



THE
MIXED NUTS

Set MardiGrasA

Last revised: 2019.02.23

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Measure 11: 1st sax;
2nd & 3rd times vocal;
4th sax; 5th time vocal

Sax, Bass, & Keyboard Only
Slowly And Very Rubato) B♭

When The Saints Go Marching In

F

Keyboard

Keyboard chords: B♭7, E♭, E♭m, B♭, Gm, Cm7, F7, B♭, E♭, B♭/D, F7, B♭, E♭.

(1st time Dixieland Instrumental) B♭, E♭, B♭/D, F7, B♭, E♭.

Lyrics:

- Measures 8-14: saints come sing - go march - ing in. on Judg - ment Day in' "Hal - le - lu,"
- Measures 15-21: Oh, when the saints go march - ing in, Oh, when they come on Judg - ment Day, Oh, Lord, want to want to want to want to and when they're sing - in' "Hal - le - lu," Oh, yes, I want to want to want to want to be in that num - ber when the saints go march - ing in.
- Measures 22-28: be in that num - ber when the saints go march - ing in. be in that num - ber when they come on Judg - ment Day. be in that num - ber when they're sing - in' "Hal - le - lu."
- Measures 29-35: 1-5 B♭ | 6 C C F C/E G7 C F Oh, when the they're And when the Lord is shak-in' hands,
- Measures 36-42: And when the Lord is shak - in' hands, Oh yes, I want to be in that
- Measures 43-49: num - ber when the Lord is shak - in' hands (Dixieland To End)
- Measures 50-56: C C7 F Fm C Am Dm7 G7 C F C G7(♭9) Dm7 G7 C E C F C C

Measure 11: 1st time sax;
2nd & 3rd times vocal;
4th time keyboard; 5th time vocal

When The Saints Go Marching In

M

Keyboard

(Sax, Bass, & Keyboard Only
Slowly And Very Rubato)

The musical score consists of eight staves of music, each with a different instrument's part. The instruments include a keyboard (labeled 'Keyboard' at the top right), a bass line, a vocal line, a keyboard line, a vocal line, a keyboard line, a bass line, and a vocal line.

Chords and Key Signatures:

- Measure 11: E♭, E♭7, A♭, A♭m
- Measure 12: E♭, Cm, Fm7, B♭7, E♭ (Drums - At Tempo)
- Measure 18: Fm7, B♭7, E♭, E♭7/D♭, A♭/C, A♭m/B
- Measure 24: E♭/B♭, Cm, Fm7, B♭7, E♭, A♭, E♭, E♭, F
- Measure 30: F, B♭, F/A, C7, F, B♭, F/A, C7, F, Dm
- Measure 36: Gm7, C7, F, F7, B♭, B♭m
- Measure 42: F, Dm, Gm7, C7, F, B♭, F, C7, F, F7
- Measure 48: B♭, B♭m, F, C7(b9), Gm7, C7, F, B♭, F, B♭, F

Lyrics:

Measure 11: (1st time Dixieland Instrumental)

Measure 12: saints come sing - go march - ing in. on Judg - ment Day. in' "Hal - le - lu," Oh, when the saints go march - ing on Judg - ment Day. "Hal - le - lu,"

Measure 18: in, Day. Oh, yes, I want to be in that num-ber when the when they're

Measure 24: saints go march - ing in. Oh, when the And when the come on Judg - ment Day. Oh, when they And when they're

Measure 30: Lord is shak-in' hands, and when the Lord is shak - in'

Measure 36: hands, Oh yes, I want to be in that num-ber when the

Measure 42: Lord is shak - in' hands

Measure 48: (Dixieland To End)

Begin The Beguine

F
Keyboard

(Sax)

1 C7 3 F C7

5 F Dm7 FMaj7 Dm7 F
When they be - gin the be - guine, it

9 Dm F C7
brings back the sound of mus - ic so ten - der. It

13 3 Gm Gm7
brings back the days of trop - i - cal splen - dor, it

17 C7 C7sus4 F
brings back a mem - 'ry ev - er green. I'm

21 3 Dm7 FMaj7 Dm7 F
with you once more un - der the stars, and

25 FMaj7 Dm7 C7
down by the shore an or - ches - tra's play - ing. And

29 Gm C7 Gm7 Gm
e - ven the palms seem to be sway - ing

33 C7 F
when they be - gin the be - guine. To

2

37 Fm B^b7 E^b
live it a - gain____ is past all en - deav - or____ ex -

41 E^bm A^b7 D^bMaj7
cept when the tune____ clutch-es my heart.____ And

45 B^o C D^b
there we are, swear-ing to love for - ev - er____ and prom-is - ing

49 C B^bm7 G m7 C C7
nev - er ev - er to part.____ What

53 F D m7 FMaj7 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^bm G m7(♭5)3 B^bm3 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 3 FMaj7 D m7 FMaj7 D m7
let them be - gin____ the be - guine.____ Let the

73 F 3 FMaj7 D m F Maj7 C7
love that was once a - fire re-main an em - ber.____ Let it

77 $B\flat$ — 3 — G^{m7} — 3 — — 3 — A m D m D m7
 sleep like the dead de - sire I on - ly re - mem - ber _____

81 G m7 C 7sus4 C7 F
 when they be - gin _____ the be - guine. _____ Oh, let's

85 F — 3 — F Maj7 — 3 — D m F F Maj7 D m7
 let them be - gin the be - guine, make them play _____ till the

89 F — 3 — F Maj7 F6 C7
 stars that were there be - fore re-turn a - bove you, _____ till you

93 $B\flat$ — 3 — G m7 — 3 — A m A m7 D7
 whis-per to me once more, "Dar-ling, I love you." _____ Then we'll

97 G m7 C 7sus4 G m7 — 3 — C 7sus4
 sud-den - ly know _____ what heav-en we're in _____

101 G m7 — 3 — C 7sus4 F D m7
 when they be - gin _____ the be - guine, _____

105 G m7 — 3 — C 7sus4 G m7(\flat 5) 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♭ F7

When they be - gin the be - guine, it

G m7 B♭Maj7 G m7 B♭

brings back the sound of music so ten - der. It

9 G m B♭ F7

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

13 C m C m7

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

17 F7 F7sus4 B♭

with you once more un - der the stars, and

21 G m7 B♭Maj7 G m7 B♭

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

25 B♭Maj7 G m7 F7

e - ven the palms seem to be sway - ing

29 C m F7 C m7 C m

when they be - gin the be - guine. To

33 F7 B♭

2

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

41 $A^{\flat}m$ $D^{\flat}7$ $G^{\flat}\text{Maj7}$
 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 $E^{\flat}\text{m7}$ $C\text{m7}$ F $F7$
 nev - er ev - - er to part. _____ What

53 B^{\flat} $G\text{m7}$ $B^{\flat}\text{Maj7}$ $G\text{m7}$ B^{\flat}
 mo-ments di - vine, _____ what rap-ture se - rene, _____ till

57 $B^{\flat}7$ $F7$
 clouds came a long to dis - perse the joy we had tast - ed. _____ And

61 $E^{\flat}m$ $C\text{m7}(\flat5)$ $E^{\flat}m$ $C\text{m7}$
 now, when I hear peo-ple curse the chance that was wast - ed, _____ I

65 $F7$ $C\text{m7}$ B^{\flat}
 know but too well _____ what they mean. _____ So, don't

69 B^{\flat} $B^{\flat}\text{Maj7}$ $G\text{m7}$ $B^{\flat}\text{Maj7}$ $G\text{m7}$
 let them be - gin _____ the be - guine. _____ Let the

73 B^{\flat} $B^{\flat}\text{Maj7}$ $G\text{m}$ $B^{\flat}\text{Maj7}$ $F7$
 love that was once a - fire re-main an em - ber. _____ Let it

77 E♭ C m7 D m G m G m7
sleep like the dead de - sire I on - ly re - mem - ber _____

81 C m7 F7sus4 F7 B♭
when they be - gin _____ the be - guine. _____ Oh, let's

85 B♭ B♭Maj7 G m B♭ B♭Maj7 G m7
let them be - gin the be - guine, make them play _____ till the

89 B♭ B♭Maj7 B♭6 F7
stars that were there be - fore re-turn a - bove you, _____ till you

93 E♭ C m7 D m D m7 G 7
whis-per to me once more, "Dar-ling, I love you." _____ Then we'll

97 C m7 F7sus4 C m7 F7sus4
sud-den - ly know _____ what heav-en we're in _____

101 C m7 F7sus4 B♭ G m7
when they be - gin _____ the be - guine, _____

105 C m7 F7sus4 C m7(♭5) F7
when they be - gin _____ the be -

109 B♭ G m7 C m7 B Maj7 B♭
guine. _____

Alexander's Ragtime Band

F

(Keyboard)

Keyboard

Keyboard

5 G G7 C Am7 D7

Oh, my hon-ey, oh, my hon-ey, bet-ter hur-ry and let's me-an-der.

9 G A7 D7

Ain't you go-in', ain't you go-in'? to the lead-er man, rag-ged met-er man'.

13 G G7 C D7

Oh, my hon-ey, oh, my hon-ey, let me take you to Al-ex-an-der's

17 G G7/F C/E C#° D D7 G G7

grand-stand brass band. Ain't you com-in' a - long? Come on and

21 C C/B C/A C/G G G7 C

hear, come on and hear Al-ex-an-der's Rag-time Band. Come on and

25 F F/E F/D F/C F

hear, come on and hear, it's the best band in the land. They can

2

C
29 play a bu-ble call like you nev-er heard be-fore. So nat-u-ral that you want to go to war.

C m6

33 G/B B♭^o D7/A G7
That's just the best - est band what am, my hon - ey lamb. Come on a-

37 C C/B C/A C/G G G7 C
long, ____ come on a - long, ____ let me take you by the hand ____ up to the

41 F F/E F/D F/C F
man, ____ up to the man, ____ who's the lead - er of the band! _____ And if you

45 C7 F F♯^o
care to hear the Swan-ee Riv - er played in rag - time, ____ come on and

49 C A7 D m G7 C C7 (Sax)
hear, ____ come on and hear Al - ex - an - der's Rag - time Band!

53 F F/E F/D F/C C C7 F
F

57 B♭ B♭/A B♭/G B♭/F B♭
B

61 F

F m6

65 C/E E[♭] G7/D C G7

Come on a-

69 C C/B C/A C/G G G7 C

long, come on a - long, let me take you by the hand up to the

73 F F/E F/D F/C F

man, up to the man who's the lead-er of the band! And if you

77 C7 F F♯

care to hear that Swan-ee Riv-er played in rag - time.

81 C A7 Dm D7

come on and hear, come on and hear Al-ex - an - der's Rag - time

85 C(Sax) C°7 Dm D♭maj7 C6

Band!

Alexander's Ragtime Band

M

Keyboard

(Keyboard) Keyboard

This section shows a keyboard part with two staves. The top staff is in treble clef and the bottom is in bass clef, both in 4/4 time. The keyboard part consists of a series of eighth-note chords and single notes.

5 C C7 F D m7 G7

Oh, my hon-ey, oh, my hon-ey, bet-ter hur-ry and let's me-an-der.

9 C D7 G7

Ain't you go-in', ain't you go-in'? to the lead-er man, rag-ged met-er man'.

13 C C7 F G7

Oh, my hon-ey, oh, my hon-ey, let me take you to Al-ex-an-der's

17 C C7/B♭ F/A F♯ G G7 C C7

grand-stand brass band. Ain't you com-in' a - long? Come on and

21 C C/B C/A C/G G G7 C

hear, come on and hear Al-ex-an-der's Rag-time Band. Come on and

25 F F/E F/D F/C F

hear, come on and hear, it's the best band in the land. They can

2

29 C play a bu-ble call like you nev-er heard be-fore. So nat-u-ral that you want to go to war. C m6

33 G/B B[♭]/A D7/A G7
That's just the best - est band what am, my hon - ey lamb. Come on a-

37 C C/B C/A C/G G G7 C
long, ____ come on a - long, ____ let me take you by the hand ____ up to the

41 F F/E F/D F/C F
man, ____ up to the man, ____ who's the lead - er of the band! _____ And if you

45 C7 F F[#]/E
care to hear the Swan-ee Riv - er played in rag - time, ____ come on and

49 C A7 D m G7 C C (Keyboard)
hear, ____ come on and hear Al - ex - an - der's Rag - time Band!

53 B[♭] B[♭]/A B[♭]/G B[♭]/F F F7 B[♭]

57 E[♭] E[♭]/D E[♭]/C E[♭]/B[♭] E[♭]

The musical score consists of eight staves of music for a single instrument, likely a piano or guitar. The music is in common time and includes lyrics. The key signature changes frequently, indicated by various sharps and flats. Chords are labeled above the staff at the beginning of each measure. The lyrics describe a band playing a bugle call, a honey lamb, ragtime, and the leader of the band.

61 B^b

65 F/A A^b^o C7/G F C7

Come on a-

69 F F/E F/D F/C C C7 F

long, ____ come on a - long, ____ let me take you by the hand ____ up to the

73 B^b B^b/A B^b/G B^b/F B^b

man, up to the man who's the lead-er of the band! _____ And if you

77 F7 B^b B^o

care to ____ hear that Swan-ee Riv-er played in rag - time.

81 F D7 G m G^b7

come on and hear, come on ____ and hear Al-ex - an - der's Rag - time

85 (Sax) F^o7 G m G^bmaj7 F6

Band! _____

After You've Gone

F

Keyboard

(Sax)

The musical score consists of ten staves of music for keyboard, arranged in two columns. The left column contains staves 1 through 5, and the right column contains staves 6 through 10. Each staff begins with a key signature of one flat (F#) and a time signature of 4/4.

Staff 1: E♭, E°, F m7, F♯°

Staff 2: G m7, G♭°, F m7, B♭7

Staff 3: E♭, F m7, B♭7

Lyrics for Staff 3: Why won't you lis - ten, hon - ey, while I say:—

Staff 4: E♭, F m7, B♭7, G7

Lyrics for Staff 4: How could you tell me that you're going a-way? Don't say that

Staff 5: C m, F7, B♭7

Lyrics for Staff 5: we must part. Don't break my ach-ing heart.

Staff 6: E♭, F m7, B♭7, E♭7

Lyrics for Staff 6: You know I've loved you tru - ly man-y years, I loved you night and day.

Staff 7: A♭, A♭°

Lyrics for Staff 7: — How could you tell it to me, hon - ey,—

Staff 8: E♭/G, C7, F7, B♭7, A♭7

Lyrics for Staff 8: can't you see my tears? Now lis-ten while I say:

2

21 A♭Maj7 D♭7(♭9) E♭Maj7
 Af - ter you've gone and left me cry-ing, af - ter you've gone,

24 C9 F9 B♭9
 there's no de - ny - ing, you'll feel blue, you'll feel sad, —

27 E♭6 E♭7
 you'll miss the best - est pal you've ev - er had.

29 A♭Maj7 D♭7(♭9) E♭Maj7
 There'll come a time now don't for - get it, there'll come a time
 Af - ter the years we've been to - geth-er, through joy and tears,

32 C9 F m7 C7/G A♭6 D♭7
 when you'll re - gret it. Some-day, when you'll grow lone - ly,
 all kinds of weath - er. Some-day, blue and down - heart - ed,

35 E♭Maj7 G7 C m7 F 13 E♭Maj7/B♭ C7(♭9)
 your heart will break like mine and you'll want me on - ly, af - ter you've gone,
 you'll long to be with me right back where we started. Af - ter I'm gone,

38 1. F m7 B♭7 E♭6 B♭m7 E♭7
 af - ter you've gone — a - way.

41 2. F m7 3. B♭7 E♭ A♭7 B♭11 E♭
 af - ter I'm gone a - way.

After You've Gone

M

Keyboard

(Keyboard)

F F[#] G m7 G[#]

A m7 A^b G m C7

5 F G m7 C7

Why won't you lis - ten, hon - ey, while I say: —

7 F G m7 C7 A7

How could you tell me that you're going a-way? Don't say that

10 D m G 7 C7

we must part. Don't break my ach-ing heart.

13 F G m7 C7 F 7

You know I've loved you tru - ly man-y years, I loved you night and day.

16 B^b B^b

— How could you tell it to me, hon - ey, —

18 F/A D7 G 7 C7 B^b7

can't you see my tears? Now lis-ten while I say:

2

21 B♭Maj7 E♭7(♭9) F Maj7

Af - ter you've gone and left me cry-ing, af - ter you've gone,

24 D 9 G 9 C 9

there's no de - ny - ing, you'll feel blue, you'll feel sad, —

27 F 6 F 7

you'll miss the best - est pal you've ev - er had.

29 B♭Maj7 E♭7(♭9) F Maj7

There'll come a time— now don't for - get it, there'll come a time—
Af - ter the years we've been to - geth-er, through joy and tears,

32 D 9 G m7 D 7/A B♭6 E♭7

when you'll re - gret it. Some - day, when you'll grow lone - ly,
all kinds of weath - er. Some - day, blue and down - heart - ed,

35 F Maj7 A 7 D m7 G 13 F Maj7/C D 7(♭9)

your heart will break like mine and you'll want me on - ly, af-ter you've gone,
you'll long to be with me right back where we start-ed. Af-ter I'm gone,

38 1. G m7 C7 F 6 C m7 F 7

af - ter you've gone— a - way.

41 2. G m7 C7 F B♭7 C 11 F

af - ter I'm gone a - way.

(3 Times - Vocal 1st and 3rd)

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

(Sax) B^b B^b7/A^b E^b/G G^b7 B^b/F /D C m7 F7

5 B^b
Won't you come home, Bill Bai - ley, won't you come home?

9 B^o7 F7/C /F
I'm cry-in' all night long. I'll do the cook-ing, hon-ey,

15 F9(#5) B^b
I'll pay the rent. I know I've done you wrong.

21
'Mem-ber that rain - y eve that I drove you out, with noth-ing but a
D^o C m G7 C m E^b E^o7 B^b/F

26
fine tooth comb? I know I'm to blame, well, ain't that a

32 G7 C7 F9 F7 1, 2.
shame? Bill Bail - ey won't you please come home?

37 3.
B^b A7 G7 C7 F13 F7

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

43 B^b
home.

The musical score consists of two staves. The top staff is for the vocal part, which includes lyrics and corresponding piano chords. The bottom staff is for the keyboard. The vocal part starts with a 4/4 time signature and moves to 2/4 at measure 21. The piano part provides harmonic support with various chords indicated above the staff. The lyrics describe a man's desire for his lover to return home, mentioning cooking, rent, and past mistakes.

