



THE
MIXED NUTS

Set Gospel

Last revised: 2019.04.22

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F

Keyboard

Polka tempo

California, Here I Come

Gm /D Cm D7 Gm /D Cm D7

5 Gm Gm(maj7) Gm7 C7 Cm
When the win - try winds are blow - ing and the

9 Gm E♭7 D7 Gm Gm6 Gm(maj7) Gm6
snow is start - ing in to fall.

13 Gm Gm(maj7) Gm7 C7 Cm
Then my eyes turn west - ward know - ing that's the

17 Gm D7 Gm
place that I love best of all.

21 B♭ E♭
Cal - i - for - nia, I've been blue

25 B♭ E♭ D7
since I've been a - way from you.

29 Gm Gm(maj7) Gm7 C7 Cm
I can't wait 'til I get go - ing, e - ven

33 Gm D7 Gm B♭7
now I'm start - ing in to call. Oh,

2

37 E♭ E♭aug A♭6 B♭7
 Cal - i - for - nia, here I come, right back where I

43 E♭ E♭7/G♭ B♭7
 start-ed from where bow-ers of flow-ers bloom in the sun.

48 E♭ E♭7/G♭ B♭7
 — Each morn-ing at dawn-ing, bird-ies sing and ev-'ry-thing. A

53 E♭ E♭aug A♭6 B♭7
 sun-tanned guy said "Don't be late!" That's why I can

59 Gm7 C7 Fm Fm G7
 hard - ly wait. O - pen up that Gold - en Gate,

64 Cm F7 B♭7 E♭ C7
 — Cal - i - for - nia, here I come.

69 (Sax) F Faug B♭6 C7
 —

75 F F°7/A♭ C7
 —

80 F F°7/A♭ C7 A

The musical score consists of two staves. The top staff is for piano/vocal, featuring a treble clef, a key signature of one flat, and a common time signature. It includes lyrics for the first eight lines of the song, with chords indicated above the staff: E♭, E♭aug, A♭6, B♭7, E♭, E♭7/G♭, B♭7, E♭, E♭7/G♭, B♭7, E♭, E♭aug, A♭6, B♭7, Gm7, C7, Fm, Fm, G7, Cm, F7, B♭7, E♭, C7, (Sax) F, Faug, B♭6, C7, F, F°7/A♭, C7, and F, F°7/A♭, C7, A. The bottom staff is for saxophone, also in treble clef and one flat key signature, with a common time signature. It contains the lyrics for the last three lines of the song: "Cal - i - for - nia, here I come.", "—", and "F, F°7/A♭, C7, A". The score uses standard musical notation with quarter notes, eighth notes, and rests. Chords are represented by Roman numerals with additional symbols like 'aug' for augmented and '7' for seventh chords. The vocal part includes several melodic lines and harmonic progressions, with some notes connected by slurs and grace notes.

85 F F aug B \flat 6 sun - tanned guy said "Don't be late!" _____

89 C7 A m7 D7 That's why I can hard - ly wait. _____

93 Gm A7 Dm O - pen up that Gold - en Gate, Cal - i -

97 G7 for - nia, Cal - i -

101 G \sharp 7 for - nia, Cal - i -

105 Dm7/A Gm7 C7 for - nia here I

109 F /E /D /C /B \flat /A /G /A come. _____

113 B \flat maj7 /A Gm7 C7 F B \flat F Cal - i - for - nia, here I come! _____

M

Keyboard

Polka tempo

California, Here I Come

Cm /G Fm G7 Cm /G Fm G7

When the win - try winds are blow - ing and the
snow is start - ing in to fall.

Then my eyes turn west - ward know - ing that's the
place that I love best of all.

Cal - i - for - nia, I've been blue
since I've been a - way from you.

I can't wait 'til I get go - ing, e - ven
now I'm start - ing in to call. Oh,

2

37 A^b A^baug D^b6 E^b7
 Cal - i - for - nia, here I come, ____ right back where I

43 A^b A^b^o7/C^b E^b7
 start-ed from ____ where bow-ers of flow-ers bloom in the sun.

48 A^b A^b^o7/C^b E^b7
 — Each morn-ing at dawn-ing, bird-ies sing and ev-'ry-thing. A

53 A^b A^baug D^b6 E^b7
 sun-tanned guy said "Don't be late!" ____ That's why I can

59 Cm7 F 7 B^bm B^bm C 7
 hard - ly wait. ____ O - pen up that Gold - en Gate,

64 Fm B^b7 E^b7 A^b F 7
 — Cal - i - for - nia, here I come.

69 (Keyboard) B^b B^baug E^b6 F 7
 —

75 B^b B^b^o7/D^b F 7
 —

80 B^b B^b^o7/D^b F 7
 —

A

85 B♭ B♭aug E♭6
 sun - tanned guy said "Don't be late!" _____

89 F7 Dm7 G7
 That's why I can hard - ly wait. _____

93 Cm D7 Gm
 O - pen up that Gold - en Gate, _____ Cal - i -

97 C7
 for - nia, _____ Cal - i -

101 C♯7
 for - nia, _____ Cal - i -

105 Gm7/D Cm7 F7
 for - nia _____ here I

109 B♭ /A /G /F /E♭ /D /C /D
 come. _____

113 E♭maj7 /D Cm7 F7 B♭ E♭ B♭
 Cal - i - for - nia, here I come! _____

Harbor Lights

F
Keyboard

(Sax) B^b Cm7 Dm7 C^o7 Gm7 C9 F7 N.C.

5 saw the
F7 B^bdim7 B^b
har-bor lights. They on - ly told me we were part - ing. The same old
har-bor lights. How could I help if tears were start - ing. Good - bye to

9 F 1. F7 Cm7/F F7 B^b N.C.
har - bor lights that once brought you to me. I watched the
ten - der nights

13 2. F7 Cm7/F F7 B^b E^b6 B^b B^b7
be - side the sil - v'ry sea. I longed to

16 E^b E^bm6 B^b
hold you near and kiss you just once more. But you were

20 C7 C7(5) F7 Cm7/F F7 N.C.
on the ship and I was on the shore. Now I know

24 F7 B^bdim7 B^b
lone - ly nights, for all the while my heart is whis - p'ring. Some oth - er

28 F F7 Cm7/F F7(69) To Coda B^b B^bdim7 F7 N.C. (Sax) D.S. al Coda
har - bor lights will steal your love from me.

32 Coda B^b (Sax) B^bmaj7 B^b6
me.

Harbor Lights

M
Keyboard

(Keyboard) E^b Fm7 Gm7 F⁷ Cm7 F9 B^{b7} N.C.

I saw the
5 B^{b7} E^bdim7 E^b
 har-bor lights. They on - ly told me we were part - ing. The same old
 har-bor lights. How could I help if tears were start - ing. Good - bye to

9 B^b 1. B^{b7} Fm7/B^b B^{b7} E^b N.C.
 har - bor lights that once brought you to me. I watched the

13 2. B^{b7} Fm7/B^b B^{b7} E^b A^{b6} E^b E^{b7}
 be - side the sil - v'ry sea. I longed to

16 A^b A^{b6} E^b
 hold you near and kiss you just once more. But you were

20 F7 F7(5) B^{b7} Fm7/B^b B^{b7} N.C. E^b
 on the ship and I was on the shore. Now I know

24 B^{b7} E^bdim7 E^b
 lone - ly nights, for all the while my heart is whis - p'ring. Some oth - er

28 B^b B^{b7} Fm7/B^b B^{b7(b9)} E^b E^bdim7 B^{b7} N.C. (Keyboard) D.S. al Coda
 har - bor lights will steal your love from me.

32 Coda E^b (Keyboard) E^bmaj7 E^{b6}
 me.

Dancing On The Ceiling

F

(Sax) B♭Maj7 G m7 C m7 F 7 Keyboard

5 B♭Maj7 F m7 B♭7 E♭Maj7 E °7 D m7 D♭m7
He dan - ces ov - er - head on the ceil - ing near my bed,
in my sight through the night.

