



## Set Z

[Last revised: 2019.03.11](#)

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## MALE VOCAL

## Margie

Keyboard

D (Keyboard)      D aug      Em7      A7  
 My lit - tle  
 5      D      D7      G  
 Mar - gie, I'm al-ways think-ing of you, Mar - gie. I'll tell the  
 12      D      B<sup>o</sup>7      D      B7      E7      E<sup>o</sup>7      E7  
 world I love you. Don't for - get your prom-ise to me. I have bought a  
 19      A7      D      D7      G  
 house and ring and ev-'ry-thing for Mar - gie. You are my in-spir-a-tion, days are  
 26      F#      A7      D      A7      D      B7  
 nev - er blue. Af-ter all is said and done, there is reall-ly on-ly one, and  
 33      Em      A7      1. D      A7 (Keyboard)      2. D      B7  
 Mar - gie, Mar-gie, it's you. My lit - tle  
 39      E      E7      A      G#  
 Mar - gie, you are my in-spir-a-tion, days are nev - er blue.  
 46      B7      E      B7      E      C#7  
 Af - ter all is said and done, there is real - ly on - ly one, and  
 51      F#m      G<sup>o</sup>7      F#m7      B7  
 Mar - gie, my lit - tle Mar - gie, my sweet, sweet Mar - gie, Mar-gie, it's  
 57      (Keyboard)      E      E7      A      Am      E      C#m7      B7      E  
 you.

**F**

# Vienna, My City Of Dreams

(Sax)

Keyboard

B $\flat$  B $\circ$ 7 C m7 Dm A maj7 F7  
 Oh,  
 9 B $\flat$  B $\flat$ 7 B $\flat$ aug/D  
 what I would give if I could re-live those days in Vi - en - na a -  
 15 E $\flat$  E $\flat$ aug C m F7  
 gain. The spell of ro mance, the thrill of the dance live on like a  
 22 B $\flat$  F7 B $\flat$   
 love - ly re - frain. A thou-sand de - lights of mag - i - cal  
 28 B $\flat$ 7 B $\flat$ aug/D E $\flat$  E $\flat$ aug C m  
 nights I spent in your star - light that gleams. I'm liv - ing till  
 34 F7 C m F7 C m F7 B $\flat$  B $\flat$ 7  
 when I'm with you a - gain, Vi - en-na my cit - y of dreams. Your  
 41 E $\flat$  E $\flat$ 6 E $\flat$   
 song lin - gers in my heart night and day. But  
 47 C m C m6 C m7 F F7  
 oh, it seems so far, far a - way.

53  $B^b$   $B^{\circ}7$   $Cm7$   $F7$

I hear you call - ling me, love - ly Vi -

58  $F^{aug}$   $B^b$   $B^b/D$   $B^{\circ}7/D^b$

en - na, so gay, so free. Cit - y of lights and

63  $Cm7$   $F7$   $B^b$

spark - ling wine, you're such a part of this heart of mine.

69  $B^{\circ}7$   $Cm7$   $F7$

I hear you call - ing me, mem - 'ry of

74  $F^{aug}$   $B^b$   $B^b^{aug}$

life as it used to be. Some-day the dreams that I

79  $Cm$   $E^b_m$  1.  $F7$   $B^b$   $F7$

dream may come true, and I'll come back to you.

85 2.  $F7$   $B^b$   $E^b$   $B^b$

back to you.

M

## Vienna, My City Of Dreams

(Keyboard)

Keyboard

Oh,

what I would give if I could re-live those days in Vi-en-na a-

gain. The spell of ro mance, the thrill of the dance live on like a

love-ly re-frain. A thou-sand de-lights of mag-i-cal

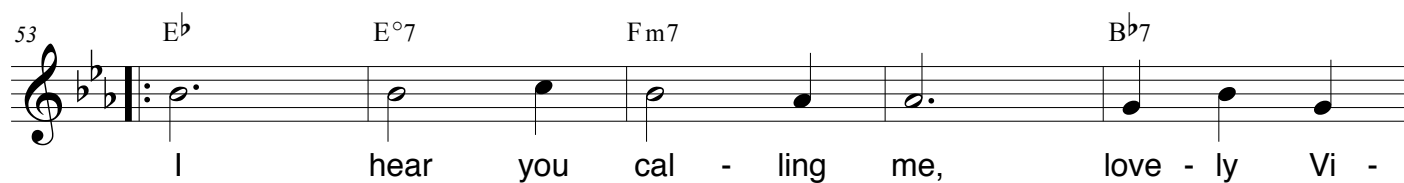
nights I spent in your star-light that gleams. I'm liv-ing till

when I'm with you a-gain, Vi-en-na my cit-y of dreams. Your

song lin-gers in my heart night and day. But

oh, it seems so far, far a-way.

53  $E^b$   $E^\circ 7$   $Fm7$   $B^b7$



I hear you call - ling me, love - ly Vi -

58  $B^b_{aug}$   $E^b$   $E^b/G$   $E^b7/G^b$



en - na, so gay, so free. Cit - y of lights and

63  $Fm7$   $B^b7$   $E^b$



spark - ling wine, you're such a part of this heart of mine.

69  $E^\circ 7$   $Fm7$   $B^b7$



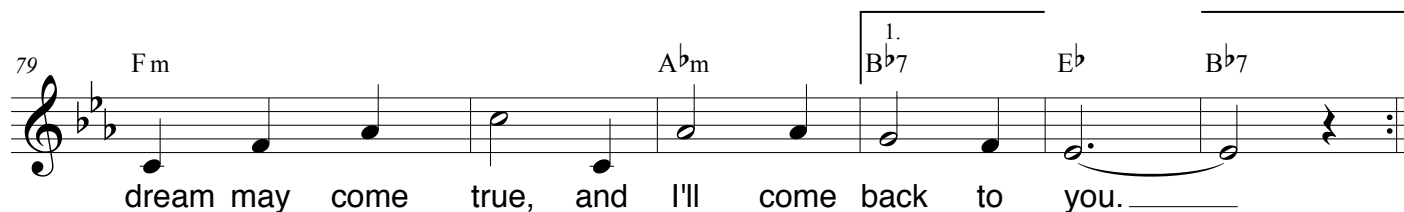
I hear you call - ing me, mem - 'ry of

74  $B^b_{aug}$   $E^b$   $E^b_{aug}$



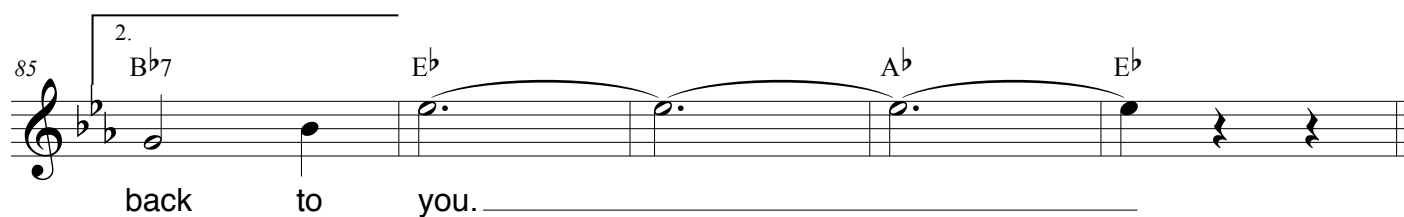
life as it used to be. Some-day the dreams that I

79  $Fm$   $A^b_m$  1.  $B^b7$   $E^b$   $B^b7$



dream may come true, and I'll come back to you.

85 2.  $B^b7$   $E^b$   $A^b$   $E^b$



back to you.

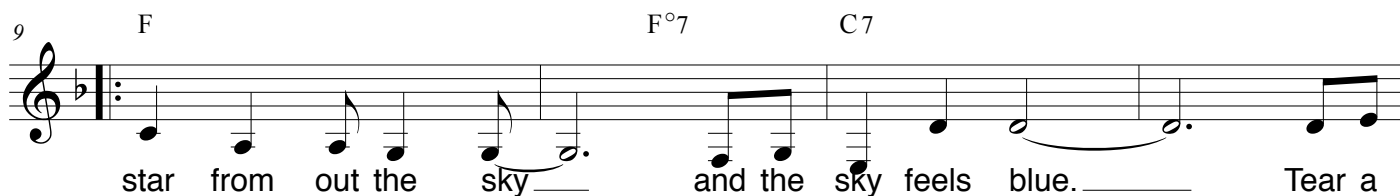
# Don't Take Your Love From Me

**F**  
Keyboard

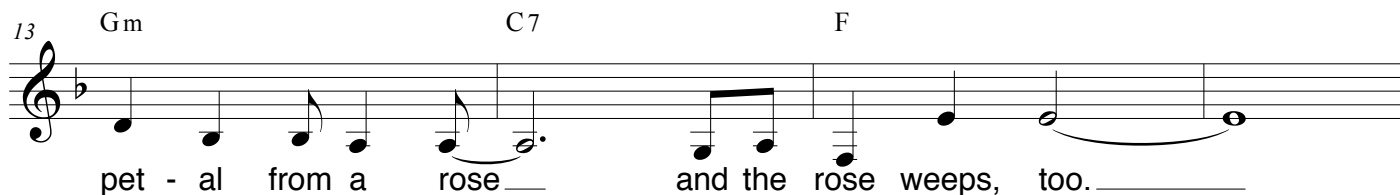
(Latin beat)



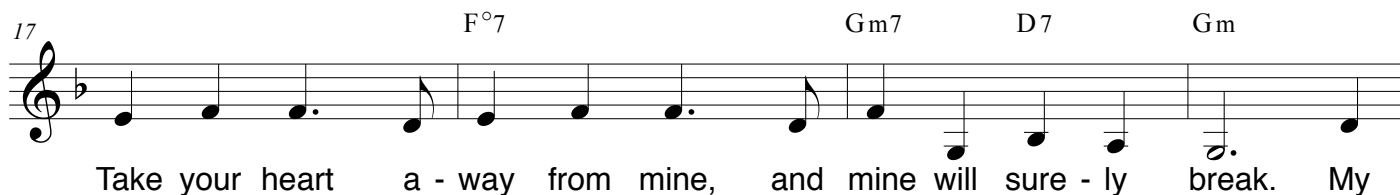
Tear a



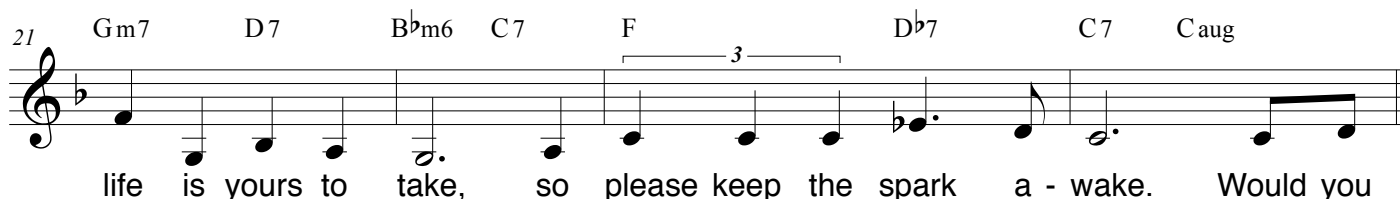
star from out the sky and the sky feels blue. Tear a



pet - al from a rose and the rose weeps, too.



Take your heart a - way from mine, and mine will sure - ly break. My



life is yours to take, so please keep the spark a - wake. Would you

25 F F<sup>°</sup>7 C7

take the wings from birds so that they can't fly? Would you

29 Gm C7 F F7

take the o-ccean's roar and leave just a sigh? All

33 Bb Bbm F Cm6 D7

this your heart won't let you do, this is what I beg of you:

37 Gm7 1. C7 F C<sup>aug</sup> (Sax)

Don't take your love from me.

