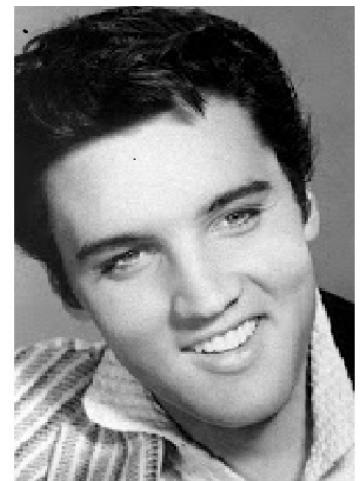




THE MIXED NUTS



Set A

Last revised: 2022.03.06

- A01-Bandstand Boogie(K).2014.10.10.pdf
- A02-True Love(KV).2015.02.01.pdf
- A03-Hernando's Hideaway(KVF)2015.11.24.pdf
- A03-Hernando's Hideaway(KVM)2015.11.24.pdf
- A04-Chicago(KV).2015.02.01.pdf
- A05-One For My Baby(KV).2015.10.22.pdf
- A06-Beer Barrel Polka(K).2015.02.01.pdf
- A07-When My Sugar Walks Down The Street(KVM).2013.09.29.pdf
- A08-Breaking Up Is Hard To Do(KV).2014.06.08.pdf
- A08-Breaking Up Is Hard To Do(VOCAL).2016.09.10.pdf
- A09-Love Me Tender(KVF).2019.05.04.pdf
- A09-Love Me Tender(KVM).2019.05.04.pdf
- A10-Hound Dog(KV).2014.10.10.pdf
- A11-Blue Eyes Crying In The Rain(KVF).2016.06.19.pdf
- A11-Blue Eyes Crying In The Rain(KVM).2016.06.19.pdf
- A12-Ballin' The Jack(KVF).2014.05.17.pdf
- A12-Ballin' The Jack(KVM).2014.05.17.pdf
- A13-Someone To Watch Over Me (KVF).2022.03.06.pdf**
- A13-Someone To Watch Over Me (KVM).2022.03.06.pdf**
- A14-Pick Yourself Up(KVF).2014.11.04.pdf
- A14-Pick Yourself Up(KVM).2014.11.04.pdf
- A15-Moonlight Serenade(K).2014.05.17.pdf
- A16-Begin The Beguine(KVF).2019.03.11.pdf
- A16-Begin The Beguine(KVM).2019.03.11.pdf
- A17-In The Mood(K).2014.05.17.pdf

Bandstand Boogie

(Keyboard) Keyboard

The musical score consists of eight staves of piano sheet music. The first staff starts with a B♭7 chord, followed by a section of eighth-note chords. The second staff begins with an A♭9 chord. The third staff features F7 and E Maj7 chords. The fourth staff includes a measure with two endings: ending 1 has an E♭6 chord, and ending 2 has an E♭ chord. The fifth staff contains chords for measures 12 through 15. The sixth staff starts with an A♭9 chord. The seventh staff continues the sequence of chords. The eighth staff concludes the piece with an E♭6 chord followed by an A♭9 chord.

1 B♭7

5 A♭9 B♭7

8 F7 E Maj7 |
1 E♭6 |
2 E♭

12 E♭ E♭°7/G A♭ A°7 E♭/B♭ E♭

16 A♭9 G7#5 G♭7 F7 E Maj7 E♭ D E♭

20 E♭ E♭°7/G A♭ A°7 E♭/B♭ E♭

24 A♭ G7#5 G♭7 F7 E Maj7 E♭ D♭ B♭7

28 E♭6 A♭9

Sheet music for a solo instrument and piano, featuring ten staves of musical notation with various dynamics, chords, and performance instructions like "Shake!" and "Glissando".

Instrumental Staves:

- Staff 1: Treble clef, B-flat key signature. Measures 31-34.
- Staff 2: Treble clef, B-flat key signature. Measure 35: E, F.
- Staff 3: Treble clef, B-flat key signature. Measures 40-42: G7 (Keyboard), C7, F6.
- Staff 4: Treble clef, B-flat key signature. Measures 43-46: B-flat 9, C7.
- Staff 5: Treble clef, B-flat key signature. Measures 47-50: G7, G-flat Maj7, F6 (measures 47-48), F6 (measure 49).
- Staff 6: Treble clef, B-flat key signature. Measures 51-54: F, F-circle7/A, B-flat, B-circle7, F, F-circle7/A.
- Staff 7: Treble clef, B-flat key signature. Measures 54-57: B-flat, B-circle7, B-flat 9, A7#5, A-flat 7, G7, G-flat Maj7.
- Staff 8: Treble clef, B-flat key signature. Measures 57-60: F, F, F6, E7, F6.
- Staff 9: Treble clef, B-flat key signature. Measures 65-68: F, F, Shake!, Glissando.

Piano Staves:

- Staff 1: B-flat 7 (Measure 31).
- Staff 2: E (Measure 35).
- Staff 3: F (Measure 35).
- Staff 4: C7 (Measure 40).
- Staff 5: F6 (Measure 40).
- Staff 6: B-flat 9 (Measure 43).
- Staff 7: C7 (Measure 43).
- Staff 8: F6 (Measure 47).
- Staff 9: F6 (Measure 47).
- Staff 10: F (Measure 51).
- Staff 11: F-circle7/A (Measure 51).
- Staff 12: B-flat (Measure 51).
- Staff 13: B-circle7 (Measure 51).
- Staff 14: F (Measure 51).
- Staff 15: F-circle7/A (Measure 51).
- Staff 16: B-flat (Measure 54).
- Staff 17: B-circle7 (Measure 54).
- Staff 18: B-flat 9 (Measure 54).
- Staff 19: A7#5 (Measure 54).
- Staff 20: A-flat 7 (Measure 54).
- Staff 21: G7 (Measure 54).
- Staff 22: G-flat Maj7 (Measure 54).
- Staff 23: F (Measure 57).
- Staff 24: F (Measure 57).
- Staff 25: F6 (Measure 57).
- Staff 26: E7 (Measure 57).
- Staff 27: F6 (Measure 57).
- Staff 28: F (Measure 65).
- Staff 29: F (Measure 65).
- Staff 30: Shake! (Measure 65).
- Staff 31: Glissando (Measure 65).
- Staff 32: 8vb (Measure 65).

Good evening. We're happy to see all of you here.

We're the Mixed Nuts, and we're here to play for your listening enjoyment.

Tonight, we'd like to take you down memory lane and revisit some of the biggest hit songs from yesteryear. Our opening number, "Bandstand Boogie," was the leadoff selection for one of the biggest musical shows on television - it ran for more than a quarter century, from 1952 through 1989. For most of that time it was hosted by Dick Clark. Do you remember it?

Our next selection was written by Cole Porter in 1956 and was introduced by Bing Crosby and Grace Kelly in the musical film "High Society." Here's _____ to sing about "True Love."

True Love

Keyboard

3 E^b/B^b | G: | A^b/B^b | B^b9 |

5 E^b B^b7 E^b B^b^o B^b7
Sun - tanned, wind - blown, hon - ey moon-ers at last a - lone.

13 E^b A^b Fm7(b5) E^b F7 Fm7 B^b7
Feel - ing far a-bove par. Oh, how luck-y we are. While I

21 E^b A^b E^b^o E^b B^b7 A^b E^b
give to you and you give to me true love, true love. So,

29 A^b E^b^o E^b B^b7 E^b
on and on it will al - ways be true love, true love. For

37 A^bm D^b7 G^b E^b7 A^bm D^b7
you and I have a guard - ian an - gel on high with noth-ing to

43 G^b7 B^b7 E^b A^b E^b^o E^b
do but to give to you and to give to me

49 B^b7 | 1. E^b B^b B^b7 (Sax) | 2. A^b G m F m E^b
love for - ev - er true. true.

Thank you.

