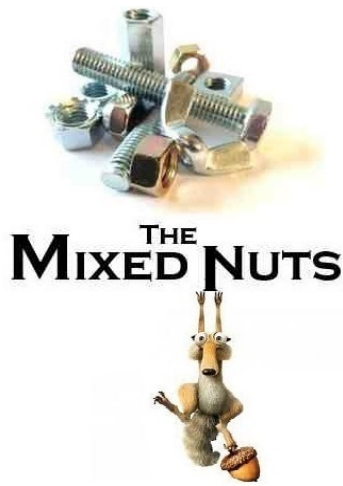


## Set KA\_New\_Years\_Eve

Last revised: 2023.12.23

KA\_New\_Years\_Eve01-Come Fly With Me(KVF).2023.12.23.pdf  
KA\_New\_Years\_Eve02-Fly Me To The Moon(KVF).2023.12.23.pdf  
KA\_New\_Years\_Eve03-Besame Mucho(KVF).2023.12.23.pdf  
KA\_New\_Years\_Eve05-Pennsylvania 6-5000(K).2023.12.23.pdf  
KA\_New\_Years\_Eve06-Cheek To Cheek(KVF).2023.12.23.pdf  
KA\_New\_Years\_Eve07-Sway(KVM).2023.12.23.pdf  
KA\_New\_Years\_Eve08-Tennessee Waltz(KVF).2023.12.23.pdf  
KA\_New\_Years\_Eve09-On The Street Where You Live(KVF).2023.12.23.pdf  
KA\_New\_Years\_Eve09-ZZ Ive Got You Under My Skin(KVF).2023.12.23.pdf  
KA\_New\_Years\_Eve10-It Had To Be You(KVF).2023.12.23.pdf  
KA\_New\_Years\_Eve11-What A Wonderful World(K).2023.12.23.pdf  
KA\_New\_Years\_Eve12-Tequila(K).2023.12.23.pdf  
KA\_New\_Years\_Eve13-Way You Look Tonight The(KVF).2023.12.23.pdf  
KA\_New\_Years\_Eve14-Somewhere Over The Rainbow(KVF).2023.12.23.pdf  
KA\_New\_Years\_Eve15-Auld Lang Syne(KV).2023.12.23.pdf



## Set KA\_New\_Years\_Eve

Last revised: 2023.12.29

KA\_New\_Years\_Eve01-Come Fly With Me(KVF).2023.12.23.pdf

KA\_New\_Years\_Eve02-Fly Me To The Moon(KVF).2023.12.23.pdf

KA\_New\_Years\_Eve03-Besame Mucho(KVF).2023.12.23.pdf

KA\_New\_Years\_Eve04-What Are You Doing New Years Eve (Concert) (Female Low Vocal).2023.12.29.pdf

KA\_New\_Years\_Eve05-Pennsylvania 6-5000(K).2023.12.23.pdf

KA\_New\_Years\_Eve06-Cheek To Cheek(KVF).2023.12.23.pdf

KA\_New\_Years\_Eve07-Sway(KVF).2023.12.23.pdf

KA\_New\_Years\_Eve07-Sway(KVM).2023.12.23.pdf

KA\_New\_Years\_Eve08-Tennessee Waltz(KVF).2023.12.23.pdf

KA\_New\_Years\_Eve09-On The Street Where You Live(KVF).2023.12.23.pdf

KA\_New\_Years\_Eve09-ZZ Ive Got You Under My Skin(KVF).2023.12.23.pdf

KA\_New\_Years\_Eve10-It Had To Be You(KVF).2023.12.23.pdf

KA\_New\_Years\_Eve11-What A Wonderful World(K).2023.12.23.pdf

KA\_New\_Years\_Eve12-Tequila(K).2023.12.23.pdf

KA\_New\_Years\_Eve13-Way You Look Tonight The(KVF).2023.12.23.pdf

KA\_New\_Years\_Eve14-Somewhere Over The Rainbow(KV).2023.12.23.pdf

KA\_New\_Years\_Eve14-Somewhere Over The Rainbow(KVF).2023.12.23.pdf

KA\_New\_Years\_Eve15-Auld Lang Syne(KV).2023.12.23.pdf

# Come Fly With Me

# F

(Sax)

Keyboard

FMaj7 D m7 G m7 C7 FMaj7 D m7 G m7 C7  
 Come  
 5 FMaj7 F 6 A m7 A<sup>b</sup>7 G m7 C7  
 fly with me, let's fly, let's fly a - way. If  
 fly a - way, let's float down to Pe - ru. In  
 9 FMaj7 F 6 C m7 F7 B<sup>b</sup>Maj7 E<sup>b</sup>7  
 you can use some ex - o - tic booze, there's a bar in far Bom-Bay. Come  
 Lla - ma - land, there's a one-man band, and he'll toot his flute for you. Come  
 13 FMaj7 F 6 B<sup>b</sup>7 A7 D7 G7 C7  
 on and fly with me, let's fly a - way. Come  
 fly with me let's take  
 17 2. B<sup>b</sup>7 C7sus4 F 6 B<sup>b</sup>7 F 6  
 off in the blue. Once I get you  
 20 D<sup>b</sup>Maj7 D<sup>b</sup>6 G<sup>b</sup>Maj7 E<sup>b</sup>m7  
 up there where the air is rar - i - tied,  
 24 A<sup>b</sup>7 D<sup>b</sup>6 E<sup>b</sup>m7 A<sup>b</sup>7sus4  
 we'll just glide star - ry - eyed. Once I get you  
 28 D<sup>b</sup>Maj7 D<sup>b</sup>6 C Maj7 A m7  
 up there, I'll be hold - ing you so near,

36 F Maj7 F 6 A m7 A<sup>b</sup>7 G m7 C7

Weath - er wise it's such a love - ly day. Just

40 F Maj7 F 6 C m7 F7 B<sup>b</sup>Maj7 E<sup>b</sup>7

say the words and we'll beat the birds down to A - ca-pul-co Bay. It's


Detailed description: This image shows a musical score for a vocal line. The staff is in treble clef with a key signature of one flat (B-flat). The tempo is marked '40'. Above the staff, the following chords are indicated: F Maj7, F 6, C m7, F7, B<sup>b</sup>Maj7, and E<sup>b</sup>7. The melody consists of eighth and quarter notes, with some beamed eighth notes. The lyrics 'say the words and we'll beat the birds down to A - ca-pul-co Bay. It's' are written below the staff, aligned with the notes. The final note is a quarter note on a B-flat, followed by a double bar line.

44 F Maj7 F 6 B $\flat$ 7 A m7( $\flat$ 5) E $\flat$ 7 D7 Am9#11 *To Coda*  $\text{\textcircled{C}}$



per - fect for a fly - ing hon - ey moon, O yeah! Come

48 G7 G m7 C7 F A m C9 (Sax)  
D.S. al Coda



fly with me. Pack up. Let's fly a - way.

