



## THE MIXED NUTS



# Set Y

Last revised: 2019.05.04

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# Hallelujah!

**F**

Keyboard

D<sup>b</sup>7 (Sax)

C

Keyboard

5 D<sup>b</sup>7 D<sup>7</sup> C7 N.C.

9 F C F B<sup>b</sup>

Sing "Hal - le -  
lu sue - jah! Hal le lu jah!" and gets you'll you

13 F C7 F

shoo through the blues dark - a est - way. When cares pur -

17 F

day.

19 B<sup>b</sup>m7 E<sup>b</sup> A<sup>b</sup> Fm7

Sa tan lies a wait ing and cre -  
B<sup>b</sup>m6 C7 F C7 N.C.

27 at ing skies of grey. But "Hal le -  
F C F

31 lu jah! Hal le lu jah!" helps to  
(Sax) D.S. al Coda

shoo the clouds a - way.

C7 To Coda Φ F

This musical score consists of eight staves of music. The first staff is for a tenor saxophone, starting with a D<sup>b</sup>7 chord. The second staff is for a keyboard, starting with a C chord. The third staff is for a vocal part, with lyrics like 'Sing "Hal - le -"'. The fourth staff continues the vocal line with lyrics 'lu sue - jah! Hal le lu jah!' and includes a first ending section from measure 13 to 16. The fifth staff begins with a second ending section from measure 17 to 19, followed by a vocal line with lyrics 'shoo through the blues dark - a est - way.' and 'When cares pur -'. The sixth staff continues with a vocal line 'day.' and includes a section from measure 19 to 23. The seventh staff continues with a vocal line 'Sa tan lies a wait ing and cre -' and includes a section from measure 23 to 27. The eighth staff concludes with a vocal line 'But "Hal le -"' and ends with a dynamic instruction 'D.S. al Coda'.

2

**Coda**

35 F D7 N.C. G D  
Sing "Hal - le - lu sue jah! Hal - le -  
39 G C G D7  
lu lu - jah!" and gets you'll shoo through the blues dark - a est  
43 1. G 2. G  
way. When cares pur - day.  
47 Cm7 F B Gm7 Cm6 D7  
Sat - an lies a wait - ing and cre - a - ting skies of  
53 G D7 N.C. G D G  
grey. But "Hal - le - lu - jah! Hal - le - lu jah! Hal - le -  
59 A♭ E♭ A♭ G  
lu jah! Hal - le - lu - jah! Sing "Hal - le - lu - jah!  
64 D G D C G♯maj7  
Hal - le - lu jah! and you'll shoo all the clouds a -  
71 G Em A m7 D7 G  
way. You'll shoo them all a - way!

# Hallelujah!

**M**

Keyboard

G<sup>b</sup>7 (Keyboard)

F

5 G<sup>b</sup>7 G<sup>o</sup>7 F7 N.C.

S Sing "Hal - le -

9 B<sup>b</sup> F B<sup>b</sup> E<sup>b</sup>

lu sue - jah! \_\_\_\_\_ "Hall - le - lu - jah!" \_\_\_\_\_ and gets you'll you

13 B<sup>b</sup> F7 B<sup>b</sup>

shoo through the blues dark - a est - way. When cares pur -

17 B<sup>b</sup>

day.

19 E<sup>b</sup>m7 A<sup>b</sup> D<sup>b</sup> B<sup>b</sup>m7

Sa - tan lies a - wait - ing and cre -

23 E<sup>b</sup>m6 F7 B<sup>b</sup> F7 N.C.

at - ing skies of grey. But "Hal - le -

27 B<sup>b</sup> F B<sup>b</sup>

lu - jah! \_\_\_\_\_ Hal - le lu jah!" \_\_\_\_\_ helps to (Keyboard) D.S. al Coda

31 B<sup>b</sup> F7 To Coda Φ B<sup>b</sup>

shoo the clouds a - way.

2

## Φ Coda

35 B♭ G7 N.C. C G

Sing "Hal - le - lu sue jah! Hal - le -

39 C F C G7

lu lu - jah!" and gets you'll shoo through the blues dark - a est -

43 1. C 2. C

way. When cares pur - day.

47 Fm7 B♭ E♭ Cm7 Fm6 G7

Sat - an lies a wait - ing and cre - a - ting skies of

53 C G7 N.C. C G C

grey. But "Hal - le - lu - jah! Hal - le - lu jah! Hal - le -

59 D♭ A♭ D♭ C

lu jah! Hal - le - lu - jah!" Sing "Hal - le - lu - jah!

64 G C G F C♯maj7

Hal - le - lu jah!" and you'll shoo all the clouds a -

71 C A♭ Dm7 G7 C

way. You'll shoo them all a - way! >

# Meet Me In St. Louis, Louis

F

Keyboard

(Sax)

F                    D♭                    Gm7                    C7

When  
The

F

Lou - ie came home to the flat,  
dress-es that hung in the hall

he hung up his coat and his  
were gone. She had tak - en them

C7                    /E                    /C                    F                    F°7

hat.  
all.                He gazed all a - round, but no wife - y he  
                      She took all his rings and the rest of his

F                    F°7                    C/G                    G7                    C7

found, so he said "Where can Flos - sie be at?"  
things, — the pic - ture he missed from the wall.  
                      "What!"

F                    /A

note on the ta - ble he spied.  
Mov - ing?" the jan - i - tor said,  
                      He read it just once, then he  
                      "Your rent is paid three months a -

B♭                    D7/A                    Gm                    /B♭                    B♭                    B°7                    F/C                    B°7

cried.  
head."               It ran "Lou - ie dear, it's too slow for me  
                      "What good is the flat?" said poor Lou - ie, "Read

F/C                    G♯7                    C/G                    G7                    C To Coda                    C7

here, so I think I will go for a ride.  
that." and the jan - i - tor smiled as he read:

2  
37 F B♭ F

Meet me in St. Lou - ie, Lou-ie. Meet me at the fair.

45 G7 C7

Don't tell me the lights are shin-ing an - y - place but there. We will

53 A7 D7 G7 C7

dance the hoot-chie koot-chie; I will be your toot - sie woot-sie if you will

61 F B♭ Gm7 C7 F D.C. al Coda

meet me in St. Lou - ie, Lou-ie, meet me at the fair.

**Coda**

69 D7 G C G

"Meet me in St. Lou - ie, Lou-ie. Meet me at the fair.

78 A7 D7

Don't tell me the lights are shin-ing an - y - place but there. We will

86 B7 E7 A7 D7

dance the hoot-chie koot-chie; I will be your toot - sie woot-sie if you will

94 G C Am7 D7 G

meet me in St. Lou - ie, Lou-ie, meet me at the fair. I

102 C C♯7 G/D Em7 Am7 D7 G (Sax)

promise you, hon, we'll have all kinds of fun, if you'll meet me at the fair."

110 C C♯7 G/D Em7 Am7 D7 G

# Meet Me In St. Louis, Louis

(Keyboard)

# M

Keyboard

B♭ G♭ Cm7 F7

When  
The

B♭

Lou - ie came home to the flat,  
dress-es that hung in the hallhe hung up his coat and his  
were gone. She had tak - en them

F7 /A /F B♭ B♭°7 B♭ B♭°7

hat.  
all. He gazed all a - round, but no wife - y he found, so he  
She took all his rings and the rest of his things, the

F/C C7 F7

said "Where can he Flos - sie be at?"  
pic - ture can he missed from the wall. A  
"What!

B♭ /D

note on the ta - ble he spied.  
Mov - ing?" the jan - i - tor said, He read it just once, then he  
"Your rent is paid three months a -

E♭ G7/D Cm /E♭ E♭ E°7 B♭/F E°7

cried.  
head." It ran "Lou - ie dear, it's too slow for me  
"What good is the flat?" said poor Lou - ie, "Read

B♭/F C♯7 F/C C7 F To Coda Φ F7

here, so I think I will go for a ride.  
that." and the jan - i - tor smiled as he read.

2  
37 B♭ E♭ B♭  
Meet me in St. Lou - ie, Lou-ie. Meet me at the fair.

45 C7 F7  
Don't tell me the lights are shin-ing an - y - place but there. We will

53 D7 G7 C7 F7  
dance the hoot-chie koot - chie; I will be your toot - sie woot-sie if you will

61 B♭ E♭ Cm7 F7 B♭ D.C. al Coda  
meet me in St. Lou - ie, Lou-ie, meet me at the fair. \_\_\_\_\_

⊕ Coda  
69 G7 C F C  
Meet me in St. Lou - ie, Lou-ie. Meet me at the fair.

