

Set KA_Fall_Ball

Last revised: 2024.09.26

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Route 66

Keyboard

B♭ F7

Well, if
8^{vb}

5 § B♭6 E♭9 B♭6

you winds ev - er plan to mo - tor west, — trav - el more than

from Chi - ca - go to L. A., —

9 E♭9 B♭6 G7(♭9) C m7

my way, take the high - way that's the best. Get your kicks on

two thou-sand miles all the way.

14 F9 F7 1. B♭6 D♭7 C m7 F7 2. B♭6 D♭7 C m7 F7

Route Six - ty - six! — It Now you

19 B♭7 N.C. E♭9 N.C.

go through Saint Loo - ey, Jop - lin, Mis - sour - i, and

21 B♭7 N.C. B♭7 E♭7

Ok-la-ho-ma Cit-y is might - y pret-ty. You'll see Am-a - ril-lo, —

25 B♭6 C m7 F9

Gal - lup, New Mex - i - co, Flag-staff, Ar - i - zo - na,

28 C m7 F 9 D m7 D \flat 7 C m7 F 7

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

31 B \flat 6 E \flat 9 B \flat 6

you get hip__ to this time - ly tip__ when you

35 E \flat 9 B \flat 6 G 7(\flat 9)

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

39 C m7 F 9 F 7 B \flat 6 D \flat 7 C m7 F 7 D.S. al Coda

kicks on Route Six - ty - six.

43 \emptyset Coda B \flat 6 G 7(\flat 9) C m7 F 9 F 7 B \flat 6

Get your kicks on Route Six - ty - six.

48 G 7(\flat 9) C m7 F 9 F 7 B \flat 6 D \flat 7 F 7 B \flat 6

Get your kicks on Route Six - ty - six.

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

1.
 2. 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)
 streets out - side are paved with gold. There'll be

48 G m7 A♭°7 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.

Orange Colored Sky

F

Keyboard

(Sax) $E^{\flat}\text{maj7}$ $C7$ $Fm7$ $B^{\flat}7$ $Gm7$ $C7(\flat9)$ $Fm7$ $B^{\flat}7$

5 $E^{\flat}\text{maj7}$ $E^{\circ}7$ $Fm7$ $F^{\sharp}7$

7 $Gm7$ $C9$ $Fm7$ $F^{\sharp}7$

10 $E^{\flat}6$ $C7$ $Fm7$ $B^{\flat}7$ $E^{\flat}\text{maj7}$ $B^{\flat}7$

13 $E^{\flat}\text{maj7}$ $E^{\circ}7$ $Fm7$ $F^{\sharp}7$

15 $Gm7$ $C9$ $Fm7$ $F^{\sharp}7$

18 $E^{\flat}6$ $C7$ $Fm7$ $B^{\flat}7$ $E^{\flat}\text{maj7}$ $B^{\flat}m7$ $E^{\flat}7$

2

21 A^b6 A^o7 Dm7(b5) G7 Cm7
 One look and I yelled "Tim-ber! Look out for fly-ing glass." 'cause the

25 Cm C^o Cm6 Cm7
 ceiling fell in and the bot-tom fell out, I went in-to a spin, and I start-ed to shout, "I've been

27 B^b7 B^b7 F7 B^b7
 hit! This is it! This is it, I've been hit! I was

29 E^bmaj7 E^o7 Fm7 F[#]7
 walk - ing a - long, mind - ing my bus - iness

31 Gm7 C9 Fm7 F[#]7
 when love came and hit me in the eye. Wham! Bam!

34 E^b6 C7 To Coda Θ ³ Fm9 B^b13 E^bmaj7 B^b7 (Sax)
 A - la - ka - zam! out of an o-range col-colored sky.

 Θ Coda

37 Fm9 Em9 E^bmaj9 D^bmaj7 C7
 o-range col-colored, pur-ple striped, pret-ty green pol - ka dot sky.

(Sax)

41 Fm7 F[#]7 E^b6 B^b7 E^bmaj7 Fm7 Emaj7 E^bmaj9
 Slam! Bam! A - la - ka - zam and good - bye.

A Foggy Day

(Sax - Ala Big Ben Tower Chimes

Keyboard play solid chords on each note)

F

Keyboard

1 A^b Fm7 B^bm7 E^b7 A^b Fm7 B^bm7 E^b7

5 D^b D^o A^b Fm7 B^b9 E^b7

9 A^b G^bm6 B^bm7 E^b7

fog - gy day in Lon - don town.

13 A^b A^bm6 B^bm7 E^b9

had me low and had me down.

17 A^b maj7 A^b9 D^b D^bm6

I viewed the morn-ing with a - alarm, the

21 A^b F7 B^bm7 E^b9

Brit - ish Mu - se - um had lost its charm. How

25 A^b G^bm6 B^bm7 E^b7

long, I won - dered could this thing last? But the

29 A^b A^bm6 B^bm7 E^b9

age of mir - a - cles had - n't passed for

33 A \flat 9 D \flat D \flat m
 sud - den - ly I saw you there and through

37 1. A \flat D \flat 6 A \flat D \flat 6 A \flat 6 B \flat 7
 fog - gy Lon - don town the sun was shin - ing

40 B \flat m7 E \flat 7 A \flat B \flat m7 E \flat 7 (Sax)
 ev - 'ry where.

43 2. A \flat D \flat 6 A \flat D \flat 6
 fog - gy Lon - don town the sun was

47 A \flat 6 B \flat 7 B \flat m7 E \flat 7
 shin - ing ev - 'ry

51 A \flat B \flat m A \flat B \flat m
 where

55 (Sax) A \flat D \flat 6/A \flat A \flat D \flat 6/A \flat A \flat E \flat 7 A \flat 6

The musical score consists of six staves of music. The first four staves are for piano/vocal, with lyrics appearing below the notes. The fifth staff is for a soprano or alto voice, and the sixth staff is for a saxophone. The score includes various chords such as A-flat 9th, D-flat 6th, B-flat major 7th, and E-flat major 7th. The lyrics describe a scene in London with fog, sun, and people, and mention the song's title 'Foggy Day'.

