

# The Mixed Nuts

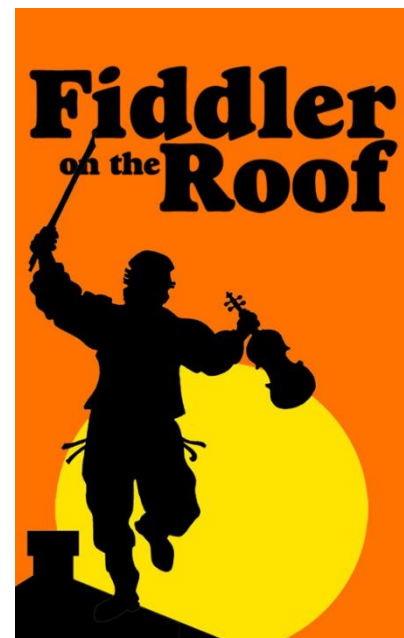
## Set Y

Last revised on 2018.01.21

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THE  
**MIXED NUTS**



## Hallelujah!

F

Keyboard

1. **Sax**  $D^{\flat}7$   $C$

5  $D^{\flat}7$   $D^{\circ}7$   $C7$  N.C.

9  $F$   $C$   $F$   $B^{\flat}$  Sing "Hal - le -

lu sue - jah! you, jah! and you'll you

13  $F$   $C7$  1.  $F$

shoo through the blues dark - a est way. When cares pur -

2.  $F$

17 day.

19  $B^{\flat}m7$   $E^{\flat}$   $A^{\flat}$   $Fm7$

23  $B^{\flat}m6$   $C7$   $F$   $C7$  N.C.

Sa - tan lies a - wait - ing and cre -

27  $F$   $C$   $F$   $B^{\flat}$

at - ing skies of grey. But "Hal - le -

31  $F$   $C7$  To Coda  $F$  (Sax) D.S. al Coda

lu - jah! Hal - le lu jah! helps to

shoo the clouds a - way.

2

♩ Coda

35 F D7 N.C. G D

Sing "Hal - le - lu sue - jah! Hal - le -  
you, "Hal - le -

39 G C G D7

lu - jah!" and gets you'll shoo through the blues dark - a -  
lu jah!" gets you shoo through the dark - est

43 1. G 2. G

way. When cares pur - day.

47 Cm7 F B $\flat$  Gm7 Cm6 D7

Sat - an lies a wait - ing and cre - a - ting skies of

53 G D7 N.C. G D G

grey. But "Hal - le - lu - jah! Hal - le - lu jah! Hal - le -

59 A $\flat$  E $\flat$  A $\flat$  G

lu jah! Hal - le - lu - jah! Sing "Hal - le - lu - jah!

64 D G D C G $\sharp$ maj7

Hal - le - lu jah! and you'll shoo all the clouds a -

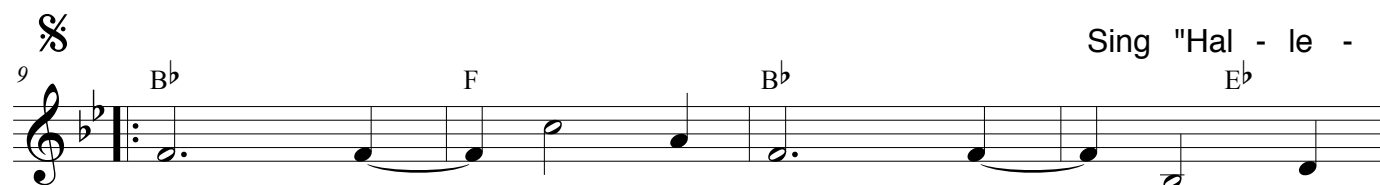
71 G Em Am7 D7 G

way. You'll shoo them all a - way!

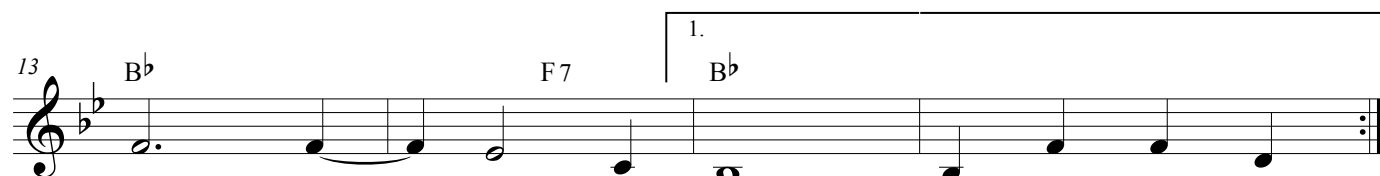
## Hallelujah!

M

Keyboard



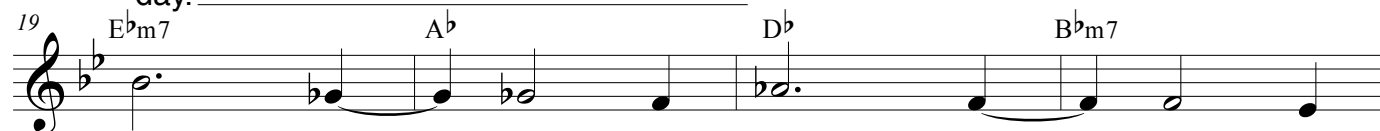
lu sue - jah! Hal - le - lu - jah!" and you'll  
you, "Hall - le - lu - jah!" gets you



shoo the blues a - way. When cares pur -  
through the dark - est



day.



Sa - tan lies a - wait - ing and cre -



at - ing skies of grey. But "Hal - le -



lu - jah! Hal - le lu jah!" helps to  
(Keyboard) D.S. al Coda



shoo the clouds a - way.

2

## Coda

35  $B\flat$  G7 N.C. C G

Sing "Hal - le - lu sue - jah! - Hal - le -  
you, - "Hal - le -

39 C F C G7

lu - jah!" and gets you'll shoo the blues a -  
lu jah!" gets you through the dark - est

43 1. C 2. C

way. When cares pur - day.

47  $Fm7$   $B\flat$   $E\flat$   $Cm7$   $Fm6$  G7

Sat - an lies a wait - ing and cre - a - ting skies of

53 C G7 N.C. C G C

grey. But "Hal - le - lu - jah! Hal - le - lu jah! Hal - le -

59  $D\flat$   $A\flat$   $D\flat$  C

lu jah! Hal - le - lu - jah!" Sing "Hal - le - lu - jah!

64 G C G F  $C\sharp maj7$

- Hal - le - lu jah!" and you'll shoo all the clouds a -

71 C  $A m$   $Dm7$  G7 C

way. You'll shoo them all a - way!

# Meet Me In St. Louis, Louis

# F

Keyboard

(Sax)

F D $\flat$  Gm7 C7

When  
The

5 F

Lou - ie came home to the flat,  
dress-es that hung in the hall

he hung up his coat and his  
were gone. She had tak - en them

11 C7 /E /C F F $^{\circ}$ 7

hat.  
all.

He gazed all a - round, but no wife - y he  
She took all his rings and the rest of his

16 F F $^{\circ}$ 7 C/G G7 C7

found, so he said "Where can  
things, — the pic - ture he

Flos - sie be at?"  
missed from the wall.

A  
"What!

21 F /A

note on the ta - ble he spied.  
Mov - ing?" the jan - i - tor said,

He read it just once, then he  
"Your rent is paid three months a -

27 B $\flat$  D7/A Gm /B $\flat$  B $\flat$  B $^{\circ}$ 7 F/C B $^{\circ}$ 7

cried.  
head."

It ran "Lou - ie dear, it's too slow for me  
"What good is the flat?" said poor Lou - ie, "Read

32 F/C G $^{\sharp}$ 7 C/G G7 C To Coda  $\Phi$  C7

here, so I think I will go for a ride.  
that." and the jan - i - tor smiled as he read:

2  
37

F B $\flat$  F

Meet me in St. Lou - ie, Lou-ie. Meet me at the fair.

45

G7 C7

Don't tell me the lights are shin-ing an - y - place but there.\_\_\_\_ We will

53

A7 D7 G7 C7

dance the hoot-chie koot-chie;\_\_\_\_ I will be your toot - sie woot-sie if you will

61

F B $\flat$  Gm7 C7 F D.C. al Coda

meet me in St. Lou - ie, Lou-ie, meet me at the fair.\_\_\_\_

**Coda**

69

D7 G C G

"Meet me in St. Lou - ie, Lou-ie. Meet me at the fair.

78

A7 D7

Don't tell me the lights are shin-ing an - y - place but there.\_\_\_\_ We will

86

B7 E7 A7 D7

dance the hoot-chie koot-chie;\_\_\_\_ I will be your toot - sie woot-sie if you will

94

G C Am7 D7 G

meet me in St. Lou - ie, Lou-ie, meet me at the fair. I

102

C C $\sharp$ o7 G/D Em7 Am7 D7 G (Sax)

promise you, hon, we'll have all kinds of fun, if you'll meet me at the fair."\_\_\_\_

110

C C $\sharp$ o7 G/D Em7 Am7 D7 G

# Meet Me In St. Louis, Louis

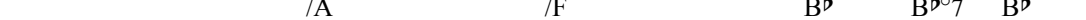
M

## Keyboard

(Keyboard)


5      B $\flat$


Lou - ie came home to the flat, he hung up his coat and his  
dress-es that hung in the hall were gone. She had tak - en them

11 

17 F/C C7 F7  
said "Where can he Flos - sie be at?" A  
pic - ture he missed from the wall. "What!"

21 

27    
cried. head." It ran "Lou - ie dear, it's too slow for me  
"What good is the flat?" said poor Lou - ie, "Read

32 



2  
37

B $\flat$  E $\flat$  B $\flat$

Meet me in St. Lou - ie, Lou-ie. Meet me at the fair.