78 D7 G7  
Don't tell me the lights are shin-ing an - y - place but there. We will

86 E7 A7 D7 G7  
dance the hoot-chie koot-chie; I will be your toot - sie woot-sie if you will

94 C F Dm7 G7 C  
meet me in St. Lou - ie, Lou-ie, meet me at the fair. I

102 F F♯7 C/G Am7 Dm7 G7 C (Keyboard)  
prom-ise you, hon, we'll have all kinds of fun, if you'll meet me at the fair. \_\_\_\_\_

110 F F♯7 C/G Am7 Dm7 G7 C

Latin Beat  
(Not Too Fast)

# How Deep Is The Ocean

**F**  
Keyboard

(Sax) G<sub>m</sub> C<sub>m7</sub> D<sub>7</sub> G<sub>m</sub> C<sub>m7</sub> D<sub>7</sub>

5 G<sub>m</sub> G<sub>m/F#</sub> G<sub>m7/F</sub> Em<sub>7(b5)</sub>

How much do I love you? I'll tell you no lie,  
How far would I travel to be where you are?

9 D<sub>m7</sub> Em<sub>7(b5)</sub> A<sub>7(b9)</sub> D<sub>m7</sub> C<sub>m7</sub> F<sub>7</sub>

How deep is the ocean, how high is the sky?  
How far is the journey from here to a star?

13 1. B<sub>b7</sub> F<sub>m7</sub> B<sub>b7</sub> E<sub>b7</sub> B<sub>b7m7</sub> E<sub>b7</sub>

How many times a day do I think of you?

17 F<sub>#9</sub> D<sub>b7m7</sub> F<sub>#7</sub> C<sub>7(b9)</sub> F<sub>7</sub> D<sub>7(b9)</sub>

How many roses are sprinkled with dew?

21 2. F<sub>m7</sub> B<sub>b7</sub> D<sub>m7(b5)</sub> G<sub>7(b9)</sub> C<sub>m7</sub> E<sub>b7m7</sub> A<sub>b7</sub>

And if I ever lost you, how much would I cry?

25 B<sub>b/F</sub> G<sub>m7</sub> C<sub>9</sub> To Coda Φ C<sub>m7</sub> F<sub>7</sub> B<sub>b</sub> D<sub>7</sub> D.S. al Coda

Φ Coda How deep is the ocean, how high is the sky?

29 C<sub>m7</sub> F<sub>7</sub> D<sub>m7</sub> C<sub>m7</sub> F<sub>7</sub> B<sub>b</sub> B<sub>b</sub> C<sub>9</sub>

how high is the sky? how high is the sky?

33 C<sub>m7</sub> F<sub>7</sub> B<sub>b</sub> C<sub>9</sub> C<sub>m7</sub> F<sub>7</sub> B<sub>b</sub> E<sub>b7m</sub> B<sub>b</sub> E<sub>b7m</sub> B<sub>b</sub>

how high is the sky? how high is the sky?

# How Deep Is The Ocean

**M**

Keyboard

Latin Beat  
(Not Too Fast)

(Keyboard) Cm Fm7 G7 Cm Fm7 G7

5 Cm Cm/B Cm7/B♭ 3 Am7(b5)  
How much do I love you?  
How far would I tra - vel  
I'll tell you no lie,  
to be where you are?

9 Gm7 Am7(b5) D7(b9) Gm7 Fm7 B♭7  
How deep is the ocean,  
How far is the jour - ney  
how high is the sky?  
from here to a star?

13 1. E♭7 B♭m7 E♭7 A♭7 E♭m7 A♭7  
How man - y times a day do I think of you?

17 B9 G♭m7 B7 F7(b9) B♭7 G7(b9)  
How man - y ros - es are sprin - kled with dew?

21 2. B♭m7 E♭7 Gm7(b5) C7(b9) Fm7 3 A♭m7 D♭7  
And if I ev - er lost you, how much would I cry?

25 E♭/B♭ Cm7 F9 Fm7 B♭7 3 Eb D.S. al Coda  
How deep is the ocean, how high is the sky?  
To Coda

29 Fm7 B7 3 Gm7 Fm7 B7 3 Eb F9  
how high is the sky? how high is the sky?

33 Fm7 B7 3 Eb F9 Fm7 B7 3 Eb Abm Eb Abm Eb  
how high is the sky? how high is the sky?

## Istanbul

F

Keyboard

(Sax)

1 Cm D<sup>b</sup> D<sup>b</sup><sub>7</sub> Cm

7 D<sup>b</sup> D<sup>b</sup><sub>7</sub> Cm

13 Cm

Is - tan - bul was Con - stan - ti - no - ple. Now it's Is - tan - bul, not Con-  
Ev - 'ry gal in Con - stan - ti - no - ple lives in Is - tan - bul, not Con-

16 G7

- stan - ti - no - ple. Been a long time gone, oh Con - stan - ti - no - ple, still it's  
- stan - ti - no - ple. so if you've a date in Con - stan - ti - no - ple, she'll be

19 1. Cm Fm Cm | 2. Cm G7 Cm

Tur-kish de-light on a moon-lit night. wait-ing in Is-tan - bul. E-ven

23 Cm G7/D Cm/E<sup>b</sup> G7/D Cm G7 Cm

old New York was once New Am - ster - dam.

27 A°7 G Cm N.C. G7

Why they changed it, I can't say. Peo-ple just liked it bet-ter that way.

2

31 Cm

Take me back to Con - stan - ti - no - ple. No, you can't go back to Con-

34 G7

- stan - ti - no - ple. Now it's Is - tan - bul, not Con - stan - ti - no - ple. Why did

37 Cm Fm G G7 Cm

Con-stan-ti-no-ple get the works? That's no-bod-y's busi-ness but the Turks.

41 (Sax) Cm D♭ D♭7

Con-stan-ti-no-ple get the works? That's no-bod-y's busi-ness but the Turks.

45 Cm D♭ D♭7

Con-stan-ti-no-ple get the works? That's no-bod-y's busi-ness but the Turks.

49 Cm

Con-stan-ti-no-ple get the works? That's no-bod-y's busi-ness but the Turks.

53 G7 1. Cm Fm Cm

Con-stan-ti-no-ple get the works? That's no-bod-y's busi-ness but the Turks.

57 2. Cm G7 Cm E - ven

Con-stan-ti-no-ple get the works? That's no-bod-y's busi-ness but the Turks.

3

59 Cm G 7/D Cm/E♭ G 7/D Cm G7 Cm

old New York was once Now Am - ster - dam.

63 A°7 G Cm N.C. G7

Why they changed it, I can't say. Peo-ple just liked it bet-ter that way.

67 Cm

Take me back to Con - stan - ti - no - ple. No, you can't go back to Con -

70 G7

- stan - ti - no - ple. Now it's Is - tan - bul, not Con - stan - ti - no - ple. Why did

73 Cm Fm G G7 Cm

Con-stan-ti-no-ple get the works? That's no-bod-y's busi-ness but the Turks.

77 G7 (Sax) Cm

no - bod-y's busi - ness but the Turks.

80 G7 Cm G7 C

# Istanbul

**M**  
Keyboard

(Keyboard)

Is - tan - bul was Con - stan - ti - no - ple. Now it's Is - tan - bul, not Con -  
Ev - 'ry gal in Con - stan - ti - no - ple lives in Is - tan - bul, not Con -

- stan - ti - no - ple. Been a long time gone, oh Con - stan - ti - no - ple, still it's  
- stan - ti - no - ple. so if you've a date in Con - stan - ti - no - ple, she'll be

Tur-kish de-light on a moon-lit night. waiting in Is-tan - bul. E-ven

old New York was once Am - ster - dam.

Why they changed it, I can't say. Peo-ple just liked it bet-ter that way.

2

31 Fm

Take me back to Con - stan - ti - no - ple. No, you can't go back to Con-

34 C7

- stan - ti - no - ple. Now it's Is - tan - bul, not Con - stan - ti - no - ple. Why did

37 Fm B♭m C C7 Fm

Con-stan-ti-no-ple get the works? That's no-bod-y's busi-ness but the Turks.

(Keyboard)

41 Fm G♭ G♭7

Fm G♭ G♭7

45 Fm G♭ G♭7

Fm G♭ G♭7

49 Fm

53 C7 1. Fm B♭m Fm

C7 1. Fm B♭m Fm

57 2. Fm C7 Fm E - ven

2. Fm C7 Fm E - ven

59 Fm C7/G Fm/A<sup>b</sup> C7/G Fm C7 Fm

old New York was once Now Am - ster - dam.

63 D°7 C Fm N.C. C7

Why they changed it, I can't say. Peo-ple just liked it bet-ter that way.

67 Fm

Take me back to Con - stan - ti - no - ple. No, you can't go back to Con-

70 C7

- stan - ti - no - ple. Now it's Is - tan - bul, not Con - stan - ti - no - ple. Why did

73 Fm B♭m C C7 Fm

Con-stan-ti-no-ple get the works? That's no-bod-y's busi-ness but the Turks.

