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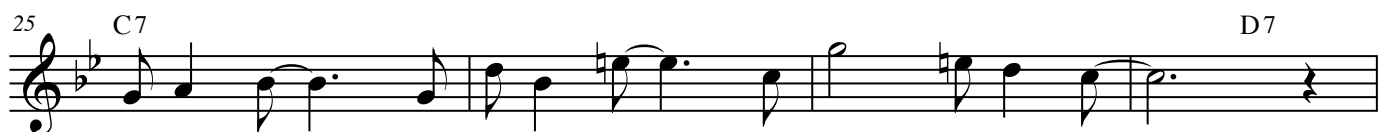
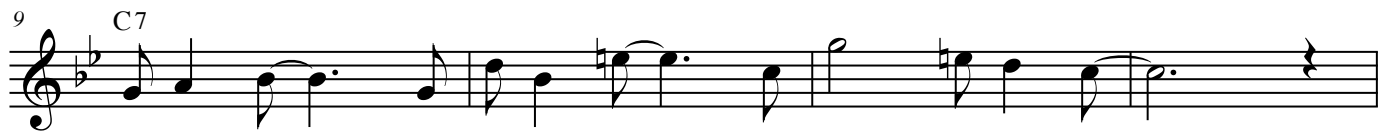
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Sweet Georgia Brown

F

Keyboard



37 G7

No gal made has got a shade on sweet Geor - gia Brown.____

41 C7

Two left feet but oh, so neat, has sweet Geor-gia Brown.

45 F7 F7+5

They all sigh and want to cry for sweet Geor-gia Brown.____ I'll tell_ you just

49 Bb F7 F7+5 Bb Gm7 D7

why.____ You know I don't lie, not much! Well,

53 G7

it's been said she knocks__ 'em dead when__ she lands in town.____

57 C7 D7

Since she came, why__ it's a shame how she cools them down.____

61 Gm D7 Gm D7

Fel - las she can't get__ must be fel - las she ain't met.

65 Bb G7 C7 F7 Bb A7

Geor-gia claimed her, Geor-gia named her sweet Geor-gia Brown.____

(Sax)
69 G7

73 C7 D7

Now those

77 Gm D7 Gm D7

fel - las she can't get__ must be fel - las she ain't met.

81 Bb G7 C7 F7 Bb A7

Geor-gia claimed her, Geor-gia named her sweet Geor-gia Brown.__ Well,

85 Bb G°7 F7 D7 Cm7 F7

Geor-gia claimed her, Geor-gia named her Geor-gia, __sweet Geor-gia Brown

89 Bb (Sax) G7 C7 Cm7 F9 Bb

Sweet Georgia Brown

M

Keyboard
(Keyboard)

(Sax)

(Keyboard)


37 C7

No gal made has got a shade on sweet Geor - gia Brown.____

41 F7

Two left feet but oh, so neat, has sweet Geor-gia Brown.

45 Bb7 Bb7+5

They all sigh and want to cry for sweet Geor-gia Brown.____ I'll tell__ you just

49 Eb Bb7 Bb7+5 Eb Cm7 G7

why.____ You know I don't lie, not much! Well,

53 C7

it's been said she knocks 'em dead when__ she lands in town.____

57 F7 G7

Since she came, why__ it's a shame how she cools them down.____

61 Cm G7 Cm G7

Fel - las she can't get__ must be fel - las she ain't met.

65 Eb C7 F7 Bb7 Eb D7

Geor-gia claimed her, Geor-gia named her sweet Georg-ia Brown.

(Keyboard)

69 C7

73 F7 G7

Now those

77 C m G7 C m G7

fel - las she can't get__ must be fel - las she ain't met.

81 Eb C7 F7 Bb7 Eb D7

Geor-gia claimed her, Geor-gia named her sweet Geor-gia Brown.__ Well,

85 Eb C°7 Bb7 G7 Fm7 Bb7

Geor-gia claimed her, Geor-gia named her Geor-gia,___sweet Geor-gia Brown

89 (Keyboard) Eb C7 F7 Fm7 Bb9 Eb

Memories

F

Keyboard

Chords: Cm A7 Dm Fm G7 C7 F7 Bb

9 Bb A°7 F7 Bb

Round me at twi - light come steal - ing
Sun - light may teach me for - get - ting;

13 Bb A°7 F7 Bb Bb7

shad - ows of days thoughts that are gone.
Noon - light brings thoughts that are new.

17 Cm B°7 G7 Cm

Dreams of the old days re - veal - ing
Two - light brings sighs and re - gret - ting;

21 C7

mem - 'ries of love's gold - en dawn. you.
Moon - light means sweet dreams of

1. F F7 2. F F7

(Vocal - 1st time only;
Instrumental - Entire 2nd time)

27 Bb C7 F7

Mem - o - ries, mem - o - ries, dreams of

32 Bb Bb7 Eb Bb

love so true. O'er the sea of mem - o -

38 B°7 F Bbm6 C7 F F7

ry I'm drift - ing back to you.

43 B^b C7 F7 $F^{\#}7$

Child - hood days, wild - wood days, a - mong the birds and

49 Gm $G^{\#}7$ Cm A Dm Fm6 G7

bees, _____ you left me a - lone. But you're still my own in my

55 C7 F7 1. B^b F7 2. B^b G7

beau - ti - ful mem - o - ries. _____

61 C D7 G7 $G^{\#}7$

Child - hood days, wild - wood days, a - mong the birds and

67 Am $A^{\#}7$ Dm B Em Gm6

bees, _____ you left me a - lone. But you're still my

72 A7 D7 G7 E E7

own in my beau - ti - ful mem - o - ries. _____ Yes, you

77 Dm B Em Gm6 A7 D7

left me a - lone. But you're still my own in my beau - ti - ful
(Sax)

82 G7 C Dm $C^{\#}maj7$ C

mem - o - ries. _____

Memories

M

Keyboard

Fm D7 Gm Bbm C7 F7 Bb7 Eb

The piano introduction consists of 8 measures in 3/4 time, featuring a key signature of two flats (Bb and Eb). The melody is played in the right hand, and the bass line is in the left hand. The chords indicated above the staff are Fm, D7, Gm, Bbm, C7, F7, Bb7, and Eb.

9 Eb D°7 Bb7 Eb

The first vocal line starts at measure 9. The melody is in the right hand. The lyrics are: Round me at twi - light come steal - ing / Sun - light may teach me for - get - ting;

13 Eb D°7 Bb7 Eb Eb7

The second vocal line starts at measure 13. The melody is in the right hand. The lyrics are: shad - ows of days thoughts that are gone. / Noon - light brings thoughts that are new.

17 Fm E°7 C7 Fm

The third vocal line starts at measure 17. The melody is in the right hand. The lyrics are: Dreams of the old days re - veal - ing / Twi - light brings sighs and re - gret - ting;

21 F7

1. Bb Bb7 2. Bb Bb7

The fourth vocal line starts at measure 21. The melody is in the right hand. The lyrics are: mem - 'ries of love's gold - en dawn. / Moon - light means sweet dreams of you.

(Vocal - 1st time only;
Instrumental - Entire 2nd time)

27 Eb F7 Bb7

The fifth vocal line starts at measure 27. The melody is in the right hand. The lyrics are: Mem - o - ries, mem - o - ries, dreams of

32 Eb Eb7 Ab Eb

The sixth vocal line starts at measure 32. The melody is in the right hand. The lyrics are: love so true. O'er the sea of mem - o -

38 E°7 Bb Ebm6 F7 Bb Bb7

The seventh vocal line starts at measure 38. The melody is in the right hand. The lyrics are: ry I'm drift - ing back to you.

43 $E\flat$ F7 $B\flat 7$ $B^{\circ} 7$

Child - hood days, wild - wood days, a - mong the birds and

49 $C m$ $C^{\sharp \circ} 7$ $F m$ D $G m$ $B\flat m 6$ $C 7$

bees, _____ you left me a - lone. But you're still my own in my

55 F7 $B\flat 7$ 1. $E\flat$ $B\flat 7$ 2. $E\flat$ $C 7$

beau - ti - ful mem - o - ries. _____

61 F $G 7$ $C 7$ $C^{\sharp \circ} 7$

Child - hood days, wild - wood days, a - mong the birds and

67 $D m$ $D^{\sharp \circ} 7$ $G m$ E $A m$ $C m 6$

bees, _____ you left me a - lone. But you're still my

72 $D 7$ $G 7$ $C 7$ A $A 7$

own in my beau - ti - ful mem - o - ries. _____ Yes, you

77 $G m$ E $A m$ $C m 6$ $D 7$ $G 7$

left me a - lone. But you're still my own in my beau - ti - ful

82 $C 7$ F $G m$ $F^{\sharp} maj 7$ F

mem - o - ries. _____ (Keyboard)

Dream

F

Soft Latin Beat
Not too fast

Keyboard

E \flat (Sax) A \flat m7 E \flat A \flat m7
 5 E \flat D7 E \flat 6
 Dream _____ when you're feel - ing blue. _____ Dream, _____
 10 C7 Fm7 Fm7(b5) E \flat
 _____ that's the thing to do. _____ Just _____ watch the smoke-rings rise in the air.
 16 F7 Fm7 B \flat 7
 _____ You'll find your share _____ of mem - o - ries there. _____ So,
 21 E \flat D7 E \flat 6
 dream _____ when the day is through. _____ Dream, _____
 26 C7 Fm7 Fm7(b5) E \flat G7
 _____ and they might come true. _____ Things _____ nev - er are as bad as they seem,
 32 Cm7 Fm7 B \flat 7(b9) E \flat B \flat 7
 _____ so dream, dream, dream. _____
 37 E \flat (Sax) A \flat m7
 dream.
 41 Fm7 Emaj7 E \flat A \flat m7 E \flat

Dream

M

Soft Latin Beat
Not too fast

Keyboard

A^b (Keyboard) $D^b m7$ A^b $D^b m7$

A^b $G7$ A^b6

Dream _____ when you're feel - ing blue. _____ Dream, _____

$F7$ $B^b m7$ $B^b m7(b5)$ A^b

that's the thing to do. _____ Just _____ watch the smoke-rings rise in the air.

B^b7 $B^b m7$ E^b7

_____ You'll find your share _____ of mem - o - ries there. _____ So,

A^b $G7$ A^b6

dream _____ when the day is through. _____ Dream, _____

$F7$ $B^b m7$ $B^b m7(b5)$ A^b $C7$

_____ and they might come true. _____ Things _____ nev - er are as bad as they seem,

$F m7$ $B^b m7$ $E^b7(b9)$

_____ so dream, dream, dream. _____

1. A^b E^b7

2. A^b (Keyboard) $D^b m7$

dream. _____

$B^b m7$ $A maj7$ A^b $D^b m7$ A^b

MALE VOCAL ONLY

Tiptoe Through The Tulips

Keyboard

Chords: B \flat , G7, C \flat m, F7(\sharp 5), B \flat , D7, E \flat , C \flat m7(b5), B \flat , G7

Chords: C \flat m, F7, B \flat , E \flat , C \flat m7(b5), B \flat , B \flat , F7

Chords: B \flat , C \flat m7, F7, F7/C, D \flat m7, G \flat m

Shades of night are creep-ing, wil - low trees are weep, ing,

Chords: F7, F7(\sharp 5), B \flat , C7, F7 F7(\sharp 5)

old folks and ba - bies are sleep - ing.

Chords: B \flat , C \flat m7, F7, F7/C, D \flat m7, G \flat m

Sil - ver stars are gleam-ing, all a - lone I'm schem-ing,

Chords: F, F \sharp , B \flat , G7, C7, F7

schem-ing to get you out here, my dear. Come

Chords: B \flat , G7, C \flat m, F7(\sharp 5), B \flat , D7, E \flat , E \flat m6

tip - toe to the win - dow, by the win - dow, that is where I'll be. Come

Chords: B \flat , G7, C \flat m, F7, B \flat , G \flat m, C \flat m7, F7

tip - toe through the tu - lips with me.