Our next selection has a Latin beat and was introduced in the musical "Pajama Game" in 1954. More than 30 artists recorded it - among them were Johnny Ray, Ella Fitzgerald, and the Everly Brothers. Here is "Hernando's Hideaway."

Hernando's Hideaway

F Keyboard

(Sax) C m G7 C m G7 C m Fm6/A \flat

3 G7 C m
know a dark sec - lu-ded place, a place where no one

6 Fm6 G7
knows your face. A glass of wine, a fast em-brace, it's

9 C m G7 C m G7 C m
called Her - nan - do's Hide-a - way. O - le!

11 G7 C m
All you see are sil-hou-ettes, and all you hear are

14 Fm6/A \flat G7
cas-ta - nets. And no one cares how late it gets, not

17 C m G7 C m G7 C m
at Her - nan - do's Hide-a - way. O - le!

19 G7 G7(\flat 9) G7 G7(\flat 9)

21 C m

23 G7 G7(b9) G7 G7(b9)

25 C m

27 C7 C7(b9) C7 C7(b9)

29 F m F m

31 D7 A♭°/D♭ D7 D7 G7 F♯7 G7 G7(b9)

you may take my heart, and take my soul, but not my key. Just
you___ will be free to gaze at me and talk of love.____

35 G7 C m

38 F m6 G7

41 C m G7

1	2
C m G7 C m F m6/A♭ (Sax)	C m G7 C m

M
Keyboard

Hernando's Hideaway

(Keyboard) F m C7 F m C7 F m B^bm6/D^b

know a dark sec - lu-ded place, a place where no one

6 knows your face. A glass of wine, a fast em-brace, it's

9 called Her - nan - do's Hide-a - way. O - le!

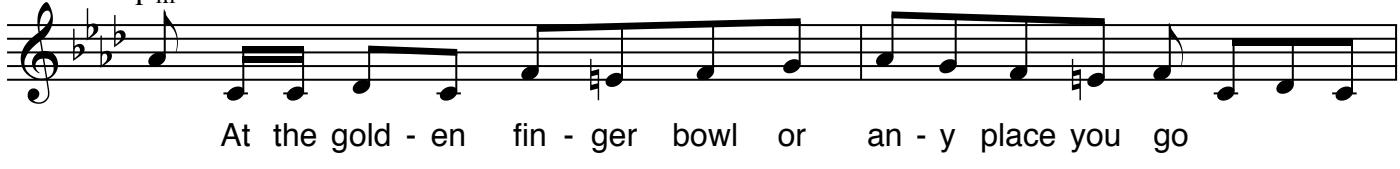
11 All you see are sil-hou-ettes, and all you hear are

14 cas-ta - nets. And no one cares how late it gets, not

17 at Her - nan - do's Hide-a - way. O - le!

19 C7 C7(b9) C7 C7(b9)

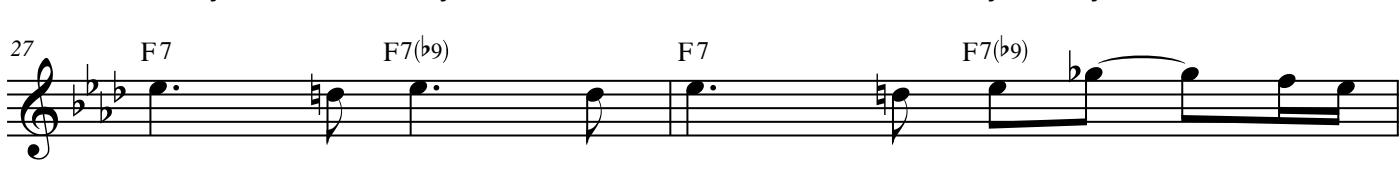
The musical score consists of ten staves of music for keyboard. The key signature is one flat (F major). The time signature varies between common time and 2/4. Chords include F major, C7, B^bm6/D^b, and C7(b9). The lyrics are integrated into the music, appearing below the staff. Measure numbers 1 through 19 are indicated on the left side of the staves.

21 Fm

 At the gold - en fin - ger bowl or an - y place you go

23 C7 C7(b9) C7 C7(b9)


25 Fm

 you will meet your Un - cle Max and ev - 'ry-one you know.

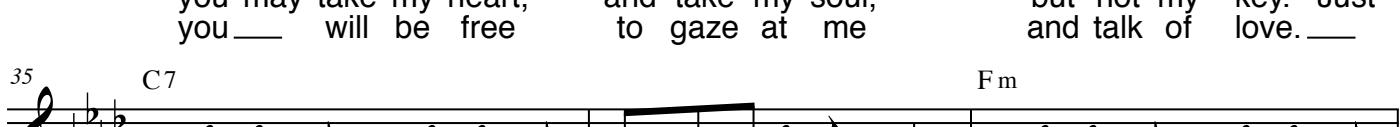
27 F7 F7(b9) F7 F7(b9)


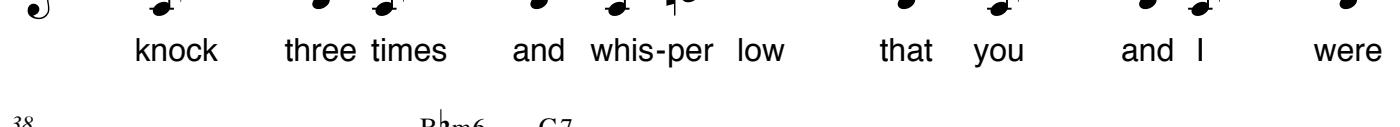
29 B♭m B♭m

 Though when you are sit - ting close and mak-ing love to me
 But if you go to the place that I am think-ing of

31 G7 D♭/G♭ G7 G7 C7 B7 C7 C7(b9)

 you may take my heart, and take my soul, but not my key. Just
 you will be free to gaze at me and talk of love.____

35 C7 Fm

 knock three times and whis-per low that you and I were

38 B♭m6 C7

 sent by Joe. Then strike a match and you will know you're

41 Fm C7 1 Fm C7 Fm (Keyboard) 2 Fm C7 Fm

 in Her - nan - do's Hide-a - way. O - le! way O - le!

Thank you.

Now, we'll pick up the tempo a little bit with a song that was written way back in 1922 for a movie which starred Fred Astaire and Ginger Rogers. Frank Sinatra recorded it, together with over 70 other musical artists. Let's take a journey with _____ to "Chicago."

Chicago

Keyboard

(Sax) F7 G^b7 F7 B^b6 D m7 F7

Chi -
ca - go, Chi - ca - go, that tod - dl - in' town.

5 C m7 F7 G^b7 F7 E^baug7 B^b/D D^b7 C m7 F7

ca - go, Chi - ca - go, I'll show you a - round. You'll love it!