(Keyboard)

77 C7 Fm

no - bod-y's busi - ness but the Turks.

80 C7 Fm C7 F

# Cuddle Up A Little Closer

**F**

Keyboard

Slow 4

(Sax) E $\flat$  G m7 A $\flat$  maj7 A $\circ$ 7 F m7 G $\circ$ 7 B $\flat$ 7/F /B $\flat$

5 E $\flat$  E $\flat$ /G G $\flat$ 7 B $\flat$ 7 /F

9 B $\flat$ 7 E $\flat$

13 C7 F7 B $\flat$ 7 B $\circ$ 7 Cm

17 Fm7/A $\flat$  A $\circ$ 7 E $\flat$ 6 C7 Fm9 B $\flat$ 7 E $\flat$  B $\flat$ 7

21 E $\flat$  Fm7 Gm7 Fm7 E $\flat$  E $\circ$ 7

25 Fm7 B $\flat$ 7 Cm7 B $\flat$ /D F7/C B $\flat$  D.S. al Coda

29 Fm9 B $\flat$ 7 B $\flat$ aug E $\flat$  E $\flat$ m7(b5) E $\flat$ 6

## Cuddle Up A Little Closer

M

Keyboard

Slow 4

(Keyboard)

A<sup>b</sup> Cm7 D<sup>b</sup>maj7 D<sup>o</sup>7 B<sup>b</sup>m7 C<sup>o</sup>7 E<sup>b</sup>7/B<sup>b</sup> /E<sup>b</sup>

5

A<sup>b</sup> A<sup>b</sup>/C B<sup>o</sup>7 E<sup>b</sup>7 /B<sup>b</sup>

Cud - dle up a lit - tle clo - sier, lov - ey mine.

9

E<sup>b</sup>7 E<sup>b</sup>aug A<sup>b</sup>

Cud - dle up and be my lit - tle cling - ing vine.

13

F7 B<sup>b</sup>7 E<sup>b</sup>7 E<sup>o</sup>7 Fm

Like to feel your cheek so ro - sy, like to make you com - fy, co - sy,

17

B<sup>b</sup>m7/D<sup>b</sup> D<sup>o</sup>7 A<sup>b</sup>6 F7 B<sup>b</sup>m9 E<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup>7

To Coda ♩

'cause I love from head to toe - sy, lov - ey mine.

21

A<sup>b</sup> B<sup>b</sup>m7 Cm7 B<sup>b</sup>m7 A<sup>b</sup> A<sup>o</sup>7

If you leave me, I'll be lone-ly, 'though our love has just be - gun.

25

B<sup>b</sup>m7 E<sup>b</sup>7 Fm7 E<sup>b</sup>/G B<sup>b</sup>7/F E<sup>b</sup> E<sup>b</sup>7

D.S. al Coda

Don't for - get I want you on - ly. Yes, you're the on - ly one.

29

♩ Coda B<sup>b</sup>m9 E<sup>b</sup>7 E<sup>b</sup>aug A<sup>b</sup> A<sup>b</sup>m7(b5) A<sup>b</sup>6

on - ly you, my lov - ey mine.

# Helena Polka

Keyboard

(Keyboard)

B<sup>b</sup>7

Musical score for the Keyboard part, measures 1-4. The score consists of two staves. The top staff is in common time (indicated by '2/4') and has a treble clef. The bottom staff is also in common time and has a bass clef. The music features eighth-note patterns and rests. Measure 1 starts with a dotted quarter note followed by eighth-note pairs. Measures 2 and 3 continue with similar patterns. Measure 4 ends with a half note followed by a measure repeat sign.

(Sax)

Musical score for the Saxophone part, measures 5-8. The score consists of two staves. The top staff is in common time (indicated by '2/4') and has a treble clef. The bottom staff is also in common time and has a bass clef. The music features eighth-note patterns and rests. Measures 5-7 show a repeating pattern of eighth-note pairs. Measure 8 ends with a half note followed by a measure repeat sign.

Musical score for the Saxophone part, measures 9-12. The score consists of two staves. The top staff is in common time (indicated by '2/4') and has a treble clef. The bottom staff is also in common time and has a bass clef. The music features eighth-note patterns and rests. Measures 9-11 show a repeating pattern of eighth-note pairs. Measure 12 ends with a half note followed by a measure repeat sign.

Musical score for the Saxophone part, measures 13-16. The score consists of two staves. The top staff is in common time (indicated by '2/4') and has a treble clef. The bottom staff is also in common time and has a bass clef. The music features eighth-note patterns and rests. Measures 13-15 show a repeating pattern of eighth-note pairs. Measure 16 ends with a half note followed by a measure repeat sign.

Musical score for the Saxophone part, measures 17-20. The score consists of two staves. The top staff is in common time (indicated by '2/4') and has a treble clef. The bottom staff is also in common time and has a bass clef. The music features eighth-note patterns and rests. Measures 17-19 show a repeating pattern of eighth-note pairs. Measure 20 ends with a half note followed by a measure repeat sign.

Musical score for the Keyboard part, measures 21-24. The score consists of two staves. The top staff is in common time (indicated by '2/4') and has a treble clef. The bottom staff is also in common time and has a bass clef. The music features eighth-note patterns and rests. Measures 21-23 show a repeating pattern of eighth-note pairs. Measure 24 ends with a half note followed by a measure repeat sign.

Musical score for the Keyboard part, measures 25-28. The score consists of two staves. The top staff is in common time (indicated by '2/4') and has a treble clef. The bottom staff is also in common time and has a bass clef. The music features eighth-note patterns and rests. Measures 25-27 show a repeating pattern of eighth-note pairs. Measure 28 ends with a half note followed by a measure repeat sign.

Musical score for the Keyboard part, measures 29-32. The score consists of two staves. The top staff is in common time (indicated by '2/4') and has a treble clef. The bottom staff is also in common time and has a bass clef. The music features eighth-note patterns and rests. Measures 29-31 show a repeating pattern of eighth-note pairs. Measure 32 ends with a half note followed by a measure repeat sign.

Hel -

**S**

33 E♭ B♭7 E♭ B♭7 E♭ en - a, my Hel - en - a. you are such a love - ly girl, my  
en - a, my Hel - en - a, come and take my heart a - way. For -

37 B♭ B♭7 E♭ B♭7 B♭7 heart is in a whirl, my sweet - heart, prec - ious pearl. Hel-  
ev - er and a day, stay with me, come what may. Hel-  
Hel-

41 E♭ B♭7 E♭ B♭7 E♭ en - a, my Hel - en - a. I gave all my love to you. You  
en - a, my Hel - en - a, wheth - er skies are grey or blue, You  
I

45 B♭ B♭7 To Coda ♩ E♭ E♭7 said you loved me, too, and my dream of dreams came true.  
prom - ise to be true and to stay in love with you.

49 A♭ E♭ A♭ E♭ A♭ Oh, how I love to kiss \_\_\_\_\_ the love - ly

53 E♭ E♭7 D♭ A♭ E♭ E♭7 lips of Hel - en - a. In all my

57 A♭ E♭7 A♭ dreams, there's a day so fine, \_\_\_\_\_ the day I

61 E♭ E♭7 A♭ A♭7 (Keyboard) B♭7 D.S. al Coda  
made Hel - en - a mine. Hel -

The musical score consists of eight staves of music for voice and piano. The vocal part is in soprano range, primarily using E♭, B♭, and A♭. The piano part provides harmonic support with chords like B♭7, E♭7, D♭, A♭7, and B♭7. The lyrics are integrated into the music, with some words appearing below the staff and others above. Measure numbers 33 through 61 are indicated at the beginning of each staff. The score concludes with a 'D.S. al Coda' instruction.

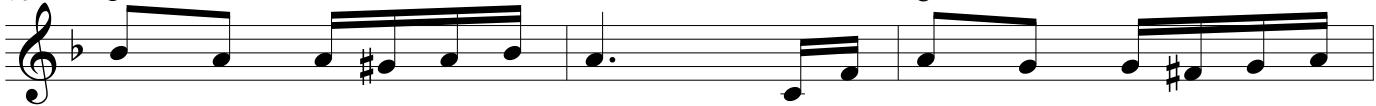
**Coda**

65 E♭ (Keyboard) F C7 F C7  
you.



68 F C C7  


72 F C7 (Sax) F C7 F C7  


76 F C  


79 C7 F  


## I Need You Now

F

Keyboard

(Sax)

F Gm7 C7 F N.C.

