

Set EE

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I'm Sittin' On Top Of The World

F

(Sax)

KeyboardKeyboard

Musical score for "I'm Sittin' On Top Of The World" in F major, 4/4 time. The score is written for Saxophone (Sax) and Keyboard. The key signature has one flat (Bb), and the time signature is 4/4. The score includes lyrics and chord markings.

Lyrics:
 I'm sit - tin' on top of the world, just rol - lin' a - long,
 just rol - lin' a - long. And I am
 quit - tin' the blues of the world, just sing - in' a song,
 just sing - in' a song. Glo - ry hal - le - lu - jah!
 I just phoned the par - son, "Hey, Par, get read - y to call."
 Just like Hump - ty Dump - ty, I'm go - ing to fall. I am
 sit - tin' on top of the world, just rol - lin' a - long,
 just rol - lin' a - long.

Chord Markings:
 F, F[°]7, F, Dm7, G7, C7, F, Eb[°]7, Dm7, C7, F, F[°]7, F, Dm7, G7, C7, F, F7, Dm7, F7, Bb, D[°]7, F, Dm, D7, G7, C7, F, F[°]7, F, Dm7, G7, C7, F, C7.

Instrumentation:
 The score is written for Saxophone (Sax) and Keyboard. The Saxophone part is indicated by the "(Sax)" label at the beginning and end of the score. The Keyboard part is indicated by the "KeyboardKeyboard" label at the top right.

2

41 F F[°]7 F Dm7

45 G7 C7 F C7

49 F F[°]7 F Dm7

53 G7 C7 F F7

Glo - ry hal-le-lu-jah!

57 B^b D[°]7 F

I just phoned the par - son, "Hey, Par, get read-y to call."___

61 Dm D7 G7 C7

Just like Hump - ty Dump-ty, I'm a-bout to fall. I am

65 F F[°]7 F Dm7 G7

sit - tin' on top of this world, just rol - lin' a - long,

70 C7 C[°]7 Gm7 C7

just rol - lin' a-long. I am sit-tin' on top of the world sing-in' a song.

75 F F[°]7 F Dm7 B^b7 F

(Sax)

I'm Sittin' On Top Of The World

M

Keyboard

(Keyboard

B \flat B \flat \circ 7 B \flat Gm7
 5 C7 F7 B \flat A \flat \circ 7 Gm7 F7
 9 B \flat B \flat \circ 7 B \flat Gm7 I'm
 13 C7 F7 B \flat F7
 17 B \flat 7 B \flat \circ 7 B \flat Gm7
 21 C7 F7 B \flat B \flat 7
 25 E \flat G \circ 7 B \flat
 29 Gm G7 C7 F7
 33 B \flat B \flat \circ 7 B \flat Gm7
 37 C7 F7 B \flat F7 (Keyboard)

sit - tin' on top of the world, just rol - lin' a - long,
 just rol - lin' a - long. And I am
 quit - tin' the blues of the world, just sing - in' a song,
 just sing - in' a song. Glo - ry hal - le - lu - jah!
 I just phoned the par - son, "Hey, Par, get read - y to call."
 Just like Hump - ty Dump-ty, I'm go - ing to fall. I am
 sit - tin' on top of the world, just rol - lin' a - long,
 just rol - lin' a - long.

2

41 $B\flat$ $B\flat^{\circ}7$ $B\flat$ $Gm7$

45 $C7$ $F7$ $B\flat$ $F7$

49 $B\flat$ $B\flat^{\circ}7$ $B\flat$ $Gm7$

53 $C7$ $F7$ $B\flat$ $B\flat7$

Glo - ry hal-le-lu-jah!

57 $E\flat$ $G^{\circ}7$ $B\flat$

I just phoned the par - son, "Hey, Par, get read-y to call." ____

61 Gm $G7$ $C7$ $F7$

Just like Hump - ty Dump-ty, I'm a - bout to fall. ____ I am

65 $B\flat$ $B\flat^{\circ}7$ $B\flat$ $Gm7$ $C7$

sit - tin' on top of this world, ____ just rol - lin' a - long, ____

70 $F7$ $F^{\circ}7$ $Cm7$ $F7$

____ just rol - lin' a - long. ____ I am sit - tin' on top of the world ____ sing - in' a song.

75 $B\flat$ (Keyboard) $B\flat^{\circ}7$ $B\flat$ $Gm7$ $E\flat7$ $B\flat$

In The Good Old Summertime

F

Keybaord

(Sax)

There's a

time in each year that we al - ways hold dear: Good old sum-mer -

time. _____ With the birds in the trees and the sweet scent - ed breez-es,

good old sum - mer - time. _____ When your days work is o-ver and you are in

clo - ver, and life is one beau-ti - ful rhyme. _____ No troub-le an -

noy - ing, each one is en - joy-ing the good old sum - mer - time. _____ In the

Chords: Eb, G7, Cm, Fm7, Bb, Bb7, Eb7, Ab, Eb, Bb7, Eb, G°7, Bb/F, F7, Bb7, Eb, Eb7, Ab, Eb, Ab, Eb, Ab, Eb, Bb, F7, Bb, Bb7

(Sax)

79

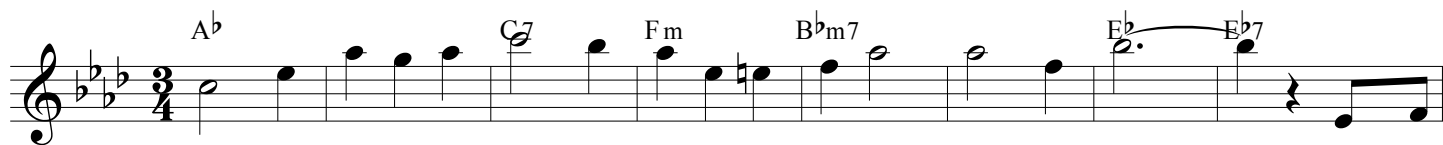
time. _____

In The Good Old Summertime

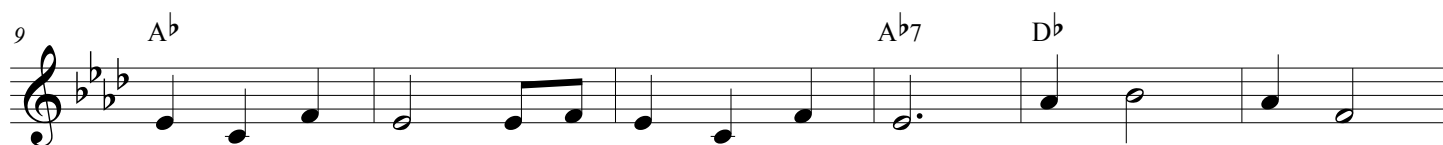
M

Keyboard

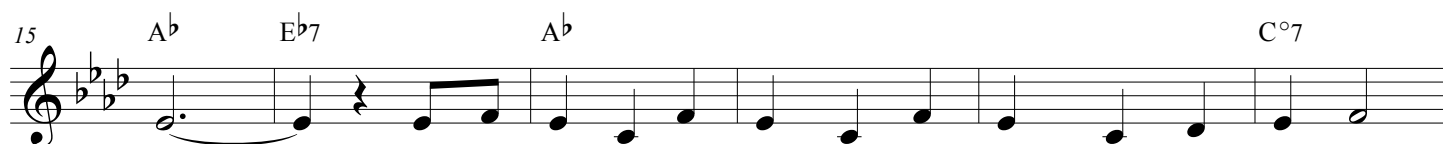
(Keyboard)



There's a



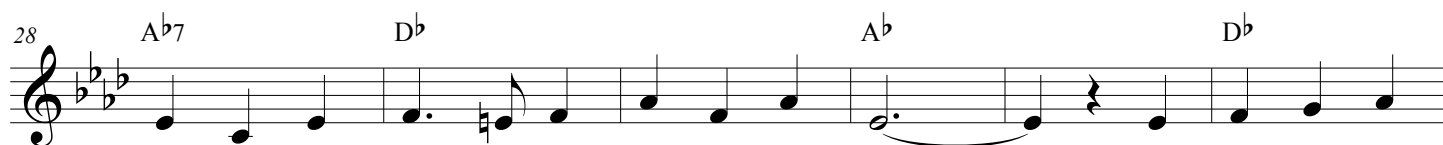
time in each year that we al - ways hold dear: Good old sum-mer -



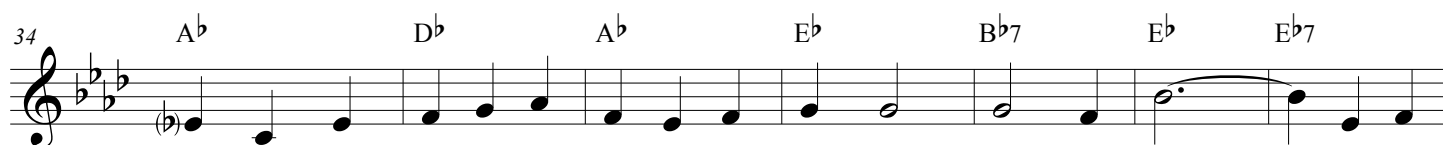
time. ____ With the birds in the trees and the sweet scent - ed breez-es,



good old sum-mer - time. ____ When your days work is o-ver and you are in



clo - ver, and life is one beau-ti - ful rhyme. ____ No troub-le an -



noy - ing, each one is en - joy-ing the good old sum-mer - time. ____ In the

41 A^b A^b7 D^b A^b

good old sum - mer - time, _____ in the good old sum - mer - time, _____

49 $C7$ Fm B^b7 E^b7

stroll - ing through the sha - dy lanes with your ba - by fine. _____ You

57 A^b A^b7 D^b A^b

hold her hand and she holds yours, and that's a ver y good sign. _____ That

65 $C7$ Fm B^bm7 E^b7 1. A^b E^b7 (Keyboard)

she's your toot - sie woot - sie in the good old sum - mer - time. _____

73 2. A^b B^bm7 E^b E^b7

time, _____ in the good old sum - mer -

79 A^b (Keyboard) D^b B^b7 A^b E^b7 A^b

time. _____

Moonlight Bay

F

Cha-Cha Rhythm

Keyboard

(Sax)
B \flat F7 B \flat F7 B \flat F7 B \flat N.C.

We were sail-ing a -

5 B \flat B \flat aug E \flat B \flat

long on Moon-light Bay. We could hear the voic - es

9 F7 B \flat N.C.

ring - ing, they seemed to say, "You have stol - en my

13 B \flat B \flat aug E \flat B \flat E \flat B \flat

heart, now don't go 'way." As we

17 F7

sang love's old sweet song on Moon - light

19 1. B \flat N.C. (Sax) 2. B \flat

Bay.

