



Set C

Last revised on 2018.04.03

THE MIXED NUTS

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C17-Chattanooga Choo Choo(KVM).pdf



Vocal 1st & 3rd, Sax 2nd

Fine And Dandy

F

Keyboard

(Sax)
Gm7 C7 F F°7

5 C Am D7 G7 C Dm7 G7

9 Cmaj7 A°7 Dm7 G7 Cmaj7

Gee, it's all fine and dan - dy, sug - ar

14 A°7 Dm7 G7 C7

can - dy, when I'm with you. Then I on - ly see the

19 F7 Bb7 Eb7 G7

sun-ny side. E - ven troub-le has it's fun-ny side.

25 Cmaj7 A°7 Dm7 G7 Cmaj7

When you're gone, sug - ar can - dy, I get lone -

30 A°7 Dm7 G7 Gm7 C7

- some, I get so blue. When you're han-dy, it's

35 F F°7

1, 2.
C Am D7 G7 C Dm7 G7

fine and dan - dy, but when you're gone, what can I do?

41 C3. Am D7 Ab Ab7

when you're gone, I'm lone-ly, be - cause I want you on - ly,

45 C Am D7 G7 C Dm7 C

When you're gone, I'm oh so blue.

Vocal 1st & 3rd, Keyboard 2nd

Fine And Dandy

M

Keyboard

(Keyboard
Cm7 F7 B \flat B \flat 7

5 F Dm G7 C7 F Gm7 C7

9 F maj7 D $^{\circ}$ 7 Gm7 C7 F maj7

Gee, it's all fine and dan - dy, sug - ar

14 D $^{\circ}$ 7 Gm7 C7 F7

can - dy, when I'm with you. Then I on - ly see the

19 B \flat 7 E \flat 7 A \flat 7 C7

sun-ny side. E - ven troub-le has it's fun-ny side.

25 F maj7 D $^{\circ}$ 7 Gm7 C7 F maj7

When you're gone, sug - ar can - dy, I get lone -

30 D $^{\circ}$ 7 Gm7 C7 Cm7 F7

- some, I get so blue. When you're han-dy, it's

35 B \flat B \flat 7 1. 2.
F Dm G7 C7 F Gm7 C7

fine and dan - dy, but when you're gone, what can I do?

41 E $_3$ Dm G7 D \flat D \flat 7

when you're gone, I'm lone-ly, be - cause I want you on - ly,

45 F Dm G7 C7 F Gm7 F

When you're gone, I'm oh so blue.

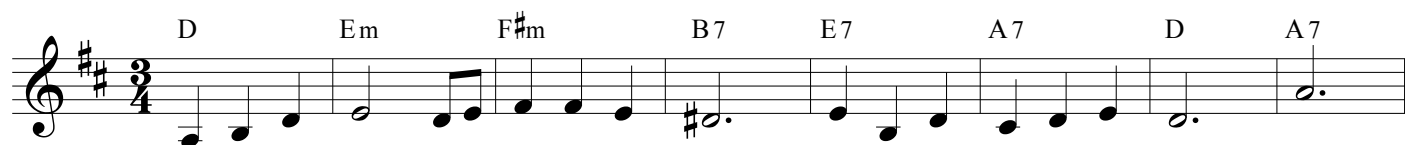
D

VOCAL ONLY

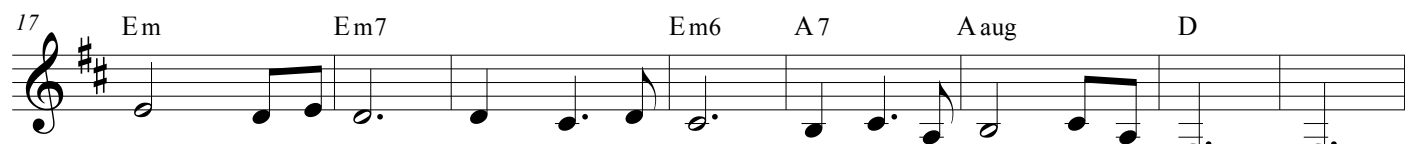
I'm Forever Blowing Bubbles

Keyboard

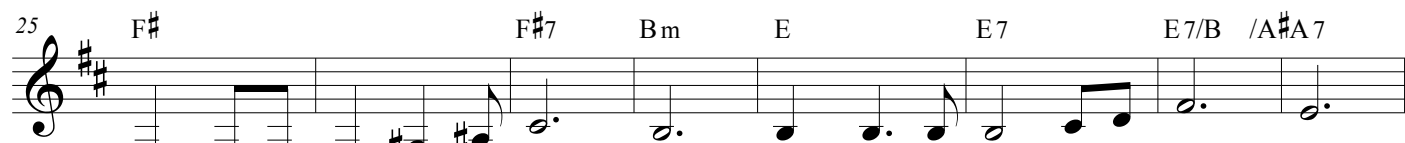
(Keyboard)




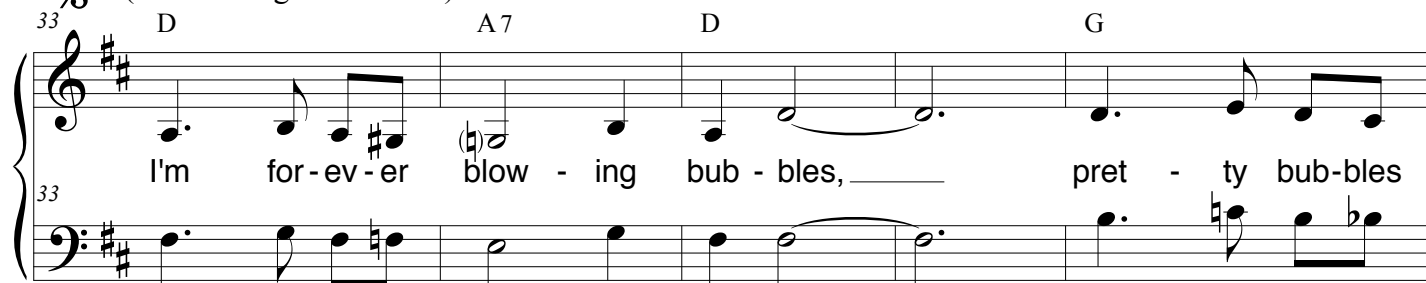
(F) I'm dream-ing dreams. I'm schem-ing schemes. I'm build-ing cas - tles high. _____



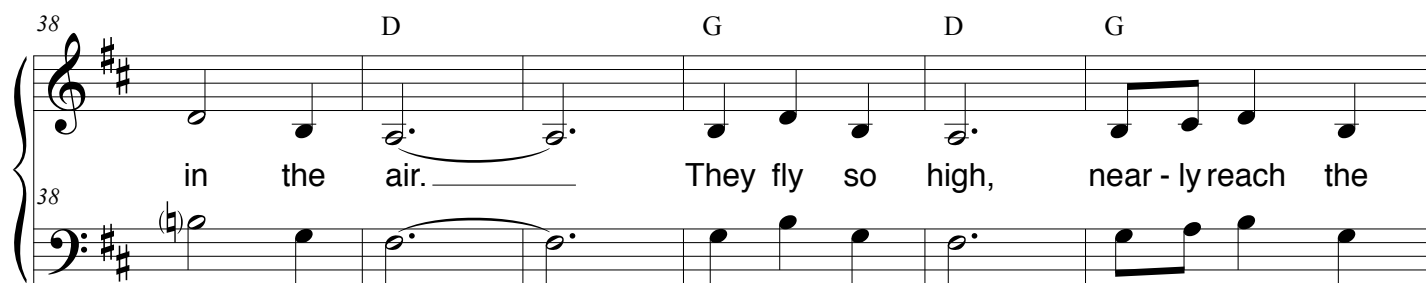
They're born a-new. Their days are few just like a sweet but-ter - fly. _____



And as the day-light is dawn - ing, they come a-gain in the morn - ing.

 (Female sings both times)


(Male sings only on D.S., providing harmony)



44 D E7 E°7 E7 A7

sky. Then, like my dreams, they fade and die.

49 D F#7 Bm

For - tune's al - ways hid - ing. I've looked

54 G7 F# A7 D G D

ev - 'ry - where. I'm for-ev-er blow - ing bub - bles, —

60 E7 Em7 A7 D

pret - ty bub - bles in the air. —

To Coda ☺

D 3

65 G D7 G C G

(M) I'm for-ev-er blow-ing bub-bles, pret-ty bub-bles in the air.

73 C G C G A7 A°7 A7 D7

They fly so high, near-ly reach the sky. Then, like my dreams, they fade and die.

81 G B7 Em C7 B D7

For - tune's al - ways hid - ing. I've looked ev - 'ry - where.

89 G C G A7 Am7 D7 G A7 **D.S. al Coda**

I'm for-ev-er blow-ing bub-bles, pret-ty bub-bles in the air.

⌘ Coda (Keyboard)

97 D G A7 D

air.

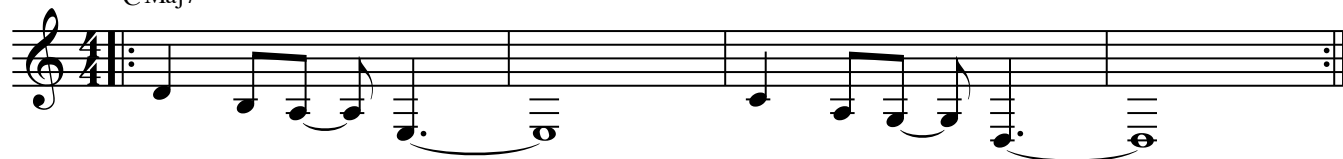
Girl From Ipanema

F

Keyboard

(Sax)

C Maj7



5

C Maj7



Tall and tan and young and love - ly, the girl
When she walks, she's like a sam - ba, she swings

7 D7



from I - pa - ne ma goes walk - ing and when
so cool and sways so gent - ly that when

9 D m7

D \flat 7(b5)

she pass - es, each one she pass - es goes,
she pass - es, each one she pass - es goes,

1.

C Maj7

D \flat 7(b5)

2.

C Maj7



"Ahhh"

"Ahhh"

15

D \flat Maj7G \flat 7

Oh, but he watch-es so sad - ly. How

19

D \flat m7

A7



can he tell her he loves her? Yes,

23 D m7 B \flat 7

he would give his heart glad - ly, _____ but each

27 E m7 A7(b9) D m7 G7(b9)

day when she walks to the sea, she looks straight a-head, not at he.

