

Set LHS

Last revised: 2019.09.06

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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.

(Keyboard)

37 B \flat Cm Dm Cm B \flat 7 F7 B \flat B \flat Cm Dm Gm7

43 E \flat m7(b5) F7 B \flat B \flat 7 E \flat

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

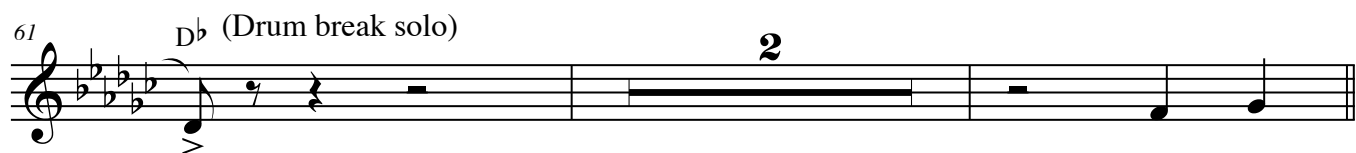
(Keyboard)

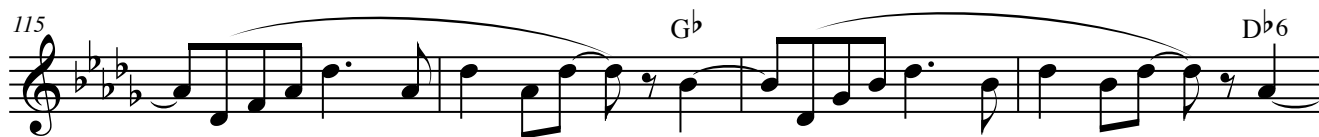
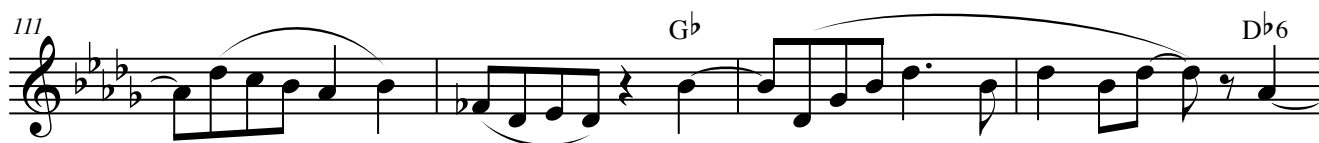
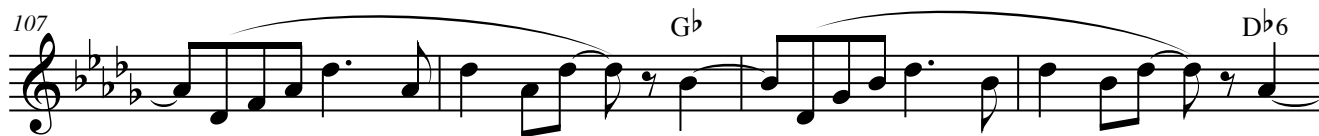
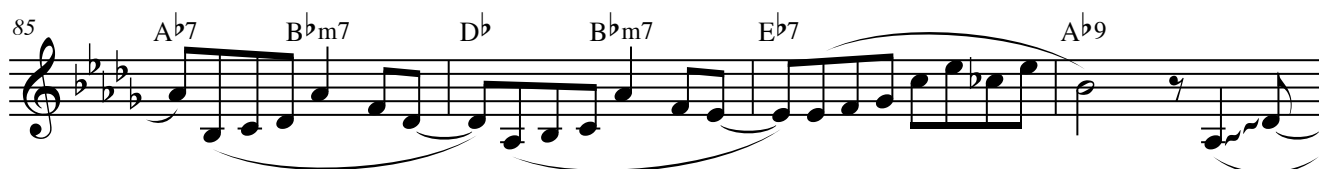
American Patrol

Keyboard

(Drums - Swing beat on open hi-hat only)

Musical score for 'American Patrol' for Keyboard. The score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo/style is indicated as 'Swing beat on open hi-hat only'. The score consists of ten staves, each containing a line of music with various chords and melodic lines. The chords are labeled above the staff: D^b, A^b7, E^b7, A^b7, D^b, G^b, E^bm7, A^b7, D^b, A^b7, D^b, A^b7, D^b, G^b, D^b, E^bm, A^b7, D^b, G^b, D^b, E^bm, A^b7, D^b, F7, B^bm, A^b7, D^b, C7, Fm, E^b7, A^b. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as dynamic markings like '3' (triplets) and '5' (fifths). The score is divided into measures by bar lines, and the measures are numbered 1 through 41.



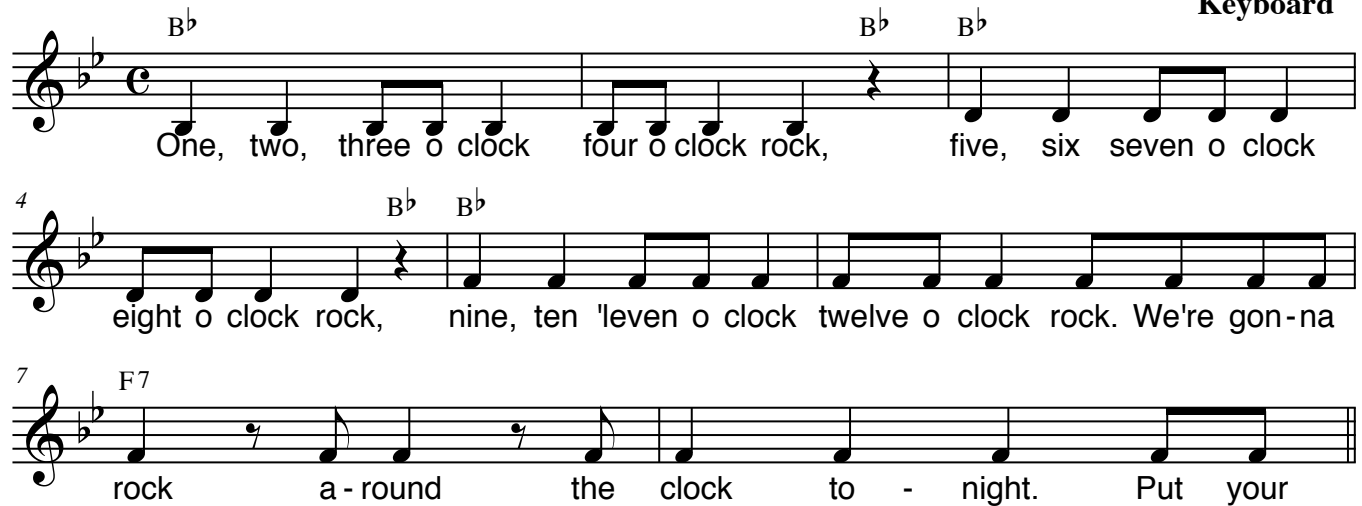


Rock Around The Clock

F

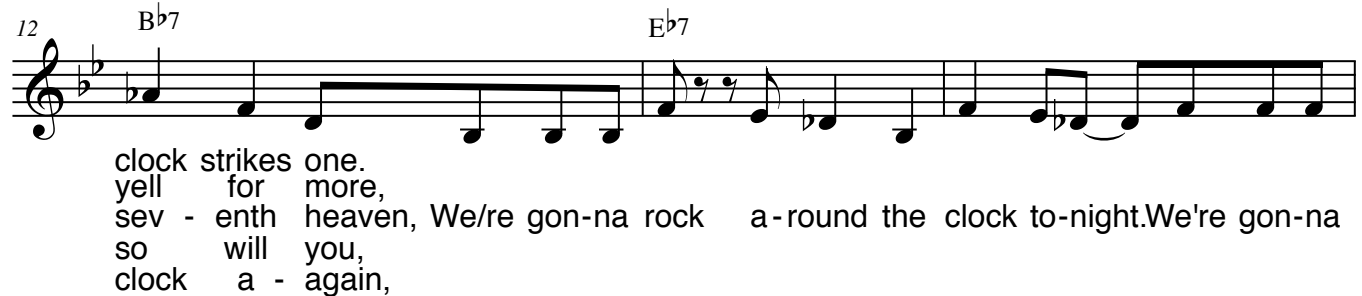
Give Pitch


Keyboard



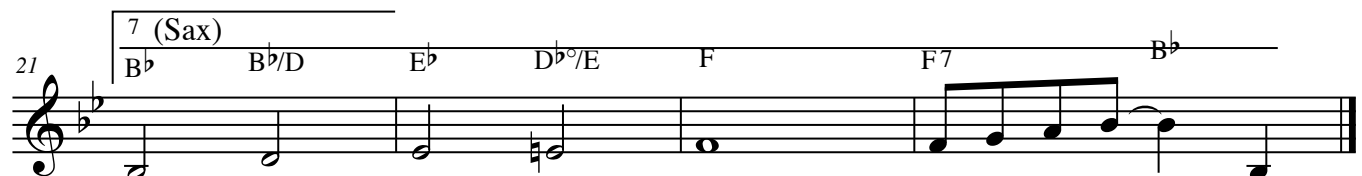
(Keyboard Adlib after 2nd verse,
Sax Adlib after 4th verse)