35 $B\flat$ $G7$ Cm $F7(\sharp 5)$ $B\flat$ $D7$ $E\flat$ $E\flat m6$
 Tip - toe from your pil - low to the sha - dow of a wil low tree, and

39 $B\flat$ $G7$ Cm $F7$ $B\flat$ $E\flat m$ $B\flat$ $B\flat 7(\sharp 5)$
 tip - toe thru the tu - lips with me. Knee -

43 $E\flat 6$ $C\sharp 7$ Dm $G7$
 deep in flow - ers we'll stray. We'll

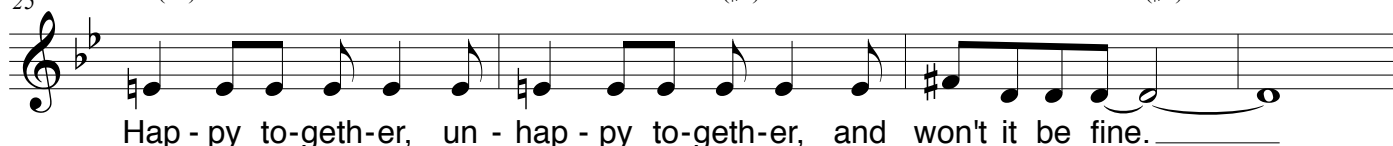
47 $A7$ Dm $F7$ $C7$ $F7(\sharp 5)$
 keep the show - ers a - way. And if I

51 $B\flat$ $G7$ Cm $F7(\sharp 5)$ $B\flat$ $D7$ $E\flat$ $E\flat m6$
 kiss you in the gar - den, in the moon - light, will you par - don me? Come

55 $B\flat$ $G7$ Cm $F7$ 1. $B\flat$ Gm $Cm7$ $F7$ 2. $B\flat$ Gm $C7$ $G7(\sharp 5)$
 tip-toe thru the tu-lips with me. me. And if I

61 C $A7$ Dm $G7(\sharp 5)$ C $E7$ F $Fm6$
 kiss you in the gar - den, in the moon - light, will you par - don me? Come

65 C $A7$ Dm $G7$ C F $G7$ C F C
 tip - toe thru the tu - lips with me.



2
29 G 13 G 7(b13) G 7 Dm7 G 7 C 7 G 13 G 7(b13) C 7 Cm6

Days may be cloud-y or sun-ny, we're in or we're out of the mon-ey. But

33 Gm7 C 7 Eb7 A 7(b5) D 7(b9) G 7 C 9 F 9

I'm with you al-ways, I'm with you rain or shine. _____

37 (Sax) Bbmaj7 Bb6 Am7 D 7(#5) Gm7 D 7(#5) Gm7

41 Em7(b5) E 7 A 7(#9) A 9 D 13 D 7(#5) Am Eb9 D 13

45 G 13 G 7(b13) G 7 Dm7 G 7 C 7 G 13 G 7(b13) C 7 Cm6

Days may be cloud-y or sun-ny, we're in or we're out of the mon-ey. But

49 Gm7 C 7 Eb7 A 7(b5) D 7(b9) G 7

I'm with you al - ways, I'm with you rain_ or shine.

52 Eb7 A 7(b5) D 7(b9) Gm Cm7 Ab7 D 7

I'm with you rain or shine, _ rain, or shine, come rain or

55 Gm (Sax) Cm D 7 *rit.* Cm7 Gm

shine. _____

The musical score is written for a vocal line and a saxophone line. The key signature has two flats (Bb and Eb). The tempo is marked 'rit.' (ritardando) starting at measure 55. The score includes lyrics and chord symbols above the notes. The saxophone part begins at measure 37 and ends at measure 55. The vocal part spans the entire score. The lyrics are: 'Days may be cloud-y or sun-ny, we're in or we're out of the mon-ey. But I'm with you al-ways, I'm with you rain or shine. _____ Days may be cloud-y or sun-ny, we're in or we're out of the mon-ey. But I'm with you al - ways, I'm with you rain_ or shine. I'm with you rain or shine, _ rain, or shine, come rain or shine. _____'.

Come Rain Or Come Shine

M
Keyboard

(Keyboard)

Eb/G G°7 Gb°7 Bb7/F D°7 Db°7 F7/C Abm/B Bb7 F7(b9) Bb7 Bb7(b9)



5 Ebmaj7 Eb6 Dm7 G7(#5) Cm7 G7(#5) Cm7

I'm gon-na love you like no-bod-y loved you, come rain or come shine. _____

9 F13 F7(#5) Bb9sus Bb7(b9) Ebmaj7 Eb7 Eb7(#5) Eb7 A7



Hlgh on a moun-tain and deep as the riv-er, come rain or come shine. _____

13 Abm Ebm Abm Abm/Gb Bb7



I guess when you met me, it was just one of those things.

17 Ebm6 Bbm G°7 Gb°7 E°7 D°7 Db°7 F7/C Bb7



But don't ev-er bet me, 'cause I'm gon-na be true if you let me.

21 Ebmaj7 Eb6 Dm7 G7(#5) Cm7 G7(#5) Cm7



You're gon-na love me like no-bod-y's loved me come rain or come shine. _____

25 Am7(b5) A7 D7(#9) D9 G13 G7(#5) Dm Ab9 G13



Hap-py to-geth-er, un - hap - py to-geth-er, and won't it be fine. _____

2
29 C13 C7(b13) C7 Gm7 C7 F7 C13 C7(b13) F7 Fm6

Days may be cloud-y or sun-ny, we're in or we're out of the mon-ey. But

33 Cm7 F7 Ab7 D7(b5) G7(b9) C7 F9 Bb9

I'm with you al-ways, I'm with you rain or shine. _____

(Keyboard)
37 Ebmaj7 Eb6 Dm7 G7(#5) Cm7 G7(#5) Cm7

41 Am7(b5) A7 D7(#9) D9 G13 G7(#5) Dm Ab9 G13

45 C13 C7(b13) C7 Gm7 C7 F7 C13 C7(b13) F7 Fm6

Days may be cloud-y or sun-ny, we're in or we're out of the mon-ey. But

49 Cm7 F7 Ab7 D7(b5) G7(b9) C7

I'm with you al-ways, I'm with you rain or shine.

52 Ab7 3 D7(b5) G7(b9) Cm Fm7 Db7 G7

I'm with you rain or shine, rain, or shine, come rain or

55 Cm (Keyboard) Fm G7 rit. Fm7 Cm

shine. _____

Charlie Was A Boxer

Keyboard

(Keyboard)

5

Char-lie was a hand-some lad, big and strong just like his dad.
Char-lie fell in love, one day. Soph - ie stole his heart a - way.

9

When he won the box - ing crown, the girls all fol - lowed him a - round.
When he bought the wed - ding band, the girls all cried a - round the land.

13

How they screamed when he stepped in the ring! Hey!
How they cried be - cause they were de - nied. Hey!

17

Char-lie was a box - er, and oh how he could fight. Ev-'ry bod-y feared him,

23

he was champ, al - right. All the girls a - dored him, much to his de - light. But

29

Char-lie was a box - er who'd rath - er love than fight. fight.

1. E \flat F7 2. E \flat B \flat 7 E \flat (Keyboard)

(Keyboard)

35 F F7/A C7 Gm7 C7 F F7

39 B \flat E \flat 6 F7 B \flat

Char - lie set - tled down in life with his charm - ing lit - tle wife.

43 E \flat 6 F7 B \flat

Then her moth - er came a - long to see that Char - lie did no wrong.

47 B \flat B \flat 7/D F7 Cm7 F7 B \flat B \flat 7

Just to see that Char - lie did no wrong. Hey!

51 E \flat B \flat 7

Char - lie was a box - er, we all knew he could fight. But

55 E \flat

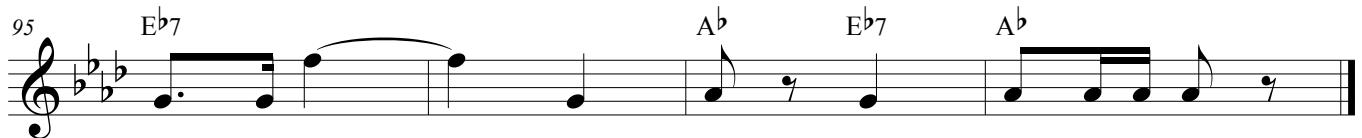
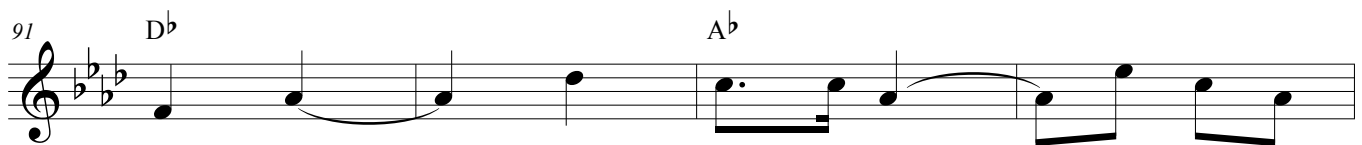
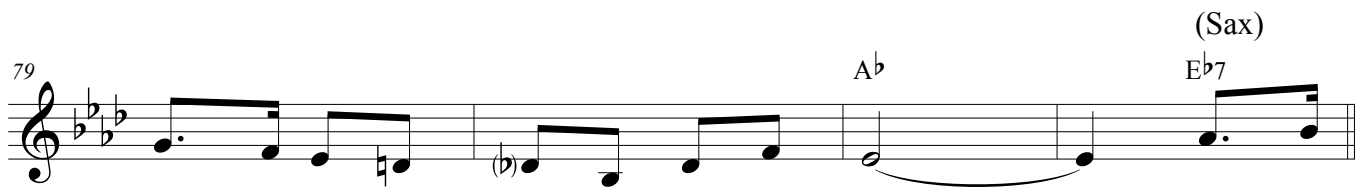
Soph - ie's dar - ling moth - er was a good six feet in height.

59 B \flat 7

Char - lie fin - ally met his match when Soph - ie's moth - er came, and

63 E \flat E \flat 7 (Keyboard)

Char - lie lost his ti - tle to one big power - ful dame.



F

Mister Wonderful

Keyboard

(Sax)

The musical score is written for Saxophone (Sax) and Keyboard. It is in the key of B-flat major (two flats) and 4/4 time. The score consists of 33 measures, with lyrics written below the notes. Chord symbols are placed above the staff at various points. The lyrics are: "Why this feel - ing, why this glow, why the thrill when you say, 'Hel - lo'? It's a strange and ten - der mag - ic you do. Mis - ter Won - der - ful, that's you. Why this trem - bling, when you speak? Why this joy when you touch my cheek? I must tell you what my heart knows is true. Mis - ter Won - der - ful, that's you. And why this".

Chord symbols: F, Gm7, C7, N.C., F, Gm7, C7, F, F°7, C7, Gm7, Dm7, Gm7, Am, Am7, A°7, Gm7, C7, N.C., F, Gm7, C7, F, F°7, C7, Gm7, Dm7, Gm7, Am, Am7, A°7, Gm7, C7, F, N.C.

Lyrics: Why this feel - ing, why this glow, why the thrill when you say, "Hel - lo"? It's a strange and ten - der mag - ic you do. Mis - ter Won - der - ful, that's you. Why this trem - bling, when you speak? Why this joy when you touch my cheek? I must tell you what my heart knows is true. Mis - ter Won - der - ful, that's you. And why this

37 F7 B \flat B \flat maj7 3

long-ing _____ to know your charms, _____ to spend for -

41 Gm7 C7 N.C.

ev - er _____ here in your arms? _____ Oh, there's

45 F Gm7 C7

much more _____ I could say, _____ but the

49 F F $^{\circ}$ 7 C7 Gm7

words _____ keep slip - ping _____ a - way. _____ And I'm

53 Dm7 Gm7 Am Am7 A $^{\circ}$ 7

left with on - ly one point of view: _____ Mis-ter

57 Gm7 C7 F

Won - der - ful, _____ that's you. _____

61 F F aug Dm7 F $^{\circ}$ 7

One more thing, then I'm through: _____ Mis - ter

65 Gm7 G \sharp 7 F F $^{\circ}$ 7

Won - der - ful, _____ Mis-ter Won - der - ful, _____ Mis - ter

69 Gm7 Fm7 C7

Won - der - ful, _____ I love

73 D \flat (Sax) F maj7

you. _____

B \flat Cm7 F7 N.C.
 5 B \flat Cm7 F7 Why this
 feel - ing, _____ why this glow, _____ why the
 9 B \flat B \flat 7 F7 Cm7
 thrill _____ when you say, _____ "Hel - lo"? _____ It's a
 13 Gm7 Cm7 Dm Dm7 D \circ 7
 strange and ten - der mag - ic _____ you do. _____ Mis-ter
 17 Cm7 F7 N.C.
 Won - der - ful, _____ that's you. _____ Why this
 21 B \flat Cm7 F7
 trem-bling , _____ when you speak? _____ Why this
 25 B \flat B \flat 7 F7 Cm7
 joy _____ when you touch _____ my cheek? _____ I must
 29 Gm7 Cm7 Dm Dm7 D \circ 7
 tell you _____ what my heart knows _____ is true. _____ Mis-ter
 33 Cm7 F7 B \flat N.C. 3
 Won - der - ful, _____ that's you. _____ And why this

37 $B\flat 7$ $E\flat$ $E\flat maj 7$ 3

long-ing _____ to know your charms, _____ to spend for -

41 $Cm 7$ $F 7$ N.C.

ev - er _____ here in your arms? _____ Oh, there's

45 $B\flat$ $Cm 7$ $F 7$

much more _____ I could say, _____ but the

49 $B\flat$ $B\flat \circ 7$ $F 7$ $Cm 7$

words _____ keep slip - ping _____ a - way. _____ And I'm

53 $Gm 7$ $Cm 7$ Dm $Dm 7$ $D \circ 7$

left with on - ly one point of view: _____ Mis - ter

57 $Cm 7$ $F 7$ $B\flat$

Won - der - ful, _____ that's you. _____

61 $B\flat$ $B\flat aug$ $Gm 7$ $B\flat \circ 7$

One more thing, then I'm through: _____ Mis - ter

65 $Cm 7$ $C\sharp \circ 7$ $B\flat$ $B\flat \circ 7$

Won - der - ful, _____ Mis - ter Won - der - ful, _____ Mis - ter

69 $Cm 7$ $B\flat m 7$ $F 7$

Won - der - ful, _____ I love

73 $G\flat$ $B\flat maj 7$

(Keyboard)

you. _____

Five Minutes More

F

(Keyboard)

Keyboard

F Gm7 Am7 Gm7
 Give me

5 F Bb Gm
 five min - utes more, on - ly five min - utes more. Let me
 beg - ging for on - ly five min - utes more, on - ly

9 C 1. C7 F Gm C7
 stay, let me stay in your arms. Here am
 five min - utes more

13 2. C7 F
 of your charms.

