

The Mixed Nuts

ZZ Swing Set

Last revised on 2015-10-22

SW01-Bandstand Boogie(K).2018.01.24.pdf
SW02-Bless You For The Good That's In You(KVD).2018.01.24.pdf
SW03-12th Street Rag(K).2018.01.24.pdf
SW04-Route 66(KV).2018.01.24.pdf
SW05-Pennsylvania 6-5000(K).2018.01.24.pdf
SW06-Rock Around The Clock(KVF).2018.01.24.pdf
SW06-Rock Around The Clock(KVM).2018.01.24.pdf
SW07-Boogie Woogie Bugle Boy(KVF).2018.01.24.pdf
SW07-Boogie Woogie Bugle Boy(KVM).2018.01.24.pdf
SW08-Hound Dog(KV).2018.01.24.pdf
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SW09-Alright, OK, You Win(KVM).2018.01.24.pdf
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Bandstand Boogie

(Keyboard)

Keyboard

B \flat 7 3 3 E \flat 6
 5 A \flat 9 B \flat 7
 8 F7 E Maj7 1 E \flat 6 2 E \flat
 12 E \flat E \flat \circ 7/G A \flat A \circ 7 E \flat /B \flat E \flat
 16 A \flat 9 G7#5 G \flat 7 F7 E Maj7 E \flat D E \flat
 20 E \flat E \flat \circ 7/G A \flat A \circ 7 E \flat /B \flat E \flat
 24 A \flat G7#5 G \flat 7 F7 E Maj7 E \flat D \flat B \flat 7
 28 E \flat 6 A \flat 9

31 $B\flat 7$ $E\flat$

35 E F Piano

40 $G 7$ (Keyboard) $C 7$ $F 6$

43 $B\flat 9$ $C 7$

47 $G 7$ $G\flat Maj 7$ $F 6$ $F 6$

51 F $F^\circ 7/A$ $B\flat$ $B^\circ 7$ F $F^\circ 7/A$

54 $B\flat$ $B^\circ 7$ $B\flat 9$ $A 7\#5$ $A\flat 7$ $G 7$ $G\flat Maj 7$

57 F F $F 6$ $E 7$ $F 6$

65 F F Shake! Glissando $8vb$

A musical score for a piano solo, likely for a jazz or swing piece. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It consists of eight staves of music. The first staff (measures 31-34) features a melodic line with eighth and quarter notes, accented by a B-flat 7 chord and an E-flat chord. The second staff (measures 35-39) continues the melody, marked 'Piano', with E and F chords. The third staff (measures 40-42) includes triplets of eighth notes and is marked with G 7 (Keyboard), C 7, and F 6 chords. The fourth staff (measures 43-46) features a more complex melodic line with B-flat 9 and C 7 chords. The fifth staff (measures 47-50) contains a repeat sign with first and second endings, marked with G 7, G-flat Major 7, and F 6 chords. The sixth staff (measures 51-53) has a melodic line with F, F-degree 7/A, B-flat, B-degree 7, and F chords. The seventh staff (measures 54-56) continues the melody with B-flat, B-degree 7, B-flat 9, A 7 sharp 5, A-flat 7, G 7, and G-flat Major 7 chords. The eighth staff (measures 57-64) features a melodic line with F, F, F 6, E 7, and F 6 chords. The final staff (measures 65-68) ends with a 'Shake!' instruction and a 'Glissando' (gliss) marking, with an 8vb (octave below) instruction at the bottom right.

VOCAL DUET **Bless You For The Good That's In You**

(Keyboard) Keyboard

B \flat E \flat Cm7 F7 B \flat E \flat B \flat

5 **B \flat Cm Dm Cm B \flat 7 F7 B \flat B \flat Cm**

(F) Bless you for the good that's in you, bless you ev-'ry day. — (M) There's some good in

10 **Dm Gm7 Em7(b5) F7 B \flat**

ev - 'ry - body, — we're just — made that way. — (F) Good morn-ing, oh

14 **B \flat 7 E \flat E \circ 7**

mis - er - a - ble, you're not as bad as you make out. — (M) That

17 **B \flat Cm Dm E \flat maj7 F F \circ 7 F7**

frown don't set right, get right up and shout, — (F) yeah shout.

21 **B \flat Cm Dm Cm B \flat 7 F7 B \flat**

Bless you for the good that's in you, bless you ev - 'ry night. —

25 **B \flat Cm Dm Gm7 Em7(b5) F7**

If you shine like a love-light bea - con, you'll make out made al-right. — (M) If

29 **B \flat B \flat 7 E \flat E \circ 7**

an-y old e-vil comes a-round to-day, turn it right a-round and chase it a-way.

33 **B \flat Cm Dm E \flat maj7 Cm7 F7 B \flat**

(F) Bless you for the good that's in you, bless you ev - 'ry day. —

2

(Keyboard)

37 B \flat Cm Dm Cm B \flat $^{\circ}$ 7 F7 B \flat B \flat Cm Dm Gm7

43 Em7(b5) F7 B \flat B \flat 7 E \flat

48 E $^{\circ}$ 7 B \flat Cm Dm E \flat maj7 Cm7 F7 B \flat

(F) You know that

53 B \flat Cm Dm Cm B \flat Cm D $^{\circ}$ 7 F7

life is like an old steam en - gine, you can eith-er go a-head or in re-verse.(M)Now the

57 B \flat Cm Dm Cm B \flat Cm

road a - head might look pret-ty rock - y but the road be - hind is bound

60 Dm7 Cm E \flat Fm Gm Fm

to beworse. (F)If you close your eyes you won't see the sun - shine. If you

63 E \flat Fm Gm F7 B \flat Cm

plug your ears you won't hear a thing. (M)And if you shut your heart, you'll

66 Dm Cm B \flat Cm F7 B \flat

shut out the feel-ing and there'll nev - er be an-y rea-son to sing.

69 $E\flat\text{maj}9$ $F7$ $B\flat6$

(F) Bless you, _____ yes, bless you. _____ (M) That

73 $E\flat7$ $E^\circ7$ $B\flat\text{m}/F$ $G^\circ7$ $C\text{m}7$ $F7$

frown don't set right, get right up and shout! (F) Oh,

77 $B\flat$ $C\text{m}$ $D\text{m}$ $C\text{m}$ $B\flat^\circ7$ $F7$ $B\flat$

Bless you for the good that's in _____ you, bless you ev - 'ry night. _____

81 $B\flat$ $C\text{m}$ $D\text{m}$ $G\text{m}7$ $E\text{m}7(\flat5)$ $F7$

If you shine like a love-light bea-con, you'll make out made al-right. _____ (M) If

85 $B\flat$ $B\flat7$ $E\flat$ $E^\circ7$

an-y old e-vil comes a-round to-day, turn it right a-round and chase _____ it a - way. _____

89 $B\flat$ $C\text{m}$ $D\text{m}$ $E\flat\text{maj}7$ $C\text{m}7$ $F7$ $B\flat$

(F) Bless you for _____ the good that's in _____ you, (M) bless you ev - 'ry day. _____

