

Set J

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

(Bass) B♭ (Sax) A7 G7 C7 B♭°7 F7

5

9

13

17

21

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

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

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

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

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

2

Musical score for piano showing measures 25-29. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. Measure 25 starts with a B-flat chord (B-flat, D, F). Measure 26 starts with a G minor chord (G, B-flat, D). Measure 27 starts with a B-flat chord. Measure 28 starts with a G-flat dominant seventh chord (G-flat, B-flat, D, F-sharp). Measure 29 concludes with a G-flat dominant seventh 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 staves of music. The top staff has lyrics: "way down yon - der in New Or - leans. _____". The bottom staff has a bass line. Measure 29 starts with a B♭ note, followed by a B°7 chord (B, D, F, A). Measure 30 starts with a C m7 chord (C, E, G, B♭), followed by an F7 chord (F, A, C, E), a B°6 chord (B, D, F, A), and ends with a B°7 chord (B, D, F, A).

way down yon - der in New Or - leans.

A musical score for a band or orchestra. The score consists of four staves. The first staff is for the bassoon, marked '33.' and 'B♭'. The second staff is for the alto saxophone, marked '(Sax)'. The third staff is for the guitar, marked 'G m'. The fourth staff is for the tenor saxophone, marked '(Sax)'. The lyrics 'way down yon - der,' are written below each staff. The music is in common time.

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

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

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

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

leans.

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

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

(Bass) E♭ D7 C7 F7 E♭°7 B♭7

(Keyboard)

5 B♭7 F m7 B♭7 E♭Maj7

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

9 B♭7 F m7 B♭7(#5) E♭ E°7

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

13 B♭7 F m7 B♭7 E♭Maj7

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

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

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

21 F7 N.C. F7 B♭7sus4 B♭7

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

25 E♭ C m E♭ B7

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

1, 2. 29 E♭ E°7 F m7 B♭7 E♭6 E°7

way down yon - der in New Or - leans.

3. 33 E♭ (Keyboard) C m (Keyboard)

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

37 A♭Maj7 G m7 F m7 B♭7

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

41 E♭6 (Keyboard) A♭m7

leans.

43 B♭7 E♭6

F

Keyboard

Let Me Call You Sweetheart

(Sax) E^b/G G^b^o7 F m7 B^b7

5 E^b G^b^o7 F m7 B^b7 E^b
I am dream - ing, dear, of you,

9 E^b G^b^o7 F m7 B^b7
day by day.

13 F m7 E⁷ B^b/D B^b7
Dream - ing where the skies are blue

17 F m7 C^o7 E^b
when they're grey.

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

25 F7 B^b
still I wan - der on in dreams

29 C m C^o7 B^b G7
in the land of love, it seems,

33 C m7 F7 B^b B^b7
just with you.

37 E♭

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

42 C7 F7 B♭7

with you. Let me hear you

47 Fm7 /B♭ E♭ B♭ B♭7 F7 B♭7

whis - per that you love me, too.

53 E♭ E♭° E♭

Keep the love - light glow - ing in your eyes

57 A♭ C7 F A♭

so true. Let me eyes

62 E♭° E♭ C7 F7 B♭7

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

67 1. E♭ B♭ F7 B♭7 2. E♭ (Sax) G♭°7

you. 1. you. 2. you.

71 Fm7 D aug B♭7 E♭6

D augmented, B7, E6

M
Keyboard

Let Me Call You Sweetheart

(Keyboard)