9 C m7 F 7 D m7 G7(♭9) C m7 F 7 B♭6 C m7 F 7
I tried to hide in vain un - der-neath my coun - ter pane.

13 B♭Maj7 F m7 B♭7 E♭Maj7 E °7 D m7 D♭m7
There's my love up a - bove.

17 C m7 F 7 D m7 G7(♭9) C m7 F 7 B♭6
I whis - per "Go a - way my lov - er, it's not fair." —

21 C m7 F 7 B♭Maj7 F m7 B♭7
But I'm so grate - ful to dis - cov - er he's still there. —

25 E♭6 A♭7 D m7 G7(♭9) C m7 F 7
I love my ceil - ing more since it is a danc - ing floor

29 B♭Maj7 F m7 B♭7 E♭Maj7 E °7 D m7 D♭7
just for my love.

33 C m7 F 7 1. B♭6 C m7 F 7
2. D m7 D♭°7 C m7 F 7
love, just for my

37 B♭ C m7 B♭6
love, just for my

41 B♭ C m7 B♭6
love.

Dancing On The Ceiling

M

Keyboard

(Keyboard)

The musical score consists of ten staves of music. The first staff shows a keyboard part with chords E♭Maj7, Cm7, Fm7, and B♭7. The second staff begins with E♭Maj7 and continues with lyrics: "She dan - ces ov - er - head on the ceil - ing near my bed," followed by chords B♭m7, E♭7, A♭Maj7, A°7, Gm7, and G♭m7. The third staff continues with lyrics: "in my sight through the night." Chords include Fm7, B♭7, Gm7, C7(b9), Fm7, B♭7, E♭6, Fm7, and B♭7. The fourth staff begins with E♭Maj7 and continues with lyrics: "tried to hide in vain un - der-neath my coun - ter pane." Chords include B♭m7, E♭7, A♭Maj7, A°7, Gm7, and G♭m7. The fifth staff begins with Fm7 and continues with lyrics: "There's my love up a - bove." Chords include B♭7, Gm7, C7(b9), Fm7, B♭7, and E♭6. The sixth staff begins with Fm7 and continues with lyrics: "I whis - per 'Go a - way my lov - er, it's not fair.'" Chords include B♭7, E♭Maj7, B♭m7, and E♭7. The seventh staff begins with A♭6 and continues with lyrics: "But I'm so grate - ful to dis - cov - er she's still there." Chords include D♭7, Gm7, C7(b9), Fm7, and B♭7. The eighth staff begins with E♭Maj7 and continues with lyrics: "I love my ceil - ing more since it is a danc - ing floor." Chords include B♭m7, E♭7, A♭Maj7, A°7, Gm7, and G♭7. The ninth staff begins with Fm7 and continues with lyrics: "just for my love." Chords include B♭7, E♭6, Fm7, and B♭7. The tenth staff begins with Gm7 and continues with lyrics: "love, just for my love." Chords include G♭7, Fm7, B♭7, E♭6, Fm7, and B♭7. The eleventh staff begins with E♭ and continues with lyrics: "love." Chords include Fm7, E Maj7, E♭6, and E♭.

The Way We Were

(Keyboard Only)

(Sax)

Keyboard

Musical score for the Saxophone part, measures 1-2. The score is in common time (indicated by '4') and uses a treble clef. The key signature is B-flat major (indicated by two flats). The first measure consists of a single note followed by a rest. The second measure begins with a note, followed by a eighth-note triplet pattern (three eighth notes per beat), which is repeated in the third measure. The fourth measure starts with a note, followed by a eighth-note triplet pattern (three eighth notes per beat).

Musical score for orchestra, page 5, measures 5-10. The score consists of three staves. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The key signature is B-flat major (two flats). Measure 5: Soprano has eighth notes (B-flat, A-flat), Alto has eighth-note pairs (B-flat, A-flat), Bass has eighth notes (D, C). Measure 6: Soprano has eighth-note pairs (B-flat, A-flat), Alto has eighth-note pairs (B-flat, A-flat), Bass has eighth notes (D, C). Measure 7: Soprano has eighth note (B-flat), Alto has eighth-note pairs (B-flat, A-flat), Bass has eighth notes (D, C). Measure 8: Soprano has eighth note (B-flat), Alto has eighth-note pairs (B-flat, A-flat), Bass has eighth notes (D, C). Measure 9: Soprano has eighth note (B-flat), Alto has eighth-note pairs (B-flat, A-flat), Bass has eighth notes (D, C). Measure 10: Soprano has eighth note (B-flat), Alto has eighth-note pairs (B-flat, A-flat), Bass has eighth notes (D, C).

(Add Bass & Rhythm)

Musical score for "Memories" with lyrics and chords:

10 A♭ E♭ D♭ F m/C /D♭ C

Mem - 'ries, like the col - ors of my mind, mis - ty wat - er - col - or
pic - tures of the smiles we left be - hind, smiles we gave to one an-

14 Cm7/F Fm/E♭ D♭maj7 E♭7 | 1. A♭ Fm7/A♭ E♭9 | 2. A♭ A♭7

mem- ries _____ of the way we were. _____ Scat-tered were. _____
oth - er _____ for the way we

20 D♭ D♭maj7 B♭m7 Cm7

Can it be that it was all so sim-ple then? Or has time re-writ-ten ev-'ry line?

Musical score for 'If We Had the Chance' showing lyrics and chords. The score consists of two staves. The first staff starts with a treble clef, a key signature of one flat, and a common time signature. It features a vocal line with eighth-note patterns and rests, corresponding to the lyrics 'If we had the chance to do it all a-gain, tell me would we?'. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains a vocal line with eighth-note patterns and rests, corresponding to the lyrics 'Could we?'. Chords indicated above the staves are Fm, B♭m7, A♭maj7, and E♭7.

2

28 A♭ E♭ D♭ Fm /C /D♭ C
 Mem'-ries, may be beau-ti-ful, and yet what's too pain-ful to re-

32 Cm7/F Fm/E♭ D♭maj7 C Fm Fm7/E♭ D♭
 mem - ber, we sim - ply choose to for - get. So it's the

36 A♭/C D♭ A♭/C D♭
 laugh - ter we will re - mem - ber when-ev - er we re -

40 A♭/C B♭m7 E♭7 A♭ D♭maj7 N.C.
 mem - ber the way we were, the way we

44 (Sax)
 were.

48 A♭maj7(9)

The Way We Were

M

Keyboard

(Keyboard Only)

(Any Any)

Musical score for piano, page 5, measures 5-10. The score consists of three staves. The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff a bass clef. The key signature is one flat. Measure 5: Top staff has eighth-note pairs (A, B), (C, D), (E, F). Middle staff has eighth-note pairs (G, A), (B, C), (D, E). Bottom staff has quarter notes G, A, B, C. Measure 6: Top staff has eighth-note pairs (A, B), (C, D), (E, F). Middle staff has eighth-note pairs (G, A), (B, C), (D, E). Bottom staff has quarter notes G, A, B, C. Measure 7: Top staff has eighth-note pairs (A, B), (C, D), (E, F). Middle staff has eighth-note pairs (G, A), (B, C), (D, E). Bottom staff has quarter notes G, A, B, C. Measure 8: Top staff has eighth-note pairs (A, B), (C, D), (E, F). Middle staff has eighth-note pairs (G, A), (B, C), (D, E). Bottom staff has quarter notes G, A, B, C. Measure 9: Top staff has eighth-note pairs (A, B), (C, D), (E, F). Middle staff has eighth-note pairs (G, A), (B, C), (D, E). Bottom staff has quarter notes G, A, B, C. Measure 10: Top staff has eighth-note pairs (A, B), (C, D), (E, F). Middle staff has eighth-note pairs (G, A), (B, C), (D, E). Bottom staff has quarter notes G, A, B, C.

(Add Bass & Rhythm)

10 B♭ F E♭ Gm/D /E♭ D

Mem'-ries, like the col - ors of my mind, mis - ty wat - er - col - or
pic - tures of the smiles we left be - hind, smiles we gave to one an -

14 Dm7/G Gm/F E♭maj7 F7 1. B♭ Gm7/B♭ F9 2. B♭ B♭7

mem -'ries of the way we were. Scat-tered were.
oth - er for the way we

20 E♭ E♭maj7 Cm7 Dm7

Can it be that it was all so sim-ple then? Or has time re-writ-ten ev-'ry line?