Tennessee Waltz

F

(Keyboard Intro)

N.C.

Keyboard

13

18

25

32

39

F B^b A m C7/G F C7 F A7 ³

me. I re-mem-ber the night

B^b6 F

— and the Ten - nes-see Waltz, and I knew just how

Dm7 Dm7 Gm7 C7 F

much I had lost. Yes, I lost my

F maj7 F7 B^b B°7

— lit-tle dar - lin' the night they were play-ing the

F/C Dm7 G9 C7 1 F B^b A m7 C7/G F C7 (Sax)

beau-ti - ful Ten - nes-see Waltz. (Sax)

2 F F7 B^b B°7 F

waltz. the beau - ti - ful the

C7 B^b F/A C7/G F

Ten - nes-see Waltz.

Latin Beat

That Old Black Magic

F
Keyboard

B♭Maj7 C m7 F9 B♭Maj7 C m7 F9

old black mag - ic has me in its spell. That old black mag-

C m7 F7 C m7 F7

- ic that you weave so well. Those i - cy fin - gers up and

C m7 F7 C m7 F7 D m7 G7 C7 F7

down my spine. The same old witch - craft when your eyes meet mine. The

B♭Maj7 B♭Maj7

same old tin - gle that I feel in - side, and then that el - e-va-tor

A♭7 C m7 F7 D m7

starts its ride, and down and down I go, 'round and 'round

D♭7 C m7 B Maj7 B♭6 A m7(♭5) D 7(♯9)

I go, like a leaf that's caught in the tide. I should

G m7 E♭7(♯11) D7

stay a - way but what can I do? I hear your name

G6 C m7

and I'm a - flame, a - flame with such a burn-ing de -

47 E♭m7 A♭7 E♭m7 A♭7 D m7 G 7 C m7 F 7

53 B♭Maj7

57 F m7 B♭7 F m7 B♭7 E♭Maj7

62 A♭7 C m7 F 7

67 D m7 D♭°7 C m7 E♭m7

72 A♭7 C m7 B Maj7 B♭6

77 C m7 B Maj7 B♭6

81 C m7 B Maj7 B♭6

It's Only A Paper Moon

F

Keyboard
F9

B♭Maj7 B° Cm7 F9 B♭Maj7 B° Cm7 F9

5 **S** B♭Maj7 B° Cm7 F7 Cm7 F7 B♭Maj7

Say, it's on-ly a pa-per moon sail-ing o-ver a card-board sea.
Yes, it's on-ly a can-vas sky hang-ing o-ver a mus-lin tree.

9 B♭Maj7 B°7/D E♭ C7/E F7 1. B♭6 F7 2. B♭6 B♭7

But it would-n't be make be-lieve if you be-lieved in me. With-

14 E♭6 E°7 B°F G7 Cm7 F7 B♭6 B♭7 E♭6 E°7 B°F

out your love, it's a hon-ky tonk pa-rade. With-out your love, it's a

20 Dm7 G7 Cm7 F7 B♭Maj7 B°7 Cm7 F7

mel-o-dy played in a pen-ny ar-cade. It's a Bar-num and Bail-ey world

24 Cm7 F7 B♭Maj7 B♭Maj7 B°7/D E♭ C7/E **To Coda**

just as phon-y as it can be. But it would-n't be make be-lieve if you

28 F7 B♭6 F7 **D.S. al Coda** **Coda** 30 F7 B♭6 G7

be-lieved in me. be-lieved in me. if

32 Cm7 Em7(b5) F7 N.C. N.C. B♭Maj7 B° Cm7 F7 B♭6

you on-ly be-lieved in (Sax) me.

I've Got You Under My Skin

F

Keyboard

Cm B^b A^b G

5 Cm7 F7 B^bMaj 7 Dm7(b5) G7(b9)

9 Cm7 F7 B^bMaj 7 Gm7

13 Cm7 F7 F7/E^b Dm7 G7

17 Cm7 F7 B^bMaj 7 Dm7(b5) G7(b9)

21 Cm7 F7 B^bMaj 7 Dm7(b5) G7

25 Cm7(b5) F7(b9) A/B^b B^bMaj 7

29 A m7 D7 F#G GMaj 7

33 Cm7 F7 B^bMaj 7 Dm7(b5) G7

2

37 Cm7 3 — 3 — F7 3 — F7/E^b 3 — Dm7 3 — G7 3 — 3 —
 sac-ri-fice an-y-thing come what might for the sake of hav-ing you near, in spite of a

41 Cm7 3 — 3 — F7 3 — F7/E^b 3 — Dm7 3 — D^b7 3 — Cm7 F7 3 —
 warn-ing voice that comes in the night and re - peats, re-peats in my ear, "Don't you

45 Em7(b5) E^bdim7 Dm7 G7
 know, lit - tle fool, _____ you nev-er can win? _____ Use your men -
 tal - i - ty! _____

49 Cm7 F7 B^b Fm7 B^b7
 Wake up to re - al - i - ty!" _____ But each

53 E^bMaj 7 A^b7 B^bMaj 7 Dm7(b5) G7(b9)
 time I do, just the thought of you makes me stop be-fore I be-gin. 'Cause I've

57 Cm7 F7(b9) 1 B^b Dm7 G7 (Sax)
 got you _____ un-der my skin. _____

61 2 B^b Dm7(b5) G7(b9) Cm7 F7(b9) B^b Dm7(b5) G7(b9)
 skin. _____ I've got you _____ un-der my skin. _____ I've

67 Cm7 B maj 7 B^b Cm7 B9 B^bMaj 9
 got you _____ un-der my skin. _____

Body And Soul

F
Keyboard

The musical score consists of two staves. The top staff represents the piano keyboard, showing chords and fingerings. The bottom staff represents the vocal part, with lyrics written below the notes. The score includes various chords such as D♭m, A♭/C, E7/B, (B)B♭m7, E♭7, B♭m7, F7(b9), A♭Maj7, D♭7, C m7, B°7, G m7(b5), C7, F m7, B♭m7, E♭7, A♭6, F7(b9), B♭m7, F7(b9), B♭m7, E7, A♭Maj7, D♭7, C m7, B°7, B♭m7, G m7(b5), C7, F m7, B♭m7, E7, A♭6, B m7 E7, A Maj7, B m7, A/C♯, D m7, G 9, C♯m7, F♯m7, B m7, E7, A Maj7, A 6, and C♯m7.

