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THE
MIXED NUTS

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Mixed Nuts on Tour 2018



VOCAL ONLY

This Could Be The Start Of Something Big

(Keyboard) A^b $Cm7$ B^bm7 E^b7 N.C. Keyboard

(Both) You're walk-ing a -

5 A^b Fm B^bm7 E^b7 $Faug$

long a street or you're at a par - ty, or else you're a -

9 B^bm7 $/A^b$ E^b7/G E^b7 Fm $Fm(maj7)$ E^bm7 $Dm7(b5)$

lone and then you sud - den-ly dig. You're looking in

13 D^b $D^{\circ}7$ $Cm7$ B^bm $F9$

some - one's eyes, you sud - den-ly re - al - ize that

17 B^bm7 E^b7 A^b $A^{\circ}7$ E^b7

this could be the start of some-thing big. (Female) You're lunch-ing at
You're watching the

21 A^b $Fm7$ B^bm7 E^b7 $Faug$

Twen - ty One and watch-ing your di - et, de-clin - ing a
sun come up and count-ing your mon-ey, or else in a

25 B^bm7 $/A^b$ E^b7/G E^b7 Fm $Fm(maj7)$ $Fm7$ $Dm7(b5)$

char - lotte russe, ac - cept - ing a fig. When out of a
dim caf - e, you - re or - der-ing wine. Then sud-den-ly

29 D^b $D^{\circ}7$ Cm B^bm $F9$

clear blue sky, _____ it's sud - den - ly gal and guy, _____ and
there he is _____ and you want to be where he is, _____

33 B^bm7 E^b7 A^b

this could be the start of some-thing big. (F) There's no con -

37 E^bm7 A^b7 E^bm7 A^b

trol - ling the un - roll - ing of your fate, my friend. _____ Who knows what's

41 E^bm7 A^b7 E^bm7 A^b7

writ - ten in the mag - ic book? _____ (M) But when a

45 D^bmaj7 E^bm7 D^b B^bm7

lov - er you dis - cov - er at the gate my friend, _____ in - vite her

49 $Fm7$ B^b7 B^bm7 E^b7

in with - out a sec - ond look. _____ (F) You're up in an

53 A^b Fm B^bm7 E^b7 $Faug$

aer - o - plane or din-ing at Sar-di's, or ly - ing at

57 B^bm7 $/A^b$ E^b7/G E^b7 Fm $Fm(maj7)$ $Fm7$ $Dm7(b5)$

Mal - i - bu, a - lone on the sand. You sud-den-ly

61 D^b D^o7 Cm B^bm $F9$ **To Coda** Φ

hear a bell, and right a-way you can tell that

65 B^bm7 E^b7 A^b E^b7 **D.S. al Coda** (Keyboard)

this could be the start of some-thing grand.

Φ **Coda** 69 $F7$ B^bm7 E^b7

(F)that this could be the start of some-thing,

72 $Cm7$ $F7$ B^bm7

(M)this must be the start of some-thing, (Both)this

76 E^b7 A^b B^bm7 $A\ maj7$ A^b

will be the start of some-thing big.

VOCAL
DUET

This Could Be The Start Of Something Big

(Keyboard) A^b $Cm7$ B^bm7 E^b7 N.C. Keyboard

(Both) You're walk-ing a -

5 A^b Fm B^bm7 E^b7 $Faug$

long a street or you're at a par - ty, or else you're a -

9 B^bm7 E^b7 Fm $Fm(maj7)$ $Fm7$ $Dm7(b5)$

lone and then you sud - den-ly dig. You're looking in

13 D^b D^o7 Cm B^bm $F9$

some - one's eyes, you sud - den-ly re - al - ize that

17 B^bm7 E^b7 A^b A^o7 E^b7

this could be the start of some-thing big. (F) You're lunch-ing at
You're watching the

21 A^b Fm B^bm7 E^b7 $Faug$

Twen - ty One and watch-ing your di - et, de-clin - ing a
sun come up and count-ing your mon - ey, or else in a

21 Twen - ty One di - et, girl.
sun come up mon - ey, girl,

25 B^bm7 E^b7 Fm $Fm(maj7)$ $Fm7$ $Dm7(b5)$

char - lotte russe, ac - cept - ing a fig. When out of a
dim caf - e, you - re or - der-ing wine. Then sud-den-ly

25 char - lotte russe
dim caf - e

fig, fig, fig, fig,
wine, wine, wine, wine,

29 D^b $D^{\circ}7$ Cm B^bm $F9$

clear blue sky, it's sud - den - ly gal and he guy, and
there he is and you want to be where he is, and

clear blue sky, it's sud - den - ly gal and he guy, and
there she is and you want to be where she is, and

33 B^bm7 E^b7 A^b (F)

this could be the start of some-thing big. There's no con -

this could be the start of some-thing big.

37 E^bm7 A^b7 E^bm7 A^b

trol-ling the un - roll - ing of your fate, my friend. Who knows what's

41 E^bm7 A^b7 E^bm7 A^b7

writ - ten in the mag - ic book? (M) But when a

45 D^bmaj7 E^bm7 D^b B^bm7

lov - er you dis - cov - er at the gate my friend, in - vite her

49 $Fm7$ B^b7 B^bm7 E^b7

in with - out a sec - ond look. (F) You're up in an

53 A^b Fm B^bm7 E^b7 $Faug$

aer - o - plane or din-ing at Sar-di's, or ly - ing at

aer - o - plane Sar - di's there.

57 B^bm7 E^b7 Fm $Fm(maj7)$ $Fm7$ $Dm7(b5)$

Mal - i - bu, a - lone on the sand. You sud-den - ly

Mal - i - bu, sand, sand, sand, sand,

61 D^b D^o7 Cm B^bm $F9$ **To Coda**

hear a bell, and right a-way you can tell that

hear a bell and right a-way you can tell that

65 B^bm7 E^b7 A^b E^b7 **D.S. al Coda** (Keyboard)

this could be the start of some-thing grand.

this could be the start of some-thing grand.

Coda $F7$ B^bm7 E^b7 $Cm7$ $F7$

that this could be the start of some-thing.

this must be the start of some-thing,

74 B^bm7 A^b7 A^b B^bm7 A^b A^b

(Both) this will be the start of some-thing big.

(M) (F) 8 8 8

Vocal Only

Edelweiss

(No harmony 1st time)

Keyboard

First system of the score, measures 1-4. The treble clef has a key signature of one sharp (F#) and a 3/4 time signature. The bass clef has a key signature of one sharp (F#) and a 3/4 time signature. Chords are indicated above the staff: G/D, C/D, D7.

