

Set J

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- J01-Way Down Yonder In New Orleans(KVF).2020.06.22.pdf
J01-Way Down Yonder In New Orleans(KVM).2020.06.22.pdf
J02-Let Me Call You Sweetheart(KVF).2014.02.15.pdf
J02-Let Me Call You Sweetheart(KVM).2014.02.15.pdf
J03-Spanish Eyes(KV).2016.02.28.pdf
J04-Bill Bailey(KVF).2016.02.28.pdf
J04-Bill Bailey(KVM).2016.02.28.pdf
J05-I Don't Know Why(KVF).2015.11.16.pdf
J05-I Don't Know Why(KVM).pdf
J06-You're Just In Love(KVD).2021.05.11.pdf
J07-Give Me A Kiss To Build A Dream On(KVF).2014.11.29.pdf
J07-Give Me A Kiss To Build A Dream On(KVM).2014.11.29.pdf
J08-Nebraska Polka(K).pdf
J09-Michelle(KVF).2014-01-28.pdf
J09-Michelle(KVM).2014-01-28.pdf
J10-Hey Jude(KVF).2016.02.07.pdf
J10-Hey Jude(KVM).2016.02.07.pdf
J11-When I'm 64(KV).2016.05.05..pdf
J12-Yesterday(KVF).2016.05.05.pdf
J12-Yesterday(KVM).2016.05.05.pdf
J13-Pennies From Heaven(KVF).2016.02.07.pdf
J13-Pennies From Heaven(KVM).2016.02.07.pdf
J14-Vaya Con Dios(KVF).2014.11.29.pdf
J14-Vaya Con Dios(KVM).2014.11.29.pdf
J15-Darktown Strutter's Ball(KV).2014.01.01.pdf
J16-Birth Of The Blues(KVF).2017.02.16.pdf
J16-Birth Of The Blues(KVM).2017.02.16.pdf
J17-Jersey Bounce(K).pdf

(3 Times
Vocal 1st & 3rd)

Way Down Yonder In New Orleans

F
Keyboard

(Bass) 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?

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

2

Musical score for piano showing measures 25-29. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. Measure 25 starts with a B-flat chord (B-flat, D, F). Measure 26 starts with a G minor chord (G, B-flat, D). Measure 27 starts with a B-flat chord. Measure 28 starts with a G-flat dominant seventh chord (G-flat, B-flat, D, F-sharp). Measure 29 concludes the section.

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

Musical score for "Way Down Yonder in New Orleans" showing measures 29-30. The score includes lyrics and chords: B♭, B°7, C m7, F7, B°6, and B°7.

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

way down yon - der in New Or - leans.

A musical score for a band or orchestra. The score consists of four staves. The first staff is for the bassoon, starting with a B-flat note. The second staff is for the alto saxophone, with the instruction "(Sax)" above it. The third staff is for the trumpet, with the instruction "G m" above it. The fourth staff is for another alto saxophone, with the instruction "(Sax)" above it. The lyrics "way down yon - der," are written below each staff. Measure numbers 33 and 34 are indicated at the beginning of the first two staves.

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

Musical score for 'Way Down Yonder in New Orleans' showing measures 37-40. The key signature is E♭ major (two flats). The melody consists of eighth and sixteenth notes. The lyrics are: 'way down yon - der, in New Or - - -'. The chords are E♭Maj7, Dm7, Cm7, and F7.

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

Musical score for page 41. The score shows a melodic line for B-flat 6 (Sax). The key signature is B-flat major (one flat), and the time signature is common time. The melody consists of eighth-note patterns. The first measure ends with a vertical bar line, and the second measure begins with a vertical bar line. The first measure is labeled "leans." under the staff.

leans.

Musical score for piano showing measures 43 and 44. The key signature changes from F major (one flat) to B-flat major (two flats). Measure 43 starts with a F7 chord (F, A, C, D, G) followed by a B-flat 6 chord (B-flat, D, G, A). Measure 44 continues with the B-flat 6 chord.

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

(Bass) E♭ D7 C7 F7 E♭°7 B♭7

(Keyboard)

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

F

Keyboard

Let Me Call You Sweetheart

(Sax) E^b/G G^b^o7 Fm7 B^b7

I am dream - ing, dear, of you,

day by day.

Dream - ing where the skies are blue

when they're grey.

When the sil - v'ry moon - light gleams,

still I wan - der on in dreams

in the land of love, it seems,

just with you.

37 E♭

Let me call you sweet-heart, I'm in love

42 C7 F7 B♭7

with you. Let me hear you

47 Fm7 /B♭ E♭ B♭ B♭7 F7 B♭7

whis-per that you love me, too.

53 E♭ E♭° E♭

Keep the love - light glow - ing in your

57 A♭ C7 F A♭

eyes so true. Let me

62 E♭° E♭ C7 F7 B♭7

call you sweet - heart, I'm in love with

67 1. E♭ B♭ F7 B♭7 2. E♭ (Sax) G♭°7

you. you.

71 Fm7 D aug B♭7 E♭6



M
Keyboard

Let Me Call You Sweetheart

(Keyboard)

Keyboard musical score for "Let Me Call You Sweetheart". The score is in A-flat major (two flats) and common time (indicated by '3'). The lyrics are written below the notes.

Chords:

- 1-4: A♭/C, B°7, B♭m7, E♭7
- 5-8: A♭, B°7, B♭m7, E♭7, A♭
- 9-12: A♭, B°7, B♭m7, E♭7
- 13-16: B♭m7, A°7, E♭/G, E♭7
- 17-20: B♭m7, F°7, A♭
- 21-24: C7, Fm7
- 25-28: B♭7, E♭
- 29-32: Fm, F°7, E♭, C7
- 33-36: Fm7, B♭7, E♭, E♭7

Lyrics:

I am dream - ing, dear, of you,
day by day.