24 G m C m7 B♭maj7 F 7
If we had the chance to do it all a-gain, tell me would we?
Could we?

2

28 B♭ F E♭ Gm /D /E♭ D
 Mem'-ries, may be beau-ti-ful, and yet _____ what's too pain-ful to re-

32 Dm7/G Gm/F Ebmaj7 D Gm Gm7/F E♭
 mem - ber, _____ we sim - ply choose to for - get. _____ So it's the

36 B♭/D E♭ B♭/D E♭
 laugh - ter _____ we will re - mem - ber _____ when-ev - er we re -

40 B♭/D Cm7 F7 B♭ Ebmaj7 N.C.
 mem - ber _____ the way we were, _____ the way we

44 (Keyboard)
 44 were
 44

48 B♭maj7(9)

Swing Low, Sweet Chariot

Keyboard

(Bass, Keyboard And Drums)

1 (Sax) E♭ Cm7 A♭ B♭ B♭7

5 E♭ Cm7 B♭ B♭7

9 E♭ Cm7 B♭ B♭7

13 E♭ Cm7 A♭ B♭ B♭7

17 E♭ Cm A♭maj7 B♭7 E♭ B♭7

To Coda ♩

21 E♭ Fm7 Cm7 Fm7

25 E♭ E♭/D Cm7 F7 B♭ B♭7

29 E♭ Cm7 A♭7 E♭

33 Fm7 B♭7 E♭ E♭7 Fm7 B♭7 D.S. al Coda

2

37 **Coda** Fm7 B♭7 A♭ A♭7 E♭ B♭7

40 (Keyboard adlib) E♭ Cm7 Bm7 B♭7

44 E♭ E♭/D Cm7 Fm7 B♭7

48 E♭ Cm7 A♭7 E♭

52 Fm7 B♭7 E♭ C7 (Sax)

56 F Dm7 Gm7 C7

60 F Dm7 C C7

64 F F7 B♭ B♭^o

68 F Dm B♭maj7 C7 Dm7 Gm7 G♯7

72 F Gm7 F♯maj7 F Gm7 F♯maj7 F6

This musical score consists of 12 staves of music, likely for a piano or keyboard. The music is in common time and includes various chords and solos. The chords listed are: Fm7, B♭7, A♭, A♭7, E♭, B♭7, (Keyboard adlib), E♭, Cm7, Bm7, B♭7, E♭, E♭/D, Cm7, Fm7, B♭7, E♭, Cm7, A♭7, E♭, Fm7, B♭7, E♭, C7, (Sax), F, Dm7, Gm7, C7, F, Dm7, C, C7, F, F7, B♭, B♭^o, F, Dm, B♭maj7, C7, Dm7, Gm7, G♯7, F, Gm7, F♯maj7, F, Gm7, F♯maj7, F6. The score includes sections for 'Coda' and '(Keyboard adlib)'.

VOCAL DUET

He's Got The Whole World In His Hands

Keyboard

(Keyboard)

1 G Em Am7/C D7 G Em Am7/C D7

5 G Em Am7/C D7 G Am C♯ D7 /E /F♯
(F) He's got the

9 G D7
whole world in His hands. He's got the whole wide world

12 in His hands. He's got the whole world in His hands. He's got the

15 D7 G E♭7 A♭
whole world in His hands. He's got you and me, sis-ter,
He's got the world.

18 E♭7
in His hands. He's got you and me, brother in His hands, He's got
He's got the world.

Musical score for "He's Got the World" featuring two staves. The top staff is in A♭ major and the bottom staff is in E♭ major. The lyrics are as follows:

you and me, sis-ter,
in His hands. He's got the whole world in His hands.
He's got the world. _____
He's got the whole world in his hands.

Musical score for "He's Got a Little Bit-Ty Ba-By" featuring two staves. The top staff is in A♭ major (two flats) and the bottom staff is in E major (no sharps or flats). The score includes lyrics and chords: A♭, E7, A, and another A. The lyrics are: "He's got a little bit-ty ba-by in His hands. He's got a Yeah! Can't you read His com-pass?" The score is numbered 24.

Musical score for 'Little Bit-ty Baby' featuring two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps). The lyrics are as follows:

27 E7 A
lit-tle bit-ty ba-by in His hands. He's got a lit-tle bit-ty ba-b
Yeah! Can't you read His com-pass? Yeah! Yeah! Yeah! Can't you

30 in His hands. He's got the whole world in His hands. He's got
 30 read His com-pass?

33 B♭ F7

33 ev'-ry bod - y here now
in His hands.He's got

34 ev'-ry bod - y here now

All His child - ren

36 B
in His hands. He's got ev-'ry bod-y here now in His hands. He's got the
36 All His child - ren He's got the

39 F7 B F7 B
whole world in His hands. He's got the whole world
39 whole world in His hands. Yeah!

42 F#7
in His hands. He's got the whole wide world in His hands. He's got the
42 Yeah, yeah, yeah! Yeah! Yeah, yeah, yeah!

45 B F#7
whole world in His hands. He's got the whole world
45 Yeah! He's in charge! He's got the whole
whole world

48 C#m7 F#7 B E maj7 F#7 B
in His hands. in hands.

VOCAL DUET

Slow Latin Beat

(Sax)

Old Rugged Cross

D
Keyboard

1 E♭maj7 Fm7 B♭7 E♭maj7 On a

9 E♭ E♭7 E♭ A♭ A♭7 A♭ F7 hill old far rug - ged a - way cross stood an will old ev - rug - ged be cross, true, the its

13 B♭7 E♭ E♭7 E♭ A♭ A♭7 Fm7 B♭7 em - blen of suf - fering and shame. And For He'll

17 shame and re - proach glad - ly bear. A♭ A♭7 F7

21 love that old cross where the dear - est and best for where His

call me some day to my home far a way B♭ world glo - ry lost sin - ners was I'll slain. share. So I'll

25 B♭7 A♭ A° E♭ A♭ E♭ B♭7 cher - ish the old rug - ged cross, the cross till my

29 A♭ E♭7 E♭ A° E♭ B♭7 tro - phies at last I lay down. A♭ Fm7

33 E♭ E♭7 A♭ E♭ Fm7 cling to the old rug - ged cross and ex -

37 E♭/B♭ B♭ B♭7 E♭maj7 (Keyboard) change it some day for a crown.

41 1. Fm7 B♭7 2. Gm7 C7 To the

D

2
45 F C7 F F7 B♭ B7
Glo - ry to His name, His name. Glo - ry to His

51 F/C C7 F A7 Dm7
name. There on that cross was the blood of Christ.

57 F/C C7 F F C
Glo - ry to His name So I'll

61 C7 F B♭ F
cher - ish the old rug - ged cross till my

65 B♭ B° F C7
tro - phies at last I lay down. I will

69 F F7 B♭ Gm7
cling to the old rug - ged cross and ex -

73 F/C C C7 A7 Dm7 Gm7
change it some day for a crown, and ex -

77 F/C C C7 F maj7 (Sax)
change it some day for a crown.

81 Gm7 C F
Gm7 C F

Slow Latin Beat

Old Rugged Cross

M

Keyboard

(Keyboard)

Keyboard

On a

hill old far rug - ged a - way cross stood an old rug - ged cross, true, the its

em - blem of suf - f'ring and shame. And I For He'll

shame and re - proach glad - ly bear. love call that old cross where the my dear home - far a best way for where His

world glo - ry lost sin - ners ev - er was slain share. So I'll

cher - ish the old rug - ged cross till my

tro - phies at last I lay down. I will

cling to the old rug - ged cross and ex -

change it some day for a crown.

1. B♭m7 E♭7 2. Cm7 F7 To the

2
45 B♭ F7 B♭ B♭7 E♭ E°7

Glo - ry to His name. _____ Glo - ry to His

51 B♭/F F7 B♭ D7 Gm7

name. _____ There on that cross was the blood of Christ.

57 B♭/F F7 B♭ B♭ F

Glo - ry to His name. _____ So I'll

61 F7 B♭ E♭ B♭

cher - ish the old rug - ged cross _____ till my

65 E♭ E° B♭ F7

tro - phies at last I lay down. I will

69 B♭ B♭7 E♭ Cm7

cling to the old rug - ged cross _____ and ex -

73 B♭/F F7 D7 Gm7 Cm7

change it some day _____ for a crown, and ex -

77 B♭/F F7 D7 Gm7 Cm7

change it some day _____ for a crown. _____
B♭maj7
(Keyboard)

81 Cm7 F7 B♭

Cm7 F7 B♭

VOCAL DUET

Put Your Hand In The Hand

Country Rock Rhythm

Keyboard

B^b F E^b B^b N.C.

