

## Set J\_large

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J\_large01-Way Down Yonder In New Orleans(KVF)Lrg.2023.10.13.pdf  
J\_large01-Way Down Yonder In New Orleans(KVM)Lrg.2023.10.13.pdf  
J\_large02-Let Me Call You Sweetheart(KVF)Lrg.2023.10.13.pdf  
J\_large02-Let Me Call You Sweetheart(KVM)Lrg.2023.10.13.pdf  
J\_large03-Spanish Eyes(KV)Lrg.2023.10.13.pdf  
J\_large04-Bill Bailey(KVF)Lrg.2023.10.13.pdf  
J\_large04-Bill Bailey(KVM)Lrg.2023.10.13.pdf  
J\_large05-I Dont Know Why(KVF)Lrg.2023.10.13.pdf  
J\_large05-I Dont Know Why(KVM)Lrg.2023.10.13.pdf  
J\_large06-Youre Just In Love(KVD)Lrg.2023.10.13.pdf  
J\_large07-Give Me A Kiss To Build A Dream On(KVF)Lrg.2023.10.13.pdf  
J\_large07-Give Me A Kiss To Build A Dream On(KVM)Lrg.2023.10.13.pdf  
J\_large08-Nebraska Polka(K)Lrg.2023.10.13.pdf  
J\_large09-Michelle(KVF)Lrg.2023.10.13.pdf  
J\_large09-Michelle(KVM)Lrg.2023.10.13.pdf  
J\_large10-Hey Jude(KVF)Lrg.2023.10.13.pdf  
J\_large10-Hey Jude(KVM)Lrg.2023.10.13.pdf  
J\_large11-When Im 64(KV)Lrg.2023.10.13.pdf  
J\_large12-Yesterday(KVF)Lrg.2023.10.13.pdf  
J\_large12-Yesterday(KVM)Lrg.2023.10.13.pdf  
J\_large13-Pennies From Heaven(KVF)Lrg.2023.10.13.pdf  
J\_large13-Pennies From Heaven(KVM)Lrg.2023.10.13.pdf  
J\_large14-Vaya Con Dios(KVF)Lrg.2023.10.13.pdf  
J\_large14-Vaya Con Dios(KVM)Lrg.2023.10.13.pdf  
J\_large15-Darktown Strutters Ball(KV)Lrg.2023.10.13.pdf  
J\_large16-Birth Of The Blues(KVF)Lrg.2023.10.13.pdf  
J\_large16-Birth Of The Blues(KVM)Lrg.2023.10.13.pdf  
J\_large17-Jersey Bounce(K)Lrg.2023.10.13.pdf

(3 Times  
Vocal 1st & 3rd)

# Way Down Yonder In New Orleans

**F**  
Keyboard

(Bass) B♭ (Sax) A7 G7 C7 B♭7 F7

(Keyboard)

5 F7 Cm7 F7 B♭M7

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

9 F7 Cm7 F7(5) B♭ B7

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

13 F7 Cm7 F7 B♭M7

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

17 B♭7sus4 N.C. B♭7 E♭6 B♭7(5) E♭ D7 D♭7

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

21 C7 N.C. C7 F7sus4 F7

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

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 7th chord (G-flat, B-flat, D, F-sharp). Measure 29 concludes with a G-flat dominant 7th chord.

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". The score shows two measures of music. Measure 29 starts with a B-flat major chord (B♭) followed by a B dominant 7th chord (B°7). The lyrics "way down yon - der in" are sung over these chords. Measure 30 begins with a C minor 7th chord (Cm7), followed by an F7 chord, then a B-flat 6th chord (B♭6), and finally a B dominant 7th chord (B°7). The lyrics "New Or - leans." are sung over the B°7 chord.

way down yon - der in New Or - leans. \_\_\_\_\_

A musical score page showing two staves of music. The top staff is for a B-flat instrument (B♭) and the bottom staff is for a G major instrument (G m). The key signature is one flat, and the time signature is common time (indicated by '33'). The vocal line 'way down yon - der,' is written below both staves. The first section of the vocal line is associated with the B-flat instrument, and the second section is associated with the G major instrument. The lyrics are aligned with the notes on the staff.

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

37 E♭Maj7 D m7 C m7 F7

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

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

leans.

Musical score fragment showing measures 43-44. The key signature changes from F major (one sharp) to B-flat major (two sharps). 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 begins with a B-flat 6 chord.

(3 Times  
Vocal 1st & 3rd)

# Way Down Yonder In New Orleans

**M**  
Keyboard

(Bass) E | D7 | C7 | F7 | Eb7 | Bb7 |

(Keyboard)

Bb7 | Fm7 | Bb7 | EbMaj7 |

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

Bb7 | Fm7 | Bb7(5) | Eb | E7 |

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

Bb7 | Fm7 | Bb7 | EbMaj7 |

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

Eb7sus4 | N.C. | Eb7 | Ab6 | Eb7(5) | Ab | G7Gb7 |

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

F7 | N.C. | F7 | Bb7sus4 | Bb7 |

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

A musical score for a single melodic line. The key signature is E-flat major (two flats). The time signature is common time. The melody consists of quarter notes and eighth notes. The vocal line starts on E-flat, moves to C major, then back to E-flat, and finally to B7. The lyrics are: "There is heaven 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,"

29

1, 2.

E♭ E♭7 F m7 B♭7 E♭6 E♭7

way down yon - der in New Or - leans. \_\_\_\_\_

A musical score for 'Way Down Yonder' in 3/4 time. The key signature is E-flat major (two flats). The vocal line consists of eighth-note patterns: 'way down yon - der,' followed by a repeat sign and another 'way down yon - der.' The piano accompaniment is in E-flat major, indicated by a bracket above the keyboard keys. The vocal part has lyrics below it: 'way down yon - der,' and 'way down yon - der.'

37 A♭M7 G m7 F m7 B♭7  

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

Musical score for piano, page 41. The score shows a melodic line in E♭6 (Keyboard) with a bass line underneath. The melody consists of eighth-note patterns. The harmonic progression leads to A♭m7. The word "leans." is written below the staff.

A musical score for piano. The left hand plays a bass line in B-flat 7th chord (B-flat, D, F, A-flat, C) followed by E-flat 6th chord (E-flat, G, B-flat, D). The right hand plays eighth-note patterns.

# Let Me Call You Sweetheart

**F**  
Keyboard

(Sax) E♭/G      G♭<sup>o</sup>7      F m7      B♭7

5      E♭      G♭<sup>o</sup>7      F m7      B♭7      E♭  
 I am dream - ing, dear, of you,

9      E♭      G♭<sup>o</sup>7      F m7      B♭7  
 day by day.

13      F m7      E<sup>o</sup>7      B♭/D      B♭7  
 Dream - ing where the skies are blue

17      F m7      C<sup>o</sup>7      E♭  
 when they're grey.

21      G7      C m7  
 When the sil - v'ry moon - light gleams,

25      F7      B♭  
 still I wan - der on in dreams

29      C m      C<sup>o</sup>7      B♭      G7  
 in the land of love, it seems,

33      C m7      F7      B♭      B♭7  
 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 F m7 /B♭ E♭ B♭9 B♭7 F7 B♭7 whis - per that you love me, too.