9 B^bMaj7 C7 D^b9#11 C7 G7b9

Bet your bot-tom dol-lar you'll lose the blues in Chi - ca - go, Chi - ca - go. the

13 C m7 F7 C m7 F7 E^b7 D m7 D^b7 C m7 F7

folks who vis - it all want to set - tle down. On

17 B^bMaj7 C m7 D m7 G 7 C m7 F7 C m7 F7 G^b5

State Street, that great street, I just want to say they

21 C m7 F7 G^b7 A m7 D 7 G m7 G 7 E^bMaj7

do things they don't do on Broad-way. Hey, they have the time, the time

25 A^b9 B^bMaj7 F7#5 B^bMaj7 D^b7

of their life. I saw a man who danced with his wife in Chi -

30 F7 G^b7 F7 1 B^b6 C m7 F7 (Sax) 2 B^b6

ca - go, Chi - ca-go my home-town. _____

Thank you.

Our next selection was written back in 1943 for the musical "The Sky's The Limit" and first performed by Fred Astaire in that movie. Since that time, a number of artists have recorded it, but the most well-known renditions were by Frank Sinatra, who recorded it 5 times in his lifetime.

Here we go with a very melancholy tune entitled "One For My Baby."

Male Vocal

One For My Baby

Keyboard

(Keyboard)

1 C maj7 3 B^b7 D m7 G7

3 C maj7 3 B^b7 D m7 G7

5 C maj7 B^b7 C maj7 B^b7 C maj7 B^b7 C maj7 B^b7 It's
quar-ter to three, there's no one in the place 'cept you and me. So

9 C maj7 B^b7 C maj7 B^b7 C maj7 B^b7 C maj7 Gm7 C7
set 'em up, Joe, got a lit-tle stor-y think you should know. We're

13 F maj7 Gm7 A m7 B^b7 C maj7 D m7 E m7 A 7
drink-ing my friend to the end of a brief ep-i - sode. So make it

17 D m7 D^b7 D m7 E m7 F maj7 G7sus C6 C°7 C7
one for my ba-by and one more for the road. I

21 F maj7 E^b7 F maj7 E^b7 F maj7 E^b7 F maj7 E^b7
know the rou-tine, put an-oth-er quar-ter in that ma-chine. I'm

25 F maj7 E^b7 F maj7 E^b7 F maj7 E^b7 F maj7 Cm7 F7
feel-ing kinda bad. Won't you make the mu-sic eas-y and sad? I could

29 B^bmaj7 Cm7 Dm7 E^b7 F maj7 G^bm7 A m7 D7
tell you a lot but you got-ta be true to a gen-tle-man's code. Just make it

2

33 Gm7 G^b7 Gm7 A m7 B^bmaj7 C7sus F maj7 C7 F7

one for my ba - by and one more for the road.

37 Cm7 B^b Cm7 B^b Am7 D7 Gm7 C7sus

You'd nev-er know it but bud-dy, I'm a kind of po et, and I've got a lot of things I want to say.

40 F maj7 Cm7 B^b Cm7 B^b Am7 A^b7 C7 C7(5)

And if I be-come gloom-y, please lis-ten to me. till it's all talked a-way. Well,

45 F maj7 E^b7 F maj7 E^b7 F maj7 E^b7 F maj7 E^b7

that's how it goes, and Joe, I know you're get-tin' anx-ious to close. So

49 F maj7 E^b7 F maj7 E^b7 F maj7 E^b7 F maj7 Cm7 F7

thanks for the cheer, I hope you did-n't mind my bend-ing your ear. But this

53 B^bmaj7 Cm7 Dm7 E^b7 F maj7 Gm7 A m7 D7

torch that I found, it's got to be drowned, or it just might ex-plore. So make it

57 Gm7 G^b7 Gm7 A m7 B^bmaj7 Gm7 A A⁷ Gm7

one for my ba - by and one more for the road, that long, that

61 G^bmaj7 F (Keyboard) G^b(5)³ G^b(5)³

long, long road.

64 F G⁷ C7 F

Thank you very much. You're very kind.

Now, we're really going to switch gears. As you may know, I am of Czech heritage. My great grandfather, Matej Nohavec, came to America in 1874 and settled in Nebraska. So, I tell everyone, when I die, I'll just be a cancelled Czech.

Well, the national dance of the Czech Republic is the polka, and we're going to play one of the most famous polkas of all time for you. It was written in 1927 by Jaromir Vejvoda, and it was #1 on the Hit Parade in 1939. Here's the "Beer Barrel Polka." Sing along if you know it.

Beer Barrel Polka

Keyboard

C /A /G /E C /A /E /G (Sax)

5 C G7 G7

11 C C G7

17 G7 C (Keyboard)

21 F C

27 G7 G7

33 C (Sax) F

39 C C

45 G7 G7 C

2

53 F /D /C /A F /D /C /A  F
 Roll out the

59 F C7
 bar - rel, _____ we'll have a bar - rel of fun. _____

65 C7
 Roll out the bar - rel, _____ we've got the blues on the

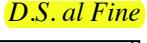
71 F F F
 run. _____ Zing! Boom! Ta - rar - el, _____

77 F B♭ G m C7
 ring out the song of good cheer. _____ Now's the time to roll the

83 F B♭ C7 F
 bar - rel, _____ for the gang's all here! _____ *Fine*

89 D m (Sax)
 89 D m (Sax)

93 C G7 C
 93 C G7 C

97 C D m7 G7 C7/E D m7 C7 
D.S. al Fine

Thank you very much.

Our next selection was written back in 1920 and first recorded in 1925 by Gene Austin. Since then, it's been recorded by Duke Ellington, Nat King Cole, The Ink Spots, Johnny Mathis, and Ella Fitzgerald, among others.

Here we go with one guy's description of his girl and the effect she has on the environment. The song is "When My Sugar Walks Down The Street." Listen to what happens as she walks.

Enjoy!

When My Sugar Walks Down The Street M

Easy Swing

(Keyboard)

Keyboard

Chords: C7, Fm, Bbm, Fm7, Bb7, Eb, E7, Ab, Abm, Eb, E7, F7, F#7, Eb, Fm7, Bb9, Eb, Eb, E7, Ab6, Eb, E7, Ab6, Bb7, G7, Cm, Bb7, G7, Cm, Bb7, E7, Eb, E7, Ab, Abm, Eb, E7, Ab, Abm, Bb7, E7, A6, F7, Bb7.

Lyrics:

- I know a thing or two and I'm tellin' you,
I like my coffee sweet, ev - 'ry thing I eat;
- I've got a won - der - ful gal. She's got the cut - est smile,
must have some sugar on top. I'm tell - ing you the truth;
- a mil - lion dol - lar style, she's such a won - der - ful pal.
I've got the sweet - est tooth, I love a sweet loll - i - pop;
- I just feel so happy;
Tell me what is sweet-er;
- 'cause I love her so. When she is by my side,
than a sweet, sweet kiss. From some - one who can be;
- I'm so filled with pride I want the whole world to know.
oh so sweet to me, I want you all to know this.

2

21 E♭ B♭m6 C7 F7 B♭7

When my sug - ar walks down the street all the lit - tle bir - dies go

24 E♭ E♭°7 B♭7

"tweet, tweet, tweet!" In the eve - 'ning when the sun goes down

27 B♭7(#5) E♭

it's nev - er dark when she's a - round.

29 E♭ B♭m6 C7 F7 B♭7

She's so af-fect - ionate, I'll say this, when she kis - ses me, I

32 E♭ E♭7 C7 Fm B♭7

— stay kissed. When my sug - ar walks down the street, the lit - tle

35 E♭ Fm7 B♭7 1. E♭ 2. E♭ B♭m7 E♭7

bir - dies go, "Tweet - tweet, tweet! tweet!