31 C Maj7

Tall and tan and young _____ and love - ly, the girl _____

33 D7

_____ from I - pa - ne - ma goes walk - ing and when

35 D m7 D \flat 7(b5)

_____ she pass - es, he smiles, _____ but she does - n't

37 C Maj7 To Coda \oplus D \flat 7(b5) D.S. al Coda

\oplus Coda see

39 D \flat 7(b5) C Maj7 D \flat 7(b5) C Maj7

She just does - n't see. No, she does - n't see.

43 D \flat 7(b5) C Maj7

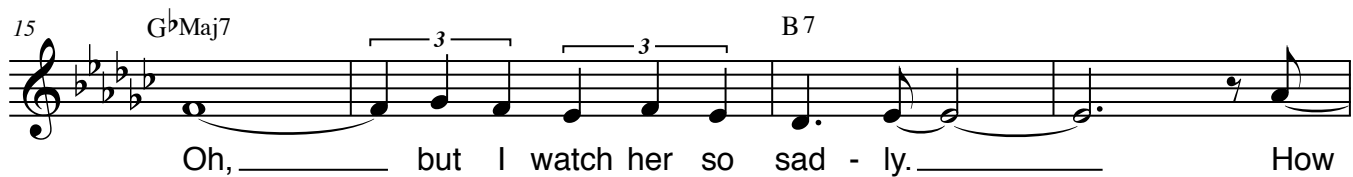
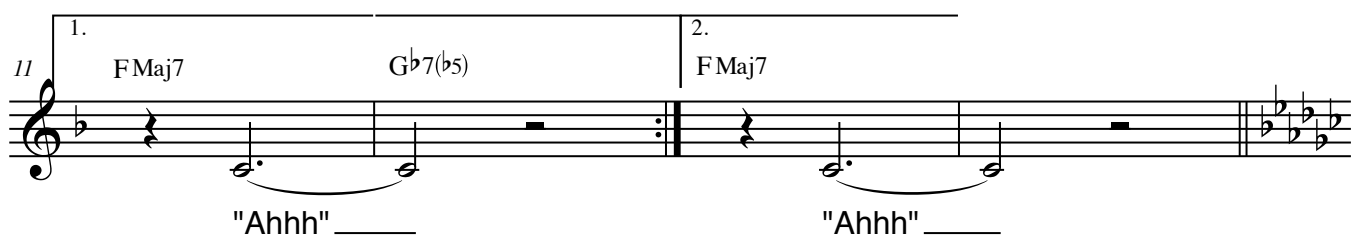
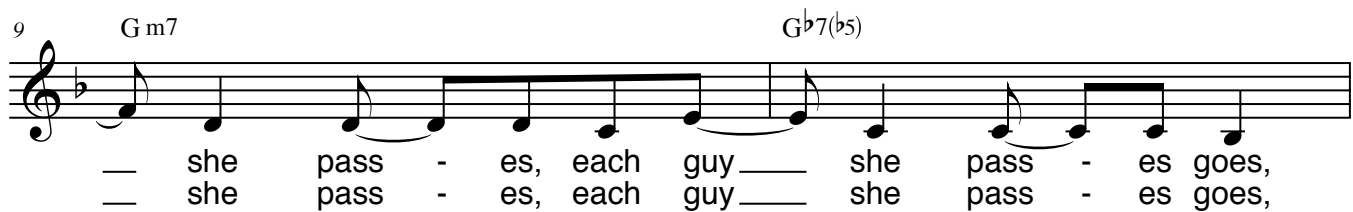
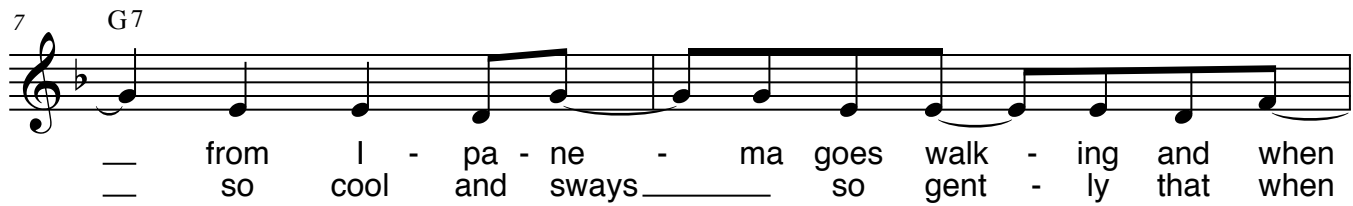
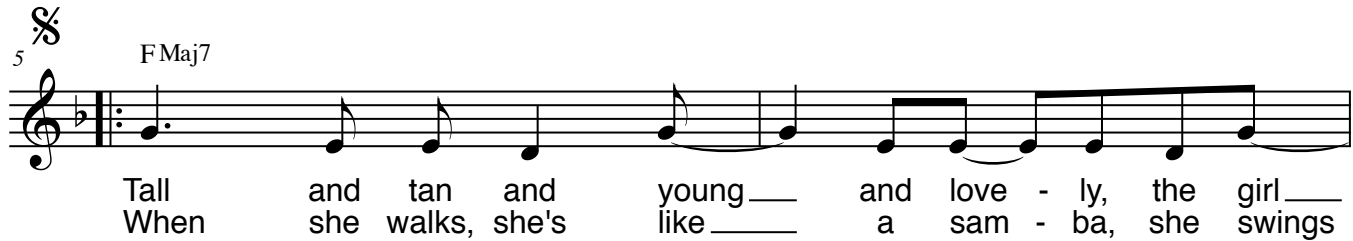
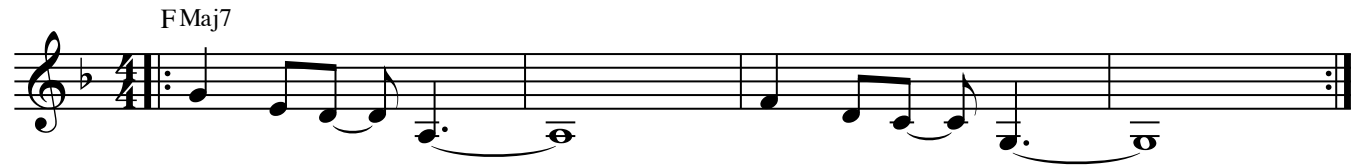
She just does - n't see. _____

Girl From Ipanema

M

Keyboard

(Keyboard)



2

23 G m7 Eb7

I would give my heart glad - ly, _____ but each

27 A m7 D7(b9) G m7 C7(b9)

day when she walks to the sea, she looks straight a-head, not at me.

31 F Maj7

Tall and tan and young _____ and love - ly, the girl _____

33 G7

_____ from I - pa - ne - ma goes walk - ing and when

35 G m7 G b7(b5)

_____ she pass - es, I smile, _____ but she does - n't

37 F Maj7 To Coda G b7(b5) D.S. al Coda

see

39 G b7(b5) F Maj7 G b7(b5) F Maj7

No, she does - n't see, she does - n't see me.

43 G b7(b5) F Maj7

She nev - er sees me. _____


F

Keyboard & Bass Freely

Keyboard & Bass Freely

Ab°7 G7 Cm7 A°7 F7 Keyboard

5  feel a sud-den urge to sing, the kind of dit-ty that en-vokes the spring. So, con-

9 
 trol your de - sire to curse while I cru - ci - fy the verse. This

verse I've start-ed seems to me — the tin pan syn-the-sis of mel-o-dy. So, to

17 G C°7 Gm7 C7 F F7

spare you all the pain, I'll skip the darn thing and sing the re - frai. _____

(Sax & All - In Rhythm)

23 (Sax & Tr in Rhythm) B \flat Gm E \flat maj7 F7

The musical notation shows a single staff in treble clef with a key signature of two flats (B-flat major or E-flat minor). The melody is composed of eighth and quarter notes. Above the staff, chord symbols are indicated: B \flat (first measure), Gm (second measure), E \flat maj7 (third measure), and F7 (fourth measure).

The

27 The

31

light - ful, it's de - li - cious, it's de - love - ly.

35 Cm Ab/C Cm6 F7

un-der-stand the rea-son why you're sen-ti-men - tal, 'cause so am I. ___ It's de-

Detailed description: This image shows the musical notation for the vocal line of the song 'I'm Not the Only One' by Sam Smith. The notation is written on a single staff with a treble clef and a key signature of one flat (Bb). The melody begins at measure 35. The lyrics are: 'un-der-stand the rea-son why you're sen-ti-men - tal, 'cause so am I. ___ It's de-'. The music features various chords: Cm, Ab/C, Cm6, and F7. The melody is characterized by a mix of eighth and quarter notes, with some measures containing beamed eighth notes. The lyrics are written below the staff, with hyphens indicating syllables that span across measures. There is a blank space (represented by a line) after 'so am I.' before the final part of the line 'It's de-'. The image is a close-up of a page from a music manuscript.

39 

2

43 $B\flat 7$ $E\flat$
 tell at a glance — what a swell night this is for ro - mance. You can

47 $E\flat m$ $F 7$ **To Coda** Θ
 hear dear Moth - er Na - ture mur - mur - ing low, — "Let — your - self go!" So

51 $B\flat$ $B\flat aug$ $B\flat 6$ $B\flat maj 7$
 please be sweet, my chick - a - dee, and when I kiss you just say to me, "It's de -

55 $B\flat$ $B^\circ 7$ $F m$ $G 7$
 light - ful, — it's de - li - cious, it's de - lect - a - ble, it's de - lir - i - ous, it's di

59 $C m 7$ $F 7$ $B\flat$ **D.S. al Coda**
 lem - ma, it's — de - lim - it, — it's de - luxe, it's de - love - ly!" (Sax)

63 Θ **Coda** $B\flat$ $B\flat aug$ $B\flat 6$ $B\flat maj 7$
 please be sweet, my chick - a - dee, and when I kiss you just say to me, "It's de -

67 $B\flat$ $B^\circ 7$ $F m$ $G 7$
 light - ful, — it's de - li - cious, it's de - lect - a - ble, it's de - lir - i - ous, it's di

71 $C m 7$ $F 7$ $B\flat$ (Sax)
 lem - ma, it's — de - lim - it, — it's de - luxe, it's de - love - ly!"