Second system of the score, measures 5-8. The treble clef has a key signature of one sharp (F#) and a 3/4 time signature. The bass clef has a key signature of one sharp (F#) and a 3/4 time signature. Chords are indicated above the staff: G, D7/F#, G/B, C/E. The lyrics are: (F) Ed - el - weiss, ed - el - weiss, (M) Ed - el - weiss, ed - el - weiss.

Third system of the score, measures 9-12. The treble clef has a key signature of one sharp (F#) and a 3/4 time signature. The bass clef has a key signature of one sharp (F#) and a 3/4 time signature. Chords are indicated above the staff: G/D, Em7, Am7, D7. The lyrics are: ev - 'ry morn - ing you greet me.

Fourth system of the score, measures 13-16. The treble clef has a key signature of one sharp (F#) and a 3/4 time signature. The bass clef has a key signature of one sharp (F#) and a 3/4 time signature. Chords are indicated above the staff: G, D7/F#, G/B, C/E. The lyrics are: Small and white, clean and bright, Small and white, clean and bright.

Fifth system of the score, measures 17-20. The treble clef has a key signature of one sharp (F#) and a 3/4 time signature. The bass clef has a key signature of one sharp (F#) and a 3/4 time signature. Chords are indicated above the staff: G/D, D7, G, G/D. The lyrics are: you look hap - py to meet me.

21 D/F# D7 G G/B

(Both) Blossom of snow may you bloom and grow,

25 C A7/C# D D7

bloom and grow for - ever.

29 G Dm/F C/E Cm/Eb

(F) Edel - weiss, ed - el - weiss,

(Male 2nd) Edel - weiss, ed - el - weiss,

33 G/D D7 1. G C D7

bless my home-land for - ever.

bless my home-land for

39 2. C C G C G/B D7/A G

ev - er.

ev - er.

Besame Mucho

F

Keyboard

(Sax)

A m D m A m E7

5 A m E7 A m E7

9 A m6 D m6

Bes - a - me, bes - a - me mu - cho.

12 A7(b9) D m6 E7(b9)

Each time I cling to your kiss I hear mu - sic di -
Co - mo si fuer - a esta noch - e la ul - ti - ma

15 A m6 B m7 E7 A7 G/B A7/C# A7(b9)

vine. Bes - a - me, bes - a - me
vez.

19 D m6 A m A m/G

cho. Hold me, my dar - ling, and
Que ten - go mied - do per -

22 F7 E7 A m6

say that you'll al - ways be mine.
der - te, per - der - te des - pues.

25 D m6 A m6

This joy is some - thing new, my arms en - fold - ing you,
 Quier - o ten - er - te muy cer - ca mir - ar - me tus

27 E7 A m6 A7(b9) D m6

nev - er knew this thrill be - fore. Who ev - er thought I'd be
 o - jos ver - te jun - to - mi. Pien - sa que tal ves ma -

30 A m6 B7 F7 E7

hold - ing you close to me, whis - p'ring, "It's you I a - dore."
 na - na yo es - ta re - le - jos "Muy le - jos de ti."

33 A m6 D m6

Dear - est one, if you would leave me,
 Bes - a - me, bes - a - me mu - cho.

36 A7(b9) D m6 E7(b9)

each lit - tle dream would take wing and my life would be
 Co - mo si fuer - a esta noch - e la ul - ti - ma

39 A m6 B m7 E7 A7 G/B A7/C# A7(b9)

through. Bes - a - me, bes - a me
 vez.

43 D m6 A m A m/G

mu - cho. Love me ten - for - ev - er and
 Que ten - go mied - do per -

46 F7 E7 A m6 E7

make all my dreams come true.
 der - te, per - der - te des - pues.

49 A m A m/G F7 E7 A m6

Love me for - ev - er and make all my dreams come true.
 Que ten - go mied - do per - der - te, per - derte des - pues.

Coal Miner's Daughter

FEMALE VOCAL

Keyboard

(Sax) B \flat F7 B \flat F7 B \flat

Well,

5 B \flat E \flat B \flat C

I was born a coal min-er's daugh-ter ___ in a cab-in ___ on a hill in Butch-er

11 F F7 B \flat B \flat 7 E \flat

Hol-ler. ___ We were poor but we had love, that's the one thing that dad-dy made

16 B \flat C F F7 B \flat

sure of. ___ He shov-eled coal to make a poor man's dol-lar. My

21 B \flat E \flat B \flat

dad - dy ___ worked all ___ night in the Van Leer coal mine;

25 C F F7

all day long in a field a - hoe-in' corn. Mom-ma

29 B \flat B \flat 7 E \flat B \flat

rocked the ba-by at night and read the bi-ble by the coal oil light. ___ And ev-'ry-