53 E♭ Keep the love - light glow - ing in your

57 A♭ C7 F A♭ eyes so true. Let me

62 E♭9 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♭97 you. you.

71 F m7 D ♨ B♭7 E♭6

# Let Me Call You Sweetheart

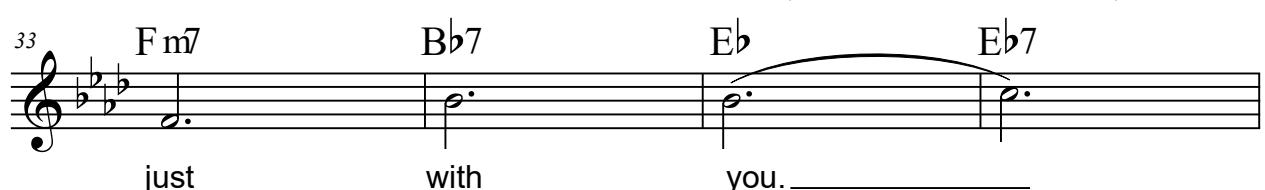
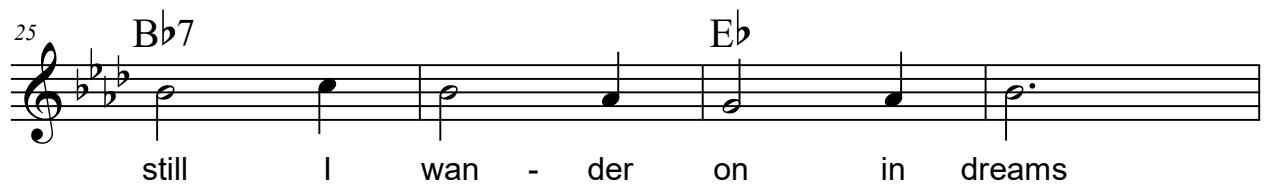
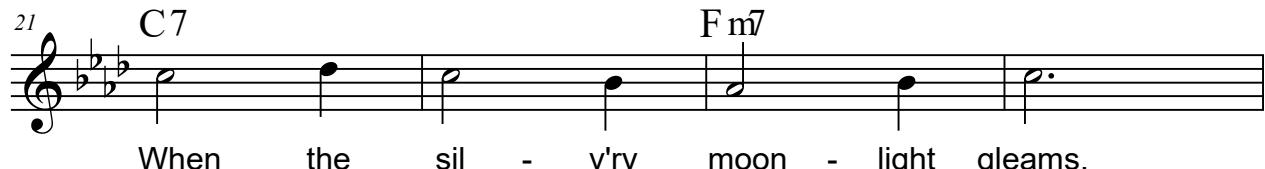
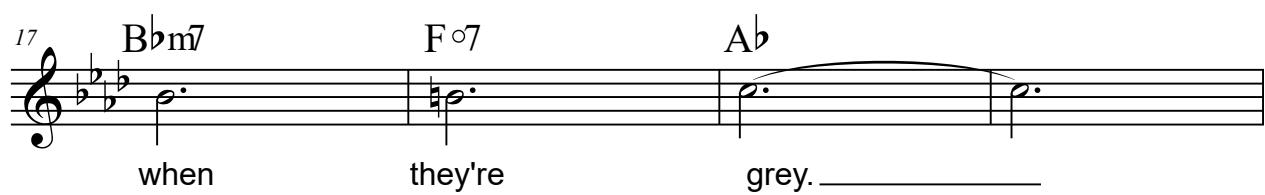
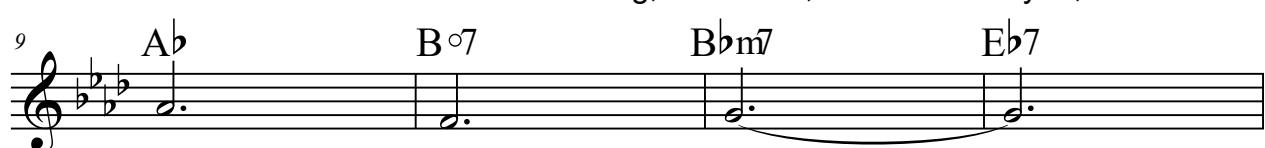
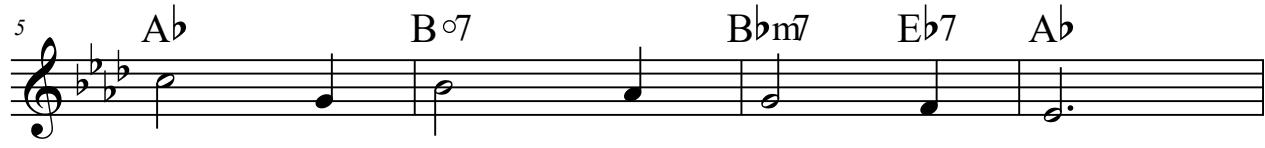
**M**  
Keyboard

(Keyboard) A♭/C

B°7

B♭m7

E♭7



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

42 F7 B♭7 E♭7 Let me hear you

47 B♭m7 /E♭ A♭ E♭ō 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♭ō 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)

71 B♭m7 G a g E♭7 A♭6

MALE VOCAL

## Spanish Eyes

C7 F Keyboard

This musical score is for a male vocal part. It consists of ten staves of music, each with a treble clef and a key signature of one flat. The time signature varies between common time and 3/4 time.

- Chords:** C7, F, Dm, C7, B♭, B♭m, B♭m6, F, D, Gm7, C7, F, D.
- Lyrics:**
  - Staff 1: Blue Span - ish eyes,
  - Staff 2: pret - ti - est eyes in all of Mex - i - co.
  - Staff 3: True Span - ish eyes,
  - Staff 4: please smile for me once more be - fore I go.
  - Staff 5: Soon, I'll re - turn
  - Staff 6: bring-ing you all the love your heart can hold.
  - Staff 7: Please say, "Si Si." Say
  - Staff 8: you and your Span - ish eyes will wait for me.
- Performance Notes:**
  - Staff 1: The first note is a dotted half note followed by a quarter note.
  - Staff 2: The first note is a dotted half note followed by a quarter note.
  - Staff 3: The first note is a dotted half note followed by a quarter note.
  - Staff 4: The first note is a dotted half note followed by a quarter note.
  - Staff 5: The first note is a dotted half note followed by a quarter note.
  - Staff 6: The first note is a dotted half note followed by a quarter note.
  - Staff 7: The first note is a dotted half note followed by a quarter note.
  - Staff 8: The first note is a dotted half note followed by a quarter note.

2

38 G

Blue, Span - ish eyes,

42

D7

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

46

G

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

Cm

Cm6

G

Please say, "Si Si." Say

66

Am7

D7

Em

you and your Span - ish eyes will wait for me. Say

70

Am7

D7

G

you your Span - ish eyes will wait for me.

(3 Times - Vocal 1st and 3rd)

**Bill Bailey****F**

(Sax)      B $\flat$       B $\flat$ 7/A $\flat$       E $\flat$ /G      G $\flat$ 7      B $\flat$ /F      /D      C m7      F7

Keyboard

This section shows the vocal melody and the corresponding chords for the first and third endings. The vocal part starts with a dotted quarter note followed by eighth notes. The chords are B-flat, B-flat 7/A-flat, E-flat/G, G-flat 7, B-flat/F, D, C major 7, and F7. The keyboard part is indicated above the vocal line.