38 A♭ A°7 E♭ C7 Fm7 B♭7 E♭ Fm7 F♯7 E♭6

Sug, sug-ar, sug - ar, sug - ar. (Keyboard)

42 C7 Fm N.C. Fm7 B♭7

When my sug - ar walks down the street, the lit - tle bir-dies go, "Tweet-tweet,

45 E♭ (Keyboard) A♭m(maj7) E♭6 A♭m(maj7) E♭6

tweet!

Thank you very much.

Our next song was written fairly recently - in 1962 - by Neil Sedaka, and it hit #1 on the billboard chart on August 11 of that year. It also became a great hit all over the world, with the words translated into several languages.

In 1975, Sedaka rerecorded it as a ballad, and that's the version we'll do for you now. _____ and I will join with our version of Neil Sedaka's lament - "Breakin' Up Is Hard To Do."

No Intro
Keyboard - Give Pitch)

Breaking Up Is Hard To Do

Keyboard

1 B♭ Gm7 Cm7 F7
Doo doo doo down doo be doo down down Ka-ba ka-ba

3 B♭ Gm7 Cm7 F7 B♭ Gm7
down doo be doo down down Ka-ba ka-ba down doo be doo down down

6 Cm7 F7 B♭ F7 B♭ N.C.
— Break-ing up is hard to do. Don't take your

9 B♭ Gm7 E♭ F7
love when a - way from me me. tight.

11 B♭maj7 Gm7 E♭ F7
Don't then you leave my heart in mis - er - y.
you kissed me all through the night.

13 B♭ D7 Gm7
If you go then I'll be blue,
Think of all that we've been through,

15 1. C7 F7
break-ing up is hard to do. Re - mem - ber

17 2. C7 F7 B♭ N.C.
break-ing up is hard to do. They say that break-ing

19 B♭m E♭ B♭m E♭ A♭
up is hard to do. Now I know I

2

22 A♭maj7 A♭ A♭m D♭ A♭m7 D♭ D♭7
know that it's true. Don't say that this is the end. In -

25 G♭ F7
stead of break-ing up, I wish that we were mak-ing up a - gain. —

27 B♭ Gm7
I beg of you, don't

29 E♭ F7 B♭maj7 Gm7
say good - bye. Can't we give our love an -

31 E♭ F7 B♭maj7 D7
oth - er try? Come on, ba - by, let's

33 Gm7 C7 F7
start a - new, 'cause break - ing up is hard to do. —

35 1. B♭ N.C.
They say that break - ing

36 2. B♭ Gm7 E♭ F7 B♭ Gm7
It's hard to do.

39 E♭ F7 B♭ Gm7
So ver - y hard to do.

41 E♭ F7 B♭
Break - ing up is hard to do.

VOCAL ONLY

Breaking Up Is Hard To Do

Keyboard

(No Intro

Keyboard - Give Pitch)

B♭ Gm7 Cm7 F7

(Male) Doo doo doo down doo be doo down down _____ Ka-ba ka-ba

B♭ Gm7 Cm7 F7 B♭ Gm7

down doo be doo down down _____ Ka-ba ka-ba down doo be doo down down

Cm7 F7 B♭ F7 (Female) Don't take your
B♭

— Break-ing up is hard to do. Doo doo doo

B♭ Gm7 E♭ F7

love when a-way from me tight.
down doo be doo down down _____ Ka - ba ka - ba

B♭maj7 Gm7 E♭ F7

Don't then you leave my heart in mis-er-y.
through the night.
down doo be doo down down _____ Ka - ba ka - ba

B♭maj7 D7 Gm7

If Think you of go all then that I'll we've been blue, through,
'cause and
down. If Think you of go all then that I'll we've been blue, through,
'cause and

2

15 C7 F7
break-ing up is hard to do. Re - mem - ber

15 break-ing up is hard to do.

17 2. C7 F7 B♭ N.C.
break-ing up is hard to do. They say that break-ing

17 break-ing up is hard to do.

19 B♭m E♭ B♭m E♭ A♭
up is hard to do. Now I know

22 A♭maj7 A♭ A♭m D♭ A♭m7 D♭ D♭7
know that it's true. Don't say that this is the end. In -

25 G♭ F7
stead of break-ing up, I wish that we were mak-ing up a - gain.

27 B♭ Gm7
I beg of you, don't

(Male) Doo doo doo down doo be doo down down

29 E♭ F7 B♭maj7 Gm7
say good - bye. Can't we give our love an -

29 — Ka - ba ka - ba down doo be doo down down

3

31 E♭ F7 B♭maj7 D7
 oth - er try? — Come on, ba - by, let's
 — Ka - ba ka - ba down. Come on, ba - by, let's
 33 Gm7 C7 F7
 start a - new, 'cause break-ing up is hard to do.
 start a - new. 'cause break-ing up is hard to do.
 35 1. B♭ N.C.
 They say that break - ing
 2. B♭ Gm7 E♭ F7 B♭ Gm7
 It's hard to do.
 down doo be doo down down Ka-ba ka - ba down doo be doo down down
 39 E♭ F7 B♭ Gm7
 So ver - y hard to do.
 Ka - ba ka - ba down doo be doo down down
 41 E♭ F7 B♭
 Break - ing up is hard to do.
 Ka - ba ka ba do.

Thank You.

Each time we play for you, we like to feature the music of an artist of the 40s or 50s. Our featured artist today was born on a cold January day in 1935 to a humble family in a two-room house in Tupelo, Mississippi. This male child grew into manhood and became one of the greatest musical performers of the 20th century. He starred in 33 movies and recorded more than 150 musical albums.

Who am I talking about? Right, Elvis Aaron Presley.

We'd like to honor his memory this evening with three of his all-time hits. This first selection was first performed on the Ed Sullivan Show in 1956, and on the following day, RCA received over a million orders for the song. Here is "Love Me Tender."

Love Me Tender

F

Keyboard

Chords: C, F, Em, Dm7, G7, C, F, Em, Dm7, G7

(3 Times)

5

Love me tender, love me sweet,
nev - er let me go.
Love me tender, love me dear,
Tell me you are mine.

9

You have made my life com - plete,
and I love you so.
I'll be yours through all the years
till the love end of time.

13

Love me ten-der, love me true,
all my dreams ful - filled.
Love me ten-der, love me true,
all my dreams ful - filled.

17

A7 /G D m/F A7/E D7 1, 2. G7 C D m7 G7

For my dar - lin', I love you, and I al - ways will.
For my dar - lin', I love you, and I al - ways will.

21

3. G7 C G7 C6

and I al - ways will, al - ways will.

Love Me Tender

Keyboard

Musical score for the first section of "Love Me Tender". The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). The melody consists of eighth and sixteenth notes. Chords shown above the staff include F, B-flat, A minor, G minor 7, C7, F, B-flat, A minor, G minor 7, and C7. Measure numbers 1 through 8 are indicated on the left.

(3 Times)

Music for the first verse of "Love Me Tender". The key signature changes to F major (no sharps or flats). The melody continues with eighth and sixteenth notes. Chords shown are F, G7, C7, and F. The lyrics "Love me tender, love me sweet, never let me go." are repeated three times. Measure numbers 5 through 8 are indicated on the left.

Love me tender, love me sweet,
never let me go.
Love me tender, love me dear,
Tell me you are mine.