1 A♭/C B°7 B♭m7 E♭7

5 A♭ B°7 B♭m7 E♭7 A♭
I am dream - ing, dear, of you,

9 A♭ B°7 B♭m7 E♭7
day by day.

13 B♭m7 A°7 E♭/G E♭7
Dream - ing where the skies are blue

17 B♭m7 F°7 A♭
when they're grey.

21 C7 F m7
When the sil - v'ry moon - light gleams,

25 B♭7 E♭
still I wan - der on in dreams

29 F m F°7 E♭ C7
in the land of love, it seems,

33 F m7 B♭7 E♭ E♭7
just with you.

37 A♭

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

42 F7 B♭7 E♭7

with you. _____ Let me hear you

47 B♭m7 /E♭ A♭ E♭º E♭7 B♭7 E♭7

whis - per that you love me, too. _____

53 A♭

Keep the love - light glow - ing in your

57 D♭ F7 B♭ D♭

eyes so true. _____ Let me

62 A♭º A♭ F7 B♭7 E♭7

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

67 1. A♭ E♭ B♭7 E♭7 2. A♭ B°7

1. you. _____ 2. (Keyboard) you. _____

71 B♭m7 G aug E♭7 A♭⁶

MALE VOCAL

Spanish Eyes

Keyboard

4 3 2 1 C7 F

6 F
Blue Span - ish eyes,

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

14
True Span - ish eyes,

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

22 F
Soon, I'll re - turn

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

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

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

38 G
 Blue - - - Span - - - eyes, - - -

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

46
 Please, - - - please don't cry. - - -

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

54 G
 Soon, - - - I'll return - - -

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

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

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

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

(3 Times - Vocal 1st and 3rd)

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

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

5 B^b

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

9 B^o7 F7/C /F

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

15 F9(#5) B^b

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

21

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

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

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

32 G7 C7 F9 F7 B^b C m7 F7

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

37 B^b A7 G7 C7 F13 F7

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

43 B^b

home. _____

(3 Times - Vocal 1st and 3rd)

Bill Bailey**M**

Keyboard

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

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

5 E♭

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

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

9 E°7 B♭7/F /B♭

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

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

15 B♭9(\$5) E♭

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

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

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

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

26 G° F m C7 F m A♭ A°7 E♭/B♭

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

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

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

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

32 C7 F7 B♭9 B♭7 1, 2. E♭ F m7 B♭7

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

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

37 E♭ D7 C7 F7 3. E♭

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

please come home. _____

I Don't Know Why

F

Keyboard

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

I Don't Know Why

M
Keyboard

5 FMaj7 F6 A m7 A♭7

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

8 G m7 C7 G m7 A m7

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

11 C7 C7(♭9) F6 F F7/E♭ D7

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

14 G9 C9 F G9 G m7 C9 C7(♭9)

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

17 FMaj7 B♭Maj9 A m7 D7

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

19 G m7 C7(♭9) 1. F G m7(♭5) C7(♭9) 2. F G m7 F♯Maj7 F6

I don't know why, I just do. do. —

VOCAL ONLY

You're Just In Love

(Keyboard) C maj7 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 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 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

The musical score consists of two staves. The top staff is for the vocal part, starting with a C major chord (C, E, G) in common time (indicated by a '4'). The lyrics begin with '(F) I hear sing-ing and there's no one there.' The vocal line continues through various chords including Dm7, Em7, and G7, with some notes sustained across measures. The bottom staff is for the keyboard, showing a continuous line of notes. The lyrics continue with 'I smell blos-soms and the trees are bare.' The vocal part then moves to a G7 chord, followed by a section with C, Am, Dm7, and G7 chords. The lyrics 'All day long I seem to walk on air, I won-der' are followed by 'why, I won-der why.' The vocal part then moves to a C7 chord, followed by F, Dm7, and G7 chords. The lyrics 'And, what's more, i've lost my ap - pe-tite. Stars that used to twin-kle' are followed by 'in the skies are twink-ling in my eyes, I won-der why?'. The vocal part then moves to a C chord, followed by C#7, Dm7, and G7 chords. The lyrics 'in the skies are twink-ling in my eyes, I won-der why?' are repeated. The vocal part then moves to an F chord, followed by a bass line. The lyrics 'You don't need an-a-lyz-ing, it is not so sur-pris-ing that you feel ver-y strange but nice.' are followed by 'Your heart goes pit - ter pat-ter,'. The vocal part then moves to a C7 chord, followed by F, Dm7, and G7 chords. The lyrics 'I know just what's the mat-ter be-cause I've been there once or twice. Hon-ey,' are followed by 'put your head on my shoul-der, you need some-one who's old-er, a rub down'. The vocal part then moves to an F chord, followed by a bass line.

2
58 F7 3 B♭6 Gm7 C7

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

63 F F♯7 Gm7 C7 F A7

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

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

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

73 Em7 A7

I smell blos - soms and the trees are bare.

that you feel ver - y strange but nice.