Dream - ing where the skies are blue
when they're grey.

When the sil - v'ry moon - light gleams,

still I wan - der on in dreams

in the land of love, it seems,

just with you.

37 A♭

Let me call you sweet-heart, I'm in love

42 F7 B♭7 E♭7

with you. Let me hear you

47 B♭m7 /E♭ A♭ E♭º E♭7 B♭7 E♭7

whis - per that you love me, too.

53 A♭

Keep the love - light glow - ing in your

57 D♭ F7 B♭ D♭

eyes so true. Let me

62 A♭º A♭ F7 B♭7 E♭7

call you sweet - heart, I'm in love with

67 1. A♭ E♭ B♭7 E♭7 2. A♭ B°7

you. Keyboard) you.

71 B♭m7 G aug E♭7 A♭º

MALE VOCAL

Spanish Eyes

Keyboard

4 3 2 1 C7 F

6 F
Blue Span - ish eyes,

10 C7
pre - ti - est eyes in all of Mex - i - co.

14
True Span - ish eyes,

18 Dm C7
please smile for me once more be - fore I go.

22 F
Soon, I'll re - turn

26 F7 B♭
bring-ing you all the love your heart can hold.

30 B♭m B♭m6 F
Please say, "Si Si." Say

34 Gm7 C7 F D
you and your Span - ish eyes will wait for me.

38 G
 Blue _____ Span - ish eyes, _____

42 D7
 tear-drops are fall - ing from your Span - ish eyes. _____

46
 Please, _____ please don't cry. _____

50 Em D7
 This is just a - di - os and not good - bye. _____

54 G
 Soon, _____ I'll return _____

58 G7 C
 bring-ing you all the love your heart can hold. _____

62 C m C m6 G
 Please _____ say, "Si Si." _____ Say

66 A m7 D7 E m
 you and your Span - ish eyes will wait for me. _____ Say

70 A m7 D7 G
 you_ your Span - ish eyes will wait for me. _____

(3 Times - Vocal 1st and 3rd)

Bill Bailey**F****Keyboard**
F7

(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

26 D^o C m G7 C m E^b E^o7 B^b/F

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

32 G7 C7 F9 F7 B^b C m7 F7

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

37 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. _____

(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

This section shows the piano accompaniment for the first and third endings of the vocal part. The piano line consists of eighth and sixteenth-note patterns. The vocal line follows the piano, starting with a dotted half note followed by eighth-note pairs.

5 E♭

The piano line continues with eighth-note pairs. The vocal line begins with a dotted half note followed by eighth-note pairs.

Won't you come home, Bill Bai - ley, won't you come home?

9 E°7 B♭7/F /B♭

The piano line continues with eighth-note pairs. The vocal line begins with a dotted half note followed by eighth-note pairs.

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

15 B♭9(\$5) E♭

The piano line continues with eighth-note pairs. The vocal line begins with a dotted half note followed by eighth-note pairs.

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

The piano line continues with eighth-note pairs. The vocal line begins with a dotted half note followed by eighth-note pairs.

'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♭

The piano line continues with eighth-note pairs. The vocal line begins with a dotted half note followed by eighth-note pairs.

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

The piano line continues with eighth-note pairs. The vocal line begins with a dotted half note followed by eighth-note pairs.

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

32 C7 F7 B♭9 B♭7 1, 2. E♭ F m7 B♭7

The piano line continues with eighth-note pairs. The vocal line begins with a dotted half note followed by eighth-note pairs.

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

37 E♭ D7 C7 F7 3. E♭

The piano line continues with eighth-note pairs. The vocal line begins with a dotted half note followed by eighth-note pairs.

please come home. _____

I Don't Know Why

F

Keyboard

B♭ A♭13 G 7(♯5) G 7 C m7 C m7/F F 9
 5 B♭Maj7 B♭6 D m7 D♭7
 I don't know why I love you like I do. I don't know why, I just
 8 C m7 F 7 C m7
 do. I don't know why you thrill me like you do.
 II F 7 F 7(♭9) B♭6 B♭ B♭7/A♭ G 7
 I don't know why, you just do. You nev - er seem to want my ro -
 14 C 9 F 9 B♭ C 9 C m7 F 9 F 7(♭9)
 manc - ing. The on - ly time you hold me is when we're danc - ing.
 17 B♭Maj7 E♭Maj9 D m7 G 7
 don't know why love you like I do.
 19 C m7 F 7(♭9) 1. B♭ C m7(♭5) F 7(♭9) 2. B♭ C m7 B Maj7 B♭6
 I don't know why, I just do. do.

I Don't Know Why

M
Keyboard

5 FMaj7 F6 A m7 A♭°7

I don't know why— I love you like I do.— I don't know why, I just

8 G m7 C7 G m7 3

do. I don't know why— you thrill me like you do.—

11 C7 C7(♭9) F6 F F7/E♭ D7

I don't know why, you just do. You nev - er seem to want my ro -

14 G 9 C 9 F G 9 G m7 C 9 C7(♭9)

manc - ing. The on - ly time you hold me is when we're danc - ing.

17 FMaj7 B♭Maj9 A m7 3 D7

I don't know why— I love you like I do.—

19 G m7 C7(♭9) 1. F G m7(♭5) C7(♭9) 2. F G m7 F♯Maj7 F 6

I don't know why, I just do. do.