5 B^b F7 (F) Put your
hand in the hand of the Man who stilled the wa- ter. Put your

9 Cm7 F7 B^b E^b B^b Fm7
hand in the hand of the Man who calmed the sea. Take a look at your-self and-a

14 B^b7 E^b E^o7 B^b/F Gm7
you can look at oth - ers dif-frent-ly by put-tin' your hand in the hand of the

18 Cm7 E^bm7 F7 B^b E^b B^b
Man from-a Gal - li - lee. Ev'-ry time I look in - to the

22 F7 Cm7
ho-ly book I wan-na trem-ble. Oh when I read a-bout the part where the

26 F7 B^b E^b B^b
car - pen - ter cleared the tem - ple. For the

29 Fm7 B^b7
buy - ers and the sel - lers were no dif - frent fel - las than what

31 E^b E^o7 B^b/F Gm7
I pro-fessed to be. And it caus - es me shame to know we're

34 Cm7 E^bm7 F7 B^b E^b B^b B^b7
not the peo - ple we should be. (M) So put your

2

37 E♭ hand in the hand of the Man who stilled the wa - ter. Put your

41 Fm7 hand in the hand of the Man who calmed the sea. Take a

45 B♭m7 look at your-self and - a you can look at oth - ers dif-frent - ly

48 A°7 by put - tin' your hand in the hand of the

50 Fm7 A♭m7 B♭7 E♭ A♭ E♭ Man from - a Gal - li - lee. My mom - ma

53 E♭ taught me how to pray be - fore I reached the age of sev - en,

56 A♭ A Fm7 B♭7 E♭ A♭ and when I'm on my knees, that's when I feel close to hea-ven.

60 E♭ B♭m7 E♭7 Dad-dy lived his life for two kids and a wife; you

63 A♭ A°7 E♭/B♭ Cm7 do what you must do. And he showed me e - nough of what it

66 Fm7 A♭m7 B♭7 E♭ A♭ E♭
 takes to get you through. _____ (Both) So you got - ta put your

69 (Male) E♭ B♭7
 (Female) hand in the hand of the Man who stilled the wa - ter. _____ Put your

73 Fm7 B♭7 E♭ A♭ E♭
 hand in the hand of the Man who calmed the sea. _____ (Male) Take a

77 B♭m7 E♭7 A♭
 look at your-self and - a you can look at oth - ers dif-frent - ly

80 A°7 E♭/B♭ Cm7 Fm7 A♭m7 B♭7
 (As before) by put-tin' your hand in the hand of the Man from-a Gal - li - lee.

83 1. E♭ A♭ E♭ 2. E♭ A♭ E♭ E♭/B♭ Cm7
 Put your hand in the hand of the

88 Fm7 A♭m7 B♭7 E♭ A♭ E♭ E♭/B♭ Cm7
 Man from-a Gal - li - lee. _____ Put your hand in the hand of the

92 Fm7 A♭m7 B♭7 E♭ rit. A♭ E♭7 (Shake)
 Man from - a Gal - li - lee. _____ Oh yeah!

I Saw The Light

F

(Keyboard)

Keyboard

B♭ A♭

Measures 1-4 show a repeating harmonic pattern. The first measure consists of a G major chord (B♭, D, G) followed by a G major chord with a bass note (B♭, D, G, B♭). The second measure is identical. The third measure starts with a G major chord, followed by a G major chord with a bass note, and then a G major chord with a bass note and a melodic line entry. The fourth measure shows a melodic line entry with a bass note.

Keyboard

B♭ D♭ E♭ B♭ N.C. (Bass & Keyboard)

Measures 5-8 continue the harmonic pattern established in the first section. The bass line is labeled "N.C. (Bass & Keyboard)".

B♭ E♭

I saw the light, I saw the light, no more dark-ness,

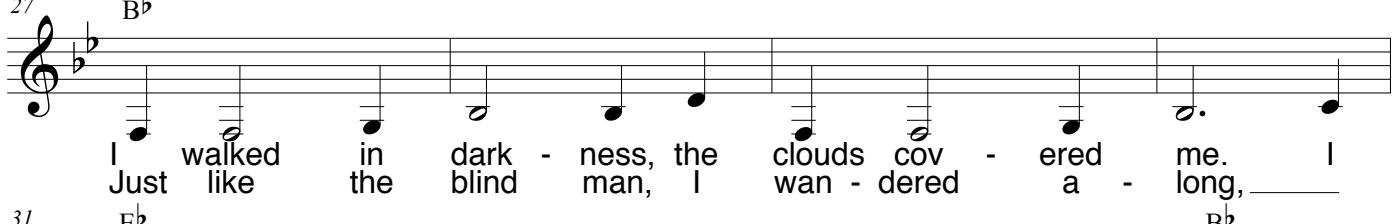
no more night. Now I'm so hap - py, no sor-row in sight.

Measures 9-15 feature a melodic line in the soprano and alto voices. The lyrics are: "I saw the light, I saw the light, no more dark-ness, no more night. Now I'm so hap - py, no sor-row in sight."

Gm F7 B♭

Praise the Lord, I saw the light.

Measures 21-27 show a harmonic progression from G major to F major (Gm) and then to B minor (B♭). The lyrics are: "Praise the Lord, I saw the light."



B♭ E♭ B♭

I Just walked like in the dark blind - ness, the man, I clouds cov - ered a - me. long, I

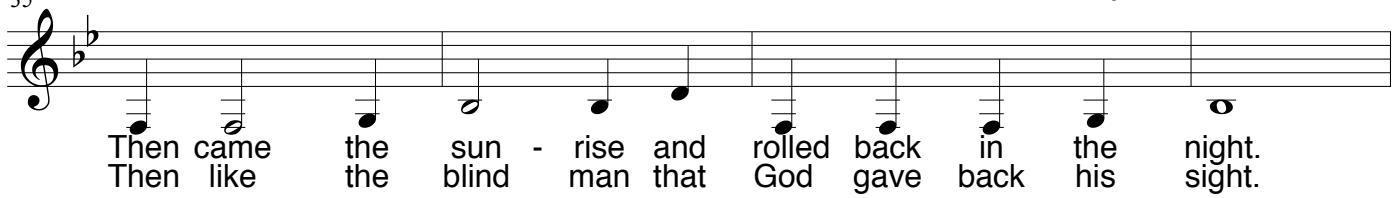
Measures 28-34 continue the melodic line with lyrics: "I Just walked like in the dark blind - ness, the man, I clouds cov - ered a - me. long, I"



E♭ B♭

had no wor - ries i - de - a fears where the way claimed out for could my be. own.

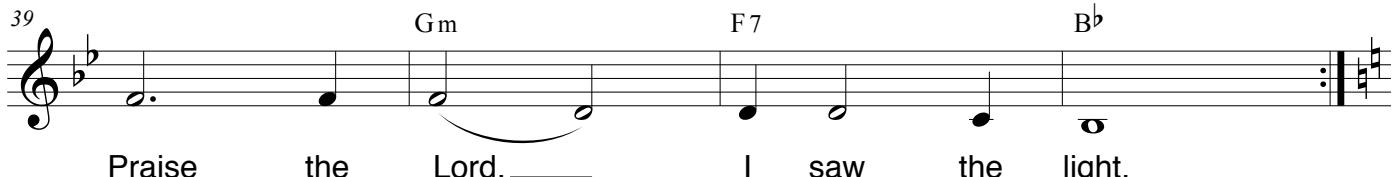
Measures 35-41 continue the melodic line with lyrics: "had no wor - ries i - de - a fears where the way claimed out for could my be. own."



B♭

Then came the sun blind - rise man that rolled God back gave in back the his night. sight.

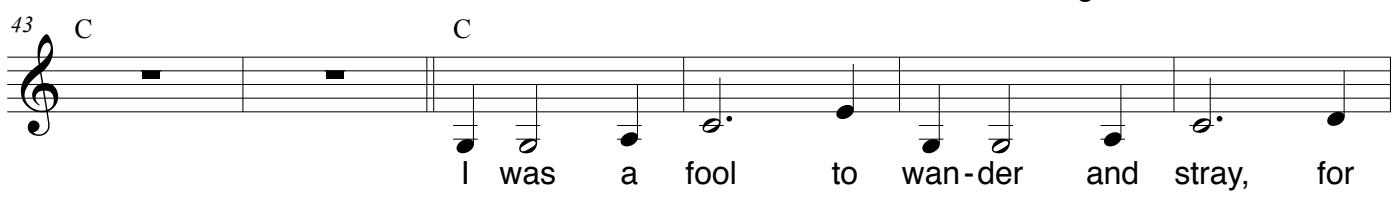
Measures 42-48 continue the melodic line with lyrics: "Then came the sun blind -rise man that rolled God back gave in back the his night. sight."



Gm F7 B♭

Praise the Lord, I saw the light.

Measures 49-55 show a harmonic progression from B minor to G major (Gm) and then to F major (F7). The lyrics are: "Praise the Lord, I saw the light."



