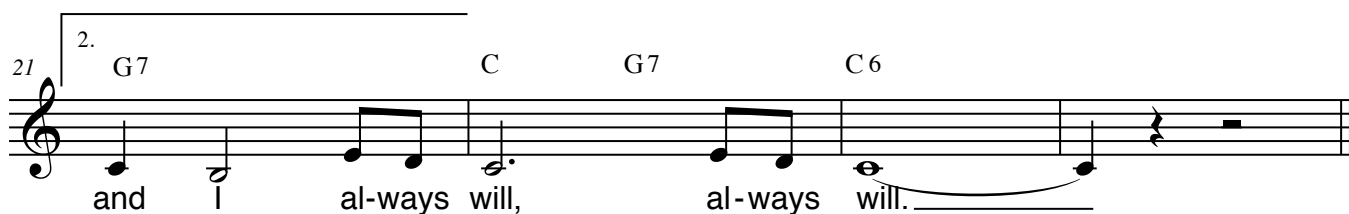
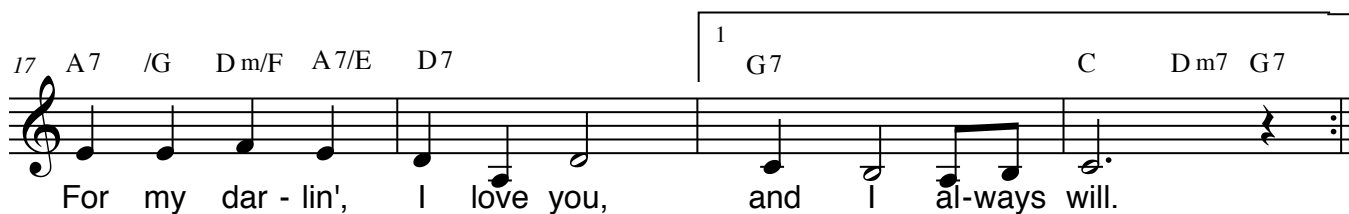
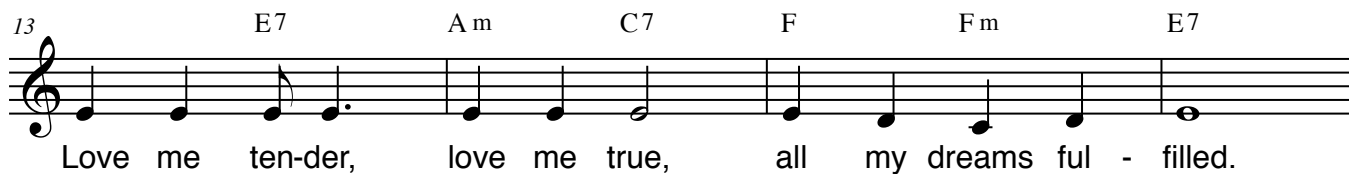
— Ka - ba ka ba do.

Love Me Tender

F

Keyboard

(Sax)

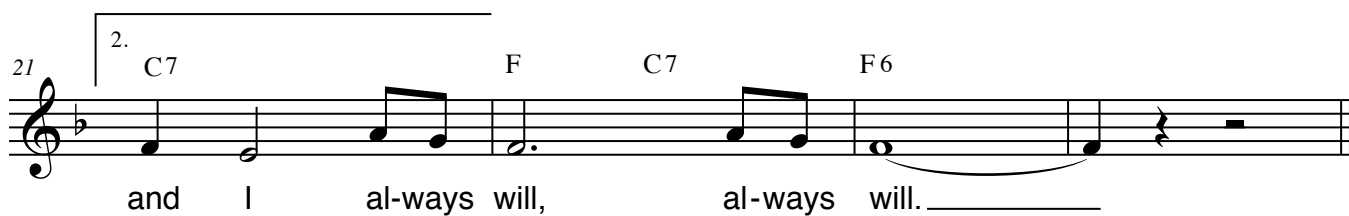
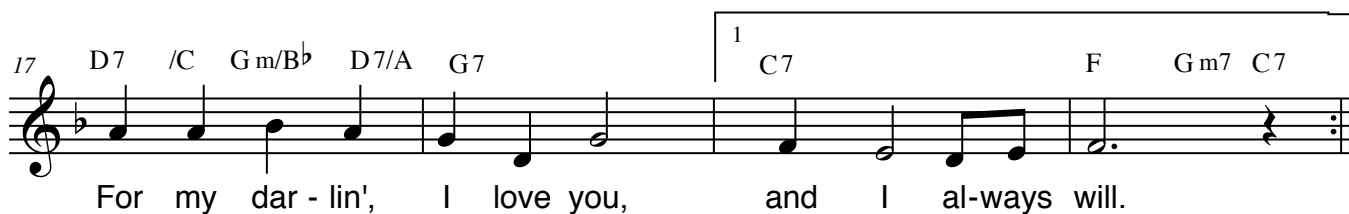


Love Me Tender

M

Keyboard

(Keyboard)



NO INTRO
GIVE PITCH

Hound Dog

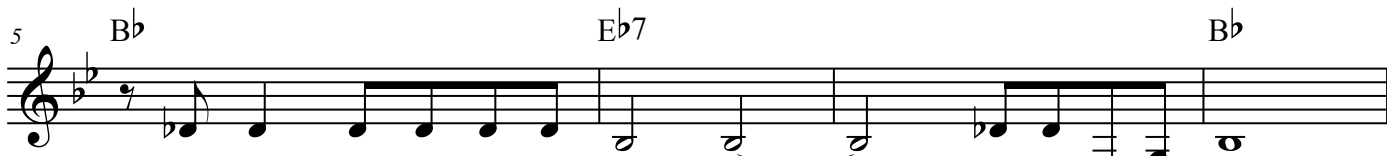
Keyboard

Bright Rock
N.C.

