



# THE MIXED NUTS

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# Come To The Cabaret

## FEMALE VOCAL

## Keyboard

(Sax)

A musical score for a single melodic line. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The melody consists of eighth and sixteenth notes. The score is divided into four measures, each labeled with a Roman numeral above it: I, II, III, and IV. Measure I starts with a half note followed by a quarter note. Measure II starts with a quarter note followed by a half note. Measure III starts with a half note followed by a quarter note. Measure IV starts with a quarter note followed by a half note.

5 B♭ F9 F9(♯5) B♭ F7(♯5) B♭

What good is sitting, a lone in your room? Come hear the  
Put down the knitting, the book, and the broom. It's time for a  
10 Bbmaj7 B7 Eb E°7 Dm G9

music play. Life is a cabaret, old chum.  
holi - day.

17 Cm7 F9 | B♭ Cm7 F9 | B♭

Come to the cab - ba - ret.  
ret. Come taste the

23 E♭m B♭

wine, come hear the band. Come blow your

A musical score for a horn instrument. The key signature has one flat, indicating B-flat major. The time signature is common time (indicated by 'C'). The measure starts with a Gm chord (G-B-D) for two measures. The next measure begins with a C7 chord (C-E-G-B) for one measure. The following measure begins with an F7 chord (F-A-C-E) for one measure. The lyrics 'horn, start cel - e - bra - ting,' are written below the staff, corresponding to the chords. The melody consists of eighth-note patterns. The score ends with a single eighth note on the first line of the staff.

31 B♭ F9 F9(♯5) B♭ F7(♯9) B♭ B♭maj 7

What good's per - mit ting some proph-et of doom\_\_\_\_ to wipe ey'-ry smile a -

37 F m7 B♭7 E♭ E°7 D m7 G 9

way \_\_\_\_\_ Life is a cab - a - ret, old chum. \_\_\_\_\_ So

(Sax)

43 Cm7 F7 B<sub>b</sub> Cm7 F7  
come to the cab - ba - ret. |

49 B<sub>b</sub> F9(#5) B<sub>b</sub> F9(#5) B<sub>b</sub>  
used to have this girl-friend known as El - sie with whom I shared four

54 F9(#5) B<sub>b</sub> Cm A°7  
sor - did rooms in Chel-sea. She was - n't what you'd call a blush-ing

59 Gm C7 F F7  
flow - er. As a mat-ter of fact she rent-ed by the hour. The

65 B<sub>b</sub> F9(#5) B<sub>b</sub> F9(#5) B<sub>b</sub>  
day she died, the neigh-bors came to snick-er, "Well, that's what comes from

70 F9(#5) B<sub>b</sub> B°7 Cm E<sub>b</sub>/B<sub>b</sub> A°7  
too much pills and liq - uor." But when I saw her laid out like a

75 Gm C7 Cm7 rit. F7 B<sub>b</sub> (Freely)  
queen, she was the hap-pi-est corpse I ev - er seen. |

81 B<sub>b</sub> G°7 F F°7  
think of El - sie to this ver - y day. | re -

85 F C7 F F7  
mem - ber how she'd turn to me and say, |

(In tempo)

89 B♭ F9 F9(♯5) B♭ F7(♯5)  
 "What good is sit - ting all a - lone in your room? \_\_\_\_\_

93 B♭ B♭maj7 B♭7 E♭ E°7  
 Come hear the mu - sic play. Life is a cab - a -

99 Dm G9 Cm7 F7 B♭  
 ret, old chum. Come to the cab - ba - ret." And as for

105 E♭m B♭  
 me, and as for me, I made my

109 Gm C7 F7 G7 rit.  
 (Break tempo, no drums, freely) mind up back in Chel - sea, when I go, I'm go-in' like El - sie.

113 C G9 G9(♯5) C G7(♯5) C  
 Add drums, slowly, in rhythm, then accel.) Start by ad - mit - ting from cra dle to tomb, it is - n't that

118 Cmaj7 C7 F Original tempo F♯7 Em A9  
 long a stay. Life is a cab - a - ret, old chum. It's

125 F F♯7 Em7 F Dm D♭7  
 on - ly a cab-a - ret. old chum. And I love a cab - a -

133 C F7 F♯7 C F7 F♯7 C F7 F♯7 G7 C6  
 ret.

Latin Beat

## It's Now Or Never

(Sax) F7 B♭

5 B♭ Cm It's now or  
nev-er, — come hold me tight. Kiss me, my

9 F7 B♭  
dar - lin', — be mine to - night. To -

13 Bm B♭  
mor - row will be too late. It's now or

17 F7 B♭ N.C.  
nev-er, — my love won't wait. When I first

21 B♭ E♭  
saw you — with your smile so ten - der, — my heart was

25 F7 B♭ N.C.  
cap - tured. My soul sur - ren - dered. I spent a

29 B♭ E♭  
life - time — waiting for the right time. Now that you're

33 B♭ F7 B♭ N.C.  
near, the time is here — at last. It's now or

37 B♭

nev-er, come hold me tight. Kiss me, my

41 F7 B♭

dar - lin', be mine to - night. To -

45 Bm B♭

mor - row will be too late. It's now or

49 F7 B♭

nev-er, my love won't wait. It's now or

53 F7 B♭

nev-er, my love won't wait. It's now or

57 F7 B♭

nev - er, my love won't wait.

Latin Beat

# It's Now Or Never

# M Keyboard

(Keyboard) B<sub>b</sub>7 E<sub>b</sub> It's now or  
 5 E<sub>b</sub> Fm nev-er, come hold me tight. Kiss me, my  
 9 B<sub>b</sub>7 E<sub>b</sub> dar-lin', be mine to - night. To -  
 13 E<sub>m</sub> E<sub>b</sub> mor - row will be too late. It's now or  
 17 B<sub>b</sub>7 E<sub>b</sub> N.C. nev-er, my love won't wait. When I first  
 21 E<sub>b</sub> A<sub>b</sub> saw you with your smile so ten - der, my heart was  
 25 B<sub>b</sub>7 E<sub>b</sub> N.C. cap - tured. My soul sur - ren - dered. I spent a  
 29 E<sub>b</sub> A<sub>b</sub> life - time wait-ing for the right time. Now that you're  
 33 E<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub> N.C. near, the time is here at last. It's now or

37 E♭ Fm

nev-er, come hold me tight. Kiss me, my

41 B♭7 E♭

dar - lin', be mine to - night. To -

45 Em E♭

mor - row will be too late. It's now or

49 B♭7 E♭

nev-er, my love won't wait. It's now or

53 B♭7 E♭

nev-er, my love won't wait. It's now or

57 B♭7 E♭

nev - er, my love won't wait.

Play 3 Times

# Let's Twist Again

(Spoken: *Come on everybody clap your hands; now you're looking good. We're gonna sing this song and it won't take long. We gotta do the twist and it goes like this:*)

**F****Keyboard**

B<sup>b7</sup>      E<sup>b</sup>      Cm

Come on, let's twist a-gain \_\_\_\_\_ like we did last sum-mer. \_\_\_\_\_ Yeah, let's

A<sup>b6</sup>      B<sup>b</sup>      B<sup>b7</sup>      E<sup>b</sup>

twist a-gain \_\_\_\_\_ like we did last year. \_\_\_\_\_ Do you re - mem-ber when \_\_\_\_\_

Cm      A<sup>b6</sup>      B<sup>b7</sup>

\_\_\_\_\_ things we real-ly hum-min'? \_\_\_\_\_ Yeah, let's twist a-gain, \_\_\_\_\_ twist-in' time is

E<sup>b</sup>      A<sup>b</sup>      E<sup>b</sup>

here. \_\_\_\_\_ Yeah, round and round 'n up 'n down we go \_\_\_\_\_ a-gain.

A<sup>b</sup>      B<sup>b7</sup>

— Oh ba - by make me know you love me so. Then let's

E<sup>b</sup>      Cm      A<sup>b6</sup>

twist a-gain \_\_\_\_\_ like we did last sum-mer. \_\_\_\_\_ Come on, let's twist a-gain, \_\_\_\_\_

B<sup>b7</sup>      E<sup>b</sup>      B<sup>b7</sup> (Sax)      E<sup>b</sup>      A<sup>b</sup>      E<sup>b</sup>

<sup>1,2</sup>

twist - in' time is here. \_\_\_\_\_ here. \_\_\_\_\_ come on, let's

A<sup>b6</sup>      B<sup>b7</sup>      E<sup>b</sup>      A<sup>b</sup>      E<sup>b</sup>

twist a - gain, \_\_\_\_\_ like we did last year. \_\_\_\_\_ Come on, \_ let's

A<sup>b6</sup>      B<sup>b7</sup>      E<sup>b</sup>

twist a - gain, \_\_\_\_\_ twist - in' time is here. \_\_\_\_\_

## Play 3 Times

# Let's Twist Again

# M Keyboard

(Spoken: *Come on everybody clap your hands; now you're looking good. We're gonna sing this song and it won't take long. We gotta do the twist and it goes like this:*)

E<sup>7</sup> A<sup>b</sup> Fm  
 Come on, let's twist a-gain like we did last sum-mer. Yeah, let's

5 D<sup>b6</sup> E<sup>b</sup> E<sup>b7</sup> A<sup>b</sup>  
 twist a-gain like we did last year. Do you re - mem-ber when\_

10 Fm D<sup>b6</sup> E<sup>b7</sup>  
 \_things we real-ly hum-min'? Yeah, let's twist a-gain, twist-in' time is

15 A<sup>b</sup> D<sup>b</sup> A<sup>b</sup>  
 here. Yeah, round and round 'n up 'n down we go a-gain.

20 D<sup>b</sup> E<sup>b7</sup>  
 Oh ba - by make me know you love me so. Then let's

25 A<sup>b</sup> Fm D<sup>b6</sup>  
 twist a-gain like we did last sum-mer. Come on, let's twist a-gain,

30 E<sup>b7</sup> A<sup>b</sup> E<sup>b7</sup> (Keyboard) A<sup>b</sup> D<sup>b</sup> A<sup>b</sup>  
 twist - in' time is here. here. come on, let's

35 D<sup>b6</sup> E<sup>b7</sup> A<sup>b</sup> D<sup>b</sup> A<sup>b</sup>  
 twist a - gain, like we did last year. Come on, let's

39 D<sup>b6</sup> E<sup>b7</sup> A<sup>b</sup>  
 twist a - gain, twist - in' time is here.

# Moon River

F

Keyboard

(Keyboard)

Keyboard sheet music showing a melody line with various chords above the notes. The chords are: E♭, E♭7/D♭, B Maj7, B♭7/A♭, E♭/G, F m7, E♭/G, F m7 B♭7.

(Sax)

Saxophone sheet music showing a melody line with chords above the notes. The chords are: E♭Maj7, C m7, A♭Maj7, E♭Maj7, A♭Maj7, E♭Maj7.

15 D m7(♭5)

G7

C m7

E♭7/B♭

A♭Maj7

D♭7

21 C m7

C m7/B♭

A m7(♭5)

D7

G m7

C7

F m7

B♭7

§ (Sax on D.S.)

