



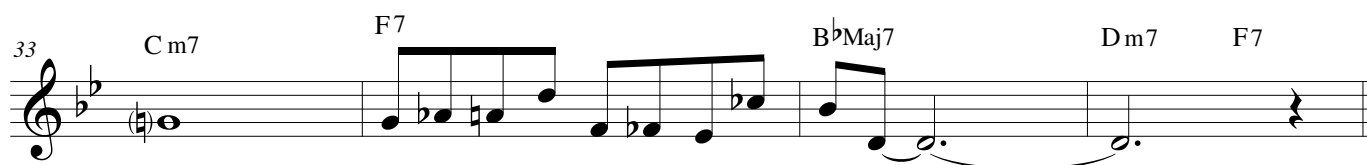
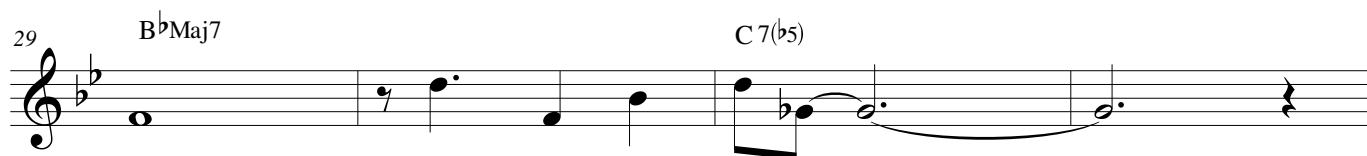
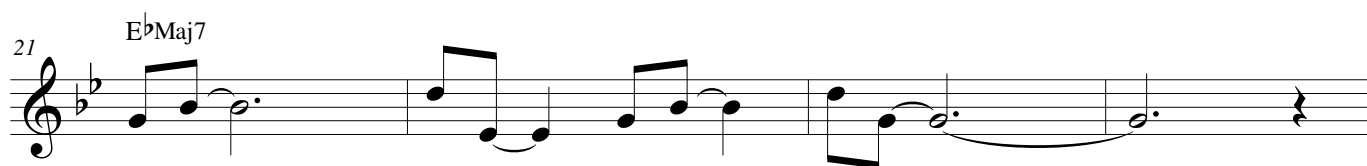
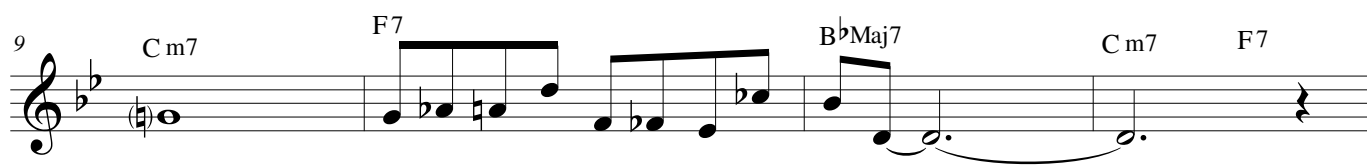
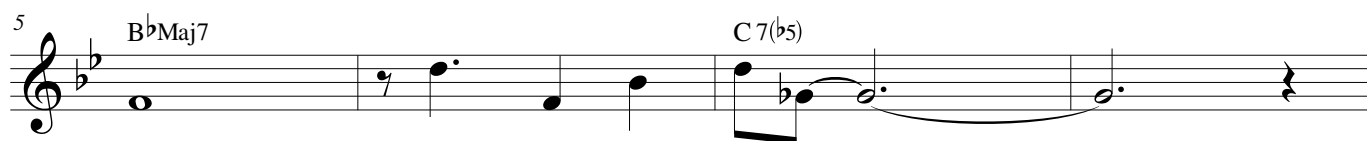
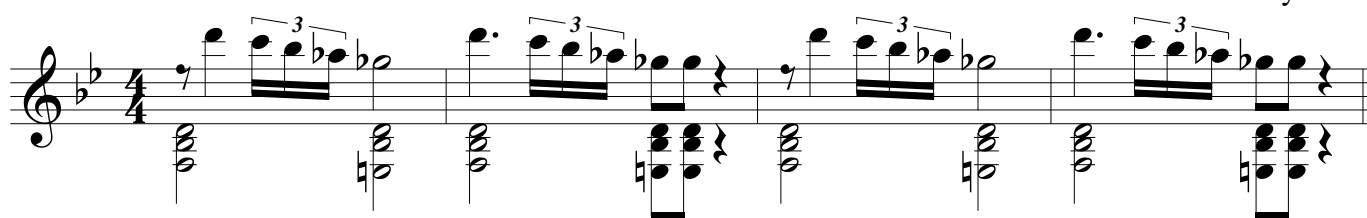
Set B

Last revised: 2023.04.28

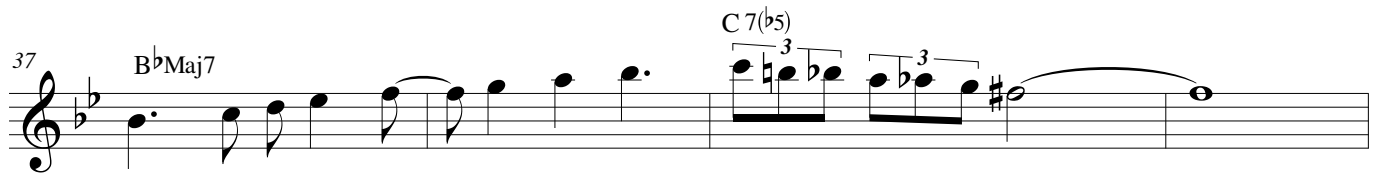
- B01-Take The A Train(K).pdf
- B02-Always(KVF).2014.03.14.pdf
- B02-Always(KVM).2014.03.14.pdf
- B03-In A Little Spanish Town(KVF).2015.04.26.pdf
- B03-In A Little Spanish Town(KVM).2016.01.14.pdf
- B04-Bye Bye Blackbird(KVD).2015.05.10.pdf
- B05-Misty(KVF).2017.04.08.pdf
- B05-Misty(KVM).2021.05.26.pdf
- B06-Honeysuckle Rose(KV).2014.03.30.pdf
- B07-Surrey With The Fringe On Top(KV).pdf
- B08-Ac-Cent-Tchu-Ate The Positive(KVF).2016.05.15.pdf
- B08-Ac-Cent-Tchu-Ate The Positive(KVM).2016.05.15.pdf
- B09-Don't Sit Under The Apple Tree(KVF).2014.03.14.pdf
- B09-Don't Sit Under The Apple Tree(KVM).2014.03.14.pdf
- B10-Boogie Woogie Bugle Boy(KVF).2014.03.14.pdf
- B10-Boogie Woogie Bugle Boy(KVM).2021.05.26.pdf
- B11-Charmaine(K).2014.03.14.pdf
- B12-Hoop-Dee-Doo(K).2014.03.14.pdf
- B13-My Funny Valentine(KVF).2014.03.14.pdf
- B13-My Funny Valentine(KVM).2014.03.14.pdf
- B14-A Fine Romance (KVD).2015.07.13.pdf
- B15-Unforgettable(KVF).2023.04.28.pdf**
- B15-Unforgettable(KVM).2023.04.28.pdf**
- B16-Cherry Pink And Apple Blossom White(K).2015.09.20.pdf
- B17-Little Brown Jug(B).2015.07.13.pdf
- B17-Little Brown Jug(K).2015.07.13.pdf

Take The A Train

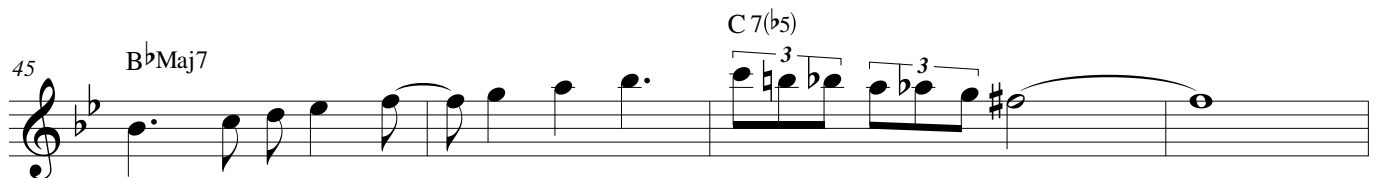
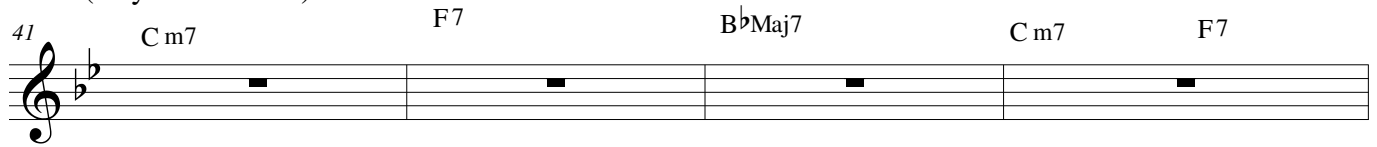
Keyboard