2

(Sax)

23 C G7 C G7 C G7 C N.C.

We were sail-ing a -

27 C Caug F C

long on Moon-light Bay. We could hear the voic-es

31 G7 C N.C.

ring-ing, they seemed to say, "You have stol-en my

35 C Caug F C F C

heart, now don't go 'way." As we

39 G7 C N.C.

sang love's old sweet song on Moon-light Bay. We were sail-ing a -

43 C N.C. C N.C.

long, oh, just cruis-ing a - long, we were sail-ing a -

47 C G7 C (Sax) G7

long on Moon-light Bay.

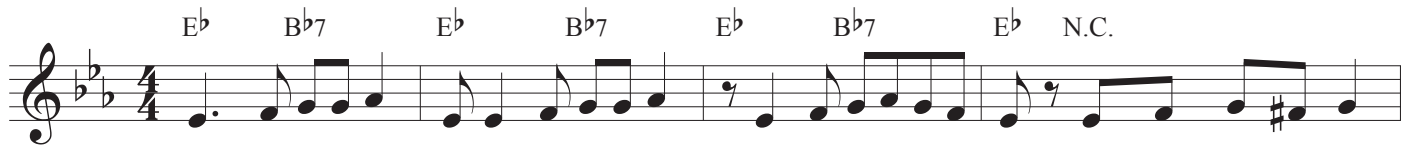
Moonlight Bay

M

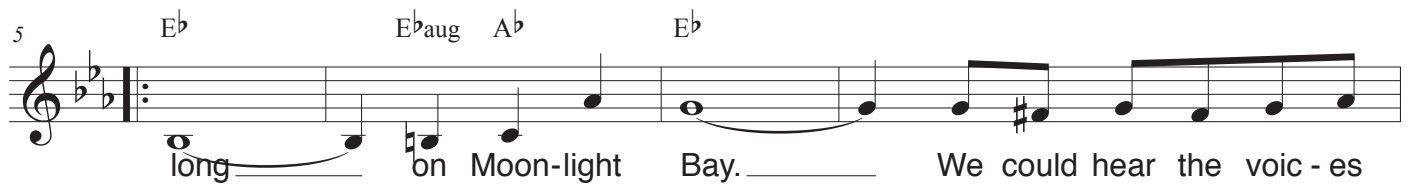
Keyboard

Cha-Cha Rhythm

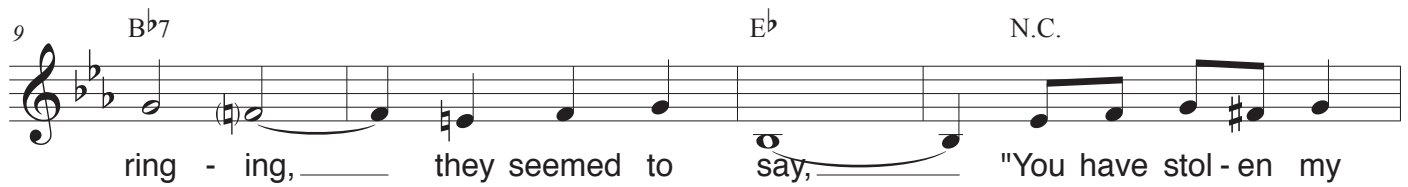
(Keyboard)



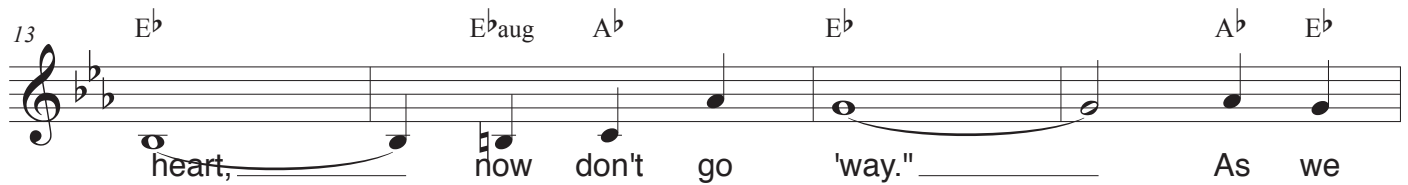
We were sail-ing a -



We could hear the voic - es



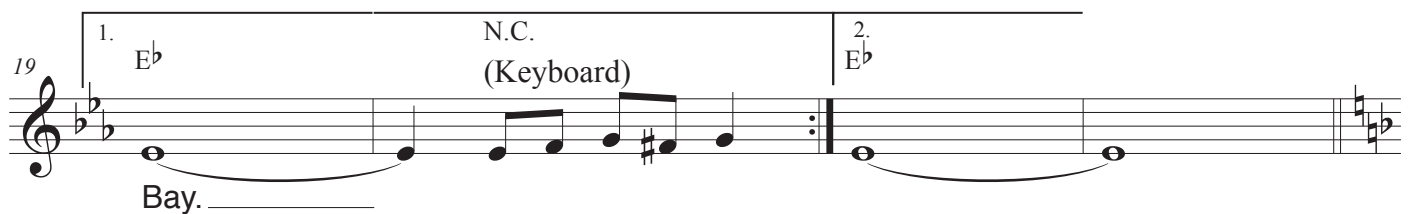
ring - ing, they seemed to say, "You have stol - en my



heart, now don't go 'way." As we



sang love's old sweet song on Moon - light



Bay.

2

(Keyboard)

23 F C7 F C7 F C7 F N.C.

We were sail-ing a -

27 F F aug B♭ F

long _____ on Moon-light Bay. _____ We could hear the voic - es

31 C7 F N.C.

ring - ing, _____ they seemed to say, _____ "You have stol - en my

35 F F aug B♭ F B♭ F

heart, _____ now don't go 'way." _____ As we

39 C7 F N.C.

sang love's old sweet song on Moon-light Bay. _____ We were sail-ing a -

43 F N.C. F N.C.

long, _____ oh, just cruis-ing a - long, _____ we were sail-ing a -

47 F C7 F (Keyboard) C F

long _____ on Moon - light Bay. _____

15 Gm G[#]7 F 7/A /F Cm Baug

long, long time. Have - n't felt like this, my dear, since

18 Cm7 3 F7 Cm7 F aug B \flat

can't re-mem-ber when, it's been a long, long time. You'll nev - er

21 B \flat Fm6/D G7

know how man - y dreams I dreamed a - bout you, or

23 Cm E \flat m6/C Cm/F F7

just how emp - ty they all seemed with - out you. So,

25 B \flat Dm/A Gm 3 D \flat 7

kiss me once, then kiss me twice, then kiss me once a - gain, it's been a

27 1. Cm7 F7 B \flat F7 2. Cm7 F7 Dm7 D \flat 7

long, long time. long, long time, _____ it's been a

31 Cm7 F7 (Sax) B \flat Dm7/A Cm7 3 F7 3 B \flat

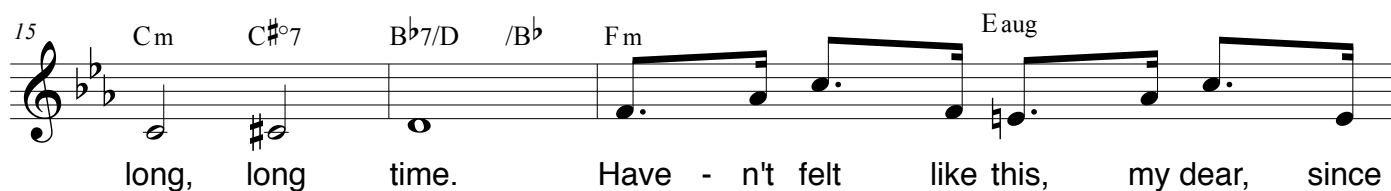
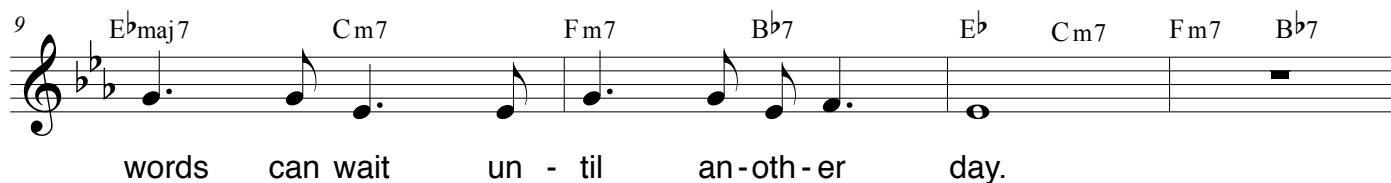
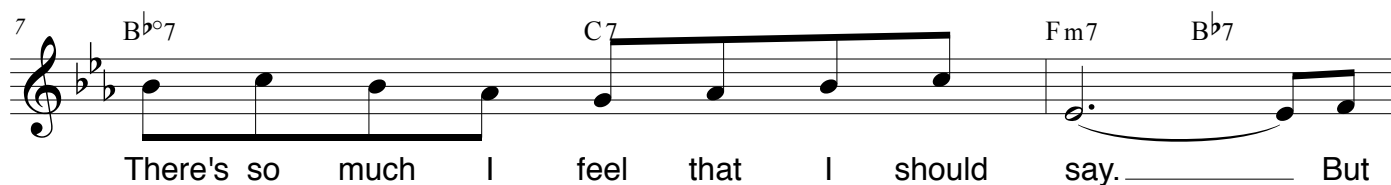
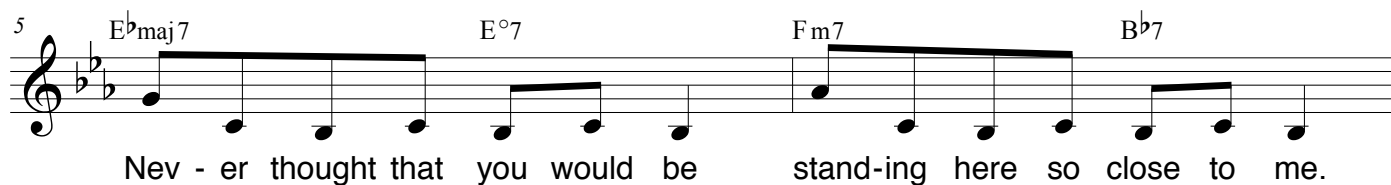
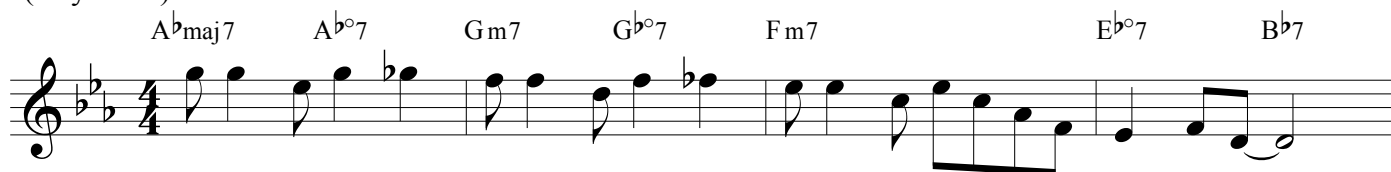
long, long time.