Rock Around The Clock

M

Give Pitch

Keyboard

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

NO INTRO
GIVE PITCH

Hound Dog

Keyboard

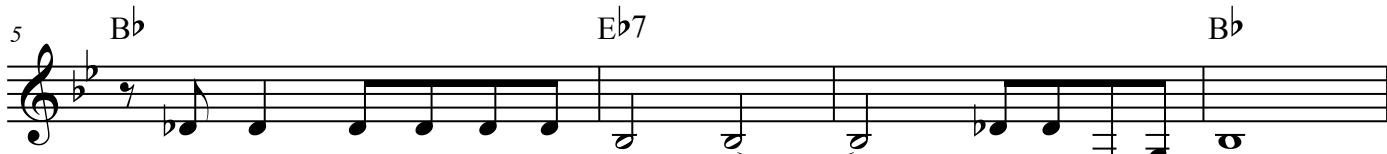
Bright Rock

N.C.

B \flat



You ain't noth-in' but a hound dog, — cry-in' all the time.



You ain't noth-in' but a hound dog, — cry-in' all the time.



Well, you ain't ne-ver caught a rab-bit and you ain't no friendf mine.



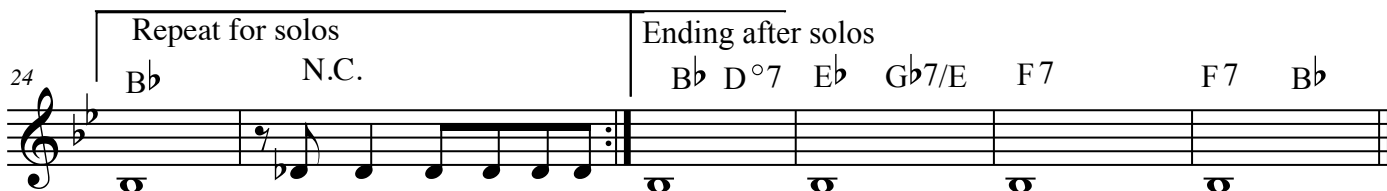
When they said you was high classed, well, that was just a lie.



When they said you was high classed, well, that was just a lie.



Well, you ain't ne-ver caught a rab-bit and you ain't no friendof



mine you ain't noth-in' but a mine. —

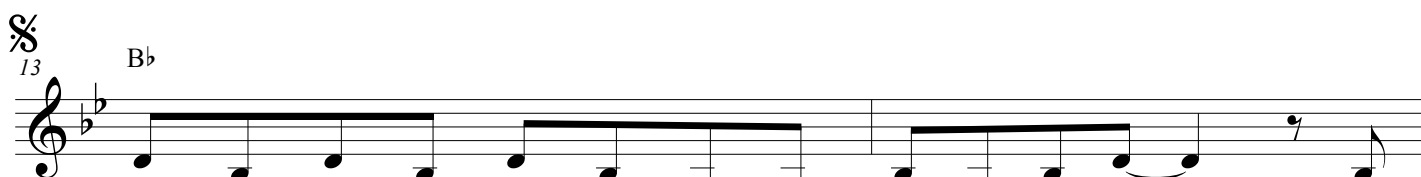
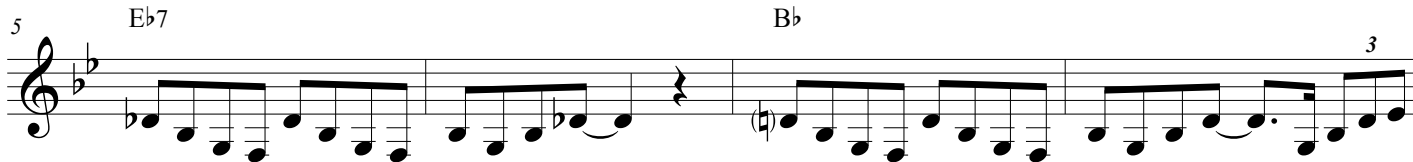
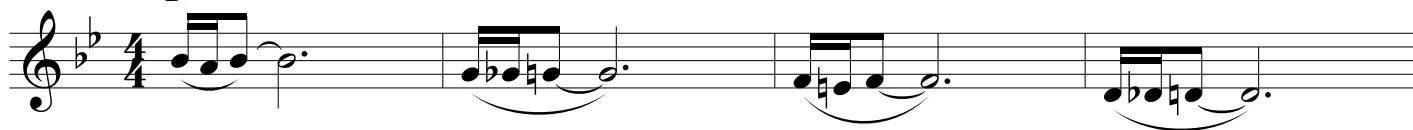
Choo Choo Ch'Boogie

F

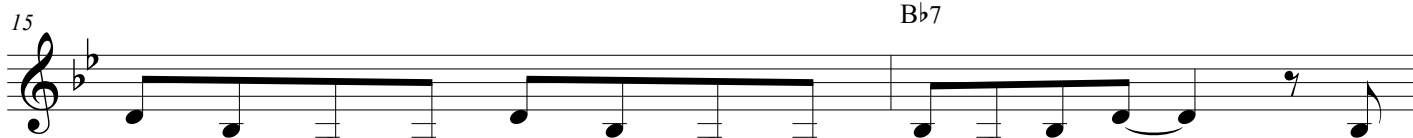
12 to the bar boogie beat

(Sax)

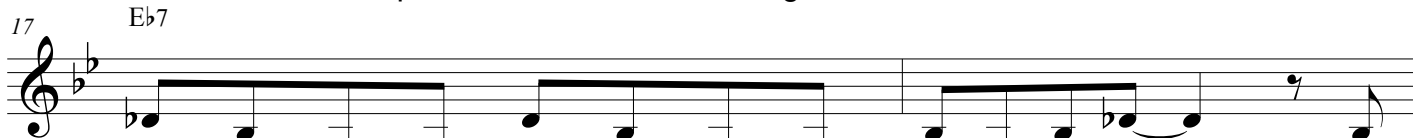
Keyboard

B \flat 

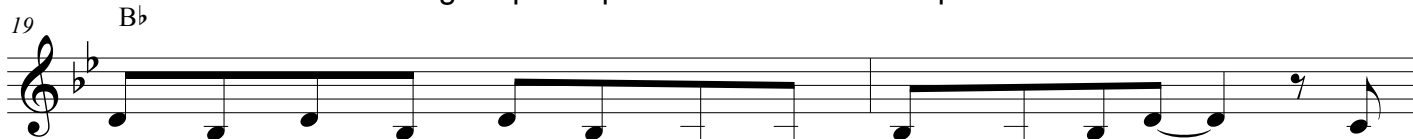
Head - in' for the sta - tion with a pack on my back. I'm
reach your des - tin - a - tion, but a - las and a - lack, you



tired of trans - por - ta - tion in the back of a hack. I
need some com - pen - sa - tion to get back in the black. You



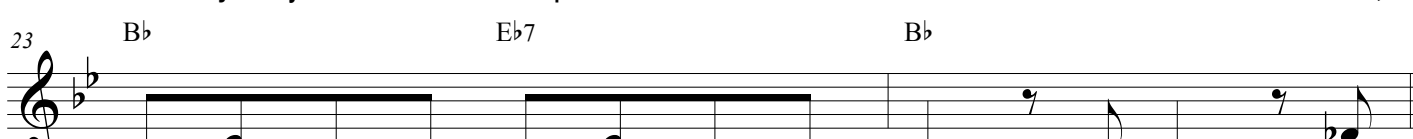
love to hear the rhy - thm of the click - i - ty clack and
take the morn - ing pa - per from the top of the stack and



hear the lone - some whis - tle, see the smoke from the stack, and
read the sit - u - a - tions from the front to the back. The



pal a - round with Dem - o - crat - ic fel - lows named Mac. So,
on - ly job that's o - pen needs a man with a knack. So,



take me right back to the track, Jack! Choo
put it right back in the rack, Jack! Jack!

