

Set J

Last revised: 2021.05.11

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J17-Jersey Bounce(K).pdf

(3 Times
Vocal 1st & 3rd)

Way Down Yonder In New Orleans

F
Keyboard

(Bass) B \flat (Sax) A7 G7 C7 B \flat 7 F7

(Keyboard)

5 F7 C m7 F7 B \flat Maj7

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

9 F7 C m7 F7(#5) B \flat B \flat 7

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

13 F7 C m7 F7 B \flat Maj7

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

17 B \flat 7sus4 N.C. B \flat 7 E \flat 6 B \flat 7(#5) E \flat D7 D \flat 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.

25 $B\flat$ $G\ m$ $B\flat$ $G\flat 7$

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,

29 1, 2. $B\flat$ $B\circ 7$ $C\ m 7$ $F 7$ $B\flat 6$ $B\circ 7$

way down yon - der in New Or - leans.

33 3. $B\flat$ (Sax) $G\ m$ (Sax)

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

37 $E\flat\ Maj 7$ $D\ m 7$ $C\ m 7$ $F 7$

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

41 $B\flat 6$ (Sax) $E\flat\ m 7$

leans.

43 $F 7$ $B\flat 6$

(3 Times
Vocal 1st & 3rd)

Way Down Yonder In New Orleans

M
Keyboard

(Bass) $E\flat$ $D7$ $C7$ $F7$ $E\flat\circ7$ $B\flat7$

(Keyboard)

5 $B\flat7$ $Fm7$ $B\flat7$ $E\flat Maj7$

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

9 $B\flat7$ $Fm7$ $B\flat7(\#5)$ $E\flat$ $E\circ7$

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

13 $B\flat7$ $Fm7$ $B\flat7$ $E\flat Maj7$

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

17 $E\flat7sus4$ N.C. $E\flat7$ $A\flat6$ $E\flat7(\#5)$ $A\flat$ $G7$ $G\flat7$

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

21 $F7$ N.C. $F7$ $B\flat7sus4$ $B\flat7$

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

25 E^b C^m E^b B^7

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,

29 1, 2. E^b $E^{\circ 7}$ F^m7 B^b7 E^b6 $E^{\circ 7}$

way down yon - der in New Or - leans.

33 3. E^b (Keyboard) C^m (Keyboard)

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

37 A^bMaj7 G^m7 F^m7 B^b7

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

41 E^b6 (Keyboard) A^bm7

leans.

43 B^b7 E^b6

Let Me Call You Sweetheart

F
Keyboard

(Sax) $E\flat/G$ $G\flat^{\circ}7$ $Fm7$ $B\flat7$

5 $E\flat$ $G\flat^{\circ}7$ $Fm7$ $B\flat7$ $E\flat$

9 $E\flat$ $G\flat^{\circ}7$ $Fm7$ $B\flat7$

13 $Fm7$ $E^{\circ}7$ $B\flat/D$ $B\flat7$

17 $Fm7$ $C^{\circ}7$ $E\flat$

21 $G7$ $Cm7$

25 $F7$ $B\flat$

29 Cm $C^{\circ}7$ $B\flat$ $G7$

33 $Cm7$ $F7$ $B\flat$ $B\flat7$

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^b E^b A^b
Let me call you sweet-heart, I'm in love

42 $C7$ $F7$ B^b7
with you. Let me hear you

47 $Fm7$ B^b E^b B^b B^b7 $F7$ B^b7
whis - per that you love me, too.