25 E♭Maj7

C m7

A♭Maj7

E♭Maj7

A♭Maj7

E♭Maj7

31 D m7(♭5)

G7

C m7

C m7/B♭

A m7(♭5)

A♭Maj7

37 E♭Maj7

A♭Maj7

E♭Maj7

A♭Maj7

G m7

C m7

43 F m7

B♭7 To Coda Φ E♭6

C m7

B♭m

E♭7

| B♭ B♭

2

49 A♭Maj7 F m7 D♭Maj7 A♭Maj7 D♭Maj7  
 Moon Riv - er, wid - er than a mile, I'm cross - ing you in

54 A♭Maj7 G m7(b5) C7 F m7 A♭7/E♭ D♭Maj7  
 style some day. O dream mak - er, you heart

60 G♭7 F m7 F m7/E♭ D m7(b5) G7 C m7 F7 B♭m7 E♭7  
 break - er, where - ev - er you're go - ing I'm go - ing your way.

65 A♭Maj7 F m7 D♭Maj7 A♭Maj7 D♭Maj7 A♭Maj7  
 Two drift-ers off to see the world, there's such a lot of world to

71 G m7(b5) C7 F m7 F m7/E♭ D m7(b5) D♭Maj7  
 see. We're af - ter the same rain - bow's

77 A♭Maj7 D♭Maj7 A♭Maj7 D♭Maj7 C m7 F m7  
 end, wait-ing round the bend, my huck-le-ber-ry friend, Moon

83 B♭m7 E♭7 A♭6 F m7 B♭7 D.S. al Coda  
 Riv - er and me.

**Coda**

89 E♭6 C m7 F° /E E♭Maj7

The musical score consists of eight staves of music for a single instrument, likely a guitar or banjo, in common time. The key signature is one flat (F major). The score includes lyrics for the song "Huckleberry Finn". Chords are indicated above the staff at the beginning of each measure. The lyrics are written below the staff. Measure numbers are provided on the left side of the staff. The score concludes with a 'D.S. al Coda' section starting at measure 83, followed by a coda section starting at measure 89.

# Moon River

**M**

Keyboard

(Keyboard)

Keyboard sheet music for Moon River, measures 1-8. The key signature is B-flat major (two flats). The melody consists of eighth and sixteenth notes. Chords indicated above the staff include F, F7/E♭, D♭Maj7, C7/B♭, F/A, G m7, F/A, G m7, and C7.

(Sax)

Saxophone sheet music for Moon River, measures 9-14. The key signature is B-flat major. The melody consists of eighth and sixteenth notes. Chords indicated above the staff include F Maj7, D m7, B♭Maj7, F Maj7, B♭Maj7, and F Maj7.

Saxophone sheet music for Moon River, measures 15-20. The key signature is B-flat major. The melody consists of eighth and sixteenth notes. Chords indicated above the staff include E m7(♭5), A 7, D m7, F7/C, B♭Maj7, and E♭7.

Saxophone sheet music for Moon River, measures 21-26. The key signature is B-flat major. The melody consists of eighth and sixteenth notes. Chords indicated above the staff include D m7, D m7/C, B m7(♭5), E 7, A m7, D 7, G m7, and C7.

§ (Sax on D.S.)

Saxophone sheet music for Moon River, measures 25-30. The key signature is B-flat major. The melody consists of eighth and sixteenth notes. Chords indicated above the staff include F Maj7, D m7, B♭Maj7, F Maj7, B♭Maj7, and F Maj7.

Saxophone sheet music for Moon River, measures 31-36. The key signature is B-flat major. The melody consists of eighth and sixteenth notes. Chords indicated above the staff include E m7(♭5), A 7, D m7, D m7/C, B m7(♭5), and B♭Maj7.

Saxophone sheet music for Moon River, measures 37-42. The key signature is B-flat major. The melody consists of eighth and sixteenth notes. Chords indicated above the staff include F Maj7, B♭Maj7, F Maj7, B♭Maj7, A m7, and D m7.

Saxophone sheet music for Moon River, measures 43-48. The key signature is B-flat major. The melody consists of eighth and sixteenth notes. Chords indicated above the staff include G m7, C7, To Coda ♩, F 6, D m7, C m, and F 7. The section ends with a repeat sign and a key change to B-flat major.

2

49 B♭Maj7 G m7 E♭Maj7 B♭Maj7 E♭Maj7  
 Moon Riv - er, wid - er than a mile, I'm cross - ing you in

54 B♭Maj7 A m7(b5) D7 G m7 B♭7/F E♭Maj7  
 style some day. O dream mak - er, you heart

60 A♭7 G m7 G m7/F E m7(b5) A 7 D m7 G 7 C m7 F 7  
 break - er, where - ev - er you're go - ing I'm go - ing your way.

65 B♭Maj7 G m7 E♭Maj7 B♭Maj7 E♭Maj7 B♭Maj7  
 Two drift-ers off to see the world, there's such a lot of world to

71 A m7(b5) D7 G m7 G m7/F E m7(b5) E♭Maj7  
 see. We're af - ter the same rain - bow's

77 B♭Maj7 E♭Maj7 B♭Maj7 E♭Maj7 D m7 G m7  
 end, wait-ing round the bend, my huck-le-ber-ry friend, Moon

83 C m7 F 7 B♭6 G m7 C 7 D.S. al Coda  
 Riv - er and me.

Φ Coda 89 F 6 D m7 G ° /G♭ F Maj7

# Mr. Ed Theme

**Keyboard**

The musical score consists of a single melodic line on a staff. The key signature is B-flat major (two flats). The time signature is 6/8. The melody is primarily composed of eighth and sixteenth notes. Chords are indicated by Roman numerals (F7, B7, E7, C7) placed above specific measures. The lyrics are written below the staff, corresponding to the melody. The score includes several endings, labeled B7 1 and B7 2.

A horse is a horse, of course, of course, and no one can talk to a horse, of course. That  
 5  
 is, of course, un - less the horse is the fa - mous Mis - ter Ed. Go  
 9  
 right to the source and ask the horse, he'll give you the an-swer that you'll en-dorse. He's  
 13  
 al - ways on a stead - y course. Talk to Mis - ter Ed!  
 17  
 Peo - ple yak - i - ty - yak a streak and waste your time o' day. But  
 21  
 Mis - ter Ed will nev - er speak un - less he has some-thing to say! A  
 25  
 horse is a horse, of course, of course, and this one - 'll talk 'til his voice is hoarse. You  
 29  
 nev - er heard of a talk - ing horse? Well,  
 33  
 lis - ten to this, I am Mis - ter  
 N.C.  
 37  
 B7 1  
 N.C.  
 Ed!  
 41  
 B7 2  
 C m7 F7 B7  
 Ed!

# Can't Take My Eyes Off Of You

**F**  
Keyboard

(Keyboard)

F °7/F

E °7/F

(Sax)

F

The musical score consists of four staves of music. The top staff is for the Keyboard (piano), starting with F °7/F and E °7/F chords. The second staff is for the Saxophone, playing a continuous melody. The third staff is for the Vocal part, which includes lyrics and three-measure rests. The bottom staff is for the Piano, showing harmonic changes and bass lines.

**Keyboard (Piano) Chords:**

- Line 1: F °7/F, E °7/F
- Line 2: F
- Line 3: F, F Maj7
- Line 4: F 9
- Line 5: B♭
- Line 6: B♭m
- Line 7: G 7/F, G °7/F
- Line 8: F
- Line 9: 1. G m (Sax), C7, F  
2. -
- Line 10: G m
- Line 11: C7
- Line 12: F

**Vocal Lyrics:**

You're just too  
good to be true.  
way that I stare.  
Can't take my eyes off of you.  
There's nothin' else to com-pare.  
You'd be like  
The sight of  
heav-en to touch.  
you leaves me weak.  
I wan-na hold you so much.  
There are no words left to speak.  
At long last  
But if you  
love has ar-rived,  
feel like I feel,  
and I thank God I'm a-live.  
please let me know that it's real.  
You're just too  
good to be true.  
Can't take my eyes off of you.  
Par-don the  
G m (Sax)  
C7  
F  
G m  
C7  
F

**Piano Bass Lines:**

Line 1: B, A, G, F, E, D, C, B  
Line 2: B, A, G, F, E, D, C, B  
Line 3: B, A, G, F, E, D, C, B  
Line 4: B, A, G, F, E, D, C, B  
Line 5: B, A, G, F, E, D, C, B  
Line 6: B, A, G, F, E, D, C, B  
Line 7: B, A, G, F, E, D, C, B  
Line 8: B, A, G, F, E, D, C, B  
Line 9: B, A, G, F, E, D, C, B  
Line 10: B, A, G, F, E, D, C, B  
Line 11: B, A, G, F, E, D, C, B  
Line 12: B, A, G, F, E, D, C, B  
Line 13: B, A, G, F, E, D, C, B  
Line 14: B, A, G, F, E, D, C, B  
Line 15: B, A, G, F, E, D, C, B  
Line 16: B, A, G, F, E, D, C, B  
Line 17: B, A, G, F, E, D, C, B  
Line 18: B, A, G, F, E, D, C, B  
Line 19: B, A, G, F, E, D, C, B  
Line 20: B, A, G, F, E, D, C, B  
Line 21: B, A, G, F, E, D, C, B  
Line 22: B, A, G, F, E, D, C, B  
Line 23: B, A, G, F, E, D, C, B  
Line 24: B, A, G, F, E, D, C, B  
Line 25: B, A, G, F, E, D, C, B  
Line 26: B, A, G, F, E, D, C, B  
Line 27: B, A, G, F, E, D, C, B  
Line 28: B, A, G, F, E, D, C, B  
Line 29: B, A, G, F, E, D, C, B  
Line 30: B, A, G, F, E, D, C, B

**Vocal Line 3:**

I love you

34 G m C7 F Maj7  
 ba - by, and if it's quite al - right, I need you ba - by to warm the

37 D m7 G m7 C7 F D7  
 lone-ly night. I love you ba-b-y, trust in me when I say. Oh pret-ty

42 G m C7 F Maj7  
 ba - by, don't bring me down, I pray. Oh pret-ty ba - by, now that I've

45 D m7 G m7 E♭7 C7  
 found you, stay, and let me love you, ba - by, let me love you. You're just too

50 F F Maj7  
 good to be true. Can't take my eyes off of you. You'd be like

54 F 9 B♭  
 heav-en to touch. I wan-na hold you so much. At long last

58 B♭m F  
 love has ar-rived, and I thank God I'm a-live. You're just too

62 G 7/F G °7/F F  
 good to be true. Can't take my eyes off of you. To Coda ♪ D.S. al Coda

66 B♭m6/G F B♭m6/G F  
 Can't take my eyes off of you. Can't take my eyes off of you.

71 G m7 (Sax) C7 F

# Can't Take My Eyes Off Of You

**M**  
Keyboard

(Keyboard)

B $\flat$ °7/B $\flat$

A °7/B $\flat$

B $\flat$

5 B $\flat$ °7/B $\flat$

A °7/B $\flat$

B $\flat$

9 B $\flat$

B $\flat$ Maj7

You're just too

good to be true. — Can't take my eyes off of you. — You'd be like  
way that I stare. — There's noth-ing else to com-pare. — The sight of

13 B $\flat$ 9

E $\flat$

heav - en to touch. — I wan-na hold you so much. At long last  
you leaves me weak. — There are no words left to speak. But if you

17 E $\flat$ m

B $\flat$

love has ar-rived, — and I thank God I'm a - live. — You're just too  
feel like I feel, — please let me know that it's real. —

21 C7/B $\flat$

C $\flat$ °7/B $\flat$

B $\flat$

1.

2.

good to be true. — Can't take my eyes off of you. — Par-don the

S

26 (Keyboard)

F7

B $\flat$

30 C m

F7

B $\flat$

I love you

34 C m F 7 B♭Maj7  
 ba - by, and if it's quite al - right, I need you ba - by to warm the

37 G m7 C m7 F 7 B♭ G 7  
 lone-ly night. I love you ba - by, trust in me when I say. Oh pret-ty

42 C m F 7 B♭Maj7  
 ba - by, don't bring me down, I pray. Oh pret-ty ba - by, now that I've

45 G m7 C m7 A♭7 F 7  
 found you, stay, and let me love you, ba - by, let me love you. You're just too

50 B♭ B♭Maj7  
 good to be true. Can't take my eyes off of you. You'd be like

54 B♭9 E♭  
 heav-en to touch. I wan-na hold you so much. At long last

58 E♭m B♭  
 love has ar-rived, and I thank God I'm a-live. You're just too

62 C7/B♭ C♭7/B♭ B♭ To Coda ♫ D.S. al Coda  
 good to be true. Can't take my eyes off of you.

66 ♫ Coda E♭m6/C B♭ E♭m6/C B♭  
 Can't take my eyes off of you. Can't take my eyes off of you.