2
25 $E\flat 7$ $B\flat$

choo, choo choo ch'-boog-ie. Woo woo, woo

28 $E\flat 7$

woo ch'-boog-ie. Choo choo, choo choo ch'-boog-ie. Take

31 $B\flat$ $E\flat$ $B\flat$ **To Coda**

me right back to the track, Jack!

(Sax Adlib)

33 $B\flat$ $E\flat 7$ $B\flat$ $F 7$ $B\flat$ $E\flat$ $B\flat$ **D.S. al Coda**

You

Coda

45 $B\flat$ (Sax) C 3 F 3 $G 7$

track, Jack!

48 C


Gon - na set - tle down by the rail - road track,


50 $C 7$


live the life of Ri - ley in a beat - en down shack so

52 $F 7$

when I hear a whis - tle I can peak through the crack and

54 C

 watch the train a rol - lin' when it's ball - in the jack. Well,

56 G7

 I just love the rhy - thm of the click - i - ty clack. So,

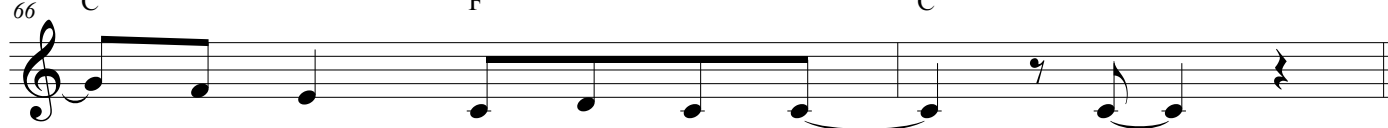
58 C F7 C

 take me right back to the track, Jack! Choo

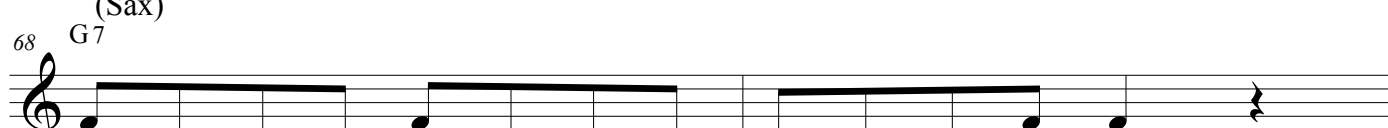
60 F7 C

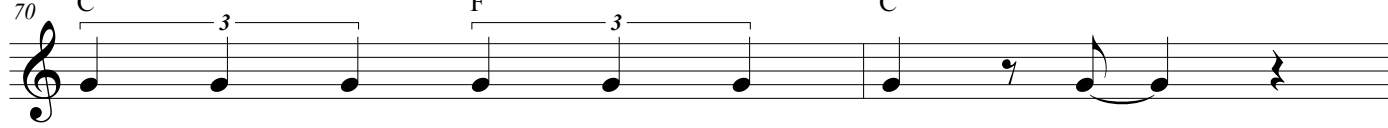
 choo, choo choo ch'-boog - ie. Woo woo, woo

63 F7

 woo ch'-boog - ie. Choo choo, choo choo ch'-boog - ie. Take

66 C F C

 me right back to the track, Jack!

(Sax)
 68 G7

 (Sax)

70 C F C

 take me right back to the track, Jack!

(Sax)
 72 Dm7 G7 C C6

 (Sax)

Choo Choo Ch'Boogie

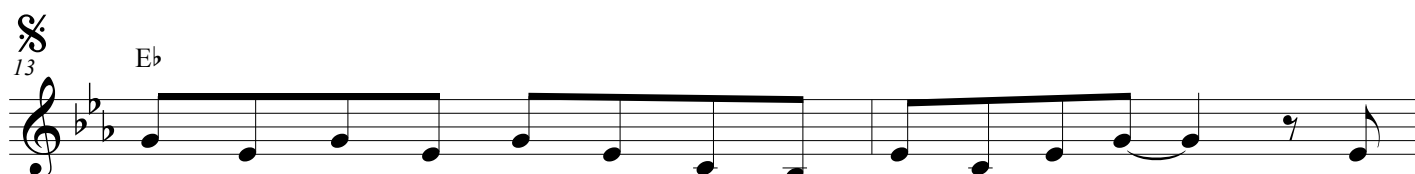
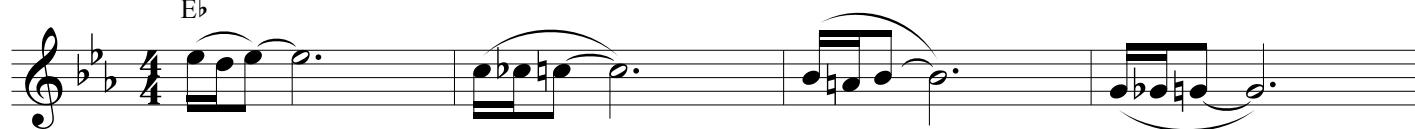
M

Keyboard

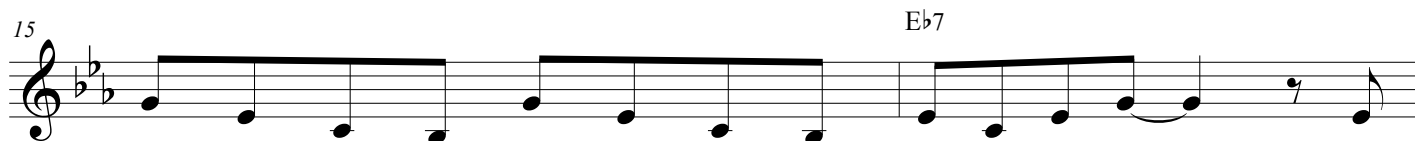
12 to the bar boogie beat

(Sax)

Eb



Head - in' for the sta - tion, with a pack on my back. I'm
reach your des - tin - a - tion, but a - las and a - lack, you



tired of trans - por - ta - tion in the get back of a hack. I
need some com - pen - sa - tion to get back in the black. You



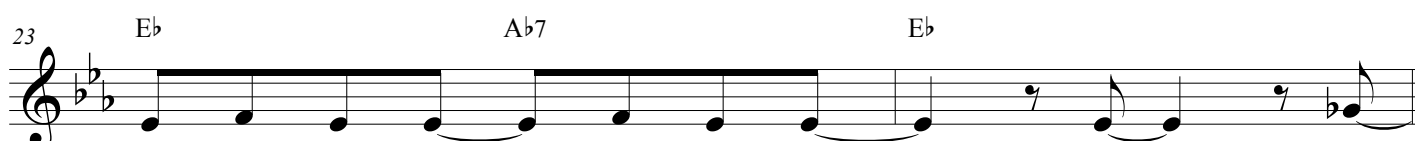
love to hear the rhy - thm of the click - i - ty clack and
take the morn - ing pa - per from the top of the stack and



hear the lone - some whis - tle, see the smoke from the stack, and
read the sit - u - a - tions from the front to the back. The



pal a - round with Dem - o - crat - ic fel - lows named Mac. So,
on - ly job that's o - pen needs a man with a knack. So,



take me right right back to the track, Jack!
put it right back in the rack, Jack! Choo

2
25 $A\flat 7$ $E\flat$

choo, choo choo ch'-boog-ie. Woo woo, woo

28 $A\flat 7$

woo ch'-boog-ie. Choo choo, choo choo ch'-boog-ie. Take

31 $E\flat$ $A\flat$ **To Coda** $E\flat$

me right back to the track, Jack!

(Keyboard adlib)

33 $E\flat$ $A\flat 7$ $E\flat$ $B\flat 7$ $E\flat$ $A\flat$ $E\flat$ **D.S. al Coda**

You

Coda

45 $E\flat$ (Keyboard) F $B\flat$ $C 7$

track, Jack!