B \flat



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 friendf mine.



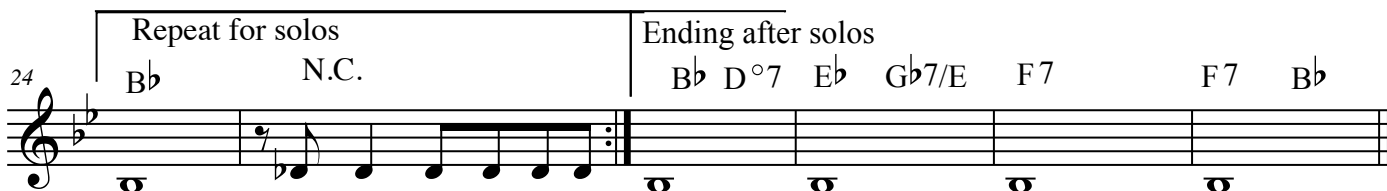
When they said you was high classed, well, that was just a lie.



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 friendof



mine you ain't noth-in' but a mine. —

F

Blue Eyes Crying In The Rain

(Sax)

Keyboard

F7 B \flat E \flat B \flat F7
 5 B \flat
 In the twi - lght glow I see him, _____
 Now my hair has turned to sil - ver, _____
 9 F7 B \flat
 blue eyes cry - ing in the rain. _____
 all my life I've loved in vain. _____
 13 B \flat
 When we kissed good - bye and part - ed, _____
 I can see his star and in hea - ven, _____
 17 F7 B \flat E \flat B \flat B \flat 7
 knew we'd nev - er meet a - gain. _____
 blue eyes cry - ing in the rain. _____
 21
 Love is like a dy - ing em - ber. _____
 Some - day, when we meet up yon - der, _____
 25 B \flat F F7
 On - ly mem - o - ries re - main. _____
 We'll stroll hand in hand a - gain _____
 29 B \flat
 Through the a - ges I'll re - mem - ber _____
 in the land that knows no part - ting, _____
 33 F7 1. B \flat E \flat B \flat 2. B \flat
 blue eyes cry - ing in the rain. _____ rain. _____
 blue eyes cry - ing in the _____
 39 F7 B \flat E \flat B \flat
 blue eyes cry - ing in the rain. _____

Blue Eyes Crying In The Rain

M

(Keyboard)

Keyboard

B \flat 7 E \flat A \flat E \flat B \flat 7

5 E \flat

9 B \flat 7 E \flat

13 E \flat

17 B \flat 7 E \flat A \flat E \flat E \flat 7

21 A \flat

25 E \flat B \flat B \flat 7

29 E \flat

33 B \flat 7

39 B \flat 7 E \flat A \flat E \flat

In the twi - lght glow I see her, _____
 Now my hair has turned to sil - ver, _____
 blue eyes cry - ing in the rain. _____
 all my life I've loved in vain. _____
 When we kissed good - bye and in part hea - ed, _____
 I can see her star in hea - ven, _____
 knew we'd nev - er meet a - gain. _____
 blue eyes cry - ing in the rain. _____
 Love is day, like a dy - ing em - ber. _____
 Some - day, when we meet up yon - der, _____
 On - ly mem - o - ries re - main. _____
 We'll stroll hand in hand a - gain _____
 Through the a - ges I'll re - mem - ber _____
 in the land that knows no part - ting, _____
 1. E \flat A \flat E \flat 2. E \flat
 blue eyes cry - ing in the rain. _____ rain. _____
 blue eyes cry - ing in the rain. _____
 blue eyes cry - ing in the rain. _____

Ballin' The Jack

F

Keyboard

(Sax) G^b7 B^b/F F[#]°7 G^m G7 C^m C^m7(b5) F7 B^b D7/A

5 G7 C7

First, you put your two knees close up tight, then you sway 'em to the left, and you

8 F7

sway 'em to the right. Step a-round the floor kind of nice and light, then you

11 B^b D7 E^b7 D7 G7

twist a-round and twist a-round with all your might. Stretch your lov-in' arms straight

14 C7

out in space, then you do the Eag-le Rock with style and grace. Swing your

17 G^b7 B^b/F F[#]°7 G^m G7 1. 2. C^m C^m7(b5) F7 B^b D7/A

foot way 'round then bring it back, now that's what I call "Ball-in the Jack."

21 3. C^m C^m7(b5) C^m C^m7(b5) C^m F7

that's what I call bal-lin' ball-in' the jack.

25 B^b G^b B^b/F B^b7/D E^b E7(b5) F7 B^b B^b

Now that's what I call ball-in' the jack.