75 $B\flat$ $G m$ $C m 7$ $B maj 7$ $B\flat 6$
 (Musical notation continues)

M

Keyboard & Bass Freely

7 Keyboard

5

5

feel a sud-den urge to sing, the kind of dit-ty that en-vokes the spring. So, con-

9 Musical notation for measures 9-12. Measure 9: Treble clef, key signature of two flats (Bb, Eb). Notes: Bb4, Eb4, Bb4. Chords: Fm (above Bb4), F#°7 (above Eb4). Measure 10: Notes: Bb4, Eb4, Bb4. Chord: Gm7 (above Bb4). Measure 11: Notes: Bb4, Eb4, Bb4. Chord: F°7 (above Bb4). Measure 12: Notes: Bb4, Eb4, Bb4. Chords: Bb7 (above Bb4), Eb (above Eb4), Bb7 (above Bb4). A triplet of eighth notes (Bb4, Eb4, Bb4) is marked in measure 11.

trol your de - sire to curse while I cru - ci - fy the verse. This

13 E \flat E \flat 7 Fm7 B \flat 7 E \flat



verse I've start-ed seems to me__ the tin pan syn-the-sis of mel-o - dy. So, to

17 

spare you all the pain, I'll skip the darn thing and sing the re - frain. _____

23 (Sax & All - In Rhythm)

23 (Sax & Eb - in Key of Bb) Cm Abmaj7 Bb7

The

27 The

night is young, the skies are clear, and if you want to go walk-ing, dear, it's de-

31

E \flat E \flat 7 F m7 B \flat 7 C7

light - ful, ___ it's de - li - cious, it's de - love - ly. ___ I

35 F m Db/F F m6 Bb7

un-der-stand the rea-son why you're sen-ti-men-tal, 'cause so am I. ____ It's de-

39 F m7 F[°]7 E^b6/G F m7 B^b7

light - ful, __ it's de - li - cious, it's de - love - ly. __ You can

2

43 $E\flat 7$ $A\flat$

tell at a glance — what a swell night this is for ro-mance You can

47 $A\flat m$ $B\flat 7$ **To Coda** Φ

hear dear Moth-er Na-ture mur - mur-ing low, — "Let — your-self go!" So

51 $E\flat$ $E\flat aug$ $E\flat 6$ $E\flat maj 7$

please be sweet, my chick-a-dee, and when I kiss you just say to me, "It's de-

55 $E\flat$ $E^{\circ} 7$ $B\flat m$ $C 7$

light - ful, — it's de - li - cious, it's de - lect - a - ble, it's de - lir - i - ous, it's di

59 $F m 7$ $B\flat 7$ $E\flat$ **D.S. al Coda**

lem-ma, it's — de-lim - it, — it's de-luxe, it's de - love - ly!" _____ (Keyboard)

 Φ Coda

63 $E\flat$ $E\flat aug$ $E\flat 6$ $E\flat maj 7$

please be sweet, my chick-a-dee, and when I kiss you just say to me, "It's de-

67 $E\flat$ $E^{\circ} 7$ $B\flat m$ $C 7$

light - ful, — it's de - li - cious, it's de - lect - a - ble, it's de - lir - i - ous, it's di

71 $F m 7$ $B\flat 7$ $E\flat$ (Sax)

lem-ma, it's — de-lim - it, — it's de-luxe, it's de - love - ly!" _____

75 $E\flat$ $C m$ $F m 7$ $E maj 7$ $E\flat 6$

All Of Me

F

(Sax)

Keyboard

3

5

9

14

19

25

30

35

41

45

All of me, why not take all of me? Can't you see

I'm no good with - out you. Take my lips, I want to

lose them. Take my arms, I'll nev - er use them.

Your good-bye left me with eyes that cry. How can I

ev #er make it with - out you? You took the part that

once was my heart, so why not take all of me?

1.

2.

why not take all? why not take all? So

why not take all of me?

Chords: Gm7, Bb/F, E7, F, Am/E, Bbm/Eb, D7, Gm, Gm7, C9, C7, F6, F, Dm7, C7, Gm7, C7, F6, A7, D7, Gm7, A7, Dm, G7, Gm7, C7, F6, A7, D7, Gm7, Bb6, Bbm6, Am7, D7, Gm7, C7, F, D7, Gm7, C7, Gm7, C7, Am7, D7, Gm7, C7, Bb6/F, F

All Of Me

M

(Keyboard)

Keyboard

3 Cm7 Eb/Bb A7 Bb Dm/A Ebm/Ab G7

5 Cm Cm7 F9 F7 Bb6 Bb Gm7 F7 Cm7 F7

9 Bb6 D7 G7

All of me, _____ why not take all of me? _____ Can't you see _____

14 Cm7 D7

I'm no good with - out you. _____ Take my lips, _____ I want to

19 Gm C7 Cm7 F7

lose them. _____ Take my arms, _____ I'll nev - er use them.

25 Bb6 D7 G7

Your good-bye _____ left me with eyes that cry. _____ How can I _____

30 Cm7 Eb6 Ebm6

ev - er make it with - out you? _____ You took the part that

35 Dm7 G7 1. Cm7 F7 Bb G7 Cm7 F7

once was my heart, _____ so why not take all of me? _____

41 Cm7 F7 Dm7 G7

why not take all? _____ why not take all? _____ So

45 Cm7 F7 Eb6/Bb Bb

why not take all of me? _____

Autumn Leaves

F

Keyboard

(Sax)

F m B \flat E \flat B \flat /D C m B \flat

5 A \flat A \flat 7 G G7 C m G7 C m N.C.

9 F m7 B \flat 9 E \flat Maj7 A \flat Maj7 D m7(b5)

leaves _____ drift by my win - dow, _____ the fall - ing leaves _____

14 G7(b9) C m N.C. F m7 B \flat 7

_____ of red and gold. _____ I see your lips, _____ the sum - mer

19 E \flat Maj7 A \flat Maj7 D m7(b5) G7(b9) C m

kis - ses, _____ the sun-burned hands _____ I used to hold. _____ Since you

25 D m7(b5) G7(b9) C m F m7

went a - way, _____ the days grow long _____ and soon I'll hear _____

30 B \flat 9 E \flat Maj7 D m7(b5) G7

_____ old win - ter's song. _____ But I miss you most of all, my

35 C m7 B 9 B \flat m7 A 9 A \flat Maj7

1. D m7(b5) G7(#5) C m (Sax) N.C.

dar - ling, _____ when au - tumn leaves start to fall. _____

41 2. D m7(b5) G7(#5) C m9 C m

leaves start to fall. _____

Autumn Leaves

M

Keyboard

(Keyboard)

G m C F C/E D m C
 5 B \flat B \flat 7 A A7 D m A7 D m N.C.
 9 G m7 C9 F Maj7 B \flat Maj7 E m7(b5)
 14 A7(b9) D m N.C. G m7 C7
 19 F Maj7 B \flat Maj7 E m7(b5) A7(b9) D m
 25 E m7(b5) A7(b9) D m G m7
 30 C9 F Maj7 E m7(b5) A7
 35 D m7 D \flat 9 C m7 B9 B \flat Maj7 E m7(b5) A7(#5) D m N.C. (Keyboard)
 41 E m7(b5) A7(#5) D m9 D m

The fall - ing
 leaves drift by my win - dow, the fall - ing leaves
 of red and gold. I see your lips, the sum - mer
 kis - ses, the sun-burned hands I used to hold. Since you
 went a - way, the days grow long and soon I'll hear
 old win - ter's song. But I miss you most of all, my
 dar - ling, when au - tumn leaves start to fall.
 leaves start to fall.

Play 3 Times

Let's Twist Again

F

(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:*)

Keyboard

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

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

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

15 here. _____ Yeah, round and round 'n up 'n down we go _____ a-gain.

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

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

30 _____ twist - in' time is here. _____ here. _____ come on, let's

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

39 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:*)

Come on, let's twist a-gain_____like we did last sum-mer._____Yeah, let's
 twist a-gain_____ like we did last year._____ Do you re - mem-ber when____
 _____things we real-ly hum-min'?_____Yeah, let's twist a-gain,_____twist-in' time is
 here._____ Yeah, round and round 'n up 'n down we go_____ a-gain.
 _____ Oh ba - by make me know you love me so. Then let's
 twist a-gain_____like we did last sum-mer._____Come on, let's twist a-gain,____
 _____twist - in' time is here._____ here._____ come on, let's
 twist a - gain,_____ like we did last year._____ Come on,____ let's
 twist a - gain,_____ twist - in' time is here._____

Chords: Eb7, Ab, Fm, Db6, Eb, Eb7, Ab, Fm, Db6, Eb7, Ab, Db, Ab, Eb7, Ab, Eb7 (Keyboard), Ab, Db, Ab, Db6, Eb7, Ab, Db, Ab, Db6, Eb7, Ab.

Measure 30 includes a keyboard part with a first ending (1, 2) and a second ending (3).

Don't Get Around Much Anymore

F

Keyboard

(Sax) $B\flat 7$

3 $E\flat 7$ $A\flat 6$ $E\flat 7$ N.C.
Missed the Sat - ur - day dance.

6 $A\flat Maj 7$ $B\flat m 7$ $B^\circ 7$ $A\flat/C$ N.C. $A\flat 7$ $G 7$ $G\flat 7$ $F 7$
Heard they crowd - ed the floor.____
Got as far as the door.____

9 N.C. $B\flat 7$
Could - n't bear it with - out____ you.
They'd have asked me a - bout____ you.

11 $E\flat 7$ $A\flat 6$ $E\flat 7$ N.C.
Don't get a - round much an - y more. Thought I'd vis - it the club.
Don't get a - round much an - y

14 $A\flat 6$ $E\flat m 7$ $A\flat 7$ $D\flat 6$ $D^\circ 7$
more.____ Dar - ling, I guess____ my

18 $A\flat Maj 7$ $A\flat 7$ $D\flat 6$ $D m 7(b 5)$ $G 7(b 9)$
mind's more at ease.____ But nev - er - the - less,____

22 $C m 7$ $B^\circ 7$ $E\flat 7$ N.C.
why stir up mem - o - ries?____ Been in - vit - ed on dates.

2

24 $A^b\text{Maj}7$ $B^b\text{m}7$ $B^\circ7$ A^b/C N.C.

Might have gone, but what for?__

26 A^b7 $G7$ G^b7 $F7$ N.C.

Aw - fl'y dif - 'rent with - out__

28 B^b7 E^b7 *To Coda*

you. Don't get a - round much an - y

30 A^b6 D^b E^b7 N.C. (Sax) *D.S. al Coda*

more.

♠ CODA

32 A^b $C7/G$ $F7$ N.C.

more. Aw - fl'y dif - 'rent with - out__

34 B^b7 E^b7 N.C.

you. Don't get a - round much an - y

36 A^b $C7/G$ $F7$ N.C. B^b7

more. Aw - fl'y dif - 'rent with - out__ you.

