

BEWITCHED

3:30

10

Arr: Phil Hinton

*

$\text{♩} = 60$
 $\text{♩} = 60$

1 solo

*

Jasmine

Pno.

Rubato

Piano only

The piano introduction consists of four measures in G major, 3/4 time. The right hand plays a simple melody, and the left hand plays a bass line. A 'Rubato' box is placed over the first two measures, and a circled 'Piano only' annotation is under the first measure. A 'Climax' marking is at the end of the fourth measure.

5

He's a fool and don't I know it, But a fool can have his charms; I'm in love and don't I show it,

Am⁷ D⁷ Bm⁷ Em⁷ Am⁷ D⁷ Gmaj⁷ E7(b⁹) Am⁷ D⁷ Bm⁷ Em⁷

The first system of the song features a vocal line and piano accompaniment. The piano part consists of diamond-shaped chords in the right hand and a simple bass line in the left hand. The lyrics are: "He's a fool and don't I know it, But a fool can have his charms; I'm in love and don't I show it,"

11

Like a babe in arms. Love's the same old sad sen - sa - tion, Late - ly I've not

Am⁷ D⁷ Gmaj⁷ Em⁷ Eb⁷ Ab⁷(b⁹)/D Am⁷ D⁷ Gmaj⁷ G⁶ Am⁷ D⁷

The second system of the song features a vocal line and piano accompaniment. The piano part consists of diamond-shaped chords in the right hand and a simple bass line in the left hand. The lyrics are: "Like a babe in arms. Love's the same old sad sen - sa - tion, Late - ly I've not". A handwritten 'G' is written to the right of the piano part.

2
17

slept a wink, Since this half-pint im - i - ta - tion, Put me on the blink. I'm

G E⁹ F^{#7} B¹³ Em⁷ A¹³ Am⁷ F^{Δ7} Eb^{Δ7} Am¹¹/D D⁹(b5)

LIGHT SWING 1=72

Tempo

CUE: BS+DR

23

wild a - gain, Be - guiled a - gain, a sim - per - ing, whim - per - ing child a - gain, Be - witched, both - cred and be - tempo

G Am⁷ G/B B⁷ C C^{#07} G/D A^{#07}

+BS+DR

STOP

28

wil - dered am I. Could - n't sleep, and would - n't sleep, when

Am⁷ G^{#07} Am⁷ C/D D¹³ G Am⁷

SOLO

PIANO

AS TIME GOES BY

3;
7

Arr: Phil Hinton

3, 4
4DR
BS
Pno.

♩ = 70

START

8 *Gentle swing* You

5 must re-mem-ber this, a kiss is still a kiss, a sigh is just a sigh; the

sim

Am⁷ D⁹ A^{ø7} D⁹ G *sim* Am⁷ A^{#07} G⁶/B

9 fun-da-men-tal things ap - ply as time goes by. And

A Em¹¹/A A⁹ Am⁷ C/D C⁰⁷ Bm⁷ Bb⁷ Am⁷ G^{#07}

Am⁷

2
13

Vocal line for measures 13-16. The melody starts on a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. There is a whole rest in measure 15, and the line ends with a quarter note G4.

when two lov - ers woo, they still say, "I love you," on that you can re - ly; no

Piano accompaniment for measures 13-16. The right hand plays chords: Am7, D9, Cm6, CΔ7/D D9, G, Am7, A#07, G6/B. The left hand plays a bass line with notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4. Dynamics include *sim* in measures 15 and 16.

17

Vocal line for measures 17-18. The melody starts on a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. There is a whole rest in measure 18.

mat - ter what the fu - ture brings, as time goes by.

Piano accompaniment for measures 17-18. The right hand plays chords: GΔ9/A, A9, Am7 / C/D C07/D, G, C#07, C7, Bm7, Am7, GΔ7, G7. The left hand plays a bass line with notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4. Dynamics include *sim* in measures 17 and 18.

21

Vocal line for measures 21-24. The melody starts on a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. There is a whole rest in measure 22, and the line ends with a quarter note G4.

Moon-light and love... songs, ne - ver out of date, hearts full of pas - sion, jeal - ous - y and hate;

Piano accompaniment for measures 21-24. The right hand plays chords: C, E7/B, E7, Am7, A#07. The left hand plays a bass line with notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4. Dynamics include *sim* in measures 21 and 24.

25

wom-an needs man and man must have his mate, that no one can de - ny. It's

G/B Em7 A11 A7 Am7 G#o7 Am7 D7

29

still the same old sto - ry, a fight for love and glo - ry, a case of do - or die! The

Ao7 D9 Cm6 C#7/D D9 G Am7 A#o7 G6/B

sim

sim

33

world will al - ways wel - come lov - ers, as time goes by.

G#9/A A9 Bm7 F7 E7(b9) Am9 D13(b9/5) F/G C#7(#9)

rit.

Rubato

Rubato

straight 8ths

STOP

Doc Kern [5/4/4] (1)

VICTORY DOLLS OPENING MEDLEY

Opening Sound Cue: Air raid siren; then orchestral 'White Cliffs of Dover' - 8 bars - then;

♩ = 158 SWING **TACET** (Recorded) Arr: Phil Hinton

Pno.

Cue DR.

8

13 **LIGHT SWING**

2 Melody He was a fam-ous trum-pet man from out Chi - ca - go way; He had a ~~bus-gie~~ style that no one

17

else could play; He was the top man at his craft; But then his num-ber came up and he was

gone with the draft. He's in the arm-y now, a blow-in' re-veil-le; He's the boog-ie woog-ie bu-gle boy of

A G D

This block contains the musical notation for measures 21 through 24. It features a vocal line in treble clef with lyrics and a piano accompaniment in bass clef. The piano part includes chord markings 'A', 'G', and 'D' above the staff. The key signature has two sharps (F# and C#).

Com-pan - y B. *Toot!* *Toot!* *Toodee-ee-ah, oodah*

This block contains the musical notation for measures 25 through 28. It features a vocal line in treble clef with lyrics and a piano accompaniment in bass clef. The piano part includes handwritten notes 'Toot!', 'Toot!', and 'Toodee-ee-ah, oodah' with asterisks above them. The key signature has two sharps (F# and C#).

SWINGING ON A STAR

START

The musical score consists of three systems. The first system has three vocal staves with the lyrics "And all the mon-keys aren't in the zoo,". The second system also has three vocal staves with the same lyrics. The third system shows piano accompaniment with the notation "N.C." (No Chords) and "E7". Handwritten annotations include "A-A-A-A" above the first vocal staff, "24" above the second vocal staff, and "A7" with a circled "2" to the right of the piano accompaniment. The score is in a key with one sharp (F#) and a 4/4 time signature.

— Ev-'ry day you meet quite a few. So you see it's all up to you.

— Ev-'ry day you meet quite a few. So you see it's all up to you.

— Ev-'ry day you meet quite a few. So you see it's all up to you.

A7 D⁹ G⁶ E⁷ A⁷

You can be bet-ter than you are. You are could be

You can be bet-ter than you are You are could be

You can be bet-ter than you are. You could be

Am⁷ D¹³ D⁷/C B^{ø7} E⁷ Am⁷

STOP

38

The musical score consists of four staves. The top three staves are vocal parts in treble clef with a key signature of one sharp (F#). The lyrics are: "swing - ing on a star." The piano accompaniment is in the bottom staff, featuring a grand staff with treble and bass clefs. The piano part includes handwritten notes and chord symbols: C/D, D13, and G. There are also handwritten annotations such as "(Swing)" and "4" above the piano staff.