45

C7 F7

Don't tell me the lights are shin-ing an - y - place but there.\_\_\_\_ We will

53

D7 G7 C7 F7

dance the hoot-chie koot - chie;\_\_\_\_ I will be your toot - sie woot-sie if you will

61

B $\flat$  E $\flat$  Cm7 F7 B $\flat$  **D.C. al Coda**

meet me in St. Lou - ie, Lou-ie, meet me at the fair.\_\_\_\_

**Coda**

69

G7 C F C

Meet me in St. Lou - ie, Lou-ie. Meet me at the fair.

78

D7 G7

Don't tell me the lights are shin-ing an - y - place but there.\_\_\_\_ We will

86

E7 A7 D7 G7

dance the hoot-chie koot-chie;\_\_\_\_ I will be your toot - sie woot-sie if you will

94

C F Dm7 G7 C

meet me in St. Lou - ie, Lou-ie, meet me at the fair. I

102

F F $\sharp$ 7 C/G Am7 Dm7 G7 C (Keyboard)

prom-ise you, hon, we'll have all kinds of fun, if you'll meet me at the fair.\_\_\_\_

110

F F $\sharp$ 7 C/G Am7 Dm7 G7 C

Latin Beat  
(Not Too Fast)

# How Deep Is The Ocean

Keyboard

**F**

(Sax) Gm Cm7 D7 Gm Cm7 D7

5 Gm Gm/F# Gm7/F Em7(b5)

How much do I love you? I'll tell you no lie,  
How far would I tra - vel to be where you are?

9 Dm7 Em7(b5) A7(b9) Dm7 Cm7 F7

How deep is the o - cean, how high is the sky?  
How far is the jour - ney from here to a star?

13 1. Bb7 Fm7 Bb7 Eb7 Bbm7 Eb7

How man - y times a day do I think of you? \_\_\_\_

17 F#9 Dbm7 F#7 C7(b9) F7 D7(b9)

How man - y ros - es are sprin - kled with dew? \_\_\_\_

21 2. Fm7 Bb7 Dm7(b5) G7(b9) Cm7 Ebm7 Ab7

And if I ev - er lost you, how much would I cry?

25 Bb/F Gm7 C9 Cm7 F7 Bb D7 al Coda

⊕ Coda

How deep is the o - cean, how high is the sky?

29 Cm7 F7 Dm7 Cm7 F7 Bb C9

how high is the sky? how high is the sky?

33 Cm7 F7 Bb C9 Cm7 F7 Bb Ebm Bb Ebm Bb

how high is the sky? how high is the sky? \_\_\_\_

Latin Beat  
(Not Too Fast)

# How Deep Is The Ocean

**M**  
Keyboard

(Keyboard)

5 Cm Fm7 G7 Cm Fm7 G7

9 Cm Cm/B Cm7/B<sup>b</sup> Am7(b5)

How much do I love you? I'll tell you no lie,  
How far would I tra - vel to be where you are?

9 Gm7 Am7(b5) D7(b9) Gm7 Fm7 B<sup>b</sup>7

How deep is the o - cean, how high is the sky?  
How far is the jour - ney from here to a star?

13 1. E<sup>b</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup>7 E<sup>b</sup>m7 A<sup>b</sup>7

How man - y times a day do I think of you? \_\_\_\_

17 B9 G<sup>b</sup>m7 B7 F7(b9) B<sup>b</sup>7 G7(b9)

How man - y ros - es are sprin - kled with dew? \_\_\_\_

21 2. B<sup>b</sup>m7 E<sup>b</sup>7 Gm7(b5) C7(b9) Fm7 A<sup>b</sup>m7 D<sup>b</sup>7

And if I ev - er lost you, how much would I cry?

25 E<sup>b</sup>/B<sup>b</sup> Cm7 F9 Fm7 B<sup>b</sup>7 E<sup>b</sup> G7 D.S. al Coda

⊕ Coda

29 Fm7 B<sup>b</sup>7 Gm7 Fm7 B<sup>b</sup>7 E<sup>b</sup> F9

How deep is the o - cean, how high is the sky?

33 Fm7 B<sup>b</sup>7 E<sup>b</sup> F9 Fm7 B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup>m E<sup>b</sup> A<sup>b</sup>m E<sup>b</sup>

how high is the sky? how high is the sky?

how high is the sky? how high is the sky? \_\_\_\_

## Istanbul

**F**

Keyboard

(Sax)  
Cm D $\flat$  D $\flat$ 7 Cm

7 D $\flat$  D $\flat$ 7 Cm

13 Cm

Is - tan - bul was Con - stan - ti - no - ple. Now it's Is - tan - bul, not Con -  
Ev - 'ry gal in Con - stan - ti - no - ple lives in Is - tan - bul, not Con -

16 G7

- stan - ti - no - ple. Been a long time gone, oh Con - stan - ti - no - ple, still it's  
- stan - ti - no - ple. so if you've a date in Con - stan - ti - no - ple, she'll be

19 1. Cm Fm Cm 2. Cm G7 Cm

Tur-kish de-light on a moon-lit night. wait-ing in Is-tan - bul. E-ven

23 Cm G7/D Cm/E $\flat$  G7/D Cm G7 Cm

old New York was once New Am - ster - dam.

27 A $^{\circ}$ 7 G Cm N.C. G7

Why they changed it, I can't say. Peo-ple just liked it bet-ter that way.

2  
31 Cm  
Take me back to Con - stan - ti - no - ple. No, you can't go back to Con -

34 G7  
- stan - ti - no - ple. Now it's Is - tan - bul, not Con - stan - ti - no - ple. Why did

37 Cm Fm G G7 Cm  
Con-stan-ti-no-ple get the works? That's no-bod-y's busi-ness but the Turks.

41 (Sax) Cm D $\flat$  D $\flat$ 7

45 Cm D $\flat$  D $\flat$ 7

49 Cm

53 G7 1. Cm Fm Cm

57 2. Cm G7 Cm  
E - ven

59 Cm G7/D Cm/E $\flat$  G7/D Cm G7 Cm

old New York was once Now Am - ster - dam.

63 A $^{\circ}$ 7 G Cm N.C. G7

Why they changed it, I can't say. Peo-ple just liked it bet-ter that way.

67 Cm

Take me back to Con - stan - ti - no - ple. No, you can't go back to Con -

70 G7

- stan - ti - no - ple. Now it's Is - tan - bul, not Con - stan - ti - no - ple. Why did

73 Cm Fm G G7 Cm

Con-stan-ti-no-ple get the works? That's no-bod-y's busi-ness but the Turks.

77 G7 (Sax) Cm

no - bod-y's busi - ness but the Turks.

80 G7 Cm G7 C

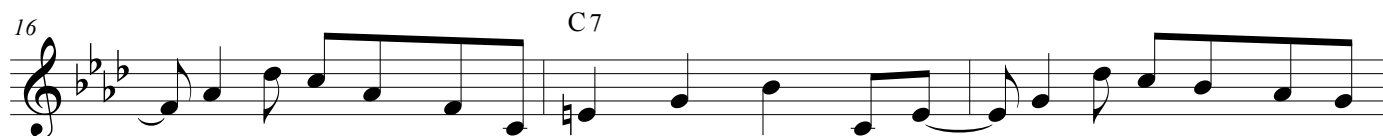
## Istanbul

**M**  
Keyboard

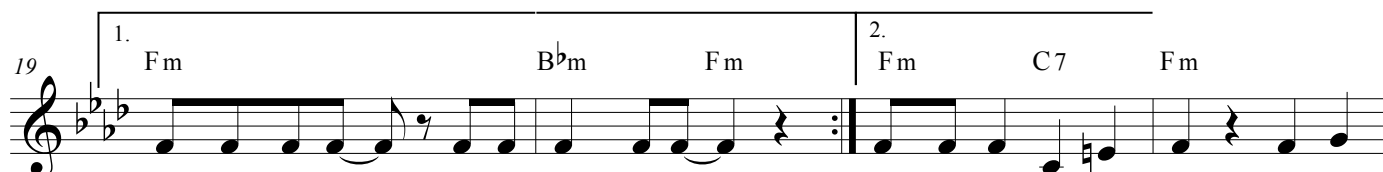
(Keyboard)



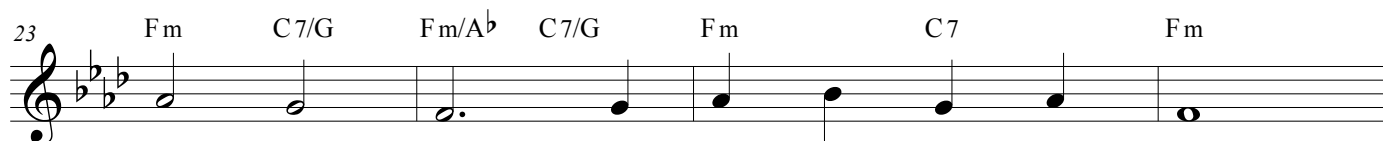
Is - tan - bul was Con - stan - ti - no - ple. Now it's Is - tan - bul, not Con -  
Ev - 'ry gal in Con - stan - ti - no - ple lives in Is - tan - bul, not Con -



- stan - ti - no - ple. Been a long time gone, oh Con - stan - ti - no - ple, still it's  
- stan - ti - no - ple. so if you've a date in Con - stan - ti - no - ple, she'll be



Tur - kish de - light on a moon - lit night. wait - ing in Is - tan - bul. E - ven



old New York was once Am - ster - dam.



Why they changed it, I can't say. Peo - ple just liked it bet - ter that way.

2

31 Fm

Take me back to Con - stan - ti - no - ple. No, you can't go back to Con -

34 C7

- stan - ti - no - ple. Now it's Is - tan - bul, not Con - stan - ti - no - ple. Why did

37 Fm Bbm C C7 Fm

Con-stan-ti-no-ple get the works? That's no-bod-y's busi-ness but the Turks.