33 C F F7 B \flat F \sharp 7

thing would start all o-ver at the break of morn Dad-dy

37 B E B
 loved and raised the kids on a min-er's pay. Mom-ma

41 C# F#
 scrubbed our clothes on a wash-board ev-'ry day. Why, I've

45 B B7 E B
 seen her fin - gers bleed; — to com-plain, there was no need. She

49 C# F# F#7 B
 smiled in mom-mie's un-der - stand-ing way. In the

53 B E B
 sum-mer - time we did-n't have shoes to wear. But in the

57 C# F# F#7
 win-ter - time we'd all get a brand new pair from a

61 B B7 E B
 mail or-der cat-a-log, — mon-ey saved from sell-ing a hog. — Dad-dy

65 C# F# F#7 B G7
 al-ways man-aged to get the mon-ey some-where. Yeah, I'm

69 C F C
proud to be a coal min-er's daugh-ter I re-

73 D G G7
mem-ber well the well where I drew wa-ter. The

77 C C7 F C
work we done was hard, at night we'd sleep 'cause we were tired. I nev-er

81 D G G7 C
thought of ev - er leav-in' Butch-er Hol - ler. Well, a

85 C F C
lot of things have changed since a way back then, and

89 D G
it's so good to be back home a - gain. Not much left

93 C C7 F C
but the floor, noth-in' lives here an - y - more ex-cept the

97 D G G7 C
mem-ries of - a coal min-er's daugh-ter, ex-cept the

101 D G G7 C C G7 C
mem-ries of - a coal min-er's daugh-ter.

Summertime

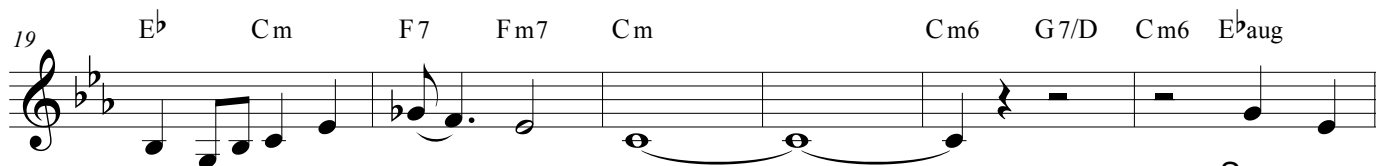
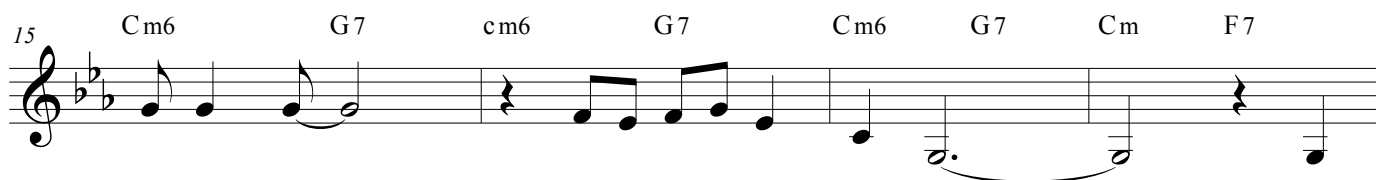
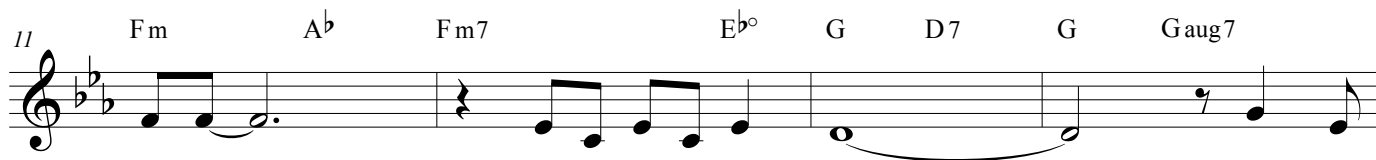
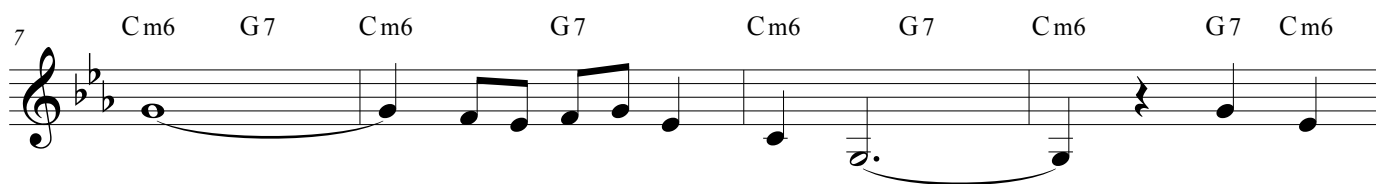
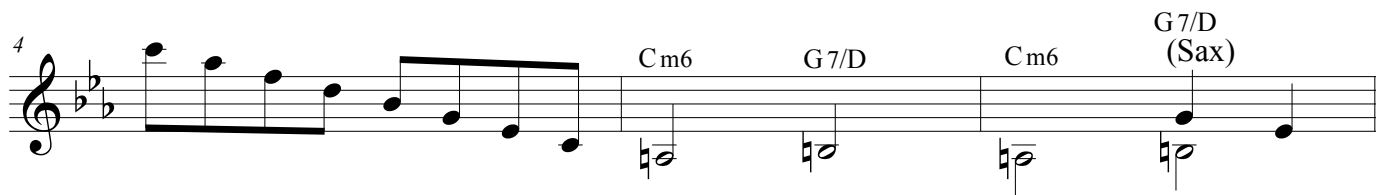
F

Keyboard

(Keyboard only freely - Play notes exactly as written)



(All - In rhythm)



Sum-mer -

25 Cm6 G7 Cm6 G7 Cm6 G7 Cm6 G7 Cm6

time _____ and the liv - in' is eas - y, _____ fish are

25 (Sax)

29 Fm Ab Fm7 Eb° G D7 G Gaug7

jump-in' _____ and the cot-ton is high. _____ Oh, your

29

33 Cm6 G7 Cm6 G7 Cm6 G7 Cm F7

dad dy's rich, and your ma is good look in', _____ so

33

37 Eb Cm F7 Fm7 Cm

hush, lit - tle ba by, don't you cry. _____

37

40 Cm6 G7/D Cm Eb°aug 3

One of these

40

43 Cm6 G7 Cm6 G7 Cm6 G7 Cm6 G7 Cm6 3

morn-ings _____ you're going to rise up sing-ing, _____ then you'll

47 Fm A^b Fm7 E^b G D7 G Gaug7

spread your wings and you'll take to the sky. _____ But un-til that

51 Cm6 G7 Cm6 G7 Cm6 G7 Cm F7

morn-ing, _____ there's a noth-in' can harm you. _____ So

55 E^b Cm F7 Fm7 Cm F7 G7

hush, lit-tle ba - by don't you cry.

59 Cm6 F7 A^b Fm7 Cm7 G7/D Cm

Don't you cry. _____

Beer Barrel Polka

Keyboard

C /A /G /E C /A /E /G (Sax)

5 C G7 G7

11 C C G7

17 G7 C (Keyboard)

21 F C

27 G7 G7

33 C (Sax) F

39 C C

45 G7 G7 C

53 F /D /C /A F /D /C /A $\text{\textcircled{F}}$ F Roll out the

59 F C7 bar - rel, _____ we'll have a bar - rel of fun. _____

65 C7 Roll out the bar - rel, _____ we've got the blues on the

71 F F F run. _____ Zing! Boom! Ta - rar - el, _____

77 F B \flat Gm C7 ring out the song of good cheer. _____ Now's the time to roll the

83 F B \flat C7 F bar - rel, _____ for the gang's all here! _____ *Fine*

89 Dm (Sax)

93 C G7 C

97 C Dm7 G7 C7/E Dm7 C7 *D.S. al Fine*

The image displays a musical score for the song 'Beer Barrel Polka'. It consists of nine staves of music. The first staff (measures 53-58) shows a vocal melody with lyrics 'Roll out the' and a series of chords: F, /D, /C, /A, F, /D, /C, /A, and a circled F. The second staff (measures 59-64) continues the melody with lyrics 'bar - rel, _____ we'll have a bar - rel of fun. _____' and chords F and C7. The third staff (measures 65-70) has lyrics 'Roll out the bar - rel, _____ we've got the blues on the' and a C7 chord. The fourth staff (measures 71-76) includes lyrics 'run. _____ Zing! Boom! Ta - rar - el, _____' and F chords. The fifth staff (measures 77-82) has lyrics 'ring out the song of good cheer. _____ Now's the time to roll the' and chords F, B \flat , Gm, and C7. The sixth staff (measures 83-88) continues with lyrics 'bar - rel, _____ for the gang's all here! _____' and chords F, B \flat , C7, and F, ending with a 'Fine' marking. The seventh staff (measures 89-92) is a saxophone part (Sax) with a Dm chord. The eighth staff (measures 93-96) shows a vocal melody with lyrics 'ring out the song of good cheer. _____ Now's the time to roll the' and chords C, G7, and C. The ninth staff (measures 97-100) continues the melody with lyrics 'bar - rel, _____ for the gang's all here! _____' and chords C, Dm7, G7, C7/E, Dm7, and C7, ending with a 'D.S. al Fine' marking.