Music for the second verse of "Love Me Tender". The key signature changes to B-flat major (one flat). The melody continues with eighth and sixteenth notes. Chords shown are G7, C7, and F. The lyrics "You have made my life complete, and till I love you so." are repeated. Measure numbers 9 through 12 are indicated on the left.

You have made my life complete,
and till I love you so.
I'll be yours through the years,
so time.

Music for the third verse of "Love Me Tender". The key signature changes to A7, Dm, F7, B-flat, B-flat major, and A7. The melody continues with eighth and sixteenth notes. Chords shown are A7, Dm, F7, B-flat, B-flat major, and A7. The lyrics "Love me tender, love me true, all my dreams fulfilled." are repeated. Measure numbers 13 through 16 are indicated on the left.

Love me tender, love me true,
all my dreams fulfilled.
Love me tender, love me true,
all my dreams fulfilled.

Music for the fourth verse of "Love Me Tender". The key signature changes to D7, C major, G minor/B-flat, D7/A, G7, and F major. The melody continues with eighth and sixteenth notes. Chords shown are D7, /C, G minor/B-flat, D7/A, G7, 1, 2, C7, F, and G minor 7. The lyrics "For my darlin', I love you, and I always will." are repeated. Measure numbers 17 through 20 are indicated on the left.

For my darlin', I love you,
and I always will.
For my darlin', I love you,
and I always will.

Music for the fifth verse of "Love Me Tender". The key signature changes to C7, F, C7, F6, and then a final section. The melody continues with eighth and sixteenth notes. Chords shown are 3. C7, F, C7, F6, and then a final section ending with a repeat sign and a dash. The lyrics "and I always will, al-ways will." are repeated. Measure numbers 21 through 24 are indicated on the left.

and I always will,
al-ways will.

Thank you. Thank you very much.

Our second Elvis Presley hit was originally recorded by another artist in 1952, but it was made famous by the singing and gyrating of Elvis. In fact, some TV shows wouldn't allow the camera to show anything of Elvis below the waist - they thought his gyrations were too suggestive.

_____, are you going to imitate Elvis on this one? (Response).
OK. Here's his big hit - "Hound Dog."

NO INTRO
GIVE PITCH

Hound Dog

Keyboard

Bright Rock
N.C.

B♭

The musical score consists of eight staves of music for a keyboard instrument. The key signature is B-flat major (two flats), indicated by a B-flat symbol on the treble clef line. The time signature is common time (indicated by a 'C'). Chords are marked above the staff at various points: B-flat (measures 1, 5, 9, 13, 17, 21), E-flat 7 (measures 4, 8, 12, 16, 20), F7 (measures 3, 7, 11), and G-flat 7/E (measure 24). The lyrics are as follows:

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 friend of 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 friend of mine.
 Repeat for solos
 N.C.
 Ending after solos
 B♭ D°7 E♭ G♭7/E F7 B♭

mine you ain't noth-in' but a mine. ____

Thank you. Thank you very much.

We'd like to close our tribute to Elvis with the song that was the last one he performed before his death on August 16, 1977. He was only 42 years old. What a loss. This song was originally recorded in 1945. Here is _____ to sing "Blue Eyes Crying In The Rain."

Blue Eyes Crying In The Rain

F

Keyboard

(Sax)

F7

B
b

E

B

F7

5

B
b

In
Now

the twi - light glow I see him, _____
my hair has turned to sil - ver, _____

9

blue
all

eyes cry - ing in the rain
my life I've loved in vain

13

When we kissed good - bye and part - ed, _____
I can see his star in hea - ven

17

knew we'd nev - er meet a - gain.
blue eyes cry - ing in the rain.

21

Love is like a dy - ing em - ber.
Some day, when we meet up yon - der,

25

On - ly mem - o - ries re - main.
We'll stroll hand in hand a - gain

29

Through the ages I'll remember
in the land that knows no parting

blue eyes cry-ing in the rain. _____ rain. _____

blue eyes cry - ing in the rain.

Blue Eyes Crying In The Rain

M

Keyboard
B♭7

(Keyboard)

B♭7

E♭

A♭

E♭

5 **E♭**

In Now my hair - light has turned to see sil - her, ver,

9 **B♭7**

blue all eyes my cry - ing in loved in rain. vain.

13 **E♭**

When I we can kiss good - bye star and in part hea - ed, ven,

17 **B♭7**

knew blue we'd eyes nev - er cry - ing meet in the gain. rain.

21 **A♭**

Love Some - is day, like when a dy - ing em yon - ber der,

25 **E♭**

On We'll - ly stroll mem - o - ries re - main.

29 **E♭**

Through in the a - ges that I'll knows re no - mem part - ber ting,

33 **B♭7**

1.
E♭ A♭ E♭

2.
E♭

blue eyes cry - ing in the rain. rain.

39 **B♭7**

E♭ A♭ E♭

blue eyes cry - ing in the rain.

Thank You.

Our next selection was written in 1913 and gives instructions on how to dance a dance that was popular back in those days. Later, it was featured in the 1942 movie, "For Me And My Gal," which starred Gene Kelly and Judy Garland.

So, just put on your dancing shoes and listen to the lyrics, and you'll soon be joining in the fun as we play "Ballin' The Jack."

Ballin' The Jack

F

Keyboard

B♭ D7/A

(Sax) G♭7 B♭/F F♯7 G m G7 C m C m7(♭5) F7

5 G7 C7

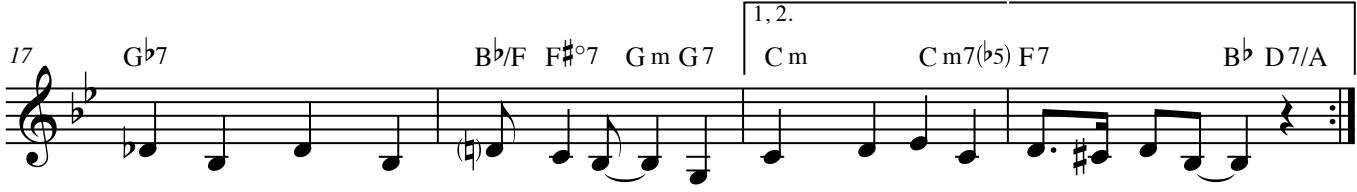
First, you put your two knees close up tight, then you sway 'em to the left, and you

8 F7

II B♭ D7 E♭7 D7 G7

14 C7

17 G♭7 B♭/F F♯7 G m G7 C m C m7(♭5) F7 B♭ D7/A



3.

21 C m C m7(♭5) C m C m7(♭5) C m F7

25 B♭ G♭ B♭/F B♭7/D E♭ E 7(♭5) F7 B♭ B♭

2014.05.17

Ballin' The Jack

M
Keyboard

(Keyboard) B7 E♭/B♭ B°7 Cm C7 Fm Fm7(♭5) B♭7 E♭ G7/D

5 C7 F7

First, you put your two knees close up tight, then you sway 'em to the left, and you

8 B♭7

sway 'em to the right. Step a-round the floor kind of nice and light, then you

11 E♭ G7 A♭7 G7 C7

twist a-round and twist a-round with all your might. Stretch your lov-in' arms straight

14 F7

out in space, then you do the Eag-le Rock with style and grace. Swing your

17 B7 E♭/B♭ B°7 Cm C7 1, 2.
Fm Fm7(♭5) B♭7 E♭ G7/D

foot way 'round then bring it back, now that's what I call "Ball-in the Jack."

