

## Set N

Last revised: 2021.06.03

N01-Give Me The Simple Life(KVF).2016.02.07.pdf

N01-Give Me The Simple Life(KVM).2016.02.07.pdf

N02-Missouri Waltz(KV).2017.03.08.pdf

N03-More Than You Know(KVF).2015.01.25.pdf

N03-More Than You Know(KVM).2015.01.25.pdf

N04-Hey, Good Lookin'(KVF).2014.04.19.pdf

N04-Hey, Good Lookin'(KVM).2014.04.19.pdf

N05-Linda(KV).2019.10.23.pdf

N06-All I Do Is Dream Of You(KVF).2015.01.25.pdf

N06-All I Do Is Dream Of You(KVM).2015.01.25.pdf

N07-Strangers In The Night(KVF).2015.05.10.pdf

N07-Strangers In The Night(KVM).2015.05.10.pdf

N08-Springtime Polka(K).2018.02.28.pdf

N09-Close To You(KVF).2020.02.08.pdf

N09-Close To You(KVM).2020.02.08.pdf

N10-There\_s A Kind Of Hush(KVF).2021.05.28.pdf

N10-There\_s A Kind Of Hush(KVM).2021.05.28.pdf

**N11-We\_ve Only Just Begun(KVF).2021.06.03.pdf**

**N11-We\_ve Only Just Begun(KVM).2021.06.03.pdf**

N12-For All We Know(KVF).2020.02.01.pdf

N12-For All We Know(KVM).2020.02.01.pdf

N13-Baby, It's Cold Outside(KVD).2018.02.28.pdf

N14-Makin' Whoopee(KVF).2016.10.12.pdf

N14-Makin' Whoopee(KVM).pdf

N15-Somewhere, My Love(KVF).2014.04.07.pdf

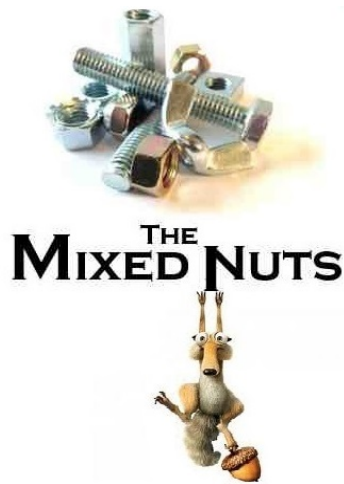
N15-Somewhere, My Love(KVM).2014.04.07.pdf

N16-My Dreams Are Getting Better All The Time(KVF).2015.01.25.pdf

N16-My Dreams Are Getting Better All The Time(KVM).2015.01.25.pdf

N17-Seventy Six Trombones(KVF).2014.11.16.pdf

N17-Seventy Six Trombones(KVM).2014.04.07.pdf



## Set N

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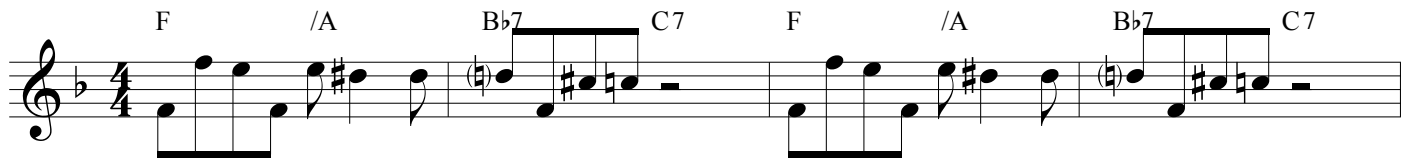
N17-Seventy Six Trombones(KVM).2014.04.07.pdf

# Give Me The Simple Life

# F

(Sax)

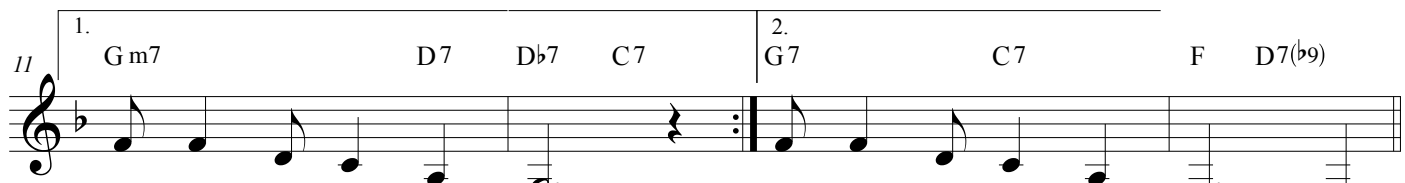
Keyboard



I don't be-lieve in fret - tin' and griev - in,' why \_\_\_\_ mess a - round with strife.  
Some find it pleas-ant di - ning on pheas-ant. Those \_\_\_\_ things roll off my knife.



I nev - er was cut out to \_\_\_\_ step and strut out.  
Just serve me to - ma - toes and \_\_\_\_ mashed po - ta - toes.

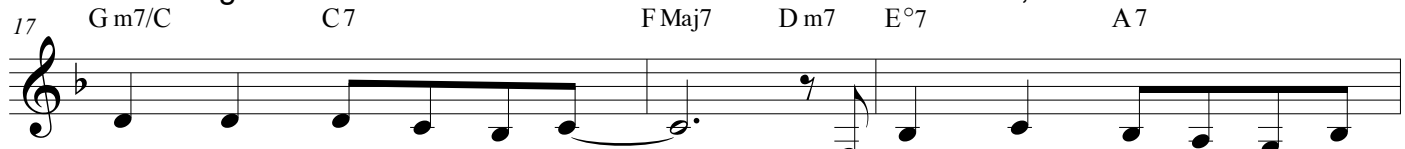


Give me the sim - ple life.

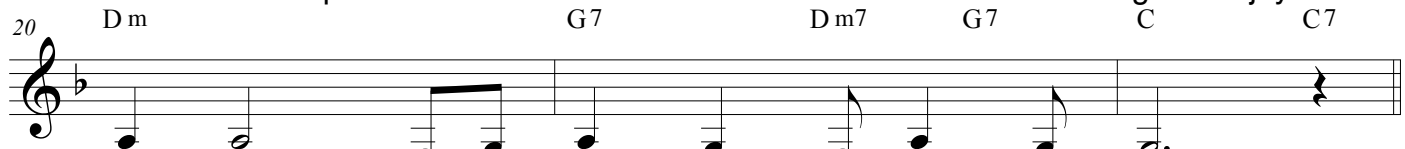
Give me the sim - ple life.



cot - tage small \_\_\_\_ is all I'm af - ter, \_\_\_\_ not



one that's spac-ious and wide. \_\_\_\_ A house that rings with joy and



laugh - ter with the ones you love in - side. \_\_\_\_

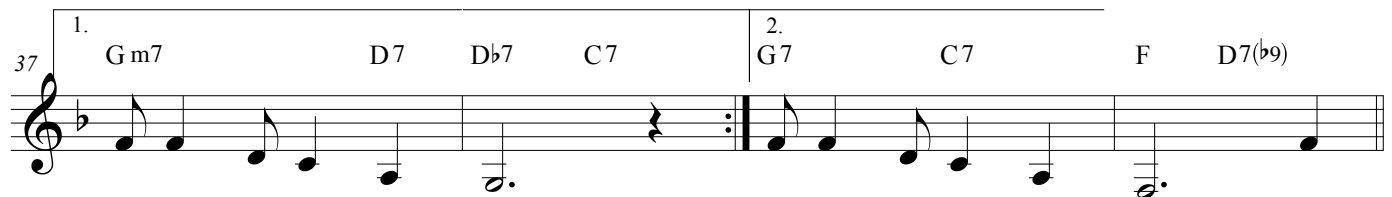
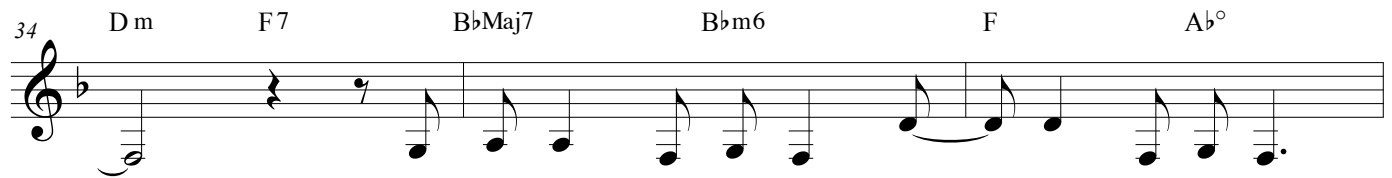


Somelike the high road, I \_\_\_\_ like the low road, free \_\_\_\_ from the care and strife. \_\_\_\_ Sounds



cor - ny and seed - y, but \_\_\_\_ yes, in - deed - y, Give me the sim - ple life

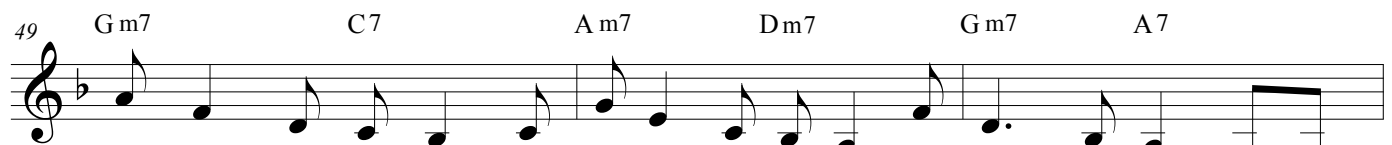
2 (Sax 1st, Keyboard 2nd)



greet the dawn when I \_\_\_\_\_ a-wak-en, the sky is clear up a-bove. I



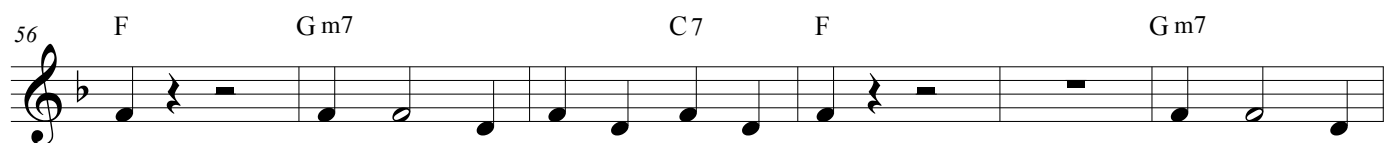
like my scram-bled eggs and ba-con served by some-one that I love. \_\_\_\_\_



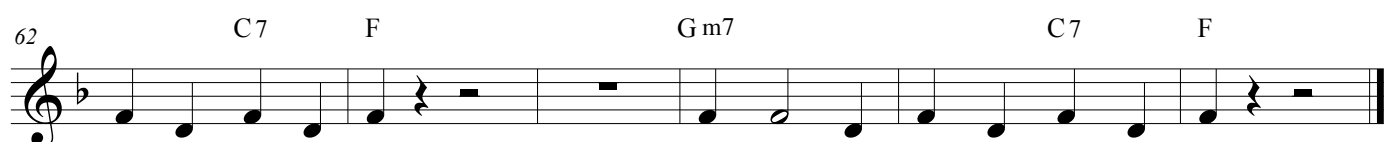
Life could be thrill-ing, I'd ev-en be will-ing to be a far-mer's wife.



Kids call-ing him "Pap-py" would make me so hap-py. Give me the sim-ple



life Give me the sim-ple, sim-ple life. Give me the



sim-ple, sim-ple life.

Doot do doot doo doot doo doot doo!

# Give Me The Simple Life

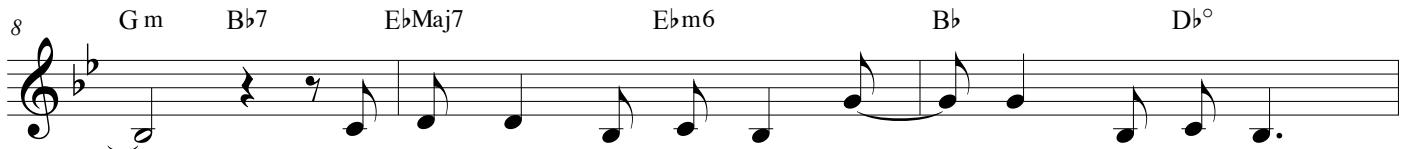
# M

(Keyboard)

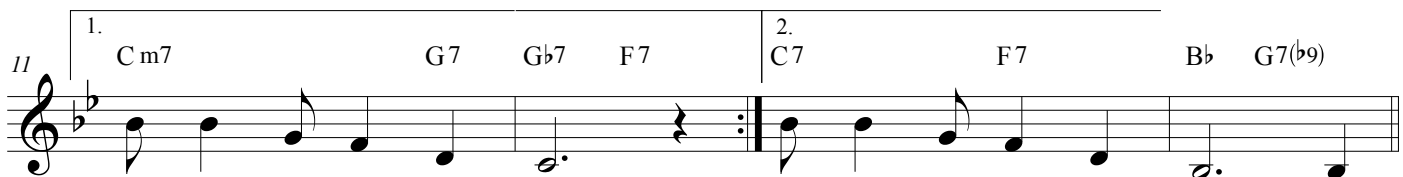
Keyboard



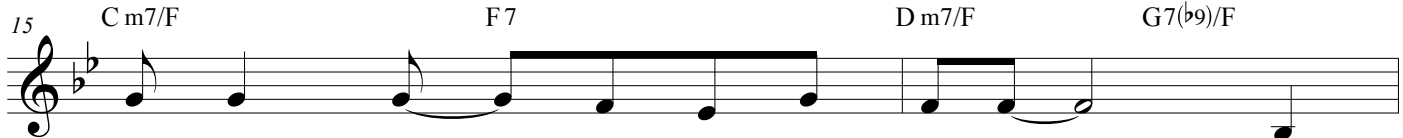
I don't be-lieve in fret - tin' and griev - in,' why \_\_\_\_ mess a - round with strife.  
Some find it pleas-ant di - ning on pheas-ant. Those \_\_\_\_ things roll off my knife.