52 *Coda*  
G m7 B $\flat$  m7 G m7

fly with me, \_\_\_\_\_ come fly with me, \_\_\_\_\_ come fly with me, \_\_\_\_\_

[illegible]

# Fly Me To The Moon

# F

Keyboard

(Keyboard &amp; Bass Only - Freely)

A<sup>b</sup> Cm Fm9 Cm7 D<sup>b</sup>maj7 B<sup>b</sup>m7 E<sup>b</sup>7  
 Po-ets

6 A<sup>b</sup> Fm A<sup>b</sup> Fm A<sup>b</sup> Fm E<sup>b</sup> B<sup>b</sup>m B<sup>b</sup>m(maj7)  
 of-ten use man-y words to say a sim-ple thing. It takes thought and

11 B<sup>b</sup>m7/A<sup>b</sup> B<sup>b</sup>m6 B<sup>b</sup>m7/A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> D<sup>b</sup> 3 D<sup>o</sup> 3  
 time and rhyme to make a po-em sing. With mu-sic and words I've been

15 A<sup>b</sup>/E<sup>b</sup> D<sup>b</sup> 3 B<sup>b</sup>m7 3 Cm C<sup>o</sup> 3  
 play-ing; \_\_\_\_\_ for you I have writ-ten a song. \_\_\_\_\_ To be

18 B<sup>b</sup>m7 3 E<sup>b</sup>7 3 A<sup>b</sup> Fm D<sup>b</sup>6 3 B<sup>b</sup>m7 3 C C7  
 sure that you know what I'm say-ing, I'll trans-late as I go a-long.

(In Rhythm)  
 22 F m7 B<sup>b</sup>m7 3 E<sup>b</sup>7  
 Fly me to the moon \_\_\_\_\_ and let me play a-mong the stars.

25 A<sup>b</sup>Maj7 A<sup>b</sup>7 D<sup>b</sup>Maj7 G m7(b5)  
 Let me see what spring- is like \_\_\_\_\_ on

28 C7(b9) F m7 F7 B<sup>b</sup>m7  
 Jup - i - ter and Mars. \_\_\_\_\_ In oth - er words, \_\_\_\_\_

2

31  $E\flat 7$   $A\flat \text{Maj} 7$   $C \text{m} 7$   $F 7$   $B\flat \text{m} 7$   
 — hold my hand. — in oth - er words, —

35  $E\flat 7$   $A\flat \text{Maj} 7$   $G \text{m} 7(\flat 5)$   $C 7$   
 — ba - by, kiss me. —

38  $F \text{m} 7$   $B\flat \text{m} 7$   $E\flat 7$   
 Fill my heart with song — and let me sing for - ev - er more.

41  $A\flat \text{Maj} 7$   $A\flat 7$   $D\flat \text{Maj} 7$   $G \text{m} 7(\flat 5)$   
 — You are all I long — for, all I

44  $C 7(\flat 9)$   $F \text{m} 7$   $F 7$   $B\flat \text{m} 7$   
 wor - ship and a - dore. — in oth - er words, —

47  $E\flat 7$   $C \text{m} 7$   $F 7$   
 — please be true. — In

50  $B\flat \text{m} 7$   $E\flat 7$   $A\flat 6$   $G \text{m} 7(\flat 5)$   $C 7$   
 oth - er words, — I love you. —

54  $C \text{m} 7$   $F 7$   $B\flat \text{m} 7$   $/B\flat$   $/A\flat$   $G\flat/D\flat$   $E\flat 7$   
 true. — In oth - er words, — I love

60  $A\flat$   $A \text{maj} 7$   $B\flat \text{m} 7$   $/E\flat$   $A\flat 6$   
 you. —

# Besame Mucho

# F

Keyboard

(Sax)

A m D m A m E7

5 A m E7 A m E7

9 A m6 D m6

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

12 A7(b9) D m6 E7(b9)

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

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

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

19 D m6 A m A m/G

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

22 F7 E7 A m6

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

25 D m6 A m6  
This joy is some - thing new, my arms en - fold - ing you,  
Quier - o ten - er - te muy cer - ca mir - ar - me tus

27 E7 A m6 A7(b9) D m6  
nev - er knew this thrill be - fore. Who ev - er thought I'd be  
o - jos ver - te jun - to - mi. Pien - sa que tal ves ma -

30 A m6 B7 F7 E7  
hold - ing you close to me, whis - p'ring, "It's you I a - dore."  
na - na yo es - ta re - le - jos "Muy le - jos de ti."

33 A m6 D m6  
Dear - est one, if you would leave me,  
Bes - a - me, bes - a - me mu - cho.

36 A7(b9) D m6 E7(b9)  
each lit - tle dream would take wing and my life would be  
Co - mo si fuer - a esta noch - e la ul - ti - ma

39 A m6 B m7 E7 A7 G/B A7/C# A7(b9)  
through. Bes - a - me, bes - a me  
vez.

43 D m6 A m A m/G  
mu - cho. Love me for - ev - er and  
Que ten - go mied - do per -

46 F7 E7 A m6 E7  
make all my dreams come true.  
der - te, per - der - te des - pues.

49 A m A m/G F7 E7 A m6  
Love me for - ev - er and make all my dreams come true.  
Que ten - go mied - do per - der - te, per - derte des - pues.

C (Female Low Vocal)

## What Are You Doing New Year's Eve?

FRANK LOESSER

♩ = 69

The Orioles single (1949 Billboard No. 9) Ella Fitzgerald (1960) Norah Jones (2021)

1-2

When the bells all ring, \_\_\_\_\_ and the horns all blow, \_\_\_\_\_ and the

cou - ples we know \_\_\_\_\_ are fond - ly kiss - ing. \_\_\_\_\_ Will I

be with you, or will I be a - mong \_\_\_\_\_ the miss - ing?

1. May - be it's much too ear - ly in the game, ah, but I thought I'd  
2. Won - der whose arms will hold you good and tight, \_\_\_\_\_ when it's ex - act - ly

ask you just the same: \_\_\_\_\_ What are you do - ing New Year's,  
twelve 'o - clock that night, \_\_\_\_\_ we - com - ing in the New Year's, \_\_\_\_\_

New Year's Eve? New Year's Eve?

May - be I'm cra - zy to sup - pose, I'd ev - er be the one you chose,

out of a thou - sand in - vi - ta - tions you'll re - ceive.

Bb

## What Are You Doing New Year's Eve? 2-2

31 *C* *Bb7*  
3. Ah, but in case I stand on lit - tle chance,

33 *C* *F* *F-*  
here comes the jack - pot ques - tion in ad - vance:

35 *C* *A-7* *D7* *G9* *D-9* *C*  
*Solo* What are you do - ing New Year's, New Year's Eve?

39 *C* *Bb7* *C* *F* *F-* *C* *A-7* *D7* *G7* *C* *Db9*

47 *E-* *A7* *C- F9* *E-*  
May - be I'm cra - zy to sup - pose, I'd ev - er be the

50 *F-7(b5)* *F9* *E-* *C#-7(b5)* *CΔ7* *A9*  
one you chose, out of a thou - sand in - vi - ta - tions

53 *D7* *D9* *G7* *C#o* *G7* *C*  
you'll re - - ceive. Ah, but in case I

56 *Bb7* *C* *F* *F-*  
stand on lit - tle chance, here comes the jack - pot ques - tion in ad - vance:

59 *C* *A-7* *D7* *G9* *D-9* *G7(b9)* *C*  
What are you do - ing New Year's, New Year's Eve?

# Pennsylvania 6-5000

Keyboard

Chords:  $A\flat m6$   $E\flat 7$   $D 7$   $E\flat 7$

Chords:  $A\flat$   $A\flat/C$   $D\flat$   $D^\circ$   $E\flat$   $D\flat$   $C m7$   $E\flat 7/B\flat$

Chords:  $A\flat$   $D\flat 9$   $A\flat$   $A^\circ 7$   $B\flat m7$

Chords:  $E\flat 7$  N.C.

1. 2.