Ballin' The Jack

M

Keyboard

(Keyboard) B7 Eb/Bb B°7 Cm C7 Fm Fm7(b5) Bb7 Eb G7/D

Musical staff for measures 1-4. The key signature has two flats (Bb and Eb). The time signature is 4/4. The melody consists of eighth and quarter notes. Chords are indicated above the staff: B7, Eb/Bb, B°7, Cm, C7, Fm, Fm7(b5), Bb7, Eb, and G7/D.

5 C7 F7

Musical staff for measures 5-6. Chords are indicated above the staff: C7 and F7. The melody continues with eighth and quarter notes.

First, you put your two knees close up tight, then you sway 'em to the left, and you

8 Bb7

Musical staff for measures 7-8. Chord is indicated above the staff: Bb7. The melody continues with eighth and quarter notes.

sway 'em to the right. Step a-round the floor kind of nice and light, then you

11 Eb G7 Ab7 G7 C7

Musical staff for measures 9-11. Chords are indicated above the staff: Eb, G7, Ab7, G7, and C7. The melody continues with eighth and quarter notes.

twist a-round and twist a-round with all your might. Stretch your lov-in' arms straight

14 F7

Musical staff for measures 12-14. Chord is indicated above the staff: F7. The melody continues with eighth and quarter notes.

out in space, then you do the Eag-le Rock with style and grace. Swing your

17 B7 Eb/Bb B°7 Cm C7 1, 2. Fm Fm7(b5) Bb7 Eb G7/D

Musical staff for measures 15-17. Chords are indicated above the staff: B7, Eb/Bb, B°7, Cm, C7, Fm, Fm7(b5), Bb7, Eb, and G7/D. The melody continues with eighth and quarter notes.

foot way 'round then bring it back, now that's what I call "Ball-in the Jack."

21 3. Fm Fm7(b5) Fm Fm7(b5) Fm Bb7

Musical staff for measures 18-21. Chords are indicated above the staff: Fm, Fm7(b5), Fm, Fm7(b5), Fm, and Bb7. The melody continues with eighth and quarter notes.

that's what I call (Keyboard) bal-lin' (Keyboard) ball-in' the jack.

25 Eb B Eb/Bb Eb7/G Ab A7(b5) Bb7 Eb Eb

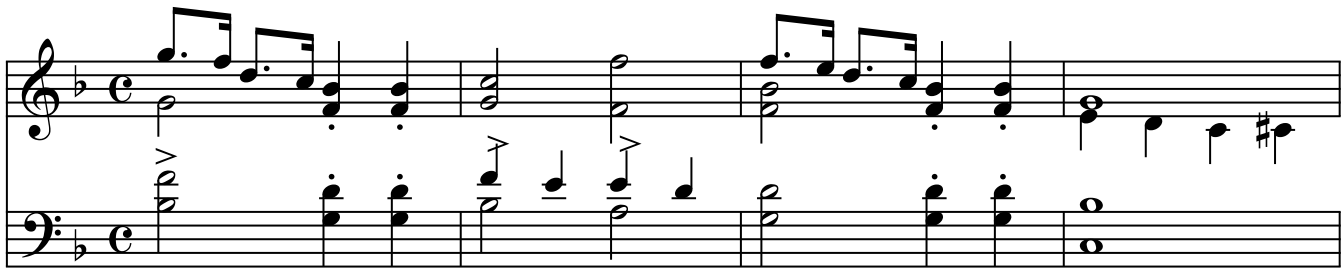
Musical staff for measures 22-25. Chords are indicated above the staff: Eb, B, Eb/Bb, Eb7/G, Ab, A7(b5), Bb7, Eb, and Eb. The melody continues with eighth and quarter notes.

Now that's what I call ball-in' the jack.

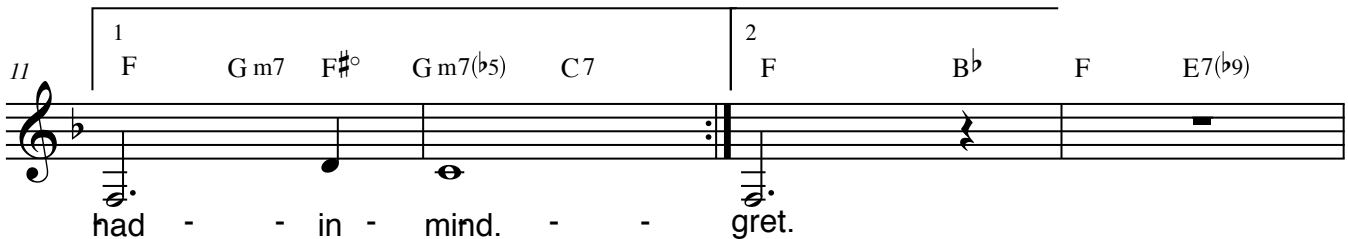
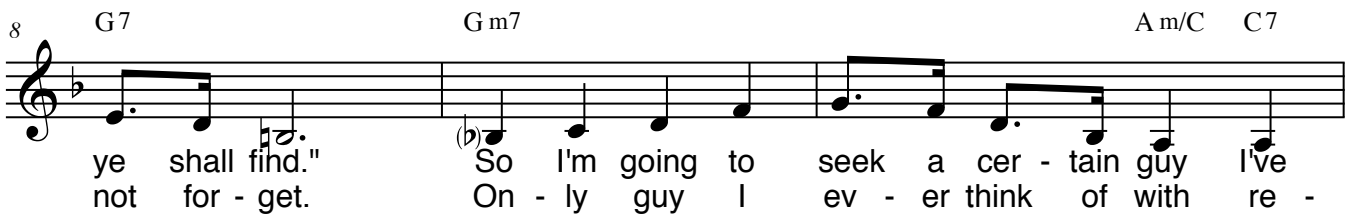
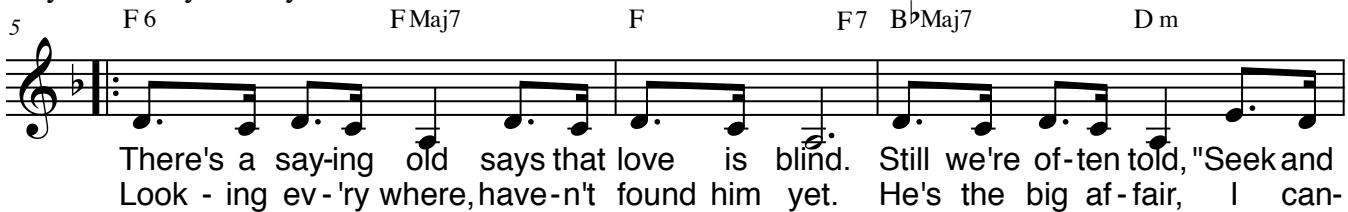
Someone To Watch Over Me