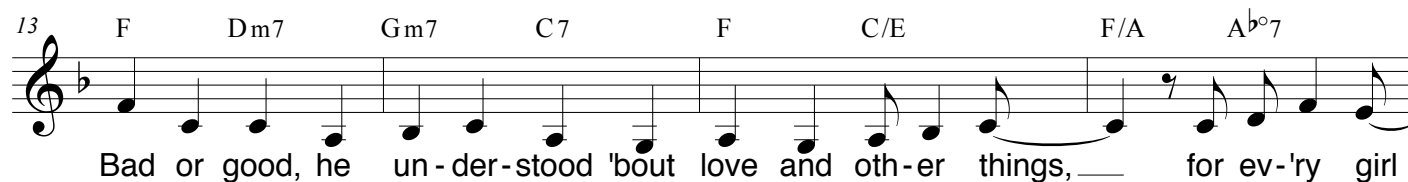
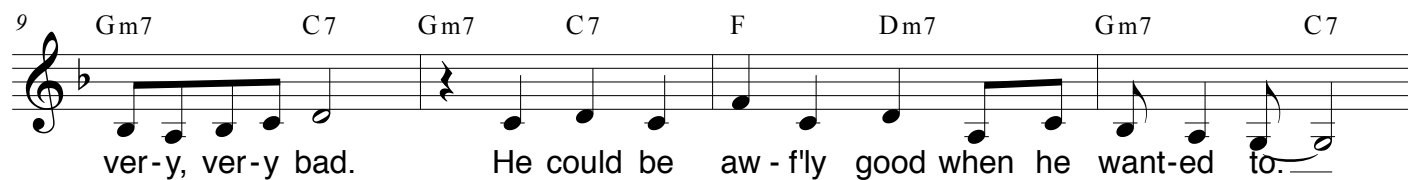
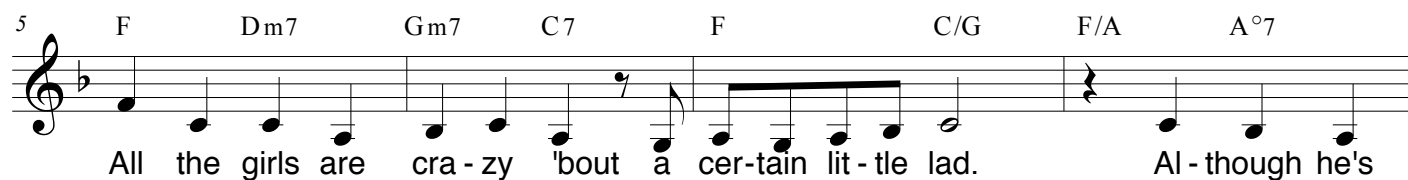
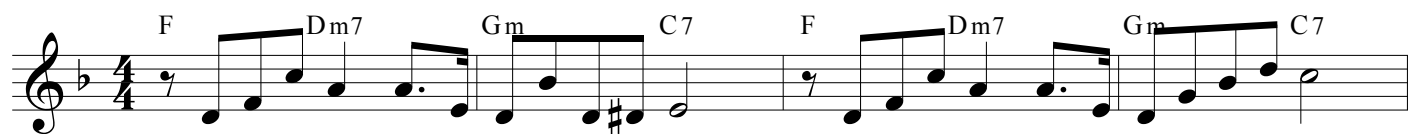
FEMALE VOCAL ONLY

Oh Johnny

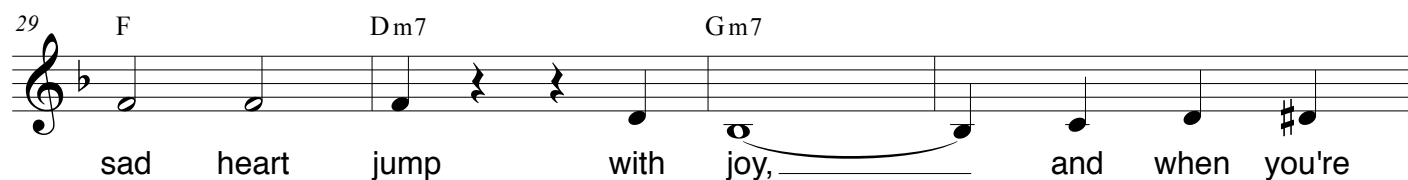
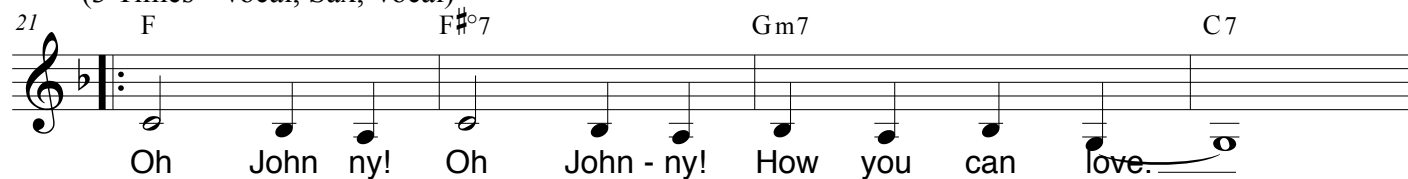
F

Keyboard

(Keyboard)



(3 Times - Vocal, Sax, Vocal)



33 C7 D°7 Gm7 C7

near, I just can't sit still a min - ute. I'm so,

37 F F#°7 Gm C7

Oh John - ny! Oh John - ny! please tell me, dear, what

41 Em7(b5) /Bb A7 G9

makes me love you so? You're not

45 F Dm7 G F°7

hand - some, it's true, but when I look at you, I just,

49 1, 2. Gm7 C7 F Gm7 C7

Oh, John - ny! Oh John - ny! Oh!

53 3. Gm7 C7

Oh, John - ny! Oh John - ny!

57 N.C. (Spoken seductively) F C Gm7 C7 F C7 F

(Keyboard)

Oh, John-ny! Oh!