VOCAL ONLY

You're Just In Love

(Keyboard) C maj7 D m7 Em7 D m7 G 7 Keyboard

5 C
(F) I hear sing-ing and there's no one there. I smell blos-soms and the

11 D m7 G 7 D m7
trees are bare. All day long I seem to walk on air, I wonder

17 G 7 C Am D m7 G 7 C
why, I wonder why. I keep toss-ing in my sleep at night.

25 C 7 F D m7 G 7
And, what's more, i've lost my ap - pe-tite. Stars that used to twin-kle

31 C C[#]7 D m7 G 7 C C 7
in the skies are twink-ling in my eyes, I won-der why?

37 F
(M) You don't need an-a-lyz-ing, it is not so sur-pris-ing that you feel

42 G m7 C 7 G m7
ver-y strange but nice. Your heart goes pit - ter pat-ter,

47 C 7 F D m7 G 7 C 7
I know just what's the mat-ter be-cause I've been there once or twice. Hon-ey,

53 F
put your head on my shoul-der, you need some-one who's old-er, a rub down

The musical score consists of two staves. The top staff is for the vocal part, starting with a C major chord (C, E, G). The lyrics begin with '(F) I hear sing-ing and there's no one there.' The vocal line continues through various chords including D minor 7, E minor 7, and G major 7. The lyrics describe smelling blossoms, trees being bare, walking on air, and wondering why. The score then shifts to a bass line (F clef) in measures 37-53, continuing the lyrics about heart palpitations, strange feelings, and being there once or twice. The vocal part returns in measure 53 with a return to the C major chord.

2
58 F7 3 B♭6 Gm7 C7

with a vel - vet glove. Hon-ey, there is noth-ing you can take

63 F F♯7 Gm7 C7 F A7

to re-lieve that pleas-ant ache. You're not sick, you're just in love.

69 D
(F) I hear sing - ing and there's no one there.

(M) You don't need an - al - yz - ing, it is not so - sur-pris - ing

73 E7
I smell blos - soms and the trees are bare.

that you feel ver - y strange but nice.

77 E7
All day long I seem to walk on air, I won - der

Your heart goes pit - ter pat-ter, I know just what's the mat-ter

81 A7
why, I won - der why.

be-cause I've been there once or twice.

85 D

I keep tossing in my sleep at night.

put your head on my shoul-der, you need some - one who's old - er,

89 D 7 G

And, what's more, i've lost my ap - pe - tite.

a rub down with a vel - vet glove.

93 E m7 A 7 D D 7

Stars that used to twin - kle in the skies are twink - ling

There's noth-ing you can take to re-lieve that pleas - ant ache.

97 E m7 A 7 F#m Em7

in my eyes, I won-der why? Dar - ling we're not sick, we're

You're not sick, you're just in love. Dar - ling, we're not sick, we're

102 A 7 D maj7 (Keyboard) Em7 F#m7 Em7 A 7 D

just in love.

just love.

Give Me A Kiss To Build A Dream On

F

(Sax) G B^{b7} Am7 D7 Em 3 G⁷ Am7 D7 Keyboard

5 G B^{b7} 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 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 G7 3 part, a kiss to build a dream on. When I'm a -

16 Cm7 F7 B^bmaj7 B^{b7} Cm7 B^bmaj7 3 lone with my fan - cies, I'll be with you

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

24 G B^{b7} 3 Give me your lips for just a mo - ment, and my i - mag-i - na -

26 Am7 D7 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)

C E^b7 C7 Dm7 G7 Am 3 C°7 Dm7 G7 Keyboard

5 C

E^b7

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 Dm7

G7

3

Dm7

G7

G7

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 Dm7

G7

3

C

Dm7

G7

this, a kiss to build a dream on.

13 A7sus

G7

C

C7

part, a kiss to build a dream on.

When I'm a -

16 Fm7

B^b7E^bmaj7E^b7

Fm7

E^bmaj7

lone with my fan - cies,

I'll be with you

20 Fm6

G7

Cm

D7

G

G7

weav - ing ro - man - ces,

mak - ing be - lieve they're true.

24 C

E^b7

3

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

26 Dm7

G7

3

Dm7

G7

G7

3

tion will make that mo-ment live.

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

Nebraska Polka

Keyboard

(Keyboard)

Musical score for Keyboard and Saxophone. The score consists of two staves. The top staff is for the Keyboard, starting in E♭ major (two flats) with a 2/4 time signature. The bottom staff is for the Saxophone, also in E♭ major. The score includes four measures of music with various notes and rests.

5 E♭

B♭7

II E♭

B♭7

17

E♭ B♭7

1. E♭ (Keyboard)

2. E♭ (Sax)

22 B♭

F7

B♭

27 F7

1. B♭

(Keyboard)

2. B♭

(Sax)

31 E♭

B♭7

37 E♭

B♭7

43

E♭ B♭7

E♭

E♭7

2 (Keyboard)

47 A♭ E♭7 A♭

54 E♭7 A♭ E♭7

61 A♭ E♭7 A♭ (Sax) E♭7 A♭ E♭7

66 A♭ E♭7 A♭

73 E♭7 A♭ E♭7 A♭ (Keyboard-in octaves)

79 Fm

83 E♭ B♭7 E♭ (Sax) E♭7

87 A♭ E♭7

93 A♭ E♭7 A♭ E♭7

99 A♭ E♭7 A♭

Michelle

F

(Keyboard)

G m

G m/F♯

G m/F

G m/E

E♭Maj7

D

Keyboard

Musical score for measures 1-4. The score consists of two staves. The top staff has a treble clef, a key signature of one flat, and a common time. The bottom staff has a treble clef, a key signature of one flat, and a common time. Chords shown: G, Gm/F#, Gm/F, Gm/E, E♭Maj7, and D.

Musical score for measures 5-7. The score consists of two staves. The top staff has a treble clef, a key signature of one flat, and a common time. The bottom staff has a treble clef, a key signature of one flat, and a common time. Chords shown: G, Cm7, and F6.