F

Keyboard




Keyboard only - freely



2

In Rhythm

23 F F7 B \flat C \sharp dim F 6/D B dim C7 C $^{\circ}$ 7



There's a some-bod-y I'm long-ing to see, I hope that he turns out to be

27 G m D m6 C7 F A7 B^b C7
some - one to watch o - ver me.

31 F F7 B \flat C \sharp dim F 6/D B dim C7 C $^{\circ}$ 7

I'm a lit-tle lamb who's lost in the wood. I know I could al-ways be good

35 G m D m6 C7 F B \flat F

to one who'll watch o-ver me. Al though he

39 B \flat F E7



may not be the guy some girls think of as hand-some, to my heart he

44 A7 D7 G7 C7 F F7

car-ries the key. Oh, won't you tell him please to

48 B \flat C \sharp dim F 6/D B dim C7 C $^\circ$ 7 G m

put on some speed, fol-low my lead, oh, how I need some-one to

52 1 D m6 C7 F B \flat C7 2 D m6 C7 F G m7 G \flat 9 F 6

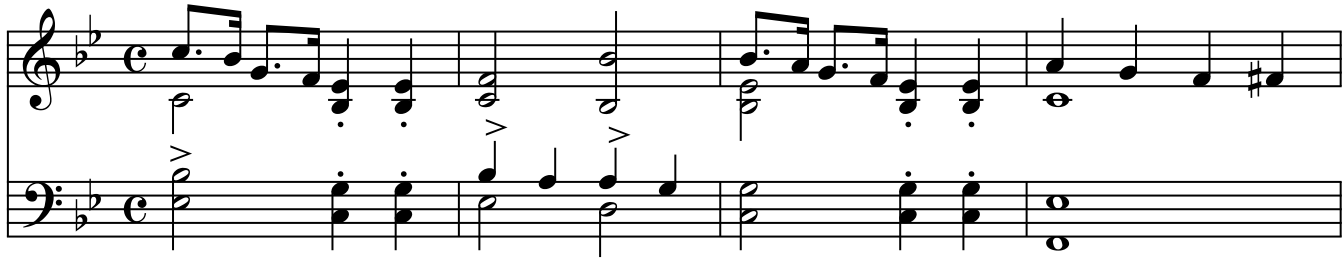
watch o-ver me. _____

watch o-ver me. _____

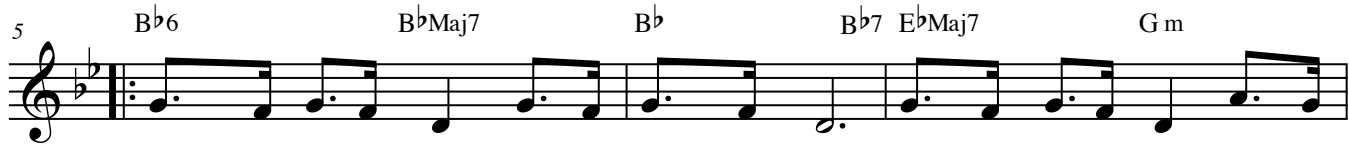
Someone To Watch Over Me

M

Keyboard



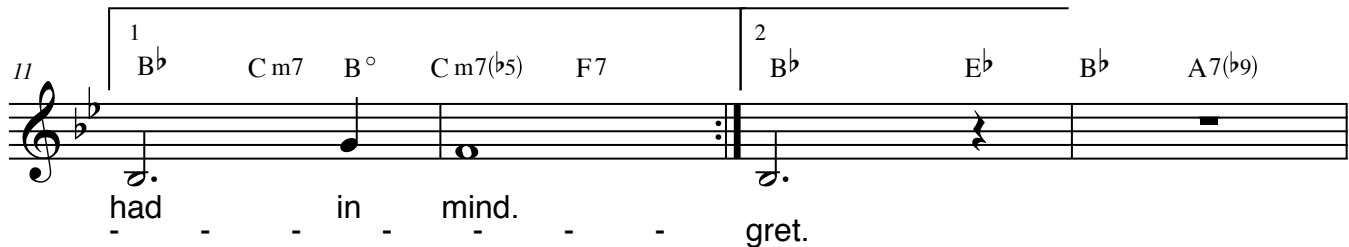
Keyboard only - Freely



There's a say-ing old says that love is blind. Still we're of-ten told, "Seek and
Look - ing ev-'ry where, have-n't found him yet. He's the big af-fair, I can-