Penn-syl-van-ia 6 5 Thou-sand! 6 5 Thou-sand \_\_\_\_\_

Chords:  $C 7$   $F m6$   $C 7$   $F m6$

Chords:  $B\flat 7$   $E\flat Maj 7$   $C 9$   $F 7$   $B\flat 7$   $E\flat 7$

Chords:  $A\flat$   $D\flat 9$   $A\flat$   $A^\circ 7$

Chords:  $B\flat m7$   $E\flat 7$  N.C.

Penn-syl-van-ia 6 5 Thou-sand!

2

## (Instrumental Adlib)

34  $A^b$   $D^b9$   $A^b$   $F7/A^b$

38  $B^bm7$   $E^b7$   $A^b$   $A^b/C$  1.  $D^b$   $E^b7$  2.  $A^b$

43  $A^b$   $D^b9$   $A^b$   $A^{\circ7}$

47  $B^bm7$   $E^b7$

Penn-syl-van-ia 6 5 0 0 0

51  $E^b7$   $A^b$   $A^b/C$   $D^b$   $E^b7$

54  $A^b$   $D^b9$   $A^b$   $A^{\circ7}$

58  $B^bm7$   $E^b7$   $A^b$   $A^b/C$   $D^b$   $E^b7$

62  $E^b7$   $A^b$

# Cheek To Cheek

# F

Keyboard

(Sax) G m7 C7 G m7 C7

(Sax) 5 F 6 D m7 G m7 C7 F 6 D m7 G m7 C7

Heav - en, \_\_\_\_\_ I'm in Heav - en, \_\_\_\_\_ and my  
Heav - en, \_\_\_\_\_ I'm in Heav - en, \_\_\_\_\_ and the

9 F 6 C7/G G#°7 A m7 Eb7(b5) D7 Db7(b5)

heart beats so that I can hard - ly speak; \_\_\_\_\_ and I  
cares that hang a - round me thro' the week \_\_\_\_\_ seem to

13 C7 G m7 C7 C7/Bb A7 D7

seem to find the hap - pi - ness I seek \_\_\_\_\_ when we're  
van - ish like a gamb - ler's luck - y streak \_\_\_\_\_ when we're

17 G m7 C7

1	2.
F 6 D m7 G m7 C7	F 6BbMaj7A m7 D7(b9)

out to-gether danc - ing cheek to cheek \_\_\_\_\_ Oh! I  
out to-gether danc - ing cheek to cheek. \_\_\_\_\_

23 G m7 C7 F 6 D7(b9) G m7 C7 F 6 D7(b9)

love to climb a moun - tain and to reach the high-est peak, \_\_\_\_\_ but it  
love to go out fish - ing in a riv - er or a creek, \_\_\_\_\_ but I

27 G m7 C7 F 6 D7(b9) G m7 C7

1	2.
F 6 D7(b9)	F 6

does-n't thrill me half as much as danc-ing cheek to cheek. \_\_\_\_\_ Oh! I  
don't en-joy it half as much as danc-ing cheek to cheek. \_\_\_\_\_

32 F m7 F m7/E b3 D b7

Dance with me, \_\_\_\_\_ I want my arm a-bout you. \_\_\_\_\_ The

36 C7 C7/B b F 6/A D m7 G7 C7

charm a-bout you \_\_\_\_\_ will car - ry me through \_\_\_\_\_ to

40 F 6 D m7 G m7 C7 F 6 D m7 G m7 C7

Heav - en, \_\_\_\_\_ I'm in Heav - en \_\_\_\_\_ and my

44 F 6 C7/G G # °7 A m7 E b7(b5) D7 D b7(b5)

heart beats so that I can hard - ly speak; \_\_\_\_\_ and I

48 C7 G m7 C7 C7/B b A7 D7

seem to find the hap - pi - ness I seek \_\_\_\_\_ when we're

52 G m7 C7 A m7 D7

out to-geth-er danc - ing, when we're out to-geth-er danc - ing, when we're

56 G m7 C7 F 6 G m7 C7

out to-geth-er danc - ing cheek to cheek, \_\_\_\_\_ cheek to cheek,

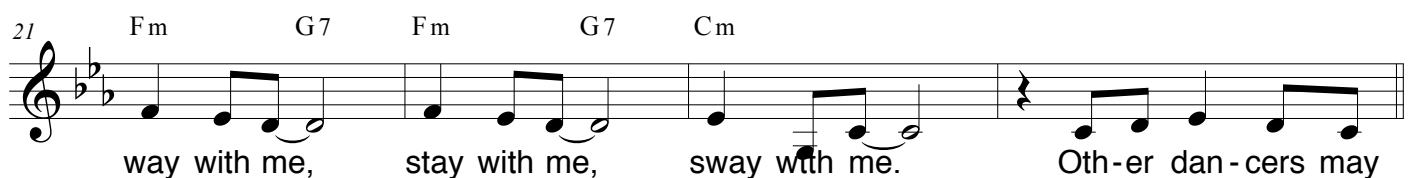
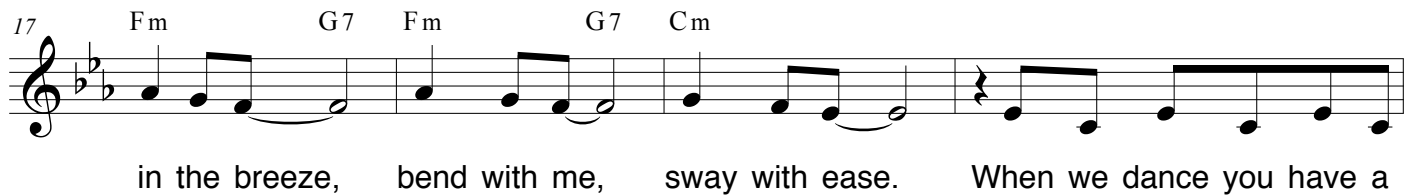
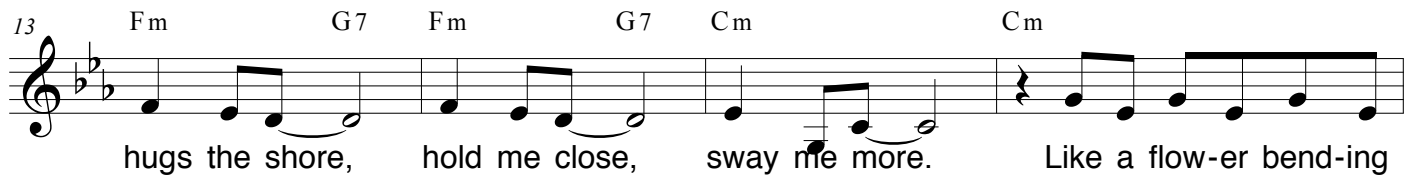
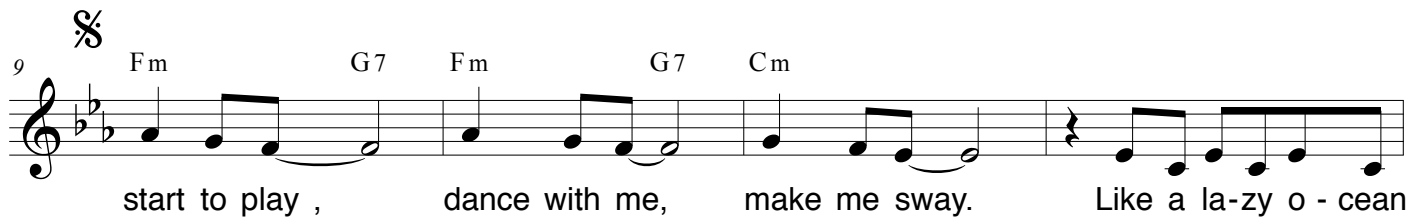
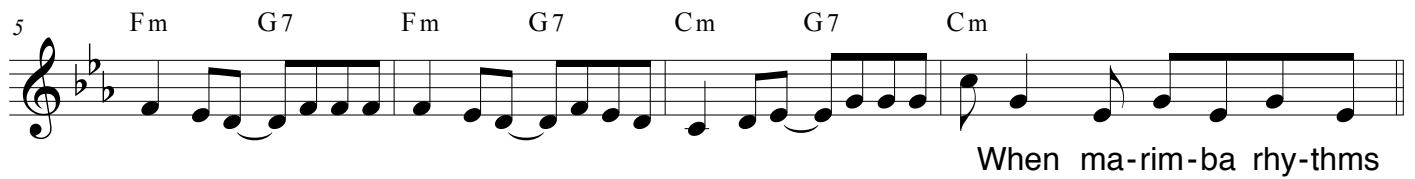
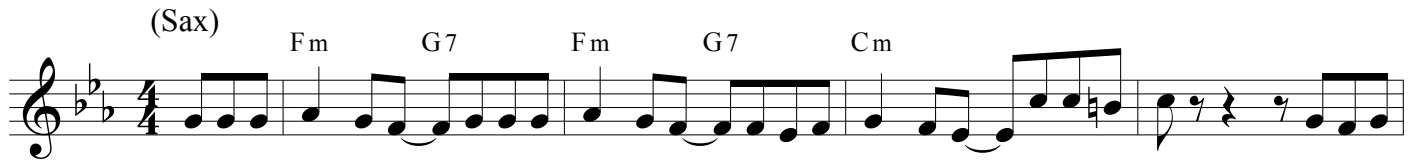
60 F 6 G m7 C7 F 6 G m7 C7 F A °7 G m7 F