48 F

Gon - na set - tle down by the rail-road track,

50 $F 7$

live the life of Ri - ley in a beat - en down shack so

52 $B\flat 7$

when I hear a whis - tle I can peak through the crack and

54 F
 watch the train a rol - lin' when it's ball - in the jack. Well,

56 C7
 I just love the rhy - thm of the click - i - ty clack. So,

58 F Bb7 F
 take me right back ___ to the track, ___ Jack! Choo

60 Bb7 F
 choo, ___ choo ___ choo ch'-boog-ie. Woo ___ woo, ___ woo

63 Bb7
 ___ woo ch'-boog-ie. Choo ___ choo, ___ choo ___ choo ch'-boog-ie. Take

66 F Bb F
 ___ me right back to the track, ___ Jack!

(Keyboard)
 68 C7

70 F Bb F
 take me right back to the track, Jack!

(Keyboard)
 72 Gm7 C7 F F6

Bandstand Boogie

(Keyboard)

Keyboard

Musical score for "Bandstand Boogie" for Keyboard. The score is written in treble clef, 4/4 time, and B-flat major (two flats). It consists of 32 measures across eight staves. The notation includes eighth and sixteenth notes, rests, and various chords. Chord symbols are placed above the staff at specific measures: Bb7 (measures 1-4), Eb6 (measures 5-8), Ab9 (measures 9-12), Bb7 (measures 13-16), F7 and EMaj7 (measures 17-20), Eb6 (measures 21-24), Eb (measures 25-28), and Ab9 (measures 29-32). There are also first and second endings marked at measures 17-20. The piece ends with a double bar line at measure 32.

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 8^{vb}

The musical score is written for a single melodic line on a treble clef staff in B-flat major (two flats). It consists of eight staves of music. The first staff (measures 31-34) features eighth-note patterns with ties and slurs, with chords B-flat 7 and E-flat. The second staff (measures 35-39) continues with eighth-note patterns, including triplets, with chords E and F, and a 'Piano' dynamic marking. The third staff (measures 40-42) includes triplets and a repeat sign, with chords G 7 (Keyboard), C 7, and F 6. The fourth staff (measures 43-46) features eighth-note patterns with slurs and a repeat sign, with chords B-flat 9 and C 7. The fifth staff (measures 47-50) includes a repeat sign and first/second endings, with chords G 7, G-flat Major 7, and F 6. The sixth staff (measures 51-53) has eighth-note patterns with slurs, with chords F, F-degree 7/A, B-flat, B-degree 7, F, and F-degree 7/A. The seventh staff (measures 54-56) continues with eighth-note patterns and slurs, with chords B-flat, B-degree 7, B-flat 9, A 7-sharp 5, A-flat 7, G 7, and G-flat Major 7. The eighth staff (measures 57-64) features eighth-note patterns with slurs, with chords F, F, F 6, E 7, and F 6. The final staff (measures 65-68) includes a 'Shake!' instruction, a 'Glissando' instruction with a wavy line, and an 8va (octave up) marking at the end.

Sing, Sing, Sing

Keyboard

(Tom) 15 (Keyboard in octaves)

(Tom Continues) Cm G7 Cm G7 Cm (Sax) G7

(All - In Rhythm) Cm G7 Cm G7 Cm G7 Cm G7 Cm G7/D

Cm/Eb G7/D Cm 1. Dm7(b5) G7 Cm 2. Dm7(b5) G7 Cm

Eb Bb7 Fm7 Bb7 Eb

Eb Bb7 Fm7 Bb7 Eb

42 Cm G7 Cm G7 Cm G7 Cm G7 Cm G7/D

47 Cm/E \flat G7/D Cm Dm7(b5) Gaug7 Cm

50 (Tom continues) 8 Cm G7 Cm G7

62 Cm G7 Cm G7 (Tom Continues) 8

74 Cm G7 Cm G7 Cm G7 Cm G7

78 Cm G7 Cm G7 Cm G7 Cm

82 (Tom Continues) 7 Cm G7 Cm G7

94 Cm G7 Cm G7

Regular Rhythm

98 Cm G7 Cm G7 Cm

103 G7 Cm (Tom Continues)

114 Cm G7 Cm G7

118 Cm G7 Cm

(Regular Rhythm,
Keyboard as written)

123 Cm C°7 Cm C°7 Cm C°7

126 Cm C°7 Cm C°7 Cm C°7

129 Cm (Drums) Cm

Gotta Be This Or That

F

Keyboard

(Keyboard)

5 11 16 21 25 29 33 37

E \flat Cm7 Fm7 B \flat 7 (Sax)

E \flat C7 Fm7

B \flat 7 E \flat B \flat 7 E \flat C7

Fm7 B \flat 7 E \flat (Keyboard)

E \flat 7 A \flat

F7 B \flat 7 (Sax)

E \flat C7

Fm7 B \flat 7 E \flat B \flat 7 (Keyboard)

E \flat Cm7 Fm7 B \flat 7

Well,

2
39 $E\flat$ $C7$ $Fm7$

if you ain't wrong, — you're right If it ain't dark, — it's light. If you ain't sure,

44 $B\flat7$ $E\flat$ $B\flat7$ $E\flat$

— you might. Got-ta be this or that — If it ain't full, — it's blank.

49 $C7$ $Fm7$ $B\flat7$ $E\flat$

If you don't spend, you bank. If it ain't Bing, — it's Frank. Got-ta be this or that. —

55 $E\flat7$ $A\flat$

Who can it be — if it ain't me, — I know it's not your moth - er. —

59 $F7$ $B\flat7$

Can't you see — it's got-ta be — one way or the oth - er. \sharp So,

63 $E\flat$ $C7$

tell me what I — must know. If you don't like, — I'll go —

67 $Fm7$ $B\flat7$ $E\flat$ (Sax)

If it ain't yes, — it's no. — Got-ta be this or that. —

71 2. $F\sharp^{\circ}7$ $Fm7$ $E\flat maj7$ $C7$

Got - ta be, got - ta be this or that. It's

73 $Fm7$ $B\flat7$ (Sax) $Fm7$ $B\flat7$ $E\flat$ (Keyboard) $Fm7$ $E maj7$ $E\flat6$

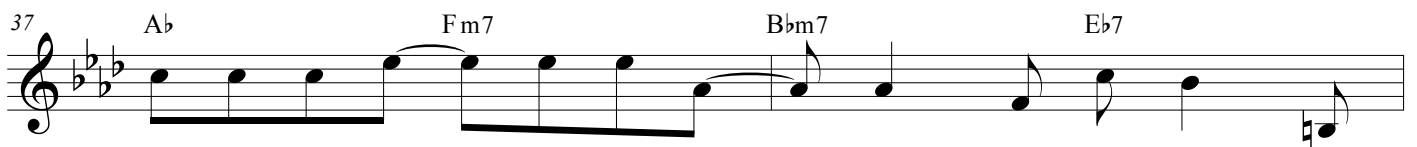
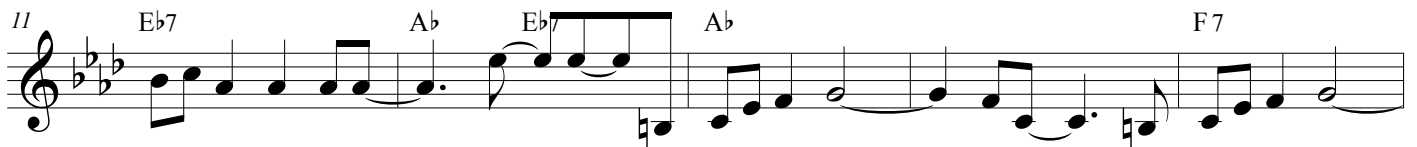
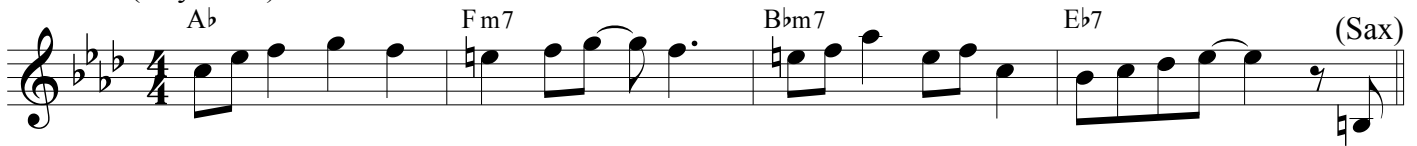
got-ta be this or that!