Mi - chelle my belle. These sont des mots that qui

Musical score for measures 8-11. The score consists of two staves. The top staff has a treble clef, a key signature of one flat, and a common time. The bottom staff has a treble clef, a key signature of one flat, and a common time. Chords shown: E°7, To Coda, D, C♯°7, 1st ending D, and 2nd ending D.

go vont to - geth - er well, my Mi - chelle. semble. en _____ semblé. I

Musical score for measures 12-14. The score consists of two staves. The top staff has a treble clef, a key signature of one flat, and a common time. The bottom staff has a treble clef, a key signature of one flat, and a common time. Chords shown: Gm, B♭7.

love you, I love you, I love you. That's all I want to

Musical score for measures 15-17. The score consists of two staves. The top staff has a treble clef, a key signature of one flat, and a common time. The bottom staff has a treble clef, a key signature of one flat, and a common time. Chords shown: E♭, D7, Gm.

say. Un - til I find a way. I will

Musical score for measures 18-20. The score consists of two staves. The top staff has a treble clef, a key signature of one flat, and a common time. The bottom staff has a treble clef, a key signature of one flat, and a common time. Chords shown: Gm, Gm/F♯, Gm/F, Gm/E, E♭Maj7, and D.

say the on - ly words I know that you'll un - der - stand.

Musical score for measures 21-24. The score consists of two staves. The top staff has a treble clef, a key signature of one flat, and a common time. The bottom staff has a treble clef, a key signature of one flat, and a common time. Chords shown: D, C♯°7, D, (Sax) G, and Cm7.

well, my Mi - chelle.

Musical score for measures 25-28. The score consists of two staves. The top staff has a treble clef, a key signature of one flat, and a common time. The bottom staff has a treble clef, a key signature of one flat, and a common time. Chords shown: F, E°7, D, D♭°7, and D.

I

2

30 Gm 3 ————— 3 ————— B♭7
 want you, I want you, I want you. I think you know by
 E♭ D7 Gm

33 now. I'll get to you some - how. Un -
 G m G m/F♯ G m/F G m/E E♭Maj7 D

36 til I do, I'm tell - ing you so you'll un - der - stand.
 G Cm7 F6

40 Mi - chelle, my belle. Sont des mots qui
 E°7 D C♯7

43 vont tres bien en - semble. Tres bien en - semble. I will
 Gm Gm/F♯ Gm/F Gm/E E♭Maj7 D

46 say the on - ly words I know that you'll un - der - stand.
 Cm7 F

50 (Sax)G

53 E°7 3 D D♭°7 3 Gm Gm/F♯
 I will say the on - ly words

57 Gm/F Gm/E E♭Maj7 D rit. G
 I know that you'll un - der - stand, my Mi - chelle.

Michelle

M
Keyboard

(Keyboard)

C m C m/B C m/B \flat C m/A A \flat Maj7 G Keyboard

5 C F m7 B \flat 6

Mi - chelle my belle. These Sont are words mots that qui

8 A \circ 7 To Coda \oplus G E \sharp 7 1 G 2. G

go to - geth - er well, _____ my Mi - chelle. semble. I
vont tres bien en - semble, tres bien en _____

12 C m E \flat 7

love you, I love you, I love you. That's all I want to

15 A \flat G7 C m

say. Un - til I find a way. _____ I will

18 C m C m/B C m/B \flat C m/A A \flat Maj7 G D.S. al Coda

say the on - ly words I know that you'll un - der - stand.

22 Coda G F \sharp 7 G (Keyboard) C 3 F m7

well, _____ my Mi - chelle.

26 B \flat A \circ 7 G G \flat 7 3 — G

2

30 C m E♭7
 want you, I want you, I want you. I think you know by

33 A♭ G7
 now. C m C m/B I'll get to you some - how. Un -

36 C m/B♭ C m/A A♭Maj7 G
 til I do, I'm tell - ing you so you'll un - der - stand.

40 C F m7 B♭6
 Mi - chelle, my belle. Sont des mots qui

43 A°7 G F♯7
 vont tres bien en - semble. Tres bien en - semble. I will

46 C m C m/B C m/B♭ C m/A A♭Maj7 G
 say the on - ly words I know that you'll un - der - stand.

50 C (Keyboard) F m7 B♭
 A°7 G G♭°7 C m C m/B

53 3 3 3
 I will say the on - ly words

57 C m/B♭ C m/A A♭Maj7 G rit. C
 — I know that you'll un - der - stand, my Mi - chelle.

The musical score consists of two staves. The top staff is for the vocal part, starting with a C minor chord at measure 30. The lyrics "want you, I want you, I want you." are followed by a progression to E♭7, with the lyrics "I think you know by". At measure 33, the lyrics "now." are followed by a progression through A♭, G7, C m, and C m/B. The lyrics "I'll get to you some - how. Un -" continue. Measure 36 shows a progression through C m/B♭, C m/A, A♭Maj7, and G, with the lyrics "til I do, I'm tell - ing you so you'll un - der - stand.". Measures 40-43 show a progression through C, F m7, B♭6, A°7, G, and F♯7, with the lyrics "Mi - chelle, my belle. Sont des mots qui vont tres bien en - semble. Tres bien en - semble. I will". Measures 46-50 show a progression through C m, C m/B, C m/B♭, C m/A, A♭Maj7, and G, with the lyrics "say the on - ly words I know that you'll un - der - stand.". The bottom staff is for the keyboard part, starting at measure 50 with a C major chord. It includes a dynamic marking 'rit.' and ends with a C major chord at measure 57. The lyrics "I will say the on - ly words" are aligned with the keyboard part's chords.