5      B $\flat$

Won't you come home, Bill Bai - ley, won't you come home?  
B $\circ$ 7      F7/C      /F

The vocal line continues with a dotted quarter note followed by eighth notes. The lyrics "Won't you come home, Bill Bailey, won't you come home?" are sung over the chords B-flat 7, F7/C, and F.

I'm cry-in' all night long.      I'll do the cook-ing, hon-ey,  
I'll pay the rent.      I know I've done you wrong.  
F9 $\natural$ 5      B $\flat$

The vocal line continues with a dotted quarter note followed by eighth notes. The lyrics "I'm cryin' all night long." and "I'll do the cook-ing, hon-ey," are sung over the chords F9 natural 5 and B-flat. The lyrics "I'll pay the rent." and "I know I've done you wrong." are sung over the chords F9 natural 5 and B-flat.

'Mem-ber that rain - y eve that I drove you out, with noth-ing but a  
D $\circ$       Cm      G7      Cm      E $\flat$       E $\circ$ 7      B $\flat$ /F

The vocal line continues with a dotted quarter note followed by eighth notes. The lyrics "'Mem-ber that rain - y eve that I drove you out, with noth-ing but a fine tooth comb?'" are sung over the chords D-circle, Cm, G7, Cm, E-flat, E-circle 7, and B-flat/F.

fine tooth comb?      I know I'm to blame, well, ain't that a  
32      G7      C7      F9      F7      B $\flat$       C m7      F7  
shame? Bill Bail - ey won't you please come home?  
1, 2.

The vocal line continues with a dotted quarter note followed by eighth notes. The lyrics "fine tooth comb? I know I'm to blame, well, ain't that a shame? Bill Bailey won't you please come home?" are sung over the chords G7, C7, F9, F7, B-flat, C major 7, and F7. The 1, 2. notation indicates a variation or repeat.

3.      B $\flat$       A7      G7      C7      F13      F7

The vocal line continues with a dotted quarter note followed by eighth notes. The lyrics "home, I don't mean may-be! Bill Bailey won't you please come home?" are sung over the chords B-flat, A7, G7, C7, F13, and F7. The 3. notation indicates a third ending.

43      B $\flat$       C m7      F7      B $\flat$

The vocal line concludes with a dotted quarter note followed by eighth notes. The lyrics "home." are sung over the chords B-flat, C major 7, F7, and B-flat.

(3 Times - Vocal 1st and 3rd)

**Bill Bailey****M**

(Keyboard) E♭ E♭7/D♭ A♭/C B7 E♭/B♭ /G Fm7 B♭7

5 E♭

9 E7 B♭7/F/B♭

15 B♭9sus E♭

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

21

26 G° Fm C7 A♭ A7 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♭ Fm7 B♭7

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♭ Fm7 B♭7 E♭

# I Don't Know Why

**F**  
Keyboard

B<sub>b</sub> A<sub>b</sub>B<sub>b</sub> G7<sub>(b5)</sub> G7 Cm7 Cm7/F F9

5 B<sub>b</sub>M<sub>j</sub>7 B<sub>b</sub>6 Dm7 D<sub>b</sub>o7

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

8 Cm7 F7 Cm7

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

11 F7 F7(b9) B<sub>b</sub>6 B<sub>b</sub> B<sub>b</sub>7/A<sub>b</sub> G7

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

14 C9 F9 B<sub>b</sub> C9 Cm7 F9 F7(b9)

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

17 B<sub>b</sub>M<sub>j</sub>7 E<sub>b</sub>M<sub>j</sub>9 Dm7 G7

don't know why love you like I do.

Cm7 F7(b9) 1. B<sub>b</sub> Cm7(b5) F7(b9) 2. B<sub>b</sub> Cm7 B<sub>b</sub>M<sub>j</sub>7 B<sub>b</sub>6

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

# I Don't Know Why

**M**

Keyboard

1 F E♭B D7(5) D7 Gm7 Gm7/C C9

5 FM<sup>i</sup>7 F6 A m7 Ab<sup>o</sup>7

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

8 Gm7 C7 Gm7

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

11 C7 C7(b9) F6 F F7/E♭ D7

I don't know why, you just do. You never seem to want my ro -

14 G9 C9 F G9 Gm7 C9 C7(b9)

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

17 FM<sup>i</sup>7 B♭M<sup>i</sup>9 A m7 D7

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

19 Gm7 C7(b9) 1. F Gm7(b5) C7(b9) 2. F Gm7 F#M<sup>i</sup>7 F6

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

VOCAL ONLY

**You're Just In Love**

(Keyboard) Cmaj7 Dm7 Em7 Dm7 G7 Keyboard

**C**  
(F) I hear sing-ing and there's no one there. I smell blos-soms and the  
11 Dm7 G7 Dm7 trees are bare. All day long I seem to walk on air, I won-der  
17 G7 C Am Dm7 G7 C why, I won-der why. I keep toss-ing in my sleep at night.  
25 C7 F Dm7 G7 And, what's more, i've lost my ap - pe-tite. Stars that used to twin-kle  
31 C C<sup>#</sup>7 Dm7 G7 C C7 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 Gm7 C7 Gm7 ver-y strange but nice. Your heart goes pit - ter pat-ter,  
47 C7 F Dm7 G7C7 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 treble clef, a key signature of one sharp (F#), and a common time signature. It includes lyrics and corresponding chords: Cmaj7, Dm7, Em7, Dm7, G7, and Keyboard. The bottom staff is for the keyboard part, starting with a bass clef and a key signature of one flat (B-flat). It includes lyrics and corresponding chords: C, C#7, Dm7, G7, C, C7, Gm7, C7, and G7. The score is annotated with various numbers (e.g., 5, 11, 17, 25, 31, 37, 42, 47, 53) and letters (e.g., F, G, C, G#) above the staff, likely indicating specific performance techniques or measure numbers.

2  
58 F7 B<sub>b</sub>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

{ 69 (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 Em7 A7

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

that you feel ver - y strange but nice.

77 Em7

{ 77 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 D Bm Em7 A7

{ 81 why, I won - der why.

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

85 D  
I keep toss-ing in my sleep at night.

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

89 D7 G  
And, what's more, i've lost my ap - pe - tite.

a rub down with a vel - vet glove.

93 Em7 A7 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 Em7 A7 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 A7 Dmaj7 (Keyboard) Em7 F#m7 Em7 A7 D  
just in love.

just love.

# Give Me A Kiss To Build A Dream On

F

(Sax) G B<sup>b</sup>7 Am7 D7 Em<sup>3</sup> G<sup>7</sup> Am7 D7 Keyboard

5 G B<sup>b</sup>7 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 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<sup>b</sup>maj7 B<sup>b</sup>7 Cm7 B<sup>b</sup>maj7 3

lone Cm6 D7 with my fan - cies, I'll be with you D D7

20 Gm A7 3

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

24 G B<sup>b</sup>7 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 Am7 D7 G Am7 D7

give, a kiss to build a dream on.

32 G Bb7 Am7 D7 Am7 D7

(Sax)

36 Am7 D7 Am7 D7 G Am7 D7 G7

When I'm a-

42 Cm7 F7 Bbmaj7 Bb7 Cm7 Bbmaj7

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

46 Cm6 D7 Gm A7 Bbm7 E7

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

50 Ab B7

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

52 Bbm7 E7 Bbm7 E7 Bbm7 E7

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

55 Bbm7 E7 Ab (Sax) Ab Cm

give, a kiss to build a dream on.

