



Set B

Last revised: 2019.09.28

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Take The A Train

Keyboard

The musical score consists of ten staves of music for keyboard, arranged in two columns of five staves each. The music is in 4/4 time and uses a treble clef. The key signature is one flat (B-flat), indicated by a 'B' with a flat sign. The score includes the following chords and measures:

- Measures 1-4:** Repeated pattern of B♭Maj7 and C 7(b5) chords.
- Measure 5:** B♭Maj7 chord.
- Measure 6:** C m7 chord.
- Measure 7:** F7 chord.
- Measure 8:** B♭Maj7 chord.
- Measure 9:** C m7 chord.
- Measure 10:** F7 chord.
- Measures 11-14:** Repeated pattern of B♭Maj7 and C 7(b5) chords.
- Measure 15:** C m7 chord.
- Measure 16:** F7 chord.
- Measure 17:** B♭Maj7 chord.
- Measure 18:** C m7 chord.
- Measure 19:** B♭7 chord.
- Measures 20-23:** Repeated pattern of E♭Maj7 and C 9 chords.
- Measure 24:** C m7 chord.
- Measure 25:** F9 chord.
- Measure 26:** F7(b9) chord.
- Measures 27-30:** Repeated pattern of B♭Maj7 and C 7(b5) chords.
- Measure 31:** C m7 chord.
- Measure 32:** F7 chord.
- Measure 33:** B♭Maj7 chord.
- Measure 34:** D m7 chord.
- Measure 35:** F7 chord.

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)
- B♭Maj7 B Maj7 B♭6 (Measures 87-90)

Vocal Part

Lyrics:

be lov-ing you, al - ways, — with a love that's true,
al - ways. When the things you've planned need a help-ing
hand, I will un - der - stand, al - ways, al - ways.
Days may not be fair, al - ways. That's when I'll be there,
al - ways. Not for just an hour, not for just a day,
not for just a year, but al - ways. —
Not for just an hour, not for just a day,
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) F₇ (Sax) B_b (Sax) (Keyboard)
 sighed, "Mmm, Si, Si." F^o7

23 B_b N.C. B_b 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^o7 G
 Man-y moons have passed a-way, and still he's in my heart.

31 G7 F^o7 D & (Keyboard)
 We made a prom - ise and we sealed it with a kiss.

35 B_b & N.C. F7 & N.C. B_b 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^o7 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_b. The fifth staff is also for the piano, with a treble clef and chords like B_b and F^o7. The bottom staff is for the piano again, with a treble clef and chords like C. The score includes lyrics such as 'sighed, "Mmm, Si, Si."', '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.

3

47

Dm7 G7 C G°7

51

Dm7 G7 C G7

55

C Dm7

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

59

Dm E (Sax) E°7

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

63

A7 (Keyboard) (Keyboard)

N.C. E7 A7 N.C.

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

67

C N.C. G7 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. _____

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

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

15 E♭ (Keyboard)

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

2
19 Fm (Keyboard) B_b⁷ (Keyboard) E_b (Keyboard) (Keyboard)
 sighed, _____ "Mmm, ___ Si, Si."
 B⁷

23 E_b N.C. E_b 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. C₇ (Keyboard) B⁷ C
 Man-y moonshave passed a-way, and still she's in my heart.

31 C₇ B_b⁷ G & B_b⁷ (Keyboard)
 We made a prom - ise and we sealed it with a kiss.

35 E_b & N.C. B_b⁷ & N.C. E_b N.C.
 In a lit-tle Span-ish town,twas on a night like this
 (Drums ala castanets)

(Keyboard)
 39 F G_m
 F

43 C₇ 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 N.C. (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# D m /C G m7/B^b A 7

5 B^b F/A A b7 G m7 /B^b A o G m C7

9 FMaj7 G m7 C7 F 6 F/A A b7

(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 b9 D 7 G m7 G m7(b5) C7

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

33 FMaj7 E b7 D 7

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

1. 37 G m7 C7 F 6 G m7 C7	2. G m7
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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 D m7 Em7 D m7

3 C maj7 F maj7 D m7/G G 7

Look at

5 CMaj7 G m7 C7

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

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 you you're

11 1. E m7 A 7(b9) D m7 G7(b9) | 2. C4. F m7 CMaj7

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) D.S. al Coda
love. ————— Look at

31 ♀ Coda F m7 B♭7 3 ————— G C7 3 ————— I'm so
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.

The musical score consists of eight staves of music for a single voice. Each staff begins with a treble clef, a key signature of one flat (F major), and a common time signature. The score includes lyrics corresponding to the vocal parts. Chords are indicated above the staff, often with three-note voicings. Measure numbers are placed to the left of the staves. Measure 17 starts with A♭Maj7, followed by B♭m7, A♭Maj7, A m7, and D 7. Measure 20 starts with A m7, followed by D 7, G m7, C7(♭9), F m7, and B♭7(♭9). Measure 23 starts with E♭Maj7, followed by B♭m7, and E♭7. Measure 25 starts with A♭Maj7, followed by A♭m7, and D♭7. Measure 27 starts with E♭Maj7, followed by C m7, and leads to a 'To Coda' section marked with a ♀ symbol. Measure 29 starts with E♭6, followed by A♭m7, F m7, and a B♭7(♭9) chord that leads to a 'D.S. al Coda' section. Measure 31 starts with a ♀ Coda section, followed by F m7, B♭7, G, C7, and ends with 'I'm so'. Measure 34 concludes with F m7, B♭7(♭9), E♭, D♭9, and E♭Maj7.