C C

I was a fool to wan - der and stray, for

Measures 56-62 continue the melodic line with lyrics: "I was a fool to wan - der and stray, for"

49 F C
straight is the gate and nar-row the way. Now I have tra - ded the

55 Am G7 C
wrong for the right. Praise the Lord, I saw the light.

61 C F
I saw the light, I saw the light, no more

66 C
dark - ness, no more night. Now I'm so hap - py, no

71 Am G7 1. 2.
C C A7
sor-row in sight. Praise the Lord, I saw the light. light.

78 D G
I saw the light, I saw the light, no more dark - ness,

84 D
no more night. Now I'm so hap - py, no sor-row in sight.

90 Bm A7 D D
Praise the Lord, I saw the light. Praise the

95 Bm A7 D Bm A7
Lord, I saw the light. Praise the Lord, I saw

101 D G D
the light.

I Saw The Light

M

Keyboard

(Keyboard)

Keyboard

5 E♭ G A♭ E♭ N.C. (Bass & Keyboard)

9 E♭ A♭

I saw the light, — I saw the light, — no more dark-ness,

15 E♭

no more night. — Now I'm so hap - py, no sor-row in sight.

21 Cm B♭7 E♭

Praise the Lord, — I saw the light.

27 Just walked like in the dark blind - ness, the man, I clouds cov - ered a - me. long, — I

31 A♭ E♭

had no wor - ries and i - de - a fears where the way claimed out could my be. own.

35 Then came the sun blind - rise and rolled back in the his night. sight.

Then like the blind man that God gave back in the his night. sight.

39 Cm B♭7 E♭

Praise the Lord, — I saw the light.

43 F F

I was a fool to wan - der and stray, for

49 B♭ F
straight is the gate and nar-row the way. Now I have tra - ded the

55 Dm C7 F
wrong for the right. Praise the Lord, — I saw the light.

61 F B♭
I saw the light, — I saw the light, — no more —

66 F
dark - ness, no more night. Now I'm so hap - py, no

71 Dm C7 1. 2.
sor-row in sight. Praise the Lord, I saw the light. F F D7
light.

78 G C
I saw the light, — I saw the light, — no more — dark - ness,

84 G
no more night. Now I'm so hap - py, no sor-row in sight.

90 E♭ D7 G G
Praise the Lord, — I saw the light. Praise the

95 E♭ D7 G Em D7
Lord, — I saw the light. Praise the Lord, — I saw —

101 G C G
— the light.

FEMALE VOCAL ONLY

Amazing Grace

FKeyboard
(Sax)

(Keyboard, bottom notes and Bass, top notes - As written)

(Add drums)

(Drums continue as before)

(Start keyboard chords in rhythm)
(Drums - Cross-stick; closed hi-hat)

21 E♭ F7 B♭ Gm E♭ F B♭

A - maz - ing grace, how sweet the sound that saved a

28 Gm F F7 B♭ Gm

wretch like me. I once was lost but

2
33 E♭/B♭ F B♭ Gm F E♭ B♭

now am found was blind but now I see.

39 E♭ F 7 (Keyboard) B♭ Gm E♭ F

45 B♭ Gm F F 7 B♭ Gm

51 E♭/B♭ F B♭ Gm F E♭ B♭

'Twas

57 C A m F G C A m

grace that taught my heart to fear, and grace my fears re -

(Sax)

63 G G 7 C A m F/C

lieved. How prec - ious did that grace ap -

68 G C A m G F B♭9

pear the hour I first be lieved. Through

73 E♭ A♭ E♭ Cm E♭ B♭ 3

man - y dan - gers, toils, and snares, we have al - read - y come. Tis

81 Gm Cm A♭/E♭ B♭ E♭ Gm E♭ B♭

grace that brought us safe thus far, and grace will lead me

87 E♭ (Sax) home.

(Keyboard, bottom notes and Bass, top notes - As written; Drums, as before)

87

93

99

(Keyboard - Play only block chords at the beginning of each measure - DO NOT RITARD)

105 Cm E♭/G F/B♭ A♭ Fm7(♭5) E♭

(Bass - Play notes as written - DO NOT RITARD)

(Drums out)

FEMALE VOCAL ONLY

Amazing Grace

M
Keyboard
(Sax)

(Start keyboard chords in rhythm)
(Drums - Cross stick; closed hi-hat)

2
33 A♭/E♭ B♭ E♭ C m B♭ A♭ E♭

now am found was blind but now I see.

39 A♭ B♭7 (Keyboard) E♭ C m A♭ B♭

45 E♭ C m B♭7 E♭ C m

51 A♭/E♭ B♭ E♭ C m B♭ A♭ E♭

'Twas

57 F D m B♭ C F D m

grace that my heart to fear, and grace my fears re -
(Sax)

57

63 C C7 F D m B♭/F C

lied. How prec - ious did that grace ap - pear the

63

69 F D m C B♭ E♭9 A♭

hour I first be - lieved. Through man - y dan - gers,

75 D♭ A♭ Fm A♭ E♭ 3

75 toils, and snares, we have al - read - y come. Tis

81 Cm Fm D♭/A♭ E♭ A♭ Cm A♭ E♭7

81 grace that brought us safe thus far, and grace will lead me

87 A♭ (Sax)

87 home.
(Keyboard, bottom notes and
Bass, top notes - As written; Drums, as before)

93

99

(Keyboard - Play only block chords at the beginning of each measure - DO NOT RITARD)

105 Fm A♭/C B♭/E♭ D♭ B♭m7(b5) A♭

105 (Bass - Play notes as written - DO NOT RITARD)

(Drums out)

Five Foot Two

(Keyboard)

Keyboard

The musical score consists of ten staves of music for a single voice and keyboard. The vocal part is in common time, mostly in B-flat major, with some changes in key signature and mode. Chords are indicated above the staff at various points. The lyrics are written below the staff, corresponding to the vocal line. The score includes a section labeled '2.' with different lyrics.

Chords and Key Signatures:

- Staff 1: B^b, B^o, C m7, F
- Staff 2: B^b, D7, G7
- Staff 3: C7, F7, F+, B^b, D^o, C m, F7
- Staff 4: B^b, D, G7
- Staff 5: E^b, F7, F6, B^b, E^b, B^b
- Staff 6: D7, G7, G9, G7
- Staff 7: C7, F7, C m7, F7
- Staff 8: B^b, D7, G7
- Staff 9: C7, F7, B^b, C m, F7
- Staff 10: 2. C7, F7, C7, F7
- Staff 11: B^b, B^b7, E^b, E^bm, B^b, F7, B^b

Lyrics:

Five foot two, eyes of blue, but oh what those five foot could do! Has
an - y bod - y seen my girl?
Turned up nose, turned down hose, a flap-per, yes sir, one of those. Has
an - y bod - y seen my girl? Now if you
run in - to a five foot two cov - ered with fur,
dia - mond rings and all those things, you bet your life it is - n't her. But
could she love, could she woo, could she, could she, could she coo! Has
an - y bod - y seen my girl?
an - y bod - y seen my, please call me if you've seen my
girl?

(Keyboard)

4/3/15

F
Keyboard

Don't Blame Me

(Sax)

Musical score for the first section of the song 'Don't Blame Me'. The score consists of two staves. The top staff is for the keyboard, showing a melody in F major. The bottom staff is for the saxophone, showing a harmonic line. The chords are indicated above the staff: F, D°7, G m7, C7, F, D°7, G m7, C7.

5 FMaj7 A m7(b5) D 7(#5) D7 G m7(b5) C7 FMaj7 D m7

Don't blame me see? for fall - ing in the love with you do, I'm, if,

9 G m7(b5) C7 A m7(b5) D7 1. G m7 C 7(#5) FMaj7 G m7 C7

un - der your spell, but how can I help it? Don't blame me.
I can't con - ceal the things that I'm feel - ing,

13 2. G m7 C7 F6 C m7 F7 B6 A7

don't blame me. I can't help it if that dog - gone

17 D m7 G7 G m7 D b7 C7

moon a - bove makes me want some-one like you to love.

23 FMaj7 A m7(b5) D 7(#5) D7 G m7(b5) C7 FMaj7 D m7

Blame your kiss, as sweet as a kiss can be, and

27 G m7(b5) C7 A m7(b5) D7 To Coda G m7 C7 F6 D.S. A m7 Coda

blame all your charms that melt in my arms, but don't blame me.