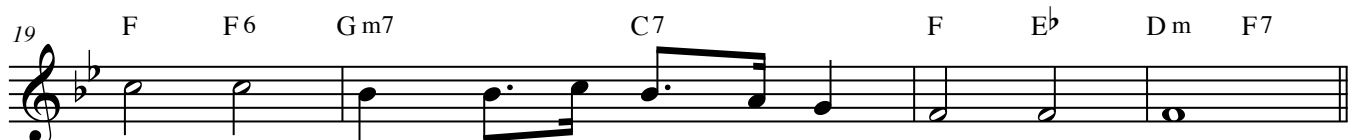
ye shall find." So I'm going to seek a cer - tain guy I've
not for - get. On - ly guy I ev - er think of with re -



had in mind. - - gret.



I'd like to add his in-i - tial to my mon - o - gram.



Tell me, where is the shep - herd for this lost lamb?

2

In Rhythm

23 $B\flat$ $B\flat 7$ $E\flat$ $F\sharp \dim$ $B\flat 6/G$ $E \dim$ $F 7$ $F^\circ 7$

There's a some-bod-y I'm long-ing to see, I hope that he turns out to be

27 $C m$ $G m 6$ $F 7$ $B\flat$ $D 7$ $E\flat$ $F 7$

some - one to watch o - ver me.

31 $B\flat$ $B\flat 7$ $E\flat$ $F\sharp \dim$ $B\flat 6/G$ $E \dim$ $F 7$ $F^\circ 7$

I'm a lit-tle lamb who's lost in the wood. I know I could al-ways be good

35 $C m$ $G m 6$ $F 7$ $B\flat$ $E\flat$ $B\flat$

to one who'll watch o - ver me. Al though I

39 $E\flat$ $B\flat$ $A 7$

may not be the girl some guys think of as pre-tty to my heart he

44 $D 7$ $G 7$ $C 7$ $F 7$ $B\flat$ $B\flat 7$

car-ries the key. Oh, won't you tell him please to

48 $E\flat$ $F\sharp \dim$ $B\flat 6/G$ $E \dim$ $F 7$ $F^\circ 7$ $C m$

put on some speed, fol-low my lead, oh, how I need some-one to

52

1	$G m 6$ $F 7$ $B\flat$ $E\flat$ $F 7$	2	$G m 6$ $F 7$ $B\flat$ $C m 7$ $B 9$ $B\flat 6$
---	---------------------------------------	---	---

watch o - ver me. watch o - ver me.

Pick Yourself Up

F

Keyboard

(Sax)

F7 B \flat Cm7 Gm

5 B \flat Gm7 Cm7 F7 B \flat

Now

9 F7 B \flat Cm7 Gm

noth-ing's im-pos-si-ble I have found. For when my chin is on the ground, I

13 B \flat B \circ 7 Cm7 F7 B \flat

pick my-self up, dust my-self off and start all o-ver a - gain. —

17 G7 C Dm7 Am

Don't lose your con - fi-dence if you slip. Be grate-ful for a pleas-ant trip, and

21 C C \sharp 7 Dm7 G7 C

pick your-self up, dust your-self off, and start all o-ver a gain. —

25 D \flat B6

Work like a soul in - spired un-til the bat-tle of the day is won. —

29 F Gm7 F7

You may be sick and tired, but you'll be a man, my son. —

Will you re-mem-ber the fa - mous men who had to fall to rise a-gain? So

take a deep breath, pick your-self up and start all o-ver a-gain.____

53 C C#°7 Dm7 G7 C D.S. al Coda

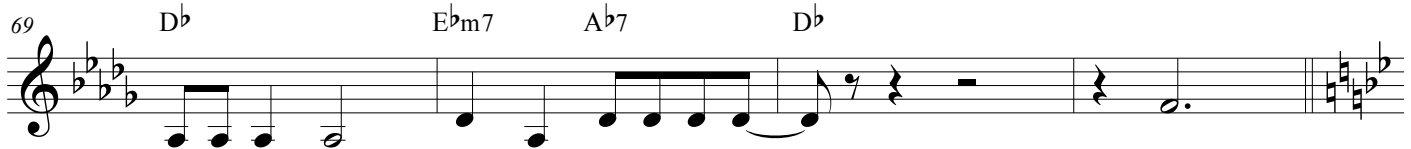
You got - ta

take a deep breath,  pick your-self up_____

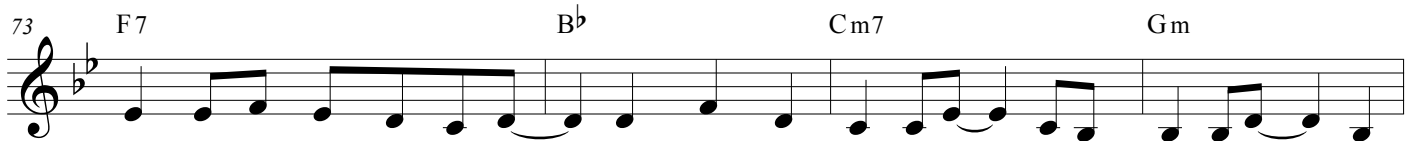
61 C (Sax) E^bm7 A^b7 D^b (Sax)