77 Em7

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

why, I won - der why.

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

The musical score consists of six staves of music. The first staff starts at measure 58 in F major (F7), transitions to B♭ major (B♭6), then G minor (Gm7), and finally C major (C7). The lyrics are "with a vel - vet glove. Hon-ey, there is noth-ing you can take". The second staff starts at measure 63 in F major (F), transitions to F♯ major (F♯7), then G minor (Gm7), and finally C major (C7). The lyrics are "to re-lieve that pleas-ant ache. You're not sick, you're just in love.". The third staff starts at measure 69 in D major (D), with a bracket indicating "(F)" before "I". The lyrics are "I hear sing - ing and there's no one there.". The fourth staff continues from the third staff, with lyrics "(M) You don't need an - al - yz - ing, it is not so - sur-pris - ing". The fifth staff starts at measure 73 in E major (Em7), transitioning to A major (A7). The lyrics are "I smell blos - soms and the trees are bare.". The sixth staff continues from the fifth staff, with lyrics "that you feel ver - y strange but nice.". The seventh staff starts at measure 77 in E major (Em7). The lyrics are "All day long I seem to walk on air, I won - der". The eighth staff continues from the seventh staff, with lyrics "Your heart goes pit - ter pat-ter, I know just what's the mat-ter". The ninth staff starts at measure 81 in A major (A7), transitioning to D major (D), then B minor (Bm), then E major (Em7), and finally A major (A7). The lyrics are "why, I won - der why.". The tenth staff continues from the ninth staff, with lyrics "be-cause I've been there once or twice.". The music uses a mix of common time and 3/4 time signatures, indicated by the '3' above the bass clef in the first staff.

85 D
I keep tossing 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 D7
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 D maj7 Em7 F#m7 Em7 A7 D
(Keyboard)

just in love.

just love.

Give Me A Kiss To Build A Dream On

F

(Sax) G B^b7 Am7 D7 Em 3 G^o7 Am7 D7 Keyboard

5 G B^b7 3 Give me a kiss to build a dream on, and my i - mag-i - na -

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

7 Am7 D7 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^bmaj7 B^b7 Cm7 B^bmaj7 lone with my fan - cies, I'll be with you

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

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

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

2

29 A m7 D 7 G A m7 D 7

give, a kiss to build a dream on.

32 G B^o7 A m7 D 7 A m7 D 7
(Sax)

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

42 C m7 F 7 B^bmaj7 B^o7 C m7 B^bmaj7
lone with my fan - cies, I'll be with you

46 C m6 D 7 G m A 7 B^bm7 E^b7
weav - ing ro - man - ces, mak - ing be - lieve they're true. So,

50 A^b B^o7 B^bm7 E^b7
give me your lips for just a mo - ment, and my i - mag - i - na -

52 B^bm7 E^b7 B^bm7 E^b7 B^bm7 E^b7
- tion will make that mo - ment live. Give me what you a - lone can

55 B^bm7 E^b7 A^b (Sax) A^b C m
give, a kiss to build a dream on.

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

Give Me A Kiss To Build A Dream On M

(Keyboard)

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

5 C

E^b7

3

Give me a kiss to build a dream on, and my i - mag-i - na -
Give me a kiss be - fore you leave me, and my i - mag-i - na -

7 Dm7

G7

3

Dm7

G7

G7

3

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

10 Dm7

G7

3

C

Dm7

G7

this, a kiss to build a dream on.

13 A7sus

G7

C

C7

part, a kiss to build a dream on.

When I'm a -

16 Fm7

B^b7E^bmaj7E^b7

Fm7

E^bmaj7

lone with my fan - cies,

I'll be with you

20 Fm6

G7

Cm

D7

G

G7

weav - ing ro - man - ces,

mak - ing be - lieve they're true.