93 $E\flat\text{maj}9$ $F7$ $B\flat6$

(F) Bless you, _____ yes, bless you. _____

97 $E\flat7$ $E^\circ7$ $B\flat$ $G^\circ7$ $C\text{m}7$ $F7$ $B\flat$

(Both) Bless you for the good that's in _____ you, bless you ev - 'ry day. _____

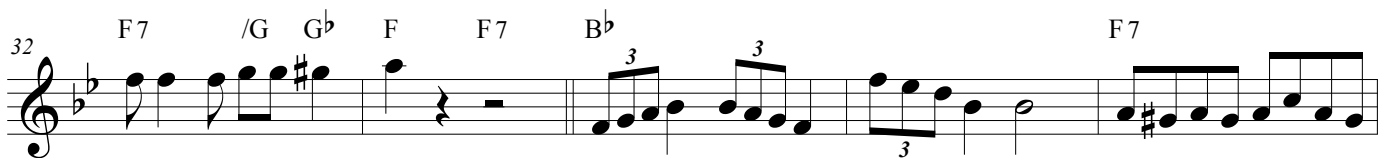
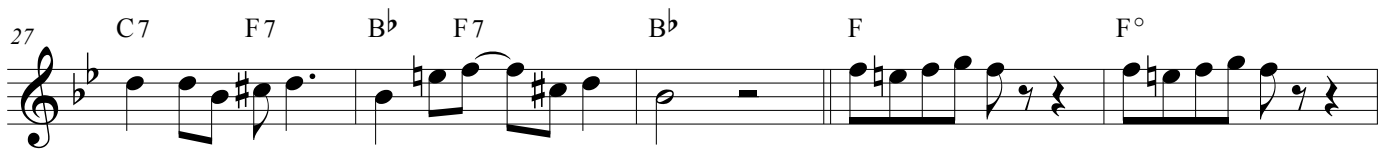
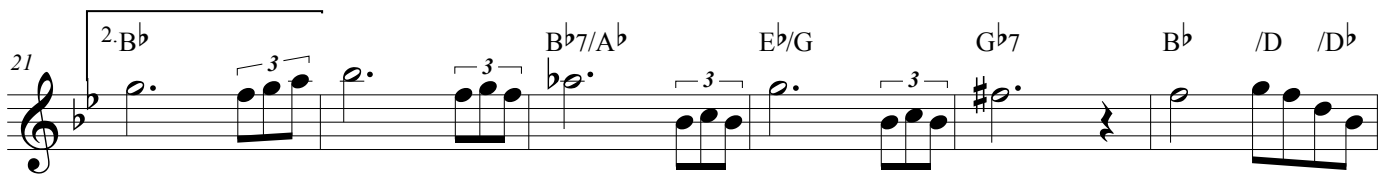
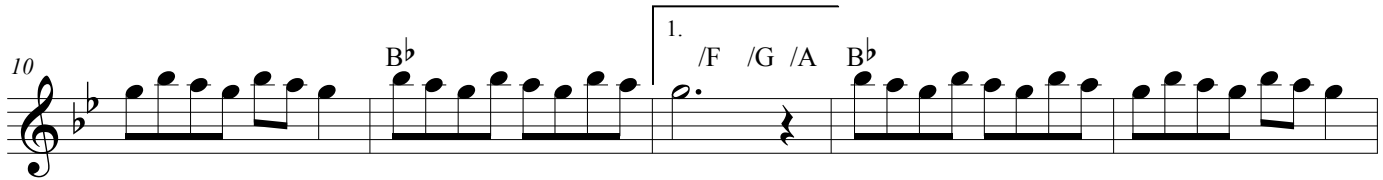
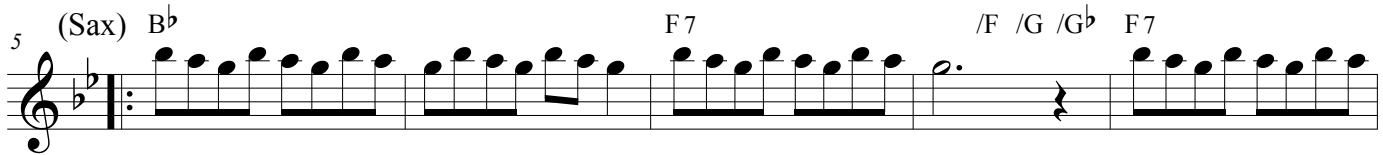
101 $E\flat7$ $E^\circ7$ $B\flat$ $G^\circ7$ $C\text{m}7$ $F7$ $B\flat$

(Keyboard)

12th Street Rag

(Keyboard)

Keyboard



2

42 B \flat F7 C7

47 F7 B \flat

52 F7 G $^{\circ}$

57 B \flat B \flat 7/A \flat E \flat /G G \flat B \flat /F

63 C7 F7 B \flat Fm7/C Gm7 G \flat $^{\circ}$ B \flat /F F7 B \flat (Keyboard) F

67 F $^{\circ}$ F7 /G /G \flat F F7 B \flat

72 F7 B \flat F7

78 B \flat F7 C7

83 F7 B \flat

88 F7 B \flat F7

94 B \flat B \flat 7/A \flat E \flat /G G \flat 7 B \flat /F

99 C7 F7 B \flat F7 B \flat (Sax) F F $^{\circ}$

104 F7 /G G \flat F F7 B \flat F7

109 B \flat

114 1. B \flat F7 C7

119 F7

122 2. B \flat D7 Gm7 G $^{\circ}$ B \flat C9 F7

128 B \flat F7 B \flat (Both) F F $^{\circ}$ F7/E \flat /D /C B \flat

Route 66

Keyboard

Well, if
 you winds ev - er plan to mo - tor west, trav - el more than
 from Chi - ca - go to L. A.,
 my way, take the high - way that's the best. Get your kicks on
 two thou - sand miles all the way.
 Route Six - ty - six! It Now you
 go through Saint Loo - ey, Jop - lin, Mis - sour - i, and
 Ok - la - ho - ma Cit - y is might - y pret - ty. You'll see Am - a - ril - lo,
 Gal - lup, New Mex - i - co, Flag - staff, Ar - i - zo - na,

Chords: B \flat , F7, B \flat 6, E \flat 9, B \flat 6, E \flat 9, B \flat 6, G7(b9), C m7, F9, F7, 1. B \flat 6 D \flat 7 C m7 F7, 2. B \flat 6 D \flat 7 C m7 F7, B \flat 7, N.C., E \flat 9, N.C., B \flat 7, N.C., B \flat 7, E \flat 7, B \flat 6, C m7, F9.

28 C m7 F 9 D m7 D^b7 C m7 F 7

don't for-get Wi-no-na, King-man, Bar-stow, San Ber-nar-di-no. Won't

31 B^b6 E^b9 B^b6

you get hip to this time-ly tip when you

35 E^b9 B^b6 G 7(b9)

make that Cal-i-for-nia trip? Get your

39 C m7 F 9 F 7 B^b6 D^b7 C m7 F 7

To Coda Θ D.S. al Coda

kicks on Route Six-ty-six.

Θ Coda 43 B^b6 G 7(b9) C m7 F 9 F 7 B^b6

Get your kicks on Route Six-ty-six.

48 G 7(b9) C m7 F 9 F 7 B^b6 D^b7 F 7 B^b6

Get your kicks on Route Six-ty-six.

Pennsylvania 6-5000

Keyboard

Chords: $A\flat m6$ $E\flat 7$ $D 7$ $E\flat 7$

Chords: $A\flat$ $A\flat/C$ $D\flat$ D° $E\flat$ $D\flat$ $C m7$ $E\flat 7/B\flat$

Chords: $A\flat$ $D\flat 9$ $A\flat$ $A^\circ 7$ $B\flat m7$

Chords: $E\flat 7$ N.C.

1. 2.

Penn-syl-van-ia 6 5 Thou-sand! 6 5 Thou-sand ____

Chords: $C 7$ $F m6$ $C 7$ $F m6$

Chords: $B\flat 7$ $E\flat Maj 7$ $C 9$ $F 7$ $B\flat 7$ $E\flat 7$

Chords: $A\flat$ $D\flat 9$ $A\flat$ $A^\circ 7$

Chords: $B\flat m7$ $E\flat 7$ N.C.

Penn-syl-van-ia 6 5 Thou-sand!