71 C m7 (Keyboard) F 7 B♭  
 Can't take my eyes off of you.

Keyboard

Em                    Am                    Em

Can't buy me love, \_\_\_\_\_ love, \_\_\_\_\_

4                    Am                    Dm7                    G

— can't buy me love, \_\_\_\_\_

7                    C7

buy you a dia-mond ring, my friend, if it makes you feel al - right.  
give you all I got to give if you say you love me, too.

10                  F7

— I'll get you an - y - thing, my friend, if it gives, but what I've  
— I may not have a lot to

13                  C7                    G                    F7 N.C.

makes you feel al - right. 'Cause I don't care too much for mon-ey, for  
got I'll give to you.

17                  G7

mon - ey can't buy me love.                    Can't buy me love,

20                  Em                    Am                    C

ev - 'ry - bod - y tells me so. Can't buy me love,

24                  Em                    A m                    Dm7                    G

no, no, no, no!

2  
28 C7

Say you don't need no dia - mond rings, and I'll be sat-is - fied.

32 F7 C

Tell me that you want the kind of things that mon - ey just can't buy.

36 G F7 N.C. To Coda ♫ G7 C

I don't care too much for mon-ey, mon-ey can't buy me love.

41 C (Sax - Adlib)

(Sax - Adlib)

45 F7 C

(Sax - Adlib)

49 G F7 C D.S. al Coda

Can't buy me love,

Φ Coda 53 F7 C Em

mon - ey can't buy me love. Can't buy me love.

56 A m E m A m

love, can't buy me love.

59 D m7 G C

(D m7)

## Can't Buy Me Love

**M**  
Keyboard

1 Can't buy me love, \_\_\_\_\_ A m D m A m  
 4 D m G m7 C  
 7 F7 buy you a dia-mond ring, my friend, if it makes you feel al - right.  
 give you all I got to give if you say you love me, too.

10 B♭7 I'll get you an - y - thing, my friend, if it give, but what I've  
 I may not have a lot to

13 F7 C B♭7 N.C.  
 makes you feel al - right. 'Cause I don't care too much for mon-ey, for  
 got I'll give to you.

17 C7 1. F 2. F  
 mon - ey can't buy me love. I'll Can't buy me love,

20 A m D m F ev - 'ry - bod - y tells me so. Can't buy me love,  
 no, no, no, no!

24 A m D m G m7 C

The musical score consists of six staves of music for a keyboard instrument. The first three staves are in common time (4/4), while the remaining three staves are in 2/4 time. The key signature is one flat (F#). The score includes lyrics for each staff, corresponding to the chords indicated above the staff. Chords include Am, Dm, Gm7, C, F7, Bb7, and a section labeled 'Bb7 N.C.' (No Change). Measure numbers are provided at the beginning of each staff, and measure lines are marked with vertical dashes. The lyrics describe the theme of love not being bought by material possessions like diamonds or money.

2  
28 F7

Say you don't need no dia - mond rings, and I'll be sat-is - fied.

32 B♭7 F

Tell me that you want the kind of things that mon-ey just can't buy.

36 C B♭7 N.C. To Coda ♫ C7 F

I don't care too much for mon-ey, mon-ey can't buy me love.

41 F (Keyboard - Adlib)

45 B♭7 F

Can't buy me love.

49 C B♭7 F D.S. al Coda

Can't buy me love.

53 ♫ Coda B♭7 F A m

mon - ey can't buy me love. Can't buy me love.

56 D m A m D m

love, can't buy me love.

59 G m7 C F

## It's Not For Me To Say

F

Keyboard

B<sup>b</sup> (Sax)

5 Cm Cm7 F9 F7(b9) B<sup>b</sup>maj7 B<sup>b</sup>6 B<sup>b</sup>maj7 B<sup>b</sup>6 Cm Cm7 F7 It's  
not for me to say \_\_\_\_\_ you love me, \_\_\_\_\_ it's not for me to say \_\_\_\_\_

10 F9 F9/E<sup>b</sup> B<sup>b</sup>/D G7/B<sup>b</sup> G7(b9) Cm Cm7/B<sup>b</sup> Cm6/A D7(b9)  
you'll al-ways care. \_\_\_\_\_ Oh, but here for the mo-ment I can hold you

15 Gm D7 Gm7 D/F<sup>#</sup> Bm7 Em7 A7 D maj7 D 6 Cm7 F7  
fast \_\_\_\_\_ and press your lips to mine \_\_\_\_\_ and dream that love will last. As

21 Cm Cm7 F9 F7(b9) B<sup>b</sup>maj7 B<sup>b</sup>6 Fm7  
far as I can see, \_\_\_\_\_ this is heav - en. \_\_\_\_\_ And speak-ing just for me, \_\_\_\_\_

26 B<sup>b</sup>7 B<sup>b</sup>7(#5) E<sup>b</sup>E<sup>b</sup>maj7 E<sup>b</sup>6 E<sup>b</sup> E<sup>b</sup>6 E<sup>b</sup>maj7 E<sup>b</sup>m6 Cm7(b5) B<sup>b</sup>/F Dm7(b5)  
it's sure to share. \_\_\_\_\_ Per-haps the glow of love will grow with ev'-ry pass-ing day,

32 1 G7 G7(b9) C7 C aug F9 F aug B<sup>b</sup>6 B<sup>b</sup>maj7B<sup>b</sup>6 Cm7 F7 (Sax)  
or we may nev-er meet a gain, but then it's not for me to say.

37 2 G7 G7(b9) Cm A<sup>b</sup>/C F9/A F9 F aug B<sup>b</sup>6 B<sup>b</sup>maj7 B<sup>b</sup>6 B<sup>b</sup>maj7  
or we may nev-er meet a-gain, but then it's not for me to say. \_\_\_\_\_

## It's Not For Me To Say

M

Keyboard

(Keyboard)

**Keyboard Chords:**

- Staff 1: E♭, Fm7, B♭7, E♭, Fm7, B♭7
- Staff 2: Fm, Fm7, B♭9, B♭7(b9), E♭maj7, E♭6, E♭maj7, E♭6, Fm, Fm7
- Staff 3: B♭9, B♭9/A♭, E♭/G, C7/E♭, C7(b9), Fm, Fm7/E♭, Fm6/D, G7(b9)
- Staff 4: Cm, G7, Cm7, G/B, Em7, Am7, D7, Gmaj7 G6, Fm7 B♭7
- Staff 5: Fm, Fm7, B♭9, B♭7(b9), E♭maj7, E♭6, B♭m7
- Staff 6: E♭7, E♭7(#5), A♭A♭maj7, A♭6, A♭, A♭6, A♭maj7, A♭m6, Fm7(b5), E♭/B♭, Gm7(b5)
- Staff 7: 1 C7, C7(b9), F7, F aug, B♭9, B♭aug, E♭E♭maj7, Fm7, B♭7
- Staff 8: 2 C7, C7(b9), Fm, D♭/F, B♭9/D, B♭9, B♭aug, E♭E♭maj7, E♭6E♭maj7

**Lyrics:**

not for me to say — you love me, — it's not for me to say —  
 — you'll al-ways care. — Oh, but here for the mo-ment I can hold you  
 fast — and press your lips to mine — and dream that love will last. As  
 far as I can see, — this is heav - en. — And speak-ing just for me,  
 — it's sure to share. — Per-haps the glow of love will grow with ev'-ry passing day,  
 — or we may nev-er meet a gain, but then it's not for me to say.  
 — or we may nev-er meet a-gain, but then it's not for me to say.

## VOCAL DUET

Last revised: 2019.05.08  
Blowin' In The Wind

CAP09

C D G Em Keyboard

5 C D G

9 G C G

9 How many roads must a man walk down before they

14 C Am D D7 G C G

14 call him a man? How many seas must a white dove

20 Em G C Am D D7

20 sail before she sleeps in the sand?

25 G C G

25 How many times must the cannon balls fly before they're for -

30 C Am D D7 C D G

30 ev - er banned? The an - swer, my friend, is blowing in the wind.

2  
36 Em C D7 G

41 G C G C Am D D7

(F) How man-y years can a mountain ex - ist be - fore it is washed to the sea? —

49 G C G Em G

How man-y years can some peo - ple ex - ist be - fore they're al -

54 C Am D D7 G C G

lowed to be free? How man-y times can a man turn his

60 C Am D D7

head and pre - tend that he just does-n't see? The

65 C D G Em

an - swer, my friend, is blow-ing in the wind. The

69 C D7 G

an - swer is blow-ing in the wind. —

73 G C G C Am

73 How man-y times must a man look up, before he can see the

79 D D7 G C G Em

79 sky? How man-y ears must one man have be-

85 G C Am D D7 G C

85 fore he can hear peo-ple cry? How man-y deaths will it.

91 G C Am D D7

91 take till he knows that too man-y peo - ple have died? The

97 C D G Em C

97 an - swer, my friend, is blow-ing in the wind. The an - swer is

102 D7 G (Keyboard) D7

102 blow-ing in the wind.

107 G C D7 G

107 The an - swer is blow-ing in the wind.

SAMBA RHYTHM

## Our Day Will Come

**F**

Keyboard

(Sax) C A m

5 C E♭7 D m7 G7  
Our day will come, and we'll have ev - 'ry - thing.

13 C E♭7 D m7 G7  
We'll share the joy fall - ing in love can bring.

21 G m7 C7 F Maj7 (Sax)  
No one can tell me that I'm too young to know. |

29 F m7 (Sax) E m7 E♭7 D m7 G7  
love you so, and you love me.

37 C E♭7 D m7 G7  
Our day will come if we just wait a while.

45 C E♭7 D m7 G7  
No tears for us, think love and wear a smile.

53 G m7 C7 F Maj7 F7  
Our dreams have mag-ic be - cause we'll al - ways stay in love this way

61 C A m D m7 G7 C  
Our day will come.

The score consists of two staves. The top staff is for the piano, showing a treble clef, common time, and a basso continuo line. The bottom staff is for the voice, also in common time. Chords are indicated above the staff at measures 5, 13, 21, 29, 37, 45, 53, and 61. Measure numbers are placed to the left of the staves. The vocal part includes lyrics and some melodic lines. Measure 21 features a saxophone part. Measures 29 and 53 show a piano solo. Measures 61 show a return to the piano's basso continuo line.

69 C (Sax) E♭7 D m7 G7

A musical staff in common time with a treble clef. It shows four measures of music. The first measure has a single note on the second line. The second measure has two notes: one on the fourth line and one on the second line. The third measure has a single note on the second line. The fourth measure has two notes: one on the fourth line and one on the second line.

77 C E♭7 D m7 G7

A musical staff in common time with a treble clef. It shows four measures of music. The first measure has a single note on the second line. The second measure has two notes: one on the fourth line and one on the second line. The third measure has a single note on the second line. The fourth measure has two notes: one on the fourth line and one on the second line.

85 G m7 C 7 F Maj7 F 7

A musical staff in common time with a treble clef. It shows four measures of music. The first measure has a single note on the second line. The second measure has two notes: one on the fourth line and one on the second line. The third measure has a single note on the second line. The fourth measure has two notes: one on the fourth line and one on the second line.

Our dream shave mag-ic be - cause we'll al - ways stay in love this way

93 C A m D m7 G7 C

A musical staff in common time with a treble clef. It shows five measures of music. The first measure has a single note on the second line. The second measure has two notes: one on the fourth line and one on the second line. The third measure has a single note on the second line. The fourth measure has two notes: one on the fourth line and one on the second line. The fifth measure has a single note on the second line.