Honeysuckle Rose

Keyboard

(Keyboard)

The musical score consists of two staves. The top staff is for the piano (Keyboard) and the bottom staff is for the voice. The piano part includes harmonic progressions and dynamic markings. The vocal part includes lyrics and phrasing. The score is divided into sections by measure numbers and section endings.

Piano (Keyboard) Part:

- Measures 1-4: F, F/A, B^bMaj7, B m7, F/C, B°, G m/B^b, /A, /G, C7
- Measures 5-7: G m7, C7, G m7, C7, G m7, G m7(♯5)
- Measures 8-10: C7, C7/B^b, F/A, D m7, G m7, C7
- Measures 11-13: F, B^b7, A m7(♭5), D7(♭9) | 2,4. F, B^b7, F6
- Measures 14-16: Rose. | Rose.
- Measures 17-20: F7, C m7, F°, F7, B^b, F9, G^b9, F9, B^b
- Measures 21-24: Don't buy su - gar, you just have to touch my cup.
- Measures 25-28: G7, D m7, G°, G7, C7, G m7, A^b9, G 9, C7
- Measures 29-32: You're my su - gar, it's sweet when you stir it up.
- Measures 33-36: When I'm ta - kin' sips from your tas - ty lips, seems the hon - ey fair - ly
- Measures 37-40: C7, C7/B^b, F/A, D m7, G m7, C7 | To Coda Φ
- Measures 41-44: drips. You're con - fec - tion, good - ness knows, Hon - ey - suck - le
- Measures 45-48: F, A m7(♭5), D7(♭9) | D.S. al Coda
- Measures 49-52: Rose. | Coda F, F/A, B^b7, B°7, C, C7, F

Vocal Part:

Lyrics are provided for most measures, such as:

- 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
- 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
- Rose.
- Don't buy su - gar, you just have to touch my cup.
- You're my su - gar, it's sweet when you stir it up.
- When I'm ta - kin' sips from your tas - ty lips, seems the hon - ey fair - ly
- drips. You're con - fec - tion, good - ness knows, Hon - ey - suck - le
- Rose. | (Keyboard)

Surrey With The Fringe On Top

Keyboard

F Gm A m7 G m7 F Gm7 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 C 7
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)

B^b G m7 C m7 F 7 B^b C m7 B⁷ F 7

You've got to

S

B^b B^b aug B^b 6 B^b 7 C m7 E^b

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

8 G^{b9(b5)} F 7 B^b B^b aug B^b 6 B^b 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

11 C m7 C m7/F 1. B^b C m7 F 7 2. B^b

Don't mess with Mis - ter In Be - tween. You've got to scene. To il-lus-

14 B^b F aug F m7 F m7/B^b E^b C m7/F B^b C m7/F F 7

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

18 B^b F m7 G7(b9) C 9 F 7 B^b 7 G^{b9(b5)} C m7/F F 7

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

A musical score for voice and piano. The vocal line starts on B-flat (B♭) and moves through B-flat augmented (B♭aug), B-flat 6 (B♭6), B-flat 7 (B♭7), C major 7 (C m7), and E-flat dominant (E♭°). The lyrics are: "ac - cent - tchu - ate the pos - i - tive, e - lim - ". The piano accompaniment consists of simple harmonic chords.

A musical score for a vocal performance with piano accompaniment. The vocal part includes lyrics: "don't mess with Mis - ter In - Be - tween." The piano part has markings: C m7, C m7/F, To Coda Φ, B♭, C m7, and D.S. al Coda F7. The vocal part ends with "(Sax)". The score is on a single staff with a treble clef, a key signature of one flat, and a common time signature.

∅ Coda

30 B♭ G7 Cm9 F7 B♭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^b E^baug E^b6 E^b7 F m7 A^b^o

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

25 B 9(b5) B^b7 E^b E^baug E^b6 E^b7

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

28 F m7 F m7/B^b To Coda ♀ E^b F m7 D.S. al Coda
B^b7

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

♀ Coda

30 E^b C7 F m9 B^b7 E^b6

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 (one sharp). The melody continues with B-flat, B-flat/F, and B-flat. Chords indicated above the staff are B-flat 7th (B°7), B-flat/F, B-flat, and G major 7th (G7). 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, me,"

Sheet music for the third line of the song. The key signature changes back to B-flat major. The melody continues with B-flat, B-flat/G, B-flat, F7, B-flat, C major 7th (C m7), F7, B-flat, F7, C major 7th (C m7), and F7. The lyrics are: "an - y-one else but me, an - y-one else but me, an - y-one else but me, an - y-one else but me, No, No, No! 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 with B-flat, B-flat/F, and B-flat. 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 but"

Sheet music for the fifth line of the song. The key signature changes to G major. The melody continues with G7, C7, C major 7th/F (C m7/F), F7, B-flat, E-flat (E♭), B-flat, F7, B-flat, C major 7th (C m7), D-flat 7th (D♭7), and B-flat 7th/D (B♭7/D). The lyrics are: "me till I come march-ing home. 1,3. 2,4. home. home."