My heart is sad and lone - ly.
For you I sigh, for
you, dear, on - ly.
Why have - n't you seen it?
I'm all for you, bod - y and soul.
I spend my days in
long - ing and won - d'ring why it's me you're wrong - ing.
I tell you I mean it, I'm all for you bod-y and soul.
I can't believe it, it's hard to con - ceive it, that
you'd turn a - way ro - mance.

25 A m7 D 7 G Maj7 B m7 B^b°7

27 A m7 D 7 G 7 F#7 F 7 F 7(b9)

29 B^bm7 F 7(b9) B^bm7 E^b7 A^bMaj7 D^b7

32 C m7 B °7 B^bm7 G m7(b5) C 7

35 1. F m7 B^bm7 E^b7 A^b6 F 7(b9)

37 2. F m7 B^bm7 A° F 7

39 B^bm7 E^b7 E m(maj7) A^bMaj7

On The Street Where You Live

F

(Sax)

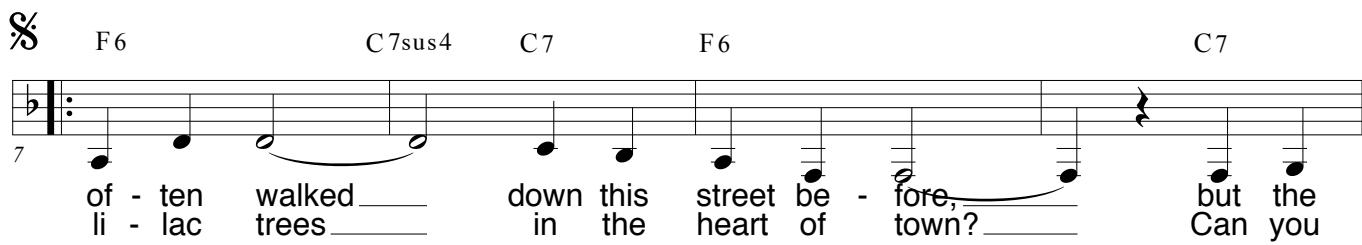
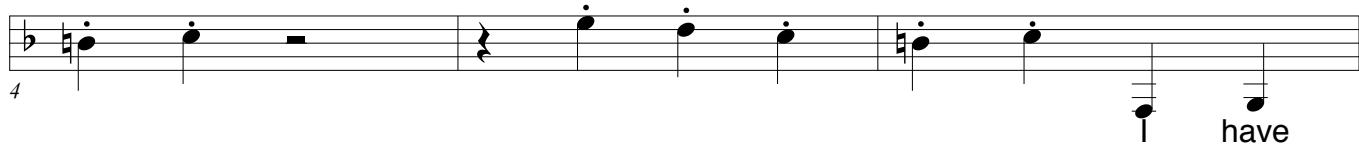
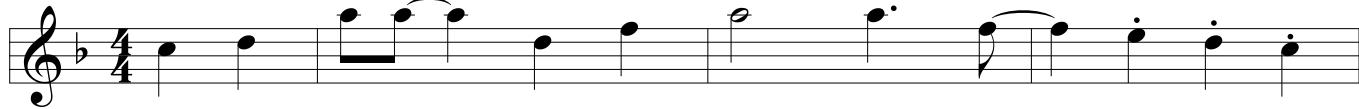
G m9

G°

C7

F

Keyboard
/C

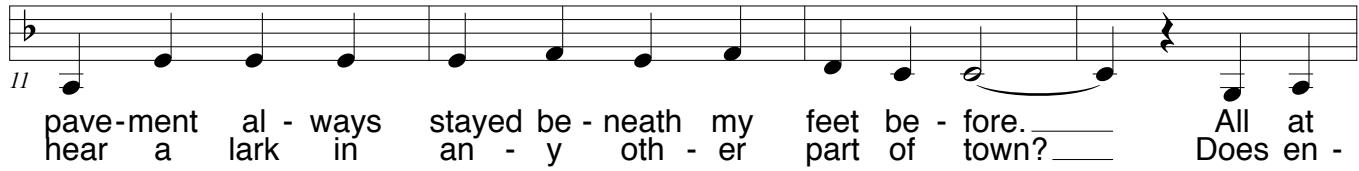


F maj7

F°7

G m7

C7

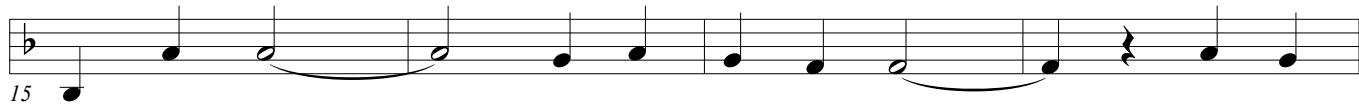


G m7

B♭m6

A m7

D m7



G 7

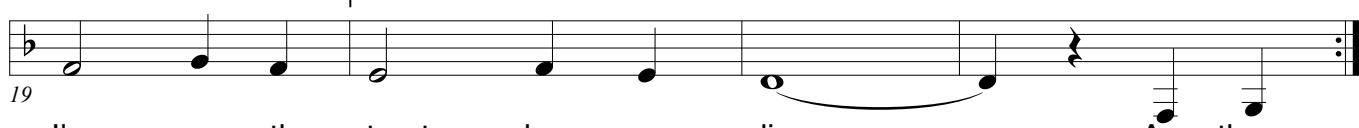
C¹9

F 6

F♯7

G m7

C7sus4



2

C9

F 6

G m7

G♯7

F/A



A 7 B m7 C°7 A 7/C♯ 3 B♭6
 26 oh, the tow - er - ing feel - ing, just to
 B♭m6 B°7 3 F F/E F/E♭ F/D
 30 know some - how you are near. The
 D♭7 F/C B m7(b5) E 7sus4 E 7
 34 ov - er pow - er - ing feel - ing that an - y
 A maj7 A 6 D 7 G m7 C 9
 38 sec - ond you may sud - den - ly ap - pear! Peo - ple
 F 6 C 7sus4 C 7 F 6 C 7
 42 stop and stare. They don't both - er me, for there's
 F maj7 F°7 G m7 C 7
 46 no - where else on earth that I would rath - er be. Let the
 G m7 B♭m6 A m7 D m7
 50 time go by, I won't care if I can be
 G 7 To Coda Φ C 9 F G m7 C 7
 54 here on the street where you live. (Sax)
 Φ Coda C 9 F 6 D♭6 F 6
 58 street where you live.