Hey Jude

F
Keyboard

(Sax)

D♭ A♭ E♭7 A♭ E♭7

Hey

5 A♭ E♭ E♭7 E♭7sus

Jude, don't make it bad.
Jude, don't be afraid,
Take a sad song and make it go out and

8 A♭ D♭ A♭

bet-ter.
Re - mem - ber to let her in - to your heart. Then you can start
get her. The min - ute you let her in - to your heart, then you be - gin -

II E♭7 1 A♭ 2. A♭ A♭7

to make it bet - ter.
Hey ter.
And an - y - time you feel the
to make it bet

15 D♭ D♭Maj7/C B♭m B♭m7/A♭ E♭7/G E♭7

pain, hey Jude, re - strain.
Don't car - ry the world up - on your shoul -

18 A♭ A♭7 D♭ D♭Maj7/C

der.
Forwell you know that it's a fool who plays it cool

21 B♭m B♭m7/A♭ E♭7/G E♭7

— by mak - ing his world __ a lit - tle __ cold -

23 A♭ (Sax) A♭7 E♭7

— der. Hey

26 A♭ E♭ E♭7 E♭7sus

Jude, ____ don't let me down.. You have found her now go and

29 A♭ D♭ A♭

get her. Re-mem-ber to let her in - to your heart. Then you can start

32 E♭7 A♭ (Sax)

— to make it bet - ter.

(Play 4 times, louder each time)

35 A♭ G♭ D♭ A♭

Na na na na na na, na na na na, Hey Jude

(Sing 3rd & 4th times)

Hey Jude

M
Keyboard

(Keyboard)

(Keyboard)

F C G7 C G7

Hey

5 C G G7 G7sus

G

G

G7sus

Jude, ____ don't make it bad. Take a sad song ____ and make it
Jude, ____ don't be a - fraid, you were made to ____ go out and

8 C F C

F

bet-ter. Re - mem-ber to let her in - to your heart. Then you can start
get her. The min - ute you let her in - to your heart, then you be - gin -

Re - mem - ber __ to
The min - ute __ you

let her in - to your heart.
let her in - to your heart,

Then you can start
then you be - gin _

$$\mu \text{ G7} \quad \begin{array}{c} 1 \\ \text{C} \end{array} \quad \begin{array}{c} 2 \\ \text{C} \end{array} \quad \text{C7}$$

A musical score page showing a single melodic line. The first measure begins with a half note on the second line, followed by an eighth note on the first line. The second measure consists of a single eighth note on the first line.

to make it____ bet-ter. Hey ter. And an-y-time you feel the
to make it____ bet

15 F Maj7/E D m D m7/C G 7/B

pain, hey Jude, re - train. __ Don't car - ry the world __ up - on __ your shoul-

18 C

C7

F

F Maj7/E

- der

Forwell you know that it's a fool who plays it cool

21 D m D m7/C G 7/B G 7

— by mak - ing his world__ a lit - tle __ cold -

23 C (Keyboard) C7 G 7

- der. Hey

26 C G G 7 G7sus

Jude, ____ don't let me down.. You have found her__ now go and

29 C F C

get her. Re-mem-ber__ to let her in - to your heart. Then you can start

32 G 7 C (Keyboard)

— to make it__ bet - ter.

(Play 4 Times: Keyboard first 2 times, Sax last two times, louder each time)

35 C B♭ F C

Na na na na na na na, na na na na, Hey Jude.
 Sing 3rd & 4th times)

MALE VOCAL

When I'm 64

(Keyboard)
B♭

E♭ F7 B♭ Keyboard F7

When I get old - er, los - ing my hair, man - y years from now.

8 F7 (Piano)

Will you still be send - ing me a val-en - tine,

11 F7 N.C.

B♭

B♭

birth - day greet - ings, bot-tle of wine? If I'd been out _ till

14 B♭

B♭7

E♭

quar - ter to three, would you lock the door ___

17 E♭

G♭7(♭5)/E

B♭/F

G7

C9

F7

B♭

Will you still need me, will you still feed me_ when I'm six-ty four?

21 G m

(Keyboard)

F

G m

D

You'll be old - er, too.

(Keyboard)
G m

C m

E♭

F

and if you say the word___ I could stay with

(Keyboard)
B♭

F

you.

2

38  B^b (Keyboard) F7
I can be han - dy chang-ing a fuse when your lights have gone.
Send me a post-card, drop me a line stat - ing point of view.
N.C.

42 F7 B^b
Your can knit a sweater by the fire ____ side, Sun-day morning, go for a ride.
In - di-cate pre-cise - ly what you mean to say, yours sin-cere - ly wast-ing a way.

46 B^b B^b 7 E^b
Do - ing the gar - den, dig-ging the weeds, who could ask for more?
Give me your an - swer, fill in the form mine for - ev - er more.

50 E^b G^b7(5)/E B^b/F G7 C9 F7 To Coda  B^b
Will you still need me, will you still feed me, When I'm six-ty four?

54 G m F G m
Ev' ry sum-mer we can rent a house-boat on Lake Pow-ell, that will be great fun!

58 D G m C m
We shall scrimp and save; Grandchild-ren on your knee;

66 E^b F (Keyboard) B^b F D.S. al Coda
Ve - ra, Chuck, and Dave. Pratt.

71  Coda B^b (Keyboard) E^b F7 B^b
four? Ho!

Yesterday

F

Keyboard

(Keyboard)

A♭ A♭ § A♭

Yes - ter - day
Sud-den - ly

4 G m7 C7 Fm Fm7/E♭ D♭ E♭7

all my trou-bles seemed so far a-way.
I'm not half the girl I used to be.
Now it looks as though they're
There's a sha - dow hang - ing

7 A♭ A♭/G Fm7 B♭7 D♭ A♭

here to stay, Oh, I be - lieve in yes - ter - day.
ov - er me. Oh, yes - ter - day came sud - den - ly.

10 G m7 C7 Fm E♭ D♭ Fm/C B♭m6 E♭7 A♭

Why he had to go, I don't know, he would - n't say.

14 G m7 C7 Fm E♭ D♭ Fm/C B♭m6 E♭7 A♭

I said some - thing wrong, now I long for yes - ter - day.