16 Bb Bbm F
 All week long I dreamed a - bout our Sat - ur - day date.

20 Bb F/A Gm C7
 Don't you know that Sun - day morn - ing you can sleep late? Give me

24 F B \flat To Coda Φ Gm

five min-utes more, on - ly five min-utes more. Let me stay,

28 C C7 F C7 D.S. al Coda

let me stay in your arms.

(Sax)

Φ Coda

32 Gm C C7 F

on - ly five min-utes more of your charms. Give me five

37 C C7 F

min - utes more in your arms. Let me stay

41 C C7 F (Sax)

let me stay in your arms.

45 B \flat Gm C C7

Give me five min - utes more in your

49 F F (Sax) C7 F

arms. Aw, come on!

Five Minutes More

M

Keyboard

(Keyboard)

B \flat Cm7 Dm7 Cm7

Give me

5 C B \flat E \flat Cm

five min - utes more, — on - ly five min - utes more, — Let me
beg - ging for — on - ly five min - utes more, — on - ly

9 F 1. F7 B \flat Cm F7

stay, let me stay — in your arms. — Here am
five min - utes more

13 2. F7 B \flat

of your charms. —

16 E \flat E \flat m B \flat

All week long I dreamed a - bout our Sat - ur - day date. —

20 E \flat B \flat /D Cm F7

Don't you know that Sun-day morn - ing you can sleep late? — Give me

24 $B\flat$ $E\flat$ **To Coda** Cm

five min-utes more,___ on - ly five min-utes more.___ Let me stay,

28 F $F7$ $B\flat$ $F7$ **D.S. al Coda**

___ let me stay___ in your arms. (Keyboard)

Coda

32 Cm F $F7$ $B\flat$

on-ly five___ min-utes more___ of your charms.___ Give me five

37 F $F7$ $B\flat$

___ min-utes more___ in your arms.____ Let me stay

41 F $F7$ $B\flat$ (Keyboard)

___ let me stay___ in your arms._____

45 $E\flat$ Cm F $F7$

Give me five min-utes more___ in your

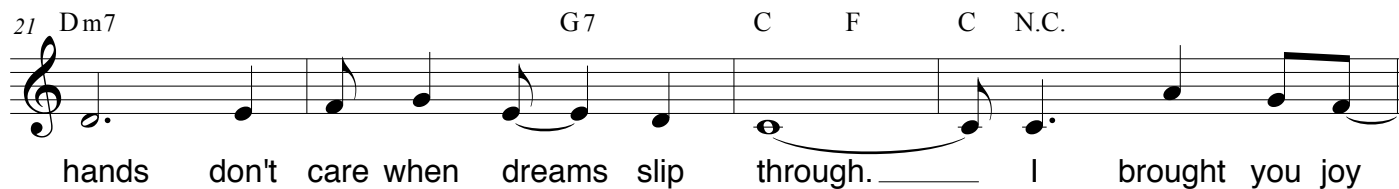
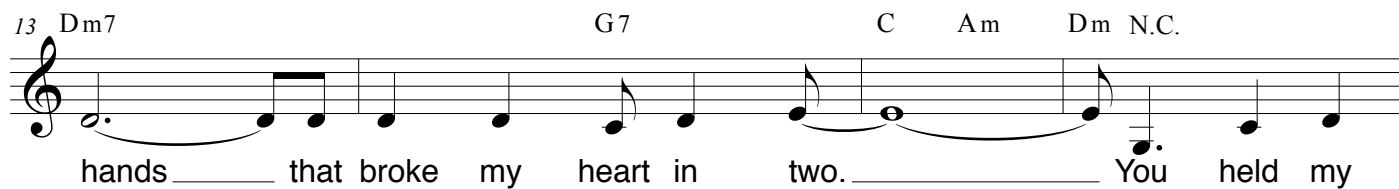
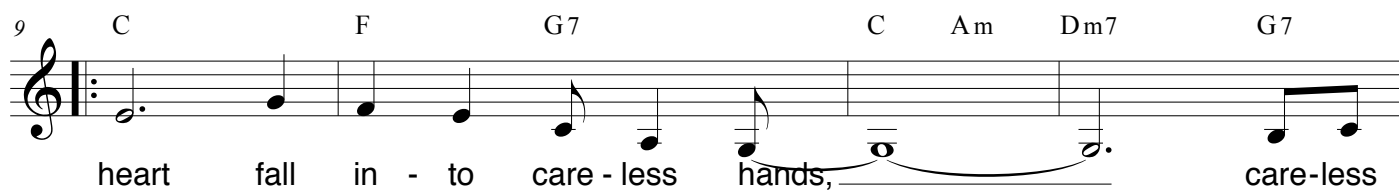
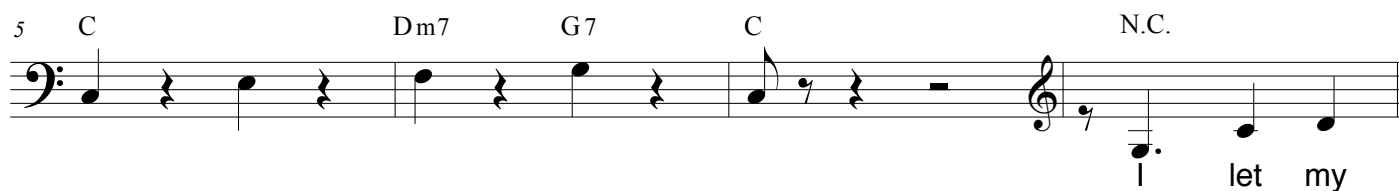
49 $B\flat$ $B\flat$ $F7$ $B\flat$

arms.____ (Keyboard) Aw, come on!

Careless Hands

F

Keyboard

(Bass & Keyboard as written,
with rhythm)

2
25 F G7 C D \flat 7

and dear, I loved you so. But all that sun -

29 Dm7 G7 N.C.

- shine did - n't make the ro - ses grow. If you don't

33 C Cmaj7 C7 F F \sharp 7

change some day you'll know the sor - row of Care-less

37 C/G 1. Dm7 G7 C F C (Sax) G7

hands that can't hold on to love.

2. 41 Dm7 G7 C

can't hold on to love, care - less

44 Dm7 G7 C

hands that can't hold on to love. Talk - in' 'bout those

48 Dm7 G7 C

hands that can't hold on to love, ev - er lov - in'

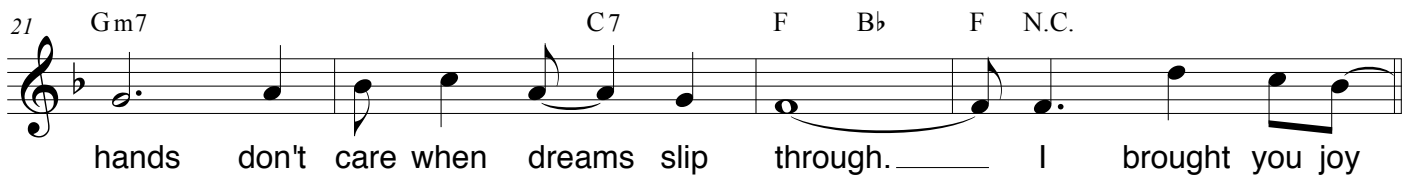
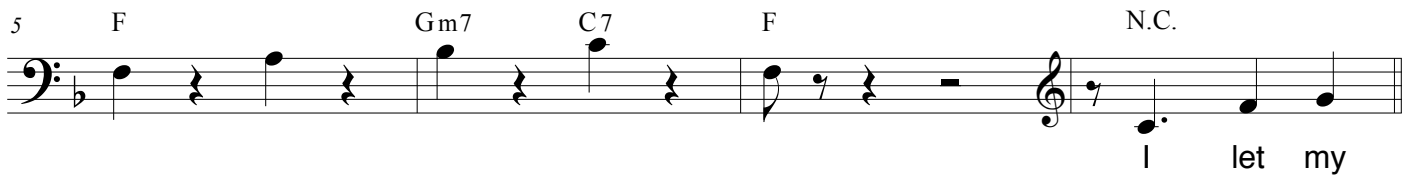
52 Dm7 G7 C

hands that can't hold on to love,

Careless Hands

M
Keyboard

(Bass & Keyboard as written,
with rhythm)




33 F F maj7 F7 B \flat B \circ 7

change some day you'll know the sor-row of Care-less

37 F/C 1. Gm7 C7 F Bb F C7

hands that can't hold on to love. (Keyboard)

41 

44 

[illegible]

52 Gm7 C7 F

hands _____ that can't hold on to love, _____

Bewitched

F

Keyboard - Freely

Keyboard

G m7 A m7 B^b° D m/A G m7 C7

5 G m7 A m7 G m7

He's a fool and don't I know it, but a fool can
Love's the same old sad sen - sa - tion. Late - ly I've not

8 A m7 A° G m7 A m7

have his charms. I'm in love and don't I show it,
slept a wink, since this half - pint im - i - ta - tion,

11 1. G m7 C7 2. G m7 C7

like a babe in arms. put me on the blink. I'm

All - In Rhythm

15 F Maj7 F[#]° G m7 A^b° F/A 3 A7 3

wild a - gain, be - guiled a - gain, a sim - per - ing, whim - per - ing
could-n't sleep, and would-n't sleep, when love came and told me I

18 B^b Maj7 B° F/C A^b°

child a - gain, be - witched, bo - thered and be -
should-n't sleep, be be - witched, bo - thered and be

20 1. G m7 C7 G m7 C7

wil - dered am I. I

23 2. G m7 C m7 F7 B^b Maj7 A m7(b5) D7(b9)