F

Keyboard

(1st page, Vocal 1st time,
Instrumental, 2nd time)

A Tisket A Tasket

1 A^b /F D^b E^{b7} A^b /F D^b E^{b7}

5 A^b C°

tis - ket a tas - ket, a green and yel - low bas - ket.

9 B^bm7 E^{b7} E m7 E^{b7} E m7 E^{b7} A^b E^{b7}

wrote a let - ter to my love and on the way I dropped it.

13 A^b C°

dropped it, I dropped it, yes, on the way I dropped it. A

17 B^bm7 E^{b7} B^bm7 E^{b7} B^bm7 E^{b7} A^b A^{b7}

lit - tle boy, he picked it up and put it in his pock - et. He was

21 D^b D^bm A^b A^baug

truck-in' on down the av - e-nue with - out a sin-gle thing to do. He was

25 D^b D^bm A^b B^{b7} E^{b7}

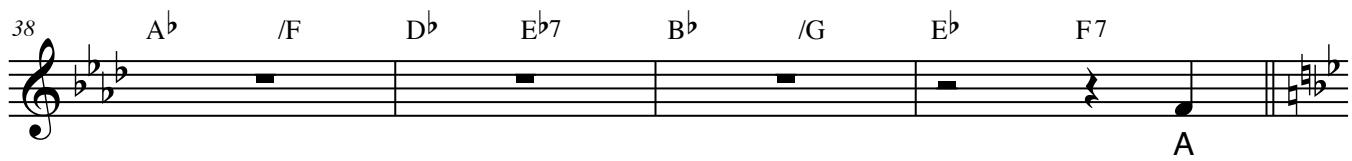
peck, peck, peck-in' all a-round, when he spied it on the ground. He

29 A^b C°

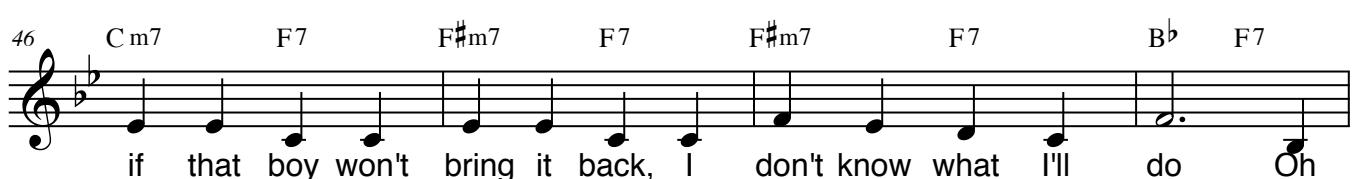
took it, he took it, my lit - tle yel - low bask - ket, and

33 B^bm7 E^{b7} B^bm7 E^{b7} B^bm7 E^{b7} [1. A^b E^{b7} (Sax) 2. A^b]

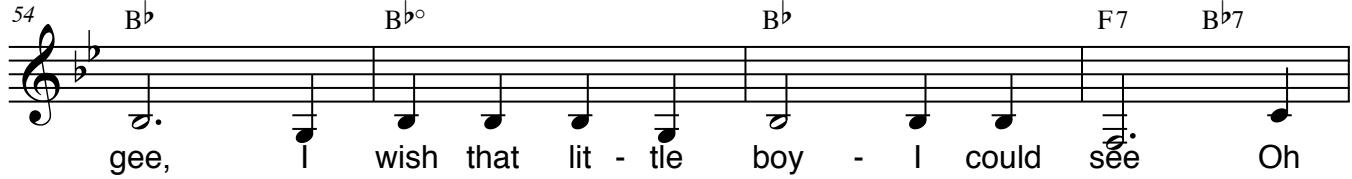
if he does-n't bring it back, I think that I shall die.

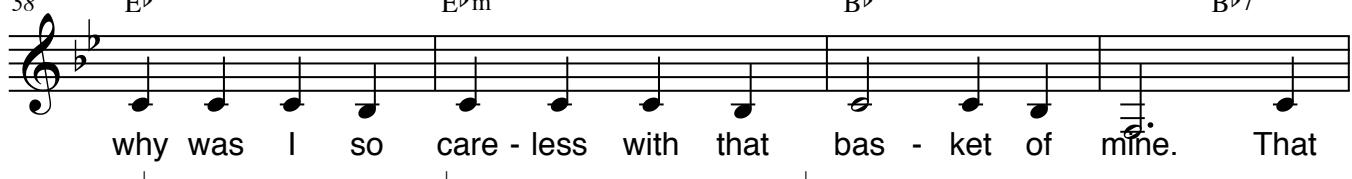
38 A♭ /F D♭ E♭7 B♭ /G E♭ F7


42 B♭


46 C m7 F7 F♯m7 F7 F♯m7 F7 B♭ F7


50 B♭ B♭° B♭ D°

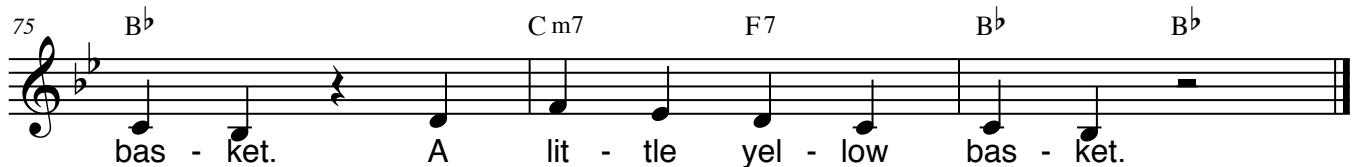

54 B♭ B♭° B♭ F7 B♭7


58 E♭ E♭m B♭ B♭7


62 E♭ E♭m B♭ C7 F7


66 B♭ D°


70 C m7 F7 C m7 F7 C m7 F7 B♭ C m7 F7


75 B♭


Kiss Of Fire

F

(Sax)