41 2. C7 Am D7 Gm7

love from me, oh no. Don't take your

45 C7 Db F6

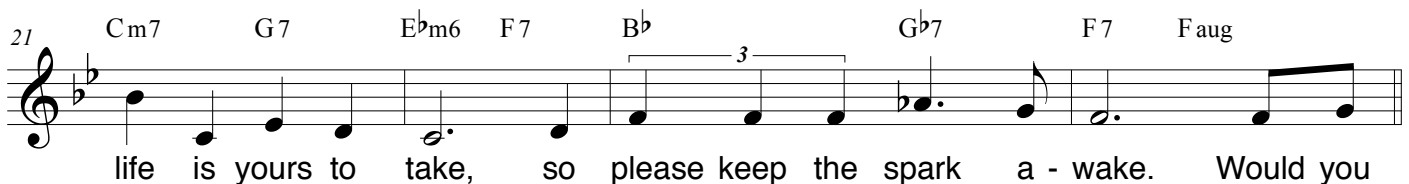
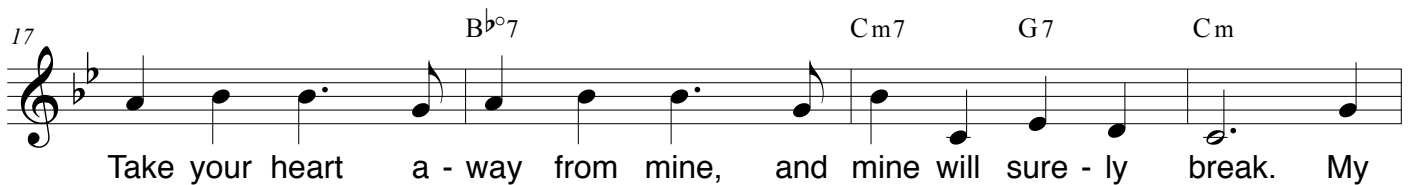
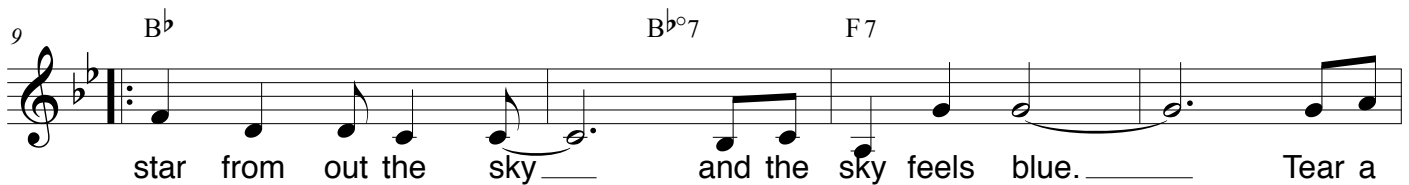
love from me.



# Don't Take Your Love From Me

**M**  
Keyboard

(Latin beat)



25  $B\flat$   $B\flat^{\circ}7$   $F7$

take the wings from birds

29  $Cm$   $F7$   $B\flat$   $B\flat7$

so that they can't fly?

33  $E\flat$   $E\flat m$   $B\flat$   $Fm6$   $G7$

Would you take the o-ccean's roar

37  $Cm7$  1.  $F7$   $B\flat$   $Faug$  (Keyboard)

and leave just a sigh?

41 2.  $F7$   $Dm$   $G7$   $Cm7$

All this your heart won't let you do,

45  $F7$   $G\flat$   $B\flat6$

this is what I beg of you:

# "Zing" Went The Strings Of My Heart

# F

(Sax) F C7 F F°7 Gm7 C#°7 Keyboard C7

5 F Dm

9 Gm C7

13 Bb Bbm

17 F 1. G7 C

21 2. G7 C7 F Bbm F

24 G7 C7 F Gm7 C7 F

28 Dm6 E7 Am G7 C7 Caug

Dear, when you smiled at me, I heard a mel-o-dy.  
'Twas like a breath of spring, I heard a rob-in sing

It haunt-ed me from the start.  
a-bout a nest set a-part.

Some-thing in-side of me start-ed a sym-pho-ny,  
All na-ture seemed to be in per-fect har-mo-ny.

"Zing" went the strings of my heart.

strings of my heart Your

eyes made skies seem blue a-gain. What else could I do a-gain, but

keep re-peat-ing through a-gain, "I love you, love you?"

32 F Dm  
I still re - call the thrill, I guess I al - ways will,

36 Gm C7  
I hope 'twill nev - er de - part.

40 B $\flat$  B $\flat$ m To Coda  $\Theta$   
Dear, with your lips to mine, a rhap - so - dy di - vine,

44 F G7 C7 F Gm7 C7 D.S. al Coda  
"Zing" went the strings of my heart.

$\Theta$  Coda  
48 F G7 C7 F $_3$  (Sax) G7 C7  
"Zing" went the strings of my

52 F G7 C7 F (Sax) G7 C7  
"Zing" went the strings of my

56 F G7 (Sax) C7  
"Zing" went the strings of my

60 F Gm9 F $\sharp$ maj7 F6  
heart.

# "Zing" Went The Strings Of My Heart

# M

Keyboard

(Keyboard)

B $\flat$  F7 B $\flat$  B $\flat$ 7 Cm7 F $\sharp$ 7 F7

5 B $\flat$  Gm

Dear, when you smiled at me, I heard a mel-o-dy.  
 'Twas like a breath of spring, I heard a rob-in sing

9 Cm F7

It haunt-ed a me nest from set the a - start.  
 a - bout a nest set a - part.

13 E $\flat$  E $\flat$ m

Some-thing in - side of me start-ed a sym-pho-ny,  
 All na - ture seemed to be in per-fect har-mo-ny.

17 B $\flat$  1. C7 F

"Zing" went the strings of my heart.

21 2. C7 F7 B $\flat$  E $\flat$ m B $\flat$

strings of my heart Your

24 C7 F7 B $\flat$  Cm7 F7 B $\flat$

eyes made skies seem blue a-gain. What else could I do a-gain, but

28 Gm6 A7 Dm C7 F7 F aug

keep re - peat - ing through a - gain, "I love you, love you?"

32  $B\flat$   $Gm$

I still re - call the thrill, I guess I al - ways will,

36  $Cm$   $F7$

I hope 'twill nev - er de - part. \_\_\_\_\_

40  $E\flat$   $E\flat m$  **To Coda**  $\Theta$

Dear, with your lips to mine, a rhap - so - dy di - vine,

44  $B\flat$   $C7$   $F7$   $B\flat$   $Cm7$   $F7$  **D.S. al Coda**

"Zing" went the strings of my heart. \_\_\_\_\_

$\Theta$  **Coda** 48  $B\flat$   $C7$   $F7$   $B\flat$   $C7$   $F7$

"Zing" went the strings of my (Keyboard)

52  $B\flat$   $C7$   $F7$   $B\flat$   $C7$   $F7$

"Zing" went the strings of my (Keyboard)

56  $B\flat$   $C7$  (Keyboard)  $F7$

"Zing" went the strings \_\_\_\_\_ of my

60  $B\flat$   $Cm9$   $Bmaj7$   $B\flat6$

heart. \_\_\_\_\_

# The Very Thought Of You

# F

Keyboard

(Keyboard - Freely)

Eb Cm Fm7 Bb7sus  
 5 Eb Fm9 Bb7 Gm7  
 I don't need your pho - to - graph to keep by my bed, your  
 7 Fm7 Bb7 Eb FmBb7 Eb Fm9  
 pic-ture is al-ways in my head. I don't need your por - trait, dear, to  
 10 Gm7 Cm7 F7 Gb°7 Fm Bb7 N.C.  
 bring you to mind, for sleep-ing or wak - ing I find the ver - y  
 13 (Add rhythm) Ebmaj7 Fm7 Gm7 Bb7sus Eb6 Abmaj7 Gm7 Bb7sus  
 thought of you and I for - get to do the lit-tle  
 17 Eb6 Fm7 F#°7 Eb F7  
 or - din-ar - y things that ev - 'ry one ought to do. I'm liv-ing  
 21 Fm7 Bb7 Dm7(b5) G7(b9) Cm7 Eb/Bb Am7 D7  
 in a kind of day-dream. I'm hap - py as a king, and  
 25 Gm7 Cm7(b5) F7sus F7 Fm7 C7(#5) B7 Bb7  
 fool - ish as that may seem, to me that's ev - 'ry - thing. The mere i -

29 Ebmaj7 fm7 Gm7 Bb7sus Eb6 Abmaj7 Gm7 Bb7sus

dea of you, the long-ing here for you. You'll nev-er

33 Eb6 Fm7 F#°7 Eb 3 F7

know how slow the mo - ments go 'till I'm near to you. I see your

37 Fm7 Bb7 Dm7(b5) G7(b9) Cm7 Am7(b5) E°7

face in ev - 'ry flow - er, your eyes in stars a bove. It's just the

41 Fm7 E°7 Fm7 Bb7(b9) Eb6 (Sax)

thought of you, the ver - y thought of you, my love.

45 2. A°7 Bb7 Bb°7 Fm7 Bb7

bove. It's just the thought of you, it's just the ver - y thought of you, my

49 Eb6 (Sax) Cm Fm7 Emaj7 Ebmaj7

love.



# The Very Thought Of You

# M

Keyboard

(Keyboard - Freely)

Musical score for "The Very Thought Of You" (Keyboard - Freely). The score is written in 4/4 time and features a melody line with lyrics and a keyboard accompaniment line with chords.

**Chords and Lyrics:**

- Line 1:** A $\flat$  Fm B $\flat$ m7 E $\flat$ 7sus E $\flat$ 7
- Line 2:** 5 A $\flat$  B $\flat$ m9 E $\flat$ 7 Cm7
- Line 3:** 7 B $\flat$ m7 E $\flat$ 7 A $\flat$  B $\flat$ m E $\flat$ 7 A $\flat$  B $\flat$ m9
- Line 4:** 10 Cm7 Fm7 B $\flat$ 7 3 B $\circ$ 7 3 B $\flat$ m E $\flat$ 7 N.C.
- Line 5:** 13 (Add rhythm) A $\flat$ maj7 B $\flat$ m7 Cm7 E $\flat$ 7sus A $\flat$ 6 D $\flat$ maj7 Cm7 E $\flat$ 7sus
- Line 6:** 17 A $\flat$ 6 B $\flat$ m7 B $\circ$ 7 A $\flat$  3 B $\flat$ 7
- Line 7:** 21 B $\flat$ m7 E $\flat$ 7 Gm7(b5) C7(b9) Fm7 A $\flat$ /E $\flat$  Dm7 G7
- Line 8:** 25 Cm7 Fm7(b5) B $\flat$ 7sus B $\flat$ 7 B $\flat$ m7 F7(#5) E7 E $\flat$ 7

**Lyrics:**

I don't need your pho - to - graph to keep by my bed, your  
 pic-ture is al-ways in my head. I don't need your por - trait, dear, to  
 bring you to mind, for sleep-ing or wak - ing I find the ver - y  
 thought of you \_\_\_\_\_ and I for - get to do \_\_\_\_\_ the lit-tle  
 or - din-ar - y things that ev - 'ry one ough to do. \_\_\_\_\_ I'm liv-ing  
 in a kind of day-dream. I'm hap - py as a king, and  
 fool - ish as that may seem, to me \_\_\_\_\_ that's ev - 'ry - thing. \_\_\_\_\_ The mere i -

29  $A\flat\text{maj}7$   $b\flat\text{m}7$   $C\text{m}7$   $E\flat7\text{sus}$   $A\flat6$   $D\flat\text{maj}7$   $C\text{m}7$   $E\flat7\text{sus}$

dea of you, \_\_\_\_\_ the long-ing here for you. \_\_\_\_\_ You'll nev-er

33  $A\flat6$   $B\flat\text{m}7$   $B^\circ7$   $A\flat$   $B\flat7$

know how slow the mo - ments go 'till I'm near to you. \_\_\_\_\_ I see your

37  $B\flat\text{m}7$   $E\flat7$   $G\text{m}7(b5)$   $C7(b9)$   $F\text{m}7$   $D\text{m}7(b5)$   $A^\circ7$

face in ev - 'ry flow - er, your eyes in stars a bove. \_\_\_\_\_ It's just the

41  $B\flat\text{m}7$   $A^\circ7$   $B\flat\text{m}7$   $E\flat7(b9)$   $A\flat6$  (Sax)

thought of you, \_\_\_\_\_ the ver - y thought of you, my love. \_\_\_\_\_

45 2.  $D^\circ7$   $E\flat7$   $E\flat^\circ7$   $B\flat\text{m}7$   $E\flat7$

bove. \_\_\_\_\_ It's just the thought of you, it's just the ver - y thought of you, my

49  $A\flat6$  (Sax)  $F\text{m}$   $B\flat\text{m}7$   $A\text{maj}7$   $A\flat\text{maj}7$

love. \_\_\_\_\_

# Shall We Dance

# F

Keyboard

The piano introduction consists of four measures. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. The key signature is B-flat major (two flats).