(Instrumental Adlib)

34 A^b D^b9 A^b $F7/A^b$

38 B^bm7 E^b7 A^b A^b/C 1. D^b E^b7 2. A^b

43 A^b D^b9 A^b $A^{\circ}7$

47 B^bm7 E^b7

Penn-syl-van-ia 6 5 0 0 0

51 E^b7 A^b A^b/C D^b E^b7

54 A^b D^b9 A^b $A^{\circ}7$

58 B^bm7 E^b7 A^b A^b/C D^b E^b7

62 E^b7 A^b

Rock Around The Clock

F

Give Pitch

Keyboard

One, two, three o'clock four o'clock rock, five, six seven o'clock

eight o'clock rock, nine, ten 'leven o'clock twelve o'clock rock. We're gon-na

rock a-round the clock to - night. Put your

(Keyboard Adlib after 2nd verse,
Sax Adlib after 4th verse)

glad rags on and join me, hon. We'll have some fun when the
clock strikes two three, and four, if the band slows down, we'll
chimes ring five, six, and seven, we'll be right in
eight, nine, ten, elev - en, too, I'll be go - ing strong and
clock strikes twelve, we'll cool off, then start a - rock ing round the

clock strikes one. We're gon-na rock a-round the clock to-night. We're gon-na
yell for more,
sev - enth heaven,
so will you,
clock a - again,

rock, rock, rock 'til broad day-light. We're gon-na rock, we're gon-na rock a -

round the clock to - night. When the

7 (Sax)
B \flat B \flat /D E \flat D \flat /E F F7 B \flat

Rock Around The Clock

M

Give Pitch

Keyboard

One, two, three o clock four o clock rock, five, six seven o clock
 eight o clock rock, nine, ten 'leven o clock twelve o clock rock. We're gon-na
 rock a - round the clock to - night. Put your

(Keyboard Adlib after 2nd verse,
 Sax Adlib after 4th verse)

glad rags on and join me, hon. We'll have some fun when the
 clock strikes two three, and four, if the band slows down, we'll
 chimes ring five, six, and seven, we'll be right in
 eight, nine, ten, elev - en, too, I'll be go - ing strong and
 clock strikes twelve, we'll cool off, then start a - rock ing round the
 clock strikes one. We're gon-na rock a-round the clock to-night. We're gon-na
 yell for more,
 sev - enth heaven,
 so will you,
 clock a - again,

rock, rock, rock 'til broad day-light. We're gon-na rock, we're gon-na rock a -

round the clock to - night. When the

7 (Keyboard)
 F F/A B \flat A \flat /B C C7 F

Boogie Woogie Bugle Boy

F

(Keyboard - ala Bugle)

Keyboard

(NC)

5 C

9 C

11

13 F

15 C

17 G F

19 C

21 2. 3. To Coda

He was the

fam - ous trum - pet man from old Chi - ca-go way. He
made him blow a bu - gle for his Un-cle Sam. It
puts the boys to sleep with boog - ie ev-'ry night, and

had a boog - ie style that no one else could play, He was the
real - ly brought him down be - cause he could - n't jam. The cap - tain
wakes them up the same way in the ear - ly bright. They clap their

top man in his craft. But then his
seemed to un - der - stand, be - cause the
hands and stamp their feet, be - cause they

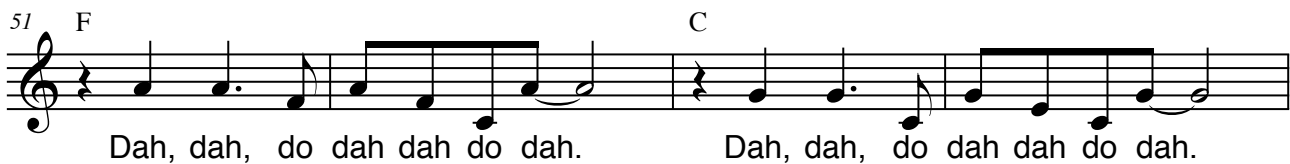
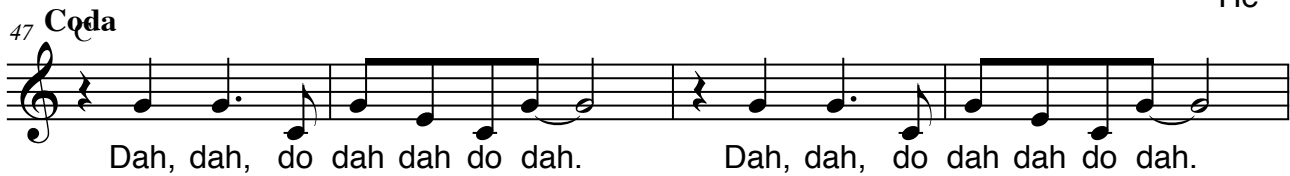
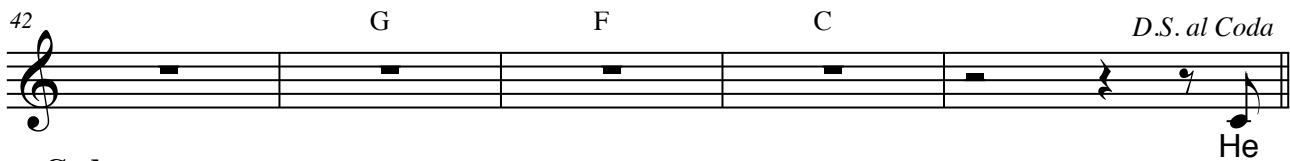
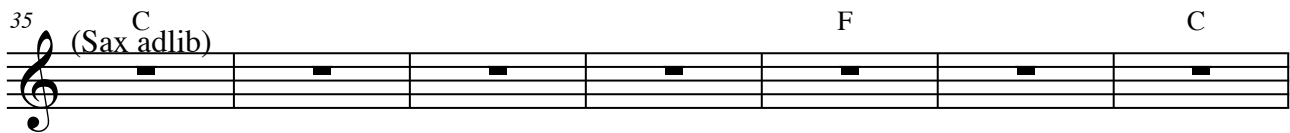
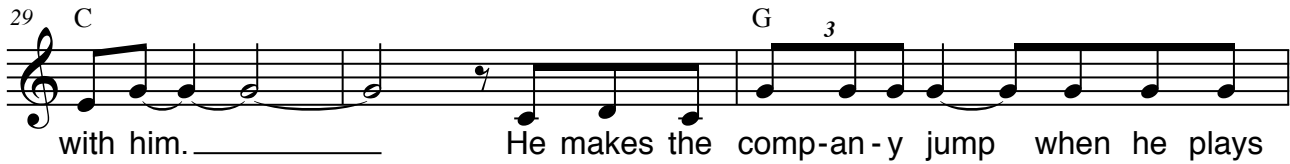
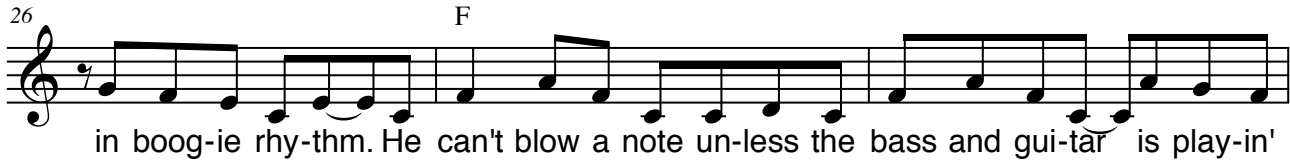
num - ber came up, and he was gone with the draft. He's in the
next day the cap' went out and draft - ed a band. And now the
know how he plays when some - one gives him a beat. He real - ly

Ar - my now, a blow - in' rev - eil - le. He's the
compan - y jumps when he plays rev - eil - le, He's the
breaks it up when he plays rev - vil - le. He's the

1. boog - ie woog - ie bu - gle boy of Comp-an - y B. They
boog - ie woog - ie bu - gle boy of
boog - ie woog - ie bu - gle boy of

2. Comp-an - y B. A
3. Comp-an - y B.

2



Boogie Woogie Bugle Boy

M

(Keyboard - ala Bugle)

Keyboard

(NC)

5 F

9 F

11

13 B \flat

15 F

17 C

19 F

21

2. To Coda

He was the fam - ous trum - pet man from old Chi - ca - go way. He made him blow a bu - gle for his Un - cle Sam. It puts the boys to sleep with boog - ie ev - 'ry night, and had a boog - ie style that no one else could play, He was the real - ly brought him down be - cause he could - n't jam. The cap - tain wakes them up the same way in the ear - ly bright. They clap their top man in his craft. But then his seemed to un - der - stand, be - cause the hands and stamp their feet, be - cause they num - ber came up, and he was gone with the draft. He's in the next day the cap' went out and draft - ed a band. And now the know how he plays when some - one gives him a beat. He real - ly Ar - my now, a blow - in' rev - eil - le. He's the compan - y jumps when he plays rev - eil - le, He's the breaks it up when he plays rev - vil - le. He's the boog - ie woog - ie bu - gle boy of Comp-an - y B. They boog - ie woog - ie bu - gle boy of boog - ie woog - ie bu - gle boy of Comp-an - y B. A Comp-an - y B.