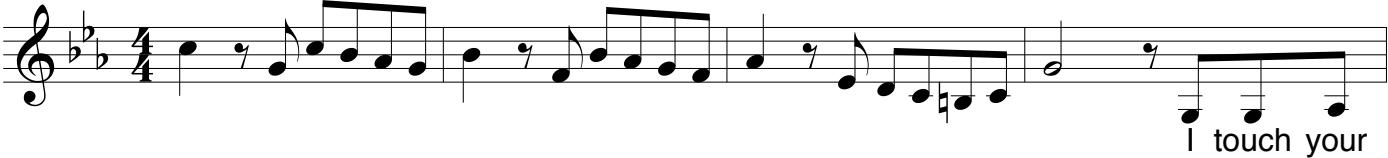
Cm

B♭

A♭

G

Keyboard



5 Cm

lips and all at once the sparks go fly-ing, those dev-il lips that know so well the art of

8 G7

ly-ing. And tho I see the dan-ger still the flame grows high er. I know I

11 Cm

must sur - ren - der to your kiss of fire. Just like a

13

C7

torch, you set the soul with-in me burn-ing. I must go on a-long the road of no re-

16 Fm

Cm

turn-ing. And tho it burns me and it turns me in-to ash-es, my whole world

19 G7

Cm

crash - es with - out your kiss of fire. I can't re -

2

21 

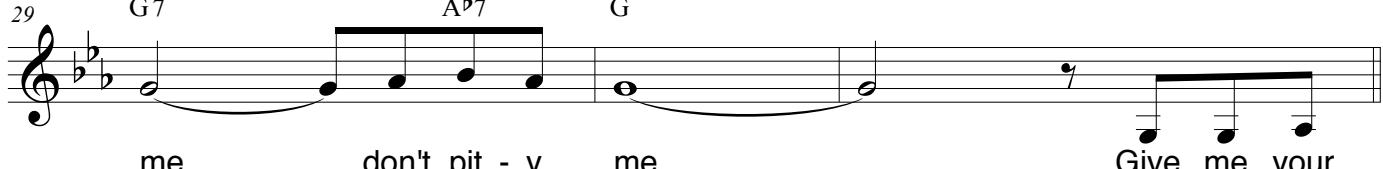
sist you, what good is there in try-ing, what good is there de - ny-ing, you're all that I de-

24 

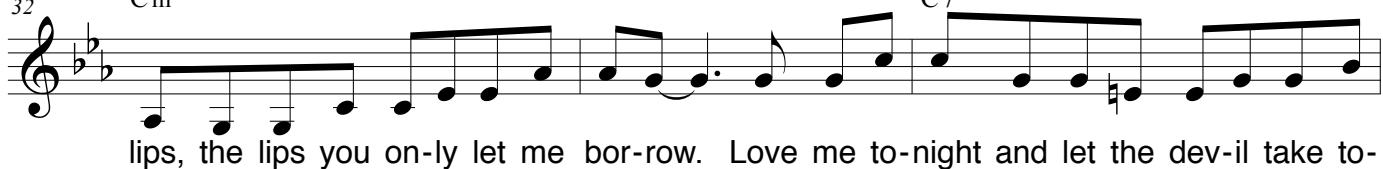
sire. Since first I kissed you, my heart was yours com - plete-ly. If I'm a

27 

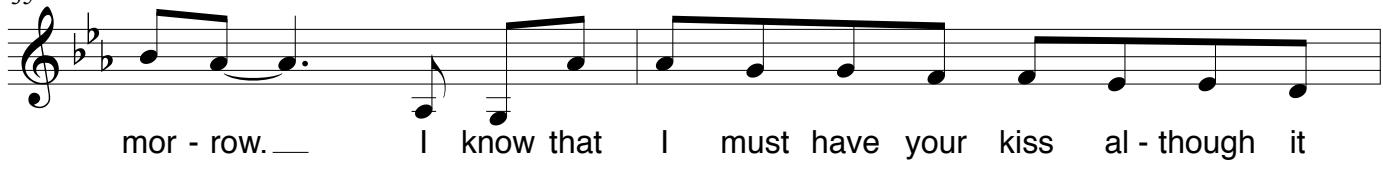
slave, then it's a slave I want to be. Don't pit - y

29 

me, don't pit - y me. Give me your

32 

lips, the lips you on-ly let me bor-row. Love me to-night and let the dev-il take to-

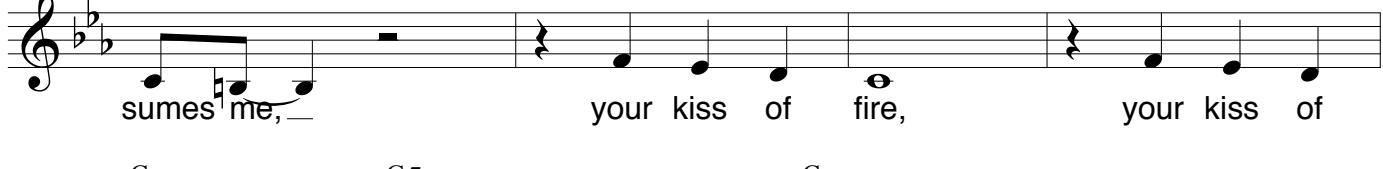
35 

mor - row. I know that I must have your kiss al - though it

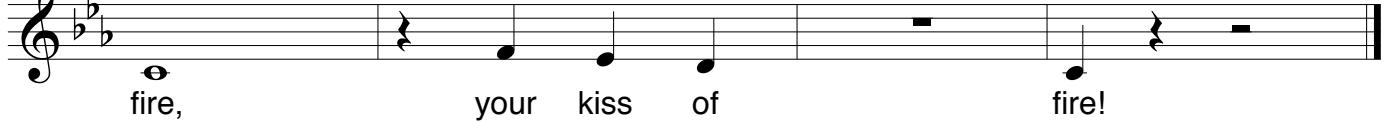
37 

To Coda Φ G 7 C major D.S. al Coda

dooms me, tho it con - sumes me, your kiss of fire.