39 E^b7 A^b6 F^m D^b6 E^b7 A^b6

Don't get a - round much an - y more._____

Don't Get Around Much Anymore

M

(Keyboard)

D7

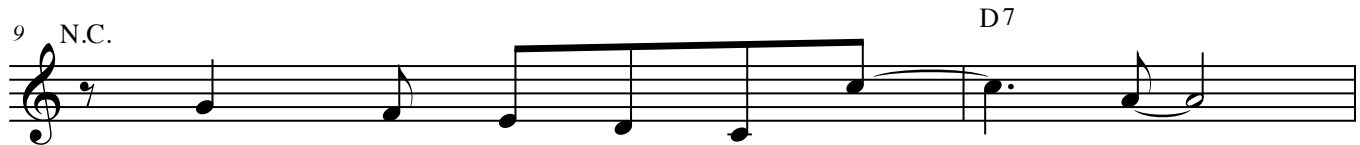
Keyboard



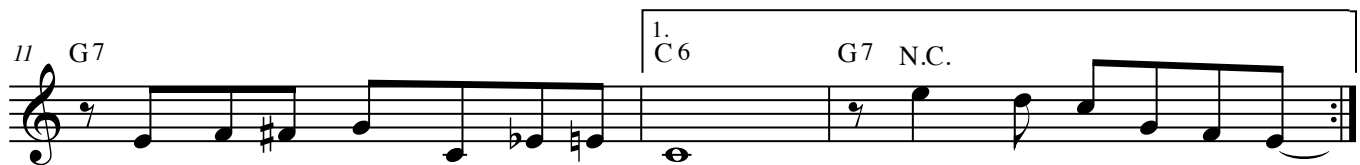
Missed the Sat - ur - day dance.



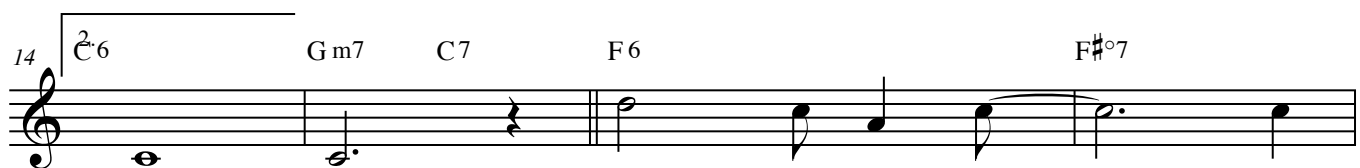
Heard they crowd - ed as the floor. _____
 Got as far as the door. _____



Could - n't bear it with - out _____ you.
 They'd have asked me a - bout _____ you.



Don't get a - round much an - y more. Thought I'd vis - it the club.
 Don't get a - round much an - y



more. _____ Dar - ling, I guess _____ my



mind's more at ease. _____ But nev - er - the - less, _____



why stir up mem - o - ries? _____ Been in - vit - ed on dates.

2

24 CMaj7 Dm7 D#°7 C/E N.C.

Might have gone, but what for? ____

26 C7 B7 Bb7 A7 N.C.

Aw - fl'y dif - 'rent with - out ____

28 D7 G7 *To Coda*

you. ____ Don't get a - round much an - y

30 C6 F G7 N.C. (Keyboard) *D.S. al Coda*

more.

CODA

32 C E7/B A7 N.C.

more. Aw - fl'y dif - 'rent with - out ____

N.C.

34 D7 G7

you. ____ Don't get a - round much an - y

36 C E7/B A7 N.C. D7

more. Aw - fl'y dif - 'rent with - out ____ you.

39 G7 C6 Am F6 G7 C6

Don't get a - round much an - y more. ____

Come Fly With Me

F

(Sax)

Keyboard

FMaj7 D m7 G m7 C7 FMaj7 D m7 G m7 C7
 Come
 5 FMaj7 F 6 A m7 A^b7 G m7 C7
 fly with me, let's fly, let's fly a - way. If
 fly a - way, let's float down to Pe - ru. In
 9 FMaj7 F 6 C m7 F7 B^bMaj7 E^b7
 you can use some ex - o - tic booze, there's a bar in far Bom-Bay. Come
 Lla - ma - land, there's a one-man band, and he'll toot his flute for you. Come
 13 FMaj7 F 6 1 B^b7 A7 D7 G7 C7
 on and fly with me, let's fly a - way. Come
 fly with me let's take
 17 2. B^b7 C7sus4 F 6 B^b7 F 6
 off in the blue. Once I get you
 20 D^bMaj7 D^b6 G^bMaj7 E^bm7
 up there where the air is rar - i - fied,
 24 A^b7 D^b6 E^bm7 A^b7sus4
 we'll just glide star - ry - eyed. Once I get you
 28 D^bMaj7 D^b6 C Maj7 A m7
 up there, I'll be hold - ing you so near,

32 D m11 G7 C7 N.C. C7

You may hear an - gels cheer 'cause we're to-geth - er.

36 F Maj7 F 6 A m7 A b o 7 G m7 C7

Weath - er wise it's such a love - ly day. Just

40 F Maj7 F 6 C m7 F7 B b Maj7 E b 7

say the words and we'll beat the birds down to A - ca-pul-co Bay. It's

44 F Maj7 F 6 B b 7 A m7(b5) E b 7 D7 A m9#11

per - fect for a fly - ing hon - ey moon, O yeah! Come

48 3 G7 G m7 C7 F A m C 9 (Sax)

fly with me. Pack up. Let's fly a - way.

52 4 G m7 B b m7 G m7

fly with me, come fly with me, come fly with me,

58 G m7/C F F 6 B b 7 G m7 F # Maj7 F 6

let's fly a - way

M

Come Fly With Me

(Keyboard)

Keyboard

B \flat Maj7 G m7 C m7 F7 B \flat Maj7 G m7 C m7 F7
 Come

5 B \flat Maj7 B \flat 6 D m7 D \flat 7 C m7 F7
 fly with me, let's fly, let's fly a - way. If
 fly a - way, let's float down to Pe - ru. In

9 B \flat Maj7 B \flat 6 F m7 B \flat 7 E \flat Maj7 A \flat 7
 you can use some ex - o - tic_booze, there's a bar in far Bom-Bay. Come
 Lla - ma - land, there's a one-man band, and he'll toot his flute for you. Come

13 B \flat Maj7 B \flat 6 1 E \flat 7 D7 G7 C7 F7
 on and fly with me, let's fly a - way. Come
 fly with me let's take

17 2. E \flat 7 F7sus4 B \flat 6 E \flat 7 B \flat 6
 off in the blue. Once I get you

20 G \flat Maj7 G \flat 6 B Maj7 A \flat m7
 up there where the air is rar - i - fied,

24 D \flat 7 G \flat 6 A \flat m7 D \flat 7sus4
 we'll just glide star - ry - eyed. Once I get you

28 G \flat Maj7 G \flat 6 F Maj7 D m7
 up there, I'll be hold - ing you so near,

32 Gm11 C7 F7 N.C. F7

You may hear an - gels cheer 'cause we're to- geth - er.

36 BbMaj7 Bb6 Dm7 Db7 Cm7 F7

Weath - er wise it's such a love - ly day. Just

40 BbMaj7 Bb6 Fm7 Bb7 EbMaj7 Ab7

say the words and we'll beat the birds down to A - ca-pul-co Bay. It's

44 BbMaj7 Bb6 Eb7 Dm7(b5) Ab7 G7 Dm9#11

per - fect for a fly - ing hon - ey moon, O yeah! Come

48 3 C7 Cm7 F7 Bb Dm F9 (Keyboard)

fly with me. Pack up. Let's fly a - way.

52 4 Cm7 Ebm7 Cm7

fly with me, come fly with me, come fly with me,

58 Cm7/F Bb Bb6 Eb7 Cm7 BMaj7 Bb6

let's fly a - way

They Can't Take That Away From Me

F

Keyboard

(Sax) C m7/E^b E^o B^b/F G7

3

C m9 F7 C m9 F7 N.C.

3

The way you wear your hat,

5

B^b C m7 C[#] B^b/D C[#] C m7 F7

the way you sip your tea, the mem-'ry of all that,

9

B^b6 B^b7 E^b G7 C7 F7

no, no, they can't take that a-way from me. The way your smile just beams,

13

B^b C m7 C[#] B^b C[#] C m7 F7

the way you sing off key, the way you haunt my dreams,

17

B^b6 B^b7 E^b F7 B^b6

no, no, they can't take that a - way from me. We may

2

21 D m7 D m6 D m7 D m6 D m7 E m7 A 7

nev - er, nev - er meet a - gain on that bump-y road to love. But I'll

25 D m7 D m6 D m7 G7 C7 C7(b5) F7 N.C.

al-ways, al-ways keep the mem-'ry of The way you hold your knife,

29 Bb C m7 C#o Bb C#o C m7 F7

the way we danced till three, the way you changed my life,

33 Bb6 Bb7 Eb D m7 Bb6 C m7(b5)

no, no, they can't take that a - way from me. No, they

37 Bb G m 1. C m7 F 6 Bb6 (Sax) F7 N.C.

can't take that a - way from me.