24 C

E^b7

3

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

26 Dm7

G7

3

Dm7

G7

G7

3

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

2

29 Dm7 G7 C Dm7 G7
 give, a kiss to build a dream on.

32 C E^b7 Dm7 G7 Dm7 G7 (Keyboard)
 36 Dm7 G7 Dm7 G7 1. C Dm7 G7 2. C C7 When I'm a-
 42 Fm7 B^b7 E^bmaj7 E^b7 Fm7 E^bmaj7
 lone with my fan - cies, I'll be with you
 46 Fm6 G7 Cm D7 E^bm7 A^b7
 weav - ing ro-man - ces, mak - ing be - lieve they're true. So,
 50 D^b E⁷
 give me your lips for just a mo - ment, and my i - mag - i - na -
 52 E^bm7 A^b7 E^bm7 A^b7 E^bm7 A^b7
 - tion will make that mo-ment live. Give me what you a - lone can
 55 B^b7sus A^b7 D^b (Keyboard) D^b Fm
 give, a kiss to build a dream on.

58 G^b G⁷ D^b/A^b E^bm A^b7 D^bmaj7

Nebraska Polka

Keyboard

(Keyboard)

E^b A^b B^b B^b₇

5 E^b B^b₇

II E^b B^b₇

17 E^b B^b₇ 1. E^b (Keyboard) 2. E^b (Sax)

22 B^b F7 B^b

27 F7 B^b (Keyboard) B^b (Sax)

31 E^b B^b₇

37 E^b B^b₇

43 E^b B^b₇ E^b E^b₇

2 (Keyboard)

47 A♭ E♭7 A♭

54 E♭7 A♭ E♭7

61 A♭ E♭7 A♭ (Sax) E♭7 A♭ E♭7

66 A♭ E♭7 A♭

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

79 Fm

83 E♭ B♭7 E♭ (Sax) E♭7

87 A♭ E♭7

93 A♭ E♭7 A♭ E♭7

99 A♭ E♭7 A♭

Michelle

F

(Keyboard)

G m

G m/F♯

G m/F

G m/E

E♭Maj7

D

Keyboard

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

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

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

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

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

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

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

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

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

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

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

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

well, my Mi - chelle.

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

I

2

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

33 E♭ D7 Gm
 now. I'll get to you some - how. Un -
 G m G m/F♯ G m/F G m/E E♭Maj7 D

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

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

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

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

50 (Sax)G

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

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

Michelle

M
Keyboard

(Keyboard)

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

5 C F m7 B \flat 6

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

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

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

12 C m E \flat 7

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

15 A \flat G7 C m

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

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

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

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

well, _____ my Mi - chelle.

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

2

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

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

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

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

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

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

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

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

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

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

Hey Jude

F
Keyboard

(Sax)

D♭ A♭ E♭7 A♭ E♭7

Hey

5 A♭ E♭ E♭7 E♭7sus

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

8 A♭ D♭ A♭

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

II E♭7 1 A♭ 2. A♭ A♭7

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

15 D♭ D♭Maj7/C B♭m B♭m7/A♭ E♭7/G E♭7

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

18 A♭ A♭7 D♭ D♭Maj7/C

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

21 B♭m B♭m7/A♭ E♭7/G E♭7

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

23 A♭ (Sax) A♭7 E♭7

(Sax) der. Hey

26 A♭ E♭ E♭7 E♭7sus

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

29 A♭ D♭ A♭

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

32 E♭7 A♭ (Sax)

— to make it __ bet - ter.

(Play 4 times, louder each time)

35 A♭ G♭ D♭ A♭

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

(Sing 3rd & 4th times)

Hey Jude

M
Keyboard

(Keyboard)

F C G7 C G7
Hey

5 C G G7 G7sus

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

H G7 1 C 2. C C7

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

15 F F Maj7/E D m D m7/C G7/B G7

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

18 C C7 F F Maj7/E

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

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

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

23 C (Keyboard) C7 G 7

- der. Hey

26 C G G 7 G7sus

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

29 C F C

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

32 G 7 C (Keyboard)

— to make it__ bet - ter.

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

35 C B♭ F C

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

MALE VOCAL

When I'm 64

(Keyboard)
B♭

E♭ F7 B♭ Keyboard F7

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

8 F7 (Piano)

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

11 F7 N.C.

B♭

B♭

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

14 B♭

B♭7

E♭

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

17 E♭

G♭7(♭5)/E

B♭/F

G7

C9

F7

B♭

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

21 G m

(Keyboard)

F

G m

D

You'll be old - er, too.