\_\_\_\_\_ eight days a week, \_\_\_\_\_ cheek to cheek,

## Sway

**F**

Keyboard



2

25 B<sup>b</sup> E<sup>b</sup>

be on the floor, dear, but my eyes will see on-ly you. On-ly you have that

29 G7 A<sup>b</sup> G N.C.

ma-gic tech-nique, When we sway I go weak. I can hear the sounds of

33 Fm G7 Fm G7 Cm

vi - o - lins long be-fore it be-gins. Make me thrill as on - ly

37 Fm G7 Fm G7 Cm To Coda D.S. al Coda

you know how, sway me smooth, sway me now. (Sax)

41 Cm Fm G7

sway me now. \_\_\_\_\_ you know how, \_\_\_\_\_

44 Fm G7 Cm (Sax)

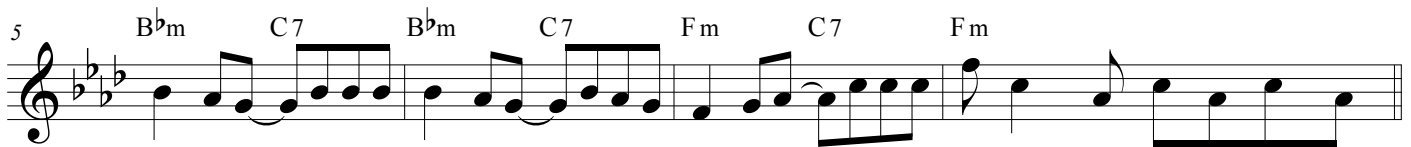
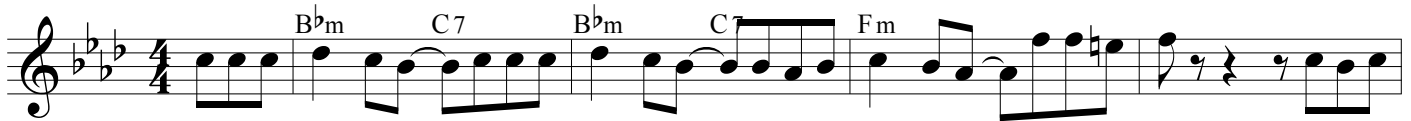
sway me smooth, sway me now. \_\_\_\_\_

48 (Keyboard)

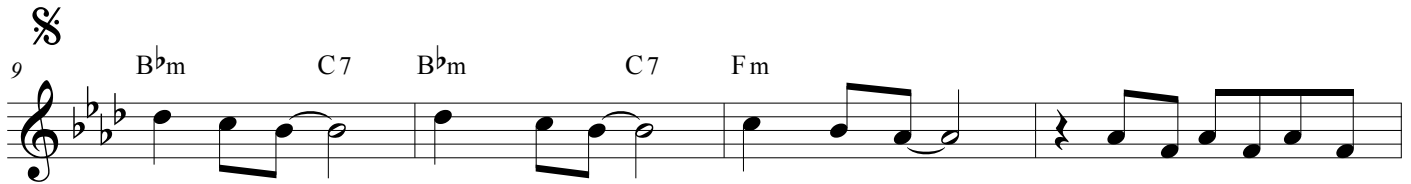
# Sway

**M**  
Keyboard

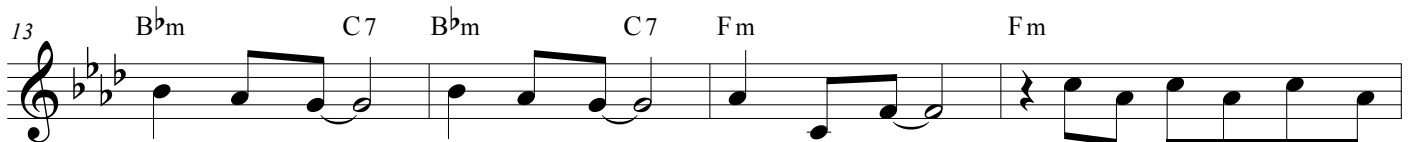
(Keyboard)



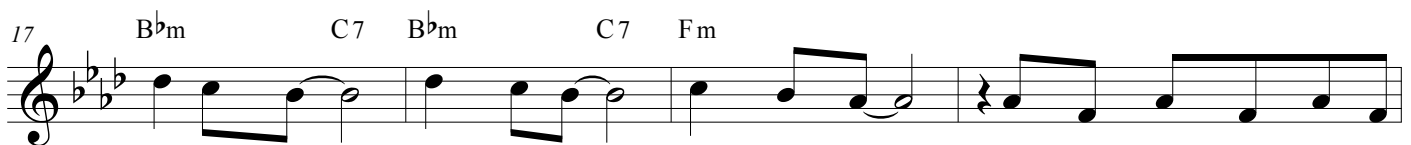
When ma-rim-ba rhy-thms



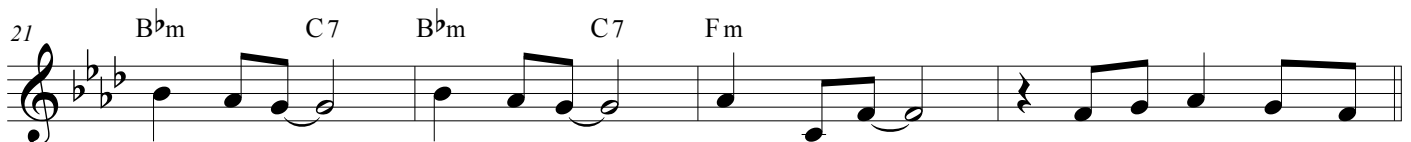
start to play dance with me, make me sway. Like a la-zy o-cean