Shoo Fly Pie

F

Keyboard

(Sax) 1 2 3 & 1 2 3 &

F7 N.C. B \flat N.C. E \flat 7 B \flat Gm7 Cm7 F7

5 B \flat B \flat 7/D E \flat maj7 F7 B \flat 6 D \flat 7 C7 F7

9 B \flat 6 B \flat 7/D E \flat maj7 F7

Shoo fly pie — and ap - ple - pan dow - dy, makes your makes the

11 B \flat 6 D \flat 7 C7 F7 B \flat 6 B \flat 7/D

eyes light up, — your tum - my say, "How - dy." Shoo fly pie — and
sun come out — when heav - ens are cloud - y.

14 E \flat maj7 B \flat /D B \flat 6 E \flat maj7 F7 B \flat 6

ap - ple pan dow - dy, I nev - er get e - nough of that won - der - ful stuff.

17 D7 C7

Ma - ma, when you bake, Ma - ma, I don't want cake.

21 F7 F7 3 F \circ 7 Cm7

Ma - ma, for my sake, go to the ov - en — and make some ev - er lov'in' — Sh -

25 $B\flat 6$ $B\flat 7/D$ $E\flat maj 7$ $F 7$
 shoo fly pie___ and ap - ple pan dow - dy, makes your

27 $B\flat 6$ $D\flat \circ 7$ $c 7$ $F 7$ $B\flat 6$ $B\flat 7/D$
 eyes light up___ your tum-my say, "How-dy." Shoo-fly pie___ and

30 $E\flat maj 7$ $B\flat/D$ $B\flat 6$ $E\flat maj 7$ $F 7$ $B\flat 6$ (Sax)
 ap-ple pan dow-dy, I nev-er get e-nough of that won-der-ful stuff._____

33 $B\flat$ $B\flat 7/D$ $E\flat maj 7$ $F 7$ $B\flat 6$ $D\flat \circ 7$ $C 7$ $F 7$

37 $B\flat 6$ $B\flat 7/D$ $E\flat maj 7$ $B\flat$ $G m 7$ $C m 7$ $F 7$

41 $B\flat 6$ $B\flat 7/D$ $E\flat maj 7$ $F 7$
 Shoo fly pie___ and ap - ple - pan dow - dy, makes the

43 $B\flat 6$ $D\flat \circ 7$ $C 7$ $F 7$ $B\flat 6$ $B\flat 7/D$
 sun come out___ when heav-ens are cloud-y. Shoo fly pie___ and

46 $E\flat maj 7$ $B\flat/D$ $B\flat 6$ $E\flat maj 7$ $F 7$ $B\flat 6$
 ap-ple pan dow-dy, I nev-er get e-nough of that won-der-ful stuff.

49 D7 C7

Ma-ma, when you start to bake, I don't want no cake.

53 F7 F7 F7 Cm7

Ma-ma, _____ for my sake, go to the ov-en and makesome ev-er lov'in' _____ Sh-

57 Bb6 Bb7/D Ebmaj7 F7

shoo fly pie _____ and ap - ple pan dow - dy, makes your

59 Bb6 Db°7 c7 F7 Bb6 Bb7/D

eyes light up _____ your tum-my say, "How-dy." Shoo-fly pie _____ and

62 Ebmaj7 Bb/D Bb6 Ebmaj7 F7 Bb6

ap-ple pan dow-dy, I nev-er get e-nough of that won-der-ful stuff.

65 Bb6 Bb7/D Ebmaj7 F7 Bb6 Db°7 C7 F7

Shoo shoo _____ makes your eyes light up _____

69 Bb6 Bb7/D Ebmaj7 Bb/D Bb6 N.C. F7 Bb6 (Sax)

Shoo shoo _____ I nev-er get e-nough of that won-der-ful stuff. _____

73 Eb E°7 Bb F°7 G7 N.C. Bb6

I nev-er get e-nough of that won-der-ful stuff.

MALE VOCAL

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 F6 C 2,3 F6 C F Maj7/G

my way. Re - my 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.

Kansas City

F

Keyboard

Standard 12-bar blues intro

C /E /G C B^b /D /F B^b F /A /C /A F /A /C /A

I'm goin' to

5 F F7

Kan - sas Cit - y, Kan - sas Cit - y, here I come. I'm goin' to

9 B^b F

Kan - sas Cit - y, Kan - sas Cit - y, here I come. They got a

13 C7 B^b7 F

cra - zy way of lov - in' there and I'm gon - na get me some.

16 C7 3 F

I'm gon-na be stand-in' on the cor - ner Twelfth Street and
I'm go - in' to pack my clothes, leave at the crack of

19 F7 3 B^b

Vine. I'm gon-na be stand-in' on the cor - ner Twelfth Street and
dawn. I'm go - in' to pack my clothes, leave at the crack of

23 F C7

Vine. With my Kan - sas Cit - y hon - ey and a
dawn. My old man will be sleep - in' and he

26 B^b7 F

bot - tle of Kan - sas Cit - y wine. Well, I
won't know where I've gone. 'Cause if

29 F
might stay take a train, I might take a plane, But
stay with that man, I know I'm gon - na die, Gotta

31 F7
if I have to walk, I'm go - in' just the same. I'm goin' to
find a friend - ly honey and that's the rea - son why

33 B \flat F
Kan - sas Cit - y, Kan - sas Cit - y, here I come. They got a

37 C7 B \flat 7 1. F (Sax) C7
cra - zy way of lov - in' there and I'm gon - na get me some.

41 2. F C7 B \flat 7
some. They got a cra - zy way of lov - in' there and I'm gon - na get me

45 F C7
some. They got a cra - zy way of lov - in' there and

48 B \flat 7 F F7/A B \flat B \flat 7 C G \flat F $\hat{9}$
I'm a gon - na get me some.

VOCAL ONLY

The Alphabet Love Song

Keyboard

(Keyboard)

E^b Cm7 Dm7 Gm7 Cm7 F7 B^b Cm7 F7

5 *B^b G7*

(Male) "A", you're a-dor - a-ble, "B", you're so beau - ti - ful,

7 *C7 Gm7 C7*

"C", you're a cu - tie full of charm.

9 *E^b Cm7 Dm7 Gm7*

(Female) "D", you're a darl - ling, and "E", you're ex - cit - ing, and

11 *Cm7 F7 Dm7 G7 Cm7 F7*

(Male) "F", you're a feath - er in my arms.

13 *B^b G7*

(Female) "G", you look good to me, "H", you're so heav - en - ly,

15 *C7 Gm7 C7*

"I" you're the one I i - dol - ize.

17 *E^b Cm7 Dm7 Gm7*

(Male) "J", we're like Jack and Jill, (Female) "K", you're so kiss - a - ble,

19 *Cm7 F7 B^b*

(Male) "L", is the love - light in your eyes.

21 Cm7 F9 B \flat Gm7 Cm7 G7 Cm7 F9

(Female) "M", "N", "O", "P", I could go on all

24 B \flat Cm F7 B \flat Gm7

day. (Male) "Q", "R", "S", "T", al - pha -

27 C7 F7 Cm9 F7

bet - i - c'ly speak - ing. you're O. _____ K.