41 (Keyboard) Fm Gb Gb7

45 Fm Gb Gb7

49 Fm

53 C7 1. Fm Bbm Fm

57 2. Fm C7 Fm

E - ven



59 Fm C7/G Fm/A<sup>b</sup> C7/G Fm C7 Fm

old New York was once Now Am - ster - dam.

63 D<sup>o</sup>7 C Fm N.C. C7

Why they changed it, I can't say. Peo-ple just liked it bet-ter that way.

67 Fm

Take me back to Con - stan - ti - no - ple. No, you can't go back to Con -

70 C7

- stan - ti - no - ple. Now it's Is - tan - bul, not Con - stan - ti - no - ple. Why did

73 Fm B<sup>b</sup>m C C7 Fm

Con-stan-ti-no-ple get the works? That's no-bod-y's busi-ness but the Turks.

(Keyboard)  
77 C7 Fm

no - bod-y's busi - ness but the Turks.

80 C7 Fm C7 F

# Cuddle Up A Little Closer

# F

Keyboard

Slow 4

(Sax)  $E^b$   $Gm7$   $A^b\text{maj}7$   $A^\circ7$   $Fm7$   $G^\circ7$   $B^b7/F$   $/B^b$

5  $E^b$   $E^b/G$   $G^b^\circ7$   $B^b7 /F$

Cud - dle up a lit - tle clo - ser, lov - ey mine.

9  $B^b7$   $B^b\text{aug}$   $E^b$

Cud - dle up and be my lit - tle cling - ing vine.

13  $C7$   $F7$   $B^b7$   $B^\circ7$   $Cm$

Like to feel your cheek so ro - sy, like to make you com - fy, co - sy,

17  $Fm7/A^b$   $A^\circ7$   $E^b6$   $C7$   $Fm9$   $B^b7$   $E^b$   $B^b7$  **To Coda**

'cause I love from head to toe - sy, lov - ey mine.

21  $E^b$   $Fm7$   $Gm7$   $Fm7$   $E^b$   $E^\circ7$

If you leave me, I'll be lone-ly, 'though our love has just be - gun.

25  $Fm7$   $B^b7$   $Cm7$   $B^b/D$   $F7/C$   $B^b$   $B^b7$  **D.S. al Coda**

Don't for - get I want you on - ly. Yes, you're the on - ly one.

**Coda**

29  $Fm9$   $B^b7$   $B^b\text{aug}$   $E^b$   $E^bm7(b5)$   $E^b6$

on - ly you, my lov - ey mine.

# Cuddle Up A Little Closer

# M

Keyboard

Slow 4

(Keyboard)

$A^b$   $Cm7$   $D^b\text{maj}7$   $D^\circ7$   $B^bm7$   $C^\circ7$   $E^b7/B^b/E^b$

$A^b$   $A^b/C$   $B^\circ7$   $E^b7/B^b$

$E^b7$   $E^b\text{aug}$   $A^b$

$F7$   $B^b7$   $E^b7$   $E^\circ7$   $Fm$

$B^bm7/D^b$   $D^\circ7$   $A^b6$   $F7$   $B^bm9$   $E^b7$   $A^b$   $E^b7$

$A^b$   $B^bm7$   $Cm7$   $B^bm7$   $A^b$   $A^\circ7$

$B^bm7$   $E^b7$   $Fm7$   $E^b/G$   $B^b7/F$   $E^b$   $E^b7$

**D.S. al Coda**

**⊕ Coda**  $B^bm9$   $E^b7$   $E^b\text{aug}$   $A^b$   $A^bm7(b5)$   $A^b6$

Cud - dle up a lit - tle clo - ser, lov - ey mine.

Cud - dle up and be my lit - tle cling - ing vine.

Like to feel your cheek so ro - sy, like to make you com - fy, co - sy,

'cause I love from head to toe - sy, lov - ey mine.

If you leave me, I'll be lone-ly, 'though our love has just be - gun.

Don't for-get I want you on - ly. Yes, you're the on - ly one.

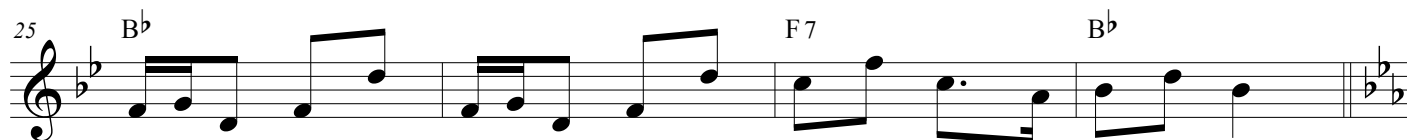
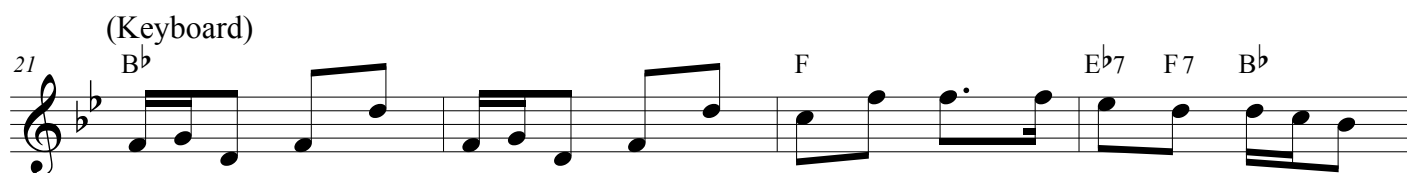
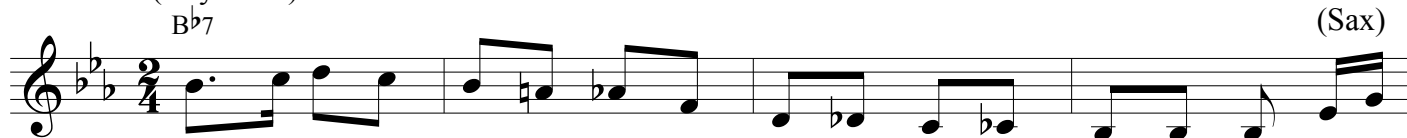
on - ly you, my lov - ey mine.

# Helena Polka

Keyboard

(Keyboard)

(Sax)



33   
 en - a, my Hel - en - a. you are such a love - ly girl, my  
 en - a, my Hel - en - a, come and take my heart a - way. For -

37   
 heart is in a whirl, my sweet - heart, prec - ious pearl. Hel-  
 ev - er and a day, stay with me, come what may. Hel-

41   
 en - a, my Hel - en - a. I gave all my love to you. You  
 en - a, my Hel - en - a, wheth - er skies are grey or blue, I

45   
 said you loved to me, too, and my dream of dreams came true.  
 prom - ise to be true and to stay in love with you.

49   
 Oh, how I love to kiss \_\_\_\_\_ the love - ly

53   
 lips of Hel - en - a. \_\_\_\_\_ In all my

57   
 dreams, there's a day so fine, \_\_\_\_\_ the day I

61   
 made Hel - en - a mine. Hel -

**To Coda** 

**(Keyboard)**

**D.S. al Coda**

## ♩ Coda

65 E $\flat$  (Keyboard) F C7 F C7

you.

68 F C C7

72 F C7 (Sax) F C7 F C7

76 F C

79 C7 F

# I Need You Now

# F

(Sax)

Keyboard

F Gm7 C7 F N.C.  
 if I ev-er need-ed

5 F Faug B $\flat$  B $^{\circ}$ 7  
 you I need you now. I can't re -

9 C7 Gm7 C7 F F $^{\circ}$ 7 C7 N.C.  
 mem-ber when I've ev-er been so blue. if I ev-er need-ed

13 F Faug B $\flat$  B $^{\circ}$ 7  
 love, I need it now. I feel so

17 C7 Gm7 C7 F Gm7 F B $^{\circ}$ 7  
 all a-lone, I don't know what to do. No day or night

21 Cm7 F7 Faug B $\flat$   
 goes by when I don't have my cry. I feel like

25 Dm7 G7 Gm7 Bbm6 C7 N.C.

I could die from want-ing you. I can ease my ach-ing

29 F F aug Bb B°7 3

heart but you know how. If i ev-er

33 1. C7 F Ab°7 C7 N.C. (Sax)

need-ed you, I need you now.