(3 Times - Vocal 1st and 3rd)

Bill Bailey**M****Keyboard**

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

5 E♭

9 E°7 B♭7/F /B♭

She moans the whole night long. _____ I'll do the cook-ing, hon-ey,

15 B♭9(\$5) E♭

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

21

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

26 G° F m C7 F m A♭ A°7 E♭/B♭

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

32 C7 F7 B♭9 B♭7 1,2. E♭ F m7 B♭7

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

37 3. E♭ D7 C7 F7

home, I don't mean may-be! Bill Bail - ey. _____ won't you

41 B♭13 B♭7 E♭ F m7 B♭7 E♭

please come home. _____

Basin Street Blues

F

(Keyboard)

Keyboard

3 C 3 C7 3 Gm7 3 C7 3

3 F /A 3 A^b7 3 G^o7 3 F C7 (Sax)

5 F (Keyboard) (Sax) (Keyboard)

8 (Sax) F7/A B^b B^o7 3

11 F/C 3 F F (Keyboard)

14 (Sax) (Keyboard) (Sax)

17 F7/A B^b B^o7 F/C C7 F

21 F6 A7 D7 3 3

24 3 G7 3 C7

2

27 F/A A^b7 Gm7 G7 Gm7 C7 F6

30 A7 D7 3 3 3

33 G7 C7 F B^b F Yes,

37 F6 A7 D7 Bas-in Street is the street where the best folks,

40 G7 C7 they all meet, down in New Or-leans the land of dreams You'll

43 F/A A^b7 Gm7 G7 Gm7 C7 nev-er know how nice it seems or just how much it real-ly means. I'm

45 F6 A7 D7 glad to be, oh, yes-sir-ee, where wel-come's free

48 G7 C7 and dear to me, where I can lose, lose my Bas-iin Street Blues.

51 1. F B^b F C7 (Sax) 2. F B^b F C7 You'll be

The musical score consists of eight staves of music for a single instrument, likely a piano or organ, with lyrics underneath each staff. The score includes chords such as F/A, A^b7, Gm7, G7, Gm7, C7, F6, A7, D7, G7, C7, F, B^b, F, F6, A7, D7, G7, C7, F, B^b, F, C7, and various rests. The lyrics describe Basin Street in New Orleans, mentioning the street, the best folks, dreams, and the welcoming nature of the place. The score concludes with a final section starting at measure 51, labeled '1.' and '2.', with chords F, B^b, F, C7, and F, B^b, F, C7 respectively, followed by the words 'You'll be'.

55 F (Sax)
 glad you came with me

57 (Sax) F 7/A
 down the Mis-sis-sip-pi. I'm gon-na show you what the

60 B^b B^{°7} F/C C7 F C7
 good life means. No place can send you like New Or-leans. And we'll be

63 F 6 A 7 D 7
 glad to be oh, yes-sir-ee, where wel-come's free and it's

66 G 7 C 7
 dear to me, where we can lose, we can lose our Bas - in Street

69 F F 7/E^b B^b/D D^{°7} F/C B^bm7 3
 blues. I'm talk - in' 'bout the Bas - sin Street

72 F /A B^b B^{°7} F/C C7 F
 blues (Sax)

Basin Street Blues

M

(Keyboard)

F 3 F7 3 Cm7 3 F7 3
 B♭ /D 3 D♭°7 3 C°7 3 B♭ F7 (Sax)

5 B♭ (Keyboard) (Sax) (Keyboard)
 (Sax) 3 B♭7/D E♭ E°7 3

11 B♭/F F7 3 B♭ B♭ (Keyboard)
 (Sax) (Keyboard) (Sax)

14 B♭7/D E♭ E°7 B♭/F F7 B♭
 (Sax) (Keyboard) (Sax)

17 3 B♭7/D E♭ E°7 B♭/F F7 B♭
 (Sax) (Keyboard) (Sax)

21 B♭6 D7 G7 3 3
 (Sax) (Keyboard) (Sax)

24 3 C7 3 F7
 (Sax) (Keyboard) (Sax)

2

27 B♭/D D♭⁹/7 Cm7 C7 Cm7 F7 B♭⁶

30 D7 G7

33 C7 F7 B♭ E♭ B♭

Yes,

37 B♭⁶ D7 G7

Bas - in Street is the street where the best folks,

40 C7 F7

they all meet, down in New Or - leans the land of dreams You'll

43 B♭/D D♭⁹/7 Cm7 C7 Cm7 F7

nev - er know how nice it seems or just how much it real - ly means. I'm

45 B♭⁶ D7 G7

glad to be, oh, yes-sir-ee, where wel-come's free

48 C7 F7

and dear to me, where I can lose, lose my Bas - iin Street Blues.

51 1. B♭ E♭ B♭ F7 (Keyboard) 2. B♭ E♭ B♭ F7

You'll be

55 B♭

(Keyboard)

glad you came with me

57 (Keyboard) B♭7/D

down the Mis-sis-sip-pi. I'm gon-na show you what the

60 E♭ E°7 B♭/F F 7 B♭ F 7

good life means. No place can send you like New Orleans. And we'll be

63 B♭6 D 7 G 7

glad to be oh, yes-sir-ee, where wel-come's free and it's

66 C 7 F 7

dear to me, where we can lose, we can lose our Bas - in Street

69 B♭ B♭7/A♭ E♭/G G♭°7 B♭/F E♭m7 3

blues. I'm talk - in' 'bout the Bas - sin Street

72 B♭ /D E♭ E°7 B♭/F F 7 B♭

(Keyboard)

blues.

12/8 feel throughout

Blueberry Hill

F
Keyboard

(Keyboard)

12/8 feel throughout

Chords indicated above the staff:

- 1. 3 measures: B♭, C7, F, B♭, F, N.C.
- 2. 3 measures: B♭, F
- 3. 3 measures: B♭, F, FMaj7, F6
- 4. 3 measures: B♭, F
- 5. 3 measures: B♭, F, FMaj7, F6
- 6. 3 measures: B♭, F
- 7. 3 measures: B♭, F, FMaj7, F6
- 8. 3 measures: B♭, F
- 9. 3 measures: B♭, F, FMaj7, F6
- 10. 3 measures: B♭, F
- 11. 3 measures: B♭, F, FMaj7, F6
- 12. 3 measures: B♭, F
- 13. 3 measures: B♭, F, FMaj7, F6
- 14. 3 measures: B♭, F
- 15. 3 measures: B♭, F, FMaj7, F6
- 16. 3 measures: B♭, F
- 17. 3 measures: B♭, F, FMaj7, F6
- 18. 3 measures: B♭, F
- 19. 3 measures: B♭, F, FMaj7, F6
- 20. 3 measures: B♭, F
- 21. 3 measures: B♭, F, FMaj7, F6
- 22. 3 measures: B♭, F
- 23. 3 measures: B♭, F, FMaj7, F6
- 24. 3 measures: B♭, F
- 25. 3 measures: B♭, F, FMaj7, F6
- 26. 3 measures: B♭, F
- 27. 3 measures: B♭, F, FMaj7, F6
- 28. 3 measures: B♭, F
- 29. 3 measures: B♭, F, FMaj7, F6
- 30. 3 measures: B♭, F
- 31. 3 measures: B♭, F, FMaj7, F6
- 32. 3 measures: B♭, F
- 33. 3 measures: B♭, F, FMaj7, F6
- 34. 3 measures: B♭, F
- 35. 3 measures: B♭, F, FMaj7, F6

Lyrics:

found my
thrill on Blue-ber - ry Hill, on Blue-ber - ry
when I found you. The moon stood
still on Blue-ber - ry Hill and lin-gered un -
till my dreams came true. The wind in the
wil - low played love's sweet mel - o - dy, but all of those
vows we made were nev - er to be. Tho' we're a -
part you're part of me still for you were my
thrill on Blue-ber - ry Hill.

(Sax)

12/8 feel throughout

Blueberry Hill

M

Keyboard

(Keyboard)

12/8 feel throughout

(Keyboard)

1 E♭ F7 B♭ E♭ B♭ N.C.

6 E♭ B♭

10 F7 B♭ B♭Maj7 B♭6 B♭7

14 E♭ B♭

18 F7 B♭ E♭ B♭ E♭6

22 B♭ B♭Maj7 E♭6 B♭ B♭Maj7 B♭7 A7

26 D m A7 D m A7 D F7 B♭7

30 E♭ B♭

34 F7 1. B♭ E♭ B♭ B♭7 | 2. B♭ E♭ B♭6

(Keyboard)

I found my
thrill on Blue-ber-ry Hill, on Blue-ber-ry Hill,
when I found you. The moon stood
still on Blue-ber-ry Hill and lin-gered un-
till my dreams came true. The wind in the
wil-low played love's sweet mel-o-dy, but all of those
vows we made were nev-er to be. Tho' we're a-
part of me still for you were my
thrill on Blue-ber-ry Hill.

Ain't Misbehavin'

F

Keyboard

1 A^b6 (Sax)

3 D m7(♭5)

3 D♭m6

3 E♭7

3 B♭7

3 E♭7

5 § A♭ A°7 B♭m7 B°7 A♭/C C7♯5

No one to talk with,
I know for cer-tain,
all by my-self.
the one I love.

No one to walk with,
I'm through with flir - tin,
but it's

8 D♭6 G♭9 A♭ F7(♭9) B♭m7 E♭7

I'm hap-py on—the shelf.
just you I'm think - in' of.

Ain't mis-be-ha-vin',
Ain't mis-be-ha-vin',

I'm sav-in' my love for
I'm sav-in' my love for

11 1 C7 F7 B♭m7 E♭7 2. A♭6 G♭9 A♭6 C7♯5

you. _____

15 Fm D♭7/F B♭7/F F7

Like Jack Hor-ner in the cor-ner, Don't go no-where. What do I care?

19 E♭ E♭aug7 Fm7 B♭7 E♭7 F7 B♭7 E♭7

Your kiss - es are worth wait - ing for, be - lieve me.

23 A^b A^{o7} B^bm7 B^{o7} A^b/C C7#5

I don't stay out late, don't care to go. I'm home a-bout eight, just
me and the "Late Late Show." Ain't mis-be-ha-vin,'
Sav-in' my love for you.

26 D^b6 G^b9 A^b F7(b9)

28 B^bm7 E^b7 To Coda \oplus A^b6 B^bm7 E^b7 *D.S. al Coda*

Coda C D^b^o7 C7 F m7 B^bm7 E^b7

you. Ain't mis-be-ha-vin,' I'm sav-in' all my love for

(Keyboard) 35 A^b rit. A^b/C B^o E^b7/B^b A^b D^b A^b6 G^{ss}

you. 3 3 3 3 3: 3: 3: 3:

Ain't Misbehavin'

M

Keyboard

(Keyboard) **B^b6**

E^bm6

B^b **B^o7** **C m7** **C[#]7** **B^b/D** **D7#5**

No one to talk with,
I know for cer-tain,
all by my-self.
the one I love.

No one to walk with,
I'm through with
but flir - tin, it's

E^b6 **A^b9** **B^b** **G7(b9)** **C m7** **F7**

I'm hap-py on—the shelf.
just you I'm think - in' of.

Ain't mis-be-ha-vin',
Ain't mis-be-ha-vin',

I'm sav-in' my love for
I'm sav-in' my love for

D7 **G7** **C m7** **F7** **B^b6** **A^b9** **B^b6** **D7#5**

you. you.

G m **E^b7/G** **C7/G** **G7**

Like Jack Hor-ner in the cor-ner, Don't go no-where. What do I care?

F **Faug7** **G m7** **C7** **F7** **G7** **C7** **F7**

Your kiss - es are worth wait - ing for, be - lieve me.

23 B^b B^o7 C m7 C^{#o}7 B^b/D D7#5

I don't stay out late, don't care to go. I'm home a - bout eight, just

26 E^b6 A^b9 B^b G7(b9)

me and the "Late__ Late Show." Ain't mis - be - ha - vin,'

28 C m7 F7 To Coda ♩ B^b6 C m7 F7 D.S. al Coda

Sav - in' my love for you.

Coda

31 D E^b7 D7 G m7 C m7 F7

you. Ain't mis-be - ha vin,' I"m sav-in' all my love for

(Keyboard) B^b rit. B^b/D D^bo F7/C B^b E^b B^b6 *Gloss*

you.

Tennessee Waltz

F

(Keyboard Intro)

N.C. F Fmaj7 F7

This block contains the first two measures of a keyboard introduction. The first measure starts with 'N.C.' (No Chord) followed by a single note 'F'. The second measure begins with a dotted half note 'F' followed by a eighth-note pair. The third measure starts with a dotted half note 'Fmaj7' followed by a eighth-note pair. The fourth measure starts with a dotted half note 'F7' followed by a eighth-note pair.

Keyboard

B♭ B°7 F/C Dm7 Gm9

This block shows a sequence of chords: B♭, B°7, F/C, Dm7, and Gm9. The B♭ chord is a full four-note chord. The B°7 chord has a bass note and three upper notes. The F/C chord has a bass note and two upper notes. The Dm7 chord has a bass note and two upper notes. The Gm9 chord has a bass note and three upper notes.

C7 F B♭ A m C7/G F C7sus4

This block shows a sequence of chords: C7, F, B♭, A m, C7/G, F, and C7sus4. The C7 chord has a bass note and three upper notes. The F chord has a bass note and two upper notes. The B♭ chord has a bass note and three upper notes. The A m chord has a bass note and two upper notes. The C7/G chord has a bass note and three upper notes. The F chord has a bass note and two upper notes. The C7sus4 chord has a bass note and three upper notes.

I was

F F maj7 F7 B♭

This block shows a sequence of chords: F, F maj7, F7, and B♭. The F chord has a bass note and two upper notes. The F maj7 chord has a bass note and three upper notes. The F7 chord has a bass note and three upper notes. The B♭ chord has a bass note and three upper notes.

dan-cin' with my dar-lin' to the Ten-nes - see Waltz

B°7 F/C Dm Gm

This block shows a sequence of chords: B°7, F/C, Dm, and Gm. The B°7 chord has a bass note and three upper notes. The F/C chord has a bass note and two upper notes. The Dm chord has a bass note and two upper notes. The Gm chord has a bass note and three upper notes.

when an old friend I just hap-pened to see.

C7 F F maj7 F7

This block shows a sequence of chords: C7, F, F maj7, and F7. The C7 chord has a bass note and three upper notes. The F chord has a bass note and two upper notes. The F maj7 chord has a bass note and three upper notes. The F7 chord has a bass note and three upper notes.

I in-tro-duced her to my dar-lin' and while

B♭ B°7 F/C Dm7 G9 C7

This block shows a sequence of chords: B♭, B°7, F/C, Dm7, G9, and C7. The B♭ chord has a bass note and three upper notes. The B°7 chord has a bass note and three upper notes. The F/C chord has a bass note and two upper notes. The Dm7 chord has a bass note and two upper notes. The G9 chord has a bass note and three upper notes. The C7 chord has a bass note and three upper notes.

they were walt-zing, my friend stole my sweet-heart from

F B^b A m C7/G F C7 F A7 ³

me. I re-mem-ber _____ the night _____

B^b6 F

— and the Ten - nes-see Waltz, and I knew just how

Dm7 Dm7 Gm7 C7 F

much I had lost. Yes, I lost my _____

F maj7 F7 B^b B°7

— lit-tle dar - lin' the night they were play-ing the

F/C Dm7 G9 C7 1
F B^b A m7 C7/G F C7 (Sax)

beau-ti - ful Ten - nes-see Waltz.

2
F F7 B^b B°7 F

waltz. the beau - ti - ful

C7 B^b F/A C7/G F

Ten - nes-see Waltz.

Tennessee Waltz

M

(Keyboard Intro)

Keyboard Intro musical score in 3/4 time, B-flat major. The score consists of two measures. Measure 1 starts with 'N.C.' followed by a series of eighth-note chords: B-flat, B-flat major 7, and B-flat 7. Measure 2 continues with a series of eighth-note chords: E-flat, E-flat 7, B-flat/F, G minor 7, and C minor 9.

Keyboard

Keyboard musical score in 3/4 time, B-flat major. The score consists of two measures. Measure 1 starts with a bass note '7' followed by a series of eighth-note chords: E-flat, E-flat 7, B-flat/F, G minor 7, and C minor 9. Measure 2 continues with a series of eighth-note chords: F 7, B-flat, E-flat (with a 3 overline), D minor, F 7/C, B-flat, and F 7sus4.

Keyboard musical score in 3/4 time, B-flat major. The score consists of two measures. Measure 1 starts with a bass note '13' followed by a series of eighth-note chords: F 7, B-flat, E-flat (with a 3 overline), D minor, F 7/C, B-flat, and F 7sus4. Measure 2 continues with a series of eighth-note chords: B-flat, B-flat major 7, E-flat, D minor, F 7/C, B-flat, and F 7sus4. The lyrics 'I was' are written below the notes.

Keyboard musical score in 3/4 time, B-flat major. The score consists of three measures. The first measure starts with a bass note '18' followed by a series of eighth-note chords: B-flat, B-flat major 7, E-flat, D minor, F 7/C, B-flat, and F 7sus4. The second measure starts with a bass note '18' followed by a series of eighth-note chords: B-flat, B-flat major 7, E-flat, D minor, F 7/C, B-flat, and F 7sus4. The third measure starts with a bass note '18' followed by a series of eighth-note chords: B-flat, B-flat major 7, E-flat, D minor, F 7/C, B-flat, and F 7sus4. The lyrics 'dan-cin' with my dar-lin' to the Ten-nes - see Waltz' are written below the notes.

Keyboard musical score in 3/4 time, B-flat major. The score consists of three measures. The first measure starts with a bass note '25' followed by a series of eighth-note chords: E-flat 7, B-flat/F, G minor, and C minor. The second measure starts with a bass note '25' followed by a series of eighth-note chords: E-flat 7, B-flat/F, G minor, and C minor. The third measure starts with a bass note '25' followed by a series of eighth-note chords: E-flat 7, B-flat/F, G minor, and C minor. The lyrics 'when an old friend I just hap-pened to see.' are written below the notes.

Keyboard musical score in 3/4 time, B-flat major. The score consists of three measures. The first measure starts with a bass note '32' followed by a series of eighth-note chords: F 7, B-flat, B-flat major 7, and B-flat 7. The second measure starts with a bass note '32' followed by a series of eighth-note chords: F 7, B-flat, B-flat major 7, and B-flat 7. The third measure starts with a bass note '32' followed by a series of eighth-note chords: F 7, B-flat, B-flat major 7, and B-flat 7. The lyrics 'I in-tro-duced him to my dar-lin' and while' are written below the notes.

Keyboard musical score in 3/4 time, B-flat major. The score consists of three measures. The first measure starts with a bass note '39' followed by a series of eighth-note chords: E-flat, E-flat 7, B-flat/F, G minor 7, C 9, and F 7. The second measure starts with a bass note '39' followed by a series of eighth-note chords: E-flat, E-flat 7, B-flat/F, G minor 7, C 9, and F 7. The third measure starts with a bass note '39' followed by a series of eighth-note chords: E-flat, E-flat 7, B-flat/F, G minor 7, C 9, and F 7. The lyrics 'they were walt-zing, my friend stole my sweet-heart from' are written below the notes.

B^b E^b Dm F7/C B^b F7 B^b D7

me. I re - mem - ber

³

the night

E^b6 B^b

and the Ten - nes-see Waltz,

and I knew just how

Gm7 Gm7 Cm7 F7 B^b

much I had lost.