2

23 F
 toot, a toot, a toot - tee - lee-a-dah toot he blows it eight to the bar.

26 B \flat
 in boog-ie rhy-thm. He can't blow a note un-less the bass and gui-tar is play-in'

29 F C
 with him. _____ He makes the comp³-an-y jump when he plays

32 B \flat F
 rev-eil-le, _____ He's the boog-ie woog-ie bu-gle boy of Comp-an-y B. _____

35 F B \flat F
 (Keyboard adlib)

42 C B \flat F *D.S. al Coda*
 He

47 Coda F
 Dah, dah, do dah dah do dah. Dah, dah, do dah dah do dah.

51 B \flat F
 Dah, dah, do dah dah do dah. Dah, dah, do dah dah do dah.

55 C B \flat
 The comp-an - y jumps when he plays rev-eil - le, _____ He's the

57 F N.C.
 boog-ie woog-ie bu-gle boy of Comp-an-y B. _____ He was that

60 G m/AC7/G \flat
 boog - ie woog - ie bu - gle boy of Comp - an - y B. _____

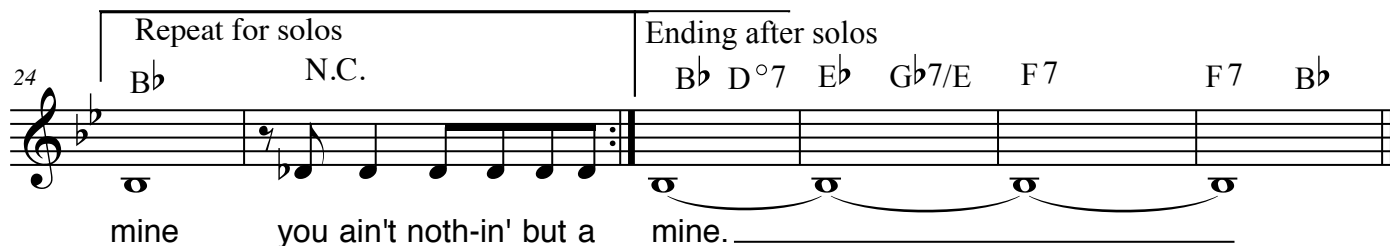
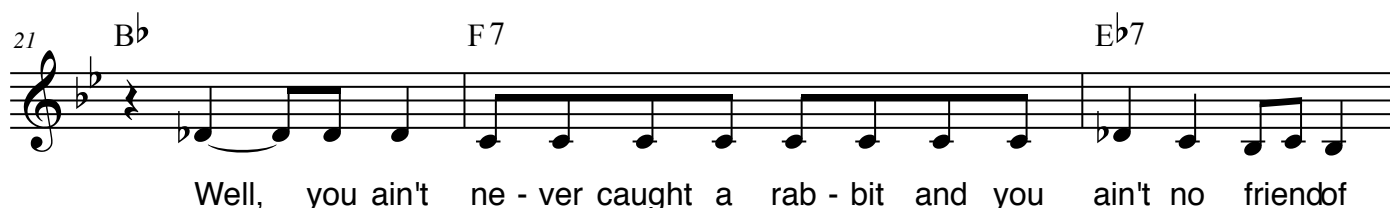
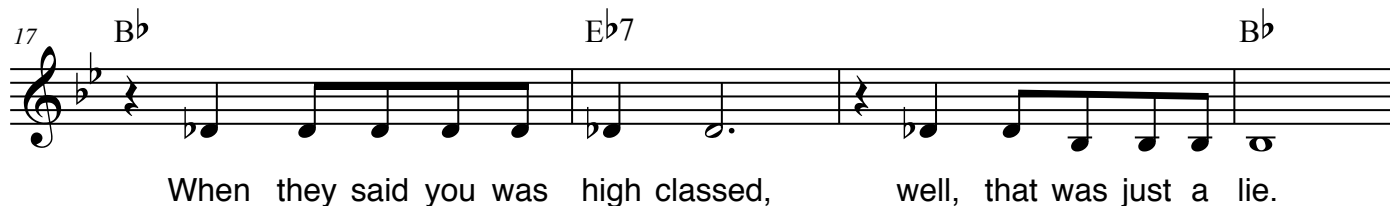
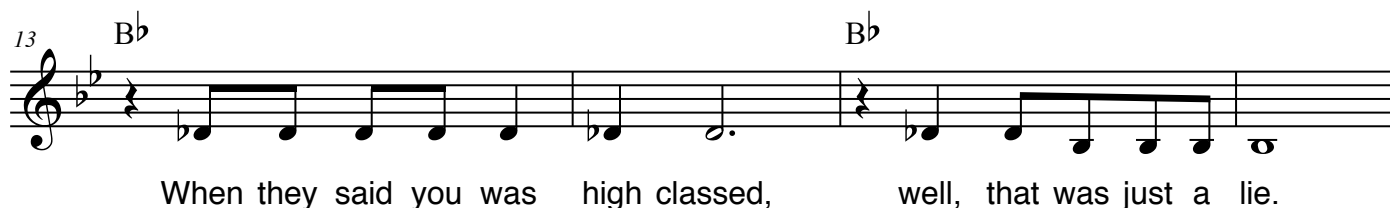
NO INTRO
GIVE PITCH

Hound Dog

Keyboard

Bright Rock
N.C.

B \flat



Repeat for solos

B \flat N.C.

Ending after solos

B \flat D \circ 7 E \flat G \flat 7/E F7 F7 B \flat

Alright, OK, You Win

F

Keyboard

(Sax) $B\flat$ C/G $F\sharp^\circ$ F $F9$

Well, al-right,

5 $B\flat6$ $E\flat7$ $B\flat6$ $B\flat7$

O. K., you win, I'm in love with you. Well, al-right,

9 $E\flat7$ $B\flat6$ $G7$

O. K., you win, ba-by what can I do. I'll An-

13 $Cm7$ $F7$ $B\flat6$ $E\flat7$

do an - y - thing you say. It's just got to be that way.
- y - thing you say, I'll do as long as it's me and you.

16 1. $B\flat6$ $F7$ 2. $B\flat7$ $F7$

Well, al - right,

18 $B\flat6$ $E\flat7$ $B\flat6$ $B\flat7$

All that I am ask - ing, all I want from you.

22 $E\flat7$ $B\flat6$ $F7$

Just love me like I love you, and it won't be hard to do. Well, al-right,

2
26

Bb6 Eb7 Bb6 Bb7

O. K., ___ you win, ___ I'm in love with you. Well, al-right,

30

Eb7 Bb6 To Coda Coda G7

___ O. K., ___ you win, ___ ba-by what can I do. ___ I'll

34

Cm7 Bb6 Eb7 Bb6 F7 (Sax) D.S. al Coda

___ do an-y-thing you say. ___ It's just got to be that way. ___

Coda 38

Bb7 Cm7 F7

one thing more: If ___ you're gon-na be ___ my man, ___ sweet ba -

41

Bb6 Eb7 Bb6 F7 Bb6 Eb7

- by, take me by the hand. ___ Well, al - right, O. K., ___ you win,

45

Bb6 Bb7 Eb7

___ I'm in love with you. Well, al-right, ___ O. K., ___ you win,

49

Bb6 Bb7 Cm7 F7

___ ba-by one thing more: If ___ you're gon-na be ___ my man, ___ sweet ba -

53

Bb6 Eb7 Bb6 F7 Bb6

- by, take me by the hand. ___ Well, al - right, O. K.,

56

Eb7 Bb Bb/D Eb Gb7/E F F7 Bb6

(Sax)

___ you win! ___

Alright, OK, You Win

M
Keyboard

(Keyboard)

E_b F/C B° B_b B_b9

Well, al-right,

5 E_b6 A_b7 E_b6 E_b7

O. K., you win, I'm in love with you. Well, al-right,

9 A_b7 E_b6 $C7$

O. K., you win, ba-by what can I do. I'll An-

13 $Fm7$ B_b7 E_b6 A_b7

do an - y - thing you say. It's just got to be that way.
- y - thing you say, I'll do as long as it's me and you.