21 3.
Fm Fm7(♭5) Fm Fm7(♭5) Fm B7

that's what I call _____ (Keyboard) bal-lin' _____ (Keyboard) ball-in' the jack.

25 E♭ B E♭/B♭ E♭7/G A♭ A7(♭5) B7 E♭ E♭

Now that's what I call ball-in' the jack.

Thank you. Thank you very much.

We'll slow things up a bit for this next selection written by George Gershwin back in 1926. It has since been recorded by virtually every artist of note and has become a jazz standard.

Here's _____ with our version of "Someone To Watch Over Me."

Someone To Watch Over Me

F

(Keyboard Only - Freely)

Keyboard

(Add Bass - Freely)

5 F6 F Maj7 F F7 B♭Maj7 D m

There's a saying old says that love is blind. Still we're of-ten told, "Seek and Look - ing ev-'ry where, have-n't found him yet. He's the big af-fair, I can-

8 G7 G m7 A m/C C7

ye shall find." So I'm going to seek a cer - tain guy I've not for - get. On - ly guy I ev - er think of with re - had - - - in - mind. - - - gret.

15 A m D A m D7

I'd like to add his in - i - tial to my mon - o - gram.

19 C C6 D m7 G7 C B♭ A m C7

Tell me, where is the shep - herd for this lost lamb?

2

In Rhythm

23 F F7 B^{flat} C^{#dim} F 6/D B dim C7 C^{°7}

There's a some-bod-y I'm long-ing to see, I hope that he turns out to be

27 G m D m6 C7 F A7 B^{flat} C7

some - one to watch o-ver me.

31 F F7 B^{flat} C^{#dim} F 6/D B dim C7 C^{°7}

I'm a lit-tle lamb who's lost in the wood. I know I could al-ways be good

35 G m D m6 C7 F B^{flat} F

to one who'll watch o-ver me. Al though he

39 B^{flat} F E7

may not be the guy some girls think of as hand-some, to my heart he

44 A7 D7 G7 C7 F F7

car-ries the key. Oh, won't you tell him please to

48 B^{flat} C^{#dim} F 6/D B dim C7 C^{°7} G m

put on some speed, fol-low my lead, oh, how I need some-one to

52 1 D m6 C7 F B^{flat} C7 2 D m6 C7 F G m7 G^{b9} F 6

watch o-ver me. watch o-ver me.

Someone To Watch Over Me

M

(Keyboard Only - Freely)

Keyboard
rit.

Sheet music for keyboard. Treble clef, C major, 4/4 time. Measures 1-4 show a repetitive pattern of eighth-note chords and bass notes. Measure 4 ends with a sharp sign on the last note.

(Add Bass - Freely)

Sheet music for keyboard with bass. Treble clef, C major, 4/4 time. Measures 5-6 show a bass line with eighth-note chords. Chords labeled: B♭6, B♭Maj7, B♭, B♭7, E♭Maj7, G m.

There's a say-ing old says that love is blind. Still we're of-ten told, "Seek and Look - ing ev-'ry where, have-n't found him yet. He's the big af-fair, I can-

Sheet music for piano. Treble clef, C major, 4/4 time. Measures 8-9 show a melody line with chords. Chords labeled: C7, C m7, D m/F, F7. Lyrics: ye shall find." So I'm going to seek a cer-tain guy I've not for - get. On - ly guy I ev - er think of with re -

Sheet music for piano. Treble clef, C major, 4/4 time. Measures 11-12 show a melody line with chords. Chords labeled: B♭, C m7, B°, C m7(b5), F7, B♭, E♭, B♭, A7(b9). Lyrics: had in mind. gret.

Sheet music for piano. Treble clef, C major, 4/4 time. Measures 15-16 show a melody line with chords. Chords labeled: D m, G, D m, G7. Lyrics: I'd like to add his ini - tial to my mon - o - gram.

Sheet music for piano. Treble clef, C major, 4/4 time. Measures 19-20 show a melody line with chords. Chords labeled: F, F6, G m7, C7, F, E♭, D m, F7. Lyrics: Tell me, where is the shep - herd for this lost lamb?

2

In Rhythm

23 B^b B^b7 E^b F^{#dim} B^b6/G E dim F7 F^o7

There's a some-bod-y I'm long-ing to see, I hope that he turns out to be

27 C m G m6 F7 B^b D7 E^b F7

some - one to watch o-ver me.

31 B^b B^b7 E^b F^{#dim} B^b6/G E dim F7 F^o7

I'm a lit-tle lamb who's lost in the wood. I know I could al-ways be good

35 C m G m6 F7 B^b E^b B^b

to one who'll watch o-ver me. Al though I

39 E^b B^b A 7

may not be the girl some guys think of as pre-ty to my heart he

44 D7 G7 C7 F7 B^b B^b7

car-ries the key. Oh, won't you tell him please to

48 E^b F^{#dim} B^b6/G E dim F7 F^o7 C m

put on some speed, fol-low my lead, oh, how I need some-one to

52 G m6 F7 B^b E^b F7 | 2 G m6 F7 B^b C m7 B 9 B^b6

watch o-ver me. watch o-ver me.

Thank you.

This next song was by Jerome Kern for the musical "Swing Time" featuring Fred Astaire and his blond dancing partner. Remember who that was? Right - Ginger Rogers.

Here's _____ with some good advice: When something unfortunate comes along and knocks you down, just "Pick Yourself Up And Start All Over Again."

Pick Yourself Up

F
Keyboard

(Sax)

F7 B^b Cm7 Gm

B^b Gm7 Cm7 F7 B^b

Now

F7 B^b Cm7 Gm

noth-ing's im-pos-si-ble I have found. For when my chin is on the ground, I

B^b B°7 Cm7 F7 B^b

pick my-self up, dust my-self off and start all o-ver a - gain.

G7 C Dm7 Am

Don't lose your con - fi-dence if you slip. Be grate-ful for a pleas-ant trip, and

C C#7 Dm7 G7 C

pick your-self up, dust your-self off, and start all o-ver a gain.

D^b B6

Work like a soul in - spired un-til the bat-tle of the day is won.

F Gm7 F7

You may be sick and tired, but you'll be a man, my son.

33 F7 B♭ Cm7 Gm To Coda ♪

37 B♭ B°7 Cm7 F7 B♭ (Sax)

41 F7 B♭ Cm7 Gm B♭

47 Cm7 F7 B♭ G7 C Dm7 A m

53 C C♯7 Dm7 G7 C D.S. al Coda

57 ♪Coda B♭ (Sax) B (Sax)

61 C (Sax) E♭m7 A♭7 D♭ (Sax)

65 A♭7 D♭ E♭m7 B♭m

69 D♭ E♭m7 A♭7 D♭ Now

73 F7 B♭ Cm7 Gm
Will you re-mem-ber the fa - mous men who had to fall to rise a-gain. So

77 B♭ (Sax) B (Sax)
take a deep breath, pick your-self up

81 C (Sax) E♭m7 A♭7 D♭ (Sax)
dust your-self off and start all o-ver a-gain.

85 A♭7 D♭ E♭m7 B♭m D♭

90 E♭m7 A♭7 D♭ G°7 D♭

The musical score consists of six staves of music. Staff 1 starts at measure 65 in A♭7, D♭, E♭m7, B♭m. Staff 2 starts at measure 69 in D♭, E♭m7, A♭7, D♭, followed by the lyrics "Now". Staff 3 starts at measure 73 in F7, B♭, Cm7, Gm, followed by the lyrics "Will you re-mem-ber the fa - mous men who had to fall to rise a-gain. So". Staff 4 starts at measure 77 in B♭, with a (Sax) part, followed by the lyrics "take a deep breath, pick your-self up". Staff 5 starts at measure 81 in C, with a (Sax) part, followed by the lyrics "dust your-self off and start all o-ver a-gain.". Staff 6 starts at measure 85 in A♭7, D♭, E♭m7, B♭m, D♭. Staff 7 starts at measure 90 in E♭m7, A♭7, D♭, G°7, D♭.