If I ev-er need-ed

5 F Faug B♭ B°7

you I need you now. I can't re -

9 C7 Gm7 C7 F F°7 C7 N.C.

mem-ber when I've ev-er been so blue. If I ev-er need-ed

13 F Faug B♭ B°7

love, I need it now. I feel so

17 C7 Gm7 C7 F Gm7 F B°7

all a-lone, I don't know what to do. No day or night

21 Cm7 F7 Faug B♭

goes by when I don't have my cry. I feel like

2

25 Dm7 G7 Gm7 B♭m6 C7 N.C.

I could die from want-ing you. can ease my ach-ing

29 F Faug B♭ B°7 3

heart but you know how. If i ev-er

33 1. C7 F A♭°7 C7 N.C.

need-ed you, I need you now. (Sax)

37 2. C7

need-ed you, I need you

41 F D♭ Gm7 G♭maj7 F6

now

## I Need You Now

**M**  
Keyboard

(Keyboard)

The musical score consists of six staves of music. The top staff is for the Keyboard (piano), showing chords and notes. The subsequent staves are for the Vocal part, with lyrics written below the notes. The score includes the following chords and lyrics:

- Keyboard (Top Staff):
  - Measures 1-4: B♭, Cm7, F7, B♭ N.C.
  - Measure 5: B♭
  - Measure 6: B♭aug
  - Measure 7: E♭
  - Measure 8: E°7
- Vocal (Second Staff):
  - Measures 1-4: If I ev-er need-ed
  - Measures 5-8: you I need you now. I can't re -
- Keyboard (Third Staff):
  - Measures 9-12: F7, Cm7, F7, B♭
  - Measures 13-16: B♭°7, F7 N.C.
- Vocal (Fourth Staff):
  - Measures 9-12: mem-ber when I've ev-er been so blue.
  - Measures 13-16: If I ev-er need-ed
- Keyboard (Fifth Staff):
  - Measures 17-20: B♭, B♭aug, E♭
  - Measures 21-24: E°7
- Vocal (Sixth Staff):
  - Measures 17-20: love, I need it now. I feel so
  - Measures 21-24: all a-lone, I don't know what to do. No day or night
- Keyboard (Bottom Staff):
  - Measures 21-24: Fm7, B♭7, B♭aug, E♭
- Vocal (Bottom Staff):
  - Measures 21-24: goes by when I don't have my cry. I feel like

2

25 Gm7 C7 Cm7 Eb m6 F7 N.C.

I could die from wanting you.  
I can ease my aching heart

29 B♭ B♭aug E♭ E°7 3

heart but you know how.  
If i ev-er

33 1. F7 B♭ D♭°7 F7 N.C.

need-ed you,  
I need you now.  
(Keyboard)

37 2. F7 I need you

need-ed you,  
I need you

41 B♭ G♭ Cm7 B maj7 B♭6

now

# Give My Regards To Broadway

F

Keyboard

(Alto Sax)

1 C7 C<sup>aug</sup> C7 Fm C7 Fm7 G<sup>b7</sup>

5 E<sup>b</sup>/G Cm7 F7 B<sup>b7</sup> E<sup>b</sup> Fm7 B<sup>b7</sup>

9 E<sup>b</sup> Cm Fm B<sup>b7</sup> E<sup>b</sup> Cm Fm7 B<sup>b7</sup>

13 E<sup>b</sup> B<sup>b7</sup> E<sup>b</sup> E<sup>b7</sup> E<sup>b</sup>aug A<sup>b</sup>

18 Fm B<sup>b7</sup> E<sup>b</sup> Yan - kee sold - iers on Wal - dorf,

23 Cm G7 Cm F7 B<sup>b7</sup>

29 E<sup>b</sup> B<sup>b7</sup> E<sup>b</sup> E<sup>b7</sup> E<sup>b</sup>aug A<sup>b</sup>

34 Fm B<sup>b7</sup> E<sup>b</sup> A<sup>b</sup>

39 E<sup>b</sup> C7 F F7 To Coda ♩ B<sup>b</sup> B<sup>b7</sup>

port lo" in to France dear one old morn-ing, Con - ey wait - ing for there my you

ship chance to sail, be. Yan - kee When you're at the sold - iers on Wal - dorf,

fur - lough have a smile and get the charge it lat up - est to mail. When I Men - tion

told my them name I ev - 'ry came to on place my way go to as old 'round Man the

hat - tan town you Isle, Should my they all gath - ered a - bout 'fore my

ves - sel once just pulled out, and they said, tell her I'll with soon a be smile, \_\_\_\_\_

2

45 E♭                    E♭/G    G♭°7      Fm7                    B♭7                    Fm7  
 "Give my re - gards\_\_\_\_ to Broad - way, re - mem-ber me to

50 B♭7      B♭aug      E♭    E♭°7      Fm      B♭7      E♭      E♭m/G♭  
 Her - ald      Square\_\_\_\_ Tell all the gang\_\_\_\_ at

55 B♭      F7      B♭      Gm      Cm7      F7      B♭ A♭m6 B♭7  
 For - ty      Sec - ond Street that I will soon be there.\_\_\_\_\_

61 E♭                    E♭/G    G♭°7      Fm7      B♭7                    Fm7      B♭    B♭aug  
 Whis-per of how\_\_\_\_ I'm yearn - ing to min-gle with the old time

67 E♭                    E♭maj7    E♭7      C7                    C aug      C7      Fm      C7  
 throng.\_\_\_\_ Give my re - gards\_\_\_\_ to old Broad -

72 Fm7      G♭°7      E♭/G    Cm7      F7      B♭7      E♭      Fm7      D.S. al Coda  
 way and say that I'll be there ere long."\_\_\_\_\_

Φ Coda      B♭      B♭7      (Alto Sax) Dm7      G7      C7  
 home.\_\_\_\_\_

81 F                    F/A      A♭°7      Gm7      C7  
 "Give my re - gards\_\_\_\_ to Broad - way, re -

85 Gm7      C7      C aug      F      F°7      Gm      C7  
 mem - ber me to Her - ald      Square\_\_\_\_

89 F Fm/A♭ C G7 C Am  
 Tell all the gang \_\_\_ at For - ty Sec - ond Street that

93 Dm7 G7 C B♭m6 C7  
 I will soon be there. \_\_\_\_\_

97 F F/A A♭°7 Gm7 C7  
 Whis - per of how \_\_\_ I'm yearn - ing to

101 Gm7 C Caug F F maj7 F7  
 min - gie with the old time throng. \_\_\_\_\_

105 D7 D aug D7 Gm D7 Gm7 A♭°7  
 Give my re - gards \_\_\_ to old Broad - way and say that

109 F/A Dm7 G7 C7 A  
 I'll be there ere long. \_\_\_\_\_ Oh,

113 D7 D aug D7 Gm D7 Gm7 A♭°7  
 give my re - gards \_\_\_ to old Broad - way and say that

117 F/A Dm7 G9 C7 F (Alto Sax)  
 I'll be there ere \_\_\_\_\_

123 Dm7 C7 F  
 \_\_\_\_\_

# Give My Regards To Broadway

**M**

Keyboard

(Keyboard)

The musical score consists of ten staves of music for keyboard, arranged in two systems. The first system starts at measure 1 (F7) and ends at measure 17 (C7). The second system starts at measure 18 (Bbm) and ends at measure 39 (E7). The lyrics are written below the notes, corresponding to the chords indicated above them.

**Chords:**

- 1-5: F7, Faug, F7, Bbm, F7, Bbm7, B°7
- 6-9: A♭/C, Fm7, B♭7, E♭7, A♭, Bbm7, E♭7
- 10-13: A♭, Fm, Bbm, E♭7, A♭, Fm, Bbm7, E♭7, At Say a "Hel -"
- 14-17: A♭, E♭7, A♭, A♭7, A♭aug, D♭
- 18-21: Bbm, E♭7, A♭, C7, ship chance to sail, Yan - kee When you're at sold - iers on Wal - a, a
- 22-25: Fm, C7, Fm, B♭7, fur - lough have a came smile to get lat up - est to mail, When I Men - tion
- 26-29: A♭, E♭7, A♭, A♭7, A♭aug, D♭, told my them I ev - 'ry on place my way go to as old 'round Man the -
- 30-33: Bbm, E♭7, A♭, D♭, hat - tan town Isle, roam, they all Should my gath - ered sweet-heart a - bout you see, 'fore my hug her
- 34-39: A♭, F7, B♭, B♭7 **To Coda** ♩ E♭, E♭7, ves - sel once just pulled out, me, and tell they said, I'll with soon a be smile,