dust your-self off _____ and start all o-ver a-gain. __

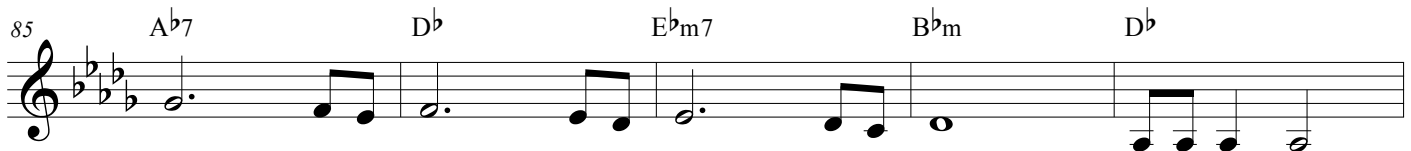
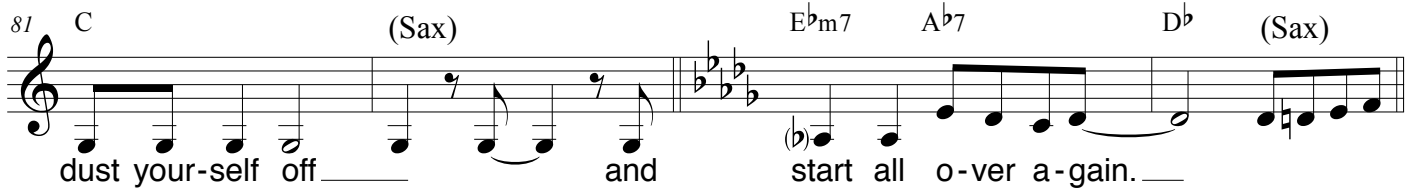
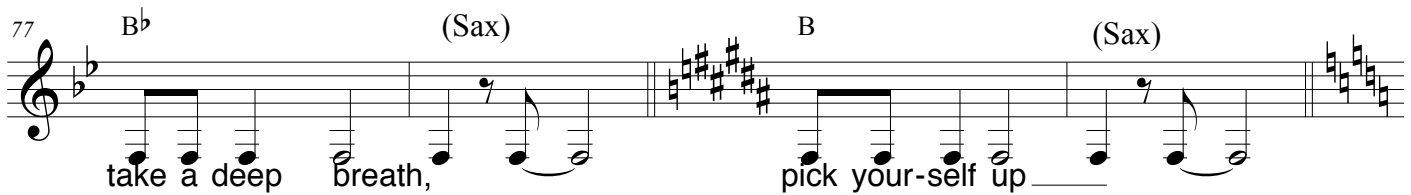
dust your-self off _____ and start all o-ver a-gain. _____



Now



Will you re-mem-ber the fa - mous men who had to fall to rise___ a-gain. So



Pick Yourself Up

M
Keyboard

(Keyboard) B7 E F#m7 C#m

5 E C#m7 F#m7 B7 E

Now

9 B7 E F#m7 C#m

noth-ing's im-pos-si-ble I have found. For when my chin is on the ground, I

13 E F°7 F#m7 B7 E

pick my-self up, dust my-self off and start all o-ver a - gain. —

17 D♭7 G♭ A♭m7 E♭m

Don't lose your con-fidence if you slip. Be grate-ful for a pleas-ant trip, and

21 G♭ G°7 A♭m7 D♭7 G♭

pick your-self up, dust your-self off, and start all o-ver a gain. —

25 G F6

Work like a soul in - spired un-til the bat-tle of the day is won. —

29 B C#m7 B7

You may be sick and tired, but you'll be a man, my son. —

33 B7 E F#m7 C#m To Coda Φ

Will you re-mem-ber the fa - mous men who had to fall to rise ___ a-gain? So

37 E F°7 F#m7 B7 E (Keyboard)

take a deep breath, pick your-self up and start all o-ver a-gain. ___

41 B7 E F#m7 C#m E

47 F#m7 B7 E D♭7 G♭ A♭m7

52 E♭m G♭ G°7 A♭m7 D♭7 G♭ D.S. al Coda

You got-ta

Φ Coda E (Keyboard) F (Keyboard)

take a deep breath, pick your-self up ___

61 G♭ Am7 D7 G (Keyboard)

dust your-self off ___ and start all o-ver a-gain. ___

65 D7 G Am7 Em

69 G Am7 D7 G

73 B7 E F#m7 C#m

Now

Will you re-mem-ber the fa - mous men who had to fall to rise___ a-gain? So

77 E F

(Keyboard) (Keyboard)

take a deep breath, pick your-self up___

81 (Keyboard) Am7 D7 G (Keyboard)

dust your-self off___ and start all o-ver a-gain. ___

85 D7 G Am7 Em G

90 Am7 D7 G C#°7 G

Moonlight Serenade

(Keyboard)