53 E^b E^b
Keep the love - light glow - ing in your

57 A^b $C7$ F A^b
eyes so true. Let me

62 E^b E^b $C7$ $F7$ B^b7
call you sweet - heart, I'm in love with

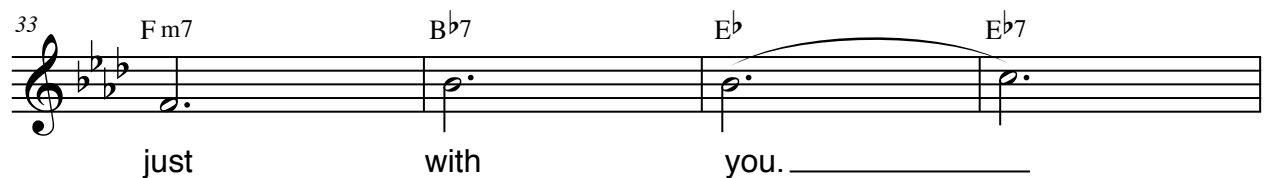
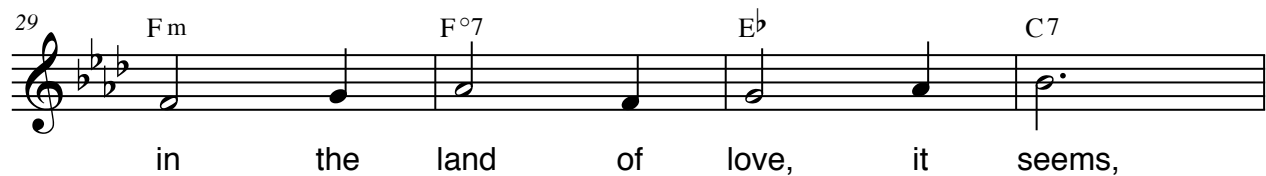
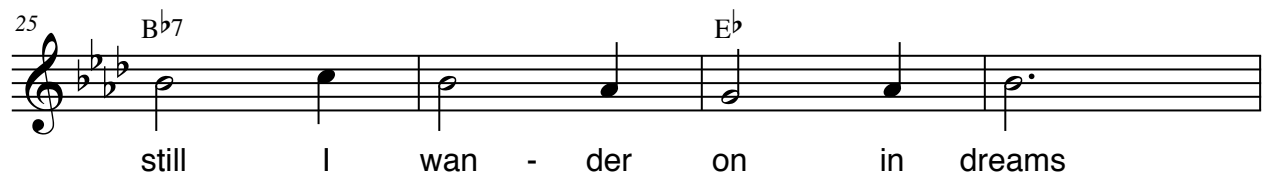
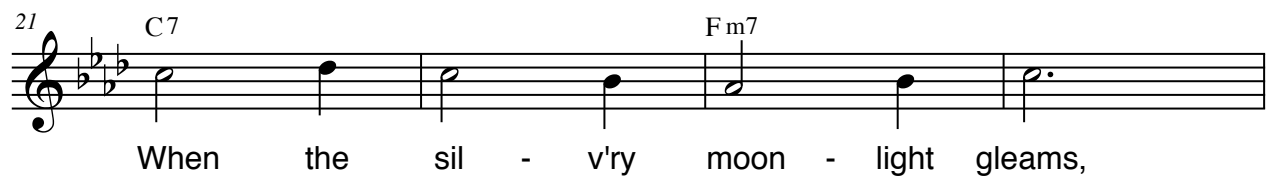
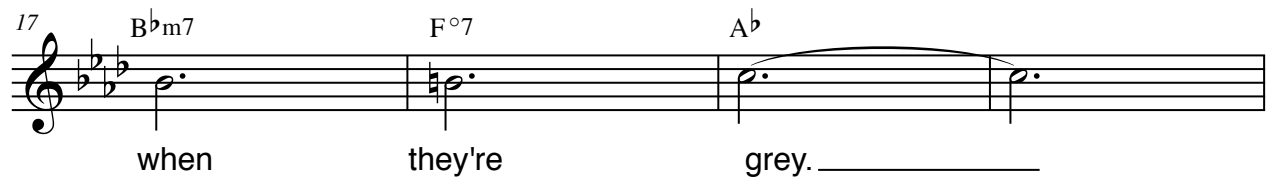
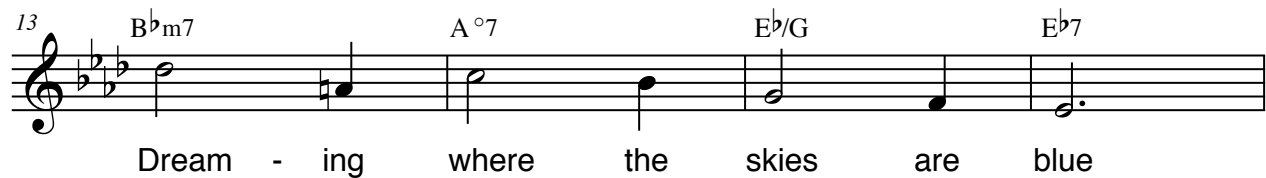
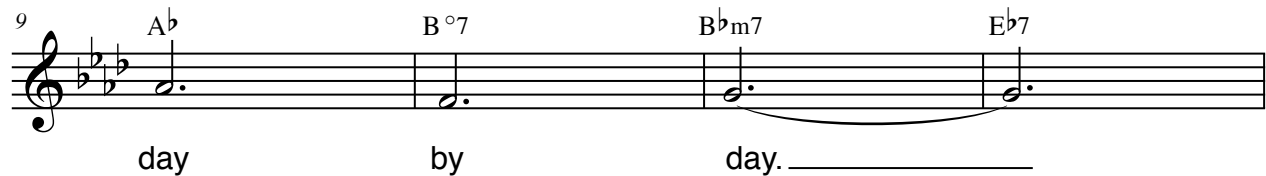
67 1. E^b B^b $F7$ B^b7 2. E^b G^b7
you. you. (Sax)

71 $Fm7$ $D\text{ aug}$ B^b7 E^b6

Let Me Call You Sweetheart

M
Keyboard

(Keyboard)