16 1. E_b6 B_b7 2. E_b7 B_b7

Well, al - right,

18 E_b6 A_b7 E_b6 E_b7

All that I am ask - ing, all I want from you.

22 A_b7 E_b6 B_b7

Just love me like I love you, and it won't be hard to do. Well, al-right,

2
26

$E\flat 6$ $A\flat 7$ $E\flat 6$ $E\flat 7$

O. K.,__ you win,__ I'm in love with you. Well, al-right,

30

$A\flat 7$ $E\flat 6$ *To Coda* $C 7$

__ O. K.,__ you win,__ ba-by what can I do.__ I'll

34

$F m 7$ $B\flat 7$ $E\flat 6$ $A\flat 7$ $E\flat 6$ $B\flat 7$ (Keyboard) *D.S. al Coda*

__ do an-y-thing you say.__ It's just got to be that way.__

Coda

38

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

one thing more: If__ you're gon-na be__ my man,__ sweet ba-

41

$E\flat 6$ $A\flat 7$ $E\flat 6$ $B\flat 7$ $E\flat 6$ $A\flat 7$

- by, take me by the hand.__ Well, al - right, O. K.,__ you win,

45

$E\flat 6$ $E\flat 7$ $A\flat 7$

__ I'm in love with you. Well, al-right,__ O. K.,__ you win,

49

$E\flat 6$ $E\flat 7$ $F m 7$ $B\flat 7$

__ ba-by one thing more: If__ you're gon-na be__ my man,__ sweet ba-

53

$E\flat 6$ $A\flat 7$ $E\flat 6$ $B\flat 7$ $E\flat 6$

- by, take me by the hand.__ Well, al - right, O, K.,

56

$A\flat 7$ $E\flat$ $E\flat/G$ $A\flat$ $B 7/A$ $B\flat$ $B\flat 7$ $E\flat 6$

(Keyboard)

__ you win!__

Baby Face

F

Keyboard

(Sax)

F F#° G m7 C7

5 F

Ba - by face, ____ you've got the cut - est lit - tle

9 C7

ba - by face. ____ There's not an - oth - er one could

13 C7 F C m6 D7

(b) take your place, ____ ba - by face. ____

17 G7 C7

My poor heart ____ is jump-in'; you sure have start - ed some-thin'.

21 F

Ba - by face, ____ I'm up in heav - en when I'm

25 A7 E m7 A7 D m F7

in your fond em - brace. ____ I did - n't

29 B♭ B °7 F/C D7

need a shove, ____ 'cause I just fell in love ____ with your

33 G7 G7(#5) C7

1. F F °7 G m7 C7 2. F D7

pret - ty ba - by face. ____

39 G
Ba - by face, ____ you've got the cut - est lit - tle

43 D7
ba - by face. ____ There's not an - oth - er one could

47 D7 G Dm6 E7
take your place, ____ ba - by face. ____

51 A7 D7
My poor heart ____ is jump-in'; you sure have start - ed some-thin'.

55 G
Ba - by face, ____ I'm up in heav - en when I'm

59 B7 Em G7
in your fond em - brace. ____ I did - n't

63 C C#7 G/D E7
need a shove, ____ 'cause I just fell in love ____ with your

67 A7 D7
pret - ty ____ ba - - - by

71 G (Sax) Am7 D7 G
face. ____

Baby Face

M

Keyboard

(Keyboard)

B \flat B $^\circ$ C m7 F7

5 B \flat

Ba - by face, you've got the cut - est lit - tle

9 F7

ba - by face. There's not an - oth - er one could

13 F7 B \flat F m6 G7

take your place, ba - by face.

17 C7 F7

My poor heart is jump-in'; you sure have start - ed some-thin'.

21 B \flat

Ba - by face, I'm up in heav - en when I'm

25 D7 A m7 D7 G m B \flat 7

in your fond em - brace. I did - n't

29 E \flat E $^\circ$ 7 B \flat /F G7

need a shove, 'cause I just fell in love with your

33 C7 C7(#5) F7

1. B \flat B \flat $^\circ$ 7 C m7 F7 2. B \flat G7

pret - ty ba - by face.

39 C
Ba - by face, ____ you've got the cut - est lit - tle

43 G7
ba - by face. ____ There's not an - oth - er one could

47 G7 C Gm6 A7
take your place, ____ ba - by face. ____

51 D7 G7
My poor heart ____ is jump-in'; you sure have start - ed some-thin'.

55 C
Ba - by face, ____ I'm up in heav - en when I'm

59 E7 A m C7
in your fond em - brace. ____ I did - n't

63 F F#°7 C/G A7
need a shove, ____ 'cause I just fell in love ____ with your

67 D7 G7
pret - ty ____ ba - - - by

71 C (Keyboard) D m7 G7 C
face. ____

Stompin' At The Savoy

Keyboard

(Sax) F⁹ B^b7 E^b F⁷ Fm⁷ B^b7 (Keyboard)

5 E^b (Sax) B^b7 (Keyboard) E^b (Sax) B^b° (Keyboard) B^b7 (Sax)

10 (Keyboard) 1. E^b (Sax) C^m Fm⁷ B^b7 (Keyboard) 2. E^b (Sax) C^m E^b

15 (Keyboard) A^b7 A⁷ A^b7 D^b9 B^m D^b9

19 G^b7 G⁷ G^b7 B⁷ B^b7 (Keyboard)

23 E^b (Sax) B^b7 (Keyboard) E^b (Sax) B^b° (Keyboard)

27 B^b7 (Sax) To Coda ⊕ E^b (Sax) C^m Fm⁷ B^b7 D.S. al Coda (Keyboard)

⊕ Coda 31 E^b (Sax) C^m Fm⁷ B^b7 E^b B^b7 E^b

34 Fm B^b B[°] Fm⁷ B^b7 E^b A^b E^b

MALE VOCAL ONLY

Swing 4

Yes Sir, That's My Baby

Keyboard

(Keyboard)

B \flat Gm Cm F7 B \flat Gm Cm F7

5 B \flat F7

Who's that com-ing down the street? Who's that look-ing so pe-tite?

9 B \flat Cm7 F7

Who's that com-ing down to meet me here?

13 B \flat F7

Who's that you know who I mean? Sweet-est "Who" you've ev-er seen.

17 C7 F F7

I could tell her miles a - way from here.

21 B \flat B \circ 7 F7

Yes sir, that's my ba - by. No sir, don't mean may - be.
Yes ma'am, we've de - cid - ed. No ma'am, we won't hide it.

25 C9 F7 1. B \flat F7 2. B \flat F7

Yes sir, that's my ba - by now. now. By the
Yes ma'am, you're in - vit - ed

31 B \flat B \flat 7 E \flat Gm7 G \circ 7

way, by the way, when we

35 C7 F7

reach that preach-er, I'll say, with feel - ing,

2
39 $B\flat$ $B^\circ 7$ $F7$

"Yes sir, that's my ba - by. No sir, don't mean may - be.

43 $C9$ $F7$ $B\flat$ $F7$ (Keyboard)

Yes sir, that's my ba - by now." _____

47 $B\flat$ $B^\circ 7$ $F7$

51 $C9$ $F7$ $B\flat$ (Sax) $G7$

55 C $C^\sharp 7$ $G7$

59 $D9$ $G7$ C $G7$ (Keyboard)

63 C $C7$ F $A m7$ $A^\circ 7$

67 $D7$ $G7$ $G7$

71 C $C^\sharp 7$ $G7$

75 $D9$ $G7$ C $A7$ (Keyboard)

Come on, sing it loud and clear. _____

The musical score is written for a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into measures, with measure numbers 39, 43, 47, 51, 55, 59, 63, 67, 71, and 75 marked at the beginning of their respective lines. Chord changes are indicated by letters above the staff. The lyrics are written below the vocal line. The score includes a variety of musical notations such as eighth notes, quarter notes, half notes, and rests, as well as dynamic markings like 'p' (piano) and 'f' (forte). The piano part includes a keyboard solo in measures 43-44 and a saxophone solo in measures 51-52.