Yes, I lost my

B^bmaj7 B^b7 E^b E°7

lit-tle dar - lin'

the night they were play-ing

the

B^b/F Gm7 C9 F7 1 B^b E^b Dm7F7/C B^b F7 (Keyboard)

beau - ti - ful

Ten - nes-see Waltz.

F7 (Keyboard)

2 B^b B^b7 E^b E°7 B^b

waltz.

the beau - ti - ful

the

F7 E^b E^b B^b/D F7/C B^b

Ten - nes - see

Waltz.

NO INTRO
GIVE PITCH

Hound Dog

Keyboard

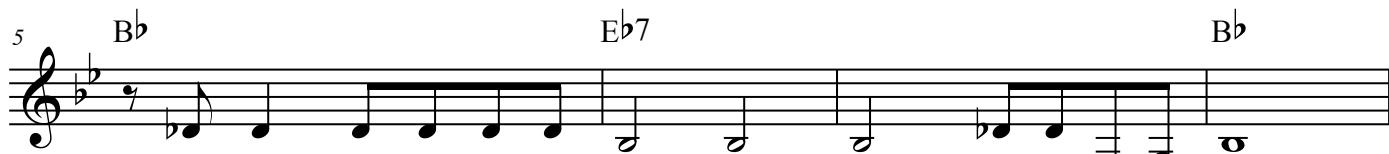
Bright Rock

N.C.

B♭



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 friendof mine.



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



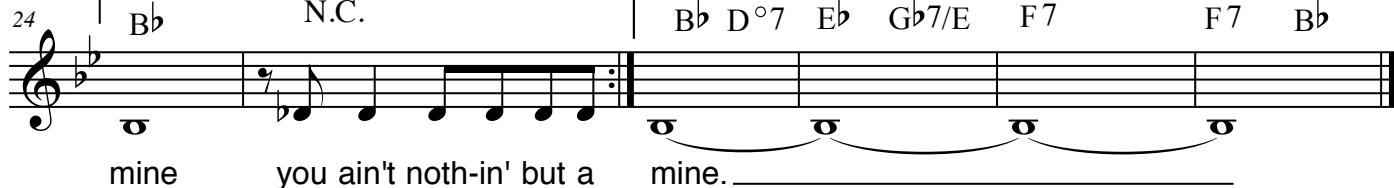
When they said you was high classed, well, that was just a lie.



Well, you ain't ne-ver caught a rab-bit and you ain't no friendof

Repeat for solos

Ending after solos



mine you ain't noth-in' but a mine. ____

12-beat feel

Blues In The Night

F

Keyboard & Bass - Play solid chords on every beat in intro
 No percussion until measure 13

Keyboard

(Sax) B♭m7 (Bass)

B♭m7 (Bass)

B♭m7 (Bass)

F6 (Bass)

mom-ma done tol' me__ when I was in pig-tails, my mom ma done tol' me,

F7 (Bass)

"Hon!__ A man's gon-na sweet - talk__ and give you the big eye,

G7 C7 C Aug F C7 (Bass)

but when the sweet-talk is done,____ a man is a two - face, a

2

22 G7 3 C7 3 F 3

wor - ri - some thing who'll leave you to sing the blues _____ in the night.

25 F7 C7(#5) Fm7 B7 F (Sax)

Now the rain's a fall - in', hear the train a-call - in', "Whoo-ee. "'

28 B9 Bbm6 C7

Hear that lone - some whis - tle blow - in' 'cross the tres - tle,

31 F (Sax) C7 3

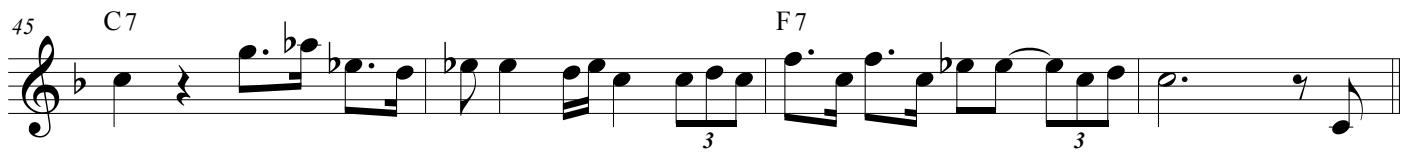
"Whoo-ee. '" A whoo-ee dah hoo - ee, _____ ol'

34 G7 3 C7 3 F 3

click - et - y clack's an ech - o in back the blues _____ in the night.

37 F (Sax) B7 F7

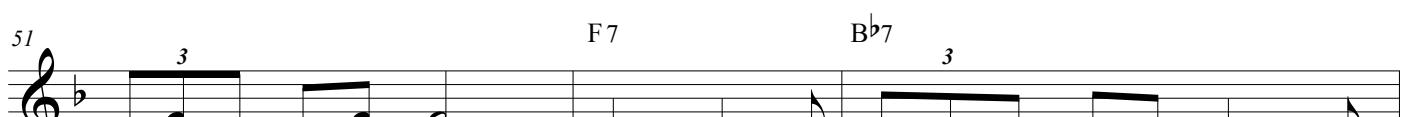
41 B7 F7

45 C7 F7

 From

49 F6

 Nat-chez to Mo - bile, —

from Mem-phis to St. Joe, — where -

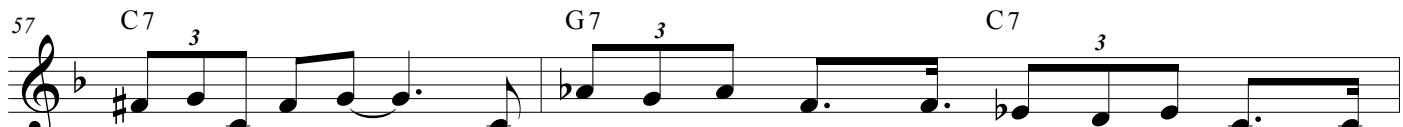
51 F7 B7

 ev - er the four winds

blow. — I've been in some big towns and

54 G7 C7 Caug F

 heard me some big talk,

but there is one thing I know: — A

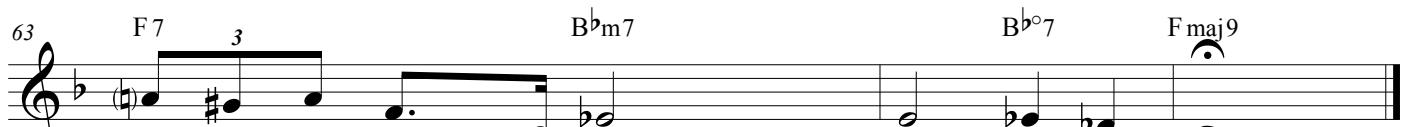
57 C7 G7 C7

 man is a two - face,

a wor - ri - some thing who'll leave you to sing the

59 F F#7 B7

 blues in the night.

Ooo Ooo My

63 F7 Bbm7 B7 Fmaj9

 mom - ma was right, there's blues

in the night.

12-beat feel

Blues In The Night

M

Keyboard & Bass - Play solid chords on every beat in intro
No percussion until measure 13

Keyboard

E♭m7 B♭ N.C.

(Bass)

E♭m7 B♭ N.C.

(Bass)

E♭m7 B♭ N.C.

(Bass) My

13 B♭6 3 3 3 3

mom-ma done tol' me when I was in knee-pants, my mom ma done tol' me,

16 B♭7 E♭7 3 3

"Son! A wom-an 'll sweet talk and give you the big eye,

19 C7 F7 F Aug B♭ F7 3

but when the sweet talk is done, a wom-an's a two-face, a

2

22 C7 F7 3 B♭ 3

wor - ri - some thing who'll leave you to sing the blues _____ in the night.

25 B♭7 F7(♯5) B♭m7 E♭7 B♭ (Keyboard)

Now the rain's a fall - in', hear the train a-call - in', "Whoo-ee."

28 E♭9 E♭m6 F7

Hear that lone - some whis - tle blow - in' 'cross the tres - tle,

31 B♭ (Keyboard) F7

"Whoo-ee." A whoo-3 ee dah hoo - ee, ___ ol'

34 C7 F7₃ B♭ 3

click - et - y clack's an ech - o in back the blues _____ in the night.

37 B♭ (Keyboard) E♭7 B♭7

41 E♭7 B♭7

45 F7 3 B^b7 3

From

49 B^b6 3 3

Nat-chez to Mo - bile, — from Mem-phis to St. Joe, — where -

51 3 B^b7 E^b7 3

ev - er the four winds blow. — I've been in some big towns and

54 3 C7 F7 Faug B^b

heard me some big talk, but there is one thing I know: — A

57 F7 3 C7 F7 3

wom-an's a two - face, a wor - ri - some thing who'll leave you to sing the

B^b 3 B^b7 E^o7

blues — in the night. Ooo — My

63 B^b7 E^bm7 E^b7 B^bmaj9

mom - ma was right, there's blues — in the night.

Vocal 1st & 3rd
Keyboard - 2nd

Darktown Strutter's Ball

Keyboard

(Keyboard)

I'll be

5

down to get you in a tax-i, hon-ey. You bet-ter be read-y a-bout

8

half-past eight. Now dear-ie, don't be late, I want to be there when the

12

band starts play-ing. Re-mem-ber when we get there, hon-ey, the two-steps, I'm a-goin' to

16

have 'em all. Goin' to dance off both my shoes, when they play the "Jel-ly Roll"

20

Blues," to-mor-row night at the Dark-town Strut-ters Ball. I'll be

25

Dark-town Strut-ters Ball, Oh yeah! To-mor-row night at the Darktown Strutter's Ball.

(Keyboard)

Bb Cm C#7 Bb/D G7 C7 F7 Bb

VOCAL DUET

Swing Rhythm

In A Shanty In Old Shanty Town

(Keyboard)

B♭ B♭7 F7 Gm7 Cm7 F7 B♭ Gm7 Cm7 F7 B♭ Gm7 Cm7 F7

Keyboard

(F) It's

8 B♭ D7 G7

on - ly a shan - ty in old shan - ty town. The
give up a pal - ace, if I were a queen. It's

12 C7 B7(#9) C7 1.

roof more is so slan - ty, it touch - es the ground. But my
more than a pal - ace, it's my ev - 'ry

16 F F7 B♭ G7

tum - ble - down shack, by an old rail - road track, like a

20 C7 F7

mil - lion - aire's man - sion, is call - ing me back. I'd

24 2. E♭ E♭m B♭

dream. There's a king wait - ing there with a sil - ver - y

28 G7 Cm F7 B♭ B♭7 (Keyboard)

crown in a shanty in old shanty - town. _____

33 E♭ G7 C7 Fm B♭7

(M) There's a

2
 37 E♭ G7 C7
 shan-ty in the town on a lit-tle plot of ground with the green grass grow-in' all a-

40 F7 E7(♯9) F7
 round, all a-round. The roof's so worn, so bad-ly torn till it tum-bled to the

44 B♭ B♭7
 ground. Just a tum - ble-down shack and it's built way back a-bout

47 E♭ C7 F7
 twen-ty - five feet from the rail-road track. Ling-ers on my mind most

50 B♭7
 all the time, keeps call-ing me back to my lit - tle old shack. I'd

53 E♭ G7 C7
 be just as sas-sy as Hai-le Se-las-sie, if I were king, would-n't mean a thing. Put my

57 F7 E7(♯9) F7
 boots on tall, read the writ-in' on the wall, and it would-n't mean a thing, not a

60 A♭ A♭m
 dog-gone thing. There's a queen wait-ing there in a rock-in' chair, just

63 E♭ C7 Fm
 blow-in' her top on Gat-ors beer. Look-in' all a-round, and I'm

66 B♭7 E♭ (Keyboard)
 truck-in' on down, 'cause I'm glad to get back to my shan-ty town.

69 F A7 D7

73 G7 F#7(#9) G7

(M) There's a

77 D°7 Bbm F D7 Gm

(F) in a shan - ty

queen waiting there with a sil - ver - y crown

82 — in old shan-ty town, A m A°7 D7 Gm C7

— in old shan-ty town, shan-ty town. In a shan-ty in old shan-ty

87 F (Keyboard) F#°7 F°7 Gm C7 F

town.

All Of Me

F

(Sax)

Keyboard

Chords and lyrics:

- Measures 1-4: Gm7, Bb/F, E7, F, Am/E, Bbm/Eb, D7
- Measures 5-8: Gm, Gm7, C9, C7, F6, F, Dm7, C7, Gm7, C7
- Measures 9-12: F6, A7, D7
All of me, why not take all of me? Can't you see
- Measures 13-16: Gm7, A7, D7
I'm no good with - out you. Take my lips, I want to
- Measures 17-20: Dm, G7, Gm7, C7
lose them. Take my arms, I'll nev - er use them.
- Measures 21-24: F6, A7, D7
Your good-bye left me with eyes that cry. How can I
- Measures 25-28: Gm7, Bb6, Bbm6, A7
ever make it with - out you? You took the part that
- Measures 29-32: Gm7, C7, F, D7, Gm7, C7
once was my heart, so why not take all of me?
- Measures 33-36: 1. Gm7, C7, F, D7, Gm7, C7
2. Gm7, C7, A7, D7
why not take all? why not take all? So
- Measures 37-40: Gm7, C7, Bb6/F, F
why not take all? me?

All Of Me

M

(Keyboard)

Keyboard

The musical score consists of two staves. The top staff is for the keyboard, showing a treble clef, a key signature of one flat, and a common time signature. It includes chords such as Cm7, E♭/B♭, A7, B♭, D m/A, E♭m/A♭, and G7. The bottom staff is for the voice, also in treble clef, one flat key signature, and common time. The vocal part includes lyrics and corresponding chords: "All of me, _____ why not take all of me? _____ Can't you see _____", "I'm no good with - out you. _____ Take my lips, _____ I want to", "lose them. _____ Take my arms, _____ I'll nev - er use them.", "Your good-bye _____ left me with eyes that cry. _____ How can I _____", "ev - er make it with - out you? _____ You took the part that", and "once was my heart, so why not take all of me? _____. So". The score also features a section labeled "2." with chords C m7, F7, D m7, G7, B♭, and G7.

Chords and lyrics:

- 0-4: Cm7, E♭/B♭, A7, B♭, D m/A, E♭m/A♭, G7
- 5-9: Cm, Cm7, F9, F7, B♭6, B♭, Gm7, F7, Cm7, F7
- 9-13: B♭6, D7, G7
All of me, _____ why not take all of me? _____ Can't you see _____
- 14-18: Cm7, D7
I'm no good with - out you. _____ Take my lips, _____ I want to
- 19-23: Gm, C7, Cm7, F7
lose them. _____ Take my arms, _____ I'll nev - er use them.
- 25-29: B♭6, D7, G7
Your good-bye _____ left me with eyes that cry. _____ How can I _____
- 30-34: Cm7, E♭6, E♭m6
ev - er make it with - out you? _____ You took the part that
- 35-39: D m7, G7, Cm7, F7, B♭, G7, Cm7, F7
once was my heart, so why not take all of me? _____
- 41-45: C m7, F7, D m7, G7
why not take all? why not take all? So
- 45-49: C m7, F7, E♭6/B♭, B♭
why not take all? of me? _____

MALE VOCAL
3 Times - Vocal 1st & 3rd

Hello Dolly

(Keyboard)

Keyboard

Chords indicated above the staff:

- 1. C7, F7, B^{flat}, B^{flat} 7, Cm7, F7, B^{flat}, Gm, B^{flat}, Cm7, F7, Cm, Cm7, A^{flat}, Cm7, F7, tell, Dol-ly, you're still glow-in', you're still crow-in', you're still
- 2. B^{flat}, B^{flat} 7, F7, B^{flat}, Gm, go-in' strong. We feel the room sway-in', for the band's
- 3. B^{flat}, B^{flat} 7, E^{flat}, D7, play-in' one of your old fav-rite songs from way back when. So,
- 4. Gm, Dm, Gm, Dm7, G7, take her wrap, fel-las, find her an emp-tty lap, fel-las,
- 5. C7, F7, B^{flat}, B^{flat} 7, Cm7, F7, Dol-ly 'll nev-er go a-way a-gain!
- 6. C7, F7, C7, F7, Dol-ly 'll nev-er go a-way, Dol-ly 'll nev-er go a-way,
- 7. C7, F7, E^{flat}, G7, B^{flat}/F, B^{flat} 7, B^{flat}, F7, B^{flat}

Lyrics (in parentheses):

- Hel-lo, Dol-ly, well, Hel-lo, Dol-ly. It's so nice to have you
- back where you be-long. You're look-ing swell, Dol-ly, we can
- tell, Dol-ly, you're still glow-in', you're still crow-in', you're still
- go-in' strong. We feel the room sway-in', for the band's
- play-in' one of your old fav-rite songs from way back when. So,
- take her wrap, fel-las, find her an emp-tty lap, fel-las,
- Dol-ly 'll nev-er go a-way a-gain!
- Dol-ly 'll nev-er go a-way, Dol-ly 'll nev-er go a-way,
- Dol-ly 'll nev-er go a-way a-gain.

Besame Mucho

F
Keyboard

(Sax)

A m D m A m E7

5 A m E7 A m E7

9 A m6 D m6

Bes - a - me, bes - a - me mu - - cho.

12 A7(b9) D m6 E7(b9)

— Each time Co - mo I si cling fuer - to your esta kiss noch - e hear la mu - sic ul - ti - ma di - ma

15 A m6 B m7 E7 A7 G/B A7/C# A7(b9)

vine. vez. Bes - a - me, bes - a - me

19 D m6 A m A m/G

cho. Hold Que me, ten - my go dar mied - ling, and per - do

22 F7 E7 A m6

say der - that te, you'll per - al der - ways te be des - mine pue.