37 A^b $A^{b\circ}$ A^b D^b
Let me call you sweet-heart, I'm in love

42 $F7$ B^b7 E^b7
with you. _____ Let me hear you

47 B^bm7 E^b A^b $E^{b\circ}$ E^b7 B^b7 E^b7
whis - per that you love me, too. _____

53 A^b $A^{b\circ}$ A^b
Keep the love - light glow - ing in your

57 D^b $F7$ B^b D^b
eyes so true. _____ Let me

62 $A^{b\circ}$ A^b $F7$ B^b7 E^b7
call you sweet - heart, I'm in love with

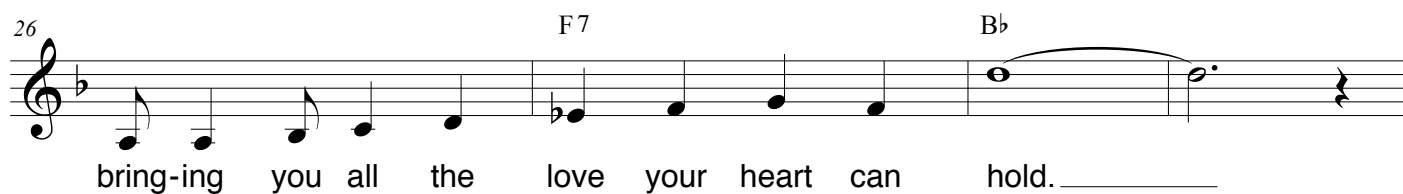
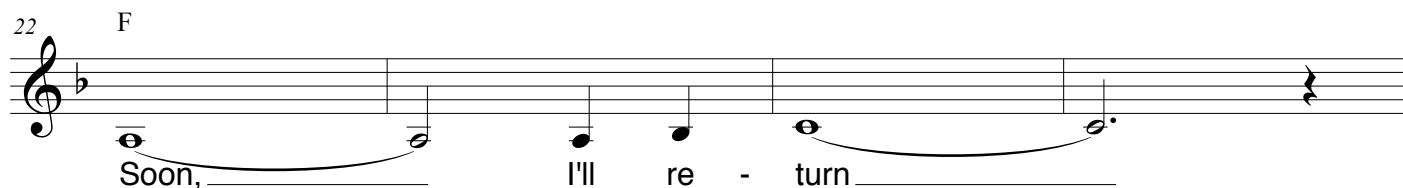
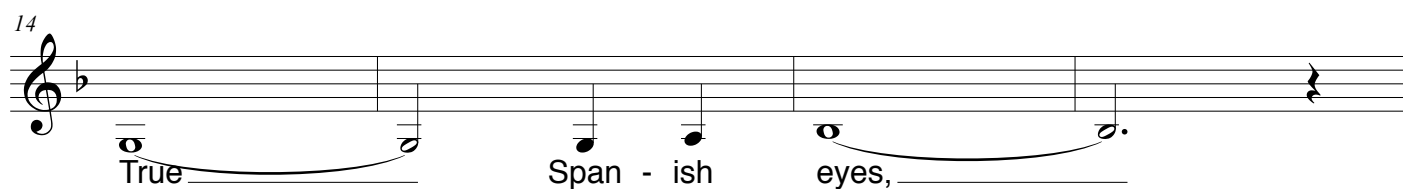
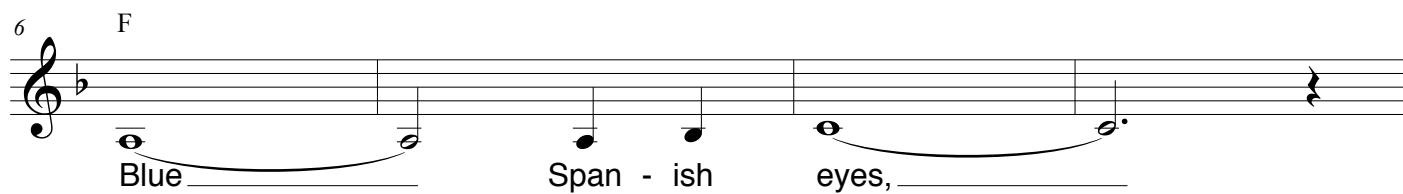
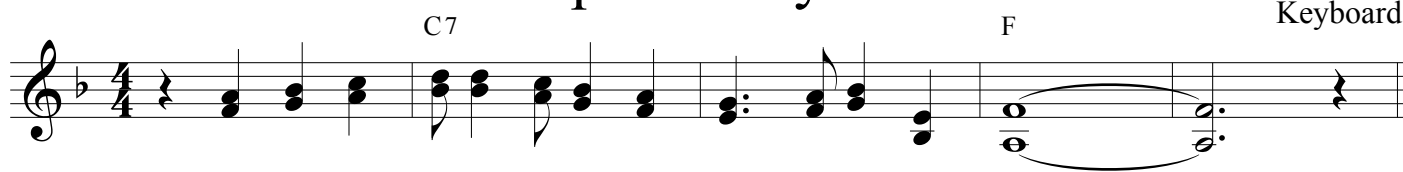
67 1. A^b E^b B^b7 E^b7 2. A^b $B^{\circ}7$
you. Keyboard) you. _____

71 B^bm7 $G\text{ aug}$ E^b7 A^b6

MALE VOCAL

Spanish Eyes

Keyboard



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 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

Keyboard

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

5 B \flat

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

9 B \circ 7 F7/C /F

I'm cry-in' all night long. I'll do the cook-ing, hon-ey,

15 F9(#5) B \flat

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 \circ C m G7 C m E \flat E \circ 7 B \flat /F

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

32 G7 C7 F9 F7 1, 2. B \flat C m7 F7

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

37 3. B \flat A7 G7 C7 F13 F7

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

43 B \flat C m7 F7 B \flat

home.

Bill Bailey

M

(Keyboard)

[illegible]

9

The musical notation shows two measures. Measure 9 contains a whole note G4 (G) and a half note F#4 (F#). Measure 10 contains a quarter note E4 (E), a quarter note D4 (D), a quarter note C4 (C), and a quarter note B3 (B). The key signature has three flats (B-flat, E-flat, A-flat).

[illegible][illegible]

26

G° Fm C7 Fm A^b A°7 E^b/B^b

Musical notation for measures 37-40 of "The Rose Tree". The key signature has two flats (B-flat and E-flat). Measure 37 starts with a treble clef and a common time signature. A bracket above measures 37-38 indicates a triplet. Chord symbols Eb, D7, C7, and F7 are written above the staff. The melody consists of eighth notes in measure 37, followed by quarter notes in measure 38, and continues through measures 39 and 40.

I Don't Know Why

F

Keyboard

B \flat A \flat 13 G7(#5) G7 C m7 C m7/F F 9

5 B \flat Maj7 B \flat 6 D m7 D \flat 7

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

8 C m7 F7 C m7

do. I don't know why_ you thrill me like you do._

11 F7 F7(b9) B \flat 6 B \flat B \flat 7/A \flat G7

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

14 C 9 F 9 B \flat C 9 C m7 F 9 F7(b9)

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

17 B \flat Maj7 E \flat Maj9 D m7 G7

I don't know why_ I love you like I do._

19 C m7 F7(b9)

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

I Don't Know Why

M

Keyboard

First system of musical notation (measures 1-4) in 4/4 time, key of B-flat major. Chords: F, E^b13, D7(#5), D7, Gm7, Gm7/C, C9.

Second system of musical notation (measures 5-7). Chords: FMaj7, F6, A m7, A^b7. Lyrics: I don't know why — I love you like I do. — I don't know why, I just

Third system of musical notation (measures 8-10). Chords: Gm7, C7, Gm7. Lyrics: do. I don't know why — you thrill me like you do. —

Fourth system of musical notation (measures 11-13). Chords: C7, C7(b9), F6, F, F7/E^b, D7. Lyrics: I don't know why, you just do. You nev - er seem to want my ro -

Fifth system of musical notation (measures 14-16). Chords: G9, C9, F, G9, Gm7, C9, C7(b9). Lyrics: manc - ing. The on - ly time you hold me is when we're danc - ing.