41 2. C m7 Bb G m C m7

way, no, they can't take that a - way, no, they

44 Bb G m C m7 F7(b9) Bb6 C m7 Bb6

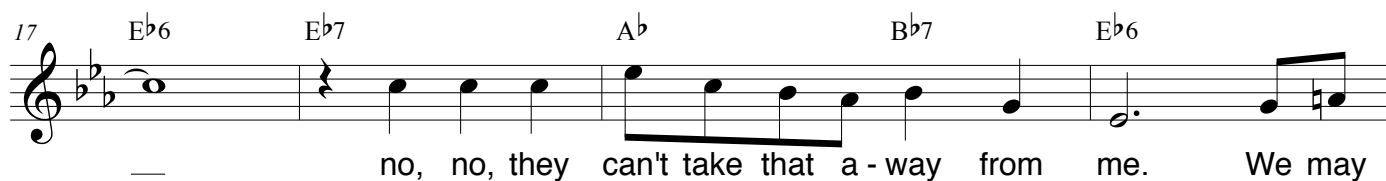
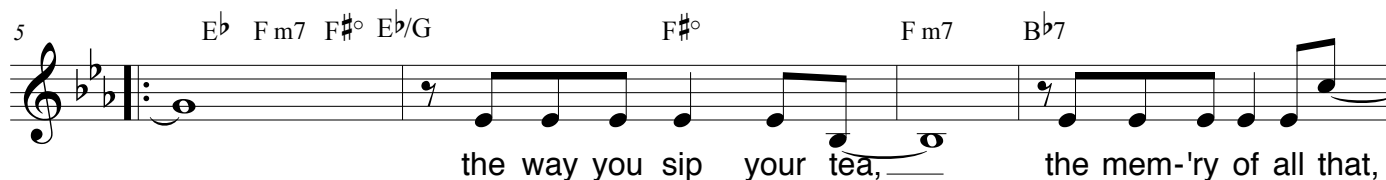
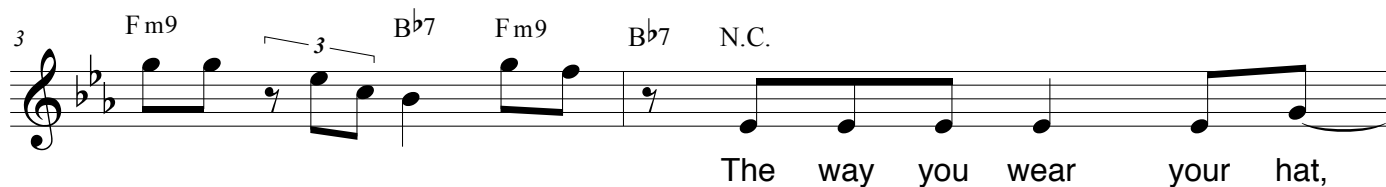
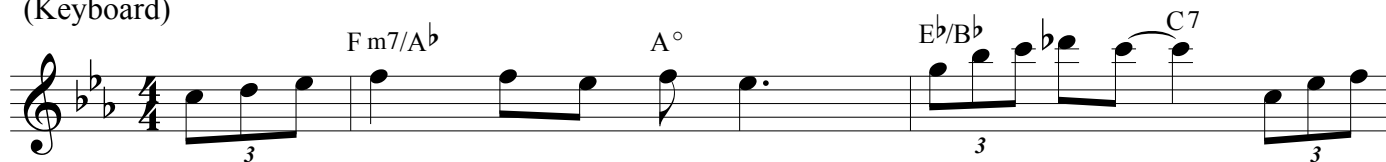
can't take that a - way from me.

They Can't Take That Away From Me

M

Keyboard

(Keyboard)



2

21 G m7 G m6 G m7 G m6 G m7 A m7 D7
 nev - er, nev - er meet a - gain on that bump-y road to love. But I'll

25 G m7 G m6 G m7 C7 F7 F7(b5) Bb7 N.C.
 al-ways, al-ways keep the mem-'ry of The way you hold your knife,

29 Eb F m7 F#o Eb F#o F m7 Bb7
 the way we danced till three, the way you changed my life,

33 Eb6 Eb7 Ab G m7 Eb6 F m7(b5)
 — no, no, they can't take that a - way from me. No, they

37 Eb C m 1. (Keyboard) F m7 Bb6 Eb6 Bb7 N.C.
 can't take that a - way from me.

41 2. F m7 Eb C m F m7
 way, no, they can't take that a - way, no, they

44 Eb C m F m7 Bb7(b9) Eb6 F m7 Eb6
 can't take that a - way from me.

My Way

(Keyboard & Bass Only)

Keyboard

C C Maj7 E m7/B

And now the end is near, and so I
grets, I've had a few, but then a -
loved, I've laughed and cried, I've had my

5 E m7(b5)/B \flat A7 D m

face the fi - nal cur - tain. My friend, I'll say it
gain, too few to men - tion. I did what I had to
fill, my share of los - ing. And now, as tears sub -

8 D m(maj7) D m7 G7 C Maj7

clear, I'll state my case, of which I'm cer - tain. I've
do, and saw it through with - out ex - emp - tion. I
side, I find it all so a - mus - ing. To

(Add rhythm)

11 C Maj7 G m7 C7 F

lived a life that's full I trav - eled each and ev 'ry
planned each chart - ed course, each care - ful step a - long the
think I did all that, and may I say, not in a

14 F m C Maj7 A m7 D m7 G7

high - way, and more, much more than this, I did it
by - way, and more, much more than this, I did it
shy way, "Oh no, oh no, not me, I did it

17 1 F 6 C 2,3 F 6 C F Maj7/G

my way. Re - my way. way. For Yes, there were
my my way. what is a

21 C Maj7 G m7 C7 F Maj7

times, I'm sure you knew, when I bit off more than I could
man, what has he got? If not him - self, _____ then he has

24 F Maj7/E D m7 G7

chew, but through it all, when there was doubt, I ate it
naught. To say the things he tru - ly feels and not the

27 E m7 A m7 D m7

up words and spit it out. I faced it all and I stood
of one who kneels. The rec - ord shows I took the

30 G7 F 6 To Coda C D m7/G D.S. al Coda

tall blows, and did it my way. I've
and did it my _____ way.

CODA
33 C D m7 G7

way. The rec - ord shows I took the blows and did it
rit.

36 F 6 C

my way.

VOCAL DUET

There Is A Tavern In The Town

Keyboard Intro

Keyboard

5 F C7 (F) There

is a tav-ern in the town, and there my true love sits him

11 C7 F F7 B \flat

down, sits him down and drinks his wine as mer-ry, as mer-ry as can be, and

17 C7 F C7 F F \sharp 7

nev - er nev - er thinks of me _____ Fare thee

21 C7 F

well, for I must leave thee, do not let this part-ing grieve thee and re -

25 C7 F B \flat F C7

mem - ber that the best of friends must part, must part. A -

29 F

dieu, a - dieu kind friends, a - dieu. I can no long - er stay with

35 C7 F F7 B \flat

you, can no long-er stay. I'll hang my harp on the weep-ing wil-low tree, and

41 C7 F (Keyboard) F

may the world go well with thee.

Sax - 1st

B \flat F7 B \flat

45

B \flat F7 B \flat

45

Keyboard - 2nd

E \flat F7

49

E \flat F7

49

1. B \flat (Keyboard) B \flat 2.

52

(M) She

B \flat

54

left me for a man so dark, he was dark. Each Fri - day

F7 B \flat B \flat 7 E \flat

59

night they used to spark. Oh, how they would spark, and now my love, who was once so true to

F7 B \flat F7 B \flat B \circ 7

65

me, spends all her time up - on his knee, on his knee. Fare thee

70 F7 B \flat

well, for I must leave thee, do not let this part ingrieve thee and re -

Detailed description: This block contains the first line of music, measures 70 to 73. The key signature has two flats (Bb and Eb). The melody is written on a treble clef staff. Chords F7 and Bb are indicated above the staff. The lyrics are: 'well, for I must leave thee, do not let this part ingrieve thee and re -'.

74 F7 B \flat E \flat B \flat F7

mem - ber that the best of friends must part, must part. A -

Detailed description: This block contains the second line of music, measures 74 to 77. The melody continues on the treble clef staff. Chords F7, Bb, Eb, Bb, and F7 are indicated. The lyrics are: 'mem - ber that the best of friends must part, must part. A -'.

78 B \flat

dieu, a - dieu kind friends, a - dieu. I can no

Detailed description: This block contains the third line of music, measures 78 to 82. The melody continues on the treble clef staff. A Bb chord is indicated. The lyrics are: 'dieu, a - dieu kind friends, a - dieu. I can no'.

83 F7 B \flat B \flat 7 E \flat

long-er stay with you, can no long-er stay. I'll hang my harp on the weep-ing wil-low

Detailed description: This block contains the fourth line of music, measures 83 to 88. The melody continues on the treble clef staff. Chords F7, Bb, Bb7, and Eb are indicated. The lyrics are: 'long-er stay with you, can no long-er stay. I'll hang my harp on the weep-ing wil-low'.

89 F7 B \flat F7 B \flat B \flat 7 (Keyboard)

tree, and may the world go well with thee.

Detailed description: This block contains the fifth line of music, measures 89 to 93. The melody continues on the treble clef staff. Chords F7, Bb, F7, Bb, and Bb7 are indicated. A '(Keyboard)' annotation is present above the staff. The lyrics are: 'tree, and may the world go well with thee.'

94 E \flat (Sax)

Detailed description: This block contains the sixth line of music, measures 94 to 99. The melody continues on the treble clef staff. An Eb chord is indicated, with '(Sax)' written above it. The lyrics are not present for this line.

100 B \flat 7 E \flat A \flat

Detailed description: This block contains the seventh line of music, measures 100 to 105. The melody continues on the treble clef staff. Chords Bb7, Eb, and Ab are indicated. The lyrics are not present for this line.

106 B \flat 7 E \flat B \flat 7 E \flat

Detailed description: This block contains the eighth line of music, measures 106 to 110. The melody continues on the treble clef staff. Chords Bb7, Eb, Bb7, and Eb are indicated. The lyrics are not present for this line.

Sugar Blues

Keyboard

The musical score for "Sugar Blues" is written in 4/4 time and consists of 19 measures. The key signature has one sharp (F#), and the melody is written on a single treble staff. The score includes various chords and melodic patterns, including triplets.

Measures 1-3: Measure 1 is marked "N.C." (No Chord). Measure 2 is marked "C". Measure 3 contains a triplet of eighth notes.

Measures 4-6: Measure 4 is marked "G7". Measure 5 contains a triplet of eighth notes. Measure 6 is marked "G7".

Measures 7-9: Measure 7 is marked "D m7". Measure 8 is marked "G7". Measure 9 is marked "C7". Measure 10 is marked "N.C.". Measure 11 contains a triplet of eighth notes.

Measures 12-14: Measure 12 is marked "C". Measure 13 contains a triplet of eighth notes. Measure 14 is marked "G m7". Measure 15 contains a triplet of eighth notes.

Measures 16-18: Measure 16 is marked "F". Measure 17 is marked "A7". Measure 18 is marked "D m". Measure 19 is marked "F6". Measure 20 is marked "F#°". Measure 21 is marked "C/G". Measure 22 is marked "E7". Measure 23 is marked "A7". Measure 24 is marked "D7". Measure 25 is marked "G7".

Measures 26-28: Measure 26 is marked "D7". Measure 27 contains a triplet of eighth notes. Measure 28 is marked "G7". Measure 29 contains a triplet of eighth notes. Measure 30 is marked "C". Measure 31 is marked "E7". Measure 32 is marked "A7". Measure 33 is marked "D7". Measure 34 is marked "G7".