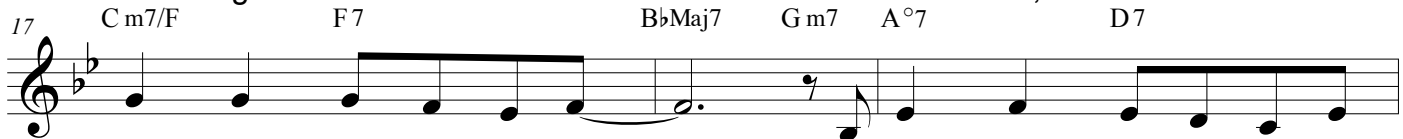
I nev - er was cut out to \_\_\_\_ step and strut out.  
Just serve me to - ma-toes and \_\_\_\_ mashed po - ta - toes.



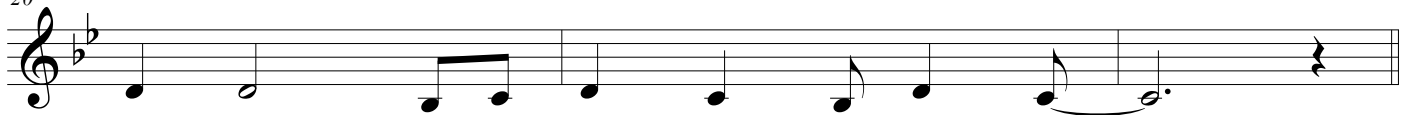
Give me the sim - ple life. Give me the sim - ple life. A



cot - tage small \_\_\_\_ is all I'm af - ter, \_\_\_\_ not



one that's spac-ious and wide. \_\_\_\_ A house that rings with joy and



laugh - ter with the ones you love in - side. \_\_\_\_

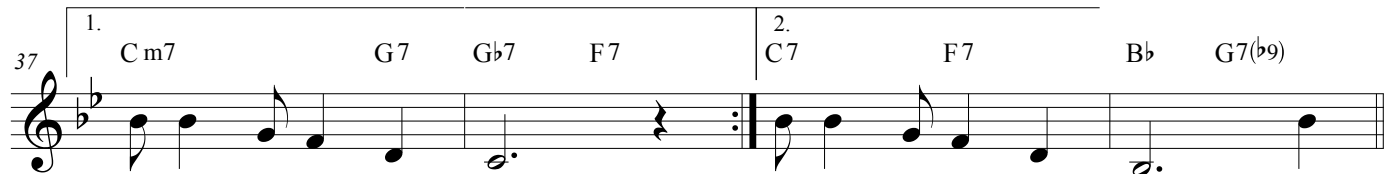
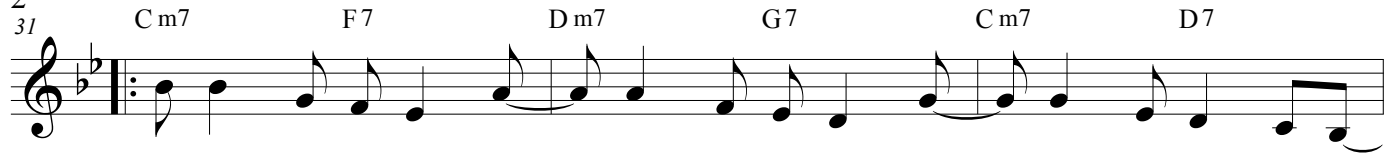


Somelike the high road, I \_\_\_\_ like the low road, free \_\_\_\_ from the care and strife. \_\_\_\_ Sounds



cor-ny and seed-y, but \_\_\_\_ yes, in-deed-y, Give me the sim - ple life

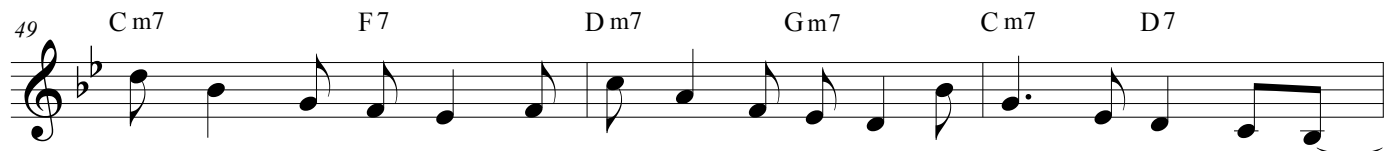
2 (Keyboard)



greet the dawn when I \_\_\_\_\_ a - wak - en, the sky is clear up a - bove. I



like my scram-bled eggs and ba-con served by some-one that I love. \_\_\_\_\_



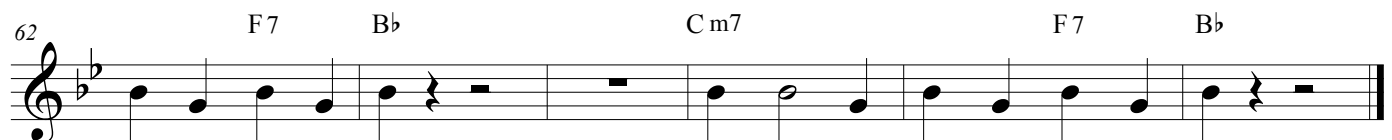
Life could be thrill-ing with one who is will-ing to be a far - mer's wife.



\_\_\_\_\_ Kids call-ing "Pap-py" would make me so hap-py. Give me the sim-ple



life Give me the sim-ple, sim-ple life. Give me the



sim-ple, sim-ple life.

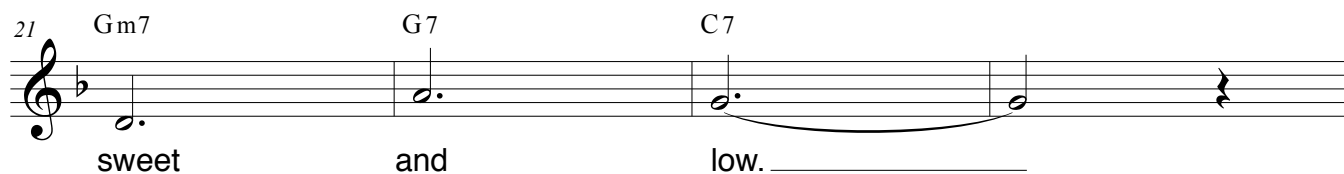
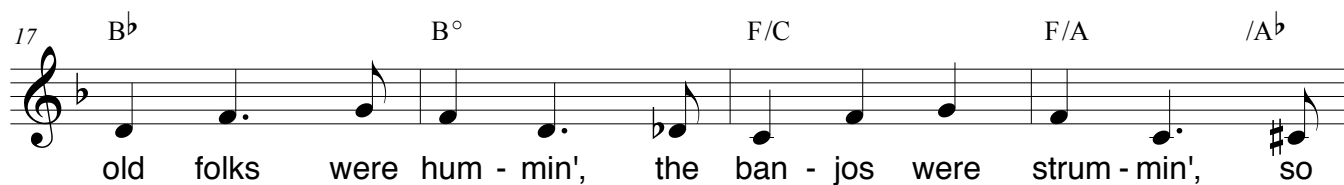
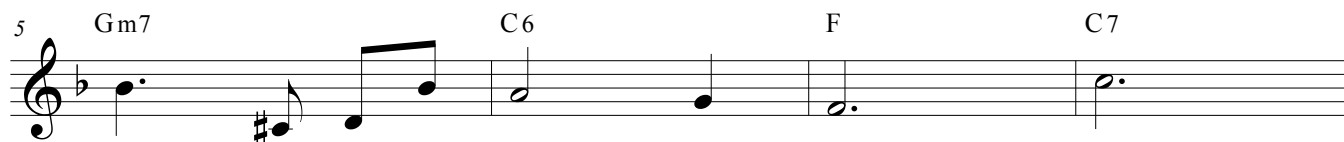
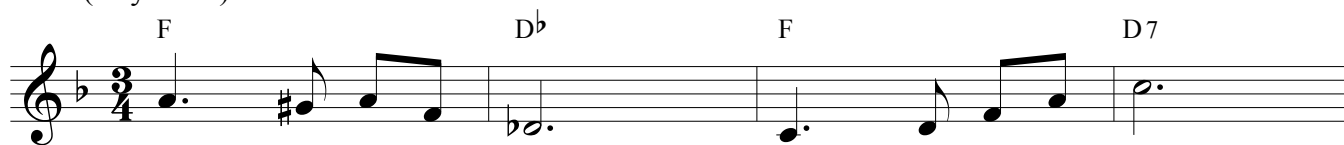
Doot do doot doo doot doo doo doo!

VOCAL ONLY

## Missouri Waltz

Keyboard

(Keyboard)



2

(Vocal 1st, 2nd, and 4th - Keyboard 3rd)

25  $\text{F}$   $\text{C7}$   $\text{F}$

(1,3) Hush - a-bye my ba - by, slum - ber time \_\_\_ is com - in' soon.  
 (2,4) Hush - a-bye my ba - by, go to sleep \_\_\_ on Dad - dy's knee.

29  $\text{F}$   $\text{C7}$   $\text{F}$

Rest your head on mom - mie's breast while dad - dy hums a tune. Oh, the  
 Jour - ney back to Dix - ie - land in dreams a - gain with me. Oh, it

33  $\text{Bb}$   $\text{F}$  1, 3.

sand - man is call - in' where shad - ows are fall - in' while the  
 seems like your dad - dy was there once a

37  $\text{G7}$   $\text{C}$   $\text{C7}$

soft breez - es sigh as in days long gone by.

41 2, 4.  $\text{F}$   $\text{G7}$   $\text{C6}$  To Coda  $\text{F}$  D.S. al Coda

gain, sing - in' hush - a - bye.

$\text{Coda}$  46  $\text{F}$   $\text{Gm7}$   $\text{F/A}$   $\text{Bb}$   $\text{C7}$   $\text{F}$  (Keyboard)

bye. Close your eyes, my lit - tle ba - by, hush-a - bye.

51  $\text{Gm7}$   $\text{C7}$   $\text{Db}$   $\text{Eb}$   $\text{F6}$

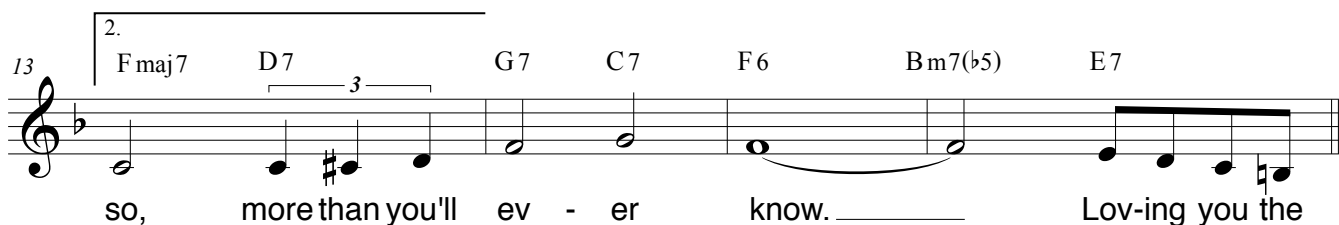
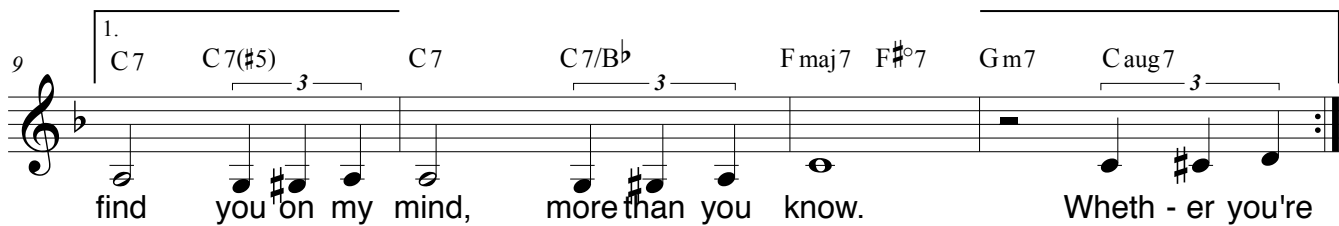
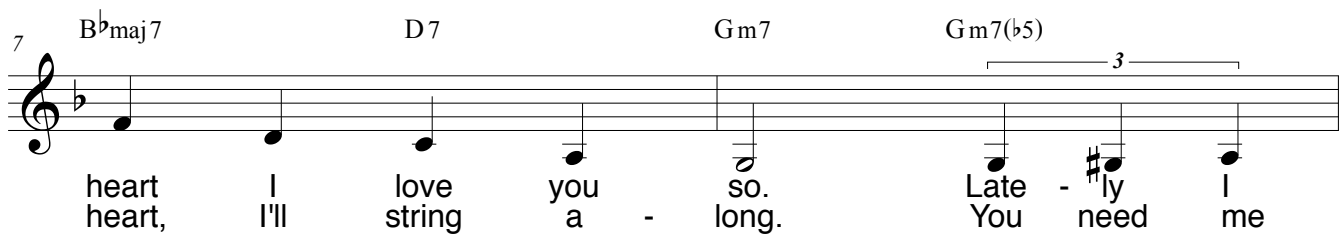
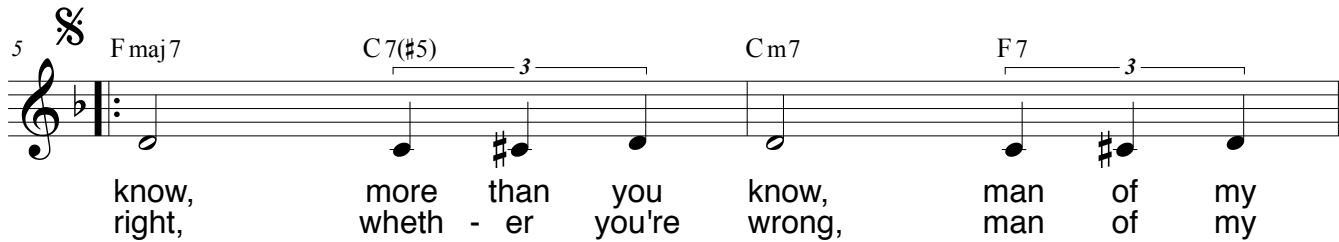
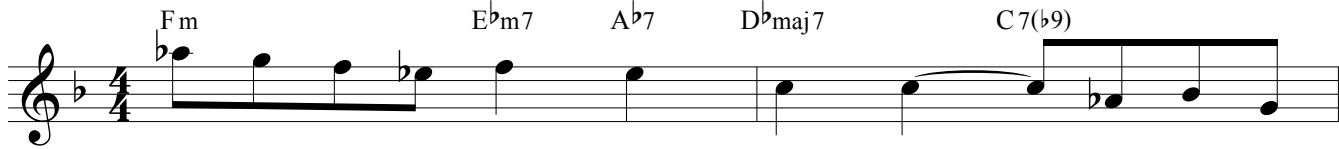