2

45 A♭ A♭/C B°7 B♭m7 E♭7 B♭m7  
 "Give my re - gards to Broad - way, re - mem-ber me to

50 E♭7 E♭aug A♭ A♭°7 B♭m E♭7 A♭ A♭m/B  
 Her - ald Square Tell all the gang at

55 E♭ B♭7 E♭ Cm Fm7 B♭7 E♭ D♭m6 E♭7  
 For - ty Sec - ond Street that I will soon be there.

61 A♭ A♭/C B°7 B♭m7 E♭7 B♭m7 E♭ E♭aug  
 Whis-per of how I'm yearn - ing to min-gle with the old time

67 A♭ A♭maj7 A♭7 F7 F aug F7 B♭m F7  
 throng. Give my re - gards to old Broad -

72 B♭m7 B°7 A♭/C Fm7 B♭7 E♭7 A♭ B♭m7 E♭7 **D.S. al Coda**  
 way and say that I'll be there ere long."

**Coda**  
 77 E♭ E♭7 (Keyboard) Gm7 C7 F7  
 home.

81 B♭ B♭/D D♭°7 Cm7 F7  
 "Give my re - gards to Broad - way, re -

85 Cm7 F7 F aug B♭ B♭°7 Cm F7  
 mem - ber me to Her - ald Square

89 B♭ B♭m/D♭ F C7 F Dm  
Tell all the gang at For - ty Sec - ond Street that

93 Gm7 C7 F E♭m6 F7  
I will soon be there.

97 B♭ B♭/D D♭°7 Cm7 F7  
Whis - per of how I'm yearn - ing to

101 Cm7 F Faug B♭ B♭maj7 B♭7  
min - gie with the old time throng.

105 G7 G aug G7 Cm G7 Cm7 D♭°7  
Give my re - gards to old Broad - way and say that

109 B♭/D Gm7 C7 F7 D  
I'll be there ere long. Oh,

113 G7 G aug G7 Cm G7 Cm7 D♭°7  
Give my re - gards to old Broad - way and say that

117 B♭/D Gm7 C9 F7 B♭ (Keyboard)  
I'll be there ere

123 Gm7 F7 B♭  
Gm7

VOCAL DUET

## Where Have All The Flowers Gone?

(Keyboard)

Keyboard

4 G Em C D7

5 G /F# Em /D C D7  
(F) Where have all the flow - ers gone, long time pass - ing?  
Where have all the young men gone,  
(M) Ooo long time pass - ing?

9 G /F# Em /D C D7  
Where have all the flow - ers gone, long time a - go?  
Where have all the young men gone,  
Ooo long time a - go?

13 G /F# Em /D C D7  
Where have all the flow - ers gone? Young girls pick them, ev'ry - one.  
Where have all the young men gone? Gone for sol - diers, ev'ry - one.  
Ooo

17 A m G A m D7 G (Keyboard) D7  
When will they ev - er learn? When will they ev - er learn?  
When will they ev - er learn? When will they ev - er learn?

23 G /F♯ E m /D C D7

23 Where have all the young girls gone, long time pass-ing?  
Where have all the soldiers gone, long time pass-ing?  
Ooo

27 G /F♯ Em /D C D7

27 Where have all the young girls gone, long time ago?  
Where have all the soldiers gone, long time ago?  
Ooo long time ago?

31 G /F♯ Em /D C D7

31 Where have all the young girls gone?  
Where have all the soldiers gone?  
Gone to young men, ev'-ry-one.  
Gone to grave-yards, ev'-ry-one.  
Ooo

35 A m G Am D7 G (Keyboard) D7

35 When will they ever learn?  
When will they ever learn?

41 G /F♯ Em /D C D7

41 Where have all the grave-yards gone,  
long time pass - ing?  
Ooo

42 long time pass - ing?

45 G /F♯ Em /D C D7

45 Where have all the grave - yards gone,  
long time a - go?  
Ooo

46 long time a - go?

49 G /F♯ Em /D C N.C.

49 Where have all the grave-yards gone?  
Gone to flow-ers ev-'ry - one.  
Ooo

53 A m G A m D7 G

53 When will they ev - er learn?  
When will they ev - er learn?  
When will they ev - er learn?

(Keyboard)

58 D7 G D7 G

VOCAL DUET

## Tom Dooley

D

Keyboard

(Keyboard)

E♭ B♭7

(Spoken) *Throughout history, there have been many songs written about the eternal triangle.*

E♭

*This song tells the story of a Mr. Grayson, a beautiful woman, and a condemned man named Tom Dooley. When the sun rises tomorrow, Tom Dooley must hang.*

E♭ B♭7

(Both) Hang down your head, Tom Doo-ley, hang down your head and cry.

E♭

Hang down your heard, Tom Doo-ley, poor boy, you're going to die. (M) I

E♭ B♭7

(F) Ooo

17 17

Ooo

met her on the moun-tain. There I took her life.

E♭

Ooo

21 21

Ooo

Met her on the moun-tain; stabbed her with my knife.

D

2  
25 E♭ B♭7

Hang down your head, Tom Doo-ley, hang down your head and cry.

29 E♭

Hang down your head, Tom Doo-ley, poor boy, you're bound to die.

33 E♭ B♭7

Ooo. Ooo. This time to - mor - row, reck-on where I'll be.

37 E♭

Ooo. Ooo. Had'n a-been for Gray-son, I'd a-been in Tenn-es - see. Well now, boy,

41 E♭ B♭7

Hang down your head, Tom Doo-ley, hang down your head and cry.

Hang down your head and cry. hangdown your head and cry.

45 1.  
E♭

Hangdown your head, Tom Doo-ley, poor boy,you're bound to die.

Hang down your head and cry, poorboy,you're bound to die. Well now, boy,

3 D

49 2. E♭ E♭ B♭7  
 49 Ooo Ooo  
 This time to-mor-row, reck-on where I'll be.  
 54 E♭  
 Ooo Ooo  
 Down in some lone-some val-ley, hang-ing from a white oak tree.

58 E♭ B♭7  
 Hang down your head, Tom Doo-ley, hang down your head and cry.  
 Hang down your head, Tom Doo-ley, hangdown your head and cry.

62 1. E♭  
 Hang down your head, Tom Doo-ley, poor boy, you're bound to die  
 Hang down your head, Tom Doo-ley, poor boy, you're bound to die.

66 2. E♭ B♭7 E♭ B♭7 E♭  
 Poor boy, you're bound to die. Poor boy, you're bound to die.  
 Poorboy, you're bound to die. Poorboy, you're bound to die.

71 E♭ B♭7 E♭  
 (M) Poor boy, you're bound to die!

The musical score consists of six staves of music. The first two staves begin at measure 49 in E-flat major. The lyrics "This time to-mor-row, reck-on where I'll be." are followed by a repeat sign and the lyrics "Down in some lone-some val-ley, hang-ing from a white oak tree.". Measures 54 through 58 continue with the lyrics "Hang down your head, Tom Doo-ley, hang down your head and cry.", followed by a repeat sign and the same lyrics again. Measures 62 through 66 show the lyrics "Hang down your head, Tom Doo-ley, poor boy, you're bound to die", followed by a repeat sign and the same lyrics again. The final staff begins at measure 71 with the lyrics "(M) Poor boy, you're bound to die!". Chords indicated above the staff include E-flat, B-flat 7, and E-flat. Measure numbers 49, 54, 58, 62, and 66 are present above the staves, along with measure 71 below the final staff. A section number '2.' is placed above the first two staves, and a section number '1.' is placed above the last two staves.

MALE VOCAL

(Keyboard)

## M. T. A.

Keyboard

A



Well, let me tell you of the stor-y of a man named Char-lie on a trag-ic and fate-ful day. He put tencents in his pock-et, kissed his wife and fam-ly, went to ride on the M. T. A. Well, did he ev-er re-turn? No, he nev-er re-turned, and his fate is still un - learned. He may ride for-ev - er 'neath the streets of Boston, he's the man who nev-er re-turned. Char-lie hand-ed in his dime at the Ken-dall Square Sta-tion, and he changed for Jam-ai-ca Plain. When he got there, the con - duc - tor told him "One more nick - el." Char-lie could-n't get off of that train. Well, did he

2  
31 D A E7

ev-er re-turn? No, he nev-er re-turned, and his fate is still un - learned. He may

35 A D A E7 A

ride for-ev - er 'neath the streets of Bos-ton, he's the man who nev-er re-turned. Now

39 A D A E7

all night long, Char-lie ridesthroughthe sta-tion cry-ing, "What will be-come of me? How

43 A D E7 A

can I af-ford to see my sis-ter in Chel-sea or my cou-sin in Rox-bur - y? But did he

47 D A E7

ev-er re-turn? No, he nev-er re-turned, and his fate is still un - learned. He may

51 A D A E7 A

ride for-ev - er 'neath the streets of Bos-ton, he's the man who nev-er re-turned. Char-lie's

55 A D A E7 A

wife goes down to the Scul - ly Square Sta - tion ev - 'ry

57 A E7 A

day at quar-ter past two. And through the o - pen win - dow she hands

60 D E7 A

Char-lie a sand-wich as the train comes rum-bl-ing through. But did he

3

63 D A E7  
ev-er re-turn? No, he nev-er re-turned, and his fate is still un - learned. He may

67 A D A E7 A  
ride for-ev - er 'neath the streets of Bos-ton, he's the man who nev-er re-turned. Now, you

71 A D  
cit - i - zens\_ of Bos - ton, don't you think it's a scan - dal how the

73 A E7 A  
peo-ple have to pay and pay? Fight the fare in - crease, vote for

76 D E7 A  
George O - Bri - an, get poor Char-lie off the M. T. A. Or else he'll

79 D A E7  
nev-er re-turn, no, he'll nev-er re-turn, and his fate will nev-er be learned. He will

83 A D A E7 A  
ride for-ev - er 'neath the streets of Bos-ton. He's the man who nev-er re-turned. He's the

87 A E7 A A E7 A (Keyboard)  
man who nev-er re - turned. He's the man who nev-er re - turned.

91 D7 D<sup>7</sup> D E7 A

# Oh, My Papa

**F**  
Keyboard

(Sax)

The musical score consists of two staves. The top staff is for the piano (Keyboard) and the bottom staff is for the saxophone (Sax). The score includes lyrics for both parts.