It's Been A Long, Long Time

M

Keyboard

(Keyboard)



18 Fm7 3 B \flat 7 Fm7 B \flat aug E \flat
 can't re-mem-ber when, it's been a long, long time. You'll nev - er

21 E \flat B \flat m6/G C7
 know how man - y dreams I dreamed a - bout you, or

23 Fm A \flat m6/F Fm/B \flat B \flat 7
 just how emp - ty they all seemed with - out you. So,

25 E \flat Gm/D Cm 3 G \flat 7
 kiss me once, then kiss me twice, then kiss me once a - gain, it's been a

27 1. Fm7 B \flat 7 E \flat B \flat 7 2. Fm7 B \flat 7 Gm7 G \flat 7
 long, long time. long, long time, _____ it's been a

31 (Keyboard)
 Fm7 B \flat 7 E \flat Gm7/D Fm7 3 B \flat 7 3 E \flat
 long, long time. _____

Side By Side

F

Keyboard

(Sax)

Ab⁷ Ab/C Db⁷ D⁷ Ab/Eb Eb⁷ Ab Eb⁹

Oh, we

5

Ab Db Ab

ain't got a bar - rel of mon - ey; May - be we're rag - ged and
Don't know what's com - in' to - mor - row, may - be it's trou - ble and

8

Db Ab Db Ab F⁷ Bb⁷ Eb⁷ 1. Ab Eb⁷ 2. Ab

fun - ny, but we'll trav - el a - long, sing - ing a song, side by side. side.
sor - row, but we'll trav - el the road, shar - ing our load, side by side.

14

C⁷ F⁷

Through all kinds of weath - er, — what if the sky should fall? — Just as

18

Bb⁷ Eb⁷ Eb⁷ Eb⁷

long as we're to - geth - er, — it does - n't mat - ter, does - n't mat - ter at all. When they've

22

Ab Db Ab

all had their trou - bles and part - ed, we'll be the same as we

25

Db Ab Db To Coda Θ Ab F⁷ Bb⁷ Eb⁷ Ab Eb⁹ D.S. al Coda

start - ed, just a - trav - 'ling a - long, sing - in' a song, side by side. (Sax)

Θ Coda

30

C⁷ Fm⁷ Bb⁷ Eb⁷ (Sax) Ab⁷ Ab/C

sing - in' a song, side by side. —

34

Db⁷ D⁷ Ab/Eb Eb⁷ Ab

Keyboard

Keyboard

Oh, we

ain't got a bar - rel of mon - ey; May - be we're rag - ged and
Don't know what's com - in' to - mor - row, may - be it's trou - ble and

fun - ny, but we'll trav-el a - long, sing-ing a song, side by side. side.
sor-row, but we'll trav-el the road, shar-ing our load, side by

Through all kinds of weath-er,_____ what if the sky should fall?_____ Just as

long as we're to-gether,___ it does-n't mat-ter, does-n't mat-ter at all. When they've

all had their trou - bles and part - ed, we'll be the same as we

start - ed, just a-trav-'ling a - long, sing-in' a song, side by side. (Keyboard)

sing - in' a song, side by side. _____

MALE VOCAL

Try A Little Tenderness

Keyboard

(Keyboard & Bass - Freely)

C Am Fmaj7 F#°7 C/G C°7 Dm7 G7
 5 C Em/B Am7 G7 C G7 C In the
 hus-tle of the day, we're all in-clined to miss lit-tle things that mean so much: A
 8 F#°7 G7 C Em/B
 word, a smile, and a kiss. When a wom-an loves a man, he's a
 10 Am7 G7 C G7 Am Em D7 G G7
 her-o in her eyes, and a her-o he can al-ways be if he'll just re-a-lize.
 13 C (In Rhythm) Dm7 G7 C Gm
 She may be wear-y, wom-en do get wear-y wear-ing the same shab-by
 16 A A7 D7 Dm7 G7 C Dm7 G7
 dress. And when she's wear-y, try a lit-tle ten-der-ness. _____
 21 C Dm7 G7 C Gm
 She may be wait-ing, just an-tic-i-pat-ing things she may nev-er pos-
 24 A A7 D7 Dm7 G7 C C7
 sess. And while she's with-out them, try a lit-tle ten-der-ness. _____ For it's

29 F E7 Am A7
 not just sen-ti-men-tal, she has her grief and her care. And a

33 Dm A7 Dm Dm7 G7
 word soft and gen - tle makes it eas - i - er to bear.

37 C (Vocal both times) Dm7 G7 C Gm A A7
 You won't re-gret it, wom-en don't for-get it, love is their whole hap-pi-ness.

41 D7 1. Dm7 G7 C C7 (Keyboard)
 It's all so eas-y. Try a lit - tle ten - der - ness.

45 2. Dm7 G7 Em7 A Dm7 Bbm7 G7
 Try a lit - tle ten - der - ness. Just try a lit - tle ten - der -

49 C C°7 Dm7 Dbmaj7 Cmaj7
 ness.

Shine On, Harvest Moon

F

Keyboard

(Sax)

Am E7/B Am/C Dm Am/E F7 E7

5 Am F#m7(b5) E7 Am F#m7(b5) E7

9 Am E7/B Am/C Dm Am/E F7

night was might-y dark so you could hard-ly see, for the moon re-fused to
can't see why a boy should sigh when by his side is the girl he loves so

12 E7 Am E7 Am D7

shine. Two lov - ers sit - ting un - der - neath a wil - low tree, for
true? When all he has to say is "Won't you be my bride, for

15 G D7/F# G7/F /D G7 Dm/A

love they pine. The lit - tle miss was kin - da 'fraid of
I love you." Oh, why should I be tel - ling you this

18 G7/B G7 C D7 Em Em7

dark-ness, so she said, "I'll guess I'll go." The boy be - gan to sigh, he
se - cret when I know that you can guess? The har-vest moon will smile, and

22 D7 Em Em7 Am D7 G G7

looked up at the sky, and then he told the moon his tale of woe. "Oh,
shine on all the while, if the lit - tle girl should an - swer, "Yes." So,

2

25 A7 D7

shine on, shine on har - vest moon up in the

28 G7

sky. I ain't had no lov - in' since

31 C Dm7 Eb°7 Dm7 C A7

Jan - u - ar - y, Feb - ru - ar - y, June, or Ju - ly. _____ Snow - time

34 D7

ain't no time to stay out-doors and spoon, so

37 G7 C F7

shine on, shine on har - vest moon, for me and my

40 1. C (Sax) Am F#m7(b5) E7

gal."

43 Am F#m7(b5) E7

2. C A7 Dm7 G7

guy. Yes, shine on, shine on har - vest

48 C F7 C F7 C

moon, for me and my guy. _____

looked up at the sky, and then he told the moon his tale of woe. "Oh, shine on all the while, _____ if the lit - tle girl should an - swer, "Yes." So,

2

25 D7 G7

shine on, shine on har - vest moon _____ up in the

28 C7

sky. I ain't had no lov - in' since

31 F Gm7 D°7 F D7

Jan - u - ar - y, Feb - ru - ar - y, June, or Ju - ly. _____ Snow - time

34 G7

ain't no time to stay _____ out-doors and spoon, so

37 C7 F Bb7

shine on, shine on har - vest moon, for me and my

40 1. F (Keyboard) Dm Bm7(b5) A7

gal."

43 Dm Bm7(b5) A7

45 2. F D7 Gm7 C7

gal, Yes, shine on, shine on har - vest

48 F Bb7 F

moon, for me and my gal. _____

Shiny Stockings

F

Keyboard

Swing it!

Chords: Cm7/F, F13, Bb6 N.C., Bm9

Those

5 Cm9 F9 Cm9 F9

silk shin-y stock - ings that I wear when I'm with you, — I

9 Bbmaj9 Bbm7 Dm7 Db°7

wear 'cause you told — me that you dig that cra - zy hue. — Do

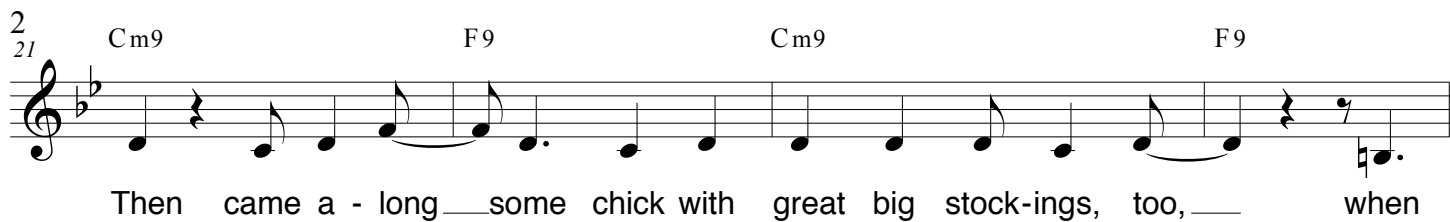
13 Cm7 F7 Dm7 G7/F

we think of ro - mance — when we go to a dance? — Oh no,

17 Em7 A9 D6 Dm7(b5) G7(b9)

— you take a glance — at those shin - y stock-ings.

2
21 Cm9 F9 Cm9 F9



Then came a - long some chick with great big stock-ings, too, when

25 Bbmaj9 Bbm7 Dm7 Db°7



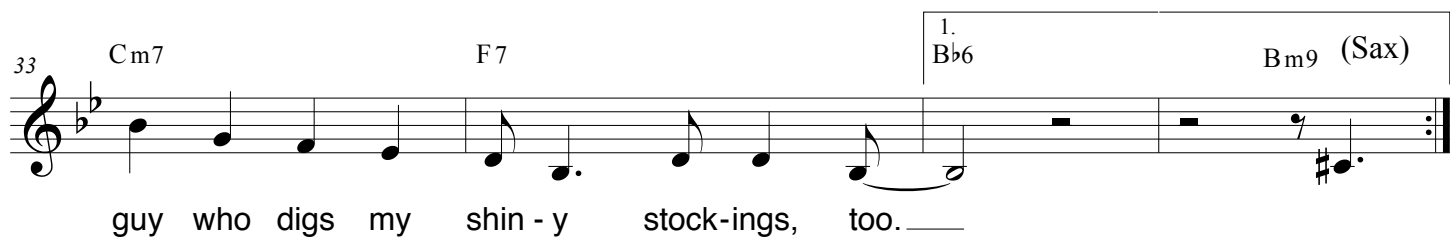
you changed your mind a - bout me. Why? I nev-er knew. I

29 Cm7 F7 Dm7 G7/F



guess I'll have to find a new, a new kind, a

33 Cm7 F7 1. Bb6 Bm9 (Sax)



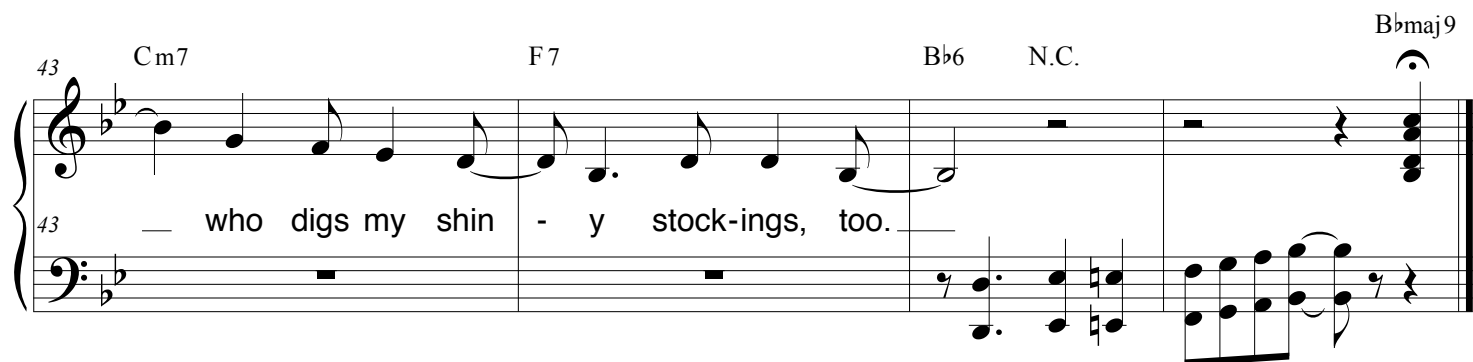
guy who digs my shin-y stock-ings, too.