We've

5  $B\flat$  F7  $Cm7$  F7  $B\flat$

just been in - tro - duced. I do not know you well. But

9 F7  $Cm7$  F7  $Cm7$  F7  $B\flat$

when the mu - sic start - ed, some - thing drew me to your side. So

13  $B\flat$  F7  $F\sharp\circ7$   $Gm7$

man - y men and girls are in each oth - er's arms. It

17 C  $C\circ7$   $C7$  rit.  $Gm7$   $C7$  F7  $F7$   $F7(\sharp5)$

made me think we might be sim-il-ar-ly oc - cu pied. Shall we

22  $B\flat$

dance? On a bright cloud of mu - sic, shall we

26 F

fly? Shall we dance? Shall we

30 F7  $B\flat$

then say Good-night" and mean "Good - bye"? Or per-

34 */A* */G* */F*  
 chance, when the last lit - tle star has left the

38 *Cm/E♭* *Cm* *C°7*  
 sky, shall we still be to - geth - er with our

42 *B♭* *F7*  
 arms a-round each oth - er, and shall you be my new ro -

46 *B♭* *B♭7* *Cm* *F7*  
 mance? \_\_\_\_\_ On the clear un - der - stand - ing that this

50 *B♭* *Gm7* *Cm7* *F7*  
 kind of thing can hap - pen, shall we dance? Shall we dance? Shall we

54 *1, 2.* *B♭* *F7* *3.* *B♭* *Gm7*  
 dance? (Sax 1st time Shall we dance? Shall we  
 Vocal 2nd time)

58 *Cm7* *F7* *B♭* *Gm7*  
 dance? Shall we dance? Shall we dance? Shall we

62 *Cm7* (Sax) *F7* (Sax)  
 dance? Shall we dance? Shall we

66 *B♭* (Sax) *F7* *B♭*  
 dance? \_\_\_\_\_

# Shall We Dance

# M

Keyboard

The piano introduction consists of four measures. The right hand plays chords of F major (F-A-C) and Bb major (Bb-D-F) in a descending sequence. The left hand plays a single note of F major (F) in a descending sequence. The lyrics 'We've' are written above the final measure.

5  $E^b$   $B^b7$   $Fm7$   $B^b7$   $E^b$

just been in - tro - duced. I do not know you well. But

9  $B^b7$   $Fm7$   $B^b7$   $Fm7$   $B^b7$   $E^b$

when the mu - sic start - ed, some - thing drew me to your side. So

13  $E^b$   $B^b7$   $B^{\circ}7$   $Cm7$

man - y men and girls are in each oth - er's arms. It

17  $F$   $F^{\circ}7$   $F7$  *rit.*  $Cm7$   $F7$   $B^b7$   $B^b7(\#5)$

made me think we might be sim-il-ar-ly oc - cu pied. Shall we

22  $E^b$

dance? On a bright cloud of mu - sic, shall we

26  $B^b$

fly? Shall we dance? Shall we

30  $B^b7$   $E^b$

then say Good-night" and mean "Good - bye"? Or per-

34  $\text{/D}$   $\text{/C}$   $\text{/B}^\flat$   
 chance, when the last lit - tle star has left the

38  $\text{Fm/A}^\flat$   $\text{Fm}$   $\text{F}^\circ 7$   
 sky, shall we still be to - geth - er with our

42  $\text{E}^\flat$   $\text{B}^\flat 7$   
 arms a-round each oth-er, and shall you be my new ro -

46  $\text{E}^\flat$   $\text{E}^\flat 7$   $\text{Fm}$   $\text{B}^\flat 7$   
 mance? \_\_\_\_\_ On the clear un - der-stand - ing that this

50  $\text{E}^\flat$   $\text{Cm7}$   $\text{Fm7}$   $\text{B}^\flat 7$   
 kind of thing can hap - pen, shall we dance? Shall we dance? Shall we

54  $\text{E}^\flat$   $\text{B}^\flat 7$   $\text{E}^\flat$   $\text{Cm7}$   
 dance? (Sax 1st time Shall we dance? Shall we  
 Vocal 2nd time)

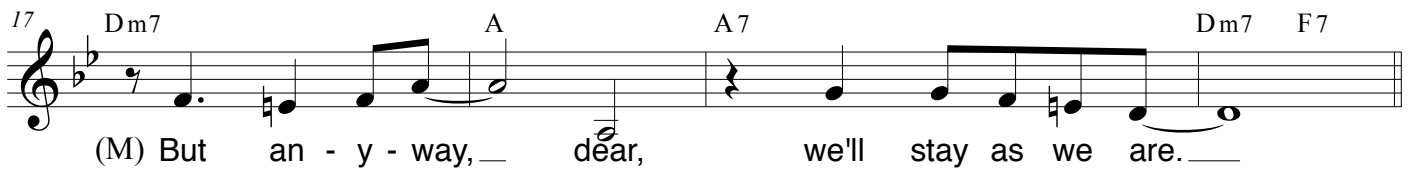
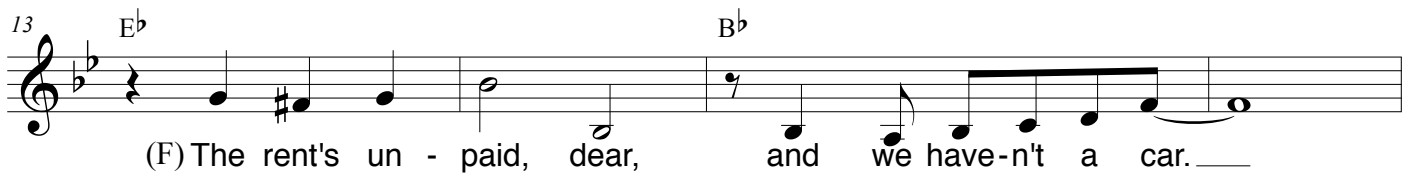
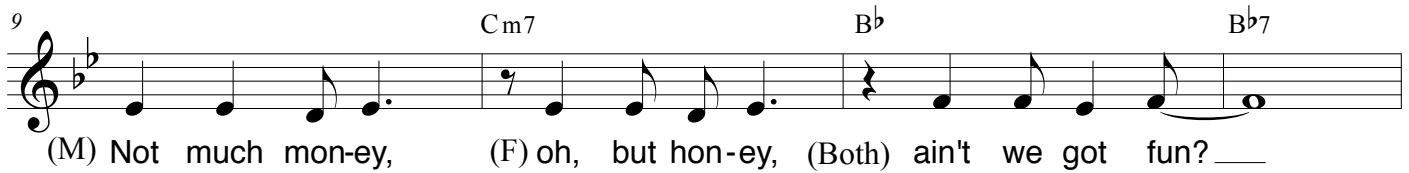
58  $\text{Fm7}$   $\text{B}^\flat 7$   $\text{E}^\flat$   $\text{Cm7}$   
 dance? Shall we dance? Shall we dance? Shall we

62  $\text{Fm7}$  (Keyboard)  $\text{B}^\flat 7$  (Keyboard)  
 dance? Shall we dance? Shall we

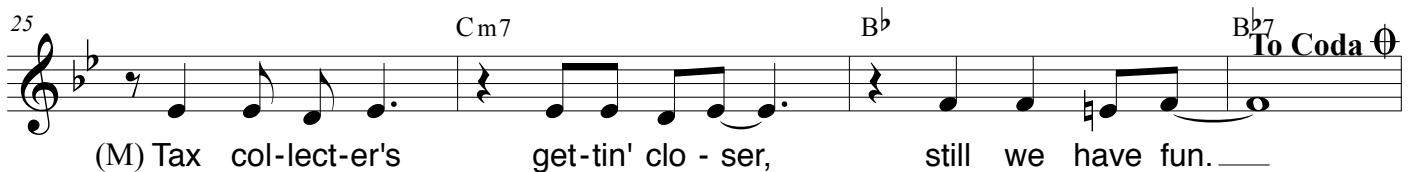
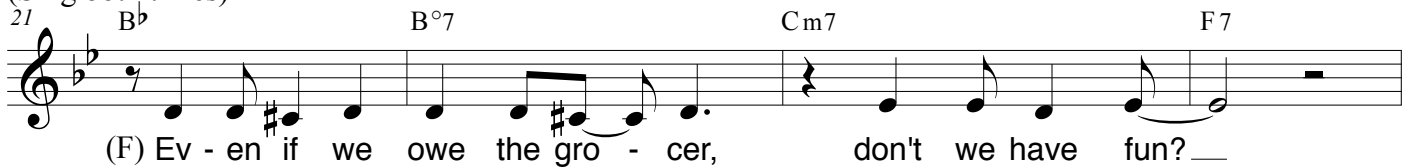
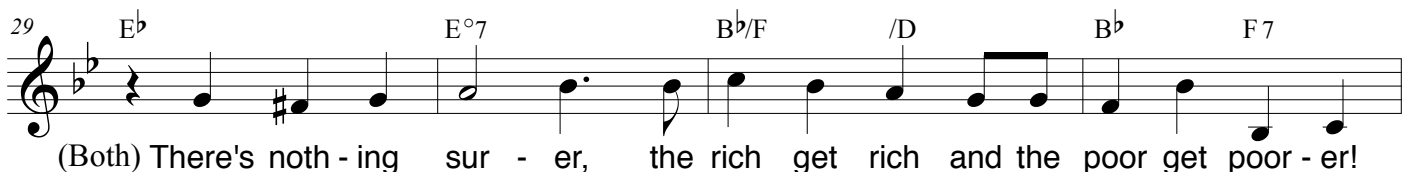
66  $\text{E}^\flat$  (Keyboard)  $\text{B}^\flat 7$   $\text{E}^\flat$   
 dance?