wil - dered am I. I

26 G m Gm(Maj7) G m7 G m6 D m Dm(Maj7)

Lost my heart, but what of it. He is cold, I a -

29 D m7 D m6 G m7 C7 G m7 C7

gree. He can laugh, but I love it, al-though the

32 A m7 A^b° G m7 C7 FMaj7 F[#]° G m7 A^b°

laugh's on me. I'll sing to him each Spring to him and

36 F/A₃ A7₃ B^bMaj7 B° F/C A^b° *To Coda*

long for the day when I'll cling to him Be-witched, bo-thered and be -

39 G m7 C7 F6 D m7 G m7 C7 (Sax) *D.S. al Coda*

wil-dered am I

CODA

42 G m7 D m B m7(b5) F/C D m7

wil-dered am I. Be-witched, both-ered and be -

46 G m7 C7 F (Sax) G m7 FMaj7

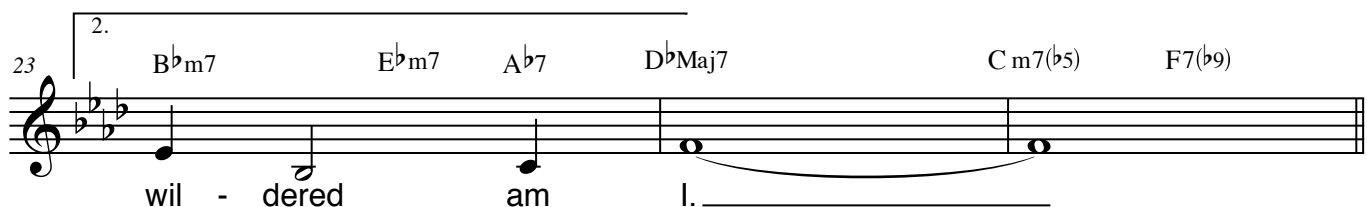
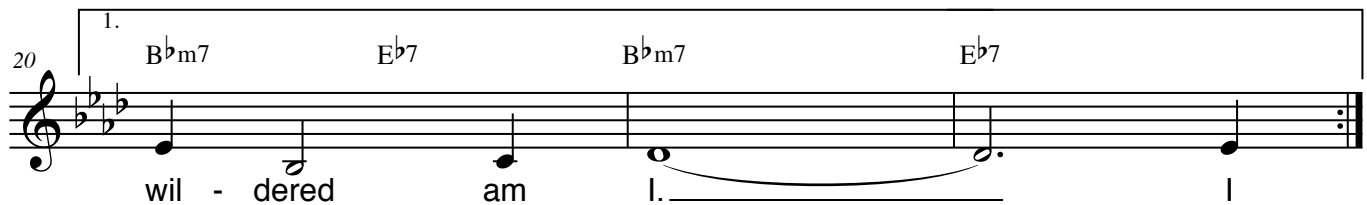
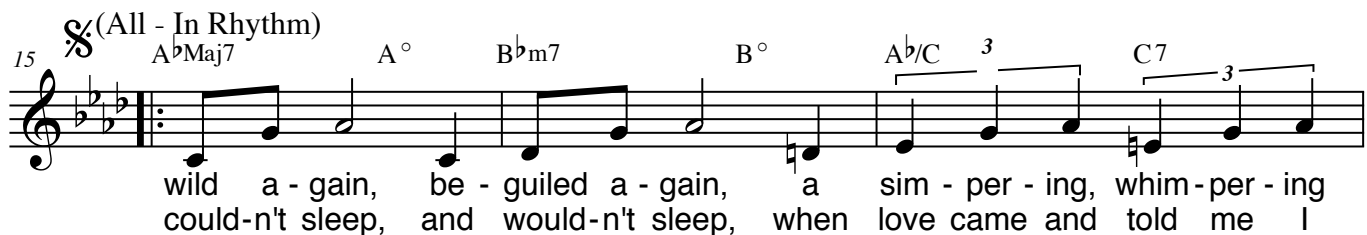
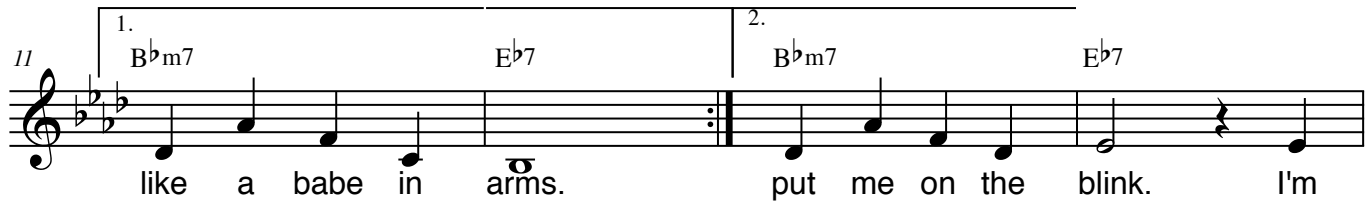
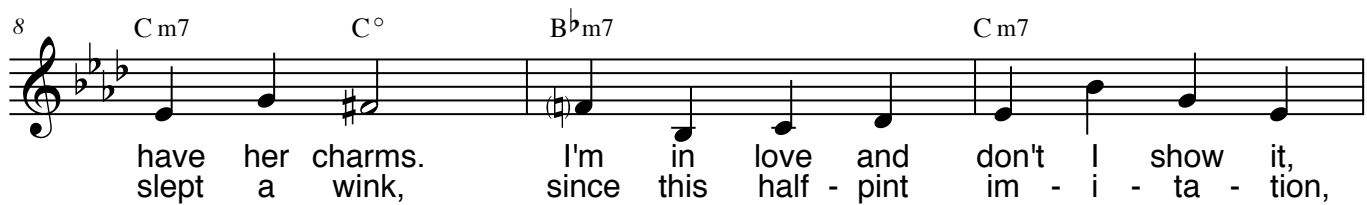
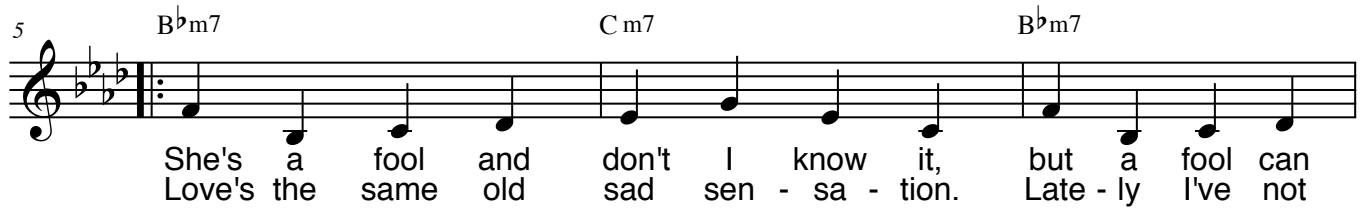
wil-dered am I.

Bewitched

M

(Keyboard - Freely)

Keyboard
Eb7



26 $B^{\flat}m$ $B^{\flat}m(Maj7)$ $B^{\flat}m7$ $B^{\flat}m6$ Fm $Fm(Maj7)$
 Lost my heart, but what of it. She is cold, I a -

29 $Fm7$ $Fm6$ $B^{\flat}m7$ $E^{\flat}7$ $B^{\flat}m7$ $E^{\flat}7$
 gree. She can laugh, but I love it, _____ al-though the

32 $Cm7$ B° $B^{\flat}m7$ $E^{\flat}7$ $A^{\flat}Maj7$ A° $B^{\flat}m7$ B°
 laugh's on me. I'll sing to her each Spring to her and

36 A^{\flat}/C $C7$ $D^{\flat}Maj7$ D° A^{\flat}/E^{\flat} B° *To Coda*
 long for the day when I'll cling to her. Be - witched, bo-thered and be -

39 $B^{\flat}m7$ $E^{\flat}7$ $A^{\flat}6$ $Fm7$ $B^{\flat}m7$ $E^{\flat}7$ *(Keyboard) D.S. al Coda*
 wil - dered am I _____

CODA

42 $B^{\flat}m7$ Fm $Dm7(b5)$ A^{\flat}/E^{\flat} $Fm7$
 wil-dered am I. _____ Be - witched, both-ered and be -

46 $B^{\flat}m7$ $E^{\flat}7$ A^{\flat} *(Keyboard)* $B^{\flat}m7$ $A^{\flat}Maj7$
 wil - dered am I. _____

I'm Beginning To See The Light

F

(Sax)

Keyboard

C E^b7 D m7 C E m7 D m7 C
 5 E m7 D m7 A m7 D m7 G7 C
 9 C 6 F m6 C 6 A7 D7 G7
 12 E^bm7 A^b7 C 6 B7 B^b7 A7
 15 D7 F7 1. C D m7 G7 2. C
 18 E7 E^b7
 22 D7 E^bm7 A^b7 D m7 G7

nev - er cared much for moon - lit skies. I nev - er wink back at
 nev - er went in for af - ter - glow or can - dle - light on the
 fire - flies. But now that the stars are in your eyes, I'm be -
 mis - tle - toe. But now when you turn the lights down low, I'm be -
 gin - ning to see the light. gin - ning to see the light.
 Used to ram - ble through the park, shad - ow box - ing in the dark.
 Then you came and caused a spark that's a four a - larm fire now.

26 C 6 F m6 C 6 A 7 D 7 G 7

nev - er made love by lan-tern shine, I nev - er saw rain - bows

29 E^bm7 A^b7 C 6 B 7 To Coda B^b7 A 7

in my wine. But now that your lips are burn-ing mine, I'm be -

32 D 7 F 7 C E m G 7 (Sax) D.S. al Coda

gin - ing to see the light. _____

⌘ Coda

34 B^b7 A 7 D 7 F 7

burn-ing mine, I'm be - gin - ing _____ to see the

37 C (Sax) E^b°7 D m7

light. I'm be -

39 D 7 F 7 C N.C. C 6 N.C.

gin - ning to see _____ the light. _____

The musical score is written for a vocal line and an instrumental line (likely saxophone). The key signature has one flat (B-flat). The score is divided into systems of staves. Chord changes are indicated above the staves. The lyrics are written below the vocal line. The score includes a Coda section starting at measure 34. The final measure of the score is a double bar line.

I'm Beginning To See The Light

M

(Keyboard)

Keyboard

F A^b7 G m7 F A m7 G m7 F
 5 A m7 G m7 D m7 G m7 C7 F
 9 F6 B^bm6 F6 D7 G7 C7
 nev - er cared much for moon - lit skies. I nev - er wink back at
 nev - er went in for af - ter - glow or can - dle - light on the
 12 A^bm7 D^b7 F6 E7 E^b7 D7
 fire - flies. But now that the stars are in your eyes, I'm be -
 mis - tle - toe. But now when you turn the lights down low, I'm be -
 15 G7 B^b7 1. F G m7 C7 2. F
 gin - ning to see the light. gin - ning to see the light.
 18 A7 A^b7
 Used to ram - ble through the park, shad - ow box - ing in the dark.
 22 G7 A^bm7 D^b7 G m7 C7
 Then you came and caused a spark that's a four a - larm fire now.

26 F6 B \flat m6 F6 D7 G7 C7
nev - er made love by lan-tern shine, I nev - er saw rain - bows

29 A \flat m7 D \flat 7 F6 E7 To Coda \oplus E \flat 7 D7
in my wine. But now that your lips are burn-ing mine, I'm be -

32 G7 B \flat 7 F A m C7 (Keyboard)
gin - ing to see the light. _____ D.S. al Coda

\oplus Coda
34 E \flat 7 D7 G7 B \flat 7
burn-ing mine, I'm be - gin - ing _____ to see the

37 F (Keyboard) A \flat \circ 7 G m7
light. I'm be -

39 G7 B \flat 7 F N.C. F6 N.C.
gin - ning to see _____ the light. _____

Beyond The Sea

F

Keyboard

(Sax)
B \flat Gm E \flat F7 B \flat Gm E \flat F7

Some -

5 B \flat Gm E \flat F7 B \flat Gm E \flat 6 F7

where _____ be-yond the sea. Some - where, wait - ing for
where _____ be-yond the sea, he's there, watch - ing for

9 B \flat D7/A Gm F7 B \flat /F Gm E \flat G/D

me, _____ my lov - er stands on gold - en sands _____
me. _____ If I could fly like birds on high, _____

13 Cm F/C D Gm E \flat C \flat 7 F

_____ and watch - es the ships that go sail - ing. Some -
_____ then straight to his arms I'd go

17 Cm² F7 B \flat A D Bm Em7 A

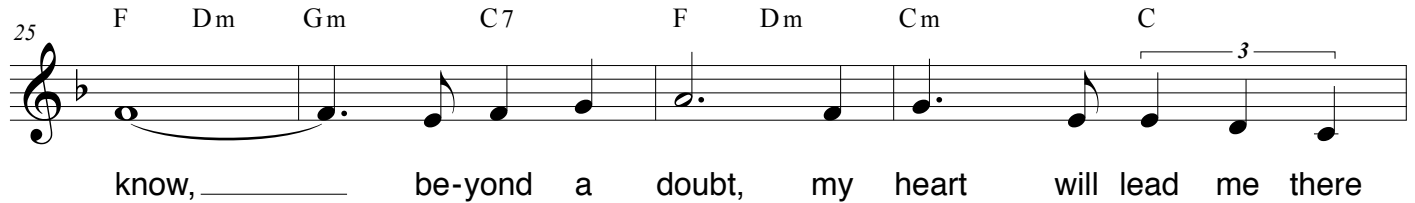
sail - ing. It's far, _____ be-yond a

21 D Bm Em A D C7

star. It's near, be - yond the moon. _____ I

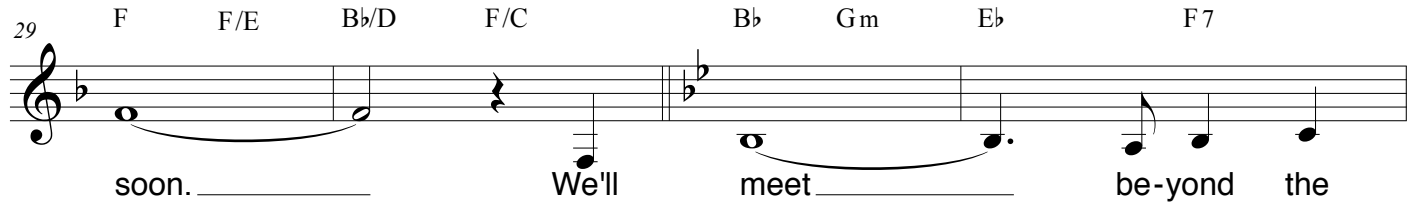
2 

25 F Dm Gm C7 F Dm Cm C



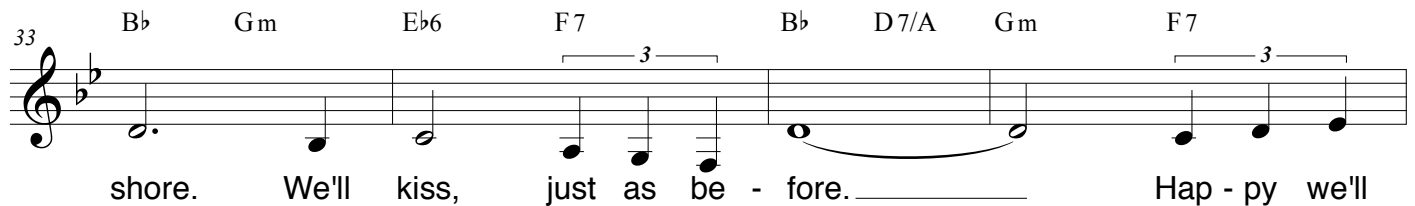
know, _____ be-yond a doubt, my heart will lead me there

29 F F/E Bb/D F/C Bb Gm Eb F7



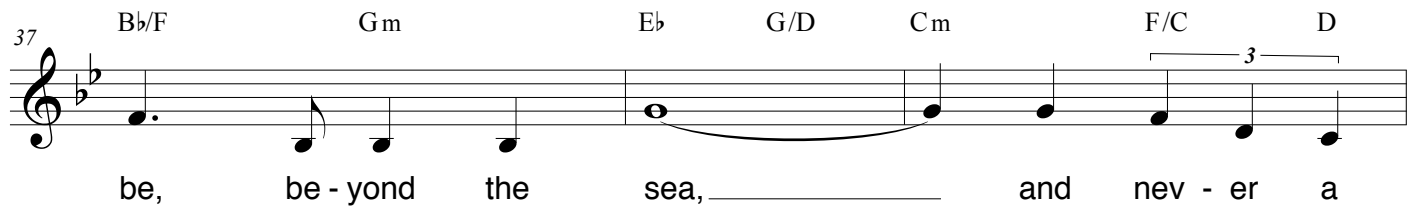
soon. _____ We'll meet _____ be-yond the