## F

## More Than You Know

(Sax)

Keyboard



2

17 Am7 Bm7(b5) E7

way that I do, there's noth - ing I can do a -

19 Am Am7 Fm6 G7 Cmaj7 Am7

bout it. Lov - ing may be all you can give, but

22 Dm7 G7 C6 Db7 Gm7 Caug

hon - ey, I can't live with - out it. Oh, how I'd

25 Fmaj7 C7(#5) Cm7 F7

cry, oh, how I'd sigh, if you got

27 Bbmaj7 D7 Gm7 Gm7(b5) Fmaj7 D7 To Coda

tired and said "Good - bye." More than I'd show, more than you'll

30 G7 C7 F6 Gm7 C7(#5) D.S. al Coda

ev - er know. (Sax)

## Coda

33 Gm/Bb Bb7 A7 F6 Dm7

ev - er know. I love you my dar - ling,

37 Gm7 Am/C C7 F Gm7 Gbmaj7 F6

— more than you'll ev - er know.

## M

## More Than You Know

(Keyboard)

Keyboard

B $\flat$ m A $\flat$ m7 D $\flat$ 7 G $\flat$ maj7 F7(b9)

3 Gm7(b5) Cm7 F7 F7(#5) 3 More than you

5 B $\flat$ maj7 F7(#5) 3 Fm7 B $\flat$ 7 3 know, right, more than you know, girl of my girl of my wheth - er you're wrong,

7 E $\flat$ maj7 G7 Cm7 Cm7(b5) 3 heart heart, I'll love string you a - so. Late - ly I You need me

9 1. F7 F7(#5) 3 F7 F7/E $\flat$  3 B $\flat$ maj7 B $\circ$ 7 Cm7 F aug7 3 find you on my mind, more than you know. Wheth - er you're

13 2. B $\flat$ maj7 G7 3 C7 F7 B $\flat$ maj7 Em7(b5) A7 so, more than you'll ev - er know. Lov-ing you the

17 Dm7 Em7(b5) A7  
 way that I do, there's noth - ing I can do a -

19 Dm Dm7 Bbm6 C7 Fmaj7 Dm7  
 bout it. Lov - ing may be all you can give, but

22 Gm7 C7 F6 Gb7 Cm7 F#aug  
 hon - ey, I can't live with - out it. Oh, how I'd

25 Bbmaj7 F7(#5) Fm7 Bb7  
 cry, oh, how I'd sigh, if you got

27 Ebmaj7 G7 Cm7 Cm7(b5) Bbmaj7 G7 To Coda  
 tired and said "Good - bye." More than I'd show, more than you'll

30 C7 F7 Bb6 Cm7 F7(#5)  
 ev - er know. (Keyboard)

33 Coda Cm/Eb Eb7 D7 Bb6 Gm7  
 ev - er know. I love you my dar - ling,

37 Cm7 Dm/F F7 Bb Cm7 Bbmaj7 Bb6  
 more than you'll ev - er know.

# Hey, Good Lookin'

# F

**Keyboard**

(Sax) G7 C7 F C9

Hey,  
I'm

5 F G7

hey, good look-in', what - cha got cook - in'? How's a-bout cook-in'  
free and read-y, so we can go stead-y. How's a-bout sav-in'

10 C7 F C7 F

some-thin' up with me? Hey, sweet ba - by, don't you think  
all your time for me? No more look-in', I know I've been

16 G7 C7 F F7

may-be we could find us a brand new rec - i - pe? I got a  
took-en. How's a - bout keep-in' stead - y com-pa - ny? I'm gon-na

21 B♭ F B♭

hot rod Ford and a two dol - lar bill, and I know a spot right  
throw my date book o - ver the fence and find me one for

24 F B♭ F

o - ver the hill. There's so - da pop and the dan - cin's free, so if you  
five or ten cents. I'll keep it 'til it's cov-ered with age 'cause I'm

27 G7 C7 F

wan-na have fun, come a-long with me. Hey, good look-in', what cha got  
writ-in' your name down on ev - 'ry page. Hey, good look-in', what-cha got

32 G7 C7

1. F Gm7 C7

cook-in'? How's a-bout cook-in' some-thin' up with me? (Sax)  
cook-in'? How's a-bout cook-in' some-thin' up with

37 2. F A7 D7 G7 C7 F Gm7 C7 F6

me. How's a-bout cook-in' some-thin' up with me?

# Hey, Good Lookin'

# M

**Keyboard**

(Keyboard) C7 F7 B $\flat$  F9

Hey,  
I'm

5 B $\flat$  C7

hey, good look-in', what - cha got cook - in'? How's a-bout cook-in'  
free and read-y, so we can go stead-y. How's a-bout sav-in'

10 F7 B $\flat$  F7 B $\flat$

some-thin' up with me? Hey, sweet ba - by, don't you think  
all your time for me? No more look-in', I know I've been

16 C7 F7 B $\flat$  B $\flat$ 7

may-be we could find us a brand new rec - i - pe? I got a  
took-en. How's a - bout keep-in' stead - y com-pa - ny? I'm gon-na

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

hot rod Ford and a two dol - lar bill, and I know a spot right  
throw my date book o - ver the fence and find me one for

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

o - ver the hill. There's so-da pop and the dan - cin's free, so if you  
five or ten cents. I'll keep it 'til it's cov-ered with age 'cause I'm

27 C7 F7 B $\flat$

wan-na have fun, come a-long with me. Hey, good look-in', what cha got  
writ-in' your name down on ev - 'ry page. Hey, good look-in', what-cha got

32 C7 F7

cook-in'? How's a-bout cook-in' some-thin' up with me? (Keyboard)  
cook-in'? How's a-bout cook-in' some-thin' up with

37 1. B $\flat$  D7 G7 C7 F7 B $\flat$  C m7 F7 B $\flat$ 6

me. How's a-bout cook-in' somethin' up with me?

2. B $\flat$  D7 G7 C7 F7 B $\flat$  C m7 F7 B $\flat$ 6

## MALE VOCAL

## Linda

(Keyboard) F E<sup>°</sup>7 Dm F7 G7 Gm7 C7 Keyboard

5 F F<sup>°</sup>7 When

I go to sleep, I nev - er count sheep, I count all the charms a - bout Lin -

8 Gm7

- da. And late - ly, it seems in all of my dreams, I

11 F B<sup>b</sup>

walk with my arms a - bout Lin - da. But what good does it

14 F Gm7 Am A7 Dm

do me, for Lin - da does - n't know I ex - ist.

17 A7 Dm G7 C7

Can't help feel - ing gloom-y. Think of all the lov-in' I've missed. We

21 F

pass on the street, my my heart skips a beat, I

23 F<sup>°</sup>7 Gm7

say to my - self "Hel-lo, Lin - da." If on - ly she'd smile, I'd

26 F

stop for a while, and then, I would get to know Lin da. But

2

29 B♭ F

mir - a - cles still hap - pen and

31 Gm7 Am Cm7 D7

when my luck - y star be-gins to shine. With

33 1. Gm7 C7 F Gm7 C7 (Keyboard)

one luck-y break I'll make Lin - da mine.

37 2. Gm7 C7 D

one luck-y break I'll make Lin - da mine. Just

41 Gm7 C7 (Keyboard)

one luck - y break will make Lin - da

43 F Gm7 C7 F

mine.



# All I Do Is Dream Of You

# F

Keyboard

5 F /E /D /C F /E /D /C F /E /D /C F /E /D /C

F Fmaj7 F6 F# Gm7 C7 Gm7 C7 Gm7 C7

All I do is dream of you the whole night through. With the dawn I

10 Gm7 C7 F F7

still go on dream-ing of you. You're ev-'ry thought, you're ev-'ry thing, you're

15 Bb6 Bbm G7 C7 Gm7 C7

ev-'ry song I ev-er sing. Sum-mer, win - ter, au-tumn, and spring. And,

21 F Fmaj7 F6 F# Gm7 C7 Gm7 C7 Gm7 C7

were there more than twen-ty four hours a day, they'd be spent in

26 Gm7 C7 F F7

sweet con-tent dream-ing a-way. When skies are gray, when skies are blue,

31 Bb6 Bbm C7 F Fmaj7 F6 F#

morn-ing, noon, and night-time, too, all I do the whole day through is

35 1. Gm7 C7 F Bb C7 Caug 2. Gm7 /F /E /D C7 /D /E

dream of you. dream of

39 F /E /D /C F /E /D /C F /E /D /C F

you.

# All I Do Is Dream Of You

**M**  
Keyboard

$B^b$  /A /G /F  $B^b$  /A /G /F  $B^b$  /A /G /F  $B^b$  /A /G /F

5  $B^b$   $B^b\text{maj}7$   $B^b6$   $B^\circ$   $Cm7$   $F7$   $Cm7$   $F7$   $Cm7$   $F7$

All I do is dream of you the whole night through. With the dawn I

10  $Cm7$   $F7$   $B^b$   $B^b7$

still go on dream-ing of you. You're ev-ry thought, you're ev-ry thing, you're

15  $E^b6$   $E^bm$   $C7$   $F7$   $Cm7$   $F7$

ev-'ry song I ev-er sing. Sum-mer, win - ter, au-tumn, and spring. And,

21  $B^b$   $B^b\text{maj}7$   $B^b6$   $B^\circ$   $Cm7$   $F7$   $Cm7$   $F7$   $Cm7$   $F7$

were there more than twen-ty four hours a day, they'd be spent in

26  $Cm7$   $F7$   $B^b$   $B^b7$

sweet con-tent dream-ing a-way. When skies are gray, when skies are blue,

31  $E^b6$   $E^bm$   $F7$   $B^b$   $B^b\text{maj}7$   $B^b6$   $B^\circ$

morn-ing, noon, and night-time, too, all I do the whole day through is

35 1.  $Cm7$   $F7$   $B^b$   $E^b$   $F7$   $F\text{aug}$  2.  $Cm7$   $/B^b$  /A /G  $F7$  /G /A

dream of you. dream of

39  $B^b$  /A /G /F  $B^b$  /A /G /F  $B^b$  /A /G /F  $B^b$

you.

LATIN - TANGO

## Strangers In The Night

F

(Sax) Keyboard

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

5 B $\flat$ Maj7 B $\flat$ 6

Stran-gers in the night \_\_\_\_\_ ex-chang-ing glanc - es, won-d'ring in the night \_\_\_\_\_

8 B $\flat$ Maj7 B $\flat$ /D D $\flat$ 7

\_\_\_\_\_ what were the chanc - es we'd be shar-ing love \_\_\_\_\_ be-fore the night was

11 Cm Cm(maj7) Cm7 Cm6 Cm7

through. \_\_\_\_\_ Some-thing in your eyes \_\_\_\_\_ was so in - vit - ing,

15

some-thing in your smile \_\_\_\_\_ was so ex - cit - ing,

17 F7 C m7/F F7(b9) B $\flat$ Maj7

some-thing in my heart \_\_\_\_\_ told me I must have you. \_\_\_\_\_

21 D m7(b5) G7(b9)

Stran-gers in the night, \_\_\_\_\_ two lone-ly peo-ple we were stran-gers in the night

24 C m7 E $\flat$ m6

\_\_\_\_\_ up to the mo-ment when we said our first Hel-lo." Lit-tle did we know,

27 B $\flat$  G m7 To Coda C m7 F7

Love was just a glance a - way a warm em - brac - ing dance a - way, and

2

29  $B\flat$ Maj7

ev - er since that night we've been to geth - er.

31  $B\flat$ 6  $B\flat/D$   $D\flat^{\circ}7$

Lov - ers at first sight in love for - ev - er.

33 C m  $F7(b9)$  C m7/ $F7(b9)$   $B\flat$ 6 **D.S. al Coda**

It turned out so right for stran-gers in the night.