2



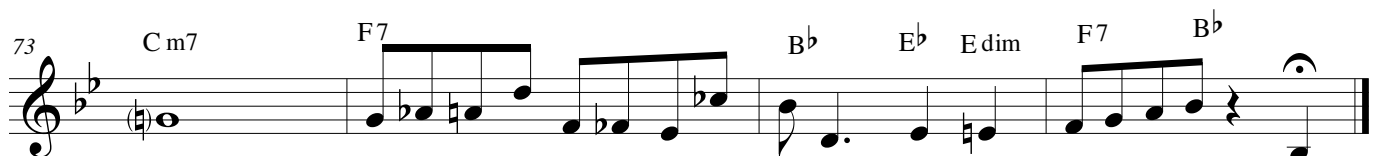
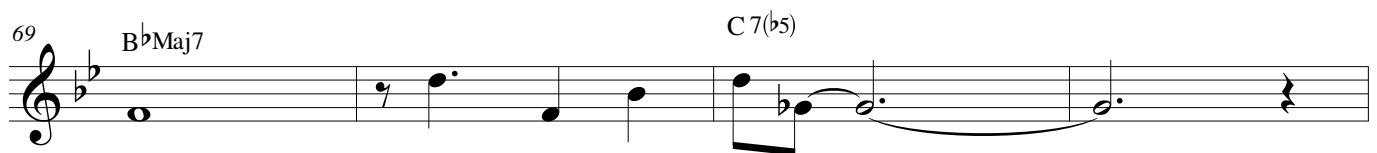
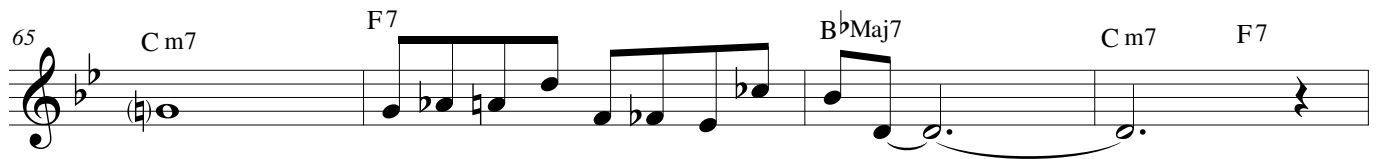
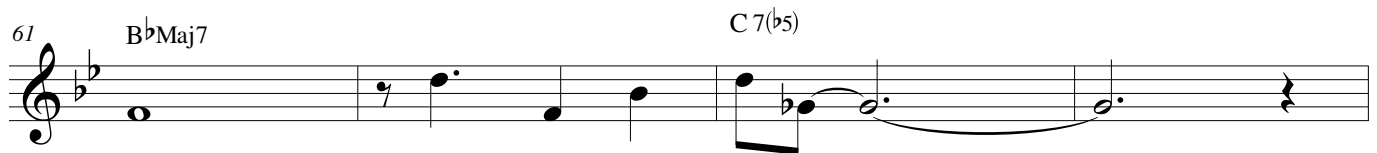
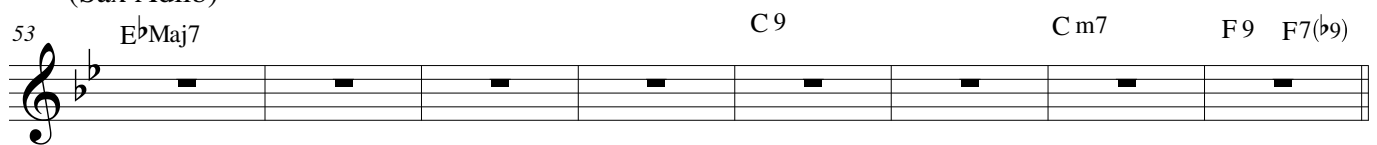
(Keyboard Adlib)



(Keyboard Adlib)



(Sax Adlib)



Always

F

(Sax)

Keyboard

B \flat B \flat Maj7 C m7 C m7(b5) D m7 C m9 F7
 5 B \flat Maj7 C m7 F7 B \flat Maj7 C m7 F7
 11 B \flat Maj7 C m7 F7 B \flat Maj7 E m7(b5) A7 D Maj7
 16 B7 E m7 A7 D7 G7 C7 F7
 21 B \flat Maj7 C m7 F7 B \flat Maj7 A7 A \flat 7 G7
 27 C m7 To Coda $\text{\textcircled{C}}$ E \flat Maj7 E \flat m7 A \flat 7 B \flat Maj7 C7
 33 C m7 F7 B \flat Maj7 C m7 E7 D.S. al Coda
 37 Coda E \flat Maj7 E \flat m7 F \sharp $^{\circ}$ B \flat Maj7/F G m7
 41 C m7 F7 B \flat Maj7 C m7 B Maj7 B \flat 6

I'll be lov-ing you, al - ways, — with a love that's true,
 al - ways. — When the things you've planned need a help-ing
 hand, I will un - der - stand, al - ways, al - ways.
 Days may not be fair, al - ways. — That's when I'll be there,
 al - ways. — Not for just an hour, not for just a day,
 not for just a year, but al - ways. —
 Not for just an hour, not for just a day,
 not for just a year, but al - ways. —

M

Keyboard

E^b E^bMaj7 F m7 F m7(b5) G m7 F m9 B^b7
 5 E^bMaj7 F m7 B^b7 E^bMaj7 F m7 B^b7
 11 E^bMaj7 F m7 B^b7 E^bMaj7 A m7(b5) D7 G Maj7
 16 E7 A m7 D7 G7 C7 F7 B^b7
 21 E^bMaj7 F m7 B^b7 E^bMaj7 D7 D^b7 C7
 27 F m7 To Coda A^bMaj7 A^bm7 D^b7 E^bMaj7 F7
 33 F m7 B^b7 E^bMaj7 F m7 B^b7 D.S. al Coda
 37 Coda A^bMaj7 A^bm7 B^o E^bMaj7/B^b C m7
 41 F m7 B^b7 E^bMaj7 F m7 E Maj7 E^b6

Where indicated,
Keyboard and Bass
play notes exactly as written

In A Little Spanish Town

F

Keyboard

(Drums - ala castanets)

(Keyboard & Bass)

1 2 3 4 &

4 1 & 2 & 3 (Simile)

7 B \flat N.C. B \flat N.C. (Keyboard & Bass)

In a lit-tle Span-ish town twas on a night like this. ____

(Drums ala castanets)

11 F7 N.C. F7 N.C. (Keyboard & Bass)

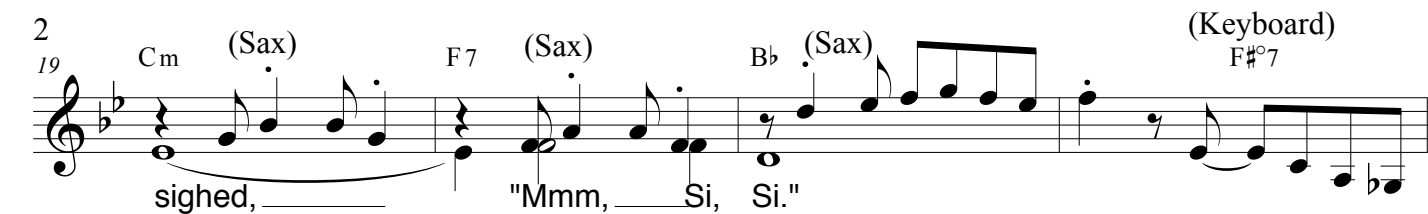
Stars were peek-a-boo-in' down, twas on a night like this. ____

(Drums ala castanets)

15 B \flat F7 (Sax)

He whis-pered, "Be true to me." and I

2
19 Cm (Sax) F7 (Sax) B \flat (Sax) (Keyboard) F \sharp 7



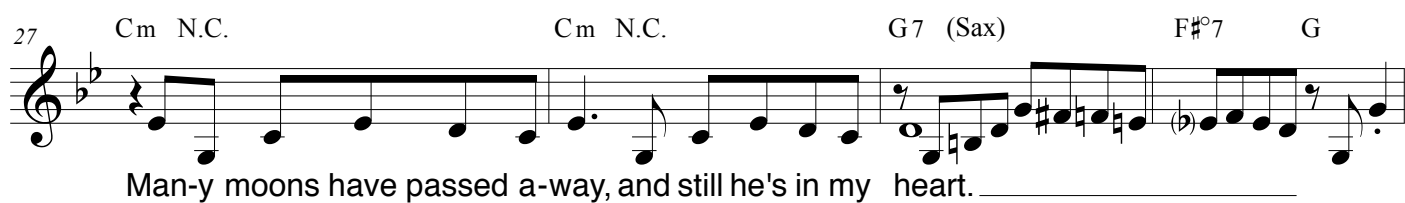
sighed, _____ "Mmm, _____ Si, Si."