79 D D[♯]7 A7

Yes sir, that's my ba-by. No sir, don't mean may-be.
Yes ma'am, we've de-cid-ed. No ma'am, we won't hide it.

83 E9 A7 1. D (Keyboard) 2. D A7

Yes sir, that's my ba-by now. Yes ma'am, you're in-vit-ed now. By the

89 D D7 G Bm7 B[°]7

way, by the way, when we

93 E7 A7

reach that preach-er, I'll say, with feel-ing,

97 D D[♯]7 A7

"Yes sir, that's my ba-by. No sir, don't mean may-be.

101 A7/G F[♯]m D7 B7 G G[♯]7

Yes sir, that's my ba-by now." She's my ba-by, yes sir!

107 D E7 Em7 A7

Don't mean may-be, no sir! She's my ba-by, I'm tel-ling you right

(Keyboard) 111 D D7 G Gm7 D G A7 D

now.

MALE OR FEMALE VOCAL

Dipsy Doodle

Keyboard

(Sax)

(Bass & Keyboard)

5

9

The dip-sy doodle's a thing to be-ware. The dip-sy doo-dle will get in your hair.
The dip-sy doo-dle is ea-sy to find. It's al-most al-ways in back of your mind.

13

And if it gets you, it could-n't be worse. The things you say will come out in re-verse like
You nev-er know it un-til it's too late, and then you're in such a ter-ri-ble state, like the

17

you love I___ and me love you. That's the way the dip-sy doo-dle works.
moon jumped ov-er___ the cow hey diddle. That's the way the dip-sy doo-dle works.

21

When you think that you're cra-zy. You're the vic-tim of the dip-sy doo-dle, But it's

25

not your mind that's ha-zy. It's your tongue that's at fault, not your noo-dle.

2
29 E^b

You'd bet-er lis-ten and try to be good, just try to do all the things that you should.

33 A^b E^b B^b7

The dip-sy doodle will get you somæday. You'll think you're crazy, the things that you'll say, like

37 E^b $F7$ B^b7 E^b

rhy-thm got I and hot am I. That's the way the dip - sy doo-dle works!

41 (Bass & Keyboard)

45 E^b7

49 A^b (Sax)

53 D^b A^b E^b7

57 A^b B^b7 E^b7

61 A^b

Little Brown Jug

Bass

(Play as written)



5 (NC)



9



13



17 Bb Bb7 Eb E° F F7 Bb F7 Bb Bb7 Eb E° F F7



25



33 Bb Bb7 Eb E° F F7 Bb F7 Bb Bb7 Eb E° F F7 Bb



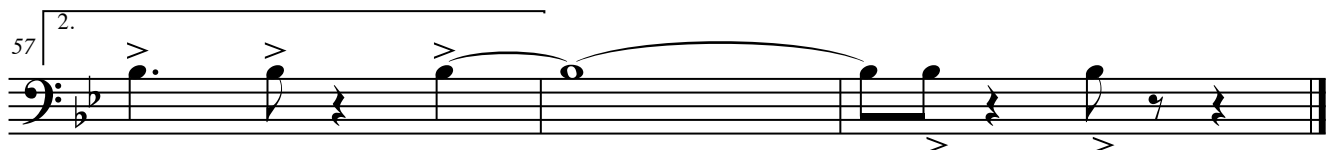
41 Bb G° Gb°Bb/F F7 Bb G° Gb°Bb/F F7 Bb G° Gb°Bb/F Bb F7



49 Bb Bb Eb Eb F7 F7 Bb 1. Bb



p -- ff



Little Brown Jug

(Keyboard & Bass - Play as written)

Keyboard

The musical score is written for Keyboard and Saxophone. The Keyboard part is in the bass clef, and the Saxophone part is in the treble clef. The key signature is B-flat major (two flats), and the time signature is 4/4. The score consists of 55 measures, with various musical notations including notes, rests, and accidentals. Chord symbols are provided above the staff for the Keyboard part. The Saxophone part includes a section marked '(Sax adlib)' and a section marked '(NC)' (No Chords).

Chord Symbols:

- Measures 9-12: B \flat , B \flat 7, E \flat , E $^{\circ}$, F, F7, B \flat , F7
- Measures 13-16: B \flat , B \flat 7, E \flat , E $^{\circ}$, F, F7, B \flat
- Measures 17-20: B \flat , B \flat 7, E \flat , E $^{\circ}$, F, F7, B \flat , F7, B \flat , B \flat 7
- Measures 21-24: E \flat , E $^{\circ}$, F, F7, B \flat , (NC)
- Measures 25-28: B \flat , C $^{\sharp}$ $^{\circ}$, C $^{\circ}$, B $^{\circ}$ B \flat , F (Keyboard)
- Measures 29-32: B \flat , B \flat 7, E \flat , E $^{\circ}$, F, F7, B \flat , F7, B \flat , B \flat 7, E \flat , E $^{\circ}$, F, F7, B \flat
- Measures 33-36: B \flat , G $^{\circ}$, G \flat $^{\circ}$, B \flat E \flat 7, B \flat , G $^{\circ}$, G \flat $^{\circ}$, B \flat E \flat 7, B \flat , G $^{\circ}$, G \flat $^{\circ}$, B \flat , B \flat , F7
- Measures 37-40: B \flat , E \flat , F7
- Measures 41-44: B \flat
- Measures 45-48: B \flat
- Measures 49-52: B \flat
- Measures 53-55: B \flat

Performance Markings:

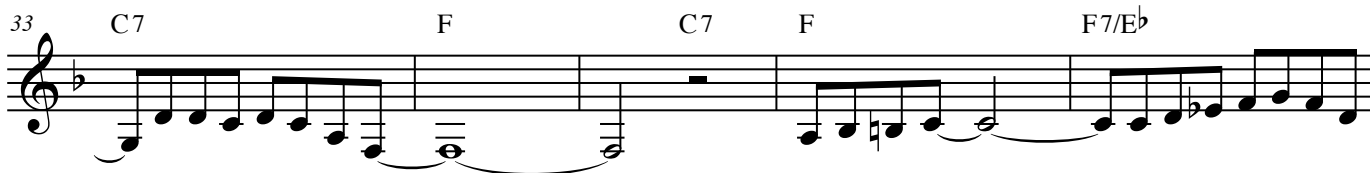
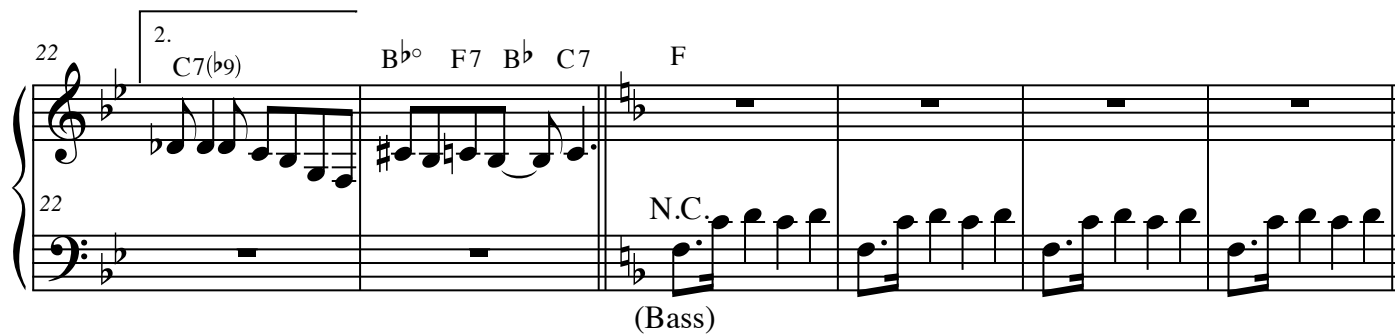
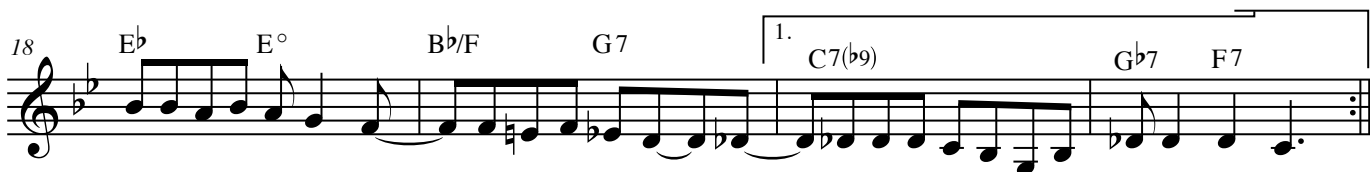
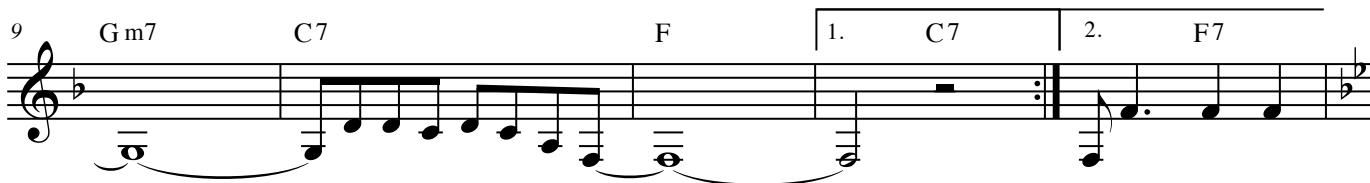
- Measures 13-16: *p ff*
- Measures 25-28: 1. and 2. endings
- Measures 33-36: *p ff*
- Measures 41-44: *p ff*
- Measures 45-48: *p ff*
- Measures 49-52: *p ff*
- Measures 53-55: *p ff*