**Coda** 37 C m7 F7 C Maj7

warm em - brac - ing dance a - way. Ev - er since that night

39 C6

we've been to geth - er. Lov - ers at first sight

41 C/E  $E\flat^{\circ}7$  D m

in love for - ev - er. It turned out so right

43  $G7(b9)$  D m7/G  $G7(b9)$  C6

for stran - gers in the night.

46 C Maj7 (Sax) A m7 (Sax)

Doo be doo be doo, doo be doo be doo,

50 D m  $G7(b9)$  D m7/ $G7(b9)$  C6

It turned out so right for stran-gers in the night.

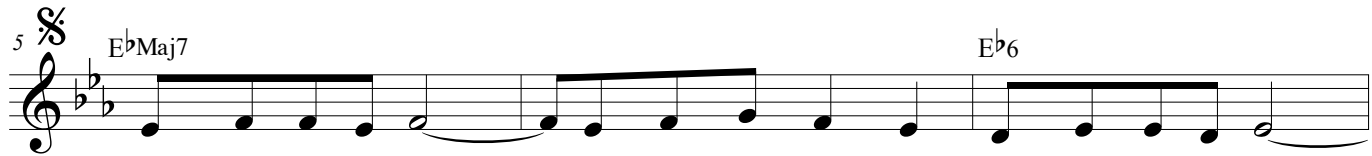
LATIN - TANGO

## Strangers In The Night

**M**

Keyboard

(Keyboard)



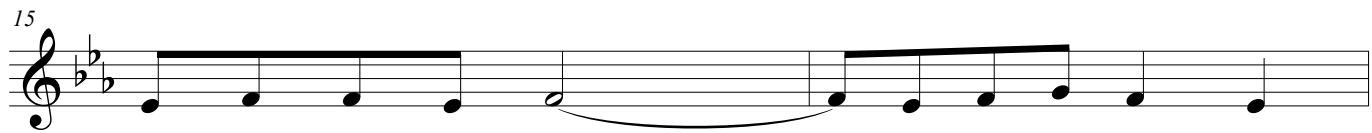
Stran-gers in the night\_\_\_\_ ex-chang-ing glanc - es, won-d'ring in the night\_\_



\_\_ what were the chanc - es we'd be shar-ing love\_\_\_\_ be-fore the night was



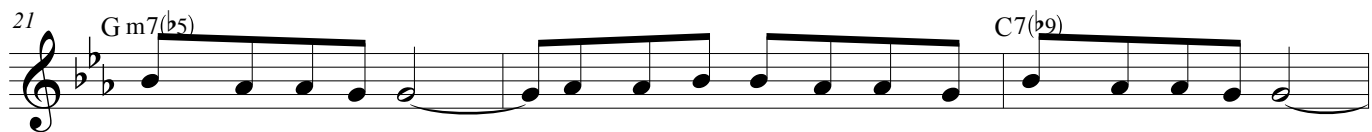
through.\_\_\_\_ Some-thing in your eyes\_\_\_\_ was so in - vit - ing,



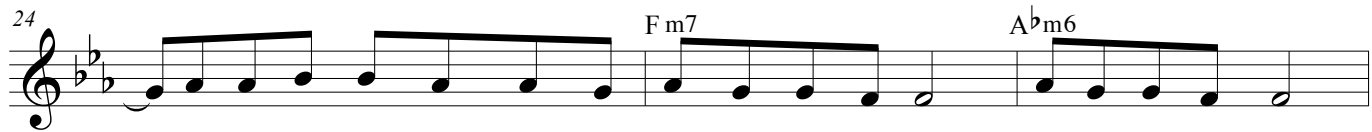
some-thing in your smile\_\_\_\_ was so ex - cit - ing,



some-thing in my heart\_\_\_\_ told me I must have you.\_\_\_\_



Stran-gers in the night,\_\_\_\_ two lone-ly peo-ple we were stran-gers in the night

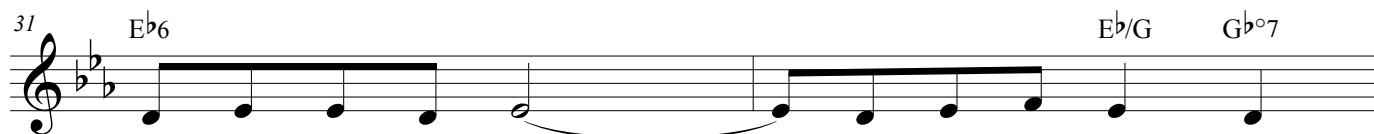


\_\_ up to the mo-ment when we said our first Hel-lo." Lit-tle did we know,

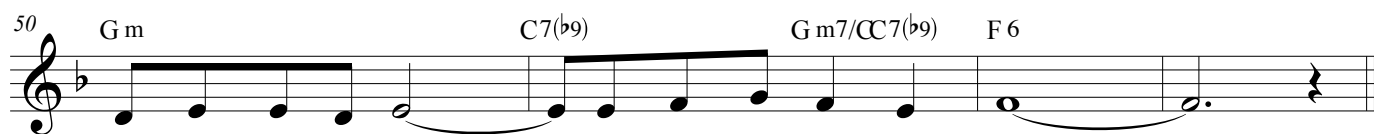
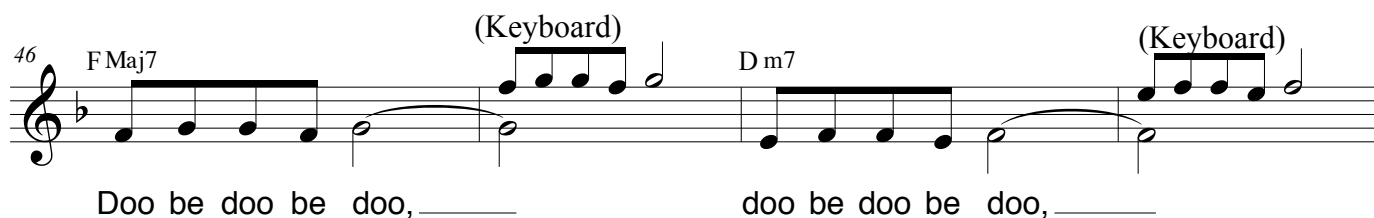
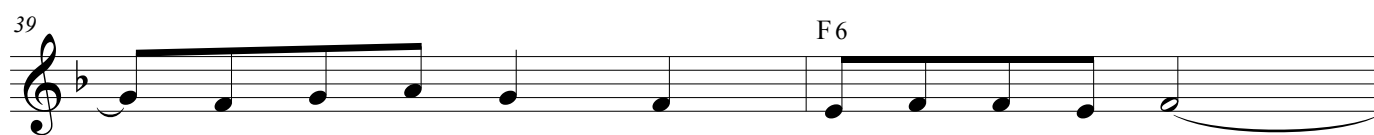
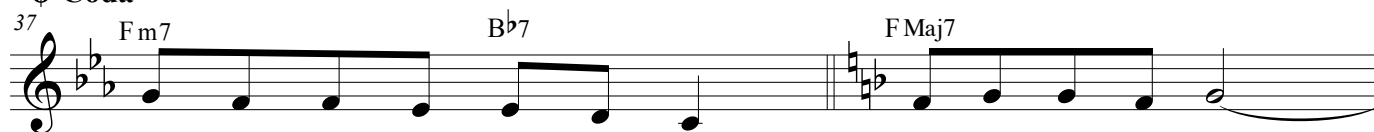


Love was just a glance a - way a warm em - brac - ing dance a - way, and

2

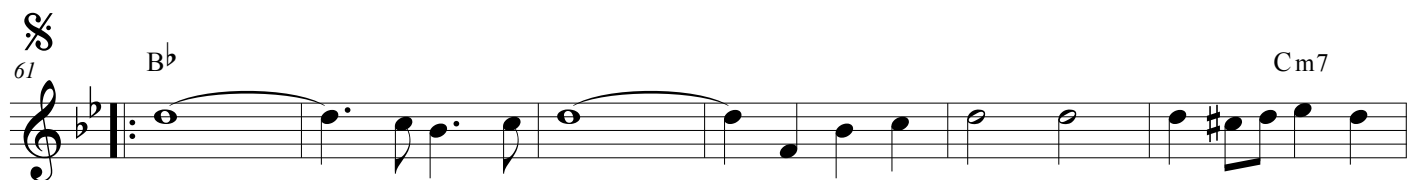


**Coda**

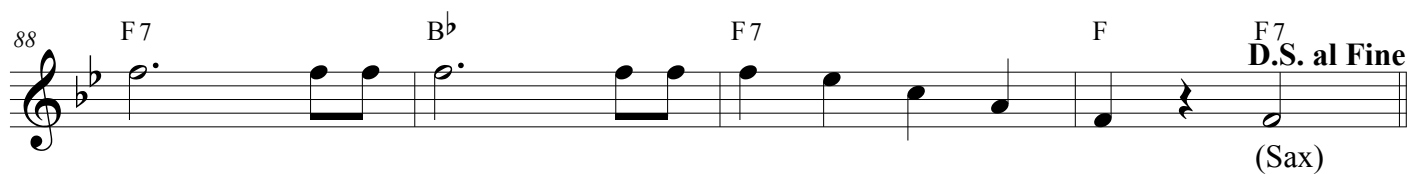
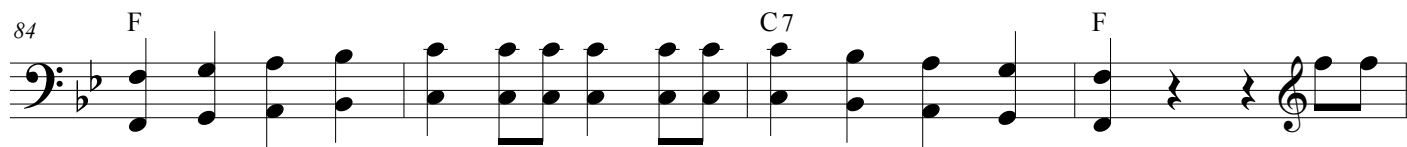
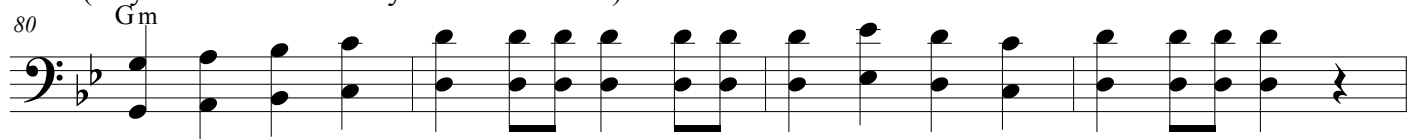


# Springtime Polka

2



(Keyboard &amp; Bass - Play notes as written)





# Close To You

# F

Keyboard

(Keyboard Only)

N.C.

5 Cmaj9 Bsus B Bm7 Em7 Em Why do  
birds sud-den-ly ap-pear ev-'ry-time you are near? \_\_\_\_

9 C Cmaj9 C Cmaj9 G Gmaj7 N.C.  
Just like me, \_ they long to be close to you. \_\_\_\_ Why do

13 Cmaj9 Bsus B Bm7 Em7 Em  
stars fall down from the sky ev-'ry-time you walk by? \_\_\_\_

17 C Cmaj9 C C9 G Gmaj7 G7  
Just like me, \_ they long to be close to you. \_\_\_\_

21 C Cmaj7 C Cmaj7 3  
On the day that you were born, the an-gels got to-geth-er \_\_\_\_ and de-

23 Bm7 Bm7/E E7 3  
cid-ed to cre-ate a dream come true. So, they

25 Cmaj9 C Cmaj7 C6 3  
sprink-led gold dust in your hair of gold and star-light in your eyes of

27 D N.C. 3 3  
blue. That is

2

29 Cmaj9 B<sup>sus</sup> B Bm7 Em7 Em

why all the girls in town fol-low you all a - round.\_\_\_\_

33 C Cmaj9 C Cmaj9 Gmaj7 (Sax)

Just like me, \_ they long to be close to you. \_\_\_\_\_

37 Db9 C<sup>sus</sup> C Cm7 Em7 Fm

(Keyboard)

41 Db Db9 Db Db9 Ab Abmaj7 Ab Ab7

45 Db Dbmaj7 Db Dbmaj7 3

On the day that you were born, the an - gels got to - geth - er \_\_\_\_ and de -

47 Cm7 3 Cm7/F F7

cid - ed to cre - ate a dream come true. So, they

49 Dbmaj9 Db 3 Dbmaj9 Db6

sprink-led gold dust in your hair of gold and star-light in your eyes of

51 Eb N.C.

blue. \_\_\_\_\_ That is

53  $D\flat\text{maj}9$   $C\text{sus}$   $C$   $C\text{m}7$   $F\text{m}7$   $F\text{m}$

why all the girls in town fol-low you all a - round.\_\_\_\_

57  $D\flat$   $D\flat\text{maj}9$   $D\flat$   $D\flat\text{maj}9$   $A\flat\text{maj}7$

Just like me, \_ they long to be close to you.\_\_\_\_

61  $D\flat$   $D\flat\text{maj}9$   $D\flat$   $D\flat\text{maj}9$

Just like me, \_ they long to be

63 (Keyboard)  $D\flat9$   $D\flat$   $D\flat9$   $D\flat$   $D\flat9$   $D\flat$   $D\flat9$   $D\flat$   $D\flat9$

close to you.\_\_\_\_

67  $D\flat$   $D\flat\text{maj}9$   $D\flat$   $D\flat\text{maj}9$   $A\flat\text{maj}7$