101 C A m D m7 G7 C

A musical staff in common time with a treble clef. It shows five measures of music. The first measure has a single note on the second line. The second measure has two notes: one on the fourth line and one on the second line. The third measure has a single note on the second line. The fourth measure has two notes: one on the fourth line and one on the second line. The fifth measure has a single note on the second line.

109 C A m D m7 G7 C

A musical staff in common time with a treble clef. It shows five measures of music. The first measure has a single note on the second line. The second measure has two notes: one on the fourth line and one on the second line. The third measure has a single note on the second line. The fourth measure has two notes: one on the fourth line and one on the second line. The fifth measure has a single note on the second line.

## SAMBA RHYTHM

# Our Day Will Come

M

## Keyboard

(Keyboard) E♭ C m Keyboard

5 E♭ G♭7 F m7 B♭7  
Our day will come, and we'll have ev - 'ry - thing.

13 E♭ G♭7 F m7 B♭7  
We'll share the joy fall - ing in love can bring.

21 B♭m7 E♭ A♭Maj7 (Keyboard)  
No one can tell me that I'm too young to know. |

29 A♭m7 (Keyboard) G m7 G♭7 F m7 B♭7  
love you so, and you love me.

37 E♭ G♭7 F m7 B♭7  
Our day will come if we just wait a while.

45 E♭ G♭7 F m7 B♭7  
No tears for us, think love and wear a smile.

53 B♭m7 E♭ A♭Maj7 B♭7  
Our dreams have mag-ic be - cause we'll al - ways stay in love this way

61 E♭ C m F m7 B♭7 E♭  
Our day will come.

69      E♭ (Keyboard)      G♭7      F m7      B♭7

A musical staff in G clef, 2/4 time, with a key signature of one flat. It shows four chords: E♭ (Keyboard), G♭7, F m7, and B♭7. The notes are quarter notes.

77      E♭      G♭7      F m7      B♭7

A musical staff in G clef, 2/4 time, with a key signature of one flat. It shows four chords: E♭, G♭7, F m7, and B♭7. The notes are quarter notes.

85      B♭m7      E♭      A♭Maj7      A♭7

A musical staff in G clef, 2/4 time, with a key signature of one flat. It shows four chords: B♭m7, E♭, A♭Maj7, and A♭7. The notes are quarter notes. The lyrics "Our dreams have mag-ic be-cause we'll al - ways stay in love this way" are written below the staff.

Our dreams have mag-ic be-cause we'll al - ways stay in love this way

93      E♭      C m      F m7      B♭7      E♭

A musical staff in G clef, 2/4 time, with a key signature of one flat. It shows five chords: E♭, C m, F m7, B♭7, and E♭. The notes are quarter notes. The lyrics "Our day \_\_\_\_\_ will \_\_\_\_\_ come." are written below the staff.

Our day \_\_\_\_\_ will \_\_\_\_\_ come.

101      E♭      C m      F m7      B♭7      E♭

A musical staff in G clef, 2/4 time, with a key signature of one flat. It shows five chords: E♭, C m, F m7, B♭7, and E♭. The notes are quarter notes. The lyrics "Our day \_\_\_\_\_ will \_\_\_\_\_ come." are written below the staff.

Our day \_\_\_\_\_ will \_\_\_\_\_ come.

109      E♭      C m      F m7      B♭7      E♭

A musical staff in G clef, 2/4 time, with a key signature of one flat. It shows five chords: E♭, C m, F m7, B♭7, and E♭. The notes are quarter notes. The lyrics "Our day, \_\_\_\_\_ our day will come." are written below the staff.

Our day, \_\_\_\_\_ our day will come.

## VOCAL DUET

## My Girl

(Add keyboard)

Keyboard

(Bass - As written) (M) I've got

5 F B♭ F B♭ sun-shine on a cloud - y day. When it's

9 F B♭ F B♭ cold out - side I've got the month of May.

13 F Gm B♭ C F Gm B♭ C I guess you'd say, "What can make me feel this way?"

17 F Gm F/C C7 N.C. Gm C7 (F) (M) My girl. (F) My girl, my girl. (M) Talk-in' 'bout my girl. My girl! (M) I've got

21 F B♭ F B♭ so much hon - ey, the bees en- vy me. I've got a

(Bass-As written)

25 F B♭ F B♭ sweet-er song than the birds in the trees. Well,

2  
29 F Gm B<sub>b</sub> C F Gm B<sub>b</sub> C

I guess you'd say, "What can make me feel this way?"

33 F Gm (F) C7 N.C. Gm C7  
(M) F/C C7 N.C. Gm C7

My girl. (F) My girl, my girl. (M) Talk-in' 'bout my girl. My girl!

37 N.C. (Add keyboard) (Keyboard)

37 (Bass-As written)

41 F B<sub>b</sub> F B<sub>b</sub>

45 Gm C C/B<sub>b</sub> A<sub>m</sub> D (M) I don't

49 G C G C

need no mon - ey, for - tune, or fame. I got

53 G C G C

all the rich-es, ba - by one man can claim. Well,

57 G Am C D G Am C D 3

I guess you'd say, "What can make me feel this way?"

61 G Am G/D D7 N.C. Bm D/A  
(F) (M)

My girl. (F) My girl, my girl. (M) Talk - in' 'bout my girl. My girl! (F) Talk-in' 'bout

65 G maj7

my girl.

65 I got sun - shine on a cloud - y day. My

67 A m7 D C Bm D/A

Talk - in' 'bout

67 girl! I've ev - en got the month of May with

69 G maj7 A m7 Bm D/A

Talk - in' 'bout

69 my girl. talk - in' 'bout talk - in' 'bout

71 G maj7 A m7 rit. Bm D/A C (Keyboard & Guitar) G

my girl. Talk - in' 'bout my girl.

71 my girl. talk - in' 'bout talk - in' 'bout my girl.

## VOCAL DUET

## Mustang Sally

F7

Keyboard

(M) Mus-tang Sal - ly, \_\_  
guess you bet-ter slow that Mus-tang down.  
Mus-tang Sal - ly now ba - by,  
guess you bet-ter slow that Mus-tang down.  
You been run-nin' all o-ver town, Ooo, I guess you got-ta put your flatfeet  
on the ground.  
(M) All you wan-na do is ride\_\_ a-round, Sal-ly. (F) Ride, Sal-ly\_\_ ride.  
(M) All you wan-na do is ride\_\_ a-round, Sal-ly. (F) Ride, Sal-ly\_\_ ride.  
(M) All you wan-na do is ride\_\_ a - round, Sal - ly. (F) Ride Sal-ly ride.  
(M) All you wan-na do is ride\_\_ a-round, Sal-ly. (F) Ride, Sal-ly\_\_ ride.

2

45 C7 B B $\flat$

(M) One of these ear-ly morn - nings, I'm gon-na be wi-pin' those weep-in' eyes,

49 F7

yeah.

53 F7

bought you a brand new Mus-tang, it was a nine-teen six-ty five.

57

Now, you come a-round to sig-ni-fy the wom-an. Girl, you won't, you won't  
let me ride. Must-tang Sal-ly now ba - by,

60 B $\flat$ 7

guess you bet-ter  
slow that Mus-tang down.

64 F7

You been  
runnin' all o-ver town, Ooo, I guess you got-ta put your flat feet

69 C7 B $\flat$ N.C.

on the ground.

73 F7

on the ground.

77 F7

(M) All you wan-na do is ride a-round, Sal-ly. (F) Ride, Sal-ly ride.

81

(M) All you wan-na do is ride a-round, Sal-ly. (F) Ride, Sal-ly ride.

85 B♭7

(M) All you wan-na do is ride a-round, Sal-ly. (F) Ride, Sal-ly ride.

89 F7

(M) All you wan-na do is ride a-round, Sal-ly. (F) Ride, Sal-ly ride.

93 C7 B B♭7

(M) One of these ear-ly morn - nings, I'm gon-na be wi-pin' those weep-in' eyes,  
yeah.

F7

Those weep - in' eyes,

101 F7

oh yeah, ba-by, those weep-in' eyes. Those weep-in' eyes,

105 B♭7 F7

yeah, yeah, oh, those weep-in' eyes. Those weep-in' eyes,

109 C7 B♭7 F7

those weep - in' eyes, those weep - in' eyes.

VOCAL ONLY

## What A Wonderful World

Keyboard

F G m F G m7 C7  
2  
I see

3 F 6 A m7 B♭Maj7 A m7 G m7 F Maj7  
I see them bloom  
trees of green, red roses, too.  
skies of blue, and clouds of white,  
the bright blessed day,

6 E m7(♭5) A 7(♭9) D m7 D♭7  
for me and you, and I think to myself,  
the sacred night,

8 G m7 C7 1. F Maj7 F 6 G m7 C7  
2  
"What a wonderful world." I see

11 2. F 6 B♭7 F 6  
The  
world."

13 G m7 C7 F Maj7  
are  
colors of the rainbow so pretty in the sky

15 G m7 C7 F Maj7  
I see  
also on the faces of the people passing by.

2

17 D m7 A m7 D m7 A m7

friends \_\_\_\_\_ shaking hands \_\_\_\_\_ saying "How \_\_\_\_\_ do you do."

19 D m7 D7(b9) G m7 F#7 C7 2

They're \_\_\_\_\_ real - ly say - ing, \_\_\_\_\_ "I love you." I hear

21 F 6 A m7 B♭Maj7 A m7 G m7 F Maj7 3

ba - bies cry, I \_\_\_\_\_ watch them grow. They'll learn so much more

24 E m7(b5) A 7(b9) D m7 D♭7 G m7 C7 To Coda Φ 3

than I'll ev-er know, and I think to my-self, \_\_\_\_\_ "What a won-der-ful

27 F 6 B♭7 F G m7 C7 D.S. al Coda 2

world." \_\_\_\_\_ (Keyboard)

29 Φ Coda A 13 A 7#5 D 9sus4 D7(b9) G m7

world." \_\_\_\_\_ Yes, I think to my - self, \_\_\_\_\_

32 C 9sus4 C7 3 F 6 B♭ F 6

"What a won - der - ful world." \_\_\_\_\_

# What The World Needs Now Is Love

F

Fm7                    Bbm7                    Fm7                    Bbm7      N.C.      Keyboard

5                    Fm7                    Bbm7                    Fm7                    Bbm7      N.C.      Keyboard

9                    Gb6                    Gb                    Fm                    Ab7

13                    Fm7                    Bbm7                    Fm7                    Bbm7

17                    Gb6                    Gb                    F                    F7

21                    Bbm7

25                    Abm7                    Db<sup>6</sup>                    Gbmaj7<sub>3</sub>                    Gb6

29                    Abm7                    Db<sup>6</sup>                    Gbmaj7<sub>3</sub>                    Bbm7<sub>3</sub>

33                    Eb7

1.  
Ab9

Ebm7/Ab

2  
36

2.  
A<sub>b</sub>9

know. What the

40 F<sup>#</sup>m7 B m7 F<sup>#</sup>m7 B m7

world needs now is love, sweet love.

44 G 6 G F<sup>#</sup>m A 7

It's the on - ly thing that there's just too lit - tle of. What the

48 F<sup>#</sup>m7 B m7 F<sup>#</sup>m7 B m7

world needs now is love, sweet love.

52 G 6 G F<sup>#</sup>m7

No, not just for some Oh, but just for

56 G maj7 A 7 D N.C.  
(Sax)

ev - 'ry, ev - 'ry one.

60 F<sup>#</sup>m7 B m7 F<sup>#</sup>m7 B m7 F<sup>#</sup>m7 B m7 F<sup>#</sup>m7

What the world needs now is love, sweet

67 B m7 F<sup>#</sup>m7 B m7 F<sup>#</sup>m7 B m7 F<sup>#</sup>m7

love. What the world needs now is love, sweet love. What the world needs

73 B m7 F<sup>#</sup>m7 B m7 (Sax) F<sup>#</sup>m7 B m7 F<sup>#</sup>m7 B m7

now is love, sweet love.