CODA 31 G m7 C7 F (Sax) C/E C m/E b B b/D B b/m/D b F6

don't blame me. *rit.*

4/3/15

M
Keyboard

Don't Blame Me

Keyboard)

B♭ G °7 C m7 F7 B♭ G °7 C m7 F7

5 **S** B♭Maj7 D m7(b5) G 7(#5) G7 C m7(b5) F7 B♭Maj7 G m7
 Don't blame me see? for When fall - ing in the love with you do, I'm,
 Can't you see? When you do, I'm, if

9 C m7(b5) F7 D m7(b5) G7 1. C m7 F7(#5) B♭Maj7 C m7 F7
 un - der your spell, but how can I help it? Don't blame me.
 I can't con - ceal the things that I'm feel - ing,

13 2. C m7 F7 B♭6 F m7 B♭7 E♭6 D7
 don't blame me. I can't help it if that dog - gone

17 G m7 C7 C m7 G ♯7 F7
 moon a - bove makes me want some-one like you to love.

23 B♭Maj7 D m7(b5) G 7(#5) G7 C m7(b5) F7 B♭Maj7 G m7
 Blame your kiss, as sweet as a kiss can be, and

27 C m7(b5) F7 D m7(b5) G7 To Coda C m7 F7 B♭6 D.S. al Coda
 blame all your charms that melt in my arms, but don't blame me.

CODA 31 C m7 F7 (Keyboard) F/A rit. F m/A♭ E♭/G E♭m/G♭ B♭6
 don't blame me.

Golden Girl Polka

Keyboard

(Keyboard)

The musical score consists of eight staves of music for keyboard, arranged in two columns. The left column contains measures 1 through 22, and the right column contains measures 23 through 45. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. Chords are indicated above the staff at the start of each measure.

Left Column (Measures 1-22):

- Measure 1: B^b
- Measure 2: E^b
- Measure 3: B^b
- Measure 4: B^b7
- Measure 5: F
- Measure 6: Cm7
- Measure 7: F7
- Measure 8: B^b
- Measure 9: B^b
- Measure 10: B^b7
- Measure 11: F
- Measure 12: Cm7
- Measure 13: F7
- Measure 14: B^b
- Measure 15: E^b
- Measure 16: B^b
- Measure 17: B^b
- Measure 18: hair of gold and eyes of blue,
- Measure 19: you made me fall in
- Measure 20: Cm7
- Measure 21: F7
- Measure 22: love with you.
- Measure 23: Your smile so sweet and full of

Right Column (Measures 23-45):

- Measure 24: B^b
- Measure 25: F
- Measure 26: F7
- Measure 27: bliss, you've got the lips I love to kiss. For
- Measure 28: B^b
- Measure 29: E^b
- Measure 30: B^b
- Measure 31: B^b7
- Measure 32: you, I've wait - ed, oh so long, to sing to you this
- Measure 33: E^b
- Measure 34: B^b
- Measure 35: B^b7
- Measure 36: lit - tle song. So, tell me that you love me, too, and
- Measure 37: F
- Measure 38: Cm7
- Measure 39: F7
- Measure 40: B^b
- Measure 41: E^b
- Measure 42: B^b7
- Measure 43: make all my dreams come true.
- Measure 44: (Keyboard)

49 F B♭ F C7 F (Sax) F7

53 B♭ F

57 C7 F F7

61 B♭ F

65 C7 To Coda ⊕ 1. F (Keyboard) F7 2. F F7 D.S. al Coda With

71 Coda F C7 F

You Light Up My Life

F

Keyboard

(Sax)

C G Am C/G G7 C G Am G⁷ Em7 G7

9 Gm C F C/E Dm Em7

So man - y nights I'd sit by my win - dow wait - ing for
Roll - ing at sea, a - drift on the wat - er. Could it be

14 A7 Dm C/D D7 Gm C F C/E

some-one to sing me his song. So man - y dreams I kept deep in -
fi - nally I'm turn-ing for home? Fi - nally a chance to say, "Hey, I

20 Dm E G7 Dm7/G G7

side me, a - lone in the dark, but now you've come a - long. And
love you."__ Nev - er a - gain____ to be all a - lone.

25 C Cmaj7 C7 A7 Dm

you light up my life. You give me hope to car - ry on. You

32 Dm7 G7 C G/B A m Dm 1. G7 2. G

light up my days and fill my nights with song.

(Sax)

40 C 3 Em 3 A 3 A7

 'Cause

44 D D maj7 D7 B7

 you, you light up my life. You give me hope to car - ry

50 Em Em7 A7 F#

 on. You light up my days and fill my nights with

56 Bm G D/A F# Bm E7

 song. It can't be wrong when it feels so right, 'cause

62 D/A Em/A A G D

 you, you light up

67 A G rit. D

 my life.

You Light Up My Life

M

Keyboard

(Keyboard)

F C Dm F/C C7 F C Dm C°7 Am7 C7

9 Cm F B♭ F/A Gm Am7

So man - y nights I'd sit by my win - dow wait - ing for
Roll - ing at sea, a - drift on the wat - er. Could it be

14 D7 Gm F/G G7 Cm F B♭ F/A

some-one to sing me his song. So man - y dreams I kept deep in-
fi - nally I'm turn-ing for home? Fi - nally a chance to say, "Hey, I

20 Gm A C7 Gm7/C C7

side me, a - lone in the dark, but now you've come a - long. And
love you." Nev - er a - gain to be all a - lone.

25 F F maj7 F7 D7 Gm

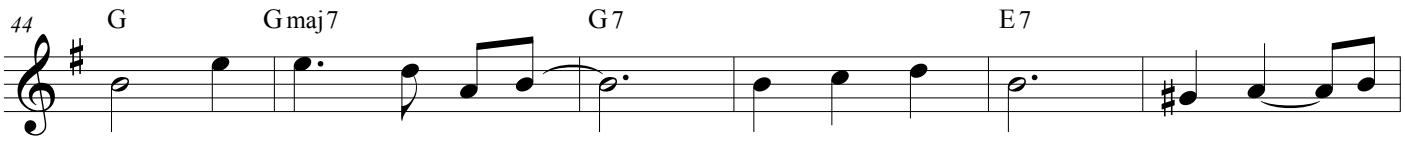
you light up my life. You give me hope to car - ry on. You

32 Gm7 C7 F C/E Dm Gm 1. C7 2. C

light up my days and fill my nights with song.

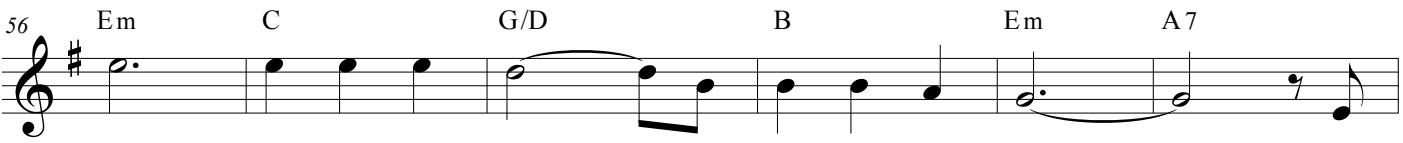
(Keyboard)

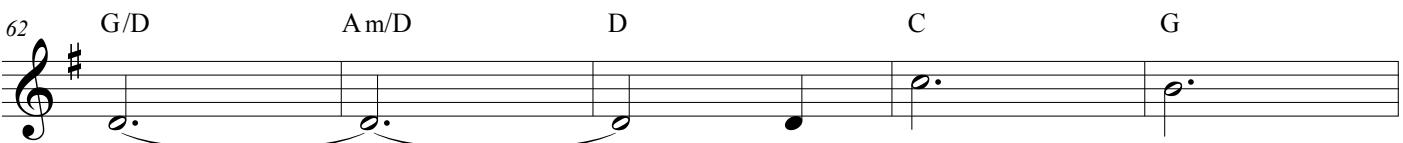
40 F 3 Am 3 D 3 D7

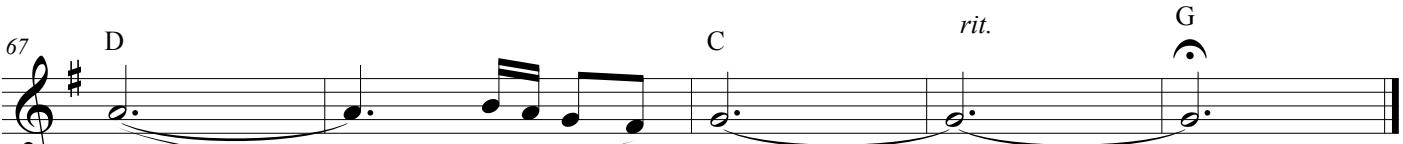

44 G G maj7 G7 E7

 you, you light up my life.

50 Am Am7 D7 B

 on. You light up my days and fill my nights with

56 Em C G/D B Em A7

 song. It can't be wrong when it feels so right, 'cause

62 G/D A m/D D C G

 you, you light up

67 D C rit. G

 my life.