**Piano (Keyboard) Part:**

- Measure 1: B♭
- Measure 2: E♭m
- Measure 3: B♭m
- Measure 4: Cm
- Measure 5: F7
- Measure 6: B♭
- Measure 7: /G
- Measure 8: /F
- Measure 9: B♭
- Measure 10: F7/C
- Measure 11: F7
- Measure 12: 1. B♭
- Measure 13: 2. /C
- Measure 14: B♭
- Measure 15: Gm
- Measure 16: F
- Measure 17: To Coda ⊕

**Saxophone (Sax) Part:**

Lyrics for the Saxophone part:

- Measures 1-7: "Oh, No - my one pa could - pa, to me he was so
- Measures 8-10: "won - der - ful. Oh, my pa - pa, to he
- Measures 11-14: "me he was so good. al - ways un - der - stood."
- Measures 15-17: "Gone are the days when he would take me on his knee,"
- Measures 18-19: "and, with a smile, he'd change my tears to laugh - ter."

2  
23 B♭ /G /F B♭ F7/C

27 /C /C /C B♭

31 B♭ /G /F B♭ F7/C

35 /C /C /C B♭ D.S. al Coda

39 ♩ Coda Dm7 F7 B♭ /G /F B♭

43 F7/C /C /C /C

47 B♭ E♭ E♭6 E♭m

51 B♭ (Sax) F7 B♭

# Oh, My Papa

**M**  
Keyboard

(Keyboard)

1. E♭

3. A♭m 3 E♭m 3 F m 3 B♭7

5. E♭ /C /B♭ E♭

8. B♭7/F B♭7

11. 1. E♭ 2. F E♭

15. C m B♭

19. C m D G m7 B♭7 To Coda Φ B♭7

Oh, No - my pa - pa, to me he was so  
No - one could be so gen - tle and so  
so  
won - der - ful. Oh, my pa - pa, to he  
lov - a - ble. Oh, my pa - pa, to he  
me he was so good. al - ways un - der - stood.  
Gone are the days when he would take me on his knee,  
and, with a smile, he'd change my tears to laugh - ter.

2  
23 E♭ /C /B♭ E♭ B♭7/F

27 /F /F /F E♭

31 E♭ /C /B♭ E♭ B♭7/F

35 /F /F /F E♭ D.S. al Coda

39 ♩ Coda Gm7 B♭7 E♭ /C /B♭ E♭

43 B♭7/F /F /F /F

47 E♭ A♭ A♭6 A♭m

51 E♭ (Keyboard) B♭ E♭

# In The Wee Small Hours Of The Morning

F  
Keyboard

(Keyboard & Bass Only - Freely)

Musical notation for the first line of the song. The key signature is A♭ major (three flats), and the time signature is common time (4/4). The melody starts with a bass note followed by a treble note, then a bass note, and finally a treble note. The lyrics "When the" are written below the notes.

Musical notation for the second line of the song. The lyrics are: "sun is high in the af - ter - noon sky, you can". The chords indicated are A♭maj7, B♭m7, A♭maj7, and B♭m7.

Musical notation for the third line of the song. The lyrics are: "al - ways find some - thing to do. But from". The chords indicated are A♭maj7, E♭7sus, A♭maj7, and A♭7.

Musical notation for the fourth line of the song. The lyrics are: "dusk to dawn, as the clock ticks on,". The chords indicated are Cm7, G7(♯9), Cm7, and D°7.

Musical notation for the fifth line of the song. The lyrics are: "some - thing hap - pens to you. In the". The chords indicated are Cm7, F7(♭9), B♭13, and E♭7.

2 (All - In Rhythm)

A♭maj7 A♭7 D♭maj7 D♭m6 A♭maj7 A°7

wee small hours of the morn-ing, while the whole wide world is fast a -

14 B♭m7 E♭7 B♭m7 E♭7 /D♭ Cm7(♭5) F7(♭9) /E♭

sleep, you lie a - wake and think a - bout the guy, and

17 Dm7(♭5) G7(♭9) Cm7 B♭m7 E♭7

nev - er, ev - er think of count - ing sheep. When your

19 A♭maj7 A♭7 D♭maj7 D♭m6 A♭maj7 E♭m7A♭7(♭9)

lone - ly heart has learned its les - son, you'd be his if on - ly he'd

22 D♭maj7 F7/C B♭m7 B°7 A♭6/C G♭9 F7(♭9)

call. In the wee small hours of the morn-ing, that's the

25 1. B♭m7 E♭7(♭9) A♭6 E♭7sus (Sax)

time you miss him most of all.

27 2. B♭m7 B♭7 E♭7(♭9)

time you miss him most of

29 A♭6 (Sax) Fm7 D♭maj7 B♭m7(♭5) E♭9 A♭maj7

all.

The musical score consists of eight staves of music. The first staff starts at measure 2 with a treble clef, a key signature of one flat, and a 2/4 time signature. It includes lyrics: 'wee small hours of the morn-ing, while the whole wide world is fast a -'. The second staff begins at measure 14 with a treble clef, a key signature of one flat, and a 1/4 time signature. It includes lyrics: 'sleep, you lie a - wake and think a - bout the guy, and'. The third staff begins at measure 17 with a treble clef, a key signature of one flat, and a 1/4 time signature. It includes lyrics: 'nev - er, ev - er think of count - ing sheep. When your'. The fourth staff begins at measure 19 with a treble clef, a key signature of one flat, and a 1/4 time signature. It includes lyrics: 'lone - ly heart has learned its les - son, you'd be his if on - ly he'd'. The fifth staff begins at measure 22 with a treble clef, a key signature of one flat, and a 1/4 time signature. It includes lyrics: 'call. In the wee small hours of the morn-ing, that's the'. The sixth staff begins at measure 25 with a treble clef, a key signature of one flat, and a 1/4 time signature. It includes lyrics: 'time you miss him most of all.' and features a first ending with a B♭m7 chord followed by an E♭7sus chord (marked '(Sax)'). The seventh staff begins at measure 27 with a treble clef, a key signature of one flat, and a 1/4 time signature. It includes lyrics: 'time you miss him most of' and features a second ending with a B♭m7 chord followed by an E♭7(♭9) chord. The eighth staff begins at measure 29 with a treble clef, a key signature of one flat, and a 1/4 time signature. It includes lyrics: 'all.' and concludes with a final chord of A♭maj7.

# In The Wee Small Hours Of The Morning

**M**  
Keyboard

(Keyboard & Bass Only - Freely)

When the

3 C maj7 D m7 C maj7 D m7

sun is high in the af - ter - noon sky, you can

5 C maj7 G 7sus C maj7 C7 E m7 B 7(#9)

al - ways find some-thing to do. But from dusk to dawn, as the

8 E m7 F #7 E m7 A 7(b9) D 13 G 7

clock ticks on, some-thing hap - pens to you. In the

(All - In Rhythm)

2 II C maj7 C7 F maj7 F m6 C maj7 C<sup>#</sup>7

wee small hours of the morn-ing, while the whole wide world is fast a -

14 Dm7 G7 Dm7 G7 /F Em7(b5) A 7(b9) /G

sleep, you lie a - wake and think a - bout the girl, and

17 F<sup>#</sup>m7(b5) B 7(b9) Em7 Dm7 G7

nev - er, ev - er think of count - ing sheep. When your

19 C maj7 C7 F maj7 F m6 C maj7 Gm7 C 7(b9)

lone - ly heart has learned its les - son, you'd be hers if on ly she'd

22 F maj7 A 7/E Dm7 D<sup>#</sup>7 C 6/E B<sup>b</sup>9 A 7(b9)

call. In the wee small hours the morn-ing, that's the

25 Dm7 G7(b9) C6 G7sus (Keyboard)

time you miss her most of all.