80 F<sup>#</sup>m7 B m7 F<sup>#</sup>m7 B m7 F<sup>#</sup>m7 B m7 D

# What The World Needs Now Is Love

**M**

Keyboard

G#m7 C#m7 G#m7 C#m7 N.C.



5 world needs now is love, sweet love.

9 A6 A G#m B7

13 G#m7 C#m7 G#m7 C#m7

17 A6 A G# G#7

21 C#m7

25 Bm7 E<sup>6</sup> A maj7<sub>3</sub> A6

29 Bm7 E<sup>6</sup> A maj7<sub>3</sub> C#m7<sub>3</sub>

33 F#7

1. B9 F#m7/B

till if the end you want of to time. What the

2 36 2.  
B9 C9  
know \_\_\_\_\_ What the

40 A m7 D m7 A m7 D m7  
world needs now is love, sweet love.

44 Bb6 Bb A m C7  
It's the on - ly thing that there's just too lit - tle of. What the

48 A m7 D m7 A m7 D m7  
world needs now is love, sweet love.

52 Bb6 Bb A m7  
No, not just for some Oh, but just for

56 Bbmaj7 C7 F N.C.  
(Keyboard)  
ev - 'ry, ev - 'ry one.

60 A m7 D m7 A m7 D m7 A m7 D m7 A m7  
What the world needs now is love, sweet

67 D m7 A m7 D m7 A m7 D m7 A m7  
love. What the world needs now is love, sweet love. What the world needs

73 D m7 A m7 D m7 (Keyboard) A m7 D m7 A m7 D m7  
now is love, sweet love.

80 A m7 D m7 A m7 D m7 A m7 D m7 A m7 D m7 F

# Days Of Wine And Roses

F

Bossa Nova Beat

Keyboard

The musical score consists of ten staves of music. The first staff shows a Bossa Nova beat pattern with chords B♭, F7(♯5), Fm, F7(♯5), B♭, F7(♯5), Fm, and F7(♯5). The second staff begins with the lyrics "The days of wine and roses," with chords B♭maj7, A♭7, G7(♭5), G9, Cm7, and The. The third staff continues with "like a child at play," with chords E♭m6, A♭7, Dm7, Gm7, and Cm7. The fourth staff begins with "Through the meadow-land and toward a closing door, a," with chords F7, A m7(♭5), D7, Gm7, C7, Cm7, and F7. The fifth staff continues with "door marked ne - ver - more that was - n't there be - fore. The," with chords B♭maj7, A♭7, G7(♭5), G9, Cm7, and The. The sixth staff begins with "lone - ly night dis - clos - es just a pas - sing breeze filled with," with chords E♭m6, A♭7, Dm7, Gm7, Gm7/F, and E m7(♭5). The seventh staff continues with "mem-o - ries of the gol - den smile that in - tro-duced me to," with chords E♭m6, A♭7, Dm7, Gm7, Gm7/F, and E m7(♭5). The eighth staff begins with "the days of wine and ros - es and you.," with chords A 7(♭9), Dm7, Gm7, 1. Cm7, F7, B♭, Cm7, F7(♯5), and (Sax). The ninth staff continues with "the ro - ses, the days of wine and ros - es, the," with chords 2. Cm7, A 7(♭9), Dm7, Gm7, Cm7, F7, B♭, F7(♯5), Fm, and F7(♯5). The tenth staff concludes with "the days of wine and ros-es and you." with chords Dm7, Gm7, Cm7, F7, B♭, F7(♯5), Fm, and B♭.

# Days Of Wine And Roses

**M**  
Keyboard

Bossa Nova Beat

The musical score consists of ten staves of music, each with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4 throughout. The vocal melody is on the top staff, with lyrics written below it. Chords are indicated above the staff or by Roman numerals below it. A piano accompaniment is provided on the other staves, featuring harmonic progressions and bass lines.

**Chords and Progressions:**

- Staff 1: E♭maj7, D♭7, C7(b5), C9, Fm7, The
- Staff 2: days, of wine and ros - es, laugh and run a - way
- Staff 3: A♭m6, D♭7, Gm7, Cm7
- Staff 4: like a child at play. Through the mea-dow-land and toward a clos-ing
- Staff 5: Fm7, B♭7, Dm7(b5), G7, Cm7, F7, Fm7, B♭7
- Staff 6: door, a door marked ne-ver - more that was-n't there be - fore. The
- Staff 7: E♭maj7, D♭7, C7(b5), C9, Fm7
- Staff 8: lone - ly night dis - clos - es just a pas-sing breeze filled with
- Staff 9: A♭m6, D♭7, Gm7, Cm7, Cm7/B♭, A m7(b5)
- Staff 10: mem-o - ries of the gol - den smile that in - troduced me to
- Staff 11: D 7(b9), Gm7, Cm7, 1. Fm7, B♭7, E♭, Fm7, B♭7(#5) (Sax)
- Staff 12: the days of wine and ros - es and you.
- Staff 13: 2. Fm7, D 7(b9), Gm7, Cm7, Fm7, D 7(b9)
- Staff 14: ro - ses, the days of wine and ros - es, the
- Staff 15: Gm7, Cm7, Fm7, B♭7, E♭, B♭7(b5), B♭m, B♭7(#5), E♭
- Staff 16: days of wine and ros-es and you.



2

38 B<sup>b</sup> (Keyboard) F7  
I can be han - dy chang-ing a fuse when your lights have gone.  
Send me a post-card, drop me a line stat - ing point of view.  
N.C.

42 F7 B<sup>b</sup>  
Your can knit a sweater by the fire \_\_\_\_ side, Sun-day morning, go for a ride.  
In - di-cate pre-cise - ly what you mean to say, yours sin-cere - ly wast-ing a way.

46 B<sup>b</sup> B<sup>b</sup> 7 E<sup>b</sup>  
Do - ing the gar - den, dig-ging the weeds, who could ask for more?  
Give me your an - swer, fill in the form mine for - ev - er more.

50 E<sup>b</sup> G<sup>b</sup>7(5)/E B<sup>b</sup>/F G7 C9 F7 To Coda B<sup>b</sup>  
Will you still need me, will you still feed me, When I'm six - ty four?

54 G m F G m  
Ev' ry sum-mer we can rent a house-boat on Lake Pow-ell, that will be great fun!

58 D G m C m  
We shall scrimp and save; Grandchild-ren on your knee;

66 E<sup>b</sup> F (Keyboard) B<sup>b</sup> F D.S. al Coda  
Ve - ra, Chuck, and Dave. Pratt.

71 B<sup>b</sup> (Keyboard) E<sup>b</sup> F7 B<sup>b</sup>  
four? Ho!

VOCAL DUET

## Little Old Lady From Pasadena

(Give Pitch)      Keyboard

1 (F) It's the lit - tle old la - dy from Pas-a - de - na. (M) The

5 E♭ lit - tle old la - dy from Pas-a - de - na (F) Go Gran-ny, go Gran-ny,

8 A♭ E♭ go Gran-ny, go! (M) has a pret - ty lit - tle flow - er bed of white gar - den - ias.

11 B♭ F7 B♭7 E♭ C m (F) Go Gran-ny, go Gran-ny, go Gran-ny, go! (M) But parked in a rick - et - y old

14 A♭ F m D♭ B♭ F7 B♭7 — gar - age is a brand new shin - y red sup - er stocked Dodge. And

18 E♭ ev - 'ry bod - y's say - in' that there's no - bod - y mean - er than the lit - tle old lad - y from

21 A♭ Pas - a - de - na. She drives real fast and she drives real hard. She's the

24 E♭ F♯ /E♯ /D♯ /C♯ ter - ror of Col - o - rad - o Boul - e - vard. It's the lit - tle old la - dy from

27 B♭7 To Coda ♀ Pas - a - de - na. If you

30 E♭

see her on the street, don't try to choose her. (F) Go Gran-ny, go Gran-ny,

33 A♭ E♭ E♭

go Gran-ny, go! (M) You might drive a go - er, but you'll nev-er lose her.

36 B♭ F 7 B♭7 E♭ C m

Go Gran-ny, go Gran-ny, go Gran-ny, go! (M) Well, she's gon-na get a tick-et now,

39 A♭ F m D♭ B♭ F 7 B♭7 **D.S. al Coda**

soon-er or la - ter, 'cause she can't keep her foot off the ac-cel-er-a tor. And

**Coda**

43 A (Keyboard) F

(F) Go Gran-ny, go Gran-ny,

48 B♭ F (Keyboard) C

go Gran-ny, go! (F) Go Gran-ny, go Gran-ny,

52 G 7 C 7 F D m B♭

go Gran-ny, go! (M) The guys come to race her from miles a-round. but she'll

55 G m E♭ C G 7 C 7

give 'em a length, then she'll shut 'em down And

58 F

60

62 B♭

64 F

66 G♯ /F♯ /E♯ /D♯ D♭7

69 D♭

71 A♭ E♭7 A♭

73 D♭ G♭ G°7

75 D♭ E♭m A♭7 D♭ G♭ D♭

## I've Gotta Be Me

F

Keyboard

E♭

5 E♭maj7 E♭6 Fm7 B♭7 Wheth-er I'm  
right, live, or wheth-er I'm wrong, wheth-er I  
not mere-ly sur-vive! And I won't

9 Fm7 B♭7 E♭maj7 E♭6 N.C.  
find give up this dream in this world or nev-er be - long, I got-ta be  
of life that keeps me a - live. I got-ta be

13 A♭ Gm7 A♭ Gm7  
me! I've got - ta be me! What else can I  
me! I've got - ta be me! The dream that I

17 1. A♭ Gm/B♭ Cm7 A♭maj7/E♭ Fm7 B♭7 N.C.  
be but what I am? want to

21 2. A♭ Gm/B♭ Fm7 B♭7 E♭ N.C.  
see Dm7 makes me what Cm I am. That far B♭7 a - way

25 prize, E♭maj7 a world of suc - cess, A♭maj7 is wait-ing for me if I heed the  
Gm7

31 E♭maj7 E♭6 N.C. A♭6 N.C.  
call. Cm7 N.C. won't set - tle down, F7 won't set - tle for less  
B♭7 N.C.

36 as long as there's a chance that I can have it all. Mi go it a -

2  
41 E♭maj7 E♭6 Fm7 B♭7  
lone, \_\_\_\_\_ that's how it must be. I can't be

45 Fm7 B♭7 E♭maj7 E♭6 N.C.  
right for some-bod - y else if I'm not right for me. got-ta be

49 A♭ Gm7 A♭ Gm7  
free, \_\_\_\_\_ I've got - ta be free, \_\_\_\_\_ dar - ing to

53 A♭ Gm7 A♭ Fm7 E♭ B7  
try, to do it or die, I've got - ta be me. I'll go it a -

57 E maj7 E6 F♯m7 B7  
lone, \_\_\_\_\_ that's how it must be. I can't be

61 F♯m7 B7 E maj7 E6 N.C.  
right for some-bod - y else if I'm not right for me. got-ta be

65 A G♯m7 A G♯m7  
free, \_\_\_\_\_ I've just got - ta be free, \_\_\_\_\_ dar-ing to

69 A G♯m7 A F♯m7 A F♯m7 A F♯m7  
try, to do it or die, \_\_\_\_\_ I

73 A F♯m7 B7 E A E A E  
got - ta be me! \_\_\_\_\_

## I've Gotta Be Me

**M**  
Keyboard

A $\flat$

5 A $\flat$ maj7 A $\flat$ 6 B $\flat$ m7 E $\flat$ 7 Wheth-er I'm  
right, live, or wheth-er I'm wrong, live! And I won't  
give up this dream of life that keeps me a - live. I got-ta be  
me! I've got - ta be me! What else can I want to be but what I am? That far a - way  
see makes me what I am. That far a - way  
prize, a world of suc - cess, is wait-ing for me if I heed the  
call. I won't set - tle down, I won't set - tle for less as long as there's a chance that I can have it all. I'll go it a-'.