33 Bb Gm Eb6 F7 Bb D7/A Gm F7



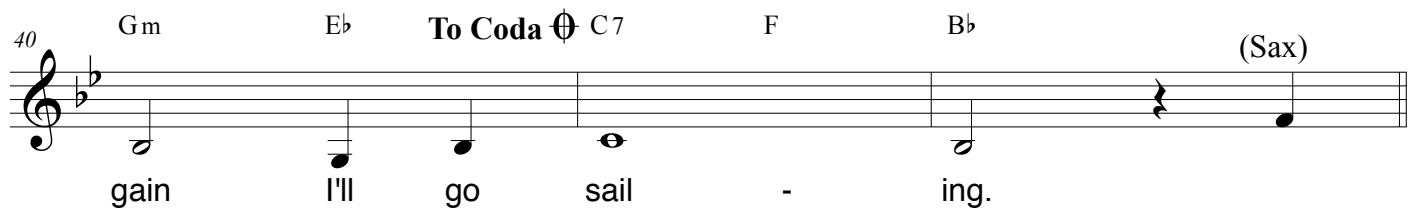
shore. We'll kiss, just as be - fore. _____ Hap - py we'll

37 Bb/F Gm Eb G/D Cm F/C D



be, be - yond the sea, _____ and nev - er a

40 Gm Eb **To Coda** C7 F Bb (Sax)

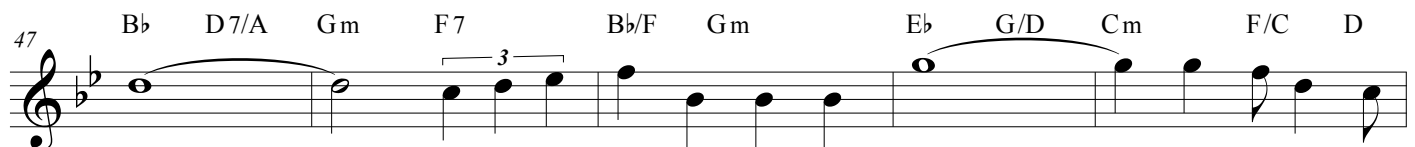


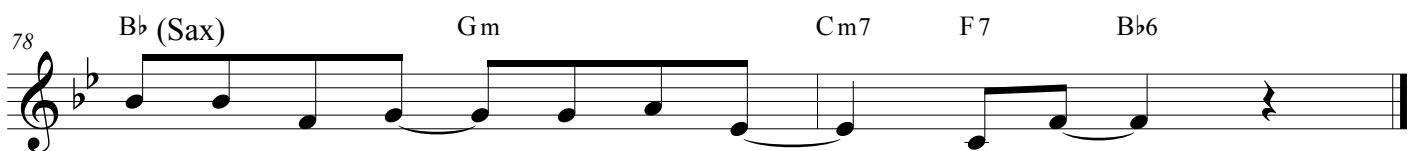
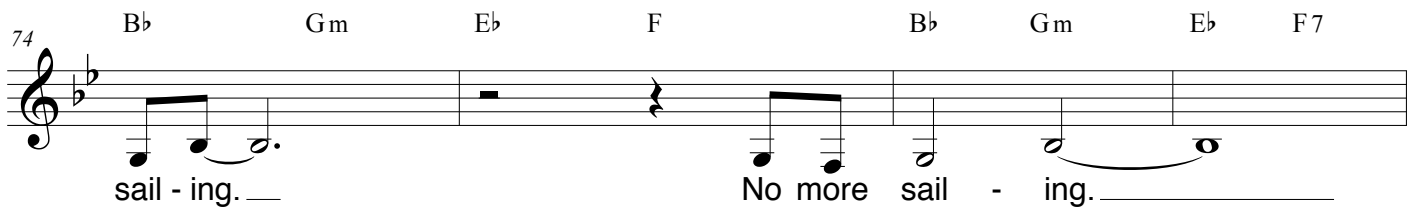
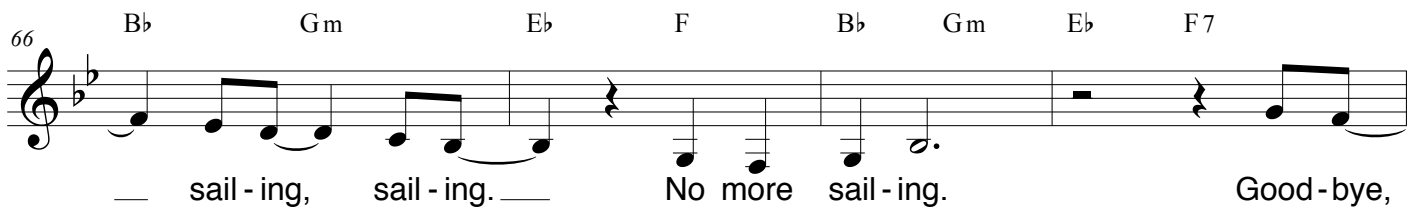
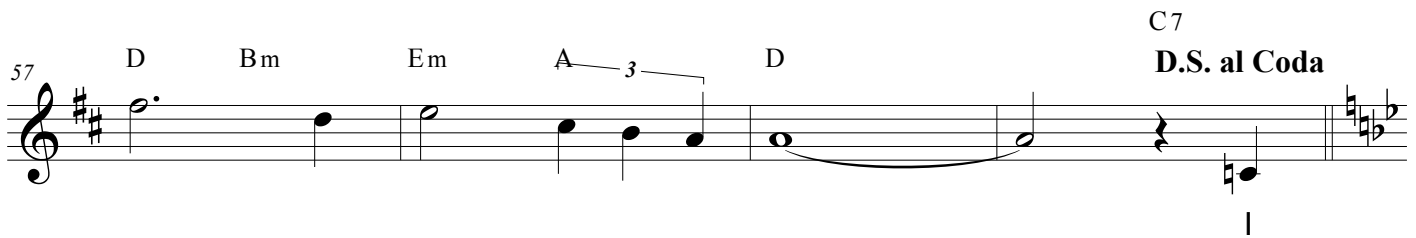
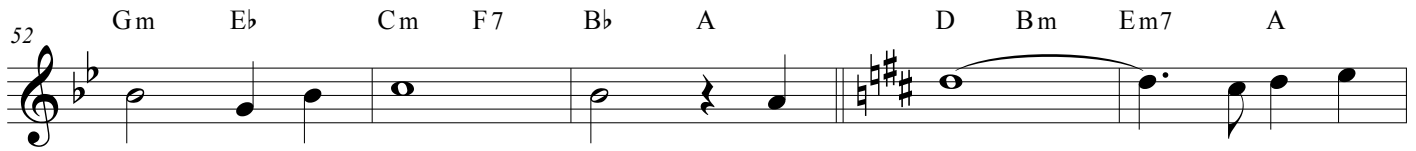
gain I'll go sail - ing.

43 Bb Gm Eb F7 Bb Gm Eb6 F7



47 Bb D7/A Gm F7 Bb/F Gm Eb G/D Cm F/C D





Beyond The Sea

M

Keyboard

(Keyboard)

$E\flat$ Cm $A\flat$ $B\flat7$ $E\flat$ Cm $A\flat$ $B\flat7$

Some -

$E\flat$ Cm $A\flat$ $B\flat7$ $E\flat$ Cm $A\flat6$ $B\flat7$

where _____ be-yond the sea. Some - where, wait-ing for
 where _____ be-yond the sea, she's there, watch-ing for

$E\flat$ $G7/D$ Cm $B\flat7$ $E\flat/B\flat$ Cm $A\flat$ C/G

me, _____ my lov - er stands on gold - en sands _____
 me. _____ If I could fly like birds on high, _____

Fm $B\flat/F$ G Cm $A\flat$ $F7$ $B\flat$

_____ and then watch - es the ships that go sail - ing. Some -
 _____ then straight to her arms that I'd go

Fm $B\flat7$ $E\flat$ D G Em $Am7$ D

sail - ing. It's far, _____ be-yond a

G Em Am D G $F7$

star. It's near, be - yond the moon. _____ I



25 B \flat Gm Cm F7 B \flat Gm Fm F 3

know, _____ be-yond a doubt, my heart will lead me there

29 B \flat B \flat /A E \flat /G B \flat /F E \flat Cm A \flat B \flat 7

soon. _____ We'll meet _____ be-yond the

33 E \flat Cm A \flat 6 B \flat 7 3 E \flat G7/D Cm B \flat 7 3

shore. We'll kiss, just as be - fore. _____ Hap - py we'll

37 E \flat /B \flat Cm A \flat C/G Fm B \flat /F 3 G

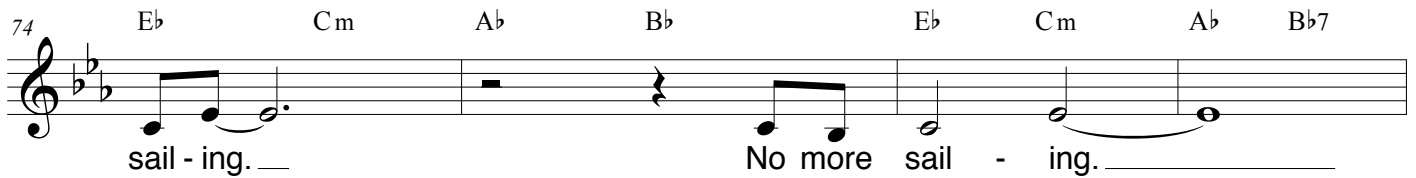
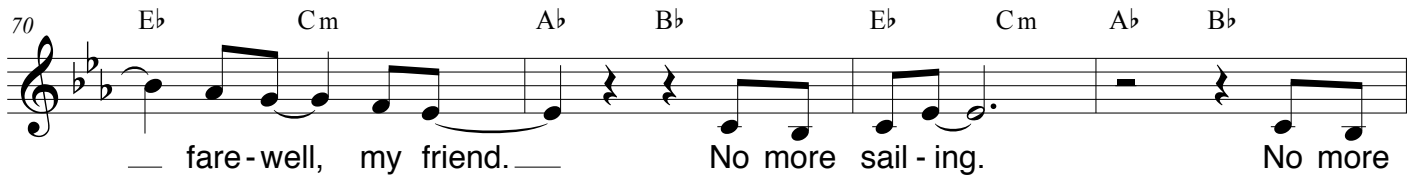
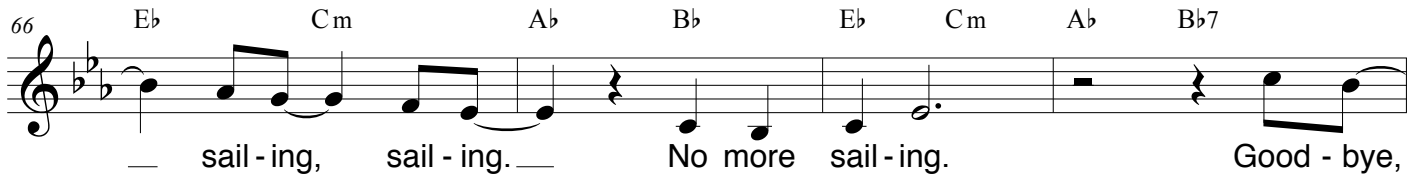
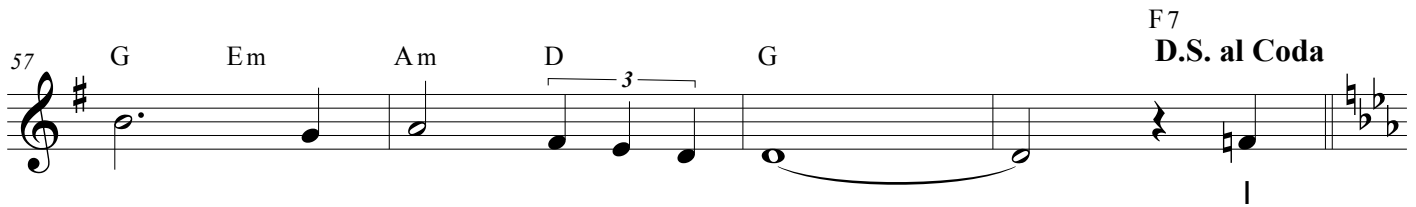
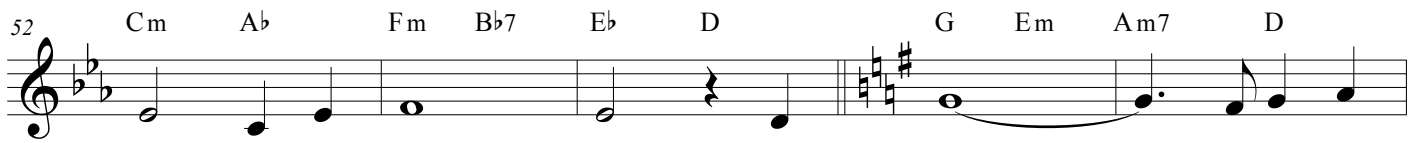
be, be - yond the sea, _____ and nev - er a

40 Cm A \flat **To Coda** F7 B \flat E \flat (Keyboard)

gain I'll go sail - ing.

43 E \flat Cm A \flat B \flat 7 E \flat Cm A \flat 6 B \flat 7

47 E \flat G7/D Cm B \flat 7 3 E \flat /B \flat Cm A \flat C/G Fm B \flat /F G



La Vie En Rose

F

Alto Sax

(Sax)

Gm7 G°7 Fmaj7 F°7 A^b/E^b B^b9/D D^bm(maj7) C7

5 F Fmaj7

Hold me close and hold me fast, the mag - ic spell you

7 F Gm C7 Gm

cast, this is la vie en rose. — When you kiss me, heav - en

10 C7 Gm C7 D°7 Gm7 C7

sighs, and though I close my eyes, I see [#]la vie en rose. —

13 F Fmaj7

When you press me to your heart, I'm in a world a -

15 F6 B^b B^b6 B^bm6 Fmaj9 To Coda ☺

part, a world where ros-es bloom. And when you speak, an-gels sing from a-bove.