25 D m6 A m6
 This Quier - joy is some - thing new, my cer - arms en - fold - ing you,
 joy ten - er - te new, my cer - arms en - fold - ing you,
 3 3 3 3

27 E7 A m6 A 7(b9) D m6
 nev - er knew this thrill be - fore. Who ev - er thought I'd ves be ma -
 o - jos ver - te jun - to - mi. Pien - sa que tal ves ma -
 3 3 3 3

30 A m6 B7 F7 E7
 hold - ing you close to me, whis-p'ring, "It's you I adore."
 na - na yo es - ta re - le - jos "Muy le - jos de - ti."
 3 3 3 3

33 A m6 D m6
 Dear - est one, if bes - a - me leave me, cho.
 Bes - a - me, bes - a - me mu - cho.
 3 3

36 A 7(b9) D m6 E7(b9)
 each lit - tle dream would take wing and my life would be
 Co - mo si fuer - a esta noch - e la ul - ti - ma
 3 3 3 3

39 A m6 B m7 E7 A 7 G/B A 7/C# A 7(b9)
 through. Bes - a - me, bes - a - me
 vez. 3

43 D m6 A m A m/G
 mu - cho. Love Que me ten - for go - ev - er and per -
 3 3 3 3

46 F7 E7 A m6 E7
 make all my dreams come true.
 der - te, per - der - te des - pue.
 3 3 3 3

49 A m A m/G F7 E7 A m6
 Love me for - ev - er and make all my dreams come true.
 Que ten - go mied - do per - der - te, per - derte des - pue.
 3 3 3 3

Besame Mucho

M
Keyboard

(Keyboard)

1 D m G m D m A 7

5 D m A 7 3 D m A 7

9 D m6 G m6
Bes - a - me, _____ bes - a - me mu - - cho. _____

12 D 7(♭9) G m6 A 7(♭9)
— Each time I cling to your kiss I hear mu - sic di -
Co - mo si fuer - a esta noch - e la ul - ti - ma

15 D m6 E m7 A 7 D 7 C/E D 7/F# D 7(♭9)
vine. _____ Bes - a - me, _____ bes - a - me
vez. _____

19 G m6 D m D m/C
mu - cho. _____ Hold Que me, - my dar - ling, and per -
ten, go mied do - - der,

22 B♭7 A 7 D m6
say - that you'll al - ways be des - mine. _____
der te, per der - - te be des - pues. _____

25 G m6 D m6 3

27 A7 3 3 D m6 D7(b9) G m6 3

30 D m6 3 E7 3 B7 3 A7

33 D m6 3 G m6

36 D7(b9) 3 G m6 3 A7(b9)

39 D m6 E m7 A7 D7 C/E D7/F# D7(b9)

43 G m6 D m D m/C 3

46 B7 3 A7 3 D m6 A7

49 D m D m/C 3 B7 3 A7 3 D m6

Chicago

Keyboard

(Sax) F7 G^b7 F7 B^b6 D m7 F7

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

5 C m7 F7 G^b7 F7 E^baug7 B^b/D D^b°7 C m7 F7

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

9 B^bMaj7 C7 D^b9#11 C7 G7b9

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

13 C m7 F7 C m7 F7 E^b°7 D m7 D^b7 C m7 F7

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

17 B^bMaj7 C m7 D m7 G 7 C m7 F7 C m7 F7 G^b5

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

21 C m7 F7 G^b7 A m7 D 7 G m7 G 7 E^bMaj7

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

25 A^b9 B^bMaj7 F7#5 B^bMaj7 D^b°7

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

30 F7 G^b7 F7 1 B^b6 C m7 F7 (Sax) 2 B^b6

ca - go, Chi - ca-go my home-town. _____



THE
MIXED NUTS

Set MardiGrasB

Last revised: 2019.02.23

MardiGrasB01-It Don't Mean A Thing(KVF).2019.02.23.pdf
MardiGrasB01-It Don't Mean A Thing(KVM).2019.02.23.pdf
MardiGrasB02-Hernando's Hideaway(KVF).2019.02.23.pdf
MardiGrasB02-Hernando's Hideaway(KVM).2019.02.23.pdf
MardiGrasB03-Honeysuckle Rose(KV).2019.02.23.pdf
MardiGrasB04-Ballin' The Jack(KVF).2019.02.23.pdf
MardiGrasB04-Ballin' The Jack(KVM).2019.02.23.pdf
MardiGrasB05-Way Down Yonder In New Orleans(KVF).2019.02.23.pdf
MardiGrasB05-Way Down Yonder In New Orleans(KVM).2019.02.23.pdf
MardiGrasB06-La Vie En Rose(KVF).2019.02.23.pdf
MardiGrasB06-La Vie En Rose(KVM).2019.02.23.pdf
MardiGrasB07-I Can't Give You Anything But Love(KV).2019.02.23.pdf
MardiGrasB08-Birth Of The Blues(KVF).2019.02.23.pdf
MardiGrasB08-Birth Of The Blues(KVM).2019.02.23.pdf
MardiGrasB09-True Love(KV).2019.02.23.pdf
MardiGrasB10-Muskrat Ramble(K).2019.02.23.pdf
MardiGrasB11-That Lucky Old Sun(KV).2019.02.23.pdf
MardiGrasB12-Mack The Knife(KV).2019.02.23.pdf
MardiGrasB13-Rock Around The Clock(KVF).2019.02.23.pdf
MardiGrasB13-Rock Around The Clock(KVM).2019.02.23.pdf
MardiGrasB14-Dream A Little Dream Of Me(KVF).2019.02.23.pdf
MardiGrasB14-Dream A Little Dream Of Me(KVM).2019.02.23.pdf
MardiGrasB15-Somebody Stole My Gal(KV).2019.02.23.pdf
MardiGrasB16-High Society Calypso(KV).2019.02.23.pdf
MardiGrasB17-I'm Gonna Sit Right Down And Write Myself A Letter(KVF).2019.02.23.pdf
MardiGrasB17-I'm Gonna Sit Right Down And Write Myself A Letter(KVM).2019.02.23.pdf

It Don't Mean A Thing

F
Keyboard

Chords: C m C m/B \flat A \flat 7 G 7 C m C m/B \flat A \flat 7 G 7

It

5 C m C m/B C m/B \flat C m/A A \flat 7 G 7 C m
 don't mean a thing if it ain't got that swing.—

9 F 7 B \flat 7sus4 E \flat 6 G 7(\sharp 5)
 Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah. It

13 C m C m/B C m/B \flat C m/A A \flat 7 G 7 C m
 don't mean a thing, all you got - ta do is swing.—

17 F 7 B \flat 7sus4 E \flat 6 E \flat 6
 Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah. It

21 B♭m7 E♭7 A♭Maj7

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

25 C m7 F7 B♭7 G 7

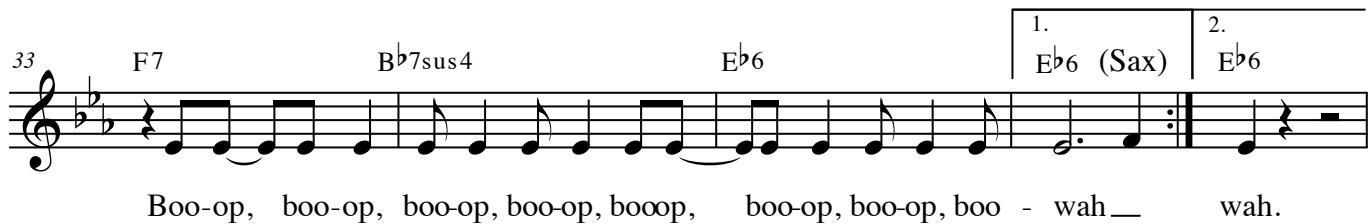
give that rhy-thm ev - 'ry lit - tle thing you've got. It

29 C m C m/B C m/B♭ C m/A A♭7 G 7 C m



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

33 F7 B♭7sus4 E♭6 1. E♭6 (Sax) 2. E♭6



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

38 F7 **p** B♭7sus4 E♭6



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

42 F7 **ff** B♭7sus4 E♭6



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

It Don't Mean A Thing

M
Keyboard

1 Fm F m/E♭ D♭7 C7 Fm F m/E♭ D♭7 C7

It

5 Fm F m/E F m/E♭ F m/D D♭7 C7 Fm

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

9 B♭7 E♭7sus4 A♭6 C7(♯5)

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

13 Fm F m/E F m/E♭ F m/D D♭7 C7 Fm

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

17 B♭7 E♭7sus4 A♭6 A♭6

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

21 E♭m7 A♭7 D♭Maj7

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

25 F m7 B♭7 E♭7 C7

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

29 F m F m/E F m/E♭ F m/D D♭7 C7 F m

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

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

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

38 B♭7 p E♭7sus4 A♭6

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

42 B♭7 ff E♭7sus4 A♭6

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

Hernando's Hideaway

F
Keyboard

(Sax) C m G7 C m G7 C m F m6/A \flat

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 \flat 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(\flat 9) G7 G7(\flat 9)

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)

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

29 F m F m

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
sent by Joe.

38 F m6 G7

Then strike a match and you will know you're

41 C m G7

<p>C m</p>	<p>G7</p>
------------	-----------

1 2

C m G 7 C m F m6/A♭
(Sax)

C m G 7 C m

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

Hernando's Hideaway

M
Keyboard

(Keyboard) F m C7 F m C7 F m B^bm6/D^b

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

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

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

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

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

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

C7 C7(b9) C7 C7(b9)

21 Fm

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

23 C7 C7(b9) C7 C7(b9)

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

25 Fm

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

27 F7 F7(b9) F7 F7(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.____

31 G7 D♭/G♭ G7 G7 C7 B7 C7 C7(b9)

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

35 C7 Fm

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

38 B♭m6 C7

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

41 Fm C7

1	B♭m6/D♭	2
Fm	C7	Fm (Keyboard)

:||

MALE VOCAL

Honeysuckle Rose

Keyboard

(Keyboard)

F F/A B^bMaj7 B m7 F/C B^o G m/B^b /A /G C7

5 G m7 C7 G m7 C7 G m7 G m7(#5)

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

8 C7 C7/B^b F/A D m7 G m7 C7

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

11 1,3. F B^b7 A m7(b5) D7(b9) 2,4. F B^b7 F6

Rose. Rose.

15 F7 C m7 F^o F7 B^b F9 G^b9 F9 B^b

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

19 G7 D m7 G^o G7 C7 G m7 A^b9 G 9 C7

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

23 G m7 C7 G m7 C7 G m7 G m7(#5)

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

26 C7 C7/B^b F/A D m7 G m7 C7 To Coda Φ

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

29 F A m7(b5) D7(b9) D.S. al Coda

31 Coda F F/A B^b7 B^o7 C C7 F

Rose. Rose. (Keyboard)

Ballin' The Jack

F

Keyboard

B♭ D7/A

(Sax) G♭7 B♭/F F♯7 G m G7 C m C m7(♭5) F7

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♭ D7 E♭7 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 Eagle Rock with style and grace. Swing your

17 G♭7 B♭/F F♯7 G m G7 1, 2. C m C m7(♭5) F7 B♭ D7/A

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

3. 21 C m C m7(♭5) C m C m7(♭5) C m F7

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

25 B♭ G♭ B♭/F B♭7/D E♭ E 7(♭5) F7 B♭ B♭

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

Ballin' The Jack

M
Keyboard

(Keyboard) B7 E♭/B♭ B°7 Cm C7 Fm Fm7(♭5) B♭7 E♭ G7/D

5 C7 F7

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

8 B♭7

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

11 E♭ G7 A♭7 G7 C7

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

14 F7

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

17 B7 E♭/B♭ B°7 Cm C7 1, 2. Fm Fm7(♭5) B♭7 E♭ G7/D

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

21 3. Fm Fm7(♭5) Fm Fm7(♭5) Fm B♭7

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

25 E♭ B E♭/B♭ E♭7/G A♭ A7(♭5) B♭7 E♭ E♭

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

(3 Times
Vocal 1st & 3rd)

Way Down Yonder In New Orleans

F
Keyboard

(Keyboard) B♭ (Sax) A7 G7 C7 B♭°7 F7

5

9

13

17

21

Way down yon - der in New Or-leans,
in the land of dream-y scenes,

there's a gar-den of E - den,
that's what I mean.

Cre-ole ba - bies with flash-ing eyes,
soft-ly whis-per with ten-der sighs.

Stop!
Oh won't you give your la-dy fair a lit-tle smile?

Stop!
You bet your life you'll lin - ger there a lit-tle while.

25 B♭ G m B♭ G♭7

There is hea - ven right here on earth,
They've got an - gels right here on earth,
with those beau - ti - ful scenes,
wear - ing nav - y blue jeans,

1,2. 29 B♭ B°7 C m7 F7 B♭6 B°7

way down yon - der in New Or - leans.

33 3. B♭ (Sax) G m (Sax)

way down yon - der, way down yon - der,

37 E♭Maj7 D m7 C m7 F7

way down yon - der, in New Or - - - -

41 B♭6
(Sax) E♭m7

leans.

43 F7 B♭6

(3 Times
Vocal 1st & 3rd)**Way Down Yonder In New Orleans****M**
Keyboard

(Keyboard) E♭ D7 C7 F7 E♭°7 B♭7

(Bass)

5 B♭7 F m7 B♭7 E♭Maj7

Way down yon - der in New Or-leans, in the land of dream-y scenes,

9 B♭7 F m7 B♭7(#5) E♭ E°7

there's a gar-den of E - den, that's what I mean. —

13 B♭7 F m7 B♭7 E♭Maj7

Cre-ole ba - bies with flash-ing eyes, soft-ly whis-per with ten-der sighs.

17 E♭7sus4 N.C. E♭7 A♭6 E♭7(#5) A♭ G7 G♭7

Stop! Oh won't you give your la-dy fair a lit-tle smile?

21 F7 N.C. F7 B♭7sus4 B♭7

Stop! You bet your life you'll lin-ger there a lit-tle while.

25 E♭ C m E♭ B 7

There is hea - ven right here on earth,
They've got an - gels right here on earth,
with those beau - ti - ful scenes,
wear - ing nav - y blue jeans,

1, 2. 29 E♭ E°7 F m7 B♭7 E♭6 E°7

way down yon - der in New Or - leans. _____

3. 33 E♭ (Keyboard) C m (Keyboard)

way down yon - der, way down yon - der,

37 A♭Maj7 G m7 F m7 B♭7

way down yon - der, in New Or - - -

41 E♭6 (Keyboard) A♭m7

leans. _____

43 B♭7 E♭6

La Vie En Rose

F

Alto Sax

(Sax)

The musical score consists of eight staves of music for Alto Saxophone. The key signature is one flat (F major). The time signature is common time (indicated by '4'). The vocal melody is provided below the instrumental part.

Chords and Progressions:

- Staff 1: Gm7, G°7, F maj7, F°7, A♭/E♭, B♭9/D, D♭m(maj7), C7
- Staff 2: F, F maj7
- Staff 3: Hold me close and hold me fast, the magic spell you
- Staff 4: F, Gm, C7, Gm
- Staff 5: cast, this is la vie en rose. When you kiss me, heav - en
- Staff 6: C7, Gm, C7, D°7, Gm7 C7
- Staff 7: sighs, and though I close my eyes, I see la vie en rose.
- Staff 8: F, F maj7
- Staff 9: When you press me to your heart, I'm in a world a -
- Staff 10: F6, B♭, B♭6, B♭m6, F maj9, To Coda Ø
- Staff 11: part, a world where ros-es bloom. And when you speak, an-gels sing from a-bove.
- Staff 12: B♭6, A♭°7, Gm7, B♭m7(♭5) C7, F
- Staff 13: Ev - 'ry day words seem to turn in - to love songs. Give your heart and soul to
- Staff 14: F maj7, B♭, Gm7, C7, F, Gm7, A♭m6, C9, D.S. al Coda
- Staff 15: me and life will al - ways be la vie en rose.

Text:

Hold me close and hold me fast,
the magic spell you
cast, this is la vie en rose.
When you kiss me, heav - en
sighs, and though I close my eyes, I see la vie en rose.
When you press me to your heart, I'm in a world a -
part, a world where ros-es bloom. And when you speak, an-gels sing from a-bove.
Ev - 'ry day words seem to turn in - to love songs. Give your heart and soul to
me and life will al - ways be la vie en rose.

2

Coda

25 B^b6 A^b7 Gm7 B^bm7(b5) C7

Ev - ry day words seem to turn in - to love songs.

27 A^b A^bmaj7 D^b B^bm7 E^b7

Give your heart and soul to me and life will al-ways be la vie en

30 (Sax) A^b A^bmaj7 D^b B^bm7 A^bmaj7

rose.

La Vie En Rose

M
Keyboard

(Keyboard)

Chords: Cm7, C°7, B♭maj7, B♭°7, D♭/A♭, E♭9/G, G♭m(maj7), F7, B♭, B♭maj7, Cm, F7, Cm, B7, F7, Cm, F7, G°7, Cm7 F7, B♭, B♭maj7, Cm, F7, E♭, E♭6, E♭m6, B♭maj9, To Coda Ø, E♭6, D♭°7, Cm7, E♭m7(b5) F7, B♭, B♭maj7, E♭, Cm7 F7, B♭, Cm7 D♭m6 F9, D.S. al Coda.

5 Hold me close and hold me fast, the magic spell you

7 cast, this is la vie en rose. When you kiss me, heav-en

10 sighs, and though I close my eyes, I see la vie en rose.

13 When you press me to your heart, I'm in a world a -

15 part, a world where ros-es bloom. And when you speak, an-gels sing from a-bove.

19 Ev - 'ry day words seem to turn in - to love songs. Give your heart and soul to

22 me and life will al-ways be la vie en rose.

Coda

25 E \flat 6 D \flat °7 Cm7 E \flat m7(b5) F7

Ev - 'ry day words seem to turn in - to love songs.

27 D \flat D \flat maj7 G \flat E \flat m7 A \flat 7

Give your heart and soul to me and life will al-ways be la vie en

(Keyboard)

30 D \flat D \flat maj7 G \flat E \flat m7 D \flat maj7

rose.

I Can't Give You Anything But Love

MALE VOCAL

Keyboard

(Keyboard)

F m7 E⁷ E^b C9

5 Fm9 B^b7 E^b Cm7 B^b7

9 EbMaj7 Gm7 G^b7 Fm7 B^b7 EbMaj7

14 Gm7 Cm7 Fm7 B^b7 B^bm7 E^b7 AbMaj7

20 F7 Fm7 B^b7

25 EbMaj7 Gm7 G^b7 Fm7 B^b7 B^bm7

30 Eb7 AbMaj7 A°7

35 EbMaj7/B^b C7 1. Fm7 B^b7 Eb Fm7 B^b7

41 2. Fm7 B^b7 Fm7 B^b7

45 Fm7 B^b7 E^b6 B^b7 E^b6

I can't give you anything but love.

Birth Of The Blues

F
Keyboard

(Sax) 3 F7 3 3 3 (Sax) 3

These are the blues, _____

3 B♭7 3 3 3 (Sax) 3 B♭7 3 F

noth-ing but blues. _____

7 F F7 B♭

Oh, _____ they say some peo - ple long a - go

10 B♭m7 F B♭m7

were search - ing for a dif - frent tune, one that they could

12 C7 B♭m7 C7 F Fm7 C7

croon as on - ly they can. They on - ly had the rhy - thm,

15 F F7 B♭

so _____ they start - ed sway - ing to and fro.

18 B♭m7 F B♭m7

They did - n't know just what to use, this is how the

20 C7 B♭m7 C7 F Gm7 C7

blues real - ly be - gan. They heard the

The musical score consists of eight staves of music for keyboard in F major. The first two staves feature a soprano vocal line with lyrics and a piano line. The piano part includes chords such as F7, B♭7, and B♭m7. The vocal line continues through the remaining six staves, with lyrics like "These are the blues," "noth-ing but blues," "Oh, they say some peo - ple long a - go," "were search - ing for a dif - frent tune, one that they could," "croon as on - ly they can. They on - ly had the rhy - thm," "so _____ they start - ed sway - ing to and fro," "They did - n't know just what to use, this is how the," and "blues real - ly be - gan. They heard the." The piano part provides harmonic support with chords like F, B♭, C7, and Gm7.