37 2. Bb6 Cm7 F7 Bb



A guy who digs my shin-y stock-ings, too. A new guy

43 Cm7 F7 Bb6 N.C. Bbmaj9



who digs my shin-y stock-ings, too.

Shiny Stockings

M
Keyboard

Swing it!

Fm7/B \flat B \flat 13 E \flat 6 N.C. Em9

Those

5 Fm9 B \flat 9 Fm9 B \flat 9

silk shin-y stock - ings that you wear when I'm with you, — You

9 E \flat maj9 E \flat m7 Gm7 G \flat 7

wear 'cause I told — you that I dig that cra - zy hue. — Do

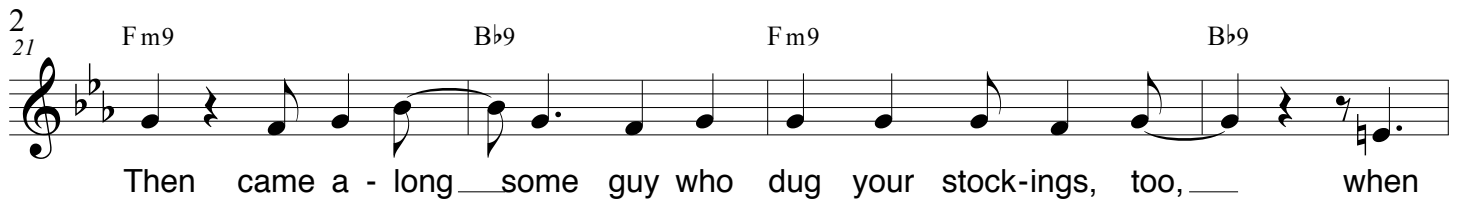
13 Fm7 B \flat 7 Gm7 C7/B \flat

we go to a dance, — do I think of ro - mance? — No, all

17 Am7 D9 G6 Gm7(\flat 5) C7(\flat 9)

— I do is glance — at those shin - y stock-ings.

2
21 F m9 Bb9 F m9 Bb9



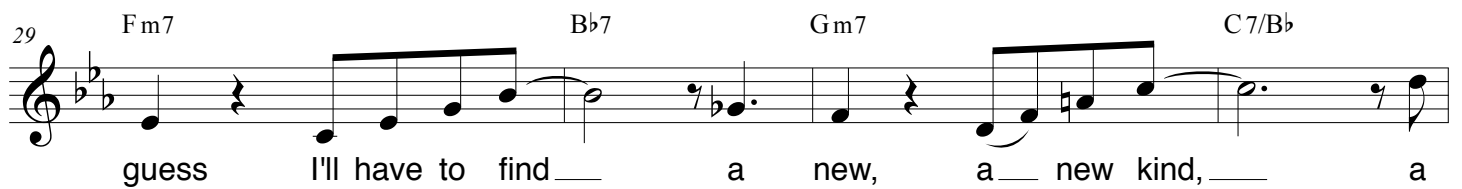
Then came a - long some guy who dug your stock-ings, too, when

25 Ebmaj9 Ebm7 Gm7 Gb°7



you changed your mind a - bout me. Why? I nev-er knew. I

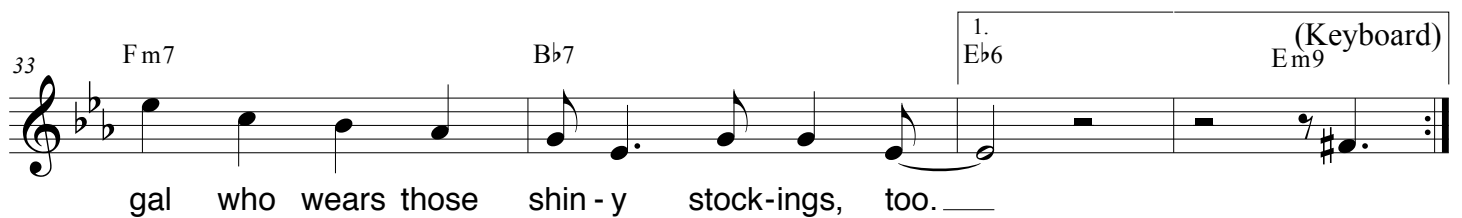
29 F m7 Bb7 Gm7 C7/Bb



guess I'll have to find a new, a new kind, a

33 F m7 Bb7

1. Eb6 (Keyboard) Em9



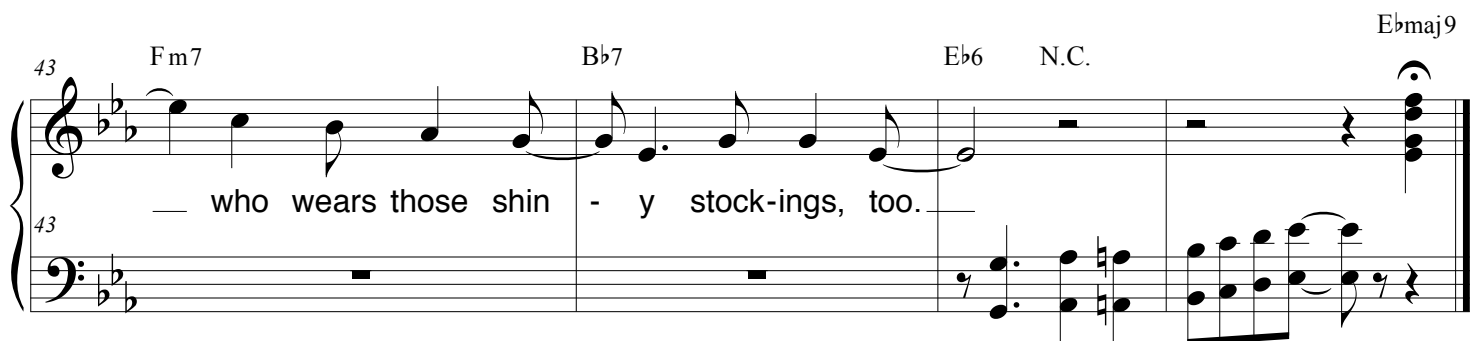
gal who wears those shin-y stock-ings, too.

37 2. Eb6 F m7 Bb7 Eb



A gal who wears those shin-y stock-ings, too. A new gal

43 F m7 Bb7 Eb6 N.C. Ebmaj9



who wears those shin - y stock-ings, too.

If I Didn't Care

F

Keyboard

(Keyboard as written;
bass on chord root)

37 Eb B^baug Eb Eb B^baug Eb
 (Spoken) *If I didn't care, honeychile, more than words can say.*

41 F7
if I didn't care, would I feel this way? Darling, if this isn't love,

45 G7 Cm
then why do I thrill so much? And what is it

49 F7 Fm7 F^o7 B^b7 N.C.
that makes my head go round and round while my heart just stands still? If I did - n't care,

53 Eb B^baug Eb Eb B^baug Eb
 _____ would it be the same? _____ Would my ev - 'ry

57 F7
 prayer be-gin and end _____ with just your name? _____ And would I be

61 G7(b9) C7
 sure that this is love be-yond com - pare? _____ Would all this be true

65 F7 Fm7 B^b7 Eb Cm7 Fm7 Eb
 _____ if I _____ did-n't care for you? _____

M

(Keyboard as written;
bass on chord root)

33 Bb7 Eb7/Bb Eb7 Ab A°7 Eb7/Bb Eb7

if I did n't care for you? (Keyboard)