58 Db D7 Ab/Eb Bbm E7 Abmaj7

# Give Me A Kiss To Build A Dream On

M

(Keyboard)

C E♭7 C7 Dm7 G7 Am 3 C7 Dm7 G7 Keyboard

5 C

E♭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 Dm7

G7

3 Dm7 G7 Dm7

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

3

part, a kiss to build a dream on.

When I'm a -

16 Fm7

B♭7

E♭maj7

E♭7

Fm7

E♭maj7

20 Fm6

G7

with my fan - cies,

D7

I'll be with you

G

G7

lone with my fan - cies,  
mak - ing be - lieve they're true.

24 C

E♭7

3

Give me your lips for just a mo - ment, and my i - mag-i - na -  
tion will make that mo-ment live.

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-

42 Fm7 B♭7 E♭maj7 E♭7 Fm7 E♭maj7  
lone with my fan - cies, I'll be with you

46 Fm6 G7 Cm D7 E♭m7 A♭7  
weav - ing ro-man - ces, mak - ing be - lieve they're true. So,

50 D♭ E♭7  
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♭ G7 D♭/A♭ E♭m A♭7 D♭maj7

# Nebraska Polka

27 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)

Gm Gm/F♯ Gm/F Gm/E E♭Maj7

D Keyboard

Chords: Gm, Gm/F♯, Gm/F, Gm/E, E♭Maj7

5 G Cm7 F6

Mi - chelle, my belle.  
Mi - chelle, my belle,

These sont des mots  
qui

8 E°7 To Coda D C♯°7 | 1 D 2. D

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

12 Gm 3 B♭7

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

15 E♭ D7 Gm

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

18 Gm Gm/F♯ Gm/F Gm/E E♭Maj7 D D.S. al Coda

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

22 Coda D C♯°7 D (Sax) G Cm7

well, my Mi - chelle.

26 F E°7 D D♭°7 D

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

33 Eb D7 Gm now. I'll get to you some - how. Un -  
 36 Gm Gm/F♯ Gm/F Gm/E EbMj7 D  
 til I do, I'm tell - ing you so you'll un - der - stand.

40 G Mi - chelle, my belle. Sont des mots qui  
 E⁰7 Cm⁷ C♯⁰7

43 Gm vont tres bien en - semble. Tres bien en - semble. I will  
 Gm/F♯ Gm/F Gm/E EbMj7 D

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

50 E⁰7 D D♭⁰7 D Gm Gm/F♯  
 I will say the on - ly words

53 Gm/F Gm/E EbMj7 D rit. G  
 I know that you'll un - der - stand, my Mi - chelle.

# Michelle

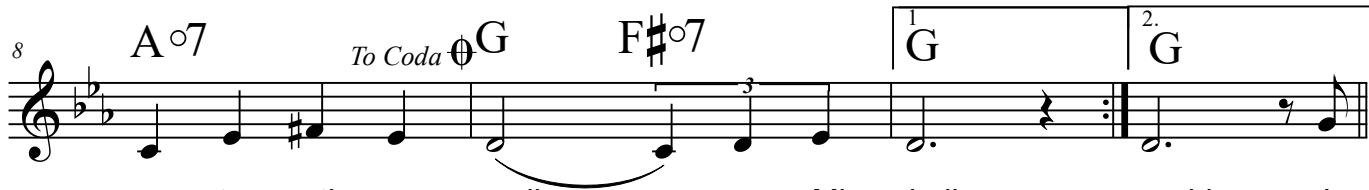
**M**  
Keyboard

(Keyboard) Cm Cm/B Cm/B♭ Cm/A A♭M7

G



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



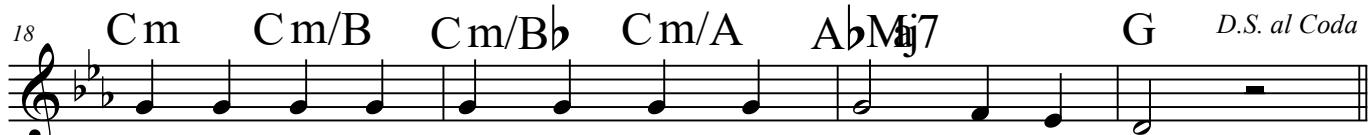
go to - geth - er well, my Mi - chelle. semble. I  
vont tres bien en - semble, tres bien en \_\_\_\_\_



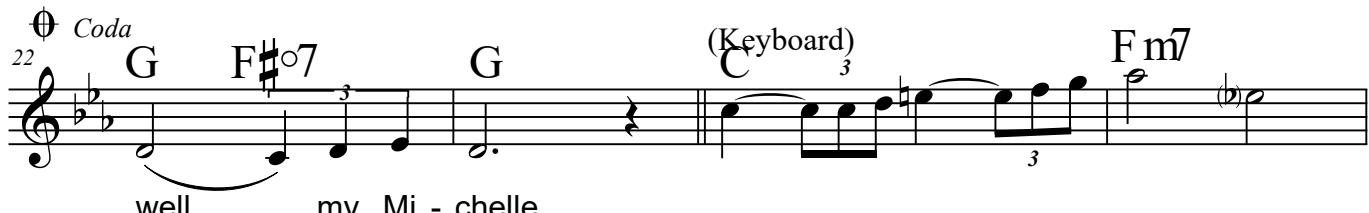
love you, I love you, I love you. That's all I \_\_\_\_\_ want to



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



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



well, my Mi - chelle.



I

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

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

36 Cm/B♭ Cm/A AbM7 G  
 til C I do, I'm Fm7 tell - ing you so you'll un - der - stand.

40 C Mi7 - chelle, my belle. F♯7 Sont des G mots qui

43 A7 G F♯7 vont tres bien en - semble. Tres bien en - semble. I will

46 Cm Cm/B Cm/B♭ Cm/A AbM7 G  
 say the on - ly words I know that you'll un - der - stand.

50 C (Keyboard) Fm7 B♭  
 A7 G G♭7 G Cm Cm/B

53 A7 G G♭7 G Cm Cm/B  
 I will say the on - ly words

57 Cm/B♭ Cm/A AbM7 G rit. C  
 — I know that you'll un - der - stand, my Mi - chelle.

# Hey Jude

F  
Keyboard

(Sax)

D $\flat$                     A $\flat$                     E $\flat$ 7                    A $\flat$     E $\flat$ 7

Hey

A $\flat$                     E $\flat$                     E $\flat$ 7    E $\flat$ 7sus

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

A $\flat$                     D $\flat$                     A $\flat$

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 -

E $\flat$ 7                    <sup>1</sup>A $\flat$     <sup>2</sup>A $\flat$                     A $\flat$ 7

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

D $\flat$                     D $\flat$ M7/C                    B $\flat$ m                    B $\flat$ m7/A $\flat$                     E $\flat$ 7/G                    E $\flat$ 7

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

A $\flat$                     A $\flat$ 7                    D $\flat$                     D $\flat$ M7/C

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

21 Bbm Bbm7/A♭ Eb7/G Eb7

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

Musical score for bar 23:

- Key signature: A♭ major (two flats).
- Time signature: Common time.
- Chords: A♭, (Sax), A♭7, E♭7.
- Piano melody: The piano part consists of eighth-note chords and sustained notes.
- Vocal lyrics: "der." (underlined) and "Hey".