Ah, \_ close to you.\_\_\_\_

71  $D\flat$   $D\flat\text{maj}9$   $D\flat$   $D\flat\text{maj}9$   $A\flat\text{maj}7$

Ah, \_ close to you.\_\_\_\_

75  $D\flat$   $D\flat\text{maj}9$   $D\flat$   $D\flat\text{maj}9$   $A\flat\text{maj}7$

Ah, \_ close to you.\_\_\_\_

79  $D\flat$   $D\flat\text{maj}9$   $D\flat$   $D\flat\text{maj}9$   $A\flat\text{maj}7$

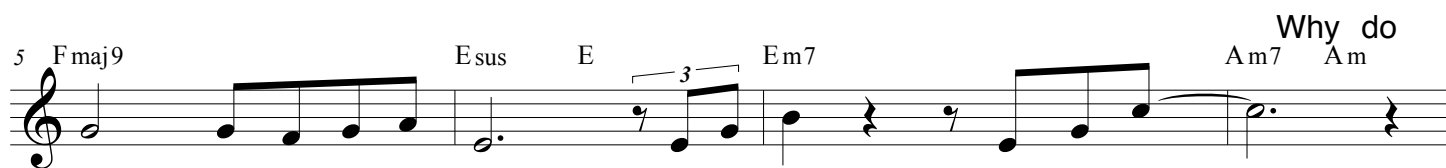
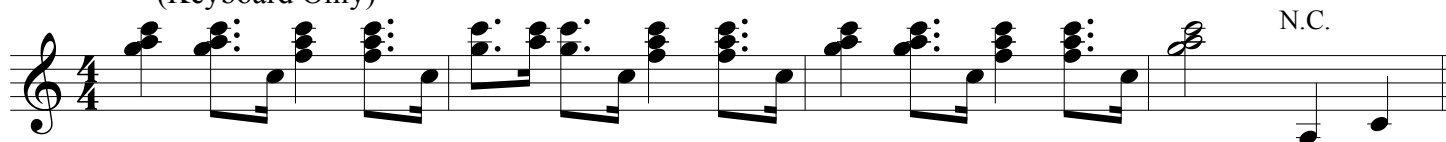
Ah, \_ close to you.\_\_\_\_

# Close To You

# M

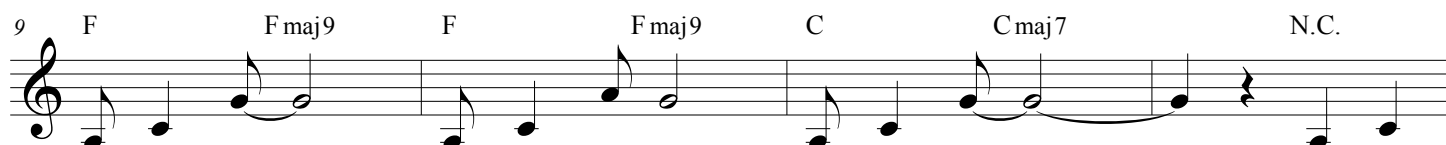
Keyboard

(Keyboard Only)



Why do

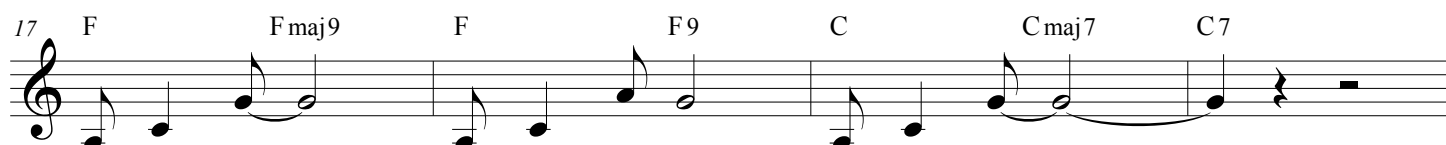
birds sud-den-ly ap-pear ev-'ry-time you are near?\_\_\_



Just like me,\_\_\_ they long to be close to you.\_\_\_\_\_ Why do



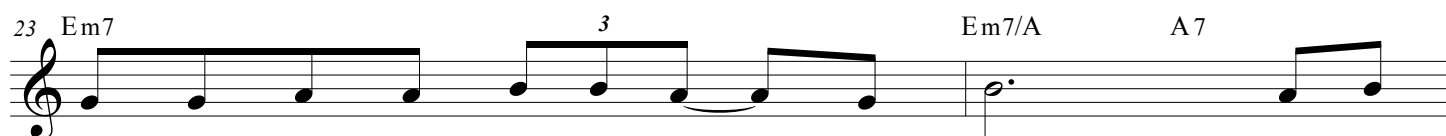
stars fall down from the sky ev-'ry-time you walk by?\_\_\_



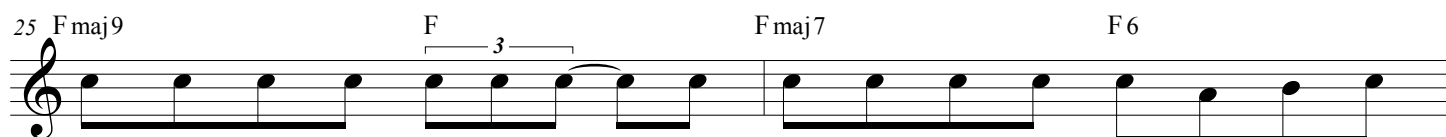
Just like me,\_\_\_ they long to be close to you.\_\_\_\_\_



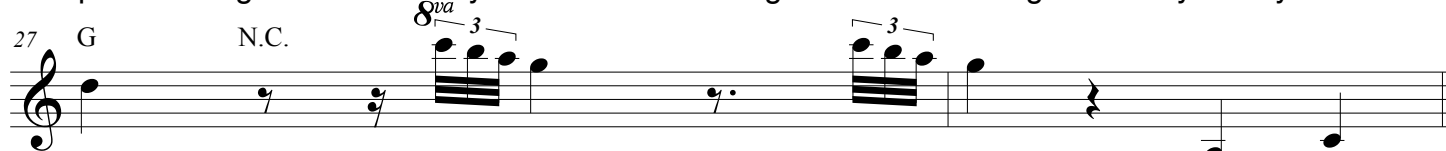
On the day that you were born, the an-gels got to-geth-er\_\_\_ and de-



cid-ed to cre-ate a dream come true. So, they



sprink-led gold dust in your hair of gold and star-light in your eyes of



blue.

That is

2

29 F maj9 E sus E Em7 Am7 Am

why all the girls in town fol-low you all a - round.\_\_\_\_

33 F F maj9 F F maj9 C maj7 (Sax)

Just like me, \_ they long to be close to you.\_\_\_\_\_

37 Gb9 F sus F Fm7 Bbm7 Bbm

(Keyboard)

41 Gb Gb9 Gb Gb9 Db Dbmaj7 Db Db7

45 Gb Gbmaj7 Gb Gbmaj7 3

On the day that you were born, the an - gels got to - geth - er \_\_\_\_ and de -

47 Fm7 Fm7/Bb Bb7

cid - ed to cre - ate a dream come true. So, they

49 Gbmaj9 Gb Gbmaj9 Gb6

sprink-led gold dust in your hair of gold and star - light in your eyes of

51 Ab N.C.

blue. \_\_\_\_\_ That is

53  $G\flat\text{maj}9$   $F\text{ sus}$   $F$   $F\text{ m}7$   $B\flat\text{m}7$   $B\flat\text{m}$

why all the girls in town fol-low you all a - round.\_\_\_\_

57  $G\flat$   $G\flat\text{maj}9$   $G\flat$   $G\flat\text{maj}9$   $D\flat\text{maj}7$

Just like me,\_\_\_\_ they long to be close to you.\_\_\_\_\_

61  $G\flat$   $G\flat\text{maj}9$   $G\flat$   $G\flat\text{maj}9$

Just like me,\_\_\_\_ they long to be

63 (Keyboard)  $G\flat9$   $G\flat$   $G\flat9$   $G\flat$   $G\flat9$   $G\flat$   $G\flat9$   $G\flat$   $G\flat9$   $G\flat$

close to you.\_\_\_\_\_

67  $G\flat$   $G\flat\text{maj}9$   $G\flat$   $G\flat\text{maj}9$   $D\flat\text{maj}7$

Ah,\_\_\_\_ close to you.\_\_\_\_\_

71  $G\flat$   $G\flat\text{maj}9$   $G\flat$   $G\flat\text{maj}9$   $D\flat\text{maj}7$

Ah,\_\_\_\_ close to you.\_\_\_\_\_

75  $G\flat$   $G\flat\text{maj}9$   $G\flat$   $G\flat\text{maj}9$   $D\flat\text{maj}7$

Ah,\_\_\_\_ close to you.\_\_\_\_\_

79  $G\flat$   $G\flat\text{maj}9$   $G\flat$   $G\flat\text{maj}9$   $D\flat\text{maj}7$

Ah,\_\_\_\_ close to you.\_\_\_\_\_

# There's A Kind Of Hush

# F

Keyboard

(Keyboard)

The first system of the score is for the keyboard introduction. It consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody in the treble clef starts with a half note chord of B-flat and E-flat, followed by a series of eighth and quarter notes. The bass line consists of a steady eighth-note accompaniment. The lyrics 'There's a' are written under the final notes of the first staff.

The second system of the score contains the first line of the vocal melody. It begins with a measure rest, followed by a half note B-flat, a quarter note A-flat, and a quarter note G. The lyrics 'kind of hush' are under the first three notes. The next measure is a half note F, followed by a quarter note E-flat, a quarter note D, and a quarter note C. The lyrics 'all o-ver the world' are under these notes. The system ends with a measure rest, followed by a half note B-flat, a quarter note A-flat, a quarter note G, and a quarter note F. The lyrics 'to - night.' are under these notes. The system concludes with a half note E-flat, a quarter note D, a quarter note C, and a quarter note B. The lyrics 'All ov-er the world' are under these notes. Above the staff, the chords Eb, G7, Cm, and Eb7 are indicated.

The third system of the score contains the second line of the vocal melody. It begins with a half note B-flat, a quarter note A-flat, a quarter note G, and a quarter note F. The lyrics 'you can hear the sounds' are under these notes. The next measure is a half note E-flat, followed by a quarter note D, a quarter note C, and a quarter note B. The lyrics 'of lov-ers in love.' are under these notes. The system ends with a measure rest, followed by a half note B-flat, a quarter note A-flat, a quarter note G, and a quarter note F. The lyrics 'You know what I mean.' are under these notes. The system concludes with a half note E-flat, a quarter note D, a quarter note C, and a quarter note B. The lyrics 'Just the' are under these notes. Above the staff, the chords Ab, Bb7, Eb, and Bb7 are indicated.

The fourth system of the score contains the third line of the vocal melody. It begins with a half note B-flat, a quarter note A-flat, a quarter note G, and a quarter note F. The lyrics 'two of us' are under these notes. The next measure is a half note E-flat, followed by a quarter note D, a quarter note C, and a quarter note B. The lyrics 'and no-bod-y else' are under these notes. The system ends with a measure rest, followed by a half note B-flat, a quarter note A-flat, a quarter note G, and a quarter note F. The lyrics 'in sight.' are under these notes. The system concludes with a half note E-flat, a quarter note D, a quarter note C, and a quarter note B. The lyrics 'There's no-bod-y else' are under these notes. Above the staff, the chords Eb, G7, Cm, and Eb7 are indicated. Below the staff, the saxophone part is indicated with '(Sax)' and a measure rest.

The fifth system of the score contains the fourth line of the vocal melody. It begins with a half note B-flat, a quarter note A-flat, a quarter note G, and a quarter note F. The lyrics 'and I'm feel-ing good' are under these notes. The next measure is a half note E-flat, followed by a quarter note D, a quarter note C, and a quarter note B. The lyrics 'just hold-ing you tight.' are under these notes. The system ends with a half note B-flat, a quarter note A-flat, a quarter note G, and a quarter note F. The lyrics 'So' are under these notes. The system concludes with a half note E-flat, a quarter note D, a quarter note C, and a quarter note B. Above the staff, the chords Ab, Bb7, Eb, and Eb7 are indicated.

21  $A\flat$   $A\flat 6$   $A\flat Maj7$   $A\flat 6$

lis-ten ver-y care-ful-ly, get clos-er now and you will see what I mean.

25  $E\flat$   $A\flat$   $E\flat$   $E\flat 7$

It is-n't a dream. The

29  $A\flat$   $A\flat 6$   $A\flat Maj7$   $A\flat 6$

on-ly sound that you will hear is when I whis-per in your ear, "I love you

33  $B\flat 7$

for-ev-er and ev - er." There's a

37  $E\flat$   $G7$   $C m$   $E\flat 7$  **To Coda**

kind of hush all o-ver the world to - night. All ov - er the world,



41  $A\flat$   $B\flat 7$   $E\flat$   $B\flat 7$

— you can hear the sounds of lov-ers in love. La

45  $E\flat$   $G 7$   $C m$   $E\flat 7$

la la la la la. La la la la la la la. La la la la la

49  $A\flat$   $B\flat 7$   $E\flat$   $E\flat 7$   $A\flat$  **D.S. al Coda**

— la la la la la la la la la la la. So

**Coda** 53  $A\flat$   $B\flat 7$   $E\flat$   $B\flat 7$

peo-ple just like us are fall-ing in love. Yes, fall-ing in love

57  $E\flat$   $B\flat 7$   $E\flat$   $B\flat 7$   $E\flat$

Shhh! They're fall - ing in love Shhh!