Φ Coda 

sumes me, your kiss of fire, your kiss of

44 

fire, your kiss of fire!

Green Eyes

F

Keyboard

(Sax) G7 G m7 C7 F6 C7 N.C.

5 FMaj7 F6 FMaj7 FMaj7

9 F6 G m7 C7

13 G m7 C7 G m7 C7

17 E^b9 D⁹ G7 C7 N.C.

21 FMaj7 F6 F6 FMaj7

25 A m7(b5) D7 G m7 D7 G m7

29 G m7 B^b6 B^bm F/C E^b9 D9

33 G7 G m7 C7 F6 F7 N.C.
(Sax)

37 B^bMaj7 B^b6 B^bMaj7 B^bMaj7

41 B^b6 C m7 F7

45 C m7 F7 C m7 F7

49 A^b9 G 9 C7 F7 D7 N.C.

Your cool and lim-pid

53 G Maj7 G 6 G 6 G Maj7

green eyes, _____ a pool where-in my love lies _____ so deep that in my

57 B m7(b5) E7 A m7 E7 A m7

search - ing _____ for hap-pi-ness, I fear. _____ that they will ev-er

61 A m7 C6 C m G/D F9 E9

haunt me, _____ all through my life they'll taunt me. But will they ev-er

65 A 7 A m7 D7

want me? Green eyes, _____ make my dream come

68 G D7 G D7

true. _____ Oh, make my dream come true. _____ Please, make my dream come

72 G (Sax) C D7 G

true. _____

Blue Moon

F

B^b (Sax) G m C m F7 3 Keyboard
 3 B^b G m C m F7
 5 B^b G m C m F7 B^b G m
 moon, you saw me stand - ing a - lone
 moon, you knew just what I was there for,
 8 C m F7 B^b G m
 — with - out a dream in my heart,
 — you heard me say - ing a prayer for,
 10 C m F7 B^b E^b B^b F7
 — with - out a love of my own. Blue
 — some - one I real - ly could care
 13 2. B^b E^b B^b B^b 7
 for. And then there
 15 C m7 F7 B^b C m7 F7
 sud-den - ly ap-peared be - fore me the on-ly one my arms will ev - er
 18 B^b E^b m A^b 7 D^b
 hold. I heard some - bod-y whis-per, "Please a - dore me," and when I
 21 F C7 C m7 F7
 looked the moon had turned to gold. Blue

2

23 B♭ G m C m F7 B♭ G m C m F7
moon, now I'm no long-er a-lone with-out a dream in my heart,

27 B♭ G m C m F7 B♭6 G m C m7 F7 (Sax)
with - out a love of my own.

Musical score for piano, page 31, showing a melody line with chords B-flat major, G minor, C minor, F7, B-flat major, G minor, C minor, and F7.

Musical score for piano showing measures 39-40. The score consists of two staves. The top staff shows a treble clef, a B-flat key signature, and a common time signature. The bottom staff shows a bass clef, an F-sharp key signature, and a common time signature. Measure 39 starts with a B-flat chord (B-flat, D, F-sharp) followed by a G minor chord (G, B-flat, D). Measure 40 starts with a C minor chord (C, E, G), followed by a F7 chord (F, A, C, E), a B-flat chord (B-flat, D, F-sharp), a G minor chord (G, B-flat, D), a C minor chord (C, E, G), and ends with a F7 chord (F, A, C, E). Measure 41 begins with a B-flat chord (B-flat, D, F-sharp).

Musical score for piano, page 43, showing a melodic line and harmonic progression. The score consists of two staves. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows a harmonic progression with chords: B♭, Gm, Cm, F7, B♭, E♭, B♭, and B♭7. The lyrics "And then there" are written below the B♭7 chord.

47 C m7 F7 B[♭] C m7 F7

sud-den-ly ap-peared be - fore me the on-ly one my arms will ev - er

50 B[♭] E[♭]m A[♭]7 D[♭]

hold. I heard some-bod-y whis-per, "Please a - dore me," and when I

53 F C7 C m7 F7

looked the moon had turned to gold. Blue

55 B[♭] G m C m F7 B[♭] G m C m F7

moon, now I'm no long-er a-longe with-out a dream in my heart,

59 B[♭] G m C m F7 B[♭]6 G m C m F7

with-out a love of my own. with-out a love of my own.

63 B[♭]6 G m C m F7 B[♭] C m C m7 B[♭]6

with - out a love of my own.

September Song

F

Keyboard - Freely

Keyboard

The musical score consists of ten staves of music. The first staff starts with Gm7, followed by G°, F/A, A°, Gm11, C7, F6, and N.C. The lyrics begin with "For it's a". The second staff starts with Fm6, followed by B♭m7, E♭7, FMaj 7, Gm7, Am7, and Dm7. The lyrics continue with "long, long while", "from May to De-cem-ber," and "but the days grow". The third staff starts with G7, followed by Gm7(b5), C7(b9), FMaj 7, FMaj 7, and N.C. The lyrics include "short", "when you reach Sep-tem-ber.", and "When the aut-umn". The fourth staff starts with Fm6, followed by B♭m7, E♭7, FMaj 7, Gm7, Am7, and Dm7. The lyrics mention "weath-er", "turns the leaves to flame,", and "one has-n't got". The fifth staff starts with G7, followed by Gm7(b5), C7(b9), FMaj 7, and N.C. The lyrics include "time", "for the wait-ing game.", and "Oh, the". The sixth staff starts with B♭m7, followed by B°7. The lyrics mention "days dwindle down", "to a prec-ious few,", and "Sep-". The seventh staff starts with B♭m7, followed by B°7, C7sus4, and N.C. The lyrics include "tem-ber,", "No-vem-ber.", and "And these few". The eighth staff starts with Fm6, followed by B♭m7, E♭7, FMaj 7, Gm7, Am7, and Dm7. The lyrics continue with "prec-ious days", "I'll spend with you,", and "these prec-ious". The ninth staff starts with G7, followed by Gm7(b5), C7(b9), F6, and N.C. (Sax). The lyrics include "days I'll spend with you.". The tenth staff starts with F6, followed by Gm9(b5) and FMaj 7. The lyrics end with "you." and "Sep-tem-ber."