VOCAL  
ONLY

## Ain't We Got Fun

D  
Keyboard(Keyboard)  $B\flat$ 

(Sing both times)

To Coda  $\Theta$ 

2

**D**  
(Keyboard)

33  $B^b$   $B^\circ 7$   $Cm7$   $F7$   $B^b$

(M) In the mean-time, (F) in be-tween time, (Both) Ain't we got fun?\_\_

37  $Cm7$   $F7$

39  $B^b$   $B^\circ 7$   $Cm7$   $F7$

Ev - 'ry mor-nin', ev - 'ry eve - nin', don't we have fun?\_\_

43  $Cm7$   $B^b$   $B^b 7$

Twins and cares all come in pairs, dear. Don't we have fun?\_\_

47  $E^b$   $B^b$

(Both) We've on - ly start - ed (M) as mom-mer and pop.\_\_

51  $Dm7$   $A$   $A7$   $Dm7$   $F7$

(F) Are we down-heart - ed? (Both) I'll say\_\_ that we're not!\_\_

55  $B^b$   $B^\circ 7$   $Cm7(M)$   $F7$

(F) Land-lord's mad and get - ting mad-der, ain't we got fun?\_\_



D<sup>3</sup>

59 Cm7 B<sup>b</sup> B<sup>b</sup>7

(M) Times are bad and get-tin' bad - der, (Both) still we have fun.\_\_\_\_

63 E<sup>b</sup> E<sup>o</sup>7 B<sup>b</sup>/F /D B<sup>b</sup> F7

(Both) There's noth - ing sur - er, the rich get rich and the poor get child - ren!

67 B<sup>b</sup> B<sup>o</sup>7 Cm7 F7 B<sup>b</sup> F7

(M) In the mean-time (F) In be-tween time (Both) Ain't we got fun?\_\_\_\_ (Keyboard)

71 Cm7 F7 D.S. al Coda

73 Coda E<sup>b</sup> E<sup>o</sup>7 B<sup>b</sup>/F /D B<sup>b</sup> F7

(Both) There's noth-ing sur - er, the rich get rich and the poor get laid off!

77 B<sup>b</sup> B<sup>o</sup>7 Cm F7 (M) (F)

(M) In the mean - time, (F) in be - tween time, (Both) still we have a lot (F) of

81 B<sup>b</sup> B<sup>b</sup> Cm7 F7 B<sup>b</sup>

fun!\_\_\_\_ (Keyboard)

# Just Walkin' In The Rain

F

## Keyboard

(Sax) N.C.

3 3 3 3 3

Just walk - in' in the

(All) B $\flat$  (Sax) (Sax)

3 3 3 3 3 3 3 3

rain, \_\_\_\_\_ get-tin' soak - in' wet, \_\_\_\_\_ tor-tur - in' my  
rain, \_\_\_\_\_ so a - lone and blue. \_\_\_\_\_ All be-cause my

7 F7 (Sax) 1. B $\flat$  (Sax) B $\flat$ 7 F7/C.N.C.

3 3 3 3 3 3 3 3

heart, \_\_\_\_\_ by try-ing to for - get. \_\_\_\_\_ Just walk-in' in the  
heart, \_\_\_\_\_

11 2. B $\flat$  (Sax) F B $\flat$  B $\flat$ 7

3 3 3 3 3 3 3 3

still re-mem - bers you. \_\_\_\_\_

14 E $\flat$  B $\flat$  Gm C7

3 3 3 3 3 3 3 3

Peo-ple come to win-dows, they al-ways stare at me. Shake their heads in

19 F7 C7 F F7 N.C.

3 3 3 3 3 3 3 3

sor - row say-in', "Who can that fool be?" \_\_\_\_\_ Just a-walk - in' in the

23 B $\flat$  (Sax) (Sax)

3 3 3 3 3 3 3 3

rain, \_\_\_\_\_ think-in' how we met, \_\_\_\_\_ Know-in' things could

27 F7 (Sax) (Sax) B $\flat$  B $\flat$ 7 E $\flat$ m/B $\flat$

3 3 3 3 3 3 3 3

change, \_\_\_\_\_ some how I can't for get. \_\_\_\_\_

31 B♭ (Sax) (Sax)

Just walk-in' in the rain, walk-in' in the rain,

35 F7 (Sax) B♭ B♭6 B♭7 (Sax)

walk-in' in the rain, just walk-in' in the rain.

39 E♭ B♭ Gm

Peo - ple come to their win-dows, they al - ways stare at me. They

43 C7 F7 C7

shake-a their heads in sor - row say - in', "Who can that fool be?"

46 F (Sax) D°7 A♭7 N.C.

Just walk - in' in the

48 D♭ (Sax) (Sax)

rain, think-in' how we met, Know-in' things have

52 A♭7 (Sax)

changed, some how I can't for -

55 D♭ (Sax) E♭m7 A♭9 D♭

get.

# Just Walkin' In The Rain

M

## Keyboard

(Keyboard)  
N.C.

Just walk - in' in the

(All) (Keyboard)  
D

(Keyboard)

rain, \_\_\_\_\_ get-tin' soak - in' wet, \_\_\_\_\_ tor-tur - in' my  
rain, \_\_\_\_\_ so a-lone and blue. \_\_\_\_\_ All be-cause my

7 A7 (Keyboard)  
1.  
heart, \_\_\_\_\_ by try-ing to for-get. \_\_\_\_\_ Just walk-in' in the

11 D (Keyboard)  
2.  
still re-mem - bers you. \_\_\_\_\_

14 G D Bm E7  
Peo-ple come to win-dows, they al-ways stare at me. Shake their heads in

19 A7 E7 A A7 N.C.  
sor-row say-in', "Who can that fool be?" \_\_\_\_\_ Just a-walk - in' in the

23 (Keyboard)  
D  
rain, \_\_\_\_\_ think-in' how we met, \_\_\_\_\_ Know-in' things could

(Keyboard)

27 A7 (Keyboard)  
change, \_\_\_\_\_ some how I can't for get. \_\_\_\_\_

(Keyboard)  
G/D Gm/D

31 (Keyboard) (Keyboard)

Just walk-in' in the rain, walk-in' in the rain,

35 A7 (Keyboard) D D6-3 D7 (Keyboard)

walk-in' in the rain, just walk-in' in the rain.

39 G D 3 Bm

Peo - ple come to their win-dows, they al - ways stare at me. They

43 E7 A7 E7

shake-a their heads in sor - row say - in', "Who can that fool be?"

46 (Keyboard) A Eb7 C7 N.C.

Just walk - in' in the

48 (Keyboard) F (Keyboard)

rain, think-in' how we met, Know-in' things have

52 (Keyboard) C7

changed, some how I can't for -

55 (Keyboard) F Gm7 C9 F

get.

# Because Of You

# F

Keyboard

(Sax)

B $\flat$  B $\circ$ 7 Cm7 D7 Gm7 B $\circ$ 7 Cm7 F7 B $\flat$  G $\sharp$  $\circ$ 7

7 F7 Cm F7 B $\flat$  G $\sharp$  $\circ$ 7 F7 Be-cause of

you, there's a song in my heart. Be-cause of you, my ro-

12 Cm F7 B $\flat$  F $\sharp$ aug Fm6 G7

mance got its start. Be-cause of you, the sun will shine, the moon and

17 Cm G7 Cm C9 Cm9 E $\flat$ m6 F7 G $\sharp$  $\circ$ 7

stars will say you're mine for - ev - er and nev - er to part. I on - ly

23 F7 Cm F7 B $\flat$  F $\sharp$ aug Fm6 G7

live for your love and your kiss. It's par - a - dise to be near you like

29 Cm G7 Cm E $\flat$  A7 B $\flat$  Gm

this. Be - cause of you, my life is now worth - while, and I can

35 1. Cm F7 B $\flat$  (Sax) G $\sharp$  $\circ$ 7

smile, be - cause of you.

39 2. Cm F7 B $\flat$  (Sax) B $\circ$ 7

smile, be - cause of you.

42 Cm7 B $\flat$ maj7

# Because Of You

# M

Keyboard

(Keyboard)

E<sup>b</sup> E<sup>o</sup>7 Fm7 G7 Cm7 E<sup>o</sup>7 Fm7 B<sup>b</sup>7 E<sup>b</sup> C<sup>#</sup>o7  
 7 B<sup>b</sup>7 Fm B<sup>b</sup>7 E<sup>b</sup> C<sup>#</sup>o7 B<sup>b</sup>7 Be-cause of  
 you, there's a song in my heart. Be-cause of you, my ro-  
 12 Fm B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>aug B<sup>b</sup>m6 C7  
 mance got its start. Be-cause of you, the sun will shine, the moon and  
 17 Fm C7 Fm F9 Fm9 A<sup>b</sup>m6 B<sup>b</sup>7 C<sup>#</sup>o7  
 stars will say you're mine for - ev - er and nev - er to part. I on - ly  
 23 B<sup>b</sup>7 Fm B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>aug B<sup>b</sup>m6 C7  
 live for your love and your kiss. It's par - a - dise to be near you like  
 29 Fm C7 Fm A<sup>b</sup> D7 E<sup>b</sup> Cm  
 this. Be - cause of you, my life is now worth - while, and I can  
 35 1. Fm B<sup>b</sup>7 E<sup>b</sup> (Keyboard) C<sup>#</sup>o7  
 smile, be - cause of you.  
 39 2. Fm B<sup>b</sup>7 E<sup>b</sup> (Keyboard) E<sup>o</sup>7  
 smile, be - cause of you.  
 42 Fm7 E<sup>b</sup>maj7 E<sup>b</sup>maj7

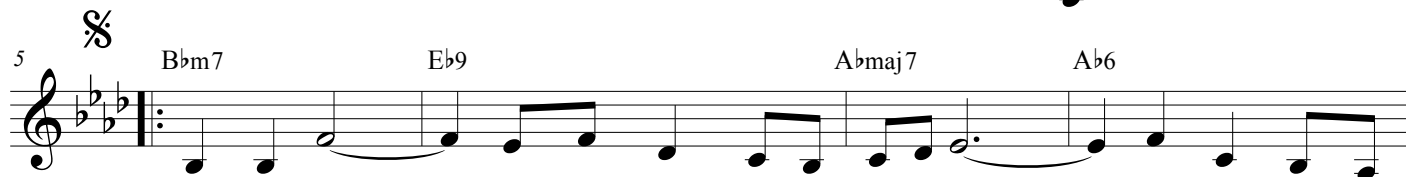
LATIN BEAT

## Stranger In Paradise

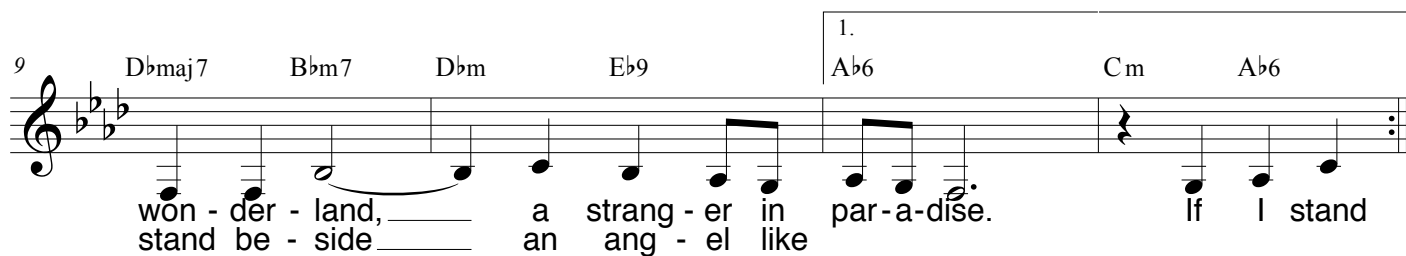
F

(Sax)

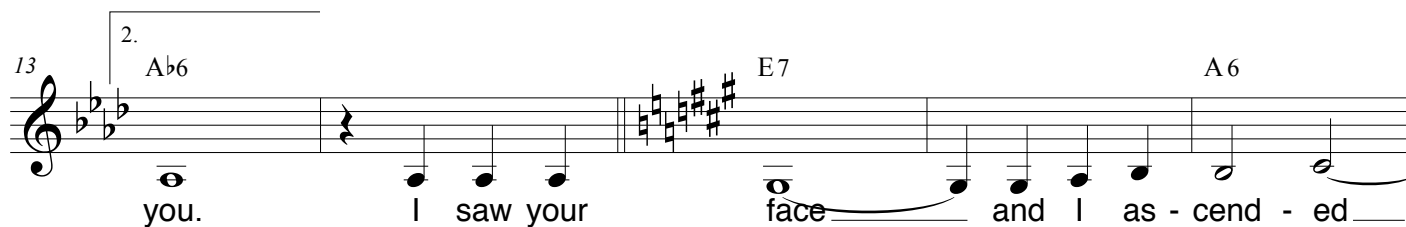
Keyboard



Take my hand, I'm a strang - er in par-a-dise, all lost in a  
star - ry eyed, that's the dan - ger in par-a dise for mor - tals who



won - der - land, a strang - er in par-a-dise. If I stand  
stand be - side an ang - el like



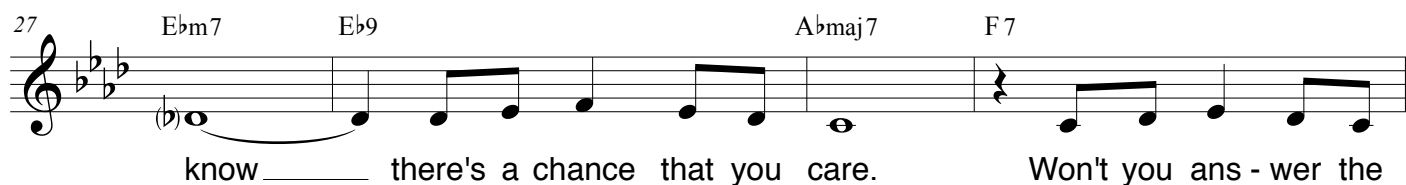
you. I saw your face and I as - cend - ed



out of the com - mon place in - to the rare!