37 2. C7

need-ed you, I need you

41 F Db Gm7 Gbmaj7 F6

now



# I Need You Now

# M

Keyboard

(Keyboard)

B $\flat$  Cm7 F7 B $\flat$  N.C.  
 If I ev-er need-ed  
 you I need you now. I can't re -  
 mem-ber when I've ev-er been so blue. If I ev-er need-ed  
 love, I need it now. I feel so  
 all a-lone, I don't know what to do. No day or night  
 goes by when I don't have my cry. I feel like

25 Gm7 C7 Cm7 Ebm6 F7 N.C.

I could die from want-ing you. I can ease my ach-ing

29 Bb Bbaug Eb E°7 3

heart but you know how. If i ev-er

33 1. F7 Bb Db°7 F7 N.C.

need-ed you, I need you now. (Keyboard)

37 2. F7

need-ed you, I need you

41 Bb Gb Cm7 Bmaj7 Bb6

now

# Give My Regards To Broadway

# F

Keyboard

(Alto Sax)

The musical score is written for Alto Sax and Keyboard. It consists of nine staves of music, each with a key signature of two flats (Bb and Eb) and a common time signature (C). The lyrics are written below the notes. The score includes various musical notations such as notes, rests, and accidentals. The lyrics are as follows:

1. port lo" in to France one old morn-ing, wait - ing for my  
 2. ship chance to sail, \_\_\_\_\_ Yan - kee sold - iers on a  
 3. be. \_\_\_\_\_ When you're at the Wal - dorf,  
 4. fur - lough a came to get the lat - est mail. \_\_\_\_\_ When I  
 5. have a smile and charge it up to me. \_\_\_\_\_ Men - tion  
 6. told them I - was on my way go to old Man -  
 7. my name ev - 'ry place you go as 'round the  
 8. hat - tan Isle, \_\_\_\_\_ they all gath - ered a - bout 'fore my  
 9. town you roam. \_\_\_\_\_ Should my sweet-heart you see, hug her  
 10. ves - sel pulled out, and they said, with a smile, \_\_\_\_\_  
 11. once just for me, tell her I'll soon be

2

45 Eb Eb/G Gb°7 Fm7 Bb7 Fm7

"Give my re - gards\_\_\_\_ to Broad - way, re - mem-ber me to

50 Bb7 Bbaug Eb Eb°7 Fm Bb7 Eb Ebm/Gb

Her - ald Square\_\_\_\_ Tell all the gang\_\_\_\_ at

55 Bb F7 Bb Gm Cm7 F7 Bb Abm6 Bb7

For - ty Sec - ond Street that I will soon be there.\_\_\_\_\_

61 Eb Eb/G Gb°7 Fm7 Bb7 Fm7 Bb Bbaug

Whis-per of how\_\_\_\_ I'm yearn - ing to min-gle with the old time

67 Eb Ebmaj7 Eb7 C7 Caug C7 Fm C7

throng.\_\_\_\_ Give my re - gards\_\_\_\_ to old Broad -

72 Fm7 Gb°7 Eb/G Cm7 F7 Bb7 Eb Fm7 Bb7 D.S. al Coda

way and say that I'll be there ere long."\_\_\_\_\_

77 Bb Bb7 Dm7 (Alto Sax) G7 C7

home.\_\_\_\_\_

81 F F/A Ab°7 Gm7 C7

"Give my re - gards\_\_\_\_ to Broad - way, re -

85 Gm7 C7 Caug F F°7 Gm C7

mem - ber me to Her - ald Square\_\_\_\_

89 F Fm/A $\flat$  C G7 C Am

Tell all the gang at For - ty Sec - ond Street that

93 Dm7 G7 C B $\flat$ m6 C7

I will soon be there.

97 F F/A A $\flat$ °7 Gm7 C7

Whis - per of how I'm yearn - ing to

101 Gm7 C C<sup>aug</sup> F Fmaj7 F7

min - gle with the old time throng.

105 D7 D<sup>aug</sup> D7 Gm D7 Gm7 A $\flat$ °7

Give my re - gards to old Broad - way and say that

109 F/A Dm7 G7 C7 A

I'll be there ere long. Oh,

113 D7 D<sup>aug</sup> D7 Gm D7 Gm7 A $\flat$ °7

give my re - gards to old Broad - way and say that

117 F/A Dm7 G9 C7 F (Alto Sax)

I'll be there ere

123 Dm7 C7 F

I'll be there ere

# Give My Regards To Broadway

# M

Keyboard

(Keyboard)

F7      F aug      F7      Bbm      F7      Bbm7      B°7  
 5      Ab/C      Fm7      Bb7      Eb7      Ab      Bbm7      Eb7  
 9      Ab      Fm      Bbm      Eb7      Ab      Fm      Bbm7      Eb7  
 13      Ab      Eb7      Ab      Ab7      Ab aug      Db  
 port lo" in to France one old morn-ing, wait - ing for my  
 lo" to dear old Con - ey Isle if there you  
 18      Bbm      Eb7      Ab      C7  
 ship chance to sail, \_\_\_\_\_ Yan - kee sold - iers on a  
 to be. \_\_\_\_\_ When you're at the Wal - dorf,  
 23      Fm      C7      Fm      Bb7      Eb7  
 fur - lough came to get charge the lat - est mail. \_\_\_\_\_ When I  
 have a smile and charge it up to me. \_\_\_\_\_ Men - tion  
 29      Ab      Eb7      Ab      Ab7      Ab aug      Db  
 told my them name I ev - 'ry on place my you way go to as old round Man -  
 34      Bbm      Eb7      Ab      Db  
 hat - tan Isle, \_\_\_\_\_ they all gath - ered a - bout 'fore my  
 town you roam. \_\_\_\_\_ Should my sweet-heart you see, hug her  
 39      Ab      F7      Bb      Bb7 To Coda      Eb      Eb7  
 ves - sel pulled out, and they said, with a smile, \_\_\_\_\_  
 once just for me, tell her I'll soon be

2

45  $A\flat$   $A\flat/C$   $B^{\circ}7$   $B\flat m7$   $E\flat7$   $B\flat m7$

"Give my re - gards\_\_\_\_ to Broad - way, re - mem-ber me to

50  $E\flat7$   $E\flat aug$   $A\flat$   $A\flat^{\circ}7$   $B\flat m$   $E\flat7$   $A\flat$   $A\flat m/B$

Her - ald Square\_\_\_\_ Tell all the gang\_\_\_\_ at

55  $E\flat$   $B\flat7$   $E\flat$   $Cm$   $Fm7$   $B\flat7$   $E\flat$   $D\flat m6$   $E\flat7$

For - ty Sec - ond Street that I will soon be there.\_\_\_\_

61  $A\flat$   $A\flat/C$   $B^{\circ}7$   $B\flat m7$   $E\flat7$   $B\flat m7$   $E\flat$   $E\flat aug$

Whis-per of how\_\_\_\_ I'm yearn - ing to min-gle with the old time

67  $A\flat$   $A\flat maj7$   $A\flat7$   $F7$   $F aug$   $F7$   $B\flat m$   $F7$

throng.\_\_\_\_ Give my re - gards\_\_\_\_ to old Broad -

72  $B\flat m7$   $B^{\circ}7$   $A\flat/C$   $Fm7$   $B\flat7$   $E\flat7$   $A\flat$   $B\flat m7$   $E\flat7$  **D.S. al Coda**

way and say that I'll be there ere long."\_\_\_\_

**Coda** 77  $E\flat$   $E\flat7$   $Gm7$  (Keyboard)  $C7$   $F7$

home.\_\_\_\_

81  $B\flat$   $B\flat/D$   $D\flat^{\circ}7$   $Cm7$   $F7$

"Give my re - gards\_\_\_\_ to Broad - way, re -

85  $Cm7$   $F7$   $F aug$   $B\flat$   $B\flat^{\circ}7$   $Cm$   $F7$

mem - ber me to Her - ald Square\_\_\_\_

89  $B\flat$   $B\flat m/D\flat$  F C7 F Dm  
 Tell all the gang at For - ty Sec - ond Street that

93 Gm7 C7 F  $E\flat m6$  F7  
 I will soon be there.

97  $B\flat$   $B\flat/D$   $D\flat^{\circ}7$  Cm7 F7  
 Whis - per of how I'm yearn - ing to

101 Cm7 F F aug  $B\flat$   $B\flat maj7$   $B\flat7$   
 min - gle with the old time throug.

105 G7 G aug G7 Cm G7 Cm7  $D\flat^{\circ}7$   
 Give my re - gards to old Broad - way and say that

109  $B\flat/D$  Gm7 C7 F7 D  
 I'll be there ere long. Oh,

113 G7 G aug G7 Cm G7 Cm7  $D\flat^{\circ}7$   
 Give my re - gards to old Broad - way and say that

117  $B\flat/D$  Gm7 C9 F7  $B\flat$  (Keyboard)  
 I'll be there ere

123 Gm7 F7  $B\flat$   
 I'll be there ere



## VOCAL DUET

## Where Have All The Flowers Gone?

Keyboard

(Keyboard)

G Em C D7

5 G /F# Em /D C D7

(F) Where have all the flow - ers gone, long time pass - ing?  
Where have all the young men gone,

(M) Ooo \_\_\_\_\_ long time pass - ing?

9 G /F# Em /D C D7

Where have all the flow - ers gone, \_\_\_\_\_ long time a - go?  
Where have all the young men gone, \_\_\_\_\_

Ooo \_\_\_\_\_ long time a - go?

13 G /F# Em /D C D7

Where have all the flow - ers gone? Young girls pick them, ev-'ry - one.  
Where have all the young men gone? Gone for sol - diers, ev-'ry - one.

Ooo \_\_\_\_\_

17 Am G Am D7 G D7 (Keyboard)

When will they ev-er learn? When will they ev - er learn?  
When will they ev-er learn? When will they ev - er learn?

## D

23 G /F# Em /D C D7

Where have all the young girls gone, long time pass - ing?  
Where have all the sol - diers gone, long time pass - ing?

Ooo \_\_\_\_\_

27 G /F# Em /D C D7

Where have all the young girls gone, long time a - go?  
Where have all the sol - diers gone, long time a - go?

Ooo \_\_\_\_\_

31 G /F# Em /D C D7

Where have all the young girls gone? Gone to young men, ev-'ry - one.  
Where have all the sol - diers gone? Gone to grave-yards, ev-'ry - one.

Ooo \_\_\_\_\_

35 A m G A m D7 G (Keyboard) D7

When will they ev-er learn? When will they ev - er learn?

When will they ev-er learn? When will they ev - er learn?

## D

41 G /F# Em /D C D7

Where have all the grave-yards gone, long time pass - ing?

Ooo \_\_\_\_\_ long time pass - ing?

45 G /F# Em /D C D7

Where have all the grave - yards gone, long time a - go?

Ooo \_\_\_\_\_ long time a - go?

49 G /F# Em /D C D7

Where have all the grave-yards gone? Gone to flow-ers ev-'ry - one.

Ooo \_\_\_\_\_

53 A m G A m D7 G

When will they ev - er learn? When will they ev - er learn?

When will they ev - er learn? When will they ev - er learn?