Keyboard

G m F E[°]7/F F G m G[°]7 G m C7 C7(#5) F C7(#5) (Sax)

5 F 6 A^b7 G m7 C[°]7 C7 C7(#5)

9 F F 6 F Maj7 F7 D7 G m

13 F E[°]7/F F G m G[°]7 G m C7 C7(#5) F C7(#5) F C m7 F

18 B^bMaj7 (Keyboard) B^bm6 E m7 A7 C m6 D7 D7(#5)

22 B m7(b5) E7 B m7(b5) E7 A m7(b5) D7 G m7 C7(b9) (Sax)

26 F 6 A^b7 G m7 C[°]7 C7 C7(#5)

30 F F 6 F Maj7 F7 D7 G m

34 F E[°]7/F F G m G[°]7 G m C7 C7(#5) D m7 G m7 C7 F 6

The musical score is written for a Keyboard and Saxophone duo. It consists of eight staves of music. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various chords such as G minor, F major, E-flat 7/F, F major, G minor, G-flat 7, G minor, C7, C7(#5), F major, C7(#5), F6, A-flat 7, G minor 7, C-flat 7, C7, C7(#5), F major, F6, F major 7, F7, D7, G minor, B-flat major 7, B-flat minor 6, E minor 7, A7, C minor 6, D7, D7(#5), B minor 7(b5), E7, B minor 7(b5), E7, A minor 7(b5), D7, G minor 7, C7(b9), F6, A-flat 7, G minor 7, C-flat 7, C7, C7(#5), F major, F6, F major 7, F7, D7, G minor, F major, E-flat 7/F, F major, G minor, G-flat 7, G minor, C7, C7(#5), D minor 7, G minor 7, C7, and F6. The score also includes triplets and a repeat sign with first and second endings.

Begin The Beguine

F
Keyboard

(Sax)

5
When they be - gin the be - guine, it

9
brings back the sound of mus - ic so ten - der. It

13
brings back the days of trop - i - cal splen - dor, it

17
brings back a mem - 'ry ev - er green. I'm

21
with you once more un - der the stars, and

25
down by the shore an or - ches - tra's play - ing. And

29
e - ven the palms seem to be sway - ing

33
when they be - gin the be - guine. To

37 F m B \flat 7 E \flat

live it a - gain _____ is past all en - deav - or _____ ex -

41 E \flat m A \flat 7 D \flat Maj7

cept when the tune _____ clutch-es my heart. _____ And

45 B $^{\circ}$ C D \flat

there we are, swear-ing to love for - ev - er _____ and prom-is - ing

49 C B \flat m7 G m7 C C7

nev - er ev - er to part. _____ What

53 F D m7 F Maj7 D m7 F

mo-ments di - vine, _____ what rap-ture se - rene, _____ till

57 F7 C7

clouds came a long to dis - perse the joy we had tast - ed. _____ And

61 B \flat m G m7(b5) B \flat m G m7

now, when I hear peo-ple curse the chance that was wast - ed, _____ I

65 C7 G m7 F

know but too well _____ what they mean. _____ So, don't

69 F F Maj7 D m7 F Maj7 D m7

let them be - gin _____ the be - guine. _____ Let the

73 F F Maj7 D m F Maj7 C7

love that was once a - fire re-main an em - ber. _____ Let it

77 $B\flat$ $Gm7$ $A m$ $D m$ $D m7$

sleep like the dead de - sire I on - ly re - mem - ber

81 $G m7$ $C7sus4$ $C7$ F

when they be - gin the be - guine. Oh, let's

85 F $FMaj7$ $D m$ F $FMaj7$ $D m7$

let them be - gin the be - guine, make them play till the

89 F $FMaj7$ $F6$ $C7$

stars that were there be - fore re - turn a - bove you, till you

93 $B\flat$ $G m7$ $A m$ $A m7$ $D7$

whis - per to me once more, "Dar - ling, I love you." Then we'll

97 $G m7$ $C7sus4$ $G m7$ $C7sus4$

sud - den - ly know what heav - ven we're in

101 $G m7$ $C7sus4$ F $D m7$

when they be - gin the be - guine,

105 $G m7$ $C7sus4$ $G m7(b5)$ $C7$

when they be - gin the be -

109 F $D m7$ $G m7$ $G\flat Maj7$ F

guine.