hugs the shore, hold me close, sway me more. Like a flow-er bend-ing



in the breeze, bend with me, sway with ease. When we dance you have a



way with me, stay with me, sway wtht me. Oth-er dan-cers may

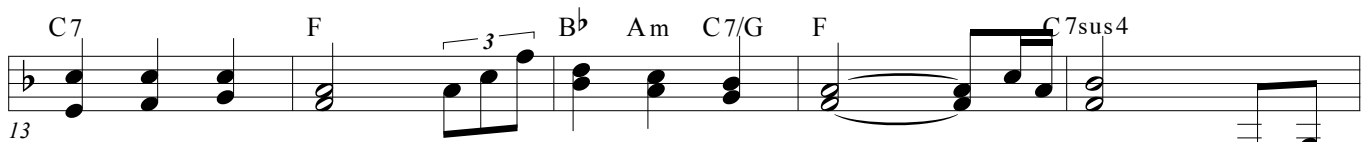
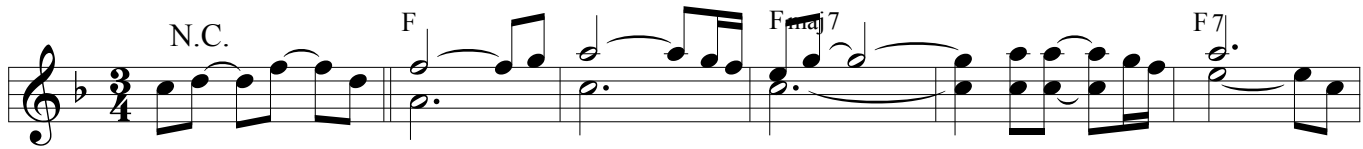


# Tennessee Waltz

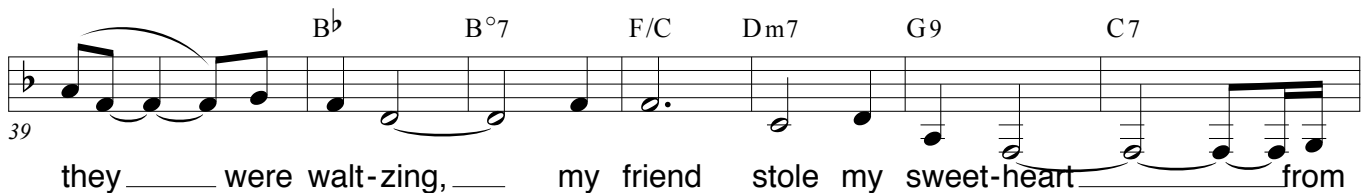
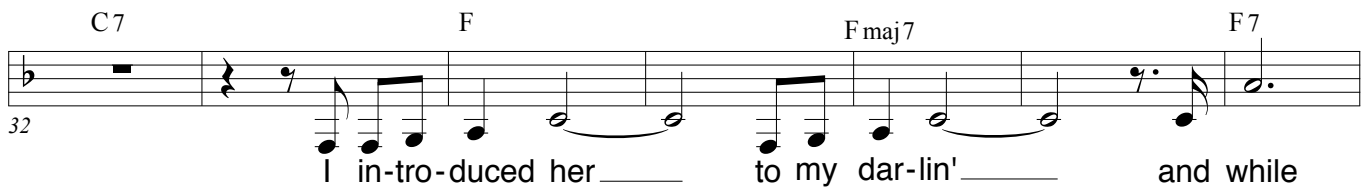
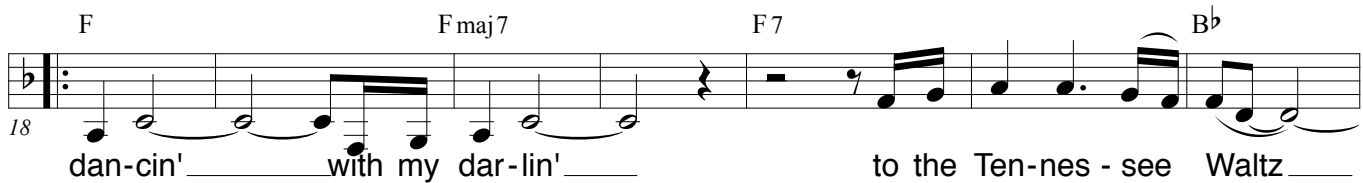
# F

(Keyboard Intro)

Keyboard



I was



2

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

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

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

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

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

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

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

# On The Street Where You Live

# F

(Sax)      Gm9      G°      C7      F      /C      Keyboard

F      /C      F      /C      F      N.C.

4      I      have

7      F6      C7sus4      C7      F6      C7

of - ten      walked      down this      street be - fore,      but the  
li - lac      trees      in the      heart of      town?      Can you

11      F maj7      F°7      Gm7      C7

pave-ment      al - ways      stayed be - neath      my      feet be - fore.      All at  
hear a      lark in      an - y      oth - er      part of      town?      Does en -

15      Gm7      Bbm6      Am7      Dm7

once am      I      sev - 'ral      stor - ies      high,      know - ing  
chant-ment      pour      out of      ev - 'ry      door?      No, It's

19      G7      C9      F6      F#°7      Gm7      C7sus4

I'm      on on      the the      street      where you      live.      Are there

23      C9      F6      Gm7      G#°7      F/A

street      where      you      live.      And

A7 Bm7 C°7 A7/C# Bb6  
 26 oh, \_\_\_\_\_ the tow - er - ing feel - ing, \_\_\_\_\_ just to  
 Bbm6 B°7 F F/E F/Eb F/D  
 30 know \_\_\_\_\_ some - how you are near. \_\_\_\_\_ The  
 Db7 F/C Bm7(b5) E7sus4 E7  
 34 ov - er pow - er - ing feel - ing \_\_\_\_\_ that an - y  
 Amaj7 A6 D7 Gm7 C9  
 38 sec - ond you may sud - den - ly ap - pear! \_\_\_\_\_ Peo - ple  
 F6 C7sus4 C7 F6 C7  
 42 stop and stare. \_\_\_\_\_ They don't both - er me, \_\_\_\_\_ for there's  
 Fmaj7 F°7 Gm7 C7  
 46 no - where else on earth that I would rath - er be. \_\_\_\_\_ Let the  
 Gm7 Bbm6 Am7 Dm7  
 50 time go by, \_\_\_\_\_ I won't care if I \_\_\_\_\_ can be  
 G7 To Coda C9 F Gm7 C7 D.S. al Coda  
 54 here on the street where you live. \_\_\_\_\_ (Sax)  
 Coda C9 F6 Db6 F6  
 58 street where you live. \_\_\_\_\_

# I've Got You Under My Skin

# F

Keyboard

Cm B $\flat$  A $\flat$  G

I've  
 got you un-der my skin. I've  
 got you deep in the heart of me, so  
 deep in my heart that you're real-ly a part of me. I've  
 got you un-der my skin. I've  
 tried so not to give in. I've  
 said to my-self this af-fair nev-er will go so well. But  
 why should I try to re-sist, when, ba-by, I know so well. I've  
 got you un-der my skin. I'd

Cm7 F7 B $\flat$ Maj 7 Dm7(b5) G7(b9)  
 Cm7 F7 B $\flat$ Maj 7 Gm7  
 Cm7 F7 F7/E $\flat$  Dm7 G7  
 Cm7 F7 B $\flat$ Maj 7 Dm7(b5) G7(b9)  
 Cm7 F7 B $\flat$ Maj 7 Dm7(b5) G7  
 Cm7(b5) F7(b9) A/B $\flat$  B $\flat$ Maj 7  
 Am7 D7 F $\sharp$ /G GMaj 7  
 Cm7 F7 B $\flat$ Maj 7 Dm7(b5) G7