Gotta Be This Or That

M

Keyboard

(Keyboard)



Well,

2
39 $A\flat$ $F7$ $B\flat m7$

if you ain't wrong, ___ you're right If it ain't dark, ___ it's light. If you ain't sure,

44 $E\flat7$ $A\flat$ $E\flat7$ $A\flat$

___ you might. Got-ta be this or that ___ If it ain't full, ___ it's blank.

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

If you don't spend, you bank. If it ain't Bing, ___ it's Frank. Gotta be this or that. ___

55 $A\flat7$ $D\flat$

Who can it be ___ if it ain't me, I know it's not my broth - er. ___

59 $B\flat7$ $E\flat7$

Can't you see it's got-ta be ___ one way or the oth - er. So,

63 $A\flat$ $F7$

tell me what I ___ must know. If you don't like, ___ I'll go ___

67 $B\flat m7$ $E\flat7$ $A\flat$ (Keyboard)

If it ain't yes, ___ it's no. ___ Got-ta be this or that. ___

71 $B^{\circ}7$ $B\flat m7$ $A\flat maj7$ $F7$

Got - ta be, got - ta be this or that. It's

73 $B\flat m7$ $E\flat7$ $B\flat m7$ $E\flat7$ $A\flat$ $B\flat m7$ $A maj7$ $A\flat6$

(Keyboard) got-ta be this (Keyboard) or that!

Stompin' At The Savoy

Keyboards
(Keyboard)

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

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

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

Φ Coda 31 E^b C^m Fm⁷ B^b7 E^b B^b7 E^b

34 Fm B^b B^o Fm⁷ B^b7 E^b A^b E^b

FEMALE VOCAL

Three Little Fishies

Keyboard

(Sax) C/E F G7 C C/E G G7

5 C F C/E G7 C F C/E G7

9 C C7/Bb F/A G7 C C7/Bb

Down in the mead-ow in a lit-tle bit-ty pool swam three lit-tle fish-ies and a

12 F/A G7 C C7/Bb F/A Ab^o7

ma-ma fish-ie, too. "Swim," said the ma-ma fish-ie, "Swim if you can," and they

15 C6 C#7 G7/D G7 C G7 C C7/Bb F/A G7

swam and they swam all o-ver the dam. Boop, boop, did-dem, dad-dem, wad-dem, chu!

19 C C7/Bb F/A G7 C C7/Bb

Boop, boop, did-dem, dad-dem, wad-dem, chu! Boop, boop, did-dem, dad-dem,

22 F/A G7 C6 C#7 G7/D C

wad-dem, chu, and they swam and they swam all o-ver the dam.

25 (Keyboard) Db Ab/C Ebm7/Bb Ab7 Db Db7/B Gb/Bb Ab7

"Stop!" said the ma-ma fish "or you will get lost. The

29 Db Db7/B Gb/Bb Ab7 Db Db7/B

three lit-tle fish-es did-n't wan-na be bossed. The three lit-tle fish-ies went

32 Gb/Bb A^o7 Db6 D^o7 Ab7/Eb Ab7 Db Ab7

off on a spree, and they swam and they swam right out to the sea.

2
35 $D\flat$ $D\flat 7/B$ $G\flat/B\flat$ $A\flat 7$ $D\flat$ $D\flat 7/B$

Boop, boop, did-dem, dad-dem, wad-dem, chu! Boop, boop, did-dem, dad-dem,

38 $G\flat/B\flat$ $A\flat 7$ $D\flat$ $D\flat 7/B$ $G\flat/B\flat$ $A\flat 7$

wad-dem, chu! Boop, boop, did-dem, dad-dem, wad-dem, chu, and they

41 $D\flat 6$ $D^\circ 7$ $A\flat 7/E\flat$ $D\flat$ $D\flat$ (Sax) $D\flat 7/B$ $G\flat/B\flat$ $G^\circ 7$

swam and they swam right out to sea.

45 $D\flat$ $D\flat 7/B$ $G\flat/B\flat$ $G^\circ 7$ $D\flat$ $D\flat 7/B$ $G\flat/B\flat$ $G^\circ 7$

49 $D\flat$ $D^\circ 7$ $A\flat 7/E\flat$ $D\flat$ D (Keyboard) $A/C\sharp$ $Em 7/B$ $A 7$

53 D $D 7/C$ G/B $A 7$ D $D 7/C$

"Wheel!" yelled the lit-tle fish-ies, "Here's a lot of fun. We'll swim in the sea till the

56 G/B $A 7$ D $D 7/C$ G/B $B\flat^\circ 7$

day is done." They swam and they swam, and it was a lark till

59 $D 6$ $D^\sharp^\circ 7$ $A 7/E$ $A 7$ D D $D 7/C$ G/B $A 7$

all of a sud-den they saw a shark! Boop, boop, did-dem, dad-dem, wad-dem, chu!

63 D $D 7/C$ G/B $A 7$ D $D 7/C$

Boop, boop, did-dem, dad-dem, wad-dem, chu! Boop, boop, did-dem, dad-dem,

66 G/B $A 7$ $D 6$ $D^\sharp^\circ 7$ $A 7/E$ $A 7$ D

wad-dem, chu, till all of a sud-den when they met a shark!

(Keyboard - Ala "Jaws")

69



Eb

73

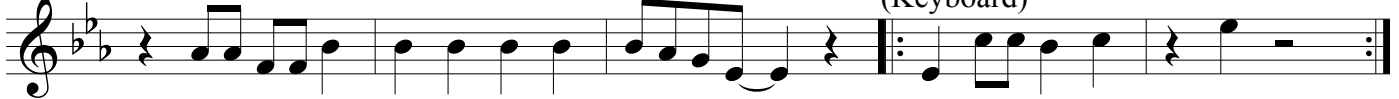
(Sax)

Eb7/Db Ab/C Bb7 Eb Eb7/Db Ab/C Bb7 Eb Eb7/Db



78

Ab/C Bb7 Eb6 E°7 Bb7/F Bb7 Eb (Keyboard) Eb Bb/D Fm7/C Bb7



83

Eb Eb7/Db Ab/C Bb7



"Help!" said the lit - tle fish - ies, "Look at all the whales," and

85

Eb Eb7/Db Ab/C Bb7 Eb Eb7/Db



quick as they could they turned on their tails, and back to the pool in the

88

Ab/C B°7 Eb6 E°7 Bb7/F Bb7 Eb Bb7



mead-ow they swam, and they swam and they swam back o-ver the dam.

91

Eb Eb7/Db Ab/C Bb7 Eb Eb7/Db



Boop, boop, did-dem,dad-dem, wad-dem, chu! Boop, boop, did-dem,dad-dem,

94

Ab/C Bb7 Eb Eb7/Db Ab/C Bb7



wad-dem, chu! Boop, boop, did - dem, dad-dem, wad - dem, chu, and they

97

Eb6 E°7 Bb7/F Bb7 Eb



swam and they swam back o - ver the dam.

99

Eb (Keyboard) Bb/D Fm7/C Bb7 (Sax) Eb6 E°7 Bb7/F Bb7 Eb



'Taint What You Do

F

Keyboard

(Keyboard)

Chords: B \flat B \flat 7/A \flat Cm7/G F7 B \flat B \circ 7 Cm F7 B \flat B \circ 7 F7

5 (Sax)

Chords: B \flat B \flat 7/A \flat Cm7/G F7 E \flat B \flat /D Cm7 F7

9 Chords: B \flat B \flat 7/A \flat Cm7/G F7 B \flat B \circ 7 Cm F7 1. B \flat Cm F7 2. B \flat B \flat 7

14 Chords: E \flat Cm7 B \flat 7/A \flat F7 B \flat B \flat 7

18 Chords: E \flat C7 B \flat B \circ 7 Cm7 F7

22 Chords: B \flat B \flat 7/A \flat Cm7/G F7 E \flat B \flat /D Cm7 F7

26 Chords: B \flat B \flat 7/A \flat Cm7 F7 B \flat B \circ 7 Cm F7 B \flat E \flat 7 B \flat F7

When

30 B \flat B \flat /D E \flat E $^{\circ}$ 7 F Gm7 Cm7 F7

I was a kid a-bout half - past three, my ma said "Daugh-ter, come here to me.

34 B \flat B \flat /D E \flat Cm7 B \flat 3 B \flat /D F7 B \flat

38 B \flat B \flat 7/A \flat Cm7/G F7 E \flat B \flat /D

'Taint what you do, it's the way that you do it. 'Taint — what you do, it's the
'Taint what you do, it's the place that you do it. 'Taint — what you do, it's the

41 Cm7 F7 B \flat B \flat 7/A \flat Cm7/G F7

way that you do it. 'Taint — what you do, it's the way that you do it. That's
time that you do it. 'Taint — what you do, it's the way that you do it. That's

44 B \flat B $^{\circ}$ 7 Cm7 F7 B \flat Cm7 F7 B \flat B \flat 7/A \flat Cm7/G F7

To Coda

— what gets re - sults. "Taint what you do, it's the time that you do it. 'Taint
— what gets re - sults.