23 B \flat N.C. B \flat N.C. (Keyboard & Bass)



Man-y skies have turned to grey be-cause we're far a - part _____

27 Cm N.C. Cm N.C. G7 (Sax) F \sharp 7 G



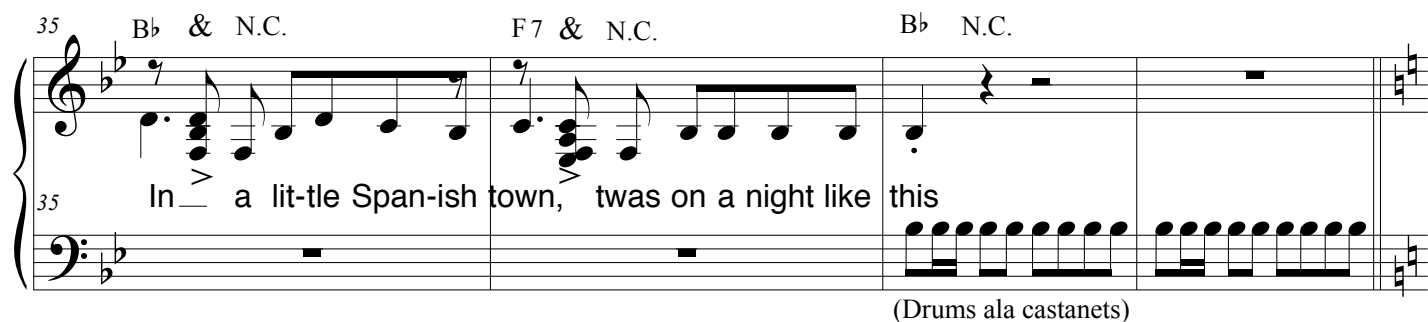
Man-y moons have passed a-way, and still he's in my heart. _____

31 G7 F \circ 7 D & F \circ 7 (Keyboard)



We made a prom - ise and we sealed _____ it with a kiss. _____

35 B \flat & N.C. F7 & N.C. B \flat N.C.

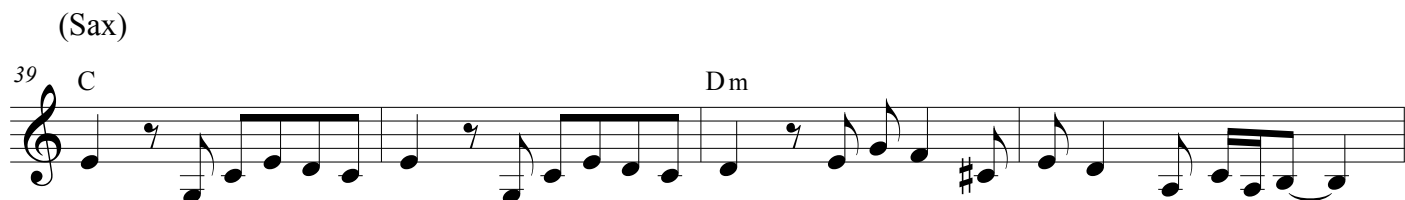


In _____ a lit-tle Span-ish town, twas on a night like this

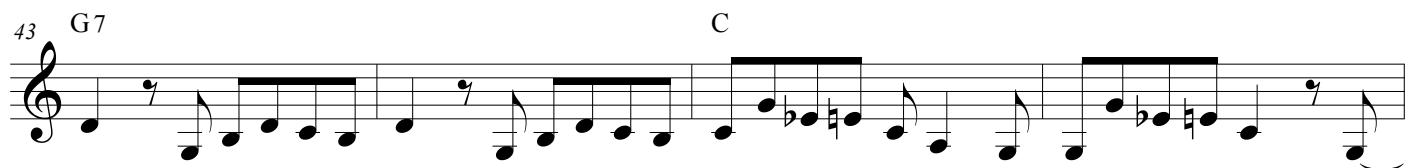
(Drums ala castanets)

(Sax)

39 C Dm



43 G7 C



47 Dm7 G7 G°7

51 Dm7 G7 C G7

55 C Dm7

Man-y skies have turned to grey be-cause we're far a - part. _____

59 Dm E (Sax) E°7

Man-y moons have passed a - way, and still he's in my heart. _____

63 A7 (Keyboard) N.C. E7 A7 N.C. (Keyboard)

We made a prom - ise and we sealed _____ it with a kiss.

67 C N.C. G7 N.C. C C

In a lit-tle Span-ish town, twas on a night like this.

(Drums ala castanets)

71 C N.C. G7 N.C. (Keyboard) Gm7 C6

In a lit-tle Span-ish town, twas on a night like this.

Where indicated,
Keyboard and Bass
play notes exactly as written

In A Little Spanish Town

M
Keyboard

(Drums - ala castanets)

(Keyboard & Bass)

(Simile)

7 Eb N.C. Eb N.C. (Keyboard & Bass)

In a lit-tle Span-ish town twas on a night like this. —

(Drums ala castanets)

11 Bb7 N.C. Bb7 N.C. (Keyboard & Bass)

Stars were peek-a-boo-in' down, twas on a night like this. —

(Drums ala castanets)

15 Eb Bb7 (Keyboard)

She whis-pered, "Be true to me." and I

2
19 Fm (Keyboard) $Bb7$ (Keyboard) Eb (Keyboard) (Keyboard) $B^{\circ}7$

sighed, _____ "Mmm, ___ Si, Si."

23 Eb N.C. Eb N.C. (Keyboard & Bass)

23 Man-y skies have turned to grey be-cause we're far a part _____

27 Fm N.C. Fm N.C. $C7$ (Keyboard) $B^{\circ}7$ C

Man-y moons have passed a-way, and still she's in my heart. _____

31 $C7$ $Bb^{\circ}7$ G & $Bb^{\circ}7$ (Keyboard)

We made a prom - ise and we sealed _____ it with a kiss. _____

35 Eb & N.C. $Bb7$ & N.C. Eb N.C.

35 In _____ a lit-tle Span-ish town, twas on a night like this

(Drums ala castanets)

(Keyboard)

39 F Gm

43 $C7$ F

47 3

51

55

Man-y skies have turned to grey be-cause we're far a - part. _____

59

Man-y moons have passed a - way, and still she's in my heart. _____

63

We made a prom - ise and we sealed _____ it with a kiss.

67

In a lit-tle Span-ish town, twas on a night like this.

(Drums ala castanets)

71

In a lit-tle Span-ish town, twas on a night like this.

Bye Bye Blackbird

D

Keyboard

(Sax)

F /E Dm A/C# Dm /C Gm7/Bb A7
 5 Bb F/A Ab°7 Gm7 /Bb A° Gm C7
 9 FMaj7 Gm7 C7 F6 F/A Ab°7
 (F) Pack up all my care and woe, Here I go, sing-ing low, bye, bye,
 15 Gm7 C7 Gm Gm7 Gm6
 black - bird. (M) Where some-bod-y waits for me, Sug-ar's sweet, so is she,
 21 Gm7 C7 F6 F7 E9
 bye, bye, black - bird. (F) No - one here can love and un - der -
 27 Eb9 D7 Gm7 Gm7(b5) C7
 stand me. (M) Oh, what hard luck stor-ies they all hand me.
 33 FMaj7 Eb7 D7
 (Both) Make my bed and light the light, I'll ar - rive late to - night.
 37 1. Gm7 C7 F6 Gm7 C7 2. Gm7
 Black - bird, bye, bye. Black - bird, my
 43 Am7 Gm7 (M) C7 F6
 black - bird, oh, black - bird (F) bye, bye.