9 B $\flat$ m7 E $\flat$ 7 A $\flat$ maj7 A $\flat$ N.C.  
find a place in this world or nev - er be - long,  
give up this dream of life that keeps me a - live. I got-ta be  
me! I've got - ta be me! What else can I want to be but what I am? That far a - way  
see makes me what I am. That far a - way  
prize, a world of suc - cess, is wait-ing for me if I heed the  
call. I won't set - tle down, I won't set - tle for less as long as there's a chance that I can have it all. I'll go it a-'.

13 D $\flat$  Cm7 D $\flat$  Cm7  
me! I've got - ta be me! What else can I want to be but what I am? That far a - way  
see makes me what I am. That far a - way  
prize, a world of suc - cess, is wait-ing for me if I heed the  
call. I won't set - tle down, I won't set - tle for less as long as there's a chance that I can have it all. I'll go it a-'.

17 1. D $\flat$  Cm/E $\flat$  Fm7 D $\flat$ maj7/A $\flat$  B $\flat$ m7 E $\flat$ 7 N.C.  
be but what I am? want to  
2. D $\flat$  Cm/E $\flat$  B $\flat$ m7 E $\flat$ 7 A $\flat$  N.C.  
see makes me what I am. That far a - way  
Gm7 C7 Fm B $\flat$ m E $\flat$ 7  
prize, a world of suc - cess, is wait-ing for me if I heed the  
Abmaj7 Ab6 N.C. Dbmaj7 D6 N.C. Cm7  
call. I won't set - tle down, I won't set - tle for less as long as there's a chance that I can have it all. I'll go it a-'.

25 Fm7 N.C. Fm7 B $\flat$ 7 B $\flat$ m7 E $\flat$ 7 N.C.  
as long as there's a chance that I can have it all. I'll go it a-

2  
41 A<sup>b</sup>maj7 A<sup>b</sup>6 B<sup>b</sup>m7 E<sup>b</sup>7  
lone, that's how it must be. I can't be

45 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup>maj7 A<sup>b</sup>6 N.C.  
right for some-bod - y else if I'm not right for me. I got-ta be

49 D<sup>b</sup> Cm7 D<sup>b</sup> Cm7  
free, I've got - ta be free, dar - ing to

53 D<sup>b</sup> Cm7 D<sup>b</sup> B<sup>b</sup>m7 A<sup>b</sup> E7  
try, to do it or die, I've got - ta be me. I'll go it a -

57 A maj7 A 6 B m7 E 7  
lone, that's how it must be. I can't be

61 B m7 E 7 A maj7 A 6 N.C.  
right for some-bod - y else if I'm not right for me. I got-ta be

65 D C<sup>#</sup>m7 D C<sup>#</sup>m7  
free, I've just got - ta be free, dar - ing to

69 D C<sup>#</sup>m7 D B m7 D B m7 D B m7  
try, to do it or die, I

73 D B m7 E 7 A D A D A  
got - ta be me! I

(Give Pitch)

## Penny Lane

3 E♭ 3 C m 3 F m7 3 B♭7 3

In Pen-ny Lane, there is a bar - ber show-ing pho-to-graphs of ev'-ry head

3 E♭ 3 C m 3 E♭m7 3 C m7(b5)

he's had the pleasure to have known. And all the peo-ple that come and go

6 B Maj7 B♭ B♭sus4 B♭ 3 E♭ 3 C m 3

stop and say hel-lo. On the cor-ner a bank-er with a mo-

10 F m7 B♭7 3 E♭ 3 C m 3 E♭m7 3

- ter car. The lit-tle child - ren laugh at him be-hind his back. And the

13 C m7(b5) B Maj7 B♭sus4 A♭ 3

bank-er ne-ver wears a mac in the pour-ing rain. Ver-y strange. Pen-ny

17 D♭ F m7 G♭ D♭

Lane is in my ears and in my eyes. There be-neath the blue

22 F m7 G♭ B♭ B♭7 3

sub - ur - ban skies I sit. And mean - while back in Pen - ny Lane

25 E♭ 3 C m 3 F m7 3 B♭7 3

there is a fire - man with an ho - ur glass. And in his pock -

27 E♭ 3 C m 3 E♭m7 3 C m7(b5)

- et is the por-trait of the queen. He likes to keep his fire en-gine clean.

30 B Maj7 B♭ B♭sus4 B♭

It's a clean mach - ine.

33 E♭ (Sax) C m F m7 B♭7

35 E♭ C m E♭m7 E♭m/C 3

38 B B♭ A♭ 3 Pen-ny

41 D♭ F m7 G♭ D♭  
Lane is in my ears— and in my eyes.— Full of fish

46 F m7 G♭ B♭ B♭7 3  
— and fing - er pies— in sum - mer. Mean - while back be - hind the shel -

49 E♭ 3 C m 3 F m7 3 B♭7 3  
- ter in the mid - dle of the round-a - bout. The pret - ty nurse

51 E♭ 3 C m 3 E♭m7 3 C m7(♭5) 3  
— is sell-ing pop-pies from a tray. Any though she feels as if she's in a play,

54 B Maj7 B♭ B♭sus4 B♭ 3  
she's in an - y - way. In Pen-ny

57                    E♭                    C m                    F m7                    B♭7                    3  

Lane the bar - ber shaves an - oth - er cus - to - mer. We see the bank-

59                    E♭                    C m                    E♭m7                    C m7(♭5)                    3  

- er sit-ting wait - ing for a trim. And then the fire - man rush-es in

62                    B Maj7                    B♭sus4                    A♭                    3  

from the pour-ing rain. Ver - y strange. Pen - ny

65                    D♭                    F m7                    G♭                    D♭  

Lane is in my ears and in my eyes. There be-neath the blue

70                    F m7                    G♭                    B♭                    B♭7  

sub - ur - ban skies I sit. And mean - while back Pen - nyLane

73                    E♭                    G m7                    A♭                    E♭  

Lane is in my ears and in my eyes. There be-neath the blue

78                    G m7                    A♭                    3                    E♭  

sub - ur - ban skies Pen - ny Lane. E flat symbol

(Give Pitch)

# Penny Lane

1 In Pen-ny Lane, there is a bar - ber show-ing pho-to-graphs\_ of ev'-ry head  
 3 he's had the pleasure to have known. And all the peo-ple that come and go  
 6 E Maj7 E $\flat$  E $\flat$ sus4 E $\flat$  A $\flat$  Fm 3 stop and say hel-lo. On the cor-ner a bank-er with a mo-  
 10 B $\flat$ m7 E $\flat$ 7 A $\flat$  Fm 3 A $\flat$ m7 - ter car. The lit-tle child - ren laugh at him be-hind his back. And the  
 13 Fm7(b5) E Maj7 E $\flat$ sus4 D $\flat$  bank-er ne-ver wears a mac in the pour-ing rain. Ver-y strange. Pen-ny  
 17 G $\flat$  B $\flat$ m7 B G $\flat$  Lane is in my ears and in my eyes. There be-neath the blue  
 22 B $\flat$ m7 B E $\flat$  E $\flat$ 7 sub - ur - ban skies I sit. And mean - while back in Pen - ny Lane  
 25 A $\flat$  Fm 3 B $\flat$ m7 E $\flat$ 7 there is a fire - man with an ho - ur glass. And in his pock -  
 27 A $\flat$  Fm 3 A $\flat$ m7 Fm7(b5) - et is the por-trait of the queen. He likes to keep his fire en-gine clean.  
 30 E Maj7 E $\flat$  E $\flat$ sus4 E $\flat$  It's a clean mach - ine.

33 A♭ (Keyboard) F m B♭m7 E♭7

35 A♭ F m A♭m7 A♭m/F

38 E E♭ D♭ 3 Penny

41 G♭ B♭m7 B G♭ Lane is in my ears and in my eyes. Full of fish

46 B♭m7 B E♭ E♭7 3 and fing - er pies in sum - mer. Mean - while back be - hind the shel -

49 A♭ F m B♭m7 E♭7 3 - ter in the mid - dle of the round-a - bout. The pret - ty nurse

51 A♭ F m B♭m7 E♭7 3 F m7(♭5) 3 is sell-ing pop-pies from a tray. Any though she feels as if she's in a play,

54 E Maj7 E♭ E♭sus4 E♭ In Pen-ny

57                    A♭                    Fm                    B♭m7                    E♭7  
 Lane the bar - ber shaves an - oth - er cus - - to - mer. We see the bank-

59                    A♭                    Fm                    A♭m7                    Fm7(♭5)  
 - er sit-ting wait - ing for a trim. And then the fire - man rush-es in

62                    E Maj7                    E♭sus4                    D♭                    Pen-ny  
 — from the pour-ing rain. Ver - y strange. Pen-ny

65                    G♭                    B♭m7                    B                    G♭  
 Lane is in my ears and in my eyes. There be-neath the blue

70                    B♭m7                    B                    E♭                    E♭7  
 — sub - ur - ban skies I sit. And mean - while back Pen-nyLane

73                    A♭                    C m7                    D♭                    A♭  
 Lane is in my ears and in my eyes. There be-neath the blue

78                    C m7                    D♭                    A♭  
 — sub - ur - ban skies Pen-ny Lane.

The musical score consists of six staves of music for a single voice. Each staff begins with a treble clef and a key signature of one flat (B-flat). Measure numbers 57 through 78 are indicated at the start of each staff. Chords are labeled above the staff, and lyrics are written below the notes. Measure 57 starts with a half note in A-flat, followed by eighth-note pairs in A-flat and F major. Measure 58 starts with a half note in F major, followed by eighth-note pairs in B-flat minor and E-flat major. Measure 59 starts with a half note in A-flat, followed by eighth-note pairs in F major and A-flat minor. Measure 60 starts with a half note in A-flat minor, followed by eighth-note pairs in F major and E-flat major. Measure 61 starts with a half note in E major, followed by eighth-note pairs in E-flat sus 4 and D-flat. Measure 62 starts with a half note in D-flat, followed by eighth-note pairs in E-flat major and E-flat minor. Measure 63 starts with a half note in G-flat, followed by eighth-note pairs in B-flat minor and B major. Measure 64 starts with a half note in B major, followed by eighth-note pairs in E-flat major and E-flat minor. Measure 65 starts with a half note in G-flat, followed by eighth-note pairs in A-flat major and A-flat minor. Measure 66 starts with a half note in A-flat minor, followed by eighth-note pairs in B-flat minor and B major. Measure 67 starts with a half note in B-flat major, followed by eighth-note pairs in E-flat major and E-flat minor. Measure 68 starts with a half note in E-flat major, followed by eighth-note pairs in E-flat minor and E-flat major. Measure 69 starts with a half note in E-flat minor, followed by eighth-note pairs in A-flat major and A-flat minor. Measure 70 starts with a half note in A-flat minor, followed by eighth-note pairs in C major and D-flat. Measure 71 starts with a half note in D-flat, followed by eighth-note pairs in E-flat major and E-flat minor. Measure 72 starts with a half note in E-flat major, followed by eighth-note pairs in A-flat major and A-flat minor. Measure 73 starts with a half note in A-flat minor, followed by eighth-note pairs in B-flat minor and B major. Measure 74 starts with a half note in B major, followed by eighth-note pairs in E-flat major and E-flat minor. Measure 75 starts with a half note in E-flat major, followed by eighth-note pairs in E-flat minor and E-flat major. Measure 76 starts with a half note in E-flat minor, followed by eighth-note pairs in A-flat major and A-flat minor. Measure 77 starts with a half note in A-flat minor, followed by eighth-note pairs in B-flat minor and B major. Measure 78 starts with a half note in B major, followed by eighth-note pairs in E-flat major and E-flat minor.