18 A♭ G m7 C7 Fm Fm/E♭D♭ E♭7

Yes-ter-day love was such an ea-sy game to play. Now I need a place to

22 A♭ A♭/G Fm7 B♭7 To Coda D♭ A♭ D.S. al Coda

hide a - way. Oh, I be - lieve in yes - ter - day.

25 D♭ A♭ Fm7 B♭7 D♭ A♭

yes - ter - day. Oh, I be - lieve in yes - ter - day.
Rit.

Yesterday

M

Keyboard

(Keyboard)

1 B♭ B♭ B♭

4 A m7 D7 G m G m7/F E♭ F7
all my trou-bles seemed so far a-way.
I'm not half the man I used to be.
Now it looks as though they're
There's a sha - dow hang - ing

7 B♭ B♭/A G m7 C7 E♭ B♭
here to stay, Oh, I be - lieve in yes - ter - day.
ov - er me. Oh, yes - ter - day came sud - den - ly.

10 A m7 D7 G m F E♭ G m/D C m6 F7 B♭
Why she had to go, I don't know, she would - n't say.

14 A m7 D7 G m F E♭ G m/D C m6 F7 B♭
I said some - thing wrong, now I long for yes - ter - day.

18 B♭ A m7 D7 G m G m/F E♭ F7
Yes-ter-day love was such an ea-sy game to play. Now I need a place to

22 B♭ B♭/A G m7 C7 To Coda E♭ B♭ D.S. al Coda
hide a - way. Oh, I be - lieve in yes - ter - day.

25 Coda E♭ B♭ G m7 C7 E♭ B♭
yes - ter - day. Oh, I be - lieve in yes - ter - day.
Rit.

Pennies From Heaven

F

Keyboard

(Sax) F F° G m7 A m/C C7

5 F6 G m7 A m7 A♭°7 G m7 C7
Ev - 'ry time it rains, it rains pen-nies from heav - en. —

9 F6 G m7 A m7 A♭°7 G m7 C7
Don't you know each cloud con-tains pen-nies from heav - en? —

13 F7 B♭Maj7
You'll find your for - tune fall - ing all o - ver town.

17 G7 C7
Be sure that your um - brel - la is up - side down.

21 F6 G m7 A m7 A♭°7 G m7 C7
Trade them for a pack-age of sun-shine and flow - ers. —

25 F C m7 F7 B♭Maj7
If you want the things you love, you must have show - ers. —

29 B♭Maj7 E♭7 FMaj7 D7
 So when you hear it thun-der, don't run un-der a tree. There'll be

33 G m7 3 3 1. C7 F6 G m7 C7
 pen - nies from heav - en for you and me.

2. 37 C7 F E♭°7 D7
 you and me. So take a

40 G m A ° G m7 A♭° A m G m7 A 7 D m
 big, big breath of the clean fresh air, put a smile on your face, be a bil-lion-aire. The

44 G m7 (Keyboard) A♭°7 (Keyboard) 3
 streets out - side are paved with gold. There'll be

48 G m7 3 3 A♭°7 3 G m7 C9
 pen - nies from heav - en for you and for

51 F D m7 B♭6 A♭° F 6 G m7 C7 F 6
 me.

Pennies From Heaven

M

(Keyboard)

B[♭] B^{♭°} C m7 D m/F F7

Keyboard

5 B^{♭6} C m7 D m7 D^{♭°7} C m7 F7
Ev - 'ry time it rains, it rains pennies from heaven. _____

9 B^{♭6} C m7 D m7 D^{♭°7} C m7 F7
Don't you know each cloud contains pennies from heaven? _____

13 B^{♭7} E♭Maj7
You'll find your for-tune fall-ing all o-ver town.

17 C7 F7
Be sure that your um-brel-la is up-side down.

21 B^{♭6} C m7 D m7 D^{♭°7} C m7 F7
Trade them for a pack-age of sun-shine and flow-ers. _____

25 B[♭] F m7 B^{♭7} E♭Maj7
If you want the things you love, you must have show-ers. _____

29 E♭Maj7 A♭7 B♭Maj7 G7
So when you hear it thun-der, don't run un-der a tree. There'll be

33 C m7 3 F7 B♭6 C m7 F7
pen - nies from heav - en for you and me.

37 2. F7 B♭ A♭°7 G7
you and me. So take a

40 C m D° C m7 D♭° D m C m7 D7 G m
big, big breath of the clean fresh air, put a smile on your face, be a bil-lion-aire. The

44 C m7 (Keyboard) D♭°7 (Keyboard) 3
streets out - side are paved with gold. There'll be

48 C m7 3 D♭°7 3 C m7 F9
pen - nies from heav - en for you and for

51 B♭ G m7 E♭6 D♭° B♭6 C m7 F7 B♭
me.

Vaya Con Dios

F

(Sax)

D^b

Keyboard

5 E^b7 B^bm7 E^b7 A^b E^b7
Now the
had - ci - en - da's dark the town is sleep-ing.
vil - lage mis - sion bells are soft - ly ring - ing.
Now the
If you

13 B^bm7 E^b7 A^b A^b
time has come to part, the time for weep - ing.
lis - ten with your heart you'll hear them sing - ing.