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)

# Hey Jude

**M**  
Keyboard

(Keyboard)

F                    C                    G7                    C     G7  
Hey

5                    C                    G                    G7     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  
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 -

11                  G7                    |<sup>1</sup>C                    |<sup>2.</sup>C                    C7  
— to make it \_\_\_\_ bet - ter.      Hey ter.                    And an - y - time you feel the  
— to make it \_\_\_\_ bet

15                  F                    FM7/E                    Dm                    Dm7/C                    G7/B                    G7  
pain, hey Jude, re - frain. \_\_\_\_ Don't car - ry the world \_\_\_\_ up - on \_\_\_\_ your shoul -

18                  C                    C7                    F                    FM7/E  
- der.                                    Forwell you know that it's a fool who plays it cool

21 Dm                    Dm7/C                    G7/B                    G7

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

23 C                    (Keyboard)                    C7                    G7

- der. Hey

26 C                    G                    G7                    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 G7                    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)

E♭ F7 B♭ Keyboard F7

5 B♭

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(b5)/E B♭/F G7 C9 F7 B♭

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

21 Gm (Keyboard) F Gm D

You'll be old - er, too.

29 Gm (Keyboard) Cm E♭ F

and if you say the word \_ I could stay with

35 (Keyboard) B♭ F

you.

2

38 F7 (Keyboard)

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<sup>flat</sup>

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<sup>flat</sup> B<sup>flat</sup> 7 E<sup>flat</sup>

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<sup>flat</sup> G<sup>flat</sup> 7<sup>(b5)</sup>/E B<sup>flat</sup>/F G7 C9 F7 To Coda B<sup>flat</sup>

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

54 Gm F Gm

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

58 D Gm Cm

We shall scrimp and save; Grandchild-ren on your knee;

66 E<sup>flat</sup> F B<sup>flat</sup> (Keyboard) F D.S. al Coda

Ve - ra, Chuck, and Dave. Hi - ram, Spence, and Pratt.

71 B<sup>flat</sup> B<sup>flat</sup> (Keyboard) E<sup>flat</sup> F7 B<sup>flat</sup>

four? Ho!

# Yesterday

# F Keyboard

Keyboard

(Keyboard) A♭ A♭ § A♭

4 Gm7 C7 Fm Fm7/E♭ D♭ E♭7

all my trou-bles seemed so far a-way. Now it looks as though they're  
I'm not half the girl I used to be. 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 Gm7 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 Gm7 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♭ Gm7 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 Coda D♭ A♭ Fm7 B♭7 D♭ A♭

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

Rit.

# Yesterday

**M**  
Keyboard

(Keyboard)

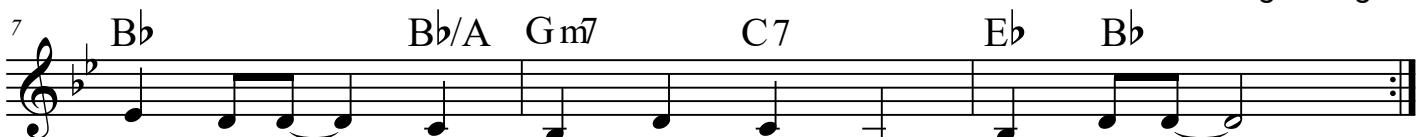
**B<sub>b</sub>****B<sub>b</sub>****§B<sub>b</sub>**

Yes - ter - day  
Sud-den - ly



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



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



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



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



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

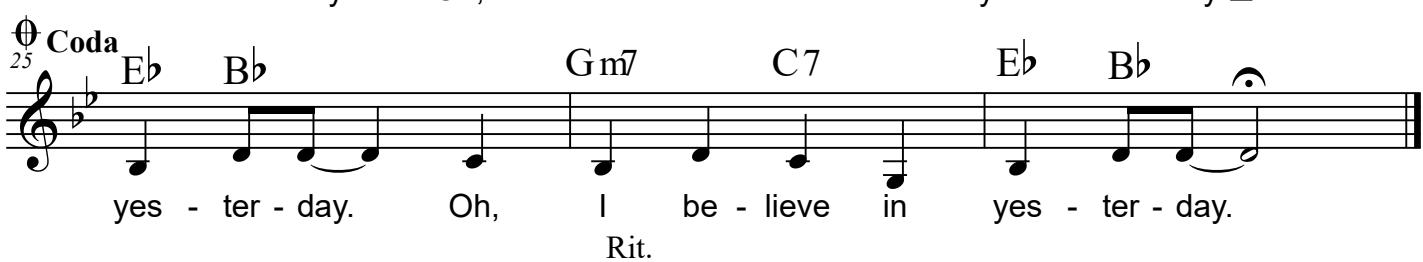


hide a - way. Oh, I be - lieve in yes - ter - day.

D.S. al Coda



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



# Pennies From Heaven

F

# Keyboard

(Sax) E

F○

G m7

A1

# Keyboard C7

A musical staff in G clef, 4/4 time, and B-flat key signature. It consists of four measures. The first three measures each contain two eighth-note pairs connected by a vertical bar line. The fourth measure contains a sixteenth-note triplet followed by a single eighth note. The notes are black on white staff lines.

5 F6 Gm7 Am7 Ab°7 Gm7 C7

Gm/ A<sup>m</sup>/ A<sup>b<sup>o</sup></sup>/ Gm/

Ev - 'ry time it rains, it rains pen-nies from heav - en. \_\_\_\_\_

*\_9* F6 Gm7 Am7 Ab<sup>o</sup>7 Gm7 C7

Gm/ Am/ Ab°/ Gm/

Don't you know each cloud con-tains pen-nies from heav-en?

*13* F7 B<sup>b</sup>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 Gm7 Am7 A $\flat$ o7 Gm7 C7

Trade them for a pack-age of sun-shine and flow - ers. \_\_\_\_\_

25 F Cm7 F7 B<sup>b</sup>Maj7

If you want the things you love, you must have show - ers. \_\_\_\_\_

29      **B♭M7**      **E♭7**      **F M7**      **D7**

So when you hear it thun-der, don't run un-der a tree. There'll be

33      **G m7**      **C7**      **F 6**      **G m7 C7**

pen - nies from heav - en for you and me.

37      **C7**      **F**      **E♭7**      **D7**

you and me. So take a

40      **G m**      **A°**      **G m7**      **A♭°**      **A m**      **G m7**      **A7**      **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)

streets out - side are paved with gold. There'll be

48      **G m7**      **A♭7**      **G m7**      **C 9**

pen - nies from heav - en for you and for

51      **F**      **D m7**      **B♭6**      **A♭°**      **F 6**      **G m7**      **C 7**      **F 6**

me.