# Hey Jude

F  
Keyboard

(Sax)

D♭ A♭ E♭7 A♭ E♭7 Hey

5 A♭ E♭ E♭7 E♭7sus Jude, don't make it bad. Take a sad song and make it Jude, don't be afraid, you were made to go out and

8 A♭ D♭ A♭ bet-ter. Re - mem - ber to let her in - to your heart. Then you can start get her. The min - ute you let her in - to your heart, then you be - gin -

II E♭7 1 A♭ 2. A♭ A♭7 to make it bet - ter. Hey ter. And an - y - time you feel the to make it bet

15 D♭ D♭Maj7/C B♭m B♭m7/A♭ E♭7/G E♭7 pain, hey Jude, re - frain. Don't car - ry the world up - on your shoul -

18 A♭ A♭7 D♭ D♭Maj7/C der. Forwell you know that it's a fool who plays it cool

The musical score consists of six staves of music. Staff 1 (top) is for the keyboard, featuring a treble clef, a key signature of four flats, and a common time. It includes a section for 'Sax' with chords D♭, A♭, E♭7, A♭, and E♭7. The word 'Hey' is written below the staff. Staff 2 (second from top) continues the keyboard part with chords A♭, E♭, E♭7, and E♭7sus, with lyrics for the first two lines of the verse. Staff 3 (third from top) shows a transition with chords A♭, D♭, and A♭, followed by lyrics for the third line of the verse. Staff 4 (fourth from top) features a 12-bar blues progression with chords E♭7, A♭, A♭, and A♭7, with lyrics for the fourth line of the verse. Staff 5 (fifth from top) continues with the blues progression and lyrics for the fifth line. Staff 6 (bottom) concludes the section with chords D♭, D♭Maj7/C, B♭m, B♭m7/A♭, E♭7/G, and E♭7, with lyrics for the final line of the verse.

Musical score for 'The Star-Spangled Banner' starting at measure 21. The key signature is B-flat major (two flats). The lyrics are: "by mak - ing his world a lit - tle cold -". The chords are: B-flat minor (B-flat m), B-flat minor 7/A-flat (B-flat m7/A-flat), E-flat 7/G (E-flat 7/G), and E-flat 7 (E-flat 7).

Musical score for bar 23:

- Key signature: A♭ major (two flats).
- Time signature: Common time.
- Chords: A♭, (Sax), A♭7, E♭7.
- Text: "der." followed by a melodic line ending with "Hey".

26                   A♭                   E♭                   E♭7           E♭7sus

Jude, \_\_\_\_ don't let me down.. You have found her \_\_\_\_ now go and

29

A♭ D♭ A♭

get her. Re-mem-ber to let her in - to your heart. Then you can start

(Play 4 times, louder each time)

Musical score for 'Na Na Na Hey Jude' starting at measure 35. The key signature is A♭ major (three flats). The melody consists of eighth and sixteenth notes on the G, B, D, and F strings. The lyrics are: Na na na na na na na, na na na na, Hey Jude. The instruction (Sing 3rd & 4th times) is shown below the lyrics.

# Hey Jude

**M**  
Keyboard

(Keyboard)

F C G7 C G7

Hey

This is the first line of keyboard sheet music. It starts with a F major chord, followed by a C major chord, then a G7 chord, another C major chord, and finally another G7 chord. The melody consists of eighth-note patterns.

5 C G G7 G7sus

Jude, \_\_\_\_ don't make it bad.  
Jude, \_\_\_\_ don't be a - fraid,  
Take a sad  
you were made  
song\_\_ and make it  
to\_\_\_\_ go out and

This is the second line of keyboard sheet music. It includes lyrics for the verse. The chords are C, G, G7, and G7sus. The melody continues with eighth-note patterns.

8 C F C

bet-ter.  
get her. Re - mem - ber to let her in - to your heart.  
The min - ute you let her in - to your heart, Then you can start  
then you be - gin -

This is the third line of keyboard sheet music. It includes lyrics for the verse. The chords are C, F, and C. The melody continues with eighth-note patterns.

II G7 1 C 2. C C7

— to make it bet - ter.  
— to make it bet Hey ter.  
And an - y - time you feel the

This is the fourth line of keyboard sheet music. It includes lyrics for the verse. The chords are G7, C, and C7. The melody continues with eighth-note patterns.

15 F F Maj7/E D m D m7/C G7/B G7

pain, hey Jude, re - frain.  
Don't car - ry the world up - on your shoul -

This is the fifth line of keyboard sheet music. It includes lyrics for the verse. The chords are F, F Maj7/E, D m, D m7/C, G7/B, and G7. The melody continues with eighth-note patterns.

18 C C7 F F Maj7/E

- der.  
Forwell you know that it's a fool who plays it cool

This is the sixth line of keyboard sheet music. It includes lyrics for the verse. The chords are C, C7, F, and F Maj7/E. The melody continues with eighth-note patterns.

21 D m                    D m7/C                    G 7/B                    G 7  

— by mak - ing his world\_\_ a lit - tle \_\_ cold -

23 C                    (Keyboard) C7                    G 7  

- der. Hey

26 C                    G                    G 7                    G7sus  

Jude, \_\_\_\_ don't let me down.. You have found her\_\_ now go and

29 C                    F                    C  

get her. Re-mem-ber\_\_ to let her in - to your heart. Then you can start

32 G 7                    C                    (Keyboard)  

— to make it\_\_ bet - ter.

(Play 4 Times: Keyboard first 2 times, Sax last two times, louder each time)

35 C                    B♭                    F                    C  

Na na na na na na na, na na na na, Hey Jude.  
 Sing 3rd & 4th times)

VOCAL DUET

## Build Me Up, Buttercup

Keyboard

N.C.

5 C E7 E7(5)

7 F G9

9 C E7 E7(5)

11 F G9

13 C G7 C7

15 F Fm E7 Fm C

18 G7 F C Dm7 C G

21 C G B♭ F

o - ver at ten, you tell me time and a - gain, but you're late.  
you, I'm a toy, but I could be the one you a - dore

23 C Dm G7

I wait a - round, and then  
I if you just let me know. And

25 C G B♭ F

run to the door, I can't take it an - y - more. It's not you,  
though you'reun - true, I'm at - tract - ed to you all the more.

27 C Dm C

You let me down a - gain.  
Why do I need you so?

29 Dm Dm G7 C Dm Em

Ba - by, ba - by try to find a lit - tle time, and

32 A7 Dm D7

I'll make you hap - py. I'll be home, I'll be be - side the phone wait - ing for 3

35 G G sus G 13 G sus G 13 G 7 G sus G 13

you. Ooo Ooo Why do you

39 C E7 E7( $\#5$ )  
 build me up, (M) build me up, (F) but - ter-cup ba - by just to

41 F G9  
 let me down, (M) let me down (F) and mess me a - round, and then

43 C E7 E7( $\#5$ )  
 worst of all, (M)worst of all,(F)you nev - er call ba by when you

45 F G9  
 say you will, (M)say you will, (F)for I love you still. I need you,

47 C G7 C7  
 — I need you, more than an - y-one, dar - ling, you

49 F 3 Fm E7 Fm  
 know that I have from the start. So,

51 C G7 3  
 build me up, (M) build me up, (F) but - ter-cup, don't break my

53 F C Dm7 C F C Dm7 C Dm7 C  
 heart. Don't break my heart.

# The Shadow Of Your Smile

(Keyboard &amp; Bass - freely)

F

5

day we walked a - long the sand, one day in ear - ly spring. You

9

held a pi-per in your hand to mend its bro - ken wing. Now

13

I'll re-mem-ber man-y a day and man-y a lone - ly mile. The

17

(In tempo)

ech-o \_\_ of a pi-per's song the shadow \_\_ of a smile. \_\_ The shadow of your

2

(All - Latin beat)

22 D m7 G7 Cm N.C.

smile when you are gone will col - or all my

26 F m7 B<sup>7</sup> E<sup>b</sup>maj7 A<sup>b</sup>maj7

dreams and light the dawn. Look in - to my

30 D m7(b5) G7 Cm7

eyes, my love, and see all the love - ly

34 A m7(b5) D7 Dm7/F G7 N.C.

things you are to me. Our wist - ful lit - tle

38 D m7 G7 Cm N.C.

star was far too high. A tear - drop kissed your

42 F m7 B<sup>7</sup> Gm7(b5) C7(b9)

lips and so did I. Now when I re -

46 F m7 A<sup>b</sup>m7 Gm7 C7(b9)

mem - ber spring, all the joy that love can bring, I will be re -

50 F 13 F m7 B<sup>7</sup> 1. E<sup>b</sup>6 G7(b9) (Sax)

mem - ber-ing the shad-ow of your smile

54 2 E<sup>b</sup> A<sup>b</sup>m A<sup>b</sup> E<sup>b</sup>6

smile.

# The Shadow Of Your Smile

(Keyboard &amp; Bass - Freely)

B<sup>flat</sup>6 E<sup>flat</sup>6 B<sup>flat</sup>6 E<sup>flat</sup>6

**M**  
Keyboard

5 B<sup>flat</sup>6 Cm7 Dm7 F7(b5) B<sup>flat</sup>maj7 B<sup>flat</sup>6

day we walked a - long the sand, one day in ear - ly spring. You

9 Bm7 Em7 Am7 D7 C6 G6

held a pi-per in your hand to mend its bro - ken wing. Now

13 Fm7 G7(b9) Cm Cm7 Am7(b5) D7 A<sup>b9</sup> G7

I'll re - mem - ber man - y a day and man - y a lone - ly mile. The

(In tempo)

17 Cm7 B<sup>b9</sup> A<sup>b9</sup> Dm7 Gm7 C7 B<sup>flat</sup>6 F6 N.C.

ech-o\_\_ of a pi-per's song, the shad-ow\_\_ of a smile. \_\_The shadow of your

2

(All - Latin beat)

22 Em7 A7 Dm N.C.

smile when you are gone will col - or all my

26 Gm7 C7 Fmaj7 B<sup>b</sup>maj7

dreams and light the dawn. Look in - to my

30 Em7(b5) A7 Dm7

eyes, my love, and see all the love - ly

34 Bm7(b5) E7 Em7/G A7 N.C.

things you are to me. Our wist - ful lit - tle

38 Em7 A7 Dm N.C.

star was far too high. A tear - drop kissed your

42 Gm7 C7 Am7(b5) D7(b9)

lips and so did I. Now when I re -

46 Gm7 B<sup>b</sup>m7 Am7 D7(b9)

mem - ber spring, all the joy that love can bring, I will be re -

50 G13 Gm7 C7 1. F6 A7(b9) N.C.

mem - ber-ing the shad-ow of your smile (Keyboard)

54 2 F B<sup>b</sup>m B<sup>b</sup> F6

smile.

# Raindrops Keep Falling On My Head

## Keyboard

## (Keyboard)

A musical score for a single melodic line. The key signature is one flat, and the time signature is common time (4/4). The score consists of two staves of music. The first staff begins with a treble clef, a flat symbol, and a 4/4 time signature. It features a series of eighth-note patterns: a dotted half note followed by a sixteenth-note rest, a sixteenth-note rest followed by a dotted half note, a sixteenth-note rest followed by a sixteenth-note rest, and so on. The second staff begins with a bass clef, a flat symbol, and a 4/4 time signature. It also features a series of eighth-note patterns, similar to the first staff but with different note heads.

3 B♭ B♭maj7 B♭7

Rain - drops keep fall - in' on my head, and just like the guy whose feet are

A musical score for a six-part vocal arrangement. The score consists of six staves, each with a different vocal range (Soprano, Alto, Tenor, Bass, Baritone, and Bass). The lyrics are written below the staves, corresponding to the chords above them. The chords are E♭, Dm7, G7, Dm7, and G7.