48 E \flat B \flat /D Cm7 F7 B \flat B \flat 7/A \flat

— what you do, it's the time that you do it. 'Taint — what you do, it's the

51 Cm7/G F7 B \flat B $^{\circ}$ 7 Cm7 F7 B \flat B \flat 7 E \flat Cm7 B \flat 7/A \flat F7

time that you do it. That's what gets re - sults. You can try hard, don't mean a

56 B \flat B \flat 7 E \flat C7 B \flat B $^{\circ}$ 7 Cm7 F7 D.S. al Coda

thing. Take it eas - y, — queas-y, — then your jive will swing. Oh, it

♩ Coda

62 B^b $F7$ B^b B^b/G B^b/E^b $F7$ B^b $F7$
 sults. (Sax) You've

67 B^b D^b7 F/C $F7$ B^b D^b7 F/C $F7$ B^b
 learned your A, B, Cs, — you've learned your E, F, Gs. — But this is some-thing

72 E^b E^o7 $F7$ B^b $Cm7$ $F7$ B^b D^b7 F/C $F7$
 you don't learn in school. — So, get your hip-boots on. — and

77 B^b D^b7 F/C $F7$
 then you'll car - ry on. — But re - mem - ber if you try

80
 — too hard, it don't — mean a thing. — Take it eas - y.

83 B^b B^b7/A^b $Cm7/G$ $F7$ E^b B^b/D
 'Taint what you bring, it's the way that you bring it. 'Taint — what you swing, it's the
 'Taint what you do, it's the way that you do it. 'Taint — what you do, it's the

86 $Cm7$ $F7$ B^b B^b7/A^b $Cm7/G$ $F7$
 way that you swing it. 'Taint — what you sing it's the way that you sing it.
 way that you do it. 'Taint — what you do, it's the way that you do it.

89 1. B^b B^o7 $Cm7$ $F7$ B^b $Cm7$ $F7$ 2. B^b $Cm7$ $F7$ B^b
 That's what gets re-sults. — That's what gets re - sults, re-sults!

'Taint What You Do

M

Keyboard

(Keyboard)

Musical notation for the Keyboard part of 'Taint What You Do'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of a treble and bass staff. Chords are indicated above the staff: E^b, E^b7/D^b, Fm7/C, B^b7, E^b, E^o7, Fm, B^b7, E^b, E^o7, B^b7.

5 (Sax)

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of a single staff. Chords are indicated above the staff: E^b, E^b7/D^b, Fm7/C, B^b7, A^b, E^b/G, Fm7, B^b7.

9

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of a single staff. Chords are indicated above the staff: E^b, E^b7/D^b, Fm7/C, B^b7, E^b, E^o7, Fm, B^b7. There is a first ending bracket over measures 11-12 with chords E^b and Fm-B^b7, and a second ending bracket over measures 13-14 with chords E^b and E^b7.

14

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of a single staff. Chords are indicated above the staff: A^b, Fm7, E^b7/D^b, B^b7, E^b, E^b7.

18

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of a single staff. Chords are indicated above the staff: A^b, F7, E^b, E^o7, Fm7, B^b7. The word "(Keyboard)" is written at the end of the staff.

22

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of a single staff. Chords are indicated above the staff: E^b, E^b7/D^b, Fm7/C, B^b7, A^b, E^b/G, Fm7, B^b7.

26

Musical notation for the Saxophone part of 'Taint What You Do'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of a single staff. Chords are indicated above the staff: E^b, E^b7/D^b, Fm7, B^b7, E^b, E^o7, Fm, B^b7, E^b, A^b7, E^b, B^b7.

When

30 E^b E^b/G A^b $A^\circ 7$ B^b $Cm7$ $Fm7$ B^b7

I was a kid a-bout half - past three, my ma said "Daugh-ter, come here to me.

34 E^b E^b/G A^b $Fm7$ E^b E^b/G B^b7 E^b

Things may come and things may go, — but this is one thing you ought to know. Oh,

38 E^b E^b7/D^b $Fm7/C$ B^b7 A^b E^b/G

'Taint what you do, it's the way that you do it. 'Taint — what you do, it's the
'Taint what you do, it's the place that you do it. 'Taint — what you do, it's the

41 $Fm7$ B^b7 E^b E^b7/D^b $Fm7/C$ B^b7

way that you do it. 'Taint — what you do, it's the way that you do it. That's
time that you do it. 'Taint — what you do, it's the way that you do it. That's

44 E^b $E^\circ 7$ $Fm7$ B^b7 E^b $Fm7$ B^b7 E^b E^b7/D^b $Fm7/C$ B^b7

— what gets re - sults. "Taint what you do, it's the time that you do it. 'Taint
— what gets re - sults.

48 A^b E^b/G $Fm7$ B^b7 E^b E^b7/D^b

— what you do, it's the time that you do it. 'Taint — what you do, it's the

51 $Fm7/C$ B^b7 E^b $E^\circ 7$ $Fm7/B^b$ E^b E^b7 A^b $Fm7$ E^b7/D^b B^b7

time that you do it. That's what gets re - sults. You can try hard, don't mean a

56 E^b E^b7 A^b $F7$ E^b $E^\circ 7$ $Fm7$ B^b7 **D.S. al Coda**

thing. Take it eas - y, — queas-y, — then your jive will swing. Oh, it

♩ Coda

62 E^b B^b7 E^b E^b/C E^b/A^b B^b7 E^b B^b7
 sults. (Sax) You've

67 E^b G^b7 B^b/F B^b7 E^b G^b7 B^b/F B^b7 E^b
 learned your A, B, Cs, you've learned your E, F, Gs. But this is some-thing

72 A^b $A^{\circ}7$ B^b7 E^b $Fm7$ B^b7 E^b G^b7 B^b/F B^b7
 you don't learn in school. So, get your hip-boots on. and

77 E^b G^b7 B^b/F B^b7
 then you'll car - ry on. But re - mem - ber if you try

80
 too hard, it don't mean a thing. Take it eas - y.

83 E^b E^b7/D^b $Fm7/C$ B^b7 A^b E^b/G
 'Taint what you bring, it's the way that you bring it. 'Taint what you swing, it's the
 'Taint what you do, it's the way that you do it. 'Taint what you do, it's the

86 $Fm7$ B^b7 E^b E^b7/D^b $Fm7/C$ B^b7
 way that you swing it. 'Taint what you sing it's the way that you sing it.
 way that you do it. 'Taint what you do, it's the way that you do it.

89 1. E^b $E^{\circ}7$ $Fm7$ B^b7 E^b $Fm7$ B^b7 2. E^b $Fm7$ B^b7 E^b
 That's what gets re-sults. That's what gets re - sults, re-sults!

Fast Swing

Jump, Jive, And Wail

Keyboard

B \flat (Sax)

5 B \flat (Sax)
Ba - by, ba - by, it looks like ___ it's gon - na hail. ___

8 E \flat 7
Ba - by, ba - by, it looks like ___ it's gon - na hail.

11 B \flat (Sax) F7
You'd bet - ter come in - side, let me

14 B \flat (Sax)
teach you how to jive and wail. ___ Oh, ___ you got - ta

17
jump, jive, and then you wail. You got - ta jump, jive, and

20 E \flat 7
then you wail. You got - ta jump, jive, and then you wail. You got - ta

23 B \flat F7
jump, jive, and then you wail. You got - ta jump, jive, and

26 B \flat (Sax)
then you wail, you wail!

Sax lead-in 1st time;
Keyboard, 2nd time

Sax ad-lib 1st time;
Keyboard 2nd time

29 $B\flat$ $E\flat 7$ $B\flat$ $F 7$ $E\flat 7$ $B\flat$

41 $B\flat$ (Sax) (2nd) A

Pa - pa's in the ice - box look-in' for a can of ale
wom-an is a wom-an, and a man ain't noth-in' but a male.

44 $E\flat 7$

A Pa - pa's in the ice - box look-in' for a can of
wom-an is a wom-an, and a man ain't noth-in' but a

47 $B\flat$ (Sax) $F 7$

ale male. Ma - ma's in the a - back yard he
One good thing about him,

50 1. $B\flat$ (Sax)

learn - in' how to jive and wail. Oh, you got-ta
knows how to jive and wail.