# Pennies From Heaven

## (Keyboard)

## Keyboard

1 B $\flat$  B $\flat$ <sup>o</sup> Cm7 Dm/F F7

5 B $\flat$ 6 Cm7 Dm7 D $\flat$ 7 Cm7 F7  
Ev - 'ry time it rains, it rains pen-nies from heav - en. \_\_\_\_\_

9 B $\flat$ 6 Cm7 Dm7 D $\flat$ 7 Cm7 F7  
Don't you know each cloud con-tains pen-nies from heav - en? \_\_\_\_\_

13 B $\flat$ 7 E $\flat$ 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 $\flat$ 6 Cm7 Dm7 D $\flat$ 7 Cm7 F7  
Trade them for a pack-age of sun-shine and flow - ers. \_\_\_\_\_

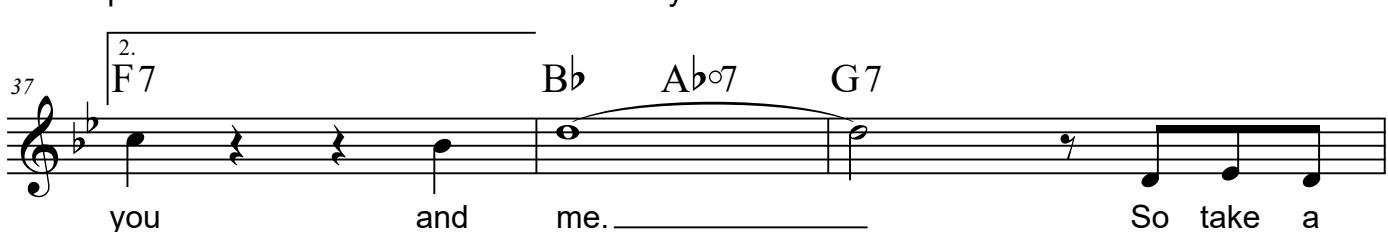
25 B $\flat$  Fm7 B $\flat$ 7 E $\flat$ Maj7  
If you want the things you love, you must have show - ers. \_\_\_\_\_

29      E♭M7                  A♭7                  B♭M7                  G7  

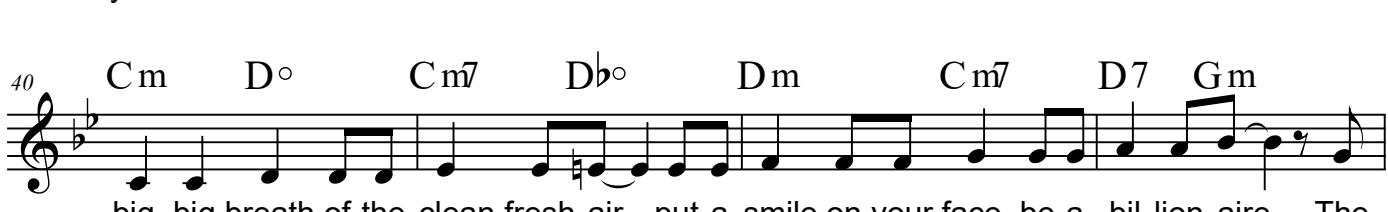

So when you hear it thun-der, don't run un-der a tree. There'll be

33      Cm7                  [1. F7]                  B♭6                  Cm7 F7  


pen - nies from heav - en for you and me.

37      [2. F7]                  B♭                  A♭7                  G7  


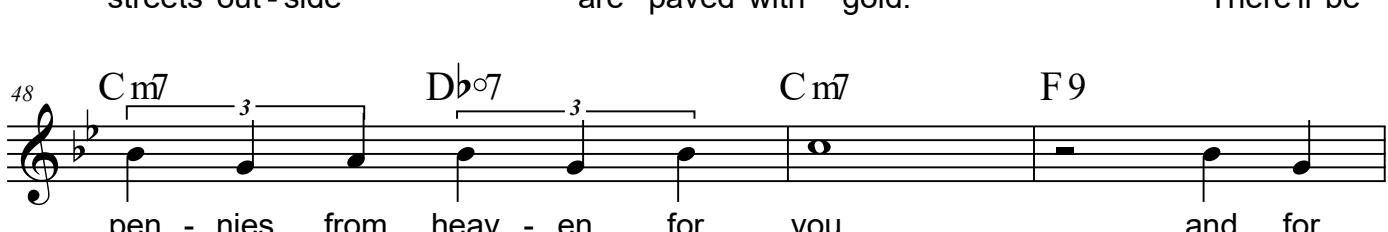
you and me. So take a

40      Cm                  D°                  Cm7                  D♭°                  Dm                  Cm7                  D7                  Gm  


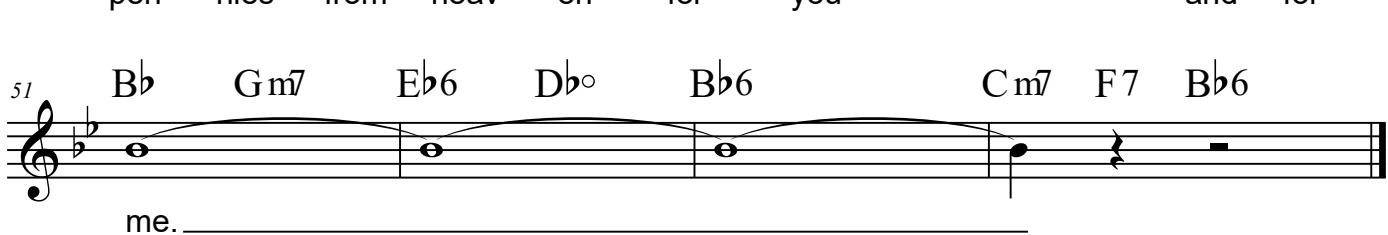
big, big breath of the clean fresh air, put a smile on your face, be a bil-lion-aire. The

44      Cm7                  (Keyboard)                  D♭7                  (Keyboard)                  [3]                  streets out - side                  are paved with gold.                  There'll be  


streets out - side                  are paved with gold.                  There'll be

48      Cm7                  D♭7                  Cm7                  F9  


pen - nies from heav - en for you and for

51      B♭                  Gm7                  E♭6                  D♭°                  B♭6                  Cm7                  F7                  B♭6  


me.

# Vaya Con Dios

**F**

(Sax) D $\flat$       Keyboard A $\flat$

5 E $\flat$ 7 B $\flat$ m7 E $\flat$ 7 A $\flat$  E $\flat$ 7  
9  $\frac{8}{8}$  A $\flat$  A $\flat$ 6 E $\flat$ 7  
had - ci - en - da's dark\_\_\_\_ the town is sleep-ing. Now the  
vil - lage mis - sion bells\_\_\_\_ are soft - ly ring - ing. If you  
13 B $\flat$ m7 E $\flat$ 7 A $\flat$  A $\flat$ 7  
time has come to part, the time you'll hear for them weep - ing.  
lis - ten with your heart\_\_\_\_ sing - ing.  
17 D $\flat$  A $\flat$  E $\flat$ 7  
Va - ya con Di - os, my dar - ling. May God be  
22 1. B $\flat$ m7 E $\flat$ 7 A $\flat$  2. B $\flat$ m7 E $\flat$ 7 A $\flat$  D $\flat$  A $\flat$   
with you, my love. Now the with you, my love. Where  
28 E $\flat$ 7 A $\flat$ 7 D $\flat$   
ev - er you may be I'll be be - side you, al -  
32 E $\flat$ 7 A $\flat$ 7 D $\flat$   
though you're man - y mil - lion dreams a - way. Each