Detailed description: This image shows the piano accompaniment for the song 'I've Got a Feeling' by The Beatles. It is a single staff of music in G major, 4/4 time. The key signature has one sharp (F#). The tempo is marked 'Moderato'. The music begins with a treble clef and a key signature change to G major. The first measure is a whole note G4. The second measure is a half note G4. The third measure is a half note G4. The fourth measure is a half note G4. The fifth measure is a half note G4. The sixth measure is a half note G4. The seventh measure is a half note G4. The eighth measure is a half note G4. The ninth measure is a half note G4. The tenth measure is a half note G4. The eleventh measure is a half note G4. The twelfth measure is a half note G4. The thirteenth measure is a half note G4. The fourteenth measure is a half note G4. The fifteenth measure is a half note G4. The sixteenth measure is a half note G4. The seventeenth measure is a half note G4. The eighteenth measure is a half note G4. The nineteenth measure is a half note G4. The twentieth measure is a half note G4. The twenty-first measure is a half note G4. The twenty-second measure is a half note G4. The twenty-third measure is a half note G4. The twenty-fourth measure is a half note G4. The twenty-fifth measure is a half note G4. The twenty-sixth measure is a half note G4. The twenty-seventh measure is a half note G4. The twenty-eighth measure is a half note G4. The twenty-ninth measure is a half note G4. The thirtieth measure is a half note G4. The thirty-first measure is a half note G4. The thirty-second measure is a half note G4. The thirty-third measure is a half note G4. The thirty-fourth measure is a half note G4. The thirty-fifth measure is a half note G4. The thirty-sixth measure is a half note G4. The thirty-seventh measure is a half note G4. The thirty-eighth measure is a half note G4. The thirty-ninth measure is a half note G4. The fortieth measure is a half note G4. The forty-first measure is a half note G4. The forty-second measure is a half note G4. The forty-third measure is a half note G4. The forty-fourth measure is a half note G4. The forty-fifth measure is a half note G4. The forty-sixth measure is a half note G4. The forty-seventh measure is a half note G4. The forty-eighth measure is a half note G4. The forty-ninth measure is a half note G4. The fiftieth measure is a half note G4. The fifty-first measure is a half note G4. The fifty-second measure is a half note G4. The fifty-third measure is a half note G4. The fifty-fourth measure is a half note G4. The fifty-fifth measure is a half note G4. The fifty-sixth measure is a half note G4. The fifty-seventh measure is a half note G4. The fifty-eighth measure is a half note G4. The fifty-ninth measure is a half note G4. The sixtieth measure is a half note G4. The sixty-first measure is a half note G4. The sixty-second measure is a half note G4. The sixty-third measure is a half note G4. The sixty-fourth measure is a half note G4. The sixty-fifth measure is a half note G4. The sixty-sixth measure is a half note G4. The sixty-seventh measure is a half note G4. The sixty-eighth measure is a half note G4. The sixty-ninth measure is a half note G4. The seventieth measure is a half note G4. The seventy-first measure is a half note G4. The seventy-second measure is a half note G4. The seventy-third measure is a half note G4. The seventy-fourth measure is a half note G4. The seventy-fifth measure is a half note G4. The seventy-sixth measure is a half note G4. The seventy-seventh measure is a half note G4. The seventy-eighth measure is a half note G4. The seventy-ninth measure is a half note G4. The eightieth measure is a half note G4. The eighty-first measure is a half note G4. The eighty-second measure is a half note G4. The eighty-third measure is a half note G4. The eighty-fourth measure is a half note G4. The eighty-fifth measure is a half note G4. The eighty-sixth measure is a half note G4. The eighty-seventh measure is a half note G4. The eighty-eighth measure is a half note G4. The eighty-ninth measure is a half note G4. The ninetieth measure is a half note G4. The ninety-first measure is a half note G4. The ninety-second measure is a half note G4. The ninety-third measure is a half note G4. The ninety-fourth measure is a half note G4. The ninety-fifth measure is a half note G4. The ninety-sixth measure is a half note G4. The ninety-seventh measure is a half note G4. The ninety-eighth measure is a half note G4. The ninety-ninth measure is a half note G4. The hundredth measure is a half note G4.

37 $A\flat$ $E\flat$ aug $A\flat$ $A\flat$ $E\flat$ aug $A\flat$

(Spoken) *If I didn't care,* *honeychile, more than words can say.*

41 $B\flat 7$

if I didn't care, *would I feel this way?* *Darling, if this isn't love,*

45 $C 7$ $F m$

then why do I thrill so much? *And what is it*

49 $B\flat 7$ $B\flat m 7$ $B\flat^{\circ} 7$ $E\flat 7$ N.C.

that makes my head go round and round while my heart just stands still? *If I did - n't care,*

53 $A\flat$ $E\flat$ aug $A\flat$ $A\flat$ $E\flat$ aug $A\flat$

would it be the same? *Would my ev - 'ry*

57 $B\flat 7$

prayer be-gin and end *with just your name?* *And would I be*

61 $C 7(b 9)$ $F 7$

sure that this is love be-yond com - pare? *Would all this be true*

65 $B\flat 7$ $B\flat m 7$ $E\flat 7$ $A\flat$ $F m 7$ $B\flat m 7$ $A\flat$

if I did-n't care for you?

The Gypsy

F

(Keyboard as written;
bass on chord root)

Keyboard
Eb7

Ab A°7 Bbm7 Eb7 Ab A°7 Bbm7 Eb7

In a

5 Abmaj7 A°7 Bb7

quaint car-a-van___ there's a la-dy they call___ "The Gyp-sy."___ She can

9 Bbm7 Eb7 Ab A°7 Bbm7 Eb7

look in the fu-ture and drive a-way all your fears.____ Ev-ry-

13 Abmaj7 A°7 Bb7

thing will come right if you on-ly be-lieve___ "The Gyp-sy."___ She could

17 Bbm7 Eb7 Ab A°7

tell at a glance that my heart was so full of tears.____ She

21 Bbm7 Eb7 Ab A°7 Bbm7 Eb7 Ab

looked at my hand and told me___ my lov-er was al - ways___ true.____ And

25 G7 Cm Bbm7 Eb7

yet in my heart, I knew, dear, some-bod-y else___ was kiss-ing you. But I'll

29 $A\flat\text{maj}7$ $A^\circ7$ $B\flat7$



go there a - gain 'cause I want to be-lieve — "The Gyp-sy, " — that my

33 $B\flat m7$ $E\flat7$ $A\flat$ $A^\circ7$



lov-er — is true — and will come back to me — some day. —

37 $B\flat m7$ $E\flat7$ $A\flat$ $A^\circ7$ $B\flat m7$ $E\flat7$ $A\flat$ (Keyboard)



(Spoken) You see, she looked in my hand and told me, that my baby would always be true.

41 $G7$ Cm $B\flat m7$ $E\flat7$



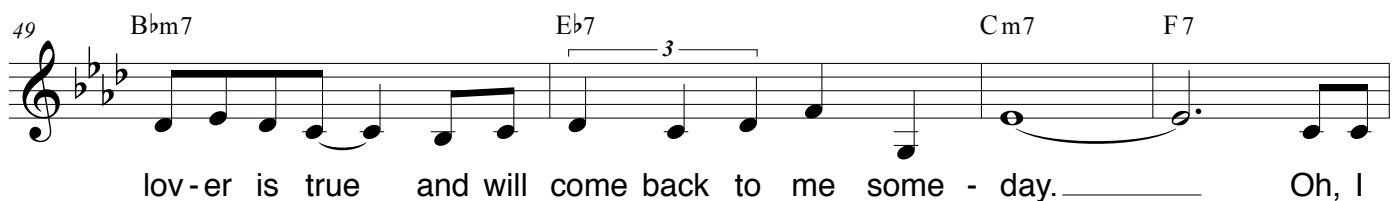
And yet, in my heart, I knew, dear, that somebody else was kissing you. But I'll

45 $A\flat\text{maj}7$ $A^\circ7$ $B\flat7$



go there a - gain 'cause I want to be-lieve — "The Gyp-sy, " — that my

49 $B\flat m7$ $E\flat7$ $Cm7$ $F7$



lov-er is true and will come back to me some - day. — Oh, I

53 $B\flat m7$ $E\flat7$ $A\flat$ Fm $B\flat m7$ $A\flat$



want to be - lieve that he'll come back to me some - day. —

The Gypsy

M

Keyboard

(Keyboard as written;
bass on chord root)

First system of musical notation (measures 1-4). The treble clef staff contains a melody with triplets and slurs. The bass clef staff contains a bass line with chords. Chord labels above the staff are: C, C#°7, Dm7, G7, C, C#°7, Dm7, G7. The tempo/mood marking 'In a' is at the end of the system.

Second system of musical notation (measures 5-8). The treble clef staff contains a melody with triplets and slurs. The bass clef staff contains a bass line with chords. Chord labels above the staff are: Cmaj7, C#°7, D7. The lyrics are: "quaint car-a-van ____ there's a la-dy they call ____ 'The Gyp-sy.' ____ She can

Third system of musical notation (measures 9-12). The treble clef staff contains a melody with triplets and slurs. The bass clef staff contains a bass line with chords. Chord labels above the staff are: Dm7, G7, C, C#°7, Dm7, G7. The lyrics are: "look in the fu-ture and drive a-way all your fears. ____ Ev-'ry -

Fourth system of musical notation (measures 13-16). The treble clef staff contains a melody with triplets and slurs. The bass clef staff contains a bass line with chords. Chord labels above the staff are: Cmaj7, C#°7, D7. The lyrics are: "thing will come right if you on-ly be-lieve ____ 'The Gyp-sy.' ____ She could

Fifth system of musical notation (measures 17-20). The treble clef staff contains a melody with triplets and slurs. The bass clef staff contains a bass line with chords. Chord labels above the staff are: Dm7, G7, C, C#°7. The lyrics are: "tell at a glance that my heart was so full of tears. ____ She

Sixth system of musical notation (measures 21-24). The treble clef staff contains a melody with triplets and slurs. The bass clef staff contains a bass line with chords. Chord labels above the staff are: Dm7, G7, C, C#°7, Dm7, G7, C. The lyrics are: "looked at my hand and told me ____ my lov-er was al - ways ____ true. ____ And

Seventh system of musical notation (measures 25-28). The treble clef staff contains a melody with triplets and slurs. The bass clef staff contains a bass line with chords. Chord labels above the staff are: B7, Em, Dm7, G7. The lyrics are: "yet in my heart, I knew, dear, some-bod-y else ____ was kiss-ing you. But I'll

29 Cmaj7 3 C#°7 3 D7
 go there a - gain 'cause I want to be-lieve "The Gyp-sy, " that my

33 Dm7 G7 C C#°7
 lov-er is true and will come back to me some day.

37 Dm7 3 G7 C C#°7 Dm7 G7 C (Keyboard)
 (Spoken) You see, she looked in my hand and told me, that my baby would always be true.

41 B7 3 Em Dm7 3 G7
 And yet, in my heart, I knew, dear, that somebody else was kissing you. But I'll

45 Cmaj7 3 C#°7 3 D7
 go there a - gain 'cause I want to be-lieve "The Gyp-sy, " that my

49 Dm7 G7 3 Em7 A7
 lov-er is true and will come back to me some - day. Oh, I

53 Dm7 3 G7 3 C Am Dm7 C
 want to be - lieve that she'll come back to me some - day.

To Each His Own

F

(Keyboard)

(Bass - play bass clef notes as written)

Keyboard

rose must re-main with the sun and the rain, or its
good is a song if the words just don't be-long and a

love-ly prom-ise won't come true. To each his own, to
dream must be a dream for two? No good a-lone, to

each his own, and my own is you. What
each his own,

For me there's you. If a

flame is to grow there must be a glow, to op-en each door, there's a

key. I need you, I know, I can't let you go, your

touch means too much to me. Two

23 B^b $Gm7$ B^b $Gm7$

lips _____ must in - sist _____ on two more _____ to be kissed, _____ or they'll

25 B^b $Gm7$ $F7/A$ $/C$ $F7$

nev - er know what love can do. To each his own, I've

28 $Cm7$ $F7$ B^b B^b7 (Keyboard)

found my own one and on - ly you.