Measures 35-37: Measure 35 is marked "1. C". Measure 36 is marked "G7". Measure 37 is marked "2. C". Measure 38 is marked "F". Measure 39 is marked "C". Measure 40 is marked "N.C.". Measure 41 is marked "C7". Measure 42 contains a triplet of eighth notes.

I Can't Give You Anything But Love

Keyboard

(Keyboard)

5

9

14

20

25

30

35

41

45

I can't give you an - y - thing but love, ba - by. That's the on - ly
thing I've plen - ty of, ba - by. Dream a - while, scheme a - while, we're sure to find
— hap - pi - ness, and I guess all the things you've al - ways pined for.
Gee, I'd like to see you look - ing swell, my lit - tle ba - by. Dia - mond brace - lets
Wool - worth does - n't sell, ba - by. Till that luck - y day you know darn
well, ba - by, I can't give you an - y thing but love
I can't give you an - y thing I can't give you an - y thing
I can't give you an - y thing but love.

28 C7(b9) F m7 F 7 B \flat m7

Jup - i - ter and Mars. In oth - er words, _____

31 $E\flat 7$ $A\flat \text{Maj} 7$ $C \text{m} 7$ $F 7$ $B\flat \text{m} 7$
 — hold my hand. — in oth - er words, —

35 $E\flat 7$ $A\flat \text{Maj} 7$ $G \text{m} 7(\flat 5)$ $C 7$
 — ba - by, kiss me. —

38 $F \text{m} 7$ $B\flat \text{m} 7$ $E\flat 7$
 Fill my heart with song — and let me sing for - ev - er more.

41 $A\flat \text{Maj} 7$ $A\flat 7$ $D\flat \text{Maj} 7$ $G \text{m} 7(\flat 5)$
 — You are all I long — for, all I

44 $C 7(\flat 9)$ $F \text{m} 7$ $F 7$ $B\flat \text{m} 7$
 wor - ship and a - dore. — in oth - er words, —

47 $E\flat 7$ $C \text{m} 7$ $F 7$
 — please be true. — In

50 1. $B\flat \text{m} 7$ $E\flat 7$ $A\flat 6$ $G \text{m} 7(\flat 5)$ $C 7$
 oth - er words, — love you.

54 2. $B\flat \text{m} 7$ $/G$ $/F$ $/E\flat$ $E\flat 7$ $A\flat$
 oth - er words, — love you.

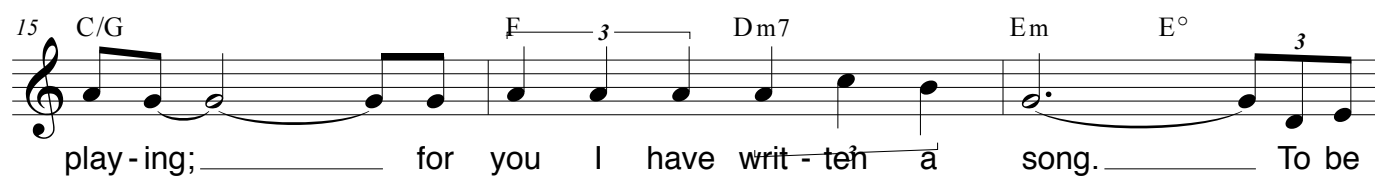
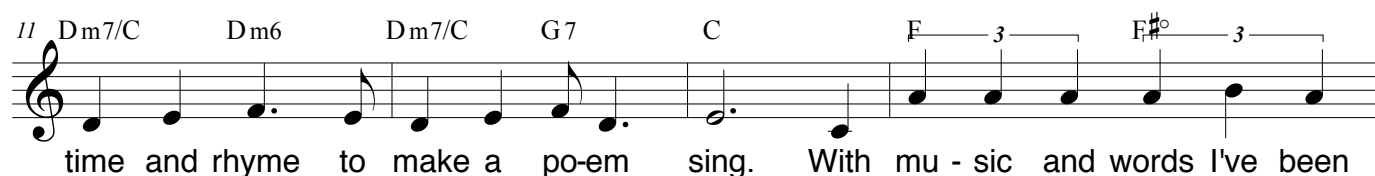
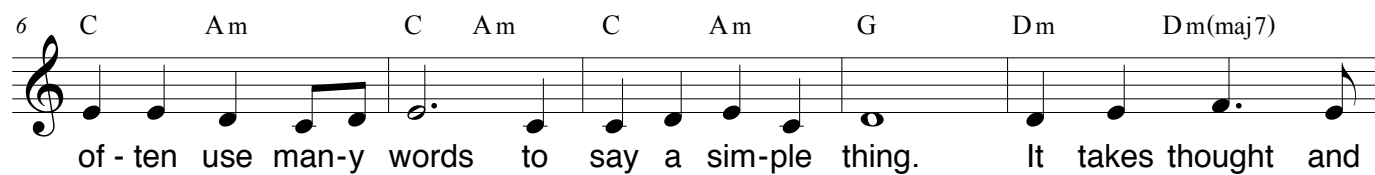
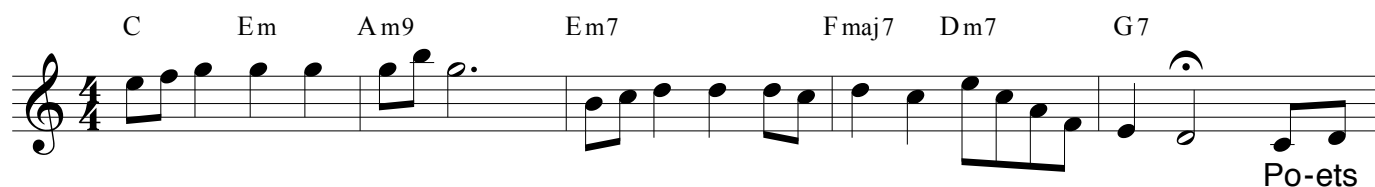
57 $A \text{maj} 7$ $B\flat \text{m} 7$ $/E\flat$ $A\flat 6$
 — — —

Fly Me To The Moon

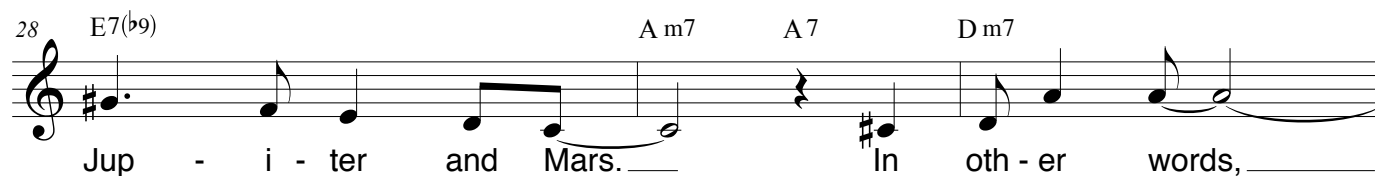
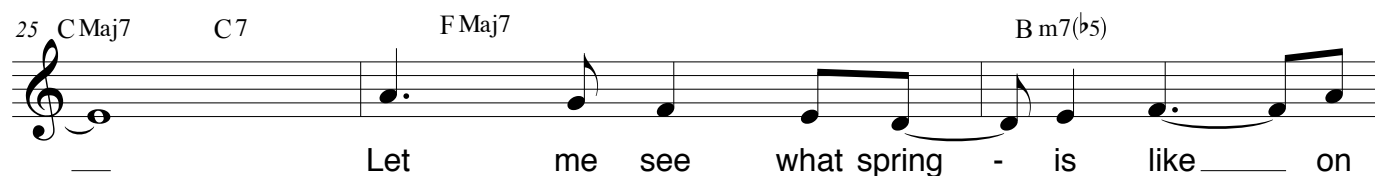
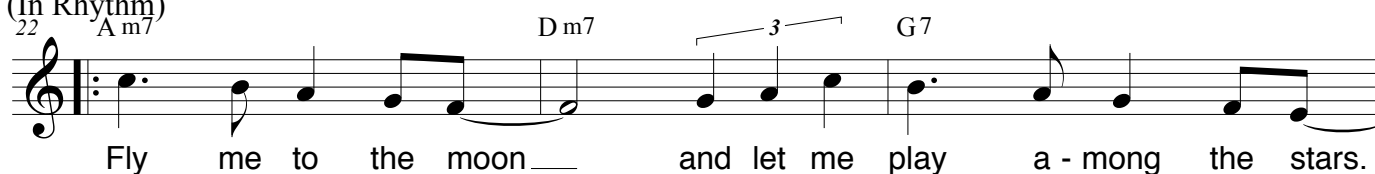
M