2

37 Cm7 3 3 F7 3 F7/E<sup>b</sup> 3 Dm7 3 3 G7 3 3  
 sac-ri-fice an-y-thing come what might for the sake of hav-ing you near, in spite of a

41 Cm7 3 3 F7 3 F7/E<sup>b</sup> 3 Dm7 3 D<sup>b</sup>7 3 Cm7 F7 3  
 warn-ing voice that comes in the night and re - peats, re-peats in my ear, "Don't you

45 E<sup>m</sup>7(b5) E<sup>b</sup>dim7 Dm7 G7  
 know, lit-tle fool, \_\_\_\_\_ you nev-er can win? \_\_\_\_\_ Use your men-

49 Cm7 F7 B<sup>b</sup> Fm7 B<sup>b</sup>7  
 tal - i - ty! \_\_\_\_\_ Wake up to re - al - i - ty!" \_\_\_\_\_ But each

53 E<sup>b</sup>Maj7 A<sup>b</sup>7 B<sup>b</sup>Maj7 Dm7(b5) G7(b9)  
 time I do, just the thought of you makes me stop be-fore I be-gin. 'Cause I've

57 Cm7 F7(b9) 1 B<sup>b</sup> Dm7 G7 (Sax)  
 got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_

61 2 B<sup>b</sup> Dm7(b5) G7(b9) Cm7 F7(b9) B<sup>b</sup> Dm7(b5) G7(b9)  
 skin. \_\_\_\_\_ I've got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_ I've

67 Cm7 Bmaj7 B<sup>b</sup> Cm7 B9 B<sup>b</sup>Maj9  
 got you \_\_\_\_\_ un-der my skin. \_\_\_\_\_

# It Had To Be You

# F

Keyboard

(Sax)

3

G m7 B $\flat$ Maj7 F m7 B $\flat$ 7

3

Cm7 Dm Cm7/E $\flat$  E $^{\circ}$  F7 N.C.

It had to be you, —

5

B $\flat$  F aug B $\flat$ Maj7 G7

it had to be you. — I wan-dered a - round

9

C7 G m7 C7 G m7 C7

— and fin-al-ly found — the some-bod-y who — could make me be true,

13

Cm7 F7 D7 Gm

— could make me feel blue, — and ev-en be glad,

17

C7 F7 F $^{\circ}$ 7 F7 N.C.

— just to be sad, — think-ing of you. — Some oth-ers I've seen


2

21 B<sup>b</sup> Faug B<sup>b</sup>Maj7 G7



might nev - er be mean, \_\_\_\_\_ might nev - er be cross

25 C7 G m7 C7 G m7 C7 G m



— or try to be boss, — but they would-n't do. — For no-bod-y else

[illegible]

33 F7 C<sup>m</sup> F7

1. B<sup>b</sup> B<sup>b</sup> F7 N.C. (Sax)

— won-der-ful you, — it had to be you. —

[illegible]

VOCAL ONLY

## What A Wonderful World

Keyboard

12/8

F G m F G m7 C7 2

I see

3

F 6 A m7 B $\flat$ Maj7 A m7 G m7 2 F Maj7

trees of green, red ros - es, too. I see them bloom  
skies of blue and clouds of white, the bright bless - ed day,

6

E m7(b5) 2 A7(b9) D m7 D $\flat$ 7

for me and you, and I think to my - self,  
the sac - red night,

8

G m7 C7 3 1. F Maj7 F 6 G m7 C7 2

"What a won - der - ful world." I see

11

2. F 6 B $\flat$ 7 F 6

world." The

13

G m7 C7 F Maj7

col - ors of the rain - bow so pret - ty in the sky are

15

G m7 C7 F Maj7

al - so on the fac - es of the peo - ple pass - ing by. I see

2

17 D m7 A m7 D m7 A m7

friends\_\_\_\_ shak-ing hands\_\_\_\_ say-ing "How\_\_\_\_ do you do."

19 D m7 D7(b9) G m7 F#°7 C7

They're\_\_\_\_ real-ly say-ing,\_\_\_\_ "I love you." I hear

21 F 6 A m7 BbMaj7 A m7 G m7 FMaj7

ba-bies cry, I\_\_\_\_ watch them grow. They'll learn so much more

24 E m7(b5) A7(b9) D m7 Db7 G m7 C7 To Coda

than I'll\_\_\_\_ev-er know, and I think to my-self,\_\_\_\_ "What a won-der-ful

27 F 6 Bb7 F G m7 C7 D.S. al Coda

world."\_\_\_\_ (Keyboard)

29 Coda A 13 A7#5 D9sus4 D7(b9) G m7

world."\_\_\_\_ Yes, I think to my-self,\_\_\_\_

32 C9sus4 C7 F 6 Bb F 6

\_\_\_\_ "What a won-der-ful world."\_\_\_\_

# Tequila

Keyboard

(Keyboard)

(Add Bass)

(Add Drums)

(Sax)

17 F Eb F Eb F Eb F Eb

21 F Eb F Eb F Eb 1. F Eb 2. F

The musical score is written for the song 'Tequila' in 4/4 time, featuring a Keyboard, Bass, Drums, and Saxophone. The score is divided into five systems. The first system (measures 1-6) shows the Keyboard part with a melodic line in the right hand and a bass line in the left hand. The second system (measures 7-12) adds the Drums part. The third system (measures 13-16) adds the Saxophone part. The fourth system (measures 17-20) features a repeat sign and a key signature change to F major (indicated by the 'F' and 'Eb' notes). The fifth system (measures 21-24) features a repeat sign and a key signature change to F major (indicated by the 'F' and 'Eb' notes). The score includes various musical notations such as notes, rests, and dynamic markings.

Swing it!

26  $B\flat 7$   $F$   $B\flat 7$   $F$

30  $B\flat 7$   $F$   $G$   $C 7$  (Spoken) (Sax)

Te-qui - la!

34  $F$   $E\flat$   $F$   $E\flat$   $F$   $E\flat$   $F$   $E\flat$

38  $F$   $E\flat$   $F$   $E\flat$   $F$   $E\flat$  To Coda  $\Theta$   $F$  (Ad lib)

42  $F$   $E\flat$   $F$   $E\flat$   $F$   $E\flat$   $F$   $E\flat$

46  $F$   $E\flat$   $F$   $E\flat$   $F$   $E\flat$   $F$   $E\flat$

50  $F$   $E\flat$   $F$   $E\flat$   $F$   $E\flat$   $F$   $E\flat$

54  $F$   $E\flat$   $F$   $E\flat$   $F$   $E\flat$   $F$  D.S. al Coda

The musical score is written for a vocal part and piano accompaniment. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score is divided into systems, each containing a vocal staff and a piano staff. The piano part features a steady bass line and chords that support the melody. The vocal part includes lyrics and performance instructions such as 'Swing it!', 'Te-qui - la!', and 'D.S. al Coda'. The score includes various musical notations such as notes, rests, and chords, along with lyrics and performance instructions.