6

E♭ Dm7 G7 Dm7 G7

too big for his bed, nothing seems to fit. Those

A musical score for 'Raindrops' in common time. The key signature has one flat. The melody starts on Cm7 and moves to E♭/F. The lyrics are: "rain - drops are fall - in' on my head. They keep fall - in', so I just". The vocal line consists of eighth and sixteenth notes.

12 B♭ B♭maj7 B♭7

did me some talk - ing to the sun. and I said I did - n't like the

15 E♭ D m7 G 7 D m7 G 7

way he got things done. He's sleep ing on the job. Those

18 C m7 E♭/F F  
rain drops are fall in' on my head. They keep fall - in', But there's one

21 B♭ B♭maj7 E7 E♭

thing I know, the blues they send to greet

24 F F7 Dm7

— me won't de -feat me. It won't be long till

27 G7 Cm7 Cm7 (Sax) F Cm7 F

hap - pi - ness steps out to greet me.

31 B♭ B♭maj7 B♭7

Rain - drops keep fall - in' on my head, but that does - n't mean my eyes will

34 E♭ Dm7 G7 Dm7 G7

soon be turn - ing red. Cry - ing's not for me, 'cause

37 Cm7

I'm nev - er gon - na stop the rain by com-plain - ing,

39 Eb/F F B♭ Cm7 F7

be - cause I'm free noth - ing's wor - ry - ing

42 B♭ F E7 Eb F F7

me.

46 Dm7 G7

It won't be long till hap - pi - ness steps out

49 Cm7 Cm7 (Sax) F Cm7 F

to greet me.

52 B♭ B♭maj7 B♭7

Rain - drops keep fall - in' on my head,

but that does - n't mean my eyes will

55 E♭ Dm7 G7 Dm7 G7

soon be turn - ing red.

Cry - ing's not for me,

'cause

58 Cm7 E♭/F F

I'm nev - er gon - na stop the rain by com-plain - ing,

be - cause I'm

61 B♭ Cm7 F7 B♭

free, \_\_\_\_\_

Noth - ing's wor - ry - ing

me, \_\_\_\_\_

64 Cm7 rit. F7 N.C.

noth - ing's wor - ry - ing

me. \_\_\_\_\_

In tempo B♭ (Sax)

66 A♭

68 B♭ A♭

70 B♭ A♭

72 B♭ A♭ B♭maj7

**M**  
Keyboard

# Raindrops Keep Falling On My Head

(Keyboard)

The musical score consists of eight staves of music for keyboard, arranged in two columns. The left column contains staves 1 through 4, and the right column contains staves 5 through 8. Each staff begins with a treble clef, a key signature of one flat (F#), and a common time signature. Chords are indicated above the staff, and lyrics are written below the staff.

**Chords and Key Signatures:**

- Staff 1: E♭, E♭maj7, E♭7
- Staff 2: A♭, Gm7, C7, Gm7, C7
- Staff 3: Fm7, A♭/B♭, B♭
- Staff 4: E♭, E♭maj7, E♭7
- Staff 5: A♭, Gm7, C7, Gm7, C7
- Staff 6: Fm7, A♭/B♭, B♭
- Staff 7: E♭, E♭maj7, E♭7
- Staff 8: A♭, Gm7, C7, Gm7, C7

**Lyrics:**

3 Rain - drops keep fall - in' on my head, and just like the guy whose feet are

6 too big for his bed, noth - ing seems to fit. Those

9 rain - drops are fall - in' on my head. They keep fall - in', so I just

12 did me some talk - ing to the sun, and I said I did - n't like the

15 way he got things done. He's sleep ing on the job. Those

18 rain drops are fall in' on my head. They keep fall - in', But there's one

2  
21 E♭ E♭maj7 A7 A♭  
 thing I know, the blues they send to greet

24 B♭ B♭7 Gm7  
 — me won't de -feat me. It won't be long till

27 C7 Fm7 Fm7 (Keyboard) B♭ Fm7 B♭  
 hap-pi - ness steps out to greet me.

31 E♭ E♭maj7 E♭7  
 Rain - drops keep fall - in' on my head, but that does -n't mean my eyes will

34 A♭ Gm7 C7 Gm7 C7  
 soon be turn - ing red. Cry - ing's not for me, 'cause

37 Fm7  
 I'm nev - er gon - na stop the rain by com-plain - ing,

39 A♭/B♭ B♭ E♭ Fm7 B♭7  
 be - cause I'm free noth - ing's wor - ry - ing

42 E♭ B♭ A7 A♭ B♭ B♭7  
 me.

46 Gm7 C7  
 It won't be long till hap - pi - ness steps out

49 Fm7 Fm7 (Keyboard) B♭ Fm7 B♭  
 — to greet me.

52 E♭ E♭maj7 E♭7 3

Rain - drops keep fall - in' on my head,  
but that does - n't mean my eyes will

soon be turn - ing red.  
Cry - ing's not for me, 'cause

I'm nev - er gon - na stop the rain by com-plain - ing,  
be - cause I'm

free, Noth - ing's wor - ry - ing me,

— noth - ing's wor - ry - ing me.

In tempo E♭ (Keyboard)

66 D♭

68 E♭ D♭

70 E♭ D♭

72 E♭ D♭ E♭maj7

## VOCAL DUET

# I'll Never Fall In Love Again

## Keyboard

C maj7 F maj7 C maj7  
 4 F maj7 C maj7 C  
 7 C Am7 F maj7  
 What do you get when you fall in love, a guy with a pin to  
 What do you get when you kiss a guy, you get enough germs to  
 10 Em A7  
 burst your bubble. That's what you get for all your trouble. I'll  
 catch pneumo - nia. Af - ter you do, he'll nev - er phone you.  
 13 Dm G7 F7 C  
 nev - er fall in love a - gain.  
 17 F G7 C C maj7 1. C C maj7 2. C C maj7  
 I'll nev - er fall in love a - gain. Don't tell me what it's  
 22 Dm7/G C C Dm7/G C  
 all a - bout 'Cause I've been there and I'm glad I'm out.  
 26 Em D 7sus G  
 Out of those chains, those chains that bind you That is why I'm here to re-mind you.

2  
30 C A m7 F maj 7  
What do you get when you fall in love? You on - ly get lies and pain

33 Em E m7/A A 7(♯5) A 7  
— and sor - row. So, for at least un - til tom - mor - row. I'll

36 Dm G7 F7 C  
nev - er fall in love a - gain.

40 F G7 C C maj 7 C C maj 7  
I'll nev - er fall in love a - gain.

44 C A m7 F maj 7  
(M) What do you get when you give your heart? You get it all bro - ken up

47 Em A 7  
— and bat - tered. That's what you get, a heart that's shat - tered. I'll

50 Dm G7 F7 C  
nev - er fall in love a - gain.

54 F G7 C C maj 7 C C maj 7 C  
I'll nev-er fall in love a - gain. Don't tell me what it's

58 Dm7/G C C Dm7/G C  
all a - bout. 'Cause I've been there and I'm glad I'm out.

62 Em D 7sus G  
That is why I'm here to re-mind you.

Out of those chains, those chains that bind you

66 C A m7 F maj7 3

66 What do you get when you fall in love? You on - ly get lies and pain

69 Em Em7/A A 7(♯5) A 7

69 and sor - row. So, for at least un - til tom - mor - row. I'll

(F)

72 Dm G7 F7 C

72 nev - er fall in love a - gain.

76 Dm G7 F7 C

76 nev - er fall in love a - gain.

80 F G7 Am G7

80 nev - er fall in love a - gain.

84 Cmaj7 C Cmaj7 C Cmaj7 rit. C Cmaj7

84 gain.

# Misty

F

Keyboard

(Sax)

C maj7 Dm7 Em7 D m7

Look at

me, way I'm as help - less as a kit - tens up a to

tree, play, and I feel like I'm cling - ing sound of your "hel - lo." That

can't un-der - stand, I get mis - ty just hold - ing your you're

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

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

2

17 FMaj7 G m7 FMaj7 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 A 7(b9) D m7 G7(b9) —  
 — That's why I'm fol - low - ing you. — On my

23 CMaj7 G m7 C7  
 own, would I wan - der in this won - der - land a -

25 FMaj7 F m7 Bb7  
 lone, nev - er know-ing my right foot from my left, my

27 CMaj7 A m7 To Coda 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) 3 D.S. al Coda  
 love.

31 Coda D m7 G7 E A 7  
 mis - ty, I'm too much in love. — I'm so

34 D m7 G7(b9) C Bb9 CMaj7  
 mis - ty and too much in love.

# Misty

**M**

Keyboard

E♭maj7 (Keyboard) Fm7 Gm7 Fm7

3 E♭maj7 A♭maj7 Fm7/B♭ B♭7

Look at

5 E♭Maj7 B♭m7 E♭7

me, way I'm as help - less as a kit - ten up a

7 A♭Maj7 A♭m7 D♭7

tree, play, and I feel like I'm cling - ing to a cloud. I

or it might be the sound of your "hel - lo." That

9 E♭Maj7 C m7 Fm7 B♭7

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 1,3. Gm7 C7(b9) Fm7 B♭7(b9) 2,4. E♭ A♭m7 E♭Maj7

hand. Walk my near.

You can say that you're

15 B♭m7 E♭7 B♭m7 E♭7(b9)

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

2

17 A♭Maj7 B♭m7 A♭Maj7 3 ————— 3 ————— A m7 D 7  
want you to do. ————— Don't you real - ize how hope-less - ly I'm lost, —————

20 A m7 D 7 3 ————— G m7 C7(♭9) F m7 B♭7(♭9) 3 —————  
— That's why I'm fol - low - ing you. ————— On my

23 E♭Maj7 B♭m7 E♭7  
own, would I wan - der in this won - der - land a -

25 A♭Maj7 3 ————— 3 ————— A♭m7 D♭7  
lone, nev - er know-ing my right foot from my left, my

27 E♭Maj7 3 ————— C m7 To Coda ♀ F m7 B♭7(♭9) 3 —————  
hat, ————— from my glove. ————— I get mis - ty, I'm too much in

29 E♭6 A♭m7 F m7 B♭7(♭9) 3 ————— D.S. al Coda  
love. (Keyboard)

31 ♀ Coda F m7 B♭7 3 ————— G C7 3 ————— I'm so  
mis - ty, I'm too much in love. ————— I'm so

34 F m7 B♭7(♭9) E♭ D♭9 E♭Maj7  
mis - ty and too much in love.

## VOCAL DUET

# Proud Mary

## Keyboard

B♭ G B♭ G B♭ G F E♭ C E♭ C

5 C C (F) Left a good job in the cit - y,  
Cleaned a lot of plates in Memphis,

(M)

9 work - in' for the man ev - 'ry night and day.  
pumped a lot of pain down in New Or - leans.

And I nev - er lost one min -  
But I nev - er saw the good

12 - ute of sleep - in,' worr - yin' bout the way things  
side of the cit - y, un - til I hitched a ride on a might have been.  
12 riv - er boat queen.

15 G A m

Big wheel keep on turn-in'. Proud Mar - y keep on burn - in. Roll -

19 C  
 - in', roll - in', roll - in' on the riv - er.

19  
 roll - in' roll - in'

23 C A C A C A G F D F D  
 D D

27 D D  
 If you come down to the riv - er,

31 bet you gon - na find some peo - ple who live.  
 You don't have to wor - ry 'cause you have no mon - ey.

33  
 Peo-ple on the riv - er are hap-py to give. Big wheel keep on - A

38 B m

38

turn - in'. Proud Mar - y keep on burn - in'. Roll - in'

41 D

41

- in', roll - in', roll - in' on the riv - er. Roll - in'

45 D

45

- in', roll - in', roll - in' on the riv - er. Roll - in'

49 D

49

- in', roll - in', roll - in' on the riv - er.

53 C A C A C A G F D F D D

53

C A C A C A G F D F D D