# There's A Kind Of Hush

**M**  
Keyboard

(Keyboard)

There's a

5  $A\flat$   $C7$   $Fm$   $A\flat7$

kind of hush all o-ver the world to-night. All ov-er the world

9  $D\flat$   $E\flat7$   $A\flat$   $E\flat7$

you can hear the sounds of lov-ers in love. You know what I mean Just the

13  $A\flat$   $C7$   $Fm$   $A\flat7$

two of us and no-bod-y else in sight. There's no-bod-y else

13 (Keyboard)

17  $D\flat$   $E\flat7$   $A\flat$   $A\flat7$

and I'm feel-ing good just hold-ing you tight. So

21  $\text{D}^{\flat}$   $\text{D}^{\flat}6$   $\text{D}^{\flat}\text{Maj}7$   $\text{D}^{\flat}6$

lis-ten ver - y care-ful-ly, — get clos-er now and you — will see what I mean.

25  $\text{A}^{\flat}$   $\text{D}^{\flat}$   $\text{A}^{\flat}$   $\text{A}^{\flat}7$

— It is-n't a dream. — The

29  $\text{D}^{\flat}$   $\text{D}^{\flat}6$   $\text{D}^{\flat}\text{Maj}7$   $\text{D}^{\flat}6$

on - ly sound that you will hear is when I whis-per in — your ear, "I love you

33  $\text{E}^{\flat}7$

— for-ev-er and ev - er." There's a

37  $\text{A}^{\flat}$   $\text{C}7$   $\text{Fm}$   $\text{A}^{\flat}7$  **To Coda**

kind of hush all o-ver the world — to-night. — All ov - er the world,

41 D $\flat$  E $\flat$ 7 A $\flat$  E $\flat$ 7

— you can hear the sounds — of lov-ers in love. — La

45 A $\flat$  C7 F m A $\flat$ 7

la la la la la. — La la la la la la la. — La la la la la

49 D $\flat$  E $\flat$ 7 A $\flat$  A $\flat$ 7 D $\flat$  **D $\flat$  al Coda**

— la la la la la — la la la la la. — So

**⊕ Coda** 53 D $\flat$  E $\flat$ 7 A $\flat$  E $\flat$ 7

peo-ple just like us — are fall-ing in love. — Yes, fall-ing in love

57 A $\flat$  E $\flat$ 7 A $\flat$  E $\flat$ 7 A $\flat$

Shhh! They're fall - ing in love — Shhh!

# We've Only Just Begun

VOCAL DUET

Keyboard

Smooth Beat (Sax) Ebmaj7 Bb Ebmaj7

(Keyboard)

5 Bb Ebmaj7 Dm7 Gm7 3

(F) We've on - ly just be - gun \_\_\_\_\_ to live, \_\_\_\_\_ white lace and  
Be - fore the ris - ing sun \_\_\_\_\_ we fly. \_\_\_\_\_ So man - y

(...) gun.

9 Cm7 Gm7 1. Cm7 Cm7/F

prom-is-es. \_\_\_\_\_ A kiss for luck and we're on our way. \_\_\_\_\_  
roads to choose, \_\_\_\_\_ we start out walk-ing and

(M) We've on-ly be

13 2. Cm7 Cm7/F Rock Beat Bbmaj7 Ebmaj7 Bbmaj7 Ebmaj7 F

learn to \_\_\_\_\_ run. \_\_\_\_\_

And yet, we've just be-gun.

17 G Cmaj7 G Cmaj7 G Cmaj7

(Sing both times) Shar-ing hor-i - zons that are new to us, \_\_\_\_\_ Watch-in' the signs a-long the way.

20 G Bmaj9 Emaj7 Bmaj9 Emaj7

Talk - in' it o - ver, just the two \_\_\_ of us.

Oh ah \_\_\_\_\_

23 Bmaj9 Emaj7 F7sus To Coda F Drums Tacit

Work-in' to-geth - er, day to day \_\_\_ to - geth - er. \_\_\_\_\_

Work-in' to-geth - er, day to day \_\_\_ to - geth - er. \_\_\_\_\_

26 Smooth Beat Bb Ebmaj7 Dm7

And when the ev - 'ning comes, \_\_\_ we smile. \_\_\_\_\_

we smile. \_\_\_\_\_

29 Gm7 Cm7 Gm7

So much of life \_\_\_ a-head. \_\_\_ We'll find a place where there's

So much of life \_\_\_ a-head. \_\_\_ We'll find a place where there's

32 Cm F Rock Beat Bbmaj7 Ebmaj7 Bbmaj7 Ebmaj7 F D.S. al Coda

room to \_\_\_ grow. \_\_\_

room to grow. \_\_\_ And yes, we've just be-gun, \_\_\_ be

⊕ Coda Drums Tacit  
F

3

36

geth - er. to - geth - er.

36

geth - er. to geth - er.

Smooth Beat

38

And when the ev - 'ning comes, we smile. So much of

we smile. So much of

38

42

life a-head. We'll find a place where there's room to grow.

life a-head. We'll find a place where there's room to grow.

42

45

And yes, we've just be - gun. (Sax) (Keyboard)

45

48

(Sax)

48

NO SAX

## For All We Know

**F**

Keyboard

(Keyboard)

G D/G C/G D/G

5 G D/G C/G D/G

9 G G/F# Em A/C# C6 Cm6

Love, look at the two of us, strangers in many

15 G/B G D/F# Em Em/D A7/C#

ways. We've got a life - time to share, so much to

21 Dmaj7 Gmaj7 Cmaj7 Dsus D G G/F# Em Em/D 3

say and as we go from day to day. I'll feel you

27 A7/C# C6 Cm6 G/B G D/F#

close to me, But time alone will tell.



2

33 Em Em/D A7/C# Dmaj7 Gmaj7

Let's take a life time to say, "I knew you well," for on -

39 Cmaj7 Bm7 Em7 Gmaj7/D Cmaj7 Dsus D/F#

ly time will tell us so, and love may grow, for all

(Keyboard)

45 G D/G C/G D/G

we know.

49 G D/G C/G D/G

53 G G/F# Em A/C# C6

Love, look at the two of us, strang - ers

58 Cm6 G/B G D/F# Em Em/D

in man-y ways. Let's take a life - time

63 A7/C# Dmaj7 Gmaj7 Cmaj7

to say, "I knew you well," for on - ly time

68 Bm7 Em D Cmaj7 D D/F#

— will — tell us — so, and love may grow, for all

(Keyboard)

73 G D/G C/G D/G

73 we know.

77 G D/G C/G

77 (Slower)

80 D/G Gsus G

NO SAX

## For All We Know

**M**  
Keyboard

(Keyboard)

5

9 C C/B Am D/F# F 6 F m6

Love, look at the two of us, strangers in man-y

15 C/E C G/B Am Am/G D7/F#

ways. We've got a life - time to share, so much to

21 G maj7 C maj7 F maj7 G sus G C C/B Am Am/G 3

say and as we go from day to day. I'll feel you

27 D7/F# F 6 F m6 C/E C G/B

close to me, But time a - lone will tell.

2

33 Am Am/G D7/F# Gmaj7 Cmaj7

Let's take a life time to say, "I knew you well," for on -

39 Fmaj7 Em7 Am7 Cmaj7/G Fmaj7 Gsus G/B

ly time will tell us so, and love may grow, for all

(Keyboard)

45 C G/C F/C G/C

we know.

49 C G/C F/C G/C

53 C C/B Am D/F# F6

Love, look at the two of us, strang - ers

58 Fm6 C/E C G/B Am Am/G

in man-y ways. Let's take a life - time

63 D7/F# Gmaj7 Cmaj7 Fmaj7

to say, "I knew you well," for on - ly time

68 Em7 Am G F maj7 G G/B

— will — tell us — so, and love may grow, for all

(Keyboard)

73 C G/C F/C G/C

we know.

77 C G/C F/C

(Slower)

80 G/C Csus

## VOCAL DUET

## Baby, It's Cold Outside

Keyboard

2  
16

So, My real - ly, I'd bet - ter  
maid - en aunt's mind is

Lis - ten to the fire - place roar.  
Waves up - on a trop - i - cal shore.

18  
G<sup>b</sup> B<sup>b</sup>m7 E<sup>b</sup>m7

scur - ry. vi - cious. Well, Well, may - be just a half a drink more.  
may - be just a cig - a - rette more.

Beau - ti - ful, please don't hur - ry.  
Ooo, your lips are de - li - cious.

20  
A<sup>b</sup>7 D<sup>b</sup>

The neigh-bors might think, Say,  
I've got to get home. Say,

Put some rec-ords on while I pour.  
Nev - er such a bliz-zard be - fore. But ba-by, it's bad out there,  
But ba-by, you'll freeze out there.

23  
E<sup>b</sup>m7 A<sup>b</sup>7 D<sup>b</sup>

what's in this drink? wish I knew how  
lend me a comb. You've real-ly been grand,

no cabs to be had out there.  
It's up to your knees out there. Your eyes are like  
I thrill when you

26  
E<sup>b</sup>m7

to break the spell. I  
but don't you see? There's

star - light now. I'll take your hat, your hair looks  
touch my hand. How can you do this thing to

29  $G^b$   $E^b m7$

ought - a say, "No, no, no sir." At least I'm gon-na say that I tried.  
bound to be talk to - mor - row. At least there will be plen - ty im-plied.

swell.  
me? Mind if I move in clos - er? —  
Think of my life - long sor - row —

32  $A^b7$   $D^b$   $D^{\circ}7$

I real - ly can't stay, —

What's the sense in hurt - in' my pride. — Bab - y, don't  
if you caught pneu - mon ia and died. Get ov - er that

34 1.  $B^b7$   $E^b m7$   $A^b7$   $D^b$   $A^b7$  3

ah, but it's cold out - side. (Keyboard)

hold out! Ba - by, it's cold — out - side. —

37 2.  $B^b7$   $E^b m7$   $F m7$   $E^b m7/G^b$   $G m7(b5)$   $E^b m7$   $F^{\circ}7$

(Keyboard)

Ah, but it's cold

hold out. Ooo, ba - by it's cold

40  $E^b m7$   $A^b7$   $D^b$  (Keyboard)  $B^b m7$   $A^b7$   $D^b6$

out - side.

out - side. —



# Makin' Whoopee

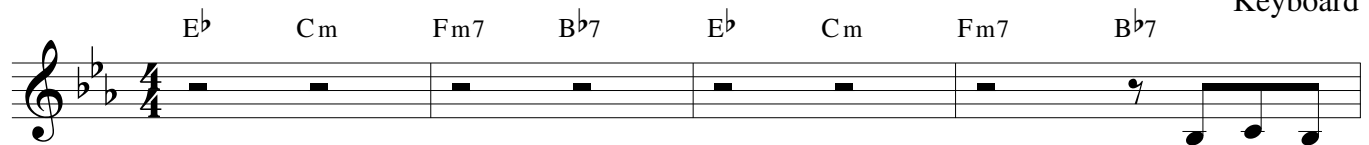
# F

Keyboard

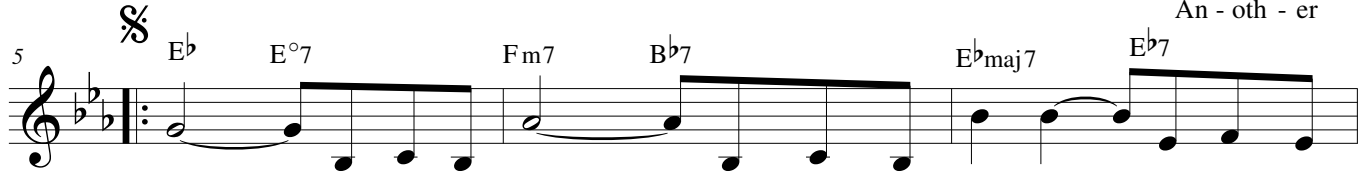
B $\flat$  Gm Cm7 F7 B $\flat$  Gm Cm7 F7  
 An-oth - er  
 5 B $\flat$  B $\circ$ 7 Cm7 F7 B $\flat$  maj7 B $\flat$ 7  
 bride, an - oth - er June, an - oth - er sun - ny hon - ey -  
 shoes, a lot of rice, the groom is ner - vous he ans - wers  
 dishes and ba - by clothes, he's so am - bi - tious, he ev - en  
 8 E $\flat$  maj7 E $\flat$  m6 Dm7 Gm7 D $\flat$  m7 G $\flat$ 7 F7 To Coda  $\oplus$   
 moon, an - oth - er sea - son, an - oth - er rea - son for mak - in'  
 twice. It's real - ly kil - lin' that he's so wil - lin' to make some  
 sews. But don't for - get, folks, that's what you get, folks, for mak - in'  
 11 1. B $\flat$  Gm G $\flat$ 7 F B $\flat$  Gm G $\flat$ 7 F7 2. B $\flat$  E $\flat$ 6 B $\flat$   
 whoop-ee. A lot of whoop-ee.  
 17 Dm7(b5) G7(b9) Cm7 Cm7(b5) F7(b9) B $\flat$  maj7  
 Pic-ture a lit - tle love nest, down where the ros - es cling.  
 21 Dm7(b5) G7(b9) Cm7 Cm7(b5) F7(b9) Dm7 G7 Cm7 F7 D.S. al Coda  
 Picture the same sweet love nest, think what a year will bring. He's wash-ing  
 $\oplus$  Coda  
 25 B $\flat$  Gm G $\flat$ 7 F7 B $\flat$  Gm G $\flat$ 7 F7  
 whoop-ee, for mak-in' whoop-ee, for mak-in'  
 29 B $\flat$  Gm G $\flat$ 7 F7 B $\flat$  Cm7 B maj7(#5) B $\flat$ 6  
 whoop-ee, for mak-in' whoop-ee,