Pick Yourself Up

M
Keyboard

(Keyboard)

B7

E

F#m7

C#m



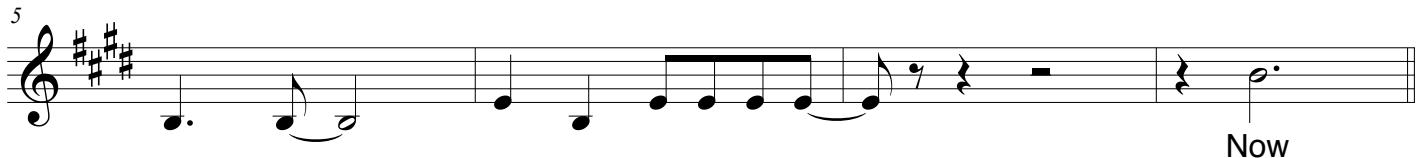
E

C#m7

F#m7

B7

E



noth-ing's im-pos-si-ble I have found. For when my chin is on the ground, I

B7

E

F#m7

B7

C#m



pick my-self up, dust my-self off and start all o-ver a - gain.

D♭7

G♭

A♭m7

E♭m



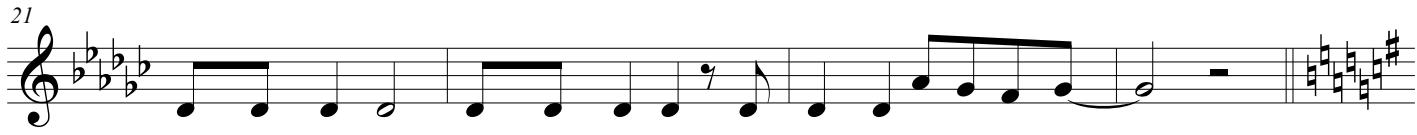
Don't lose your con-fidence if you slip. Be grate-ful for a pleas-ant trip, and

G♭

G°7

A♭m7

G♭



pick your-self up, dust your-self off, and start all o-ver a gain.



Work like a soul in - spired un-til the bat-tle of the day is won.

B

C#m7

B7



You may be sick and tired, but you'll be a man, my son.

33 B7 E F[#]m7 C[#]m To Coda ♪

Will you re-mem-ber the fa - mous men who had to fall to rise a-gain? So

37 E F°7 F[#]m7 B7 E (Keyboard)

take a deep breath, pick your-self up and start all o-ver a-gain.

41 B7 E F[#]m7 C[#]m E

47 F[#]m7 B7 E D^b7 G^b A^bm7

52 E^bm G^b G°7 A^bm7 D^b7 G^b D.S. al Coda

You got-a

Coda E
 57 (Keyboard) F (Keyboard)

 take a deep breath,
 pick your-self up
G^b (Keyboard) A m7 D 7 G (Keyboard)
 61 (Keyboard)

 dust your-self off
 and
 start all o-ver a-gain.

65 D7 G Am7 Em

G Am7 D7 G

Now

B7 E F#m7 C#m

Will you re-mem-ber the fa - mous men who had to fall to rise a-gain? So

E F (Keyboard)

take a deep breath, pick your-self up

G (Keyboard)

dust your-self off and start all o-ver a-gain.

D7 G Am7 Em G

Am7 D7 G (Keyboard)

D7 G Am7 Em G

C#7 G

90

Thank you. Thank you very much.

How're we doing? Are you enjoying your trip down memory lane?

Our next selection is one that is very familiar to anyone who listened and danced to the music of one of the greatest of the big bands, the Glenn Miller orchestra. Miller recorded his earlier hit "Sunrise Serenade" in 1939 and placed this song on the flip side of that recording. It was an immediate hit when first released and later became Miller's signature tune.

Here is "Moonlight Serenade."

Thank you.

We're going to again switch the mood for our next to last number this evening. This is a tune with a Latin flavor, written by Cole Porter in 1935 at a piano bar in Paris, France. It's different, because every verse is a bit different from the last. Even Cole Porter said he had to have the music in front of him to play it correctly. Here is _____ to sing "Begin the Beguine."

Begin The Beguine

F

Keyboard

(Sax)

The musical score for "Begin The Beguine" is presented in ten staves. The first staff shows a melodic line for the Saxophone, starting on C. The second staff shows the corresponding chords for the Keyboard. The lyrics are provided for each staff, with some words underlined to indicate where they should be sung. The chords are indicated by Roman numerals above the staff and specific notes or symbols below it.

1 C7 F C7
 When they be - gin the be - guine, it

5 F Dm7 FMaj7 Dm7 F
 brings back the sound of mus-ic so ten - der. It

9 Dm F C7
 brings back the days of trop - i - cal splen - dor, it

13 Gm Gm7
 brings back a mem - 'ry ev - er green. I'm

17 C7 C7sus4 F
 brings back a mem - 'ry ev - er green. I'm

21 Dm7 FMaj7 Dm7 F
 with you once more un - der the stars, and

25 FMaj7 Dm7 C7
 down by the shore an or - ches-tra's play - ing. And

29 Gm C7 Gm7 Gm
 e - ven the palms seem to be sway - ing

33 C7 F
 when they be - gin the be - guine. To

2

37 Fm B♭7 E♭
live it a - gain____ is past all en - deav - or____ ex -

41 E♭m A♭7 D♭Maj7
cept when the tune____ clutch-es my heart.____ And

45 B♭ C D♭
there we are, swear-ing to love for - ev - er____ and prom-is - ing

49 C B♭m7 G m7 C C7
nev - er ev - er to part.____ What

53 F D m7 FMaj7 D m7 F
mo-ments di - vine,____ what rap-ture se - rene,____ till

57 F7 C7
clouds came a long to dis - perse the joy we had tast - ed.____ And

61 B♭m G m7(♭5)3 B♭m3 G m7
now, when I hear peo-ple curse the chance that was wast - ed,____ I

65 C7 G m7 F
know but too well____ what they mean.____ So, don't

69 F FMaj7 D m7 FMaj7 D m7
let them be - gin____ the be - guine.____ Let the

73 F FMaj7 D m F Maj7 C7
love that was once a - fire re-main an em - ber.____ Let it

77 $B\flat$ — 3 — G^{m7} — 3 — — 3 — A m D m D m7
 sleep like the dead de - sire I on - ly re - mem - ber _____

81 G m7 C 7sus4 C7 F
 when they be - gin _____ the be - guine. _____ Oh, let's

85 F — 3 — F Maj7 — 3 — D m F F Maj7 D m7
 let them be - gin the be - guine, make them play _____ till the

89 F — 3 — F Maj7 F6 C7
 stars that were there be - fore re-turn a - bove you, _____ till you

93 $B\flat$ — 3 — G m7 — 3 — A m A m7 D7
 whis-per to me once more, "Dar-ling, I love you." _____ Then we'll