Misty

F

Keyboard

(Sax)

Cmaj7 Dm7 Em7 Dm7

3 Cmaj7 Fmaj7 Dm7/G G7

3

Look at

5

Cmaj7 Gm7 C7

me, I'm as help - less as a kit - ten up a
way and a thous - and vi - o - lins be - gin to

7 FMaj7 Fm7 Bb7

tree, and I feel like I'm cling - ing to a cloud. I
play, or it might be the sound of your "hel - lo." That

9 CMaj7 Am7 Dm7 G7

can't un - der - stand, I get mis - ty just hold - ing your
mu - sic I hear, I get mis - ty the mo - ment you're

11 1. Em7 A7(b9) Dm7 G7(b9) 2. Fm7 CMaj7

hand. Walk my near. You can say that you're

15 Gm7 C7 Gm7 C7(b9)

lead - ing me on, but it's just what I

2

17 F Maj7 G m7 F Maj7 F#m7 B7
 want you to do.____ Don't you real - ize how hope-less - ly I'm lost,____

20 F#m7 B7 E m7 A7(b9) D m7 G7(b9)
 — That's why I'm fol - low - ing you._____ On my

23 C Maj7 G m7 C7
 own, would I wan - der in this won - der - land a -

25 F Maj7 F m7 Bb7
 lone, nev - er know-ing my right foot from my left, my

27 C Maj7 A m7 To Coda Θ D m7 G7(b9)
 hat,____ from my glove.____ I get mis - ty, I'm too much in

29 C 6 F m7 D m7 G7(b9) D.S. al Coda
 (Sax)

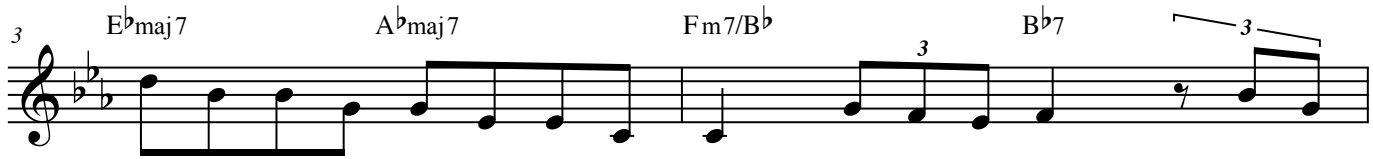
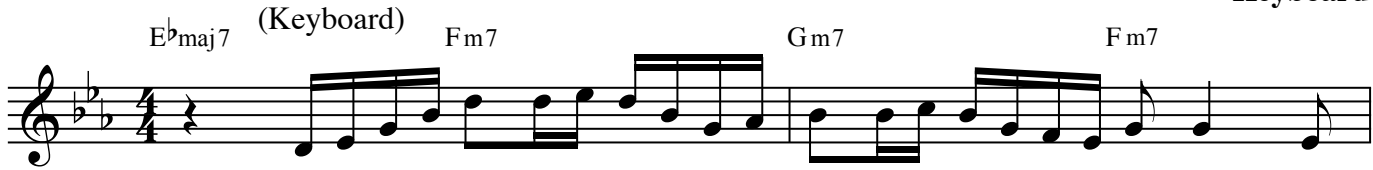
31 Coda D m7 G7 E A7
 mis - ty, I'm too much in love._____ I'm so

34 D m7 G7(b9) C Bb9 C Maj7
 mis - ty and too much in love._____

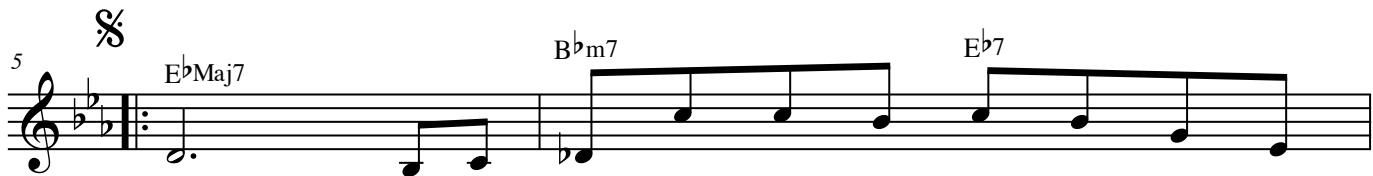
Misty

M

Keyboard



Look at



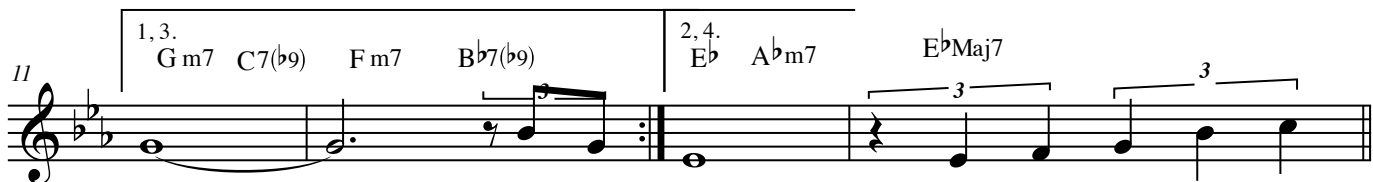
me, way I'm as help - less as a kit - ten up a
and a thous - and vi - o - lins be - gin to



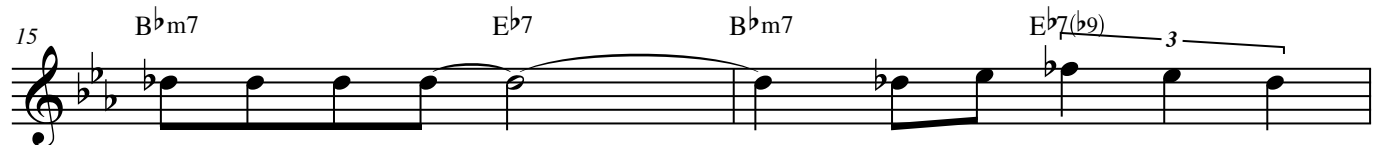
tree, and I feel like I'm cling - ing to a cloud. I
play, or it might be the sound of your "hel - lo." That



can't un - der - stand, I get mis - ty just hold - ing your
mu - sic I hear, I get mis - ty the mo - ment you're



hand. Walk my near. You can say that you're



lead - ing me on, but it's just what I

2

17 $A^b\text{Maj7}$ $B^b\text{m7}$ $A^b\text{Maj7}$ 3 3 $A\text{m7}$ $D7$
 want you to do. — Don't you real - ize how hope-less - ly I'm lost, —

20 $A\text{m7}$ $D7$ 3 $G\text{m7}$ $C7(b9)$ $F\text{m7}$ $B^b7(b9)$ 3
 — That's why I'm fol - low - ing you. — On my

23 $E^b\text{Maj7}$ $B^b\text{m7}$ E^b7
 own, would I wan - der in this won - der - land a -

25 $A^b\text{Maj7}$ 3 3 $A^b\text{m7}$ D^b7
 lone, nev - er know-ing my right foot from my left, my

27 $E^b\text{Maj7}$ 3 $C\text{m7}$ *To Coda* $F\text{m7}$ $B^b7(b9)$ 3
 hat, — from my glove. — I get mis - ty, I'm too much in

29 E^b6 $A^b\text{m7}$ $F\text{m7}$ $B^b7(b9)$ 3 *D.S. al Coda*
 (Keyboard)

Coda 31 $F\text{m7}$ B^b7 3 G $C7$ 3
 love. mis - ty, I'm too much in love. — I'm so

34 $F\text{m7}$ $B^b7(b9)$ E^b D^b9 $E^b\text{Maj7}$
 mis - ty and too much in love.