17 D^b A^b E^b7
Va - ya con Di - os, my dar - ling. May God be

22 1. B^bm7 E^b7 A^b 2. B^bm7 E^b7 A^b D^b A^b
with you, my love. Now the with you, my love. Where

28 E^b7 A^b D^b
ev - er you may be I'll be be - side you, al -

32 E^bm7 A^b D^b
though you're man - y mil - lion dreams a - way. Each

36 F m7 B^b7 E^b
 night I'll say a prayer, a prayer to guide you, to

40 F m7 B^b7 E^b7 B^bm7 E^b7
 has - ten ev - 'ry lone - ly hour of ev - 'ry lone-ly day. Now the

44 A^b A^b6 E^b7
 dawn is break - ing through a gray to - mor - row. But the

48 B^bm7 E^b7 A^b A^b7
 mem - o - ries we share are there to bor - row.

52 D^b A^b
 Va - ya con Di - os, my dar - ling.

56 E^b7 B^bm7 E^b7 To Coda A^b E^b7 D.S. al Coda
 May God be with you, my love.

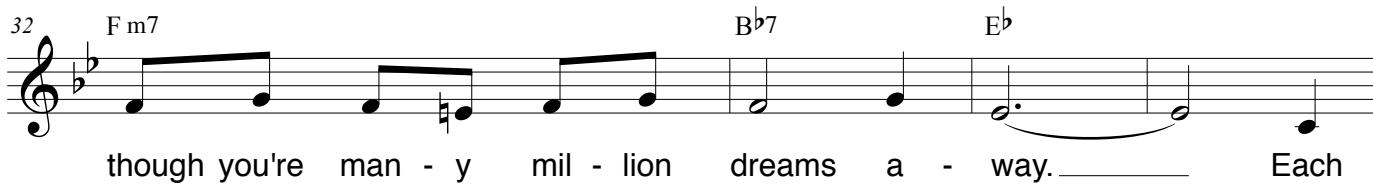
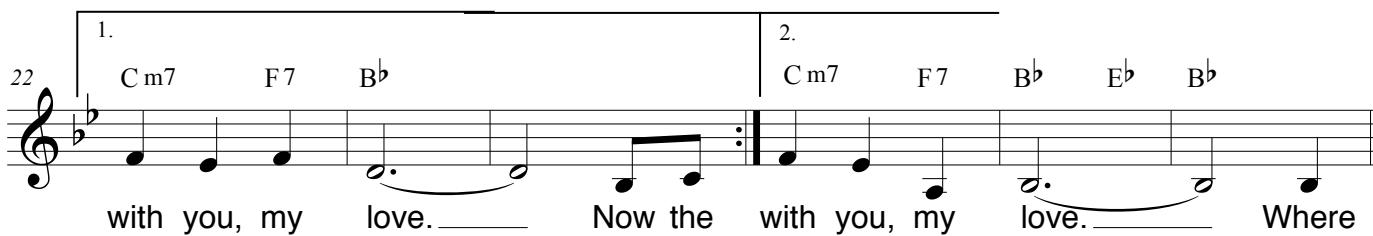
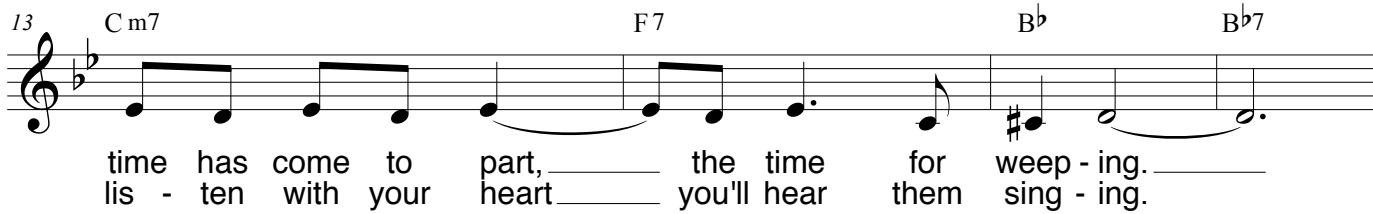
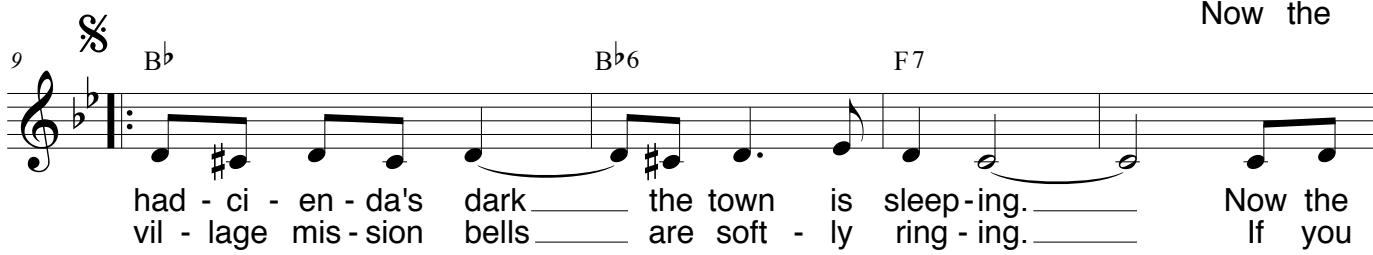
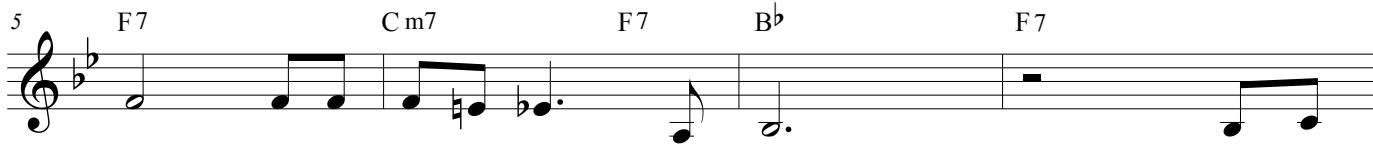
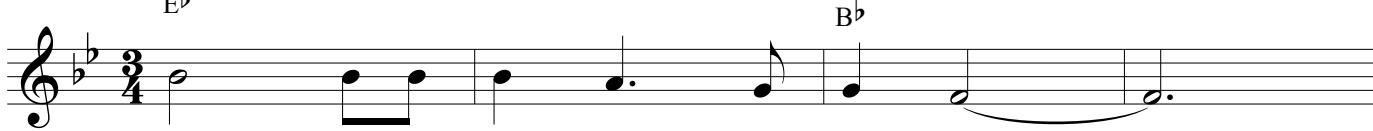
CODA 60 A^b D^b A^b
 love.