97 G m7 C 7sus4 G m7 — 3 — C 7sus4
 sud-den - ly know _____ what hea - ven we're in _____

101 G m7 — 3 — C 7sus4 F D m7
 when they be - gin _____ the be - guine, _____

105 G m7 — 3 — C 7sus4 G m7(\flat 5) C7
 when they be - gin _____ the be -

109 F D m7 G m7 G \flat Maj7 F
 guine. _____

Begin The Beguine

M
Keyboard

(Keyboard) F7

B^b F7

When they be - gin the be - guine, it

G m B^b Maj7 G m7 B^b

brings back the sound of music so ten - der. It

C m C m7

brings back the days of trop - i - cal splen - dor, it

F7 F7sus4 B^b

brings back a mem - 'ry ev - er green. I'm

G m7 B^b Maj7 G m7 B^b

with you once more un - der the stars, and

B^b Maj7 G m7 F7

down by the shore an or - ches - tra's play - ing. And

C m F7 C m7 C m

e - ven the palms seem to be sway - ing

F7 B^b

when they be - gin the be - guine. To

2

37 $B^{\flat}m$ $E^{\flat}7$ A^{\flat}
 live it a - gain _____ is past all en - deav - or _____ ex -

41 $A^{\flat}m$ $D^{\flat}7$ $G^{\flat}\text{Maj7}$
 cept when the tune _____ clutch-es my heart. _____ And

45 E° F G^{\flat}
 there we are, swear-ing to love for - ev - er _____ and prom-is - ing

49 F $E^{\flat}\text{m7}$ $C\text{m7}$ F $F7$
 nev - er ev - - er to part. _____ What

53 B^{\flat} $G\text{m7}$ $B^{\flat}\text{Maj7}$ $G\text{m7}$ B^{\flat}
 mo-ments di - vine, _____ what rap-ture se - rene, _____ till

57 $B^{\flat}7$ $F7$
 clouds came a long to dis - perse the joy we had tast - ed. _____ And

61 $E^{\flat}m$ $C\text{m7}(\flat5)$ $E^{\flat}m$ $C\text{m7}$
 now, when I hear peo-ple curse the chance that was wast - ed, _____ I

65 $F7$ $C\text{m7}$ B^{\flat}
 know but too well _____ what they mean. _____ So, don't

69 B^{\flat} $B^{\flat}\text{Maj7}$ $G\text{m7}$ $B^{\flat}\text{Maj7}$ $G\text{m7}$
 let them be - gin _____ the be - guine. _____ Let the

73 B^{\flat} $B^{\flat}\text{Maj7}$ $G\text{m}$ $B^{\flat}\text{Maj7}$ $F7$
 love that was once a - fire re-main an em - ber. _____ Let it

77 E♭ C m7 D m G m G m7
sleep like the dead de - sire I on - ly re - mem - ber _____

81 C m7 F7sus4 F7 B♭
when they be - gin _____ the be - guine. _____ Oh, let's

85 B♭ B♭Maj7 G m B♭ B♭Maj7 G m7
let them be - gin the be - guine, make them play _____ till the

89 B♭ B♭Maj7 B♭6 F7
stars that were there be - fore re-turn a - bove you, _____ till you

93 E♭ C m7 D m D m7 G 7
whis-per to me once more, "Dar-ling, I love you." _____ Then we'll

97 C m7 F7sus4 C m7 F7sus4
sud-den - ly know _____ what hea - ven we're in _____

101 C m7 F7sus4 B♭ G m7
when they be - gin _____ the be - guine, _____

105 C m7 F7sus4 C m7(♭5) F7
when they be - gin _____ the be -

109 B♭ G m7 C m7 B Maj7 B♭
guine. _____

Thank you. Thank you very much.

We've had a great time playing for you this evening. Have you enjoyed yourselves? Great!

We're going to close with one of the all-time greats in swing music. It was popularized by the great Glenn Miller back in 1939, and is one of the best-known arrangements of the Big Band era. Many other Big Bands recorded it after it became popular. Here is our arrangement of "In The Mood."

In The Mood

N.C.

Keyboard

The sheet music consists of eight staves of musical notation for a saxophone. The key signature is B-flat major (two flats), and the time signature is 4/4 throughout. The music is divided into measures by vertical bar lines. Measure numbers are placed at the beginning of each measure: 1 (measures 1-4), 5 (measures 5-8), 9 (measures 9-12), 13 (measures 13-16), 18 (measures 17-20), 22 (measures 21-24), and 28 (measures 25-28). Chords are labeled above the staff in some measures. The first staff (measures 1-4) starts with a melodic line. Measures 5-8 show a rhythmic pattern with labels B♭7, B♭9, E♭9, and D♭6. Measures 9-12 continue the rhythmic pattern with labels A♭6 and A♭7. Measures 13-16 show a rhythmic pattern with labels D♭6, D♭7, A♭6, and E♭7. Measures 17-20 show a rhythmic pattern with labels A♭6, D♭6, E7, B♭m7, and E7, followed by a repeat sign and E♭sus4, A♭6. Measures 21-24 show a rhythmic pattern with labels A♭6, B°7, B♭m7, E♭7, A♭6, B°7, B♭m7, E♭7, A♭6, B°7, B♭m7, and E♭7. Measures 25-28 show a rhythmic pattern with labels E♭7, E♭°7, E7, E7, E7, A♭6, E7, E♭°7, E7, E7, E7, and A♭6.

2

N.C.

32 E♭7 E7 E♭7 E7 E♭7 E♭+ A♭6

This image shows the right-hand piano part for measures 32 and 33. The key signature is B-flat major (two flats). Measure 32 starts with a eighth-note E flat followed by a sixteenth-note E flat, a sixteenth-note G flat, another eighth-note E flat, and so on. Measure 33 begins with a sixteenth-note E flat, followed by a sixteenth-note G flat, a sixteenth-note B flat, and a sixteenth-note D flat. The bass line consists of eighth notes: B flat, A flat, G flat, F sharp, E flat, D flat, C, B flat, A flat, G flat, F sharp, E flat, D flat.

(Sax - adlib)

Musical score for piano showing measures 36-40. The key signature changes every two measures. Measure 36 starts in A♭6 (A♭, C, E♭, G, B♭) and ends with a double bar line. Measures 37-40 start in A♭7 (A♭, C, E♭, G, B♭), end in D♭6 (D♭, F, A♭, C, E♭), then D♭7 (D♭, F, A♭, C, E♭), and finally A♭6 (A♭, C, E♭, G, B♭). The score includes a treble clef, a key signature of four flats, and a tempo marking of 120 BPM.

43

E♭7 A♭6 D♭6 1.
E7 B♭m7

48 2.
E7 E^bsus4 A^b6 B^bm7 E7 E^b9 A^b6 N.C. E^b7

A musical score for piano, page 51. The key signature is A-flat major (two flats). The measure starts with a forte dynamic. The melody consists of eighth-note patterns, primarily eighth-note pairs followed by eighth-note pairs. There are two slurs: one over the first four notes and another over the last four notes of each pair. The measure ends with a fermata over the final note.

59 E♭7

1, 2, 3.
A♭ N.C.

A♭6

Musical score for piano, page 65, section 4. The score consists of two staves. The left staff shows a melodic line with various note heads and rests. The right staff shows harmonic information with Roman numerals and key signatures. Measure 1 starts with A♭ N.C. Measure 2 starts with D♭ N.C. Measure 3 starts with E♭7. Measure 4 starts with A♭.