53 2. $B\flat$ (Sax)

Oh, you got - ta

55 $\%$

jump, jive, and then you wail. You got-ta jump, jive, and then you wail. You got-ta

59 $E\flat 7$ $B\flat$

jump, jive, and then you wail. You gotta jump, jive, and then you wail. You got-ta

63 $F 7$ $B\flat$ To Coda \oplus Sax lead-in

jump, jive, and then you wail, you wail!

(Sax ad-lib)

67 B \flat E \flat 7 B \flat F7 E \flat 7 B \flat

79 B \flat (Sax)

Jack and Jill went up the hill to get a pail. _____

83 E \flat 7 B \flat (Sax)

Jack and Jill went up the hill to get a pail. _____

87 F7 B \flat (Sax) D.S. al Coda

Jill stayed up she wan-na learn how to jive and wail. _____ Oh, _____ you got-ta

91 G7 C

Oh, _____ you got-ta jump, jive, and then you wail. You got - ta

94 F7

jump, jive, and then you wail. You got - ta jump, jive, and

97 C

then you wail. You got-ta jump, jive, and then you wail. You got-ta

100 G7 C (Sax)

jump, jive, and then you wail, you wail! You got-ta

104 Dm7 G7 C \flat 6 (Sax)

jump and jive and then you got-ta wail

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. 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 $C^{\#}7$ $G7$

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

63 C $C7$ F $A\text{m}7$ $A^{\circ}7$

67 $D7$ $G7$ $G7$

71 C $C^{\#}7$ $G7$

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

Come on, sing it loud and clear. _____

The musical score is written for a single melodic line in treble clef, key of B-flat major (two flats). It consists of nine staves of music. The first staff (measures 39-42) contains the lyrics "Yes sir, that's my ba - by. No sir, don't mean may - be." and features chords B-flat, B-flat7, and F7. The second staff (measures 43-46) contains the lyrics "Yes sir, that's my ba - by now." and features chords C9, F7, B-flat, and F7, with a "(Keyboard)" annotation. The third staff (measures 47-50) features chords B-flat, B-flat7, and F7. The fourth staff (measures 51-54) features chords C9, F7, B-flat, and G7, with a "(Sax)" annotation. The fifth staff (measures 55-58) features chords C, C-sharp7, and G7. The sixth staff (measures 59-62) features chords D9, G7, C, and G7, with a "(Keyboard)" annotation. The seventh staff (measures 63-66) features chords C, C7, F, A minor7, and A-flat7. The eighth staff (measures 67-70) features chords D7, G7, and G7. The ninth staff (measures 71-74) features chords C, C-sharp7, and G7. The final staff (measures 75-78) contains the lyrics "Come on, sing it loud and clear." and features chords D9, G7, C, and A7, with a "(Keyboard)" annotation. The score includes various musical notations such as whole, half, quarter, and eighth notes, rests, and slurs.

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. By the
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 E^b

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 A^b E^b B^b7

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 E^b F7 B^b7 E^b

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 B^bm7 E^b7 A^b B^bm7 E^b7 A^b

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

25 C^m7 F7 B^b A^b B^b7

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 some-day. 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 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



25



33 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



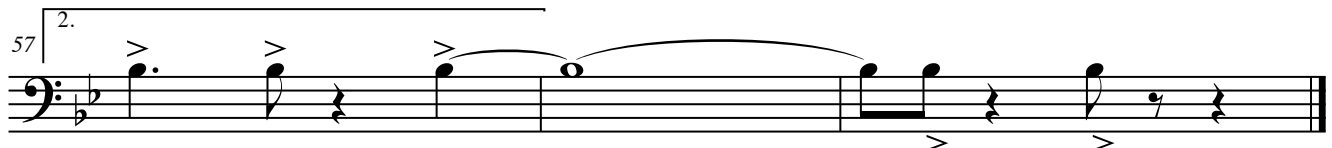
41 B \flat G $^{\circ}$ G \flat $^{\circ}$ B \flat /F F7 B \flat G $^{\circ}$ G \flat $^{\circ}$ B \flat /F F7 B \flat G $^{\circ}$ G \flat $^{\circ}$ B \flat /F B \flat F7



49 B \flat B \flat E \flat E \flat F7 F7 B \flat 1. B \flat



p -- ff



Little Brown Jug

(Keyboard & Bass - Play as written)

Keyboard

The musical score is written for Keyboard and Saxophone. It begins with a bass clef staff in 4/4 time, with a key signature of two flats (Bb and Eb). The melody is primarily in the bass register. The keyboard part is written in a treble clef staff, starting at measure 9. The saxophone part is marked '(Sax adlib)' and begins at measure 33. The score includes various musical notations such as slurs, ties, and dynamic markings like *p* and *ff*. Chord symbols are provided above the keyboard and saxophone staves to indicate the harmonic structure. The piece concludes with a double bar line and repeat signs.

5

9 B \flat B \flat 7 E \flat E $^{\circ}$ F F7 B \flat F7

13 B \flat B \flat 7 E \flat E $^{\circ}$ F F7 B \flat

17 B \flat B \flat 7 E \flat E $^{\circ}$ F F7 B \flat F7 B \flat B \flat 7

22 E \flat E $^{\circ}$ F F7 B \flat (NC)

27 B \flat C \sharp $^{\circ}$ C $^{\circ}$ B $^{\circ}$ B \flat F (Keyboard)

(Sax adlib)

33 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

41 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

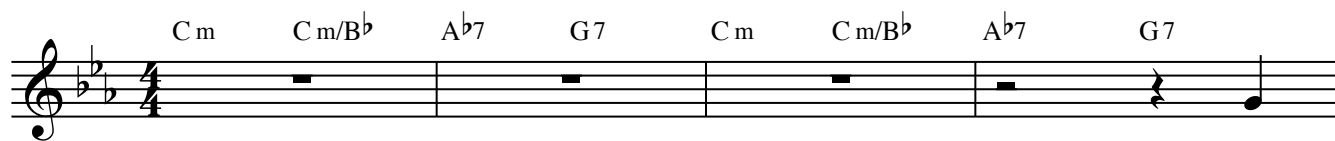
49 B \flat E \flat F7

p ff

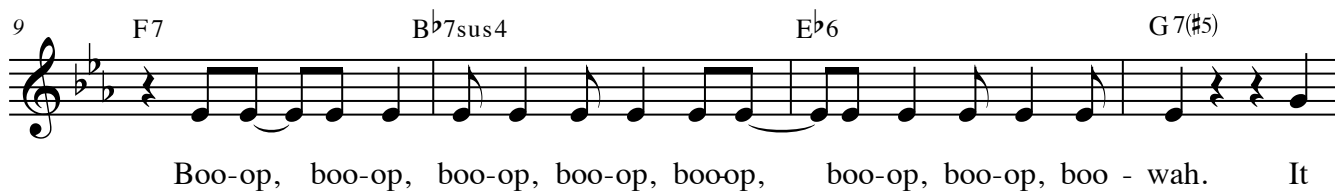
55 B \flat 1. 2.

It Don't Mean A Thing

F
Keyboard



It



21 $B^b m7$ $E^b 7$ $A^b Maj7$

makes no dif-frence if it's sweet or hot. Just

25 $C m7$ $F7$ $B^b 7$ $G7$

give that rhy-thm ev - 'ry lit - tle thing you've got. It

29 $C m$ $C m/B$ $C m/B^b$ $C m/A$ $A^b 7$ $G7$ $C m$

don't mean a thing if you ain't got that swing.

33 $F7$ $B^b 7sus4$ $E^b 6$

1.	2.
$E^b 6$ (Sax)	$E^b 6$

Boo-op, boo-op, boo-op, boo-op, booop, boo-op, boo-op, boo - wah wah.

38 $F7$ *p* $B^b 7sus4$ $E^b 6$

Boo-op, boo-op, boo-op, boo-op, booop, boo-op, boo-op, boo-wah.

42 $F7$ *ff* $B^b 7sus4$ $E^b 6$

Boo-op, boo-op, boo-op, boo-op, booop, boo-op, boo-op, boo-wah.

It Don't Mean A Thing

M
Keyboard

F m F m/E^b D^b7 C7 F m F m/E^b D^b7 C7

It

5 F m F m/E F m/E^b F m/D D^b7 C7 F m

don't mean a thing if it ain't got that swing.____

9 B^b7 E^b7sus4 A^b6 C7(#5)

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah. It

13 F m F m/E F m/E^b F m/D D^b7 C7 F m

don't mean a thing, all you got - ta do is swing.____

17 B^b7 E^b7sus4 A^b6 A^b6

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah. It

21 $E\flat m7$ $A\flat7$ $D\flat Maj7$

makes no dif-frence if it's sweet or hot. Just

25 $F m7$ $B\flat7$ $E\flat7$ $C7$

give that rhy-thm ev - 'ry lit - tle thing you've got. It

29 $F m$ $F m/E$ $F m/E\flat$ $F m/D$ $D\flat7$ $C7$ $F m$

don't mean a thing if you ain't got that swing.