# Makin' Whoopee

**M**  
Keyboard

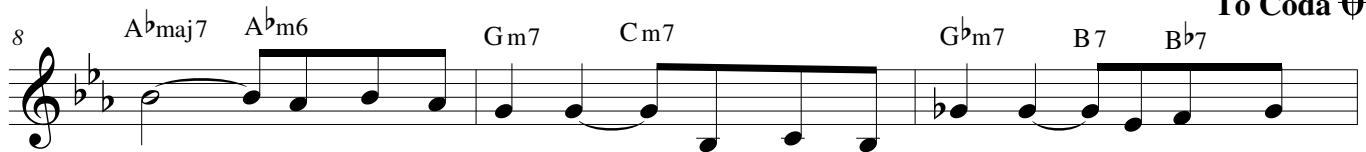


An - oth - er

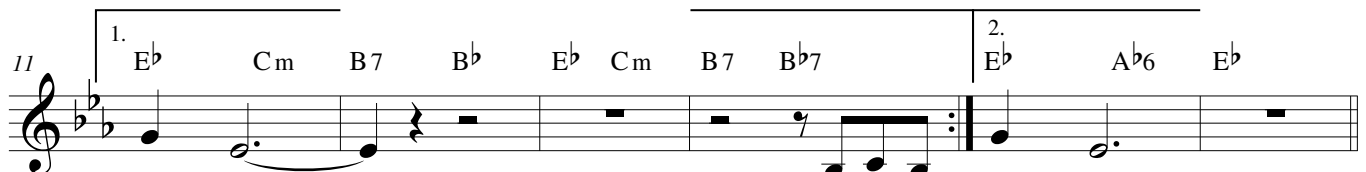


bride, an - oth - er June, an - oth - er sun - ny hon - ey -  
shoes, a lot of rice, the groom is ner - vous he ans - wers  
dishes and ba - by clothes, he's so am - bi - tious, he ev - en

To Coda ⊕



moon, an - oth - er sea - son, an - oth - er rea - son for mak - in'  
twice. It's real - ly kil - lin' that he's so wil - lin' to make some  
sews. But don't for - get, folks, that's what you get, folks, for mak - in'



whoop - ee. A lot of whoop - ee.



Pic - ture a lit - tle love nest, down where the ros - es cling.

D.S. al Coda



Pic - ture the same sweet love nest, think what a year will bring. He's wash - ing

Coda ⊕



whoop - ee, for mak - in' whoop - ee, for mak - in'



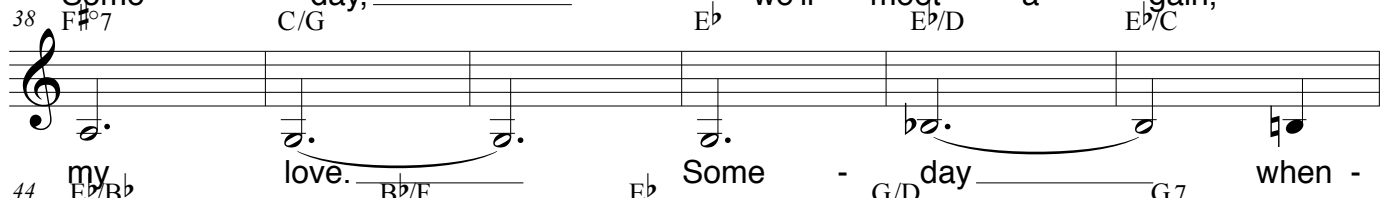
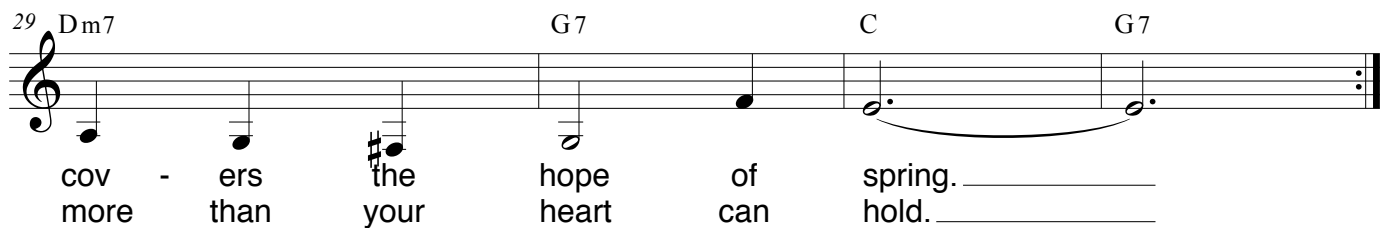
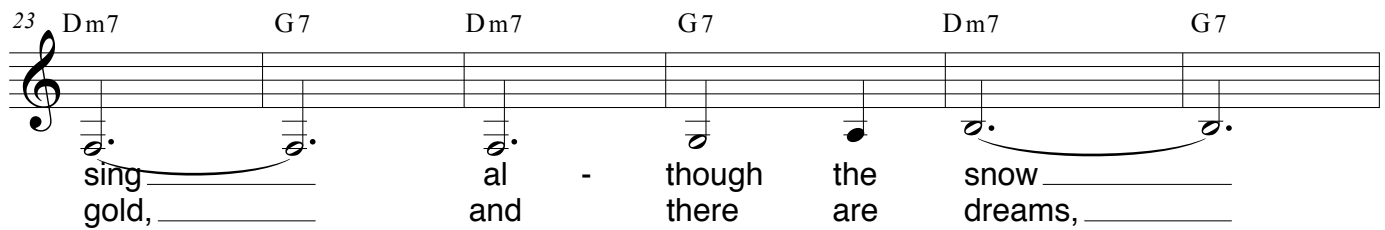
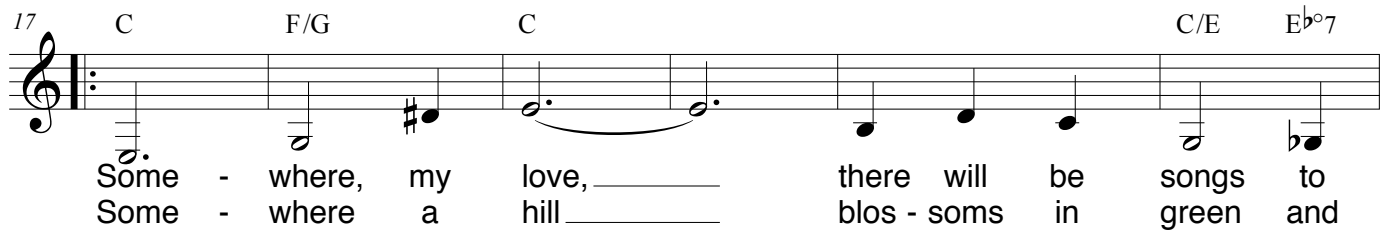
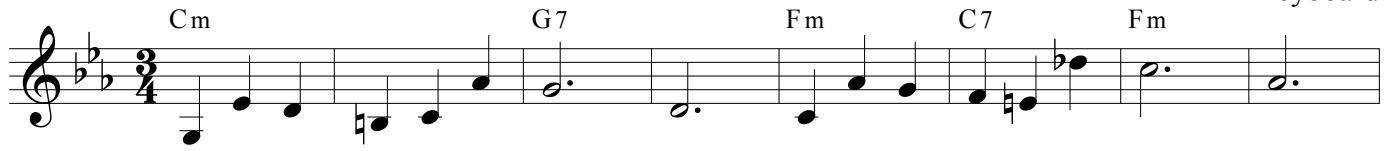
whoop - ee, for mak - in' whoop - ee,

## Somewhere My Love

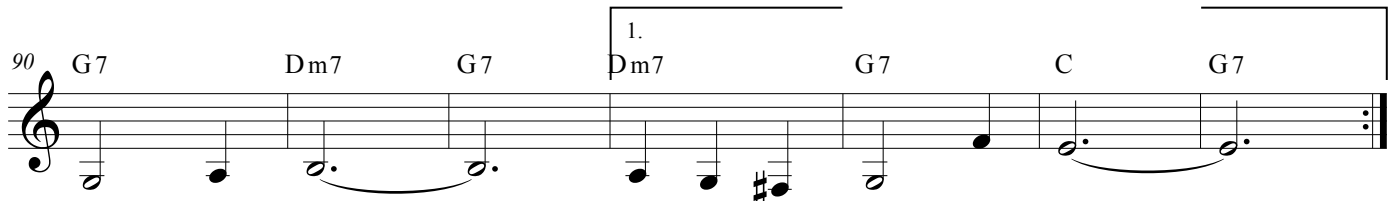
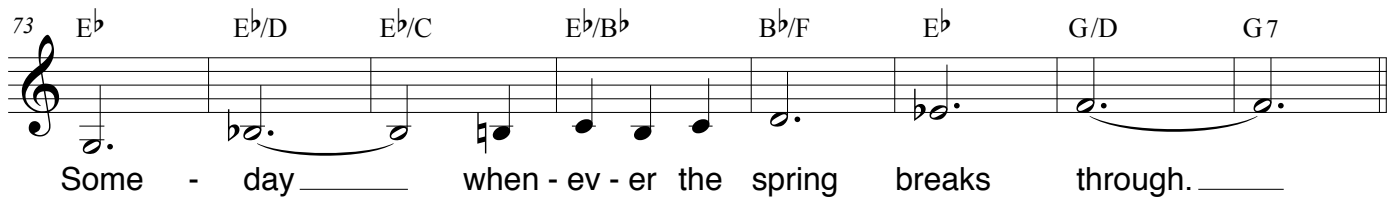
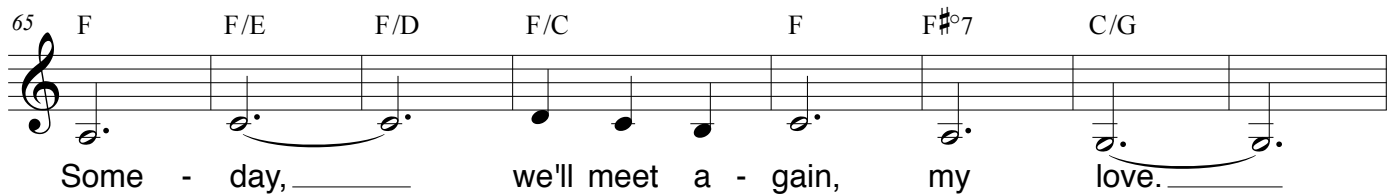
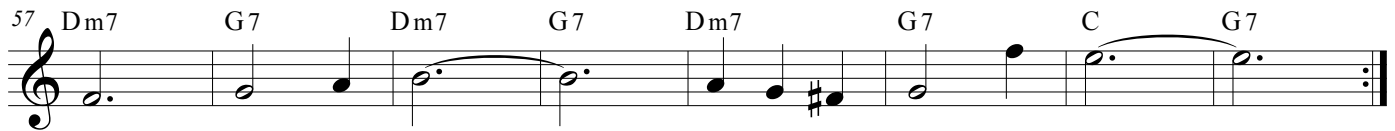
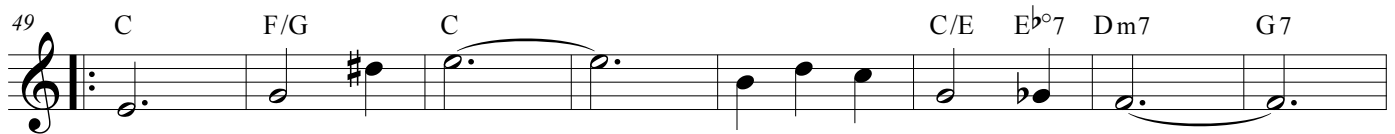
F

(Sax)

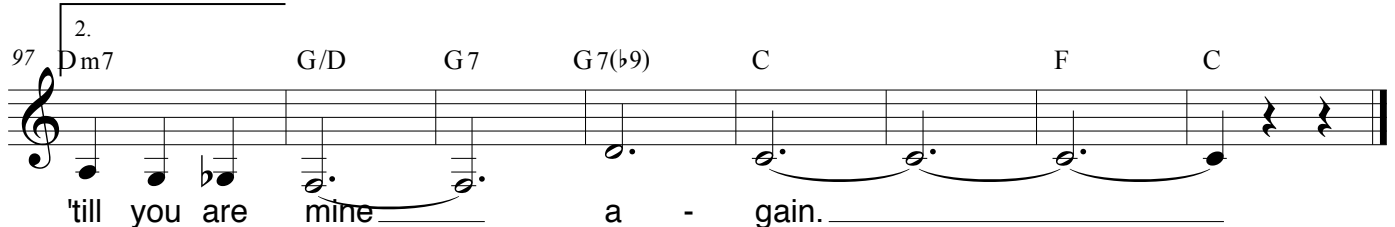
Keyboard



(Sax 1st, Keyboard 2nd)



as speed, the my wind, \_\_\_\_\_ soft as the kiss of snow. \_\_\_\_\_  
love, \_\_\_\_\_



# Somewhere My Love

M

(Keyboard)

Keyboard

9 Fm C7 Bbm F7 Bbm

17 F Bb/C F F/A Ab°7

23 Gm7 C7 Gm7 C7 Gm7 C7

29 Gm7 C7 F C7

33 Bb Bb/A Bb/G Bb/F Bb

38 B°7 F/C Ab Ab/G Ab/F

44 Ab/Eb Eb/Bb Ab C/G C7

Some - where, my love, there will be in songs to  
Some - where a hill, blos - soms be in green and  
sing gold, al - though the are snow dreams,  
cov - ers than the your hope heart of can spring.  
more than your heart can hold.  
Some - day, we'll meet a - gain,  
my love. Some - day when -  
ev - er the spring breaks through.