(Keyboard)

58 D7 G D7 G

## VOCAL DUET

## Tom Dooley

Keyboard

D

(Keyboard)



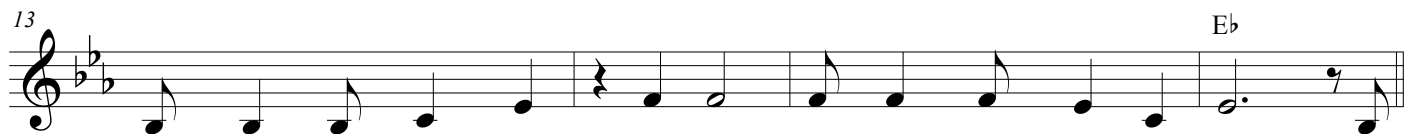
(Spoken) *Throughout history, there have been many songs written about the eternal triangle.*



*This song tells the story of a Mr. Grayson, a beautiful woman, and a condemned man named Tom Dooley. When the sun rises tomorrow, Tom Dooley must hang.*



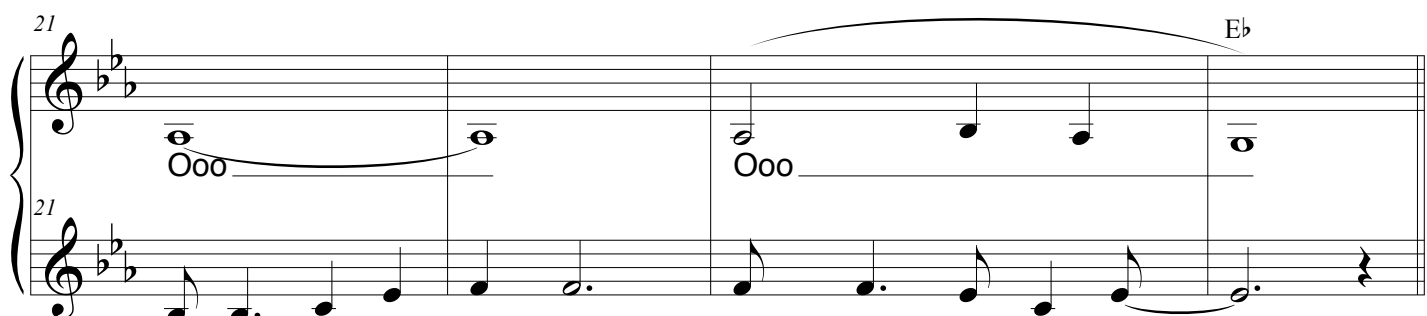
(Both) Hang down your head, Tom Doo-ley, hang down your head and cry.



Hang down your heard, Tom Doo-ley, poor boy, you're going to die. (M) I



met her on the moun-tain. There I took her life. \_\_\_\_



Met her on the moun-tain; stabbed her with my knife. \_\_\_\_

## D

25  $E_b$   $Bb7$

25 Hang down your head, Tom Doo-ley, hang down your head and cry.

29  $E_b$

29 Hang down your head, Tom Doo-ley, poor boy, you're bound to die.

33  $E_b$   $Bb7$

33 Ooo This time to-mor-row, reck-on where I'll be.

37  $E_b$

37 Ooo Had'n a-been for Gray-son, I'd a-been in Tenn-es-see. Well now, boy,

41  $E_b$   $Bb7$

41 Hang down your head, Tom Doo-ley, hang down your head and cry.

45  $E_b$

45 Hang down your head, Tom Doo-ley, poor boy, you're bound to die. Well now, boy,

49 2. Eb Eb Bb7

49

Ooo

Ooo

This time to-mor-row, reck-on where I'll be.

54 Eb

54

Ooo

Ooo

Down in some lone-some val-ley, hang-ing from a white oak tree.

58 Eb Bb7

58

Hang down your head, Tom Doo-ley, hang down your head and cry.

Hang down your head, Tom Doo-ley, hangdown your head and cry.

62 1. Eb

62

Hang down your head, Tom Doo-ley, poor boy, you're bound to die.

Hang down your head, Tom Doo-ley, poorboy, you're bound to die.

66 2. Eb Bb7 Eb Bb7 Eb

66

Poor boy, you're bound to die.

Poor boy, you're bound to die.

Poorboy, you're bound to die.

Poorboy, you're bound to die.

71 Eb Bb7 Eb

71

(M) Poor boy, you're bound to die!

## MALE VOCAL

(Keyboard)

## M. T. A.

Keyboard

A

4 Well, let me

7 A D A E7

11 A D E7 A

15 D A E7

19 A D A E7 A

23 A D A

26 E7 A

28 D E7 A

tell you of the stor-y of a man named Char-lie on a trag-ic and fate-ful day. He put  
tencents in his pocket, kissed his wife and fam-ly, went to ride on the M. T. A. Well, did he  
ev-er re-turn? No, he nev-er re-turned, and his fate is still un - learned. He may  
ride for-ev - er 'neath the streets of Bos-ton, he's the man who nev-er re-turned. Char-lie  
hand-ed in his dime at the Ken-dall Square Sta-tion, and he changed for Jam-ai-ca  
Plain. When he got there, the con - duc - tor told him  
"One more nick-el." Char-lie could-n't get off of that train. Well, did he

2  
31

ev-er re-turn? No, he nev-er re-turned, and his fate is still un - learned. He may

35

ride for-ev - er 'neath the streets of Bos-ton, he's the man who nev-er re-turned. Now

39

all night long, Char-lie rides through the sta-tion cry-ing, "What will be-come of me? How

43

can I af-ford to see my sis-ter in Chel-sea or my cous-in in Rox-bur - y? But did he

47

ev-er re-turn? No, he nev-er re-turned, and his fate is still un - learned. He may

51

ride for-ev - er 'neath the streets of Bos-ton, he's the man who nev-er re-turned. Char-lie's

55

wife goes down to the Scul - ly Square Sta - tion ev - 'ry

57

day at quar-ter past two. And through the o - pen win - dow she hands

60

Char-lie a sand-wich as the train comes rum-bl-ing through. But did he



63 3



ev-er re-turn? No, he nev-er re-turned, and his fate is still un-learned. He may

67



ride for-ev - er 'neath the streets of Bos-ton, he's the man who nev-er re-turned. Now, you

71



cit - i - zens \_ of Bos - ton, don't you think it's a scan-dal how the

73



peo-ple have to pay and pay? Fight the fare in - crease, vote for

76



George O - Bri - an, get poor Char-lie off the M. T. A. \_ Or else he'll

79



nev-er re-turn, no, he'll nev-er re-turn, and his fate will nev-er be learned. He will

83



ride for-ev - er 'neath the streets of Bos-ton. He's the man who nev-er re-turned. He's the

87



man who nev-er re - turned. He's the man who nev-er re - turned.