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)

1 E^b E^b 3 E^{o7} Fm7 B^b B^{b7}

4 measures in 4/4 time, key signature B-flat major (two flats). The first measure starts with an E^b note. The second measure has a 3 over the first two notes. The third measure starts with an E^{o7} chord. The fourth measure starts with an Fm7 chord.

5 E^b E^{b/B^b} E^b C7

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,

9 Fm7 Fm7/C Fm7 B^{b7} E^b Fm7 B^{b7} E^b B^{b7} Fm7 B^{b7}

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!

13 E^b E^{b/B^b} E^b

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

16 C7 F7 Fm7/B^b B^{b7} 1, 3. E^b A^b E^b B^{b7} 2, 4. E^b Fm7 G^b E^{b7/G}

me till I come march-ing home. _____ home. |

me till I come march-ing _____ home. |

The score shows a vocal line with lyrics and a piano line with chords. The vocal line continues from the previous page, ending with "home. _____ home. |". The piano line includes a section with chords C7, F7, Fm7/B^b, and B^{b7}, followed by a 1, 3. section with E^b, A^b, E^b, and B^{b7}, and a 2, 4. section with E^b, Fm7, G^b, and E^{b7/G}.

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

had a boogie style that no one else could play. He was the real - ly brought him down because he could - n't jam. The captain wakes them up the same way in the ear - ly bright. They clap their top seemed hands to and in un - der stamp his stand, craft. But then his because the because 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 company 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. They boog - ie woog - ie bu - gle boy of boog - ie woog - ie bu - gle boy of

1.

2.

3.

To Coda

2

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

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

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

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

35 C F C

42 G F C D.S. al Coda
 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

(NC)

5 F

9 § F

13 B♭ F

17 C B♭ F

20 1. 2. Final

25 F

29 B♭ F

33 C B♭ F D.S.

3

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 - do - 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 m7³ G m6³

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

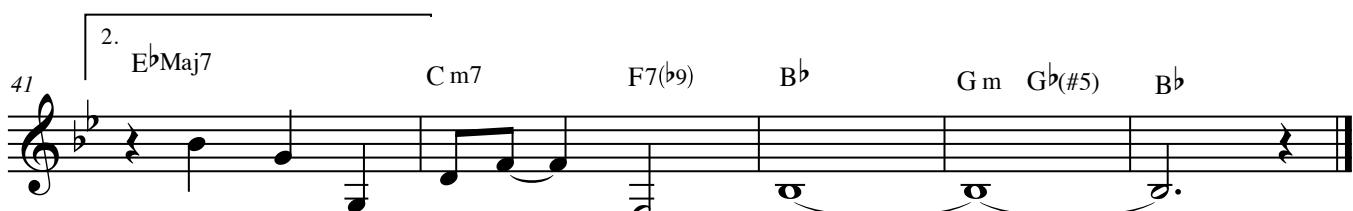
 don't change a hair for me, not if you care for me,

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

5 A♭Maj7 F m7 D m7(♭5) G7(♭9)
 You make me smile with my heart.

9 C m C m(maj7) C m7 C m6
 Your looks are laugh - a-ble, un-pho - to - graph - a-ble,

13 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^b6 C m7 F7 B^b6 C m7 F7 B^b6 C[#]7 C m7 F7
mance. (F)A

47 B^b6 B^o7 C m6 D^b^o7 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^b6 C[#]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^b6 G7 E7 E^b7 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^b6 C m6 D^b^o7
— 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^b6
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^b7 E^bMaj7 G 7/D C m7 C[#]7 D m7 D^b7 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^b C m7 F7 B^b C m7 F7 B^b
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^b

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

14 B^bm F Cm6 D7

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

17 G9 G^b 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^b B^bm

— 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^b/C B A^bmaj7 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

C7

Gm7 C7(b9)

F

3

F

3

F°

3

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

B♭

3

G9 Dm7 B♭m G9 E♭

3

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

E♭m

B♭

Fm6

G7

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

C9

B

C7

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

F

3

F°

B♭

3

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

3

G9 Dm7 B♭m G9 E♭

E♭m

3

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

B♭

Fm6

G7

Cm7

F7

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

1. B♭ B7 C7 Gm7C7

2. B♭ D♭/F

E D♭maj7 B♭

too.

too.

Cherry Pink And Apple Blossom White

Keyboard

(Sax only - freely)
N.C.

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. 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 & 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.