19 B^b6 A^b°7 Gm7 B^bm7(b5) C7 F

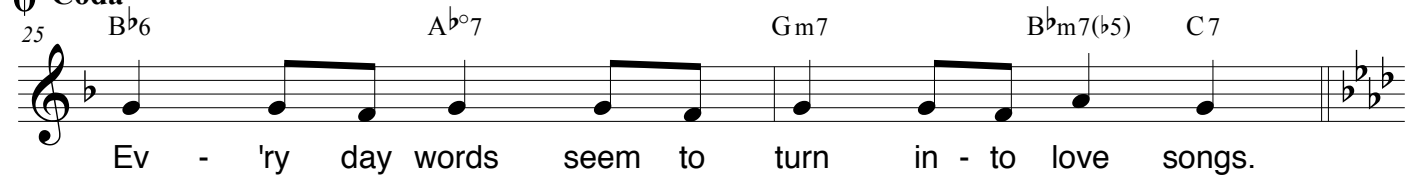
Ev - 'ry day words seem to turn in - to love songs. Give your heart and soul to

22 Fmaj7 B^b Gm7 C7 F Gm7 A^bm6 C9 D.S. al Coda

me and life will al - ways be la vie en rose.

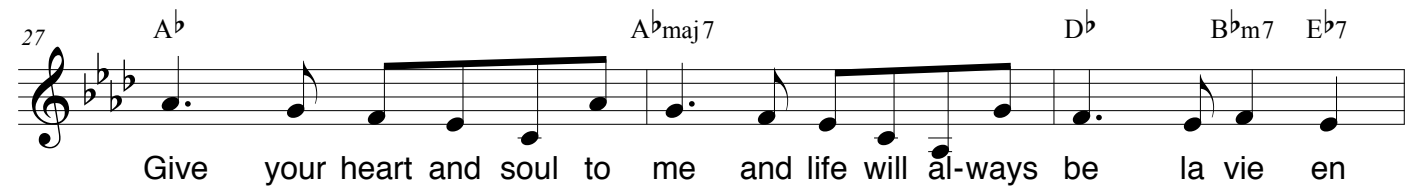
Coda

25 $B\flat 6$ $A\flat 7$ $Gm7$ $B\flat m7(\flat 5)$ $C7$



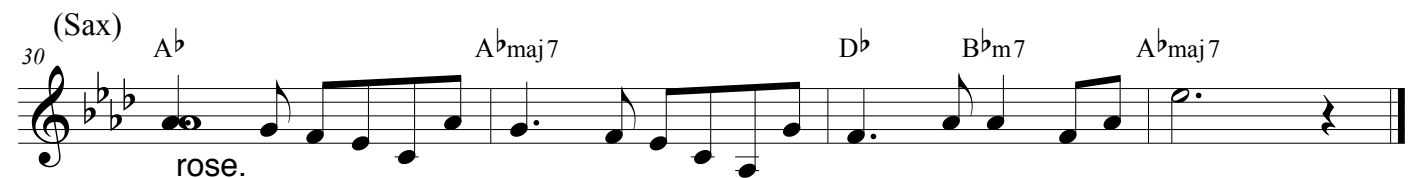
Ev - 'ry day words seem to turn in - to love songs.

27 $A\flat$ $A\flat maj7$ $D\flat$ $B\flat m7$ $E\flat 7$



Give your heart and soul to me and life will al-ways be la vie en

30 (Sax) $A\flat$ $A\flat maj7$ $D\flat$ $B\flat m7$ $A\flat maj7$



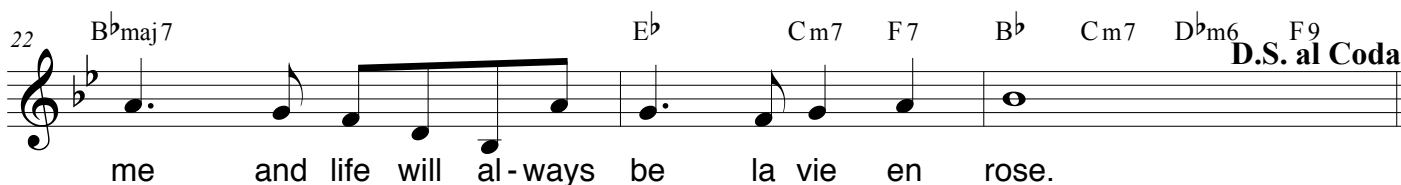
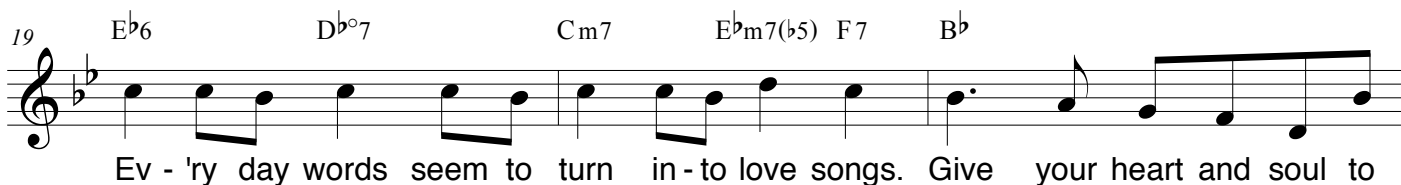
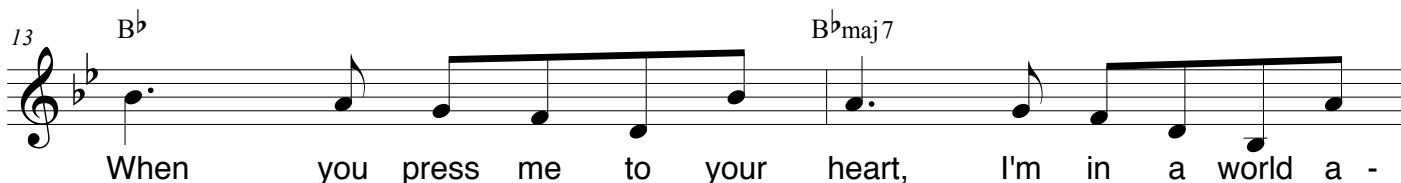
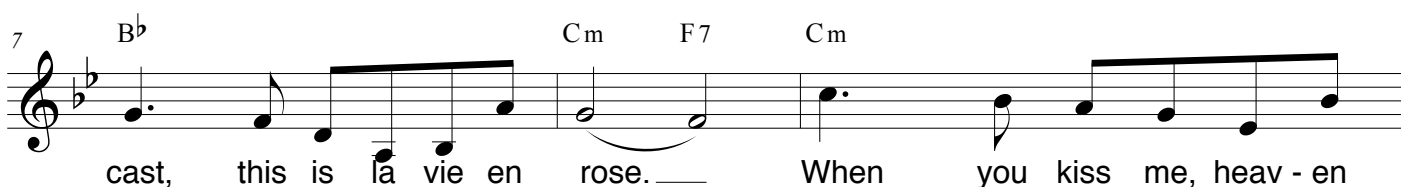
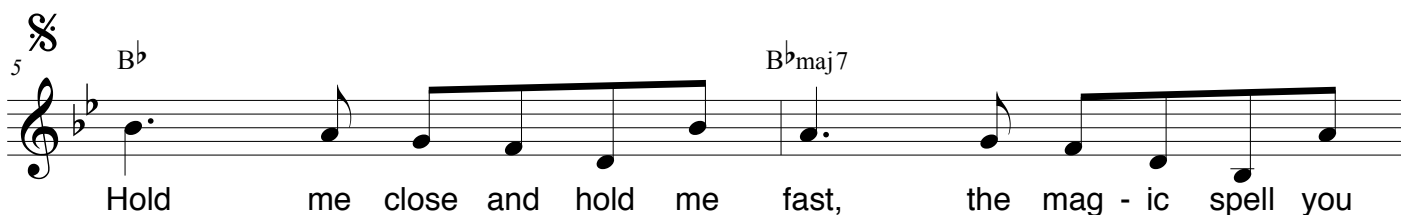
rose.

La Vie En Rose

M

Keyboard

(Keyboard)



To Coda

D.S. al Coda

Coda

25 $E\flat 6$ $D\flat^{\circ} 7$ $Cm 7$ $E\flat m 7(b 5)$ $F 7$

Ev - 'ry day words seem to turn in - to love songs.

27 $D\flat$ $D\flat maj 7$ $G\flat$ $E\flat m 7$ $A\flat 7$

Give your heart and soul to me and life will al-ways be la vie en

(Keyboard)

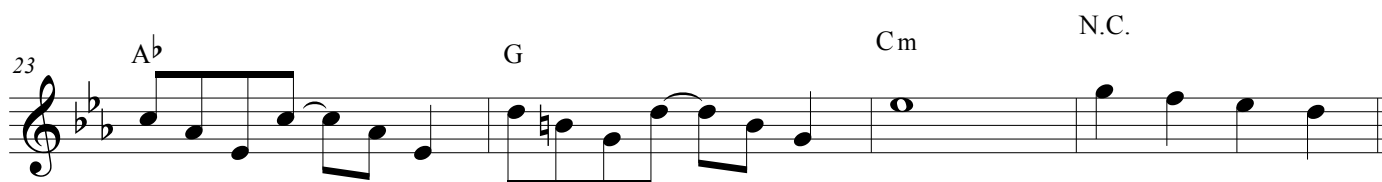
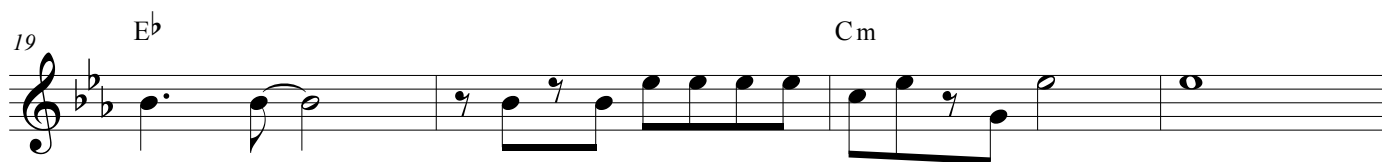
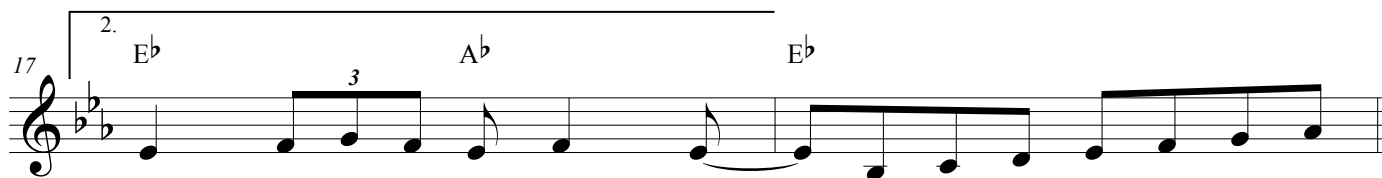
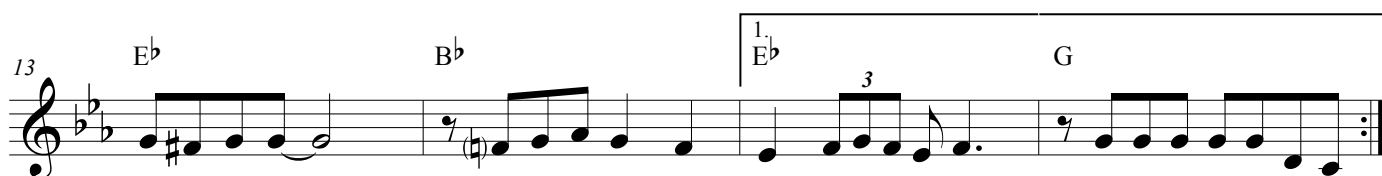
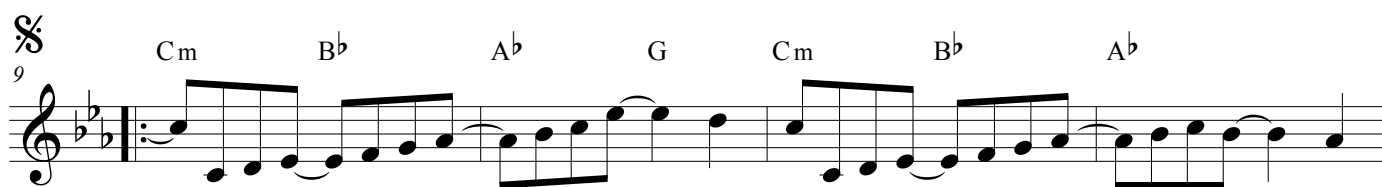
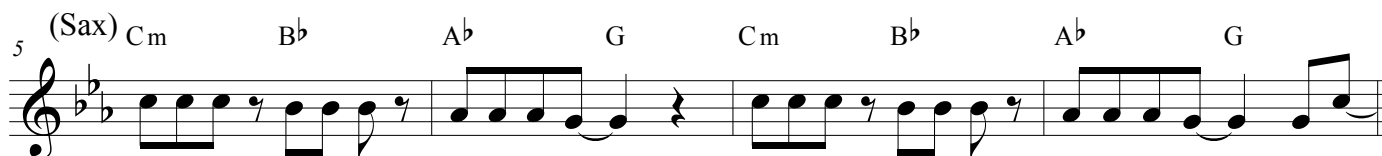
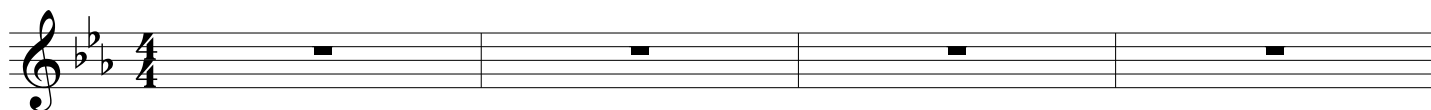
30 $D\flat$ $D\flat maj 7$ $G\flat$ $E\flat m 7$ $D\flat maj 7$