91

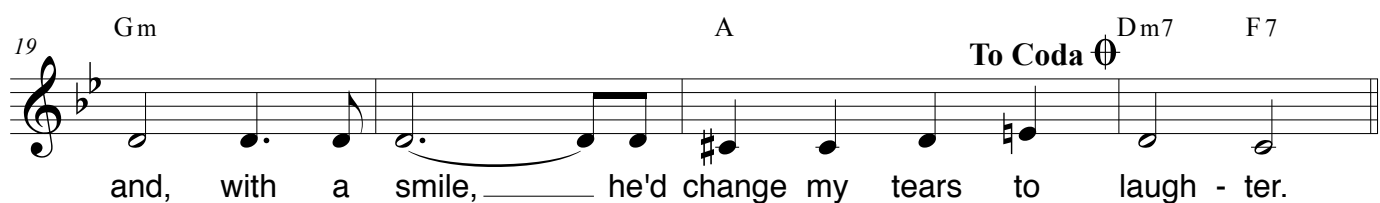
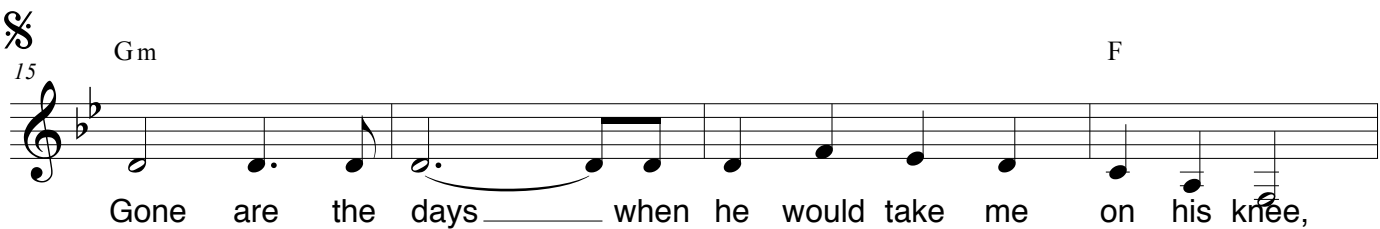
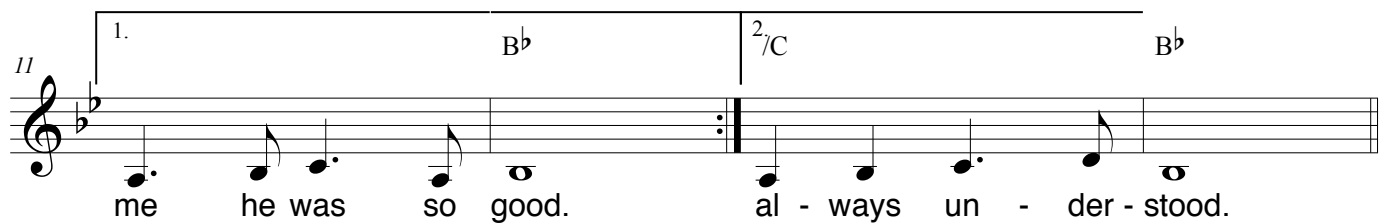
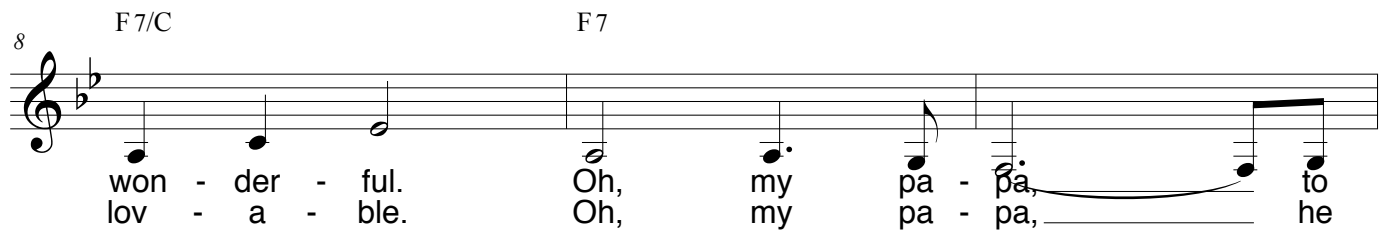
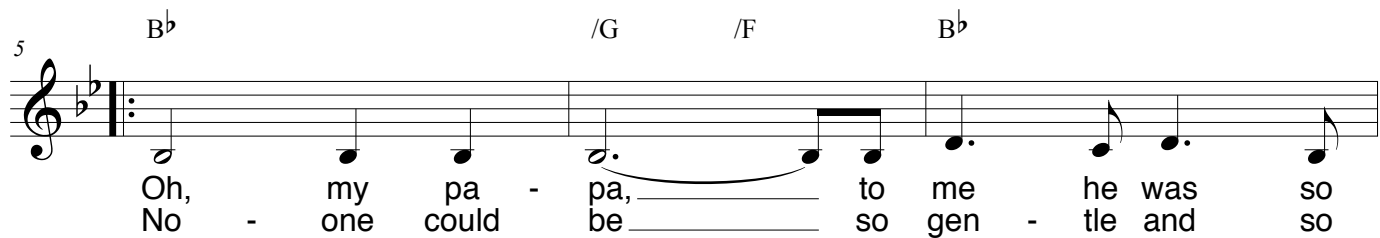
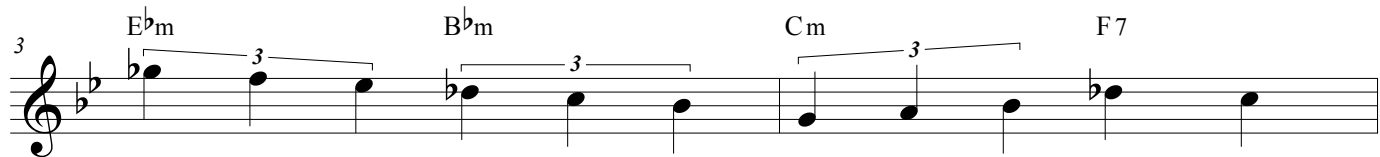
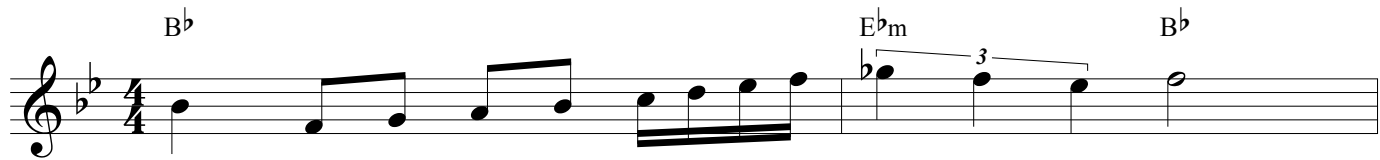


# Oh, My Papa

# F

Keyboard

(Sax)



2  
23

B $\flat$  /G /F B $\flat$  F7/C

Oh, my pa - pa, so fun-ny, so a - dor - a - ble.

27

/C /C /C B $\flat$

Al - ways a clown, so fun - ny in his way.

31

B $\flat$  /G /F B $\flat$  F7/C

Oh, my pa - pa, to me he was so won - der ful.

35

/C /C /C B $\flat$  **D.S. al Coda**

Deep in my heart I miss him so to - day.

**Coda**

39

Dm7 F7 B $\flat$  /G /F B $\flat$

laugh - ter. Oh, my pa - pa, to me he was so

43

F7/C /C /C /C

won - der ful. Deep in my heart I miss him so to -

47

B $\flat$  E $\flat$  E $\flat$ 6 E $\flat$ m

day. Oh, my pa - pa. Oh, my pa -

51

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

pa.

# Oh, My Papa

# M

Keyboard

(Keyboard)

(Keyboard)

Eb Abm 3 Eb

3 Abm 3 Ebm 3 Fm 3 Bb7

5 Eb /C /Bb Eb

Oh, my pa - pa, to me he was so  
 No - one could be so gen - tle and so

8 Bb7/F Bb7

won - der - ful. Oh, my pa - pa, to  
 lov - a - ble. Oh, my pa - pa, he

11 1. Eb 2./F Eb

me he was so good. al - ways un - der - stood.

15 Cm Bb

Gone are the days when he would take me on his knee,

19 Cm D To Coda Gm7 Bb7

and, with a smile, he'd change my tears to laugh - ter.

2  
23

$E^b$  /C /B $^b$   $E^b$  B $^b$ 7/F

Oh, my pa - pa, \_\_\_\_\_ so fun-ny, so \_\_\_\_\_ a - dor - a - ble.

27

/F /F /F  $E^b$

Al - ways a clown, \_\_\_\_\_ so fun - ny \_\_\_\_\_ in his way.

31

$E^b$  /C /B $^b$   $E^b$  B $^b$ 7/F

Oh, my pa - pa, \_\_\_\_\_ to me he was so won - der ful.

35

/F /F /F  $E^b$  **D.S. al Coda**

Deep in my heart I miss him so to - day.

**Coda**

39

Gm7 B $^b$ 7  $E^b$  /C /B $^b$   $E^b$

laugh - ter. Oh, my pa - pa, \_\_\_\_\_ to me he was so

43

B $^b$ 7/F /F /F /F

won - der ful. Deep in my heart I miss him so to -

47

$E^b$  A $^b$  A $^b$ 6 A $^b$ m

day. Oh, my pa - pa. Oh, my pa -

51

$E^b$  (Keyboard) B $^b$   $E^b$

pa. \_\_\_\_\_

# In The Wee Small Hours Of The Morning

**F**  
Keyboard

(Keyboard & Bass Only - Freely)

When the

sun is high in the af - ter - noon sky, you can

al - ways find some - thing to do. But from

dusk to dawn, as the clock ticks on,

some - thing hap - pens to you. In the

(All - In Rhythn)

2/11

11  $A^{\flat}maj7$   $A^{\flat}7$   $D^{\flat}maj7$   $D^{\flat}m6$   $A^{\flat}maj7$   $A^{\circ}7$

wee small hours of the morn-ing, while the whole wide world is fast a -

14  $B^{\flat}m7$   $E^{\flat}7$   $B^{\flat}m7$   $E^{\flat}7$   $/D^{\flat}$   $Cm7(b5)$   $F7(b9)$   $/E^{\flat}$

sleep, you lie a - wake and think a - bout the guy, and

17  $Dm7(b5)$   $G7(b9)$   $Cm7$   $B^{\flat}m7$   $E^{\flat}7$

nev - er, ev - er think of count - ing sheep. When your

19  $A^{\flat}maj7$   $A^{\flat}7$   $D^{\flat}maj7$   $D^{\flat}m6$   $A^{\flat}maj7$   $E^{\flat}m7A^{\flat}7(b9)$

lone - ly heart has learned its les - son, you'd be his if on - ly he'd

22  $D^{\flat}maj7$   $F7/C$   $B^{\flat}m7$   $B^{\circ}7$   $A^{\flat}6/C$   $G^{\flat}9$   $F7(b9)$

call. In the wee small hours of the morn-ing, that's the

25 1.  $B^{\flat}m7$   $E^{\flat}7(b9)$   $A^{\flat}6$   $E^{\flat}7sus$  (Sax)

time you miss him most of all.

27 2.  $B^{\flat}m7$   $B^{\circ}7$   $E^{\flat}7(b9)$

time you miss him most of

29 (Sax)  $A^{\flat}6$   $Fm7$   $D^{\flat}maj7$   $B^{\flat}m7(b5)$   $E^{\flat}9$   $A^{\flat}maj7$

all.