2

23 F Maj7 F \sharp °7 G m7 C7 F Maj7 A7
 breeze jail through the came the trees wail sing - ing weird down mel - o - dies,
 jail through the came the trees wail sing - ing weird down mel - o - dies,
 jail through the came the trees wail sing - ing weird down mel - o - dies,
 jail through the came the trees wail sing - ing weird down mel - o - dies,
 jail through the came the trees wail sing - ing weird down mel - o - dies,
 jail through the came the trees wail sing - ing weird down mel - o - dies,

26 B \flat Maj7 B \circ 7 C7 G m7 C7 C7 1.
 and they named that that the start of the blues. And from a
 and they named that that the start of the blues. And from a

31 2. F 6 B \flat 7 F 6 A7
 blues. From a whip-poor - will high on a hill, they took a new note,
 blues. From a whip-poor - will high on a hill, they took a new note,
 blues. From a whip-poor - will high on a hill, they took a new note,
 blues. From a whip-poor - will high on a hill, they took a new note,

36 D7 G7 C7 G7 C7 G7 C7
 pushed it through a horn till it was worn in-to a blue note. And then they
 pushed it through a horn till it was worn in-to a blue note. And then they
 pushed it through a horn till it was worn in-to a blue note. And then they

41 F Maj7 F \sharp °7 G m7 C7 F Maj7 A7 B \flat Maj7 B \circ 7
 nursed it, re - hearsed it, and gave out the news that the
 nursed it, re - hearsed it, and gave out the news that the
 nursed it, re - hearsed it, and gave out the news that the

45 C7 G m7 C7 F 6 B \flat 7 G m7 C7 D.S. al Coda
 To Coda Θ (Sax)
 south - land gave birth to the blues. (Sax)

49 Θ Coda A G m7 A m7 B \flat Maj7
 blues. And they nursed it, re-hearsed it, and gave out the news
 blues. And they nursed it, re-hearsed it, and gave out the news

53 G 7 G m7 C7 F (Sax) 3
 that the south-land gave birth to the blues. (Sax) 3
 that the south-land gave birth to the blues. (Sax) 3

56 B \flat 7 F 6 B \flat m7 C7 B \flat m7 F 6
 3 3

Birth Of The Blues

M
Keyboard

(Keyboard) B^b7 3 (Keyboard)

These are the blues, _____

3 E^b7 3 (Keyboard) 3 B^b7 3 (Keyboard) 3 E^b7 3 B^b

not-hing but blues. _____

7 B^b B^b E^b

Oh, _____ they say some peo - ple long a - go

10 E^bm7 B^b E^bm7

were search - ing for a dif - f'rent tune, one that they could

12 F7 E^bm7 F7 B^b B^bm7 F7

croon as on - ly they can. They on - ly had the rhy - thm,

15 B^b B^b E^b

so they start - ed sway - ing to and fro.

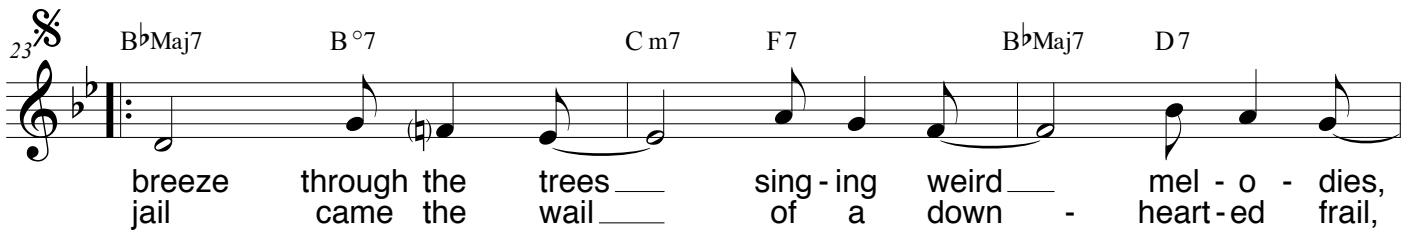
18 E^bm7 B^b E^bm7

They did - n't know just what to use, this is how the

20 F7 E^bm7 F7 B^b Cm7 F7

blues real - ly be - gan. They heard the

2

23 

26 E♭Maj7 E°7 F7 C m7 F7 F7 1. B♭6 D♭°7 C m7 F7

— and they named — that the start of the blues. And from a
— and they called — that the start of the

31 2. B♭6 E♭7 B♭6 D7

blues. From a whip-poor-will high on a hill, they took a new note,

36 G7 C7 F7 C7 F7 C7 F7

pushed it through a horn till it was worn in-to a blue note. And then they

41 B♭Maj7 B°7 C m7 F7 B♭Maj7 D7 E♭Maj7 E°7

nursed it, re-hearsed it, and gave out the news that the

45 F7 C m7 F7  B♭6 E♭°7 C m7 F7 **D.S. al Coda**
south-land gave birth to the blues. (Keyboard)

Coda 

49 D C m7 D m7 E♭Maj7

blues. And they nursed it, re-hearsed it, and gave out the news

53 C7 C m7 F7 B♭ (Keyboard)
that the south-land gave birth to the blues.

56 E♭7 B♭6 E♭m7 F7 E♭m7 B♭6

— 3 — 3 —

True Love

Keyboard

3 E^b/B^b A^b/B^b B^b9

5 E^b B^b7 E^b B^b° 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° 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° 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° 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 G m F m E^b

love for - ev - er true. true.

Muskrat Ramble

Keyboard

Keyboard E♭ E♭°7 E♭7

5 Sax A♭ E♭7 A♭

9 Cm G7 Cm E♭7

13 A♭ E♭7 A♭

17 F7 B♭m7 B♭7 B♭m7 E♭7 A♭

21 B♭7 E♭7 A♭ B°7

25 B♭m7 E♭7 A♭

29 B♭7 E♭7 A♭

33 F7 B♭m7 B♭7 B♭m7 E♭7 A♭

37 Keyboard E♭ E♭°7 E♭7

2 Sax A♭ E♭ A♭ Cm

41

47

52

Keyboard

61

65

69

73

77

81

MALE VOCAL

That Lucky Old Sun

Keyboard

B♭ Gm E♭ F7 B♭ Gm E♭ F7

5 B♭ Gm E♭ F7 B♭ Gm E♭ F7
 Up in the morn - in', out on the job,

7 B♭ E♭ B♭maj7 B♭7 E♭ E♭m
 work like the dev - il for my pay. But that luck-y old sun has

10 B♭ Gm F♯7 B♭/F E♭ B♭ F7
 noth-in' to do but roll a-round heav-en all day.

13 B♭ Gm E♭m(maj7)
 Fuss with my wom - an, toil for my kids,

15 B♭ F F7 B♭ B♭7 E♭ E♭m
 sweat till I'm wrink-led and grey. But that luck-y old sun has

18 Dm Gm F♯7 B♭/F E♭ B♭ D7
 noth-in' to do but roll a-round Heav-en all day. Good

21 Gm F E♭ B♭ Gm F B♭ D7
 Lord, a-bove, can't you know I'm pin-in', tears all in my eyes? Send

25 Gm F E♭ Gm7 C7 To Coda ♩ F F7
 down that cloud with a sil - ver lin-ing lift me to Par-a - dise.

2

29 B♭ Gm E♭m(maj7)

Show me that riv - er, take me a-cross and

31 B♭ E♭ B♭ B♭7 E♭ E♭m

wash all my troub-les a way. Like that luck-y old sun, give me

34 B♭ Gm F♯7 B♭/F E♭ B♭ F7

D.S. al Coda

noth-in' to do but roll a-round Heav-en all day.

Coda

37 F A♭7 D♭ Fm G♭ D♭

dise. Oh, show me that riv - er and take me a - cross.

40 B♭m A♭7 D♭ D♭7 G♭ G♭m7

Wash all my troub-les a - way. I know that luck-y old sun, he's got

43 D♭ B♭m A7 D♭/A♭ G♭ F

noth-ing to do but roll a-round Heav-en all day, just

46 B♭m7 E♭m7/G♭ A♭7 (Keyboard) D♭ Fm G♭ D♭7

roll a-round Heav-en all day.

50 D♭ E♭m7 A♭7 G♭ D♭

MALE VOCAL

Mack The Knife**Keyboard**

G G 6
 Oh, the shark, babe, _____ has such with its
 shark bites _____

7 A m A m7 D 9 G 6
 teeth, dear, _____ and he shows them pearl - y white. _____
 teeth, babe, _____ scar-let bil - lows start to spread. _____

12 E m E m7 A m7
 Just a jack - knife _____ has old Mac heath, babe, _____ and he
 But fan - cy gloves, though, _____ wears old Mac heath, babe, _____ so there's

17 D 7 G 6 1. 1E 7 2.
 keeps it out of sight. You know. when that On the
 nev - er, nev-er a trace of red.

22 A♭6 B♭m B♭m7 E♭9
 side-walk Sun-day morn-ing, uh, huh, lies a bod-y _____

27 A♭6 Fm Fm7 B♭m7
 just ooz-ing life. And some-one's sneak-ing 'round the cor-ner. _____

33 E♭7 A♭6 E7
 Tell me, could that some-one be Mack The Knife? There's a

38 A 6 B m B m7 E7
 tug-boat down by_ the riv-er, don't you know, with ce-ment bag's

43 A 6 F♯m F♯m7 B m7
 just a hangin on down. Oh, that ce-ment is there strict-ly for the weight, dear,

49 E7 A 6 F7
Five-'ll get you ten, old Mack-ies back in town. You hear 'bout Lou ie

54 B^b6 C m C m7 F7
Mil-ler, _____ He dis-ap-peared, dear, _____ af - ter draw-ing out _____

59 B^b6 G m G m7
_____ all his hard earned cash. _____ And now Mac-heath spends _____ just like a

64 C m7 F7 B^b F#7
sail - or. _____ Could it be our boy's done some-thing rash? Jen-nie

70 B C#m C#m7
Di ver, _____ Suk-ey Taw-dry, _____ Hel-lo Miss Lot tie Len ya _____

75 B 6 G#m G#m7
_____ Good eve-ning Lu-cy Brown. _____ Oh, the line forms _____ way on the

80 C#m7 F#7 B G7
right babe, _____ now that Mack-ie's back, _____ back in town. Ah, Jen-nie

86 C 6 D m D m7 G7
Di - ver, _____ look out, Suk ey Taw-dry, _____ step back Lot-tie Len - ya, _____

91 C 6 A m A m7
_____ move it ov-er Lu-cy Brown. _____ Oh, the line _____ forms _____ way on the

96 D m7
right, babe, _____ now that Mack - ie's _____ back in

102 C Fm C Fm C Fm C N.C. C Maj9
town. _____ Lookout! Ol' Mack-ie is back!

Rock Around The Clock

F

Keyboard

Give Pitch

B♭

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

4 B♭ B♭

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

7 F7

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

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

9 B♭

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

12 B♭7 E♭7

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

15 B♭ F7

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

18 E♭7

round the clock to - night.

1, 2, 3, 4, 5, 6

B♭

When the

21 7 (Sax) B♭ B♭/D E♭ D♭/E F F7 B♭

7 (Sax)

Rock Around The Clock

M
Keyboard

Give Pitch

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

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

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

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

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

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

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

18 B7
round the clock to - night. When the

21 7 (Keyboard) F F/A B A♭/B C C7 F

Dream A Little Dream Of Me

F

Keyboard

(Sax)

Stars shin-ing bright a - bove you, night breez-es seem to
Say "night - y night" and kiss me, just hold me tight and
whis-per "I love you," birds sing-ing in the syc - a - more trees,
tell me you'll miss me, while I'm a - lone and blue as can be,

1. II 1. dream a lit-tle dream of me.

2. dream a lit-tle dream of me.

Stars fad-ing but I lin-ger on, dear, still crav-ing your kiss.

I'm long-ing to lin - ger till dawn, dear, just say-ing this:

Sweetdreamstill sun-beams find you, sweetdreamsthat leave all wor-ries be-hind you.

But in your dreams what - ev-er they be, dream a lit-tle dream of me

me. Yes, dream a lit - tle dream of me.

To Coda *D.S. al Coda*

Dream A Little Dream Of Me

M

(Keyboard) F D m B♭Maj7 C7 A m7 D m G m7 C7 **Keyboard**

5 F 6 D♭7 C7 F 6
Stars shin-ing bright a-bove you, night breez-es seem to
Say "night-y night" and kiss me, just hold me tight and

8 D 7 A m7(b5) D 7 G m G m7 G m7(b5) E♭9
whis-per "I love you," birds sing-ing in the syc-a-more trees,
tell me you'll miss me, while I'm a-lone and blue as can be,

11 1. FMaj7 D m7 G m7 C7 2. FMaj7 D♭7 C7 F 6 E♭m7 A♭7
dream a lit-tle dream of me. dream a lit-tle dream of me.

15 D♭6 B♭m7 E♭m7 A♭7 D♭6 B♭m7 E♭m7 A♭7
Stars fad-ing but I lin-ger on, dear, still crav-ing your kiss.

19 D♭6 B♭m7 E♭m7 A♭7 D♭6 B♭m7 G m7 C7
I'm long-ing to lin-ger till dawn, dear, just say-ing this:

23 F 6 D♭7 C7 F 6 D 7 A 7(b5) D 7
Sweet dreams till sun-beams find you, sweet dreams that leave all wor-ries be-hind you.

27 G m G m7 G m7(b5) E♭9 FMaj7 D♭7 To Coda F D♭7 C7
But in your dreams what-ev-er they be, dream a lit-tle dream of me

CODA

31 F FMaj7 D♭7 C7 F G m7 G♭Maj7 F 6
me. Yes, dream a lit-tle dream of me.

MALE VOCAL

Somebody Stole My Gal

Keyboard

B♭ (Keyboard)

F7

5 Gm B♭/F Cm/E♭ D7 Gm7 F°7 Cm7 F7

9 B♭ G°7 F7 F aug

Some-bod-y stole my gal. Some-bod-y stole my

15 B♭ G7 C7

pal. Some bod-y came and took her a-way.

21 F7 To Coda ♀

She did-n't e - ven say that she was leav - in'.

25 B♭ G°7 F7

The kis-ses I loved so, he's get-ting now

30 Faug D7 F7 B♭ B♭7

I know. and gee! I know that she

36 E♭ E♭m

would come to me if she could on-ly see her

41 B♭ G°7 A°7 Gm C7 Cm7 F7

bro - ken heart - ed lone - some pal. Some-bod-y stole my

2

(Keyboard)

47 B♭ gal.

51 Gm B♭/F Cm/E♭ D7 Gm7 F°7 Cm7 F7

55 B♭ B♭7 E♭

61 E♭m B♭ G°7 A°7 Gm C7

67 Cm7 F7 B♭ Gm7 Cm7 F7 D.S. al Coda

Φ Coda

71 G7 C A°7 G7

leav - in'.— The kis-ses I loved so, -----

76 he's get-ting now I know. and gee!

G aug E7 G7

80 C C7 F

I know that she would come to me

85 Fm C A°7 B°7 Am

if she could on - ly see her bro - ken heart - ed

90 D7 Dm7 G7

lone - some pal. Some - bod - y stole my,

94 Dm7 G7 Dm7 G7

he took my ba - by, some-bod - y stole my

98 C (Keyboard)

gal.

100 A♭ C°7

102 C A♭ Dm7 G7 C G7 C

MALE VOCAL

High Society Calypso

Calypso Beat

Keyboard

E♭ /G Fm7 B♭7 E♭ /G Fm7 B♭7

Just

5 E♭ Fm7 B♭7

dig that scen - er - y float - in' by. We're now ap - proach ing New -

8 E♭ E♭ Fm7 F♯7

port, Rhode I We've been for - years in Var - i - et - y. But

11 Gm Fm B♭7 E♭ B♭7

Chol - ly Knick - er - bock - er, now we're go - ing to be in

13 E♭ Fm B♭7 E♭ B♭7

high, high, high so - ci - , - high - so - ci - et - y. Yes, I

17 E♭ Fm7 B♭7

wan - na play for my for - mer pal. He runs the lo - cal jazz
got the blues 'cause his for - mer wife begins to - mor - row a

20 E♭ E♭ Fm7 F♯7

fest - i - val. His name is Dex - ter and he's good news, but
brand new life. She start - ed late - ly a new af - fair, and

23 Gm Fm B♭7 E♭ B♭7

somp - in' kind - a tells me that he's nurs-ing the blues in
now the sil - ly chick is gon - na mar - ry a square in

2

25 E♭ Fm B♭7 E♭ B♭7
 high, high, high so - ci - , - high - so - ci - et - y. High so - ci - et - y,

29 E♭ Fm B♭7 To Coda Θ E♭ D.S. al Coda B♭7
 high, high, high so - ci - , - high - so - ci - et - y. Yes, he's

Θ Coda E♭ Fm7 F°7
 But broth-er Dex - ter. just trust your Satch to stop that wed - in' and

37 E♭ E♭ Fm7 F♯7
 kill that match. I'll toot my trum - pet and start the fun and

40 Gm Fm B♭7 E♭ B♭7
 play in such a way that she'll come back to you, son, in

42 E♭ Fm B♭7 E♭ B♭7
 high, high, high so - ci - , - high - so - ci - et - y. Oh, ba - by,

46 E♭ Fm B♭7 E♭ B♭7
 high, high, high so - ci - , in high so -

50 B♭7 E♭ Fm7 B♭7 E♭ B♭7 E♭
 ci - et - y. (Keyboard)

I'm Gonna Sit Right Down And Write Myself A Letter

F

Keyboard

(Sax) E^b B^bm E^b B^bm E^b C m7 B^b7

5 E^b E^bMaj7 E^b6 B^b7([#]5) E^bMaj7 I'm gon-na
sit right down and write my - self a let - ter _____ and

9 G7 A^b C7 Fm make be - lieve it came from you. I'm gon-na
13 Fm7 B^bsus B^b7 E^b B^bm C7 write words, oh so sweet, they're gon-na knock me off my feet. A lot of

17 F7 B^b7 kiss - es on the bot-tom; I'll be glad I got 'em. I'm gon-na
21 E^b E^bMaj7 E^b6 B^b7([#]5) E^bMaj7 smile and say "I hope you're feel - ing bet - ter" _____ and

25 G7 A^b C7 Fm close "with love" the way you do. I'm gon-na
29 A^b A^bMaj7 A^b6 A° E^b B^bm C7 sit right down and write my - self a let - ter _____ and

33 F7 1. B^b9 B^b7 E^b E° Fm7 B^b7 (Sax) make be - lieve it came from you.

2. B^b7 Fm9 3. B^b13 B^b7 E^b Fm7 E^b6 came, make be - lieve that it came from you.

I'm Gonna Sit Right Down And Write Myself A Letter

M

(Keyboard)

Keyboard

The musical score consists of ten staves of music for a keyboard instrument. The lyrics are integrated into the music, appearing below the notes. Chords are indicated above the staff at various points. The score is in 4/4 time and uses a treble clef.