Sixth system of musical notation (measures 17-18). Chords: FMaj7, B^bMaj9, A m7, D7. Lyrics: I don't know why — I love you like I do. —

Seventh system of musical notation (measures 19-20). Chords: Gm7, C7(b9), F, Gm7(b5), C7(b9), F, Gm7, F[#]Maj7, F6. Lyrics: I don't know why, I just do. do. —

VOCAL ONLY

You're Just In Love

(Keyboard)
Cmaj7 Dm7 Em7 Dm7 G7 Keyboard

5 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#7 3 Dm7 G7 3 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 G7 C7
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

2
58

F7 3 Bb6 Gm7 C7

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

63

F F#o7 Gm7 C7 F A7

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

69

D

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

73

Em7 A7

that you feel ver - y strange but nice. _____

77

Em7

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

81

A7 D Bm Em7 A7

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

85 D

85 I keep tossing in my sleep at night.

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

89 D7 G

89 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

93 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

97 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

(Keyboard)

102 A7 Dmaj7 Em7 F#m7 Em7 A7 D

102 just in love.

just love.

Give Me A Kiss To Build A Dream On

F

(Sax) G B \flat 7 Am7 D7 Em 3 G \circ 7 Am7 D7 Keyboard

5 G B \flat 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 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 G7 3

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

16 Cm7 F7 B \flat 7 B \flat 7 Cm7 3 B \flat 7

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 \flat 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-ment 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 B^b7 Am7 D7 Am7 D7

(Sax)

36 Am7 D7 Am7 D7 1. G Am7 D7 2. G G7

When I'm a-

42 Cm7 F7 B^bmaj7 B^b7 Cm7 B^bmaj7

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

46 Cm6 D7 Gm A7 B^bm7 E^b7

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

50 A^b B^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 Cm

give, a kiss to build a dream on.

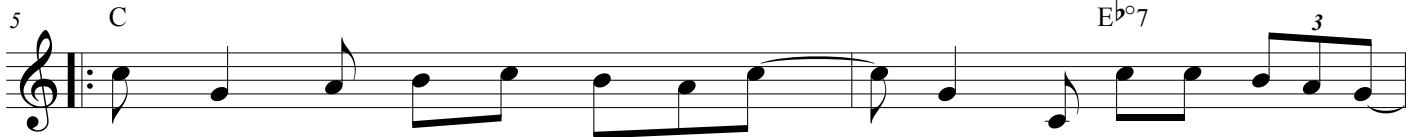
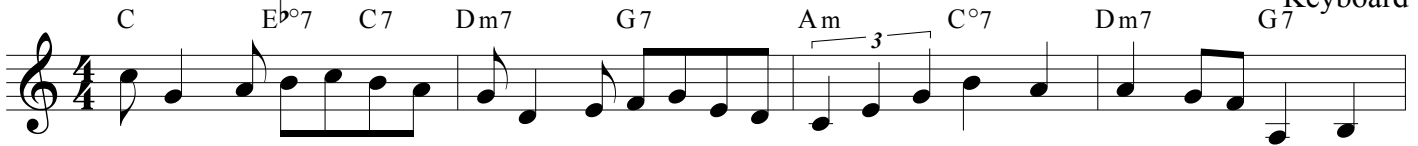
58 D^b D^o7 A^b/E^b B^bm E^b7 A^bmaj7

Give Me A Kiss To Build A Dream On

M

(Keyboard)

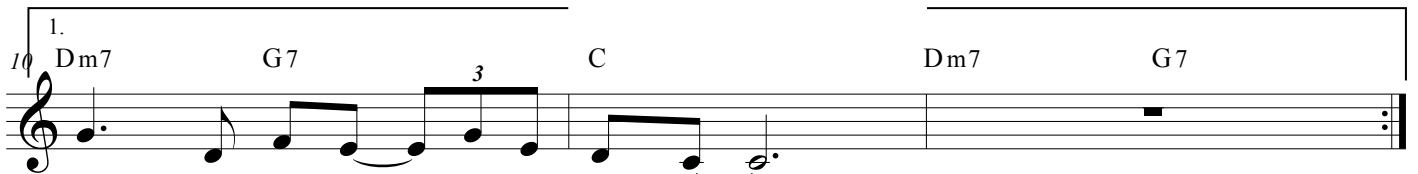
Keyboard



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 -



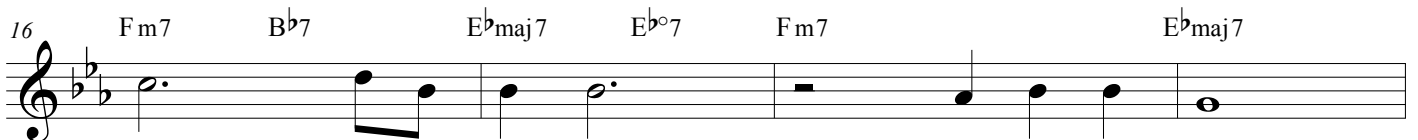
- tion will thrive up - on that kiss. Sweet-heart, I ask no more than
- tion will feed my hun - gry heart. Leave me one thing be - fore we



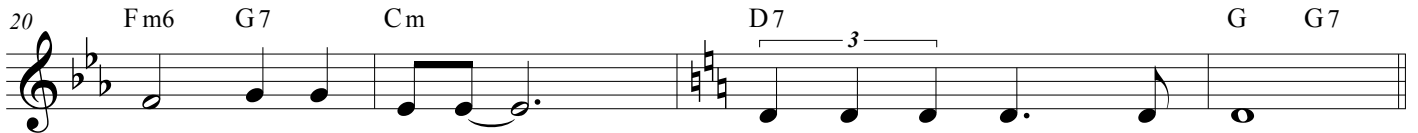
this, a kiss to build a dream on.