Chattanooga Choo Choo

F

Keyboard

Bass Intro

(Train Whistle)
(F6 F6)(Train Whistle)
(F6 F6)

42 F N.C.

(Bass)

46 F/C D m G m C7 F C C7

50 F

(Bass)

54 F

Par-don me, boy, _____ is that the Chat-a-noo-ga Choo Choo? _____
I can af-ford _____ to board the Chat-a-noo-ga Choo Choo. _____

57 G m7 C7

_____ Track twen-ty nine, _____ boy, you can give me a shine.
_____ I _____ got my fare _____ and just a tri-fle to spare.

60 F 1. C7 2. F F7

63 B \flat F7

Penn-syl-van-ia sta-tion 'bout a quar-ter to four,
When you hear the whis-tle blow-in' eight to the bar,

65 F7 B \flat B $^{\circ}$

read a mag-a-zine and then you're in Bal-ti-more.
then you'll know that Tenn-e-see is not ver-y far. _____

67 E^b E° B^b/F $G7$

Din - ner in the din - er; noth - ing could be fin - er than
Shov - el all the coal in, got - ta keep it rol - lin'.

69 1. $C7(b9)$ $F6$

to have your ham and eggs in Car o li - na

71 2. $C7(b9)$ $F7$ G^b7 $F7$ B^b

Woo! Woo! Chat - a - noo - ga, there you are!—

73 F N.C. F F

(Bass)

78 $Gm7$ $C7$ F $C7$

83 F $F7/E^b$ B^b/D B°/D^b F/C Dm

88 Gm $C7$ F N.C. F/C Dm Gm $C7$

Bass Solo as in Meas 73,74

93 F B^bm Gm $C7$ F

Chattanooga Choo Choo

M Keyboard
(Train Whistle)

Bass Intro

(Train Whistle)
(Bb6 Bb6)

(Bb6 Bb6)

The musical score is written for a bass instrument and a keyboard. The key signature is B-flat major (two flats), and the time signature is 4/4. The score begins with a 'Bass Intro' section, followed by a 'Keyboard' section. The keyboard part includes a 'Train Whistle' effect. The score is divided into measures, with measure numbers 5, 9, 14, 18, 22, 28, 33, and 38 indicated. Chord symbols are provided for many measures, including Bb6, Cm7, F7, Bb, Ebb, Bb7, Ebb, A°, Eb/Bb, C7, F7(b9), B7, Bb7, Eb°, Bb7Eb, F7, Bb, N.C., Bb, Cm7, F7, Bb, Bb7/Ab, Eb/G, E°/Gb, Bb/F, Gm, Cm, and F7. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as repeat signs and first/second endings.

5 B \flat

9 Cm7 F7 B \flat 1. F7 2. B \flat 7

14 E \flat B \flat 7 E \flat E \flat B \flat 7 E \flat E $^{\circ}$

18 A \flat A $^{\circ}$ E \flat /B \flat C7 1. F7(b9) B7 B \flat 7

22 2. F7(b9) E \flat $^{\circ}$ B \flat 7 E \flat F7 B \flat N.C. (Bass)

28 B \flat Cm7

33 F7 B \flat F7 B \flat B \flat 7/A \flat

38 E \flat /G E $^{\circ}$ /G \flat B \flat /F Gm Cm F7

42 B.N.C.

(Bass)

46 B^b/F G m C m F7 B^b F F7

50 B^b

(Bass)

54 B^b

Par-don me, boy, _____ is that the Chat-a-noo-ga Choo Choo? _____
I can af-ford _____ to board the Chat-a-noo-ga Choo Choo. _____

57 C m7 F7

_____ Track twen-ty nine, _____ boy, you can give me a shine.
_____ I _____ got my fare _____ and just a tri-fle to spare.

60 B^b 1. F7 2. B^b B^b7

63 E^b B^b7 You'll E^b leave the

Penn-syl-van-ia sta-tion 'bout a quar-ter to four,
When you hear the whis-tle blow-in' eight to the bar,

65 B^b7 E^b E°

read a mag-a-zine and then you're in Bal-ti-more.
then you'll know that Tenn-e-see is not ver-y far. _____



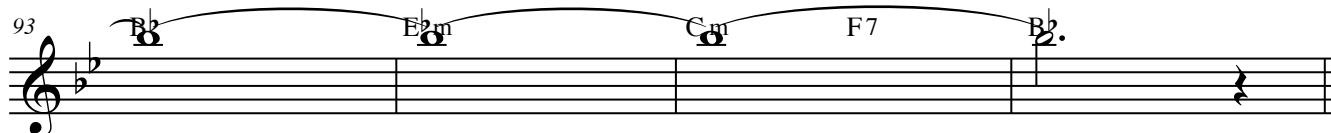
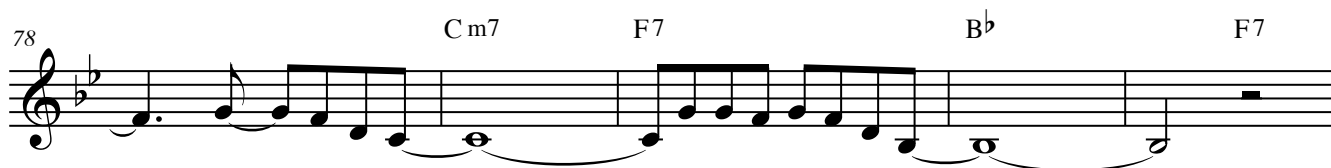
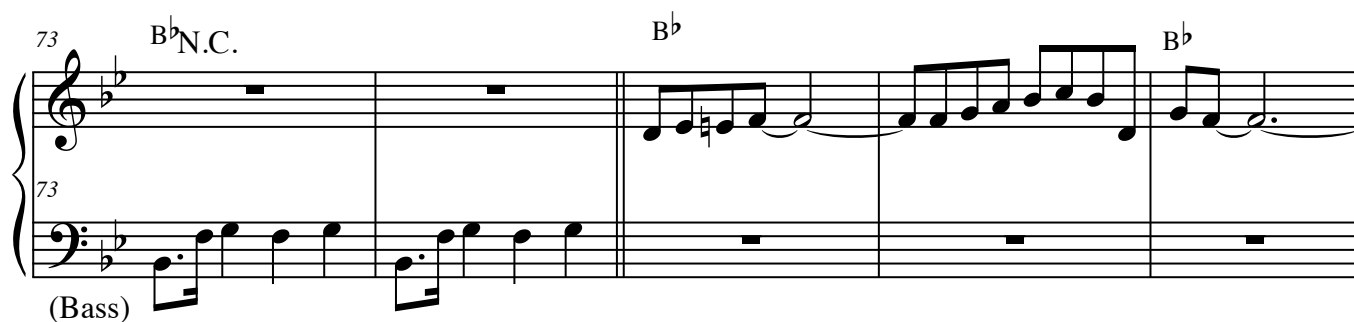
Din - ner in the din - er; noth - ing could be fin - er than
Shov - el all the coal in, got - ta keep it rol - lin'.