Honeysuckle Rose

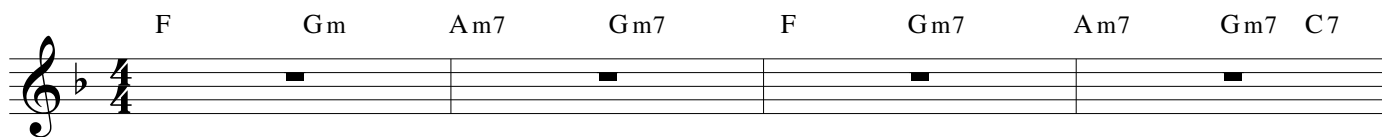
Keyboard

(Keyboard)

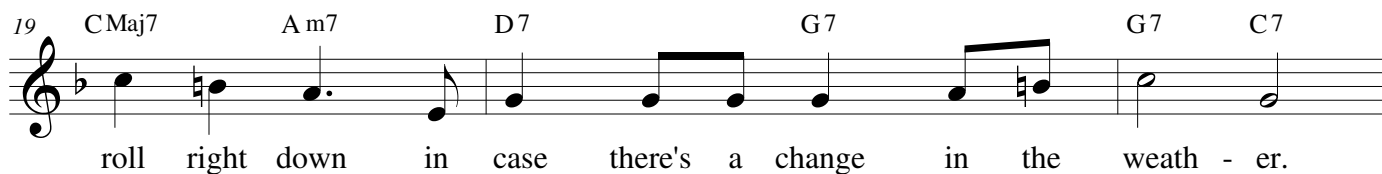
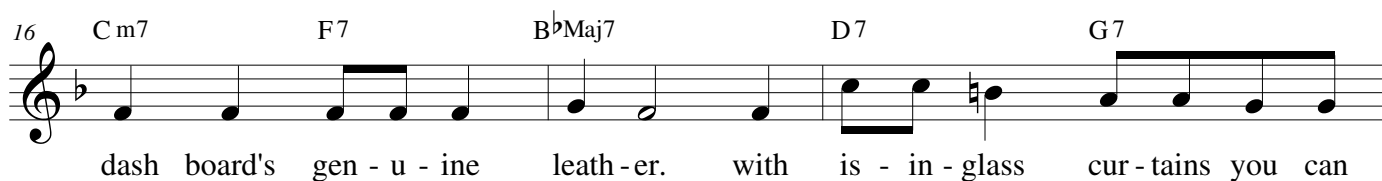
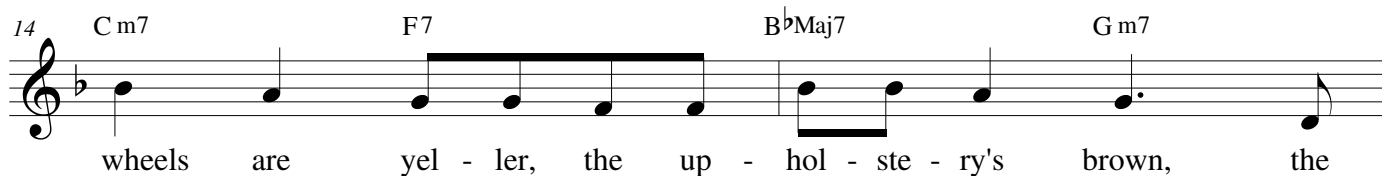
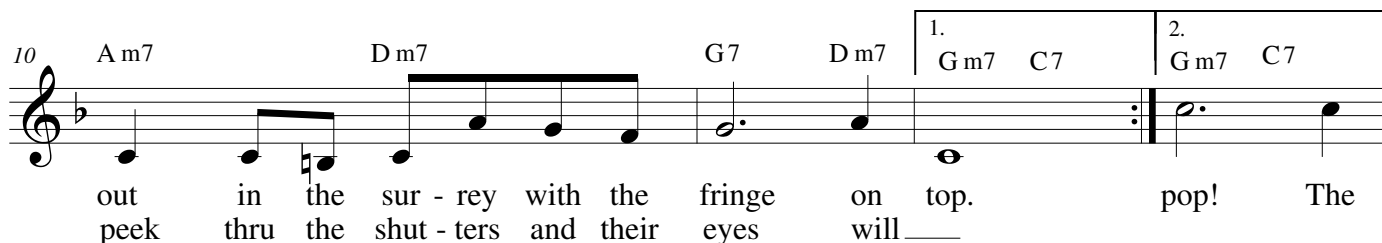
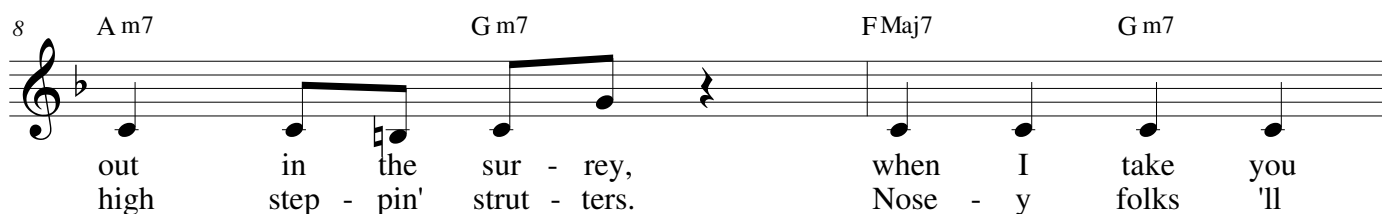
F F/A B^bMaj7 B m7 F/C B^o G m/B^b /A /G C7
 5 G m7 C7 G m7 C7 G m7 G m7(#5)
 Ev - 'ry hon-ey bee fills with jeal - ous - y when they see you out with
 When you're pas-sin' by, flow - ers droop and sigh, and I know the rea-son
 8 C7 C7/B^b F/A D m7 G m7 C7
 me. I don't blame them, good-ness knows, Hon-ey suck-le
 why: You're much sweet - er, good-ness knows, Hon ey-suck-le
 11 1, 3. 2, 4.
 F B^b7 A m7(b5) D7(b9) F B^b7 F6
 Rose. Rose.
 15 F7 C m7 F^o F7 B^b F9 G^b9 F9 B^b
 Don't buy su - gar, you just have to touch my cup.
 19 G7 D m7 G^o G7 C7 G m7 A^b9 G9 C7
 You're my su - gar, it's sweet when you stir it up.
 23 G m7 C7 G m7 C7 G m7 G m7(#5)
 When I'm ta - kin' sips from your tas - ty lips, seems the hon - ey fair - ly
 26 C7 C7/B^b F/A D m7 G m7 C7 To Coda Φ
 drips. You're con - fec - tion, good-ness knows, Hon-ey-suck-le
 29 F A m7(b5) D7(b9) D.S. al Coda
 Rose.
 31 Φ Coda F F/A B^b7 B^o7 C C7 F
 Rose. (Keyboard)

Surrey With The Fringe On Top

Keyboard



§



22 F Maj7 G m7 A m7 G m7 F Maj7 G m7

Two bright side - lights wink - in' and blink - in', ain't no fin - er

25 A m7 G m7 F Maj7 G m7 A m7 D m7

rig, I'm a think-in, you can keep your rig if you're think - in' that I'd

28 G m7 D7(b9) G m7 D7(b9) A m7(b5) D7(b9)

keer to swap for that shin - y lit - tle sur - rey with the

To Coda ☺

31 G m7 C7 F Maj7 G m C7

fringe on the top! _____

D.S. al Coda

Coda

34 G m7 C7 A A7 D m

fringe, with the fringe on the top. We're gon - na

37 Bb F/A G m9 C 11 F Bb F C7 F

ride a-long to-geth-er in my sur-rey with the fringe on top!

Ac-cen-Tchu-Ate The Positive


F

Keyboard

[illegible]

ac - cent - tchu - ate the pos - i - tive, e - lim -
spread joy _____ up to the max - i - mum, bring gloom _____

8 G^b9(b5) F7 B^b B^baug B^b6 B^b7



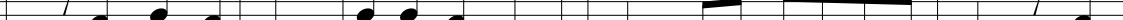
- i - nate the neg - a - tive and latch on _____ to the af - fir - ma - tive.
— down to the min - i - mum, have faith, _____ or pan - de - mon - i - um's

11

C m7 C m7/F

1. B \flat C m7 F7 2. B \flat

Don't mess with Mis - ter In Be - tween. scene. To il-lus-
lia - ble to walk up - on the ____ You've got to

14 

18 B^b F m7 G7(b9) C 9 F 7 B^b 7 G b 9(b5) C m7/F F 7

do _ just when ev-'ry thing looked so dark? _____ Man, they said, "We'd bet-ter

22 $B\flat$ $B\flat$ aug $B\flat$ 6 $B\flat$ 7 C m7 $E\flat^\circ$

ac - cent - tchu - ate the pos - i - tive, e - lim -

25 $G\flat$ 9(b 5) F 7 $B\flat$ $B\flat$ aug $B\flat$ 6 $B\flat$ 7

- i - nate the neg - a - tive and latch on_____ to the af - fir - ma - tive,

28 C m7 C m7/ F **To Coda** Φ $B\flat$ C m7 **D.S. al Coda** F 7

don't mess with Mis - ter In - Be - tween." (Sax)

Φ Coda

30 $B\flat$ G 7 C m9 F 7 $B\flat$ 6

tween. No! Don't mess with Mis - ter In Be - tween."