29 B \flat G7

(Female) "U", made my life com-plete, "V", means you're ver - y sweet,

31 C7 Gm7 C7

(Male) dou - ble "U" "X" _____ "Y" "Z". (Both) It's

33 E \flat B \flat G7

fun to wan - der through the al - pha-bet with you, to

35 1. Cm7 F7 B \flat F7

tell you what you mean to me "Come on. Sing with us"

37 1. Cm7 F7 A \flat 7 G7

tell you what you mean to me I

39 Cm Dm

"L" "O" "V" "E" "Y" "O" "U", I

41 Cm F7 B \flat F7 B \flat

"R" in love with you.

FEMALE VOCAL

Crazy

Keyboard

(Sax)

3

5

9

13

17

21

25

B \flat E \flat D m7 C m7 F7 B \flat A \flat G7 C m C \sharp $^{\circ}$ 7 B \flat B $^{\circ}$ 7 C m7 F7 B \flat A \flat G7 C m B \flat C m7 C \sharp dim7 B \flat 7/D E \flat 6 E $^{\circ}$ 7 B \flat B \flat A B \flat B C7 F7 F7 \sharp 5

Cra-zy. I'm cra-zy for feel-in' so lone-ly. I'm cra-zy, cra-zy for feel-in' so blue. I knew you'd love me as long as you want-ed, and then some day you'd leave me for some-bo-dy new. Wor-ry. Why do I let my-self wor-ry? Won-drin' what in the world did I do, what did I do? I'm

29 $B\flat$ $A\flat$ G^7 C^m

cra-zy for think-ing that my love could hold you. I'm

33 $E\flat$ D^m7 C^m7 $B^{\circ}7$ C^m7 F^7 $B\flat$

cra-zy for try-in' and cra-zy for cry-in', and I'm cra-zy for lov-in' you.

37 C $B\flat$ A^7 D^m

Cra-zy for think-ing that my love could hold you. I'm

41 F E^m7 D^m7 $C^{\# \circ}7$ D^m7 G^7 C G^7

cra-zy for try-in' and cra-zy for cry-in', and I'm cra-zy for lov-in' you. I'm

45 C F C^6

cra-zy. I'm cra-zy for lov-in' you.

New York, New York

F

Keyboard

B \flat C m7 C m7/F
 Start spread-ing the

5 B \flat C m7 F7 C m7/F F7
 news; shoes blues I'm are leav-ing to - day. I wan - na
 are long-ing to stray and step a -
 melt-ing a way. I'll make a

9 B \flat *To Coda* 1. C m7 C m7/F
 be a part of it, New York, New York. These vag-a-bond
 round the heart of it,
 brand new start of it,

13 2. B \flat Maj7 B \flat 7
 New York, New York. I wan - na

16 E \flat Maj7 E \flat m 3 B \flat 6
 wake up in the cit - y that does - n't sleep to find I'm

20 Dm7 3 G7 3 C m7 F7 *D.S. al Coda*
 king of the hill, _____ top of the heap. My lit - tle town

24 Coda F m7 B \flat 7 E \flat E \flat m6
 In old New York. If I can make it _____ there, _____ I'd make it

29 B \flat G7(#5) G7 F7/A G7/B C m7 D m E \flat Maj7 C m7/F
 An - y - where. _____ It's up to you, New York, New

2

33 $B\flat$ $Cm7$ $Cm7/F\flat7$ $B\flat m7/E\flat E\flat7$

33 York.

37 $A\flat$ $A\flat Maj7$

New York, New York I wan-na

41 $D\flat Maj7$ $D\flat m7$ $A\flat6$ $Cm7$

wake up in the cit-y that does-n't sleep to find I'm king of the hill,

46 $C\sharp m7$ $Dm7$ $F7$ $N.C.$

head of the list, "A" num-ber one at the top of the heap! My lit-tle town

49 $B\flat$ *broader* $Cm7$ F $F Maj7/G7/A$ $B\flat$

blues are melt-ing a - way. I'll make a brand new start of it

54 $Fm7$ $B\flat7$ $E\flat$ $E\flat m6$

in old New York. If I can make it there, I'd make it

59 $B\flat$ $G7(\sharp5)$ $G7$ $F7/A$ $G7/B$ $Cm7$ *rit.* Dm $E\flat Maj7$ $Cm7/F$

an - y where. Come on, come on, New York, New

63 $B\flat$ *a tempo* $Cm7$ $B\flat$

York!

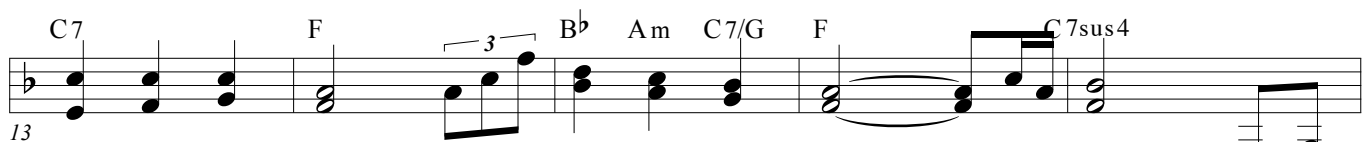
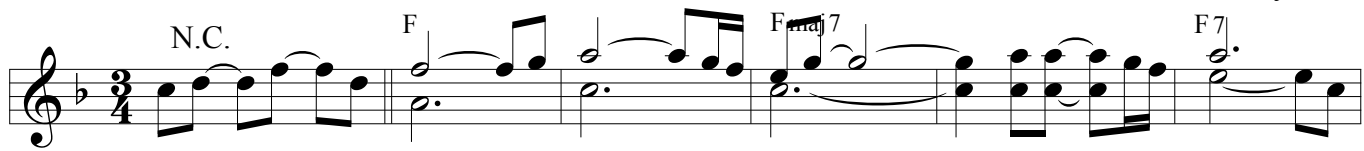
63