## ♩ Coda

(Keyboard, Bass, &amp; Drums)

58

58

63

63

67 (Drums out)

67

71 (All-Spoken)

71

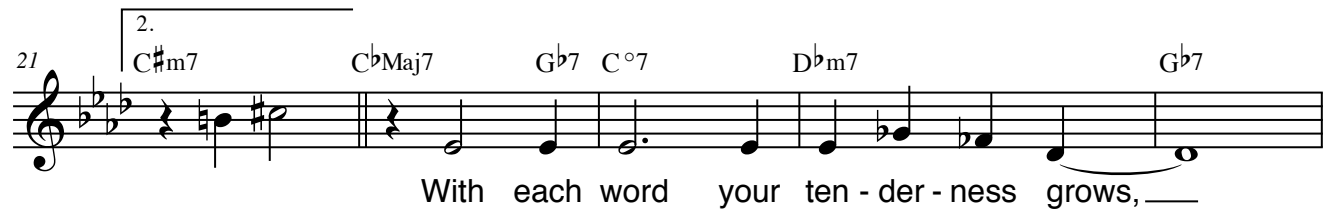
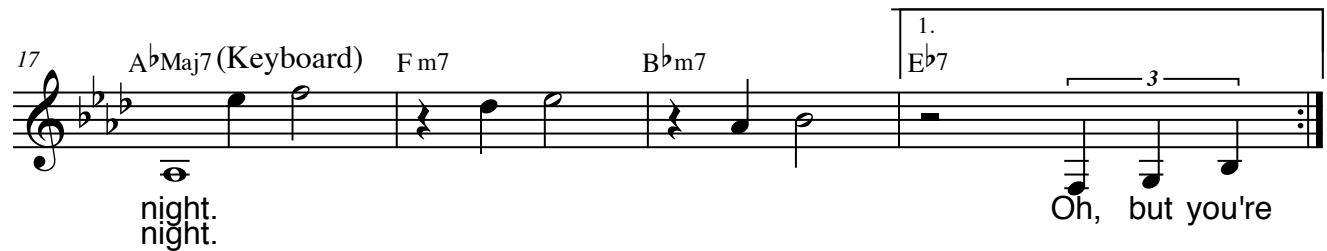
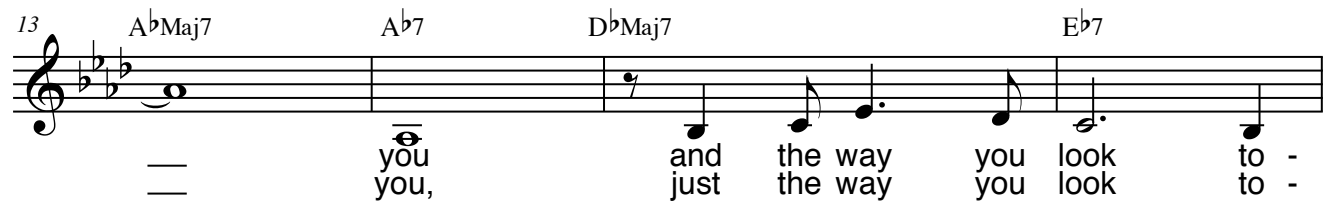
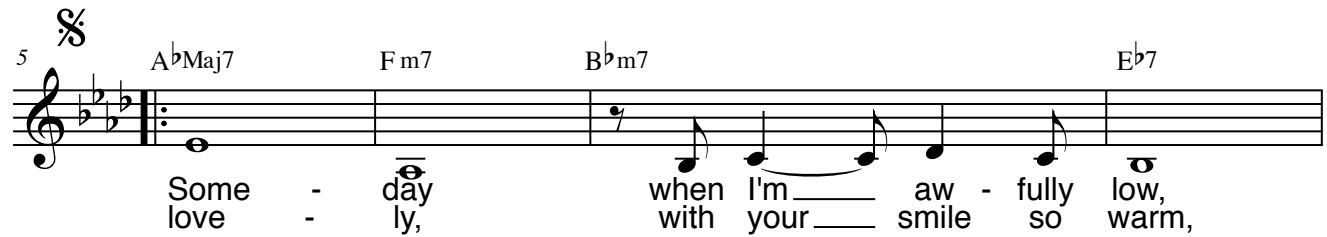
Te - qui - la!

# The Way You Look Tonight

# F

Latin Beat

Keyboard



30  $C^{\flat}Maj7$   $C^{\circ 7}$   $D^{\flat}m7$   $G^{\flat 7}$   
 And that laugh that wrink-les your nose

34  $C^{\flat}Maj7$   $C^{\circ}$   $B^{\flat}m7$   $E^{\flat 7}$   
 touch-es my fool - ish heart.

38  $A^{\flat}Maj7$   $Fm7$   $B^{\flat}m7$   $E^{\flat 7}$   
 Love - - - ly, nev - er ev - er change.

42  $A^{\flat}Maj7$   $F7(b9)$   $B^{\flat}m7$   $E^{\flat 7}$   
 Keep that breath-less charm. Won't you please ar - range it, 'cause I love

46  $A^{\flat}Maj7$   $A^{\flat 7}$   $D^{\flat}Maj7$   $E^{\flat 7}$  *To Coda*  $\Phi$   
 — you, just the way you look to - night

50  $A^{\flat}Maj7$  (Keyboard)  $Fm7$   $B^{\flat}m7$   $E^{\flat 7}$  *D.S. al Coda*  
 —

$\Phi$  *Coda* (Keyboard)  
 54  $A^{\flat}Maj7$   $F7$   $B^{\flat}m7$   $E^{\flat 7}$   $A^{\flat}Maj7$   $F7$   $Dm7$   $E^{\flat 7}$

58  $B^{\flat}m7$   $E^{\flat 7}$   $A^{\flat}$   $B^{\flat}m7$   $A^{\flat}Maj7$   $A^{\flat}Maj7$   
 Just the way you look to - night.

# Somewhere Over The Rainbow

FEMALE VOCAL

Keyboard

(Keyboard - Freely)

3

(Keyboard &amp; Bass- Very freely)

5

When all the world is a hope-less jum-ble and the rain drops tum-ble all a-

8

round. Hea - ven o-pens a mag - ic lane. (Keyboard)

13

When all the clouds dark-en up the sky-way, there's a rain-bow high-way to be

16

found lead - ing from your win-dow - pane to a place be-hind the

21

sun, just a step be - yond the rain.

2

♩ (All - In Rhythm)

25 G 6 E m B m G 7 C Maj 7 C<sup>°</sup> 7 B m 7 B<sup>°</sup>

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

29 C Maj 7 C<sup>°</sup> 7 G/D E7(b9) A 7 A m D 7 G 6 A m 7 D 7

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

33 G 6 E m B m G 7 C Maj 7 C<sup>°</sup> 7 B m 7 B<sup>°</sup>

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

37 C Maj 7 C<sup>°</sup> 7 G/D E7(b9) A 7 A m D 7 G 6 D 7

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

41 G G 6 A m 7 A m 6 B m 7 B<sup>°</sup> 7 A m 7 D 7

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

45 G G 6 B<sup>°</sup> To Coda ⊕ B m B<sup>b</sup>aug 7 A m 7 D 9

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

49 G 6 E m B m G 7 C Maj7 C<sup>°</sup>7 B m7 B<sup>°</sup>

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

53 C Maj7 C<sup>°</sup>7 G/B E7(b9) A 7 A m D 7 G D.S. al Coda

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

57 Coda A m7 F 7 B<sup>b</sup>6 G m D m B<sup>b</sup>7 E<sup>b</sup>Maj7 E<sup>°</sup>7

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

61 D m7 D<sup>°</sup> E<sup>b</sup>Maj7 E<sup>b</sup>°7 B<sup>b</sup>/D G7(b9)

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

(No Rhythm - Freely)

64 C 7 C m F 7 B<sup>b</sup> B<sup>b</sup>6 ,

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

67 C m7 C m6 F 9

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

(Add Rhythm)

70 B<sup>b</sup>6 G m C m7 B Maj7 B<sup>b</sup>Maj6

I? \_\_\_\_\_

(Sax)