Ac-cen-Tchu-Ate The Positive

(Keyboard)

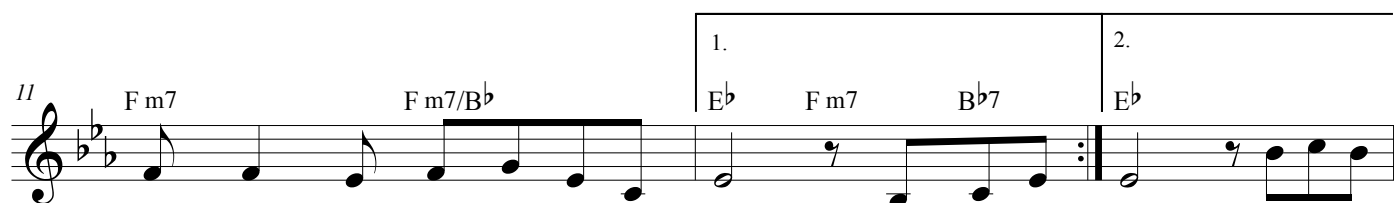
M
Keyboard



ac - cent - tchu - ate the pos - i - tive, e - lim -
spread joy _____ up to the max - i - mum, bring gloom _____



- i - nate the neg - a - tive and latch on _____ to the af - fir - ma - tive.
_____ down to the min - i - mum, have faith, _____ or pan - de - mon - i - um's



Don't mess with Mis - ter In Be - tween. scene. To il-lus-
lia - ble to walk up - on the _____ You've got to



trate my last re - mark, Jo - nah in the whale, No - ah in the ark, what did they



do _____ just when ev-'ry thing looked so dark? _____ Man, they said, "We'd bet-ter

22 E^b $E^b\text{aug}$ E^b6 E^b7 $F\text{m}7$ $A^b\circ$

ac - cent - tchu - ate the pos - i - tive, e - lim -

25 $B9(b5)$ B^b7 E^b $E^b\text{aug}$ E^b6 E^b7

- i - nate the neg - a - tive and latch on _____ to the af - fir - ma - tive,

28 $F\text{m}7$ $F\text{m}7/B^b$ **To Coda** E^b $F\text{m}7$ **D.S., al Coda** B^b7

don't mess with Mis - ter In - Be - tween." (Keyboard)

⊕ Coda

30 E^b $C7$ $F\text{m}9$ B^b7 E^b6

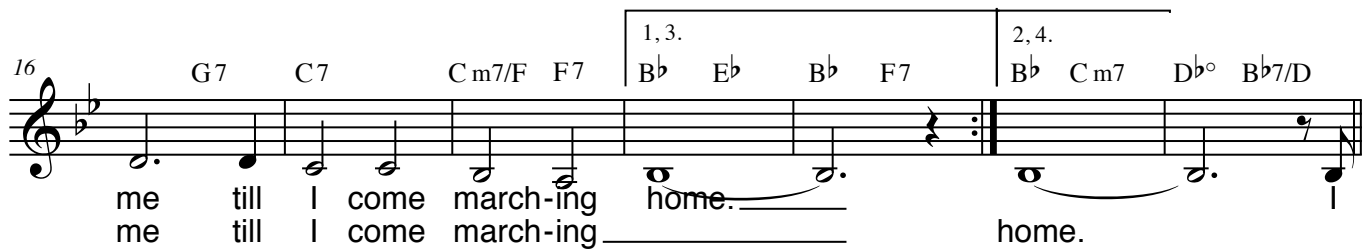
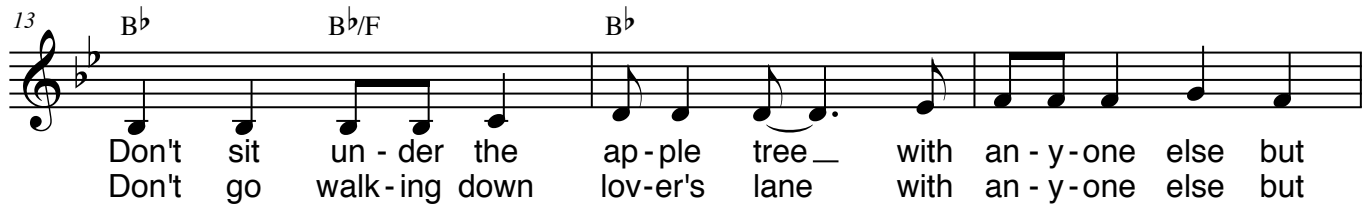
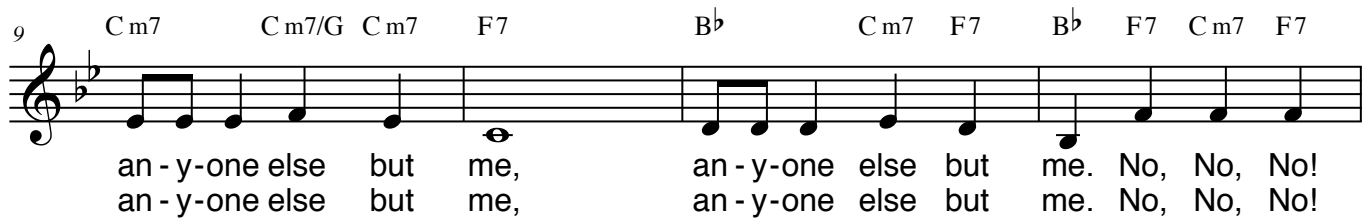
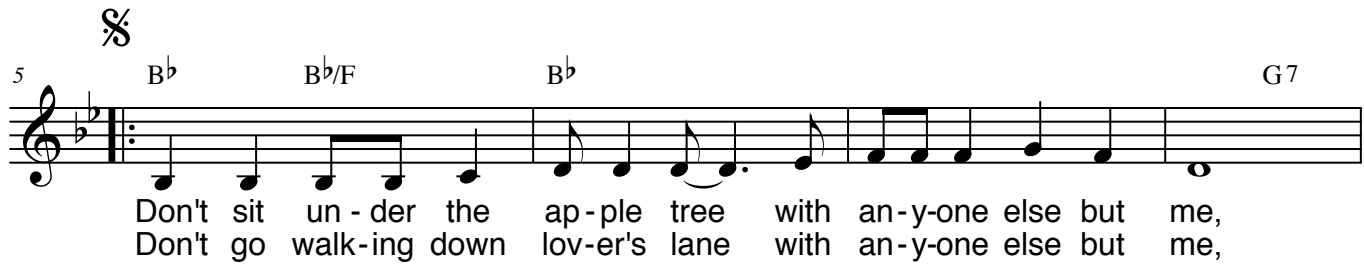
tween. No! Don't mess with Mis - ter In Be - tween." _____

Don't Sit Under The Apple Tree

F

(Sax)

Keyboard



2 F

23 E^b C m7 F9 B^b F7 B^b D7

just got word from the girl who heard from the girl next door to me. The

27 G m D(#5) G m7 C9 F7 G m7 F^o/A^b F7/A F7(#5)

boy she met just loves to pet, and it fits you to a tee. So

31 B^b B^b/F B^b G7

don't sit un-der the ap-ple tree with an-y-one else but me till

35 C7 C m7/F F7 B^b E^b6 F7

To Coda *D.S. al Coda*

I come march - ing home.

Coda

39 F7 G7(#5) G7 C m7 C m7/F F7 B^b6 E^b B^b6

I'll be march-ing, till I come march-ing home.

Don't Sit Under The Apple Tree

M
Keyboard

(Keyboard)



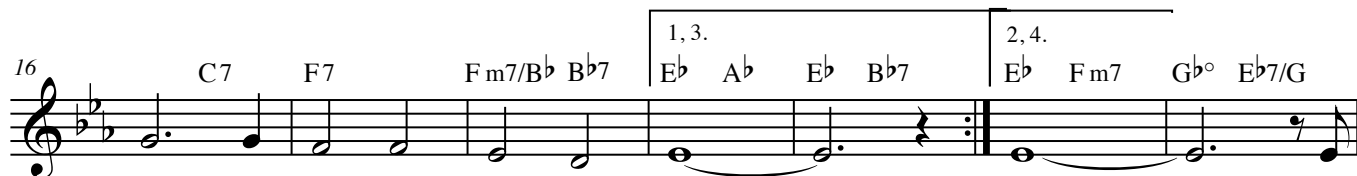
Don't sit un - der the ap - ple tree with an - y - one else but me,
Don't go walk - ing down lov - er's lane with an - y - one else but me,



an - y - one else but me, an - y - one else but me. No, No, No!
an - y - one else but me, an - y - one else but me. No, No, No!