27 D<sup>2</sup>m7 D<sup>o</sup>7 G7(b9)

time you miss her most of all.

29 C6 (Keyboard) A m7 F maj7 Dm7(b5) G9 C maj7

all.

# I Can't Believe That You're In Love With Me

F

Keyboard

(Sax)

F6

F6/A

B♭

B°7

F6/C

F♯7

Gm7

3 C7



5 F Gm Am Gm F Gm  
Yes - ter - day you came my way. When you smiled at me,

8 F N.C. C7 F6 C7  
— in my heart I felt a thrill. You see that it was

13 F Gm Am Gm F Gm  
love at sight, and I was right to love you as I do.

16 F F°7 C G7 C7 F F aug  
— Still, I nev-er dreamed that you could love me, too. Your

21 B♭ B♭m F G7  
eyes of blue, your kiss - es, too, I nev - er knew what they could do. I  
tell - ing ev - 'ry - one I know, I'm on your mind each place you go. They

25 C7 1. F Gm7 C7 F7(♯5) 2. B♭7 F  
can't be-lieve that you're in love with me. You're me. For  
can't be-lieve that you're in love with

31 A7 A m7 G7 D7

I have al - ways placed you far a - bove me.

35 G7 Gm7 G7 C7 F aug

I just can't im - ag - ine that you love me. And

39 B♭ B♭m F G7

af - ter all is said and done, to think that I'm the luck - y one, I

43 C7 F (Sax) Gm Am F6

can't be-lieve that you're in love with me.

47 B♭ B♭m F G7 C7

52

1.	F	Gm7	C7	F7(♯5)	2.	F	B♭7	F
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Oh,

57 A7 A m7 G7 D7

I have al - ways placed you far up a - bove me.

61 G7 Gm7 G7 C7 F aug

I just can't im - ag - ine that you love me. And

65 B♭ B♭m F G7

af - ter all is said and done, to think that I'm the luck - y one, I

69 C7 F

can't be - lieve that you're in love with me. No, \_\_\_\_\_ and

73 B♭ B♭m7 F G7

af - ter all is said and done, to think that I'm the luck-y one, I

77 C7 F Gm7 G♭maj7 F

can't be - lieve that you're in love with me. \_\_\_\_\_

# I Can't Believe That You're In Love With Me M

(Keyboard)

Keyboard

B♭6 B♭6/D E♭ E°7 B♭6/F B°7 Cm7 F7

5 B♭ Cm Dm Cm B♭ Cm

Yes - ter - day\_ you came\_ my way. When you smiled at me,

8 B♭ N.C. F7 B♭6 F7

— in my heart I felt a thrill. You see that it was

13 B♭ Cm Dm Cm B♭ Cm

love at sight, and I was right\_ to love you as I do.

16 B♭ B♭°7 F C7 F7 B♭ B♭aug

— Still, I nev-er dreamed that you could love me, too. Your

21 E♭ E♭m B♭ C7

eyes of blue, your kiss - es, too, I nev - er knew what they could do. I  
tell - ing ev - 'ry - one I know, I'm on your mind each place you go. They

25 F7

1. B♭ Cm7 F7 B♭7(#5) 2. B♭ E♭7 B♭

can't be-lieve that you're in love with me. You're me. For  
can't be-lieve that you're in love with

31 D7 Dm7 C7 G7

I have al - ways placed you far a - bove me.

35 C7 Cm7 C7 F7 B<sup>b</sup>aug

I just can't im - ag - ine that you love me. And

39 E<sup>b</sup> E<sup>b</sup>m B<sup>b</sup> C7

af - ter all is said and done, to think that I'm the luck - y one, I

43 F7 B<sup>b</sup> (Keyboard) Cm Dm B<sup>b</sup>6

can't be-lieve that you're in love with me.

47 E<sup>b</sup> E<sup>b</sup>m B<sup>b</sup> C7 F7

52 1. B<sup>b</sup> Cm7 F7 B<sup>b</sup>7(#5) 2. B<sup>b</sup> E<sup>b</sup>7 B<sup>b</sup>

1. B<sup>b</sup> Cm7 F7 B<sup>b</sup>7(#5)

2. B<sup>b</sup> E<sup>b</sup>7 B<sup>b</sup>

Oh,

57 D7 Dm7 C7 G7

I have al - ways placed you far up a - bove me.

61 C7 Cm7 C7 F7 B♭aug

I just can't im - agine that you love\_\_ me. And

65 E♭ E♭m B♭ C7

af - ter all is said and done, to think that I'm the luck - y one, I

69 F7 B♭

can't be - lieve that you're in love with me. No, \_\_\_\_\_ and

73 E♭ E♭m7 B♭ C7

af - ter all\_\_ is said and done, to think that I'm\_\_ the luck-y one, I

77 F7 B♭ Cm7BmB7

can't be - lieve that you're in\_\_ love with me. \_\_\_\_\_

## VOCAL DUET

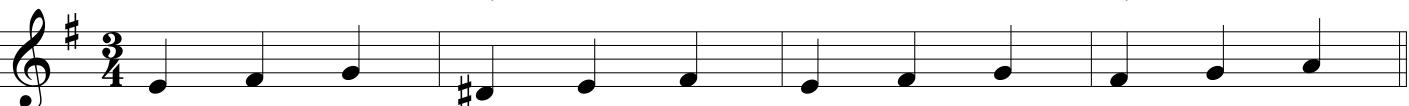
## Sunrise, Sunset

(Keyboard)

Em

B7

Keyboard



5 Em

B7

Em

B7

B7

(M) Is this the lit - tle girl I car - - ried?  
When did she get to be a beau ty?

Em

Is this the he

10 B7

Em

E7

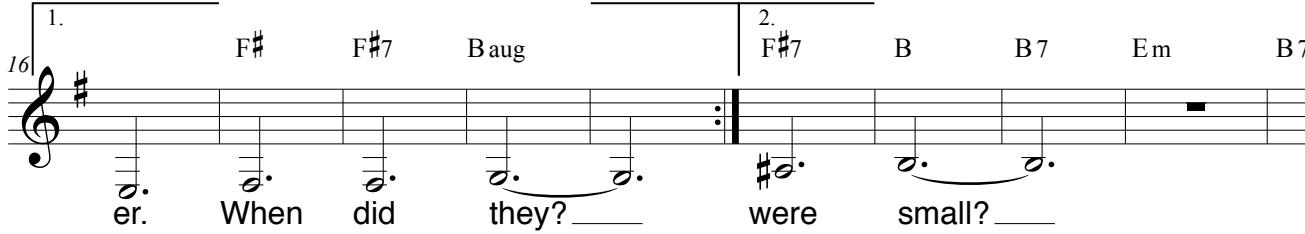
Am

E7

Am

lit - tle boy at play?  
grow to be so tall?

(F) Was - n't don't re - mem-ber grow - ing  
old - they



26 Em (M)

B7

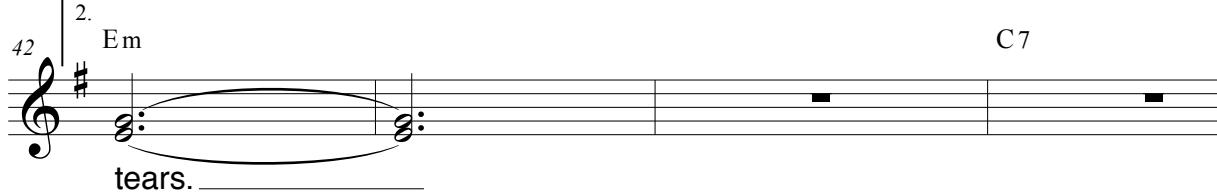
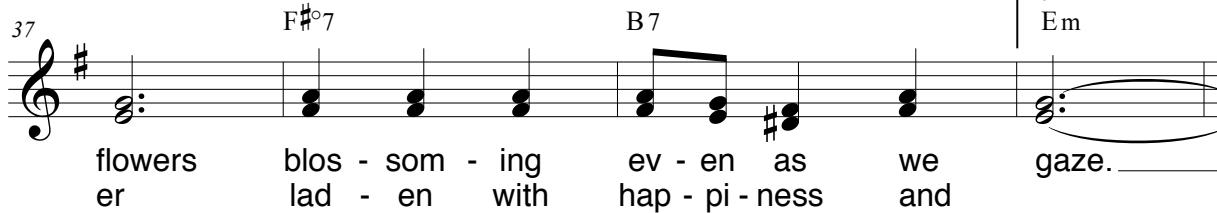
Em

B7

Em

Sun - rise, sun - set, Sun - rise, sun - set. Swift - ly

flow the days. Seed-lings turn ov - er - night to sun - -  
fly the years. One sea - son fol - low - ing an - oth - -



2  
46 Fm C7 Fm C7 Fm C7

(M) What words of wis-dom can I give them? How can I help to ease their  
They look so na - tur - al to - geth - er, just like two new-ly weds should

52 Fm F7 B♭m F7 B♭m

way?  
be.  
(F) Now Is they must learn from one an - oth -  
Is there a can - o - py in - oth -  
store

57 1. G G7 Caug 2. G7 C C7 Fm C7

er, day by day. for me?