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



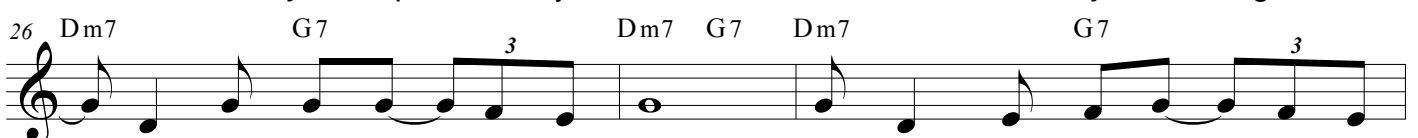
lone with my fan - cies, I'll be with you



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



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



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

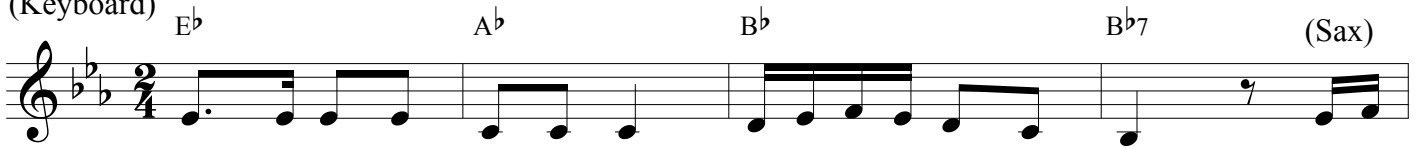
58 G^b G^o7 D^b/A^b E^bm A^b7 D^bmaj7

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

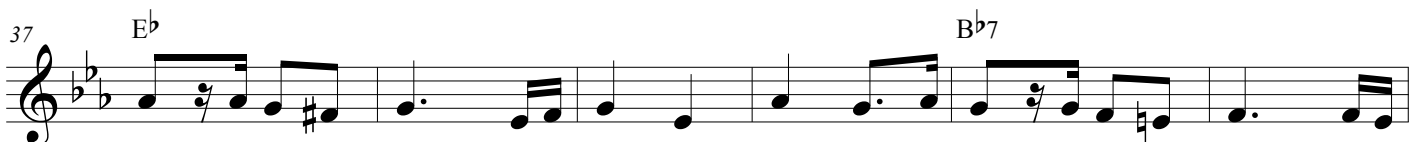
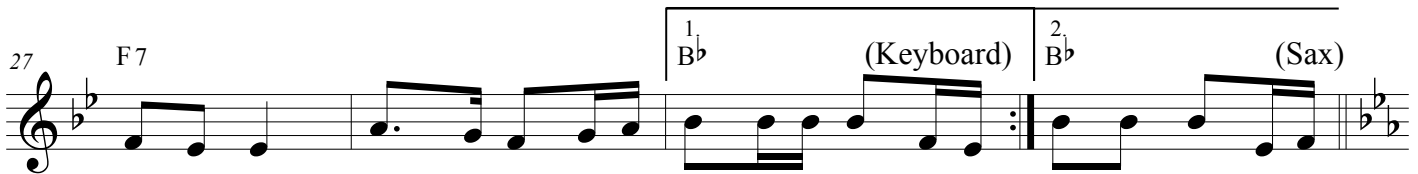
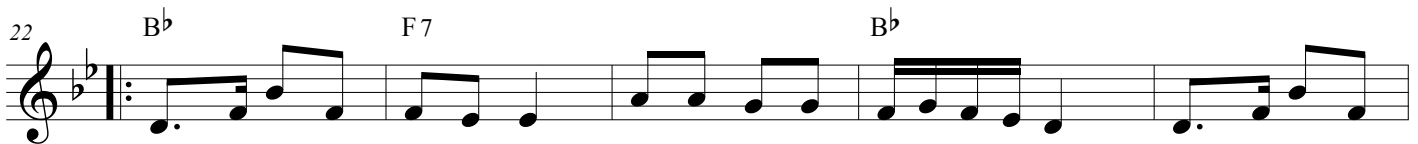
Nebraska Polka

Keyboard

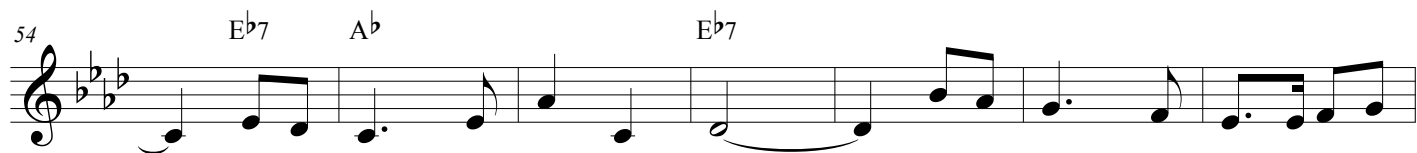
(Keyboard)



(Sax)



2 (Keyboard)



Michelle

F

(Keyboard)

Keyboard

G m G m/F# G m/F G m/E EbMaj7 D
 5 G Cm7 F6
 8 E°7 To Coda D C#°7 1. D 2. D
 12 Gm 3 Bb7
 15 Eb D7 Gm
 18 Gm Gm/F# Gm/F Gm/E EbMaj7 D D.S. al Coda
 Coda 22 D C#°7 D (Sax) G Cm7
 26 F 3 E°7 3 D Db°7 3 D

Mi - chelle my belle. These are words that
 Mi - chelle, my belle, Sont des mots 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.
 3 3

2014-01-28

2

30 *Gm* *Bb7*
 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* *Ebmaj7* *D*
 til I do, I'm tell - ing you so you'll un - der - stand.

40 *G* *Cm7* *F6*
 Mi - chelle, my belle. Sont des mots qui

43 *E°7* *D* *C#°7* *D*
 vont tres bien en - semble. Tres bien en - semble. I will

46 *Gm* *Gm/F#* *Gm/F* *Gm/E* *Ebmaj7* *D*
 say the on - ly words I know that you'll un - der - stand.

50 (Sax)*G* *Cm7* *F*
 3 3 3

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

57 *Gm/F* *Gm/E* *Ebmaj7* *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

5 C F m7 B \flat 6

8 A $^{\circ}$ 7 To Coda G F \sharp° 7 1. G 2. G

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

12 C m E \flat 7

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

15 A \flat G7 C m

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

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.

Coda (Keyboard) F m7

22 G F \sharp° 7 G C

well, my Mi - chelle.