Don't sit un - der the ap - ple tree _ with an - y - one else but
Don't go walk - ing down lov - er's lane with an - y - one else but



me till I come march - ing home. _____
me till I come march - ing _____

home.

I

2 F

23 A^b $Fm7$ B^b9 E^b B^b7 E^b $G7$

just got word from the girl who heard from the girl next door to me. The

27 Cm $G(\#5)$ $Cm7$ $F9$ B^b7 $Cm7$ $B^b\circ/D^b$ B^b7/D $B^b7(\#5)$

boy she met just loves to pet, and it fits you to a tee. So

31 E^b E^b/B^b E^b $C7$

don't sit un-der the ap-ple tree with an-y-one else but me till

35 $F7$ $Fm7/B^b$ B^b7 E^b A^b6 B^b7

To Coda Φ *D.S. al Coda*

I come march - ing home. _____

Coda

39 B^b7 $C7(\#5)$ $C7$ $Fm7$ $Fm7/B^b$ B^b7 E^b6 A^b E^b6

I'll be march-ing, till I come march-ing home. _____

Boogie Woogie Bugle Boy

F

(Keyboard - ala Bugle)

Keyboard

(NC)

5 C

9 C

11

13 F

15 C

17 G F

19 C

21 2. 3. To Coda

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

2

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

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

29 C G 3
with him. _____ He makes the comp-an-y jump when he plays

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

35 C F C

42 G F C *D.S. al Coda*
_____ He

47 **Coda**
Dah, dah, do dah dah do dah. Dah, dah, do dah dah do dah.

51 F C
Dah, dah, do dah dah do dah. Dah, dah, do dah dah do dah.

55 G 3 F
The comp-an - y jumps when he plays rev-eil - le, _____ He's the

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

60 D m/E G 7/D C
boog-ie woog-ie bu - gle boy of Comp-an-y B. _____

Boogie Woogie Bugle Boy

M

(Keyboard - ala Bugle)

Keyboard

(NC)

5 F

9 F He was the

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

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

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

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

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

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

21 2. To Coda
Comp-an - y B. A Comp-an - y B.

2

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

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

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

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

35 F (Keyboard adlib) B \flat F

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

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

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

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

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

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

Charmaine

(Keyboard)

Keyboard

Chord progression for measures 1-9:

Measures 1-2: E^b

Measures 3-4: $D7$

Measures 5-6: Fm/C

Measures 7-8: B°

Measures 9-10: B^b B^b7

(Sax)

Chord progression for measures 10-13:

Measures 10-11: E^b

Measures 12-13: E^bMaj7 E^b6

Chord progression for measures 14-17:

Measures 14-15: E^b

Measures 16-17: $Fm7$ B^b7

Chord progression for measures 18-21:

Measures 18-19: B^b7/F B^b7

Measures 20-21: $Fm7$ B^b7

Chord progression for measures 22-25:

Measures 22-23: B^b7 B^b+

Measures 24-25: E^b $Fm7$ B^b7

Chord progression for measures 26-29:

Measures 26-27: E^b

Measures 28-29: B^bm6 $C7$

Chord progression for measures 30-33:

Measures 30-31: Fm $C7$

Measures 32-33: Fm $C9$

Chord progression for measures 34-37:

Measures 34-35: Fm A^bm6

Measures 36-37: E^b $C7(\#5)$

Chord progression for measures 38-41:

Measures 38-39: $F9$ $Fm7$ B^b7 $B^b7(\#5)$

Measures 40-41: 1. E^b $B^b7(\#5)$ 2. E^b

Hoop-Dee-Doo

(Keyboard)

Keyboard

E^b E C[°]7 B^b7 E^b B^b7
 9 
 Hoop - dee - doo, hoop - dee - doo! I hear a
 14 B^b7
 pol - ka and my troub - les are through.____ Hoop - dee - doo,
 19 E^b
 hoop - dee - dee! This kind of mus - ic is like heav - en to me.____
 25 E[°]7
 Hoop - dee - doo, hoop - dee - doo! It's got me high - er than a
 31 A^b Fm7 E^b Gm7
 kite.____ Hand me down my soup and fish, I am gon - na
 36 C7 **To Coda** Fm7 B^b7 E^b E^b7 (Sing both times)
 get my wish hoop - dee - do - in' it to - night.____ When there's a
 41 A^b F[°]7
 trom - bone play - ing, ra - ta - ta - ta - ta, I get a thrill,____ I al - ways
 47 E^b7
 will.____ When there's a con - cer - tin - a stretched a - bout a

52 E^b7 A^b E^b7

mile, I al - ways smile ____ 'cause that's my style. ____ When there's a

57 A^b

fid - dle in the mid - dle, oh it real - ly is a rid - dle how he plays a tune so sweet,

61 A^b7 D^b Bbm7

plays a tune so sweet that I could die. ____ Oh, lead me to the

66 B^o7 A^b/C Fm7 B^b7 E^b7

floor and hear me yell for more, 'cause I'm a hoop - dee - do - in' kind of

71 A^b 1. Bbm7 A^b 2. D.S. al Coda Bbm7

guy. ____ (Sax) guy. ____ (Keyboard)

75 ⊕ Coda Fm7 Bbm7 C7 Fm7

hoop - dee - do - in' it with all of my might. ____ Rain may fall and

80 E^b Gm7 C7 Fm7 Bbm7

snow may come, Noth - ing's gon na stop me from hoop - dee - do - in' it

85 Fm7 Bbm7 Fm7 Bbm7 E^b

hoop - dee - do - in' it hoop - dee - do - in' it to - night. ____

F

(Sax)

3 3 3

3 G m7 C m7 G m C7/E C m/Eb

5 G m G m(maj7) G m7 G m6

My fun - ny val - en-tine, Sweet com - ic val - en-tine,

9 EbMaj7 C m7 A m7(b5) D7(b9)

You make me smile with my heart.

13 G m G m(maj7) G m7 G m6

Your looks are laugh - a-ble, un-pho-to - graph - a-ble,

17 EbMaj7 C m7 C m7(b5) F7(b9)

Yet you're my fav - 'rite work of art. Is your

2

21 $B\flat$ Maj7 C m7 D m7 C m7 $B\flat$ Maj7 C m7 D m7 C m7

fig - ure less than Greek, is your mouth a lit - tle weak, when you

25 $B\flat$ Maj7 D7 G m F m7 E7 $E\flat$ Maj7 A m7($\flat 5$) D7($\flat 9$)

o - pen it to speak, are you smart? _____ But

29 G m G m(maj7) G m7 G m6

don't change a hair for me, not if you care for me,

33 $E\flat$ Maj7 A m7($\flat 5$) D7($\flat 9$) G m F m7 E7($\sharp 11$)

stay lit - tle val - en - tine, stay. _____

37 1. $E\flat$ Maj7 C m7 F7($\flat 9$) $B\flat 6$ A m7($\flat 5$) D7($\flat 9$)

Each day is Val - en-tine's Day.

41 2. $E\flat$ Maj7 C m7 F7($\flat 9$) $B\flat$ G m G \flat ($\sharp 5$) $B\flat$

Each day is Val-en - tine's Day. _____

My Funny Valentine

M

Keyboard

(Keyboard)

3

C m7 C m6

3 3 3 3 3

3 C m7 F m7 C m F7/A F m/A^b

5 C m C m(maj7) C m7 C m6

My fun - ny val - en - tine, Sweet com - ic val - en - tine,

9 A^bMaj7 F m7 D m7(b5) G7(b9)

You make me smile with my heart. _____

13 C m C m(maj7) C m7 C m6

Your looks are laugh - a - ble, un - pho - to - graph - a - ble,

17 A^bMaj7 F m7 F m7(b5) B^b7(b9)

Yet you're my fav - 'rite work of art. _____ Is your

2

21 $E\flat$ Maj7 F m7 G m7 F m7 $E\flat$ Maj7 F m7 G m7 F m7

fig - ure less than Greek, is your mouth a lit - tle weak, when you

25 $E\flat$ Maj7 G 7 C m $B\flat$ m7 A 7 $A\flat$ Maj7 D m7(\flat 5) G 7(\flat 9)

o - pen it to speak, are you smart? _____ But

29 C m C m(maj7) C m7 C m6

don't change a hair for me, not if you care for me,

33 $A\flat$ Maj7 D m7(\flat 5) G 7(\flat 9) C m $B\flat$ m7 A 7(\sharp 11)

stay lit - tle val - en - tine, stay. _____

37 1. $A\flat$ Maj7 F m7 $B\flat$ 7(\flat 9) $E\flat$ 6 D m7(\flat 5) G 7(\flat 9)

Each day is Val - en-tine's Day.