# Somewhere Over The Rainbow

# F

FEMALE VOCAL

Keyboard

(Keyboard - Freely)

3

*rit.*

(Keyboard &amp; Bass- Very freely)

5

When all the world is a hope-less jum-ble and the rain drops tum-ble all a-

8

round. Hea - ven o-pens a mag - ic lane. — (Keyboard)

13

When all the clouds dark-en up the sky-way, there's a rain-bow high-way to be

16

found lead - ing from your win-dow - pane to a place be-hind the

21

sun, just a step be - yond the rain. —

2

♩ (All - In Rhythm)

25 G 6 E m B m G 7 C Maj 7 C<sup>°</sup> 7 B m 7 B<sup>°</sup>

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

29 C Maj 7 C<sup>°</sup> 7 G/D E7(b9) A 7 A m D 7 G 6 A m 7 D 7

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

33 G 6 E m B m G 7 C Maj 7 C<sup>°</sup> 7 B m 7 B<sup>°</sup>

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

37 C Maj 7 C<sup>°</sup> 7 G/D E7(b9) A 7 A m D 7 G 6 D 7

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

41 G G 6 A m 7 A m 6 B m 7 B<sup>°</sup> 7 A m 7 D 7

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

45 G G 6 B<sup>°</sup> To Coda ⊕ B m B<sup>b</sup>aug 7 A m 7 D 9

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

49 G 6 E m B m G 7 C Maj7 C<sup>°</sup>7 B m7 B<sup>°</sup>

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

53 C Maj7 C<sup>°</sup>7 G/B E7(b9) A 7 A m D 7 G D.S. al Coda

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

57 Coda A m7 F 7 B<sup>b</sup>6 G m D m B<sup>b</sup>7 E<sup>b</sup>Maj7 E<sup>°</sup>7

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

61 D m7 D<sup>°</sup> E<sup>b</sup>Maj7 E<sup>b</sup>°7 B<sup>b</sup>/D G7(b9)

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

64 (No Rhythm - Freely) C 7 C m F 7 B<sup>b</sup> B<sup>b</sup>6 ,

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

67 C m7 C m6 F 9

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

70 (Add Rhythm) B<sup>b</sup>6 G m C m7 B Maj7 B<sup>b</sup>Maj6

I? (Sax)

(Keyboard and Bass Only)  
Keyboard play full chords

# Auld Lang Syne

Keyboard

12  $\text{D}^{\flat}$   $\text{D}$   $\text{E}^{\flat}$   $\text{E}$   $\text{F}$   $\text{G}^{\flat}$   $\text{G}$   $\text{G}^{\sharp}$   $\text{A}$   $\text{B}^{\flat}$   $\text{A}^{\flat}$   $\text{A}^{\flat 7}$

Ten, Nine, Eight, Seven, Six, Five, Four, Three, Two, One, <sup>Happy</sup><sub>New</sub> Year! Should

2 (All)  $\text{D}^{\flat 6}$   $\text{B}^{\flat} \text{m} 7$   $\text{G}^{\flat 6}$   $\text{A}^{\flat 9}$   $\text{A}^{\flat 7}(\text{b} 9)$   $\text{D}^{\flat 6}$   $\text{D}^{\flat} \text{Maj} 7$   $\text{D}^{\flat 7}$   $\text{G}^{\flat} \text{Maj} 9$   $\text{G}^{\flat 6} \text{G}^{\circ}$

auld ac-quaint-ance be for-got, and nev - er brought to mind? Should

6  $\text{D}^{\flat}/\text{A}^{\flat}$   $\text{F} 7/\text{A}$   $\text{B}^{\flat} \text{m}$   $\text{G}^{\flat 6}$   $\text{E}^{\flat}/\text{F}$   $\text{F} 7(\text{b} 9)$   $\text{B}^{\flat} \text{m}$   $\text{G}^{\flat}$   $\text{A}^{\flat 7}$   $\text{D}^{\flat}$   $\text{G}^{\flat}/\text{D}^{\flat}$   $\text{D}^{\flat}$   $\text{G}^{\flat} \text{Maj} 7$

auld ac-quaint-ance be for-got and days of Auld Lang Syne? For

10  $\text{F} \text{m} 7$   $\text{B}^{\flat} \text{m} 9$   $\text{B}^{\flat} \text{m}$   $\text{G}^{\flat 6}$   $\text{A}^{\flat}$   $\text{A}^{\flat 7}(\# 5)$   $\text{D}^{\flat 6}$   $\text{D}^{\flat} \text{Maj} 7$   $\text{D}^{\flat 7}$   $\text{G}^{\flat} \text{Maj} 9$   $\text{G}^{\flat 6} \text{G}^{\circ}$

Auld — Lang Syne, my dear, for Auld — Lang Syne, we'll

14  $\text{D}^{\flat 6}/\text{A}^{\flat}$   $\text{F} 7/\text{A} \text{B}^{\flat} \text{m}$   $\text{G}^{\flat 6}$   $\text{A}^{\flat 7}(\text{b} 9)$   $\text{F}/\text{A}$   $\text{B}^{\flat} \text{m}$   $\text{E}^{\flat} \text{m} 7$   $\text{A}^{\flat 7}$   $\text{D}^{\flat}$   $\text{B}^{\flat}$   $\text{B}^{\flat 7}$

take a cup of kind - ness yet, for — Auld — Lang Syne. —

18  $\text{E}^{\flat 6}$   $\text{C} \text{m} 7$   $\text{A}^{\flat 6}$   $\text{B}^{\flat 9}$   $\text{B}^{\flat 7}(\text{b} 9)$   $\text{E}^{\flat 6}$   $\text{E}^{\flat} \text{Maj} 7$   $\text{E}^{\flat 7}$   $\text{A}^{\flat} \text{Maj} 9$   $\text{A}^{\flat 6}$   $\text{A}^{\circ}$

22  $\text{E}^{\flat}/\text{B}^{\flat}$   $\text{G} 7/\text{B}$   $\text{C} \text{m}$   $\text{A}^{\flat 6}$   $\text{F}/\text{G}$   $\text{G} 7(\text{b} 9)$   $\text{C} \text{m}$   $\text{A}^{\flat}$   $\text{B}^{\flat 7}$   $\text{E}^{\flat}$   $\text{A}^{\flat}/\text{E}^{\flat}$   $\text{E}^{\flat}$   $\text{A}^{\flat} \text{Maj} 7$

For

26  $\text{G} \text{m} 7$   $\text{C} \text{m} 9$   $\text{C} \text{m}$   $\text{A}^{\flat 6}$   $\text{B}^{\flat}$   $\text{B}^{\flat 7}(\# 5)$   $\text{E}^{\flat 6}$   $\text{E}^{\flat} \text{Maj} 7$   $\text{E}^{\flat 7}$   $\text{A}^{\flat} \text{Maj} 9$   $\text{A}^{\flat 6}$   $\text{A}^{\circ}$

Auld — Lang Syne, my dear, for Auld — Lang Syne, we'll

30  $\text{E}^{\flat 6}/\text{B}^{\flat}$   $\text{G} 7/\text{B}$   $\text{C} \text{m}$   $\text{A}^{\flat 6}$   $\text{B}^{\flat 7}(\text{b} 9)$   $\text{G}/\text{B}$   $\text{C} \text{m}$   $\text{F} \text{m} 7$   $\text{B}^{\flat 7}$   $\text{E}^{\flat}$

take a cup of kind - ness yet, for — Auld — Lang Syne.

34 (Keyboard Only)  $\text{E}^{\flat}$  (Add Bass)