Begin The Beguine

M
Keyboard

(Keyboard) F7 B \flat F7

5 B \flat G m7 B \flat Maj7 G m7 B \flat

9 G m B \flat F7

13 C m C m7

17 F7 F7sus4 B \flat

21 G m7 B \flat Maj7 G m7 B \flat

25 B \flat Maj7 G m7 F7

29 C m F7 C m7 C m

33 F7 B \flat

When they be - gin the be - guine, it
brings back the sound of mus - ic so ten - der. It
brings back the days of trop - i - cal splen - dor, it
brings back a mem - 'ry ev - er green. I'm
with you once more un - der the stars, and
down by the shore an or - ches - tra's play - ing. And
e - ven the palms seem to be sway - ing
when they be - gin the be - guine. To

2

37 $B\flat m$ $E\flat 7$ $A\flat$
 live it a - gain _____ is past all en - deav - or _____ ex -

41 $A\flat m$ $D\flat 7$ $G\flat Maj 7$
 cept when the tune _____ clutch-es my heart. _____ And

45 E° F $G\flat$
 there we are, swear-ing to love for - ev - er _____ and prom-is - ing

49 F $E\flat m 7$ $C m 7$ F $F 7$
 nev - er ev - - er to part. _____ What

53 $B\flat$ $G m 7$ $B\flat Maj 7$ $G m 7$ $B\flat$
 mo-ments di - vine, _____ what rap-ture se - rene, _____ till

57 $B\flat 7$ $F 7$
 clouds came a long to dis - perse the joy we had tast - ed. _____ And

61 $E\flat m$ $C m 7(b 5)$ $E\flat m$ $C m 7$
 now, when I hear peo-ple curse the chance that was wast - ed, _____ I

65 $F 7$ $C m 7$ $B\flat$
 know but too well _____ what they mean. _____ So, don't

69 $B\flat$ $B\flat Maj 7$ $G m 7$ $B\flat Maj 7$ $G m 7$
 let them be - gin _____ the be - guine. _____ Let the

73 $B\flat$ $B\flat Maj 7$ $G m$ $B\flat Maj 7$ $F 7$
 love that was once a - fire re-main an em - ber. _____ Let it

77 $E\flat$ $C\ m7$ $D\ m$ $G\ m$ $G\ m7$

sleep like the dead de - sire I on - ly re - mem - ber _____

81 $C\ m7$ $F7\ sus4$ $F7$ $B\flat$

when they be - gin _____ the be - guine. _____ Oh, let's

85 $B\flat$ $B\flat\ Maj7$ $G\ m$ $B\flat$ $B\flat\ Maj7$ $G\ m7$

let them be - gin the be - guine, make them play _____ till the

89 $B\flat$ $B\flat\ Maj7$ $B\flat6$ $F7$

stars that were there be - fore re - turn a - bove you, _____ till you

93 $E\flat$ $C\ m7$ $D\ m$ $D\ m7$ $G7$

whis - per to me once more, "Dar - ling, I love you." _____ Then we'll

97 $C\ m7$ $F7\ sus4$ $C\ m7$ $F7\ sus4$

sud - den - ly know _____ what heav - ven we're in _____

101 $C\ m7$ $F7\ sus4$ $B\flat$ $G\ m7$

when they be - gin _____ the be - guine, _____

105 $C\ m7$ $F7\ sus4$ $C\ m7(\flat5)$ $F7$

when they be - gin _____ the be -

109 $B\flat$ $G\ m7$ $C\ m7$ $B\ Maj7$ $B\flat$

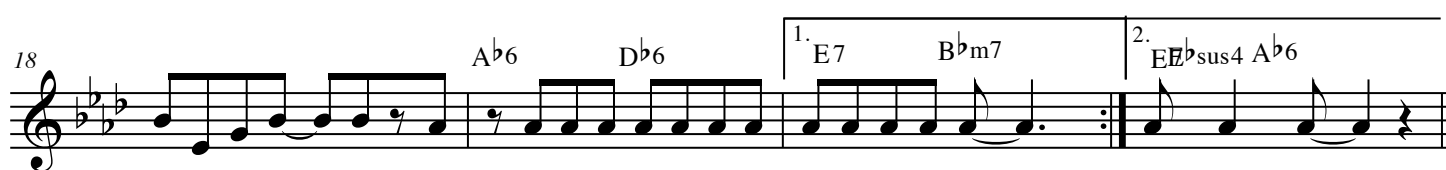
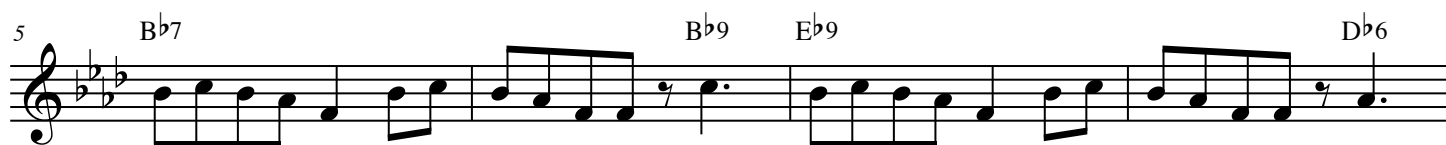
guine. _____

In The Mood

Keyboard

N.C.

(Sax)



2

N. C.

32

E^b7 E7 E^b7 E7 E^b7 E^b+ A^b6

(Sax - adlib)

36

A^b6 A^b7 D^b6 D^b7 A^b6

43

E^b7 A^b6 D^b6

1.
E7 B^bm7

48

2.
E7 E^bsus4 A^b6 B^bm7 E7 E^b9 A^b6 N.C. E^b7

51

A^b6 A^b7

55

D^b6 D^b7 A^b6

59

E^b7

1, 2, 3.
A^b N.C. A^b6

65

4.
A^b N.C. D^b N.C. E^b7 A^b.