67 Fm (M) C7 Fm C7

Sun - rise, sun - set, Sun -rise, sun -set.

(F)

71 Fm C7 Fm F B♭m

Swift - ly fly the years. One sea - son

76 Fm G°7 C7

fol-low-ing an - oth - er lad - en with hap - pi-ness and

81 Fm (Keyboard) B♭m7 Fm C7 Fm

tears.

LATIN

## I Get A Kick Out Of You

F

Keyboard

(Sax)

B<sup>b</sup>maj7 Cm7 Dm7 Cm7 F7

5 B<sup>b</sup> Cm7 F7 B<sup>b</sup>6

My stor - y is much too sad to be told,

8 Cm7 F7 B<sup>b</sup>maj7 Cm7 F7

but prac - tic - ly ev - 'ry - thing leaves me to - tal - ly

II B<sup>b</sup>maj7 Cm7 F7 B<sup>b</sup>

cold. The on - ly ex -

14 Cm7 F7 D maj7 E<sup>m</sup>7 A<sup>9</sup>

cep - tion I know is the case when I'm out on a

17 D maj7 A<sup>7</sup> F7

qui - et spree fight - ing vain - ly the old en - nui,

20 G7 Cm7 F7

and I sud - den - ly turn and see your fab - u - lous

23 B<sup>b</sup> Dm7 G7(9)

face.

25 Cm7 F7 B<sup>b</sup>maj7 Dm G7(b9)  
I get no kick from cham - pagne.

29 Cm7 F7 B<sup>b</sup>maj7 Dm7(b5) G7  
Mere al - co - hol does-n't thrill me at all, so

33 Cm F7 B<sup>b</sup>maj7 Dm G7  
tell me why should it be true that

37 Cm7 F7 B<sup>b</sup>maj7 Dm D<sup>b</sup>m7  
I get a kick out of you.

41 Cm7 F7 B<sup>b</sup>maj7 Dm G7(b9)  
Some get a kick from co - caine.

45 Cm7 F7 B<sup>b</sup>maj7 B°7  
I'm sure that if I took e - ven one sniff that would

49 Cm7 F7 B<sup>b</sup>maj7 Dm  
bore me ter - rif - ic - ly, too. Yet,

53 Cm7 F7 B<sup>b</sup> Dm  
I get a kick out of you.

57 Fm7 (Sax 2nd time) B<sup>b</sup>7 3 Fm7 B<sup>b</sup>7  
I get a kick ev - 'ry time I see you're

61 Fm7 B<sup>b</sup>7 Dm7(b5) G7  
stand - ing there be - fore me.

65 Cm7 Dm7(b5) G7(b9)  
I get a kick tho' it's clear to me, you

69 C7 Cm7 F7  
ob - vious - ly don't a - dore me.

73 Cm7 (Sing both times) F7 B<sup>b</sup>maj7 Dm7 G7(b9)  
I get no kick in a plane.

77 Cm7 F7 B<sup>b</sup>maj7 Gm7 3  
Fly - ing too high with some guy in the sky is my

81 Cm7 F7 B<sup>b</sup>maj7 Dm7(b5) G7  
i - dea of noth - ing to do. Yet,

85 Cm 3 F7 B<sup>b</sup> Dm7(b5) G7  
I get a kick out of you.

89 2. F7 Cm 3 F7 Cm 3 F7 (Sax) Cm F7  
kick, ooo, such a kick, yes, I get a kick out of

96 B<sup>b</sup> Gm7 Cm B maj7 B<sup>b</sup>6  
you.

LATIN

## I Get A Kick Out Of You

**M**

Keyboard

(Keyboard)

1 E♭maj7 Fm7 Gm7 Fm7 B♭7

5 E♭ Fm7 B♭7 E♭6  
My stor - y is much too sad to be told,

8 Fm7 B♭7 E♭maj7 Fm7 B♭7  
but prac - tic - ly ev - 'ry - thing leaves me to - tal - ly

11 E♭maj7 Fm7 B♭7 E♭  
cold. The on - ly ex -

14 Fm7 B♭7 G maj7 A m7 D9  
cep - tion I know is the case when I'm out on a

17 G maj7 D7 B♭7  
qui - et spree fight - ing vain - ly the old en - nui,

20 C7 Fm7 B♭7  
and I sud - den - ly turn and see your fab - u - lous

23 E♭ Gm7 C7(♭9)  
face.

25 Fm7 B<sup>flat</sup>7 E<sup>b</sup>maj7 Gm C7(b9)

I get no kick from champagne.

29 Fm7 B<sup>flat</sup>7 E<sup>b</sup>maj7 Gm7(b5) C7

Mere alcohol doesn't thrill me at all, so

33 Fm B<sup>flat</sup>7 E<sup>b</sup>maj7 Gm C7

tell me why should it be true that

37 Fm7 B<sup>flat</sup>7 E<sup>b</sup>maj7 Gm G<sup>b</sup>m7

I get a kick out of you.

41 Fm7 B<sup>flat</sup>7 E<sup>b</sup>maj7 Gm C7(b9)

Some get a kick from cocaine.

45 Fm7 B<sup>flat</sup>7 E<sup>b</sup>maj7 E°7

I'm sure that if I took even one sniff that would

49 Fm7 B<sup>flat</sup>7 E<sup>b</sup>maj7 Gm

bore me terribly, too. Yet,

53 Fm7 B<sup>flat</sup>7 E<sup>b</sup> Gm

I get a kick out of you.

57 (Keyboard 2nd time) B<sup>b</sup>m7 E<sup>b</sup>7 3 B<sup>b</sup>m7 E<sup>b</sup>7 I get a kick ev - 'ry time I see you're

61 B<sup>b</sup>m7 E<sup>b</sup>7 Gm7(b5) C7 stand - ing there be - fore me.

65 Fm7 Gm7(b5) C7(b9) I get a kick tho' it's clear to me, you

69 F7 Fm7 B<sup>b</sup>7 ob - vious - ly don't a - dore me.

73 Fm7 (Sing both times) B<sup>b</sup>7 E<sup>b</sup>maj7 Gm7 C7(b9) I get no kick in a plane.

77 Fm7 B<sup>b</sup>7 E<sup>b</sup>maj7 Cm7 Fly - ing too high with some gal in the sky is my

81 Fm7 B<sup>b</sup>7 E<sup>b</sup>maj7 Gm7(b5) C7 i - dea of noth - ing to do. Yet,

85 Fm B<sup>b</sup>7 E<sup>b</sup> Gm7(b5) C7 I get a kick out of you.

89 2. B<sup>b</sup>7 Fm B<sup>b</sup>7 Fm B<sup>b</sup>7 (Keyboard) Fm B<sup>b</sup>7 kick, ooo, such a kick, yes, I get a kick out of

96 E<sup>b</sup> Cm7 Fm7 Emaj7 E<sup>b</sup>6 you.

# That's A-Plenty

(Keyboard) G7 Fm Cm G7 Keyboard

5 (Sax) Cm

8 G7

11 1. Cm G7 2. Cm G7 Cm (Keyboard)

15 Bb7 Eb

19 Bb7 Eb

23 Bb7 Eb

27 Eb7 Eb C7 Fm9 Bb7 Eb (Sax)

31 Cm

34 G7

2

37

1. Cm G 7 2. Cm G 7 Cm

41 A♭ (Keyboard 1st, Sax 2nd) F 7

44 B♭m7 E♭7

47 1. A♭ Fm7 B♭m7 E♭7 2. A♭ D♭ A♭ (Keyboard)

51 C 7 (Sax) (Sax)

55 E♭7 (Sax) (Sax)

59 E♭ E♭7 B♭m7 E♭7

(Sax ad lib) A♭ F 7 B♭m7 E♭7 A♭ Fm7 B♭m7 E♭7

71 A♭ F 7 B♭m7 E♭7 A♭ D♭ A♭ (Keyboard)

79 C 7 (Sax) (Sax)

83 E♭7 (Sax) (Sax)

87 E♭ E♭7 B♭m7 E♭7 (Sax to end)

91 A♭ F 7

94 B♭m7 E♭7

97 1. A♭ F m7 B♭m7 E♭7 2. A♭ D♭ A♭

101 A♭ F 7

104 B♭m7 E♭7

107 1. A♭ F m7 B♭m7 E♭7 2. A♭ D♭ A♭

111 A♭ A♭7 D♭ D°7

115 A♭ B♭m7 E♭7 A♭ B♭m7 E♭7 A♭