Some-where in space I hang sus - pend - ed un - til I



know there's a chance that you care. Won't you ans - wer the



31  $B\flat m7$   $E\flat 9$   $A\flat maj7$   $A\flat 6$

fer-vent prayer \_\_\_\_ of a strang-er in par-a-dise? \_\_\_\_ Don't send me in

35  $D\flat maj7$   $B\flat m7$   $D\flat m$   $E\flat 9$   $A\flat 6$   $Cm$   $Fm$  3

dark des-pair \_\_\_\_ from all that I hun-ger for. But o-pen your

39  $B\flat m7$   $E\flat 9$   $Cm$   $F7$

ang-el's arms \_\_\_\_ to the strang-er in par-a-dise \_\_\_\_ and tell her that

43  $D\flat maj7$   $B\flat m7$   $D\flat m$   $E\flat 9$   $A\flat 6$  **D.S. al Coda**

**To Coda**  $\Theta$

she need be \_\_\_\_ a strang-er no more. \_\_\_\_

$\Theta$  **Coda**

47  $B\flat^{\circ}7$   $E\flat 7$  3  $A\flat$  (Sax)  $Cm7$   $B\flat m7$   $A7$   $A\flat 6$

a stran-ger no more. \_\_\_\_

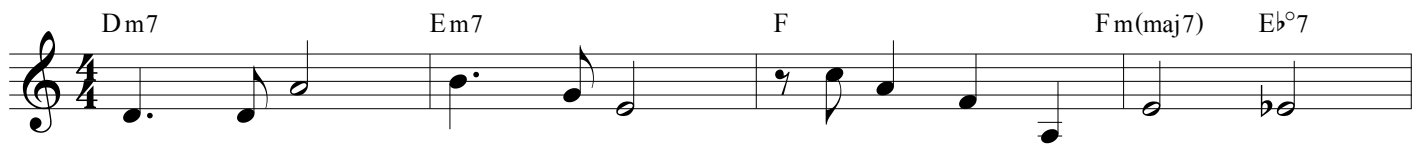
LATIN BEAT

## Stranger In Paradise

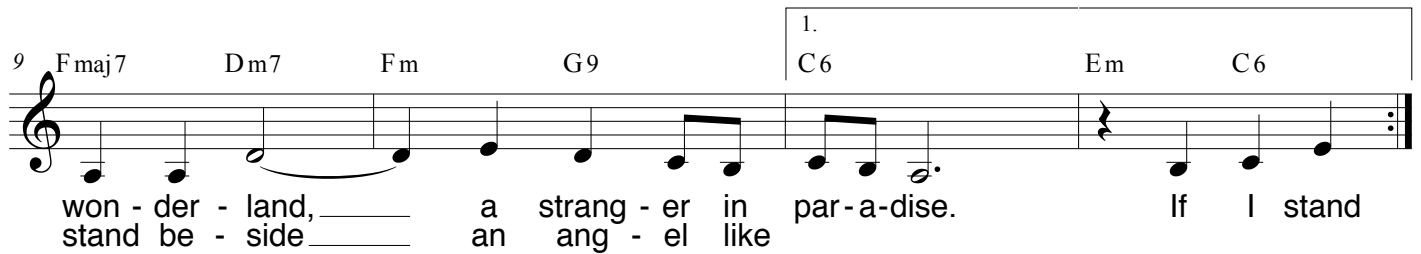
**M**

Keyboard

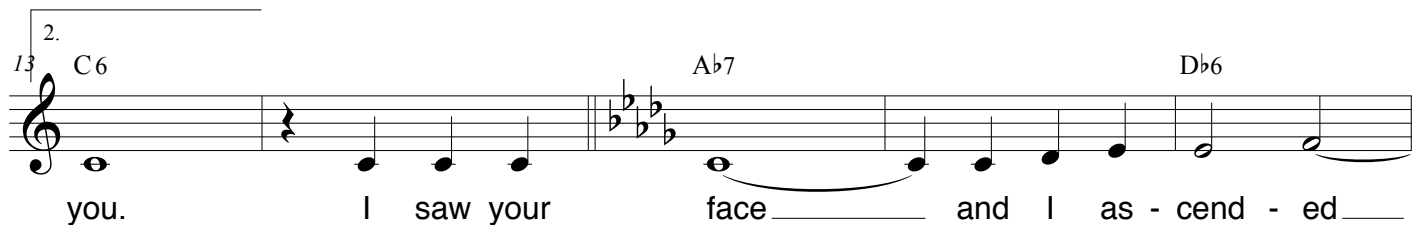
(Sax)



Take my hand, I'm a strang - er in par-a-dise, all lost in a  
 star - ry eyed, that's the dan - ger in par-a dise for mor - tals who



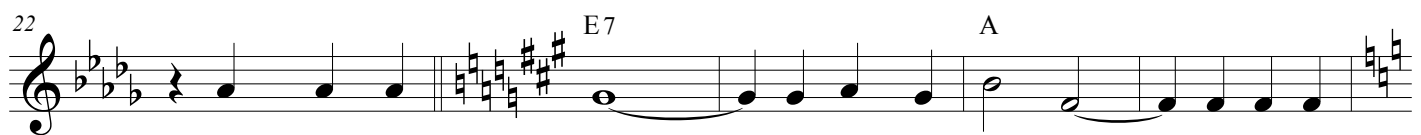
won - der - land, a strang - er in par-a-dise. If I stand  
 stand be - side an ang - el like



you. I saw your face and I as - cend - ed



out of the com - mon place in - to the rare!



Some-where in space I hang sus-pend - ed un-til I



know there's a chance that you care. Won't you ans - wer the

31 Dm7 G9 Cmaj7 C6

fer - vent prayer of a strang - er in par-a - dise? Don't send me in

35 Fmaj7 Dm7 Fm G9 C6 Em Am 3

dark des - pair from all that I hun-ger for. But o - pen your

39 Dm7 G9 Em A7

ang-el's arms to the strang - er in par-a - dise and tell him that

43 Fmaj7 Dm7 Fm G9 C6 D.S. al Coda

To Coda

he need be a strang - er no more.

⌘ Coda

47 D°7 G7 3 C (Sax) Em7 Dm7 Db7 C6

a stran-ger no more.

## MALE VOCAL

**I Left My Heart In San Francisco**

Keyboard

No Intro, Give Pitch

The love-li-ness of Par - is seems some-how sad - ly gay. The  
 glo - ry that was Rome is of an - oth - er day. I've been  
 ter - ri - bly a - lone and for - got - ten in Man - hat - tan. I'm  
 go - ing home to my ci - ty by the bay. I left my  
 heart in San Fran - cis - co high on a hill,  
 there in San Fran - cis - co a - bove the blue  
 — it calls to me. To be where lit - tle cab - le cars  
 — climb half - way to the stars! The morn - ing fog may  
 chill the air, I don't care. My love waits  
 and win - dy sea. When I come home to

Chords: C m7, F7, D m7, C m7, F7, B<sup>b</sup>Maj7, A m7(b5), D7(b9), G m, C m7(b5), C<sup>#</sup>°, F7, E<sup>b</sup>m6, C m7(b5), G m7(b5), G<sup>b</sup>9, F/C, D7, G m7, C7, F7, N.C., B<sup>b</sup>E<sup>b</sup>Maj7(#11)D m7, D<sup>b</sup>°7, C m7, F7, G7(b9), C m, C m7, F7#5, B<sup>b</sup>9, C m7, D m7, C m7, C<sup>#</sup>°7, B<sup>b</sup>Maj7, E m7(b5), A7(b9), D m7, C<sup>#</sup>°7, D m7, D7, G m7, D<sup>b</sup>7, C7, C m7, B°7, C m7, F7, F7, F/E<sup>b</sup>, D7, A m7, D7, G7#5

31 G7 Dm G7 C7 Gm7 C7 Cm7  
 you, San Fran - cis - co, \_\_\_\_\_ your gold - en sun will

35 F9 F7(b9) B $\flat$  F7 (Keyboard)  
 shine for me. \_\_\_\_\_

38 B $\flat$  E $\flat$ Maj7(#11) Dm7 D $\flat$ °7 Cm7 F7 G7(b9) Cm  
 \_\_\_\_\_

43 Cm7 F7#5 B $\flat$ 9 Cm7 Dm7 Cm7 C $\sharp$ °7 B $\flat$ Maj7 3  
 \_\_\_\_\_

47 E m7(b5) A7(b9) Dm7 3 C $\sharp$ °7 Dm7 D7  
 \_\_\_\_\_

50 Gm7 D $\flat$ 7 C7 Cm7 B°7 Cm7 F7  
 \_\_\_\_\_ My love waits

54 B $\flat$  E $\flat$ Maj7(#11) Dm7 D $\flat$ °7 Cm7 F7 G7(b9)  
 there \_\_\_\_\_ in San-Fran - cis co, \_\_\_\_\_ a-bove the

58 Cm F7 F/E $\flat$  D7 Am7 D7  
 blue \_\_\_\_\_ and win - dy sea. \_\_\_\_\_ When I come

62 G7#5 G7 Dm G7 C7 Gm7 C7  
 home to you, San Fran - cis - co, \_\_\_\_\_ your gold - en

66 Cm7 F9 F7(b9) B $\flat$   
 sun will shine for me. \_\_\_\_\_

Swing It!

## Let's Fall In Love

F

F6 (Keyboard) Dm Gm/Bb C7 Keyboard  
 5 F6 Dm Gm/Bb Am7 C7  
 9 F6 C7 Am7 A°7 Gm7 C7 F6  
 I have a feel-ing, it's a feel-ing\_\_ I'm con-ceal-ing, I don't know why.\_\_\_  
 13 Bb6 Bbm6 F6 Ab°7 Gm7 C7 Fmaj9  
 It's just a men-tal, in-ci-den-tal\_\_ sen-ti-men-tal\_\_ al - i - bi.\_\_\_ But  
 17 Gm7 C7 F6 D7 Gm7 C7 F  
 I a - dore you, so strong for you.  
 21 F6 E°7 Eb°7 D7 Gm7 C7 F  
 Why go on stall-ing, I am fall-ing, love is call-ing, why be shy?\_\_  
 25 F6 Dm7 Gm7 C7 F6 Dm7 Gm7 C7 3  
 Let's fall in love.\_\_\_ Why should-n't we\_\_ fall in love?\_\_ Our hearts are  
 29 Am7 Dm Gm7 C7 3 Eb7 D7 Db7 C7  
 made of it, let's take a chance.\_\_\_ Why be a - fraid of it?  
 33 F6 Dm7 Gm7 C7 3 F6 Dm7 Gm7 C7  
 Let's close our eyes\_\_ and make our own par-a-dise.\_\_\_ Lit-tle we know

2  
37 Am7 Dm7 Gm7 C7 3 Em7 A7

— of it, still we can try to make a go of it.