Chords and lyrics:

- 1-4: A♭, E♭m, A♭, E♭m, A♭, F m7, E♭7
- 5-12: A♭, A♭Maj7, A♭6, E♭7(♯5), A♭Maj7, sit right down and C7 write my - self a let - ter _____ and
- 9-13: C7, D♭, F7, B♭m, make be - lieve it E♭7sus came from you. A♭ I'm gon-na
- 13-17: B♭m7, E♭7sus, E♭7, A♭, write words, oh so sweet, they're gon-na knock me off my feet. A lot of
- 17-21: B7, E♭7, kiss - es on the bot-tom; I'll be glad I got 'em. I'm gon-na
- 21-25: A♭, A♭Maj7, A♭6, E♭7(♯5), A♭Maj7, smile and say "I hope you're feel - ing F7 bet - ter" _____ and
- 25-29: C7, D♭, F7, B♭m, close "with love" the way you do. I'm gon-na
- 29-33: D♭, D♭Maj7, D♭6, D°, A♭, E♭m, F7, sit right down and write my - self a let - ter _____ and
- 33-37: B7, 1. E♭9, E♭7, A♭, A°, B♭m7, E♭7 (Keyboard), make be - lieve it came from you.
- 37-41: 2. E♭7, B♭m9, 3, E♭13, E♭7, A♭, B♭m7, A♭6, came, make be - lieve that it came from you.



THE
MIXED NUTS

Set MardiGrasC

Last revised: 2019.02.23

MardiGrasC01-Shoo Fly Pie(KVF).2019.02.23.pdf

MardiGrasC01-Shoo Fly Pie(KVM).2019.02.23.pdf

MardiGrasC02-I Get Ideas(KVF).2019.02.23.pdf

MardiGrasC02-I Get Ideas(KVM).2019.02.23.pdf

MardiGrasC03-Sheik Of Araby(KV).2019.02.23.pdf

MardiGrasC04-Give Me A Kiss To Build A Dream On(KVF).2019.02.23.pdf

MardiGrasC04-Give Me A Kiss To Build A Dream On(KVM).2019.02.23.pdf

MardiGrasC05-Royal Garden Blues(K).2019.02.23.pdf

MardiGrasC06-Up A Lazy River(KVF).2019.02.23.pdf

MardiGrasC06-Up A Lazy River(KVM).2019.02.23.pdf

MardiGrasC07-There'll Be Some Changes Made(KVF).2019.02.23.pdf

MardiGrasC07-There'll Be Some Changes Made(KVM).2019.02.23.pdf

MardiGrasC08-Sugar Blues(K).2019.02.23.pdf

MardiGrasC09-Boogie Blues(KV).2019.02.23.pdf

MardiGrasC10-Moon River(KVF).2019.02.23.pdf

MardiGrasC10-Moon River(KVM).2019.02.23.pdf

MardiGrasC11-That's A-Plenty(K).2019.02.23.pdf

MardiGrasC12-What A Wonderful World(KV).2019.02.23.pdf

MardiGrasC13-Tiger Rag(K).2019.02.23.pdf

MardiGrasC14-When My Sugar Walks Down The Street(KVF).2019.02.23.pdf

MardiGrasC14-When My Sugar Walks Down The Street(KVM).2019.02.23.pdf

MardiGrasC15-When You're Smiling(KVF).2019.02.23.pdf

MardiGrasC15-When You're Smiling(KVM).2019.02.23.pdf

MardiGrasC16-Kiss Of Fire(KVF).2019.02.23.pdf

MardiGrasC16-Kiss Of Fire(KVM).2019.02.23.pdf

MardiGrasC17-In The Mood(K).2019.02.23.pdf

Shoo Fly Pie

F

Keyboard

(Sax)

The musical score consists of eight staves of music. Staff 1 (measures 1-4) shows a melodic line with chords F7, N.C., B♭, N.C., E♭7, B♭, Gm7, Cm7, and F7. Staff 2 (measures 5-8) includes chords B♭, B♭7/D, E♭maj7, F7, B♭6, D♭°7, C7, and F7. Staff 3 (measures 9-12) includes chords B♭6, B♭7/D, E♭maj7, and F7, with lyrics "Shoo fly pie___ and ap - ple - pan dow - dy, makes your makes the". Staff 4 (measures 13-16) includes chords B♭6, D♭°7, C7, F7, B♭6, and B♭7/D, with lyrics "eyes light up,___ your tum - my say, "How - dy." Shoo fly pie___ and sun come out___ when heav-ens are cloud - y.". Staff 5 (measures 17-20) includes chords E♭maj7, B♭/D, B♭6, E♭maj7, F7, and B♭6, with lyrics "ap - ple pan dow-dy, I nev - er get e-nough of that won - der - ful stuff.". Staff 6 (measures 21-24) includes chords F7, F7, F°7, and Cm7, with lyrics "Ma-ma, when you bake, Ma-ma, I don't want cake.". Staff 7 (measures 25-28) includes chords F7, F7, F°7, and Cm7, with lyrics "Ma-ma, for my sake, go to the ov-en__ and make some ev-er lov'in'__ Sh-". Chords are indicated above the staff, and lyrics are placed below the staff where appropriate.

2

25 B_b6 B_b7/D E_bmaj7 F7
shoo fly pie ____ and ap - ple pan dow - dy, makes your

27 B_b6 D_b^o7 c7 F7 B_b6 B_b7/D
eyes light up ____ your tum-my say, "How-dy." Shoo-fly pie ____ and

30 E_bmaj7 B_b/D B_b6 E_bmaj7 F7 B_b6 (Sax)
ap-ple pan dow-dy, I nev-er get e-nough of that won-der-ful stuff.

33 B_b B_b7/D E_bmaj7 F7 B_b6 D_b^o7 C7 F7

37 B_b6 B_b7/D E_bmaj7 > B_b Gm7 Cm7 F7

41 B_b6 B_b7/D E_bmaj7 F7
Shoo fly pie ____ and ap - ple - pan dow - dy, makes the

43 B_b6 D_b^o7 C7 F7 B_b6 B_b7/D
sun come out ____ when heav-ens are cloud - y. Shoo fly pie ____ and

46 E_bmaj7 B_b/D B_b6 E_bmaj7 F7 B_b6
ap-ple pan dow-dy, I nev-er get e-nough of that won-der-ful stuff.

49 D7 C7
 Ma-ma, when you start to bake,
 I don't want no cake.

53 F7 F7 3 F^o7 Cm7
 Ma-ma, ____ for my sake,
 go to the ov-en and makesome ev-er lov'in' Sh-

57 B^b6 B^b7/D E^bmaj7 F7
 shoo fly pie ____ and ap - ple pan dow - dy, makes your

59 B^b6 D^b7 c7 F7 B^b6 B^b7/D
 eyes light up ____ your tum-my say, "How-dy." Shoo-fly pie ____ and

62 E^bmaj7 B^b/D B^b6 E^bmaj7 F7 B^b6
 ap-ple pan dow-dy, I nev-er get e-nough of that won-der-ful stuff.

65 B^b6 B^b7/D E^bmaj7 F7 B^b6 D^b7 C7 F7
 Shoo shoo ____ makes your eyes light up ____

69 B^b6 B^b7/D E^bmaj7 B^b/D B^b6 N.C. F7 B^b6 (Sax)
 Shoo shoo ____ I nev-er get e-nough of that won-der-ful stuff. ____

73 E^b E^o7 B^b F^o7 G7 N.C. B^b6
 I nev-er get e-nough of that won-der-ful stuff.

Shoo Fly Pie

M
Keyboard

(Keyboard)

1 N.C. 2 3 &
E♭ N.C. 2 3 &
A♭7 E♭ Cm7 Fm7 B♭7

5 E♭ E♭7/G A♭maj7 B♭7 E♭6 G♭7 F 7 B♭7

9 E♭6 E♭7/G A♭maj7 B♭7

Shoo fly pie — and ap - ple - pan dow - dy, makes your makes the

11 E♭6 G♭7 F 7 B♭7 E♭6 E♭7/G

eyes light up, — your tum - my say, "How - dy." Shoo fly pie — and sun come out — when heav-en-s are cloud - y.

14 A♭maj7 E♭/G E♭6 A♭maj7 B♭7 E♭6

ap - ple pan dow - dy, I nev - er get e - nough of that won - der - ful stuff.

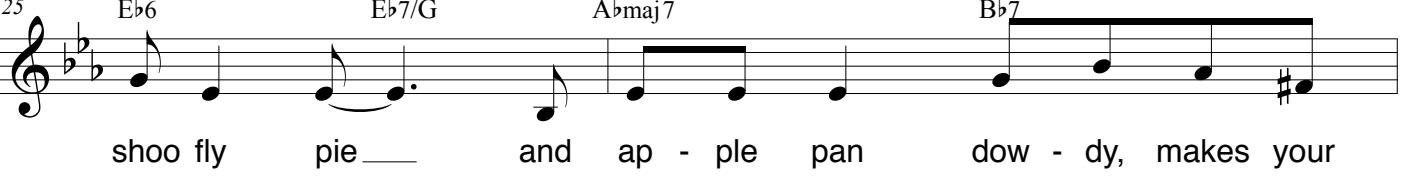
17 G 7 F 7 G 7

Ma-ma, when you bake, Ma-ma, I don't want cake.

21 B♭7 B♭7 B♭7 B♭7 Fm7 B♭7

Ma-ma, for my sake, go to the ov-en — and make some ev - er lov'in' — Sh-

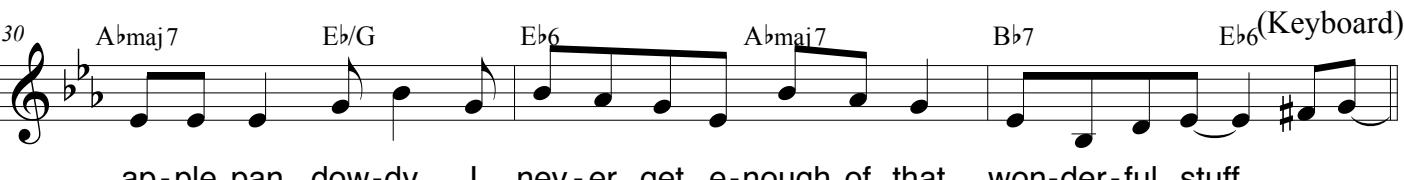
2

25 E♭6 E♭7/G A♭maj7 B♭7


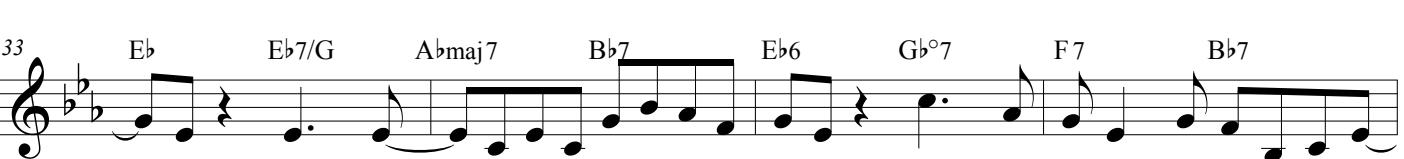
shoo fly pie ____ and ap - ple pan dow - dy, makes your

27 E♭6 G♭°7 f7 B♭7 E♭6 E♭7/G

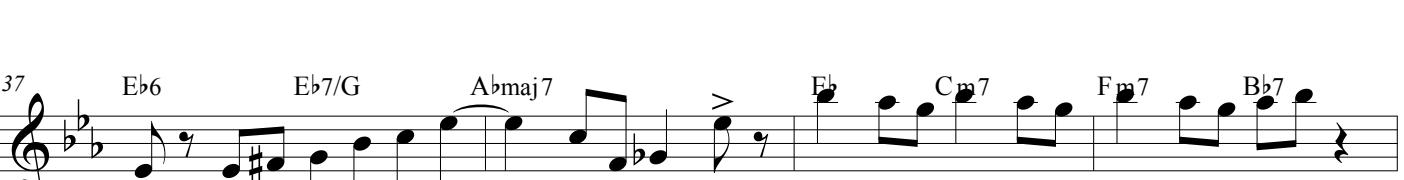

eyes light up ____ your tum-my say, "How-dy." Shoo-fly pie ____ and

30 A♭maj7 E♭/G E♭6 A♭maj7 B♭7 E♭6(Keyboard)


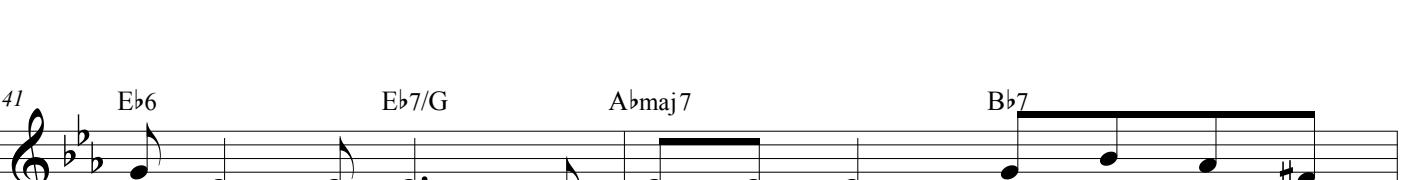
ap-ple pan dow-dy, I nev-er get e-nough of that won-der-ful stuff. _____

33 E♭ E♭7/G A♭maj7 B♭7 E♭6 G♭°7 F7 B♭7


E♭, E♭7/G, A♭maj7, B♭7, E♭6, G♭°7, F7, B♭7

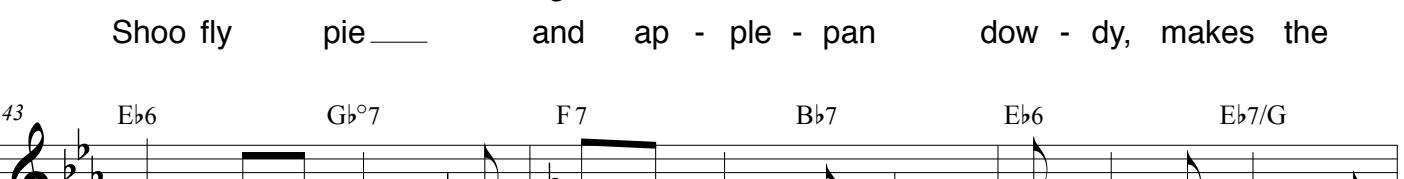
37 E♭6 E♭7/G A♭maj7 B♭7 E♭6 G♭°7 F7 B♭7


E♭6, E♭7/G, A♭maj7, B♭7, E♭6, G♭°7, F7, B♭7

41 E♭6 E♭7/G A♭maj7 B♭7


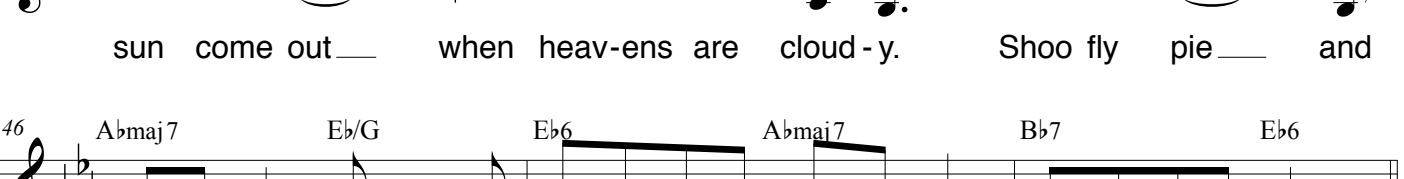
E♭6, E♭7/G, A♭maj7, B♭7

Shoo fly pie ____ and ap - ple - pan dow - dy, makes the

43 E♭6 G♭°7 F7 B♭7 E♭6 E♭7/G


E♭6, G♭°7, F7, B♭7, E♭6, E♭7/G

sun come out ____ when heav-ens are cloud-y. Shoo fly pie ____ and

46 A♭maj7 E♭/G E♭6 A♭maj7 B♭7 E♭6


A♭maj7, E♭/G, E♭6, A♭maj7, B♭7, E♭6

ap-ple pan dow-dy, I nev-er get e-nough of that won-der-ful stuff.

49 G7 F7

Ma-ma, when you start to bake,
I don't want no cake.

53 Bb7 Bb7-3 Bb7°7 Fm7

Ma-ma, ____for my sake, go to the ov-en and make some ev-er lov'in' Sh-

57 Eb6 Eb7/G Abmaj7 Bb7

shoo fly pie____ and ap - ple pan dow - dy, makes your

59 Eb6 Gb7 f7 Bb7 E6 Eb7/G

eyes light up____ your tum-my say, "How-dy." Shoo-fly pie____ and

62 Abmaj7 Eb/G Eb6 Abmaj7 Bb7 E6

ap-ple pan dow-dy, I nev-er get e-nough of that won-der-ful stuff.

65 Eb6 Eb7/G Abmaj7 Bb7 E6 Gb7°7 F7 Bb7

Shoo shoo____ makes your eyes light up__

69 Eb6 Eb7/G Abmaj7 Eb/G Eb6 N.C. Bb7 (Keyboard) Eb6

Shoo shoo____ I nev-er get e-nough of that won-der-ful stuff.____

73 Ab A°7 Eb Bb7°7 C7 N.C. Eb6

I nev-er get e-nough of that won-der-ful stuff.

I Get Ideas

F

(Sax)

Keyboard

F F°7 C7 Dm B°7 C7
When we are

5 F A7 B° C
danc-ing and you're dan - ger - ous - ly near me, I get i - de-as, — I get i -

8 F6 F F/A A°7 Gm7 C7
de - as. — I want to hold you so much clo - ser than I dare to. — I want to

II Gm7 F
scold you 'cause I care more than I care to. — And when you

13 A7 B° C
touch me and there's fire in ev - 'ry fin - ger, I get i - de-as, — I get i -

16 F6 F F7 B° A°7
de - as. — And af - ter we have kissed good-night and still you lin - ger, — I kin - da

19 F/A A°7 Gm7 C7 F A7
think you get i-de-as, too. Your eyes are al - ways say - ing the things you're nev - er

22 Dm Gm7
say - ing. — I on - ly hope they're say - ing — that you could love me,

2

24 F F7 B♭ B♭m

too. For that's the whole I - de - a, it's true, the

26 F F°7 Gm7 C7 F (Sax)

love-ly i - de - a that I'm fall-ing in love with you.

29 A7 Dm Gm7 F. F7

33 B♭ B♭m F F°7 Cm7 C7 F

(Keyboard)

37 G G°7 D7 E m D♭°7 D7

When we are

41 G B7 C D

danc-ing and you're dan - ger - ous - ly near me, I get i - de-as, I get i -

44 G6 G G/B B♭°7 A m7 D7

de - as. I want to hold you so much clo - ser than I dare to. I want to

47 A m7 G

scold you 'cause I care more than I care to. And when you

49 B7 C D
touch me and there's fire in ev - 'ry fin - ger, I get i - de - as, — I get i -

52 G6 G G7 C B^o7
de - as. — And af - ter we have kissed good-night and still you lin - ger, — I kin - da

55 G/B B^o7 A m7 D 7 G
think you get i - de - as, too. Your eyes are al - ways

57 B7 E m
say - ing — the things you're nev - er say - ing. — I on - ly hope they're

59 A m7 G G7
say - ing — that you could love me, too. For that's the whole I -

61 C C m G G^o7 A m7 D 7
de - a, it's true, the love - ly i - de - a that I'm fall-ing in love with

(Sax) 64 G G^o7 D 7 E m D 7 G D G
you.