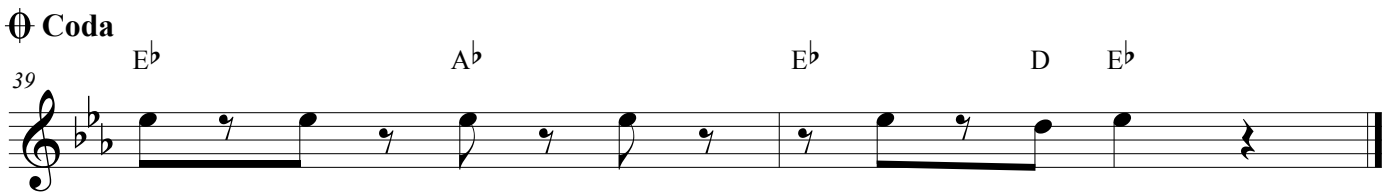
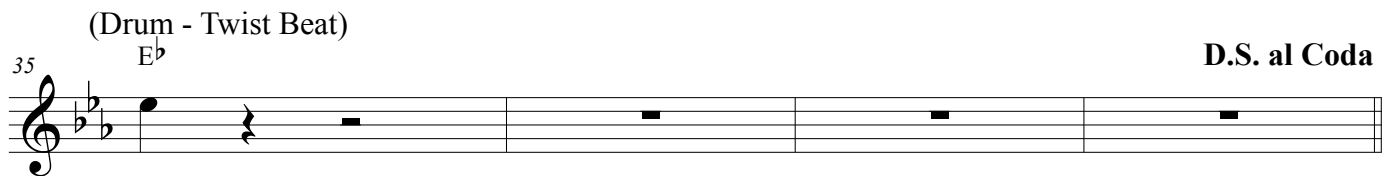
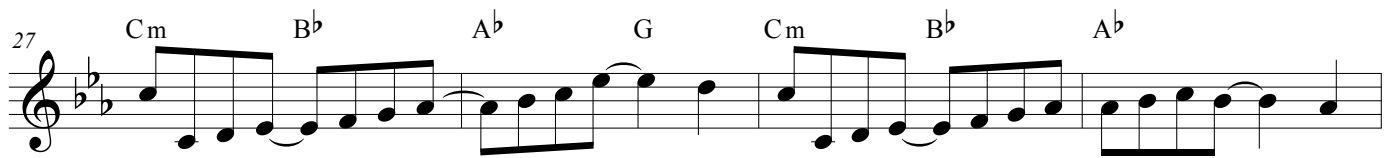
rose.

Walk Don't Run

Keyboard

(Drum - Twist Beat)



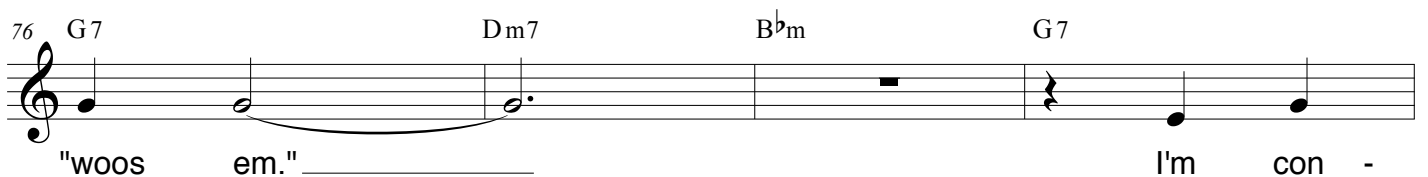
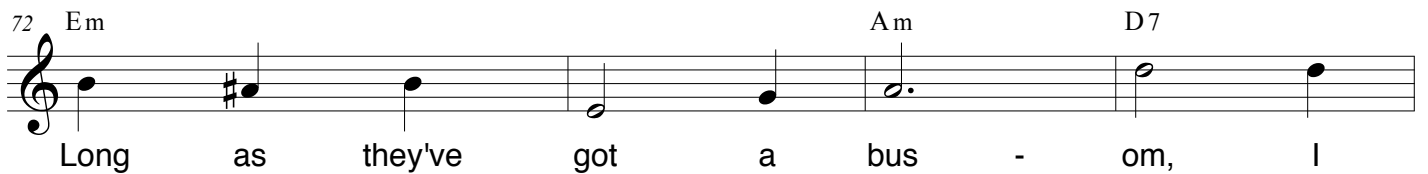
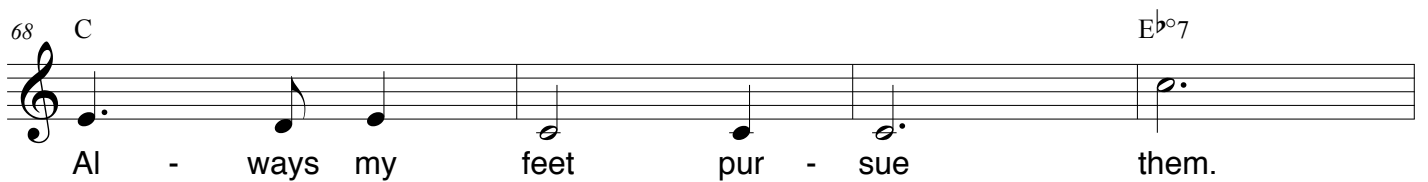
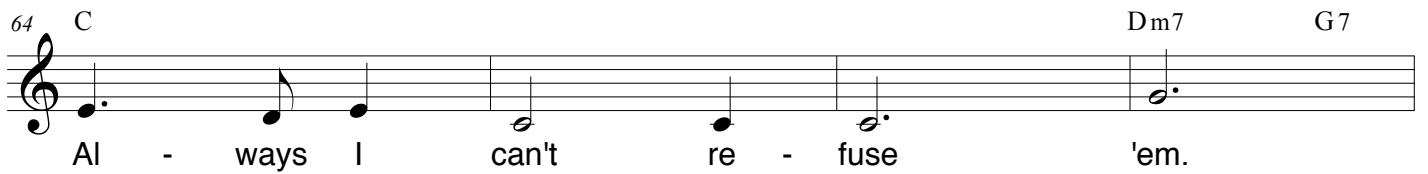
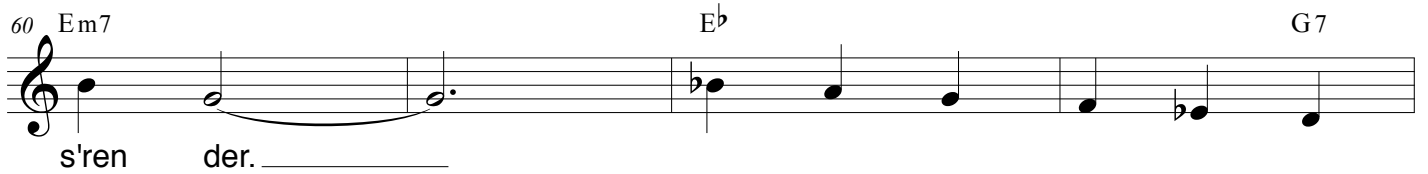
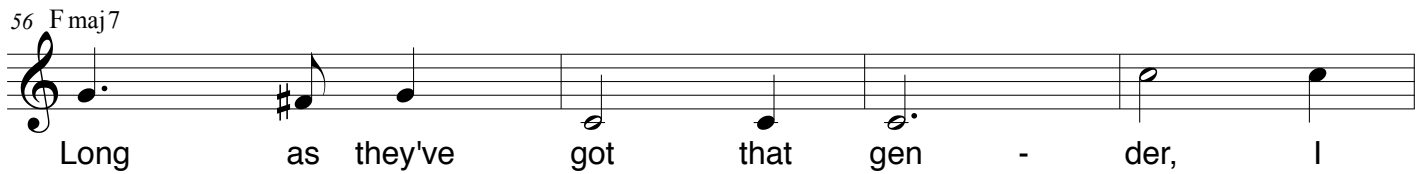
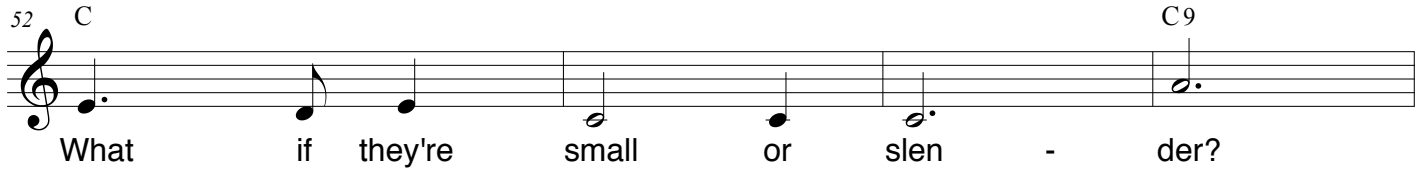
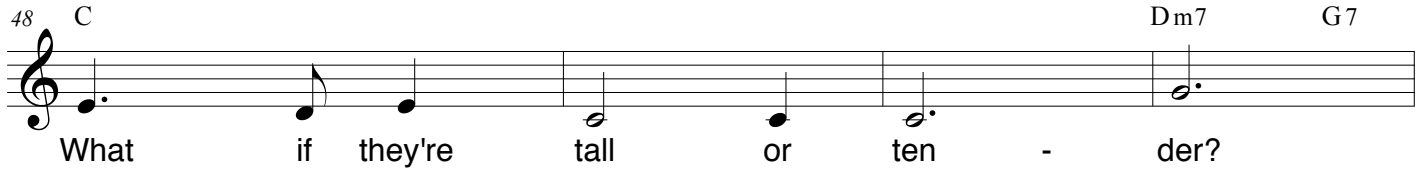


MALE VOCAL

When I'm Not Near The Girl I Love

Keyboard

G7/D C#°7 G7/D Eb°7 G7/D G7
 Oh, my
 9 Dm7 G7 C
 heart is beat - ing wild - ly, and it's
 femme that flut - ters by me a
 13 G7 G°7 Dm7
 all be - cause you're here. When I'm not
 flame that must be fanned. When I can't
 18 Fm C C°7 Dm7
 near the girl I love, I love the
 fon - dle the hand I'm fond of, fon - dle the
 22 1. G7 C 2. G7 Em7 A7
 girl I'm near. Ev - 'ry hand at hand. My
 28 Dm7 C Dm7
 heart's in a pick-le, it's con - stant - ly fick-le and not too par -
 33 G7 Em7 A7 Dm7 Fm
 tick - le I fear. When I'm not near the
 38 C C°7 C G7 C
 girl I love, I love the girl I'm near.



80 Dm7 G7 C
fess - ing and a con - fes - sion, and I am
more and more a mor - tal,

84 G7 G°7 Dm7
hope I'm not ver a - buse. When I'm not
more and more a case. When i'm not

89 Fm C C°7 Dm7
close to the kiss that I cling to, I cling to the
fac - ing the face that fan - cy, fan - cy the

93 1. G7 C 2. G7 Em7 A7
kiss that's close. As I'm hand face at hand. For
face. face.