41 Dm7 3 3 G7

We might have been meant for each oth - er. To

45 Cmaj7 Dm7 3 Am7 Ab7 Gm7 C7

be or not to be? Let our hearts dis - cov - er.

49 F6 Dm7 Gm7 C7 F6 Dm7 Gm7 C7 3

Let's fall in love. Why should-n't we fall in love? Now is the

53 Am7 Dm7 1. Gm7 C7 F Dm7 Gm7 C7

time for it, while we are young. Let's fall in love.

57 2. Gm7 C7 3 Am7 Dm7 Gm7 C7 3

Now is the time for it, while we are young. This is the

60 Am7 Gm7 C7 F (Sax) Gm7

time for it, while we are young Let's fall in love.

63 Am7 Gm7 F C7 (Bass & Keyboard)

Let's fall in love.

Swing It!

## Let's Fall In Love

M

(Keyboard)  $B\flat 6$   $Gm$   $Cm/E\flat$   $F7$  Keyboard

5  $B\flat 6$   $Gm$   $Cm/E\flat$   $Dm7$   $F7$

9  $B\flat 6$   $F7$   $Dm7$   $D^\circ 7$   $Cm7$   $F7$   $B\flat 6$

I have a feel-ing, it's a feel-ing I'm con-ceal-ing, I don't know why. \_\_\_\_

13  $E\flat 6$   $E\flat m6$   $B\flat 6$   $D\flat^\circ 7$   $Cm7$   $F7$   $B\flat maj9$

It's just a men-tal, in-ci-den-tal\_\_ sen-ti-men-tal\_\_ al-i-bi.\_\_\_\_ But

17  $Cm7$   $F7$   $B\flat 6$   $G7$   $Cm7$   $F7$   $B\flat$

I a-dore you, so strong for you.

21  $B\flat 6$   $A^\circ 7$   $A\flat^\circ 7$   $G7$   $Cm7$   $F7$   $B\flat$

Why go on stall-ing, I am fall-ing, love is call-ing, why be shy? \_\_\_\_

25  $B\flat 6$   $Gm7$   $Cm7$   $F7$   $B\flat 6$   $Gm7$   $Cm7$   $F7$  3

Let's fall in love.\_\_\_\_ Why should-n't we\_\_\_\_ fall in love?\_\_\_\_ Our hearts are

29  $Dm7$   $Gm$   $Cm7$   $F7$  3  $A\flat 7$   $G7$   $G\flat 7$   $F7$

made of it, let's take a chance.\_\_\_\_ Why be a-fraid of it?

33  $B\flat 6$   $Gm7$   $Cm7$   $F7$  3  $B\flat 6$   $Gm7$   $Cm7$   $F7$

Let's close our eyes\_\_\_\_ and make our own par-a-dise.\_\_\_\_ Lit-tle we know



2  
37

Dm7 Gm7 Cm7 F7 Am7 D7

— of it, still we can try to make a go of it.

41

Gm7 C7

We might have been meant for each oth - er. \_\_\_\_\_ To

45

Fmaj7 Gm7 Dm7 Db7 Cm7 F7

be or not to be? Let our hearts \_\_\_\_\_ dis - cov - er.

49

Bb6 Gm7 Cm7 F7 Bb6 Gm7 Cm7 F7

Let's fall in love. \_\_\_\_\_ Why should-n't we fall in love? \_\_\_\_\_ Now is the

53

1.  
Dm7 Gm7 Cm7 F7 Bb Gm7 Cm7 F7

time for it, while we are young. \_\_\_\_\_ Let's fall in love. \_\_\_\_\_

2.  
57

Cm7 F7 Dm7 Gm7 Cm7 F7

Now is the time for it, while we are young. \_\_\_\_\_ This is the

60

Dm7 Cm7 F7 Bb (Keyboard) Cm7

time for it, while we are young \_\_\_\_\_ Let's fall in love. \_\_\_\_\_

63

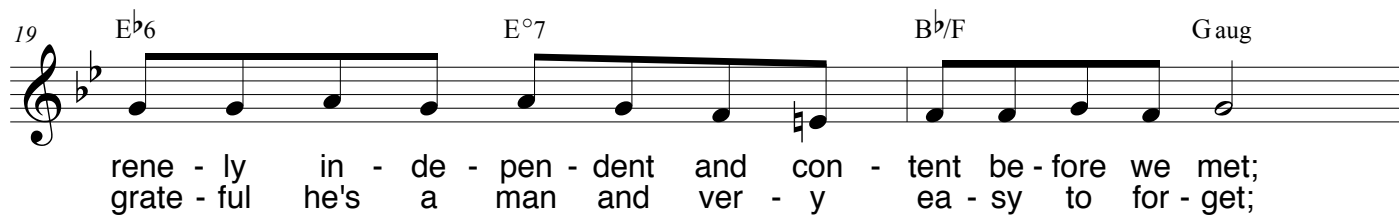
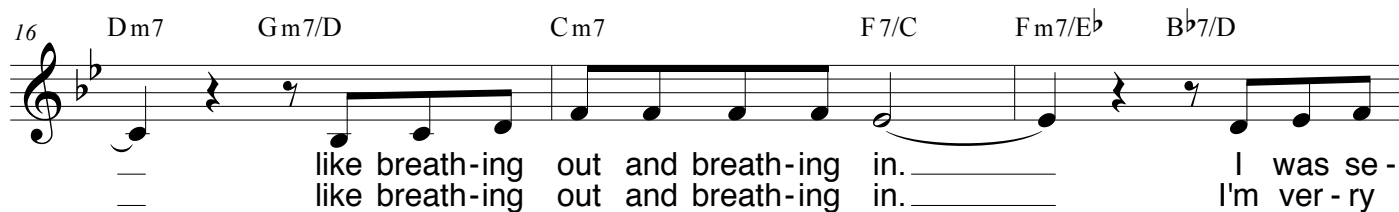
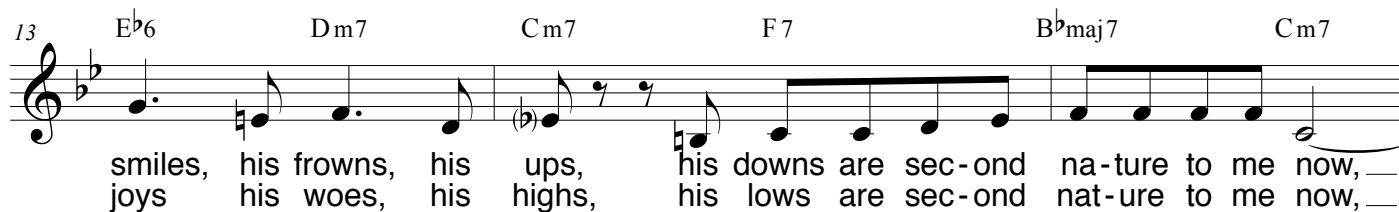
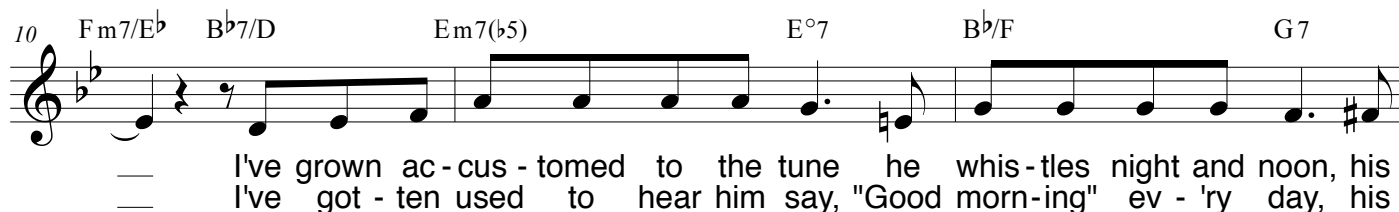
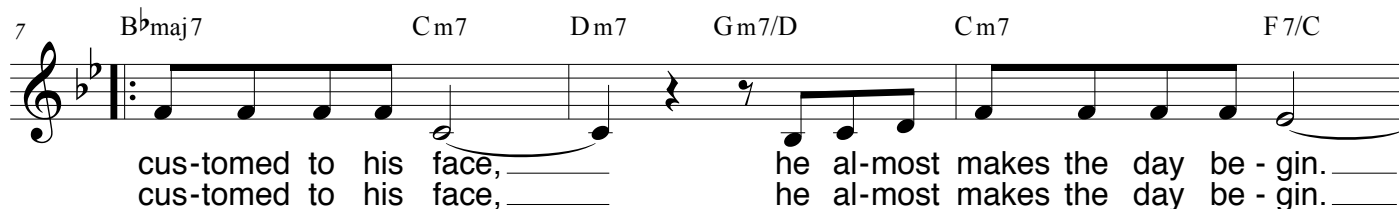
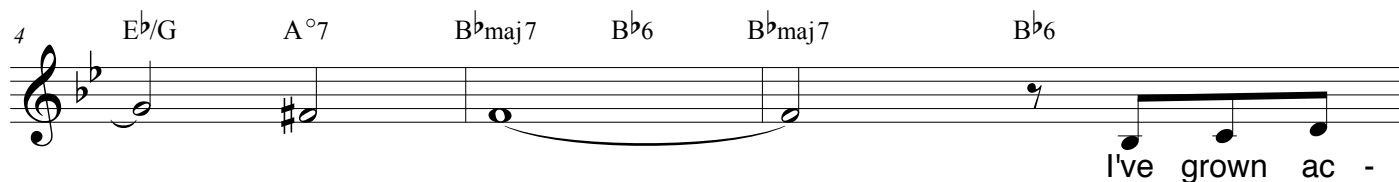
Dm7 Cm7 Bb F7 (Bass & Keyboard)

Let's fall \_\_\_\_\_ in love.

# I've Grown Accustomed To Her Face

# F

Keyboard



21 Cm7 F7 Dm7 G aug  
 sure - ly I could al - ways be that way a - gain, and yet I've grown ac -  
 rath - er like a hab - it one can al - ways break, and yet I've grown ac -

23 E m7(b5) E♭m7 Dm7 G7(b9)  
 cus-tomed to his looks, ac - cus - tomed to his voice, ac -  
 cus-tomed to the trace of some - thing in the air, ac

25 1. Cm7 F9 B♭ B♭maj7 Cm7  
 cus-tomed to his face.

28 Dm7 Cm7 B♭maj7 Cm7 Dm7 Cm7  
 I've grown ac -

31 2. Cm7 F9 D7 Cm7 F9  
 cus-tomed to his face, ac - cus - tomed to his

35 (Sax) B♭maj7 Gm7 E♭maj7 E♭6 B♭maj7  
 face.