2

36 Fm7 B♭7 E♭  
 night I'll say a prayer, a prayer to guide you, to

40 Fm7 B♭7 E♭7 B♭m7 E♭7  
 has - ten ev - 'ry lone - ly hour of ev - 'ry lone-ly day. Now the

44 A♭ A♭6 E♭7  
 dawn is break - ing through a gray to - mor - row. But the

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

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

56 E♭7 B♭m7 E♭7 A♭ To Coda E♭7 D.S. al Coda  
 May God be with you, my love.

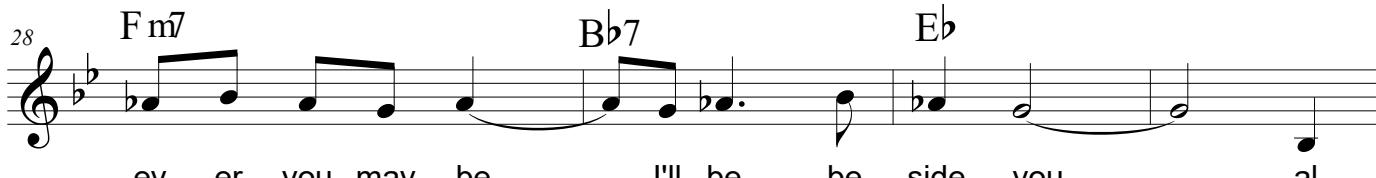
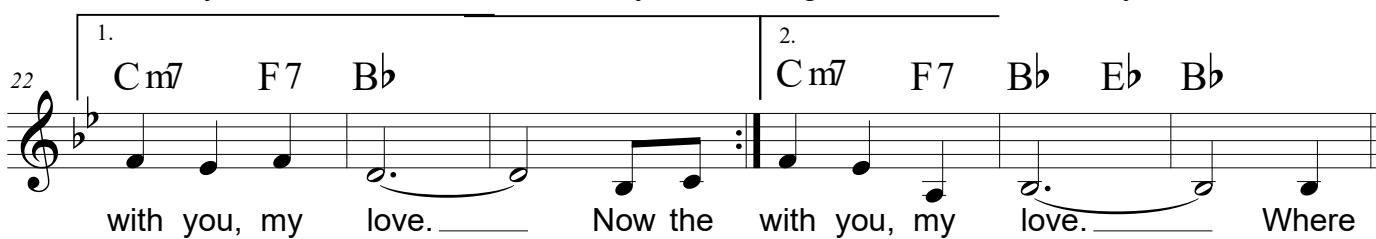
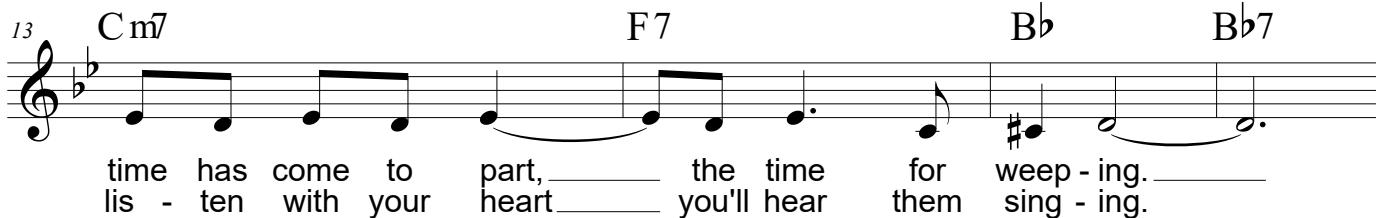
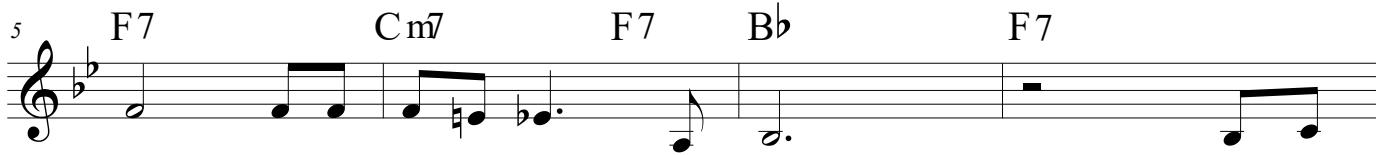
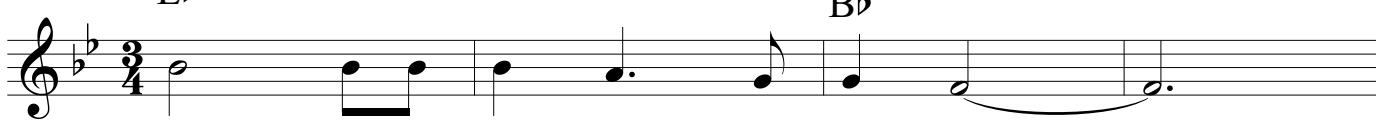
**CODA** A♭ D♭ A♭  
 love.

# Vaya Con Dios

**M**

(Keyboard) E♭

Keyboard



2

36 Gm7 C7 F

night I'll say a prayer, a prayer to guide you, to

40 Gm7 C7 F7 Cm7 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 Cm7 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 Cm7 F7 To Coda B♭ F7 D.S. al Coda

May God be with you, my love.

**CODA** B♭ E♭ B♭

love.

Vocal 1st & 3rd  
Keyboard - 2nd

# Darktown Strutter's Ball

Keyboard

(Keyboard)

1 Cm<sup>7</sup> C<sup>#7</sup> B<sup>b</sup>/D G7 C7 F7 B<sup>b</sup>F7  
I'll be

5 B<sup>b</sup> G7 C7  
down to get you in a tax-i, hon-ey. You bet-ter be read-y a-bout

8 F7 B<sup>b</sup>  
half-past eight. Now dear-ie, don't be late, I want to be there when the

12 F7 B<sup>b</sup> G7 C7  
band starts play-ing. Re-mem-ber when we get there, hon-ey, the two-steps, I'm a-goin' to

16 E<sup>b</sup> E<sup>o</sup> B<sup>b</sup> D7  
have 'em all. Goin' to dance off both my shoes, when they play the "Jel-ly Roll"

20 G7 C7 F7 B<sup>b</sup> Cm<sup>7</sup> F7  
Blues," to-mor-row night at the Dark-town Strut-ters Ball. I'll be

25 F7 Gm<sup>7</sup> D7 G7 C7 F7  
Dark-town Strut-ters Ball, Oh yeah! To-mor-row night at the Darktown Strutter's Ball.

(Keyboard)

30 B<sup>b</sup> Cm C<sup>#7</sup> B<sup>b</sup>/D G7 C7 F7 B<sup>b</sup>

## Birth Of The Blues

F

Keyboard

(Sax) F7 (Sax)

These are the blues, \_\_\_\_\_

B♭7 F (Sax) B♭7 F

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

2

23 F M<sup>j</sup>7 F<sup>#</sup>7 G m7 C7 F M<sup>j</sup>7 A7  
 breeze jail through the came the trees wail sing - ing of weird down mel - o - dies,  
 jail came the trees wail sing - ing of weird down mel - o - dies,  
 jail came the trees wail sing - ing of weird down mel - o - dies,  
 jail came the trees wail sing - ing of weird down mel - o - dies,  
 jail came the trees wail sing - ing of weird down mel - o - dies,

26 B<sup>b</sup>M<sup>j</sup>7 B<sup>o</sup>7 C7 G m7 C7 C7 1. F<sup>6</sup> A<sup>b</sup><sup>o</sup>7 G m7 C7  
 — and they named — that the start of the blues. And from a  
 — and they called — that the start of the