# In The Wee Small Hours Of The Morning

# M

Keyboard

(Keyboard &amp; Bass Only - Freely)

When the

3 Cmaj7 Dm7 Cmaj7 Dm7

sun is high in the af - ter - noon sky, you can

5 Cmaj7 G7sus Cmaj7 C7 Em7 B7(#9)

al - ways find some-thing to do. But from dusk to dawn, as the

8 Em7 F#°7 Em7 A7(b9) D13 G7

clock ticks on, some-thing hap - pens to you. In the



(All - In Rhythm)

2 *Il* Cmaj7 C7 Fmaj7 Fm6 Cmaj7 C#7

wee small hours\_\_\_ of the morn-ing,\_\_\_ while the whole wide world is fast a -

14 Dm7 G7 Dm7 G7 /F Em7(b5) A7(b9) /G

sleep, you lie a - wake and think a - bout the girl, and

17 F#m7(b5) B7(b9) Em7 Dm7 G7

nev - er, ev - er think of count - ing sheep. When your

19 Cmaj7 C7 Fmaj7 Fm6 Cmaj7 Gm7 C7(b9)

lone - ly heart has learned its les - son, you'd be hers if on ly she'd

22 Fmaj7 A7/E Dm7 D#7 C6/E Bb9 A7(b9)

call. In the wee small hours\_\_\_\_\_ the morn-ing,\_\_\_ that's the

25 Dm7 G7(b9) C6 G7sus (Keyboard)

time you miss her most of all.\_\_\_\_\_

27 2. Dm7 D°7 G7(b9)

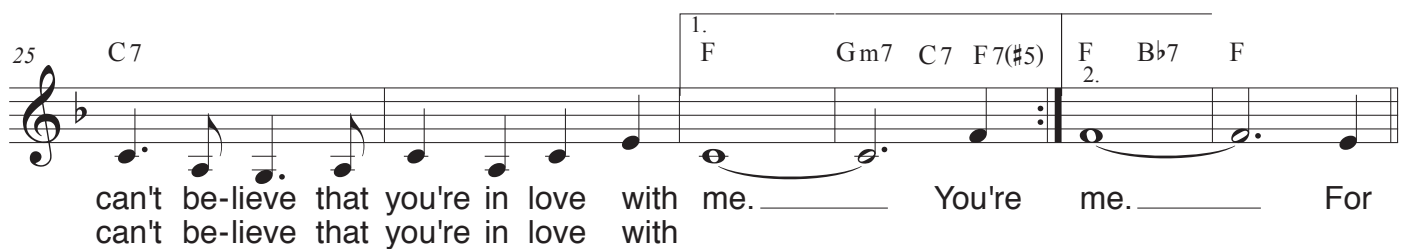
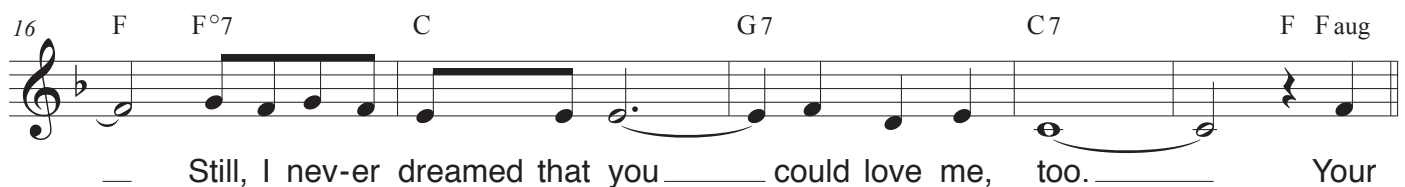
time you miss her most of

29 C6 (Keyboard) Am7 Fmaj7 Dm7(b5) G9 Cmaj7

all.\_\_\_\_\_

# I Can't Believe That You're In Love With Me **F**

Keyboard



31 A7 Am7 G7 D7

I have al - ways placed you far a - bove me.

35 G7 Gm7 G7 C7 F aug

I just can't im - ag - ine that you love me. And

39 Bb Bbm F G7

af - ter all is said and done, to think that I'm the luck - y one, I

43 C7 F (Sax) Gm Am F6

can't be-lieve that you're in love with me.

47 Bb Bbm F G7 C7

52 1. F Gm7 C7 F7(#5) 2. F Bb7 F

Oh,

57 A7 Am7 G7 D7

I have al - ways placed you far up a - bove me.

61 G7 Gm7 G7 C7 F aug

I just can't im - ag - ine that\_ you love\_ me.\_ And

65 Bb Bbm F G7

af - ter all is said and done, to think that I'm the luck - y one, I

69 C7 F

can't be - lieve that you're in love with me.\_ No,\_\_\_\_\_ and

73 Bb Bbm7 F G7

af - ter all\_ is said and done, to think that I'm\_ the luck-y one, I

77 C7 F Gm7 Gbmaj7 F

can't be-lieve that you're in\_ love with me.\_\_\_\_\_

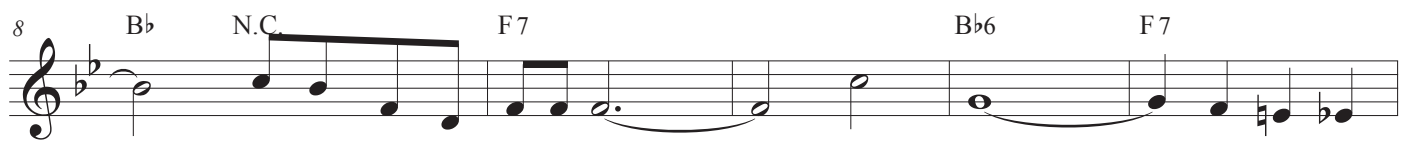
# I Can't Believe That You're In Love With Me

(Keyboard)

Keyboard



Yes - ter - day\_\_ you came\_\_ my way. When you smiled at me,



\_\_ in my heart I felt a thrill.\_\_\_ You see\_\_ that it was



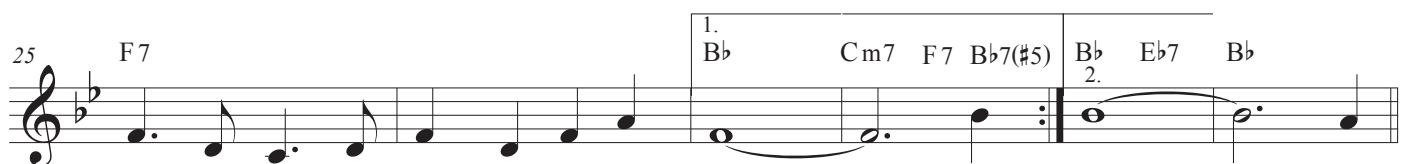
love at sight, and I was right\_\_ to love you as I do.



\_\_ Still, I nev-er dreamed that you\_\_ could love me, too.\_\_\_ Your



eyes of blue, your kiss-es, too, I nev - er knew what they could do. I  
tell - ing ev - 'ry - one I know, I'm on your mind each place you go. They



can't be-lieve that you're in love with me.\_\_\_ You're me.\_\_\_ For  
can't be-lieve that you're in love with

31 D7 Dm7 C7 G7

I have al - ways placed you far a - bove me.

35 C7 Cm7 C7 F7 Bbaug

I just can't im - ag - ine that you love me. And

39 Eb Ebm Bb C7

af - ter all is said and done, to think that I'm the luck - y one, I

43 F7 Bb (Keyboard) Cm Dm Bb6

can't be-lieve that you're in love with me. \_\_\_\_\_

47 Eb Ebm Bb C7 F7

52 1. Bb Cm7 F7 Bb7(#5) 2. Bb Eb7 Bb

Oh,

57 D7 Dm7 C7 G7

I have al - ways placed you far up a - bove me.

61 C7 Cm7 C7 F7 Bbaug

I just can't im - ag - ine that you love\_\_ me. And

65 Eb Ebm Bb C7

af - ter all is said and done, to think that I'm the luck - y one, I

69 F7 Bb

can't be - lieve that you're in love with me.\_\_ No,\_\_\_\_\_ and

73 Eb Ebm7 Bb C7

af - ter all\_\_ is said and done, to think that I'm\_\_ the luck - y one, I

77 F7 Bb Cm7Bbm7

can't be - lieve that you're in\_\_ love with me.\_\_\_\_\_

## VOCAL DUET

## Sunrise, Sunset

(Keyboard) Keyboard

Em B7 Em B7

5 Em B7 Em B7 Em

(M) Is this the lit - tle girl I car - ried? Is this the  
When did she get to be a beau - ty? When did he

10 B7 Em E7 Am E7 Am

lit - tle boy at play?  
grow to be so tall? (F) I don't re - mem-ber grow - ing old -  
Was - n't it yes - ter - day when they \_\_\_\_

1. 16 F# F#7 Baug 2. F#7 B B7 Em B7

er. When did they? \_\_\_\_ were small? \_\_\_\_

26 Em (M) B7 Em B7 Em

(F) Sun - rise, \_\_\_\_ sun - set, Sun - rise, \_\_\_\_ sun - set. Swift - ly \_\_\_\_

31 B7 Em E Am Em

\_\_\_\_ flow the days. \_\_\_\_ Seed - lings turn ov - er - night to sun -  
fly the years. \_\_\_\_ One sea - son fol - low - ing an - oth -

37 F#°7 B7 1. Em

flowers blos - som - ing ev - en as we gaze. \_\_\_\_  
er lad - en with hap - pi - ness and

42 2. Em C7

tears. \_\_\_\_



2  
46

Fm C7 Fm C7 Fm C7

(M) What words of wis-dom can I give them? How can I help to ease their  
They look so na-tur-al to-geth-er, just like two new-ly weds should

52

Fm F7 Bbm F7 Bbm

way?  
be.

(F) Now they must learn from one an-oth-er  
Is there a can-o-py in store

57

1. G G7 Caug 2. G7 C C7 Fm C7

er, day by day. \_\_\_\_\_ for me? \_\_\_\_\_

67

Fm (M) C7 Fm C7

Sun-rise, \_\_\_\_\_ sun-set, Sun-rise, \_\_\_\_\_ sun-set.

(F)

71

Fm C7 Fm F Bbm

Swift-ly \_\_\_\_\_ fly the years. \_\_\_\_\_ One sea-son

76

Fm G°7 C7

fol-low-ing an-oth-er lad-en with hap-pi-ness and

81

(Keyboard)  
Fm Bbm7 Fm C7 Fm

tears. \_\_\_\_\_

LATIN

## I Get A Kick Out Of You

**F**

(Sax)

Keyboard

B $\flat$  maj7 Cm7 Dm7 Cm7 F7  
 5 B $\flat$  Cm7 F7 B $\flat$ 6  
 My stor - y is much too sad to be told,  
 8 Cm7 F7 B $\flat$  maj7 Cm7 F7  
 but prac - tic - 'ly ev - 'ry - thing leaves me to - tal - ly  
 11 B $\flat$  maj7 Cm7 F7 B $\flat$   
 cold. The on - ly ex -  
 14 Cm7 F7 Dmaj7 Em7 A9  
 cep - tion I know is the case when I'm out on a  
 17 Dmaj7 A7 F7  
 qui - et spree fight - ing vain - ly the old en - nui,  
 20 G7 Cm7 F7  
 and I sud - den - ly turn and see your fab - u - lous  
 23 B $\flat$  Dm7 G7(b9)  
 face.