# I've Grown Accustomed To Her Face

# M

Keyboard

(Keyboard)

4

7

10

13

16

19

cus-tomed to her face, \_\_\_\_\_ she al-most makes the day be - gin. \_\_\_\_\_  
 cus-tomed to her face, \_\_\_\_\_ she al-most makes the day be - gin. \_\_\_\_\_

— I've grown ac-cus - tomed to the tune she whis-tles night and noon, her  
 — I've got - ten used to hear her say, "Good morn-ing" ev - 'ry day, her

smiles, her frowns, her ups, her downs are sec-ond na-ture to me now, —  
 joys her woes, her highs, her lows are sec-ond nat-ure to me now, —

— like breath-ing out and breath-ing in. \_\_\_\_\_ I was se -  
 — like breath-ing out and breath-ing in. \_\_\_\_\_ I'm ver - ry

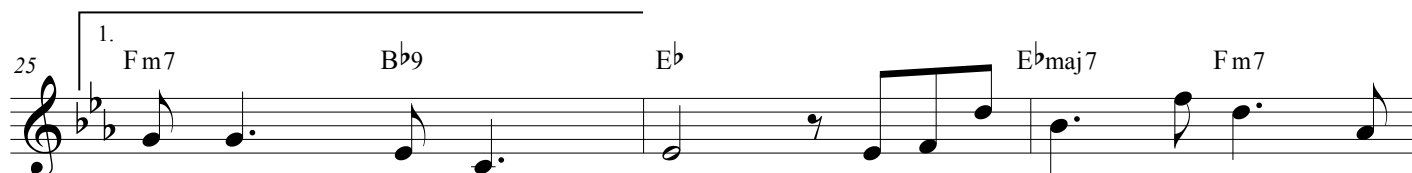
rene - ly in - de - pen - dent and con - tent be - fore we met;  
 grate - ful she's a wom - an and so ea - sy to for - get;



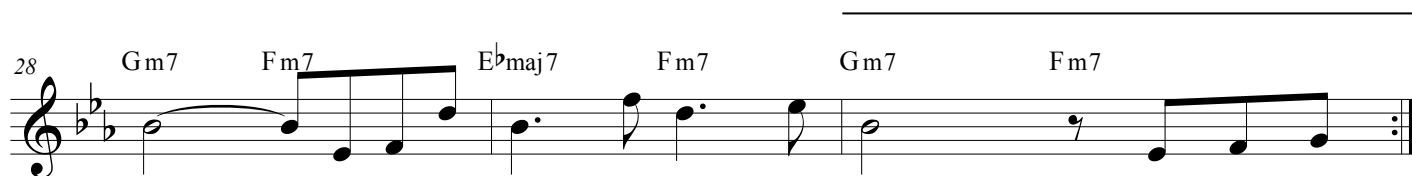
sure - ly I could al - ways be that way a - gain, and yet I've grown ac -  
 rath - er like a hab - it one can al - ways break, and yet I've grown ac -



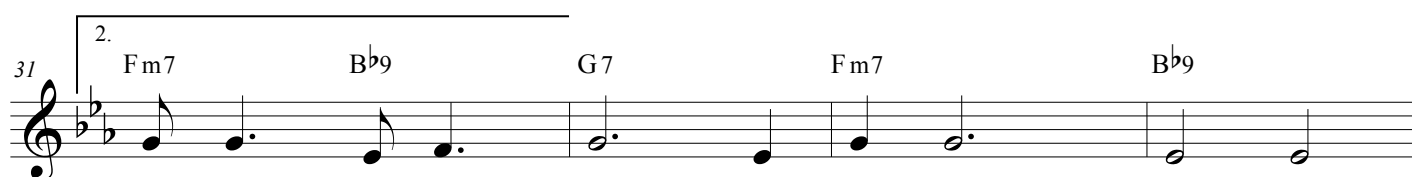
cus-tomed to her looks, ac - cus - tomed to her voice, ac -  
 cus-tomed to the trace of some - thing in the air, ac



cus-tomed to her face.



I've grown ac -



cus-tomed to her face, ac - cus - tomed to her

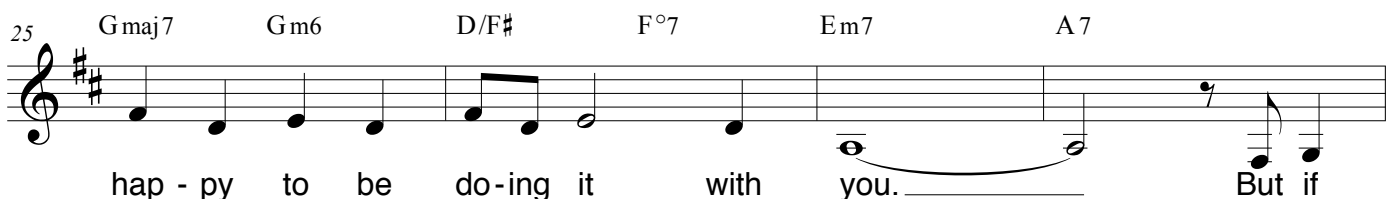
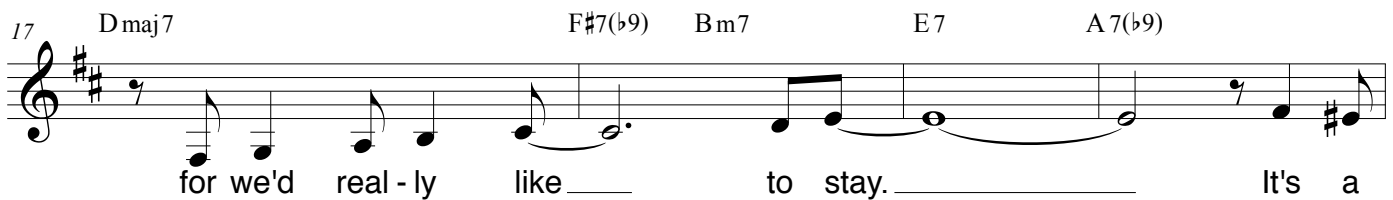
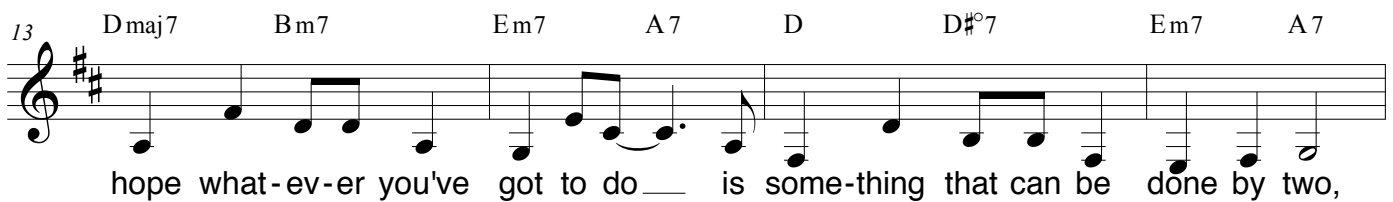
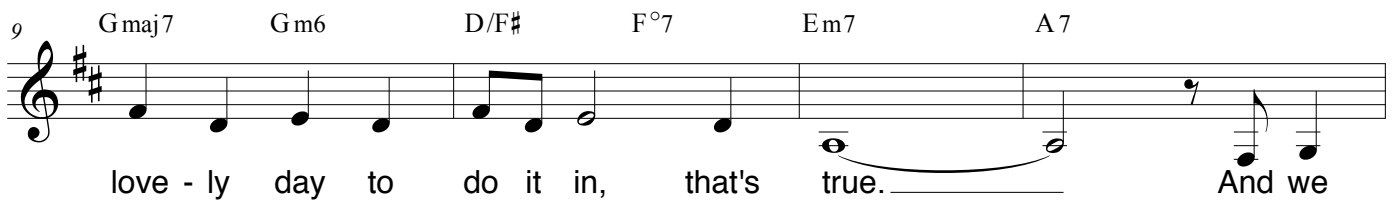


face. \_\_\_\_\_

# It's A Lovely Day Today

Keyboard

(Keyboard)



29 D maj7 Bm7 Em7 A7 D D<sup>°</sup>7 Em7 A7  
 you've got some-thing that must be done, and it can on-ly be done by one,

33 D maj7 F#7 Bm7 B7 B<sup>°</sup>7 B<sup>b</sup>7 A<sup>°</sup>7  
 there is noth - ing more \_\_\_\_\_ to say \_\_\_\_\_ ex -

37 G maj7 Gm(maj7) D maj7 E9 Em7 A7 D D7  
 cept it's a love - ly day for say-ing, "It's a love - ly day." (M) It's a

41 G maj7 G7  
 love-ly day to-day, \_\_\_\_\_ so, what - ev - er you've got to do, \_\_\_\_\_ you've got a

45 C maj7 Cm6 G/B B<sup>b</sup>7 A m7 D7  
 love - ly day to do it in, that's true. \_\_\_\_\_ And we

49 G maj7 Em7 A m7 D7 G G<sup>°</sup>7 A m7 D7  
 hope what - ev - er you've got to do \_\_\_\_\_ is some-thing that can be done by two,

53 G maj7 B7(b9) Em7 A7 D7(b9)  
 for we'd real - ly like \_\_\_\_\_ to stay. \_\_\_\_\_ It's a

57 G maj7 G7

love - ly day to-day — and what - ev - er you've got to do, — we'd be so

61 C maj7 Cm6 G/B B $\flat$ 7 Am7 D7

hap - py to be do - ing it with you. — But if

65 G maj7 Em7 Am7 D7 G G $\sharp$ 7 Am7 D7

you've got some - thing that must be done, and it can on - ly be done by one,

69 G maj7 B7 Em7 E7 E $\circ$ 7 E $\flat$ 7 D $\circ$ 7

there is noth - ing more — to say — ex -

73 C maj7 Cm(maj7) G maj7 A9 C maj7 Cm(maj7) G maj7 A9

cept it's a love - ly day for say - ing, (F)'Cept it's a love - ly day for say - ing,

77 C maj7 Cm(maj7) G maj7 A9 D7 (M) (F)

(M)'Cept it's a love - ly day for say - ing, "It's a love - ly

81 G Am7 D7 G

day.



# Girl Of My Dreams

(Keyboard &amp; Bass Freely)

Keyboard

3

G D7 G7 C Am7 D7

5 G G°7 D7 G

Dear, it seems years since we part - ed.

9 Am7 Bm F#/A# G D7

Years full of tears and re - grets.

13 G G°7 D7 G Bb°7

I've been a - lone bro - ken heart - ed,

17 D/A A7 D D7 N.C. 3

try - ing so hard to for - get. Girl of my

(In Rhythm)

21 G D7 G7 C Cm

dreams, I love you, hon - est I do.