Tennessee Waltz

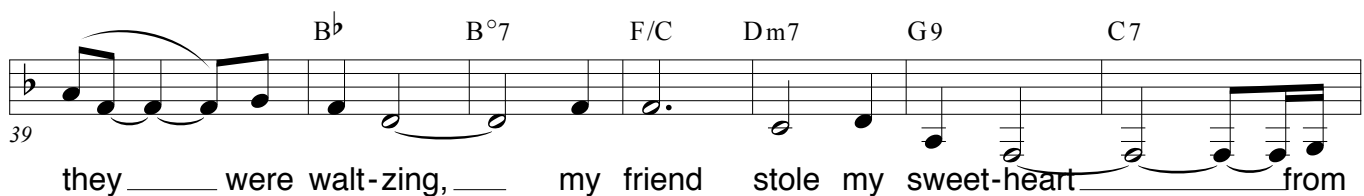
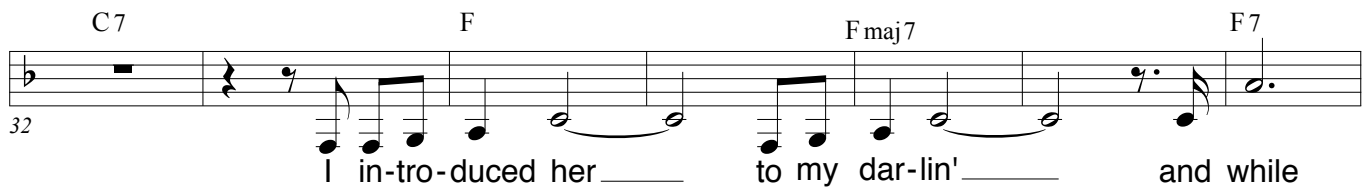
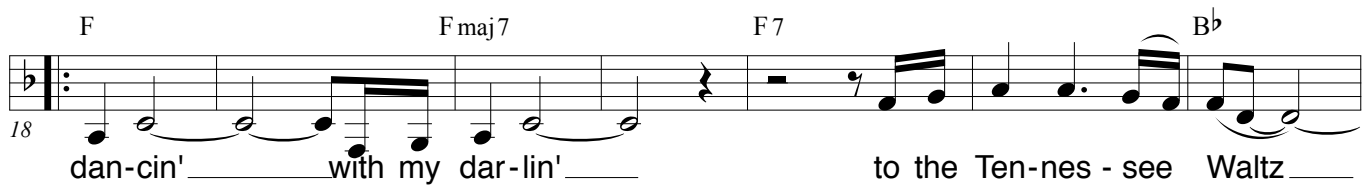
F

(Keyboard Intro)

Keyboard



I was



46 F B \flat Am C7/G F C7 F A7 3
 me. I re-mem-ber _____ the night _____

53 B \flat 6 F
 _____ and the Ten - nes-see Waltz, and I knew just how

60 Dm7 Dm7 Gm7 C7 F
 much I had lost. _____ Yes, I lost my _____

67 F maj7 F7 B \flat B \circ 7
 _____ lit-tle dar - lin' _____ the night _____ they were play-ing _____ the

74 F/C Dm7 G9 C7 1 F B \flat Am7C7/G F C7 (Sax)
 beau-ti - ful _____ Ten - nes-see Waltz.

82 2 F F7 B \flat B \circ 7 F
 waltz. the beau - ti - ful

88 C7 B \flat B \flat F/A C7/G F
 Ten - nes - see Waltz.

Mambo Italiano

F

Freely G m C m A m7 D7 Keyboard

A girl went back to Na-po-li be - cause she missed the
 scen-er - y. The na - tive danc-es and the charm-ing songs, but
 wait a min - ute, some - thing's wrong 'cause now it's
 Hey, Mam - bo! Hey, Mam - bo It - al - i - an-o! Hey, Mam - bo!
 Hey, Mam - bo! Hey, Mam - bo It - tal - i - an-o! Hey, Mam - bo!
 Mam-bo It - al - i - an-no! Go, go, go, you mixed up Si - cil - i - an - o.
 Mam-bo It - al - i - an - o! Bang, bon - o, and throw out the pic-co - li - no.
 All you cal - a - brais - ee do the mam-bo like a cra - zy with a
 Shake it, ba - by, shake - a 'cause I love it when you take - a me to
 Hey, Mam - bo! Don't wan - na tar - an - tel - la. Hey, Mam - bo!
 Hey, Mam - bo! Down by the piz - za - ri - a, ho, ho, ho!
 No more a moz - za - rel - la. Hey, Mam - bo! Mam - bo It - al - i - an - o!
 That's where I'm gon - na be - a No, no, no! Don't tell - a mam - ma mi - a.

2

23 G m

Try an en - cha - la - da with da fish a - bac - a - lab and then a
Ma - ma say "You stop - a or I gon - na tell your pa - pa." And a

25 G7 C m

Hey, goom - bah! I love - a how you dance rhum - bah
Hey, ja - drool, you do - na have to go to school,

28 G m

But take - a some ad - vice, pai - san - o, learn - a how to mam - bo.
just make - a wid da beat, bam - bi - no, it's - a like - a vin - o.

31 E^b C m E^b7 D7

If you gon - na be a square, you ain't - a gon - na go no - where.
Kid, you good - a look - in' but you don't know what's - a cook - in' till you

33 G m C m G m C m

Hey, Mam - bo! Mam - bo It - al - i - an - o! Hey, Mam - bo! Mam - bo It - al - i - an - o!
Hey, Mam - bo! Mam - bo It - al - i - an - o! Hey, Mam - bo! Mam - bo It tal - i an o!

37 G m C m G m

Go, go, Joe. Shake like a gi - o - van - no. Hel - lo, kees - e - deetch, you get - ta
Ho, ho, ho, you mixed up Si - cil - i - an - o. It's - a so dl - lish - a ev - 'ry -

40 C C/B A m7 D7

hap - py in the feets - a when you Mam - bo It - al - i -
bod - y come co - pish - a how to Mam - bo It - al - i -

43 1. G m D7 2. G m C m7 D7 G m

an - o an - o

Somewhere Over The Rainbow

Keyboard

(Keyboard - Freely)

First system of musical notation (measures 1-2). The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff. Chords indicated above the staff are G, G Maj7, A m7, and A m6.

(Keyboard & Bass- Very freely)

Second system of musical notation (measures 3-7). The melody continues on the treble clef staff. Chords indicated above the staff are A#° (measure 3), B m, E7, A m7 (with *rit.* above it), and D 9. The lyrics "When all the world is a hope-less jum-ble and the rain drops tum-ble all a-" are written below the staff. Measure 8 begins with the lyrics "round. Hea - ven o - pens a mag - ic lane. —". Chords for measure 8 include A m7, D7, G 6, G °7, A m7, D7(b9), G 6, and E m7. The system ends with a double bar line and the word "(Keyboard)" below the staff.

Third system of musical notation (measures 9-12). The melody continues on the treble clef staff. Chords indicated above the staff are G 6, E m7, A m, D7, and G 6. The lyrics "When all the clouds dark-en up the sky-way, there's a rain-bow high-way to be" are written below the staff.

Fourth system of musical notation (measures 13-15). The melody continues on the treble clef staff. Chords indicated above the staff are F#m7, B7, E m7, /D, C7, A7, A m11, and D7sus4. The lyrics "found lead - ing from your win-dow - pane to a place be-hind the" are written below the staff.