25 Cm7 F7 B<sup>b</sup>maj7 Dm G7(b9)

I get no kick from cham - pagne.

29 Cm7 F7 B<sup>b</sup>maj7 Dm7(b5) G7

Mere al - co - hol does-n't thrill me at all, so

33 Cm F7 B<sup>b</sup>maj7 Dm G7

tell me why should it be true that

37 Cm7 F7 B<sup>b</sup>maj7 Dm D<sup>b</sup>m7

I get a kick out of you.

41 Cm7 F7 B<sup>b</sup>maj7 Dm G7(b9)

Some get a kick from co - caine.

45 Cm7 F7 B<sup>b</sup>maj7 B<sup>o</sup>7

I'm sure that if I took e - ven one sniff that would

49 Cm7 F7 B<sup>b</sup>maj7 Dm

bore me ter - rif - ic - 'ly, too. Yet,

53 Cm7 F7 B<sup>b</sup> Dm

I get a kick out of you.

57  $Fm7$  (Sax 2nd time)  $Bb7$  3  $Fm7$   $Bb7$

I get a kick ev - 'ry time I see you're

61  $Fm7$   $Bb7$   $Dm7(b5)$   $G7$

stand - ing there be - fore me.

65  $Cm7$  3  $Dm7(b5)$   $G7(b9)$

I get a kick tho' it's clear to me, you

69  $C7$   $Cm7$   $F7$

ob - vious - ly don't a - dore me.

73  $Cm7$  (Sing both times)  $F7$  3  $Bbmaj7$   $Dm7$   $G7(b9)$

I get no kick in a plane.

77  $Cm7$  3  $F7$   $Bbmaj7$  3  $Gm7$  3

Fly - ing too high with some guy in the sky is my

81  $Cm7$   $F7$  3  $Bbmaj7$   $Dm7(b5)$   $G7$

i - dea of noth - ing to do. Yet,

85  $Cm$  3 1.  $F7$   $Bb$   $Dm7(b5)$   $G7$

I get a kick out of you.

89 2.  $F7$   $Cm$  3  $F7$   $Cm$  3  $F7$  (Sax)  $Cm$   $F7$

kick, ooo, such a kick, yes, I get a kick out of

96  $Bb$   $Gm7$   $Cm7$   $Bbmaj7$   $Bb6$

you.

LATIN

## I Get A Kick Out Of You

M

(Keyboard)

Keyboard

E $\flat$ maj7 Fm7 Gm7 Fm7 B $\flat$ 7  
 5 E $\flat$  Fm7 B $\flat$ 7 3 E $\flat$ 6  
 My stor - y is much too sad to be told,  
 8 Fm7 B $\flat$ 7 E $\flat$ maj7 Fm7 3 B $\flat$ 7 3  
 but prac - tic - 'ly ev - 'ry - thing leaves me to - tal - ly  
 11 E $\flat$ maj7 Fm7 B $\flat$ 7 E $\flat$   
 cold. \_\_\_\_\_ The on - ly ex -  
 14 Fm7 3 B $\flat$ 7 3 Gmaj7 Am7 3 D9 3  
 cep - tion I know is the case \_\_\_\_\_ when I'm out on a  
 17 Gmaj7 D7 3 (b) 3 B $\flat$ 7  
 qui - et spree fight - ing vain - ly the old en - nui,  
 20 C7 3 Fm7 B $\flat$ 7 3  
 and I sud - den - ly turn and see your fab - u - lous  
 23 E $\flat$  Gm7 C7(b9)  
 face.

25 Fm7 B $\flat$ 7 E $\flat$ maj7 Gm C7(b9)  

 I get no kick from cham - pagne. \_\_\_\_\_

29 Fm7 B $\flat$ 7 E $\flat$ maj7 Gm7(b5) C7  

 Mere al - co - hol does-n't thrill me at all, so

33 Fm B $\flat$ 7 E $\flat$ maj7 Gm C7  

 tell me why should it be true \_\_\_\_\_ that

37 Fm7 B $\flat$ 7 E $\flat$ maj7 Gm G $\flat$ m7  

 I get a kick \_\_\_\_\_ out of you. \_\_\_\_\_

41 Fm7 B $\flat$ 7 E $\flat$ maj7 Gm C7(b9)  

 Some get a kick from co - caine. \_\_\_\_\_

45 Fm7 B $\flat$ 7 E $\flat$ maj7 E $\circ$ 7  

 I'm sure that if I took e - ven one sniff that would

49 Fm7 B $\flat$ 7 E $\flat$ maj7 Gm  

 bore me ter - rif - ic - 'ly, too. \_\_\_\_\_ Yet,

53 Fm7 B $\flat$ 7 E $\flat$  Gm  

 I get a kick \_\_\_\_\_ out of you. \_\_\_\_\_

(Keyboard 2nd time) 3

57  $B\flat m7$   $E\flat 7$   $B\flat m7$   $E\flat 7$   
 I get a kick ev - 'ry time I see you're

61  $B\flat m7$   $E\flat 7$   $Gm7(b5)$   $C7$   
 stand - ing there be - fore me.

65  $Fm7$   $Gm7(b5)$   $C7(b9)$   
 I get a kick tho' it's clear to me, you

69  $F7$   $Fm7$   $B\flat 7$   
 ob - vious - ly don't a - dore me.

73  $Fm7$  (Sing both times)  $B\flat 7$   $E\flat maj7$   $Gm7$   $C7(b9)$   
 I get no kick in a plane.

77  $Fm7$   $B\flat 7$   $E\flat maj7$   $Cm7$   
 Fly - ing too high with some gal in the sky is my

81  $Fm7$   $B\flat 7$   $E\flat maj7$   $Gm7(b5)$   $C7$   
 i - dea of noth - ing to do. Yet,

85  $Fm$   $B\flat 7$   $E\flat$   $Gm7(b5)$   $C7$   
 I get a kick out of you.

89  $B\flat 7$   $Fm$   $B\flat 7$   $Fm$   $B\flat 7$  (Keyboard)  $Fm$   $B\flat 7$   
 kick, ooo, such a kick, yes, I get a kick out of

96  $E\flat$   $Cm7$   $Fm7$   $E\flat maj7$   $E\flat 6$   
 you.

# That's A-Plenty

(Keyboard) G7 Fm Cm G7 Keyboard

5 (Sax) Cm

8 G7

11 1. Cm G7 2. Cm G7 Cm (Keyboard)

15 B $\flat$ 7 E $\flat$

19 B $\flat$ 7 E $\flat$

23 B $\flat$ 7 E $\flat$

27 E $\flat$ 7 E $\flat$  C7 Fm9 B $\flat$ 7 E $\flat$  (Sax)

31 Cm

34 G7

The musical score is written for Keyboard and Saxophone. It begins with a Keyboard introduction in G7, Fm, and Cm chords. The Saxophone enters at measure 5 with a Cm chord. The piece continues with a melodic line for the Saxophone, supported by the Keyboard. A repeat section starts at measure 11, with two endings. The first ending leads back to the beginning of the repeat, and the second ending leads to a new section. The score includes various chords such as B $\flat$ 7, E $\flat$ , C7, Fm9, and E $\flat$ 7. The piece concludes with a final G7 chord.



37 1. Cm G7 2. Cm G7 Cm

41 A<sup>b</sup> (Keyboard 1st, Sax 2nd) F7

44 B<sup>b</sup>m7 E<sup>b</sup>7

47 1. A<sup>b</sup> Fm7 B<sup>b</sup>m7 E<sup>b</sup>7 2. A<sup>b</sup> D<sup>b</sup> A<sup>b</sup> (Keyboard)

51 C7 (Sax) (Sax)

55 E<sup>b</sup>7 (Sax) (Sax)

59 E<sup>b</sup> E<sup>b</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7

(Sax ad lib) 63 A<sup>b</sup> F7 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup> Fm7 B<sup>b</sup>m7 E<sup>b</sup>7

71 A<sup>b</sup> F7 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup> D<sup>b</sup> (Keyboard)

79 C7 (Sax) (Sax)

The musical score is written for a single melodic line in treble clef, with a key signature of three flats (B-flat, E-flat, A-flat). The score is divided into measures, with measure numbers 37, 41, 44, 47, 51, 55, 59, 63, 71, and 79 indicated at the start of their respective lines. Chord symbols are placed above the staff to indicate the harmonic structure. The score includes first and second endings, marked with '1.' and '2.'. Instrumentation is specified in parentheses: '(Keyboard 1st, Sax 2nd)', '(Sax)', and '(Keyboard)'. The score ends with a double bar line and repeat dots at the final measure.

83  $E\flat 7$  (Sax) (Sax)

87  $E\flat$   $E\flat 7$   $B\flat m 7$   $E\flat 7$  (Sax to end)

91  $A\flat$   $F 7$

94  $B\flat m 7$   $E\flat 7$

97 1.  $A\flat$   $F m 7$   $B\flat m 7$   $E\flat 7$  2.  $A\flat$   $D\flat$   $A\flat$

101  $A\flat$   $F 7$

104  $B\flat m 7$   $E\flat 7$

107 1.  $A\flat$   $F m 7$   $B\flat m 7$   $E\flat 7$  2.  $A\flat$   $D\flat$   $A\flat$

111  $A\flat$   $A\flat 7$   $D\flat$   $D\circ 7$

115  $A\flat$   $B\flat m 7$   $E\flat 7$   $A\flat$   $B\flat m 7$   $E\flat 7$   $A\flat$