31 E^b $Dm7$ $G7$ $Dm7$ $G7$

(Spoken) *If a flame is to grow, there must be a glow, and to open each door, there's gotta be a key.*

35 C $C7$ F $F7$

I need you, I know, I can't let you go, 'cause honey, your touch means too much to me. Two

39 B^b $Gm7$ B^b $Gm7$

lips _____ must in - sist _____ on two more _____ to be kissed, _____ or they'll

41 B^b $Gm7$ $F7/A$ $/C$ $F7$

nev - er know what love can do. To each his own, I've

44 $Cm7$ $F7$ $D7$

found my own one and on - ly you. My

47 $Cm7$ F B^b E^b $Cm7$ B^b

one a - lone _____ is you. _____

(Keyboard)

(Bass - play bass clef notes as written)

To Each His Own

M
Keyboard

rose must re - main with the sun and the rain, or its
good is a song if the words just don't be - long and a

love - ly prom - ise won't come true. To each his own, to
dream must be a dream for two? No good a - lone, to

each his own, and my own is you. What
each his own,

For me there's you. If a

flame is to grow there must be a glow, to op - en each door, there's a

key. I need you, I know, I can't let you go, your

touch means too much to me. Two

23 E^b $Cm7$ E^b $Cm7$

lips _____ must in - sist _____ on two more _____ to be kissed, _____ or they'll

25 E^b $Cm7$ B^b7/D $/F$ B^b7

nev - er know what love can do. To each his own, I've

28 $Fm7$ B^b7 E^b E^b7

found my own one and on - ly you. (Keyboard)

31 A^b $Gm7$ $C7$ $Gm7$ $C7$

(Spoken) *If a flame is to grow, there must be a glow, and to open each door, there's gotta be a key.*

35 F $F7$ B^b B^b7

I need you, I know, I can't let you go, 'cause honey, your touch means too much to me. Two

39 E^b $Cm7$ E^b $Cm7$

lips _____ must in - sist _____ on two more _____ to be kissed, _____ or they'll

41 E^b $Cm7$ B^b7/D $/F$ B^b7

nev - er know what love can do. To each his own, I've

44 $Fm7$ B^b7 $G7$

found my own one and on - ly you. My

47 $Fm7$ B^b E^b A^b $Fm7$ E^b

one a - lone _____ is you. _____

VOCAL DUET

Skip To My Lou Polka

Keyboard

(Sax) $E\flat$ $B\flat 7$ $E\flat$ $B\flat 7$ $E\flat$

9 $E\flat$ $B\flat 7$
 (F) Skip, skip, skip to my Lou. Skip, skip, skip to my Lou.

13 $E\flat$ $B\flat 7$ $E\flat$
 Skip, skip, Skip to my Lou. Skip to my Lou, my darl - ing.

17 $E\flat$ $B\flat 7$
 (M) Flies in the but-ter-milk, shoo fly, shoo. Flies in the but-ter-milk, shoo fly, shoo.

21 $E\flat$ $B\flat 7$ $E\flat$
 Flies in the but-ter-milk, shoo fly, shoo. Skip to my Lou, my darl - ing.

25 $E\flat$ $B\flat 7$
 (Both) Hey, hey, skip to my Lou. Hey, hey, skip to my Lou.

29 $E\flat$ $B\flat 7$ $E\flat$
 Hey, hey, Skip to my Lou. Skip to my Lou, my darl - ing.

33 $E\flat$ $B\flat 7$ $E\flat$

37 $E\flat$ $B\flat 7$
 (M) Lost my part - ner, what-'ll I do? Lost my part - ner, what-'ll I do?

41 $E\flat$ $B\flat 7$ $E\flat$
 Lost my part - ner, what-'ll I do? Skip to my Lou, my darl - ing.

45 $E\flat$ $B\flat 7$

(F) Hey, hey, skip to my Lou. Hey, hey, skip to my Lou.

49 $E\flat$ $B\flat 7$ $E\flat$

Hey, hey, Skip to my Lou. Skip to my Lou, my darl - ing.

53 $E\flat$ (Sax) $B\flat 7$ $E\flat$

57 $E\flat$ $B\flat 7$

(F) Lou, Lou, skip to my Lou. Lou, Lou, skip to my Lou.
(Both) Hey, hey, skip to my Lou. Hey, hey, skip to my Lou.

61 $E\flat$ $B\flat 7$ $E\flat$

Lou, Lou, skip to my Lou. Skip to my Lou, my darl - ing.
Hey, hey, skip to my Lou. Skip to my Lou, my darl - ing.

65 $E\flat$ (Keyboard) $B\flat 7$ $E\flat$

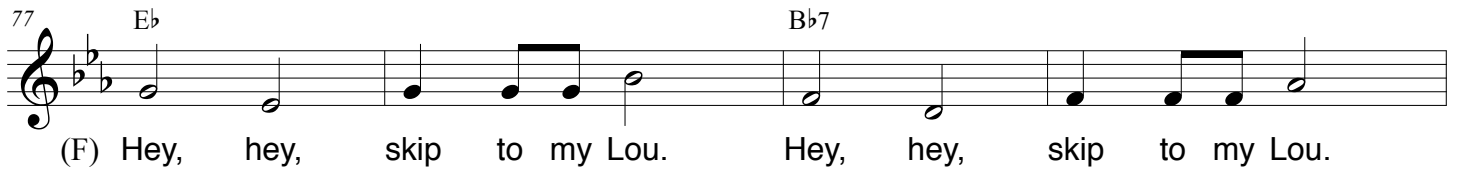
69 $E\flat$ $B\flat 7$

(M) I'll get an-oth-er one, pret-ti-er than you. I'll get an-oth-er one pret-ti-er than you.

73 $E\flat$ $B\flat 7$ $E\flat$

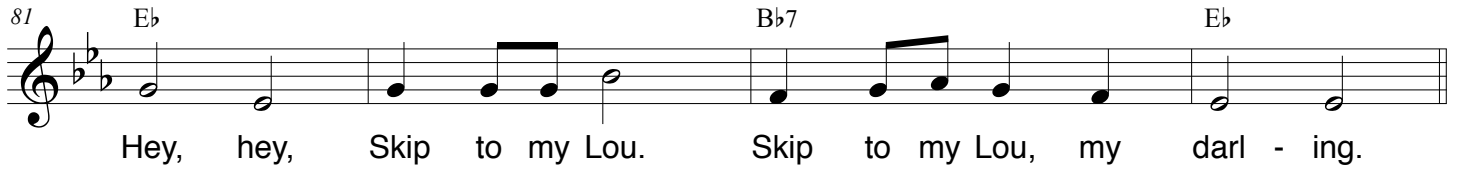
I'll get an-oth-er one, pret-ti-er than you. Skip to my Lou, my darl - ing.

77 $E\flat$ $B\flat 7$



(F) Hey, hey, skip to my Lou. Hey, hey, skip to my Lou.

81 $E\flat$ $B\flat 7$ $E\flat$

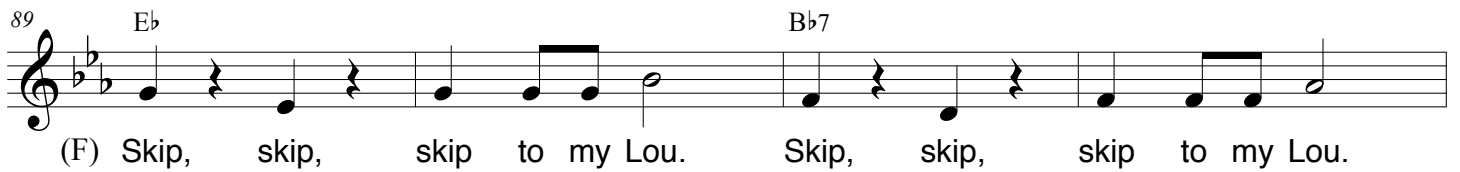


Hey, hey, Skip to my Lou. Skip to my Lou, my darl - ing.

85 $E\flat$ (Sax) $B\flat 7$ $E\flat$



89 $E\flat$ $B\flat 7$



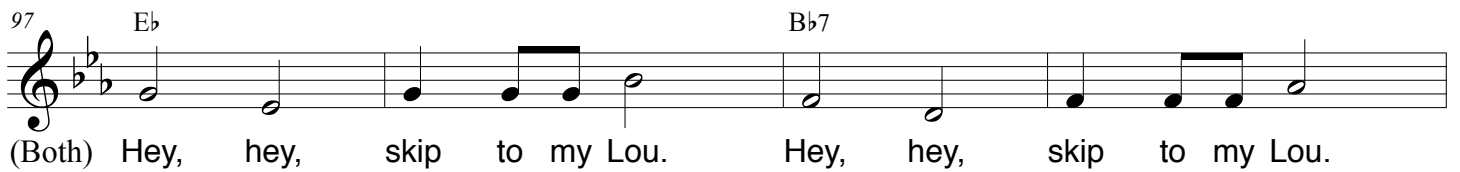
(F) Skip, skip, skip to my Lou. Skip, skip, skip to my Lou.

93 $E\flat$ $B\flat 7$ $E\flat$




Skip, skip, Skip to my Lou. Skip to my Lou, my darl - ing.

97 $E\flat$ $B\flat 7$



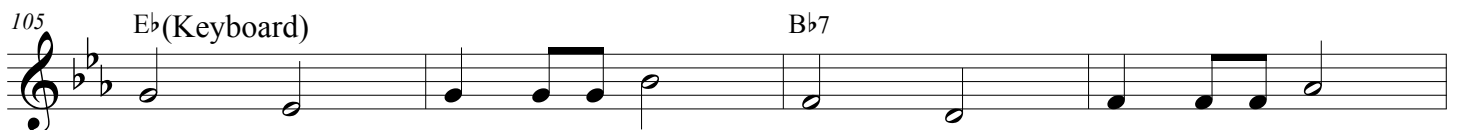
(Both) Hey, hey, skip to my Lou. Hey, hey, skip to my Lou.

101 $E\flat$ $B\flat 7$ $E\flat$

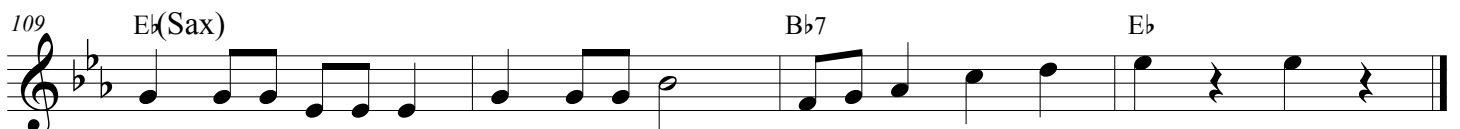


Hey, hey, Skip to my Lou. Skip to my Lou, my darl - ing.

105 $E\flat$ (Keyboard) $B\flat 7$



109 $E\flat$ (Sax) $B\flat 7$ $E\flat$



Goodnight Sweetheart

F

Keyboard

(Sax)

F Fmaj7 Gm7 C7 Am7 Ab° Gm7 C7

5 F F#°7 Gm7 C7 F F#°7

The day is o - ver and its cares and woes, _____ in peace - ful

9 Gm7 C7 F F#°7 Gm7 C7

sweet re - pose, _____ will fade and die. _____

13 F F#°7 Gm7 C7 Dm G7

A dream - y dream-land beck-ons you and me. _____ How hap-py

17 C /E Dm G7 C/E Eb°7 D°7 C7

life would be _____ if we could dream for ev - er.