(Keyboard)
G m

C m

E♭

F

and if you say the word___ I could stay with

(Keyboard)
B♭

F

you.

2

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

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

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

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

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

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

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

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

Yesterday

F

Keyboard

(Keyboard)

A♭ A♭ § A♭

4 G m7 C7 Fm Fm7/E♭ D♭ E♭7

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

7 A♭ A♭/G Fm7 B♭7 D♭ A♭

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

10 G m7 C7 Fm E♭ D♭ Fm/C B♭m6 E♭7 A♭

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

14 G m7 C7 Fm E♭ D♭ Fm/C B♭m6 E♭7 A♭

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

18 A♭ G m7 C7 Fm Fm/E♭D♭ E♭7

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

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

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

25 D♭ A♭ Fm7 B♭7 D♭ A♭

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

Yesterday

M

Keyboard

(Keyboard)

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.

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

D.S. al Coda

Pennies From Heaven

F

Keyboard

(Sax) F F° G m7 A m/C C7

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

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

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

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

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

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

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

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

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

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

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

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

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

Pennies From Heaven

M

(Keyboard)

B[♭] B^{♭°} C m7 D m/F F7

Keyboard

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

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

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

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

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

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

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

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

1.
 2. F7 B♭ A♭°7 G7
 you and me. So take a

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

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

48 C m7 3 D♭°7 3 C m7 F 9
 pen - nies from heav - en for you and for

51 B♭ G m7 E♭6 D♭° B♭6 C m7 F 7 B♭6
 me. 3

The musical score consists of six staves of music. The first staff starts at measure 29 with E♭Maj7, followed by A♭7, B♭Maj7, and G7. The lyrics are "So when you hear it thun-der, don't run un-der a tree. There'll be". The second staff begins at measure 33 with C m7, followed by F7, B♭6, and C m7. The lyrics are "pen - nies from heav - en for you and me.". The third staff starts at measure 37 with F7, followed by B♭, A♭°7, and G7. The lyrics are "you and me. So take a". The fourth staff begins at measure 40 with C m, followed by D°, C m7, D♭°, D m, C m7, D 7, and G m. The lyrics are "big, big breath of the clean fresh air, put a smile on your face, be a bil-lion-aire. The". The fifth staff starts at measure 44 with C m7, followed by (Keyboard), D♭°7, (Keyboard), and ends with a fermata over three measures. The lyrics are "streets out - side are paved with gold. There'll be". The sixth staff begins at measure 48 with C m7, followed by D♭°7, C m7, and F 9. The lyrics are "pen - nies from heav - en for you and for". The seventh staff starts at measure 51 with B♭, followed by G m7, E♭6, D♭°, B♭6, C m7, F 7, and B♭6. The lyrics are "me. 3". Measure numbers 29, 33, 37, 40, 44, 48, and 51 are indicated above the staves. Chords are labeled above the staves, and lyrics are placed below them. Measure 37 has two endings, 1. and 2., indicated by boxes. Measures 44 and 48 have three-measure endings indicated by brackets and the number 3.

Vaya Con Dios

F

(Sax)