26 B \flat A $^{\circ}$ 7 G G $^{\circ}$ 7 G

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2

30 Cm $E\flat 7$

want you, I want you, I want you. I think you know by

33 $A\flat$ $G7$ Cm

now. I'll get to you some - how. Un -

36 Cm Cm/B $Cm/B\flat$ Cm/A $A\flat Maj7$ G

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

40 C $Fm7$ $B\flat 6$

Mi - chelle, my belle. Sont des mots qui

43 $A^{\circ}7$ G $F\sharp^{\circ}7$ G

vont tres bien en - semble. Tres bien en - semble. I will

46 Cm Cm/B $Cm/B\flat$ Cm/A $A\flat Maj7$ G

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

50 C $Fm7$ $B\flat$

(Keyboard) 3 3 3

53 $A^{\circ}7$ G $G\flat^{\circ}7$ G Cm Cm/B

I will say the on - ly words

57 $Cm/B\flat$ Cm/A $A\flat Maj7$ G *rit.* C

— I know that you'll un - der - stand, my Mi - chelle.

Hey Jude

F

Keyboard

(Sax)

D^b A^b E^b7 A^b E^b7

Hey

5 A^b E^b E^b7 E^b7_{sus}

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 A^b D^b A^b

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 E^b7 1. A^b 2. A^b A^b7

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

15 D^b D^bMaj7/C B^bm B^bm7/A^b E^b7/G E^b7

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

18 A^b A^b7 D^b D^bMaj7/C

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

21 $B\flat m$ $B\flat m7/A\flat$ $E\flat7/G$ $E\flat7$

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

23 $A\flat$ (Sax) $A\flat7$ $E\flat7$

- der. Hey

26 $A\flat$ $E\flat$ $E\flat7$ $E\flat7sus$

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

29 $A\flat$ $D\flat$ $A\flat$

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

32 $E\flat7$ $A\flat$ (Sax)

— to make it — bet - ter.

(Play 4 times, louder each time)

35 $A\flat$ $G\flat$ $D\flat$ $A\flat$

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

(Sing 3rd & 4th times)

Hey Jude

M
Keyboard

(Keyboard)

Hey

Detailed description: This is the first staff of music for the keyboard part of 'Hey Jude'. It begins with a treble clef and a key signature of one flat (F major). The melody starts with a quarter rest, followed by a series of eighth and sixteenth notes. Chord symbols F, C, G7, C, and G7 are placed above the staff at various points. The word 'Hey' is written at the end of the staff.

5

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

Detailed description: This is the second staff of music. It continues the melody from the first staff. Chord symbols C, G, G7, and G7sus are placed above the staff. The lyrics are written below the staff, with blank lines for the melody notes.

8

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 ___

Detailed description: This is the third staff of music. It continues the melody. Chord symbols C, F, and C are placed above the staff. The lyrics are written below the staff, with blank lines for the melody notes.

11

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

Detailed description: This is the fourth staff of music. It continues the melody. Chord symbols G7, C, C, and C7 are placed above the staff. The lyrics are written below the staff, with blank lines for the melody notes. There is a first and second ending bracket over the final two measures.

15

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

Detailed description: This is the fifth staff of music. It continues the melody. Chord symbols F, FMaj7/E, Dm, Dm7/C, G7/B, and G7 are placed above the staff. The lyrics are written below the staff, with blank lines for the melody notes.

18

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

Detailed description: This is the sixth staff of music. It continues the melody. Chord symbols C, C7, F, and FMaj7/E are placed above the staff. The lyrics are written below the staff, with blank lines for the melody notes.

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 \flat F C

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

Sing 3rd & 4th times)

MALE VOCAL

When I'm 64

(Keyboard) B \flat E \flat F7 B \flat Keyboard F7

5 B \flat

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 \flat B \flat

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

14 B \flat B \flat 7 E \flat

quar - ter to three, would you lock the door__

17 E \flat G \flat 7(b5)/E B \flat /F G7 C9 F7 B \flat

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.

29 (Keyboard) G m C m E \flat F

and if you say the word__ I could stay with

35 (Keyboard) B \flat F

you.

38

42

46

50

54

58

66

71

Yesterday

F

Keyboard

(Keyboard)

A^b A^b $\text{\text{S}} A^b$

Yes - ter - day
Sud - den - ly

4 $G m7$ $C7$ $F m$ $F m7/E^b$ D^b E^b7

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^b A^b/G $F m7$ B^b7 D^b A^b

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

10 $G m7$ $C7$ $F m$ E^b D^b $F m/C$ $B^b m6$ E^b7 A^b

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

14 $G m7$ $C7$ $F m$ E^b D^b $F m/C$ $B^b m6$ E^b7 A^b

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

18 A^b $G m7$ $C7$ $F m$ $F m/E^b D^b$ E^b7

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

22 A^b A^b/G $F m7$ B^b7 *To Coda* D^b A^b *D.S. al Coda*

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

Coda

25 D^b A^b $F m7$ B^b7 D^b A^b

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

Rit.

Yesterday

M

Keyboard

(Keyboard)

Yes - ter - day
 Sud - den - ly

all my trou - bles seemed so far a - way. Now it looks as though they're
 I'm not half the man I used to be. 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

D.S. al Coda

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

Coda

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 F 6 G m7 A m7 A b°7 G m7 C7

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

9 F 6 G m7 A m7 A b°7 G m7 C7

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

13 F7 B bMaj7

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 F 6 G m7 A m7 A b°7 G m7 C7

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

25 F C m7 F7 B bMaj7

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

29 $B\flat$ Maj7 $E\flat 7$ FMaj7 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 $E\flat 7$ D7

you and me.____ So take a

40 $G m$ A° $G m7$ $A\flat^\circ$ $A m$ $G m7$ $A7$ $D m$

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

44 $G m7$ (Keyboard) $A\flat 7$ (Keyboard)