21 F Bb F

Good - night, sweet-heart, till we meet to - mor - row.

25 C7

Good - night, sweet-heart, sleep will ban - ish sor - row.

29 Dm Bb C7

Tears and part - ing may make us for - lorn, _____

33 F maj7 Dm Gm C7
 but with the dawn, a new day is born. So I'll say

37 F B♭ F
 good - night, sweet - heart, though I'm not be - side you.

41 C7
 Good - night, sweet - heart, still my love will guide you.

45 Dm G7 G#7
 Dreams en - fold you; in each one I'll hold you.

49 F C°7 1. C7 F Gm7 C7
 Good - night, sweet - heart, good - night.

53 2. C7 F (Sax)
 sweet - heart, good - night.

57 B♭ F C7 F
 Good - night, sweet - heart, good - night.

61 (Sax) Dm Gm7 F#maj7 F maj7
 —

Goodnight Sweetheart

M

Keyboard

(Keyboard)

B \flat B \flat maj7 Cm7 F7 Dm7 D \flat Cm7 F7

5 B \flat B \circ 7 Cm7 F7 B \flat B \circ 7

The day is o - ver and its cares and woes, _____ in peace - ful

9 Cm7 F7 B \flat B \circ 7 Cm7 F7

sweet re - pose, _____ will fade and die. _____

13 B \flat B \circ 7 Cm7 F7 Gm C7

A dream - y dream - land beck - ons you and me. _____ How hap - py

17 F /A Gm C7 F/A A \flat 7 G \circ 7 F7

life would be _____ if we could dream for ev - er.

21 B \flat E \flat B \flat

Good - night, sweet - heart, till we meet to - mor - row.

25 F7

Good - night, sweet - heart, sleep will ban - ish sor - row.

29 Gm E \flat F7

Tears and part - ing may make us for - lorn, _____

33 $B\flat$ maj 7 Gm Cm F7
 but with the dawn, a new day is born. So I'll say

37 $B\flat$ $E\flat$ $B\flat$
 good - night, sweet-heart, though I'm not be - side you.

41 F7
 Good - night, sweet-heart, still my love will guide you.

45 Gm C7 $C\sharp 7$
 Dreams en - fold you; in each one I'll hold you.

49 $B\flat$ $F^\circ 7$ 1. F7 $B\flat$ Cm7 F7
 Good - night, sweet - heart, good - night.

53 2. F7 $B\flat$ (Keyboard)
 sweet - heart, good - night.

57 $E\flat$ $B\flat$ F7 $B\flat$
 Good - night, sweet - heart, good - night.

61 Keyboard Gm Cm7 B maj 7 $B\flat$ maj 7

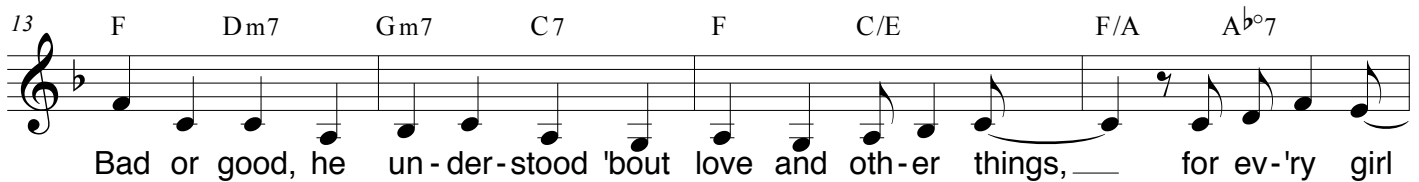
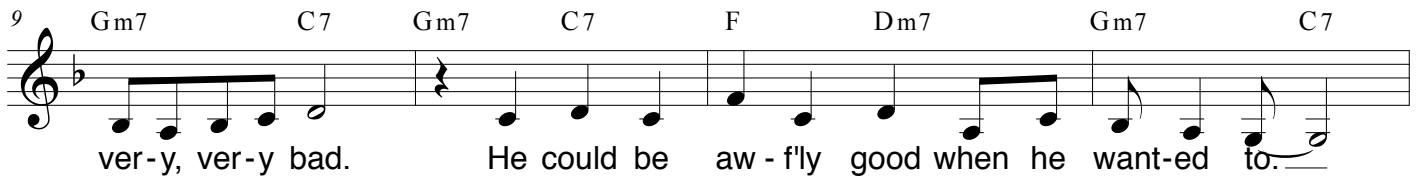
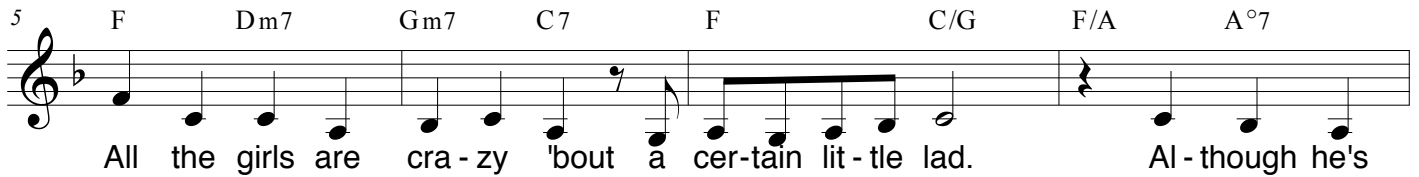
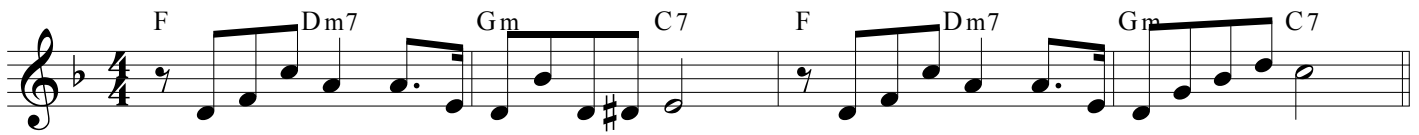
FEMALE VOCAL ONLY

Oh Johnny

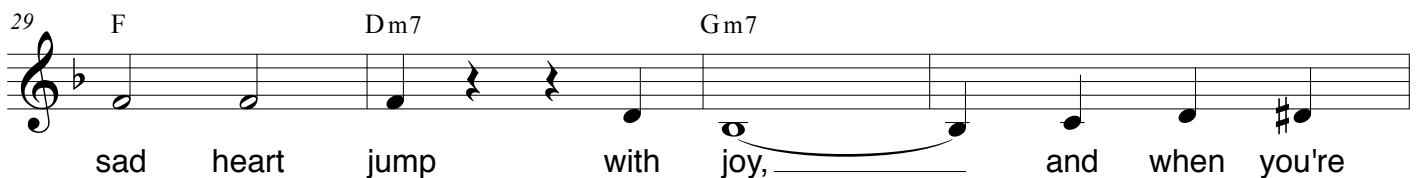
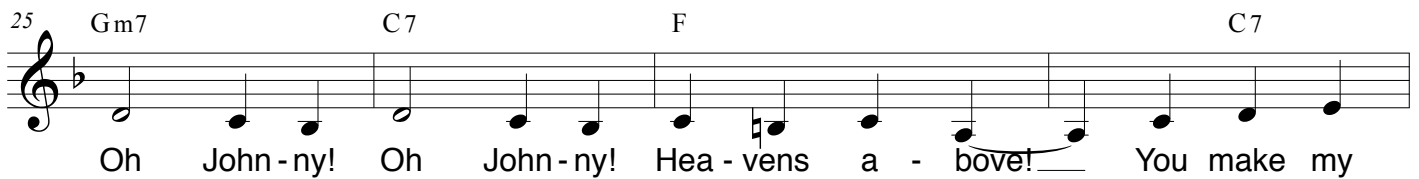
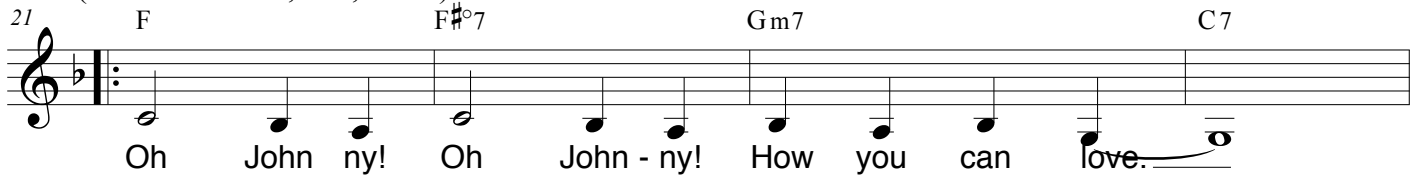
F

Keyboard

(Keyboard)



(3 Times - Vocal, Sax, Vocal)



33 C7 D°7 Gm7 C7

near, I just can't sit still a min - ute. I'm so,

37 F F#°7 Gm C7

Oh John - ny! Oh John - ny! please tell me, dear, what

41 Em7(b5) /Bb A7 G9

makes me love you so? You're not

45 F Dm7 G F°7

hand - some, it's true, but when I look at you, I just,

49 1, 2. Gm7 C7 F Gm7 C7

Oh, John - ny! Oh John - ny! Oh!

53 3. Gm7 C7

Oh, John - ny! Oh John - ny!

57 N.C. (Spoken seductively) F C Gm7 C7 F C7 F

Oh, John-ny! Oh!