Chords indicated above the staff:

- Staff 1: Gm7, G°, F/A, A°, Gm11, C7, F6, N.C.
- Staff 2: Fm6, B♭m7, E♭7, FMaj 7, Gm7, Am7, Dm7
- Staff 3: G7, Gm7(b5), C7(b9), FMaj 7, FMaj 7, N.C.
- Staff 4: Fm6, B♭m7, E♭7, FMaj 7, Gm7, Am7, Dm7
- Staff 5: G7, Gm7(b5), C7(b9), FMaj 7, N.C.
- Staff 6: B♭m7, B°7
- Staff 7: B♭m7, B°7, C7sus4, N.C.
- Staff 8: Fm6, B♭m7, E♭7, FMaj 7, Gm7, Am7, Dm7
- Staff 9: G7, Gm7(b5), C7(b9), F6, N.C. (Sax)
- Staff 10: F6, Gm9(b5), FMaj 7

Bewitched

F

Keyboard - Freely

G m7 A m7 B[♭]° D m/A G m7
Keyboard C7

He's a fool and old don't I know it, but a fool I've can not
Love's the same sad sen - sa - tion. Late - ly

have his charms. I'm since this love half - pint don't im - i - show it,
slept a wink, since in this and pint im - i - ta - tion,

like a babe in arms. put me on the blink. I'm

All - In Rhythm

F Maj7 F[♯]° G m7 A[♭]° E/A 3 A7 3
wild a - gain, be - guiled a - gain, a sim - per - ing, whim - per - ing
couldn't sleep, and wouldn't sleep, when love came and told me I

B[♭]Maj7 B° F/C A[♭]
child a - gain, be - witched, bo - thered and be -
shouldn't sleep, be - witched, bo - thered and be -

1.
wil - dered am I. |

2.
wil - dered am I.

G m7 C7 G m7 C7
G m7 C m7 F7 B[♭]Maj7 A m7(b5) D7(b9)

2

26 G m Gm(Maj7) G m7 G m6 D m Dm(Maj7)

Lost my heart, but what of it. He is cold, I a -
gree. He can laugh, but I love it, al-though the
laugh's on me. I'll sing to him each Spring to him and

32 A m7 A♭° G m7 C7 FMaj7 F♯° G m7 A♭°

long for the day when I'll cling to him Be - witched, bo-thered and be -

36 F/A 3 A7 3 B♭Maj7 B° F/C A♭° To Coda

wil - dered am I

39 G m7 C7 F6 D m7 G m7 C7 (Sax) D.S. al Coda

wil - dered am I

CODA

42 G m7 D m B m7(♭5) F/C D m7

wil-dered am I. Be - witched, both-ered and be -

46 G m7 C7 F(Sax) G m7 FMaj7

wil - dered am I.

Witchcraft

F

Keyboard

(Sax) B \flat

3 C m7 3 E \flat m 3 F7

5 B \flat 6 D \flat 7/B \flat

Those fin - gers in my hair, that sly come hith-er stare

9 C m7 F 7(\flat 9) B \flat maj7 F m7 B \flat 7

that strips my con-science bare, it's witch - craft.

13 E \flat maj7 E \flat m7/A \flat

And I've got no de fense for it, the heat is too in - tense for it,

17 D \flat 6 C 7(\sharp 5) F maj7 C m7/F F 7

what good would com-mon sense for it do? 'Cause it's

21 B \flat maj7 E \flat 13 3

witch - craft, wick-ed witch - craft, and al -

25 B^bmaj7 E m7(5) A 7(b9)
 though I know it's strict - ly tab - oo.

29 Dm7 B^b Dm6 B^b Dm
 When you a - rouse the need in me, my heart says, "Yes, in-deed," in me.

33 Cm A^bm Cm7 F7
 Pro - ceed with what you're lead - ing me to.

37 B^b6 D^b^o7/B^b
 It's such an an-cient pitch, but one I would-n't switch,

41 Cm7 1. F7 B^b6 Cm7 F7
 'cause there's no ni - cer witch than you.

45 2. F7 B^b (Sax)
 nic - er witch than you.

49 F7 B^b6

Jeepers Creepers

F

(Sax)

E♭ N.C.

E♭ N.C.

Keyboard



5 E♭ N.C.

F m7

B♭



9 B♭7

E♭

B♭7

E♭

I don't care what the weath-er-man says, when the weath-er-man says it's rain-ing, you'll

13 B♭7

E♭

F m7

B♭7

E♭

nev-er hear me com - plain-ing, I'm cer-tain the sun will shine.

17 B♭

B♭7

E♭

B♭

B♭7

E♭

I don't care how the weath-er vane points, when the weath-er vane points to gloom-y, it's

21 G m7

F 7

B♭7

got-ta be sun - ny to me, when your eyes look in - to mine.

25 F m7

B♭7

E♭maj7

G♭°

F m7

B♭7

E♭6

Jeep - ers, creep - ers, Where'd ya get those peep - ers?

29 F m7

B♭7

E♭maj7

G♭°

F m7

B♭7

E♭

Jeep - ers, creep - ers, where'd ya get those eyes?