I Get Ideas

M

(Keyboard)

B♭

B♭^o7

F7

Gm

E°7

F7

Keyboard

When we are

5 B♭ D7 E♭ F
 danc-ing and you're dan - ger - ous - ly near me, I get i - de-as, — I get i -

8 B♭₆ B♭ B♭/D D♭^o7 Cm7 F7
 de-as. — I want to hold you so much clo - ser than I dare to. — I want to

II Cm7 B♭
 scold you 'cause I care more than I care to. — And when you

13 D7 E♭ F
 touch me and there's fire in ev - 'ry fin - ger, I get i - de-as, — I get i -

16 B♭₆ B♭ B♭₇ E♭ D♭^o7
 de-as. — And af - ter we have kissed good-night and still you lin-ger, I kin-da

19 B♭/D D♭^o7 Cm7 F7 B♭
 think you get i - de - as, too. Your eyes are al - ways

21 D7 Gm
 say - ing — the things you're nev - er say - ing. — I on - ly hope they're

23 Cm7 B♭ B♭7 E♭ E♭m
say-ing__ that you could love me, too. For that's the whole I - de-a, it's true, the

26 B♭ B♭°7 Cm7 F7 B♭ (Keyboard)
love-ly i - de - a that I'm fall-ing in love with you.

29 D7 Gm Cm7 B♭ B♭7

33 E♭ E♭m B♭ B♭°7 Fm7 F7 B♭

37 C C°7 G7 A m G♭°7 G7
When we are

41 C E7 F G
danc-ing and you're dan - ger - ous - ly near me, I get i - de-as, I get i -

44 C6 C C/E E♭°7 Dm7 G7
de - as. I want to hold you so much clo - ser than I dare to. I want to

47 Dm7 C
scold you 'cause I care more than I care to. And when you

49 E7 F G
touch me and there's fire in ev - 'ry fin - ger, I get i - de-as, I get i -

52 C6 C C7 F E \flat 7
de-as. And af-ter we have kissed good-night and still you lin-ger, I kin-da

55 C/E E \flat 7 Dm7 G7 C E7
think you get i-de-as, too. Your eyes are al-ways say-ing the things you're nev-er

58 Am
say - ing. I on - ly hope they're

59 Dm7 C C7
say - ing that you could love me, too. For that's the whole I -

61 F Fm C C \circ 7 Dm7 G7
de - a, it's true, the love - ly i - de - a that I'm fall-ing in love with

64 C (Keyboard) C \circ 7 G7 Am G7 C G C
you.

MALE VOCAL

Sheik Of Araby

(Keyboard) A^b F^{°7} A^b Fm7 B^{b7} E^{b7} (Sax)

Keyboard

5 A^b (Sax 1st - Vocal 2nd) C^{°7} E^{b7}

Sheik of Ar - a - by, _____ your love be - longs to

II A^b F^{°7} E^{b7}

me. _____ At night when you're a - sleep, _____ in -

17 B^bm7 E^{b7} E^baug A^b B^{b7} E^{b7} A^b C^{°7}

to your tent I'll creep. _____ The stars that shine a -

23 E^{b7} E^baug C

bove _____ will light our way to love. _____ You'll

29 F⁷ B^{b7} E^{b7}

rule this land with me, _____ the Sheik of Ar - a

35 1. A^b A^b (Keyboard) F^{°7}

39 A^b A^b^{o7} B^{b7} E^{b7} 2. A^b E^{b7} (Keyboard)

I'm the by. _____

2

43 A♭ C°7 E♭7

49 A♭ F°7 E♭7

55 B♭m7 E♭7 E♭aug A♭ C7 F7 (Sax) B♭ D°7

61 F7 F aug D

67 G7 C7 F7

73 D7 G7 C7

79 F7 B♭ (Keyboard) B♭°7

83 Cm7 F7 B♭

Give Me A Kiss To Build A Dream On

F

(Sax) G B[♭]7 Am7 D7 Em 3 G[°]7 Am7 D7 Keyboard

5 G B[♭]7 3 Give me a kiss to build a dream on, and my i - mag-i - na -

Give me a kiss be - fore you leave me, and my i - mag-i - na -

7 Am7 D7 3 Am7 D7 Am7 D7 3 - tion will thrive up - on that kiss. Sweet-heart, I ask no more than

- tion will feed my hun-gry heart. Leave me one thing be - fore we

10 1. Am7 D7 3 G Am7 D7 this, a kiss to build a dream on.

13 2. Am7 D7 G part, a kiss to build a dream on. When I'm a -

16 Cm7 F7 B[♭]maj7 B[♭]7 Cm7 B[♭]maj7 lone with my fan - cies, I'll be with you

20 Cm6 D7 Gm A7 3 D D7 weav - ing ro - man - ces, mak - ing be - lieve they're true.

24 G B[♭]7 3 Give me your lips for just a mo - ment, and my i - mag-i - na -

26 Am7 D7 3 Am7 D7 Am7 D7 3 tion will make that mo-moment live. Give me what you a - lone can

2

29 A m7 D 7 G A m7 D 7

give, a kiss to build a dream on.

32 G B^o7 A m7 D 7 A m7 D 7

(Sax)

36 A m7 D 7 A m7 D 7 1. G Am7 D 7 2. G G 7 When I'm a-

42 C m7 F 7 B^bmaj7 B^o7 C m7 B^bmaj7

lone with my fan - cies, I'll be with you

46 C m6 D 7 G m A 7 B^bm7 E^b7

weav - ing ro - man - ces, mak - ing be - lieve they're true. So,

50 A^b B^o7 B^bm7 E^b7

give me your lips for just a mo - ment, and my i - mag - i - na -

52 B^bm7 E^b7 B^bm7 E^b7 B^bm7 E^b7

- tion will make that mo - ment live. Give me what you a - lone can

55 B^bm7 E^b7 A^b (Sax) A^b C m

give, a kiss to build a dream on.

58 D^b D^o7 A^b/E^b B^bm E^b7 A^bmaj7

Give Me A Kiss To Build A Dream On

M

(Keyboard)

4/4 time signature. Chords: C, E♭7, C7, Dm7, G7, Am, C°7, Dm7, G7. The Am chord has a 3 above it, indicating a three-note cluster. The Dm7 chord has a 3 below it.

5 C E♭7 3

Give me a kiss to build a dream on, and my imagination will thrive up - on that kiss.

Give me a kiss before you leave me, Sweet-heart, I ask no more than this, a kiss to build a dream on.

7 Dm7 G7 3 Dm7 G7 Dm7 G7 3

Give me a kiss before you leave me, Sweet-heart, I ask no more than this, a kiss to build a dream on.

1. 10 Dm7 G7 3 C Dm7 G7

Give me a kiss before you leave me, Sweet-heart, I ask no more than this, a kiss to build a dream on.

2. 13 A7sus G7 C C7

part, a kiss to build a dream on. When I'm a -

16 Fm7 B♭7 E♭maj7 E♭7 Fm7 E♭maj7

lone with my fan - cies, I'll be with you

20 Fm6 G7 Cm D7 3 G G7

weav - ing ro - man - ces, mak - ing be - lieve they're true.

24 C E♭7 3

Give me your lips for just a mo - ment, and my imagination

26 Dm7 G7 3 Dm7 G7 Dm7 G7 3

Give me what you a - lone can

2

29 Dm7 G7 C Dm7 G7

give, a kiss to build a dream on.

32 C E♭7 Dm7 G7 Dm7 G7

(Keyboard)

36 Dm7 G7 Dm7 G7 1. C Dm7 G7 2. C C7 When I'm a-

When I'm a-

42 Fm7 B♭7 E♭maj7 E♭7 Fm7 E♭maj7

lone with my fan - cies, I'll be with you

46 Fm6 G7 3 Cm D7 3 E♭m7 A♭7

weav - ing ro - man - ces, mak - ing be - lieve they're true. So,

50 D♭ E7

give me your lips for just a mo - ment, and my i - mag - i - na -

52 E♭m7 A♭7 E♭m7 A♭7 E♭m7 A♭7

- tion will make that mo - ment live. Give me what you a - lone can

55 B♭7sus A♭7 D♭ (Keyboard) D♭ Fm

give, a kiss to build a dream on.

58 G♭ G°7 D♭/A♭ E♭m A♭7 D♭maj7

Royal Garden Blues

Keyboard

(Sax) F Gm7 C7

5 F C7

9 B^b

13 C7 F

17 F7 (Keyboard) (Sax)

21 B^b C7 F B^b

25 C7 F

(Keyboard) 29 F F/A B^b F

2

(Sax)

33 B♭

E♭7

B♭

G7

C7

F7

B♭

(Sax adlib 1st, Keyboard 2nd)

45 B♭

B♭7

E♭

51 B♭

G7

C7

F7

B♭

1.

2.

C7

(Sax)

58 F

C7

62 B♭

66 C7

F

(Keyboard)

70 F F/A B^b F

(Sax)

74 B^b B^b7

78 E^b7 B^b G 7

82 C 7 F 7 B^b

86 B^b. B^b7

90 E^b B^b G 7

94 C 7 F 7 B^b

98 C 7 F 7 B^b

F

Keyboard

(Sax)

Up A Lazy River

A♭ A♭/C D♭ D°7 A♭m/E♭ E♭7 A♭6 C7

5 F7 B♭7

Up a laz - y riv - er by the old mill run, laz - y riv - er in the

8 E♭7

noon-day sun. Lin - ger a - while in the shade of a tree.

11 A♭ N.C. C7 F7

Throw a-way your troub-les, dream__ with me. Up a laz-y riv-er where the

14 B♭7 B7 B♭7

rob-in's song wakes the morn-ing, we__ roll a - long. Ba-by,

17 D♭ D° A♭ F7 B♭7 E♭7

blue skies up a - bove, ev - 'ry one's in love. Up a laz - y riv - er, how

20 A♭ G7 F7 B♭7 E♭7 A♭6 C7

hap - py we'll be, Up a laz - y riv - er with me.

2

Swing it!

23 F7

Up a laz - y riv - er __ by the old mill run, that

27 B♭7

laz - y, laz - y riv - er __ in the noon - day sun. You can

31 E♭7

lin - ger for a - while __ in the shade _____ of a tree. ___

35 A♭ N.C.

Throw a - way your trou - les, ba - by, dream a dream of me.

39 F7

Up a laz - y riv - er __ where the rob - bin's song

43 B♭7

wakes a bright new morn-ing where we stroll a - long. There could be

47 D♭ D°7 A♭ F7

blue skies up-a - bove for as long __ as we're in love. ___ We'd be

51 B[♭]7 E[♭]7 A[♭] G7 F7

 up a laz - y riv - er, how hap - py you could be, ___

55 B[♭]7 E[♭]7 A[♭] A[♭]6 C7

 up a laz - y riv - er with me.

59 F7

 Up a laz - y riv - er where the rob - bin's song

63 B[♭]7

 wakes a bright new morn - ing we can roll a - long. There are

67 D[♭] D°7 A[♭] F7 B[♭]7

 blue skies up-a-bove and as long as we're in love. You'll be up a laz-y

72 A[♭] G7 G[♭] F7 B[♭]7 F7

 riv - er, up a craz-y, laz - y riv - er, up a laz - y riv - er with me.

77 A[♭] (Sax)

 A[♭] (Sax) B[♭]m7 A maj7 A[♭]9

M

Keyboard

Keyboard

Up A Lazy River

C C/E F F[#]7 C m/G G7 C 6 E7

5 A7 D7

Up a laz - y riv - er by the old mill run, laz - y riv - er in the

8 G7

noon-day sun. Lin - ger a - while in the shade of a tree.

II C N.C. E7 A7

Throw a - way your troub - les, dream__ with me. Up a laz - y riv - er where the

14 D7 E♭7 D7

rob-in's song wakes the morn-ing, we__ roll a - long. Ba - by,

17 F F♯ A7 D7 G7

blue skies up a - bove, ev - 'ry one's in love. Up a laz - y riv - er, how

20 C B7 A7 D7 G7 C 6 E7

hap - py we'll be, Up a laz - y riv - er with me.

2

Swing it!

23 A7

Up a laz - y riv - er ____ by the old mill run, that

27 D7

laz - y, laz - y riv - er ____ in the noon - day sun. You can

31 G7

lin - ger for a - while ____ in the shade ____ of a tree. ____

35 C N.C.

Throw a - way your troub - les, ba - by, dream a dream of me.

39 A7

Up a laz - y riv - er ____ where the rob - bin's song

43 D7

wakes a bright new morn - ing where we stroll a - long. There could be

47 F

blue skies up - a - bove for as long ____ as we're in love. ____ We'd be

51 D7 G7 C B7 A7

up a laz - y riv - er, how hap - py you could be, ____

55 D7 G7 C C6 E7

up a laz - y riv - er with me.

59 A7

Up a laz - y riv - er where the rob - bin's song

63 D7

wakes a bright new morn - ing we can roll a - long. There are

67 F F#7 C A7 D7

blue skies up-a-above and as long as we're in love. You'll be up a laz-y

72 C B7 B♭ A7 D7 A7

riv - er, up a craz-y, laz - y riv - er, up a laz - y riv - er with me.

77 C (Keyboard) Dm7 Cmaj7 C9

(Keyboard)

There'll Be Some Changes Made

F

Keyboard

(Sax)

E♭ D7 D♭m Cm7 A♭7 Fm7 E♭

E♭ D7 D♭m Cm7 A♭7 A♭m7 E♭

9 C7 F7

change in the weath - er and a change in the sea. From now

14 G7 C7

on, there'll be a change in me. My walk will be dif-f'rent, my talk and my

20 F7 B♭7

name. Noth-in' a - bout me's gon-na be the same. I'm gon-na change

25 C7 F7

my way of liv-in' and if that ain't e-nough, I'm gon-na change

30 G7

the way I strut my stuff. 'Cause no - bod-y wants you when you're

35 C7 F7 B♭7 E♭ C7

old and grey. There'll be some chan - ges made to-day.

41 F7 B♭7 E♭ (Sax)

There'll be some chan - ges made.

2

45 C7 F7

51 G7 C7

My air will be dif-f'rent, my hair, and my face.

57 F7 B♭7

You'll be sur - prised at all the things I re-place. I'm gon-na change

61 C7

my whole psy - chol-o - gy, and daddy, that ain't all.

65 F7

I'll e - ven find new ways to have my - self a ball.

69 G7 C7

You'll find your ba-by's al - ways fit for play.

73 F7 B♭7 E♭ C7 A♭maj7

There'll be some chan - ges made to-day. There'll be some

78 A♭m(maj7) Fm7 A♭m7 B♭7

chan-ges There'll be some chan-ges There'll be some chan-ges made.

83 E♭ (Sax) D7 D♭m Cm7 A♭°7 A♭m7 E♭6

There'll Be Some Changes Made

M
Alto Sax

(Keyboard)

The musical score consists of ten staves of music for Alto Saxophone. The key signature is A♭ major (three flats). The time signature varies between common time and 4/4. Chords indicated above the staff include A♭, G7, G♭m, Fm7, D♭7, B♭m7, A♭, A♭, G7, G♭m, Fm7, D♭7, D♭m7, A♭, F7, B♭7, C7, F7, B♭7, E♭7, F7, B♭7, C7, F7, B♭7, E♭7, A♭, F7, B♭7, E♭7, A♭, F7, B♭7, E♭7, A♭, and A♭.

Below the staff, lyrics are written in a conversational style:

- Staff 1: There'll be a change in the weath - er and a change in the sea. From now
- Staff 2: on, there'll be a change in me. My walk will be dif-f'rent, my talk and my
- Staff 3: name. Noth-in' a - bout me's gon-na be the same. I'm gon-na change
- Staff 4: my way of liv-in', and if that ain't e-nough, I'm gon-na change
- Staff 5: the way I strut my stuff. 'Cause no - bod-y wants you when you're
- Staff 6: old and grey. There'll be some chan - ges made to-day.
- Staff 7: There'll be some chan - ges made.

(Keyboard) is written at the end of the score.

2

45 F7 B^b7

51 C7 F7

My air will be dif-f'rent, my hair, and my face.

57 B^b7 E^b7

You'll be sur-prised at all the things I re-place. I'm gon-na change

61 F7

my whole psy - chol-o - gy, and dad-dy, that ain't all.

65 B^b7

I'll e - ven find new ways to have my - self a ball.

69 C7 F7

You'll find your ba-by's al - ways fit for play.

73 B^b7 E^b7 A^b F7 D^bmaj7

There'll be some chan - ges made to-day. There'll be some

78 D^bm(maj7) B^bm7 D^bm7 E^b7

chan-ges There'll be some chan-ges There'll be some chan-ges made.

83 (Keyboard)

A^b G7 G^bm Fm7 D^b7 D^bm7 A^b6

Sugar Blues

Keyboard

N.C.

4 G7

7 Dm7 G7 C7 N.C.

10 C

13 F A7 Dm F6 F♯° C/G E7 A7

16 D7 G7 C E7 A7 D7 G7

19 1. C G7 2. C F C N.C. C7

Shuffle Rhythm

Boogie Blues

Keyboard

1 (Sax) F B^b7 F F7

5 B^b7 F (Keyboard)

9 C7 3 B^b7 3 F C7(5) F (Keyboard)

13 F B^b7 F F7

17 B^b (Sax) F C7(5) (F) Don't the

21 C7 B^b7 F C7(5) (F) Don't the

25 F B^b7 F F7
moon look lone-some shin-in' through the trees. Don't the

29 B^b7 F
moon look lone-some shin-in' through the trees. Don't your

33 C7 B^b7 F
arms feel lone-some when your ba-by packs up to leave. I'm

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

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

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

49 F B♭7 F F7
F B♭7 F F7

53 B♭7 F F7
F B♭7 F F7

57 C7 B♭7 F (F) He's got a
face like a fish; he's shaped like a frog. When he loves me I hol-ler, "Ooo, hot dog!"

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

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

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

73 F B♭7 F F7

77 B♭7 F F7

81 C7 3 B♭7 3 (Keyboard)

85 F B♭7 F F7

89 B♭7 (Sax) F

93 C7 B♭7 F A m7/E3 D m7 C♯7

97 B♭7 F

101 C7 B♭7 F F6

Moon River

F

Keyboard

(Keyboard)

E♭ E♭7/D♭ B Maj7 B♭7/A♭ E♭/G F m7 E♭/G F m7 B♭7

(Sax)

9 E♭Maj7 C m7 A♭Maj7 E♭Maj7 A♭Maj7 E♭Maj7

15 D m7(♭5)

G7

C m7

E♭7/B♭

A♭Maj7

D♭7

21 C m7

C m7/B♭

A m7(♭5)

D7

G m7

C7

F m7

B♭7

§ (Sax on D.S.)