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

48 $G m7$ $A\flat 7$ $G m7$ $C9$

pen - nies from heav - en for you and for

51 F $D m7$ $B\flat 6$ $A\flat^\circ$ $F 6$ $G m7$ $C7$ $F 6$

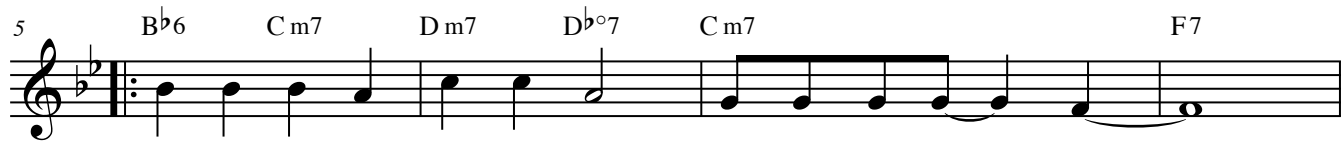
me.____

Pennies From Heaven

M

(Keyboard)

Keyboard



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



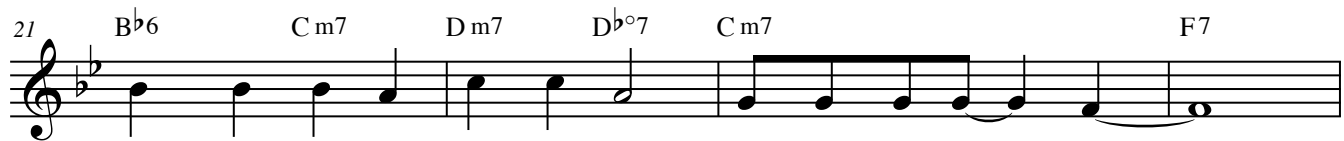
Don't you know each cloud con-tains pen-nies from heav - en? ____



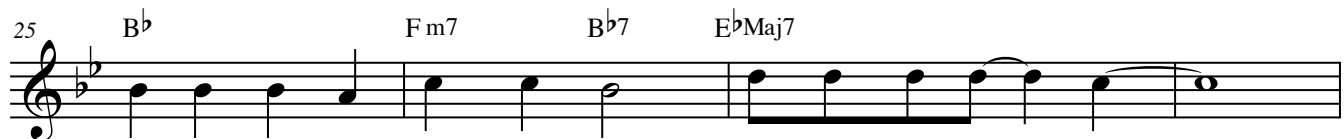
You'll find your for - tune fall - ing all o - ver town.



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



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



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

29 $E^b\text{Maj}7$ A^b7 $B^b\text{Maj}7$ $G7$

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

33 $C\text{m}7$ $\overset{3}{\text{F}7}$ B^b6 $C\text{m}7$ $F7$

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

37 $\overset{2.}{\text{F}7}$ B^b $A^b\text{o}7$ $G7$

you and me.____ So take a

40 $C\text{m}$ D° $C\text{m}7$ $D^b\text{o}$ $D\text{m}$ $C\text{m}7$ $D7$ $G\text{m}$

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

44 $C\text{m}7$ (Keyboard) $D^b\text{o}7$ (Keyboard) $\overset{3}{\text{F}7}$

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

48 $C\text{m}7$ $\overset{3}{D^b\text{o}7}$ $C\text{m}7$ $F9$

pen - nies from heav - en for you and for

51 B^b $G\text{m}7$ E^b6 $D^b\text{o}$ B^b6 $C\text{m}7$ $F7$ B^b6

me.____

Vaya Con Dios

F

Keyboard

(Sax)

Musical score for "Vaya Con Dios" featuring Saxophone (Sax) and Keyboard parts. The score is written in 3/4 time and includes lyrics in English. The key signature is B-flat major (three flats). The score is divided into systems, with measures numbered 1 through 32. The lyrics are:

Now the
 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
 time has come to part, the time for weep - ing.
 lis - ten with your heart you'll hear them sing - ing.
 Va - ya con Di - os, my dar - ling. May God be
 with you, my love. Now the with you, my love. Where
 ev - er you may be I'll be be - side you, al -
 though you're man - y mil - lion dreams a - way. Each

36 F m7 B \flat 7 E \flat

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

40 F m7 B \flat 7 E \flat 7 B \flat m7 E \flat 7

has - ten ev - 'ry lone - ly hour of ev - 'ry lone - ly day. Now the

44 A \flat A \flat 6 E \flat 7

dawn is break - ing through _____ a gray to - mor - row. _____ But the

48 B \flat m7 E \flat 7 A \flat A \flat 7

mem - o - ries we share _____ are there to bor - row. _____

52 D \flat A \flat

Va - ya con Di - os, my dar - ling. _____

56 E \flat 7 B \flat m7 E \flat 7 A \flat E \flat 7 D.S. al Coda

May God be with you, my love.