(Keyboard)

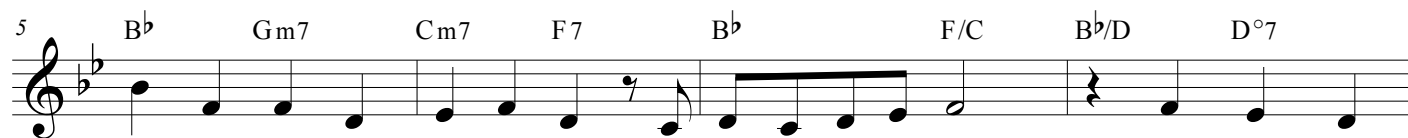
FEMALE VOCAL ONLY

Oh Johnny

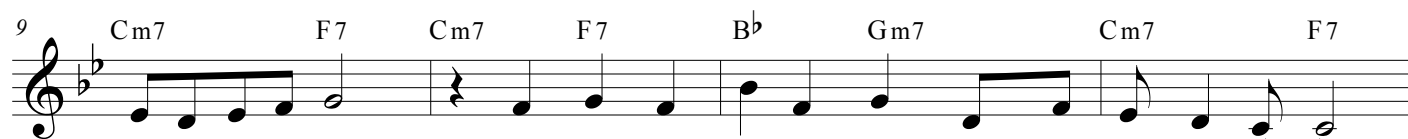
M

Keyboard

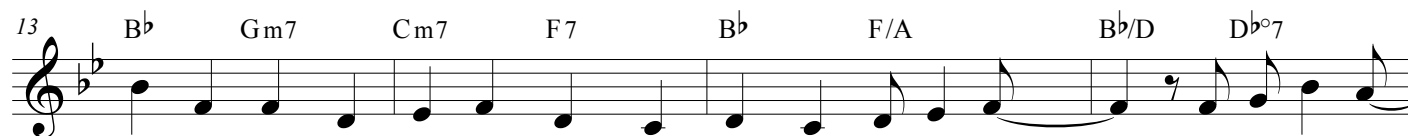
(Keyboard)



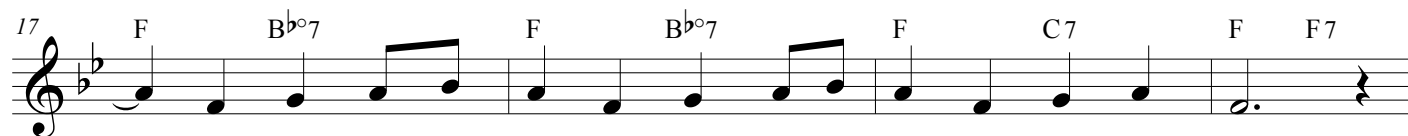
All the girls are cra - zy 'bout a cer - tain lit - tle lad. Al - though he's



ver - y, ver - y bad. He could be aw - f'ly good when he want - ed to. —

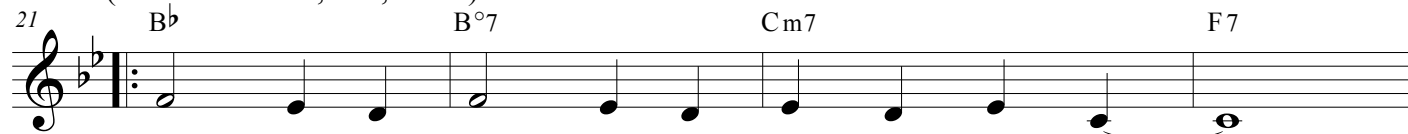


Bad or good, he un - der - stood 'bout love and oth - er things, — for ev - 'ry girl

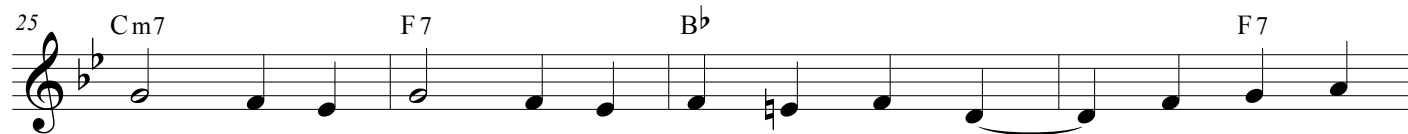


— in town fol - lowed him a - round, just to hold his hand and say,

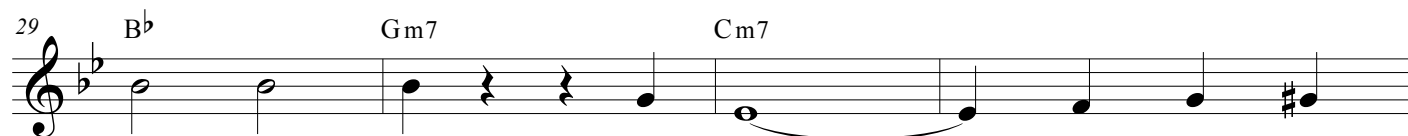
(3 Times - Vocal, Sax, Vocal)



Oh John ny! Oh John - ny! How you can love. —



Oh John - ny! Oh John - ny! Hea - vens a - bove! — You make my



sad heart jump with joy, — and when you're

33 F7 G°7 Cm7 F7

near, I just can't sit still a min - ute. I'm so,

37 B♭ B°7 Cm F7

Oh John - ny! Oh John - ny! please tell me, dear, _____ what

41 Am7(b5) /E♭ D7 C9

makes me love you so? _____ You're not

45 B♭ Gm7 C B♭°7

hand-some, it's true, _____ but when I look at you, _____ I just,

49 1, 2. Cm7 F7 B♭ Cm7 F7

Oh, John - ny! Oh John - ny! Oh! _____

53 3. Cm7 F7

Oh, John - ny! Oh John - ny!

57 (Spoken seductively) N.C. (Keyboard) B♭ F Cm7 F7 B♭ F7 B♭

Oh, John-ny! Oh!

VOCAL DUET

Mockin' Bird Hill

Keyboard

Chords: Eb, Ab, Bb, Bb7, Eb, N.C.

(F) Tra - la -
(M)

5 Chords: Eb, Ab, Eb, Bb7

la, twid-dle-dee dee dee, it gives me a thrill to wake up in the

10 Chords: Eb, Eb

morn-ing to the mock-in' bird's trill. Tra-la - la, twid-dle-dee dee dee, there's

15 Chords: Ab, Eb, Bb7, Eb, Ab, Eb, N.C.

peace and good-will. You're wel-come as the flow-ers on Mock-in' Bird Hill. When the

21 Chords: Eb, Ab, Bb7

sun in the morn-in' peeps o-ver the hill and kiss-es the ro-ses 'round

27 Chords: Eb, Eb, Ab

my win-dow sill. Then my heart fills with glad-ness when I hear the

32 Chords: Bb7, Eb

trill of the birds in the tree-tops on Mock-in' Bird

2
36

Hill. Tra-la - la, twid-dle-dee dee dee, it gives me a thrill to wake up in the

42

morn-ing to the mock-in' bird's trill. Tra-la - la, twid-dle-dee dee dee, there's

47

peace and good will. You're wel-come as the flow-ers on Mock-in' Bird Hill.

53

(F)When it's

57

late in the eve - nin', I climb up the hill and sur - vey all my

62

king - dom while ev - 'ry - thing's still. On-ly me and the sky and an

67

old whip - por - will sing-in' songs in the twi - light on Mock-in' Bird

Chords: Eb, Ab, Bb7, N.C., Eb (Keyboard)

72 C7 F 3 Bb F C7 3

Hill. Tra-la - la, twid-dle-dee dee dee, it gives me a thrill to wake up in the

78 F F 3 Bb

morn-ing to the mock-in' bird's trill. Tra-la - la, twid-dle-dee dee dee, there's peace and good

84 F C7 F Bb F

will. You're wel - come as the flow - ers on Mock-in' Bird Hill. You're

89 C7 C7

wel - come as the flow - ers, you're

(M) You're wel - come as the flow - ers, you're

93 C7 F C7 F (Keyboard)

wel - come as the flow-ers on Mock-in' Bird, Mock-in' Bird Hill. _____

99 F Gm C7 F

Tequila

Keyboard

The musical score is written for two parts: (Keyboard) and (Add Bass). The (Keyboard) part is in treble clef, 4/4 time, and features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The (Add Bass) part is in bass clef, 4/4 time, and features a simple, rhythmic bass line with a few notes and rests.

(Add Drums)

Measures 7-12 of the musical score. The notation continues with a complex melodic line in the treble clef and a simpler bass line in the bass clef. The key signature remains one flat (B-flat). The tempo/mood is marked 'Andante'.

13

13

(Sax)

17 F Eb F Eb F Eb F Eb

17

17

The image displays a musical score for the song "The Rose Tree". It consists of three staves: a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 21 through 24, and the second system contains measures 25 through 28. Above the vocal staff, the lyrics "The Rose Tree" are written in a stylized font. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand. The score includes repeat signs and first/second endings. The first ending leads back to the beginning of the piece, and the second ending leads to the final measure. The score is presented in a clean, professional layout with a white background and black notation.

Swing it!

26 $B\flat 7$ F $B\flat 7$ F

30 $B\flat 7$ F G $C7$ (Spoken) (Sax)

Te-qui - la!

34 F $E\flat$ F $E\flat$ F $E\flat$ F $E\flat$

38 F $E\flat$ F $E\flat$ F $E\flat$ To Coda Θ F (Ad lib)

42 F $E\flat$ F $E\flat$ F $E\flat$ F $E\flat$

46 F $E\flat$ F $E\flat$ F $E\flat$ F $E\flat$

50 F $E\flat$ F $E\flat$ F $E\flat$ F $E\flat$

54 F $E\flat$ F $E\flat$ F $E\flat$ F D.S. al Coda

♯ Coda

(Keyboard, Bass, & Drums)

58

58

63

63

67 (Drums out)

67

71 (All-Spoken)

71

Te - qui - la!

VOCAL DUET

In The Cool, Cool, Cool Of The Evening

Keyboard

Eb (Keyboard) Fm7 Gm Fm7 Bb7
 5 Eb C7(b9) Fm7 (Both) In the
 cool, cool, cool of the ev-'ning, tell 'em we'll be there. In the
 9 Bb7 Bb7(b9) Eb Bb7
 cool, cool, cool of the ev-'ning, bet-ter save a pair. When the
 13 Eb F°7 Ab
 par - ty's get - tin' a glow on and sing-in' fills the air. In the
 17 Fm7 Eb C7 Fm Bb7 Eb (Keyboard)
 shank of the night when the do-in's al-right, you can tell 'em we'll be there.

21 Eb Fm7 Gm Fm7 Ab F#°7 Dm7 G7
 Sue wants a bar - be-cue, Sam wants to boil a ham,
 Days when it's aw - ful hot, we stay at home a lot
 25 C F C F
 Grace votes for and bouil - la - baisse stew.
 goof - in' and watch - in' T. V.
 27 C F C
 (M) Jake wants a wee - ny bake, steak, and a lay - er cake.
 Our air con - di - tion - ing, that does - n't mean a thing
 29 Db Gb Db Gb
 He'll when get it's a tum - my ache, too.
 31 Db Db
 when it's a hun - dred and three.



(F) We'll rent a tent or tee-pee, let the town cry-er cry. ____
That's when we change and show-er, just as the sun goes down. ____

In the

In the

par - ty's get - tin' a glow on and sing-in' fills the air. (M) If I

ain't in the clink and there's some-thing to drink, you can bet that I'll be there. ____

D.S. al Coda

Bb7 (Keyboard)

♩ Coda

57 $A\flat$ $Fm7$ 3 $E\flat$ $C7$

air. (M) As the night gets its start, we'll be do - in' our part. (F) When the

60 $Fm7$ $E\flat$ $C7$

folks start to sing, that's when we start to swing. (Both) As the

62 $Fm7$ 3 $Gm7$ 3 3

place starts to move, we'll be right in the groove. You can

64 $Fm7$ $Em7$ $Fm7$ $B\flat7$

tell 'em we're not square. Yeah, tell 'em we'll both be

68 $E\flat$ $Fm7$ (Keyboard) $B\flat7$ $E\flat$

there. We'll be there!

The musical score is written for a vocal line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into systems, each with a measure number (57, 60, 62, 64, 68) at the beginning. Chord markings are placed above the staff lines. The vocal line includes lyrics, and the piano part includes triplets and other musical notations. The score ends with a double bar line.