25 E♭Maj7 C m7 A♭Maj7 E♭Maj7 A♭Maj7 E♭Maj7

31 D m7(♭5)

G7

C m7

C m7/B♭

A m7(♭5)

A♭Maj7

37 E♭Maj7

A♭Maj7

E♭Maj7

A♭Maj7

G m7

C m7

43 F m7

B♭7 To Coda Φ E♭6

C m7

B♭m

E♭7

2

49 A♭Maj7 F m7 D♭Maj7 A♭Maj7 D♭Maj7
 Moon Riv - er, wid - er than a mile, I'm cross - ing you in

54 A♭Maj7 G m7(b5) C7 F m7 A♭7/E♭ D♭Maj7
 style some day. O dream mak - er, you heart

60 G♭7 F m7 F m7/E♭ D m7(b5) G7 C m7 F 7 B♭m7 E♭7
 break - er, where - ev - er you're go - ing I'm go - ing your way.

65 A♭Maj7 F m7 D♭Maj7 A♭Maj7 D♭Maj7 A♭Maj7
 Two drift-ers off to see the world, there's such a lot of world to

71 G m7(b5) C7 F m7 F m7/E♭ D m7(b5) D♭Maj7
 see. We're af - ter the same rain - bow's

77 A♭Maj7 D♭Maj7 A♭Maj7 D♭Maj7 C m7 F m7
 end, wait-ing round the bend, my huck-le-ber-ry friend, Moon

83 B♭m7 E♭7 A♭6 F m7 B♭7 D.S. al Coda
 Riv - er and me.

Coda

89 E♭6 C m7 F° /E E♭Maj7

Moon River

M

Keyboard

(Keyboard)

Keyboard sheet music for Moon River. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The melody consists of eighth and sixteenth notes. Chords labeled: F, F7/E♭, D♭Maj7, C7/B♭, F/A, G m7, F/A, G m7, C7.

(Sax)

Saxophone sheet music for Moon River. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The melody consists of eighth and sixteenth notes. Chords labeled: F Maj7, D m7, B♭Maj7, F Maj7, B♭Maj7, F Maj7.

Saxophone sheet music for Moon River. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The melody consists of eighth and sixteenth notes. Chords labeled: E m7(♭5), A 7, D m7, F7/C, B♭Maj7, E♭7.

Saxophone sheet music for Moon River. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The melody consists of eighth and sixteenth notes. Chords labeled: D m7, D m7/C, B m7(♭5), E 7, A m7, D 7, G m7, C7.

§ (Sax on D.S.)

Saxophone sheet music for Moon River. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The melody consists of eighth and sixteenth notes. Chords labeled: F Maj7, D m7, B♭Maj7, F Maj7, B♭Maj7, F Maj7.

Saxophone sheet music for Moon River. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The melody consists of eighth and sixteenth notes. Chords labeled: E m7(♭5), A 7, D m7, D m7/C, B m7(♭5), B♭Maj7.

Saxophone sheet music for Moon River. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The melody consists of eighth and sixteenth notes. Chords labeled: F Maj7, B♭Maj7, F Maj7, B♭Maj7, A m7, D m7.

Saxophone sheet music for Moon River. The key signature changes to no sharps or flats (F major). The time signature is common time (indicated by '4'). The melody consists of eighth and sixteenth notes. Chords labeled: G m7, C7, To Coda, F 6, D m7, C m, F 7.

2

49 B♭Maj7 G m7 E♭Maj7 B♭Maj7 E♭Maj7
 Moon Riv - er, wid - er than a mile, I'm cross - ing you in

54 B♭Maj7 A m7(b5) D7 G m7 B♭7/F E♭Maj7
 style some day. O dream mak - er, you heart

60 A♭7 G m7 G m7/F E m7(b5) A7 D m7 G7 C m7 F7
 break - er, where - ev - er you're go - ing I'm go - ing your way.

65 B♭Maj7 G m7 E♭Maj7 B♭Maj7 E♭Maj7 B♭Maj7
 Two drift-ers off to see the world, there's such a lot of world to

71 A m7(b5) D7 G m7 G m7/F E m7(b5) E♭Maj7
 see. We're af - ter the same rain - bow's

77 B♭Maj7 E♭Maj7 B♭Maj7 E♭Maj7 D m7 G m7
 end, wait-ing round the bend, my huck-le-ber-ry friend, Moon

83 C m7 F7 B♭6 G m7 C7 **D.S. al Coda**
 Riv - er and me.

Coda F6 D m7 G° /G♭ F Maj7

That's A-Plenty

(Keyboard) G7 Fm Cm G7 Keyboard

5 (Sax) Cm

8 G7

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

15 Bb7 Eb

19 Bb7 Eb

23 Bb7 Eb

27 Eb7 Eb C7 Fm9 Bb7 Eb (Sax)

31 Cm

34 G7

2

37 1. Cm G7 2. Cm G7 Cm

41 A^b (Keyboard 1st, Sax 2nd) F7

44 B^bm7 E^b7

47 1. A^b Fm7 B^bm7 E^b7 2. A^b D^b A^b (Keyboard)

51 C7 (Sax) (Sax)

55 E^b7 (Sax) (Sax)

59 E^b E^b7 B^bm7 E^b7

(Sax ad lib) A^b F7 B^bm7 E^b7 A^b Fm7 B^bm7 E^b7

71 A^b F7 B^bm7 E^b7 A^b D^b A^b (Keyboard)

79 C7 (Sax) (Sax)

83 E♭7 (Sax) (Sax)

87 E♭ E♭7 B♭m7 E♭7 (Sax to end)

91 A♭ F 7

94 B♭m7 E♭7

97 1. A♭ F m7 B♭m7 E♭7 2. A♭ D♭ A♭

101 A♭ F 7

104 B♭m7 E♭7

107 1. A♭ F m7 B♭m7 E♭7 2. A♭ D♭ A♭

111 A♭ A♭7 D♭ D°7

115 A♭ B♭m7 E♭7 A♭ B♭m7 E♭7 A♭

VOCAL ONLY

What A Wonderful World

Keyboard

F G m F G m7 C7
2
I see

3 F 6 A m7 B♭Maj7 A m7 G m7 F Maj7
I see them bloom
trees of green, red roses, too.
skies of blue, and clouds of white,
the bright blessed day,

6 E m7(♭5) A 7(♭9) D m7 D♭7
for me and you, and I think to myself,
the sacred night,

8 G m7 C7 1. F Maj7 F 6 G m7 C7
2
"What a wonderful world." I see

11 2. F 6 B♭7 F 6
The
world."

13 G m7 C7 F Maj7
are
colors of the rainbow so pretty in the sky

15 G m7 C7 F Maj7
I see
also on the faces of the people passing by.

2

17 D m7 A m7 D m7 A m7

friends _____ shaking hands _____ saying "How _____ do you do."

19 D m7 D7(b9) G m7 F#7 C7 2

They're _____ real - ly say - ing, _____ "I love you." I hear

21 F 6 A m7 B♭Maj7 A m7 G m7 F Maj7 3

ba - bies cry, I _____ watch them grow. They'll learn so much more

24 E m7(b5) A 7(b9) D m7 D♭7 G m7 C7 To Coda Φ 3

than I'll ev-er know, and I think to my-self, _____ "What a won-der-ful

27 F 6 B♭7 F G m7 C7 D.S. al Coda 2

world." _____ (Keyboard)

29 Φ Coda A 13 A 7#5 D 9sus4 D7(b9) G m7

world." _____ Yes, I think to my - self, _____

32 C 9sus4 C7 3 F 6 B♭ F 6

"What a won - der - ful world." _____

Tiger Rag

Keyboard

The sheet music for "Tiger Rag" is arranged in ten staves, each representing a measure of music. The key signature is B-flat major (two flats). The music begins with a B-flat chord, followed by an F7 chord, and then a sequence of eighth-note patterns. Measures 5 through 13 show a repeating pattern of C7, F7, C7, and F chords. Measures 14 through 21 continue this pattern. Measures 22 through 29 introduce a new section with E-flat and B-flat chords. Measures 30 through 37 return to the earlier pattern with B-flat7 and E-flat chords. The final measure, 38, ends with a B-flat7 chord.

1 B♭

5 F7 B♭

10 C7 F7 C7 F

14 C7 F7 C7 F F7

18 B♭ F7 B♭

22 B♭ F7 B♭ B♭7

26 E♭

30 B♭7

34 E♭

38 B♭7 E♭

2

42 B^b7 E^b

46 C7 Fm7 F7 B^b7 E^b E^b7

(Sax 1st time, Keyboard 2nd time)

50 A^b

54 A^b7 E^b7

58 E^b7

62 E^b7 A^b N.C. E^b7 N.C.

66 A^b

70 A^b A^b7 D^b

(Sax both times)

74 D^b D^bm6 A^b F7

78 B^b7 E^b7 1. A^b

82 2. A^b A^b/C D^b B°/D E^b E^b7 A^b

When My Sugar Walks Down The Street

Easy Swing

F

(Keyboard)

Keyboard

5 B^b B^b₇ E^b E^bm B^b B^b₇ C⁷ C^{#7}

I know a thing or two and I'm tell - in' you, ev - 'ry thing I eat

7 B^b C^m₇ F⁹ B^b B^b₇ E^b₆

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

10 B^b B^b₇ E^b₆ C⁷

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

12 F⁷ D⁷ G^m

I just feel so happy Tell me what is sweet-er

15 F⁷ B^b B^b₇ E^b E^bm

'cause him so. When he is by my side, than a sweet, sweet kiss from some - one who can be

18 B^b B^b₇ E^b₆ C⁷ F⁷

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 B♭ Fm6 G7 C7 F7

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

24 B♭ B♭°7 F7

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

27 F7(♯5) B♭

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

29 B♭ Fm6 G7 C7 F7

He's so af-fect - ion ate, I'll say this, when he kis - ses me, I

32 B♭ B♭°7 G7 Cm F7

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

35 B♭ Cm7 F7 1. B♭ 2. B♭ Fm7 B♭7

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

38 E♭ E°7 B♭ G7 Cm7 F7 B♭ Cm7 C♯°7 B♭6

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

42 G7 Cm N.C. Cm7 F7

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

45 B♭ (Keyboard) E♭m(maj7) B♭6 E♭m(maj7) B♭6

tweet!

When My Sugar Walks Down The Street M

Easy Swing

(Keyboard)

Keyboard

C7 Fm B^bm Fm7 B^b7

E^b Eb7 A^b Abm E^b Eb7 F7 F[#]7

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

E^b Fm7 B^b9 E^b Eb Eb7 Ab6

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

E^b Eb7 Ab6 F7

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

B^b7 G7 Cm

I just feel so happy
Tell me what is sweet-er

B^b7 E^b Eb Eb7 A^b Abm

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

E^b Eb7 Ab6 F7 B^b7

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

2

21 E♭ B♭m6 C7 F7 B♭7
When my sug - ar walks down the street all the lit - tle bir - dies go

24 E♭ E♭°7 B♭7
"tweet, tweet, tweet!" In the eve - 'ning when the sun goes down

27 B♭7(#5) E♭
it's nev - er dark when she's a - round.

29 E♭ B♭m6 C7 F7 B♭7
She's so af-fect - ionate, I'll say this, when she kis - ses me, I

32 E♭ E♭7 C7 Fm B♭7
— stay kissed. When my sug - ar walks down the street, the lit - tle

35 E♭ Fm7 B♭7 1. E♭ 2. E♭ B♭m7 E♭7
bir - dies go, "Tweet - tweet, tweet! tweet!"

38 A♭ A°7 E♭ C7 Fm7 B♭7 E♭ Fm7 F♯7 E♭6
Sug, sug-ar, sug - ar, sug - ar. (Keyboard)

42 C7 Fm N.C. Fm7 B♭7
When my sug - ar walks down the street, the lit - tle bir-dies go, "Tweet-tweet,"

45 E♭ (Keyboard) A♭m(maj7) E♭6 A♭m(maj7) E♭6
tweet!

The musical score consists of ten staves of music for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is one flat (B-flat). The time signature varies between common time and 6/8. Chords are labeled above the staff, and lyrics are placed below the notes. The piano part includes several keyboard entries, some of which are labeled '(Keyboard)'.

When You're Smiling

F

(Sax) Fm7 E♭maj7 Fm7 B♭6 B♭7 Keyboard

When you're
smiling, when you're smiling, the whole world
smiles with you. When you're laughing, when you're laughing, the sun comes shining through. But when you're crying, you bring on the rain, so stop your sighing, be happy again. Keep on smiling, 'cause when you're smiling, the whole world smiles with you.

1. Fm B♭7 E♭ B♭7 (Sax)

2. Fm B♭7 E♭ Fm7 E♭ B♭sus E♭6

When You're Smiling

M

Keyboard

(Keyboard)

B♭m7

A♭maj7

B♭m7

E♭6

E♭7

The musical score consists of ten staves of music for keyboard, arranged in two columns. The left column contains measures 1 through 32, and the right column contains measures 33 through 37. The music is in 4/4 time, primarily in B-flat major (B♭m7) with occasional changes to A-flat major (A♭maj7), B-flat major (B♭m), E-flat major (E♭6), and E-flat dominant seventh (E♭7). The lyrics are integrated into the music, with words like 'smiling', 'whole world', 'sun comes shining', 'rain', 'sighing', 'be happy', 'again', 'smiling', 'whole world', and 'smiles with you' appearing below the notes. Measure numbers are placed at the beginning of each staff, and measure lines connect corresponding measures between the two columns.

When you're
smil - ing, _____ when you're smil - ing, _____ the whole world
smiles with you. _____ When you're laugh - ing, _____ when you're
laugh - ing, _____ the sun comes shin - ing through. _____ But when you're
cry - ing, _____ you bring on the rain, _____ so stop your
sigh - ing, _____ be hap - py a - gain. _____ Keep on
smil - ing, _____ 'cause when you're smil - ing, _____ the
whole world smiles with you. _____

1. whole world smiles with you. _____

2. whole world smiles with you. _____

Kiss Of Fire

F

(Sax)

Cm

B♭

A♭

G

Keyboard

I touch your

5 Cm

lips and all at once the sparks go fly-ing, those dev-il lips that know so well the art of

8 G7

ly-ing. And tho I see the dan-ger still the flame grows high er. I know I

11 Cm

must sur - ren - der to your kiss of fire. Just like a

13

C7

torch, you set the soul with-in me burn-ing. I must go on a-long the road of no re-

16 Fm

Cm

turn-ing. And tho it burns me and it turns me in-to ash-es, my whole world

19 G7

Cm

crash - es with - out your kiss of fire. I can't re -

2

21 B[♭]7 E[♭] E[♭]/G G[♭][○]7 B[♭]7
 sist you, what good is there in try-ing, what good is there de - ny-ing, you're all that I de-

24 E[♭] G7 Cm
 sire. Since first I kissed you, my heart was yours com - plete-ly. If I'm a

27 A[♭]7 G A[♭]7
 slave, then it's a slave I want to be. Don't pit - y

29 G7 A[♭]7 G
 me, don't pit - y me. Give me your

32 Cm C7
 lips, the lips you on-ly let me bor-row. Love me to-night and let the dev-il take to-

35 Fm
 mor - row. I know that I must have your kiss al - though it

37 Cm To Coda ♫ G7 Cm D.S. al Coda
 dooms me, tho it con - sumes me, your kiss of fire.

40 ♫ Coda G7 Cm G7
 sumes me, your kiss of fire, your kiss of

44 Cm G7 Cm
 fire, your kiss of fire!

Kiss Of Fire

M
Keyboard

(Keyboard) Fm

E♭

D♭

C

Keyboard

1 touch your

Music for Keyboard (F major, E♭, D♭, C chords). The melody consists of eighth and sixteenth notes.

5 Fm

lips and all at once the sparks go fly-ing, those dev-il lips that know so well the art of

8 C7

ly-ing. And tho I see the dan-ger still the flame grows high er. I know I

11

Fm

must sur - ren - der to your kiss of fire. Just like a

13

F7

torch, you set the soul with-in me burn-ing. I must go on a-long the road of no re-

16 B♭m

Fm

turn-ing. And tho it burns me and it turns me in-to ash-es, my whole world

19 C7

Fm

crash - es with - out your kiss of fire. I can't re -

2

21 E♭7 A♭ A♭/C B°7 E♭7
 sist you, what good is there in try-ing, what good is there de - ny-ing, you're all that I de-

24 A♭ C7 Fm
 sire. Since first I kissed you, my heart was yours com-plete-ly. If I'm a

27 D♭7 C D♭7
 slave, then it's a slave I want to be. Don't pit - y

29 C7 D♭7 C
 me, don't pit - y me. Give me your

32 Fm F7
 lips, the lips you on-ly let me bor-row. Love me to-night and let the dev-il take to-

35 B♭m
 mor - row. I know that I must have your kiss al - though it

37 Fm To Coda Φ C7 Fm D.S. al Coda
 dooms me, tho it con - sumes me, your kiss of fire.

40 Φ Coda C7 Fm C7
 sumes me, your kiss of fire, your kiss of

44 Fm C7 Fm
 fire, your kiss of fire!

In The Mood

Keyboard

N.C.

(Sax)



5 B^b7 B^b9 E^b9 D^b6

A musical staff in G clef, 4/4 time, and B-flat major (two flats). It features a harmonic progression indicated by Roman numerals above the staff: B^b7, B^b9, E^b9, and D^b6.

9 A^b6 A^b7

A musical staff in G clef, 4/4 time, and B-flat major (two flats). It shows a continuous melodic line with eighth-note patterns and rests.

13 D^b6 D^b7 A^b6 E^b7

A musical staff in G clef, 4/4 time, and B-flat major (two flats). It shows a continuous melodic line with eighth-note patterns and rests.

18 A^b6 D^b6 1. E7 B^bm7 2. E^bsus4 A^b6

A musical staff in G clef, 4/4 time, and B-flat major (two flats). It features a harmonic progression indicated by Roman numerals above the staff: A^b6, D^b6, 1. E7, B^bm7, and 2. E^bsus4 A^b6. The staff also contains a melodic line with eighth-note patterns and rests.

22 A^b6 B^o7 B^bm7 E^b7 A^b6 B^o7 B^bm7 E^b7

A musical staff in G clef, 4/4 time, and B-flat major (two flats). It shows a continuous melodic line with eighth-note patterns and rests.

28 3. E^b7 E^b^o7 E^b7 E7 E^b7 A^b6 2. E^b7 E^b^o7 E^b7 E7 E^b7 A^b6

A musical staff in G clef, 4/4 time, and B-flat major (two flats). It features a harmonic progression indicated by Roman numerals above the staff: 3. E^b7, E^b^o7, E^b7, E7, E^b7, A^b6, 2. E^b7, E^b^o7, E^b7, E7 E^b7, and A^b6. The staff also contains a melodic line with eighth-note patterns and rests.

2

N. C.

32

$E^{\flat}7 \ E7 \ E^{\flat}7 \ E7 \ E^{\flat}7 \ E^{\flat}+ A^{\flat}6$

(Sax - adlib)

36

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

43

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

48

$2. \ E7 \ E^{\flat}sus4 \ A^{\flat}6 \ B^{\flat}m7 \ E7 \ E^{\flat}9 \ A^{\flat}6 \ N.C. \ E^{\flat}7$

51

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

55

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

59

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

65

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