99 Dm7 C
Shar - on I'm car - in', but Sus - an I'm choos-in', I'm

103 Dm7 G7 Em7 A7
faith - ful to "who - sin" is here. When

107 Dm7 Fm C C°7
I'm not near the girl I love, I

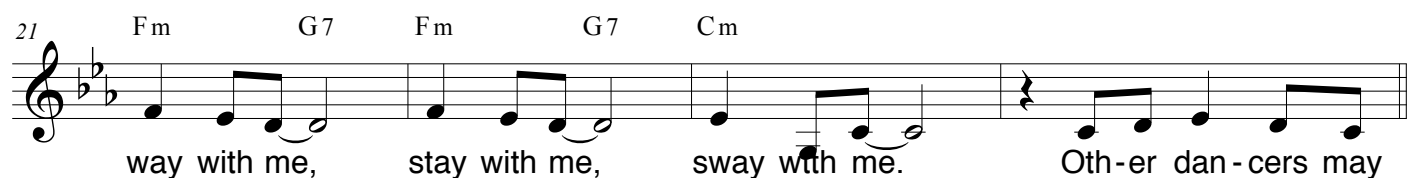
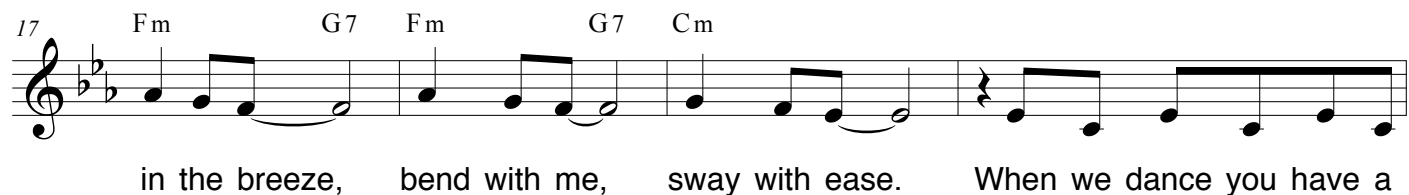
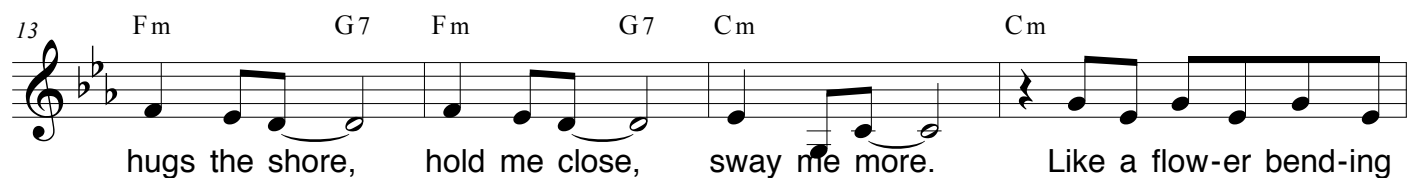
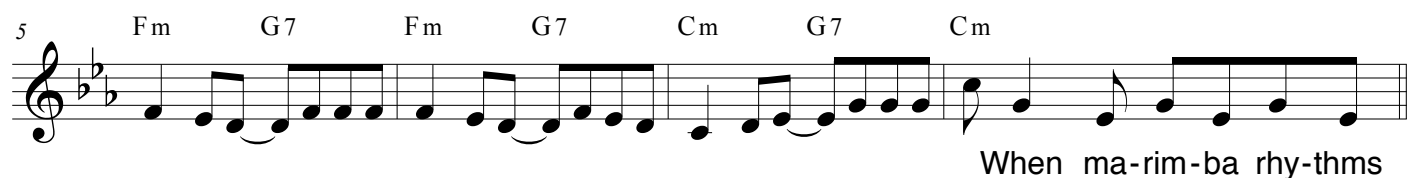
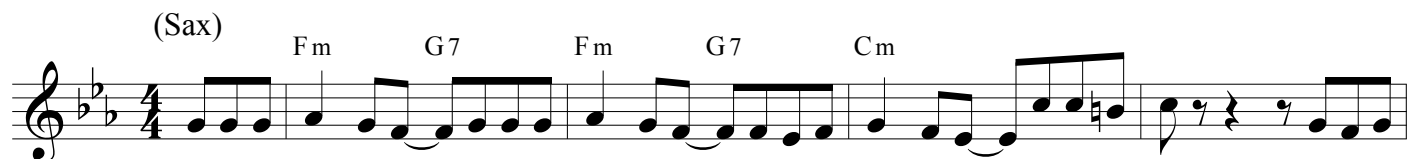
111 C G7 C A♭
love the girl I'm near.

115 Fm7 D♭maj7 Dm7 G7 C
[Musical notation continues with a final cadence]

Sway

F

Keyboard

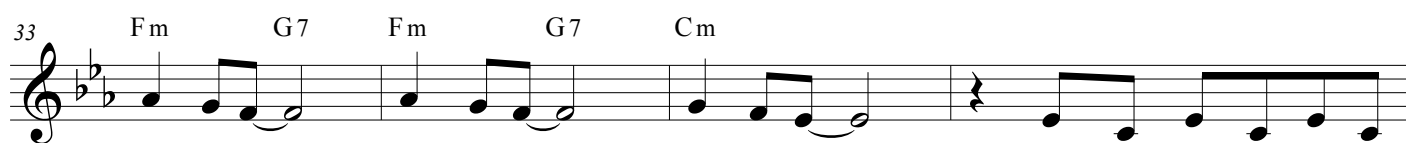




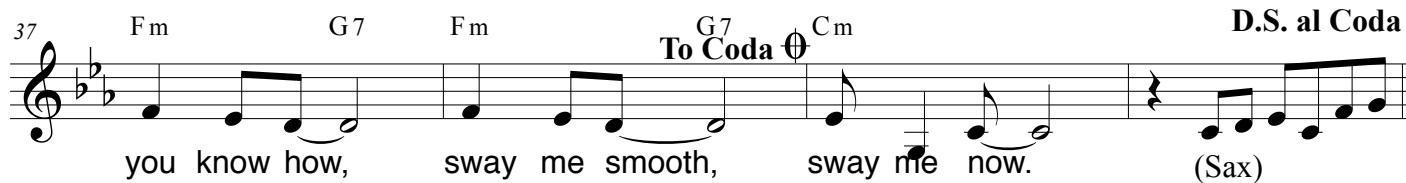
be on the floor, dear, but my eyes will see on-ly you. On-ly you have that



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



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



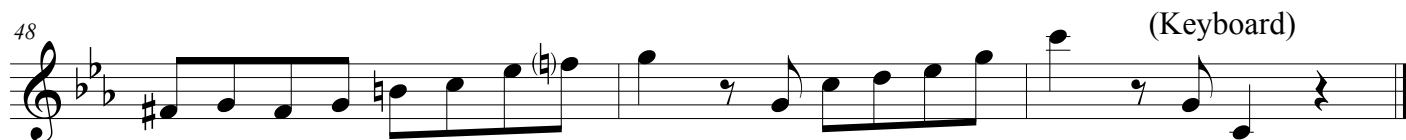
you know how, sway me smooth, sway me now. (Sax)



sway me now. _____ you know how, _____



sway me smooth, sway me now. _____



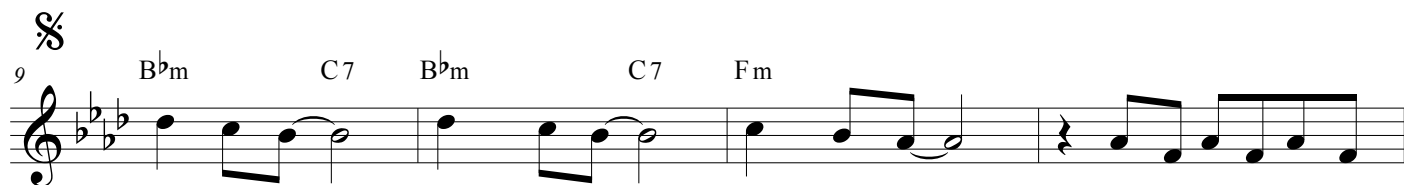
Sway

M
Keyboard

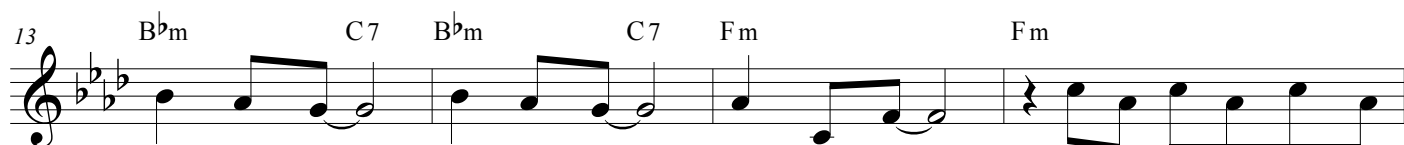
(Keyboard)



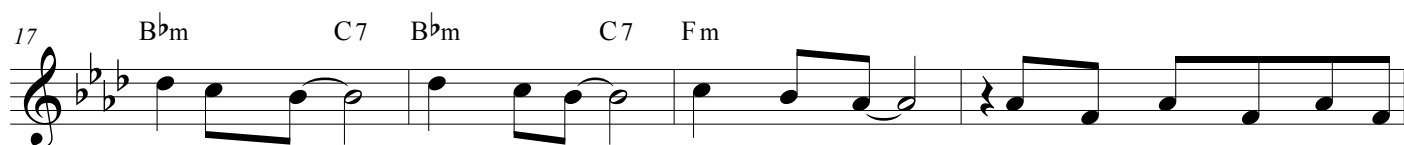
When ma-rim-ba rhy-thms



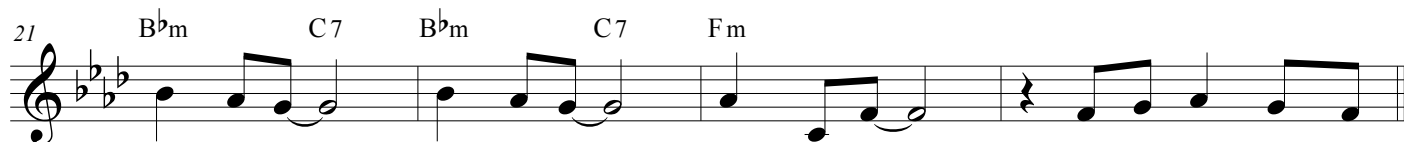
start to play dance with me, make me sway. Like a la-zy o-cean



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

25 E^b A^b

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

29 $G7$ D^b Fm

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

33 B^bm $C7$ B^bm $C7$ Fm

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

37 B^bm $C7$ B^bm $C7$ Fm Θ **To Coda** Fm **D.S. al Coda**

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

Θ **Coda** Fm B^bm $C7$

sway me now. _____ you know how, _____

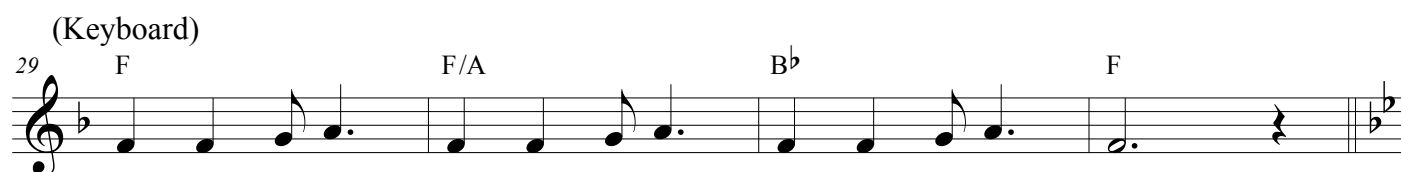
44 B^bm $C7$ Fm (Keyboard)

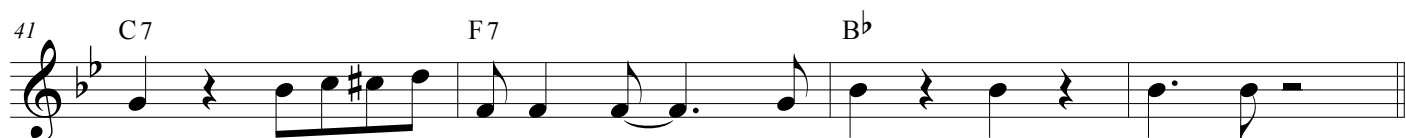
sway me smooth, sway me now. _____

48

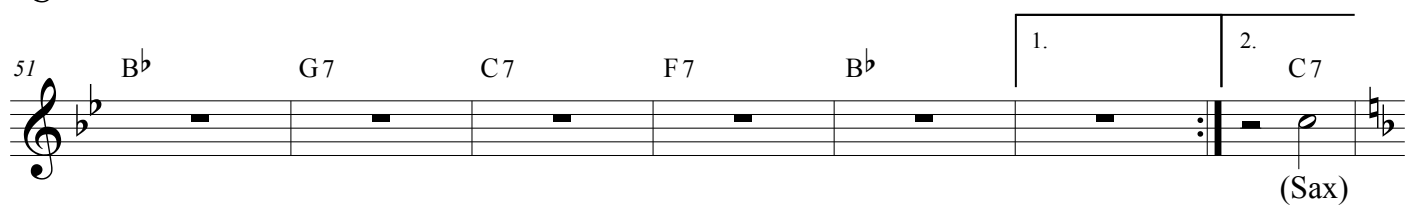
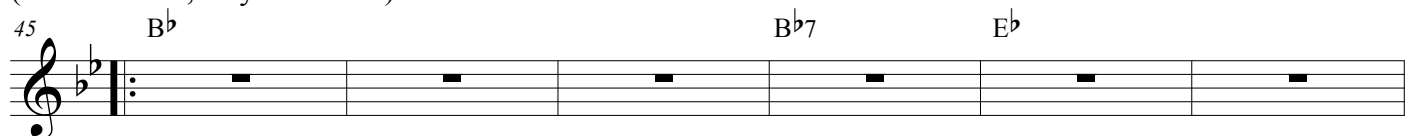
Royal Garden Blues

Keyboard

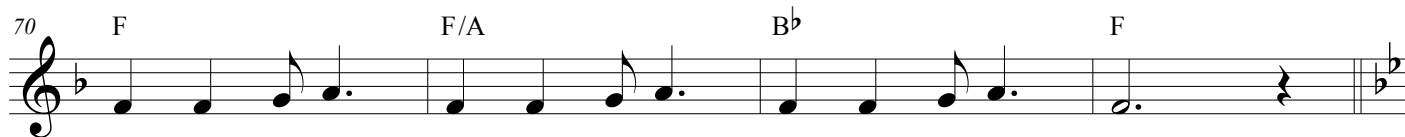




(Sax adlib 1st, Keyboard 2nd)



(Keyboard)



(Sax)