CODA
60 A \flat D \flat A \flat

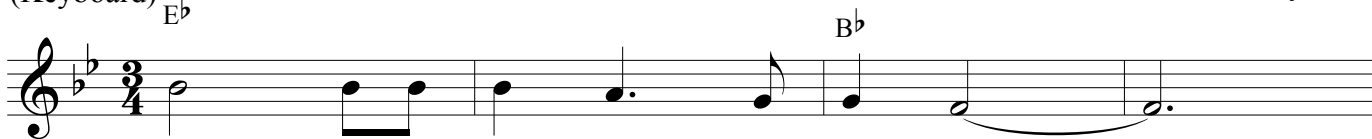
love. _____

Vaya Con Dios

M

(Keyboard) $E\flat$

Keyboard



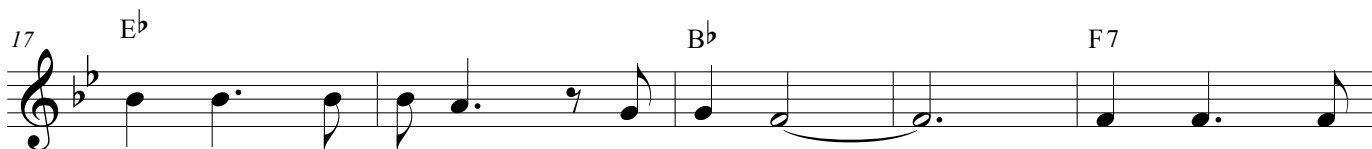
Now the



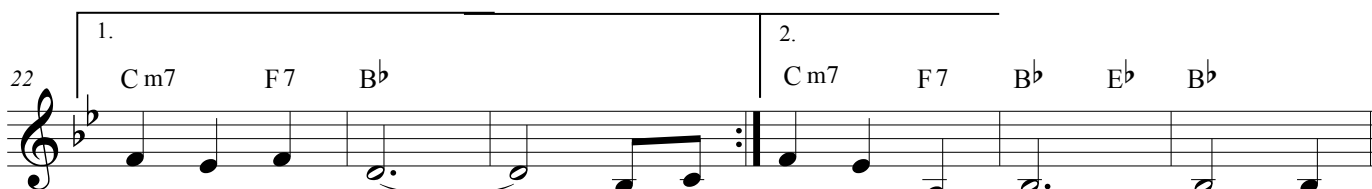
had - ci - en - da's dark the town is sleep - ing.
vil - lage mis - sion bells are soft - ly ring - ing. If you



time has come to part, the time for weep - ing.
lis - ten with your heart you'll hear them sing - ing.



Va - ya con Di - os, my dar - ling. May God be



with you, my love. Now the with you, my love. Where



ev - er you may be I'll be be - side you, al -



though you're man - y mil - lion dreams a - way. Each

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 Bb Bb6 F7

dawn is break - ing through _____ a gray to - mor - row. _____ But the

48 C m7 F7 Bb Bb7

mem - o - ries we share _____ are there to bor - row. _____

52 Eb Bb

Va - ya con Di - os, my dar - ling. _____

56 F7 C m7 F7 To Coda Bb F7 D.S. al Coda

May God be with you, my love.

CODA
60 Bb Eb Bb

love. _____

Vocal 1st & 3rd
Keyboard - 2nd

Darktown Strutter's Ball

Keyboard

(Keyboard)

C m7 C#°7 Bb/D G7 C7 F7 Bb F7

I'll be

5 Bb G7 C7

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

8 F7 Bb

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

12 F7 Bb G7 C7

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

16 Eb E° Bb D7

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

20 G7 C7 1, 2. F7 Bb C m7 F7

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

25 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)

30 Bb C m C#°7 Bb/D G7 C7 F7 Bb

Birth Of The Blues

F
Keyboard

(Sax) 3 F7 3 3 (Sax) 3

These are the blues, _____

3 B \flat 7 3 3 (Sax) 3 B \flat 7 3 F

noth-ing but blues. _____

7 F F7 B \flat

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

10 B \flat m7 F B \flat m7

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

12 C7 B \flat m7 C7 F Fm7 C7

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

15 F F7 B \flat

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

18 B \flat m7 F B \flat m7

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

20 C7 B \flat m7 C7 F Gm7 C7

blues real - ly be - gan. _____ They heard the

23 F Maj7 F#°7 G m7 C7 F Maj7 A7

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

26 B♭Maj7 B°7 C7 G m7 C7 C7

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

31 2. F 6 B♭7 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♭Maj7 B°7

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

45 C7 G m7 C7 To Coda F 6 B♭°7 G m7 C7 D.S. al Coda

⊘ Coda south - land gave birth to the blues. (Sax)

49 A G m7 A m7 B♭Maj7

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♭7 F 6 B♭m7 C7 B♭m7 F 6

— 3 — 3 —

Birth Of The Blues

M
Keyboard

(Keyboard) $B\flat 7$ 3

These are the blues, _____

3 $E\flat 7$ 3 $B\flat$ (Keyboard) 3 $E\flat 7$ 3 $B\flat$

noth-ing but blues. _____

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

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

10 $E\flat m 7$ $B\flat$ $E\flat m 7$

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

12 $F 7$ $E\flat m 7$ $F 7$ $B\flat$ $B\flat m 7$ $F 7$

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

15 $B\flat$ $B\flat 7$ $E\flat$

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

18 $E\flat m 7$ $B\flat$ $E\flat m 7$

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

20 $F 7$ $E\flat m 7$ $F 7$ $B\flat$ $Cm 7$ $F 7$

blues real - ly be - gan. _____ They heard the

23 B^b Maj7 $B^\circ 7$ $C m7$ $F7$ B^b Maj7 $D7$

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

26 E^b Maj7 $E^\circ 7$ $F7$ $C m7$ $F7$ $F7$ 1. B^b6 $D^b\circ 7$ $C m7$ $F7$

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

31 2. B^b6 E^b7 B^b6 $D7$

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

36 $G7$ $C7$ $F7$ $C7$ $F7$

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

41 B^b Maj7 $B^\circ 7$ $C m7$ $F7$ B^b Maj7 $D7$ E^b Maj7 $E^\circ 7$

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

45 $F7$ $C m7$ $F7$ To Coda B^b6 $E^b\circ 7$ $C m7$ $F7$ D.S. al Coda

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

49 Coda D $C m7$ $D m7$ E^b Maj7

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

53 $C7$ $C m7$ $F7$ B^b (Keyboard)

that the south-land gave birth to the blues.

56 E^b7 B^b6 $E^b m7$ $F7$ $E^b m7$ B^b6

—

Jersey Bounce

Keyboard

Musical score for "Jersey Bounce" for Keyboard. The score is in 4/4 time, B-flat major, and consists of 40 measures. The bass line is a repeating eighth-note pattern. The melodic line features various chords and a double bar line with first and second endings.

Chords and measures:

- Measures 1-4: G \flat 9, F7
- Measure 5: B \flat , C9
- Measures 9-12: F9, B \flat , D \flat 7, C m7, F13
- Measures 13-16: B \flat , C9
- Measures 17-20: F9, B \flat , G \flat 9, B \flat
- Measures 21-24: B \flat 9, A \flat 9
- Measures 25-28: G \flat 9, F7, F7(#5)
- Measures 29-32: B \flat , C9
- Measures 33-36: F9, 1. B \flat , G \flat 9, B \flat , F7
- Measures 37-40: 2. B \flat , G \flat 9, A \flat , E9, C m7, B Maj7, B \flat 6