Vaya Con Dios

M

(Keyboard) E♭

Keyboard



36 G m7 C7 F
 night I'll say a prayer, a prayer to guide you, to

40 G m7 C7 F7 C m7 F7
 has - ten ev - 'ry lone - ly hour of ev - 'ry lone-ly day. Now the

44 B♭ B♭6 F7
 dawn is break - ing through a gray to - mor - row. But the

48 C m7 F7 B♭ B♭7
 mem - o - ries we share are there to bor - row.

52 E♭ B♭
 Va - ya con Di - os, my dar - ling.

56 F7 C m7 F7 To Coda B♭ F7 D.S. al Coda
 May God be with you, my love.

CODA B♭ E♭ B♭
 love.

The musical score consists of eight staves of music. Staff 1 starts at measure 36 in G minor 7th (Gm7), moves to C7, and then F. Staff 2 starts at measure 40 in Gm7, moves to C7, F7, Cm7, and F7. Staff 3 starts at measure 44 in B♭, moves to B♭6, and then F7. Staff 4 starts at measure 48 in Cm7, moves to F7, B♭, and B♭7. Staff 5 starts at measure 52 in E♭, moves to B♭, and then continues. Staff 6 starts at measure 56 in F7, moves to Cm7, then to a section labeled 'To Coda' in B♭, followed by F7 and a section labeled 'D.S. al Coda'. Staff 7 is a coda starting at measure 60 in B♭, followed by E♭ and B♭. The lyrics are written below the staff, corresponding to the chords indicated above the notes.

Vocal 1st & 3rd
Keyboard - 2nd

Darktown Strutter's Ball

Keyboard

(Keyboard)

C m7 C[#]7 B^b/D G7 C7 F7 B^b F7

I'll be

B^b G7 C7

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

F7 B^b

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

F7 B^b G7 C7

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

E^b E^o B^b D7

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

G7 C7 1, 2.
F7 B^b C m7 F7

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

3.
F7 G m7 D7 G7 C7 F7

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

(Keyboard)

B^b C m C[#]7 B^b/D G7 C7 F7 B^b

Birth Of The Blues

F
Keyboard

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

These are the blues, _____

3 Bb7 3 3 3 (Sax) 3 Bb7 3 F

noth-ing but blues. _____

7 F F7 Bb

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

10 Bbm7 F Bbm7

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

12 C7 Bbm7 C7 F Fm7 C7

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

15 F F7 Bb

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

18 Bbm7 F Bbm7

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

20 C7 Bbm7 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, Bb7, and Bbm7. The vocal line continues through the remaining six staves, with lyrics appearing below each staff. Chords indicated include F, Bb, C7, Fm7, and Gm7. Measure numbers 1 through 20 are marked above the staves. The vocal line is continuous throughout the piece.

2

F Maj7 F[#]7 G m7 C7 F Maj7 A7
 breeze jail through the came the trees wail sing - ing of a weird down - - mel - o - dies, heart-ed frail,
 26 B^bMaj7 B^o7 C7 G m7 C7 C7 1. F 6 A^b7 G m7 C7
 — and they named — that the start of the blues. And from a
 31 2. F 6 B^b7 F 6 A7
 blues. From a whip-poor - will high on a hill, — they took a new note,
 36 D7 G7 C7 G7 C7
 pushed it through a horn till it was worn in-to a blue note. And then they
 41 F Maj7 F[#]7 G m7 C7 F Maj7 A7 B^bMaj7 B^o7
 nursed it, re - hearsed it, and gave out the news that the
 45 C7 G m7 C7 To Coda ♪ F 6 B^b7 G m7 C7 D.S. al Coda
 ♪ Coda south - land gave birth to the blues. (Sax)
 49 A G m7 A m7 B^bMaj7
 blues. And they nursed it, re-hearsed it, and gave out the news
 53 G7 G m7 C7 F (Sax) 3 3
 that the south-land gave birth to the blues.
 56 B^b7 F 6 B^bm7 C7 B^bm7 F 6

Birth Of The Blues

M
Keyboard

(Keyboard) B^b7 3 (Keyboard)

These are the blues, _____

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

not-hing but blues. _____

7 B^b B^b7 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^b7 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 B♭Maj7 B°7 C m7 F7 B♭Maj7 D 7

breeze jail through the came the trees wail sing-ing of a weird down - mel-o-dies, heart-ed frail,

26 E♭Maj7 E°7 F7 C m7 F7 F7 1.

— 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 D 7

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

36 G7 C7 F7 C7 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 D 7 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 

To Coda (Keyboard)

south - land gave birth to the blues. (Keyboard)

 Coda 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

E♭7 B♭6 E♭m7 F7 E♭m7 B♭6

Jersey Bounce

Keyboard

The sheet music consists of ten staves of musical notation for keyboard. The music is in 4/4 time and uses a treble clef. The key signature is one flat (B-flat). The music is divided into measures by vertical bar lines. Chords are labeled above certain notes or groups of notes. The chords include G♭9, F7, B♭, C9, F9, D♭7, C m7, F13, B♭, G♭9, B♭, A♭9, G♭9, F7, F7(♯5), B♭, C9, F9, 1. B♭, G♭9, B♭, F7, 2. B♭, G♭9, A♭, E9, C m7, B Maj7, and B♭6.

1 G♭9 F7

5 B♭ C9

9 F9 B♭ D♭7 C m7 F13

13 B♭ C9

17 F9 B♭ G♭9 B♭

21 B♭9 A♭9

25 G♭9 F7 F7(♯5)

29 B♭ C9

33 F9 1. B♭ G♭9 B♭ F7

37 2. B♭ G♭9 A♭ E9 C m7 B Maj7 B♭6