Fifth system of musical notation (measures 16-19). The melody continues on the treble clef staff. Chords indicated above the staff are A m11, D7sus4, E °7/D, A m7, and D7. The lyrics "sun, just a step be - yond the rain. —" are written below the staff.

(All - In Rhythm)

25 Some - where o - ver the rain - bow, way up high,

29 there's a land that I heard of once in a lul - la - by.

33 Some - where o - ver the rain - bow, skies are blue,

37 and the dreams that you dare to dream real-ly do come true. Some-

41 day I'll wish up-on a star and wake up where the clouds are far be-hind me, — where

45 troubles melt like lem-on drops a - way a-bove the chim-ney tops, that's where you'll find me.

To Coda

49 G 6 E m B m G 7 C Maj7 C[°]7 B m7 B[°]

Some - where o - ver the rain - bow, blue - birds fly.

53 C Maj7 C[°]7 G/B E7(b9) A 7 A m D 7 G D.S. al Coda

Birds fly o - ver the rain - bow, why, then oh why can't I?

57 Coda A m7 F 7 B^b6 G m D m B^b7 E^bMaj7 E[°]7

find me. Some - where o - ver the rain - bow, blue - birds

61 D m7 D[°] E^bMaj7 E^b7 B^b/D G7(b9)

fly. Birds fly o - ver the rain - bow,

(No Rhythm - Freely)

64 C 7 C m F 7 B^b B^b6 ,

why then, oh why can't I? If hap - py lit - tle blue-birds fly be -

67 C m7 C m6 F 9

yond the rain - bow, why oh why can't

(Add Rhythm)

70 B^b6 G m C m7 B Maj7 B^bMaj6

I? _____

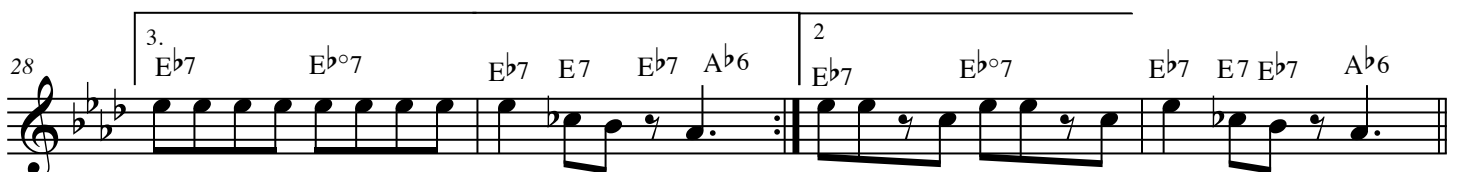
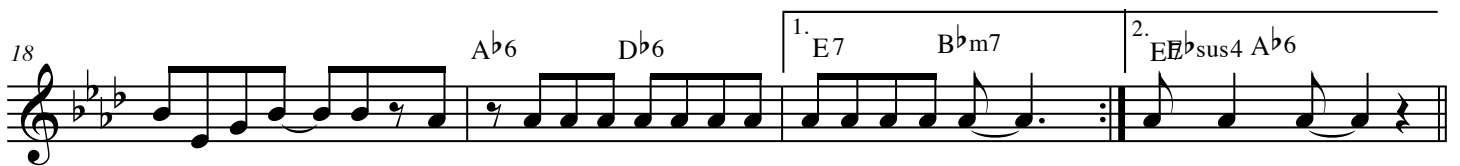
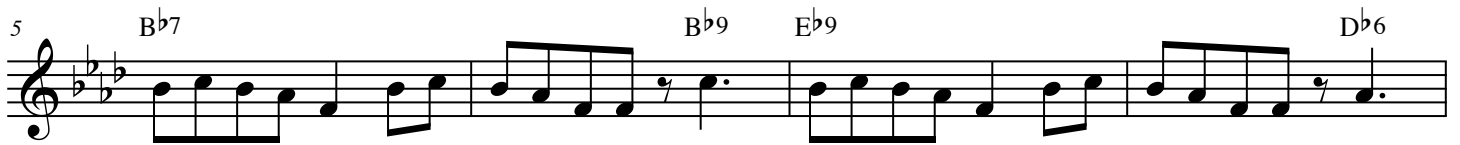
(Sax)

In The Mood

Keyboard

N.C.

(Sax)

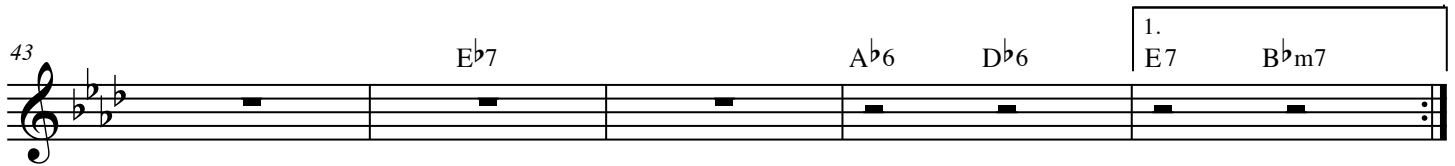
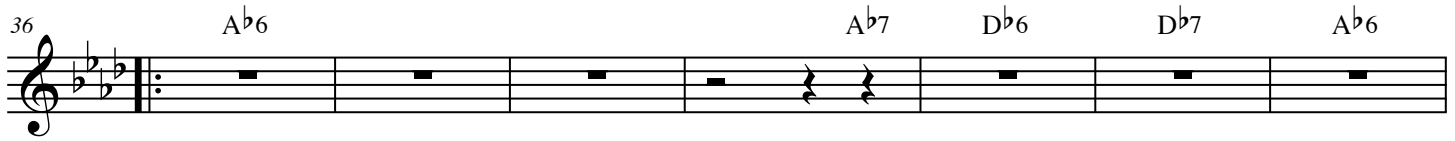


2

N. C.



(Sax - adlib)



Take Me Out To The Ball Game

Keyboard

(Sax) Eb/G Eb°7/Gb Bb/F Bb/D C7 F7 Bb

9 Bb Bb/F F F/C Bb Bb/F

15 C7/E C7 F F7 Bb Bb/F

21 F F/C Bb Bb7 Eb

27 Eb/G Eb°7/Gb Bb/F Bb/D C7 F7

33 Bb Eb/G Eb°7/Gb Bb/F Bb/D

39 C7 F7 Bb Eb Bb

45

Take me out to the ball game. Take me out with the crowd. Buy me some pean-nuts and crack-er jack. I don't care if we nev-er get back. Let me root, root, root for the home team, if they don't win, it's a shame. For it's one, two, three strikes, you're out, at the old ball - game. Yes, it's one, two, three strikes, you're out, at the old ball - game.