Keyboard

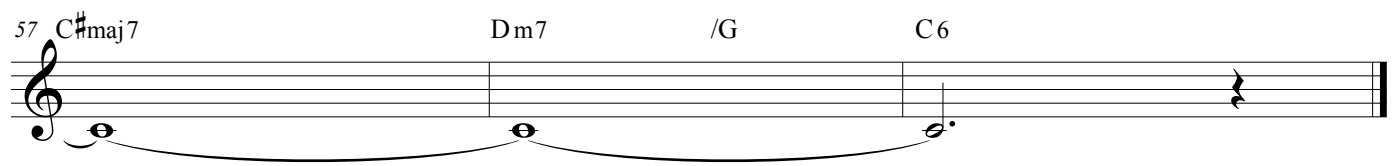
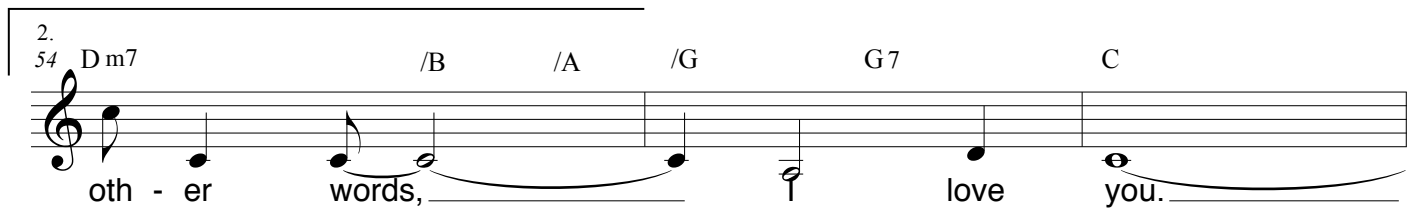
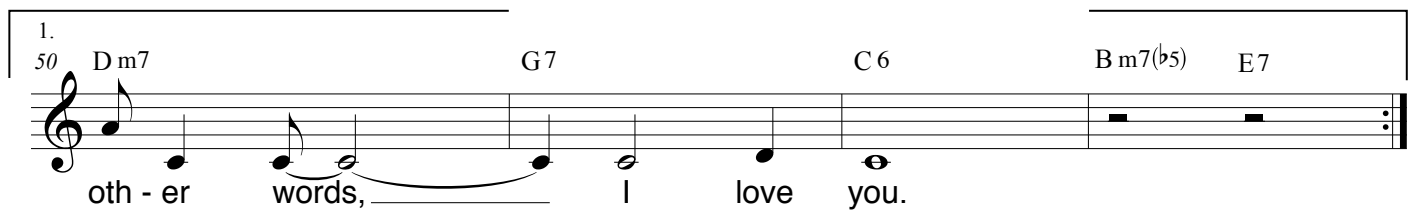
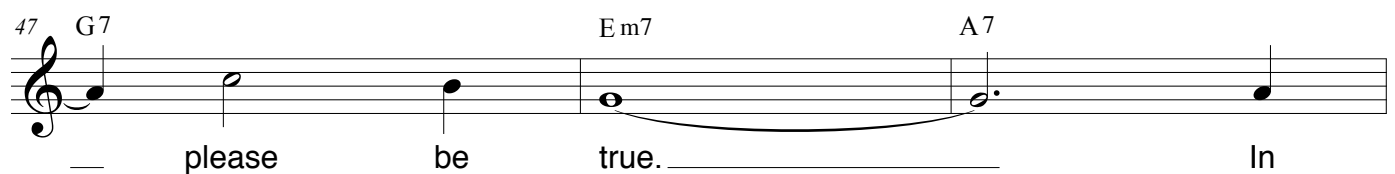
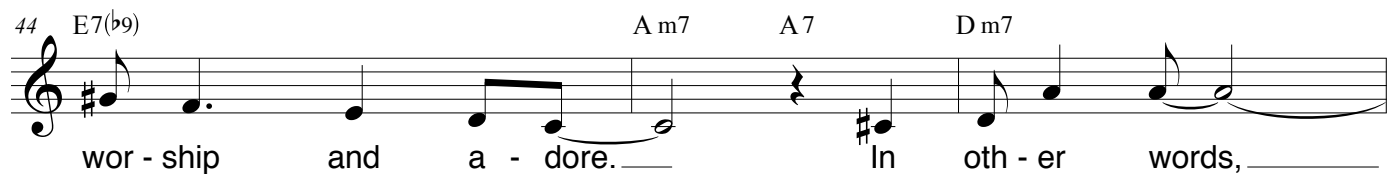
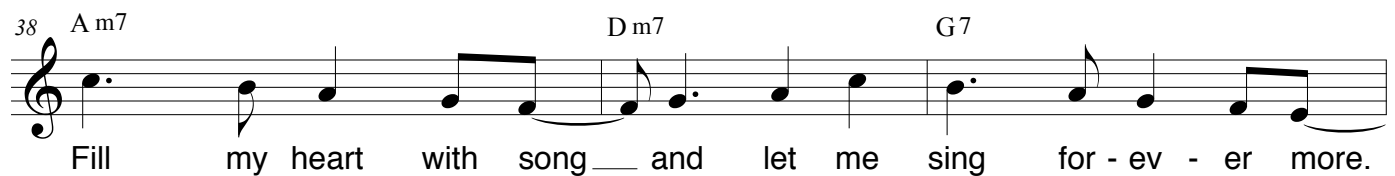
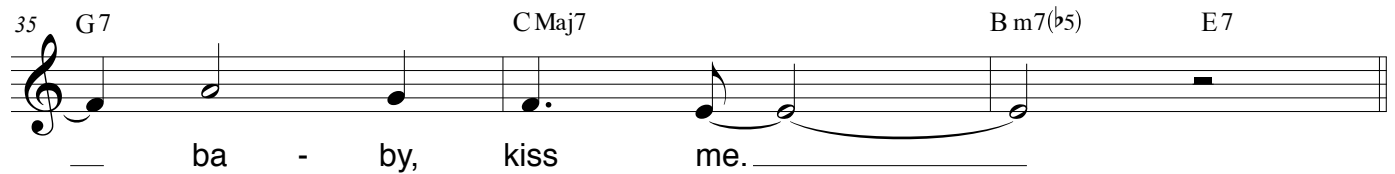
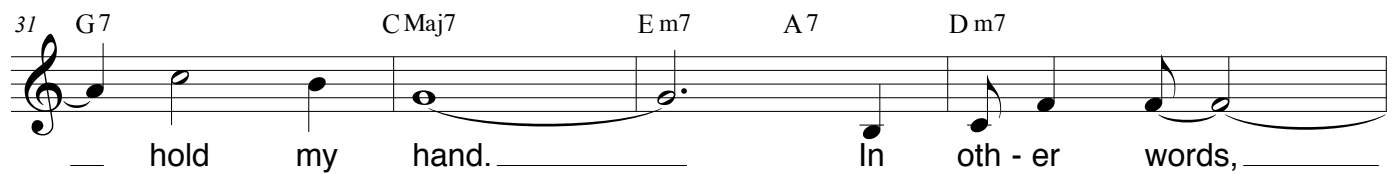
(Keyboard & Bass Only - Freely)



(In Rhythm)



2



All Or Nothing At All

F

Latin Beat

Keyboard

(Sax)

Fm/A^b Cm/G E^bm/G^b B^b7/F C7

5 Fm A^baug Fm7 Fm6 Fm Fm7

All _____ or noth-ing at all! _____ Half a love nev-er ap-

11 G^b7 G^b6 G^baug G^b7 E^bm E^bm6 B^bm

pealed to me. _____ If your heart nev-er could yield to me, _____

16 E^b7 E^b7(b5) E^b7 A^bmaj7 A^b6 Gm7 C7

_____ then I'd rath - er have noth-ing at all.

21 Fm A^baug Fm7 Fm6 Fm Fm7

All _____ or noth-ing at all. _____ If it's love, there is no

27 G^b7 G^b6 G^baug G^b7 E^bm E^bm6 B^bm

in be-tween. _____ Why be-gin, then cry for some-thing that might have been.

32 E^b7 E^b7(b5) E^b7 A^bmaj7 B7

_____ No, I'd rath-er have noth-ing at all. _____ But

37 E E^{aug} 3 E⁶ 3 E^{aug} 3 E E^{aug} E⁶ B7
 please, don't bring your lips so close to my cheek. Don't

41 E E^{aug} E⁶ A F^{#m7} 3 B7 G^{#m6} B7
 smile or I'll be lost be-yond re - call. The

45 G^{b7m} 3 B7 G^{b7m} 3 B7 3 G^{b7m} G^{b7m}/E E^{b7} A^{b7}/E^b
 kiss in your eyes, the touch of your hand makes me weak, and my

49 D^{b7m} B^{b7} A^{b7} E^{b7m} C7
 heart may go diz - zy and fall. And if I

53 Fm A^{b7aug} 3 3 Fm7 Fm6 Fm
 fell un - der the spell of your call, I would

58 Fm7 3 G^{b7} G^{b6} G^{b7aug} G^{b7} E^{b7m} E^{b7m6} 3
 be caught in the un - der-tow. So, you see, I've got to say

63 B^{b7m} D^{b7} Fm Fm7/E^b D^{b7m6} 3 1. A^b Gm7 C7
 no, no. All or noth-ing at all.

69 2. A^b (Sax) B B^b A A^b
 all.

Latin Beat

All Or Nothing At All

M

Keyboard

(Keyboard)

First system of musical notation (measures 1-4) in 4/4 time. Chords: Am/C, Em/B, Gm/Bb, D7/A, E7. Includes a triplet of eighth notes in measure 1.

Second system of musical notation (measures 5-8). Chords: Am, Caug, Am7, Am6, Am, Am7. Includes a triplet of eighth notes in measure 5. Lyrics: All _____ or noth-ing at all! _____ Half a love nev-er ap-

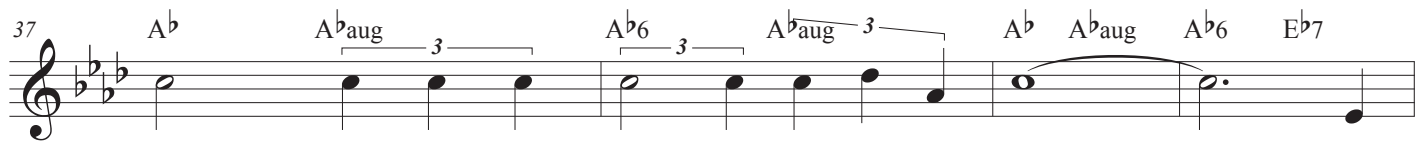
Third system of musical notation (measures 9-12). Chords: Bb7, Bb6, Bbaug, Bb7, Gm, Gm6, Dm. Includes a triplet of eighth notes in measure 11. Lyrics: pealed to me. _____ If your heart nev - er could yield to me, _____

Fourth system of musical notation (measures 13-16). Chords: G7, G7(b5), G7, Cmaj7, C6, Bm7, E7. Lyrics: _____ then I'd rath - er have noth - ing at all.

Fifth system of musical notation (measures 17-20). Chords: Am, Caug, Am7, Am6, Am, Am7. Includes a triplet of eighth notes in measure 17. Lyrics: All _____ or noth-ing at all. _____ If it's love, there is no

Sixth system of musical notation (measures 21-24). Chords: Bb7, Bb6, Bbaug, Bb7, Gm, Gm6, Dm. Includes a triplet of eighth notes in measure 23. Lyrics: in be-tween. _____ Why be-gin, then cry for some-thing that might have been.