25 G Daug G Daug N.C. 3

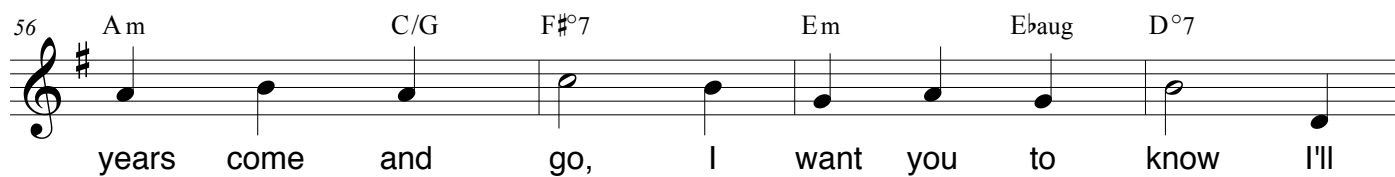
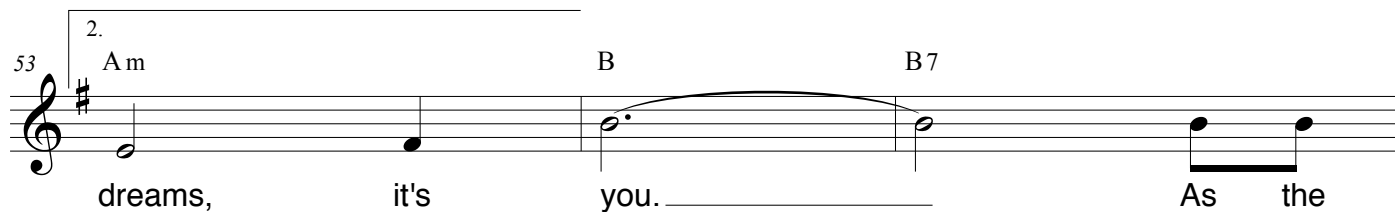
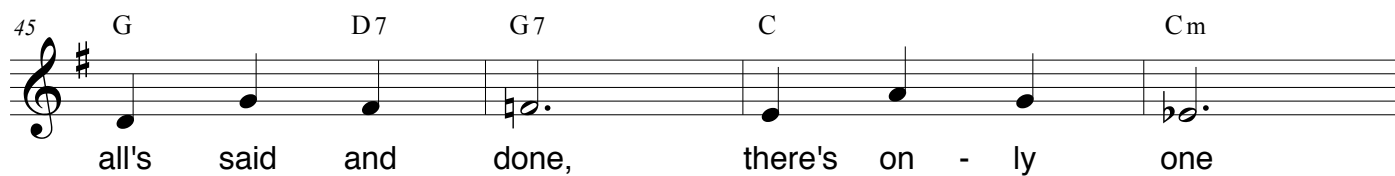
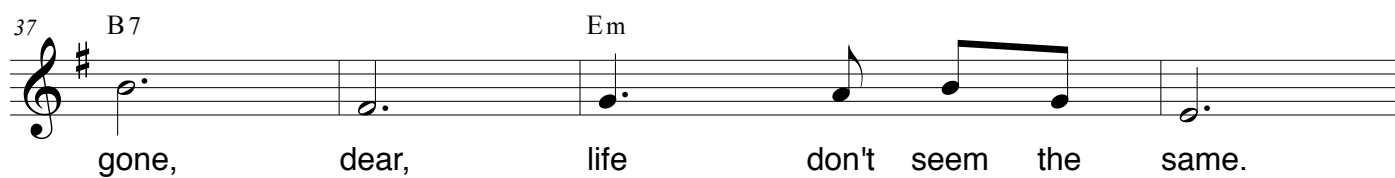
You are so sweet. If I could

29 G D7 G7 Gaug C Cm

just hold your charms a - gain in my arms,

33 G A7 D7 G 3

then life would be com - plete. Since you've been



RELAXED LATIN BEAT

## Here's That Rainy Day

F

(Sax) Cmaj7 Dm7 Em7 Dm7 C#maj7 Keyboard

5 Cmaj7 Eb7 Am7(b5) Abmaj7 Ab6

May-be I should have saved those left-ov - er dreams.

9 Dm7 G7 G7(b5) Cmaj7 Gm7 C7(b9)

Fun-ny, but here's that rain - y day.

13 Fm7 Bb7 Ebmaj7 A7 Abmaj7

Here's that rain - y day they told me a - bout, and I

17 Dm7 G7 G7(b9) Cmaj7 A9 Dm7 G7

laughed at the thought that it might turn out this way.

21 Cmaj7 C Eb7 A7(b5) Abmaj7 Ab6

Where is that worn out wish that I threw a - side

25 Dm7 G7 G7(b5) Cmaj7 Gm7 C7(#5)

af - ter it brought my love so near? \_\_\_\_\_ It's

29 Fmaj7 3 Dm7 G7 Em7 Am7 D7(b5) D7

fun - ny how love \_\_\_\_\_ be-comes a cold rain-y day.

1. 33 Dm7/G G7 Dm7 G7(b9) Cmaj7 Am7 Dm7 G7

Fun - ny, \_\_\_\_\_ that rain - y day is here. \_\_\_\_\_

2. 37 Dm7/G G7 Dm7 Dm7(b5) (Sax) C

Fun - ny, \_\_\_\_\_ that rain - y day is here. \_\_\_\_\_

40 D♭ C D♭

Cmaj7 43

RELAXED LATIN BEAT

## Here's That Rainy Day

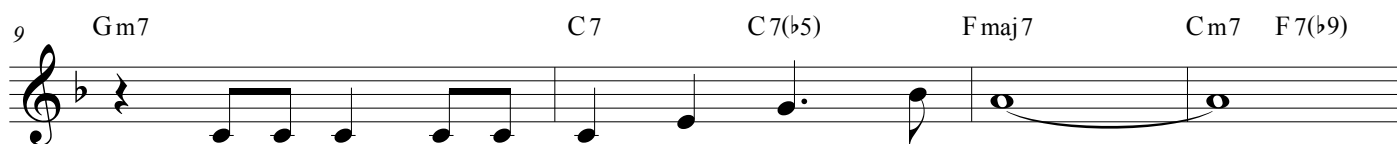
M

(Keyboard)

Keyboard



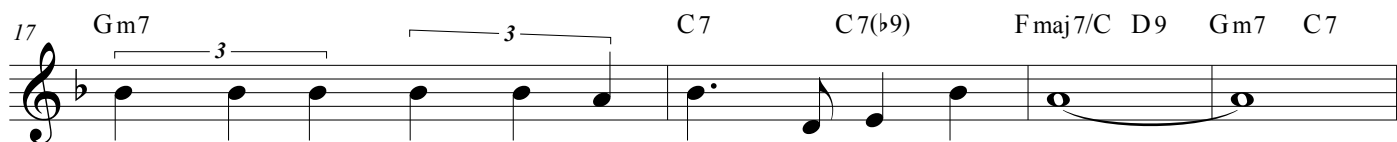
May-be \_\_\_\_\_ I should have saved \_\_\_\_\_ those left-ov - er dreams.



Fun - ny, \_\_\_\_\_ but here's that rain - y day. \_\_\_\_\_



Here's that rain - y day they told \_\_\_\_\_ me a - bout, and I



laughed at the thought that it might turn out this way. \_\_\_\_\_



Where is that worn out wish \_\_\_\_\_ that I \_\_\_\_\_ threw a - side

25 Gm7 C7 C7(b5) Fmaj7 Cm7 F7(#5)

af - ter it brought my love so near? \_\_\_\_\_ It's

29 Bbmaj7 Gm7 C7 Am7 Dm7 G7(b5) G7

fun - ny how love \_\_\_\_\_ be-comes a cold rain-y day.

33 1. Gm7/C C7 Gm7 C7(b9) Fmaj7 Dm7 Gm7 C7

Fun - ny, \_\_\_\_\_ that rain - y day is here. \_\_\_\_\_

37 2. Gm7/C C7 Gm7 Gm7(b5) F/C (Keyboard)

Fun - ny, \_\_\_\_\_ that rain - y day is here. \_\_\_\_\_

40 Gb F Gb

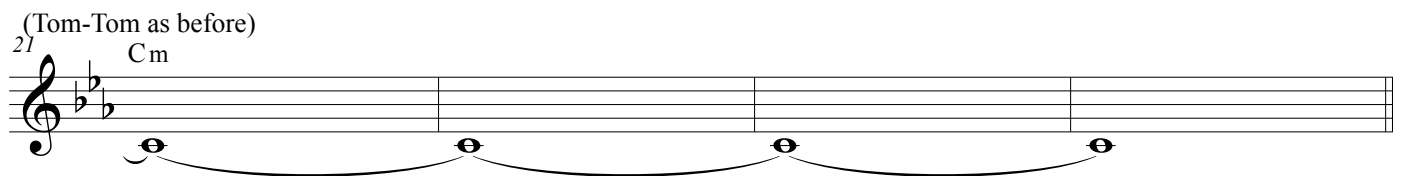
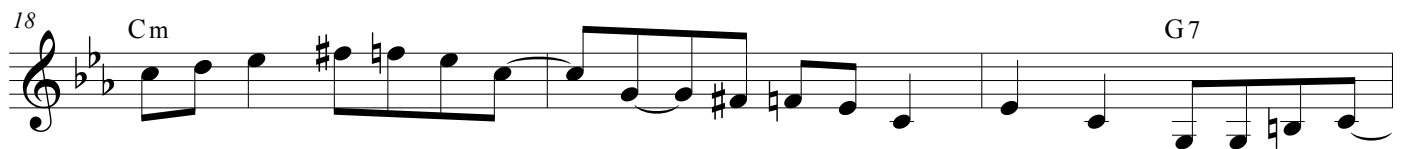
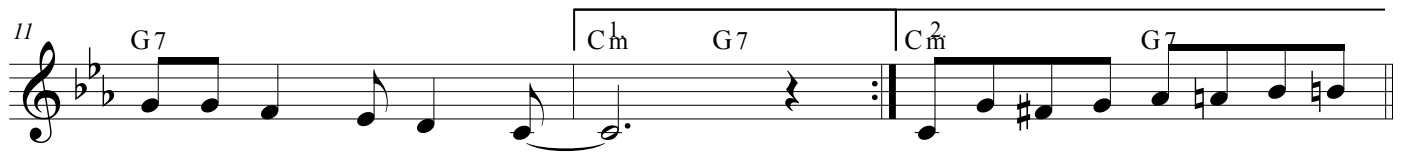
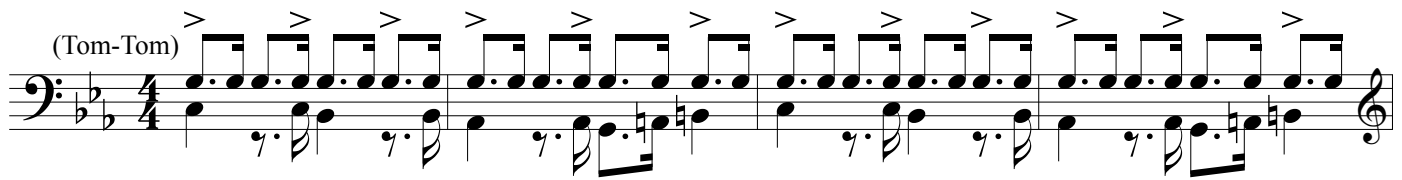
\_\_\_\_\_

43 Fmaj7

\_\_\_\_\_

# Joshua Fit The Battle Of Jericho

Keyboard



2

(Swing)

33 Cm G7 Cm G7

37 Cm Cm/B $\flat$  Cm/A Cm/A $\flat$  G7 Cm G7 C $\sharp$ m G7

(Tom-Tom)>

42

(Tom-Tom continues)

46 Cm G7 Cm G7

50 Cm Cm/B $\flat$  Cm/A Cm/A $\flat$  G7 Cm G7

54 (Swing) Cm A $\flat$ 7

58 Cm G7

61 (Tom-Tom as before) Cm G7 (Fade) Cm G7

65 Cm

The musical score is written in C minor (three flats) and 4/4 time. It consists of nine staves of music. The first staff (measures 33-36) features a melody in C minor with chords Cm, G7, Cm, and G7. The second staff (measures 37-41) continues the melody with chords Cm, Cm/B $\flat$ , Cm/A, Cm/A $\flat$ , G7, Cm, G7, and C $\sharp$ m G7. The third staff (measures 42-45) is a Tom-Tom accompaniment consisting of eighth notes with accents. The fourth staff (measures 46-49) continues the melody with chords Cm, G7, Cm, and G7. The fifth staff (measures 50-53) continues the melody with chords Cm, Cm/B $\flat$ , Cm/A, Cm/A $\flat$ , G7, Cm, and G7. The sixth staff (measures 54-57) is marked (Swing) and features a melody with chords Cm and A $\flat$ 7. The seventh staff (measures 58-60) continues the melody with chords Cm and G7. The eighth staff (measures 61-64) is marked (Tom-Tom as before) and (Fade), featuring a melody with chords Cm, G7, Cm, and G7. The ninth staff (measures 65-68) features a melody with a Cm chord and a final cadence.