to have your ham and eggs in Car o li - na



Woo! Woo! Chat - a - noo - ga, there you are!—



(3 Times - Vocal 1st and 3rd)

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

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

5 $B\flat$

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

9 $B^{\circ} 7$ $F 7/C$ $/F$

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

15 $F 9(\sharp 5)$ $B\flat$

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

21

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

26 D° $C m$ $G 7$ $C m$ $E\flat$ $E^{\circ} 7$ $B\flat/F$

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

32 $G 7$ $C 7$ $F 9$ $F 7$ 1, 2. $B\flat$ $C m 7$ $F 7$

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

37 3. $B\flat$ $A 7$ $G 7$ $C 7$ $F 13$ $F 7$

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

43 $B\flat$ $C m 7$ $F 7$ $B\flat$

home.

(3 Times - Vocal 1st and 3rd)

Bill Bailey**M****Keyboard**

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



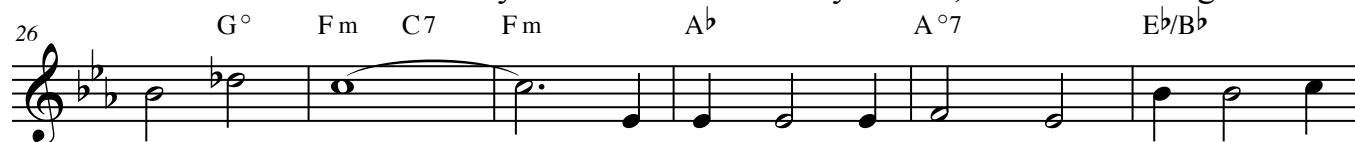
She moans the whole night long. _____ I'll do the cook-ing, hon-ey,



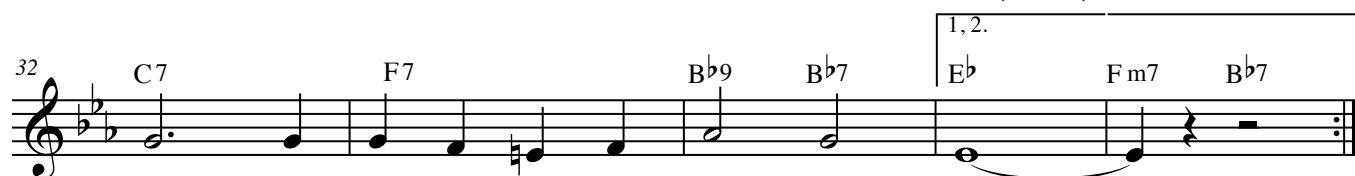
I'll pay the rent. I know I've done you wrong. _____



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



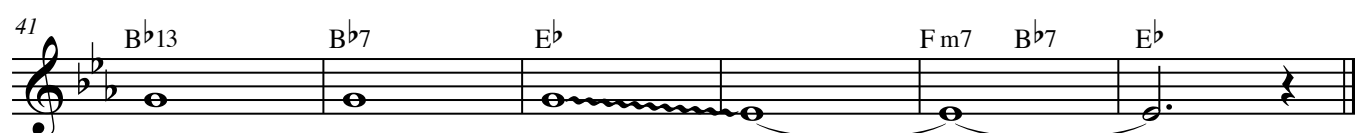
fine tooth comb? _____ I know I'm to blame, well, ain't that a



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



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



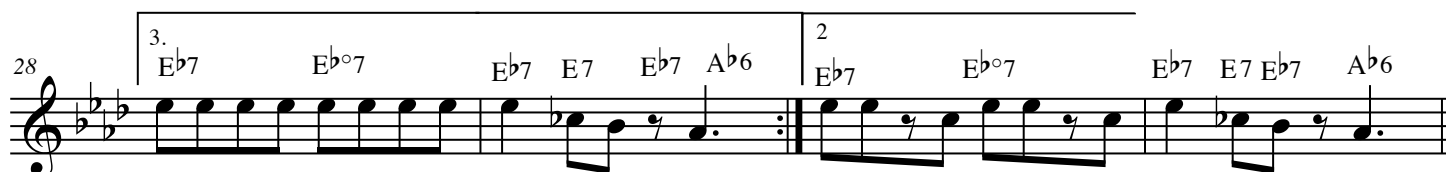
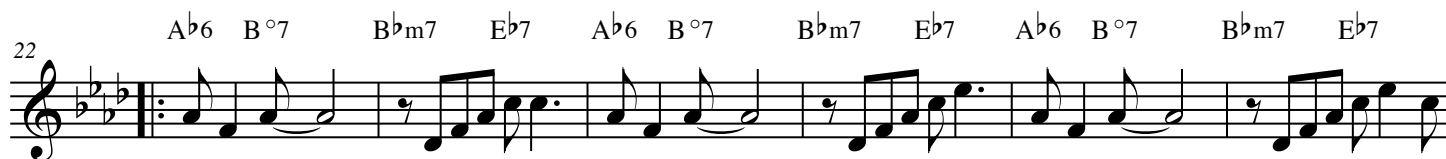
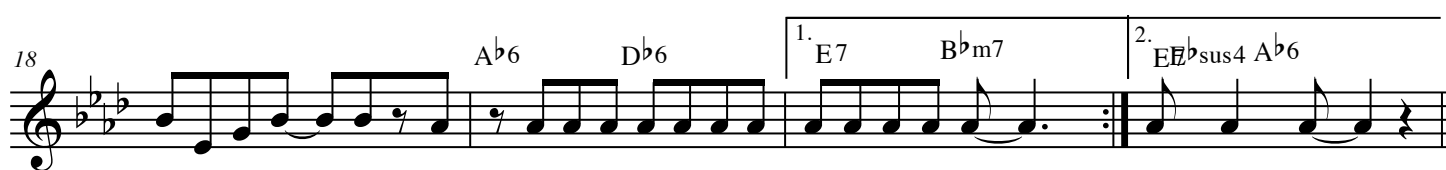
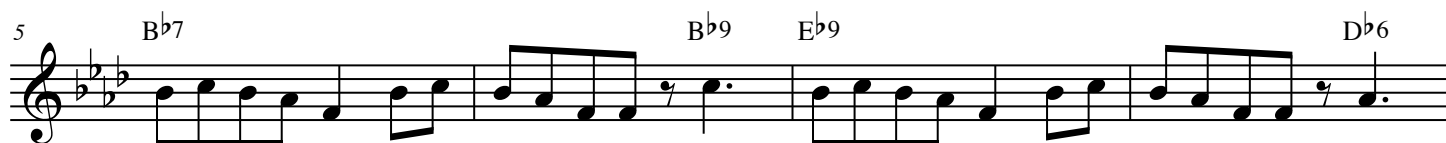
please come home. _____

In The Mood

Keyboard

N.C.

(Sax)



2

N. C.

32 $E\flat 7$ $E 7$ $E\flat 7$ $E 7$ $E\flat 7$ $E\flat + A\flat 6$

(Sax - adlib)

36 $A\flat 6$ $A\flat 7$ $D\flat 6$ $D\flat 7$ $A\flat 6$

43 $E\flat 7$ $A\flat 6$ $D\flat 6$ 1. $E 7$ $B\flat m 7$

48 2. $E 7$ $E\flat sus 4$ $A\flat 6$ $B\flat m 7$ $E 7$ $E\flat 9$ $A\flat 6$ N.C. $E\flat 7$

51 $A\flat 6$ $A\flat 7$

55 $D\flat 6$ $D\flat 7$ $A\flat 6$

59 $E\flat 7$ 1, 2, 3. $A\flat$ N.C. $A\flat 6$

65 4. $A\flat$ N.C. $D\flat$ N.C. $E\flat 7$ $A\flat$