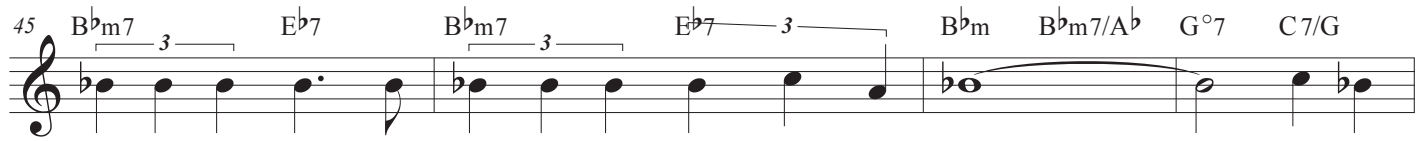
Seventh system of musical notation (measures 25-28). Chords: G7, G7(b5), G7, Cmaj7, Eb7. Lyrics: _____ No, I'd rath - er have noth-ing at all. _____ But



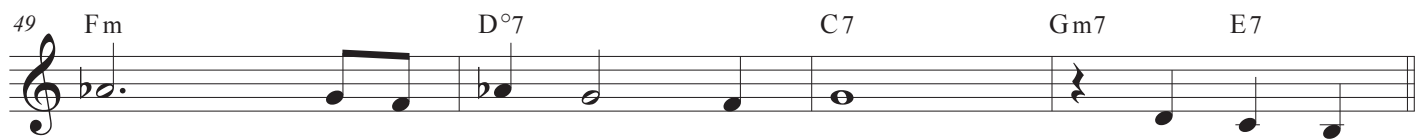
please, don't bring your lips so close to my cheek. _____ Don't



smile or I'll be lost be-yond re - call. _____ The



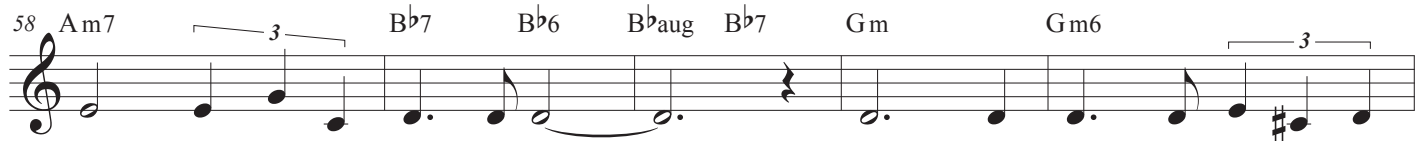
kiss in your eyes, the touch of your hand makes me weak, _____ and my



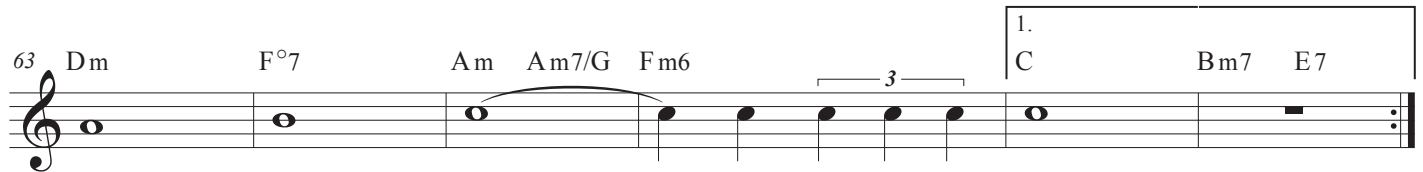
heart may go diz - zy and fall. And if I



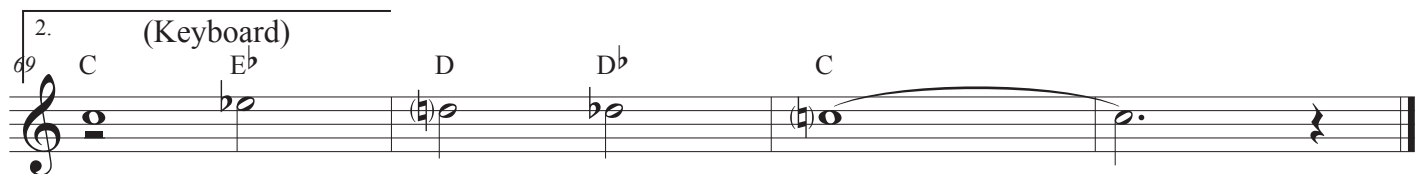
fell un - der the spell of your call, _____ I would



be caught in the un - der-tow. _____ So, you see, I've got to say



no, no. All _____ or noth-ing at all.



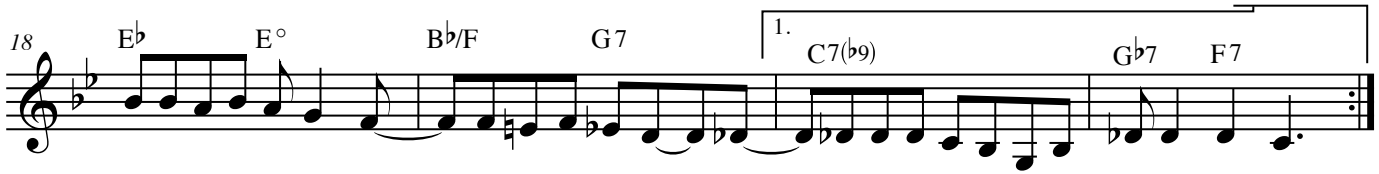
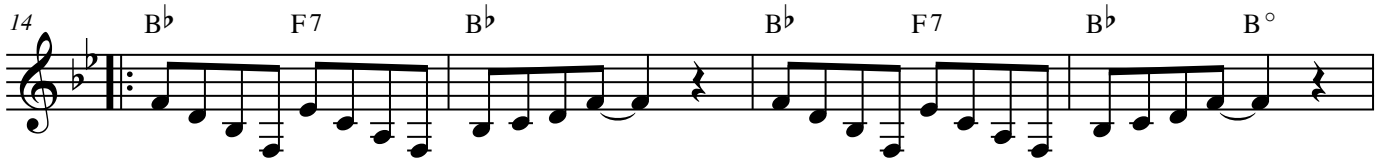
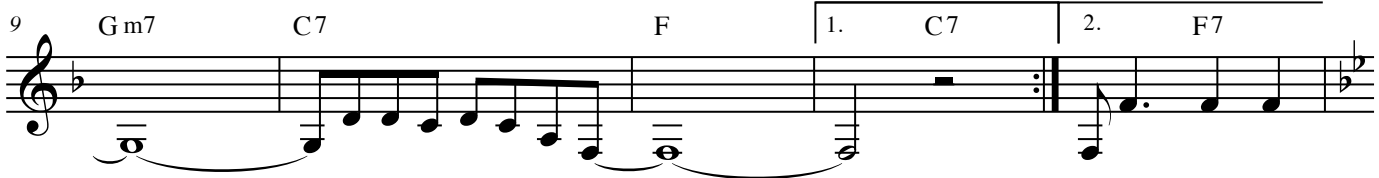
all.

Chattanooga Choo Choo

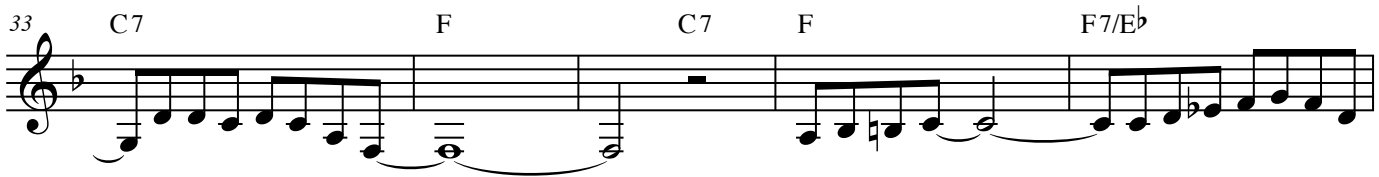
F

Keyboard

Bass Intro

(Train Whistle)
(F6 F6)(Train Whistle)
(F6 F6)

(Bass)



42 F N.C.

(Bass)

46 F/C D m G m C7 F C C7

50 F

(Bass)

54 F

Par-don me, boy, _____ is that the Chat-a-noo-ga Choo Choo? _____
I can af-ford _____ to board the Chat-a-noo-ga Choo Choo. _____

57 G m7 C7

_____ Track twen-ty nine, _____ boy, you can give me a shine.
_____ I _____ got my fare _____ and just a tri-fle to spare.

60 F 1. C7 2. F F7

63 B^b F7

Penn-syl-van-ia sta-tion 'bout a quar-ter to four,
When you hear the whis-tle blow-in' eight to the bar,

65 F7 B^b B^o

read a mag-a-zine and then you're in Bal-ti-more.
then you'll know that Tenn-e-see is not ver-y far. _____

67 E^b E° B^b/F $G7$

Din - ner in the din - er; noth - ing could be fin - er than
Shov - el all the coal in, got - ta keep it rol - lin'.

69 1. $C7(b9)$ $F6$

to have your ham and eggs in Car o li - na

71 2. $C7(b9)$ $F7$ G^b7 $F7$ B^b

Woo! Woo! Chat - a - noo - ga, there you are!—

73 F N.C. F F

(Bass)

78 $Gm7$ $C7$ F $C7$

83 F $F7/E^b$ B^b/D B°/D^b F/C Dm

88 Gm $C7$ F N.C. F/C Dm Gm $C7$

Bass Solo as in Meas 73,74

93 F B^bm Gm $C7$ F

Chattanooga Choo Choo

M Keyboard
(Train Whistle)

Bass Intro

(Train Whistle)
(Bb6 Bb6)

(Bb6 Bb6)

5 B \flat

9 C m7 F7 B \flat 1. F7 2. B \flat 7

14 E \flat B \flat 7 E \flat E \flat B \flat 7 E \flat E \circ

18 A \flat A \circ E \flat /B \flat C7 1. F7(b9) B7 B \flat 7

22 2. F7(b9) E \flat \circ B \flat 7 E \flat F7 B \flat N.C. (Bass)

28 B \flat C m7

33 F7 B \flat F7 B \flat B \flat 7/A \flat

38 E \flat /G E \circ /G \flat B \flat /F G m C m F7

42 B.N.C.

(Bass)

46 B^b/F G m C m F7 B^b F F7

50 B^b

(Bass)

54 B^b

Par-don me, boy, _____ is that the Chat - a - noo - ga Choo Choo? _____
I can af - ford _____ to board the Chat - a - noo - ga Choo Choo. _____

57 C m7 F7

_____ Track twen - ty nine, _____ boy, you can give me a shine.
_____ I _____ got my fare _____ and just a tri - fle to spare.

60 B^b 1. F7 2. B^b B^b7

63 E^b B^b7 You'll E^b leave the

Penn - syl - van - ia sta - tion 'bout a quar - ter to four,
When you hear the whis - tle blow - in' eight to the bar,

65 B^b7 E^b E^o

read a mag - a - zine and then you're in Bal - ti - more.
then you'll know that Tenn - e - see is not ver - y far. _____



Din - ner in the din - er; noth - ing could be fin - er than
Shov - el all the coal in, got - ta keep it rol - lin'.



to have your ham and eggs in Car o li - na



Woo! Woo! Chat - a - noo - ga, there you are!_