31 2. F<sup>6</sup> B<sup>b</sup><sup>7</sup> F<sup>6</sup> A7  
 blues. From a whip-poor - will high on a hill, they took a new note,  
 D7 G7 C7 G7 C7

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

41 F M<sup>j</sup>7 F<sup>#</sup>7 G m7 C7 F M<sup>j</sup>7 A7 B<sup>b</sup>M<sup>j</sup>7 B<sup>o</sup>7  
 nursed it, re-hearsed it, and gave out the news that the

45 C7 G m7 C7 To Coda F<sup>6</sup> B<sup>b</sup><sup>7</sup> G m7 C7 D.S. al Coda  
 south - land gave birth to the blues. (Sax)

49 Coda A G m7 A m7 B<sup>b</sup>M<sup>j</sup>7  
 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<sup>b</sup><sup>7</sup> F<sup>6</sup> B<sup>b</sup>m7 C7 B<sup>b</sup>m7 F<sup>6</sup>

# Birth Of The Blues

**M**  
Keyboard

(Keyboard) B♭7<sup>3</sup> (Keyboard)

These are the blues, \_\_\_\_\_

E♭7 (Keyboard)<sup>3</sup> B♭ E♭7 B♭

noth-ing but blues. \_\_\_\_\_

B♭ B♭7 E♭

Oh, \_\_\_\_\_ they say some peo - ple long a - go

E♭m7 B♭ E♭m7

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

F7 E♭m7 F7 B♭ B♭m7 F7

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

B♭ B♭7 E♭

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

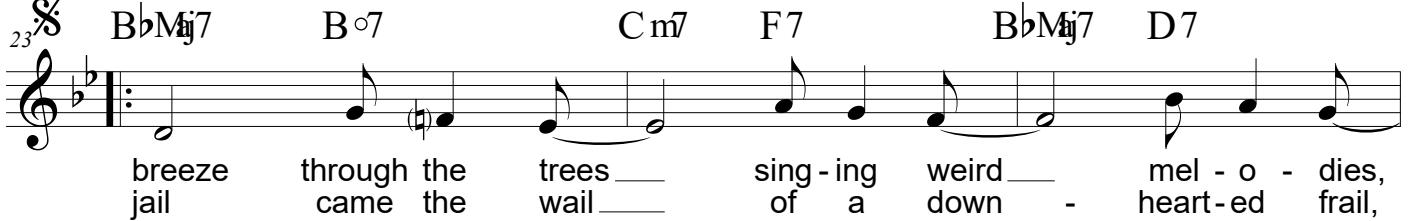
E♭m7 B♭ E♭m7

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

F7 E♭m7 F7 B♭ Cm7 F7

blues real - ly be - gan. They heard the

2

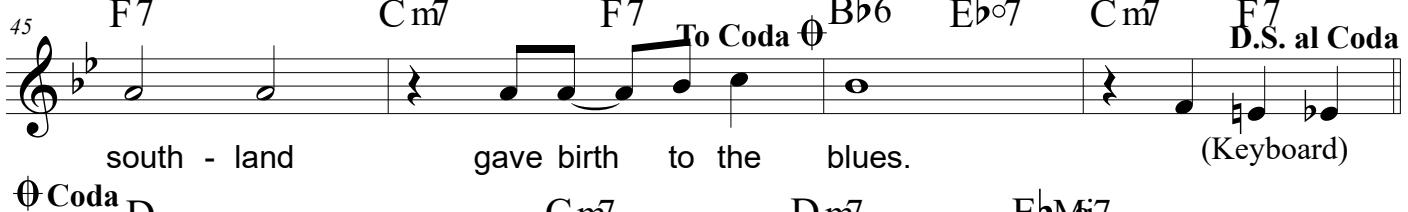
23   
 breeze jail through the came the trees wail sing - ing of a weird down - mel - o - dies, heart-ed frail,

26   
 — and they named that the start of the blues. And from a  
 — and they called that the start of the

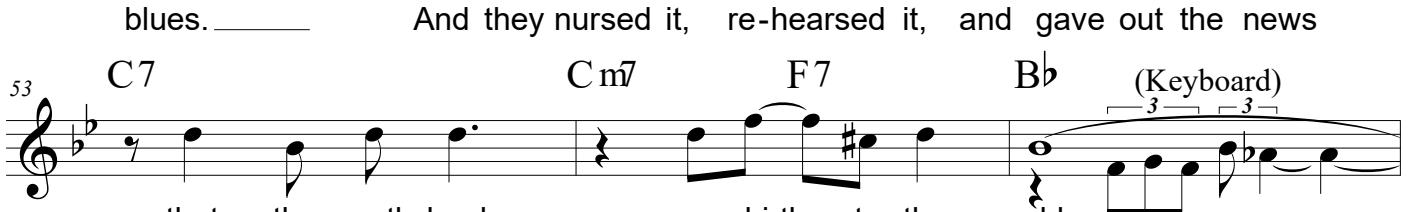
31   
 blues. From a whip-poor - will high on a hill, they took a new note,

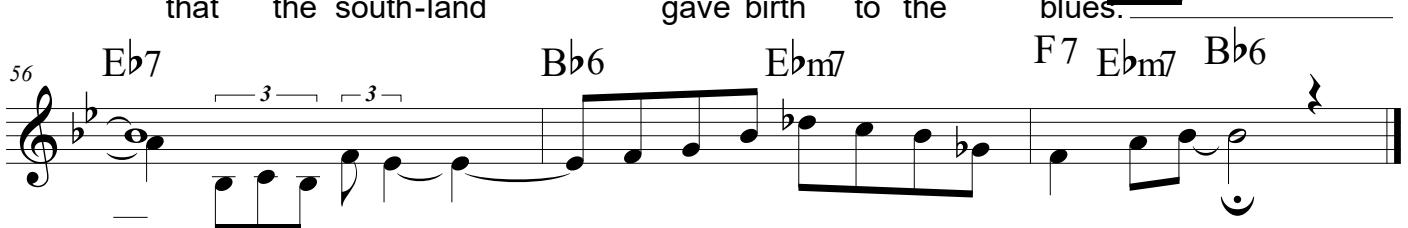
36   
 pushed it through a horn till it was worn in-to a blue note. And then they

41   
 nursed it, re-hearsed it, and gave out the news that the

45   
 south - land gave birth to the blues. (Keyboard)

49   
 blues. And they nursed it, re-hearsed it, and gave out the news

53   
 that the south-land gave birth to the blues. (Keyboard)

56 

# Jersey Bounce

Keyboard

The musical score consists of two staves of piano music. The top staff is for the left hand (bass) and the bottom staff is for the right hand (treble). Chords are indicated above the staves, and lyrics are provided for the right-hand part.

**Keyboard Chords:**

- Measures 1-4: G♭9, F7
- Measure 5: B♭
- Measure 6: C9
- Measures 7-10: F9, B♭, D♭7, Cm7, F13
- Measures 11-14: B♭, C9
- Measures 15-18: F9, B♭, G♭9, B♭
- Measures 19-22: B♭9, A♭9
- Measures 23-26: G♭9, F7, F7(5)
- Measures 27-30: B♭, C9
- Measures 31-34: F9, 1. B♭, G♭9, B♭, F7
- Measures 35-38: 2. B♭, G♭9, A♭, E9, Cm7, BM7, B♭6

**Right-Hand Lyrics:**

Jersey Bounce