Easy Swing

You're Driving Me Crazy

F

Keyboard

(Sax)

F7 B^b G7 Cm F7 B^b F

5 A A7 Dm G7 Cm
You left me sad and lone - ly. Why did you leave me lone - ly,

9 A°7 B^b Cm7 F
'cause here's a heart that's on - ly for no - bod-y but you?

13 A A7 Dm G7 Cm
I'm burn-ing like a flame, dear. I'll nev-er be the same, dear.

17 A°7 B^b Cm7 F F7
I'll al-ways put the blame, dear, on no - bod-y but you.

21 B^b B^b°7 Cm7 F7
You, you're driv-ing me cra - zy! What did I do,

25 C7 F7 B^b Cm7 C°7
what did I do? My tears for

29 B^b B^b°7 Cm7 F7
you make ev - 'ry-thing ha - zy cloud - ing the skies

33 C7 F7 B^b
of blue. How

The musical score consists of ten staves of music. The first staff is for the Saxophone, starting with F7 and continuing through B^b, G7, Cm, F7, B^b, and F. The subsequent staves are for the Keyboard (piano), starting with A, followed by A7, Dm, G7, and Cm. The lyrics "You left me sad and lone - ly. Why did you leave me lone - ly," are written below the keyboard staves. The next section starts with A°7, B^b, Cm7, and F, with the lyrics "'cause here's a heart that's on - ly for no - bod-y but you?". This is followed by another section with A, A7, Dm, G7, and Cm, with the lyrics "I'm burn-ing like a flame, dear. I'll nev-er be the same, dear.". The next section starts with A°7, B^b, Cm7, F, and F7, with the lyrics "I'll al-ways put the blame, dear, on no - bod-y but you.". The final section starts with B^b, B^b°7, Cm7, and F7, with the lyrics "You, you're driv-ing me cra - zy! What did I do?". This is followed by C7, F7, B^b, Cm7, and C°7, with the lyrics "what did I do? My tears for". The next section starts with B^b, B^b°7, Cm7, and F7, with the lyrics "you make ev - 'ry-thing ha - zy cloud - ing the skies". The final section starts with C7, F7, B^b, and ends with the word "blue.", with the lyrics "How". The music is in 4/4 time and includes various chords such as A°7, B^b°7, Cm7, and C°7.

2

37 D Dm Em7 A7 D6 F^o7
 true were the friends who were near me to cheer me. Be-lieve me, they knew!

40 A7 D Dm Em7 A7
 But you were the kind who would hurt me, de -

43 D Gm G^o7 F7
 sert me, when I need - ed you. Yes,

45 B^b B^b^o7 Cm7 F7
 you, you're driv-ing me cra - zy! What did I do

49 1. C7 F7 B^b Cm7 F7 (Sax)
 to you?

53 2. Cm7
 Tell me, what did I do, please tell me what did I do

57 B7 B^b (Sax) 3 Gm7 G^o7
 to you?

61 Cm7 F7 B^b

The musical score consists of six staves of music. The first four staves are for piano/vocal, featuring a treble clef, a key signature of one flat, and common time. Chords are indicated above the staff, such as D, Dm, Em7, A7, D6, F^o7, A7, Gm, G^o7, F7, B^b, B^b^o7, Cm7, F7, C7, F7, B^b, Cm7, F7, B^b, B7, B^b(Sax), 3, Gm7, G^o7, Cm7, F7, and B^b. The lyrics are written below the notes. The fifth and sixth staves are for a saxophone, also in treble clef and common time, with chords B^b and B^b^o7 indicated.

You're Driving Me Crazy

Easy Swing

M
Keyboard

(Keyboard)

(Keyboard)

A 7 D B 7 Em A 7 D A

C# C#7 F#m B 7 Em

You left me sad and lone - ly. Why did you leave me lone - ly,

C#7 D Em7 A

'cause here's a heart that's on - ly for no - bod-y but you?

C# C#7 F#m B 7 Em

I'm burn-ing like a flame, dear. I'll nev-er be the same, dear.

C#7 D Em7 A A7

I'll al-ways put the blame, dear, on no - bod-y but you.

D D°7 Em7 A7

You, you're driv-ing me cra - zy! What did I do,

E7 A7 D Em7 E°7

what did I do? My tears for

D D°7 Em7 A7

you make ev - 'ry-thing ha - zy cloud - ing the skies

E7 A7 D

of blue. How

2
 37 F# F#m G#m7 C#7 F# A°7
 true were the friends who were near me to cheer me. Be-lieve me, they knew!

40 C#7 F# F#m G#m7 C#7
 — But you were the kind who would hurt me, de -

43 F# Bm B°7 A7
 sert me, when I need - ed you. Yes,

45 D D°7 Em7 A7
 you, — you're driv-ing me cra - zy! What did I do

49 1. E7 A7 D Em7 A7 (Keyboard)
 — to you?

53 2. Em7 A7 Em7 A7
 Tell me, what did I do, — please tell me what did I do

57 Em7 D#7 D (Keyboard) Bm7 B°7
 — to you?

61 Em7 A7 D

The musical score consists of six staves of music. Staff 1 starts at measure 37 in F# major. Staff 2 starts at measure 40. Staff 3 starts at measure 43. Staff 4 starts at measure 45. Staff 5 starts at measure 49 with two endings labeled '1.' and '2.'. Staff 6 starts at measure 53. Each staff contains a melody line with corresponding chords above the staff. The lyrics are written below the staff. Measure numbers are indicated at the beginning of each staff.

I'm Confessin' (That I Love You)

F
Keyboard

(Sax)

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

Piano (Keyboard) Part:

- Measures 1-4: B♭Maj7, E♭m7, F7, B♭Maj7 (3), G m7 (3), E♭m7 (3), F7
- Measures 5-8: B♭Maj7, F7#5, B♭Maj7, F7#5 B♭Maj7, F7#5, D m7 G7
- Measures 9-12: G m7, C7, C m7, F7 (3), B♭6 G m7 C m7, F7
- Measures 13-16: B♭6 E♭m B♭6, F m7, B♭7, F m7, B♭7 E♭Maj7, B♭7#5
- Measures 17-20: E♭6 D7 D♭7 C7, G m7, C7, C m7, F7, C m7 F7
- Measures 21-24: B♭Maj7, F7#5, B♭Maj7, F7#5 B♭Maj7, F7#5, D m7 G7
- Measures 25-28: G m7, C7, C m7, F7 (3), To Coda, B♭6, C m7, F7
- Coda:** B♭6, G m7, C7/E, D♭°, C m7, E♭m, F7, B♭6

Saxophone (Sax) Part:

Lyrics are provided for each section of the song:

- Measures 5-8: I'm con-fess-in' that I love you. Tell me, do you love me, too? In your eyes I read such strange things, just your lips de - ny they're true.
- Measures 9-12: I'm con-fess-in' that I need you, hon-est I do, need you ev'-ry mo-ment. Will your ans-wer real-ly change things, mak-ing me
- Measures 13-16: blue? I'm a-fraid some-day you'll leave me, say-ing, "Can't we still be
- Measures 17-20: friends." If you go, you know you'll grieve me, all in life on you de - pends.
- Measures 21-24: Am I guess-in' that you love me, dream-ing dreams of you in vain?
- Measures 25-28: I'm con-fess - in' that I love you o - ver a - gain.
- Coda:** gain. I love you, I do.

2014.01.04

I'm Confessin' (That I Love You)

(Keyboard)

M

Keyboard

1 E♭Maj7 A♭m7 B♭7 E♭Maj7 C m7 3 A♭m7 3 B♭7

5 E♭Maj7 B♭7#5 E♭Maj7 B♭7#5 E♭Maj7 B♭7#5 G m7 C 7

I'm con-fess-in' that I love you. Tell me, do you love me, too?
In your eyes I read such strange things, just your lips de - ny they're true.

9 C m7 F7 F m7 B♭7 3 1 E♭6 C m7 F m7 B♭7

I'm con-fess-in' that I need you, hon-est I do,
Will your ans-wer real-ly change things,mak-ing me

13 2. E♭6 A♭m E♭6 B♭m7 E♭7 B♭m7 E♭7 A♭Maj7 E♭7#5

blue? _____ I'm a-fraid some-day you'll leave me, say-ing, "Can't we still be

18 A♭6 G7 G♭7 F7 C m7 F7 F m7 B♭7 F m7 B♭7

friends." If you go, you know you'll grieve me, all in life on you de-pends.