D^b

Keyboard

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

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

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

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

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

32 E^b7 A^b D^b
though you're man - y mil - lion dreams a - way. Each

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

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

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

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

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

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

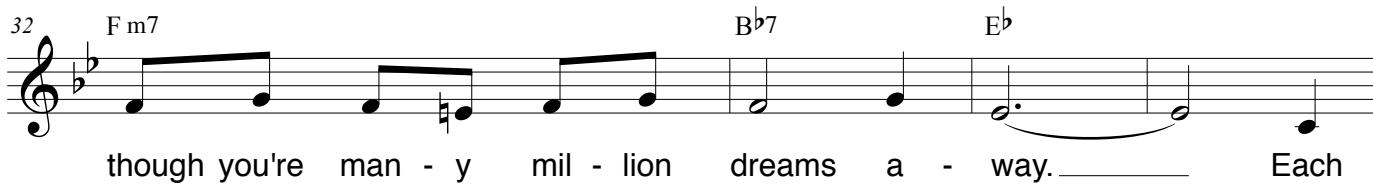
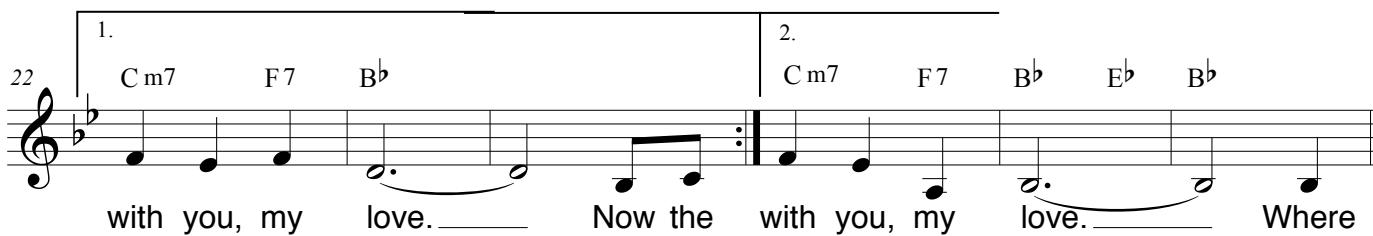
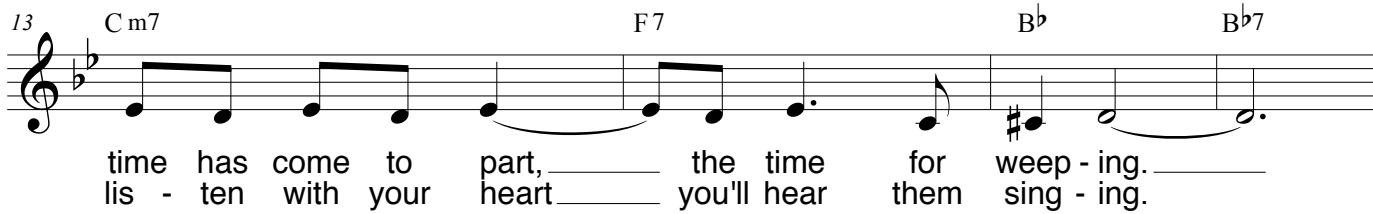
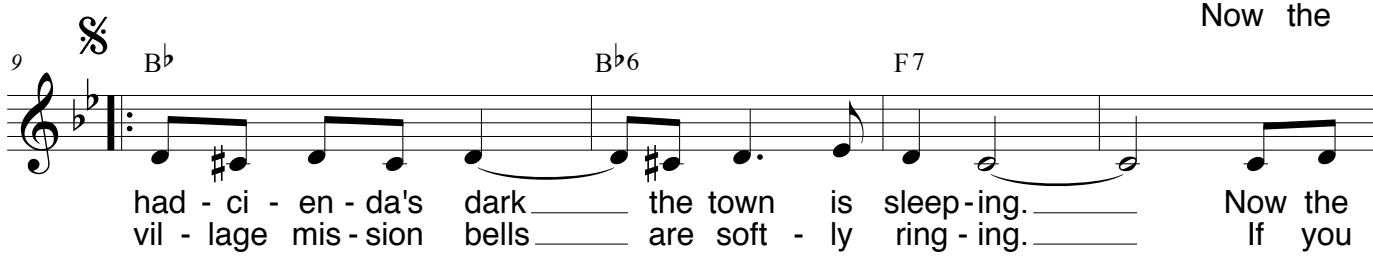
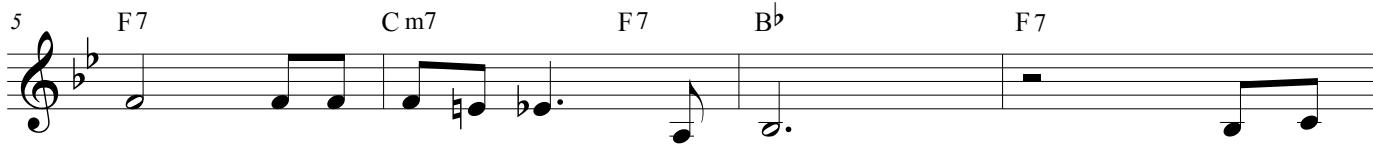
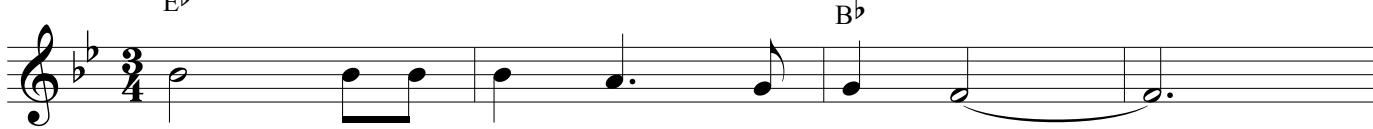
CODA 60 A^b D^b A^b
 love.