33 $B\flat7$ $E\flat7sus4$ $A\flat6$ 1. $A\flat6$ 2. $A\flat6$

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah wah.

38 $B\flat7$ $E\flat7sus4$ $A\flat6$

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-wah.

42 $B\flat7$ $E\flat7sus4$ $A\flat6$

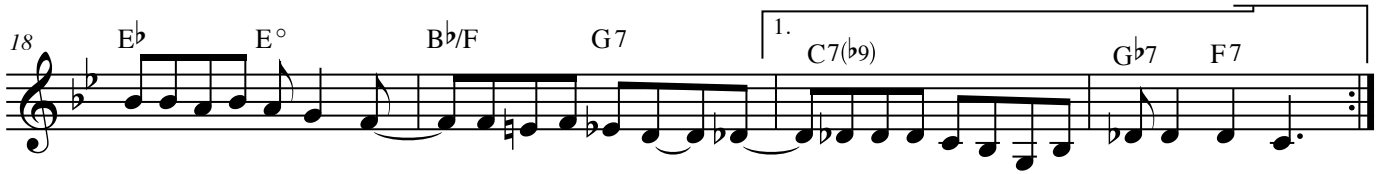
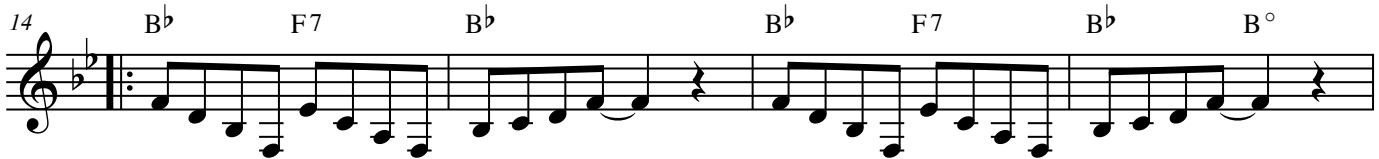
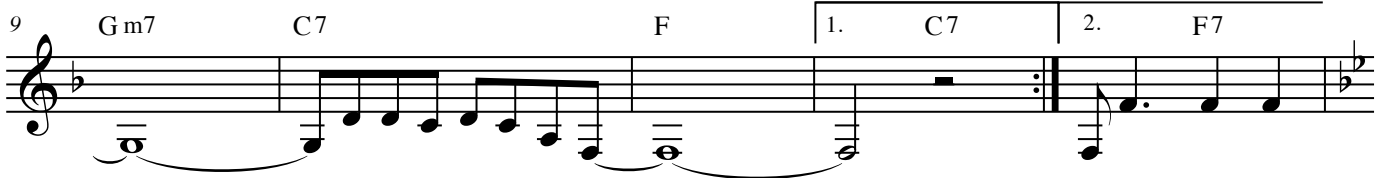
Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-wah.

Chattanooga Choo Choo

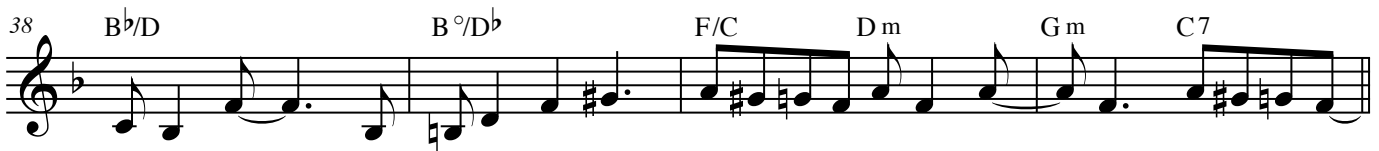
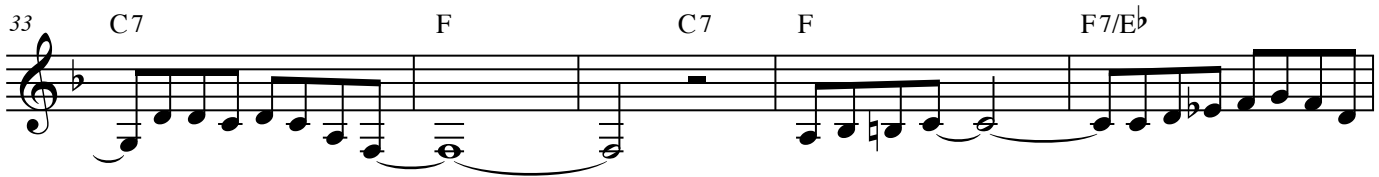
F

Keyboard

Bass Intro

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

Musical notation for measures 22-27, featuring a grand staff (treble and bass clefs), key signature of one flat, and a melody with eighth and quarter notes. Chords C7(b9), Bb°, F7, Bb, C7, and F are indicated above the staff. The bass line is marked (Bass) and N.C. (No Chords).



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^b 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^b B^o

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 $B^b m$ Gm $C7$ F

Chattanooga Choo Choo

M Keyboard
(Train Whistle)

Bass Intro

(Train Whistle)
(Bb6 Bb6)

(Bb6 Bb6)

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 \flat /F G m C m F7 B \flat F F7

50 B \flat

(Bass)

54 B \flat

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

63 E \flat B \flat 7 You'll E \flat 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 \flat 7 E \flat E $^{\circ}$

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 A^b A° E^b/B^b $C7$

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. $F7(b9)$ B^b6

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

71 2. $F7(b9)$ B^b7 $B7$ B^b7 E^b

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

73 B^b N.C. B^b B^b

(Bass)

78 $Cm7$ $F7$ B^b $F7$

83 B^b B^b7/A^b E^b/G E°/G^b B^b/F Gm

88 Cm $F7$ B^b N.C. B^b/F Gm Cm $F7$

Bass Solo as in Meas 73,74

93 B^b E^b2m Cm $F7$ $B^b2.$

Keyboard

(Sax)

(Sax)

Measures 1-4 of the Saxophone part. The notation is in 4/4 time, key of B-flat major (two flats). The melody consists of eighth and quarter notes, with rests in measures 2 and 3.

9 A^b6 A^b7

The musical notation for measures 9-12 is written on a single staff in treble clef with a key signature of three flats (Bb, Eb, Ab). Measure 9 begins with a repeat sign. Measures 10, 11, and 12 each contain a whole note chord. Measure 10 is A^b6 (Ab, Bb, Cb, Db, Eb, Fb). Measure 11 is A^b7 (Ab, Bb, Cb, Db, Eb, Fb, Gb). Measure 12 is A^b7 (Ab, Bb, Cb, Db, Eb, Fb, Gb).

18

22 A^b6 B^o7 B^bm7 E^b7 A^b6 B^o7 B^bm7 E^b7 A^b6 B^o7 B^bm7 E^b7

The musical notation for measure 22 is as follows: The staff is in G-flat major (three flats). The measure is divided into two halves by a repeat sign. The first half contains the notes: A-flat (quarter), B-flat (quarter), B-flat (quarter), and A-flat (quarter). The second half contains the notes: G-flat (quarter), A-flat (quarter), B-flat (quarter), and A-flat (quarter). The chords indicated above the staff are: A^b6 B^o7, B^bm7 E^b7, A^b6 B^o7, B^bm7 E^b7, A^b6 B^o7, and B^bm7 E^b7.

28 3. Eb7 Eb°7 Eb7 E7 Eb7 Ab6 2 Eb7 Eb°7 Eb7 E7 Eb7 Ab6

2

N. C.

32

E^b7 E7 E^b7 E7 E^b7 E^b+ A^b6

(Sax - adlib)

36

A^b6 A^b7 D^b6 D^b7 A^b6

43

E^b7 A^b6 D^b6

1.
E7 B^bm7

48

2.
E7 E^bsus4 A^b6 B^bm7 E7 E^b9 A^b6 N.C. E^b7

51

A^b6 A^b7

55

D^b6 D^b7 A^b6

59

E^b7 A^b N.C. A^b6

1, 2, 3.

65

A^b N.C. D^b N.C. E^b7 A^b.

4.