23 E♭Maj7 B♭7#5 E♭Maj7 B♭7#5 E♭Maj7 B♭7#5 G m7 C 7

Am I guess-in' that you love me, dream-ing dreams of you in vain?

27 C m7 F7 F m7 B♭7 3 To Coda E♭6 F m7 B♭7 D.S. al Coda

I'm con-fess-in' that I love you o - ver a - gain. _____

CODA

31 E♭6 C m7 F7/A G♭° F m7 A♭m B♭7 E♭6

gain. _____ I love you, _____ I do. _____

2014.04.19

Gotta Be This Or That

F

Keyboard

(Keyboard)

E♭ Cm7 Fm7 B♭7 (Sax)

E♭ C7 Fm7

II B♭7 E♭ B♭7 E♭ C7

16 Fm7 B♭7 E♭ (Keyboard)

21 E♭7 A♭

25 F7 B♭7 (Sax)

29 E♭ C7

33 Fm7 B♭7 E♭ B♭7 (Keyboard)

37 E♭ Cm7 Fm7 B♭7 Well,

2
39 E♭ C7 Fm7
 if you ain't wrong, __ you're right If it ain't dark, __ it's light. If you ain't sure,

44 B♭7 E♭ B♭7 E♭
 __ you might. Got-ta be this or that If it ain't full, __ it's blank.

49 C7 Fm7 B♭7 E♭
 If you don't spend, you bank. If it ain't Bing, __ it's Frank. Got-ta be this or that.

55 E♭7 A♭
 Who can it be __ if it ain't me, __ I know it's not your moth - er.

59 F7 B♭7
 Can't you see __ it's got-ta be __ one way or the oth - er. So,

63 E♭ C7
 tell me what I __ must know. If you don't like, __ I'll go __

67 Fm7 1. B♭7 E♭ (Sax)
 If it ain't yes, __ it's no. __ Got-ta be this or that.

71 2. F♯7 Fm7 E♭maj7 C7
 Got - ta be, got - ta be this or that. It's

73 Fm7 B♭7 (Sax) Fm7 B♭7 E♭ (Keyboard) Fm7 E maj7 E♭6
 got-ta be this or that!

The musical score consists of eight staves of music. The first staff is for piano/vocal, starting at measure 39 in E♭ minor. The second staff begins at measure 44, also in E♭ minor. The third staff begins at measure 49, transitioning to A♭ major. The fourth staff begins at measure 55, returning to E♭ minor. The fifth staff begins at measure 59, featuring a vocal line and a piano line with a bassoon-like sound. The sixth staff begins at measure 63, continuing in E♭ minor. The seventh staff begins at measure 67, with a vocal line and a piano line featuring a saxophone part. The eighth staff begins at measure 71, continuing in E♭ minor. The lyrics are integrated with the music, appearing below the notes. Chords are indicated above the notes, and specific instruments like 'Sax' and 'Keyboard' are noted where they enter.

M

Keyboard

Gotta Be This Or That

(Keyboard)

Keyboard part (measures 1-4):
- Measure 1: A♭ (two eighth notes)
- Measure 2: Fm7 (two eighth notes), B♭m7 (two eighth notes)
- Measure 3: B♭m7 (two eighth notes), E♭7 (two eighth notes)
- Measure 4: E♭7 (two eighth notes), followed by a half note and a quarter note.
Saxophone part (measures 1-4):
- Measure 1: A♭ (two eighth notes)
- Measure 2: Fm7 (two eighth notes), B♭m7 (two eighth notes)
- Measure 3: B♭m7 (two eighth notes), E♭7 (two eighth notes)
- Measure 4: E♭7 (two eighth notes), followed by a half note and a quarter note.

A♭

F7

B♭m7

(Sax)

Keyboard part (measures 5-8):
- Measure 5: A♭ (two eighth notes)
- Measure 6: F7 (two eighth notes)
- Measure 7: B♭m7 (two eighth notes)
- Measure 8: E♭7 (two eighth notes), followed by a half note and a quarter note.
Saxophone part (measures 5-8):
- Measure 5: A♭ (two eighth notes)
- Measure 6: F7 (two eighth notes)
- Measure 7: B♭m7 (two eighth notes)
- Measure 8: E♭7 (two eighth notes), followed by a half note and a quarter note.

Keyboard part (measures 9-12):
- Measure 9: E♭7 (two eighth notes)
- Measure 10: A♭ (two eighth notes)
- Measure 11: E♭7 (two eighth notes)
- Measure 12: A♭ (two eighth notes)
Saxophone part (measures 9-12):
- Measure 9: E♭7 (two eighth notes)
- Measure 10: A♭ (two eighth notes)
- Measure 11: E♭7 (two eighth notes)
- Measure 12: A♭ (two eighth notes)

Keyboard part (measures 13-16):
- Measure 13: B♭m7 (two eighth notes)
- Measure 14: E♭7 (two eighth notes)
- Measure 15: A♭ (two eighth notes)
- Measure 16: (Keyboard) (two eighth notes)
Saxophone part (measures 13-16):
- Measure 13: B♭m7 (two eighth notes)
- Measure 14: E♭7 (two eighth notes)
- Measure 15: A♭ (two eighth notes)
- Measure 16: (Keyboard) (two eighth notes)

Keyboard part (measures 17-20):
- Measure 17: A♭7 (two eighth notes)
- Measure 18: D♭ (two eighth notes)
- Measure 19: A♭7 (two eighth notes)
- Measure 20: D♭ (two eighth notes)
Saxophone part (measures 17-20):
- Measure 17: A♭7 (two eighth notes)
- Measure 18: D♭ (two eighth notes)
- Measure 19: A♭7 (two eighth notes)
- Measure 20: D♭ (two eighth notes)

Keyboard part (measures 21-24):
- Measure 21: B♭7 (two eighth notes)
- Measure 22: E♭7 (two eighth notes)
- Measure 23: A♭ (two eighth notes)
- Measure 24: (Sax) (two eighth notes)
Saxophone part (measures 21-24):
- Measure 21: B♭7 (two eighth notes)
- Measure 22: E♭7 (two eighth notes)
- Measure 23: A♭ (two eighth notes)
- Measure 24: (Sax) (two eighth notes)

Keyboard part (measures 25-28):
- Measure 25: A♭ (two eighth notes)
- Measure 26: F7 (two eighth notes)
- Measure 27: A♭ (two eighth notes)
- Measure 28: F7 (two eighth notes)
Saxophone part (measures 25-28):
- Measure 25: A♭ (two eighth notes)
- Measure 26: F7 (two eighth notes)
- Measure 27: A♭ (two eighth notes)
- Measure 28: F7 (two eighth notes)

Keyboard part (measures 29-32):
- Measure 29: B♭m7 (two eighth notes)
- Measure 30: E♭7 (two eighth notes)
- Measure 31: A♭ (two eighth notes)
- Measure 32: E♭7 (two eighth notes)
Saxophone part (measures 29-32):
- Measure 29: B♭m7 (two eighth notes)
- Measure 30: E♭7 (two eighth notes)
- Measure 31: A♭ (two eighth notes)
- Measure 32: E♭7 (two eighth notes)

Keyboard part (measures 33-36):
- Measure 33: A♭ (two eighth notes)
- Measure 34: Fm7 (two eighth notes)
- Measure 35: B♭m7 (two eighth notes)
- Measure 36: E♭7 (two eighth notes)
Saxophone part (measures 33-36):
- Measure 33: A♭ (two eighth notes)
- Measure 34: Fm7 (two eighth notes)
- Measure 35: B♭m7 (two eighth notes)
- Measure 36: E♭7 (two eighth notes)
Text: Well,

2
39 A♭ F7 B♭m7
if you ain't wrong, — you're right If it ain't dark, — it's light. If you ain't sure,
44 E♭7 A♭ E♭7 A♭
— you might. Got-ta be this or that If it ain't full, — it's blank.
49 F7 B♭m7 E♭7 A♭
If you don't spend, you bank. If it ain't Bing, — it's Frank. Gotta be this or that.
55 A♭7 D♭
Who can it be — if it ain't me, I know it's not my broth - er.
59 B♭7 E♭7
Can't you see it's got-ta be one way or the oth - er. So,
63 A♭ F7
tell me what I must know. If you don't like, — I'll go —
67 B♭m7 1. E♭7 A♭ (Keyboard)
If it ain't yes, — it's no. Got-ta be this or that.
71 2. B°7 B♭m7 A♭maj7 F7
Got - ta be, got - ta be this or that. It's
73 B♭m7 (Keyboard) B♭m7 E♭7 A♭ (Keyboard) B♭m7 A maj7 A♭6
got-ta be this or that!