41 2. $A\flat$ Maj7 F m7 $B\flat$ 7(\flat 9) $E\flat$ C m B (\sharp 5) $E\flat$

Each day is Val-en - tine's Day. _____

VOCAL ONLY

A Fine Romance

D

(Keyboard)

Keyboard

F7/E^b B[°] C m7 C[#]° F7 F7(b9) F6
 (M) A

5 B^b B[°]7 C m6 C[#]°7 D m7 G m7 C m7
 fine fine ro-mance with no kiss-es! A fine ro-mance, my friend,
 fine ro-mance! My good fel-low! You take ro-mance, I'll take

12 F7 B^b C[#]°7 C m7 F7 C m7 F7
 this is! We should be like a cou - ple of hot to - ma - toes, but
 Jel-lo! You're calm - er than the seals in the Arc-tic O - cean. At

17 B^b6 G7 E7 E^b7 D7 G7 C m7 F7
 you're as cold as yes - ter - day's mashed po - ta - toes. A
 least they flap their fins to ex - press e - mo - tion. A

21 B^b B[°]7 C m6 C[#]°7 D m7 G m7 C m7
 fine fine ro-mance! You won't nes - tle. A fine ro-mance! You won't
 fine ro-mance with no quar-rels, with no in - sults and all

28 F7 B^b B^b7 E^bMaj7 G7/D
 wres-tle! I might as well play bridge with my old maid aunts!
 mor - als! I've nev - er mussed the crease in your blue serge pants.

32 C m7 C[#]°7 D m7 D^b7 C m6 F7
 I have - n't got a chance. This is a fine ro -
 I nev - er get the chance. This is a fine ro -

35 B^b1. C m7 F7 B^b C m7 F7
 mance!
 mance! (F)A

39 $B\flat 6$ $Cm7$ $F7$ $B\flat 6$ $Cm7$ $F7$ $B\flat 6$ $C\sharp 7$ $Cm7$ $F7$

mance. (F)A

47 $B\flat 6$ $B^\circ 7$ $Cm6$ $D\flat 7$ $Dm7$ $Gm7$

fine ro-mance with no kiss - es! A fine ro-mance, my
fine ro-mance, my dear Duch-ess! Two old fo - gies who

53 $Cm7$ $F7$ $B\flat 6$ $C\sharp 7$ $Cm7$ $F7$

friend, this is! We two should be like clams in a dish of chow-der.
need crutch-es! True love should have the thrills that a health-y crime has!

58 $Cm7$ $F7$ $B\flat 6$ $G7$ $E7$ $E\flat 7$ $D7$ $G7$

— But we just fizz like parts of a Seid - litz pow - der. —
— We don't have half the thrills that the "March of Time" has! —

62 $Cm7$ $F7$ $B\flat 6$ $B^\circ 7$ $Cm6$ $D\flat 7$

— A fine ro-mance with no clinch - es. A
— A fine ro-mance, my good wo - man! My

67 $Dm7$ $Gm7$ $Cm7$ $F7$ $B\flat 6$

fine ro - mance with no pinch - es. You're just as hard to
strong "Aged in the wood" wo - man! You nev - er give the

72 $B\flat 7$ $E\flat Maj7 G7/D$ $Cm7$ $C\sharp 7$ $Dm7$ $D\flat 7$ $Cm6$ $F7$

land as the "Ile de France!" I have-n't got a chance. This is a fine ro -
or - chids I send a glance! No! you like cac-tus plants(Both) This is a fine ro

77 $B\flat$ $Cm7$ $F7$ $B\flat$ $Cm7$ $F7$ $B\flat$

mance! (MA mance! _____

Unforgettable

B15
F

(Sax) D7 G7 Keyboard Dm7 G7(b9)

5 C 3 C°

Un - for - get - ta - ble, that's what you are.

9 F 3 D9 Am7 Fm D9 B♭

Un - for - get - ta - ble, 'tho near or far. Like a song of

14 B♭m F Cm6 D7

love that clings to me, how the thought of you does things to me.

17 G9 G♭ G7

Nev - er be - fore has some - one been more

21 C 3 C° F 3

Un - for - get - ta - ble, in ev - ry way. and for - ev - er more,

26 D9 Am7 Fm D9 B♭ B♭m

that's how you'll stay. That's why, dar - ling, it's in - cred - i - ble

31 F Cm6 D7 Gm7 C7

that some - one so un - for - get - ta - ble thinks that I am un - for - get - a - ble,

35 1. F F#7 Gm7 Dm7 G7 2. F (Sax) A♭/C B A♭maj7 F

too. too.

M

Keyboard

Unforgettable

(Keyboard)

5 Un - for - get - ta - ble, that's what you are.

9 Un - for - get - ta - ble, 'tho near or far. Like a song of

14 love that clings to me, how the thought of you does things to me.

17 Nev - er be - fore has some - one been more

21 Un - for - get - ta - ble, in ev - 'ry way. and for - ev - er more,

26 that's how you'll stay. That's why, dar - ling, it's in - cred - i - ble

31 that some - one so un - for - get - ta - ble thinks that I am un - for - get - a - ble,

35 1. Bb B7 Cm7 Gm7 C7 2. Bb Db/F E Dbmaj7 Bb
(Keyboard)
too. too.

Cherry Pink And Apple Blossom White

Keyboard

(Sax only - freely) N.C. (In rhythm) F m7 Bb7

4 Eb6 $\text{E}^\circ7$ F m7 Bb7

8 1. Eb6 2. Eb6

12 Bb7 Eb6 Bb7 Eb6

16 Bb7 Eb6 Bb7 N.C. Eb (2nd time - Sax freely)

20 F m7 Bb7 Eb6 $\text{E}^\circ7$

24 F m7 Bb7 To Coda Eb6 N.C. D.S. al Coda

28 Coda Eb6

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



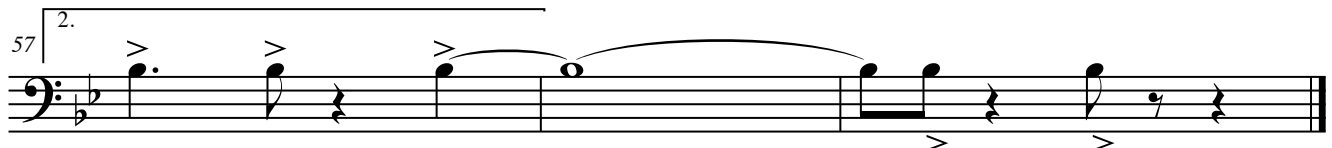
41 B \flat G $^{\circ}$ G \flat $^{\circ}$ B \flat /F F7 B \flat G $^{\circ}$ G \flat $^{\circ}$ B \flat /F F7 B \flat G $^{\circ}$ G \flat $^{\circ}$ B \flat /F B \flat F7



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 and a 4/4 time signature. The first two staves (measures 1-8) are for the Keyboard, featuring a bass line with eighth and quarter notes. The third staff (measures 9-12) is for the Keyboard, showing a treble clef and a melody with eighth and quarter notes. The fourth staff (measures 13-16) is for the Keyboard, continuing the melody. The fifth staff (measures 17-21) is for the Keyboard, featuring a more complex melody with eighth and quarter notes. The sixth staff (measures 22-26) is for the Keyboard, continuing the melody. The seventh staff (measures 27-32) is for the Keyboard, featuring a more complex melody with eighth and quarter notes. The eighth staff (measures 33-40) is for the Saxophone, marked "(Sax adlib)", and is a whole rest. The ninth staff (measures 41-48) is for the Saxophone, featuring a melody with eighth and quarter notes. The tenth staff (measures 49-54) is for the Saxophone, featuring a melody with eighth and quarter notes. The eleventh staff (measures 55-60) is for the Saxophone, featuring a melody with eighth and quarter notes, including a first and second ending.

5

9 B^b B^b7 E^b E° F $F7$ B^b $F7$

13 B^b B^b7 E^b E° F $F7$ B^b

17 B^b B^b7 E^b E° F $F7$ B^b $F7$ B^b B^b7

22 E^b E° F $F7$ B^b (NC)

27 B^b C^\sharp° C° $B^\circ B^b$ F (Keyboard)

(Sax adlib)

33 B^b B^b7 E^b E° F $F7$ B^b $F7$ B^b B^b7 E^b E° F $F7$ B^b

41 B^b G° G^b° $B^b E^b7$ B^b G° G^b° $B^b E^b7$ B^b G° G^b° B^b B^b $F7$

49 B^b E^b $F7$

p ff

55 B^b 1. 2.