Vaya Con Dios

M

(Keyboard) E♭

Keyboard



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

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

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

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

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

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

CODA B♭ E♭ B♭
 love.

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

Vocal 1st & 3rd
Keyboard - 2nd

Darktown Strutter's Ball

Keyboard

(Keyboard)

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

I'll be

B^b G7 C7

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

F7 B^b

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

F7 B^b G7 C7

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

E^b E^o B^b D7

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

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

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

3.
F7 G m7 D7 G7 C7 F7

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

(Keyboard)

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

Birth Of The Blues

F
Keyboard

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

These are the blues, _____

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

noth-ing but blues. _____

7 F F7 Bb

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

10 Bbm7 F Bbm7

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

12 C7 Bbm7 C7 F Fm7 C7

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

15 F F7 Bb

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

18 Bbm7 F Bbm7

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

20 C7 Bbm7 C7 F Gm7 C7

blues real - ly be - gan. They heard the

The musical score consists of eight staves of music for keyboard in F major. The first two staves feature a soprano vocal line with lyrics and a piano line. The piano part includes chords such as F7, Bb7, and Bbm7. The vocal line continues through the remaining six staves, with lyrics appearing below each staff. Chords indicated include F, Bb, Bbm7, C7, Fm7, and Gm7. Measure numbers 1 through 20 are marked above the staves. The vocal line starts with "These are the blues," followed by "noth-ing but blues," then "Oh, _____ they say some peo - ple long a - go," "were search - ing for a dif - frent tune, one that they could," "croon as on - ly they can. They on - ly had the rhy - thm," "so _____ they start - ed sway - ing to and fro," "They did - n't know just what to use, this is how the," and finally "blues real - ly be - gan. They heard the". The piano part provides harmonic support throughout the piece.

2

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

Birth Of The Blues

M
Keyboard

(Keyboard) B^b7 3 (Keyboard)

These are the blues, _____

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

not-hing but blues. _____

7 B^b B^b 7 E^b

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

10 E^bm7 B^b E^bm7

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

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

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

15 B^b B^b 7 E^b

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

18 E^bm7 B^b E^bm7

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

20 F7 E^bm7 F7 B^b Cm7 F7

blues real - ly be - gan. They heard the

2

23 B♭Maj7 B°7 C m7 F7 B♭Maj7 D 7

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

26 E♭Maj7 E°7 F7 C m7 F7 F7 1.

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

31 2. B♭6 E♭7 B♭6 D 7

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

36 G7 C7 F7 C7 C7 F7

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

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

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

45 F7 C m7 F7  B♭6 E♭°7 C m7 F7 

To Coda (Keyboard)

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

 Coda D C m7 D m7 E♭Maj7

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

53 C7 C m7 F7 B♭ (Keyboard)

that the south-land gave birth to the blues.

56 E♭7 B♭6 E♭m7 F7 E♭m7 B♭6

— 3 — 3 — (Keyboard)

Jersey Bounce

Keyboard

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

1 G♭9 F7

5 B♭ C9

9 F9 B♭ D♭7 C m7 F13

13 B♭ C9

17 F9 B♭ G♭9 B♭

21 B♭9 A♭9

25 G♭9 F7 F7(♯5)

29 B♭ C9

33 F9 1. B♭ G♭9 B♭ F7

37 2. B♭ G♭9 A♭ E9 C m7 B Maj7 B♭6