33 Fm7 B^b7 E^bmaj7 G^b^o Fm7 B^b7 E^b6
Gosh all git up! How'd they get so lit up?

37 Fm7 B^b7 E^bmaj7 G^b^o Fm7 B^b7 E^b
Gosh all gee oh! How'd they get that size?

41 B^bm7 E^b7 A^bmaj9 B^bm7 E^b7 A^bmaj7
Gol - ly gee! When you turn those heat - ers on,

45 Cm7 F7 B^bmaj7 Cm7 F7 Fm7 B^b7
woe is me, got to put my cheat - ers on.

49 Fm7 B^b7 E^bmaj7 G^b^o Fm7 B^b7 E^b6
Jeep - ers, creep - ers, Where'd ya get those peep - ers?

53 Fm7 B^b7 Gm7(b5) C7 Fm7 B^b7 E^b Fm7 B^b7 E^b
Oh, those weep-ers, how they hyp-no - tize. where'd ya get those eyes?

59 2. E^b Fm7 B^b7 E^b Fm7 B^b7 E^b
eyes? Won't you put me wise? Pays to ad - ver - tise.

64 Fm7 B^b7 E^b (Sax)
Where did you get those eyes?

67 Fm7 E^b6

Moonglow

F

Keyboard

(Sax)

Musical score for the first section of the solo, featuring four measures of music. The key signature changes every measure. Measure 1: C Maj7 (no key signature). Measure 2: A♭ Maj7 (one sharp). Measure 3: F Maj7 (two sharps). Measure 4: Co(maj7) C m7(♭5) (no key signature).

5 F 6 B \flat 9(#11) C 6 D 7(\flat 5)

It must have been moon-glow,
G7(♭9) C/E E♭⁹⁷ D m7 E♭⁹⁷ C/E

A musical score for 'The Moon-Glow' by Brahms. The score consists of two staves of music for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The lyrics are written below the vocal line. The piano part includes dynamic markings such as 'p' (piano) and 'ff' (fortissimo). The vocal line features eighth-note patterns and a melodic line that rises towards the end of the phrase.

13 F6 B^b9(#11) C 6 D 7(5)
I still hear you say-ing, "Dear one, hold me fast."

A musical score for a solo voice and piano. The vocal line starts with a dotted half note followed by eighth notes. The piano accompaniment consists of chords: D m7, G7(9), C/E, E7, D m7, E7, and C/E. The lyrics are: "And I start in pray-ing: Oh Lord, please let this last." The score includes a treble clef, a key signature of one sharp, and a common time signature.

Musical score for piano, page 21. The score consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff shows harmonic chords. The harmonic progression is as follows: C9, B9, B9, A9, E m7, and A7.

We _____ seemed to float right thru the air. _____
A m7 D 7 D m7 G 7 C 7(#5)

A musical score for a single instrument, likely a woodwind or brass instrument. The score consists of two staves of music. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). It features a sixteenth-note pattern followed by a melodic line with eighth and sixteenth notes. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp (F#). It contains a sustained note followed by a melodic line with eighth and sixteenth notes.

Heav-en - ly songs _____ seemed to come ev - 'ry where.
 29 F 6 B⁹(#11) C 6 D 7(5)

A musical staff in G clef and common time. The first measure (measures 11) starts with a sixteenth note followed by a eighth note, then a quarter note, a eighth note, a quarter note, and a dotted half note. The second measure (measure 12) starts with a sixteenth note followed by a eighth note, then a quarter note, a eighth note, a quarter note, and a whole note.

33 And now when there's moon-glow way up in the blue,
D m7 G7(♭9) C/E E♭⁷ D m7 D♭Maj7 C 6

Musical score for 'Always Remember You'. The lyrics are: 'I always re - mem-ber that moon-glow gave me you.' The chords are: (Sax) C/E, E⁷, Dm7, D⁷ Maj7, C6.

Shine On, Harvest Moon

F

Keyboard

(Sax)

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

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

The

9 Am E7/B A m/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 E^b7 Dm7 C A7
 Jan - uar - y, Feb - ruar - 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
 I

45 2. C A7 Dm7 G7
 guy. Yes, shine on, shine on har - vest

48 C F7 C
 moon, for me and my guy.

The musical score consists of ten staves of music. The first staff starts at measure 25 in A7. The second staff starts at measure 28 in G7. The third staff starts at measure 31 in C. The fourth staff starts at measure 34 in D7. The fifth staff starts at measure 37 in G7. The sixth staff starts at measure 40 with a first ending in C. The seventh staff starts at measure 43 with a first ending in Am. The eighth staff starts at measure 45 with a second ending in C. The ninth staff starts at measure 48 in C. Each staff contains lyrics corresponding to the chords indicated above the staff. Measures 40-43 show a transition from a first ending to a second ending. Measure 45 shows a continuation of the melody after a repeat sign.

MALE VOCAL

Are You Lonesome Tonight

(Keyboard) B^bm7 E^b7 A^b

Keyboard

Are you

5 A^b C m A^bMaj7 A^b6

lone - some to - night? Do you miss me to - night? Are you

9 (Spoken) I wonder if you're lonesome tonight. D^b You know, someone said,

Fm7 F7(9) B^bm

sor - ry we drift - ed a - part? Does your

"The world's a stage, and each must play a part." Fate had me playing in love,

13 E^b7 mem - or - y stray to a bright sum - mer day when I

and you were my sweetheart. Act One was when we met. I loved you at first glance.

17 E^b7(#5) A^b

kissed you and called you, "Sweet - heart"? Do the

You read your lines and never missed a cue. And then came Act Two. You seemed to change

21 A^b9 D^b

chairs in your par - lor seem emp - ty and bare? Do you

and acted strange, and why? I never knew. Honey, you lied when you said you loved me,

25 B^b7 B^bm E^b7

gaze at your - door - step and pic - ture me there? Is your

and I had no cause to doubt you. But I'd rather go on hearing your lies than go on living without you.

§

29 A^b C m7 B^b7

heart filled with pain? Shall I come back a - gain? Tell me,

Now, the stage is bare, and I'm standing there with emptiness all around.

33 B^bm7 E^b7 To Coda ♫ A^b

1. (Keyboard) 2. E^b7 D.S. al Coda

dear, are you lone - some to - night? Is your

38 ♫ Coda And if you won't come back to me, then they can bring the curtain down.

A^b D^b D^b6 A^b

night?