(Keyboard)

49 F B $\flat$ /C F F/A A $\flat$ 7 Gm7 C7

57 Gm7 C7 Gm7 C7 Gm7 C7 F C7

65 B $\flat$  B $\flat$ /A B $\flat$ /G B $\flat$ /F B $\flat$  B $\circ$ 7 F/C

Some - day, \_\_\_\_\_ we'll meet a - gain, my love. \_\_\_\_\_

73 A $\flat$  A $\flat$ /G A $\flat$ /F A $\flat$ /E $\flat$  E $\flat$ /B $\flat$  A $\flat$  C/G C7

Some - day \_\_\_\_\_ when - ev - er the spring breaks through. \_\_\_\_\_

81 F B $\flat$ /C F F/A A $\flat$ 7 Gm7 C7 Gm7

You'll come to me, \_\_\_\_\_ out of the long a - go, \_\_\_\_\_ warm  
Till then, my sweet, \_\_\_\_\_ think of me now and then. \_\_\_\_\_ God

90 C7 Gm7 C7 1. Gm7 C7 F C7

as speed, the my wind, \_\_\_\_\_ soft as the kiss of snow. \_\_\_\_\_  
love, \_\_\_\_\_

97 2. Gm7 C/G C7 C7(b9) F B $\flat$  F

'till you are mine \_\_\_\_\_ a - gain. \_\_\_\_\_

# My Dreams Are Getting Better All The Time

# F

(Sax) Keyboard

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

5 3 3 3 3 3 3 3

7 3 3 3 3 3 3 3

9 3 3 3 3 3 3 3

11 3 3 3 3 3 3 3

what do you know, he smiled at me in my dreams last night. My

dreams are get - ting bet - ter all the time. And,

what do you know, he looked at me in a dif - f'rent light. . My

dreams are get - ting bet - ter all the time. To

Well,

13  $E\flat 9$   $A\flat 6/E\flat$   $Fm7/C$

think that we were strang - ers a coup-le of nights a - go. And

15  $F7$   $F\sharp^\circ$   $Gm$   $Fm7/A\flat$   $B\flat 7$   $Fm7 B\flat 7$

though it's a dream I nev - er dreamed he'd ev - er say "Hel-lo." — Oh,

17  $E\flat$   $E\flat/G$   $A\flat$   $A^\circ$

may - be to - night I'll hold him tight when the moon-beams shine. My

19 1.  $B\flat 7$   $Fm$   $B\flat 7$   $E\flat$   $Fm7 B\flat 7$

dreams are get - ting bet - ter all the time. — (Sax)

21 2.  $B\flat 7$   $Fm$   $B\flat 7$   $E\flat$   $A^\circ$

dreams are get - ting bet - ter all the time. My

23  $B\flat 7$   $Fm$   $B\flat 7$   $E\flat$   $A^\circ$

dreams are get - ting bet - ter all the time. My

25  $B\flat 7$   $Fm$   $B\flat 7$   $E\flat$   $B\flat 7$   $E\flat$

dreams are get - ting bet - ter all the time.

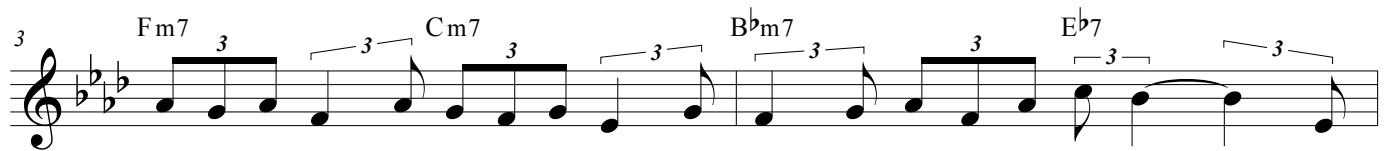
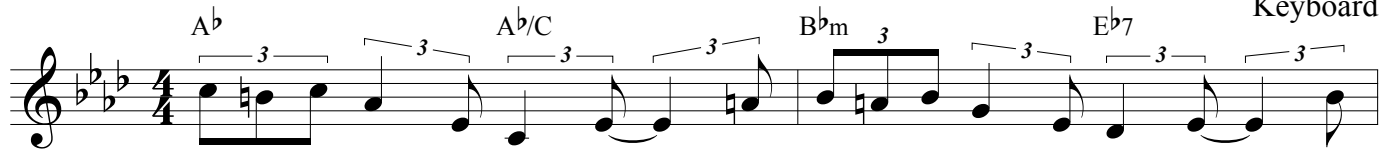


# My Dreams Are Getting Better All The Time

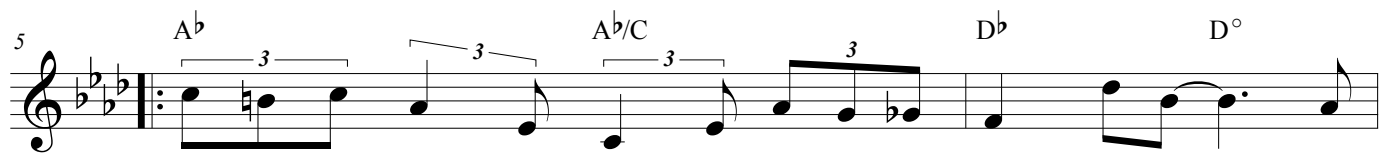
# M

(Keyboard)

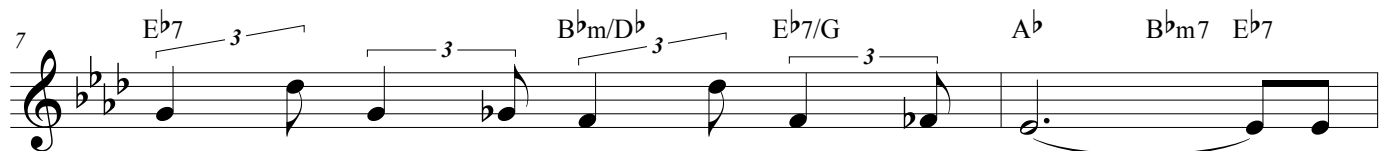
Keyboard



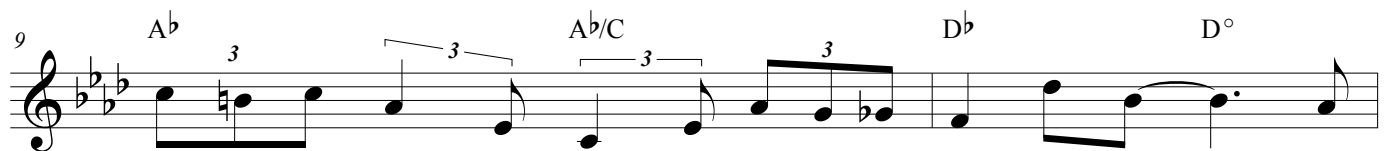
Well,



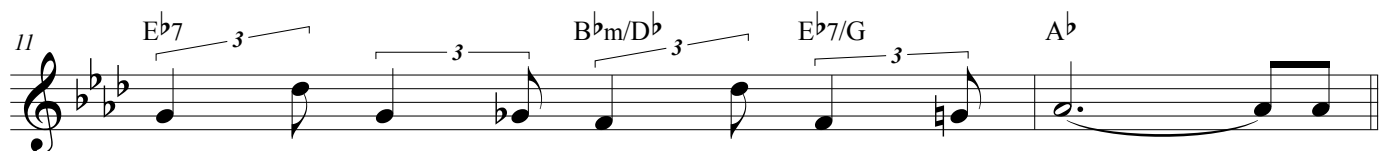
what do you know, she smiled at me in my dreams last night. My



dreams are get - ting bet - ter all the time. And,



what do you know, she looked at me in a dif - f'rent light. My



dreams are get - ting bet - ter all the time. To

13  $A^{\flat}9$   $D^{\flat}6/A^{\flat}$   $B^{\flat}m7/F$

think that we were strang - ers a coup - le of nights a - go. And

15  $B^{\flat}7$   $B^{\circ}$   $Cm$   $B^{\flat}m7/D^{\flat}$   $E^{\flat}7$   $B^{\flat}m7$   $E^{\flat}7$

though it's a dream I nev - er dreamed she'd ev - er say "Hel - lo." — Oh,

17  $A^{\flat}$   $A^{\flat}/C$   $D^{\flat}$   $D^{\circ}$

may - be to - night I'll hold her tight when the moon - beams shine. My

19 1.  $E^{\flat}7$   $B^{\flat}m$   $E^{\flat}7$   $A^{\flat}$   $B^{\flat}m7$   $E^{\flat}7$

dreams are get - ting bet - ter all the time. — (Keyboard)

21 2.  $E^{\flat}7$   $B^{\flat}m$   $E^{\flat}7$   $A^{\flat}$   $D^{\circ}$

dreams are get - ting bet - ter all the time. My

23  $E^{\flat}7$   $B^{\flat}m$   $E^{\flat}7$   $A^{\flat}$   $D^{\circ}$

dreams are get - ting bet - ter all the time. My

25  $E^{\flat}7$   $B^{\flat}m$   $E^{\flat}7$   $A^{\flat}$   $E^{\flat}7$   $A^{\flat}$

dreams are get - ting bet - ter all the time.

# Seventy Six Trombones

# F

Keyboard

(Sax)

C D $\flat$ /B Gm/D /C $\sharp$  C7

Sev-en - ty

5 F A $\flat$  C7/G G $\flat$ 7 C7/G /C

six trom - bones led the big pa - rade, with a hun-dred and  
 six trom - bones caught the morn - ing sun, with a hun-dred and

9 C7 F

ten cor - nets close at hand. They were fol - lowed by  
 ten cor - nets right at be - hind. There were more than a

13 F7 B $\flat$  G7

rows and rows of the fin - est vir - tu - o - sos, the  
 thou - sand reeds spring - ing up like weeds, there were

17 1. C G7 C G7 C7

cream of ev - 'ry fa - mous band. Sev - en - ty

21 2. C7 F

horns of ev - 'ry shape and kind. There were

25 B $\flat$  F7

cop - per bot - tom tym - pa - ni in horse pla - toons,  
 fif - ty mount - ed can - non in the bat - ter - y,

29 A B $\flat$  F7

thun - der-ing, thun - der-ing, all a - long the way.  
 thun - der-ing, thun - der-ing, loud - er than be - fore.

33 B $\flat$  1. F

Dou - ble bell eu - pho - ni - ums and big bas - soon,  
 Clar - i - nets of ev - 'ry size and and

2

37 *C7* *F* *C7* *F7*

each bas - soon \_\_\_\_\_ hav-ing his big fat say. There were

41 *E♭* *A7* *B♭* *F7* *B♭* (Sax)

trum-pet-ers who'd im-pro-vise a full oc-tave high-er than the score.

47 *G7* *C7*

Sev - en - ty

51 *F* *A♭°7* *C7/G* *F#°7* *C7/G* */C*

six trom - bones led at the big pa - rade, when the or - der to  
 six trom - bones at the coun - ter - point, while a hun - dred and

55 *C7* *F*

march rang cor - out nets loud played and the clear. Start - ing off with a  
 ten cor - out nets played and the air. Then I mod - est - ly

59 *F7* *B♭* *G7*

big took bang my bong place on as the Chi - nese gong, by a

63 *C* *G7* *C* *C7*

big bang bong - er at the rear. Sev - en - ty

67 *B♭* *G7* *F/C* *C7*

one and on - ly bass, and I oom pah, oom pah,

71 *Dm7/C* *F7* *C7*

oom pah pahed \_\_\_\_\_ I oom pahed up and down the

75 *F* (Sax) *Gm7* *C7* *F*

square. \_\_\_\_\_

# Seventy Six Trombones

**M**  
Keyboard

(Keyboard)

Sev-en - ty

six trom - bones led the big pa - rate, with a hun-dred and  
six trom - bones caught the morn - ing sun, with a hun-dred and

ten cor - nets close at hand. They were fol - lowed by  
ten cor - nets right be - hind. There were more than a

rows and rows of the fin - est vir - tu - o - sos, the  
thou - sand reeds spring - ing up like weeds, there were

cream of ev - 'ry fa - mous band. Sev - en - ty

horns of ev - 'ry shape and kind. There were

cop - per bot - tom tym - pa - ni in horse pla - toons,  
fif - ty mount - ed can - non in the bat - ter - y,

thun - der-ing, thun - der-ing, all a - long the way.  
thun - der-ing, thun - der-ing, loud - er than be - fore.

Dou - ble bell eu - pho - ni - ums and big bas - soon,\_\_\_\_\_  
Clar - i - nets of ev - 'ry size and

2014.04.07

2

37 each bas - soon \_\_\_\_\_ hav-ing his big fat say. There were

41 trum-pet-ers who'd im-pro-vise a full oc-tave high-er than the score.

47 Sev - en - ty

51 six trom - bones led at the coun - ter - point, \_\_\_\_\_ when the or - der to  
six trom - bones led at the coun - ter - point, \_\_\_\_\_ while a hun-dred and

55 march rang cor - out nets loud played and the clear. \_\_\_\_\_ Start - ing off with a  
ten cor - out nets loud played and the air. \_\_\_\_\_ Then I mod - est - ly

59 big took bang my bong place on as a the Chi - nese gong, by a

63 big bang bong - er at the rear. \_\_\_\_\_ Sev - en - ty

67 one and on - ly bass, and I oom pah, oom pah,

71 oom pah pahed \_\_\_\_\_ I oom pahed up and down the

75 square. \_\_\_\_\_